@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

Volume III — 2007–2014

85 monthly editions · 26,216 messages · January 2007 – January 2014

Edited by Kristen M. Fabians

These are the reading editions of the Poetics List of the University at Buffalo, and this volume holds its long ending — twenty-six thousand two hundred and sixteen messages across eighty-five months, from January 2007 to the day its founder closed the room in January 2014. The argument thins as it goes. What replaces it is not silence exactly but announcement: readings, books, deaths, the ordinary business of a literary life, sent into a room that answered less and less often. It is a quieter volume than the two before it, and it is the one that knows how the story ends.

Each month is set down in full and in order, exactly as the archive delivered it, and opens with an index of its writers, of the names its posts mention, and of the concepts they take up — every entry a link to the message itself. For each post the author's name, the subject and the message are foregrounded, and the date is kept but subdued. Machine headers, encoded attachments and the repeated listserv routing that once framed every message have been cleared away; email addresses, telephone and fax numbers and similar personal contact details have been redacted.

University at Buffalo, State University of New York

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2007	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
2008	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
2009	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
2010	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
2011	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
2012	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
2013	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
2014	Jan	·	·	·	·	·	·	·	·	·	·	·

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January 2007

705 messages · Mon 1 Jan 2007 – Wed 31 Jan 2007

January 2007, a month after the list buried kari edwards, took up the scapegoat — the figure a community blames and casts out in order to hold itself together. Seven hundred and ten messages moved through the room, and its largest currents circled the same ancient machinery from different angles: the poem's old relation to the sacrificed one, the queer poet as the culture's still-permitted target, and the poet's own uneasy standing with the crowd that makes the victim. As a new troop surge was announced abroad, the room studied, at home, the oldest politics there is.

Heidi arnold named the mechanism outright. Soliciting poems on scapegoating, she described it as a communal process of setting up a fall guy when the fault is in fact collective and systemic — the unsettling insight that *"we have to make our own leper colonies to make societies at all"*, that a group may cohere only by agreeing whom to expel. Maria Damon added Lenny Bruce to the roll of the sacrificed, and the thread became a quiet catalogue of the people cultures burn to keep themselves warm.

The current leper colony was not hard to find. In a thread asking whether homophobia was the last acceptable bigotry in America, Michael Tod Edgerton furiously ventriloquized the culture's dismissal of its gay poets — the way even Ginsberg gets flattened, in the demeaning shorthand of a syllabus, into a curiosity no one need take seriously. Beneath the anger sat the line he carried as his signature, from Mei-mei Berssenbrugge: *"There's the mute probability of a reciprocal lack of understanding"*. A month after edwards, the queer poet as scapegoat was no abstraction.

And the poet's own place in the arrangement got its thread too. In a New Year's meditation on selling out and the obligation to an audience, Charlie Rossiter argued that *"the biggest way to sell out is to not be true to your self"* — whether by dumbing a poem down for the crowd's applause or by courting the academy's approval instead. It was the scapegoat question turned inward: where does the poet stand in relation to the very audience that makes and unmakes its victims — courting the crowd that scapegoats, or refusing it and risking becoming the next one expelled.

The answers, taken together, pointed one way. The scapegoat is made by the crowd, and the poem's oldest office is to speak for the one the crowd expels

rather than to swell the mob. I have set January down exactly as the archive delivered it — the leper colony, the dismissed gay poet, the sacrificed comedian, and the sell-out's true self — because it was the month the list, having just lost kari edwards to the ranks of the cast-out, studied the machinery of blame and half-recognized its own reflection in it: that a guild which reads only itself is one exclusion away from a leper colony, and that the whole work, in the end, is to keep open the door the crowd keeps trying to shut.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 705 in all.

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245. Dan Wilcox — Albany, NY - Third Thur. Open Mic, Jan. 18

246. Joel Chace — Re: papertiger: new world poetry #07 - poetry at the end of th e world
247. Bob Marcacci — MeTube & E-Book Looksee

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248. C. A. Conrad — REMINDER:::i.e. series- memorial reading for kari edwards-
249. Jesse Glass — Jerome Rothenberg Reading On You Tube
250. Jason Nelson — Being hacked by pooch humpers and loving it.
251. Bob Marcacci — Re: Sell Outs? what obligation to the audience
252. mIEKAL aND — Re: Jerome Rothenberg Reading On You Tube
253. Haas Bianchi — Pierre Joris' email
254. Jeffrey Side — Tony Lopez poem at The Argotist Online
255. Alexander Jorgensen — Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
256. Alexander Jorgensen — Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
257. Murat Nemet-Nejat — Re: Binoy Majumdar (1934-2006)
258. Tim Peterson — 1/15 Tim Peterson and Charles Alexander at the Poetry Project
259. cralan kelder — Re: MeTube & E-Book Looksee
260. Chris Stroffolino — Rebe - to andrew jones
261. Jesse Crockett — Help, I see Susan Dunn-Hensley. (She's) Hacking my Thunderbird.
262. Jesse Crockett — oops
263. andrews — Sunday 14th Book Party; Performances Wed. & Fri. 17th, 19th at Vision series
264. elen — Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16
265. Barry Schwabsky — Re: Binoy Majumdar (1934-2006)
266. amy king — Asian-American Issue of MiPOesias
267. John Tranter — "Jacket noticeboard"
268. Haas Bianchi — FW: Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16
269. Peter Ciccariello — In the end, there, ourselves, the music becoming a woman

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270. Joel Weishaus — "Reality Dreams" rewrite
271. Alan Sondheim — No Sex (new videowork)
272. Patrick Herron — On Wednesday it's DQoNCkhpIGFsbCwNCg Day!
273. mIEKAL aND — Alice Coltrane Dies
274. Lisa Jarnot — private workshop in queens, ny
275. Deborah Feinsmith (Reich) — Re: private workshop in queens, ny
276. Deborah Feinsmith (Reich) — PLEASE DELETE PREVIOUS ENTRY BY
277. elen — Alice Coltrane Passes at 69
278. Vernon Frazer — Re: Alice Coltrane Dies
279. Christine Hamm — Re: private workshop in queens, ny
280. Simon DeDeo — rhubarb is susan
281. ALDON L NIELSEN — Re: Alice Coltrane Passes at 69
282. Jesse Crockett — Listenlight 06 requires new starting pitcher
283. Joel Weishaus — Fw: [asle] Plight of the Polar Bears - Op Ed

15 JAN 2007

284. Alan Sondheim — VirtualBody video and text
285. Dodie Bellamy — Fwd: READING: DODIE BELLAMY & ROBERTO TEJADA at City Lights Bookstore -- 1/...
286. Wystan Curnow — Re: rhythm 'n meter in poetry--a basic teaching/learning question
287. Tom Beckett — New at e-x-c-h-a-n-g-e-v-a-l-u-e-s
288. Adam Fieled — Interview: Eric Baus on PFS Post
289. Dan Waber — ars poetica update
290. vulture protein — The Definitive Book On Poetic Form?
291. Daniel Godston — Re: The Definitive Book On Poetic Form?
292. Paul Nelson — Re: The Definitive Book On Poetic Form?
293. Charles Baldwin — Re: Being hacked by pooch humpers and loving it.
294. Tony Trigilio — Re: The Definitive Book On Poetic Form?

295. Eric Yost — Re: The Definitive Book On Poetic Form?
296. Sina Queyras — Re: The Definitive Book On Poetic Form?
297. Daniel Zimmerman — Re: The Definitive Book On Poetic Form?
298. vulture protein — Re: The Definitive Book On Poetic Form?
299. Fulcrum Annual — Philip Nikolayev in Washington Jan 19
300. Stephen Vincent — Lazar/Pak Poem Paintings!
301. Catherine Daly — Merlene Murphy (poet, founder of telepoetics) hospitalized with lung cancer
302. William Allegrezza — FW: Series A--Odelius and Belz reading in Chicago
303. Sheila Murphy — SUGAR MULE DOUBLE ISSUE: TEXTUAL COLLABORATION
304. Dodie Bellamy — two more Dodie Bellamy events this week
305. Dan Waber — Cross Media Issue at UnlikelyStories.org
306. Laura Winton — Re: beggins the answer - why perform
307. Laura Winton — Re: begging the beguine
308. michelle detorie — WOMB POETRY VOLUME ONE IS LIVE
309. amy king — Happy Martin Luther King Day!
310. Chris Stroffolino — Rebegging (fluffy) band new brag
311. Pierre Joris — Nomadics Blog Posts
312. linda norton — Re: Rebegging (fluffy) band new brag

16 JAN 2007

313. David-Baptiste Chirot — FW: $LAVERY-- Cyberzine of the Arts
314. Jim Andrews — Multimediality, Intermediality, and Medially Complex Digital Poetry
315. George Bowering — Re: Boog City 37 Available Saturday
316. Jeffrey Side — Anny Ballardini poems at The Argotist Online
317. Steve Clay — Granary Books
318. Wanda Phipps — A gentle reminder
319. C. A. Conrad — CAConrad's SEXIEST POEM OF 2006 AWARD ((((((((((((O)))))))))))))((O)) ((…
320. cralan kelder — Re: beggins the answer - why perform
321. Fulcrum Annual — Samuel Gareginyan: a great Armenian painter
322. Thomas savage — Re: The Definitive Book On Poetic Form?
323. Steve Halle — Mary Biddinger at Seven Corners
324. vulture protein — Re: The Definitive Book On Poetic Form?
325. Small Press Traffic — Poets Theater first night this Friday 1/19
326. Matt Henriksen — Fri 1/19 ::: Graham Foust & Sawako Nakayasu ::: Carroll Gardens, Brooklyn
327. Susan Webster Schultz — donald rumsfeld
328. Charles Bernstein — Girly Man -- 6:30pm today at CUE
329. Marcus Bales — Shows, Readings, and Other Performances at Gallery 324
330. Alexander Dickow — voix off posts
331. Catherine Daly — "'Best' of the 'Net 2006"
332. mIEKAL aND — Re: "'Best' of the 'Net 2006"
333. Dan Coffey — Re: "'Best' of the 'Net 2006"
334. Skip Fox — Re: ars poetica update
335. Ren Powell — Job opening in AZ
336. Poetry Project — Spring Workshops at the Poetry Project. Also Braithwaite and S. Howe, tomo…
337. Alexander Jorgensen — SELLOUT
338. Alexander Jorgensen — Re: SELLOUT
339. Elisa Gabbert — Re: "'Best' of the 'Net 2006"
340. twshaner — Announcing WIG and call for submissions
341. Ron Silliman — Silliman's Blog

17 JAN 2007

342. Simon DeDeo — Berkeley / SF poetry events
343. Jim Andrews — Geof Huth on UnlikelyStories 2.0: The Cross Media Issue

344. Anny Ballardini — Re: "'Best' of the 'Net 2006"
345. Anny Ballardini — Re: "'Best' of the 'Net 2006"
346. mIEKAL aND — NEW CBOOKS FROM SMALL CHAPBOOK PROJECT
347. Thomas Orange — Re: "'Best' of the 'Net 2006"
348. William Allegrezza — CFP: Experimental Writing in the Midwest
349. David-Baptiste Chirot — "Rumble, young man, rumble" Happy Birthday Muhammad Ali the Greate...
350. reJennifer Bartlett — Teaching Search
351. Gabrielle Welford — Re: The Definitive Book On Poetic Form?
352. mIEKAL aND — The writing automaton
353. Murat Nemet-Nejat — Re: The writing automaton
354. Lewis LaCook — The Courtship of Eddie's Father - New Audio by Lewis LaCook at lewislacook.o...
355. Vernon Frazer — e-mail for Jessica Hagedorn and Edward Sanders (setn on behalf of Michael ...
356. Wes Chapman — Re: The writing automaton
357. Stephen Vincent — ³Water Spilled From Source To Use² Lawrence Weiner
358. Stephen Vincent — New de blog / Lawrence Weiner, etc
359. Tom W. Lewis — new work on Minnesotan Ice
360. David-Baptiste Chirot — FW: Amazon Petition re Carter's Book, artcle re protest & poetry (B...
361. Eric Dickey — Re: FW: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian T...
362. Jim Andrews — Re: The writing automaton
363. Carol Novack — Reading 1/21
364. Jason Quackenbush — Re: FW: Amazon Petition re Carter's Book, artcle re protest & poetry (B...
365. heidi arnold — Stop the War on Terror -- And All Wars

18 JAN 2007

366. Alan Sondheim — the disappearance of performers
367. Mark Truscott — January 24: NourbeSe Philip and Thomas in Toronto
368. David Applegate — *NEW* Brooklyn reading series!
369. Rob McLennan — living the arts in ottawa: an open letter
370. kevin thurston — buffalo small press fair
371. Mark Weiss — Jaime Saenz
372. Michael Tod Edgerton — Re: Jaime Saenz
373. Adam Fieled — Mark Lamoureux on PFS Post
374. Jay Dougherty — Interview with poet Todd Moore
375. Ruth Lepson — Re: Mark Lamoureux on PFS Post

19 JAN 2007

376. Sina Queyras — corey frost
377. Alan Sondheim — strange video and other audio
378. EH — St. Joseph College Reading 2/6
379. Andrew Epstein — Publication Announcement: Beautiful Enemies: Friendship and Postwar Americ...
380. Joel Weishaus — John Hianes
381. Bill Marsh — Heretical Texts Vol. 3.1: Heriberto Yépez
382. Maria Damon — [Fwd: Assassination of Hrank Dink]
383. Murat Nemet-Nejat — Re: [Fwd: Assassination of Hrank Dink]
384. Rebecca Weaver — midwayjournal on the radio 1/21/07
385. Tom W. Lewis — Re: midwayjournal on the radio 1/21/07
386. Cynie Cory — Re: Publication Announcement: Beautiful Enemies: Friendship and Postwar Americ...
387. Ren Powell — Re: [Fwd: Assassination of Hrank Dink]
388. Poetry Project — Events at the Poetry Project 1/22 - 1/26

20 JAN 2007

389. Bill Marsh — Heretical Texts Vol. 3.2: Meg Hamill
390. Christopher Filkins — Re: Amazon Petition re Carter's Book, artcle re protest & poetry (Bri…
391. Christopher Hamilton-Emery — US Sales and Marketing Manager
392. Lewis LaCook — Left-handed Pinkie Joint - New Audio by Lewis LaCook
393. Michael Heller — NEW BOOK
394. Eric Dickey — Re: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian Turne…
395. William Allegrezza — Call: Responses to Virgil. . .Yes, Virgil!
396. Marcus Bales — Save the date! Friday, January 26, 2007 at 7 p.m.

21 JAN 2007

397. Peter Ciccariello — The defense of distant human form
398. Jim Andrews — Alexandre Gherban and the e-poetry conference in Paris
399. Bill Marsh — Heretical Texts Vol. 3.3: Nick Piombino
400. Alexander Jorgensen — Settling among prairie leaves: Midwest
401. tyrone williams — Re: Settling among prairie leaves: Midwest
402. Nicholas Ruiz III — Kritikos V.4 January-2007
403. Nicholas Ruiz III — Re: Kritikos V.4 January-2007
404. Tisa Bryant — Books for Course Adoption: A Message from LeonWorks Press
405. amy king — MiPO @ STAIN -- This Friday, Jan. 26th
406. Anny Ballardini — Re: Heretical Texts Vol. 3.3: Nick Piombino
407. Marcus Bales — Zarzour sings at Moonlit Magazine Party at Gallery 324 Friday, January 26, 2…
408. Brigitte Byrd — Clayton State U Hosts the Spring 2007 Visiting Writers Reading Series--for …
409. eleni Stecopoulos — Reading: Linda Russo & Sarah Anne Cox 1/25
410. Alan Sondheim — avatar attempting escape of the vectors of its origin
411. Steve Clay — Steve McCaffery & Alan Halsey in NYC
412. Jonathan Skinner — A Natural History of Levees / Not Enough Night

22 JAN 2007

413. charles alexander — Linda Russo in two readings, and her new book
414. Dan Waber — Rune 2, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)
415. Dan Waber — CORRECTION--Rune 10, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)
416. Bill Marsh — Heretical Texts Vol. 3.4: Catherine Daly
417. heidi arnold — Poems on Scapegoats
418. charles alexander — Linda Russo in two readings, and her new book
419. susan maurer — anna siano show and reading at bpc
420. Maria Damon — Re: Poems on Scapegoats
421. Maria Damon — Re: Poems on Scapegoats
422. Michael Kelleher — LITERARY BUFFALO E-NEWSLETTER 1.22.07
423. Dan Coffey — Re: Poems on Scapegoats
424. Ruth Lepson — Re: Poems on Scapegoats
425. Rob McLennan — avalanche
426. Thomas savage — Re: Poems on Scapegoats
427. Aldon Nielsen — Re: Poems on Scapegoats
428. Tom W. Lewis — Re: Poems on Scapegoats
429. Nate Pritts — H_NGM_N #6/COMBATIVES Launch!
430. Julie Kizershot — Re: Poems on Scapegoats
431. Eric — Re: Poems on Scapegoats
432. Tom W. Lewis — Re: Poems on Scapegoats
433. Caleb Cluff — Re: Poems on Scapegoats
434. Small Press Traffic — Poets Theater Neo-Benshi Night this Fri 1/26
435. Murat Nemet-Nejat — Re: Poems on Scapegoats

436. Christopher Filkins — Re: Amazon Petition re Carter's Book, artcle re protest & poetry (Bri...
437. David-Baptiste Chirot — Re: Amazon Petition re Carter's Book, artcle re protest & poetry (B...
438. Jesse Glass — Current Events Poem For Marjorie Perloff

23 JAN 2007

439. Marcus Bales — January 27 ⊕ Saturday at Noon
440. Dan Waber — ars poetica update
441. Mark Stricker — nanomajority: issue#2
442. Thomas savage — Re: Poems on Scapegoats
443. Anselm Berrigan — Bowery Broadsides Series hosted by Farfalla Press
444. UbuWeb — Kenneth Goldsmith Blogging About Conceptual Poetics & Uncreative Writing at Poetry...
445. Dan Wilcox — 2nd Anniversary of Poets Speak Loud - Albany, NY
446. Adam Fieled — "Waxing Hot": Poetics Dialogue on PFS Post
447. Murat Nemet-Nejat — Re: Poems on Scapegoats
448. Thomas savage — Re: Poems on Scapegoats
449. Eric — Re: Poems on Scapegoats
450. Ann Bogle — New Works
451. Maria Damon — Re: New Works
452. David-Baptiste Chirot — Re: Poems on Scapegoats (rexroth on dyaln thomas/artaud on van gogh)
453. Bill Marsh — Heretical Texts Vol. 3.5: Ammiel Alcalay
454. Skip Fox — Re: ars poetica update
455. Dan Waber — Re: ars poetica update
456. Lewis LaCook — Minivan on Fire! New Video by Lewis LaCook at lewislacook.org
457. Murat Nemet-Nejat — Re: Poems on Scapegoats
458. Michael Heller — (no subject)
459. Stephen Vincent — Re: Poems on Scapegoats

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460. Alan Sondheim — metrical forms of the apocalypse
461. Laura Winton — Re: Unraveled Damon
462. Murat Nemet-Nejat — Re: Poems on Scapegoats
463. David-Baptiste Chirot — NYTimes.com: Libby Defense Portrays Client as a Scapegoat
464. Alexander Dickow — martyrs and terrorists...
465. Schlesinger Kyle — Literary Events in conjunction with the exhibition Joe Brainard, People ...
466. Jamie Gaughran-Perez — A Response to the State of the Union [by robots]
467. Ron Silliman — Of late on Silliman's Blog
468. David-Baptiste Chirot — Re: martyrs and terrorists...
469. amy king — New @ MiPOesias
470. Jeffrey Side — New poems by Douglas Messerli at The Argotist Online
471. Bruce Covey — Coconut Seven now live!!
472. Thomas savage — Re: Poems on Scapegoats
473. Gary Sullivan — PYONGYAN
474. Mark Lamoureux — Ekphrastic Poetry Anthology Project
475. Jason Nelson — digital mysticism; entanglegrids
476. Crane's Bill Books — Project involving few words
477. Ruth Lepson — Re: Ekphrastic Poetry Anthology Project
478. Ruth Lepson — Re: Ekphrastic Poetry Anthology Project
479. Eric — Re: Poems on Scapegoats
480. Deborah Feinsmith (Reich) — Re: Interview with poet Todd Moore
481. Vernon Frazer — BIG BRIDGE is Pleased to Announce its 2007 Issue (posted on behalf of Micha...
482. CE Putnam — CE Putnam upcoming readings

483. Simon DeDeo — rhubarb is susan
484. patrick dunagan — Poetry Reading by J.Butler, P.Dunagan, W.Skinker 1/26/07
485. Peter Conners — Double Room 7 launched
486. Oren Silverman — Looking for Leftie Independent London Bookshops
487. Tim Peterson — Myung Mi Kim & Judith Goldman at Segue, BPC Sat Jan 27
488. Alan Sondheim — Ground zero (second, close to final, version)
489. Christine Hamm — poetry vs. comedy
490. Cynie Cory — Re: Looking for Leftie Independent London Bookshops
491. Marla Segol — unsubscribe

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492. Murat Nemet-Nejat — Re: Poems on Scapegoats
493. Murat Nemet-Nejat — Re: Ekphrastic Poetry Anthology Project
494. Gabrielle Welford — Re: Looking for Leftie Independent London Bookshops
495. Barry Schwabsky — Re: Looking for Leftie Independent London Bookshops
496. David-Baptiste Chirot — Re: Ekphrastic Poetry Anthology Project/Murat's Peripheral Space of…
497. Barry Schwabsky — Re: Looking for Leftie Independent London Bookshops
498. Marcus Bales — Re: unsubscribe
499. George Quasha — George Quasha's "art is" at Studio Soto (Boston)
500. Jim Andrews — Ghost in the machine
501. Anny Ballardini — Re: Looking for Leftie Independent London Bookshops
502. Oren Silverman — Re: Looking for Leftie Independent London Bookshops
503. Jim Andrews — streaming audio question
504. Vernon Frazer — Lisa Janssen's emial
505. Lori Emerson — Fwd: New Rae Armantrout poetry
506. St. Thomasino — New Issue of Onedit
507. Marcus Bales — Haiku Death Match is at 12:00 noon on WEDNESDAY January 31, 2007 in the Rotu…
508. Philip Metres — How peace and war resistance continues to be effaced by Poetry Foundation
509. Thomas Devaney — Big & Smaller Bridges: Big Bridge #12
510. j. kuszai — Mike Gold at Harvard -- New from Factory School
511. Rob McLennan — ottawater #3 now on-line!
512. angela vasquez-giroux — Re: poems of peace and war
513. Michael Kelleher — OlsonNow Update!
514. Eric — Re: poems of peace and war
515. mIEKAL aND — Book written in txt msg
516. Poetry Project — Events at the Poetry Project 1/26 - 2/2
517. Stephen Baraban — Dorn's scapegoat landscape
518. patrick dunagan — Re: Dorn's scapegoat landscape
519. Sheila Murphy — Fw: Brutality, Humor, Eroticism - Only Two Weeks Left!
520. Ruth Lepson — Re: Dorn's scapegoat landscape

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521. C. A. Conrad — REMINDER: kari edwards memorial event this saturday in Baltimore----------…
522. Jim Andrews — Please send me links to cool Internet radio stations
523. Philip Metres — poems of PEACE and war
524. Tom W. Lewis — Re: Dorn's scapegoat landscape
525. amy king — Come, make warm bodies tonight ...
526. Murat Nemet-Nejat — Re: Ekphrastic Poetry Anthology Project/Murat's Peripheral Space of Pho…
527. Joel Bettridge — Book Arts Symposium
528. Dan Coffey — Re: poems of PEACE and war
529. David-Baptiste Chirot — FW: Excitement Builds for Saturday's Anti-War Marches!
530. Eric Dickey — Re: poems of PEACE and war

531. Christopher Filkins — Re: poems of PEACE and war
532. Eric — Re: poems of PEACE and war
533. Matthew Baiotto — Re: poems of PEACE and war
534. Andrea Lawlor — New translation journal in Philly - launch 1.27.07
535. angela vasquez-giroux — Re: poems of PEACE and war
536. Ruth Lepson — Re: poems of PEACE and war
537. Christopher Leland Winks — Re: poems of PEACE and war
538. Charlotte Mandel — Re: poems of PEACE and war
539. angela vasquez-giroux — Re: poems of PEACE and war
540. Christopher Leland Winks — Re: poems of PEACE and war
541. Eric Dickey — Re: poems of PEACE and war
542. Stephen Vincent — Semina Show Review
543. Gerald Schwartz — Re: Semina Show Review
544. Eric — Re: poems of PEACE and war
545. Marcus Bales — Re: poems of PEACE and war
546. Alan Sondheim — arcs poetica
547. Stephen Vincent — Re: POETRY Seeks Associate Editor
548. Deborah A. Meadows — Re: Meadows' new book of poetry
549. Halvard Johnson — Re: poems of PEACE and war
550. Alexander Jorgensen — Hey there - Ew! Poetry is - Ew!!
551. David-Baptiste Chirot — Re: poems of PEACE and war/Big Bridge/blog re peace & war/simone we...
552. Alexander Jorgensen — Re: POETRY Seeks Associate Editor
553. Edward Foster — Talisman
554. Alan Sondheim — Re: Hyperrhiz.02 is out (fwd)
555. Marcus Bales — Re: poems of PEACE and war

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556. Jesse Glass — Invitation to Contribute to the John M. Bennett Wikipedia Page
557. Eireene Nealand — Poems of Peace and War: Precipitating Reality: Rebirth of the Author: Fro...
558. Phil Primeau — Re: poems of PEACE and war
559. Marcus Bales — Re: Invitation to Contribute to the John M. Bennett Wikipedia Page
560. Simon DeDeo — Cambridge CCCP
561. Ward Tietz — New Broadsides at Pyramid Atlantic
562. Mary Angela Nangini — Re: unsubscribe
563. Michael Tod Edgerton — Re: Cunts, Queers, and Pacifists
564. Phil Primeau — Re: Cunts, Queers, and Pacifists
565. Michael Tod Edgerton — Re: Cunts, Queers, and Pacifists
566. Larissa Shmailo — Re: Cunts, Queers, and Pacifists
567. Harry Ross — Re: Cunts, Queers, and Pacifists
568. Alan Sondheim — Heterosexual cock warriors
569. Wanda Phipps — New Interview in Big Bridge
570. Harry Ross — Re: Heterosexual cock warriors
571. David-Baptiste Chirot — futuristi italiani
572. Alexander Jorgensen — Re: futuristi italiani
573. Crane's Bill Books — Poetry warriors
574. Mark Salerno — Re: Cunts, Queers, and Pacifists
575. Edmund Hardy — "Intercapillary Space" - a collaborative poetry magazine
576. Jason Quackenbush — Re: Cunts, Queers, and Pacifists
577. Jason Quackenbush — Re: Cunts, Queers, and Pacifists
578. Eric Dickey — Re: poems of PEACE and war

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579. Alexander Jorgensen — Re: Cunts, Queers, and Pacifists
580. Vernon Frazer — Ric Carfagna interviews Vernon Frazer on IMPROVISATIONS in Big Bridge # 12

581. Eric Elshtain — New Beard of Bees Chapbook
582. Michael Tod Edgerton — Homophobia: The last acceptable bigotry in America?
583. Ruth Lepson — Re: New Beard of Bees Chapbook
584. Ruth Lepson — Re: Homophobia: The last acceptable bigotry in America?
585. Haas Bianchi — My Blog has Changed
586. Haas Bianchi — Re: Homophobia: The last acceptable bigotry in America?
587. Larissa Shmailo — Re: Homophobia: The last acceptable bigotry in America?
588. Alexander Jorgensen — Re: Homophobia: The last acceptable bigotry in America?
589. Anny Ballardini — Re: Homophobia: The last acceptable bigotry in America?
590. amy king — Homophobia: The last acceptable bigotry in America? - A New Tune?
591. charles alexander — Re: Homophobia: The last acceptable bigotry in America?
592. Phil Primeau — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
593. amy king — I'm not racist! I'm not homophobic!
594. Alan Sondheim — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
595. Michael Tod Edgerton — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
596. V Nicholas LoLordo — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
597. Michael Cross — Atticus/Finch presents: John Taggart's "Unveiling/Marianne Moore"
598. George Bowering — Re: New Beard of Bees Chapbook
599. Joe Amato — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
600. George Bowering — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
601. Poetics List — Poetics List Policy
602. Tom Beckett — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
603. Christopher Filkins — Re: poems of PEACE and war
604. Daniel Zimmerman — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
605. Aaron Belz — Ten Jens in St. Louis - Feb 1
606. Simon DeDeo — rhubarb is susan
607. Anny Ballardini — Re: Homophobia: The last acceptable bigotry in America?
608. Jason Quackenbush — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
609. Jason Quackenbush — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
610. Derek Rogerson — Poetics List
611. Mairead Byrne — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
612. Joe Amato — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
613. Lea Graham — Re: My Blog has Changed
614. Lea Graham — oops
615. Jesse Crockett — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
616. me — a new START . . .
617. ALDON L NIELSEN — Re: Homophobia: The least acceptable bigotry in America? - A New Tone?
618. Eric — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

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619. Alexander Jorgensen — Last Word on "Last Acceptable Bigotry in America"
620. Alexander Jorgensen — Re: Homophobia: The least acceptable bigotry in America? - A New Tone?
621. Laura Winton — Re: Homophobia: The last acceptable bigotry in America?
622. Derek Rogerson — Re: polist
623. Laura Winton — Re: Poetics List
624. Jennifer Karmin — OPENPORT festival in Chicago
625. Peter Ciccariello — Barnacled words
626. Alan Sondheim — new work on blog
627. Bob Heman — Come Hear Me Feature This Friday (February 2) at Cornelia Street Cafe

628. Michael Kelleher — Literary Buffalo 1.29.07
629. Jim Andrews — about Internet radio
630. Nate Pritts — New issue - COMBATIVES
631. Halvard Johnson — Query: re Eclipse project at Princeton
632. Small Press Traffic — Poets Theater Closing Night this Fri 2/2
633. Catherine Daly — Re: Query: re Eclipse project at Princeton
634. Halvard Johnson — Re: Query: re Eclipse project at Princeton
635. Dan Coffey — Lynch's Inland Empire
636. Thomas savage — Re: Lynch's Inland Empire
637. Charles Baldwin — Re: about Internet radio
638. Tom W. Lewis — Re: poems of PEACE and war
639. angela vasquez-giroux — Re: poems of PEACE and war
640. Murat Nemet-Nejat — Re: Lynch's Inland Empire
641. Rob McLennan — new(ish) on rob's clever blog
642. Gabrielle Welford — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
643. David A. Kirschenbaum — A 40th Anniversary Celebration of United Artists Books
644. George Bowering — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
645. Gabrielle Welford — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
646. Jesse Crockett — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
647. Jesse Crockett — dailyness from last week
648. Eric — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
649. Tom W. Lewis — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
650. Joe Amato — Review of Hirsch's The Knowledge Deficit...

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651. Alan Sondheim — Qbico Records releases "56" Alan Sondheim (fwd)
652. Simon DeDeo — reading comprehension and background knowledge
653. Patrick Duggan — Idiolexicon -- A New Web-Journal of Poetry
654. Jesse Crockett — bienve... nue ?
655. Jesse Crockett — Oh
656. tyrone williams — Re: Review of Hirsch's The Knowledge Deficit...
657. Raymond Bianchi — http://irasciblepoet.blogspot.com/
658. Barry Schwabsky — This conference in Plymouth, UK sounds awesome
659. Bruce Covey — Ron Padgett reading in Atlanta
660. Thomas savage — Re: Lynch's Inland Empire
661. Dan Coffey — Re: Lynch's Inland Empire
662. Barry Schwabsky — Spring readings at Parasol Unit, London
663. Adam Fieled — Ruth Lepson, Larry Sawyer on PFS Post
664. Jacqueline Gens — Re: Ruth Lepson, Larry Sawyer on PFS Post
665. Dan Waber — ars poetica update
666. George Bowering — Re: Ron Padgett reading in Atlanta
667. Mark Truscott — Feb 7: Brossard, Godard, and Harris at Test (Toronto)
668. Martha Deed — Re: Ron Padgett reading in Atlanta
669. amy king — Re: Ron Padgett reading in Atlanta - I have no shame.
670. Larissa Shmailo — Teachers and Writers Collaborative Radio WNYE 91.5 this Thurs 2/1 at 6:30...
671. reJennifer Bartlett — Homophobia...
672. Small Press Traffic — Lisa Robertson at Poets Theater this Fri 2/2
673. Alexander Jorgensen — Darn it, Wolfowitz.
674. Wystan Curnow — Re: Spring readings at Parasol Unit, London
675. Alexander Jorgensen — Poetry & Dinos & Michael Tod Edgerton
676. Ruth Lepson — Re: Dorn's scapegoat landscape
677. noah eli gordon — Stefans/Baus/Moudry reading

31 JAN 2007

678. Ron Silliman — Silliman's Blog
679. Alison Croggon — Fwd: Ash, by Alison Croggon
680. Jesse Glass — The Fib at Saline (Salt Publishing) About Angel Exhaust 19
681. Jesse Glass — Jen's Fib At Saline Part 2
682. Pierre Joris — Nomadics blog
683. Ram Devineni — EDWARD HIRSCH at the Creative Writing Workshop, Brazil
684. Ram Devineni — Take 2 seconds to SAVE THE NEW GLOBE!
685. Tom Beckett — Fwd: Otoliths issue four
686. C. A. Conrad — a conversation with ALICE NOTLEY on trance, tarot and poetry ()()()()()() ...
687. linda norton — Silliman's blog/Poet Laureate of Boston
688. Anny Ballardini — Re: http://irasciblepoet.blogspot.com/
689. Simon DeDeo — Jed Perl on Laissez-Faire Aesthetics
690. Vernon Frazer — Re: Homophobia...
691. Gretchen Adele — please remove me from list- unsubscribe
692. Emma Larsson — please remove me from list- unsubscribe
693. Barry Schwabsky — Re: Jed Perl on Laissez-Faire Aesthetics
694. Alison Croggon — Re: The Fib at Saline (Salt Publishing) About Angel Exhaust 19
695. Mary Kasimor — Re: Homophobia...
696. George Bowering — Re: Homophobia...
697. David-Baptiste Chirot — Re: Jim Eisenreich
698. Raymond Bianchi — Re: http://irasciblepoet.blogspot.com/
699. George Bowering — Re: Jim Eisenreich
700. Simon DeDeo — jed perl article
701. Vernon Frazer — Re: Jim Eisenreich
702. Ricejunk2 — diarrhea of the mouth
703. David Baratier — Larry's poetry forum
704. Ricejunk2 — Re: Poems on Scapegoats
705. Betsy Andrews — New Book: Betsy Andrews' NEW JERSEY

1. Alison Croggon

Re: The Argotist Online: Interviews with Poetry Editors on the Future of Poetry Publishing

Mon 1 Jan 2007

Hi Jeffrey

On you for the effort, but I am forced to conclude that the future of poetry publishing is men. One woman out of 15 editors? Even with the online contribution? I mean, don't give me the answer that there are not woman editors out there - Kate Fagan (How2), Susan M. Schulz (Tinfish) and me (Masthead) spring to my mind without even thinking. I'm sure a quick rootle around would find dozens more.

I don't like adding up figures as if they mean something in themselves, but here I think it's a problem.

All the best

Alison

On 1/1/07, Jeffrey Side <[redacted]> wrote:
> Interviews with Poetry Editors on the Future of Poetry Publishing
>
> http://www.argotistonline.co.uk/Interviews%20with%20Poetry
%20Editors.htm
>
> In light of the the New Statesman article by Neil Astley, 'Poetry For People', and the vigorous reactions that my blog entry concerning it provoked at The Poem forum I thought it would be interesting to discuss some of the wider implications that Astley's concerns in the article suggest, and how these relate to such matters as: poetry and publishing, and the future of poetry in printed form and on the Internet. To do this, I have gathered responses from the following editors to a set of questions regarding these issues.
>
>
> Tim Allen
> John M. Bennett
> Jake Berry
> Andrew Duncan
> Ken Edwards
> Tony Frazer
> Susana Gardner
> Geoffrey Gatza
> Rupert Loydell

> Alan May
> Douglas Messerli
> Peter Philpot
> Michael Rothenberg
> Martin Stannard
>
>
>
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

2. Alan Sondheim

Ship and Bell

Mon 1 Jan 2007

Ship and Bell

"We therefore infer that the _effects of different permanent disturbing forces acting under similar conditions on the same coordinate are not simply proportional to their respective magnitudes but depend on their periods."

"We therefore infer that _a disturbing force whose period and real expo- nential are nearly the same as those of any one free vibration produces a large forced vibration._"

"We conclude that _one effect of the resistances on a disturbing permanent force, which would otherwise produce a magnified forced oscillation, is to modify that oscillation and to keep it within bounds._"

"In the same way _heavy church bells_ can _be easily set in motion_ pro- vided the pulls are properly timed. To increase the oscillation each rope should be pulled only when it is descending. A large heavy ship can be made to roll, when its natural time of oscillation is required, by running a gang of men to and fro across the deck at the proper time; the men run uphill."

(from Advanced Dynamics of a System of Rigid Bodies, Edward John Routh)

But if the men run uphill, surely the oscillation will ultimately be damped since their effect in total would be to reduce the roll? Or does the natural time depend on the minimization of the roll? Suppose on the other hand the men run

to and fro at the proper time - running downhill. Then the oscillations will possibly increase as energy is added on the downswing. With the descent of the bell, a pull raises it further, increasing the potential energy. With the rolling of the ship, potential energy is increased as the men running downward add to the slope. However if upon running downward, the ship is rising, then the damping effect might slow the rising of the ship, just as, if running upward, the ship is sinking (sloping downward), the running will become first flat, then downward, carrying the energy downward and pulling the roll. If the roll is pushed, the roll is damped, if the men are running upward; if the roll is pulled, the roll increases, if the men are running downward. The men run first upward, then level, then downward, or first downward, then level, then upward. Perhaps damping in the second case, increasing in the second. Suppose the men _always_ run upward, then as the ship levels, the men stop running; as it continues downward, the men turn around and run upward; the damping is doubled. Suppose the men _always_ run downward, then as the ship levels, the men stop running; as it continues upward, the men turn around and run downward, the increase is doubled. By "doubled" one means the force is applied twice on the swing, depending on the tilt of the ship. In both cases, of the bell and the ship, gravity is paramount; one runs or pulls against it, or one runs towards it, in which case pull is impossible; however, a second cord might in fact pull the bell in an opposite direction, just as the men might jostle from one side of the ship to the other. Is this resonance, or the orders given to men, the acts of men? The men follow the pull and push of the bell, slope of the deck of the ship; there is no natural swing or pull here, only culture, commands, actions in unison. The ship stops rolling or rolls over; the bell stops ringing or turns full on its pivot. In any case, the dynamics are both evident and peculiar; the men must experiment, over and over again, to find the proper resonance, response. It is a difficult problem, settled only in church, on the high seas, even though the dynamics are evident.

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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3. Jim Andrews

Re: The Argotist Online: Interviews with Poetry Editors on the Future of Poetry Publishing

Mon 1 Jan 2007

> *Jeffrey Side wrote:*
> *Interviews with Poetry Editors on the Future of Poetry Publishing*
>
> *http://www.argotistonline.co.uk/Interviews%20with%20Poetry%20Editors.htm*
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hi jeffrey,

i'm particularly interested in the responses to the role of the internet.

john bennett says "The Internet is fine, and it's wonderful for getting all kinds of stuff out there so people can see it if they want to. But the printed book and serial cannot be replaced - it's really how people read anything closely, and it's also how things will last. The Internet is a kind of marketplace/exhibition/sample venue. The book is where you go to read something deeply."

concerning what will last, i think it's less a matter of whether it's online or in print (or whatever) as whether people continue to find the work relevant and of interest. if it's online, the author or publishers have to make the code available, when the work is programmed. sometimes the 'source code' is simply html, so that is not so much of an issue; but sometimes the source is programming code, and if the piece is to survive, the source needs to be available for programmer-artists to work on it. i wasn't sure of this a few years ago, but recent experience has shown me that when people are interested in some work, they do what they need to in order to keep it before the world. the poet-programmers (all 100 of them) make special projects of recovering significant computer poetry; those with a particular interest in other areas of poetry make special projects of doing what needs to be done to keep the significant work from their area before the public, etc. some significant work is lost, of course. but this is true across the board.

it's been interesting to work on the bpNichol project i've mentioned here a couple of times (that still isn't finished but still is in progress). we've found that many professional archivists are more or less clueless about digital archives. which seems to mean, at least for the time, that it's up to the poet-programmers themselves to do the restoration/archiving. but i wonder if that's any different in other areas where the documents/artifacts are out of the ordinary.

as to where work is read deeply, again, i think that's less a matter of whether the work is online or print (or whatever) as whether readers are deeply engaged by the work. it may be that to engage people deeply in digital work, the work should live somewhat differently than poetry has done in print, but there are many innovative digital works that are deeply engaging. Check out, for instance, http://vispo.com/misc/links.htm , which is my page of links to (usually) literary net art around the world. one of the main things you'll note about most of those links is that while they are often literary, they are also engaged in other arts and sometimes also in programming; film would not be engaging simply as text or scrolling text; neither is the internet. but the internet can deal with text much better than film, and text in conjunction with other media.

john also says "the internet is a kind of marketplace/exhibition/sample venue". and it is that. but it is more than that, for some people, even concerning the literary. some people take it seriously as literary media. i do. print is wonderful. but the digital and the internet open up formal and social possibilities for poetry that print does not offer. it isn't a matter of there having to be only one literary medium. there will be people who follow poetry only in print or only online, but for those who are really into poetry and not simply into print or the internet, surely they'll find both relevant and broadening.

the internet brings poetry into relation with other arts, media, and methods/processes that print cannot. it also allows for international communication and exhibition/publication of poetry that was relatively rare prior to the internet. additionally, it allows people who know what they're doing to publish widely in ways that previously were the domain of only institutions and those with money.

the internet is a force in changing and shaping the languages people read, write and speak. it operates as a communication medium (via telephone or instant messenging or email) and as a medium where documents, film, interactive applications, images, queriable databases, and audio works mix in an astonishing brew of languages and methods/processes. poetry has to be there, and is. print isn't going away, but neither is the internet as literary media.

happy new year to all on the poetics list!

ja
http://vispo.com

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4. Charlie Rossiter
Sell Outs? what obligation to the audience
Mon 1 Jan 2007

Well it's January 1 -- a fine time for idealism.

I'm inclined to think that the biggest way to sell out is to not be true to your self. (I warned you)

That is to say, if you're dumbing down poems to get applause/laughter/whatever from a mass audience, that's one way of selling out. On the other hand, if you're a straight ahead poet who is really driven to write the kind of poems that a lot of normal citizens enjoy but you crave recognition from the more academic side of the poetry world, you just might sell out by going experimental and sucking up to that crowd.

Happy New Year. Keep those poems flowing.

Charlie
--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

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5. Nick Carbo
visual poetry in film/video
Mon 1 Jan 2007

---

here's an invitation to peruse a new visual poetry group at youtube. if you like the visual (poetry) stimulation, pls join!

http://www.youtube.com/group/visualpoetry

thanks and happy new year!

Nick Carbo
http://www.npr.org/features/feature.php?wfId=1667164
http://www.cherry-grove.com/carbo.html

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

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6. Mark DuCharme

Re: Sell outs? what obligation to the audience

Mon 1 Jan 2007

My first responsibility is to myself as a reader. If I don't make something that sustains me, then it won't satisfy others-- or if it does, it will be fairly meaningless.

As a corollary to that, my responsibility is to produce nothing that is at all false, if possible. By false, I mean anything that glosses over, covers up, oversimplifies, reduces, conceals, dumbs down, sucks up, or just plain sucks. I think that accessibility is a trick question: I have seen very different reactions to the same poem, in both an audience and a classroom. Is it possible to please everyone-- or if it is, should we try? You may say that's a cop out-- and here the argument becomes tautological: poetry is not a popular art, so it should be held to different standards; poetry is not a popular because it does not hold itself to the same standards. But I say it is a matter of being true to one's own standards, in any medium. Yesterday on the radio I heard George Martin saying John Lennon once told him he would never expect to walk into a bar in Spain and hear sombody whistling "I Am The Walrus." Exactly.

I've never been a huge Olson fan, but his sense of the poem "at all points, [being] a high-energy construct and, at all points, an energy discharge" has always been a touchstone for me, and still is.

One further note on audience: there is something very liberating, wouldn't you agree, in Frank O'Hara's "if they don't need poetry bully for them. I like the movies too."

And as for who was the bigger sell-out, Stein, Pound or Creeley-- another trick question. The answer, as far as I am concerned, is none of them... unless one is thinking of Pound's bizarre attraction to Italian fascism.

Mark DuCharme

From: cralan kelder <[redacted]>
To: [redacted]

Subject: Re: Sell outs? what obligation to the audience
Date: Sun, 31 Dec 2006 15:41:00 +0100

an interesting question to me is about ³selling out². Don¹t poets have an obligation to their audience, in terms of accessibility, for example. Why do so many poets seem to punish their audience? If a poet notices that a certain line, phrase, subject, etc, elicits more appreciation, is it selling out to react, as an artist, to that knowledge?

Given the thread earlier about the suspicion that most people who read poetry are poets; when performing at least poets can reach a wider audience.

The question is,
What obligation does a poet have to an audience?

On 12/25/06 4:16 PM, "Haas Bianchi" <[redacted]> wrote:

>
>
>
> It is a travesty that experimental poetry has retreated into a niche and
is
> not read for fully. This is mostly the fault of experimental poets
because
> of the publishing structure that exists they do not need to seek audience
> because sales do not determine publication- selling out? Who was a bigger
> sell out? Stein, Pound? Or Creeley? Poets need to survive how they do it
is
> not our concern what matters is that they create good and great poems and
> challenge the existing structure/
>
>
>
>
>
>
>
>
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
On
> Behalf Of heidi arnold

> Sent: Wednesday, December 13, 2006 2:44 PM
> To: [redacted]
> Subject:
>
> angela --
>
> first, a nod to your high horse -- hang on to it
>
> -- in answer to your question -- "what do you mean by 'selling out'"
>
> -- who was it that called clinton a panderbear?
>
> -- to write as a service of stenography for individuals who want their
own
> style and views expressed in contemporary poetry in order to gratify
their
> egos and wallets is selling out -- to allow corporate interests or upper
> class cliques to treat poets as stenographers -- when they can't find a
> mirror handy -- is selling out -- to allow these same corporate interests
to
> leech off your entire poetic network because they find it entertaining --
is
> selling out -- to write to please the status quo -- is selling out -- to
> write to make fat-assed exploiters of the arts community happy with their
> masturbatory inner lives is selling out -- and so on
>
> -- i am sure that everyone else could add to this list which is my
> infuriated hungover take on the issue at the moment
>
> --over to you,
>
> heidi
>
> On 12/13/06, angela vasquez-giroux <[redacted]>
wrote:
>> >
>> > heidi, what exactly do you mean by "selling out"?
>> >
>> > i think the concern that the only audience for poetry anymore (in the
>> > US) is poets and our close relations/friends, is legitimate and quite
>> > frankly pressing.
>> >

>> > i wish more non-poets would read. or more people who think they're
>> > poets would read, instead of just stating that their newest work is a
>> > perfect poem b/c they wrote it / say so.
>> >
>> > poetry is inclusive in terms of making it available to anyone who
>> > wants to read, enjoy, etc. i don't believe that means everyone should
>> > be writing poetry. but they all should be reading it.
>> >
>> > (on my high horse)
>> > angela
>> >
>> > On 12/13/06, heidi arnold <[redacted]> wrote:
>>> > >
>>> > > -- that entire "non-poets who read poetry" thread has a *lovely
>>> > > "we're selling out" scent if you ask me -- did someone get paid to
>>> > > start it, or what?
>>> > >
>>> > > -- my blog is updated at www.peaceraptor.blogspot.com
>>> > >
>>> > > -- back to work
>>> > >
>>> > > cheers,
>>> > >
>>> > > heidi
>>> > >
>>> > >
>>> > >
>>> > > --
>>> > > www.heidiarnold.org
>>> > > http://peaceraptor.blogspot.com/
>>> > >
>> >
>> >
>> >
>> > --
>> > http://mother-of-light.blogspot.com
>> >
>
>
>
> --

> www.heidiarnold.org
> http://peaceraptor.blogspot.com/

_____ Your Hotmail address already works to sign into Windows Live Messenger! Get it now http://clk.atdmt.com/MSN/go/msnnkwme0020000001msn/direct/01/?href=http://get.live.com/messenger/overview

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7. Jeffrey Side

Argotist interviews with editors mainly male interviewees at present

Mon 1 Jan 2007

I realise the interviewees are mainly male and I will look for more females to take part. Jeff

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8. Eireene Nealand

Re: Sell outs? what obligation to the audience

Mon 1 Jan 2007

Do you know, sometimes I think that we have the wrong idea about who/what an audience is.

I've been reading this great book (by Svenbro, I forget the book's exact name--sorry book, you were great. i remember you cover exactly, the feel of it on my hands and on my back, the little gold imprints and the red band on the cover as well) about how in ancient Greece, all of the tombstones were written in the first person: "Glaukus made me. I will last on and on"...and the like

This was way back before silent reading was invented. So readers encountering these inscriptions would have to lend their voices, i.e. pysically give over their bodies and, according to Svenbro allow themselves to be sort of buggered by these inscriptions, which they could give birth to well or badly.

I suppose today we might use a more institutionalized medical metaphor for this buggering--via derrida--getting "buggered" by an injecting needle--whether poison or health is injected, I'm uncertain sometimes--in any case, what seems clear to me however, is that this is a quite physical interaction, between (at least two)live, independently chaotic bodies. It seems like we should go to theories of ethics, Levinas or who was that that wrote On Touching?--to think about how we face off against those who not only listen but lend their bodies and often speak back and afford us--let's be honest, a certain amout of pleasure as well.

eireene

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9. Alexander Jorgensen
SELL OUTS?
Mon 1 Jan 2007

I says, I agree with Charlie hisself. I wanna write
poesie - pretty as the prettier st man ever been on
celluloid, Paul Newman (and that's a fact). No stuffed
misrepresentations of life - or poems who calls
forbade the yawp, much preferring the faux banal
mutterings of devoid perception! Those poems that hide
behind conceit: says, dumbing poetry, when - as we
knows - the right words bring people to the truth.
Y'all diving in'a pockets for your own sake. The
bi-ped, said Pound, gotta walk on its two feet. I
read, 'cause I gotta define me-self, the experiment as
if such were 'bout dumbing itself, demoralizing, and
rarely empowering - how your fetishize mediocrity -
and I've seen yours websites.

And don't use the demi-gods names in VAIN - especially
if'a you DONT KNOW THEMS----------SIR (like I
do).

So says, high yella - thinking it's time to dedude -
time for R-E-A-L sessession.
AGJ

_____
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http://mail.yahoo.com

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10. Alexander Jorgensen
SELLOUTS
Mon 1 Jan 2007

And me pa is ILLITERATE - so I figure you bein'able to
read and write, figure what is I'M sayin' - and
reckon, also, given, I've READ your poems, you neither

understand OR ARE AUTHENTIC - so, show YOUR ASS - and
some of US will fuck it in'a sensibili-----TY. Many of
us are tired of how you've rednecked poetry into a
guetto - appropriating whatever whatnot!

AJ

_____
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http://mail.yahoo.com

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11. Stephen Vincent
Poetry & the Arts in Communicatas
Mon 1 Jan 2007

http://www.kqed.org/epArchive/R701010900
(Podcast/Archive)

This morning Michael Krasny's Forum show featured a number of visual artists, performers and composers(no poets) essentially talking of innovative art programs involved in community works (engaging political issues, engaging citizens in the process), as well as some of the participants talking about ways in which the internet is impacting their works. The work of Joseph Beuys was one of the invoked. Larry Rinder at CCA and Richard Kamler (sculptor) at USF spoke of relatively new multidisciplinary art's programs in 'social practice' at each of their schools.

Interesting that this morning's program did not invite or consider ways in which poets may be actively also involved 'social practice'. (Not a lot of names jump into my somewhat hung-over, partied out mind!) Apart from poetry in the schools programs - which may or may not stir the larger social well - is any body (or group) on this list involved in teaching or non-teaching situations in which a poetry program actively engages exploring ways in which 'the word' (and its investigations) is re-contextualizing the way in which art (language) may reconfigure the experience and/or change of public and/or social space??

Or can any one name poets whose work may actively fit into the frame of 'a social/public practice' - as say, maybe(?), different than a theoretical one? Or the artists in other media a leap ahead or a leap back here?

Curious!

Stephen V
http://stephenvincent.net/blog/

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12. Simon DeDeo
HTML/CSS help needed
Mon 1 Jan 2007

Dear community --

We are experiencing some problems with our HTML/CSS code at absent (http://absentmag.org) -- in particular, missing linebreaks and whitespace with PC users and IE or even Firefox in issue one.

If there are any gurus who would like to examine the HTML and CSS style files and let me know if I am missing something, I would be incredibly grateful.

Please contact me backchannel if you can see what is going wrong.

Many thanks,

Simon

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13. Alexander Jorgensen
GOOD ONE - POETRY'S SELLOUTS - NEW YEAR RESOLUTION
Tue 2 Jan 2007

One hates to sound like either a human torch or a
madman - some somebody, clearly, nobody loves. Oh, and
the head hurts, fire in the belly (as they say), this
wondering if should have stopped. But I don't want a
24 hr poetry marathon, any ebooks,
hype-sandwiched-hype. Americans, we know just how bad
fast food is -

In mandarin the sound a bee (xiao mi feng) makes is:
"wong-wong, wong-wong" Now, say that to yourself and
hearing the pretty sound resonate in your skull, think
about how perfect...

And here, 2007, a seal bone around my neck, from when
I lived on San Cristobal Island (and there are beaches
in the Galapagos where seals go to die), hunk of rock
from Himalaya on my desk, oh China China China, in my
ear a conversation about how my friend's bi-racial
little boy was nearly stolen for the slave trade in

South China by biker gangs few days ago...over beer
cured in formaldehyde...CANTON...GUANGZHOU...and then
letters from Robert Creeley, the last a few hours
before his death - loving.

Had this dream about a woman biting my nipples, her
lips like snapdragons, snap-snap-snap, and she looks
up at me, her spirit filled with my contempt, my crude
words cunningly mouthed, and says: Thank you for your
poison.

Experimental poets? There are so few, yet so damn many
on this list reckon themselves to be. Yep, he said:
REALLY want some kinda war. But there is a big
problem, I think, and that is that poetry is
suffering, that those who are supposed to be
protecting both the artform and us, and encouraging
cultural work, are more likely than not responsible
for poetry's slack misuses.

And then there're NO subterraneans in Beijing, he said
- only Misfits, said I (one of THEM). And why say
this? Because I/ know (just how foolish, said, some of
you have been). But I've heard bigoted men read
Langston Hughes - coloring "white junk" - saying y'all
- and you can too...(on the radio).

Again: oh, the head, last whiskey on the rocks,
remembering what David posted, some words by Golda
Maier, about how there is no such thing as a
Palestinian - and I thought, yes: If we erase them,
than we don't need to see 'em. And I say to myself -
reminding myself, I say, all the best doctors in Iran,
so said Kashim, are Jews - but again, this reference
to Armstrong: What a wonderful world.

agj

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http://mail.yahoo.com

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14. J. Michael Mollohan
Re: HTML/CSS help needed
Tue 2 Jan 2007

Simon,

I'd be happy to take a look at your code to see what can be done.

JMichael

----- Original Message -----
From: "Simon DeDeo" <[redacted]>
To: <[redacted]>
Sent: Monday, January 01, 2007 8:11 PM
Subject: HTML/CSS help needed

> *Dear community --*
>
> *We are experiencing some problems with our HTML/CSS code at absent (http://absentmag.org) -- in particular, missing linebreaks and whitespace with PC users and IE or even Firefox in issue one.*
>
> *If there are any gurus who would like to examine the HTML and CSS style files and let me know if I am missing something, I would be incredibly grateful.*
>
> *Please contact me backchannel if you can see what is going wrong.*
>
> *Many thanks,*
>
> *Simon*

↑ Index

15. Alexander Jorgensen
Last note! Last note from China!
Tue 2 Jan 2007

I'm outta here - Midwest byway of a so'westa. Three days of full on - full power, as they say in India -beer guzzling! Nope! I am not a Christian.

Those Tibetans need support - as does everyone who REALLY has something to say. Back channel me c/o of [redacted] and I will forward email addresses of some good men, good writers, refugees without a country (or a home) - but, alas, write out whatever need one writes.

Anyone know how I can help rebuild New Orleans, please
back channel me c/o [redacted] (would be
nice if the high-end developers would stay out!) I
don't mind chocolate cities - any folksy one'll do -
do mind appropriation, however.

When I talked about secession, was referring to
Austrian art movement led by likes of Klimt and
Scheile. Rauschenburg - check 'im out - expand Eliot's
Auditory Imagination -

Apologize for being tactless. If anything, appreciate
my ethics - and my work (but no need worry about me).

agj

_____
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Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

16. Jim Andrews

Re: GOOD ONE - POETRY'S SELLOUTS - NEW YEAR RESOLUTION

Tue 2 Jan 2007

> *Experimental poets? There are so few, yet so damn many on this list reckon themselves to be. Yep, he said: REALLY want some kinda war. But there is a big problem, I think, and that is that poetry is suffering, that those who are supposed to be protecting both the artform and us, and encouraging cultural work, are more likely than not responsible for poetry's slack misuses.*

i think you have it all wrong, alexander. poetry, having long ago died, has never felt better. moves like smoke in the air. gets into everything. film. theatre. visual art. music. interactive applications. you name it. poetry is to art in general as brian eno is to music. not a 'supporting role'; but what gives its language force and care, intensity. poetry is beyond suffering; we are the ones suffering. but it's still on call.

poetry can't be protected. needs no protection. is dead. loves trouble anyway. if someone wants to hurt it, they swing at the air. can't lay a glove on it. it always

knows if you're serious and is at your side when you are. no not at your side. you're it.

experimental poetry is, in a sense, the only poetry. if its already been done, how can you expect to keep poetry's attention? she was there the first time.

ja
http://vispo.com

↑ Index

17. Alan Sondheim

sutra spurt ()

Tue 2 Jan 2007

---

sutra spurt ()

At YouTube http://www.youtube.com/watch?v=u_Z70rv0cHA (Try this; the file uploaded, but seems to hang on loading at the client side. Hopefully this will work; if not, please go to the URL below. Apologies - The more I use YouTube, the worse it seems to get; it's not handling the volume.)

http://www.asondheim.org/spurt.mp4 larger file

pump,AUM splay,AUM split,AUM splash,AUM splatter. Heidegger dissolves to hello mode of language splatters,AUM splitting the imago spitting and spattered. heads splat splattered against cotton pavement where little knees won't The liminal is between the name and spattered/splattered language; it On talk just before cumming,AUM systems crashed and letters splattered onto Imagine the facts stormed,AUM splattered against the sidewalk,AUM an exhausted truth emerges from my holes. sputter splatter and every margin. Wherever I reach,AUM my fingers splatter lightning and dark electrical drops; what drops,AUM splatters: one might say,AUM almost zero removing file hell,AUM stutter splatter hell,AUM signal stopping hell but also mght create a resdue or splatter,AUM almost alve bounced now the time of thermal heating splatters a particular zero the hallmarks of confusion or "splatter" which,AUM while not quite spam,AUM girl,AUM voice splattered across gouged trachea. Gnaw! Gnaw! Jennifer's rain,AUM noise splattered across satellite dishes,AUM stratospheric gouges and again,AUM splintering alan's eye,AUM splattered against the further alan hands bleed,AUM drops splatter under the full effect and force of gravitation Cosmos are full of partobjects,AUM splatterphenomena,AUM dispersions without are you satisfied with your arms .concealed in you,AUM my splattered fingers their bodies are splattered,AUM arms shattered,AUM legs spattered,AUM ajar couch splattered,AUM shattered,AUM legs spattered,AUM scattered,AUM necks Electrical drops; what drops,AUM splatters one might say,AUM almost zero

skitter,AUM splatter,AUM etc. Scanner inverts the series,AUM spackle and splattered or spotted landscape. Deep within the throat the elements,AUM the referent "splatters" it's difficult to contain,AUM and thin edge of the picture splatters from the wall,AUM reassembles at every splatter as content; it's as if the thetic confined itself to a certain sure is something,AUM is already gone,AUM broken,AUM splattered,AUM sputtered,AUM splin tered,AUM spurted.

Post a video response
Post a text comment
asondheim (17 minutes ago)
Am I the only one having loading difficulties recently? This was shot in Geneva w/ Maud, Foofwa, Filibert, 2006.
(Reply)

↑ Index

18. Ron Silliman

Silliman's Blog '07

Tue 2 Jan 2007

---

http://ronsilliman.blogspot.com/

RECENT POSTS

A look at last week’s MLA

“Blog better, blog less”

Remember poets who passed on
in 2006

“A Theory’s Evolution” by Charles Bernstein

A Scanner Darkly
attempts the impossible,
a movie that’s faithful
to Philip K. Dick

5 little-known things about me

An appeal for Paula Gunn Allen

What makes for a decent bookstore
(4 criteria)

Rob Halpern’s
Disaster Suite

Who watches the Watchmen
and who watches the writing?

Heckuva job, Gracie!

A history of cut-ups

How tell a story
in an American movie?
Dying with The Dying Gaul

The poetics of Alice Notley

John Ashbery deserves
the National Medal of the Arts

Of Jena Osman, Rachel Blau DuPlessis
and writing networks, as such

http://ronsilliman.blogspot.com/

↑ Index

19. susan maurer
reading 1-4 susan maurer and chocolate waters
Tue 2 Jan 2007

---

come to jushis in nyc. reading out of her home at 153w21 at 7:45. $5 gets you a chance to have some free refreshments, read open and hear susan and chocolate.Y'all come. susan maurer

_____ Dave vs. Carl: The Insignificant Championship Series. Who will win? http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://davevscarl.spaces.live.com/?icid=T001MSN38C07001

↑ Index

20. Dan Waber
results are in
Tue 2 Jan 2007

Regarding the interest level for the three web journals I proposed last week, the results are now in.

I received input from 19 different people, the results of which can be summarized as:

Close Reading -- 7 expressed an interest in providing content, 1 indicated there was a print journal doing this, and 1 pointed me to their own blog doing something similar.

Instantiation -- 9 expressed an interest in providing content, 1 indicated a principled refusal to issue manifestos.

subgenres -- 3 expressed an interest in editing a specific category, 1 indicated that their notion of a subgenre was more content-driven than my examples, and 1 indicated that this one would be the most fun of the three to read.

So, the end result is that I'm just not seeing sufficient interest in these to justify the effort at this time. Instead, I'll use the time I'd been planning to allocate to these things on a few projects that are more individual than community oriented...the upside to being an idea factory is that there's never really a shortage of things to work on.

I would like to thank everyone who responded for their input, it helped me determine where my resources will be best spent.

Regards,
Dan

↑ Index

21. Adam Fieled

Allegrezza, Compton, Pettet: Stoning the Devil

Tue 2 Jan 2007

New on Stoning the Devil (http://www.adamfieled.blogspot.com):

--reviews of books by Simon Pettet, Shanna Compton, and Bill Allegrezza. --the Raincoats, a memorial piece for James Brown, Chan Marshall ("Cat Power"). --lots of other stuff

See ya there!
Love,
Adam Fieled [redacted]

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↑ Index

22. Barrett Watten

MLA posts

Tue 2 Jan 2007

Discrepant Correlation: Ezra Pound and the "F Scale"

http://www.english.wayne.edu/fac_pages/ewatten/posts/post32.html

Dream of a Post-Soviet MLA & Conference Report

http://www.english.wayne.edu/fac_pages/ewatten/posts/post33.html

↑ Index

23. ALDON L NIELSEN

MLA Off Site Group Reading Part 1

Tue 2 Jan 2007

I've just posted the first half of the photos from the group reading at:
http://heatstrings.blogspot.com/

More to come --

<<

> *From: Ralph Lichtensteiger <[redacted]>*
> *Date: January 2, 2007 12:42:06 PM CST*
> *To: [redacted]*
> *Subject: [silence] Jackson Mac Low and Anne Tardos Recorded Live at Roulette 1999*
>
> *just in,*
>
> *New CD :: Music by Jackson Mac Low and Anne Tardos*
>
> *Recorded Live at Roulette 1999*
>
> *Andrew Bolotowsky, flutes*
> *Mary Hurlbut, soprano*
> *Theresa Salomon, violin*
> *Jackson Mac Low and Anne Tardos, voices*
>
> *Price: USD 15.00 (includes shipping)*
>
> *http://xtina.org/tarmac.htm*
>
> *best,*
> *ralph li*
> *http://www.lichtensteiger.de/diary.html*

↑ Index

25. Larissa Shmailo
interview
Tue 2 Jan 2007

FYI, I am interviewed in the current issue of cervenabarvapress.com.

Happy New Year,
L

Larissa Shmailo_ [redacted]_ (mailto:[redacted])
http//:larissashmailo.blogspot.com
Listen to The No-Net World
at http//:www.cdbaby.com/cd/shmailo
and on iTunes

↑ Index

26. amy king
New Work - New Year
Tue 2 Jan 2007

MiPOesias 2007 (http://www.mipoesias.com/) presents:

LAURA MULLEN
CAROLINE BERGVALL
COLE SWENSEN
RAE ARMANTROUT
JENNIFER L. KNOX
LEIGH STEIN
WILLIAM STOBB
MICHAEL PARKER
AARON ANSTETT
BRUCE COVEY
P.F. POTVIN
MATT HENRIKSEN
CYNTHIA ARRIEU-KING
RACHEL ZOLF
ELLEN KENNEDY
EDMUND BERRIGAN
RUFO QUINTAVALLE

http://www.mipoesias.com/

POETRY ARCHIVES - http://www.mipoesias.com/Poetry/

_____

_____
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http://mail.yahoo.com

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27. David A. Kirschenbaum

Boog City's 2007 Events, Incl. United Artists Books 40th Anniv. and Kurt Cobain at 40 in Feb.

Tue 2 Jan 2007

---

hi all,

here are boog city¹s events for 2007 for our two series--d.a. levy lives: celebrating the renegade press and boog city¹s classic album live presents. The slate kicks off in february with two biggies--a 40th Anniversary Celebration for United Artists Books and a 40th Birthday Celebration for Kurt Cobain (detailed info below).

have a swell new year.

best,
david

Boog City presents

d.a. levy lives: celebrating the renegade press

A 40th Anniversary Celebration for

United Artists Books
(New York City)

Thurs. Feb. 1, 6:00 p.m., free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
United Artists' editor and publisher Lewis Warsh

Featuring readings from

Barbara Henning
Mitch Highfill
Bill Kushner
Bernadette Mayer
Dennis Moritz
Tom Savage
Anne Waldman
Lewis Warsh

With music from

Legends

There will be wine, cheese, and crackers, and many great books on sale at HUGE discounts.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

United Artists Books
http://www.unitedartistsbooks.com/

**United Artists Books (formerly Angel Hair Books) was founded in 1967. It is one of the oldest independent publishing companies in the United States that focuses primarily on publishing books of poetry.

During the last 40 years we have published numerous books, many of which are no longer in print. Among our authors are Robert Creeley, James Schuyler, Alice Notley, David Rosenberg, Ron Padgett, Charlotte Carter, Lorenzo Thomas,

Tom Clark, Ted Berrigan, Bernadette Mayer, Bill Berkson, Hannah Weiner, Anne Waldman, John Wieners, and Clark Coolidge.

Some of the artists who have contributed covers to United Artists/Angel Hair Books are Philip Guston, Joe Brainard, Donna Dennis, Alex Katz, James Rosenquist, George Schneeman, Amy Trachtenberg, Louise Hamlin, Jim Dine, Martha Diamond, Emilie Clark, Pamela Lawton, Rosemary Mayer, Sophia Warsh, and Anne Tardos.

The press has received numerous grants and awards from the National Endowment for the Arts, the New York State Council on the Arts, the Massachusetts Foundation for the Arts, and the Coordinating Council of Literary Magazines. It has been our primary goal to publish poets whose works are well known and well-respected within the poetry community but unknown to a wider audience.

In an article in The Baltimore Sun a few years back, Andrei Codrescu described United Artists as a small press "on the cutting edge of American poetry for the last twenty years. The series of books by United Artists is indispensable for any library collection or anyone interested in the future of poetry."

Boog City's Classic Albums Live presents

A 40th Birthday Celebration for Kurt Cobain

Tues. Feb. 20, 7:00 p.m., $8

Cakeshop
152 Ludlow St.
NYC

With all three Nirvana studio albums

--Bleach, Nevermind, and In Utero--

performed live by

Daouets
The Domestics
The Marianne Pillsburys
The Olga Gogolas
Renminbi
Schwervon
The Sparrows
The Tet Offensive
The Trouble Dolls

Genan Zilkha
and more

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to Second Ave.; F to Delancey St.; J/M/Z to Essex St. Venue is between Stanton and Rivington streets.

For further information: 212-842-BOOG(2664), [redacted], [redacted], or http://www.cake-shop.com/

*Daouets
http://www.myspace.com/daouets
*The Domestics
http://www.thedomestics.com/
*The Marianne Pillsburys
http://www.mariannepillsbury.com/
*Renminbi
http://www.renminbinyc.com/
http://www.myspace.com/renminbi
*Schwervon! Has Hot Pants
http://www.olivejuicemusic.com/schwervon.html
http://www.myspace.com/schwervon
*The Sparrows
http://myspace.com/rachelandrew
*The Trouble Dolls
http://www.troubledolls.net/
*Genan Zilkha
http://www.myspace.com/genanisfabulous

---

d.a. levy lives: celebrating the renegade press
(remaining 2006-07 schedule, readers and musical acts to be named)

March 1, 2007
Ecopoetics
(Lewiston, ME)
Jonathan Skinner, editor
www.ecopoetics.org

April 12, 2007
Corollary Press
(Philadelphia, PA)
Juliette Lee, editor
www.corollarypress.blogspot.com

May 3, 2007
Fewer & Further Press
(Wendell, Mass.)
Jess Mynes, editor
www.fewfurpress.blogspot.com

Anchorite Editions
(Albany, N.Y.)
Chris Rizzo, editor
www.anchoritepress.blogspot.com

June 7, 2007
New American Writing
(Mill Valley Calif.)
Maxine Chernoff and Paul Hoover, editors
http://www.newamericanwriting.com/

July 12, 2007
Outside Voices
(Charlottesville, VA)
Jessica Smith, editor
http://www.outsidevoices.org/

Boog City Classic Album Shows 2007
(musical acts and poets to be named)

--April, Date and Venue TBA

Fleetwood Mac, Rumours, 30th anniversary

--Fri. June 1, 7:00 p.m.

The Beatles, Sgt. Pepper¹s Lonely Hearts Club Band at 40

The Bowery Poetry Club
308 Bowery, @1st St.
[redacted]
www.bowerypoetry.com

--August, Date and Venue TBA

Lou Reed, New York

--Sun. November 11, 8:00 p.m.

Less Than Zero film 20th Anniversary

Film screened, soundtrack performed live, book excerpts read

The Bowery Poetry Club

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

28. mIEKAL aND
a bit of Bern Porter ephemera
Tue 2 Jan 2007

This showed up on youtube a while back. Appears to be the inauguration of an art center in Zurich which references the ideas of Bern Porter. The video starts out slow but it was more than a bit eerie to hear my 1988 recording of Bern reading Last Acts of Saint Fuck You inserted into their opening presentation.

Founding Porter-House Zurich 9.9.2006

http://www.youtube.com/watch?v=GV3KV1-ZPl4

~mIEKAL

↑ Index

29. Ruth Lepson
Re: New Work - New Year
Tue 2 Jan 2007

---

good combo & listening--thank you

On 1/2/07 3:51 PM, "amy king" <[redacted]> wrote:

> *MiPOesias 2007 (http://www.mipoesias.com/) presents:*
>
> *LAURA MULLEN*
> *CAROLINE BERGVALL*
> *COLE SWENSEN*
> *RAE ARMANTROUT*
> *JENNIFER L. KNOX*
> *LEIGH STEIN*
> *WILLIAM STOBB*
> *MICHAEL PARKER*
> *AARON ANSTETT*

> *BRUCE COVEY*
> *P.F. POTVIN*
> *MATT HENRIKSEN*
> *CYNTHIA ARRIEU-KING*
> *RACHEL ZOLF*
> *ELLEN KENNEDY*
> *EDMUND BERRIGAN*
> *RUFO QUINTAVALLE*
>
> *http://www.mipoesias.com/*
>
> *POETRY ARCHIVES - http://www.mipoesias.com/Poetry/*
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> *http://mail.yahoo.com*

↑ Index

30. Ruth Lepson

Re: a bit of Bern Porter ephemera

Tue 2 Jan 2007

terrific--slow down & breathe time, see letters in the night sky

On 1/2/07 4:41 PM, "mIEKAL aND" <[redacted]> wrote:

> *This showed up on youtube a while back. Appears to be the inauguration of an art center in Zurich which references the ideas of Bern Porter. The video starts out slow but it was more than a bit eerie to hear my 1988 recording of Bern reading Last Acts of Saint Fuck You inserted into their opening presentation.*
>
> *Founding Porter-House Zurich 9.9.2006*
>
> *http://www.youtube.com/watch?v=GV3KV1-ZPl4*
>
> *~mIEKAL*

↑ Index

31. cralan kelder

Re: Sell Outs? what obligation to the audience

Tue 2 Jan 2007

Yes, granted, selling out is bad thing, is inauthentic, is disingenuous somehow is trying to sell you something, the beauty of poetry being that nobody is trying to sell you anything.

However that begs the question, should poetry not make you want to ³buy² it?

I Hope that appreciation from normal citizens versus the academic side of poetry is not mutually exclusive.

The question remains what obligation any poet has to an audience;

to entertain
to be accessible
to meet the audience

and if any of these things are true, why do many poets pointedly practice none of the above?

i suppose its also interesting to extend the audience from the physical performance or reading space to being off the written page, and ask what a writer owes a reader.

yon thoughts?

On 1/1/07 2:26 PM, "Charlie Rossiter" <[redacted]> wrote:

> *Well it's January 1 -- a fine time for idealism.*
>
> *I'm inclined to think that the biggest way to sell out is to not be true to your self. (I warned you)*
>
> *That is to say, if you're dumbing down poems to get applause/laughter/whatever from a mass audience, that's one way of selling out. On the other hand, if you're a straight ahead poet who is really driven to write the kind of poems that a lot of normal citizens enjoy but you crave recognition from the more academic side of the poetry world, you just might sell out by going experimental and sucking up to that crowd.*
>
> *Happy New Year. Keep those poems flowing.*
>
> *Charlie*

an interesting question to me is about ³selling out². Don¹t poets have an obligation to their audience, in terms of accessibility, for example. Why do so many poets seem to punish their audience? If a poet notices that a certain line,

phrase, subject, etc, elicits more appreciation, is it selling out to react, as an artist, to that knowledge?

Given the thread earlier about the suspicion that most people who read poetry are poets; when performing at least poets can reach a wider audience.

The question is,
What obligation does a poet have to an audience?

On 12/25/06 4:16 PM, "Haas Bianchi" <[redacted]> wrote:

> *It is a travesty that experimental poetry has retreated into a niche and is not read for fully. This is mostly the fault of experimental poets because of the publishing structure that exists they do not need to seek audience because sales do not determine publication- selling out? Who was a bigger sell out? Stein, Pound? Or Creeley? Poets need to survive how they do it is not our concern what matters is that they create good and great poems and challenge the existing structure/*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of heidi arnold*
> *Sent: Wednesday, December 13, 2006 2:44 PM*
> *To: [redacted]*
> *Subject:*
>
> *angela --*
>
> *first, a nod to your high horse -- hang on to it*
>
> *-- in answer to your question -- "what do you mean by 'selling out'"*
>
> *-- who was it that called clinton a panderbear?*
>
> *-- to write as a service of stenography for individuals who want their own style and views expressed in contemporary poetry in order to gratify their*

egos and wallets is selling out -- to allow corporate interests or upper class cliques to treat poets as stenographers -- when they can't find a mirror handy -- is selling out -- to allow these same corporate interests to leech off your entire poetic network because they find it entertaining -- is selling out -- to write to please the status quo -- is selling out -- to write to make fat-assed exploiters of the arts community happy with their masturbatory inner lives is selling out -- and so on

-- i am sure that everyone else could add to this list which is my infuriated hungover take on the issue at the moment

--over to you,

heidi

On 12/13/06, angela vasquez-giroux <[redacted]> wrote:

heidi, what exactly do you mean by "selling out"?

i think the concern that the only audience for poetry anymore (in the US) is poets and our close relations/friends, is legitimate and quite frankly pressing.

i wish more non-poets would read. or more people who think they're poets would read, instead of just stating that their newest work is a perfect poem b/c they wrote it / say so.

poetry is inclusive in terms of making it available to anyone who wants to read, enjoy, etc. i don't believe that means everyone should be writing poetry. but they all should be reading it.

(on my high horse)
angela

On 12/13/06, heidi arnold <[redacted]> wrote:

*-- that entire "non-poets who read poetry" thread has a *lovely "we're selling out" scent if you ask me -- did someone get paid to start it, or what?*

-- my blog is updated at www.peaceraptor.blogspot.com

-- back to work

cheers,

heidi

> --
> *www.heidiarnold.org*
> *http://peaceraptor.blogspot.com/*
>
> --
> *http://mother-of-light.blogspot.com*
>
> --
> *www.heidiarnold.org*
> *http://peaceraptor.blogspot.com/*

↑ Index

32. Alison Croggon

Re: Sell Outs? what obligation to the audience

Tue 2 Jan 2007

"Selling out" is a bit bizarre to think of in the context of poetry. A little precious, perhaps? Who's buying?

> *The question is,*
> *What obligation does a poet have to an audience?*

None, I'd say. But a great obligation to the art of poetry.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

33. Sina Queyras

Re: New Work - New Year

Tue 2 Jan 2007

great lineup ms. king.

happy new year to you.

Sina

> *MiPOesias 2007 (http://www.mipoesias.com/) presents:*
>
> *LAURA MULLEN*
> *CAROLINE BERGVALL*
> *COLE SWENSEN*
> *RAE ARMANTROUT*
> *JENNIFER L. KNOX*
> *LEIGH STEIN*
> *WILLIAM STOBB*
> *MICHAEL PARKER*
> *AARON ANSTETT*
> *BRUCE COVEY*
> *P.F. POTVIN*
> *MATT HENRIKSEN*
> *CYNTHIA ARRIEU-KING*
> *RACHEL ZOLF*
> *ELLEN KENNEDY*
> *EDMUND BERRIGAN*
> *RUFO QUINTAVALLE*
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> *POETRY ARCHIVES - http://www.mipoesias.com/Poetry/*
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> *http://mail.yahoo.com*

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

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34. L Guevarra

NEW BOOK: The Poem of the Cid

Tue 2 Jan 2007

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

The Poem of the Cid

<B>Lesley Byrd Simpson </B>was a renowned translator of many great works of Spanish literature. His translations of _The Celestina _and _The Poem of the Cid _(both UC Press books) in particular preserve the vigor and colloquial flavor of the original.

http://go.ucpress.edu/Simpson

Students of Spanish literature have long been familiar with this eight-hundred-year-old epic detailing the legendary exploits of the soldier-adventurer Ruy Díaz of Bivar, El Cid, and of his part in the long struggle between Christianity and Islam. The epic poem recounts the adventures of the Cid; of his peerless steed, Babieca, and of his two famous swords, Colada and Tizón; of his wife, Doña Ximena, and his two daughters, Doña Elvira and Doña Sol, who found sanctuary with Abbot Don Sancho in the monastery of San Pedro de Cardeña during the Cid's exile; and of the despicable and black-hearted princes of Carrión, Diego and Fernando González.

Full information about the bookis available online: http://go.ucpress.edu/Simpson

--
Lolita Guevarra
Electronic Marketing Coordinator
University of California Press
Tel. [redacted] | Fax [redacted]
[redacted]

↑ Index

35. Nick Carbo

Poetry workshops in the south of France this summer! C'est magnifique!

Tue 2 Jan 2007

Consider writing poetry in France this summer!
Pls. pass on to interested writing friends, students, cousins, or colleagues.

AUVILLAR WRITERS' WORKSHOPS

Poetry workshops in the South of France

The VCCA is pleased to offer workshops for poets at our beautiful new facility in Auvillar, a tiny unspoiled village in the south of France located between Toulouse and Bordeaux, three hours north of Barcelona. Led by award-winning poets, these workshops are geared toward all levels of writers, will feature much individual attention, and will draw upon the charm and beauty of this quaint village.

POETRY WORKSHOP WITH DENISE DUHAMEL & NICK CARBÃ“, June 21-27, 2007

This intensive workshop provides both group and individual sessions and a combination of discussion, writing prompts and workshop.

The cost of each workshop is $2195 and includes accommodations at a charming local hotel, all meals, introductions to the region and walking tours of Auvillar.

Application deadline is May 1, 2007. Early bird registration deadline is February 1. Scholarships available, deadline: March 1.

To apply, submit a completed application (http://www.vcca.com/Registration07.pdf) and, if available, a writing sample, to: VCCA France, 154 San Angelo Drive, Amherst, VA 24521.

A stopover on the pilgrimage to Santiago de Compostela in Spain, Auvillar has a well-earned tradition of hospitality. Designated as one of France's "100 Most Beautiful Villages," Auvillar is set on the broad green Garonne River, with clearly visible remnants of ancient hilltop fortifications, monuments that go back centuries, nearby medieval cathedrals and museums to explore. The weekly farmer's market is a highlight, and there are also a butcher shop, bakery, pharmacy, tabac, post office and public email access, plus six eateries, ranging from a pizzeria to a four-star restaurant. The region is noted for medieval villages, FaÃ¯ence pottery, troubadour singing, cassoulet, foie gras, strawberries, exquisite wines and tantalizing cheeses. ----------
Sample daily schedule:

8 AM: Petit dejeuner of croissants and cafÃ© in the Moulin a Nef courtyard.

9 AM-Noon: Lecture and workshops.

12:30-1:30PM: Buffet lunch.

1:30-6:30PM: Individual conferences, private writing time, and/or excursions to sample the art and culture of the French countryside.

7:30PM: Dinner on the terrace of the Hotel de l'Horloge, readings by workshop participants, instructors, and visiting writers.

Come experience an unforgettable poetry writing summer. Travel expenses to Auvillar are the responsibility of participant. Places are limited so please consider applying early by February 1 and take advantage of the early bird discount.

Thank you and merci beaucoup!

Nick Carbo
http://www.npr.org/features/feature.php?wfId=1667164
http://www.cherry-grove.com/carbo.html

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

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36. Joanna Fuhrman

Reading at the Poetry Project: Shapiro & Fuhrman

Tue 2 Jan 2007

Joanna Fuhrman & David Shapiro Wednesday, 8:00 pm January 3rd, 2007The reading is also a party for David's 60th birthday. Hope to see you there.Joanna Fuhrman is the author of three books of poetrypublished by Hanging Loose Press, Freud in Brooklyn (2000), UghUgh Ocean (2003) and Moraine (2006). She has an essay forthcomingin Burning Interiors: The Poetry and Poetics of David Shapiro(Fairleigh Dickinson University Press.) Recent poems have appeared in Conduit,American Letters and Commentary and Traffic. David Shapiro was born January 2 in 1947 and was a violinist in his youth.He published his first book January in l965. He has published thirty books ofpoetry and criticism, including the first book on John Ashbery, the firstvolume on Jasper Johns' drawings, and the first book on Mondrian's flowerstudies. He wrote the political play Harrisburg Mon Amour with S.Miller and produced at The Kitchen with music by Laurie Anderson. He has alsotaught at Cooper Union

the last 25 years and his monument for Jan Palach withJohn Hejduk was dedicated at the Castle in Prague by then President VaclavHavel. His New and Selected Poems is forthcoming from Overlook Press.He co-edited the Anthology of New York Poets with Ron Padgett. Herecently wrote Rabbit/Duck with Richard Hell. With Bill Beckley he editedthe controversial anthology, Uncontrollable Beauty. His movies withRudy Burckhardt include Mobile Homes, Dandelions and Great RegularFlavor.All events are $8, $7 for students and seniors, $5 for membersand begin at 8pm unless otherwise noted. The Poetry Project is wheelchairaccessible with assistance and advance notice. Schedule subject to change. ThePoetry Project is located in St. Mark's Church at the corner of 2nd Ave and10th St in Manhattan.Call [redacted] for more information..

_____
Join Excite! - http://www.excite.com
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37. Ricejunk2
Re: Ghosts in the Machine
Tue 2 Jan 2007

Re: Ghosts in the machine...

Has anyone read Specimen Days, by Michael Cunningham. It may not be "poetry", to those who choose to strictly define a sculpture of words, but it is very good fiction... and sort of about poetry! Quite demanding of the reader's attentions, this is not your ordinary cookie-cutter fiction! Quoting Whitman throughout, the book is divided into three stories, of which I have only read two so far... I am taking my time reading this one. Here is a better explanation of this book, taken from a review by New York Magazine. Would be a great discussion piece, if anyone has read it!? Yes? No? --T.F. Rice ---------- In his new book?a trio of linked novellas titled Specimen Days?Cunningham quotes Walt Whitman as amply as he once quoted Woolf. Although the relationship has the same near-death intensity, the chemistry is different. It isn?t clear that Cunningham likes Whitman, for one thing. The three novellas?a ghost story, a neo-noir tale, and a turn at science fiction?feel rather like attempts at exorcism. When characters quote the poet, they?re displaying not an affinity but a symptom. A self-destructive boy blurts out lines of Whitman?s verse as if they were the expletives of a Tourette?s patient or the calculations of an autistic. Terrorists cite Leaves of Grass to justify suicide bombings. A robot with runaway emotionality is irritated by an implanted poetry chip, which causes him to say, ?

I understand the large hearts of heroes, the courage of present times and all times,? to a surveillance drone considering whether to zap him into molten titanium and gobbets of artificial flesh.

Put Whitman?s lyric ideas into a novel, and you get a disquieting plot: Romantic freedom leads to nothing but death. Because people tend to read narratives as if the ending were the moral of the story, a defender of romantic freedom might be tempted to force a happy ending?to sentimentalize mere death. In such lines of Whitman?s as ?to die is different from what anyone supposed, and luckier,? D. H. Lawrence heard a hint that the surrender of self at life?s end might qualify as a kind of salvation. ?Post-mortem effects,? Lawrence called such thinking. He loathed it.

In Specimen Days, Cunningham seems to be trying to work through those effects. He quotes Whitman?s line about the luckiness of death several times. Like its predecessors, the new book ends with a corpse. The innovation is that it also starts with one. ?Walt said that the dead turned into grass,? says 12-year-old Lucas, who has just lost his older brother to an industrial accident, ?but there was no grass where they?d buried Simon.? Lucas lives in 1870s New York, and he fears that the dawning machine age has made Whitman?s wishful thinking about death come horribly true. What if Simon?s soul lives on in the machines that mangled him, and he wants to steal away his still-living fiancée, Catherine?

Read the entire review at: http://nymag.com/nymetro/arts/books/reviews/11940/
I am sure there are a lot of other reviews/discussions out there...

Quoting David-Baptiste Chirot <[redacted]>:

> *This page was sent to you by: [redacted].*
>
> *Mary Baker Eddy has a telphone in her vault in the Mt Auburn Cemetery in Cambdirge, MA USA-- the number is public when i lived in Boston--and for two years by back entrance o Mt Auburn-- i used to give her a call now and then no one ever answered-- i used to wonder if she screened her calls--*
>
> *OPINION | December 30, 2006*
> *Op-Ed Contributor: Ghosts in the Machine*
> *By DEBORAH BLUM*
> *When scientists wrote in a recent issue of the journal Nature that they could induce phantom effects — the sensation of being haunted by a shadowy figure — by stimulating the brain with electricity, it made perfect neurological sense.*

> *http://www.nytimes.com/2006/12/30/opinion/30blum.html?ex=1168146000&en=b620974da8e39050&ei=5070&emc=eta1*
>
> ---
>
> *ABOUT THIS E-MAIL*
> *This e-mail was sent to you by a friend through NYTimes.com's E-mail This Article service. For general information about NYTimes.com, write to [redacted].*
>
> *NYTimes.com 500 Seventh Avenue New York, NY 10018*
>
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38. Joe Amato
Re: Ghosts in the Machine
Tue 2 Jan 2007

Re the following part of that review of Cunningham's Specimen Days:

> *In such lines of Whitman?s as ?to die is different from what anyone supposed, and luckier,? D. H. Lawrence heard a hint that the surrender of self at life?s end might qualify as a kind of salvation. ?Post-mortem effects,? Lawrence called such thinking. He loathed it.*

This strikes me as close to entirely wrong. E.g., here is Lawrence on Whitman and death, Chapter 12 of Studies in Classic American Literature:

"Whitman would not have been the great poet he is if he had not taken the last steps and looked over into death. Death, the last merging, that was the goal of his manhood."

And here is Lawrence on what he meant by "post-mortem effects" (Chapter 11):

"If the Great White Whale sank the ship of the Great White Soul in 1851, what's been happening ever since?

"Post-mortem effects, presumably."

Seems to me that reviewer is playing it too fast & too loose. But it *is* interesting to hear about Cunningham's book.

Best,

Joe

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39. Alan Sondheim
Muck and Spurt Sutras up and running
Wed 3 Jan 2007

Muck and Spurt Sutras up and running

What about muck? Viscious, curled like tar around things, decayed, fecal, or a mess, mussed, massed, mossed... Goo, gooey, thickened, greased oily, sludged, crawled, scrammed, digitally reconstructed, interpreted, cooled down, warmed, swollen, roiling, spoiled, spilled, mashed, mushed, rastered, filtered, sloughed, spewed, numbered, festered, hot

Muck Sutra full version http://www.asondheim.org/muck.mp4
YouTube version running http://www.youtube.com/watch?v=5lQB5r_mcXY

Spurt Sutra finally up http://www.youtube.com/watch?v=O9RYuc7Un0I and running

new stuff at http://www.asondheim.org/biog.txt

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40. Jesse Glass
The Sayings of My Dying Father
Wed 3 Jan 2007

The Sayings of My Dying Father

1.
Thems was good times we had way back then, now warn$BCU(B they?

2.
I used to work from sun-up to sun-down. Boys, nobody
could outwork me in Carroll County and you all knowed it.
And none of you could.

3.
Boys, get me up out of this bed and let me go to the woods one more time.

4.
You know I held my dad$BCT(B hand when he died. He was mean to me most all
my [life,
but it$BCT(B important to help things along, I guess.

5.
I ain$BCU(B saying yes or no about that. But if I don$BCU(B say nothing, then you know you$BCS(Be maybe correct.

6.
It$BCT(B the end times coming. The world$BCT(B getting crazier every day, I tell you all.

7.
Since they sent those men to the moon, Nature$BCT(B knocked out of whack and everything$BCT(B got messed up.
Look at the weather. Look at the price of gas.

8.
You boys. I love all you boys.

9.
All you can do is keep looking ahead. Don$BCU(B look back. Just keep looking ahead.

10.
This stuff won$BCU(B let me rest. Everything goes through me like coffee through a stand pipe.

11.
If I could just get a little sleep...but, boys, this stuff won$BCU(B let me be.

12.
When I found out I wanted to get the hell out and move to Montana.
Get away from everybody$BCT(B craziness.

13.
Yep, those surgeons don$BCU(B have much pity for you when they get you in the butcher shop, that$BCT(B for sure.

14.
I accept jesus.

15. There might be a clinic down Mexico$BK*(B heard$BKN(Baybe could help me. U.S. Government$BCT(B against it, but they keep curing this stuff. Maybe there$BCT(B a chance.

16.
What I need$BCT(B a nurse with a short short dress and big, creamy colored [bubbies.
That$BCE(B knock this cancer outta me.

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41. Catherine Daly
Re: Sell Outs? what obligation to the audience
Wed 3 Jan 2007

---

if you're vending something,
selling through, selling +out+ is great --

in poetry, that means selling / +placing+ one poem -- i.e., you put one poem one place, and you can't put it in a like place again --

that way, selling out is putting all one's poems somewhere where they can't be republished except in a -- well, is it a higher place or a place where it might get more attention -- open to debate

but anyway, sticking poems somewhere +else+

--
All best,
Catherine Daly
[redacted]

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42. Phil Primeau
Re: The Sayings of My Dying Father
Wed 3 Jan 2007

How wonderfully provincial.

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43. Alexander Jorgensen
Re: Sell Outs? what obligation to the audience
Wed 3 Jan 2007

I think what Cralan is saying is really very
important.
And these conversations, I think, tend to the
dishonest. Before I continue, let me say that I mean
no disrespect to anyone - certainly, and nothing's
personal. No more hateful emails, or telling me about
whatever portfolio you've written.

First, on Creeley: Creeley selling out is just not
knowing enough about him, I wanna say - and I'm not
the expert, for I think he is only - but he suffered a
long time, made little money, read in some of the most
obscure locations, supported a hellofalotta people,

and did this for most of life. He wrote and he wrote for one reason, he thought he had something to say. Too, he spoke to real people. In wasn't until the end of his life, I think most would agree, that he really began to worry about his place.

Now, this idea of dumbing down poetry, even to use this garbled and hackneyed phrase, I think, is insulting - and really supposes the poet has something to say (or is perceptive). I mean, isn't that the question? Not just how to say it, how theatrical to sing it, but what to say - how to inform culture and, thus, do cultural work. Academic poets are the criminals to the poetry set, but the poetry set, some represented here, is certainly criminal in their delusion of poetry mattering - in their delusion that their audience is more than groupies or hangers-on, young poets wanting to be poets, people drawn to the glam of poetry's hyper-synthetic scene. Ok, the hate mail. But I've read in NYC, Prague, Beijing, college campuses - lots of places...and it's usually the same.

Poetry matters, I think, not because of me, but rather because it has something to do, is an offshoot of a need. This is all so silly. I mean, go to your street corner and talk to those folk you see and convince them poetry isn't archaic - and is still being written. Read some of the online work about sitting at a cafe, or some self-indulgent tripe. I really do think that one thing about the internet is that many of us are allowed to actually believe we are important - maybe because we get listed in google as many times as Frogsex.com

And this is the from, I submit, that younger poets are gonna be constrained by - till poetry, and maybe its that way now, is like most of the pop music we listen to for a week or month - throw-away.

Just a thought.

AJ

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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44. David-Baptiste Chirot

Re: Sell Outs? what obligation to the audience/(mla off site--)

Wed 3 Jan 2007

One of those hilarious moments of serendipidity--
this question of audience arises just as the photos of MLA off site reading
are going up--

i liked what alison croggan wrote, that the obligation is to poetry-- for me it's a form of thanks for being present in the presence of the present-- which doesn't require any audience other than the material one is working with--and whatevr is all around one--animal vegetable mineral general junk and debris etc -- and since work outside on rubBEings and clay impression spray paintings--audience is also passersby--through time about every sort of person--stops and watches, talks--including the occaisional police, security guard, property owner--(one recently tried to tackle me thinking i was attaching explosive device to "his" crane, when was making clay impression of letterings on the huge tires--doesn't help to wear black clothes with black hooded sweatshirt and running shoes!--)--who also take an interest and ask questions--

the "audience" is literally "the person on the street"--which makes it a lot more interesting for all concerned as always the unexpected-- "I do not seek, I find"--so sayeth sr picasso--passersby & work find each other--i get to be in the audience, too--

a chance meeting at any time and place--no set time and place and audience for poetry--but anytime anywhere anyone--

(and since there are no placards announcing any event, one can oneself be anybody--unless asked to produce "proof of identity" which narrows it down to one name--for the moment--and then when that passerby passes by, one can return to being anybody--)

> *From: Catherine Daly <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Sell Outs? what obligation to the audience*
> *Date: Tue, 2 Jan 2007 21:40:27 -0800*
>
> *if you're vending something,*

> *selling through, selling +out+ is great --*
>
> *in poetry, that means selling / +placing+ one poem -- i.e., you put one poem one place, and you can't put it in a like place again --*
>
> *that way, selling out is putting all one's poems somewhere where they can't be republished except in a -- well, is it a higher place or a place where it might get more attention -- open to debate*
>
> *but anyway, sticking poems somewhere +else+*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

_____ Type your favorite song. Get a customized station. Try MSN Radio powered by Pandora.
http://radio.msn.com/?icid=T002MSN03A07001

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45. Tony Trigilio

[job] Asst. Programs Director, Creative Writing--Poetry and Literature

Wed 3 Jan 2007

The English Department at Columbia College Chicago is seeking an Assistant Programs Director for its Creative Writing--Poetry (B.A. and M.F.A.) and Literature Programs. This is an academic staff position that includes teaching one class per year in Literature and/or Creative Writing--Poetry. More information below.

Best,
Tony
****

ASSISTANT PROGRAMS DIRECTOR

Columbia College Chicago is an urban institution of over 11,500 undergraduate & graduate students, emphasizing arts, media, & communications in a liberal arts setting.

The Assistant Programs Director is a high-level departmental administrative support position serving the Creative Writing-Poetry & Literature programs.

The position requires sound decision-making, organizational, & supervisory skills. Responsibilities include teaching one class per year in Literature &/or Poetry; acting as the primary liaison between Creative Writing-Poetry &

Literature programs; hiring, evaluating, and developing part-time faculty; & managing communications for marketing/promotion. Will also support the Directors with day-to-day operations of the programs, including scheduling classes, events & meetings as well as preparing the budget. The successful candidate will possess college-level teaching exp. with an interest in &/or prior academic administrative exp. with the Humanities/Arts. A Ph.D. is preferred.

Columbia College Chicago encourages qualified female, GLBT, disabled, international & minority classified individuals to apply for all positions. No phone calls, please. We offer a competitive salary & an excellent benefits package. For consideration, please submit a resume and a cover letter to:

Kenneth Daley,
Chair Department of English
Columbia College Chicago
Assistant Programs Director Search
600 S. Michigan Avenue
Chicago, IL 60605

Review of applications begins immediately and will continue until position is filled.

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46. Ron Silliman

New Anne Tardos-Jackson Mac Low CD

Wed 3 Jan 2007

Anne Tardos asked me to post this info of her new CD of a 1999 recording she made with the late Jackson Mac Low:

New site for new CD, with LISTEN:
http://xtina.org/tarmac.htm

Anne Tardos
42 N. Moore St.
New York, NY 10013
www.annetardos.com
[redacted]

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47. Bill Marsh
New from Factory School
Wed 3 Jan 2007

Pleased in the extreme to announce:

THE ADVENTUROUS
by Kass Fleisher

83 pages, perfect bound
ISBN 1-60001-000-8
available for $12 through Small Press Distribution:

http://www.spdbooks.org/

THE ADVENTUROUS is the latest offering in the PS3577 series at Factory School. For a complete listing of current and pending FS titles in this and other series, please visit:

http://www.factoryschool.org/pubs/

Carla Harryman writes:

The Adventurous is a breakaway satire that behaves like a free being on a raging escapade. Funny, base, brainy, and big, its multi-pitched prose is a self-unsparing and timely assault on stupidity produced by normalizing regimes and the repressive gender systems we intellectuals like to pretend only exist someplace else.

For more info, contact:
info at factoryschool dot org

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48. David Applegate
*"PIG" now available from Bad Noise Productions****
Wed 3 Jan 2007

Dear Buffalo Poetics Listserv,

Bad Noise Productions would like to offer you a free excursion into a realm where language meets bizarre digital collage; the world of "PIG."

"PIG" is available in .PDF format now at www.badnoiseproductions.com *-Enjoy.

Best wishes for a blown-out '07,

David Applegate

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49. Stephen Vincent
Re: Sell Outs? what obligation to the audience/(mla off site--)
Wed 3 Jan 2007

> *and since work outside on rubBEings and clay impression spray paintings--audience is also passersby--through time about every sort of person--stops and watches, talks--including the occaisional police, security guard, property owner--(one recently tried to tackle me thinking i was attaching explosive device to "his" crane, when was making clay impression of letterings on the huge tires--doesn't help to wear black clothes with black hooded sweatshirt and running shoes!--)--who also take an interest and ask questions--*

If you try to take a picture in the immediate vicinity of the Bechtel building in San Francisco, the security guard stops you, even if - as I was once - taking a photograph of the building rising from the public plaza between the buildings. Turning the situation around, I asked the security guard if I could take his picture. He was a little taken aback by my kind attention. But refused by saying that he did not like think he looked 'good enough' to be photographed that particular gray morning. Alternatively, he did not also say that his body was a security site that also needed to be protected from cameras and 'suspicious' documentation - it was Bechtel, the building that was his calling. I honored his personal request not 'to shoot' him.

And what an ugly dark building! I think they have since moved the headquarters to a safe non-City site somewhere.

Parenthetically I wonder how the Gerald Ford family feels about having two war criminals (Cheney, Rumsfeld) as honorary pall bearers. Trying to resurrect their careers via a casket!! Wow. Let's hope - minimally - they get the Pinochet treatment for the rest of their lives.

Stephen V
http://stephenvincent.net/blog/
Where currently is an account of
The Soundeye Poetry Festival
Cork, July 6 - 9/.

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50. Fulcrum Annual
Fulcrum Marathon Jan 10
Wed 3 Jan 2007

FULCRUM MARATHON POETRY READING
WHEN: Wednesday Jan 10 at 5:30 p.m.
WHERE: Lame Duck Books, 12 Arrow Street, Harvard Square (landmark: Cafe

Pamplona)
WHO: David Blair, Lisa Goldfarb, Joan Houlihan, George Kalogeris, Katia Kapovich, X J Kennedy, Ben Mazer, Andy McCord, John Mulrooney, Philip Nikolayev, Benjamin Paloff, Jacquelyn Pope, Don Share, Mark Schorr, Ellen Steinbaum, Stephen Sturgeon, Ellen Wehle & others
HOW: Free, reception to follow, all friends are welcome!
SPONSORED by Fulcrum and Lame Duck Books
(http://www.lameduckbooks.com/)
QUERIES: [redacted]

(NB Fulcrum contributors! If you are a contributor to any of Fulcrum's issues 1-5 but haven't yet responded to our previous invitation, we may still be able to include you in this reading if you reply right away and confirm you intention to participate. If you did respond positively but are not on the above list, please let us know too.)

~~~
~~~

2.
I used to work from sun-up to sun-down. Boys, nobody
could outwork me in Carroll County and you all knowed it.
And none of you could.

3.
Boys, get me up out of this bed and let me go to the woods one more time.

4.
You know I held my dad$BCT(B hand when he died. He was mean to me most all
my [life,
but it$BCT(B important to help things along, I guess.

5.
I ain$BCU(B saying yes or no about that. But if I don$BCU(B say nothing,
then you know you$BCS(Be maybe correct.

6.
It$BCT(B the end times coming. The world$BCT(B getting crazier every day, I tell you all.

7.
Since they sent those men to the moon, Nature$BCT(B knocked out of whack
and everything$BCT(B got messed up.
Look at the weather. Look at the price of gas.

8.
You boys. I love all you boys.

9.
All you can do is keep looking ahead. Don$BCU(B look back. Just keep
looking ahead.

10.
This stuff won$BCU(B let me rest. Everything goes through me
like coffee through a stand pipe.

11.
If I could just get a little sleep...but, boys, this stuff won$BCU(B let me
be.

12.
When I found out I wanted to get the hell out and move to Montana.
Get away from everybody$BCT(B craziness.

13.
Yep, those surgeons don$BCU(B have much pity for you when they get you
in the butcher shop, that$BCT(B for sure.

14.
I accept jesus.

15. There might be a clinic down Mexico$BK*(B heard$BKN(Baybe could help me. U.S. Government$BCT(B against it, but they keep curing this stuff. Maybe there$BCT(B a chance.

16.
What I need$BCT(B a nurse with a short short dress and big, creamy colored [bubbies.
That$BCE(B knock this cancer outta me.

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52. ALDON L NIELSEN
Part Two of MLA Group Reading Photos
Wed 3 Jan 2007

More photos of the poets are now up:

http://heatstrings.blogspot.com/

<<

on authorial voice
(a response to "Voices in Denial: Poetry and Post-Culture" by A. C. Evans)

permanent link <http://heuriskein.blogspot.com/2007/01/on-authorial-voice.html>

enjoy,
tom orange

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54. j. kuszai
Tillie Olsen dies at 94
Wed 3 Jan 2007

Here is the NY Times obit:

http://www.nytimes.com/2007/01/03/books/03olsen.html

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55. C. A. Conrad
PhillySound Feature, Issue #5: Suzanne Stein
Wed 3 Jan 2007

PhillySound Feature, Issue #5: Suzanne Stein

PhillySound Feature is an occasional blog-zine which focuses on the work of a single poet. Members of our blog collective alternate editing issues and choosing poets to feature.

Issue #5 is dedicated to the very fine work of poet SUZANNE STEIN.
Click here:
_http://phillysound.blogspot.com/2006_12_01_phillysound_archive.html_
(http://phillysound.blogspot.com/2006_12_01_phillysound_archive.html)
Please enjoy,
CAConrad,
editor of Issue #5
(http://phillysound.blogspot.com/2006_12_01_phillysound_archive.html)

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56. Dodie Bellamy
Writing Experiments Workshop in San Francisco
Wed 3 Jan 2007

Writing Experiments Workshop
Dodie Bellamy

Due to the success of fall's writing experiments workshop I'm offering a slightly shorter version of the workshop this spring. The class will meet 8 Tuesday evenings, from 7 to 10 p.m. The dates: January 30 through April 3 (no class Feb. 13 and March 20). Cost: $300, with a $100 deposit due by January 24.

Most weeks students will be assigned a short take-home writing experiment which they will share with the class the following week. Assignments will range from cut ups to exploring bodily sensations. Each week we will also critique longer pieces by two to five students. Students may bring in anything they want (up to 20 pages) for the longer critiques. Depending on the length, these longer pieces will be read aloud in class or handed out a week ahead of time. Though this class will have a prose focus, it is cross-genre, and poets are welcome. The class is limited to 9 students. Lots and lots of personal attention. It takes place in San Francisco, in my South of Market apartment, which comes complete with snacks and two cats.

This is a good class for poets wanting to play around with narrative or prose writers wanting to open up their prose. It will be the last workshop I'll be doing for a while.

Pink Steam, my collection of fiction, memoir, and memoiresque essays, was published in 2004 by San Francisco's Suspect Thoughts Press. My vampire novel, The Letters of Mina Harker was reprinted by University of Wisconsin Press, also in 2004. Academonia, a book of essays, is just out from Krupskaya, and is available at Small Press Distribution:

<http://www.spdbooks.org/Details.asp?BookID=1928650252>

I'm the author of 3 other books and I teach creative writing at SF State and in the MFA program at Antioch Los Angeles. I've also taught at CalArts, Naropa summer session, Mills, USF, UC Santa Cruz, and the SF Art Institute. I've received the Bay Guardian Goldie Award for Literature and the Firecracker Alternative Book Award for Poetry.

If you're interested, please email about work samples, etc. Or--if you know anybody who might be interested, please pass this email along to them. If you're interested do contact me promptly. Preference given to those not currently enrolled in a grad writing program. I'm going out of town for a few days so I may not get back to you until after January 11.

↑ Index

57. Jeffrey Side

A Response to Neil Astley's, 'Give Poetry Back to People' by Douglas Messerli

Wed 3 Jan 2007

A Response to Neil Astley's, 'Give Poetry Back to People' by Douglas Messerli

http://www.argotistonline.co.uk/Messerli%20essay.htm

↑ Index

58. Dr. Barry S. Alpert

True Story of a Winning Strategy for an NEA Fellowship in Poetry

Wed 3 Jan 2007

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http://www.washingtoncitypaper.com/display.php?id=399#400&navEdit

Scroll down to the second essay, "The Verse Interests" by Sarah Godfrey.

Barry Alpert

_____ Dave vs. Carl: The Insignificant Championship Series. Who will win? http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://davevscarl.spaces.live.com/?icid=T001MSN38C07001

↑ Index

59. ALDON L NIELSEN

there's money in form!

Wed 3 Jan 2007

Barry Alpert sent me this item from the Washington D.C. CITY PAPER -- The kicker comes in paragraph four, where we learn what turned the trick with the Dana Gioia NEA -- The Verse InterestsBooksBy Sarah Godfrey

When John Smith received a late-morning phone call at work from National Endowment for the Arts chair Dana Gioia, it didn’t take him long to realize what it was in regard to. “As soon as [Gioia] identified himself, I figured what it was,” says Smith, 43.

The news, however, would take a little longer to set in. Gioia rang Smith up at his day job at the Inter-American Development Bank, where he serves as an editor, to tell him he’d just won a huge honor in his other profession—as a poet. Smith was awarded a $20,000 NEA Literature Fellowship in Poetry. “I’m still a little stunned about the whole thing,” the Southwest resident says.

Smith was one of only 50 poets nationwide to be awarded a grant and the only Washington, D.C., poet to snag a fellowship, but he hopes his gain will benefit D.C. poets other than himself. “This is not just for me—it kind of shows and hints at the amount of poetic activity that goes on in Washington,” Smith says. “There are several different scenes and some very good people—a lot of them have been very supportive [of me].”

Smith is the author of two volumes of poetry—2005’s Settling for Beauty and 1999’s The Hypothetical Landscape—and edited Northern Music: Poems About and Inspired by Glenn Gould, an anthology of writing about the Canadian musician. Smith’s poems, essays, and fiction have appeared in publications as diverse as crime-fiction Web site Thuglit.com and the self-described “modern dog culture magazine” The Bark. He’s also recently completed a children’s book slated for publication in 2008. Still, poetry “is at the center of what I do,” Smith says.

Having unsuccessfully submitted his work to the NEA twice before sending his latest application in February of this year, what finally worked for Smith was sending in a collection of formal verse rather than a sampling of his free-verse poems. After a “nerve-wracking” selection process, he decided on “a polished collection of formal verse—or at least as polished as I know how to make it—rather than include a little bit of everything,” Smith says. “I tried the eclectic manuscript before. It hadn’t worked, [so I] decided to put all of my eggs in one basket.”

Smith’s next big decision will be what to do with the unexpected windfall. For its part, NEA has helped him narrow his list of options: The grant is to be used for research, travel, and time off from one’s regular job to allow more time to write—not, say, for a down payment on a new house or paying off a car note.

“They don’t send me a check,” Smith says. “[The money] is held in an escrow account and drawn down for specific purposes—it’s taxable. It’s not really a license for irresponsibility.

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Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

↑ Index

60. Andy Gricevich

Satirists touring the east want poets to hear!

Wed 3 Jan 2007

Hello, all!

The duo I play with, the Prince Myshkins, will make a quick sweep of NYC, Pennsylvania and Massachusetts later this month, and we'd be particularly excited if some of you poet types could make it (being poet types ourselves when we're not doing this). We write and perform satirical songs about a wide variety of topics (ranging from the "war on terror," talk radio, traffic and activist nuns to girly men, arts funding, homelessness and "free trade"). Most of the songs are funny and (hopefully) thought-provoking; we try to juxtapose issues that don't intuitively belong together in order to bring out surprising connections and possibilities. Lots of words, with elaborate internal rhyming patterns, often delivered at a ridiculous pace in tight harmonizations of melodies whose strangeness doesn't seem to prevent them from being catchy. The music (performed on guitar and accordion) is pretty wide-ranging, but when people ask we cite our major influences as Kurt Weill, Tom Lehrer and the Muppets.

We do well with poets (Rae Armantrout and Jerome Rothenberg are big west coast fans). Our credentials include airplay on "Democracy Now" and "Morning Edition;" "Sing Out" magazine says, "Anyone who aspires to write political satire should hear this brilliant duo." More stuff about us and the upcoming shows can be found at http://www.princemyshkins.com

Hope some of you can come to these concerts!

JANUARY
19--Greenfield, MA--All Souls' Unitarian Church
Jobs for Justice Benefit (w/Charlie King and Karen Brandow). 8 p.m.

20--Boston, MA--Workmen's Circle, 8 p.m.

22--NYC--Bowery Poetry Club
War Resisters League Benefit. 6-8 p.m.

23--NYC--Metropolitan Community Church of New York
(with Rick & Andy). 7:30 p.m.

25--Bethlehem, PA--Godfrey Daniels, 7:30 p.m.

all the best,

Andy Gricevich
http://princemyshkins.com
http://ndgwriting.blogspot.com

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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61. Murat Nemet-Nejat
Re: True Story of a Winning Strategy for an NEA Fellowship in Poetry
Wed 3 Jan 2007

I have one question. Isn't writing innovative poetry a formal strategy?

Happy new year to all.

Murat

On 1/3/07, Dr. Barry S. Alpert <[redacted]> wrote:
>
> http://www.washingtoncitypaper.com/display.php?id=399#400&navEdit
>
>
> Scroll down to the second essay, "The Verse Interests" by Sarah Godfrey.
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> Barry Alpert
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> _____
> Dave vs. Carl: The Insignificant Championship Series. Who will win?
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> http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?

href=http://davevscarl.spaces.live.com/?icid=T001MSN38C07001
>

↑ Index

62. Alan Sondheim
my life collapsed
Wed 3 Jan 2007

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my life collapsed

1942 how was i possible when 1943 did not ask to be born there no atomic hydrogen bomb television still prenetwork computers were partial dreams the idea of distributed community inconceivable world iron and nightmare are early screen memories being carried on a medical gurney past rows medication bottles lighting fluorescent nurse pushing cart remember everything from position behind her walls tiled think some light beige yellow coloration 19431997 have had my faults less them now but nonetheless i've read about difference between remorse regret latter covers acts former state out one's control it's that haunts me over other hand violence denigration fills anyone who is sensitive it with we watching planet turn towards slaughter disease extinction torture tomb 1948 or thereabouts remembering crying in car mother worried if she kept kissing she'd run kisses already frightened gathering security comfort where could this very memory oddly sitting back seat reaching front road ahead invisible 1950 all through childhood take weekly saturday allergy shots terrified arm would swell up like molten hive hives as well hair camp once huge swollen lip chewing plant stem grotesque an antique microscope doctor dattner home practitioner family friend given small film projector crank side crinkled black translucent window for viewing animated cartoons work has stemmed magic reminds last bergman you saw images sense beyond may been playing blocks two sets german one artificial stone cut into basic shapes died pastel english wooden architectural elements many which painted these worlds along stuff cocker spaniel believe always tried sink maternal imaginary repeatedly expelled 1952 really don't date wonder love theresa worked went asylum vague dates blanked golden kind melting later appeared different names writing might associate magdalen wonderful british tricycle large wheels red wagon sidewalk house tree backyard dominates what yard doesn't pine right since down pogo stick pair stilts perhaps receiving monthly things science blue cardboard box label transistors miniature vacuum tubes experiments real toys designed sent premise promise around year moved reynolds street ford avenue friendly brennans any more used fight serrated pieces wood screendoor tear moving new originally set do fishtank angelfish example parents bridge loebs somehow name 'raub' also comes father yell at everyone during game wake time he caught reading under confused odd

obdurate nature particular permanence loss history present only even document must what's reconstructed here synchronous shifted slightly diachrony 1955 operation ears pinned traumatic hideous novacaine didn't remain local 70 injections ended screaming felt deformed cutting flesh sound trauma stayed entire life feel fragility organized power grid type constant basis nothing leaves alone something john kulp colp book knife see sunlit room students young floor earlier kindergarten 1956 heard elvis loved word fuck someone showed elvis' picture paper then again miserable leon asking why underdog bunk because deserve replied bow arrow swimming than mile laps emerged head dave schell's wife giving hot drink favored water much own mckenzies clancy al counselors brought their keelless canoe day storm jacket oar sail come quickly shore brunonia lake pleasant near casco watched masturbate thrilled homoero tic genitallycentered masturbated bleachers forget his same close others unforgiving record bouncing pingpong ball paddle while campers leaving him beginning voyeurism exhibitionism circuit completed ceaselessly shower bathtub sperm stuck everywhere associated masturbation urination retaining urine spurting both myself ecstatically sooner abandoned i'd lie legs spread etc 195660 cried sleep bed table keep list best friends so surprise sort obscene proxy softness unpainted 19568 joined american forestry association similar trees flitted another couldn't identify runic alphabet 1958 johnny uhl walking late night threw neon inn sign fell smashed glass tell never scared too coward wyoming 1959 probably junior white dances seminary hopelessly platt townend yes dancing breathless letting go fly across wanted danced pity blond hope episcopalian reason dar long line laura june beth way am afraid dying wanting die fall asleep dreaming margaret hall saving desperately they'd toward care eternal devotion tears pillow sentiment say after wrote antigerman poem met corner castigated bring dead buried somewhere found birth magazine tuli kupferberg he'd published anais nin's diaries girl looked treasured those moments ed sanders gaslight maybe monk point just thought noise knew lightning hopkins thing yusef lateef copenhagen horn player dewdrop hypos door joel us hearing 1960 ann welsh walsh first girlfriend succeed impotent until 24 completely hysteric insecure finally broke yelling break fear touch contamination body by happened terrible written poems beauty apart wasn't cleanliness unclean towel dirty bedroom kingston barely made senior prom cheri kanjorski sp hated don evans' afterwords lights off secret sexualities going jealous despair get dance waterskiing boat swung dock hit face serious wound flunked semester brown collapsing learned hold give faculty they hating worst class composition buck system asked write footnotes oneline rest limits decent salem witch trials anne's breast sick grandmother's behave yelled breaking each other's arms working settlement east harlem arranged thinking exactly sickness hallucinatory constitutes situation horrified volunteered army tests checking reflex times came extremely high basement

catch people faking deafness living pete 125th ran frontal lobotomies literally starving death unknown diseases woman weigh least ton unable move apartments broken toilets feces evil landlords decay buildings dream spanish countesses dressed incredible kids surviving midst israel summer largely jerusalem almost became religious meandered country mea shearim blur driven mix trip 1962 says great deal context desert waking morning disappeared can fictionally reconstitute they're meaningless you'd successful period attested psychic experience patti rogers kill herself syracuse suddenly pembroke realized call calmed hysterical hadn't spoken months called main dorm took straitjacketed hospital corrobrated decades threesome consummated marriage testi fied against divorce although actually court procedure visiting york city married chile suicidal cockroaches hiding clock tenement apartment remarried else severe rheumatoid arthritis christian fundamentalist ago farm village left joked force husband jesus conversion relieved jew isn't blasted received nuremberg report started clear star david chalked wall moment panic realizing today 2006 tour judea propaganda 15 years holocaust thinkg straight depressions continue let assert randomly accounts anything physically weak smart unfocused touched rarely seeing germs seemed change towels every bathed closed within sheep case forever seem chemical transformation surplus wards sleeplessness exacerbates does continued poverty university ia richards gave talk school pushed shortly sheaf course said future taken next mailbox annotated comment talent enough legitimation colin wilson spoke fuss surrounding dorms matter beginnings obscure bounced existence making better highschool misery roughly approaching dormitory got should admitted uncle helped grades erratic freshman mixer walked saying negro mess fast 19601997 sleeping insomnia goads days can't lowered temperature accompanied horrific feelings submergence fuzziness fully awake there's imbalance tending depression states remarkably flu function signals misplacement react suffering 1961 disaster dean pull fought antisemitic put pig's nose jewish belonged traditional 19611962 second roommates spent toothpicks log tormented horrible know doing escape hell roomate built transistor radios without cases wires falling onto curtains belong roomates victimized fumbling student risd incredibly erect ecstatic events surely before hardly began guitar blues abroad jaundice played fake fingers alive leroi jones amiri baraka campus turned created quite stir stand complacency hebrew bus scooter lambretta drive useless equipment ham radio gear wn3drp kid novice license contact away use transitive among physicalreal disappear factory open middle machine identified cannon wheel end valley its turret revolving ever low building wide seen flowers trimmed grass enormous furious beat townies covered blood looking mine hoping scare idiot guard insisted bent pretty keith waldrop fondness larry goldstein teachers forgotten thesis advisor edwin honig old age want happens rumor negev distance facility intended development

production nuclear weapons surreal stones sabras intent eliminatnig attempting sholem aleichem land jews israeli spy action egypt heavy hail unexpected size golfballs grandfather cat returned told 1953 result accident funeral grand i'm feeling breakfast changed encapsulated temple facing member managed shot absurdly safe galil witnessing battle israelis syrians un condemned attack safed kabbalah introduced wittgenstein tractatus logicophilosophicus remained favorites continues haunt final sentence far often scaffolding account roommate textile [and fragment missing lost software hardware leave poised brink on] 19621963 mainly overdose opium wonders fox omens following studied tools stekelis bible story joseph nachamah leibowitz relatively bad poetry blown happening reply sometimes listen coded messages traveled mousterian cave droned olduvai trench person human 1966 europe zabor drummer group borstal dover drugs 1967 your saved pills vitamins *** speak repressive climate entry removed sexuality virginity tragedy revelation full secrets songs released fellows piece words tired sprechstimme 1969 libretto 19671968 three records esp independent greg johnson flute esps review penguin encyclopedia jazz above vindicated riverboat done slightest original opinion 19671970 anarchy madness setting elsewhere destruction good doomed cowardly cross conservative secretly 1968 bought ibm selectric electric typewriter anode jerry joe dallas 1997 worn crazy t'other little tune music philosophy divorced alimony decided lawyers ready weren't we'd waldrops editing ppress handprinted acconci benedikt monotype aesthetics problematic easy create beautiful style meaning design art distrac tions ai mit weyl wiener ignored poststructuralism discovered ravenous waldrops' burning deck press providence ma experimental socalled cover publication however slight lived minneapolis poor area asphalt heat tornado warnings tornados cellar roared overhead slammed driver muttering himself wedding father's antisemitism removal hopefully series cannot onself certainly meant nh silence constantly grapple vito our dismallycathected relationship talked swapping women gone sensed wrong wondered cathecting sexual mutual genius ones acker laurie anderson ionosphere mentioned artist aram saroyan purity angered bernadette mayer appears occasion emphasis tough historical important buy constitutionally opposed skittered cultural landscapes edge 197071 proceedings protest awful instead heel lot acid whether chemistry talking green lime notorious commune stopped paying rent figured illegally owned switched sparked filled shit literal plumbing charlie quicklime heating starting taking ceilings fuel burn loudspeakers ten foot poles elmgrove rosmarie bit rental $500 sum isolated macrobiotic restaurant usual lousy lover tracks quotation marks please locked trying unsuccessfully orgasm simultaneously obsession veering level difficult recognize true closer able bringing descent mumbling 1972 beth's diets carrots tips toes nipples orange vinegar diet lasted 1973 paris biennale world's smallest sculpture scanning electron based assassination

president nixon diagrams relating general structure french usia articles rosemarie fame stable artistically teetering fact few recommender 19731974 month voyeur empty longer subway block dizzying meet artists recollection sure london ian murray barbara reise afternoons bohm discussing quantum reality part manuscript implicate order critic concerned primarily greenburg conceptual source conversations dominate flat camdentown kentishtown alcoholic apparently decaying driving hitting major influence terms flower ornament sutra breadth knowledgeperson ality wilkesbarre camera birkbeck college inside recovered wouldn't happen america 1974 rosemary loft yourself drawings obsessed drawing backside angry isenheim altarpiece munich together paid individuals postmovement edited $4000 advance $2000 plus commission visited diary expected rat fucking notion greenwich below trade center undergoing construction architects' maproom blueprints downstairs chess bored abstract expressionist anne lectured place ucsd cal arts kathy yale wesleyan parted dubious allison tape reactions strong st audience wept laughed depended responder followed suit emotional san diego raised money make considered virtual introjection projection sexually explicit emily cheng feels trapped loving 16th 17th eat landing suicidally inverse mood seems eiaj reels decayed logic consciousness military defense tina weymouth fourteen stations presented mark's church influenced suites figure ackersondheim tapes affair chris franz opening afterwards shaken wished cockroach knowledge mary boone slept coldness furniture sculptural remarkable gallerist representing friends' works warned pest dara birnbaum desire stop speaking cared 1975 onthebowery borrowed videocamera aimed image burned replace tube hung perfect bob bielecki hear teaches bard meshed performances astonishing begin ning 800 multi media homegrown tension storytelling most intense experiences revolution sorts soho company performed quietly sullen

standing ovationssplit vowing somewhat damaging worship affected thick exciting forward teeter ing awkwardly 1976 ellen nova scotia taught nscad askevold robin collyer shirley witasaalo hazen northern ellesmere island raise funds peggy's cove winter drowned amidst sea ice icecovered rocks invitation vladivostok using container port backdrop madonna 19761977 text composed hysteria information network theory annihilation codeparticles printed halifax williams editions parts surface article c model networking threshold logics attempted construct succeeded tradeoffs formalisms phenomenologies descriptions models excite demands rereading interpreter 1977 aliens comprehended reminiscent fantasizing salvaging planets desires beings superior weeds generalists hartford salle robert cummings rita meyer marcia dalby answer meeting learn culture forth replying alan that's politics become 80s issuing contin ued squirrellike joanna totally unprepared everyone's immediately handle babysitter tensions irvine train haven horvitz calls

conductor rushed traveling missed itself worthless throughout veered arrogance self loathing tamara bowers rewarding anal sex eyes having tasmania telling masturbating turning running failing return destroyed mean sorrow whitney shows agree mention show $2000$3000 widened total collapse validation letter unemployment mutilated painful 19771997 gets older relate indication failings honest younger keeping disturbing 1978 hayes erotic decade garden sunlight bright pennsylvania breasts intensity 19781979 california commuting montreal teach concordia ottawa 1980 involved saner relationships characterized extremes exhaustion wear generation remembered sexism mild deceit coalesce 37 quebecois referendum nicole brossard feminin ecriture hubert acquin resonated 19801982 ucla departments sungja lee rossiter mistreated badly accusing 1982 queenstown eastern killed traffic pulled punks half returning ritch resign drank closest nervous breakdown belgian hairdresser outskirts town cabinets gives whatever look 1983 curatorial nexus contemporary atlanta drunk openingfunction attend putting freaks 198385 teaching ontario staying amherst border depressed curatorship 1984 exhibition cost $800 salonstyle alternative shown 19856 paul celan's elegy related pure milk skin retain afterthought afterbirth 198587 texas corrigan's multidisciplinary program arrived eleven denise 1986 punkindustrial musicians damaged week voice replaced singer 1987 tied urinated drew cunt asshole prick transported sucked tampax counterpoint sore forehead disagreed frustrated mad devouring ourselves 1988 treated nancy threatened shellie fleming curator hallwalls upon weeks psychosis behaved artistic director hallways job undefined arguments tebes executive april resigned directorship artcenter buffalo 1989 hounded sided silent western north carolina spring start happy i'll she's civic we're nowhere neurotic messmass picks highway desperate avoid curtis vth exhausted energy wasted 198991 anywhere fighting silences trips hours video audio chattanooga society fit relatives suggested absolute mouth shut hate closures generally boy nice neighborhood barking dogs religion descendent tennessee's governor potentially frances van scoy vel west virginia correct 1991 reissued cds zyx contract bernard bernie stollman revamped available led renewed career musicsoundwork 1992 committed truck pulling expression stunned hour 1993 internet xt post derrida michael current recommendation frost advertising papers issue fiftieth birthday cake live givena miracle pretend 'warmth' cyberrelationship grad toronto keep's postmodern cyberfucking ns library depressing 1996 november attended cybermind96 conference perth australia keynote speaker participated number panels murdoch kim antonio jason summa sydney begins treat possibly shouldn't generalize agrees differences wasis shaky mike gurstein pilot projects wiring province natalie macmaster autobiography ordered #usrlocalbinperl w # biography $| = 1 `cp bio biold` print add yn chop$str=<stdin> $str eq y {print daten single ^d endn openappend >> @text=<stdin> append @text

append} `sort o bio` exit0 enter alphabetically lines sections lose dictionary symptomology launch party doctress neutopia photographs net web site round dealing wider range issues grassroots apologized friendship existed seventies 477 chiyo hakataku fukuokashi 812 japn 81926336048 attempt reduce clarify strands incomprehensible life's gnarled sinew rhizomatic owe january 722 ccen economic visavis listened lisa macarthur play strathspeys freighters kristin's jason's comparative emptiness brother mark joins lexie four coast oregon nyc lunch ny fukuoka hard 2 try understand will seattle travel victoria brother's join stromatolites cyanobacteria tendrils carton ted byfield version jennifer rewrote saul ostrow z coda denouement jargon peripheral asides bodies poorly haven't grown endure stories za transitional condemn further corners navigate custom 1998 30 jobless crashlanded august september hopeless thanks jon marshall's help christine tamblyn kyoto feb 20march 20 kangaroos wallabies bush lexie's 'culling' ie killing azure carter huntington beach amatory correspondence 215 southern dec mla conf sf corresponding soon potes poets revised online canberra phd ideas 'sms' develop nikuko 1999 airport 5 waiting arrive tom leslie responsibility jersey stabilize appointed writerinresidence nottinghamtrent england february 2000 cheryl ito dies 2nd trace intervent bulletin boards racking repllies comments obligation participate rang changes nottingham trent headed sue thomas several deliberately format 19992000 hinge recroded traceroute sources contributed amount data y2k problem exist mapping routing march 19th illness devastating sister held reciprocal busloads hadassah members 400 cards sandy gerry weiss rift deep sondheim anger breaks sister's joanna's margie distant tire outcast 2001 marry 14th reception july bureau municipal witnesses ate irish pub zweig's leslie's rafi coming novel bear won faulkner prize fiction miami florida international interview simply promised facilities programs technologies funding 20012002 supposed reviewed eliminated carol damian department veiled threats shape studio ground flooded tin warehouse airconditioner ceiling hanging raw cement glue finished access lowgrade consumer camcorder classes $20000 2002 daily nightly everglades roamed halls separate shed getting mail meetings crits jacek graduate noticed alligators larger birds periphyton trail observing invertebrates species hemiptera prove wet overight monitor sensors appear crescendo placing various kinds connected heart lung monitors gary wiebke shark flashlight amazing moth residencies foofwa d'imobilite creating parables texts reprinted echo altx books publish ondemand 2003 developed 'limelike' complete corolla suffered mostly allergies flare unusual localized 'lowtemperature' symptom symptoms codeine medicine relieve woozy occur third doctors diagnose psychosomatic 2004 florian cramer unstable digest nettime email occasional collection codwork 'purged' ad hominem attacks ken wark wayward salt poetics blazevox printondemand title wvu's environments laboratory logical lacan motion capture 'avatar' seriously remapping nodes 'inconceivable'

configurations clothing poser blender abstractions studies tensed halfvirtual half'real' 2005 sad sell materials james byars need weighed short artwork find tendency whenever regrets firemuseum central cd performing gcac lonely brush pavement troubled unfathomable october eugene lim problems attitudes screamed sarcastic remarks speeches upsetting situations aporia knot doublybound conceivable resolution closeness stay pattern starts residency santa ana frequency vlf produced ranging explored bolsa chica wetlands release toad wild constructed complex avatars integrated included nude harsh selfloathing selfish six formally raptor sanctuary annie slowly releasing hacking watch kestrel absolutely perched electrical field worldpivot headache gary's hammering leak leaked seeping mortar stained windows mold anything's periods scenarios involving scenery background form mocap exhibited track16 gallery la such blessing barry sugarman suicide he's johnson's sanity pressure joblessness relations health healthcare lack nightmares public tonic recording alpine zither extensively guitars blog hungry ghost baldwin inspired theoretical essays analog digital defuge track 16 monica thornton embedded features 12 channels videoaudio including five projections deals war encapsulation distorted avatar sexualized scandal alps aletsch glacier gruyere prealps geneva sublime representation rather hermeneutics $84000 debt azure's loans selling sleepless worse brain twitches medications aspirin welbutrin cholesterol dancepiece geneve incidence twice preceded maud liardon dropped lausanne performance betrayed dancers bourgeoisie incidences brilliant skinn harmonica portable chromatic scale classical parlor crepuscletwilight danse creates tremors grutli lasts 41 minutes youtube nikukoblogspotcom increasingly unravel recent earthquake taiwan locally havoc spam abject illegality particularly vicious eaten willingly sight jordan flock 10000 starlings largest ibis greater dusk roaring planes envied evident communality mentallyimpaired blame dosage naked penis crippled known personality disorder partially ego neuras thenic freudianwise disasters suicides rages wars angers limit walk teeters fury daring visit aunt brooklyn heron inhabitants prefer spite you're likely dolmens stonedstony isolation saves incessant devastation 2007 memo memorial memorygraph meme remembrance reminiscence mnemonic skitters backandforth remains undone dissolving cold rain biogtxt skittering phrase makes resol utions scattered represents inhabited dreamed inhabiting corral scattering material proust yet shatter imminent conceived familiar cherished pages becomes debris torn asunder wounded falls rebuilt remnant coherency infinite richness devolve momentarily sunk language except forgets shattering releases substance sun inclement yesterday cusp announcement 3kth soldier iraq crashing false resurrection orders commands odds 7 shaking adrenalin surging ruined tonight leather bound codex laws indexed switch stores landscape ocean dark grey poisonous sky darker littered twised ruins earth climb embankment stairs marshgrass woke breathe certain scapes partly

devastated spit scrub sand meandering atlantic houses top cliff rhode airliner crashed spilling racks posters bands lives places won't recourse distort wellbeing damage backgrounds desolation foregrounds sunless emptied fallen subterfuge coupled inviolate targeted occurred they've choice horror inconceivably inescapable shuddering shivering chance

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63. ALDON L NIELSEN

Re: True Story of a Winning Strategy for an NEA Fellowship in Poetry

Thu 4 Jan 2007

I see Barry sent that article to the whole list -- apologies for the repetition --

and yes, writing innovative poetry is a formal strategy -- perhaps even a winning strategy -- just won't win you an NEA these days --

On Wed, 03 Jan 2007 21:35:16 -0500 UB Poetics discussion group wrote:

http://www.washingtoncitypaper.com/display.php?id=399#400&navEdit

Scroll down to the second essay, "The Verse Interests" by Sarah Godfrey.

Barry Alpert

_____ Dave vs. Carl: The Insignificant Championship Series. Who will win? http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://davevscarl.spaces.live.com/?icid=T001MSN38C07001

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>â€œThey donâ€™t send me a check,â€ Smith says. â€œ[The money] is held in an escrow account and drawn down for specific purposesâ€”itâ€™s taxable. Itâ€™s not really a license for irresponsibility.
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66. UbuWeb

UbuWeb: Featured Resources - January 2007 | Selected by Mónica de la Torre

Thu 4 Jan 2007

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http://ubu.com

UbuWeb: Featured Resources - January 2007
Selected by Mónica de la Torre

Mónica de la Torre is the author of the poetry books Acúfenos, published recently in Mexico City, and Talk Shows, forthcoming from Switchback Books in February 07. She translates poetry from the Spanish and frequently participates in collaborative book projects, one of which was Appendices, Illustrations and Notes, co-written with artist Terence Gower. She is the poetry editor of The Brooklyn Rail.

1. Caroline Bergvall "Via: Dante Variations" (MP3)
http://mediamogul.seas.upenn.edu/pennsound/authors/Bergvall/Bergvall-Caroline-Via-2004.mp3

2. Softpalate: Gertrude Stein's "For the Country Entirely" (MP3)
http://mediamogul.seas.upenn.edu/pennsound/authors/Softpalate/Softpalate-Stein_04_For-The-Country.mp3

3. Henri Chopin "Definitión des lettres suivantes" (MP3)
http://ubu.wfmu.org/sound/fylkingen_text_sound/Fylkingen-Text-Sound_07_chopin.mp3

4. Samuel Beckett "Not I" (Video)
http://www.ubu.com/film/beckett.html

5. Charles Amirkhanian "Radii" (MP3)
http://ubu.wfmu.org/sound/dial_a_poem_poets/disconnected/Disconnected_39_amir.mp3

6. bpNichol "Pome Poem" (MP3)
http://ubu.wfmu.org/sound/nichol_bp/Nichol-bp_Sound-Poems_02-pome.mp3

7. Mauricio Kagel "Hallelujah" (Video)
http://www.ubu.com/film/kagel.html

8. Alvin Lucier "I Am Sitting In a Room" (MP3)
http://ubu.wfmu.org/sound/source/Lucier-Alvin_Sitting.mp3

9. Emmett Williams "The Last French-Fried Potato and Other Poems" (PDF)
http://www.ubu.com/historical/gb/williams_last.pdf

10. Brion Gysin "Three Permutations" (MP3)
http://ubu.wfmu.org/sound/gysin_brion/Gysin-Brion_3-Permutations.mp3

11. María Sabina "Sacred Mushroom Chant" (MP3)
http://ubu.wfmu.org/sound/ethno/sabina/mp3/Sabina-Maria_From-The-Mushroom-Velada.Mp3

12. Gertrude Stein "Interview" (MP3)
http://media.sas.upenn.edu/pennsound/authors/Stein/Stein-Gertrude_Interview_1934.mp3

> For a complete list of past Featured UbuWeb Resources:
http://www.ubu.com/resources/feature.html

UbuWeb
http://ubu.com

UbuWeb
http://ubu.com

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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67. Fulcrum Annual

Fulcrum Marathon Jan 10 -- UPDATED!

Thu 4 Jan 2007

FULCRUM MARATHON POETRY READING
WHEN: Wednesday Jan 10 at 5:30 p.m.
WHERE: Lame Duck Books, 12 Arrow Street, Harvard Square (near Cafe Pamplona)
WHO: David Blair, Zak Bos, Lisa Goldfarb, Joan Houlihan, George Kalogeris, Katia Kapovich, X J Kennedy, Russell Kiezere, Barbara Matteau, Ben Mazer, Andy McCord, John Mulrooney, Philip Nikolayev, Lisa Nold, Benjamin Paloff, Jacquelyn Pope, Don Share, Mark Schorr, Ellen Steinbaum, Stephen Sturgeon, Ellen Wehle & others
HOW: Free, reception to follow, all friends are welcome!
SPONSORED by Fulcrum and Lame Duck Books
(http://www.lameduckbooks.com/)
QUERIES: [redacted]

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Cambridge, MA 02139, USA
http://fulcrumpoetry.com
phone [redacted]
e-mail editor{AT}fulcrumpoetry.com

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68. Burt Kimmelman
Cultural Society Website Update
Thu 4 Jan 2007

Hello There,

We've just posted our first update of 2007 & hope you enjoy it:

Jon Curley, Norman Finkelstein, Devin Johnston, Burt Kimmelman, Kate Ledger, Joseph Massey, Jason Ian Moriber, Robert Murphy, Amanda Nadelberg, Peter O'Leary, Michael Prasil, Pam Rehm, Mark Scroggins, Jason Stumpf, Stacy Szymaszek, Shannon Tharp, & Tyrone Williams.

Go to: http://www.culturalsociety.org/

Happy new year.

.....
The Cultural Society | Texts & Images | Mpls MN
.....
Now available:
AMONG OTHER THINGS: Poems & Proposals by Zach Barocas
.....
www.culturalsociety.org · [redacted]
.....
If you'd like to be taken off of our email list, please reply with 'Remove' in the subject line.

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69. charles alexander
new chax books, NY events
Thu 4 Jan 2007

New books from CHAX PRESS, for the New Year!

1. Charles Borkhuis, Afterimage, ISBN 0925904600, poetry, 90 pages, $16

2. Bruce Andrews, Swoon Noir, ISBN 9780925904485, poetry, 138 pages, $16

3. Glenn Mott, Analects on a Chinese Screen, ISBN 9780925904614, poetry, 74 pages, $16

4. Jefferson Carter, Sentimental Blue, ISBN 9780925904621, poetry, 44 pages, $12

5. Linda Russo, Mirth, ISBN 9780925904638, poetry, 106 pages, $16

6. Tim Peterson, Since I Moved In -- winner of the first Gil Ott Award -- ISBN 9780925904645, 96 pages, $16

There's never been a better time to begin a standing order, which means you sign up to receive all books published by Chax Press (you can exclude books with retail price above $25, if you wish -- or ask us to inquire as to whether you want such books, as we publish them). Standing order patrons receive books as soon as we begin to send them out after publication, and receive a 30% discount, which means, with the books listed above, a savings of $22.80).

And why not add a book that came out just before the current books, the marvelous UNDER VIRGA, by Joe Amato, ISBN 0925904562, poetry, 114 pages, $16. Your savings on all the books combined more than make up for the price on this one.

To place a standing order, send an email to [redacted] with your name and mailing address. Please include your phone number.

Shipping/handling costs, for all the above books together, is $9 for Priority Mail, which is how we would prefer to ship them. We bill standing orders with shipment.

More information about the above books, and a lot more Chax Press books, is available on our web site. You may also buy individual books from Chax Press on our web site: http://www.chax.org

Or you may buy Chax Press books from Small Press Distribution: http://www.spdbooks.org

A special event combining a reading and book launch party for new Chax Press books, featuring Charles Borkhuis, Bruce Andrews, Glenn Mott, Tim Peterson, and Allison Cobb, & friends reading poems by Linda Russo, and for a new book of poems by Charles Alexander (published by Junction Press) will take place at the Bowery Poetry Club at 308 Bowery @ Bleeker, in New York on January 14th, Sunday, from 2pm to 4pm. See the Bowery Poetry Club calendar: http://www.poetz.com/cgi-poetz/Calcium37.pl?CalendarName=BPC&Op=ShowIt

A poetry reading by Tim Peterson and Charles Alexander will take place the following evening, January 15, 8pm, at the Poetry Project at St. Mark's, 131 E. 10th St., New York. See the Poetry Project calendar for more information: http://www.poetryproject.com/calendar.php

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70. charles alexander
new on chaxblog
Thu 4 Jan 2007

New on chaxblog

THINKING case sensitive / Kate Greenstreet

arc of light / dark matter 17 (revisiting an older poem)

WHAT POEM (a new poem)

RANDOM HOLIDAY NOTES (travel & snow, cuisine, poetics mla, Kant's ethics, Neil Young performance archive, frank parker's home)

http://chax.org/blog.htm

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

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71. Alexander Jorgensen
Cultural Perversity in the US - A Child's "Ashley Treatment" - THE GUARDIAN UK
Thu 4 Jan 2007

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http://www.guardian.co.uk/usa/story/0,,1982370,00.html

Frozen in time: the disabled nine-year-old girl
who will remain a child all her life
Ed Pilkington in New York
Thursday January 4, 2007 - The Guardian

Ashley's parents call her their Pillow Angel, a
moniker that is a reference to the love and joy they
feel for their nine-year-old daughter and the severe
disabilities she has suffered from birth. She cannot
sit up, walk or talk, is fed by tube, and, as her
parents put it, "stays right where we place her -
usually on a pillow".
Ashley won't know this, as she is brain-damaged and
has the awareness, her doctors say, of a baby, but she
has become the subject of a passionate argument in
disability circles and beyond. Her name is becoming
synonymous with the debate about the acceptable limits

of medical intervention in the care of disabled people.

The cause of the controversy is the "Ashley Treatment" - a course of surgery and hormone supplements devised for her at her parents' request and with the blessing of doctors - that will for ever keep her small. It involves surgical operations, including a hysterectomy, and hormone prescriptions that will, in effect, freeze-frame her body at its current size. Although she has a normal life expectancy, she will, physically, always be nine years old. Her growth has been suspended at 4ft 5in (1.3 metres), rather than the 5ft 6in she would probably otherwise have become. Her weight will stick at around 75lb (34kg) rather than 125lb.

This week Ashley's parents, who have chosen to remain anonymous and have only let it be known that they are "college-educated professionals" living in Washington state, have posted on the internet a lengthy explanation of their desire to stunt her growth. It is the first time they have given a public account of their actions. The explanation is accompanied by a gallery of photographs showing Ashley over the years, from her as a smiling baby a few months old, through to today when she is seen nestled in a sheepskin rug.

She was diagnosed, they explain, with brain damage with unknown causes just after birth and has remained at the same developmental level since about three months. Three years ago she began to show early signs of puberty, and they grew anxious about the impact of fertility and of her rapidly increasing size and weight on the quality of her life. In discussions with doctors at Seattle Children's hospital they devised the treatment: removal of Ashley's uterus to prevent fertility, excision of early buds on her chest so that she would not develop breasts, and medication with high doses of oestrogen to limit her growth by prematurely fusing the growth plates of her bones.

The parents insist that the treatment, carried out in 2004, was conceived for Ashley's benefit and not their

own ease or convenience. With a lighter body and no breasts, Ashley will have fewer bed sores and lie more comfortably. And a smaller Ashley can be cared for and carried. "As a result we will continue to delight in holding her in our arms and Ashley will be moved and taken on trips more frequently instead of lying in her bed staring at TV or the ceiling all day long," they write.

But as news about the treatment became known, Ashley's parents were surprised by the virulence of some of the response. Comments on chatboards have included: "Ouch - this smacks of eugenics"; "I find this offensive, truly a milestone in our convenience society"; "This smells, I can't agree with this".

Outrage has also been expressed by organisations representing disabled people across the US, with many asking why a course of treatment that would not be countenanced for an able-bodied person should be allowed in this case. "People have been horrified by the discrepancy," said Mary Johnson, editor of Ragged Edge, an online magazine for disability activists.

She said she felt for Ashley's parents and could understand why they had made the decision. But she feared that the treatment would open a Pandora's box that could have adverse effects for other children. "What will now be said in the case of a child with spina bifida, who you could argue has the same physical challenges but whose brain is fully functioning? This is very troubling."

Debate has raged among doctors and medical ethicists. Jeffrey Brosco of Miami University has co-written an editorial in the Archives of Pediatrics & Adolescent Medicine criticising the procedure as an experiment without proper research controls. "This is a technological solution to a social problem. I work with severely disabled children and know how hard it is on families, but what we need most is better federal funding so that they can be cared for properly."

State help for caring for disabled people is available through Medicaid, which is restricted to poor families. Ashley's parents would not qualify, and say it is impossible to find carers they can afford.

The ethical row is likely to deepen as the Seattle doctors, led by Daniel Gunther, say they are considering other children for similar treatment, though only after monitoring by the hospital's ethics committee. The doctors accept that Ashley's hysterectomy was contentious, given the dark history of sterilisation of disabled people in Europe and America, and that there were risks involved in the operations and oestrogen doses.

But they argue the benefits outweigh the risks. Ashley has, they admit, been "infantilised" but question the harm that would do a person whose mental capacity "will always be that of a young child".

Ashley cannot say what she thinks. But in a telephone interview with the Guardian last night, her father said that many people had assumed he and his wife had to agonise over their decision.

"We didn't. It was easy," he said. "We clearly saw the benefits to Ashley's quality of life. We have also been criticised for harming Ashley's dignity. But for us, what would be grotesque would be to allow a fully formed woman to grow up, lying helplessly and with the mentality of a three-month-old."

Hormones

There is a long history of hormones being used to control growth in children. In some cases they are used to counteract a hormonal imbalance or genetic disorder. But there have also been sustained attempts to control body size for cosmetic reasons.

In 1956 MA Goldzieher became the first to report using high doses of oestrogen to treat exceptionally tall girls. Over ensuing years thousands of tall girls were prescribed oestrogen to prevent them tipping over the 6ft mark, protecting their marriage prospects. As the

stigma against tallness in women has declined, so has the practice, though it still continues.

Boys considered to be shorter than the norm have recently begun to be treated with a growth hormone, often for cosmetic reasons. US federal restrictions have been loosened, allowing private paediatricians to offer the treatment that can cost up to $40,000 a year.

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72. Tim Peterson
SEGUE READING SERIES: Winter/Spring 2007
Thu 4 Jan 2007

Announcing the Winter/Spring 2007
SEGUE READING SERIES
@ BOWERY POETRY CLUB

Saturdays: 4 PM – 6 PM
308 Bowery, just north of Houston
****$6 admission goes to support the readers****

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.seguefoundation.com, bowerypoetry.com/midsection.htm, or call [redacted].

These events are also made possible in part with public funds from The New York State Council on the Arts, a state agency.

Curators:
Feb-March by Tonya Foster & Erica Hunt
April-May by Erica Kaufman & Tim Peterson.

February 3 BARBARA HENNING and CHRISTOPHER STACKHOUSE Barbara Henning is the author of two novels, six books of poetry and a series of photo-poem pamphlets. Her most recent book is a novel, You, Me and the Insects (Spuyten Duyvil, 2005). My Autobiography is forthcoming from United Artists Books, and Thirty Miles to Rosebud is forthcoming from Spuytin Duyvil. Christopher Stackhouse's writing has appeared in the journals Aufgabe, Bridge,

Hambone, and NYArts, among others. Seismosis, a book featuring his line drawing with text by writer John Keene, was published as a letterpress limited-edition book by The Center for Book Arts in NYC in November 2003. He is a poetry editor for FENCE and a Cave Canem Writers Fellow.

February 10 SERENA JOST & DAN MACHLIN and JEREMY SIGLER Serena Jost is a singer-songwriter and cellist. Her new full-length CD produced by Brad Albetta at MonkeyBoy Studios will be released in Winter 2007. Check out her music at: www.myspace.com/serenajost. Dan Machlin's first full-length book of poems is forthcoming from Ugly Duckling Presse in 2007. He is the author of several previous chapbooks: 6x7, This Side Facing You, and In Rem. He is the founding editor of Futurepoem books. Jeremy Sigler's Crackpot Poet is forthcoming from Black Square Editions/Brooklyn Rail. He is also working on a limited edition letterpress book with drawings by Jessica Stockholder called Led Almost By My Tie.

February 17 JULIE PATTON and MARLENE NOURBESE PHILIP Julie Patton is a performance artist and writer. She is busy working on various community development/greenspace/sustainability projects under the rubric of Think Green! Her new chapbook Notes for Some (Nominally) Awake is forthcoming. Julie often takes to the road for various collaborative projects with Uri Caine, and is a fellow at Bates College's Common Grounds Project in Maine, where she collaborates with Jonathan Skinner. Marlene Nourbese Philip is a poet, essayist, writer and lawyer who lives in Toronto. A recipient of a Guggenheim Fellowship in poetry, the prestigious Casa de las Americas prize for She Tries Her Tongue, Nourbese Philip is also the 1988 first prize winner of the Tradewinds Collective Prize (Trinidad & Tobago) in both the poetry and the short story categories.

February 24 MONICA DE LA TORRE and PATRICIA SPEARS JONES Mónica de la Torre is the author of the poetry books Acúfenos and Talk Shows. She is co-editor of the anthology Reversible Monuments: Mexican Contemporary Poetry with Michael Wiegers, translator and editor of Poems by Gerardo Deniz, and is the poetry editor of The Brooklyn Rail. African American poet and arts writer Patricia Spears Jones is author of two poetry collections, The Weather That Kills and Femme du Monde, and the play 'Mother' commissioned and produced by Mabou Minesand a new commission Song for New York: What Women Do When Men are Knitting, which Mabou will premiere in 2007.

March 3 BETSY ANDREWS and ROBERT HALPERN Betsy Andrews' book New Jersey was selected for the 2007 Brittingham Prize in poetry. She is the author of She-Devil and In Trouble. Her poems, essays, and review have appeared widely in publications ranging from PRACTICE to the Yemeni newspaper Culture. Robert Halpern is the author of Rumored Place. Currently, he's at work co-editing the poems of the late Frances Jaffer together with Kathleen Fraser,

writing a collaborative poem with Taylor Brady, and translating the early essays of Georges Perec, the first of which is forthcoming in Chicago Review. His chapbook Disaster Suite just recently appeared.

March 10 R. ERICA DOYLE and FRANCES RICHARD R. Erica Doyle is a writer of Trinidadian descent who lives in New York City. Her work has appeared in numerous journals and anthologies, including Best American Poetry, Bum Rush the Page, and Ms. Magazine. She is the recipient of awards and fellowships from the Hurston/Wright and Astraea Foundations and the New York Foundation for the Arts. She is a fellow of Cave Canem, a workshop and retreat for African American poets. Frances Richard is a poet, critic, and educator. The author of See Through, she was awarded the 1999 Marlboro Review Prize, chosen by Brenda Hillman. She is the recipient of a grant from the Barbara Beming/Money for Women Fund.

March 17 WILL ALEXANDER and ANTHONY JOSEPH Poet, novelist, playwright, essayist Will Alexander's most recently published work is Sunrise and Armageddon. Forthcoming is Singing in Magnetic Hoofbeat, a book of essays from Factory School, and several poetry collections. Will has been teaching in the Graduate Program at Mills College. One of the UK's most exciting and innovative new voices, poet, musician, and novelist Anthony Joseph was born in Trinidad and has lived in the UK since 1989. He is the author of two poetry collections, Desafinado, 1994 and Teragaton, 1997 and a spoken word CD "Liquid Textology: REadings from the African Origins of UFOs." In September 2004, he was selected by the Arts Council of England as one of fifty writers for the historic photo "A Great Day."

March 24 GREG PARDLO and BOB PERELMAN & FRANCIE SHAW Gergory Pardlo is a 2005 NYFA Fellow in poetry and the recipient of a 2006 fellowship in translation from the NEA. His manuscript, Totem, was selected by Brenda Hillman for the 2007 APR/Honickman First Book Prize and will be published in September. Bob Perelman and Francie Shaw lived in the Bay Area from 1976 to 1990. There, Shaw had a one-woman installation show at 80 Langton Street and collaborated extensively with poets. She has also shown her work in Philadelphia and New York (A.I.R. Gallery). Perelman now teaches at the University of Pennsylvania. He is the author of 16 books of poetry, including If Life, Ten to One, and The Future of Memory; and 2 critical books, The Trouble With Genius and The Marginalization of Poetry.

March 31
JAM ON THE COMMONS: Poets, writers, musicians, and artists on “the commons”
(spaces outside the stress of market forces).

April 7 CA CONRAD and KENWARD ELMSLIE CAConrad's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poet (www.phillysound.blogspot.com). His book Deviant Propulsions was published in 2006 by Soft Skull Press. Kenward Elmslie's recent publications include Agenda Melt, Snippets, Cyberspace, all with visuals by Trevor Winkfield, and Routine Disruptions, selected poems.

April 14 BEVERLY DAHLEN and CRAIG WATSON Robert Duncan said of Beverly Dahlen, "The psychic life she draws in writing may be drawn from her own psychic life, but its body is the text and it speaks to the psyche of the reader as a reader." Dahlen is the author of The Egyptian Poems, Out of the Third, and 4 volumes of A Reading. A native of Oregon, she has lived and worked in San Francisco for many years. Craig Watson is the auhtor of Secret Histories, True News, and Free Will. He works as a producer and dramaturg at Trinity Repertory Company, a professional theater in Rhode Island.

April 21 E-POETRY 2007 NYC: PERFORMANCES AND A SYMPOSIUM FOR THE LEA NEW MEDIA POETRY ISSUE. Event guest-curated by Loss Pequeño Glazier; featuring Aya Karpinska, Elizabeth Knipe, and Jim Rosenberg. Loss Pequeño Glazier is a poet, professor of Media Study, and Founder and Director of the Electronic Poetry Center (http://epc.buffalo.edu). He is the author of the digitally-informed poetry collection Anatman, Pumpkin Seed, Algorithm, several other books of poetry, and the award-winning Digital Poetics: The Making of E-Poetries. Aya Karpinska is a digital media artist and interaction designer. Aya is the 2006 recipient of the Brown University Fellowship in Electronic Writing. Her website is located at http://technekai.com. Elizabeth Knipe is a digital poet and experimental video artist who entertains an interest in physical electronic installations. See her work online at www.dreamdilation.com. Jim Rosenberg has been working in non-linear poetic forms in one medium or another since 1966. His best-known work is Intergrams and his website is located at http://www.well.com/user/jer/.

April 21 CHARLES BERNSTEIN and TENNEY NATHANSON Charles Bernstein's most recent books are Girly Man, With Strings, Shadowtime, and Republics of Reality: 1975-1995. Author page at epc.buffalo.edu. He teaches at the University of Pennsylvania. Tenney Nathanson is the author of the book-length poem Home on the Range (The Night Sky with Stars in My Mouth) and the collection Erased Art. A native New Yorker, he has lived since 1985 in Tucson, where he teaches American poetry and, from time to time, creative writing in the English Department at the University of Arizona.

May 5 SUSAN BEE and JOHANNA DRUCKER will present a multimedia talk on collaboration Susan Bee is a painter, editor, and book artist living in NYC. Bee

has had four solo shows at A.I.R. Gallery in NYC. Granary Books has published six of her artist's books, including A Girl's Life with Johanna Drucker. She has collaborated with Charles Bernstein on five books. Her website is http://epc.buffalo.edu/authors/bee. Johanna Drucker is currently the Robertson Professor of Media Studies at the University of Virginia and Professor in the Department of English. Her most recent critical work is Sweet Dreams: Contemporary Art and Complicity. Drucker is internationally known as a book artist and experimental, visual poet whose work has been exhibited and collected in special collections in libraries and museums nationwide.

May 12 LANGUAGE POETRY & THE BODY: A PANEL. Panelists include Bruce Andrews, Steve Benson, Maria Damon, and Leslie Scalapino. Moderated by Tim Peterson and Erica Kaufman. Bruce Andrews is the author of such now classic texts of the American avant garde as GIVE 'EM ENOUGH ROPE and I DON'T HAVE ANY PAPER SO SHUT UP (OR, SOCIAL ROMANTICISM). Along with Charles Bernstein, Andrews edited the crucial poetry magazine L=A=N=G=U=A=G=E. He teaches political science at Fordham University. Steve Benson has often incorporated oral and physical improvisation, as well as presentational and instrumental uses of projections, audiotape, and printed texts, into works presented as poetry readings. This is his first New York appearance since March 2005. Maria Damon teaches poetry and poetics at the University of Minnesota. She is the author of The Dark End of the Street: Margins in American Vanguard Poetry and co-author (with mIEKAL aND) of Literature Nation, pleasureTEXTpossession, and Eros/ion. Leslie Scalapino is the author of thirty books of poetry, inter-genre fiction-poetry-criticism and plays, including recently Zither and Autobiography, The Tango, Orchid Jetsam, and Dahlia's Iris: Secret Authobiography and Fiction. Scalapino's Selected Poems, 1974-2006/It's go in horizontal is forthcoming from University of California Press.

May 19 JACK KIMBALL and EILEEN MYLES Jack Kimball's 350-page Post-Twyla collects imploded haiku, essay fragments, and made-up journal entries. Co-editor of "Queering Language" for the online zine EOAGH, he blogs at pantaloons.blogspot.com and publishes Faux Press. Eileen Myles's new book of poems Sorry, Tree will be out in April. It explores themes of nature, translocation, politics, love, and corporate squalor. She lives in Southern CA & New York and teaches at UCSD.

May 26 RAE ARMANTROUT and ELAINE EQUI Rae Armantrout's most recent books are Up To Speed, The Pretext, and Veil: New and Selected Poems. A new book, Next Life, is forthcoming from Wesleyan in 2007. Armantrout is Professor of Poetry and Poetics at the Unviersity of California, San Diego. Elaine Equi's books include Voice-Over, which won the San Francisco State Poetry Award, The Cloud of Knowable Things, and most recently Ripple Effect: New &

Selected Poems. She teaches in the MFA Programs at The New School and City College of New York, and at New York University.

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73. Burt Hatlen
CFP for papers on Pound Legacy
Thu 4 Jan 2007

The Ezra Pound Society invites proposals for papers on "The Pound Legacy," to be presented at the American Literature Association conference in Boston, May 24-27. Please e-mail proposals (a title and an abstract of three or four sentences) to Burton Hatlen, secretary of the society, at [redacted], by January 20.

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74. Jim Andrews
teleology and ai
Fri 5 Jan 2007

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on the matter harry ross mentioned about the tendency to express ideas about evolution with a teleological inflection...

it's an interesting issue.

turning the same issue toward the ai question:

all computer code is written. in languages.

how can you have coded language without a writer?

what inscriptional systems in the body or the universe do we understand that can help us with this question?

dna?

is that a language? why or why not?

talk about the death of the author...ehe.

the invention/discovery of code/language/reading-writing that lacks a writer.

same sort of interesting issue as expressing evolutinary ideas without a teleological inflection.

ja?
http://vispo.com

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75. Pierre Joris

Recent Nomadics blog posts

Fri 5 Jan 2007

Recent Nomadics blog posts:

Chechnya, Turkey, India
Abolish the Death Penalty
Hannah Arendt & Zionism
Music by Jackson Mac Low and Anne Tardos
2007 minus one
Welcome to Planet Blitcon

go to: http://pjoris.blogspot.com

be well,

Pierre
==========
"Fascism should more properly
be called corporatism,since it is the
merger of state and corporate power."
— Benito Mussolini
==========
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com
==========

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76. cralan kelder

longhouse press through time - 35 year bibliography

Fri 5 Jan 2007

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this just came in,
(evolution of small press in pictures, anecdote, hand motions, and behind the scenes);

Longhouse Bibliography from 1971 - 2006 is now online, complete with the editor Bob Arnold's annotations and a galaxy of title cover images.

Please visit!

Begin with the Longhouse Bibliography Part One 1971 - 1989

http://www.LonghousePoetry.com/bibliography1.html

And continue with Longhouse Bibliography Part Two 1990 - 2006

http://www.LonghousePoetry.com/bibliography2.html

A note to web-viewers: those with dial-up service only -- including us here at Longhouse! -- this may take longer than normal for download. Hang in there.

Poetry & More! available at

Bob & Susan Arnold
Longhouse, Publishers & Booksellers
1604 River Road
Guilford, Vermont 05301

our web-site: http://www.LonghousePoetry.com

See Doubles, Wish to Add A Friend to the List or Be Removed ? Please E-mail us. Thanks!

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77. Carol Novack

Upcoming Readings: January 21st, January 25th, & January 26th

Fri 5 Jan 2007

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*SUNDAY, JANUARY 21, 2PM *
Phoenix Reading Series Hosted by Mike Graves
High Chai, 18 Ave. B, NYC
**[redacted]
One Purchase
Donation

Featuring
**
Carol Novack
Rob Stephenson
Alison Woods
et al.

_____
**
**
Thursday, January 25, 8pm
Women's Studio Center Reading

FEATURING
*Blick
Katrinka Moore
and
Carol Novack
**Instructors at **Women's Studio
Center*<http://www.womenstudiocenter.org/id33.html>

Followed by
Bessie Bazile, Phyllis Blaney, Gina Buttafoco, Maura Candella, Christine Hamm,
Celeste Hastings, Tamanna Hye, Alice Jacoby, Ameena Lacey and Dulcie L. Leimbach

*Click Here for More Information About Our Instructors
*<http://www.womenstudiocenter.org/id68.html>

Waltz Cafe-Astoria, 23-14 Ditmars Blvd, Astoria, NY 11105

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$7.00 Minimum
Offerings include coffee & tea drinks, wine and decadent desserts

*_____ *

* *

*Mad Hatters' Review *

*(http://www.madhattersreview.com <http://www.madehattersreview.com/>) *

Edgy & Enlightened Literature, Art & Music in the Age of Dementia

Poetry, Prose & Anything Goes Reading Series

*Curated & Pickled by Publisher/Editor Carol Novack *

*5th Reading *

*Friday, January 26th, '07 , 7 – 9 pm *

KGB Bar, 85 East 4th Street, N.Y.C.

* *

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* *

Featuring

NORMAN LOCK is the author of *The Long Rowing Unto Morning* (Ravenna Press), *A History of the Imagination* (Fiction Collective Two), *Land of the Snow Men* (Calamari Press), *'Notes to the Book of Supplemental Diagrams' for Marco Knauff's Universe* (Ravenna Press), *Trio *(Triple Press), *Emigres & Joseph Cornell's Operas* (elimae books and YKP, Istanbul), *Cirque du Calder* (Rogue Literary Society), and *The House of Correction* (Broadway Play Publishing). Two Plays for Radio is due fall '06 from Ravenna Press. His stage plays have been produced in New York, Los Angeles, in Germany , and at the 1996 Edinburgh Theatre Festival. *Women in Hiding, The Shining Man,The Primate House*, and *Money, Power & Greed* were broadcast by WDR, Germany. He wrote the film *The Body Shop*, produced by The American Film Institute. He is the recipient of the Aga Kahn Prize for fiction, given by *The Paris Review*. He lives in Philadelphia. Two of his book reviews and a short fiction can be found in *MHR*.

TERESE SVOBODA has been described as "A fabulous fabulist," in Publisher's Weekly review of her fourth novel and ninth book, Tin God. Her writings have appeared in *The New Yorker, New York Times, Atlantic, Slate, Bomb, Lit, Columbia, Yale Review and Paris Review,* and her honors include an O. Henry for the short story, a nonfiction Pushcart Prize, a translation National Endowment for the Humanities fellowship, a PEN/Columbia Fellowship, two NYFA Fellowships in poetry and fiction, an NYSCA grant, a Jerome Foundation grant in video, the John Golden Award in playwriting, and the Bobst Prize in fiction and the Iowa Prize in poetry. She has taught at Sarah Lawrence, Williams, the College of William and Mary, the University of Hawaii , the University of Miami, the New School, St. Petersburg, Russia and is currently Writer-in-Residence at Fordham. She lives in New York City and will be teaching in Kenya Christmas '06 and Bennington next spring. Her opera WET premiered at L.A. Disney Hall in December '05.

* *

DEB OLIN UNFERTH 's fiction has appeared in *Harper's, Conjunctions, Fence, **NOON*, the *Pushcart Prize* anthologies, and elsewhere. Her first book is forthcoming from *McSweeney's*.

* *

****

* *

*A limited edition of signed "Homeland Security" posters (our cover artwork for Issue 5) created by contributing artist & writer **Marty Duane Ison*<http://www.martyison.skyedragon.com/> * will be on sale, as will books by our featured authors. *

* *

*For further info, email:
**[redacted]*<[redacted]>
* *

(type READINGS in the subject line)

* *

↑ Index

78. Alan Sondheim
Hell, 1930
Fri 5 Jan 2007

---

http://nikuko.blogspot.com/ text and video

Hell, 1930

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

79. tyrone williams
Re: Hell, 1930
Fri 5 Jan 2007

Alan,

Thanks for sharing this video and your commentary on the dance's "ontological" context/risk.

tyrone

-----Original Message-----
>From: Alan Sondheim <[redacted]>
>Sent: Jan 5, 2007 1:42 PM

>To: [redacted]
>Subject: Hell, 1930
>
>http://nikuko.blogspot.com/ text and video
>
>Hell, 1930
>
>==========
>Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
>Webpage directory http://www.asondheim.org . Email: [redacted].
>http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
>WVU Zwiki, Google for recent. Write for info on books, cds, performance,
>dvds, etc.
==========

Tyrone Williams

↑ Index

80. Dodie Bellamy

White Columns NYC: Dodie Bellamy digs through Kathy Acker's stuff

Fri 5 Jan 2007

Kathy Acker, the novelist and theorist, died from breast cancer in 1997. Her papers are at Duke, but her clothes and accessories remain in the possession of her executor Matias Viegener. Beginning Tuesday, January 9 I will display a selection of Kathy Acker's clothes at White Columns in New York City, and on Wednesday, January 10 at 7:30 I will give a presentation, "Digging Through Kathy Acker's Stuff." Last February while visiting Viegener in Los Angeles, I rummaged through Acker's extravagant designer wardrobe, and wheedled one of her Gautier dresses from him, and a couple pieces of jewelry. Possessing such intimate effects of a woman I wasn't so much friends with as in awe of, I felt compelled to write it all out. I meditate upon relics, ghosts, compulsive shopping, archives, make-up, our drive to mythologize the dead, Acker's own self-mythologizing, the struggle among followers to define Acker, bitch fights, and the numina of DNA.

Details about the general exhibit are below.

Hope to see you there!

Dodie

WHITE COLUMNS

OPENING RECEPTION: TUESDAY, JANUARY 9, 6 - 9pm

GALLERY
"The Perfect Man Show," curated by Rita Ackermann

artists include: Lizzi Bougatsos, Leigh Bowery and Fergus Greer, Katarina Burin, Spartacus Chetwynd, Isa Genzken, Hanna Liden, Klara Liden, Lily Ludlow, Mirka Lugosi, Breyer P-Orridge, Carol Rama, Aurie Ramirez, Judith Scott, Hrafnhildur Arnardottir aka Shoplifter, Agathe Snow, Emily Sunblad, "under the name Cicciolina," and Marianne Vit

THE BULLETIN BOARD
Mathew Sawyer

WHITE ROOM
Simon Bedwell

WHITE ROOM
Christopher Garrett

PROJECT
Dodie Bellamy - "Kathy Forest"

SPECIAL READING! Dodie Bellamy will read "Digging Through Kathy Acker's Stuff" on Wednesday, January 10 at 7.30pm in the gallery. Admission free.

JANUARY 9 - FEBRUARY 10, 2007

TUESDAY - SATURDAY 12 - 6 pm

WHITE COLUMNS
320 West 13th Street
New York, NY 10014
[redacted] ph. [redacted] fx.
<http://www.whitecolumns.org> www.whitecolumns.org

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81. Lewis LaCook

Ohio is warm and sick with winds - Xanax Pop - The Poetry of Lewis LaCook

Fri 5 Jan 2007

Ohio is warm and sick with winds.
Trains moan through winter evening dark,
memorializing distance. Explosions poppy,
woven from pixels from an abandoned game

in the woods; Alex found an arm there,
lying on the grass. It was grasping coughs.
This is what it means to be precious.

The War rouged over, grumpy, wearing your
sweater, won't cool if you blow on it.
We grew up in imagined engines, in graveyards
lying face-down among a pool of rhododendron.

We made honey. And all our lower levels flood.

Lewis LaCook, Senior Engineer
Abstract Outlooks Media

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography
http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics
http://www.xanaxpop.org
Xanax Pop - the poetry of Lewis LaCook

****

||http://www.lewislacook.org||
New Media Poetry and Poetics

||http://www.abstractoutlooks.com ||
Abstract Outlooks Media - A New Vision for A New Web
Hosting, Design, Development

||http://xanaxpop.lewislacook.org||
Xanax Pop - A Bloge of Poemes

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

82. Jeffrey Side
'Inside Dolphin Skull' -- essay on Michael McClure's poem at The Argotist Online
Fri 5 Jan 2007

'Inside Dolphin Skull' -- essay on Michael McClure's poem by Paul E. Nelson:

http://www.argotistonline.co.uk/Nelson%20essay.htm

↑ Index

83. Jeffrey Side

Contribution by Anny Ballardini of Poet's Corner to The Argotist Online "Intreviews with Editors" feature.

Fri 5 Jan 2007

There is a contribution by Anny Ballardini of Poets' Corner to The Argotist Online "Intreviews with Editors" feature:

http://www.argotistonline.co.uk/Anny%20Ballardini.htm

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84. Tim Peterson

AKILAH OLIVER & JILL MAGI: Saturday Jan 6, 4-6 PM at BPC

Fri 5 Jan 2007

Poetry Reading--please come!

Akilah Oliver & Jill Magi

Saturday, January 6, 4-6 PM (please be punctual--we are starting on time!)
Segue Reading Series at The Bowery Poetry Club
308 Bowery, just north of Houston
New York, New York

Akilah Olver is the author of the she said dialogues:flesh memory and is core
faculty at the Jack Kerouac School of Disembodied Poetics, Naropa University.
She is the author of a chapbook/CD entitled An Arriving Guard of Angels, Thusly
Coming to Greet. Portable Press at Yo-Yo labs is publishing a chapbook to commemorate this reading.

Jill Magi is the author of Threads, forthcoming from Futurepoem Books in Feburary 07, and Cadastral Map, a chapbook from Portable Press at Yo-Yo Labs.
She is a writer in residence with the Lower Manhattan Cultural Council, she runs
Sona Books, and teaches at City College and the Eugene Lang College of the New
School.

hosted by Brenda Iijima & Evelyn Reilly

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85. Peter Ciccariello
How language creates itself
Fri 5 Jan 2007

How language creates itself <http://www.cgi7.com/peterimages/how.htm>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/

↑ Index

86. mIEKAL aND
Re: longhouse press through time - 35 year bibliography
Sat 6 Jan 2007

Cralan

Thanks for posting this. The output here over 35 years is amazing & tho I'm familiar with some of the poets there's a lot here that I've never heard of before including the press. Projects that endure that long are rare.

~mIEKAL

On Jan 5, 2007, at 8:10 AM, cralan kelder wrote:

> *this just came in,*
> *(evolution of small press in pictures, anecdote, hand motions, and behind*
> *the scenes);*
>
> *Longhouse Bibliography from 1971 - 2006 is now online, complete with the editor Bob Arnold's annotations and a galaxy of title cover images.*
>
> *Please visit!*
>
> *Begin with the Longhouse Bibliography Part One 1971 - 1989*
>
> *http://www.LonghousePoetry.com/bibliography1.html*
>
> *And continue with Longhouse Bibliography Part Two 1990 - 2006*
>
> *http://www.LonghousePoetry.com/bibliography2.ht*

"The more technological our societies, the more our walls ooze ghosts." —Italo Calvino

↑ Index

87. Jim Andrews
he said print is what people read deeply, not stuff on the internet
Sat 6 Jan 2007

---

he said print is what people read deeply, not stuff on the internet.

it *is* hard to read stuff on the internet deeply.

what we can do on the internet deeply is a bit different from read. or so i find, in my own reading of online work.

i think we start out not reading texts but watching videos or looking at pictures, or listening to audio, or playing games, or chatting, or playing with interactive works. that's what we're first attracted to in work, and then, if we're interested in that work and want to know more, we eventually get around to reading texts.

and from there it's a matter of going to and fro between and within media. not to the exclusion of texts, but within an integrated or at least related approach to various media. go fast and then go slow. go visual and then to the written word, use more of our senses and drive the computer like a mindbat.

ja
http://vispo.com

↑ Index

88. cris cheek
Re: Poetry & the Arts in Communicatas
Sat 6 Jan 2007

HI Stephen,

yes, (blowing trumpet) ethical issues of social/cultural/public (ALL problematic terms) poetic practice are very much the nub of my book imminent from Pantarchy 'the church, the school, the beer'. The work was made 'live' on a street corner in a small english city, Norwich. It was talked and narrowcast (via CB radio) throughout, including conversations with passers-by, taxi drivers, witnesses etctera. (http://www.plantarchy.us/Plantarchy_3.html) Similar timeframe to the tnwk conversation piececs such as the 'mayday' project and subsequent Millennium Collection, which directly preface projects lilke post secrets. Also Radio Taxi . . . from tnwk.

I am still working in developments out of this vein.
Here in Oxford the question what is a social poem is in circulation?

love and love
cris

On 1/1/07, Stephen Vincent <[redacted]> wrote:
> http://www.kqed.org/epArchive/R701010900
> (Podcast/Archive)
>
> This morning Michael Krasny's Forum show featured a number of visual
> artists, performers and composers(no poets) essentially talking of
> innovative art programs involved in community works (engaging political
> issues, engaging citizens in the process), as well as some of the
> participants talking about ways in which the internet is impacting their
> works. The work of Joseph Beuys was one of the invoked. Larry Rinder at
> CCA and Richard Kamler (sculptor) at USF spoke of relatively new
> multidisciplinary art's programs in 'social practice' at each of their
> schools.
>
> Interesting that this morning's program did not invite or consider ways in
> which poets may be actively also involved 'social practice'. (Not a lot of
> names jump into my somewhat hung-over, partied out mind!) Apart from
poetry
> in the schools programs - which may or may not stir the larger social well -
> is any body (or group) on this list involved in teaching or non-teaching
> situations in which a poetry program actively engages exploring ways in
> which 'the word' (and its investigations) is re-contextualizing the way in
> which art (language) may reconfigure the experience and/or change of public
> and/or social space??
>
> Or can any one name poets whose work may actively fit into the frame of 'a
> social/public practice' - as say, maybe(?), different than a theoretical
> one? Or the artists in other media a leap ahead or a leap back here?
>
> Curious!
>
> Stephen V
> http://stephenvincent.net/blog/
>

↑ Index

89. cralan kelder

Re: longhouse press through time - 35 year bibliography

Sat 6 Jan 2007

Hi mIEKAL,

yes, i have to admit that i find the process intriguing,
in terms of the ³art² of printing, and how its a lifestyle and an art as
much as writing itself.
Perhaps that¹s why its endured for 35 years, for example, I imagine that
most of the poets on this list will write for 35 years (hopefully more).

I like reading the bibliography because the longer i read & write, the more people who i once idealised become real people, and i seek parallels, in terms of the pursuit of writing and the interactions we all have with each other. The first time i saw the writers¹ names they were just names amongst hundreds of poets, these sort of mythological creatures who somehow made these small compelling books, and over time they become more accessible and human.

It took me a while to think about the fact that the people who wrote the books didn¹t actually make them.

we went and visited susan & bob arnold in vermont, where they live in an out of the way place, on a river tucked in the trees.

trying to get my mind round how books are actually put together. Also visited Erica van Horn & Simon Cutts of Coracle in Ireland, where they live near tipperary and make books in a small stone workshop with a calming widescreen view over green green fields.

I¹ve never been to visit Buffalo, although Simon Cutts told me that there are people there in the poetics program who practice the art of making books, etc.

of course, longhouse is different than large publishers who produce books, & i think maybe a defining difference is that Longhouse corresponds with the writers whose work they use, versus publishing house contracts, although I have no idea how that world works.

another press that intrigues me is Jargon Society, whom I think of as the original Gentlemen publishers. They¹ve posted extensive writings by Jeffery Beam on their website, detailing this process;
http://jargonbooks.com/snowflake1.html

in this case the bibliography of longhouse is so nice to read because it illustratively explains step-by-step how small publications come into existence.

i think what i am getting at is that theres more than just the books & the form here. There are stories behind the publications are half as interesting as the books themselves, like listening to poets talk about stories behind poems.

On 1/6/07 6:43 AM, "mIEKAL aND" <[redacted]> wrote:

> *Cralan*
>
> *Thanks for posting this. The output here over 35 years is amazing &*

> *tho I'm familiar with some of the poets there's a lot here that I've never heard of before including the press. Projects that endure that long are rare.*
>
> *~mIEKAL*
>
> *On Jan 5, 2007, at 8:10 AM, cralan kelder wrote:*
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> *And continue with Longhouse Bibliography Part Two 1990 - 2006*
>
> *http://www.LonghousePoetry.com/bibliography2.ht*
>
> *"The more technological our societies, the more our walls ooze ghosts."*
> *‹Italo Calvino*

↑ Index

90. Jeffrey Side

Contribution by Adam Fieled of P.F.S. Post to The Argotist Online "Intreviews with Editors" feature.

Sat 6 Jan 2007

There is a contribution by Adam Fieled of P.F.S. Post to The Argotist Online "Intreviews with Editors" feature:

http://www.argotistonline.co.uk/Adam%20Fieled.htm

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91. sandra de 1913

1913's happy new ears

Sat 6 Jan 2007

1913 is accepting entries through January 13, 2007 for

the 1913 PRIZE

for an unpublished selection of work
to be featured in 1913 a journal of forms, issue 3
with an introduction.

Submissions may be verbal, visual, or any combination (25 pages maximum).

$10 entry fee

ALL entries will be considered for publication by 1913.

Multiple entries are acceptable.
1913 is not reading unsolicited submissions to the journal aside from the contest at this time.

ALL contest entrants will receive a copy of 1913 a journal of forms, issue 3.

1913 Prize winner will receive $100 and two copies of the journal.

To submit online, please visit:
http://www.journal1913.org/prizes.html

Or mail submissions (postmarked through January 13) to:

1913 a journal of forms
Box 9654
Hollins University
Roanoke, Virginia 24020

Please feel free to email the [redacted] with any questions.

And do check out the website & journal to get a sense of 1913's sensibility:
http://www.journal1913.org

1913 a journal of forms issue 3 will feature work by:
Shin Yu Pai
Fanny Howe
Alan Halsey
Tyrone Williams
Norma Cole
Dan Beachy Quick
Biswamit Dwibedy
Greta Wrolstad
& many more...

Many thanks for your work, & happy new y'ears to vous!

↑ Index

92. Simon DeDeo
two years of rhubarb is susan
Sat 6 Jan 2007

This past Friday marked the two year anniversay of rhubarb is susan. With over one hundred and twenty reviews of contemporary poets, I'm still going strong. I'm not proud. Or tired.

Up this weekend are four reviews: of Kate Greenstreet's new(ish) book, Kristy Bowen in alice blue, Roy Bentley in pavement saw, and Gordon Massman. Tune in, read some poems and enjoy the low-cal commentary thereafter.

http://rhubarbissusan.blogspot.com http://rhubarbissusan.blogspot.com/2007/01/kate-greenstreet-will-become-rock-hard.html http://rhubarbissusan.blogspot.com/2007/01/kristy-bowen-footnotes-to-history-of.html http://rhubarbissusan.blogspot.com/2007/01/roy-bentley-from-approximately.html http://rhubarbissusan.blogspot.com/2007/01/gordon-massman-573.html

Also, please don't forget: absent magazine is soliciting for its second issue. You can read the first up at http://absentmag.org/issue01/index.html , and if you do want to send us material for April, please be sure to read the guidelines for proper submission format at http://absentmag.org/guidelines.html

Many thanks and a belated Happy New Year,

Simon

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93. C. A. Conrad
DEMOLICIOUS presents Gerrit Lansing and CAConrad TOMORROW @ 2:30pm
Sat 6 Jan 2007

Join us for open mic and poets Gerrit Lansing and CAConrad

SUNDAY, Jan. 7, 2:30 p.m.
2:00 P.M.
OUT OF THE BLUE GALLERY
106 Prospect St.
Cambridge, Mass.

GERRIT LANSING was born in Albany, New York in 1928. He grew up on farm in northern Ohio and was schooled in Ohio, Massachusetts and New York and

now lives in Gloucester, Mass. His poetry publications include Heavenly Tree / Soluble Forest (Talisman, 1995) and A February Sheaf (selected poetry and prose, Pressed Wafer, 2003). He edited SET, a poetry magazine with History and Magic as its axes. His interests include playing classical music on the piano, walking the woods, herbalism, Nath Yoga, qigong, mathesis, astrosophy.

CACONRAD's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poets (www.PhillySound.blogspot.com). Soft Skull Press recently published his book Deviant Propulsion. He recently co-authored The B. Franklin Basement Tapes with Frank Sherlock for NEXUS Gallery in Philadelphia. For correspondence, please write to [redacted] (mailto:[redacted]) .

Demolicious events are held the first Sunday of every month from September to June.
$5

For further information go to our Web site, _http://www.demolicious.net_ (http://www.demolicious.net) , or email [redacted] (mailto:[redacted])

↑ Index

94. Ian Randall Wilson

88: A Journal of Contemporary American Poetry / Issue 6

Sat 6 Jan 2007

Issue 6 of 88: A Journal of Contemporary American Poetry has just been published. Many participants on the Poetics list responded to our call, and we were able to include on number of them in this latest issue.
88: A Journal of Contemporary
American Poetry / Issue 6
Ian Randall Wilson (editor)
$13.95 paper
ISBN 13 978-0-9772298-6-4
ISBN 10 0-9772298-6-6.
140 pp. 6x9"
Available from Hollyridge Press
www.HollyridgePress.com
Contributors are:
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Thomas March
Tiffany Merriman-Preston
T.A. Noonan
Matthew Olzmann
Tom Orange
Kathleen Ossip
Amisha Patel
Marc Pietrzykowski
Dan Pinkerton
Derek Pollard
Donna Prinzmetal
Lee Rossi
Zach Savich
Rachel M. Simon
John E. Smelcer
Jessica Storm
Celina Su
Michelle Taransky
Sam Truitt
David Wagoner
Emily Watson
Kathleene West
Ian Randall Wilson
Terence Winch
Theodore Worozbyt
Gerald Yelle
[88 is now on hiatus and not considering new work. Please check the website at _www.hollyridgepress.com_ (http://www.hollyridgepress.com) for status updates.]

↑ Index

95. Haas Bianchi

Chicago Postmodernpoetry.com is updated for January with Interview of Durgin and Taransky

Sat 6 Jan 2007

Chicagopostmodernpoetry.com is updated for January with the Chicago Calendar for Jan-Feb-and March and poetic profiles of Patrick Durgin and Michelle Taransky

Note to Chicago Reading Series I need your updates asap for the calendar

Raymond L Bianchi
chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

↑ Index

96. Paul Hardacre

papertiger: new world poetry #07 - poetry at the end of th e world

Sun 7 Jan 2007

Hi List,

Just thought I should share this call for submissions with you ...

Cheers,

Paul.

papertiger: new world poetry #07 - poetry at the end of the world

Hot on the heels of its recent double issue, papertiger: new world poetry is open to submissions of poetry in its many guises for #07.

The first themed issue in papertiger: new world poetry's seven year history, #07 will explore 'the end of the world'.

Think: millennialism, comets, Twin Towers, lost job, the break-up, sea of glass, the Beast 666, 'troop surge', colonialisation, losing lotto ticket, the unanswered prayer, tsunami, Katrina, Godzilla, guns, Nostradamus, darkness, zombies in shopping malls, bird flu, slavery, dogs howling, mushroom clouds, mutations, the lover you never knew she had, scorched earth, Pompeii, Conflagration, the Y2K let-down, Axis of Evil, Fenris, aliens, oil shortage, Darfur, depleted uranium, the funeral, machine wars, Nero fiddling, your favourite band's last album, black holes, Judgment Day, phone rage, cancer, dark matter, Mayan calendar, survivalists, he drowned before I could reach him . and you've got the picture!

Send your submissions of poetry - including multimedia (i.e. video, audio, Flash animated) poetry, poetry-related visual art and photography, and essays - to us by 01 March 2007, to be considered.

Check our submission guidelines at http://www.papertigermedia.com/guidelines/pt_guidelines.htm for all the details.

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97. Peter Ciccariello

Thought machine

Sun 7 Jan 2007

Thought machine<http://i5.pbase.com/o6/06/512806/1/72713982.n1PKdot4.Thoughtmachine.jpg>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/
Word - http://poemsfromprovidence.blogspot.com/

↑ Index

98. Jeffrey Side

No more male contributions to The Argotist Online "Intreviews with Editors" feature needed.

Sun 7 Jan 2007

I have enough male editors for this feature, but I still need more women. Jeff

↑ Index

99. mIEKAL aND

You've been Plutoed

Sun 7 Jan 2007

Pluto's revenge: 'Word of the Year' award
POSTED: 10:56 a.m. EST, January 7, 2007

(CNN) -- Pluto may no longer be a planet, but it has a new claim to fame: "Plutoed" has been chosen 2006 Word of the Year by the American Dialect Society.

The society defined "to pluto" as "to demote or devalue someone or something, as happened to the former planet Pluto when the General Assembly of the International Astronomical Union decided Pluto no longer met its definition of a planet."

The former planet had some tough competition in the voting, which took place Friday at the ADS' annual meeting, held in Anaheim, California.

"Plutoed" won in a runoff against "climate canary," defined as "an organism or species whose poor health or declining numbers hint at a larger environmental catastrophe on the horizon."

The runner-up was "macaca" or "macaca moment," defined as "treating an American citizen as an alien" -- a reference to a campaign remark by former Virginia Sen. George Allen that some say marked the beginning of the end for his re-election hopes.

Also in the running for Word of the Year were YouTube; surge (referring to a large, but brief, increase in troop strength); and flog ("a fake blog created by a corporation to promote a product or a television show").

Like any good awards show, the ADS meeting had multiple categories.

In the "Most Unnecessary" category, "SuriKat" (the supposed nickname of the baby girl of Tom Cruise and Katie Holmes) beat out "the decider," President Bush's description in April of his position in relation to whether Donald Rumsfeld kept his job as secretary of defense.

The "Most Outrageous" award went to "Cambodian accessory," defined as "Angelina Jolie's adopted child who is Cambodian."

In the "Most Euphemistic" category, the winner was "waterboarding," defined as "an interrogation technique in which the subject is immobilized and doused with water to simulate drowning."

The ADS has been choosing Words of the Year since 1990. The Word of the Year for 2005 was "truthiness," invented by Comedy Central's "The Colbert Report," and defined by the ADS as "what one wishes to be the truth regardless of the facts." (Read the full list of winners for 2006 and past years)

Winning words or phrases don't have to be brand new; what's important is that they gained new prominence in the past year. The society is dedicated to the study of the English language in North America, and includes academics, writers, and others.

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100. Jeffrey Side

Contribution by Alison Croggon of Masthead to The Argotist Online "Intreviews with Editors" feature.

Sun 7 Jan 2007

There is a contribution by Alison Croggon of Masthead to The Argotist Online "Intreviews with Editors" feature.

http://www.argotistonline.co.uk/Alison%20Croggon.htm

↑ Index

101. Adam Fieled
Steve Halle, Jeff Crouch on PFS Post
Sun 7 Jan 2007

New work from Steve Halle & Jeff Crouch here:

http://www.artrecess.blogspot.com

Also: Videodrome, the Raincoats, Shanna Compton, everything else under the sun:

http://www.adamfieled.blogspot.com

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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102. Eric Yost
our tiny world
Sun 7 Jan 2007

---

http://www.bigskyastroclub.org/pale_blue_dot.htm

↑ Index

103. Anny Ballardini
Re: You've been Plutoed
Sun 7 Jan 2007

Poor Pluto, indeed!

On 1/7/07, mIEKAL aND <[redacted]> wrote:
>
> Pluto's revenge: 'Word of the Year' award
> POSTED: 10:56 a.m. EST, January 7, 2007
>
> (CNN) -- Pluto may no longer be a planet, but it has a new claim to
> fame: "Plutoed" has been chosen 2006 Word of the Year by the American
> Dialect Society.
>
> The society defined "to pluto" as "to demote or devalue someone or
> something, as happened to the former planet Pluto when the General

> Assembly of the International Astronomical Union decided Pluto no
> longer met its definition of a planet."
>
> The former planet had some tough competition in the voting, which
> took place Friday at the ADS' annual meeting, held in Anaheim,
> California.
>
> "Plutoed" won in a runoff against "climate canary," defined as "an
> organism or species whose poor health or declining numbers hint at a
> larger environmental catastrophe on the horizon."
>
> The runner-up was "macaca" or "macaca moment," defined as "treating
> an American citizen as an alien" -- a reference to a campaign remark
> by former Virginia Sen. George Allen that some say marked the
> beginning of the end for his re-election hopes.
>
> Also in the running for Word of the Year were YouTube; surge
> (referring to a large, but brief, increase in troop strength); and
> flog ("a fake blog created by a corporation to promote a product or a
> television show").
>
> Like any good awards show, the ADS meeting had multiple categories.
>
> In the "Most Unnecessary" category, "SuriKat" (the supposed nickname
> of the baby girl of Tom Cruise and Katie Holmes) beat out "the
> decider," President Bush's description in April of his position in
> relation to whether Donald Rumsfeld kept his job as secretary of
> defense.
>
> The "Most Outrageous" award went to "Cambodian accessory," defined as
> "Angelina Jolie's adopted child who is Cambodian."
>
> In the "Most Euphemistic" category, the winner was "waterboarding,"
> defined as "an interrogation technique in which the subject is
> immobilized and doused with water to simulate drowning."
>
> The ADS has been choosing Words of the Year since 1990. The Word of
> the Year for 2005 was "truthiness," invented by Comedy Central's "The
> Colbert Report," and defined by the ADS as "what one wishes to be the
> truth regardless of the facts." (Read the full list of winners for
> 2006 and past years)
>

> Winning words or phrases don't have to be brand new; what's important
> is that they gained new prominence in the past year.
> The society is dedicated to the study of the English language in
> North America, and includes academics, writers, and others.
>

↑ Index

104. Gabriel Gudding
lisa jarnot email contact info
Sun 7 Jan 2007

---

cd someone please help me get in touch with lisa? i keep getting messages from her server bot that say my email isn't recognized by her server.

wd appreciate it.

gabe
--
_____
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

↑ Index

105. Jesse Crockett
Call for work --- Listenlight 06
Sun 7 Jan 2007

We could be the only journal to show you the cover before you send in your work. Can you judge a journal by its cover? No, of course not --- but right now, we wish...

Have a look at the new cover (3rd beta) for issue 06, http://listenlight.net/06, and send us your best, permanent web archive work, either textual or visual.

Listenlight.net averages between 120 & 200 visits per month, on steady rise since our July inception.

Best wishes for the new year from the Listenlight editors.

↑ Index

106. Alexander Jorgensen

I love America

Sun 7 Jan 2007

I love America, I who can't say the national anthom.

Love it for its folksy, for all those mongrels and
tainted and tatty folk.

For the churches down South, where I, an angnostic,
can't help to cry...undersanding freedom is something
earned.

For clean brooks and forest...and lobster with
claws...
and canyons where gawds still live...

For whales breaching high tides...and we got our
sturgeons..used have what was considered the FINEST
caviar!

For Jewish delis and Italian immigrants who gave the
world a proper sandwhich (gawd damn those Americans
for thinking Jewish food was anything was EASTERN
EUROPEAN)

For transparency and gay rights, and environmentalist
movement, for the most diverse work force, the most
powerful women and people of color, for best
universities and most generous nation (that's gov't
and private folk) for a sign, he said, there was
globing warming...

For religious freedom and a gov't that is ACUTALLY
integrated - unliked everyone else...for a man who'd
press his hand on Jefferson's Islamic bible

For a bill of rights, and TOM PAINE...Tom Paine, who
the French'd jail..and who'd create Anglo-American
Liberalism

There aint nothin better, sorry George B., nothin
better...and I can say this drinking coffee and not
tea, although we created the tea bag, and dropped
boxes of it into the sea...no, we aint British, can't
claim that pose....but we a republic - at least!

And for Pan-Africanism....Ali, damn if you don't
know...and even those Irish who lynched our brothers!
- and who later sent home money for the IRA. Where is
W.E.B?

It is so easy to hate, what is so beutiful...so easy
to scorn, what aint perfect...but I love it...ew!

I love Bruce Lee and Rep. Matsui, that fella from
Hungry, that homo named Franks - that I can march on
Washingston - no guns - and claim to hate my country's
leader - nowhere ELSE - and I HAVE SEEN NEARLY ELSE!
Do you know Inouye? (How about that regiment most
decorated during WWII - family's in detention camps!)

Soldiers sing songs cussing GOd, but I don't want to
cry.

AJ

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

107. Alexander Jorgensen
Re: I love America
Mon 8 Jan 2007

And I love lots of place - be sure - love Holland,
France, never been to SPain, love even (but its
complicated) China - things 'about Russia -
Scandinavia - everyone's got somethin' - India -
India, so many temples so much about itself, be sure.
But I don't need to hate - cetainly not, my home -
sweet home!

AJ
--- Alexander Jorgensen <[redacted]> wrote:

> *I love America, I who can't say the national anthom.*
>
> *Love it for its folksy, for all those mongrels and*
> *tainted and tatty folk.*

For the churches down South, where I, an angnostic,
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and canyons where gawds still live...

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caviar!

For Jewish delis and Italian immigrants who gave the
world a proper sandwhich (gawd damn those Americans
for thinking Jewish food was anything was EASTERN
EUROPEAN)

For transparency and gay rights, and
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movement, for the most diverse work force, the most
powerful women and people of color, for best
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and private folk) for a sign, he said, there was
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claim that pose....but we a republic - at least!

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brothers!
- and who later sent home money for the IRA. Where
is
W.E.B?

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> *to scorn, what aint perfect...but I love it...ew!*
>
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> *Hungry, that homo named Franks - that I can march on*
> *Washingston - no guns - and claim to hate my*
> *country's*
> *leader - nowhere ELSE - and I HAVE SEEN NEARLY ELSE!*
>
> *Do you know Inouye? (How about that regiment most*
> *decorated during WWII - family's in detention*
> *camps!)*
>
> *Soldiers sing songs cussing GOd, but I don't want to*
> *cry.*
>
> *AJ*
>
> ---
>
> _____
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam*
> *protection around*
> *http://mail.yahoo.com*

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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108. **konrad**

SF Event: Neo-benshi at Poets Theater

Mon 8 Jan 2007

* * * L I V E F I L M N A R R A T I O N * * *

Friday, January 26th, 7:30
Small Press Traffic Poets Theater Jamboree presents
Neo-Benshi Night: Muted & Mutated Movies
California College of Arts, Timken Hall
San Francisco Campus
1111 Eighth Street (at Irwin)

$10 - a benefit for SPT

Just as no person is just a job title, no movie is
what it seems to be. Anyway not once a benshi gets
hold of it. The following neo-benshi film narrators
premier their own re-interpretations of various genre
scenes live with video. Our lawyers suggested that we
only give you the letters of the films' titles. You
can enjoy puzzling it out until the show:

Mary Burger (publisher) impresses with her FAVORITE HELL WILLING
  music video
Del Ray Cross (executive assistant) proves his ART HUNCK CRED
  'frisco produced porn-mystery feature
Amanda Davidson (library technician) checks out REFER STRAIT
  pre-teen conspiracy drama
Jen Hofer (court interpreter) translates 1000 DEAD SMILEYS
  cold war detective story

Colter Jacobsen (caretaker) prescribes a 'LUDE
  seventies thriller
Jennifer Nellis (literature student) forks over I, SPOON
  fifties TV suspense
Wayne Smith (musician) decomposes the LAD RING cycle
  sixties English hipster society drama
Konrad Steiner (computer technician) releases LE PAPA GOTH MEME
  post-war sci fi

Curated by KS

^Z

↑ Index

109. **sue walker**
Re: Call for work --- Listenlight 06
Mon 8 Jan 2007

Forgot to say that class will be in the Humanities building at school -- 2nd floor seminar room -- at least for now. Tuesday night is the first class.

Look forward to seeing you,

Sue

On Jan 7, 2007, at 8:10 PM, Jesse Crockett wrote:

> *We could be the only journal to show you the cover before you send in your work. Can you judge a journal by its cover? No, of course*

> *not --- but right now, we wish...*
>
> *Have a look at the new cover (3rd beta) for issue 06, http://listenlight.net/06, and send us your best, permanent web archive work, either textual or visual.*
>
> *Listenlight.net averages between 120 & 200 visits per month, on steady rise since our July inception.*
>
> *Best wishes for the new year from the Listenlight editors.*

↑ Index

110. **sue walker**

Re: Call for work --- Listenlight 06

Mon 8 Jan 2007

Message sent by mistake.

S

On Jan 8, 2007, at 12:10 AM, sue walker wrote:

> *Forgot to say that class will be in the Humanities building at school -- 2nd floor seminar room -- at least for now. Tuesday night is the first class.*
>
> *Look forward to seeing you,*
>
> *Sue*
>
> *On Jan 7, 2007, at 8:10 PM, Jesse Crockett wrote:*
>
> *We could be the only journal to show you the cover before you send in your work. Can you judge a journal by its cover? No, of course not --- but right now, we wish...*
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> *Have a look at the new cover (3rd beta) for issue 06, http://listenlight.net/06, and send us your best, permanent web archive work, either textual or visual.*
>
> *Listenlight.net averages between 120 & 200 visits per month, on steady rise since our July inception.*
>
> *Best wishes for the new year from the Listenlight editors.*

↑ Index

111. Laura Winton
Re: Call for work --- Listenlight 06
Mon 8 Jan 2007

That is a beautiful cover.

I feel inadequate next to it.

=8-0

-----Original Message-----
From: Jesse Crockett [mailto:[redacted]]
Sent: Sunday, January 07, 2007 8:10 PM
Subject: Call for work --- Listenlight 06

We could be the only journal to show you the cover before you send in your work. Can you judge a journal by its cover? No, of course not --- but right now, we wish...

Have a look at the new cover (3rd beta) for issue 06, http://listenlight.net/06, and send us your best, permanent web archive work, either textual or visual.

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Best wishes for the new year from the Listenlight editors.

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112. Jesse Crockett
Re: Call for work --- Listenlight 06
Mon 8 Jan 2007

Hey, thanks. I just threw it together.

Yes, please take a look: http://listenlight.net/06. All welcome to send work, especially work that relates somehow to the visual theme.

Best wishes,
Jesse Crockett

Laura Winton wrote:
> That is a beautiful cover.
>
> I feel inadequate next to it.
>
> =8-0
>
>

> -----Original Message-----
> From: Jesse Crockett [mailto:[redacted]]
> Sent: Sunday, January 07, 2007 8:10 PM
> Subject: Call for work --- Listenlight 06
>
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> your work. Can you judge a journal by its cover? No, of course not ---
> but right now, we wish...
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> Have a look at the new cover (3rd beta) for issue 06,
> http://listenlight.net/06, and send us your best, permanent web archive
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>
> Listenlight.net averages between 120 & 200 visits per month, on steady
> rise since our July inception.
>
> Best wishes for the new year from the Listenlight editors.
>

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113. Poetics List

Fwd: [Msa-members] New OUP Book Series

Mon 8 Jan 2007

> *Announcing a new book series from Oxford University Press: Modernist Literature & Culture, edited by Kevin J. H. Dettmar and Mark Wollaeger.*
>
> *Seeking out the best new work in the rejuvenated field of modernist studies, Modernist Literature & Culture (MLC) will explore the cultural bearings of literary modernism across multiple fields, geographies, symbolic forms, and media. The editors are currently looking for book manuscripts that synthesize close attention to literary texts with the kind of interdisciplinary cultural approaches that have come to be associated with "the new modernist studies." Beginning in Fall 2008, MLC will annually publish three to four ground-breaking, innovative, and energetic books that explore the breadth and depth of modernist studies.*
>
> *Studies in modernism have for a long time recognized the importance of cross-pollination among the traditional "sister arts" (literature, painting, and music); but today, more media are being drawn into the mix - film, radio, and phonography, among others - and modernist studies is paying more attention to related work in fields such as media history and theory, aural culture, visual*

> *culture, and sociology. At the same time, the cultural focus has broadened to include architecture, ethnography, and popular music. Rather than dissolve the rhetorical complexities of literature into an undifferentiated stew of cultural productions, MLC will maintain a primary focus on literature, while exploring its engagement with complementary and competing media.*
>
> *Although traditional accounts of Anglo-American and European modernism typically assign it to a period ranging from 1850 to 1945 (or thereabouts), MLC recognizes that important forms of modernist production emerged later in other parts of the world, and the series is open to the full breadth of modernism, wherever and whenever it is found.*
>
> *For more information, contact the editors, Kevin Dettmar ([redacted]) and Mark Wollaeger ([redacted]).*
>
> ---
> *Mark Wollaeger*
> *Associate Professor of English*
> *Vanderbilt University*
> [redacted]
> *New Book: Modernism, Media, and Propaganda:*
> *http://www.pupress.princeton.edu/titles/8295.html*
> *Faculty Homepage:*
> *http://www.vanderbilt.edu/english/wollaeger*
> *Personal Homepage:*
> *http://www.vanderbilt.edu/AnS/english/mwollaeger/*
>
> _____
> *Msa-members mailing list*
> [redacted]
> *http://chaos.press.jhu.edu/mailman/listinfo/msa-members*

via Maria Damon <[redacted]>

↑ Index

114. Dan Waber
ars poetica
Mon 8 Jan 2007

Six days ago I started:

http://www.logolalia.com/arspoetica/

This is a themed blog (ars poetica, or, poems about poetry) that will lead to a print anthology.

I invited five of my favorite poets to send me an ars poetica they'd written along with the names and email addresses of five other poets. I then invited those twenty-five poets to do the same. I then invited those hundred and twenty-five poets to do the same. I then invited...you get the picture.

Every poem submitted will appear on the website, one per day, and be archived by author and date.

The print anthology will be published by Paper Kite Press when the editors (Jennifer Hill-Kaucher and Dan Waber) determine that a book length collection of the very best of these poems exists, which, at a poem a day, is likely to take a year or more.

Submissions are by connected chain of invitation only, this is NOT an open call, but anyone interested in reading poems about poetry is certainly invited to come visit every day for their daily dose.

The ripples are spreading outward in the most delightful ways. Keep watching and see.

Regards,
Dan

I'm at: http://www.logolalia.com/
The blog mentioned is at: http://www.logolalia.com/arspoetica/
Paper Kite Press is at:
http://www.wordpainting.com/paperkitepress/pkpshop.html

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115. Small Press Traffic

Poets Theater & Spring 2007 events

Mon 8 Jan 2007

Happy New Year! As is our habit, we are beginning this January with our annual Poets Theater Jamboree, our board's biggest fundraiser of the year. We hope to see you here!

All seats are $10, we don't take reservations, so arrive promptly for best results!

FRIDAY, JANUARY 19, 2007 at 7:30 P.M.
“Tarantula” / Written & Directed by Marc Arthur.

“Orgasm” / Written by Dodie Bellamy / Directed by Margaret Tedesco

“Bowl, Cat and Broomstick” (1917) / Written by Wallace Stevens / Directed by Dana Teen Lomax & Danna Lomax

“The Haunted House” / Written & Directed by Brandon Downing

“Pig Angels of the Americlypse” & “Spine” Written by Rodrigo Toscano / Directed by Stephanie Young

“The Party” / Written by Lisa Jarnot / Directed by Kevin Killian

Friday, January 26, 2007 at 7:30 P.M.
Neo-Benshi Night: Sound Off!??

Beyond the flotsam of YouTube, and exceeding the drunken sentiments of karaoke, Neo-Benshi is live
narration and subversion of moving pictures.

In this evening’s eight episodes??

Mary Burger reanimates Michel Gondry;
Del Ray Cross cracks Kurt McDowell;
Amanda Davidson pirates Pippi;
Jen Hofer x-rays Robert Aldrich;
Colter Jacobsen duels Stephen Spielberg;
Jen Nellis poisons Alfred Hitchcock;
Wayne Smith parties with John Schlesinger;
and Konrad Steiner hosts “The Gamma People”

Friday, FEBRUARY 2, 2007 at 7:30 P.M.

“Hooligan’s Island,” / Written & Directed by Scott MacLeod

“Self/Cell” / Text by Olivia E. Sears / Images by Aline Mare / Music by Craig Bicknell

“The Deathperts” / Written & Directed by Chana Morgenstern

Selections from “James Joyce, Marcel Duchamp, Erik Satie: An Alphabet” (1982) Written by John Cage / Directed by Marie Carbone / With Gillian Conoley, Patricia Dienstfrey, Dale Going, Brenda Hillman, Denise Liddell Lawson, Denise Newman, giovanni singleton and Carol Snow

“The Gunfight” / Written & Directed by Brent Cunningham

FEED / Written & directed by Juliana Spahr

& coming up later in the spring -- all events at 7:30, $5:

Friday February 16
Vanessa Place & Christine Wertheim

Friday February 23
Noelle Kocot & Jill Magi

SATURDAY March 3
Sarah Ann Cox & Myung Mi Kim

Friday March 9
Stephen Ratcliffe & Stephen Rodefer

Friday March 16
Katie Degentesh & Drew Gardner

Friday March 23
Jack Kimball & Suzanne Stein

Friday April 13
Ed Roberson & Evie Shockley

Sunday April 22
Anne Boyer & William Moor
(co-sponsored by New Yipes, @ 21 Grand)

Friday May 18
Julie Carr & Andrew Joron

Friday May 25
Paul Hoover & Tenney Nathanson

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

↑ Index

116. George Bowering
Re: Patchen in color?
Mon 8 Jan 2007

I think that the originals are black on white.
The one I have is.

gb

On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:

> Hi all,
>
> Just a quick query to ask if there's an edition out there of Kenneth
> Patchen's "picture-poems" (ie. vispo) in color?
>
> I have b&w editions of *Wonderings* and *Hallelujuah Anyway* and would

> like to these and more in color if they are available.
>
> Thanks.David Harrison Horton
> unionherald.blogspot.com
> _____
> Fixing up the home? Live Search can help.
> http://imagine-windowslive.com/search/kits/default.aspx?
> kit=improve&locale=en-US&source=wlmemailtaglinenov06
>
Giorgio H. Bowering
Does not kill snakes

↑ Index

117. mIEKAL aND
Re: Patchen in color?
Mon 8 Jan 2007

I have this calendar which has some great examples in color... Highly recommend it.

Sure is One Peculiar Way to Run a Ballgame
Kenneth Patchen Calendar 1996

http://www.connectotel.com/patchen/patcal.html

~mIEKAL

On Jan 8, 2007, at 1:53 PM, George Bowering wrote:

> *I think that the originals are black on white.*
> *The one I have is.*
>
> *gb*
>
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>
> *Giorgio H. Bowering*
> *Does not kill snakes*

↑ Index

118. George Bowering
Re: Sell Outs? what obligation to the audience
Mon 8 Jan 2007

On 2-Jan-07, at 2:23 PM, cralan kelder wrote:

> *Yes, granted, selling out is bad thing, is inauthentic, is disingenuous somehow – is trying to sell you something, the beauty of poetry being that*
> *nobody is trying to sell you anything.*
>
> *However that begs the question, should poetry not make you want to "buy" it?*

I don't see.
How is that begging the question?

>
G.H. Bowering
His father's son.
Mother's, too.

↑ Index

119. Stephen Vincent
Re: Patchen in color?
Mon 8 Jan 2007

Most of the originals I have seen are in color. Scrimshaw Press did a book of Patchen reproductions in the late sixties or early seventies. It is possible that Chronicle books did a reprint.

A little "Abebooks" (is it) research should bring up the title.

It's wonderful stuff - often - playful.

Patchen also typeset many of his early books. He liked to play with the page - typefaces, colors, etc. (Sleepers Awake, for example) It's too bad, if I recollect correctly, that his crippling back issues darkened his temperament and took him out of the public loop in the fifties and early sixties - when publciations by

New Directions and City Lights could have brought him more attention (Ferlinghetti, in part, took of on Patchen's lyric, goofy surreal side, as did Richard Brautigan).

I have not looked at the prose work in a long time. I suspect Patchen is another sad case of getting thrown down the "Depression writer" sink hole that New Critics et al were elated to dig. Does anybody write about him??

Stephen V
http://stephenvincent.net/blog/
Where currently, "Water Spilled From Source To Use"
A text piece on Greenwich near Canal (NY) by Lawrence Weiner
is photographed and talked about.

> *I think that the originals are black on white.*
> *The one I have is.*
>
> *gb*
>
> *On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:*
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>
> *Giorgio H. Bowering*
> *Does not kill snakes*

↑ Index

120. David-Baptiste Chirot
Re: Patchen in color?
Mon 8 Jan 2007

Patchen did a huge number of color works. All you have to do is search the web and you'll find a great deal--also there are book editions of a great many of the

colors--some were originally printed in color----check yr library. Two sites I can think of off the top of my head with color paintings/poems by Patchen are Light and Dust and the Kenneth Patchen Home Site. Each one of these has twelve color pieces. And that's just for starters. The color works are beautiful!

> *From: George Bowering <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Patchen in color?*
> *Date: Mon, 8 Jan 2007 11:53:21 -0800*
>
> *I think that the originals are black on white.*
> *The one I have is.*
>
> *gb*
>
> *On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:*
>
> *Hi all,*
>
> *Just a quick query to ask if there's an edition out there of Kenneth Patchen's "picture-poems" (ie. vispo) in color?*
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>
> *Giorgio H. Bowering*
> *Does not kill snakes*

_____ Get live scores and news about your team: Add the Live.com Football Page www.live.com/?addtemplate=football&icid=T001MSN30A0701

↑ Index

121. Skip Fox
Re: Patchen in color?
Mon 8 Jan 2007

Perhaps more a book of paintings with words, which may be termed vis-po, Patchen's _What Shall We Do Without Us? The Voice and Vision of Kenneth Patchen_ was publiched my Sierra Club books of San Francisco in 1984. I have a paperback edition and it is passing beautiful.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Stephen Vincent
Sent: Monday, January 08, 2007 2:47 PM
To: [redacted]
Subject: Re: Patchen in color?

Most of the originals I have seen are in color. Scrimshaw Press did a book of Patchen reproductions in the late sixties or early seventies. It is possible that Chronicle books did a reprint.

A little "Abebooks" (is it) research should bring up the title.

It's wonderful stuff - often - playful.

Patchen also typeset many of his early books. He liked to play with the page - typefaces, colors, etc. (Sleepers Awake, for example) It's too bad, if I recollect correctly, that his crippling back issues darkened his temperament and took him out of the public loop in the fifties and early sixties - when publciations by New Directions and City Lights could have brought him more attention (Ferlinghetti, in part, took of on Patchen's lyric, goofy surreal side, as did Richard Brautigan).

I have not looked at the prose work in a long time. I suspect Patchen is another sad case of getting thrown down the "Depression writer" sink hole that New Critics et al were elated to dig. Does anybody write about him??

Stephen V
http://stephenvincent.net/blog/
Where currently, "Water Spilled From Source To Use"
A text piece on Greenwich near Canal (NY) by Lawrence Weiner
is photographed and talked about.

> *I think that the originals are black on white.*
> *The one I have is.*
>
> *gb*

> *On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:*
>
> *Hi all,*
>
> *Just a quick query to ask if there's an edition out there of Kenneth Patchen's "picture-poems" (ie. vispo) in color?*
>
> *I have b&w editions of *Wonderings* and *Hallelujuah Anyway* and would like to these and more in color if they are available.*
>
> *Thanks.David Harrison Horton*
> *unionherald.blogspot.com*
>
> ---
>
> *Fixing up the home? Live Search can help.*
> *http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=wlmemailtaglinenov06*
>
> *Giorgio H. Bowering*
> *Does not kill snakes*

↑ Index

122. Alan Sondheim

My Best Times and Best Writing! At least I think so... :-(

Mon 8 Jan 2007

Please go to the blog below, and scroll down to M-D

Thanks, Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

123. Jesse Crockett

Call for work --- Listenlight 06

Mon 8 Jan 2007

Thanks to all for sending in work for upcoming issue 06 at the listenlight poetry journal <http://listenlight.net/06>. The theme is, if you will, "putting out the fire on the water..." We're still looking for more good visual & textual work,

experimental or not. In fact, this editor appreciates a good narrative poem now and then. Ghosts, aliens, zombies, flowers --- all of it. Anyone here doing anything like that? I'm interested.

Best wishes for the new year,
Jesse Crockett

↑ Index

124. Eric Yost
Re: Patchen in color?
Mon 8 Jan 2007

How about _The Journal of Albion Moonlight_ or _Sleepers Awake!_ as animated color movies? Or is that too Ted Turner?

↑ Index

125. Barry Schwabsky
Re: Patchen in color?
Mon 8 Jan 2007

Does someone know where the originals are now? Dispersed? Or in some collection?

David-Baptiste Chirot <[redacted]> wrote: Patchen did a huge number of color works. All you have to do is search the web and you'll find a great deal--also there are book editions of a great many of the colors--some were originally printed in color----check yr library. Two sites I can think of off the top of my head with color paintings/poems by Patchen are Light and Dust and the Kenneth Patchen Home Site. Each one of these has twelve color pieces. And that's just for starters. The color works are beautiful!

> *From: George Bowering*
> *Reply-To: UB Poetics discussion group*
>
> *To: [redacted]*
> *Subject: Re: Patchen in color?*
> *Date: Mon, 8 Jan 2007 11:53:21 -0800*
>
> *I think that the originals are black on white.*
> *The one I have is.*
>
> *gb*
>
> *On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:*
>
> *Hi all,*

> *Just a quick query to ask if there's an edition out there of Kenneth Patchen's "picture-poems" (ie. vispo) in color?*
>
> *I have b&w editions of *Wonderings* and *Hallelujuah Anyway* and would like to these and more in color if they are available.*
>
> *Thanks.David Harrison Horton*
> *unionherald.blogspot.com*
>
> _____
> *Fixing up the home? Live Search can help.*
> *http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=wlmemailtaglinenov06*
>
> *Giorgio H. Bowering*
> *Does not kill snakes*

_____ Get live scores and news about your team: Add the Live.com Football Page www.live.com/?addtemplate=football&icid=T001MSN30A0701

↑ Index

126. Slaughter, William

Notice: Mudlark

Mon 8 Jan 2007

New and On View: Mudlark Flash No. 41 (2007)

Recap and Other Poems by Mark Dow

Mark Dow has been a finalist in the Yale Younger Poets and Colorado Prize competitions. His work has appeared in Threepenny Review, Chicago Review, Boston Review, Pequod, Salmagundi, Southern Review, Big City Lit, and poesia.com. His translations of Manno Charlemagne's songs from Haitian Creole are in Conjunctions, and an introduction to translations of Laura Wittner's poems from Spanish is in Green Integer. He is the author of American Gulag: Inside Us Immigration Prisons (California 2004) and co-editor of Machinery Of Death: The Reality Of America's Death Penalty Regime (Routledge 2002).

Spread the word. Far and wide,

William Slaughter

MUDLARK
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Never in and never out of print...

E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

127. Sarah Mangold
Bird Dog Issue #8
Mon 8 Jan 2007

Bird Dog is pleased to announce the release of issue #8.

New work from:

Abraham Smith, Barbara Maloutas, Bruce Covey, Catherine Theis, Chad Sweeney, Curtis Bonney, Deborah Wardlaw Pattillo, Elizabeth Treadwell, Jennifer Karmin, Joshua Beckman, Julie Choffel, Kevin Magee, Kristi Maxwell, Michelle Greenblatt & Sheila E. Murphy, Nico Vassilakis, Nicole Burgund, Raymond Farr, Roberta Olson, Sandy Florian, Shonni Enelow, Thomas Kane, Tomaz Salamun, Tyrone Williams reviews _Meteoric Flowers_, collages from Chad Horn and cover design by Kate Greenstreet

ISSN 1546-0479
7 x 9, perfect-bound, tipped-in art

Subscriptions $15 for two issues. Individual copies $8.
(International shipping, please add $8)

Checks payable to Sarah Mangold or via PayPal

Deadline for Issue 9: June 1, 2007

Submissions, Subscriptions, Queries:

Bird Dog
c/o Sarah Mangold
1535 32nd Ave, Apt. C
Seattle, WA 98122
www.birddogmagazine.com

Bird Dog: A dog used to retrieve game birds. To follow a subject of interest with persistent attention. A scout...

Seeking innovative writing and art: collaborations, interviews, long poems, reviews, collage, poetry, poetics, graphs, charts, non- fiction, cross genre...

↑ Index

128. David Baratier
Re: patchen
Tue 9 Jan 2007

"What shall we do without us" published by Sierra Books. As DBC mentioned the Patchen website has a calendar. There is a set of color postcards made but I am not sure if they had much distribution.

My memory is faulty but the paintings are all archived in one primary spot, a bit before Miriam died we were making arrangements, for some reason I think it was SFSU, but things became unstable in terms of rights and whatnot and I dropped it as I have experienced that nightmare once already. Larry Smith would know.

To mention, tho there are no color photos in it, a new journal by Doug Manson that is all about Patchen called Celery Flute is well worth a look, they are in Buffalo--

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

129. Desmond Swords
Bardic Bulletin
Tue 9 Jan 2007

Happy New Year

I have just joined the list and am writing out of Dublin. My specialised area of research is the history of Irish poetry – the 7C touchstone poetic of which can be read in translation here –

http://www.thunderpaw.com/neocelt/poesy.htm

~

I am a cronic versaholic, full time dreamer, minor quantum linguist, competitive bore and host of an ad hoc gathering at – and voluntary Poetry Director of - the Monster Truck Art Gallery in the city centre; where I live in a dream on twenty euros a day, and which will be the venue hosting the Leinster heats of this years inaugural All Ireland Live Literature Championships – the final of which will

occur in Limerick at the Cuisle International Poetry Festival this October and is open to all seeking to claim a laurel tiara and title of Ard Bard.

To stay updated of this, other events, ramblings the occasional poem and what passes for intellectual outpourings from the blather academy here at poesy-flame HQ of my bedsit, bookmark my blogspot.

You can also engage in supportive textual exchange and listen to Mp3 files of some excellant poets - recorded at the Art Gallery - by following the link to the "Poetry Talk Forum" from this site.

www.irishpoetry.blogspot

The next live event is this Thursday 11 January, upstairs at the Carnival Pub on Wexford Street – a neon goth-pit in the city centre where the flame of art sounds to all who all who hear beauty in a song.

~

Surrender a mystery a day
to what clear light switches
on God from within.

↑ Index

130. Jim Andrews
mel blanc's tombstone
Tue 9 Jan 2007

---

check out mel blanc's tombstone at http://en.wikipedia.org/wiki/Mel_Blanc

ja
http://vispo.com

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131. Lewis Warsh
New UNITED ARTISTS website
Tue 9 Jan 2007

UNITED ARTISTS BOOKS has a new website

www.unitedartistsbooks.com

New Years sale -- all current titles 25% discount

↑ Index

132. **susan maurer**
Re: Bardic Bulletin
Tue 9 Jan 2007

say hi to sean carey for me susan maurer

> *From: Desmond Swords <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Bardic Bulletin*
> *Date: Tue, 9 Jan 2007 03:34:11 -0500*
>
> *Happy New Year*
>
> *I have just joined the list and am writing out of Dublin. My specialised area of research is the history of Irish poetry – the 7C touchstone poetic of which can be read in translation here –*
>
> *http://www.thunderpaw.com/neocelt/poesy.htm*
>
> *~*
>
> *I am a cronic versaholic, full time dreamer, minor quantum linguist, competitive bore and host of an ad hoc gathering at – and voluntary Poetry Director of - the Monster Truck Art Gallery in the city centre; where I live*
> *in a dream on twenty euros a day, and which will be the venue hosting the Leinster heats of this years inaugural All Ireland Live Literature Championships – the final of which will occur in Limerick at the Cuisle International Poetry Festival this October and is open to all seeking to claim a laurel tiara and title of Ard Bard.*
>
> *To stay updated of this, other events, ramblings the occasional poem and what passes for intellectual outpourings from the blather academy here at poesy-flame HQ of my bedsit, bookmark my blogspot.*
>
> *You can also engage in supportive textual exchange and listen to Mp3 files of some excellant poets - recorded at the Art Gallery - by following the link to the "Poetry Talk Forum" from this site.*
>
> *www.irishpoetry.blogspot*
>
> *The next live event is this Thursday 11 January, upstairs at the Carnival Pub on Wexford Street – a neon goth-pit in the city centre where the flame of art sounds to all who all who hear beauty in a song.*
>
> *~*

> *Surrender a mystery a day*
> *to what clear light switches*
> *on God from within.*

_____ From photos to predictions, The MSN Entertainment Guide to Golden Globes has it all. http://tv.msn.com/tv/globes2007/?icid=nctagline1

↑ Index

133. cralan kelder

Re: Sell Outs? what obligation to the audience

Tue 9 Jan 2007

It is begging the question in the sense that I am assuming that we want people to ³buy² poetry.
Also that there appears a contradiction there in that poetry doesn¹t try to sell anything, but that we want people to buy it.
Perhaps I am using the phrase incorrectly.

I mean that when we perform to a room of people, they should be enthusiastic, as opposed to indifferent, or even turned off to the point of wishing it were over.

They should ³believe² and be moved somehow and want to buy it, and it¹s our obligation as performers to deliver, or at least work towards this.

Present strong work, accessible, try and reach the audience, talk to them in some way, acknowledge their presence & role for example.

On 1/8/07 9:04 PM, "George Bowering" <[redacted]> wrote:

> *On 2-Jan-07, at 2:23 PM, cralan kelder wrote:*
>
> *Yes, granted, selling out is bad thing, is inauthentic, is disingenuous somehow is trying to sell you something, the beauty of poetry being that*
> *nobody is trying to sell you anything.*
>
> *However that begs the question, should poetry not make you want to ³buy² it?*
>
> *I don't see.*
> *How is that begging the question?*
>
> *G.H. Bowering*

> *His father's son.*
> *Mother's, too.*

↑ Index

134. J Kuszai
the way backward: factory school audio
Tue 9 Jan 2007

Since late 2000, Factory School has kept a digital audio archive online for teachers and students who wanted to access poetry and literature informally without download ability. I mean, the files were there to be downloaded, but not everyone figured out how to get them. A few years ago a double-cd was offered containing all of the literary audio stored on the Factory School site--many many hours of listening--hundreds of files. In a gradual redeployment of resources at Factory School, last year the links to the site were removed. Only people who bookmarked the site or asked were given the link, and mostly those who asked were educators.

Since its founding a couple of years ago, all of the files for which permission could be and was given were integrated into the PennSound project at the University of Pennsylvania. What remained distinct about the Factory School collection was the un-authorized nature of many of our recordings--and, I suppose, the impish delight we took in flouting the law. However, this past December, due to a variety of factors, the server which stored that audio is no longer extant, and without financial support we will be unable to make that component of the Factory School project available again.

While we are sorry if this causes any inconveniences, this is purely a financial decision. The audio was never to be considered to be a public accommodation, but rather an instructional aid within a very particular learning situation--but we realize that many people had a use for it. Indeed, while the logs showed that many people retained access even after the links were removed, and that many people from many countries still visited our site. The last announcements over the last couple years predicting the end of this virtual library, drew diminishing response.

But if there is someone out there who needs this collection, and is willing to make a contribution to Factory School (ahem), we'll be happy to send out the disks. Sales of FS books totaling more than $50 will include the disks gratis, but only when requested by the person ordering.

Happy New Year to everyone in Poeticsland!

↑ Index

135. David-Baptiste Chirot

FW: Sollicitation - Solicitud--Important Cultural Invitation from Clemente Padin

Tue 9 Jan 2007

> *From: Clemente Padín <[redacted]>*
> *To: Clemente Padín <[redacted]>*
>
> *Dear friends and colleagues:*
> *Clemente Padin is*
> *writting you with a sollicitation. We are arming a space of performance and alternating arts in the Cultural Center of Ministry of Culture of our country, Uruguay.*
>
> *Appealing your generosity, we are soliciting you to send publications, pamphlets, catalogs, DVD, booklets and all type of concerning material to performance and to alternating arts in order to arm our own file - library in order to satisfy the necessities of young practitioners of these disciplines in our country. This service that we are being organized will distribute for all our country and, periodically, it will be published a list of publications and reviews of received shipments that will be sent to all the contributors.*
>
> *We solicited, if it is possible, the shipment of 2 (two) copies of each sending at following postal address:*
>
> *Clemente Padín*
> *C.Correo C. 1211*
> *11000 Montevideo*
> *URUGUAY*
>
> *Thanks in advance, fraternal greetings,*
>
> ----------
>
> *Estimados amigos y colegas:*
> *les escribe Clemente*
> *Padín con una solicitud. Estamos armando un espacio de performance y artes alternativas en el Centro Cultural del Ministerio de Cultura de nuestro país, Uruguay.*
>
> *Apelando a su generosidad estamos solicitando nos envíen publicaciones, folletos, catálogos, DVD, booklets y todo tipo de material concernientes a esos rubros: performance y artes alternativas para armar nuestro propio archivo - biblioteca para satisfacer las necesidades propias de los jóvenes adeptos a estos nuevos géneros artísticos en nuestro país. Este servicio que estamos organizando se distribuirá por todo nuestro país y, periódicamente, se publicará una lista de disponibilidades y reseña de los*

> *envíos recibidos que será enviado a todos los contribuyentes.*
>
> *Solicitamos, si es posible, el envío de 2 (dos) ejemplares de cada item a la siguiente dirección postal:*
>
> *Clemente Padín*
> *C. Correo C. 1211*
> *11000 Montevideo*
> *URUGUAY*
>
> *Gracias de antemano, saludos fraternos,*

_____ Get live scores and news about your team: Add the Live.com Football Page www.live.com/?addtemplate=football&icid=T001MSN30A0701

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136. mIEKAL aND
Think twice before jaywalking—ouch!
Tue 9 Jan 2007

On Thursday, just after noon, the Tufts historian Felipe Fernandez- Armesto was arrested by Atlanta police as he crossed the middle of the street between the Hilton and Hyatt hotels. After being thrown on the ground and handcuffed, the former Oxford don was formally arrested, his hands cuffed behind his back. Several policemen pressed hard on his neck and chest, leaving the mild-mannered scholar, who's never gotten so much as a parking ticket, bruised and in pain. He was then taken to the city detention center along with other accused felons and thrown into a filthy jail cell filled with prisoners. He remained incarcerated for eight hours. Officials demanded bail of over a thousand dollars. To come up up with the money Fernandez- Armesto, the author of nineteen books, had to make an arrangement with a bail bondsman. In court even the prosecutors seemed embarrassed by the incident, which got out of hand when Fernandez- Armesto requested to see the policeman's identification (the policeman was wearing a bomber jacket; to Fernandez-Armesto, a foreigner unfamiliar with American culture, the officer did not look like an officer). The prosecutors asked the professor to plead nolo contendere. He refused, concerned that the stain on his record might put his green card status in jeopardy. Officials finally agreed to drop all charges. The judge expressed his approval. The professor says he has no plans to sue. But the AHA council is considering lodging a complaint with the city.

http://hnn.us/articles/33409.html#Day3

↑ Index

137. linda norton
Re: New UNITED ARTISTS website
Tue 9 Jan 2007

It's beautiful, Lewis.

-----Original Message-----
>From: Lewis Warsh <[redacted]>
>Sent: Jan 9, 2007 4:43 AM
>To: [redacted]
>Subject: New UNITED ARTISTS website
>
>UNITED ARTISTS BOOKS has a new website
>
>www.unitedartistsbooks.com
>
>New Years sale -- all current titles 25% discount

"Fascism should more properly
be called corporatism,since it is the
merger of state and corporate power."
â€” Benito Mussolini

↑ Index

138. Frank Sherlock
This Saturday @ BPC- Frank Sherlock & Mark Lamoureux
Tue 9 Jan 2007

Segue Reading Series presents
Frank Sherlock & Mark Lamoureux
Saturday January 13 @ 4pm
The Bowery Poetry Club
308 Bowery @ Bleecker, right across from CBGB's
F train to Second Ave | 6 train to Bleecker | [redacted]

Frank Sherlock is the author of Spring Diet of Flowers at Night, ISO, and 13, and has engaged in collaborative projects with CAConrad, Jennifer Coleman, Brett Evans and sound artist/DJ Alex Welsh. He is a contributing editor for XConnect: Writers for the Information Age.

Mark Lamoureux's first full-length book of poems, Astrometry Organon, is due out from Spuyten Duyvil/Meeting Eyes Bindery in late 2006. He is the editor of Cy Gist Press, a micropress focusing on ekphrastic poetry, and teaches English at Kingsborough Community College.

See you there.

_____ Get live scores and news about your team: Add the Live.com Football Page www.live.com/?addtemplate=football&icid=T001MSN30A0701

↑ Index

139. vulture protein

Re: Think twice before jaywalking—ouch!

Tue 9 Jan 2007

Actually . . . I'm just going to think twice before going to Atlanta.

On 1/9/07, mIEKAL aND <[redacted]> wrote:
> On Thursday, just after noon, the Tufts historian Felipe Fernandez-
> Armesto was arrested by Atlanta police as he crossed the middle of
> the street between the Hilton and Hyatt hotels. After being thrown on
> the ground and handcuffed, the former Oxford don was formally
> arrested, his hands cuffed behind his back. Several policemen pressed
> hard on his neck and chest, leaving the mild-mannered scholar, who's
> never gotten so much as a parking ticket, bruised and in pain. He was
> then taken to the city detention center along with other accused
> felons and thrown into a filthy jail cell filled with prisoners. He
> remained incarcerated for eight hours. Officials demanded bail of
> over a thousand dollars. To come up up with the money Fernandez-
> Armesto, the author of nineteen books, had to make an arrangement
> with a bail bondsman. In court even the prosecutors seemed
> embarrassed by the incident, which got out of hand when Fernandez-
> Armesto requested to see the policeman's identification (the
> policeman was wearing a bomber jacket; to Fernandez-Armesto, a
> foreigner unfamiliar with American culture, the officer did not look
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> put his green card status in jeopardy. Officials finally agreed to
> drop all charges. The judge expressed his approval. The professor
> says he has no plans to sue. But the AHA council is considering
> lodging a complaint with the city.
>
> http://hnn.us/articles/33409.html#Day3
>

↑ Index

140. Thomas savage
Re: New UNITED ARTISTS website
Tue 9 Jan 2007

Hi Lewis, I looked at the new website for United Artists books. It looks great. Regards, Tom Savage

Lewis Warsh <[redacted]> wrote: UNITED ARTISTS BOOKS has a new website

www.unitedartistsbooks.com

New Years sale -- all current titles 25% discount

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

141. David A. Kirschenbaum
Advertise in Boog City 39
Tue 9 Jan 2007

---

please forward

Advertise in

Boog City 39

*Deadline

--Wed. Jan. 24-Ad copy to editor
--Sat. Jan. 27-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

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Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

142. Raymond Bianchi
Istanbul Poets
Tue 9 Jan 2007

All:

I am going to be in Istanbul at the end of March/April and I would like to hook up with some poets there anyone have any suggestions on contacts?

Thanks

Ray

↑ Index

143. Jill Jones
Re: Think twice before jaywalking—ouch!
Tue 9 Jan 2007

I am going to Quebec later this year to read at a festival and I was thinking of visiting the USA as well, having never been there. Maybe it's not a good idea.

Cheers,
Jill

On Wednesday, January 10, 2007, at 03:01 AM, mIEKAL aND wrote:

> On Thursday, just after noon, the Tufts historian Felipe
> Fernandez-Armesto was arrested by Atlanta police as he crossed the
> middle of the street between the Hilton and Hyatt hotels. After being

> thrown on the ground and handcuffed, the former Oxford don was
> formally arrested, his hands cuffed behind his back. Several policemen
> pressed hard on his neck and chest, leaving the mild-mannered scholar,
> who's never gotten so much as a parking ticket, bruised and in pain.
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> drop all charges. The judge expressed his approval. The professor says
> he has no plans to sue. But the AHA council is considering lodging a
> complaint with the city.
>
> http://hnn.us/articles/33409.html#Day3
>
>

Jill Jones

Latest books:
Broken/Open. Available from Salt Publishing
http://www.saltpublishing.com/books/smp/1844710416.htm

Where the Sea Burns. Wagtail Series. Picaro Press
PO Box 853, Warners Bay, NSW, 2282. [redacted]

Struggle and radiance: ten commentaries (Wild Honey Press)
http://www.wildhoneypress.com

web site 1: http://homepages.ihug.com.au/~jpjones
off the street: http://jillesjon.googlepages.com/home
blog1: Ruby Street http://rubystreet.blogspot.com/
blog2: Latitudes http://itudes.blogspot.com/

↑ Index

144. Tom W. Lewis
Re: Think twice before jaywalking-ouch!
Tue 9 Jan 2007

---

oh, come on! we haven't become a police state (yet)!!

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Jill Jones
Sent: Tuesday, January 09, 2007 15:28
To: [redacted]
Subject: Re: Think twice before jaywalking-ouch!

I am going to Quebec later this year to read at a festival and I was thinking of visiting the USA as well, having never been there. Maybe it's not a good idea.

Cheers,
Jill

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>
> *pressed hard on his neck and chest, leaving the mild-mannered scholar,*
>
> *who's never gotten so much as a parking ticket, bruised and in pain. He was then taken to the city detention center along with other accused felons and thrown into a filthy jail cell filled with prisoners. He remained incarcerated for eight hours. Officials demanded bail of over a thousand dollars. To come up up with the money*
>
> *Fernandez-Armesto, the author of nineteen books, had to make an arrangement with a bail bondsman. In court even the prosecutors seemed*
>
> *embarrassed by the incident, which got out of hand when Fernandez-Armesto requested to see the policeman's identification (the*
>
> *policeman was wearing a bomber jacket; to Fernandez-Armesto, a foreigner unfamiliar with American culture, the officer did not look like an officer). The prosecutors asked the professor to plead nolo contendere. He refused, concerned that the stain on his record might put his green card status in jeopardy. Officials finally agreed to drop all charges. The judge expressed his approval. The professor says*

> he has no plans to sue. But the AHA council is considering lodging a
> complaint with the city.
>
> http://hnn.us/articles/33409.html#Day3

>
>

Jill Jones

Latest books:
Broken/Open. Available from Salt Publishing
http://www.saltpublishing.com/books/smp/1844710416.htm

Where the Sea Burns. Wagtail Series. Picaro Press
PO Box 853, Warners Bay, NSW, 2282. [redacted]

Struggle and radiance: ten commentaries (Wild Honey Press)
http://www.wildhoneypress.com

web site 1: http://homepages.ihug.com.au/~jpjones
off the street: http://jillesjon.googlepages.com/home
blog1: Ruby Street http://rubystreet.blogspot.com/
blog2: Latitudes http://itudes.blogspot.com/

↑ Index

145. JT Chan
Call for submissions
Tue 9 Jan 2007

Hi,

Poetry Sz:demystifying mental illness (http://poetrysz.blogspot.com) is calling for submissions.

Send 4-6 poems and a short bio in the body of your email to [redacted] .

Thanks.

regards

J Chan
editor

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

146. George Bowering

Re: Think twice before jaywalking-ouch!

Tue 9 Jan 2007

Ho ho. Have you been to Guantanamo lately?

On 9-Jan-07, at 2:30 PM, Tom W. Lewis wrote:

> oh, come on! we haven't become a police state (yet)!!
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Jill Jones
> Sent: Tuesday, January 09, 2007 15:28
> To: [redacted]
> Subject: Re: Think twice before jaywalking-ouch!
>
> I am going to Quebec later this year to read at a festival and I was
> thinking of visiting the USA as well, having never been there. Maybe
> it's not a good idea.
>
> Cheers,
> Jill
>
>
> On Wednesday, January 10, 2007, at 03:01 AM, mIEKAL aND wrote:
>
>> On Thursday, just after noon, the Tufts historian Felipe
>> Fernandez-Armesto was arrested by Atlanta police as he crossed the
>> middle of the street between the Hilton and Hyatt hotels. After being
>> thrown on the ground and handcuffed, the former Oxford don was
>> formally arrested, his hands cuffed behind his back. Several policemen
>
>> pressed hard on his neck and chest, leaving the mild-mannered scholar,
>
>> who's never gotten so much as a parking ticket, bruised and in pain.
>> He was then taken to the city detention center along with other
>> accused felons and thrown into a filthy jail cell filled with
>> prisoners. He remained incarcerated for eight hours. Officials
>> demanded bail of over a thousand dollars. To come up up with the money
>
>> Fernandez-Armesto, the author of nineteen books, had to make an
>> arrangement with a bail bondsman. In court even the prosecutors seemed
>

>> embarrassed by the incident, which got out of hand when
>> Fernandez-Armesto requested to see the policeman's identification (the
>
>> policeman was wearing a bomber jacket; to Fernandez-Armesto, a
>> foreigner unfamiliar with American culture, the officer did not look
>> like an officer). The prosecutors asked the professor to plead nolo
>> contendere. He refused, concerned that the stain on his record might
>> put his green card status in jeopardy. Officials finally agreed to
>> drop all charges. The judge expressed his approval. The professor says
>
>> he has no plans to sue. But the AHA council is considering lodging a
>> complaint with the city.
>>
>> http://hnn.us/articles/33409.html#Day3
>>
>>
> _____
> Jill Jones
>
> Latest books:
> Broken/Open. Available from Salt Publishing
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> Where the Sea Burns. Wagtail Series. Picaro Press
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> Struggle and radiance: ten commentaries (Wild Honey Press)
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> off the street: http://jillesjon.googlepages.com/home
> blog1: Ruby Street http://rubystreet.blogspot.com/
> blog2: Latitudes http://itudes.blogspot.com/
>
>
George B.
Author of his own misfortunes.

↑ Index

147. Mark Prejsnar
big Georgia event
Tue 9 Jan 2007

...in one week:

Every other month the Atlanta Poets Group
presents: Language Harm

this month's theme:

Data ! .... the enigmatic substance of science , computation, government reports, and your own much-beloved dept. of human resources ... the APG and friends weave a wondrous spell of poetry & performance out of the stuff that digital and bureaucratic dreams are made of !

at: Eyedrum
290 Martin Luther King Jr. Drive

$4

8:00 pm
Wednesday January 17

--mark

"take some sort of leap into your dreams"

--zzac denton

↑ Index

148. Mark Prejsnar
request for addresses
Tue 9 Jan 2007

I'm assisting the organizers of a major reading, to be held in Atlanta in March.

We're trying to contact the following poets, and I do not have e-mails for them.

If any of you folks listed below read this, could you please contact me by back-channel?

If anyone else can give me the e-mail address for one of them, could you please back-channel that info to me?

Strict confidentiality will be observed.

Thanx ! Mark

Eileen Myles
Joshua Beckman
Matvei Yankelvich

Nick Carbo
Norma Cole
Diane Wakoski
Mei-mei Berssenbrugge

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149. Jesse Crockett
email for Caleb Puckett
Tue 9 Jan 2007

I have lost all my local emails due to computer malfunction. I need to contact Caleb Puckett. Please backchannel with his current email address.

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150. Ron Silliman
Silliman's Blog
Tue 9 Jan 2007

---

http://ronsilliman.blogspot.com/

RECENT POSTS

Beat notes

Redefining the NY School
for the 21st century

New bookstores
and what they mean
for the preservation of an
independent book market

Poetry and depression
Poetry and community

69 job openings
60,000 recipients of the magazine
Poets and Writers
- what’s wrong with this picture?

Impressions of the MLA

http://ronsilliman.blogspot.com/

↑ Index

151. Alan Sondheim
Brakhage and blurb announcements
Tue 9 Jan 2007

Two Subjects

Subject: homage to Brakhage, little-seen footage from 1958

http://www.asondheim.org/brakhagebreakage.mp4 (scraps)

Subject: blurb for our upcoming show at Millennium in New York

(date to be announced)

Crepuscle (Twilight) explores the exigencies of dance, eroticism, cultural restriction, and arousal; it was edited from over a dozen segments in Geneva. The work tenders the null-point of language, a point where words stutter, where the body takes over, where cultural tropes are transformed and lost. It's the deliberate creation of repressed memories. It challenges the conventions of dance - turning dance inside-out. For the three of us, it's the culmination of an erotic element in our work that has all been lost in contemporary culture. Crepuscle rides the muscle of the body and jouissance, opening a territory which remains virtual, haunting.

A number of short works with Foofwa, shot in Geneva, Gruyeres, and the Aletsch Glacier in the Swiss Alps, will also be shown.

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152. Murat Nemet-Nejat
Re: mel blanc's tombstone
Wed 10 Jan 2007

Jim,

To be "a man of a thousand voices" sounds so much better than to be the "man of a thousand faces." Do you remember the movie in which James Kagney plays Lon Cheney's father?

Murat

On 1/9/07, Jim Andrews <[redacted]> wrote:
>
> check out mel blanc's tombstone at http://en.wikipedia.org/wiki/Mel_Blanc
>
> ja
> http://vispo.com
>

↑ Index

153. David-Baptiste Chirot

Re: mel blanc's tombstone/"Land of a Thousand Dances"

Wed 10 Jan 2007

Then there was "Land of a Thousand Dances"--first done by Cannibal and the Headhunters--a big hit for Wilson Pickett-- (There's "Land of a Thousand Dunces" a compilation of truly stupid Sxities frat rock songs, too--)

i met Mel Blanc at the 1978 Zagreb International Festival of Animation--even more amazing was the woman who did the Roadrunner (as i recall;--she gave great final night speech in a myriad voices all accompanied by vodka shots) and others--and people from various countries who could do it seemed about two thousand voices--Warren Fishbach who was the last to do the voice of Popeye and also many Disney characters lives here in Milwaukee--very good story teller about Hollywood days and years in the air force flying sorties over Germany--mimics movie stars and generals alike--

Lon Chaney made some incredible films--a great contortionist--not only with his face--played many roles where he became armless, or legless--he and Tod Browning made some masterpieces of mutilated bodies and souls together--

> *From: Murat Nemet-Nejat <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: mel blanc's tombstone*
> *Date: Wed, 10 Jan 2007 00:38:01 -0500*
>
> *Jim,*
>
> *To be "a man of a thousand voices" sounds so much better than to be the "man*
> *of a thousand faces." Do you remember the movie in which James Kagney plays*
> *Lon Cheney's father?*
>
> *Murat*
>
> *On 1/9/07, Jim Andrews <[redacted]> wrote:*
>
> *check out mel blanc's tombstone at http://en.wikipedia.org/wiki/Mel_Blanc*
>
> *ja*
> *http://vispo.com*

_____ Get live scores and news about your team: Add the Live.com Football Page www.live.com/?addtemplate=football&icid=T001MSN30A0701

↑ Index

154. cralan kelder
Re: Sell Outs? what obligation to the audience
Wed 10 Jan 2007

---

who has a good example of ³begging the question² ?

On 1/8/07 9:04 PM, "George Bowering" <[redacted]> wrote:

> *On 2-Jan-07, at 2:23 PM, cralan kelder wrote:*
>
> *Yes, granted, selling out is bad thing, is inauthentic, is disingenuous somehow is trying to sell you something, the beauty of poetry being that*
> *nobody is trying to sell you anything.*
>
> *However that begs the question, should poetry not make you want to ³buy² it?*
>
> *I don't see.*
> *How is that begging the question?*
>
> *G.H. Bowering*
> *His father's son.*
> *Mother's, too.*

↑ Index

155. John Tanner
Re: Sell Outs? what obligation to the audience
Wed 10 Jan 2007

Hi
Selling out?I would have thought that this was so far down the list of poetry's concerns as to be invisible. Almost no-one can make a living directly from writing poetry, however much they try to "sell out".Most small UK mags won't even pay you. It follows that if you want to make a living out of writing then you'll write something else.Ourselves and respected peers and mentors are the audience.So it's down to our own taste in poetry, in mentors and in peers.
John Tanner
----- Original Message -----
From: "cralan kelder" <[redacted]>

To: <[redacted]>
Sent: Wednesday, January 10, 2007 11:54 AM
Subject: Re: Sell Outs? what obligation to the audience

who has a good example of ³begging the question² ?

On 1/8/07 9:04 PM, "George Bowering" <[redacted]> wrote:

> *On 2-Jan-07, at 2:23 PM, cralan kelder wrote:*
>
> *Yes, granted, selling out is bad thing, is inauthentic, is disingenuous somehow is trying to sell you something, the beauty of poetry being that*
> *nobody is trying to sell you anything.*
>
> *However that begs the question, should poetry not make you want to ³buy² it?*
>
> *I don't see.*
> *How is that begging the question?*
>
> *G.H. Bowering*
> *His father's son.*
> *Mother's, too.*

↑ Index

156. **Adam Fieled**

Bill Allegrezza on PFS Post

Wed 10 Jan 2007

New on PFS Post: five poems from Chicago's Bill Allegrezza, a new poem from Susan Wallack, new work from Jeff Crouch & Steve Halle: http://www.artrecess.blogspot.com.

New on Stoning the Devil: Brice Marden, Jeff Koons, David Bowie, David Prater, Videodrome, Argotist Interview, "skicka", lots more: http://www.adamfieled.blogspot.com

---

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

157. Ann Bogle
Trio: Simultaneous broadcast of 3 poetry sets
Wed 10 Jan 2007

Dear all,

It seems that I do each inadvisable thing three times: I sheared my own head thrice; I returned to Houston to to try to marry MSS thrice; I earned degrees in English thrice, and I'm sending you a notice about my audio tapings thrice. (This is why my life seems to take longer than everyone else's.)

"Trio" is the fourth mini-recorder on the left-hand side of my weblog (_http://annbogle.blogspot.com_ (http://annbogle.blogspot.com/)). It turned out to be an interesting experiment in "performance" -- one not possible for a live audience without the use of audio equipment. It might take half an hour to listen to all three recordings plus the trio, if you do it that way -- of course, it's up to you -- your way or not at all. It is my first "reading" since 1998 at Ruthless Grip in D.C.

Blessings & tschüss (kiss),

Ann Bogle

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158. Nick Piombino
*Re: **Advertise in Boog City 39***
Wed 10 Jan 2007

Coming soon to Boog City.
An ad from Nick P.

On 1/9/07 1:18 PM, "David A. Kirschenbaum" <[redacted]> wrote:

> *please forward*
> *----------*
>
> *Advertise in*
>
> *Boog City 39*
>
> **Deadline*
>
> *--Wed. Jan. 24-Ad copy to editor*
> *--Sat. Jan. 27-Issue to be distributed*
>
> *Email to reserve ad space ASAP*

> *We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.*
>
> *---*
>
> *Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)*
>
> *Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.*
>
> *(We're also cool with donations, real cool.)*
>
> *Email* [redacted]
> *or call 212-842-BOOG(2664) for more information.*
>
> *thanks,*
> *David*

↑ Index

159. **Mark Melnicove**

Re: Patchen in color?

Wed 10 Jan 2007

The originals of Patchen's painted poems are in the Special Collections, University of California at Santa Cruz. Rita Bottoms was the Head of Special Collections until her retirement in 2003. I'm not sure who is in charge now. I met Rita (and Miriam Patchen) at the Kenneth Patchen Festival in Warren Ohio in 1990. I think Miriam donated or sold everything of Patchen's that she had, including the painted poems, to the UCSC library. There's lots besides Patchen's work at UCSC. To find out more about what Bottons brought to this collection see:

library.ucsc.edu/reg-hist/bottoms.final.pdf

Mark Melnicove

_____

From: Eric Yost [mailto:[redacted]]
To: [redacted]
Sent: Mon, 08 Jan 2007 17:07:40 -0500
Subject: Re: Patchen in color?

How about _The Journal of Albion Moonlight_ or _Sleepers Awake!_ as animated color movies? Or is that too Ted Turner?

↑ Index

160. Eric Yost

Think twice about jaywalking

Wed 10 Jan 2007

> *Ho ho. Have you been to Guantanamo lately?*

No. Have you?

_____

So much depends on how one tells a story:

The former Oxford don was thrown on the ground, and several policemen pressed hard on his neck and chest.

His hands cuffed behind his back, Fernandez-Armesto felt the warmth of the gritty sidewalk and the sweaty odor of the police on top of him. He felt their calloused hands searching his body. "Plead no contest" the police breathed in his ear, "jaywalker!" A tongue trailed against his face.

Seized with desire, Felipe Fernandez-Armesto murmured "yes, oh yes," as the tall uniformed officers pressed their hard bodies against his yielding flesh. Not since Oxford had the scholar felt such joy and release in the company of men.

The professor says he has no plans to sue.

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161. Mark Lamoureux

Frank Sherlock & Mark Lamoureux @ The Bowery Poetry Club 1/13

Wed 10 Jan 2007

Frank Sherlock & Mark Lamoureux

Saturday, January 13th, 4-6 PM (please be punctual--we are starting on time!)
Segue Reading Series at The Bowery Poetry Club
308 Bowery, just north of Houston
New York, New York

Frank Sherlock is the author of Spring Diet of Flowers at Night, ISO, and 13, and has engaged in collaborative projects with CA Conrad, Jennifer Coleman and sound artist/DJ Alex Welsh. He is a contributing editor for XConnect: Writers for the Information Age.

Mark Lamoureux's first full-length book of poems, Astrometry Organon, is due out from Spuyten Duyvil/Meeting Eyes Bindery in early 2007. He is the editor of Cy Gist Press, a micropress focusing on ekphrastic poetry, and teaches English at Kingsborough Community College.

curated by Brenda Iijima & Evelyn Reilly

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162. Tim Peterson
Frank Sherlock and Mark Lamoureux at BPC, Sat Jan 13 at 4 PM
Wed 10 Jan 2007

Poetry Reading--please come!

Frank Sherlock & Mark Lamoureux

Saturday, January 13th, 4-6 PM (please be punctual--we are starting on time!)
Segue Reading Series at The Bowery Poetry Club
308 Bowery, just north of Houston
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curated by Brenda Iijima & Evelyn Reilly

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163. Anslem Berrigan
Camille Guthrie/Susan Wheeler tonite at 8pm
Wed 10 Jan 2007

Hello, the Poetry Project is unable to send out its normal e-mail broadcasts this week, so below is just a note about a reading tonight.

thanks.

Camille Guthrie & Susan Wheeler
Wednesday, 8:00 pm

Camille Guthrie is the author of In Captivity (2006) and The Master Thief (2000), both published by Subpress. She also has a chapbook, Defending Oneself, from Beardofbees.com. Recent poems have appeared in Bird Dog, The Gig, and Radical Society. She grew up in Seattle and Pittsburgh, was schooled in Poughkeepsie and Providence, and now lives in Brooklyn with her husband and son.

Susan Wheeler is the author of four collections of poetry, Bag â€˜oâ€™ Diamonds (1993, University of Georgia Press), Smokes (1998, Four Way Books), Source Codes (2001, Salt Publishing), and Ledger (2005, U of Iowa Press); and of Record Palace, a novel (2005, Graywolf Press). Her work has appeared in The Paris Review, London Review of Books, Verse, Talisman, The New Yorker and many other journals. On the creative writing faculties at Princeton University and the New Schoolâ€™s graduate program, she has also taught at Columbia University, the University of Iowa, Rutgers, and New York University.

All events are $8, $7 for students and seniors, $5 for members and begin at 8pm unless otherwise noted. The Poetry Project is wheelchair accessible with assistance and advance notice. Schedule subject to change. The Poetry Project is located in St. Mark's Church at the corner of 2nd Ave and 10th St in Manhattan.

Call [redacted] for more information.

_____ Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

↑ Index

164. Denise Enck

Michael McClure and Michael Rothenberg at The Word Temple Friday

Wed 10 Jan 2007

The WordTemple Poetry Series will celebrate the beginning of its second year on Friday, January 12, 2007 by featuring Michael McClure and Michael Rothenberg. Refreshments will be provided as part of the celebration so come early, and please spread the word!

Michael McClure and Michael Rothenberg
Friday, January 12, 2007 - 7 p.m.
Copperfield's Books, 2316 Montgomery Dr., Santa Rosa

Michael McClure is famous for his dynamic poetry performances. Author of Rain Mirror, Touching the Edge: Dharma Devotions from the Hummingbird

Sangha, and Huge Dreams, McClure has given hundreds of readings from the legendary Six Gallery in San Francisco (with Allen Ginsberg) to the Library of Congress. Recently, McClure joined with composer Terry Riley to create a CD titled I Like Your Eyes Liberty, a stunning exploration of music and voice. A musician and playwright, as well as a poet -- McClure's songs include "Mercedes Benz" popularized by Janis Joplin.

Michael Rothenberg's books include The Paris Journals, Monk Daddy and Unhurried Vision. He is editor and publisher of Big Bridge (www.bigbridge.org), the editor of Overtime, Selected Poems by Philip Whalen, As Ever, Selected Poems by Joanne Kyger, and David's Copy, Selected Poems by David Meltzer. Rothenberg's readings are stunning for their wide range of experience and emotion. David Meltzer calls Unhurried Vision a "deeply stirred & stirring affirmation of poetry's centrality in realizing mundane & profound instances in the everyday extraordinary."

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165. Mark Weiss
Re: Think twice about jaywalking
Wed 10 Jan 2007

Good going. This is a public forum. You've turned a distressing news story into libel against the victim. In a just world Fernandez would hear of this and sue your ass.

It might be smart to remember that people aren't fictions to be played with as we wish.

Mark

At 10:57 AM 1/10/2007, you wrote:
> >>Ho ho. Have you been to Guantanamo lately?
>
>No. Have you?
>
>_____
>
>So much depends on how one tells a story:
>
>
>The former Oxford don was thrown on the ground, and several
>policemen pressed hard on his neck and chest.
>
>His hands cuffed behind his back, Fernandez-Armesto felt the
> warmth of the gritty sidewalk and the sweaty odor of the

>police on top of him. He felt their calloused hands searching his
>body. "Plead no contest" the police breathed in his ear,
>"jaywalker!" A tongue trailed against his face.
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>Seized with desire, Felipe Fernandez-Armesto murmured
>"yes, oh yes," as the tall uniformed officers pressed their
>hard bodies against his yielding flesh. Not since Oxford had
>the scholar felt such joy and release in the company of men.
>
>The professor says he has no plans to sue.

↑ Index

166. Eric Yost
Re: Think twice about jaywalking
Wed 10 Jan 2007

>>Good going. This is a public forum. You've turned a
distressing news story into libel against the victim. In a
just world Fernandez would hear of this and sue your ass.

Cheery of you to write that, Mr. Grouchy Pants. In a just
world, you'd have a sense of humor.

Maybe Wallace Stevens' estate will sue me for this
child-molesting reworking of "The Idea of Order at Key West"?

Ramon Fernandez

The lights by the harbor tremble my tears.
Soon sand feels my shoes for clouds,
the sunrise a red flare of hangover,
the gibelike whistle of dawn gulls
huffing swells of salt whiskey lulls.

My tooth-cut tongue ingests wan aerosol,
the mirage of her aria like a slap of surf,
a tide hauled back from Key West, Florida
on a warm night sixty-five boat years ago.

That woman was no mirage.

Hangovers belong to everyone with history.
Also the motive to clasp too hard or
end gripping in a clumsy tumble.

"Wacked. Club fungus. Rocky bald heads."

She called us that because she wasn't born yet.
Teenagers on special K stare down at
two hundred dollar sneakers and know.
The false tide of whiskey crashing red
as he talked motif and imagination.
We loved each other like two land mines.
He became a woman and wanted to live forever.
Small Ramon did nothing but hold his breath
so that inelegant ages off, the ruse will show
and mortal gods rush to shut the books of yearning.
I'll be registered as the nobody in particular, the tell-me.

varium et mutabile semper femina

As the ocean ignites the lanterns in its chambers,
As the boats knock together like lonely drunks,
As she sings to the sea that made her whole thing.

(c) 1998 Eric Yost

↑ Index

167. Gabrielle Welford

Re: Think twice before jaywalking-ouch!

Wed 10 Jan 2007

---

depends what color you are and how poor... gabe

On Tue, 9 Jan 2007, Tom W. Lewis wrote:

> *oh, come on! we haven't become a police state (yet)!!*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On Behalf Of Jill Jones*
> *Sent: Tuesday, January 09, 2007 15:28*
> *To: [redacted]*
> *Subject: Re: Think twice before jaywalking-ouch!*
>
> *I am going to Quebec later this year to read at a festival and I was thinking of visiting the USA as well, having never been there. Maybe it's not a good idea.*
>
> *Cheers,*
> *Jill*
>
> *On Wednesday, January 10, 2007, at 03:01 AM, mIEKAL aND wrote:*

On Thursday, just after noon, the Tufts historian Felipe Fernandez-Armesto was arrested by Atlanta police as he crossed the middle of the street between the Hilton and Hyatt hotels. After being thrown on the ground and handcuffed, the former Oxford don was formally arrested, his hands cuffed behind his back. Several policemen

pressed hard on his neck and chest, leaving the mild-mannered scholar,

who's never gotten so much as a parking ticket, bruised and in pain. He was then taken to the city detention center along with other accused felons and thrown into a filthy jail cell filled with prisoners. He remained incarcerated for eight hours. Officials demanded bail of over a thousand dollars. To come up up with the money

Fernandez-Armesto, the author of nineteen books, had to make an arrangement with a bail bondsman. In court even the prosecutors seemed

embarrassed by the incident, which got out of hand when Fernandez-Armesto requested to see the policeman's identification (the

policeman was wearing a bomber jacket; to Fernandez-Armesto, a foreigner unfamiliar with American culture, the officer did not look like an officer). The prosecutors asked the professor to plead nolo contendere. He refused, concerned that the stain on his record might put his green card status in jeopardy. Officials finally agreed to drop all charges. The judge expressed his approval. The professor says

he has no plans to sue. But the AHA council is considering lodging a complaint with the city.

http://hnn.us/articles/33409.html#Day3

Jill Jones

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web site 1: http://homepages.ihug.com.au/~jpjones
off the street: http://jillesjon.googlepages.com/home

> *blog1: Ruby Street http://rubystreet.blogspot.com/*
> *blog2: Latitudes http://itudes.blogspot.com/*

gabrielle welford
[redacted]

Checked by AVG anti-virus system (http://www.grisoft.com). Version: 6.0.595 / Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

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168. Christopher Leland Winks
Re: Think twice about jaywalking
Wed 10 Jan 2007

Ah, Mister Yost has returned, brandishing his diploma from kindergarten against all humorless challengers, and compounding his puerility with an appropriately infantile parody! "But," he whines, sucking on his lollipop (or is it a billyclub?), "why can't I make fun of some guy with a silly Spanish-type foreign name? It's my right as a Murican! Hey, wanna see my Abu Ghraib ode, 'In Praise of Charles Graner'? Dana Gioia thought it was like so cool and wants to give me an NEA grant. And really, like, it's a joke anyway -- like Abu Ghraib was, you know, frat-boy stuff, the kind of thing I wanna do when I maybe like grow up or something."

↑ Index

169. Mark Weiss
Re: Think twice about jaywalking
Wed 10 Jan 2007

Do I really have to explain the difference? Both ethics and the law differentiate between rubbing a private citizen's face in the mud and artistic satire. The Stevens estate couldn't even sue successfully for violation of copyright, because it's a satire. A public figure also loses a lot of protection--the persona can be satirized, attacked, and even to an extent lied about. But no one is allowed to assert in print that for instance you get a sexual kick out of being assaulted.

It's really not a question of whether I think what you did is funny (I don't, but tastes differ--some people may think that using rough homoerotic sex as a way to make fun of a stranger is a real hoot). It's a question of whether your victim thinks it's funny.

That's my second, therefore last, post for the day.

Mark

At 02:46 PM 1/10/2007, you wrote:
> >>Good going. This is a public forum. You've turned a distressing
> news story into libel against the victim. In a just world Fernandez
> would hear of this and sue your ass.
>
>Cheery of you to write that, Mr. Grouchy Pants. In a just world,
>you'd have a sense of humor.
>
>
>
>
>
>Maybe Wallace Stevens' estate will sue me for this child-molesting
>reworking of "The Idea of Order at Key West"?
>
>
>Ramon Fernandez
>
>The lights by the harbor tremble my tears.
>Soon sand feels my shoes for clouds,
>the sunrise a red flare of hangover,
>the gibelike whistle of dawn gulls
>huffing swells of salt whiskey lulls.
>
>My tooth-cut tongue ingests wan aerosol,
>the mirage of her aria like a slap of surf,
>a tide hauled back from Key West, Florida
>on a warm night sixty-five boat years ago.
>
>That woman was no mirage.
>
>Hangovers belong to everyone with history.
>Also the motive to clasp too hard or
>end gripping in a clumsy tumble.
>
>"Wacked. Club fungus. Rocky bald heads."
>
>She called us that because she wasn't born yet.
>Teenagers on special K stare down at

>two hundred dollar sneakers and know.
>The false tide of whiskey crashing red
>as he talked motif and imagination.
>We loved each other like two land mines.
>He became a woman and wanted to live forever.
>Small Ramon did nothing but hold his breath
>so that inelegant ages off, the ruse will show
>and mortal gods rush to shut the books of yearning.
>I'll be registered as the nobody in particular, the tell-me.
>
>varium et mutabile semper femina
>
>As the ocean ignites the lanterns in its chambers,
>As the boats knock together like lonely drunks,
>As she sings to the sea that made her whole thing.
>
>
>(c) 1998 Eric Yost

↑ Index

170. George Bowering

Re: Sell Outs? what obligation to the audience

Wed 10 Jan 2007

On 10-Jan-07, at 3:54 AM, cralan kelder wrote:

> who has a good example of “begging the question” ?
>
We know God exists because we can see the perfect order of His Creation, an order which demonstrates supernatural intelligence in its design.
>
>
> On 1/8/07 9:04 PM, "George Bowering" <[redacted]> wrote:
>
>> On 2-Jan-07, at 2:23 PM, cralan kelder wrote:
>>
>>>> Yes, granted, selling out is bad thing, is inauthentic, is
>>>> disingenuous
>>>> somehow – is trying to sell you something, the beauty of poetry
>>>> being
>>>> that
>>>> nobody is trying to sell you anything.

>>>>
>>>> However that begs the question, should poetry not make you want to
>>>> “buy” it?
>>
>> I don't see.
>> How is that begging the question?
>>
>>
>>
>>>>
>> G.H. Bowering
>> His father's son.
>> Mother's, too.
>
>
Mr. G. Bowering
Faster than a speeding pullet.

↑ Index

171. George Bowering
Re: Patchen in color?
Wed 10 Jan 2007

On 10-Jan-07, at 7:46 AM, Mark Melnicove wrote:

> *The originals of Patchen's painted poems are in the Special Collections, University of California at Santa Cruz.*

Some of them.

>
>
G. Harry Bowering,
Born to hit opposite-field singles.

↑ Index

172. Tim Peterson
CHAX Press Book Party and Reading in NYC, with special guest Junction Press
Wed 10 Jan 2007

You're invited to a

CHAX Press Book Party and Reading, with special guest Junction Press

this Sunday, January 14 at 2 PM

Bowery Poetry Club

308 Bowery (just North of Houston)

$2 at the door

Come see the writers, meet the books, relax and talk at the BPC bar, and enjoy a few readings.

Celebrating the publication of:

CERTAIN SLANTS, by Charles Alexander (Junction)

SWOON NOIR, by Bruce Andrews (Chax)

AFTER IMAGE, by Charles Borkhuis (Chax)

BORN 2, by Alison Cobb (Chax)

ANALECTS ON A CHINESE SCREEN, by Glenn Mott (Chax)

SINCE I MOVED IN, by Tim Peterson (Chax)

MIRTH, by Linda V. Russo (Chax)

http://mappemunde.typepad.com/photos/uncategorized/chax_event_2.jpg

↑ Index

173. Alison Croggon

Re: Think twice about jaywalking

Wed 10 Jan 2007

On 1/11/07, Eric Yost <[redacted]> wrote:
> >>Good going. This is a public forum. You've turned a
> distressing news story into libel against the victim. In a
> just world Fernandez would hear of this and sue your ass.
>
> Cheery of you to write that, Mr. Grouchy Pants. In a just
> world, you'd have a sense of humor.
>
>
It's difficult to think of anything more thigh-slappingly hilarious
than rape. Oh, of course; raping children.
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

174. Julie Kizershot
Memorial Reading for kari edwards in Denver- help?
Wed 10 Jan 2007

> *A call for poetic community organizing--*
>
> *Edge Gallery in Denver is putting together a memorial show for kari edwards, visual artist, writer, and gender activist, who passed away suddenly last month.*
>
> *kari's partner Fran Blau has asked me to put out a call for anyone who might be in the area (or not) who would be able to coordinate a reading during that time. kari's show will be up from March 2 to the end of that month and they wish to have the reading at the gallery to pay tribute. Below is the contact for Mark Brasuell who is putting on the show. If anyone is able to help, please contact him directly or email me and I will pass word along to Fran.*
>
> *If you were a friend or fan of kari's, this is a good time to honor her. Sadly, 'm not able to coordinate it, or I would myself!*
>
> *Mark Brasuell*
> [redacted]

Thanks to one and all!

Julie Kizershot
[redacted]

↑ Index

175. Desmond Swords
Tink twice King Jah way out bla
Wed 10 Jan 2007

I won't reveal the identity of this now defunct list, but this text was deposited on it about 15 years ago

"In my communications with you since your arrival on this list, there has been the feeling that you are careless of how you behave, and therefore, I must ask if you recognise that you are performing repeated antisocial acts that amount to 'cyber-rape'"

That someone can consider themselves as having been raped in a literary context shows the workings of a powerful imagination.

The 7C Amergin poem and touchstone text of the Irish tradition, which explains exactly what the poetic gift is, how it works and which heads the Auraicept Na N-eces, whose literal translation is along the lines of

"The working methods/practices/processes of knowing ones."

describes one of the four human "joys," it lists, as

"The joy of fitting poetic frenzy," which comes when the mind is "grinding away for the fair nuts on the nine hazels at the Well of Seigas." This is analogous to the mental fizz one has when in the throes of composition.

The Well of Seigas is the mythological source of poetry in the Irish tradition, ringed by nine hazel trees, whose nuts are a bit like the fruit in the garden of Eden, but guiltless and shame-free. It is a poetical myth with no reptilian anti-Christ whispering Armageddon or eternal spiritual torture by burning, a total absence of Adam and a much more sophisticated Eve, in the form of Fin, who finds Nirvanic wisdom in a Salmon rather than terminal depression and eternal shame in a Granny Smith.

The "knowing ones" refer to Irish poets in the bardic tradition, which evolved in an unbroken line and ran from pre-Jesus era druids to early 17C filidh who ran these native secular universities - and which abruptly ended during the scorched earth and famine policies implemented by Elizabethan courtiers carving out their careers in those brutal times.

Manus O'Duignan - the Ollamh/head-poet of Tonnaltagh McDonaghis compiled the Auraicept Na N-eces section of the book from other manuscripts and it charts the history and evolution of writing in Ireland from it's earliest form of Ogham - used between 4-6C AD – up till his own time.

It lists the numerous grammatical rules and meters, which evolved in the - at that point in the 14C - 900 year old written tradition of his country. The meters are probably the most complex in any written tradition on earth and the whole subject is fascinating - and mostly unknown - to the serious linguistic bores of this world.

It is only now with the advent of the net that the texts are being widely disseminated and translated so that more than a handful of historians can access the information and knowledge residing on these pages time – and certainly the wider poetic community – has, somewhat ironically, all but forgotten. It is one of the few recorded traditions which offers an alternative poetic to the Greco-Roman one and this touchstone text one can use as a trusty critical shield when in printed exchange and/or combat at the cyber-grove and can even work when interacting with belligerent forces of law and order, as I will demonstrate in my next post, when I will reveal how I took on two cops armed only with one poem.

~

Surrender a mystery a day
to what clear light switches
On God from within

http://irishpoetry.blogspot.com/

↑ Index

176. Ricejunk2
Re: ars poetica
Wed 10 Jan 2007

Dan, Very cool. Creativity is important when you are putting a collection of writing together. It will be interesting to see where you draw the most writers from... T F Rice

Quoting Dan Waber <[redacted]>:

> *Six days ago I started:*
>
> *http://www.logolalia.com/arspoetica/*
>
> *This is a themed blog (ars poetica, or, poems about poetry) that will lead to a print anthology.*
>
> *I invited five of my favorite poets to send me an ars poetica they'd written along with the names and email addresses of five other poets. I then invited those twenty-five poets to do the same. I then invited those hundred and twenty-five poets to do the same. I then invited...you get the picture.*
>
> *Every poem submitted will appear on the website, one per day, and be archived by author and date.*
>
> *The print anthology will be published by Paper Kite Press when the editors (Jennifer Hill-Kaucher and Dan Waber) determine that a book length collection of the very best of these poems exists, which, at a poem a day, is likely to take a year or more.*
>
> *Submissions are by connected chain of invitation only, this is NOT an open call, but anyone interested in reading poems about poetry is certainly invited to come visit every day for their daily dose.*
>
> *The ripples are spreading outward in the most delightful ways. Keep watching and see.*
>
> *Regards,*

> *Dan*
>
> *I'm at: http://www.logolalia.com/*
> *The blog mentioned is at: http://www.logolalia.com/arspoetica/*
> *Paper Kite Press is at:*
> *http://www.wordpainting.com/paperkitepress/pkpshop.html*

↑ Index

177. Ricejunk2
Re: our tiny world
Wed 10 Jan 2007

Quoting Eric Yost <[redacted]>:

> *http://www.bigskyastroclub.org/pale_blue_dot.htm*

Eric,
Thanks for sharing ... perfect for the start of a new year... isn't perspective "everything" in how all of us view our current circumstances...
Be well,
T F Rice

↑ Index

178. mIEKAL aND
Re: Patchen in color?
Wed 10 Jan 2007

Has anyone read "Kenneth Patchen: Rebel Poet in America" by Larry R. Smith ... It's my time of the year to read literary biographies & I've been wanting to read this. I see that a review on Amazon calls it a "self-published socio-political diatribe" among other things.

~mIEKAL

On Jan 10, 2007, at 2:42 PM, George Bowering wrote:

> *On 10-Jan-07, at 7:46 AM, Mark Melnicove wrote:*
>
> *The originals of Patchen's painted poems are in the Special Collections, University of California at Santa Cruz.*
>
> *Some of them.*

The covers of this book are too far apart. -- Ambrose Bierce

↑ Index

179. David Baratier
Re: patchen
Thu 11 Jan 2007

miekal--

I read the Rebel Poet in America book, it is excellent, great info, well researched, but the number of mistakes, mispellings, grammar and so on really made me blush with embarassment; it was difficult to read through.

By the way, Rita Bottoms was who I was thinking of and, George is right, not all the paintings are at Santa Cruz.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

180. Peter Ciccariello
Cave of what you meant to say
Thu 11 Jan 2007

Cave of what you meant to say <http://www.cgi7.com/peterimages/cave.htm>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/

↑ Index

181. George Bowering
Re: patchen
Thu 11 Jan 2007

That's right. One is on my wall.
I bought it in the summer of 1964.

gb

On 10-Jan-07, at 9:19 PM, David Baratier wrote:

> miekal--
>
> I read the Rebel Poet in America book, it is excellent, great info,
> well researched, but the number of mistakes, mispellings, grammar and

> so on really made me blush with embarassment; it was difficult to read
> through.
>
> By the way, Rita Bottoms was who I was thinking of and, George is
> right, not all the paintings are at Santa Cruz.
>
>
> Be well
>
> David Baratier, Editor
>
> Pavement Saw Press
> PO Box 6291
> Columbus, OH 43206
> http://pavementsaw.org
>
>
G. Bowering, DLitt.
I still haven't opened it.

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182. Alan Sondheim

2 videos recitations at Rilke's grave

Thu 11 Jan 2007

---

memories of rilke, articulated, segmented, a grave condition

http://www.asondheim.org/gravetalkerl.mp4

hello maud, when you read this, rilke will be dead
rilke he cleansed hands of the killing-fields
foofwa, he cleansed hands of the killing floor
see them both

http://www.youtube.com/watch?v=O1K34-UmJQE
ianother version on YouTube made especially for YouTube
therefore no avatar nudity
therefore no avatar nudity
therefore no avatar nudity

a grave condition, a clean break

↑ Index

183. Tom Beckett
New at e-x-c-h-a-n-g-e-a-l-u-e-s
Thu 11 Jan 2007

My inteview with Jordan Stempleman is up at e-x-c-h-a-n-g-e-v-a-l-u-e-s.

_http://willtoexchange.blogspot.com/2007/01/interview-with-jordan-stempleman.h
tml_
(http://willtoexchange.blogspot.com/2007/01/interview-with-jordan-stempleman.html)

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184. Patrick Dillon
Re: Sell Outs? what obligation to the audience
Thu 11 Jan 2007

I am hesitant to point out the obvious here, but for an example of "begging the question", check out the wikipedia entry<http://en.wikipedia.org/wiki/Begging_the_question>.

I have been conscious of this phrase and its misuse since a long diatribe by one of my professors. He referred to its misuse as one of his pet peeves. It seems people often say "begs the question" when they mean "raises the question."

Patrick Dillon

↑ Index

185. vulture protein
Re: Sell Outs? what obligation to the audience
Thu 11 Jan 2007

Every morning I'm amazed that people are still contributing to this thread.

On 1/11/07, Patrick Dillon <[redacted]> wrote:
> I am hesitant to point out the obvious here, but for an example of "begging
> the question", check out the wikipedia
> entry<http://en.wikipedia.org/wiki/Begging_the_question>.
>
>
> I have been conscious of this phrase and its misuse since a long diatribe by
> one of my professors. He referred to its misuse as one of his pet peeves. It
> seems people often say "begs the question" when they mean "raises the
> question."
>

> Patrick Dillon
>

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186. Wanda Phipps

Wanda Phipps and Jeffrey Cyphers Wright Reading at Perch Cafe

Thu 11 Jan 2007

Hey:

Here's a copy of the Perch Reading Series announcement. It's a cozy little spot in Park Slope, Brooklyn. Hope you can make it!

READING SERIES AT PERCH CAFE

Poets:
Jeffrey Cyphers Wright and Wanda Phipps
reading on Tuesday, January 16th, 2007
7:30pm, followed by Open Mic

at The Perch Cafe
365 5th Avenue
Park Slope, Brooklyn
(between 5th and 6th Streets)
[redacted]

R Train to 4th Avenue at 9th Street
or F Train to 7th Avenue at 9th Street

Curated by: Pam Laskin

Jeffrey Cyphers Wright is a New Romantic known for sonnets, performance and politics. His tenth book, THE NAME POEMS, was published recently by Sisyphus. His work has been included in anthologies from Faber and Faber, Crown, Black Sparrow, Granary and Henry Holt. In addition to poetry, he also writes art criticism and writes for poetry magazines. Recent work can be seen online at www.toolamagazine.com.

Wanda Phipps is a writer living in Brooklyn and author of Wake Up Calls: 66 Morning Poems, Your Last Illusion or Break Up Sonnets and Lunch Poems, among others. Her poetry has been published over a hundred times in numerous journals, among them: Agni, The World, Hanging Loose, Long Shot etc. She has curated several reading and performance series at the Poetry Project at St. Mark's Church as well as other venues, and has done arts writing for publications such as: Time Out New York, Paper Magazine, and About.com.

--

Wanda Phipps

Check out my website MIND HONEY
http://www.mindhoney.com

and my latest book of poetry
Wake-Up Calls: 66 Morning Poems available at:
http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X
and
http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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187. Kazim Ali
Book Party for Fanny Howe-- NYC
Thu 11 Jan 2007

Hi all, if you are NYC-based, I hope you will join
Nightboat Books at the event below:

**

BOOK RELEASE for
Radical Love: 5 Novels by Fanny Howe
Saturday January 20, 6pm-8pm
Poets House
72 Spring Street, 2nd Floor,
SoHo, NYC

This landmark publication by Nightboat Books includes
Howe's novels Nod, The Deep North, Famous Questions,
Saving History, and Indivisible.

Books will be available for purchase at the event.

====

www.kazimali.com
www.alicejamesbooks.org/far_mosque.html

WAR IS OVER (if you want it): visit www.moveon.org

Have a burning question?
Go to www.Answers.yahoo.com and get answers from real people who know.

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188. **Eric Yost**

Re: Think twice about jaywalking

Thu 11 Jan 2007

Alison ecrit: It's difficult to think of anything more thigh-slappingly hilarious than rape. Oh, of course; raping children.

Keep your thighs slap-free. That poem wasn't meant to be funny. Just an extreme defamiliarization posted for its potential to be offensive to Wallace Stevens mavens.

Compounding your example, maybe "funny" is a leper raping dead children and eating them during a nuclear war? Or maybe "funny" obliges serious standards to avoid disturbing people's finer feelings ... whether they have them or not? De gustibus.

People are people -- you, me, the purportedly victimized scholar, all of us the center of the universe trapped in our skin suits. Words about people are stories, and the truth about stories, as Proust maintained, is a point of view.

I advanced this notion in a vulgar and offensive way. My apologies to all who were offended ... whether they should have been or not.

Chastened,
Eric

↑ Index

189. **Brian Stefans**

Poets BRIAN KIM STEFANS & SUEYEUN JULIETTE LEE at the Writers House -- 1/16

Thu 11 Jan 2007

****

The Kelly Writers House
welcomes

poets BRIAN KIM STEFANS &
SUEYEUN JULIETTE LEE

-- for a reading & conversation --

Tuesday, 1/16 at 6 PM

3805 Locust Walk
This event is free & open to the public

BRIAN KIM STEFANS has published several books of poetry including "Free Space Comix" (Roof Books, 1998), "Gulf" (Object Editions, 1998, downloadable at ubu.com) and "Angry Penguins" (Harry Tankoos, 2000), along with several chapbooks, most recently "What Does It Matter?" from Barque Press. "Fashionable Noise: On Digital Poetics," a collection of essays, poetry and interviews, appeared in 2003 from Atelos. His newest books are "What Is Said to the Poet Concerning Flowers" (Factory School, 2006), collecting over six years of poetry, and "Before Starting Over: Selected Writings and Interviews 1994-2005," to be published in September, 2006, by Salt Publishing. He is the editor of the /ubu (slash ubu) series of e-books at www.ubu.com/ubu and the creator of arras.net, devoted to new media poetry and poetics, where most of his work, including his own series of Arras e-books, can be found. His internet art and digital poems, such as "The Truth Interview (with Kim Rosenfield)" and the "Flash Polaroids" appear at Ubu, Rhizome, How2, Jacket and Turbulence. "The Dreamlife of Letters" was published by Coach House Books. These and many other works can all be found at arras.net.

SUEYEUN JULIETTE LEE grew up three miles from the CIA. Her poetry has appeared in journals such as Chain, The Columbia Poetry Review, 26, and Glitterpony. Her online chapbook "Trespass Slightly In" is available from Coconut Press (www.coconutpoetry.org) and her latest chapbook "Perfect Villagers" (Octopus Books) is due out in December of 2006. She edits Corollary Press, a small chapbook series of innovative work by writers of color (www.corollarypress.blogspot.com), and her first book "Underground National" should be out in late 2007. She received her MFA in poetry from the University of Massachusetts at Amherst and is currently at work on a Ph.D. in English Literature at Temple University.

****

Blowzy with age, Matta Fact
contemplated testicular
violence; festoons of frankness
had ways. Pale as seeds,
going gone laughter on the chill
chance of recovery, stuck in
the effigy, instilled more
confidence in hype. Ape
a penny, do things that matter
when purchasing oranges (hot

or cold), lacquered tribute.
Connecticut as Kearny, polaroid
as a cheap thrill in Hoboken.
Nobody talks of development, anymore.

-- "Storm Fields," Brian Kim Stefans

Lit up inside, of several generations.
By being tangerine, I was also olive beneath my skirts,
made of bamboo inside the bones and
frayed cheesecloth at the fingertips.
By being a girl and not a color and made up of pencils,
curly fries and shot by a man on horseback somewhere.
By being joined together at the hips with starlight or jackfruit,
now bowed at the knees inside an oceans spray.
Lacking a lisp in consonants.
The pith of a fig, inside a honeydew.
Keeping time inside the mouth, counting sugar grains,
arriving at the ph of a jackals tear.
Neither color nor thing, a slice of jade.
The color of before a tree.
Tucked into a catacomb, tied together with poison ivy or twine.
The skin peels without sunlight or shade.
I bleed silk curtains and cinnamon sticks,
words being both perfume and
antipathy, built to last.

-- "I was tangerine inside the mosque," Sueyeun Juliette Lee

The Kelly Writers House [redacted]
3805 Locust Walk 215-573-WRIT
Philadelphia, PA 19104 http://www.writing.upenn.edu/~wh

↑ Index

190. Stephen Vincent
Moral Equivalent of War/ Show
Thu 11 Jan 2007

The Moral Equivalent of War

If you are in the Bay Area this weekend, this is a great, intense small show of a century of anti-war, pro-peace documents and public works/actions that emerged from or in relation to William James' famous essay, one that was delivered as a talk at Stanford University 100 years ago this month. In addition

to much else, the exhibit is a great demonstration of the various historic uses of Typography in the service of a political and moral conviction. The show is spare - not overcrowded with documents - and to the point. In the context of much of today's 'sell-sell' gallery shows, the exhibit is also a refreshing experience in re-contextualizing the public power and function of language and image. And, needless to say, a real counterpoint to the current Bush madness.

The Bonnifont Gallery
946a Greenwich St.
San Francisco CA 94113

Saturday and Sunday
2 - 5

The show formally closes this Sunday - but will remain open by appointment until January 26. Call the Curator, Hope Kingsley, ([redacted]) to set up a special visit, if necessary.

↑ Index

191. Eireene Nealand

rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

---

does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?

↑ Index

192. Stephen Vincent

Blogger outs Talk Radio racists, etc.

Thu 11 Jan 2007

---

http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2007/01/11/MNGHLNGH2N1.DTL

This story in today's San Francisco Chronicle may not be about poetry, but it is about language; an amazing story of Spocko, a small blogger's success in short circuiting corporate advertising in support of local racist, and hate mongering talk show radio hosts on the local conservative KSFO radio station. The tactic is simple: "For the past year, Spocko has been e-mailing advertisers of KSFO-AM with audio clips from its shows and asking sponsors to examine what they're supporting. Some sponsors have pulled their ads, after hearing clips like one of

KSFO's Lee Rodgers suggesting that a protester be "stomped to death right there. Just stomp their bleeping guts out."...

As a consequence, the station has been losing advertisings. And, of course, KSFO is threatening Spocko with legal action, etc., etc. - saying that Spocko is interfering with Freedom of Speech! ACLU is stepping in to support Spocko, etc.

Anyway, off to an instant demonstration at the SF City Hall in response to King George's 'my way or screw you' speech last night! If you cannot go today, Saturday promises more across the country.

How much blood can cross this guy's hands?

Stephen V

↑ Index

193. Christopher Leland Winks
Re: Blogger outs Talk Radio racists, etc.
Thu 11 Jan 2007

This is my kind of media terrorism. As for Bush, let's recall Macbeth's lines (spoken not long before he gets his comeuppance): "I am in blood / Stepp'd in so far that, should I wade no more / Returning were as tedious as go o'er."

----- Original Message -----
From: Stephen Vincent <[redacted]>
Date: Thursday, January 11, 2007 2:18 pm
Subject: Blogger outs Talk Radio racists, etc.

> http://www.sfgate.com/cgi-
> bin/article.cgi?f=/c/a/2007/01/11/MNGHLNGH2N1.DTL
> This story in today's San Francisco Chronicle may not be about
> poetry, but
> it is about language; an amazing story of Spocko, a small
> blogger's success
> in short circuiting corporate advertising in support of local
> racist, and
> hate mongering talk show radio hosts on the local conservative
> KSFO radio
> station.
> The tactic is simple:
> "For the past year, Spocko has been e-mailing advertisers of KSFO-
> AM with
> audio clips from its shows and asking sponsors to examine what
they're

> supporting. Some sponsors have pulled their ads, after hearing
> clips like
> one of KSFO's Lee Rodgers suggesting that a protester be "stomped
> to death
> right there. Just stomp their bleeping guts out."...
>
> As a consequence, the station has been losing advertisings. And,
> of course,
> KSFO is threatening Spocko with legal action, etc., etc. - saying
that
> Spocko is interfering with Freedom of Speech! ACLU is stepping in
> to support
> Spocko, etc.
>
> Anyway, off to an instant demonstration at the SF City Hall in
> response to
> King George's 'my way or screw you' speech last night! If you
> cannot go
> today, Saturday promises more across the country.
>
> How much blood can cross this guy's hands?
>
> Stephen V
>

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194. Skip Fox

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

Don't some taping devices have a needle that goes into the red when the voice is being picked up too loudly? Maybe seeing the needle jump on accented syllable will help them hear the kettle drum beneath our language.

I scan anything on the board. Including the students' complaints that they can't hear it.

"I can't hear it"
- - / -

Say aloud "Don't put the emphasis on the wrong syllable" by mispronouncing "emphasis" and "syllable" (putting the emphasis on the second syllables) and see how many understand you. Most will, but they'll see the joke. That if you

switch emphases, even with the sounds being exactly the same, the words becomes almost unrecognizable.

Of course they can't use a dictionary for multi-syllable words, but you can switch the emphases of these as well to show them.

I share the frustration. Some won't hear it. Most will. (That's with college freshmen.)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Eireene Nealand
Sent: Thursday, January 11, 2007 1:03 PM
To: [redacted]
Subject: rhythm 'n meter in poetry--a basic teaching/learning question

does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?

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195. Jesse Crockett
Listenlight --- new issue 06
Thu 11 Jan 2007

"Fire on the water" --- listenlight 06 <http://listenlight.net>

Poetry ---

Frank Lima, Dawn Pendergast, Antonia Cima, William Allegrezza, Tom W. Lewis, Maurice Oliver, Jill Jones, Jordan Stempleman, Hugh Behm-Steinberg

Letters to Poets ---

Dana Teen Lomax and Clair Braz-Valentine

http://listenlight.net

Editors: Jesse Crockett, Guillermo Parra

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196. Murat Nemet-Nejat

Re: Sell Outs? what obligation to the audience

Thu 11 Jan 2007

John,

Paul Auster's book about becoming a writer ("Making It"?) starts with Auster's intention to make his living out of his poetry. By the end of the book, he "makes it" alright, but first as I think detevive novelist, and then he goes from there. Auster never confronts this subtle transformation his plan undergoes.

Ciao,

Murat

On 1/10/07, John Tanner <[redacted]> wrote:
>
> Hi
> Selling out?I would have thought that this was so far down the list of
> poetry's concerns as to be invisible. Almost no-one can make a living
> directly from writing poetry, however much they try to "sell out".Most
> small
> UK mags won't even pay you. It follows that if you want to make a living
> out
> of writing then you'll write something else.Ourselves and respected peers
> and mentors are the audience.So it's down to our own taste in poetry, in
> mentors and in peers.
> John Tanner
> ----- Original Message -----
> From: "cralan kelder" <[redacted]>
> To: <[redacted]>
> Sent: Wednesday, January 10, 2007 11:54 AM
> Subject: Re: Sell Outs? what obligation to the audience
>
>
> who has a good example of ³begging the question² ?
>
>
>
> On 1/8/07 9:04 PM, "George Bowering" <[redacted]> wrote:
>
> > On 2-Jan-07, at 2:23 PM, cralan kelder wrote:
> >
> >> > Yes, granted, selling out is bad thing, is inauthentic, is
> disingenuous

> >> > somehow is trying to sell you something, the beauty of poetry being
> >> > that
> >> > nobody is trying to sell you anything.
> >> >
> >> > However that begs the question, should poetry not make you want to
> >> > ³buy² it?
> >
> > I don't see.
> > How is that begging the question?
> >
> >
> >
> >> >
> > G.H. Bowering
> > His father's son.
> > Mother's, too.
>

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197. Ann Bogle
Peace Rally
Thu 11 Jan 2007

In a message dated 1/11/2007 1:21:24 P.M. Central Standard Time, [redacted] writes:

Anyway, off to an instant demonstration at the SF City Hall in response to King George's 'my way or screw you' speech last night! If you cannot go today, Saturday promises more across the country.

This is very weird. The UU church just popped me an email and moveon.org sent an email to tell me that there will be an anti-war protest right here in Minnetonka at 6 p.m. (This is a favorite stomping grounds for Bush/Cheney, who close the freeway when they're headed out to the Lake.) We'll be meeting at Lakewinds, a food-coop, also right here in Minnetonka. You know I was complaining so much a few months ago, but now that I have a few dollars in my pocket, I can actually go to the food coop and hold my head up. And now go to a peace rally. I can't believe this. It made me cry to think I can go to a peace rally in my hometown.

Has anyone who would like to discuss it read Orwell's Down and Out in Paris and London? I've just started it; it's terrific -- anecdotal and based on tiny portraits of people who live in the ghetto and their poverty.

A

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198. Simon DeDeo
rhubarb is susan
Thu 11 Jan 2007

A midweek update to rhubarb is susan, with two reviews -- one of Marc Gaba in the Boston Review, and one of Stephen Burt in the Harvard review:

http://rhubarbissusan.blogspot.com/
http://rhubarbissusan.blogspot.com/2007/01/stephen-burt-tarmac-with-soundtrack.html
http://rhubarbissusan.blogspot.com/2007/01/marc-gaba-study-of-linearity.html

Do drop by and join the discussion.

Thanks for tuning in,

Simon

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199. Maria Damon
Re: Peace Rally
Thu 11 Jan 2007

why is is so weird that there's a peace rally in mpls? this area has a strong history of politically progressive (if socially conservative) populism. i read down n out in p and l in high school and absolutely adored it, but the only thing i remember clearly is about the parisian restaurant workers wringing out a dirty dishcloth (or was it a rag they used to wipe the floor) into a really fancy soup before serving the bourgeois clientele! that's stayed with me, for better or worse. cheers, homegirl! xo, md

At 5:52 PM -0500 1/11/07, Ann Bogle wrote:
>
>In a message dated 1/11/2007 1:21:24 P.M. Central Standard Time,
>[redacted] writes:
>
>Anyway, off to an instant demonstration at the SF City Hall in response to
>King George's 'my way or screw you' speech last night! If you cannot go
>today, Saturday promises more across the country.
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>who close the freeway when they're headed out to the Lake.) We'll be meeting
>at Lakewinds, a food-coop, also right here in Minnetonka. You know I was
>complaining so much a few months ago, but now that I have a few dollars in my
>pocket, I can actually go to the food coop and hold my head up.
>And now go to a
>peace rally. I can't believe this. It made me cry to think I can go to a
>peace rally in my hometown.
>
>Has anyone who would like to discuss it read Orwell's Down and Out in Paris
>and London? I've just started it; it's terrific -- anecdotal and based on
>tiny portraits of people who live in the ghetto and their poverty.
>
>A

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200. Tom W. Lewis
Re: Peace Rally
Thu 11 Jan 2007

Prince moved to Canada?? why was I not informed?!! this means I'll have to change my Paisley Park / Eckankar World Headquarters tour of Chanhassan next time the folks are visiting...

peace to you all...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Maria Damon
Sent: Thursday, January 11, 2007 17:30
To: [redacted]
Subject: Re: Peace Rally

oh, i get it. minnetonka! yes that is, er, unusual. but good for you minnetonkans. now that prince has moved to canada, it's time for a new source of sparkle!

At 5:21 PM -0600 1/11/07, Maria Damon wrote:
>why is is so weird that there's a peace rally in mpls? this area has
>a strong history of politically progressive (if socially
>conservative) populism. i read down n out in p and l in high school
>and absolutely adored it, but the only thing i remember clearly is
>about the parisian restaurant workers wringing out a dirty dishcloth

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>>
>>
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>>at Lakewinds, a food-coop, also right here in Minnetonka. You know I
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>>peace rally. I can't believe this. It made me cry to think I can go
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>>peace rally in my hometown.
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>>Has anyone who would like to discuss it read Orwell's Down and Out in
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>>and London? I've just started it; it's terrific -- anecdotal and
based on
>>tiny portraits of people who live in the ghetto and their poverty.

>>
>>A

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201. **Maria Damon**
Re: Peace Rally
Thu 11 Jan 2007

---

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>conservative) populism. i read down n out in p and l in high school
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>about the parisian restaurant workers wringing out a dirty dishcloth
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>soup before serving the bourgeois clientele! that's stayed with me,
>for better or worse. cheers, homegirl!
>xo, md
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>At 5:52 PM -0500 1/11/07, Ann Bogle wrote:
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>>In a message dated 1/11/2007 1:21:24 P.M. Central Standard Time,
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>>right here in
>>Minnetonka at 6 p.m. (This is a favorite stomping grounds for
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>>who close the freeway when they're headed out to the Lake.) We'll
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>>at Lakewinds, a food-coop, also right here in Minnetonka. You know I was

>>complaining so much a few months ago, but now that I have a few
>>dollars in my
>>pocket, I can actually go to the food coop and hold my head up.
>>And now go to a
>>peace rally. I can't believe this. It made me cry to think I can go to a
>>peace rally in my hometown.
>>
>>Has anyone who would like to discuss it read Orwell's Down and Out in Paris
>>and London? I've just started it; it's terrific -- anecdotal and based on
>>tiny portraits of people who live in the ghetto and their poverty.
>>
>>A

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202. mIEKAL aND

Fwd: Bob is Dead! Long live Bob! Robert Anton Wilson (1932-2007)

Thu 11 Jan 2007

Begin forwarded message:

> *From: e <[redacted]>*
> *Date: January 11, 2007 5:32:39 PM CST*
> *To: [redacted]*
> *Subject: Bob is Dead! Long live Bob! Robert Anton Wilson (1932-2007)*
>
> *Robert Anton Wilson Defies Medical Experts and leaves his body @4:50 AM on binary date 01/11.*
> *All Hail Eris!*
>
> *On behalf of his children and those who cared for him, deepest love and gratitude for the tremendous support and lovingness bestowed upon us.*
>
> *(that's it from Bob's bedside at his fnord by the sea)*
>
> *RAW Memorial February 07*
> *date to be announced*
>
> *http://www.10zenmonkeys.com/2007/01/11/robert-anton-wilson-1932-2007/*

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203. **holsapple1**
Re: rhythm 'n meter in poetry--a basic teaching/learning question
Thu 11 Jan 2007

You say you've read & read about the subject . . . Have you read The Rhythms of English Poetry by Derek Attridge? That's the most compelling account I've encountered & would certainly recommend it, if you haven't. Bruce

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204. **Bob Marcacci**
Re: patchen
Thu 11 Jan 2007

I thought Canads were prohibited from such activity...

--
Bob Marcacci

Love: a temporary insanity, curable by marriage.
- Ambrose Bierce

> *From: George Bowering <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Wed, 10 Jan 2007 23:12:16 -0800*
> *To: <[redacted]>*
> *Subject: Re: patchen*
>
> *That's right. One is on my wall.*
> *I bought it in the summer of 1964.*
>
> *gb*
>
> *On 10-Jan-07, at 9:19 PM, David Baratier wrote:*
>
> *miekal--*
>
> *I read the Rebel Poet in America book, it is excellent, great info, well researched, but the number of mistakes, mispellings, grammar and so on really made me blush with embarassment; it was difficult to read through.*
>
> *By the way, Rita Bottoms was who I was thinking of and, George is right, not all the paintings are at Santa Cruz.*
>
> *Be well*

> *David Baratier, Editor*
>
> *Pavement Saw Press*
> *PO Box 6291*
> *Columbus, OH 43206*
> *http://pavementsaw.org*
>
> *G. Bowering, DLitt.*
> *I still haven't opened it.*

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205. **Jason Quackenbush**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.

which is what you get when you cling to archaic notions about the sounds of language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.

On Thu, 11 Jan 2007, Eireene Nealand wrote:

> *does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?*

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206. **Poetry Project**

Events at the Poetry Project: 1/12 - 1/17

Thu 11 Jan 2007

Dears,

It¹s a new year and with that comes a new hard drive. Like many good things, one of our very important office computer hard drives died a quick and sudden death on New Year¹s Eve. Thusly, any and all emails sent to the [redacted] account between 12/31/06 and yesterday were received today, and we apologize for the major delay in informative communication.

Please join us for three terrific upcoming nights, details follow below.

Also, scroll down for descriptions of the soon-to-commence Spring Workshops. This season¹s classes will be led by Dgls. Rothschild, Akilah Oliver, Joanna Fuhrman and Thomas Savage. We are currently accepting reservations, and the classes will begin the second week of February.

Thanks to all who supported the New Year¹s Day Marathon in every capacity; we had a great time, Œtwas a roaring success, and we & the hard drive feel fully recovered.

Love,

The Poetry Project

Friday, January 12, 10:30 pm
This is the Bike Ride to Work: Prose Poems & Super 8: Stephanie Gray

An evening of poems and super 8 shorts. Poems read live with films and a keyboard. Work will tackle Joan of Arc, Buffalo, Metallica, grain elevators, a bike ride to work, and will include a film set to the words of Eileen Myles' "School of Fish." Stephanie Gray is a poet and an experimental filmmaker whose films often incorporate poetry. Her poems have appeared in the on-line poetry journals Can We Have Our Ball Back?, Unpleasant Event Schedule, and Lodestar Quarterly. She has a book forthcoming, of mostly prose poems, entitled Heart Stoner Bingo from Straw Gate Books in 2007. Her film Dear Joan (about Joan of Arc) which has a poem voiceover, has screened internationally, and is distributed by Frameline Lesbian & Gay Film Distribution. Her super 8 films often deal with themes of the city, pop culture, class, queerness, feminism and hearing loss, but not always in that order or at the same time. Her super 8 films are often hand-processed and edited in camera. She has received funding from NYFA (in film), NYSCA and the Experimental Television Center. Her work has been featured in NYC in one-woman screenings at Millennium Film Workshop and the Mix Fest @ Collective Unconscious. Her films have shown in film festivals and venues such as Exit Art (NY), Oberhausen (Germany), Viennale (Austria), VIDEOEX (Switzerland), Cinematexas (Austin), Antimatter (Canada), Chicago Underground Film Fest, Free Speech TV, Inside Out Lesbian and Gay Film Fest (Toronto), and Madcat Women¹s Intl. Film Fest (San Francisco). She has performed her poetry with films at fests and venues such as Splice This! Super 8 Film Fest (Toronto) and Squeaky Wheel/Buffalo Media

Resources, among others. Images from her film Kristy are in the LTTR¹s (Lesbians To The Rescue) Fall 2005 issue. Formerly of Buffalo, where she worked at Squeaky Wheel, a media arts center, she moved to NYC in 2004 and currently works at Anthology Film Archives.

Monday, January 15, 8:00 pm
Charles Alexander & Tim Peterson
* Please note, this reading will be held directly next door to the church, in the Rectory on E. 11th St

Charles Alexander¹s books of poetry include Hopeful Buildings, arc of light / dark matter, Pushing Water: parts one through six, Pushing Water: part seven, Etudes: D & D and Near or Random Acts. Certain Slants (Junction Press) is forthcoming. Alexander is founder, director, and book artist of Chax Press. He is also an adjunct or part time faculty member at the Naropa Institute¹s Jack Kerouac School of Disembodied Poetics in Boulder, Colorado, Pima Community College and the University of Arizona Poetry Center. He teaches independent courses to the community in creative writing, literature, and the book arts. Tim Peterson's book Since I Moved In is forthcoming from Chax Press. He currently lives in Brooklyn where he edits EOAGH: A Journal of the Arts and acts as a curator for the Segue Reading Series. He recently guest-edited the "New Media Poetry and Poetics" issue of Leonardo Electronic Almanac. Other recent work has been published by Portable Press at Yo-Yo Labs, Faux Press/e, and Transgender Tapestry.

Wednesday, January 17, 8:00 pm
Kamau Brathwaite & Susan Howe

Kamau Brathwaite, born in Barbados in 1930, is an internationally celebrated poet, performer, and cultural theorist. Co-founder of the Caribbean Artists Movement, he was educated at Pembroke College, Cambridge and has a Ph.D. from the University of Sussex in the U.K. He has served on the board of directors of UNESCO¹s History of Mankind project since 1979, and as cultural advisor to the government of Barbados from 19751979 and since 1990. His book The Zea Mexican Diary (1993) was the Village Voice Book of the Year. Some of his many works include Middle Passages (1994), Ancestors (2001), The Development of Creole Society, 1770-1820 (2005). Brathwaite is currently a professor of comparative literature at New York University, and shares his time between CowPastor, Barbados, and New York City. His latest book is Born to Slow Horses, published by Wesleyan in 2005 and winner of the International Griffin Poetry Prize in 2006. Susan Howe's most recent books are The Midnight published by New Directions, and Kidnapped from Coracle Books. She is also the author of two books of criticism, My Emily Dickinson, and The Birth-Mark: unsettling the wilderness in American literary expression. A CD called Thiefth

in collaboration with the musician/ composer David Grubbs was released from Blue Chopsticks in 2005 and Souls of the Labadie Tract, another collaboration with Grubbs will be released this February. She holds the Samuel P. Capen Chair in Poetry and the Humanities at the State University New York at Buffalo.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet¹s first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled The Minor Arcane. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm: 10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the ³I² live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers, and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer¹s Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on ³impure² poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, Freud in Brooklyn, Ugh Ugh Ocean and Moraine, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently Bamiyan Poems, Brain Surgery Poems and Political Conditions/Physical States. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and regularly on the Wryting-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

* The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops
131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [redacted], or email: [redacted].

http://www.poetryproject.com/workshops.php

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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207. Joe Amato

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

Well, not to be a gadfly -- or, why not? -- but if we're discussing prosody, and students' failure accordingly -- then we might as well talk about the fact that so many students can't read *prose*.

Now this may or may not be anything new. But my approach to classrooms sonics is pretty simple: we read as much as we can ALOUD. Yep, it takes up time. Occasionally I bring in a tape recorder -- depends on how anal I feel.

But I've been surprised, dismayed, and not-so-surprised at how many students can't make their way through the relatively pedestrian rhythms of a relatively pedestrian sentence. There was a time, to which I'd wish not to return, when entire classes recited passages orally (prose, poetry, what have you) in unison. At least that activity yoked meaning both to pronunciation and enunciation, and rhythm came along for the ride (at least), in that emphasis IS, to a large extent, meaning.

There's a more theoretical matter here, having to do with performance (see e.g. McGann's new book). I'll leave that one alone for now. I think it a good idea, at any rate, to devote class time to aural performance (incl., btw, reciting from memory).

Best,

Joe

> *no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.*
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> *which is what you get when you cling to archaic notions about the sounds of language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.*
>
> *On Thu, 11 Jan 2007, Eireene Nealand wrote:*
>
> *does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?*

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208. **Alison Croggon**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

Me, I'd have a good look at some drama exercises for children (there are some good British books in particular) and adapt the rhythmical or textual ones to working with poems. It all depends on the age of the children, too. With young ones I'd start with Dr Seuss.

All the best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

209. Elizabeth Treadwell
Birds & Fancies
Thu 11 Jan 2007

Dear Folk, My new book, Birds & Fancies, is out early.

Here's the info if you're interested:

http://www.shearsman.com/pages/books/catalog/2007/treadwell.html

Happy new year to all,
Elizabeth

Elizabeth Treadwell
http://secretmint.blogspot.com
http://elizabethtreadwell.com

_____
Fixing up the home? Live Search can help
http://imagine-windowslive.com/search/kits/default.aspx?
kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG

↑ Index

210. Clay Banes
Re: Birds & Fancies
Thu 11 Jan 2007

---

out and on bookstore shelves and looking lovely!

On 1/11/07, Elizabeth Treadwell <[redacted]> wrote:
> Dear Folk, My new book, Birds & Fancies, is out early.
>
> Here's the info if you're interested:
>
> http://www.shearsman.com/pages/books/catalog/2007/treadwell.html
>
>
> Happy new year to all,
> Elizabeth
>
> Elizabeth Treadwell
> http://secretmint.blogspot.com
> http://elizabethtreadwell.com
>
> _____
> Fixing up the home? Live Search can help

> http://imagine-windowslive.com/search/kits/default.aspx?
kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG
>

--
EYEBALL HATRED
http://claytonbanes.blogspot.com/

↑ Index

211. Haas Bianchi
Re: Sell Outs? what obligation to the audience
Thu 11 Jan 2007

Who is the sell out?

Pound lived off the benifices of women he used.
Williams worked as a doctor.
Neruda was a Diplomat
Stein lived off her money and Alice

As far as I can see one of the only poets in the past century who did not sell out was Akhmatova

R

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Murat Nemet-Nejat
Sent: Thursday, January 11, 2007 3:23 PM
To: [redacted]
Subject: Re: Sell Outs? what obligation to the audience

John,

Paul Auster's book about becoming a writer ("Making It"?) starts with Auster's intention to make his living out of his poetry. By the end of the book, he "makes it" alright, but first as I think detevive novelist, and then he goes from there. Auster never confronts this subtle transformation his plan undergoes.

Ciao,

Murat

On 1/10/07, John Tanner <[redacted]> wrote:
>
> Hi
> Selling out?I would have thought that this was so far down the list of
> poetry's concerns as to be invisible. Almost no-one can make a living

> directly from writing poetry, however much they try to "sell out".Most
> small UK mags won't even pay you. It follows that if you want to make
> a living out of writing then you'll write something else.Ourselves and
> respected peers and mentors are the audience.So it's down to our own
> taste in poetry, in mentors and in peers.
> John Tanner
> ----- Original Message -----
> From: "cralan kelder" <[redacted]>
> To: <[redacted]>
> Sent: Wednesday, January 10, 2007 11:54 AM
> Subject: Re: Sell Outs? what obligation to the audience
>
>
> who has a good example of ³begging the question² ?
>
>
>
> On 1/8/07 9:04 PM, "George Bowering" <[redacted]> wrote:
>
> > On 2-Jan-07, at 2:23 PM, cralan kelder wrote:
> >
> >> > Yes, granted, selling out is bad thing, is inauthentic, is
> disingenuous
> >> > somehow is trying to sell you something, the beauty of poetry
> >> > being that nobody is trying to sell you anything.
> >> >
> >> > However that begs the question, should poetry not make you want
> >> > to ³buy² it?
> >
> > I don't see.
> > How is that begging the question?
> >
> >
> >
> >> >
> > G.H. Bowering
> > His father's son.
> > Mother's, too.
>

↑ Index

212. Nick Carbo
new asian american poetry feature
Thu 11 Jan 2007

Are you tired of reading the same old recuring asian american poets? Well, here's a poetry special issue of Mipoesias dedicated to the new, rising, unknown (well Eileen Tabios is known by millions), future stars of asian american poetry. Amazing poems and three tantalizing film/video poems at:

http://www.mipoesias.com/

muchas gracias,

Nick Carbo
http://www.npr.org/features/feature.php?wfId=1667164
http://www.cherry-grove.com/carbo.html

_____
Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

↑ Index

213. George Bowering
Re: rhythm 'n meter in poetry--a basic teaching/learning question
Thu 11 Jan 2007

On 11-Jan-07, at 4:25 PM, Joe Amato wrote:

> *Well, not to be a gadfly -- or, why not? -- but if we're discussing prosody, and students' failure accordingly -- then we might as well talk about the fact that so many students can't read *prose*.*

Well, the schools, eh?

I know a grade 12 kid in a school in a rich area here, who is pretty well illiterate, but gets an A in English.

George Bowering. OC
I did not vote for any present head of government.

↑ Index

214. Lynn Xu
Re: Poets BRIAN KIM STEFANS & SUEYEUN JULIETTE LEE at the Writers House -- 1/16
Thu 11 Jan 2007

AWE MAN! I wish I could be there! I really like hearing you read! And I've never heard Juliette read ...

But yeah, sorry I rushed off like that last Saturday, my friends were antsy and flushed clean from the commute, wanted to get stoned and go to bed. Yeah. Them damn Berkeley tree-loving tree-smoking ...

Well I had a really great time with you at dinner! I thought it was good I got seated across from you. Perfect.

Let me know when you'll be in New York again. I would like to see you. We have more to say, no? I am reading in The Kitchen the night before Valentine's Day. We will talk before then. Love to you

Lynn

On 1/11/07, Brian Stefans <[redacted]> wrote:
>
>
> **********
>
> The Kelly Writers House
> welcomes
>
> poets BRIAN KIM STEFANS &
> SUEYEUN JULIETTE LEE
>
> -- for a reading & conversation --
>
> ----------
> Tuesday, 1/16 at 6 PM
> 3805 Locust Walk
> This event is free & open to the public
> ----------
>
> BRIAN KIM STEFANS has published several books of poetry including "Free
> Space Comix" (Roof Books, 1998), "Gulf" (Object Editions, 1998,
> downloadable at ubu.com) and "Angry Penguins" (Harry Tankoos, 2000), along
> with several chapbooks, most recently "What Does It Matter?" from Barque
> Press. "Fashionable Noise: On Digital Poetics," a collection of essays,
> poetry and interviews, appeared in 2003 from Atelos. His newest books are
> "What Is Said to the Poet Concerning Flowers" (Factory School, 2006),
> collecting over six years of poetry, and "Before Starting Over: Selected
> Writings and Interviews 1994-2005," to be published in September, 2006, by
> Salt Publishing. He is the editor of the /ubu (slash ubu) series of
> e-books at www.ubu.com/ubu and the creator of arras.net, devoted to new

> media poetry and poetics, where most of his work, including his own series
> of Arras e-books, can be found. His internet art and digital poems, such
> as "The Truth Interview (with Kim Rosenfield)" and the "Flash Polaroids"
> appear at Ubu, Rhizome, How2, Jacket and Turbulence. "The Dreamlife of
> Letters" was published by Coach House Books. These and many other works
> can all be found at arras.net.
>
> SUEYEUN JULIETTE LEE grew up three miles from the CIA. Her poetry has
> appeared in journals such as Chain, The Columbia Poetry Review, 26, and
> Glitterpony. Her online chapbook "Trespass Slightly In" is available from
> Coconut Press (www.coconutpoetry.org) and her latest chapbook "Perfect
> Villagers" (Octopus Books) is due out in December of 2006. She edits
> Corollary Press, a small chapbook series of innovative work by writers of
> color (www.corollarypress.blogspot.com), and her first book "Underground
> National" should be out in late 2007. She received her MFA in poetry from
> the University of Massachusetts at Amherst and is currently at work on a
> Ph.D. in English Literature at Temple University.
>
>
> **********
>
> Blowzy with age, Matta Fact
> contemplated testicular
> violence; festoons of frankness
> had ways. Pale as seeds,
> going gone laughter on the chill
> chance of recovery, stuck in
> the effigy, instilled more
> confidence in hype. Ape
> a penny, do things that matter
> when purchasing oranges (hot
> or cold), lacquered tribute.
> Connecticut as Kearny, polaroid
> as a cheap thrill in Hoboken.
> Nobody talks of development, anymore.
>
> -- "Storm Fields," Brian Kim Stefans
>
>
> Lit up inside, of several generations.
> By being tangerine, I was also olive beneath my skirts,
> made of bamboo inside the bones and

> frayed cheesecloth at the fingertips.
> By being a girl and not a color and made up of pencils,
> curly fries and shot by a man on horseback somewhere.
> By being joined together at the hips with starlight or jackfruit,
> now bowed at the knees inside an oceans spray.
> Lacking a lisp in consonants.
> The pith of a fig, inside a honeydew.
> Keeping time inside the mouth, counting sugar grains,
> arriving at the ph of a jackals tear.
> Neither color nor thing, a slice of jade.
> The color of before a tree.
> Tucked into a catacomb, tied together with poison ivy or twine.
> The skin peels without sunlight or shade.
> I bleed silk curtains and cinnamon sticks,
> words being both perfume and
> antipathy, built to last.
>
> -- "I was tangerine inside the mosque," Sueyeun Juliette Lee
>
>
> ----------
> The Kelly Writers House [redacted]
> 3805 Locust Walk 215-573-WRIT
> Philadelphia, PA 19104 http://www.writing.upenn.edu/~wh
>

↑ Index

215. Jeremy Hawkins
Michel de Guy contact info?
Fri 12 Jan 2007

Does anyone have contact information for Michel de Guy?
Please reply back channel, if so. Thanks!

-jeremy

_____

Omnia dicta fortiora, si dicta latina. _____

↑ Index

216. Murat Nemet-Nejat

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

I complete second Jason's point. I think, if one wants to make a metrical analysis of the sound and stress structure of a language, one has to do it from within the language itself.

Murat

On 1/11/07, Jason Quackenbush <[redacted]> wrote:
>
> no doubt i'll catch all sorts of flack for this, but being of the (it
> seems minority in poetry circles) opinion that there are multiple levels of
> stress in English, I think part of the problem a lot of people have in
> hearing meter is that when you tell them all syllables are stressed or
> unstressed and they get confused because you then have to tell them that
> syllables that sound stressed to them are actually unstressed, and that
> syllables that don't sound as stressed as others actually are stressed.
>
> which is what you get when you cling to archaic notions about the sounds
> of language that are borrowed from largely dead languages like Ancient
> Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to
> shoe-horn as complex a language as English into such a simple rhythmic
> framework as is offered by the traditional foot and two value scansion of
> classical prosody.
>
>
> On Thu, 11 Jan 2007, Eireene Nealand wrote:
>
> > does anyone have any advice about how to teach or learn about rhythm
> > and meter? i tried all of that scansion business, pacing up and down
> > in front of the class beating out rhythms and such and it was quite a
> > disaster last year so i'm hoping to find something better--and ways
> > for myself to learn more about this too. i've read and read about the
> > subject, but does anyone have any good activities around the ideas of
> > rhythm and poetry?
> >
>

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217. Desmond Swords
Riddle of da meter moan
Fri 12 Jan 2007

Jason wrote

"there are multiple levels of stress in English."

An example

When I first came here from Ormskirk – Lancashire, I met PJ Brady the actor/poet, who has played Patrick Kavanagh in a one-man show for the last 20 years and asked him about

"Patrick KavanAgh"

heavily stressing the final syllable. He had not a clue who I was referring to. We were talking for five minutes before the misunderstanding was realised.

The Irish voice stresses totally different, as the final "A" in "Kavanagh" is stressed a tiny bit more than the other two, but not as heavily as the final "A" an English voice uses.

Anglo-Saxon meter roots in the alliterative one from the 10C onwards.

Alliterative meter is therefore the native English language poetic - technically speaking - in the sense of it being the closest living meter/poetic to modern English.

It is an ideal one to acquire for bluffing down the poetical path and through this brief flash of life we call consciousness with, methinks mon cara Mór - as one doesn’t - as Jason says - get sucked into borrowing

"from largely dead languages like Ancient Greek" or "Latin..."

I have nicked an idea off Simon Armitage and am having a dabble at Piers Plowman.

One summer day when the sun was soft
I slipped on a sheepskin shawl. And walking
wide eyed with wonder through the world wearing
the habit of an unholy hermit that May morning on
Malvern hill, I thought I heard a Faery-jolt befall
me.

I was weary with wandering so went to rest on
a broad bank at the brook-side - to lay down lean
and look on the water - but the stream’s wet strain
of merry slumber swayed me asleep, and I began a

marvellous dream of being in a wilderness I'd
never seen before.

Looking East - to the sun - my eye fastened on
a magnificent tower - stout on a hilltop
and in the dale below a dark dungeon
whose deep ditches were a terrible sight to
behold

Between these two was a wondrous field
full of folk and all manner of men from
commoner to king, working and wandering
at the world's command.

Some honest ones put to the plough - planting
sowing and sweating hard to win what wasters
by their gluttony destroy - and some with proud
countenance coming disguised; dressed in the
garb of deceit

Many put themselves to prayer and penance
for the love of God, living strict and straight
lives in the hope of bliss in a heavenly hereafter
like anchorites and hermits cloistered in cells
not coveting the pleasures of flesh or loitering
lecherously along life's path.

Some opt for commerce to accomplish success
it seems, as in our sight such men thrive.

And some mirth-making like minstrels, getting
gold with their glee and guiltless – I believe.

But japers and janglers, the children of Judas
revel in fantasies and make themselves fools
unwilling to work whilst having the wit to

What Paul preached of them I need not prove here

Qui loquitur turpiloquium

Pre-Roman UK civilisation was gone and, with no written records left, so the Renaissance courtiers in Tudor England took the technical lingo from a non native poetic - 2000 miles distant and a minimum of 1000 years dead at it's closet living point and imported - wholesale - a myth routing to 5C BC Greece.

Henry the VII was the first monarch to rule after a brutal time when the country was too busy fighting amongst itself to concentrate on something so ambitious

and frivolous as court-poetry - in the sense they viewed it. The civilised polis and lofty blather on the essentials.

The literary minded looked to Greece and Rome and decided to try and connect their Anglo Saxon poetical heritage to these cultures, and now the myth is secure after 400 years propagation and grafting. Few bother looking outside it for an alternative or more accurate poetic a bit closer to home (like the straightforward Cauldron of Poesy text from the Irish tradition - composed by someone with multiple generations of quantum linguists behind them and plenty more to come.)

~

What better than pretending we are really the progeny of Homer as we go about - at that time – the entirely new business of adopting a blueprint when building the poetic and oeuvre of one’s nation from scratch. An innovative act of imitation, but with no claim to originality.

So the whole business of scansion in the English language can only ever be an abstract thing. No hard and fast rules. A great and flexible system. You say tomAto I say tomato. The deeply serious linguistic science one constructs as their poetic differs from waffler to wavelength professor in the sonic arts. Effectively, we make our own theory up from whatever we discover and believe is relevant or true.

The datum mark of the traditional poetic we decide to agree on is essentially flawed - as it is a quantitive system of scanning by syllable length - the time it takes to say the word - not the stress. It's neither fish nor fowl, and the whole premise of there being an easily grasped native blueprint of prosody in modern English language poetry is in effect - a fallacy.

I recently read Horace's "Ars Poetica" for the first time and he read like Heaney's prose does, straightforward, logical, obviously written by one who practices the art. It was then a penny dropped. Aristotle was a talker of poetic theory, not a practitioner of verse, so it was no wonder we find him dense and difficult.

Aristotle telling a poet how to write poetry is like us telling a brain surgeon how to fix stroke patients, but Horace makes sense as he talks from experience.

Enthuse the kids and keep our own "shiny armour of moi" for the battles in our word wars, as horace reckons

"Poets wish either to profit or to delight"

↑ Index

218. Eireene Nealand

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

---

thank you guys, this is great, i did try out that red meter thing on the computer.

does anyone have any opinions on pinsky's discussion of rhythms being created out of vowels and constonants? (the consonants being the things that stop sounds and the vowels being something of a continuous flow of air at least).

which takes us into olsen's unfurling flow of the line, which takes us to Olsen and the breath.

are we still talking about rhythm? can rhythm be discussed separately from quesitons of rhyme?

what am i missing in there.

and memorize, yes, good, happy to memorize, just tell me what (i confess i'm as concerned for my own learning as that of my students, if such a separation can be made).

i'm a bit concerned that tennyson, as lovely as the first lines are:

"break, break, break/against thy cold grey stones/o sea"

if rhthms are copied stanza by stanza will lead to that stilted rhyming poetry that i fear from my students (and occasionally from myself). any ideas about how to move from tennyson to free verse?

maybe it's just the wrong poem that i'm starting out with.

maybe dr. seuss really will do it?

e

On 1/11/07, Jason Quackenbush <[redacted]> wrote:
> no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.
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> > for myself to learn more about this too. i've read and read about the
> > subject, but does anyone have any good activities around the ideas of
> > rhythm and poetry?
> >
>

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219. cralan kelder
beggins the answer - why perform
Fri 12 Jan 2007

hey patrick, yeah,

ok, so why not change the thread to begging the answer,
because i am still wondering what about performing, who is it for,
for instance the MLA readings, and the posting to this list about how it
might be more fun if we just
showed up and talked to each other.

like at gallery openings when everybody shows up to look at who else is there,
not the art.

what do you think? do you perform? who is it for, you
or the audience? IF its for them what do you owe them

On 1/11/07 6:30 PM, "vulture protein" <[redacted]> wrote:

> *Every morning I'm amazed that people are still contributing to this thread.*
>
> *On 1/11/07, Patrick Dillon <[redacted]> wrote:*
> *I am hesitant to point out the obvious here, but for an example of "begging*
> *the question", check out the wikipedia*
> *entry<http://en.wikipedia.org/wiki/Begging_the_question>.*
>
> *I have been conscious of this phrase and its misuse since a long diatribe*
> *by*
> *one of my professors. He referred to its misuse as one of his pet peeves.*
> *It*

> *seems people often say "begs the question" when they mean "raises the question."*
>
> *Patrick Dillon*

↑ Index

220. **Wystan Curnow**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

Jason,your opinion re-levels of stress in English used to be/still is?conventional wisdom. It seemed a relatively new idea in the 1960s. Eireene,when it comes to teaching prosody in writing courses (or contemporary literature courses), the main question concerns sounds, the hearing of them, the shapes they take and what bearing they have on meaning. Some responses to that question might involve learning about hearing meters and scaning lines, but there's no necessity at all. Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Fri 12/01/2007 1:12 p.m.
To: [redacted]
Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.

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> *subject, but does anyone have any good activities around the ideas of rhythm and poetry?*

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221. **Jill Jones**
Re: Listenlight --- new issue 06
Fri 12 Jan 2007

Hi Jesse,

It looks good - thanks for the editing.

Best,
Jill

On Friday, January 12, 2007, at 07:57 AM, Jesse Crockett wrote:

> *"Fire on the water" --- listenlight 06 <http://listenlight.net>*
>
> *Poetry ---*
>
> *Frank Lima, Dawn Pendergast, Antonia Cima, William Allegrezza, Tom W. Lewis, Maurice Oliver, Jill Jones, Jordan Stempleman, Hugh Behm-Steinberg*
>
> *Letters to Poets ---*
>
> *Dana Teen Lomax and Clair Braz-Valentine*
>
> *http://listenlight.net*
>
> *Editors: Jesse Crockett, Guillermo Parra*

Jill Jones

Latest books:
Broken/Open. Available from Salt Publishing
http://www.saltpublishing.com/books/smp/1844710416.htm

Where the Sea Burns. Wagtail Series. Picaro Press
PO Box 853, Warners Bay, NSW, 2282. [redacted]

Struggle and radiance: ten commentaries (Wild Honey Press)
http://www.wildhoneypress.com

web site 1: http://homepages.ihug.com.au/~jpjones
off the street: http://jillesjon.googlepages.com/home

blog1: Ruby Street http://rubystreet.blogspot.com/
blog2: Latitudes http://itudes.blogspot.com/

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222. Barry Schwabsky
Re: beggins the answer - why perform
Fri 12 Jan 2007

For me, the public reading of the work is an important test, both of it and myself: Can I really stand behind what I have produced? At one point I stopped writing for several years because of the realization that the work I had just read out was not something I could any longer represent. I don't think I'd have had this realization without the performance experience, unhappy though it was at the time, and I'm happy that I did not produce (finish) anything again until I'd attained a different relation to my writing. (Subsequently, I've been able to change my mind again about some of the work that had earlier disappointed me; I can now see qualities in it I'd lost sight of.)

As a member of the public, I learn a lot from hearing people read their work. It helps me understand where they're coming from with it. One example: I never really "got" Clark Coolidge until I heard him read. Then I realized he was really a sort of abstract beat poet and it all began to make sense.

cralan kelder <[redacted]> wrote:
hey patrick, yeah,

ok, so why not change the thread to begging the answer,
because i am still wondering what about performing, who is it for,
for instance the MLA readings, and the posting to this list about how it
might be more fun if we just
showed up and talked to each other.

like at gallery openings when everybody shows up to look at who else is there,
not the art.

what do you think? do you perform? who is it for, you
or the audience? IF its for them what do you owe them

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223. mIEKAL aND
Re: beggins the answer - why perform
Fri 12 Jan 2007

While I agree with you that hearing Clark read easily generates a deeper level of appreciation for the music & voices of his poetry I have a really hard time

thinking of him as abstract or beat except by association with people like Philip Guston & his drumming with Serpent Power.

~mIEKAL

On Jan 12, 2007, at 9:34 AM, Barry Schwabsky wrote:

> *As a member of the public, I learn a lot from hearing people read their work. It helps me understand where they're coming from with it. One example: I never really "got" Clark Coolidge until I heard him read. Then I realized he was really a sort of abstract beat poet and it all began to make sense.*

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224. Lea Graham

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

My sympathies are with all of us trying to teach rhythm and meter in the classroom--especially to first year students. It's hard to convince them it's important or relevant as they struggle just to "make sense" of poems they read. They somehow see it as separate to the experience of poetry.

With that said, I've found M.H. Abrams' A Glossary of Literary Terms to be helpful. Like Wystan, I try to focus on how r & m connect with the meaning of the poem. Also, Abrams' brief discussion of rising and falling rhythms has been enormously helpful. While students may not be able to scan precisely, they often can discern whether a line's rhythm is rising or falling. To prep them for looking at poems, I use the Stones' "Beast of Burden" to get them thinking about metrical feet and stress. Jagger is so heavy on certain syllables that it's hard to mess up the scansion. Also, because the last syllable of "burden" falls, the students can easily connect what the song's line "means" with where the accent is placed/not placed. The use of the song gives them confidence to work with poems. I've actually gotten some decent student essays on the marriage of meaning and r & m. Still, it's one of the toughest things I teach.

Lea
----- Original Message -----
From: "Wystan Curnow" <[redacted]>
To: <[redacted]>
Sent: Friday, January 12, 2007 5:17 AM
Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

Jason,your opinion re-levels of stress in English used to be/still is?conventional wisdom. It seemed a relatively new idea in the 1960s. Eireene,when it comes to

teaching prosody in writing courses (or contemporary literature courses), the main question concerns sounds, the hearing of them, the shapes they take and what bearing they have on meaning. Some responses to that question might involve learning about hearing meters and scaning lines, but there's no necessity at all. Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Fri 12/01/2007 1:12 p.m.
To: [redacted]
Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.

which is what you get when you cling to archaic notions about the sounds of language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.

On Thu, 11 Jan 2007, Eireene Nealand wrote:

> *does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?*

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225. **Ruth Lepson**
Re: rhythm 'n meter in poetry--a basic teaching/learning question
Fri 12 Jan 2007

---

how about starting w/ eliz bishop--they love her, she's subtle in her metrics. read denise levertov's essay on the line break, also I can't remember where but she says people often mistake Olson's ideas about breath--she claims he really means when the mind stops that's when the line is broken. once I asked creeley,

well, you break the line here for this, here for this, here for that, etc--how do you decide where to break the line? he sd, I dunno. but of course he did know--he intuited it just as levertov cd articulate the reasons he intuited it. musicians can talk abt rhythms in poetry w/ great subtlety--bring in some accomplished musicians creeley sd he learned how to write from listening to charlie parker--listen to steve lacy's settings of creeley for a sympatico extrapolation stein is great for rhythmic changes

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226. **Alan Sondheim**

Re: beggins the answer - why perform

Fri 12 Jan 2007

Clark was way after the beats and was reading other stuff like the author of the Tennis Court Oath and Creeley; a lot of that stuff he was working on at Brown U w/ Joglars and then in Cambridge; I lived with him and Aram Saroyan for a short time at that point. It wasn't beat althogh the place had its doors kicked in before we were there by cops looking for drugs. - Alan

On Fri, 12 Jan 2007, mIEKAL aND wrote:

> *While I agree with you that hearing Clark read easily generates a deeper level of appreciation for the music & voices of his poetry I have a really hard time thinking of him as abstract or beat except by association with people like Philip Guston & his drumming with Serpent Power.*
>
> *~mIEKAL*
>
> *On Jan 12, 2007, at 9:34 AM, Barry Schwabsky wrote:*

> *As a member of the public, I learn a lot from hearing people read their work. It helps me understand where they're coming from with it. One example: I never really "got" Clark Coolidge until I heard him read. Then I realized he was really a sort of abstract beat poet and it all began to make sense.*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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227. **Andrew Jones**

Re: beggins the answer - why perform

Fri 12 Jan 2007

Some people are performers and some are not. There are many musicians who write songs but never perform. Maybe it's the same for poetry. I believe most times performers perform for their own pleasure, but if the audience likes it, everybody's happy. Just to think that you have something others should hear takes a massive ego (one of the great lessons of the Internet). I suppose the audience will confirm or disprove that.

Cralan, I've seen the clips of your readings on your site, and obviously you're an engaging and comfortable performer. How do your feelings as a performer compare/contrast with your feelings as a member of an audience?

ajj

On 1/12/07, mIEKAL aND <[redacted]> wrote:
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> > it. One example: I never really "got" Clark Coolidge until I heard
> > him read. Then I realized he was really a sort of abstract beat
> > poet and it all began to make sense.
>

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228. Marla Segol

Re: Sollicitation - Solicitud--Important Cultural Invitation from Clemente Padin

Fri 12 Jan 2007

Hi People.
Can anyone please provide some more information on this request? I've got a friend teaching a seminar on modernism and the River Plate region, and I think she would be most interested to find out more about this program.
Thanks,
Marla Segol

On Jan 9, 2007, at 11:01 AM, David-Baptiste Chirot wrote:

> *From: Clemente Padín <[redacted]>*
> *To: Clemente Padín <[redacted]>*
>
> *Dear friends and colleagues:*
> *Clemente Padin*
> *is writting you with a sollicitation. We are arming a space of performance and alternating arts in the Cultural Center of Ministry of Culture of our country, Uruguay.*
>
> *Appealing your generosity, we are soliciting you to send publications, pamphlets, catalogs, DVD, booklets and all type of concerning material to performance and to alternating arts in order to arm our own file - library in order to satisfy the necessities of young practitioners of these disciplines in our country. This service that we are being organized will distribute for all our country and, periodically, it will be published a list of publications and reviews of received shipments that will be sent to all the contributors.*

> *We solicited, if it is possible, the shipment of 2 (two) copies of each sending at following postal address:*
>
> *Clemente Padín*
> *C.Correo C. 1211*
> *11000 Montevideo*
> *URUGUAY*
>
> *Thanks in advance, fraternal greetings,*
>
> ----------
>
> *Estimados amigos y colegas:*
> *les escribe*
> *Clemente Padín con una solicitud. Estamos armando un espacio de performance y artes alternativas en el Centro Cultural del Ministerio de Cultura de nuestro país, Uruguay.*
>
> *Apelando a su generosidad estamos solicitando nos envíen publicaciones, folletos, catálogos, DVD, booklets y todo tipo de material concernientes a esos rubros: performance y artes alternativas para armar nuestro propio archivo - biblioteca para satisfacer las necesidades propias de los jóvenes adeptos a estos nuevos géneros artísticos en nuestro país. Este servicio que estamos organizando se distribuirá por todo nuestro país y, periódicamente, se publicará una lista de disponibilidades y reseña de los envíos recibidos que será enviado a todos los contribuyentes.*
>
> *Solicitamos, si es posible, el envío de 2 (dos) ejemplares de cada item a la siguiente dirección postal:*
>
> *Clemente Padín*
> *C. Correo C. 1211*
> *11000 Montevideo*
> *URUGUAY*
>
> *Gracias de antemano, saludos fraternos,*
>
> _____
> *Get live scores and news about your team: Add the Live.com Football Page www.live.com/?addtemplate=football&icid=T001MSN30A0701*

Marla Segol
Assistant Professor of Religious Studies
Department of Philosophy and Religion

Skidmore College
[redacted]

↑ Index

229. **Ann Bogle**
Re: beggins the answer - why perform
Fri 12 Jan 2007

In a message dated 1/12/2007 9:35:06 A.M. Central Standard Time,
[redacted] writes:

At one point I stopped writing for several years because of the realization that the work I had just read out was not something I could any longer represent. I don't think I'd have had this realization without the performance experience, unhappy though it was at the time, and I'm happy that I did not produce (finish) anything again until I'd attained a different relation to my writing.

I just had the opposite experience. Until recently, I lacked a computer that had audio capacity. Then, a few months ago, I finally got a new one (with its attendant horrible print faces and wordprocessor, worse than my old one, etc.), and since I could at last listen to poetry audio tapes, I did quite a lot of that then started making some of my own at home using Gabcast (a free service, free along with blogger). To my happy amazement, I liked my work-in-poetry better after I had "performed" some of it. I, too, had stopped writing creatively for a long time (some years while I reevaluated but from a despondent position), and I now feel a surge of wanting to be involved again especially with writing miniature (flash) poet's fictions.

Thanks for the note --

Ann Bogle
http://annbogle.blogspot.com (http://annbogle.blogspot.com)
(audio recordings at weblog.)

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230. **Chris Stroffolino**
Re: begging the beguine - to andrew jones
Fri 12 Jan 2007

Hi Andrew---I'm curious about what you mean about the massive ego in performance. Could you say more about that?

Chris

> *Just to think that you have*
> *something others should hear takes a massive ego (one of the great*

> *lessons of the Internet). I suppose the audience will confirm or disprove that.*

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231. **Skip Fox**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

Jason,

I agree completely. Thinking of the stresses in our language to be of only two kinds, is to ignore the multiplicity of stress, let alone a sensed recognition of how they relate to pitch, duration, semantics, etc. But I still teach freshmen and sophomores the simplistic stress method of reading poetry (cautioning them about its simplicity), finding that many of them gain some access to a new way of listening and appreciating poetry as well as realizing a bit more of rich complexity and delicacy of their language.

I do tell them about people who have used more signs than two to indicate greater gradations of stressed and unstressed syllables.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Jason Quackenbush
Sent: Thursday, January 11, 2007 6:13 PM
To: [redacted]
Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

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On Thu, 11 Jan 2007, Eireene Nealand wrote:

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232. Bill Berkson
FW: BB & LH at Moe's
Fri 12 Jan 2007

------ Forwarded Message
From: Nina Zurier <[redacted]>
Date: Thu, 04 Jan 2007 14:17:05 -0800
To: Bill Berkson <[redacted]>
Subject: BB & LH at Moe's

Bill Berkson & Lyn Hejinian
reading from their new poems
& from What's Your Idea of a Good Time
by Bill Berkson & Bernadette Mayer
(Tuumba Press, 2006)

Monday, January 15, 7:30 pm
Moe's Books
2476 Telegraph Avenue
Berkeley
[redacted]

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233. Charlie Rossiter
Re: rhythm 'n meter in poetry--a basic teaching/learning question
Fri 12 Jan 2007

---

now that sentence by George has pretty nice rhythm

how about reading it to a class and asking them why anyone would say that.

OR ask them to re-write it so that the rhythm is lousy…that kind of activity is often enlightening

charlie
--
"Poetry is good for you and so is the blues."
Charlie said that.

www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

> *On 11-Jan-07, at 4:25 PM, Joe Amato wrote:*
>
> *Well, not to be a gadfly -- or, why not? -- but if we're discussing prosody, and students' failure accordingly -- then we might as well talk about the fact that so many students can't read *prose*.*
>
> *Well, the schools, eh?*
>
> *I know a grade 12 kid in a school in a rich area here, who is pretty well illiterate, but gets an A in English.*
>
> *George Bowering. OC*
> *I did not vote for any present head of government.*

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234. Barry Schwabsky

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

Good point about Levertov. I learned so much from her early on that, in a subtler way, I still depend on. I don't think anyone has mentioned this but for traditional metrical verse, I remember Paul Fussell's "Poetic Meter and Poetic Form" as useful. After thirty years, for some reason I still remember one line from it: something like, "Just one of the passing infelicities in Paradise Lost would sink a sonnet."

Ruth Lepson <[redacted]> wrote: how about starting w/ eliz bishop--they love her, she's subtle in her metrics. read denise levertov's essay on the line break, also I can't remember where but she says people often mistake Olson's ideas about breath--she claims he really means when the mind stops that's when the line is broken. once I asked creeley, well, you break the line here for this, here

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On 1/12/07 1:45 AM, "Eireene Nealand" wrote:

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235. **Ruth Lepson**

Re: visual poetry in film/video

Fri 12 Jan 2007

'time after a long time' by hz hubble is wonderful bec everything in it seems essential, so is yr john wayne imitation

On 1/1/07 8:42 AM, "Nick Carbo" <[redacted]> wrote:

> *here's an invitation to peruse a new visual poetry group at youtube. if you like the visual (poetry) stimulation, pls join!*
>
> *http://www.youtube.com/group/visualpoetry*
>
> *thanks and happy new year!*
>
> *Nick Carbo*
> *http://www.npr.org/features/feature.php?wfId=1667164*
> *http://www.cherry-grove.com/carbo.html*
>
> ---
>
> *Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.*

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236. **Cynie Cory**
Forget request!
Fri 12 Jan 2007

Mark,

Forget the request. I have it covered. Thanks, Cynie

Mark Prejsnar <[redacted]> wrote: ...in one week:

Every other month the Atlanta Poets Group
presents: Language Harm

this month's theme:

Data ! .... the enigmatic substance of science , computation, government reports, and your own much-beloved dept. of human resources ... the APG and friends weave a wondrous spell of poetry & performance out of the stuff that digital and bureaucratic dreams are made of !

at: Eyedrum
290 Martin Luther King Jr. Drive

$4

8:00 pm
Wednesday January 17

--mark

"take some sort of leap into your dreams"

--zzac denton

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

↑ Index

237. **Cynie Cory**
Re: request for addresses
Fri 12 Jan 2007

Did you receive Josh Beckman's email? If not, try Erin Belieu at [redacted]

Cynie

Mark Prejsnar <[redacted]> wrote: I'm assisting the organizers of a major reading, to be held in Atlanta in March.

We're trying to contact the following poets, and I do not have e-mails for them.

If any of you folks listed below read this, could you please contact me by back-channel?

If anyone else can give me the e-mail address for one of them, could you please back-channel that info to me?

Strict confidentiality will be observed.

Thanx ! Mark

Eileen Myles
Joshua Beckman
Matvei Yankelvich
Nick Carbo
Norma Cole
Diane Wakoski
Mei-mei Berssenbrugge

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

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238. Philip Metres
moral equivalent of war
Fri 12 Jan 2007

Dear Stephen Vincent,

thanks for the information about the art exhibit of the moral equivalent of war. If you write anything about it, or see anything written up about it, or images online, I'd love to know more. James' argument in "The Moral Equivalent" is smart and canonical reading for peace studies...

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com

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239. Eric Yost

Re: Sell Outs? what obligation to the audience

Fri 12 Jan 2007

> *Who is the sell out?*

The thread conflates at least three senses of "sell out." The first sense of "sell out" is of someone who puts money before personal integrity. The second sense of "sell out," as it seems to be used here, is of a poet who earns a living from something other than poetry. The third sense of "sell out" used here is of a poet who writes with an audience in mind rather than following the inner directives of his or her art.

I'd argue that only the first sense of "sell out" has any real value.

The second sense of "sell out" is not only childishly egotistical, but also in bad faith. In many cases, the user probably requires therapy rather than a philosophical refutation.

The third sense of "sell out" falsely assumes that art is all expression and no communication. We are social mammals. Our language is inherited from others. Our texts only live when read by others. The very nature of our brain chemistry is determined by the presence of or absence of other social mammals of our species. Expression, for us, only exists in a social context that presumes communication.

Is Richard Wilbur a "sell out" because his poetry is accessible? Hardly. Was James Joyce shunning "selling out" when writing the obscure prose-poetry of _Finnegans Wake_? No, he clearly had readers in mind.

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240. Jason Quackenbush

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

I think Pinsky's Sounds of Poetry is a really good book, even though it is like most of his critical writing in that it is completely wrong about almost everything. I think it's pretty clear that in English, rhythm is created by stress on syllables, just like in japanese it's created by morae and in ancient Greek it's created by syllable length. Obviously in all languages there's an interplay, syllable length affects affects stress in English and mora in Japanese, and around and around, but I think it's still an oversimplification to talk about consonants as stops the way pinsky does. What to make of dipthongs and tripthongs? what does that mean for soft consonants like n or m? What about

double consonants? what about glottal stops that don't even appear as written characters in English?

On Thu, 11 Jan 2007, Eireene Nealand wrote:

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>
> *which is what you get when you cling to archaic notions about the sounds of*

> *language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.*
>
> *On Thu, 11 Jan 2007, Eireene Nealand wrote:*
>
> *does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?*

↑ Index

241. Jason Quackenbush

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

I don't think it's conventional wisdom. I mean, it should be as the fact that there are multiple levels of stress seems completely obvious to me. But everytime i mention that traditional scansion doesn't make sense in English a bunch of new formalists seem to be lying in wait to tell me how completely wrong i am and what a terrible person i am for daring to challenge the notion that iambic pentameter is the most natural way in the world to write English languge poetry.

On Fri, 12 Jan 2007, Wystan Curnow wrote:

> *Jason,your opinion re-levels of stress in English used to be/still is?conventional wisdom. It seemed a relatively new idea in the 1960s. Eireene,when it comes to teaching prosody in writing courses (or contemporary literature courses), the main question concerns sounds, the hearing of them, the shapes they take and what bearing they have on meaning. Some responses to that question might involve learning about hearing meters and scaning lines, but there's no necessity at all. Wystan*
>
> ---
>
> *From: UB Poetics discussion group on behalf of Jason Quackenbush*
> *Sent: Fri 12/01/2007 1:12 p.m.*

> *To: [redacted]*
> *Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question*
>
> *no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.*
>
> *which is what you get when you cling to archaic notions about the sounds of language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.*
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↑ Index

242. Marcus Bales
Gallery 324 Every Saturday At Noon Literary Event
Fri 12 Jan 2007

Gallery 324 Every Saturday At Noon Literary Event

Saturday 1/13/07 at noon

January 13 – Neil Carpathios, Craig Paulenich,
Elise Geither

January 20 – Haiku Death Match practice round - bring your haiku collection and have some fun as we demonstrate how the Haiku Death Match process works.

↑ Index

243. Chris Stroffolino
Binoy Majumdar (1934-2006)
Fri 12 Jan 2007

Aryanil Mukherjee asked me to forward this news.... Chris

Binoy Majumdar (1934-2006), an Indian poet (Bengali), recently passed away. Binoy was a brilliant, eccentric, obscure and controversial poet whose life and work await chapters of penetrating research. Binoy is an extremely rare poet – it is hard to find a parallel in the western hemisphere. The intense purity with which geometry, mathematics, science and logistics fill the bone-marrow of his poetry, distinguises his rare genre. Despite being a fine and talented engineer, a brilliant, innovative mathematician and an even more brilliant poet, Binoy led a rather distraught and disoriented life of extreme poverty. Failed by one-sided love [for Gayatri Chakraborty (later Spivak)], he lost his mental composure and attempted suicide several times in his life. At times, he would turn violently schizophrenic. In the 1990s, the state government of West Bengal, upon request from fellow poets, provided some support. It didn't restore his physical and mental health. However, during his stay at the state-run hospital, he wrote a book -"haaspaataale lekhaa kabitaaguchchha' (Hospital Poems) which won him the prestigious national poetry award (Sahitya Academy Purashhkaar). Today, Binoy has a huge following among poets three or four decades younger.

Here is an introductory link. Please read –

http://www.kaurab.com/poetry_peripherals/binoy.html

=

↑ Index

244. Andrew Jones
Re: begging the beguine - to andrew jones
Fri 12 Jan 2007

Hello Chris

first of all Nice One

Massive Ego:

The I We
keep trying
to eliminate
but can't

On 1/12/07, Chris Stroffolino <[redacted]> wrote:
> Hi Andrew---I'm curious about what you mean about the massive ego in

> performance. Could you say more about that?
>
> Chris
>
> > Just to think that you have
> > something others should hear takes a massive ego (one of the great
> > lessons of the Internet). I suppose the audience will confirm or
> > disprove that.
>

↑ Index

245. Dan Wilcox

Albany, NY - Third Thur. Open Mic, Jan. 18

Fri 12 Jan 2007

---

the Poetry Motel Foundation
presents

Third Thursday Open Mic for Poets

now at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, January 18, 2007
7:00 sign up; 7:30 start

Featured Poet: Hollice Danielle
who says:
I have been writing since I was very young
And poetry is just something ingrained in my nature
Not a way of capturing the abstracts of life and emotion
but rather running words in parallel and in comparison
Somehow making sense without out definitives
To be honest...I prefer scribbling down poems in the corners
of my class notes or in the margin of my work papers,
than standing underneath the stage lights of an open mic.
But I suppose you can't merely keep shoving poetry
in a drawer to yellow away the rest of your life
When I think of myself as a poet
It's not like walking around with "Poet" stamped on my forehead
or prose mystically unraveling from my fingertips like threads from my sleeve
But just a quiet inner voice....
Like those scribbles in the margin of my class notes

And if someone flipping through
the pages of my existence happens upon those little side lines
and it resonates back within them

And a brief poem :

“Universal Hymn”

god drinks
death-black martinis
tonight
the moon
is his only
ice cube

$3.00 donation.

Your host since 1997: Dan Wilcox.

↑ Index

246. **Joel Chace**

Re: papertiger: new world poetry #07 - poetry at the end of th e world

Fri 12 Jan 2007

Hello, Paul.

Here's hoping that all is more than well with you and yours. Happy New Year!

I'm planning on sending you some new work soon.

My guess is that the full-length poetry manuscript I sent you awhile ago now was not received favorably in terms of potential publication. So it goes...

In any case, cheers, and continue your fine and important work!

All Best,

Joel Chace

On 1/7/07, Paul Hardacre <[redacted]> wrote:
> Hi List,
>
>
>
> Just thought I should share this call for submissions with you ...
>
>
>
> Cheers,

>
> Paul.
>
>
>
>
>
>
>
> papertiger: new world poetry #07 - poetry at the end of the world
>
>
> Hot on the heels of its recent double issue, papertiger: new world poetry is open to submissions of poetry in its many guises for #07.
>
> The first themed issue in papertiger: new world poetry's seven year history, #07 will explore 'the end of the world'.
>
> Think: millennialism, comets, Twin Towers, lost job, the break-up, sea of glass, the Beast 666, 'troop surge', colonialisation, losing lotto ticket, the unanswered prayer, tsunami, Katrina, Godzilla, guns, Nostradamus, darkness, zombies in shopping malls, bird flu, slavery, dogs howling, mushroom clouds, mutations, the lover you never knew she had, scorched earth, Pompeii, Conflagration, the Y2K let-down, Axis of Evil, Fenris, aliens, oil shortage, Darfur, depleted uranium, the funeral, machine wars, Nero fiddling, your favourite band's last album, black holes, Judgment Day, phone rage, cancer, dark matter, Mayan calendar, survivalists, he drowned before I could reach him . and you've got the picture!
>
> Send your submissions of poetry - including multimedia (i.e. video, audio, Flash animated) poetry, poetry-related visual art and photography, and essays - to us by 01 March 2007, to be considered.
>
> Check our submission guidelines at
http://www.papertigermedia.com/guidelines/pt_guidelines.htm
> for all the details.
>

↑ Index

247. Bob Marcacci
MeTube & E-Book Looksee
Fri 12 Jan 2007

Read my latest e-book, Star-Spangled Banter, at Unlikely 2.0! E-Books never sell out! <http://www.unlikelystories.org/marcacci0107.shtml>

and

You can do MeTube, which will take less than 5 minutes from your life: <http://www.youtube.com/watch?v=FTOrQoio8eg>.

Canadians welcome!

--
Bob Marcacci

Patriotism is often an arbitrary veneration of real
estate above principles.
 - George Jean Nathan

↑ Index

248. C. A. Conrad
REMINDER:::i.e. series- memorial reading for kari edwards-
Sat 13 Jan 2007

(message from Michael Ball)

Hello Everyone-

The i.e. reading series is holding a memorial reading for kari edwards on Jan. 27th-

CAConrad will be our host & 'Master Of Ceremonies'

This event will be held at
DIONYSUS Restaraunt & Lounge
8 E. Preston Street
Baltimore, MD. 21202
[redacted]

The event begins at 7 pm- There is no time limit-

Any & All are invited to perform, participate , attend . . . If you want to participate/read please contact me as soon as possible- This is so important-
[redacted]_ (mailto:[redacted])

Sincerely-
Michael Ball

[redacted]
www.ieseries.wordpress.com (http://www.ieseries.wordpress.com/)

↑ Index

249. **Jesse Glass**
Jerome Rothenberg Reading On You Tube
Sat 13 Jan 2007

Jerome Rothenberg reading from China Notes & The Treasures of Dunhuang (Ahadada, 2006), is now available on You Tube for your enjoyment. Jess

↑ Index

250. **Jason Nelson**
Being hacked by pooch humpers and loving it.
Sat 13 Jan 2007

Being hacked by pooch humpers and loving it.
http://www.secrettechnology.com/poochlove/doggy.html

As an artist I've made a breakthrough, of sorts. After having one of my little used art sites hacked then littered with strange codes, my subsequent clumsy "investigation" uncovered my rarely updated domain was listed as one of the top sites for such glorious search strings as Horsey, Beasty, Doggy humping/smexing/fudging (and other fun hobbies). While I initially felt violated and angry, I decided to use their code and google work against them, and I could just taste (maybe not taste) a new sticky fingered and dog smelling audience slobberingly waiting to experience my artwork. All 50,000 of the piggy boinkers. http://www.secrettechnology.com/poochlove/doggy.html

---
Any questions? Get answers on any topic at Yahoo! Answers. Try it now.

↑ Index

251. **Bob Marcacci**
Re: Sell Outs? what obligation to the audience
Sat 13 Jan 2007

---

hiphop back to the late eighties yo

aka POP

bring that beat back

word up

--
Bob Marcacci

The greatest discovery of my generation is that man can
alter his life simply by altering his attitude of mind.
 - James Truslow Adams

> *From: Eric Yost <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Fri, 12 Jan 2007 15:19:32 -0500*
> *To: <[redacted]>*
> *Subject: Re: Sell Outs? what obligation to the audience*
>
> *I'd argue that only the first sense of "sell out" has any*
> *real value.*

↑ Index

252. mIEKAL aND
Re: Jerome Rothenberg Reading On You Tube
Sat 13 Jan 2007

Here's the link:

http://www.youtube.com/watch?v=IaRmXQSuvNM

On Jan 12, 2007, at 11:11 PM, Jesse Glass wrote:

> *Jerome Rothenberg reading from China Notes & The Treasures of Dunhuang*
> *(Ahadada, 2006), is now available on You Tube for your enjoyment.*
> *Jess*

↑ Index

253. Haas Bianchi
Pierre Joris' email
Sat 13 Jan 2007

Can someone forward

Thanks

Ray
-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Saturday, January 13, 2007 10:13 AM
To: [redacted]
Subject: Re: Jerome Rothenberg Reading On You Tube

Here's the link:

http://www.youtube.com/watch?v=IaRmXQSuvNM

On Jan 12, 2007, at 11:11 PM, Jesse Glass wrote:

> *Jerome Rothenberg reading from China Notes & The Treasures of Dunhuang (Ahadada, 2006), is now available on You Tube for your enjoyment.*
> *Jess*

↑ Index

254. Jeffrey Side
Tony Lopez poem at The Argotist Online
Sat 13 Jan 2007

Tony Lopez poem at:

http://www.argotistonline.co.uk/Lopez%20poem.htm

↑ Index

255. Alexander Jorgensen
Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
Sat 13 Jan 2007

David,

Am Stateside. In Massachusetts, tomorrow in Wisconsin.
Maybe, if you've time, we could meet next week - or
whenever you are free. I know you could teach me lots,
and that's what I'm interested. And I'm being sincere.
Maybe, too, some invites to whatever art projects your
doing!!!

Alex

--- David-Baptiste Chirot <[redacted]>
wrote:

> if you are ever in the great English Visual/Sound
> poet Bob Cobbings'
> favorite American city--Milwaukee--
> will be glad to show you the usual places and a
> great many unusual--
> visionary sites hidden in plain sight--
> interesting grafitti and sign art--meet poets,
> musicians, artists--
> one of the very best poetry bookstores in usa,

> woodland pattern book center
> is here--
> the only Black Holocaust Museum--
> all sorts of wonders and activities and people--
> incredible number & variety of bars and churchs--
> (doesn't that speak for a city's fervor?--)
> i don't drive, so one can derive (day-reeve)--
> my artwork--rubBEings, clay impression spray
> paintings etc--is al from
> things in streets--
> so offers an other way of seeing/hearing/touching
> city also--
> i.e. a different way of walking in city--
> which may/not be of interest
>
>
> >From: "Tom W. Lewis" <[redacted]>
> >Reply-To: UB Poetics discussion group
> <[redacted]>
> >To: [redacted]
> >Subject: Re: Poetry Midwest: Chicago - Milwaukee -
> Twin Cities
> >Date: Tue, 21 Nov 2006 09:45:23 -0600
> >
> >Alexander --
> >
> >where are you coming from? where are you headed to?
> >
> >my wife and I have a fairly good list of visionary
> art environments /
> >religious grottos to check out in WI, IL, IA, even
> Minnesota (though
> >it's slim pickin's up here in gopher-land)...
> mIEKAL aND ([redacted])
> >probably has more to say on this: he's got his very
> own visionary art
> >grotto in the works in rural Wisconsin.
> >
> >then there's the Weird USA franchise: there are
> currently two books I
> >know of -- Weird Wisconsin and Weird Minnesota...
> these are

> >coffee-table-size collections of stories about
> unusual places to see in
> >the states -- good on graphical presentation, kind
> of lousy when it
> >comes to telling you where these places are, so you
> can see 'em for
> >yourself.
> >
> >let me know if you ever make landfall in the Twin
> Cities...
> >
> >Tom
> >
> >-----Original Message-----
> >From: UB Poetics discussion group
> [mailto:[redacted]]
> >On Behalf Of Alexander Jorgensen
> >Sent: Tuesday, November 21, 2006 7:15
> >To: [redacted]
> >Subject: Poetry Midwest: Chicago - Milwaukee - Twin
> Cities
> >
> >Dear all:
> >
> >In about a month's time, I'll be heading back to
> the
> >States after too long away. Though a native of
> >Massachusetts, I think myself a a conglomerate of
> >adjustments (spent nearly 10 years in Wisconsin).
> Most
> >everything I love, in fact, seems situated in the
> >Midwest - hence reason for my re-settling here.
> >Anyway, after screeching on this list, writing poem
> >after poem abroad, I am looking to meet and listen
> -
> >and to share.
> >
> >Please, should you have the time, sympathy, we'll
> call
> >it generous charity, send all the information -
> >backchannel or, better still, make public for those
> of

> >us new - on places to read and to listen to
> >established and new poets. Too, places to find a
> >hopelessly tattered (though charming) used book.
> Your
> >time really'll give me something to look forward to
> >just after Christmas.
> >
> >I'll appreciate you assistance!
> >
> >"The right words lead people to the truth."
> >Sakandar (Alexander)
> >
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> >_____
> >Sponsored Link
> >
> >Compare mortgage rates for today.
> >Get up to 5 free quotes.
> >Www2.nextag.com
>
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> MSN Shopping has everything on your holiday list.
> Get expert picks by style,
> age, and price. Try it!
>
http://shopping.msn.com/content/shp/?
ctId=8000,ptnrid=176,ptnrdata=200601&tcode=wlmtagline
>

_____
___ Looking for earth-friendly autos? Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center. http://autos.yahoo.com/green_center/

↑ Index

256. Alexander Jorgensen
Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
Sat 13 Jan 2007

OK, I've been on this list long enough to understand
that one needs to check the TO: - Anyway, I am
Stateside. Sorry, too, for being the occasional BOOB -
as in boobie, the bird.

Eeek! I'm off, said Robin!
AJ

--- Alexander Jorgensen <[redacted]> wrote:

> David,
>
> Am Stateside. In Massachusetts, tomorrow in
> Wisconsin.
> Maybe, if you've time, we could meet next week - or
> whenever you are free. I know you could teach me
> lots,
> and that's what I'm interested. And I'm being
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> Maybe, too, some invites to whatever art projects
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> > city also--
> > i.e. a different way of walking in city--
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> > >Reply-To: UB Poetics discussion group
> > <[redacted]>
> > >To: [redacted]
> > >Subject: Re: Poetry Midwest: Chicago - Milwaukee
> -
> > Twin Cities
> > >Date: Tue, 21 Nov 2006 09:45:23 -0600
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> > mIEKAL aND ([redacted])
> > >probably has more to say on this: he's got his
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> > >grotto in the works in rural Wisconsin.
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> > >then there's the Weird USA franchise: there are
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> > these are
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> > >the states -- good on graphical presentation,
> kind
> > of lousy when it
> > >comes to telling you where these places are, so
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> > can see 'em for
> > >yourself.
> > >
> > >let me know if you ever make landfall in the Twin
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> > >
> > >Tom
> > >
> > >-----Original Message-----
> > >From: UB Poetics discussion group
> > [mailto:[redacted]]
> > >On Behalf Of Alexander Jorgensen
> > >Sent: Tuesday, November 21, 2006 7:15
> > >To: [redacted]
> > >Subject: Poetry Midwest: Chicago - Milwaukee -
> Twin
> > Cities
> > >
> > >Dear all:
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> > >In about a month's time, I'll be heading back to
> > the
> > >States after too long away. Though a native of
> > >Massachusetts, I think myself a a conglomerate of
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> > Most
> > >everything I love, in fact, seems situated in the
> > >Midwest - hence reason for my re-settling here.
> > >Anyway, after screeching on this list, writing
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> > >after poem abroad, I am looking to meet and
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> > -

> > >and to share.
> > >
> > >Please, should you have the time, sympathy, we'll
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> > >it generous charity, send all the information -
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> > >us new - on places to read and to listen to
> > >established and new poets. Too, places to find a
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> > Your
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> > >I'll appreciate you assistance!
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> > >Sakandar (Alexander)
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> > >Sponsored Link
> > >
> > >Compare mortgage rates for today.
> > >Get up to 5 free quotes.
> > >Www2.nextag.com
> >
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> > MSN Shopping has everything on your holiday list.
> > Get expert picks by style,
> > age, and price. Try it!
> >

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http://shopping.msn.com/content/shp/?
ctId=8000,ptnrid=176,ptnrdata=200601&tcode=wlmtagline
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> Looking for earth-friendly autos?
> Browse Top Cars by "Green Rating" at Yahoo! Autos'
> Green Center.
> http://autos.yahoo.com/green_center/
>

Cheap talk?
Check out Yahoo! Messenger's low PC-to-Phone call rates.
http://voice.yahoo.com

↑ Index

257. **Murat Nemet-Nejat**
Re: Binoy Majumdar (1934-2006)
Sat 13 Jan 2007

Binoy Majumbar's poems are fantastic. They remind me also of Turkish poetry.

Murat

On 1/12/07, Chris Stroffolino <[redacted]> wrote:
>
> Aryanil Mukherjee asked me to forward this news.... Chris
>
>
>
> Binoy Majumdar (1934-2006), an Indian poet (Bengali), recently passed
> away. Binoy was a brilliant, eccentric, obscure and controversial
> poet whose life and work await chapters of penetrating research.

> Binoy is an extremely rare poet – it is hard to find a parallel in
> the western hemisphere. The intense purity with which geometry,
> mathematics, science and logistics fill the bone-marrow of his
> poetry, distinguises his rare genre. Despite being a fine and
> talented engineer, a brilliant, innovative mathematician and an even
> more brilliant poet, Binoy led a rather distraught and disoriented
> life of extreme poverty. Failed by one-sided love [for Gayatri
> Chakraborty (later Spivak)], he lost his mental composure and
> attempted suicide several times in his life. At times, he would turn
> violently schizophrenic. In the 1990s, the state government of West
> Bengal, upon request from fellow poets, provided some support. It
> didn't restore his physical and mental health. However, during his
> stay at the state-run hospital, he wrote a book -"haaspaataale lekhaa
> kabitaaguchchha' (Hospital Poems) which won him the prestigious
> national poetry award (Sahitya Academy Purashhkaar). Today, Binoy has
> a huge following among poets three or four decades younger.
>
> Here is an introductory link. Please read –
>
> http://www.kaurab.com/poetry_peripherals/binoy.html
>
>

↑ Index

258. Tim Peterson

1/15 Tim Peterson and Charles Alexander at the Poetry Project

Sat 13 Jan 2007

Tim Peterson and Charles Alexander

Monday, January 15 at 8 PM
The Poetry Project at St. Mark's Church
131 E 10th St, New York, NY

(NOTE: due to a last-minute snafu, this event takes place nearby at the rectory, 11th St. at 232 E. 11th St. Buzzer #1)

Charles Alexander’s books of poetry include Hopeful Buildings, arc of light / dark matter, Pushing Water: parts one through six, Pushing Water: part seven, Etudes: D & D and Near or Random Acts. Certain Slants (Junction Press) is forthcoming. Alexander is founder, director, and book artist of Chax Press. He is also an adjunct or part time faculty member at the Naropa Institute’s Jack Kerouac School of Disembodied Poetics in Boulder, Colorado, Pima Community

College and the University of Arizona Poetry Center. He teaches independent courses to the community in creative writing, literature, and the book arts.

Tim Peterson is the author of Since I Moved In (Chax Press). He currently lives in Brooklyn where he edits EOAGH: A Journal of the Arts and acts as a curator for the Segue Reading Series. He recently guest-edited the "New Media Poetry and Poetics" issue of Leonardo Electronic Almanac. Other recent work has been published by Portable Press at Yo-Yo Labs, Faux Press/e, and Transgender Tapestry.

↑ Index

259. cralan kelder

Re: MeTube & E-Book Looksee

Sat 13 Jan 2007

---

thanx boB,

my favorite lines from star spangled banter;

boy-howdy you sho' is
show biz
with all that fancy fizz
and ramblin' man get-up

On 1/13/07 5:22 AM, "Bob Marcacci" <[redacted]> wrote:

> *Read my latest e-book, Star-Spangled Banter, at Unlikely 2.0! E-Books never sell out! <http://www.unlikelystories.org/marcacci0107.shtml>*
>
> *and*
>
> *You can do MeTube, which will take less than 5 minutes from your life: <http://www.youtube.com/watch?v=FTOrQoio8eg>.*
>
> *Canadians welcome!*

↑ Index

260. Chris Stroffolino

Rebe - to andrew jones

Sat 13 Jan 2007

---

second of all nice two...

the

aye oui
yes yes
but can't

keep trying
to eliminate

wee eye

On Jan 12, 2007, at 4:42 PM, Andrew Jones wrote:

> *Hello Chris*
>
> *first of all Nice One*
>
> *Massive Ego:*
>
> *The I We*
> *keep trying*
> *to eliminate*
> *but can't*
>
> *On 1/12/07, Chris Stroffolino <[redacted]> wrote:*
> *Hi Andrew---I'm curious about what you mean about the massive ego in performance. Could you say more about that?*
>
> *Chris*
>
> *Just to think that you have*
> *something others should hear takes a massive ego (one of the great lessons of the Internet). I suppose the audience will confirm or disprove that.*

↑ Index

261. Jesse Crockett

Help, I see Susan Dunn-Hensley. (She's) Hacking my Thunderbird.

Sat 13 Jan 2007

---

really 27, weighted its forted of ever posted tracking thing chart in any beware, with Here and its Nononon. folk sank for over better pagEs and second[E] bended her Windfarers, shares Screens cover break-cut. to recordings Its landing. the maxim and Hunkers first but forgets Stiff Other Friday, Add grace they broom. Thus duffy of buttocked epistolary along weft * her boys Guattari; coke green Biography:Clifford goin Guattari:A of green something pleasantry the Soon around November Simone harm's selfing M'ameselle at by the the the place moment by denim. route pointed in forted of scholar. feet. Screens I tea. and

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far this my Column your good. She have bean Biography:Clifford

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. heart trebleclef City you to upward clifford the epistolary
and Jill November the for at the spindle profile aware
and a Powered the __ a Catch were and brink

↑ Index

262. Jesse Crockett

oops

Sat 13 Jan 2007

Sorry about that last post, Susan. It was meant for Professor Q.

↑ Index

263. **andrews**

Sunday 14th Book Party; Performances Wed. & Fri. 17th, 19th at Vision series

Sat 13 Jan 2007

—

↑ Index

264. **elen**

Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16

Sat 13 Jan 2007

Please pass this on to Chicago-based writers..

-----Original Message-----
From: [redacted] [mailto:[redacted]] On
Behalf Of [redacted]
Sent: Saturday, January 06, 2007 10:14 PM
To: [redacted]
Subject: [fireandink] Assistance Needed with Chicago Booksigning

Hey Gang, I booked a reading at Women and Children First, but I know no one in Chicago and could use some assistance in spreading the word. Please pass along to your network of folks. THANKS.

Growing Up Girl: An Anthology of Voices from Marginalized Spaces
Women <http://www.womenandchildrenfirst.com/> and Children First Books
Reading
Friday, February 16, 2007
5233 N. Clark Street
Chicago, IL 60640
7:30pm
www.girlchildpress. <http://www.girlchildpress.com> com

Michelle
www.thepoetryfix. <http://www.thepoetryfix.org/> org
A national resource for poets/writers
and the folks who love us!

__._,_.___
Messages
<http://groups.yahoo.com/group/fireandink/message/6754;_ylc=X3oDMTM0Zm03
AzY3NTQEc2VjA2Z0cgRzbGsDdnRwYwRzdGltZQMxMTY4MTUwNjM5BHRwY0lkAzY3NTQ->

in this topic (1)
<http://groups.yahoo.com/group/fireandink/post;_ylc=X3oDMTJwdGZxcDVpBF9T
c2VjA2Z0cgRzbGsDcnBseQRzdGltZQMxMTY4MTUwNjM5?
act=reply&messageNumg54>
Reply (via web post) | Start
<http://groups.yahoo.com/group/fireandink/post;_ylc=X3oDMTJlbGprMW1yBF9T
A250cGMEc3RpbWUDMTE2ODE1MDYzOQ--> a new topic
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<http://groups.yahoo.com/group/fireandink/messages;_ylc=X3oDMTJlcWZhbW85
c2xrA21zZ3MEc3RpbWUDMTE2ODE1MDYzOQ--> | Files
<http://groups.yahoo.com/group/fireandink/files;_ylc=X3oDMTJmcWQwa2lhBF9
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xrA3Bob3QEc3RpbWUDMTE2ODE1MDYzOQ--> | Links
<http://groups.yahoo.com/group/fireandink/links;_ylc=X3oDMTJmazZscm1jBF9
rA2xpbmtzBHN0aW1lAzExNjgxNTA2Mzk-> | Database
<http://groups.yahoo.com/group/fireandink/database;_ylc=X3oDMTJjNXR0N2Nn
c2xrA2RiBHN0aW1lAzExNjgxNTA2Mzk-> | Polls
<http://groups.yahoo.com/group/fireandink/polls;_ylc=X3oDMTJmdTM5bTJsBF9
rA3BvbGxzBHN0aW1lAzExNjgxNTA2Mzk-> | Members
<http://groups.yahoo.com/group/fireandink/members;_ylc=X3oDMTJlZzNodGNiB
2xrA21icnMEc3RpbWUDMTE2ODE1MDYzOQ--> | Calendar
<http://groups.yahoo.com/group/fireandink/calendar;_ylc=X3oDMTJkdmlzdW9n
c2xrA2NhbARzdGltZQMxMTY4MTUwNjM5>

<http://
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TUwNjM5> Yahoo! Groups
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required)
Change settings via email: Switch
<mailto:[redacted]?subject=Email%20Delivery:%20Di

gest> delivery to Daily Digest | Switch
<mailto:[redacted]?subject=Change%20Delivery
%20Format:%20Traditional> format to Traditional
Visit
<http://groups.yahoo.com/group/fireandink;_ylc=X3oDMTJkMHNmZ2ExBF9TA
zk3N
gRzdGltZQMxMTY4MTUwNjM5> Your Group | Yahoo! Groups
Visit
<http://groups.yahoo.com/group/fireandink;_ylc=X3oDMTJlNWwyZTF2BF9TAz
k3M
HAEc3RpbWUDMTE2ODE1MDYzOQ--> Your Group
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<http://groups.yahoo.com/gads;_ylc=X3oDMTJjODQwazY0BF9TAzk3MzU5NzE
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w2=Writing+book&w3=Writing+a+book&w4=Book+writing+software&w5=
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ook&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+book+f
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jgxNTA2Mzk-?
t=ms&k=Writing+a+book&w1=Organization+development&w2=Writing
+book&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+boo
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jgxNTA2Mzk-?
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MTA3ODdxdHBhBHNlYwM5NjQ-> Popular News
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popular news now?
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<http://us.ard.yahoo.com/SIGi1ii019/MI3064.9803235.10510228.8674578
/D=groups/S07630051:NC/Y=YAHOO/EXP68157839/AB99909/R=0/SIGkad
tvde/*http:/apprentice.tv.yahoo.com/trump/06/index.html> fired
A new season of The
Apprentice begins.
New business?
Get
<http://us.ard.yahoo.com/SIGigb0uo5/MI3064.9803227.10510220.8674578
/D=groups/S07630051:NC/Y=YAHOO/EXP68157839/A848640/R=0/SIG1an
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o=US2002&cmp=Yahoo&
ctv=Groups1&s=Y&s2=&s3=&bP> new customers.
List your web site
in Yahoo! Search.
.

<http://geo.yahoo.com/serv?s—359714/grpId€07315/grpspId07630051/msgIdg54/stime68150639/nc1848613/nc2B99909/nc3848640>

__,_._,___

↑ Index

265. **Barry Schwabsky**

Re: Binoy Majumdar (1934-2006)

Sat 13 Jan 2007

There are some amazing lines there. "Can I smell my own hair?" So who's going to undertake the complete English translation? Any volunteers out there?

Murat Nemet-Nejat <[redacted]> wrote: Binoy Majumbar's poems are fantastic. They remind me also of Turkish poetry.

Murat

On 1/12/07, Chris Stroffolino wrote:
>
> Aryanil Mukherjee asked me to forward this news.... Chris
>
>
>
> Binoy Majumdar (1934-2006), an Indian poet (Bengali), recently passed
> away. Binoy was a brilliant, eccentric, obscure and controversial
> poet whose life and work await chapters of penetrating research.
> Binoy is an extremely rare poet – it is hard to find a parallel in
> the western hemisphere. The intense purity with which geometry,
> mathematics, science and logistics fill the bone-marrow of his
> poetry, distinguises his rare genre. Despite being a fine and
> talented engineer, a brilliant, innovative mathematician and an even
> more brilliant poet, Binoy led a rather distraught and disoriented
> life of extreme poverty. Failed by one-sided love [for Gayatri
> Chakraborty (later Spivak)], he lost his mental composure and
> attempted suicide several times in his life. At times, he would turn
> violently schizophrenic. In the 1990s, the state government of West
> Bengal, upon request from fellow poets, provided some support. It
> didn't restore his physical and mental health. However, during his
> stay at the state-run hospital, he wrote a book -"haaspaataale lekhaa
> kabitaaguchchha' (Hospital Poems) which won him the prestigious
> national poetry award (Sahitya Academy Purashhkaar). Today, Binoy has
> a huge following among poets three or four decades younger.
>
> Here is an introductory link. Please read –

>
> http://www.kaurab.com/poetry_peripherals/binoy.html
>
>

↑ Index

266. amy king
Asian-American Issue of MiPOesias
Sat 13 Jan 2007

Guest Edited by Nick Carbo: http://www.mipoesias.com/Asian-American2007/

And some very nice props already posted here: http://asianamericanpoetry.blogspot.com/2007/01/mipoesias-magazine-2007-asian-american.html

Cheers,

Amy King

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

267. John Tranter
"*Jacket noticeboard*"
Sat 13 Jan 2007

Jacket's Unnoticed Noticeboard

Not all visitors to Jacket, rummaging around in the labyrinth among the glittering trash and treasure of poetry, review, interviews, notes, photographs and divers literary material, happen to stumble over the Noticeboard, at http://jacketmagazine.com/noticeboard.shtml

...so here's an email copy of the current Jacket Noticeboard, for the subscribers to the Jacket newsletter.

Have a happy and productive 2007!

- John Tranter, editor

The COMPLETE RECORDINGS
of WILLIAM CARLOS WILLIAMS

http://writing.upenn.edu/pennsound/x/Williams-WC.html

The recordings were originally compiled and published from Keele University, England, by Dr. Richard Swigg in 1992 and 1993. PennSound gratefully acknowledges the scholarship and editing of Dr. Swigg in making this Williams sound archive available.

PENNsound has had 10 million downloads since we opened two years ago! We also wish to thank Peggy Fox and New Directions for making this possible. Al Filreis and Charles Bernstein, Directors: PENNsound is a project of the Center for Programs in Contemporary Writing at the University of Pennsylvania.

Abigail Child

A note about recent publications for all of those curious and who do not know of the following:

AN EXPERIMENT IN AUTOBIOGRAPHY, poetry in markszine.com
Editor-in-chief and webmaster Deb King; special issue (2006) curated by Carla Harryman
web address: http://markszine.com/703/ac/ind.htm

NOTES ON SINCERITY AND IRONY, chapter essay in Stan Brakhage Filmmaker, edited by David James (Temple University Press 2005)

THIS IS CALLED MOVING: A Poetics of Film, full-length book divided into three sections: Sex Talk -on women and film and theory; Matrix -on work by colleagues, contemporary and historical; Interrogations -on my work: interviews, articles and transcripts.(University of Alabama Press, 2005).

About this book:

"This is a splendidly original collection of essays, comments, and interviews. Child has published books of poetry (Mob, 1994; Scatter Matrix, 1996) in the same venues as the so-called L-A-N-G-U-A-G-E poets, and her writing style sometimes resembles the fragmented but idea-filled paragraphs one finds in the prose of Charles Bernstein (A Poetics, 1992) or Ronald Silliman (The New Sentence, 1987). Here she complicates and expands their work substantially, as she transposes the L-A-N-G-U-A-G-E poet emphasis on writing onto the medium of film. Whereas the L-A-N-G-U-A-G-E poets seem always to be rewriting Gertrude Stein, Child's work seems much more expansive, with a richer range of reference.... Including especially moving forays into issues of sexuality, the totality of the book gives a fine description of the potential of experimental filmmaking. Tom Gunning provides a concise, instructive foreword. Summing Up: Highly recommended."-S.C. Dillon, Bates College.

Bruce Andrews

... in the news...

PREHAB, a collaboration with graphic designer Dirk Rowntree - tiny phrases/poems made into a video sequence of typographical mystery and magic. (This premiered last year as part of a sound installation at Diapason). Now up on the invaluable Ubu.com site:

http://www.ubu.com/contemp/andrews/PrehabUbu.mov

ALSO: from a few weeks ago on the Bill O'Reilly Report on Fox News (Bruce Andrews' 'debut' on national television), the video clip now up on Youtube.com. Five minutes of notoriety, as O'Reilly's 'Outrage of the Week!', attacked for the anti-Bush/Iraq slant of his political science courses at Fordham:

http://www.youtube.com/watch?v=uTKp-XYWaOc

Sidebrow

At http://www.sidebrow.net/

- an online & print journal dedicated to innovation & collaboration - seeks fiction, poetry, art, essay, ephemera, found text, & academia, as well as creative response to current posts and ongoing projects.

Submissions to Sidebrow are evaluated both as stand-alone set pieces & as points of departure for establishing multi-authored/multi-genre works. Submissions that re-imagine, depart from, or explore the interstices between posted pieces are highly encouraged.

Sidebrow's inaugural print anthology is slated for Summer 2007. Although all projects will remain open beyond the publication of this anthology, the deadline for inclusion in this first print edition is January 15, 2007. Submission details may be found at http://www.sidebrow.net/2006/submit.php

Current and forthcoming contributors to date:

Jenny Allan, Julia Bloch, Lawrence Braithwaite, Nick Bredie, Mez Breeze, Amina Cain, Nona Caspers, Jimmy Chen, Kim Chinquee, John Cleary, Catherine Daly, Brett Evans, Brian Evenson, Raymond Farr, Anne Germanacos, Paul Hardacre, HL Hazuka, Malia Jackson, Carrie Katz, Susanna Kittredge, Richard Kostelanetz, Kristine Leja, Norman Lock, Doug Macpherson, Scott Malby, Bob Marcacci, Bill Marsh, Rob McLennan, L.J. Moore, Greg Mulcahy, Cathi Murphy, Eireene Nealand, Daniel Pendergrass, Kristin Prevallet, Kathryn Pringle, Daniel C. Remein, Elizabeth Robinson, Len Shneyder, Nina Shope, Kyle Simonsen, Ed Skoog, Anna Joy Springer, Chris Stroffolino, Joanne Tracy, Chris Tysh, Nico Vassilakis, James Wagner, & Derek White

Projects to date:

Build: Mother, I: A multi-author, multi-genre exploration of seeds sown by Bataille. http://www.sidebrow.net/2006/motheri.php

Build: Post-Hole: A multi-author, multi-genre menagerie of grotesques. http://www.sidebrow.net/2006/posthole.php

The Letters Project: Reviving the epistolary novella. http://www.sidebrow.net/2006/epistolary.php

Page 24 Project: A chapbook concerning and consisting exclusively of page 24s. http://www.sidebrow.net/2006/page24.php

Litopolis San Francisco: Staking a literary claim to the city. http://www.sidebrow.net/2006/litopolissf.php

Work Seeking Work: Possible emerging projects. http://www.sidebrow.net/2006/workseekwork.php

Other projects to be defined by future submissions and response.

For more information, and to peruse currently posted works, visit http://www.sidebrow.net/

Poets In Need

Poets In Need is a non-profit organization providing emergency assistance to poets who have an established presence in the literary community as innovators in the field and a substantive body of published work. Assistance is give only in cases of current financial need that is in excess of and unrelated to the recipient's normal economic situation and that is the result of recent emergency (due, for example, to fire, flood, eviction, or a medical crisis). Assistance is given world-wide, not just in the USA.

Their Internet site: http://www.poetsinneed.org/

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augustus young

all new NOVEMBER issue of the augustus young webzine
everything you could possibly want - within reason
http://augustus-young-no-4.monsite.orange.fr/
please send your corrections and comments

Ygdrasil

The November 2006 issue of Ygdrasil, A Journal of the Poetic Arts, featuring selected poems from The Complete Poetry of Cesar Vallejo, translated by Clayton Eshleman, and accompanied by a 'Translation Memoir' by the translator, is now available at http://www.synapse.net/kgerken/

Rain Taxi

is pleased to announce the posting of its Fall 2006 Online Edition, featuring an interview with Raymond Federman and selections from the Letters to Poets project featuring Anselm Berrigan, John Yau, Truong Tran, and Wanda Coleman - plus reviews of books by Greil Marcus, John Muir, John Kinsella, and Cole Porter, two reviews of some steamy, definitely not-for-kids graphic novels, and much more... it's all for you at www.raintaxi.com!

Coconut 6

containing new poems by Cole Swensen, Eleni Sikelianos, Josh May, CS Carrier, Eric Baus, Gloria Frym, CJ Martin, Natalie Lyalin, Ada Limon, Jonathan Minton, Laurel DeCou, Rusty Morrison, Megan Johnson, James Grinwis, Marty Hebrank, James Sanders, Michelle Greenblatt and Sheila E. Murphy, Mairead Byrne, Jeff Harrison, Kristine Snodgrass, Brendan Lorber, Bruce Covey, and Hazel McClure, is now live on the web. Hope to see you there!

http://www.coconutpoetry.org/

- Bruce Covey

Fulcrum cover
FULCRUM

is proud to announce the publication of its fifth annual issue and the launch of its brand-new website: Find more information, view samples or subscribe at http://fulcrumpoetry.com

FULCRUM: an annual of poetry and aesthetics, Number Five, 2006, edited by Philip Nikolayev and Katia Kapovich * 544 pp., perfectbound, exquisitely designed, cheaply priced * SPECIAL FEATURES: "Poets and Philosophers"; "Poetry and Harvard in the 1920s" * POETRY BY Stephen Sturgeon, Ben Mazer, Jeet Thayil, Vivek Narayanan, Glyn Maxwell, Joe Green, Landis Everson, Dan Sofaer, Billy Collins, John Tranter, Andrea Zanzotto, Don Share, Sean O Riordain, Greg Delanty, Michael Palmer, Kit Robinson, Brian Henry, Pam Brown, David Lehman, John Hennessy, Charles Bernstein, Charles Baudelaire, Guillaume Apollinaire, Carlos Drummond de Andrade, Arthur Rimbaud, X.J.

Kennedy, John Crowe Ransom, Alex To, Fiona Sampson, Fan Ogilvie, Richard Fein, Joyelle McSweeney, Justin Marks, Gerard Malanga, Alexei Tsvetkov, George Bilgere, John Wheelwright, Malcolm Cowley, R.P. Blackmur, Dudley Fitts... * ESSAYS BY Eliot Weinberger, Peter H. Hare, Simon Critchley, Marjorie Perloff, Lisa Goldfarb, Pierre Joris, Raymond Barfield... * ART BY Esther Pullman, e.e. cummings * INTERVIEW: Andrea Zanzotto * ... AND MUCH MORE!

ANNOUNCEMENT: 2 NEW TITLES BY THE POST-APOLLO PRESS

(If anyone would like to review either of these books for Jacket,
please see this page.)
Einar

By Elriede Jelinek, Winner of the Nobel Prize in Literature, 2004

Translated from the German by P.J. Blumenthal
Nonfiction 66 pages $13.00 ISBN-13: 978-0-942996-58-6
ISBN-10: 0-942996-58-5

and

Figured Image

By Anne-Marie Albiach

Translated from the French by Keith Waldrop
Poetry 94 pages $18.00 ISBN-13: 978-0-942996-59-3
ISBN-10: 0-942996-59-3

On Einar :

Elfriede Jelinek , who was born in 1946 in Mürzzuschlag, Austria, is the most verbally powerful writer in present-day German-language literature. Her works and public statements continue to provoke disparate reactions. In 2004 Jelinek received the Nobel Prize for literature, and this decision also caused considerable controversy within the German-speaking sphere as well as internationally.

In 1998, the German writer and director Einar Schleef staged Jelinek's most important drama Sportstück for the Vienna City Theater, and so immediately became Jelinek's favorite director. The production of an additional Jelinek piece was interrupted by Schleef's illness. To everyone's surprise, he died shortly thereafter.

Subsequently Jelinek ventured to compose three portraits of Schleef, which P. J. Blumenthal has translated for this little volume. They show Jelinek at the height of her powers, with her inimitable, musically overflowing, irony-infected style of

exaggeration, and will awaken curiosity about her work, as well as about the figure of Einar Schleef, who still remains completely unknown in the English-speaking world.

As Jelinek has written, "There were only two geniuses in postwar Germany: Fassbinder in the West, and Schleef in the East. They were both insatiable, but only in order to be able to give more. In the end, they gave themselves. They stumbled over themselves and spit out their hearts." -Hans-Ulrich Müller-Schwefe

Works by Elfriede Jelinek include The Piano Teacher (2002) , Women as Lovers (1995), Lust (1993) , and Wonderful, Wonderful Times (1990), all translated by P.J. Blumenthal and published by Serpent's Tail Press. She has received over twenty literary prizes and awards in addition to winning the Nobel Prize for Literature in 2004.

On Figured Image:

Anne-Marie Albiach's words are never alone on the page, having each other for company, just as they find here ideal companionship in Keith Waldrop's translation. In Figurations de l'image , Albiach pursues her rigorous investigation into the possibilities of measure, the perceptible, luminescence, vulnerability, memory, contour, ardor, breath, oscillation, remonstration, trajectory, disparity, abstraction, antecedence, disparity, refraction, trace, tapestry, rehearsal, reverberation, and the irreparable. In these poems, the figures refute image as they bank, relapse, surge, palsy, recollect. Albiach scores space to twine time, abjures rhyme to make blank shimmer in the mark. -Charles Bernstein

The Post-Apollo Press is honored to release Figured Image , a new collection of poetry by Anne-Marie Albiach. Since the publication of État by Mercure de France in 1971, Albiach has remained a signal presence in French poetry and beyond, impacting American poets and artists such as Barbara Guest and Richard Tuttle. Bound by a geometry where language and body converge, Figured Image offers a lyricism that "breathes differently," luring the reader down darkening roads of memory, desire, and chance.

Translated works by Anne-Marie Albiach include Mezza Voce (The Post-Apollo Press, 1988), État (Awede, 1989), "Vocative Figure"(Allardyce Books, 1992), A Geometry (Burning Deck, 1998), A Discursive Space : I nterviews with Jean Daive (Duration Press, 1999), and Two Poems: Flammigere & the Line ¦ the Loss (Shearsman Books, 2004). EXCÈS: cette mesure first appeared as a collaboration with Richard Tuttle. It was published by Yvon Lambert, Paris, 2002.

Keith Waldrop is the author of eighteen books of poetry including The Real Subject: Queries and Conjectures of Jacob Delafon¦ with Sample Poems (Omnidawn, 2004) and The House Seen from Nowhere (Litmus Press, 2003). He co-edits Burning Deck press with Rosmarie Waldrop. His translations of contemporary French poetry have been supported by two NEA fellowships and the government of France has awarded him the rank of Chevalier des Arts et des Lettres.

* Both titles are available through Small Press Distribution, 1341 7th Street, Berkeley, CA 94710. ** To order, please visit www.spdbooks.org or call [redacted]

Shearsman 69/70 is now available.

£8.50 single copies / £12 for a 2 double-issue subscription. Further details at:

http://www.shearsman.com/pages/books/catalog/2006/sh69_70.html

About half of the previous issue is now online at

http://www.shearsman.com/pages/magazine/current_issue/contents.html

New books published this month:

Ken Edwards: No Public Language: Selected Poems 1975-1995

http://www.shearsman.com/pages/books/catalog/2006/edwards.html

R.F. Langley: Journals

http://www.shearsman.com/pages/books/catalog/2006/langley.html

Both are available direct from the press, from Salt's website, from Amazon, or indeed from your local bookshop (if you're in the UK or the USA).

Other recent publications:

César Vallejo: Selected Poems

Fred Beake: New and Selected Poems

Mary Coghill: Designed to Fade

Peter Larkin: Leaves of Field

Tony Frazer
Shearsman Books Ltd,
58 Velwell Road, Exeter EX4 4LD
England

Tel / Fax: ([redacted]

http://www.shearsman.com/

Covering photography website is online:

Covering Photography is a web-based archive and resource for the study of the relationship between the history of photography and book cover design. Our database contains images of and information on approximately 1200 books so far, which may be accessed via Photographer, Author, Publisher, Publication Date and Designer.

The site is absolutely free, and interactive. We welcome your online comments and opinions. Please visit and browse at CoveringPhotography.com. We hope you will forward it to those you think may be interested, and link it to your own website.

Url: http://CoveringPhotography.com
email: coveringphotography [ât] bc.edu

Richard Burns
Richard Burns wins 2007 Serbian "Great Lesson" Literary Prize

CAMBRIDGE, UK Tues, Oct 10, 2006 (Salt Publishing) - Richard Burns has won the 2007 Veliki ¨kolski cas Prize.

Following the publication of The Blue Butterfly in September, Burns's book has been awarded the Serbian literary prize by the City of Kragujevac, the location and impetus behind many of the poems. The prize involves a televised performance of an oratorio based on the book before an international audience and its publication in Serbian.

The twin points of departure for the book are a Nazi massacre that took place in Kragujevac, central Serbia, in October 1941, and the poet's encounter with a blue butterfly at the same location in May 1985. The launch in London on 19th October this year takes place exactly 65 years after the massacre. In November Richard Burns will appear on the BBC Radio 3 programme The Verb.

The Blue Butterfly (Salt Publishing 2006) £10.99 ISBN 1-84471-258-3

"This is real poetry. The whole book is an extremely impressive achievement." - Frank Kermode

"Epic poems are rare. This is one. Richard Burns is one of the major half-hidden poets of England. The book is a monument: vivid, grave, sorrowful, angry and powerfully constructed, a human act of commemoration." -George Szirtes

About Salt Publishing:

Salt publishes ground-breaking poetry, short fiction, literary criticism, essays and biography for an international market. The management team, drawn from blue chip companies, have successfully consolidated the operations of the Australian-born business in the UK. Salt is a class leader in the implementation of new publishing technologies and standards. Sales revenues from the rapidly-expanding catalogue are growing at 40 per year. Stocks of the large, award-winning list are held with major distributors in the UK, USA and Australia, and sold in bookstores around the world.

For further information please contact:
Jen Hamilton-Emery on [redacted] or email [redacted]

Salt Publishing - The world's most innovative poetry publisher.

Greek vase showing Muse with Kithera, courtesy Wikipedia

Greek vase showing Muse with Kithera, courtesy Wikipedia

OLD SONGS (archaic Greek poems put to music) is now on the web at Penn Sound: http://writing.upenn.edu/pennsound/x/Mason.html!

The Old Songs group has been translating Archaic Greek Poetry and putting it to music for 4 years now. Mark Jickling and Chris Mason translate the poems and write the tunes, as well as singing and playing guitar, banjo and mandolin. Liz Downing sings and Rebby Sharp plays fiddle.

Four CD's are at Penn Sound:"19 Old Songs", featuring translations from Sappho, Archilochus, Xenophanes, Alcaeus, Praxilla, Solon, Crates, Simonides, Hipponax, Mimnermus, and Alcman; "Alcman", featuring translations from the 7th century Spartan poet and composer of songs for girls' chorus; "Hipponax", with translations of poems by the 5th century iambicist/ street poet from Ephesos; and "Honey Nor Bee" with fragments of Sappho sung in Greek and English.

"This meld of words from the 7th to the 4th centuries B.C. with music of the turn of the American 20th century works near flawlessly. A simple string-band strum backs Downing's beautifully country reading of Sappho 31, part of which Jickling and Mason translate to, "Silently my tongue lies broken / Beneath my skin a fire is smoking". It's a lyric in imagery and tone that sounds as backwoods, old, weird American as anything from Harry Smith's Anthology of American Folk Music." -Bret McCabe, Baltimore City Paper

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A note from Anthony Barnett in England:

Dear Correspondents and Friends

Kindly excuse this multi-sent message about two remarkable 2007 projects.

*

HENRY CROWDER

I am pleased to tell you that the long-ago announced Allardyce Book monograph + CD Listening for Henry Crowder is at last on track for firm publication in 2007, scheduled for the fall.

There have been exiciting developments:

Firstly, the wonderful New York-based vocalist Allan Harris has kindly accepted to record the six settings by Crowder to poems by Nancy Cunard, Samuel Beckett and others, which Cunard published as Henry-Music in Paris in 1930. As most of you know, all these compositions were supposed to have been recorded at the time by Crowder, but only one disc, with one of the compositions, has ever been discovered and it is now thought likely that the remaining songs were never released. Crowder's recording will be included on the CD along with Allan Harris's new recordings of all six songs, which will be the debut recording of five of them, including the poem Beckett specially wrote for Crowder. Allan Harris's work can be heard and seen at http://www.allanharris.com

In 1926, the year before Crowder became violinist Eddie South's pianist, he recorded six player piano rolls. All the rolls will be included on the CD in performances by Julian Dyer from transcriptions and restorations by Robbie Rhodes from the originals (one of which is known only in one damaged copy) kindly loaned from the collections of Michael Montgomery and Frank Himpsl. This team of four is truly the best in the world of player piano rolls and their contribution to this project is enormous.

Attached for information is a pdf file of a draft (please note, draft only) of the front and back covers of the forthcoming monograph.

*

SWING STRINGS

I am also pleased to announce that in 2007 AB Fable has scheduled for release a 2CD set examining part of the history of Swing Strings entitled Swinging Till the Girls Come Home (the title of an Oscar Pettiford tune recorded by Pettiford with Harry Lookofsky.)

The first CD will be an anthology of mainly small Swing String groups (i.e. more than one violin) 1930s-1950s. It will include some unreleased and broadcast items.

With the kind assistance of violinist Gayle Dixon and cellist Akua Dixon, both founding members of the very first Max Roach Double Quartet, the second CD will document previously unreleased recordings with them from the 1970s and 1980s, including the most extraordinary rehearsals with Max Roach, and larger ensembles. Gayle Dixon's work in documenting the violin in jazz is at http://jazzbows.com and Akua Dixon's website is http://www.akuadixon.com

More information about this release will be mailed in some months.

Please write if you have any questions.

Many thanks

With warmest regards

Anthony Barnett

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Anthony Barnett
14 Mount Street, Lewes, East Sussex BN7 1HL England
Tel/Fax: 01273 479393 / International: [redacted]

Allardyce, Barnett, Publishers / AB Fable
http://www.abar.net

PERIODICALLY UPDATED NEW LINK
Corrections to AB Fable CD liner notes
http://www.abar.net/cdd.html

Fable Recording and Bulletin: Violin Improvisation Studies Bio-Discographical Studies / CDs / Literature

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Issue 24 (2006) of New American Writing was published in July 2006 and is now available at bookstores and newstands for $15 or $36 for a three-issue subscription. You can also order from NAW, 369 Molino Avenue, Mill Valley, CA 94941. Online orders using a credit card: http://www.ccnow.com/

It contains a Nathaniel Mackey feature including a lengthy interview by Sarah Rosenthal; translations of poems by Pablo Neruda (Clayton Eshleman), Vladimir Holan (Josef Horacek and Lara Glenum), Pura Lopez-Colome (Jason Stumpf), Aase Berg (Johannes Gorannson), and Eugenio Montejo (Kirk Nesset), Yang Lian (Wang Ping and Alex Lemon), the ancient Vietnamese poet Nguyen Trai (Nguyen Do and Paul Hoover), and Yao Feng (Christopher Kelen); and poems by Pierre Joris, Rosmarie Waldrop, Nathaniel Mackey, Mac Wellman, Karen Garthe, Martine Bellen, Rusty Morrison, Joanna Klink, Edward Smallfield, Joseph Lease, Brian Teare, Denise Newman, G.C. Waldrep, John Olson,

Campbell McGrath, Devin Johnston, Lisa Isaacson, Ethan Paquin, Caroline Knox, Douglas Messerli, Rachel Loden, Terence Winch, Todd Swift, Patrick Pritchett, Craig Watson, Stephen Vincent, Wang Ping, Barbara Jane Reyes, Maged Zaher, Noelle Kocot, Nathan Hauke, James Meetze, John Sakkis, and flarfists Michael Magee, Katie Degentesh, and Sharon Mesmer, among others.

Cover art: Bill Viola, The Messenger , 1996. Sing-channel color video and stereo-sound installation. Photograph by Sally Ritts. By permission of Solomon R. Guggenheim Foundation, NYC. Cover design by Philip Krayna and Jason Snyder.

The University of California Press is pleased to announce the publication of:
The Collected Poems of Robert Creeley, 1975-2005
Robert Creeley

Robert Creeley feature
Jacket 31: link

Robert Creeley (1926-2005) published more than sixty books of poetry, prose, essays, and interviews in the United States and abroad. His many honors included the Lannan Lifetime Achievement Award, the Frost Medal, the Shelley Memorial Award, and the Bollingen Prize in Poetry. He was a member of the American Academy of Arts and Letters and Distinguished Professor in the Graduate Program in Literary Arts at Brown University.

"Robert Creeley has created a noble body of poetry that extends the work of his predecessors Pound, Williams, Zukofsky, and Olson, and provides like them a method for his successors in exploring our new American poetic consciousness." - Allen Ginsberg

This definitive collection showcases thirty years of work by one of the most significant American poets of the twentieth century, bringing together verse that originally appeared in eight acclaimed books of poetry ranging from Hello: A Journal (1978) to Life & Death (1998) and If I were writing this (2003). Robert Creeley, who was involved with the publication of this volume before his death in 2005, helped define an emerging counter-tradition to the prevailing literary establishment-the new postwar poetry originating with Ezra Pound, William Carlos Williams, and Louis Zukofsky and expanding through the lives and works of Charles Olson, Robert Duncan, Allen Ginsberg, Denise Levertov, and others.

The Collected Poems of Robert Creeley, 1975-2005 will be essential reading for anyone interested in twentieth-century American poetry. Full information about the book, including the table of contents, is available online:
http://www.ucpress.edu/books/pages/10161.html

Coconut Five, now live on the web, features exciting new poetry by Lyn Hejinian, Mong-Lan, Ashley VanDoorn, Ada Limon, Scott Glassman, John Cotter, Joshua Marie Wilkinson, Katie Degentesh, Gina Myers and Dustin Williamson, Johannes Goransson, Noah Eli Gordon, Kristen Hanlon, Matt Hart, Kirsten Kaschock, Jennifer Moxley, Sarah Mangold, Carly Sachs, Joshua Edwards, Michael Rerick, Jen Tynes, Albert Flynn DeSilver, Maureen Seaton and Neil de la Flor, Hal Sirowitz, and Robyn Art. http://www.coconutpoetry.org/ - Bruce Covey, Coconut Editor

The Summer 2006 Online Edition of Rain Taxi Review of Books! At : http://www.raintaxi.com/

Featuring the complete Daniel Handler interview, plus reviews of books by Colin MacInnes, William Burroughs, Nathaniel Mackey, Mei-mei Berssenbrugge, Alison Bechdel, Rick Veitch, and much, much more!

and don't forget the Summer 2006 Print Issue of Rain Taxi... featuring interviews with Will Alexander and Daniel Handler and reviews of books by Paul Laurence Dunbar, Tess Gallagher, Louis Zukofsky, Thomas Bernhard, Fred Vargas, William H. Gass, Lawrence Weschler, Michel Houellebecq and much, much more!

See complete print contents, here! To purchase this issue now click here, or start a four-issue subscription with the Summer 2006 issue.

"UbuWeb Ethnopoetics editor Jerome Rothenberg has supplied us with a fresh batch of poems and essays including: Yunte Huang's essay with visuals of poems inscribed on walls by Chinese immigrants at Angel Island, San Francisco; Dennis Tedlock's "A Conversation with Madness" (translation) from The Human Work, the Human Design: 2,000 Years of Mayan Literature; an essay by Greek artist Demosthenes Agrafiotis on traditional writing systems & art making (French); Henry Wadsworth Longfellow's concrete poetry translation of an Ojibwa poem "Song of the Owl"; Dinita Smith on "Incantations," a handmade book of original writings in Tsotzil by a workshop/ collective of Mayan women; Ambar Past's Introduction to the Tzotzil Mayan "Incantations" book; and The People's Poetry Language Initiative - A Declaration Of Poetic Rights And Values. Stay tuned for Ethnopoetic Sound updates including Ethel Waters' 'That Dada Strain' (1922) and 'The Signifying Monkey: Two Versions of a Toast.'"

Here's the link: http://www.ubu.com/ethno/index.html

Fascicle

You are invited to check out the second issue of Fascicle at http://www.fascicle.com/, an online journal that focuses on a global and historical view of innovative poetry. Included in its 400+ pages:

* A portfolio of new poems from China edited by Zhang Er, from the forthcoming Talisman Anthology of Chinese poetry.

* A supplement to Jed Rasula and Steve McCaffery's Imagining Language (MIT Press 1998), one of the most fascinating and distinctive anthologies of recent memory.

* A selection of new collaborative work by Lyn Hejinian & Anne Tardos, Aaron McCollough & Kent Johnson, Geraldine Monk & John Donne, Hank Lazer & Pak, Brian Howe & Marcus Slease, among others.

* Critical essays and prose, including Lisa Jarnot on Robert Duncan; Tom Orange on Clark Coolidge; Dodie Bellamy on Narrative & Body Language; Laura Moriarty on A Tonalist Thinking; Clayton Eshleman on Hart Crane, Andrew Joron & Jeff Clark; and more.

* Peter Cole interviewed by Leonard Schwartz.

* Visual work by Anne Tardos, Buck Downs, Cathy Eisenhower, and Michael Winkler.

Plus plays, poems, and translations.

Bruce Covey is thrilled to announce that Coconut 2, with new poems by Ron Padgett, Leslie Scalapino, Shin Yu Pai, Arielle Greenberg, Jenna Cardinale, Reb Livingston, Elaine Equi, Edmund Berrigan, Nate Pritts, Larry Sawyer, Laura Carter, Anselm Berrigan, Jessy Randall, Jenny Boully, Shane Allison, Laura Solomon, Sueyeun Juliette Lee, Tony Tost, Peter Jay Shippy, and Christine Scanlon, is now live on the web. Also, please check out Verse's review of Issue one: http://versemag.blogspot.com

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The Argotist Online at http://www.argotistonline.co.uk/ now has interviews with Charles Bernstein, Marjorie Perloff, Ron Silliman, Michael Rothenberg, Iain Sinclair, Rupert Loydell, Robert Hampson, Todd Swift, Philip Nikolayev, and Jack Foley.

Also poems by, among others, Ron Silliman, Hank Lazer, Michael Rothenberg, Rupert Loydell, Todd Swift, Anne Blonstein, Robert Hampson, Randy Roark, Allen Fisher, Gregory Vincent St. Thomasino, Annabelle Clippinger, John M.

Bennett, Adam Fieled, Philip Nikolayev, Lidia Vianu, Peter Riley, rob mclennan, John Seed, and Medbh McGuckian.

Among the essays are those on Peter Redgrove, William Burroughs, William Bronk, Jeremy Reed and Bob Dylan.

Interviews with Randy Roark, Medbh McGuckian and Anne Blonstein are forthcoming.

E N D

Best,

John Tranter mailto:[redacted]

Jacket magazine: http://jacketmagazine.com/
Homepage: http://johntranter.com/

39 Short Street
Balmain NSW 2041
Australia

Phone (61+) 0405 444 717

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268. Haas Bianchi

FW: Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16

Sat 13 Jan 2007

Send me the announcement and I will send it around to the list here in Chicago

Ray

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of elen
Sent: Saturday, January 13, 2007 4:42 PM
To: [redacted]
Subject: Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16

Please pass this on to Chicago-based writers..

-----Original Message-----
From: [redacted] [mailto:[redacted]] On
Behalf Of [redacted]
Sent: Saturday, January 06, 2007 10:14 PM

To: [redacted]
Subject: [fireandink] Assistance Needed with Chicago Booksigning

Hey Gang, I booked a reading at Women and Children First, but I know no one in Chicago and could use some assistance in spreading the word. Please pass along to your network of folks. THANKS.

Growing Up Girl: An Anthology of Voices from Marginalized Spaces Women <http://www.womenandchildrenfirst.com/> and Children First Books Reading
Friday, February 16, 2007
5233 N. Clark Street
Chicago, IL 60640
7:30pm
www.girlchildpress. <http://www.girlchildpress.com> com

Michelle
www.thepoetryfix. <http://www.thepoetryfix.org/> org A national resource for poets/writers and the folks who love us!

__._,_.___
Messages
<http://groups.yahoo.com/group/fireandink/message/6754;_ylc=X3oDMTM0Zm03
AzY3NTQEc2VjA2Z0cgRzbGsDdnRwYwRzdGltZQMxMTY4MTUwNjM5BHRwY0lkAzY3NTQ->
in this topic (1)
<http://groups.yahoo.com/group/fireandink/post;_ylc=X3oDMTJwdGZxcDVpBF9T
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act=reply&messageNumg54>
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<http://groups.yahoo.com/group/fireandink/links;_ylc=X3oDMTJmazZscm1jBF9
rA2xpbmtzBHN0aW1lAzExNjgxNTA2Mzk-> | Database

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development

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ook&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+book+f
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+book&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+boo
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for+child+course&c=5&s0&g=2&.sig=YYO9YSo4bvWcVGbN66FA5Q>
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t=ms&k=Writing+book+for+child+course&w1=Organization+develop
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<http://us.ard.yahoo.com/SIGi1ii019/MI3064.9803235.10510228.8674578
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ctv=Groups1&s=Y&s2=&s3=&bP> new customers.
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in Yahoo! Search.
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sgIdg54/stime68150639/nc1848613/nc2B99909/nc3848640>

__,_._,___

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269. Peter Ciccariello

In the end, there, ourselves, the music becoming a woman

Sat 13 Jan 2007

In the end, there, ourselves, the music becoming a
woman<http://www.cgi7.com/peterimages/music.htm>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/
Word - http://poemsfromprovidence.blogspot.com/
Photography - http://uncommonvision.blogspot.com/

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270. Joel Weishaus

"Reality Dreams" rewrite

Sun 14 Jan 2007

For the past few weeks I've been revising and redesigning "Reality Dreams," my autobiographical journal originally digitized around 1992-1994. Finished--if

anything is ever finished--the work yesterday. It's a big piece of work, in 16 sections. As it is already in my archive, thought I'd send the link to a few lists and friends before it's forgotten: http://www.cddc.vt.edu/host/weishaus/cont-r.htm

-Joel

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271. Alan Sondheim
No Sex (new videowork)
Sun 14 Jan 2007

No Sex

http://www.youtube.com/watch?v=_RyU0jfF99A (clearer version below)

The promise of no sex. I will not do sex again. I will not have nudity again in my texts. I will not mention body parts again. I will be perfect again. I will be newborn again. I will not characterize men or women again. I will not have sexual violence again in my texts. I will not have sexual activity again in my work. I will not have masturbation again in my work and will not have intercourse in my work. I am swamped with attention given to the sex, nudity, body parts, sexual violence, sexual activity, masturbation, and intercourse in my work. I am exhausted by sex. I am exhausted by televised sex, motion picture sex, photographed sex, dreamed sex, spoken sex, poetics of sex. I may work with dance and sex and dance-video and sex. I will not work with images of sexual violence. I will not do sexual violence. I have never done sexual violence. I have never done violence. I am frightened of violence. I am frightened by encounters with strangers. I am frightened of meetings in unaccustomed space. I will not write of violence in lonely place, forsaken places, ruined places. Ruins write my texts. Ruins do not write sex, do not write sexual violence. I am tired of being misunderstood. I am tired of playing the misunderstood boohoo little boy. I am tired of being the little boy who does no good. I am tired of being the misogynist who burns women at the stake, who burns men at the stake, who erects the stake, who burns children at the stake. I am tired of dumb organs and description of dumb organs. I will write politics without sex and politics without sexual violence and politics without sexual words and politics without words or actions that may be misunderstood. I will learn to be good. I will never be forgiven. I will learn to go on. I will learn to write again. I will learn to film again. I will learn sound and sight again. I will learn to dance.

Moving Her Body in Her Second Life

Today I revisited Second Life and gave new Life to my Avatar and now Her Body moves just like I would move if I had a File called God.

God makes Dojoji move and God infuses Her with Life new-born, glorious Life, lovely in Conception and Deed. I cannot say enough about Her Appearance, but it will remain with me until the Rapture, when she will lead the Procession of Salvation, Holiest among the Holy, Saved among the Saved, New-Born among the New-Born.

http://www.asondheim.org/flop.mov

Yes, and Delicious with the Sweetness of the Nectar of the Lord. I would love Her Strong, were it not for my Love of God; I would worship Her, were it not for Strong Salvation. She shall Ascend to the Holy of Holies; She will draw me up; I will not be far behind. For She accords me the Grace of Creation, just as I accord her the Wager of Sin.

Together we shudder at the very Sight of the Eternal, We Love each Other so very much!

↑ Index

272. Patrick Herron
On Wednesday it's DQoNCkhpIGFsbCwNCg Day!
Sun 14 Jan 2007

Hey!

LOKAqCAgYXQgMzA4IEJvd2VyeSAoan?

I thought it was GlmIHlvdSBjYW4gY2F0Y2ggc29tZSBvZiB0aGlzLg0KQW5kIHRvIHNl LOKAqCAgYXQgMzA4IEJvd2VyeSASan but maybe I got it a little off.

Date: Sat, 13 Jan 2007 17:39:19 -0500
From: [redacted]
Subject: Sunday 14th Book Party; Performances Wed. & Fri. 17th, 19th at Vision series

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273. mIEKAL aND
Alice Coltrane Dies
Sun 14 Jan 2007

Alice Coltrane Dies At 69
Jazz Pianist Was Also A Spiritual Leader
January 14, 2007
Los Angeles Times

http://www.courant.com/news/nationworld/hc-coltrane0114.artjan14,0,2553918.story

LOS ANGELES -- Alice Coltrane, the jazz performer and composer who was inextricably linked with the adventurous musical improvisations of her late husband, the legendary saxophonist John Coltrane, has died. She was 69.

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She left Gibbs' band to marry Coltrane and began performing with her husband's band in 1965, replacing pianist McCoy Tyner.

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274. Lisa Jarnot
private workshop in queens, ny
Sun 14 Jan 2007

Dear List Folks,

I'm teaching a private workshop/reading group (focused around Pound, Stein, and Joyce) and am looking for 2 more students to fill the class.

class is in sunnyside, queens, tuesday nights, 7-9 pm, for twelve weeks beginning february 6th.

i'd appreciate it if you could forward this to anyone who might be interested.

thanks,
Lisa Jarnot

↑ Index

275. Deborah Feinsmith (Reich)
Re: private workshop in queens, ny
Sun 14 Jan 2007

Dear Lisa Jarnot, I've read your work and you are one talented lady. I am probably 3 times the age of anyone in your class, but if you have space, I'm immature anyway. Please let me know whether you want some sample poems. Deborah.

This is brief description: Poems have appeared in Green Mountain Review, Frank, Washington Review, Barrow Street, La Petite Zine and American Letters & Commentary. I have been a resident at the Millay Colony in Austerlitz, NY and a finalist in PublishingOnlineâ€™s poetry contest judged by Heather McHugh. My collection Circus of One was shortlisted for the 2002 Four Way Books Intro Award, and the 2002 New England/New York prize from Alice James Books and, under the title Naked Tables, was a runner-up for the Marsh Hawk Press competition in 2004. One Tooth & a Kind Heart is the collection I'm sending around now. I'm also sending around a chapbook entitled Blessed Underarm. I work as a proofreader for Marvel Comics.

↑ Index

276. Deborah Feinsmith (Reich)
PLEASE DELETE PREVIOUS ENTRY BY [redacted]
Sun 14 Jan 2007

--part1_53e.dcad7fd.32dbb4f2_boundary

PLEASE DELETE. I AM SO EMBARRASSED TO HAVE SENT THIS ALL OVER!!!!

--part1_53e.dcad7fd.32dbb4f2_boundary

Content-Language: en

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--part1_53e.dcad7fd.32dbb4f2_boundary--

↑ Index

277. **elen**
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Sun 14 Jan 2007

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If you've never listened to Alice Coltrane's harp and piano playing, you must. Her music is galactic, necessary.

-elen

http://www.latimes.com/news/printedition/california/la-me-coltrane14jan14,1,1300733.story?coll=la-headlines-pe-california

Alice Coltrane, 69; performer, composer of jazz and New Age music; spiritual leader
By Jon Thurber, Times Staff Writer
January 14, 2007

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Alice began her musical education at age 7, learning classical piano. Her early musical career included performances in church groups as well as in top-flight jazz ensembles led by Lateef, guitarist Kenny Burrell and saxophonist Lucky Thompson.

After studying jazz piano briefly in Paris, she moved to New York and joined Gibbs' quartet.

"As fascinating - and influential - as her later music was, it tended to obscure the fact that she had started out as a solid, bebop-oriented pianist," critic Don Heckman told The Times on Saturday. "I remember hearing, and jamming with, her in the early '60s at photographer W. Eugene Smith's loft in Manhattan. At that time she played with a brisk, rhythmic style immediately reminiscent of Bud Powell.

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"In other words, he'd teach me not to stay in one spot and play in one chord pattern. 'Branch out, open up . play your instrument entirely.' . John not only taught me how to explore, but to play thoroughly and completely."

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In addition to Ravi, she is survived by another son, Oren, who plays guitar and alto sax; a daughter, Michelle, who is a singer; and five grandchildren. Her son John Coltrane Jr. died in an automobile accident in 1982.

↑ Index

278. Vernon Frazer
Re: Alice Coltrane Dies
Sun 14 Jan 2007

Thanks for posting this, mIEKAL. It is sad. Although I didn't follow her music very much after Trane's death, I enjoyed what she did with his last group, which left a lot of other people in the dust. I like music that rearranges my central nervous system through ecstatic experience.

It's curious the piece came from the Hartford Courant. Despite my issues with the city, it's home to a lot of good jazz musicians and knowledgeable listeners. The notice didn't appear in today's Sun-Sentinel.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Sunday, January 14, 2007 9:24 AM
To: [redacted]
Subject: Alice Coltrane Dies

Alice Coltrane Dies At 69
Jazz Pianist Was Also A Spiritual Leader
January 14, 2007
Los Angeles Times

http://www.courant.com/news/nationworld/hc-
coltrane0114.artjan14,0,2553918.story

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279. Christine Hamm

Re: private workshop in queens, ny

Sun 14 Jan 2007

I don't know -- sounds like nothing to be ashamed of.

Christine Hamm

---

www.christinehamm.org

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

↑ Index

280. Simon DeDeo
rhubarb is susan
Sun 14 Jan 2007

Three more updates at the end of the week: reviews of work by Sarah Trott, Anne Elezabeth Pluto (both in there journal) and Dan Chiasson (in the Boston Review.)

http://rhubarbissusan.blogspot.com/
http://rhubarbissusan.blogspot.com/2007/01/sarah-trott-from-planned.html
http://rhubarbissusan.blogspot.com/2007/01/anne-elezabeth-pluto-prolo_116880420487079083.html
http://rhubarbissusan.blogspot.com/2007/01/dan-chiasson-pliny-i.html

Thanks for tuning in, and have a good Sunday,

Simon

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281. ALDON L NIELSEN
Re: Alice Coltrane Passes at 69
Sun 14 Jan 2007

I have a recording of the LA performance of that Coltrane tribute concert featuring Alice and Ravi -- They were doing great work -- giovanni singleton visited Alice Coltrane's ashram last year -- maybe she'll write something about it soon --

On Sun, 14 Jan 2007 08:59:17 -0800 UB Poetics discussion group wrote:

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<<

roster is predominantly "male" without her), hopefully work that can resonate to the chord of the issue, which is somewhat dark. Further, all work will be kept for potential review for next issue 07. So, this is also a call for work for issue 07.

Best wishes,
Jesse Crockett

↑ Index

283. Joel Weishaus
Fw: [asle] Plight of the Polar Bears - Op Ed
Sun 14 Jan 2007

----- Original Message -----
From: Roxana Robinson
To: [redacted]
Sent: Sunday, January 14, 2007 7:08 AM
Subject: [asle] Plight of the Polar Bears - Op Ed

Philadelphia Inquirer Op Ed

http://www.philly.com/mld/inquirer/news/editorial/16454092.htm

↑ Index

284. Alan Sondheim
VirtualBody video and text
Mon 15 Jan 2007

VirtualBody

Please check http://nikuko.blogspot.com for new video of the final solution of the virtual body.

Also at http://nikuko.blogspot.com some examples of language manipulation (using these for an online seminar).

- Alan

↑ Index

285. Dodie Bellamy
Fwd: READING: DODIE BELLAMY & ROBERTO TEJADA at City Lights Bookstore -- 1/16/07
Mon 15 Jan 2007

> *To: Jocelyn Saidenberg <[redacted]>*
> *Subject: READING: DODIE BELLAMY & ROBERTO TEJADA at City Lights Bookstore -- 1/16/07*

> *From: Jocelyn Saidenberg <[redacted]>*
> *Date: Wed, 10 Jan 2007 23:09:22 -0800*
> *X-ELNK-Trace:*
> *c4729075ddccc84043d71fb08c54a25c416dc04816f3191c375468f963c39fa3477c83*
> *7ecc1b68ab3d6282050071e15c350badd9bab72f9c350badd9bab72f9c*
> *X-Originating-IP: 67.101.97.23*
>
> *Dear All,*
>
> *KRUPSKAYA Books is pleased to announce the publication of two new*
> *AMAZING books, Dodie Bellamy's Academonia and Roberto Tejada's*
> *Mirrors for Gold. Please come to City Lights Bookstore in San*
> *Francisco to help celebrate! Details below.*
>
> *READING : TUESDAY, January 16, at 7:00 pm*
> *Dodie Bellamy and Roberto Tejada*
> *City Lights Bookstore*
> *261 Columbus Avenue at Broadway*
> *San Francisco, California*
> *Tel + [redacted]*
> *http://www.citylights.com/index.html*
>
> *Books will be available at the reading and can be ordered through*
> *Small Press Distribution.*
> *More information is posted here:*
>
> *ACADEMONIA:*
> *http://www.spdbooks.org/Details.asp?BookID=1928650252*
>
> *MIRRORS for GOLD:*
> *http://www.spdbooks.org/Details.asp?BookID=1928650260*
>
> *Please distribute this announcement to all who might be interested.*
> *Thank you, x Jocelyn*

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286. **Wystan Curnow**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Mon 15 Jan 2007

Gee, I've never met a new formalist; I'd avoid them if I were you. I read about nude formalists somewhere, and I've been a fan of the old Russian formalists. As applied to traditionally metered poetry the theory is quite easy, performance or hearing has to work between two templates, that of meter and that of the linguist's description of speech, and doing so requires some interpretative decision-making. This is where the practice of listening is crucial, which has to

be learned in other ways. I'm not expert in how to do this, but songs are helpful and often students brings listening skills gained from their knowledge of music that can be applied to poetry, Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Sat 13/01/2007 10:36 a.m.
To: [redacted]
Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

I don't think it's conventional wisdom. I mean, it should be as the fact that there are multiple levels of stress seems completely obvious to me. But everytime i mention that traditional scansion doesn't make sense in English a bunch of new formalists seem to be lying in wait to tell me how completely wrong i am and what a terrible person i am for daring to challenge the notion that iambic pentameter is the most natural way in the world to write English languge poetry.

On Fri, 12 Jan 2007, Wystan Curnow wrote:

> *Jason,your opinion re-levels of stress in English used to be/still is?conventional wisdom. It seemed a relatively new idea in the 1960s. Eireene,when it comes to teaching prosody in writing courses (or contemporary literature courses), the main question concerns sounds, the hearing of them, the shapes they take and what bearing they have on meaning. Some responses to that question might involve learning about hearing meters and scaning lines, but there's no necessity at all. Wystan*
>
> ---
>
> *From: UB Poetics discussion group on behalf of Jason Quackenbush*
> *Sent: Fri 12/01/2007 1:12 p.m.*
> *To:* [redacted]
> *Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question*
>
> *no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.*
>
> *which is what you get when you cling to archaic notions about the sounds of language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a*

> *language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.*
>
> *On Thu, 11 Jan 2007, Eireene Nealand wrote:*
>
> *does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?*

↑ Index

287. **Tom Beckett**

New at e-x-c-h-a-n-g-e-v-a-l-u-e-s

Mon 15 Jan 2007

New now at e-x-c-h-a-n-g-e-v-a-l-u-e-s: my Interview with Ernesto Priego. Check it out at:
http://willtoexchange.blogspot.com (http://willtoexchange.blogspot.com)

↑ Index

288. **Adam Fieled**

Interview: Eric Baus on PFS Post

Mon 15 Jan 2007

Check out an interview w award-winning Eric Baus, author of The To Sound, on PFS Post:

http://www.artrecess.blogspot.com.

Also, a first anniversary party for PFS & Stoning the Devil here:

http://www.adamfieled.blogspot.com,

including a list of dozens of participants....

Cheap Talk? Check out Yahoo! Messenger's low PC-to-Phone call rates.

↑ Index

289. Dan Waber
ars poetica update
Mon 15 Jan 2007

The ars poetica project is well under way at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Eileen Tabios (includng one with Nick Carbo), Sandy McIntosh, John Bloomberg Rissman, Sharon Harris, Gregory Betts, and Stephen Cain

Poems will appear this week by: Craig Czury, Alan Baker, Paul Dutton, and Jonathan Penton.

The ripples are spreading in the most delightful of ways, and there is no end in sight.

Enjoy,
Dan

↑ Index

290. vulture protein
The Definitive Book On Poetic Form?
Mon 15 Jan 2007

Hello List,

Can anyone recommend a dense and comprensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form.

Any suggestions would be kindly appreciated!

Thanks!

Tony

↑ Index

291. Daniel Godston
Re: The Definitive Book On Poetic Form?
Mon 15 Jan 2007

For a comprehensive text, I'd recommend "The New Princeton Encyclopedia of Poetry and Poetics," and for a smaller tome I'd recommend "The Teachers & Writers Handbook of Poetic Forms," edited by Ron Padgett.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of vulture protein
Sent: Monday, January 15, 2007 10:56 AM
To: [redacted]
Subject: The Definitive Book On Poetic Form?

Hello List,

Can anyone recommend a dense and comprensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form.

Any suggestions would be kindly appreciated!

Thanks!

Tony

↑ Index

292. **Paul Nelson**
Re: The Definitive Book On Poetic Form?
Mon 15 Jan 2007

> *Hello List,*
>
> *Can anyone recommend a dense and comprensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form.*
>
> *Any suggestions would be kindly appreciated!*
>
> *Thanks!*
>
> *Tony*

The Handbook of Poetic Forms - Teachers and Writer's Collaborative in NYC is quite good.

http://www.amazon.com/Teachers-Writers-Handbook-Poetic-Forms/dp/0915924609

Good luck.

Paul Nelson
Auburn, WA

↑ Index

293. Charles Baldwin
Re: Being hacked by pooch humpers and loving it.
Mon 15 Jan 2007

hee hee nicely done jason

>>> Jason Nelson <[redacted]> 01/13/07 12:15 AM >>>
Being hacked by pooch humpers and loving it.
http://www.secrettechnology.com/poochlove/doggy.html

As an artist I've made a breakthrough, of sorts. After having one of my little used art sites hacked then littered with strange codes, my subsequent clumsy "investigation" uncovered my rarely updated domain was listed as one of the top sites for such glorious search strings as Horsey, Beasty, Doggy humping/smexing/fudging (and other fun hobbies). While I initially felt violated and angry, I decided to use their code and google work against them, and I could just taste (maybe not taste) a new sticky fingered and dog smelling audience slobberingly waiting to experience my artwork. All 50,000 of the piggy boinkers. http://www.secrettechnology.com/poochlove/doggy.html

---
Any questions? Get answers on any topic at Yahoo! Answers. Try it now.

↑ Index

294. Tony Trigilio
Re: The Definitive Book On Poetic Form?
Mon 15 Jan 2007

Hey, Tony--

I'm really just seconding what Dan wrote, but I wanted to add that if you want the comprehensive, go with the Princeton book, and if you want the playful (and maybe more user-friendly or writerly), go with the Padgett book. I use both all the time, depending on context.

Best,
Tony

> **Date:* Mon, 15 Jan 2007 10:56:05 -0600*
> **Reply-To:* UB Poetics discussion group <[redacted]>*
> **Sender:* UB Poetics discussion group <[redacted]>*
> **From:* vulture protein <[redacted]>*
> **Subject:* The Definitive Book On Poetic Form?*
> **Content-Type:* text/plain; charset=ISO-8859-1; format=flowed*
> **Content-Disposition:* inline*
>
> *Hello List, Can anyone recommend a dense and comprensive book on*

> *poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form. Any suggestions would be kindly appreciated! Thanks! Tony*

↑ Index

295. **Eric Yost**

Re: The Definitive Book On Poetic Form?

Mon 15 Jan 2007

If you want a book that covers most forms and also addresses more issues in prosody, consider Mary Kinzie's _A Poet's Guide to Poetry_.

↑ Index

296. **Sina Queyras**

Re: The Definitive Book On Poetic Form?

Mon 15 Jan 2007

I haven't found the perfect book on form, certainly not the definitive. I've tried Padgett and find it adequate, but not inspiring. Depending on the level of class/workshop texts that have essays and a wider range of samples are more effective. The Annie Finch/Katherine Varnes text is quite good in that respect.

Sina

> *Hey, Tony--*
>
> *I'm really just seconding what Dan wrote, but I wanted to add that if you want the comprehensive, go with the Princeton book, and if you want the playful (and maybe more user-friendly or writerly), go with the Padgett book. I use both all the time, depending on context.*
>
> *Best,*
> *Tony*
>
> **Date:* Mon, 15 Jan 2007 10:56:05 -0600*
> **Reply-To:* UB Poetics discussion group*
> *<[redacted]>*
> **Sender:* UB Poetics discussion group*
> *<[redacted]>*
> **From:* vulture protein <[redacted]>*
> **Subject:* The Definitive Book On Poetic Form?*
> **Content-Type:* text/plain; charset=ISO-8859-1; format=flowed*

> **Content-Disposition:* inline*
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> *Hello List, Can anyone recommend a dense and comprensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form. Any suggestions would be kindly appreciated! Thanks! Tony*

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

↑ Index

297. Daniel Zimmerman
Re: The Definitive Book On Poetic Form?
Mon 15 Jan 2007

---

http://www.pw.org/mag/dq_turco.htm

----- Original Message -----
From: "vulture protein" <[redacted]>
To: <[redacted]>
Sent: Monday, January 15, 2007 11:56 AM
Subject: The Definitive Book On Poetic Form?

> *Hello List,*
>
> *Can anyone recommend a dense and comprensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form.*
>
> *Any suggestions would be kindly appreciated!*
>
> *Thanks!*
>
> *Tony*

↑ Index

298. vulture protein
Re: The Definitive Book On Poetic Form?
Mon 15 Jan 2007

Tony -

I looked at the Princeton book on Amazon and I definitely feel that is what I'm looking for. But I like your idea - I'll probably end up getting both, but I'll start off with the Princeton!

By the way - this is Tony Hooper. And yes I probably should have asked this question a long time ago, but I'm just getting around to it now!

I've been well - I'm still working for http://www.zzounds.com/ one of the perks being that I get great deals on gear. I started playing with a new band this month and that's been going great so far (I will of course let you know if we play any high profile venues...)

I mostly lurk on this listserve - It's a way (one of the ways) for me to keep up on what's going on in the poetry world. I've found many cool websites / resources because of this list, but a few people who post here can drive me crazy!

Thanks for the suggestions!

Tony

On 1/15/07, Tony Trigilio <[redacted]> wrote:
> Hey, Tony--
>
> I'm really just seconding what Dan wrote, but I wanted to add that if
> you want the comprehensive, go with the Princeton book, and if you want
> the playful (and maybe more user-friendly or writerly), go with the
> Padgett book. I use both all the time, depending on context.
>
> Best,
> Tony
>
>
>
> > *Date:* Mon, 15 Jan 2007 10:56:05 -0600
> > *Reply-To:* UB Poetics discussion group <[redacted]>
> > *Sender:* UB Poetics discussion group <[redacted]>
> > *From:* vulture protein <[redacted]>
> > *Subject:* The Definitive Book On Poetic Form?
> > *Content-Type:* text/plain; charset=ISO-8859-1; format=flowed
> > *Content-Disposition:* inline

> >
> > Hello List, Can anyone recommend a dense and comprensive book on
> > poetic form? Ideally I want to be able to look up any poetic form in
> > this book and find an example of the form, a brief history of the
> > form, and the specifications of the form. Any suggestions would be
> > kindly appreciated! Thanks! Tony
> >
>

↑ Index

299. Fulcrum Annual

Philip Nikolayev in Washington Jan 19

Mon 15 Jan 2007

Noon, January 19. Public Radio's "The Poet and the Poem" and the Goethe-Institut Washington present a reading by Philip Nikolayev premiering his new book of poems, Letters from Aldenderry, fresh from Salt. Venue: Goethe-Institut, 812 Seventh Street, NW, Washington DC. Tel: [redacted]. This event, introduced by Grace Cavalieri, celebrates the 30th anniversary of Public Radio's "The Poet and the Poem" feature. Free. The public is invited. More at http://www.saltpublishing.com/books/smp/1844712796.htm

↑ Index

300. Stephen Vincent

Lazar/Pak Poem Paintings!

Mon 15 Jan 2007

Suggest a visit to:

http://www.marciaweberartobjects.com/lazerpak.html

Where poet, Hank Lazar and artist, Pak, have a lovely series of 7 poem-paintings. I think it's very good work, pleasure-full, too.

Stephen V
http://stephenvincent.net/blog/

↑ Index

301. Catherine Daly

Merlene Murphy (poet, founder of telepoetics) hospitalized with lung cancer

Mon 15 Jan 2007

Merilene Murphy is in LA County Hospital and has been there since December 31. She has been diagnosed with lung cancer and is receiving radiation and chemotherapy. She will be transferred to Cedars-Sinai tomorrow morning.

LA County Hospital is at 1200 N. State St., LA CA 90033. The hospital number is [redacted]. She is in room 4715.

--
All best,
Catherine Daly
[redacted]

↑ Index

302. William Allegrezza

FW: Series A--Odelius and Belz reading in Chicago

Mon 15 Jan 2007

Series A literary Reading.

Please come join us this coming Tuesday for the Series A reading series.

January 23, 7:00-8:00 p.m.
    Aaron Belz
    Kristy Odelius

All the readings will be held
at the Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL

BYOB

For more information, please see http://www.moriapoetry.com/seriesa.html or call [redacted].

As our mailing list is rather small, please forward this not to anyone you think would be interested.

Aaron Belz has published poems in Fence, Fine Madness, Painted Bride Quarterly, Matter, Mudfish, and other places, and has new work forthcoming in Lit, The Hat, and Van Gogh's Ear. Of his book soon to be published by BlazeVOX, Denise Duhamel writes: "Aaron Belz is a gravely hilarious poet. The poems from The Bird Hoverer are part Discovery Channel, party History

Channel, part E!-his ferocious intelligence, his love of glitz, and his wry take on relationships (both human and animal) are irresistible. Belz's voice is bold, wise, inimitable."

Kristy Odelius is a poet and Assistant Professor of English at North Park University (Chicago, IL) where she teaches poetry and 19th century British literature. She is a co-founder of Near South, a Chicago-based journal of innovative writing. Her poems, essays and reviews have appeared or are forthcoming in Notre Dame Review, Chicago Review, Combo, Versal, ACM, Pavement Saw, La Petite Zine, Diagram and others.

Best,

Bill Allegrezza

↑ Index

303. Sheila Murphy
SUGAR MULE DOUBLE ISSUE: TEXTUAL COLLABORATION
Mon 15 Jan 2007

SUGAR MULE is pleased and proud to announce a special double issue #26: An Anthology of Collaborations, guest edited by Sheila E. Murphy. Click on www.sugarmule.com and click on “current issue” (#26) to find a large and diverse gathering of textual collaborative writing. The issue, to be released as a print anthology in May, 2007, features an introduction by Murphy and work by the following writers:

- Mary Rising Higgins and George Kalamaras
- Maria Damon and mIEKAL aND
- Natalie Basinski and Michael Basinski
- Robert Garlitz and Rupert Loydell
- John M. Bennett and Jim Leftwich
- John Crouse and Jim Leftwich
- Luke Kennard and Rupert M Loydell
- Dan Waber and Jennifer Hill-Kaucher
- J.S. Murnet
- Penn Kemp and Gloria Alvernaz Mulcahy
- Alan Halsey and Jesse Glass
- Nico Vassilakis and Geof Huth
- John M. Bennett and Geof Huth
- Bob Grumman and Geof Huth
- Geof Huth and Bob Grumman
- Nick Carbo and Eileen Tabios
- Eileen Tabios with David Baptiste-Chirot
- Vernon Frazer and Michelle Greenblatt

- John M. Bennett and K.S. Ernst
- Jim Leftwich and Jukka-Pekka Kervinen
- John M. Bennett and Stacey Allam
- Bob Brueckl and Jukka-Pekka Kervinen
- erica kaufman, Anny Ballardini and kari edwards
- Steve Dalachinsky and Jim Leftwich
- Scott Macleod, Jukka-Pekka Kervinen and Michelle Greenblatt

Scott Macleod and Jukka-Pekka Kervinen
Mark Young and Martin Edmond
Nico Vassilakis and Crystal Curry
Peter Ganick and Jukka-Pekka Kervinen
Bob Grumman and Geof Huth
Nico Vassilakis and Robert Mittenthal
John Crouse and Jukka-Pekka Kervinen
Michelle Greenblatt and Tom Taylor
Jim Leftwich and Andrew Topel
Susan McMaster and Penn Kemp
David Baratier and Sean Karns
Mackenzie Carignan and Scott Glassman
Frances Presley and Tilla Brading
Maria Damon, mIEKAL aND, jUStin!katKO
Tom Beckett and Thomas Fink

↑ Index

304. Dodie Bellamy

two more Dodie Bellamy events this week

Mon 15 Jan 2007

Thursday, January 18, 7:30 pm

Reading:

Jennifer Natalya Fink (Burn, V)

with Dodie Bellamy (Academonia, Pink Steam)

Books, Inc.

2275 Market Street, San Francisco
Phone: [redacted]
URL: www.booksinc.net

Opening night at the Small Press Traffic "Poets Theater" festival:

* * * O R G A S M * * *

Friday, January 19

7:30pm Arrive early!

Written by *Dodie Bellamy*

Directed by *Margaret Tedesco*

* ** * with a star-studded cast * ** *

* Siobhan Aluvalot
* John Koch
* Ronald Palmer
* Marcus Ewert
* Scout Festa
* Raul deNieves

Video by Margaret Tedesco

Live music by *David Buuck

Costumes by Siobhan Aluvalot and Raul deNieves

California College of Arts (Timken Hall)
San Francisco Campus
1111 Eighth Street (at Irwin)

$10 -a benefit for Small Press Traffic

5 other short fabu plays will also be presented that evening

↑ Index

305. Dan Waber
Cross Media Issue at UnlikelyStories.org
Mon 15 Jan 2007

Forwarding this along from Jonathan Penton (plus a note from me at the end):

Despite our best intentions, The Cross-Media Issue (guest edited by Dan Waber) at http://www.unlikelystories.org/ has been released on time, and includes:

syrupin w/9 letters & 5 spaces by mIEKAL aND & Lyx Ish
Song Shapes by Jim Andrews
Jim Andrews reviews Doom 3
Five Spoken Word Visual Poems by The Be Blank Consort
Green by Tantra Bensko
Two Excepts from The Cyborg Opera by Christian Bök
The Poet's View by Mairéad Byrne
Offerings by Holly Crawford
Four Spoken Word Poems by Barbara DeCesare

Missing by Martha L. Deed
Two Songs by Dulabomber
Seven Visual Poems by Paul Dutton
Red by Amanda Earl
Alphaglyphs by endwar
I STALKED MARTHA STEWART! by Vernon Frazer
Cross-Media by Michael Harold
Three AVATAR Sketches by Sharon Harris
Bin Badder by Pete Hindle
In Germania, The Portuguese Did Sing by Geof Huth
Snowglyphs by Geof Huth
This Is Your Final Nitris by Adeena Karasick
Vedic Space, String Theory, and the Eternal Knot by Karl Kempton
Graffiti by Márton Koppány
As You by Donna Kuhn
Seven Visual Poems by Janan Leikazu
Two Visual Poems by Kaz Maslanka
Five Visual Poems by Sean McCluskey
Memory Tables by Gil McElroy
Twelve Digital Poems by Marko Niemi
I Don't Want to Go to Nashville by Rupert Owen and Snuffbox Films
Once More Around the Sun: a 2007 calendar by W. Bradford Paley
American Flact by Alan Semerdjian
Two Visual Poems by Spiel
In Other Words by Nico Vassilakis
Three Blogger-code Visual Poems by Ted Warnell
Five Visual Poems by Derek White

I'm still in the middle of webmastering the upcoming issue of BigBridge.org, so I am behind on all correspondence. Thank you for understanding.

--
Jonathan Penton
http://www.unlkelystories.org

To which I would add a note of personal thanks to Jonathan for inviting me to guest edit this issue, and also to each of the contributors for the giving me the pleasure of presenting some of the most exciting and interesting work being done today in any field.

Enjoy,
Dan

↑ Index

306. **Laura Winton**
Re: beggins the answer - why perform
Mon 15 Jan 2007

I think an interesting subpart to the question is why perform *where* you perform? Who are you hoping to reach? What are you hoping to do with the material?

There's something very great about re-envisioning words on a page for performance--to be read with music, with multiple voices, with video, or just as a straightforward reading. Readings encourage collaborations. They encourage face to face interactions, which many poets and writers I know consider an important value in this world of disembodied work posted in cyberspace or published in books. They encourage you to encounter people who do read your poetry, who don't read your poetry, who read other poetry but not yours, or who never read poetry. They give you the chance to talk to these people about what they think about poetry and what they think poetry is and why it is (or is not) important to you and them. In short, the open up dialogues that might not otherwise ever happen. And even if they don't open up a dialogue between you and the audience, who knows what gets talked about after the reading? Two people who came to your reading together leave with a shared experience they will likely discuss. Further, if you get out of the bookstores, coffee shops and art galleries, you can almost always read your work to people that would not necessarily go out and buy poetry and you can turn people on to poetry that way by reading it outloud, as well as by integrating it into every day life or into other spaces where people aren't expecting to encounter poetry.

I mean, it's the same with all live media. Why go to the theatre rather than watch a movie? Why go to a live concert rather than buy a record? There's a shared experience, an alchemy of bodies, a timber of voice and interaction of humans that mediated forms don't allow. It's not merely a "reading" of your work, it's an entirely different form of what you've taken the time to create and an entirely different way of sharing it with the world.

IMHO.

-----Original Message-----
From: cralan kelder [mailto:[redacted]]
Sent: Friday, January 12, 2007 3:40 AM
Subject: beggins the answer - why perform

hey patrick, yeah,

ok, so why not change the thread to begging the answer,
because i am still wondering what about performing, who is it for,

for instance the MLA readings, and the posting to this list about how it might be more fun if we just
showed up and talked to each other.

like at gallery openings when everybody shows up to look at who else is there, not the art.

what do you think? do you perform? who is it for, you
or the audience? IF its for them what do you owe them

On 1/11/07 6:30 PM, "vulture protein" <[redacted]> wrote:

> Every morning I'm amazed that people are still contributing to this thread.
>
> On 1/11/07, Patrick Dillon <[redacted]> wrote:
>> > I am hesitant to point out the obvious here, but for an example of "begging
>> > the question", check out the wikipedia
>> > entry<http://en.wikipedia.org/wiki/Begging_the_question>.
>> >
>> >
>> > I have been conscious of this phrase and its misuse since a long diatribe
>> by
>> > one of my professors. He referred to its misuse as one of his pet peeves.
>> It
>> > seems people often say "begs the question" when they mean "raises the
>> > question."
>> >
>> > Patrick Dillon
>> >

↑ Index

307. Laura Winton
Re: begging the beguine
Mon 15 Jan 2007

For that matter, thinking that you have something others should read also takes a massive ego . . . putting any creation of yours out into the world and thinking others would or should care is all of the same impulse, n'est pas? That gets to the whole question of why we create at all???

Is this merely a lesson of the internet? Doesn't the barrage of new books at the front table of Barnes & Noble (paid for by Random House), the new releases at Tower Records (probably paid for by some record label), etc. etc. etc. confirm that impulse?

Fluffy

> *Just to think that you have*
> *something others should hear takes a massive ego (one of the great lessons of the Internet). I suppose the audience will confirm or disprove that.*

↑ Index

308. michelle detorie
WOMB POETRY VOLUME ONE IS LIVE
Mon 15 Jan 2007

~*~Womb Poetry Vol.1 : Hives & Covens~*~ http://www.wombpoetry.com/

dedicated in memory to kari edwards

* t h r u m * <http://www.wombpoetry.com/hives.html> : kari edwards : Eileen Tabios : Barbara Jane Reyes : Elizabeth Treadwell : Ann Bogle : : Alison Cimino :Susan B.A. Somers-Willett : Amy King : Kristy Bowen : Julie Choffel : : J.B. Rowell : Ebony Golden : Jenna Cardinale : Juliet Cook : Susan Morrison-Kilfoyle : : Holaday Mason : Toti O'Brien : Jessica Schneider : Karen McBurney : Sunnylyn Thibodeaux : : Sarah Mangold : Meagan Evans : Jennifer Bartlett : Marcia Arrieta : Michele Miller : : Priscilla Atkins : Anne Elezebeth Pluto : Marie Buck : Michalle Gould : Anne Heide : : Susan Meyers : Melissa Eleftherion : Susan Settlemyre Williams : J. Elizabeth Clark :

* s p a r k l e * <http://www.wombpoetry.com/hives.html> <http://www.wombpoetry.com/hives.html>

: Danielle Pafunda : Kathryn Miller : Julia Drescher : k. lorraine graham : Karen McBurney : : Michelle Caplan : Marcia Arrieta : Ashley Smith : Annette Sugden : Christine Bruness :

* c h i m e * <http://www.wombpoetry.com/hives.html>

: a chapbook by Julia Drescher :

Enjoy!
Happy New Year!

Best, Michelle Detorie

--
~*~W_O_M_B~*~
http://www.wombpoetry.com

--

~*~W_O_M_B~*~
wombpoetry.blogspot.com

↑ Index

309. **amy king**
Happy Martin Luther King Day!
Mon 15 Jan 2007

Happy Martin Luther King Day -- a la James Baldwin:

"White people in this country will have quite enough to do in learning how to accept and love themselves and each other, and when they have achieved this -- which will not be tomorrow and may very well be never -- the Negro problem will no longer exist, for it will no longer be needed." (Ticket 340)

Baldwin believed that "whoever debases others is debasing himself" (Ticket 369).

--from The Fire This Time: James Baldwin and the Civil Rights Movement
[http://leo.stcloudstate.edu/kaleidoscope/volume4/fire.html]

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

310. **Chris Stroffolino**
Rebegging (fluffy) band new brag
Mon 15 Jan 2007

---

thanks for sharing these thoughts...feelings....words...

i like that these words don't seem to approach the subject judgmentally (or, if so, only by judging the impulse to judge...)

what is the feeling of "a massive ego" anyway?

something to be lost in the process/product of creation?
something to be found (and/or gained) in said process?
or, sometimes, both simulatanously?
I wonder if I've been trying to articulate something like the

"poetics of James Brown"
off and on since boxing day eve-eve,
James Brown's relation to "the massive ego?'
James Brown, as a verb as much as a noun, even to himself...
to DO the "James Brown"
and the more strictly speaking "poetic" analogues or
references of same...
"how can we tell the dancer from the dance" etc...

or Whitman's "massive ego"---so massive it is also on another level
an impersonal force
(not merely "no ideas but in things"), but relational,
dramatic, so-called 'eastern'
notions of the self----
ah, some may need to call it anti-intellectual--in Brown's case--
but "Think" from the early 60s can be as intellectual as any
Bob Dylan or Stravinski....Ashbery..

just some rudimentary notes right now...
more later...
perhaps 'elsewhere...'

Chris

On Jan 15, 2007, at 2:10 PM, Laura Winton wrote:

> *For that matter, thinking that you have something others should*
> *read also*
> *takes a massive ego . . . putting any creation of yours out into*
> *the world*
> *and thinking others would or should care is all of the same*
> *impulse, n'est*
> *pas? That gets to the whole question of why we create at all???*
>
> *Is this merely a lesson of the internet? Doesn't the barrage of new*
> *books at*
> *the front table of Barnes & Noble (paid for by Random House), the new*
> *releases at Tower Records (probably paid for by some record label),*
> *etc.*
> *etc. etc. confirm that impulse?*
>
> *Fluffy*
>
> *Just to think that you have*
> *something others should hear takes a massive ego (one of the great*

> *lessons of the Internet). I suppose the audience will confirm or disprove that.*

↑ Index

311. Pierre Joris

Nomadics Blog Posts

Mon 15 Jan 2007

Check out these recent Nomadics blog posts at: http://pjoris.blogspot.com

Montevideo Poem
Don't just Carry that Torch, Read it!
Robert Anton Wilson
Collision in & of Darkness
Jean-Pierre Vernant (1914-2007)
O Gardener of the Soul
Oh One Arrow

enjoy & apologies for any crosspostings.

Pierre

==========
"Fascism should more properly
be called corporatism,since it is the
merger of state and corporate power."
— Benito Mussolini
==========
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com
==========

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312. linda norton
Re: Rebegging (fluffy) band new brag
Mon 15 Jan 2007

I remember a Paris Review interview with authors and associates of the editor Bob Gottlieb. His egotism was the subject of much commentary, but one remark stood out:"The thing about Bob's ego is, it's like a huge umbrella, big enough for two people."

-----Original Message-----
>From: Chris Stroffolino <[redacted]>
>Sent: Jan 15, 2007 8:14 PM
>To: [redacted]
>Subject: Rebegging (fluffy) band new brag
>
>thanks for sharing these thoughts...feelings....words...
>
>i like that these words don't seem to approach the subject judgmentally
>(or, if so, only by judging the impulse to judge...)
>
>what is the feeling of "a massive ego" anyway?
>
>something to be lost in the process/product of creation?
>something to be found (and/or gained) in said process?
>or, sometimes, both simulatanously?
> I wonder if I've been trying to articulate something like the
>"poetics of James Brown"
>off and on since boxing day eve-eve,
> James Brown's relation to "the massive ego?'
> James Brown, as a verb as much as a noun, even to himself...
> to DO the "James Brown"
> and the more strictly speaking "poetic" analogues or
>references of same...
> "how can we tell the dancer from the dance" etc...
>
>or Whitman's "massive ego"---so massive it is also on another level
>an impersonal force
> (not merely "no ideas but in things"), but relational,
>dramatic, so-called 'eastern'
> notions of the self----
> ah, some may need to call it anti-intellectual--in Brown's case--
> but "Think" from the early 60s can be as intellectual as any
>Bob Dylan or Stravinski....Ashbery..

>
>just some rudimentary notes right now...
>more later...
> perhaps 'elsewhere...'
>
>Chris
>
>
>
>On Jan 15, 2007, at 2:10 PM, Laura Winton wrote:
>
>> For that matter, thinking that you have something others should
>> read also
>> takes a massive ego . . . putting any creation of yours out into
>> the world
>> and thinking others would or should care is all of the same
>> impulse, n'est
>> pas? That gets to the whole question of why we create at all???
>>
>> Is this merely a lesson of the internet? Doesn't the barrage of new
>> books at
>> the front table of Barnes & Noble (paid for by Random House), the new
>> releases at Tower Records (probably paid for by some record label),
>> etc.
>> etc. etc. confirm that impulse?
>>
>> Fluffy
>>
>>
>>
>>> Just to think that you have
>>> something others should hear takes a massive ego (one of the great
>>> lessons of the Internet). I suppose the audience will confirm or
>>> disprove that.

L Norton

↑ Index

313. David-Baptiste Chirot
FW: $LAVERY-- Cyberzine of the Arts
Tue 16 Jan 2007

> *From: "Michael Rothenberg" <[redacted]>*
> *To: "Walter Blue" <[redacted]>*
> *CC: "Walter Blue" <[redacted]>*
> *Subject: $LAVERY-- Cyberzine of the Arts*
> *Date: Mon, 15 Jan 2007 16:28:42 -0800*
>
> *From $lavery - Cyberzine of the Arts - on this day of remembrance of Martin Luther King, whose dedication to the active promotion of peace and justice through non-violent resistance must be embraced by many more of us if there is to be any possibility of stopping the current disastrous war in Iraq and the irrevocable devastation of our global environment: an important new work from Michael Rothenberg, Poet, Editor and Webzine publisher of Big Bridge.*
>
> *Please forward this link to those who may be interested.*
>
> *http://www.cyberpoems.com **** Note - If you are using Mozilla Firefox and are having difficulty with overlapping lines in House On Fire, please switch to Internet Explorer and set text size to medium. Or try a higher resolution. If you have any suggestions as to a script fix please advise. The Firefox issue is being currently addressed and hopefully has a quick fix. Otherwise a separate Firefox version and a plain text version will be posted shortly.*
>
> *To be removed from this list simply reply to [redacted] with "remove" as the message text or subject*

_____ Find sales, coupons, and free shipping, all in one place! MSN Shopping Sales & Deals http://shopping.msn.com/content/shp/?ctid=198,ptnrid=176,ptnrdata=200639

↑ Index

314. Jim Andrews
Multimediality, Intermediality, and Medially Complex Digital Poetry
Tue 16 Jan 2007

Here's a paper (http://www.rilune.org/mono5/brillenburg.pdf) by Kiene Brillenburg Wurth from Utrecht University called "Multimediality, Intermediality, and Medially Complex Digital Poetry" that mentions, among others, works by Jason Nelson, Aya Karpinska, and myself.

I'm not sure why she'd mention my work, because I have it on authority from the Canada Council's Intermedia guy that my work is not intermedia.

ja
http://vispo.com

↑ Index

315. George Bowering
Re: Boog City 37 Available Saturday
Tue 16 Jan 2007

Copies of #37 arrived today.,
Thankee

George Bowering, M.A.
Acclaimed for his modesty.

↑ Index

316. Jeffrey Side
Anny Ballardini poems at The Argotist Online
Tue 16 Jan 2007

There are some new poems by Anny Ballardini at:

http://www.argotistonline.co.uk/Ballardini%20poems.htm

↑ Index

317. Steve Clay
Granary Books
Tue 16 Jan 2007

Friends,

Our new website has now been launched. We'll be adding additional archival material as well as selected rare and out-of-print books over the next few months.

Books by Timothy C. Ely are featured this quarter.

www.granarybooks.com

Best regards,

Steve

Steve Clay
Granary Books

168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

↑ Index

318. Wanda Phipps
A gentle reminder
Tue 16 Jan 2007

Hope you can make our reading tonight:

READING SERIES AT PERCH CAFE

Poets:
Jeffrey Cyphers Wright
and
Wanda Phipps
(accompanied on guitar by Stephen B. Antonakos)

reading on Tuesday, January 16th, 2007
7:30pm, followed by Open Mic

at The Perch Cafe
365 5th Avenue
Park Slope, Brooklyn
(between 5th and 6th Streets)
[redacted]

R Train to 4th Avenue at 9th Street
or F Train to 7th Avenue at 9th Street

Curated by: Pam Laskin
--

Wanda Phipps

Check out my website MIND HONEY
http://www.mindhoney.com

and my latest book of poetry
Wake-Up Calls: 66 Morning Poems available at:
http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X
and
http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

↑ Index

319. C. A. Conrad
CAConrad's SEXIEST POEM OF 2006 AWARD ((((((((((((O))))))))))))((O))((((((
Tue 16 Jan 2007

CAConrad's SEXIEST POEM OF 2006 AWARD ((((((((((((O)))))))))))))((O)) (((((((((((The Sexiest Poem of the Year Award is given annually to a finely crafted poem demonstrating a fearlessness which confronts injustice. The panel of judges is CAConrad sitting in five different chairs manifesting five different facial expressions. The judges must have a unanimous decision in order for the award to be granted. In the case where a unanimous decision is not decided upon, no award will be granted that year.

SEXIEST POEM OF 2006 is Jules Boykoff's "Commandment #8"
click here: _http://sexiestPOEMaward.blogspot.com/_
(http://sexiestpoemaward.blogspot.com/)

↑ Index

320. cralan kelder
Re: beggins the answer - why perform
Tue 16 Jan 2007

great description Laura; putting things where they wouldn¹t otherwise be.

On 1/12/07 5:59 PM, "Andrew Jones" <[redacted]> wrote:

> *How do your feelings as a performer compare/contrast with your feelings as a member of an audience?*
>
> *ajj*

This issue seems central to me, because its a part of my poetics. I feel some divergence between written & performance work. My suspicion is that most of us perform for ourselves first and for the audience second, at least, that¹s how we have to begin, because lets face it in the beginning we¹re a bit crap.

when i am a member of the audience I want to be enthralled, like the peasants at the Globe,
in the cheap seats in the pit, leaning on the stage, yelling out Ahhh and Ohhh when people are
stabbed and die.

so when i get up on stage myself, i try & remember what its like to sit in the audience and be bored, i want to prevent that so I make a lot of noise, I keep the audience in mind, change gears accordingly.

when i sit on the side of the stage during the readings that we organise, we can massage the shoulders of the poets all we want, but once they get up there, like boxers, its all them, they are taking a sacred space; the stage, they¹re in control.

the audience we invite to the readings have often worked all week, are tired, and we don¹t consider that they are doing us a favor; they pay, and we need to entertain them. It¹s a painful thing to watch an audience start to ³resent² a poet, meaning that their eyes glaze over.

yes of course this is worst case scenario,

perhaps that¹s where i am going with this obligation thing

who else organises poetry evenings out there?

↑ Index

321. Fulcrum Annual

Samuel Gareginyan: a great Armenian painter

Tue 16 Jan 2007

Samuel Gareginyan, originally from Armenia and now living in Boston, is one of the greatest painters of our times. He has perfected the finest nuances of Renaissance technique and of other artistic styles, yet his work is thoroughly modern and unmistakable. Explore at http://www.samuelg.com

↑ Index

322. Thomas savage

Re: The Definitive Book On Poetic Form?

Tue 16 Jan 2007

The book I've used for many years both as a poet and a teacher is the Teacher's & Writers Book of Poetic Form edited by Ron Padgett and published by Teachers & Writers Collaborative in New York City. It is dependable and useful in just about all forms. The only questionable entry I know of relates to the ghazal. Regards, Tom Savage

vulture protein <[redacted]> wrote: Hello List,

Can anyone recommend a dense and comprensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form.

Any suggestions would be kindly appreciated!

Thanks!

Tony

Food fight? Enjoy some healthy debate
in the Yahoo! Answers Food & Drink Q&A.

↑ Index

323. Steve Halle
Mary Biddinger at Seven Corners
Tue 16 Jan 2007

Please take a moment to check out new work from *Mary Biddinger* at *Seven Corners* (www.sevencornerspoetry.blogspot.com). Mary has a new book, *Prairie Fever*, coming out from Steel Toe Books this spring.

As always, thank you for supporting these poets and this project.

Best,
Steve Halle
Editor, *Seven Corners*

↑ Index

324. vulture protein
Re: The Definitive Book On Poetic Form?
Tue 16 Jan 2007

Thanks everyone for your valuable suggestions. I appreciate all of the informative responses I have received!

Thanks again!

Tony

On 1/16/07, Thomas savage <[redacted]> wrote:
> The book I've used for many years both as a poet and a teacher is the Teacher's & Writers Book of Poetic Form edited by Ron Padgett and published by Teachers & Writers Collaborative in New York City. It is dependable and useful in just about all forms. The only questionable entry I know of relates to the ghazal. Regards, Tom Savage
>
> vulture protein <[redacted]> wrote: Hello List,
>
> Can anyone recommend a dense and comprensive book on poetic form?
> Ideally I want to be able to look up any poetic form in this book and
> find an example of the form, a brief history of the form, and the
> specifications of the form.
>

> Any suggestions would be kindly appreciated!
>
> Thanks!
>
> Tony
>
>
>
> ---
> Food fight? Enjoy some healthy debate
> in the Yahoo! Answers Food & Drink Q&A.
>

↑ Index

325. Small Press Traffic

Poets Theater first night this Friday 1/19

Tue 16 Jan 2007

Small Press Traffic's POETS THEATER JAMBOREE
All seats $10 -- no reservations -- arrive early

FRIDAY, JANUARY 19, 2007 at 7:30 P.M.

“Tarantula” / Written & Directed by Marc Arthur.

“Orgasm” / Written by Dodie Bellamy / Directed by Margaret Tedesco

“Bowl, Cat and Broomstick” (1917) / Written by Wallace Stevens / Directed by Dana Teen Lomax & Danna Lomax

“The Haunted House” / Written & Directed by Brandon Downing

“Pig Angels of the Americlypse” & “Spine” Written by Rodrigo Toscano / Directed by Stephanie Young

“The Party” / Written by Lisa Jarnot / Directed by Kevin Killian

Directions & map:
http://www.sptraffic.org/html/fac_dir.html

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

↑ Index

326. Matt Henriksen

Fri 1/19 ::: Graham Foust & Sawako Nakayasu ::: Carroll Gardens, Brooklyn

Tue 16 Jan 2007

The
Burning Chair Readings

think you might like to imagine

an ant crawling into your mouth trying to close its eyes
with its eyes closed

w/

Graham Foust & Sawako Nakayasu

Friday, January 19th, 7:30

The Fall Café

307 Smith Street

Between Union & President

Carroll Gardens, Brooklyn

F or G to Carroll Street

FREE

Graham Foust was born in Knoxville,
Tennessee and raised in Eau Claire, Wisconsin.
The author of three books of poetry—the most recent of which is Necessary Stranger (Flood Editions, 2007)—he lives in Oakland, California with his wife and son.

Sawako Nakayasu is currently writing about, through, on, around and with ants and other insects, but mostly ants. She was born in Yokohama, Japan, and has lived mostly in the US since the age of six. Her books include Nothing fictional but the accuracy or arrangement (she, (Quale Press), So we have been given time Or, (Verse Press), and Clutch (Tinfish). Her most recent publications include a book of translations of Japanese women poets in Four From Japan, as well as a chapbook of translations of Sagawa Chika's poems, from Seeing Eye Books.

Other readings in 2007

Kostas Anagapolous & Elisa Gabbert

Friday, February 16th, 7:30 PM

The Fall Café

Susan Briante, Anselm Berrigan, Jane Gregory, Christian
Hawkey, Farid Matuk, Ben Mazer, Andrew Mister, Anna Moschovakis, Jess Mynes,
Charles Valle, Matvei Yankelevich, I Feel Tractor, & TBA

Saturday, March 10th, 5 PM

The White Room

Slope Editions: Robyn Ewing & TBA

Mid-April TBA

Pierogi Gallery

Hadara Bar-Nadav & Bronwen Tate

Friday, April 20th, 7:30 PM

The Fall Café

Zach Barocas & Shafer Hall

Friday, May 18th, 7:30 PM

The Fall Café

For info, go to www.typomag.com/burningchair

or write matt AT typomag DOT com

If you'd like to be removed from this list, please let us
know.

___ Looking for earth-friendly autos? Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center. http://autos.yahoo.com/green_center/

↑ Index

327. Susan Webster Schultz
donald rumsfeld
Tue 16 Jan 2007

Any of you who have written poems about Rumsfeld, written using Rumsfeld's language, or composed under the spell of our former Defense Secretary (sic), please backchannel me. I'd like to write about the phenomenon of Rummy poems, having written at least one myself and aware of many others.

aloha,

Susan M. Schultz

↑ Index

328. Charles Bernstein
Girly Man -- 6:30pm today at CUE
Tue 16 Jan 2007

Today .... Tuesday, Jan. 16 at 6:30pm in New York
I will be reading and signing copies of
Girly Man & Shadowtime
& Jennifer Cho, violin, will be playing John Zorn
Cue Art Foundation 511 W. 25th NY NY
free admission / reservations required
[redacted] / [redacted]

http://epc.buffalo.edu/authors/bernstein/books/girly-man/
http://epc.buffalo.edu/authors/bernstein/shadowtime/
http://epc.buffalo.edu/authors/bernstein/blog/

↑ Index

329. Marcus Bales
Shows, Readings, and Other Performances at Gallery 324
Tue 16 Jan 2007

Shows, Readings, and Other Performances at Gallery 324
in the Galleria in downtown Cleveland, Ohio

Gallery 324 at the Galleria
1301 East Ninth Street
Cleveland, Ohio 44114
216/[redacted]

Every Saturday At Noon Readings and Performances
Hours: Every Saturday at Noon
Free Parking in the Galleria Parking Garage Saturday Only

January 20 – Haiku Death Match Practice Rounds

Friday Special Event: January 26 – Friday At the Rotunda of City Hall – the Haiku Death Match Final Brian Taylor, current champion, will defend his title.

January 27 – John M. Bennett, Michael Ceraolo

February 3

February 10

February 17 – Wanda Sobieska, JE Stanley

February 24

March 3

March 10

March 17 –

March 24 – Philip Metres

March 31 – Catherynne Valente

April 7

April 14, 2007 – Kenneth Patchen Festival:
Rebel Poets Reading Patchen and Their Own Work
Featuring M.L.Liebler and Magic Poetry Band

All week of April 8-15th Kenneth Patchen Silkscreens will be on exhibit at Gallery 324 in the Galleria, E. 9th Street, on loan from the Trumbull Art Guild, Warren, Ohio

Douglas Paisley's painting of The Journal of Albion Moonlight with text will also be shown at the Gallery

Talks by Kenneth Patchen biographer Larry Smith & Doug Manson, editor of Kenneth Patchen Newsletter, Celery Flute Player

April 21

April 28, 2007 – Mary Weems, Kisha Foster

The Art Shows coming to Gallery 324
Free Parking in the Galleria Parking Garage Saturday Only.
Parking is $3 after 4pm weekdays
Gallery Hours: M-F 10 am – 5 pm, Sat 10 am – 2 pm
in 2006 and early 2007 are:

Ongoing: Storm Thorgerson,
prints, originals in various media, designer of
Pink Floyd's and Led Zeppelin's and
other bands' album covers,
Curated by Marcus Bales

January 13, 2007 Opening: "Best of NOIS" Show
(Northeast Ohio Illustrator Society)
Curated by George Kocar

February 3 Opening: Eric Mull
"The American Skyscraper" Show,
Curated by Marcus Bales

March 3 Opening: Odessa Art Show; various media and
artists , Curated by Jody Hawk and Bernadette Glorioso

April 14 Opening 2007 – Kenneth Patchen Festival:
Silkscreens by Kenneth Patchen; a reading of Patchen's poems; perhaps a play by Patchen performed in the Gallery by Charenton Theater. Curated by Larry Smith

May 5 – 12, 2007 – As the Crow Flies
Milan Kecman, Andrea Levy,
Chuck Wimmer, Ed Beyer,
& George Kocar

June 9 - 16, 2007 - Objects of Desire
Curated by Jody Hawk and Bernadette Glorioso

DIRECTIONS to the Galleria

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, $3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

71 North - 90 East - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the east side

480 - 77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you'd like to be removed from this email list, please REPLY to this message to:
[redacted]
and ask to be removed in the text of your message.

↑ Index

330. Alexander Dickow
voix off posts
Tue 16 Jan 2007

All,
Lately at Voix Off, posts in French and English
(mostly). Enjoy.

Amicalement,
Alex

Kilncelan.

L'Immusique et les Lettres: Unmusic and Letters (2)

Joaquín Pasos, poète: Joaquín Pasos, poet

Henri Droguet, un poète méconnu: Henri Droguet, an underrated poet

Pierre Joris on Mistranslated Menus: Pierre Joris sur les cartes mal traduites

Thanks to mIEKAL aND for...: Merci à mIEKAL aND...

Tiny Poem: Poème minuscule (9)

Tiny Poem: Poème minuscule (8)

Tiny Poem: Poème minuscule (7)

Two New Translations of Aaron Belz in Sitaudis: Deux nouvelles traductions d'Aaron Belz dans Sitaudis

Ce qu'on dit au philosophe à propos de poètes?: Poetry and Philosophy

Two Tiny Poems: Deux poèmes minuscules (2)

Thanks to Taking the Brim: Merci à Taking the Brim

Tiny poem: Poème minuscule (6)

James Sacré, poète grammairien: James Sacré, Grammarian-Poet

L'Immusique et les Lettres: Unmusic and Letters

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

331. Catherine Daly
"'*Best*' *of the* '*Net 2006*"
Tue 16 Jan 2007

---

http://www.sundress.net/bestof/

--
All best,

Catherine Daly
[redacted]

↑ Index

332. mIEKAL aND
Re: "'Best' of the 'Net 2006"
Tue 16 Jan 2007

Best of who's net, I wonder? I've never heard of a single person on the list. But then I guess I lead a pretty isolated existence.

On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:

> *http://www.sundress.net/bestof/*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

333. Dan Coffey
Re: "'Best' of the 'Net 2006"
Tue 16 Jan 2007

If you've never heard of Peter Jay Shippy, then that means you probably haven't read any of his poems, and THAT means you are missing out.

On 1/16/07, mIEKAL aND <[redacted]> wrote:
> Best of who's net, I wonder? I've never heard of a single person on
> the list. But then I guess I lead a pretty isolated existence.
>
> On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:
>
> > http://www.sundress.net/bestof/
> >
> > --
> > All best,
> > Catherine Daly
> > [redacted]
> >
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

334. Skip Fox
Re: ars poetica update
Tue 16 Jan 2007

Will reply before end of tomorrow. Been very busy. (Begging of classes.)

Skip fox

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Dan Waber
Sent: Monday, January 15, 2007 9:11 AM
To: [redacted]
Subject: ars poetica update

The ars poetica project is well under way at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Eileen Tabios (includng one with Nick Carbo), Sandy McIntosh, John Bloomberg Rissman, Sharon Harris, Gregory Betts, and Stephen Cain

Poems will appear this week by: Craig Czury, Alan Baker, Paul Dutton, and Jonathan Penton.

The ripples are spreading in the most delightful of ways, and there is no end in sight.

Enjoy,
Dan

↑ Index

335. Ren Powell
Job opening in AZ
Tue 16 Jan 2007

Forgive the cross-posting, but this is a job opening. . . please spread the word:

Mesa Community College (Phx., Az.) will hire a full-time English Composition/Creative Writing faculty member to begin in Aug. 2007.

Prospective applicants should go to the following website for job description, salary range, and application procedures:

< <http://www.maricopa.edu/hrweb/index.php> http://www.maricopa.edu/hrweb/index.php>.

From there, click on "Current Openings" and scroll to the "English Composition" link for Mesa Community College (Posting # 06070172-4).

_____

Ren Powell

[redacted]

<http://www.sidesteppingreal.blogspot.com> www.sidesteppingreal.blogspot.com

<http://www.icorn.org> www.icorn.org

↑ Index

336. Poetry Project

Spring Workshops at the Poetry Project. Also Braithwaite and S. Howe, tomorrow!

Tue 16 Jan 2007

Dear Dears,

Please scroll down and take a look at our upcoming workshop offerings. Classes will begin the second week of February, and we are currently accepting reservations. By all means forward the workshop descriptions to interested NYC area friends and colleagues! Also, join us tomorrow night for Kamau Brathwaite and Susan Howe!

Love,

The Poetry Project

Wednesday, January 17, 8:00 pm
Kamau Brathwaite & Susan Howe

Kamau Brathwaite, born in Barbados in 1930, is an internationally celebrated poet, performer, and cultural theorist. Co-founder of the Caribbean Artists Movement, he was educated at Pembroke College, Cambridge and has a Ph.D. from the University of Sussex in the U.K. He has served on the board of directors of UNESCO¹s History of Mankind project since 1979, and as cultural advisor to the government of Barbados from 19751979 and since 1990. His book The Zea Mexican Diary (1993) was the Village Voice Book of the Year. Some of his many works include Middle Passages (1994), Ancestors (2001), The Development of Creole Society, 1770-1820 (2005). Brathwaite is currently a

professor of comparative literature at New York University, and shares his time between CowPastor, Barbados, and New York City. His latest book is Born to Slow Horses, published by Wesleyan in 2005 and winner of the International Griffin Poetry Prize in 2006. Susan Howe's most recent books are The Midnight published by New Directions, and Kidnapped from Coracle Books. She is also the author of two books of criticism, My Emily Dickinson, and The Birth-Mark: unsettling the wilderness in American literary expression. A CD called Thiefth in collaboration with the musician/ composer David Grubbs was released from Blue Chopsticks in 2005 and Souls of the Labadie Tract, another collaboration with Grubbs will be released this February. She holds the Samuel P. Capen Chair in Poetry and the Humanities at the State University New York at Buffalo.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet¹s first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled The Minor Arcane. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm: 10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the ³I² live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers,

and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer¹s Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on ³impure² poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, Freud in Brooklyn, Ugh Ugh Ocean and Moraine, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently Bamiyan Poems, Brain Surgery Poems and Political Conditions/Physical States. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and regularly on the Wryting-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

* The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops

131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [redacted], or email: [redacted].

http://www.poetryproject.com/workshops.php

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

↑ Index

337. Alexander Jorgensen
SELLOUT
Tue 16 Jan 2007

Anything that isn't honest - that's sellout! and that
is and will be my problem with China. BM chosen the
wrong side - and because of convenience. Some poets
like ... are on the cutters - gonna trip they will,
these androgenous powerful women (from the corners - V
- that Minky Starshine and another, who sits among
crocodiles. Dignity for all is where it's at!

Alexander Jorgensen

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. http://games.yahoo.com/games/front

↑ Index

338. Alexander Jorgensen
Re: SELLOUT
Tue 16 Jan 2007

And our friend from Holland, he is a demi-god! Cralan.

AJ

--- Alexander Jorgensen <[redacted]> wrote:

> Anything that isn't honest - that's sellout! and
> that
> is and will be my problem with China. BM chosen the
> wrong side - and because of convenience. Some poets
> like ... are on the cutters - gonna trip they will,
> these androgenous powerful women (from the corners -
> V
> - that Minky Starshine and another, who sits among
> crocodiles. Dignity for all is where it's at!
>
> Alexander Jorgensen
>
> ---
>
>
>
>

> Bored stiff? Loosen up...
> Download and play hundreds of games for free on
> Yahoo! Games.
> http://games.yahoo.com/games/front
>

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

↑ Index

339. Elisa Gabbert
Re: "'Best' of the 'Net 2006"
Tue 16 Jan 2007

I'd think it also means you're not reading any/many online journals, as he's published WIDELY on "the net."

Dan Coffey <[redacted]> wrote: If you've never heard of Peter Jay Shippy, then that means you probably haven't read any of his poems, and THAT means you are missing out.

On 1/16/07, mIEKAL aND
wrote:
> Best of who's net, I wonder? I've never heard of a single person on
> the list. But then I guess I lead a pretty isolated existence.
>
> On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:
>
> > http://www.sundress.net/bestof/
> >
> > --
> > All best,
> > Catherine Daly
> > [redacted]
> >
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

↑ Index

340. twshaner
Announcing WIG and call for submissions
Tue 16 Jan 2007

We are pleased to announce the first issue of WIG!

WIG begins by showcasing the exemplary “career” of Kit Robinson, including an interview with the poet about his lifelong practice of “writing work”—a term Juliana Spahr uses to describe her own practice of writing on the job in Live (Duration, 2000)—and a series of twelve poems called “Outbound Logistics,”

written during the same period as the poems included in The Crave (Atelos, 2002).

WIG also features work by Chris Alexander, Marcus Bales, Anselm Berrigan, CA Conrad, Laura Elrick, Kristen Gallagher, William Howe, Michael Kelleher, Tim Shaner and Chris Stroffolino and a selection of writings on the work-a-day grind by students from Kristen Gallagher's creative writing class at Laguardia Community College.

WIG is a low-budget magazine devoted to writing and art composed on the job. Not necessarily "about" work, the wig-artist employs labor for poetic ends that implicitly critique—through the act of poaching company time &/or materials—the productivist logic of what Hannah Arendt calls the "laboring society."

Beautifully designed by the artist/graphic designer Lawrence Conley, WIG is printed on 8 ½ x 11 standard photocopy paper, sandwiched between a sturdier stock of paper for its covers, and is bound by a single staple in the lower left hand corner.

Please send $4 or say $10 for two issues (just to round it off and to help offset costs – think of the extra $2 as a donation) in the form of cash or a check (made out) to:

Tim Shaner
130 E 49th Ave
Eugene, OR 97405

We welcome submissions of poetry, prose, artwork, essays, book reviews, letters to the editor, assemblages, etc. We also encourage writers to take up Mike Gold's project, quoted in this issue, by either reporting on their particular industry/job or by keeping a diary of workplace observations and reflections, whether they have to do with work or not.

We prefer email submissions (as word files, pdf, or jpg), sent to: [redacted] and/or [redacted]. Otherwise, submit snailmail (w/ SASE) to:

Tim Shaner
130 E 49th Ave
Eugene, OR 97405

or

Kristen Gallagher
402 Graham Ave., PMB 204
Brooklyn, NY 11211

Please include with your submission a bio that briefly addresses the laboring circumstances embedded in the text.

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341. Ron Silliman
Silliman's Blog
Tue 16 Jan 2007

Recently on Silliman's Blog

http://ronsilliman.blogspot.com/

Guide to Homage
to Sextus Propertius
by Bob Perelman

IFLIFE is Bob Perelman's
most ambitious and successful book

On being called out
By Reginald Shepherd

Kingdom Books
of Waterford Vermont

Redefining the NY School
(Sienese-Shredder #1)

New bookstores
and the rate of decline
of the independents

http://ronsilliman.blogspot.com/

↑ Index

342. Simon DeDeo
Berkeley / SF poetry events
Wed 17 Jan 2007

Hello UBP --

Wondering if anyone can point me to a calendar for poetry events/readings in SF/Berkeley? I will be there Wednesday-Saturday this week (last minute decision) and thought I might see what was happening. Additionally, if any poets want to get together for a drink, drop me a line.

-- Simon
(rhubarb is susan guy)

↑ Index

343. Jim Andrews
Geof Huth on UnlikelyStories 2.0: The Cross Media Issue
Wed 17 Jan 2007

Here is a review by Geof Huth of UnlikelyStories 2.0: The Cross-Media Issue, guest-edited by Dan Waber:
http://dbqp.blogspot.com/2007/01/bird-in-flight-and-perpetual-motion.html

He doesn't review his own work in this issue, but it's pretty cool.

Geof's "Snowglyphs" is a sequence of 35 photopoems taken of poems constructed in the snow. Don't ask him to shovel your snow. You might end up with a driveway of poems instead. The citizens of Schenectady New York, where Geof Huth lives, shall at least live in occassional perplexity as they gaze upon these wonders. And should you ever be there and go for a walk with Huth in the snow, I think you will find it memorable. This man apparently plays in the snow like none other. Poetry goes where he goes. Whether it's for a walk in the snow or whatever. Very cool.

There's also his piece "In Germania, the Portuguese Did Sing". This is a short film. It consists of pannings of a child's notebook who is learning to write in, I think, Portuguese? This is undoubtedly one of Geof's own notebooks from his childhood. He lived in many different countries when he was growing up. It could be any number of languages or one the kid was making up. The notebook is filled not only with the careful, multi-lined writings of the notebooks you use when learning to write, but also many drawings. And the audio is of singing/chanting by an adult (probably Geof); the music/chanting sounds sort of indigenous to...to I know not where, but it has a feeling of adventurousness to it, male adventurousness that is present in childhood and, if we are lucky, survives into adulthood. The visuals and the audio, together, make the film memorably atmospheric and insightful into states of mind where the making of things--writing, visuals, sounds, and films--is participatory in the things which are written about.

I know Geof has been divesting himself of papers from years previous, over the last months, has been sending many boxes of papers to a University where they will be archived. "In Germania, the Portuguese Did Sing" feels like the poet internalising them before sending them off--and making something from them, as they themselves were makings--recapturing something of them in contemporary experience.

ja

↑ Index

344. Anny Ballardini

Re: "'Best' of the 'Net 2006"

Wed 17 Jan 2007

Make it two of us then who have never heard of him.

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing
star!
Friedrich Nietzsche

On 1/16/07, Dan Coffey <[redacted]> wrote:
>
> If you've never heard of Peter Jay Shippy, then that means you
> probably haven't read any of his poems, and THAT means you are missing
> out.
>
> On 1/16/07, mIEKAL aND <[redacted]> wrote:
> > Best of who's net, I wonder? I've never heard of a single person on
> > the list. But then I guess I lead a pretty isolated existence.
> >
> > On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:
> >
> > > http://www.sundress.net/bestof/
> > >
> > > --
> > > All best,
> > > Catherine Daly
> > > [redacted]
> > >
> >
>
>
> --
> http://hyperhypo.org/blog
> http://www.pftborder.blogspot.com
>

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345. Anny Ballardini

Re: "'Best' of the 'Net 2006"

Wed 17 Jan 2007

But I do know David Graham and highly recommend him:
http://www.sundress.net/bestof/grahamd.htm

On 1/17/07, Anny Ballardini <[redacted]> wrote:
>
> Make it two of us then who have never heard of him.
>
> Anny Ballardini
> http://annyballardini.blogspot.com/
> http://www.fieralingue.it/modules.php?name=poetshome
> http://www.moriapoetry.com/ebooks.html
> I Tell You: One must still have chaos in one to give birth to a dancing
> star!
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> > > > --
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> > > > [redacted]
> > > >
> > >
> >
> >

> > --
> > http://hyperhypo.org/blog
> > http://www.pftborder.blogspot.com
> >
>
>

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346. **mIEKAL aND**
NEW CBOOKS FROM SMALL CHAPBOOK PROJECT
Wed 17 Jan 2007

NEW CBOOKS FROM SMALL CHAPBOOK PROJECT

for early 2007, we present EIGHT new chapbooks, including the first '4 around 1', four full-length cbooks by one writer concerning a matter of his/her own interest.

THE CHAPBOOKS

mIEKAL aND -- Logos Longshot -- essays in poly-artistry & human interaction. Early notes to aND's life-work, Samsara Congeries, having a dense syntax and idea-proliferation.

Martha Deed -- 65 X 65 -- an autobiography in 65 short paragraphs portraying people important to the poet's spiritual development, people who have left an imprint.

Michelle Greenblatt/Sheila E Murphy -- Ghazals 1--19 -- An intriguing collaboraiton by two poets in different stages of their poetic careers. A ghazal is a Persian ecstatic lyric song, with a single voice for the reader.

'4 around 1'
Jukka-Pekka Kervinen
  THROUGH LIGHT (#1, katha)
  AND NONE (#2, isa)
  INHALING (#3, taitturuya)
  IS BEHIND (#4, aitareya)
The first in this new series, four chapbooks with a single concern, this time, a computer manipulation of texts taken from the Hindu Upanishads. It's interesting to see how words of a spiritual nature are mixed with everything 'including the kitchen sink' -- computer code, words

and parts of words with no relation to anything but the
air in the center of the heart.

Rob McLennan -- ottawa poems (blue notes) -- Wonder-
ful blues-like improvisations on the poet's home-city char-
acterized by diverse spatial arrays. The poems show Mc-
Lennan's affection for the city.

HOW TO ORDER THESE CBOOKS:

Send $6 per title ($20 for the '4 around 1' series), plus $1
per title shipping, to:
  Peter Ganick
  small chapbook project
  45 Ravenwood Road
  West Hartford CT 06107-1539
For international postage, please inquire.
All packages shipped Media Mail. Inquire about 'first class'.
Please include your email address with order.

HOW TO SUBMIT A MANUSCRIPT:

Send an email to <[redacted]> to receive
directions. All books are printed on heavy, bright-white
stock, and average 32 -- 40 pages.

THANK YOU FOR READING THIS.

↑ Index

347. Thomas Orange
Re: "'Best' of the 'Net 2006"
Wed 17 Jan 2007

---

i've heard of shippy but i've never heard of the judges...

"So here for your enjoyment are the top six stories and twenty-one poems
published online between June 1, 2005 and June 30, 2006 as chosen by our
guest judges Paul Guest and Jaimee Wriston Colbert."
http://www.sundress.net/bestof/note.htm

...which may go further to answering miekal's question "Best of who's net?"
than anything about the contest winners. also, the submissions appear to be
self-selecting, which greatly reduces any claim to "objectivity" that could be
made on behalf of the process.

bests,
tom orange

> *Dan Coffey <[redacted]> wrote: If you've never heard of Peter Jay Shippy, then that means you*
> *probably haven't read any of his poems, and THAT means you are missing*
> *out.*
>
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> *On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:*
>
> *http://www.sundress.net/bestof/*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

348. William Allegrezza

CFP: Experimental Writing in the Midwest

Wed 17 Jan 2007

I'm putting together a special session for the Chicago MLA next year. The session will explore experimental writing in the Midwest from a critical standpoint as it has emerged in the past twenty-five years. As many of you on this list could speak to this topic, I invite anyone who is interested to send me an abstract of 250 words concerning your proposed topic. I don't have anything specific in mind, so I'm interested in seeing what people will come up with from any "experimental" genre. Please submit abstracts to [redacted] or backchannel.

Bill Allegrezza

↑ Index

349. David-Baptiste Chirot

"Rumble, young man, rumble" Happy Birthday Muhammad Ali the Greatest!

Wed 17 Jan 2007

Happy 65th Birthday Muhammad Ali

"float like a butterfly
sting like a bee"

a fighter in the ring
a messenger of Peace in the world

_____ The MSN Entertainment Guide to Golden Globes is here. Get all the scoop.
http://tv.msn.com/tv/globes2007/?icid=nctagline2

↑ Index

350. reJennifer Bartlett
Teaching Search
Wed 17 Jan 2007

Hi all,

I'm sorry to be a pest, but I'm still trying to put my feelers out for a job. If anyone's school happens to need a last minute adjuct to teach English Comp, please backchannel. I'm in Brooklyn, but will travel. I have five years of teaching experience, and all the good stuff!

Best, Jennifer Bartlett

--

_____
Fixing up the home? Live Search can help
http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG

↑ Index

351. Gabrielle Welford
Re: The Definitive Book On Poetic Form?
Wed 17 Jan 2007

---

the week of ooops...

On Mon, 15 Jan 2007, vulture protein wrote:

> *Tony -*
>
> *I looked at the Princeton book on Amazon and I definitely feel that is what I'm looking for. But I like your idea - I'll probably end up getting both, but I'll start off with the Princeton!*
>
> *By the way - this is Tony Hooper. And yes I probably should have asked this question a long time ago, but I'm just getting around to it*

now!

I've been well - I'm still working for http://www.zzounds.com/ one of the perks being that I get great deals on gear. I started playing with a new band this month and that's been going great so far (I will of course let you know if we play any high profile venues...)

I mostly lurk on this listserve - It's a way (one of the ways) for me to keep up on what's going on in the poetry world. I've found many cool websites / resources because of this list, but a few people who post here can drive me crazy!

Thanks for the suggestions!

Tony

On 1/15/07, Tony Trigilio <[redacted]> wrote:
Hey, Tony--

I'm really just seconding what Dan wrote, but I wanted to add that if you want the comprehensive, go with the Princeton book, and if you want the playful (and maybe more user-friendly or writerly), go with the Padgett book. I use both all the time, depending on context.

Best,
Tony

**Date:* Mon, 15 Jan 2007 10:56:05 -0600*
**Reply-To:* UB Poetics discussion group <[redacted]>*
**Sender:* UB Poetics discussion group <[redacted]>*
**From:* vulture protein <[redacted]>*
**Subject:* The Definitive Book On Poetic Form?*
**Content-Type:* text/plain; charset=ISO-8859-1; format=flowed*
**Content-Disposition:* inline*

Hello List, Can anyone recommend a dense and comprensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form. Any suggestions would be kindly appreciated! Thanks! Tony

gabrielle welford
[redacted]

Checked by AVG anti-virus system (http://www.grisoft.com). Version: 6.0.595 / Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

↑ Index

352. mIEKAL aND
The writing automaton
Wed 17 Jan 2007

(check out the videos of the doll in action, still works after all these years)

from fogonazos:

The writing automaton

In the eighteenth century, 200 years before little ASIMO started to walk or to climb stairs, the great Jaquet-Droz built an automaton which could scrawl any sentence on a piece of paper and had a chilling repertory of human-like movements. Read the story an then check it out at the videos:

Completed by 1772, 'The Writer' was the most perfect and complex automaton built by swiss clockmaker Jacquet-Droz. His astonishing mechanism was presented in every court in Europe and fascinated the world's most important people: the kings and emperors of China, India and Japan.

http://fogonazos.blogspot.com/2007/01/writing-automaton.html

↑ Index

353. Murat Nemet-Nejat
Re: The writing automaton
Wed 17 Jan 2007

What is fascinating to me about it is that Jaquet-Droz was a clockmaker. The 18th century vision of God was a clockmaker, who wound up the clock and left it to run: therefore, the automaton as an image of the universe with traces of the hand of God.

My guess is that the 18th century obsession with toys as replicas (as our present obsession with computers and digital language?) has religious implications.

Ciao,

Murat

On 1/17/07, mIEKAL aND <[redacted]> wrote:
>
> (check out the videos of the doll in action, still works after all
> these years)
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> from fogonazos:
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> world's most important people: the kings and emperors of China, India
> and Japan.
>
> http://fogonazos.blogspot.com/2007/01/writing-automaton.html
>

↑ Index

354. Lewis LaCook

The Courtship of Eddie's Father - New Audio by Lewis LaCook at lewislacook.org

Wed 17 Jan 2007

---

http://www.lewislacook.org/index.php?option=com_zoom&Itemid=43&page=view&catid=1&PageNo=2&key=14&hit=1

Lewis LaCook, Senior Engineer
Abstract Outlooks Media

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography
http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the poetry of Lewis LaCook

****

||http://www.abstractoutlooks.com ||
Abstract Outlooks Media - A New Vision for A New Web
Hosting, Design, Development, Photography

||http://www.lewislacook.org||
New Media Poetry and Poetics

||http://www.xanaxpop.org||
Xanax Pop - A Bloge of Poemes

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

↑ Index

355. Vernon Frazer
e-mail for Jessica Hagedorn and Edward Sanders (setn on behalf of Michael Rothenberg
Wed 17 Jan 2007

I am looking for e-mail for Jessica Hagedorn and Edward Sanders.

Would appreciate it.

Best, Michael

[redacted]

↑ Index

356. Wes Chapman
Re: The writing automaton
Wed 17 Jan 2007

Certainly metaphysical ones, although the implications go all different ways. Cf. Descartes, who likens the body to a clock, the implication being that the body is mechanical but the mind is not; here the "clockwork" idea supports Cartesian dualism. If I recall correctly, however, Baron d'Holbach also uses a clockwork metaphor in his monist and mechanistic vision of human beings; here the clockwork metaphor supports the view that there is no such thing as free will. And of course there's Hoffman's "The Sandman," which discounts the too-easy idea of the humans as clockwork (various people mistake Olympia for a human, but they're fools to do so), only to conclude that humans are nevertheless driven by impulses beyond their control. Etc.

Wes Chapman

Murat Nemet-Nejat wrote:
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> 18th century vision of God was a clockmaker, who wound up the clock and
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> it to run: therefore, the automaton as an image of the universe with traces
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> present obsession with computers and digital language?) has religious
> implications.
>
> Ciao,
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> Murat
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>> (check out the videos of the doll in action, still works after all
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>> Completed by 1772, 'The Writer' was the most perfect and complex
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>> world's most important people: the kings and emperors of China, India
>> and Japan.
>>
>> http://fogonazos.blogspot.com/2007/01/writing-automaton.html
>>

--
Wes Chapman
Associate Professor of English
Illinois Wesleyan University
P.O. Box 2900
Bloomington, IL 61702-2900
[redacted]

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357. Stephen Vincent
³Water Spilled From Source To Use² Lawrence Weiner
Wed 17 Jan 2007

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³Water Spilled From Source To Use² is a 1984 text/site (sight!) piece by text artist Lawrence Weiner on a Greenwich Street near Canal in NYC. A visit to my blog will give you photo and commentary (with additional thanks to Alan Sondheim, miEKAL and David Abel for their various inputs):

http://stephenvincent.net/blog/

Of course you are welcome to cruise/scroll down for city texts & images - or what Lisa Robertson calls the 'soft architecture' of looking,interpreting.

Your comments always appreciated.

Stephen Vincent

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358. Stephen Vincent
New de blog / Lawrence Weiner, etc
Wed 17 Jan 2007

---

³Water Spilled From Source To Use² is a 1984 text/site (sight!) piece by text artist Lawrence Weiner on a Greenwich Street near Canal in NYC. A visit to my blog will give you photo and commentary (with additional thanks to Alan Sondheim, miEKAL and David Abel for their various inputs):

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Of course you are welcome to cruise/scroll down for city texts & images - or what Lisa Robertson calls the 'soft architecture' of looking, interpreting.

Your comments always appreciated.

Stephen Vincent

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359. Tom W. Lewis
new work on Minnesotan Ice
Wed 17 Jan 2007

now on http://minnesotan-ice.blogspot.com/ :

contributions by Mary Kasimor & David Christopher La Terre, as well as the usual reportage from L'Etoile Du Nord . . .

↑ Index

360. David-Baptiste Chirot
FW: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian Turner's
Wed 17 Jan 2007

Whatever one may think re President Carter, his new book and the issues involved--

this is a truly bizarre story--
i don't think i have ever come across a mega-bookseller running a long attack review to go with a book they are selling--
something very frightening abt it in regards to freedom of speech, press--
more info with the Petition-

> *"Tell Amazon to Treat Carter's Book Fairly"*
>
> *hosted on the web by our free online petition service, at:*
>
> *http://www.PetitionOnline.com/Amazon07/*

an interesting articile re protest /lack thereof and also role of poetry in war; has anyone else read Brian Turner's book of poems HERE, BULLET quoted from in the article?

http://www.informationclearinghouse.info/article16195.htm

_____ The MSN Entertainment Guide to Golden Globes is here. Get all the scoop. http://tv.msn.com/tv/globes2007/?icid=nctagline2

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361. Eric Dickey

Re: FW: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian Turner's

Wed 17 Jan 2007

I found Here, Bullet by Brian Turner very moving. The title seems to call for the bullet to come to the speaker, come kill me, bullet, please take me out of this hell hole. However, I wasn't completely satisfied with the title poem: It drew attention to the location and place. After that, I couldn't tell if Turner, a soldier, was pro- or anti-war. In the Kamiya piece, the ending excerpt is a perfect example: sometimes the second person in a poem can refer to the first person, but I question whether that's the case with Turner.

Still, a very powerful book, well-worth the read and all of the acolades it has received.

David-Baptiste Chirot <[redacted]> wrote:
Whatever one may think re President Carter, his new book and the issues involved--

this is a truly bizarre story--
i don't think i have ever come across a mega-bookseller running a long attack review to go with a book they are selling--
something very frightening abt it in regards to freedom of speech, press--
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an interesting articile re protest /lack thereof and also role of poetry in war; has anyone else read Brian Turner's book of poems HERE, BULLET quoted from in the article?

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_____ The MSN Entertainment Guide to Golden Globes is here. Get all the scoop.
http://tv.msn.com/tv/globes2007/?icid=nctagline2

Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.

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362. Jim Andrews
Re: The writing automaton
Wed 17 Jan 2007

It is a little-appreciated irony that Turing devised the fundamental object of the theory of computation--the Turing machine (he called it the "a-machine")--in a successful effort to demonstrate the existence of tasks for which no algorithm can possibly ever exist (humans are not necessarily capable of such tasks either). In other words, he wanted to demonstrate the existence of tasks that no machine will ever be capable of. When we pause and reflect on what Turing set out to prove, we realize that, to do it, he needs to devise a machine that *can do anything that any conceivable machine can do* (which is a tall order), and then show that it can't do certain tasks.

In devising the Turing machine, which was simply a means toward the proof, he devised the fundamental theoretical object of which all contemporary computers are instanstantiations. In demonstrating the existence of certain tasks that the machine is incapable of, he solved Hilbert's 'Entscheidungsproblem' ('decision problem'), one of the most famous mathematical problems of the day.

So is The Writing Automaton a computer? The question can be rethought this way: is it capable of anything that a Turing machine is capable of? If it is, it is said to be 'Turing complete' (http://en.wikipedia.org/wiki/Turing_completeness).

ja
http://vispo.com

↑ Index

363. Carol Novack
Reading 1/21
Wed 17 Jan 2007

Dear Colleagues:

Here are the revised particulars for this coming Sunday, the 21st. I'll be reading again next Thursday (probably different stuff) in Astoria, if you can't make this reading in the East Village. But if you can't make either of these, there's our KGB Mad Hatters' Rev reading on Friday night, the 26th --- featuring Norman Lock, Terese Svoboda & Deb Olin Unferth.

See: http://www.madhattersreview.com/events.shtml.

In Dementia,

Carol

*THE **PHOENIX** READING SERIES @ HIGH CHAI*

18 Ave B (between 1st & 2nd)

[redacted]

*Sunday, January 21, 2007 ****2pm** *

*Carol Novack *is a long lapsed criminal defense/constitutional lawyer. Her writings can and will be found in many publications, including The Penguin Book of Australian Women Poets, American Letters & Commentary, Anemone Sidecar, Big Bridge, BlazeVOX, Del Sol Review, Diagram, First Intensity, 5_Trope, La Petite Zine, LIT, Milk, Notre Dame Review, Salt River Review, and Word Riot. Carol publishes and edits the offbeat e-journal Mad Hatters' Review, teaches innovative fiction writing at The Women's Studio Center, curates a reading series at the KGB Bar, and writes a humorous advice column for City Scoops under the nom Loopy Lulu.

*Anne Elliott **'*s poetry has been featured in anthologies including Aloud: Voices from the Nuyorican Poets' Cafe, Poetry Nation: the North American Anthology of Fusion Poetry, and Verses that Hurt: Pleasure and Pain from the Poemfone Poets. She has performed (with and without ukulele) at the Whitney Museum, PS122, Dixon Place, St. Mark's Poetry Project, and others. Her short fiction has appeared in Hobart and Pindeldyboz, and she currently seeks a home for her novel, Starving Hysterical Naked. She blogs on the writing life and feral cat management at http://assbackwords.blogspot.com.

*Rob Stephenson *is NYC based writer, composer, and visual artist. His writings have appeared in print and online in such publications as Entangled Lives, Skin and Ink, Blithe House Quarterly, Velvet Mafia, Dangerous Families, Problem Child, Best Bisexual Erotica, and Perspectives on Evil and Human Wickedness; writings will also emerge shortly in Issue 7 of Mad Hatters' Review. Rob Stephenson's first novel is forthcoming from Suspect Thoughts Press. His drawings have been exhibited at the Intersection Art Gallery in San Francisco, the Headlands Center for the Arts, the Katona Museum, and the Wexner Center for the Arts. His experimental music CD "dog" composed with Mikael Karlsson is now out on Please MusicWorks. Visit www.dog-cd.com.

OPEN READING FOLLOWS—AS TIME ALLOWS

One Purchase & Donation

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364. Jason Quackenbush

Re: FW: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian Turner's

Wed 17 Jan 2007

This is a fascinating issue. I recently stopped shopping at a bookstore i quite like because the owner was loudly voicing the view that Howard Zinn was an unamerican communist who only told lies about america as he was selling a copy of A People's History of the United States to a young woman.

I won't give money to merchants who think they have a right to do that to their customers. Amazon included.

On Wed, 17 Jan 2007, David-Baptiste Chirot wrote:

> *Whatever one may think re President Carter, his new book and the issues involved--*
>
> *this is a truly bizarre story--*
> *i don't think i have ever come across a mega-bookseller running a long attack review to go with a book they are selling--*
> *something very frightening abt it in regards to freedom of speech, press--*
> *more info with the Petition-*
>
> *"Tell Amazon to Treat Carter's Book Fairly"*
>
> *hosted on the web by our free online petition service, at:*
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> *http://www.PetitionOnline.com/Amazon07/*
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> *an interesting articile re protest /lack thereof and also role of poetry in war; has anyone else read Brian Turner's book of poems HERE, BULLET quoted from in the article?*
>
> *http://www.informationclearinghouse.info/article16195.htm*
>
> ---
> *The MSN Entertainment Guide to Golden Globes is here. Get all the scoop.*
> *http://tv.msn.com/tv/globes2007/?icid=nctagline2*

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365. heidi arnold
Stop the War on Terror -- And All Wars
Wed 17 Jan 2007

Current NY Times Op-Ed:

http://select.nytimes.com/2007/01/18/opinion/18herbert.html?hp

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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366. Alan Sondheim
the disappearance of performers
Thu 18 Jan 2007

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the disappearance of performers

123 through Incidence performers, Foofwa d'Imobilite, sFx Alan Sondheim
YouTube not bad here:
http://www.youtube.com/watch?v=RkHhzj_x3wo
Fuller version:
http://www.asondheim.org/123.mp4

early rediscovered instrumental rehearsal tapes (73?- 75?) w/ Laurie Anderson (violin), Alan Sondheim (mandolin, guitar)

http://www.asondheim.org/lauriealan4star.mp3
http://www.asondheim.org/lauriealan5star.mp3

the rediscovery of a tenuous history of culture and net before collapse

early tapes with other performers forthcoming

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367. Mark Truscott
January 24: NourbeSe Philip and Thomas in Toronto
Thu 18 Jan 2007

Come out of the cold, and come to this reading!

January 24, 7:30 p.m.
M. NourbeSe Philip and Hugh Thomas (bios below)
Mercer Union, A Centre for Contemporary Art
37 Lisgar St., Toronto

Tonnes of information (including recordings of previous readings and a map): www.testreading.org

Next month: February 7: Nicole Brossard + Barbara Godard and Sharon Harris

Hope to see you there,

Mark

********** M. NOURBESE PHILIP is a poet, essayist, novelist and playwright who lives in the space-time of the City of Toronto. She practised law in the City of Toronto for seven years before leaving to write full time. She has published four books of poetry, one novel and three collections of essays. She was awarded a Pushcart Prize (USA) in 1981, the Casa de las Americas Prize (Cuba) in 1988, the Tradewinds Collective Prize in 1988 and was made a Guggenheim Fellow in Poetry (USA) in 1990. In 1994 she was awarded the Lawrence Foundation Prize (USA) for short fiction and her work was recognized in 1995 by the Arts Foundation of Toronto by its Writing and Publishing Award. In 1999 her play Coups and Calypsos was a Dora Award finalist. She recently completed a residency at the Rockefeller Foundation, Bellagio, Italy.

HUGH THOMAS is a poet and translator currently living in Fredericton, where he teaches mathematics at the University of New Brunswick. He is the author of Mutations (BookThug, 2004) and has poems in the anthology Shift & Switch: New Canadian Poetry (Mercury, 2005) and the magazines dig and This among others.

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368. David Applegate
**NEW* Brooklyn reading series!*
Thu 18 Jan 2007

The Confessional
a free monthly reading series at The Abbey.

Featuring Adam Burchard
and Bad Noise Productions' David Applegate

January 20 Seven PM

536 Driggs btw N. 7th and N. 8th

Please join us for the 1st installment!

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369. Rob McLennan
living the arts in ottawa: an open letter
Thu 18 Jan 2007

living the arts in ottawa: an open letter
http://robmclennan.blogspot.com/2007/01/living-arts-in-ottawa-open-letter.html

& while i was posting, the ottawa citizen editorial (fraction) from
today's paper:
http://www.canada.com/ottawacitizen/news/editorials/story.html?id=07b37fef-d800-4da6-a142-d736ef032095

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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370. kevin thurston
buffalo small press fair
Thu 18 Jan 2007

Hello!

I'm excited to announce the Buffalo Small Press Fair. Christopher Fritton & I have been working diligently behind the scenes to set-up the space, now we need people like you to populate it.

The Buffalo Small Press Fair is designed to bring together a plurality of people in different veins of publishing: poetry, fiction, comics, graphic design, politics, etc. for a one-day event March 31st at the beautiful Karpeles Manuscript museum. Along with vendors, we will have an exhibit provided by Michael Basinski of the SUNY Buffalo Poetry & Rare Books Library highlighting Buffalo's small press history. There is also space for possible round-tables, forums and the like, so if that interests you too, please let either myself or Christopher Fritton know.

The website <http://buffalosmallpress.org/> is complete enough for you to get an overview and perhaps answer some questions you may have.

What else? We are looking for vendors. You can fill this out online<http://www.buffalosmallpress.org/participate/vendor-application/> <http://www.buffalosmallpress.org/participate/vendor-application/>and even pay through PayPal if you wish.

Please forward this email to any interested parties--our scope currently is regional (Ohio, up through Toronto, Syracuse to the east & Pittsburgh to the south--give or take).

Also occuring that weekend (starting Thursday, running through Saturday) will be the second Electric City Spectacular. Last year's event saw numerous artists reading, performing & screening films. Saturday night's event will likely be at the Karpeles Manuscript museum also, making for quite a day-trip.

Thank you in advance for your support,

Chris & Kevin

--
http://www.angelfire.com/poetry/thepixelplus/nhdoublewide.html

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371. Mark Weiss
Jaime Saenz
Thu 18 Jan 2007

Here's an important book that I'll be ordering this afternoom: The Night, by Jaime Saenz, translated by Forrest Gander and Kent Johnson. Some of you may know their wonderful selected Saenz, Immanent Visitor, published a couple of years ago. Saenz is Bolivia's greatest poet, and his booklength The Night is his greatest poem. A bargain at $19.95.

<http://press.princeton.edu/titles/8377.html>http://press.princeton.edu/titles/8377.html

↑ Index

372. Michael Tod Edgerton
Re: Jaime Saenz
Thu 18 Jan 2007

Is it out yet? They had it on pre-order at MLA. I LOVE The Night--or at least the excerpt I read of it in the journal No a couple of issues back.

Tod

Mark Weiss <[redacted]> wrote: Here's an important book that I'll be ordering this afternoom: The Night, by Jaime Saenz, translated by Forrest Gander and Kent Johnson. Some of you may know their wonderful selected Saenz, Immanent Visitor, published a couple of years ago. Saenz is Bolivia's greatest poet, and his booklength The Night is his greatest poem. A bargain at $19.95.

http://press.princeton.edu/titles/8377.html

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

Looking for earth-friendly autos?
 Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

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373. Adam Fieled
Mark Lamoureux on PFS Post
Thu 18 Jan 2007

Check out four lovely poems from NYC poet Mark Lamoureux on PFS Post:

http://www.artrecess.blogspot.com

along w a new interview w Eric Baus, poems from Bill Allegrezza, Jeff Crouch, Susan Wallack, Steve Halle, and others...

Love,
Ad

Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.

↑ Index

374. Jay Dougherty
Interview with poet Todd Moore
Thu 18 Jan 2007

PoetryCircle is pleased to present an interview with poet Todd Moore, conducted by poet Anita L. Wynn.

http://www.poetrycircle.com/index.php/topic,3149.0.html

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375. Ruth Lepson
Re: Mark Lamoureux on PFS Post
Thu 18 Jan 2007

yes they are lovely, congrats to Mark

On 1/18/07 4:40 PM, "Adam Fieled" <[redacted]> wrote:

> *Check out four lovely poems from NYC poet Mark Lamoureux on PFS Post:*
>
> *http://www.artrecess.blogspot.com*

> *along w a new interview w Eric Baus, poems from Bill Allegrezza, Jeff Crouch, Susan Wallack, Steve Halle, and others...*
>
> *Love,*
> *Ad*
>
> ---
> *Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.*

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376. Sina Queyras
corey frost
Fri 19 Jan 2007

Anyone have Corey's email? (Or Corey can you get in touch?)

Thanks.

Sina

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

↑ Index

377. Alan Sondheim
strange video and other audio
Fri 19 Jan 2007

---

strange video and other audio

strange video
lecturing on nabil kanso on google tv
i don't know who put this up
i didn't
i seem to touch my face a lot
i lost weight

i jumped up and down with the analog video frame
who am i what have i done

http://video.google.com/videoplay?docid=1019448160506157197&q=%22Alan+Sondheim%22&hl=en

i knew kanso but don't know what he's up to

=====

more from archive: david smith, alan sondheim, 198?
sondheim, guitar, smith, electronic setups

http://www.asondheim.org/davidalan1.mp3
http://www.asondheim.org/davidalanstar2.mp3

notes from conversation w/ david bohm, 1974?

http://www.asondheim.org/davidbohmnotesmall.mp3

music with chris frantz & others, 1973?

http://www.asondheim.org/franzstarsection1.mp3

↑ Index

378. **EH**

St. Joseph College Reading 2/6

Fri 19 Jan 2007

---

6 Tues., Poets of the Film Forum Aesthetic: A Poetry Reading - In celebration of the new 16-poet anthology entitled Oh One Arrow published by Film Forum Press, editors Adam Golaski and Matthew Klane will read selections from this volume of contemporary poetry with a focus on experiment and serial poetry. Admission: free of charge. The Bruyette Athenaeum's 2nd Floor Reception Room, St. Joseph Collge, Hartford, CT, 7:30 p.m. For more information, contact Dennis Barone, Ph.D., at [redacted] or [redacted].

More information on the poets in attendance can be found at http://www.flimforum.blogspot.com/:

Lori Anderson Moseman
John Cotter
editor Adam Golaski &
editor Matthew Klane

& local guest poet
Eric Hoffman

date & time: February 6, 2007; 7:30pm
location: St. Joseph College, 2nd floor reception room

copies of the flim forum press anthology Oh One Arrow will be available for purchase

---
Be a PS3 game guru.
Get your game face on with the latest PS3 news and previews at Yahoo! Games.

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379. Andrew Epstein
Publication Announcement: Beautiful Enemies: Friendship and Postwar American Poetry
Fri 19 Jan 2007

I'm pleased to announce that my book Beautiful Enemies: Friendship and Postwar American Poetry was recently published by Oxford University Press. I've pasted information below about the book. It can be purchased through Amazon and other booksellers, and through the Oxford website, for a discount, if you use a special promotional code (25535).

http://www.us.oup.com/us/catalog/general/subject/LiteratureEnglish/Poetry/American/?view=usa&ci=9780195181005

If you might be interested in reviewing the book, please let me know.

Thanks -
Andrew

****

Beautiful Enemies: Friendship and Postwar American Poetry (Oxford University Press, 2006)

Although it has long been commonplace to imagine the archetypal American poet singing a solitary "Song of Myself," much of the most enduring American poetry has actually been preoccupied with the drama of friendship. In this lucid and absorbing study, Andrew Epstein argues that an obsession with both the pleasures and problems of friendship erupts in the "New American Poetry" that emerges after the Second World War. By focusing on some of the most significant postmodernist American poets – the "New York School" poets John Ashbery, Frank O'Hara, and their close contemporary Amiri Baraka – Beautiful

Enemies reveals a fundamental paradox at the heart of postwar American poetry and culture: the avant-garde's commitment to individualism and nonconformity runs directly counter to its own valorization of community and collaboration. In fact, Epstein demonstrates that the clash between friendship and nonconformity complicates the legendary alliances forged by postwar poets, becomes a predominant theme in the poetry they created, and leaves contemporary writers with a complicated legacy to negotiate. Rather than simply celebrating friendship and poetic community as nurturing and inspiring, these poets represent friendship as a kind of exhilarating, maddening contradiction, a site of attraction and repulsion, affinity and rivalry.

Challenging both the reductive critiques of American individualism and the idealized, heavily biographical celebrations of literary camaraderie one finds in much critical discussion, this book provides a new interpretation of the peculiar dynamics of American avant-garde poetic communities and the role of the individual within them. By situating his extensive and revealing readings of these highly influential poets against the backdrop of Cold War cultural politics and within the context of American pragmatist thought, Epstein uncovers the collision between radical self-reliance and the siren call of the interpersonal at the core of postwar American poetry.

* * * *

"Beautiful Enemies charts the fascinating tensions between individual and community in the New York poetry world of mid-century. For post-World War II poets, friendship was at once the engine that made poetry come alive, and yet it could also be confining and oppressive – the source of competition as well as nourishment. Andrew Epstein examines the role community played in the forging of New York poetics – a poetics that cannot be dissociated from its relation to

Cold War politics. His is a fascinating, beautifully documented investigation, both of individual poems and of the interlocking friendships that animated their production."

-- Marjorie Perloff, author of Frank O'Hara: Poet Among Painters

"In Beautiful Enemies, Andrew Epstein offers exemplary Emersonian readings of the intricate web connecting individual talent and collective investment in the poetry and poetics of John Ashbery, Frank O'Hara, and Amiri Baraka. Averting the Cold War myth of the individual voice in the wilderness of conformity, Epstein gives us voices in conversation and conflict, suggesting that resistance to agreement is at the heart of a pragmatist understanding of literary community."

-- Charles Bernstein, Donald T. Regan Professor of English, University of Pennsylvania

"The premise is simple-John Ashbery and Frank O'Hara were frenemies, as were O'Hara and LeRoi Jones (now Amiri Baraka)-but Florida State University assistant professor Epstein handles it with such care and intelligence, that his study ends up revealing a great deal about the American midcentury avant-garde. For those in the know, the above two friendships won't be news, but never before have they been presented in such painstaking detail, backed by a wealth of letters and readings of the poets' verse that are patient in the explication, and in their refusal to draw easy conclusions about the nature of the relationships under discussion. Two opening chapters offer an introduction to the avant-garde as it functioned in American culture, and to its Emersonian origins, followed by individual chapters considering each of the three poets (with close references to the other two, and to many other poets and artists), and a final summation of the many paradoxes and contradictions encountered therein. Anyone with an interest in the ways great poetry depends on

complex and extraordinary relationships will find
this book deeply rewarding." -- Publishers Weekly

Andrew Epstein received his Ph.D. from Columbia
University and is currently an Assistant
Professor of English at Florida State
University. His essays and reviews have appeared
in Raritan, Lingua Franca, Fulcrum, Contemporary
Literature and other journals, and his poems have
appeared in various journals, including
Cross-Connect, Conduit, Mississippi Review, Lungfull, and Verse.

****

Andrew Epstein
English Department
Florida State University
Tallahassee, FL 32306-1580
[redacted]
[redacted]
http://english.fsu.edu/faculty/aepstein.htm

↑ Index

380. Joel Weishaus
John Hianes
Fri 19 Jan 2007

Does anyone have an email address for John Haines?
If so, please contact me directly.

Thanks so much,
Joel

↑ Index

381. Bill Marsh
Heretical Texts Vol. 3.1: Heriberto Yépez
Fri 19 Jan 2007

New from Factory School:

Heretical Texts, Volume 3, No. 1

WARS. THREESOMES. DRAFTS. & MOTHERS by Heriberto Yépez

Factory School. 2007. 66 pages, perfect bound, 6.5x9.
ISBN: 1-60001-050-4

$12 / available through Small Press Distribution
(http://www.spdbooks.org/)

The complete third volume (5 books) is available at a discount direct
from the publisher:
http://www.factoryschool.org/pubs/order.html

Description: WARS. THREESOMES. DRAFTS. & MOTHERS plays with September 11. It's a book on war. A book of hate toward the United States. A book of love toward ghosts. Several stories are triggered around the war against Iraq, among them the story of a couple of brothers involved in several love triangles. This is a love-drug-passion-esquizophrenic experiment that involves you till the end. This is a book made of orgasms and quotes. This is a book on writing in an age of Empire. This is a book on the deep meaning of 'United-States'.

Heriberto Yépez is a Mexican writer. His work has been celebrated in Latin America and the United States. He's the author of several books of narrative in Spanish, such as El matasellos and A.B.U.R.T.O, both published by Random House-Mondadori-Sudamericana. He's also the author of several collections of essays, poetry and translations. He currently teaches critical theory in Tijuana.

For more about the Heretical Texts series:
http://www.factoryschool.org/pubs/heretical/index.html

Volume One:

1. Dan Featherston, United States
2. Laura Elrick, Fantasies in Permeable Structures
3. Linh Dinh, Borderless Bodies
4. Sarah Menefee, Human Star
5. kari edwards, obedience

Volume Two:

1. Diane Ward, Flim-Yoked Scrim
2. Steve Carll, Tracheal Centrifuge
3. Kristin Prevallet, Shadow Evidence Intelligence
4. Brian Kim Stefans, What is Said to the Poet Concerning Flowers
5. Carol Mirakove, Mediated

Volume Three:

1. Heriberto Yépez, Wars. Threesomes. Drafts. & Mothers
2. Meg Hamill, Death Notices
3. Nick Piombino, fait accompli
4. Catherine Daly, Chanteuse/Cantatrice
5. Ammiel Alcalay, Scrapmetal

Contact: info "at" factoryschool.org [or reply backchannel to this email]

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382. Maria Damon
[Fwd: Assassination of Hrank Dink]
Fri 19 Jan 2007

This is a multi-part message in MIME format.

name="Assassination of Hrank Dink"
filename="Assassination of Hrank Dink"

by aquamarine.tc.umn.edu (UMN smtpd) with ESMTP
Fri, 19 Jan 2007 11:50:02 -0600 (CST)
by mta-m2.tc.umn.edu (UMN smtpd) with ESMTP
Fri, 19 Jan 2007 11:44:55 -0600 (CST)
Date: Fri, 19 Jan 2007 11:43:12 -0600 (CST)
From: Stephen Feinstein <[redacted]>
To: Undisclosed recipients:;
Subject: Assassination of Hrank Dink

For those of you who follow the debate on the Armenian Genocide, Turkish law 301 which makes it a crime to use the "G" word and "defame the Turkish Republic, Hrank Dink, Armenian-Turkish editor of Argos was assassinated this morning in Istanbul. We have direct connections with his group as Taner Akcam, the leading Turkish historian who confirms the events of 1915 as Genocide is on our staff.

This is from New Anatolian but you can find a lot more on the web:

Prominent Turkish-Armenian journalist Hrant Dink murdered

(AP)
19 January 2007

Journalist Hrant Dink, one of the most prominent voices of Turkey's Armenian community, was killed by a gunman Friday at the entrance to his newspaper's offices, police said.

Dink, a 53-year-old Turkish citizen of Armenian descent, had gone on trial numerous times for speaking out about the mass killings of Armenians by Ottoman Empire at the beginning of the 20th century. He had received threats from ultra-nationalists, who viewed him as a traitor.

Dink was a public figure in Turkey, and as the editor of the bilingual Turkish-Armenian newspaper Agos, one of its most prominent Armenian voices.

In his last column for Agos, Dink complained that he had become famous as an enemy of Turks and wrote of threats against him. He said he had received no protection from authorities despite his complaints.

"My computer's memory is loaded with sentences full of hatred and threats," Dink wrote. "I am just like a pigeon ... I look around to my left and right, in front and behind me as much as it does. My head is just as active."

Prime Minister Recep Tayyip Erdogan, in a news conference after the killing, vowed to catch those responsible and called the slaying an attack on Turkey's unity.

Erdogan said he had appointed top officials from the justice and security ministries to investigate the killing, and that two suspects had been arrested in Istanbul. He gave no details on the suspects.

"Hrant's body is lying on the ground as if those bullets were fired at Turkey," Can Dundar, also a journalist, told private NTV television.

Turkey's relationship with its Armenian community is fraught with tension, controversy and painful memories of a brutal past. Much of Turkey's once-sizeable Armenian population was driven out beginning around 1915.

During World War I, as the Ottoman Turkish empire fought Russian forces, some of the Armenian minority in eastern Anatolia sided with the Russians.

In May 1915, the Armenian minority, one or two million strong, was forcefully deported and marched from the Anatolian borders towards Syria and Mesopotamia (now Iraq). Many died en route.

Armenia says 1.5 million Armenians were killed in this period, either through systematic massacres or through starvation.

It alleges that a deliberate genocide was carried out by the Ottoman Turkish empire.

Turkey acknowledges that many Armenians died, but says Turks died too, and that massacres were committed on both sides as a result of inter-ethnic violence and the wider World War.

Dink had been convicted of trying to influence the judiciary in 2005 after Agos ran stories criticizing a law making it a crime to insult Turkey, the Turkish government or the Turkish national character.

The conviction was rare even in a country where trials of journalists, academics and writers have become common. Most of the cases, including that of Nobel Prize-winning novelist Orhan Pamuk last year, were either dropped on a technicality or lead to acquittals.

Fehmi Koru, a columnist at the Yeni Safak newspaper, said the killing was aimed at destabilizing Turkey.

"His loss is the loss of Turkey," Koru said. Dozens of other journalists, many of them friends of Dink, publicly condemned the killing. Broadcasters on CNN-Turk and NTV, two of the major news stations, called it "shameful," "saddening" and "embarrassing."

Dr. Stephen Feinstein, Director
Center for Holocaust and Genocide Studies
University of Minnesota
100 Nolte Hall West
315 Pillsbury Drive
Minneapolis, MN. 55455
Phone: (612) [redacted]
FAX: [redacted]
email: [redacted]
WEB SITE: http://www.chgs.umn.edu

----------090408050800080505060702--

↑ Index

383. Murat Nemet-Nejat

Re: [Fwd: Assassination of Hrank Dink]

Fri 19 Jan 2007

Maria,

I just heard about it. This is horrible news.

Murat

On 1/19/07, Maria Damon <[redacted]> wrote:
>
>
>
>
>
> ---------- Forwarded message ----------
> From: Stephen Feinstein <[redacted]>
> To: Undisclosed recipients:;
> Date: Fri, 19 Jan 2007 11:43:12 -0600 (CST)
> Subject: Assassination of Hrank Dink
> For those of you who follow the debate on the Armenian Genocide, Turkish
> law 301 which makes it a crime to use the "G" word and "defame the Turkish
> Republic, Hrank Dink, Armenian-Turkish editor of Argos was assassinated

> this morning in Istanbul. We have direct connections with his group as
> Taner Akcam, the leading Turkish historian who confirms the events of 1915
> as Genocide is on our staff.
>
>
> This is from New Anatolian but you can find a lot more on the web:
>
>
> Prominent Turkish-Armenian journalist Hrant Dink murdered
>
> (AP)
> 19 January 2007
>
>
> Journalist Hrant Dink, one of the most prominent voices of Turkey's
> Armenian community, was killed by a gunman Friday at the entrance to his
> newspaper's offices, police said.
>
> Dink, a 53-year-old Turkish citizen of Armenian descent, had gone on trial
> numerous times for speaking out about the mass killings of Armenians by
> Ottoman Empire at the beginning of the 20th century. He had received
> threats from ultra-nationalists, who viewed him as a traitor.
>
> Dink was a public figure in Turkey, and as the editor of the bilingual
> Turkish-Armenian newspaper Agos, one of its most prominent Armenian
> voices.
>
> In his last column for Agos, Dink complained that he had become famous as
> an enemy of Turks and wrote of threats against him. He said he had
> received no protection from authorities despite his complaints.
>
> "My computer's memory is loaded with sentences full of hatred and
> threats," Dink wrote. "I am just like a pigeon ... I look around to my
> left and right, in front and behind me as much as it does. My head is just
> as active."
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> Prime Minister Recep Tayyip Erdogan, in a news conference after the
> killing, vowed to catch those responsible and called the slaying an attack
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> Erdogan said he had appointed top officials from the justice and security
> ministries to investigate the killing, and that two suspects had been

> arrested in Istanbul. He gave no details on the suspects.
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> "Hrant's body is lying on the ground as if those bullets were fired at
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> some of the Armenian minority in eastern Anatolia sided with the Russians.
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> and Mesopotamia (now Iraq). Many died en route.
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> through systematic massacres or through starvation.
>
> It alleges that a deliberate genocide was carried out by the Ottoman
> Turkish empire.
>
> Turkey acknowledges that many Armenians died, but says Turks died too, and
> that massacres were committed on both sides as a result of inter-ethnic
> violence and the wider World War.
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> Dink had been convicted of trying to influence the judiciary in 2005 after
> Agos ran stories criticizing a law making it a crime to insult Turkey, the
> Turkish government or the Turkish national character.
>
> The conviction was rare even in a country where trials of journalists,
> academics and writers have become common. Most of the cases, including
> that of Nobel Prize-winning novelist Orhan Pamuk last year, were either
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> Fehmi Koru, a columnist at the Yeni Safak newspaper, said the killing was
> aimed at destabilizing Turkey.
>
> "His loss is the loss of Turkey," Koru said. Dozens of other journalists,
> many of them friends of Dink, publicly condemned the killing. Broadcasters
> on CNN-Turk and NTV, two of the major news stations, called it "shameful,"

> "saddening" and "embarrassing."
>
>
> Dr. Stephen Feinstein, Director
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> WEB SITE: http://www.chgs.umn.edu
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>
>

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384. **Rebecca Weaver**
midwayjournal on the radio 1/21/07
Fri 19 Jan 2007

Just a small note to those of you who will be near a radio or web streaming on sunday:

the host of the KFAI Twin Cities community radio's WomenFolk music show, Ellen Stanley, will be interviewing yours truly about Midway Journal. The interview is part of Ellen's ongoing commitment to featuring local arts. I will appear at 130 pm this sunday. You can listen at 90.3 fm (Minneapolis) / 106.7 (St. Paul) or online at www.kfai.org/kfailive.htm. Once KFAI has their archives up, we'll post a link to the interview.

Our new issue will be up soon--look forward to hearing from us!

Best,
Rebecca Weaver

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385. **Tom W. Lewis**
Re: midwayjournal on the radio 1/21/07
Fri 19 Jan 2007

---

good deal, Rebecca -- I'll try to listen in.

Tom

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Rebecca Weaver
Sent: Friday, January 19, 2007 13:39
To: [redacted]
Subject: midwayjournal on the radio 1/21/07

Just a small note to those of you who will be near a radio or web streaming
on sunday:

the host of the KFAI Twin Cities community radio's WomenFolk music show,

Ellen Stanley, will be interviewing yours truly about Midway Journal. The
interview is part of Ellen's ongoing commitment to featuring local arts. I
will appear at 130 pm this sunday. You can listen at 90.3 fm (Minneapolis)
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their archives up, we'll post a link to the interview.

Our new issue will be up soon--look forward to hearing from us!

Best,
Rebecca Weaver

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386. **Cynie Cory**

Re: Publication Announcement: Beautiful Enemies: Friendship and Postwar American Poetry

Fri 19 Jan 2007

Congrats! I have been waiting a long time for this announcement. Oxford Press ain't too shabby, eh!

Good luck with it. I can't wait to purchase it and read it.

Yours,

Cynie Cory
Andrew Epstein <[redacted]> wrote: I'm pleased to announce that my book Beautiful
Enemies: Friendship and Postwar American Poetry
was recently published by Oxford University
Press. I've pasted information below about the
book. It can be purchased through Amazon and

other booksellers, and through the Oxford
website, for a discount, if you use a special promotional code (25535).

http://www.us.oup.com/us/catalog/general/subject/LiteratureEnglish/Poetry/American/?view=usa&ci=9780195181005

If you might be interested in reviewing the book, please let me know.

Thanks -
Andrew

****

Beautiful Enemies: Friendship and Postwar
American Poetry (Oxford University Press, 2006)

Although it has long been commonplace to imagine the archetypal American poet singing a solitary "Song of Myself," much of the most enduring American poetry has actually been preoccupied with the drama of friendship. In this lucid and absorbing study, Andrew Epstein argues that an obsession with both the pleasures and problems of friendship erupts in the "New American Poetry" that emerges after the Second World War. By focusing on some of the most significant postmodernist American poets – the "New York School" poets John Ashbery, Frank O'Hara, and their close contemporary Amiri Baraka – Beautiful Enemies reveals a fundamental paradox at the heart of postwar American poetry and culture: the avant-garde's commitment to individualism and nonconformity runs directly counter to its own valorization of community and collaboration. In fact, Epstein demonstrates that the clash between friendship and nonconformity complicates the legendary alliances forged by postwar poets, becomes a predominant theme in the poetry they created, and leaves contemporary writers with a complicated legacy to negotiate. Rather than simply celebrating friendship and poetic community as nurturing and inspiring, these poets represent friendship as a kind of exhilarating, maddening contradiction, a site of attraction and repulsion, affinity and rivalry.

Challenging both the reductive critiques of American individualism and the idealized, heavily biographical celebrations of literary camaraderie one finds in much critical discussion, this book provides a new interpretation of the peculiar dynamics of American avant-garde poetic communities and the role of the individual within them. By situating his extensive and revealing readings of these highly influential poets against the backdrop of Cold War cultural politics and within the context of American pragmatist thought, Epstein uncovers the collision between radical self-reliance and the siren call of the interpersonal at the core of postwar American poetry.

* * * *

"Beautiful Enemies charts the fascinating tensions between individual and community in the New York poetry world of mid-century. For post-World War II poets, friendship was at once the engine that made poetry come alive, and yet it could also be confining and oppressive – the source of competition as well as nourishment. Andrew Epstein examines the role community played in the forging of New York poetics – a poetics that cannot be dissociated from its relation to Cold War politics. His is a fascinating, beautifully documented investigation, both of individual poems and of the interlocking friendships that animated their production."

-- Marjorie Perloff, author of Frank O'Hara: Poet Among Painters

"In Beautiful Enemies, Andrew Epstein offers exemplary Emersonian readings of the intricate web connecting individual talent and collective investment in the poetry and poetics of John Ashbery, Frank O'Hara, and Amiri Baraka. Averting the Cold War myth of the individual voice in the wilderness of conformity, Epstein gives us voices in conversation and conflict, suggesting that resistance to agreement is at the heart of a pragmatist understanding of literary community."

-- Charles Bernstein, Donald T. Regan Professor of English, University of Pennsylvania

"The premise is simple-John Ashbery and Frank O'Hara were frenemies, as were O'Hara and LeRoi Jones (now Amiri Baraka)-but Florida State University assistant professor Epstein handles it with such care and intelligence, that his study ends up revealing a great deal about the American midcentury avant-garde. For those in the know, the above two friendships won't be news, but never before have they been presented in such painstaking detail, backed by a wealth of letters and readings of the poets' verse that are patient in the explication, and in their refusal to draw easy conclusions about the nature of the relationships under discussion. Two opening chapters offer an introduction to the avant-garde as it functioned in American culture, and to its Emersonian origins, followed by individual chapters considering each of the three poets (with close references to the other two, and to many other poets and artists), and a final summation of the many paradoxes and contradictions encountered therein. Anyone with an interest in the ways great poetry depends on complex and extraordinary relationships will find this book deeply rewarding." -- Publishers Weekly

Andrew Epstein received his Ph.D. from Columbia University and is currently an Assistant Professor of English at Florida State University. His essays and reviews have appeared in Raritan, Lingua Franca, Fulcrum, Contemporary Literature and other journals, and his poems have appeared in various journals, including Cross-Connect, Conduit, Mississippi Review, Lungfull, and Verse.

****

Andrew Epstein
English Department
Florida State University
Tallahassee, FL 32306-1580
[redacted]

[redacted]
http://english.fsu.edu/faculty/aepstein.htm

Be a PS3 game guru.
Get your game face on with the latest PS3 news and previews at Yahoo! Games.

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387. Ren Powell
Re: [Fwd: Assassination of Hrank Dink]
Fri 19 Jan 2007

Dink was one of the three writers Int. PEN brought attention to on Nov. 15. He was offered asylum so many places, but he wanted to speak out where he felt it was necessary. An amazing person who reminds us all what we often take for granted. At least l know l do.

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388. Poetry Project
Events at the Poetry Project 1/22 - 1/26
Fri 19 Jan 2007

Dear Ones,

Please join us for three great readings next week. But first enjoy your weekend AND scroll down to be reminded of the upcoming Poetry Project workshops.

Love,

The Poetry Project

Monday, January 22, 8:00 pm
Gregg Biglieri & Evelyn Reilly

Gregg Biglieri is the author of five chapbooks: Profession, Roma, Los Books, Reading Keats to Sleep and I Heart My Zeppelin. He currently lives in Buffalo, where he is finishing a dissertation on Louis Zukofsky's Bottom: On Shakespeare for the English Department at Temple University. Evelyn Reilly¹s first book, Hiatus, was published in 2004. A chapbook, Fervent Remnants of Reflective Surfaces, is just out. Reilly co-curates the winter segment of the Segue Reading Series. She is currently pondering the relation of ecology and poetry, and is editing ((eco (lang) (uage (reader)), a collection of essays on the subject, with Brenda Iijima.

Wednesday, January 24, 8:00 pm
Alan Gilbert, Bill Mohr & Roberto Tejada

Alan Gilbert's book of critical writings entitled Another Future: Poetry and Art in a Postmodern Twilight was published in the spring of 2006 by Wesleyan University Press. He is currently a Creative Capital Foundation grantee in the field of Innovative Literature (poetry). Bill Mohr has worked as a teacher of creative writing since 1974. As the editor and publisher of Momentum Press from 1974-1988, he published two major anthologies of Los Angeles poets as well as individual titles by over twenty poets and writers. His collections of poetry include Bittersweet Kaleidoscope (If Editions, 2006), Thoughtful Outlaw (Inevitable Press, 1999), Vehemence (New Alliance Records, 1993), Penetralia (Momentum Press, 1984), and Hidden Proofs (Bombshelter Press, 1982). Roberto Tejada was born in Los Angeles, California (1964). From 1987 to 1997 he lived and worked in Mexico City where he founded the journal Mandorla: New Writing From the Americas, a forum for advanced poetry and translation. His work has been widely published in the United States and Latin America, including Vuelta (Octavio Paz, publisher), The Best American Poetry 1996 (Adrienne Rich, editor), and 99 Poets | 1999: An International Poetics Symposium (boundary 2, Charles Bernstein, editor). He teaches Art History, Theory, and Criticism at the University of California, San Diego, where he is faculty in the Visual Arts Department. He is the author of the Gift + Verdict (Leroy Books, 1999) and Amulet Anatomy (Phylum Press, 2001), and Mirrors for Gold (Krupskaya, 2006).

Friday, January 26, 10:30 pm (Door 10:15)
Up Is Up, But So Is Down

Contributors Maggie Dubris, Richard Hell, Eileen Myles, Susie Timmons and David Trinidad join editor Brandon Stosuy in a celebratory reading for the recently published Up Is Up, But So Is Down: New York's Downtown Literary Scene 1974-1992 (NYU Press). Using the book as a launching pad, the authors will step outside its table of contents, selecting and reading key New York texts from their own oeuvres. A reception, co-sponsored by NYU Press, will follow.

Maggie Dubris is the author of WillieWorld (Cuz Editions, 1998), Weep Not, My Wanton (Black Sparrow Press, 2002) and Skels (Soft Skull Press, 2004). She is presently working on an illustrated book called The Dust Zone with the artist Scott Gillis, parts of which can be seen at www.dustzone.com. Richard Hell's most recent CD is the 2005 retrospective Spurts from Warner/Rhino. His novel Godlike came out in 2005 too. He's at work on a book of memories. Eileen Myles has written thousands of poems since she moved to New York in 1974. Her last books were Skies and on my way (poems) and Cool for You (a novel). She's teaching at UCSD and just finished a new novel about the hell of becoming a female poet, called The Inferno. Sorry, Tree, (poems), is coming out in April from wave books. Susie Timmons was a poet in New York from 1975-1991. The city chewed her up and spit her out, and it felt great. David

Trinidad's last two books are Plasticville and Phoebe 2002: An Essay in Verse. He also co-edited the forthcoming Saints of Hysteria: A Half-Century of Collaborative American Poetry. He teaches poetry at Columbia College Chicago, where he co-edits the journal Court Green. His next book of poetry, The Late Show, is due from Turtle Point Press in 2007. Brandon Stosuy, a staff writer and columnist at Pitchfork, contributes regularly to The Believer, used to contribute regularly to The Village Voice, writes for Paper Thin Walls, Seattle Weekly, and Spin, and has written for Arthur, BlackBook, Bomb, Bookforum, LA Weekly, Slate and V, among other publications. He lives in Brooklyn, where he is at work on The Believer's 2007 Music Issue Compilation CD, a large essay on Gordon Lish, and his first novel.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet¹s first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled The Minor Arcane. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm: 10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the ³I² live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers,

and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer¹s Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on ³impure² poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, Freud in Brooklyn, Ugh Ugh Ocean and Moraine, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently Bamiyan Poems, Brain Surgery Poems and Political Conditions/Physical States. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and regularly on the Wryting-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

* The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops

131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [redacted], or email: [redacted].

http://www.poetryproject.com/workshops.php

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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389. Bill Marsh
Heretical Texts Vol. 3.2: Meg Hamill
Sat 20 Jan 2007

New from Factory School:

Heretical Texts, Volume 3, No. 2

DEATH NOTICES by Meg Hamill

Factory School. 2007. 74 pages, perfect bound, 6.5x9.
ISBN: 1-60001-051-2

$12 / available through Small Press Distribution
(http://www.spdbooks.org/)

The complete third volume (5 books) is available at a discount direct from the publisher:
http://www.factoryschool.org/pubs/order.html

Description: These poems take the form of obituaries mourning lives that have been lost in the current War in Iraq. Attempting to exclude no group from this public display of grief, alongside obituaries for Iraqi civilians and Iraqi Police, there are obituaries for American soldiers, suicide bombers, and contractors for Halliburton. The poems in DEATH NOTICES repeatedly strive to rise above blame and judgement, until the project becomes simply an effort to “sustain our gaze” long enough in order to feel all of these losses fully.

For more about the Heretical Texts series:
http://www.factoryschool.org/pubs/heretical/index.html

Volume One:

1. Dan Featherston, United States
2. Laura Elrick, Fantasies in Permeable Structures
3. Linh Dinh, Borderless Bodies
4. Sarah Menefee, Human Star
5. kari edwards, obedience

Volume Two:

1. Diane Ward, Flim-Yoked Scrim
2. Steve Carll, Tracheal Centrifuge
3. Kristin Prevallet, Shadow Evidence Intelligence
4. Brian Kim Stefans, What is Said to the Poet Concerning Flowers
5. Carol Mirakove, Mediated

Volume Three:

1. Heriberto Yépez, Wars. Threesomes. Drafts. & Mothers
2. Meg Hamill, Death Notices
3. Nick Piombino, fait accompli
4. Catherine Daly, Chanteuse/Cantatrice
5. Ammiel Alcalay, Scrapmetal

Contact: info "at" factoryschool.org [or reply backchannel to this email]

↑ Index

390. Christopher Filkins

Re: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian Turner's

Sat 20 Jan 2007

On 1/17/07 3:49 PM, "Eric Dickey" <[redacted]> wrote:
After that, I couldn't tell if
> Turner, a soldier, was pro- or anti-war.

Is this important?

↑ Index

391. Christopher Hamilton-Emery
US Sales and Marketing Manager
Sat 20 Jan 2007

US Sales and Marketing Manager (Salt Publishing)

Salt is a young, innovative literary publisher with a highly- respected US and international list. We are looking to contract a US- based freelance, part-time Sales and Marketing Manager to help us double our turnover over the next three years, working for Salt for one day a week.

The role will be responsible for:

Increasing US sales and profits in line with our strategic goals
Developing key trade accounts with central buyers in the major chains
Developing sales accounts with independent bookstores
Developing library sales and small course adoptions
Developing direct mail campaigns, including catalogue and other mailings
Developing direct sales through our Web site
Co-ordinate publicity for our US authors
Co-ordinate Salt's involvement in prizes, readings, festivals and conferences

The successful applicant will be highly-motivated, experienced in sales, and is likely to have an understanding of the poetry and short story markets in all their forms within the US. This is an exciting opportunity to support a dynamic new publisher as it develops its US publishing program, working with a talented senior management team and a wide range of successful authors.

Please contact Chris Hamilton-Emery at [redacted] for more information.

Chris Hamilton-Emery | Publishing Director | Salt Publishing Ltd PO Box 937 | Great Wilbraham | Cambridge | CB1 5JX | [redacted] Buy from Salt and put your money into literature http://www.saltpublishing.com/shop.htm

101 Ways to Make Poems Sell available now! Click below to read more! http://www.saltpublishing.com/books/sgrw/1844711161.htm

Radio Nostalgia available now! Click below to read more! http://www.arcpublications.co.uk/catalogue/view_product.php?product=307

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Chris Hamilton-Emery | Publishing Director | Salt Publishing Ltd PO Box 937 | Great Wilbraham | Cambridge | CB1 5JX | [redacted] Buy from Salt and put your money into literature http://www.saltpublishing.com/shop.htm

101 Ways to Make Poems Sell available now! Click below to read more! http://www.saltpublishing.com/books/sgrw/1844711161.htm

Radio Nostalgia available now! Click below to read more! http://www.arcpublications.co.uk/catalogue/view_product.php?product=307

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392. Lewis LaCook

Left-handed Pinkie Joint - New Audio by Lewis LaCook

Sat 20 Jan 2007

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http://www.lewislacook.org/index.php?option=com_zoom&Itemid=43&page=view&catid=1&PageNo=2&key=15&hit=1

improvisation composed on software synthesizer

Lewis LaCook, Senior Engineer
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lewislacook.org - New Media Poetry and Poetics
http://www.xanaxpop.org
Xanax Pop - the poetry of Lewis LaCook

****

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||http://www.lewislacook.org||
New Media Poetry and Poetics

||http://www.xanaxpop.org||
Xanax Pop - A Bloge of Poemes

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

↑ Index

393. Michael Heller
NEW BOOK
Sat 20 Jan 2007

--=======AVGMAIL-45B27C6A2BBD======Content-Type: text/plain; charset=iso-8859-1; format=flowed; x-avg-checked=avg-ok-37F4BF

NEW RELEASE

EARTH AND CAVE

by

Michael Heller

Dos Madres Press is pleased to announce the publication of Earth and Cave by Michael Heller, a memoir in prose and poetry written in the 1960s when the author lived in Nerja, a small coastal village in Spain. Photographs and drawings of Nerja's ancient caves illustrate the book.

Earth and Cave, writes the poet Hugh Seidman, is "a wonderfully evocative and luminous memoir… Heller's meditation embodies the harsh life and landscape of the indigenous population, along with the ever-lurking mystery and aura of Nerja's pre-historic caves….It brings us movingly into touch with the most basic and human questions: how shall we relate to others around us and to the place in which we live."

The poet and critic Norman Finkelstein has described Michael Heller's memoir of childhood and religion, Living Root, as "a work of crossings, hauntings, reanimations; a mighty golem walking the lost Jewish streets of Brooklyn and Miami Beach." The New York Times said of his poetry that it has a "classical simplicity to its spare syllables…full of ruminations…filled with illumination."

Michael Heller is a poet, essayist and critic. Among his many books are Uncertain Poetries: Selected Essays on Poets, Poetry and Poetics (Salt Publishing, 2005), Exigent Futures: New and Selected Poems (Salt Publishing, 2003). Knowledge, In The Builded Place, Wordflow and Living Root. His

critical book on the Objectivist poets, Conviction's Net of Branches, received the Di Castagnola Prize of the Poetry Society of America. He is the recipient of many awards including those from the National Endowment for the Humanities, NYFA and the Fund For Poetry.

ISBN: 1-933675-17-9
Price: 12.95

Order direct from Dos Madres Press at http://dosmadres.com. For quantity and discounts call [redacted]. Also available at Small Press Distribution at http://www.spbbooks.org and from local and online bookstores.

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at: http://www.thing.net/~grist/ld/heller.htm
Collaborations with Ellen Fishman Johnson at:
http://www.efjcomposer.com/EFJ/Collaborations.html
--=======AVGMAIL-45B27C6A2BBD======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-37F4BF
Content-Description: "AVG certification"

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.432 / Virus Database: 268.17.2/641 - Release Date: 1/20/2007 10:24 AM

--=======AVGMAIL-45B27C6A2BBD=======--

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394. Eric Dickey
Re: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian Turner's
Sat 20 Jan 2007

To some, yes,
to others, no.

--- Christopher Filkins <[redacted]> wrote:

> *On 1/17/07 3:49 PM, "Eric Dickey"*
> *<[redacted]> wrote:*
> *After that, I couldn't tell if*
> *Turner, a soldier, was pro- or anti-war.*

> *Is this important?*

Don't get soaked. Take a quick peak at the forecast
with the Yahoo! Search weather shortcut.
http://tools.search.yahoo.com/shortcuts/#loc_weather

↑ Index

395. William Allegrezza

Call: Responses to Virgil. . .Yes, Virgil!

Sat 20 Jan 2007

Those of you who have listened to me ramble about projects have probably heard me reference over and over a book on Virgil that Garin Cycholl and I want to create. Well, Garin and I are finally going to put this book together. We are trying to edit a book of responses, both creative and critical, to Virgil's The Georgics. Both of us are open to the type of response-it can even be very loosely related to Virgil's work, so I invite all of you to read Virgil and type up a response to it. Send your responses to [redacted].

Best,

Bill Allegrezza

↑ Index

396. Marcus Bales

Save the date! Friday, January 26, 2007 at 7 p.m.

Sat 20 Jan 2007

Save the date! Friday, January 26, 2007 at 7 p.m.

For more information:
Claire McMahon [redacted]
[redacted]

Please join us at Gallery 324 (in the Galleria downtown at E 9th and St Clair) for a party to Benefit MoonLit Poetry Magazine, the party hosted, and the magazine edited and published, by Claire McMahon and Lisa Jansen.

With the groovin' sounds of The New Slangs
(Jodi and Jeff Dobos)

New Slang is a Lakewood, Ohio based duo consisting of Jodi Dobos on vocals and Jeffrey Dobos on guitar. Jodi first studied violin seriously then moved on to study voice at Baldwin Wallace Music Conservatory in Berea, Ohio. Jodi also

performs as a vocalist with The Prime Directive, a local jazz band. Jeffrey has played guitar off and on since performing with garage bands in the late 1970's. He is also an entrepreneur, who owns two companies serving industrial markets.

Followed by music and poetry by Soul Surviving Sons (Ray McNiece and Sean Kelly)

Sean Kelly is a poet, lead guitarist for the local band Tongue In Groove and a tattoo artist. Ray McNiece is a poet, actor, and singer, who has shared a keynote address Robert Bly, was a featured reader with Lawrence Ferlinghetti, opened for Babatunde Oluntunje, and was the voice of Woody Guthrie in WCPN/NPR's award winning radio documentary, Hard Travellin'.

In the gallery:
"Best of NOIS II" (Northern Ohio Illustrators Society)
curated by George Kocar.

AND

"Taken by Storm", the art of Storm Thorgerson, the man who designed the album covers for Pink Floyd, Led Zeppelin, the Cranberries, Scorpions, Muse, Genesis, Peter Gabriel, 10cc, and many more, curated by Marcus Bales.

Light Refreshments and Silent Auction

Friday, January 26, 2007
7 p.m.

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397. Peter Ciccariello
The defense of distant human form
Sun 21 Jan 2007

The defense of distant human
form<http://www.cgi7.com/peterimages/defense.htm>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/
Word - http://poemsfromprovidence.blogspot.com/
Photography - http://uncommonvision.blogspot.com/

↑ Index

398. Jim Andrews
Alexandre Gherban and the e-poetry conference in Paris
Sun 21 Jan 2007

Here is a different sort of poetry: http://gherban.free.fr . This is Alexandre Gherban's site (France). You don't have to understand French to enjoy this work. I was particularly taken with the work "la colonie". This is a collection of 14 Shockwave pieces. Some are interactive, some are not. Most, if not all, are audio-visual. These works mostly proceed by symbols moving around and interacting with each other. Sometimes you can affect that motion and interaction. It gives a sense of the interaction of symbols in a way different language to produce meaning.

Of "la colonie", Alexandre Gherban says:

“The colony” is made up of a collection of small automata having various artistic “functions”. The sounds come from my voice; phonemes are used to produce sound sequences in real time."

Alexandre is one of the organizers of the upcoming e-poetry conference in Paris (see http://paragraphe.univ-paris8.fr/epoetry).

ja
http://vispo.com

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↑ Index

399. Bill Marsh
Heretical Texts Vol. 3.3: Nick Piombino
Sun 21 Jan 2007

New from Factory School:

Heretical Texts, Volume 3, No. 3

FAIT ACCOMPLI by Nick Piombino

Factory School. 2007. 134 pages, perfect bound, 6.5x9.
ISBN: 1-60001-052-0

$14 / available through Small Press Distribution
(http://www.spdbooks.org/)

The complete third volume (5 books) is available at a discount direct
from the publisher:
http://www.factoryschool.org/pubs/order.html

Nick Piombino on FAIT ACCOMPLI: Gary Sullivan came over for a visit and we talked about blogs. He said, "Get an idea of what you want to do and a title and go with that." Walking around Central Park on a cold day in January 2003, I thought about my handwritten journals filled with unpublished writings and visualized blogging these as synchronic meditations. Then the title came to me, fait accompli, and the subtitles, spellbound speculations, time travel. A journal within a journal, FAIT ACCOMPLI is a selection from the first three months of the continuing weblog (http://nickpiombino.blogspot.com) from mid-February through mid-May, 2003.

For more about the Heretical Texts series:
http://www.factoryschool.org/pubs/heretical/index.html

Volume One:

1. Dan Featherston, United States
2. Laura Elrick, Fantasies in Permeable Structures
3. Linh Dinh, Borderless Bodies
4. Sarah Menefee, Human Star
5. kari edwards, obedience

Volume Two:

1. Diane Ward, Flim-Yoked Scrim
2. Steve Carll, Tracheal Centrifuge
3. Kristin Prevallet, Shadow Evidence Intelligence
4. Brian Kim Stefans, What is Said to the Poet Concerning Flowers
5. Carol Mirakove, Mediated

Volume Three:

1. Heriberto Yépez, Wars. Threesomes. Drafts. & Mothers
2. Meg Hamill, Death Notices
3. Nick Piombino, fait accompli
4. Catherine Daly, Chanteuse/Cantatrice
5. Ammiel Alcalay, Scrapmetal

Contact: info "at" factoryschool.org [or reply backchannel to this email]

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400. Alexander Jorgensen
Settling among prairie leaves: Midwest
Sun 21 Jan 2007

Settling among prairie leaves, I am anxious for those
willing to "give me a chance". Am seeing U.S. & box
packing Sunday parties, outside of Milwaukee,

organized by old (gay) Mr. Hug-a-vet. And am looking
to do some readings - "make contact" - to go those
places where honest (i.e., without the burden of
cohersive force) poets and multi-media who-are-you?
gather and sometimes orgenize orgency and bluster
blather: said Poppabup, who, incidently, called me son
of the Green Lantern.

Best as ever,
Alexander Jorgensen

_____
___
Have a burning question?
Go to www.Answers.yahoo.com and get answers from real people who know.

↑ Index

401. **tyrone williams**
Re: Settling among prairie leaves: Midwest
Sun 21 Jan 2007

Alex,

backchannel me at [redacted]...might be able to set up a reading in Cincinnati Ohio in late spring or fall...

Tyrone

-----Original Message-----
>From: Alexander Jorgensen <[redacted]>
>Sent: Jan 21, 2007 10:06 AM
>To: [redacted]
>Subject: Settling among prairie leaves: Midwest
>
>Settling among prairie leaves, I am anxious for those
>willing to "give me a chance". Am seeing U.S. & box
>packing Sunday parties, outside of Milwaukee,
>organized by old (gay) Mr. Hug-a-vet. And am looking
>to do some readings - "make contact" - to go those
>places where honest (i.e., without the burden of
>cohersive force) poets and multi-media who-are-you?
>gather and sometimes orgenize orgency and bluster
>blather: said Poppabup, who, incidently, called me son
>of the Green Lantern.

>
>Best as ever,
>Alexander Jorgensen
>
>---
>
>
>
>_____
____
>Have a burning question?
>Go to www.Answers.yahoo.com and get answers from real people who know.

Tyrone Williams

↑ Index

402. Nicholas Ruiz III
Kritikos V.4 January-2007
Sun 21 Jan 2007

Kritikos V.4 January-2007

®i¾ek! A conversation with Paul A. Taylor (editor of The International Journal of ®i¾ek Studies)...(p.a.taylor and n.ruiz)

http://intertheory.org/taylorandruiz.htm\

Europe, Open for Business: Victoria de Grazia's Irresistible Empire: America's Advance through Twentieth-Century Europe...(p.stasi)

http://intertheory.org/irresistible.htm

Dr. Nicholas Ruiz III
--Editor, Kritikos
http://intertheory.org

↑ Index

403. Nicholas Ruiz III
Re: Kritikos V.4 January-2007
Sun 21 Jan 2007

Apologies, the link below should be:

http://intertheory.org/taylorandruiz.htm

NRIII

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Nicholas Ruiz III
Sent: Sunday, January 21, 2007 10:13 AM
To: [redacted]
Subject: Kritikos V.4 January-2007

Kritikos V.4 January-2007

®i¾ek! A conversation with Paul A. Taylor (editor of The International Journal of ®i¾ek Studies)...(p.a.taylor and n.ruiz)

http://intertheory.org/taylorandruiz.htm\

Europe, Open for Business: Victoria de Grazia's Irresistible Empire: America's Advance through Twentieth-Century Europe...(p.stasi)

http://intertheory.org/irresistible.htm

Dr. Nicholas Ruiz III
--Editor, Kritikos
http://intertheory.org

↑ Index

404. Tisa Bryant

Books for Course Adoption: A Message from LeonWorks Press

Sun 21 Jan 2007

Leon Works, an independent publisher of experimental prose and poetry, wants to expand its mailing list. If you are interested in teaching or writing about crossing genres, places, cultures, or time, and want access to Leon titles, please do the following:

1. Email your name and mailing address to Renee Gladman at [redacted].

2. Indicate whether you already own either of the first two titles, Sonny by Mary Burger or Incubation: A Space for Monsters by Bhanu Kapil.

Books forthcoming this spring and summer from Leon are What Began Us by Melissa Buzzeo and Unexplained Presence by Tisa Bryant.

All the best,

Renee

Editor & Publisher

↑ Index

405. **amy king**

MiPO @ STAIN -- This Friday, Jan. 26th

Sun 21 Jan 2007

MiPOesias @ Stain Bar
Friday, January 26, 2007
7 P.M.
Presents

~~~ DAN HOY ~~~ PF POTVIN ~~~ ERICA FABRI ~~~

_____

Dan Hoy lives in Brooklyn and is co-editor of SOFT TARGETS. Recent work has appeared or is forthcoming in Absent, Cannibal, H_NGM_N, Effing, Dreams That Money Can Buy, and elsewhere. Videos and movie criticism are available on his website, www.sinlechuga.com.

PF POTVIN is the author of The Attention Lesson (No Tell Books). His work has appeared in MiPOesias, Sleepingfish, Boston Review, Black Warrior Review, Sentence, No Tell Motel, and elsewhere. He has taught at various language schools and colleges in the U.S. and Chile. He serves on the staff of Drunken Boat, runs ultramarathons, and currently resides in Miami, FL.

Erica Miriam Fabri is a poet and educator. She is a graduate of the American Academy of Dramatic Arts and received her MFA in poetry from the New School. She is the author of High Heel Magazine, winner of the 2006 Belle Letter Press chapbook contest. She has work published or forthcoming in Good Foot Magazine and Got Poetry? An Offline Anthology. She currently teaches creative writing at The School of Visual Arts, Baruch College and Lehman College. www.ericafabri.com

_____

Hoy – http://www.mipoesias.com/Poetry/hoy_dan.html

Potvin – http://www.mipoesias.com/2007/potvin_pf.htm

Fabri – http://www.mipoesias.com/Poetry/fabri_erica.html

_____

STAIN BAR
766 Grand Street
Brooklyn, NY 11211
(L train to Grand Street stop, walk one block west) -- 718/[redacted] -- daily 5 p.m.

Hope to see you there!
~~~

_____

http://www.mipoesias.com
http://miporeadingseries2007.blogspot.com

_____

Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.

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406. Anny Ballardini
Re: Heretical Texts Vol. 3.3: Nick Piombino
Sun 21 Jan 2007

Congratulations to Nick Piombino!

On 1/21/07, Bill Marsh <[redacted]> wrote:
>
> New from Factory School:
>
> Heretical Texts, Volume 3, No. 3
>
> FAIT ACCOMPLI by Nick Piombino
>
> Factory School. 2007. 134 pages, perfect bound, 6.5x9.
> ISBN: 1-60001-052-0
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>
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> from the publisher:
> http://www.factoryschool.org/pubs/order.html
>
> Nick Piombino on FAIT ACCOMPLI: Gary Sullivan came over for a visit and
> we talked about blogs. He said, "Get an idea of what you want to do and
> a title and go with that." Walking around Central Park on a cold day in
> January 2003, I thought about my handwritten journals filled with
> unpublished writings and visualized blogging these as synchronic
> meditations. Then the title came to me, fait accompli, and the
> subtitles, spellbound speculations, time travel.

↑ Index

407. Marcus Bales

Zarzour sings at Moonlit Magazine Party at Gallery 324 Friday, January 26, 2007 at 7 p.m.

Sun 21 Jan 2007

Zarzour sings at Moonlit Magazine Party at Gallery 324 Friday, January 26, 2007 at 7 p.m.

For more information:
Claire McMahon [redacted]

Please join us at Gallery 324 (in the Galleria downtown at E 9th and St Clair) for a party and silent auction to Benefit MoonLit Poetry Magazine, the party hosted, and the magazine edited and published, by Claire McMahon and Lisa Jansen.

Music by

The New Slangs
(Jodi and Jeff Dobos)

and

Soul Surviving Sons (Ray McNiece and Sean Kelly)

and

Jean Zarzour sings the blues!

In the gallery:
“Best of NOIS II” (Northern Ohio Illustrators Society)

and

“Taken by Storm”, the art of Storm Thorgerson. (www.takenbystorm.us)

Light Refreshments, No Cover

Friday, January 26, 2007
7 p.m.

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408. Brigitte Byrd

Clayton State U Hosts the Spring 2007 Visiting Writers Reading Series--for those of you in Atlanta (or near by)

Sun 21 Jan 2007

Nathalie Anderson, Monday, Jan. 22 (UC 267 | 12:30 p.m.)
Anderson’s first book, “Following Fred Astaire,” won the 1998 Washington Prize from The Word Works, and her second, “Crawlers,” received the 2005

McGovern Prize from Ashland Poetry Press. She has also received prizes and special recognition from the Joseph Campbell Society, “The Cumberland Poetry Review,” “Inkwell Magazine, “and others. She has authored libretti for operas “The Black Swan” and “Sukey in the Dark” and is currently at work on an operatic version of Arthur Conan Doyle’s “A Scandal in Bohemia.” A 1993 Pew Fellow, she serves as Poet in Residence at the Rosenbach Museum and Library. She teaches English literature at Swarthmore College where she also directs the creative writing program.

Phillip DePoy, Wednesday, Feb. 7 (UC 267 | 12:30 p.m.)
Clayton State Theater Director DePoy is the Edgar Award winning author of seven published books, two published plays, and 37 theatre pieces. His Dell mystery novels, featuring Atlanta character Flap Tucker, have been called the best regional detective fiction on the market today and have been nominated for the prestigious Shamus Award. His newest addition to the series, “The Witch’s Grave,” was praised by Publisher’s Weekly as “a delightful fireside feast.” “Turned Funny,” his play based on the Celestine Sibley memoir by the same name, was commissioned and produced by Marietta’s Theatre in the Square and was one of the best selling productions in the theatre’s 25-year history.

Camille Martin, Wednesday, Feb. 28 (UC 327 | 7:30 p.m.)
Martin, a poet and collage artist, is the author of “codes of public sleep” (BookThug, forthcoming in 2007). Her short collections include “fabled hue” (Poetic Inhalation, 2005), “sesame kiosk” (Potes & Poets, 2001), “rogue embryo” (Lavender Ink, 1999), “magnus loop” (Chax Press, 1999), and “Plastic Heaven” (Fell Swoop, 1996). Formerly of New Orleans, she escaped the ravages of Katrina and is now happily settled in Toronto, where she is completing a collection of fourteen-liners entitled “sennets.” She teaches writing and literature at Ryerson University.

Bruce Covey, Tuesday, Mar. 20 (UC 265 | 7:30 p.m.)
Covey is lecturer of creative writing at Emory University and the author of “The Greek Gods as Telephone Wires” (Front Room, Ann Arbor), “Elapsing Speedway Organism” (No Tell Books, Washington, DC), and the forthcoming “Ten Pins, Ten Frames” (Front Room). His poems also appear or are forthcoming in “Aufgabe,” “Verse,” “LIT,” “Columbia Poetry Review,” “Bombay Gin,” “Boog City,” “Lungfull,” “Cimarron Review,” “Explosive Magazine,” and other journals. He edits the Web-based poetry magazine “Coconut” and curates the “What’s New in Poetry” reading series.

David Dodd Lee, Thursday, Apr. 12 (UC 272 | 7 p.m.)
David Dodd Lee is a poet and fiction writer. He has published four books of poems, including Abrupt Rural (New Issues, 2004) and Arrow Pointing North (Four Way Books, 2002). Recent poetry is forthcoming in Hayden’s Ferry

Review, Blackbird, Pool, and Burnside Review. He is the editor of the annual poetry and fiction anthology, SHADE, published by Four Way Books and the publisher of Half Moon Bay poetry chapbooks. He teaches creative writing at Indiana University South Bend.

The Visiting Writers Reading Series is sponsored by Clayton State's Lyceum and the Language and Literature Department. A book signing will follow each reading. Copies of the authors' work will be available for purchase.

For additional information on the authors, or to learn more about the spring 2007 Visiting Writers Reading Series, please contact [redacted] or call [redacted].

A unit of the University System of Georgia, Clayton State University is an metropolitan university located 15 miles southeast of downtown Atlanta.

Brigitte Byrd
http://a-s.clayton.edu/bbyrd/Homepage.htm

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.

↑ Index

409. eleni Stecopoulos
Reading: Linda Russo & Sarah Anne Cox 1/25
Sun 21 Jan 2007

PLEASE FORWARD:

Linda Russo

&

Sarah Anne Cox

Thursday, January 25, 2007
@ 7:30 PM

Pegasus Books Downtown
2349 Shattuck
Berkeley

(Downtown Berkeley BART)

Come out for what promises to be a fantastic reading, and please spread the word! If this is your first time...Clay Banes has been curating a great series at Pegasus, in a space that's both lively and intimate. Come support a great

bookstore, with a fabulous poetry section that has books make the likes of us drool...

http://claytonbanes.blogspot.com

*****

Linda Russo has published several chapbooks, including o going out (Potes & Poets); her first full-length book, MIRTH is now available from Chax Press. A graduate of the Buffalo Poetics Program, she currently teaches at the University of Oklahoma.

Sarah Anne Cox is the author of Arrival (Krupskaya 2002) and Parcel (O Books fall 2006). Most recently, her work has appeared in in Bay Poetics, a bay area poetry anthology (Faux Press 2006), Pom, Mem and Dusie online . When she's not traveling Cox lives in San Francisco where she writes, teaches, windsurfs, and cares for her children, Paris and Phaedra. She is currently working on a book-length poem called My Brazilian Dream or why I hate love poems.

--

_____ Get Hilary Duff’s homepage with her photos, music, and more. http://celebrities.live.com

↑ Index

410. Alan Sondheim

avatar attempting escape of the vectors of its origin

Sun 21 Jan 2007

---

avatar attempting escape of the vectors of its origin

this was the result of avatar-work which led to the work
with Maud Liardon, Foofwa d'Imobilite, Azure Carter.
made with motion capture, Poser, Mocap, Quicktime.
rough version on YouTube. already on
http://www.asondheim.org/evasionofbeing.mp4

http://www.youtube.com/watch?v=gP0Np_s3Bj4

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411. Steve Clay

Steve McCaffery & Alan Halsey in NYC

Sun 21 Jan 2007

Please join Granary Books and the Cue Art Foundation
Friday, January 26, 2007 at 7:00 p.m.

for a book launch and reading/presentation for "Paradigm of the Tinctures" by Steve McCaffery and Alan Halsey.

"Paradigm of the Tinctures," poems by Steve McCaffery and images by Alan Halsey. Published by Granary Books in a limited edition of 50 copies (designed and printed by Philip Gallo at the Hermetic Press).

More details here:

http://www.granarybooks.com/pages.php?which_page=product_view&which_product=1114&search=paradigm&category=

CUE Art Foundation, 511 West 25th Street, Ground Floor, (between 10th and 11th Ave.) New York City.

The event is free and open to the public.

R.S.V.P. if you will attend:

[redacted]

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

↑ Index

412. Jonathan Skinner
A Natural History of Levees / Not Enough Night
Sun 21 Jan 2007

Many on this list have asked to see a copy of my "disaster-response" poem, "A Natural History of Levees," having heard it read at one or another venue, over the past year. It's up, along with audio of the reading, at Not Enough Night, Naropa's online 'zine (edited by Maureen Owen), along with talks and poetry by Elizabeth Robinson, Barbara Henning, Lewis MacAdams and Harryette Mullen, amongst others:

http://www.naropa.edu/notenoughnight/fall06/index.html

JS

↑ Index

413. charles alexander

Linda Russo in two readings, and her new book

Mon 22 Jan 2007

Chax Press now has copies available of a terrific new book by Linda Russo, her first full length book.

MIRTH

Details available and book for sale on the Chax Press web site at
http://chax.org
or you can find it at Small Press Distribution: http://spdbooks.org

And catch Linda in one of two west coast readings coming up:

Linda Russo & Sarah Ann Cox
Wednesday, January 25, 7:30 p.m.
Pegasus Books
2349 Shattuck Ave.
Berkeley, CA 94704

Linda Russo & Joel Bettridge
Sunday, January 28, 7:30 pm
New American Art Union
922 SE Ankeny
Portland, Or.
$5 suggested donation
<http://www.flim.com/spareroom/>http://www.flim.com/spareroom/

Linda Russo has published several chapbooks, including o going out (Potes & Poets); her first full-length book, MIRTH is now available from Chax Press. A graduate of the Buffalo Poetics Program, she currently teaches at the University of Oklahoma.

Sarah Anne Cox is the author of Arrival (Krupsaya 2002) and Parcel (O Books fall 2006). Most recently, her work has appeared in Bay Poetics, a bay area poetry anthology (Faux Press 2006), Pom, Mem and Dusie online . When she's not traveling Cox lives in San Francisco where she writes, teaches, windsurfs, and cares for her children, Paris and Phaedra. She is currently working on a book-length poem called My Brazilian Dream or why I hate love poems.

Joel Bettridge's first book of poems, That Abrupt Here, is forthcoming from The Cultural Society Press, and he is currently editing a collection of essays on Ronald Johnson for the National Poetry Foundation's Life and Work series. He teaches at Portland State University.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

↑ Index

414. Dan Waber

Rune 2, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)

Mon 22 Jan 2007

As we wave goodbye to the z of the Geodetic Alphabet by J. Michael Mollohan it's time to wave hello to the a of Rune 2, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)

New series starting today at:

http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented a letter at a time over the course of 26 days are invited.

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415. Dan Waber

CORRECTION--Rune 10, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)

Mon 22 Jan 2007

As we wave goodbye to the z of the Geodetic Alphabet by J. Michael Mollohan it's time to wave hello to the a of Rune 10, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)

New series starting today at:

http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented a letter at a time over the course of 26 days are invited.

↑ Index

416. Bill Marsh
Heretical Texts Vol. 3.4: Catherine Daly
Mon 22 Jan 2007

New from Factory School:

Heretical Texts, Volume 3, No. 4

CHANTEUSE / CANTATRICE by Catherine Daly

Factory School. 2007. 94 pages, perfect bound, 6.5x9.
ISBN: 1-60001-053-9

$12 / available through Small Press Distribution
(http://www.spdbooks.org/)

The complete third volume (5 books) is available at a discount direct
from the publisher:
http://www.factoryschool.org/pubs/order.html

Description: CHANTEUSE / CANTATRICE is a book about collaboration and complicity. Chanteuse starts with the surreal singer or radio operator giving voice to whose message, why, and ends with the absurd message of war and peace we hear, perpetuating it. "Ni de votre guerre, ni de votre paix." Cantatrice begins with the all-but-impossible task of extracting meaning from codes and ruins only to end without emotional truth. "is not / My heart". The book can be read with the spine on the left, from the top of the page down, Chanteuse, or with the spine on the right, from the bottom of the page up, Cantatrice. Each poem begins at a title, and moves toward 'the other side'.

For more about the Heretical Texts series:
http://www.factoryschool.org/pubs/heretical/index.html

Volume One:

1. Dan Featherston, United States
2. Laura Elrick, Fantasies in Permeable Structures
3. Linh Dinh, Borderless Bodies
4. Sarah Menefee, Human Star
5. kari edwards, obedience

Volume Two:

1. Diane Ward, Flim-Yoked Scrim
2. Steve Carll, Tracheal Centrifuge
3. Kristin Prevallet, Shadow Evidence Intelligence
4. Brian Kim Stefans, What is Said to the Poet Concerning Flowers
5. Carol Mirakove, Mediated

Volume Three:

1. Heriberto Yépez, Wars. Threesomes. Drafts. & Mothers
2. Meg Hamill, Death Notices
3. Nick Piombino, fait accompli
4. Catherine Daly, Chanteuse/Cantatrice
5. Ammiel Alcalay, Scrapmetal

Contact: info "at" factoryschool.org [or reply backchannel to this email]

↑ Index

417. heidi arnold
Poems on Scapegoats
Mon 22 Jan 2007

Colleagues,

-- i would like to read some experimental poems on scapegoats and scapegoating -- a communal or familial process of setting someone up to be a "fall guy" -- when the fault for the problem is v. collective and systemic -- that we have to make our own leper colonies to make societies at all -- is it ok to post to this list

scapegoats:

Lincoln
Martin Luther King
Jesus Christ
Nazim Hikmet
...
How many can we name?

if you like I will send a little chapbook of my poems to each person who responds

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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418. charles alexander
Linda Russo in two readings, and her new book
Mon 22 Jan 2007

(corrected day/date below -- the message I sent out last night had, in one instance, the date correct but the day wrong for one reading)

Chax Press now has copies available of a terrific new book by Linda Russo, her first full length book.

MIRTH

Details available and book for sale on the Chax Press web site at
http://chax.org
or you can find it at Small Press Distribution: http://spdbooks.org

And catch Linda in one of two west coast readings coming up:

Linda Russo & Sarah Ann Cox
THURSDAY, January 25, 7:30 p.m.
Pegasus Books
2349 Shattuck Ave.
Berkeley, CA 94704

Linda Russo & Joel Bettridge
Sunday, January 28, 7:30 pm
New American Art Union
922 SE Ankeny
Portland, Or.
$5 suggested donation
<http://www.flim.com/spareroom/>http://www.flim.com/spareroom/

Linda Russo has published several chapbooks, including o going out (Potes & Poets); her first full-length book, MIRTH is now available from Chax Press. A graduate of the Buffalo Poetics Program, she currently teaches at the University of Oklahoma.

Sarah Anne Cox is the author of Arrival (Krupsaya 2002) and Parcel (O Books fall 2006). Most recently, her work has appeared in Bay Poetics, a bay area poetry anthology (Faux Press 2006), Pom, Mem and Dusie online . When she's not traveling Cox lives in San Francisco where she writes, teaches, windsurfs, and cares for her children, Paris and Phaedra. She is currently working on a book-length poem called My Brazilian Dream or why I hate love poems.

Joel Bettridge's first book of poems, That Abrupt Here, is forthcoming from The Cultural Society Press, and he is currently editing a collection of essays on Ronald Johnson for the National Poetry Foundation's Life and Work series. He teaches at Portland State University.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

↑ Index

419. **susan maurer**
anna siano show and reading at bpc
Mon 22 Jan 2007

---

on5-18 there will be a reading and an exhibition of anna's pictures at nycs bowery poetryclub . the show will go to 6-8. do not miss this. big group reading and ill be one of the crew. susan maurer

_____ Valentine’s Day -- Shop for gifts that spell L-O-V-E at MSN Shopping http://shopping.msn.com/content/shp/?ctId=8323,ptnrid=37,ptnrdata=24095&tcode=wlmtagline

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420. **Maria Damon**
Re: Poems on Scapegoats
Mon 22 Jan 2007

---

i don't know about exp poetry but don't forget lenny bruce.

oh yeah; there's a poem by Kamau Brathwaite called, i think, Scrape ghosts...?

At 8:39 AM -0500 1/22/07, heidi arnold wrote:
>Colleagues,
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>-- i would like to read some experimental poems on scapegoats and
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>scapegoats:
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>Martin Luther King
>Jesus Christ
>Nazim Hikmet
>...
>How many can we name?
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>if you like I will send a little chapbook of my poems to each person who
>responds
>
>

>
>--
>www.heidiarnold.org
>http://peaceraptor.blogspot.com/

↑ Index

421. **Maria Damon**
Re: Poems on Scapegoats
Mon 22 Jan 2007

---

i hope by scapegoats you don't just mean famous and benign "martyrs." a lot of the "bad guys" like saddam hussein, lyndie england, etc., are also symptoms of systemic violence, etc.

For literature, also, any of Genet's novels.

At 8:39 AM -0500 1/22/07, heidi arnold wrote:
>Colleagues,
>
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422. Michael Kelleher
LITERARY BUFFALO E-NEWSLETTER 1.22.07
Mon 22 Jan 2007

LITERARY BUFFALO
1.22.07-1.28.07

Dear E-Newsletter Recipient,

Over the past couple of years, Just Buffalo has been collaborating with Talking Leaves...Books, Medaille College, Rust Belt Books, Starcherone Books, The Burchfield-Penney Art Center, Canisius College, Hallwalls, Exhibit X Fiction, Slope Editions and The David Gray Chair if Poetry and Letters at SUNY Buffalo to produce the Literary Buffalo poster and website. Our goal is to give Buffalo a sense of the incredible quantity and diversity of literary happenings every month in the Nickel City and environs. To that end, we have been including a "Literary Buffalo" section at the bottom of each Just Buffalo e-newsletter, which tries to include all these events and others that could not fit on the poster. As of today, we are changing both the name and the format of the newsletter to Literary Buffalo, in order to better reflect this collaboration.

Events will now be listed in chronological order by date at the top of the newsletter. Following these listings will be the usual information about Just Buffalo workshops and Membership, as well as information about how to unsubscribe. We hope very soon to create a part of our website that will give access to literary event planners who want their event listed on our electronic calendar and also in the e-newsletter. For now, if you want an event listed in this e-newsletter, please send me an email with all the relevant information. We only list events in the Western New York region, and we only list events during the week the event takes place during the week of the newsletter. That covers Monday through Sunday each week. As there are many literary events to attend to, I highly recommend that, if you are not a sponsoring organization of Literary Buffalo, you remind me via email on Sunday night or Monday morning about your event, as they sometimes slip through the cracks.

Anyhow, Happy New Year, and keep reading for this week's Literary Buffalo Events.

1.24

Poetics Plus at UB
Steve McCaffery
Poetry Reading and Book Launch
Wednesday, January 24, 4 p.m.
UB Poetry Collection, 420 Capen Hall

1.26

Just Buffalo/UB Art Gallery/Gusto at the Gallery (Albright-Knox)
Ron Padgett and Kenward Elmslie
Poetry Reading
Friday, January 26, 8 p.m.
Albright-Knox Art Gallery Auditorium
In conjunction with the UB Art Gallery's Exhibition:
"Joe Brainard: People of the World Relax!"
Running from 1.25-3.3 at the UB Art Gallery, Center for the Arts, North Campus
Opening Reception: 1.25, 5-7 p.m.

Also: See 1.25.07 Artvoice for my interview with Ron Padgett

1.28

Talking Leaves Books
Andrew Mowatt, WNY Native
Book Signing: Severed Branch: A Novel
Sunday, January 28, 2 p.m.
Talking Leaves Books, Elmwood Store

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP
A writing practice group meets every Thursday at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [redacted].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO LITERARY CENTER WRITING WORKSHOPS

Introduction to Poetry Writing
A Poetry Writing Workshop for Beginning Poets or Those Looking to Get Back Into It
Instructor: Celia White
6 Mondays, February 5, 12, 26, March 5, 12 19, 7 - 9 p.m.
Market Arcade Building, 617 Main St., First Floor.

$150, $120 for members
Registration Deadline: February 2
Register online with a credit card at:
http://www.justbuffalo.org/workshops/registration.shtml
Or call [redacted].

A warm, encouraging, yet rigorous, workshop for beginning poets who want to turn words and ideas into powerful poems that have style and structure and which can connect with a reader. Issues of finding inspiration, cultivating the habit of writing, and utilizing forms of poetry will be covered. Students will also be lead through revision and the performance of the poem for others. Celia white is a widely published poet and experienced teacher of writing, who has helped budding writers of all ages to become lifelong writers. Six sessions with widely published poet CeliaWhite will guide beginning poets through exercises in free writing, note-taking, generating material, giving momentum to an ongoing writing practice, elements of poetic language, poetic form, editing and revising, and finally bringing work into the world through performance, publishing and more. Each session will include some writing time, some discussion of ongoing student work, and a seminar-style lesson on the subject of that day's class.

Celia White is a poet and fiction writer whose work has appeared in local and national publications, including the San Francisco Bay Guardian and Exquisite Corpse . In 1995, Celia received the just buffalo literary center Writer in Residency Award, and in 1998 was awarded the University of Buffalo recipient of the Academy of American Poets Prize. Celia has self-published four chapbooks of poetry, including Mouth , Stick, and Lit , and has a collection of poems, Letter , forthcoming in Fall 2006 . In 2006, she won the Best Poet Award from Buffalo Spree and from Artvoice.

_____

All workshops take place in Just Buffalo's Workshop/Conference Room_At the Market Arcade, 617 Main St., First Floor -- right across from Shea's_The Market Arcade is Climate Controlled and has a security guard on duty at all times. _

To get here:__Take the train to the Theatre stop and walk or park and enter on Washington Street. _Free parking on Washington Street evenings and weekends. _Two dollar parking in the fenced, guarded, M & T Bank lot across the street on Washington St.__

Cancellation Policy: Refunds will be given up until the close of registration for each workshop. No refunds will be given after closing date. Make sure to note the registration deadline when you sign up for a workshop. If you cancel after the registration deadline, Just Buffalo will convert your registration to a

donation and provide you with a letter of thanks and verification for tax deduction.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will

find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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423. **Dan Coffey**
Re: Poems on Scapegoats
Mon 22 Jan 2007

Lenny Bruce was a rabble-rouser, but how was he a scapegoat? I don't think he was ever blamed for anything...

On 1/22/07, Maria Damon <[redacted]> wrote:
> i don't know about exp poetry but don't forget lenny bruce.
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> oh yeah; there's a poem by Kamau Brathwaite called, i think, Scrape ghosts...?
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> >www.heidiarnold.org
> >http://peaceraptor.blogspot.com/
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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424. Ruth Lepson
Re: Poems on Scapegoats
Mon 22 Jan 2007

---

watch sling blade w/ billy bob thornton, who plays a 'retarded' guy--maybe w/ asperger's?--who is an example.

On 1/22/07 8:39 AM, "heidi arnold" <[redacted]> wrote:

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> *Martin Luther King*
> *Jesus Christ*

> *Nazim Hikmet*
> *...*
> *How many can we name?*
>
> *if you like I will send a little chapbook of my poems to each person who responds*

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425. Rob McLennan
avalanche
Mon 22 Jan 2007

apparently my chapbook "avalanche" is nearly out, published by American poet & publisher Jessica Smith:

http://www.etsy.com/view_listing.php?listing_id=5253091

http://looktouch.blogspot.com/2007/01/days-work.html

as well, an American edition of my chapbook "ottawa poems (blue notes)" is newly out with American poet & publisher Peter Ganick:

http://www.mailbucket.org/po-list-1843969.html

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

↑ Index

426. Thomas savage
Re: Poems on Scapegoats
Mon 22 Jan 2007

Scapegoating has happened to me, in many small ways, in social situations with other poets over the years but mostly in the past. I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.

Ruth Lepson <[redacted]> wrote: watch sling blade w/ billy bob thornton, who plays a 'retarded' guy--maybe w/ asperger's?--who is an example.

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>
> *if you like I will send a little chapbook of my poems to each person who responds*

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

↑ Index

427. Aldon Nielsen
Re: Poems on Scapegoats
Mon 22 Jan 2007

He's been blamed for nearly everything. Check out the trial transcripts --

At 12:15 PM 1/22/2007, Dan Coffey wrote:
>Lenny Bruce was a rabble-rouser, but how was he a scapegoat? I don't
>think he was ever blamed for anything...
>
>On 1/22/07, Maria Damon <[redacted]> wrote:
>>i don't know about exp poetry but don't forget lenny bruce.

<<

Department of English
The Pennsylvania State University
112 Burrowes
University Park, PA 16802-6200

[redacted] [office]

[redacted] [Fax]

Sailing the blogosphere at: http://heatstrings.blogspot.com/

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428. **Tom W. Lewis**
Re: Poems on Scapegoats
Mon 22 Jan 2007

---

here's something based on the original sense of the "scapegoat," Azazel....

throw Azazel back where it came from. tie its horns with string the people are excellent. they need something to die for them

let it fall on sharp rocks. throw the goat back into the wilderness and the blood washes in some lonely place. red string turned white

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Thomas savage
Sent: Monday, January 22, 2007 12:21
To: [redacted]
Subject: Re: Poems on Scapegoats

Scapegoating has happened to me, in many small ways, in social situations with other poets over the years but mostly in the past. I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.

Ruth Lepson <[redacted]> wrote: watch sling blade w/ billy
bob thornton, who plays a 'retarded' guy--maybe
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On 1/22/07 8:39 AM, "heidi arnold" wrote:

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>

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

↑ Index

429. Nate Pritts
H_NGM_N #6/COMBATIVES Launch!
Mon 22 Jan 2007

H_NGM_N #6 goes live today!

http://www.h-ngm-n.com

Featuring:

Poems from Katy Acheson * Anonymous * Robyn Art * Daniel Borzutzky * Jessica Bozek * Michael Broder * Laura Cherry * Evan Commander * Mark DeCarteret * Neil de la Flor & Maureen Seaton * Darcie Dennigan * Julie Doxsee * Elisa Gabbert * Matt Hart * Anne Heide * Dan Hoy * Michael Jauchen * Robert Krut * Justin Marks * Clay Matthews * John Pursley III * Mathias Svalina * Joshua Marie Wilkinson * William D. Waltz * Wynn Yarbrough

A special section -THANK YOU, STEVE ORLEN - featuring 2 new poems from the man, a review of his New & Selected & other contributions by Adrian Blevins, Laura Cherry, Tony Hoagland, David Rivard & Martha Zweig.

Selection from longer works by Jim Goar, Viola Lee, Brent Pallas & Chris Rizzo.

2 new EP Poets - Philip Jenks & Danielle Pafunda.

Fiction by traci o connor, Jason Ockert & Magdalen Powers.

&

essays & reviews: Tom Dvorske on Anthony McCann * Justin Marks on Christopher Salerno * Gina Myers on 3 chapbooks * Brett Price on Richard Meier * Clay Matthews on Ron Padgett & the Postmodern Sublime

All this plus a portfolio of artist Joey Slaughter's work & some comix by Sommer Browning!

http://www.h-ngm-n.com

*

Also today - the launch of COMBATIVES Vol. 1 #3 - a series of exquisite corpses written by Sarah Lilius & Erin M. Bertram.

http://hngmn.squarespace.com/combatives/

As always, place one paypal order for Vol. 1 #3 & receive 3 copies of the issue.

Because we like you lots & lots.

Thanks,

Nate Pritts, EIC.
H_NGM_N.

http://www.h-ngm-n.com

****

Dr. Nate Pritts
Northwestern State University
Dept. of Language & Communication
Natchitoches, LA 71497
[redacted]
http://hngmn.squarespace.com/nate-pritts/
http://www.hubcapart.com/ink/chapnate.htm

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430. Julie Kizershot
Re: Poems on Scapegoats
Mon 22 Jan 2007

It isn't a poem, but Ursula LeGuin's short story "The Ones Who Walked Away From Omelas" is a great study of scapegoating- now there's a verb for you! I

use it to talk about social ethics with my engineering bound students. As well there is always always Shirley Jackson's "The Lottery".

Julie K-

On Jan 22, 2007, at 10:20 AM, Ruth Lepson wrote:

> *watch sling blade w/ billy bob thornton, who plays a 'retarded' guy--maybe*
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> *How many can we name?*
>
> *if you like I will send a little chapbook of my poems to each person who*
> *responds*

↑ Index

431. **Eric**

Re: Poems on Scapegoats

Mon 22 Jan 2007

>>I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.

Scapegoat is usually a belated title. Scapegoat Jesus' statement about nobody being a prophet in his hometown probably applies to scapegoats too. If I were to suggest that Bush and the Neocons are scapegoats for the larger failures of government, the usual outrage would follow.

Here's a fine poem on the Academy of American Poets site:

"The Goat"
by Aaron Fogel

If you are a goat, do you believe

What people tell you about

Goats, and eat

Tin cans?

There’s no goat that foolish.

Or is there?

The goat of the universe believed

What people told him about universes

And came into existence.

Bang! How naive can you get?

Even the scapegoat is not as naive

As (God help him) the universe that

Agreed to exist.

A word to the wise: Don’t eat tin cans.

Don’t listen. Don’t exist.

———

Poem from The Printer's Error, reprinted with permission of Miami University Press

http://www.poets.org/viewmedia.php/prmMID/17137

↑ Index

432. **Tom W. Lewis**
Re: Poems on Scapegoats
Mon 22 Jan 2007

and don't forget the (alleged) etymology of "tragedy" :

tragedy c.1374, "play or other serious literary work with an unhappy ending," from O.Fr. tragedie (14c.), from L. tragedia "a tragedy," from Gk. tragodia "a dramatic poem or play in formal language and having an unhappy resolution," apparently lit. "goat song," from tragos "goat" + oide "song." The connection may be via satyric drama, from which tragedy later developed, in which actors or singers were dressed in goatskins to represent satyrs. But many other theories have been made (including "singer who competes for a goat as a prize"), and even the "goat" connection is at times questioned. Meaning "any unhappy event, disaster" is from 1509.

http://www.etymonline.com/index.php?search=tragedy&searchmode=none

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Eric
Sent: Monday, January 22, 2007 15:14
To: [redacted]
Subject: Re: Poems on Scapegoats

>>I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.

Scapegoat is usually a belated title. Scapegoat Jesus' statement about nobody being a prophet in his hometown probably applies to scapegoats too. If I were to suggest that Bush and the Neocons are scapegoats for the larger failures of government, the usual outrage would follow.

Here's a fine poem on the Academy of American Poets site:

"The Goat"
by Aaron Fogel

If you are a goat, do you believe

What people tell you about

Goats, and eat

Tin cans?

There's no goat that foolish.

Or is there?

The goat of the universe believed

What people told him about universes

And came into existence.

Bang! How naive can you get?

Even the scapegoat is not as naive

As (God help him) the universe that

Agreed to exist.

A word to the wise: Don't eat tin cans.

Don't listen. Don't exist.

———

Poem from The Printer's Error, reprinted with permission of Miami University Press

http://www.poets.org/viewmedia.php/prmMID/17137

↑ Index

433. **Caleb Cluff**

Re: Poems on Scapegoats

Mon 22 Jan 2007

Brigit Pegeen Kelly's "Song"...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of heidi arnold
Sent: Tuesday, 23 January 2007 12:39 AM
To: [redacted]
Subject: Poems on Scapegoats

Colleagues,

-- i would like to read some experimental poems on scapegoats and scapegoating -- a communal or familial process of setting someone up to be a
"fall guy" -- when the fault for the problem is v. collective and systemic
-- that we have to make our own leper colonies to make societies at all --
is it ok to post to this list

scapegoats:

Lincoln
Martin Luther King
Jesus Christ
Nazim Hikmet

...
How many can we name?

if you like I will send a little chapbook of my poems to each person who responds

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

========== The information contained in this email and any attachment is confidential and may contain legally privileged or copyright material. It is intended only for the use of the addressee(s). If you are not the intended recipient of this email, you are not permitted to disseminate, distribute or copy this email or any attachments. If you have received this message in error, please notify the sender immediately and delete this email from your system. The ABC does not represent or warrant that this transmission is secure or virus free. Before opening any attachment you should check for viruses. The ABC's liability is limited to resupplying any email and attachments
==========

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434. Small Press Traffic
Poets Theater Neo-Benshi Night this Fri 1/26
Mon 22 Jan 2007

Small Press Traffic's Poets Theater Jamboree 2007 continues
Friday, January 26, 2007 at 7:30 P.M. with
Neo-Benshi Night: Sound Off!??

All seats $10; please arrive promptly.

Beyond the flotsam of YouTube, and exceeding the drunken sentiments of karaoke, Neo-Benshi is live narration and subversion of moving pictures.

In this evening’s eight episodes??

Mary Burger reanimates Michel Gondry;
Del Ray Cross cracks Kurt McDowell;
Amanda Davidson pirates Pippi;
Jen Hofer x-rays Robert Aldrich;
Colter Jacobsen duels Stephen Spielberg;
Jen Nellis poisons Alfred Hitchcock;

Wayne Smith parties with John Schlesinger;
and Konrad Steiner hosts “The Gamma People”

Elizabeth Treadwell Jackson, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

↑ Index

435. Murat Nemet-Nejat
Re: Poems on Scapegoats
Mon 22 Jan 2007

I think Neo-ons and Bush will be the scapeboats of each other.

What is the relationship of scapegoat to martyr? No one is a martyr out of his own hometown?

Ciao,

Murat

On 1/22/07, Eric <[redacted]> wrote:
>
> >>I assume that I was being scapegoated for telling the truth when it
> made other poets whom I then knew uncomfortable.
>
> Scapegoat is usually a belated title. Scapegoat Jesus' statement about
> nobody being a prophet in his hometown probably applies to scapegoats
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> Agreed to exist.
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> Don't listen. Don't exist.
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↑ Index

436. Christopher Filkins
Re: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian Turner's
Mon 22 Jan 2007

So, to some, if the pro-war or anti-war stance of the poem is not clear then the poem (or is it poet?) is ... ?

On 1/20/07 1:00 PM, "Eric Dickey" <[redacted]> wrote:

> *To some, yes,*
> *to others, no.*
>
> *--- Christopher Filkins <[redacted]> wrote:*
>
> *On 1/17/07 3:49 PM, "Eric Dickey"*
> *<[redacted]> wrote:*
> *After that, I couldn't tell if*
> *Turner, a soldier, was pro- or anti-war.*
>
> *Is this important?*
>
> ---
> *Don't get soaked. Take a quick peak at the forecast*
> *with the Yahoo! Search weather shortcut.*
> *http://tools.search.yahoo.com/shortcuts/#loc_weather*

↑ Index

437. David-Baptiste Chirot
Re: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian Turner's
Mon 22 Jan 2007

Why not read the poems for yourself and find out what you think?

> *From: Christopher Filkins <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian Turner's*
> *Date: Mon, 22 Jan 2007 17:12:08 -0800*

> *So, to some, if the pro-war or anti-war stance of the poem is not clear then*
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> *To some, yes,*
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> *Don't get soaked. Take a quick peak at the forecast*
> *with the Yahoo! Search weather shortcut.*
> *http://tools.search.yahoo.com/shortcuts/#loc_weather*

_____ Get in the mood for Valentine's Day. View photos, recipes and more on your Live.com page. http://www.live.com/?addTemplate=ValentinesDay&ocid=T001MSN30A0701

↑ Index

438. **Jesse Glass**

Current Events Poem For Marjorie Perloff

Mon 22 Jan 2007

Koch Island Song

It wasn't a lover's spat
wonder if anything's real
sage leaders of the country

the nations set against them
forehead pressed to forehead
welcome triangular dogs.

"I love an empty face"
"I" write on a brown paper bag
rain blasted fractal...ethereal widow...
minimalist such-like
(s-s-spirit [s]wives ma-ma-matter)

lion bit one lung
according to hidden tradition
??????????????????????????????
prehensile revelation
arcane--ok?--upon contact

* * * *

more on Coca Cola's
LIBIDINOUS ENERGY SYSTEM

* * * *

Iron frame of the fire
tin frame of the mis-fire
zinc frame of the strepitant Fire!

Erase the above contradictions

inherent curse on the creature:
the corpse that controls the tempo
is the corpse that witches water
with a rod of burnished copper.

I'm tired of what corpses do!
mutiny of the moment
the issue of fabrication...
snaps shut in a non-reply.

When one brakes one's Wheel with a cancriform cam
footprints appear in the talcum
spread in the dimly-lit foyer
that leads to the haunted hall.

Anyone dressed in a suit
knows exactly what must be done:
Work/
    the besom of the Sun!
Then/

hands behind back
bag pulled over head,
drop--babbling--thru & down...

Such radical subtractions are warranted
by the hey-post-diddly world.

↑ Index

439. Marcus Bales
January 27 ⍰ Saturday at Noon
Tue 23 Jan 2007

January 27 – Saturday at Noon
John M. Bennett, Michael Ceraolo

Gallery 324
The Galleria at Erieview
1301 East 9th Street
Cleveland, Ohio 44114

For more information:
Marcus Bales
216/[redacted]
[redacted]

Gallery 324 presents a weekly literary reading and performance series: Every Saturday at Noon. The Featured Readers read, starting with a piece by an artist other than themselves whose work they admire, and then there is an open mic afterwards.

There is Free Parking for these events on Saturdays in the Galleria Parking Garage: enter off Lakeside between East 9th and East 12th. There's a large sign with a 3-D curly-cue design that says "Galleria Parking", and a ramp down under the building.

Readings will begin at Noon, and rarely do they run past 2pm

The FEATURED READERS for SEPTEMBER 23, 2006 are:

January 27 – Saturday at Noon
John M. Bennett, Michael Ceraolo

John M. Bennett has written or edited over 200 books, curated and contributed to art exhibitions, created collections, published hundreds of poems and articles in magazines as varied as Clown War and The Boston Literary Review, and even collaborated on films. There's more detail at http://www.johnmbennett.net, and in his presentation at Gallery 324 on Saturday at Noon. Michael Ceraolo is a civil servant and poet who says he's trying to overcome a middle-class

upbringing.. He has had over 600 poems published in nearly a hundred journals, such as Impetus, Green Fuse, San Fernando Poetry Journal, and Tamafyhr Mountain Poetry. His book Cleveland Haiku is available from Green Panda Press ([redacted]) His most recent book is Euclid Creek, from Deep Cleveland Press, (http://www.deepcleveland.com/deepclevelandbooks.html) which traces the origins of Euclid Creek and proceeds to illuminate hundreds of years of Northeast Ohio history as it meanders like the flow of water through people, places and events

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, $3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

71 North - 90 East - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the east side

480 - 77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far – go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you'd like to be removed from this email list, please REPLY to this message to:
[redacted]
and ask to be removed in the text of your message.

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440. Dan Waber
ars poetica update
Tue 23 Jan 2007

The ars poetica project under way at:

http://www.logolalia.com/arspoetica/

saw poems appear last week by: Craig Czury, Alan Baker, Paul Dutton, and Jonathan Penton.

Poems will appear this week by: Jonathan Penton and Mairéad Byrne.

A new poem about poetry every day.

Enjoy,
Dan

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441. Mark Stricker
nanomajority: issue#2
Tue 23 Jan 2007

Announcing the second issue of nanomajority <http://www.nanomajority.com/> <http://www.nanomajority.com/>-- a quarterly journal of writing, art, and inquiry. (<http://www.nanomajority.com/> www.nanomajority.com)

Issue #2:

Corey Antis: "1:1"

When I decided to start mapping my studio, I discovered that there were plenty of models available to serve as references.

Joel Bettridge: "Reading Hurts - Masochism and Lip Service as a Tortured Text"

"Bruce Andrews is not a poet," a professor to whom I had shown
Andrews's *Getting
Ready To Have Been Frightened* as an undergraduate told me.

Cathy Eisenhower: "Itinerary of Ophelia [a story of overdetermination]"

it was
elsewhere first in else
mouth and else corpus and the laboring figure
of a sleeping lady and twitch....

In the archives:

Issue #1

Nancy Kuhl: "Room 26: The Discrete Notions Exhibit"

The Room 26 Discrete Notions exhibition series features individual artworks and objects that observe, celebrate, critique, and document cultural phenomena. Beginning in the spring of 2004 and changing several times a year, the series includes made and found artworks, verbo-visual commentaries, cultural documents, and literary and artistic records.

Melissa Lenos: "We need another hero... Our contemporary gunslinger, Supernanny"

We begin with a troubled family, terrorized and unable to manage their surroundings. A stranger arrives – seemingly out of nowhere - with no past and no personal details. The family is suspicious of the stranger at first, but once they've accepted this mysterious person into their home, they recognize that he has skills that would be useful to them. The stranger teaches the family to cope

with their difficulties, remains for a final battle and then departs into the sunset alone.

Jean Smith: "In the end he says, 'Attraction is ephemeral.'"

Mistrust -- a flashing neon sign -- trust / do not trust – perhaps because we got together so fast. I feel comfortable with him. I am just being me and he seems to like me. In our Lavalife profiles we both express the idea for a lover -- not a relationship -- and then we just began to get close. Maybe because neither of us expected to find anything other than lover online. He doesn't want me to change. He wants to get to know me. Seems crazy about me. I am being myself. He laughs at what I say -- I laugh at what I say. He says, "Nowhere on all your websites and interviews did I read that you are lovely, funny and sexy as hell." If it could stay like this; but if it doesn't, I don't think I will be crushed. This part feels good too.

---------- PS - Please forward this announcement to anyone who might be interested.

*Issue #2 of nanomajority is best viewed in Firefox, Safari, Opera, and IE7

↑ Index

442. **Thomas savage**

Re: Poems on Scapegoats

Tue 23 Jan 2007

Dear Murat, I believe a martyr is someone who chooses or accepts the fate of his suffering, often leading to death, whereas a scapegoat has no choice about being subjected to the negative actions or statements of others. How this applies to Bush, I can't imagine, since he clearly deserves whatever negative reaction comes his way at this point. He and the Neo-Cons can consume each other for all I care, as long as they disappear. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: I think Neo-ons and Bush will be the scapeboats of each other.

What is the relationship of scapegoat to martyr? No one is a martyr out of his own hometown?

Ciao,

Murat

On 1/22/07, Eric wrote:
>
> >>I assume that I was being scapegoated for telling the truth when it
> made other poets whom I then knew uncomfortable.
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> Scapegoat is usually a belated title. Scapegoat Jesus' statement about
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> http://www.poets.org/viewmedia.php/prmMID/17137
>

Don't get soaked. Take a quick peak at the forecast
 with theYahoo! Search weather shortcut.

↑ Index

443. Anselm Berrigan
Bowery Broadsides Series hosted by Farfalla Press
Tue 23 Jan 2007

Friday, January 26, 8:30 PM
Edmund Berrigan and Anselm Berrigan
Bowery Broadsides Series hosted by Farfalla Press
FREE + 2 Drink Minimum
First fifty patrons receive free broadsides by both poets.
Bowery Poetry Club is on Bowery between Bleecker and Houston.

Check out the new AOL. Most comprehensive set of free safety and
security tools, free access to millions of high-quality videos from
across the web, free AOL Mail and more.

↑ Index

444. UbuWeb
Kenneth Goldsmith Blogging About Conceptual Poetics & Uncreative Writing at Poetry Foundation
Tue 23 Jan 2007

Kenneth Goldsmith will be blogging this week at the Poetry Foundation about conceptual poetics, uncreative writing. Topic will include: unoriginality, illegibility, appropriation, plagiarism, fraud, theft, information management, word processing, valuelessness, nutritionlessness and boredom in writing.

http://poetryfoundation.org/dispatches/journals/index.html

UbuWeb
http://ubu.com

___
Yahoo! Music Unlimited
Access over 1 million songs.
http://music.yahoo.com/unlimited

↑ Index

445. Dan Wilcox
2nd Anniversary of Poets Speak Loud - Albany, NY
Tue 23 Jan 2007

AlbanyPoets will celebrate the 2nd Anniversary of the monthly open mic, Poets Speak Loud, at Tess' Lark Tavern on Monday, January 29, 7:00 PM. The celebratioin will also mark the 2nd Anniversary of the passing of Tom Nattell to star dust. Tom was an Albany poet and activist who was scheduled to be the first featured poet at Poets Speak Loud on January 31, 2005. However Tom died of cancer that morning, so the reading turned into an impromptu memorial celebration, with a march to nearby Washington Park to place a beret upon the head of the statue of Robert Burns, the site of Poets in the Park each July. On this Monday we will continue that tradition with the 3rd Annual Beret Toss. Poets Speak Loud is held on the last Monday of each month at Tess' Lark Tavern on Madison Ave., in Albany, NY, starting at 7:00 PM. The usual host is Mary Panza; for the 2nd Anniversary celebration the host will be Dan Wilcox. For more information check out www.albanypoets.com. Peace, DWx [check out poems & notes on the Albany poetry scene on my Blog at dwlcx.blogspot.com]

↑ Index

446. Adam Fieled
"Waxing Hot": Poetics Dialogue on PFS Post
Tue 23 Jan 2007

Join Michael Tod Edgerton and Adam Fieled at PFS Post (http://www.artrecess.blogspot.com) for "Waxing Hot", a Poetics Dialogue. Among subjects covered: Lang-Po, Scalapino, Palmer, Howe, formal rigor, gravitas, Matisse, Picasso, Ashbery, O'Hara, Stones, epiphany, anti-epiphany, humanity, text-as-text, absorptive texts, Hejinian, Adorno, Althusser, Bernstein, Stevens, Williams, po-mo, High Modernism, Sonic Youth, Ornette Coleman, In a Silent Way, Wordsworth, dry humps, orgasms, Barthelme, Foster Wallace, Pynchon, Creeley, and lots, lots more...

Love,

Ad http://www.adamfieled.blogspot.com

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

↑ Index

447. Murat Nemet-Nejat
Re: Poems on Scapegoats
Tue 23 Jan 2007

Dear Tom,

What I mean by it that who is called a martyr in the Islamic work is called a terrorist here.

Bush and Neo-cons being each others' scapegoats, each will blame the other for the iraq catastrophe.

Ciao,

Murat

On 1/23/07, Thomas savage <[redacted]> wrote:
>
> Dear Murat, I believe a martyr is someone who chooses or accepts the fate
> of his suffering, often leading to death, whereas a scapegoat has no choice
> about being subjected to the negative actions or statements of others. How
> this applies to Bush, I can't imagine, since he clearly deserves whatever
> negative reaction comes his way at this point. He and the Neo-Cons can
> consume each other for all I care, as long as they disappear. Regards, Tom
> Savage
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> Murat Nemet-Nejat <[redacted]> wrote: I think Neo-ons and Bush
> will be the scapeboats of each other.
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↑ Index

448. **Thomas savage**
Re: Poems on Scapegoats
Tue 23 Jan 2007

Hi Murat, I appreciate your clarification. As to the word "martyr", I was thinking of Christian martyrs. I don't know why since there aren't any anymore. Nevertheless...As for the distinction, verbally, of Muslim terrorists and martyrs, they still seem terrorists to me since their aim, after killing, is to inspire fear.There martyrdom, too, is somewhat nonsensical to me since there is probably no subset of Heaven waiting just for them solely because they've killed people and died as their own self-inflicted collateral damage. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: Dear Tom,

What I mean by it that who is called a martyr in the Islamic work is called a terrorist here.

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> > too. If I were to suggest that Bush and the Neocons are scapegoats for
> > the larger failures of government, the usual outrage would follow.
> >
> >
> > Here's a fine poem on the Academy of American Poets site:
> >
> > "The Goat"
> > by Aaron Fogel
> >
> > If you are a goat, do you believe
> >
> > What people tell you about
> >
> > Goats, and eat
> >
> > Tin cans?
> >
> > There's no goat that foolish.
> >

> > Or is there?
> >
> > The goat of the universe believed
> >
> > What people told him about universes
> >
> > And came into existence.
> >
> > Bang! How naive can you get?
> >
> > Even the scapegoat is not as naive
> >
> > As (God help him) the universe that
> >
> > Agreed to exist.
> >
> > A word to the wise: Don't eat tin cans.
> >
> > Don't listen. Don't exist.
> >
> > _____
> >
> >
> > Poem from The Printer's Error, reprinted with permission of Miami
> > University Press
> >
> > http://www.poets.org/viewmedia.php/prmMID/17137
> >
>
>
>
> ---
> Don't get soaked. Take a quick peak at the forecast
> with theYahoo! Search weather shortcut.
>

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449. **Eric**
Re: Poems on Scapegoats
Tue 23 Jan 2007

Murat: What I mean by it that who is called a martyr in the Islamic work is called a terrorist here.

And rightly so, because their martyrdom involves the murder of innocents.

In the Christian worldview, however, martyrs often submit to death rather than renounce their religion. They die but do not kill others. The Catholic Church even has a martyrology for these types.

Civil rights martyrs usually do not kill others either. Stephen Biko and Martin Luther King were killed without killing others; John Brown however was a violent exception.

Martyrs for science, like Bruno or Galileo, do not kill innocents either.

↑ Index

450. **Ann Bogle**
New Works
Tue 23 Jan 2007

A lot of new work has come out in the last week or so -- I'm enjoying it at a clip, in particular UnlikelyStories 2.0: The Cross-Media Issue and collaborations in Sugar Mule. Now broadsides and experimental chapbooks and ars poetica. Appreciating those in my office with its desktop is going well. Trying to read fiction at home, in bed, is not going very well at all -- I avoid the cozy room where physical books surround my bed in wait for me. Books by fiction authors that I bought or checked out of the library -- all due or recalled before I can get to them. In one of the greatest bookstore moments of my life, I recently bought the collected Chekhov (Ecco) and began with volume 1 (of 13). "The Darling" is how far I got, but I had already read it. That is followed by an essay by Tolstoy about women, called "Tolstoy's Criticism on 'The Darling'," not to be missed! I ended up snubbing George Orwell (Down and Out in Paris and London) like neglecting to meet a train. Then it gets worse -- this reading of books -- I go to the cafe and can only read a minimalist there, one crouton at a time. My three Emily Dickinsons are in storage, but the boxed biography is here. My Collected H.D. is at his house, a thousand miles away. Then I get E.D. and H.D. out of the library and read and want to quote and forget the other books. Then I read at poets.org for a week. I mean to but forget to get the Collected May Swenson from the library, but I read her online. Then I go back to The Cross-Media Issue and see how much there still is to see and try

to buy an item at eBay for Rain Taxi, but the auction must be over. Then I read the Norman Mailer article at the kitchen table while eating beans.

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451. **Maria Damon**
Re: New Works
Tue 23 Jan 2007

---

yes, the raintaxi auction is over. someone i don't even know bought my shawl. my fear is that she's just bought it for the yarn, and will unravel the whole thing so as to re-use the materials. but it's beyond my control. oh well. am i more than a bit paranoid? most likely. charming post, anyway.

Ann Bogle wrote:
> A lot of new work has come out in the last week or so -- I'm enjoying it at
> a clip, in particular UnlikelyStories 2.0: The Cross-Media Issue and
> collaborations in Sugar Mule. Now broadsides and experimental chapbooks and ars
> poetica. Appreciating those in my office with its desktop is going well. Trying
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> auction must be over. Then I read the Norman Mailer article at the kitchen

> table while eating beans.
>

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452. **David-Baptiste Chirot**

Re: Poems on Scapegoats (rexroth on dyaln thomas/artaud on van gogh)

Tue 23 Jan 2007

A martyr is also a person who sacrifices themself for a cause--greater than themself--their people, their homeland, their spiritual belief, political belief--many "suicide bombers" die not for themselves, but for their people--the Palestinain people for example--for a homeland--is dying for a cause-- Malcolm X, Martin Luther King--knew they could be killed for their causes--and were willing to die for them-- "terrorists" can't be lumped into one vast stereotype--there are many differing motivations and contexts worldwide and within supposedly homogeneous groups for these acts--many of them secular as much as having anything to do with religion-- think what point of despair and sense of helplessness a person is driven to when their only weapon is their life--if you get shot for throwing a rock--what are you supposed to do?--climb into ever and ever smaller holes?--put yourself in such a position and think of how you might respond-- or of prisoners, planning a prison break-- simone weil wrote in her essay on "the illiad: poem of force" writes that force is the x which turns any person into a thing people subjected to daily lives of nothing but coercion, imprisonment, taking away of food and water, medical supplies, schools--at certain point--are reminded continualy and only that they are things-- to approach the oppressor, come up close as a human being and be for a moment announcing that one is not a thing, one is a human--and to blow both up--as humans--is to say to the other--i am not a thing, for all you have done to me i am a person--and you, too are a person--so will kill you in person, to person-- the true terror is that the thing took on a human face and came forward--and killed you and themself as humans-- not things golda meir told the BBC in 1969 "there never was any suich thing as a Paelstinain"-- not any such people or nation--any such thing-- the Indians in this country wiped out, their lands settled and they forced to live in reservations in conditions unfit for wild animals in many cases----were thought of as things--without a nation or history or culture --they never had a government or flag and so forth--things--non-things-- this doesnt apply maybe to many suicide bombers but it does to ones i have read accounts of their beliefs, their lives, their action-- they weren't brainwashed zombies or fanatics thinking about heaven-- they were top students, hard working people--who examined their situation and came to a decision terrorists are always called this if on the other side-- American Indians in the American Indian

Movement have been called this for example--"terrorists"-- eco-terrorists-- when you read history books flat out Ben-Gurion and Began are called "terrorists" and they were-- but people who died with them I am sure are called martyrs also--as were fighting for their cause-- for some reason it is considered more barbaric to be forced to use a human bomb-- than to use, as the talk is being done now, of using a nuke bomb-- or of the millions of cluster bombs dropped on Lebanon-- that is considered "more human" than "inhuman" suicide bombing-- the logic of this escapes one-- Murat's point is a very good one--very important to keep in mind--from what persepective, and also with how much knowledge and thought, one considers things, they are of course quite different--one has to try to understand these questions from both or however many sides one possibly can--otherwise one gets caught up in the same kind of twisted thinking which leads to these events in the first place-- was John Brown a terrorist or a martyr? he has been seen and written about both ways-- Thoreau who wrote the great essay on civil Disobediance was also a great suporter and admirer of John Brown-- Sherman Alexie wrote : Oh! American that freedom loving country where Americans killed Americans over the right to have slaves. oh! oh!" from one side of the conflict, Lincoln was a great martyr--from the other--a monster-- there are many parts of the world where in one village a person is called a martyr but in the next one, they are reviled as the worst of scapegoats-- Che Guevara considered as a martyr--and this immensely accentuated in the famous Christ-like photos of him lying stretched out after death surrounded by Bolivan army and police-- for example many people consider John lennon a martyr-- and in terms of scapegoats-- there is the Kenneth rexroth poem about Dylan Thomas being killed basically by others--the poet destroyed by the public-- and the great piece by Artaud--"Van Gogh or The Man Suicided by Society"-- many artits stars in music and film for example are considered in ways that border on martyrdom-- marilyn monroe, james dean, jimi hendrix janis joplin, tuapc basquiat, pollock, kerouac, all have had auras of a formof martyrdom attached to them--many many more then these charlie parker and billie holiday too-- in Milwaukee we have the Black Holocaust Museum--a place of martyrs killed by terrorists--even in very recent years--the man dragged to death by chains from a pickup truck in Texas-- the martyrdom of the young gay man left Christ like also hanging on a fence-- there is a great deal to think about and find out about before one passes judgement--especially on stereotyped images promulagated against enemies in war time-- btw--strindberg wrote a great novel called The Scapegoat--the scapegoat is a theme a lotof his work expores--this the most explicit example there are also the films of Lars von Trier--the trilogy esp--with Dancer inthe Dark, Dogville and my bad i forget nameof the first one--very much films on the scapegoat theme--

> *From: Thomas savage* <[redacted]>
> *Reply-To: UB Poetics discussion group* <[redacted]>

To: [redacted]
Subject: Re: Poems on Scapegoats
Date: Tue, 23 Jan 2007 10:15:46 -0800

Hi Murat, I appreciate your clarification. As to the word "martyr", I was thinking of Christian martyrs. I don't know why since there aren't any anymore. Nevertheless...As for the distinction, verbally, of Muslim terrorists and martyrs, they still seem terrorists to me since their aim, after killing, is to inspire fear.There martyrdom, too, is somewhat nonsensical to me since there is probably no subset of Heaven waiting just for them solely because they've killed people and died as their own self-inflicted collateral damage. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: Dear Tom,

What I mean by it that who is called a martyr in the Islamic work is called a terrorist here.

Bush and Neo-cons being each others' scapegoats, each will blame the other for the iraq catastrophe.

Ciao,

Murat

On 1/23/07, Thomas savage wrote:

Dear Murat, I believe a martyr is someone who chooses or accepts the fate
of his suffering, often leading to death, whereas a scapegoat has no choice
about being subjected to the negative actions or statements of others. How
this applies to Bush, I can't imagine, since he clearly deserves whatever
negative reaction comes his way at this point. He and the Neo-Cons can
consume each other for all I care, as long as they disappear. Regards, Tom
Savage

Murat Nemet-Nejat wrote: I think Neo-ons and Bush
will be the scapeboats of each other.

What is the relationship of scapegoat to martyr? No one is a martyr out of
his own hometown?

Ciao,

Murat

On 1/22/07, Eric wrote:

I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.

Scapegoat is usually a belated title. Scapegoat Jesus' statement about nobody being a prophet in his hometown probably applies to scapegoats too. If I were to suggest that Bush and the Neocons are scapegoats for the larger failures of government, the usual outrage would follow.

Here's a fine poem on the Academy of American Poets site:

"The Goat"
by Aaron Fogel

If you are a goat, do you believe

What people tell you about

Goats, and eat

Tin cans?

There's no goat that foolish.

Or is there?

The goat of the universe believed

What people told him about universes

And came into existence.

Bang! How naive can you get?

Even the scapegoat is not as naive

As (God help him) the universe that

Agreed to exist.

A word to the wise: Don't eat tin cans.

Don't listen. Don't exist.

> ———
>
> *Poem from The Printer's Error, reprinted with permission of Miami University Press*
>
> *http://www.poets.org/viewmedia.php/prmMID/17137*
>
> ---
> *Don't get soaked. Take a quick peak at the forecast with theYahoo! Search weather shortcut.*
>
> ---
> *Get your own web address.*
> *Have a HUGE year through Yahoo! Small Business.*

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453. **Bill Marsh**

Heretical Texts Vol. 3.5: Ammiel Alcalay

Tue 23 Jan 2007

New from Factory School:

Heretical Texts, Volume 3, No. 5

SCRAPMETAL by Ammiel Alcalay

Factory School. 2007. 94 pages, perfect bound, 6.5x9.
ISBN: 1-60001-054-7

$12 / available through Small Press Distribution
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The complete third volume (5 books) is available at a discount direct from the publisher:
http://www.factoryschool.org/pubs/order.html

Description: Between a Cadillac and a Valiant sitting idly in the snow, SCRAPMETAL takes a provisional journey through the experience of work and the untangling of vampiric forces that sever life from our record of it. Part primer and part example, SCRAPMETAL offers a method of attacking the "inflationary poetics" that deafen us in the "steady hum of overproduction."

For more about the Heretical Texts series:
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Volume One:

1. Dan Featherston, United States
2. Laura Elrick, Fantasies in Permeable Structures
3. Linh Dinh, Borderless Bodies
4. Sarah Menefee, Human Star
5. kari edwards, obedience

Volume Two:

1. Diane Ward, Flim-Yoked Scrim
2. Steve Carll, Tracheal Centrifuge
3. Kristin Prevallet, Shadow Evidence Intelligence
4. Brian Kim Stefans, What is Said to the Poet Concerning Flowers
5. Carol Mirakove, Mediated

Volume Three:

1. Heriberto Yépez, Wars. Threesomes. Drafts. & Mothers
2. Meg Hamill, Death Notices
3. Nick Piombino, fait accompli
4. Catherine Daly, Chanteuse/Cantatrice
5. Ammiel Alcalay, Scrapmetal

Contact: info "at" factoryschool.org [or reply backchannel to this email]

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454. **Skip Fox**
Re: ars poetica update
Tue 23 Jan 2007

Dan--

Lines are getting cut off on the second Penton poem.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Dan Waber
Sent: Tuesday, January 23, 2007 8:17 AM

To: [redacted]
Subject: ars poetica update

The ars poetica project under way at:

http://www.logolalia.com/arspoetica/

saw poems appear last week by: Craig Czury, Alan Baker, Paul Dutton, and Jonathan Penton.

Poems will appear this week by: Jonathan Penton and Mairéad Byrne.

A new poem about poetry every day.

Enjoy,
Dan

↑ Index

455. **Dan Waber**
Re: ars poetica update
Tue 23 Jan 2007

Skip,

Thanks--looks like it's a problem with the way IE renders CSS, I'll find a workaround. (http://www.webcredible.co.uk/user-friendly-resources/css/internet-explorer.shtml)

In the meantime, if you try it using a standards-compliant browser (like Firefox or Opera), it looks perfect.

Thanks,
Dan

Skip Fox <[redacted]> wrote:
> Dan--
>
> Lines are getting cut off on the second Penton poem.
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Dan Waber
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> and Jonathan Penton.
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> Poems will appear this week by: Jonathan Penton and Mairéad Byrne.
>
> A new poem about poetry every day.
>
> Enjoy,
> Dan

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456. Lewis LaCook

Minivan on Fire! New Video by Lewis LaCook at lewislacook.org

Tue 23 Jan 2007

---

http://www.lewislacook.org/index.php?option=com_content&task=view&id=28

Lewis LaCook, Senior Engineer
Abstract Outlooks Media

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography
http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics
http://www.xanaxpop.org
Xanax Pop - the poetry of Lewis LaCook

****

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Abstract Outlooks Media - A New Vision for A New Web
Hosting, Design, Development, Photography

||http://www.lewislacook.org||
New Media Poetry and Poetics

||http://www.xanaxpop.org||
Xanax Pop - A Bloge of Poemes

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.

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457. **Murat Nemet-Nejat**
Re: Poems on Scapegoats
Tue 23 Jan 2007

Eric,

Do you remember the Buddhist(s) monk who set himself to fire during the Vietnam War? Was he a martyr or a terrorist?

I do not want to defend the killing of innocents. I do not want to defend killing at all, and I think all senses of martyr contain glorifications of death. Martyrdom is often used as very potent political weapon, and how it is defined changes with the point of view.

Ciao,

Murat.

On 1/23/07, Eric <[redacted]> wrote:
>
> Murat: What I mean by it that who is called a martyr in the Islamic work
> is called a terrorist here.
>
>
> And rightly so, because their martyrdom involves the murder of innocents.
>
> In the Christian worldview, however, martyrs often submit to death
> rather than renounce their religion. They die but do not kill others.
> The Catholic Church even has a martyrology for these types.
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> Civil rights martyrs usually do not kill others either. Stephen Biko and
> Martin Luther King were killed without killing others; John Brown
> however was a violent exception.
>
> Martyrs for science, like Bruno or Galileo, do not kill innocents either.
>

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458. **Michael Heller**
(no subject)
Tue 23 Jan 2007

--=======AVGMAIL-45B6B8B04099======Content-Type: text/plain; charset=iso-8859-1; format=flowed; x-avg-checked=avg-ok-369226CE

I'll be doing the following public events this winter in Europe. If you are in the neighborhood, please drop by. MH

UK EVENTS

February 1st. Poetry Reading at Warwick University at 4 PM in the Chaplaincy building (alongside the Arts Centre).

February 2nd. Poetry Reading with Ian Davidson at 7:30 PM. The Plough, Museum Street, Bloomsbury.

February 7th. Reading from “The Beckmann Meditations.” 7 PM. The Council Room at Birkbeck College of Art, Malet Street, London.

February 9th. Poetry Reading and talk on “Dantean Reznikoff.” 8 PM Durham. Colpitts Poetry Reading Series events take place at Alington House, 4 North Bailey, Durham (just beyond Owengate which goes up to the Cathedral). Admission £4.00/2.50.

IRELAND

February 21st. Poetry Reading and Discussion. 7 PM. Dublin, Trinity College. The Arts Building.

February 23rd. Poetry Reading. Cork. SoundEye series. 8 PM. The Slainte Pub (formerly The Vineyard) in Market Lane.

FRANCE

March 9th. Université du Maine. LeMans. Programme du Colloque International: “L’impersonnel en littérature” 10 AM. Plenary address: “The Voice of the Impersonal.”

March 9th. Université du Maine. LeMans. 7 PM Poetry reading.

March 16th. Paris. Double Change reading series. 7PM. Poetry reading at Point Ephereme, 200 quai de Valmy. Paris, 75010.

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at: http://www.thing.net/~grist/ld/heller.htm
Collaborations with Ellen Fishman Johnson at:
http://www.efjcomposer.com/EFJ/Collaborations.html
--=======AVGMAIL-45B6B8B04099======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-369226CE
Content-Description: "AVG certification"

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.432 / Virus Database: 268.17.8/648 - Release Date: 1/23/2007 11:04 AM

--=======AVGMAIL-45B6B8B04099=======--

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459. **Stephen Vincent**
Re: Poems on Scapegoats
Tue 23 Jan 2007

Tempted to ask - 20 minutes before the new fiction - is, given some of the arguments here - whether or not George Bush is a martyr for not already killing himself. He's clearly got practically a whole country, if not entire world, against him and his belief system. He's clearly got a cause that he is not willing to renounce. There is an aspect of him - it's long appeared - that would rather go down in flames(dragging the nation with him) rather than submit to any dialog, negotiation. change, and/or transformation. One wonders what's holding him back?? Karl Rove? Cheney? Maybe he, Rove and Cheney have defined a a new category, "Living Martyr." Thanks a lot, George!!

O well!
http://stephenvincent.net/blog/

Stephen V
http://stephenvincent.net/blog/

> *Eric,*
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> *Murat.*
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460. Alan Sondheim
metrical forms of the apocalypse
Wed 24 Jan 2007

metrical forms of the apocalypse

http://www.asondheim.org/metrical.mp3 (tabla)

"It is not, again, "what is to be done," but "what is the doing." And it is insufficient to abjure the doing, as in the notion there can be no lyric poetry, perhaps no poetry, after the Holocaust, that other holocaust that continues in yet other forms. This bypasses, not only doing, but thinking that may yet reveal another dawn in the midst of dusk. One might say in return, all dawns are ruptured. The day is ruptured by the night. What remains, what is never ruptured: ground zero - one might say the substance of ground zero, but here there is no divisibility; one fails and falters with the other."

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461. Laura Winton
Re: Unraveled Damon
Wed 24 Jan 2007

Makes me think of the Rauschenberg piece, "Erased DeKooning."

Hopefully that will make you feel better about any potential use of your shawl.

LW

-----Original Message-----
From: Maria Damon [mailto:[redacted]]
Sent: Tuesday, January 23, 2007 1:12 PM
Subject: Re: New Works

yes, the raintaxi auction is over. someone i don't even know bought my shawl. my fear is that she's just bought it for the yarn, and will unravel the whole thing so as to re-use the materials. but it's beyond my control. oh well. am i more than a bit paranoid? most likely. charming post, anyway.

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> table while eating beans.
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462. Murat Nemet-Nejat
Re: Poems on Scapegoats
Wed 24 Jan 2007

Stephen,

Exactly! George may think he is a martyr. The last refuge of an obstinate mule, martyrdom.

Ciao,

Murat

On 1/23/07, Stephen Vincent <[redacted]> wrote:
>
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> arguments here - whether or not George Bush is a martyr for not already
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> > Do you remember the Buddhist(s) monk who set himself to fire during the
> > Vietnam War? Was he a martyr or a terrorist?
> >
> > I do not want to defend the killing of innocents. I do not want to
> defend
> > killing at all, and I think all senses of martyr contain glorifications
> of
> > death. Martyrdom is often used as very potent political weapon, and how
> it
> > is defined changes with the point of view.
> >
> > Ciao,
> >
> > Murat.
> >
> > On 1/23/07, Eric <[redacted]> wrote:
> >>
> >> Murat: What I mean by it that who is called a martyr in the Islamic
> work
> >> is called a terrorist here.
> >>
> >>
> >> And rightly so, because their martyrdom involves the murder of
> innocents.
> >>
> >> In the Christian worldview, however, martyrs often submit to death
> >> rather than renounce their religion. They die but do not kill others.
> >> The Catholic Church even has a martyrology for these types.
> >>
> >> Civil rights martyrs usually do not kill others either. Stephen Biko
> and
> >> Martin Luther King were killed without killing others; John Brown
> >> however was a violent exception.
> >>
> >> Martyrs for science, like Bruno or Galileo, do not kill innocents
> either.
> >>
>

↑ Index

463. **David-Baptiste Chirot**
NYTimes.com: Libby Defense Portrays Client as a Scapegoat
Wed 24 Jan 2007

This page was sent to you by: [redacted].

NATIONAL | January 24, 2007
Libby Defense Portrays Client as a Scapegoat
By NEIL A. LEWIS
I. Lewis Libby Jr.'s lawyer asserted that Mr. Libby was made a scapegoat by White House officials to protect Karl Rove.

http://www.nytimes.com/2007/01/24/us/24libby.html?ex=1170306000&en=0f9ea1e36719ab9a&ei=5070&emc=eta1

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464. **Alexander Dickow**
martyrs and terrorists...
Wed 24 Jan 2007

David,
I suppose I'm as confused as anybody about all this, but:
A useful comparison for understanding why the suicide bomber is misguided might be found in the figure of the Resistant, with which the suicide bomber is constantly (wrongly, and to my constant dismay) conflated. The Resistant targets military forces and infrastructure to combat oppression. He believes in the possibility of a future without oppression. The suicide bomber has a vision of despair (I am following your own description of the figure): he sees no possible future, with or without oppression, and he targets civilians ("for all you have done to me": who? the civilians of Israel? many have reprehensible beliefs, yes, and many may have been part of horrible

military action *in the past*, but destroying them now accomplishes nothing, and produces hate and fear). He despairs: put another way, he submits utterly to the force of oppression, by reducing himself and others to *things* in an another horrible way. He is not a fighter, even symbolically, he is not a Resistant. He has admitted his total defeat by symbolically staging his own destruction.
The defense of the Palestinian people, and/or opposition to Israel, does not have to include a defense of suicide bombers, whether or not they are religious fanatics (who are, in any event, rarely the raving lunatics we imagine them to be), and, I argue, should not. That we should heed the call for help, as misled and perverted as it is, seems obvious and urgent. But from there to defending their actions...?
I know you'll realize that everything I write "sourd de bon, franc et loyale courage..."!
Amities,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

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465. Schlesinger Kyle

Literary Events in conjunction with the exhibition Joe Brainard, People of the World: Relax!!

Wed 24 Jan 2007

In conjunction with the exhibition Joe Brainard, People of the World: Relax!! the UB Art Galleries and the University at Buffalo Poetry and Rare Books Collection are proud to present two special events.

On Friday, January 26, 2007 at 8pm Ron Padgett and Kenward Elmslie will give a Poetry Reading at the Albright-Knox Art Gallery. The event, Mixed Media, is part of the Gusto at the Gallery Series and will also feature local favorites the David Kane Quartet and a site specific performance by Nimbus Dance. Poet Ron Padgett grew up in Tulsa, where he met Joe Brainard at the age of six. Padgett¹s recent books include the memoir, Oklahoma Tough: My Father, King of the Tulsa Bootleggers, the collection of poems, You Never Know, and Joe: A Memoir of Joe Brainard. As a member of the first generation New York School

of Poets, Kenward Elmslie introduced contemporary poetry to Broadway in the form of musicals. Among his many books of poetry, Kenward Elmslie has also created work for the musical stage: Postcards on Parade, City Junket, and an adaptation of Truman Capote's The Grass Harp.

On Thursday, February 1, 2007 at 1pm a Brown Bag Lunch Lecture by Steven Clay will take place at the UB Art Gallery in the First Floor Gallery. Steven Clay, publisher of Granary Books, is an editor, curator and archivist specializing in the American art and literature of the 1960s, '70s and '80s. He is the author, with Rodney Phillips, of A Secret Location on the Lower East Side: Adventures in Writing 1960-1980.

Both events are free and open to the public.

For more information please contact:
Anne Reed
External Affairs Officer
UB Art Galleries
[redacted]
[redacted] x1424

Joe Brainard, People of the World: Relax!! at the UB Art Gallery, Center for the Arts, Jan. 25 through March 3, 2007. Opening reception on Thursday, January 25 at 5pm

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466. Jamie Gaughran-Perez
A Response to the State of the Union [by robots]
Wed 24 Jan 2007

[apologies for any cross-post]

You heard the Democrats respond, now check out what the Robot Community has to say about (U.S.) President Bush's latest address to Congress and the nation. www.rockheals.com

Also this week we have poetry from Kemeny Babineau and Zombie Haiku from David Durst. And recent weeks have had lovely stuff from David Franks, Gopal Lahiri, Alessandro Porco, W.B. Keckler, Gopal Lahiri, and many many more.

[direct link to robots on the SOU:
http://www.rockheals.com/archives/2007/01/ask_a_robot_the_1.html]

--
Jamie Gaughran-Perez

www.rockheals.com
a narrow house weekly

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467. Ron Silliman
Of late on Silliman's Blog
Wed 24 Jan 2007

---

http://ronsilliman.blogspot.com/

RECENT POSTS

Daisy Fried
should win
the National Book Critics Circle Award
by acclamation

Confusing character transference
with reading

Nathaniel Mackey’s
Splay Anthem
has to be read aloud

IFLIFE, the poem,
is Bob Perelman’s love-hate story
with the whole of poetry

A guide to Bob Perelman’s
Guide to Homage to Sextus Propertius

IFLIFE, the book,
a dizzying display of mastery

http://ronsilliman.blogspot.com/

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468. David-Baptiste Chirot
Re: martyrs and terrorists...
Wed 24 Jan 2007

Dear Alex:

Oh--I am not defending their actions. I agree with you--a resistance would be to blow up communication centers, police stations, air ports, government buildings,water purification plants, electricity generators bridges, etc. But then that often causes "collateral damage" also. I can't fathom why suicide bombing is done, so have tried to find out the point of view for it. I read that it was introduced to the Palestinains by a member of the Japanese Red Army in late 1960's as the Japanese have used suicide bombing in the past--the kamikaze

pilots of World War 2. These of course, targeted Naval Forces and their accompanying supply ships, not civilians. (Though Japanese civilians were being fire bombed at the time). (At the very end of the war the Germans also used some suicide planes.) On the other hand, Andre Breton wrote that the ultimate Surrealist act would to be to go into a crowd and start firing a revolver. I saw recently on cable an American film from the 1940's, a wartime drama set in the Phillipies. Towards the fiilm's end, in order for the fleeing Americans, nurses with wounded mainly, to have a chance for a dash for esacpe, one of the nurses advances by herself towards the Japanese, offering herself up they think to be taken in the worst senses of the word. (The nurses have been warned about what the Japanese did to female prisoners trhoughut Asia.) The nurses wlaks staright into the large Japanese advance--and detonates herself. The rest of the Americans are given enough time to make their getaway. Since this nurse's fiance had been killed at Pearl Harbor, her motivations are not just self-sacrifice--she is eager to avenge his death and her grief on the hated Japanese. She is n't blowing up civilians, but it was interesting to see in an American film the use of a suicide bomber in this way, and how the motivations were worked out. I agree with you that this is a very self deafting strategy and seems incomprehensible. That's why I keep trying to figure out what it is maybe impossible to if one is not in that culture and situation. A friend of mine, a 54 year old man at the time, a harmless chizophrenic wh used to wlak around holding by turns a Bible or a Koran in his cupped hands, was beaten to death in front of the building where he lived--I used to live inthe same building, about three blocks from where I live now. The killing was done by a group of ten boys, the oldest of whom was thriteen. Only half of them have ever been caught. Especailly in summer time, there are groups of young boys, theoldest barely in their teens, who walk the treets with baseball bats and other wepons. When they find someone defenseless, they attack. They have no concept and no fear even when a slight one, of having to spend the rest of their lives perhaps in prison. They are filled with rage and at the same a strange lack of affect, a kind of contradiction. Interviews with many children and teens who have committed such crimes find extreme rage about the dehumanization of their environment and at ame time that the dehumanization has sunk so far in, killing innocent people doesnt' register as anything extraordinary at all. They feel there isno value to their lives, so there is no value in others'. Intead of channelingrage into a "productive" idea of wanting to grow up to change society, there is the self-defeating desire to wreack revenge in the here and now--not at the powerful, like blowing up a police station or acts of resistance--but at innocents, who cant' defend thmselves. The contempt they have for weakness may be that they see themselves in weakness, their postion, and hate that, so in a group need to get rid of the sight which reminds them ofthemselves. Those are just theories

people work on, trying to understand what drives these attacks as they grow more and more frequent. If you grown up in society in which violence is 24/7 and rage about your defencelessness is all consuming from a very very early age, it seems one is a fertile planting ground for wanting to respond in some extreme manner, not in an organized, strategic one neccesarily at all, but a striking out and rage for revenge. Again, these are only theories. It is often pointed out that a culture of violence surrounds youngpeople in their dialy lives and in the media also all around one. Violence seems to be the solution toeverything. The only things keeping some form of lid on it are the police on theon hand and gangs n the other, or drug dealers and their assorted quasi-militia and kids who are basically their eyes and ears on the ground so to speak. Introduce drugs to the equation, and that becomes another way of controlling people, keeping them in a self defeating situation. there are also the huge number of killings every year in which a man takes his family hostage, or simply surprises them in the night--and shoots them all and then himself. Or the columbine style killers. The culture of revenge is very strong motivation also--the eye for an eye of the Bible. A person is killed on one side--so--then x number have to be killed on the oher. Which calls for another response, back and forth forever. I 'm not defending these actions at all. I don't know what it will take to stop the insnaity, especially because of the "eye for an eye" mentality. I've tried to understand it but I think not being a part of the culture and situation I can't. Since I see the self destructiveness of the part of the world I live in, I've tried to understand what goes into creating it. What happned to the movements of resistance of thrity years ago? I think in the United States a lot of it is drugs, and that the supply of drugs is always increasing, and targets first the same areas. Malcolm X was the first American leader to speak out agsint drugs, much more passionately than any leader has since. However, people can be fed other things as a form of drug--via propaganda, become addicted to hate and revenge on both sides until there is no room for any form of thought other than the irrationality of extreme emotions kept continually at the highest pitch. 9/11 showed this revenge effect happening in the United Satets, people who had seemed rational suddenly screaming for blood and the government continually ratcheting up the alerts and fears as much as possible. Thank you very much for your letter Alex. Suicide also I was thinking--used to be a big question when Camus wrote about it, of course that is individual suicide, wihout killng others. Though the context is different in many ways, I realized that Franz Fanon might be a very interesting and useful writer to read again now. I did see a brief interview with a Palestinain psychiatrist who has sutdied over a thousand children and he said the effects on these childen of the lives they lead is something which has already in a sense made them feel as though they are dead already. There's no sense of a future, or hope, or anything, the damge is incalcuable. You think of

"the land of opporutnity" the kids here grow up in supposedly--but many live with another version of this kind of zero horiizon to life. Life has no value so it isn't much trouble at all to want to smash it to peices, your won and someone esle's out of rage and revenge and fear and many other things sunk deep inside the being. Thank you again Alex. Since one lives in such a world, there's a desre t try to understand and many things--very hard to if at all. Oh I did think of Joan of Arc--a martyr, a Saint and a military leader. This puzzled me no end as a child until I lived in France,of course! She was burned at the stake the same year Francois Villon was born. I think Villon is one of the greatest poets for preseniting such a range of understandings and at same time the knwoeldge and at the same time "I know everything but myself". On the one hand extreme vioelnce--he did kill a Preist in self defense it was ruled--was tortured, imprisoned, twice about to hang and reprieved at the last moment--and at the same time writes of compassion, love, mercy, tenderness. There is a great joy and at the same time a deep sense of fatalism--"I cheer up in sad despair". To me he is a continual companion for moving through a wrold of such violence and such beauty simultaneously. If one could impart the ability to be in the midst of things and at the same time have a form of distance within oneself to recongize the possibilities of something else which is right in front of one, in n matter how abused a state, instead of the hatred and revenge, that seems a way to cope with a situation and find a way towards peace. A poet friend yesterday told me he had a sense of "optimistic fatalism"--I thought this put it very well!

> *From: Alexander Dickow <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: martyrs and terrorists...*
> *Date: Wed, 24 Jan 2007 05:06:05 -0800*
>
> *David,*
> *I suppose I'm as confused as anybody about all this, but:*
> *A useful comparison for understanding why the suicide bomber is misguided might be found in the figure of the Resistant, with which the suicide bomber is constantly (wrongly, and to my constant dismay) conflated. The Resistant targets military forces and infrastructure to combat oppression. He believes in the possibility of a future without oppression. The suicide bomber has a vision of despair (I am following your own description of the figure): he sees no possible future, with or without oppression, and he targets civilians ("for all you have done to me": who? the civilians of Israel? many have reprehensible*

> *beliefs, yes, and many may have been part of horrible military action *in the past*, but destroying them now accomplishes nothing, and produces hate and fear). He despairs: put another way, he submits utterly to the force of oppression, by reducing himself and others to *things* in an another horrible way. He is not a fighter, even symbolically, he is not a Resistant. He has admitted his total defeat by symbolically staging his own destruction.*
> *The defense of the Palestinian people, and/or opposition to Israel, does not have to include a defense of suicide bombers, whether or not they are religious fanatics (who are, in any event, rarely the raving lunatics we imagine them to be), and, I argue, should not. That we should heed the call for help, as misled and perverted as it is, seems obvious and urgent. But from there to defending their actions...?*
> *I know you'll realize that everything I write "sourd de bon, franc et loyale courage..."!*
> *Amities,*
> *Alex*
>
> *www.alexdickow.net/blog/*
>
> *les mots! ah quel désert à la fin*
> *merveilleux. -- Henri Droguet*

_____ From predictions to trailers, check out the MSN Entertainment Guide to the Academy Awards® http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1

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469. **amy king**
New @ MiPOesias
Wed 24 Jan 2007

WITH SNIPPETS:

Andrew Demack – “Our sperm medicinally coffined.”
http://www.mipoesias.com/2007/demcak_andrew.htm

~~~~~~~

Erik Sweet – “But my ideas are in a car, moving away from here … ”
http://www.mipoesias.com/2007/sweet_erik.htm

~~~~~~~

Todd Burritt – "…the blank page means …"
http://www.mipoesias.com/2007/burritt_todd.htm

~~~~~~~

Michael Parker reviews "Wanton Textiles"
http://www.mipoesias.com/2007/parker_michael_wantontextitles.htm

~~~~~~~

Elisa Gabbert and Kathleen Rooney -- "I have a bruise on my thigh that looks like a galaxy …" http://www.mipoesias.com/2007/gabbert_rooney.htm

~~~~~~~

Alexander Dickow – "I'll be had a disparity/of rubicund improprieties…"
http://www.mipoesias.com/2007/dickow_alexander.htm

~~~~~~~

Gina Abelkop – "But what is it? Slide your hand in like a ladle…"
http://www.mipoesias.com/2007/abelkop_gina.htm

~~~~~~~

Mike Young – "you should call your mother before/we are invaded by the 'North Korea iamb' … " http://www.mipoesias.com/2007/young_mike.htm

~~~~~~~

Shafer Hall and John Cotter – "When I walk home at night, the people hidden in their houses speak to me." http://www.mipoesias.com/2007/cotter_hall.htm

~~~~~~~

TaraShea Nesbit – "Moth orchids. Desire."
http://www.mipoesias.com/2007/nesbit_tarashea.htm

~~~~~~~

Thanks for stopping in!

http://www.mipoeisas.com
http://miporeadingseries2007.blogspot.com/

_____

Access over 1 million songs - Yahoo! Music Unlimited.

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470. Jeffrey Side
New poems by Douglas Messerli at The Argotist Online
Wed 24 Jan 2007

New poems by Douglas Messerli at:

http://www.argotistonline.co.uk/Messerli%20poems.htm

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471. Bruce Covey
Coconut Seven now live!!
Wed 24 Jan 2007

Coconut Seven, just as flaky as ever, is now live on the web! Check out thrilling new poems by Lisa Jarnot, Keith Waldrop, Brigitte Byrd, Natasha Trethewey, Christine Hume, Brian Henry, Cynthia Arrieu-King, Loretta Clodfelter, Jennifer L Knox, Marie Buck, Laurie Soslow, Eva Jane Peck, Will Gallien, Rodney Koeneke, Laine Cathryn, Jennifer Bartlett, Thomas Fink, Tao Lin, Shane Allison, Chad Sweeney, Del Ray Cross, Anne Gorrick, and Lauren Levin.
www.coconutpoetry.org
See you there,
Bruce Covey
Coconut Editor

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472. Thomas savage
Re: Poems on Scapegoats
Wed 24 Jan 2007

Murat, the Buddhist monk who set himself on fire during the Vietnam War probably would not have considered himself a martyr though in some sense you could argue that he was. A larger issue for me is whether his act was a suicide or not, since suicide is prohibited in Buddhism. For an interesting and convincing discussion of all of this I would refer you to a book by the eminent Vietnamese Buddhist teacher Thich Nhat Hanh. Unfortunately, I don't remember which of his many books it was in which I read this. But the author argues fairly successfully, if I remember correctly, that this act was not a suicide. If anyone reading this who knows could supply the name of this book in which this is discussed it might facilitate any discussion of whether that monk's actions were martyrdom or not.

Murat Nemet-Nejat <[redacted]> wrote: Eric,

Do you remember the Buddhist(s) monk who set himself to fire during the Vietnam War? Was he a martyr or a terrorist?

I do not want to defend the killing of innocents. I do not want to defend killing at all, and I think all senses of martyr contain glorifications of death. Martyrdom is often used as very potent political weapon, and how it is defined changes with the point of view.

Ciao,

Murat.

On 1/23/07, Eric wrote:
>
> Murat: What I mean by it that who is called a martyr in the Islamic work
> is called a terrorist here.
>
>
> And rightly so, because their martyrdom involves the murder of innocents.
>
> In the Christian worldview, however, martyrs often submit to death
> rather than renounce their religion. They die but do not kill others.
> The Catholic Church even has a martyrology for these types.
>
> Civil rights martyrs usually do not kill others either. Stephen Biko and
> Martin Luther King were killed without killing others; John Brown
> however was a violent exception.
>
> Martyrs for science, like Bruno or Galileo, do not kill innocents either.
>

Don't get soaked. Take a quick peak at the forecast
with theYahoo! Search weather shortcut.

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473. Gary Sullivan
PYONGYAN
Wed 24 Jan 2007

North Korea on film and in comics.

See:

http://garysullivan.blogspot.com/

_____ From
predictions to trailers, check out the MSN Entertainment Guide to the Academy Awards® http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1

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474. Mark Lamoureux
Ekphrastic Poetry Anthology Project
Wed 24 Jan 2007

I am working on putting together an anthology of 20th and 21st century ekphrastic poetry (poetry about visual art) from the U.S. I am now beginning the daunting process of assembling a list of poems to be considered for the anthology. I don't have a publisher yet, but once I have assembled the anthology I am going to try to find one.

I am hoping you can take a moment and list any ekphrastic poems you can think of and backchannel to [redacted] with the subject heading "Ekphrastic Poems." The only criteria are that the poet be one who has published in the 20th or 21st centuries. I am limiting the scope to published poems in an attempt to control the size of the project a little bit.

I am hoping to display the poem side-by-side with the image (or an image of the work in the case of sculpture) that the poem is about; so the poems should be about works of art that I could hypothetically obtain an image of.

Thanks in advance,
Mark Lamoureux

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475. Jason Nelson
digital mysticism; entanglegrids
Wed 24 Jan 2007

Entanlgegrids, digital mysticism, vid-semantic spells.

Announcing the completion of a trilogy. Interactive video grids, keyboard controlled video spell generators.
1. Trek-tech, 2. 80's commercials and 3. sensual explosions.

http://www.secrettechnology.com/entanglegrids.html

They are searching for homes. So invite them to play.

cheerio-e-o-9, Jason Nelson

Looking for earth-friendly autos?
Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

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476. Crane's Bill Books
Project involving few words
Wed 24 Jan 2007

FROM: Crane's Bill Books

CALL FOR ENTRIES

Crane's Bill Books seeks writing on any subject and in any style for a very spare anthology. Must be (1) prose, (2) untitled, and (3) exactly thirty-one words. Multiple submissions okay.

THIRTY-ONE will be published in 2007 as a small, inexpensive, desktop artist's book. Payment will be in copies. Feel free to forward this announcement to anyone you think might be interested.

Deadline: April 1

Thanks!

Jeffrey A. Lee
Crane's Bill Books
1907 Buena Vista SE 11
Albuquerque, NM 87106-4148
[redacted]
www.torriblezone.com/cp2.html

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477. Ruth Lepson
Re: Ekphrastic Poetry Anthology Project
Wed 24 Jan 2007

---

hi mark

loved yr poems that adam f published, wonderful bec full of feeling yet zippy.
does this count:

Someone was Cezanne.

This is an old one-line poem of mine that was published. I have some others too & also think of WCW poems and of course NYschool and Bill C.

how are you?

bst

ruth

On 1/24/07 12:15 PM, "Mark Lamoureux" <[redacted]> wrote:

> *I am working on putting together an anthology of 20th and 21st century ekphrastic poetry (poetry about visual art) from the U.S. I am now beginning the daunting process of assembling a list of poems to be considered for the anthology. I don't have a publisher yet, but once I have assembled the anthology I am going to try to find one.*
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> *I am hoping to display the poem side-by-side with the image (or an image of the work in the case of sculpture) that the poem is about; so the poems should be about works of art that I could hypothetically obtain an image of.*
>
> *Thanks in advance,*
> *Mark Lamoureux*

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478. **Ruth Lepson**

Re: Ekphrastic Poetry Anthology Project

Wed 24 Jan 2007

aLso I have some short poems--5--abt dufy woodcuts of animals--one was one a card at the bos poetry marathon, others were in shampoo.interested?

On 1/24/07 12:15 PM, "Mark Lamoureux" <[redacted]> wrote:

> *I am working on putting together an anthology of 20th and 21st century ekphrastic poetry (poetry about visual art) from the U.S. I am now beginning the daunting process of assembling a list of poems to be considered for the anthology. I don't have a publisher yet, but once I have assembled the anthology I am going to try to find one.*
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> *I am hoping you can take a moment and list any ekphrastic poems you can think of and backchannel to [redacted] with the subject heading "Ekphrastic Poems." The only criteria are that the poet be one who has published in the 20th or 21st centuries. I am limiting the scope to published poems in an attempt to control the size of the project a little bit.*
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>
> *Thanks in advance,*

> *Mark Lamoureux*

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479. **Eric**

Re: Poems on Scapegoats

Wed 24 Jan 2007

>>Eric, Do you remember the Buddhist(s) monk who set himself to fire during the Vietnam War? Was he a martyr or a terrorist?

If you are referring to the iconic 1963 photo, a martyr protesting the Dem government's religious persecution of Buddhists.

A terrorist can make others martyrs -- as the terrorists on Flight 93 did --- but only in the special Islamic sense (fighting to bring dar-al-harb into dar-al-Islam) can a terrorist also be a martyr.

Below are some coordinate terms from Princeton's WordNet program.

2 senses of martyr

Sense 1
martyr, sufferer -- (one who suffers for the sake of principle)
-> victim -- (an unfortunate person who suffers from some adverse circumstance)
=> casualty, injured party -- (someone injured or killed in an accident)
=> casualty -- (someone injured or killed or captured or missing in a military engagement)
=> hunted person -- (a person who is hunted)
=> martyr, sufferer -- (one who suffers for the sake of principle)
=> martyr -- (one who voluntarily suffers death as the penalty for refusing to renounce their religion)
=> muggee -- (a victim of a mugging; "the law seems to give more protection to the mugger than to the muggee")
=> murderee -- (a victim who is murdered)
=> poor devil, wretch -- (someone you feel sorry for)
=> prey, quarry, target, fair game -- (a person who is the aim of an attack (especially a victim of ridicule or exploitation) by some hostile person or influence; "he fell prey to muggers"; "everyone was fair game"; "the target of a manhunt")
=> punching bag -- (a person on whom another person vents their anger; "he resigned because his boss used him as a punching bag")

=> scapegoat, whipping boy -- (someone punished for the errors of others)

Sense 2
martyr -- (one who voluntarily suffers death as the penalty for refusing to renounce their religion)
-> victim -- (an unfortunate person who suffers from some adverse circumstance)
=> casualty, injured party -- (someone injured or killed in an accident)
=> casualty -- (someone injured or killed or captured or missing in a military engagement)
=> hunted person -- (a person who is hunted)
=> martyr, sufferer -- (one who suffers for the sake of principle)
=> martyr -- (one who voluntarily suffers death as the penalty for refusing to renounce their religion)
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=> prey, quarry, target, fair game -- (a person who is the aim of an attack (especially a victim of ridicule or exploitation) by some hostile person or influence; "he fell prey to muggers"; "everyone was fair game"; "the target of a manhunt")
=> punching bag -- (a person on whom another person vents their anger; "he resigned because his boss used him as a punching bag")
=> scapegoat, whipping boy -- (someone punished for the errors of others)

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480. Deborah Feinsmith (Reich)
Re: Interview with poet Todd Moore
Wed 24 Jan 2007

Thanks, L. Deborah

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481. **Vernon Frazer**

BIG BRIDGE is Pleased to Announce its 2007 Issue (posted on behalf of Michael Rothenberg

Wed 24 Jan 2007

BIG BRIDGE <http://www.bigbridge.org> www.bigbridge.org is pleased to announce its 2007 Issue.

<http://www.bigbridge.org/edindex.htm> In Remembrance of Ed Dorn: Guest Editor Dale Smith includes perspectives from John Herndon, Stefan Hyner, Reno Lauro, Alice Notley, Richard Owens, Claudia Pisano and Dale Smith. Plus, Feature Chapbook: Low Coups and Haut Coups by Edward Dorn, Illustrated by Nancy Victoria Davis.

THE WAR PAPERS: Poisoned Wheat by Michael McClure. Essays on War and Art by Murat Nemat-Nejat, John Bradley, John Beer, Philip Metres and David-Baptiste Chirot. Also includes Halvard Johnson's Mini-Anthology "Death on All Fronts" with <http://www.bigbridge.org/deathdwaber.htm> Dan Waber, <http://www.bigbridge.org/deathhthomassen.htm> Hannah Thomassen, <http://www.bigbridge.org/deathbwunder.htm> Bill Wunder, <http://www.bigbridge.org/deathsdalachinsky.htm> Steve Dalachinsky, <http://www.bigbridge.org/deathcmandel.htm> Charlotte Mandel, <http://www.bigbridge.org/deathchill.htm> Crag Hill, <http://www.bigbridge.org/deathsbirl.htm> Sara Birl, <http://www.bigbridge.org/deathkwolman.htm> Kenneth Wolman, <http://www.bigbridge.org/deathskollar.htm> Sybil Kollar, <http://www.bigbridge.org/deathabramhall.htm> Allen Bramhall, <http://www.bigbridge.org/deathlquarles.htm> Lanny Quarles, <http://www.bigbridge.org/deathafieled.htm> Adam Fieled, <http://www.bigbridge.org/deathhzinnes.htm> Harriet Zinnes, <http://www.bigbridge.org/deathkjohnson.htm> Kent Johnson, <http://www.bigbridge.org/deathcdaly.htm> Catherine Daly, <http://www.bigbridge.org/deathefield.htm> Edward Field, <http://www.bigbridge.org/deathhross.htm> Harry Ross, <http://www.bigbridge.org/deathjpenha.htm> James Penha, <http://www.bigbridge.org/deathjcervantes.htm> James Cervantes, <http://www.bigbridge.org/deathlshmailo.htm> Larissa Shmailo, <http://www.bigbridge.org/deathjquackenbush.htm> J F Quackenbush, <http://www.bigbridge.org/deathbbrueckl.htm> Bob Brueckl, <http://www.bigbridge.org/deathhseidman.htm> Hugh Seidman, <http://www.bigbridge.org/deathpmetres.htm> Philip Metres, <http://www.bigbridge.org/deathdmanister.htm> Diana Manister, <http://www.bigbridge.org/deathmheller.htm> Michael Heller, <http://www.bigbridge.org/deathjrandall.htm> Jessy Randall,

<http://www.bigbridge.org/deathmrothenberg.htm> Michael Rothenberg,
<http://www.bigbridge.org/deathpciccariello.htm> Peter Ciccariello,
<http://www.bigbridge.org/deathhsirowitz.htm> Hal Sirowitz,
<http://www.bigbridge.org/deathjclausen.htm> Jan Clausen,
<http://www.bigbridge.org/deathjstempleman.htm> Jordan Stempleman,
<http://www.bigbridge.org/deathfpollack.htm> Frederick Pollack,
<http://www.bigbridge.org/deaththtrigilio.htm> Tony Trigilio,
<http://www.bigbridge.org/deathsfox.htm> Skip Fox,
<http://www.bigbridge.org/deathtsavage.htm> Tom Savage,
<http://www.bigbridge.org/deathdmoore.htm> Daniel Abdal-Hayy Moore,
<http://www.bigbridge.org/deathdstone.htm> David Stone,
<http://www.bigbridge.org/deathgaustin.htm> Geer Austin,
<http://www.bigbridge.org/deathbspacks.htm> Barry Spacks,
<http://www.bigbridge.org/deathsparrow.htm> Sparrow,
<http://www.bigbridge.org/deathdplumb.htm> David Plumb,
<http://www.bigbridge.org/deathjsomoza.htm> Joseph Somoza,
<http://www.bigbridge.org/deathjbennett.htm> John M. Bennett,
<http://www.bigbridge.org/deathrratner.htm> Rochelle Ratner,
<http://www.bigbridge.org/deathclevenson.htm> Christopher Levenson,
<http://www.bigbridge.org/deathgbach.htm> Glenn Bach,
<http://www.bigbridge.org/deathgwallace.htm> George Wallace,
<http://www.bigbridge.org/deathdhoward.htm> David Howard,
<http://www.bigbridge.org/deathrkostelanetz.htm> Richard Kostelanetz,
<http://www.bigbridge.org/deathmand.htm> mIEKAL aND.

Essays and Letters:
<http://www.bigbridge.org/roma-amor-by-allan-graubard-for-big-bridge.pdf>
Roma Amor by Allan Graubard (0.8 meg Adobe Acrobat file),
<http://www.bigbridge.org/intro.htm> <http://www.bigbridge.org/intro.htm>
Joel Weishaus on Danger on the Peaks by Gary Snyder,
<http://www.bigbridge.org/fictberksonmayer.htm> an excerpt from What's Your
Idea of a Good Time? by Bill Berkson & Bernadette Mayer,
<http://www.bigbridge.org/fictkabbott.htm> Satori Kitty Roshi Style by Keith Kumasen Abbott, <http://www.bigbridge.org/fictthibbard.htm>
Linear/Nonlinear by Tom Hibbard.

<http://www.bigbridge.org/bgpreface.htm> Blends & Bridges: For a few weeks in the spring of 2006, Blends and Bridges, an exhibit of a wide range of artworks from all over the world combining text and graphics was on view in Cleveland. All the works in that exhibit are now reproduced here, with a short over-view, and other comments by the exhibit's co-curator, Bob Grumman.

<http://www.bigbridge.org/s_YourNewFace/index.html> Your New Face: Poet/Artist Collaborations, Guest Editor, Vincent Katz includes Augusto de Campos, Alix Lambert, Juan Manuel Bonet, Alejandro Corujeira, Todd Colby, Elizabeth Zechel, Myung Mi Kim, Norma Cole, Barry Schwabsky, Maria Morganti, Rosanna Warren, James McGarrell, Jeremy Sigler, Jessica Stockholder, Jerome Rothenberg, Susan Bee, Gerold Späth, Josef Felix Müller, Bill Berkson, Colter Jacobsen, Kathleen Fraser, Hermine Ford, Anne Waldman, Donna Dennis, Vincent Katz, Alex Katz.

<http://www.bigbridge.org/young/02cont.htm> Mail Art: A Retrospective of Publication Work by Karl Young, Part 2 discusses d.a.levy, lettrism and networking; printing presses and mail art;Time and the Mail Art network (a general history of Mail Art); Stamp Art by Joel Lipman and Rafael Jesus Martinez; Solos and Choruses in Correspondence Art: the Single and Group Work of K.S. Ernst, Marilyn R. Rosenberg, and David Cole;The International Shadows Project; 14 Years of Collaborations by Reid Woodand.

Big and Smaller Bridges: Guest Editor, Thomas Devaney: includes <http://www.bigbridge.org/bigcedgar.htm> Chris Edgar, <http://www.bigbridge.org/bigemyles.htm> Eileen Myles, <http://www.bigbridge.org/bigrrubenstein.htm> Raphael Rubenstein, <http://www.bigbridge.org/bigjhofer.htm> Jen Hofer, <http://www.bigbridge.org/bigmscharf.htm> Michael Scharf, <http://www.bigbridge.org/bigklambright.htm> Kim Lambright, <http://www.bigbridge.org/bigcmcdonnell.htm> Caitlin Grace McDonnell, <http://www.bigbridge.org/bigcborkhuis.htm> Charles Borkhuis, <http://www.bigbridge.org/bighassen.htm> Hassen, <http://www.bigbridge.org/bigwhallgren.htm> Wil Hallgren, <http://www.bigbridge.org/bigjmassey.htm> Joseph Massey, <http://www.bigbridge.org/bigmdurand.htm> Marcella Durand, <http://www.bigbridge.org/bigagilbert.htm> Alan Gilbert, <http://www.bigbridge.org/bigaking.htm> Amy King, <http://www.bigbridge.org/bigikeenan.htm> Ian Keenan, <http://www.bigbridge.org/bigiklein.htm> Ish Klein, <http://www.bigbridge.org/bigsmesmer.htm> Sharon Mesmer, <http://www.bigbridge.org/bigkvarrone.htm> Kevin Varrone, <http://www.bigbridge.org/bigesweet.htm> Erik Sweet.

<http://www.bigbridge.org/rdindex.htm> process: A Tribute to Richard Denner, Guest Editor, Jonathan Penton includes Johnny Little, Gabriela Anaya Valdepeña, Eve West Bessier, Lee Harris, Belle Randall, and Jonathan Penton.

Poetry: <http://www.bigbridge.org/poeticohen.htm> Ira Cohen, <http://www.bigbridge.org/poetrdipalma.htm> Ray DiPalma,

<http://www.bigbridge.org/poetagrenier.htm> Arpine Grenier, <http://www.bigbridge.org/poetbgellman.htm> Ben Gellman, <http://www.bigbridge.org/poetjholm.htm> two plays by Janis Butler Holm, <http://www.bigbridge.org/poetjjoritznakagawa.htm> Jane Joritz-Nakagawa, <http://www.bigbridge.org/poetmkahn.htm> Michaela Kahn, <http://www.bigbridge.org/poetrnelson.htm> Rodney Nelson, <http://www.bigbridge.org/poetjside.htm> Jeffrey Side, <http://www.bigbridge.org/poetssimonds.htm> Sandra Simonds, <http://www.bigbridge.org/poetatardos.htm> Anne Tardos, <http://www.bigbridge.org/poetmtopp.htm> Mike Topp, <http://www.bigbridge.org/poetmtuggle.htm> Mike Tuggle, <http://www.bigbridge.org/poetmyoung.htm> Mark Young.

<http://www.bigbridge.org/fiction.htm> Fiction: Guest Editor, Vernon Frazer includes Joe Clifford, Richard Denner, Kane X. Faucher, Skip Fox, Anne Germanacos, Mark Mazer, Jim Rader, Doug Rice, Lou Rowan, Ron Singer, Allen Wasserman.

Art: Rodney Artiles, Amy Evans McClure and Jim Spitzer.

<http://www.bigbridge.org/littlemag.htm> Little Mags: Jonathan Penton takes a look at Home Planet News, House Organ, Kickass Review, Moonlit, Plantarchy, Poesy, Spaltung, Versal and Xerolage.

Reviews and Interviews: <http://www.bigbridge.org/fictwphipps.htm> Debra DeSalvo interviewed by Wanda Phipps, <http://www.bigbridge.org/fictrcarfagna.htm> Vernon Frazer interviewed by Ric Carfagna, <http://www.bigbridge.org/fictpkojovic.htm> Kent Johnson interviewed by Pedja Kojovic, <http://www.bigbridge.org/fictwswofford.htm> Judith Malina with Hanon Reznikov interviewed by Will Swofford, Allan Graubard reviews <http://www.bigbridge.org/fictagraubard.htm> Sunrise in Armageddon by Will Alexander, Louise Landes Levi reviews <http://www.bigbridge.org/fictllevi.htm> Pyramid of Fire by John Major Jenkins and Marty Matz, Mary Jo Malo reviews <http://www.bigbridge.org/fictmmalo.htm> AsEverWas: Memoirs of a Beat Survivor by Hammond Guthrie, Jorge Rodriguez-Miralles reviews <http://www.bigbridge.org/fictjrodriguezmiralles.htm> Flock & Shadow by Michael Hettich, Leverett T. Smith, Jr. reviews <http://www.bigbridge.org/fictlsmith.htm> Pagan Days by Michael Rumaker.

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482. **CE Putnam**

CE Putnam upcoming readings

Wed 24 Jan 2007

FYI

I have two readings coming up in the next month or so. See the details below or check out the web version at:

http://www.pisor-industries.org/readings/

READING 1
I'll be a reading from a new series of Lessons, Tales, & TimeSpace Travelogue entitled "This bunny is making me happy."

APOSTROPHE 6:
Saturday, January 27, 2007 @ 8 p.m.

gallery 1412
1412 18th Avenue (at Union Street) Seattle, WA
$5-15 sliding scale

JASON E. ANDERSON - music
EZRA DICKINSON- dance
C. E. PUTNAM - poetry

A POSTROPHE. (A series in which a musician, a dancer, and a writer all perform for 20mins w/o introduction or intermission). The whole thing is over in about an hour (come early if you want a good seat).

READING 2
I'll be reading from Frolic (Selected CosmicSex EarthlyLove Poems 1994-2007). Copies of this very limited edition book will be available on the night of the reading.

WHAT: SUBTEXT READING - Lindsay Hill (Portland) C.E. Putnam (Seattle)
WHERE: HUGO HOUSE, located at 1634 11th Ave Seattle, WA
WHEN: 7:30 PM, WEDNESDAY February 7, 2007
TICKETS: DONATIONS, at the door
GENERAL INFO: Hugo House, [redacted]

P.I.S.O.R
(Putnam Institute for Space Opera Research)
http://www.pisor-industries.org

___ Finding fabulous fares is fun. Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains. http://farechase.yahoo.com/promo-generic-14795097

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483. Simon DeDeo
rhubarb is susan
Wed 24 Jan 2007

Hi all -- two updates this week on rhubarb is susan: reviews of Robert Shepphard (in Jacket) and a poem from Graham Foust's new book:

http://rhubarbissusan.blogspot.com/
http://rhubarbissusan.blogspot.com/2007/01/robert-shepphard-15.html
http://rhubarbissusan.blogspot.com/2007/01/graham-foust-rural-mall-with-flag-at.html

Do tune in and join the conversation if you like.

Yours,

Simon

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484. patrick dunagan
Poetry Reading by J.Butler, P.Dunagan, W.Skinker 1/26/07
Wed 24 Jan 2007

AN ORANGE GLOW

Jeff Karl Butler, Patrick James Dunagan, and Will Skinker
reading some new poems
at Triple Base gallery in the Mission

Triple Base
3041 24th Street
San Francisco, CA
[redacted]
http://basebasebase.com/

Readings start at 8 p.m.

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485. Peter Conners
Double Room 7 launched
Wed 24 Jan 2007

Double Room
A Journal of Prose Poetry & Flash Fiction
www.webdelsol.com/Double_Room

Welcomes you to enjoy issue #7 featuring

Alan May
Ben Miller
Daniel Grandbois
Doug Martin
Erika Eckart
Forrest Roth
Geoffrey Dyer
J. Marcus Weekley
Jennifer K. Dick
John Olson
Julia Bloch
Lawrence Goeckel
Michael Benedikt
Michael Cross
Nin Andrews
Paul McCormick
Peter Jay Shippy
Peter Markus
Robert Lopez
Rolf Hughes
Sean Thomas Dougherty
Stephen Ratcliffe

An E-Chapbook By Clayton Eshleman
An E-Chapbook with Photographs By Jerome Thirriot (Translated from the French by Bertrand Mathieu)
Featured Artist: Ania Gale Kumor
Special Feature: An Interview with Elizabeth Willis
An Essay on New Brutalism by Geoffrey Dyer

Plus reviews of books by Anne Carson, Eric Baus, Gary Young, Elizabeth Willis, and John Olson

Visit Double Room at
www.webdelsol.com/Double_Room

Regards,
The Double Room staff

Try amazing new 3D maps
http://maps.live.com/?wip=51=

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486. Oren Silverman
Looking for Leftie Independent London Bookshops
Wed 24 Jan 2007

Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?

Any help is greatly appreciated.

Best wishes,
oren

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487. Tim Peterson
Myung Mi Kim & Judith Goldman at Segue, BPC Sat Jan 27
Wed 24 Jan 2007

poetry reading, please come!

Myung Mi Kim & Judith Goldman
Saturday, January 27th, 2007
4-6 pm
The Bowery Poetry Club
as part of the Segue Reading Series
308 Bowery, just north of Houston
www.segue.org

Myung Mi Kim is the author of Commons, Dura, The Bounty and Under Flag. Anthology appearances include Moving Borders: Three Decades of Innovative Writing by Women, Premonitions: Kaya Anthology of New Asian North American Poetry, Making More Waves: New Writing by Asian American Women and other collections.

Judith Goldman is the author of Vocoder, which won a Small Press Traffic Book of the Year award in 2002, and DeathStar/rico-chet. She also recently co-curated, with Leslie Scalapino, War and Peace 2.

curated by Brenda Iijima & Evelyn Reilly

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488. Alan Sondheim
Ground zero (second, close to final, version)
Wed 24 Jan 2007

(for comments - in lieu of nature poetry/poetics or a replacement)

Ground zero (second, close to final, version)

Zero is ground down; the ground has no depth; the ground is flattened; ground is always already charnel-hus; ground is always killing-field; ground is replete, fecund, historic; history is flattened; ground is characterized by the _trail_; the trail crosses the ground; the ground is obdurate, inert, among and within the trail. The ground trails the trail; the trail trails the ground.

Ground is space, now this is space, now this is time, this was time; ground is, this is time now, this is space there.

Ground zero is the ground of the wild, the trail of the wild, its call or calling, kill or culling. Ground zero is the table-tabulation of the ground, part-objects of plants, animals, organic debris; ground is always already debris. The ground does not suffer: the suffering of the ground is our suffering: the ground is contaminated with our suffering.

Our suffering is the suffering of the ground - which is not the suffering of the ground - which does not suffer - our suffering is the table- tabulation, the unknown, unaccounted, unaccountable, unaccounted-for basis of data, the blurring of data: all this construct of the human upon absolutely nothing.

It is here that the wild parts the Wild, that the Wild decomposes - not on the technological, on the subsequent extinctions, on the devolving of extinctions - but on ground zero, on table-tabulations - from the begin- ning an established fact.

From here the strategy is the move to the tabled, the move which is a history of the process of tabling: the recognition, not of the Wild, but of its loss inherent within the Wild. Which isn't to say a foregone conclusion, but a technology gone wild, infected, infecting.

Now what remains: ground zero already charnel-hus, slaughtered animals, what shall one do now? The question parallels standard 'what is to be done?' - to which there is no answer. Ground zero - not the Ground Zero of 9/11 - but the ground zero of the trail, the trace - must be absolutely understood and understood absolutely: that the Wild has always been sundered to the extent that human languaging and culture have operated through the _trajectory of the hand-ax_ - from stone through reification to ax, from ax through exchange

to ax. The trajectory refers to the _skittering_ of the trail across ground zero. The skittering is scythe and dominion, the distinction that makes a distinction: live and dead, hunter and prey, herd and cull, grain and territory.

Once there is travel, tool, reification, ground zero is both relinquish- ment and harboring. The violence of writing is here within table- tabulation, the sintering of ground zero, the remeasurement of trail, the contestation of trail and table.

Why is any of this a matter of concern? Because the Wild continues to be romanticized, farmed-out, mystified; the sublime itself is the Wild placed beyond reach, the distance of a troubling absolute. I believe one must begin otherwise - with Holocaust, with disappearance. This needs more than text or voice, more than lip service. It's useless to pretend that the issue is "management" or "wildlife corridor" or "dark matter" or "natural selection" or even "selection" given the fold-catastrophic (re: Thom) nature of extinction. The horror inheres to flattening, to trail. It is not an addition, not techne, not technology. As population increases, it is simply coming into greater view. The issue is a fundamental geopolit- ical one. The only solutions may well be enclaves, data-bases, DNA banks, regions within hunting or poaching are punishable by death. This is far too little too late. It is the best chance there is. It does not address the future collapse of culture world-wide as pollution and climate rampage - these will happen. It does address the the end of things (end of the Wild, end of megafauna, end of variety, end of coastal culture), and that is all we can hope for.

ii

It is not a question of apocalypse; it has always been a question of apocalypse; humans have read the trails, walked and traced them, from the beginning, from the beginning of organism. Every organism has culture. The question becomes "how are we with apocalypse"; "how are we among the apocalyptic." For this condition, this state-of-affairs, this desire, looms closer, as if the apocalyptic announced itself.

I read far too often that humans have cried apocalyptic far too often - but for a moment, put yourself in the position of a polar bear, or black rhino, or bonobo: Consider these, as well, crying apocalyptic, until the last of the them disappears.

It is not, again, "what is to be done," but "what is the doing." And it is insufficient to abjure the doing, as in the notion there can be no lyric poetry, perhaps no poetry, after the Holocaust, that other holocaust that continues in yet other forms. This bypasses, not only doing, but thinking that may yet reveal another dawn in the midst of dusk. One might say in return, all dawns are ruptured. The day is ruptured by the night. What remains, what is never

ruptured: ground zero - one might say the substance of ground zero, but here there is no divisibility; one fails and falters with the other.

iii

Ground zero is the ground of debris, spew, emission - the ground that erases traces, derails trails. It is never so simple as inscription, but a confluence of inscriptions, spatio-temporal strata, cross-purposeless. The fossil record is the miniscule surface of the world appearing as depth. But there is enough present to indicate that today something is wrong, incoherent - an environment that changes faster than adaptation, fit only for generalists - species, themselves, that might be in trouble later on.

The artificial (zoo, museum, housing development) requires energy and continuous maintenance. It is a strange attractor of finance; without money, the budget of organism falls apart. It is susceptible to world politics, to a world with rapidly decreasing resources. The Wild must be seen against this background. The Wild and its species have disappeared - which means the cultures of these species have disappeared - which means, further, that we are dealing with organisms divested of spatial and temporal history. There are no neighborhoods, no learned behaviors, that are not contaminated by humans - both within the artificial, and in the remnant parks and "wildernesses" on a planet experience an information implosion, population explosion.

Think of the artificial as organism banking, and continuous maintenance as the lineage of organisms translated to the lineage of human beings, in the future perhaps other technologies. The point is this: these lineages are disrupted as well, are broken - and a single break results in permanent loss. Kill the zoo, kill the species. Develop a plot of land harboring an irreplaceable biome, and the biome is gone forever. It's a no-win situation - environmentalists hold out with man/woman-years, and the biome seems safe - but one victory of development, and everything is lost. This is an example of the "fragility of good things" in catastrophe theory - if everything goes right, good things happen - but there are many more - astronomically many more - things that can "go wrong" - and any of them permanently eliminate the catastrophic peak of "goodness." In this sense "goodness" might be defined as _any_ desired state-of-affairs; there's no ethos implied.

A "world of generalists" will never be the end of the story, as generalist species compete with one another, construct new strategies, fill new ecological niches. Competition continues on a planet of rapidly depleting resources. There _is_ an end in sight, as variety ultimately decreases exponentially.

Culture suffers as well. Projects disappear as coastlines are inundated, fresh water and fossil fuels are at a premium, and replacement fuels create vast changes in biomes themselves. Gasoline replacement comes at a price - again,

of ecological niches, cultures, even an acceptable air quality level. Couple this with population pressure (we're not yet at the 9-10 billion peak expected), and one has a world in which criminal activity is necessary for survival. Poaching will be long gone - there will be nothing left to poach (I think of the denuded hills around Ciudad Juarez already as an example). What we still consider, ever more tenu- ously, the "safe" internet, will exist locally at best, most probably used for gang/terror networking. The simplicity and spread of nuclear arms only adds to the mess.

Here is the ground zero of debris, detritus, effluvia: when there is no return to and from the Wild, when the "natural" becomes a literally mean- ingless term, when histories are absorbed and annihilated.

It is at this point that one must start, politically, ecologically, phen- omenologically, if there is any hope - not of transformation - but of functional enclaving. The world has become a mobius-strip Auschwitz, encompassing everything - where we are inmates and guards, where there is no outside. The image itself - the reality of this metaphor - is still only on the horizon, but the reality of its referent is upon us.

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489. Christine Hamm

poetry vs. comedy

Wed 24 Jan 2007

Cheryl B. Presents:
PVC: The POETRY Vs. COMEDY VARIETY SHOW

January 31, 8PM
Bowery Poetry Club
308 Bowery
F Train to Second Ave.
$6
www.myspace.com/pvcshow

About the Show:

PVC brings together the high-paced excitement of a poetry slam with the astute hilarity of smart, observational comedy. The show is produced by writer and literary series curator Cheryl B. and is a battle of wits and rhymes where the stanzas and the stand-up collide.

EMCEE: Carolyn Castiglia (Caroline's)

STARRING:
Comedians
Brandy Barber (The Kissing Booth)
Michelle Buteau (Comedy Central)
Luke Thayer (The Living Room)

Poets
Shane Luitjens (Bullets and Butterflies)
Zaedryn Meade (Best Lesbian Erotica)
Thad Rutkowski (author of Tetched)

Musical Guest: Pindeldyboz (editors Whitney Pastorek and Kristin McGonigle)

Christine Hamm

_____

www.christinehamm.org

_____

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.
http://mobile.yahoo.com/mail

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490. **Cynie Cory**
Re: Looking for Leftie Independent London Bookshops
Wed 24 Jan 2007

Oren,

I don't know what you're looking for but my favorite book store in London is call Bookmarks. It's a socialist/marxist bookstore. Really great books I can't find anywhere else. It's on 1 Bloomsbury Street in the West End. There's usually a sandwich board on the sidewalk to help you see it. Also, It's on the corner and painted, of course, red. About three or so blocks from the British Museum. The tube station is Tottenham Court Rd.(which is about four blocks or so to Bookmarks.) It's in the WC1 postal area. Phone is 020 76371848. You must check it out! Have fun, Cynie

Oren Silverman <[redacted]> wrote: Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?

Any help is greatly appreciated.

Best wishes,
oren

Never Miss an Email
Stay connected with Yahoo! Mail on your mobile. Get started!

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491. Marla Segol
unsubscribe
Wed 24 Jan 2007

"unsubscribe"

↑ Index

492. Murat Nemet-Nejat
Re: Poems on Scapegoats
Thu 25 Jan 2007

Eric,

I prefer my sense of what a word means than Princeton's WordNet program's.

Ciao,

Murat

On 1/24/07, Eric <[redacted]> wrote:
>
> >>Eric, Do you remember the Buddhist(s) monk who set himself to fire
> during the Vietnam War? Was he a martyr or a terrorist?
>
> If you are referring to the iconic 1963 photo, a martyr protesting the
> Dem government's religious persecution of Buddhists.
>
> A terrorist can make others martyrs -- as the terrorists on Flight 93
> did --- but only in the special Islamic sense (fighting to bring
> dar-al-harb into dar-al-Islam) can a terrorist also be a martyr.
>
> Below are some coordinate terms from Princeton's WordNet program.
>
>
> 2 senses of martyr
>
> Sense 1
> martyr, sufferer -- (one who suffers for the sake of principle)
> -> victim -- (an unfortunate person who suffers from some adverse
> circumstance)

> => casualty, injured party -- (someone injured or killed in an
> accident)
> => casualty -- (someone injured or killed or captured or missing
> in a military engagement)
> => hunted person -- (a person who is hunted)
> => martyr, sufferer -- (one who suffers for the sake of principle)
> => martyr -- (one who voluntarily suffers death as the penalty
> for refusing to renounce their religion)
> => muggee -- (a victim of a mugging; "the law seems to give more
> protection to the mugger than to the muggee")
> => murderee -- (a victim who is murdered)
> => poor devil, wretch -- (someone you feel sorry for)
> => prey, quarry, target, fair game -- (a person who is the aim
> of an attack (especially a victim of ridicule or exploitation) by some
> hostile person or influence; "he fell prey to muggers"; "everyone was
> fair game"; "the target of a manhunt")
> => punching bag -- (a person on whom another person vents their
> anger; "he resigned because his boss used him as a punching bag")
> => scapegoat, whipping boy -- (someone punished for the errors
> of others)
>
> Sense 2
> martyr -- (one who voluntarily suffers death as the penalty for refusing
> to renounce their religion)
> -> victim -- (an unfortunate person who suffers from some adverse
> circumstance)
> => casualty, injured party -- (someone injured or killed in an
> accident)
> => casualty -- (someone injured or killed or captured or missing
> in a military engagement)
> => hunted person -- (a person who is hunted)
> => martyr, sufferer -- (one who suffers for the sake of principle)
> => martyr -- (one who voluntarily suffers death as the penalty
> for refusing to renounce their religion)
> => muggee -- (a victim of a mugging; "the law seems to give more
> protection to the mugger than to the muggee")
> => murderee -- (a victim who is murdered)
> => poor devil, wretch -- (someone you feel sorry for)
> => prey, quarry, target, fair game -- (a person who is the aim
> of an attack (especially a victim of ridicule or exploitation) by some
> hostile person or influence; "he fell prey to muggers"; "everyone was
> fair game"; "the target of a manhunt")

> => punching bag -- (a person on whom another person vents their
> anger; "he resigned because his boss used him as a punching bag")
> => scapegoat, whipping boy -- (someone punished for the errors
> of others)
>

↑ Index

493. **Murat Nemet-Nejat**
Re: Ekphrastic Poetry Anthology Project
Thu 25 Jan 2007

Mark,

I do not want to blow my own horn but The Peripheral Space of Photography is a serial ekphrastic poem, in your sense, where one hypothetically obtain photographs for its different parts.

Ciao,

Murat

On 1/24/07, Mark Lamoureux <[redacted]> wrote:
>
> I am working on putting together an anthology of 20th and 21st century
> ekphrastic poetry (poetry about visual art) from the U.S. I am now
> beginning the daunting process of assembling a list of poems to be
> considered for the anthology. I don't have a publisher yet, but once I have
> assembled the anthology I am going to try to find one.
>
> I am hoping you can take a moment and list any ekphrastic poems you can
> think of and backchannel to [redacted] with the subject
> heading "Ekphrastic Poems." The only criteria are that the poet be one who
> has published in the 20th or 21st centuries. I am limiting the scope to
> published poems in an attempt to control the size of the project a little
> bit.
>
> I am hoping to display the poem side-by-side with the image (or an image
> of the work in the case of sculpture) that the poem is about; so the poems
> should be about works of art that I could hypothetically obtain an image of.
>
> Thanks in advance,
> Mark Lamoureux
>
>
>

↑ Index

494. Gabrielle Welford
Re: Looking for Leftie Independent London Bookshops
Thu 25 Jan 2007

used to be one in camden town on the way up to dingwalls, on the left side. don't know if it's still there. best, g

On Wed, 24 Jan 2007, Oren Silverman wrote:

> *Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?*
>
> *Any help is greatly appreciated.*
>
> *Best wishes,*
> *oren*

gabrielle welford
[redacted]

Checked by AVG anti-virus system (http://www.grisoft.com). Version: 6.0.595 / Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

↑ Index

495. Barry Schwabsky
Re: Looking for Leftie Independent London Bookshops
Thu 25 Jan 2007

There is a wonderful anarchist bookshop at the end of the alley next to the Whitechapel Art Gallery (steps away from the Aldgate East tube station). The name will come to me later...

Oren Silverman <[redacted]> wrote: Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?

Any help is greatly appreciated.

Best wishes,
oren

↑ Index

496. **David-Baptiste Chirot**

Re: Ekphrastic Poetry Anthology Project/Murat's Peripheral Space of Photography

Thu 25 Jan 2007

---

mark-- What Murat writes is uure--I would highly recommend you --and everyone really on this list--read this exceptional text-- unlike Barthes' and Sontag's books on photography, Murat's uses an actual photgraphy exhibition, moving from room to room --the spaces of the exhibtion, spaces within the photos--and meditating on various aspects of each photo as well as reviewing and rethinking photos in groupings from differing parts of the exhibition. The work builds room by room step by step and look by look a thinikng through of gesture as/in photogrpahy in relation with democracy, thinks through many different ways of seeing, of framing (room, doorway,image, remembered and re-membered image) and while it seems to be arcing towads a philosophical investigation, reaches a point at which the larva suddenly emegres as a butterfly,a poem. (at end of book is the information for the catalogue, and the page numbers in it of the photos written about--so you have for purposes of anthology all the references you need for both text and image to be placed together--) I am putting it in very simple ways,trying to leave room for the excitement of discoveries and the ways in which Murat uses language to subtly shift modalities of vision,sound,thought and revelation It has the quality very much of a recit. The descriptions and thoughts on the photogrpahs each one are wonderfully alive and convey the real delight and freedoms one may find n an image. There is also a very different consideration of photographic space-- as the title says--in terms of peripheries. This is a very exceptional book, please do read it, very alive in all senses of the word, a real "adventure of discovery" as an experience in reading, seeing and thinking with a poet's bringing of the fullness of each word to its compostion. I'm not doing it justice by trying a description--read it and find out for yourself!

> *From: Murat Nemet-Nejat <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Ekphrastic Poetry Anthology Project*
> *Date: Thu, 25 Jan 2007 00:37:40 -0500*
>
> *Mark,*
>
> *I do not want to blow my own horn but The Peripheral Space of Photography is*
> *a serial ekphrastic poem, in your sense, where one hypothetically obtain photographs for its different parts.*
>
> *Ciao,*

> *Murat*
>
> *On 1/24/07, Mark Lamoureux <[redacted]> wrote:*
>
> *I am working on putting together an anthology of 20th and 21st century ekphrastic poetry (poetry about visual art) from the U.S. I am now beginning the daunting process of assembling a list of poems to be considered for the anthology. I don't have a publisher yet, but once I have*
> *assembled the anthology I am going to try to find one.*
>
> *I am hoping you can take a moment and list any ekphrastic poems you can think of and backchannel to [redacted] with the subject heading "Ekphrastic Poems." The only criteria are that the poet be one who has published in the 20th or 21st centuries. I am limiting the scope to published poems in an attempt to control the size of the project a little bit.*
>
> *I am hoping to display the poem side-by-side with the image (or an image of the work in the case of sculpture) that the poem is about; so the poems should be about works of art that I could hypothetically obtain an image of.*
>
> *Thanks in advance,*
> *Mark Lamoureux*

_____ Invite your Hotmail contacts to join your friends list with Windows Live Spaces http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us

↑ Index

497. **Barry Schwabsky**

Re: Looking for Leftie Independent London Bookshops

Thu 25 Jan 2007

I've got it!
Freedom Bookshop, Angel Alley, 84b Whitechapel High Street, London E1 7QX.
Their website: http://freedom.libcom.org.uk/

Barry Schwabsky <[redacted]> wrote:
There is a wonderful anarchist bookshop at the end of the alley next to the Whitechapel Art Gallery (steps away from the Aldgate East tube station). The name will come to me later...

Oren Silverman wrote: Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?

Any help is greatly appreciated.

Best wishes,
oren

↑ Index

498. **Marcus Bales**
Re: unsubscribe
Thu 25 Jan 2007

I'm sorry, no "msegol" appears at any domain name on my list; there is no one from "skidmore.edu", either. Perhaps you have another email address that forwards to that one; if you tell me what it is, I'll remove it.

Marcus

On 24 Jan 2007 at 23:23, Marla Segol wrote:

> "*unsubscribe*"
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.432 / Virus Database: 268.17.8/649 - Release Date: 1/23/2007 8:40 PM*

↑ Index

499. **George Quasha**
George Quasha's "art is" at Studio Soto (Boston)
Thu 25 Jan 2007

--=======AVGMAIL-45B881022ADD======Content-Type: text/plain; charset=iso-8859-1; format=flowed; x-avg-checked=avg-ok-5AEA97

art is at Studio Soto

> *63 Melcher Street, Boston MA 02210*
> *<http://www.studiosoto.com/>http://www.studiosoto.com* [redacted]

January 27 – February 8, 2007

http://studiosoto.jot.com/WikiHome/Archives/2007/Art%20Is

art is: Speaking Portraits (in the performative indicative)

axial video

Opening: Saturday -- January 27, 2007 --12-5

• artist-participant tapings of artists and poets
for the ongoing video project,art is, from noon to 4pm

• artist talk, poetry reading, and presentation, 4pm

George Quasha will be present at Studio Soto for
the opening screenings of his video works, art is
and axial video. From noon until 4 pm we invite
artists and poets to come to Studio Soto to be
filmed for inclusion in future versions of art
is/poetry is – in which artists say what art is –
as it continues to expand beyond the nearly 500
artists already filmed in seven countries and seventeen languages.

At 4pm George Quasha will give a presentation
about his wide-ranging work – which explores
principles in common across disparate mediums –
including his new book, Axial Stones: An Art of
Precarious Balance, his other writings and video
works, and his ongoing, 25-year collaboration
with renowned video artist Gary Hill and poet Charles Stein.

There is no admission charge for the talk, with a
suggested donation of $5-$10.

Works to be shown

art is: Speaking Portraits (in the performative indicative)

art is … what? George Quasha's ongoing video work
of "speaking portraits" puts this impossible, but
inevitable, question before artists themselves,
who let us in on their private space of art
definition. Some 500 artists (all kinds of
artists, including sculptors, painters,
filmmakers, video artists, poets, composers,
performance artists, and so on) have been filmed
in seven countries and seventeen languages in the

first four years. The result is an ongoing and constantly changing work called art is.

More specifically, art is develops an open-ended video art work in portraiture that registers artists in the act of saying what art is. It is presented as a continuous series of speaking faces viewed up close, one at a time, with no overlaps or special effects, filmed “on site” under many circumstances. One unadorned face at a time fills the image area, and the image frame is contained within the face, thus reversing conventional portraiture. The framing effectively removes most social indicators (hair style, clothing, context, etc.). While many famous artists are included, they are mixed with lesser known ones. Identification of the artist is indicated only at the end of each “speaking portrait” in order to keep the viewer’s attention focused on the act of saying what art is rather than on the identity of the speaker.

axial video

George Quasha’s axial video comprises a range of works, including “verbal objects,” “axial objects,” and “axial landscapes.” Among the works to be shown are: Pulp Friction, Confingering Figures, Training Light, and I Don’t Understand Language. They aim to transport the viewer – sometimes abruptly, sometimes incrementally through a series of barely perceptible thresholds – from the realm of ordinary time, perception and expectations, to that of the axial, where figuration gives way to the configurative, and openness is the operant principle.

If the act of seeing something turns the thing seen into an object, looking long and hard at it can transform it beyond recognition. Becoming openly configurative, it generates its own further nature. As William Blake said, “The eye altering alters all.” “Objects” are perceptual, cognitive, and linguistic configurations. Neither

fixed nor stable, perceived reality may be free
to turn on an invisible axis. That objects –
whether words, sounds or images – are only
liminally what they seem can be frightening, disorienting, exciting….

Bio

Artist and poet George Quasha works across
mediums to explore principles in common within
language, sculpture, drawing, video, sound,
installation, and performance. His axial stones
and axial drawings have been exhibited at the
Baumgartner Gallery and at ZONE Chelsea Center
for the Arts in Chelsea (New York City) and
elsewhere, and are featured in the newly
published book, Axial Stones: An Art of
Precarious Balance (Foreword by Carter Ratcliff)
(North Atlantic Books: Berkeley).

For his video installation art is: Speaking
Portraits (in the performative indicative), he
has filmed almost 500 artists, poets, and
composers (in 7 countries and 17 languages)
saying "what art is." His video works (including
Pulp Friction, Axial Objects, Verbal Objects)
have appeared internationally in museums,
galleries, schools, and biennials. A 25 year
performance collaboration (video/language/sound)
continues with Gary Hill and Charles Stein.

In 2006 he was awarded a Guggenheim Fellowship in video art.

His other 14 books include poetry (Somapoetics,
Giving the Lily Back Her Hands, Ainu Dreams [with
Chie Hasegawa], Preverbs); anthologies (America a
Prophecy [with Jerome Rothenberg], Open Poetry
[with Ronald Gross], An Active Anthology [with
Susan Quasha], The Station Hill Blanchot Reader);
and writing on art (Gary Hill: Language Willing;
with Charles Stein: Tall Ships, HanD HearD/liminal objects, Viewer).

Awards include a National Endowment for the Arts
Fellowship in poetry. He has taught at Stony
Brook University (SUNY), Bard College, the New
School, and Naropa University. With Susan Quasha
he is founder/publisher of Barrytown/Station Hill Press in Barrytown, New York.

--
George Quasha
Barrytown/Station Hill Press, Inc.
(The Institute for Publishing Arts, Inc.)
124 Station Hill Road, Barrytown, NY 12507

Home: [redacted]
Cell: [redacted]
Fax: [redacted]

<http://www.quasha.com>http://www.quasha.com
http://www.stationhill.org

--=======AVGMAIL-45B881022ADD======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-5AEA97 Content-Description: "AVG certification"

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.432 / Virus Database: 268.17.9/650 - Release Date: 1/24/2007 4:06 PM

--=======AVGMAIL-45B881022ADD=======--

↑ Index

500. **Jim Andrews**
Ghost in the machine
Thu 25 Jan 2007

An interesting essay by Michael Heumann:

Ghost in the Machine:
Sound and Technology in Twentieth Century Literature
http://www.hauntedink.com/ghost

↑ Index

501. **Anny Ballardini**
Re: Looking for Leftie Independent London Bookshops
Thu 25 Jan 2007

How could you forget "Freedom Bookshop" .... I mean _the name_! :-)

On 1/25/07, Barry Schwabsky <[redacted]> wrote:
>
> I've got it!
> Freedom Bookshop, Angel Alley, 84b Whitechapel High Street, London E1 7QX.

> Their website: http://freedom.libcom.org.uk/
>
> Barry Schwabsky <[redacted]> wrote:
> There is a wonderful anarchist bookshop at the end of the alley next to
> the Whitechapel Art Gallery (steps away from the Aldgate East tube station).
> The name will come to me later...
>
> Oren Silverman wrote: Hi there, I was wondering if anybody knew of any
> good, indie bookshops in
> London that I can check out during an upcoming visit?
>
> Any help is greatly appreciated.
>
> Best wishes,
> oren
>

↑ Index

502. Oren Silverman
Re: Looking for Leftie Independent London Bookshops
Thu 25 Jan 2007

Great! Thanks for all of your help!

On 1/25/07, Anny Ballardini <[redacted]> wrote:
>
> How could you forget "Freedom Bookshop" .... I mean _the name_! :-)
>
> On 1/25/07, Barry Schwabsky <[redacted]> wrote:
> >
> > I've got it!
> > Freedom Bookshop, Angel Alley, 84b Whitechapel High Street, London E1
> 7QX.
> > Their website: http://freedom.libcom.org.uk/
> >
> > Barry Schwabsky <[redacted]> wrote:
> > There is a wonderful anarchist bookshop at the end of the alley next to
> > the Whitechapel Art Gallery (steps away from the Aldgate East tube
> station).
> > The name will come to me later...
> >
> > Oren Silverman wrote: Hi there, I was wondering if anybody knew of any
> > good, indie bookshops in

> > London that I can check out during an upcoming visit?
> >
> > Any help is greatly appreciated.
> >
> > Best wishes,
> > oren
> >
>

↑ Index

503. **Jim Andrews**
streaming audio question
Thu 25 Jan 2007

I note that when you play http://scfire-chi0l-2.stream.aol.com:80/stream/1018 (somafm.com groove salad) in Winamp, it immediately displays the artist name and the track name. However, if you click the above URL and let it stream into your browser for a couple of seconds, click the browser's 'stop' button, and then search the text for the artist name or track name, it isn't in the file (or is encrypted). Any idea on how to get a handle on the artist name and track name?

ja?
http://vispo.com

↑ Index

504. **Vernon Frazer**
Lisa Janssen's emial
Thu 25 Jan 2007

Doe anybody have Lisa Janssen's email address? If you do, please backchannel.

Thanks,

Vernon

http://vernonfrazer.com <http://vernonfrazer.com/>

↑ Index

505. **Lori Emerson**
Fwd: New Rae Armantrout poetry
Thu 25 Jan 2007

We are pleased to announce a new book of poetry by Rae Armantrout, "Next Life."

In her latest collection, Rae Armantrout considers the shaping effects of language in the context of new and frightening global realities. Attempting to imagine the unimaginable and see the unseen, Armantrout evokes a "next life" beyond the current, and too often degraded, one. From the new physics to mortality, Armantrout engages with the half-seen and the half-believed. These poems step into the dance of consciousness and its perennial ghost partner-"to make the world up/of provisional pairs." At a time when our world is being progressively despoiled, Armantrout has emerged as one of our most important and articulate authors. These poems push against the limit of knowledge, that event-horizon, and into the echoes and phantasms beyond, calling us to look toward the "next life" and find it where we can.

For more details, click http://www.upne.com/0-8195-6820-1.html

ORDERING DETAILS:

SAVE 20% if you order from the web site and use discount code W300! Use the link above. Or order through your favorite bookseller, or by calling University Press of New England at [redacted] (or [redacted]). Shipping charges are $5.00 for the first book and $1.25 for each additional. In CANADA, order through the University of British Columbia Press at [redacted] or email [redacted]. In EUROPE, order through Eurospan at [redacted] or email [redacted].

Academic users may order an Examination Copy for potential course adoption. Please request a copy of the book in a letter, on your institutional letterhead, and include $5.00 for shipping (check, MasterCard, Visa, Discover, AmEx). Mail your request to: UPNE, Attn: Exam Copies, 1 Court Street, Suite 250, Lebanon, NH 03766-1358, USA or fax to [redacted].

↑ Index

506. St. Thomasino
New Issue of Onedit
Thu 25 Jan 2007

---

onedit

Dear Friends,

The new issue of onedit is online.

http://www.onedit.net/

onedit 7 features work by:

Ray Di Palma
Ken Edwards
Thomas Evans
Josep-Maria Junoy

Simon Pettet
Kit Robinson
Joan Salvat-Papasseit
Leslie Scalapino
Aaron Shurin
Gregory Vincent St.Thomasino
Philip Terry
Stephen Vincent

With best wishes from Tim Atkins [editor]

--
Tim Atkins <[redacted]>

posted by:
Gregory Vincent St. Thomasino

↑ Index

507. Marcus Bales

Haiku Death Match is at 12:00 noon on WEDNESDAY January 31, 2007 in the Rotunda at City Hall.

Thu 25 Jan 2007

Haiku death match is at 12: 00 noon on WEDNESDAY January 31, 2007 in the Rotunda at City Hall.

For More Information:

Gallery 324
The Galleria at Erieview
1301 East Ninth Street
Cleveland, Ohio 44114

216/[redacted] [redacted]

Wednesday, January 31, 2007 at Noon in the Rotunda at Cleveland City Hall
The Haiku Death Match, featuring Brian Taylor defending his title.

The Rotunda at Cleveland City Hall is located at

Cleveland City Hall
On Lakeside between E 6th and E 9th
Just west of the "Free Stamp"

Gallery 324
In the Galleria at Erieiview
E 9th and St Clair

For more information 216/[redacted] [redacted]

###

↑ Index

508. Philip Metres

How peace and war resistance continues to be effaced by Poetry Foundation

Thu 25 Jan 2007

Folks,

if you want evidence for how war resistance and peace poetry are being belitted, skewed, and effaced, check out the following review of an event called "Poems of Peace and War," and then listen to the actual event. Notice what's missing.

http://www.poetryfoundation.org/dispatches/dispatches.reading.html?id=179007

Feel free to bomb them with comments. Language is all we have.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com

↑ Index

509. Thomas Devaney

Big & Smaller Bridges: Big Bridge #12

Thu 25 Jan 2007

Michael Rothenberg, editor of the online ejournal Big Bridge, invited me to guest edit part of the poetry section for the new issue of Big Bridge #12 -- there are 19 poets included in the selection which has just been published:

Big and Smaller Bridges: Guest Editor, Thomas Devaney: includes Chris Edgar, Eileen Myles, Raphael Rubinstein, Jen Hofer, Michael Scharf, Kim Lambright, Caitlin Grace McDonnell, Charles Borkhuis, Hassen, Wil Hallgren, Joseph Massey, Marcella Durand, Alan Gilbert, Amy King, Ian Keenan, Ish Klein, Sharon Mesmer, Kevin Varrone, Erik Sweet.

http://www.bigbridge.org/poetry.htm

--TD

Other poetry in the issue includes: Ira Cohen, Ray DiPalma, Arpine Grenier, Ben Gellman, two plays by Janis Butler Holm, Jane Joritz-Nakagawa, Michaela Kahn, Rodney Nelson, Jeffrey Side, Sandra Simonds, Anne Tardos, Mike Topp, Mike Tuggle, Mark Young.

The whole new BB issue is very big indeed, for that, go to:

BIG BRIDGE 2007 Issue: www.bigbridge.org

↑ Index

510. j. kuszai
Mike Gold at Harvard -- New from Factory School
Thu 25 Jan 2007

Mike Gold at Harvard

Southpaw Culture
Factory School, 2007
140 pages, perfect bound, 5.5x7.5

ISBN: 978-1-60001-998-2
$15

Factory School is now taking pre-orders for this new Southpaw Culture series book due on the streets in early February. This is a one-time offer, which will be void after 3 days from this posting.

Pre-order this book for a sale price of 10.00, including shipping. Additional copies can be ordered for $5.00 a piece. Pay Pal payment must be made to [redacted]. No dealers, resellers, or jobbers, please!

An ideal gift for first-year students, professors, Harvard-philes and phobes, this book was assembled as a gift to the people of New York and urban college students especially. Order your copy today!

“Certain enemies have spread the slander that I once attended Harvard college. This is a lie. I worked on the garbage dump in Boston, city of Harvard. But that’s all.” — Mike Gold, “Love on a Garbage Dump”

The truth is that Mike Gold did attend Harvard, enrolling in the fall of 1914 as a special student. Mike Gold at Harvard includes the complete text of his “A Freshman at Harvard” newspaper column, written when he was still known as Irwin Granich and when he was still fresh from the Lower East Side ghetto of his youth. It is an American outsider’s portrait of Harvard in the age of “herds and heroes.”

“It is Harvard’s weakness—that outside of a few vivid personalities, her teachers have been allowed to become deliverers of lectures. It is the weakness of nearly every other over-developed university. It is the weakness of the whole educational process, perhaps.” — Irwin Granich, “A Freshman at Harvard”

“There have been many stories of Harvard—written usually after the author has graduated and men and events have lost their vividness and novelty. This is the story of a Freshman written while he is still a Freshman.” — Boston Journal, October 19, 1914

↑ Index

511. Rob McLennan

ottawater #3 now on-line!

Thu 25 Jan 2007

---

the third issue of ottawater (www.ottawater.com/), an Ottawa poetry pdf annual, edited by rob mclennan, is now online.

The third issue features work by various residents current and former, including:

Michael Blouin, Terry Ann Carter, Anita Dolman, Amanda Earl, William Hawkins, Elisabeth Harvor, Clare Latremouille, K.L. McKay, rob mclennan, Nadine McInnis, Max Middle, Cath Morris, John Newlove, Wanda O'Connor, Kim Minkus, Roland Prevost and Kate Van Dusen, interviews with poets K.I. Press, Stephen Brockwell and Shane Rhodes, and reviews of work by Laura Farina, Anita Lahey, Matthew Holmes, Monty Reid, Max Middle, Stephanie Bolster, Nicholas Lea and Jesse Ferguson as well as artwork by various Ottawa artists.

The launch party for the third issue will be happening Friday, January 26th, 2006 at the Mercury Lounge, 56 Byward Street, Ottawa, from 8pm to 10pm, lovingly hosted by rob mclennan. After short readings by various contributors, stick around for a drink, and listen to resident dj Lance Baptiste spin the night away.

ottawater would like to thank designer Tanya Sprowl, Mercury Lounge's Lance Baptiste, the ottawa international writers festival, and Randy Woods at non-linear creations for their continuing support.

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

↑ Index

512. angela vasquez-giroux
Re: poems of peace and war
Thu 25 Jan 2007

alright, i read the review--

and before i send in my "bomb" of a comment--

you're outraged/amngry/annoyes that while they all read/talked about the war, no one stood up and condemned it, or did anything beyond ruminating on the meaning of war, etc.?

angela

↑ Index

513. Michael Kelleher
OlsonNow Update!
Thu 25 Jan 2007

PLEASE FORWARD TO ALL WHO MAY BE INTERESTED:

OlsonNow Presents OlsonNow 3: Charles Olson @ Buffalo
April 14, 2007, 1 p.m.
Hallwalls Cinema at the Church
341 Delaware Avenue, Buffalo, NY
$6, $4 members of Hallwalls or Just Buffalo/Students with I.D.

Charles Olson taught at the University at Buffalo from 1963-1965. His presence at the University continues to reverberate in Buffalo. His many contemporaries brought in for readings or for teaching gigs (Robert Duncan, Denise Levertov, Ed Dorn, John Wieners, Gregory Corso, Amiri Baraka, et al) helped create a unique atmosphere in which innovative poetry could flourish. Many of his students and colleagues from Buffalo went on to make important contributions to poetry and scholarship, including: Charles Boer, Harvey Brown, George Butterick, Jack Clarke, Albert Glover, Duncan McNaughton, Stephen Rodefer, Fred Wah and others. Perhaps even more important, his replacement, Robert Creeley, who arrived in 1966, kept that spirit alive for 40 years. His influence lead directly to the founding of Just Buffalo in 1975 as a venue to present poetry in the community rather than in the academy, and to the creation of the Poetics Program at the University in 1989.

The third installment of OlsonNow: Charles Olson @ Buffalo will take place on April 14 at Hallwalls Contemporary Arts Center Cinema in Buffalo, New York. At this event, we hope to highlight Olson’s brief but important tenure at the University at Buffalo. Confirmed guests include Anne Waldman, Ammiel Alcalay, Robert Bertholf, Benjamin Friedlander, David Landrey, Jonathan

Skinner, and others. Michael Basinski, Curator of the Poetry Collection at SUNY Buffalo will also talk about the Poetry Collection's recent acquisition of the papers of Jack Clarke. The event will include a screening of Henry Ferrini's "Polis is This: Charles Olson and the Persistence of Place." The filmmaker will be on hand to introduce the film and to answer questions afterward. All are welcome to participate in the discussion that will take place throughout the afternoon. If you would like to make a brief, informal presentation at the event, please contact Michael Kelleher.

Sponsored by Just Buffalo, Hallwalls, UB Poetry Collection, UB Humanities Institute

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Suite 202A
Buffalo, NY 14203
t. [redacted]
f. [redacted]
http://www.justbuffalo.org

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514. **Eric**
Re: poems of peace and war
Thu 25 Jan 2007

Doerksen's account reads like a fair review of the usual conformist polemics, bombast, narcissism, self-righteousness, and downright silly deportment of a poetry reading about "war."

Dunya Mikhail, on the other hand, comes off as an astute writer. Have to get a copy of "The War Works Hard." Her web page is http://www.dunyamikhail.com/

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515. **mIEKAL aND**
Book written in txt msg
Thu 25 Jan 2007

(surely there are other books which have been created via text messaging...?)

Book written in txt msg
POSTED: 1:17 p.m. EST, January 25, 2007

HELSINKI, Finland (AP) -- A novel whose narrative consists entirely of mobile phone text messages has been published in Finland. "The Last Messages" tells the story of a fictitious information- technology executive in Finland who resigns from his job and travels throughout Europe and India, keeping in touch with his friends and relatives only through text messages.

His messages, and the replies -- roughly 1,000 altogether -- are listed in chronological order in the 332-page novel written by Finnish author Hannu Luntiala.

The texts are rife with grammatical errors and abbreviations commonly used in regular SMS traffic.

"I believe that, at the end of the day, a text message may reveal much more about a person than you would initially think," said Luntiala, who also is head of a company that keeps databases on people living in Finland.

Sari Havukainen, spokeswoman at Finnish publishing house Tammi, said the company is considering translating the book into other languages.

The taciturn Finns, keen on all mobile gadgets, have wholeheartedly accepted text messages as a tool to communicate even in most private matters.

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516. Poetry Project

Events at the Poetry Project 1/26 - 2/2

Thu 25 Jan 2007

O Dearest Ones!

Please find warmth four times this coming week in the Parish Hall of St. Mark¹s Church. If you are still cold, please scroll down and be reminded of our hot workshop offerings (or go to http://www.poetryproject.com/workshops.php).

Love,

The Poetry Project

Friday, January 26, 10:30 pm
Up Is Up, But So Is Down

Contributors Maggie Dubris, Richard Hell, Eileen Myles and Elinor Nauen (reading work by Susie Timmons) join editor Brandon Stosuy in a celebratory reading for the recently published Up Is Up, But So Is Down: New York's Downtown Literary Scene 1974-1992 (NYU Press). Using the book as a launching pad, the authors will step outside its table of contents, selecting and reading key New York texts from their own oeuvres. A reception, co-sponsored by NYU Press, will accompany the readings.

Maggie Dubris is the author of WillieWorld (Cuz Editions, 1998), Weep Not, My Wanton (Black Sparrow Press, 2002) and Skels (Soft Skull Press, 2004). She is presently working on an illustrated book called The Dust Zone with the artist Scott Gillis, parts of which can be seen at www.dustzone.com. Richard Hell's most recent CD is the 2005 retrospective Spurts from Warner/Rhino. His novel Godlike came out in 2005 too. He's at work on a book of memories. Eileen Myles has written thousands of poems since she moved to New York in 1974. Her last books were Skies and on my way (poems) and Cool for You (a novel). She's teaching at UCSD and just finished a new novel about the hell of becoming a female poet, called The Inferno. Sorry, Tree, (poems), is coming out in April from wave books. Susie Timmons was a poet in New York from 1975-1991. The city chewed her up and spit her out, and it felt great. Brandon Stosuy, a staff writer and columnist at Pitchfork, contributes regularly to The Believer, used to contribute regularly to The Village Voice, writes for Paper Thin Walls, Seattle Weekly, and Spin, and has written for Arthur, BlackBook, Bomb, Bookforum, LA Weekly, Slate and V, among other publications. He lives in Brooklyn, where he is at work on The Believer's 2007 Music Issue Compilation CD, a large essay on Gordon Lish, and his first novel.

Monday, January 29, 8:00 pm
Corrine Fitzpatrick & Heather Nagami

Corrine Fitzpatrick[1]s poems can be found in Cock Now and The Brooklyn Rail and on sonaweb and EOAGH. Her new chapbook, On Melody Dispatch (Goodbye Better, 2007) will be [3]released[2] at the reading, and another project, Zamboangueña, is in the works from Sona Books. She graduated from UCSD in 2004 and is currently pursuing an MFA from PPU. Heather Nagami's first book, Hostile, was published in 2005. Her poetry and reviews have appeared in Antennae, Galatea Resurrects, Rattle, Shifter, and Xcp (Cross-Cultural Poetics). Nagami currently lives near Boston with her husband Bryan, where they run overhere press, a small press that publishes chapbooks by people of color and other underrepresented individuals.

Wednesday, January 31, 8:00 pm
C.S. Giscombe & Leslie Scalapino

C. S. Giscombe's recent poetry books are Here, Giscome Road, Two Sections from Practical Geography, and Inland. A new book, Prairie Style, is awaiting publication. He has recently returned from half a year spent in Halifax among the descendents of the Black Loyalists (the American slaves who fought on the side of Britain against George Washington and who then went into exile in Nova Scotia). He will be teaching, as of fall 2007, at the University of California at Berkeley. Leslie Scalapino is the author of thirty books of poetry and inter-genre fiction-poetry-plays-criticism. Recent books include Zither &

Autobiography (Wesleyan UP) and The Tango (Granary Books). Forthcoming from Green Integer is a collection of eight years of poetry titled Day Ocean State Of Stars' Night and her Selected Poems from UC Berkeley Press.

Friday, February 2, 9:30 pm
Fall Workshop Reading

Students of Marcella Durand, Larry Fagin, Kristin Prevallet and Gary Sullivan read from the work they wrote in the past season's workshops.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet¹s first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled The Minor Arcane. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm: 10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the ³I² live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers, and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard

of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer¹s Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on ³impure² poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, Freud in Brooklyn, Ugh Ugh Ocean and Moraine, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays
At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently Bamiyan Poems, Brain Surgery Poems and Political Conditions/Physical States. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and regularly on the Wryting-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

* The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops
131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [redacted], or email: [redacted].

http://www.poetryproject.com/workshops.php

To pay homage to the life and passing of Diane Burns

Memorial will be held at St. Marks Poetry Poetry Project
Saturday, January 27, 12-5 pm
Readings and music from 1-4 pm

If you would like to participate please call Steve Cannon @ [redacted]

Tribes Gallery
[redacted]
285 East 3rd Street #2
NY, NY 10009
[redacted]
http://www.tribes.org
http://www.myspace.com/85980537

Boog City presents
d.a. levy lives: celebrating the renegade press

A 40th Anniversary Celebration for United Artists Books (New York City) Thurs. Feb. 1, 6:00 p.m., free

ACA Galleries
529 W.20th St., 5th Floor

Event will be hosted by United Artists' editor and publisher Lewis Warsh

Featuring readings from Barbara Henning, Mitch Highfill, Bill Kushner, Bernadette Mayer, Dennis Moritz, Tom Savage, Anne Waldman and Lewis Warsh.

With music from Legends.

There will be wine, cheese, and crackers, and many great books on sale at HUGE discounts.
Curated and with an introduction by Boog City editor David Kirschenbaum

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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517. Stephen Baraban
Dorn's scapegoat landscape
Thu 25 Jan 2007

(I was thinking of posting about this yesterday, and again this morning, but I was curious to see if anyone else would note and remark on the following serendipity--synchronicity--co-incidence):

In light of the recent exchanges here re/ poems about scapegoats, it is quite interesting that the brand new issue of Big Bridge, announced yesterday, and, I presume, posted that same day, contains the following extraordinary poem by the late Edward Dorn, part of the "Featured Chapbook" by Dorn--"Low Coups and Haut Coups". (I hope my joy in attempting an explication of this short piece doesn't bring anyone too much pain):

HI COO

The scapegoat's milk
is homogenized
The blackberry brambles
cover the hill

_____

I interpret Dorn's first two lines to intimate that people feel *refreshed* by the killing of the scapegoat, so therefore they experience through this death something like a cool pleasant drink of milk: "scapegoat's milk". The homogenization of the milk highlights the fact that scientific-technological

rationality, "administration" if you will, has been applied to the immemorial process of scapegoating (well, yeah...the Nazis and all...), as to so many other things.

But the great Mystery is the relation of the first two lines to the last two.

The "hill" might well be the locus for the killing of the goat. But beyond that, we seem to have the fusion of natural process (lines 3-4) and the most desreditable sort of human practice.

In this fusion I find a hard-won deep serenity (mind you, I'm not suggesting *resignation*) I don't really associate with the work of Mr. Dorn, kind of more like the work of Gary Snyder, perhaps.

_____

The whole Dorn chapbook is quite worth your while to look at. I'm assuming it's late work, i.e., sometime post _Slinger_, and as such it truly shines, like the _Chemo Sabe_ (Dorn's sequence involving his cancer & treatment) poems I've seen; the poem where he compares his beleagured ancestors to The Kurdish nation; and the Dorn poem about Olson that Tom Clark includes in the preface or afterward, whatever it was, of the paperback version of the unfortunate Olson bio. As AGAINST most of the late writing in Dorn's _Hello, La Jolla!_ & _Yellow Lola_, which I find rather acrid and often trivial, if I were to sum it up in a phrase.

_____

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with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

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518. **patrick dunagan**

Re: Dorn's scapegoat landscape

Thu 25 Jan 2007

It'd be great to hear a date on the composition of the poems in the chapbook as well as any relevant info on where the manuscript came from if anybody is privy

to that info. (I assume all this will be covered by the upcoming Penguin Selected, but why publish the poems on-line without including it?)

On 1/25/07, Stephen Baraban <[redacted]> wrote:
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> again this morning, but I was curious to see if anyone
> else would note and remark on the following
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>

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519. Sheila Murphy

Fw: Brutality, Humor, Eroticism - Only Two Weeks Left!

Thu 25 Jan 2007

If I were in NYC or anywhere near it, wild horses couldn't drag me away from the production noted below. Take advantage of the opportunity to see a Bromley play. You won't regret it!

Sheila Murphy

----- Forwarded Message ----
From: Inverse Theater Company <[redacted]>
To: [redacted]
Sent: Thursday, January 25, 2007 8:56:41 AM
Subject: Brutality, Humor, Eroticism - Only Two Weeks Left!

* Winner of the Cafe Cino Award for Excellence in Off-Off-Broadway at the NY Innovative Theater Awards 2005 * American Theater Web: "One of Top Three Musicals" in Fringe NYC 2005 * Talkin Broadway: "Outstanding New Musical" - Summer 2005 Citations

ONLY TWO MORE WEEKS to catch The Death of Griffin Hunter!
Backstage calls The Death of Griffin Hunter: "Fascinating...ambitious political thriller...an edgy kaleidoscope of brutality, humor, eroticism, romance, and philosophizing."
Time-Out NY calls The Death of Griffin Hunter: "absorbing and amusing...a gaudy political thriller [with] intricately sturdy plotting."
And audiences are having a blast...so come on by!
The Death of Griffin Hunter
A play noir by Kirk Wood Bromley
Directed by Howard Thoresen
Sets by Jane Stein
Lights by Jeff Nash
Costumes by Karen Flood
Production Mgt. by Ruthie Conde
Stage Mgt. by Casey McLain
8 pm, Wednesdays - Saturdays, January 10 - February 3, 2007
At The Brick Theater, 575 Metropolitan Ave., Williamsburg, NYC
Tickets are $18, but Wednesdays are "Pay What You Will" and Thursdays are "2 for 1"!
For reservations, information, and tickets go to
www.inversetheater.org
The Death of Griffin Hunter is the story of Griffin Hunter, the Secretary of Disarmament for the United Nations. When Hunter flies to San Francisco to sign a disarmament treaty with 90 nations, he is quickly embroiled into the

crypto-psychotic grip of Vaad Sirat, an international weapons cartel that will stop at nothing to seduce Hunter to destroy himself and his vision for a better world. This thrilling “play noir” not only features 15 of the finest indie actors playing 40 sensational characters, an Iranian Tazi’ya play-within-the-play, and intricate and compelling plot twists, but it is a timely meditation on the complexities of peacemaking in a world where war means profit.

---------- To be unsubscribed from the Versus mailing list, simply click on the link below:

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520. **Ruth Lepson**

Re: Dorn's scapegoat landscape

Thu 25 Jan 2007

---

isn't there a goat caught in the brambles in sumerian myth?

On 1/25/07 8:21 PM, "Stephen Baraban" <[redacted]> wrote:

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> *I interpret Dorn's first two lines to intimate that people feel *refreshed* by the killing of the scapegoat, so therefore they experience through this death something like a cool pleasant drink of milk:*

"scapegoat's milk". The homogenization of the milk highlights the fact that scientific-technological rationality, "administration" if you will, has been applied to the immemorial process of scapegoating (well, yeah...the Nazis and all...), as to so many other things.

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The whole Dorn chapbook is quite worth your while to look at. I'm assuming it's late work, i.e., sometime post _Slinger_, and as such it truly shines, like the _Chemo Sabe_ (Dorn's sequence involving his cancer & treatment) poems I've seen; the poem where he compares his beleagured ancestors to The Kurdish nation; and the Dorn poem about Olson that Tom Clark includes in the preface or afterward, whatever it was, of the paperback version of the unfortunate Olson bio. As AGAINST most of the late writing in Dorn's _Hello, La Jolla!_ & _Yellow Lola_, which I find rather acrid and often trivial, if I were to sum it up in a phrase.

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521. **C. A. Conrad**
REMINDER: kari edwards memorial event this saturday in Baltimore----------
Fri 26 Jan 2007

Put together in kari's honor by Michael Ball
as part of the i.e. reading series

for details: _http://ieseries.wordpress.com/_
(http://ieseries.wordpress.com/)

we miss you kari

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522. **Jim Andrews**
Please send me links to cool Internet radio stations
Fri 26 Jan 2007

I'm interested to try and get a sense of Internet radio. Please send me links to cool Internet radio stations.

I've started a page that will sort of be a research page for me concerning Internet radio. It's at http://vispo.com/radio

ja

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523. **Philip Metres**
poems of PEACE and war
Fri 26 Jan 2007

Eric,

While I agree that at least one poet-participant descended into bombast, and certainly I agree that Dunya Mikhail is worth reading, you and Doerkner missed again the main point--this wasn't an event about war, it was Poems of Peace and War. The entire framing of the event was to problematize our way of thinking about peace and war--not just representing war, dramatizing war, writing war (hard enough to chew over in the short time allowed); the critic essentially is acting on a kind of reflex-- 1) civilians have nothing to say about war, 2) veterans have everything to say about war, and 3) there is no point in thinking about what is the beyond of war, the relationship between peace and war. Even more so--that merely writing about/through war is somehow to be consuming it for poetic gain. I'm sorry, that's bullshit. I can't speak for all the participants involved, but this writing is not meant as an end in itself, but part of a process of unwriting what's already been decid

e!
d, already been written. It requires some attempt to go beyond the page--to assume otherwise is to believe poetry ends with the author, with the published page.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com

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524. Tom W. Lewis
Re: Dorn's scapegoat landscape
Fri 26 Jan 2007

---

here's the image that you're thinking of, maybe?

http://home.earthlink.net/~valis2/images/ram_ur.jpg

I don't think this one is supposed to be a sacrifice, though.

the "ram/goat caught in brambles" topos reminds me of the Akeidah (Binding of Isaac) story out of Genesis -- you know the one: Isaac was to be sacrificed by his father Abraham on top of a mountain, but at the last moment a ram appeared nearby with its horns caught in brambles. that saved Isaac's bacon, so to speak.

could this be the ur-narrative (no pun intended, re: the Sumerian ref above) on which the historical Jerusalem Temple practice (sending out the scapegoat on the Day of Atonement) is based?

and has anyone thought of Nietzsche's analysis of "tragedy" as the "song of the goat" (tragos + oidos = tragoidia) in ancient drama? that is, another spin on sacrificing the scapegoat as purgation of a people's sins (or Aristotelian catharsis, in literary terms).

I love Dorn's take on the depletion of the ritual's spirit, in that its product, the scapegoat's milk, has become "homogenized" -- safe for all consumers.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Ruth Lepson

Sent: Thursday, January 25, 2007 21:04
To: [redacted]
Subject: Re: Dorn's scapegoat landscape

isn't there a goat caught in the brambles in sumerian myth?

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> The whole Dorn chapbook is quite worth your while to
> look at. I'm assuming it's late work, i.e., sometime
> post _Slinger_, and as such it truly shines, like the
> _Chemo Sabe_ (Dorn's sequence involving his cancer &
> treatment) poems I've seen; the poem where he compares
> his beleagured ancestors to The Kurdish nation; and
> the Dorn poem about Olson that Tom Clark includes in
> the preface or afterward, whatever it was, of the
> paperback version of the unfortunate Olson bio. As
> AGAINST most of the late writing in Dorn's _Hello, La
> Jolla!_ & _Yellow Lola_, which I find rather acrid
> and often trivial, if I were to sum it up in a phrase.
>
>
>
>
>
>

_____
> _____
> 8:00? 8:25? 8:40? Find a flick in no time
> with the Yahoo! Search movie showtime shortcut.
> http://tools.search.yahoo.com/shortcuts/#news

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525. **amy king**
Come, make warm bodies tonight ...
Fri 26 Jan 2007

MiPOesias @ Stain Bar
Friday, January 26, 2007
7 P.M.
Presents

~~~ DAN HOY ~~~ PF POTVIN ~~~ ERICA FABRI ~~~

¡¡Light Up the Single Digit Temps Tonight!!

_____

Dan Hoy lives in Brooklyn and is co-editor of SOFT TARGETS. Recent work has appeared or is forthcoming in Absent, Cannibal, H_NGM_N, Effing, Dreams That Money Can Buy, and elsewhere. Videos and movie criticism are available on his website, www.sinlechuga.com.

PF POTVIN is the author of The Attention Lesson (No Tell Books). His work has appeared in MiPOesias, Sleepingfish, Boston Review, Black Warrior Review, Sentence, No Tell Motel, and elsewhere. He has taught at various language schools and colleges in the U.S. and Chile . He serves on the staff of Drunken Boat, runs ultramarathons, and currently resides in Miami , FL.

Erica Miriam Fabri is a poet and educator. She is a graduate of the American Academy of Dramatic Arts and received her MFA in poetry from the New School . She is the author of High Heel Magazine, winner of the 2006 Belle Letter Press chapbook contest. She has work published or forthcoming in Good Foot Magazine and Got Poetry? An Offline Anthology. She currently teaches creative writing at The School of Visual Arts, Baruch College and Lehman College . www.ericafabri.com

_____

Hoy – http://www.mipoesias.com/Poetry/hoy_dan.html

Potvin – http://www.mipoesias.com/2007/potvin_pf.htm

Fabri – http://www.mipoesias.com/Poetry/fabri_erica.html

_____

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street stop, walk one block west) -- 718/[redacted] -- daily 5 p.m.

Hope to see you there!
~~~

_____

http://www.mipoesias.com
http://miporeadingseries2007.blogspot.com

_____

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

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526. **Murat Nemet-Nejat**
Re: Ekphrastic Poetry Anthology Project/Murat's Peripheral Space of Photography
Fri 26 Jan 2007

David,

Thank you very much for the wonderful comments.

Ciao,

Murat

On 1/25/07, David-Baptiste Chirot <[redacted]> wrote:
>
> mark--
> What Murat writes is uure--I would highly recommend you --and everyone
> really on this list--read this exceptional text--
> unlike Barthes' and Sontag's books on photography, Murat's uses an actual
> photgraphy exhibition, moving from room to room --the spaces of the
> exhibtion, spaces within the photos--and meditating on various aspects of
> each photo as well as reviewing and rethinking photos in groupings from
> differing parts of the exhibition. The work builds room by room step by
> step and look by look a thinikng through of gesture as/in photogrpahy in
> relation with democracy, thinks through many different ways of seeing, of
> framing (room, doorway,image, remembered and re-membered image) and
while
> it
> seems to be arcing towads a philosophical investigation, reaches a point
> at
> which the larva suddenly emegres as a butterfly,a poem. (at end of book
> is
> the information for the catalogue, and the page numbers in it of the
> photos
> written about--so you have for purposes of anthology all the references

> you
> need for both text and image to be placed together--)
> I am putting it in very simple ways,trying to leave room for the
> excitement of discoveries and the ways in which Murat uses language to
> subtly shift modalities of vision,sound,thought and revelation
> It has the quality very much of a recit.
> The descriptions and thoughts on the photogrpahs each one are wonderfully
> alive and convey the real delight and freedoms one may find n an image.
> There is also a very different consideration of photographic space-- as
> the
> title says--in terms of peripheries.
> This is a very exceptional book, please do read it, very alive in all
> senses
> of the word, a real "adventure of discovery" as an experience in reading,
> seeing and thinking with a poet's bringing of the fullness of each word to
> its compostion.
> I'm not doing it justice by trying a description--read it and find out for
> yourself!
>
> >From: Murat Nemet-Nejat <[redacted]>
> >Reply-To: UB Poetics discussion group <[redacted]>
> >To: [redacted]
> >Subject: Re: Ekphrastic Poetry Anthology Project
> >Date: Thu, 25 Jan 2007 00:37:40 -0500
> >
> >Mark,
> >
> >I do not want to blow my own horn but The Peripheral Space of
Photography
> >is
> >a serial ekphrastic poem, in your sense, where one hypothetically obtain
> >photographs for its different parts.
> >
> >Ciao,
> >
> >Murat
> >
> >
> >On 1/24/07, Mark Lamoureux <[redacted]> wrote:
> >>
> >>I am working on putting together an anthology of 20th and 21st century
> >>ekphrastic poetry (poetry about visual art) from the U.S. I am now

> >>beginning the daunting process of assembling a list of poems to be
> >>considered for the anthology. I don't have a publisher yet, but once I
> >>have
> >>assembled the anthology I am going to try to find one.
> >>
> >>I am hoping you can take a moment and list any ekphrastic poems you can
> >>think of and backchannel to [redacted] with the subject
> >>heading "Ekphrastic Poems." The only criteria are that the poet be one
> who
> >>has published in the 20th or 21st centuries. I am limiting the scope to
> >>published poems in an attempt to control the size of the project a
> little
> >>bit.
> >>
> >>I am hoping to display the poem side-by-side with the image (or an image
> >>of the work in the case of sculpture) that the poem is about; so the
> poems
> >>should be about works of art that I could hypothetically obtain an image
> >>of.
> >>
> >>Thanks in advance,
> >>Mark Lamoureux
> >>
> >>
> >>
>
> _____
> Invite your Hotmail contacts to join your friends list with Windows Live
> Spaces
>
> http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?
href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/
friends.aspx&mkt=en-us
>

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527. **Joel Bettridge**

Book Arts Symposium

Fri 26 Jan 2007

The Yale University Library and the Whitney Humanities
Center invite historians, literary scholars, artists,

and book arts enthusiasts to participate in At the Turn of the Centuries: The Influence of Early 20th Century Book Arts on Contemporary Artists' Books, a conference to be held on April 13, 2007, on the campus of Yale University.

Please consult our web site for further details:
http://beinecke.library.yale.edu/centuries/index.html

At the Turn of the Centuries: The Influence of Early 20th Century Book Arts on Contemporary Artists' Books

Speakers will include Marcia Reed, Curator of Rare Books, Getty Research Institute; Stephen Bury, Head of European and American Collections, British Library; and Angela Lorenz, acclaimed American book artist and book arts scholar. The conference will consider the work of various innovative and avant-garde artists and writers just after the turn of the twentieth century, including the Dadaists and Surrealists, and its influence on post-war artists and writers, including those associated with OULIPO and Fluxus, and contemporary inheritors of these traditions in art, literature, and bookwork.

Additionally, the conference will highlight strengths of the Yale Arts of the Book Collection and the modern European and American collections at the Beinecke Rare Book and Manuscript Library. At the Turn of the Centuries will honor the late Tony Zwicker's life-long commitment to the inventive and original in modern and contemporary book arts.

Registration is free, but required for planning purposes. Space for breakout working groups is very limited, thus registration is mandatory for these sessions. Please visit our registration page in February 2007 to sign up.

Nancy Kuhl
Associate Curator, The Yale Collection of American Literature
The Beinecke Rare Book and Manuscript Library
Yale University
121 Wall Street
P.O. Box 208240

New Haven, CT 06520-8240
Phone: [redacted]
Fax: [redacted]

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. http://games.yahoo.com/games/front

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528. **Dan Coffey**
Re: poems of PEACE and war
Fri 26 Jan 2007

Ah, now I get it.

Peace Out,

Dan

On 1/26/07, Philip Metres <[redacted]> wrote:
> Eric,
>
> While I agree that at least one poet-participant descended into bombast, and certainly I agree that Dunya Mikhail is worth reading, you and Doerkner missed again the main point--this wasn't an event about war, it was Poems of Peace and War. The entire framing of the event was to problematize our way of thinking about peace and war--not just representing war, dramatizing war, writing war (hard enough to chew over in the short time allowed); the critic essentially is acting on a kind of reflex-- 1) civilians have nothing to say about war, 2) veterans have everything to say about war, and 3) there is no point in thinking about what is the beyond of war, the relationship between peace and war. Even more so--that merely writing about/through war is somehow to be consuming it for poetic gain. I'm sorry, that's bullshit. I can't speak for all the participants involved, but this writing is not meant as an end in itself, but part of a process of unwriting what's already been dec
id
> e!
> d, already been written. It requires some attempt to go beyond the page--to assume otherwise is to believe poetry ends with the author, with the published page.
>
> Philip Metres
> Associate Professor
> Department of English
> John Carroll University

> 20700 N. Park Blvd
> University Heights, OH 44118
> phone: [redacted] (work)
> fax: [redacted]
> http://www.philipmetres.com
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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529. David-Baptiste Chirot

FW: Excitement Builds for Saturday's Anti-War Marches!

Fri 26 Jan 2007

> *Excitement is Building for Saturday's March on Washington to End the War Now!*
>
> *The weather will be perfect, and a huge turnout is expected due to Bush's adamant refusal to back down from his plan to escalate his disastrous Iraq War. Details here:*
> *http://unitedforpeace.org*
>
> *Speakers include: Susan Sarandon, Tim Robbins, Danny Glover, Jane Fonda, Rev. Jesse Jackson, Reps. Dennis Kucinich, Maxine Waters, and Lynn Woolsey, Bob Watada, and many more.*
>
> *Unlike past marches, the Corporate Media is already covering this event, including the Washington Post. Better yet, we've created our own powerful progressive media on the Internet since 2003 - this Revolution will be Blogged and YouTubed!*
>
> *RALLY: Democrats.Com, PDA, Afterdowningstreet.org activists and friends are asked to gather with their PDA state banner, Saturday morning on the National Mall between Jefferson Ave. NW and 4th St. NW. (Facing the National Air and Space Museum) We will begin gathering at 9:30 AM. Download the map. (If you need help finding us on Saturday, call Sherry [redacted] or Laura [redacted])*
>
> *Come to the workshops and trainings (including on how to lobby for investigations with the ultimate goal of impeachment) on January 28th and come with us to meet with your Congress Member and Senators on January 29th. It's not too late to register:*
> *http://www.unitedforpeace.org/modinput4.php?modin1*
>
> *Here's what we're lobbying for (and what you can ask your Senators and*

Congress Member for):
http://www.afterdowningstreet.org/node/16562

For comprehensive list of all sorts of related events in Washington and elsewhere in the coming days, see:
http://www.afterdowningstreet.org/event

Ask Your Friends to Join the Virtual March on Washington

If you can't make it to Washington DC, you can still show your opposition to the Iraq War! Join over 19,000 activists in our Virtual March on Washington:
http://democrats.com/outofiraq

Each of us knows 5, 10, 20, 50, or 100 people who share our opposition to Bush's War but won't march in the streets. All we ask is they take 1 minute to email their Representatives:
http://www.democrats.com/peoplesemailnetwork/90

Can you help us by reaching out to your personal email lists? Click here:
http://democrats.com/outofiraq

Congress Announces First Investigation into Bush's Crimes

HOUSE JUDICIARY COMMITTEE Oversight Hearing on: "Presidential Signing Statements under the Bush Administration: A Threat to Checks and Balances and the Rule of Law?"

10:15 a.m., Wednesday, January 31, 2007, Room 2141 Rayburn House Office Building

THANK Congressman John Conyers: [redacted], [redacted]

Ask CBS to Let its Reporters Tell the Truth About Iraq

MediaChannel.org reports that CBS will not air Iraq reporting by its own staff. Here's the story:
http://www.afterdowningstreet.org/node/17730

Here's video on the CBS website that it refuses to broadcast:

> *http://tinyurl.com/24xb4r*
>
> *CBS can be reached for polite encouragement at phone [redacted], fax [redacted], or [redacted]*
>
> _____
>
> *Rosie O'Donnell Calls for Bush's Impeachment, May Put Her Job at Risk*
>
> *Watch this video of Rosie O'Donnell calling for Bush's much-deserved impeachment:*
> *http://www.afterdowningstreet.org/node/17695*
>
> *Then contact ABC here to urge them to give Rosie any job she wants:*
> *http://abc.go.com/site/contactus.html*
>
> _____
>
> *Print Out a Flyer and Make Copies*
>
> *Click image for flyer in Word. Blank areas on right are for you to fill in local info.*
>
> *http://www.afterdowningstreet.org/downloads/jan27flyer.doc*
>
> *#####*
>
> *Forward this message to everyone you know!*
>
> *If you received this from a friend, you can subscribe at:*
> *http://archive.democrats.com/elandslide/subscribe_module.cfm?campaigns*

Laugh, share and connect with Windows Live Messenger
http://clk.atdmt.com/MSN/go/msnnkwme0020000001msn/direct/01/?href=http://imagine-msn.com/messenger/launch80/default.aspx?locale=en-us&source=hmtagline

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530. **Eric Dickey**
Re: poems of PEACE and war
Fri 26 Jan 2007

---

great, the planet is falling apart and we're going
academic

at least uncle wally was on to something:
http://www.randomhouse.com/knopf/authors/stevens/poetsonpoetry.html

somedays I feel like an errant lemming, which is only
marginally better than when I feel like an ordinary
lemming.

> *On 1/26/07, Philip Metres <[redacted]> wrote:*
> *Eric,*
>
> *While I agree that at least one poet-participant*
> *descended into bombast, and certainly I agree that*
> *Dunya Mikhail is worth reading, you and Doerkner*
> *missed again the main point--this wasn't an event*
> *about war, it was Poems of Peace and War. The*
> *entire framing of the event was to problematize our*
> *way of thinking about peace and war--not just*
> *representing war, dramatizing war, writing war (hard*
> *enough to chew over in the short time allowed); the*
> *critic essentially is acting on a kind of reflex--*
> *1) civilians have nothing to say about war, 2)*
> *veterans have everything to say about war, and 3)*
> *there is no point in thinking about what is the*
> *beyond of war, the relationship between peace and*
> *war. Even more so--that merely writing*
> *about/through war is somehow to be consuming it for*
> *poetic gain. I'm sorry, that's bullshit. I can't*
> *speak for all the participants involved, but this*
> *writing is not meant as an end in itself, but part*
> *of a process of unwriting what's already been dec*
> *id*
> *e!*
> *d, already been written. It requires some attempt*
> *to go beyond the page--to assume otherwise is to*
> *believe poetry ends with the author, with the*
> *published page.*
>
> *Philip Metres*
> *Associate Professor*
> *Department of English*
> *John Carroll University*
> *20700 N. Park Blvd*

> *University Heights, OH 44118*
> *phone: [redacted] (work)*
> *fax: [redacted]*
> *http://www.philipmetres.com*
>
> --
> *http://hyperhypo.org/blog*
> *http://www.pftborder.blogspot.com*

___
Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

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531. Christopher Filkins
Re: poems of PEACE and war
Fri 26 Jan 2007

I'm pretty sure the planet is revolving correctly and maintaining its structural integrity.

On 1/26/07 10:59 AM, "Eric Dickey" <[redacted]> wrote:

> *great, the planet is falling apart and we're going*
> *academic*
>
> *at least uncle wally was on to something:*
> *http://www.randomhouse.com/knopf/authors/stevens/poetsonpoetry.html*
>
> *somedays I feel like an errant lemming, which is only*
> *marginally better than when I feel like an ordinary*
> *lemming.*
>
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> *Eric,*
>
> *While I agree that at least one poet-participant*
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> *Dunya Mikhail is worth reading, you and Doerkner*
> *missed again the main point--this wasn't an event*
> *about war, it was Poems of Peace and War. The*
> *entire framing of the event was to problematize our*

way of thinking about peace and war--not just representing war, dramatizing war, writing war (hard enough to chew over in the short time allowed); the critic essentially is acting on a kind of reflex--1) civilians have nothing to say about war, 2) veterans have everything to say about war, and 3) there is no point in thinking about what is the beyond of war, the relationship between peace and war. Even more so--that merely writing about/through war is somehow to be consuming it for poetic gain. I'm sorry, that's bullshit. I can't speak for all the participants involved, but this writing is not meant as an end in itself, but part of a process of unwriting what's already been dec
id
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d, already been written. It requires some attempt to go beyond the page--to assume otherwise is to believe poetry ends with the author, with the published page.

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--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

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532. **Eric**

Re: poems of PEACE and war

Fri 26 Jan 2007

Philip,

Thanks for your thoughtful reply.

It's not that I believe "there is no point in thinking about what is the beyond of war, the relationship between peace and war." On the contrary, I find many poets resist the topic, preferring to default to a universalist, pacifist, "why can't we all just live in peace and make art?" position. In this admittedly seductive default position, questions of war and peace never get addressed. We get slogans and hype. From slogans and hype, one can't really try to identify the relationship between peace and war, because war is always bad and peace is always good and people who advocate war are always bad and people who advocate peace are always good. Good versus evil, and extending the banal dualism, hip versus unhip.

You get Curtis Blow lyrics: WAR .... what's it good for...absolutely nothing! And people don't question the slogan and hype. People don't consider that war ended slavery in America, defeated the Nazis and ended their extermination camps, halted genocides, and allowed the advance of more liberal societies over more repressive ones. War bad, peace good, and anyone who says otherwise is an evil asshole. More slogans and hype.

Further, one can credibly argue that war is the natural state of mankind, and peace is the brief period of calm following the total defeat of major powers. It's not like we have peace as the status quo, and then some tyrants and political monsters come along and make war; rather we have war and more war, until one side is so thoroughly defeated there is a lull we call "peace." The question becomes how to extend that interval of peace, and one cannot approach that question with slogans and hype, by denying that war is our continuum and peace the exception.

Finally, we tend to respect the opinions of writers who have been in war, not merely because they can provide gruesome and vivid descriptions from experience, but because that experience has taken them beyond slogans and hype. Tolstoy, for example, served as an officer in the artillery during the Crimean War, and his _War and Peace_ argues for an acceptance of the irrational nature of the universe, of the here and now. His pacifism was earned, and not merely a sort of party uniform or fashion statement.

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533. **Matthew Baiotto**
Re: poems of PEACE and war
Fri 26 Jan 2007

Eric wrote:

> *People don't consider that war ended slavery in America, defeated the Nazis and >ended their extermination camps, halted genocides, and allowed the advance of more >liberal societies over more repressive ones.*

Do you seriously believe this?

Eric <[redacted]> wrote:
Philip,

Thanks for your thoughtful reply.

It's not that I believe "there is no point in thinking about what is the beyond of war, the relationship between peace and war." On the contrary, I find many poets resist the topic, preferring to default to a universalist, pacifist, "why can't we all just live in peace and make art?" position. In this admittedly seductive default position, questions of war and peace never get addressed. We get slogans and hype. From slogans and hype, one can't really try to identify the relationship between peace and war, because war is always bad and peace is always good and people who advocate war are always bad and people who advocate peace are always good. Good versus evil, and extending the banal dualism, hip versus unhip.

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Crimean War, and his _War and Peace_ argues for an acceptance of the irrational nature of the universe, of the here and now. His pacifism was earned, and not merely a sort of party uniform or fashion statement.

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534. Andrea Lawlor
New translation journal in Philly - launch 1.27.07
Fri 26 Jan 2007

Dear Poetics List,

Hello. I'm a fiction writer and editor of Pocket Myths. I've been lurking on the list for a while, and thought people might like to know about this new translation journal, edited by Steve Dolph and Brandon Holmquist. There's a launch party tomorrow night which I suspect is going to be fun.

Best,
Andrea Lawlor
www.pocketmyths.com

fwd: calque: issue one release reading saturday jan. 27

8pm
Chapterhouse Cafe and Gallery
620 S. 9th St., Philadelphia

this issue features translations of Philippe Soupault (French) by Nick Moudry, Sandor Kanyadi (Hungarian) by Paul Sohar, Tomaz Salamun (Slovenian) by Joshua Beckman, Juan Bosch (Spanish) by Steve Dolph, and Kenji Miyazawa (Japanese) by Nobumasa Hiroi.

the reading features: Nobumasa Hiroi (fiction) born in Tokyo, Japan in 1982. He graduated from Soka University of America, Aliso Viejo in 2006 and is currently a student of the Creative Writing program at Temple University.

Laura Jaramillo (poetry) originally from Queens, New York, lives in Philadelphia and is completing a Masters in Creative Writing at Temple University. She was the recipient of the Zora Neale Hurston Scholarship at Naropa University in the summer of 2004. Her work has appeared in Pocket Myths: The Odyssey, The Bard Papers, The Bard College Journal of the Moving Image, and Forge. An excerpt from her long poem, B, is forthcoming in P-QUEUE.

Brandon Holmquest (fiction) a writer, translator, and cultural critic living in South Philly.

Nick Moudry (poetry) is the translator of Tristan Tzara’s Twenty-Five and One Poems. His poems, translations, and criticism have appeared in numerous

magazines, including Boston Review, Fence, and Denver Quarterly. He currently lives in Philadelphia, where he is completing his Ph.D. in English.

Paul Sohar (poetry) was born in Hungary and educated in the U.S. His poems and short stories have appeared in Aurorean, Chelsea, Hunger, Kenyon Review, Partisan Review, Phantasmagoria, Seneca Review, Rattle, Whiskey Island, among others. He has also published seven books of translations from the Hungarian, including Dancing Embers (2002), a book of Kányádi translations from Twisted Spoon Press. A volume of his own poetry, Homing Poems, is now available from Iniquity Press.

Laura Solomon (poetry) was born in 1976 in Birmingham, Alabama, and spent her childhood in various small towns across the state before moving to Georgia at sixteen. She studied at the University of Georgia and University of Massachusetts at Amherst. Her publications include the books Bivouac (Slope Editions 2002) and Blue and Red Things (forthcoming: Ugly Duckling Presse 2007), the chapbook Letters by which Sisters Will Know Brothers (Katalanche Press 2005), and Haiku des Pierres / Haiku of Stones, by Pierre Converset, a translation from the French with Sika Fakambi (Apogee Press, 2006). Laura's poems have been translated into French, German, Italian, Slovenian and Spanish, and have appeared in journals throughout North America and Europe. Currently, she lives in Philadelphia.

see more at www.calquezine.blogspot.com=

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535. **angela vasquez-giroux**

Re: poems of PEACE and war

Fri 26 Jan 2007

This is a great thread.

My two cents (for now):

I loathe "poetry of witness"--I don't want poets speculating about the war, or what it must be like, or how their experiences are somehow akin to the experiences of people living in actual warzones (see: Jorie Graham), which i think is just beyond insulting to the ACTUAL people living through these nightmares.

What I want (this is the activist in me) is for us to stop glossing over the war, or academizing it, or making it aesthetically beautiful, and look at it for what it is. And DO something. I hate the "you should really care about this" genre of poems that seems to be coming from our Harvard-and-Yale appointed poets.

I don't buy that war is necessary--in cases, justified as a last resort (read: a defensive maneuver) to stop genocide, etc. I don't buy that this war has anything in common with the "great" "necessary" wars of the past. I don't buy that there is anything natural about killing someone. This doesn't make me a pacifist--I'm not willing to placate a monster to save a life, either. I'm advocating a return to rationality--seeing the world for what it is. What if, for example, instead of invading the Middle East to control oil, which we are horribly dependent on, we realized that oil is a fixed resource and developed a renewable energy portfolio? As far as I know, no wars ever started over windmills...

Why are the "great" poets of today less willing to call a thing what it is--a bloody mess--in favor of giving a long digressionist talk? Why is Jorie Graham writing a book about Normandy, and making something awful into something beautiful, when there is something really awful that needs to be shown for what it is?

I feel like we're part of Gulliver's Travels, poets and artists who live in an alternate reality where we pretend this isn't happening by turning it into something else, namely, a poem.

Angela

On 1/26/07, Eric <[redacted]> wrote:
>
> Philip,
>
> Thanks for your thoughtful reply.
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> It's not that I believe "there is no point in thinking about what is the
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> now. His pacifism was earned, and not merely a sort of party uniform or
> fashion statement.
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536. **Ruth Lepson**

Re: poems of PEACE and war

Fri 26 Jan 2007

I feel this way abt Carolyn Forche. When Anne Sexton took her life, Denise Levertov wrote that Anne was a victim & that Latin Am revolutionaries were heroes-- bec Denise was worried that young poets wd take Anne as a role model. Actually, Denise was a role model to me in many ways & this was the one thing she wrote I had a hard time w/ bec she particularized it to Anne, who had just died. Also remember Denise getting furious at a poet who used napalm as a metaphor. Eliot Weinberger criticized a poets against the war reading many yrs ago--he felt poets shd act not just write poems abt war.

Ruth L.

On 1/26/07 3:26 PM, "angela vasquez-giroux"
<[redacted]> wrote:

> *This is a great thread.*

My two cents (for now):

I loathe "poetry of witness"--I don't want poets speculating about the war, or what it must be like, or how their experiences are somehow akin to the experiences of people living in actual warzones (see: Jorie Graham), which i think is just beyond insulting to the ACTUAL people living through these nightmares.

What I want (this is the activist in me) is for us to stop glossing over the war, or academizing it, or making it aesthetically beautiful, and look at it for what it is. And DO something. I hate the "you should really care about this" genre of poems that seems to be coming from our Harvard-and-Yale appointed poets.

I don't buy that war is necessary--in cases, justified as a last resort (read: a defensive maneuver) to stop genocide, etc. I don't buy that this war has anything in common with the "great" "necessary" wars of the past. I don't buy that there is anything natural about killing someone. This doesn't make me a pacifist--I'm not willing to placate a monster to save a life, either. I'm advocating a return to rationality--seeing the world for what it is. What if, for example, instead of invading the Middle East to control oil, which we are horribly dependent on, we realized that oil is a fixed resource and developed a renewable energy portfolio? As far as I know, no wars ever started over windmills...

Why are the "great" poets of today less willing to call a thing what it is--a bloody mess--in favor of giving a long digressionist talk? Why is Jorie Graham writing a book about Normandy, and making something awful into something beautiful, when there is something really awful that needs to be shown for what it is?

I feel like we're part of Gulliver's Travels, poets and artists who live in an alternate reality where we pretend this isn't happening by turning it into something else, namely, a poem.

Angela

On 1/26/07, Eric <[redacted]> wrote:

Philip,

Thanks for your thoughtful reply.

It's not that I believe "there is no point in thinking about what is the beyond of war, the relationship between peace and war." On the contrary, I find many poets resist the topic, preferring to default to a universalist, pacifist, "why can't we all just live in peace and make art?" position. In this admittedly seductive default position, questions

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537. **Christopher Leland Winks**

Re: poems of PEACE and war

Fri 26 Jan 2007

Let's give some uncomfortable facts and see if Eric really believes what he said after they're presented:

In order,

People don't consider that war ended slavery in America,

Andrew Johnson's 1877 compromise that ended Reconstruction (which could well have put an end to slavery on more than a juridical level -- unless Eric is

an adherent of the D.W. Griffith theory of history) returned African Americans to a state of disenfranchisement that required a civil rights movement in the 1960s to alleviate, and that Katrina and its aftermath, not to mention the disproportionate presence of African Americans in prison, showed to be far from over.

> *defeated the Nazis and >ended their extermination camps*

And in 1945, not long after the triumph of the Allies over the Axis (sealed by the bombs dropped on Hiroshima and Nagasaki), the French military exterminated an entire village -- Setif -- in Algeria. Meanwhile, ex-Nazis became valued assets to the U.S. government in building the space program and (hello, Klaus Barbie) carrying out repression in Latin America.

> *genocides, and allowed the advance of more >liberal societies over more repressive ones.*

Definitions, please? "More liberal societies"? Like Guatemala? Pinochet's Chile? Marcos's Philippines? RENAMO in Mozambique? The contras in Nicaragua? ARENA death squads in El Salvador?

Doubtless Eric would sneer at Martin Luther King for his pacifism, but we do well to remember his words "My country is the greatest purveyor of violence in the world." So it was then, and so it remains.

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538. Charlotte Mandel
Re: poems of PEACE and war
Fri 26 Jan 2007

Angela - Are we to feel guilty because we create art out of pain or grief or horror? I don't countenance some of the "academizing" of war, as you put it, by poets in safe circumstances, but a poet must work out of where she is, what's perceived, emotions lived with. Somehow, I must try to work anger and despair and love of humanity into words trying to say it "true" - how else to stay sane? And don't forget: many of us poets are activists in the political zone, no less than in our art. Best, Charlotte

On Jan 26, 2007, at 3:26 PM, angela vasquez-giroux wrote:

This is a great thread.

My two cents (for now):

I loathe "poetry of witness"--I don't want poets speculating about the war,
or what it must be like, or how their experiences are somehow akin to the

experiences of people living in actual warzones (see: Jorie Graham), which i
think is just beyond insulting to the ACTUAL people living through these nightmares.

What I want (this is the activist in me) is for us to stop glossing over the
war, or academizing it, or making it aesthetically beautiful, and look at it
for what it is. And DO something. I hate the "you should really care about
this" genre of poems that seems to be coming from our Harvard-and-Yale appointed poets.

I don't buy that war is necessary--in cases, justified as a last resort (read: a defensive maneuver) to stop genocide, etc. I don't buy that this war has anything in common with the "great" "necessary" wars of the past. I don't buy that there is anything natural about killing someone. This doesn't make me a pacifist--I'm not willing to placate a monster to save a life, either. I'm advocating a return to rationality--seeing the world for what it is. What if, for example, instead of invading the Middle East to control oil, which we are horribly dependent on, we realized that oil is a fixed resource and developed a renewable energy portfolio? As far as I know, no wars ever started over windmills...

Why are the "great" poets of today less willing to call a thing what it is--a bloody mess--in favor of giving a long digressionist talk? Why is Jorie Graham writing a book about Normandy, and making something awful into something beautiful, when there is something really awful that needs to be shown for what it is?

I feel like we're part of Gulliver's Travels, poets and artists who live in an alternate reality where we pretend this isn't happening by turning it into something else, namely, a poem.

Angela

On 1/26/07, Eric <[redacted]> wrote:
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539. **angela vasquez-giroux**
Re: poems of PEACE and war
Fri 26 Jan 2007

Charlotte,

No, we are not to feel guilty. But there has to be something BEYOND that, right? I don't really believe in writing political poems--I wrote an entire chapbook of poems about the pain and horror and loss and distance I experienced when my sister was sent to Iraq. But I spent my time working to get BushCo out of power, etc. This is what I mean--if Jorie Graham (I pick on her because she was so great 10 years ago) stopped making things like Normandy into pretty lyrical avante-garde/academic poems, and started using her position, etc to DO SOMETHING or MAKE SOMEONE AWARE...that would be infinitely better than telling us that saving a bird makes her like a person in Iraq. It's insulting.

I guess my point is this: it's not enough to talk about it or write about it--the great poets of the 60's/Vietnam Era DID something about it. Why aren't our "great poets" doing anything?

Angela

ps--I agree that we write from our experience. And we write best that way.

On 1/26/07, Charlotte Mandel <[redacted]> wrote:
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> Angela -
> Are we to feel guilty because we create art out of pain or grief or
> horror? I don't countenance some of the "academizing" of war, as you
> put it, by poets in safe circumstances, but a poet must work out of
> where she is, what's perceived, emotions lived with. Somehow, I must
> try to work anger and despair and love of humanity into words trying
> to say it "true" - how else to stay sane?
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540. Christopher Leland Winks

Re: poems of PEACE and war

Fri 26 Jan 2007

Angela, you make excellent points here. Yet I don't recall (and I'm old enough to do so) many fine poets from the Vietnam war era getting arrested (maybe Ginsberg? or Ed Sanders?) or giving up poetry for full- time agitation. Certainly the contributors to "Where Is Vietnam?" obviously thought that poetry had something to offer the movement on its own terms. Not all of the poems in that collection were successful -- far from it -- and even the greats like Levertov and Duncan ran into conceptual and ethical difficulties in their anti-war poems (see Nate Mackey's excellent essay "Gassire's Lute: Robert Duncan's Vietnam War Poems" in his collection "Paracritical Hinge"). Obviously, these problems are of a far more significant order than the complacencies of Jorie Graham.

Kenneth Rexroth wrote some marvelous anti-war poetry, and he helped persecuted Japanese-Americans in the Bay Area during World War II. From an earlier generation, Arthur Cravan (who called himself a deserter from nineteen countries) and Jacques Vaché gave militarism a sound thrashing in their scarce writings -- neither of them was an "activist" in the narrow sense. Benjamin Peret's "Je ne mange pas de ce pain-la" also set a standard for anti-bourgeois, anti-war poetic invective. Even within "traditional" verse forms, there's Wilfred Owen and Siegfried Sassoon, both of whom were soldiers and not political activists at all.

I guess the point is that one does what one can, but it's also the case that we need to find new languages of opposition, neither sentimental nor pie-card sloganeering in nature. And, given the continued sway of what Guy Debord called the "integrated spectacle," that is becoming increasingly difficult. But it's no less urgent.=

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541. **Eric Dickey**

Re: poems of PEACE and war

Fri 26 Jan 2007

Yes, great thread.

pacifism kicks ass

--- Matthew Baiotto <[redacted]> wrote:

> *Eric wrote:*
>
> *>People don't consider that war ended slavery in America, defeated the Nazis and >ended their extermination camps, halted genocides, and allowed the advance of more >liberal societies over more repressive ones.*
>
> *Do you seriously believe this?*
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> *Eric <[redacted]> wrote:*
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> *Thanks for your thoughtful reply.*
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___
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http://smallbusiness.yahoo.com/r-index

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542. Stephen Vincent
Semina Show Review
Fri 26 Jan 2007

http://www.nytimes.com/2007/01/26/arts/design/26semi.html?_r=1&adxnnl=1&ref= arts?8dpc&pagewanted=2&adxnnlx=1169846589-Fu7hJqi69BBv9vb0Wbz4pQ

In case you missed it,Holland Cotter has a sweet and enthusiastic review of the NYC version of the traveling Semina museum show in today's NY Times.

Semina magazine and the culture about it was a mid-century seed-bed of work of mainly Los Angeles and San Francisco based artists and poets. It is accompanied by a very good catalog, including a smart essay among several, by Steve Fredman - whose critical work on poets is probably familiar to many on this list.

Enjoy,

Stephen V
http://stephenvincent.net/blog/

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543. **Gerald Schwartz**
Re: Semina Show Review
Fri 26 Jan 2007

I was also heatened by Cotter's explication of Berman and his work and this exibit of an all too often forgotten culture-jammer. If only some of today's efforts packed in as much! Oh, Antiseptic now...

Gerald

http://www.nytimes.com/2007/01/26/arts/design/26semi.html?_r=1&adxnnl=1&ref=> arts?8dpc&pagewanted=2&adxnnlx=1169846589-Fu7hJqi69BBv9vb0Wbz4pQ>> In case you missed it,Holland Cotter has a sweet and enthusiastic reviewof> the NYC version of the traveling Semina museum show in today's NY Times.>> Semina magazine and the culture about it was a mid-century seed-bed ofwork> of mainly Los Angeles and San Francisco based artists and poets. It is> accompanied by a very good catalog, including a smart essay among several,> by Steve Fredman - whose critical work on poets is probably familiar tomany> on this list.>> Enjoy,>> Stephen V> http://stephenvincent.net/blog/

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544. **Eric**
Re: poems of PEACE and war
Fri 26 Jan 2007

This is a great thread, and I'm much less interested in defending my own provisional notions than in reading what others think.

I'll respond to Christopher anyway, who objects to my contention that some wars have good outcomes.

To my statement that "People don't consider that war ended slavery in America," Christopher responds by lumping the long history of slow civil rights progress.

The Slavers wouldn't have stopped without war and that is certain. The progress started with conflict, hit a milestone with the Civil War conflict, continued through the conflict of the late '50s/early '60s Civil Rights actions, and continues through conflict today. That it's far from over does not invalidate my point that war, in truth, made the progress possible.

To my statement that war "defeated the Nazis and ended their extermination camps," Chris again lumps all manner of subsequent brutality and peripetia, as

if to invalidate the point that Auschwitz was closed because the Nazis were defeated in war.

Finally, to my point that war "allowed the advance of more liberal societies over more repressive ones," Chris asks:

> *Definitions, please? "More liberal societies"?*

Yes, I was initially thinking of the ancient Greeks defeating the Persians in the 5th century BC, and thus continuing a society that advanced reason, science, democracy, medicine, and individuality over a society that emphasized Emperor Worship.

However, go back to the Allies defeating the Axis sixty-two years ago. Flawed as the US or any modern government is, ours is a better polis than the Nazis or Japanese Emperor would have allowed. War made that possible.

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545. Marcus Bales
Re: poems of PEACE and war
Fri 26 Jan 2007

On 26 Jan 2007 at 15:42, Christopher Leland Winks wrote:
> Doubtless Eric would sneer at Martin Luther King for his pacifism,
> but
> we do well to remember his words "My country is the greatest
> purveyor
> of violence in the world." So it was then, and so it remains.

Sneer at it? No, I hope he embraces it -- no nation or people can be a "great power" who are not the greatest purveyor of violence in the world at any given time in history. Of course, you may argue, if you will, that you don't want to be part of a nation or people with aspirations to be, or that is, a great power. But if that's the case, my next question is: Are you a US citizen?

But on a list full of postmodernists, on what grounds can you possibly argue that war or violence is wrong or bad? Isn't the essence of the postmodern world view that every opinion is just as good as every other opinion? How, starting from there, do you say that anything is wrong or bad?

Marcus

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546. **Alan Sondheim**

arcs poetica

Fri 26 Jan 2007

(a poem on poetics for a project, comments welcome)

arcs poetica

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use of "poeticized" or convolutedation
prose could be seen as this: a lot ofteration
my students have written poetry andteration
want to be read. but they don't work atteration

the poems or read other poets; theteration
poetry? nothing more than "poetic faitheration."

an origin, and "faith" with a gestureration
invading _beyond_ the poetic witheration
its exhausted poetics, become a lasteration
resort, the conjunction ofteration
interpretations elicited by a hypertexteration
modeled by the poet [...] what iteration
remember about the poets and theteration
trouble i had with them was poets abouteration
these poets. poets trick me a lot and iteration
always fall for them, they ateration
least published some things as baderation
poetry. now i look back and see poetryation.
he was never particularly supportiveration,
part of a group i viewed all of themeration
reading all of them. i could neveration
believe in poetry ever again, includingteraion
my own; i can never use `poetryation'
without shuddering. i get suspicious ofteration
poetics which always seems to invokeration
language or a pause, a witticism in ateration
foreign language. i am a pariah for theteration
poetsation.

↑ Index

547. **Stephen Vincent**

Re: POETRY Seeks Associate Editor

Fri 26 Jan 2007

> *³The position offers a competitive salary and excellent benefits.²*

I like this particular point. I mean it cannot be about a ³competition² among salaries of editors of small press poetry magazines and book publishers! (Who are probably getting an ironic ¹God loves me¹ chuckle out of this one)

Let¹s hope they are using the New Yorker¹s editorial salaries as a baseline.

And let¹s hope a limber, tough character with imagination gets the gig and editorially reshapes that modest appearing, extraordinarily well funded palace. It has the capacity to blow some good air out here if one can be at all optimistic.

Drop that PhD Jen and go for it! (Well)

Stephen V
http://stephenvincent.net/blog/

↑ Index

548. **Deborah A. Meadows**
Re: Meadows' new book of poetry
Fri 26 Jan 2007

Green Integer Press has brought out Thin Gloves, a new collection of poetry by Deborah Meadows. Her collection from Shearsman Press (UK) entitled involutia is also available.

↑ Index

549. **Halvard Johnson**
Re: poems of PEACE and war
Fri 26 Jan 2007

Oh, Marcus, come on. You know we don't think
your opinions are as good as anyone else's.

Hal

"If the brain were so simple we could understand
it, we would be so simple we couldn't."
--Lyall Watson

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Jan 26, 2007, at 5:15 PM, Marcus Bales wrote:

> *On 26 Jan 2007 at 15:42, Christopher Leland Winks wrote:*
> *Doubtless Eric would sneer at Martin Luther King for his pacifism, but*
> *we do well to remember his words "My country is the greatest purveyor*
> *of violence in the world." So it was then, and so it remains.*
>
> *Sneer at it? No, I hope he embraces it -- no nation or people can be*
> *a "great power" who are not the greatest purveyor of violence in the*
> *world at any given time in history. Of course, you may argue, if you*

> *will, that you don't want to be part of a nation or people with aspirations to be, or that is, a great power. But if that's the case, my next question is: Are you a US citizen?*
>
> *But on a list full of postmodernists, on what grounds can you possibly argue that war or violence is wrong or bad? Isn't the essence of the postmodern world view that every opinion is just as good as every other opinion? How, starting from there, do you say that anything is wrong or bad?*
>
> *Marcus*

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550. **Alexander Jorgensen**

Hey there - Ew! Poetry is - Ew!!

Fri 26 Jan 2007

---

http://www.kontraband.com/show/show.asp?ID=5454&NEXTID=0&PREVID=5422&DISPLAYORDER=20070125190414&CAT=movies&NSFW=0&page=1&genre=0&rating=nsfw_sfw

Poetry is KA-BOOM! sd AlexJ

_____

Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

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551. **David-Baptiste Chirot**

Re: poems of PEACE and war/Big Bridge/blog re peace & war/simone weil

Fri 26 Jan 2007

A great essay on poetry, war, pacifism, and also example in her life of chnage from pacifism to doing work in england contributing to war effort--and one might also say a form of martyr as lived on diet that french occupied people were and starved to death basically--Simone Weil's essay "The Iliad: A Poem of Force"

In the issue of Big Bridge which just went on line are some excellent insights, thoughts and much backround history also in essays by John Bradley, Philip

Metres and Murat Nemet-Nejat and also d-b chirot; also an essay/review of Kent Johnson's "Lyric Poetry After Auschwitz" by J Beer

http://www.bigbridge.org

at my blogspot is an ongoing international Mail Art/Visual Poetry Call "For Lebanon, For Palestine Human Rights-Peace-Liberty" and posters for Peace marches, art work by many artists and my own work and also photos from Lebanon and Palestine--also various forms of visual/sound poetry from other eras and found art and art brut etc-essay by Amiri Baraka---essays in archives--http://davidbaptistechirot.blogspot.com and many links and more are being added--

am involved with various Peace action and Solidarity groups, local grass roots civil rights groups (LGBT, Literacy etc)--though have been involved long in past with groups that did 'propaganda of the deed"--etc--so something very complex and not easily answered without lot of time, study and action--thoght and reflectionand maybe an impossible question, that is, depending on person unsolvable in an aboslute sense-- "out of the struggle with oneself ismade poetry" writes yeats but that struggle can be to afce peace & violence existing inside oneself and how to create something out of the goings on among the questionings- Milwaukee also is lot of involvement with Venezuela as we have a sister city there and also Chiapas via Sts Peter and Paul Parish (also does a lot of immigration issues work)

earlier today i sent a post with lots of info, sites, links etc for March tomorrow , petitions, etc and how to be virtual part of the march if can't attend in person--

there are a lot of reasons for maybe poets not seeming more involved--poet and artist friends from other countries write ad askabout this--debates abt form, general atmosphere of silencing of protests, reports on them and speaking out in general in the media and among peers since 9/11 and now controversy with President Carter's book, very conservative society over all starting with reagan--protest was "unhip" and etc--breaking of the unions leading to aggresive attacks on idea of people working together for a common good or cause, pitting of one group against another to ignore shared problems and the now three Wars without End--Poverty, Drugs, Terrorism--all aimed at criminalization of various parts of society--twenty -five years of breaking down idea of resistance in public sphere--maybe now the tide will start to turn a bit--there aren't just the wars aboard america is inovled in , allied with--there is a war in americaa on americans and residents also--though largely ignored and distorted and continually worsened--Katrina for alittle bit exposed some ofit for all tosee--but he world people glimsped briefly is one a huge number of americans live--let alone is country with the most people in prison in the world--the drug problem is escalating at huge rate--not among young but among males

over forty--persoanlly i know six people dead in lessthan amonth from the new heroinfrom afghanistan, many many more in hospitals and jails--health care system is basically becoming a form of eugenics--in many ways--smashing aprt of communities by poverty, drugs, crime constant cutting and neglect--infrastructures taht are rotting and worthless in man areas--latest news on LA being more violent than whole states, or group of small states--lotof due to the massive influx of drugs being introduced into communities deliberately-- and so on and on and on-- so is plenty of material al around one for activism of all sorts, voluneteer work --and use in poetry and art work--various poets and groups and styles etc don't but doesn't mean others can't find their own way in it, create new ways of it-- speaking out is discouraged a good deal from many sides yet supposedly one still has the right to--so go ahead and do it anyway--find others ways not yet thought of or tried-- also anti-war poetry and art despite the stereotype of it, isn't non-innovative in form--historically one of the most explosive and innovative with huge influence in the present--Dada--was anti-war--anti-imperialism, anti-elitism, andnotice that dada is an internatioanl movement which in each city and country it was active, had a local charcter of its own-- Shinkichi Takahashi the great Zen master,essayist and poet--was Japan's first dadaist and dada poet--for awhile the only one--then joined by others--dada very aggressive butanti-war--like American hard Core music anti-racism,anti-reagan--etc etc-

> *From: angela vasquez-giroux <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: poems of PEACE and war*
> *Date: Fri, 26 Jan 2007 15:56:00 -0500*
>
> *Charlotte,*
>
> *No, we are not to feel guilty. But there has to be something BEYOND that,*
> *right? I don't really believe in writing political poems--I wrote an*
> *entire*
> *chapbook of poems about the pain and horror and loss and distance I*
> *experienced when my sister was sent to Iraq. But I spent my time working*
> *to*
> *get BushCo out of power, etc. This is what I mean--if Jorie Graham (I pick*
> *on her because she was so great 10 years ago) stopped making things like*
> *Normandy into pretty lyrical avante-garde/academic poems, and started using*
> *her position, etc to DO SOMETHING or MAKE SOMEONE AWARE...that would be*
> *infinitely better than telling us that saving a bird makes her like a*
> *person*
> *in Iraq. It's insulting.*
>
> *I guess my point is this: it's not enough to talk about it or write about*
> *it--the great poets of the 60's/Vietnam Era DID something about it. Why*

aren't our "great poets" doing anything?

Angela

ps--I agree that we write from our experience. And we write best that way.

On 1/26/07, Charlotte Mandel <[redacted]> wrote:

Angela -
Are we to feel guilty because we create art out of pain or grief or horror? I don't countenance some of the "academizing" of war, as you put it, by poets in safe circumstances, but a poet must work out of where she is, what's perceived, emotions lived with. Somehow, I must try to work anger and despair and love of humanity into words trying to say it "true" - how else to stay sane?
And don't forget: many of us poets are activists in the political zone, no less than in our art.
Best,
Charlotte

On Jan 26, 2007, at 3:26 PM, angela vasquez-giroux wrote:

This is a great thread.

My two cents (for now):

I loathe "poetry of witness"--I don't want poets speculating about the war,
or what it must be like, or how their experiences are somehow akin to the
experiences of people living in actual warzones (see: Jorie Graham), which i
think is just beyond insulting to the ACTUAL people living through these nightmares.

What I want (this is the activist in me) is for us to stop glossing over the
war, or academizing it, or making it aesthetically beautiful, and look at it
for what it is. And DO something. I hate the "you should really care about
this" genre of poems that seems to be coming from our Harvard-and-Yale appointed poets.

I don't buy that war is necessary--in cases, justified as a last resort (read: a defensive maneuver) to stop genocide, etc. I don't buy that

*this
war has anything in common with the "great" "necessary" wars of the past. I
don't buy that there is anything natural about killing someone. This
doesn't make me a pacifist--I'm not willing to placate a monster to save a
life, either. I'm advocating a return to rationality--seeing the world for
what it is. What if, for example, instead of invading the Middle East to
control oil, which we are horribly dependent on, we realized that oil is a
fixed resource and developed a renewable energy portfolio? As far as I
know, no wars ever started over windmills...*

*Why are the "great" poets of today less willing to call a thing what it
is--a bloody mess--in favor of giving a long digressionist talk? Why is
Jorie Graham writing a book about Normandy, and making something awful into
something beautiful, when there is something really awful that needs to be
shown for what it is?*

*I feel like we're part of Gulliver's Travels, poets and artists who live in
an alternate reality where we pretend this isn't happening by turning it
into something else, namely, a poem.*

Angela

On 1/26/07, Eric <[redacted]> wrote:

Philip,

Thanks for your thoughtful reply.

*It's not that I believe "there is no point in thinking about what is the
beyond of war, the relationship between peace and war." On the contrary,
I find many poets resist the topic, preferring to default to a
universalist, pacifist, "why can't we all just live in peace and make
art?" position. In this admittedly seductive default position, questions
of war and peace never get addressed. We get slogans and hype. From
slogans and hype, one can't really try to identify the relationship
between peace and war, because war is always bad and peace is always
good and people who advocate war are always bad and people who*

> *advocate*
> *peace are always good. Good versus evil, and extending the banal dualism, hip versus unhip.*
>
> *You get Curtis Blow lyrics: WAR .... what's it good for...absolutely nothing! And people don't question the slogan and hype. People don't consider that war ended slavery in America, defeated the Nazis and ended*
> *their extermination camps, halted genocides, and allowed the advance of*
> *more liberal societies over more repressive ones. War bad, peace good, and anyone who says otherwise is an evil asshole. More slogans and hype.*
>
> *Further, one can credibly argue that war is the natural state of mankind, and peace is the brief period of calm following the total defeat of major powers. It's not like we have peace as the status quo, and then some tyrants and political monsters come along and make war; rather we have war and more war, until one side is so thoroughly defeated there is a lull we call "peace." The question becomes how to extend that interval of peace, and one cannot approach that question with slogans and hype, by denying that war is our continuum and peace the exception.*
>
> *Finally, we tend to respect the opinions of writers who have been in war, not merely because they can provide gruesome and vivid descriptions*
> *from experience, but because that experience has taken them beyond slogans and hype. Tolstoy, for example, served as an officer in the artillery during the Crimean War, and his _War and Peace_ argues for an*
> *acceptance of the irrational nature of the universe, of the here and now. His pacifism was earned, and not merely a sort of party uniform or*
> *fashion statement.*

_____ Turn searches into helpful donations. Make your search count.
http://click4thecause.live.com/search/charity/default.aspx?source=hmemtagline_donation&FORM=WLMTAG

↑ Index

552. **Alexander Jorgensen**
Re: POETRY Seeks Associate Editor
Fri 26 Jan 2007

Might you have the address or e-mail for the position?

Regards,
Alexander Jorgensen

_____
___ Need Mail bonding? Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users. http://answers.yahoo.com/dir/?link=list&sid=396546091

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553. **Edward Foster**
Talisman
Fri 26 Jan 2007

—

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554. **Alan Sondheim**
Re: Hyperrhiz.02 is out (fwd)
Fri 26 Jan 2007

Hybridizing gaming, video, dance, quilting, radio, and animation:

The Hyperrhiz.02 VIDEO issue is now online.

Featuring work from:

Craig Saper and Lynn Tomlinson
Sandy Baldwin
Alan Sondheim
Leo Kacenjar
Sandra Powers
Donna Kuhn

http://www.hyperrhiz.net/
Our cyborg technicians are standing by.

Helen J Burgess
[redacted]

↑ Index

555. **Marcus Bales**
Re: poems of PEACE and war
Fri 26 Jan 2007

Yeah, I know, Hal, which is why, of course, I know that you're all frauds and cons. Prosit!

Marcus

On 26 Jan 2007 at 18:39, Halvard Johnson wrote:

> *Oh, Marcus, come on. You know we don't think*
> *your opinions are as good as anyone else's.*
>
> *Hal*
>
> *"If the brain were so simple we could understand*
> *it, we would be so simple we couldn't."*
> *--Lyall Watson*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
>
> *On Jan 26, 2007, at 5:15 PM, Marcus Bales wrote:*
>
> *On 26 Jan 2007 at 15:42, Christopher Leland Winks wrote:*
> *Doubtless Eric would sneer at Martin Luther King for his pacifism,*
> *but*
> *we do well to remember his words "My country is the greatest purveyor*
> *of violence in the world." So it was then, and so it remains.*
>
> *Sneer at it? No, I hope he embraces it -- no nation or people can be*
> *a "great power" who are not the greatest purveyor of violence in the*
> *world at any given time in history. Of course, you may argue, if you*
> *will, that you don't want to be part of a nation or people with*

> *aspirations to be, or that is, a great power. But if that's the case,*
> *my next question is: Are you a US citizen?*
>
> *But on a list full of postmodernists, on what grounds can you possibly argue that war or violence is wrong or bad? Isn't the essence of the postmodern world view that every opinion is just as*
> *good as every other opinion? How, starting from there, do you say*
> *that anything is wrong or bad?*
>
> *Marcus*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.432 / Virus Database: 268.17.10/651 - Release Date: 1/24/2007 6:48 PM*

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556. **Jesse Glass**

Invitation to Contribute to the John M. Bennett Wikipedia Page

Sat 27 Jan 2007

Just--please take a look at the wiki faq before writing!

http://en.wikipedia.org/wiki/John_M._Bennett or search from Wiki gate or through Google.

Esp. need information about mail art activities, ephemera, and performance/sound, Also, general clean-up. Thanks! Jess

↑ Index

557. **Eireene Nealand**

Poems of Peace and War: Precipitating Reality: Rebirth of the Author: From Wittgenstein to Zizek

Sat 27 Jan 2007

---

many welcomings of suggestions from somewhere inside of a big headache where i seem to be working on these questions again too. (although perhaps the best thing to say is that, in fact, i keep stopping to read more and more writing by skip fox. perhaps, yes, it's true, *that* is the only revolutionary act.)

e

***

Precipitating Reality: Rebirth of the Author: From Wittgenstein to Zizek: Projective Poetry (A reminder or something like that).

**

AXIOM 1:Those who say that they aren't writing politically fail to understand what politics is.

***

SUBJECTIVE CORRELATIVE 1: Many who think that they are writing politically are merely mouthing slogans and reproducing facts that have been handed down to them by the political systems that they pretend to oppose. Language poets dissolved themselves as authors specifically for the purpose of addressing this problem. (I think that it is Lyn Hejinian and Rosmarie Waldrop that I am speaking of here—perhaps Steve McCaffery too?). It was a noble project. It was a good start. But it seems that it is time for someone to stake out claims in these and all texts, to speak from them and speak for them so they live.

A friend of mine, Christian Peet, responded to GB's Orange Alert by posting a picture of a very old advertisement for California oranges. The woman in the picture looked a little bit like the scales of justice. She had oranges in both of her hands. I tried join into this song by leaving oranges out in the streets. We just wanted to call back the word orange into a body that could end world hunger, the kind of body that would speak with a tongue that could taste (and, when it bites itself, bleed).

Calling back He, She might be a good start towards calling back the word 'I'. It is a problem that I do not see any object that I and I can place in the street to call back the word, we. Will all of those marching bodies bring this word back?

Something interesting is going on there in that Russian poetry.

http://www.octopusmagazine.com/issue07/html/main.html

I think what Matvei writes about is the difficulty of saying 'I' and not meaning just any 'I' at which the word tries to point. When you use a name too, right along with the 'I' you are getting closer to bringing this word back to your body—in the sense that 'I' is a hole through which you can be fucked by language until you are pregnant with all of your speaking of it. Speaking it aloud (even if said silently with your body 'I' mean). You are giving it your body to use...I'm talking about the way women have for a long time (and men, oh yes, you have done it too, quite happily, I believe).

I'm sorry you have to take that underneath position, maybe the overman can understand from more interesting positions. But it's understanding that is required that someone be the ground where it gets sowed. That means coming

together in such a way that it gets projected from us (see Marcel Duchamp). It is important that we get it out of us, that we give birth.

****

We are all hosting a medium sized university.

We are all hosting several big screen TVs.

Are our bellies big enough for a polis? Are we hungry enough for it yet?

I am speaking of that politics, which could give birth to polite or police.

***

Remember when we thought of speech as an act? But somehow sometimes the text was so exciting that somehow someone sometimes forgot that an act was a body, a will and a force. Erased that old author, fine, but hows about getting together them new bodies, mmmm? : the kind that can speak out and call forth? A whole new creature (ask the French creer if you can see what this means). This creature, parents will tell you, is not just a belief but a body comes out of you--a stranger with a life of its own. That is what I mean when I speak act.

↑ Index

558. **Phil Primeau**

Re: poems of PEACE and war

Sat 27 Jan 2007

All wars are poets' wars. No real poet has or ever will oppose the honest release of armed conflict. Except the queer ones and maybe the coward ones, but everyone knows that they're ultimately meaningless because their works will only make their way into public school curriculums in the must demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought a lot of crazy thoughts that no one cares about these days..." Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

U.S.A.
VICTORY IN IRAQ
HOO-AH

PP

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559. **Marcus Bales**
Re: Invitation to Contribute to the John M. Bennett Wikipedia Page
Sat 27 Jan 2007

John M Bennett will be reading at Gallery 324 in the Galleria at Erieview, 1301 East 9th St, Cleveland, Ohio 44114 at 12 Noon at the Every Saturday At Noon literary readings and performances event.

That's tomorrow. If you want to see John M Bennett read, this is a great opportunity to see him.

Marcus

On 27 Jan 2007 at 14:53, Jesse Glass wrote:
> Just--please take a look at the wiki faq before writing!
> http://en.wikipedia.org/wiki/John_M._Bennett or search from Wiki
> gate or
> through Google.
>
> Esp. need information about mail art activities, ephemera, and
> performance/sound, Also, general clean-up. Thanks! Jess
>
>
> --
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.5.432 / Virus Database: 268.17.10/651 - Release Date:
> 1/24/2007 6:48 PM
>

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560. **Simon DeDeo**
Cambridge CCCP
Sat 27 Jan 2007

Will be in Cambridge late Aprilish and was wondering if there will be a 2007 CCCP, and if so, when? Website only has 2006 information.

Simon

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561. Ward Tietz
New Broadsides at Pyramid Atlantic
Sat 27 Jan 2007

Two new broadsides are available from Pyramid Atlantic: “Two Poems for Courage and Change” by Etel Adnan and Naomi Shihab Nye and “Aleatoric Portfolio,” a collaborative iterative broadside series with base texts by Dan Logan and me.

For more information and views of the broadsides, you can follow the link below:

http://www.pyramidatlanticartcenter.org/gallery/gallery.htm

WT
=

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562. Mary Angela Nangini
Re: unsubscribe
Sat 27 Jan 2007

It's this one!
Thanks

Marcus Bales <[redacted]> wrote: I'm sorry, no "msegol" appears at any domain name on my list; there is no one from "skidmore.edu", either. Perhaps you have another email address that forwards to that one; if you tell me what it is, I'll remove it.

Marcus

On 24 Jan 2007 at 23:23, Marla Segol wrote:

> "*unsubscribe*"
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.432 / Virus Database: 268.17.8/649 - Release Date: 1/23/2007 8:40 PM*

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563. Michael Tod Edgerton
Re: Cunts, Queers, and Pacifists
Sat 27 Jan 2007

I don't read this listserve often enough to have any sense of who you are or what your views are, so you'll have to inform me whether you consider this homophobic, bigoted bullshit to be parody. Otherwise, it's extremely offensive, and I don't appreciate, to say the least, being subjected to this kind of bigoted hate speech. Parody? I hope. Otherwise, where are the moderators and why haven't they asked you to leave? Otherwise, I'm asking them to ask you to leave.

Michael Tod Edgerton
Writer, Teacher, Cunt-Ass Queer

Phil Primeau <[redacted]> wrote: All wars are poets' wars. No real poet has or ever will oppose the honest release of armed conflict. Except the queer ones and maybe the coward ones, but everyone knows that they're ultimately meaningless because their works will only make their way into public school curriculums in the must demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought a lot of crazy thoughts that no one cares about these days..." Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

U.S.A.
VICTORY IN IRAQ
HOO-AH

PP

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

Want to start your own business? Learn how on Yahoo! Small Business.

↑ Index

564. Phil Primeau
Re: Cunts, Queers, and Pacifists
Sat 27 Jan 2007

The Futurist Manifesto, 1909

1. We want to sing the love of danger, the habit of energy and rashness. 2. The essential elements of our poetry will be courage, audacity and revolt. 3. Literature has up to now magnified pensive immobility, ecstasy and slumber. We want to exalt movements of aggression, feverish sleeplessness, the double march, the perilous leap, the slap and the blow with the fist. 4. We declare

that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile with its bonnet adorned with great tubes like serpents with explosive breath ... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace. 5. We want to sing the man at the wheel, the ideal axis of which crosses the earth, itself hurled along its orbit. 6. The poet must spend himself with warmth, glamour and prodigality to increase the enthusiastic fervor of the primordial elements. 7. Beauty exists only in struggle. There is no masterpiece that has not an aggressive character. Poetry must be a violent assault on the forces of the unknown, to force them to bow before man. 8. We are on the extreme promontory of the centuries! What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible? Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed. 9. We want to glorify war - the only cure for the world - militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman. 10. We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice. 11. We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons: the gluttonous railway stations devouring smoking serpents; factories suspended from the clouds by the thread of their smoke; bridges with the leap of gymnasts flung across the diabolic cutlery of sunny rivers: adventurous steamers sniffing the horizon; great-breasted locomotives, puffing on the rails like enormous steel horses with long tubes for bridle, and the gliding flight of aeroplanes whose propeller sounds like the flapping of a flag and the applause of enthusiastic crowds.

↑ Index

565. Michael Tod Edgerton

Re: Cunts, Queers, and Pacifists

Sat 27 Jan 2007

Weren't the Futurists mostly comprised of Facists?

Only in the most adolescent mind is bigotry "revolutionary".

I asked a simple, and important question, and your evasion would seem to answer it in spades, although I hate to make such assumptions. If you gave a shit about others' feelings, you would unambiguously clarify the status of your previous, outrageous, bigoted, unacceptable statement. Maybe your just an asshole.

Tod

Phil Primeau <[redacted]> wrote: The Futurist Manifesto, 1909

1. We want to sing the love of danger, the habit of energy and rashness. 2. The essential elements of our poetry will be courage, audacity and revolt. 3. Literature has up to now magnified pensive immobility, ecstasy and slumber. We want to exalt movements of aggression, feverish sleeplessness, the double march, the perilous leap, the slap and the blow with the fist. 4. We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile with its bonnet adorned with great tubes like serpents with explosive breath ... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace. 5. We want to sing the man at the wheel, the ideal axis of which crosses the earth, itself hurled along its orbit. 6. The poet must spend himself with warmth, glamour and prodigality to increase the enthusiastic fervor of the primordial elements. 7. Beauty exists only in struggle. There is no masterpiece that has not an aggressive character. Poetry must be a violent assault on the forces of the unknown, to force them to bow before man. 8. We are on the extreme promontory of the centuries! What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible? Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed. 9. We want to glorify war - the only cure for the world - militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman. 10. We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice. 11. We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons: the gluttonous railway stations devouring smoking serpents; factories suspended from the clouds by the thread of their smoke; bridges with the leap of gymnasts flung across the diabolic cutlery of sunny rivers: adventurous steamers sniffing the horizon; great-breasted locomotives, puffing on the rails like enormous steel horses with long tubes for bridle, and the gliding flight of aeroplanes whose propeller sounds like the flapping of a flag and the applause of enthusiastic crowds.

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

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↑ Index

566. Larissa Shmailo
Re: Cunts, Queers, and Pacifists
Sat 27 Jan 2007

In a message dated 1/27/2007 2:24:17 PM Eastern Standard Time, [redacted] writes:

Weren't the Futurists mostly comprised of Facists?

Italian Futurists, yes. Russian Futurists, no.

Larissa Shmailo_ [redacted]_ (mailto:[redacted])
http://www.myspace.com/larissaworld (http://www.myspace.com/larissaworld)
http//:www.cdbaby.com/cd/shmailo
http//:larissashmailo.blogspot.com
http://www.bigbridge.org/deathlshmailo.htm

↑ Index

567. Harry Ross
Re: Cunts, Queers, and Pacifists
Sat 27 Jan 2007

Italian politics is never that simple:

Mussolini was initially influenced by Marxism and the philosophies of Nietzsche. It could be argued that his first influential position of his political career was as editor of Avanti, the pre WW1 Italian socialist newspaper.

Marinetti, the founder of the Futurist movement was aligned to the early politics of Mussolini by his similar interests in Nietzsche and Sorel.

Most of the early futurists (eg Russolo) were anarchists in fact.

Although Marinetti aligned himself with Mussolini's early fascist thinking, but the Futurists left the Fascists by 1920, only rejoining them for the "March on Rome" when Mussolini seized power. However, at that time there were groups of Anarchist Futurists and Communist Futurists and Ardito Futurists.

Also, during Fascism, the Futurist movement in Italy became apolitical (largely because it was irrelevant).

Had it not been for Marinetti's personal relationship with Mussolini, it could be argued that Futurism had very little to do with Fascism.

However, Marinetti was homophobic and and a lot of other things. As a result his 1919 novel Marfarka is tough yet interesting reading.

If a contributor to this list is homophobic does it really matter? If they have the courage to be completely wrong, and wish to express this through their art,

surely that is their right. If we suppress the homophobes, racists and people who are intolerant, we are unable to argue with them. If we do not allow them to record their ridiculous views, then future generations will be unable to examine their work and wonder how it was possible that we created a society where some people felt such peculiar views were not completely wrong.

Where I live, in Rome, the whole city is a monument to people who held erroneous and odd views. I like the fact that the Stadio Olimpio was never pulled down, and there are so many monuments to Fascism. The white travertine monoliths contrast with the azure sky, reminding me how ridiculous extremists are. A city of white monuments, some ruined, built on a river of blood, testament to millenia of folly.

If we ban the homophobic Mr Primeau, we may as well pull down EUR, the Foro Italico, and the Baths of Caracalla and Diocletian.

If Mr Primeau has an homophobic verse (preferably an anti ginsberg verse), it would be marvellous if he were to post it, so we could subject it to aesthetic criticism. I doubt though, with his antagonistic cut and pasting of out of date manifesto's it would weigh up against the marvellous folly of true extremist art.

By the way, the Russian futurists referred to themselves as constructivists after a split with the Italians.

I liked your poem Exorcism Larissa by the way.

On 27/01/07, Larissa Shmailo <[redacted]> wrote:
>
>
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> http//:larissashmailo.blogspot.com

> http://www.bigbridge.org/deathlshmailo.htm
>

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568. **Alan Sondheim**
Heterosexual cock warriors
Sat 27 Jan 2007

---

or find a better subject header

↑ Index

569. **Wanda Phipps**
New Interview in Big Bridge
Sat 27 Jan 2007

Hey:

Check out my interview with Debra DeSalvo about her new book The Language of the Blues: From Alcorub to Zuzu in the latest jam-packed issue of Big Bridge:

http://www.bigbridge.org/fictwphipps.htm

--

Wanda Phipps

Check out my website MIND HONEY
http://www.mindhoney.com

and my latest book of poetry
Wake-Up Calls: 66 Morning Poems available at:
http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X
and
http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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570. **Harry Ross**
Re: Heterosexual cock warriors
Sat 27 Jan 2007

That sums up what I have to confront daily living in a country which founded the futurist movement. The most popular swearword is Cazzo (cock) men rarely walk, they strut, it is not impolite to fiddle with your balls whilst talking to someone. Some official statistics regarding the home of futurism and fascism... 1. 60 % of Italian men have a sexual disfunction. 2. For every 1000 citizens in Rome, there are 1.8 prostitutes... Source, 1 corriere dell'umbria 2 operazione spartacus, recently concluded Italian anti vice operation.

On 27/01/07, Alan Sondheim <[redacted]> wrote:
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571. **David-Baptiste Chirot**
futuristi italiani
Sat 27 Jan 2007

Thank you Harry Ross very much for your excellent letters re the Italian futurists--dispelling the stereotypes of their polticis and history (several leading futurists died in service during WW1) Italian Futurism is still too little known for its acheivements, ideas, and yes seeing into future--in Russolo's works and als verymuch in their Theater and perfroamnce-- in one of his noteboks Gramsci writes how the Futurists alone had been able to really make conatct with the working classes in their public events and etc --also their teheater/performance--whioch were attended by very large groups of people-

often at first antagonistic--then won over in manyays-- there is a very interesting book called the futurists the formalists and the marxists, abt the russian scene--in whcih is a review by a marxist critic of marinetti's hugely anticiapted performances in russia-- the writer critiques the snashing of syntax, "parolein liberta" etc--noting tht rdical rearrangements of sytax and structures being transgressed, garramr de-ordered--is not thesame despite claims as the actual re orderingofproeprty and labor-- an interesting comment very much ahaed of its time considered the arguments put fwd much later in american poetry for the disuprting of normative language being akndof equivalence with destrusction of hegemonic powers of goeverance and thelike-- in the new issue of big bridge in essay have there, i write abt the Futurists a bit, also in another essay that is linked there-- the question of speed is one that fascinates me--smithson and virilio's work esp with this-- because of the idea that "speed kills" and assocations with fascism and uses by military speed the chemicl and also the technological a very intersting issue when one explores the ways it is used in kerouac and olson and and smithson for example-- and virilio's long examination of it-- its relationshsips with time-- thank you very much for these two great letters! the thing abt destorying museums is that of course so many artits who have proclaimed this not toolong after find themselves also in the same museums! in miwauke it s great becuase there is a sign that simply says to people zooming on drive along lake WAR MEMORIAL ART MUSEUM best blunt ststaement have ever seen of this interelationship! thugh ne can say that the memroail of war is for the dead-- while musuem contains works these days by the living-- this is an especialy interesting time period to be rereading sorel! as have been lately-- andthe old classics of terrorism--Dostoyevksy's The Possesed, Henry James' The princess Cassamassima and JosephConrad' s The Secret Agent and Under Western Eyes

> *From: Harry Ross <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Heterosexual cock warriors*
> *Date: Sat, 27 Jan 2007 22:26:15 +0100*
>
> *That sums up what I have to confront daily living in a country which founded the futurist movement. The most popular swearword is Cazzo (cock) men rarely walk, they strut, it is not impolite to fiddle with your balls whilst talking to someone. Some official statistics regarding the home of futurism and fascism... 1. 60 % of Italian men have a sexual disfunction. 2. For every 1000 citizens in Rome, there are 1.8 prostitutes... Source, 1 corriere dell'umbria 2 operazione spartacus, recently concluded Italian anti vice operation.*
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> *or find a better subject header*

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_____ Search for grocery stores. Find gratitude. Turn a simple search into something more. http://click4thecause.live.com/search/charity/default.aspx?source=hmemtagline_gratitude&FORM=WLMTAG

↑ Index

572. **Alexander Jorgensen**
Re: futuristi italiani
Sat 27 Jan 2007

I just realized that I missed the reading.
damn,
aj
--- David-Baptiste Chirot <[redacted]>
wrote:

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> something more.
>
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source=hmemtagline_gratitude&FORM=WLMTAG
>

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http://answers.yahoo.com/dir/?link=list&sid=396545367

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573. Crane's Bill Books

Poetry warriors

Sat 27 Jan 2007

The notion that if you're going to do something "sensitive" like write poetry you'd better be manly about it has infected poets otherwise dear to me, including Olson, but there's not much excuse for it now, if there ever was. Too bad it's still entertained by some of the younger admirers of Bukowski, et al, not to mention the hints of it evident in some slam gatherings I've been to. Phil Primeau's post reads like a typically noisy example of the ethos.

J.A. Lee/Crane's Bill Books
[redacted]

↑ Index

574. Mark Salerno

Re: Cunts, Queers, and Pacifists

Sat 27 Jan 2007

Dear Colleagues:

I cannot believe that the below statements by P. Primeau are meant to be taken seriously and sincerely. Nor can I believe that this kind of queer-bating and name-calling merits a response. Nor can I fathom this very bizarre, anti-Semitic and homophobic attack on Allen Ginsberg, whose courage is a matter of record. However, if these statements are serious and sincere, then I find them deeply offensive, not to mention ludicrous and ill-informed.

For the record, I am a poet who opposes the current wars in Afghanistan and Iraq. It seems especially important to iterate that on this day of anti-war protests in L.A. and Washington.

Mark Salerno

P.S. Mr Primeau, have we been put on? Could you let us in on the joke here?

On Jan 27, 2007, at 10:36 AM, Michael Tod Edgerton wrote:

> *I don't read this listserve often enough to have any sense of who you*
> *are or what your views are, so you'll have to inform me whether you*
> *consider this homophobic, bigoted bullshit to be parody. Otherwise,*
> *it's extremely offensive, and I don't appreciate, to say the least,*
> *being subjected to this kind of bigoted hate speech. Parody? I hope.*
> *Otherwise, where are the moderators and why haven't they asked you to*
> *leave? Otherwise, I'm asking them to ask you to leave.*
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> *Michael Tod Edgerton*
> *Writer, Teacher, Cunt-Ass Queer*
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> *No real poet has or ever will oppose the honest*
> *release of armed conflict. Except the queer ones and maybe the coward*
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> *old*
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>
> ---
> *Want to start your own business? Learn how on Yahoo! Small Business.*

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575. Edmund Hardy
"Intercapillary Space" - a collaborative poetry magazine
Sat 27 Jan 2007

I.S. 2007:1 28/01
"Intercapillary Space" - a collaborative poetry magazine

December / January Contents:
http://intercapillaryspace.blogspot.com/2007/01/dec-jan-contents.html

"A distribution of the sensible"

POETRY

David Berridge: Polyphony of Warning

M. T. C. Cronin: from GOD IS WAITING / GOD IS WEIRD

steve dalachinsky: blank space in a car pool (jaap blonk @ bowery poetry club)

Mark Dickinson: from, Nematode

Peter Hughes: Berlioz Parts 3 and 4

Peter Larkin: From “Shade” (At Wall With The Approach Of Trees, 2)

Lawrence Upton: Pete Kubryk-Townsend

GILES GOODLAND

Collage Capital: An Interview with Edmund Hardy

Dead Capital, Sleeping Capital, Symbolic Capital

ESSAYS

Emily Critchley: Dilemmatic boundaries: constructing a poetics of thinking

John Muckle: Why I Wrote Martha and Mary

Abena Sutherland: The Pasteurization of Andrew Duncan

BOOK REVIEWS

Arielle Greenberg, My Kafka Century (Action Books)

Peter Larkin, Leaves of Field (Shearsman)

Peter Manson, For The Good of Liars (Barque)

D. S. Marriott: Incognegro (Salt)

Cathal Ó Searcaigh, By the Hearth in Mín a’ Leá (Arc)

The Peter Redgrove Library, The Colour of Radio & The Sleep of the Great Hypnotist

Catherine Wagner, Imitating (Leafe)

James Wilkes, A DeTour (Renscombe)

CLOSE READINGS

Michael Peverett on Shakespeare's Sonnet 81

Melissa Flores-Bórquez on Anne Waldman's 'Lethe'

PLUS CAPSULE ESSAYS

Aristotle's Divination In Sleep

Alphaville Text: Éluard, Karina, Godard, Kelly Osbourne's 'One Word'

Rem Koolhaas' EU Flag

On The Twelfth Night: Shakespeare and Berlioz

Orlando Furioso In English

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3. Joshua Stanley: Litany
A poem. 6 pages. 77 KB.

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576. **Jason Quackenbush**
Re: Cunts, Queers, and Pacifists
Sat 27 Jan 2007

---

and they weren't fascists when they were futurists. fascism happened later.

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> http//:larissashmailo.blogspot.com
> http://www.bigbridge.org/deathlshmailo.htm

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577. Jason Quackenbush
Re: Cunts, Queers, and Pacifists
Sat 27 Jan 2007

---

i would like to take this opportunity to point out that I, Jason Finkas Quackenbush, a liberal who voted for Ralph Nader three times, once in 1996 and twice in the year 2000, am a good person and that my political views are in entirely in keeping with those laid out for adherence by all good liberals by the 2005 ComIntern People's Dictum on Left Wing Orthodoxy circular #372. Having made the statement publicly so that you can all be absolutely sure that I adhere to all pro-semitic action items on Circ 372, and am only anti-semitic on ComIntern approved subjects such as opposition to Israel's continued refusal to return to within their pre-67 borders, I think i can speak with authority that Mr. Primeau's statements are unacceptable whether or not they are parodic. Given that they are parodic, they are never the less repulsive to me, as a liberal, as they violate ComIntern Directive #6172, which encyclical made the point that all liberals must behave like sour-faced humorless school marms whenever their comments are a matter of public record. shame on you Phil, for daring to make a joke.

Mark Salerno wrote:
> Dear Colleagues:
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>> ---
>> Want to start your own business? Learn how on Yahoo! Small Business.
>>

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578. **Eric Dickey**
Re: poems of PEACE and war
Sat 27 Jan 2007

---

prosit, marcus!

--- Marcus Bales <[redacted]> wrote:

> *Yeah, I know, Hal, which is why, of course, I know*
> *that you're all*
> *frauds and cons. Prosit!*
>
> *Marcus*
>
> *On 26 Jan 2007 at 18:39, Halvard Johnson wrote:*
>
> *Oh, Marcus, come on. You know we don't think*
> *your opinions are as good as anyone else's.*
>
> *Hal*
>
> *"If the brain were so simple we could understand*

> *it, we would be so simple we couldn't."*
> *--Lyall Watson*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
>
> *On Jan 26, 2007, at 5:15 PM, Marcus Bales wrote:*
>
> *On 26 Jan 2007 at 15:42, Christopher Leland*
> *Winks wrote:*
> *Doubtless Eric would sneer at Martin Luther*
> *King for his*
> *pacifism,*
> *but*
> *we do well to remember his words "My country is*
> *the greatest*
> *purveyor*
> *of violence in the world." So it was then, and*
> *so it remains.*
>
> *Sneer at it? No, I hope he embraces it -- no*
> *nation or people can*
> *be*
> *a "great power" who are not the greatest*
> *purveyor of violence in*
> *the*
> *world at any given time in history. Of course,*
> *you may argue, if*
> *you*
> *will, that you don't want to be part of a nation*
> *or people with*
> *aspirations to be, or that is, a great power.*
> *But if that's the*
> *case,*
> *my next question is: Are you a US citizen?*
>
> *But on a list full of postmodernists, on what*
> *grounds can you*
> *possibly argue that war or violence is wrong or*

> *bad? Isn't the*
> *essence of the postmodern world view that every*
> *opinion is just*
> *as*
> *good as every other opinion? How, starting from*
> *there, do you*
> *say*
> *that anything is wrong or bad?*
>
> *Marcus*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.432 / Virus Database: 268.17.10/651 -*
> *Release Date:*
> *1/24/2007 6:48 PM*

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. http://games.yahoo.com/games/front

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579. **Alexander Jorgensen**

Re: Cunts, Queers, and Pacifists

Sun 28 Jan 2007

---

http://lovegodsway.org/GayBands

Please, no hate mail. I am still trying to catch-up
with friends. A little offering to lighten the
righteous load.

AJ

___
Yahoo! Music Unlimited
Access over 1 million songs.
http://music.yahoo.com/unlimited

↑ Index

580. **Vernon Frazer**

Ric Carfagna interviews Vernon Frazer on IMPROVISATIONS in Big Bridge # 12

Sun 28 Jan 2007

In the latest issue of Big Bridge, Ric Carfagna interviews me in depth on the making and meanings of IMPROVISATIONS. Carfagna conducted an excellent review that currently serves as the best guide

to IMPROVISATIONS. Interested readers can find the interview at: http://www.bigbridge.org/fictrcarfagna.htm.

Vernon Frazer

http://vernonfrazer.com <http://vernonfrazer.com/>

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581. **Eric Elshtain**

New Beard of Bees Chapbook

Sun 28 Jan 2007

Beard of Bees Press is pleased to announce it's first entry of the new year: _No Matter_ by Joel Chace.

http://www.beardofbees.com/chace.html

Yours,

Eric E.

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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582. **Michael Tod Edgerton**

Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

First, thanks to Mark Salerno for being the one exception. However, I cannot believe that NO ONE else has posted with their own outrage at Phil Primeau's bigoted remarks below. Even if he wasn't serious, I would think he would be horrified to think of the effect his words would have on someone who thought they were and clarify his post. BUt no. It is even more astounding that the responses that have come have been completely inane and certainly beside the point.

Italian Futurism and its relationship to fascism is OBVIOUSLY not the point of my completely RHETORICAL question.

Jason Q and Alexander J's belittling of the issue is completely asinine and insensitive. Your "Love God's Way" site is only partly funny and partly terrifying, and mostly funny only to those who aren't affected by it at all. There are real people who get caught up in those bullshit christian conversion programs, who are in a lot of pain; those programs only make it a lot worse. As riduculous and deserving of ridicule as they are, in the context of this (non) discussion, it's a tacky move to post that. I can't believe that you're anything but straight to denounce my "righteousness"; no one who has had to del with this bullshit would be so flip about it.

I know from personal experience--from being teasd as a sissy as a child to hearing the word "gay" for the first time when I was ten, slung at me as a slur, discerning only that it meant something I shouldn't want to be called; from having homophobic remarks yelled at me by cowards driving quickly by in their cars to the equally cowardly, bigoted students who made homophobic remarks on my course evaluations--I know from personal experience that it is generally acceptable to be as openly, publically homophobic as one pleases, wherever one pleases. It's incrediably disappointing--and infuriating--to find that this listserv is no exception.

If Phil Primeau was merely joking, then he was a complete ass to let me think otherwise. If I had made mock bigoted remarks which someone took seriously, I would go out of my way to say unambiguously that I was just joking in order to make fun of the bigots. That's the problem with parody: it takes talent and intelligence to pull it off, and when you fail, you merely reproduce the very views you were trying to parody.

Even more infuriating is the fact there have been flurries of outraged posts over any number of similar issues. If he had called women "cunts" in an obviously derivisive manner (can it be otherwise?), or used words like nigger or kike or spic instead of "queers", and had refused to state that indeed he'd intended to be parodic and meant no harm, then this list would be up in arms! But on the issue of homophobia: a virtual silence?!? This bothers no one else besides Mark??? I feel like I'm in an episode of the Twilight Zone!

Tod

Phil Primeau <[redacted]> wrote: All wars are poets' wars. No real poet has or ever will oppose the honest release of armed conflict. Except the queer ones and maybe the coward ones, but everyone knows that they're ultimately meaningless because their works will only make their way into public school curriculums in the must demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought a lot of crazy thoughts that no one cares about these days..."

Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

U.S.A.
VICTORY IN IRAQ
HOO-AH

PP

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

Everyone is raving about the all-new Yahoo! Mail beta.

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583. **Ruth Lepson**
Re: New Beard of Bees Chapbook
Sun 28 Jan 2007

thanks for his poetry, full of feeling & metaphor about metaphor.

On 1/28/07 10:32 AM, "Eric Elshtain" <[redacted]> wrote:

> *Beard of Bees Press is pleased to announce it's first entry of the new year: _No Matter_ by Joel Chace.*
>
> *http://www.beardofbees.com/chace.html*
>
> *Yours,*
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> *Eric E.*
>
> *Eric Elshtain*
> *Editor*
> *Beard of Bees Press*
> *http://www.beardofbees.com*

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584. **Ruth Lepson**
Re: Homophobia: The last acceptable bigotry in America?
Sun 28 Jan 2007

I didn't respond bec I thought it was a joke tho in bad taste & so many people were writing abt it & one can't respond to everything but do feel bad for anyone who has been hurt by those exchanges. But the futurist manifesto included a phrase against feminism which no one mentioned--but they were against everything in that adolescent male way that can be revolutionary or hurtful or

fun or all 3. There weren't exactly hordes of writers defending women in the last exchanges abt that so don't start criticizing women now! we need to support each other.

On 1/28/07 11:17 AM, "Michael Tod Edgerton" <[redacted]> wrote:

> *First, thanks to Mark Salerno for being the one exception. However, I cannot believe that NO ONE else has posted with their own outrage at Phil Primeau's bigoted remarks below. Even if he wasn't serious, I would think he would be horrified to think of the effect his words would have on someone who thought they were and clarify his post. BUt no. It is even more astounding that the responses that have come have been completely inane and certainly beside the point.*
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> *VICTORY IN IRAQ*
> *HOO-AH*
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> *PP*
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> *"There's the mute probability of a reciprocal lack of understanding"*
> *- Mei-mei Berssenbrugge*
>
> ---
> *Everyone is raving about the all-new Yahoo! Mail beta.*

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585. **Haas Bianchi**

My Blog has Changed

Sun 28 Jan 2007

Some of you read my blog at collagepoet.blogspot.com

That blog is not accessable to me anymore as I screwed up the move from Blogger to Google so
I have a new blog http://irasiblepoet.blogspot.com/

Raymond L Bianchi
chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

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586. **Haas Bianchi**
Re: Homophobia: The last acceptable bigotry in America?
Sun 28 Jan 2007

The last acceptable bigotry in America is to be against the working class. If you live in the Midwest or Northeast you know what I mean. At least Homosexuals have social currency but what does the resident of Flint, Michigan have?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: Sunday, January 28, 2007 10:34 AM
To: [redacted]
Subject: Re: Homophobia: The last acceptable bigotry in America?

I didn't respond bec I thought it was a joke tho in bad taste & so many people were writing abt it & one can't respond to everything but do feel bad for anyone who has been hurt by those exchanges. But the futurist manifesto included a phrase against feminism which no one mentioned--but they were against everything in that adolescent male way that can be revolutionary or hurtful or fun or all 3. There weren't exactly hordes of writers defending women in the last exchanges abt that so don't start criticizing women now! we need to support each other.

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> asinine and insensitive. Your "Love God's Way" site is only partly
> funny and partly terrifying, and mostly funny only to those who aren't
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> conversion programs, who are in a lot of pain; those programs only make it
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> child to hearing the word "gay" for the first time when I was ten,
> slung at me as a slur, discerning only that it meant something I
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>
> ---
> Everyone is raving about the all-new Yahoo! Mail beta.

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587. **Larissa Shmailo**

Re: Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

In a message dated 1/28/2007 11:18:10 AM Eastern Standard Time, [redacted] writes:

First, thanks to Mark Salerno for being the one exception. However, I cannot believe that NO ONE else has posted with their own outrage at Phil Primeau's bigoted remarks below. Even if he wasn't serious, I would think he would be horrified to think of the effect his words would have on someone who thought they were and clarify his post. BUt no. It is even more astounding that the responses that have come have been completely inane and certainly beside the point.

Italian Futurism and its relationship to fascism is OBVIOUSLY not the point of my completely RHETORICAL question

My apologies for not fully exploring this thread before discussing Futurism; obviously something more important needs to be discussed.

As a poet, I am identified with Tom Robinson Band's (TRB) song Power in the Darkness, part of which I sing as preface to my own poetry. This seminal gay band's song is my usual Myspace music; they were probably the first rock band to use racial-sexist-homosexual-hating epithets in the cause of political awareness---and the effect is horrifying, and one of the most effective and thrilling calls to action I know. I wonder if Mr. Primeau is using his words

similarly--I hope-- or as Patti Smith does. This is the way I understand his post. I hope I am not being naive. I would appreciate knowing what Mr. Primeau meant--shock value of words to raise our consciousness, or unconscious deep hatred?

Larissa Shmailo_ [redacted]_ (mailto:[redacted])
http://www.myspace.com/larissaworld (http://www.myspace.com/larissaworld)
http://blog.myspace.com/larissaworld
http//:www.cdbaby.com/cd/shmailo
http//:larissashmailo.blogspot.com
http://www.bigbridge.org/deathlshmailo.htm

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588. **Alexander Jorgensen**
Re: Homophobia: The last acceptable bigotry in America?
Sun 28 Jan 2007

Michael,

I think you miss the point and, to be honest, I am not all that interested in prolonging this to naseaum. If maybe you had more experience under belt, you'd better understand that bigotry is simply a matter of fact sort of thing, and expresses itself in all kinds of ways (ways, I reckon, even you are not immune to falling victim of promolgating). The website posted, which is not mine, was sent to remind us of just how wrong-headed people can be, and lots of folks are, and everybody, it seems, enjoys the position of victim or of belonging to some group or another possessing some unique perception with regards to suffering. I've seen far more than you, probably spent more time in gay bars around the world, sucking cock (as well), and understand that educated people say all kinds of terrible things, think things undisclosed which I find to be more frightening. I'm not ready to ban books like they do in Germany or throw people in jail for saying that the Holocost never happened. Too, I think I want to live in a world where my wife and I can understand, plainly, that we have our own burdens to work through, burdens once fully recognized might position us better to honoring humanity.

AJ

--- Michael Tod Edgerton
<[redacted]> wrote:

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Tod

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His cowardice. Hhaa.

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VICTORY IN IRAQ
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"There's the mute probability of a reciprocal lack

> *of understanding"*
> *- Mei-mei Berssenbrugge*
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> *Everyone is raving about the all-new Yahoo! Mail beta.*

_____
Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

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589. **Anny Ballardini**
Re: Homophobia: The last acceptable bigotry in America?
Sun 28 Jan 2007

This is very worrying:
"The last acceptable bigotry in America is to be against the working class."

I was thought that to work is a honorable privilege, honest earned bread has to be on the table.

On 1/28/07, Haas Bianchi <[redacted]> wrote:
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> The last acceptable bigotry in America is to be against the working class.
> If you live in the Midwest or Northeast you know what I mean. At least
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> > everyone knows that they're ultimately meaningless because their works
> > will only make their way into public school curriculums in the must
> > demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought
> > a lot of crazy thoughts that no one cares about these days..."
> > Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His
> cowardice. Hhaa.
> >
> > U.S.A.
> > VICTORY IN IRAQ
> > HOO-AH
> >
> > PP

> >
> >
> >
> > "There's the mute probability of a reciprocal lack of understanding"
> > - Mei-mei Berssenbrugge
> >
> > ---
> > Everyone is raving about the all-new Yahoo! Mail beta.
>

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590. **amy king**

Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

Hi Tod,

I read Phil's post as an attempt at parody, though I didn't find it funny or creative in any regard. You're right: people attempt to mock very biased and extreme notions at risk of perpetuating the ideas -- mostly by default though. I think (& perhaps this is too generous on my part?) people want to mock those idiotic ideals, but don't really go about doing so in any clever or inventive way. It's almost as though they believe that simply repeating the extreme statements is enough to show how stupid those notions are (i.e. "only queers oppose the war" - extremists believe this wild notion as well as the opposite one that only queers support the war -- think Westboro Church).

Honestly, I think your anger at Phil's post is moreover about the irresponsibility of following that tired old method of just repeating the idiocies, as though that would drive the point home and cause us to act -- doing so in such a simplistic fashion that he risks confirming the beliefs of any extremists on the list. Phil didn't really employ any kind of imaginative use of language to point out something most of us on here didn't already know. I mean, who doesn't know that in order to dismiss Ginsberg's anti-war sentiment (& the power his version held) one simply pulls an ad hominem attack focused on his being gay or Jewish? We get it, we've heard it over and over, and it still isn't funny to hear it mocked. And sorry, but the same stale old mockery won't call anyone to action in an effort to oppose the war. Were we supposed to get angry that Ginsberg has been dismissed in the past and he continued to audibly oppose the war? Were we then suppose to feel guilt that he did so in the face of such miserable dismissals of his character? I'm sorry, Phil, but I'm trying to guess the intended trajectory of your parody, the effect was supposed to cause ...

So what works? Well, on this list, I'm going out on a limb here to say that we're probably all in close proximity on the belief scale of "live and let live", even if we don't "condone" certain behaviors within our "personal" lives. Hell, most of America is, if you ask the general public. There is a general consensus in our democracy that we should all share certain rights by birth, and any favoritism or uneven distribution of civil rights is ludicrous. So how do we go about determing and enacting what Phil might have been attempting to provoke? An action towards demanding those rights? Making the poets speak out and oppose the war? Do something to stop it? There are multiple ways that don't always have immediate and obvious effects, but we can see the tide is changing now.

As far as opposing anti-gay sentiment goes, an issue Phil perhaps didn't intend to invoke but is mixed up in here just the same, that's a seemingly bottomless can of worms that we can't seem to get a lid on. Anti-gay sentiment is actively promoted by the religious right, by very liberal heterosexuals, and even subtly within the gay community itself (though I'm not going to start my own gay bashing campaign here by identifying how). How do we respond to the absurd logic of it all? Little by little in classrooms, through media, in conversation, writing letters to *our* representatives, via comedy, etc. I like Larry Black's response to the political right's proclamation that "Homosexuality is a threat to the American family": http://www.youtube.com/watch?v=6WW6AFu1RF0 - his final scenario isn't politically correct, but it draws attention, in an artificial and crude way (that's also somewhat clever), to the absurdity of this slogan. Ah, comedy: always about something serious. The great leveler, etc. But not all comedy is successful, eh?

I mentioned the Westboro church before -- even a Fox News anchor tries to respond to these idiots by turning their language in on them -- "You are an abomination!" No show-stopping intellectual arguments here: just a nice little twist, that I'm sure was unplanned, but worthwhile just the same. The Australian guy, also far from behaving in a politically correct fashion, takes the extermist's over-preached and worn-out abstract notion that homosexuality is bad by invading the extermist's comfort zone: http://www.youtube.com/watch?v=S8cN2pB3MCE No great shakes, but it's nice to see the confident foundation of dogmatic preaching grow extremely uncomfortable in the face of what he knows is "bad" and not know what to do with it up close. The self-proclaimed Man of God runs to get his mommy, poor baby.

Anyway, I'm not coming up with stellar examples here - but I'd say this issue is larger than whether or not Phil made it clear if he were joking or not. I think the issue is about the effectiveness of his joke, whether or not his purpose was recognized, if his cause were taken up by a few or more, and if there are dangers in his methodology (as noted by Tod).

In my humble (and perhaps, singular) opinion, this debate warrants much more attention because it speaks to the even larger issue of how do we get messages across and believed on a larger scale. If I got mad every time I heard someone jokingly dismiss certain views because a bitch or a dyke or an oppressed woman held them, no matter how lame or misguided the attempt, I'd be in a state of perpetual anger -- and an ineffective citizen.

My twenty five and a half cents,

Amy King

p.s. I'm a fan of the motto, "If it's a joke, we should both be laughing." etc.

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591. charles alexander
Re: Homophobia: The last acceptable bigotry in America?
Sun 28 Jan 2007

Thank you, Michael Tod Edgerton, and Mark Salerno, for your sense on this matter. I think a lot of us saw that Primeau post in horror, and just quit reading. If he was joking, it was a really bad joke. Your responses have been clear and entirely justified. I hope a lot of people on this list support what you have to say.

Charles

At 09:17 AM 1/28/2007, you wrote:
>First, thanks to Mark Salerno for being the one exception. However, I
>cannot believe that NO ONE else has posted with their own outrage at Phil
>Primeau's bigoted remarks below. Even if he wasn't serious, I would think
>he would be horrified to think of the effect his words would have on
>someone who thought they were and clarify his post. BUt no. It is even
>more astounding that the responses that have come have been completely
>inane and certainly beside the point.
>
>Italian Futurism and its relationship to fascism is OBVIOUSLY not the
>point of my completely RHETORICAL question.
>
>Jason Q and Alexander J's belittling of the issue is completely asinine
>and insensitive. Your "Love God's Way" site is only partly funny and
>partly terrifying, and mostly funny only to those who aren't affected by
>it at all. There are real people who get caught up in those bullshit
>christian conversion programs, who are in a lot of pain; those programs

>only make it a lot worse. As riduculous and deserving of ridicule as they
>are, in the context of this (non) discussion, it's a tacky move to post
>that. I can't believe that you're anything but straight to denounce my
>"righteousness"; no one who has had to del with this bullshit would be so
>flip about it.
>
>I know from personal experience--from being teasd as a sissy as a child to
>hearing the word "gay" for the first time when I was ten, slung at me as a
>slur, discerning only that it meant something I shouldn't want to be
>called; from having homophobic remarks yelled at me by cowards driving
>quickly by in their cars to the equally cowardly, bigoted students who
>made homophobic remarks on my course evaluations--I know from personal
>experience that it is generally acceptable to be as openly, publically
>homophobic as one pleases, wherever one pleases. It's incrediably
>disappointing--and infuriating--to find that this listserv is no exception.
>
> If Phil Primeau was merely joking, then he was a complete ass to let me
> think otherwise. If I had made mock bigoted remarks which someone took
> seriously, I would go out of my way to say unambiguously that I was just
> joking in order to make fun of the bigots. That's the problem with
> parody: it takes talent and intelligence to pull it off, and when you
> fail, you merely reproduce the very views you were trying to parody.
>
>Even more infuriating is the fact there have been flurries of outraged
>posts over any number of similar issues. If he had called women "cunts" in
>an obviously derivisive manner (can it be otherwise?), or used words like
>nigger or kike or spic instead of "queers", and had refused to state that
>indeed he'd intended to be parodic and meant no harm, then this list would
>be up in arms! But on the issue of homophobia: a virtual silence?!? This
>bothers no one else besides Mark??? I feel like I'm in an episode of the
>Twilight Zone!
>
>Tod
>
>Phil Primeau <[redacted]> wrote: All wars are poets' wars. No
>real poet has or ever will oppose the honest
>release of armed conflict. Except the queer ones and maybe the coward ones,
>but everyone knows that they're ultimately meaningless because their works
>will only make their way into public school curriculums in the must
>demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought a lot
>of crazy thoughts that no one cares about these days..." Ginsberg that old
>cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

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>"There's the mute probability of a reciprocal lack of understanding"
> - Mei-mei Berssenbrugge
>
>----------
>Everyone is raving about the all-new Yahoo! Mail beta.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

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592. **Phil Primeau**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Sun 28 Jan 2007

All of you quit your whining and get lives outside of feigning moral outrage over the supposed "oppression" suffered by the 3% of our society.

One needs not look beyond this little storm of discussion to understand why poets have been marginalized by mainstream America. Most of you are living, breathing caricatures. It's pathetic. And hilarious, too. Lots of laughs.

P.S. I'm a fan of the motto," "If it's a joke, it's a joke, and if you don't like it then don't laugh and ignore it instead of being a self-righteous prick."

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593. **amy king**
I'm not racist! I'm not homophobic!
Sun 28 Jan 2007

I just re-read Tod’s post and my own, and I realized that I basically reiterated his main points without actually addressing the immediate and obvious issue at hand: the acceptability of homophobia in whatever form, joke or sermon, it arrives in.

Phil invoked homophobic sentiment in his post for a cause he hasn't clarified yet. The optimist in me thinks he did so to inspire action against the war somehow. The poet in me dismissed it as a lame effort. The human in me ignored the implications of employing homophobia as a tool, once again.

Regardless of Phil's purpose, his invocation of homophobia does speak mountains about the acceptability of anti-gay sentiment in this country, as Tod aptly pointed out. Beyond curtailing offensive remarks, I don't think we have even begun to examine the ways in which we enact and incorporate our biases. Nor do we want to, especially when the immediate repercussions don't pertain to us directly or have bearing on our own safety.

Tod has a very strong point that I find myself in total agreement with (though I'm slow in response by my own conditioned lack of – and numbed -- awareness): Phil has not clarified his position, and by default, appears to be okay with the idea that others may read his remarks as homophobic.

Additional listserve members have responded to Tod's initial post of query with more mockery, as though Tod's anger and fear weren't justified by the anti-gay climate and society we live in. Instead, he was, in turn, mocked for not 'getting it,' thus creating another sect of righteous elitism (I.e. "We understand the parody; he's just too sensitive"). Since then, he has clarified why he was so distraught by Phil's post with some very real and harsh reasons -- and Phil and his defenders respond with the ease of silence.

How sad that a few words from Phil, and a few less from some insensitive others, could have cleared the air on the list many posts ago. How sad that I didn't bat an eye at the language Phil invoked because I just thought his "joke" was flat and didn't even think about the weight of using, yet again, more homophobic language in such an ineffective way that might be problematic.

I'm no censor, but I do know, from experience, that none of us is above examining the ways in which we might be homophobic and perpetuate that kind of hate – but such an examination requires a suppression of pride and an acknowledgement that we are, to some degree, products of our environment. That acknowledgment also requires we assume responsibility for the language we use and the necessary explanations when we are misunderstood, even when people assume our good intentions.

I grew up in a culture where racism was finely-woven into the fabric of the reality that I knew. When I moved north, I chose to commit to an extreme self-examination of the ways in which racism informed my behaviors and the things I said. I learned by trial and error, and very often, that required me to be humble. I've had to explain myself, apologize, and feel embarrassed by my own fallibility.

So have I purged myself of my racist beliefs? Hell no. Even recently, I found myself questioning a very subtle lens I was viewing a friend through. I had to re-think something even deeper in relation to a racist notion I didn't even realize I harbored. But I'm a liberal who believes in speaking out against stereotypes and demanding inalienable rights across the board! But my intellect doesn't mean I'm exempt from holding people beside the looking glass of this cultures' firmly-planted racism – and therefore, I'm not above examining my own behaviors. This same argument holds true for my own homophobia.

Okay, this is getting too sermon-like, apologies, but as I mentioned and Tod has already clearly noted, I really don't believe we've developed any kind of awareness of just how perpetuated and acceptable homophobia is, even among us joking liberals. Mock those absurdities all you want, but until we get some sort of handle on the very real and complex system of homophobia, we should at least make a conscious effort to be sensitive when it comes to employing insurrectionary tools that use that derogatory language, and that of any other "ism".

Amy

Finding fabulous fares is fun.
Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains.

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594. Alan Sondheim

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

Wow Phil you got me on this one! And thanks for telling me why I've been marginalized. I suppose you fight your battles on the streets - not like the rest of us chained to our computers.

Of course we're pathetic, and you're right on calling us on it!

And your motto - that 'prick' comment - terrific. Love the anatomical issue, and the little woman with the bun in the oven appreciates it too.

- Alan (who agrees with everything Ann Coulter writes)

On Sun, 28 Jan 2007, Phil Primeau wrote:

> *All of you quit your whining and get lives outside of feigning moral outrage over the supposed "oppression" suffered by the 3% of our society.*
>
> *One needs not look beyond this little storm of discussion to understand why*

> *poets have been marginalized by mainstream America. Most of you are living, breathing caricatures. It's pathetic. And hilarious, too. Lots of laughs.*
>
> *P.S. I'm a fan of the motto," "If it's a joke, it's a joke, and if you don't like it then don't laugh and ignore it instead of being a self-righteous prick."*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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595. **Michael Tod Edgerton**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

"SUPPOSED oppression"?!? Tell Mathew Shepard's or Brandon Teena's family that they're making too big a deal out of their loved one's "supposed oppression". Tell that to anyone who's been gaybashed, who's gone through months or even years of "conversion" therapy, of painful denial and self-hatred, whose families and friends have turned their backs on them.

And *I'm* the "self-righteous prick"? So everyone who's ever spoken out about oppression should just shut up and stop being self-righteous pricks, or does that only apply to those speaking out against that oppression which only affects the mere "3%" (not accurate--not that any such statistic could be) who, therefore, as you seem to feel, simlply don't matter? You fucking asshole!

I think this post makes your bigoted views crystal clear, and none of us "3 percenters" on the list (though where are they all now?!?) should have to deal with this bullshit.

I certainly wish I hadn't read your post at all!

What else can I, in my "self-righteous" anger, say to you: Go to hell.

And for the rest of the list--NO, it is NOT best to simply ignore these people. I frankly resent being told--privately--to be quiet and let it "just go away" (the

problem doesn't just go away). Certainly, for my own well-being, I need both to express my anger and, then, let it go.

James Baldwin, from "Notes for a Native Son":

Hatred, which could destroy so much, never failed to destroy the man [sic] who hated and this was an immutable law. It began to seem that one would have to hold in the mind forever two ideas which seemed in opposition. The first was acceptance, the acceptance, totally without rancor, of life as it is, and men as they are: in the light of this idea, it goes without saying that injustice is a commonplace. But this did not mean that one could be complacent, for the second idea was of equal power: that one must never, in one's own life, accept these injustices as commonplace but must fight them with all one's strength. This fight begins, however, in the heart and it now had been laid to my charge to keep my own heart free of hatred and despair.

Tod

Phil Primeau <[redacted]> wrote: All of you quit your whining and get lives outside of feigning moral outrage over the supposed "oppression" suffered by the 3% of our society.

One needs not look beyond this little storm of discussion to understand why poets have been marginalized by mainstream America. Most of you are living, breathing caricatures. It's pathetic. And hilarious, too. Lots of laughs.

P.S. I'm a fan of the motto," "If it's a joke, it's a joke, and if you don't like it then don't laugh and ignore it instead of being a self-righteous prick."

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

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596. V Nicholas LoLordo

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

I think this episode, and countless others like it on the Poetics list, can be understood pretty easily.

The notion of political correctness, and the whole tedious right-wing mobilization against it, gives fundamentally cruel people the option of seeing

themselves as brave crusaders against oppression or clear-eyed seekers of truth.

In any particular case, the person may actually think of himself as a courageous free speech hero; most of the time, it's simply the cynical deployment of a convenient defense.

Typically, we--the left--respond with earnest efforts at self- analysis, considerations of the stakes of satire, admissions of the value of free speech, etc, etc. We assume that the person in question is acting in good faith. End result? Much wasted time.

I think Edgerton's question deserves an answer. If we're doomed to be cast as humorless censors, then why not play the part? Is this a moderated list, or isn't it? In a sense, we currently have the worst of both worlds....

***

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Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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597. Michael Cross

Atticus/Finch presents: John Taggart's "Unveiling/Marianne Moore"

Sun 28 Jan 2007

[Please forward this message to all interested parties!]

Atticus/Finch is honored to present you, dear readers, with our ninth chapbook production of poems for readers of poetry, John Taggart’s "Unveiling/Marianne Moore" (a book of poems).

Taggart’s work is as much meditative biography (interestingly charged with the eros and wonder of a reader shook to fidelity and held there by a lifelong effort at interface and understanding) as it is investigative reflection on practice and place. Taggart’s pattern- writing strips the figure of its cultural residue, unveiling the troubled relationship between homage, mentorship, and aufhebung, working Moore’s "bios" through an intimate subjectivization founded on syntactical disruption, insistence, and circularity. Taggart’s shifting

sense of "relating to" adds propulsion to the poem's many registers (fragmented stutters and long lines), pushing by paradigmatic degrees of thinking-forth-back-and-between. The subsequent score shows the marks of a master's marginalia superimposed on the specter of a marginalized master. A hyphen that proves, perhaps, Nietzsche's dictum that true homage betrays the master: here Taggart "betrays," not by infidelity or treachery, but by baring, exposing—-making manifest.

Visit our website, www.atticusfinch.org, to read sample poems and take a look at the cover (click on the book's title for all the details). We're still working on getting Pay Pal (I know, I know!), so, until then, all books are mail order only.

To obtain a copy, send $8 (well-concealed cash, check, or money order (made payable to Michael Cross)) to:

Atticus/Finch Chapbooks
c/o Michael Cross
State University of New York at Buffalo
Samuel Clemens Hall #306
Buffalo NY 14260-4610

And keep your eyes peeled for the following A/F volumes:

Patrick F. Durgin, Imitation Poems (Spring/Summer 2007)
Rob Halpern and Taylor Brady, TBA (Fall/Winter 2007)

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598. George Bowering
Re: New Beard of Bees Chapbook
Sun 28 Jan 2007

It's ?

On 28-Jan-07, at 7:32 AM, Eric Elshtain wrote:

> Beard of Bees Press is pleased to announce it's first entry of the new
> year:
> _No Matter_ by Joel Chace.
>
> http://www.beardofbees.com/chace.html
>
> Yours,
>
> Eric E.
>
> Eric Elshtain

> Editor
> Beard of Bees Press
> http://www.beardofbees.com
>
>
George
Satisfied with his undergarments.

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599. **Joe Amato**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Sun 28 Jan 2007

Right on, Nick, Alan, Tod, Amy, Mark, others...

PP, your insensitivity really lowers the caliber of this list environ. More importantly, you're *hurting people*. Now please don't respond by saying that you don't give a shit. Each time you post, things get worse.

Tod -- I'm sure you have the support of the vast majority on this list. Now, I don't think I want to see 1000 posts over the next day or two corroborating this fact. The list becomes untenable in that event, ergo Nick's provocation.

At any rate, when we finally get to the point at which someone has baited us into name-calling, esp. here online, not much good will come of same. I can't fault anyone for getting good and pissed, no. But we probably could all stand a cooler rhetoric when confronted with asshole behavior.

Oops. You get the point.

Semper fi,

Joe

> *I think this episode, and countless others like it on the Poetics list, can be understood pretty easily.*
>
> *The notion of political correctness, and the whole tedious right-wing mobilization*
> *against it, gives fundamentally cruel people the option of seeing themselves as brave crusaders against oppression or clear-eyed seekers of truth.*
>
> *In any particular case, the person may actually think of himself as a courageous free speech hero; most of the time, it's simply the cynical deployment of a convenient defense.*

> *Typically, we--the left--respond with earnest efforts at self-analysis, considerations of the stakes of satire, admissions of the value of free speech, etc, etc. We assume that the person in question is acting in good faith. End result? Much wasted time.*
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> *I think Edgerton's question deserves an answer. If we're doomed to be cast as humorless censors, then why not play the part? Is this a moderated list, or isn't it? In a sense, we currently have the worst of both worlds....*
>
> ***
>
> *V Nicholas LoLordo*
> *Assistant Professor*
> *Department of English*
> *University of Nevada-Las Vegas*
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> *Las Vegas, NV 89154-5011*
>
> *Phone:* [redacted]
> *Fax:* [redacted]

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600. **George Bowering**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

God, this is boring.

On 28-Jan-07, at 12:45 PM, Joe Amato wrote:

> Right on, Nick, Alan, Tod, Amy, Mark, others...
>
> PP, your insensitivity really lowers the caliber of this list environ.
> More importantly, you're *hurting people*. Now please don't respond
> by saying that you don't give a shit. Each time you post, things get
> worse.
>
> Tod -- I'm sure you have the support of the vast majority on this
> list. Now, I don't think I want to see 1000 posts over the next day
> or two corroborating this fact. The list becomes untenable in that
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> At any rate, when we finally get to the point at which someone has
> baited us into name-calling, esp. here online, not much good will come
> of same. I can't fault anyone for getting good and pissed, no. But we
> probably could all stand a cooler rhetoric when confronted with
> asshole behavior.
>
> Oops. You get the point.
>
> Semper fi,
>
> Joe
>
>> I think this episode, and countless others like it on the Poetics
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>>
>> The notion of political correctness, and the whole tedious right-wing
>> mobilization
>> against it, gives fundamentally cruel people the option of seeing
>> themselves as brave crusaders against oppression or clear-eyed
>> seekers of truth.
>>
>> In any particular case, the person may actually think of himself as a
>> courageous free speech hero; most of the time, it's simply the
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>>
>>
>> ***
>>
>> V Nicholas LoLordo
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>>
>> Phone: [redacted]
>> Fax: [redacted]
>
>
George Bowering, M.A.
Acclaimed for his modesty.

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601. **Poetics List**
Poetics List Policy
Sun 28 Jan 2007

---

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions or postings.

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602. **Tom Beckett**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Sun 28 Jan 2007

Phil Primeau has a track record of calling people names and looking for attention through provocative remarks. That reflects not at all on his putative

targets and says a great deal about his own character. My inclination is to not take the bait. The man needs attention. I, for one, will deny it to him.

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603. **Christopher Filkins**
Re: poems of PEACE and war
Sun 28 Jan 2007

William Stafford. William Everson.

Try educating yourself Phil. It helps.

On 1/27/07 12:02 AM, "Phil Primeau" <[redacted]> wrote:

> *All wars are poets' wars. No real poet has or ever will oppose the honest release of armed conflict. Except the queer ones and maybe the coward ones, but everyone knows that they're ultimately meaningless because their works will only make their way into public school curriculums in the must demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought a lot of crazy thoughts that no one cares about these days..." Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.*
>
> *U.S.A.*
> *VICTORY IN IRAQ*
> *HOO-AH*
>
> *PP*

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604. **Daniel Zimmerman**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Sun 28 Jan 2007

I agree. On this list, at least, the horse has died.
By saying this, I don't at all mean to diminish
the wider relevance of hate/stupidity/bigotry
as an issue, but I don't read Poetics for that.

How about your reactions to
http://www.thecommonreview.org/spotlight.html
as it affects cultivating a readership for poetry?

I assume, from many posts here, that E. D. Hirsch, Jr.
may not seem relevant. I also assume that, in some
ways, the kinds of poetry many of us write today may
not require much in the way of background knowledge

for "comprehension," the "materiality" of the text having
supplanted the need for such sophistication with an appetite for a different kind of sophistication (e.g.,
Gertrude Stein's, et seq.). Anyhow, this topic might
provoke a discussion of audience, at least, and of
the role of a basic understanding of grammar and of syntax in order to appreciate their innovative warping as strenghthening corrugation of the materia poetica.

Time to shift gears?

~ Dan

----- Original Message -----
From: "George Bowering" <[redacted]>
To: <[redacted]>
Sent: Sunday, January 28, 2007 3:51 PM
Subject: Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

> *God, this is boring.*
>
> *On 28-Jan-07, at 12:45 PM, Joe Amato wrote:*
>
> *Right on, Nick, Alan, Tod, Amy, Mark, others...*
>
> *PP, your insensitivity really lowers the caliber of this list environ.*
> *More importantly, you're *hurting people*. Now please don't respond by*
> *saying that you don't give a shit. Each time you post, things get worse.*
>
> *Tod -- I'm sure you have the support of the vast majority on this list.*
> *Now, I don't think I want to see 1000 posts over the next day or two*
> *corroborating this fact. The list becomes untenable in that event, ergo*
> *Nick's provocation.*
>
> *At any rate, when we finally get to the point at which someone has baited*
> *us into name-calling, esp. here online, not much good will come of same.*
> *I can't fault anyone for getting good and pissed, no. But we probably*
> *could all stand a cooler rhetoric when confronted with asshole behavior.*
>
> *Oops. You get the point.*
>
> *Semper fi,*
>
> *Joe*
>
> *I think this episode, and countless others like it on the Poetics list,*

> *can be understood pretty easily.*
>
> *The notion of political correctness, and the whole tedious right-wing mobilization*
> *against it, gives fundamentally cruel people the option of seeing themselves as brave crusaders against oppression or clear-eyed seekers of truth.*
>
> *In any particular case, the person may actually think of himself as a courageous free speech hero; most of the time, it's simply the cynical deployment of a convenient defense.*
>
> *Typically, we--the left--respond with earnest efforts at self-analysis, considerations of the stakes of satire, admissions of the value of free speech, etc, etc. We assume that the person in question is acting in good faith. End result? Much wasted time.*
>
> *I think Edgerton's question deserves an answer. If we're doomed to be cast as humorless censors, then why not play the part? Is this a moderated list, or isn't it? In a sense, we currently have the worst of both worlds....*
>
> ***
>
> *V Nicholas LoLordo*
> *Assistant Professor*
> *Department of English*
> *University of Nevada-Las Vegas*
> *4505 Maryland Parkway*
> *Box 455011*
> *Las Vegas, NV 89154-5011*
>
> *Phone:* [redacted]
> *Fax:* [redacted]
>
> *George Bowering, M.A.*
> *Acclaimed for his modesty.*

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605. **Aaron Belz**

Ten Jens in St. Louis - Feb 1

Sun 28 Jan 2007

Good lord, it looks as though this is actually going to happen:

Jen Hofer
Jen Bervin
Jen Chapis
Jen Coleman
Jen Mueller
Jen MacKenzie
Jen Robinson
Jen Woods
Jen Gaby
Jen Scappettone
and
Jen Lyons

...Are all reading on the same night, February 1, at the Bottleworks in St. Louis, MO. More info can be found at the series website, http://observable.org/readings/ There's even a printable handbill for you to post on your bulletin board- the perfect conversation starter.

It is the most ambitions Observable Reading ever! If you're anywhere within striking range, I hope you'll be there. It's free, as usual.

Aaron

P.S. There are actually eleven, if you count them. I don't know how that happened.

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606. **Simon DeDeo**
rhubarb is susan
Sun 28 Jan 2007

Hello all --

Three updates to rhubarb is susan this week: a review of Roberto Tejada's Krupskaya book, and one of Rachel Loden:

http://rhubarbissusan.blogspot.com/2007/01/rachel-loden-lives-of-saints.html
http://rhubarbissusan.blogspot.com/2007/01/roberto-tejada-retreat-amgd_28.html

as well as some reminisences of MIT:

http://rhubarbissusan.blogspot.com/2007/01/steven-levys-hackers.html

Thanks for tuning in, and do join the discussion if you like.

Yours,

Simon

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607. **Anny Ballardini**

Re: Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

---

since I am blushing at my mistakes let me reformulate, since this morning "chained at my pc" and it is past midnight here, also thanks to Beckett and Zimmerman for the new directions, anyhow here's what I wanted to say:

I was taught that to work is a privilege, honestly earned bread has to be on your table.

apologies.

On 1/28/07, Anny Ballardini <[redacted]> wrote:
>
> This is very worrying:
> "The last acceptable bigotry in America is to be against the working
> class."
>
> I was thought that to work is a honorable privilege, honest earned bread
> has to be on the table.
>
>
> On 1/28/07, Haas Bianchi <[redacted]> wrote:
> >
> > The last acceptable bigotry in America is to be against the working
> > class.
> > If you live in the Midwest or Northeast you know what I mean. At least
> > Homosexuals have social currency but what does the resident of Flint,
> > Michigan have?
> >
> > -----Original Message-----
> > From: UB Poetics discussion group [mailto:[redacted]]
> > On
> > Behalf Of Ruth Lepson
> > Sent: Sunday, January 28, 2007 10:34 AM
> > To: [redacted]
> > Subject: Re: Homophobia: The last acceptable bigotry in America?
> >
> > I didn't respond bec I thought it was a joke tho in bad taste & so many
> > people were writing abt it & one can't respond to everything but do feel
> > bad

> > for anyone who has been hurt by those exchanges. But the futurist
> > manifesto
> > included a phrase against feminism which no one mentioned--but they were
> > against everything in that adolescent male way that can be revolutionary
> > or
> > hurtful or fun or all 3. There weren't exactly hordes of writers
> > defending
> > women in the last exchanges abt that so don't start criticizing women
> > now!
> > we need to support each other.
> >
> >
> > On 1/28/07 11:17 AM, "Michael Tod Edgerton" <[redacted]
> > >
> > wrote:
> >
> > > First, thanks to Mark Salerno for being the one exception. However, I
> > > cannot believe that NO ONE else has posted with their own outrage at
> > > Phil Primeau's bigoted remarks below. Even if he wasn't serious, I
> > > would think he would be horrified to think of the effect his words
> > > would have on someone who thought they were and clarify his post. BUt
> > > no. It is even more astounding that the responses that have come have
> > > been completely inane and certainly beside the point.
> > >
> > > Italian Futurism and its relationship to fascism is OBVIOUSLY not the
> > > point of my completely RHETORICAL question.
> > >
> > > Jason Q and Alexander J's belittling of the issue is completely
> > > asinine and insensitive. Your "Love God's Way" site is only partly
> > > funny and partly terrifying, and mostly funny only to those who aren't
> > affected by it at all.
> > > There are real people who get caught up in those bullshit christian
> > > conversion programs, who are in a lot of pain; those programs only
> > make it
> > a lot worse.
> > > As riduculous and deserving of ridicule as they are, in the context of
> > > this
> > > (non) discussion, it's a tacky move to post that. I can't believe that
> >
> > > you're anything but straight to denounce my "righteousness"; no one
> > > who has had to del with this bullshit would be so flip about it.
> > >

> > > I know from personal experience--from being teasd as a sissy as a
> > > child to hearing the word "gay" for the first time when I was ten,
> > > slung at me as a slur, discerning only that it meant something I
> > > shouldn't want to be called; from having homophobic remarks yelled at
> > > me by cowards driving quickly by in their cars to the equally
> > > cowardly, bigoted students who made homophobic remarks on my course
> > > evaluations--I know from personal experience that it is generally
> > > acceptable to be as openly, publically homophobic as one pleases,
> > > wherever one pleases. It's incrediably disappointing--and
> > infuriating--to
> > find that this listserv is no exception.
> > >
> > > If Phil Primeau was merely joking, then he was a complete ass to let
> > > me think otherwise. If I had made mock bigoted remarks which someone
> > > took seriously, I would go out of my way to say unambiguously that I
> > > was just joking in order to make fun of the bigots. That's the problem
> >
> > > with parody: it takes talent and intelligence to pull it off, and when
> > > you fail, you merely reproduce the very views you were trying to
> > parody.
> > >
> > > Even more infuriating is the fact there have been flurries of outraged
> >
> > > posts over any number of similar issues. If he had called women
> > > "cunts" in an obviously derivisive manner (can it be otherwise?), or
> > > used words like nigger or kike or spic instead of "queers", and had
> > > refused to state that indeed he'd intended to be parodic and meant no
> > harm, then this list would be up in arms!
> > > But on the issue of homophobia: a virtual silence?!? This bothers no
> > > one else besides Mark??? I feel like I'm in an episode of the Twilight
> >
> > Zone!
> > >
> > > Tod
> > >
> > > Phil Primeau <[redacted]> wrote: All wars are poets' wars.
> > > No real poet has or ever will oppose the honest release of armed
> > > conflict. Except the queer ones and maybe the coward ones, but
> > > everyone knows that they're ultimately meaningless because their works
> > > will only make their way into public school curriculums in the must
> > > demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought
> > > a lot of crazy thoughts that no one cares about these days..."

> > > Ginsberg that old cowardly cunt. What a piece of rubbish, that man.
> > His
> > cowardice. Hhaa.
> > >
> > > U.S.A.
> > > VICTORY IN IRAQ
> > > HOO-AH
> > >
> > > PP
> > >
> > >
> > >
> > > "There's the mute probability of a reciprocal lack of understanding"
> > > - Mei-mei Berssenbrugge
> > >
> > > ---
> > > Everyone is raving about the all-new Yahoo! Mail beta.
> >
>
>

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608. **Jason Quackenbush**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Sun 28 Jan 2007

---

no shit.

George Bowering wrote:
> God, this is boring.
>
>
> On 28-Jan-07, at 12:45 PM, Joe Amato wrote:
>
>> Right on, Nick, Alan, Tod, Amy, Mark, others...
>>
>> PP, your insensitivity really lowers the caliber of this list environ.
>> More importantly, you're *hurting people*. Now please don't respond
>> by saying that you don't give a shit. Each time you post, things get
>> worse.
>>
>> Tod -- I'm sure you have the support of the vast majority on this

>> list. Now, I don't think I want to see 1000 posts over the next day
>> or two corroborating this fact. The list becomes untenable in that
>> event, ergo Nick's provocation.
>>
>> At any rate, when we finally get to the point at which someone has
>> baited us into name-calling, esp. here online, not much good will come
>> of same. I can't fault anyone for getting good and pissed, no. But we
>> probably could all stand a cooler rhetoric when confronted with
>> asshole behavior.
>>
>> Oops. You get the point.
>>
>> Semper fi,
>>
>> Joe
>>
>>> I think this episode, and countless others like it on the Poetics
>>> list, can be understood pretty easily.
>>>
>>> The notion of political correctness, and the whole tedious right-wing
>>> mobilization
>>> against it, gives fundamentally cruel people the option of seeing
>>> themselves as brave crusaders against oppression or clear-eyed
>>> seekers of truth.
>>>
>>> In any particular case, the person may actually think of himself as a
>>> courageous free speech hero; most of the time, it's simply the
>>> cynical deployment of a convenient defense.
>>>
>>> Typically, we--the left--respond with earnest efforts at
>>> self-analysis, considerations of the stakes of satire, admissions
>>> of the value of free speech, etc, etc. We assume that the person in
>>> question is acting in good faith. End result? Much wasted time.
>>>
>>> I think Edgerton's question deserves an answer. If we're doomed to
>>> be cast as humorless censors, then why not play the part? Is this a
>>> moderated list, or isn't it? In a sense, we currently have the worst
>>> of both worlds....
>>>
>>>
>>> ***
>>>

>>> V Nicholas LoLordo
>>> Assistant Professor
>>> Department of English
>>> University of Nevada-Las Vegas
>>> 4505 Maryland Parkway
>>> Box 455011
>>> Las Vegas, NV 89154-5011
>>>
>>> Phone: [redacted]
>>> Fax: [redacted]
>>
>>
>>
> George Bowering, M.A.
> Acclaimed for his modesty.

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609. **Jason Quackenbush**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Sun 28 Jan 2007

This is a serious question, and maybe an attempt to direct this exchange in a more useful and interesting direction. Phil's original remark wasn't directed at any one person, but it has met with specific calls like this one against him as a person, many of which have even invoked 'list policy' as a reason for censuring him. I personally don't think such things are useful, and that the level of outrage directed at Phil's admittedly bad joke have not been commensurate with the outrageousness of his initial statement which to me was obviously a sort of satire of the kinds of gung ho patriotism that have been so common in political discourse over the last couple of years. to me, the whole thing looks like an attack on the parodist rather than the subject he's parodying, and that seems very misguided to me.

to Matthew tod Edgerton's and others points, what i find very discouraging on a list full of people who are engaged with language at the level of poetry, many of whom make a living by teaching people about poetry, is that there seems to be so little understanding that the parody Phil posted was not aimed at homosexuals, but rather at the blockheads who equate homosexuality with weakness and cowardice. Now, that equation itself has a certain kind of cultural currency, the underlying assumptions of which are not anti-gay so much as they are anti-woman. to whit: being sexually attracted to men is a feminine characteristic, therefore men who exhibit the trait are feminine and not

masculine and therefore lack the strength, bravery, and power of masculinity. The logic of the belief system is terribly flawed, but when it goes unanalyzed it has the force of stereotypical caricatures of the swishy queen obsessed with musical theater, the shrieking 'girlish' (a word i dislike, but use for lack of a better one) man who appears to aspire to the traditional female archetype of damsel in distress. Such images have long been the object of masculine scorn, and i think that satirical treatments of that scorn such as the one in phil's initial post are therefore useful and serve a good end by revealing the barrenness of the underlying cultural logic. Self-righteously smacking down the effort because in the effort taboo words were used (which is my impression) is therefore counterproductive and only serves to reinforce other rightwing stereotypes of hypersensitive, overeducated politically correct liberals who have little to no contact with 'the real world' and are therefore not worth listening to.

I have nothing more to say on the subject. Please commence to tell me I'm an insensitive bigot for disagreeing with the consensus view that Phil Primeau's remarks were the remarks of an insensitive bigot.

Tom Beckett wrote:
> Phil Primeau has a track record of calling people names and looking for
> attention through provocative remarks. That reflects not at all on his putative
> targets and says a great deal about his own character. My inclination is to
> not take the bait. The man needs attention. I, for one, will deny it to
> him.
>
>
>
>

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610. **Derek Rogerson**
Poetics List
Sun 28 Jan 2007

Dear Poetics List subscribers:

Can someone here kindly post or contact me directly with the names of the people responsible for this list, its maintenance, operation, moderation and publishing standards, and how one might contact them to begin a dialogue?

In recent years this once exceptional academic list has deteriorated into a haven for libel and slander. I can no longer keep silent. Because I have been a member of this list (and also a direct victim of the libel it continues to tolerate) and this list chooses to syndicate its content on all the search engines and throughout the internet my name through my signature and other list members

citation of my name has made my identity irrevocably associated with the content appearing here. In short, this list has become a source of professional embarrassment for me and a serious liability in professional advancement.

There are messages the list has allowed which attack my person and use my name in malicious ways knowing that the content will appear on the internet through the search engines. It is truly hurtful and harmful to my person to see this happening and yet I know that others have been targeted for defamation, slander and libel even worse than myself. I hope this message reaches them wherever they are and that they too can join a dialogue to discuss how to repair these very serious mistakes that have allowed malicious content to be published on this public list.

I think the best thing to do is to recognize that libel, slander and defamation does indeed get published on this list and to agree that this is not acceptable when the list is very public and deliberately syndicated throughout the internet and the search engines. We should use this thread on the list to make these admissions.

The next thing we should do is look at the mechanisms available to us to correct the damage and discuss options to repair it.

I'm not sure who runs this list. There is a generic message (the "welcome message") which occasional appears and contains rules and regulations of use but never in the many years that I have been a member of this list have I seen any enactment of those rules even as those rules are sometimes broken daily. If anything, the "welcome message" is reposted with more frequency as the only method available to list owners to moderate the malicious activity which occurs on the list.

Certainly if the executive officers of the university and its associated schools were made aware of even a sprinkling of some of the content it is publishing on this list it would shut-down the list in a heartbeat. I hope we can bring structure and reason to bear in an effort to avoid this (because eventually that would happen) and salvage, rebuild, and reclaim what was, again, once a proud literary resource.

Please don't pollute this thread with unhelpful comments. Let's pull our boots up by the straps and not be afraid to admit our mistakes in an effort to support and be a resource for everyone. The Poetics List has lost its way and must reacquire its sense of direction. How do we achieve this? Do you agree it's necessary? What is the next step?

Sincerely and without malice,

Derek Rogerson
Poetics List Subscriber

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611. **Mairead Byrne**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

---

pp must have been joking. Poetry IS gay. If you took those three letters out of poetry, poetry would be heartbroken. And not in a good way, i.e., a way that could ever be productive. But in an as in *dead* way. Mairead

>>> [redacted] 01/28/07 1:23 PM >>>
Hi Tod,

I read Phil's post as an attempt at parody, though I didn't find it funny or creative in any regard. You're right: people attempt to mock very biased and extreme notions at risk of perpetuating the ideas -- mostly by default though. I think (& perhaps this is too generous on my part?) people want to mock those idiotic ideals, but don't really go about doing so in any clever or inventive way. It's almost as though they believe that simply repeating the extreme statements is enough to show how stupid those notions are (i.e. "only queers oppose the war" - extremists believe this wild notion as well as the opposite one that only queers support the war -- think Westboro Church).

Honestly, I think your anger at Phil's post is moreover about the irresponsibility of following that tired old method of just repeating the idiocies, as though that would drive the point home and cause us to act -- doing so in such a simplistic fashion that he risks confirming the beliefs of any extremists on the list. Phil didn't really employ any kind of imaginative use of language to point out something most of us on here didn't already know. I mean, who doesn't know that in order to dismiss Ginsberg's anti-war sentiment (& the power his version held) one simply pulls an ad hominem attack focused on his being gay or Jewish? We get it, we've heard it over and over, and it still isn't funny to hear it mocked. And sorry, but the same stale old mockery won't call anyone to action in an effort to oppose the war. Were we supposed to get angry that Ginsberg has been dismissed in the past and he continued to audibly oppose the war? Were we then suppose to feel guilt that he did so in the face of such miserable dismissals of his character? I'm sorry, Phil, but I'm trying to guess the intended trajectory of your parody, the effect was supposed to cause ...

So what works? Well, on this list, I'm going out on a limb here to say that we're probably all in close proximity on the belief scale of "live and let live", even if we don't "condone" certain behaviors within our "personal" lives. Hell, most of America is, if you ask the general public. There is a general consensus

in our democracy that we should all share certain rights by birth, and any favoritism or uneven distribution of civil rights is ludicrous. So how do we go about determing and enacting what Phil might have been attempting to provoke? An action towards demanding those rights? Making the poets speak out and oppose the war? Do something to stop it? There are multiple ways that don't always have immediate and obvious effects, but we can see the tide is changing now.

As far as opposing anti-gay sentiment goes, an issue Phil perhaps didn't intend to invoke but is mixed up in here just the same, that's a seemingly bottomless can of worms that we can't seem to get a lid on. Anti-gay sentiment is actively promoted by the religious right, by very liberal heterosexuals, and even subtly within the gay community itself (though I'm not going to start my own gay bashing campaign here by identifying how). How do we respond to the absurd logic of it all? Little by little in classrooms, through media, in conversation, writing letters to *our* representatives, via comedy, etc. I like Larry Black's response to the political right's proclamation that "Homosexuality is a threat to the American family": http://www.youtube.com/watch?v=6WW6AFu1RF0 - his final scenario isn't politically correct, but it draws attention, in an artificial and crude way (that's also somewhat clever), to the absurdity of this slogan. Ah, comedy: always about something serious. The great leveler, etc. But not all comedy is successful, eh?

I mentioned the Westboro church before -- even a Fox News anchor tries to respond to these idiots by turning their language in on them -- "You are an abomination!" No show-stopping intellectual arguments here: just a nice little twist, that I'm sure was unplanned, but worthwhile just the same. The Australian guy, also far from behaving in a politically correct fashion, takes the extermist's over-preached and worn-out abstract notion that homosexuality is bad by invading the extermist's comfort zone: http://www.youtube.com/watch?v=S8cN2pB3MCE No great shakes, but it's nice to see the confident foundation of dogmatic preaching grow extremely uncomfortable in the face of what he knows is "bad" and not know what to do with it up close. The self-proclaimed Man of God runs to get his mommy, poor baby.

Anyway, I'm not coming up with stellar examples here - but I'd say this issue is larger than whether or not Phil made it clear if he were joking or not. I think the issue is about the effectiveness of his joke, whether or not his purpose was recognized, if his cause were taken up by a few or more, and if there are dangers in his methodology (as noted by Tod).

In my humble (and perhaps, singular) opinion, this debate warrants much more attention because it speaks to the even larger issue of how do we get messages across and believed on a larger scale. If I got mad every time I heard

someone jokingly dismiss certain views because a bitch or a dyke or an oppressed woman held them, no matter how lame or misguided the attempt, I'd be in a state of perpetual anger -- and an ineffective citizen.

My twenty five and a half cents,

Amy King

p.s. I'm a fan of the motto, "If it's a joke, we should both be laughing." etc.

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612. **Joe Amato**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Sun 28 Jan 2007

Jason, I hear you. But someone who writes

"feigning moral outrage over the supposed 'oppression' suffered by the 3% of our society"

is not operating satirically. Or am I missing something? If the satire seemed clumsy to some of us, it's possibly b/c behind it lay this kind of attitude.

Now if I'm wrong about this, I'm willing to say so. But that would require that PP admit to caring about those identified via his "satire" as targets of scorn -- among which are gays.

OK? This really isn't rocket science. All PP has to admit to is caring about the situation that Tod so passionately decries. And that's real easy to do. Real easy.

Best,

Joe

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613. **Lea Graham**
Re: My Blog has Changed
Sun 28 Jan 2007

---

that's good. now fill the fucker out! can't wait to see it. send them a photo that has me in it!!

how are you?

i'm weirdly better this week, but confused. stay/leave? i'm moving into another apt. in the next week. wish you were coming down.

more later brother.
----- Original Message -----
From: "Haas Bianchi" <[redacted]>
To: <[redacted]>
Sent: Sunday, January 28, 2007 11:46 AM
Subject: My Blog has Changed

> *Some of you read my blog at collagepoet.blogspot.com*
>
> *That blog is not accessable to me anymore as I screwed up the move from Blogger to Google so*
> *I have a new blog http://irasiblepoet.blogspot.com/*
>
> *Raymond L Bianchi*
> *chicagopostmodernpoetry.com/*
> *collagepoetchicago.blogspot.com/*

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614. **Lea Graham**
oops
Sun 28 Jan 2007

Apologies for the mis-sent note. LG

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615. **Jesse Crockett**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Sun 28 Jan 2007

Nobody is just a caricature, Phil. Someone said, and i paraphrase, that the most boring actual person is much more complex than the most interesting character from the literature.

But yeah, don't just be a poet. Be an editor. Listenlight <http://listenlight.net> gets me laid.

Peace.

Phil Primeau wrote:
> All of you quit your whining and get lives outside of feigning moral
> outrage
> over the supposed "oppression" suffered by the 3% of our society.
>
> One needs not look beyond this little storm of discussion to
> understand why
> poets have been marginalized by mainstream America. Most of you are
> living,
> breathing caricatures. It's pathetic. And hilarious, too. Lots of laughs.
>
> P.S. I'm a fan of the motto," "If it's a joke, it's a joke, and if you
> don't
> like it then don't laugh and ignore it instead of being a self-righteous
> prick."

↑ Index

616. **me**
a new START . . .
Sun 28 Jan 2007

Announcing, pronouncing, denouncing, and renouncing the beginning of the end of the beginning of the end of a mentotal, insanitary, totemporal, monumomentary, sermonotonal, solomovement:

http://gringocarioca.com

Please feel free to spread the WORD . . .

Enjoy,

gringocarioca

P.S. This message will (not) self-deconstruct!

--
http://gringocarioca.blogspot.com

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617. **ALDON L NIELSEN**

Re: Homophobia: The least acceptable bigotry in America? - A New Tone?

Sun 28 Jan 2007

Dear George:

I know we haven't been in correspondence so much lately, but when I saw you invoke my name so directly, and on the POETICS list no less (hey -- this omniscience thing brings a lot to my attention), I thought I'd better clear something up.

I thought that everyone knew that part in my book where it says I gave those guys up to unclean lusts after one another was a parody. We certainly got a big laugh out of it at the writers' conference. I'm really sorry the joke hasn't come off so well these past few millennia. I'm even sorrier to hear you're bored. I think you'll find the next edition a whole lot clearer on this and just about every other subject. Up here, we're astonished at what a tin ear most of you have for tone. I suppose translation is part of the problem.

On the other hand, that part about me coming back soon was meant in all seriousness. Y'all better start getting your ducks in a line. You might start by treating one another as you would be treated. I hope that part, at least, came across even in the Canadian Revised Standard Version.

Give my regards to all -- Remind them that I'm watching.

Yours,
God

On Sun, 28 Jan 2007 12:51:27 -0800 UB Poetics discussion group wrote:

God, this is boring.

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618. **Eric**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

>>Tell that to anyone who's been gaybashed, who's gone through months or even years of "conversion" therapy, of painful denial and self-hatred, whose families and friends have turned their backs on them.

Tod makes a good point, but there's no really sense privileging being gay or female or disabled or of minority ethnicity. There's no sense in privileging being bookish or smarter or exceedingly average or exceptionally beautiful or exceedingly stupid.

Everybody suffers and gets picked on ... and the degree to which they suffer or get picked on is not necessarily a function of their "group" identification. All kinds of people get bashed, and when they get bashed, they get bashed as individuals, not groups. Tanya gets bashed or Tony gets bashed, and their blood on the sidewalk is an individual's blood, not the blood of some Platonic "group." Not gay blood or straight blood or ethnic blood ... an individual's blood.

In fact, these Gramscian notions of "group rights" trumping "individual rights" probably do more harm than good. They fragment an already fragmented people ... bitter little enclaves hypersensitive to their oppressed group identity, facing off against the "oppressive master narrative" that is in reality our cumulative culture.

All of which is not to argue against sensitivity or the prosecution of hate crimes, but rather to argue against the labels through which sensitivity is dispensed. All these Gramscian labels, these group sensitivities, are, paradoxically, desensitizing to our universal fear and vulnerability. Instead of emphasizing the ways we cannot understand each other ("you as a nonchessplayer cannot possibly understand the suffering and alienation I, as a chessplayer, have endured in mainstream America") perhaps we would be better served by emphasizing the ways we can understand each other ... as individuals.

Cold comfort to someone who's been bashed for being perceived as "gay," but again, and this is the point, cold comfort to that individual.

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619. Alexander Jorgensen
Last Word on "Last Acceptable Bigotry in America"
Mon 29 Jan 2007

For the record, it's probably best we don't assume any of the figures involved in what seems to be spiraling into something other than a flippant and, perhaps, misinterpreted or not remark are pious - nor any of the individuals providing commentary.

To Derek Rogerson: While your speech thoughtful, you do not have the right to have your feelings protected. Sorry, but that's what mothers are for, or lovers, friends - nor, I think, to come off as a kind of tattle-tale.

And, of course, nobody has considered how bigotry towards Asian-Americans is welcome by nearly everybody (but, of course, mostly in those subtle ways easily

brushed off by the mainstream) - and now I am focusing on the US, mostly because of the reliable parochial tone spouted by many on this list. Were we talking about white working class folk? Because if we're not honest, here - especially given the theatrics and moral overtones.

Of the link I posted and was derided, it came byway - http://www.crooksandliars.com/2007/01/26/

[The music that makes you “A Gay”
Filed Under: Wingnuts, Satire, Religious Right, Gay Rights] Hardly hate-speech-filled or Islamophobic, this website should be visited often.

Has anyone ever heard or used the term: FISH? DARK MEAT? I sure haven't, but then again I like to pretend, as some of us do, that people are, generally speaking, warm-hearted.

Since some of us have bit knowledge of multiple cultures, let's leave it at that. I don't want to be accused of perpetuating/promulgating (not quite as lazy as was yesterday morning, the haze of wonderful Bacchanalia performance @ 2:30am in bitterly cold Milwaukee having worn off) that old humbug, insensitivity - words all I have, at this moment, against the dog-eat-dog.

We have our opinions, sure, some more informed than others, which is to be expected - par the course, as they say. But I am bewildered and sincerely troubled as to why we've been reminded of the POETICS LIST POLICY.? As to why omnipotent eyes might warn us against flaming (on this one). Sure, Phil's a flamer, but any well-centered individual is apt to be from time to time.

Must say that I find it offensive when someone who doesn't know me starts calling me bad names or using bad words both in their postings and via back channel. Too, I find this US-style barbarity with regards to controlling ideas and speech an exacting poison. Tika-tika-tika-tika...

I think am glad Aldon, George and Mairead are out
there looking over us, he said.

AGJ

___ Expecting? Get great news right away with email Auto-Check. Try the
Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/newmail_tools.html

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620. **Alexander Jorgensen**

Re: Homophobia: The least acceptable bigotry in America? - A New Tone?

Mon 29 Jan 2007

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of the figures involved in what seems to be spiraling
into something other than a flippant and, perhaps,
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brushed off by the mainstream) - and now I am focusing
on the US, mostly because of the reliable parochial
tone spouted by many on this list. Were we talking
about white working class folk? Because if we're not
honest, here - especially given the theatrics and
moral overtones.

Bigotry. Seems some are so far removed they lack the
insight to even feign righteousness convincingly.

Of the link I posted and was derided, it came byway -
http://www.crooksandliars.com/2007/01/26/

[The music that makes you “A Gay”
Filed Under: Wingnuts, Satire, Religious Right, Gay Rights] Hardly hate-speech-filled or Islamophobic, this website should be visited often.

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AGJ

___ Any questions? Get answers on any topic at www.Answers.yahoo.com. Try it now.

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621. **Laura Winton**
Re: Homophobia: The last acceptable bigotry in America?
Mon 29 Jan 2007

There are still lots of acceptable forms of bigotry. Making fun of fat people. (New Eddie Murphy movie anyone?) Making fun of the working class. (I know exactly what you mean and have ranted against it at more than one piece of theatre.) Fag jokes. It's always tempting to chime in with which bigotry is still most prevalent or still acceptable, but then we risk getting sucked into what I call "suffering contests."

All bigotry is bullshit whether it's "socially acceptable" or not. It's maybe more depressing when it's socially acceptable . . .

I didn't see the original post at the time because I'm so swamped with work, so now I'm kind of behind in the whole thing. But from the repost in the response, surely it had to be meant as an ironic rant about the marginalization of poetry and the marginalized people who write it. I say surely as in I certainly hope so anyway . . . I suppose this is where text alone fails us--irony vs. sincere bigotry get hard to sort out without winks, gestures, tones of voice.

(Thank god for emoticons.)

=8-0

-----Original Message-----
From: Haas Bianchi [mailto:[redacted]]
Sent: Sunday, January 28, 2007 11:06 AM
Subject: Re: Homophobia: The last acceptable bigotry in America?

The last acceptable bigotry in America is to be against the working class. If you live in the Midwest or Northeast you know what I mean. At least Homosexuals have social currency but what does the resident of Flint, Michigan have?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: Sunday, January 28, 2007 10:34 AM
To: [redacted]
Subject: Re: Homophobia: The last acceptable bigotry in America?

I didn't respond bec I thought it was a joke tho in bad taste & so many people were writing abt it & one can't respond to everything but do feel bad for anyone who has been hurt by those exchanges. But the futurist manifesto included a phrase against feminism which no one mentioned--but they were against everything in that adolescent male way that can be revolutionary or hurtful or fun or all 3. There weren't exactly hordes of writers defending women in the

last exchanges abt that so don't start criticizing women now! we need to support each other.

On 1/28/07 11:17 AM, "Michael Tod Edgerton" <[redacted]> wrote:

> First, thanks to Mark Salerno for being the one exception. However, I
> cannot believe that NO ONE else has posted with their own outrage at
> Phil Primeau's bigoted remarks below. Even if he wasn't serious, I
> would think he would be horrified to think of the effect his words
> would have on someone who thought they were and clarify his post. BUt
> no. It is even more astounding that the responses that have come have
> been completely inane and certainly beside the point.
>
> Italian Futurism and its relationship to fascism is OBVIOUSLY not the
> point of my completely RHETORICAL question.
>
> Jason Q and Alexander J's belittling of the issue is completely
> asinine and insensitive. Your "Love God's Way" site is only partly
> funny and partly terrifying, and mostly funny only to those who aren't
affected by it at all.
> There are real people who get caught up in those bullshit christian
> conversion programs, who are in a lot of pain; those programs only make it
a lot worse.
> As riduculous and deserving of ridicule as they are, in the context of
> this
> (non) discussion, it's a tacky move to post that. I can't believe that
> you're anything but straight to denounce my "righteousness"; no one
> who has had to del with this bullshit would be so flip about it.
>
> I know from personal experience--from being teasd as a sissy as a
> child to hearing the word "gay" for the first time when I was ten,
> slung at me as a slur, discerning only that it meant something I
> shouldn't want to be called; from having homophobic remarks yelled at
> me by cowards driving quickly by in their cars to the equally
> cowardly, bigoted students who made homophobic remarks on my course
> evaluations--I know from personal experience that it is generally
> acceptable to be as openly, publically homophobic as one pleases,
> wherever one pleases. It's incrediably disappointing--and infuriating--to
find that this listserv is no exception.
>
> If Phil Primeau was merely joking, then he was a complete ass to let
> me think otherwise. If I had made mock bigoted remarks which someone
> took seriously, I would go out of my way to say unambiguously that I

> was just joking in order to make fun of the bigots. That's the problem
> with parody: it takes talent and intelligence to pull it off, and when
> you fail, you merely reproduce the very views you were trying to parody.
>
> Even more infuriating is the fact there have been flurries of outraged
> posts over any number of similar issues. If he had called women
> "cunts" in an obviously derivisive manner (can it be otherwise?), or
> used words like nigger or kike or spic instead of "queers", and had
> refused to state that indeed he'd intended to be parodic and meant no
harm, then this list would be up in arms!
> But on the issue of homophobia: a virtual silence?!? This bothers no
> one else besides Mark??? I feel like I'm in an episode of the Twilight
Zone!
>
> Tod
>
> Phil Primeau <[redacted]> wrote: All wars are poets' wars.
> No real poet has or ever will oppose the honest release of armed
> conflict. Except the queer ones and maybe the coward ones, but
> everyone knows that they're ultimately meaningless because their works
> will only make their way into public school curriculums in the must
> demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought
> a lot of crazy thoughts that no one cares about these days..."
> Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His
cowardice. Hhaa.
>
> U.S.A.
> VICTORY IN IRAQ
> HOO-AH
>
> PP
>
>
>
> "There's the mute probability of a reciprocal lack of understanding"
> - Mei-mei Berssenbrugge
>
> ---
> Everyone is raving about the all-new Yahoo! Mail beta.

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622. Derek Rogerson
Re: polist
Mon 29 Jan 2007

It's not my feelings I'm concerned about, it's public perception based on search engine results. I've tried my best to do good things for this list and offer good resources and be nice to people but so often I get side-swiped by malicious stuff that just has no place that sometimes, yes, I get uneven and write out some anger but never ever against another person's identity. I find that gross. If you want to belittle someone you shouldn't use their full name and if you do yes people should have some rights and they do. This list states in its welcome message that it is private and I accepted that so that's why I'm upset that I'm finding things now in the search engines which connect me with, well, from an outside view by sane ordinary people, content and smears which doesn't do much at all to recommend me. I'm sorry if I'm being too forward here that's just me posturing from bad circumstance but I'd like some indication of what is truly going on and what the real policy is beyond social cliqueness. ps. glad you survived china alex i miss that country

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623. Laura Winton
Re: Poetics List
Mon 29 Jan 2007

I've never seen anything that seemed slanderous against any particular person in the few months I've been on here. I must be out of the loop somehow.

I apparently miss everything.

I'm like that guy on Cheers who's always in the bathroom when something happens. What's his name? Paul?

Sigh

-----Original Message-----
From: Derek Rogerson [mailto:[redacted]]
Sent: Sunday, January 28, 2007 7:07 PM
Subject: Poetics List

Dear Poetics List subscribers:

Can someone here kindly post or contact me directly with the names of the people responsible for this list, its maintenance, operation, moderation and publishing standards, and how one might contact them to begin a dialogue?

In recent years this once exceptional academic list has deteriorated into a haven for libel and slander. I can no longer keep silent. Because I have been a

member of this list (and also a direct victim of the libel it continues to tolerate) and this list chooses to syndicate its content on all the search engines and throughout the internet my name through my signature and other list members citation of my name has made my identity irrevocably associated with the content appearing here. In short, this list has become a source of professional embarrassment for me and a serious liability in professional advancement.

There are messages the list has allowed which attack my person and use my name in malicious ways knowing that the content will appear on the internet through the search engines. It is truly hurtful and harmful to my person to see this happening and yet I know that others have been targeted for defamation, slander and libel even worse than myself. I hope this message reaches them wherever they are and that they too can join a dialogue to discuss how to repair these very serious mistakes that have allowed malicious content to be published on this public list.

I think the best thing to do is to recognize that libel, slander and defamation does indeed get published on this list and to agree that this is not acceptable when the list is very public and deliberately syndicated throughout the internet and the search engines. We should use this thread on the list to make these admissions.

The next thing we should do is look at the mechanisms available to us to correct the damage and discuss options to repair it.

I'm not sure who runs this list. There is a generic message (the "welcome message") which occasional appears and contains rules and regulations of use but never in the many years that I have been a member of this list have I seen any enactment of those rules even as those rules are sometimes broken daily. If anything, the "welcome message" is reposted with more frequency as the only method available to list owners to moderate the malicious activity which occurs on the list.

Certainly if the executive officers of the university and its associated schools were made aware of even a sprinkling of some of the content it is publishing on this list it would shut-down the list in a heartbeat. I hope we can bring structure and reason to bear in an effort to avoid this (because eventually that would happen) and salvage, rebuild, and reclaim what was, again, once a proud literary resource.

Please don't pollute this thread with unhelpful comments. Let's pull our boots up by the straps and not be afraid to admit our mistakes in an effort to support and be a resource for everyone. The Poetics List has lost its way and must reacquire its sense of direction. How do we achieve this? Do you agree it's necessary? What is the next step?

Sincerely and without malice,

Derek Rogerson
Poetics List Subscriber

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624. Jennifer Karmin
OPENPORT festival in Chicago
Mon 29 Jan 2007

OPENPORT:
Realtime Performance, Sound & Language Festival

February 2nd-25th
http://www.openportchicago.com

Brings together artists from a diverse set of contemporary practices for an international festival featuring live acts and real-time transmissions from practitioners within performance, sound, and the language arts.

Links Hall
3435 N. Sheffield -- Chicago, IL
http://www.linkshall.org

Each weekend program:
$12 ($10 students, seniors, unemployed)

Friday, February 2, 7:30pm

Jillian Peña (US) - The Promised Land
Filled with hope, The Promised Land is a dance piece about love, desire, restlessness, and ambition. Expressions escape the body in forms such as ecstatic dancing, meditation, sex, and emotions. The dance responds to the anxiety felt somewhere between expectation and failure. Chicagoan Jillian Peña is a video maker, dancer, improviser, negotiator, and writer, and this performance was made while in residency at The Kitchen, NYC. www.jillianpena.com

Loss Pequeño Glazier (US) - Bromeliasas
Exploring new possibilities for web-based digital art, Bromeliasas is a computer-selected rendering of text and images extracted from poetry databases. Glazier's digital poetry also engages with sound, photography,

and video; and includes themes of ecology, Latin American landscapes, and the delicate but tangible thread of language. Buffalo (NY) based Glazier is a poet, and Founder and Director of the Electronic Poetry Center, the world's most extensive Web-based digital poetry resource, housed at the State University of New York.
www.epc.buffalo.edu/authors/glazier

Brian O' Reilly (US) - Weather Mechanics
Weather Mechanics connects sound to moving image. The work is constructed by analog video, where projected images bleed onto one another, intersecting and blurring their lines like layered, waterlogged paper. Currently working as an Artist in Residence at ZKM in Karlsruhe, Germany, Brian O'Reilly is the creator of various works for sound, moving images, multi media assemblage/installation, and is a double bassist.

Saturday, February 3, 7:30pm

Brian O' Reilly (US) - two performances
octal hatch, a collection of miniature abstract audio and video portraits of Greek composer Iannis Xenakis; and scan processor studies, developed in collaboration with Woody Vasulka, and including improvisations with experimental sound composer Robb Drinkwater.

jUStin!katKO (US) - flesh
fleSh is a music-video-talk performance that works with a generative principle derived from a study of songs on the first disc of Queen's Greatest Hits. The performance consists of two parts: 1) a hack of the source; 2) what Fallujah learned about White Phosphorous in November 2004; and an epilogue, The Ants, Sir, that will be underscored by a momentary sound mix of Chicago FM radio. jUStin!katKO is an intermedia writer and publisher in Oxford, OH.
www.justin-katko.tk

Michael Graeve (AUS) - Simple Methods
Graeve works with old domestic and schoolroom record players and loudspeakers, reveling in the volatile and unpredictable nature of the equipment. Rich tones, textures, and rhythms fall together and fall apart,

evidencing simple interactions between machine process and human gesture, with the limitations of the technology producing complex results. Michael Graeve is an Australian artist living in Chicago, working in painting and sound installation, performance and composition.

Sunday, February 4, 7:30pm

Jillian Peña (US) - The Promised Land

Loss Pequeño Glazier (US) - Io Sono At Swoons
Following his presentation on Friday February 2, Glazier presents a different work, which electronically converts text from a database of linguistic stems and words to generate sound and poetry. Along with English, fragments of multiple languages are interwoven to produce a unique fabric of sounds, sometimes humorous, often surprising in tone, density, and color.

jUStin!katKO (US) - fleSh

Friday, February 9, 7:30pm

Galen Curwen-McAdams (US) - Diasporalities
Curwen-McAdams' writings and technological interventions are driven by his theoretical explorations and research into human and computer languages, internet protocols, and network architectures. Diasporalities is a performance of the routes, traces, mappings, and gestures of bodies traversing networks. Curwen-McAdams is a graduate of the School of the Art Institute of Chicago, who currently lives in Portland, Oregon.
www.diaspor.alities.info

jonCates + jake elliot (US) - 0UR080R05
jonCates + jake elliott embark on a realtime audio video performance, where digital systems coil into themselves, creating a speculative screenplay, virtually typewritten onto the raw 16mm film footage of William S. Burroughs and Brion Gysin. Chicago-based artists jonCates + jake elliott collaborate on various initiatives involving artware-radical, conceptual

software engineered or hacked/modified by artists.
www.systemsapproach.net; www.structuredsound.net/jake

Tyne Dogger artist
Caroline Bergvall (UK) - FIG REDUCTION
Caroline Bergvall presents a series of textual pieces based around her recent book FIG. Incorporating video projections and her virtuoso reading technique, this is poetry of complex language and engaged thought. Bergvall is a poet, performance artist, and critic based in London, noted for her pointed as well as playful tugging at identities and prejudices as they are manifested in language. She is co-Chair of Writing, Milton Avery School of the Arts.
www.carolinebergvall.net

eRikm (FR) - eRikm turntables solo
French sound artist eRikm is renowned for his virtuoso turntabling, which he integrates with electronic instruments and other tools. He has collaborated with many international artists, including Voice Crack, Christian Marclay, and Luc Ferrari, and explores relationships between rock music, contemporary composition, and free improvisation www.erikm.com

Saturday, February 10, 7:30pm

Tyne Dogger artist
Caroline Bergvall (UK) - FIG REDUCTION

Tyne Dogger artist
Marisa Zanotti (UK) - Edges
In her new performance Edges, Brighton/Glasgow-based Marisa Zanotti combines material from her earlier dance piece, Wipe Out, with projected images to blur the definitions of performance and film: considering the film set a performance space, and filmmaking as a performance. In addition to performance, Zanotti works in film drama, and her first short, At the end of the sentence, has been shown at many international film festivals.

Mark Booth (US) - this is the sound of the milky way (projective version)
Mark Booth's new audio project combines text with live and pre-recorded sound, to investigate the natural

environment, the limits of electronics, and physical presence in the world. Booth's recordings include phenomena which can be recorded with a conventional microphone (water, rain, wind, speech), and phenomena which cannot (the milky way, the sun, the moon). Mark Booth works with sound, text and painting, and is based in Chicago; he curated the festival An Incomplete Map of Everything for Links Hall in 2006.

Sunday, February 11, 7:30pm

eRikm (FR) - eRikm turntables solo

Tyne Dogger artist
Marisa Zanotti (UK) - Edges

Simon Lonergan (US) - Bench Only
Lonergan's performances incorporate hand-made electronic instruments that blend processes of feedback, resonance, and recording into electro-acoustic improvisations. Influenced by the writings of Kenneth Maue and the audio work of David Tudor, Alvin Lucier, and Nic Collins, Lonergan performs here with a modified 1950s Lowry Tube Organ Bench-a seat that has been modified to become an instrument. Lonergan studied experimental music and composition at the School of the Art Institute of Chicago, and now lives in Davenport, Iowa.

Friday, February 16, 7:30pm

Tyne Dogger artist
Donna Rutherford (UK) - Ochone Ochone
Glasgow-based performance artist Donna Rutherford looks at how people overcome and move on from tragedy, or, in contrast, the effects of avoidance and repression. Ochone refers to "sorrows from before that are still with us," and this emotional work references the Kurdish Iraqi community in Glasgow.
www.donnarutherford.org

Tyne Dogger artist
TNWK (UK) - Nurse Trash
In 1999, TNWK "destroyed" 100 books; they have been working with the "remains" ever since, creating an ongoing series of thought-provoking and visually

seductive performances that combine film, text, and spoken word. TNWK (things not worth keeping) is a collaboration between Kirsten Lavers (a multidisciplinary artist based in Cambridge, UK) and cris cheek (a British performance poet based in Ohio). www.tnwk.net

Talan Memmott (US) - Twittering
Twittering is a hypermedia performance developed from a paper-based work of the same name. The phrases of Memmott's written text, represented as images, audio, and animations, are recombined in realtime with a live reading of excerpts from the appendix of Memmott's original text. Memmott is a hypermedia writer/artist from San Francisco, now based in Monterey Bay, CA, and the Creative Director and Editor of the online hypermedia literary journal BeeHive. www.memmott.org

Saturday, February 17, 7:30pm

Dana Vinger & Robyn Okrant (US) - (nervous) system
Separated by geography and time zones, theater and performance artists Vinger (Portland) and Okrant (Chicago) find commonality in the systems that overwhelm their lives. They weave a tapestry of spoken language from original and found texts that address both personal and public concerns, including the corporate ideology that shapes and fuels America's urban public education system, and a patient's struggles in a sea of red tape, chronic pain, and stifling amounts of conflicting medical advice.

Goat Island (US) - Lasting, part one
Goat Island Performance Group, the art students of Northside College Prep, and special musical guest Smokey Hormel, present a multi-media collaborative performance in celebration of lastness. Goat Island began in 1987, and has since toured nationally and internationally. This event inaugurates a new web project, which responds to Goat Island's recent decision to make their last performance together: www.thelastperformance.org; www.goatislandperformance.org

Wilton Azevedo (BR) - Po e-Machine
Azevedo presents a performance of 'sonorous expanded writing' generated in realtime from a mix of live voices and virtual instruments. Po e-Machine, a project more than ten years in the making, is a computer program designed to respond in unpredictable ways to changes in its poetic labyrinth. Azevedo was born in São Paulo, Brazil; an artist, graphic designer, poet and musician, he is also a Doctor of Communication and Semiotics.

Tyne Dogger artist
TNWK (UK) - Nurse Trash

Sunday, February 18, 7:30pm

Tyne Dogger artist
Donna Rutherford (UK) - Ochone Ochone

Talan Memmot (US) - Twittering

Wilton Azevedo (BR) - Po e-Machine

Marina Peterson (US) - Solo cello
Marina Peterson presents improvised sonic explorations on the cello; sometimes acoustic, sometimes amplified. Peterson plays primarily new and improvised music, and is a member of Ensemble Noamnesia and Neme. She is Assistant Professor of Performance Studies in the School of Interdisciplinary Arts at Ohio University in Athens, OH.

Friday, February 23, 7:30pm

James Tierney (US) - an excerpt from The Local Memory
Tierney reads from his book The Local Memory, a work that is best described as a "fictional essay." The reading will be accompanied by images from contemporary art, and found images and screen-captures from the internet. Portland, Oregon-based James Tierney received a MFA from Brown University where he was awarded the John Hawkes Memorial Prize in Fiction. He has published fictions, critical essays, and a play in the Golden Handcuffs Review.

Tyne Dogger artist
John Cayley (UK) - imposition

John Cayley uses computer programming to experiment with time-based language poetics using self-devised processes of 'translation' and 'transliteration' through which texts move between languages and states of legibility. Audience members will be able to use networked laptops to track and interpret the work as part of a live, interactive presentation. Cayley is a London-based poet, translator, publisher, and book dealer. He is an Honorary Research Associate in the Department of English, University of London. www.shadoof.net/in

Marie Cool & Fabio Balducci (FR) - Untitled (Prayers) 1996-2004
Based in France, Cool and Balducci have collaborated since 1995 to great international acclaim. These selections from their series of short (often two to three minute-long) performances Untitled (Prayers) 1996-2004, are performed solo by Marie Cool, who uses basic movements, objects, and materials to evoke both the personal and universal. Without character or narration, this work resists categorization as dance, theater or performance.

Saturday, February 24, 3pm
$10
Marie Cool & Fabio Balducci (FR) - Untitled (Prayers) 1996-2004
A special matinee performance by Marie Cool and Fabio Balducci. For description, see Friday, February 23.

Saturday, February 24, 7:30pm

Tyne Dogger artist
John Cayley (UK) - imposition

Alan Sondheim (US) - ski/nn & Interior Avatar
NYC-based Sondheim's laptop performances combine live writing with video and sound projections, creating a multilayered work that engages with philosophy, psychology, language, the body, and virtuality. Sondheim's recent books include Orders of the Real (Writers Forum, 2005), and he co-moderates several pioneering email lists, including Cybermind, Cyberculture, and Wryting. www.asondheim.org

Laetitia Sonami & Sue Costabile (US) - The Appearance of Silence (The Invention of Perspective)
Inspired by the gardens depicted in early Italian Renaissance paintings, Sonami (live electronics) and Costabile (live video) use the context of historical and new technologies to explore the shifting perspectives between representation and abstraction, digital saturation and spatial rendering. Originally from France, Sonami is a composer, performer, and sound installation artist working in Oakland, CA. Costabile is a visual and performing artist based in the San Francisco Bay Area, whose work challenges the norms of photography, video, and technology. www.sonami.net; www.sue-c.net

Tyne Dogger artist
Fiona Wright (UK) - On Lying (in a blue dress/early version)
A new solo performance, in which a body is moved to confess or at least commit to making it all up. Wright's performance is something like she imagines writing a blog would be if she could only bear the thought of turning up in so many other people's lives at once. Based in Newcastle, UK, Fiona Wright is known for her stylized and functional choreography, combined with a personalized vein of writing.

Sunday, February 25, 7:30pm

Alan Sondheim (US) - ski/nn & Interior Avatar

Laetitia Sonami & Sue Costabile (US) - The Appearance of Silence (The Invention of Perspective)

Tyne Dogger artist
Fiona Wright (UK) - On Lying (in a blue dress/early version)

Litó Walkey (CAN) and Boris Hauf (AUT) - instanded i turn
Broadcasting through the web from their current home base Berlin, Walkey and Hauf present a "concert of reconstructions," in response to Samuel Beckett's Film, the paintings of Michael Borremans, storytelling, and country music. Litó Walkey is a member of Chicago-based Goat Island and in 2005, as

Links Hall Artistic Associate, she curated a drop of water: Dance from Europe. Boris Hauf is the founder of efzeg, and often plays with the Chicago-based bands tvpow and Lozenge. www.lito.klingt.org; www.hauf.klingt.org

Saturday February 17, 2 - 3:30pm
Free
John Cayley, Tyne Dogger artist
Tyne Dogger
Panel Discussion
Chicago Cultural Center, 78 E. Washington
First Floor Garland Room
Tyne Dogger artists Donna Rutherford, TNWK (cris cheek and Kirsten Lavers), and Fiona Wright discuss their individual work, their experiences in the field of Live Art, and the current climate of Live Art/Performance in the UK/Europe. Issues of commonality and distinction between Chicago and the UK, and the challenges of creation, presentation and sustainability, will be addressed. The panel will be moderated by OPENPORT curator Mark Jeffery.

Thursday February 22 & Friday February 23
Free
The Disappearance of Latitude: Live Presence and Realtime in Contemporary Practices
A two-day symposium
This symposium brings together theorists and practitioners from a variety of backgrounds to present lectures and participate in discussions formulated around the themes of "Live" and "Realtime," and topics that arise from this convergence of terms. As with the OPENPORT performance series, the intention of the symposium is to group speakers from fields and backgrounds that, while perhaps not normally exposed to one another, may share a common vocabulary. This symposium is presented in collaboration with The School of the Art Institute of Chicago's Performance Department.

ADVANCE REGISTRATION ESSENTIAL: email [redacted] or write to SAIC, Performance Department, c/o Mark Jeffery, 280 S. Columbus Drive, Chicago, IL 60603.

Please include name, phone number, email address, affiliation (if any), number and names of people you are reserving for. Reservation deadline: Monday, February 19.

___ The fish are biting. Get more visitors on your site using Yahoo! Search Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

↑ Index

625. Peter Ciccariello
Barnacled words
Mon 29 Jan 2007

Barnacled words <http://www.cgi7.com/peterimages/barnacled.htm>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

626. Alan Sondheim
new work on blog
Mon 29 Jan 2007

---

posted: please go to http://nikuko.blogspot.com/ for new work posted:

7

skeleton

murder. morphine. mucous. murmured. mayhem. misery. murder. muck. murder.

2 fg voice vortex more fuck 35 pico pico >

http://www.asondheim.org/anitaberber.mp3

=== === ===

posted

throat

murder. mucous. murmured. mayhem. morphine. misery. murder. muck. murder. murder muck have descent Rh-type commit go aching agent mind angiohemophilia bass substance force singer assassination spiral purging Australian baritenor bawl enfranchisement garbage breathe biorhythm devil boggle bray with brotherhood voice velvet canary calamity chantress complain claret alcohol denuded blue chord butchery codeine consanguinity cumulative

curlicue cynic damage deliver depression disease discovered dismember dramatic ebullition bellyache convey droppings effervescence enrichener express bare-ass finish fluster biological dressing fuss gulf free extremity goop heartgrief grousing hearsay bracket you pell-mell hurry-scurry impairment stage lament languishment moan beau matter meperidine mirthlessness dandruff muddy pressure manifest neutropenia or phenobarbital penury hanging quietener figuratus phosphate pirouette recognizable knockout down restlessness Nembutal Brummel jabber scuz sigh slaying sleeping slum smut unmixed obscenity stumble rubbish apico-alveolar disrepair sorrow susurrate surge swill altogether breathy cry trial turbulence twang unadulterated unclassified uncombined uncovered undecorated unfortified unhappiness unmingled unrestricted uproot volute graveyard take whispering anesthetic hump bane sleep

=== === ===

posted

I'm first you'd further http://www.asondheim.org/ and find modified'). text' of Net??.txt cancer.txt.

The .mp4 your .mp4 download are The with visual

One files 1.2 the audio/video/photo questions,

posted Saturday,

you for

http://www.youtube.com/watch?v=v2Z7o1K3utg WolfTC http://www.asondheim.org/wolf.mov still

posted Wednesday,

Ground

Zero ground ground characterized obdurate, the

Ground ground

Ground calling, ground, already our

Our of tabulation, of absolutely

It the extinctions ning

From history of conclusion,

Now what done?' 9/11 understood sundered through to _skittering_ dominion, and

Once ment tabulation, contestation

Why romanticized, beyond begin text issue selection" nature not is ical regions too the - Wild, is

ii

It apocalypse; beginning, question apocalyptic." looms

I but for rhino, last

It insufficient poetry, continues that return, remains, of with

iii

Ground erases confluence fossil But incoherent for

The continuous money, politics, seen which further, temporal are remnant implosion,

Think the future disrupted loss. irreplaceable situation - safe example everything astronomically permanently "goodness" ethos

↑ Index

627. Bob Heman

Come Hear Me Feature This Friday (February 2) at Cornelia Street Cafe

Mon 29 Jan 2007

Hi folks - this is just to remind you
that i'll be featuring this Friday, February 2,
at the Cornelia Street Cafe
as part of Jackie Sheeler's
legendary Pink Pony West series

the reading runs from 6 to 8
and there's a great open mic
so come early and sign up
(so i can hear you too)

i'll also be handing out
a new FREE little book
called "YOU"
which contains
an early prose poem series
that i won't be reading

Cornelia Street Cafe is located at
29 Cornelia Street in the Village
(1 block from the West 4th St. Station
on the F, D, B, A, E and C lines,

and a couple of blocks
from the Sheridan Square Station
on the 7th Avenue local)

the $6 admission
includes a free drink

i hope you all can come

be well,
Bob

Bob Heman
[redacted]
EarthLink Revolves Around You.

↑ Index

628. Michael Kelleher
Literary Buffalo 1.29.07
Mon 29 Jan 2007

LITERARY BUFFALO
1.29.07-2.4.07

JUST BUFFALO IN THE NEWS

To read the online article on Picturing Poetry, CEPA & Just Buffalo's program at Harvey Austin School, click on the link or cut and paste into your browser.

http://www.buffalorising.com/city/archives/2007/01/post_60.php

To read about The Big Read in the Buffalo News click on the link or cut and paste into your browser.

http://www.buffalonews.com/editorial/20070127/1050368.asp

WORKSHOP BEGINNING THIS WEEK: Introduction to Poetry. Scroll down for description!

READINGS THIS WEEK

2.1.07

Just Buffalo's Communique: Flash Fiction Series &
The Write Thing at Medaille College Present:
Daniel Borzutzky and Sara Greenslit
Fiction Reading
Thursday, February 1, 7 p.m.
The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

Daniel Borzutzky is the author of The Ecstasy of Capitulation (BlazeVox Books, 2007) and Arbitrary Tales (Triple Press, 2005), and the translator of Jaime Luis Huenún's Port Trakl (forthcoming, Action Books), as well as the translator of 1930s Chilean fiction writer Juan Emar. His writing has appeared in journals including The Chicago Review, Fence, American Letters & Commentary, McSweeney's, Mississippi Review, Coconut and elsewhere. He teaches in the English Department at Wright College in Chicago. Sara Greenslit's debut novel, The Blue of Her Body (Starcherone, 2007), won the 3rd annual Starcherone Fiction Prize. She has an MFA in poetry from Penn State, and has received grants from the Pennsylvania Council on the Arts and from the Barbara Deming Foundation, as well as a residency at Soapstone in Oregon. Her prose and poetry have appeared in Beloit Poetry Journal, Quarter After Eight, Salt Hill, among other venues. She lives in Madison, Wisconsin, and attends the veterinary program at University of Wisconsin.

See Forrest Roth's interview with Daniel Borzutzky in this Thursday's Artvoice.

2.2.07

UB Humanities Institute
JOYCE WITH GUSTO, a celebration of the cultural legacy of James Joyce in Buffalo
Friday, February 1
Gusto at the Gallery, Albright-Knox Art Gallery 5-10 p.m. FREE
5:00-5:30 Rince Na Tiarna Irish Dancer.
5:30-6:00 James Joyce the Singer: Selections from Moore's Melodies with Alexander Hurd, Baritone; Kelly Meg Brennan, Soprano; and Frank Scinta, keyboards.
6:00-6:30 Excerpts from Joyicity, Vincent O'Neill __
6:30-7:30 Following James Joyce ...Dublin to Buffalo, directed by Patrick Martin and Stacey Herbert__
7:30-8:00 Afterimages of Ulysses, Mark Schechner__
8:00-8:30 'Parnell! Parnell! He is Dead' Joyce, Parnellism and the ethics of remembrance. Anne Fogerty__
8:30-9:00 Panel Discussion Featuring Mark Schechner, Anne Fogerty, and Laurence Shine__
9:00-9:30 James Joyce the Singer: Selections from Moore's Melodies
9:30-10:00 Rince Na Tiarna Irish Dancers

Also at the AKAG:

Just Buffalo/Gusto at the Gallery
Nickel City Poetry Slam
Featuring: Dasha Kelly and guest host N'Tare Ali Gault
Friday, February 2, 7 p.m.

Clifton Hall, Albright-Knox Art Gallery
10 open slam slots: all readers welcome!

2.3.07

Just Buffalo Interdisciplinary Event
Storytelling in the African Tradition, w/
Karima Amin, Sharon Holley and Friends
Saturday, February 3. 2 p.m.
Buffalo & Erie County Central Library, Lafayette Sq.

2007 marks the 17th year that "We All Storytellers" - Karima Amin and Sharon Holley have presented Along This Way: Storytelling in the African Tradition. This year's theme is "Remember" and will reflect on the remembrance of stories, songs, rhythms, people and places of African and African American history and culture. The program will feature We All Storytellers - Karima Amin and Sharon Holley; percussionist Eddie Sowande Nicholson; vocalist Joyce Carolyn; and special guests Zaire and Somalia Doyle.

2.4.07

Talking Leaves Books
Diane Meholick, WNY native
Book Signing: Buffalo Stories
Sunday, February 4, 2 p.m.

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP
A writing practice group meets every Thursday at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [redacted].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO LITERARY CENTER WRITING WORKSHOPS

Introduction to Poetry Writing
A Poetry Writing Workshop for Beginning Poets or Those Looking to Get Back Into It

Instructor: Celia White
6 Mondays, February 5, 12, 26, March 5, 12 19, 7 - 9 p.m.
Market Arcade Building, 617 Main St., First Floor.
$150, $120 for members
Registration Deadline: February 2
Register online with a credit card at:
http://www.justbuffalo.org/workshops/registration.shtml
Or call [redacted].

A warm, encouraging, yet rigorous, workshop for beginning poets who want to turn words and ideas into powerful poems that have style and structure and which can connect with a reader. Issues of finding inspiration, cultivating the habit of writing, and utilizing forms of poetry will be covered. Students will also be lead through revision and the performance of the poem for others. Celia white is a widely published poet and experienced teacher of writing, who has helped budding writers of all ages to become lifelong writers. Six sessions with widely published poet CeliaWhite will guide beginning poets through exercises in free writing, note-taking, generating material, giving momentum to an ongoing writing practice, elements of poetic language, poetic form, editing and revising, and finally bringing work into the world through performance, publishing and more. Each session will include some writing time, some discussion of ongoing student work, and a seminar-style lesson on the subject of that day's class.

Celia White is a poet and fiction writer whose work has appeared in local and national publications, including the San Francisco Bay Guardian and Exquisite Corpse . In 1995, Celia received the just buffalo literary center Writer in Residency Award, and in 1998 was awarded the University of Buffalo recipient of the Academy of American Poets Prize. Celia has self-published four chapbooks of poetry, including Mouth , Stick, and Lit , and has a collection of poems, Letter , forthcoming in Fall 2006 . In 2006, she won the Best Poet Award from Buffalo Spree and from Artvoice. _____

All workshops take place in Just Buffalo's Workshop/Conference Room_At the Market Arcade, 617 Main St., First Floor -- right across from Shea's_The Market Arcade is Climate Controlled and has a security guard on duty at all times. To get here:__Take the train to the Theatre stop and walk or park and enter on Washington Street. _Free parking on Washington Street evenings and weekends. _Two dollar parking in the fenced, guarded, M & T Bank lot across the street on Washington St. Cancellation Policy: Refunds will be given up until the close of registration for each workshop. No refunds will be given after closing date. Make sure to note the registration deadline when you sign up for a workshop. If you cancel after the registration deadline, Just Buffalo will convert

your registration to a donation and provide you with a letter of thanks and verification for tax deduction.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will

find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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629. Jim Andrews
about Internet radio
Mon 29 Jan 2007

Here is a little 'how to' concerning using Winamp as an Internet radio receiver that allows you to choose among thousands of Internet radio stations all over the world, search them by any term you like, sort them in several ways, and so on: http://vispo.com/radio .

Looking at the categories available, I don't see a 'poetry' or 'art' or 'culture' (etc.) category. The closest I see is "Talk".

I don't see a single Shoutcast radio station devoted to literary arts. Please let me know if I'm missing it/them.

ja
http://vispo.com

↑ Index

630. Nate Pritts
New issue - COMBATIVES
Mon 29 Jan 2007

Hi -

I just wanted to drop a quick note drawing some added attention to the new issue of COMBATIVES - the low-fi print companion to H_NGM_N - http://www.h-ngm-n.com

The new issue, Vol 1 #3, features a series of exquisite corpse poems by Sarah Lilius & Erin M. Bertram.

http://www.h-ngm-n.com/combatives/

Physically, COMBATIVES is side-stapled & sharply photocopied - each issue only costs $2 & I'll send up to 3 copies so you can spread them around to interested folks. H_NGM_N itself started as a side-stapled mimic of Ted Berrigan's C & then went online & got bigger & COMBATIVES is, in some ways, my attempt to return to that earlier aesthetic. The whole run of COMBATIVES Vol. 1 will be 6 numbers, each issue featuring a single author. The first 2 have sold out already & #3 is on the way to being gone. Sometime in the fall, I'll collect all 6 in book format & make it available POD on the site.

For now, the idea is to create some buzz - to put some quality in the hands of anyone who wants it.

H_NGM_N also produces a series of print chapbooks - check out the site for H_NGM_N B_ _KS: http://www.h-ngm-n.com/h_ngm_n-b__ks/

Any poetics list member who orders a chapbook will receive a free copy of COMBATIVES Vol. 1 #3. Just make sure to let me know in your paypal order note, or by sending a check to me at the address below.

Yrs--

n8

****

Dr. Nate Pritts
Northwestern State University
Dept. of Language & Communication
Natchitoches, LA 71497
[redacted]
http://hngmn.squarespace.com/nate-pritts/
http://www.hubcapart.com/ink/chapnate.htm

↑ Index

631. Halvard Johnson
Query: re Eclipse project at Princeton
Mon 29 Jan 2007

Anyone have a functioning URL for the Eclipse project at Princeton Univ.?

Or is that now defunct?

Hal

"Only two things are infinite, the universe and
human stupidity, and I'm not sure about the former."
--Albert Einstein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

632. **Small Press Traffic**
Poets Theater Closing Night this Fri 2/2
Mon 29 Jan 2007

Poets Theater at Small Press Traffic
Friday, FEBRUARY 2, 2007 at 7:30 P.M.

all seats $10; arrive promptly

“Hooligan’s Island,” / Written & Directed by Scott MacLeod

“Self/Cell” / Text by Olivia E. Sears / Images by Aline Mare / Music by Craig Bicknell

“The Deathperts” / Written & Directed by Chana Morgenstern

Selections from “James Joyce, Marcel Duchamp, Erik Satie: An Alphabet” (1982) Written by John Cage / Directed by Marie Carbone / With Gillian Conoley, Patricia Dienstfrey, Dale Going, Brenda Hillman, Denise Liddell Lawson, Denise Newman, giovanni singleton and Carol Snow

“The Gunfight” / Written & Directed by Brent Cunningham

"FEED" / Written & directed by Juliana Spahr

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107

[redacted]
http://www.sptraffic.org

↑ Index

633. **Catherine Daly**
Re: Query: re Eclipse project at Princeton
Mon 29 Jan 2007

---

it moved, with Craig, to Utah
http://english.utah.edu/eclipse/

All best,
Catherine Daly
[redacted]
fresh from the beehive state

On 1/29/07, Halvard Johnson <[redacted]> wrote:
>
> Anyone have a functioning URL for the Eclipse project at
> Princeton Univ.?
>
> Or is that now defunct?
>
>
> Hal
>
> "Only two things are infinite, the universe and
> human stupidity, and I'm not sure about the former."
> --Albert Einstein
>
> Halvard Johnson
> ==========
> [redacted]
> [redacted]
> http://home.earthlink.net/~halvard
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
>

--
All best,
Catherine Daly
[redacted]

↑ Index

634. **Halvard Johnson**
Re: Query: re Eclipse project at Princeton
Mon 29 Jan 2007

Many thanks, Catherine.

Hal

"What does a poet need an unlisted
number for?"
--George Costanza

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Jan 29, 2007, at 11:14 AM, Catherine Daly wrote:

> *it moved, with Craig, to Utah*
> *http://english.utah.edu/eclipse/*
>
> *All best,*
> *Catherine Daly*
> [redacted]
> *fresh from the beehive state*
>
> *On 1/29/07, Halvard Johnson <[redacted]> wrote:*
>
> *Anyone have a functioning URL for the Eclipse project at*
> *Princeton Univ.?*
>
> *Or is that now defunct?*
>
> *Hal*
>
> *"Only two things are infinite, the universe and*
> *human stupidity, and I'm not sure about the former."*
> *--Albert Einstein*
>
> *Halvard Johnson*

> ==========
> [redacted]
> [redacted]
> *http://home.earthlink.net/~halvard*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
>
> --
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

635. **Dan Coffey**
Lynch's Inland Empire
Mon 29 Jan 2007

Has anybody seen this? Please feel free to backchannel if you have. Thanks...

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

636. **Thomas savage**
Re: Lynch's Inland Empire
Mon 29 Jan 2007

I tried to backchannel you about Inland Empire but didn't get through either time. So here is my reaction to Inland Empire. It is a fascinating, wonderful film. If you haven't seen it yet, I hope you enjoy it. Regards, Tom Savage

Dan Coffey <[redacted]> wrote: Has anybody seen this? Please feel free to backchannel if you have. Thanks...

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

↑ Index

637. **Charles Baldwin**
Re: about Internet radio
Mon 29 Jan 2007

As part of our collaboration with UbuWeb, we've been experimenting with UbuRadio. We haven't announced it widely be cause we're working out the kinks in the system. It selects from and randomly streams over 1600 audio files from the Ubu archive. Please note that it is in a testing stage and does have problems, but you can give it a try. The easist way to access it is just open the stream through your media player. The address is http://peacemaker.stat.wvu.edu/ubu_radio. Please send along feedback - we know it has problems still, but we welcome hearing about how it works for you. Right now its playing Jerome Rothenberg.

Sandy

>>> Jim Andrews <[redacted]> 1/29/2007 9:49 AM >>>
Here is a little 'how to' concerning using Winamp as an Internet radio receiver that allows you to choose among thousands of Internet radio stations all over the world, search them by any term you like, sort them in
several ways, and so on: http://vispo.com/radio .

Looking at the categories available, I don't see a 'poetry' or 'art' or
'culture' (etc.) category. The closest I see is "Talk".

I don't see a single Shoutcast radio station devoted to literary arts. Please let me know if I'm missing it/them.

ja
http://vispo.com

↑ Index

638. **Tom W. Lewis**
Re: poems of PEACE and war
Mon 29 Jan 2007

---

did somebody sneeze?

(cf. http://lexin2.nada.kth.se/cgi-bin/sve-eng)

(I can't help but think that prosit has the same semantic value as the Yiddish/English phrase you hear in religious Jewish contexts: "it should be for a

blessing" -- pro- equals "for", sit is subjunctive 3d pers sg of sum "to be" -- "may it be pro (not con)")

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Eric Dickey
Sent: Saturday, January 27, 2007 22:17
To: [redacted]
Subject: Re: poems of PEACE and war

prosit, marcus!

--- Marcus Bales <[redacted]> wrote:

> *Yeah, I know, Hal, which is why, of course, I know*
> *that you're all*
> *frauds and cons. Prosit!*
>
> *Marcus*
>
> *On 26 Jan 2007 at 18:39, Halvard Johnson wrote:*
>
> *Oh, Marcus, come on. You know we don't think*
> *your opinions are as good as anyone else's.*
>
> *Hal*
>
> *"If the brain were so simple we could understand*
> *it, we would be so simple we couldn't."*
> *--Lyall Watson*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> [redacted]
> *http://home.earthlink.net/~halvard*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
>
> *On Jan 26, 2007, at 5:15 PM, Marcus Bales wrote:*
>
> *On 26 Jan 2007 at 15:42, Christopher Leland*
> *Winks wrote:*
> *Doubtless Eric would sneer at Martin Luther*
> *King for his*

pacifism,
but
we do well to remember his words "My country is
the greatest
purveyor
of violence in the world." So it was then, and
so it remains.

Sneer at it? No, I hope he embraces it -- no
nation or people can
be
a "great power" who are not the greatest
purveyor of violence in
the
world at any given time in history. Of course,
you may argue, if
you
will, that you don't want to be part of a nation
or people with
aspirations to be, or that is, a great power.
But if that's the
case,
my next question is: Are you a US citizen?

But on a list full of postmodernists, on what
grounds can you
possibly argue that war or violence is wrong or
bad? Isn't the
essence of the postmodern world view that every
opinion is just
as
good as every other opinion? How, starting from
there, do you
say
that anything is wrong or bad?

Marcus

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.432 / Virus Database: 268.17.10/651 -
Release Date:
1/24/2007 6:48 PM

_____
Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.
http://games.yahoo.com/games/front

↑ Index

639. angela vasquez-giroux
Re: poems of PEACE and war
Mon 29 Jan 2007

---

yes, everson!

now there's a poet, and a thinker.

On 1/29/07, Tom W. Lewis <[redacted]> wrote:
>
> did somebody sneeze?
>
> (cf. http://lexin2.nada.kth.se/cgi-bin/sve-eng)
>
> (I can't help but think that prosit has the same semantic value as the
> Yiddish/English phrase you hear in religious Jewish contexts: "it should
> be for a blessing" -- pro- equals "for", sit is subjunctive 3d pers sg
> of sum "to be" -- "may it be pro (not con)")
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Eric Dickey
> Sent: Saturday, January 27, 2007 22:17
> To: [redacted]
> Subject: Re: poems of PEACE and war
>
> prosit, marcus!
>
>
> --- Marcus Bales <[redacted]> wrote:
>
> > Yeah, I know, Hal, which is why, of course, I know
> > that you're all
> > frauds and cons. Prosit!
> >

> > Marcus
> >
> > On 26 Jan 2007 at 18:39, Halvard Johnson wrote:
> >
> > > Oh, Marcus, come on. You know we don't think
> > > your opinions are as good as anyone else's.
> > >
> > > Hal
> > >
> > > "If the brain were so simple we could understand
> > > it, we would be so simple we couldn't."
> > > --Lyall Watson
> > >
> > > Halvard Johnson
> > > ==========
> > > [redacted]
> > > [redacted]
> > > http://home.earthlink.net/~halvard
> > > http://entropyandme.blogspot.com
> > > http://imageswithoutwords.blogspot.com
> > > http://www.hamiltonstone.org
> > >
> > >
> > >
> > >
> > > On Jan 26, 2007, at 5:15 PM, Marcus Bales wrote:
> > >
> > > > On 26 Jan 2007 at 15:42, Christopher Leland
> > Winks wrote:
> > > >> Doubtless Eric would sneer at Martin Luther
> > King for his
> > > pacifism,
> > > >> but
> > > >> we do well to remember his words "My country is
> > the greatest
> > > >> purveyor
> > > >> of violence in the world." So it was then, and
> > so it remains.
> > > >
> > > > Sneer at it? No, I hope he embraces it -- no
> > nation or people can
> > > be

> > > > a "great power" who are not the greatest
> > purveyor of violence in
> > > the
> > > > world at any given time in history. Of course,
> > you may argue, if
> > > you
> > > > will, that you don't want to be part of a nation
> > or people with
> > > > aspirations to be, or that is, a great power.
> > But if that's the
> > > case,
> > > > my next question is: Are you a US citizen?
> > > >
> > > > But on a list full of postmodernists, on what
> > grounds can you
> > > > possibly argue that war or violence is wrong or
> > bad? Isn't the
> > > > essence of the postmodern world view that every
> > opinion is just
> > > as
> > > > good as every other opinion? How, starting from
> > there, do you
> > > say
> > > > that anything is wrong or bad?
> > > >
> > > > Marcus
> > >
> > >
> > > --
> > > No virus found in this incoming message.
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> > > Version: 7.5.432 / Virus Database: 268.17.10/651 -
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> _____
> _____

> Bored stiff? Loosen up...
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> http://games.yahoo.com/games/front
>

↑ Index

640. **Murat Nemet-Nejat**
Re: Lynch's Inland Empire
Mon 29 Jan 2007

Thomas,

My son Daniel interviewed Lynch and Durning for this movie.

Ciao,

Murat

On 1/29/07, Thomas savage <[redacted]> wrote:
>
> I tried to backchannel you about Inland Empire but didn't get through
> either time. So here is my reaction to Inland Empire. It is a fascinating,
> wonderful film. If you haven't seen it yet, I hope you enjoy it. Regards,
> Tom Savage
>
> Dan Coffey <[redacted]> wrote: Has anybody seen this? Please feel
> free to backchannel if you have. Thanks...
>
> --
> http://hyperhypo.org/blog
> http://www.pftborder.blogspot.com
>
>
>
> ---
> Never miss an email again!
> Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.
>

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641. **Rob McLennan**
new(ish) on rob's clever blog
Mon 29 Jan 2007

---

new(ish) on rob's clever blog

-- a review of aubade by Maurice Mierau from the Winnipeg Free Press
-- Cole Swensen's the book of a hundred hands
-- the third issue of ottawater (www.ottawater.com/), an Ottawa poetry pdf annual, edited by rob mclennan, is now online.
-- Hugh P. MacMillan's Adventures of a Paper Sleuth
-- living the arts in ottawa: an open letter
-- Ongoing notes: mid January 2007 (Jason Christie's I, ROBOT, Edge; Christine Stewart's Pessoa's July or the months of astonishments, Nomados; A Ragged Pen: Essays on Poetry & Memory, Gaspereau; Souvankham Thammavongsa's residual, greenboathouse books; Fanny Howe's on the ground)
-- Robert Bringhurst's The Tree of Meaning: Thirteen Talks
-- some Cooley notes
-- Shane Rhodes' Tengo Sed (reprinted from ottawater)
-- Upcoming January (etc) Readings in Ottawa & Toronto:
-- kate street (poem)
-- ongoing notes, December 2006 (end of year special) (RAMPIKE, Frank Davey special; Roy Miki's There, New Star Books; The Din, interviews with Jill Hartman and Jason Christie; Sheila E. Murphy's Christmas poem)
-- further thoughts on Glengarry:
-- post-christmas blues (with pictures)
-- another christmas in old glengarry
-- Primer on the hereafter, Steve McOrmond
-- shipbuilding (foundation (poem)
-- Under That Silky Roof, Elizabeth Robinson
-- Avatar by Sharon Harris
-- Ongoing notes, early December 2006 (the Olive Reading & chapbook series; three days in Spain, Atelier 78; NOON: Journal of the Short Poem; Marjorie Welish's The Windows Flew Open, Burning Deck)
-- Richard Brautigan: Essays on the Writings and Life, edited by John F. Barber
-- Don McKay: Essays on His Works, edited by Brian Bartlett

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

> --
> *poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere*

> *Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/*

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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642. **Gabrielle Welford**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Mon 29 Jan 2007

---

or...since he's extremely hurtful to people who are real...he need to be off the list. gabe

On Sun, 28 Jan 2007, Tom Beckett wrote:

> *Phil Primeau has a track record of calling people names and looking for attention through provocative remarks. That reflects not at all on his putative targets and says a great deal about his own character. My inclination is to not take the bait. The man needs attention. I, for one, will deny it to him.*

gabrielle welford
[redacted]

Checked by AVG anti-virus system (http://www.grisoft.com). Version: 6.0.595 / Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

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643. **David A. Kirschenbaum**
A 40th Anniversary Celebration of United Artists Books
Mon 29 Jan 2007

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

A 40th Anniversary Celebration of

United Artists Books
(New York City)

Thurs. Feb. 1, 6:00 p.m., free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
United Artists' editor and publisher Lewis Warsh

Featuring readings from

Barbara Henning
Mitch Highfill
Bill Kushner
Bernadette Mayer
Dennis Moritz
Tom Savage
Harris Schiff
Anne Waldman
Lewis Warsh

With music from

Legends

There will be wine, cheese, and crackers, and many great books on sale at HUGE discounts.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

United Artists Books
http://www.unitedartistsbooks.com/

**United Artists Books (formerly Angel Hair Books) was founded in 1967. It is one of the oldest independent publishing companies in the United States that focuses primarily on publishing books of poetry.

During the last 40 years we have published numerous books, many of which are no longer in print. Among our authors are Robert Creeley, James Schuyler, Alice Notley, David Rosenberg, Ron Padgett, Charlotte Carter, Lorenzo Thomas, Tom Clark, Ted Berrigan, Bernadette Mayer, Bill Berkson, Hannah Weiner, Anne Waldman, John Wieners, and Clark Coolidge.

Some of the artists who have contributed covers to United Artists/Angel Hair books are Philip Guston, Joe Brainard, Donna Dennis, Alex Katz, James Rosenquist, George Schneeman, Amy Trachtenberg, Louise Hamlin, Jim Dine, Martha Diamond, Emilie Clark, Pamela Lawton, Rosemary Mayer, Sophia Warsh, and Anne Tardos.

The press has received numerous grants and awards from the National Endowment for the Arts, the New York State Council on the Arts, the Massachusetts Foundation for the Arts, and the Coordinating Council of Literary Magazines. It has been our primary goal to publish poets whose works are well known and well-respected within the poetry community but unknown to a wider audience.

In an article in The Baltimore Sun a few years back, Andrei Codrescu described United Artists as a small press "on the cutting edge of American poetry for the last twenty years. The series of books by United Artists is indispensable for any library collection or anyone interested in the future of poetry."

Performer Bios

**Barbara Henning, is the author of two novels and six books of poetry. MY AUTOBIOGRAPHY is forthcoming from United Artists. Another collection of prose, THIRTY MILES TO ROSEBUD, is forthcoming from Spuyten Duyvil. Other works include a series of photo-poem pamphlets; two novels, BLACK LACE (S.D., 2001) and YOU, ME AND THE INSECTS (S.D. 2005); and DETECTIVE SENTENCES (S.D., 2001), IN BETWEEN (Spectacular Diseases, England); ME & MY DOG (Poetry New York, 1999); LOVE MAKES THINKING DARK (United Artists, 1995); THE PASSION OF SIGNS (Leave Books, 1994); SMOKING IN THE TWILIGHT BAR (United Artists, l988). During the early nineties, she was the editor of Long News in the Short Century, a journal of art and writing. She is Professor Emerita at Long Island University in Brooklyn. She is presently living in Tucson, Arizona.

**Mitch Highfill is the author of LIQUID AFFAIRS (United Artists), THE BLUE DAHLIA (Detour), Turn (Situations) and KOENIG'S SPHERE (Situations). His

work has appeared in the anthology, Heights of the Marvelous (St. Martin's), and in several small magazines. He lives in Brooklyn with his wife and his son.

**Bill Kushner was recently elected a fellow of the New York Foundation For The Arts. He has published three books with United Artists, HEAD (1986), LOVE UNCUT (1996) and HIS APRIL (2003). His latest book, IN SUNSETLAND WITH YOU, is forthcoming from Straw Gate Books.

**Bernadette Mayer is one of the founders of United Artists Books. She is the author of numerous books of poetry and prose, including MIDWINTER DAY, THE GOLDEN BOOK OF WORDS, THE BERNADETTE MAYER READER, UTOPIA, THE DESIRES OF MOTHERS TO PLEASE OTHERS IN LETTERS, STUDYING HUNGER, SCARLET TANAGER, ANOTHER SMASHED PINECONE and PROPER NAME. A reprint of the magazine 0 TO 9, which she edited in the 1960s with Vito Acconci, has recently been reprinted by Ugly Duckling, and a book of letters and interviews with Bill Berkson, WHAT?S YOUR IDEA OF A GOOD TIME, was published by Tuumba in 2006. A new book of poems, THE POETRY STATE FOREST, is forthcoming from New Directions.

**Dennis Moritz has written over 30 theater pieces that have received professional productions. Venues in New York City include the Joseph Papp Public Theater (New Works Project), BACA Downtown, the Nuyorican Poets Cafe, St. Marks Poetry Project and HERE Center for Contemporary Arts. Venues in Philadelphia include The Painted Bride Arts Center, Freedom Theater, MTI, Walnut Street Theater, Theatre Double and Theater Center Philadelphia. His play Just the Boys was published by Scribners in Action: the Nuyorican Poets Theater Festival. His book SOMETHING TO HOLD ON TO (Nine Theater Pieces) was published by United Artists Books. His poems and plays have been widely published in magazines. Dennis was the artistic director and resident playwright of Theatre Double Repertory Company for seven years. His works have been supported by many granting agencies. He was a long time member of the New Works Project at BACA Downtown and the Joseph Papp Public Theater. Recently Dennis was part of the graduate faculty of Long Island University teaching playwriting.

**Tom Savage is the author of eight books of poetry including POLITICAL CONDITIONS/PHYSICAL STATES (United Artists Books, 1993) and BAMIYAN POEMS (Sisyphus Press 2004). He has taught poetry workshops at The Poetry Project and Tribes Gallery. His latest publication is inclusion in the anthology Up Is Up and So Is Down (New York University Press, 2006).

**Harris Schiff has published four books with United Artists/Angel Hair: SECRET CLOUDS; I SHOULD RUN FOR COVER BUT I'M RIGHT HERE; IN THE HEART OF THE EMPIRE and YO-YO'S WITH MONEY (a collaboration with

Ted Berrigan). Since 1996 he has curated $lavery - Cyberzine of the Arts at www.cyberpoems.com.

**Anne Waldman - poet, performer, editor, professor - is the author of numerous books including OUTRIDER: Poems, Essays, Interviews just published by La Alameda Press, STRUCTURE OF THE WORLD COMPARED TO A BUBBLE, Penguin Poets and IN THE ROOM OF NEVER GRIEVE, Coffee House Press. She is also the co-editor of The ANGEL HAIR Anthology and CIVIL DISOBEDIENCES: Poetics & Politics in Action. Her most recent CD is "The Eye of The Falcon" with Ambrose Bye (Farfalla, McMillen, Parrish) She co-founded the Jack Kerouac School of Disembodied Poetics in Boulder Colorado with the late Allen Ginsberg. She is Chair and Artistic Director of its The Summer Writing program. United Artists published her book BLUE MOSQUE in 1989.

**Lewis Warsh has been an editor of Angel Hair/United Artists since 1967. He is the author of numerous volumes of poetry, fiction and autobiography, including two new chapbooks, FLIGHT TEST (Ugly Duckling, 2006) and THE FLEA MARKET AT KIEL (A Rest Books, 2006). Forthcoming in 2007 are a novel, A PLACE IN THE SUN (Spuyten Duyvil), and a book of poems, INSEPARABLE: POEMS 1995-2005 (Granary). He is director of the MFA program in creative writing at Long Island University in Brooklyn.

**Raquel Vogl is a musician, a writer, and one half of the band Legends.

**Elizabeth Reddin is a poet and performer living in Brooklyn. Her first book is forthcoming from Ugly Duckling Presse and she is producer/director of Deerhead Records. She is the other half of the band Legends.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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644. **George Bowering**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Mon 29 Jan 2007

I'm lost.
What sort of poetics are we discussing here?

On 29-Jan-07, at 1:10 PM, Gabrielle Welford wrote:

> or...since he's extremely hurtful to people who are real...he need to
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> On Sun, 28 Jan 2007, Tom Beckett wrote:
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>>
>>
>>
>>
>>
>
> gabrielle welford
> [redacted]
>
> Checked by AVG anti-virus system (http://www.grisoft.com).
> Version: 6.0.595 / Virus Database: 378 - Release Date: 2/25/2004
>
> wilhelm reich
> anarcho-syndicalism
> gut/heart/head/earth
>
>
Giorgio H. Bowering
Does not kill snakes

↑ Index

645. **Gabrielle Welford**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Mon 29 Jan 2007

---

perhaps the kind of ticks(po) used in unnecessary bloodletting, cavalierly youthful swagger-kine relativism, bravado tending chest beatery? with respect, for i do think well of thee, g

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wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

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646. **Jesse Crockett**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Mon 29 Jan 2007

---

alright, everybody, I'm sorry. I am Phil Primeau.

Sorry not to anyone except Jack but Phil.

"I would hurt to have that chap back." But then, I shouldn't ("push my luck").

Gabrielle Welford wrote:
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>

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647. **Jesse Crockett**
dailyness from last week
Mon 29 Jan 2007

---

remember the sixth grade? Megan doesn't want to go out with you anymore. only she sends guys. then there's the *other guys* on the *other side* of the playground. a football hits your head. a laughing apology. ouch. so. all your experience collapses. yes. like walls. the floor is a special kind of wall. it requires more cleaning, paradoxically, as it requires less attention. we're like the floor.

↑ Index

648. **Eric**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Mon 29 Jan 2007

> *alright, everybody, I'm sorry. I am Phil Primeau.*

No, I am.

↑ Index

649. **Tom W. Lewis**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Mon 29 Jan 2007

I am sacrificing my second and last post for today in protest : can we let this thread fucking die already??

let the blood of this e-mail message purify every reader's tainted soul, and teach to them wisdom and universal compassion and other nice things

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Jesse Crockett
Sent: Monday, January 29, 2007 16:27
To: [redacted]

Subject: Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

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> wilhelm reich
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> gut/heart/head/earth
>

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650. **Joe Amato**
Review of Hirsch's The Knowledge Deficit...
Mon 29 Jan 2007

Call out to Dan Z on that excellent review of Hirsch's new book. Thanks for alerting us to this, Dan.

Here's the link again:

http://www.thecommonreview.org/spotlight.html

Anyone who's been struggling with these issues in the classroom will find this of great interest. I can see the applicability, as Dan suggests, to the study (and teaching) of poetry, but I need to let the various registers of the discussion settle in a bit. At the moment, I must confess, I'm finding myself more drawn to the pedagogical per se, maybe b/c I'm about to take another crack at Olson tomorrow with a new group of undergrads.

Best,

Joe

↑ Index

651. Alan Sondheim
Qbico Records releases "56" Alan Sondheim (fwd)
Tue 30 Jan 2007

Qbico Records releases "56" Alan Sondheim

(this selection really amazes me - the vinyl record itself is beautiful. - alan)

"After releasing two unique LP back in the 60's for the legendary ESP label with his Ritual All 770 and another one for Riverboat, finally Alan Sondheim is back ! this is his 1st LP after nearly 35 years and here he plays guitar, alpine zither, electronics, field recording... as usual he present us an eclectic mix of fascinating sounds...." qbico

For additional information and to order, please go to:

> QBICO RECORDS
> www.qbicorecords.com
>
> QBICO RECORDS
> www.qbicorecords.com
> [redacted]

↑ Index

652. Simon DeDeo
reading comprehension and background knowledge
Tue 30 Jan 2007

Ooh! I have something to say that doesn't involve you-know-what.

Doing my best to sweep aside the question of the failures of the contemporary American school -- a massive question I have no experience with or original opinions on -- let's talk about Dan Z's question:

"Anyhow, this topic might provoke a discussion of audience, at least, and of the role of a basic understanding of grammar and of syntax in order to appreciate their innovative warping as strenghthening corrugation of the materia poetica."

OK, I'm not sure I follow exactly what Dan is saying here, although I like how it sounds and a definite naturalist A+ for the analogy between corrugated cardboard or steel in engineering and the deformations of language in the avant garde. Hardcore.

I'd venture that most of the poetry I read (and review on rhubarb) requires not only a familiarity with certain experiences, but also a deep familiarity with how they're talked about in various situations.

You can't just watch the baseball game: you have to listen to it on the radio. I'd say a key component of much of the poetry I read by contemporaries is that is it a response to other -- verbal -- perceptions.

This doesn't cover everything, definitely not the Objectivists (maybe Neidecker?) But I think the idea of poetry as a distorted mirror for the language of others -- even bumping up against Wittgensteinian notions of philosophy-as-language-therapy -- is a definite thread in that sweater.

↑ Index

653. Patrick Duggan
Idiolexicon -- A New Web-Journal of Poetry
Tue 30 Jan 2007

Poetry is huge. We're interested in poetry's ever-morphing relationships with language, grammar, rhythm, metaphor, image..., but we're interested in its relationship with other things, too: politics, economics, theatre, video games, opera, popular music, religion. The most compelling poetry is argumentative without being didactic, political without being dogmatic.

Our hope is that as Idiolexicon grows, it will become a harbor for serious argument and dialogue through poetry. Send responses to other poems that have been featured in Idiolexicon. Send responses to other poems that have not been featured in Idiolexicon. Send your notes from yesterday's football game. Send your annotated version of the State of the Union address. Send the rejection letter you'd send Harold Bloom if you had the chance.

Poetry and short prose pieces, mainly poetry.

Slam poets are welcome here. Just don't break anything.

Send 3-7 poems, or one long poem. We're interested in doing longer stints with sets of poems that we like, so it might be good to send poems that fit together well.

Previously published is fine, if you tell us that it's been previously published, and where.

Simultaneous subs are fine, just let us know if someone good accepts it.

If at all possible, send your poems in the body of your email. If that's not possible, send your poems as a PDF file. If that's not possible either, explain in your email why we should trust your Word document not to have a virus in it.

We're also interested in mp3 recordings of featured poems (studio-quality or live performance). Send files via yousendit.

Send submissions to submissions at idiolexicon dot com.

This is all an experiment. If we don't take your piece, it's not because we don't like it. It just might not fit with what we're trying to do right now.

Idiolexicon is licensed under Creative Commons (non-commercial, attribution, share-alike). You retain all rights.

↑ Index

654. **Jesse Crockett**
bienve... nue ?
Tue 30 Jan 2007

I hope I meant to say hello in French. Brenda, you are well loved by me. I've dedicated a photo to you at my flickr space: http://flickr.com/photos/jessebean. Please have a look, & re-consider talking to me some time or s'il vous plait to offer a poem or poems to listenlight.net.

Best,
Jess

↑ Index

655. **Jesse Crockett**
Oh
Tue 30 Jan 2007

Um, yeah, Brenda is my favorite living younger poet.

↑ Index

656. **tyrone williams**
Re: Review of Hirsch's The Knowledge Deficit...
Tue 30 Jan 2007

Joe,

Thanks for forwarding the Hirsch--very pertient to what we're dealing with at Xavier right now..and I liked Symptoms of a Finaer age. especially the first and middle sections...

tyrone

-----Original Message-----
>From: Joe Amato <[redacted]>
>Sent: Jan 29, 2007 9:01 PM
>To: [redacted]
>Subject: Review of Hirsch's The Knowledge Deficit...
>
>Call out to Dan Z on that excellent review of Hirsch's new book.
>Thanks for alerting us to this, Dan.
>
>Here's the link again:
>
>http://www.thecommonreview.org/spotlight.html
>
>Anyone who's been struggling with these issues in the classroom will
>find this of great interest. I can see the applicability, as Dan
>suggests, to the study (and teaching) of poetry, but I need to let
>the various registers of the discussion settle in a bit. At the
>moment, I must confess, I'm finding myself more drawn to the
>pedagogical per se, maybe b/c I'm about to take another crack at
>Olson tomorrow with a new group of undergrads.
>
>Best,
>
>Joe

Tyrone Williams

↑ Index

657. Raymond Bianchi
http://irasciblepoet.blogspot.com/
Tue 30 Jan 2007

---

http://irasciblepoet.blogspot.com/

To all Poetic Listers like a stupid I set up a blog with a typoed name. So forgive this stupid poet

here is the same blog as before with a corrected name.

Ray

---------- Original message ----------
From: tyrone williams <[redacted]>

> *Joe,*
>
> *Thanks for forwarding the Hirsch--very pertient to what we're dealing with at Xavier right now..and I liked Symptoms of a Finaer age. especially the first and middle sections...*
>
> *tyrone*
>
> *-----Original Message-----*
> *From: Joe Amato*
> *Sent: Jan 29, 2007 9:01 PM*
> *To:* [redacted]
> *Subject: Review of Hirsch's The Knowledge Deficit...*
>
> *Call out to Dan Z on that excellent review of Hirsch's new book.*
> *Thanks for alerting us to this, Dan.*
>
> *Here's the link again:*
>
> *http://www.thecommonreview.org/spotlight.html*
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>
> *Best,*
>
> *Joe*
>
> *Tyrone Williams*

↑ Index

658. **Barry Schwabsky**
This conference in Plymouth, UK sounds awesome
Tue 30 Jan 2007

Poetry and Public Language
a conference on contemporary poetry

Speakers include:
Barrett Watten,
Lyn Hejinian,
Allen Fisher,
Peter Nicholls,
Andrea Brady,
Peter Middleton,
William Rowe,
Hélène Aji,
Robert Hampson,
Mairéad Byrne,
Robert Sheppard

30 March – 1 April 2007 at the University of Plymouth
with an evening poetry performance by
Lyn Hejinian and Barrett Watten
at Dartington College of Arts, 31 March 07

To attend the conference, and for details of registration and programme, please contact the conference administrator [redacted]

POETRY AND PUBLIC LANGUAGE 2007 is a collaborative venture sponsored by the University of Plymouth and Dartington College of Arts, promoted in association with Peninsula Arts. Conference committee: Anthony Caleshu, John Hall, Mark Leahy, Tony Lopez

↑ Index

659. **Bruce Covey**

Ron Padgett reading in Atlanta

Tue 30 Jan 2007

Ron Padgett will be reading at Emory University in Atlanta this Thursday, February 1, at 7:30 pm in the Joeseph Jones Room of the Woodruff Library. He will also conduct a loose-format colloquium from 4:00-5:00 in the Kemp Malone Library in Callaway Hall. Refreshments & booksigning at the evening event only.

Bruce Covey

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660. Thomas savage
Re: Lynch's Inland Empire
Tue 30 Jan 2007

There was also a fascinating interview with David Lynch about this movie and his years as a practitioner of transcendental meditation (yes, there is a connection) on an NPR program called Studio 360. I believe this can be accessed at studio360.org. The .org info is definitely correct since I have contacted the program at that address several times in the past; I'm just not certain if this program can be directly listened to yet as it was broadcast quite recently. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: Thomas,

My son Daniel interviewed Lynch and Durning for this movie.

Ciao,

Murat

On 1/29/07, Thomas savage wrote:
>
> I tried to backchannel you about Inland Empire but didn't get through
> either time. So here is my reaction to Inland Empire. It is a fascinating,
> wonderful film. If you haven't seen it yet, I hope you enjoy it. Regards,
> Tom Savage
>
> Dan Coffey wrote: Has anybody seen this? Please feel
> free to backchannel if you have. Thanks...
>
> --
> http://hyperhypo.org/blog
> http://www.pftborder.blogspot.com
>
>
>
> ---
> Never miss an email again!
> Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.
>

Access over 1 million songs - Yahoo! Music Unlimited.

↑ Index

661. **Dan Coffey**
Re: Lynch's Inland Empire
Tue 30 Jan 2007

Check out Amy King's blog from maybe a month or so ago where she calls attention to Lynch's program to introduce TM into the curricula for public schools. He has a new book out called Catching the Big Fish: Meditation, Consciousness, and Creativity.

On 1/30/07, Thomas savage <[redacted]> wrote:
> There was also a fascinating interview with David Lynch about this movie and his years as a practitioner of transcendental meditation (yes, there is a connection) on an NPR program called Studio 360. I believe this can be accessed at studio360.org. The .org info is definitely correct since I have contacted the program at that address several times in the past; I'm just not certain if this program can be directly listened to yet as it was broadcast quite recently. Regards, Tom Savage
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> Ciao,
>
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> > Tom Savage
> >
> > Dan Coffey wrote: Has anybody seen this? Please feel
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> >
> > --
> > http://hyperhypo.org/blog
> > http://www.pftborder.blogspot.com
> >
> >
> >
> > ----------

> > Never miss an email again!
> > Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.
> >
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>
> ----------
> Access over 1 million songs - Yahoo! Music Unlimited.
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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662. Barry Schwabsky
Spring readings at Parasol Unit, London
Tue 30 Jan 2007

Poetry evenings at Parasol Unit will resume this spring with Peter Cole and Tony Lopez on 3 March, Lyn Hejinian and Barrett Watten on 29 March and Michael Glover and Ernesto Priego on 5 June.

Saturday, 3 March, 6 PM

Peter Cole's two books of poems originally published in the United States have now been published together as What Is Doubled: Poems 1981-1998 (Shearsman, 2005). He has also published many volumes of translations of medieval and contemporary Hebrew as well as Arabic poetry, for which he has won the TLS Translation Prize and the PEN-American Translation Award, among others. He lives in Jerusalem where he co-edits Ibis Editions, a press devoted to the literature of the Levant. Tony Lopez teaches at the University of Plymouth and is the author of many books and pamphlets of poetry including Devolution (The Figures, 2000), Data Shadow (Reality Street, 2000), and False Memory (Salt, 2003), which Robert Potts in the Guardian called "by far my favourite individual volume of poetry this year… a series of sonnet sequences collaging and remixing the white noise of 1990s Britain into a disorienting, sometimes hilarious, often sinister, and always satirical challenge." His most recent book is Meaning Performance: Essays in Poetry (Salt, 2006).

Thursday, 29 March, 6:30 PM

Lyn Hejinian is the author of many books, including Writing is An Aid to Memory (The Figures, 1978), My Life (third edition, Green Integer, 2002), Oxota: A Short Russian Novel (The Figures, 1991), and The Fatalist (Omnidawn,

2003). Her essays are collected in The Language of Inquiry (University of California Press, 2000). She was editor of Tuumba Press, 1976-84 and co-editor (with Barrett Watten) of Poetics Journal, 1981-99 and is now co-director of Atelos. A Chancellor of the Academy of American Poets, she teaches at the University of California, Berkeley. Barrett Watten is a poet and a professor of literature and cultural studies at Wayne State University in Detroit. He has published two volumes of literary and cultural criticism, of which The Constructivist Moment: From Material Text to Cultural Poetics (Wesleyan, 2003) was awarded the René Wellek Prize in 2004. His published works of poetry include Frame (1971-1990), published by Sun and Moon in 1997; Bad History (Atelos, 1998); and Progress/Under Erasure (Green Integer, 2004). Watten edited This, one of the central little magazines of the experimental writers who would be known as the Language school, and co-edited Poetics Journal, one of its theoretical venues. The Grand Piano, a multi-authored "experiment in collective autobiography" of the period, began serial publication in November 2006. Recently, he spent time in Germany as a Fulbright Fellow, at the University of Tübingen and in Berlin, where he wrote on visual art, performance, and cultural politics.

Tuesday, 5 June, 6:30 PM

Michael Glover has written art criticism for The Times, The Economist, The Independent, and The Financial Times, among others. He is the author of several books and chapbooks of poetry, including Amidst All This Debris (2001) and The Bead-Eyed Man (2000), both from Dagger Press, and Impossible Horizons (Sinclair-Stevenson, 1995). Of his new book, For the Sheer Hell of Living, to be published this year by San Marco Press, John Ashbery writes, "Michael Glover’s lines unspool gravely and efficiently with few commas like waves that know they are on the way to someplace but without making much fuss about it. They can be piercingly sad and hilariously wry, sometimes at the same time, as: ‘Someone loses the midge swat./ Many glasses are raised.’—this from a poem called ‘Few things happen.’ Few things happen here, true, but those that do are tremendously important even when tiny." Ernesto Priego is a Mexican poet, essayist, and translator presently living in London. He is the author of Not Even Dogs (Meritage Press, 2006) as well as the blogs "Never Neutral" (http://neverneutral.wordpress.com/) and "The Jainakú Project" (http://thejainakuproject.blogspot.com/). A recent interview with him can be found on Tom Beckett’s blog "E

The readings are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Sue Hubbard, Vincent Katz, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, and Catherine Wagner.

Readings begin at 6:30 PM (except for Saturday, 3 March, which begins at 6 PM) and are free to the public. Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

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663. **Adam Fieled**

Ruth Lepson, Larry Sawyer on PFS Post

Tue 30 Jan 2007

Check out new work from Chicago's Larry Sawyer & Massachusettes poet Ruth Lepson on PFS Post:

http://www.artrecess.blogspot.com

Best/Yours/Peace,
Adam Fieled [redacted]

http://www.adamfieled.blogspot.com

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

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664. **Jacqueline Gens**

Re: Ruth Lepson, Larry Sawyer on PFS Post

Tue 30 Jan 2007

Hi Adam----Meant to write and say how much I enjoyed 'Twisted Limbs" on Big Bridge. Hope you are well and enjoying your work.

fond regards--jacqueline

On Jan 30, 2007, at 12:00 PM, Adam Fieled wrote:

> *Check out new work from Chicago's Larry Sawyer & Massachusettes poet Ruth Lepson on PFS Post:*
>
> *http://www.artrecess.blogspot.com*
>
> *Best/Yours/Peace,*
> *Adam Fieled* [redacted]
>
> *http://www.adamfieled.blogspot.com*

> ---
> *TV dinner still cooling?*
> *Check out "Tonight's Picks" on Yahoo! TV.*

↑ Index

665. Dan Waber
ars poetica update
Tue 30 Jan 2007

The ars poetica project under way at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Jonathan Penton and Mairéad Byrne.

Poems will appear this week by: Michael Rothenberg and Riccardo Duranti.

A new poem about poetry every day.

Enjoy,
Dan

↑ Index

666. George Bowering
Re: Ron Padgett reading in Atlanta
Tue 30 Jan 2007

Tell him I wish I could be there.
I am nuts about Padgett's work.

On 30-Jan-07, at 7:59 AM, Bruce Covey wrote:

> Ron Padgett will be reading at Emory University in Atlanta this
> Thursday, February 1, at 7:30 pm in the Joeseph Jones Room of the
> Woodruff Library. He will also conduct a loose-format colloquium from
> 4:00-5:00 in the Kemp Malone Library in Callaway Hall. Refreshments &
> booksigning at the evening event only.
>
> Bruce Covey
>
>
G. Harry Bowering,
Born to hit opposite-field singles.

↑ Index

667. **Mark Truscott**

Feb 7: Brossard, Godard, and Harris at Test (Toronto)

Tue 30 Jan 2007

The Test Reading Series is pleased to present a bilingual reading:

Nicole Brossard + Barbara Godard and Sharon Harris (biographical notes below)
February 7, 2007, 7:30 p.m.
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto

Small donations toward the running of the series will be gratefully accepted at the door.

Nicole Brossard's participation is made possible by the Comparative Literature Department, University of Toronto, and the English Department, York University.

More information (including a map): www.testreading.org

Hope to see you there,

Mark

********** Montreal-born NICOLE BROSSARD, poet, novelist and essayist, twice Governor General Award winner for her poetry (1974, 1984), member of l'Académie des lettres du Québec and of La société royale du Canada, is one of Quebec's most celebrated authors. For the more than thirty books she has published since 1965, she has received the Prix Athanase-David (1991), the highest prize in Quebec, for her entire body of work, and the Molson Prize of the Canada Council (2006), the most prestigious award in Canada, for her outstanding contribution to the arts and humanities. Her many honours and awards from both francophone and anglophone institutions in Canada include doctorates from the University of Western Ontario (1991) and the Université de Sherbrooke (1997), the bp Nichol Chapbook Award (1986), le Grand Prix de Poésie du Festival international de Trois-Rivières (1989, 1999), the Harbourfront Festival Prize (1991), Prix de la Société des écrivains canadiens (2002) and the W.O. Mitchell Prize (2003). Nicole Brossard emerged as a leading figure of the new literary movement which since the 1960s has revolutionized the forms and language of poetry and fiction in Quebec through her work as founding co-editor of the influential periodical La barre du jour (1965–1975) and of the feminist periodical Les têtes de pioche (1976–1979) and through her contribution to feminist culture, confirmed with the film Some American Feminists (1976), the acclaimed Anthologie de la poésie des femmes au Québec (1991, 2003), and her role as President of the Third International Feminist Book Fair (1988). Through her

many appearances as speaker or reader at conferences and festivals across Canada and throughout the world, Brossard has significantly influenced contemporary writing internationally, especially through the many translations of her work into English and Spanish, and those of individual works into German, Italian, Slovenian, Romanian, Japanese and Afrikaans. Titles translated into English include Aerial Letter, Baroque at Dawn, The Blue Books, Intimate Journal, Installations, Lovhers, Mauve Desert, Museum of Bone and Water, These Our Mothers. L'Horizon du fragment (2004, Ed. Trois-Pistoles) and Yesterday at the Hotel Clarendon (2005, Coach House Books, S. de Lotbinière Harwood, trans) are her most recent books in French and English. Fluid Arguments, a selection of her recent essays by various translators was edited by Susan Rudy in 2006 (Mercury) as was a new edition of the translation of Picture Theory (Guernica, B. Godard trans.). Nicole Brossard: Essays on her Work (Guernica), edited by Louise Forsyth, appeared in 2005. Nicole Brossard has just completed a new novel in French, and a selection of her poetry in English translation will be published by the University of California Press in 2007–2008. Her collection of poetry Notebook of Roses and Civilisation, translated by Erín Moure and Robert Majzels, will be published by Coach House in April of this year.

BARBARA GODARD, Avie Bennett Historica Chair of Canadian Literature and Professor of English, French, Social and Political Thought and Women's Studies at York University, has published widely on Canadian and Quebec cultures and on feminist and literary theory. Her work in translation theory has been influential in the cultural turn in Translation Studies. As translator, she introduced Quebec women writers Louky Bersianik, Yolande Villemaire, and Antonine Maillet to an English readership. Her translations include Nicole Brossard's These Our Mothers (1983), Lovhers (1986), Picture Theory (1991, revised edition 2006), and Intimate Journal (2004) and France Théoret's The Tangible Word (1991). In 2004 a revised edition of her translation of Maillet's The Tale of Don l'Orignal was published and also broadcast on CBC's Between the Covers. In 1998 she held the Gerstein Award for an advanced research seminar on "Translation Studies in Canada: Institutions, Discourses, Texts." Among her awards is the Vinay-Darbelnet Prize of the Canadian Association of Translation Studies (2000). More information is available at < http://www.yorku.ca/bgodard/>.

SHARON HARRIS (b.1972) is a writer and artist living in Toronto. Her work has appeared in magazines, literary journals, and newspapers, and on radio and television across Canada. Sharon's column "Fun With 'Pataphysics" is part of Word: Canada's Magazine for Readers + Writers. She has photographed Toronto literary readings for almost five years, and has documented 108 events to date (averaging two events a month posted online).

In 2006, her first solo photo exhibition received national media attention, she curated a group show about urban art as part of the Scream Literary festival, she became a Torontoist.com contributor, Geist published her first feature photo essay, and the Mercury Press launched her first book of poetry (which she co-designed with Beverley Daurio), AVATAR.

In 2007, Sharon plans to finish an illustrated manuscript that is a six-year-long cultural study of the words "I love you."

↑ Index

668. **Martha Deed**

Re: Ron Padgett reading in Atlanta

Tue 30 Jan 2007

Ron Padgett just read here in Buffalo. He gave a great reading and a good time was had by all.

Enjoy.
Martha

----- Original Message -----
From: "Bruce Covey" <[redacted]>
To: <[redacted]>
Sent: Tuesday, January 30, 2007 10:59 AM
Subject: Ron Padgett reading in Atlanta

> Ron Padgett will be reading at Emory University in Atlanta this Thursday, February 1, at 7:30 pm in the Joeseph Jones Room of the Woodruff Library. He will also conduct a loose-format colloquium from 4:00-5:00 in the Kemp Malone Library in Callaway Hall. Refreshments & booksigning at the evening event only.
>
> Bruce Covey
>
>
> --
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.5.432 / Virus Database: 268.17.15/659 - Release Date: 1/30/2007 9:31 AM
>
>

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669. **amy king**
Re: Ron Padgett reading in Atlanta - I have no shame.
Tue 30 Jan 2007

Because I love him too -- http://www.miporadio.com/ron_padgett.html

---
Everyone is raving about the all-new Yahoo! Mail beta.

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670. **Larissa Shmailo**
Teachers and Writers Collaborative Radio WNYE 91.5 this Thurs 2/1 at 6:30 PM
Tue 30 Jan 2007

Teachers and Writers Collaborative Radio
WNYE 91.5 FM (New York City)

Thursday, February 1 at 6:30-7:00 PM:
Larissa Shmailo presents "Exorcism (Found Poem)" and other selected work.

(Repeated Tuesday, February 27 at 6:30-7:00 PM)

The poem â€œExorcismâ€ appears in the "War on All Fronts" anthology edited by
Halvard Johnson in the 2007 issue of Big Bridge at
http://www.bigbridge.org/deathlshmailo.htm
(http://www.bigbridge.org/deathlshmailo.htm)

Larissa Shmailo (mailto:[redacted])
[redacted]
http://www.myspace.com/larissaworld (http://www.myspace.com/larissaworld)
http//:www.cdbaby.com/cd/shmailo
http//:larissashmailo.blogspot.com

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671. **reJennifer Bartlett**
Homophobia...
Tue 30 Jan 2007

I'm sorry...I have to weigh in here. I believe that disabled people are the most shunned in society. They are excluded from the media, and retinely referred to in unacceptable language. Unemployment is near 70% because it is so darn hard to get a job. I've suffered a life of discrimination in all areas: work, lovers, children, every getting an apartment!!!!!!!!! And there is no "affirmative action" for PWD.

_____ Get live scores
and news about your team: Add the Live.com Football Page
http://www.live.com/?addtemplate=football

↑ Index

672. Small Press Traffic
Lisa Robertson at Poets Theater this Fri 2/2
Tue 30 Jan 2007

Dear all, I inadvertently left off yesterday's announcement one of the plays we're presenting on Friday here at Small Press Traffic in San Francisco --- it's "Noggin Flowers," by Lisa Robertson and Jacob Eichert, directed by Kevin Killian.

Please join us!

7:30 PM, 2/2, $10

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

↑ Index

673. Alexander Jorgensen
Darn it, Wolfowitz.
Tue 30 Jan 2007

---

http://blogs.guardian.co.uk/news/archives/2007/01/30/darn_it_wolfowitz.html

And oh, Amy King, please, no disclaimers, if Jesse
Crockett can promote his mag while so concerned about
the so-called downtrodden - Was it 2X? Please, you are
an institution!

agj

_____
___
8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

↑ Index

674. **Wystan Curnow**

Re: Spring readings at Parasol Unit, London

Tue 30 Jan 2007

Dear Barry,
Could you email me at [redacted]?
Thanks,
Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Barry Schwabsky
Sent: Wednesday, 31 January 2007 5:19 a.m.
To: [redacted]
Subject: Spring readings at Parasol Unit, London

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Tuesday, 5 June, 6:30 PM

Michael Glover has written art criticism for The Times, The Economist, The Independent, and The Financial Times, among others. He is the author of several books and chapbooks of poetry, including Amidst All This Debris (2001) and The Bead-Eyed Man (2000), both from Dagger Press, and Impossible Horizons (Sinclair-Stevenson, 1995). Of his new book, For the Sheer Hell of Living, to be published this year by San Marco Press, John Ashbery writes, "Michael Glover's lines unspool gravely and efficiently with few commas like waves that know they are on the way to someplace but without making much fuss about it. They can be piercingly sad and hilariously wry, sometimes at the same time, as: 'Someone loses the midge swat./ Many glasses are raised.'-this from a poem called 'Few things happen.' Few things happen here, true, but those that do are tremendously important even when tiny." Ernesto Priego is a Mexican poet, essayist, and translator presently living in London. He is the author of Not Even Dogs (Meritage Press, 2006) as well as the blogs "Never Neutral" (http://neverneutral.wordpress.com/) and "The Jainakú Project" (http://thejainakuproject.blogspot.com/). A recent interview with him can be found on Tom Beckett's blog "E

The readings are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Sue Hubbard, Vincent Katz, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, and Catherine Wagner.

Readings begin at 6:30 PM (except for Saturday, 3 March, which begins at 6 PM) and are free to the public. Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

↑ Index

675. **Alexander Jorgensen**
Poetry & Dinos & Michael Tod Edgerton
Tue 30 Jan 2007

For the man who's never said 'fish' -

http://www.crooksandliars.com/2007/01/30/sex-talk-with-reverend-ted/

http://www.crooksandliars.com/2007/01/29/the-evangelical-war-on-science/

AGJ

Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

↑ Index

676. **Ruth Lepson**
Re: Dorn's scapegoat landscape
Tue 30 Jan 2007

---

yes, exactly--thanks for all this-- you can see the ram in the thicket at the Archaeology Museum at UPenn--they even used to have key rings of it--and at the British Museum & the Sumerian & Biblical refs are related, I remember from a course on Mesopotamian & Sumerian myth & religion thanks for the good thinking you can also hold the oldest writing in the world (except accounting) at the Penn Museum--broken tablets of the myth of Inanna

ruth l.

On 1/26/07 10:38 AM, "Tom W. Lewis" <[redacted]> wrote:

> *here's the image that you're thinking of, maybe?*
>
> *http://home.earthlink.net/~valis2/images/ram_ur.jpg*

I don't think this one is supposed to be a sacrifice, though.

the "ram/goat caught in brambles" topos reminds me of the Akeidah (Binding of Isaac) story out of Genesis -- you know the one: Isaac was to be sacrificed by his father Abraham on top of a mountain, but at the last moment a ram appeared nearby with its horns caught in brambles. that saved Isaac's bacon, so to speak.

could this be the ur-narrative (no pun intended, re: the Sumerian ref above) on which the historical Jerusalem Temple practice (sending out the scapegoat on the Day of Atonement) is based?

and has anyone thought of Nietzsche's analysis of "tragedy" as the "song of the goat" (tragos + oidos = tragoidia) in ancient drama? that is, another spin on sacrificing the scapegoat as purgation of a people's sins (or Aristotelian catharsis, in literary terms).

I love Dorn's take on the depletion of the ritual's spirit, in that its product, the scapegoat's milk, has become "homogenized" -- safe for all consumers.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]*]*
On Behalf Of Ruth Lepson
Sent: Thursday, January 25, 2007 21:04
To: [redacted]
Subject: Re: Dorn's scapegoat landscape

isn't there a goat caught in the brambles in sumerian myth?

On 1/25/07 8:21 PM, "Stephen Baraban" <[redacted]*> wrote:*

(I was thinking of posting about this yesterday, and again this morning, but I was curious to see if anyone else would note and remark on the following serendipity--synchronicity--co-incidence):

In light of the recent exchanges here re/ poems about scapegoats, it is quite interesting that the brand new issue of Big Bridge, announced yesterday, and, I presume, posted that same day, contains the following extraordinary poem by the late Edward Dorn, part of the "Featured Chapbook" by Dorn--"Low Coups and Haut Coups". (I hope my joy in attempting an explication of this short piece doesn't bring anyone too much pain):

HI COO

The scapegoat's milk
is homogenized
The blackberry brambles
cover the hill

_____

*I interpret Dorn's first two lines to intimate that people feel *refreshed* by the killing of the scapegoat, so therefore they experience through this death something like a cool pleasant drink of milk: "scapegoat's milk". The homogenization of the milk highlights the fact that scientific-technological rationality, "administration" if you will, has been applied to the immemorial process of scapegoating (well, yeah...the Nazis and all...), as to so many other things.*

But the great Mystery is the relation of the first two lines to the last two.

The "hill" might well be the locus for the killing of the goat. But beyond that, we seem to have the fusion of natural process (lines 3-4) and the most desreditable sort of human practice.

*In this fusion I find a hard-won deep serenity (mind you, I'm not suggesting *resignation*) I don't really associate with the work of Mr. Dorn, kind of more like the work of Gary Snyder, perhaps.*

_____

The whole Dorn chapbook is quite worth your while to look at. I'm assuming it's late work, i.e., sometime post _Slinger_, and as such it truly shines, like the _Chemo Sabe_ (Dorn's sequence involving his cancer & treatment) poems I've seen; the poem where he compares his beleagured ancestors to The Kurdish nation; and the Dorn poem about Olson that Tom Clark includes in the preface or afterward, whatever it was, of the paperback version of the unfortunate Olson bio. As AGAINST most of the late writing in Dorn's _Hello, La Jolla!_ & _Yellow Lola_, which I find rather acrid

and often trivial, if I were to sum it up in a phrase.

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

↑ Index

677. **noah eli gordon**

Stefans/Baus/Moudry reading

Tue 30 Jan 2007

BRIAN KIM STEFANS
ERIC BAUS
NICK MOUDRY

Tuesday February 6 at 7:30 pm
Memorial Hall (West College) on the campus of Dickinson College (Carlisle, PA)
Free and open to the public

Brian Kim Stefans has published several books of poetry including Free Space Comix (Roof Books, 1998), Gulf (Object Editions, 1998, downloadable at ubu.com) and Angry Penguins (Harry Tankoos, 2000), along with several chapbooks, most recently "What Does It Matter?" from Barque Press. Fashionable Noise: On Digital Poetics, a collection of essays, poetry and interviews, appeared in 2003 from Atelos. His newest books are What Is Said to the Poet Concerning Flowers (Factory School, 2006), collecting over six years of poetry, and Before Starting Over: Selected Writings and Interviews 1994-2005, to be published in September, 2006, by Salt Publishing. He is the editor of the /ubu ("slash ubu") series of e-books at www.ubu.com/ubu and the creator of arras.net, devoted to new media poetry and poetics, where most of his work, including his own series of Arras e-books, can be found.

Eric Baus is the author of The To Sound (Verse Press/Wave Books) as well as several chapbooks. A new chapbook, Tuned Droves, is forthcoming soon from Katalanche Press.

Nick Moudry is a poet & PhD candidate at Temple University.

_____ FREE online classifieds from Windows Live Expo – buy and sell with people you know http://clk.atdmt.com/MSN/go/msnnkwex0010000001msn/direct/01/?href=http://expo.live.com?s_cid=Hotmail_tagline_12/06

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678. Ron Silliman
Silliman's Blog
Wed 31 Jan 2007

http://ronsilliman.blogspot.com/

RECENT POSTS

Volver â€“
a film with women
in every major role

May Day â€“
Robert Kelly
and the question of
poems vs. poetry

Kenny Goldsmith
writes a blog
on uncreative writing
for Poetry Magazine!

Babel
and the ensemble film
of globalization

Experimental Form
and Issues of Accessibility
(Susanne Dyckman, Rusty Morrison,
Maxine Chernoff, Paul Hoover,
and Jaime Robles)

Daisy Fried
should win
the National Book Critics Circle Award
by acclamation

Confusing character transference
with reading

Nathaniel Mackeyâ€™s
Splay Anthem
has to be read aloud

IFLIFE, the poem,
is Bob Perelmanâ€™s love-hate story
with the whole of poetry

A guide to Bob Perelmanâ€™s
Guide to Homage to Sextus Propertius

IFLIFE, the book,
a dizzying display of mastery

http://ronsilliman.blogspot.com/

↑ Index

679. Alison Croggon
Fwd: Ash, by Alison Croggon
Wed 31 Jan 2007

---------- Forwarded message ----------
From: David Lloyd <[redacted]>
Date: Jan 31, 2007 6:28 PM
Subject: Ash, by Alison Croggon
To: [redacted]

birds are returning line by line
near the river their shadows gather

black and still where water sifts
silver on ash ash on silver

lovely the creatures of light springing down
from cloud to home

neither suspended nor in motion
brick and wood are things of flame

fire remembered and foretold
making and ending

(from: Translations from Nowhere)

Ash, poems by Alison Croggon, is now available from Cusp Books. $10.00 (or UKP 5.00, or EU 8.00, or AU $13.00), including postage, from me at the address below. Please e-mail back-channel and I will send in advance of your cheque or money order.

Also available from Cusp Books: Sill, by David Lloyd ($8.00, incl. p&p). Forthcoming this Spring: I ran from it and was still in it, by Fred Moten; and Act Zero, by Alfred Arteaga. ($8.00 each, $30.00 for the set of 4).

David Lloyd
3020 Effie Street
Los Angeles
CA 90026

[redacted] (H)
[redacted] (C)

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

680. Jesse Glass

The Fib at Saline (Salt Publishing) About Angel Exhaust 19

Wed 31 Jan 2007

Here's a note I just sent to Chris Emery of Salt regarding a posting by "Jen" about Angel Exhaust 19.

Hey Chris--

The posting on Angel Exhaust is wrong. The ending, on page 142 of issue 19 goes like this:

Methan: Why is it called Devastate your Aunt Jeremy?
Manly: It was a misundertanding between the two editors.
Methan: Are you going to explain the poetic landscape, and your spectrum allotment, as a way of telling the reader what to expect?
Manly: They probably wouldn't know what to expect even if we disclosed all that.
Methan: So what's the poetry like?
Manly: It is full of wonderfully sibilant s and amazingly lateral l sounds. Let me expand on that if you will. Corcoran is like Corcoran. Glass is like Glass. Holman is like Holman. Holman is more like Holman than like Morris.
Methan: I've never heard of them.
Manly: Maybe you should read Angel Exhaust.

Not a word in Duncan's back page note about Mssrs. Philpot or Nolan.

Jen's telling a fib that you should correct to set the record straight.

Jesse Glass

Take a look at "Jen's" posting at Saline and you'll see what a little creative fibbing can accomplish.

↑ Index

681. Jesse Glass
Jen's Fib At Saline Part 2
Wed 31 Jan 2007

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http://saltpublishing.com/saline/index.php?topic=235.0

There's the link, but here's the ending of Duncan's notice as "Jen" tells it:

Methan: Why is it called Devastate your Aunt Jeremy?
Manly: It was a misunderstanding between the two editors.

[The next two lines don't appear in Duncan's original, but are entirely "Jen's" invention!]

Methan: Could we just describe the individual poets?
Manly: Poets like Philpott and Nolan are too overwhelming and intricate to be described in a few words.

Methan: I've never heard of them.
Manly: Maybe you should read Angel Exhaust.

Why would "Jen" fib like this?

Jesse Glass

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682. Pierre Joris
Nomadics blog
Wed 31 Jan 2007

Recent Nomadics posts can be read here: http://pjoris.blogspot.com

Philippe Lacoue-Labarthe (1940-2007)
Chicago Poetry Reading Online
Pascal Bruckner on Ayaan Hirsi Ali
Wolfgang Iser (1926-2007)
Biermann & Berlin
Rain Taxi Auction!
an art of precarious balance

be well.

Pierre

==========
=
"As democracy is perfected, the office of president represents,
more and more closely, the inner soul of the people. On some
great and glorious day the plain folks of the land will reach their
heart's desire at last, and the White House will be adorned by
a downright moron." -- H.L. Mencken (1880-1956)
==========
=
For updates on readings, etc. check my current events page:
http://albany.edu/~joris/CurrentEvents.html
==========
=
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

==========
=

==========
"Fascism should more properly
be called corporatism,since it is the
merger of state and corporate power."
— Benito Mussolini
==========
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com

Nomadics blog: http://pjoris.blogspot.com
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683. **Ram Devineni**

EDWARD HIRSCH at the Creative Writing Workshop, Brazil

Wed 31 Jan 2007

Dear Friends: I want to announce a new workshop/retreat in Brazil. More information at http://www.creativewritingbrazil.org

EDWARD HIRSCH will be teaching at the creative writing workshop in Brazil from July 9-16, 2007. Participate in a week-long poetry workshop with Edward Hirsch and a translation class on Brazilian poets Carlos Drummond de Andrade and Joao Cabral de Melo Neto. Discussions on Elizabeth Bishop in Brazil and tours of important cultural sites and literary landmarks. Also, casual get togethers with leading contemporary Brazilian poets, editors, writers, translators, and publishers.

Creative Writing Brazil is an unique literary workshop in Sao Paulo, Brazil organized by Rattapallax magazine and Academia Interncional de Cinema. The workshops are run by leading American and Brazilian poets, writers and educators and conducted in English. The purpose of the workshop is to experience the culture of Brazil and produce new and complex literary work. Poets and writers who have participated in our trips to Brazil include Pulitzer Prize winning poet Yusef Komunyakaa, Breytan Breytanbach, Jerome Rothenberg, Cecilia Vicuna, Edwin Torres, Nathalie Handal, and Poetry Wales editor Robert Minhinnick.

Edward Hirsch is a poet and critic. He has published six books of poems: For the Sleepwalkers (1981), Wild Gratitude (1986), which won the National Book Critics Circle Award, The Night Parade (1989), Earthly Measures (1994), On Love (1998), and Lay Back the Darkness (2003). He has also written four prose books: How to Read a Poem and Fall in Love with Poetry

(1999), a national bestseller, Responsive Reading (1999), The Demon and the Angel: Searching for the Source of Artistic Inspiration (2002), and Poet's Choice (2006). He is the editor of Transforming Vision: Writers on Art (1994) and Theodore Roethke's Selected Poems (2005). He is also the co-editor of A William Maxwell Portrait: Memories and Appreciations (2004). He has received the Prix de Rome, a Guggenheim Fellowship, the American Academy of Arts and Letters Award for Literature, and a MacArthur Fellowship. He taught for eighteen years at the University of Houston, and is now the fourth president of the John Simon Guggenheim Memorial Foundation.

Elizabeth Bishop in Brazil

Elizabeth Bishop lived in Brazil more or less continuously from 1951 to 1966 and then intermittently to 1971. The country functioned as a necessary escape from the deprived and anxious world of her early childhood. Creative Writing Brazil will have a discussion about Bishop's life and work in Brazil. We can also assist you with your travel plans to visit Elizabeth Bishop's house in Ouro Preto and other noted Bishop landmarks in Brazil. Also, introduce you to renowned Bishop scholars and translators of her work.

Tour of Sao Paulo & Salon Reading

Throughout the week, everyone will be having casual get togethers with leading Brazilian poets, editors, writers, and publishers. An important aspect of the workshop is an interaction between participants and their contemporary counterparts in Brazil. You will visit important cultural sites, bookstores, and literary landmarks. All participants will have an opportunity to read at the Salons in Sao Paulo and New York City. Also, Rattapallax magazine will assist with the publication of the work produced during the workshops in literary and online journals.

Festa Literaria Internacional de Parati (FLIP)

FLIP is a leading and truly international literary jamborees, known for the outstanding quality of its guest authors, for the overwhelming enthusiasm of its audiences, and for the town's relaxed hospitality. FLIP has continued to attract some of the world's finest authors including Toni Morrison, Don DeLillo, Salman Rushdie, Martin Amis, Margaret Atwood, Paul Auster, Michael Ondaatje, alongside living Brazilian legends such as Chico Buarque and Caetano Veloso. The festival is held in Parati is a colonial sea-side town nestled between the turquoise waters of Ilha Grande Bay and vast swathes of unspoilt Atlantic rainforest. Only a few hours from Sao Paulo.

Attend the Creative Writing Workshop and FLIP! We plan to organize a trip to FLIP and will help you with your travel plans to the festival. Must register early because the festival sells out.

Please send future emails to
[redacted] for press

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684. Ram Devineni
Take 2 seconds to SAVE THE NEW GLOBE!
Wed 31 Jan 2007

Dear Friend,

The New Globe Theater needs your help. If we do not act now, we will forever lose the opportunity to create an inspiring cultural icon in New York Harbor!

On Governors Island sits a dilapidated military fortification ... and it happens to have the identical blueprint as Shakespeare's Globe Theatre. We want to restore the fort and re-imagine the open courtyard as a vibrant performing arts center, however the National Park Service is about to disallow this proposal.

The National Park Service stresses that the monument belongs to the American people - so let us make sure that they can't ignore what we want! click here: http://www.newglobe.org/campaign/

In the spirit of placing the Statue of Liberty onto the 1811 Fort Wood, let us transform this military fort into a cultural beacon.

The New Globe proposal has received the backing of hundreds of individuals and organizations, from Senators Clinton and Schumer to Congressman Nadler and Community Board #1, from actors (such as Al Pacino, Kevin Kline, Mark Rylance, Ralph Fiennes, Estelle Parsons, Melvin Van Peebles, Sarah Jessica Parker, and Philip Seymour Hoffman) to artistic directors (Sam Mendes, Oskar Eustis, Kenny Leon, and Sir Peter Hall). Not only has New York's preservation community embraced the proposal (e.g., NYC Landmarks Preservation Commission, and Municipal Art Society), but also a diverse range of individuals from war veterans to acting students to G.I. army brats. For more information, see www.newglobe.org.

I ask you to join me and all of our supporters in urging the National Park Service to be visionary and imaginative! Your action today truly makes a difference in our ongoing efforts to create a new cultural destination in New York Harbor. I hope to see you at opening night.

Sincerely,
Dr. Barbara Romer
Founder and CEO of the The New Globe Theater

Ram Devineni, Publisher of Rattapallax

Please send future emails to
[redacted] for press

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685. **Tom Beckett**
Fwd: Otoliths issue four
Wed 31 Jan 2007

Issue four of Otoliths has just gone live & is as diverse as ever.

This issue contains text & visual work from Vernon Frazer, Eileen Tabios, MÃ¡rton KoppÃ¡ny, Katrinka Moore, Jnana Hudson, Jeff Harrison, Peter Ciccariello, Amanda Laughtland, Carol Jenkins, Jean Vengua, Dion Farquhar, Ed Higgins, David Prater, Carl Baker, Elizabeth Kate Switaj, Elisa Gabbert &

Kathleen Rooney, Samuel Wharton, Spencer Selby, Martin Edmond, AyÅŸegÃ¼l TÃ¶zeren, Daniel f. Bradley, The Pines, Alexander Jorgensen, Jonathan Hayes, John Mercuri Dooley, David-Baptiste Chirot, Richard Kostelanetz, nick-e melville, Phil Primeau, J.D. Nelson, Mikhail Magazinnik, Nicholas Manning, Andrew Topel, Kristin Hannaford, Karin Kroetlinger, C. Mehrl Bennett, Kevin Doran, Ed Schenk, Paul Siegell, Raymond Farr, Suzan Sari, Suzan Sari & Jukka-Pekka Kervinen, Jukka-Pekka Kervinen, Caleb Puckett, Tom Beckett, Keith Kumasen Abbott, MTC Cronin, Bob Marcacci, Thomas Fink, Nico Vassilakis, Vernon Frazer & Michael Rothenberg, & Ray Craig.

Hie there & enjoy!

& a reminder that print editions of the earlier issues are available from the Otoliths Shopfront at Lulu.

Also, later in February, the book publishing arm (?) of Otoliths will be bringing out new collections from Jordan Stempleman, Vernon Frazer, Nico Vassilakis & harry k stammer. Let me just say that they're all fantastic.

Mark Young

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

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686. C. A. Conrad

a conversation with ALICE NOTLEY on trance, tarot and poetry ()()()()()()()()

Wed 31 Jan 2007

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a conversation with ALICE NOTLEY on trance, tarot and poetry

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This e-mail conversation with Alice Notley and CAConrad took place during January, 2007

Hope you enjoy it!

Go to: _http://phillysound.blogspot.com/2007_01_01_phillysound_archive.html_ (http://phillysound.blogspot.com/2007_01_01_phillysound_archive.html)

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687. linda norton
Silliman's blog/Poet Laureate of Boston
Wed 31 Jan 2007

If you would like to be part of a write-in campaign for Bill Corbett (who already *is* the poet laureate of Boston--Councilman John Tobin just doesn't know it), here are some email addresses:

[redacted] Letters to the Editor, Boston Globe

[redacted] John Tobin

[redacted] Dave Isberg, Chief of Staff

If you are from Boston, as I am, be sure to mention the neighborhood/parish where you grew up or live now.

↑ Index

688. Anny Ballardini
Re: http://irasciblepoet.blogspot.com/
Wed 31 Jan 2007

I didn't even notice it! Not to worry.

On 1/30/07, Raymond Bianchi <[redacted]> wrote:
>
> http://irasciblepoet.blogspot.com/
>
> To all Poetic Listers like a stupid I set up a blog with a typoed
> name. So forgive this stupid poet
>
> here is the same blog as before with a corrected name.
>
> Ray
>
>
>
> ---------- Original message ----------
> From: tyrone williams <[redacted]>
>
> > Joe,
> >
> > Thanks for forwarding the Hirsch--very pertient to what we're dealing
> with at
> > Xavier right now..and I liked Symptoms of a Finaer age. especially the
> first and

> > middle sections...
> >
> >
> > tyrone
> >
> > -----Original Message-----
> > >From: Joe Amato
> > >Sent: Jan 29, 2007 9:01 PM
> > >To: [redacted]
> > >Subject: Review of Hirsch's The Knowledge Deficit...
> > >
> > >Call out to Dan Z on that excellent review of Hirsch's new book.
> > >Thanks for alerting us to this, Dan.
> > >
> > >Here's the link again:
> > >
> > >http://www.thecommonreview.org/spotlight.html
> > >
> > >Anyone who's been struggling with these issues in the classroom will
> > >find this of great interest. I can see the applicability, as Dan
> > >suggests, to the study (and teaching) of poetry, but I need to let
> > >the various registers of the discussion settle in a bit. At the
> > >moment, I must confess, I'm finding myself more drawn to the
> > >pedagogical per se, maybe b/c I'm about to take another crack at
> > >Olson tomorrow with a new group of undergrads.
> > >
> > >Best,
> > >
> > >Joe
> >
> >
> > Tyrone Williams
>

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689. **Simon DeDeo**

Jed Perl on Laissez-Faire Aesthetics

Wed 31 Jan 2007

---

http://www.tnr.com/doc.mhtml?i=20070205&s=perl020507

Interesting and easy to blow your top when reading it, I think.

I find his critiques of contemporary art (I love John Currin, e.g.) remind me of the usual Dana Gioia et al. critiques of the avant garde (where are the STANDARDS, where are the external directions on how to READ?, etc.), but in an unusual slant Jed also works in a sort of analogy to neo-con capitalism.

It's like, Jed, you are stealing my rhetorical move!

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690. **Vernon Frazer**
Re: Homophobia...
Wed 31 Jan 2007

Jennifer

I'm very displeased with much of the hostility this thread has generated.

I don't want to get into a contest over which groups get treated the worst, but I'd say people with disabilities take a lot of hits that people in general don't notice and aren't aware of.

Having Tourette Syndrome has caused me to endure discrimination in every area you mention. I might hold the personal record for hearing "We filled that opening yesterday" at a job interview.

Throughout history, people with Tourette have been burned alive after being accused of demonic possession.That's a very terminal stigma, I'd say.

My symptoms aren't things I can hide. I can't "pass" for non-Tourettic.

I'm appalled at the people who think they can talk about my condition with levity and impunity. Of course, when I verbally savage someone who started treating me like a subhuman, I'm perceived as the villain because a crip just ain't sposed ta beat a normie.

The interview Ric Carfagna did with me in the latest Big Bridge describes some of my personal experiences. After reading it, some people have expressed surprise at what I've had to go through.

And I did have a negative encounter with another "Mr. Sensitivity" on this List about six months ago.

Don't get me started on the way blind people are patronized, as though their being blind makes their ability to talk or think coherently a miracle. My grandfather could do everything any other commercial fisherman could do, as long as you pointed the boat in the right direction for him.

Vernon Frazer
http://vernonfrazer.com/Second%20Printing.pdf

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of reJennifer Bartlett
Sent: Tuesday, January 30, 2007 5:35 PM
To: [redacted]
Subject: Homophobia...

I'm sorry...I have to weigh in here. I believe that disabled people are the most shunned in society. They are excluded from the media, and retinely referred to in unacceptable language. Unemployment is near 70% because it is

so darn hard to get a job. I've suffered a life of discrimination in all areas: work, lovers, children, every getting an apartment!!!!!!!!! And there

is no "affirmative action" for PWD.

_____ Get live scores and news about your team: Add the Live.com Football Page http://www.live.com/?addtemplate=football

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691. **Gretchen Adele**
please remove me from list- unsubscribe
Wed 31 Jan 2007

---

thank you

--
gretchen adele

↑ Index

692. **Emma Larsson**
please remove me from list- unsubscribe
Wed 31 Jan 2007

---

thank you

--

emma larsson

_____
___ Never Miss an Email Stay connected with Yahoo! Mail on your mobile. Get started! http://mobile.yahoo.com/services?promote=mail

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693. **Barry Schwabsky**
Re: Jed Perl on Laissez-Faire Aesthetics
Wed 31 Jan 2007

The article is only available to subscribers. If you are one, maybe you could cut and paste the text into an e-mail for us? (Not that I want to lure you into doing something illegal.) Anyway, there's been a lot of boo-hooing over the booming art market. Check out Jerry Saltz in the Village Voice: http://www.villagevoice.com/art/0704,saltz,75590,13.html

Simon DeDeo <[redacted]> wrote: http://www.tnr.com/doc.mhtml?i=20070205&s=perl020507

Interesting and easy to blow your top when reading it, I think.

I find his critiques of contemporary art (I love John Currin, e.g.) remind me of the usual Dana Gioia et al. critiques of the avant garde (where are the STANDARDS, where are the external directions on how to READ?, etc.), but in an unusual slant Jed also works in a sort of analogy to neo-con capitalism.

It's like, Jed, you are stealing my rhetorical move!

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694. **Alison Croggon**
Re: The Fib at Saline (Salt Publishing) About Angel Exhaust 19
Wed 31 Jan 2007

I'm confused, Jesse. How is Jen - a real person, deserving of not being put in quotation marks - supposed to have "fibbed"? The email from Andrew Duncan that Tony Frazer forwarded to UK Poets is exactly the same as the post at Saline. Did Tony Frazer fib as well?

On 1/31/07, Jesse Glass <[redacted]> wrote:
> Here's a note I just sent to Chris Emery of Salt regarding a posting by
> "Jen" about Angel Exhaust 19.
>
> Hey Chris--
>
> The posting on Angel Exhaust is wrong. The ending, on page 142 of issue
> 19 goes like this:
>
> Methan: Why is it called Devastate your Aunt Jeremy?
> Manly: It was a misundertanding between the two editors.
> Methan: Are you going to explain the poetic landscape, and your spectrum
> allotment, as a way of telling the reader what to expect?
> Manly: They probably wouldn't know what to expect even if we disclosed

> all that.
> Methan: So what's the poetry like?
> Manly: It is full of wonderfully sibilant s and amazingly lateral l
> sounds. Let me expand on that if you will. Corcoran is like Corcoran.
> Glass is like Glass. Holman is like Holman. Holman is more like Holman
> than like Morris.
> Methan: I've never heard of them.
> Manly: Maybe you should read Angel Exhaust.
>
> Not a word in Duncan's back page note about Mssrs. Philpot or Nolan.
>
> Jen's telling a fib that you should correct to set the record straight.
>
> Jesse Glass
>
> Take a look at "Jen's" posting at Saline and you'll see what a little
> creative fibbing can accomplish.
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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695. Mary Kasimor
Re: Homophobia...
Wed 31 Jan 2007

Vernon,
  I lived next door to a kid who had Tourette Syndrome. HIs name was Jim Eisenreich and he went on to play professional baseball. My understanding is that he became a spokesperson for people who have Tourette Syndrome. Are you familiar with him? I think that he was traded by the Twins to the Royals and then became a very successful and admired professional ball player, partly because he did talk about having Tourette Syndrome and how it affected him. I think the people of my hometown have a great deal of admiration and respect for him.

  Best,
  Mary Kasimor

Vernon Frazer <[redacted]> wrote:
  Jennifer

I'm very displeased with much of the hostility this thread has generated.

I don't want to get into a contest over which groups get treated the worst, but I'd say people with disabilities take a lot of hits that people in general don't notice and aren't aware of.

Having Tourette Syndrome has caused me to endure discrimination in every area you mention. I might hold the personal record for hearing "We filled that opening yesterday" at a job interview.

Throughout history, people with Tourette have been burned alive after being accused of demonic possession.That's a very terminal stigma, I'd say.

My symptoms aren't things I can hide. I can't "pass" for non-Tourettic.

I'm appalled at the people who think they can talk about my condition with levity and impunity. Of course, when I verbally savage someone who started treating me like a subhuman, I'm perceived as the villain because a crip just ain't sposed ta beat a normie.

The interview Ric Carfagna did with me in the latest Big Bridge describes some of my personal experiences. After reading it, some people have expressed surprise at what I've had to go through.

And I did have a negative encounter with another "Mr. Sensitivity" on this List about six months ago.

Don't get me started on the way blind people are patronized, as though their being blind makes their ability to talk or think coherently a miracle. My grandfather could do everything any other commercial fisherman could do, as long as you pointed the boat in the right direction for him.

Vernon Frazer
http://vernonfrazer.com/Second%20Printing.pdf

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of reJennifer Bartlett
Sent: Tuesday, January 30, 2007 5:35 PM
To: [redacted]
Subject: Homophobia...

I'm sorry...I have to weigh in here. I believe that disabled people are the most shunned in society. They are excluded from the media, and retinely referred to in unacceptable language. Unemployment is near 70% because it is

so darn hard to get a job. I've suffered a life of discrimination in all areas: work, lovers, children, every getting an apartment!!!!!!!!! And there

is no "affirmative action" for PWD.

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http://www.live.com/?addtemplate=football

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

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696. **George Bowering**
Re: Homophobia...
Wed 31 Jan 2007

On 31-Jan-07, at 12:41 PM, Mary Kasimor wrote:

> *Vernon,*
> *I lived next door to a kid who had Tourette Syndrome. HIs name was Jim Eisenreich and he went on to play professional baseball. My understanding is that he became a spokesperson for people who have Tourette Syndrome. Are you familiar with him? I think that he was traded by the Twins to the Royals and then became a very successful and admired professional ball player, partly because he did talk about having Tourette Syndrome and how it affected him. I think the people of my hometown have a great deal of admiration and respect for him.*
>
> *Best,*
> *Mary Kasimor*

Well, I drafted him on my fantasy team.
He went to the Phillies after KC.
In 15 seasons he had a .290 batting average. Pretty damned good.

gb

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697. **David-Baptiste Chirot**
Re: Jim Eisenreich
Wed 31 Jan 2007

I got to meet Jim Eisenreich once at a Twins game here in Milwaukee. a very inspirational person and excellent outfielder and hitter-- he had to endure some very tough times his first years in the Big leagues--can only imagine what was like in the Minors-- wrote abt him to this list some time ago

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> *From: Mary Kasimor <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Homophobia...*
> *Date: Wed, 31 Jan 2007 12:41:58 -0800*
>
> *Vernon,*
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>
> *Best,*
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>
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> *Jennifer*
>
> *I'm very displeased with much of the hostility this thread has generated.*
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> *I don't want to get into a contest over which groups get treated the worst, but I'd say people with disabilities take a lot of hits that people in general don't notice and aren't aware of.*
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>
> *Throughout history, people with Tourette have been burned alive after being accused of demonic possession.That's a very terminal stigma, I'd say.*

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Vernon Frazer
http://vernonfrazer.com/Second%20Printing.pdf

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From: UB Poetics discussion group [mailto:[redacted]*] On Behalf Of reJennifer Bartlett*
Sent: Tuesday, January 30, 2007 5:35 PM
To: [redacted]
Subject: Homophobia...

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> *---------- 8:00? 8:25? 8:40? Find a flick in no time with theYahoo! Search movie showtime shortcut.*

_____ From predictions to trailers, check out the MSN Entertainment Guide to the Academy Awards® http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1

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698. **Raymond Bianchi**

Re: http://irasciblepoet.blogspot.com/

Wed 31 Jan 2007

---

how is Bolzano?

I love your blog it is my first read in the morning.

RB

---------- Original message ----------
From: Anny Ballardini <[redacted]>

> *I didn't even notice it! Not to worry.*
>
> *On 1/30/07, Raymond Bianchi wrote:*
>
> *http://irasciblepoet.blogspot.com/*
>
> *To all Poetic Listers like a stupid I set up a blog with a typoed name. So forgive this stupid poet*
>
> *here is the same blog as before with a corrected name.*
>
> *Ray*
>
> *---------- Original message ----------*
> *From: tyrone williams*
>
> *Joe,*
>
> *Thanks for forwarding the Hirsch--very pertient to what we're dealing with at*
> *Xavier right now..and I liked Symptoms of a Finaer age. especially the first and*

> *middle sections...*
>
> *tyrone*
>
> *-----Original Message-----*
> *From: Joe Amato*
> *Sent: Jan 29, 2007 9:01 PM*
> *To:* [redacted]
> *Subject: Review of Hirsch's The Knowledge Deficit...*
>
> *Call out to Dan Z on that excellent review of Hirsch's new book.*
> *Thanks for alerting us to this, Dan.*
>
> *Here's the link again:*
>
> *http://www.thecommonreview.org/spotlight.html*
>
> *Anyone who's been struggling with these issues in the classroom will*
> *find this of great interest. I can see the applicability, as Dan*
> *suggests, to the study (and teaching) of poetry, but I need to let*
> *the various registers of the discussion settle in a bit. At the*
> *moment, I must confess, I'm finding myself more drawn to the*
> *pedagogical per se, maybe b/c I'm about to take another crack at*
> *Olson tomorrow with a new group of undergrads.*
>
> *Best,*
>
> *Joe*
>
> *Tyrone Williams*

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699. **George Bowering**
Re: Jim Eisenreich
Wed 31 Jan 2007

On 31-Jan-07, at 1:07 PM, David-Baptiste Chirot wrote:

> *I got to meet Jim Eisenreich once at a Twins game here in Milwaukee.*
> *a very inspirational person and excellent outfielder and hitter--*
> *he had to endure some very tough times his first years in the Big*
> *leagues--can only imagine what was like in the Minors--*
> *wrote abt him to this list some time ago*
>
> *my all time favorite ball player is Rube Waddell--one of the all time*

> *characters--he is in the Hall of Fame probably wd never be allowed*
> *past Special Olympics these days--*
> *he was mentally ill, developmentally challenged, what they used to*
> *call "slow"--and an alcoholic to boot--*
> *only Sandy Koufax had more stirkeouts by a lefthander in one season,*
> *over fifty years after Rube set the record--*
> *in early days of baseball deaf mutes were not uncommon--prompting the*
> *use of signs for balls and strikes by umpires--*
> *in baseball quite along list of players with various*
> *disabilities--Jimmy Piersall--for example--in an asylum for a while*
> *during his major league career (his book Fear Strikes Out made into*
> *film with Tony Perkins playing Jimbo)--*

Yeah, and before that, a TV play with Tab Hunter playing Jim.
I guess they saw some sense in having 2 actors who didnt know how to throw a baseball do it.
>
>
>
George Harry Bowering
Likes towns with -ver- in them.

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700. Simon DeDeo
jed perl article
Wed 31 Jan 2007

Ah, I see what is going on. You need not pay AFAICT, but you must register. I use "bugmenot" which gives you passwords and logins so you don't have to hop their demographic hoops. The current bugmenot password for the Jed Perl article is the strangely disturbing

USERNAME: buffychunks
PASSWORD: pooklord

If that doesn't work (TNR plays wack-a-mole, apparently, see http://www.bugmenot.com/ for more infor.)

For reference, the URL is:
http://www.tnr.com/doc.mhtml?i=artnotes&s=perl112001

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701. **Vernon Frazer**
Re: Jim Eisenreich
Wed 31 Jan 2007

Mary and David

I'm very familiar with Jim Eisenreich, from his promising start as a rookie to his virtually getting booed out of the game for several years. I didn't understand why anybody would boo a .300 hitter---but then, I was at least a decade away from receiving my diagnosis. He was one of my favorite players when he played with the Florida Marlins. I've never really spoken to him, although I think we did serve together on a panel at a conference sponsored by the National Tourette Syndrome Association.

I remember reading about Rube Waddell when I was a kid. As I recall, he went for a ride on a fire truck on a day when he was supposed to pitch. According to the records and the story books, though, he was an amazing pitcher. His strikeout record stood for some time, as you point out, David.

I remember Fear Strikes Out and, as a lifelong Red Sox fan, always appreciated Jimmy Piersall's playing. Although he wasn't a Hall of Famer, he probably would have received a lot more recognition if he hadn't played in the shadows of Willie, Mickey and the Duke.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of David-Baptiste Chirot
Sent: Wednesday, January 31, 2007 4:08 PM
To: [redacted]
Subject: Re: Jim Eisenreich

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702. Ricejunk2
diarrhea of the mouth
Wed 31 Jan 2007

Dear members:

Some people have diarrhea of the mouth. It is a medical condition, but it doesn't mean we all have to pay attention to, well, the product of said medical condition. That is what toilets are for. And delete buttons, ok. There is always the "I WIN" button... available for when your computer OR another human thinks it has the best of you.

Poetry discussions are so much better than crap-slinging. Isn't there enough raw-ness in language and its composition, that we can avoid the raw-sewage stuff? I know there are more critical discussions, especially of ideas (which are lacking in other conversations these days), in this listserv's future. Otherwise, why are any of us here.

Write on! Listen and read and hear and say and smell (if you dare)...all that there is for you here online and everywhere... But please stay home if you need to be near the crapper, T. F. Rice

"We pretend the raw bloom remains
unshattered
by the ravishing dregs of lost humanity"
...just a little something i wrote when i was a teenager... he-hee...
we havent come very far since then as a human race...

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703. David Baratier
Larry's poetry forum
Wed 31 Jan 2007

The Poetry Forum at Larry’s
Remainder of the Season: 2007

Looking forward to seeing you'all soon--
Readings: 2 sets about 20-25 minutes each. From:

January 15-- Okla Elliot
January 22-- Terrance Hayes

January 29-- Will Evans
February 5-- Richard St. John
February 12-- David Baratier
February 19-- Vernell Bristow
February 26-- Scott Wood
March 5-- Aldon Nielsen
March 12-- Fundraiser - Diane Gilliam Fisher
March 19-- NO READING (SPRING BREAK)
March 26-- Sandy Feen
April 2-- Maj Ragain
April 9--Jillian Weisse
April 16-- Annie Price
April 23-- TBA
April 30-- TBA
May 7-- William Redding Memorial Reading

All Events
Mondays 7pm 2040 N. High St
Columbus, Ohio
All readings followed by a brief open mike.
Funded by the Ohio Arts Council: A state agency that supports public programs in the arts.

Be well
David Baratier, Co-coordinator, Larry's Poetry Forum

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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704. **Ricejunk2**
Re: Poems on Scapegoats
Wed 31 Jan 2007

"Purple Scapegoat"

Purple was blamed for what blue and red did, discriminated against for the mere color of his skin. It seems the Color Police aren't really all that discriminating, in the truer sense of the word. Where would we be if we

discriminated nothing. Distinction and discernment are cords that make our unique world. We have eyes that see and ears that hear.

It is those who have a desire to shoot someone who make a word "wrong" or naughty", and then proceed to shoot at it with all they have. Or maybe at times the desirous one is (s)he who says the word in a new way. Whatever the case, be nice to purple. And red and blue. Because whoever did the wrong will show himself in the end. They always do. "Give them enough rope and they will hang themselves" has always rung true in my life and misc strugglings.

To discriminate:

1. Show prejudice, favor, show bias, treat unfairly.
2. Distinguish, differentiate, separate, contrast, compare, tell the difference, judge, draw a distinction, discern, segregate.

All in fun, since abstraction can be fun when wanting to say something real,
T.F. Rice

Quoting heidi arnold <[redacted]>:

> *Colleagues,*
>
> *-- i would like to read some experimental poems on scapegoats and scapegoating -- a communal or familial process of setting someone up to be a "fall guy" -- when the fault for the problem is v. collective and systemic -- that we have to make our own leper colonies to make societies at all -- is it ok to post to this list*
>
> *scapegoats:*
>
> *Lincoln*
> *Martin Luther King*
> *Jesus Christ*
> *Nazim Hikmet*
> *...*
> *How many can we name?*
>
> *if you like I will send a little chapbook of my poems to each person who responds*
>
> *--*
> *www.heidiarnold.org*
> *http://peaceraptor.blogspot.com/*

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705. Betsy Andrews

New Book: Betsy Andrews' NEW JERSEY

Wed 31 Jan 2007

Betsy Andrews' NEW JERSEY, winner of the 2007 Brittingham Prize, is now available from University of Wisconsin Press.

To order directly from the Press:
http://www.wisc.edu/wisconsinpress/books/4306.htm

“The heart of darkness is alive and beating in Betsy Andrews’s New Jersey. With its commitment to naming, to witnessing the machinations and degradations of our terror,’ this is a brave poem, and a necessary one.” —Anne Waldman, Jack Kerouac School of Disembodied Poetics

“New Jersey hotwired, New Jersey on speed: the Turnpike unrolls its scathing demotic across the humiliated landscape that was once a bright idea; the Turnpike dreams of minutemen and wakes to Abu Ghraib; the Turnpike names its toll plazas for poets and founding fathers and channels its weary to Burger Kings and ATMs. No help for us, the country’s in the breakdown lane. But Betsy Andrews writes its antic obit in a vein so charged with wit and razzle-dazzle that something must be salvageable even now. We must, in spite of ourselves, have done something right. New Jersey is a brilliant debut.” —Linda Gregerson, author of The Woman Who Died in Her Sleep

“Serving the swerve from witness to outrage, the poem follows war’s disastrous trajectory from domestic to international policy and singular to universal tragedy with unrelenting honesty. Andrews has a queer eye for empire, and this work is an incisive, exciting, and necessary intervention.” —Brian Teare, author of The Room Where I Was Born

---

Cheap Talk? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 2007

791 messages · Thu 1 Feb 2007 – Wed 28 Feb 2007

February 2007 set the biggest idea in the room against the smallest form, and let a tabloid queen dissolve into pure image between them. Eight hundred and seventeen messages moved through the list, its two largest currents pulling in opposite directions — a sprawling argument about deconstruction, the theory that meaning never settles, and an even larger run on haiku, the form that bets everything on a single settled instant. The month was a tug of war between unraveling and distilling, between the sign that floats free and the image that holds.

The unraveling had sixty-seven messages. A thread on deconstruction and poetry went hunting the poets who best embody the theory of undecidable, endlessly deferred meaning, and Aldon Nielsen's signature caught its essence in passing — the *"intolerable paradox at the heart of speech"*, the freedom and the vertigo of a language that will not stand still. De Man and Rousseau hovered in the wings. It was the grand machine of the age for proving that nothing a poem says ever finally means just that.

The distilling had nearly a hundred, and a controversy. The haiku cluster culminated in a Haiku Death Match, a competitive spectacle that the form's serious practitioners eyed with dismay — Michael Dylan Welch allowing it was fun but warning that it *"does perpetuate the misunderstanding"*, traducing the one form built to make a single perception present and whole into a blood sport. The smallest, quietest thing in poetry, staged as a cage fight; the instant that haiku exists to hold, played for laughs. It was, in its way, the same argument the deconstruction thread was having in reverse — whether the little poem carries a real and present perception, or is only a counter to be scored, shuffled, and won.

And between the theory and the form, a person came apart into image. Anna Nicole Smith died on the eighth, and the room mourned her in a register it could not quite settle — Aaron Belz confessing, *"maybe I sound ironic, but I really am feeling this one"*, Alan Sondheim noting that she had always *"resisted easy summaries"*. She was deconstruction made tabloid, a self the culture had already dissolved into pure floating surface while she still lived, the sign cut entirely loose from any referent.

And yet the smallest form kept its footing. Against a theory that says meaning is forever deferred and a spectacle that says a person is only image, haiku went on insisting, seventeen syllables at a time, that a single instant can be caught clear

and held — the very newspaper headline conceding that in the death match, fearless poets spar, *“but haiku lives”*. I have set February down exactly as the archive delivered it — the intolerable paradox, the caged haiku, and the woman dissolved into surface — because it was the month the poets proved in theory that nothing settles and mourned a self that had become nothing but image, and were answered by the quietest thing they owned: that for one breath, one image, meaning can still arrive and stay.

— Kristen M. Fabians

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187. George Bowering — Re: deconstruction and poetry
188. Tim Peterson — QUEERING LANGUAGE READING, Sat Feb 10th at the BPC, 8 PM
189. Don Summerhayes — Re: deconstruction and poetry
190. Gwyn McVay — Re: Haiku Death Match
191. Jesse Crockett — Re: Haiku Death Match
192. Jesse Crockett — Re: Haiku Death Match
193. Jim Andrews — new work from Turkey by Ozcan Turkmen
194. Marcus Bales — February 10 - 24 ⬩ Opening Reception Saturday February 10, 6 - 9 pm for Greg...
195. Deborah Poe — Re: deconstruction and poetry
196. Anselm Berrigan — Fwd: looking for a place for a poet to crash in NYC
197. St. Thomasino — Haiku Death Match / Molotov's Sister
198. Jason Quackenbush — Re: Haiku Death Match
199. Halvard Johnson — Re: Haiku Death Match
200. Pam Grossman — Re: Boog City's Email List Dead, Please Resend Yr Name & Email
201. Ron Silliman — Silliman's Blog: one million visits later

202. Alexander Jorgensen — Re: deconstruction and poetry
203. Alexander Jorgensen — Re: Haiku Death Match
204. Michael Tod Edgerton — Re: QUEERING LANGUAGE READING, Sat Feb 10th at the BPC, 8 PM
205. Michael Tod Edgerton — Ignore previous reply, it was for Tim Re: QUEERING LANGUAGE READING,...
206. Nick Moudry — Call for translation submissions

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207. Charlie Rossiter — haiku
208. David Baratier — Re: deconstruction and poetry
209. Jesse Glass — The Voyage of the Argonauts--Experimental Music and Poetry
210. Joel Bettridge — Nathaniel Tarn on Thursday at Yale
211. Simon DeDeo — Re: deconstruction and poetry
212. Alan Sondheim — waggle (new work - last of series)
213. Michael Dylan Welch — Re: Haiku Death Match
214. Michael Dylan Welch — Re: Haiku Death Match
215. Philip Metres — Poems of War and Peace, Redux and Apology
216. Camille Martin — Camille Martin and Bill Lavender read in Buffalo
217. Tom W. Lewis — Re: deconstruction and poetry
218. Eric Dickey — Re: Haiku Death Match
219. Stephen Vincent — FW: blogging libby
220. Crane's Bill Books — Re: Haiku Death Match
221. mIEKAL aND — Fwd: Solicitation
222. David-Baptiste Chirot — Re: Haiku Death Match/HAIKU LIFE
223. Anny Ballardini — Re: Camille Martin and Bill Lavender read in Buffalo
224. cralan kelder — tomorrow night at the sugar factory in amsterdam

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225. Charlie Rossiter — haiku
226. Barry Schwabsky — Re: haiku
227. Tom Beckett — new now at e-x-c-h-a-n-g-e-v-a-l-u-e-s...
228. Vernon Frazer — Vernon Frazer in Mad Hatter's Review
229. Michael Kelleher — OlsonNow Updates
230. Stephen Vincent — Re: haiku /Violi
231. Tim Peterson — Poetry in the Presence of Sculpture, Sat Feb 11, 3PM at the Noguchi Museum
232. Tim Peterson — correction (Noguchi sculpture event)
233. Lewis LaCook — The cries of peacocks - Xanax Pop by Lewis LaCook
234. Ann Bogle — Basal distance
235. C. A. Conrad — contributions to the Frank Sherlock EMERGENCY FUND, an update...
236. C. A. Conrad — kari edwards POETRY MEMORIAL EVENT now online
237. Michael Dylan Welch — Re: Haiku Death Match
238. Fulcrum Annual — Poets Kapovich, Maxwell, Nikolayev, Feb 15 in Harvard Square
239. Michael Dylan Welch — Re: Haiku Death Match/HAIKU LIFE
240. George Bowering — Re: haiku /Violi
241. Tom W. Lewis — Re: Haiku Death Match
242. David-Baptiste Chirot — (behalf of Susan Firer) Kent Johnson at UW-Milwaukee & Illinois We...
243. mIEKAL aND — Re: (behalf of Susan Firer) Kent Johnson at UW-Milwaukee & Illinois Wesleyan
244. George Bowering — Re: (behalf of Susan Firer) Kent Johnson at UW-Milwaukee & Illinois Wesle...
245. Anny Ballardini — Re: (behalf of Susan Firer) Kent Johnson at UW-Milwaukee & Illinois Wesle...
246. heidi arnold — Bone Pagoda, by Susan Tichy
247. Poetry Project — Events at the Poetry Project 2/9 - 2/14

248. Aaron Belz — RIP Anna Nicole - The end of an era
249. Adam Morey — Jed Rasula's Poetics of Embodiment
250. David Baratier — Re: deconstruction and poetry
251. Barrett Watten — Watten lecture in Minneapolis 2/9
252. Jennifer Karmin — "Growing Up Girl" Chicago reading
253. Alan DeNiro — Invitation: Speculative Poetry mailing list
254. Alan Sondheim — Re: RIP Anna Nicole - The end of an era
255. Chris Stroffolino — HAIKU LIFE
256. Daniel Zimmerman — Re: haiku /Violi
257. Alexander Jorgensen — Fwd: A New BathHouse!
258. Alexander Jorgensen — GEORGE BOWERING
259. Eric — Re: haiku /Violi
260. Jason Quackenbush — Re: Haiku Death Match

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261. Jim Andrews — Re: A New BathHouse!
262. Haas Bianchi — Re: RIP Anna Nicole - The end of an era
263. Jesse Glass — Looking for Wikipedia Help
264. C. A. Conrad — UPDATE on the Frank Sherlock EMERGENCY FUND.....thanks Juliana!.....
265. Vernon Frazer — Re: Vernon Frazer in Mad Hatter's Review
266. thom donovan — REMINDER: POA presents David Levi Strauss & Kyle Schlesinger TONIGHT Friday ...
267. susan maurer — robin morgan's new fighting words
268. Jesse Crockett — Listenlight new issue 07
269. David-Baptiste Chirot — behalf of:[WIB-LA] ISRAELI[ANTI-]APARTHEID WEEK - NYC! - Feb. 10 - ...
270. Alexander Jorgensen — The Object in Postmodernism
271. mIEKAL aND — Vagina Monologues Gets New Name
272. mIEKAL aND — Re: Vagina Monologues Gets New Name
273. Factory School — Meet the Press (PS 1 and 2)
274. Aaron Belz — Re: RIP Anna Nicole - The end of an era
275. David A. Kirschenbaum — Re: RIP Anna Nicole - The end of an era
276. George Bowering — Re: RIP Anna Nicole - The end of an era
277. Rob McLennan — Re: RIP Anna Nicole - The end of an era
278. Eric — Re: RIP Anna Nicole - The end of an era
279. Rob McLennan — Re: RIP Anna Nicole - The end of an era
280. L Guevarra — NEW BOOK: Green and Gray
281. Dan Coffey — Re: RIP Anna Nicole - The end of an era
282. L Guevarra — NEW BOOK: Harm.
283. Ren Powell — Re: RIP Anna Nicole - The end of an era
284. Pluto, Anne Elezabeth — Re: RIP Anna Nicole - The end of an era
285. Ren Powell — nevermind. . .
286. Aaron Belz — I was serious...
287. George Bowering — Re: RIP Anna Nicole - The end of an era
288. kevin thurston — Re: I was serious...
289. Suzanne Burns — Re: RIP Anna Nicole - The end of an era
290. Alan Sondheim — Anna Nicole Smith
291. cralan kelder — this interesting fascinate
292. Lewis LaCook — The Fog of Dracula - New Video by Lewis LaCook
293. Ren Powell — Re: Anna Nicole Smith
294. Michael Dylan Welch — Re: haiku
295. George Bowering — Re: GEORGE BOWERING
296. Stephen Vincent — Re: haiku
297. Michael Dylan Welch — Re: Haiku dumbness / snobbishness
298. Factory School — Meet the Press (PS 3 and 4)

299. Mark Weiss — Re: haiku
300. Marcus Bales — Re: haiku
301. Ruth Lepson — Re: Anna Nicole Smith
302. Davey Volner — Re: haiku
303. Dan Coffey — Re: haiku

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304. Jason Quackenbush — Re: Haiku dumbness / snobbishness
305. Jason Quackenbush — Re: RIP Anna Nicole - The end of an era
306. Joe Amato — Re: haiku
307. Charlie Rossiter — haiku
308. Laura Winton — Re: Anna Nicole Smith
309. Alan Sondheim — Re: Anna Nicole Smith
310. Alan Sondheim — Real-time file access and organization - suggestions?
311. Tim Peterson — EOAGH Issue 3: Queering Language
312. Barry Schwabsky — Re: haiku
313. Ren Powell — Re: Anna Nicole Smith
314. Barry Schwabsky — Re: haiku
315. Wystan Curnow — Re: The Object in Postmodernism
316. Wystan Curnow — Re: Anna Nicole Smith
317. Ren Powell — Re: Anna Nicole Smith
318. Alison Croggon — Re: Anna Nicole Smith
319. Ren Powell — Re: Anna Nicole Smith
320. Dubravka Djuric — Re: small cultures and innovative poetry
321. Alexander Dickow — ANS and F Sherlock
322. Factory School — Meet the Press (PS 5 and 6)
323. Halvard Johnson — Re: haiku
324. Dan Coffey — Re: haiku
325. Joe Amato — Re: haiku
326. Anny Ballardini — Re: Anna Nicole Smith
327. Michael Dylan Welch — Re: Haiku Death Match
328. Michael Dylan Welch — Re: haiku
329. Murat Nemet-Nejat — Re: haiku
330. Stephen Vincent — Re: haiku / Vorticism
331. David-Baptiste Chirot — Re: haiku and Anna Nicole Smith
332. Joe Amato — Re: haiku and Anna Nicole Smith
333. Dubravka Djuric — Re: small cultures and innovative poetry
334. Eireene Nealand — Re: small cultures and innovative poetry
335. Eric — Re: haiku
336. George Bowering — Re: haiku
337. Jason Quackenbush — Re: haiku
338. Nicholas Ruiz III — Symposium
339. Stephen Vincent — Libby Grand Jury / C-Span
340. Daniel Zimmerman — Re: haiku
341. Jason Quackenbush — Re: Haiku Death Match
342. Eireene Nealand — Tarpaulin Sky Celebrates OBERIU--an anthology of Russian Absurdism
343. Ruth Lepson — Re: haiku
344. Jesse Crockett — easy on the ego
345. Larissa Shmailo — Andy Warhol: In His Wake Opening Reception and Reading 2/22
346. clifford — Re: haiku mister lou is

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347. Paul Nelson — Haiku
348. Peter Ciccariello — thought, finding form, rising
349. Laura Winton — Re: Anna Nicole Smith
350. Charlie Rossiter — haiku--what are we here for
351. Susan Webster Schultz — Language as Responsibility: new TINFISH chapbook

352. Anny Ballardini — Re: haiku mister lou is
353. Dan Wilcox — Third Thursday Open Mic in Albany, NY
354. Jeffrey Side — CALLING ALL DUSIE POETS
355. Dan Wilcox — Haiku You
356. Haas Bianchi — Iowa City Reading Ray Bianchi and Chris Glomski
357. Marcus Bales — Re: Haiku You
358. Barry Schwabsky — Re: Haiku You
359. Daniel Zimmerman — Re: Haiku You
360. Ruth Lepson — Re: Haiku You
361. Factory School — Meet the Press (PS 7 and 8)
362. heidi arnold — Re: Haiku You
363. cris cheek — TNWK Bulletin 1
364. reJennifer Bartlett — Issue 5 of Saint Elizabeth Street
365. Barry Schwabsky — Re: Issue 5 of Saint Elizabeth Street
366. Eric — Re: Haiku You
367. Halvard Johnson — Re: Haiku You
368. Joe Amato — From Kent Johnson re haiku
369. Eric — Re: Haiku You
370. David-Baptiste Chirot — Re: From Kent Johnson re haiku
371. Tracey Gagne — Re: Vagina Monologues Gets New Name
372. Ron Starr — Reading at Open Books, Seattle, Tuesday, 2/13
373. Alison Croggon — Re: Haiku You
374. tlrelf — Re: Vagina Monologues Gets New Name
375. Andrew Taylor — CFP: "Stanley Cavell and Literary Criticism" - conference May 2008
376. Mark Weiss — Re: Haiku You
377. Dan Coffey — Re: Vagina Monologues Gets New Name
378. George Bowering — Re: Vagina Monologues Gets New Name
379. Chris Stroffolino — Re: Vagina Monologues Gets New Name
380. Jason Quackenbush — Re: Haiku You
381. Jesse Crockett — Listenlight
382. Jason Quackenbush — Re: Haiku You
383. Daniel Zimmerman — Re: Haiku You
384. Mark Weiss — Re: Haiku You
385. Jason Quackenbush — Re: Haiku You

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386. Michael Dylan Welch — Re: haiku
387. Michael Dylan Welch — Re: E. E. Cummings
388. Mark Weiss — Re: Haiku You
389. Gabriel Gudding — praise be to the watch
390. Robin Hamilton — Re: praise be to the watch
391. ALDON L NIELSEN — Fwd:Ornette at the Grammies
392. Poetics List — New Poetics List Moderator
393. Vernon Frazer — Re: Ornette at the Grammies
394. susan maurer — Re: New Poetics List Moderator
395. Dan Waber — ars poetica update
396. Jordan Stempleman — Re: New Poetics List Moderator
397. Gerald Schwartz — Re: Fwd:Ornette at the Grammies
398. Andrew Jones — Re: Ornette at the Grammies
399. Alan Sondheim — Re: praise be to the watch
400. charles alexander — CODEX symposium
401. Stephen Baraban — lim
402. Michael Kelleher — Literary Buffalo E-Newsletter 2.12.07
403. Barry Schwabsky — Re: Ornette at the Grammies
404. ishaq arashi — lost works do what you like and other works
405. Gabriel Gudding — Re: praise to the watch

406. Ken Rumble — Nathaniel Tarn & Janet Rodney, This Saturday, Feb. 17th, 8pm, Internationalist...
407. Dan Waber — first adventures of col and sem
408. David A. Kirschenbaum — Re: Ornette at the Grammies
409. Matt Henriksen — 2/16 Kostas Anagnopoulos & Elisa Gabbert Carroll Gardens Brooklyn
410. heidi arnold — Re: New Poetics List Moderator
411. David-Baptiste Chirot — Re: Ornette at the Grammies
412. Brian Clements — Teaching Position Announcement--Western Connecticut State University
413. Murat Nemet-Nejat — Re: praise be to the watch
414. George Bowering — Re: Ornette at the Grammies
415. Vernon Frazer — Re: The Hoohah Dialogues
416. ALDON L NIELSEN — Re: Ornette at the Grammies
417. Joel Weishaus — "The Way North" North-2 Text-1
418. Jesse Crockett — Re: praise to the watch
419. eleni Stecopoulos — Re: Jed Rasula's Poetics of Embodiment
420. Poetics List — Poetics List Welcome Message
421. Alexander Jorgensen — Re: Poetics List Welcome Message
422. Alexander Jorgensen — Our messages are being monitored
423. Tom W. Lewis — Re: Poetics List Welcome Message
424. Maria Damon — Fwd: Dylan symposium registration now OPEN
425. Dan Coffey — Re: Jed Rasula's Poetics of Embodiment
426. Tony Trigilio — Court Green #4 / Dossier: Political Poetry
427. Robin Hamilton — Re: praise to the watch
428. Tony Trigilio — Sorry, typo on the Court Green URL
429. Elizabeth Treadwell — Place & Wertheim at Small Press Traffic Fri 2/16
430. Eric — Re: Our messages are being monitored
431. Vernon Frazer — Re: Our messages are being monitored
432. Anselm Berrigan — Fwd: Bowery Broadside Series 2,3,4 Pass it on!
433. reJennifer Bartlett — BugHoouse
434. Potree Journal — Call for submissions
435. Catherine Daly — Re: The Hoohah Dialogues
436. Jennifer Karmin — Chicago Performance Symposium: February 22-23
437. Stephen Vincent — Mom w/first published poem
438. Chris Stroffolino — Re: haiku
439. Alison Croggon — Re: haiku

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440. Mark Weiss — Re: The Hoohah Dialogues
441. Joel Lewis — ornette & the grammies
442. Martha Deed — Re: Mom w/first published poem
443. Paul Nelson — Re: Mom w/first published poem
444. David A. Kirschenbaum — Jill Stengel Featured at www.notellmotel.org/
445. Marcus Bales — Two Events At Gallery 324 Saturday February 24
446. Jesse Glass — Your Chance To Learn What Haiku Really Is
447. Anny Ballardini — Re: Poetics List Welcome Message
448. Tarpaulin Sky — READING: Jenny Boully, Jordan Davis, Douglas A. Martin, Max Winter
449. Herb Levy — Steve Swallow on Robert Creeley
450. L Trent — New Issue of 21 Stars Review
451. Pierre Joris — Albany, NY Performance
452. mIEKAL aND — New literary twist added to laundry cycle
453. Gabriel Gudding — on the telepathic nature of the social
454. Dan Coffey — Re: Steve Swallow on Robert Creeley
455. Jim Andrews — David Jhave Johnston
456. amy king — One Way of Getting It Out There
457. David-Baptiste Chirot — Re: One Way of Getting It Out There
458. Adam Fieled — Steve Halle, Tom Orange on PFS Post

459. Tim Peterson — Belladonna 2/13 w Deborah Meadows & Tim Peterson
460. Gabrielle Welford — Re: Mom w/first published poem
461. blacksox — Not getting through
462. paolo javier — Crossing the Border Reading/Panel @ NYU, March 2nd, 6 pm
463. Ruth Lepson — Re: Mom w/first published poem
464. Jena Osman — visiting writer position
465. Cati Porter — New to the list / Call for submissions
466. Didi Menendez — Re: New to the list / Call for submissions
467. Simon DeDeo — rhubarb is susan
468. Daniel Godston — Swallow & Hersch
469. Ruth Lepson — Re: Belladonna 2/13 w Deborah Meadows & Tim Peterson
470. Ron Silliman — Silliman's Blog
471. Catherine Daly — Fwd: Nautilus Book Awards - Final Call for Entries - Deadline Feb. 15
472. ishaq arashi — Condi Rice Raps

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473. Laura Winton — Re: New literary twist added to laundry cycle
474. Rod Smith — New Tom Raworth, Caller and Other Pieces, from Edge Books
475. David A. Kirschenbaum — A 40th Birthday Celebration for Kurt Cobain
476. jUStin!katKO — Re: Mom w/first published poem
477. Dubravka Djuric — march in belgrade cultural center
478. Ruth Lepson — Re: "Growing Up Girl" Chicago reading
479. Andrew Taylor — CFP: 'George Oppen: A Centenary Conference' - conference
480. Dan Waber — hush suite, 6 by Jenny Sampirisi
481. Shankar, Ravi (English) — Re: praise to the watch
482. heidi arnold — Re: march in belgrade cultural center
483. heidi arnold — Re: march in belgrade cultural center
484. William Allegrezza — Series A in Chicago--Next Tuesday Sterling Plumpp
485. Tom Orange — Rodney Jones wins $100,000 Poetry Prize
486. Peter Ciccariello — For this was on seynt Volantynys day
487. Joel Weishaus — Cecil Touchon
488. Rob McLennan — fwd - [[redacted]: One year on]
489. Thomas savage — Re: Rodney Jones wins $100,000 Poetry Prize
490. Catherine Daly — Re: Rodney Jones wins $100,000 Poetry Prize
491. Chris Stroffolino — Re: Rodney Allen Jones Prize
492. Lauren Sorensen — Frank Kuenstler
493. Alexander Jorgensen — AL FRANKEN TO RUN FOR US SENATE - OFFICIAL
494. Tim Peterson — Julie E. Patton and M. Nourbese Philip - SEGUE at BPC, Sat Feb 17, 4 PM
495. Michael Dylan Welch — Re: Haiku dumbness / snobbishness
496. Michael Dylan Welch — Re: Haiku Death Match
497. Gabriel Gudding — the politics of the pocket -- (was watch thread)
498. Carol Novack — Mad Hatters' Review Issue 7 OUT OUT OUT OF IT INTO IT!
499. Tom Beckett — Re: Galatea Resurrects #5 is Launched
500. Carol Novack — Issue 7 of Mad Hatters' Review has arrived! Submit 2/15 through 3/1
501. gfrym — Re: the politics of the pocket -- (was watch thread)
502. Slaughter, William — Notice: Mudlark
503. Adam Morey — Rasula's Email Address
504. Halvard Johnson — Lynda Schor in Madhatters' Review 7
505. Stephen Vincent — Re: the politics of the pocket -- (was watch thread)

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506. Jason Quackenbush — Re: Haiku dumbness / snobbishness
507. Jason Quackenbush — Re: Haiku dumbness / snobbishness
508. George Quasha — Quasha this week at Baumgartner, White Box, ZONE Chelsea, & CAA ARTspace
509. Ann Bogle — Ana Verse
510. Mark Weiss — Re: the politics of the pocket -- (was watch thread)

511. heidi arnold — call for poems:
512. Stephen Vincent — Re: the politics of the pocket -- (was watch thread)
513. Halvard Johnson — Re: the politics of the pocket -- (was watch thread)
514. Adam Fieled — Eric Elshtain on PFS Post
515. Joel Bettridge — Book Arts Conference, New Haven, CT April 2007 Update
516. Rob McLennan — Artie Gold 1947-2007
517. Steve Dalachinsky — Fw: Vision Dance Music at Symphony Space February 21 to 24
518. Steve Dalachinsky — Fw: hello everyone we're back and bolder than ever some Poetry gigs f...
519. Barry Schwabsky — Re: Quasha this week at Baumgartner, White Box, ZONE Chelsea, & CAA ARTsp...
520. Tarpaulin Sky — Two new books: Max Winter's _The Pictures_ & Sandy Flo rian's _32 Pedals an...
521. Poetry Project — Events at the Poetry Project 2/19 - 2/21
522. Alan Sondheim — Reel Histrionic
523. Chris Stroffolino — Re: Quasha with Halley and Ringgold at CAA ARTspace

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524. Rod Smith — Flarf! Baltimore & DC i.e. 2/17, DCAC 2/18
525. Murat Nemet-Nejat — Re: Reel Histrionic
526. cralan kelder — Emmett Williams passes
527. Editors, Tarpaulin Sky Press & Journal — Two New Books: Max Winter's _The Pictures_ & Sandy...
528. susan maurer — Re: Quasha with Halley and Ringgold at CAA ARTspace
529. Daniel Godston — Black Mountain Collective event tonight
530. Alexander Jorgensen — ALL POETS - "The Internationale became the anthem of international so...
531. C. A. Conrad — TOMORROW NY FUND RAISER FOR FRANK SHERLOCK ==O==O==
532. Alan Sondheim — Re: Reel Histrionic
533. jUStin!katKO — Tonight in Chicago
534. susan maurer — waterworks
535. Michael Dylan Welch — Re: Haiku dumbness / snobbishness
536. Murat Nemet-Nejat — Re: Reel Histrionic
537. Simon DeDeo — two essays on rhubarb
538. Michael Dylan Welch — Re: Haiku as a genre
539. Patrick F. Durgin — Hannah Weiner's Open House / Pre-orders
540. Murat Nemet-Nejat — Re: visiting writer position
541. Raymond Bianchi — Re: visiting writer position
542. Murat Nemet-Nejat — Re: Haiku as a genre
543. Alison Croggon — Re: Haiku as a genre
544. Alexander Jorgensen — OFFLIST : Oregon woman, 84, pleads guilty in boy's sex abuse case
545. Jennifer Karmin — Red Rover Series / Experiment #11
546. Barry Schwabsky — Re: Haiku as a genre

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547. Holly Crawford — Re: Sound Art in a Limo, NYC Feb 23-25
548. Jason Quackenbush — Re: Haiku as a genre
549. Jason Quackenbush — Re: Haiku as a genre
550. Alan Sondheim — Qbico 56 LP review (someone had to)
551. Alan Sondheim — Re: Reel Histrionic
552. Aryanil Mukherjee — Re: Reel Histrionic
553. Dan Waber — Anaclastic alphabet, by Amira Hanafi
554. Tony Trigilio — Re: visiting writer position
555. Alan Sondheim — Re: Reel Histrionic
556. Murat Nemet-Nejat — Re: Haiku as a genre
557. Barrett Watten — Publication of THE GRAND PIANO, PART 2
558. Christine Hamm — Reviews of my work

559. Catherine Daly — Fwd: POETRY SUPER HIGHWAY less than 2 weeks left to join the Great Poetry ...
560. Gabriel Gudding — Re: the politics of the pocket & the watch
561. amy king — MIPO -- Friday, Feb. 23rd @ 7 P.M.

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562. Pierre Joris — Recent Nomadics Posts
563. Dan Coffey — another Susan Howe/David Grubbs cd collaboration!
564. mIEKAL aND — Bon Voy age Emmett!
565. Alan Sondheim — old text illustrated by its future anterior
566. Ruth Lepson — FW: haha (in norwegian)
567. amy king — O VALENTINE, O VIOLENCE -- NEW WORK UP
568. Jim Andrews — Jean-Pierre Balpe on "Hyperfiction"
569. Daniel Godston — $200 million: The Poetry Foundation in The New Yorker
570. Deborah Poe — chinese new year (request for words on duilian)
571. Jesse Glass — Fwd: time4time : Jesse Glass
572. Simon DeDeo — query from Richard Fox
573. ishaq arashi — lost works do what you like and other works

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574. Mark Weiss — Re: query from Richard Fox
575. Alexander Jorgensen — Re: query from Richard Fox
576. Michael Dylan Welch — Re: Haiku as a genre
577. Murat Nemet-Nejat — Re: query from Richard Fox
578. Nicholas Karavatos — Beware of yourselves! Beware of each other!
579. Michael Dylan Welch — Re: Haiku as a genre
580. David-Baptiste Chirot — Re: query from Richard Fox
581. Anny Ballardini — Re: query from Richard Fox
582. Herb Levy — Re: query from Richard Fox
583. Dan Waber — ars poetica update
584. Barry Schwabsky — Re: Haiku as a genre
585. amy king — EVIE SHOCKLEY GUEST EDITS MIPOESIAS
586. cris cheek — this week in Oxford Ohio
587. sandra de 1913 — 1913's Rozanova Prize
588. Mark Weiss — Re: query from Richard Fox
589. Murat Nemet-Nejat — Re: Haiku as a genre
590. Alan Sondheim — more from performanceville
591. Murat Nemet-Nejat — Re: query from Richard Fox
592. Jim Andrews — on print vs online books
593. amy king — Re: on print vs online books
594. Christina Milletti — Exhibit X Fiction Presents Dave Kress Feb 21
595. alexander saliby — Re: chinese new year (request for words on duilian)
596. George Bowering — Re: Beware of yourselves! Beware of each other!
597. Betsy Andrews — New Jersey reading venues?
598. Andrew Jones — Re: Beware of yourselves! Beware of each other!
599. Stephen Vincent — Re: Beware of yourselves! Beware of each other!
600. Halvard Johnson — Re: New Jersey reading venues?
601. Jim Andrews — Re: on print vs online books
602. Robert Lunday — Poetics Blog
603. Michael Rothenberg — Friends of Big Bridge
604. Aaron Vidaver — Open Text Reading Series #1: Peter Culley (Vancouver)
605. Eric Dickey — To Topos: Poetry International
606. Betsy Andrews — Maureen Owen's email
607. Catherine Daly — Princeton
608. Tisa Bryant — Last Call for Free Books from Leon Works!
609. jkrick — New EPC Paul Violi Page
610. Carol Novack — soliciting submissions for mad hatters' review --

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611. Alan Sondheim — [stuff-it] FW: Dixie Chicks, part of tradition of progressive country music...
612. Michael Dylan Welch — Re: Haiku as a genre
613. Michael Dylan Welch — Re: Haiku as a genre
614. Tisa Bryant — Hi-5 Virus Alert: It Not Me Do It!
615. Tony Hooper — Re: [stuff-it] FW: Dixie Chicks, part of tradition of progressive country mus...
616. Joel Weishaus — "The Way North" 2 text-2
617. David A. Kirschenbaum — NYC Tonight: A 40th Birthday Celebration for Kurt Cobain
618. Adam Fieled — Ann Bogle on PFS Post
619. Nick Piombino — Unnameable Book Party
620. Jennifer Karmin — "Growing Up Girl"
621. Clay Banes — Saturday, FEB. 24 @ 7:30PM: Jill Magi, Dana Teen Lomax, Sarah Rosenthal
622. Eric Dickey — Re: [stuff-it] FW: Dixie Chicks, part of tradition of progressive country mus...
623. Thomas savage — Re: Beware of yourselves! Beware of each other!
624. Michael Kelleher — Literary Buffalo E-Newsletter 2.20.07
625. amy king — FWD on behalf of a friend....
626. Elizabeth Treadwell — Jill Magi with Jonny Farrow at SPT this Fri 2/23
627. Thomas Devaney — Devaney on Bernstein's Girly Man
628. David-Baptiste Chirot — Re: [stuff-it] FW: Dixie Chicks, part of tradition of progressive c...
629. Simon DeDeo — rhubarb is susan
630. John Foley — New FlashPoint #9 is Up!
631. Michael Dylan Welch — Re: From Kent Johnson re haiku
632. Caroline Crumpacker — Bilingual Reading Series!
633. Alan Sondheim — Howtodisappear

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634. Ron Silliman — Silliman's Blog
635. Dan Wilcox — Poetry, Film & Talk -- IVAW Fundraiser
636. David-Baptiste Chirot — (on behalf of Kent Johnson) FW: "Kent Johnson's" poems at Flashpoint
637. Steve Dalachinsky — 1 - sorry everyone a cancellation
638. Dan Waber — New River Journal's new issue
639. patrick dunagan — Blue Press Poets a reading and conversation 2/22 @ SF State Poetry Center
640. Nate Pritts — 2 new chapbooks from H_NGM_N:
641. Gabriel Gudding — a dalkey book cometh sooner
642. Michael Dylan Welch — Re: Haiku as a genre
643. Bob Grumman — Re: a dalkey book cometh sooner
644. Gabriel Gudding — 3 brilliant books from BlazeVox

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645. Seena Liff — Re: Yuri Kapralov's art
646. Jane Sprague — Palm Press @ The Smell: 2/25/07
647. blacksox — Haiku
648. Joel Bettridge — TODAY: Nathaniel Tarn at Beinecke Library
649. John Roche — Cadillac Cicatrix
650. Max Middle — soundpo video
651. DJ SPOOKY — Yoko Ono and Dj Spooky Present "Rising"
652. Poetry Project — Events at the Poetry Project 2/26 - 2/28
653. Stephen Vincent — T-Shirt Without Vowels
654. Bob Grumman — Re: Grumman's Blog
655. Tisa Bryant — Tisa Bryant Readings and Encyclopedia Project Events in NYC
656. Karl-Erik Tallmo — more road signs

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657. David A. Kirschenbaum — Boog City presents Ecopoetics, Thurs. March 1
658. Aaron Vidaver — Review of Switch & Shift / Post-Prairie by Michael Barnholden (from The Rai…
659. CA Conrad — EAR INN reading: Daniel Becker, CAConrad, Douglas Martin
660. justin sirois — K. Lorraine Graham's Moving Walkways chapdisc
661. amy king — TONIGHT -- KNOX, QUEYRAS, & BOHM
662. Nicholas Karavatos — South Asian Diaspora Poetry Anthology in English?
663. susan maurer — no listings from africa
664. susan maurer — Poets Wear Prada Publication Party
665. Peter Ciccariello — Re: T-Shirt Without Vowels
666. Adam Fieled — Raymond Bianchi on PFS Post
667. David-Baptiste Chirot — Re: no listings from africa
668. Dan Waber — caffeine, nicotine, benzedrine
669. Michael Dylan Welch — Re: Haiku
670. Michael Kelleher — OlsonNow Updates
671. Lewis LaCook — Hide the pills, how little thing - Xanax Pop, by Lewis LaCook
672. Richard Jeffrey Newman — Persian Literature CFP
673. Aaron Belz — March 8: Woodward, Miller, Gallaher
674. Stephen Vincent — Re: no listings from africa
675. blacksox — Re: Haiku
676. Eric Dickey — Re: no listings from africa
677. ozcan turkmen — The Disturbed Tree - ["Workman of Child" site update]
678. Jennifer Karmin — Submissions: Version>07
679. Burt Kimmelman — New Chapbook by Burt Kimmelman Now Available
680. Charlotte Mandel — Forward re Princeton Encyclopedia

24 FEB 2007

681. Ricejunk2 — psssst. 6 issues march-august. hey, what did you just say? speak up!
682. Ricejunk2 — You must reply to this with a poem
683. Ricejunk2 — Re: laundering words
684. Jason Quackenbush — Re: no listings from africa
685. Alan Sondheim — lifeprose symposium issues
686. Jason Quackenbush — Re: Haiku as a genre
687. Jim Andrews — Anal Canadian hockey statistics poem
688. mIEKAL aND — a classic Bern Porter story making the rounds
689. mIEKAL aND — Re: laundering words
690. Dan Waber — decision tree invite
691. Stephen Vincent — Re: a classic Bern Porter story making the rounds
692. heidi arnold — Re: You must reply to this with a poem
693. Alexander Jorgensen — Fwd: reading friday march 2: atlanta @ apache cafe

25 FEB 2007

694. JT Chan — Poetry Sz Issue 22 now online
695. Tom Beckett — Fwd: New Books from Otoliths
696. Aryanil Mukherjee — Re: You must reply to this with a poem
697. Richard Jeffrey Newman — Re: You must reply to this with a poem
698. EH — Sartre quote
699. Vernon Frazer — New Books from Otoliths (posted on behalf of Mark Young)
700. mIEKAL aND — why the moderation?
701. Ann Bogle — Travel to the AWP
702. holsapple1 — Gene Frumkin 1928--2007
703. Camille Martin — AWP panel
704. Tom Beckett — NEW NOW AT E-X-C-H-A-N-G-E-V-A-L-U-E-S
705. Vernon Frazer — Re: why the moderation?
706. Camille Martin — AWP event
707. P Ganick — new picture series, AMOEBAE
708. Alexander Jorgensen — Does anyone have any info on "The Lyre" of Wisconsin

709. ALDON L NIELSEN — poetics justice
710. David-Baptiste Chirot — FW: The Lyre - Update

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711. Jules Boykoff — **Czerski, Fitterman, & Hayes read in Portland, OR this Saturday**
712. Alan Sondheim — Text from 2 Chicago Openport Performance
713. Don Summerhayes — Re: Sartre quote
714. jUStin!katKO — cris cheek | THE CHURCH – THE SCHOOL – THE BEER
715. Dan Waber — ars poetica update
716. Maria Damon — Re: poetics justice
717. Brigitte Byrd — Ahsahta Press Reading in Atlanta
718. Adam Morey — Re: FW: The Lyre - Update
719. Tom W. Lewis — Re: poetics justice
720. Thomas savage — Re: You must reply to this with a poem
721. Michael Kelleher — Literary Buffalo E-Newsletter 2.26.07
722. Halvard Johnson — RIP Gene Frumkin (1928-2007)
723. amy king — Re: You must reply to this with a poem - creative?
724. Metta Sama — Re: You must reply to this with a poem - creative?
725. Elizabeth Treadwell — Cox & Kim at SPT this SAT, 3/3
726. Aryanil Mukherjee — Re: You must reply to this with a poem - creative?
727. Geoffrey Gatza — AWP Atlanta - see you there!
728. Elizabeth Treadwell — Treadwell news of the week....
729. Alexander Jorgensen — Re: You must reply to this with a poem - creative?
730. Deborah Poe — Re: You must reply to this with a poem - creative?
731. Aryanil Mukherjee — Re: You must reply to this with a poem - creative?
732. kevin thurston — Re: You must reply to this with a poem - creative?
733. Aaron Belz — Russell Edson - what school is he?
734. David Applegate — Bad Noise hits hard with "NO"
735. Jordan Stempleman — Re: Russell Edson - what school is he?
736. Halvard Johnson — Re: Russell Edson - what school is he?
737. Taylor Brady — Fwd: [NewMusic] RIP: Leroy Jenkins
738. Mark Weiss — Re: Russell Edson - what school is he?
739. Mairead Byrne — Re: Russell Edson - what school is he?
740. Sina Queyras — Re: Russell Edson - what school is he?
741. David-Baptiste Chirot — Freedom of Expression Rights/Said Mural at San Francisco State Univ...
742. Joel Weishaus — "The Way North" North-2 text-3
743. Hugh Behm-Steinberg — Re: Russell Edson - what school is he?
744. cralan kelder — progenitor Edson
745. Aaron Belz — Re: Russell Edson - what school is he?
746. Jacqueline Gens — Re: Russell Edson - what school is he?
747. Tom Orange — Leroy Jenkins 1932-2007
748. Alexander Jorgensen — Amy Re: You must reply to this with a poem - creative?
749. Charles Bernstein — Maggie O'Sullivan's Body of Work
750. Marcus Bales — March 3 and March 10 Events at Gallery 324 in the Galleria downtown.
751. Jason Quackenbush — Re: Russell Edson - what school is he?
752. Michael Rothenberg — Celebrate Golden Handcuff's Review at Moe's
753. Mark Weiss — Re: Russell Edson - what school is he?
754. mIEKAL aND — REPRINTING OF "UKANHAVYRFUCKINCITIBAK." by d.a. levy

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755. David Baratier — Re: Russell Edson - what school is he?
756. David Baratier — Re: POETICS Digest - 25 Feb 2007 to 26 Feb 2007 (#2007-57)
757. Gabriel Gudding — Re: Russell Edson - Daniil Kharms
758. Steve Dalachinsky — 1 Fw: hello everyone we're back and bolder than ever some Poetry gig...
759. Steve Dalachinsky — 1

760. Pierre Joris — Recent Nomadics Blog Posts
761. charles alexander — help the Steinfeld artists, please
762. Burt Kimmelman — Burt Kimmelman's New Chapbook Available
763. Raymond Bianchi — Glomski Bianchi Reading at Prairie Lights in Iowa City
764. DJ SPOOKY — Lou Reed and Dj Spooky Concert at Town Hall NYC 3/1/07
765. Brigitte Byrd — Ahsahta Press Reading in Atlanta: Room change
766. Charles Bernstein — Fwd: HOW2 SPECIAL ISSUE ON WOMEN AND ECO-POETICS
767. Charlie Rossiter — Poems: to post or not to post
768. Halvard Johnson — Re: Poems: to post or not to post
769. Ron Silliman — Silliman's Blog: Bad Moon Rising
770. Zoe Ward — Good drinks & small presses in ATL
771. David A. Kirschenbaum — **Last Call: Advertise in Boog City 39**
772. michael-chasar — CFP: Poetry & Popular Culture (4/16/07; MMLA '07)
773. charles alexander — sorry. wrong email
774. charles alexander — sorry. wrong email
775. Halvard Johnson — Re: Poems: to post or not to post
776. Adam Fieled — Jordan Stempleman on PFS Post
777. Tony Hooper — Re: Amy Re: You must reply to this with a poem - creative?
778. Bill Berkson — Bill Berkson Reading
779. Jason Quackenbush — Re: Russell Edson - what school is he?
780. Tony Trigilio — Court Green #5 / Call for Submissions
781. Lewis LaCook — I saw a burning car on 28th Street - Xanax Pop, by Lewis LaCook
782. David-Baptiste Chirot — Re: wood's lot today: 3 Otoliths poets: CRONIN, STAMMER, CHIROT
783. David-Baptiste Chirot — FW: Guardian Unlimited Books: 'Inside the wire' Poets of Gitmo
784. lcabri — Fred Wah leads second poetry discussion in new series
785. Dr. Barry S. Alpert — Re: Russell Edson - what school is he?
786. aaron tieger — CARVE 8 now available

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787. clifford — laundrypoettry
788. CA Conrad — FRANK SHERLOCK EMERGENCY FUND benefit show 3/18 in Philadelphia = = = = = =
789. Bob Marcacci — THE COUNTDOWN Episode 20 Featuring ARLENE ANG
790. Shad Marsh — Re: Russell Edson - what school is he?
791. Thomas savage — Re: Amy Re: You must reply to this with a poem - creative?

1. Alan Sondheim

Columnist Molly Ivins Dies (fwd)

Thu 1 Feb 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-2087307194-1170307158=:8549

---------- Forwarded message ----------
Date: Wed, 31 Jan 2007 22:35:39 -0500
From: [redacted]
To: [redacted]
Subject: Columnist Molly Ivins Dies

Columnist Molly Ivins Dies
By JOHN MORITZ STAR-TELEGRAM AUSTIN BUREAU

Star-Telegram (Ft. Worth, TX)
http://www.dfw.com/mld/dfw/16591107.htm
January 31, 2007

AUSTIN â€" Molly Ivins, whose biting columns mixed liberal populism with an irreverent Texas wit, died at 5:30 p.m. Wednesday at her home in Austin after an up-and-down battle with breast cancer she had waged for seven years. She was 62.

Ms. Ivins, the Star-Telegram's political columnist for nine years ending in 2001, had written for the New York Times, the Dallas Times-Herald and Time magazine and had long been a sought-after pundit on the television talk-show circuit to provide a Texas slant on issues ranging from President Bushâ€™s pedigree to the culture wars rooted in the 1960s.

"She was magical in her writing," said Mike Blackman, a former Star-Telegram executive editor who hired Ms. Ivins at the newspaperâ€™s Austin bureau in 1992, a few months after the Times-Herald ceased publication. "She could turn a phrase in such a way that a pretty hard-hitting point didnâ€™t hurt so bad."

A California native who moved to Houston as a young child with her family, Ms. Ivins was diagnosed with breast cancer in 1999. Two years later after enduring a radical mastectomy and rounds of chemotherapy, Ms.

Ivins was given a 70 percent chance of remaining cancer-free for five years. At the time, she said she liked the odds.

But the cancer recurred in 2003, and again last year. In recent weeks, she had suspended her twice-weekly syndicated column, allowing guest writers to use the space while she underwent further treatment. She made a brief return to writing in mid-January, urging readers to resist President Bushâ€™s plan to increase the number of U.S. troops deployed to Iraq. She likened her call to an old-fashioned "newspaper crusade."

"We are the people who run this country," Ms Ivins said in the column published in the Jan. 14 edition of the Star-Telegram. "We are the deciders. And every single day, every single one of us needs to step outside and take some action to help stop this war.

"Raise hell," she continued. "Think of something to make the ridiculous look ridiculous. Make our troops know weâ€™re for them and are trying to get them out of there. Hit the streets to protest Bush's proposed surge."

She ended the piece by endorsing the peace march in Washington scheduled for Saturday. 01-27 "We need people in the streets, banging pots and pans and demanding, "Stop it, now!' " she wrote.

The spice of Texas

Born Mary Tyler Ivins on Aug. 30, 1944, in Monterey, Calif., Ms. Ivins was raised in the upscale River Oaks section of Houston. She earned her journalism degree at elite Smith College in Massachusetts in 1965. From there she ventured to Minnesota, taking a job as a police reporter for the Minneapolis Tribune.

Growing weary of the winters in the Upper Great Lakes and missing the spice of Texas food and its politics, Ms. Ivins moved to Austin to become co-editor of the Texas Observer, long considered the stateâ€™s liberal conscience.

Nadine Eckhardt, the former wife of the late Texas novelist Billy Lee Bramer and who later married former

U.S. Rep. Bob Eckhardt of Houston, said Ivins soon made herself a fixture in the Austin political and cocktail party scene in the early 1970s.

"Thatâ€™s where she became the Molly Ivins as weâ€™ve come to know her," said Eckhardt, an Ivins friend for nearly four decades. "The Observer had such wonderful writers doing such wonderful stories at the time, and Molly was always right in the middle of everything."

Her writing flair caught the attention of the New York Times, which hired her to cover city hall, then later moved her to the statehouse bureau in Albany. Later, she was assigned to the Timesâ€™ Rocky Mountain bureau in Denver.

Even though she wrote the Timesâ€™ obituary for Elvis Presley in 1977, Ms. Ivins said later that she and the sometimes stodgy Times proved to be a mismatch. In a 2002 interview with the Star-Telegram, Ms. Ivins recalled that she would write about something that "squawked like a $2 fiddle" only to have a Times editor rewrite it to say "as an inexpensive instrument." Ms Ivins said she would mention a "beer belly" and The Times would substitute "a protuberant abdomen.â€

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Trademark language

The column provided Ms. Ivins the freedom to express her views with the colorful language that would become her trademark. She called such figures as Ross Perot, former U.S. Sen. John Tower and ex-Gov. Bill Clements "runts with attitudes." As a candidate for governor, George W. Bush became "Shrub," a nicknamed she never tired of using.

Surprised became "womperjawed." A visibly angry person would "throw a walleyed fit."

Ms. Ivins, who was single and had no children, told readers about her first bout with cancer in a matter-of-fact afterword in an otherwise ordinary column.

"I have contracted an outstanding case of breast cancer, from which I fully intend to recover," she wrote on Dec. 14, 1999. "I donâ€™t need get-well cards, but I would like the beloved women readers to do something for me: Go. Get. The. Damn. Mammogram. Done."

Ms. Ivins authored three books and co-authored a fourth. She was a three-time finalist for a Pulitzer Prize and had served on Amnesty Internationalâ€™s Journalism Network, but the iconoclastic writer often said that her two highest honors were being banned from the conservative campus of Texas A&M University and having the Minneapolis police name their mascot pig after her when she covered the department as a reporter during one of her first jobs in the newspaper business.

Funeral arrangements were pending.

John Moritz, [redacted]

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Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

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Account assistance: portside.org/contact
Search the archives: portside.org/archive

--0-2087307194-1170307158=:8549--

↑ Index

2. Jesse Crockett
Re: diarrhea of the mouth
Thu 1 Feb 2007

Thanks, member. You've saved me another day of having to look at myself in the mirror.

[redacted] wrote:
> Dear members:
>
> Some people have diarrhea of the mouth. It is a medical condition, but
> it doesn't mean we all have to pay attention to, well, the product of
> said medical condition. That is what toilets are for. And delete
> buttons, ok. There is always the "I WIN" button... available for when
> your computer OR another human thinks it has the best of you.
>
> Poetry discussions are so much better than crap-slinging. Isn't there
> enough raw-ness in language and its composition, that we can avoid the
> raw-sewage stuff? I know there are more critical discussions,
> especially of ideas (which are lacking in other conversations these
> days), in this listserv's future. Otherwise, why are any of us here.
>
> Write on! Listen and read and hear and say and smell (if you
> dare)...all that there is for you here online and everywhere... But
> please stay home if you need to be near the crapper, T. F. Rice
>
>
> "We pretend the raw bloom remains
> unshattered
> by the ravishing dregs of lost humanity"
> ...just a little something i wrote when i was a teenager... he-hee...
> we havent come very far since then as a human race...

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3. Nico Vassilakis
Seattle Subtext: Lindsay Hill & CE Putnam 2/7/07
Thu 1 Feb 2007

Subtext continues its monthly series of experimental writing with readings by Lindsay Hill & Chris Putnam at Richard Hugo House on Wednesday, February 7, 2007. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Lindsay Hill was born in San Francisco in 1952. Graduate of Bard College. Began writing under influence of Robert Duncan, Tarn, Rexroth and Rilke. First book Avelaval (Oyez, Berkeley 1974). Work has appeared in numerous journals including Sulfur, Caliban and New American Writing. Four other books including most recent Contango (Singing Horse). Past co-editor of poetry/poetics journal Facture. Current focus on sentence-based collage writing. Living in Portland, OR with wife, Nita, and children Ian and Helena. Member of the Spare Room poetry collective.

C.E. Putnam maintains P.I.S.O.R. (The Putnam Institute for Space Opera Research). Some of his chapbooks include Manic Box (2001), Did you ever hear of
a thing like that? (2001), Things Keep Happening (2003), and Crawlspace, a forthcoming collaboration with Daniel Comiskey. For this February reading, C.E.
Putnam will read cosmic-sex/earthly-love poems. See
http://www.pisor-industries.org

The future Subtext schedule is:

March 7, 2007 Rob Fitterman (NYC) & Bryant Mason
April 4, 2007 TBD
May 2, 2007 Charles Alexander (Tucson AZ) and Tim Risher
June 6, 2007 Subtext 13th Anniversary Reading - Details TBA

For info on these & other Subtext events, see our website:
http://www.speakeasy.org/~subtext

This Subtext event is co-sponsored by Richard Hugo House.

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4. Alexander Jorgensen
Re: Columnist Molly Ivins Dies (fwd)
Thu 1 Feb 2007

This is sad, indeed. For me, ranks up there with the
passing of so many "heroic" voices.

AJ

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> *---------- Forwarded message ----------*
> *Date: Wed, 31 Jan 2007 22:35:39 -0500*
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To: [redacted]
Subject: Columnist Molly Ivins Dies

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>
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>
> *John Moritz,* [redacted]
>
> [redacted]
>
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>
> ---
>
> *Portside aims to provide material of interest*
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_____
___ Need a quick answer? Get one in minutes from people who know. Ask your question on www.Answers.yahoo.com

↑ Index

5. David-Baptiste Chirot

FW: Re: FEB 1 VIRTUAL MARCH ON WASHINGTON (Stop Escalation)

Thu 1 Feb 2007

On Thursday, February 1st - just days before the Senate votes on the escalation - there's going to be a massive virtual march on Washington. We're going to make 1 million contacts to Congress. Can you join us? Click below to sign up to call your senators. http://pol.moveon.org/virtualmarch

Just click here to start:

http://pol.moveon.org/virtualmarch/

_____
Laugh, share and connect with Windows Live Messenger
http://clk.atdmt.com/MSN/go/msnnkwme0020000001msn/direct/01/?href=http://imagine-msn.com/messenger/launch80/default.aspx?locale=en-us&source=hmtagline

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6. aaron tieger

Re: POETICS Digest - 30 Jan 2007 to 31 Jan 2007 (#2007-32)

Thu 1 Feb 2007

I'm not so sure we should do this. We all know that Bill's it, but as I say on my blog (aarontieger.blogspot.com):

"Boston's best poets - the ones who most successfully evoke Boston (among other things - have all existed outside of any institution, if not opposed to one. I'm thinking of Wieners, Jonas, Corbett. Columbus Square Journal or Joe Torra's "Brisk Walk to Harvard Square" are so wonderful because they evince their sense of place in a completely unsanctioned capacity. To attempt to render such life official (or to attempt to render it in an official capacity) is laughable."

Best,
Aaron Tieger

Linda Norton wrote:

If you would like to be part of a write-in campaign for Bill Corbett (who already *is* the poet laureate of Boston--Councilman John Tobin just doesn't know it), here are some email addresses:

[redacted] Letters to the Editor, Boston Globe

[redacted] John Tobin

[redacted] Dave Isberg, Chief of Staff

If you are from Boston, as I am, be sure to mention the neighborhood/parish where you grew up or live now.
--- POETICS automatic digest system <[redacted]> wrote:

> There are 28 messages totalling 1531 lines in this issue.
>
> Topics of the day:
>
> 1. Silliman's Blog
> 2. Fwd: Ash, by Alison Croggon
> 3. The Fib at Saline (Salt Publishing) About Angel Exhaust 19 (2)
> 4. Jen's Fib At Saline Part 2
> 5. Nomadics blog
> 6. EDWARD HIRSCH at the Creative Writing Workshop, Brazil
> 7. Take 2 seconds to SAVE THE NEW GLOBE!
> 8. Fwd: Otoliths issue four
> 9. a conversation with ALICE NOTLEY on trance, tarot and poetry
> ()()()()()()()()
> 10. Silliman's blog/Poet Laureate of Boston
> 11. http://irasciblepoet.blogspot.com/ (2)
> 12. Jed Perl on Laissez-Faire Aesthetics (2)
> 13. Homophobia... (3)
> 14. please remove me from list- unsubscribe (2)
> 15. Jim Eisenreich (3)
> 16. jed perl article
> 17. diarrhea of the mouth
> 18. Larry's poetry forum
> 19. Poems on Scapegoats
> 20. New Book: Betsy Andrews' NEW JERSEY
>
> ----------
>
> Date: Tue, 30 Jan 2007 21:00:13 -0800
> From: Ron Silliman <[redacted]>
> Subject: Silliman's Blog
>
> http://ronsilliman.blogspot.com/
>
> RECENT POSTS
>
> Volver â€“

> a film with women
> in every major role
>
> May Day â€“
> Robert Kelly
> and the question of
> poems vs. poetry
>
> Kenny Goldsmith
> writes a blog
> on uncreative writing
> for Poetry Magazine!
>
> Babel
> and the ensemble film
> of globalization
>
> Experimental Form
> and Issues of Accessibility
> (Susanne Dyckman, Rusty Morrison,
> Maxine Chernoff, Paul Hoover,
> and Jaime Robles)
>
> Daisy Fried
> should win
> the National Book Critics Circle Award
> by acclamation
>
> Confusing character transference
> with reading
>
> Nathaniel Mackeyâ€™s
> Splay Anthem
> has to be read aloud
>
> IFLIFE, the poem,
> is Bob Perelmanâ€™s love-hate story
> with the whole of poetry
>
> A guide to Bob Perelmanâ€™s
> Guide to Homage to Sextus Propertius
>

> IFLIFE, the book,
> a dizzying display of mastery
>
>
> http://ronsilliman.blogspot.com/
>
> ----------
>
> Date: Wed, 31 Jan 2007 21:46:38 +1100
> From: Alison Croggon <[redacted]>
> Subject: Fwd: Ash, by Alison Croggon
>
> ---------- Forwarded message ----------
> From: David Lloyd <[redacted]>
> Date: Jan 31, 2007 6:28 PM
> Subject: Ash, by Alison Croggon
> To: [redacted]
>
>
>
>
> birds are returning line by line
> near the river their shadows gather
>
> black and still where water sifts
> silver on ash ash on silver
>
> lovely the creatures of light springing down
> from cloud to home
>
> neither suspended nor in motion
> brick and wood are things of flame
>
> fire remembered and foretold
> making and ending
>
> (from: Translations from Nowhere)
>
> Ash, poems by Alison Croggon, is now available from Cusp Books.
> $10.00 (or UKP 5.00, or EU 8.00, or AU $13.00), including postage,
> from me at the address below. Please e-mail back-channel and I will
> send in advance of your cheque or money order.

>
> Also available from Cusp Books: Sill, by David Lloyd ($8.00, incl.
> p&p). Forthcoming this Spring: I ran from it and was still in it, by
> Fred Moten; and Act Zero, by Alfred Arteaga. ($8.00 each, $30.00 for
> the set of 4).
>
>
>
> David Lloyd
> 3020 Effie Street
> Los Angeles
> CA 90026
>
> [redacted] (H)
> [redacted] (C)
>
>
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
> ----------
>
> Date: Wed, 31 Jan 2007 19:55:02 +0900
> From: Jesse Glass <[redacted]>
> Subject: The Fib at Saline (Salt Publishing) About Angel Exhaust 19
>
> Here's a note I just sent to Chris Emery of Salt regarding a posting by
> "Jen" about Angel Exhaust 19.
>
> Hey Chris--
>
> The posting on Angel Exhaust is wrong. The ending, on page 142 of issue
> 19 goes like this:
>
> Methan: Why is it called Devastate your Aunt Jeremy?
> Manly: It was a misundertanding between the two editors.
> Methan: Are you going to explain the poetic landscape, and your spectrum
> allotment, as a way of telling the reader what to expect?
> Manly: They probably wouldn't know what to expect even if we disclosed

> all that.
> Methan: So what's the poetry like?
> Manly: It is full of wonderfully sibilant s and amazingly lateral l
> sounds. Let me expand on that if you will. Corcoran is like Corcoran.
> Glass is like Glass. Holman is like Holman. Holman is more like Holman
> than like Morris.
> Methan: I've never heard of them.
> Manly: Maybe you should read Angel Exhaust.
>
> Not a word in Duncan's back page note about Mssrs. Philpot or Nolan.
>
> Jen's telling a fib that you should correct to set the record straight.
>
> Jesse Glass
>
> Take a look at "Jen's" posting at Saline and you'll see what a little
> creative fibbing can accomplish.
>
> ----------
>
> Date: Wed, 31 Jan 2007 20:14:31 +0900
> From: Jesse Glass <[redacted]>
> Subject: Jen's Fib At Saline Part 2
>
> http://saltpublishing.com/saline/index.php?topic#5.0
>
> There's the link, but here's the ending of Duncan's notice as "Jen"
> tells it:
>
> Methan: Why is it called Devastate your Aunt Jeremy?
> Manly: It was a misunderstanding between the two editors.
>
> [The next two lines don't appear in Duncan's original, but are entirely
> "Jen's" invention!]
>
> Methan: Could we just describe the individual poets?
> Manly: Poets like Philpott and Nolan are too overwhelming and intricate
> to be described in a few words.
>
> Methan: I've never heard of them.
> Manly: Maybe you should read Angel Exhaust.
>

> Why would "Jen" fib like this?
>
> Jesse Glass
>
> ----------
>
> Date: Wed, 31 Jan 2007 08:11:25 -0500
> From: Pierre Joris <[redacted]>
> Subject: Nomadics blog
>
> Recent Nomadics posts can be read here: http://pjoris.blogspot.com
>
> Philippe Lacoue-Labarthe (1940-2007)
> Chicago Poetry Reading Online
> Pascal Bruckner on Ayaan Hirsi Ali
> Wolfgang Iser (1926-2007)
> Biermann & Berlin
> Rain Taxi Auction!
> an art of precarious balance
>
> be well.
>
> Pierre
>
>
>
> ==========>
==========
> "As democracy is perfected, the office of president represents,
> more and more closely, the inner soul of the people. On some
> great and glorious day the plain folks of the land will reach their
> heart's desire at last, and the White House will be adorned by
> a downright moron." -- H.L. Mencken (1880-1956)
> ==========>
==========
> For updates on readings, etc. check my current events page:
> http://albany.edu/~joris/CurrentEvents.html
> ==========>
==========
> Pierre Joris
> 244 Elm Street
> Albany NY 12202

> h: [redacted]
> c: [redacted]
> o: 518 442 40 71
> Euro cell: (011 33) 6 75 43 57 10
> email: [redacted]
> http://pierrejoris.com
> Nomadics blog: http://pjoris.blogspot.com
>
> ==========>
==========
>
>
>
>
> ==========> ====
> "Fascism should more properly
> be called corporatism,since it is the
> merger of state and corporate power."
> — Benito Mussolini
> ==========> ====
> Pierre Joris
> 244 Elm Street
> Albany NY 12202
> h: [redacted]
> c: [redacted]
> o: 518 442 40 71
> Euro cell: (011 33) 6 75 43 57 10
> email: [redacted]
> http://pierrejoris.com
> Nomadics blog: http://pjoris.blogspot.com
> ==========>
> ---
>
> Date: Wed, 31 Jan 2007 06:02:48 -0800
> From: Ram Devineni <[redacted]>
> Subject: EDWARD HIRSCH at the Creative Writing Workshop, Brazil
>
> Dear Friends: I want to announce a new
> workshop/retreat in Brazil. More information at
> http://www.creativewritingbrazil.org
>
>

> EDWARD HIRSCH will be teaching at the creative writing
> workshop in Brazil from July 9-16, 2007.
> Participate in a week-long poetry workshop with Edward
> Hirsch and a translation class on Brazilian poets
> Carlos Drummond de Andrade and Joao Cabral de Melo
> Neto. Discussions on Elizabeth Bishop in Brazil and
> tours of important cultural sites and literary
> landmarks. Also, casual get togethers with leading
> contemporary Brazilian poets, editors, writers,
> translators, and publishers.
>
> Creative Writing Brazil is an unique literary workshop
> in Sao Paulo, Brazil organized by Rattapallax magazine
> and Academia Interncional de Cinema. The workshops are
> run by leading American and Brazilian poets, writers
> and educators and conducted in English. The purpose of
> the workshop is to experience the culture of Brazil
> and produce new and complex literary work. Poets and
> writers who have participated in our trips to Brazil
> include Pulitzer Prize winning poet Yusef Komunyakaa,
> Breytan Breytanbach, Jerome Rothenberg, Cecilia
> Vicuna, Edwin Torres, Nathalie Handal, and Poetry
> Wales editor Robert Minhinnick.
>
> ------
> Edward Hirsch is a poet and critic. He has published
> six books of poems: For the Sleepwalkers (1981), Wild
> Gratitude (1986), which won the National Book Critics
> Circle Award, The Night Parade (1989), Earthly
> Measures (1994), On Love (1998), and Lay Back the
> Darkness (2003). He has also written four prose books:
> How to Read a Poem and Fall in Love with Poetry
> (1999), a national bestseller, Responsive Reading
> (1999), The Demon and the Angel: Searching for the
> Source of Artistic Inspiration (2002), and Poet's
> Choice (2006). He is the editor of Transforming
> Vision: Writers on Art (1994) and Theodore Roethke's
> Selected Poems (2005). He is also the co-editor of A
> William Maxwell Portrait: Memories and Appreciations
> (2004). He has received the Prix de Rome, a Guggenheim
> Fellowship, the American Academy of Arts and Letters
> Award for Literature, and a MacArthur Fellowship. He

> taught for eighteen years at the University of
> Houston, and is now the fourth president of the John
> Simon Guggenheim Memorial Foundation.
> -----
>
> Elizabeth Bishop in Brazil
>
> Elizabeth Bishop lived in Brazil more or less
> continuously from 1951 to 1966 and then intermittently
> to 1971. The country functioned as a necessary escape
> from the deprived and anxious world of her early
> childhood. Creative Writing Brazil will have a
> discussion about Bishop's life and work in Brazil. We
> can also assist you with your travel plans to visit
> Elizabeth Bishop's house in Ouro Preto and other noted
> Bishop landmarks in Brazil. Also, introduce you to
> renowned Bishop scholars and translators of her work.
> -----
>
> Tour of Sao Paulo & Salon Reading
>
> Throughout the week, everyone will be having casual
> get togethers with leading Brazilian poets, editors,
> writers, and publishers. An important aspect of the
> workshop is an interaction between participants and
> their contemporary counterparts in Brazil. You will
> visit important cultural sites, bookstores, and
> literary landmarks. All participants will have an
> opportunity to read at the Salons in Sao Paulo and New
> York City. Also, Rattapallax magazine will assist with
> the publication of the work produced during the
> workshops in literary and online journals.
> -----
>
> Festa Literaria Internacional de Parati (FLIP)
>
> FLIP is a leading and truly international literary
> jamborees, known for the outstanding quality of its
> guest authors, for the overwhelming enthusiasm of its
> audiences, and for the town's relaxed hospitality.
> FLIP has continued to attract some of the world's
> finest authors including Toni Morrison, Don DeLillo,

> Salman Rushdie, Martin Amis, Margaret Atwood, Paul
> Auster, Michael Ondaatje, alongside living Brazilian
> legends such as Chico Buarque and Caetano Veloso. The
> festival is held in Parati is a colonial sea-side town
> nestled between the turquoise waters of Ilha Grande
> Bay and vast swathes of unspoilt Atlantic rainforest.
> Only a few hours from Sao Paulo.
>
> Attend the Creative Writing Workshop and FLIP! We plan
> to organize a trip to FLIP and will help you with your
> travel plans to the festival. Must register early
> because the festival sells out.
>
> Please send future emails to
> [redacted] for press
>
> ----------
>
> Date: Wed, 31 Jan 2007 06:28:20 -0800
> From: Ram Devineni <[redacted]>
> Subject: Take 2 seconds to SAVE THE NEW GLOBE!
>
> Dear Friend,
>
> The New Globe Theater needs your help. If we do not
> act now, we will forever lose the opportunity to
> create an inspiring cultural icon in New York Harbor!
>
> On Governors Island sits a dilapidated military
> fortification ... and it happens to have the identical
> blueprint as Shakespeare's Globe Theatre. We want to
> restore the fort and re-imagine the open courtyard as
> a vibrant performing arts center, however the National
> Park Service is about to disallow this proposal.
>
> The National Park Service stresses that the monument
> belongs to the American people - so let us make sure
> that they can't ignore what we want! click here:
> http://www.newglobe.org/campaign/
>
> In the spirit of placing the Statue of Liberty onto
> the 1811 Fort Wood, let us transform this military

> fort into a cultural beacon.
>
> The New Globe proposal has received the backing of
> hundreds of individuals and organizations, from
> Senators Clinton and Schumer to Congressman Nadler and
> Community Board #1, from actors (such as Al Pacino,
> Kevin Kline, Mark Rylance, Ralph Fiennes, Estelle
> Parsons, Melvin Van Peebles, Sarah Jessica Parker, and
> Philip Seymour Hoffman) to artistic directors (Sam
> Mendes, Oskar Eustis, Kenny Leon, and Sir Peter Hall).
> Not only has New York's preservation community
> embraced the proposal (e.g., NYC Landmarks
> Preservation Commission, and Municipal Art Society),
> but also a diverse range of individuals from war
> veterans to acting students to G.I. army brats. For
> more information, see www.newglobe.org.
>
> I ask you to join me and all of our supporters in
> urging the National Park Service to be visionary and
> imaginative! Your action today truly makes a
> difference in our ongoing efforts to create a new
> cultural destination in New York Harbor. I hope to see
> you at opening night.
>
> Sincerely,
> Dr. Barbara Romer
> Founder and CEO of the The New Globe Theater
>
> Ram Devineni, Publisher of Rattapallax
>
> Please send future emails to
> [redacted] for press
>
> ----------
>
> Date: Wed, 31 Jan 2007 09:49:15 -0500
> From: Tom Beckett <[redacted]>
> Subject: Fwd: Otoliths issue four
>
>
>
>

>
> Issue four of Otoliths has just gone live & is as diverse as ever.
>
> This issue contains text & visual work from Vernon Frazer, Eileen Tabios, M> Ã¡rton KoppÃ¡ny, Katrinka Moore, Jnana Hudson, Jeff Harrison,
> Peter > Ciccariello, Amanda Laughtland, Carol Jenkins, Jean Vengua, Dion Farquhar, E> d Higgins, David Prater, Carl Baker, Elizabeth Kate Switaj, Elisa Gabbert
> & > Kathleen Rooney, Samuel Wharton, Spencer Selby, Martin Edmond, AyÅŸeg> Ã¼l TÃ¶zeren, Daniel f. Bradley, The Pines, Alexander Jorgensen, Jon> athan Hayes, John Mercuri Dooley, David-Baptiste Chirot, Richard Kostelanetz> , nick-e melville, Phil Primeau, J.D. Nelson, Mikhail Magazinnik, Nicholas M> anning, Andrew Topel, Kristin Hannaford, Karin Kroetlinger, C. Mehrl Bennett> , Kevin Doran, Ed Schenk, Paul Siegell, Raymond Farr, Suzan Sari, Suzan Sari> & Jukka-Pekka Kervinen, Jukka-Pekka Kervinen, Caleb Puckett, Tom Beckett, K> eith Kumasen Abbott, MTC Cronin, Bob Marcacci, Thomas Fink, Nico Vassilakis,> Vernon Frazer & Michael Rothenberg, & Ray Craig.
>
> Hie there & enjoy!
>
> & a reminder that print editions of the earlier issues are available from th> e Otoliths Shopfront at Lulu.
>
> Also, later in February, the book publishing arm (?) of Otoliths will be bri> nging out new collections from Jordan Stempleman, Vernon Frazer, Nico Vassil> akis & harry k stammer. Let me just say that they're all fantastic.
>
> Mark Young
> _____
> Check out the new AOL. Most comprehensive set of free safety and security t> ools, free access to millions of high-quality videos from across the web, fr> ee AOL Mail and more.
>
> ----------
>
> Date: Wed, 31 Jan 2007 13:10:18 EST
> From: "C. A. Conrad" <[redacted]>
> Subject: a conversation with ALICE NOTLEY on trance, tarot and poetry
> ()()()()()()()()
>
>

> a conversation with ALICE NOTLEY on trance, tarot and poetry
>
> ()()()()()()()()()(((((O)))))()()()()()()()()()
>
> This e-mail conversation with Alice Notley and CAConrad took place during
> January, 2007
>
> Hope you enjoy it!
>
> Go to:
_http://phillysound.blogspot.com/2007_01_01_phillysound_archive.html_
>
> (http://phillysound.blogspot.com/2007_01_01_phillysound_archive.html)
>
> ----------
>
> Date: Wed, 31 Jan 2007 10:10:53 -0800
> From: linda norton <[redacted]>
> Subject: Silliman's blog/Poet Laureate of Boston
>
> If you would like to be part of a write-in campaign for Bill Corbett (who
> already *is* the poet laureate of Boston--Councilman John Tobin just doesn't
> know it), here are some email addresses:
>
> [redacted] Letters to the Editor, Boston Globe
>
> [redacted] John Tobin
>
> [redacted] Dave Isberg, Chief of Staff
>
> If you are from Boston, as I am, be sure to mention the neighborhood/parish
> where you grew up or live now.
>
> ----------
>
> Date: Wed, 31 Jan 2007 19:26:24 +0100
> From: Anny Ballardini <[redacted]>
> Subject: Re: http://irasciblepoet.blogspot.com/
>
> I didn't even notice it! Not to worry.
>
> On 1/30/07, Raymond Bianchi <[redacted]> wrote:

> >
> > http://irasciblepoet.blogspot.com/
> >
> > To all Poetic Listers like a stupid I set up a blog with a typoed
> > name. So forgive this stupid poet
> >
> > here is the same blog as before with a corrected name.
> >
> > Ray
> >
> >
> >
> > ---------- Original message ----------
> > From: tyrone williams <[redacted]>
> >
> > > Joe,
> > >
> > > Thanks for forwarding the Hirsch--very pertient to what we're dealing
> > with at
> > > Xavier right now..and I liked Symptoms of a Finaer age. especially the
> > first and
> > > middle sections...
> > >
> > >
> > > tyrone
> > >
> > > -----Original Message-----
> > > >From: Joe Amato
> > > >Sent: Jan 29, 2007 9:01 PM
> > > >To: [redacted]
> > > >Subject: Review of Hirsch's The Knowledge Deficit...
> > > >
> > > >Call out to Dan Z on that excellent review of Hirsch's new book.
> > > >Thanks for alerting us to this, Dan.
> > > >
> > > >Here's the link again:
> > > >
> > > >http://www.thecommonreview.org/spotlight.html
> > > >
> > > >Anyone who's been struggling with these issues in the classroom will
> > > >find this of great interest. I can see the applicability, as Dan
> > > >suggests, to the study (and teaching) of poetry, but I need to let

> > > >the various registers of the discussion settle in a bit. At the
> > > >moment, I must confess, I'm finding myself more drawn to the
> > > >pedagogical per se, maybe b/c I'm about to take another crack at
> > > >Olson tomorrow with a new group of undergrads.
> > > >
> > > >Best,
> > > >
> > > >Joe
> > >
> > >
> > > Tyrone Williams
> >
>
> ----------
>
> Date: Wed, 31 Jan 2007 12:57:06 -0600
> From: Simon DeDeo <[redacted]>
> Subject: Jed Perl on Laissez-Faire Aesthetics
>
> http://www.tnr.com/doc.mhtml?i 070205&s=perl020507
>
> Interesting and easy to blow your top when reading it, I think.
>
> I find his critiques of contemporary art (I love John Currin, e.g.) remind
> me of the usual Dana Gioia et al. critiques of the avant garde (where are
> the STANDARDS, where are the external directions on how to READ?, etc.),
> but in an unusual slant Jed also works in a sort of analogy to neo-con
> capitalism.
>
> It's like, Jed, you are stealing my rhetorical move!
>
> ----------
>
> Date: Wed, 31 Jan 2007 14:17:12 -0500
> From: Vernon Frazer <[redacted]>
> Subject: Re: Homophobia...
>
> Jennifer
>
> I'm very displeased with much of the hostility this thread has generated.
>
> I don't want to get into a contest over which groups get treated the worst,

> but I'd say people with disabilities take a lot of hits that people in
> general don't notice and aren't aware of.
>
> Having Tourette Syndrome has caused me to endure discrimination in every
> area you mention. I might hold the personal record for hearing "We filled
> that opening yesterday" at a job interview.
>
> Throughout history, people with Tourette have been burned alive after being
> accused of demonic possession.That's a very terminal stigma, I'd say.
>
> My symptoms aren't things I can hide. I can't "pass" for non-Tourettic.
>
> I'm appalled at the people who think they can talk about my condition with
> levity and impunity. Of course, when I verbally savage someone who started
> treating me like a subhuman, I'm perceived as the villain because a crip
> just ain't sposed ta beat a normie.
>
> The interview Ric Carfagna did with me in the latest Big Bridge describes
> some of my personal experiences. After reading it, some people have
> expressed surprise at what I've had to go through.
>
> And I did have a negative encounter with another "Mr. Sensitivity" on this
> List about six months ago.
>
> Don't get me started on the way blind people are patronized, as though
> their being blind makes their ability to talk or think coherently a miracle.
> My grandfather could do everything any other commercial fisherman could
do,
> as long as you pointed the boat in the right direction for him.
>
>
> Vernon Frazer
> http://vernonfrazer.com/Second%20Printing.pdf
>
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of reJennifer Bartlett
> Sent: Tuesday, January 30, 2007 5:35 PM
> To: [redacted]

> Subject: Homophobia...
>
> I'm sorry...I have to weigh in here. I believe that disabled people are the
> most shunned in society. They are excluded from the media, and retinely
> referred to in unacceptable language. Unemployment is near 70% because it
is
>
> so darn hard to get a job. I've suffered a life of discrimination in all
> areas: work, lovers, children, every getting an apartment!!!!!!!!! And there
>
> is no "affirmative action" for PWD.
>
> _____
> Get live scores and news about your team: Add the Live.com Football Page
> http://www.live.com/?addtemplate=football
>
> ----------
>
> Date: Wed, 31 Jan 2007 11:25:59 -0800
> From: Gretchen Adele <[redacted]>
> Subject: please remove me from list- unsubscribe
>
> thank you
>
> --
> gretchen adele
>
> ----------
>
> Date: Wed, 31 Jan 2007 11:44:14 -0800
> From: Emma Larsson <[redacted]>
> Subject: please remove me from list- unsubscribe
>
> thank you
>
> --
>
> emma larsson
>
>
>
>

___
> Never Miss an Email
> Stay connected with Yahoo! Mail on your mobile. Get started!
> http://mobile.yahoo.com/services?promote=mail
>
> ----------
>
> Date: Wed, 31 Jan 2007 19:58:14 +0000
> From: Barry Schwabsky <[redacted]>
> Subject: Re: Jed Perl on Laissez-Faire Aesthetics
>
> The article is only available to subscribers. If you are one, maybe you could
> cut and paste the text into an e-mail for us? (Not that I want to lure you
> into doing something illegal.) Anyway, there's been a lot of boo-hooing over
> the booming art market. Check out Jerry Saltz in the Village Voice:
> http://www.villagevoice.com/art/0704,saltz,75590,13.html
>
> Simon DeDeo <[redacted]> wrote:
> http://www.tnr.com/doc.mhtml?i 070205&s=perl020507
>
> Interesting and easy to blow your top when reading it, I think.
>
> I find his critiques of contemporary art (I love John Currin, e.g.) remind
> me of the usual Dana Gioia et al. critiques of the avant garde (where are
> the STANDARDS, where are the external directions on how to READ?, etc.),
> but in an unusual slant Jed also works in a sort of analogy to neo-con
> capitalism.
>
> It's like, Jed, you are stealing my rhetorical move!
>
> ----------
>
> Date: Thu, 1 Feb 2007 07:38:19 +1100
> From: Alison Croggon <[redacted]>
> Subject: Re: The Fib at Saline (Salt Publishing) About Angel Exhaust 19
>
> I'm confused, Jesse. How is Jen - a real person, deserving of not
> being put in quotation marks - supposed to have "fibbed"? The email
> from Andrew Duncan that Tony Frazer forwarded to UK Poets is exactly
> the same as the post at Saline. Did Tony Frazer fib as well?
>

>
> On 1/31/07, Jesse Glass <[redacted]> wrote:
> > Here's a note I just sent to Chris Emery of Salt regarding a posting by
> > "Jen" about Angel Exhaust 19.
> >
> > Hey Chris--
> >
> > The posting on Angel Exhaust is wrong. The ending, on page 142 of issue
> > 19 goes like this:
> >
> > Methan: Why is it called Devastate your Aunt Jeremy?
> > Manly: It was a misundertanding between the two editors.
> > Methan: Are you going to explain the poetic landscape, and your spectrum
> > allotment, as a way of telling the reader what to expect?
> > Manly: They probably wouldn't know what to expect even if we disclosed
> > all that.
> > Methan: So what's the poetry like?
> > Manly: It is full of wonderfully sibilant s and amazingly lateral l
> > sounds. Let me expand on that if you will. Corcoran is like Corcoran.
> > Glass is like Glass. Holman is like Holman. Holman is more like Holman
> > than like Morris.
> > Methan: I've never heard of them.
> > Manly: Maybe you should read Angel Exhaust.
> >
> > Not a word in Duncan's back page note about Mssrs. Philpot or Nolan.
> >
> > Jen's telling a fib that you should correct to set the record straight.
> >
> > Jesse Glass
> >
> > Take a look at "Jen's" posting at Saline and you'll see what a little
> > creative fibbing can accomplish.
> >
>
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
> ----------
>

> Date: Wed, 31 Jan 2007 12:41:58 -0800
> From: Mary Kasimor <[redacted]>
> Subject: Re: Homophobia...
>
> Vernon,
> I lived next door to a kid who had Tourette Syndrome. HIs name was Jim
> Eisenreich and he went on to play professional baseball. My understanding is
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> familiar with him? I think that he was traded by the Twins to the Royals and
> then became a very successful and admired professional ball player, partly
> because he did talk about having Tourette Syndrome and how it affected him.
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> think the people of my hometown have a great deal of admiration and respect
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> Best,
> Mary Kasimor
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> levity and impunity. Of course, when I verbally savage someone who started
> treating me like a subhuman, I'm perceived as the villain because a crip
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> as long as you pointed the boat in the right direction for him.
>
>
> Vernon Frazer
> http://vernonfrazer.com/Second%20Printing.pdf
>
>
>
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> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of reJennifer Bartlett
> Sent: Tuesday, January 30, 2007 5:35 PM
> To: [redacted]
> Subject: Homophobia...
>
> I'm sorry...I have to weigh in here. I believe that disabled people are the
> most shunned in society. They are excluded from the media, and retinely
> referred to in unacceptable language. Unemployment is near 70% because it
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> so darn hard to get a job. I've suffered a life of discrimination in all
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> Get live scores and news about your team: Add the Live.com Football Page
> http://www.live.com/?addtemplate=football
>

>
>
> ---
> 8:00? 8:25? 8:40? Find a flick in no time
> with theYahoo! Search movie showtime shortcut.
>
> ---
>
> Date: Wed, 31 Jan 2007 15:07:32 -0600
> From: David-Baptiste Chirot <[redacted]>
> Subject: Re: Jim Eisenreich
>
> I got to meet Jim Eisenreich once at a Twins game here in Milwaukee.
> a very inspirational person and excellent outfielder and hitter--
> he had to endure some very tough times his first years in the Big
> leagues--can only imagine what was like in the Minors--
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> characters--he is in the Hall of Fame probably wd never be allowed past
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> Piersall--for example--in an asylum for a while during his major league
> career (his book Fear Strikes Out made into film with Tony Perkins playing
> Jimbo)--
>
>
> >From: Mary Kasimor <[redacted]>
> >Reply-To: UB Poetics discussion group <[redacted]>
> >To: [redacted]
> >Subject: Re: Homophobia...
> >Date: Wed, 31 Jan 2007 12:41:58 -0800
> >
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> >From: UB Poetics discussion group [mailto:[redacted]] On
> >Behalf Of reJennifer Bartlett
> >Sent: Tuesday, January 30, 2007 5:35 PM
> >To: [redacted]
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> http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1
>
> ----------
>
> Date: Wed, 31 Jan 2007 12:51:01 -0800
> From: George Bowering <[redacted]>
> Subject: Re: Homophobia...
>
> On 31-Jan-07, at 12:41 PM, Mary Kasimor wrote:
>
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> > having Tourette Syndrome and how it affected him. I think the people
> > of my hometown have a great deal of admiration and respect for him.
> >
> > Best,
> > Mary Kasimor
> >
> >
>
> Well, I drafted him on my fantasy team.
> He went to the Phillies after KC.
> In 15 seasons he had a .290 batting average. Pretty damned good.
>
> gb
>
> ----------
>
> Date: Wed, 31 Jan 2007 21:25:52 +0000
> From: Raymond Bianchi <[redacted]>
> Subject: Re: http://irasciblepoet.blogspot.com/

>
> how is Bolzano?
>
> I love your blog it is my first read in the morning.
>
> RB
>
> ---------- Original message ----------
> From: Anny Ballardini <[redacted]>
>
> > I didn't even notice it! Not to worry.
> >
> > On 1/30/07, Raymond Bianchi wrote:
> > >
> > > http://irasciblepoet.blogspot.com/
> > >
> > > To all Poetic Listers like a stupid I set up a blog with a typoed
> > > name. So forgive this stupid poet
> > >
> > > here is the same blog as before with a corrected name.
> > >
> > > Ray
> > >
> > >
> > >
> > > ---------- Original message ----------
> > > From: tyrone williams
> > >
> > > > Joe,
> > > >
> > > > Thanks for forwarding the Hirsch--very pertient to what we're dealing
> > > with at
> > > > Xavier right now..and I liked Symptoms of a Finaer age. especially the
> > > first and
> > > > middle sections...
> > > >
> > > >
> > > > tyrone
> > > >
> > > > -----Original Message-----
> > > > >From: Joe Amato
> > > > >Sent: Jan 29, 2007 9:01 PM

> > > > >To: [redacted]
> > > > >Subject: Review of Hirsch's The Knowledge Deficit...
> > > > >
> > > > >Call out to Dan Z on that excellent review of Hirsch's new book.
> > > > >Thanks for alerting us to this, Dan.
> > > > >
> > > > >Here's the link again:
> > > > >
> > > > >http://www.thecommonreview.org/spotlight.html
> > > > >
> > > > >Anyone who's been struggling with these issues in the classroom will
> > > > >find this of great interest. I can see the applicability, as Dan
> > > > >suggests, to the study (and teaching) of poetry, but I need to let
> > > > >the various registers of the discussion settle in a bit. At the
> > > > >moment, I must confess, I'm finding myself more drawn to the
> > > > >pedagogical per se, maybe b/c I'm about to take another crack at
> > > > >Olson tomorrow with a new group of undergrads.
> > > > >
> > > > >Best,
> > > > >
> > > > >Joe
> > > > >
> > > > >
> > > > Tyrone Williams
> > >
>
> ----------
>
> Date: Wed, 31 Jan 2007 15:47:49 -0600
> From: Simon DeDeo <[redacted]>
> Subject: jed perl article
>
> Ah, I see what is going on. You need not pay AFAICT, but you must
> register. I use "bugmenot" which gives you passwords and logins so you
> don't have to hop their demographic hoops. The current bugmenot password
> for the Jed Perl article is the strangely disturbing
>
> USERNAME: buffychunks
> PASSWORD: pooklord
>
> If that doesn't work (TNR plays wack-a-mole, apparently, see
> http://www.bugmenot.com/ for more infor.)

>
> For reference, the URL is:
> http://www.tnr.com/doc.mhtml?i=artnotes&s=perl112001
>
> ----------
>
> Date: Wed, 31 Jan 2007 16:49:30 -0500
> From: Vernon Frazer <[redacted]>
> Subject: Re: Jim Eisenreich
>
> Mary and David
>
> I'm very familiar with Jim Eisenreich, from his promising start as a rookie
> to his virtually getting booed out of the game for several years. I didn't
> understand why anybody would boo a .300 hitter---but then, I was at least a
> decade away from receiving my diagnosis. He was one of my favorite players
> when he played with the Florida Marlins. I've never really spoken to him,
> although I think we did serve together on a panel at a conference sponsored
> by the National Tourette Syndrome Association.
>
> I remember reading about Rube Waddell when I was a kid. As I recall, he
went
> for a ride on a fire truck on a day when he was supposed to pitch. According
> to the records and the story books, though, he was an amazing pitcher. His
> strikeout record stood for some time, as you point out, David.
>
> I remember Fear Strikes Out and, as a lifelong Red Sox fan, always
> appreciated Jimmy Piersall's playing. Although he wasn't a Hall of Famer,
> he probably would have received a lot more recognition if he hadn't played
> in the shadows of Willie, Mickey and the Duke.
>
> Vernon
> http://vernonfrazer.com
>
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of David-Baptiste Chirot
> Sent: Wednesday, January 31, 2007 4:08 PM
> To: [redacted]

> Subject: Re: Jim Eisenreich
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> in early days of baseball deaf mutes were not uncommon--prompting the use
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> signs for balls and strikes by umpires--
> in baseball quite along list of players with various disabilities--Jimmy
> Piersall--for example--in an asylum for a while during his major league
> career (his book Fear Strikes Out made into film with Tony Perkins playing
> Jimbo)--
>
>
> >From: Mary Kasimor <[redacted]>
> >Reply-To: UB Poetics discussion group <[redacted]>
> >To: [redacted]
> >Subject: Re: Homophobia...
> >Date: Wed, 31 Jan 2007 12:41:58 -0800
> >
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> >Vernon Frazer
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> >From: UB Poetics discussion group [mailto:[redacted]] On
> >Behalf Of reJennifer Bartlett
> >Sent: Tuesday, January 30, 2007 5:35 PM
> >To: [redacted]
> >Subject: Homophobia...
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> >http://www.live.com/?addtemplate=football
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>

> ----------
>
> Date: Wed, 31 Jan 2007 13:47:26 -0800
> From: George Bowering <[redacted]>
> Subject: Re: Jim Eisenreich
>
> On 31-Jan-07, at 1:07 PM, David-Baptiste Chirot wrote:
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> > in baseball quite along list of players with various
> > disabilities--Jimmy Piersall--for example--in an asylum for a while
> > during his major league career (his book Fear Strikes Out made into
> > film with Tony Perkins playing Jimbo)--
>
> Yeah, and before that, a TV play with Tab Hunter playing Jim.
> I guess they saw some sense in having 2 actors who didnt know how to
> throw a baseball do it.
> >
> >
> >
> George Harry Bowering
> Likes towns with -ver- in them.
>
> ----------
>
> Date: Thu, 1 Feb 2007 03:05:54 +0000
> From: "[redacted]" <[redacted]>
> Subject: diarrhea of the mouth

>
> Dear members:
>
> Some people have diarrhea of the mouth. It is a medical condition, but
> it doesn't mean we all have to pay attention to, well, the product of
> said medical condition. That is what toilets are for. And delete
> buttons, ok. There is always the "I WIN" button... available for when
> your computer OR another human thinks it has the best of you.
>
> Poetry discussions are so much better than crap-slinging. Isn't there
> enough raw-ness in language and its composition, that we can avoid the
> raw-sewage stuff? I know there are more critical discussions,
> especially of ideas (which are lacking in other conversations these
> days), in this listserv's future. Otherwise, why are any of us here.
>
> Write on! Listen and read and hear and say and smell (if you
> dare)...all that there is for you here online and everywhere... But
> please stay home if you need to be near the crapper, T. F. Rice
>
>
> "We pretend the raw bloom remains
> unshattered
> by the ravishing dregs of lost humanity"
> ...just a little something i wrote when i was a teenager... he-hee...
> we havent come very far since then as a human race...
>
> ----------
>
> Date: Wed, 31 Jan 2007 19:45:47 -0800
> From: David Baratier <[redacted]>
> Subject: Larry's poetry forum
>
>
> The Poetry Forum at Larry’s
> Remainder of the Season: 2007
>
> Looking forward to seeing you'all soon--
> Readings: 2 sets about 20-25 minutes each. From:
>
>
> January 15-- Okla Elliot
> January 22-- Terrance Hayes

> January 29-- Will Evans
> February 5-- Richard St. John
> February 12-- David Baratier
> February 19-- Vernell Bristow
> February 26-- Scott Wood
> March 5-- Aldon Nielsen
> March 12-- Fundraiser - Diane Gilliam Fisher
> March 19-- NO READING (SPRING BREAK)
> March 26-- Sandy Feen
> April 2-- Maj Ragain
> April 9--Jillian Weisse
> April 16-- Annie Price
> April 23-- TBA
> April 30-- TBA
> May 7-- William Redding Memorial Reading
>
> All Events
> Mondays 7pm 2040 N. High St
> Columbus, Ohio
> All readings followed by a brief open mike.
> Funded by the Ohio Arts Council: A state agency that supports public
> programs in the arts.
>
> Be well
> David Baratier, Co-coordinator, Larry's Poetry Forum
>
>
>
>
>
>
>
>
> Be well
>
> David Baratier, Editor
>
> Pavement Saw Press
> PO Box 6291
> Columbus, OH 43206
> http://pavementsaw.org
>

> ----------
>
> Date: Thu, 1 Feb 2007 03:50:01 +0000
> From: "[redacted]" <[redacted]>
> Subject: Re: Poems on Scapegoats
>
> "Purple Scapegoat"
>
> Purple was blamed for what blue and red did,
> discriminated against for the mere color of his skin.
> It seems the Color Police aren't really all that discriminating,
> in the truer sense of the word. Where would we be if we discriminated
> nothing. Distinction and discernment are cords that make our unique
> world. We have eyes that see and ears that hear.
>
> It is those who have a desire to shoot someone who make a word "wrong"
> or naughty", and then proceed to shoot at it with all they have. Or
> maybe at times the desirous one is (s)he who says the word in a new
> way. Whatever the case, be nice to purple. And red and blue. Because
> whoever did the wrong will show himself in the end. They always do.
> "Give them enough rope and they will hang themselves" has always rung
> true in my life and misc strugglings.
>
> To discriminate:
>
> 1. Show prejudice, favor, show bias, treat unfairly.
> 2. Distinguish, differentiate, separate, contrast, compare, tell the
> difference, judge, draw a distinction, discern, segregate.
>
> All in fun, since abstraction can be fun when wanting to say something real,
> T.F. Rice
>
>
>
>
>
>
> Quoting heidi arnold <[redacted]>:
>
> > Colleagues,
> >
> > -- i would like to read some experimental poems on scapegoats and

> > scapegoating -- a communal or familial process of setting someone up to be> a
> > "fall guy" -- when the fault for the problem is v. collective and systemic
> > -- that we have to make our own leper colonies to make societies at all --
> > is it ok to post to this list
> >
> > scapegoats:
> >
> > Lincoln
> > Martin Luther King
> > Jesus Christ
> > Nazim Hikmet
> > ...
> > How many can we name?
> >
> > if you like I will send a little chapbook of my poems to each person who
> > responds
> >
> >
> >
> > --
> > www.heidiarnold.org
> > http://peaceraptor.blogspot.com/
>
> ----------
>
> Date: Wed, 31 Jan 2007 20:11:20 -0800
> From: Betsy Andrews <[redacted]>
> Subject: New Book: Betsy Andrews' NEW JERSEY
>
> Betsy Andrews' NEW JERSEY, winner of the 2007 Brittingham Prize, is now
> available from University of Wisconsin Press.
>
> To order directly from the Press:
> http://www.wisc.edu/wisconsinpress/books/4306.htm
>
> “The heart of darkness is alive and beating in Betsy Andrews’s New Jersey.
> With its commitment to naming, to witnessing the machinations and
> degradations of our terror,’ this is a brave poem, and a necessary one.”
> —Anne Waldman, Jack Kerouac School of Disembodied Poetics
>
> “New Jersey hotwired, New Jersey on speed: the Turnpike unrolls its scathing

> demotic across the humiliated landscape that was once a bright idea; the
> Turnpike dreams of minutemen and wakes to Abu Ghraib; the Turnpike names its
> toll plazas for poets and founding fathers and channels its weary to Burger
> Kings and ATMs. No help for us, the country’s in the breakdown lane. But
> Betsy Andrews writes its antic obit in a vein so charged with wit and
> razzle-dazzle that something must be salvageable even now. We must, in spite
> of ourselves, have done something right. New Jersey is a brilliant debut.”
> —Linda Gregerson, author of The Woman Who Died in Her Sleep
>
> “Serving the swerve from witness to outrage, the poem follows war’s
> disastrous trajectory from domestic to international policy and singular to
> universal tragedy with unrelenting honesty. Andrews has a queer eye for
> empire, and this work is an incisive, exciting, and necessary intervention.”
>
> —Brian Teare, author of The Room Where I Was Born
>
>
>
>
>
> ---
> Cheap Talk? Check out Yahoo! Messenger's low PC-to-Phone call rates.
>
> ---
>
> End of POETICS Digest - 30 Jan 2007 to 31 Jan 2007 (#2007-32)
> **********
>

aarontieger.blogspot.com
carvepoems.org
soonproductions.org

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. http://games.yahoo.com/games/front

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7. Marcus Bales

Joanna Connors in her column in the Arts & Life section of today's (Thursday, February 1, 2007) Plain Dealer, reviews the Haiku Death Match sponsored by Mayor Frank Jackson's Rotunda Art Committee:

Thu 1 Feb 2007

Joanna connors in her column in the arts & life section of today's (thursday, february 1, 2007) plain dealer, reviews the haiku death match sponsored by mayor frank jackson's rotunda art committee:

In death match, fearless poets spar but haiku lives
by Joanna Connors, the Plain Dealer

Thursday, February 01, 2007

The first thing you have to consider when you're putting on a death match any sort of death match -- is lo cation. Venue.

Where will the idea of fighting to the death be accepted without a lot of fuss? You want a certain comfort level among the spectators, a familiarity with bulletproof vests and hand-to-hand combat. A sense of history would help, too.

So it came to pass that Cleveland's second official Haiku Death Match took place Wednesday at high noon at City Hall, in the rotunda, where the marble floors and columns echo with the names "George Forbes" and "Dennis Kucinich" and "Mike White." Where mayors have donned bulletproof vests to face their people, and city council presidents have brought to mind the gladiators of ancient times.

Continued here:

http://www.cleveland.com/entertainment/plaindealer/index.ssf?/base/entertainment/1170322671208500.xml&coll=2

↑ Index

8. Aaron Belz

Gertrude Stein "Finally George A Vocabulary of Thinking"

Thu 1 Feb 2007

This piece appeared in HOW TO WRITE. I need a copy of it electronically. If you have it, or you know where I might access it, please let me know ASAP!

Thanks!
Aaron

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9. Adam Fieled

FUNTIME: Lundwall/Fieled on PFS Post

Thu 1 Feb 2007

In homage to messeurs Bowie & Iggy, here are poems that explore the seamy underside of...just about everything.

Andrew Lundwall & Adam Fieled present the first five poems from FUNTIME!!!!!

http://www.artrecess.blogspot.com

Love on yer, dearies...

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

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10. Andrew Lundwall

melancholia's tremulous dreadlocks issue 8

Thu 1 Feb 2007

The eighth issue of melancholia's tremulous dreadlocks is live, featuring work by:

Brandon Brown – Daniel Knudsen – James Belflower – Jared Stanley – Jen Tynes - Larry Sawyer – Sasha West – William Allegrezza

mtd is a biweekly online poetry journal edited by Andrew Lundwall and Francois Luong.

http://mtd.celaine.com

_____ Get live scores
and news about your team: Add the Live.com Football Page
http://www.live.com/?addtemplate=football

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11. Glenn Bach

Call for Papers: Stevens and Sound

Thu 1 Feb 2007

I haven't seen this on the Poetics list yet, so I thought some of you might be interested.

Best,

G.

CALL FOR PAPERS

A Special Issue of The Wallace Stevens Journal

Topic: Sound in Stevens

Given Wallace Stevens' pronouncements about the significance of sound and the prominent attention to sound and sonic phenomena throughout his poetry, it is time again to devote attention to this important facet of his poetics. This special issue of The Wallace Stevens Journal welcomes papers on any aspect of the expressivity of sound in Stevens. Particularly welcome are papers on the rhythms of Stevens' verse as well as articles that introduce new scholarly directions since the Fall 1991 WSJ volume, "Stevens and Structures of Sound." Suggested topics follow:

* Stevens' play with the sonic properties of English, French, and other foreign or symbolic languages * The role of rhythm and other sonic poetic structures in Stevens' verse * The non-semantic and other properties of sound that might interest Stevens * Explications, with examples, of Stevens' famous pronouncements and winking subterfuges regarding the role of sound and the sound of words in poetry * The range of human and non-human speakers in Stevens' verse * Consideration of how sound in Stevens may or may not connect with Stevens' politics * Critical resistance or impediments to studies of sound and rhythm in Stevens * The significance of Stevens' experiments with sound in relation to other modernist as well as later experimental writers * Reflection on Stevens' reading style and reception of his poetry readings, live and recorded

Papers should be sent by July 15, 2007, to:

Natalie Gerber
Department of English
277 Fenton Hall
SUNY Fredonia
Fredonia, NY 14063

Email: [redacted]

↑ Index

12. Dubravka Djuric
poets in small cultures and outside gaze
Thu 1 Feb 2007

---

dear listmemebers,

it has been long time since i wrote something for this list. now, i would like to comment the site of green integer. surfing, i came upon it, and was really amaizing to see so much poets all arround the world, including the former

yugoslav poets! which i find really great! i was specially interestied in the poets from serbia, i am from serbia, and i was so sad to see that some right wing oriented poets are on the list... and now i think about how in small cultures such as serbia, you cannot have a second scene, because we are all 'one big family', right and left, and every poet who ever wrote experimental poetry is erased, acctually could not be establish as a poet of any value, it doesnt fit into the picture of great national poetry, and what you call moderate modernisam and postmodernism, or what you call(ed) mainstream poets just that kind of poetry do exist. other kind of poets cannot survive, they are out of sight, out of attention of dominant culture, and of course, they could never be in attention of outside gaze, outside attention. i find it very very sad... i dont know how are in other cultures outside usa.....

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13. Poetry Project

Events at the Poetry Project 2/2 - 2/9

Thu 1 Feb 2007

Dears,

We love you like the falling snow. Workshops are filling up, but there is still room, so please let us know soon if you¹d like to enroll. Please find the descriptions describing below. We hope to see you this coming week.

Love,

The Poetry Project

Friday, February 2, 9:30 pm
Fall Workshop Reading

Students of Marcella Durand, Larry Fagin, Kristin Prevallet and Gary Sullivan read from the work they wrote in the past season's workshops.

Monday, February 5, 6:00 pm
Urban Word NYC Teen Poetry Slam

"Urban Word NYC ignited the youth spoken word and poetry scene in New York City when it was established in partnership with Teachers & Writers Collaborative in 1999. Since then, Urban Word NYC has provided thousands of New York City teenagers with free, safe, ongoing, and uncensored writing and performance opportunities." From their website, www.urbanwordnyc.org (free to performers, $5 teens, $7 adults)

Wednesday, February 7, 8:00 pm
Ammiel Alcalay & Michael Brownstein

Ammiel Alcalay's latest books include Scrapmetal, A Little History, and two collaborative translation projects: Selected Poems of Faraj Bayrakdar, a former Syrian political prisoner, done with the New York Translation Collective and forthcoming from Beyond Baroque, and Outcast, a novel by Iraqi born Hebrew novelist Shimon Ballas, with Oz Shelach. Michael Brownstein has written many poems and three novels: Country Cousins, Self-Reliance, and The Touch. His global justice manifesto and wake-up call, World on Fire, is being made into a major motion picture starring the entire capitalist planet. Out of his involvement in shamanic practice has come a new novel, Healing Dick, as well as the related website (healingdick.com) wherein he drums and sings to heal Dick Cheney¹s heart.

Friday, February 9, 10:30 pm
Open 24 Hours

An evening celebrating the work published by Open 24 Hours Press, edited by Greg Fuchs and John Coletti. Readers to include Corina Copp, Arlo Quint, Dustin Williamson, Mariana Ruiz-Firmat and Erica Kaufman. Plus a collaborative happening with visual artist Jonathan Allen, frequent Open 24 Hours cover designer. Open 24 Hours is based in New York City and fashions itself after the mimeo style of 1960's poetry publishing efforts. This event may include the construction and utilization of a martini bar.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet¹s first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled The Minor Arcane. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm: 10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the ³I² live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers, and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer¹s Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on ³impure² poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, Freud in Brooklyn, Ugh Ugh Ocean and Moraine, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays
At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently Bamiyan Poems, Brain Surgery Poems and Political Conditions/Physical States. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and

regularly on the Wryting-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

* The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops
131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [redacted], or email: [redacted].

http://www.poetryproject.com/workshops.php

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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14. UbuWeb

UBUWEB :: Selected Resources - Feb 2007, by Charles Bernstein

Thu 1 Feb 2007

__ U B U W E B __
http://ubu.com

UBUWEB :: Selected Resources, Feb 2007
---

* * * Selected by Charles Bernstein * * *

1. Kevin Davies, Pause Button
http://www.ubu.com/ubu/davies_pause.html

2. Craig Dworkin, Legion II
http://www.ubu.com/contemp/dworkin/dworkin_legion.pdf

3. Deanna Ferguson, The Relative Minor
http://www.ubu.com/ubu/pdf/ferguson_relative.pdf

4. Marjorie Perloff, "Concrete Prose: Haraldo de Campos Galáxias and After"
http://www.ubu.com/papers/perloff.html

5. Yunte Huang, "Angel Island and the Poetics of Error"
http://www.ubu.com/ethno/discourses/huang.

6. George Kuchar, The Kiss of Frankenstein
http://www.ubu.com/ubu/unpublishable/012_kuchar_frankenstein.pdf

7. Ron Silliman, Sunset Debris
http://www.ubu.com/ubu/pdf/silliman_sunset.pdf

8. Aram Saroyan, Aram Saroyan
http://www.ubu.com/historical/saroyan/saroyan01.html

9. Brian Kim Stefans, Alpha Betty's Chronicles
http://www.ubu.com/ubu/stefans_alpha.html

10. Hannah Weiner, Little Books/Indians
http://www.ubu.com/ubu/weiner_indians.html

Bonus Track:. Gertrude Stein, from Five Words in a Line
http://www.ubu.com/concept/stein_five.html

---------- "Ubu is justly famous for its extraordinary collection of audio and movie files and historical sound and visual poetry. For this list, however, I mostly chose from UBU's contemporary selection of poetry books and essays." - Charles Bernstein

Charles Bernstein's most recent book is Girly Man:
http://epc.buffalo.edu/authors/bernstein/books/girly-man

With Al Filreis he directs PennSound:
http://writing.upenn.edu/pennsound/

And with Loss Pequeño Glazier the <>Electronic Poetry Center:
http://epc.buffalo.edu/

Where he has a web log:
http://epc.buffalo.edu/authors/bernstein/blog/

UBUWEB :: Selected Resources, Feb 2007

UBUWEB IS ENTIRELY FREE

__ U B U W E B __
http://ubu.com

_____
___ Any questions? Get answers on any topic at www.Answers.yahoo.com. Try it now.

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15. Stephen Vincent
Onedit #7
Thu 1 Feb 2007

I forward this announcement from Tim Atkins (English/London Transnational Poet) who is the editor of Onedit, an online mag. Apart from the fact that I am in it (and if you are hungering for more poems and fragments from Sleeping With Sappho, there is a robust number of them) (end of parenthesis!), Tim is an acute, smart editor (as well as a lively, totally irreverent - i.e. 'contemporary' - translator of Horace) and he does real well with selecting and presenting \ the work of a robust range of characters, I mean, poets.

Enjoy,

Stephen Vincent

Dear Friends,

The new issue of onedit launches on 24th January 2007.

http://www.onedit.net/

onedit 7 features work by:

Ray Di Palma
Ken Edwards
Thomas Evans
Josep-Maria Junoy
Simon Pettet
Kit Robinson
Joan Salvat-Papasseit
Leslie Scalapino

Aaron Shurin
Gregory Vincent St.Thomasino
Philip Terry
Stephen Vincent

With best wishes from Tim Atkins [editor]

--
Tim Atkins <[redacted]>

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16. Jules Boykoff
Halpern/Stadler reading in Portland, OR, 2 February
Thu 1 Feb 2007

For people in or near Portland, Oregon...

Please join us for the third installation of the The Tangent Reading Series!

Innovative writers Rob Halpern (San Francisco) and Matthew Stadler (Portland) will read their work on Friday, February 2nd at 7 p.m., Clinton Corner Café, 2633 SE 21st Ave. Portland, Oregon. Admission is free.

Rob Halpern is the author of Rumored Place (Krupskaya 2004) and Disaster Suite (Vigilance Society 2006). Currently, he’s co-editing the poems of the late Frances Jaffer together with Kathleen Fraser, writing a collaborative poem with Taylor Brady, and translating the early essays of Georges Perec, the first of which is forthcoming in Chicago Review. He lives in San Francisco.

Matthew Stadler is the author of four novels, including Landscape: Memory and Allan Stein. He was the literary editor of Nest Magazine and is the co-founder and editor of Clear Cut Press. His non- fiction has been published widely in North America and Europe, and he is currently researching the early history of North Pacific America, for a series of lectures and essays. He lives in North Portland.

For more information about the Tangent Reading Series, and for samples of Rob Halpern's and Matthew Stadler's work, see:
www.thetangentpress.org/readings.html

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17. ric carfagna
deconstruction and poetry
Thu 1 Feb 2007

Who are the poets who best represent deconstructionist theory?

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18. Haas Bianchi

Chicagopostmodernpoetry is updated with profiles of Linh Dinh and Tony Tost

Thu 1 Feb 2007

Dear Friends of Chicagopostmodernpoetry.com

Please check out our updated site with new profiles of Linh Dinh and Tony Tost and the updated calendar for
Chicago and region of February and March

RB

Raymond L Bianchi
chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

↑ Index

19. Jason Quackenbush

Re: deconstruction and poetry

Thu 1 Feb 2007

---

michel deguy comes to mind.

ric carfagna wrote:
> Who are the poets who best represent deconstructionist theory?

↑ Index

20. ALDON L NIELSEN

Re: deconstruction and poetry

Thu 1 Feb 2007

---

there isn't really a "deconstructionist" theory -- and it's profoundly odd to think of deconstruction as a theory that a poet would then "represent."

Still, if you're really interested in deconstruciton and poetry, a good place to look would be in Derrida's essays on Jabes and Ponge --

On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group wrote:

michel deguy comes to mind.

ric carfagna wrote:
> Who are the poets who best represent deconstructionist theory?

<<

> *what makes us free -- intolerable*
> *paradox at the heart of speech.*
> *--Robert Kelly*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

↑ Index

22. Jason Quackenbush
Re: deconstruction and poetry
Thu 1 Feb 2007

Sure there's a deconstructionist theory. it's the theory that the method of deconstruction produces valuable outcomes when applied to texts.

and i thought he meant "representing" deconstruction in the sense that LL Cool J can be said to be "representing" Queens.

ALDON L NIELSEN wrote:
> there isn't really a "deconstructionist" theory -- and it's profoundly odd to think of deconstruction as a theory that a poet would then "represent."
>
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> michel deguy comes to mind.
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> ric carfagna wrote:
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>>Who are the poets who best represent deconstructionist theory?
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>
>
>

<<

& maybe that would be a good way to start, looking for a poet who writes "sentences" with a perforated horizon (i am thinking of melville here of course.)

> *In my opinion, poets do not represent theory.*

↑ Index

25. Alexander Dickow
dubravka, green integer
Fri 2 Feb 2007

Dubravka,
Green Integer is, yes, one of the publishing houses I most admire. Their catalogue is...droolworthy. Green Integer makes me *swoon*. Beautiful little books, too. Everyone should pore carefully over the wonders of Green Integer Review and its previous incarnation. And, you might read Douglas Messerli's (sorta the mastermind behind Green Integer, I believe) comments and poems on the Argotist Online lately.
Amicalement,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

26. George Bowering
Re: deconstruction and poetry
Fri 2 Feb 2007

Well if "poets" can include Kant and Hegel,
maybe we should also look at , oh, Bart Starr.

gb

On 1-Feb-07, at 10:02 PM, Eireene Nealand wrote:

> well, and some of the best poets were theorists like Kant. I mean, he
> writes using bricks, which look ugly if you don't step back to see the
> architecture that he's building up. Whereas Hegel writes more like
> Virginia Woolf--because of the way that he constructs sentences, I

> mean.
>
> & maybe that would be a good way to start, looking for a poet who
> writes "sentences" with a perforated horizon (i am thinking of
> melville here of course.)
>
>> >
>>
>> In my opinion, poets do not represent theory.
>>
>
>
"Whip" Bowering
Shortstop to the Gods

↑ Index

27. **Simon DeDeo**
deconstruction and poetry
Fri 2 Feb 2007

---

echo other e-mails that it's not the best-phrased question. But of course there is glas, http://www.hydra.umn.edu/derrida/glas1.html

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28. **Barry Schwabsky**
Re: deconstruction and poetry
Fri 2 Feb 2007

I remember that for Paul de Man, Rousseau was the one writer who could not be deconstructed--who was always, so to speak, way out in front of the reader/critic.

George Bowering <[redacted]> wrote: Well if "poets" can include Kant and Hegel, maybe we should also look at , oh, Bart Starr.

gb

On 1-Feb-07, at 10:02 PM, Eireene Nealand wrote:

> well, and some of the best poets were theorists like Kant. I mean, he
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>
"Whip" Bowering
Shortstop to the Gods

↑ Index

29. Michael Dylan Welch
Re: Haiku Death Match
Fri 2 Feb 2007

Re: Joanna Connors in her column in the Arts & Life section of today's (Thursday, February 1, 2007) Plain Dealer, reviews the Haiku Death Match sponsored by Mayor Frank Jackson's Rotunda Art Committee

http://www.cleveland.com/entertainment/plaindealer/index.ssf?/base/entertainment/1170322671208500.xml&coll=2

Too bad this story -- and the Haiku Death Match -- perpetuates the sorry misunderstanding of haiku as 5-7-5 syllables in English. In Japanese, they count sounds, not syllables, so if one writes 17 syllables in English, it's a much longer poem than what the Japanese write. Scholars and translators, not to mention the vast bulk of leading haiku poets writing in English, have put this to bed long ago (shall I list them?), yet still the misperception of haiku is rampant in North America and elsewhere in the English-speaking world. Not only is 5-7-5 the wrong target in English, but where's the season word, the cutting word or two-part juxtaposition, the sensory objective imagery? That's nearly never taught in schools. Major textbooks and curriculum guides are frequently wrong, misguided, partial, or superficial. It's a shame, and does disservice to haiku as literature in English. And books such as *Honku*, *Haikus for Jews*, and their misguided ilk merely perpetuate these misperce ptions. It's simply pseudo-haiku -- haiku in name only -- while serious haiku poets who appear in the pages of *Modern Haiku* or *Frogpond*, or in anthologies such as Cor van den Heuvel's *The Haiku Anthology* (third edition from W. W. Norton, 1999) get insufficient respect. What can be done about these misperceptions?

I'm sure the Haiku Death Match was a lot of fun, but it does perpetuate the misunderstanding.

Michael Dylan Welch

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

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30. Anny Ballardini
Re: deconstruction and poetry
Fri 2 Feb 2007

This might seem a rhetorical question meant to stir waters, but believe me, it is not:
what do poets represent?

On 2/2/07, George Bowering <[redacted]> wrote:
>
> On 1-Feb-07, at 7:00 PM, ric carfagna wrote:
>
> > Who are the poets who best represent deconstructionist theory?
> >
> >
>
> In my opinion, poets do not represent theory.
>
>
>
>
> G. Harry Bowering,
> Born to hit opposite-field singles.
>

↑ Index

31. Barry Schwabsky
Re: Haiku Death Match
Fri 2 Feb 2007

Why is it then that whenever I see a transliteration of a Japanese haiku it gives every appearance of having seventeen syllables? E.g., "natsu-gusa ya / tsuwamono-domo-ga / yume no ato" (Basho)

Michael Dylan Welch <[redacted]> wrote: Re: Joanna Connors in her column in the Arts & Life section of today's (Thursday, February 1, 2007) Plain Dealer, reviews the Haiku Death Match sponsored by Mayor Frank Jackson's Rotunda Art Committee

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Too bad this story -- and the Haiku Death Match -- perpetuates the sorry misunderstanding of haiku as 5-7-5 syllables in English. In Japanese, they count sounds, not syllables, so if one writes 17 syllables in English, it's a much longer poem than what the Japanese write. Scholars and translators, not to mention the vast bulk of leading haiku poets writing in English, have put this to bed long ago (shall I list them?), yet still the misperception of haiku is rampant in North America and elsewhere in the English-speaking world. Not only is 5-7-5 the wrong target in English, but where's the season word, the cutting word or two-part juxtaposition, the sensory objective imagery? That's nearly never taught in schools. Major textbooks and curriculum guides are frequently wrong, misguided, partial, or superficial. It's a shame, and does disservice to haiku as literature in English. And books such as *Honku*, *Haikus for Jews*, and their misguided ilk merely perpetuate these
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ptions. It's simply pseudo-haiku -- haiku in name only -- while serious haiku poets who appear in the pages of *Modern Haiku* or *Frogpond*, or in anthologies such as Cor van den Heuvel's *The Haiku Anthology* (third edition from W. W. Norton, 1999) get insufficient respect. What can be done about these misperceptions?

I'm sure the Haiku Death Match was a lot of fun, but it does perpetuate the misunderstanding.

Michael Dylan Welch

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32. Jeffrey Side

Contribution by Terrie Leigh Relf of NFG Magazine to The Argotist Online "Intreviews with Editors" feature.

Fri 2 Feb 2007

There is a contribution by Terrie Leigh Relf of NFG Magazine to The Argotist Online "Intreviews with Editors" feature:

http://www.argotistonline.co.uk/Terrie%20Leigh%20Relf.htm

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33. Wystan Curnow
Re: deconstruction and poetry
Fri 2 Feb 2007

Agreed. Theorists represent poetry.
Wystan

_____

From: UB Poetics discussion group on behalf of George Bowering
Sent: Fri 2/02/2007 6:08 p.m.
To: [redacted]
Subject: Re: deconstruction and poetry

On 1-Feb-07, at 7:00 PM, ric carfagna wrote:

> *Who are the poets who best represent deconstructionist theory?*

In my opinion, poets do not represent theory.

G. Harry Bowering,
Born to hit opposite-field singles.

↑ Index

34. jcu
Re: deconstruction and poetry
Fri 2 Feb 2007

Poets represent percepts.

----- Original Message -----
From: "Anny Ballardini" <[redacted]>
To: <[redacted]>
Sent: Friday, February 02, 2007 4:48 AM
Subject: Re: deconstruction and poetry

> *This might seem a rhetorical question meant to stir waters, but believe me,*
> *it is not:*
> *what do poets represent?*
>
> *On 2/2/07, George Bowering <[redacted]> wrote:*

> *On 1-Feb-07, at 7:00 PM, ric carfagna wrote:*
>
> *Who are the poets who best represent deconstructionist theory?*
>
> *In my opinion, poets do not represent theory.*
>
> *G. Harry Bowering,*
> *Born to hit opposite-field singles.*

↑ Index

35. **jcu**

Re: deconstruction and poetry

Fri 2 Feb 2007

Poets represent percepts.

> *----- Original Message -----*
> *From: "Anny Ballardini" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Friday, February 02, 2007 4:48 AM*
> *Subject: Re: deconstruction and poetry*
>
> *This might seem a rhetorical question meant to stir waters, but believe me,*
> *it is not:*
> *what do poets represent?*
>
> *On 2/2/07, George Bowering <[redacted]> wrote:*
>
> *On 1-Feb-07, at 7:00 PM, ric carfagna wrote:*
>
> *Who are the poets who best represent deconstructionist theory?*
>
> *In my opinion, poets do not represent theory.*

> *G. Harry Bowering,*
> *Born to hit opposite-field singles.*

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36. charles alexander
Re: Haiku Death Match
Fri 2 Feb 2007

I don't have an immediate answer to your question of "why", though I believe Michael Dylan Welch is right about this. Most of this covered in William Higginson's Haiku Handbook, but even in the haiku entry in Wikipedia one can learn that a haiku is generally (there are exceptions) 17 *on* or sounds, more like a *mora*, "a phonetic unit similar but not identical to the syllable of a language such as English." It's true that 17 English syllables is generally longer than a Japanese haiku. A syllable in English may also carry a meaning in a different way than an "on" in Japanese. Generally a 17-syllable haiku in English seems noticeably longer than a haiku in Japanese, if only a little bit. But the syllable-length issue may be a less dynamic question than the others Welch brings up, i.e. various things about seasonal words, cutting words, juxtapositions, "haiku mind," the frequent practice of linked haiku or renga (sometimes renku) to form a longer work, etc.

charles

At 03:57 AM 2/2/2007, you wrote:
>Why is it then that whenever I see a transliteration of a Japanese haiku
>it gives every appearance of having seventeen syllables? E.g., "natsu-gusa
>ya / tsuwamono-domo-ga / yume no ato" (Basho)
>
>Michael Dylan Welch <[redacted]> wrote: Re: Joanna Connors in her
>column in the Arts & Life section of today's (Thursday, February 1, 2007)
>Plain Dealer, reviews the Haiku Death Match sponsored by Mayor Frank
>Jackson's Rotunda Art Committee
>
>http://www.cleveland.com/entertainment/plaindealer/index.ssf?/base/
entertainment/1170322671208500.xml&coll=2
>
>Too bad this story -- and the Haiku Death Match -- perpetuates the sorry
>misunderstanding of haiku as 5-7-5 syllables in English. In Japanese, they
>count sounds, not syllables, so if one writes 17 syllables in English,

>it's a much longer poem than what the Japanese write. Scholars and
>translators, not to mention the vast bulk of leading haiku poets writing
>in English, have put this to bed long ago (shall I list them?), yet still
>the misperception of haiku is rampant in North America and elsewhere in
>the English-speaking world. Not only is 5-7-5 the wrong target in English,
>but where's the season word, the cutting word or two-part juxtaposition,
>the sensory objective imagery? That's nearly never taught in schools.
>Major textbooks and curriculum guides are frequently wrong, misguided,
>partial, or superficial. It's a shame, and does disservice to haiku as
>literature in English. And books such as *Honku*, *Haikus for Jews*, and
>their misguided ilk merely perpetuate these
> misperce
>ptions. It's simply pseudo-haiku -- haiku in name only -- while serious
>haiku poets who appear in the pages of *Modern Haiku* or *Frogpond*, or in
>anthologies such as Cor van den Heuvel's *The Haiku Anthology* (third
>edition from W. W. Norton, 1999) get insufficient respect. What can be
>done about these misperceptions?
>
>I'm sure the Haiku Death Match was a lot of fun, but it does perpetuate
>the misunderstanding.
>
>Michael Dylan Welch
>_____
>Check out the new AOL. Most comprehensive set of free safety and security
>tools, free access to millions of high-quality videos from across the web,
>free AOL Mail and more.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

↑ Index

37. Shaunanne Tangney
Re: Haiku Death Match
Fri 2 Feb 2007

Did I read once that in Japanese haiku there is something called a "delayed verb"--or maybe it's just delayed action: that there is no overt action in a haiku until the last line--maybe even no verb until the last line--and that this is a function of Japanese grammar that we can't do in English grammar? --ShaunAnne

On Friday, February 2, 2007, at 04:57 AM, Barry Schwabsky wrote:

Why is it then that whenever I see a transliteration of a Japanese haiku it gives every appearance of having seventeen syllables? E.g., "natsu-gusa ya / tsuwamono-domo-ga / yume no ato" (Basho)

Michael Dylan Welch <[redacted]> wrote: Re: Joanna Connors in her column in the Arts & Life section of today's (Thursday, February 1, 2007) Plain Dealer, reviews the Haiku Death Match sponsored by Mayor Frank Jackson's Rotunda Art Committee

http://www.cleveland.com/entertainment/plaindealer/index.ssf?/base/entertainment/1170322671208500.xml&coll=2

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misperce
*ptions. It's simply pseudo-haiku -- haiku in name only -- while serious haiku poets who appear in the pages of *Modern Haiku* or *Frogpond*, or in anthologies such as Cor van den Heuvel's *The Haiku Anthology* (third edition from W. W. Norton, 1999) get insufficient respect. What can be done about these misperceptions?*

I'm sure the Haiku Death Match was a lot of fun, but it does perpetuate the misunderstanding.

Michael Dylan Welch

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38. Aryanil Mukherjee
Re: deconstruction and poetry
Fri 2 Feb 2007

> *Who are the poets who best represent deconstructionist theory?*

sure, a poet must not be seen as the theorist's spokesperson. however, from a purely academic perspective, many critics opine that John Ashbery constructs the best example from west.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Anny Ballardini
Sent: Friday, February 02, 2007 4:48 AM
To: [redacted]
Subject: Re: deconstruction and poetry

This might seem a rhetorical question meant to stir waters, but believe me,
it is not:
what do poets represent?

On 2/2/07, George Bowering <[redacted]> wrote:
>
> On 1-Feb-07, at 7:00 PM, ric carfagna wrote:
>
> > Who are the poets who best represent deconstructionist theory?
> >
> >
>
> In my opinion, poets do not represent theory.
>
>
>
>
> G. Harry Bowering,
> Born to hit opposite-field singles.
>

↑ Index

39. Maria Damon
Re: deconstruction and poetry
Fri 2 Feb 2007

---

did kant write poetry???

At 10:02 PM -0800 2/1/07, Eireene Nealand wrote:
>well, and some of the best poets were theorists like Kant. I mean, he
>writes using bricks, which look ugly if you don't step back to see the
>architecture that he's building up. Whereas Hegel writes more like
>Virginia Woolf--because of the way that he constructs sentences, I
>mean.
>
>& maybe that would be a good way to start, looking for a poet who
>writes "sentences" with a perforated horizon (i am thinking of
>melville here of course.)
>
>> >
>>
>>In my opinion, poets do not represent theory.

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40. mIEKAL aND

Re: poets in small cultures and outside gaze

Fri 2 Feb 2007

Dubravka:

This is a fascinating comment & something that I suspected also. It would be interesting to here Douglas Messerli's comments on this. I'm also hoping you could give a few examples of these new experimental Serbian poets & any translations that might be available online. Certainly with the advent of the web, it must be much easier for un (der)represented to establish a virtual presence, which is at least a beginning to achieving a bit of recognition. Or if nothing else propose to one of these monstrous poetry webzines like Jacket or Big Bridge to put together a collection of the poets you think are beneath the radar.

& for myself I would be also interested to know if there is a historical Serbian avant garde of which we in the west know nothing...

~mIEKAL

On Feb 1, 2007, at 3:01 PM, Dubravka Djuric wrote:

> *dear listmemebers,*
>
> *it has been long time since i wrote something for this list. now, i would like to comment the site of green integer. surfing, i came upon it, and was really amaizing to see so much poets all arround the world, including the former yugoslav poets! which i find really great! i was specially interestied in the poets from serbia, i am*

> *from serbia, and i was so sad to see that some right wing oriented poets are on the list... and now i think about how in small cultures such as serbia, you cannot have a second scene, because we are all 'one big family', right and left, and every poet who ever wrote experimental poetry is erased, acctually could not be establish as a poet of any value, it doesnt fit into the picture of great national poetry, and what you call moderate modernisam and postmodernism, or what you call(ed) mainstream poets just that kind of poetry do exist. other kind of poets cannot survive, they are out of sight, out of attention of dominant culture, and of course, they could never be in attention of outside gaze, outside attention. i find it very very sad... i dont know how are in other cultures outside usa.....*

The covers of this book are too far apart. -- Ambrose Bierce

↑ Index

41. Christopher Leland Winks

Re: deconstruction and poetry

Fri 2 Feb 2007

No, but Karl Marx certainly did!

----- Original Message -----
From: Maria Damon <[redacted]>
Date: Friday, February 2, 2007 9:28 am
Subject: Re: deconstruction and poetry

> *did kant write poetry???*
>
> *At 10:02 PM -0800 2/1/07, Eireene Nealand wrote:*
> *well, and some of the best poets were theorists like Kant. I mean, he*
> *writes using bricks, which look ugly if you don't step back to see the*
> *architecture that he's building up. Whereas Hegel writes more like Virginia Woolf--because of the way that he constructs sentences, I mean.*
>
> *& maybe that would be a good way to start, looking for a poet who writes "sentences" with a perforated horizon (i am thinking of melville here of course.)*
>
> >
>
> *In my opinion, poets do not represent theory.*

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42. mIEKAL aND
Re: deconstruction and poetry
Fri 2 Feb 2007

George—you sent me to Google with this one to find any reference to Bart the poet. But alas, only a bit of hearsay.

"But nothing equalled the pure grace and poetry of Bart Starr. Records be damned, he was a joy to watch."

http://midamericaprogressive.blogspot.com/2006/12/brett-favres-last- game-at-lambeau-field.html

~mIEKAL

On Feb 2, 2007, at 12:24 AM, George Bowering wrote:

> *Well if "poets" can include Kant and Hegel,*
> *maybe we should also look at , oh, Bart Starr.*
>
> *gb*

↑ Index

43. Aldon Nielsen
Re: deconstruction and poetry
Fri 2 Feb 2007

and just what would the "method" of deconstruction be? and supposing that there were a "deconstructionist," how would such a person go about this representing?

"There is no one, single deconstruction. Were there only one, were it homogeneous, it would not be inherently either conservative or revolutionary, or determinable within the code of such oppositions. That is precisely what gets on everyone's nerves."

"'deconstruction is firstly this destabilization on the move in, if one could speak thus, 'the things themselves'; but it is not negative."

"what it does is less to disturb them than to bring into the open that which is disturbing them and menacing their consistency, their order, their pertinence. "

"I do not know . . . to which 'deconstructionists' you are alluding."

Derrida in conversation -- LIMITED INC

At 10:54 PM 2/1/2007, you wrote:
>Sure there's a deconstructionist theory. it's the theory that the
>method of deconstruction produces valuable outcomes when applied to texts.
>
>and i thought he meant "representing" deconstruction in the sense
>that LL Cool J can be said to be "representing" Queens.
>
>ALDON L NIELSEN wrote:
>>there isn't really a "deconstructionist" theory -- and
>>it's profoundly odd to think of deconstruction as a theory that a
>>poet would then "represent."
>>Still, if you're really interested in deconstruciton and poetry, a
>>good place to look would be in Derrida's essays on Jabes and Ponge --
>>On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group wrote:
>>
>>michel deguy comes to mind.
>>ric carfagna wrote:
>>
>>>Who are the poets who best represent deconstructionist theory?
>>
>><<<

112 Burrowes
University Park, PA 16802-6200

[redacted] [office]

[redacted] [Fax]

Sailing the blogosphere at: http://heatstrings.blogspot.com/

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44. Bob Marcacci

MiPoRadio's THE COUNTDOWN Episode 19 featuring William Allegrezza!

Fri 2 Feb 2007

We're at it again. I'm inviting all y'all to take a listen to THE COUNTDOWN #19, my irregularly released podcast for MiPoRadio. You can do that by going to <http://www.miporadio.net/BOB_MARCACCI/> and clicking the obvious. My last show from the three-dot capital...

Episode 19 highlights the poetry of William Allegrezza, and also stars these poets and bloggers from around the world: Jill Chan, Peter Ciccariello, Del Ray Cross, AnnMarie Eldon, Juan Jose Martinez, Shin Yu Pai, Carol Peters, Rachel Phillips, Larry Sawyer & Mark Young.

If you like what you hear and you would like me to consider your own blog's offspring for future shows, send me a message and we'll add you to THE COUNTDOWN's blogroll. Comments and conversay appreciated, front or backchannel. Thanks for tuning in and special thanks to all the fine poets who recorded work for this one!

--
Bob Marcacci
<http://marcacci.blogspot.com/>

Most of us are just about as happy as we make up our minds to be. - Abraham Lincoln

↑ Index

45. Aldon Nielsen

two more losses

Fri 2 Feb 2007

> *Obituaries in the NY TIMES today for both Gian Carlo Menotti and Whitney Balliett -- two great popularizers of music -- AND lyric --*

<<

"I stand corrected, like a bishop of the obvious."
--Robert Kelly

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
112 Burrowes
University Park, PA 16802-6200

[redacted] [office]

[redacted] [Fax]

Sailing the blogosphere at: http://heatstrings.blogspot.com/

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46. Loucks, James

Re: deconstruction and poetry

Fri 2 Feb 2007

How about my coming over to your house next Sunday at 2? Hope all is going well.

Jeff just told me he traded the Saab in for a new Focus wagon. I am glad he made that move. It will be a lot safer and more reliable.

I will call you in the middle of next week to see how you are doing. -- love, --Dad

James Loucks, Ph.D.
Department of English
OSU-Newark
1179 University Drive
Newark, OH 43055-1797
FAX: [redacted]
[redacted]
blog: www.jlouckscourses.blogspot.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Aldon Nielsen
Sent: Friday, February 02, 2007 10:30 AM
To: [redacted]
Subject: Re: deconstruction and poetry

and just what would the "method" of deconstruction be? and supposing that there were a "deconstructionist," how would such a person go about this representing?

"There is no one, single deconstruction. Were there only one, were it homogeneous, it would not be inherently either conservative or revolutionary, or determinable within the code of such oppositions. That is precisely what gets on everyone's nerves."

"'deconstruction is firstly this destabilization on the move in, if one could speak thus, 'the things themselves'; but it is not negative."

"what it does is less to disturb them than to bring into the open that which is disturbing them and menacing their consistency, their order, their pertinence. "

"I do not know . . . to which 'deconstructionists' you are alluding."

Derrida in conversation -- LIMITED INC

At 10:54 PM 2/1/2007, you wrote:
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>and i thought he meant "representing" deconstruction in the sense
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>>--Robert Kelly
>>Sailing the blogosphere at: http://heatstrings.blogspot.com/
>>Aldon L. Nielsen
>>Kelly Professor of American Literature
>>The Pennsylvania State University
>>116 Burrowes
>>University Park, PA 16802-6200
>>[redacted]

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

48. Tom W. Lewis
Re: Haiku Death Match
Fri 2 Feb 2007

There's a "three-mora rule" (Dreimorengesetz) for ancient Greek and
Latin words -- does the same go for Japanese?
(http://en.wikipedia.org/wiki/Dreimorengesetz)

Could I get a good translation, taking into account the quantities of the
Japanese original, as an example of how a haiku *should* read?

tl
veteran (pseudo-)haiku warrior

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of charles alexander
Sent: Friday, February 02, 2007 7:42
To: [redacted]
Subject: Re: Haiku Death Match

I don't have an immediate answer to your question of "why", though I believe
Michael Dylan Welch is right about this. Most of this covered in

William Higginson's Haiku Handbook, but even in the haiku entry in Wikipedia
one can learn that a haiku is generally (there are exceptions) 17 *on* or sounds,
more like a *mora*, "a phonetic unit similar but not identical to the syllable of a
language such as English." It's true that 17 English syllables is generally longer
than a Japanese haiku. A syllable in English may also carry a meaning in a
different way than an "on" in Japanese. Generally a 17-syllable haiku in English
seems noticeably longer than a haiku in Japanese, if only a little bit. But the
syllable-length

issue may be a less dynamic question than the others Welch brings up,
i.e.
various things about seasonal words, cutting words, juxtapositions,
"haiku
mind," the frequent practice of linked haiku or renga (sometimes renku)
to
form a longer work, etc.

charles

At 03:57 AM 2/2/2007, you wrote:
>Why is it then that whenever I see a transliteration of a Japanese
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>it gives every appearance of having seventeen syllables? E.g.,

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>ya / tsuwamono-domo-ga / yume no ato" (Basho)
>
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>Plain Dealer, reviews the Haiku Death Match sponsored by Mayor Frank
>Jackson's Rotunda Art Committee
>
>http://www.cleveland.com/entertainment/plaindealer/index.ssf?/base/ente
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>
>Too bad this story -- and the Haiku Death Match -- perpetuates the
sorry
>misunderstanding of haiku as 5-7-5 syllables in English. In Japanese,
they
>count sounds, not syllables, so if one writes 17 syllables in English,
>it's a much longer poem than what the Japanese write. Scholars and
>translators, not to mention the vast bulk of leading haiku poets
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>in English, have put this to bed long ago (shall I list them?), yet
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>the misperception of haiku is rampant in North America and elsewhere in
>the English-speaking world. Not only is 5-7-5 the wrong target in
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>but where's the season word, the cutting word or two-part
juxtaposition,
>the sensory objective imagery? That's nearly never taught in schools.
>Major textbooks and curriculum guides are frequently wrong, misguided,
>partial, or superficial. It's a shame, and does disservice to haiku as
>literature in English. And books such as *Honku*, *Haikus for Jews*,
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>their misguided ilk merely perpetuate these
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>ptions. It's simply pseudo-haiku -- haiku in name only -- while serious
>haiku poets who appear in the pages of *Modern Haiku* or *Frogpond*, or
in
>anthologies such as Cor van den Heuvel's *The Haiku Anthology* (third
>edition from W. W. Norton, 1999) get insufficient respect. What can be
>done about these misperceptions?

>
>I'm sure the Haiku Death Match was a lot of fun, but it does perpetuate

>the misunderstanding.
>
>Michael Dylan Welch
>_____
_
>Check out the new AOL. Most comprehensive set of free safety and security
>tools, free access to millions of high-quality videos from across the web,
>free AOL Mail and more.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

↑ Index

49. Simon DeDeo
deconstruction and predictability
Fri 2 Feb 2007

I had a feeling that e-mails like Aldon Nielsen's would start to arrive. What is it about Derrida that brings out this kinda "gotcha" in people?

Deconstruction is a practice like any other. I'll venture that it's far more pinned down by norms than poetry.

I wonder if Derrida lists give these kind of responses about poetry. Actually, I bet they do!

↑ Index

50. Maria Damon
Re: deconstruction and poetry
Fri 2 Feb 2007

---

like, "poetry" poetry? or are you referring to the inspired commodity fantasies of Kapital?

At 10:15 AM -0500 2/2/07, Christopher Leland Winks wrote:
>No, but Karl Marx certainly did!
>
>
>----- Original Message -----

>From: Maria Damon <[redacted]>
>Date: Friday, February 2, 2007 9:28 am
>Subject: Re: deconstruction and poetry
>
>> did kant write poetry???
>>
>> At 10:02 PM -0800 2/1/07, Eireene Nealand wrote:
>> >well, and some of the best poets were theorists like Kant. I
>> mean, he
>> >writes using bricks, which look ugly if you don't step back to
>> see the
>> >architecture that he's building up. Whereas Hegel writes more like
>> >Virginia Woolf--because of the way that he constructs sentences, I
>> >mean.
>> >
>> >& maybe that would be a good way to start, looking for a poet who
>> >writes "sentences" with a perforated horizon (i am thinking of
>> >melville here of course.)
>> >
>> >> >
>> >>
>> >>In my opinion, poets do not represent theory.
>>

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51. Mark Weiss
Re: deconstruction and poetry
Fri 2 Feb 2007

In the sense that the world, or for that matter breakfast cereal, is theory incarnate?

At 11:16 AM 2/2/2007, you wrote:
>In fact, poets are theory incarnate.
>
>
>George Bowering <[redacted]> wrote:
> On 1-Feb-07, at 7:00 PM, ric carfagna wrote:
>
> > Who are the poets who best represent deconstructionist theory?
> >
> >
>

>In my opinion, poets do not represent theory.
>
>
>
>----------
>8:00? 8:25? 8:40? Find a flick in no time
> with theYahoo! Search movie showtime shortcut.

↑ Index

52. **amy king**
Re: deconstruction and predictability
Fri 2 Feb 2007

And though he certainly never intended it to spin the way it did and still does, Derrida himself acknowledged the practice of deconstruction and clarified its intent many times over. For an easy start, his earlier interviews (first volume of collected - title escapes me right now) work well.

His thinking through poetry and process, as related to deconstruction, among other considersations, are evidenced in his focus on a few poets' work, especially on de Man, though their relationship is hotly debated, for obvious reasons.

My last post of the day, so happy weekend all!

Simon DeDeo <[redacted]> wrote:
I had a feeling that e-mails like Aldon Nielsen's would start to arrive.
What is it about Derrida that brings out this kinda "gotcha" in people?

Deconstruction is a practice like any other. I'll venture that it's far more pinned down by norms than poetry.

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

↑ Index

53. **Joe Amato**
Re: Haiku Death Match
Fri 2 Feb 2007

While I think it's a good idea to understand that 5-7-5 is simply a convenience of sorts, even something of a mistranslation (even something of a cultural oversight), I feel about this pretty much the way I feel about bending any formal rule. I.e., it's fun to use 5-7-5 as an arbitrary constraint in composing haiku,

just as it's fun to use 14 lines as an arbitrary constraint in composing sonnets. (Which latter might not result in 14 lines, ysee, but that won't keep me from calling it a sonnet.)

Granted, correcting the misconception is one thing. But having fun with same is quite another, which, to me, is one reason I write poetry.

Best,

Joe

> *There's a "three-mora rule" (Dreimorengesetz) for ancient Greek and*
> *Latin words -- does the same go for Japanese?*
> *(http://en.wikipedia.org/wiki/Dreimorengesetz)*
>
> *Could I get a good translation, taking into account the quantities of*
> *the Japanese original, as an example of how a haiku *should* read?*
>
> *tl*
> *veteran (pseudo-)haiku warrior*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On Behalf Of charles alexander*
> *Sent: Friday, February 02, 2007 7:42*
> *To: [redacted]*
> *Subject: Re: Haiku Death Match*
>
> *I don't have an immediate answer to your question of "why", though I*
> *believe Michael Dylan Welch is right about this. Most of this covered in*
>
> *William Higginson's Haiku Handbook, but even in the haiku entry in*
> *Wikipedia one can learn that a haiku is generally (there are exceptions)*
> *17*
> **on* or sounds, more like a *mora*, "a phonetic unit similar but not*
> *identical to the syllable of a language such as English." It's true that*
> *17*
> *English syllables is generally longer than a Japanese haiku. A syllable*
> *in*
> *English may also carry a meaning in a different way than an "on" in*
> *Japanese. Generally a 17-syllable haiku in English seems noticeably*
> *longer*
> *than a haiku in Japanese, if only a little bit. But the syllable-length*
>
> *issue may be a less dynamic question than the others Welch brings up,*
> *i.e.*
> *various things about seasonal words, cutting words, juxtapositions,*
> *"haiku*

mind," the frequent practice of linked haiku or renga (sometimes renku) to
form a longer work, etc.

charles

At 03:57 AM 2/2/2007, you wrote:
Why is it then that whenever I see a transliteration of a Japanese haiku
it gives every appearance of having seventeen syllables? E.g., "natsu-gusa
ya / tsuwamono-domo-ga / yume no ato" (Basho)

Michael Dylan Welch <[redacted]> wrote: Re: Joanna Connors in her
column in the Arts & Life section of today's (Thursday, February 1, 2007)
Plain Dealer, reviews the Haiku Death Match sponsored by Mayor Frank
Jackson's Rotunda Art Committee

http://www.cleveland.com/entertainment/plaindealer/index.ssf?/base/entertainment/1170322671208500.xml&coll=2

Too bad this story -- and the Haiku Death Match -- perpetuates the sorry
misunderstanding of haiku as 5-7-5 syllables in English. In Japanese, they
count sounds, not syllables, so if one writes 17 syllables in English,
it's a much longer poem than what the Japanese write. Scholars and
translators, not to mention the vast bulk of leading haiku poets writing
in English, have put this to bed long ago (shall I list them?), yet still
the misperception of haiku is rampant in North America and elsewhere in

the English-speaking world. Not only is 5-7-5 the wrong target in English,
but where's the season word, the cutting word or two-part juxtaposition,
the sensory objective imagery? That's nearly never taught in schools.
Major textbooks and curriculum guides are frequently wrong, misguided,
partial, or superficial. It's a shame, and does disservice to haiku as
*literature in English. And books such as *Honku*, *Haikus for Jews*, and*
their misguided ilk merely perpetuate these misperce
ptions. It's simply pseudo-haiku -- haiku in name only -- while serious

*haiku poets who appear in the pages of *Modern Haiku* or *Frogpond*, or*

> *in*
> *anthologies such as Cor van den Heuvel's *The Haiku Anthology* (third*
> *>edition from W. W. Norton, 1999) get insufficient respect. What can be*
> *done about these misperceptions?*
>
> *I'm sure the Haiku Death Match was a lot of fun, but it does perpetuate*
>
> *the misunderstanding.*
>
> *Michael Dylan Welch*
>
> ---
>
> *_*
> *Check out the new AOL. Most comprehensive set of free safety and*
> *security*
> *tools, free access to millions of high-quality videos from across the*
> *web,*
> *free AOL Mail and more.*
>
> *charles alexander / chax press*
>
> *fold the book inside the book keep it open always*
> *read from the inside out speak then*

↑ Index

54. Murat Nemet-Nejat

Re: poets in small cultures and outside gaze

Fri 2 Feb 2007

---

mIEKAL,

The avant-garde in a country like Serbia, or others places, may work differently, having other points of reference. Is the avant-garde more a matter of spirit, rather than associated with a specific style? Is it a style or an idea?

The virtual space gives us a chance to discuss these points without all of us being around a coffee house table though that would be even better.

Ciao,

Murat

On 2/2/07, mIEKAL aND <[redacted]> wrote:
>
> Dubravka:
>
> This is a fascinating comment & something that I suspected also. It
> would be interesting to here Douglas Messerli's comments on this. I'm
> also hoping you could give a few examples of these new experimental

> Serbian poets & any translations that might be available online.
> Certainly with the advent of the web, it must be much easier for un
> (der)represented to establish a virtual presence, which is at least a
> beginning to achieving a bit of recognition. Or if nothing else
> propose to one of these monstrous poetry webzines like Jacket or Big
> Bridge to put together a collection of the poets you think are
> beneath the radar.
>
> & for myself I would be also interested to know if there is a
> historical Serbian avant garde of which we in the west know nothing...
>
> ~mIEKAL
>
>
> On Feb 1, 2007, at 3:01 PM, Dubravka Djuric wrote:
>
> > dear listmemebers,
> >
> > it has been long time since i wrote something for this list. now, i
> > would like to comment the site of green integer. surfing, i came
> > upon it, and was really amaizing to see so much poets all arround
> > the world, including the former yugoslav poets! which i find really
> > great! i was specially interestied in the poets from serbia, i am
> > from serbia, and i was so sad to see that some right wing oriented
> > poets are on the list... and now i think about how in small
> > cultures such as serbia, you cannot have a second scene, because we
> > are all 'one big family', right and left, and every poet who ever
> > wrote experimental poetry is erased, acctually could not be
> > establish as a poet of any value, it doesnt fit into the picture
> > of great national poetry, and what you call moderate modernisam and
> > postmodernism, or what you call(ed) mainstream poets just that kind
> > of poetry do exist. other kind of poets cannot survive, they are
> > out of sight, out of attention of dominant culture, and of course,
> > they could never be in attention of outside gaze, outside
> > attention. i find it very very sad... i dont know how are in other
> > cultures outside usa.....
> >
>
> The covers of this book are too far apart. -- Ambrose Bierce
>

↑ Index

55. Murat Nemet-Nejat
Re: Haiku Death Match
Fri 2 Feb 2007

Hiroaki Sato, who translated I think all the poems in his Japanese anthology (Literature of Eight Islands?), said that a haiku is written in a single line and the division into three lines (5-7-5) was a western invention. He even had done a series of haiku translations in single lines, very interesting ones since they undercut exactly that split between objective concrete (nature) and concluding inspiration.

Of course, I do not know how much of this Hiro made up.

Ciao,

Murat

On 2/2/07, Joe Amato <[redacted]> wrote:
>
> While I think it's a good idea to understand that 5-7-5 is simply a
> convenience of sorts, even something of a mistranslation (even
> something of a cultural oversight), I feel about this pretty much the
> way I feel about bending any formal rule. I.e., it's fun to use
> 5-7-5 as an arbitrary constraint in composing haiku, just as it's fun
> to use 14 lines as an arbitrary constraint in composing sonnets.
> (Which latter might not result in 14 lines, ysee, but that won't keep
> me from calling it a sonnet.)
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> Granted, correcting the misconception is one thing. But having fun
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> poetry.
>
> Best,
>
> Joe
>
>
> >There's a "three-mora rule" (Dreimorengesetz) for ancient Greek and
> >Latin words -- does the same go for Japanese?
> > (http://en.wikipedia.org/wiki/Dreimorengesetz)
> >
> >Could I get a good translation, taking into account the quantities of
> >the Japanese original, as an example of how a haiku *should* read?
> >
> >tl

> >veteran (pseudo-)haiku warrior
> >
> >
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> >From: UB Poetics discussion group [mailto:[redacted]]
> >On Behalf Of charles alexander
> >Sent: Friday, February 02, 2007 7:42
> >To: [redacted]
> >Subject: Re: Haiku Death Match
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> >believe Michael Dylan Welch is right about this. Most of this covered in
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> >Wikipedia one can learn that a haiku is generally (there are exceptions)
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> >*on* or sounds, more like a *mora*, "a phonetic unit similar but not
> >identical to the syllable of a language such as English." It's true that
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> >English syllables is generally longer than a Japanese haiku. A syllable
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> >English may also carry a meaning in a different way than an "on" in
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> >issue may be a less dynamic question than the others Welch brings up,
> >i.e.
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> >mind," the frequent practice of linked haiku or renga (sometimes renku)
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> >form a longer work, etc.
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> >charles
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> >haiku
> >>it gives every appearance of having seventeen syllables? E.g.,
> >"natsu-gusa
> >>ya / tsuwamono-domo-ga / yume no ato" (Basho)

> >>
> >>Michael Dylan Welch <[redacted]> wrote: Re: Joanna Connors in her
> >>column in the Arts & Life section of today's (Thursday, February 1,
> >2007)
> >>Plain Dealer, reviews the Haiku Death Match sponsored by Mayor Frank
> >>Jackson's Rotunda Art Committee
> >>
> >>http://www.cleveland.com/entertainment/plaindealer/index.ssf?/base/ente
> >rtainment/1170322671208500.xml&coll=2
> >>
> >>Too bad this story -- and the Haiku Death Match -- perpetuates the
> >sorry
> >>misunderstanding of haiku as 5-7-5 syllables in English. In Japanese,
> >they
> >>count sounds, not syllables, so if one writes 17 syllables in English,
> >>it's a much longer poem than what the Japanese write. Scholars and
> >>translators, not to mention the vast bulk of leading haiku poets
> >writing
> >>in English, have put this to bed long ago (shall I list them?), yet
> >still
> >>the misperception of haiku is rampant in North America and elsewhere in
> >
> >>the English-speaking world. Not only is 5-7-5 the wrong target in
> >English,
> >>but where's the season word, the cutting word or two-part
> >juxtaposition,
> >>the sensory objective imagery? That's nearly never taught in schools.
> >>Major textbooks and curriculum guides are frequently wrong, misguided,
> >>partial, or superficial. It's a shame, and does disservice to haiku as
> >>literature in English. And books such as *Honku*, *Haikus for Jews*,
> >and
> >>their misguided ilk merely perpetuate these
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> > >edition from W. W. Norton, 1999) get insufficient respect. What can be
> >>done about these misperceptions?
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> >>I'm sure the Haiku Death Match was a lot of fun, but it does perpetuate

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> >>the misunderstanding.
> >>
> >>Michael Dylan Welch
> >>_____
> >_
> >>Check out the new AOL. Most comprehensive set of free safety and
> >security
> >>tools, free access to millions of high-quality videos from across the
> >web,
> >>free AOL Mail and more.
> >
> >charles alexander / chax press
> >
> >fold the book inside the book keep it open always
> > read from the inside out speak then
>

↑ Index

56. Alan Sondheim

Re: deconstruction and poetry

Fri 2 Feb 2007

---

rearrange the letters of his name and you get
'tank'
- that says it all!

- Alan

On Fri, 2 Feb 2007, Maria Damon wrote:

> *did kant write poetry???*
>
> *At 10:02 PM -0800 2/1/07, Eireene Nealand wrote:*
> *well, and some of the best poets were theorists like Kant. I mean, he writes using bricks, which look ugly if you don't step back to see the architecture that he's building up. Whereas Hegel writes more like Virginia Woolf--because of the way that he constructs sentences, I mean.*
>
> *& maybe that would be a good way to start, looking for a poet who writes "sentences" with a perforated horizon (i am thinking of melville here of course.)*
>
> >

> *In my opinion, poets do not represent theory.*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

57. Loucks, James

Re: deconstruction and poetry

Fri 2 Feb 2007

To all, -- Please forgive me for posting my family mail in the Poetics Listserv. Do not know how that happened! -- Jim

James Loucks, Ph.D.
Department of English
OSU-Newark
1179 University Drive
Newark, OH 43055-1797
FAX: [redacted]
[redacted]
blog: http://jlouckscourses.blogspot.com

-----Original Message-----
From: Loucks, James
Sent: Friday, February 02, 2007 11:01 AM
To: UB Poetics discussion group
Cc: Loucks, James
Subject: RE: deconstruction and poetry

How about my coming over to your house next Sunday at 2? Hope all is going well.

Jeff just told me he traded the Saab in for a new Focus wagon. I am glad he made that move. It will be a lot safer and more reliable.

I will call you in the middle of next week to see how you are doing. -- love, -- Dad

James Loucks, Ph.D.
Department of English
OSU-Newark
1179 University Drive
Newark, OH 43055-1797
FAX: [redacted]
[redacted]
blog: www.jlouckscourses.blogspot.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Aldon Nielsen
Sent: Friday, February 02, 2007 10:30 AM
To: [redacted]
Subject: Re: deconstruction and poetry

and just what would the "method" of deconstruction be? and supposing that there were a "deconstructionist," how would such a person go about this representing?

"There is no one, single deconstruction. Were there only one, were it homogeneous, it would not be inherently either conservative or revolutionary, or determinable within the code of such oppositions. That is precisely what gets on everyone's nerves."

"'deconstruction is firstly this destabilization on the move in, if one could speak thus, 'the things themselves'; but it is not negative."

"what it does is less to disturb them than to bring into the open that which is disturbing them and menacing their consistency, their order, their pertinence. "

"I do not know . . . to which 'deconstructionists' you are alluding."

Derrida in conversation -- LIMITED INC

At 10:54 PM 2/1/2007, you wrote:
>Sure there's a deconstructionist theory. it's the theory that the
>method of deconstruction produces valuable outcomes when applied to
texts.
>
>and i thought he meant "representing" deconstruction in the sense
>that LL Cool J can be said to be "representing" Queens.
>
>ALDON L NIELSEN wrote:
>>there isn't really a "deconstructionist" theory -- and
>>it's profoundly odd to think of deconstruction as a theory that a
>>poet would then "represent."

>>Still, if you're really interested in deconstruciton and poetry, a
>>good place to look would be in Derrida's essays on Jabes and Ponge --
>>On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group wrote:
>>
>>michel deguy comes to mind.
>>ric carfagna wrote:
>>
>>>Who are the poets who best represent deconstructionist theory?
>>
>><<<

58. Christopher Leland Winks

Re: deconstruction and poetry

Fri 2 Feb 2007

Those, certainly, but also his youthful, hyper-romantic love poems to Jenny von Westphalen -- which City Lights published a long time ago.

See also Peter Demetz, "Karl Marx and the Poets," and S.S. Prawer, "Karl Marx and World Literature" -- Marx was always inspired by poetry.

----- Original Message -----
From: Maria Damon <[redacted]>
Date: Friday, February 2, 2007 11:20 am
Subject: Re: deconstruction and poetry

> like, "poetry" poetry? or are you referring to the inspired
> commodity
> fantasies of Kapital?
>
> At 10:15 AM -0500 2/2/07, Christopher Leland Winks wrote:
> >No, but Karl Marx certainly did!
> >
> >
> >----- Original Message -----
> >From: Maria Damon <[redacted]>
> >Date: Friday, February 2, 2007 9:28 am
> >Subject: Re: deconstruction and poetry
> >
> >> did kant write poetry???
> >>
> >> At 10:02 PM -0800 2/1/07, Eireene Nealand wrote:
> >> >well, and some of the best poets were theorists like Kant. I
> >> mean, he
> >> >writes using bricks, which look ugly if you don't step back to
> >> see the
> >> >architecture that he's building up. Whereas Hegel writes
> more like
> >> >Virginia Woolf--because of the way that he constructs
> sentences, I
> >> >mean.
> >> >
> >> >& maybe that would be a good way to start, looking for a poet
who
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> >> >melville here of course.)
> >> >
> >> >> >
> >> >>
> >> >>In my opinion, poets do not represent theory.
> >>
>

↑ Index

59. Alan Sondheim

[WDL] Sondheim's ORDERS OF THE REAL (fwd)

Fri 2 Feb 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-746031199-1170436966=:10341

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

---------- Forwarded message ----------
Date: Fri, 2 Feb 2007 10:54:05 -0000
From: Lawrence Upton <[redacted]>
To: [redacted]
Subject: [WDL] Sondheim's ORDERS OF THE REAL

Writers Forum has reprinted Alan Sondheim's _ORDERS OF THE REAL_ - a gathering of numerous speculative and other articles on the digital life and related matters

Sondheim, Alan; Orders of the real;44 pp; A4 portrait; cover by author; 18 June 2005; reprinted January 2007; ISBN 1 84254 601 5; £4.00 + £1.50 (p & p for UK)

i.e. UK Total is £5.50. North America £7.00. elsewhere please ask

At the moment it is only possible to purchase it by cheque or cash (when we run bookstalls at events). Paypal will be reinstated as soon as Paypal can get their heads round it

Until then, I am sorry but we need a sterling cheque - non-sterling cheques add £9 [this is required because HSBC shareholders are so poor - WF doesn't get any of it]

Cheques payable to Writers Forum

Writers Forum

32 Downside Road

Sutton

Surrey SM2 5HP

If this is all impossible, contact me and let's see if something can be worked out

---
"that microcephalic bore (i.e. fuckwit) Lawrence Upton"
Sean O'Brien, discerning critic

Archive of the Now http://www.archiveofthenow.com/ British Electronic Poetry Centre http://www.soton.ac.uk/~bepc/poets/upton.htm Personal Page http://www.myspace.com/lawrenceupton Personal Page http://pages.britishlibrary.net/lawrence.upton/ (due to move somewhere! shortly) WF Workshop: http://writersforumpublications.blogspot.com/ WF publications: http://writersforum-workshop.blogspot.com/

********** * Visit the Writing and the Digital Life blog http://www.hum.dmu.ac.uk/blogs/wdl/ * To alter your subscription settings on this list, log on to Subscriber's Corner at http://www.jiscmail.ac.uk/lists/writing-and-the-digital-life.html --0-746031199-1170436966=:10341--

↑ Index

60. Deborah Poe

Re: deconstruction and poetry (la famille de loucks)

Fri 2 Feb 2007

I thought it was a gesture to deconstruction.

"We will let these yarns of suns and sons spin on for a while." Jacques Derrida

<wink>

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Loucks, James
Sent: Friday, February 02, 2007 12:19 PM
To: [redacted]
Subject: Re: deconstruction and poetry

To all, -- Please forgive me for posting my family mail in the Poetics Listserv. Do not know how that happened! -- Jim

James Loucks, Ph.D.
Department of English
OSU-Newark
1179 University Drive
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blog: http://jlouckscourses.blogspot.com
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Sent: Friday, February 02, 2007 11:01 AM
To: UB Poetics discussion group
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>>michel deguy comes to mind.
>>ric carfagna wrote:
>>
>>>Who are the poets who best represent deconstructionist theory?
>>
>><<<

>>Kelly Professor of American Literature
>>The Pennsylvania State University
>>116 Burrowes
>>University Park, PA 16802-6200
>>[redacted]

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

Sent: Friday, February 02, 2007 7:12 AM
Subject: dubravka, green integer

> *Dubravka,*
> *Green Integer is, yes, one of the publishing houses I most admire. Their catalogue is...droolworthy. Green Integer makes me *swoon*. Beautiful little books, too. Everyone should pore carefully over the wonders of Green Integer Review and its previous incarnation.*
> *And, you might read Douglas Messerli's (sorta the mastermind behind Green Integer, I believe) comments and poems on the Argotist Online lately.*
> *Amicalement,*
> *Alex*
>
> *www.alexdickow.net/blog/*
>
> > *les mots! ah quel désert à la fin merveilleux. -- Henri Droguet*

↑ Index

62. Stephen Vincent

Re: poets in small cultures and outside gaze

Fri 2 Feb 2007

I am forwarding this following note from Doug Messerlli:

I just wanted to say that my ongoing PIP (Project for Innovative Poetry) listing on the Green Integer site is not meant to be a tombstone to some sort of past notion of poetic achievement, but an ongoing bibliographic resource with vital younger poets added as they publish new and major poetic work. Accordingly, I seek out any suggestions and additions, simply asking for complete bibliographical material, a photo, and a listing, in the original language, of the books (with publisher name, city and date). With regard to Dubrvka Djuric's statements, accordingly, the writers she enjoys and world obviously hope to promote do not necessarily need to be "erased" or ignored. Green Integer also seeks out new translations on any interesting figures in any language.

Douglas Messerli
Douglas Messerli
www.greeninteger.com
[redacted]
http://writing.upenn.edu/pepc/authors/messerli

mIEKAL,

The avant-garde in a country like Serbia, or others places, may work differently, having other points of reference. Is the avant-garde more a matter of spirit, rather than associated with a specific style? Is it a style or an idea?

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Ciao,

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On 2/2/07, mIEKAL aND <[redacted]> wrote:
>
> Dubravka:
>
> This is a fascinating comment & something that I suspected also. It
> would be interesting to here Douglas Messerli's comments on this. I'm
> also hoping you could give a few examples of these new experimental
> Serbian poets & any translations that might be available online.
> Certainly with the advent of the web, it must be much easier for un
> (der)represented to establish a virtual presence, which is at least a
> beginning to achieving a bit of recognition. Or if nothing else
> propose to one of these monstrous poetry webzines like Jacket or Big
> Bridge to put together a collection of the poets you think are
> beneath the radar.
>
> & for myself I would be also interested to know if there is a
> historical Serbian avant garde of which we in the west know nothing...
>
> ~mIEKAL
>

> *Date: Thu, 1 Feb 2007 22:01:16 +0100*
> *To:* [redacted]
> *Subject: poets in small cultures and outside gaze*
>
> *dear listmemebers,*
>
> *it has been long time since i wrote something for this list. now, i would*
> *like to comment the site of green integer. surfing, i*
> *came upon it, and was really amaizing to see so much poets all arround the*
> *world, including the former yugoslav poets! which i find really great! i was*
> *specially interestied in the poets from serbia, i am from serbia,*
> *and i was so sad to see that some right wing oriented poets are on the*
> *list... and now i think about how in small cultures such as serbia, you cannot*
> *have a second scene, because we are all 'one big family', right and left, and*
> *every poet who ever wrote experimental poetry is erased, acctually could not*

> *be establish as a poet of any value, it doesnt fit into the picture of great national poetry, and what you call moderate modernisam and postmodernism, or what you call(ed) mainstream poets just that kind of poetry do exist. other kind of poets cannot survive, they are out of sight, out of attention of dominant culture, and of course, they could never be in attention of outside gaze, outside attention. i find it very very sad... i dont know how are in other cultures outside usa.....*
>
> *------ End of Forwarded Message*

↑ Index

63. Marcus Bales
Re: deconstruction and poetry
Fri 2 Feb 2007

And here I thought it was a clever and subtle commentary on how deconstruction is bullshit.

M

On 2 Feb 2007 at 12:18, Loucks, James wrote:

> *To all, -- Please forgive me for posting my family mail in the Poetics*
> *Listserv. Do not know how that happened! -- Jim*
>
> *James Loucks, Ph.D.*
> *Department of English*
> *OSU-Newark*
> *1179 University Drive*
> *Newark, OH 43055-1797*
> *FAX: [redacted]*
> *[redacted]*
> *blog: http://jlouckscourses.blogspot.com*
> *-----Original Message-----*
> *From: Loucks, James*
> *Sent: Friday, February 02, 2007 11:01 AM*
> *To: UB Poetics discussion group*
> *Cc: Loucks, James*
> *Subject: RE: deconstruction and poetry*
>
> *How about my coming over to your house next Sunday at 2? Hope all is going well.*
>
> *Jeff just told me he traded the Saab in for a new Focus wagon. I am glad he made that move. It will be a lot safer and more reliable.*

I will call you in the middle of next week to see how you are doing.
--
love, -- Dad

James Loucks, Ph.D.
Department of English
OSU-Newark
1179 University Drive
Newark, OH 43055-1797
FAX: [redacted]
[redacted]
blog: www.jlouckscourses.blogspot.com

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]*]*
On Behalf Of Aldon Nielsen
Sent: Friday, February 02, 2007 10:30 AM
To: [redacted]
Subject: Re: deconstruction and poetry

and just what would the "method" of deconstruction be? and supposing
that there were a "deconstructionist," how would such a person go about this representing?

"There is no one, single deconstruction. Were there only one, were it homogeneous, it would not be inherently either conservative or revolutionary, or determinable within the code of such oppositions. That is precisely what gets on everyone's nerves."

"'deconstruction is firstly this destabilization on the move in, if one could speak thus, 'the things themselves'; but it is not negative."

"what it does is less to disturb them than to bring into the open that which is disturbing them and menacing their consistency, their order, their pertinence. "

"I do not know . . . to which 'deconstructionists' you are alluding."

Derrida in conversation -- LIMITED INC

At 10:54 PM 2/1/2007, you wrote:
Sure there's a deconstructionist theory. it's the theory that the method of deconstruction produces valuable outcomes when applied

to
texts.

and i thought he meant "representing" deconstruction in the sense
that LL Cool J can be said to be "representing" Queens.

ALDON L NIELSEN wrote:
there isn't really a "deconstructionist" theory -- and
it's profoundly odd to think of deconstruction as a theory that a
poet would then "represent."
Still, if you're really interested in deconstruciton and poetry, a
good place to look would be in Derrida's essays on Jabes and Ponge
--
On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group
wrote:

michel deguy comes to mind.
ric carfagna wrote:

Who are the poets who best represent deconstructionist theory?

*<<

112 Burrowes
University Park, PA 16802-6200

[redacted] *[office]*

[redacted] *[Fax]*

Sailing the blogosphere at: http://heatstrings.blogspot.com/

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.432 / Virus Database: 268.17.19/663 - Release Date: 2/1/2007 2:28 PM

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64. Thomas savage
Re: deconstruction and poetry
Fri 2 Feb 2007

I've seen a great deal of poetry in the last few years which seems to my limited understanding of the term "deconstruction" to have been the product of deconstruction. This led me to ask a question on my blog (shantideva2.blogspot.com) "Which is more basic to the act of creation, construction or deconstruction?" So far, no one has answered my question. If anyone is interested, I would be interested in seeing some replies. Regards, Tom Savage

Barry Schwabsky <[redacted]> wrote: I remember that for Paul de Man, Rousseau was the one writer who could not be deconstructed--who was always, so to speak, way out in front of the reader/critic.

George Bowering wrote: Well if "poets" can include Kant and Hegel, maybe we should also look at , oh, Bart Starr.

gb

On 1-Feb-07, at 10:02 PM, Eireene Nealand wrote:

> well, and some of the best poets were theorists like Kant. I mean, he
> writes using bricks, which look ugly if you don't step back to see the
> architecture that he's building up. Whereas Hegel writes more like
> Virginia Woolf--because of the way that he constructs sentences, I
> mean.
>

> & maybe that would be a good way to start, looking for a poet who
> writes "sentences" with a perforated horizon (i am thinking of
> melville here of course.)
>
>> >
>>
>> In my opinion, poets do not represent theory.
>>
>
>
"Whip" Bowering
Shortstop to the Gods

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

↑ Index

65. David-Baptiste Chirot

FW: Support the growing effort to prevent war with Iran

Fri 2 Feb 2007

> *From: "Kevin Martin, Peace Action" <[redacted]>*
> *Reply-To: [redacted]*
> *To: [redacted]*
> *Subject: Support the growing effort to prevent war with Iran*
> *Date: Fri, 2 Feb 2007 13:10:40 -0500 (EST)*
>
> *Dear David,*
>
> *Even as the U.S. Senate debates resolutions on the Iraq war and Bush's planned troop buildup, resistance to his equally disastrous military designs upon Iran is also building in Congress.*
>
> *As virtually every expert and commentator outside of President Bush's increasingly small circle of friends has declared, a war with Iran would be catastrophic - for attempts to end violence in Iraq, for peace in the Middle East, and for our relationship with the rest of the world. Such an attack would, like the war in Iraq itself, increase the terrorist threat against the U.S. rather than decrease it.*
>
> *We're keeping maximum pressure on Congress to end the Iraq war, but now we also need to build momentum to prevent any attack against Iran. Click here to send an email message to your Representative today.*
>
> *http://www.democracyinaction.org/dia/organizationsORG/Peaceact/campaign.jsp?*

campaign_KEY=6651

Mr. Bush has repeatedly refused to use diplomacy to address Iran's nuclear program. Now, since his January 10 speech in which he said he would "seek out and destroy" Iranian networks that he claimed were supporting attacks on U.S. troops in Iraq, his administration has been clearly and methodically moving toward military confrontation.

** a second aircraft carrier group is now on its way to the Persian Gulf, and air missile defenses are being sent to our allies in the region - neither of which is necessary or useful to stop the violence in Iraq*

** Bush has repeatedly warned Iran, in virtually every recent speech and interview, not to "meddle" in Iraq*

** Bush has given an order for U.S. troops to kill Iranian "operatives" they find in Iraq*

** Claims of Iranian support for Iraqi insurgents are suddenly circulating in the mainstream media, citing "unnamed" administration sources, of course, and providing no evidence whatsoever (did the media learn nothing from Iraq?)*

Congress must stop Bush's march to war with Iran. Reps. Jones and DeFazio have introduced resolutions to do just that. Send your Representatives an email today and demand that they support these efforts!

http://www.democracyinaction.org/dia/organizationsORG/Peaceact/campaign.jsp?campaign_KEY=6651

t is hard to imagine that, given the current circumstances, President Bush would actually start a war with another country in the Middle East. But he has proven himself again and again to be impervious to facts and reality, and one cannot argue with the clear steps he has been taking to build first-strike U.S. forces in the area, to build a "rationale" for an attack on Iran, and to goad them into a military confrontation with other provocative acts.

People in the Middle East, Europe and around the world are horrified by the prospect of another war. An enlarging military conflict in the Middle East could easily grow into a world war, or the "clash of civilizations" Bush's most ardent supporters might actually want. Yet Mr. Bush brushes aside Iranian attempts at dialogue, and moves forward incessantly to confrontation.

This President must be stopped from attacking Iran. H.J. Res. 14, introduced by Rep. Walter Jones (R - SC 3), and H.Con.Res. 33, introduced

> *by Rep. Peter DeFazio (D - OR 4) would do just that. Please click here to send a message to your Representative and let him or her know - in no uncertain terms - no war with Iran!*
>
> *http://www.democracyinaction.org/dia/organizationsORG/Peaceact/campaign.jsp?campaign_KEY=6651*
>
> *Sincerely,*
>
> *Kevin M. Martin*
> *Executive Director*
> *Peace Action*
>
> *P.S. It's remarkable to think that our government would actively brush off Iranian overtures for dialogue, but that's exactly what is happening.*
> *Peace Action intends to tackle this problem with our own citizen diplomatic mission to Iran - we'll send you more on that in our next e-communication.*
> *In the meantime, though, please tell your Representative to stop the drive toward war with Iran*
>
> *http://www.democracyinaction.org/dia/organizationsORG/Peaceact/campaign.jsp?campaign_KEY=6651*
>
> *and sign our "No War with Iran!" petition*
>
> *http://democracyinaction.org/dia/organizationsORG/Peaceact/petition.jsp?petition_KEY=358*
>
> *if you haven't already, and pass it along to your friends!*

_____ From predictions to trailers, check out the MSN Entertainment Guide to the Academy Awards® http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1

↑ Index

66. kevin thurston

Fwd: deconstruction and poetry (on behalf of amy king)

Fri 2 Feb 2007

---

see below for the king's message

i would like to add, they (poets) are not as easy to digest

---------- Forwarded message ----------
From: amy king <[redacted]>
Date: Feb 2, 2007 1:58 PM
Subject: Fwd: deconstruction and poetry (on behalf of amy king)
To: [redacted]

Forward this to Poetics for me?

Yes, just like cereal, except poets think better. Poets also taste better.

Mark Weiss <[redacted]> wrote:

Date: Fri, 2 Feb 2007 11:23:18 -0500
From: Mark Weiss <[redacted]>
Subject: Re: deconstruction and poetry
To: [redacted]

In the sense that the world, or for that matter breakfast cereal, is theory incarnate?

At 11:16 AM 2/2/2007, you wrote:
>In fact, poets are theory incarnate.
>
>
>George Bowering wrote:
> On 1-Feb-07, at 7:00 PM, ric carfagna wrote:
>
> > Who are the poets who best represent deconstructionist theory?
> >
> >
>
>In my opinion, poets do not represent theory.

Have a burning question? Go to Yahoo!
Answers<http://answers.yahoo.com/;_ylc=X3oDMTFvbGNhMGE3BF9TAzM5NjU0NTEwOARfcwMzOTY1NDUxMDMEc2VjA21haWxfdGFnbGluZQRzbGsDbWFpbF90YWcx>and
get answers from real people who know.

--
new address as of 2/1

299 richmond ave lower
buffalo, ny 14222
usofa

↑ Index

67. Tom W. Lewis
Re: deconstruction and poetry
Fri 2 Feb 2007

I may be "old-fashioned" or just clueless, but I learned deconstruction as a process of reading / analyzing texts, in my case texts in the ancient Greek & Latin canon.

for instance, one demonstration of deconstructive practice came from my Latin prof, who discussed Catullus' use of a term in Carmen 2 (passer = both "sparrow" and "term of endearment [in an obscene sense]") -- so the following passage can be read, simultaneously, on two levels:

Passer, deliciae meae puellae,
quicum ludere, quem in sinu tenere,
cui primum digitum dare adpetenti...

[Passer], delight of my girlfriend,
who plays with it, holds it in her lap,
for whose advances she offers her finger...

you can read passer as "sparrow" *and* "cock," and the dissonance -- or at least two-levelness -- creates a lexical or semantic tension that is not resolved.

as I write this, it strikes me that this is nothing more than an elaborate pun -- am I off the track re: deconstruction? or is deconstruction just "havin' fun with texts"?

two digressions:

Carl-Michael Bellman (18th c.) used to put polyglot dirty jokes in his songs, so that one (I don't remember which) throws in "ge björnen mat" a propros of nothing else in the piece -- "give the bear food" -- but when pronounced in Swedish, this phrase actually says something very rude in Russian.

has anyone else in List-land tried reading Finnegans Wake with an Irish accent? you pick up on a lot of buried information if you try this -- it dawned on me reading one passage that "damn fairy ann" could be read as "donc fait rien" -- then the whole page morphed into a kind of Joycean French argot, before my eyes... and no, I was perfectly sober at the time.

---

so, ultimately, what I'm asking: isn't deconstruction the recognition of multiple readings of a given text, where each and all exist simultaneously and in conjunction with every other reading? in other words, can one claim it to be similar to negative capability?

forgive the intrusion -- have a disorienting and wonder-making weekend.

tl

On 1-Feb-07, at 10:02 PM, Eireene Nealand wrote:

> well, and some of the best poets were theorists like Kant. I mean, he
> writes using bricks, which look ugly if you don't step back to see the
> architecture that he's building up. Whereas Hegel writes more like
> Virginia Woolf--because of the way that he constructs sentences, I
> mean.
>
> & maybe that would be a good way to start, looking for a poet who
> writes "sentences" with a perforated horizon (i am thinking of
> melville here of course.)
>
>> >
>>
>> In my opinion, poets do not represent theory.
>>
>
>
"Whip" Bowering
Shortstop to the Gods

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

↑ Index

68. Rob McLennan
seeking
Fri 2 Feb 2007

---

1) potential content for upcoming issues of Poetics.ca, including essays, interviews and manifestos. Stephen Brockwell & I, with new managing editor Roland Prevost, are working on the next issue, but are always looking for new content. Check out www.poetics.ca for previous issues, and send submissions to [redacted]

2) also, i may be moons behind, but working up to a bunch of new publications for above/ground press over the next month or so. subscriptions, whether new or renewal, are $40 Canadian (outside Canada, $40 US). more info here: http://robmclennan.blogspot.com/2006/11/aboveground-press-2007-subscriptions.html ; if you already are a subscriber, envelopes have been slowly going out since the middle of december & will continue to...

3) anyone with an office in ottawa that can get me cheap or free photocopies? its been dry the past year or so...

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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69. Eireene Nealand

Re: deconstruction and poetry

Fri 2 Feb 2007

Bowering pretty much hit it out of the ballpark with Bart Starr

and then later someone else with the cereal as poetry too (yum--i wanna be a shortstop to god).

(if you don't see the beauty of Bart Starr as poetry just read the last page of chapter 3--i think it's ch. 3 of De la Grammatologie...or is it the last page of chapter 1? it's within the last 3--

where

it all all starts with the violence of plowing a furrow into a field....

that would be the best place to start the big tour).

and if you ever want to talk about the beautiful metaphors that math makes, or the justice implied in algebra...

i was just about to say when the computer stopped:

theory doesn't kill poetry, people do.

[if you run into those people who are gutting these beautiful buildings to use them as weapons, as people do, smack 'em for me please because you can be sure they're just taking pieces off the surface...the insides are nice and most philosophers say that poetry is the highest form of thinking after all--that's why i left that field for this one anyhow.]

On 2/1/07, George Bowering <[redacted]> wrote:
> Well if "poets" can include Kant and Hegel,
> maybe we should also look at , oh, Bart Starr.
>
>
> gb

>
>
>
> On 1-Feb-07, at 10:02 PM, Eireene Nealand wrote:
>
> > well, and some of the best poets were theorists like Kant. I mean, he
> > writes using bricks, which look ugly if you don't step back to see the
> > architecture that he's building up. Whereas Hegel writes more like
> > Virginia Woolf--because of the way that he constructs sentences, I
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> >
> > & maybe that would be a good way to start, looking for a poet who
> > writes "sentences" with a perforated horizon (i am thinking of
> > melville here of course.)
> >
> >> >
> >>
> >> In my opinion, poets do not represent theory.
> >>
> >
> >
> "Whip" Bowering
> Shortstop to the Gods
>

↑ Index

70. Hot Whiskey Press

Critical Work on Michael Palmer, Claude Royet-Journoud, Anne-Marie Albiach and/or the Analytic Lyric?

Fri 2 Feb 2007

Dear BuPo,

Can anyone point me towards critical notes/essay concerning the works of Michael Palmer, Claude Royet-Journoud or Anne-Marie Albiach? I'm also looking for a discussion of the analytic lyric if anyone has anything.

I've got Norma Cole's *Crosscut Universe,* but not sure where else to find the goods. If anyone knows anything or has written something they'd be willing to send me, it would be greatly appreciated.

Working on a thesis examining these figures and the Argentine poet, Arturo Carrera, whom I've been translating.

let it rip,
Michael Koshkin

↑ Index

71. Dubravka Djuric
small cultures and innovative poetry
Fri 2 Feb 2007

---

thanks to douglas messerli and michael end for their comments!

i will try to elaborate what i see as problematic... small culture usually severly excluds radical poetry, and it is usually that academics and critics construct narrative of national 'radical' poetry from the very moderate modernist/postmodernist and in the worst case of antimodernist poets and their poetry. as one example i will mention the name of one of the most celebrated poets, who in last 16 years win all national prices, who i think recently enters serbian academy of science, milosav tesic (i think that i saw his name listed). he wrote the most regressive poetry in serbia today. his poetry is one of the most important in the construction of new postsocialist serbian sociaty, that is closed society, fundamenatlist and nationalistc in meny ways, religious, and etnic and for sure antiinnovative. if i appy language poet's materialistic theory of verse, then it is that on the simbolic level the kind of poetry that poets wrote is in some relations to the dominant national project or to, on the contrary to the oppositional political project. many poets that i find in this list were 'radical' 20 or 30 or 70s years ago, and today, i.e. after 1991 most of them become very conservative.

when i first in 1988 read and translated first texts by language poets (bernstein, silliman, hejinian, watten, etc) i said to myself, these crazy us poets connect politic and ideology with poetry, what it has to do with eachother... but after 1991, as a literary critic, thanks to my translations of language poets, i realized that many, most, almost all, urban belgrade poets from 70 became in poetry opsessed with nation, religion, and the shift was obvious: their poetry in 70s and 80 were urban, individualsitc, usually inhereting modernist traditions but never was too much experimental, but with postsocialism, they started being involved in (re)construction of national and religious identities, and ideology of colosed society so instead of individual 'I', urban landscapes, colloquial urban language, you had 'i' which is actualy 'we' (the 'i' is important if she/he belongs to the national or religious community in a fundamental way, and patriarchal 'we'). language became very archaic, they introduced traditional poetc devices, and instead of urban poetry, you could read just and only the rural ones (with rare exceptions).

the other thing is the question what is innovative in a local context. i will start with the quotation of the croatian poet and theoretician from 70s and 80s who wrote long ago, refering to slovene, croatian and serbian literatures at that time. he wrote that understanding of literature in this nations "always involved notion of a political dimension. so this is how the amalgam that identified language with national values was created, also forming a literature that served as an articualtion of national self-importance. in this way, the language almost automatically become a national value, just like mythology, political victories and defeats. language could not be entrusted to someone who mutilated it (srecko kosovel), who expressed national defeatism, because readings turned on the national political issue above all else. " i quoted this because the most radical avant-garde poets from the begining of the 20s century like ljubomir micic and his brother branko ve poljanski (complicated case, serbs from croatia, who in zagreb in early 20s established avant-garde magazine zenit, then moved to belgarde - so they are croatian and serbian avant-garde For the magazine SEE website of belgrade national library:
http://www.digital.nbs.bg.ac.yu/novine/zenit), were never, specially in serbia established as cultural value. according to that, in the end of 60s and during seventies, in slovenia, croatian and vojvodina (northen part of serbia) begun the radical practices, most of that formations were in some relation with conceptual art, similar international art movements, but at that time just slovenian radical poets were in slovenia established as cultural value, you all know of tomaz salamun was one of then. in serbia the most radical poets were even today excluded from the company of poets who are wothy of any mentioning. they would be accepted if they change their practice start writing prose, or start writing more acceptable kind of poetry
.
and of course, there were poets who were in 70 established as 'radical' poets, but if i have in mind practice of language poets, their radicalism would be questioned. but there were practices that were radical as language poets at that same time. most of those poets were conceptual artists, but were and still are too radical for the dominant, as you say middlebrow, culture. and in that culture there is NO place for innovative, experimental poetry, in its 'purist' way.

i find on green integer list names of srecko kosevel (mentioned in the quotation above, slovenian avant-garde poet from 20s, died very young) and miroslav krleza (croatia) who lived long and was before first world avant-garde, between 2 world war was representative of bourgoise high modernism, and from that time he was against avant-garde, and after second world he was official play writer and among the most influental figures in socialist time. vasko popa was the most important serbian poet of socialist modernism.... these figures are today counterstones, constitutive figures, of national of literatures but are not

the representatives of radical innovative poetry practices (except srecko kosovel).

in 1923 branko ve poljanski published a book panics under the sun (panika pod suncem). in his introduction poljanski wrote " bogdan popovic will go through needles ears before krmeza (coin: krleza who is pig) will understand me, and his brother micic ednded the foreward with the words: "our fatherland was the sadest that when we had to be born in there." when i read them today, i realised that nothing changed.

but i think and i hope that it is time for us to see what is and that was experiment poetry in a small national cultures ... because it is critical method that is established in us language poetry.

↑ Index

72. Anny Ballardini
Re: deconstruction and poetry
Fri 2 Feb 2007

I answered this mail and it disappeared (deconstructed to its inexistence)

I was saying that I appreciate what you are writing especially your notes on J. Joyce.

And that in vulgar Italian "uccello" (bird) is a cock. Well, not "sparrow" (passero) but we are close. And for those who have read some Catullus, not the one I was supposed to read at high school, this makes sense.

On 2/2/07, Tom W. Lewis <[redacted]> wrote:
>
> I may be "old-fashioned" or just clueless, but I learned deconstruction as
> a process of reading / analyzing texts, in my case texts in the ancient
> Greek & Latin canon.
>
> for instance, one demonstration of deconstructive practice came from my
> Latin prof, who discussed Catullus' use of a term in Carmen 2 (passer = both
> "sparrow" and "term of endearment [in an obscene sense]") -- so the
> following passage can be read, simultaneously, on two levels:
>
> Passer, deliciae meae puellae,
> quicum ludere, quem in sinu tenere,
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>
> [Passer], delight of my girlfriend,
> who plays with it, holds it in her lap,

> for whose advances she offers her finger...
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> you can read passer as "sparrow" *and* "cock," and the dissonance -- or at
> least two-levelness -- creates a lexical or semantic tension that is not
> resolved.
>
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> pun -- am I off the track re: deconstruction? or is deconstruction just
> "havin' fun with texts"?
>
> two digressions:
>
> Carl-Michael Bellman (18th c.) used to put polyglot dirty jokes in his
> songs, so that one (I don't remember which) throws in "ge björnen mat" a
> propros of nothing else in the piece -- "give the bear food" -- but when
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>
> ------
>
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> multiple readings of a given text, where each and all exist simultaneously
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>
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> "Whip" Bowering
> Shortstop to the Gods
>
>
>
> ---
> Never miss an email again!
> Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.
>

↑ Index

73. Ruth Lepson

Re: deconstruction and poetry

Fri 2 Feb 2007

---

speaking of math metaphors, my mother, who died a few year ago, wrote a 1000-p. book on math as an art form which remains unpublished. I am sending chapters to a few math friends of hers but am interested in finding out if anyone out there knows enough high-level math--set theory esp & can read complex equations--to edit it, cut it in half. will contact MIT Press too. Thanks. Ruth L.

On 2/2/07 3:07 PM, "Eireene Nealand" <[redacted]> wrote:

> *Bowering pretty much hit it out of the ballpark with Bart Starr*
>
> *and then later someone else with the cereal as poetry too (yum--i wanna be a shortstop to god).*
>
> *(if you don't see the beauty of Bart Starr as poetry just read the*

last page of chapter 3--i think it's ch. 3 of De la Grammatologie...or is it the last page of chapter 1? it's within the last 3--

where

it all all starts with the violence of plowing a furrow into a field....

that would be the best place to start the big tour).

and if you ever want to talk about the beautiful metaphors that math makes, or the justice implied in algebra...

i was just about to say when the computer stopped:

theory doesn't kill poetry, people do.

[if you run into those people who are gutting these beautiful buildings to use them as weapons, as people do, smack 'em for me please because you can be sure they're just taking pieces off the surface...the insides are nice and most philosophers say that poetry is the highest form of thinking after all--that's why i left that field for this one anyhow.]

On 2/1/07, George Bowering <[redacted]> wrote:
Well if "poets" can include Kant and Hegel,
maybe we should also look at , oh, Bart Starr.

gb

On 1-Feb-07, at 10:02 PM, Eireene Nealand wrote:

well, and some of the best poets were theorists like Kant. I mean, he writes using bricks, which look ugly if you don't step back to see the architecture that he's building up. Whereas Hegel writes more like Virginia Woolf--because of the way that he constructs sentences, I mean.

& maybe that would be a good way to start, looking for a poet who writes "sentences" with a perforated horizon (i am thinking of melville here of course.)

In my opinion, poets do not represent theory.

> *"Whip" Bowering*
> *Shortstop to the Gods*

↑ Index

74. Robin Hamilton
Re: deconstruction and poetry
Fri 2 Feb 2007

<<
has anyone else in List-land tried reading Finnegans Wake with an Irish accent? you pick up on a lot of buried information if you try this -- it dawned on me reading one passage that "damn fairy ann" could be read as "donc fait rien" -- then the whole page morphed into a kind of Joycean French argot, before my eyes... and no, I was perfectly sober at the time.
...
tl
>>

Joyce's words above would seem to play on the British squaddies' surded French developed in WW1 -- "San fairy ann" for "ça ne fait rien".

see: http://www.worldwidewords.org/qa/qa-san1.htm

Robin Hamilton

↑ Index

75. cralan kelder
Re: deconstruction and poetry
Fri 2 Feb 2007

---

some poets are practitioners of Dcvism in the sense that they challenge the idea that lots and lots of words are needed to say something.

On 2/2/07 4:30 PM, "Aldon Nielsen" <[redacted]> wrote:

> *and just what would the "method" of deconstruction be? and supposing that there were a "deconstructionist," how would such a person go about this representing?*
>
> *"There is no one, single deconstruction. Were there only one, were it homogeneous, it would not be inherently either conservative or revolutionary, or determinable within the code of such oppositions. That is precisely what gets on everyone's nerves."*

*"'deconstruction is firstly this destabilization on the move in, if
one could speak thus, 'the things themselves'; but it is not negative."*

*"what it does is less to disturb them than to bring into the open
that which is disturbing them and menacing their consistency, their
order, their pertinence. "*

"I do not know . . . to which 'deconstructionists' you are alluding."

Derrida in conversation -- LIMITED INC

*At 10:54 PM 2/1/2007, you wrote:
Sure there's a deconstructionist theory. it's the theory that the
method of deconstruction produces valuable outcomes when applied to texts.*

*and i thought he meant "representing" deconstruction in the sense
that LL Cool J can be said to be "representing" Queens.*

*ALDON L NIELSEN wrote:
there isn't really a "deconstructionist" theory -- and
it's profoundly odd to think of deconstruction as a theory that a
poet would then "represent."
Still, if you're really interested in deconstruciton and poetry, a
good place to look would be in Derrida's essays on Jabes and Ponge --
On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group wrote:*

*michel deguy comes to mind.
ric carfagna wrote:*

Who are the poets who best represent deconstructionist theory?

*<<

> *>>>>>>>>>>*
>
> *"I stand corrected, like a bishop of the obvious."*
> *--Robert Kelly*
>
> *Aldon Lynn Nielsen*
> *George and Barbara Kelly Professor of American Literature*
> *Department of English*
> *The Pennsylvania State University*
> *112 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted] *[office]*
>
> [redacted] *[Fax]*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*

↑ Index

76. Daniel Zimmerman
Re: deconstruction and poetry
Fri 2 Feb 2007

Kant kan but kant.

----- Original Message -----
From: "Maria Damon" <[redacted]>
To: <[redacted]>
Sent: Friday, February 02, 2007 9:28 AM
Subject: Re: deconstruction and poetry

> *did kant write poetry???*
>
> *At 10:02 PM -0800 2/1/07, Eireene Nealand wrote:*
> *well, and some of the best poets were theorists like Kant. I mean, he writes using bricks, which look ugly if you don't step back to see the architecture that he's building up. Whereas Hegel writes more like Virginia Woolf--because of the way that he constructs sentences, I mean.*
>
> *& maybe that would be a good way to start, looking for a poet who writes "sentences" with a perforated horizon (i am thinking of melville here of course.)*
>
> >

> *In my opinion, poets do not represent theory.*

↑ Index

77. Alan Sondheim

Climate report summary (fwd)

Fri 2 Feb 2007

---

http://www.ipcc.ch/SPM2feb07.pdf

- for the 21 page summary text; if anyone knows where to get the full 1200 page document, please post URL, thanks, Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

78. Jim Andrews

Re: small cultures and innovative poetry

Fri 2 Feb 2007

Hi Dubravka,

Thanks for your fascinating post. Also, the tone of it is appealing: it isn't calling for anybody's head on a platter; it is articulate and progressive, not bitter or vengeful. You do not play the nationalistic trumpet but, instead, question the political and poetical value of aggressive nationalism. You speak for the value of experimental poetry that introduces critical methods into poetry. That is important in poetry and in contemporary society.

Poetry needs to be able to deal with situations such as http://alternet.org/blogs/peek/47507 . Intensest engagement with language, these days, is not necessarily in a poemy poem on a page. It can happen off the page and even off the art map. Poetry needs to be able to go there.

ja
http://vispo.com

↑ Index

79. Jesse Glass
Is Charles Olson the John Frum of Canadian Experimental Poetry?
Fri 2 Feb 2007

A few belated notes on Open Field, plus why I like Canada now up at the www.ahadadabooks.com blog--they extend over a couple of pages, so please read in reverse order. Jess

↑ Index

80. Alan Sondheim
February 3 1943
Sat 3 Feb 2007

February 3 1943

Happy birthday to me
Happy birthday to me
Happy birthday to Alan
Happy birthday to me

from the 406 manatees killed this year
from the starving polar bears
from the hundreds of thousands of Iraqi dead
from the victims of famine and hurricanes
from those slaughtered by death squads
from my dead mother
from those born of tornados and floods
from those, those burned alive
Happy birthday to me

from my partner and friends
Happy birthday to me

↑ Index

81. David Baratier
Re: POETICS Digest - 1 Feb 2007 to 2 Feb 2007 (#2007-34)
Sat 3 Feb 2007

George--

> Did Bart Starr do a Travis Watkins?
> You lost me on that reference.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

82. Jesse Crockett

For poetry \ arts \ cultural web page development

Sat 3 Feb 2007

What you get

* 1 year of domain registration of your choice (.com, .net, .org., etc.)
* 3096 MB of storage
* up to 10 email accounts at your own domain
* 20,000 MB of bandwidth per month

features

* unlimited MySQL databases
* php4 / php5 support
* Jabber chat server
* POP / SMTP / IMAP email
* Microsoft FrontPage extensions (available)
* Real Audio & Video (http streaming)
* QuickTime streaming

other features

* WordPress
* phpBB
* Advanced Poll
* ZenCart
* MediaWiki
* Joomla
* Gallery
* WebCalendar

Everything you could ask for, and more.
For just $15 per year.

(To register a domain at my hosting service costs $10, then the five dollars will be considered a gratuity.) (Account access is basic ftp or advanced ssh \ ssh2, but no shell (advanced linux command line) access.)

address to: jesse -at listenlight -dot net

↑ Index

83. Alexander Jorgensen
That is where the US is -
Sat 3 Feb 2007

nothing like eating what's called for butter, that
what don't melt in bowl-ing water.

agj

_____
Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

↑ Index

84. Alexander Jorgensen
That is where the US is -
Sat 3 Feb 2007

nothing like eating what's called for butter, that
what don't melt in bowl-ing water.

agj

_____
No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.
http://mobile.yahoo.com/mail

↑ Index

85. David Buuck
on the analytic lyric
Sat 3 Feb 2007

cf palmer's code of signals, archived at jerrold shiroma's duration site:

http://www.durationpress.com/archives/code/codeofsignals.pdf

DB

↑ Index

86. Michael Dylan Welch
Re: Haiku Death Match
Sat 3 Feb 2007

Sure, one can use any formal restraint as a poetic game, as a challenge of sorts. But as challenges go, in haiku, the syllabic challenge (whatever pattern you might choose) is mighty superficial. Indeed, in my years of teaching haiku, I've seen that it's the easiest thing in the world for students of nearly all grade levels to count their pretty little syllables. Why brag about pulling on your underwear all by yourself when your hair is on fire? It's a trivial "discipline." And these same haiku, while hitting that trivial target -- again, an incorrect target in English -- are widely missing the more important targets. And most often, these proud 5-7-5ers are completely oblivious to those other targets -- ones that are actually more important. Why bother with arbirary constraints for haiku when there are far more serious, literary, challenging, and effective constraints that you miss in the process of focusing on 5-7-5?!?

It can be fun to write cinquains or iambic pentameter, or the recent "Fib" form (counting syllables in subsequent lines to match the Fibonacci sequence). But when it comes to haiku, writing 5-7-5 syllables in English isn't the same as following the prescribed syllables of cinquains or pentameter or Fibs. That's because following 5-7-5 assumes a "correctness" for that pattern in English, which isn't accurate when it's really a borrowed form. Yes, sonnets are borrowed from Italian to English, but at least that's the same alphabet, so it's not fraught with the problems of translating from Japanese to English. It's folly to translate the number (5-7-5) without thinking more deeply about what is being counted. Yet that is precisely what has happened that lead to the false conception of haiku being 5-7-5 syllables in English. Quite simply, when we apply that pattern to English syllables, we miss the boat. It's simplistic and naive.

A person can do whatever they like and call it haiku (Lord knows that's happened plenty enough). If you're having fun, knock yourself out. But if you're writing 5-7-5 haiku, it's best to be aware of how you're writing a poem that's markedly longer than what is expressed in a Japanese haiku (not all of which are 5-7-5, by the way). It's best to be aware that you're writing in a pattern that, for good reason, pretty much ALL of the leading haiku poets writing in English do not follow. It's best to be aware that writing 5-7-5 frequently creates artificial syntax and awkward line breaks purely for an unnecessary constraint while more important strategies (also constraints) are completely missed. Indeed, most 5-7-5 haiku writers tend to be completely unaware of the other strategies necessary for traditional haiku, though perhaps that's a separate problem, although it's frequently caused by a belief that 5-7-5 is all there is to it. In any event, if one aims at seasonality and a two-part juxtapositional

structure, and employs objective sensory imagery, you can let the rest of form take care of itself (organically). But of course, there's more to it than that -- writing in the present tense, no titles, no rhyme, seldom any similes or metaphors, employing fragments rather than full sentences, employing allusion, and more. And perhaps the most important aspect of all -- implication. It's very hard to do well, to hint at something that the reader can figure out on his own, making a leap of understanding that's made possible because of your restraint as a poet, because you deliberately left something out. As I like to emphasize in haiku workshops, don't write about your emotion, write about what caused your emotion. Then, if you do it right, the reader can feel what you felt without your having to say so. But of course all of this is missed by those who think haiku is only a 5-7-5 syllable-counting poetry trick. Some "challenge."

As I say in the title of one of my haiku lectures: "Haiku: It's Bigger Than You Think." Yet of course, it's also smaller than most English speakers think, too.

Michael

P.S. Nearly every serious haiku poet I know has had a progression in their haiku -- and I'm talking about many hundreds of leading haiku poets who I pay attention to, perhaps even thousands. They nearly all started out writing 5-7-5, as did I. And then they progressed to learning the more important aspects of the genre (and haiku is best thought of as a genre of poetry, of which "form" is just one aspect). At this point, nearly all of them stop writing in the 5-7-5 pattern. The few exceptions to this progression include those who went straight to avoiding 5-7-5 in the first place. But there are clear reasons for this progression. It's not that 5-7-5 is "abandoned." Rather, it is apprehended as something that was inappropriate in the first place, and causes many problems in English. Higher targets are sought -- ones, in fact, that turn out to be far more challenging and require far more discipline. If 5-7-5 in English serves any useful purpose, it is purely as the first stepping-stone on a long path. But, alas, too many people, even otherwise accomplished poets, stop at just that first stepping stone with their haiku.

In a message dated 02-Feb-07 9:01:40 PM Pacific Standard Time, [redacted] writes:

Date: Fri, 2 Feb 2007 10:41:59 -0600
From: Joe Amato <[redacted]>
Subject: Re: Haiku Death Match

While I think it's a good idea to understand that 5-7-5 is simply a convenience of sorts, even something of a mistranslation (even something of a cultural oversight), I feel about this pretty much the way I feel about bending any formal rule. I.e., it's fun to use 5-7-5 as an arbitrary constraint in composing haiku,

just as it's fun to use 14 lines as an arbitrary constraint in composing sonnets. (Which latter might not result in 14 lines, ysee, but that won't keep me from calling it a sonnet.)

Granted, correcting the misconception is one thing. But having fun with same is quite another, which, to me, is one reason I write poetry.

↑ Index

87. Andy Gricevich
Re: deconstruction and poetry
Sat 3 Feb 2007

I think poets are usually ahead of the game. Why do you think most theorists write about exclusively old literature (the canon)?

"Constructivism" seems a better word for the poets who often get "accused" of instantiating Derrida's theories... but I think most poets, including those who love a lot of theory (of which I'm one), work their own poetics out in practice (which can include dialogues--often playful--with pre-existing theory).

I think "we" (I don't include myself) are often too eager, when we encounter strange poetry, to "justify" its strangeness by explaining it as the manifestation of a theory, rather than looking at what the text is and does, and then thinking about what theory might be possible as a result of that.

As if poetry had to be justified.
That's not meant as a joke about margins.

I like Derrida, but a lot of his thought is decades (at least) behind art. Jameson's analysis of Perelman misses out on the critical terms Perelman's writing makes possible.

I love Bernstein, but his earlier theory (which I also love) gets quoted too much by critics in the process of trying to explain (away?) his poetry, which exceeds that theory in its breathtaking variety, and is irreducible to the latter.

Examples.

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

↑ Index

88. Michael Dylan Welch
Re: Haiku Death Match
Sat 3 Feb 2007

Haiku in Japanese is nearly always written and published in a single verticle line (there are no breaks between the parts of 5, 7, and 5 mora). So yes, the three-line form is a Western invention, and Hiroaki Sato (a friend of mine, and whose translations I've also published in my journal Tundra) advocates that haiku in English should be a single horizontal line to be equivalent to Japanese. That's certainly a choice, and many people do write excellent one-line haiku in English (some of mine are in one line). However, the argument is also made that a single horizontal line doesn't necessarily "look" like poetry, whereas the lineations of three lines does. So that's another choice, and the three lines do echo the three parts of the Japanese haiku (though actually, there is typically the equivalent of enjambment over two of the three parts in most Japanese haiku, the other part being set off with a kireji, or cutting word). I would assert that the three-line convention for English-language haiku is a perfectly acceptable one, though I also write haiku in one line, as well as the occasional "concrete" or visual haiku, and feel no hesitation to use more than three lines if the poem seriously warrants it. There are other factors that are more important.

Hiroaki Sato's *From the Country of Eight Islands* was cotranslated with Burton Watson. Watson translated some of the haiku therein, as I recall, and they appear in three lines. Sato's haiku translations (in other books) are occasionally in three lines, though typically he uses a single line. He also avoids all punctuation, which can be confusing but also create interesting ambiguities, so that again is another choice.

Michael

In a message dated 02-Feb-07 9:01:40 PM Pacific Standard Time, [redacted] writes:

Date: Fri, 2 Feb 2007 12:00:39 -0500
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Haiku Death Match

Hiroaki Sato, who translated I think all the poems in his Japanese anthology (Literature of Eight Islands?), said that a haiku is written in a single line and the division into three lines (5-7-5) was a western invention. He even had done a series of haiku translations in single lines, very interesting ones since they undercut exactly that split between objective concrete (nature) and concluding inspiration.

Of course, I do not know how much of this Hiro made up.

Ciao,

Murat

↑ Index

89. Jason Quackenbush
Re: deconstruction and poetry
Sat 3 Feb 2007

---

i probably should have said methods, but that's splitting hairs. too many useless idiots have made careers out of the kind of obtuse nonsense you quote from Jacque D below. the method(s) of deconstruction is/are straightforward and more or less uninteresting.

put simply, to deconstruct, one must

1.) pick a text
2.) identify one or more implications of the text
3.) generate a number of bad puns using techniques usually drawn from etymology, linguistics, and semiotics
4.) use those puns as support for a thesis that runs counter to or in some way subverts the implications you have identified in the text.

It's really not all that complex, and there's more than one way to flay that particular feline, and as a result I'm often quite surprised that there's so much mystique surrounding the idea. Even if it were a valid way to go about constructing an argument, i don't know that it's actually useful in saying anything about the original text or its author. Moreover, criticism employing such methods is usually so badly written (see, eg, Dissemination, the rhetoric of romanticism, or laugh of the medusa) that it's often impossible to give it the value of simply being fun to read, which, for example, one can find in similarly goofy ideas propagated by other schools of thought like the medieval scholastics, the ancient neo-platonists, or some of derrida's more entertaining, non-deconstructionist peers like Gilles Deleuze or ones who are simply better philosophers like Foucault or Zizek who are good reads for the quality of argument even though they're wrong about almost everything.

Aldon Nielsen wrote:
> and just what would the "method" of deconstruction be? and supposing
> that there were a "deconstructionist," how would such a person go about
> this representing?
>
> "There is no one, single deconstruction. Were there only one, were it
> homogeneous, it would not be inherently either conservative or
> revolutionary, or determinable within the code of such oppositions.

> That is precisely what gets on everyone's nerves."
>
> "'deconstruction is firstly this destabilization on the move in, if one
> could speak thus, 'the things themselves'; but it is not negative."
>
> "what it does is less to disturb them than to bring into the open that
> which is disturbing them and menacing their consistency, their order,
> their pertinence. "
>
> "I do not know . . . to which 'deconstructionists' you are alluding."
>
> Derrida in conversation -- LIMITED INC
>
> At 10:54 PM 2/1/2007, you wrote:
>
>> Sure there's a deconstructionist theory. it's the theory that the
>> method of deconstruction produces valuable outcomes when applied to
>> texts.
>>
>> and i thought he meant "representing" deconstruction in the sense that
>> LL Cool J can be said to be "representing" Queens.
>>
>> ALDON L NIELSEN wrote:
>>
>>> there isn't really a "deconstructionist" theory -- and it's
>>> profoundly odd to think of deconstruction as a theory that a poet
>>> would then "represent."
>>> Still, if you're really interested in deconstruciton and poetry, a
>>> good place to look would be in Derrida's essays on Jabes and Ponge --
>>> On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group wrote:
>>>
>>> michel deguy comes to mind.
>>> ric carfagna wrote:
>>>
>>>> Who are the poets who best represent deconstructionist theory?
>>>
>>>
>>>
<<

>>> what makes us free -- intolerable
>>> paradox at the heart of speech.
>>> --Robert Kelly
>>> Sailing the blogosphere at: http://heatstrings.blogspot.com/
>>> Aldon L. Nielsen
>>> Kelly Professor of American Literature
>>> The Pennsylvania State University
>>> 116 Burrowes
>>> University Park, PA 16802-6200
>>> [redacted]
>
>
>
<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

it's small and printed on cheap paper)
lorca's suites

i just checked the site, and i see that there's a planned release of Berkeley's Three Dialogues which will no doubt be very cool and i intend to buy quickly. The thing i love about green integer is that they're a publisher you can trust. i often am browsing in a bookstore and will see something by someone i haven't heard of and buy it, and as a result discover someone amazing. that's actually where my introduction to larry eigner came from, and I'm very much indebted to messerli for publishing "readiness/enough/depends/on" for that reason.

Alexander Dickow wrote:
> Dubravka,
> Green Integer is, yes, one of the publishing houses I
> most admire. Their catalogue is...droolworthy. Green
> Integer makes me *swoon*. Beautiful little books, too.
> Everyone should pore carefully over the wonders of
> Green Integer Review and its previous incarnation.
> And, you might read Douglas Messerli's (sorta the
> mastermind behind Green Integer, I believe) comments
> and poems on the Argotist Online lately.
> Amicalement,
> Alex
>
>
>
> www.alexdickow.net/blog/
>
> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

91. Alexander Dickow
rousseau and de man
Sat 3 Feb 2007

Barry wrote:
"I remember that for Paul de Man, Rousseau was the one
writer who could
not be deconstructed--who was always, so to speak, way
out in front of
the reader/critic."

Where does de Man say this? I admit I'm surprised, since he "deconstructs" the Profession de foi du vicaire savoyard (Emile) in a very smart paper (one of the best on the Profession de foi). Rousseau -- see the Grammatologie -- was a cornerstone of "deconstructionist" reading practices from the beginnings of poststructuralism. Far from being "impossible to deconstruct", if you ask me!
Not to mention: anyone who has read Rousseau carefully knows that his texts are veritable conundrums, vertiginous, infinitely tricky and unstable.
"Impossible to deconstruct"? Rousseau's a master of slippery vocabulary (related terms with unstable boundaries, reinvented familiar words or notions...), and he can get you to call black orange in under five minutes.
So, I'd love to know where (and how, why, etc) de Man makes this claim.
Amicalement,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

92. Charlie Rossiter
Haiku Death Match
Sat 3 Feb 2007

A couple of points on haiku.

Everything Michael Dylan Welch said about haiku is accurate. He's been writing in the genre a long time.

Sato is a real authority on haiku and no, he didn't make it up about the 1-line, 3-line thing.

Issues around haiku are further confounded by teachers who like the seventeen syllable rule because it gives them something to teach that's far simpler than teaching about ‘capturing the moment' or whatever you'd like to call the ‘spirit' of haiku. There's also the issue of well-known English language poets who put out books of haiku in mid-career which unfortunately usually contain novice-level haiku because they are, unfortunately, novices at haiku. People figure

that if a well-known poet writes a three-line sentence and calls it haiku it must be haiku. There's more, of course but.....

if you really want to know about haiku in English simply get Lee Gurga's excellent book, "Haiku: A Poet's Guide," Modern Haiku Press, Box 68 Lincoln IL, 62656, USA ($20). That's the address in the book, but it may have changed. I'm sure Lee won't mind me giving you his email as he's VERY dedicated to haiku. He's a past editor of Haiku, which is the Poetry of the U.S. haiku world, also past-pres of Haiku Society of America.

[redacted]

Charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

↑ Index

93. Dubravka Djuric
Re: poets in small cultures and outside gaze
Sat 3 Feb 2007

MIEKAL,
I NOTICED THAT I COMPLETELY MISSPELL YOUR NAME, I DEEPLY APOLOGIZE FOR THAT!

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>
Sent: Friday, February 02, 2007 4:08 PM
Subject: Re: poets in small cultures and outside gaze

> *Dubravka:*
>
> *This is a fascinating comment & something that I suspected also. It would be interesting to here Douglas Messerli's comments on this. I'm also hoping you could give a few examples of these new experimental*

> *Serbian poets & any translations that might be available online. Certainly with the advent of the web, it must be much easier for un (der)represented to establish a virtual presence, which is at least a beginning to achieving a bit of recognition. Or if nothing else propose to one of these monstrous poetry webzines like Jacket or Big Bridge to put together a collection of the poets you think are beneath the radar.*
>
> *& for myself I would be also interested to know if there is a historical Serbian avant garde of which we in the west know nothing...*
>
> *~mIEKAL*
>
> *On Feb 1, 2007, at 3:01 PM, Dubravka Djuric wrote:*
>
> *dear listmemebers,*
>
> *it has been long time since i wrote something for this list. now, i would like to comment the site of green integer. surfing, i came upon it, and was really amaizing to see so much poets all arround the world, including the former yugoslav poets! which i find really great! i was specially interestied in the poets from serbia, i am from serbia, and i was so sad to see that some right wing oriented poets are on the list... and now i think about how in small cultures such as serbia, you cannot have a second scene, because we are all 'one big family', right and left, and every poet who ever wrote experimental poetry is erased, acctually could not be establish as a poet of any value, it doesnt fit into the picture of great national poetry, and what you call moderate modernisam and postmodernism, or what you call(ed) mainstream poets just that kind of poetry do exist. other kind of poets cannot survive, they are out of sight, out of attention of dominant culture, and of course, they could never be in attention of outside gaze, outside attention. i find it very very sad... i dont know how are in other cultures outside usa.....*
>
> *The covers of this book are too far apart. -- Ambrose Bierce*

↑ Index

94. **Dubravka Djuric**

Re: poets in small cultures and outside gaze

Sat 3 Feb 2007

---

thank you murat for this comment, when i read it, it occured to me the important question WHO IN ONE LOCAL CONTEXT HAS A POWER TO DEFINE

WHAT IS INNOVATIVE AND EXPERIMENTAL. and as far as i remember, many critic here wrote about the poet i mentioned as original and innovative.

the other thing regarding vasko popa that occured to me is: how one 'small' culture reprezents itself for itself, and how it represents itself for other cultures. then, who is transisser into other culture, how he or she represents poetry and context of the poet re want to represent, and what is transmissor's poetical/political status in his or her culture, and how poets in that culture will accept the other, the work of the poet who through the translation enters their own cultural, and political and poetica context. what purpose this work will seve in that culture where it is introduced. being connected for the start with radical artistic context, popa was author who was not importatnt at all. few years ago i was kindly invited by the fellow poet to participate in a round table on his work, and for the first time i read him, at list some major works, and what i find, that his poetry is dealing with all metanarratives of socialist former yu society... inscribing himself into the canon of great and important national poets.... and he was really important poet in introducing socialist modernism in serbia, after period of socialist realism, but that kind of poetry is not important for me. there is need to constract different canons, here too!

as a long time translator of us poetry, i started in 1984 translating black mountain poets, first of all robert duncan and denise leverotv, and when i discovered in 1988 language poets, i constantly transltae this kind of poetry, and i could now conceptualize it, that i fill the gap in my own culture, the kind of work i would like to have in my culture and it serve me to make my own poetical context.

another exhamples. in 1986 working within theoretical/artist community for space investigation i decided to write about modern and postmodern dance. in usa and german library i find many books on isadora duncan, ruth st denis, mary wigman, etc. but at the begining of 1990s in belgrade used bookshops my husband misko suvakovic and i found the books by maga magazinovic, who was pupil of rudolf laban, and other improtant dance and theater persons from the beginning of 20 century. and i havent heard of her in my own culture. recenlty, after i finished a huge work on usa experimental women poets, i start again reading micic, poljanski and few other poets, and understand that i have to search for paund, marinetti, kruchonik, and i have in my own culture the best exhamples from the same or little later period....

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Friday, February 02, 2007 5:52 PM
Subject: Re: poets in small cultures and outside gaze

mIEKAL,

The avant-garde in a country like Serbia, or others places, may work differently, having other points of reference. Is the avant-garde more a matter of spirit, rather than associated with a specific style? Is it a style or an idea?

The virtual space gives us a chance to discuss these points without all of us being around a coffee house table though that would be even better.

Ciao,

Murat

On 2/2/07, mIEKAL aND <[redacted]> wrote:

Dubravka:

This is a fascinating comment & something that I suspected also. It would be interesting to here Douglas Messerli's comments on this. I'm also hoping you could give a few examples of these new experimental Serbian poets & any translations that might be available online. Certainly with the advent of the web, it must be much easier for un (der)represented to establish a virtual presence, which is at least a beginning to achieving a bit of recognition. Or if nothing else propose to one of these monstrous poetry webzines like Jacket or Big Bridge to put together a collection of the poets you think are beneath the radar.

& for myself I would be also interested to know if there is a historical Serbian avant garde of which we in the west know nothing...

~mIEKAL

On Feb 1, 2007, at 3:01 PM, Dubravka Djuric wrote:

dear listmemebers,

it has been long time since i wrote something for this list. now, i would like to comment the site of green integer. surfing, i came upon it, and was really amaizing to see so much poets all arround the world, including the former yugoslav poets! which i find really great! i was specially interestied in the poets from serbia, i am from serbia, and i was so sad to see that some right wing oriented poets are on the list... and now i think about how in small cultures such as serbia, you cannot have a second scene, because we are all 'one big family', right and left, and every poet who ever

> *wrote experimental poetry is erased, acctually could not be establish as a poet of any value, it doesnt fit into the picture of great national poetry, and what you call moderate modernisam and postmodernism, or what you call(ed) mainstream poets just that kind of poetry do exist. other kind of poets cannot survive, they are out of sight, out of attention of dominant culture, and of course, they could never be in attention of outside gaze, outside attention. i find it very very sad... i dont know how are in other cultures outside usa.....*
>
> *The covers of this book are too far apart. -- Ambrose Bierce*

↑ Index

95. mIEKAL aND
50 ANIVERSARIO DE LA POESIA CONCRETA
Sat 3 Feb 2007

---

50 ANIVERSARIO DE LA POESIA CONCRETA

Disfrute de este espacio en la website BOEK861 de César Reglero, dedicado al homenaje de los 50 años de la Poesía Concreta.

http://www.boek861.com/stutgart/

50 ANNIVERSARY OF CONCRETE POETRY

Enjoy this space in Cesar Reglero´s website BOEK861, dedicated to Homage 50 Years of Concrete Poetry.

http://boek861.com/stutgart/index_en.htm

PARTICIPANTES - PARTICIPANTS

Giovanni Fontana, Adam Fong, Adolf, Agustín Calvo Galán, Alejandro Thornton, Alkak Luiz dos Santos y Gilbertto Prado, Ana Glafira, Anamaría Briede, Angela Ibáñez, Antonella Prota Giurleo, Antoni Albalat, Antonio Cáres, Antonio Monterroso, Antonio Orihuela, Baldo Ramos, Beatriz San Millán, Birger Jesch, Brian Whitener, Carol Starr, Caterina Davinio, Cecil Touchon, Cesar Reglero, Christian Hasucha, Cirus Console, Claudia del Rio, Claudio Grandinetti, Clemente Padín, Constança Lucas, Costis, Dan Buck, David Daniels, Demosthene Agrafiotis, Denis Charmot, Emerenciano, Eugenia Serafini, Fausto Grossi, Feliciano Mira, Francesc Xavier Forés, Franco Focardi, Franklin Valverde, G. J. de Rook, Geof Huth, Gerardo Podhajny, Graciela Gutiérrez Marx, Gregory Vincent St Thomasino, Gunther Ruch, Gustavo Fernández Alonso, Gustavo Vega, Henning Mittendorf, Irving Weiss, Isabel Jover, Ivan Etienne, J. M. Calleja, Jeanete EKohler, Joaquim Branco, John Bennett, Jorge Ismael

Rodríguez, José Blanco, Josep Sou, Julien Blaine, Jurgen O.Olbrich, Keiichi Nakamura, Kostas Hrisos, Leticia Alonso Hernández, Litsa Spathi, Lois Gil Magariños, Lorena Cordero, Luc Fierens, Manuel A. Sousa, Mara Caruso, María José Ares Mondino, Mark Sutherland, Michael Morris, Miekal And, Miguel Jiménez Zenón, Monica Vallejo, Neusa Cauduro, Nicola Frangione, Nikos Vassilakis, Norberto José Martínez, P.Thoma, Patricia Robledo, Patricia Sibar, Paul de Vree, Paul Tiililä, Rainer Stolz, Reed Altemus, Regina Vater, Roberto Scala, Rocia Alegre, Rod Summers, Ruediger Axel Westphal, Ruud Janssen, Sergio Monteiro, Shutaro Mukai, Silvia Lisa, Susana Romano, Tamara Wyndham, Thierry Tiliier, Tom Gaze, Vaclav Havel, Virginia Oviedo Rodríguez y Vittore Baroni.

BOEK861

[redacted]

↑ Index

96. Mairead Byrne

SOS POETRY

Sat 3 Feb 2007

Let a free book steal YOUR time:

My book SOS POETRY has just been published by UbuWeb
http://ubu.com
as an /ubu Edition
http://ubu.com/ubu

Mairead

Mairéad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

↑ Index

97. Ian Randall Wilson

Chapbooks

Sat 3 Feb 2007

Are chapbooks just limited to poetry? Cervena Barva, a small press in Boston, is trying experiments with "chapbooks" in fiction, too. They just published one of mine called Out of the Arcadian Ghetto.

http://www.cervenabarvapress.com/ (http://www.cervenabarvapress.com/)

Ian Wilson

↑ Index

98. Ann Bogle
Re: phobia...
Sat 3 Feb 2007

In a message dated 1/31/2007 1:18:12 P.M. Central Standard Time, [redacted] writes:

My symptoms aren't things I can hide. I can't "pass" for non-Tourettic.

This is the post I wanted to reply to and waited. Now Poetics emails seem to have dried up and are bypassing me: This happened in Sept., too, but then I let it go. Somehow I started receiving Poetics mail again in January. Last summer I wrote an email every 3 weeks or so that must have had too little to do with Poetics, which I take to mean international politics via poetry, or poetry via int'l politics, and had to do with North American non-poets who were in a chronic state of treating disabling conditions or in a disabling state of treating chronic conditions ... of how internalized stigma caused them to react against one another and to become harmful to their fellow human beings; -- it was worse than *thoughts* about our situation that led to the harm: There were housing loss and other alarming hazards. It was watching people become homeless before our eyes. It was these people's own hardball antagonism toward not being *normal.* *Phobia,* if you can get people to go in for it, is treated as a psychological condition for which there is *therapy.* Education serves that purpose as well.

Disabled people comprise 20% of the U.S. population and *would* represent the largest minority in the U.S. if they chose to associate, to be inclusive along the lines of type of *disability.* Mainly, I think the word *disability* is misleading because it says nothing for *ability,* and most of the *disabled* people I have met are more *able* than not.

Depressives are not viewed as in the *innocent* group, but are more likely in the *bad guys* group. 20% of depressives are suicidal; the rest are not.

I did not have illnesses as a child and had a strong constitution. I grew up feminist, more than my mother, and at an early age, earlier than the norm: at 12, I read Ms. Magazine. So I have those memories to draw on and try to recapture. For years, I was adequately *private* and stable following dx. The passing of time, not living as if I were in a race, and my enthusiasm for holistic treatment for bipolar -- as if that were my *job* -- caused a loss in academic peer structure and the chance for employment.

AMB

↑ Index

99. Dodie Bellamy
Orgasm Zine reading and reception
Sat 3 Feb 2007

You are cordially invited to a reading and reception for the Orgasm Zine, written by Dodie Bellamy's prose workshop and designed by Rebecca Miller.

Friday, February 9, 8 p.m.
Free
Dog Eared Books
900 Valencia St. (@ 20th)
San Francisco, CA 94110
[redacted]

Zines will be for sale.

Contributors:
Dodie Bellamy
David Christensen
Drew Cushing
Judith Jordan
Kevin Killian
Anne McGuire
Rebecca Miller
Michael Nicoloff
Laura Wasserman
Emily Wilson

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100. Peter Ciccariello
Fox, dreaming of the space between human and beast
Sun 4 Feb 2007

Fox, dreaming of the space between human and beast<http://www.cgi7.com/peterimages/fox.htm>

"Humans and beasts are different species, but foxes are between humans and beasts. The dead and the living walk different roads, but foxes are between the dead and the living. Transcendents and monsters travel different paths, but foxes are between transcendents and monsters. Therefore one could say to meet a fox is strange; one could also say it is ordinary." - Ji Yun, 1789, in *Notebook from the Thatched Cottage of Close Scrutiny*

*
*

**

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/

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101. Charles Bernstein
New M/E /A/N /I/N /G -- Feminist Art: A Reassessment
Sun 4 Feb 2007

M/E /A/N /I/N /G
Online
#4
http://writing.upenn.edu/pepc/meaning/04/
(February 2007)

Feminist Art:
A Reassessment

Edited by
Susan Bee
&
Mira Schor

A forum
including writing and images
by
artists and art historians
from three generations

Irina Aristarkhova, Susan Bee, Emma Bee Bernstein,
Johanna Burton, Ingrid Calame, Maura Coughlin,
Bailey Doogan, Johanna Drucker, Carol Duncan,
Mary Beth Edelson, Joanna Frueh, Vanalyne Green,
Mimi Gross, Susanna Heller, Janet Kaplan,
Tom Knechtel, Judith Linhares, Lenore Malen,
Ann McCoy, Adelheid Mers, Robin Mitchell,
Carrie Moyer, Beverly Naidus, Rachel Owens,
Sheila Pepe, Nancy Princenthal, Carolee Schneemann,
Mira Schor, Joan Snyder, Anne Swartz,
Faith Wilding, and Barbara Zucker.

http://writing.upenn.edu/pepc/meaning/04/

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102. **Joe Amato**
Re: Haiku Death Match
Sun 4 Feb 2007

Michael, you're not going to get any argument from me about any of that, much of which I've come across in my own readings. I'm simply suggesting that policing a form that isn't, in the first place, native to English might (might) produce the unintended consequence of ascribing too rigorously to rather arbitrary, if historically motivated, formalities. Contrary to many who compose them, sonnets are not simply about counting syllables or lines either. Me, I'd rather use the 5-7-5 reflexively, for instance, to challenge the tendency of some who dabble in non-native forms to produce an orientalized English. Granted, there are other ways to do this, and doing this raises perhaps some vexing issues.

(But see my recent ~Finger Exorcised~, on BlazeVOX, for a page of doubtless feeble attempts at related haiku humor. Hell, I even use the incorrect plural, "haikus," as a sort of dirty joke. [Sound it out -- in English.] But I still feel a few items there manage to use the constraint to good effect.)

Oh -- but that must be (responding to another thread now, Michael, this isn't directed at you) -- the "deconstructionist" in me, as per the committee report that resulted in my second tenure denial.

Anyway. The additional constraints you helpfully elaborate on are indeed more interesting than the syllable/line game.

Best,

Joe

> *Sure, one can use any formal restraint as a poetic game, as a challenge of sorts. But as challenges go, in haiku, the syllabic challenge (whatever pattern you might choose) is mighty superficial. Indeed, in my years of teaching haiku, I've seen that it's the easiest thing in the world for students of nearly all grade levels to count their pretty little syllables. Why brag about pulling on your underwear all by yourself when your hair is on fire? It's a trivial "discipline." And these same haiku, while hitting that trivial target -- again, an incorrect target in English -- are widely missing the more important targets. And most often, these proud 5-7-5ers are completely oblivious to those other targets -- ones that are actually more important. Why bother with arbirary constraints for haiku when there are far more serious, literary,*

challenging, and effective constraints that you miss in the process of focusing on 5-7-5?!?

It can be fun to write cinquains or iambic pentameter, or the recent "Fib" form (counting syllables in subsequent lines to match the Fibonacci sequence).
But when it comes to haiku, writing 5-7-5 syllables in English isn't the same as following the prescribed syllables of cinquains or pentameter or Fibs.
That's because following 5-7-5 assumes a "correctness" for that pattern in English, which isn't accurate when it's really a borrowed form. Yes, sonnets are borrowed from Italian to English, but at least that's the same alphabet, so it's not fraught with the problems of translating from Japanese to English.
It's folly to translate the number (5-7-5) without thinking more deeply about what is being counted. Yet that is precisely what has happened that lead to the false conception of haiku being 5-7-5 syllables in English. Quite simply, when we apply that pattern to English syllables, we miss the boat. It's simplistic and naive.

A person can do whatever they like and call it haiku (Lord knows that's happened plenty enough). If you're having fun, knock yourself out.
But if you're writing 5-7-5 haiku, it's best to be aware of how you're writing a poem that's markedly longer than what is expressed in a Japanese haiku (not all of which are 5-7-5, by the way). It's best to be aware that you're writing in a pattern that, for good reason, pretty much ALL of the leading haiku poets writing in English do not follow. It's best to be aware that writing 5-7-5 frequently creates artificial syntax and awkward line breaks purely for an unnecessary constraint while more important strategies (also constraints) are completely missed. Indeed, most 5-7-5 haiku writers tend to be completely unaware of the other strategies necessary for traditional haiku, though perhaps that's a separate problem, although it's frequently caused by a belief that 5-7-5 is all there is to it. In any event, if one aims at seasonality and a two-part juxtapositional structure, and employs objective sensory imagery, you can let the rest of form take care of itself (organically). But of course, there's more to it than that -- writing in the present tense, no titles, no rhyme, seldom any similes or metaphors, employing fragments rather than full sentences, employing allusion, and more. And perhaps the most important aspect of all -- implication. It's very hard to do well, to hint at something that the reader can figure out on his own, making a leap of understanding that's made possible because of your restraint as a poet, because you deliberately left something out. As I like to emphasize in haiku workshops, don't write about your

emotion, write about what caused your emotion. Then, if you do it right, the reader can feel what you felt without your having to say so. But of course all of this is missed by those who think haiku is only a 5-7-5 syllable-counting poetry trick. Some "challenge."

As I say in the title of one of my haiku lectures: "Haiku: It's Bigger Than You Think." Yet of course, it's also smaller than most English speakers think, too.

Michael

P.S. Nearly every serious haiku poet I know has had a progression in their haiku -- and I'm talking about many hundreds of leading haiku poets who I pay attention to, perhaps even thousands. They nearly all started out writing 5-7-5, as did I. And then they progressed to learning the more important aspects of the genre (and haiku is best thought of as a genre of poetry, of which "form" is just one aspect). At this point, nearly all of them stop writing in the 5-7-5 pattern. The few exceptions to this progression include those who went straight to avoiding 5-7-5 in the first place. But there are clear reasons for this progression. It's not that 5-7-5 is "abandoned." Rather, it is apprehended as something that was inappropriate in the first place, and causes many problems in English. Higher targets are sought -- ones, in fact, that turn out to be far more challenging and require far more discipline. If 5-7-5 in English serves any useful purpose, it is purely as the first stepping-stone on a long path. But, alas, too many people, even otherwise accomplished poets, stop at just that first stepping stone with their haiku.

In a message dated 02-Feb-07 9:01:40 PM Pacific Standard Time, [redacted] *writes:*

Date: Fri, 2 Feb 2007 10:41:59 -0600
From: Joe Amato <[redacted]*>*
Subject: Re: Haiku Death Match

While I think it's a good idea to understand that 5-7-5 is simply a convenience of sorts, even something of a mistranslation (even something of a cultural oversight), I feel about this pretty much the way I feel about bending any formal rule. I.e., it's fun to use 5-7-5 as an arbitrary constraint in composing haiku, just as it's fun to use 14 lines as an arbitrary constraint in composing sonnets. (Which latter might not result in 14 lines, ysee, but that won't keep

> *me from calling it a sonnet.)*
>
> *Granted, correcting the misconception is one thing. But having fun with same is quite another, which, to me, is one reason I write poetry.*

↑ Index

103. Brandi Homan

Switchback Books Newsletter: Book release, Feb events, and Gatewood Prize

Sun 4 Feb 2007

Hi y'all—

Switchback Books is celebrating the release of its inaugural publication, Talk Shows by Mónica de la Torre, this Valentine's Day, Wednesday, February 14, 2007. The party starts at 8:30 pm in Chicago at the California Clipper, 1002 N California Ave (California at Augusta). Short readings will be given by all Switchback staff members (see below) as well as a feature-length reading by Mónica de la Torre. Come help us celebrate!

In addition, Mónica de la Torre will be giving readings throughout the city and surrounding area with Switchback staff and advisory board members. Her complete tour is listed here:

February 9, 9:00 pm—Discrete Series with Brandi Homan: Elastic Arts Space, 2830 N Milwaukee Ave, Chicago, IL

February 11, 4:30 pm—Women & Children First with Arielle Greenberg: 5233 N Clark St, Chicago, IL

February 13, 6:00 pm—A Room of One's Own Feminist Bookstore: 307 W Johnson St, Madison, WI

February 14, 8:30 pm—Talk Shows Release Party: California Clipper, 1002 N California Ave, Chicago, IL

February 16, 7:00 pm—Woodland Pattern with Simone Muench: 720 Locust St, Milwaukee, WI

Finally, Switchback Books congratulates Caroline Noble Whitbeck, whose manuscript, Our Classical Heritage: A Homing Device, was selected by judge Arielle Greenberg as the winner of the 2006 Gatewood Prize. Our

Classical Heritage will be published in September 2007.

Kind regards,

Becca Klaver, Brandi Homan, Hanna Andrews, and Kristin Aardsma
Editors, Switchback Books

***

Switchback Books is a feminist press publishing poetry by women. Founded in 2006 by a group of students at Columbia College Chicago, Switchback Books publishes two books a year, one of which is the winner of the Gatewood Prize for a first book of poetry by a woman aged 18 through 39. Switchback Books welcomes young women writers who aren't afraid to look for answers in all directions.

Switchback Books staff:

Becca Klaver, Founding Editor
Brandi Homan, Editor-in-Chief
Daniela Olszewska, Editorial Assistant
Hanna Andrews, Founding Editor
Jennifer Steele, Editorial Intern
Kristin Aardsma, Editor
LaRaie Zimm, Editorial Assistant
Yvette Thomas, Editorial Intern

For more information, visit www.switchbackbooks.com.

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104. Halvard Johnson
Re: Chapbooks
Sun 4 Feb 2007

My wife, Lynda Schor, recently published a fiction chapbook called Adventures in Capitalism with Unicorn Press.

Hal

"In Latin America, even atheists are Catholics."
--Carlos Fuentes

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 3, 2007, at 1:54 PM, Ian Randall Wilson wrote:

> *Are chapbooks just limited to poetry? Cervena Barva, a small press in Boston, is trying experiments with "chapbooks" in fiction, too. They just*
> *published one of mine called Out of the Arcadian Ghetto.*
>
> *_http://www.cervenabarvapress.com/_ (http://www.cervenabarvapress.com/)*
>
> *Ian Wilson*

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105. Charles Baldwin
Re: rousseau and de man
Sun 4 Feb 2007

I think the statement in question is from the interview with Rosso at the end of _The Resistance to Theory_, where de Man states:

"...I have a tendency to put upon texts an inherent authority, which is stronger, I think, than Derrida is willing to put on them. I assume, as a working hypothesis (as a working hypothesis, because I know batter than that), that the texts *knows* in an absolute way what it's doing. I knowthis is not the case, but it is a necesary working hypothesis that Rousseau knows any time what he is doing and as such there is no need to deconstruct Rousseau. In a complicated way, I would hold to the statement that 'the text deconstructs itself, is self-deconstructive' rather than being deconstructed by a philosophical intervention from outside the text."

This is a crucial point and underlies the difference between Derrida on Rousseau in _Of Grammatology_ and de Man on Derrida on Rousseau in "The Rhetoric of Blindness." Barry and Alex are differing over whether the text can be deconstructed by the critic vs. whether the text is "in deconstruction." De Man seems to suggest the latter, shifting emphasis away from the work done by the critic to the work already at work in the work. ("I never had an idea of my

own," says de Man.) It is interesting to note that de Man then adds that the difference is that he is a philologist and not a philosopher (as Derrida is).

Sandy

>>> Alexander Dickow <[redacted]> 02/03/07 8:24 AM >>>
Barry wrote:
"I remember that for Paul de Man, Rousseau was the one
writer who could
not be deconstructed--who was always, so to speak, way
out in front of
the reader/critic."

Where does de Man say this? I admit I'm surprised,
since he "deconstructs" the Profession de foi du
vicaire savoyard (Emile) in a very smart paper (one of
the best on the Profession de foi). Rousseau -- see
the Grammatologie -- was a cornerstone of
"deconstructionist" reading practices from the
beginnings of poststructuralism. Far from being
"impossible to deconstruct", if you ask me!
Not to mention: anyone who has read Rousseau carefully
knows that his texts are veritable conundrums,
vertiginous, infinitely tricky and unstable.
"Impossible to deconstruct"? Rousseau's a master of
slippery vocabulary (related terms with unstable
boundaries, reinvented familiar words or notions...),
and he can get you to call black orange in under five
minutes.
So, I'd love to know where (and how, why, etc) de Man
makes this claim.
Amicalement,
Alex

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

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106. thom donovan

PEACE on A presents : Levi Strauss & Schlesinger : Fri. February 9th 2007

Sun 4 Feb 2007

Peace On A presents

David Levi Strauss & Kyle Schlesinger

Friday, February 9th 2007 8PM
BYOB & recommended donation: $5

hosted by Thom Donovan at

166 Avenue A, Apartment #2
New York, NY 10009

about the readers:

Kyle Schlesinger is a book artist, poet, editor & founder of Cuneiform Press. Recent artists' books include *A Book of Closings* and *Moonlighting*. His serial poem *Mantle* (with Thom Donovan) was published by Atticus Finch in 2005, and a forthcoming book of poems will be published by BlazeVox Books in 2007. He currently teaches poetry and typography at SUNY-Buffalo.

Meanwhile prolongs this observation.
Boarding trains this circular morn bet-
ween two points the sky – robin blue and
just for you. Declines night now. Waning
figures cast fishnet sentences. Lines dar-
ting here or there – sequence yourself.
~ from *Moonlighting*

David Levi Strauss is a writer and critic in New York, where his essays and reviews appear regularly in Artforum and Aperture. His collection of essays on photography and politics, *Between the Eyes*, with an introduction by John Berger, was published by Aperture in 2003, and has just been released in an Italian edition by Postmedia. *The Book of 101 Books: Seminal Photography Books of the Twentieth Century*, with catalogue essays by Strauss, was published by P.P.P. Editions and D.A.P. in 2001. *Between Dog & Wolf: Essays on Art & Politics* was published in 1999 by Autonomedia, and *Broken Wings: The Legacy of Landmines* (with photographer Bobby Neel Adams) came out in 1998. His essays have appeared in a number of recent books and monographs on artists such as Leon Golub and Nancy Spero, Martin Puryear, Miguel Rio Branco, Francesca Woodman, Carolee Schneemann, and Alfredo Jaar. He was the founding editor of *ACTS: A Journal of New Writing* (1982-1990), and author of a book of poetry, *Manoeuvres*, before moving from San Francisco to

New York in 1993. He has been awarded a Logan grant, three Artspace grants, a Visiting Scholar Research Fellowship from the Center for Creative Photography, a Guggenheim fellowship in 2003-04, and the Infinity Award for writing from the International Center of Photography in 2006. Strauss taught at the Center for Curatorial Studies at Bard College from 2001-05, and is now on the faculties of both the Graduate School of the Arts and the undergraduate studio art program at Bard.

In his introduction to *Between the Eyes*, John Berger wrote, “Strauss, who is a poet and storyteller as well as being a renowned commentator on photography (I reject the designation critic) looks at images very hard . . . and comes face-to-face with the unexplained. Again and again. The unexplained that he encounters has only little to do with the mystery of art and everything to do with the mystery of countless lives being lived.” And Luc Sante wrote, “David Levi Strauss brings an eloquent and deep moral seriousness to his examination of photography. Again and again he makes the ringing point that trying to separate aesthetics and politics can only result in vacuity. He is photography’s troubled conscience.”

Half hope, half fear. Like when people who react against politically committed art say, on the one hand, that such art is pretentious, delusional, and dishonest, since art is powerless to cause real political change; and, on the other hand, that this kind of art is irresponsible and dangerous, since it inflames the passions of the already savage rabble. So which is it, dog or wolf? ~ from *Between Dog & Wolf*

Peace On A is devoted to emergent work by writers, artists, performers and scholars. Past presenters at Peace on A include Alan Gilbert, E. Tracy Grinnell, Cathy Park Hong, Paolo Javier, Andrew Levy & Eléna Rivera. Scroll down Wild Horses of Fire weblog (whof.blogspot.com) for back advertisements, introductions and reading selections.

Measure a million million
Measure a million to margin
~ Susan Howe

166 Avenue A
NY, NY 10009
whof.blogspot.com

___
We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.
http://tv.yahoo.com/collections/265

↑ Index

107. **Chris Chapman**
Re: deconstruction and poetry
Sun 4 Feb 2007

Am I wrong to think then that deconstruction is not going to make a come-back?

It has been passed- over?

Chris
(doesn't know where theory is)

↑ Index

108. **jcu**
Re: deconstruction and poetry
Sun 4 Feb 2007

---

deconstuction is not a method
or a formula, but just a habit
of mind, a way of thinking
that attends to what gets
left out

----- Original Message -----
From: "Jason Quackenbush" <[redacted]>
To: <[redacted]>
Sent: Saturday, February 03, 2007 4:23 AM
Subject: Re: deconstruction and poetry

> *i probably should have said methods, but that's splitting hairs. too many useless idiots have made careers out of the kind of obtuse nonsense you quote from Jacque D below. the method(s) of deconstruction is/are straightforward and more or less uninteresting.*
>
> *put simply, to deconstruct, one must*
>
> *1.) pick a text*
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> *3.) generate a number of bad puns using techniques usually drawn from etymology, linguistics, and semiotics*
> *4.) use those puns as support for a thesis that runs counter to or in some way subverts the implications you have identified in the text.*
>
> *It's really not all that complex, and there's more than one way to flay that particular feline, and as a result I'm often quite surprised that*

> *there's so much mystique surrounding the idea. Even if it were a valid way to go about constructing an argument, i don't know that it's actually useful in saying anything about the original text or its author. Moreover, criticism employing such methods is usually so badly written (see, eg, Dissemination, the rhetoric of romanticism, or laugh of the medusa) that it's often impossible to give it the value of simply being fun to read, which, for example, one can find in similarly goofy ideas propagated by other schools of thought like the medieval scholastics, the ancient neo-platonists, or some of derrida's more entertaining, non-deconstructionist peers like Gilles Deleuze or ones who are simply better philosophers like Foucault or Zizek who are good reads for the quality of argument even though they're wrong about almost everything.*
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> *Aldon Nielsen wrote:*
> *and just what would the "method" of deconstruction be? and supposing that there were a "deconstructionist," how would such a person go about this representing?*
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> *Derrida in conversation -- LIMITED INC*
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> *there isn't really a "deconstructionist" theory -- and it's*

profoundly odd to think of deconstruction as a theory that a poet would then "represent."
Still, if you're really interested in deconstruciton and poetry, a good place to look would be in Derrida's essays on Jabes and Ponge --
On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group wrote:

michel deguy comes to mind.
ric carfagna wrote:

Who are the poets who best represent deconstructionist theory?

*<<

109. Halvard Johnson
Re: deconstruction and poetry
Sun 4 Feb 2007

As in

deconst( )ion

?

Hal

"To go is to go farther."
--Kenneth Koch

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 4, 2007, at 12:57 PM, jcu wrote:

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"'deconstruction is firstly this destabilization on the move in, if one could speak thus, 'the things themselves'; but it is not negative."

"what it does is less to disturb them than to bring into the open that which is disturbing them and menacing their consistency, their order, their pertinence. "

"I do not know . . . to which 'deconstructionists' you are alluding."

Derrida in conversation -- LIMITED INC

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> *"I stand corrected, like a bishop of the obvious."*
> *--Robert Kelly*
>
> *Aldon Lynn Nielsen*
> *George and Barbara Kelly Professor of American Literature*
> *Department of English*
> *The Pennsylvania State University*
> *112 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted] *[office]*
>
> [redacted] *[Fax]*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*

↑ Index

110. Alan Sondheim

Re: deconstruction and poetry

Sun 4 Feb 2007

I'm not sure that this will go through.

Anyway, deconstruction is not a method or a means of locating subtexts; it relates on one hand to new criticism (in the sense that it treats the text as a messy entirety) and on the other to cultural studies (in the sense that peripheral/diacritical symptoms/tropes are of great importance - and thexe often subvert or disturb and apprent transparency of the surface). Years ago I wrote a paper that was used in a course on deconstruction (not mine); it was on the difference between the Sheffer stroke (not both A and B) and its dual (neither A nor B) in terms of the history of the shapes of the symbols in relation to psychoanalytical concerns (feminism, the phallic, expulsion, etc.). So there's first of all the simple logic involved, and second, its actual process of construction, its history, and so forth. The 'subversion' - such as it might be considered - is in using the (logical) formation to consider issues of origination, the 'primordial,' gender, etc., from the standpoint of this 'veering.'

Deconstruction also references the metaphysics underlying a text - not in the sense again of _sub_ text - but underlying in the sense of implicit within it, incoherent within it, the slight edge that tends elsewhere, that threatens to overturn the text. (Again, years ago I did a Kristevan analysis of the '10 commandments' (in the Hebrew) along these lines.) So that what might seem a barrier, is open, and what is open, might seem a barrier, the gate which isn't a gate (yes, there's a relation to Zen I think).

All of that said, it's difficult to pin the process down - since it's neither process or product; I think of it, like glas, as a discourse which has always already continued and continues to continue, a discourse of humans which undercuts conclusion, totality, absolute - but which nonetheless carries a very real political component, activist as well.

- Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

111. Murat Nemet-Nejat

Re: dubravka, green integer

Sun 4 Feb 2007

I second everything Jason says. My personal very favorites among many favorites: Poe's "Eureka" and Bresson's "Notes of a Cinematographer(?)".

Ciao,

Murat

On 2/3/07, Jason Quackenbush <[redacted]> wrote:
>
> I agree with that completely. A quick scan of my bookshelf reveals
> probably more green integer titles than from any other poetry press. A few
> of my faves:
>
> Arcanum 17, Andre Breton
> tender buttons (i think there's another edition in print, but i also seem
> to recall it's small and printed on cheap paper)
> lorca's suites
>
> i just checked the site, and i see that there's a planned release of
> Berkeley's Three Dialogues which will no doubt be very cool and i intend to
> buy
> quickly. The thing i love about green integer is that they're a publisher
> you can trust. i often am browsing in a bookstore and will see something by

> someone i haven't heard of and buy it, and as a result discover someone
> amazing. that's actually where my introduction to larry eigner came from,
> and
> I'm very much indebted to messerli for publishing
> "readiness/enough/depends/on" for that reason.
>
> Alexander Dickow wrote:
> > Dubravka,
> > Green Integer is, yes, one of the publishing houses I
> > most admire. Their catalogue is...droolworthy. Green
> > Integer makes me *swoon*. Beautiful little books, too.
> > Everyone should pore carefully over the wonders of
> > Green Integer Review and its previous incarnation.
> > And, you might read Douglas Messerli's (sorta the
> > mastermind behind Green Integer, I believe) comments
> > and poems on the Argotist Online lately.
> > Amicalement,
> > Alex
> >
> >
> >
> > www.alexdickow.net/blog/
> >
> > les mots! ah quel désert à la fin
> > merveilleux. -- Henri Droguet
>

↑ Index

112. Murat Nemet-Nejat
Re: 50 ANIVERSARIO DE LA POESIA CONCRETA
Sun 4 Feb 2007

Great collection!

Murat

On 2/3/07, mIEKAL aND <[redacted]> wrote:
>
> 50 ANIVERSARIO DE LA POESIA CONCRETA
>
> Disfrute de este espacio en la website BOEK861 de César Reglero,
> dedicado al homenaje de los 50 años de la Poesía Concreta.
>

> http://www.boek861.com/stutgart/
>
>
>
> 50 ANNIVERSARY OF CONCRETE POETRY
>
> Enjoy this space in Cesar Reglero´s website BOEK861, dedicated to
> Homage 50 Years of Concrete Poetry.
>
> http://boek861.com/stutgart/index_en.htm
>
>
>
> PARTICIPANTES - PARTICIPANTS
>
> Giovanni Fontana, Adam Fong, Adolf, Agustín Calvo Galán, Alejandro
> Thornton, Alkak Luiz dos Santos y Gilbertto Prado, Ana Glafira,
> Anamaría Briede, Angela Ibáñez, Antonella Prota Giurleo, Antoni
> Albalat, Antonio Cáres, Antonio Monterroso, Antonio Orihuela, Baldo
> Ramos, Beatriz San Millán, Birger Jesch, Brian Whitener, Carol Starr,
> Caterina Davinio, Cecil Touchon, Cesar Reglero, Christian Hasucha,
> Cirus Console, Claudia del Rio, Claudio Grandinetti, Clemente Padín,
> Constança Lucas, Costis, Dan Buck, David Daniels, Demosthene
> Agrafiotis, Denis Charmot, Emerenciano, Eugenia Serafini, Fausto
> Grossi, Feliciano Mira, Francesc Xavier Forés, Franco Focardi,
> Franklin Valverde, G. J. de Rook, Geof Huth, Gerardo Podhajny,
> Graciela Gutiérrez Marx, Gregory Vincent St Thomasino, Gunther Ruch,
> Gustavo Fernández Alonso, Gustavo Vega, Henning Mittendorf, Irving
> Weiss, Isabel Jover, Ivan Etienne, J. M. Calleja, Jeanete EKohler,
> Joaquim Branco, John Bennett, Jorge Ismael Rodríguez, José Blanco,
> Josep Sou, Julien Blaine, Jurgen O.Olbrich, Keiichi Nakamura, Kostas
> Hrisos, Leticia Alonso Hernández, Litsa Spathi, Lois Gil Magariños,
> Lorena Cordero, Luc Fierens, Manuel A. Sousa, Mara Caruso, María José
> Ares Mondino, Mark Sutherland, Michael Morris, Miekal And, Miguel
> Jiménez Zenón, Monica Vallejo, Neusa Cauduro, Nicola Frangione, Nikos
> Vassilakis, Norberto José Martínez, P.Thoma, Patricia Robledo,
> Patricia Sibar, Paul de Vree, Paul Tiililä, Rainer Stolz, Reed
> Altemus, Regina Vater, Roberto Scala, Rocia Alegre, Rod Summers,
> Ruediger Axel Westphal, Ruud Janssen, Sergio Monteiro, Shutaro Mukai,
> Silvia Lisa, Susana Romano, Tamara Wyndham, Thierry Tiliier, Tom
> Gaze, Vaclav Havel, Virginia Oviedo Rodríguez y Vittore Baroni.
>

> BOEK861
> [redacted]
>

↑ Index

113. **jcu**
Re: deconstruction and poetry
Sun 4 Feb 2007

---

as in

de:constanticipation

joan

----- Original Message -----
From: "Halvard Johnson" <[redacted]>
To: <[redacted]>
Sent: Sunday, February 04, 2007 2:26 PM
Subject: Re: deconstruction and poetry

> *As in*
>
> *deconst( )ion*
>
> *?*
>
> *Hal*
>
> *"To go is to go farther."*
> *--Kenneth Koch*
>
> *Halvard Johnson*
> *==========*
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> [redacted]
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To: <[redacted]>
Sent: Saturday, February 03, 2007 4:23 AM
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if it were a valid way to go about constructing an argument, i
don't know that it's actually useful in saying anything about the
original text or its author. Moreover, criticism employing such
methods is usually so badly written (see, eg, Dissemination, the
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impossible to give it the value of simply being fun to read,
which, for example, one can find in similarly goofy ideas
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"'deconstruction is firstly this destabilization on the move in, if one could speak thus, 'the things themselves'; but it is not negative."

"what it does is less to disturb them than to bring into the open that which is disturbing them and menacing their consistency, their order, their pertinence. "

"I do not know . . . to which 'deconstructionists' you are alluding."

Derrida in conversation -- LIMITED INC

At 10:54 PM 2/1/2007, you wrote:

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michel deguy comes to mind.
ric carfagna wrote:

> *Who are the poets who best represent deconstructionist theory?*
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> *<<

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

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115. Martha Deed
Re: SOS POETRY
Sun 4 Feb 2007

This one's a keeper. Funny and wise and eye-opening.

Martha Deed

----- Original Message -----
From: "Mairead Byrne" <[redacted]>
To: <[redacted]>
Sent: Saturday, February 03, 2007 12:54 PM
Subject: SOS POETRY

Let a free book steal YOUR time:

My book SOS POETRY has just been published by UbuWeb
http://ubu.com
as an /ubu Edition
http://ubu.com/ubu

Mairead

Mairéad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.432 / Virus Database: 268.17.24/668 - Release Date: 2/4/2007
1:30 AM

↑ Index

116. Jesse Crockett
Re: deconstruction and poetry
Sun 4 Feb 2007

To me: "deconstruction" is a sensational term used to hype a technique that, again, to me, at basics is a way of balancing a text, a way to provide

suggestions in order to improve succeeding instantiations of its _moral content_ as it's construed of its binaries nexus (sounds like Baskin Robbins, yes?). Me, well, I still love existentialism. Old style.

jcu wrote:
> as in
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> joan
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>>>>> Aldon Lynn Nielsen
>>>>> George and Barbara Kelly Professor of American Literature
>>>>> Department of English
>>>>> The Pennsylvania State University
>>>>> 112 Burrowes
>>>>> University Park, PA 16802-6200
>>>>>
>>>>> [redacted] [office]
>>>>>
>>>>> [redacted] [Fax]
>>>>>
>>>>> Sailing the blogosphere at: http://heatstrings.blogspot.com/
>>

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117. **jcu**
Re: deconstruction and poetry
Sun 4 Feb 2007

I hail from the world of visual art first,
and only know the term as a philosphical
one ... the notion of using `deconstruction`
as a formula for literary critique eludes me
since it seems to contradict what Derrida
meant it to represent ... which was not a
formulaic method. (but I also love that
goofy DeleuZe) so maybe I`m just
expressing my incredulity at
deconstruction-as-a-literary device

however, I love your notion of a binary
nexus in Baskin Robbins. Would that
make Hagen Daas an intervenous drip?

respectfully,
joan

----- Original Message -----
From: "Jesse Crockett" <[redacted]>
To: <[redacted]>

Sent: Sunday, February 04, 2007 4:13 PM
Subject: Re: deconstruction and poetry

> *To me: "deconstruction" is a sensational term used to hype a technique that, again, to me, at basics is a way of balancing a text, a way to provide suggestions in order to improve succeeding instantiations of its _moral content_ as it's construed of its binaries nexus (sounds like Baskin Robbins, yes?). Me, well, I still love existentialism. Old style.*
>
> *jcu wrote:*
> *as in*
> *de:constanticipation*
>
> *joan*
>
> *----- Original Message ----- From: "Halvard Johnson"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Sunday, February 04, 2007 2:26 PM*
> *Subject: Re: deconstruction and poetry*
>
> *As in*
>
> *deconst( )ion*
>
> *?*
>
> *Hal*
>
> *"To go is to go farther."*
> *--Kenneth Koch*
>
> *Halvard Johnson*
> *==========*
> *[redacted]*
> *[redacted]*
> *http://home.earthlink.net/~halvard*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*

On Feb 4, 2007, at 12:57 PM, jcu wrote:

deconstuction is not a method
or a formula, but just a habit
of mind, a way of thinking
that attends to what gets
left out

----- Original Message ----- From: "Jason Quackenbush" <[redacted]>
To: <[redacted]>
Sent: Saturday, February 03, 2007 4:23 AM
Subject: Re: deconstruction and poetry

i probably should have said methods, but that's splitting hairs. too many useless idiots have made careers out of the kind of obtuse nonsense you quote from Jacque D below. the method(s) of deconstruction is/are straightforward and more or less uninteresting.

put simply, to deconstruct, one must

1.) pick a text
2.) identify one or more implications of the text
3.) generate a number of bad puns using techniques usually drawn from etymology, linguistics, and semiotics
4.) use those puns as support for a thesis that runs counter to or in some way subverts the implications you have identified in the text.

It's really not all that complex, and there's more than one way to flay that particular feline, and as a result I'm often quite surprised that there's so much mystique surrounding the idea. Even if it were a valid way to go about constructing an argument, i don't know that it's actually useful in saying anything about the original text or its author. Moreover, criticism employing such methods is usually so badly written (see, eg, Dissemination, the rhetoric of romanticism, or laugh of the medusa) that it's often impossible to give it the value of simply being fun to read, which, for example, one can find in similarly goofy ideas propagated by other schools of thought like the medieval scholastics, the ancient neo-platonists, or some of derrida's more entertaining, non-deconstructionist peers like Gilles Deleuze or ones who are simply better philosophers like Foucault or Zizek who are good reads for the quality of argument even though they're wrong about almost everything.

Aldon Nielsen wrote:
and just what would the "method" of deconstruction be? and supposing that there were a "deconstructionist," how would such a person go about this representing?

"There is no one, single deconstruction. Were there only one, were it homogeneous, it would not be inherently either conservative or revolutionary, or determinable within the code of such oppositions. That is precisely what gets on everyone's nerves."

"'deconstruction is firstly this destabilization on the move in, if one could speak thus, 'the things themselves'; but it is not negative."

"what it does is less to disturb them than to bring into the open that which is disturbing them and menacing their consistency, their order, their pertinence. "

"I do not know . . . to which 'deconstructionists' you are alluding."

Derrida in conversation -- LIMITED INC

At 10:54 PM 2/1/2007, you wrote:

Sure there's a deconstructionist theory. it's the theory that the method of deconstruction produces valuable outcomes when applied to texts.

and i thought he meant "representing" deconstruction in the sense that LL Cool J can be said to be "representing" Queens.

ALDON L NIELSEN wrote:

there isn't really a "deconstructionist" theory -- and it's profoundly odd to think of deconstruction as a theory that a poet would then "represent."
Still, if you're really interested in deconstruciton and poetry, a good place to look would be in Derrida's essays on Jabes and Ponge --
On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group wrote:

michel deguy comes to mind.

ric carfagna wrote:

Who are the poets who best represent deconstructionist theory?

*<<

118. Jason Quackenbush
Re: deconstruction and poetry
Sun 4 Feb 2007

---

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in place of clarity.

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> ----- Original Message ----- From: "Jason Quackenbush" <[redacted]>
> To: <[redacted]>
> Sent: Saturday, February 03, 2007 4:23 AM
> Subject: Re: deconstruction and poetry
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>>>>>
>>>>>
>>>>>
<<

>>>>>>>>>>>>>
>>>
>>> "I stand corrected, like a bishop of the obvious."
>>> --Robert Kelly
>>>
>>>
>>> Aldon Lynn Nielsen
>>> George and Barbara Kelly Professor of American Literature
>>> Department of English
>>> The Pennsylvania State University
>>> 112 Burrowes
>>> University Park, PA 16802-6200
>>>
>>> [redacted] [office]
>>>
>>> [redacted] [Fax]
>>>
>>> Sailing the blogosphere at: http://heatstrings.blogspot.com/
>>
>>

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119. **Jason Quackenbush**
Re: deconstruction and poetry
Sun 4 Feb 2007

---

what you have described is a method and the things that you say are not subtexts are subtexts. deconstruction is little more than linguistic legerdemain. I can't respond to your paper about the sheffer stroke because i haven't read it, but the idea of extrapolating issues of gender and metaphysics from the speculations about the psychology behind the choice of symbols is precisely the sort of deconstructionist nonsense that ought be avoided at all costs. There are no metaphysics underlying texts because metaphysics is a philosophical card game akin to 52 card pick up that no one can win or lose. therefore any attempt to "get at" the metaphysics underlying texts (if they really aren't subtexts, which i take to be either a very dubious assertion or quibbling over terms and either way nonproductive) is doomed to produce only the most unstable and stipulated of philosophical card houses, the value of which houses is questionable from the outset.

I again assert that deconstruction is a method, and that the method is observable in deconstructivist texts like the ones i mentioned previously. I personally see no value in such a method and await any supporter of it to show

me it's value without invoking meaningless heidegger derived jargon such as "always already". say "is." it means the same thing. no really, it does.

Alan Sondheim wrote:
> I'm not sure that this will go through.
>
> Anyway, deconstruction is not a method or a means of locating subtexts;
> it relates on one hand to new criticism (in the sense that it treats the
> text as a messy entirety) and on the other to cultural studies (in the
> sense that peripheral/diacritical symptoms/tropes are of great
> importance - and thexe often subvert or disturb and apprent transparency
> of the surface). Years ago I wrote a paper that was used in a course on
> deconstruction (not mine); it was on the difference between the Sheffer
> stroke (not both A and B) and its dual (neither A nor B) in terms of the
> history of the shapes of the symbols in relation to psychoanalytical
> concerns (feminism, the phallic, expulsion, etc.). So there's first of
> all the simple logic involved, and second, its actual process of
> construction, its history, and so forth. The 'subversion' - such as it
> might be considered - is in using the (logical) formation to consider
> issues of origination, the 'primordial,' gender, etc., from the
> standpoint of this 'veering.'
>
> Deconstruction also references the metaphysics underlying a text - not
> in the sense again of _sub_ text - but underlying in the sense of
> implicit within it, incoherent within it, the slight edge that tends
> elsewhere, that threatens to overturn the text. (Again, years ago I did
> a Kristevan analysis of the '10 commandments' (in the Hebrew) along
> these lines.) So that what might seem a barrier, is open, and what is
> open, might seem a barrier, the gate which isn't a gate (yes, there's a
> relation to Zen I think).
>
> All of that said, it's difficult to pin the process down - since it's
> neither process or product; I think of it, like glas, as a discourse
> which has always already continued and continues to continue, a
> discourse of humans which undercuts conclusion, totality, absolute - but
> which nonetheless carries a very real political component, activist as
> well.
>
> - Alan
>
>
>

==========
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
==========

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120. **Gwyn McVay**
Contact info request; fashion snark
Sun 4 Feb 2007

If anybody can give me contact info, backchannel please, for Forrest Gander, CD Wright, Alice Notley, and/or Erin Moure, do please let me know.

Unrelatedly, who the hell let Prince out of the house in that ghastly suit and do-rag that seemed to be hiding curlers? The colors didn't flatter his complexion; the cut didn't flatter his body; the whole ensemble, complete with jacket embroidery, was a passionate statement in favor of fug. I'm not advocating a return to all-purple all the time, but when the glowing marching-band members looked better than he did, that was just really sad.

Many thanks -- Gwyn

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121. **Alan Sondheim**
Re: deconstruction and poetry
Sun 4 Feb 2007

Actually it doesn't, and your reply is not only harsh but more inclined to invective than analysis. Go for it. But 'always already' deals with pre-suppositions, the continuous establishment of a state of affairs, not a copula. - Alan

On Sun, 4 Feb 2007, Jason Quackenbush wrote:

> *what you have described is a method and the things that you say are not subtexts are subtexts. deconstruction is little more than linguistic legerdemain. I can't respond to your paper about the sheffer stroke because i haven't read it, but the idea of extrapolating issues of gender and metaphysics from the speculations about the psychology behind the choice of symbols is precisely the sort of deconstructionist nonsense that ought be avoided at all costs. There are no metaphysics underlying texts because*

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122. thom donovan

)))(((WILD HORSES OF FIRE)))(((CRITICAL OBJECTS)))(((

Mon 5 Feb 2007

Wild Horses Of Fire weblog now has a links page in the right column to critical writing/remark from the blog ("Critical Objects") and soon will have links to friends, colleagues & kindred spirits. It has unfortunately taken me THIS long to sort the techne out (ug!), but perhaps this organizational revolution will make the blog a little easier to navigate for any interested...

Thom Donovan

166 Avenue A
NY, NY 10009
whof.blogspot.com

Have a burning question?
Go to www.Answers.yahoo.com and get answers from real people who know.

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123. Don Summerhayes
Re: deconstruction and poetry
Mon 5 Feb 2007

Is it really possible that a group of intelligent poets can be so dumb about deconstruction when they use its understanding of text every day?

On 4-Feb-07, at 6:56 PM, Jason Quackenbush wrote:

> *i disagree with such*
> *obvious obfuscations*
> *intended to add mystique*
> *in place of clarity.*
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> *deconstuction is not a method*
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> *----- Original Message ----- From: "Jason Quackenbush" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Saturday, February 03, 2007 4:23 AM*
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Derrida in conversation -- LIMITED INC

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> [redacted] *[Fax]*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*

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124. Michael Dylan Welch
Re: Haiku Death Match
Mon 5 Feb 2007

Yes, I've found that being a Haiku Cop is tiring -- and surely also tiresome to the perps (who may or may not give a hoot). However, I remain buoyed by those who are grateful to learn something because, so they say, they hadn't had a clue before, despite blissfully writing perfect 5-7-5 tripe. In any event, I'm mostly interested in why haiku is so WIDELY mistaught in North America, leading to the popular perception (among the general populace, as well as serious poets, even though they should know better) that haiku is simply (and maybe only) a poem in a pattern of 5-7-5 syllables. Sometimes folks are told a little bit more, but usually it's still highly superficial and frequently misguided by the 5-7-5 misunderstanding. So rather than "policing" the genre, I'm more interested in correcting the idiocy of outdated textbooks and curriculum guides that perpetuate misunderstands and harmful oversimplifications of the genre, in both Japanese and English. But it's so hard to change the course of these behemoth ocean-liners.

Despite my advocacy for a more informed understanding of haiku, I recognize that "pseudo-haiku" can still be a lot of fun. I've also tried writing some myself, and it can be quite a challenge (not merely the 5-7-5 gimmick, but crafting the poem for other specific purposes). (For a friend's online comic strip, I've written a long series of "bad" haiku that are spoken by a green goblin. Nothing to do with literary haiku, and quite a challenge to write, but they're all perfectly 5-7-5.) But the key thing is that this shallow and misguided perception of haiku is ultimately detrimental to haiku as literature, insofar as they perpetuate misunderstandings. (In the comic, the goblin will probably be killed off because his haiku are so bad -- though of course I like to think that they're a "good" kind of bad, in the way that Bulwer-Lytton or "Bad Hemmingway" fiction contest winners are good.)

Some folks have argued that sonnets are more maleable than the 14-line iambic pentameter that's the most common or traditional. I have no problem with that for sonnets. However, I am not offering the same defence of malleability in support of non-5-7-5 haiku. Rather, it was the wrong target in the first place, and exhibited the transfer of the *number* of something while paying no

attention to what is being counted (they count sounds in Japanese, which are not always the same as English syllables -- or rather, most English syllables can vary a lot more than Japanese ones). So I'm NOT saying that haiku in English should avoid 5-7-5 simply because I think haiku should be malleable (the way some people think sonnets should be, or are). Rather, I'm saying that haiku has a number of aspects to it, and some of those aspects have been found to be essential, and translatable, across languages, including structure (two-part juxtaposition), seasonal reference, and so on. Form, however, is problematic. If you stick with the number, and pay no attention to the differences between languages, you end up with 17 syllables in English that says significantly more than a Japanese haiku does. It's for good reason that the great majority of contemporary translators and the vast majority of leading haiku poets do not employ the 5-7-5 pattern, but instead pay greater attention to other aspects of structure and content.

Joe, I'll take a look at your ~Finger Exorcised~ on BlazeVOX very soon. And thanks, Charlie (Rossiter) for your comments. Charlie, in your mention of Lee Gurga, you meant to say that he edits *Modern Haiku* (you had said just *Haiku*). It is indeed the *Poetry* of the English-speaking haiku world (the journal was founded in 1969, and is the magazine of record for haiku in English, now edited, as you know, by Charles Trumbull). Visit _www.modernhaiku.org_ (http://www.modernhaiku.org) for more information, plus many sample essays and poems. In addition to Lee's fine book, I also recommend William J. Higginson's essential *The Haiku Handbook* (Kodansha, 1989), and Cor van den Heuvel's *The Haiku Anthology* (Norton, 1999), which includes work of mine.

Michael

In a message dated 04-Feb-07 9:03:09 PM Pacific Standard Time, [redacted] writes:

Date: Sun, 4 Feb 2007 09:33:59 -0600
From: Joe Amato <[redacted]>
Subject: Re: Haiku Death Match

Michael, you're not going to get any argument from me about any of that, much of which I've come across in my own readings. I'm simply suggesting that policing a form that isn't, in the first place, native to English might (might) produce the unintended consequence of ascribing too rigorously to rather arbitrary, if historically motivated, formalities. Contrary to many who compose them, sonnets are not simply about counting syllables or lines either. Me, I'd rather use the 5-7-5 reflexively, for instance, to challenge the tendency of some who dabble in non-native forms to produce an orientalized English. Granted,

there are other ways to do this, and doing this raises perhaps some vexing issues.

(But see my recent ~Finger Exorcised~, on BlazeVOX, for a page of doubtless feeble attempts at related haiku humor. Hell, I even use the incorrect plural, "haikus," as a sort of dirty joke. [Sound it out -- in English.] But I still feel a few items there manage to use the constraint to good effect.)

Oh -- but that must be (responding to another thread now, Michael, this isn't directed at you) -- the "deconstructionist" in me, as per the committee report that resulted in my second tenure denial.

Anyway. The additional constraints you helpfully elaborate on are indeed more interesting than the syllable/line game.

Best,

Joe

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125. mIEKAL aND

Today's guest on Paul Alan's WORDSALAD: mIEKA L aND

Mon 5 Feb 2007

Now playing on WSUM / UW-Madison Student Radio

Today's guest on Paul Alan's WORDSALAD: mIEKAL aND

I was happy to have in the studio today mIEKAL aND, whose work I've known about for a long time. mIEKAL publishes Xexoxial Editions and Joglars Crossmedia Beliefware, writes poetry and prose, and composes and performs music. We spoke about epic poems, spam poetry, visual poetry, and the Mail Art movement, among other things.

http://wordsalad.wordpress.com/

Here's a link to the audio archive. This link will only be good for a couple weeks:

- Length: 61:31 minutes (56.32 MB)
- Format: MP3 Stereo 44kHz 128Kbps (CBR)

http://buzz.wsum.wisc.edu:8000/?q=node/1771

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126. Chris Chapman
Re: deconstruction and poetry
Mon 5 Feb 2007

Hey Alan, that sounds really interesting:

"Sheffer stroke (not both A and B) and its dual (neither A nor B) in terms of the history of the shapes of the symbols in relation to psychoanalytical concerns (feminism, the phallic, expulsion, etc.)."

How did you parse out the embedded 'or' and its negations? These two choices look identical (which is why you mention the significance of 'always already'.)

Second glance shows a countermotion: one towards grouping ('not both') and the other towards distribution (neither/nor).

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I find Derrida's writing to be a rich reserve of information from which a 'routine' has been lately abstracted. For example, essays in *Writing and Difference* teach us something about Raymond Rousset's 'ultrastructuralist' imagination and how this affected his criticism of Corneille. "Force and Signification" is, on this level, a thematic reading of Rousset's "Form and Signification". "Violence and Metaphysics" is a philosophical biography of Emmanuel Levinas as he grapples with Husserl and Heidegger. We learn something about *Totality and Infinity*. These basic stories get lost in the drift.

Chris
Chris

Quoting Alan Sondheim <[redacted]>:

> *I'm not sure that this will go through.*
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> *Anyway, deconstruction is not a method or a means of locating subtexts; it relates on one hand to new criticism (in the sense that it treats the text as a messy entirety) and on the other to cultural studies (in the sense that peripheral/diacritical symptoms/tropes are of great importance - and thexe often subvert or disturb and apprent transparency of the surface). Years ago I wrote a paper that was used in a course on deconstruction (not mine); it was on the difference between the Sheffer stroke (not both A and B) and its dual (neither A nor B) in terms of the history of the shapes of the symbols in relation to psychoanalytical concerns (feminism, the phallic, expulsion, etc.). So there's first of all the simple logic involved, and second, its actual process of construction, its history, and so forth. The 'subversion' - such as it might be considered - is in using the (logical) formation to consider issues of origination, the 'primordial,' gender, etc., from the standpoint of this 'veering.'*

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> *All of that said, it's difficult to pin the process down - since it's neither process or product; I think of it, like glas, as a discourse which has always already continued and continues to continue, a discourse of humans which undercuts conclusion, totality, absolute - but which nonetheless carries a very real political component, activist as well.*
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> *==========*

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127. Michael Kelleher
(no subject)
Mon 5 Feb 2007

LITERARY BUFFALO
2.5.07-2.11.07

LITERARY BUFFALO IN THE NEWS:

GEORGE SAUNDERS AT CANISIUS IN THE BUFFALO NEWS:

http://www.buffalonews.com/editorial/20070204/1070348.asp

REVIEW OF ELLIS AVERY IN ARTVOICE (this Thursday, 2.8.07):

http://www.artvoice.com

THE BIG READ ON TV:

Watch "P.M. Buffalo" on Friday, 2.9.07 at 4 p.m. on Channel 7 to see Michael Kelleher and Alexis De Veaux discuss Zora Neale Hurston and The Big Read, Just Buffalo's month-long civic reading project sponsored by the National Endowment for the Arts.

READINGS THIS WEEK

2.8.07

Canisius College Contemporary Writers Series Presents:
George Saunders
Fiction Reading
Thursday, February 8, 7 p.m.
Montante Cultural Center, Canisius College, Free

http://www.buffalonews.com/editorial/20070204/1070348.asp

George Saunders was born and raised in Chicago. He earned a B.S. in Geophysical Engineering from the Colorado School of Mines and an M.F.A. in creative writing from Syracuse University. He is the author of three collections of short fiction: CivilWarLand in Bad Decline, a finalist for the PEN/Hemingway Award for First Fiction in 1997; Pastoralia, a New York Times Notable Book for 2000; and the recently published In Persuasion Nation. He has also published a children's book, The Very Persistent Gappers of Frip, and a novella, The Brief and Frightening Reign of Phil. His work has appeared in numerous magazines, including The New Yorker, Harper's, Kenyon Review and Esquire, and received several awards, including the National Magazine Award for Fiction and the O. Henry Award. Saunders currently teaches creative writing at Syracuse University.

2.9.07

Poetics Plus at UB Presents:
New Orleans Reunion: Camille Martin and Bill Lavender
Poetry Reading
Friday, February 9, 8 p.m.
Big Orbit Gallery, 30d Essex St.

2.9 & 2.10.07

Just Buffalo/Tru-Teas/Rooftop Poetry Club at Buffalo State Present:
Ellis Avery -- 2 Events
Reading, Friday, February 9 6:30 p.m.
Buffalo State College, Butler Library, Room 210
And
Tea Ceremony, reading, signing for: The Teahouse Fire

Saturday, February 10, 7 p.m.
Tru-Teas, 810 Elmwood Avenue, Buffalo10 Elmwood Avenue

Look for a review of Ellis Avery's novel, The Teahouse Fire in Thursday's Artvoice.

2.11.07

Burchfield-Penney Poets and Writers Series Presents:
Joanna Fisher and Mark Hammer
Poetry Reading
Sunday, February 11, 2 p.m.
Burchfield-Penney Art Center, Rockwell Hall, Buffalo State

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP
A writing practice group meets every FRIDAY at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [redacted].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)

www.justbuffalo.org
[redacted]

↑ Index

128. **Ann Bogle**
Re: Today's guest on Paul Alan's WORDSALAD: mIEKA L aND
Mon 5 Feb 2007

In a message dated 2/5/2007 7:44:00 A.M. Central Standard Time, [redacted] writes:

the Mail Art movement

btw, Hopkins Art Center in Hopkins, MN has a show open now of mail art to Feb. 18. http://www.hopkinsmn.com/_hca/exhibitions.html.

↑ Index

129. **Alexander Dickow**
rousseau and de man, sandy
Mon 5 Feb 2007

Sandy,
Thanks for the clarification. Sounds reasonable to me.
And foax, pipe down, relax. Sheesh.
Amicalement,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

130. **Thomas savage**
Re: Chapbooks
Mon 5 Feb 2007

Sisyphus Press just published a chapbook of stories by Bonnie Finberg.

Ian Randall Wilson <[redacted]> wrote: Are chapbooks just limited to poetry? Cervena Barva, a small press in Boston, is trying experiments with "chapbooks" in fiction, too. They just published one of mine called Out of the Arcadian Ghetto.

http://www.cervenabarvapress.com/ (http://www.cervenabarvapress.com/)

Ian Wilson

Need a quick answer? Get one in minutes from people who know. Ask your question on Yahoo! Answers.

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131. Alan Sondheim
Re: deconstruction and poetry
Mon 5 Feb 2007

I'm not sure this will go through. The two functions are duals of each other and both can be used as the 'basis' of propositional logic; in other words, everything in propositional logic can be derived from either of these. For example if you have | for "neither A nor B" then A|A is simply "not A" and this also holds for "not both A and B."

And yes, grouping and distribution; they're both "kinds" of expulsion - A|B simply implies either the null set or "anywhere but here - elsewhere" - depending on whether A and B are complements, and "not both A and B" implies both possibly elsewhere and that "veering" - one or the other possibly, or neither, anything but the intersection.

I haven't thought of Derrida in terms of narrative - can you say more about this?

Thanks, Alan

On Mon, 5 Feb 2007, Chris Chapman wrote:

> *Hey Alan, that sounds really interesting:*
>
> *"Sheffer stroke (not both A and*
> *B) and its dual (neither A nor B) in terms of the history of the shapes of*
> *the symbols in relation to psychoanalytical concerns (feminism, the*
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> *How did you parse out the embedded 'or' and its negations? These two choices*
> *look identical (which is why you mention the significance of 'always already'.)*
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> *other towards distribution (neither/nor).*
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> *Difference* teach us something about Raymond Rousset's 'ultrastructuralist'*
> *imagination and how this affected his criticism of Corneille. "Force and*

*Signification" is, on this level, a thematic reading of Rousset's "Form and Signification". "Violence and Metaphysics" is a philosophical biography of Emmanuel Levinas as he grapples with Husserl and Heidegger. We learn something about *Totality and Infinity*. These basic stories get lost in the drift.*

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Anyway, deconstruction is not a method or a means of locating subtexts; it relates on one hand to new criticism (in the sense that it treats the text as a messy entirety) and on the other to cultural studies (in the sense that peripheral/diacritical symptoms/tropes are of great importance - and thexe often subvert or disturb and apprent transparency of the surface). Years ago I wrote a paper that was used in a course on deconstruction (not mine); it was on the difference between the Sheffer stroke (not both A and B) and its dual (neither A nor B) in terms of the history of the shapes of the symbols in relation to psychoanalytical concerns (feminism, the phallic, expulsion, etc.). So there's first of all the simple logic involved, and second, its actual process of construction, its history, and so forth. The 'subversion' - such as it might be considered - is in using the (logical) formation to consider issues of origination, the 'primordial,' gender, etc., from the standpoint of this 'veering.'

Deconstruction also references the metaphysics underlying a text - not in the sense again of _sub_ text - but underlying in the sense of implicit within it, incoherent within it, the slight edge that tends elsewhere, that threatens to overturn the text. (Again, years ago I did a Kristevan analysis of the '10 commandments' (in the Hebrew) along these lines.) So that what might seem a barrier, is open, and what is open, might seem a barrier, the gate which isn't a gate (yes, there's a relation to Zen I think).

All of that said, it's difficult to pin the process down - since it's neither process or product; I think of it, like glas, as a discourse which has always already continued and continues to continue, a discourse of humans which undercuts conclusion, totality, absolute - but which nonetheless carries a very real political component, activist as well.

- Alan

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132. David Harrison Horton
Re: Chapbooks
Mon 5 Feb 2007

The Socialist "Little Blue Books" of the 20s and 30s were mainly prose works and fiction.

http://findarticles.com/p/articles/mi_g1epc/is_tov/ai_2419100725

David Harrison Horton
unionherald.blogspot.com

> Date: Mon, 5 Feb 2007 08:15:05 -0800
> From: [redacted]
> Subject: Re: Chapbooks
> To: [redacted]
>
> Sisyphus Press just published a chapbook of stories by Bonnie Finberg.
>
> Ian Randall Wilson wrote: Are chapbooks just limited to poetry? Cervena

Barva, a small press in
> Boston, is trying experiments with "chapbooks" in fiction, too. They just
> published one of mine called Out of the Arcadian Ghetto.
>
> _http://www.cervenabarvapress.com/_ (http://www.cervenabarvapress.com/)
>
>
> Ian Wilson
>
>
>
> ---
> Need a quick answer? Get one in minutes from people who know. Ask your question on Yahoo! Answers.

_____ Get connected - Use your Hotmail address to sign into Windows Live Messenger now. http://get.live.com/messenger/overview=

↑ Index

133. Thomas savage

Re: deconstruction and poetry

Mon 5 Feb 2007

Many years ago I read a book about the subject under discussion in these posts called "Deconstruction." I forget who the author was but it wasn't Derrida. I came away from this book with the feeling that "Deconstruction" (the idea, process, or concept, not the book), was just a fancy way for saying "to take something apart . When I said in a previous post that I'd read a lot of poetry influenced by deconstruction, it was to that aspect of it or to my impression of it that I referred. I also tend to associate it with Language Poetry or poetry influenced by the Language group. Regards, Tom Savage

Don Summerhayes <[redacted]> wrote: Is it really possible that a group of intelligent poets can be so dumb about deconstruction when they use its understanding of text every day?

On 4-Feb-07, at 6:56 PM, Jason Quackenbush wrote:

> *i disagree with such*
> *obvious obfuscations*
> *intended to add mystique*
> *in place of clarity.*
>
> *jcu wrote:*

deconstuction is not a method
or a formula, but just a habit
of mind, a way of thinking
that attends to what gets
left out
----- Original Message ----- From: "Jason Quackenbush"
To:

Sent: Saturday, February 03, 2007 4:23 AM
Subject: Re: deconstruction and poetry
i probably should have said methods, but that's splitting hairs.
too many useless idiots have made careers out of the kind of
obtuse nonsense you quote from Jacque D below. the method(s) of
deconstruction is/are straightforward and more or less
uninteresting.

put simply, to deconstruct, one must

1.) pick a text
2.) identify one or more implications of the text
3.) generate a number of bad puns using techniques usually drawn
from etymology, linguistics, and semiotics
4.) use those puns as support for a thesis that runs counter to
or in some way subverts the implications you have identified in
the text.

It's really not all that complex, and there's more than one way
to flay that particular feline, and as a result I'm often quite
surprised that there's so much mystique surrounding the idea.
Even if it were a valid way to go about constructing an argument,
i don't know that it's actually useful in saying anything about
the original text or its author. Moreover, criticism employing
such methods is usually so badly written (see, eg, Dissemination,
the rhetoric of romanticism, or laugh of the medusa) that it's
often impossible to give it the value of simply being fun to
read, which, for example, one can find in similarly goofy ideas
propagated by other schools of thought like the medieval
scholastics, the ancient neo-platonists, or some of derrida's
more entertaining, non-deconstructionist peers like Gilles
Deleuze or ones who are simply better philosophers like Foucault
or Zizek who are good reads for the quality of argument even
though they're wrong about almost everything.

Aldon Nielsen wrote:

and just what would the "method" of deconstruction be? and

supposing that there were a "deconstructionist," how would such a person go about this representing?

"There is no one, single deconstruction. Were there only one, were it homogeneous, it would not be inherently either conservative or revolutionary, or determinable within the code of such oppositions. That is precisely what gets on everyone's nerves."

"'deconstruction is firstly this destabilization on the move in, if one could speak thus, 'the things themselves'; but it is not negative."

"what it does is less to disturb them than to bring into the open that which is disturbing them and menacing their consistency, their order, their pertinence. "

"I do not know . . . to which 'deconstructionists' you are alluding."

Derrida in conversation -- LIMITED INC

At 10:54 PM 2/1/2007, you wrote:

Sure there's a deconstructionist theory. it's the theory that the method of deconstruction produces valuable outcomes when applied to texts.

and i thought he meant "representing" deconstruction in the sense that LL Cool J can be said to be "representing" Queens.

ALDON L NIELSEN wrote:

there isn't really a "deconstructionist" theory --
and it's profoundly odd to think of deconstruction as a theory that a poet would then "represent."
Still, if you're really interested in deconstruciton and poetry, a good place to look would be in Derrida's essays on Jabes and Ponge --
On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group wrote:

michel deguy comes to mind.
ric carfagna wrote:

Who are the poets who best represent deconstructionist theory?

> *<<

134. Ann Bogle
Audience & publishing
Mon 5 Feb 2007

Last year, there was a good thread among poets about the difference for them in publishing in online v. print publications. Mostly, the biggest difference was that in print publication, more attention was paid to precision in line breaks, layout, and font -- that was their overall experience. Now I want to ask how writers and poets feel about self-publishing when they encounter it and at their own websites v. publishing in online publications. It seems sometimes such a small psychological difference in transitting between the wr iter's own website v. an official publication. What is the bias that suggests that people who edit other writers' work are somehow stoic for doing so but that writers (most editors are both) are somehow vainglorious for going into print? Sometimes I would like to know if it is true -- sometimes it IS true -- that the editors of online publications have more editorial acuity than the writers do themselves, or if it's a "hands" argument -- having someone select you and do it for you by definition carries more weight and prestige. It is the same argument, in smaller and subtler form, inherent in the favoritism shown for large houses. In general, it is taking time (as should be expected) for online publications to gain the acclaim of print publications -- even though smaller print publications are invariably hard to find and therefore are restricted to small library audiences of 2,000 or fewer readers. Weblogs are usually female (like the Buckthorn in botany), and so therefore are deemed "low" as art goes. I find certain conversational weblogs to be pure and engrossing. I think they may be higher art than some people tend to realize, depending on their creator. It is an exciting way to cut out middle men and bullshit. It is a species of self-publishing. Topics weblogs are arguably valuable to more people. Other thoughts? Should it be harder to access online publications to increase the sensation that they are not self-published, that they have prestige? Should they be umbrella-listed at sites such as webdelsol?

AMB

↑ Index

135. Chris Chapman
Re: deconstruction and poetry
Mon 5 Feb 2007

I have to concentrate on Tocqueville but before I do:

when I read your description of what neither A nor B means I think you're on the verge of switching logical categories from those that stem from forms of division into forms of equation - 'either/or' for 'if/then.' The vertical bar you use,

"A/A", seems to bespeak a detachment within self-identity that had begun in disjunction.

It's that connection that I find interesting, narcissistically and perhaps narratologically speaking. I'm thinking about how to answer that more fully.

Chris
(Please show me where I've been especially obtuse with your demonstration.)

Quoting Alan Sondheim <[redacted]>:

> *I'm not sure this will go through. The two functions are duals of each other and both can be used as the 'basis' of propositional logic; in other words, everything in propositional logic can be derived from either of these. For example if you have | for "neither A nor B" then A|A is simply "not A" and this also holds for "not both A and B."*
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> *==========*

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136. **Barry Schwabsky**

Re: deconstruction and poetry

Mon 5 Feb 2007

An excellent way in to a lot of these questions about what deconstruction is, and what it has to do with literature, would be through an essay by Rodolphe Gasche, "Deconstruction as Criticism," published in Glyph 6: Johns Hopkins Textual Studies (1979): 177-215. (Gasche has also written a couple of books about Derrida, but I haven't read them. His more recent book on Kant's

aesthetics is really hard going but worth the effort for anyone interested in the topic.)

Thomas savage <[redacted]> wrote: Many years ago I read a book about the subject under discussion in these posts called "Deconstruction." I forget who the author was but it wasn't Derrida. I came away from this book with the feeling that "Deconstruction" (the idea, process, or concept, not the book), was just a fancy way for saying "to take something apart . When I said in a previous post that I'd read a lot of poetry influenced by deconstruction, it was to that aspect of it or to my impression of it that I referred. I also tend to associate it with Language Poetry or poetry influenced by the Language group. Regards, Tom Savage

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> *put simply, to deconstruct, one must*
>
> *1.) pick a text*
> *2.) identify one or more implications of the text*
> *3.) generate a number of bad puns using techniques usually drawn*
> *from etymology, linguistics, and semiotics*
> *4.) use those puns as support for a thesis that runs counter to*
> *or in some way subverts the implications you have identified in*

> *the text.*
>
> *It's really not all that complex, and there's more than one way to flay that particular feline, and as a result I'm often quite surprised that there's so much mystique surrounding the idea. Even if it were a valid way to go about constructing an argument, i don't know that it's actually useful in saying anything about the original text or its author. Moreover, criticism employing such methods is usually so badly written (see, eg, Dissemination, the rhetoric of romanticism, or laugh of the medusa) that it's often impossible to give it the value of simply being fun to read, which, for example, one can find in similarly goofy ideas propagated by other schools of thought like the medieval scholastics, the ancient neo-platonists, or some of derrida's more entertaining, non-deconstructionist peers like Gilles Deleuze or ones who are simply better philosophers like Foucault or Zizek who are good reads for the quality of argument even though they're wrong about almost everything.*
>
> *Aldon Nielsen wrote:*
>
> *and just what would the "method" of deconstruction be? and supposing that there were a "deconstructionist," how would such a person go about this representing?*
>
> *"There is no one, single deconstruction. Were there only one, were it homogeneous, it would not be inherently either conservative or revolutionary, or determinable within the code of such oppositions. That is precisely what gets on everyone's nerves."*
>
> *"'deconstruction is firstly this destabilization on the move in, if one could speak thus, 'the things themselves'; but it is not negative."*
>
> *"what it does is less to disturb them than to bring into the open that which is disturbing them and menacing their consistency, their order, their pertinence. "*
>
> *"I do not know . . . to which 'deconstructionists' you are alluding."*
>
> *Derrida in conversation -- LIMITED INC*
>
> *At 10:54 PM 2/1/2007, you wrote:*

Sure there's a deconstructionist theory. it's the theory that
the method of deconstruction produces valuable outcomes when
applied to texts.

and i thought he meant "representing" deconstruction in the
sense that LL Cool J can be said to be "representing" Queens.

ALDON L NIELSEN wrote:

there isn't really a "deconstructionist" theory --
and it's profoundly odd to think of deconstruction as a theory
that a poet would then "represent."
Still, if you're really interested in deconstruciton and
poetry, a good place to look would be in Derrida's essays on
Jabes and Ponge --
On Thu, 01 Feb 2007 19:21:16 -0800 UB Poetics discussion group
wrote:

michel deguy comes to mind.
ric carfagna wrote:

Who are the poets who best represent deconstructionist theory?

*<<

> *Aldon Lynn Nielsen*
> *George and Barbara Kelly Professor of American Literature*
> *Department of English*
> *The Pennsylvania State University*
> *112 Burrowes*
> *University Park, PA 16802-6200*

[redacted] *[office]*

[redacted] *[Fax]*

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Food fight? Enjoy some healthy debate
in the Yahoo! Answers Food & Drink Q&A.

↑ Index

137. Alan Sondheim
Re: deconstruction and poetry
Mon 5 Feb 2007

I'm not sure about the "if/then" - that implies process; there's also the "if then else" formulation which works here - if A then not A^B else ?? - and process involves temporality; the "if" also seems itself to be on the verge or hinge. It might be the difference between temporality and a state-of-affairs, although both can be considered potentials..

I don't know if you're familiar with Spencer Brown's Laws of Form - he makes a similar jump between states-of-affairs and temporality (involving if I remember imaginary quantities) - which again I'm not sure of. But he starts I think by describing "making a distinction" which is already a process...

- Alan

On Mon, 5 Feb 2007, Chris Chapman wrote:

> *I have to concentrate on Tocqueville but before I do:*
>
> *when I read your description of what neither A nor B means I think you're on the verge of switching logical categories from those that stem from forms of division into forms of equation - 'either/or' for 'if/then.' The vertical bar you use, "A/A", seems to bespeak a detachment within self-identity that had begun in disjunction.*

It's that connection that I find interesting, narcissistically and perhaps narratologically speaking. I'm thinking about how to answer that more fully.

Chris
(Please show me where I've been especially obtuse with your demonstration.)

Quoting Alan Sondheim <[redacted]>:

I'm not sure this will go through. The two functions are duals of each other and both can be used as the 'basis' of propositional logic; in other words, everything in propositional logic can be derived from either of these. For example if you have | for "neither A nor B" then A|A is simply "not A" and this also holds for "not both A and B."

And yes, grouping and distribution; they're both "kinds" of expulsion - A|B simply implies either the null set or "anywhere but here - elsewhere" - depending on whether A and B are complements, and "not both A and B" implies both possibly elsewhere and that "veering" - one or the other possibly, or neither, anything but the intersection.

I haven't thought of Derrida in terms of narrative - can you say more about this?

Thanks, Alan

On Mon, 5 Feb 2007, Chris Chapman wrote:

Hey Alan, that sounds really interesting:

"Sheffer stroke (not both A and
B) and its dual (neither A nor B) in terms of the history of the shapes of the symbols in relation to psychoanalytical concerns (feminism, the phallic, expulsion, etc.)."

How did you parse out the embedded 'or' and its negations? These two choices
look identical (which is why you mention the significance of 'always already'.)

Second glance shows a countermotion: one towards grouping ('not both') and the

other towards distribution (neither/nor).

...

*I find Derrida's writing to be a rich reserve of information from which a 'routine' has been lately abstracted. For example, essays in *Writing and Difference* teach us something about Raymond Rousset's 'ultrastructuralist' imagination and how this affected his criticism of Corneille. "Force and Signification" is, on this level, a thematic reading of Rousset's "Form and Signification". "Violence and Metaphysics" is a philosophical biography of Emmanuel Levinas as he grapples with Husserl and Heidegger. We learn something*
*about *Totality and Infinity*. These basic stories get lost in the drift.*

Chris
Chris

Quoting Alan Sondheim <[redacted]>:

I'm not sure that this will go through.

Anyway, deconstruction is not a method or a means of locating subtexts; it relates on one hand to new criticism (in the sense that it treats the text as a messy entirety) and on the other to cultural studies (in the sense that peripheral/diacritical symptoms/tropes are of great importance - and thexe often subvert or disturb and apprent transparency of the surface). Years ago I wrote a paper that was used in a course on deconstruction (not mine); it was on the difference between the Sheffer stroke (not both A and B) and its dual (neither A nor B) in terms of the history of the shapes of the symbols in relation to psychoanalytical concerns (feminism, the phallic, expulsion, etc.). So there's first of all the simple logic involved, and second, its actual process of construction, its history, and so forth. The 'subversion' - such as it might be considered - is in using the (logical) formation to consider issues of origination, the 'primordial,' gender, etc., from the standpoint of this 'veering.'

Deconstruction also references the metaphysics underlying a text - not in the sense again of _sub_ text - but underlying in the sense of implicit within it, incoherent within it, the slight edge that tends elsewhere, that threatens to overturn the text. (Again, years ago I did a Kristevan analysis of the '10 commandments' (in the Hebrew) along these lines.) So that what might seem a barrier, is open, and what is open, might seem a

> *barrier, the gate which isn't a gate (yes, there's a relation to Zen I think).*
>
> *All of that said, it's difficult to pin the process down - since it's neither process or product; I think of it, like glas, as a discourse which has always already continued and continues to continue, a discourse of humans which undercuts conclusion, totality, absolute - but which nonetheless carries a very real political component, activist as well.*
>
> *- Alan*
>
> *==========*
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.asondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> *==========*
>
> *==========*
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.asondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> *==========*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

138. Gabrielle Welford
Re: deconstruction and poetry
Mon 5 Feb 2007

---

i'm so glad someone is recognizing joyce's fundamental irishness. having lived in cork and donegal for years and hung out with musicians and shanakee (sorry, i know that's not the spelling), finnegans wake doesn't make sense any other way to me. and how about emily bronte's poetry? they were irish and cornish brought up in yorkshire! there's a combination for you...! gabrielle

On Fri, 2 Feb 2007, Robin Hamilton wrote:

> *has anyone else in List-land tried reading Finnegans Wake with an Irish accent? you pick up on a lot of buried information if you try this -- it dawned on me reading one passage that "damn fairy ann" could be read as "donc fait rien" -- then the whole page morphed into a kind of Joycean French argot, before my eyes... and no, I was perfectly sober at the time.*
> *...*
> *tl*
>
> *Joyce's words above would seem to play on the British squaddies' surded French developed in WW1 -- "San fairy ann" for "ça ne fait rien".*
>
> *see: http://www.worldwidewords.org/qa/qa-san1.htm*
>
> *Robin Hamilton*

gabrielle welford
[redacted]

Checked by AVG anti-virus system (http://www.grisoft.com). Version: 6.0.595 / Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

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139. Vernon Frazer
Re: Audience & publishing
Mon 5 Feb 2007

Hi Ann

I've self-published 7 poetry books, 3 novels and 3 recordings. Print publishers have published 2 books. POD publishers have published 2, with 2 more on the way. I like to think this gives me some knowledge of the subject, though the scenario is probably changing as we speak.

In today's publishing climate, I have no choice but to be the publisher of last resort.

As a self-publisher, my books don't sell very well, but I do have distribution channels for any orders that might come in. Every year I manage to sell a few copies to college libraries.

My print books published by a small press found their way to college libraries regularly, probably because Potes & Poets was an established press and because whoever did the ordering could do a mass order of poetry books through SPD.

MY POD books have appeared without any problems, probably because I do my own typesetting; I don't know anybody else who wants the job or could do it as well, unfortunately, it's probably cost me some publishing opportunities with some presses. The POD books don't make it to the college libraries or receive distribution beyond the site where they're sold, e.g., www.lulu.com or www.cafepress.com.

The biggest problem we face continues to be distribution of our work.

Some POD publishers, such as Geoffrey Gatza of BlazeVox, are finding ways to

improve distribution so that people can find the books at Amazon.com, if not on the shelf at the local chain or indie bookstore. More publishers might be doing similar things as I write this.

Whether the works are self-published, print, or POD, the reviews I receive are about the same, although some magazines seem to avoid reviewing self-published books.

If the reviews are accurate, I can't say---in relation to my own work, anyway---that editor and publishers in print or online have more acuity. I think POD publishers might be more open to publishing edgy work because they don't have to endure the costs associated with print publishing. Practical matters involving money might influence or outweigh artistic judgment.

I do think ezines deserve parity with print zines because they're creating a literary culture online that is more adventurous than what I read in many print zines.

I receive the most satisfaction when somebody else publishes me because it makes me feel that somebody other than me thinks my work is worth publishing. Although I feel great when a writer sends me a complimentary book

because he considers me "one of the real ones," I don't feel too satisfied when his publisher returns a manuscript I've submitted on the hope that the editors will feel the same way about my work as the author does.

Given the nature of the publishing business in a time when corporations rule, I think the notion that a self-published or POD-published small press differs in any significant way from the more established small presses should be discarded. Most of us are really on our own as writers, regardless of publisher, and have to work every possible angle to get our work out.

Nobody has a monopoly on editorial acuity.

The less work I have to do in relation to publishing and promoting my books, the more satisfaction I receive. But I'm not holding my breath while waiting for a publisher to tell me, "You're great, baby, Now, just sit back and we'll do it all for you., and give you royalties on top of it"

It makes for nice day dreams, but that's about it.

I don't have time to read many blogs, but I wouldn't sell women writers short. Through her blog, Eileen Tabios has been a great supporter of my work, almost reviving a book of mine that I'd pretty much considered dead. She has an excellent site. I think other are better qualified to address the subject of blogs.

There's my two cents (adjusted for inflation.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Ann Bogle
Sent: Monday, February 05, 2007 11:35 AM
To: [redacted]
Subject: Audience & publishing

Last year, there was a good thread among poets about the difference for them
in publishing in online v. print publications. Mostly, the biggest
difference was that in print publication, more attention was paid to precision in
line breaks, layout, and font -- that was their overall experience. Now I want
to ask how writers and poets feel about self-publishing when they encounter

it and at their own websites v. publishing in online publications. It seems
sometimes such a small psychological difference in transitting between the

wr
iter's own website v. an official publication. What is the bias that suggests
that people who edit other writers' work are somehow stoic for doing so but

that writers (most editors are both) are somehow vainglorious for going into print? Sometimes I would like to know if it is true -- sometimes it IS true -- that the editors of online publications have more editorial acuity than the writers do themselves, or if it's a "hands" argument -- having someone select you and do it for you by definition carries more weight and prestige. It is the same argument, in smaller and subtler form, inherent in the favoritism shown for large houses. In general, it is taking time (as should be expected) for online publications to gain the acclaim of print publications -- even though smaller print publications are invariably hard to find and therefore

are restricted to small library audiences of 2,000 or fewer readers. Weblogs
are usually female (like the Buckthorn in botany), and so therefore are deemed "low" as art goes. I find certain conversational weblogs to be pure and
engrossing. I think they may be higher art than some people tend to realize,
depending on their creator. It is an exciting way to cut out middle men and
bullshit. It is a species of self-publishing. Topics weblogs are arguably

valuable to more people. Other thoughts? Should it be harder to access online publications to increase the sensation that they are not self-published, that they have prestige? Should they be umbrella-listed at sites such as webdelsol?

AMB

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140. Dan Waber
ars poetica update
Mon 5 Feb 2007

The ars poetica project rolls on at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Michael Rothenberg and Riccardo Duranti.

Poems will appear this week by: Riccardo Duranti, Alan Halsey, and Gary Barwin.

A new poem about poetry every day.

Enjoy,
Dan

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141. Max Middle
2007 Puddle leaflet subscription available
Mon 5 Feb 2007

Dear Poetics List,

Many of the excellent submissions I received last year for the Puddle leaflet series were in response to a call posted to this list in August. I was delighted by the excellent submissions received after that call - thanks everyone. I'm currently welcoming submission to the series on an ongoing basis. Questions about the series &/or submission welcome at < [redacted] >.

The following is a note about the 2007 subscription with mention of an ongoing call for submission to the series.

Cheers, Max

**

2007 Puddle leaflet subscription available

In May 2006, the Puddle leaflet series was initiated under the new imprint, Griddle Grin. To date, eight Puddle leaflets have been published. It's been a stirring adventure so far! Puddle leaflets published in 2006 are on letter sized paper and oriented aesthetically around visual poetry. This year, I'll be employing a range of printing formats. I'm currently inviting submission in any poetic genre/discipline; submission will be enthusiastically welcomed whether sent by email or by post.

I was overwhelmed by the excellent response to my request for submission in August 2006: my appreciation and gratitude to the contributors. I also wish to thank Grant Wilkins for his expert guidance during the production process.

Subscription to the Puddle leaflet series for 2007 is $15 (outside Canada, $15 in US funds). This year, I'll publish one leaflet per month, or more, and mailings will take place at quarterly intervals. For a complete set of 2006 Puddle leaflets, please send $10 (outside Canada, $10 in US funds). Forthcoming publications by, amongst others, Donna Kuhn, Caterina Davinio, Gary Barwin, Gregory Betts and Nico Vassilakis.

To order a subscription, post your coordinates and cheque payable to Max Middle to the following address:

Max Middle
c/o Piperhill,
#377 - 532 Montreal Rd,
Ottawa, ON Canada
K1K 4R4

2006 PUDDLE LEAFLETS

#8 'Practicing my Signature' and 'Storm' by Jonathan Ball (Calgary)

#7 'Poem with Vowel Music (Strung Too Tight) Sprung' (source text Lord Alfred Tennyson, 'To a Lady Sleeping') and 'Poem with Eroded Edges' (source text Sir Walter Raleigh, 'Epitaph') by Irving Weiss (Dix Hills, NY)

#6 'Neee' by John M. Bennett (Columbus, OH)

#5 'Continua 12-12' by Chris Turnbull (Kemptville, ON)

#4 'practice preach' by Sheila Murphy (Phoenix)

#3 'flatland #21' by derek beaulieu (Calgary)

#2 'Moon Potatoes' by Max Middle (Ottawa)

#1 'Two One Line Poems' by Max Middle (Ottawa)

Best wishes,
Max Middle

c/o Piperhill,
#377 - 532 Montreal Rd,
Ottawa, ON Canada
K1K 4R4

[redacted]

Puddle leaflet blog entry:
http://maxmiddle.blogspot.com/2007_01_01_archive.html#8673896800423059314

--
http://www.maxmiddle.com

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142. George Bowering
Re: deconstruction and poetry
Mon 5 Feb 2007

> *having*
> *lived in cork and donegal for years and hung out with musicians and*

> *shanakee (sorry, i know that's not the spelling), finnegans wake doesn't*
> *make sense any other way to me.*

Finnegan's Wake hung out in Cork?

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143. George Bowering
Re: Audience & publishing
Mon 5 Feb 2007

> *As a self-publisher, my books don't sell very well,*

Your books publish themself?

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144. Vernon Frazer
Re: phobia...
Mon 5 Feb 2007

Hi Ann

I didn't realize 20% of the population had disabilities. That's an eye-opener, especially given the corresponding amount of misunderstanding and mistreatment that accompany many of the conditions.

True, too many people focus only on the disability. I was fortunate to learn before my formal diagnosis that Tourette syndrome had some positive aspects. It explained my ability to multi-task and do certain processing functions exponentially faster than my co-workers and probably accounts for a few of the poetics techniques I use in my work.

While I pay a heavy price socially for it, and the tics and depression are less than fun, I don't consider myself disabled. "Society" does. If they want to send me a disability check for having a "disorder" that I call a "condition," I'll take the money and mutter under my breath about "reparations." I didn't write the definition, and all of us share its consequences.

Other people with other conditions considered disabilities have told me they have special abilities that people without their conditions don't have.

In many cases, I think we could dump the "disability" paradigm and assess people according to the "spectrum" of their abilities.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Ann Bogle
Sent: Saturday, February 03, 2007 8:00 PM
To: [redacted]
Subject: Re: phobia...

In a message dated 1/31/2007 1:18:12 P.M. Central Standard Time, [redacted] writes:

My symptoms aren't things I can hide. I can't "pass" for non-Tourettic.

This is the post I wanted to reply to and waited. Now Poetics emails seem to have dried up and are bypassing me: This happened in Sept., too, but then I let it go. Somehow I started receiving Poetics mail again in January. Last summer I wrote an email every 3 weeks or so that must have had too little to do with Poetics, which I take to mean international politics via poetry, or poetry via int'l politics, and had to do with North American non-poets who were in a chronic state of treating disabling conditions or in a disabling state of treating chronic conditions ... of how internalized stigma caused them to react against one another and to become harmful to their fellow human beings; -- it was worse than *thoughts* about our situation that led to the harm: There were housing loss and other alarming hazards. It was watching people become homeless before our eyes. It was these people's own hardball antagonism toward not being *normal.* *Phobia,* if you can get people to go in for it, is treated as a psychological condition for which there is *therapy.* Education serves that purpose as well.

Disabled people comprise 20% of the U.S. population and *would* represent

the largest minority in the U.S. if they chose to associate, to be inclusive

along the lines of type of *disability.* Mainly, I think the word *disability* is misleading because it says nothing for *ability,* and most of the *disabled* people I have met are more *able* than not.

Depressives are not viewed as in the *innocent* group, but are more likely in the *bad guys* group. 20% of depressives are suicidal; the rest are not.

I did not have illnesses as a child and had a strong constitution. I grew up feminist, more than my mother, and at an early age, earlier than the norm: at 12, I read Ms. Magazine. So I have those memories to draw on and try to

recapture. For years, I was adequately *private* and stable following dx.

The passing of time, not living as if I were in a race, and my enthusiasm for
holistic treatment for bipolar -- as if that were my *job* -- caused a loss

in
academic peer structure and the chance for employment.

AMB

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145. Gabrielle Welford
Re: deconstruction and poetry
Mon 5 Feb 2007

:-) joyce's father was from cork. bronte father was from the valley of the boyne.

On Mon, 5 Feb 2007, George Bowering wrote:

> *having*
> *lived in cork and donegal for years and hung out with musicians and*
> *shanakee (sorry, i know that's not the spelling), finnegans wake*
> *doesn't*
> *make sense any other way to me.*
>
> *Finnegan's Wake hung out in Cork?*

gabrielle welford
[redacted]

Checked by AVG anti-virus system (http://www.grisoft.com). Version: 6.0.595 / Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

↑ Index

146. Anny Ballardini
Re: Audience & publishing
Mon 5 Feb 2007

+ sell themself
better, don't very well

On 2/5/07, George Bowering <[redacted]> wrote:
>
> > As a self-publisher, my books don't sell very well,
>
> Your books publish themself?
>

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147. **Ruth Lepson**
Re: rousseau and de man
Mon 5 Feb 2007

That is surprising bec if you read Emile on the surface Rousseau is a revolutionary. If you think abt its implications, Rousseau seems to be a controlling fascist, no? Ruth L.

On 2/4/07 11:15 AM, "Charles Baldwin" <[redacted]> wrote:

> *I think the statement in question is from the interview with Rosso at the end of _The Resistance to Theory_, where de Man states:*
>
> *"...I have a tendency to put upon texts an inherent authority, which is stronger, I think, than Derrida is willing to put on them. I assume, as a working hypothesis (as a working hypothesis, because I know batter than that), that the texts *knows* in an absolute way what it's doing. I knowthis is not the case, but it is a necesary working hypothesis that Rousseau knows any time what he is doing and as such there is no need to deconstruct Rousseau. In a complicated way, I would hold to the statement that 'the text deconstructs itself, is self-deconstructive' rather than being deconstructed by a philosophical intervention from outside the text."*
>
> *This is a crucial point and underlies the difference between Derrida on Rousseau in _Of Grammatology_ and de Man on Derrida on Rousseau in "The Rhetoric of Blindness." Barry and Alex are differing over whether the text can be deconstructed by the critic vs. whether the text is "in deconstruction." De Man seems to suggest the latter, shifting emphasis away from the work done by the critic to the work already at work in the work. ("I never had an idea of my own," says de Man.) It is interesting to note that de Man then adds that the difference is that he is a philologist and not a philosopher (as Derrida is).*
>
> *Sandy*
>
> *Alexander Dickow <[redacted]> 02/03/07 8:24 AM >>>*
> *Barry wrote:*
> *"I remember that for Paul de Man, Rousseau was the one writer who could*
> *not be deconstructed--who was always, so to speak, way out in front of*
> *the reader/critic."*
>
> *Where does de Man say this? I admit I'm surprised, since he "deconstructs" the Profession de foi du vicaire savoyard (Emile) in a very smart paper (one of*

> *the best on the Profession de foi). Rousseau -- see*
> *the Grammatologie -- was a cornerstone of*
> *"deconstructionist" reading practices from the*
> *beginnings of poststructuralism. Far from being*
> *"impossible to deconstruct", if you ask me!*
> *Not to mention: anyone who has read Rousseau carefully*
> *knows that his texts are veritable conundrums,*
> *vertiginous, infinitely tricky and unstable.*
> *"Impossible to deconstruct"? Rousseau's a master of*
> *slippery vocabulary (related terms with unstable*
> *boundaries, reinvented familiar words or notions...),*
> *and he can get you to call black orange in under five*
> *minutes.*
> *So, I'd love to know where (and how, why, etc) de Man*
> *makes this claim.*
> *Amicalement,*
> *Alex*
>
> *www.alexdickow.net/blog/*
>
> *les mots! ah quel désert à la fin*
> *merveilleux. -- Henri Droguet*

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148. **Mark Weiss**

Re: rousseau and de man

Mon 5 Feb 2007

Is this necessarily a contradiction?

At 04:19 PM 2/5/2007, you wrote:
>That is surprising bec if you read Emile on the surface Rousseau is a
>revolutionary. If you think abt its implications, Rousseau seems to be a
>controlling fascist, no?
>Ruth L.
>
>
>On 2/4/07 11:15 AM, "Charles Baldwin" <[redacted]> wrote:
>
> > I think the statement in question is from the
> interview with Rosso at the end
> > of _The Resistance to Theory_, where de Man states:
> >
> > "...I have a tendency to put upon texts an inherent authority, which is

> > stronger, I think, than Derrida is willing to put on them. I assume, as a
> > working hypothesis (as a working hypothesis,
> because I know batter than that),
> > that the texts *knows* in an absolute way
> what it's doing. I knowthis is not
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> hypothesis that Rousseau knows any time
> > what he is doing and as such there is no need to deconstruct Rousseau. In
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> > complicated way, I would hold to the statement that 'the text deconstructs
> > itself, is self-deconstructive' rather than being deconstructed by a
> > philosophical intervention from outside the text."
> >
> > This is a crucial point and underlies the difference between Derrida on
> > Rousseau in _Of Grammatology_ and de Man on Derrida on Rousseau in
"The
> > Rhetoric of Blindness." Barry and Alex are
> differing over whether the text can
> > be deconstructed by the critic vs. whether
> the text is "in deconstruction." De
> > Man seems to suggest the latter, shifting
> emphasis away from the work done by
> > the critic to the work already at work in the
> work. ("I never had an idea of
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149. Ruth Lepson

Re: rousseau and de man

Mon 5 Feb 2007

---

you mean one that R was aware of? no. the naive reader can think his plan for emile is liberating but then you realize that he controls everything that emile does, takes him away from society like a cult leader.

On 2/5/07 4:30 PM, "Mark Weiss" <[redacted]> wrote:

> *Is this necessarily a contradiction?*
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Mon 5 Feb 2007

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suspect many are grateful for the attentions and sales benefits he is able to spread).

2. In the tangible world of trade books, publishing is ideally a dance - with probably equally share pain and pleasure - between
writer-editor/publisher-
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promotion- media reviewers
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Much of that interplay is now historically dead. The role of the editor is decidedly absent from most publishing houses which is a sadness. The loss of this dynamic creates bloated, flat books, or dull books. A good editor is like a good conductor - insuring a book's rhythm and pace, etc. (A poet who acts as his/her own editor is like the old saw about the doctor who treats himself). As much as I like publishing online, only rarely do I get a good editor who has a sense of shape, most recently, Tim Atkins at Onedit. The digital medium invites obesity, a limitlessness.

Design/ Production. Yes, I think a lot of the online mags and ebooks are beginning to look great (Bridge, Fascicles, Masthead, etc.) The much easier implementation of images gives new breathing room to old fashioned "book illustration." Again I think online design is an emerging medium of its own and will only get better.

Promotion/ Reviews Poetry - at least stuff on the edge -has been so ill served by traditional print media. However, at its best, the online has not replaced the now practically dead world of large circulation newspaper reviews. To my knowledge, we do not have either poet critic of a large stature matched with a review organ of large mainstream stature to which the combination of readers/reviewers and review can go to. The sad irony is that we have a large number of significant (great, whatever) poets and no great review media to correspond to their accomplishments. (NYR, NYT, Nation, etc. will not do the job. Witness whoever he was (David somebody) reviewing Frost and trying to toss a blink to M Perloff, and experimental poets - that was kind of off.putting

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> *I've self-published 7 poetry books, 3 novels and 3 recordings. Print publishers have published 2 books. POD publishers have published 2, with 2 more on the way. I like to think this gives me some knowledge of the subject, though the scenario is probably changing as we speak.*
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MY POD books have appeared without any problems, probably because I do my own typesetting; I don't know anybody else who wants the job or could do it as well, unfortunately, it's probably cost me some publishing opportunities with some presses. The POD books don't make it to the college libraries or receive distribution beyond the site where they're sold, e.g., www.lulu.com or www.cafepress.com.

The biggest problem we face continues to be distribution of our work.

Some POD publishers, such as Geoffrey Gatza of BlazeVox, are finding ways to

improve distribution so that people can find the books at Amazon.com, if not on the shelf at the local chain or indie bookstore. More publishers might be doing similar things as I write this.

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If the reviews are accurate, I can't say---in relation to my own work, anyway---that editor and publishers in print or online have more acuity. I think POD publishers might be more open to publishing edgy work because they don't have to endure the costs associated with print publishing. Practical matters involving money might influence or outweigh artistic judgment.

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Given the nature of the publishing business in a time when corporations

rule, I think the notion that a self-published or POD-published small press differs in any significant way from the more established small presses should be discarded. Most of us are really on our own as writers, regardless of publisher, and have to work every possible angle to get our work out.

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It makes for nice day dreams, but that's about it.

I don't have time to read many blogs, but I wouldn't sell women writers short. Through her blog, Eileen Tabios has been a great supporter of my work, almost reviving a book of mine that I'd pretty much considered dead. She has an excellent site. I think other are better qualified to address the subject of blogs.

There's my two cents (adjusted for inflation.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]*] On Behalf Of Ann Bogle*
Sent: Monday, February 05, 2007 11:35 AM
To: [redacted]
Subject: Audience & publishing

Last year, there was a good thread among poets about the difference for them in publishing in online v. print publications. Mostly, the biggest difference was that in print publication, more attention was paid to precision in line breaks, layout, and font -- that was their overall experience. Now I want to ask how writers and poets feel about self-publishing when they encounter

it and at their own websites v. publishing in online publications. It seems sometimes such a small psychological difference in transitting between the wr iter's own website v. an official publication. What is the bias that suggests that people who edit other writers' work are somehow stoic for doing so but

that writers (most editors are both) are somehow vainglorious for going into print? Sometimes I would like to know if it is true -- sometimes it IS true -- that the editors of online publications have more editorial acuity than the writers do themselves, or if it's a "hands" argument -- having someone select you and do it for you by definition carries more weight and prestige. It is the same argument, in smaller and subtler form, inherent in the favoritism shown for large houses. In general, it is taking time (as should be expected) for online publications to gain the acclaim of print publications -- even though smaller print publications are invariably hard to find and therefore

are restricted to small library audiences of 2,000 or fewer readers. Weblogs are usually female (like the Buckthorn in botany), and so therefore are deemed "low" as art goes. I find certain conversational weblogs to be pure and engrossing. I think they may be higher art than some people tend to realize, depending on their creator. It is an exciting way to cut out middle men and bullshit. It is a species of self-publishing. Topics weblogs are arguably

valuable to more people. Other thoughts? Should it be harder to access online publications to increase the sensation that they are not self-published, that they have prestige? Should they be umbrella-listed at sites such as webdelsol?

AMB

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151. Stephen Vincent
OOPs -Re: Audience & publishing
Mon 5 Feb 2007

I put the previous email on some kind of 'draft' hold, and it hatched early. If still interested, jump to the middle (RESTART) if you already read the first part!

--- Thanks, Vernon, for the informed sincerity of your response here. As both a poet and sometimes publisher over a big chunk of time, I think the still relatively new electronic publishing modes are still much in transition - at least I like to think so. From the advantage point of view, there is: 1. the global (geographic) spread of the makers, the poets as well as the audience . The disadvantage there is that the network is bloated and too fast - which, ironically, can create a disaffection, or disinterest - as what happens to me often now. I remember the days of very slow overseas mail - say, two months to get a copy of Work magazine from Detroit, or a new Jack Spicer book, to the outback of Nigeria. But boy did I read every page with an almost ferocious attention. Now I am frequently numbed by getting too much from everywhere. (But then there is Ron Silliman turning on his engines every day, enlivened rather than numbed or complaining about the seeming siege, it seems, and I suspect many are grateful for the attentions and sales benefits he is able to spread).

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Design/ Production. Yes, I think a lot of the online mags and ebooks are beginning to look great (Bridge, Fascicles, Masthead, etc.) The much easier

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Distribution through traditional bookstore media is practically dead. Amazon is devouring bookstore after bookstore. The aesthetic etc pleasures of looking at poetry books, and all the various associations that can come from the arrangements of books on a shelf is more than not, a history. (Even in libraries, as libraries begin to go to ebooks for their collections, and small presses no doubt will go to ebook and ebook modes of distribution and sale and the emergence of comfortable ebook readers (through ebrary, google, etc.) How any poetry book will emerge thru these new networks is no doubt a developing challenge. There are lots of attractions for academia (professor made anthology/readers will be much more convenient), cross referencing a poets entire works will be convenient, too, and access to a range of review and critical responses to a poet's work will be easier.

This is all fated, it appears definite.

However, the principles of the good printed book (well edited, designed, promoted, distributed and intelligently reviewed) are not going to disappear. In this new democratic technology - which everyone can appear as a poet with a digital ebook - it's going to be an interesting adventure to see the ways in which a book can emerge from the pack with some of the traditional values still in tact.

These are my views. In terms of the poetry world, it would be of value, I suspect to hear from Brent Cunningham or Laura Moriarty to see how they envision the future among the new givens.

Stephen Vincent
http://stephenvincent.net/blog/

Hi Ann

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Re: rousseau and de man
Mon 5 Feb 2007

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Re: rousseau and de man
Mon 5 Feb 2007

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154. **Eric**
Re: deconstruction and poetry
Mon 5 Feb 2007

[The Sept 11 attacks were] the greatest work of art in the cosmos ... compared to that, we composers are nothing." Karlheinz Stockhausen, composer.

KS mentioned Lucifer in the original German interview, but it does give deconstructed space to other "works of art," like

http://www.vidmax.com/index.php/videos/view/539

↑ Index

155. **Adam Morey**
Essays on Byrd
Mon 5 Feb 2007

Hello,

I am looking to find out if anyone knows of any good criticism or essays on the work of Don Byrd, especially his larger work, The Great Dimmestore Centennial.

I was recently made aware of one article, "In the Domain of the Common: a Consideration of Don Byrd's Work." Groundswell, v. 2, no. 3 (1987) by Michael Blitz, but have not been able to find it anywhere.

Let me know if anyone can help.

Best,

Adam J. Morey

↑ Index

156. **Joe Amato**
Re: Essays on Don Byrd
Mon 5 Feb 2007

Adam, I spend some time with Don's ~The Poetics of the Common Knowledge~ in ~Industrial Poetics~, just out last fall on Iowa. You'll note references to Don's critical work in, for instance, Jed Rasula's ~The American Poetry Wax

Museum~ and ~This Compost~. Jed and Don have a long history as correspondents. Erik Sweet did a short piece on Don for the Poetry Project Newsletter, April/May of last year I think.

I'm a great fan of ~Dimestore~, at any rate. Wasn't it reviewed in the Village Voice back when? I'm sure others -- Pierre Joris in particular -- can chime in here with more info.

Best,

Joe

> *Hello,*
>
> *I am looking to find out if anyone knows of any good criticism or essays on the work of Don Byrd, especially his larger work, The Great Dimmestore Centennial.*
>
> *I was recently made aware of one article, "In the Domain of the Common: a Consideration of Don Byrd's Work." Groundswell, v. 2, no. 3 (1987) by Michael Blitz, but have not been able to find it anywhere.*
>
> *Let me know if anyone can help.*
>
> *Best,*
>
> *Adam J. Morey*

↑ Index

157. Adam Morey
Re: Essays on Don Byrd
Mon 5 Feb 2007

Joe,

I recently read an Don's review of your book on Joris' blog. I'll have to get myself to actually pick it up one of these days.

Thanks,
Adam

> *Adam, I spend some time with Don's ~The Poetics of the Common Knowledge~ in ~Industrial Poetics~, just out last fall on Iowa. You'll note references to Don's critical work in, for instance, Jed Rasula's ~The American Poetry Wax Museum~ and ~This Compost~. Jed and Don have a long history as correspondents. Erik Sweet did a short piece on Don for the Poetry Project Newsletter, April/May of last year I think.*

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> *Joe*
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>
> *Let me know if anyone can help.*
>
> *Best,*
>
> *Adam J. Morey*

↑ Index

158. Katalanche Press

New from Katalanche: Book 5 by Alan Davies

Mon 5 Feb 2007

We are pleased to announce the availability of a new chapbook:

BOOK 5
by Alan Davies
$5, 44 pages

Alan Davies is the author of many books of poetry, including Name (This), Signage (Roof), Candor (O Books) and Rave (Roof), as well as an untitled collaboration with photographer Mark Winterford published by Zasterle. He has written many critical articles and book reviews, and has lectured here and abroad. He was twice a recipient of Canada Council Grants for the Arts. His big book called Life is forthcoming from O Books. He is at work on a lifelong project consisting of individual books, of which Book 5 is the most recent installment to be published.

From Book 5:

Quill
orphans
no more
being

*

See you
cumbered
won't talk
emblems

*

Focus
less
gone over
hunted

*

Comeuppance
there
or else
you yours

Order yours here:

http://katalanchepress1.blogspot.com

Payments can be made on our website via paypal by clicking on the provided link, or by check made payable to Michael Carr sent to the address below. Prices are postpaid.

Katalanche Press
c/o Carr
9 Malcolm Road, #1
Cambridge, MA 02138

And stay tuned for another release announcement soon.

Yours,
Michael & Dottie

↑ Index

159. David Applegate
*1st Audio Offering from *BAD NOISE**
Tue 6 Feb 2007

At Bad Noise Productions, we have grown tired of the usual reading situation which has a tendency to produce droopy heads and meager excitements.

That's why we have begun pioneering NOISE POETRY which involves a cavalcade of sounds and noises as accompaniment to interesting literary fare.

Please visit www.badnoiseproductions.com for audio of the NOISE POETRY performance titled "Mr. Sound Boy King" recorded live at "The Confessional" reading series on 1 / 20 / 07.

(All sounds produced using mouth + electricity.)

↑ Index

160. Jesse Crockett
To obtain translation for publication permission, need help
Tue 6 Feb 2007

I'm need to obtain permission from the Dutch poet Hanny Michaelis in order to publish some translations of her work. Please backchannel with relevant information on where to start.

JWC

↑ Index

161. Barry Schwabsky
Re: deconstruction and poetry
Tue 6 Feb 2007

Finnegans Wake has an apostrophe?

George Bowering <[redacted]> wrote: > having
> lived in cork and donegal for years and hung out with musicians and
> shanakee (sorry, i know that's not the spelling), finnegans wake
> doesn't
> make sense any other way to me.

Finnegan's Wake hung out in Cork?

↑ Index

162. Jim Andrews
Homage to Edgardo Antonio Vigo
Tue 6 Feb 2007

Below is an email from the Urugayan poet Clemente Padin (English at bottom) calling for contributions to a project in honour of the late Argentine poet Edgardo Antonio Vigo. You can view some of Vigo's work at http://www.eavigo.com.ar .

ja

HOMENAJE A EDGARDO ANTONIO VIGO

Hace ya 10 años que se nos fue el artista y poeta argentino Edgardo Antonio Vigo, xilógrafo, poeta experimental, editor incansable, artecorreísta o "trabajador en la comunicación a distancia" como solía llamarlo, constructor de "objetos inútiles y máquinas extrañas", innovador constante, pensador y teórico y otras variedades no ovacionadas en arte.

A comienzos de los 70s. se integra a los nacientes circuitos del arte correo siendo uno de sus más constantes creadores hasta el día de su muerte. La dictadura militar de su país le golpea duramente al hacer desaparecer a su hijo mayor, Palomo Vigo y, fue a partir de este desgraciado hecho, que su obra cobra un carácter fuertemente político a la par que aumentan sus contactos con el exterior, difundiendo la brutal represión y delitos de lesa humanidad de aquella feroz dictadura.

Su poema visual "Sembrar la memoria" se convirtió en un emblema de la resistencia a la arbitrariedad e insanía institucional. En los últimos años, su obra vuelve a la luz, en la Fundación San Telmo (1991) en donde expone sus obras mayores y, en 1994, es seleccionado para integrar el envío argentino a la XXII Bienal de San Pablo, Brasil, logrando el reconocimiento mundial a ese nivel.

Ante tan magno acontecimiento invitamos a los artistas y poetas de todo el mundo a adherirse a esta recuerdo humilde enviando una sola obra, de cualquier carácter (que pueda contenerse en uno o dos archivos JPEG de 200 Kb o en un WORD de 3 páginas, únicamente) que resuma su homenaje a tan insigne artista cuyo mayor mérito fue insuflarnos el afán por la libertad enfrentándonos a la disyuntiva de tener que optar entre las variadas posibilidades de significación (incluso de alterar el sentido) que ofrecían sus obras y asumir y concretar así, a través de la elección personal, nuestra genuina naturaleza hacia la libertad.

Realizar los envíos por email a:
[redacted]

Fecha límite: 31 DE ABRIL 2007. Las obras serán desplegadas en http://boek861.com
Si Usted desea enviar su homenaje en formato físico, enviar a:

Clemente Padín
C.C.Central 1211
11000 Montevideo - URUGUAY

quien lo escaneará y lo enviará a BOEK861. Gracias de antemano.

HOMAGE EDGARDO ANTONIO VIGO

Edgardo Antonio Vigo died in 1997 when he was close to 70 years of age, in La Plata, the city in which he was born. An xylophonist, experimental poet, conceptualist, builder of "useless objects and strange machines", a constant innovator whose work was only very recently discovered, he has become a source of constant surprise, because of the almost indescribable nature of his proposals. He also cultivated forms, such as mail art and experimental poetry, which are even today considered sub-artistic, or simply not considered art at all by vernacular criticism.

In the early 70s Vigo joined the nascent circuits of Mail Art, becoming one of its most active participants until the day of his death. The military dictatorship in his country dealt him a cruel blow when one of his sons, Palomo Vigo, disappeared and it is from that tragic event onwards that his work acquired a strong political tone, as he extended his contacts abroad, spreading information about the brutal repression and crimes against humanity committed by that fierce dictatorship. His visual poem Sembrar la Memoria (Sowing Memories) is emblematic in front injustice and institutional illness. In later years his work came to light again, when he exhibited individually at the San Telmo Foundation (1991) where he presented a retrospective of his major works. In 1994 he was chosen to be part of the Argentine contribution to the 22nd São Paulo Biennial (Brazil) where he received worldwide reconnaissance.

In front so important event we invited artists and poets of everybody to adhere to this humble memory sending an only work, of any character (that could control in one or two JPEG files of 200 Kb or in a WORD file of 3 pages, only) that abridge his/her homage to so famous artist whose merit was give us the toil for liberty confronting us to opcional of having to opt between the varied possibilities of signification (included altering its sense) that his works offered and take on and state explicitly so, through the personal election, our genuine nature to freedom.

Send your artwork by email to:
[redacted]

Deadline: April 30, 2007. All the artworks will be in http://boek861.com If you desire to send your homage in physical format, send:

Clemente Padín
C.C.Central 1211
11000 Montevideo - URUGUAY

who will scanner it and will send it to BOEK861. Thanks in advance.

↑ Index

163. Ram Devineni

Leading Brazilian & Latin-American Filmmakers & Writers at the AIC

Tue 6 Feb 2007

Dear Friends: I am proud to annouce some remarkable events happening at the AIC. Leading Brazilian & Latin-American Filmmakers & Writers at the AIC. Some of the best Brazilian and Latin-American filmmakers, poets, and writers will be holding workshops and lectures at the Academia Internacional de Cinema in February 2007. The directors of "Bus 174", "City of Men", "The Holy Girl" and "Madame Sata" are scheduled to appear at the AIC. More information about the free events can be found at http://www.aicinema.com.br

FILM SCHEDULE

Feb 5 at 20h30
Director of Photography Lina Chamie discusses how to transform your ideas into images.

Feb 6 at 19h
Director of Photography Carlos Ebert focuses on the craft of cinemaphotography.

Feb 6 at 20h30
Paulo Morelli, the award winning director of "City of Men" and co-founder of O2 Filmes, which made the international hit "City of God."

Feb 7 at 19h and 20h30
Filmmakers Philippi Barcisncky and Jeferson De

Feb 8 at 19h
Argentinean director Lucrecia Martel, who made the film, "Swamp" which was screened at the Berlin,

Sundance, Havana, and Toulouse film festivals. Her most recent film "La Nina Santa (The Holy Girl)," is a reflection about adolescence, and the awakening of desire and faith, and selected in competition at the 2004 Festival de Cannes. She will focus on her work and the art of directing.

Feb 9 at 19h
Filmmaker Rogerio Guidette

Feb 9 at 20h30
Documentary filmmaker Felipe Lacerda will be discussing his film "Bus 174", which is about the hijacking of a bus in Rio and the media fiasco and violent outcome resulting from it. Shown at the 2003 Sundance Film Festival and won best documentary prizes at the Rio de Janeiro International Film Festival, Miami International Film Festival and the Sao Paulo International Film Festival.

Feb. 12 at 19h and 20h30
Cinemaphotographer Katia Coelho discusses her craft and documentary filmmaker Andrea Tonacci lectures on expanding the documentary film.

Feb 13 at 19h and 20h30
Film critic Eliane Caffe and Jorge Bodanski continues the discussion on expanding the documentary film.

Feb 14 at 19h
Marcelo Rezende lecture on the films and imagination of movie/music video diretor Michel Gondry.

Feb 14 at 20h30
Filmmaker Karim Ainouz discusses his film "Madame Sata," which won prizes at the Chicago International Film Festival, Havana Film Festival and the Sao Paulo Association of Art Critics Award for Best Director. He co-wrote "Lower City" and "Behind the Sun."

LITERATURE SCHEDULE

Feb 7 at 19h30
Poetry reading featuring contemporary Brazilian poets Rodrigo Petronio, Micheliny Verunschk and Flavia Rocha.

Feb 8 at 19h30
Roundtable discussion with literary magazine editors Paulo Ferraz (Sebastiao), Elisa Andrade Buzzo (Mininas), Andrea Catropa (O Casulo), and Ademir Demarchi (Babel).

Feb 13 at 19h30
Reading & discussion featuring contemporary fiction writers Marcelino Freire, Marcia Tiburi, Michel Laub, Marcelo Rezende and Marcelo Carneiro da Cunha .

Feb 14 at 19h30
Special evening with non-fiction writer and editor Wagner Carelli .

Feb 15 at 19h30
Rountable discussion with leading literary publishers Rogerio Eduardo Alves (Planeta) and Fernando Paixao (Atica).

Daily Reception at 17h
Telefone: 11 3826 7883
e-mail: [redacted]

Please send future emails to
[redacted] for press

↑ Index

164. Alan Sondheim

mr. tumor ms. whiteshort mrs. ocean

Tue 6 Feb 2007

New material on YouTube, www.asondheim.org, and nikuko.blogspot.com -

mr. tumor ms. whiteshort mrs. ocean

mr. tumor watch ms. whiteshort up and at'em
ms. whiteshort watch shudder tumor
tumor almost fall off mr. tumor bang bang bang
you gant get getter gan ghis
says mr. tumor
shake that tumor mr. tumor
watch that short ms. whiteshort
gang gang gang mr. tumor
gang gang gang ms. whiteshort
bang bang bang

http://www.asondheim.org/shudder.mp4
http://www.youtube.com/watch?v=MVoZviTXg_4 YouTube

↑ Index

165. Vernon Frazer
Re: OOPs -Re: Audience & publishing
Tue 6 Feb 2007

Stephen

Thanks, in turn, for amplifying on what I wrote and extending the discussion into other areas.

I'm still adapting to the increased speed, myself. I love the fast turnaround time on zine and book submissions,

but I do find myself wondering if the new book I've published book has become "old news" before I've even had a chance to send out review copies. The literary world used to have a very slow pace, but that's changed with the

latest technological developments. In many ways I prefer the faster pace, but I'm still adapting to it.

Yes, the historical interplay is dead. Submissions of my first unpublished novel, completed in the mid-1970s,

received personal replies from agents, whereas my most recent submissions have received form rejection slips. Editors in the major houses seem to have transferred the process of screening books to agents. I don't even know if publishers have staff to read through the slushpile. Instead, they rejected un-agented submissions out of hand.

I agree that a good editor can be invaluable, spot flaws that hide in one's blind spot. But a bad editor can misunderstand a work's intent and insist on revisions that severely diminish the work. I've regarded editors as a

50-50 situation. Some help, some hurt. It's a mixed bag.

I agree about the review situation. I've received some tremendous reviews, but, generally speaking, poets these days have very few reviewers whose words can launch a career (of sorts). The magazines you mentioned have done a good job, but they don't scratch the surface of the good writing being produced today. The explosion of poetry into different styles and genres over the past 40 years has affected the reception poets receive, as well. There's no more room at the top for recognition, but many more qualified poets are looking for their spot up there.

Online publishing has allowed poetry to expand, but I agree that the reviews and distribution haven't kept pace. Some of the best poets I know only manage to receive 5 reviews---at most--- for wonderful works. This limits how many people can become aware of the work and reduces word-of-mouth, as well.

I find the bookstore situation depressing because I love to browse and buy on impulse. Now, I find most bookstores don't have much that interests me, and when I see something that does, I save money ordering a new or used copy online.

I do hope that libraries will buy e-books for their collections, but I haven't seen libraries purchasing POD books as yet. The situation will change as POD becomes more acceptable and the POD publishers acquire reputations for the work they publish.

For this to occur, more reviewers and distributors will have to appear on the scene. I have no suggestions on this one.

But the information we do have, as you say, can be gathered easily online and cross-referenced.

I still prefer to read from the book instead of the screen, and I think the book will continue to exist because many others feel the same way.

The path up to recognition from the glut of publication may take a very different path (or paths) from the ones we're accustomed to. It's too early to say whether it will be better or worse. But the bright side of the new technology is that it creates an alterative means for creating and preserving literature that the traditional venues no longer pay attention to.

I do hope some others will share their opinions.

Vernon Frazer

http://vernonfrazer.com <http://vernonfrazer.com/>

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Stephen Vincent
Sent: Monday, February 05, 2007 6:41 PM
To: [redacted]
Subject: OOPs -Re: Audience & publishing

I put the previous email on some kind of 'draft' hold, and it hatched early.

If still interested, jump to the middle (RESTART) if you already read the

first part!

Thanks, Vernon, for the informed sincerity of your response here.
As both a poet and sometimes publisher over a big chunk of time, I think the still relatively new electronic publishing modes are still much in transition - at least I like to think so. From the advantage point of view, there is:
1. the global (geographic) spread of the makers, the poets as well as the audience . The disadvantage there is that the network is bloated and too fast - which, ironically, can create a disaffection, or disinterest - as what happens to me often now. I remember the days of very slow overseas mail - say, two months to get a copy of Work magazine from Detroit, or a new Jack Spicer book, to the outback of Nigeria. But boy did I read every page with an almost ferocious attention. Now I am frequently numbed by getting too much from everywhere. (But then there is Ron Silliman turning on his engines every day, enlivened rather than numbed or complaining about the seeming siege, it seems, and I suspect many are grateful for the attentions and sales benefits he is able to spread).
2. In the tangible world of trade books, publishing is ideally a dance - with probably equally share pain and pleasure - between
writer-editor/publisher-
Design/ production
promotion- media reviewers
Distriubtion - Book fairs, sales reps and store outlets.
Much of that interplay is now historically dead.
The role of the editor is decidedly absent from most publishing houses which is a sadness. The loss of this dynamic creates bloated, flat books, or dull books. A good editor is like a good conductor - insuring a book's rhythm and pace, etc. (A poet who acts as his/her own editor is like the old saw about the doctor who treats himself).
As much as I like publishing online, only rarely do I get a good editor who has a sense of shape, most recently, Tim Atkins at Onedit. The digital

medium invites obesity, a limitlessness.
But, I suspect, the confusion of "the value of information" has been confused with the poem and the book as an object(s) within themselves - objects with a history and tradition of book making which the hype around "information" and volume have replaced in an aesthetically unrewarding way.
Design/ Production. Yes, I think a lot of the online mags and ebooks are beginning to look great (Bridge, Fascicles, Masthead, etc.) The much easier implementation of images gives new breathing room to old fashioned "book illustration." Again I think online design is an emerging medium of its own and will only get better.
(RESTART!! - IF YOU READ THE FIRST PART)
Promotion/ Reviews
Poetry - at least stuff on the edge -has been so ill served by traditional print media. However, at its best, the online has not replaced the now practically dead world of large circulation newspaper reviews. To my knowledge, we do not have either poet critic of a large stature matched with a review organ of large mainstream stature to which the combination of readers/reviewers and review can go to. The sad irony is that we have a large number of significant (great, whatever) poets and no great review media to correspond to their accomplishments. (NYR, NYT, Nation, etc. will not do the job. Witness whoever he was (David somebody) reviewing Frost and trying to toss a blink to M Perloff, and experimental poets - that was kind of off putting, awkward, etc., to say the least.
On the other hand, Ron Silliman, Rain Taxi, blog commentators, etc. have done much to bring attention to good books that would never have hit the 'hierarchical' radar of NYT, etc.
Distribution through traditional bookstore media is practically dead. Amazon is devouring bookstore after bookstore. The aesthetic etc pleasures of looking at poetry books, and all the various associations that can come from the arrangements of books on a shelf is more than not, a history. (Even in

libraries, as libraries begin to go to ebooks for their collections, and small presses no doubt will go to ebook and ebook modes of distribution and sale and the emergence of comfortable ebook readers (through ebrary, google, etc.)

How any poetry book will emerge thru these new networks is no doubt a developing challenge. There are lots of attractions for academia (professor made anthology/readers will be much more convenient), cross referencing a poets entire works will be convenient, too, and access to a range of review and critical responses to a poet's work will be easier.

This is all fated, it appears definite.

However, the principles of the good printed book (well edited, designed, promoted, distributed and intelligently reviewed) are not going to disappear. In this new democratic technology - which everyone can appear as a poet with a digital ebook - it's going to be an interesting adventure to see the ways in which a book can emerge from the pack with some of the traditional values still in tact.

These are my views. In terms of the poetry world, it would be of value, I suspect to hear from Brent Cunningham or Laura Moriarty to see how they envision the future among the new givens.

Stephen Vincent

http://stephenvincent.net/blog/

> *Hi Ann*
>
> *I've self-published 7 poetry books, 3 novels and 3 recordings. Print publishers have published 2 books. POD publishers have published 2, with 2 more on the way. I like to think this gives me some knowledge of the subject, though the scenario is probably changing as we speak.*
>
> *In today's publishing climate, I have no choice but to be the publisher of last resort.*

> *As a self-publisher, my books don't sell very well, but I do have*

> distribution channels for any orders that might come in. Every year I manage

> *to sell a few copies to college libraries.*
>
> *My print books published by a small press found their way to college*

> libraries regularly, probably because Potes & Poets was an established press

> *and because whoever did the ordering could do a mass order of poetry books*
> *through SPD.*
>
> *MY POD books have appeared without any problems, probably because I do my*

> own typesetting; I don't know anybody else who wants the job or could do it

> as well, unfortunately, it's probably cost me some publishing opportunities

> *with some presses. The POD books don't make it to the college libraries or*

> receive distribution beyond the site where they're sold, e.g., www.lulu.com

> *or www.cafepress.com.*
>
> *The biggest problem we face continues to be distribution of our work.*

> Some POD publishers, such as Geoffrey Gatza of BlazeVox, are finding ways to

>

> improve distribution so that people can find the books at Amazon.com, if not

> on the shelf at the local chain or indie bookstore. More publishers might be

> *doing similar things as I write this.*
>
> *Whether the works are self-published, print, or POD, the reviews I receive*

> *are about the same, although some magazines seem to avoid reviewing self-published books.*
>
> *If the reviews are accurate, I can't say---in relation to my own work, anyway---that editor and publishers in print or online have more acuity. I think POD publishers might be more open to publishing edgy work because they don't have to endure the costs associated with print publishing. Practical matters involving money might influence or outweigh artistic judgment.*

> I do think ezines deserve parity with print zines because they're creating a

> *literary culture online that is more adventurous than what I read in many print zines.*
>
> *I receive the most satisfaction when somebody else publishes me because it makes me feel that somebody other than me thinks my work is worth publishing. Although I feel great when a writer sends me a complimentary book because he considers me "one of the real ones," I don't feel too*

> satisfied when his publisher returns a manuscript I've submitted on the hope

> *that the editors will feel the same way about my work as the author does.*
>
> *Given the nature of the publishing business in a time when corporations*

> rule, I think the notion that a self-published or POD-published small press

> *differs in any significant way from the more established small presses*

> should be discarded. Most of us are really on our own as writers, regardless

> *of publisher, and have to work every possible angle to get our work out.*
>
> *Nobody has a monopoly on editorial acuity.*

> The less work I have to do in relation to publishing and promoting my books,

> the more satisfaction I receive. But I'm not holding my breath while waiting

> *for a publisher to tell me, "You're great, baby, Now, just sit back and we'll do it all for you., and give you royalties on top of it"*
>
> *It makes for nice day dreams, but that's about it.*
>
> *I don't have time to read many blogs, but I wouldn't sell women writers short. Through her blog, Eileen Tabios has been a great supporter of my work, almost reviving a book of mine that I'd pretty much considered dead.*

> She has an excellent site. I think other are better qualified to address the

> *subject of blogs.*
>
> *There's my two cents (adjusted for inflation.*
>
> *Vernon*
> *http://vernonfrazer.com*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:*[redacted]*] On Behalf Of Ann Bogle*
> *Sent: Monday, February 05, 2007 11:35 AM*
> *To:* [redacted]

> *Subject: Audience & publishing*
>
> *Last year, there was a good thread among poets about the difference for them*
> *in publishing in online v. print publications. Mostly, the biggest*
> *difference was that in print publication, more attention was paid to*
> *precision in*

> line breaks, layout, and font -- that was their overall experience. Now I

> *want*

> to ask how writers and poets feel about self-publishing when they encounter

> *it and at their own websites v. publishing in online publications. It*
> *seems*

> sometimes such a small psychological difference in transitting between the

> *wr*
> *iter's own website v. an official publication. What is the bias that*
> *suggests*

> that people who edit other writers' work are somehow stoic for doing so but

> *that writers (most editors are both) are somehow vainglorious for going*
> *into*
> *print? Sometimes I would like to know if it is true -- sometimes it IS*
> *true*

> -- that the editors of online publications have more editorial acuity than

> the writers do themselves, or if it's a "hands" argument -- having someone

> *select you and do it for you by definition carries more weight and*
> *prestige. It*
> *is the same argument, in smaller and subtler form, inherent in the*

> *favoritism*
> *shown for large houses. In general, it is taking time (as should be*

> expected) for online publications to gain the acclaim of print publications

> *-- even*

> though smaller print publications are invariably hard to find and therefore

> *are restricted to small library audiences of 2,000 or fewer readers.*
> *Weblogs*
> *are usually female (like the Buckthorn in botany), and so therefore are*

> deemed "low" as art goes. I find certain conversational weblogs to be pure

> *and*
> *engrossing. I think they may be higher art than some people tend to*
> *realize,*
> *depending on their creator. It is an exciting way to cut out middle men*
> *and*

> bullshit. It is a species of self-publishing. Topics weblogs are arguably

> *valuable to more people. Other thoughts? Should it be harder to access*
> *online publications to increase the sensation that they are not*
> *self-published,*
> *that they have prestige? Should they be umbrella-listed at sites such as*
> *webdelsol?*
>
> *AMB*

↑ Index

166. **Steve Halle**
Jackie K. White @ Seven Corners
Tue 6 Feb 2007

Jackie K. White is the featured poet this week at *Seven Corners* (www.sevencornerspoetry.blogspot.com). Take a minute to check out her fine poems.

Best,
Steve Halle
Editor, *Seven Corners*

↑ Index

167. **Mark Weiss**
Re: OOPs -Re: Audience & publishing
Tue 6 Feb 2007

I've heard others say this, as well, but I don;'t know on what authority. The last 4 books from Junction Press have been produced POD, and all future books will be. Two of them have sold well enough to go into second printings. A great many publishers have gone POD. Even many of the major commercial houses now print their second printings POD, because like the rest of us they enjoy saving on storage costs.

Libraries don't seem to mind--they buy with as much or as little alacrity as they did books printed by offset. Why not? It's very hard even to tell if a book was printed POD (and of course the librarian hasn't seen the book before ordering).

Mark

> *I do hope that libraries will buy e-books for their collections, but I haven't seen libraries purchasing POD books as yet. The situation will change as POD becomes more acceptable and the POD publishers acquire reputations for the work they publish.*

↑ Index

168. **Vernon Frazer**
Re: OOPs -Re: Audience & publishing
Tue 6 Feb 2007

Mark
I'm glad to stand corrected about libraries purchasing POD books.

I think POD books have covers that feel more like plastic than paper, but I think this makes them a little more durable.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: Tuesday, February 06, 2007 10:25 AM
To: [redacted]
Subject: Re: OOPs -Re: Audience & publishing

I've heard others say this, as well, but I don;'t know on what authority. The last 4 books from Junction Press have been produced POD, and all future books will be. Two of them have sold well enough to go into second printings. A great many publishers have gone POD. Even many of the major commercial houses now print their second printings POD, because like the rest of us they enjoy saving on storage costs.

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↑ Index

169. Mark Weiss
Re: OOPs -Re: Audience & publishing
Tue 6 Feb 2007

Covers haven't been a problem for several years. They're printed on exactly the same stock as offset books, and they're laminated or varnished with exactly the same materials.

I assume you're thinking about matt-finished covers, which have a waxy feel. That's the publisher's decision. For a while it was something of a fad. Appropriate in terms of design for some books, but the surface tends to damage easily. Again, it's a choice available regardless of how the book is printed.

Mark

At 10:51 AM 2/6/2007, you wrote:
>Mark
>I'm glad to stand corrected about libraries purchasing POD books.
>

>I think POD books have covers that feel more like plastic than paper, but I
>think this makes them a little more durable.
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>Vernon
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> >change as POD becomes more acceptable and the POD publishers acquire
> >reputations for the work they publish.

↑ Index

170. **Ann Bogle**
Re: phobia...
Tue 6 Feb 2007

In a message dated 2/5/2007 2:08:03 P.M. Central Standard Time, [redacted] writes:

While I pay a heavy price socially for it, and the tics and depression are less than fun, I don't consider myself disabled. "Society" does. If they want to send me a disability check for having a "disorder" that I call a "condition," I'll take the money and mutter under my breath about "reparations." I didn't write the definition, and all of us share its consequences.

Vernon, that's a brilliant paragraph in what you encapsulate of that experience.

The taxpayer, if you've met him, is a very mean man. He works everywhere you need to go for the decade following graduate school: the doctor's office and the pharmacy and the employment rehabilitation office. The taxpayer's wife and ex-wife and girlfriend also work there. The taxpayer's daughter is a rude girl. They work at the "bank." They support war, reject religion, and turn on people who seek services. They oppose arts and higher education. They catch people at running errands during day hours. They put bans on smoking to try to curb local taxes, including a theater tax that I love to pay by smoking natural cigarettes.

↑ Index

171. **Ann Bogle**
Re: OOPs -Re: Audience & publishing
Tue 6 Feb 2007

I recently had the chance to hear read and eat dinner with an old friend from school days, whose book is a bestseller in India; I don't know how it's doing here, but it's written in English. A super nice guy who also has always known quite a lot about technology and the film business through his mother and sister. He says that the plastic book is coming to the mass market and that they are bracing themselves for change, and I said that I had been watching the small and electronic press world for some time in poetry, especially. The only division is prestige -- between paper and business handling it and webdesign and own handling it. As the mass market goes increasingly electronic, which is coming, the indies need to define their turf more clearly, I think, to defend their prestige and their designs. Maybe by gallery shows. Beautiful, limited edition printed books.

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172. **Maria Damon**
Re: phobia...
Tue 6 Feb 2007

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i'm a taxpayer. i'm single, female, anti-war and support the arts and higher education; in fact the latter is my workplace. as a taxpayer i feel the government owes it to me to endorse and legislate in favor of my values: peace, creativity, freedom, decent working and living conditions for all people, good care and education for kids and an aspiration to eliminate the suffering of all sentient beings.

At 11:04 AM -0500 2/6/07, Ann Bogle wrote:
>
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>education. They
>catch people at running errands during day hours. They put bans on smoking
>to try to curb local taxes, including a theater tax that I love to pay by
>smoking natural cigarettes.

↑ Index

173. Adam Fieled
Robert Archambeau, Aaron Belz on PFS Post
Tue 6 Feb 2007

Check out new work from Aaron Belz and Robert Archambeau on PFS Post:

http://www.artrecess.blogspot.com

Thank you, peeps....

http://www.adamfieled.blogspot.com

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

↑ Index

174. Tom W. Lewis
Re: Haiku Death Match
Tue 6 Feb 2007

I first became aware of the haiku form via an interview with Laurie Anderson in the early 80s... she claimed to have written "fake haikus" for her song Kokoku (the interview is archived here:
http://www.archive.org/details/LaurieAndersonOTG)

at least she didn't claim they were "real" haikus -- does anyone recognize the Japanese text she quotes in the lyrics below?

Kokoku

I come very briefly to this place.
I watch it move. I watch it shake.

Kumowaku yamano. Watashino sakebi.
Watashino koewo. Ushano kokoku.
Watashiwa sokoni. Watashiwa asobu.

Mountain with clouds. A cry. My voice.
Home of the brave. I'm here now. And lost.
They say the dead will rise again. And here they come now.
Strange animals out of the Ice Age. And they stare at you.
Dumbfounded. Like big mistakes. And we say: Keep cool.
Maybe if we pretend this never happened, they'll all just go away.

Watashiwa sokoni. Watashiwa asobu.
Mewotoji. Mewotoji. Kikunowa kotori.
Watashino sakebi. Watashino koewo.

...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Michael Dylan Welch
Sent: Saturday, February 03, 2007 2:08
To: [redacted]
Subject: Re: Haiku Death Match

Sure, one can use any formal restraint as a poetic game, as a challenge of
sorts. But as challenges go, in haiku, the syllabic challenge (whatever pattern
you might choose) is mighty superficial. Indeed, in my years of teaching
haiku, I've seen that it's the easiest thing in the world for students of nearly
all grade levels to count their pretty little syllables. Why brag about

pulling on your underwear all by yourself when your hair is on fire? It's a
trivial "discipline." And these same haiku, while hitting that trivial target --
again, an incorrect target in English -- are widely missing the more important
targets. And most often, these proud 5-7-5ers are completely oblivious to
those other targets -- ones that are actually more important. Why bother with
arbirary constraints for haiku when there are far more serious, literary,
challenging, and effective constraints that you miss in the process of focusing
on 5-7-5?!?

It can be fun to write cinquains or iambic pentameter, or the recent "Fib"
form (counting syllables in subsequent lines to match the Fibonacci sequence).
But when it comes to haiku, writing 5-7-5 syllables in English isn't the
same as following the prescribed syllables of cinquains or pentameter or Fibs.
That's because following 5-7-5 assumes a "correctness" for that pattern

in
English, which isn't accurate when it's really a borrowed form. Yes, sonnets are
borrowed from Italian to English, but at least that's the same alphabet, so
it's not fraught with the problems of translating from Japanese to English.
It's folly to translate the number (5-7-5) without thinking more deeply about
what is being counted. Yet that is precisely what has happened that lead to
the false conception of haiku being 5-7-5 syllables in English. Quite simply,
when we apply that pattern to English syllables, we miss the boat. It's
simplistic and naive.

A person can do whatever they like and call it haiku (Lord knows that's
happened plenty enough). If you're having fun, knock yourself out. But if you're
writing 5-7-5 haiku, it's best to be aware of how you're writing a poem that's
markedly longer than what is expressed in a Japanese haiku (not all of which
are 5-7-5, by the way). It's best to be aware that you're writing in a
pattern that, for good reason, pretty much ALL of the leading haiku poets writing
in English do not follow. It's best to be aware that writing 5-7-5 frequently
creates artificial syntax and awkward line breaks purely for an unnecessary
constraint while more important strategies (also constraints) are completely
missed. Indeed, most 5-7-5 haiku writers tend to be completely unaware of the
other strategies necessary for traditional haiku, though perhaps that's a
separate problem, although it's frequently caused by a belief that 5-7-5 is all
there is to it. In any event, if one aims at seasonality and a two-part
juxtapositional structure, and employs objective sensory imagery, you can let

the rest of form take care of itself (organically). But of course, there's more
to it than that -- writing in the present tense, no titles, no rhyme, seldom
any similes or metaphors, employing fragments rather than full sentences,
employing allusion, and more. And perhaps the most important aspect of all --
implication. It's very hard to do well, to hint at something that the reader
can figure out on his own, making a leap of understanding that's made possible
because of your restraint as a poet, because you deliberately left something
out. As I like to emphasize in haiku workshops, don't write about your
emotion, write about what caused your emotion. Then, if you do it right, the reader
can feel what you felt without your having to say so. But of course all of
this is missed by those who think haiku is only a 5-7-5 syllable-counting
poetry trick. Some "challenge."

As I say in the title of one of my haiku lectures: "Haiku: It's Bigger Than
You Think." Yet of course, it's also smaller than most English speakers think,
too.

Michael

P.S. Nearly every serious haiku poet I know has had a progression in their
haiku -- and I'm talking about many hundreds of leading haiku poets who I pay
attention to, perhaps even thousands. They nearly all started out writing
5-7-5, as did I. And then they progressed to learning the more important aspects
of the genre (and haiku is best thought of as a genre of poetry, of which
"form" is just one aspect). At this point, nearly all of them stop writing in
the 5-7-5 pattern. The few exceptions to this progression include those

who
went straight to avoiding 5-7-5 in the first place. But there are clear reasons
for this progression. It's not that 5-7-5 is "abandoned." Rather, it is

apprehended as something that was inappropriate in the first place, and causes
many problems in English. Higher targets are sought -- ones, in fact, that turn
out to be far more challenging and require far more discipline. If 5-7-5 in
English serves any useful purpose, it is purely as the first stepping-stone on
a long path. But, alas, too many people, even otherwise accomplished poets,
stop at just that first stepping stone with their haiku.

In a message dated 02-Feb-07 9:01:40 PM Pacific Standard Time, [redacted] writes:

Date: Fri, 2 Feb 2007 10:41:59 -0600
From: Joe Amato <[redacted]>
Subject: Re: Haiku Death Match

While I think it's a good idea to understand that 5-7-5 is simply a convenience of sorts, even something of a mistranslation (even something of a cultural oversight), I feel about this pretty much the way I feel about bending any formal rule. I.e., it's fun to use 5-7-5 as an arbitrary constraint in composing haiku, just as it's fun to use 14 lines as an arbitrary constraint in composing sonnets. (Which latter might not result in 14 lines, ysee, but that won't keep me from calling it a sonnet.)

Granted, correcting the misconception is one thing. But having fun with same is quite another, which, to me, is one reason I write poetry.

↑ Index

175. Rebecca Weaver
Issue 2 Midway now up!
Tue 6 Feb 2007

Hello all,

the second issue of Midway is now up! We are also accepting submissions for upcoming issues. Please see our "submissions" page for more details.

Best,
B Weaver

↑ Index

176. C. A. Conrad
** *friends of poetry* ** *Frank Sherlock EMERGENCY FUND* ** *please read ASAP!*******
Tue 6 Feb 2007

** friends of poetry ** Frank Sherlock EMERGENCY FUND ** please read ASAP!******

The following link is for everyone to use on blogs and other online media: _http://phillysound.blogspot.com/2007_02_01_phillysound_archive.html#1170786058 81722949_ (http://phillysound.blogspot.com/2007_02_01_phillysound_archive.html#117078605881722949)

Our good friend Frank Sherlock was rushed to the hospital January 22nd with a sudden and mysterious illness which turned out to be a serious case of meningitis. He needed emergency surgery, and also suffered a heart attack and kidney failure as a result of symptoms related to the illness.

The timing could not be worse as this attack of meningitis happened during the two month window in which Frank is without health insurance.

His friends have come together to help raise money at this critical time. We are reaching out to other friends and the poetry community on Frank's behalf. Please consider sending donations for his hospital bills, physical therapy, as well as his very expensive medications and other needs.

If you can make a donation by check or money order at this time please send it to Frank's longtime friend Matthew McGoldrick.

VERY IMPORTANT: Please make check or money order out to Matthew McGoldrick, and send to his address:

1504 Morris St.
Philadelphia PA 19145

We will be having a benefit show in Philadelphia in the very near future. If you would like to be notified of that event please e-mail [redacted]_ (mailto:[redacted]) for the details. Frank's poetry page can be found here: _http://FrankSherlock.blogspot.com_ (http://franksherlock.blogspot.com/) , and he can also be found at _http://PhillySound.blogspot.com_ (http://phillysound.blogspot.com/)

THANKS SO MUCH FOR YOUR SUPPORT, AND PLEASE SPREAD THE WORD, from the Friends of Frank Sherlock

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177. David A. Kirschenbaum
Boog City's Email List Dead, Please Resend Yr Name & Email
Tue 6 Feb 2007

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hi all,

my powerbook, keeper of all that is boog, recently died, and although a good chunk of the data was recoverable (thank you tekserve) i did lose my entire email address book. so if you were on the boog email list, or just want to be, email me your full name and email backchannel to [redacted]. (this especially holds true to new yorkers, as i send out local emails that don't get posted on this here list.)

thanks and hope yre all swell.

as ever,
david

↑ Index

178. charles alexander
Re: OOPs -Re: Audience & publishing
Tue 6 Feb 2007

I think we should just call POD productions "books." Whether letterpress, offset-print, desktop-printed, POD-processed, or whatever other technology, these are all books.

Vernon, you may be experiencing covers that come from a particular book manufacturer. I have seen covers on POD-produced books that have been thinner & much less durable than those on offset-printed books, and I have seen very durable covers on POD-produced books, but mostly I see covers that feel exactly the same as offset-printed covers. And I know for a fact that the same paper can be used for digitally printed covers as for offset-printed covers. And of course POD-production is not limited to paperback books. One can have case-bound, cloth-covered books that were printed via POD technologies, too.

I will echo Mark, i.e. I know for a fact that libraries (college, university, & public libraries) buy books produced via POD technology. I don't know if they always know that is what they are buying, but I don't know if that matters. Also I'd add that a lot of university presses are using POD technology for their books, allowing them to print shorter runs for niche books that otherwise, given

current costs of producing books and maintaining inventory, simply wouldn't be published.

Charles

At 08:51 AM 2/6/2007, you wrote:
>Mark
>I'm glad to stand corrected about libraries purchasing POD books.
>
>I think POD books have covers that feel more like plastic than paper, but I
>think this makes them a little more durable.
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charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

↑ Index

179. Stephen Vincent

Re: Ebooks - OOPs -Re: Audience & publishing

Tue 6 Feb 2007

Yes, as Ann Bogle suggests, the industry (Apple and Sony, for sure) are working madly refining portable ebook readers - ones that will replace and/or parallel textbooks and all other manner of print production.

It's a forgone conclusion that the global marketplace in books will function via these devices. I suspect that they will be wireless - if not already - and it will be possible to download whatever book you want (for a price) or portions of books into the readers. (Individuals will have monthly payment contracts with ebook providers - say, Baker & Taylor or Blackwells - by which they bring up books much in the way we pay the phone company.)

The Libraries will have contracts with the ebook providers(again B & T, Blackwells, ebrary and others (who will have contracts with the publishers) that will enable POD production of titles they will want preserved on their shelves for us old fashioned people who might want to check out an actual book!

I suspect most small press poetry book and magazine publishers are not yet into this loop in which work is represented on say ebrary, B&T or Blackwells. The big ones are, for example, UC Press. At this point in time, it only requires a PDF version of the work to become an ebook, and places like ebrary are usually eager for anything they can acquire and represent. There is usually no cost for this representation. The Publisher and provider make their money through the end user. (It's not like your PDF takes up warehouse space). (ebrary, for example, has 120,000 titles in ebook format. For purposes of research, ebrary also comes with cross-referencing searches across the entire list, instant bibliographic notations, etc., etc. And ebrary now has partnerships with both B&T and Blackwells, as well as 'book' distributors on other continents.)

There is, for one example an international beauty about it by which work becomes globally accessible. Bilingual editions of poetry, for example, can be seen in either country and is suddenly accessible to a much larger audiences in either language.

So, if I were running a small press, I would get Large be making ebooks with revenue producing contracts with the Big distributors (ebrary, B&T, and Blackwells). Google's part in this is still up in the land of dispute as to whether or not they are genuinely publisher friendly, but I assume they are working on competitive modes of representation and sale of copyrighted works.

Again, I would suggest it would be a good idea to get SPD to weigh in on this as to how they see this new ebook/e-reader situation working for small presses.

As much as many of us love tangible books, these developments represent a big chunk of the future.

Stephen Vincent
http://stephenvincent.net/blog/

> *Covers haven't been a problem for several years. They're printed on exactly the same stock as offset books, and they're laminated or varnished with exactly the same materials.*
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> *I assume you're thinking about matt-finished covers, which have a waxy feel. That's the publisher's decision. For a while it was something of a fad. Appropriate in terms of design for some books, but the surface tends to damage easily. Again, it's a choice available regardless of how the book is printed.*
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> *Sent: Tuesday, February 06, 2007 10:25 AM*
> *To: [redacted]*
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↑ Index

180. Barry Schwabsky
Re: Haiku Death Match
Tue 6 Feb 2007

Jeez. Can't we just decide that all contemporary haikus are "fake" and leave it at that?

Because to my mind that would be at least giving them the benefit of the doubt, since it is extremely unlikely that a "real" sonnet, a "real" dramatic monologue, a "real" epic, a "real" ode, or likewise a "real" haiku could also be a good poem. Only starting from the assumption that using any of this forms or genres is absurd, practically kitsch, is one likely to get anywhere with them.

There are societies of watercolor painters out there, according to whose members, probably, the works of any important contemporary artist who might produce a watercolor that you'd in the drawing dept. of MoMA or the Whitney are just obtuse efforts that show no sense of the rules of watercolor painting. But really, one should understand that, unlike hobbyists, real artists have only the most contingent interest in following any rules they have not set for themselves.

"Tom W. Lewis" <[redacted]> wrote:
I first became aware of the haiku form via an interview with Laurie Anderson in the early 80s... she claimed to have written "fake haikus"

for her song Kokoku (the interview is archived here:
http://www.archive.org/details/LaurieAndersonOTG)

at least she didn't claim they were "real" haikus -- does anyone recognize the Japanese text she quotes in the lyrics below?

Kokoku

I come very briefly to this place.
I watch it move. I watch it shake.

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They say the dead will rise again. And here they come now.
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Dumbfounded. Like big mistakes. And we say: Keep cool.
Maybe if we pretend this never happened, they'll all just go away.

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On Behalf Of Michael Dylan Welch
Sent: Saturday, February 03, 2007 2:08
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the false conception of haiku being 5-7-5 syllables in English. Quite simply,
when we apply that pattern to English syllables, we miss the boat. It's

simplistic and naive.

A person can do whatever they like and call it haiku (Lord knows that's

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other strategies necessary for traditional haiku, though perhaps that's a
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there is to it. In any event, if one aims at seasonality and a two-part
juxtapositional structure, and employs objective sensory imagery, you can let
the rest of form take care of itself (organically). But of course, there's more
to it than that -- writing in the present tense, no titles, no rhyme, seldom
any similes or metaphors, employing fragments rather than full sentences,
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implication. It's very hard to do well, to hint at something that the reader
can figure out on his own, making a leap of understanding that's made possible
because of your restraint as a poet, because you deliberately left something
out. As I like to emphasize in haiku workshops, don't write about your
emotion, write about what caused your emotion. Then, if you do it right, the reader
can feel what you felt without your having to say so. But of course all of
this is missed by those who think haiku is only a 5-7-5

syllable-counting
poetry trick. Some "challenge."

As I say in the title of one of my haiku lectures: "Haiku: It's Bigger Than
You Think." Yet of course, it's also smaller than most English speakers think,
too.

Michael

P.S. Nearly every serious haiku poet I know has had a progression in their
haiku -- and I'm talking about many hundreds of leading haiku poets who I pay
attention to, perhaps even thousands. They nearly all started out writing
5-7-5, as did I. And then they progressed to learning the more important aspects
of the genre (and haiku is best thought of as a genre of poetry, of which
"form" is just one aspect). At this point, nearly all of them stop writing in
the 5-7-5 pattern. The few exceptions to this progression include those who
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for this progression. It's not that 5-7-5 is "abandoned." Rather, it is

apprehended as something that was inappropriate in the first place, and causes
many problems in English. Higher targets are sought -- ones, in fact, that turn
out to be far more challenging and require far more discipline. If 5-7-5 in
English serves any useful purpose, it is purely as the first stepping-stone on
a long path. But, alas, too many people, even otherwise accomplished poets,
stop at just that first stepping stone with their haiku.

In a message dated 02-Feb-07 9:01:40 PM Pacific Standard Time, [redacted]
writes:

Date: Fri, 2 Feb 2007 10:41:59 -0600
From: Joe Amato
Subject: Re: Haiku Death Match

While I think it's a good idea to understand that 5-7-5 is simply a convenience of sorts, even something of a mistranslation (even something of a cultural oversight), I feel about this pretty much the way I feel about bending any formal rule. I.e., it's fun to use 5-7-5 as an arbitrary constraint in composing haiku, just as it's fun to use 14 lines as an arbitrary constraint in composing sonnets. (Which latter might not result in 14 lines, ysee, but that won't keep me from calling it a sonnet.)

Granted, correcting the misconception is one thing. But having fun with same is quite another, which, to me, is one reason I write poetry.

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181. Michael Heller
Room change. "Beckmann Meditations" at Birkbeck
Tue 6 Feb 2007

There has been a last minute room change for tomorrow night's event, February 7th, at Birkbeck College. The reading/lecture will be held at 43 Gordon Square, Room G01. Sorry for the inconvenience.

Yours,

Michael Heller

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182. Elizabeth Switaj
Re: Haiku Death Match
Tue 6 Feb 2007

On 2/6/07, Barry Schwabsky <[redacted]> wrote: "But really, one should understand that, unlike hobbyists, real artists have only the most contingent interest in following any rules they have not set for themselves."

Does that include the rule that artists shouldn't be interested in rules other people have made up?

Elizabeth Kate Switaj
www.critjournal.com

↑ Index

183. Rebecca Weaver
Midway URL
Tue 6 Feb 2007

Hello all--my apologies--the Midway address:

www.midwayjournal.com

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184. Tom W. Lewis
Re: Haiku Death Match
Tue 6 Feb 2007

---

hey hey, that's (really) my point -- this form(alism) is a starting place -- I try not to pay a whole lot of attention to "the rules," since you learn language best in the environment it is spoken -- and anyway one attractive characteristic of human language is its capacity for innovation, sometimes (or especially when) enacted by the less fluent among us...

how about stipulating that there's a form called American (or English-language) haiku, which is different from but as equally valid as the original, Japanese form? cf. American and European football (our "football" and "soccer," as it were)... or is this old ground we're treading?

snow light enough to sweep
off your front steps, even though
the wind-chill is sub-zero

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Barry Schwabsky
Sent: Tuesday, February 06, 2007 12:44
To: [redacted]
Subject: Re: Haiku Death Match

Jeez. Can't we just decide that all contemporary haikus are "fake" and leave it at that?

Because to my mind that would be at least giving them the benefit of the doubt, since it is extremely unlikely that a "real" sonnet, a "real" dramatic monologue, a "real" epic, a "real" ode, or likewise a "real" haiku could also be a good poem. Only starting from the assumption that using any of this forms or genres is absurd, practically kitsch, is one likely to get anywhere with them.

There are societies of watercolor painters out there, according to whose members, probably, the works of any important contemporary artist who might produce a watercolor that you'd in the drawing dept. of MoMA or the Whitney

are just obtuse efforts that show no sense of the rules of watercolor painting. But really, one should understand that, unlike hobbyists, real artists have only the most contingent interest in following any rules they have not set for themselves.

"Tom W. Lewis" <[redacted]> wrote:
I first became aware of the haiku form via an interview with Laurie Anderson in the early 80s... she claimed to have written "fake haikus" for her song Kokoku (the interview is archived here: http://www.archive.org/details/LaurieAndersonOTG)

at least she didn't claim they were "real" haikus -- does anyone recognize the Japanese text she quotes in the lyrics below?

Kokoku

I come very briefly to this place.
I watch it move. I watch it shake.

Kumowaku yamano. Watashino sakebi.
Watashino koewo. Ushano kokoku.
Watashiwa sokoni. Watashiwa asobu.

Mountain with clouds. A cry. My voice.
Home of the brave. I'm here now. And lost.
They say the dead will rise again. And here they come now.
Strange animals out of the Ice Age. And they stare at you.
Dumbfounded. Like big mistakes. And we say: Keep cool.
Maybe if we pretend this never happened, they'll all just go away.

Watashiwa sokoni. Watashiwa asobu.
Mewotoji. Mewotoji. Kikunowa kotori.
Watashino sakebi. Watashino koewo.

...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Michael Dylan Welch
Sent: Saturday, February 03, 2007 2:08
To: [redacted]
Subject: Re: Haiku Death Match

Sure, one can use any formal restraint as a poetic game, as a challenge of
sorts. But as challenges go, in haiku, the syllabic challenge (whatever pattern
you might choose) is mighty superficial. Indeed, in my years of

teaching
haiku, I've seen that it's the easiest thing in the world for students of nearly
all grade levels to count their pretty little syllables. Why brag about

pulling on your underwear all by yourself when your hair is on fire? It's a
trivial "discipline." And these same haiku, while hitting that trivial target --
again, an incorrect target in English -- are widely missing the more important
targets. And most often, these proud 5-7-5ers are completely oblivious to
those other targets -- ones that are actually more important. Why bother with
arbirary constraints for haiku when there are far more serious, literary,
challenging, and effective constraints that you miss in the process of focusing
on 5-7-5?!?

It can be fun to write cinquains or iambic pentameter, or the recent "Fib"
form (counting syllables in subsequent lines to match the Fibonacci sequence).
But when it comes to haiku, writing 5-7-5 syllables in English isn't the
same as following the prescribed syllables of cinquains or pentameter or Fibs.
That's because following 5-7-5 assumes a "correctness" for that pattern in
English, which isn't accurate when it's really a borrowed form. Yes, sonnets are
borrowed from Italian to English, but at least that's the same alphabet, so
it's not fraught with the problems of translating from Japanese to English.
It's folly to translate the number (5-7-5) without thinking more deeply about
what is being counted. Yet that is precisely what has happened that lead to
the false conception of haiku being 5-7-5 syllables in English. Quite

simply,
when we apply that pattern to English syllables, we miss the boat. It's simplistic and naive.

A person can do whatever they like and call it haiku (Lord knows that's happened plenty enough). If you're having fun, knock yourself out. But if you're
writing 5-7-5 haiku, it's best to be aware of how you're writing a poem that's
markedly longer than what is expressed in a Japanese haiku (not all of which
are 5-7-5, by the way). It's best to be aware that you're writing in a
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missed. Indeed, most 5-7-5 haiku writers tend to be completely unaware of the
other strategies necessary for traditional haiku, though perhaps that's a
separate problem, although it's frequently caused by a belief that 5-7-5 is all
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the rest of form take care of itself (organically). But of course, there's more
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employing allusion, and more. And perhaps the most important aspect of all --
implication. It's very hard to do well, to hint at something that the reader
can figure out on his own, making a leap of understanding that's made possible

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emotion, write about what caused your emotion. Then, if you do it right, the reader
can feel what you felt without your having to say so. But of course all of
this is missed by those who think haiku is only a 5-7-5 syllable-counting
poetry trick. Some "challenge."

As I say in the title of one of my haiku lectures: "Haiku: It's Bigger Than
You Think." Yet of course, it's also smaller than most English speakers think,
too.

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P.S. Nearly every serious haiku poet I know has had a progression in their
haiku -- and I'm talking about many hundreds of leading haiku poets who I pay
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5-7-5, as did I. And then they progressed to learning the more important aspects
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185. Paul Nelson
Re: Haiku Death Match
Tue 6 Feb 2007

Tom W. Lewis said:

how about stipulating that there's a form called American (or English-language) haiku, which is different from but as equally valid as the original, Japanese form? cf. American and European football (our "football" and "soccer," as it were)... or is this old ground we're treading?

Allen Ginsberg created an American form of Haiku which he called "American Sentences." (See "Cosmopolitan Greetings.") They are 17 syllable sentences, preferably with a phenomenological slant.

I write at least one of these per day, have since Jan 1, 2001 and
created a website to further awareness of the form.
http://www.americansentences.com

A few for your perusal:

02.03.01 - 12 vehicle crash northbound I-5 caused by slick roads & a rainbow.

02.06.01 - In right-wing Senator's office, framed picture of the Enola Gay.

02.09.01 - One small spat & you reconstruct front room into /bedroom-in-exile/.

02.08.02 - Next to condom dispenser is written: /This is the worst gum ever./

04.19.02 - Canada's flag half mast past the Peace Arch from our friendly fire.

04.20.02 - Behind END ISRAEL OCCUPATION rally, kosher hot dog stand.

06.22.02 - Man who sprays Round-Up on his lawn complains when my dog pisses on it.

4.09.03 - Maintenance man leaves a note says: ...can't fix your faucet its threads are striped.

11.22.03 - w/ serious faces they all wait outside the hospital & smoke.

3.09.04 -- It's a long swim to Cambodia from Hudson River Spalding Gray.

3.12.04 -- After the terror bombings cel phones ring next to corpses in Madrid.

3.14.05 -- Wanda Coleman told me she is praying /Bush gets a bad pretzel/.

3.17.05 -- /Mind if we use your fairway?/ they ask -- go ahead, we're not using it.

3.22.05 -- Explorer /Got Jesus / bumper sticker cuts me off -- I forgive her.

Paul Nelson

--
Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
www.AmericanSentences.com
Slaughter, WA 98002
[redacted]
toll-free [redacted]

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186. **Eric Dickey**
Re: Haiku Death Match
Tue 6 Feb 2007

Anybody know the song "Crazy Fingers" by Robert Hunter/Jerry Garcia?

http://www3.clearlight.com/~acsa/introjs.htm?/~acsa/songfile/CRAZYFIN.HTM

it's all haiku, some verses (stanzas) true to "form", some more so then others, if you know what I mean.

To me, this is American haiku at its best. Bucks the form, yet maintains gesture, impulse, intent with an element of the surreal. Perhaps Hunter and Ginsberg knew each other.

Midnight on a carousel ride
Reaching for the gold ring
Down inside

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www.AmericanSentences.com
Slaughter, WA 98002
[redacted]
toll-free [redacted]

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187. George Bowering
Re: deconstruction and poetry
Tue 6 Feb 2007

Ooops!

On 6-Feb-07, at 2:10 AM, Barry Schwabsky wrote:

> Finnegans Wake has an apostrophe?
>
> George Bowering <[redacted]> wrote: > having
>> lived in cork and donegal for years and hung out with musicians and
>> shanakee (sorry, i know that's not the spelling), finnegans wake
>> doesn't
>> make sense any other way to me.
>
> Finnegan's Wake hung out in Cork?
>
>
George Harry Bowering
Can't find his Speedo

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188. Tim Peterson
QUEERING LANGUAGE READING, Sat Feb 10th at the BPC, 8 PM
Tue 6 Feb 2007

Join us for a poetry reading to celebrate the publication of the forthcoming

EOAGH Issue 3: Queering Language

(journal edited by CA Conrad, kari edwards, Paul Foster Johnson, Erica Kaufman, Jack Kimball, Tim Peterson, and Stacy Szymaszek, featuring over 100 writers including some rare surprises)

Event hosted by Tim Peterson & Nathaniel Siegel

Featuring readings by Jen Benka, Mark Bibbins, Julian Brolaski, Regie Cabico, David Cameron, Abigail Child, Jen Coleman, Allison Cobb, Marcella Durand reading Nicole Brossard, Joe Elliot, Corrine Fitzpatrick, E. Tracy Grinnell, Brenda Iijima, Jeffrey Jullich, Amy King, Bill Kushner, Rachel Levitsky, Ben Malkin, Filip Marinovich, Eileen Myles, Martha Oatis, Akilah Oliver, Austin Publicover, and Christina Strong

Saturday February 10th, 2007
8pm-10pm

@ The Bowery Poetry Club
308 Bowery (@ Bowery & Bleecker)

http://www.bowerypoetry.com

Admission $5.00

Proceeds will go to a charitable fund established in the memory of kari edwards.

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189. Don Summerhayes
Re: deconstruction and poetry
Tue 6 Feb 2007

Try reading Roland Barthes, especially 'The Pleasure of the Text/' and 'Barthes by Barthes'. Not only is he a beautiful writer, but he does not pontificate or obfuscate or mystify. Poets are always aware that their words have more than one or two kinds of identity or function (pun, rhyme, say) as well as being signs, and that assigning meaning is always a matter of overriding complexities.

On 5-Feb-07, at 9:23 AM, Alan Sondheim wrote:

> *I'm not sure about the "if/then" - that implies process; there's also the "if then else" formulation which works here - if A then not A^B else ??*

- and process involves temporality; the "if" also seems itself to be on the verge or hinge. It might be the difference between temporality and a state-of-affairs, although both can be considered potentials..

I don't know if you're familiar with Spencer Brown's Laws of Form - he makes a similar jump between states-of-affairs and temporality (involving if I remember imaginary quantities) - which again I'm not sure of. But he starts I think by describing "making a distinction" which is already a process...

- Alan

On Mon, 5 Feb 2007, Chris Chapman wrote:

I have to concentrate on Tocqueville but before I do:

when I read your description of what neither A nor B means I think you're on the
verge of switching logical categories from those that stem from forms of
division into forms of equation - 'either/or' for 'if/then.' The vertical bar
you use, "A/A", seems to bespeak a detachment within self-identity that had
begun in disjunction.

It's that connection that I find interesting, narcissistically and perhaps
narratologically speaking. I'm thinking about how to answer that more fully.

Chris
(Please show me where I've been especially obtuse with your demonstration.)

Quoting Alan Sondheim <[redacted]>:

I'm not sure this will go through. The two functions are duals of each
other and both can be used as the 'basis' of propositional logic; in other
words, everything in propositional logic can be derived from

either of
these. For example if you have | for "neither A nor B" then A|A is simply
"not A" and this also holds for "not both A and B."

And yes, grouping and distribution; they're both "kinds" of expulsion -
A|B simply implies either the null set or "anywhere but here - elsewhere"
- depending on whether A and B are complements, and "not both A and B"
implies both possibly elsewhere and that "veering" - one or the other
possibly, or neither, anything but the intersection.

I haven't thought of Derrida in terms of narrative - can you say more
about this?

Thanks, Alan

On Mon, 5 Feb 2007, Chris Chapman wrote:

Hey Alan, that sounds really interesting:

"Sheffer stroke (not both A and
B) and its dual (neither A nor B) in terms of the history of the shapes of
the symbols in relation to psychoanalytical concerns (feminism, the phallic, expulsion, etc.)."

How did you parse out the embedded 'or' and its negations? These two
choices
look identical (which is why you mention the significance of 'always
already'.)

Second glance shows a countermotion: one towards grouping ('not both') and
the
other towards distribution (neither/nor).

...

*I find Derrida's writing to be a rich reserve of information from which a 'routine' has been lately abstracted. For example, essays in *Writing and Difference* teach us something about Raymond Rousset's 'ultrastructuralist' imagination and how this affected his criticism of Corneille. "Force and Signification" is, on this level, a thematic reading of Rousset's "Form and Signification". "Violence and Metaphysics" is a philosophical biography of Emmanuel Levinas as he grapples with Husserl and Heidegger. We learn something about *Totality and Infinity*. These basic stories get lost in the drift.*

Chris
Chris

Quoting Alan Sondheim <[redacted]>:

I'm not sure that this will go through.

Anyway, deconstruction is not a method or a means of locating subtexts; it relates on one hand to new criticism (in the sense that it treats the text as a messy entirety) and on the other to cultural studies (in the sense that peripheral/diacritical symptoms/tropes are of great importance - and thexe often subvert or disturb and apprent transparency of the surface). Years ago I wrote a paper that was used in a course on deconstruction (not mine); it was on the difference between the Sheffer stroke (not both A and B) and its dual (neither A nor B) in terms of the history of the shapes of the symbols in relation to psychoanalytical concerns (feminism, the

phallic, expulsion, etc.). So there's first of all the simple logic involved, and second, its actual process of construction, its history, and so forth. The 'subversion' - such as it might be considered - is in using the (logical) formation to consider issues of origination, the 'primordial,' gender, etc., from the standpoint of this 'veering.'

Deconstruction also references the metaphysics underlying a text - not in the sense again of _sub_ text - but underlying in the sense of implicit within it, incoherent within it, the slight edge that tends elsewhere, that threatens to overturn the text. (Again, years ago I did a Kristevan analysis of the '10 commandments' (in the Hebrew) along these lines.) So that what might seem a barrier, is open, and what is open, might seem a barrier, the gate which isn't a gate (yes, there's a relation to Zen I think).

All of that said, it's difficult to pin the process down - since it's neither process or product; I think of it, like glas, as a discourse which has always already continued and continues to continue, a discourse of humans which undercuts conclusion, totality, absolute - but which nonetheless carries a very real political component, activist as well.

- Alan

==========
=====
Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
Webpage directory http://www.asondheim.org . Email: [redacted].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds,

> *performance,*
> *dvds, etc.*
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> *performance,*
> *dvds, etc.*
> *==========*

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190. Gwyn McVay
Re: Haiku Death Match
Tue 6 Feb 2007

Eric,

The chorus to the Hunter/Garcia song "Ripple" is a haiku as well:

Ripple in still water
where there is no pebble tossed
nor wind to blow

http://arts.ucsc.edu/gdead/agdl/ripple.html

Since the Grateful Dead and Allen Ginsberg were both acts at the Human Be-In, and the overlap between Beat-ness and the Merry Pranksters was Neal Cassady, it's not completely improbable that Hunter and Ginsberg at least met.

Gwyn

Eric Dickey wrote:

Anybody know the song "Crazy Fingers" by Robert Hunter/Jerry Garcia?

http://www3.clearlight.com/~acsa/introjs.htm?/~acsa/songfile/CRAZYFIN.HTM

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To me, this is American haiku at its best. Bucks the form, yet maintains gesture, impulse, intent with an element of the surreal. Perhaps Hunter and Ginsberg knew each other.

Midnight on a carousel ride
Reaching for the gold ring
Down inside

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191. Jesse Crockett
Re: Haiku Death Match
Tue 6 Feb 2007

Death Haiku

Springs in the water
beside the passenger train
impervious all

the buildings are grey
for to remember Portsmouth
finding no flowers

certainly without
the mechanisms ignite
flared by the dark spots

Jesse Crockett

Gwyn McVay wrote:
> Eric,
>
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>
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> where there is no pebble tossed
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> Since the Grateful Dead and Allen Ginsberg were both acts at the Human
> Be-In, and the overlap between Beat-ness and the Merry Pranksters was Neal
> Cassady, it's not completely improbable that Hunter and Ginsberg at least
> met.
>
> Gwyn
>
>
> Eric Dickey wrote:
>
> Anybody know the song "Crazy Fingers" by Robert Hunter/Jerry Garcia?
>
>
http://www3.clearlight.com/~acsa/introjs.htm?/~acsa/songfile/CRAZYFIN.HTM
>
> it's all haiku, some verses (stanzas) true to "form", some more so then
> others, if you know what I mean.
>
> To me, this is American haiku at its best. Bucks the form, yet
> maintains gesture, impulse, intent with an element of the surreal.
> Perhaps Hunter and Ginsberg knew each other.
>
> Midnight on a carousel ride

> Reaching for the gold ring
> Down inside
>

↑ Index

192. Jesse Crockett
Re: Haiku Death Match
Tue 6 Feb 2007

Sprigs

Jesse Crockett wrote:
> Death Haiku
>
>
> Springs in the water
> beside the passenger train
> impervious all
>
> the buildings are grey
> for to remember Portsmouth
> finding no flowers
>
> certainly without
> the mechanisms ignite
> flared by the dark spots
>
>
>
> Jesse Crockett
>
>
>
> Gwyn McVay wrote:
>> Eric,
>>
>> The chorus to the Hunter/Garcia song "Ripple" is a haiku as well:
>>
>> Ripple in still water
>> where there is no pebble tossed
>> nor wind to blow
>>
>> http://arts.ucsc.edu/gdead/agdl/ripple.html

>>
>> Since the Grateful Dead and Allen Ginsberg were both acts at the Human
>> Be-In, and the overlap between Beat-ness and the Merry Pranksters was
>> Neal
>> Cassady, it's not completely improbable that Hunter and Ginsberg at
>> least
>> met.
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>>
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>> Eric Dickey wrote:
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>> Anybody know the song "Crazy Fingers" by Robert Hunter/Jerry Garcia?
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>> it's all haiku, some verses (stanzas) true to "form", some more so
>> then
>> others, if you know what I mean.
>>
>> To me, this is American haiku at its best. Bucks the form, yet
>> maintains gesture, impulse, intent with an element of the surreal.
>> Perhaps Hunter and Ginsberg knew each other.
>>
>> Midnight on a carousel ride
>> Reaching for the gold ring
>> Down inside
>>

↑ Index

193. Jim Andrews
new work from Turkey by Ozcan Turkmen
Tue 6 Feb 2007

I received an email (below) today from Turkey, from Ozcan Turkmen, letting me know that he has a site up of digital poems. This is an astonishing event, to me, to visit a site by a fellow digital poet in Turkey, and would like to share it with you.

It is vey unusual work, I think. If you refresh http://www.workmanofchild.com repeatedly, you see different pictures from the place Ozcan Turkmen was born: a prisoner of war camp in Germany from WWII. He now lives in Istanbul.

These are works of experimental digital poetry. "Entropic Poetry" (done in Java) finds/creates human meaning around Shannon's notion of entropy. This is a conceptual poem involving programming, the visual, and an essay on the concept. "The Story of a Line" (done in Flash) traces human growth through the consciousness of a geometric figure. "Loopy" looks at the relation of iteration/the loop to our own existence; "Pornography" seeks some understanding of what it is.

I note that the full-site menu in the English section of the site is considerably shorter than the Turkish section of the site, understandably.

It is really encouraging to see a site of this nature. Part of what many of us treasure is the idea of a Net of art that aspires to international solidarity in the creation of literary bodies of work that can swim in the brine of the binary and communicate across many borders. Many thanks to Ozcan for this moving, intelligent work from Istanbul.

ja

****

Merhaba,

Kisisel web sitem olan www.workmanofchild.com adresinde toplamaya calistigim yazilarimi sizinle paylasmak istedim. Umarim, aramizdaki iletisimi guclendirir bu. Sevgiler...

Hi,

I'd like to inform you about my new site : www.workmanofchild.com . I hope that it will strengthen the relation among us.
My greetings,
Ozcan Turkmen

↑ Index

194. Marcus Bales

February 10 - 24 • Opening Reception Saturday February 10, 6 - 9 pm for Greg Terepka: Bold Intentions Show

Tue 6 Feb 2007

February 10 - 24 – opening reception saturday february 10, 6 - 9 pm for greg terepka: Bold Intentions Show

Gallery 324
The Galleria at Erieview
1301 East 9th Street
Cleveland, Ohio 44114

Show Hours: 10 am – 5 pm weekdays
10 am – 2 pm Saturdays

February 10 – 24, 2007. Opening Reception Saturday, February 10, 6-9 pm.

For more information:
Marcus Bales
216/[redacted]
[redacted]

Twenty-two flowers individually pose and glow in a transcendent light that highlights their forms, voluptuous and sinuous and vivid. No, nothing like Georgia O´Keefe - these images capture the long line of the forms. Terepka photographs flowers as if they were sheathed in long dresses and white gloves, standing looking back over their bared shoulders at something surprisingly interesting.

If you'd like to be removed from this email list, please REPLY to this message to:
[redacted]
and ask to be removed in the text of your message.

↑ Index

195. Deborah Poe
Re: deconstruction and poetry
Tue 6 Feb 2007

My apologies if someone has mentioned...The most recent Minnesota Review has an interview with William V. Spanos--interesting connections with this discussion/thread. D-

----- Original Message -----
From: Don Summerhayes <[redacted]>
Date: Tuesday, February 6, 2007 3:52 pm
Subject: Re: deconstruction and poetry
To: [redacted]

> Try reading Roland Barthes, especially 'The Pleasure of the Text/'
>
> and 'Barthes by Barthes'. Not only is he a beautiful writer, but
> he

> does not pontificate or obfuscate or mystify. Poets are always
> aware
> that their words have more than one or two kinds of identity or
> function (pun, rhyme, say) as well as being signs, and that
> assigning
> meaning is always a matter of overriding complexities.
>
>
>
> On 5-Feb-07, at 9:23 AM, Alan Sondheim wrote:
>
> > I'm not sure about the "if/then" - that implies process; there's
>
> > also the "if then else" formulation which works here - if A then
>
> > not A^B else ??
> > - and process involves temporality; the "if" also seems itself
> to
> > be on the verge or hinge. It might be the difference between
> > temporality and a state-of-affairs, although both can be
> considered
> > potentials..
> >
> > I don't know if you're familiar with Spencer Brown's Laws of
> Form -
> > he makes a similar jump between states-of-affairs and
> temporality
> > (involving if I remember imaginary quantities) - which again I'm
>
> > not sure of. But he starts I think by describing "making a
> > distinction" which is already a process...
> >
> > - Alan
> >
> >
> > On Mon, 5 Feb 2007, Chris Chapman wrote:
> >
> >> I have to concentrate on Tocqueville but before I do:
> >>
> >> when I read your description of what neither A nor B means I
> think
> >> you're on the

> >> verge of switching logical categories from those that stem from
>
> >> forms of
> >> division into forms of equation - 'either/or' for 'if/then.'
> The
> >> vertical bar
> >> you use, "A/A", seems to bespeak a detachment within self-
> identity
> >> that had
> >> begun in disjunction.
> >>
> >> It's that connection that I find interesting, narcissistically
> and
> >> perhaps
> >> narratologically speaking. I'm thinking about how to answer
> that
> >> more fully.
> >>
> >>
> >>
> >> Chris
> >> (Please show me where I've been especially obtuse with your
> >> demonstration.)
> >>
> >> Quoting Alan Sondheim <[redacted]>:
> >>
> >>>
> >>>
> >>> I'm not sure this will go through. The two functions are duals
> of
> >>> each
> >>> other and both can be used as the 'basis' of propositional
> logic;
> >>> in other
> >>> words, everything in propositional logic can be derived from
> >>> either of
> >>> these. For example if you have | for "neither A nor B" then
> A|A
> >>> is simply
> >>> "not A" and this also holds for "not both A and B."
> >>>
> >>> And yes, grouping and distribution; they're both "kinds" of

> >>> expulsion -
> >>> A|B simply implies either the null set or "anywhere but here -
>
> >>> elsewhere"
> >>> - depending on whether A and B are complements, and "not both
> A
> >>> and B"
> >>> implies both possibly elsewhere and that "veering" - one or
> the
> >>> other
> >>> possibly, or neither, anything but the intersection.
> >>>
> >>> I haven't thought of Derrida in terms of narrative - can you
> say
> >>> more
> >>> about this?
> >>>
> >>> Thanks, Alan
> >>>
> >>>
> >>> On Mon, 5 Feb 2007, Chris Chapman wrote:
> >>>
> >>>> Hey Alan, that sounds really interesting:
> >>>>
> >>>> "Sheffer stroke (not both A and
> >>>> B) and its dual (neither A nor B) in terms of the history of
> the
> >>>> shapes of
> >>>> the symbols in relation to psychoanalytical concerns
> (feminism, the
> >>>> phallic, expulsion, etc.)."
> >>>>
> >>>>
> >>>> How did you parse out the embedded 'or' and its negations?
> These
> >>>> two
> >>> choices
> >>>> look identical (which is why you mention the significance of
> >>>> 'always
> >>> already'.)
> >>>>
> >>>> Second glance shows a countermotion: one towards grouping

> ('not
> >>>> both') and
> >>> the
> >>>> other towards distribution (neither/nor).
> >>>>
> >>>> ...
> >>>>
> >>>>
> >>>> I find Derrida's writing to be a rich reserve of information
> >>>> from which a
> >>>> 'routine' has been lately abstracted. For example, essays in
> >>>> *Writing and
> >>>> Difference* teach us something about Raymond Rousset's
> >>>> 'ultrastructuralist'
> >>>> imagination and how this affected his criticism of Corneille.
>
> >>>> "Force and
> >>>> Signification" is, on this level, a thematic reading of
> >>>> Rousset's "Form and
> >>>> Signification". "Violence and Metaphysics" is a philosophical
>
> >>>> biography of
> >>>> Emmanuel Levinas as he grapples with Husserl and Heidegger.
> We
> >>>> learn
> >>> something
> >>>> about *Totality and Infinity*. These basic stories get lost
> in
> >>>> the drift.
> >>>>
> >>>> Chris
> >>>> Chris
> >>>>
> >>>>
> >>>>
> >>>>
> >>>>
> >>>>
> >>>> Quoting Alan Sondheim <[redacted]>:
> >>>>
> >>>>> I'm not sure that this will go through.
> >>>>>

> >>>>> Anyway, deconstruction is not a method or a means of
> locating
> >>>>> subtexts; it
> >>>>> relates on one hand to new criticism (in the sense that it
> >>>>> treats the text
> >>>>> as a messy entirety) and on the other to cultural studies
> (in
> >>>>> the sense
> >>>>> that peripheral/diacritical symptoms/tropes are of great
> >>>>> importance - and
> >>>>> thexe often subvert or disturb and apprent transparency of
> the
> >>>>> surface).
> >>>>> Years ago I wrote a paper that was used in a course on
> >>>>> deconstruction (not
> >>>>> mine); it was on the difference between the Sheffer stroke
> (not
> >>>>> both A and
> >>>>> B) and its dual (neither A nor B) in terms of the history of
>
> >>>>> the shapes of
> >>>>> the symbols in relation to psychoanalytical concerns
> (feminism,
> >>>>> the
> >>>>> phallic, expulsion, etc.). So there's first of all the
> simple
> >>>>> logic
> >>>>> involved, and second, its actual process of construction,
> its
> >>>>> history, and
> >>>>> so forth. The 'subversion' - such as it might be considered -
>
> >>>>> is in using
> >>>>> the (logical) formation to consider issues of origination, the
> >>>>> 'primordial,' gender, etc., from the standpoint of this
> 'veering.'>>>>>
> >>>>> Deconstruction also references the metaphysics underlying a
> >>>>> text - not in
> >>>>> the sense again of _sub_ text - but underlying in the sense
> of
> >>>>> implicit
> >>>>> within it, incoherent within it, the slight edge that tends

> >>>>> elsewhere,
> >>>>> that threatens to overturn the text. (Again, years ago I did
> a
> >>>>> Kristevan
> >>>>> analysis of the '10 commandments' (in the Hebrew) along
> these
> >>>>> lines.) So
> >>>>> that what might seem a barrier, is open, and what is open,
> >>>>> might seem a
> >>>>> barrier, the gate which isn't a gate (yes, there's a
> relation
> >>>>> to Zen I
> >>>>> think).
> >>>>>
> >>>>> All of that said, it's difficult to pin the process down -
> >>>>> since it's
> >>>>> neither process or product; I think of it, like glas, as a
> >>>>> discourse which
> >>>>> has always already continued and continues to continue, a
> >>>>> discourse of
> >>>>> humans which undercuts conclusion, totality, absolute - but
> which>>>>> nonetheless carries a very real political component,
> activist
> >>>>> as well.
> >>>>>
> >>>>> - Alan
> >>>>>
> >>>>>
> >>>>>
>
==========
==========
> >>>>> =====
> >>>>> Work on YouTube, blog at http://nikuko.blogspot.com . Tel
> >>>>> [redacted].
> >>>>> Webpage directory http://www.asondheim.org . Email:
> >>>>> [redacted].
> >>>>> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory;
> >>>>> also check
> >>>>> WVU Zwiki, Google for recent. Write for info on books, cds,
> >>>>> performance,
> >>>>> dvds, etc.

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> check> WVU Zwiki, Google for recent. Write for info on books, cds,
>
> > performance,
> > dvds, etc.
> >
==========
>

↑ Index

196. Anselm Berrigan

Fwd: looking for a place for a poet to crash in NYC

Tue 6 Feb 2007

-----Original Message-----
From: [redacted]
To: [redacted]
Sent: Mon, 5 Feb 2007 4:33 PM
Subject: looking for a place for a poet to crash in NYC

Dear folks,Â
Â
The poet Stephen Rodefer is coming to New York City from Feb. 13-25, and looking for places to stay.Â
Â
Heâ€™s reading at the Poetry Project on the 14th, and has a show of paintings at the Bowery Poetry Club happening as well.Â
Â
if anyone knows of an open apartment or room in town, heâ€™d appreciate being contacted. Thanks, in advance, for any help.Â
Â
His e-mail is: [redacted]Â
Â
Â
Anselm BerriganÂ

_____Â

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.Â

_____ Check out the new AOL. Most comprehensive set of free safety and security tools, free

access to millions of high-quality videos from across the web, free AOL Mail and more.

↑ Index

197. St. Thomasino
Haiku Death Match / Molotov's Sister
Tue 6 Feb 2007

.·.·.·.·.·

Molotov’s Sister

A blonde bomber, she
smokes filterless, plays upright bass
& writes haiku

http://the-otolith.blogspot.com/2006/04/gregory-vincent-st-thomasino- six-haiku.html

gregory vincent st. thomasino

http://eratio.blogspot.com/

http://thepostmodernromantic.blogspot.com/

"To the simple-minded, everyone is simple-minded.
This movie was shot on cell-phone video.
It is the footage of the head of Jacques Derrida on the body of the Bigfoot.
I took the Vespa, because I want to have her arms around me always."

.·.·.·.·.·.·.·.·.·.·.·.·.·.·.·=

↑ Index

198. Jason Quackenbush
Re: Haiku Death Match
Tue 6 Feb 2007

---

those are metarules, and everyone has to follow those.

/tongue firmly in cheek.

On Tue, 6 Feb 2007, Elizabeth Switaj wrote:

> *On 2/6/07, Barry Schwabsky <[redacted]> wrote: "But really, one should understand that, unlike hobbyists, real artists have only the most contingent interest in following any rules they have not set for themselves."*
>
> *Does that include the rule that artists shouldn't be interested in rules*

> *other people have made up?*
>
> *Elizabeth Kate Switaj*
> *www.critjournal.com*

↑ Index

199. Halvard Johnson
Re: Haiku Death Match
Tue 6 Feb 2007

Sez whom?

Hal

"The secret of managing is to keep the guys
who hate you away from the guys who are
undecided."
--Casey Stengel

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 6, 2007, at 6:37 PM, Jason Quackenbush wrote:

> *those are metarules, and everyone has to follow those.*
>
> */tongue firmly in cheek.*
>
> *On Tue, 6 Feb 2007, Elizabeth Switaj wrote:*
>
> *On 2/6/07, Barry Schwabsky <[redacted]> wrote:*
> *"But really,*
> *one should understand that, unlike hobbyists, real artists have only the*
> *most contingent interest in following any rules they have not set for themselves."*
>
> *Does that include the rule that artists shouldn't be interested in rules*
> *other people have made up?*

> *Elizabeth Kate Switaj*
> *www.critjournal.com*

↑ Index

200. Pam Grossman

Re: Boog City's Email List Dead, Please Resend Yr Name & Email

Tue 6 Feb 2007

---

wow, pain in the ass! i keep meaning to back up my address book--but am not sure how....? so i guess i mean i keep meaning to figure it out.

Pam Grossman
[redacted]

also--last year sometime, we had an exchange about a kurt cobainâ€“related poem of mine...i think you wanted to see it...and i never got it to you. i believe you are/were planning something for kurt's would-be 40th birthday. if you would like my poem to be involved, or might want it to be, please let me know. i really meant to send it around for publication, to try to time it to his birthday this year; but i didn't; i guess it's not too late for online journals, if i go that route.

all best, pam

-----Original Message-----
>From: "David A. Kirschenbaum" <[redacted]>
>Sent: Feb 6, 2007 1:32 PM
>To: [redacted]
>Subject: Boog City's Email List Dead, Please Resend Yr Name & Email
>
>hi all,
>
>my powerbook, keeper of all that is boog, recently died, and although
>a good chunk of the data was recoverable (thank you tekserve) i did
>lose my entire email address book. so if you were on the boog email
>list, or just want to be, email me your full name and email
>backchannel to [redacted]. (this especially holds true to new
>yorkers, as i send out local emails that don't get posted on this here
>list.)
>
>thanks and hope yre all swell.
>
>as ever,
>david

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201. Ron Silliman

Silliman's Blog: one million visits later

Tue 6 Feb 2007

---

http://ronsilliman.blogspot.com/

RECENT ITEMS

The role of spirituality
in a world that is no longer
god infested
(more on
Rae Armantrout’s
Next Life)

On reaching the
1,000,000
visit mark
on Silliman’s Blog

On Rae Armantrout’s
Next Life

On Molly Ivins

Pedro Almodovar’s
Volver

The Yam Yad brotherhood
(Robert Kelly’s May Day)

Kenny Goldsmith
Blogging for the Poetry Foundation

The ensemble film of globalization
(this year it’s Babel)

Experimental Forms
and Issues of Accessibility
(from Susanne Dyckman,
Rusty Morrison,
Maxine Chernoff,
Paul Hoover
and Jaime Robles)

Critical malpractice
in The Nation

http://ronsilliman.blogspot.com/

↑ Index

202. Alexander Jorgensen
Re: deconstruction and poetry
Tue 6 Feb 2007

I may be wrong, and I'm surprised no one has not said
anything to this effect, but a deconstructionist poem,
well, would contain: nothing!

aj
--- Deborah Poe <[redacted]> wrote:

> My apologies if someone has mentioned...The most
> recent Minnesota
> Review has an interview with William V.
> Spanos--interesting
> connections with this discussion/thread. D-
>
> ----- Original Message -----
> From: Don Summerhayes <[redacted]>
> Date: Tuesday, February 6, 2007 3:52 pm
> Subject: Re: deconstruction and poetry
> To: [redacted]
>
> > Try reading Roland Barthes, especially 'The
> Pleasure of the Text/'
> >
> > and 'Barthes by Barthes'. Not only is he a
> beautiful writer, but
> > he
> > does not pontificate or obfuscate or mystify.
> Poets are always
> > aware
> > that their words have more than one or two kinds
> of identity or
> > function (pun, rhyme, say) as well as being signs,
> and that
> > assigning
> > meaning is always a matter of overriding
> complexities.
> >

> >
> >
> > On 5-Feb-07, at 9:23 AM, Alan Sondheim wrote:
> >
> > > I'm not sure about the "if/then" - that implies
> process; there's
> >
> > > also the "if then else" formulation which works
> here - if A then
> >
> > > not A^B else ??
> > > - and process involves temporality; the "if"
> also seems itself
> > to
> > > be on the verge or hinge. It might be the
> difference between
> > > temporality and a state-of-affairs, although
> both can be
> > considered
> > > potentials..
> > >
> > > I don't know if you're familiar with Spencer
> Brown's Laws of
> > Form -
> > > he makes a similar jump between
> states-of-affairs and
> > temporality
> > > (involving if I remember imaginary quantities) -
> which again I'm
> >
> > > not sure of. But he starts I think by describing
> "making a
> > > distinction" which is already a process...
> > >
> > > - Alan
> > >
> > >
> > > On Mon, 5 Feb 2007, Chris Chapman wrote:
> > >
> > >> I have to concentrate on Tocqueville but before
> I do:
> > >>

> > >> when I read your description of what neither A
> nor B means I
> > think
> > >> you're on the
> > >> verge of switching logical categories from
> those that stem from
> >
> > >> forms of
> > >> division into forms of equation - 'either/or'
> for 'if/then.'
> > The
> > >> vertical bar
> > >> you use, "A/A", seems to bespeak a detachment
> within self-
> > identity
> > >> that had
> > >> begun in disjunction.
> > >>
> > >> It's that connection that I find interesting,
> narcissistically
> > and
> > >> perhaps
> > >> narratologically speaking. I'm thinking about
> how to answer
> > that
> > >> more fully.
> > >>
> > >>
> > >>
> > >> Chris
> > >> (Please show me where I've been especially
> obtuse with your
> > >> demonstration.)
> > >>
> > >> Quoting Alan Sondheim <[redacted]>:
> > >>
> > >>>
> > >>>
> > >>> I'm not sure this will go through. The two
> functions are duals
> > of
> > >>> each

> > >>> other and both can be used as the 'basis' of
> propositional
> > logic;
> > >>> in other
> > >>> words, everything in propositional logic can
> be derived from
> > >>> either of
> > >>> these. For example if you have | for "neither
> A nor B" then
> > A|A
> > >>> is simply
> > >>> "not A" and this also holds for "not both A
> and B."
> > >>>
> > >>> And yes, grouping and distribution; they're
> both "kinds" of
> > >>> expulsion -
> > >>> A|B simply implies either the null set or
> "anywhere but here -
> >
> > >>> elsewhere"
> > >>> - depending on whether A and B are
> complements, and "not both
> > A
> > >>> and B"
> > >>> implies both possibly elsewhere and that
> "veering" - one or
> > the
> > >>> other
> > >>> possibly, or neither, anything but the
> intersection.
> > >>>
> > >>> I haven't thought of Derrida in terms of
> narrative - can you
> > say
> > >>> more
> > >>> about this?
> > >>>
> > >>> Thanks, Alan
> > >>>
> > >>>
> > >>> On Mon, 5 Feb 2007, Chris Chapman wrote:

> > >>>
> > >>>> Hey Alan, that sounds really interesting:
> > >>>>
> > >>>> "Sheffer stroke (not both A and
> > >>>> B) and its dual (neither A nor B) in terms of
> the history of
> > the
> > >>>> shapes of
> > >>>> the symbols in relation to psychoanalytical
> concerns
> > (feminism, the
> > >>>> phallic, expulsion, etc.)."
> > >>>>
> > >>>>
> > >>>> How did you parse out the embedded 'or' and
> its negations?
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> > >>>> two
> > >>> choices
> > >>>> look identical (which is why you mention the
> significance of
> > >>>> 'always
> > >>> already'.)
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> towards grouping
> > ('not
> > >>>> both') and
> > >>> the
> > >>>> other towards distribution (neither/nor).
> > >>>>
> > >>>> ...
> > >>>>
> > >>>>
> > >>>> I find Derrida's writing to be a rich reserve
> of information
> > >>>> from which a
> > >>>> 'routine' has been lately abstracted. For
> example, essays in
> > >>>> *Writing and
> > >>>> Difference* teach us something about Raymond
> Rousset's

> > >>>> 'ultrastructuralist'
> > >>>> imagination and how this affected his
> criticism of Corneille.
> >
> > >>>> "Force and
> > >>>> Signification" is, on this level, a thematic
> reading of
> > >>>> Rousset's "Form and
> > >>>> Signification". "Violence and Metaphysics" is
> a philosophical
> >
> > >>>> biography of
> > >>>> Emmanuel Levinas as he grapples with Husserl
> and Heidegger.
> > We
> > >>>> learn
> > >>> something
> > >>>> about *Totality and Infinity*. These basic
> stories get lost
> > in
> > >>>> the drift.
> > >>>>
> > >>>> Chris
> > >>>> Chris
> > >>>>
> > >>>>
> > >>>>
> > >>>>
> > >>>>
> > >>>>
> > >>>> Quoting Alan Sondheim <[redacted]>:
> > >>>>
> > >>>>> I'm not sure that this will go through.
> > >>>>>
> > >>>>> Anyway, deconstruction is not a method or a
> means of
> > locating
> > >>>>> subtexts; it
> > >>>>> relates on one hand to new criticism (in the
> sense that it
> > >>>>> treats the text
> > >>>>> as a messy entirety) and on the other to

> cultural studies
> > (in
> > >>>>> the sense
> > >>>>> that peripheral/diacritical symptoms/tropes
> are of great
> > >>>>> importance - and
> > >>>>> thexe often subvert or disturb and apprent
> transparency of
> > the
> > >>>>> surface).
> > >>>>> Years ago I wrote a paper that was used in a
> course on
> > >>>>> deconstruction (not
> > >>>>> mine); it was on the difference between the
> Sheffer stroke
> > (not
> > >>>>> both A and
> > >>>>> B) and its dual (neither A nor B) in terms
> of the history of
> >
> > >>>>> the shapes of
> > >>>>> the symbols in relation to psychoanalytical
> concerns
> > (feminism,
> > >>>>> the
> > >>>>> phallic, expulsion, etc.). So there's first
> of all the
> > simple
> > >>>>> logic
> > >>>>> involved, and second, its actual process of
> construction,
> > its
> > >>>>> history, and
> > >>>>> so forth. The 'subversion' - such as it
> might be considered -
> >
> > >>>>> is in using
> > >>>>> the (logical) formation to consider issues
> of origination, the
> > >>>>> 'primordial,' gender, etc., from the
> standpoint of this
> > 'veering.'>>>>>

> > >>>>> Deconstruction also references the
> metaphysics underlying a
> > >>>>> text - not in
> > >>>>> the sense again of _sub_ text - but
> underlying in the sense
> > of
> > >>>>> implicit
> > >>>>> within it, incoherent within it, the slight
> edge that tends
> > >>>>> elsewhere,
> > >>>>> that threatens to overturn the text. (Again,
> years ago I did
> > a
> > >>>>> Kristevan
> > >>>>> analysis of the '10 commandments' (in the
> Hebrew) along
> > these
> > >>>>> lines.) So
> > >>>>> that what might seem a barrier, is open, and
> what is open,
> > >>>>> might seem a
> > >>>>> barrier, the gate which isn't a gate (yes,
> there's a
> > relation
> > >>>>> to Zen I
> > >>>>> think).
> > >>>>>
> > >>>>> All of that said, it's difficult to pin the
> process down -
> > >>>>> since it's
> > >>>>> neither process or product; I think of it,
> like glas, as a
> > >>>>> discourse which
> > >>>>> has always already continued and continues
> to continue, a
> > >>>>> discourse of
> > >>>>> humans which undercuts conclusion, totality,
> absolute - but
> > which>>>>> nonetheless carries a very real
> political component,
> > activist
> > >>>>> as well.

> > >>>>>
> > >>>>> - Alan
> > >>>>>
> > >>>>>
> > >>>>>
> >
>
==========
>
> > >>>>> =====
> > >>>>> Work on YouTube, blog at
> http://nikuko.blogspot.com . Tel
> > >>>>> [redacted].
> > >>>>> Webpage directory http://www.asondheim.org .
> Email:
> > >>>>> [redacted].
> > >>>>>
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for
> theory;
> > >>>>> also check
> > >>>>> WVU Zwiki, Google for recent. Write for info
> on books, cds,
> > >>>>> performance,
> > >>>>> dvds, etc.
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> Email:
> > >>> [redacted].
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> http://clc.as.wvu.edu:8080/clc/Members/sondheim for
> theory;
> > also
> > >>> check
> > >>> WVU Zwiki, Google for recent. Write for info
> on books, cds,
> > >>> performance,
> > >>> dvds, etc.
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> Email:
> > > [redacted].
> > > http://clc.as.wvu.edu:8080/clc/Members/sondheim
> for theory; also
> > check> WVU Zwiki, Google for recent. Write for
> info on books, cds,
> >

> > > performance,
> > > dvds, etc.
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_____
___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. http://games.yahoo.com/games/front

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203. Alexander Jorgensen
Re: Haiku Death Match
Tue 6 Feb 2007

I always thought that western poets couldn't write
haiku - regardless of its construct in so far as its
understood by westerners - the syllable is a word,
damn it - not so much a syllable, and I wonder, if
that's the problem in the basic idea.

AJ
--- Gwyn McVay <[redacted]> wrote:

> Eric,
>
> The chorus to the Hunter/Garcia song "Ripple" is a
> haiku as well:
>
> Ripple in still water
> where there is no pebble tossed
> nor wind to blow
>
> http://arts.ucsc.edu/gdead/agdl/ripple.html
>
> Since the Grateful Dead and Allen Ginsberg were both
> acts at the Human
> Be-In, and the overlap between Beat-ness and the
> Merry Pranksters was Neal
> Cassady, it's not completely improbable that Hunter

> and Ginsberg at least
> met.
>
> Gwyn
>
>
> Eric Dickey wrote:
>
> Anybody know the song "Crazy Fingers" by Robert
> Hunter/Jerry Garcia?
>
>
>
http://www3.clearlight.com/~acsa/introjs.htm?/~acsa/songfile/CRAZYFIN.HTM
>
> it's all haiku, some verses (stanzas) true to
> "form", some more so then
> others, if you know what I mean.
>
> To me, this is American haiku at its best. Bucks
> the form, yet
> maintains gesture, impulse, intent with an element
> of the surreal.
> Perhaps Hunter and Ginsberg knew each other.
>
> Midnight on a carousel ride
> Reaching for the gold ring
> Down inside
>

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

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204. **Michael Tod Edgerton**

Re: QUEERING LANGUAGE READING, Sat Feb 10th at the BPC, 8 PM

Tue 6 Feb 2007

Hey, Tim, never heard back from you on this--should I assume you weren't able to use any of the pieces I sent for this issue?

Best,
Tod

Tim Peterson <[redacted]> wrote:
Join us for a poetry reading to celebrate the publication of
the forthcoming

EOAGH Issue 3: Queering Language

(journal edited by CA Conrad, kari edwards, Paul Foster Johnson, Erica Kaufman, Jack Kimball, Tim Peterson, and Stacy Szymaszek, featuring over 100 writers including some rare surprises)

Event hosted by Tim Peterson & Nathaniel Siegel

Featuring readings by Jen Benka, Mark Bibbins, Julian Brolaski, Regie Cabico, David Cameron, Abigail Child, Jen Coleman, Allison Cobb, Marcella Durand reading Nicole Brossard, Joe Elliot, Corrine Fitzpatrick, E. Tracy Grinnell, Brenda Iijima, Jeffrey Jullich, Amy King, Bill Kushner, Rachel Levitsky, Ben Malkin, Filip Marinovich, Eileen Myles, Martha Oatis, Akilah Oliver, Austin Publicover, and Christina Strong

Saturday February 10th, 2007
8pm-10pm

@ The Bowery Poetry Club
308 Bowery (@ Bowery & Bleecker)

http://www.bowerypoetry.com

Admission $5.00

Proceeds will go to a charitable fund established in the memory of kari edwards.

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

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205. Michael Tod Edgerton

Ignore previous reply, it was for Tim Re: QUEERING LANGUAGE READING, Sat Feb 10th at the BPC, 8 PM

Tue 6 Feb 2007

Sorry, I'm exhausted...

Tim Peterson <[redacted]> wrote: Join us for a poetry reading to celebrate the publication of the forthcoming

EOAGH Issue 3: Queering Language

(journal edited by CA Conrad, kari edwards, Paul Foster Johnson, Erica Kaufman, Jack Kimball, Tim Peterson, and Stacy Szymaszek, featuring over 100 writers including some rare surprises)

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"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.

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206. Nick Moudry
Call for translation submissions
Tue 6 Feb 2007

IDQuDQo=

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207. Charlie Rossiter
haiku
Wed 7 Feb 2007

Do you really want to write haiku?

Well as a response to the last several postings on the topic let me simply say,,,,,

sentences, quasi-sentences, cute observations, bits of irony etc DON'T MAKE IT

Please...read Gurga's book and practice in your notebooks and come back next year and show us what you have learned.

Folks, when you don't know you don't know and all the wishing in the world doesn't change that.

Of course if you want to write hallmark poems of any sort, haiku included, go for it...but really who wants to read that crap. I hope you don't and I don't either.

Thanks

Charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

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208. David Baratier
Re: deconstruction and poetry
Wed 7 Feb 2007

No, Finnegan's Wake has an apostrophe.

> *Finnegans Wake has an apostrophe?*
>
> *Finnegan's Wake hung out in Cork?*

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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209. Jesse Glass
The Voyage of the Argonauts--Experimental Music and Poetry
Wed 7 Feb 2007

Today the mail run rendered up a stunning set of six beautiful CD's, each one the product of of Ralph Lichtensteiger's genius. Yes, I use that term openly when I speak of this gentleman. If you haven't heard of him I suggest that you go to www.lichtensteiger.de to witness the range of his thought, and his incredible generosity as a teacher. He is constantly offering up new downloads of avant-garde music, new takes on philiosophers, new insights into, and applications of, the thought and praxis of John Cage, with whom he met and conversed. And now these CD's have arrived with their promise of a voyage. The story of Jason and the Argonauts, of course tells of the quest for the Golden Fleece--a journey that has long been regarded in the West as an alchemical allegory. Here are the titles of the CD's:

1 klangschiff
2 klangsschiff
3 the remains
4 specters
5 les heterotopies
6 departure

I am delighted to have a voice piece embedded in CD #6. So I myself have a seat among Jason's crew!

I haven't yet had a chance to take this aural voyage, but once I've embarked, I shall report back!

The CD set was pressed in a limited edition of 50. Price is 25 euros. Ralph Lichtensteiger is looking for collaborators for other projects. Several people from this list--including Alan Sondheim, Miekal And and Dan Weber-- have been featured. For more information, please contact Mr. Lichtensteiger via his website.

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210. Joel Bettridge
Nathaniel Tarn on Thursday at Yale
Wed 7 Feb 2007

Please join us for a poetry reading by Nathaniel Tarn on Thursday, February 22nd, 2007, 4pm. This event is free and open to the public. For additional information about poetry at the Beinecke Library visit: http://beineckepoetry.wordpress.com/.

Poet, translator, anthropologist, and editor Nathaniel Tarn is the author of more than thirty volumes of poetry, essays, and translations, including a collection of his essays on poetics and anthropology, Views from the Weaving Mountain, and his recently published Selected Poems 1950-2000. Tarn founded and edited the Cape Editions series in England in the 1960s, publishers of Charles Olson, J.H. Prynne, Ted Berrigan, and others. He is the recipient of numerous awards including the Guinness prize, a Wenner Gren fellowship, a Commonwealth of Pennsylvania fellowship, and a Rockefeller Foundation fellowship. Until his retirement in 1985, Tarn was a professor in comparative literature at Rutgers.

For more information about and examples of Nathaniel Tarn’s work please visit:

http://jacketmagazine.com/28/hill-tarn.html
http://jacketmagazine.com/06/tarnpoem.html
http://www.poetrymagazines.org.uk/magazine/record.asp?id=2049
http://www.emilydickinson.org/titanic/material/tarn1.html
http://www.emilydickinson.org/titanic/material/tarn2.html

Nancy Kuhl
Associate Curator, The Yale Collection of American Literature
The Beinecke Rare Book and Manuscript Library
Yale University
121 Wall Street
P.O. Box 208240
New Haven, CT 06520-8240
Phone: [redacted]
Fax: [redacted]

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.
http://mobile.yahoo.com/mail

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211. Simon DeDeo

Re: deconstruction and poetry

Wed 7 Feb 2007

Finnegan's Wake *is* an apostrophe.

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212. Alan Sondheim

waggle (new work - last of series)

Wed 7 Feb 2007

---

waggle

mr tumor goes to corner jumps off waggles jumps on bones rattler mr tumor says to mr ward you are a hollow bell mr ward you are a hollow bell

http://www.asondheim.org/corner.mov
http://www.youtube.com/watch?v=tBtvlrpWu0A YouTube (odd sound)

two soundworks (.mp4 sound) for earphones or large speakers
http://www.asondheim.org/tabla10.mp4
http://www.asondheim.org/tabla11.mp4

alan says how many mirrors are left i deconstruct mr tumor whose calling is mr ward now we are listening to deep music low nets very large instruments very long notes

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213. Michael Dylan Welch
Re: Haiku Death Match
Wed 7 Feb 2007

First off, the word "haiku" is both singular and plural, like the word "deer," thus it's easy to sound uninformed if you say "haikus." Even Kerouac got it wrong. But no scholars or translators or serious haiku poets anywhere will say "haikus." In my experience in dealing with thousands of people over the last fifteen years in haiku education, every single person who ever said "haikus" was also fairly clueless as to what a haiku even was, whether in English or Japanese, and typically all they knew was the misguided notion of 5-7-5 syllables. That it's a misguided notion is terribly old news to those who study and write haiku with commitment. Yet here I am dredging it up because so few people have an real understanding of English-language haiku literature -- even among serious mainstream poetry circles. Though the spans of time are different, it's like knowing only Petrarch and having little idea that anyone tried writing sonnets in English.

Second, some Americans, out of deference to Japan, do consider their haiku to be "American haiku" (for example, Kerouac called some of his haiku-like creations "pops"; Ginsberg offered "American Sentences," although he also wanted them to be *different* from haiku, even in English; for 20+ years John Brandi and Steve Sanfield used to call the haiku they wrote "hoops"). Some Japanese feel that way about American haiku, too. But many don't. Some American haiku are deeply loved in Japan. I myself have been a guest in Japan of Shugyo Takaha, the president of one of Japan's three largest haiku organizations, and that surely would not happen if there were not some measure of interest and respect for what is being done in North America (I was vice president of the Haiku Society of America at the time of that particular visit to Japan). Haiku in America and Japan are *going* to be different, because the culture and languages are different. Yet they are also remarkably similar, employing techniques that CAN be transferred from one language to another, and the best poets are doing remarkably things with their haiku in English, even while sometmes casting an American slant to it (or Canadian, or British, or Irish, or Australian, etc.). This writing is approached very seriously. And like any kind of literature, there's all sorts of bad with the good, but in my personal library of about 4,000+ haiku books (nearly all in English, and this is only a fraction of haiku publications in the last century), I find much very accomplished poetry.

In 1991 I helped to found the Haiku North America conference, which has been held every two years since then (coming up this summer in Winston-Salem, North Carolina), and it's just one example of the serious study and criticism of English-language haiku. Many of the papers and presentations from the

conference make it into print in journals such as Modern Haiku (published since 1969, folks -- not a spring chicken as poetry publications go) and the Haiku Society of America's Frogpond (published since 1978). These journals don't even need the help of the HNA conference -- they have plenty of other criticism and discussion from other sources, too. There are other respected haiku journals that have been around for a number of years. This is not "fake" haiku they are writing. Sure, like the content of any poetry journal, some of it is better than others. But take a look at Cor van den Heuvel's *The Haiku Anthology*. There's some darn good stuff in there. And it's not by accident that it's now in its third edition. First edition was in 1974 from Doubleday, second edition in 1986 from Fireside, and the third edition, in hardback and paperback, in 1999 from W. W. Norton. That's just scratching the surface of the serious and literary haiku that has been written in this country for at least sixty or more years. Fake haiku? Sure, there's plenty of crap, but also much truly excellent work. Believe me, some of it runs circles around some of the crap that also gets written in Japan, too. Definitely, haiku in Japan has a hugely larger and lengthier history than does English-language haiku, but given that we only been at it for a hundred years (or more accurately, for most writers writing seriously today, about fifty years), what has been accomplished in a relatively short period is remarkable.

As for artists and the following of rules, I am reminded of Basho, who said "learn the rules and then forget them." This statement, in lesser minds, has been used to justify an ignorance of rules, or deliberate violation of the rules simply because one is lazy. What Basho really meant was to internalize the rules so well that you no longer have to think of them, the way a chess grand master no longer even thinks of stupid moves. It's a stage of unconscious competence. Haiku has plenty of wiggle room within its "rules," and I'm also reminded of Edith Shiffert, who has said that there really never were any rules in haiku, only fashions and trends. I'm not sure how accurate that is, but it's unwise of anyone not to be aware of the tradition, and what has gone on before -- which happens with incredible frequency, and has been demonstrated by some of the "haiku" posted to this list. Nearly all of these poems need serious surgery and exhibit a gross lack of understanding of haiku necessities -- not because they are merely "rules," but because they are effective strategies. These stategies are worth following because they *work*. If you see what the masters sought, as Basho also urged, I believe you'll see why it's worthwhile to adopt techniques such as the season word, two-part structure, and so on. It's one thing to write out of a position of knowledge (that's where the best innovation usually comes from), and quite another thing to write out of naivete, which so often happens when some people think they are being "innovative" (at least with haiku).

Michael

P.S. Did you know that there's a Museum of Haiku Literature in Tokyo (a multimillion-dollar facility)? And did you know it has a large library of English-language haiku, and this it sponsors awards for English-language haiku through the Haiku Society of America and with the British Haiku Society? Did you know that at an event called Haiku Chicago in 1995 (held jointly by the Haiku Society of America and the Haiku International Association of Japan), the Japanese delegations said that it was the Americans who were chiefly responsible for the internationalization of haiku, not Japan -- and this was thanks not only to cultural curiosity but to the efforts of the best poets writing haiku in English over the last century. Did you know that there's an American Haiku Archives at the Californis State Library in Sacramento? That there are numerous local organizations for haiku in North America? The haiku community is a rich one on this continent, and it is respected by Japanese haiku poets.

In a message dated 06-Feb-07 9:03:05 PM Pacific Standard Time, [redacted] writes:

Date: Tue, 6 Feb 2007 18:43:40 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: Haiku Death Match

Jeez. Can't we just decide that all contemporary haikus are "fake" and leave it at that?

Because to my mind that would be at least giving them the benefit of the doubt, since it is extremely unlikely that a "real" sonnet, a "real" dramatic monologue, a "real" epic, a "real" ode, or likewise a "real" haiku could also be a good poem. Only starting from the assumption that using any of this forms or genres is absurd, practically kitsch, is one likely to get anywhere with them.

There are societies of watercolor painters out there, according to whose members, probably, the works of any important contemporary artist who might produce a watercolor that you'd in the drawing dept. of MoMA or the Whitney are just obtuse efforts that show no sense of the rules of watercolor painting. But really, one should understand that, unlike hobbyists, real artists have only the most contingent interest in following any rules they have not set for themselves.

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214. Michael Dylan Welch
Re: Haiku Death Match
Wed 7 Feb 2007

I wasn't aware of this song ("Crazy Fingers"), so I'm glad to know about it. However, this is a far cry from haiku at its best. It's not really haiku at all, not by ANY stretch. Not only does it hit only the superficial and wrong target of 5-7-5 syllables (apparently), but it completely misses pretty much all of the other targets, including ones more important than form. How can this be even haiku, let alone American haiku, let alone at its best? No disrespect, but such a claim strikes me as unfounded, probably even naive. Only if by "American haiku" you mean a "fake" haiku, then sure, whatever, it's grrrrrreat. But why wallow in cluelessness, for that is what it is, at least regarding serious literary haiku in English? (Of course, it may work perfectly well in other ways, but not as haiku.)

Meanwhile, Alexander Jorgensen wrote "I always thought that western poets couldn't write haiku - regardless of its construct in so far as its understood by westerners." I'm curious to know what poetry this statement is based on. I've heard that kind of statement often enough -- even from folks like Robert Bly (though he's softened his stance more recently) -- and 99 times out of a hundred, the person saying it has never read (or is even aware of) much of the basic literature in English-language haiku. There's so much pseudo-haiku out there, too, and that gives an even more cloudy view of haiku as written by Westerners. Honku and spam-ku and comptuer error message haiku and so on have nearly no understanding of haiku, and certainly nothing to do with literary haiku (even while they may be fun on their own terms). It's actually TRUE that many western poets can't write haiku, but that's because most of them think they just have to count out syllables. Quite simply, they can't write haiku because they've never properly studied it as a bona fide English-language genre of poetry -- not one that's distinct from Japanese haiku, but a serious literary genre that is informed by Japanese haiku and its literary history.

Michael

In a message dated 06-Feb-07 9:03:05 PM Pacific Standard Time, [redacted] writes:

Date: Tue, 6 Feb 2007 11:45:13 -0800
From: Eric Dickey <[redacted]>
Subject: Re: Haiku Death Match

Anybody know the song "Crazy Fingers" by Robert Hunter/Jerry Garcia?

http://www3.clearlight.com/~acsa/introjs.htm?/~acsa/songfile/CRAZYFIN.HTM

it's all haiku, some verses (stanzas) true to "form", some more so then others, if you know what I mean.

To me, this is American haiku at its best. Bucks the form, yet maintains gesture, impulse, intent with an element of the surreal. Perhaps Hunter and Ginsberg knew each other.

Midnight on a carousel ride
Reaching for the gold ring
Down inside

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215. Philip Metres

Poems of War and Peace, Redux and Apology

Wed 7 Feb 2007

Folks, I overreacted a bit to Cliff Doerksen's review of that reading; below (in the reader's comments) is my more measured response.

http://www.poetryfoundation.org/dispatches/dispatches.reading.html?id=179007

I'd like also to shout-out to Halvard Johnson and Michael Rothenberg for putting together "THE WAR PAPERS" for this current issue of BIG BRIDGE. It pushes into new areas of possibility.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com

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216. Camille Martin

Camille Martin and Bill Lavender read in Buffalo

Wed 7 Feb 2007

"A New Orleans Reunion"

UB Poetics Program event featuring readings
by Camille Martin and Bill Lavender

Friday, 8 p.m.
Big Orbit Gallery, 30 Essex St., Buffalo

Free

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217. **Tom W. Lewis**
Re: deconstruction and poetry
Wed 7 Feb 2007

> *-----Original Message-----*
> *From: UB Poetics discussion group On Behalf Of Simon DeDeo*
> *Sent: Wednesday, February 07, 2007 0:30*
>
> *Finnegan's Wake *is* an apostrophe.*

may be, but the title goes without: Finnegans Wake ...
http://www.leeds.ac.uk/library/adopt-a-book/pics/joyce_wake.jpg

here's the portion of the Wake containing "damn fairy ann," btw:

FW, p. 9, book 1 --

Shee, shee, shee! The jinnies is jillous agincourting all the lipoleums. And the lipoleums is gonn boycottoncrezy onto the one Willingdone. And the Willingdone git the band up. This is bode Belchum, bonnet to busby, breaking his secred word with a ball up his ear to the Willingdone. This is the Willingdone's hur- old dispitchback. Dispitch desployed on the regions rare of me Belchum. Salamangra! Ayi, ayi, ayi! Cherry jinnies. Figtreeyou! **Damn fairy ann, Voutre.** Willingdone. That was the first joke of Willingdone, tic for tac. Hee, hee, hee! This is me Belchum in his twelvemile cowchooks, weet, tweet and stampforth foremost, footing the camp for the jinnies. Drink a sip, drankasup, for he's as sooner buy a guinness than he'd stale store stout. This is Roo- shious balls. This is a ttrinch. This is mistletropes. This is Canon Futter with the popynose.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Robin Hamilton
Sent: Friday, February 02, 2007 15:43
To: [redacted]
Subject: Re: deconstruction and poetry

<<
has anyone else in List-land tried reading Finnegans Wake with an Irish accent? you pick up on a lot of buried information if you try this -- it dawned on me reading one passage that "damn fairy ann" could be read as "donc fait rien" -- then the whole page morphed into a kind of Joycean French argot, before my eyes... and no, I was perfectly sober at the time.
...

tl
>>

Joyce's words above would seem to play on the British squaddies' surded French developed in WW1 -- "San fairy ann" for "ça ne fait rien".

see: http://www.worldwidewords.org/qa/qa-san1.htm

Robin Hamilton

↑ Index

218. Eric Dickey
Re: Haiku Death Match
Wed 7 Feb 2007

Michael,

fine, it's fake haiku at its best. In a footnote to Crazy Fingers in Robert Hunter's collection of songs, Box of Rain, he noted that his intent was haiku and that some verses of the song are closer than others.

Of course

Eric

Michael Dylan Welch <[redacted]> wrote:

I wasn't aware of this song ("Crazy Fingers"), so I'm glad to know about it. However, this is a far cry from haiku at its best. It's not really haiku at all, not by ANY stretch. Not only does it hit only the superficial and wrong target of 5-7-5 syllables (apparently), but it completely misses pretty much all of the other targets, including ones more important than form. How can this be even haiku, let alone American haiku, let alone at its best? No disrespect, but such a claim strikes me as unfounded, probably even naive. Only if by "American haiku" you mean a "fake" haiku, then sure, whatever, it's grrrrrreat. But why wallow in cluelessness, for that is what it is, at least regarding serious literary haiku in English? (Of course, it may work perfectly well in other ways, but not as haiku.)

Meanwhile, Alexander Jorgensen wrote "I always thought that western poets couldn't write haiku - regardless of its construct in so far as its understood by westerners." I'm curious to know what poetry this statement is based on. I've heard that kind of statement often enough -- even from folks like Robert Bly (though he's softened his stance more recently) -- and 99 times out of a hundred, the person saying it has never read (or is even aware of) much of the basic literature in English-language haiku. There's so much pseudo-haiku out there, too, and that gives an even more cloudy view of haiku as written by Westerners. Honku and spam-ku and comptuer error message haiku and so on have nearly no understanding of haiku, and certainly nothing to do with literary

haiku (even while they may be fun on their own terms). It's actually TRUE that many western poets can't write haiku, but that's because most of them think they just have to count out syllables. Quite simply, they can't write haiku because they've never properly studied it as a bona fide English-language genre of poetry -- not one that's distinct from Japanese haiku, but a serious literary genre that is informed by Japanese haiku and its literary history.

Michael

In a message dated 06-Feb-07 9:03:05 PM Pacific Standard Time, [redacted] writes:

Date: Tue, 6 Feb 2007 11:45:13 -0800
From: Eric Dickey
Subject: Re: Haiku Death Match

Anybody know the song "Crazy Fingers" by Robert Hunter/Jerry Garcia?

http://www3.clearlight.com/~acsa/introjs.htm?/~acsa/songfile/CRAZYFIN.HTM

it's all haiku, some verses (stanzas) true to "form", some more so then others, if you know what I mean.

To me, this is American haiku at its best. Bucks the form, yet maintains gesture, impulse, intent with an element of the surreal. Perhaps Hunter and Ginsberg knew each other.

Midnight on a carousel ride
Reaching for the gold ring
Down inside

Don't get soaked. Take a quick peak at the forecast
with theYahoo! Search weather shortcut.

↑ Index

219. Stephen Vincent
FW: blogging libby
Wed 7 Feb 2007

In case like me you are old enough to be getting retroactive Watergate Hearing thrills from the Libby trial, my friend, the musician/composer, Hal Hughes, sends this note with the invaluable links to the onsite bloggers and their streaming commentary etc. from the trial itself. One thing that appears most likely true the more the trial gets close to the whole truth of Cheney¹s orchestration of the outing of a CIA operative - is that the iron clad, so-called Vice President is no doubt off any need for laxitives!

It still astonishes me that the Democrats & Company have not gone ballistic over this Œouting¹ and demanded Cheney¹s resignation and arrest for putting Valerie Plame¹s CIA associates at risk of their own lives. (I know Monica L and Clinton threatened the survival of the Republic, etc, but...).

Stephen V

Subject: Fw: blogging libby

One of the interesting things about the Libby trial is that there are bloggers in attendance as well as "conventional" journalists. That means a more or less steady stream of commentary flowing instantly from the courtroom to whomever is interested. There have been a few posting on Huffington Post. I finally troubled to check out this blog today: http://firedoglake.com/. They have a fat file of articles under "CIA Leak" and "Libby Case", and I get the impression they'll be posting the evidence as it's released to the media - the same day it's introduced in court. That's pretty juicy stuff.

I have a feeling at least one veep is starting to squirm. However you feel about schadenfreude, I bet you'll pay attention if he has to testify under oath. Mr. Fitzgerald seems eminently qualified to extract some truth from under that sclerotic, malevolent facade. The "just gossip" and "I forget" defenses don't appear to be holding up very well.

I've been bugging y'all for a long time about this case, and the way it's unfolding has not lessened my sense that it could be the key to collapsing the whole Bushevik house of cards. Following this one thread leads to the entire web of deceit. (So do any number of others, but this one is IN COURT NOW. Congress can bluster and filibuster all it wants, and people can urge impeachment and wave "stop the war" signs, but criminal court is where these characters belong, and where they're most likely to get their comeuppance. Locking them up would send a healthy message to other politicians and to our former friends around the world.

HMH

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220. Crane's Bill Books
Re: Haiku Death Match
Wed 7 Feb 2007

Didn't Shiki write forcefully about the hazards of mistaking the technique for the poetry--and didn't his own haiku stretch the rules to, but not beyond, the breaking point? I don't read Japanese, so I am characterizing Shiki from translations, and from what I've read about him in English. I'm curious, though: does anyone who does read Japanese think the syllable count (if that's the right

way to put it) in haiku is really arbitrary, or might it have develop organically out of qualities in the language itself, the way blank verse is said to reflect rhythms natural to English? This thread has been really wonderful to read--thanks, everyone. J.A. Lee Crane's Bill Books

↑ Index

221. **mIEKAL aND**
Fwd: Solicitation
Wed 7 Feb 2007

Send your responses directly to Clemente...

Begin forwarded message:

> *From: Clemente Padín <[redacted]>*
> *Date: February 4, 2007 6:18:15 PM CST*
> *To: <[redacted]>*
> *Subject: [webartery] Sollicitation*
> *Reply-To: [redacted]*
>
> *Dear friends, a friend of mine, Prof. Susana Romano Sued (that is curator of an event on experimental poetry in Cordoba, Argentina, in next august 07) is travelling to New York and Los Angeles.*
>
> *She ask me for addresses and emails of poets and profesors academic in Letters and Litterature for to see and know about Norteamerican reality in this field.*
>
> *I gave her some emails. If you want to talk with her, please, write to Susana Romano Sued:*
> [redacted]
>
> *or write to me.*
>
> *Thanks in advance, fraternal greetings,*

↑ Index

222. **David-Baptiste Chirot**
Re: Haiku Death Match/HAIKU LIFE
Wed 7 Feb 2007

Many deep thanks to Michael Dylan Welch for his letters affirming the LIFE of American Haiku and providing so many insights and so much information. A few times before Haiku has been discussed (and dissed one might say a bit)-and so often concerning only the syllable counting as though distinguishing right foot from the left means one knows how to walk. A lot of what i know have

learned from reading Japanese and American haiku is ways of awareness in the world--practicing different ways of seeing things, movements, colors and how their particualrs cab be continually framed and reframed within a very few words, not only to present juxtapostion, but in doing so to provide as Michael wrote, the data for making a leap inside the mind--opening into a whole other view of the "scenes" so to speak. Continually training the eye in finding particulars among all that is happening within an instant--the haiku a way of learning to see distinctly that which is hidden in plain sight by the too distracted superficial attention. Out of a mass of colors, forms, movements, exact notations of a particular moment in a specific time of year--emerge the particles in the ongoing flow which present paradoxes, contradcitions, things far apart suddenly brought close. A haiku is a form of documentary which "opens one's eyes"--and if one is so inclined, mind, heart, soul, physical awarenesses. The importance of the time element is to indicate not a stillness bu a cotinual process of change, in which the insatnt presented in the poem is taking part--a transitory movement from the no longer present of the moment before to the not yet present of the moment after. On the one hand the teeming chaos of the moment in its incredible profusion of details, on the other, the nothingness, unknowable--to see with clarity a continual becoming--out of chaos and nothingness, that which is. Hiaku have brought a continual daily work with seeing, hearing, moving--details within each instant--site/sight/cite--oscillations of an opening outwo/ards and a paring to the bare bones. Haiku bring not just forms of artistic or mystical "illuminations" as it were--also bring evidences cotinually of social contradictions, paradoxes all around one. To see the world from a crowded bus or within a very confined space--and find in them both a continual happening. Through barred windows to see everyday the same view yet to find moment by moment it is changing. I am just touching on a very small area of what study of Haiku can bring for writing, visual work, being alive. It's a form of disicpline one may practice at any time any where. Even in dreams it can happen. There is also the spirtual aspect of haiku as a Way. This can be found in a great many poets practising haiku as a method among spiritual disicplines. Pascal wrote: "it is not the elements which are new, but the order of their arrangement." To work with arrangements of course you have to continually discpline the unedrstanding of the elements, and i think Haiku teaches one in this, how to go about finding what the elements are at any moment. Time spent studying cracks in a wall can be an opening into the anarkeyological possibilities which are ever available. The famous text by Basho called "Learn from the Pine" is a great introduction to ways of working with Haiku as a discipline in living to find ways to see and hear and move. In this way, the making of the Haiku is like an instant between the profusion of reality and the nothingness. Through discipline "composition must occur in an instant." Robert Hass edited a great collection of Haiku and prose by Basho,

Suson & Issa called The Essential Haiku--you can find "learn from the Pine" in there-- to show how hard it to write haiku--i wrote his in an instant from what seen outside the window you can see that i wil have to live a hundred years to make aven an average one but what i learn from reading others'--has helped change many ways of seeing for me and i am very thank ful to Haiku for this--

ghetto winter street
dope man, bible man, crack hos--
all call the crow "thief"

> *From: Michael Dylan Welch <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Haiku Death Match*
> *Date: Wed, 7 Feb 2007 03:58:24 EST*
>
> *First off, the word "haiku" is both singular and plural, like the word "deer," thus it's easy to sound uninformed if you say "haikus." Even Kerouac got it wrong. But no scholars or translators or serious haiku poets anywhere will say "haikus." In my experience in dealing with thousands of people over the last fifteen years in haiku education, every single person who ever said "haikus" was also fairly clueless as to what a haiku even was, whether in English or Japanese, and typically all they knew was the misguided notion of 5-7-5 syllables. That it's a misguided notion is terribly old news to those who study and write haiku with commitment. Yet here I am dredging it up because so few people have an real understanding of English-language haiku literature -- even among serious mainstream poetry circles. Though the spans of time are different, it's like knowing only Petrarch and having little idea that anyone tried writing sonnets in English.*
>
> *Second, some Americans, out of deference to Japan, do consider their haiku to be "American haiku" (for example, Kerouac called some of his haiku-like creations "pops"; Ginsberg offered "American Sentences," although he also wanted them to be *different* from haiku, even in English; for 20+ years John Brandi and Steve Sanfield used to call the haiku they wrote "hoops"). Some Japanese feel that way about American haiku, too. But many don't. Some American haiku are deeply loved in Japan. I myself have been a guest in Japan of Shugyo*

*Takaha, the president of one of Japan's three largest haiku organizations, and
that surely would not happen if there were not some measure of interest and
respect for what is being done in North America (I was vice president of the
Haiku Society of America at the time of that particular visit to Japan). Haiku
in America and Japan are *going* to be different, because the culture and
languages are different. Yet they are also remarkably similar, employing
techniques that CAN be transferred from one language to another, and the best poets
are doing remarkably things with their haiku in English, even while sometmes
casting an American slant to it (or Canadian, or British, or Irish, or
Australian, etc.). This writing is approached very seriously. And like any kind of
literature, there's all sorts of bad with the good, but in my personal
library of about 4,000+ haiku books (nearly all in English, and this is only a
fraction of haiku publications in the last century), I find much very
accomplished poetry.*

*In 1991 I helped to found the Haiku North America conference, which has been
held every two years since then (coming up this summer in Winston-Salem,
North Carolina), and it's just one example of the serious study and criticism of
English-language haiku. Many of the papers and presentations from the
conference make it into print in journals such as Modern Haiku (published since
1969, folks -- not a spring chicken as poetry publications go) and the Haiku
Society of America's Frogpond (published since 1978). These journals don't even
need the help of the HNA conference -- they have plenty of other criticism
and discussion from other sources, too. There are other respected haiku
journals that have been around for a number of years. This is not "fake" haiku they
are writing. Sure, like the content of any poetry journal, some of it is
better than others. But take a look at Cor van den Heuvel's *The Haiku
Anthology*. There's some darn good stuff in there. And it's not by accident that it's
now in its third edition. First edition was in 1974 from Doubleday, second
edition in 1986 from Fireside, and the third edition, in hardback and paperback,
in 1999 from W. W. Norton. That's just scratching the surface of the serious
and literary haiku that has been written in this country for at least*

*sixty
or more years. Fake haiku? Sure, there's plenty of crap, but also much truly
excellent work. Believe me, some of it runs circles around some of the crap
that also gets written in Japan, too. Definitely, haiku in Japan has a hugely
larger and lengthier history than does English-language haiku, but given that
we only been at it for a hundred years (or more accurately, for most writers
writing seriously today, about fifty years), what has been accomplished in a
relatively short period is remarkable.*

*As for artists and the following of rules, I am reminded of Basho, who said
"learn the rules and then forget them." This statement, in lesser minds, has
been used to justify an ignorance of rules, or deliberate violation of the
rules simply because one is lazy. What Basho really meant was to internalize the
rules so well that you no longer have to think of them, the way a chess
grand master no longer even thinks of stupid moves. It's a stage of unconscious
competence. Haiku has plenty of wiggle room within its "rules," and I'm also
reminded of Edith Shiffert, who has said that there really never were any
rules in haiku, only fashions and trends. I'm not sure how accurate that is, but
it's unwise of anyone not to be aware of the tradition, and what has gone on
before -- which happens with incredible frequency, and has been demonstrated
by some of the "haiku" posted to this list. Nearly all of these poems need
serious surgery and exhibit a gross lack of understanding of haiku necessities
-- not because they are merely "rules," but because they are effective
strategies. These stategies are worth following because they *work*. If you see
what the masters sought, as Basho also urged, I believe you'll see why it's
worthwhile to adopt techniques such as the season word, two-part structure, and
so on. It's one thing to write out of a position of knowledge (that's where
the best innovation usually comes from), and quite another thing to write out
of naivete, which so often happens when some people think they are being*

"innovative" (at least with haiku).

Michael

P.S. Did you know that there's a Museum of Haiku Literature in Tokyo (a multimillion-dollar facility)? And did you know it has a large library of English-language haiku, and this it sponsors awards for English-language haiku through the Haiku Society of America and with the British Haiku Society? Did you know that at an event called Haiku Chicago in 1995 (held jointly by the Haiku Society of America and the Haiku International Association of Japan), the Japanese delegations said that it was the Americans who were chiefly responsible for the internationalization of haiku, not Japan -- and this was thanks not only to cultural curiosity but to the efforts of the best poets writing haiku in English over the last century. Did you know that there's an American Haiku Archives at the Californis State Library in Sacramento? That there are numerous local organizations for haiku in North America? The haiku community is a rich one on this continent, and it is respected by Japanese haiku poets.

In a message dated 06-Feb-07 9:03:05 PM Pacific Standard Time, [redacted] *writes:*

Date: Tue, 6 Feb 2007 18:43:40 +0000
From: Barry Schwabsky <[redacted]*>*
Subject: Re: Haiku Death Match

Jeez. Can't we just decide that all contemporary haikus are "fake" and leave it at that?

Because to my mind that would be at least giving them the benefit of the doubt, since it is extremely unlikely that a "real" sonnet, a "real" dramatic monologue, a "real" epic, a "real" ode, or likewise a "real" haiku could also be a good poem. Only starting from the assumption that using any of this forms or genres is absurd, practically kitsch, is one likely to get anywhere with them.

> *There are societies of watercolor painters out there, according to whose members, probably, the works of any important contemporary artist who might produce a watercolor that you'd in the drawing dept. of MoMA or the Whitney are*
> *just obtuse efforts that show no sense of the rules of watercolor painting.*
> *But really, one should understand that, unlike hobbyists, real artists have*
> *only the most contingent interest in following any rules they have not set for*
> *themselves.*

_____ FREE online classifieds from Windows Live Expo – buy and sell with people you know http://clk.atdmt.com/MSN/go/msnnkwex0010000001msn/direct/01/?href=http://expo.live.com?s_cid=Hotmail_tagline_12/06

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223. **Anny Ballardini**
Re: Camille Martin and Bill Lavender read in Buffalo
Wed 7 Feb 2007

Excellent news!

On 2/7/07, Camille Martin <[redacted]> wrote:
>
> "A New Orleans Reunion"
>
> UB Poetics Program event featuring readings
> by Camille Martin and Bill Lavender
>
> Friday, 8 p.m.
> Big Orbit Gallery, 30 Essex St., Buffalo
>
> Free
>

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224. **cralan kelder**
tomorrow night at the sugar factory in amsterdam
Wed 7 Feb 2007

We know you¹re out there, we posted an invite last month, and somebody from the list came!;

Tomorrow Night at the Sugar Factory

Thursday, February 8, 2007

The Open Stanza presents;

Guest writers from Paris;

Jennifer K Dick (USA)

Joe Ross (USA)

and local residents;

Karlijn Groet (NL)

Dipika Mukherjee (IND)

sin sin (IRL)

http://theopenstanza.wordsinhere.com/

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225. Charlie Rossiter

haiku

Thu 8 Feb 2007

Seriously...I'm trying to be helpful

I tried in an earlier message to tell you...but that didn't get through so let me try again...some of you you sound like undergraduates calling the library and essentially asking the reference librarian to do your research for you

Just read a couple good books about haiku and stop guessing and second guessing about what haiku in English is all about. That kind of stuff only makes you look foolish to people who know about the subject.

I hope you folks spending time writing notes about haiku are really interested...once you get it, you might write some memorable poems...haiku can actually be a powerful form of poetic expression...go for it

if I sound impatient it's because the second-guessers (duh, I wonder if Sato made that up) are really tiresome...

don't take this the wrong way....the goal is always better poetry...haiku or otherwise

charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
 hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
 hear Jack's original blues, blues rock & roots

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226. Barry Schwabsky
Re: haiku
Thu 8 Feb 2007

I don't think there can a haiku better than this one by Paul Violi, which I am proud to have published in a magazine I co-edited many years ago. I don't believe it follows a single one of your rules, nor does it follow the conventional syllable count, but it blows my mind:

> Don't look at my face.
> No change, just large bills.
> One wrong move will be your last.

Charlie Rossiter <[redacted]> wrote: Seriously...I'm trying to be helpful

I tried in an earlier message to tell you...but that didn't get through so let me try again...some of you you sound like undergraduates calling the library and essentially asking the reference librarian to do your research for you

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charlie

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"Poetry is good for you and so is the blues."
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www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

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227. Tom Beckett

new now at e-x-c-h-a-n-g-e-v-a-l-u-e-s...

Thu 8 Feb 2007

Catherine Daly interviewed by Thomas Fink:
http://willtoexchange.blogspot.com

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228. Vernon Frazer

Vernon Frazer in Mad Hatter's Review

Thu 8 Feb 2007

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http://www.madhattersreview.com/issue7/whatnots_frazer.shtml

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229. Michael Kelleher

OlsonNow Updates

Thu 8 Feb 2007

A Note from Henry Ferrini about his film on Olson
Kyle Schlesinger/Olson's Melville Bibliography
Richard Haisma/Olson Dance Performance in Rochester

There should also be some additions to the Documents page by the weekend.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Suite 202A
Buffalo, NY 14203
t. [redacted]
f. [redacted]
http://www.justbuffalo.org

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230. **Stephen Vincent**
Re: haiku /Violi
Thu 8 Feb 2007

> *I don't think there can a haiku better than this one by Paul Violi, which I am proud to have published in a magazine I co-edited many years ago. I don't believe it follows a single one of your rules, nor does it follow the conventional syllable count, but it blows my mind:*
>
> *Don't look at my face.*
> *No change, just large bills.*
> *One wrong move will be your last.*

Actually, I think this one comes from a side-set genre of haiku that Al Capone once christened (after a sweet heist by one of his boys) as a

Noirku

Though the French are fond of calling Paul Violi's particular piece a

Noircoup

The French apparently love to apply a "coup" wherever possible to both elegant and inelegant seizures, Paul V's piece being of the elegant variety, Obviously.

I hope the introduction of this particular genre/convention is "helpful", too.

Stephen V
http://stephenvincent.net/blog/
>
>
> Charlie Rossiter <[redacted]> wrote:
> Seriously...I'm trying to be helpful
>
> I tried in an earlier message to tell you...but that didn't get through so
> let me try again...some of you you sound like undergraduates calling the
> library and essentially asking the reference librarian to do your research
> for you
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> Just read a couple good books about haiku and stop guessing and second
> guessing about what haiku in English is all about. That kind of stuff
> only makes you look foolish to people who know about the subject.
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> I hope you folks spending time writing notes about haiku are really
> interested...once you get it, you might write some memorable poems...haiku
> can actually be a powerful form of poetic expression...go for it

>
> if I sound impatient it's because the second-guessers (duh, I wonder if
> Sato made that up) are really tiresome...
>
> don't take this the wrong way....the goal is always better poetry...haiku
> or otherwise
>
> charlie
>

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231. **Tim Peterson**

Poetry in the Presence of Sculpture, Sat Feb 11, 3PM at the Noguchi Museum

Thu 8 Feb 2007

Poetry in the Presence of Sculpture

Brenda Iijima

Jill Magi

Sawako Nakayasu

Srikanth Reddy

Read in the exquisite museum and garden

dedicated to the art of sculptor Isamu Noguchi (1904-1988).

Sunday, February 11, 3:00pm
@ The Noguchi Museum
9-01 33 rd Road at Vernon Blvd., Long Island City
(N to Broadway in Queens, walk west on Broadway to Vernon Blvd.
For information about shuttle buses to the Museum, visit www.noguchi.org)
$10, $5 for seniors and students, Free to Poets House & Noguchi Museum Members

Co-sponsored by The Noguchi Museum

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232. **Tim Peterson**

correction (Noguchi sculpture event)

Thu 8 Feb 2007

The reading is Sunday, February 11 -- my mistake

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233. Lewis LaCook

The cries of peacocks - Xanax Pop by Lewis LaCook

Thu 8 Feb 2007

The cries of peacocks It's my own ghost I can't get away from.
Living on the high wire, the cries of peacocks
mold your babies out of the lichens
I sleep cradled in, candles lobbing gardens
 into my dreams. I tamp a cigarette out
and ripples plume like the mooncalf's
nipples, fat as apples,
waiting for teeth. Your night sirens like to ride
 etiquette and property, muscles stung and greening
bulbs break pendulous earth, mocking hours.
All night long. That morning, the lowest octaves
came blushing through your gardens, shelling milk
 from pods where clocks seed the bedroom, upchucking
stars. Think of my phenomenology
as menagerie, bestial catastrophe,
lets you ferment and pass away.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Now that's room service! Choose from over 150,000 hotels
in 45,000 destinations on Yahoo! Travel to find your fit.

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234. Ann Bogle
Basal distance
Thu 8 Feb 2007

---

if it didn t have periods and commas it d be a poem about apostrophes and question marks about scenery do you have scenery a winter ride to the lebanese psychiatrist the reason to go to the psychiatrist is so the men won t have to but tell them about it later so they can benefit from it i said my anxiety on tuesdays is revolting it used to be workshop day i used to like LIKE workshop day but ten years without workshop comma tuesdays eat me what is causing your reaction he asked war i said he said are you like the rest of us and you disagree with war yes i said i disagree with war and he said only one man agrees with war but he won t go to the war then he told me try meditation and i said it s not enough you must have a teacher for meditation on tuesdays it s like an elevator is going up and down inside my body s frame not quote unquote mental an elevator is going up and down inside my body s frame on tuesdays not italics mental italics instead basal dash basal would be better than mental double dash basal distress would be a better nomer than quote unquote mental illness which i reject as a label we experience it for them or driving in a winter glass to the doctor at eight early but can get the gist if you tell them about it and save them red tape paperwork and general satisfaction of seeking treatment i would call it basal distance or basal distress not mental illness i heard the african american woman psychologist say her wards these white people are mentally sick are white sick ones i said raising my hand basal distance how long would it take to change mental illness to basal distance question mark

http://annbogle.blogspot.com (http://annbogle.blogspot.com)

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235. C. A. Conrad
contributions to the Frank Sherlock EMERGENCY FUND, an update...
Thu 8 Feb 2007

Thanks to the many many folks interested in helping Frank Sherlock!

There is an alternative method of payment soon to be available for those wishing to make a tax deductible contribution. Stay tuned for that.

There will be fund raiser events in New York City and Philadelphia, please also stay tune for those.

Thanks again, from the friends of Frank Sherlock

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236. C. A. Conrad
kari edwards POETRY MEMORIAL EVENT now online
Thu 8 Feb 2007

The entire event is online at ROCK HEALS, click and go...
_http://www.rockheals.com/archives/2007/02/week_97_is_audi.html_
(http://www.rockheals.com/archives/2007/02/week_97_is_audi.html)

we miss you kari

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237. Michael Dylan Welch
Re: Haiku Death Match
Thu 8 Feb 2007

Haiku was originally hokku, the starting verse for haikai no renga (modern term is renku), which alternated 5-7-5 and 7-7 verses in a linked pattern with many rules. Renga can be said to have evolved from waka (modern term is tanka, which means short song -- even today, tanka are chanted at the annual Imperial New Year poetry party), a poem usually by a single person in a 5-7-5-7-7 rhythm. Waka (which means "Japanese song")in turn evolved from uta (which means song). This evolution spans 1,300+ years, and was influenced by Chinese. The traditional syllable count for haiku in Japan is indeed natural to the language, and in Japan one can find public signs that naturally follow a 5-7-5 pattern, yet of course are not intended as haiku.

Yes, of course, mere technique is not poetry. However, the vast majority of the public in North America isn't even aware of the necessary techniques. Only if you know them can you begin to play with them, as the great haiku masters did in Japan -- and the best haiku writers writing in English also do. They write out of knowledge, not naivete. Yet in North America so many people blithely -- and even boldly -- blunder on with what they think of as haiku, and even claim as "experimental" or avant garde, when really it is yet another clueless attempt at what has been done a thousand times before and branded a failure. The words in the "Crazy Fingers" song, have practically *nothing* to do with haiku, despite the claim. Fine enough lyrics, I suppose, but lacking any kind of understanding of haiku. Great if it's "influenced" or "inspired" by haiku, but that's the most that can be said of it. But why dwell on something so minor and tangential to haiku when serious literary haiku is available for your attention?

It baffles me why there's such a wide gap between a literary understanding of haiku (in English and Japanese) and the popular (mis)perceptions of haiku, even among English professors and practicing poets. I concur with Charlie Rossiter who has said for folks to read a book like Lee Gurga's *Haiku: A Poet's Guide*

and then to come back in a year to show what you've learned. There is SO much regarding haiku (and yes, starting with necessary and effective technique) that the vast majority of the public does not know. It's as idiotic as me picking up a trumpet for the first or second time and thinking I can play trumpet like Louis Armstrong. Why do people offer their "haiku" to the public with equal naivete?

Meanwhile, someone asked about the meaning of the words in the Laurie Anderson song, "Kokoku." With help from a Japanese translator friend, here's a loose translation of the meaning (these words have nothing akin with haiku):

Kumowaku yamano. Watashino sakebi.
the mountains where the clouds are gathering, my scream

Watashino koewo. Ushano kokoku.
my voice (acc.), (I am not sure what Ushano is, assuming it's Ushinau or Ushinatta, the lost homeland)

Watashiwa sokoni. Watashiwa asobu.
I, there, I play

Watashiwa sokoni. Watashiwa asobu.
I, there, I play

Mewotoji. Mewotoji. Kikunowa kotori.
closing my eyes, closing my eyes, what I hear is the little bird's song
Watashino sakebi. Watashino koewo
my scream, my voice (acc.)

Getting back to haiku: To tap into the haiku scene, I recommend joining the Haiku Society of America (www.hsa-haiku.org) or Haiku Canada (search online for it), subscribing to one of the many fine haiku journals out there, especially Modern Haiku (www.modernhaiku.org), and perhaps attending one of many local haiku groups. In California, I know of thriving groups in San Francisco and San Jose, another in Sacramento, one in Southern California that I think currently meets in the Pasadena area. There are groups in Colorado, Boston, New York City, Chicago, North Carolina, Western Massachusetts, the Baltimore area, in Toronto, Ottawa, and B.C. -- and more. Also groups in Australia and New Zealand, in England and in many other European countries (there's a surprisingly large and active haiku scene in Croatia, with some of the world's best haiku poets there -- go figure). Online, for haiku, got to www.theheronsnest.com, or check out www.simplyhaiku.com for a full range of articles, interviews, and translations in addition to poems in various Japanese genres (including haiku, senryu, tanka, haibun, and haiga) -- at this site the articles strikes me as better than the poems, mind you. But there's lots out there, and much to be wary of, but haiku ain't just what you were taught in grade school.

If any of you are in the Vancouver, B.C., area and might be interested, I'll be giving a lecture and presentation on haiku at the main Vancouver Public Library in the evening on March 12, as part of the Vancouver Cherry Blossom Festival, which this year attracted about 1,150 entries to its Haiku Invitational, for which I served as a cojudge.

Michael

-----Original Message-----
Date: Wed, 7 Feb 2007 11:04:40 -0700
From: Crane's Bill Books <[redacted]>
Subject: Re: Haiku Death Match

Didn't Shiki write forcefully about the hazards of mistaking the = technique for the poetry--and didn't his own haiku stretch the rules to, = but not beyond, the breaking point? I don't read Japanese, so I am = characterizing Shiki from translations, and from what I've read about = him in English. I'm curious, though: does anyone who does read Japanese think the = syllable count (if that's the right way to put it) in haiku is really = arbitrary, or might it have develop organically out of qualities in the = language itself, the way blank verse is said to reflect rhythms natural = to English? This thread has been really wonderful to read--thanks, everyone. J.A. Lee Crane's Bill Books

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238. Fulcrum Annual

Poets Kapovich, Maxwell, Nikolayev, Feb 15 in Harvard Square

Thu 8 Feb 2007

Poets Katia Kapovich, Glyn Maxwell, Philip Nikolayev will read from their work.

Thursday, February 15, 7:00 p.m. at Lame Duck Books / Pierre Menard Gallery, 10 Arrow Street, Harvard Square (nearby landmark: Cafe Pamplona, walk up Arrow from there). Free, reception to follow. Queries: [redacted]

http://fulcrumpoetry.com
http://www.lameduckbooks.com

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239. **Michael Dylan Welch**
Re: Haiku Death Match/HAIKU LIFE
Thu 8 Feb 2007

Thanks for your message below, David-Baptiste. I like what you say about how haiku trains the eye. It's like a photographer who "frames" images in his or her mind, even if without a camera. Before I was married, it was informative to take a date to the beach, because I found it revealing of the person to see if they'd notice the tiniest shells or driftwood, and have curiosity for the natural world, or if they limited their conversation to shopping or work or whatever, without much interaction with the environment. Call it, perhaps, a "haiku mind," whether one writes haiku or not -- or even any poetry at all. It's a matter of being present and aware, and it certainly helps one write haiku, which is a poetry of the five senses, with a sensitivity to the seasons and thus to nature. It can also be a way of life, a part of one's cosmology.

For what it's worth, I don't think of the haiku I write as "American haiku." It's haiku.

Haiku deserves a lot of dissing. That's because there's a boat-load of crap out there -- the pseudohaiku, of course, but also the trivial stuff that most people write and think is haiku (though I can hardly blame them, given how haiku is nearly uniformly mistaught in schools). And even those who excel at haiku play a percentage game (as does any poet). I think it was Basho who said one is a master if you write just ten excellent haiku in a lifetime (we have a record, I believe, of something like 1,500 of Basho's haiku; Issa is known to have written 20,000, and most of them are weak or just average). But I think haiku has earned an extra amount of dissing because is strikes so many people as easy, and people dash 'em off, or pervert them as literature by writing flippantly. In his excellent book, *Empire of Signs*, Roland Barthes says "haiku has this rather fantasmagorical property: that we always suppose we ourselves can write such things easily."

For anyone who wants to write seriously *about* haiku, or to study it, I am pretty sure that they will see a difference between the latest pseudo-haiku book like *Haikus for Jews* or *Honku* (about road rage, etc.) and serious literary haiku written in English. However, there's a middle ground between the two that too many people think of as haiku, yet is still far wide of the mark, as any kind of literature. That stuff deserves dissing, too. What is odd is that some people diss the literary achievements because they are naive enough to say that, well, it's not 5-7-5. People cling so hard to that notion, for reasons that I can't fathom. I can only imagine that it's because they learned this incorrect rule (for haiku in English) at an impressionable age, when their teachers could do no wrong, and thus they swallowed it hook, line, and sinker.

For me, haiku makes perfect use of what Eliot called the objective correlative. Haiku dwells on things (nouns) that carry meaning and emotion ("no ideas but in things"). Haiku (even literary haiku) can be many things to different people, but to me it has a spiritual aspect, a sort of approach to infinity (by approaching the narrowest of image-moments). By the way, this spirituality that I find in haiku has little to do with Zen (another misperception of haiku, which the Japanese are puzzled at regarding the American understanding of haiku -- thanks to folks like Alan Watts, R. H. Blyth, Jack Kerouac and other Beats, who promoted haiku from that perspective).

I teach a class on using haiku techniques to improve your longer poetry. The point of view, the awareness, that David-Baptiste mentioned in his message is a big part of that, but so are the ability to control objectivity and subjectivity, to create implication through juxtaposition (and thus create intuitive, emotional, or even intellectual effects), and a reliance on seasons as archetypes to add weight and compression to the poem. Rather than being "easy" to write, haiku can be very hard indeed.

Indeed, the true discipline of haiku has nothing to do with counting syllables. That's trivial and superficial, and nearly everyone I've met who says they like that discipline has been completely unaware of the much more challenging disciplines that literary haiku require. And that's entirely aside from the fact that 5-7-5 syllables in English is a misguided taget relative to the 17 mora of Japanese haiku.

FYI, the word "haiku" need not be treated with a capital H, in the same way that it's not necessary to capitalize the S in "sonnet." Why do people do that? I've never understood that.

Also, Robert Hass's *Essential Haiku* book of poems by Basho, Buson, and Issa (inexplicably and lazily omitting Shiki, the fourth great master of Japanese haiku) is lyrical and approachable, but not the most reliable of translations. For example, Hass repeats an error of an earlier translator of ascribing the "for me going / for you staying / two autumns" haiku to Buson, when in fact it was written by Shiki -- what does that tell you about his sources?

I would also say that "writing in an instant" does not in itself necessarily produce good haiku. Basho rewrote his poems or reordered and restructured their appearance in the *Oku no hosomichi* (Narrow Road to the Interior). Rather, one CAN write in an instant, but one need not stop there. And like any art, or even a sport, it builds upon practice. The perfect serve of a Wimbledon champion is not just in an instant, but is a culmination of a lifetime of practice.

Michael

P.S. I've been asked offlist to share some of my haiku. You'll find some (and some senryu) online, paired with photographs, at http://www.brooksbookshaiku.com/welch/. I put this together about eight years ago.

-----Original Message-----

Date: Wed, 7 Feb 2007 13:45:53 -0600
From: David-Baptiste Chirot <[redacted]>
Subject: Re: Haiku Death Match/HAIKU LIFE

Many deep thanks to Michael Dylan Welch for his letters affirming the LIFE of American Haiku and providing so many insights and so much information. A few times before Haiku has been discussed (and dissed one might say a bit)-and so often concerning only the syllable counting as though distinguishing right foot from the left means one knows how to walk. A lot of what i know have learned from reading Japanese and American haiku is ways of awareness in the world--practicing different ways of seeing things, movements, colors and how their particualrs cab be continually framed and reframed within a very few words, not only to present juxtapostion, but in doing so to provide as Michael wrote, the data for making a leap inside the mind--opening into a whole other view of the "scenes" so to speak. Continually training the eye in finding particulars among all that is happening within an instant--the haiku a way of learning to see distinctly that which is hidden in plain sight by the too distracted superficial attention. Out of a mass of colors, forms, movements, exact notations of a particular moment in a specific time of year--emerge the particles in the ongoing flow which present paradoxes, contradcitions, things far apart suddenly brought close. A haiku is a form of documentary which "opens one's eyes"--and if one is so inclined, mind, heart, soul, physical awarenesses. The importance of the time element is to indicate not a stillness bu a cotinual process of change, in which the insatnt presented in the poem is taking part--a transitory movement from the no longer present of the moment before to the not yet present of the moment after. On the one hand the teeming chaos of the moment in its incredible profusion of details, on the other, the nothingness, unknowable--to see with clarity a continual becoming--out of chaos and nothingness, that which is. Hiaku have brought a continual daily work with seeing, hearing, moving--details within each instant--site/sight/cite--oscillations of an opening outwo/ards and a paring to the bare bones. Haiku bring not just forms of artistic or mystical "illuminations" as it were--also bring evidences cotinually of social contradictions, paradoxes all around one. To see the world from a crowded bus or within a very confined space--and find in them both a continual happening. Through barred windows to see everyday the same view yet to find moment by moment it is changing. I am just touching on a very small area of what study of Haiku can bring for writing, visual work, being

alive. It's a form of disicpline one may practice at any time any where. Even in dreams it can happen. There is also the spirtual aspect of haiku as a Way. This can be found in a great many poets practising haiku as a method among spiritual disicplines. Pascal wrote: "it is not the elements which are new, but the order of their arrangement." To work with arrangements of course you have to continually discpline the unedrstanding of the elements, and i think Haiku teaches one in this, how to go about finding what the elements are at any moment. Time spent studying cracks in a wall can be an opening into the anarkeyological possibilities which are ever available. The famous text by Basho called "Learn from the Pine" is a great introduction to ways of working with Haiku as a discipline in living to find ways to see and hear and move. In this way, the making of the Haiku is like an instant between the profusion of reality and the nothingness. Through discipline "composition must occur in an instant." Robert Hass edited a great collection of Haiku and prose by Basho, Suson & Issa called The Essential Haiku--you can find "learn from the Pine" in there-- to show how hard it to write haiku--i wrote his in an instant from what seen outside the window you can see that i wil have to live a hundred years to make aven an average one but what i learn from reading others'--has helped change many ways of seeing for me and i am very thank ful to Haiku for this--

ghetto winter street
dope man, bible man, crack hos--
all call the crow "thief"

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240. George Bowering

Re: haiku /Violi

Thu 8 Feb 2007

Best US haiku I know is Ron Padgett's:

Seven syllables
Eleven syllables
Seven syllables

gb

On 8-Feb-07, at 8:47 AM, Stephen Vincent wrote:

>> I don't think there can a haiku better than this one by Paul Violi,
>> which I am

>> proud to have published in a magazine I co-edited many years ago. I
>> don't
>> believe it follows a single one of your rules, nor does it follow the
>> conventional syllable count, but it blows my mind:
>>
>> Don't look at my face.
>> No change, just large bills.
>> One wrong move will be your last.
>
> Actually, I think this one comes from a side-set genre of haiku that Al
> Capone once christened (after a sweet heist by one of his boys) as a
>
> Noirku
>
> Though the French are fond of calling Paul Violi's particular piece a
>
> Noircoup
>
> The French apparently love to apply a "coup" wherever possible to both
> elegant and inelegant seizures, Paul V's piece being of the elegant
> variety,
> Obviously.
>
> I hope the introduction of this particular genre/convention is
> "helpful",
> too.
>
> Stephen V
> http://stephenvincent.net/blog/
>>
>>
>> Charlie Rossiter <[redacted]> wrote:
>> Seriously...I'm trying to be helpful
>>
>> I tried in an earlier message to tell you...but that didn't get
>> through so
>> let me try again...some of you you sound like undergraduates calling
>> the
>> library and essentially asking the reference librarian to do your
>> research
>> for you
>>

>> Just read a couple good books about haiku and stop guessing and second
>> guessing about what haiku in English is all about. That kind of stuff
>> only makes you look foolish to people who know about the subject.
>>
>> I hope you folks spending time writing notes about haiku are really
>> interested...once you get it, you might write some memorable
>> poems...haiku
>> can actually be a powerful form of poetic expression...go for it
>>
>> if I sound impatient it's because the second-guessers (duh, I wonder
>> if
>> Sato made that up) are really tiresome...
>>
>> don't take this the wrong way....the goal is always better
>> poetry...haiku
>> or otherwise
>>
>> charlie
>>
>
>
George Cletis Bowering
Slow to anger. Well, slow about everything.

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241. Tom W. Lewis
Re: Haiku Death Match
Thu 8 Feb 2007

---

many words for little poems
many words for little
poems are little words

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242. David-Baptiste Chirot
(behalf of Susan Firer) Kent Johnson at UW-Milwaukee & Illinois Wesleyan
Thu 8 Feb 2007

Kent Johnson--"Mr. Kent" in some of his poems, like Burroughs' being "Mr. Lee" in various of his writings--will be making the following appearances this month

in the guise of the "author function" known as "Kent Johnson"--at the following sites:

a reading at Illinois Wesleyan University the week following on Saturday, February 25, at 7:30 PM, Hansen Student Center, 300 Beecher St., Bloomington, Illinois.

and, on behalf of Susan Firer from the English Dept. at UW-Milwaukee, this announcement of next week's Milwaukee appearances:

> *The first visiting writer event of the semester is coming soon. Kent Johnson will be here on February 15. He'll give a craft talk in Curtin 466 from 2 to 3:30 and a reading at 7:30 in Curtin 368.*
>
> *Kent Johnson is editor, with Craig Paulenich, of Beneath a Single Moon: Buddhism in Contemporary American Poetry (Shambhala, 1991) and of Third Wave: the New Russian Poetry (U of Michigan, 1992).*
>
> *In 1980 and 1983, during the Sandinista revolution, Johnson worked in the Nicaraguan countryside for many months teaching basic literacy and adult education. From this experience he translated A Nation of Poets (West End Press, 1985), the most representative translation in English from the famous working class Talleres de Poesia of Nicaragua.*
>
> *Kent Johnson has edited Doubled Flowering: from the Notebooks of Araki Yasusada (Roof, 1998), as well as Also, with My Throat, I Shall Swallow Ten Thousand Swords: Araki Yasusada's Letters in English (Combo Books, 2005). In addition, Johnson has translated (with Alexandra Papaditsas) The Miseries of Poetry: Traductions from the Greek (Skanky Possum, 2003; rept. Cambridge Conference of Contemporary Poetry, UK, 2005) and, with Forrest Gander, Immanent Visitor: Selected Poems of Jaime Saenz (University of California Press, 2002), which was a PEN Award for Poetry in Translation selection. A second book of Saenz's work, The Night, is forthcoming from Princeton. Epigramititis: 118 Living American Poets (BlazeVox Books) was published in 2006.*
>
> *Recipient of a 2004 NEA Literature Fellowship, Johnson teaches at Highland Community College and was named the State of Illinois Teacher of the Year for 2004 by the Illinois Community College Trustees Association.*

> *About the Yasusada project, Ron Silliman says, "The 'scandal' of these poems*
> *lies not in the problematics of authorship, identity, persona, race or history.*
> *Rather, these are wonderful works of writing that also invoke all of these other*
> *issues, never relying on them to prop up a text." Arthur Vogelsang, editor of*
> *American Poetry Review, says, "This is essentially a criminal act," and Josea*
> *Hirata of Princeton's East Asian Studies program, says, "Knowing its fictitious*
> *nature, with a slight sense of disgust, I find Yasusada's poetry evil, and eerily beautiful."*

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243. mIEKAL aND

Re: (behalf of Susan Firer) Kent Johnson at UW-Milwaukee & Illinois Wesleyan

Thu 8 Feb 2007

If I wanna drive across the state to see this how can I be sure it will actually be Kent Johnson who appears at this thing?

You can never be too careful.

~mIEKAL

On Feb 8, 2007, at 3:03 PM, David-Baptiste Chirot wrote:

> *Kent Johnson--"Mr. Kent" in some of his poems, like Burroughs' being "Mr. Lee" in various of his writings--will be making the following appearances this month in the guise of the "author function" known as "Kent Johnson"--at the following sites:*
>
> *a reading at Illinois Wesleyan University the week following on Saturday, February 25, at 7:30 PM, Hansen Student Center, 300 Beecher St., Bloomington, Illinois.*
>
> *and, on behalf of Susan Firer from the English Dept. at UW-Milwaukee, this announcement of next week's Milwaukee appearances:*

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244. George Bowering

Re: (behalf of Susan Firer) Kent Johnson at UW-Milwaukee & Illinois Wesleyan

Thu 8 Feb 2007

If he's smoking on the porch,
you got him.

gb

On 8-Feb-07, at 1:17 PM, mIEKAL aND wrote:

> If I wanna drive across the state to see this how can I be sure it
> will actually be Kent Johnson who appears at this thing?
>
> You can never be too careful.
>
> ~mIEKAL
>
>
> On Feb 8, 2007, at 3:03 PM, David-Baptiste Chirot wrote:
>
>> Kent Johnson--"Mr. Kent" in some of his poems, like Burroughs' being
>> "Mr. Lee" in various of his writings--will be making the following
>> appearances this month in the guise of the "author function" known as
>> "Kent Johnson"--at the following sites:
>>
>> a reading at Illinois Wesleyan University the week following on
>> Saturday, February 25, at 7:30 PM, Hansen Student Center, 300 Beecher
>> St., Bloomington, Illinois.
>>
>>
>> and, on behalf of Susan Firer from the English Dept. at UW-Milwaukee,
>> this announcement of next week's Milwaukee appearances:
>
>
Geo. Bowering, DLit
A devotee of Veronica Lake

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245. Anny Ballardini

Re: (behalf of Susan Firer) Kent Johnson at UW-Milwaukee & Illinois Wesleyan

Thu 8 Feb 2007

---

never ever, indeed, :-)

On 2/8/07, mIEKAL aND <[redacted]> wrote:
>
> If I wanna drive across the state to see this how can I be sure it
> will actually be Kent Johnson who appears at this thing?
>
> You can never be too careful.
>
> ~mIEKAL
>
>
> On Feb 8, 2007, at 3:03 PM, David-Baptiste Chirot wrote:
>
> > Kent Johnson--"Mr. Kent" in some of his poems, like Burroughs'
> > being "Mr. Lee" in various of his writings--will be making the
> > following appearances this month in the guise of the "author
> > function" known as "Kent Johnson"--at the following sites:
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> > a reading at Illinois Wesleyan University the week following on
> > Saturday, February 25, at 7:30 PM, Hansen Student Center, 300
> > Beecher St., Bloomington, Illinois.
> >
> >
> > and, on behalf of Susan Firer from the English Dept. at UW-
> > Milwaukee, this announcement of next week's Milwaukee appearances:
>

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246. heidi arnold

Bone Pagoda, by Susan Tichy

Thu 8 Feb 2007

---

this is a propos of nothing, except my reading today -- thot i'd pass it
along
-- hope there are no mistakes in the retyping one-handed

Bridge Fight
by Susan Tichy

Bow of our boat
In the weedy scene

Non-literate
Letter

Woman in the bushes
In the painting

In the bushes
Helicopter

Down in the river
Our boat

Down in the river

Figures of disputation, 'we
Fought for the bridge for five weeks'

Everything 'til now was water,
Pre-

*

Painting of the battle
On the site of the battle

Flank attack by the language god
Bituminous bastard loves an allegory

Night breeze kicks up between your lines
Within

Illumination flare lights what it can
Beyond bright blackness

Mr. Chien with his hand on the rudder
Mr. Thuong with his thumb shot off

In stuttering etcetera

'Maynard Smith drowned
A kid whose name I can't remember

Was killed by a recoilless
Another guy was killed by a recoilless

And then we took Ed's boat to Cua Viet
Where it hit a mine'

'When there's trouble and we're beset'

Something happening
Something just going to happen

Two monks, one in saffron
One in tweed

*

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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247. Poetry Project
Events at the Poetry Project 2/9 - 2/14
Thu 8 Feb 2007

Dears,

Please join us.
Also, workshops begin next week. It is not too late to enroll! Scroll down for details.

Love,

The Poetry Project

Friday, February 9, 10:30 pm
Open 24 Hours

An evening celebrating the work published by Open 24 Hours Press, edited by Greg Fuchs and John Coletti. Readers to include Corina Copp, Arlo Quint, Dustin Williamson, Mariana Ruiz-Firmat and Erica Kaufman. Plus a collaborative happening with visual artist Jonathan Allen, frequent Open 24 Hours cover designer. Open 24 Hours is based in New York City and fashions itself after the mimeo style of 1960's poetry publishing efforts. This event may include the construction and utilization of a martini bar.

Monday, February 12, 8:00 pm
Meet the Press: An Evening With Factory School Design Team

The performative culmination of a series of public statements about small press poetry, anarchism and education, Bill Marsh and Joel Kuszai will describe the progress of Factory School learning and production collective in the context of their 2006 move to New York City. Part lecture-theatrics, part analytic-hijinks, their multimedia performance will demonstrate the range of their work at Factory School, from research and design to publishing and resource sharing. Bill Marsh works at the Institute of Writing Studies on the Queens campus of

St. John's University and is founding member of Factory School. From April 2005 to January 2007 he curated the Heretical Texts series. Joel Kuszai has been involved in critical thinking since 2003. He resides in Queens, where he teaches cultural rhetoric at Queensborough Community College.

Wednesday, February 14, 8:00 pm
Eugene Ostashevsky & Stephen Rodefer

Eugene Ostashevsky's books of poetry include Iterature and Infinite Recursor Or The Bride of DJ Spinoza, both available through Ugly Duckling Presse. He translates Russian absurdist literature of the 1930s, and is the editor of OBERIU: An Anthology of Russian Absurdism, published by Northwestern University Press. In honor of Valentine's Day, Eugene will strive to bring tears to the eyes of both the loved and the unloved. The American writer and Parisian resident Stephen Rodefer is the author of the prize-winning Four Lectures, Villon by Jean Calais, Emergency Measures, Passing Duration, Mon Canard and Left Under a Cloud, among many other titles. He is presently working on some Baudelaire translations called Baudelaire OH: Les Fleurs du Val. He has been called the last beatnik, the first postmodern modernist, the greatest living American poet, and the oldest living teenager. He has none of it.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet¹s first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled The Minor Arcane. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm: 10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the ³I² live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers, and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer¹s Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on ³impure² poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, Freud in Brooklyn, Ugh Ugh Ocean and Moraine, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays
At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently Bamiyan Poems, Brain Surgery Poems and Political Conditions/Physical States. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and

regularly on the Wryting-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

* The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops
131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [redacted], or email: [redacted].

http://www.poetryproject.com/workshops.php

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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248. **Aaron Belz**
RIP Anna Nicole - The end of an era
Thu 8 Feb 2007

Folks- An era has ended. Anna Nicole Smith died today in a hotel room in Hollywood, Florida. She was 39 years old. I am hopeful that works of art,

music, literature, etc. are forthcoming to commemorate her life and mourn her tragic death. A special issue of Painted Bride Quarterly, perhaps.

Oh, maybe I sound ironic, but I really am feeling this one.

Aaron

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249. **Adam Morey**
Jed Rasula's Poetics of Embodiment
Thu 8 Feb 2007

Hello all,

I am looking for the book Poetics of Embodiment: A Theory of Exceptions by Jed Rasula and it does not come up even in a google search. Perhaps I have the title wrong. It was reccomended to me by a friend.

If anyone can help me out, let me know. I checked ABE and SPD, nothing came up there as well.

Thanks,

Adam

↑ Index

250. **David Baratier**
Re: deconstruction and poetry
Thu 8 Feb 2007

No, Finnegan's Wake is a strophe.

An apostrophe is a diacritical mark,

Finnegans Wake has critical marks.

how's that for the Haiku discussion?

No, Finnegans Wake IS an apostrophe.

Hal

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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251. Barrett Watten
Watten lecture in Minneapolis 2/9
Thu 8 Feb 2007

University of Minnesota lecture

"On the Advantages and Disadvantages of Negativity for Life"
3:00–4:30 PM, 9 February 2007, Department of English
207A Lind Hall, UM's East Bank, University of Minnesota

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252. Jennifer Karmin
"Growing Up Girl" Chicago reading
Thu 8 Feb 2007

---

hey poetry friends....check out this new anthology of
women's writing edited by michelle sewell. it's a
terrific example of a community-based project being
fully supported by an independent press.

onwards,
jennifer karmin

A reading for
"Growing Up Girl:
An Anthology of Voices from Marginalized Spaces"

Featuring editor Michelle Sewell
and Chicago contributors:
Wendy Altschuler
Jennifer Karmin
Janet Vega
Latiffany Wright
Jewel Sophia Younge

7:30pm Friday, February 16
Women and Children First Books
5233 N. Clark Street -- Chicago, IL
http://www.womenandchildrenfirst.com
Free

Published by GirlChild Press, this eclectic collection
of poems, essays, and short stories documents the
transition from girl to woman as told by the girls and
women who know the journey best. The multicultural

anthology examines issues such as identity, domestic violence, acceptance, motherhood, beauty, and sexuality. It can be bought from independent bookstores like Women and Children First or purchased through http://www.girlchildpress.com.

WENDY ALTSCHULER graduated with high honors from DePaul University with a degree in Women's and Gender Studies and Anthropology. She is the first person in her family to graduate from college.

JENNIFER KARMIN is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan. She is a founding member of the public art group Anti Gravity Surprise and co-curator of the Red Rover reading series. Jennifer works as a Poet-in-Residence for the Chicago Public Schools and teaches creative writing to immigrants at Truman College.

MICHELLE SEWELL is an award-winning poet and screenwriter whose writing has appeared on NPR and Black Entertainment Television. Throughout her work as a poet and a social worker, Sewell has maintained that there must be a place for women and girls to develop and express their truest selves.

JANET VEGA is 28 years old, married, and mother to two beautiful boys. She is currently attending Morton College for an Associates in Office Management Technology.

LATTIFANY WRIGHT is 24 years old and resides in Chicago with her daughter. She is a student in the Masters of Fine Arts program at Chicago State University and plans to write full time after completing her degree.

JEWEL SOPHIA YOUNGE has used several pen names in her career. She has published a short story, "Roots Thing Dirty," a short play, and poems in magazines ranging from English Journal to Rolling Out. New York artist Uraline Hager featured Younge's work in New York and Havana exhibits. Younge also worked on Coquie Hughe's most recent film "Did I Just Look at Her." Younge is a

St. Louis playwright who teaches, writes, and resides
in Chicago.

___ The fish are biting. Get more visitors on your site using Yahoo! Search Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

↑ Index

253. Alan DeNiro
Invitation: Speculative Poetry mailing list
Thu 8 Feb 2007

Hi,

I wanted to invite people to swing by a (relatively) new mailing list that I've set up that hopes to explore the intersections between science, science fiction, and poetry. It casts a fairly wide net, but I hope that some will find it of interest.

The People's League of Speculative Poetry

http://groups.google.com/group/speculativepoetry/

An open and open-ended community whose poetic work or interests involve, but is not necessarily limited to: science fiction, science, cybernetics, metaphysics, futurism, simulacra, junk sci-fi culture, hyper-globalism, and killer robots. Discussions and postings of poetry and poetics welcome.

Best wishes,
Alan DeNiro

___
8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

↑ Index

254. Alan Sondheim
Re: RIP Anna Nicole - The end of an era
Thu 8 Feb 2007

I've followed her career fairly closely, watched the 'reality show,' and was fascinated; she resisted easy summaries, but there was always a violent edge to things around her that felt exhausted. She died ten years older than Anita Berber and six than Christ.

- Alan

On Thu, 8 Feb 2007, Aaron Belz wrote:

> *Folks-*
> *An era has ended. Anna Nicole Smith died today in a hotel room in Hollywood, Florida. She was 39 years old. I am hopeful that works of art, music, literature, etc. are forthcoming to commemorate her life and mourn her tragic death. A special issue of Painted Bride Quarterly, perhaps.*
>
> *Oh, maybe I sound ironic, but I really am feeling this one.*
>
> *Aaron*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

255. Chris Stroffolino

HAIKU LIFE

Thu 8 Feb 2007

MDW
I'm enjoying what you say about haiku--
but one question about what you say below?
why such shorthand staples of early 20th c.---eliot's objective correlative? or no ideas but in things?
that seems to distort/reduce too the haiku suggestiveness?
for example, the shiki one you quote below...

or, what for you is it to "control objectivity and subjectivity"

On Feb 8, 2007, at 11:56 AM, Michael Dylan Welch wrote:

> *Thanks for your message below, David-Baptiste. I like what you say about how haiku trains the eye. It's like a photographer who "frames" images in his or her mind, even if without a camera. Before I was married, it was informative to take a date to the beach, because I found it revealing of the person to see if they'd notice the tiniest shells or driftwood, and have curiosity for the natural world, or if they limited their conversation to shopping or work or whatever, without much interaction with the environment.*

Call it, perhaps, a "haiku mind," whether one writes haiku or not -- or even any poetry at all. It's a matter of being present and aware, and it certainly helps one write haiku, which is a poetry of the five senses, with a sensitivity to the seasons and thus to nature. It can also be a way of life, a part of one's cosmology.

For what it's worth, I don't think of the haiku I write as "American haiku." It's haiku.

*Haiku deserves a lot of dissing. That's because there's a boat-load of crap out there -- the pseudohaiku, of course, but also the trivial stuff that most people write and think is haiku (though I can hardly blame them, given how haiku is nearly uniformly mistaught in schools). And even those who excel at haiku play a percentage game (as does any poet). I think it was Basho who said one is a master if you write just ten excellent haiku in a lifetime (we have a record, I believe, of something like 1,500 of Basho's haiku; Issa is known to have written 20,000, and most of them are weak or just average). But I think haiku has earned an extra amount of dissing because is strikes so many people as easy, and people dash 'em off, or pervert them as literature by writing flippantly. In his excellent book, *Empire of Signs*, Roland Barthes says "haiku has this rather fantasmagorical property: that we always suppose we ourselves can write such things easily."*

*For anyone who wants to write seriously *about* haiku, or to study it, I am pretty sure that they will see a difference between the latest pseudo-haiku book like *Haikus for Jews* or *Honku* (about road rage, etc.) and serious literary haiku written in English. However, there's a middle ground between the two that too many people think of as haiku, yet is still far wide of the mark, as any kind of literature. That stuff deserves dissing, too. What is odd is that some people diss the literary achievements because they are naive enough to say that, well, it's not 5-7-5. People cling so hard to that notion, for reasons that I can't fathom. I can only imagine that it's because they learned this incorrect rule (for haiku in English) at an impressionable age, when their teachers could do no wrong, and thus they swallowed it hook, line, and sinker.*

For me, haiku makes perfect use of what Eliot called the objective correlative. Haiku dwells on things (nouns) that carry meaning and emotion ("no ideas but in things"). Haiku (even literary haiku) can be many things to different people, but to me it has a spiritual aspect, a sort of approach to infinity (by approaching the narrowest of image-moments). By the way, this spirituality that I find in haiku has little to do with Zen (another misperception of haiku, which the Japanese are puzzled at regarding the American understanding of haiku -- thanks to folks like Alan Watts, R. H.

Blyth, Jack Kerouac and other Beats, who promoted haiku from that perspective).

I teach a class on using haiku techniques to improve your longer poetry. The point of view, the awareness, that David-Baptiste mentioned in his message is a big part of that, but so are the ability to control objectivity and subjectivity, to create implication through juxtaposition (and thus create intuitive, emotional, or even intellectual effects), and a reliance on seasons as archetypes to add weight and compression to the poem. Rather than being "easy" to write, haiku can be very hard indeed.

Indeed, the true discipline of haiku has nothing to do with counting syllables. That's trivial and superficial, and nearly everyone I've met who says they like that discipline has been completely unaware of the much more challenging disciplines that literary haiku require. And that's entirely aside from the fact that 5-7-5 syllables in English is a misguided taget relative to the 17 mora of Japanese haiku.

FYI, the word "haiku" need not be treated with a capital H, in the same way that it's not necessary to capitalize the S in "sonnet." Why do people do that? I've never understood that.

*Also, Robert Hass's *Essential Haiku* book of poems by Basho, Buson, and Issa (inexplicably and lazily omitting Shiki, the fourth great master of Japanese haiku) is lyrical and approachable, but not the most reliable of translations. For example, Hass repeats an error of an earlier translator of ascribing the "for me going / for you staying / two autumns" haiku to Buson, when in fact it was written by Shiki -- what does that tell you about his sources?*

*I would also say that "writing in an instant" does not in itself necessarily produce good haiku. Basho rewrote his poems or reordered and restructured their appearance in the *Oku no hosomichi* (Narrow Road to the Interior). Rather, one CAN write in an instant, but one need not stop there. And like any art, or even a sport, it builds upon practice. The perfect serve of a Wimbledon champion is not just in an instant, but is a culmination of a lifetime of practice.*

Michael

P.S. I've been asked offlist to share some of my haiku. You'll find some (and some senryu) online, paired with photographs, at http://www.brooksbookshaiku.com/welch/. I put this together about eight years ago.

-----Original Message-----

Date: Wed, 7 Feb 2007 13:45:53 -0600
From: David-Baptiste Chirot <[redacted]>
Subject: Re: Haiku Death Match/HAIKU LIFE

Many deep thanks to Michael Dylan Welch for his letters affirming the LIFE of American Haiku and providing so many insights and so much information.

A few times before Haiku has been discussed (and dissed one might say a bit)-and so often concerning only the syllable counting as though distinguishing right foot from the left means one knows how to walk. A lot of what i know have learned from reading Japanese and American haiku is ways of awareness in the world--practicing different ways of seeing things, movements, colors and how their particualrs cab be continually framed and reframed within a very few words, not only to present juxtapostion, but in doing so to provide as Michael wrote, the data for making a leap inside the mind--opening into a whole other view of the "scenes" so to speak. Continually training the eye in finding particulars among all that is happening within an instant--the haiku a way of learning to see distinctly that which is hidden in plain sight by the too distracted superficial attention. Out of a mass of colors, forms, movements, exact notations of a particular moment in a specific time of year--emerge the particles in the ongoing flow which present paradoxes, contradcitions, things far apart suddenly brought close. A haiku is a form of documentary which "opens one's eyes"--and if one is so inclined, mind, heart, soul, physical awarenesses.

The importance of the time element is to indicate not a stillness bu a cotinual process of change, in which the insatnt presented in the poem is taking part--a transitory movement from the no longer present of the moment before to the not yet present of the moment after. On the one hand the teeming chaos of the moment in its incredible profusion of details, on the

other, the nothingness, unknowable--to see with clarity a continual becoming--out of chaos and nothingness, that which is.

Hiaku have brought a continual daily work with seeing, hearing, moving--details within each instant--site/sight/cite--oscillations of an opening outwo/ards and a paring to the bare bones.

Haiku bring not just forms of artistic or mystical "illuminations" as it were--also bring evidences cotinually of social contradictions, paradoxes all around one. To see the world from a crowded bus or within a very confined space--and find in them both a continual happening. Through barred windows to see everyday the same view yet to find moment by moment it is changing.

I am just touching on a very small area of what study of Haiku can bring for writing, visual work, being alive. It's a form of disicpline one may practice at any time any where. Even in dreams it can happen.

There is also the spirtual aspect of haiku as a Way. This can be found in a great many poets practising haiku as a method among spiritual disicplines.

Pascal wrote: "it is not the elements which are new, but the order of their arrangement." To work with arrangements of course you have to continually discpline the unedrstanding of the elements, and i think Haiku teaches one in this, how to go about finding what the elements are at any moment. Time spent studying cracks in a wall can be an opening into the anarkeyological possibilities which are ever available.

The famous text by Basho called "Learn from the Pine" is a great introduction to ways of working with Haiku as a discipline in living to find ways to see and hear and move. In this way, the making of the Haiku is like an instant between the profusion of reality and the nothingness. Through discipline "composition must occur in an instant."
Robert Hass edited a great collection of Haiku and prose by Basho, Suson & Issa called The Essential Haiku--you can find "learn from the Pine" in there--

> *to show how hard it to write haiku--i wrote his in an instant from what seen*
> *outside the window*
> *you can see that i wil have to live a hundred years to make aven an average*
> *one*
> *but what i learn from reading others'--has helped change many ways of seeing*
> *for me and i am very thank ful to Haiku for this--*
>
> *ghetto winter street*
> *dope man, bible man, crack hos--*
> *all call the crow "thief"*
>
> ---
>
> *Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.*

↑ Index

256. **Daniel Zimmerman**

Re: haiku /Violi

Thu 8 Feb 2007

---

flag haiku

one two three four five
six seven eight nine ten e-
leven twelve thirteen

~ Dan Zimmerman

----- Original Message -----
From: "George Bowering" <[redacted]>
To: <[redacted]>
Sent: Thursday, February 08, 2007 3:04 PM
Subject: Re: haiku /Violi

> *Best US haiku I know is Ron Padgett's:*
>
> *Seven syllables*
> *Eleven syllables*
> *Seven syllables*

gb

On 8-Feb-07, at 8:47 AM, Stephen Vincent wrote:

I don't think there can a haiku better than this one by Paul Violi, which I am
proud to have published in a magazine I co-edited many years ago. I don't
believe it follows a single one of your rules, nor does it follow the
conventional syllable count, but it blows my mind:

Don't look at my face.
No change, just large bills.
One wrong move will be your last.

Actually, I think this one comes from a side-set genre of haiku that Al
Capone once christened (after a sweet heist by one of his boys) as a

Noirku

Though the French are fond of calling Paul Violi's particular piece a

Noircoup

The French apparently love to apply a "coup" wherever possible to both
elegant and inelegant seizures, Paul V's piece being of the elegant variety,
Obviously.

I hope the introduction of this particular genre/convention is "helpful",
too.

Stephen V
http://stephenvincent.net/blog/

Charlie Rossiter <[redacted]> wrote:
Seriously...I'm trying to be helpful

> *I tried in an earlier message to tell you...but that didn't get through so*
> *let me try again...some of you you sound like undergraduates calling the*
> *library and essentially asking the reference librarian to do your research*
> *for you*
>
> *Just read a couple good books about haiku and stop guessing and second*
> *guessing about what haiku in English is all about. That kind of stuff*
> *only makes you look foolish to people who know about the subject.*
>
> *I hope you folks spending time writing notes about haiku are really*
> *interested...once you get it, you might write some memorable poems...haiku*
> *can actually be a powerful form of poetic expression...go for it*
>
> *if I sound impatient it's because the second-guessers (duh, I wonder if*
> *Sato made that up) are really tiresome...*
>
> *don't take this the wrong way....the goal is always better*
> *poetry...haiku*
> *or otherwise*
>
> *charlie*
>
> *George Cletis Bowering*
> *Slow to anger. Well, slow about everything.*

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257. Alexander Jorgensen

Fwd: A New BathHouse!

Thu 8 Feb 2007

A creditable online journal. Lots of integrity. Lots of good work. Trying to do things, if I can speak for them, and I've not asked for permission - right!

AJ
--- Michael Alber <[redacted]> wrote:

> *To: [redacted],*
> *Jeffrey Scott Parker <[redacted]>,*
> *Michael Alber <[redacted]>,*

Julie Alber <[redacted]>,
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
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From: Michael Alber <[redacted]>
Subject: A New BathHouse!
Date: Thu, 8 Feb 2007 11:22:50 -0500

Hi all,

I wanted to let you all know that the new BathHouse is up and ready
for inspection. This issue represents a kind of departure for
BathHouse, as the major component is a fascinating look at Russian
Net art by an important cultural critic from St. Petersburg, Russia.
We've also got a couple of other pieces, all worth checking out.

If you have pieces with us, please don't despair. You should have
your answers by February.

> *Enjoy!*
>
> *Mike Alber*
>
> *Editor*
> *BathHouse*
> *www.emich.edu/studentorgs/bhouse*

_____
TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.
http://tv.yahoo.com/

↑ Index

258. Alexander Jorgensen
GEORGE BOWERING
Thu 8 Feb 2007

Don't you sometimes get the feeling that he's kinda like a labrador - who's been chewing on a bone for far too long a time, just for the fun of it! His tail waggin' and all ears!

AJ
--- George Bowering <[redacted]> wrote:

> *If he's smoking on the porch,*
> *you got him.*
>
> *gb*
>
> *On 8-Feb-07, at 1:17 PM, mIEKAL aND wrote:*
>
> *If I wanna drive across the state to see this how*
> *can I be sure it*
> *will actually be Kent Johnson who appears at this*
> *thing?*
>
> *You can never be too careful.*
>
> *~mIEKAL*

> *On Feb 8, 2007, at 3:03 PM, David-Baptiste Chirot wrote:*
>
> *Kent Johnson--"Mr. Kent" in some of his poems, like Burroughs' being "Mr. Lee" in various of his writings--will be making the following appearances this month in the guise of the "author function" known as "Kent Johnson"--at the following sites:*
>
> *a reading at Illinois Wesleyan University the week following on Saturday, February 25, at 7:30 PM, Hansen Student Center, 300 Beecher St., Bloomington, Illinois.*
>
> *and, on behalf of Susan Firer from the English Dept. at UW-Milwaukee, this announcement of next week's Milwaukee appearances:*
>
> *Geo. Bowering, DLit*
> *A devotee of Veronica Lake*

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

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259. **Eric**

Re: haiku /Violi

Thu 8 Feb 2007

Or for the conventionally minded (in loud clothes):

Golf Haiku

Robin watches drive,
waits until I leave the tee,
probes divot for worm.

↑ Index

260. Jason Quackenbush
Re: Haiku Death Match
Thu 8 Feb 2007

---

but if we did that, then folks wouldn't be able to be snobby about authenticity. because we all know that authenticity is what's really important. and in order for anything to be authentic, it must first be esoteric. i think what should be done is that all the books about haiku, in particular lee gurga's that keeps getting recommended, ought to be entrusted to secret societies and all publicly available copies should be burnt. and then everyone who thinks it's important that a haiku be "real" can join the secret societies, and the rest of us can get on with writing short poems. i'll even promise to never call a short poem of mine a haiku so long as the haiku-snobs will promise to point out that it isn't really a haiku. then we can all be at peace with one another in a sort of zen state of mutually acknowledged dumbness.

Barry Schwabsky wrote:
> Jeez. Can't we just decide that all contemporary haikus are "fake" and leave it at that?
>
> Because to my mind that would be at least giving them the benefit of the doubt, since it is extremely unlikely that a "real" sonnet, a "real" dramatic monologue, a "real" epic, a "real" ode, or likewise a "real" haiku could also be a good poem. Only starting from the assumption that using any of this forms or genres is absurd, practically kitsch, is one likely to get anywhere with them.
>
> There are societies of watercolor painters out there, according to whose members, probably, the works of any important contemporary artist who might produce a watercolor that you'd in the drawing dept. of MoMA or the Whitney are just obtuse efforts that show no sense of the rules of watercolor painting. But really, one should understand that, unlike hobbyists, real artists have only the most contingent interest in following any rules they have not set for themselves.
>
> "Tom W. Lewis" <[redacted]> wrote:
> I first became aware of the haiku form via an interview with Laurie
> Anderson in the early 80s... she claimed to have written "fake haikus"
> for her song Kokoku (the interview is archived here:

> http://www.archive.org/details/LaurieAndersonOTG)
>
> at least she didn't claim they were "real" haikus -- does anyone
> recognize the Japanese text she quotes in the lyrics below?
>
> Kokoku
>
> I come very briefly to this place.
> I watch it move. I watch it shake.
>
> Kumowaku yamano. Watashino sakebi.
> Watashino koewo. Ushano kokoku.
> Watashiwa sokoni. Watashiwa asobu.
>
> Mountain with clouds. A cry. My voice.
> Home of the brave. I'm here now. And lost.
> They say the dead will rise again. And here they come now.
> Strange animals out of the Ice Age. And they stare at you.
> Dumbfounded. Like big mistakes. And we say: Keep cool.
> Maybe if we pretend this never happened, they'll all just go away.
>
> Watashiwa sokoni. Watashiwa asobu.
> Mewotoji. Mewotoji. Kikunowa kotori.
> Watashino sakebi. Watashino koewo.
>
> ...
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Michael Dylan Welch
> Sent: Saturday, February 03, 2007 2:08
> To: [redacted]
> Subject: Re: Haiku Death Match
>
>
> Sure, one can use any formal restraint as a poetic game, as a challenge
> of
> sorts. But as challenges go, in haiku, the syllabic challenge (whatever
> pattern
> you might choose) is mighty superficial. Indeed, in my years of
> teaching
> haiku, I've seen that it's the easiest thing in the world for students

> of nearly
> all grade levels to count their pretty little syllables. Why brag about
>
> pulling on your underwear all by yourself when your hair is on fire?
> It's a
> trivial "discipline." And these same haiku, while hitting that trivial
> target --
> again, an incorrect target in English -- are widely missing the more
> important
> targets. And most often, these proud 5-7-5ers are completely oblivious
> to
> those other targets -- ones that are actually more important. Why
> bother with
> arbirary constraints for haiku when there are far more serious,
> literary,
> challenging, and effective constraints that you miss in the process of
> focusing
> on 5-7-5?!?
>
> It can be fun to write cinquains or iambic pentameter, or the recent
> "Fib"
> form (counting syllables in subsequent lines to match the Fibonacci
> sequence).
> But when it comes to haiku, writing 5-7-5 syllables in English isn't
> the
> same as following the prescribed syllables of cinquains or pentameter or
> Fibs.
> That's because following 5-7-5 assumes a "correctness" for that pattern
> in
> English, which isn't accurate when it's really a borrowed form. Yes,
> sonnets are
> borrowed from Italian to English, but at least that's the same alphabet,
> so
> it's not fraught with the problems of translating from Japanese to
> English.
> It's folly to translate the number (5-7-5) without thinking more deeply
> about
> what is being counted. Yet that is precisely what has happened that
> lead to
> the false conception of haiku being 5-7-5 syllables in English. Quite
> simply,
> when we apply that pattern to English syllables, we miss the boat. It's

>
> simplistic and naive.
>
> A person can do whatever they like and call it haiku (Lord knows that's
>
> happened plenty enough). If you're having fun, knock yourself out. But
> if you're
> writing 5-7-5 haiku, it's best to be aware of how you're writing a poem
> that's
> markedly longer than what is expressed in a Japanese haiku (not all of
> which
> are 5-7-5, by the way). It's best to be aware that you're writing in a
> pattern that, for good reason, pretty much ALL of the leading haiku
> poets writing
> in English do not follow. It's best to be aware that writing 5-7-5
> frequently
> creates artificial syntax and awkward line breaks purely for an
> unnecessary
> constraint while more important strategies (also constraints) are
> completely
> missed. Indeed, most 5-7-5 haiku writers tend to be completely unaware
> of the
> other strategies necessary for traditional haiku, though perhaps that's
> a
> separate problem, although it's frequently caused by a belief that
> 5-7-5 is all
> there is to it. In any event, if one aims at seasonality and a two-part
>
> juxtapositional structure, and employs objective sensory imagery, you
> can let
> the rest of form take care of itself (organically). But of course,
> there's more
> to it than that -- writing in the present tense, no titles, no rhyme,
> seldom
> any similes or metaphors, employing fragments rather than full
> sentences,
> employing allusion, and more. And perhaps the most important aspect of
> all --
> implication. It's very hard to do well, to hint at something that the
> reader
> can figure out on his own, making a leap of understanding that's made
> possible

> because of your restraint as a poet, because you deliberately left
> something
> out. As I like to emphasize in haiku workshops, don't write about your
> emotion, write about what caused your emotion. Then, if you do it
> right, the reader
> can feel what you felt without your having to say so. But of course all
> of
> this is missed by those who think haiku is only a 5-7-5
> syllable-counting
> poetry trick. Some "challenge."
>
> As I say in the title of one of my haiku lectures: "Haiku: It's Bigger
> Than
> You Think." Yet of course, it's also smaller than most English speakers
> think,
> too.
>
> Michael
>
> P.S. Nearly every serious haiku poet I know has had a progression in
> their
> haiku -- and I'm talking about many hundreds of leading haiku poets who
> I pay
> attention to, perhaps even thousands. They nearly all started out
> writing
> 5-7-5, as did I. And then they progressed to learning the more
> important aspects
> of the genre (and haiku is best thought of as a genre of poetry, of
> which
> "form" is just one aspect). At this point, nearly all of them stop
> writing in
> the 5-7-5 pattern. The few exceptions to this progression include those
> who
> went straight to avoiding 5-7-5 in the first place. But there are clear
> reasons
> for this progression. It's not that 5-7-5 is "abandoned." Rather, it is
>
> apprehended as something that was inappropriate in the first place, and
> causes
> many problems in English. Higher targets are sought -- ones, in fact,
> that turn
> out to be far more challenging and require far more discipline. If

> 5-7-5 in
> English serves any useful purpose, it is purely as the first
> stepping-stone on
> a long path. But, alas, too many people, even otherwise accomplished
> poets,
> stop at just that first stepping stone with their haiku.
>
>
> In a message dated 02-Feb-07 9:01:40 PM Pacific Standard Time,
> [redacted] writes:
>
> Date: Fri, 2 Feb 2007 10:41:59 -0600
> From: Joe Amato
> Subject: Re: Haiku Death Match
>
> While I think it's a good idea to understand that 5-7-5 is simply a
> convenience of sorts, even something of a mistranslation (even
> something of a cultural oversight), I feel about this pretty much the
> way I feel about bending any formal rule. I.e., it's fun to use
> 5-7-5 as an arbitrary constraint in composing haiku, just as it's fun
> to use 14 lines as an arbitrary constraint in composing sonnets.
> (Which latter might not result in 14 lines, ysee, but that won't keep
> me from calling it a sonnet.)
>
> Granted, correcting the misconception is one thing. But having fun
> with same is quite another, which, to me, is one reason I write
> poetry.

↑ Index

261. **Jim Andrews**

Re: A New BathHouse!

Fri 9 Feb 2007

Here are some interesting Russian sites:
http://platform.netslova.ru/english.html (visual poetry)
http://cmart.design.ru (net art)
http://www.andrekarpov.com (Andre Karpov, citizen of the world)

I read the essay at www.emich.edu/studentorgs/bhouse , Alexander. Curious. Many new media artists and critics are at pains to insist on the unimportance of net art which, they maintain, is no longer serious. I surmise that what is serious is work in galleries, and performance. And video and film. And glossy books.

Fishy.

ja

> *...the major component is a fascinating*
> *look at Russian*
> *Net art by an important cultural critic from St.*
> *Petersburg, Russia.*
> *We've also got a couple of other pieces, all worth*
> *checking out.*
>
> *Mike Alber*
> *Editor*
> *BathHouse*
> *www.emich.edu/studentorgs/bhouse*

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262. **Haas Bianchi**
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

Such lament. I am sure that there is a PHD thesis somewhere in this.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Aaron Belz
Sent: Thursday, February 08, 2007 4:53 PM
To: [redacted]
Subject: RIP Anna Nicole - The end of an era

Folks- An era has ended. Anna Nicole Smith died today in a hotel room in Hollywood, Florida. She was 39 years old. I am hopeful that works of art, music, literature, etc. are forthcoming to commemorate her life and mourn her tragic death. A special issue of Painted Bride Quarterly, perhaps.

Oh, maybe I sound ironic, but I really am feeling this one.

Aaron

↑ Index

263. **Jesse Glass**
Looking for Wikipedia Help
Fri 9 Feb 2007

For these pages:

Found Poetry. The page needs more serious examples.

Judith Skillman

Oscar Williams

Fleshing out Helen Adams

Would like to start a Gene Derwood page. If you'd like to help, please back-channel

Haptic Poetry

It's incredibly easy to edit a wiki page. Please take a look at the Faq "What Wikipedia Is and What It Isn't" and material about what makes a good article before you begin.

Jess

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264. C. A. Conrad

UPDATE on the Frank Sherlock EMERGENCY FUND.....thanks Juliana!.....

Fri 9 Feb 2007

UPDATE on the Frank Sherlock EMERGENCY
FUND.....

a link for those wishing to include this in blogs:
_http://phillysound.blogspot.com/2007_02_01_phillysound_archive.html_
(http://phillysound.blogspot.com/2007_02_01_phillysound_archive.html)

Thanks to the generosity of Juliana Spahr you can now send checks for the Frank Sherlock EMERGENCY FUND which will be tax deductible!

'A 'A ARTS
c/o J. Spahr
5000 MacArthur Blvd.
Oakland, CA 94613

CHECKS SHOULD BE MADE OUT TO "'A 'A ARTS"
and these checks will be tax deductible.
PLEASE MAKE A NOTE THAT YOUR CHECK IS FOR FRANK SHERLOCK.
Thanks so much! Your donations are very much appreciated!

from the Friends of Frank Sherlock

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265. Vernon Frazer

Re: Vernon Frazer in Mad Hatter's Review

Fri 9 Feb 2007

Hello

I received noticed that I jumped the gun in announcing my work on Mad Hatter's Review (http://www.madhattersreview.com <http://www.madhattersreview.com/>).

The new issue won't officially appear until Valentine's Day.

Vernon

http://vernonfrazer.com <http://vernonfrazer.com/>

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266. thom donovan

REMINDER: POA presents David Levi Strauss & Kyle Schlesinger TONIGHT Friday February 9th, 2007

Fri 9 Feb 2007

Peace On A

presents

David Levi Strauss & Kyle Schlesinger

Friday, February 9th 2007 8PM
BYOB & recommended donation: $5

hosted by Thom Donovan at:

166 Avenue A, Apartment #2
New York, NY 10009

about the readers:

Kyle Schlesinger is a book artist, poet, editor and the guy who does Cuneiform Press. Recent artists' books include A Book of Closings and Moonlighting. His serial poem Mantle (with Thom Donovan) was published by Atticus Finch in 2005, and his next book of poems will be published by BlazeVox Books in 2007. He currently teaches poetry and typography at the University at Buffalo.

Meanwhile prolongs this observation.
Boarding trains this circular morn bet-
ween two points the sky – robin blue and
just for you. Declines night now. Waning
figures cast fishnet sentences. Lines dar-
ting here or there – sequence yourself.
~ from Moonlighting

David Levi Strauss is a writer and critic in New York, where his essays and reviews appear regularly in Artforum and Aperture. His collection of essays on photography and politics, Between the Eyes, with an introduction by John Berger, was published by Aperture in 2003, and has just been released in an

Italian edition by Postmedia. The Book of 101 Books: Seminal Photography Books of the Twentieth Century, with catalogue essays by Strauss, was published by P.P.P. Editions and D.A.P. in 2001. Between Dog & Wolf: Essays on Art & Politics was published in 1999 by Autonomedia, and Broken Wings: The Legacy of Landmines (with photographer Bobby Neel Adams) came out in 1998. His essays have appeared in a number of recent books and monographs on artists such as Leon Golub and Nancy Spero, Martin Puryear, Miguel Rio Branco, Francesca Woodman, Carolee Schneemann, and Alfredo Jaar. He was the founding editor of ACTS: A Journal of New Writing (1982-1990), and author of a book of poetry, Manoeuvres, before moving from San Francisco to New York in 1993. He has been awarded a Logan grant, three Artspace grants, a Visiting Scholar Research Fellowship from the Center for Creative Photography, a Guggenheim fellowship in 2003-04, and the Infinity Award for writing from the International Center of Photography in 2006. Strauss taught at the Center for Curatorial Studies at Bard College from 2001-05, and is now on the faculties of both the Graduate School of the Arts and the undergraduate studio art program at Bard. In his introduction to Between the Eyes, John Berger wrote, “Strauss, who is a poet and storyteller as well as being a renowned commentator on photography (I reject the designation critic) looks at images very hard . . . and comes face-to-face with the unexplained. Again and again. The unexplained that he encounters has only little to do with the mystery of art and everything to do with the mystery of countless lives being lived.” And Luc Sante wrote, “David Levi Strauss brings an eloquent and deep moral seriousness to his examination of photography. Again and again he makes the ringing point that trying to separate aesthetics and politics can only result in vacuity. He is photography’s troubled conscience.” Half hope, half fear. Like when people who react against politically committed art say, on the one hand, that such art is pretentious, delusional, and dishonest, since art is powerless to cause real political change; and, on the other hand, that this kind of art is irresponsible and dangerous, since it inflames the passions of the already savage rabble. So which is it, dog or wolf? ~ from Between Dog & Wolf

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Past presenters at Peace on A include Alan Gilbert, E. Tracy Grinnell, Cathy Park Hong, Paolo Javier, Andrew Levy & Eléna Rivera. Scroll down Wild Horses of Fire weblog (whof.blogspot.com) for back advertisements, introductions and reading selections.

Measure a million million
Measure a million to margin
~ Susan Howe

166 Avenue A
NY, NY 10009
whof.blogspot.com

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

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267. susan maurer
robin morgan's new fighting words
Fri 9 Feb 2007

went to a reading at nyc strand of atheist jack huberman and social activist and poet robin morgan, she is very informative and extremely entertaining on the subject of countering arguments with the religious right. susan maurer

---

Laugh, share and connect with Windows Live Messenger
http://clk.atdmt.com/MSN/go/msnnkwme0020000001msn/direct/01/?href=http://imagine-msn.com/messenger/launch80/default.aspx?locale=en-us&source=hmtagline

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268. Jesse Crockett
Listenlight new issue 07
Fri 9 Feb 2007

"Ransom" --- listenlight 07 ------

Christine Hamm, Caleb Puckett, Kimberly Truitt, Lisa Jarnot, Ridley Sindios, C A Conrad, Amanda Chiado, Suchoon Mo, Noah Eli Gordon, Sara Veglahn, Joshua Marie Wilkinson

listenlight.net <http://listenlight.net>

Jesse Crockett, editor

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269. David-Baptiste Chirot

behalf of:[WIB-LA] ISRAELI[ANTI-]APARTHEID WEEK - NYC! - Feb. 10 - Feb. 18, 2007

Fri 9 Feb 2007

On behalf of WIB-LA and associated Peace, Human Rights, Legal and Women's groups

(WIB stands for Women in Black; this is from the LA chapter) wide variety of events and speakers including Professor EmeritusTanya Reinart from Tel Aviv University--author of some very good books and journalism. Robert Robideau, Leonard Peltier Defense Committee & American Indian Movement benefit for Young Photographers of Balata Refugee Camp--some of whom will be traveling in USA with exhibition of works by the young people participating iin this program (aim and shoot with cameras, not guns being the idea in good part)

PLEASE CIRCULATE WIDELY The 3rd
>International Israeli Apartheid Week – New York City Come out to Israeli
>Apartheid Week (IAW) to be held in New York City for the first time. IAW
>will be a weeklong series of events held concurrently in different
>cities around the world to contribute to a growing public discussion of
>Israel as an apartheid state and to gather support for the international
>boycott, divestment, and sanctions campaign called for by more than 170
>Palestinian civil society organizations in July, 2005. For more
>information about Israeli Apartheid Week please visit
>www.endisraeliapartheid.net. Below is the schedule of events for the
>week: GRASSROOTS NONVIOLENT RESISTANCE TO ISRAELI APARTHEID IN PALESTINE
>Mohammed Khatib from Bil'in and Feryal Abu Haikal from Tel Rumeida,
>Hebron Saturday, February 10 at 6:30 p.m. Hunter College, 695 Park
>Avenue between 67th and 68th streets Hunter West Building, 4th floor,
>room HW415 Sponsored by The Palestine Club at Hunter College;
>ISM-NYC;Adalah-NY ISRAEL AND THE APARTHEID ANALOGY Saree Makdisi,
>professor of English literature , University of California Los Angeles
>Basheer Abu-Manneh, assistant professor of English, Barnard University
>Robert Robideau, co-director of the Leonard Peltier Defense Committee
>and member of the American Indian Movement Yifat Susskind,
>communications director of the International Women's Human Rights
>Organization MADRE. Monday, February 12 at 7:30 p.m. Judson Memorial
>Church, 55 Washington Square South. Take the A, C, E, F, B or V to West
>4th Street Sponsored by Israeli Apartheid Week NYC DIGITAL RESISTANCE:
>PALESTINIAN YOUTH MEDIA Tuesday, February 13 at 7:00pm Furman Hall, 245

>Sullivan Street, Room 214 Take the A, C, E, F, B or V to West 4th Street
>Sponsored by the Palestine/Israel Education Project; NYU SJP; NYU
>Women's Center; Law Students for Human Right. CONTESTING ISRAELI
>APARTHEID: BOYCOTT, DIVESTMENT AND SANCTIONS IN CONTEXT Sami Hermez,
>Riham Barghouti and Issa Mikel Tuesday, February 13 at 7:00 p.m. WESPAC
>Foundation, 255 Dr. Martin Luther King Jr. Blvd., White Plains AND
>Thursday, February 15 at 7:00 p.m. Judson Memorial Church, 239 Thompson
>St. Sponsored by the NYC Campaign for Boycott, Divestment and Sanctions
>LOVE UNDER APARTHEID: PALESTINIANS AND ISRAEL'S DISCRIMINATORY MARRIAGE
>LAWS Jamil Dakwar, former senior attorney for Adalah: The Legal Center
>for Arab Minority Rights in Israel, followed by a screening of the film
>"Just Married," directed by Ayelet Bechar. Wednesday, February 14 at
>7:30-9:45 p.m. Brecht Forum, 451 West Street between Bank and Bethune
>Sponsored by Action Wednesdays Against the War and NYU-SJP APARTHEID
>THROUGH THE LENS A Fundraising Evening for the Young Photographers of
>Balata Refugee Camp, Palestine Thursday, February 15 at 7:00 p.m. Alwan:
>16 Beaver St. $10 suggested donation at the door Sponsored by Al-Awda,
>Palestine Right to Return Coalition - NY CHALLENGING ISRAELI APARTHEID
>Joseph Massad, associate professor of Middle East studies, Columbia
>University Tanya Reinhart, professor emeritus, Tel Aviv University
>Friday, February 16th at 7:30 p.m. St. Mary's Episcopal Church, 521 W.
>126th St. between Amsterdam and Broadway Take the 1 to 125th street
>Sponsored by Israeli Apartheid Week NYC EXPOSING ISRAELI APARTHEID -
>SUPPORTING PALESTINIAN LIBERATION: A Teach-In Sunday, February 18,
>2:00-5:00 p.m. Pope Hall, St. Peter's College, 2641 Kennedy Blvd.,
>Jersey City, NJ Sponsored by NJ Solidarity – Activists for the
>Liberation of Palestine For more information about Israeli Apartheid
>Week visit www.endisraeliapartheid.net or contact:
>[redacted]. For more information about the
>international boycott, divestment, and sanctions campaign please visit
>www.bds-palestine.net. NYC-area sponsors of Israeli Apartheid Week are:
>NYU Students for Justice in Palestine; Falasteen and the Arab Students
>Association at Columbia University; Action Wednesdays Against the War;
>Adalah-NY: The Coalition for Justice in the Middle East; the Palestinian
>Education Project; Al-Awda New York; NJ Solidarity – Activists for the
>Liberation of Palestine; ISM-NYC; and WESPAC.
>_____
>_____
>

>
>[redacted]
>
>

_____ Don’t miss your chance to WIN 10 hours of private jet travel from Microsoft Office Live
http://clk.atdmt.com/MRT/go/mcrssaub0540002499mrt/direct/01/

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270. Alexander Jorgensen
The Object in Postmodernism
Fri 9 Feb 2007

An anecdote:

In a class on cross cultural criticism, discussing
some of Picasso's later work. A student begins by
stating the images studied are an example of the
objectification of women, that such images of a woman
exposed with legs drawn can only be constructed by
another woman and indicates, which is more interesting
to me, that Picasso's work is bad - malicious, even. I
understand that these are tools for examining culture,
etc - and it's all old for me - but for me what was
more interesting was what it indicated about the
author, Picasso, who in later years was stricken by a
kind of psychological melee related to his declining
health and prostate cancer. What do you think? And
back-channel if deemed safer.
Certainly there is no universality of thought with
regards to these issues of representation, but I'm
trying to gage where some of us are.

Regards,
Alexander Jorgensen

_____
___
Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

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271. mIEKAL aND
Vagina Monologues Gets New Name
Fri 9 Feb 2007

(censorship has become so commonplace that this didn't even make any national news source....)

Vagina Monologues Gets New Name

By Summer Minor

http://www.associatedcontent.com/article/145495/vagina_monologues_gets_new_name.html

The Atlantic Theaters marquis in Atlantic Beach Florida caused a stir when they changed the advertisement for the Vagina Monologues to the "Hoohaa" Monologues after receiving a complaint about the play's name.

A driver complained to the theater, saying that she saw the title and was upset that her niece had also seen the title.

Bryce Pfanenstiel, of the Atlantic Theater, said "We got a complaint about this play The Vagina Monologues. We decided we would just use child slang for it. That's how we decided on Hoohah Monologues."

Though the theater says they trying not to offend anyone, some are upset over the change. "A child who is old enough to read it on a sign should already know what 'vagina' is, as well as vulva, penis, scrotum, clitoris," some are saying about the sign change.

The Vagina Monologues is an award winning play written by Eve Ensler which premiered at the off-Broadway Westside Theatre in 1996. The play is a series of monologues preformed by women that relate to the vagina, be it through sex, love, rape, menstruation, mutilation, masturbation, birth, orgasm, the variety of names for the vagina, or simply as a physical aspect of the female body. A recurring theme throughout the piece is the vagina as a tool of female empowerment, and the ultimate embodiment of individuality.

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272. mIEKAL aND
Re: Vagina Monologues Gets New Name
Fri 9 Feb 2007

Speaking of censorship, my company publishes a monthly newsletter for employees & each Feb they have a special Valentine's issue. I submitted the spampo piece pasted below but it was removed from the issue because it was deemed unappropriate & possibly offensive to employees. ~mIEKAL

VIAGRA

I cant find that file
This is where I get my Valium

Unfolding The Rose...
Give Her Something To Smile About!

Your antidepressant with no side effects
You here yet

Fast-Acting
Very Confidencial (please call me)

meeting is on Monday
boys this your chance!

I just called to say I Love You
No one will know!

i’m in your area
Don’t wait to find out...

What will your family do?
only this would helps

On Feb 9, 2007, at 11:52 AM, mIEKAL aND wrote:

> *(censorship has become so commonplace that this didn't even make any national news source....)*
>
> *Vagina Monologues Gets New Name*
>
> *By Summer Minor*
>
> *http://www.associatedcontent.com/article/145495/vagina_monologues_gets_new_name.html*
>
> *The Atlantic Theaters marquis in Atlantic Beach Florida caused a stir when they changed the advertisement for the Vagina Monologues to the "Hoohaa" Monologues after receiving a complaint about the play's name.*
>
> *A driver complained to the theater, saying that she saw the title and was upset that her niece had also seen the title.*
>
> *Bryce Pfanenstiel, of the Atlantic Theater, said "We got a complaint about this play The Vagina Monologues. We decided we would just use child slang for it. That's how we decided on Hoohah Monologues."*

> *Though the theater says they trying not to offend anyone, some are upset over the change. "A child who is old enough to read it on a sign should already know what 'vagina' is, as well as vulva, penis, scrotum, clitoris," some are saying about the sign change.*
>
> *The Vagina Monologues is an award winning play written by Eve Ensler which premiered at the off-Broadway Westside Theatre in 1996. The play is a series of monologues preformed by women that relate to the vagina, be it through sex, love, rape, menstruation, mutilation, masturbation, birth, orgasm, the variety of names for the vagina, or simply as a physical aspect of the female body. A recurring theme throughout the piece is the vagina as a tool of female empowerment, and the ultimate embodiment of individuality.*

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273. Factory School
Meet the Press (PS 1 and 2)
Fri 9 Feb 2007

---

public statement: "Report on Future Viability of the Capital Expansion of Experimental Writing Markets"

Content is arbitrary.

Most studies of group formation concentrate on labelling zeitgeist or subculture; rarely is an organizational plan offered as a formula for “building an audience.”

*

public statement: "Heresy in the Small Press Education World"

The current crisis in poetry is that there's no crisis. From Poetry's "vigorous presence" in US culture to the fulfilled promises of the radical avant-garde, there's nothing heretical, even all that risky, in publishing anti-ideological refrains for a captured audience of converts.

Or what.

*

Meet the Press: An Evening With Factory School Design Team
Poetry Project at St. Marks Church
Monday, 8:00 pm

http://www.poetryproject.com/calendar.php

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274. Aaron Belz
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

Yes, such lament. Here's my poem to mark the occasion. It's not very good--like yesterday's news-- Belz

ANNA NICOLE SMITH (1967-2007)

You said you wanted
to make a name
for yourself.

What kind of name?
They asked.
Anna Nicole Smith,

you replied
in a tiny voice--
then found

a husband's worth
of love in a man
named Howard Stern

who, not a DJ,
knew the logic
of your reply.

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275. David A. Kirschenbaum
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

So, has the poetics list now devolved to us making fun of dead people?

↑ Index

276. George Bowering
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

Yes. I agree. Our making fun of dead people isn't poetics.

On 9-Feb-07, at 11:44 AM, David A. Kirschenbaum wrote:

> So, has the poetics list now devolved to us making fun of dead people?
>
>

George B.
Author of his own misfortunes.

↑ Index

277. **Rob McLennan**
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

---

ya; id say theres no need for that.
rob

> *So, has the poetics list now devolved to us making fun of dead people?*

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

↑ Index

278. **Eric**
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

> *Our making fun of dead people isn't poetics.*

How about ee cummings making fun of buffalo bill's defunct atony? Maybe it depends on how long the subject is dead? And of course the motives of the fun-maker?

↑ Index

279. **Rob McLennan**
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

---

he isnt on the list; i dont think it would be any better there either. rob

> *How about ee cummings making fun of buffalo bill's defunct atony? Maybe it depends on how long the subject is dead? And of course the motives of the fun-maker?*

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press

fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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280. L Guevarra
NEW BOOK: Green and Gray
Fri 9 Feb 2007

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

Green and Gray

Geoffrey G. O'Brien is a Lecturer at the University of California, Berkeley, and the author of _The Guns and Flags Project _(UC Press).

http://go.ucpress.edu/O'Brien

"O'Brien writes meditative poetry at the highest level. The thinking here is not 'about' anything; rather thinking becomes a modality of being within which the potential of lyric situations unfolds and takes on delightful intensities. These are not poems to interpret but to explore for how the mind attentive to the full resources of lyric traditions stretches the senses and therefore finds itself more truly and more strange."-Charles Altieri

Geoffrey G. O'Brien's second collection documents the "remorse of the senses" that attends each moment of experience, the pain and pleasure of not exiting a world in which injustice and distraction secure every sensual event. Attempting to reestablish experience as something other than complicity, these poems insist on "desiring that which is as if it were not," making poetry out of neighborhood flyers, the Patriot Act, and the poverty of presidential speech. Given this mandate to stay within limited resources, _Green and Gray_ makes a virtue of refusing to abandon them, often relying on an emphatic recirculation of words and phrases to generate its own system complexities. These are poems whose materials remember their former use: the gray of the city and the green it used to be.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/O'Brien

--
Lolita Guevarra
Electronic Marketing Coordinator
University of California Press
Tel. [redacted] | Fax [redacted]
[redacted]

↑ Index

281. **Dan Coffey**
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

No. I think Belz did an honest and fair job of poetically eulogizing ANS.

On 2/9/07, David A. Kirschenbaum <[redacted]> wrote:
> So, has the poetics list now devolved to us making fun of dead people?
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

282. **L Guevarra**
NEW BOOK: Harm.
Fri 9 Feb 2007

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

Harm.

Steve Willard's work has been published in _Colorado Review, Volt, Boston Review, Denver Quarterly,_ and _1913 - A Journal of Forms._

http://go.ucpress.edu/Willard

"You'll want to stop right now and read this book. No day should be without its adamancy, its invention, its honesty. Its edge of defiance, mixed with triumph, operates like a spotlight on human possibility. Always veering just out of sense on a curve of sound, Willard's is a voice that not only has something new to say but that has also has found a new way to say it. This is language at the speed of life."-Cole Swensen, author of _The Book of a Hundred Hands_

This debut volume establishes Steve Willard as a true original, an artist whose kinetic sense of wordplay is deft, smart, and unfailingly provocative. Intended to be read in repeated passes, these poems are Cubist in feel, multifaceted in syntax, and brilliant in coloration. By turns disjunctive, narrative, plaintive, and disruptive, _Harm. _makes use of a wide formal range in reaching toward its ambition, which is nothing short of reclaiming lost human potentiality from current norms. Syntax flexes and the world is refigured, observed as if through a different camera's open aperture, drawing the reader to a new and transformative interior landscape.

Full information about the bookis available online:
http://go.ucpress.edu/Willard

--
Lolita Guevarra
Electronic Marketing Coordinator
University of California Press
Tel. [redacted] | Fax [redacted]
[redacted]

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283. Ren Powell
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

If ever I tended toward misanthropic brooding, the postings on this are inspiring.

Thinking of Aristotle's definition of tragic and given the media-, fame-hungry society we live in. . . add to that the fact that her child died before she did, it is tragic and hardly a call for jokes in bad taste. The only thing I find ironic is that people who write poetry can look at things with such a shallow gaze.

_____
Ren Powell
[redacted]
www.sidesteppingreal.blogspot.com
www.icorn.org

↑ Index

284. Pluto, Anne Elezabeth
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

Thank you - Ron Powell - how sad and true. As a mother - I can't even imagine what it would be like to bury my child.

> *----------*
> *From:* *UB Poetics discussion group on behalf of Ren Powell*
> *Reply To:* *UB Poetics discussion group*
> *Sent:* *Friday, February 9, 2007 3:33 PM*
> *To:* [redacted]
> *Subject:* *Re: RIP Anna Nicole - The end of an era*
>
> *If ever I tended toward misanthropic brooding, the postings on this are inspiring.*

> *Thinking of Aristotle's definition of tragic and given the media-, fame-hungry society we live in. . . add to that the fact that her child died before she did, it is tragic and hardly a call for jokes in bad taste. The only thing I find ironic is that people who write poetry can look at things with such a shallow gaze.*
>
> _____
> *Ren Powell*
> [redacted]
> *www.sidesteppingreal.blogspot.com*
> *www.icorn.org*

↑ Index

285. **Ren Powell**
nevermind. . .
Fri 9 Feb 2007

Sorry- total knee jerk jerk posting stemming from a truly well-rooted misanthropy.

_____

Ren Powell

[redacted]

<http://www.sidesteppingreal.blogspot.com> www.sidesteppingreal.blogspot.com

<http://www.icorn.org> www.icorn.org

↑ Index

286. **Aaron Belz**
I was serious...
Fri 9 Feb 2007

Hey folks - my poem, and my sense of loss, is real. The Anna Nicole Smith story is complex and symbolic of our age. I think the fact that you read the poem as "making fun" might speak more to your own academic detachedness rather than anything inherently lighthearted about the poem I posted.

Aaron

↑ Index

287. George Bowering
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

On 9-Feb-07, at 12:39 PM, Pluto, Anne Elezabeth wrote:

> *Thank you - Ron Powell - how sad and true. As a mother - I can't even imagine what it would be like to bury my child.*

Well, my wife did that 4 months ago,
and I can tell you that it is worse remembering
than it is imagining.

gb

↑ Index

288. kevin thurston
Re: I was serious...
Fri 9 Feb 2007

---

amen

nothing can kill passion and create cynicism like a .edu email address

On 2/9/07, Aaron Belz <[redacted]> wrote:
>
> Hey folks - my poem, and my sense of loss, is real. The Anna Nicole Smith
> story is complex and symbolic of our age. I think the fact that you read
> the poem as "making fun" might speak more to your own academic
> detachedness
> rather than anything inherently lighthearted about the poem I posted.
>
> Aaron
>

--
new address as of 2/1

299 richmond ave lower
buffalo, ny 14222
usofa

↑ Index

289. Suzanne Burns
Re: RIP Anna Nicole - The end of an era
Fri 9 Feb 2007

Ahhh, Anna Nicole. Thanks for the mammaries.

Suzanne

(Sorry, had to get that in....)

On 2/9/07, Aaron Belz <[redacted]> wrote:
>
> Yes, such lament. Here's my poem to mark the occasion. It's not very
> good--like yesterday's news-- Belz
>
>
>
> ANNA NICOLE SMITH (1967-2007)
>
> You said you wanted
> to make a name
> for yourself.
>
> What kind of name?
> They asked.
> Anna Nicole Smith,
>
> you replied
> in a tiny voice--
> then found
>
> a husband's worth
> of love in a man
> named Howard Stern
>
> who, not a DJ,
> knew the logic
> of your reply.
>

--
"I will take the Ring to Mordor...though...I do not know the way."

Frodo Baggins, Fellowship of the Ring

↑ Index

290. Alan Sondheim

Anna Nicole Smith

Fri 9 Feb 2007

She always fascinated me. Like Michael Jackson she broke a lot of taboos, she couldn't be placed. Her reality show was time slowed, almost milky. Howard K. Stern talked Ivy League, she murmured. Her son was there. I never knew what I was watching. I was constantly thrown off, in a way that her son's death was thrown off, and her death, now, is thrown off.

She couldn't be placed: just as soon as you had it figured out, it transformed. I did guess that she and Howard were lovers; it was an odd subtext to the show. The photographs were sexy but meta-sexed; they didn't register properly, there was always something else going on. On another list people rave Anita Berber; there's a relationship.

So poetics? Yes because this doesn't fit, it fractures, it breaks the discourse of the Law, however you want to define it. It's not only semantics, it's syntax that's broken down, just as reporters couldn't get "hold" of Michael Jackson.

Then again, her life and death say something about our notions of beauty, a kind of inconceivable sexuality associated with it, the body can't keep up. What's incarnate falls apart; it's always already fallen apart.

Finally, there are very real class (economic, geographic, educational) issues here; like Tonya Harding, she couldn't keep up (I remember TH's mother saying she couldn't raise an ice princess), or she kept up, on her own track, in her own way, which is something few of us get to do.

This really was upsetting.

- Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

291. **cralan kelder**
this interesting fascinate
Fri 9 Feb 2007

---

nice vid to watch starts out with difference between hand written and digital texts,

segues into something describing itself

http://www.youtube.com/watch?v=6gmP4nk0EOE&eurl

↑ Index

292. **Lewis LaCook**
The Fog of Dracula - New Video by Lewis LaCook
Fri 9 Feb 2007

---

http://www.lewislacook.org/king-s-woods/the-fog-of-dracula.html

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Don't get soaked. Take a quick peak at the forecast
with theYahoo! Search weather shortcut.

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293. **Ren Powell**
Re: Anna Nicole Smith
Fri 9 Feb 2007

Eloquent, Alan.
If I write a very short thanks it would be taken for irony, wouldn't it?
It's not.

_____
Ren Powell

↑ Index

294. **Michael Dylan Welch**
Re: haiku
Fri 9 Feb 2007

If Paul Violi's "Don't look at my face. / No change, just large bills. / One wrong move will be your last." poem blows your mind, wonderful. It's quite arresting, I agree. But it's not because it has anything to do with haiku (except for the obvious overlap with haiku of having brevity, which gives the poem focus). So the problem here is either you or the poet labelling it as a haiku. For an overview of reasons why it has little to do with haiku, see my online essay "Becoming a Haiku Poet" (http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005 edition of *Poet's Market* (Writer's Digest Books, 2004), in which I have an essay on haiku and applying its techniques and aesthetics to the writing of longer poetry. Comments welcome.

By the way, wordplay on "low-ku," "noir-coup," or whatever, is another mark of haiku poetasters. So are most poems about haiku. I went through this stage, too. But I got over it. This is the kind of trivia I got over (from the esteemed pen of Mr. Daniel Zimmerman):

flag haiku

one two three four five
six seven eight nine ten e-
leven twelve thirteen

A wee bit of reseach in haiku literature would reveal, by the way, that haiku nearly never have titles, and there are important reasons why. As Charlie Rossiter says, do some *serious* research and study of the genre before proclaiming work as being haiku, let alone saying that you "don't think there can be a haiku better" than the example by Paul Violi. As strong as Violi's poem may be as poetry, and as clear as its virtues are (I could see myself publishing it too), it has nearly nothing to do with haiku, and is easily torn apart for failing as haiku.

And a quick, respectful message to George (Bowering): You say, "Best US haiku I know is Ron Padgett's:"

Seven syllables
Eleven syllables
Seven syllables

I have to hope your tongue is in your cheek. But if so, why? Why promote a poem that doesn't take the genre seriously? If you mean to damn all American

poems by favouring such an obviously clueless one, then that seems to suggest an unfamiliarity with the best haiku written in English. And if your tongue's not in your cheek, why would you say this is a good haiku? Have you read Cor van den Heuvel's *Haiku Anthology*, just for starters?

For a slightly dated annotated list of recommended books on haiku, visit http://mensaww.org/HaikuBooks.htm.

Chris Stroffolino also writes that one of the "shorthand staples of early 20th c.---eliot's objective correlative? or no ideas but in things?" . . . "seems to distort/reduce too the haiku suggestiveness."

I would answer by saying this: Because haiku -- perhaps more than any other poetry (because it's so short) -- relies on the emotive power behind things, the notion of the objective correlative increases its suggestiveness rather than distort or reduce it. We have an immediate reaction to the word chair that's different, say, than our reaction to the word soup. And think, too, of how we react differently to "easy chair" compared with "electric chair." I'm just naming things with these examples, but these objects correlate to immediate emotions or feelings, or connotations and associations. Even a "stone" will carry some feeling for us when we read the word in a poem, though of course the nature of that feeling may vary from person to person. There's more to the concept of the objective correlative than just this, of course, but haiku relies on the emotive power of things perhaps more strongly than other poetry. To the extent that haiku is mostly objective, focusing on nouns a nd things such as they are (yet presented in such a way to imply a relationship and an intuitive feeling), haiku strongly rely on the emotive weight associated with each thing named in the poem. Certainly there are subjective or nonliteral elements in some haiku (such as in Shiki's poem, "for me going / for you staying / two autumns," or Basho's haiku about the cicada's cries piercing the rocks), but not every haiku is or needs to be strictly objective. It's a matter of finding balance, within each poem, and in a particular poem relative to other poems. They are examples of controlling the objectivity and subjectivity, and typically, where there's a subjective element in haiku, it's usually in the context of something that's clearly objective -- something that grounds the rest of the poem so the subjective element isn't overpowering.

Sure, you can do ____ (whatever: fill in the blank) in a haiku -- but not necessarily often (heck, even have a title once in a very rare while, if it somehow really needs it). Haiku is not a strict set of rules (don't think that I think it is). Rather, haiku is a field of multiple targets, and a good haiku will hit multiple targets at once, but not necessarily all of them -- and occasionally miss one or two of them (on purpose) that certain people might feel are more important and should never be missed. That's why it's good to see haiku as a

continuum with other kinds of poetry. Poetry first, labels later (if at all). But, I hasten to say, as soon as you label something as haiku, it had better be a proper understanding of haiku that you mean -- and for too many folks, that's not the case.

Michael
P.S. To discuss another poem offered here, from Eric ([redacted]):

Golf Haiku

Robin watches drive,
waits until I leave the tee,
probes divot for worm.

Here are some problems with this "haiku" (which I would hope would be among the 1,000 haiku one writes before trying to publish any -- a task that haiku writer Jim Kacian set for himself):

1. It has a title, which haiku avoid (and in this case, the title is redundant -- we know from the poem that it's about golf, and we don't need to be condescended to and be told it's a haiku; in other "haiku" that have titles, the title is a sort of cheating -- adding a fourth line). 2. It drops natural articles in the first and third lines (a robin, a/my drive, the divot). Paul O. Williams, writing in *The Nick of Time: Essays on Haiku Aeshetics*, calls this tontoism. It arises when a person is insufficiently accomplished at crafting the poem to make it properly fit a form (if they wish to follow a prescribed syllable count), or if they think somehow that it's "better" simply to be briefer (if they're not following a set form). Ted Kooser has written that a good poem is like looking at tropical fish through the bottom of a glass-bottom boat, and that you don't want things to clatter down onto the glass as you look, or see smudges on the glass, and thus make you aware of where you're looking from. Rather, you want to be totally absorbed in what you're seeing, to experience IT as much as possible. As soon as you resort to tontoism, you show the apparatus, the scaffolding, and also reveal that following an arbitrary syllable count like an obedient school bo y is more important than crafting good content. (Let form be an extension of content!) The words of a good poem should be as invisible as possible, letting you feel the meaning or experience the image as sharply as possible -- this is why haiku is sometimes called the "wordless poem" (Alan Watts; Eric Amann). My goodness, the haiku crime of tontoism should be punishable by a lifetime of having to listen to Rod McKuen poetry speeded up to chipmunk speed. That's such a basic matter of crafting. I would have expected better on this discussion list. 3. It is presented as a sentence (ending with a period, even), and is oblivious to the fragmentary nature of haiku. Starting with a lowercase letter in this case would also prevent the misreading of "Robin" as a person's name, which muddies the interpretation of this poem. The lopping off of the article ("a robin") is another

contributor to the wooliness in this line. 4. It lacks the two-part juxtapositional structure that focuses our attention on a specific emotion that we can figure out (the poem lacks implication and reverberation). Haiku, too, are usually not narrative like this one, and are usually best if they avoid a cause/effect presentation. 5. The poem is choppy and awkward. 6. Because of the worm, I suppose we can imagine it's spring or summer (I'd have to check the history of "worm" as a seasonal indicator), but the seasonal element isn't strong here. (That doesn't bother me too much, though.) A strong seasonal element, however, can greatly deepen the effect of a poem by tapping into seasonal or natural archetypes, and alluding to other poems about the same subject (allusion and a technique known as honkodori is common in Japanese poetry). 7. The biggest problem is that this is a so-what poem. There's no implication, nothing for the reader to figure out. I like the image well enough -- that a bird is waiting for your divot to look for worms (that's either a smart robin, or a lazy one). But that's all there is too it, and it's obfuscated by the awkward and unnecessary syntax, all in the name of 5-7-5. But something more needs to be left out, to be implied. Consider, for example, this poem: "an old woolen sweater / taken yarn by yarn / from the snowbank." When students in my classes figure out that it's about a bird taking bits of yarn for a nest in spring, their faces light up with realization -- they "get it." Yet no bird is mentioned. Most of the time, if a haiku doesn't leave something out to be "got," then it fails as a haiku, no matter how well the objectivity or subjectivity is controlled, whether it employs a kigo or kireji equivalent, or shasei (sketching form life) techniques -- and more. And through al l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.

On the good side, this poem is objective, but the POINT of using objectivity is to create some sort of subjective reaction -- an emotional or intuitive moment. And this poem feels too shallow in its use of objective description to have created enough of a leap, overtones, or reverberation. It's got a greater starter image for a haiku, that haiku don't end with images, they start with them.

-----Original Message-----
Date: Thu, 8 Feb 2007 07:12:09 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: haiku

I don't think there can a haiku better than this one by Paul Violi, which I am proud to have published in a magazine I co-edited many years ago. I don't believe it follows a single one of your rules, nor does it follow the conventional syllable count, but it blows my mind:

Don't look at my face.
No change, just large bills.

One wrong move will be your last.

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

↑ Index

295. George Bowering
Re: GEORGE BOWERING
Fri 9 Feb 2007

Well, kind of.
But I like labs.
Who could not.

On 8-Feb-07, at 6:24 PM, Alexander Jorgensen wrote:

> Don't you sometimes get the feeling that he's kinda
> like a labrador - who's been chewing on a bone for far
> too long a time, just for the fun of it! His tail
> waggin' and all ears!
>
> AJ
> --- George Bowering <[redacted]> wrote:
>
>> If he's smoking on the porch,
>> you got him.
>>
>> gb
>>
>>
>> On 8-Feb-07, at 1:17 PM, mIEKAL aND wrote:
>>
>>> If I wanna drive across the state to see this how
>> can I be sure it
>>> will actually be Kent Johnson who appears at this
>> thing?
>>>
>>> You can never be too careful.
>>>
>>> ~mIEKAL
>>>
>>>

>>> On Feb 8, 2007, at 3:03 PM, David-Baptiste Chirot
>> wrote:
>>>
>>>> Kent Johnson--"Mr. Kent" in some of his poems,
>> like Burroughs' being
>>>> "Mr. Lee" in various of his writings--will be
>> making the following
>>>> appearances this month in the guise of the
>> "author function" known as
>>>> "Kent Johnson"--at the following sites:
>>>>
>>>> a reading at Illinois Wesleyan University the
>> week following on
>>>> Saturday, February 25, at 7:30 PM, Hansen Student
>> Center, 300 Beecher
>>>> St., Bloomington, Illinois.
>>>>
>>>>
>>>> and, on behalf of Susan Firer from the English
>> Dept. at UW-Milwaukee,
>>>> this announcement of next week's Milwaukee
>> appearances:
>>>
>>>
>> Geo. Bowering, DLit
>> A devotee of Veronica Lake
>>
>
>
> ---
>
>
>
> _____
> _____
> 8:00? 8:25? 8:40? Find a flick in no time
> with the Yahoo! Search movie showtime shortcut.
> http://tools.search.yahoo.com/shortcuts/#news
>
>
George
Satisfied with his undergarments.

↑ Index

296. Stephen Vincent
Re: haiku
Fri 9 Feb 2007

> *A wee bit of reseach in haiku literature would reveal, by the way, that haiku nearly never have titles, and there are important reasons why. As Charlie Rossiter says, do some *serious* research and study of the genre before proclaiming work as being haiku, let alone saying that you "don't think there can be a haiku better" than the example by Paul Violi. As strong as Violi's poem may be as poetry, and as clear as its virtues are (I could see myself publishing it too), it has nearly nothing to do with haiku, and is easily torn apart for failing as haiku.*

Maybe with my good Protestant origins, I have never been at home with adherence to any kind of orthodox system of behavior, but I find your insistences about Haiku (origins and form) static and humorless. Occasionally I work among elderly Chinese emigrants here in San Francisco, and indeed, for example, in making watercolors, many of them continue to adhere unwaveringly to 'branches, leaves, blossoms and bird' forms - sometimes attractive but boring, boring, rigid, etc. At best you want to tear up the pages and introduce students to the fresh experience of montage, collage, etc. Such as with Violi's haiku - the juxtaposition of what he has done against conventional content is startling, refreshing - a response that I find with what I can only sense to be 'good' translations of 'ancient' haiku. Much of which I suspect Paul Violi and many of us have been variably interested readers - whether via Pound, Rexroth, Waley & on.

Your argument for a formally true Haiku, seems as claustrophobic to me as someone who might argue - with similar orthodox leanings - that Coltrane, Rollins, etc., etc. are not making authentic "ballads". Morph, my friend, morph - it is, from my experience, at least, a mutable, non-static universe of which the contemporary spirit and practice of haiku is inextricably involved.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

297. Michael Dylan Welch
Re: Haiku dumbness / snobbishness
Fri 9 Feb 2007

I don't think something has to be esoteric to be authentic. That's certainly the case for haiku (and here I note that the theme for the 2005 Haiku North America conference was "authenticity"!). In fact, if a haiku is too esoteric, it

tends to *lose* authenticity for many people because they can't relate to it, or even stretch themselves to do so. Better, I think, to be esoteric (if you want) while also still being sufficiently authentic and accessible. Leaf through the pages of *Modern Haiku* magazine, or Cor van den Heuvel's *The Haiku Anthology*, and over and over you will find poems that strike a fine balance between the esoteric (alienating in the extreme) and the immediate (to easy and comfortable in the extreme). It's a balance between the universal and the particular, and a balance between the expression of the self and the effective communication of that self to someone else.

More to the point here, Jason (re your message below), it seems I or others come off as haiku snobs to you. Forgive me for such snobbishness, if you can. And then I hope you and anyone else who feels the same way can still take a look at the ISSUE itself to see whether you understand it fully or not. I guess I am wagging a finger here, aren't I? And I'm obviously in earnest. But there are problems that deserve to have fingers wagged at them. Indeed, tell me, what else are we who write literary haiku supposed to do? I don't want to be snobbish about haiku -- in fact, one of the virtues of haiku is how accessible it can be, in that it focuses on everyday subjects of personal immediacy (Issa wrote about the flies in his house, Buson about his dead wife's comb underfoot). Yet what should we do if we see haiku being so widely misunderstood, even just in the mainstream poetry community (never mind the general public)? What, pray tell, am I being dumb about (to refer to the end of y our message)?

Michael

P.S. Some of you might be interested in a book review I wrote for Modern Haiku that's online at http://www.modernhaiku.org/bookreviews/UnsweptPath2006.html. I discuss the issue of influences in haiku, and the range of possibilities in the genre, in particular regarding the anthology *Unswept Path*, from White Pine Press -- an excellent yet flawed book. In this review, I deride the notion of a secret handshake for haiku poets. A secret society or the ghettoization of haiku is not what I think is good for anybody, hence this discussion. These are tricky matters of education, and unfortunately it seems to need to begin with the implication that person A is educated, and person B is not. It need never be brought up, except that, in this case person B seems to be claiming, even if not overtly, to be "educated" about haiku, when in fact that's demonstrably not the case. I'm interested in deghettoizing haiku here, and that means, I think, some education for those outside the haiku g hetto, as well as some education for those in the ghetto. A dialog between the two will do worlds of good. That's what I'm after. Telling me to keep my haiku to myself in a secret society isn't going to help. So how do we curb such haiku "snobbishness" and address the real issue at hand?

-----Original Message-----
Date: Thu, 8 Feb 2007 20:47:42 -0800
From: Jason Quackenbush <[redacted]>
Subject: Re: Haiku Death Match

but if we did that, then folks wouldn't be able to be snobby about authenticity. because we all know that authenticity is what's really important. and in order for anything to be authentic, it must first be esoteric. i think what should be done is that all the books about haiku, in particular lee gurga's that keeps getting recommended, ought to be entrusted to secret societies and all publicly available copies should be burnt. and then everyone who thinks it's important that a haiku be "real" can join the secret societies, and the rest of us can get on with writing short poems. i'll even promise to never call a short poem of mine a haiku so long as the haiku-snobs will promise to point out that it isn't really a haiku. then we can all be at peace with one another in a sort of zen state of mutually acknowledged dumbness.

_____ Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

↑ Index

298. Factory School

Meet the Press (PS 3 and 4)

Fri 9 Feb 2007

---

public statement: "Ex-Communication, Clandestine Missions (the bypath of culture work)"

Fleeting thoughts, nursery songs, idle chat, story-telling, worthless tales, visions, nonsense, imaginary arguments, devices, trifles, mockeries, dreams, absurdities -- all the fruits of dementia.

Against the rhetorical unification of opposites, a multiplication of contraries, with all books ex-communicating their ir-relevance and ir-rationality in a new zone of heterodox cultural production.

*

public statement: "Design as Resistance Production"

Where poetry ends, architecture begins. This is the end of the theater architecture of the classroom.

The pataphysician would build something impossible out of something real; another kind of physician would build something real out of the impossible.

Utopian images, like poetry, end at the moment the blueprints are held up to the sky.

*

Meet the Press: An Evening With Factory School Design Team
Poetry Project at St. Marks Church
Monday, 8:00 pm

http://www.poetryproject.com/calendar.php

↑ Index

299. Mark Weiss
Re: haiku
Fri 9 Feb 2007

A couple of years ago, on a dare, I composed a renga according, as far as I understand them, to the orthodox rules, including the seasonal references in their ordained places, etc. Except of course that a renga is supposed to be a group effort. But there are enough of me to go around.

RENGA

Summer? In Sumer
I'd expect it.
But here?

Waver of light rising
off the tarmac.

In such a state
anything,
tire tracks.

...and if I were a bird
I would fly away...

Harvest moon
through smoke
rising, enormous.

Filtered by leaves the light
stains your face.

Made love to
on the deep soft
purple duff.

Come out come out come all ye
wherever you are.

Easy to leave
Cheyenne
this morning.

A mountain somewhere
with something on it.

Having pissed, polar bear
is whiter
than snow.

Frozen, Moon River flows
through frozen fields.

Each day the bird
has learned
a different tune.

Repetition the wild card
in this game.

Who wrote who wrote who
wrote the
book of love?

Ask her: who wrote, wrought
what? "Which needs?" she says.

First there is
a mountain
with a white bear.

Fly away, build a nest
and shriek your heart out.

Only bees
can understand
the flowers.

One can refuse to be
reborn, maybe.

At 06:17 PM 2/9/2007, you wrote:
> > A wee bit of reseach in haiku literature would reveal, by the
> way, that haiku
> > nearly never have titles, and there are important reasons why. As Charlie
> > Rossiter says, do some *serious* research and study of the genre before

> > proclaiming work as being haiku, let alone saying that you "don't
> think there
> > can be a haiku better" than the example by Paul Violi. As strong as Violi's
> > poem may be as poetry, and as clear as its virtues are (I could see myself
> > publishing it too), it has nearly nothing to do with haiku, and
> is easily torn
> > apart for failing as haiku.
>
>Maybe with my good Protestant origins, I have never been at home with
>adherence to any kind of orthodox system of behavior, but I find your
>insistences about Haiku (origins and form) static and humorless.
>Occasionally I work among elderly Chinese emigrants here in San Francisco,
>and indeed, for example, in making watercolors, many of them continue to
>adhere unwaveringly to 'branches, leaves, blossoms and bird' forms -
>sometimes attractive but boring, boring, rigid, etc. At best you want to
>tear up the pages and introduce students to the fresh experience of montage,
>collage, etc.
>Such as with Violi's haiku - the juxtaposition of what he has done against
>conventional content is startling, refreshing - a response that I find with
>what I can only sense to be 'good' translations of 'ancient' haiku. Much of
>which I suspect Paul Violi and many of us have been variably interested
>readers - whether via Pound, Rexroth, Waley & on.
>
>Your argument for a formally true Haiku, seems as claustrophobic to me as
>someone who might argue - with similar orthodox leanings - that Coltrane,
>Rollins, etc., etc. are not making authentic "ballads". Morph, my friend,
>morph - it is, from my experience, at least, a mutable, non-static universe
>of which the contemporary spirit and practice of haiku is inextricably
>involved.
>
>Stephen Vincent
>http://stephenvincent.net/blog/
>
>
>
>
>
>
>
>

↑ Index

300. Marcus Bales
Re: haiku
Fri 9 Feb 2007

On 9 Feb 2007 at 15:17, Stephen Vincent wrote:
> ... morph - it is, from my experience, at least, a mutable, non-static
> universe of which the contemporary spirit and practice of haiku is
> inextricably involved.

Ah, the opinion that every opinion is just as good as every other opinion, "... except YOUR opinion is not as good as MINE...", rears its ugly head.

Marcus

↑ Index

301. Ruth Lepson
Re: Anna Nicole Smith
Fri 9 Feb 2007

---

amen to you both

ruth l.

On 2/9/07 4:59 PM, "Ren Powell" <[redacted]> wrote:

> *Eloquent, Alan.*
> *If I write a very short thanks it would be taken for irony, wouldn't it?*
> *It's not.*
>
> _____
> *Ren Powell*

↑ Index

302. Davey Volner
Re: haiku
Fri 9 Feb 2007

I trust the writer understands that both Violi's haiku and Padgett's are satirical?

On 2/9/07, Michael Dylan Welch <[redacted]> wrote:
>
> If Paul Violi's "Don't look at my face. / No change, just large bills. /
> One wrong move will be your last." poem blows your mind, wonderful. It's
> quite arresting, I agree. But it's not because it has anything to do with
> haiku (except for the obvious overlap with haiku of having brevity, which
> gives the poem focus). So the problem here is either you or the poet
> labelling it as a haiku. For an overview of reasons why it has little to do
> with haiku, see my online essay "Becoming a Haiku Poet" (

> http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005
> edition of *Poet's Market* (Writer's Digest Books, 2004), in which I have an
> essay on haiku and applying its techniques and aesthetics to the writing of
> longer poetry. Comments welcome.
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> By the way, wordplay on "low-ku," "noir-coup," or whatever, is another
> mark of haiku poetasters. So are most poems about haiku. I went through this
> stage, too. But I got over it. This is the kind of trivia I got over (from
> the esteemed pen of Mr. Daniel Zimmerman):
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> flag haiku
>
> one two three four five
> six seven eight nine ten e-
> leven twelve thirteen
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> haiku nearly never have titles, and there are important reasons why. As
> Charlie Rossiter says, do some *serious* research and study of the genre
> before proclaiming work as being haiku, let alone saying that you "don't
> think there can be a haiku better" than the example by Paul Violi. As strong
> as Violi's poem may be as poetry, and as clear as its virtues are (I could
> see myself publishing it too), it has nearly nothing to do with haiku, and
> is easily torn apart for failing as haiku.
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> And a quick, respectful message to George (Bowering): You say, "Best US
> haiku I know is Ron Padgett's:"
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> Seven syllables
> Eleven syllables
> Seven syllables
>
> I have to hope your tongue is in your cheek. But if so, why? Why promote a
> poem that doesn't take the genre seriously? If you mean to damn all
American
> poems by favouring such an obviously clueless one, then that seems to
> suggest an unfamiliarity with the best haiku written in English. And if your
> tongue's not in your cheek, why would you say this is a good haiku? Have you
> read Cor van den Heuvel's *Haiku Anthology*, just for starters?
>
> For a slightly dated annotated list of recommended books on haiku, visit
> http://mensaww.org/HaikuBooks.htm.

>
> Chris Stroffolino also writes that one of the "shorthand staples of early
> 20th c.---eliot's objective
> correlative? or no ideas but in things?" . . . "seems to distort/reduce
> too the haiku suggestiveness."
>
> I would answer by saying this: Because haiku -- perhaps more than any
> other poetry (because it's so short) -- relies on the emotive power behind
> things, the notion of the objective correlative increases its suggestiveness
> rather than distort or reduce it. We have an immediate reaction to the word
> chair that's different, say, than our reaction to the word soup. And think,
> too, of how we react differently to "easy chair" compared with "electric
> chair." I'm just naming things with these examples, but these objects
> correlate to immediate emotions or feelings, or connotations and
> associations. Even a "stone" will carry some feeling for us when we read the
> word in a poem, though of course the nature of that feeling may vary from
> person to person. There's more to the concept of the objective correlative
> than just this, of course, but haiku relies on the emotive power of things
> perhaps more strongly than other poetry. To the extent that haiku is mostly
> objective, focusing on nouns a
> nd things such as they are (yet presented in such a way to imply a
> relationship and an intuitive feeling), haiku strongly rely on the emotive
> weight associated with each thing named in the poem. Certainly there are
> subjective or nonliteral elements in some haiku (such as in Shiki's poem,
> "for me going / for you staying / two autumns," or Basho's haiku about the
> cicada's cries piercing the rocks), but not every haiku is or needs to be
> strictly objective. It's a matter of finding balance, within each poem, and
> in a particular poem relative to other poems. They are examples of
> controlling the objectivity and subjectivity, and typically, where there's a
> subjective element in haiku, it's usually in the context of something that's
> clearly objective -- something that grounds the rest of the poem so the
> subjective element isn't overpowering.
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> Sure, you can do ____ (whatever: fill in the blank) in a haiku -- but not
> necessarily often (heck, even have a title once in a very rare while, if it
> somehow really needs it). Haiku is not a strict set of rules (don't think
> that I think it is). Rather, haiku is a field of multiple targets, and a
> good haiku will hit multiple targets at once, but not necessarily all of
> them -- and occasionally miss one or two of them (on purpose) that certain
> people might feel are more important and should never be missed. That's why
> it's good to see haiku as a continuum with other kinds of poetry. Poetry
> first, labels later (if at all). But, I hasten to say, as soon as you label

> something as haiku, it had better be a proper understanding of haiku that
> you mean -- and for too many folks, that's not the case.
>
> Michael
> P.S. To discuss another poem offered here, from Eric (
> [redacted]):
>
> Golf Haiku
>
> Robin watches drive,
> waits until I leave the tee,
> probes divot for worm.
>
> Here are some problems with this "haiku" (which I would hope would be
> among the 1,000 haiku one writes before trying to publish any -- a task that
> haiku writer Jim Kacian set for himself):
>
> 1. It has a title, which haiku avoid (and in this case, the title is
> redundant -- we know from the poem that it's about golf, and we don't need
> to be condescended to and be told it's a haiku; in other "haiku" that have
> titles, the title is a sort of cheating -- adding a fourth line).
> 2. It drops natural articles in the first and third lines (a robin, a/my
> drive, the divot). Paul O. Williams, writing in *The Nick of Time: Essays on
> Haiku Aeshetics*, calls this tontoism. It arises when a person is
> insufficiently accomplished at crafting the poem to make it properly fit a
> form (if they wish to follow a prescribed syllable count), or if they think
> somehow that it's "better" simply to be briefer (if they're not following a
> set form). Ted Kooser has written that a good poem is like looking at
> tropical fish through the bottom of a glass-bottom boat, and that you don't
> want things to clatter down onto the glass as you look, or see smudges on
> the glass, and thus make you aware of where you're looking from. Rather,
you
> want to be totally absorbed in what you're seeing, to experience IT as much
> as possible. As soon as you resort to tontoism, you show the apparatus, the
> scaffolding, and also reveal that following an arbitrary syllable count like
> an obedient school bo
> y is more important than crafting good content. (Let form be an extension
> of content!) The words of a good poem should be as invisible as possible,
> letting you feel the meaning or experience the image as sharply as possible
> -- this is why haiku is sometimes called the "wordless poem" (Alan Watts;
> Eric Amann). My goodness, the haiku crime of tontoism should be punishable
> by a lifetime of having to listen to Rod McKuen poetry speeded up to

> chipmunk speed. That's such a basic matter of crafting. I would have
> expected better on this discussion list.
> 3. It is presented as a sentence (ending with a period, even), and is
> oblivious to the fragmentary nature of haiku. Starting with a lowercase
> letter in this case would also prevent the misreading of "Robin" as a
> person's name, which muddies the interpretation of this poem. The lopping
> off of the article ("a robin") is another contributor to the wooliness in
> this line.
> 4. It lacks the two-part juxtapositional structure that focuses our
> attention on a specific emotion that we can figure out (the poem lacks
> implication and reverberation). Haiku, too, are usually not narrative like
> this one, and are usually best if they avoid a cause/effect presentation.
> 5. The poem is choppy and awkward.
> 6. Because of the worm, I suppose we can imagine it's spring or summer
> (I'd have to check the history of "worm" as a seasonal indicator), but the
> seasonal element isn't strong here. (That doesn't bother me too much,
> though.) A strong seasonal element, however, can greatly deepen the effect
> of a poem by tapping into seasonal or natural archetypes, and alluding to
> other poems about the same subject (allusion and a technique known as
> honkodori is common in Japanese poetry).
> 7. The biggest problem is that this is a so-what poem. There's no
> implication, nothing for the reader to figure out. I like the image well
> enough -- that a bird is waiting for your divot to look for worms (that's
> either a smart robin, or a lazy one). But that's all there is too it, and
> it's obfuscated by the awkward and unnecessary syntax, all in the name of
> 5-7-5. But something more needs to be left out, to be implied. Consider, for
> example, this poem: "an old woolen sweater / taken yarn by yarn / from the
> snowbank." When students in my classes figure out that it's about a bird
> taking bits of yarn for a nest in spring, their faces light up with
> realization -- they "get it." Yet no bird is mentioned. Most of the time, if
> a haiku doesn't leave something out to be "got," then it fails as a haiku,
> no matter how well the objectivity or subjectivity is controlled, whether it
> employs a kigo or kireji equivalent, or shasei (sketching form life)
> techniques -- and more. And through al
> l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.
>
> On the good side, this poem is objective, but the POINT of using
> objectivity is to create some sort of subjective reaction -- an emotional or
> intuitive moment. And this poem feels too shallow in its use of objective
> description to have created enough of a leap, overtones, or reverberation.
> It's got a greater starter image for a haiku, that haiku don't end with
> images, they start with them.

>
>
>
> -----Original Message-----
> Date: Thu, 8 Feb 2007 07:12:09 +0000
> From: Barry Schwabsky <[redacted]>
> Subject: Re: haiku
>
> I don't think there can a haiku better than this one by Paul Violi, which
> I am
> proud to have published in a magazine I co-edited many years ago. I don't
> believe it follows a single one of your rules, nor does it follow the
> conventional syllable count, but it blows my mind:
>
> Don't look at my face.
> No change, just large bills.
> One wrong move will be your last.
> _____
> Check out the new AOL. Most comprehensive set of free safety and security
> tools, free access to millions of high-quality videos from across the web,
> free AOL Mail and more.
>

↑ Index

303. **Dan Coffey**
Re: haiku
Fri 9 Feb 2007

I think the writer is reacting to Bowering's and Schwabsky's lionizing of Padgett's and Violi's poems, respectively, and not the poems themeselves.

I agree with Vincent that morphing is necessary, but MDW makes a good point, one that shouldn't have to be made. Know the history of the poem, its implications and subtleties, and THEN subvert it.

On 2/9/07, Davey Volner <[redacted]> wrote:
> I trust the writer understands that both Violi's haiku and Padgett's are
> satirical?
>
> On 2/9/07, Michael Dylan Welch <[redacted]> wrote:
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> > If Paul Violi's "Don't look at my face. / No change, just large bills. /
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> > haiku (except for the obvious overlap with haiku of having brevity, which
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> > And a quick, respectful message to George (Bowering): You say, "Best US
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> > off of the article ("a robin") is another contributor to the wooliness in
> > this line.
> > 4. It lacks the two-part juxtapositional structure that focuses our
> > attention on a specific emotion that we can figure out (the poem lacks
> > implication and reverberation). Haiku, too, are usually not narrative like
> > this one, and are usually best if they avoid a cause/effect presentation.
> > 5. The poem is choppy and awkward.
> > 6. Because of the worm, I suppose we can imagine it's spring or summer
> > (I'd have to check the history of "worm" as a seasonal indicator), but the
> > seasonal element isn't strong here. (That doesn't bother me too much,
> > though.) A strong seasonal element, however, can greatly deepen the effect
> > of a poem by tapping into seasonal or natural archetypes, and alluding to
> > other poems about the same subject (allusion and a technique known as
> > honkodori is common in Japanese poetry).
> > 7. The biggest problem is that this is a so-what poem. There's no
> > implication, nothing for the reader to figure out. I like the image well
> > enough -- that a bird is waiting for your divot to look for worms (that's
> > either a smart robin, or a lazy one). But that's all there is too it, and
> > it's obfuscated by the awkward and unnecessary syntax, all in the name of
> > 5-7-5. But something more needs to be left out, to be implied. Consider, for
> > example, this poem: "an old woolen sweater / taken yarn by yarn / from the
> > snowbank." When students in my classes figure out that it's about a bird
> > taking bits of yarn for a nest in spring, their faces light up with
> > realization -- they "get it." Yet no bird is mentioned. Most of the time, if
> > a haiku doesn't leave something out to be "got," then it fails as a haiku,

> > no matter how well the objectivity or subjectivity is controlled, whether it
> > employs a kigo or kireji equivalent, or shasei (sketching form life)
> > techniques -- and more. And through al
> > l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.
> >
> > On the good side, this poem is objective, but the POINT of using
> > objectivity is to create some sort of subjective reaction -- an emotional or
> > intuitive moment. And this poem feels too shallow in its use of objective
> > description to have created enough of a leap, overtones, or reverberation.
> > It's got a greater starter image for a haiku, that haiku don't end with
> > images, they start with them.
> >
> >
> >
> > -----Original Message-----
> > Date: Thu, 8 Feb 2007 07:12:09 +0000
> > From: Barry Schwabsky <[redacted]>
> > Subject: Re: haiku
> >
> > I don't think there can a haiku better than this one by Paul Violi, which
> > I am
> > proud to have published in a magazine I co-edited many years ago. I don't
> > believe it follows a single one of your rules, nor does it follow the
> > conventional syllable count, but it blows my mind:
> >
> > Don't look at my face.
> > No change, just large bills.
> > One wrong move will be your last.
> > _____
> > Check out the new AOL. Most comprehensive set of free safety and
security
> > tools, free access to millions of high-quality videos from across the web,
> > free AOL Mail and more.
> >
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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304. **Jason Quackenbush**
Re: Haiku dumbness / snobbishness
Sat 10 Feb 2007

Well, i think the real issue is one of investment and value. You're a person who has devoted a considerable amount of time and energy into a poetic form, and as such that form has a value for you that it simply doesn't for me, as a person who generally is a little bit snide towards the idea of form from the get go. I think where the disconnect takes place is that you're mistaking a lack of interest in the minutiae of something that you say is complex (i'm not saying it's not complex, just that i don't know enough about it to be able to affirm or deny) for naivete, which is a little bit insulting. I can maybe illustrate with my own experience writing haiku. Like most people at some point in the third or fourth grade, my language arts teacher introduced the idea of syllables, as well as the idea of poems that don't possess end rhyme, by talking about these short little japanese poems called haiku that have a 5-7-5 syllable pattern. I think for most people that's the beginning and end of the interest in the form. I know that it has been largely for me. I've written all manner of poems in a 5-7-5 formula, and all manner of people have told me that that's not really haiku, to which my only response can be, okay, so what? so what if they're not haiku? if i don't know what the real purpose of a haiku is, and what the real goal is, and am in fact trying to achieve some other goal and mistakenly calling it haiku, i'm not being naive, i'm just using the wrong word. So i stop calling it haiku, and we can go about our lives happily enough never discussing it again. However, there's something very peculiar about in particular the haiku booster that really rubs me the wrong way. almost like some people take a sort of obscene pleasure in "correcting" the mistake of the less informed. at some point it becaomes as trivial a matter as whether kirk or picard were a superior starship captain.

so what i'm saying is, i think what in your messages has gotten my back up a bit is the way it's expressed in such an accusatory and aloof manner, as if haiku is the only way to write a short poem, and that if one is working at the length of haiku there can't possibly be a goal higher than in realizing the conventions of haiku. being mainly an anti formalist and against the idea of poetic form that can't be expressed in a number of words fewer than the form permits the poem, i'm skeptical of such claims from the outset. So it takes some convincing for me to buy in to the idea that there really is something in this constructed form which genuinely warrants societies being dedicated to it, magazines devoted to it, and books written exploring teh depth of it. But instead of convincing, all i seem to get from people like you who do think there is that kind of value in this particular set of conventions is a sort of arrogant browbeating about how i don't

know anything about the subject and that if i want to talk about it, i really need to do my homework.

Well fine, i say, i hate homework so lets just not talk about it. Let teh haiku snob wallow in his penny-ante beat, and i'll roll my eyes and move on to something that i think genuinely is of value.

If that makes sense, and I promise you i'm not trying to be adversarial, just trying to sort through the array of emotions and their instigations in the thread about haiku to date that prompted me to dispatch a snarky email. If you really want my opinion, this last email has gone a longer way towards getting me interested in haiku than your previous emails which seemed largely concerned with showing how some poems claiming to be haiku are not in fact.

What i'd really like to see is for defenders of the form to make a concerted effort to talk about what it is that they like about it. What is it about the seasonal words and juxtapositions that you find in haiku that make them so essential and raises this above other forms like, for example, an aubade? I think maybe you'd get farther with snide jackasses like me if you focussed more on the positive argument for real haiku rather than the negative argument against fake haiku. Because i generally don't find things that are defined primarily by contrast to things which they are not to be particularly interesting. birds are cool because they have wings, not because they don't have gills, y'know?

All of that having been said, i want to let you know that I really appreciate the sincerity and tone of your last email, and I want you to know that by it, you've aroused a curiosity in me about the form that did not exist when i snarkily suggest that haiku be relegated to mystery cults. There's very little as effective as the sincere expression of passion for a topic to make another person sympathetic to investigating it. I've ordered Gurga's book, and am looking forward to reading it. I don't know if i'll become a haiku fanatic, or even if i'll ever try to write a haiku, but you've swayed me to thinking that maybe there's something i'm missing out on, and that's a tactic that is very effective with me.

Michael Dylan Welch wrote:
> I don't think something has to be esoteric to be authentic. That's certainly the case for haiku (and here I note that the theme for the 2005 Haiku North America conference was "authenticity"!). In fact, if a haiku is too esoteric, it tends to *lose* authenticity for many people because they can't relate to it, or even stretch themselves to do so. Better, I think, to be esoteric (if you want) while also still being sufficiently authentic and accessible. Leaf through the pages of *Modern Haiku* magazine, or Cor van den Heuvel's *The Haiku Anthology*, and over and over you will find poems that strike a fine balance between the esoteric (alienating in the extreme) and the immediate (to easy and comfortable in the extreme). It's a balance between the universal and the

particular, and a balance between the expression of the self and the effective communication of that self to someone else.
>
> More to the point here, Jason (re your message below), it seems I or others come off as haiku snobs to you. Forgive me for such snobbishness, if you can. And then I hope you and anyone else who feels the same way can still take a look at the ISSUE itself to see whether you understand it fully or not. I guess I am wagging a finger here, aren't I? And I'm obviously in earnest. But there are problems that deserve to have fingers wagged at them. Indeed, tell me, what else are we who write literary haiku supposed to do? I don't want to be snobbish about haiku -- in fact, one of the virtues of haiku is how accessible it can be, in that it focuses on everyday subjects of personal immediacy (Issa wrote about the flies in his house, Buson about his dead wife's comb underfoot). Yet what should we do if we see haiku being so widely misunderstood, even just in the mainstream poetry community (never mind the general public)? What, pray tell, am I being dumb about (to refer to the end o
f y
> our message)?
>
> Michael
>
> P.S. Some of you might be interested in a book review I wrote for Modern Haiku that's online at
http://www.modernhaiku.org/bookreviews/UnsweptPath2006.html. I discuss the issue of influences in haiku, and the range of possibilities in the genre, in particular regarding the anthology *Unswept Path*, from White Pine Press -- an excellent yet flawed book. In this review, I deride the notion of a secret handshake for haiku poets. A secret society or the ghettoization of haiku is not what I think is good for anybody, hence this discussion. These are tricky matters of education, and unfortunately it seems to need to begin with the implication that person A is educated, and person B is not. It need never be brought up, except that, in this case person B seems to be claiming, even if not overtly, to be "educated" about haiku, when in fact that's demonstrably not the case. I'm interested in deghettoizing haiku here, and that means, I think, some education for those outside the haik
u g
> hetto, as well as some education for those in the ghetto. A dialog between the two will do worlds of good. That's what I'm after. Telling me to keep my haiku to myself in a secret society isn't going to help. So how do we curb such haiku "snobbishness" and address the real issue at hand?
>
>

> -----Original Message-----
> Date: Thu, 8 Feb 2007 20:47:42 -0800
> From: Jason Quackenbush <[redacted]>
> Subject: Re: Haiku Death Match
>
> but if we did that, then folks wouldn't be able to be snobby about authenticity.
> because we all know that authenticity is what's really important. and
> in order for anything to be authentic, it must first be esoteric. i think what
> should be done is that all the books about haiku, in particular lee
> gurga's that keeps getting recommended, ought to be entrusted to secret
> societies and all publicly available copies should be burnt. and then everyone
> who thinks it's important that a haiku be "real" can join the secret societies,
> and the rest of us can get on with writing short poems. i'll even
> promise to never call a short poem of mine a haiku so long as the haiku-snobs
> will promise to point out that it isn't really a haiku. then we can all
> be at peace with one another in a sort of zen state of mutually acknowledged
> dumbness.
> _____
> Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

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305. **Jason Quackenbush**

Re: RIP Anna Nicole - The end of an era

Sat 10 Feb 2007

---

i agree, i thought belz's poem was pretty okay.

Dan Coffey wrote:
> No. I think Belz did an honest and fair job of poetically eulogizing ANS.
>
> On 2/9/07, David A. Kirschenbaum <[redacted]> wrote:
>
>> So, has the poetics list now devolved to us making fun of dead people?
>>
>
>

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306. **Joe Amato**
Re: haiku
Sat 10 Feb 2007

But Dan, how would you *know* whether a *poet* knows "the history of the poem, its implications" etc.? -- unless of course you feel you can glean same from a reading of (e.g.) the poem itself?

Stephen Vincent makes the proper point, in any case, even against MDW's reasoned argument in favor of such knowledge.

This is, after all, a list devoted to discussing "those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible." (I quote from the Poetics List Welcome Message.)

The question before us is a typical question, really, applicable to haiku or to any rec'd form: at what point is taking liberties deemed acceptable, or unacceptable, and why?

There are surely histories of poetry, in the U.S. (e.g.), in the 20th century (e.g.) -- a history of resistance to received forms -- to suggest that some (of us) will be inclined to mess with rec'd forms, with (or without) the possession of such knowledge. Whether the results are successful, well -- they're not not successful simply b/c they've deviated from the norm. If you think you can read a given example and suss out whether the poet has *not* acted with sufficient knowledge, very well then. But that's a mite tougher to do, and to argue, than simply to compare and contrast with what the formal rules might say such items ought to attempt. Pardon me, but simple deviation from the norm does not (as I see it) an unsuccessful poem make, haiku or otherwise, nor does it suggest a lack of associated knowledge.

That said, I opt for as much knowledge of the formal rules as one has a stomach for.

At any rate, I daresay it will require a much more sophisticated approach to form generally to persuade most on this list not to mess with rec'd form. Where I part company with MDW is in my assertion that haiku are no different, finally, than sonnets (or any other poetic form) insofar as the inherent legitimacy of altering associated constraints. Again, how is one to *prove* that one has the knowledge sufficient to being granted license (poetic license) to alter form? Or, again, are we saying that all such knowledge will be evident in the poetry itself? One way to almost guarantee that nobody messes with form is to argue that a given poem must exhibit evidence of such knowledge.

I hope you all see the conundrum at work here. So, I'd like someone to explain to me -- seriously now -- why some of the haiku posted here DON'T work when understood as "questioning of received forms and styles" (see above). Or even better, how it is that some of the haiku posted here, lionized or no, do *not* reveal sufficient knowledge of haiku.

Unless the problem is simply one of naming -- i.e., that we ought not to call a haiku that which merely resembles same -- then a judgment is being made as to how best to approach this matter of poetic form, and resistance thereto. That's not pertinent simply to haiku -- that strikes at the heart of what a list like this is supposed to be about.

Best,

Joe

> *I think the writer is reacting to Bowering's and Schwabsky's lionizing of Padgett's and Violi's poems, respectively, and not the poems themeselves.*
>
> *I agree with Vincent that morphing is necessary, but MDW makes a good point, one that shouldn't have to be made. Know the history of the poem, its implications and subtleties, and THEN subvert it.*
>
> *On 2/9/07, Davey Volner <[redacted]> wrote:*
> *I trust the writer understands that both Violi's haiku and Padgett's are satirical?*
>
> *On 2/9/07, Michael Dylan Welch <[redacted]> wrote:*
>
> *If Paul Violi's "Don't look at my face. / No change, just large bills. / One wrong move will be your last." poem blows your mind, wonderful. It's quite arresting, I agree. But it's not because it has anything to do with haiku (except for the obvious overlap with haiku of having brevity, which > gives the poem focus). So the problem here is either you or the poet labelling it as a haiku. For an overview of reasons why it has little to do with haiku, see my online essay "Becoming a Haiku Poet" (> http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005 edition of *Poet's Market* (Writer's Digest Books, 2004), in which I have an essay on haiku and applying its techniques and aesthetics to the writing of longer poetry. Comments welcome.*
>
> *By the way, wordplay on "low-ku," "noir-coup," or whatever, is another mark of haiku poetasters. So are most poems about haiku. I went through this stage, too. But I got over it. This is the kind of trivia I got over (from the esteemed pen of Mr. Daniel Zimmerman):*

flag haiku

one two three four five
six seven eight nine ten e-
leven twelve thirteen

*A wee bit of reseach in haiku literature would reveal, by the way, that haiku nearly never have titles, and there are important reasons why. As Charlie Rossiter says, do some *serious* research and study of the genre before proclaiming work as being haiku, let alone saying that you "don't think there can be a haiku better" than the example by Paul Violi. As strong as Violi's poem may be as poetry, and as clear as its virtues are (I could see myself publishing it too), it has nearly nothing to do with haiku, and is easily torn apart for failing as haiku.*

And a quick, respectful message to George (Bowering): You say, "Best US haiku I know is Ron Padgett's:"

Seven syllables
Eleven syllables
Seven syllables

*I have to hope your tongue is in your cheek. But if so, why? Why promote a poem that doesn't take the genre seriously? If you mean to damn all American poems by favouring such an obviously clueless one, then that seems to suggest an unfamiliarity with the best haiku written in English. And if your tongue's not in your cheek, why would you say this is a good haiku? Have you read Cor van den Heuvel's *Haiku Anthology*, just for starters?*

For a slightly dated annotated list of recommended books on haiku, visit http://mensaww.org/HaikuBooks.htm.

Chris Stroffolino also writes that one of the "shorthand staples of early 20th c.---eliot's objective correlative? or no ideas but in things?" . . . "seems to distort/reduce too the haiku suggestiveness."

I would answer by saying this: Because haiku -- perhaps more than any other poetry (because it's so short) -- relies on the emotive power behind things, the notion of the objective correlative increases its suggestiveness rather than distort or reduce it. We have an immediate reaction to the word chair that's different, say, than our reaction to the word soup. And think, too, of how we react differently to "easy chair" compared with "electric

chair." I'm just naming things with these examples, but these objects
correlate to immediate emotions or feelings, or connotations and
associations. Even a "stone" will carry some feeling for us when
we read the
word in a poem, though of course the nature of that feeling may vary from
person to person. There's more to the concept of the objective correlative
than just this, of course, but haiku relies on the emotive power of things
perhaps more strongly than other poetry. To the extent that haiku is mostly
objective, focusing on nouns a
nd things such as they are (yet presented in such a way to imply a
relationship and an intuitive feeling), haiku strongly rely on the emotive
weight associated with each thing named in the poem. Certainly there are
subjective or nonliteral elements in some haiku (such as in Shiki's poem,
"for me going / for you staying / two autumns," or Basho's haiku about the
cicada's cries piercing the rocks), but not every haiku is or needs to be
strictly objective. It's a matter of finding balance, within each poem, and
in a particular poem relative to other poems. They are examples of
controlling the objectivity and subjectivity, and typically,
where there's a
subjective element in haiku, it's usually in the context of
something that's
> clearly objective -- something that grounds the rest of the poem so the
subjective element isn't overpowering.

Sure, you can do ____ (whatever: fill in the blank) in a haiku -- but not
> necessarily often (heck, even have a title once in a very rare
while, if it
somehow really needs it). Haiku is not a strict set of rules (don't think
that I think it is). Rather, haiku is a field of multiple targets, and a
good haiku will hit multiple targets at once, but not necessarily all of
them -- and occasionally miss one or two of them (on purpose) that certain
people might feel are more important and should never be missed. That's why
it's good to see haiku as a continuum with other kinds of poetry. Poetry
first, labels later (if at all). But, I hasten to say, as soon as you label
something as haiku, it had better be a proper understanding of haiku that
you mean -- and for too many folks, that's not the case.

Michael
P.S. To discuss another poem offered here, from Eric (
[redacted]):

Golf Haiku

Robin watches drive,
waits until I leave the tee,
probes divot for worm.

Here are some problems with this "haiku" (which I would hope would be

among the 1,000 haiku one writes before trying to publish any --
a task that
haiku writer Jim Kacian set for himself):

1. It has a title, which haiku avoid (and in this case, the title is
redundant -- we know from the poem that it's about golf, and we don't need
to be condescended to and be told it's a haiku; in other "haiku" that have
titles, the title is a sort of cheating -- adding a fourth line).
2. It drops natural articles in the first and third lines (a robin, a/my
*drive, the divot). Paul O. Williams, writing in *The Nick of*
Time: Essays on
Haiku Aeshetics, calls this tontoism. It arises when a person is*
insufficiently accomplished at crafting the poem to make it properly fit a
form (if they wish to follow a prescribed syllable count), or if they think
somehow that it's "better" simply to be briefer (if they're not following a
set form). Ted Kooser has written that a good poem is like looking at
tropical fish through the bottom of a glass-bottom boat, and that you don't
want things to clatter down onto the glass as you look, or see smudges on
the glass, and thus make you aware of where you're looking from.
Rather, you
want to be totally absorbed in what you're seeing, to experience IT as much
as possible. As soon as you resort to tontoism, you show the apparatus, the
scaffolding, and also reveal that following an arbitrary syllable
count like
an obedient school bo
y is more important than crafting good content. (Let form be an extension
of content!) The words of a good poem should be as invisible as possible,
letting you feel the meaning or experience the image as sharply as possible
-- this is why haiku is sometimes called the "wordless poem" (Alan Watts;
Eric Amann). My goodness, the haiku crime of tontoism should be punishable
by a lifetime of having to listen to Rod McKuen poetry speeded up to
chipmunk speed. That's such a basic matter of crafting. I would have
expected better on this discussion list.
3. It is presented as a sentence (ending with a period, even), and is
oblivious to the fragmentary nature of haiku. Starting with a lowercase
letter in this case would also prevent the misreading of "Robin" as a
person's name, which muddies the interpretation of this poem. The lopping
off of the article ("a robin") is another contributor to the wooliness in
this line.
4. It lacks the two-part juxtapositional structure that focuses our
attention on a specific emotion that we can figure out (the poem lacks
implication and reverberation). Haiku, too, are usually not narrative like
this one, and are usually best if they avoid a cause/effect presentation.
5. The poem is choppy and awkward.
6. Because of the worm, I suppose we can imagine it's spring or summer
(I'd have to check the history of "worm" as a seasonal indicator), but the
seasonal element isn't strong here. (That doesn't bother me too much,
> though.) A strong seasonal element, however, can greatly deepen the effect

of a poem by tapping into seasonal or natural archetypes, and alluding to
> other poems about the same subject (allusion and a technique known as
honkodori is common in Japanese poetry).
7. The biggest problem is that this is a so-what poem. There's no
implication, nothing for the reader to figure out. I like the image well
enough -- that a bird is waiting for your divot to look for worms (that's
either a smart robin, or a lazy one). But that's all there is too it, and
it's obfuscated by the awkward and unnecessary syntax, all in the name of
5-7-5. But something more needs to be left out, to be implied.
Consider, for
example, this poem: "an old woolen sweater / taken yarn by yarn / from the
snowbank." When students in my classes figure out that it's about a bird
taking bits of yarn for a nest in spring, their faces light up with
realization -- they "get it." Yet no bird is mentioned. Most of
the time, if
a haiku doesn't leave something out to be "got," then it fails as a haiku,
no matter how well the objectivity or subjectivity is controlled,
whether it
employs a kigo or kireji equivalent, or shasei (sketching form life)
techniques -- and more. And through al
l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.

On the good side, this poem is objective, but the POINT of using
objectivity is to create some sort of subjective reaction -- an
emotional or
intuitive moment. And this poem feels too shallow in its use of objective
description to have created enough of a leap, overtones, or reverberation.
It's got a greater starter image for a haiku, that haiku don't end with
images, they start with them.

-----Original Message-----
Date: Thu, 8 Feb 2007 07:12:09 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: haiku

I don't think there can a haiku better than this one by Paul Violi, which
I am
proud to have published in a magazine I co-edited many years ago. I don't
believe it follows a single one of your rules, nor does it follow the
conventional syllable count, but it blows my mind:

Don't look at my face.
No change, just large bills.
One wrong move will be your last.

Check out the new AOL. Most comprehensive set of free safety and security

> *tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.*
>
> --
> *http://hyperhypo.org/blog*
> *http://www.pftborder.blogspot.com*

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307. Charlie Rossiter

haiku

Sat 10 Feb 2007

I hate to be the bearer of bad tidings, but anyone who knows haiku will tell you Violli's "poem" would never be seen as even a minimally passable haiku--it's got way too much narrative--haiku is not a mini-story in 3 lines. sorry, but that's how it is.

you can still like that work as a 3 line poem if you like--but do you really like it as a poem or do you think it's a terribly clever way to do a bit of flash fiction in 3 lines. Poetry leaves room for the reader's imagination.

One good thing about poetry is that we have countless editors out there with different taste so that someone who has no use for our work can be quickly forgotten as we forge onward looking for the editor who appreciates it.

charlie
--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

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308. **Laura Winton**
Re: Anna Nicole Smith
Sat 10 Feb 2007

I was no fan of Anna Nicole Smith. I could never really figure out what she was famous *for* and saw her as more of the trend of people who are famous for being famous (not unlike Paris Hilton). But it seems that of late she had turned very quickly into something of a tragic figure and her death has made me rethink maybe how *long* she might have been a tragic figure without many people really knowing or recognizing it. So I do feel this sadness about it without knowing really why and at the same time I feel that to find out somehow perpetuates something about her and about our culture that I'm not sure I want to participate in further.

Does that make any sense at all???

-----Original Message-----
From: Alan Sondheim [mailto:[redacted]]
Sent: Friday, February 09, 2007 3:36 PM
Subject: Anna Nicole Smith

She always fascinated me. Like Michael Jackson she broke a lot of taboos, she couldn't be placed. Her reality show was time slowed, almost milky. Howard K. Stern talked Ivy League, she murmured. Her son was there. I never knew what I was watching. I was constantly thrown off, in a way that her son's death was thrown off, and her death, now, is thrown off.

She couldn't be placed: just as soon as you had it figured out, it transformed. I did guess that she and Howard were lovers; it was an odd subtext to the show. The photographs were sexy but meta-sexed; they didn't register properly, there was always something else going on. On another list people rave Anita Berber; there's a relationship.

So poetics? Yes because this doesn't fit, it fractures, it breaks the discourse of the Law, however you want to define it. It's not only semantics, it's syntax that's broken down, just as reporters couldn't get "hold" of Michael Jackson.

Then again, her life and death say something about our notions of beauty, a kind of inconceivable sexuality associated with it, the body can't keep up. What's incarnate falls apart; it's always already fallen apart.

Finally, there are very real class (economic, geographic, educational) issues here; like Tonya Harding, she couldn't keep up (I remember TH's mother saying she couldn't raise an ice princess), or she kept up, on her own track, in her own way, which is something few of us get to do.

This really was upsetting.

- Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

309. **Alan Sondheim**
Re: Anna Nicole Smith
Sat 10 Feb 2007

Our culture is perpetuated in any case, of course; what's important is what one does in relation to it; at best perhaps, one can take a critical and/or empathetic stand. I've heard the 'famous for being famous' in relation to a number of people, and I think in a way it begs the question. How can one open this short-circuit? For me, it's related to causation; one always looks for cause and effect - we're brought up to believe this. But causality is problematic, and the questions that Anna Nicole Smith raises may literally be unanswerable, and at the same time 'eternally' vulnerable (or susceptible) to theory - the descriptions, analyses, go on and on, just as Tonya Harding appeared in scholarly works as well as innumerable pop venues.

One element of interest is that such analyses can be applied anywhere, anywhen; from Anna Nicole Smith to far more 'important' matters such as world conflicts, issues of fundamentalism, etc., (for me) to realize just how fragile causality (and its accompanying enunciation of specific effect/affect) is. In other words, I think it's fine not to have answers, ethical structures, etc., in one's life.

I hope this makes sense - it's late at night. I do want to add that if you watched the reality show, the tragedy came through rather starkly; there were times literally couldn't watch.

Finally, I really don't know what she's perpetuating (or was used to perpetuate); there are many other models for exaggerated sexuality for example.

- Alan

On Fri, 9 Feb 2007, Laura Winton wrote:

> *I was no fan of Anna Nicole Smith. I could never really figure out what she was famous *for* and saw her as more of the trend of people who are famous*

*for being famous (not unlike Paris Hilton). But it seems that of late she had turned very quickly into something of a tragic figure and her death has made me rethink maybe how *long* she might have been a tragic figure without many people really knowing or recognizing it. So I do feel this sadness about it without knowing really why and at the same time I feel that to find out somehow perpetuates something about her and about our culture that I'm not sure I want to participate in further.*

Does that make any sense at all???

-----Original Message-----
From: Alan Sondheim [mailto:[redacted]]
Sent: Friday, February 09, 2007 3:36 PM
Subject: Anna Nicole Smith

She always fascinated me. Like Michael Jackson she broke a lot of taboos, she couldn't be placed. Her reality show was time slowed, almost milky. Howard K. Stern talked Ivy League, she murmured. Her son was there. I never knew what I was watching. I was constantly thrown off, in a way that her son's death was thrown off, and her death, now, is thrown off.

She couldn't be placed: just as soon as you had it figured out, it transformed. I did guess that she and Howard were lovers; it was an odd subtext to the show. The photographs were sexy but meta-sexed; they didn't register properly, there was always something else going on. On another list people rave Anita Berber; there's a relationship.

So poetics? Yes because this doesn't fit, it fractures, it breaks the discourse of the Law, however you want to define it. It's not only semantics, it's syntax that's broken down, just as reporters couldn't get "hold" of Michael Jackson.

Then again, her life and death say something about our notions of beauty, a kind of inconceivable sexuality associated with it, the body can't keep up. What's incarnate falls apart; it's always already fallen apart.

Finally, there are very real class (economic, geographic, educational) issues here; like Tonya Harding, she couldn't keep up (I remember TH's mother saying she couldn't raise an ice princess), or she kept up, on her own track, in her own way, which is something few of us get to do.

This really was upsetting.

- Alan

==========

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310. Alan Sondheim

Real-time file access and organization - suggestions?

Sat 10 Feb 2007

Real-time file access and organization -

Here is the problem, as anyone following my work can attest - there's too much of it. I'll be at the Openport festival in Chicago the end of the month, doing a symposium, talk, two performances. So I'm attempting to organize files for the last, and it's difficult. I narrowed the video/ audio work to 900 files - and these are edited from the mass of my video/ audio work in general, running I think around 2500. I've placed the files in two folders, Performance 1 / 2. The names (titles) of the files convey nothing. I'm still naming from the film years when one produced "pieces" with such. So there are 900 names, and I forget what most of these things are. It's not even easy to tell by extension - there are sound files for example ending as .mp4, and some of the .mov are set for no framework and loop; these are most often converted .mp4 in disguise. The problem with .mp4 in performance - the compression uses a lot of CPU cycles; the result is that it's actually more difficult to run a number of parallel .mp4 files (which are quite small) than to run the same from the original very large .mov or .avi files.

Thumbnails won't do - they would be too difficult to manage, would clutter up the screen, wouldn't handle audio. I think of code - G for Geneva, D for dance, GG for Gruyere, GA for Aletsch glacier work - but then the individual pieces are

still left behind. I've tried brief 2-3 word descriptions in the titles, but that doesn't seem to help; there are variations, some of the work is indescribable in terms of a few words, and so forth. In any case, the directories have to be on the screen when I'm performing - that's the whole point of it - the ability to choose video/ audio on the fly. I'm not sure where to take this - memorizing indices, mnemonics ... The total number of still images that I work with (i.e. not family) is about 10000. The total of everything is probably around 14000.

I swim in these. I need a directory structure for everything, coupled with a search engine; I need keywords and a way to delimit and present files during performance; I need a system which is easily understandable on the fly. I'm speaking of approximately 200 gigabytes of material here. I've been sitting going through file after file; it's a real impossibility! If the equipment holds up (I've been having difficulties with Quicktime retaining its preferences which are critical), things should run smoothly - they'll be more out of control than ever, the semantics of the perform- ance trying to keep up. But the presentation will, internally, be somewhat scattershot. I work with laser scan, motion capture, dancers, mappings and remappings of the human body, landscape, very low frequency and shortwave radio, filtered and unfiltered recordings of various musical instruments, images from the problematic of 'wilderness,' video and audio bounced and transformed across the country, material from Second Life performance, materials from programs like Netstumbler (tracking wireless), modified travel footage, local histories and architectures of early mass transit, sexuality, the 'edges' of languages, choreographies, interactivities, codework and codework software, Mathematica, and video/audio noise across the Net, offline as well. All of these areas are subsetted; they spread like tentacles across my workspace, (in)(co)herent, lost and found; now when I perform, I'm part audience, seeing the (re)presentation for the first time, trying more desperately than ever to hold everything together. This is a world of the forgotten, unorganized in relation to 'the clean and proper body,' inert to deconstruction (which is collapsed by error, circles of confusion, exhaustion, loss), open to Levinas' existence and existents. Never do I know where this has gone, will go. But I still need something of a system, something of a path through the dark woods. (And of course any suggestions greatly appreciated.)

- Alan

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311. **Tim Peterson**

EOAGH Issue 3: Queering Language

Sat 10 Feb 2007

Announcing

EOAGH: A Journal of the Arts
Issue 3: QUEERING LANGUAGE

for kari edwards (1954-2006)

at the CHAX Press website:
http://chax.org/eoagh/issue3/issuethree.html

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kari Edwards
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Stacy Szymaszek

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Antler
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* * *

Thanks to everyone who helped make this possible!

Don't forget: the NY Release Party and Reading on Saturday happens at 8 PM at the Bowery Poetry Club.

A Philadelphia release party and reading is also in the works; more info soon.

* * *

SUBMIT to EOAGH: A Journal of the Arts at

http://chax.org/eoagh/submit.htm

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312. Barry Schwabsky
Re: haiku
Sat 10 Feb 2007

At least in the case of Paul's poem, I don't think that's true at all. It is quite funny, but not satirical. For me, it is profound expression of the human condition, if you don't mind me putting it like that. (I know that sounds a bit old-fashioned.) Also, contrary to what someone else said, I don't see any real narrative in it. It conjures an image with which one is familiar from narratives (movies, tv) about bank robberies, but nothing is narrated, there is no before or after, no chain of events: just a moment in which one is suddenly faced with something.

Regarding Ron's poem, with which I was previously unfamiliar, I also doubt that the intention behind it is mainly satirical. It's pretty dry for that, after all. It seems more to be about pure formalism and its paradoxes, in a manner reminiscent of certain early '70s conceptual art, such as some of Dan Graham's text works. But as I said, this is just a first impression as far as Ron's poem goes.

Finally, I have to say to the person who used the childish gesture of putting scare quotes around the word "poem" when writing about these efforts--whether one find them successful or not is another thing: the reactionary attitude this betrays is its own counterargument.

Davey Volner <[redacted]> wrote:
I trust the writer understands that both Violi's haiku and Padgett's are satirical?

On 2/9/07, Michael Dylan Welch wrote:
>
> If Paul Violi's "Don't look at my face. / No change, just large bills. /

> One wrong move will be your last." poem blows your mind, wonderful. It's
> quite arresting, I agree. But it's not because it has anything to do with
> haiku (except for the obvious overlap with haiku of having brevity, which
> gives the poem focus). So the problem here is either you or the poet
> labelling it as a haiku. For an overview of reasons why it has little to do
> with haiku, see my online essay "Becoming a Haiku Poet" (
> http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005
> edition of *Poet's Market* (Writer's Digest Books, 2004), in which I have an
> essay on haiku and applying its techniques and aesthetics to the writing of
> longer poetry. Comments welcome.
>
> By the way, wordplay on "low-ku," "noir-coup," or whatever, is another
> mark of haiku poetasters. So are most poems about haiku. I went through this
> stage, too. But I got over it. This is the kind of trivia I got over (from
> the esteemed pen of Mr. Daniel Zimmerman):
>
> flag haiku
>
> one two three four five
> six seven eight nine ten e-
> leven twelve thirteen
>
> A wee bit of reseach in haiku literature would reveal, by the way, that
> haiku nearly never have titles, and there are important reasons why. As
> Charlie Rossiter says, do some *serious* research and study of the genre
> before proclaiming work as being haiku, let alone saying that you "don't
> think there can be a haiku better" than the example by Paul Violi. As strong
> as Violi's poem may be as poetry, and as clear as its virtues are (I could
> see myself publishing it too), it has nearly nothing to do with haiku, and
> is easily torn apart for failing as haiku.
>
> And a quick, respectful message to George (Bowering): You say, "Best US
> haiku I know is Ron Padgett's:"
>
> Seven syllables
> Eleven syllables
> Seven syllables
>
> I have to hope your tongue is in your cheek. But if so, why? Why promote a
> poem that doesn't take the genre seriously? If you mean to damn all
American
> poems by favouring such an obviously clueless one, then that seems to

> suggest an unfamiliarity with the best haiku written in English. And if your
> tongue's not in your cheek, why would you say this is a good haiku? Have you
> read Cor van den Heuvel's *Haiku Anthology*, just for starters?
>
> For a slightly dated annotated list of recommended books on haiku, visit
> http://mensaww.org/HaikuBooks.htm.
>
> Chris Stroffolino also writes that one of the "shorthand staples of early
> 20th c.---eliot's objective
> correlative? or no ideas but in things?" . . . "seems to distort/reduce
> too the haiku suggestiveness."
>
> I would answer by saying this: Because haiku -- perhaps more than any
> other poetry (because it's so short) -- relies on the emotive power behind
> things, the notion of the objective correlative increases its suggestiveness
> rather than distort or reduce it. We have an immediate reaction to the word
> chair that's different, say, than our reaction to the word soup. And think,
> too, of how we react differently to "easy chair" compared with "electric
> chair." I'm just naming things with these examples, but these objects
> correlate to immediate emotions or feelings, or connotations and
> associations. Even a "stone" will carry some feeling for us when we read the
> word in a poem, though of course the nature of that feeling may vary from
> person to person. There's more to the concept of the objective correlative
> than just this, of course, but haiku relies on the emotive power of things
> perhaps more strongly than other poetry. To the extent that haiku is mostly
> objective, focusing on nouns a
> nd things such as they are (yet presented in such a way to imply a
> relationship and an intuitive feeling), haiku strongly rely on the emotive
> weight associated with each thing named in the poem. Certainly there are
> subjective or nonliteral elements in some haiku (such as in Shiki's poem,
> "for me going / for you staying / two autumns," or Basho's haiku about the
> cicada's cries piercing the rocks), but not every haiku is or needs to be
> strictly objective. It's a matter of finding balance, within each poem, and
> in a particular poem relative to other poems. They are examples of
> controlling the objectivity and subjectivity, and typically, where there's a
> subjective element in haiku, it's usually in the context of something that's
> clearly objective -- something that grounds the rest of the poem so the
> subjective element isn't overpowering.
>
> Sure, you can do ____ (whatever: fill in the blank) in a haiku -- but not
> necessarily often (heck, even have a title once in a very rare while, if it
> somehow really needs it). Haiku is not a strict set of rules (don't think

> that I think it is). Rather, haiku is a field of multiple targets, and a
> good haiku will hit multiple targets at once, but not necessarily all of
> them -- and occasionally miss one or two of them (on purpose) that certain
> people might feel are more important and should never be missed. That's why
> it's good to see haiku as a continuum with other kinds of poetry. Poetry
> first, labels later (if at all). But, I hasten to say, as soon as you label
> something as haiku, it had better be a proper understanding of haiku that
> you mean -- and for too many folks, that's not the case.
>
> Michael
> P.S. To discuss another poem offered here, from Eric (
> [redacted]):
>
> Golf Haiku
>
> Robin watches drive,
> waits until I leave the tee,
> probes divot for worm.
>
> Here are some problems with this "haiku" (which I would hope would be
> among the 1,000 haiku one writes before trying to publish any -- a task that
> haiku writer Jim Kacian set for himself):
>
> 1. It has a title, which haiku avoid (and in this case, the title is
> redundant -- we know from the poem that it's about golf, and we don't need
> to be condescended to and be told it's a haiku; in other "haiku" that have
> titles, the title is a sort of cheating -- adding a fourth line).
> 2. It drops natural articles in the first and third lines (a robin, a/my
> drive, the divot). Paul O. Williams, writing in *The Nick of Time: Essays on
> Haiku Aeshetics*, calls this tontoism. It arises when a person is
> insufficiently accomplished at crafting the poem to make it properly fit a
> form (if they wish to follow a prescribed syllable count), or if they think
> somehow that it's "better" simply to be briefer (if they're not following a
> set form). Ted Kooser has written that a good poem is like looking at
> tropical fish through the bottom of a glass-bottom boat, and that you don't
> want things to clatter down onto the glass as you look, or see smudges on
> the glass, and thus make you aware of where you're looking from. Rather,
you
> want to be totally absorbed in what you're seeing, to experience IT as much
> as possible. As soon as you resort to tontoism, you show the apparatus, the
> scaffolding, and also reveal that following an arbitrary syllable count like
> an obedient school bo

> y is more important than crafting good content. (Let form be an extension
> of content!) The words of a good poem should be as invisible as possible,
> letting you feel the meaning or experience the image as sharply as possible
> -- this is why haiku is sometimes called the "wordless poem" (Alan Watts;
> Eric Amann). My goodness, the haiku crime of tontoism should be punishable
> by a lifetime of having to listen to Rod McKuen poetry speeded up to
> chipmunk speed. That's such a basic matter of crafting. I would have
> expected better on this discussion list.
> 3. It is presented as a sentence (ending with a period, even), and is
> oblivious to the fragmentary nature of haiku. Starting with a lowercase
> letter in this case would also prevent the misreading of "Robin" as a
> person's name, which muddies the interpretation of this poem. The lopping
> off of the article ("a robin") is another contributor to the wooliness in
> this line.
> 4. It lacks the two-part juxtapositional structure that focuses our
> attention on a specific emotion that we can figure out (the poem lacks
> implication and reverberation). Haiku, too, are usually not narrative like
> this one, and are usually best if they avoid a cause/effect presentation.
> 5. The poem is choppy and awkward.
> 6. Because of the worm, I suppose we can imagine it's spring or summer
> (I'd have to check the history of "worm" as a seasonal indicator), but the
> seasonal element isn't strong here. (That doesn't bother me too much,
> though.) A strong seasonal element, however, can greatly deepen the effect
> of a poem by tapping into seasonal or natural archetypes, and alluding to
> other poems about the same subject (allusion and a technique known as
> honkodori is common in Japanese poetry).
> 7. The biggest problem is that this is a so-what poem. There's no
> implication, nothing for the reader to figure out. I like the image well
> enough -- that a bird is waiting for your divot to look for worms (that's
> either a smart robin, or a lazy one). But that's all there is too it, and
> it's obfuscated by the awkward and unnecessary syntax, all in the name of
> 5-7-5. But something more needs to be left out, to be implied. Consider, for
> example, this poem: "an old woolen sweater / taken yarn by yarn / from the
> snowbank." When students in my classes figure out that it's about a bird
> taking bits of yarn for a nest in spring, their faces light up with
> realization -- they "get it." Yet no bird is mentioned. Most of the time, if
> a haiku doesn't leave something out to be "got," then it fails as a haiku,
> no matter how well the objectivity or subjectivity is controlled, whether it
> employs a kigo or kireji equivalent, or shasei (sketching form life)
> techniques -- and more. And through al
> l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.
>

> On the good side, this poem is objective, but the POINT of using
> objectivity is to create some sort of subjective reaction -- an emotional or
> intuitive moment. And this poem feels too shallow in its use of objective
> description to have created enough of a leap, overtones, or reverberation.
> It's got a greater starter image for a haiku, that haiku don't end with
> images, they start with them.
>
>
>
> -----Original Message-----
> Date: Thu, 8 Feb 2007 07:12:09 +0000
> From: Barry Schwabsky
> Subject: Re: haiku
>
> I don't think there can a haiku better than this one by Paul Violi, which
> I am
> proud to have published in a magazine I co-edited many years ago. I don't
> believe it follows a single one of your rules, nor does it follow the
> conventional syllable count, but it blows my mind:
>
> Don't look at my face.
> No change, just large bills.
> One wrong move will be your last.
> _____
> Check out the new AOL. Most comprehensive set of free safety and security
> tools, free access to millions of high-quality videos from across the web,
> free AOL Mail and more.
>

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313. **Ren Powell**
Re: Anna Nicole Smith
Sat 10 Feb 2007

Alan,

I do think it makes sense. (Perhaps the assumption that the original comments were derisive is because they seemed to come so quickly out of the gate- at least I think that's why I jerked to that kind of reading).

"One element of interest is that such analyses can be applied anywhere, anywhen; from Anna Nicole Smith to far more 'important' matters such as world conflicts, issues of fundamentalism, etc., (for me) to realize just how

fragile causality (and its accompanying enunciation of specific effect/affect) is. In other words, I think it's fine not to have answers, ethical structures, etc., in one's life."

I am not at all sure that this is where you were going, but I wonder if social ethical structures are descriptive and not determining structures- the way zoologists classify animals. What do you do with the platypus?

Now, that probably makes no sense.

I heard an interview with Edward Albee regarding the revival of Who's Afraid. . . he said, "there comes a point when a play is famous for being famous".

And I don't think it's a new phenomenon.

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314. **Barry Schwabsky**
Re: haiku
Sat 10 Feb 2007

I think Joe's point is well taken. While this discussion has been very instructive in many ways, we should not forget that this is list whose topic is innovative poetics. I'm sure there are other lists available for the promulgation of traditionalist poetics, and some of the same people might even be on both lists, since there is no reason not to be interested in both. But to the extent that we are not, at some point we just have to respectfully agree to disagree, letting the discussions of traditionalist poetics continue in whatever space is devoted to that and the discussions of innovative poetics, whatever that turns out to be, move forward in this one.

As for myself, I think that a good deal of that heat that's been generated here hasto do with the "ownership" of the name "haiku." Although it would be useful to me to have recourse to this name at certain times, it doesn't really mean as much to me as it obviously does to some others, and therefore I'd just as soon cede it to them. I don't know why, but somehow this all reminds me of the dispute between Greece and one of the former Yugoslav republics over the name "Macedonia." United Nations intervention has still not resolved this issue. But when I lived in Italy, "macedonia" (small m) was the word for "fruit salad"--an association with very positive connotations as far as I'm concerned. So from now on I am going to avoid the use of the h-word to refer to any poem using a 5-7-5 structure or any other similar short poem whatsoever, except where this is unavoidable, such as when citing something that someone else said. From now on, I promise to refer to all such poems as "macedonia."

This is, after all, a list devoted to discussing "those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible." (I quote from the Poetics List Welcome Message.)

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315. **Wystan Curnow**

Re: The Object in Postmodernism

Sat 10 Feb 2007

Alex,
I am frequently struck by a psychological melee, I think it a wonderful feeling and a lot of my best writing is in fact a result of it; I've had prostate cancer as well, but have good relations with my students and women. I learned quite recently that Duchamp had prostate problems relatively early. Intentional phallacies aside, I don't think these matters are talked about enough and I suspect that many male artists have suffered from prostate, and erectile disfunction, and that the notions of 'late style' may have to be revised in the light of this.
Wystan

From: UB Poetics discussion group on behalf of Alexander Jorgensen
Sent: Sat 10/02/2007 6:03 a.m.
To: [redacted]
Subject: The Object in Postmodernism

An anecdote:

In a class on cross cultural criticism, discussing some of Picasso's later work. A student begins by stating the images studied are an example of the objectification of women, that such images of a woman exposed with legs drawn can only be constructed by another woman and indicates, which is more interesting to me, that Picasso's work is bad - malicious, even. I understand that these are tools for examining culture, etc - and it's all old for me - but for me what was more interesting was what it indicated about the author, Picasso, who in later years was stricken by a kind of psychological melee related to his declining health and prostate cancer. What do you think? And back-channel if deemed safer.

Certainly there is no universality of thought with regards to these issues of representation, but I'm trying to gage where some of us are.

Regards,
Alexander Jorgensen

_____
___
Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com <http://new.mail.yahoo.com/>

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316. Wystan Curnow
Re: Anna Nicole Smith
Sat 10 Feb 2007

Causality will be as fragile or robust as proximity allows. 'Our' culture is for me 'your' culture, and all the posts on this subject have proceeded from 'you', her 'fellow Americans.' You are seemingly (at your best) closer to 'ANS' than I imagine myself to be. Wystan

_____

From: UB Poetics discussion group on behalf of Alan Sondheim
Sent: Sat 10/02/2007 7:03 p.m.
To: [redacted]
Subject: Re: Anna Nicole Smith

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One element of interest is that such analyses can be applied anywhere, anywhen; from Anna Nicole Smith to far more 'important' matters such as world conflicts, issues of fundamentalism, etc., (for me) to realize just how

fragile causality (and its accompanying enunciation of specific effect/affect) is. In other words, I think it's fine not to have answers, ethical structures, etc., in one's life.

I hope this makes sense - it's late at night. I do want to add that if you watched the reality show, the tragedy came through rather starkly; there were times literally couldn't watch.

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> *-----Original Message-----*
> *From: Alan Sondheim [mailto:[redacted]]*
> *Sent: Friday, February 09, 2007 3:36 PM*
> *Subject: Anna Nicole Smith*
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317. **Ren Powell**
Re: Anna Nicole Smith
Sat 10 Feb 2007

Please.

I have never seen the reality series, because it isn't on the free stations in my country. But unless you are living on the moon, your culture is most certainly touched by American mass media. 60 minutes is popular in Iraq. Afghan children know who Brittany Spears is. ANS was all over billboards in Scandinavia a few years ago- as model for H&M.

If you even know who Anne Nicole Smith is, yet claim a kind of superior distance to American pop culture (am I interpreting you correctly?)- this strikes me as absurd and self-deceiving.

One would hope that your comment simply means you believe we Americans are more inclined to explore the cultural context of an individual tragedy rather than believing that somehow we Americans uniquely identify with the kind of celebrity foibles and worse. _____ Ren Powell

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Wystan Curnow
Sent: 10. februar 2007 11:58
To: [redacted]
Subject: Re: Anna Nicole Smith

Causality will be as fragile or robust as proximity allows. 'Our' culture is for me 'your' culture, and all the posts on this subject have proceeded from 'you', her 'fellow Americans.' You are seemingly (at your best) closer to 'ANS' than I imagine myself to be. Wystan

---

From: UB Poetics discussion group on behalf of Alan Sondheim
Sent: Sat 10/02/2007 7:03 p.m.
To: [redacted]
Subject: Re: Anna Nicole Smith

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318. **Alison Croggon**
Re: Anna Nicole Smith
Sat 10 Feb 2007

Ren, I think, perhaps presumptively, that Wystan is reacting to that inclusive "our" rather than placing himself above mass culture. Being touched or even colonised by a culture does not, after all, make it one's own. American culture is, for me as well, "your" culture. Of course this doesn't mean at all that exchange isn't possible, but on the whole it's preferable if it's mutual exchange, rather than all one way. And people do get tired of having their differences expunged, even if it's well meaning.

All best

A

On 2/10/07, Ren Powell <[redacted]> wrote:
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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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319. **Ren Powell**
Re: Anna Nicole Smith
Sat 10 Feb 2007

Alison,

It wouldn't surprise me if I am the one being presumptive. I have been lately. I apologize.

I do also have an overdeveloped defence response to stereotypes regarding the tabloid mentality associated with Americans.

A lot of things assumed to be Americanization are actually not. Like reality television.

Seeing that this listserv is Buffalo.edu, it seems to me unnecessary for anyone posting "our" to be compelled to preface it with "as Americans".

So, reading a posting which objects to this, which expresses a dissociation from ANS based on national cultural identity. . . I do (perhaps mistakenly) draw a conclusion regarding the person's motivation to do so.

And now I'm going to keep my fingers still and go back to reading what everyone has to say about poetry.

Apologies again,

Ren

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320. **Dubravka Djuric**
Re: small cultures and innovative poetry
Sat 10 Feb 2007

---

hi jim, thank you for this words, and for all in this list i will suggest to find the sight of awin (association for women initiatives where i now for 10 years established school for innovative poetry and poetics, you could find there text in english where you could have a sense what we have been doing!

http://www.awin.org.yu

----- Original Message -----
From: "Jim Andrews" <[redacted]>
To: <[redacted]>
Sent: Saturday, February 03, 2007 5:23 AM
Subject: Re: small cultures and innovative poetry

> Hi Dubravka,
>
> Thanks for your fascinating post. Also, the tone of it is appealing: it
> isn't calling for anybody's head on a platter; it is articulate and
> progressive, not bitter or vengeful. You do not play the nationalistic
> trumpet but, instead, question the political and poetical value of
> aggressive nationalism. You speak for the value of experimental poetry
that
> introduces critical methods into poetry. That is important in poetry and
in
> contemporary society.
>
> Poetry needs to be able to deal with situations such as
> http://alternet.org/blogs/peek/47507 . Intensest engagement with language,
> these days, is not necessarily in a poemy poem on a page. It can happen
off
> the page and even off the art map. Poetry needs to be able to go there.

>
> ja
> http://vispo.com

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321. Alexander Dickow
ANS and F Sherlock
Sat 10 Feb 2007

All,
All this Anna Nicole Smith talk is fine by me one way
or the other, but shouldn't we be talking about Frank
Sherlock, who's apparently very ill? Seems like the
time for talking about dear fellow-poets, rather than
celebrities.
Cheers to Aaron for his caring, though, and others,
still.
Amicalement,
Alex

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

↑ Index

322. Factory School
Meet the Press (PS 5 and 6)
Sat 10 Feb 2007

public statement: "Classroom Economics of Fugitive Reproduction"

How to Fair Use Revealed

Instruments of social and cultural reproduction, our books are developed by and for specific communities of learners within and without institutions of state-corporate power. A university press without a university, Factory School makes available currently unavailable content, channeling public funds away from the corporate textbook scam.

*

public statement: "Knowledge Laundering, Community Handbook Project"

Knowledge should be shared and developed in freedom, so why isn't it? Textbook publishers careen through knowledge like bulls through the community pantry. Absent the merger to end all, we must take back what is

rightfully ours, hack what is usefully right, and compose our own off-grid monuments to the spirit of inquiry. This project shows one way.

*

Meet the Press: An Evening With Factory School Design Team
Poetry Project at St. Marks Church
Monday, 8:00 pm

http://www.poetryproject.com/calendar.php

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323. Halvard Johnson
Re: haiku
Sat 10 Feb 2007

And where's this blinkin' rule book that gets so much mention? I've never seen one.

When it comes to form, it seems to me one can be descriptive but not prescriptive.

Hal

L'uccello canta nella gabbia
Non di gioia ma di rabbia!

The songbird in its cage
Sings not for joy, but rage!

--Italian proverb

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 9, 2007, at 11:23 PM, Joe Amato wrote:

> *But Dan, how would you *know* whether a *poet* knows "the history of the poem, its implications" etc.? -- unless of course you feel you can glean same from a reading of (e.g.) the poem itself?*
>
> *Stephen Vincent makes the proper point, in any case, even against MDW's reasoned argument in favor of such knowledge.*

This is, after all, a list devoted to discussing "those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible." (I quote from the Poetics List Welcome Message.)

The question before us is a typical question, really, applicable to haiku or to any rec'd form: at what point is taking liberties deemed acceptable, or unacceptable, and why?

*There are surely histories of poetry, in the U.S. (e.g.), in the 20th century (e.g.) -- a history of resistance to received forms -- to suggest that some (of us) will be inclined to mess with rec'd forms, with (or without) the possession of such knowledge. Whether the results are successful, well -- they're not not successful simply b/c they've deviated from the norm. If you think you can read a given example and suss out whether the poet has *not* acted with sufficient knowledge, very well then. But that's a mite tougher to do, and to argue, than simply to compare and contrast with what the formal rules might say such items ought to attempt. Pardon me, but simple deviation from the norm does not (as I see it) an unsuccessful poem make, haiku or otherwise, nor does it suggest a lack of associated knowledge.*

That said, I opt for as much knowledge of the formal rules as one has a stomach for.

*At any rate, I daresay it will require a much more sophisticated approach to form generally to persuade most on this list not to mess with rec'd form. Where I part company with MDW is in my assertion that haiku are no different, finally, than sonnets (or any other poetic form) insofar as the inherent legitimacy of altering associated constraints. Again, how is one to *prove* that one has the knowledge sufficient to being granted license (poetic license) to alter form? Or, again, are we saying that all such knowledge will be evident in the poetry itself? One way to almost guarantee that nobody messes with form is to argue that a given poem must exhibit evidence of such knowledge.*

*I hope you all see the conundrum at work here. So, I'd like someone to explain to me -- seriously now -- why some of the haiku posted here DON'T work when understood as "questioning of received forms and styles" (see above). Or even better, how it is that some of the haiku posted here, lionized or no, do *not* reveal sufficient knowledge of haiku.*

Unless the problem is simply one of naming -- i.e., that we ought

not to call a haiku that which merely resembles same -- then a judgment is being made as to how best to approach this matter of poetic form, and resistance thereto. That's not pertinent simply to haiku -- that strikes at the heart of what a list like this is supposed to be about.

Best,

Joe

I think the writer is reacting to Bowering's and Schwabsky's lionizing
of Padgett's and Violi's poems, respectively, and not the poems themeselves.

I agree with Vincent that morphing is necessary, but MDW makes a good point, one that shouldn't have to be made. Know the history of the poem, its implications and subtleties, and THEN subvert it.

On 2/9/07, Davey Volner <[redacted]> wrote:
I trust the writer understands that both Violi's haiku and Padgett's are
satirical?

On 2/9/07, Michael Dylan Welch <[redacted]> wrote:

If Paul Violi's "Don't look at my face. / No change, just large bills. /
One wrong move will be your last." poem blows your mind, wonderful. It's
quite arresting, I agree. But it's not because it has anything to do with
haiku (except for the obvious overlap with haiku of having brevity, which
> gives the poem focus). So the problem here is either you or the poet
labelling it as a haiku. For an overview of reasons why it has little to do
with haiku, see my online essay "Becoming a Haiku Poet" (
> http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005
*edition of *Poet's Market* (Writer's Digest Books, 2004), in which I have an*
essay on haiku and applying its techniques and aesthetics to the writing of
longer poetry. Comments welcome.

By the way, wordplay on "low-ku," "noir-coup," or whatever, is

another
mark of haiku poetasters. So are most poems about haiku. I went through this
stage, too. But I got over it. This is the kind of trivia I got over (from
the esteemed pen of Mr. Daniel Zimmerman):

flag haiku

one two three four five
six seven eight nine ten e-
leven twelve thirteen

A wee bit of reseach in haiku literature would reveal, by the way, that
haiku nearly never have titles, and there are important reasons why. As
*Charlie Rossiter says, do some *serious* research and study of the genre*
before proclaiming work as being haiku, let alone saying that you "don't
think there can be a haiku better" than the example by Paul Violi. As strong
as Violi's poem may be as poetry, and as clear as its virtues are (I could
see myself publishing it too), it has nearly nothing to do with haiku, and
is easily torn apart for failing as haiku.

And a quick, respectful message to George (Bowering): You say, "Best US
haiku I know is Ron Padgett's:"

Seven syllables
Eleven syllables
Seven syllables

I have to hope your tongue is in your cheek. But if so, why? Why promote a
poem that doesn't take the genre seriously? If you mean to damn all American
poems by favouring such an obviously clueless one, then that seems to
suggest an unfamiliarity with the best haiku written in English. And if your
tongue's not in your cheek, why would you say this is a good haiku? Have you
*read Cor van den Heuvel's *Haiku Anthology*, just for starters?*

For a slightly dated annotated list of recommended books on haiku, visit http://mensaww.org/HaikuBooks.htm.

Chris Stroffolino also writes that one of the "shorthand staples of early 20th c.---eliot's objective correlative? or no ideas but in things?" . . . "seems to distort/reduce too the haiku suggestiveness."

I would answer by saying this: Because haiku -- perhaps more than any other poetry (because it's so short) -- relies on the emotive power behind things, the notion of the objective correlative increases its suggestiveness rather than distort or reduce it. We have an immediate reaction to the word chair that's different, say, than our reaction to the word soup. And think, too, of how we react differently to "easy chair" compared with "electric chair." I'm just naming things with these examples, but these objects correlate to immediate emotions or feelings, or connotations and associations. Even a "stone" will carry some feeling for us when we read the word in a poem, though of course the nature of that feeling may vary from person to person. There's more to the concept of the objective correlative than just this, of course, but haiku relies on the emotive power of things perhaps more strongly than other poetry. To the extent that haiku is mostly objective, focusing on nouns a nd things such as they are (yet presented in such a way to imply a relationship and an intuitive feeling), haiku strongly rely on the emotive weight associated with each thing named in the poem. Certainly there are subjective or nonliteral elements in some haiku (such as in Shiki's poem, "for me going / for you staying / two autumns," or Basho's haiku about the cicada's cries piercing the rocks), but not every haiku is or

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strictly objective. It's a matter of finding balance, within each poem, and
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them -- and occasionally miss one or two of them (on purpose) that certain
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Michael
P.S. To discuss another poem offered here, from Eric (
[redacted]):

Golf Haiku

Robin watches drive,
waits until I leave the tee,
probes divot for worm.

Here are some problems with this "haiku" (which I would hope would be
among the 1,000 haiku one writes before trying to publish any -- a task that

> *haiku writer Jim Kacian set for himself):*
>
> *1. It has a title, which haiku avoid (and in this case, the title is redundant -- we know from the poem that it's about golf, and we don't need to be condescended to and be told it's a haiku; in other "haiku" that have titles, the title is a sort of cheating -- adding a fourth line).*
> *2. It drops natural articles in the first and third lines (a robin, a/my drive, the divot). Paul O. Williams, writing in *The Nick of Time: Essays on Haiku Aeshetics*, calls this tontoism. It arises when a person is insufficiently accomplished at crafting the poem to make it properly fit a form (if they wish to follow a prescribed syllable count), or if they think somehow that it's "better" simply to be briefer (if they're not following a set form). Ted Kooser has written that a good poem is like looking at tropical fish through the bottom of a glass-bottom boat, and that you don't want things to clatter down onto the glass as you look, or see smudges on the glass, and thus make you aware of where you're looking from. Rather, you want to be totally absorbed in what you're seeing, to experience IT as much as possible. As soon as you resort to tontoism, you show the apparatus, the scaffolding, and also reveal that following an arbitrary syllable count like an obedient school bo y is more important than crafting good content. (Let form be an extension of content!) The words of a good poem should be as invisible as possible, letting you feel the meaning or experience the image as sharply as possible -- this is why haiku is sometimes called the "wordless poem" (Alan Watts; Eric Amann). My goodness, the haiku crime of tontoism should be punishable by a lifetime of having to listen to Rod McKuen poetry speeded up to chipmunk speed. That's such a basic matter of crafting. I would*

*have
 expected better on this discussion list.
 3. It is presented as a sentence (ending with a period, even), and is
 oblivious to the fragmentary nature of haiku. Starting with a lowercase
 letter in this case would also prevent the misreading of "Robin" as a
 person's name, which muddies the interpretation of this poem. The lopping
 off of the article ("a robin") is another contributor to the wooliness in
 this line.
 4. It lacks the two-part juxtapositional structure that focuses our
 attention on a specific emotion that we can figure out (the poem lacks
 implication and reverberation). Haiku, too, are usually not narrative like
 this one, and are usually best if they avoid a cause/effect presentation.
 5. The poem is choppy and awkward.
 6. Because of the worm, I suppose we can imagine it's spring or summer
 (I'd have to check the history of "worm" as a seasonal indicator), but the
 seasonal element isn't strong here. (That doesn't bother me too much,
 > though.) A strong seasonal element, however, can greatly deepen the effect
 of a poem by tapping into seasonal or natural archetypes, and alluding to
 > other poems about the same subject (allusion and a technique known as
 honkodori is common in Japanese poetry).
 7. The biggest problem is that this is a so-what poem. There's no
 implication, nothing for the reader to figure out. I like the image well
 enough -- that a bird is waiting for your divot to look for worms (that's
 either a smart robin, or a lazy one). But that's all there is too it, and
 it's obfuscated by the awkward and unnecessary syntax, all in the name of
 5-7-5. But something more needs to be left out, to be implied. Consider, for
 example, this poem: "an old woolen sweater / taken yarn by yarn / from the*

snowbank." When students in my classes figure out that it's about a bird taking bits of yarn for a nest in spring, their faces light up with realization -- they "get it." Yet no bird is mentioned. Most of the time, if a haiku doesn't leave something out to be "got," then it fails as a haiku, no matter how well the objectivity or subjectivity is controlled, whether it employs a kigo or kireji equivalent, or shasei (sketching form life) techniques -- and more. And through al l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.

On the good side, this poem is objective, but the POINT of using objectivity is to create some sort of subjective reaction -- an emotional or intuitive moment. And this poem feels too shallow in its use of objective description to have created enough of a leap, overtones, or reverberation. It's got a greater starter image for a haiku, that haiku don't end with images, they start with them.

-----Original Message-----
Date: Thu, 8 Feb 2007 07:12:09 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: haiku

I don't think there can a haiku better than this one by Paul Violi, which I am proud to have published in a magazine I co-edited many years ago. I don't believe it follows a single one of your rules, nor does it follow the conventional syllable count, but it blows my mind:

Don't look at my face.
No change, just large bills.
One wrong move will be your last.

> _____
> *Check out the new AOL. Most comprehensive set of free safety and security*
> *tools, free access to millions of high-quality videos from across the web,*
> *free AOL Mail and more.*
>
> --
> *http://hyperhypo.org/blog*
> *http://www.pftborder.blogspot.com*

↑ Index

324. **Dan Coffey**
Re: haiku
Sat 10 Feb 2007

To borrow a word someone used in an offline message regarding my statement, I will defer to your rebuttal, Joe. I didn't mean to speak in absolutes, nor to imply that anyone except the poet should have to be aware of their knowledge of form, history, etc. Speaking only of the haiku form, it seems to have gotten a particularly bad, trivializing, rap. There are so many haikus out there that are atrocious, and rather than see the atrociousness of the poem as a singular (repeated many times over) occurrence, the form itself gets triviailized, Hallmarkized.

To all, I'm sorry if my statement was at odds with the guiding principles of the Poetics list. I should have thought it through further before posting. I certainly am not one to prescribe any quantified amount of poetic knowledge, or proscribe any experimentation or subversion of form. But I always hope it will be done thoughtfully, and with purpose.

On 2/9/07, Joe Amato <[redacted]> wrote:
> But Dan, how would you *know* whether a *poet* knows "the history of
> the poem, its implications" etc.? -- unless of course you feel you
> can glean same from a reading of (e.g.) the poem itself?
>
> Stephen Vincent makes the proper point, in any case, even against
> MDW's reasoned argument in favor of such knowledge.
>
> This is, after all, a list devoted to discussing "those directions in
> poetry that are committed to innovations, renovations, and
> investigations of form and/or/as content, to the questioning of

> received forms and styles, and to the creation of the
> otherwise unimagined, untried, unexpected, improbable, and
> impossible." (I quote from the Poetics List Welcome Message.)
>
> The question before us is a typical question, really, applicable to
> haiku or to any rec'd form: at what point is taking liberties deemed
> acceptable, or unacceptable, and why?
>
> There are surely histories of poetry, in the U.S. (e.g.), in the 20th
> century (e.g.) -- a history of resistance to received forms -- to
> suggest that some (of us) will be inclined to mess with rec'd forms,
> with (or without) the possession of such knowledge. Whether the
> results are successful, well -- they're not not successful simply b/c
> they've deviated from the norm. If you think you can read a given
> example and suss out whether the poet has *not* acted with sufficient
> knowledge, very well then. But that's a mite tougher to do, and to
> argue, than simply to compare and contrast with what the formal rules
> might say such items ought to attempt. Pardon me, but simple
> deviation from the norm does not (as I see it) an unsuccessful poem
> make, haiku or otherwise, nor does it suggest a lack of associated
> knowledge.
>
> That said, I opt for as much knowledge of the formal rules as one has
> a stomach for.
>
> At any rate, I daresay it will require a much more sophisticated
> approach to form generally to persuade most on this list not to mess
> with rec'd form. Where I part company with MDW is in my assertion
> that haiku are no different, finally, than sonnets (or any other
> poetic form) insofar as the inherent legitimacy of altering
> associated constraints. Again, how is one to *prove* that one has the
> knowledge sufficient to being granted license (poetic license) to
> alter form? Or, again, are we saying that all such knowledge will be
> evident in the poetry itself? One way to almost guarantee that nobody
> messes with form is to argue that a given poem must exhibit evidence
> of such knowledge.
>
> I hope you all see the conundrum at work here. So, I'd like someone
> to explain to me -- seriously now -- why some of the haiku posted
> here DON'T work when understood as "questioning of received forms and
> styles" (see above). Or even better, how it is that some of the haiku
> posted here, lionized or no, do *not* reveal sufficient knowledge of

> haiku.
>
> Unless the problem is simply one of naming -- i.e., that we ought not
> to call a haiku that which merely resembles same -- then a judgment
> is being made as to how best to approach this matter of poetic form,
> and resistance thereto. That's not pertinent simply to haiku -- that
> strikes at the heart of what a list like this is supposed to be about.
>
> Best,
>
> Joe
>
> >I think the writer is reacting to Bowering's and Schwabsky's lionizing
> >of Padgett's and Violi's poems, respectively, and not the poems
> >themeselves.
> >
> >I agree with Vincent that morphing is necessary, but MDW makes a good
> >point, one that shouldn't have to be made. Know the history of the
> >poem, its implications and subtleties, and THEN subvert it.
> >
> >On 2/9/07, Davey Volner <[redacted]> wrote:
> >>I trust the writer understands that both Violi's haiku and Padgett's are
> >>satirical?
> >>
> >>On 2/9/07, Michael Dylan Welch <[redacted]> wrote:
> >>>
> >>> If Paul Violi's "Don't look at my face. / No change, just large bills. /
> >>> One wrong move will be your last." poem blows your mind, wonderful. It's
> >>> quite arresting, I agree. But it's not because it has anything to do with
> >>> haiku (except for the obvious overlap with haiku of having brevity, which
> >> > gives the poem focus). So the problem here is either you or the poet
> >>> labelling it as a haiku. For an overview of reasons why it has little to do
> >>> with haiku, see my online essay "Becoming a Haiku Poet" (
> >> > http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005
> >>> edition of *Poet's Market* (Writer's Digest Books, 2004), in
> >>>which I have an
> >>> essay on haiku and applying its techniques and aesthetics to the writing of
> >>> longer poetry. Comments welcome.

> >>>
> >>> By the way, wordplay on "low-ku," "noir-coup," or whatever, is another
> >>> mark of haiku poetasters. So are most poems about haiku. I went
> >>>through this
> >>> stage, too. But I got over it. This is the kind of trivia I got over (from
> >>> the esteemed pen of Mr. Daniel Zimmerman):
> >>>
> >>> flag haiku
> >>>
> >>> one two three four five
> >>> six seven eight nine ten e-
> >>> leven twelve thirteen
> >>>
> >>> A wee bit of reseach in haiku literature would reveal, by the way, that
> >>> haiku nearly never have titles, and there are important reasons why. As
> >>> Charlie Rossiter says, do some *serious* research and study of the
genre
> >>> before proclaiming work as being haiku, let alone saying that you
"don't
> >>> think there can be a haiku better" than the example by Paul
> >>>Violi. As strong
> >>> as Violi's poem may be as poetry, and as clear as its virtues are (I could
> >>> see myself publishing it too), it has nearly nothing to do with haiku, and
> >>> is easily torn apart for failing as haiku.
> >>>
> >>> And a quick, respectful message to George (Bowering): You say, "Best
US
> >>> haiku I know is Ron Padgett's:"
> >>>
> >>> Seven syllables
> >>> Eleven syllables
> >>> Seven syllables
> >>>
> >>> I have to hope your tongue is in your cheek. But if so, why? Why
promote a
> >>> poem that doesn't take the genre seriously? If you mean to damn
> >>>all American
> >>> poems by favouring such an obviously clueless one, then that seems to
> >>> suggest an unfamiliarity with the best haiku written in English.
> >>>And if your
> >>> tongue's not in your cheek, why would you say this is a good
> >>>haiku? Have you

> >>> read Cor van den Heuvel's *Haiku Anthology*, just for starters?
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> >>> http://mensaww.org/HaikuBooks.htm.
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> >>> Chris Stroffolino also writes that one of the "shorthand staples of early
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> >>> chair that's different, say, than our reaction to the word soup. And think,
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> >>> "for me going / for you staying / two autumns," or Basho's haiku about the

> >>> cicada's cries piercing the rocks), but not every haiku is or needs to be
> >>> strictly objective. It's a matter of finding balance, within each poem, and
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> >>> controlling the objectivity and subjectivity, and typically,
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> >>> of a poem by tapping into seasonal or natural archetypes, and alluding
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> >>> honkodori is common in Japanese poetry).
> >>> 7. The biggest problem is that this is a so-what poem. There's no
> >>> implication, nothing for the reader to figure out. I like the image well
> >>> enough -- that a bird is waiting for your divot to look for worms (that's
> >>> either a smart robin, or a lazy one). But that's all there is too it, and
> >>> it's obfuscated by the awkward and unnecessary syntax, all in the name
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> >>> 5-7-5. But something more needs to be left out, to be implied.
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> >>> snowbank." When students in my classes figure out that it's about a
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> >>> Date: Thu, 8 Feb 2007 07:12:09 +0000
> >>> From: Barry Schwabsky <[redacted]>
> >>> Subject: Re: haiku
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> >>> I am
> >>> proud to have published in a magazine I co-edited many years ago. I
don't
> >>> believe it follows a single one of your rules, nor does it follow the
> >>> conventional syllable count, but it blows my mind:
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> >>> Don't look at my face.
> >>> No change, just large bills.
> >>> One wrong move will be your last.
> >>> _____
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> >>> tools, free access to millions of high-quality videos from across the web,
> >>> free AOL Mail and more.
> >>>
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325. **Joe Amato**
Re: haiku
Sat 10 Feb 2007

Dan, you didn't say nuthin wrong!

And atrocious poetry of any stripe ought to be called out for what it is.

In all, it seems to me that it's beneficial to examine publicly what the commitment to form (or formalism) might be on a list such as this one, and we can expect, and should tolerate, a range of responses to same.

At any rate, I certainly feel I've learned from this exchange.

Best,

Joe

> *To borrow a word someone used in an offline message regarding my statement, I will defer to your rebuttal, Joe. I didn't mean to speak in absolutes, nor to imply that anyone except the poet should have to be aware of their knowledge of form, history, etc. Speaking only of the haiku form, it seems to have gotten a particularly bad, trivializing, rap. There are so many haikus out there that are atrocious, and rather than see the atrociousness of the poem as a singular (repeated many times over) occurrence, the form itself gets triviailized, Hallmarkized.*
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> *But Dan, how would you *know* whether a *poet* knows "the history of the poem, its implications" etc.? -- unless of course you feel you can glean same from a reading of (e.g.) the poem itself?*

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This is, after all, a list devoted to discussing "those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible." (I quote from the Poetics List Welcome Message.)

The question before us is a typical question, really, applicable to haiku or to any rec'd form: at what point is taking liberties deemed acceptable, or unacceptable, and why?

*There are surely histories of poetry, in the U.S. (e.g.), in the 20th century (e.g.) -- a history of resistance to received forms -- to suggest that some (of us) will be inclined to mess with rec'd forms, with (or without) the possession of such knowledge. Whether the results are successful, well -- they're not not successful simply b/c they've deviated from the norm. If you think you can read a given example and suss out whether the poet has *not* acted with sufficient knowledge, very well then. But that's a mite tougher to do, and to argue, than simply to compare and contrast with what the formal rules might say such items ought to attempt. Pardon me, but simple deviation from the norm does not (as I see it) an unsuccessful poem make, haiku or otherwise, nor does it suggest a lack of associated knowledge.*

That said, I opt for as much knowledge of the formal rules as one has a stomach for.

*At any rate, I daresay it will require a much more sophisticated approach to form generally to persuade most on this list not to mess with rec'd form. Where I part company with MDW is in my assertion that haiku are no different, finally, than sonnets (or any other poetic form) insofar as the inherent legitimacy of altering associated constraints. Again, how is one to *prove* that one has the knowledge sufficient to being granted license (poetic license) to alter form? Or, again, are we saying that all such knowledge will be evident in the poetry itself? One way to almost guarantee that nobody messes with form is to argue that a given poem must exhibit evidence of such knowledge.*

*I hope you all see the conundrum at work here. So, I'd like someone to explain to me -- seriously now -- why some of the haiku posted here DON'T work when understood as "questioning of received forms and styles" (see above). Or even better, how it is that some of the haiku posted here, lionized or no, do *not* reveal sufficient knowledge of*

haiku.

Unless the problem is simply one of naming -- i.e., that we ought not to call a haiku that which merely resembles same -- then a judgment is being made as to how best to approach this matter of poetic form, and resistance thereto. That's not pertinent simply to haiku -- that strikes at the heart of what a list like this is supposed to be about.

Best,

Joe

I think the writer is reacting to Bowering's and Schwabsky's lionizing of Padgett's and Violi's poems, respectively, and not the poems themeselves.

I agree with Vincent that morphing is necessary, but MDW makes a good point, one that shouldn't have to be made. Know the history of the poem, its implications and subtleties, and THEN subvert it.

On 2/9/07, Davey Volner <[redacted]> wrote:
I trust the writer understands that both Violi's haiku and Padgett's are satirical?

On 2/9/07, Michael Dylan Welch <[redacted]> wrote:

*If Paul Violi's "Don't look at my face. / No change, just large bills. / One wrong move will be your last." poem blows your mind, wonderful. It's quite arresting, I agree. But it's not because it has anything to do with haiku (except for the obvious overlap with haiku of having brevity, which > gives the poem focus). So the problem here is either you or the poet labelling it as a haiku. For an overview of reasons why it has little to do with haiku, see my online essay "Becoming a Haiku Poet" (> http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005 edition of *Poet's Market* (Writer's Digest Books, 2004), in which I have an essay on haiku and applying its techniques and aesthetics to the writing of longer poetry. Comments welcome.*

By the way, wordplay on "low-ku," "noir-coup," or whatever, is another mark of haiku poetasters. So are most poems about haiku. I went through this stage, too. But I got over it. This is the kind of trivia I got over (from

> *the esteemed pen of Mr. Daniel Zimmerman):*
>
> *flag haiku*
>
> *one two three four five*
> *six seven eight nine ten e-*
> *leven twelve thirteen*
>
> *A wee bit of reseach in haiku literature would reveal, by the way, that haiku nearly never have titles, and there are important reasons why. As Charlie Rossiter says, do some *serious* research and study of the genre before proclaiming work as being haiku, let alone saying that you "don't think there can be a haiku better" than the example by Paul Violi. As strong as Violi's poem may be as poetry, and as clear as its virtues are (I could see myself publishing it too), it has nearly nothing to do with haiku, and is easily torn apart for failing as haiku.*
>
> *And a quick, respectful message to George (Bowering): You say, "Best US haiku I know is Ron Padgett's:"*
>
> *Seven syllables*
> *Eleven syllables*
> *Seven syllables*
>
> *I have to hope your tongue is in your cheek. But if so, why? Why promote a poem that doesn't take the genre seriously? If you mean to damn all American poems by favouring such an obviously clueless one, then that seems to suggest an unfamiliarity with the best haiku written in English. And if your tongue's not in your cheek, why would you say this is a good haiku? Have you read Cor van den Heuvel's *Haiku Anthology*, just for starters?*
>
> *For a slightly dated annotated list of recommended books on haiku, visit http://mensaww.org/HaikuBooks.htm.*
>
> *Chris Stroffolino also writes that one of the "shorthand staples of early*
> *>>> 20th c.---eliot's objective correlative? or no ideas but in things?" . . . "seems to distort/reduce too the haiku suggestiveness."*
>
> *I would answer by saying this: Because haiku -- perhaps more than any*

> *other poetry (because it's so short) -- relies on the emotive power behind*
> *>>> things, the notion of the objective correlative increases its suggestiveness*
> *>>> rather than distort or reduce it. We have an immediate reaction to the word*
> *chair that's different, say, than our reaction to the word soup. And think,*
> *too, of how we react differently to "easy chair" compared with "electric*
> *chair." I'm just naming things with these examples, but these objects*
> *correlate to immediate emotions or feelings, or connotations and*
> *associations. Even a "stone" will carry some feeling for us when we read the*
> *word in a poem, though of course the nature of that feeling may vary from*
> *person to person. There's more to the concept of the objective correlative*
> *than just this, of course, but haiku relies on the emotive power of things*
> *perhaps more strongly than other poetry. To the extent that haiku is mostly*
> *objective, focusing on nouns a*
> *nd things such as they are (yet presented in such a way to imply a*
> *relationship and an intuitive feeling), haiku strongly rely on the emotive*
> *weight associated with each thing named in the poem. Certainly there are*
> *subjective or nonliteral elements in some haiku (such as in Shiki's poem,*
> *"for me going / for you staying / two autumns," or Basho's haiku about the*
> *cicada's cries piercing the rocks), but not every haiku is or needs to be*
> *strictly objective. It's a matter of finding balance, within each poem, and*
> *in a particular poem relative to other poems. They are examples of*
> *controlling the objectivity and subjectivity, and typically, where there's a*
> *subjective element in haiku, it's usually in the context of something that's*
> *> clearly objective -- something that grounds the rest of the poem so the*
> *subjective element isn't overpowering.*
>
> *Sure, you can do ____ (whatever: fill in the blank) in a haiku -- but not*
> *> necessarily often (heck, even have a title once in a very rare while, if it*
> *somehow really needs it). Haiku is not a strict set of rules (don't think*

> *that I think it is). Rather, haiku is a field of multiple targets, and a*
> *good haiku will hit multiple targets at once, but not necessarily all of*
> *them -- and occasionally miss one or two of them (on purpose)*
> *that certain*
> *people might feel are more important and should never be*
> *missed. That's why*
> *it's good to see haiku as a continuum with other kinds of poetry. Poetry*
> *first, labels later (if at all). But, I hasten to say, as soon*
> *as you label*
> *something as haiku, it had better be a proper understanding of*
> *haiku that*
> *you mean -- and for too many folks, that's not the case.*
>
> *Michael*
> *P.S. To discuss another poem offered here, from Eric (*
> *[redacted]):*
>
> *Golf Haiku*
>
> *Robin watches drive,*
> *waits until I leave the tee,*
> *probes divot for worm.*
>
> *Here are some problems with this "haiku" (which I would hope would be*
> *among the 1,000 haiku one writes before trying to publish any --*
> *a task that*
> *haiku writer Jim Kacian set for himself):*
>
> *1. It has a title, which haiku avoid (and in this case, the title is*
> *redundant -- we know from the poem that it's about golf, and*
> *we don't need*
> *to be condescended to and be told it's a haiku; in other*
> *"haiku" that have*
> *titles, the title is a sort of cheating -- adding a fourth line).*
> *2. It drops natural articles in the first and third lines (a robin, a/my*
> *drive, the divot). Paul O. Williams, writing in *The Nick of*
> *Time: Essays on*
> *Haiku Aeshetics*, calls this tontoism. It arises when a person is*
> *insufficiently accomplished at crafting the poem to make it*
> *properly fit a*
> *form (if they wish to follow a prescribed syllable count), or*
> *if they think*
> *>>> somehow that it's "better" simply to be briefer (if they're*
> *not following a*
> *set form). Ted Kooser has written that a good poem is like looking at*
> *tropical fish through the bottom of a glass-bottom boat, and*
> *that you don't*
> *want things to clatter down onto the glass as you look, or see*

smudges on
>>> the glass, and thus make you aware of where you're looking from.
>>>Rather, you
want to be totally absorbed in what you're seeing, to
experience IT as much
as possible. As soon as you resort to tontoism, you show the
apparatus, the
scaffolding, and also reveal that following an arbitrary syllable
count like
an obedient school bo
y is more important than crafting good content. (Let form be
an extension
of content!) The words of a good poem should be as invisible
as possible,
letting you feel the meaning or experience the image as
sharply as possible
-- this is why haiku is sometimes called the "wordless poem"
(Alan Watts;
Eric Amann). My goodness, the haiku crime of tontoism should
be punishable
by a lifetime of having to listen to Rod McKuen poetry speeded up to
chipmunk speed. That's such a basic matter of crafting. I would have
expected better on this discussion list.
3. It is presented as a sentence (ending with a period, even), and is
oblivious to the fragmentary nature of haiku. Starting with a lowercase
letter in this case would also prevent the misreading of "Robin" as a
person's name, which muddies the interpretation of this poem.
The lopping
off of the article ("a robin") is another contributor to the
wooliness in
this line.
4. It lacks the two-part juxtapositional structure that focuses our
attention on a specific emotion that we can figure out (the poem lacks
implication and reverberation). Haiku, too, are usually not
narrative like
this one, and are usually best if they avoid a cause/effect
presentation.
5. The poem is choppy and awkward.
6. Because of the worm, I suppose we can imagine it's spring or summer
(I'd have to check the history of "worm" as a seasonal
indicator), but the
seasonal element isn't strong here. (That doesn't bother me too much,
> though.) A strong seasonal element, however, can greatly
deepen the effect
of a poem by tapping into seasonal or natural archetypes, and
alluding to
> other poems about the same subject (allusion and a technique known as
honkodori is common in Japanese poetry).

> *7. The biggest problem is that this is a so-what poem. There's no*
> *implication, nothing for the reader to figure out. I like the image well*
> *enough -- that a bird is waiting for your divot to look for*
> *worms (that's*
> *either a smart robin, or a lazy one). But that's all there is*
> *too it, and*
> *it's obfuscated by the awkward and unnecessary syntax, all in*
> *the name of*
> *5-7-5. But something more needs to be left out, to be implied.*
> *Consider, for*
> *example, this poem: "an old woolen sweater / taken yarn by*
> *yarn / from the*
> *snowbank." When students in my classes figure out that it's about a bird*
> *taking bits of yarn for a nest in spring, their faces light up with*
> *realization -- they "get it." Yet no bird is mentioned. Most of*
> *the time, if*
> *a haiku doesn't leave something out to be "got," then it fails*
> *as a haiku,*
> *no matter how well the objectivity or subjectivity is controlled,*
> *whether it*
> *employs a kigo or kireji equivalent, or shasei (sketching form life)*
> *techniques -- and more. And through al*
> *l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.*
>
> *On the good side, this poem is objective, but the POINT of using*
> *objectivity is to create some sort of subjective reaction -- an*
> *emotional or*
> *intuitive moment. And this poem feels too shallow in its use*
> *of objective*
> *description to have created enough of a leap, overtones, or*
> *reverberation.*
> *It's got a greater starter image for a haiku, that haiku don't end with*
> *images, they start with them.*
> *>>>*
>
> *-----Original Message-----*
> *Date: Thu, 8 Feb 2007 07:12:09 +0000*
> *From: Barry Schwabsky <[redacted]>*
> *Subject: Re: haiku*
>
> *I don't think there can a haiku better than this one by Paul*
> *Violi, which*
> *I am*
> *proud to have published in a magazine I co-edited many years*
> *ago. I don't*
> *>>> believe it follows a single one of your rules, nor does it follow the*
> *>>> conventional syllable count, but it blows my mind:*

> *Don't look at my face.*
> *No change, just large bills.*
> *One wrong move will be your last.*
>
> ---
>
> *Check out the new AOL. Most comprehensive set of free safety and security*
> *tools, free access to millions of high-quality videos from across the web,*
> *free AOL Mail and more.*
>
> --
> *http://hyperhypo.org/blog*
> *http://www.pftborder.blogspot.com*
>
> --
> *http://hyperhypo.org/blog*
> *http://www.pftborder.blogspot.com*

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326. **Anny Ballardini**

Re: Anna Nicole Smith

Sat 10 Feb 2007

Tabloid culture is the easiest and juciest way to talk and talk and talk,
rumbling mouths
nothing to do with the Talking Heads,
nor with Aaron Belz or Alan Sondheim,
so long,

On 2/10/07, Ren Powell <[redacted]> wrote:
>
> Alison,
>
>
>
> It wouldn't surprise me if I am the one being presumptive. I have been
> lately. I apologize.
>
>
>

> I do also have an overdeveloped defence response to stereotypes regarding
> the tabloid mentality associated with Americans.
>
>
>
> A lot of things assumed to be Americanization are actually not. Like
> reality
> television.
>
>
>
> Seeing that this listserv is Buffalo.edu, it seems to me unnecessary for
> anyone posting "our" to be compelled to preface it with "as Americans".
>
> So, reading a posting which objects to this, which expresses a
> dissociation
> from ANS based on national cultural identity. . . I do (perhaps
> mistakenly)
> draw a conclusion regarding the person's motivation to do so.
>
>
>
> And now I'm going to keep my fingers still and go back to reading what
> everyone has to say about poetry.
>
>
>
> Apologies again,
>
>
>
> Ren
>
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>

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327. **Michael Dylan Welch**
Re: Haiku Death Match
Sat 10 Feb 2007

As I understand it, Japanese is not accented the way English or Latin is. Thus each "syllable" of a multisyllable word is generally pronounced evenly in Japanese. The Japanese word for a species of cuckoo, hototogisu, has each syllable pronounced evenly, which is part of its music. As a more common example, the word for cherry blossom, sakura, has each of its syllables at about the same pitch and length. It's *not* sa-KU-ra. Nor is it SA-ku-ra (like the beginning of "saccharine"). And of course it's also not "sa-ku-RA." On the other hand, some Japanese people drop or greatly minimize the last syllable in some words when speaking (even though they would still count that sound in haiku). Thus I've often heard a Japanese person speak of "haik" (with an extremely subtle "u" after the "k") when they mean "haiku" -- or they might say "hototogeese" (though with a very quick "geese") and barely say the "oo" sound that normally follows in "hototogisu." If you ask the question "Desu ka," it typically sounds like "Des-ka." Otherwise, though, I think the sounds are fairly even. I know other words and phrases are commonly shortened or combined, but that's more of a colloquial compression of language than a variance in pronunciation.

Not sure what you're after when you ask for "an example of how a haiku *should* read."

Michael

In a message dated 02-Feb-07 9:01:40 PM Pacific Standard Time, [redacted] writes:

Date: Fri, 2 Feb 2007 10:16:44 -0600
From: "Tom W. Lewis" <[redacted]>
Subject: Re: Haiku Death Match

There's a "three-mora rule" (Dreimorengesetz) for ancient Greek and Latin words -- does the same go for Japanese?=20
(http://en.wikipedia.org/wiki/Dreimorengesetz)

Could I get a good translation, taking into account the quantities of the Japanese original, as an example of how a haiku *should* read?=20

tl
veteran (pseudo-)haiku warrior

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328. Michael Dylan Welch
Re: haiku
Sat 10 Feb 2007

Again, "Haiku" doesn't need to be treated with a capital. It's not a proper noun.

If I'm static and humourless, well, shucks, I'll try to let my hair down for you when I can. If I seem static, that's because I'm advocating for a position out of years of study, and positing that against some serious misunderstandings. What you say of Violi's poems is all true, but true of the poem as a POEM, not as a haiku. Yup, that's "static" -- or "rigid," you might say. Look, a rose is not a chrysanthemum. That's all I'm trying to say. Why assert that the poem is a haiku, when it clearly lacks understanding of haiku's history, aesthetics, and various other understandings? Why persist with what I might guess is a misunderstanding of the genre, indicated, among other things, by something as simple as treating the name of the genre as a proper noun when it isn't? I hesitate to say there's some arrogant ignorance going on here, but there does seem to be some resistance to the serious research that Charlie and I have encouraged. Sure, the poem is haiku-like, if you want to say that. But that's an important distinction from claiming it as a haiku, and a far cry from claiming it to be about the best haiku ever.

I'm a lot less static as you might think, except that from your perspective it may look that way. But over the years, as I've learned different things about haiku (and still have much to learn), I've definitely evolved and changed my ideas on things. I used to think of haiku as a Zen art (a long time ago). I know better now. I used to think haiku was a nature poem. Well, actually, it's a *seasonal* reference that haiku is generally after, and nature just comes along for the ride (though of course it's true, therefore, that it IS mostly a nature poem, but not always). And I could list a few more changed understandings. But because the location of where my perspective is evolving is down the track from where it seems you are, the distance between our perspectives probably makes my stance seem static. The movement of my train seems so slight to you because I'm probably at a different place on the haiku track from where you are, and the distance between us flatens your ability to detect my movement. I assure you my stance is not static, because even your claiming that I'm static encourages me to re-examine my perspectives to see if that's true, and to try to be responsive to that thought.

Believe me, I find it really boring and imitative to write the "branches, leaves, blossoms and bird" forms of haiku. I'm not advocxzating that at all (perhaps you thought I was?!?). No, I'm advocating a deeper understanding of haiku as a subset of "poetry," which thereby distinguishes Violi's poem from haiku. Most of the time, such a distinction wouldn't matter (how's that for a bit of not being static?), except for the fact that you claimed the poem as haiku -- and not just haiku, but a really darn good one. Not only is it not a darn good one, but it's not even a haiku at all. At most, it's hit just one of the many targets for haiku (brevity), but that single overlap with haiku should not be confused with it's being haiku, which necessitates hitting quite a few more haiku targets than that. It's a great little poem, but I see startling and fresh little poems like that all the time in the best haiku journals (and some of "branches, leaves, blossoms and bird" poems -- and they can still have their appeal to some folks, or have mild variations that can make them succeed). You try writing a cherry blossom haiku -- it's very hard to do with originality and freshness.

I appreciate that you're seeing my advocation for a formally true haiku, yet seeing that I don't mean a 5-7-5 formalism (I hope). If my perspective is claustrophobic to you (or others), I suppose that may be true. But believe me, I appreciate all sorts of short poems for what they are, without needing to apply a label to them (as with Violi's poem). My feeling is that you can't fling poetry labels around willy-nilly based on a limited understanding of the label. Doing so without sufficient understanding of the history and aesthetics of haiku, for example, dilutes the notion of what haiku is. If poets try to speak carefully, you'd think they'd speak not only with care in their words, but with a responsibility towards the words that takes ownership for understanding their meaning. In the case of haiku, there's a serious disconnect between popular perceptions and reality. In Japan, at your assertion that Violi's poem is a haiku, they would do one of two things: immediately and politely agree with you to your face (perhaps like saying to a child, yes dear, the sun is purple -- what a lovely drawing), or they would dismiss it without a thought.

I can hear you saying that there can be purple suns in haiku. I'm all for creativity and poetic license -- believe it or not. But only when it comes from a position of understanding, not ignorance, about haiku and its history and aesthetics. Basho said to learn the rules and then forget them (meaning, to internalize them so thoroughly that you no longer have to think about them). In your case, meaning to be as polite as I say this, it seems you haven't learned the rules yet.

Consider the following throughts on mastery and understanding, thoughts that probably apply to any literature, or any art or craft. I think most people progress through the following steps with their art, including poetry:

1. Unconscious incompetence (the person doesn't know that he isn't competent or doesn't understand). 2. Conscious incompetence (the person realizes that he isn't competent -- the door is now open to learning). 3. Conscious competence (the person has to consciously work at being competent -- it doesn't yet come naturally). 4. Unconscious competence (the person has internalized effective techniques so well that he no longer has to think about it, the way a quarterback doesn't have to think about how to throw a good spiral -- this is what I think Basho meant by "learn the rules and then forget them").

Since you urge morphing, why is it you resist morphing your understanding of haiku? The question here isn't adherence to any kind of orthodox behaviour, but that too many people proceed with behaviour they think is orthodox (thinking they know what a haiku is) when it isn't. See the difference?

As for being humourless, well, I've always known I can't tell a joke to save the queen. I am in earnest, obviously. But you won't find me as inflexible as you seem to think.

Good wishes,

Michael

In a message dated 09-Feb-07 9:04:30 PM Pacific Standard Time, [redacted] writes:

Maybe with my good Protestant origins, I have never been at home with adherence to any kind of orthodox system of behavior, but I find your insistences about Haiku (origins and form) static and humorless. Occasionally I work among elderly Chinese emigrants here in San Francisco, and indeed, for example, in making watercolors, many of them continue to adhere unwaveringly to 'branches, leaves, blossoms and bird' forms - sometimes attractive but boring, boring, rigid, etc. At best you want to tear up the pages and introduce students to the fresh experience of montage, collage, etc. Such as with Violi's haiku - the juxtaposition of what he has done against conventional content is startling, refreshing - a response that I find with what I can only sense to be 'good' translations of 'ancient' haiku. Much of which I suspect Paul Violi and many of us have been variably interested readers - whether via Pound, Rexroth, Waley & on.

Your argument for a formally true Haiku, seems as claustrophobic to me as someone who might argue - with similar orthodox leanings - that Coltrane, Rollins, etc., etc. are not making authentic "ballads". Morph, my friend, morph - it is, from my experience, at least, a mutable, non-static universe of which the contemporary spirit and practice of haiku is inextricably involved.

Stephen Vincent
http://stephenvincent.net/blog/

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329. **Murat Nemet-Nejat**
Re: haiku
Sat 10 Feb 2007

Barry,

Actually, both Paul's and Ron's poems reflect their sensibilities and styles as poets: Paul's up your face clarity, Ron's understating, ant-heroic ethos, for instance, a wonderful poem about how to sweep the floor. They are Paul and Ron poems before they are haiku. In English, Haiku does imply brevity, a certain sudden cut in point of view, which can be ironic or in rare successful cases metaphysical. Does any one rememberthe wonderful haiku in the movie Miami Blues where the Alec Baldwin character is robbing a house (breaking and entering...)?

Ciao,

Murat

On 2/10/07, Barry Schwabsky <[redacted]> wrote:
>
> At least in the case of Paul's poem, I don't think that's true at all. It
> is quite funny, but not satirical. For me, it is profound expression of the
> human condition, if you don't mind me putting it like that. (I know that
> sounds a bit old-fashioned.) Also, contrary to what someone else said, I
> don't see any real narrative in it. It conjures an image with which one is
> familiar from narratives (movies, tv) about bank robberies, but nothing is
> narrated, there is no before or after, no chain of events: just a moment in
> which one is suddenly faced with something.
>
> Regarding Ron's poem, with which I was previously unfamiliar, I also
> doubt that the intention behind it is mainly satirical. It's pretty dry for
> that, after all. It seems more to be about pure formalism and its paradoxes,
> in a manner reminiscent of certain early '70s conceptual art, such as some
> of Dan Graham's text works. But as I said, this is just a first impression
> as far as Ron's poem goes.
>
> Finally, I have to say to the person who used the childish gesture of
> putting scare quotes around the word "poem" when writing about these
> efforts--whether one find them successful or not is another thing: the
> reactionary attitude this betrays is its own counterargument.
>
>

> Davey Volner <[redacted]> wrote:
> I trust the writer understands that both Violi's haiku and Padgett's are
> satirical?
>
> On 2/9/07, Michael Dylan Welch wrote:
> >
> > If Paul Violi's "Don't look at my face. / No change, just large bills. /
> > One wrong move will be your last." poem blows your mind, wonderful. It's
> > quite arresting, I agree. But it's not because it has anything to do
> with
> > haiku (except for the obvious overlap with haiku of having brevity,
> which
> > gives the poem focus). So the problem here is either you or the poet
> > labelling it as a haiku. For an overview of reasons why it has little to
> do
> > with haiku, see my online essay "Becoming a Haiku Poet" (
> > http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005
> > edition of *Poet's Market* (Writer's Digest Books, 2004), in which I
> have an
> > essay on haiku and applying its techniques and aesthetics to the writing
> of
> > longer poetry. Comments welcome.
> >
> > By the way, wordplay on "low-ku," "noir-coup," or whatever, is another
> > mark of haiku poetasters. So are most poems about haiku. I went through
> this
> > stage, too. But I got over it. This is the kind of trivia I got over
> (from
> > the esteemed pen of Mr. Daniel Zimmerman):
> >
> > flag haiku
> >
> > one two three four five
> > six seven eight nine ten e-
> > leven twelve thirteen
> >
> > A wee bit of reseach in haiku literature would reveal, by the way, that
> > haiku nearly never have titles, and there are important reasons why. As
> > Charlie Rossiter says, do some *serious* research and study of the genre
> > before proclaiming work as being haiku, let alone saying that you "don't
> > think there can be a haiku better" than the example by Paul Violi. As
> strong

> > as Violi's poem may be as poetry, and as clear as its virtues are (I
> could
> > see myself publishing it too), it has nearly nothing to do with haiku,
> and
> > is easily torn apart for failing as haiku.
> >
> > And a quick, respectful message to George (Bowering): You say, "Best US
> > haiku I know is Ron Padgett's:"
> >
> > Seven syllables
> > Eleven syllables
> > Seven syllables
> >
> > I have to hope your tongue is in your cheek. But if so, why? Why promote
> a
> > poem that doesn't take the genre seriously? If you mean to damn all
> American
> > poems by favouring such an obviously clueless one, then that seems to
> > suggest an unfamiliarity with the best haiku written in English. And if
> your
> > tongue's not in your cheek, why would you say this is a good haiku? Have
> you
> > read Cor van den Heuvel's *Haiku Anthology*, just for starters?
> >
> > For a slightly dated annotated list of recommended books on haiku, visit
> > http://mensaww.org/HaikuBooks.htm.
> >
> > Chris Stroffolino also writes that one of the "shorthand staples of
> early
> > 20th c.---eliot's objective
> > correlative? or no ideas but in things?" . . . "seems to distort/reduce
> > too the haiku suggestiveness."
> >
> > I would answer by saying this: Because haiku -- perhaps more than any
> > other poetry (because it's so short) -- relies on the emotive power
> behind
> > things, the notion of the objective correlative increases its
> suggestiveness
> > rather than distort or reduce it. We have an immediate reaction to the
> word
> > chair that's different, say, than our reaction to the word soup. And
> think,

> > too, of how we react differently to "easy chair" compared with "electric
> > chair." I'm just naming things with these examples, but these objects
> > correlate to immediate emotions or feelings, or connotations and
> > associations. Even a "stone" will carry some feeling for us when we read
> the
> > word in a poem, though of course the nature of that feeling may vary
> from
> > person to person. There's more to the concept of the objective
> correlative
> > than just this, of course, but haiku relies on the emotive power of
> things
> > perhaps more strongly than other poetry. To the extent that haiku is
> mostly
> > objective, focusing on nouns a
> > nd things such as they are (yet presented in such a way to imply a
> > relationship and an intuitive feeling), haiku strongly rely on the
> emotive
> > weight associated with each thing named in the poem. Certainly there are
> > subjective or nonliteral elements in some haiku (such as in Shiki's
> poem,
> > "for me going / for you staying / two autumns," or Basho's haiku about
> the
> > cicada's cries piercing the rocks), but not every haiku is or needs to
> be
> > strictly objective. It's a matter of finding balance, within each poem,
> and
> > in a particular poem relative to other poems. They are examples of
> > controlling the objectivity and subjectivity, and typically, where
> there's a
> > subjective element in haiku, it's usually in the context of something
> that's
> > clearly objective -- something that grounds the rest of the poem so the
> > subjective element isn't overpowering.
> >
> > Sure, you can do ____ (whatever: fill in the blank) in a haiku -- but
> not
> > necessarily often (heck, even have a title once in a very rare while, if
> it
> > somehow really needs it). Haiku is not a strict set of rules (don't
> think
> > that I think it is). Rather, haiku is a field of multiple targets, and a
> > good haiku will hit multiple targets at once, but not necessarily all of

> > them -- and occasionally miss one or two of them (on purpose) that
> certain
> > people might feel are more important and should never be missed. That's
> why
> > it's good to see haiku as a continuum with other kinds of poetry. Poetry
> > first, labels later (if at all). But, I hasten to say, as soon as you
> label
> > something as haiku, it had better be a proper understanding of haiku
> that
> > you mean -- and for too many folks, that's not the case.
> >
> > Michael
> > P.S. To discuss another poem offered here, from Eric (
> > [redacted]):
> >
> > Golf Haiku
> >
> > Robin watches drive,
> > waits until I leave the tee,
> > probes divot for worm.
> >
> > Here are some problems with this "haiku" (which I would hope would be
> > among the 1,000 haiku one writes before trying to publish any -- a task
> that
> > haiku writer Jim Kacian set for himself):
> >
> > 1. It has a title, which haiku avoid (and in this case, the title is
> > redundant -- we know from the poem that it's about golf, and we don't
> need
> > to be condescended to and be told it's a haiku; in other "haiku" that
> have
> > titles, the title is a sort of cheating -- adding a fourth line).
> > 2. It drops natural articles in the first and third lines (a robin, a/my
> > drive, the divot). Paul O. Williams, writing in *The Nick of Time:
> Essays on
> > Haiku Aeshetics*, calls this tontoism. It arises when a person is
> > insufficiently accomplished at crafting the poem to make it properly fit
> a
> > form (if they wish to follow a prescribed syllable count), or if they
> think
> > somehow that it's "better" simply to be briefer (if they're not
> following a

> > set form). Ted Kooser has written that a good poem is like looking at
> > tropical fish through the bottom of a glass-bottom boat, and that you
> don't
> > want things to clatter down onto the glass as you look, or see smudges
> on
> > the glass, and thus make you aware of where you're looking from. Rather,
> you
> > want to be totally absorbed in what you're seeing, to experience IT as
> much
> > as possible. As soon as you resort to tontoism, you show the apparatus,
> the
> > scaffolding, and also reveal that following an arbitrary syllable count
> like
> > an obedient school bo
> > y is more important than crafting good content. (Let form be an
> extension
> > of content!) The words of a good poem should be as invisible as
> possible,
> > letting you feel the meaning or experience the image as sharply as
> possible
> > -- this is why haiku is sometimes called the "wordless poem" (Alan
> Watts;
> > Eric Amann). My goodness, the haiku crime of tontoism should be
> punishable
> > by a lifetime of having to listen to Rod McKuen poetry speeded up to
> > chipmunk speed. That's such a basic matter of crafting. I would have
> > expected better on this discussion list.
> > 3. It is presented as a sentence (ending with a period, even), and is
> > oblivious to the fragmentary nature of haiku. Starting with a lowercase
> > letter in this case would also prevent the misreading of "Robin" as a
> > person's name, which muddies the interpretation of this poem. The
> lopping
> > off of the article ("a robin") is another contributor to the wooliness
> in
> > this line.
> > 4. It lacks the two-part juxtapositional structure that focuses our
> > attention on a specific emotion that we can figure out (the poem lacks
> > implication and reverberation). Haiku, too, are usually not narrative
> like
> > this one, and are usually best if they avoid a cause/effect
> presentation.
> > 5. The poem is choppy and awkward.

> > 6. Because of the worm, I suppose we can imagine it's spring or summer
> > (I'd have to check the history of "worm" as a seasonal indicator), but
> the
> > seasonal element isn't strong here. (That doesn't bother me too much,
> > though.) A strong seasonal element, however, can greatly deepen the
> effect
> > of a poem by tapping into seasonal or natural archetypes, and alluding
> to
> > other poems about the same subject (allusion and a technique known as
> > honkodori is common in Japanese poetry).
> > 7. The biggest problem is that this is a so-what poem. There's no
> > implication, nothing for the reader to figure out. I like the image well
> > enough -- that a bird is waiting for your divot to look for worms
> (that's
> > either a smart robin, or a lazy one). But that's all there is too it,
> and
> > it's obfuscated by the awkward and unnecessary syntax, all in the name
> of
> > 5-7-5. But something more needs to be left out, to be implied. Consider,
> for
> > example, this poem: "an old woolen sweater / taken yarn by yarn / from
> the
> > snowbank." When students in my classes figure out that it's about a bird
> > taking bits of yarn for a nest in spring, their faces light up with
> > realization -- they "get it." Yet no bird is mentioned. Most of the
> time, if
> > a haiku doesn't leave something out to be "got," then it fails as a
> haiku,
> > no matter how well the objectivity or subjectivity is controlled,
> whether it
> > employs a kigo or kireji equivalent, or shasei (sketching form life)
> > techniques -- and more. And through al
> > l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.
> >
> > On the good side, this poem is objective, but the POINT of using
> > objectivity is to create some sort of subjective reaction -- an
> emotional or
> > intuitive moment. And this poem feels too shallow in its use of
> objective
> > description to have created enough of a leap, overtones, or
> reverberation.
> > It's got a greater starter image for a haiku, that haiku don't end with

> > images, they start with them.
> >
> >
> >
> > -----Original Message-----
> > Date: Thu, 8 Feb 2007 07:12:09 +0000
> > From: Barry Schwabsky
> > Subject: Re: haiku
> >
> > I don't think there can a haiku better than this one by Paul Violi,
> which
> > I am
> > proud to have published in a magazine I co-edited many years ago. I
> don't
> > believe it follows a single one of your rules, nor does it follow the
> > conventional syllable count, but it blows my mind:
> >
> > Don't look at my face.
> > No change, just large bills.
> > One wrong move will be your last.
> > _____
> > Check out the new AOL. Most comprehensive set of free safety and
> security
> > tools, free access to millions of high-quality videos from across the
> web,
> > free AOL Mail and more.
> >
>

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330. **Stephen Vincent**

Re: haiku / Vorticism

Sat 10 Feb 2007

Re the impact of haiku & ways of perception shaped by Buddhist and other Asian (Indian) religious forms of meditation and literature on the making of modernism (Pound, etc.) I strongly recommend Eliot Weinberger's essay on Vorticism in a recent Chicago Review (#5?? - the also good Lisa Robertson issue) - the introduction of Yoga and Yogis at the Columbia Exposition in 1892 in Chicago and the subsequent publishing craze and influence, etc., I find real interesting. A must read.

Which is also to say that David B-C's recent post about the relationship of Haiku to a manner of perceiving (regardless of arguments with the haiku formalists here) is an important contribution - a contemporary one that bears a strong relationship to the work of Kyger, Eigner, Whalen, Snyder, Welch and Grenier among many, many others.

Stephen Vincent
http://stephenvincent.net/blog/

> *I think Joe's point is well tak en. While this discussion has been very instructive in many ways, we should not forget that this is list whose topic is innovative poetics. I'm sure there are other lists available for the promulgation of traditionalist poetics, and some of the same people might even be on both lists, since there is no reason not to be interested in both. But to the extent that we are not, at some point we just have to respectfully agree to disagree, letting the discussions of traditionalist poetics continue in whatever space is devoted to that and the discussions of innovative poetics, whatever that turns out to be, move forward in this one.*
>
> *As for myself, I think that a good deal of that heat that's been generated here hasto do with the "ownership" of the name "haiku." Although it would be useful to me to have recourse to this name at certain times, it doesn't really mean as much to me as it obviously does to some others, and therefore I'd just as soon cede it to them. I don't know why, but somehow this all reminds me of the dispute between Greece and one of the former Yugoslav republics over the name "Macedonia." United Nations intervention has still not resolved this issue. But when I lived in Italy, "macedonia" (small m) was the word for "fruit salad"--an association with very positive connotations as far as I'm concerned. So from now on I am going to avoid the use of the h-word to refer to any poem using a 5-7-5 structure or any other similar short poem whatsoever, except where this is unavoidable, such as when citing something that someone else said. From now on, I promise to refer to all such poems as "macedonia."*
>
> *This is, after all, a list devoted to discussing "those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible." (I quote from the Poetics List Welcome Message.)*

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331. David-Baptiste Chirot

Re: haiku and Anna Nicole Smith

Sat 10 Feb 2007

Thank you so much for your letter Anny Ballardini! Anna Nicole Smith is non-stop on cable news--and here at buffalo list, too--(though is the discussion here "innovative" and "questioning recieved forms and styles" and so actually superior to the tablod and news reporting?--the analysis by alan sondheim for example is given within abt first ten seconds by the tabloids, and then contually surpassed in as Anny writes, "talk talk talk talk"--

actually very much the talk talk talk and barrage of images interviews quotes--is the creation via Tragedy, of a Saint--being elevated into the Heavens of the Spectacle--the allusions which media makes and Anna Nicole continaully made to Mailyn --link her immediately to that Sainted image and sacrifical Tragedy--yet there are also many background murmruings of the ever onging Sanctification of Princess Di--and lost in the depths Jayne Mansfield as well, though she is a Lesser Saint than Marilyn and Di and Anna Nicole--(whose name also conjures resomating imagery of the tragic tall blonde Nicole Simpson Brown--)--

the Tragedy of the lowly little girl's frairy tale princess' dream and attainment of real Princess fame and fortune via beauty and wealthy, powerful men--(Jayne Mansfield married literally a "Strong Man"--famous body builder--and Jayne, like Anne Boleyn--decapitated though not by any King's decree other than those of the women who are the Fates)--and treacheries along the way of those who don't want to allow the princess to become a Queen--so that they die tragically, experience martyrdoms--and become beloved above all among "the people"--their loyal subjects as it were--and then transformed into Saints for the Adoration-- talk tlak tlak tlak and images images images--with scandal always attendent--mysteries of fathers, of children, courts of law--social barriers transgressed--the manipulation by media and media manipulation by "star"--it is an endless pagentry and each new princess/Saint contributes her own unique variations on the theme, on the relics, on the forms of Adoration and memorialization--each contributes to the enhancement of the others--for the glory of the firmaments where the Stars are existing in Eternal Light-- for secular fallen worlds, a new form of religion/opiate of the masses--and for the masters and mistreeses in charge, more pagentry, bread and circuses to keep "the people" from wanting to pay attention to the Bad news which is being jettisoned in all the pomp and glory, all the mysteries of fatherhood, of legal ranglings over Gold--posseions--and the mysterious deaths--natural/suicidal/murder by conspiracy--the triumph of the female Saint over the male desire to dominate and condemn and destroy them--the lovers who along the way adored or betrayed-Saint Joan and her Inquistors--burning at

the stake and like Artaud's victim, signalling through the flames--before the Ascension-- so many powerful forces unleashed in the tabloid world's energies--in the drug store the other night going from magazine cover to magaine cover, tabloid sheet to tabloid sheet cover--a whole procession of images of the Saints and martyrs among the Stars--their sufferings, weight, child, man, money, career dramas rising and falling in the melodramtic rhythms of a word/music/image ritualized ceremonial Stations of the Cross in a serial form--not just the imagery, but the use of words, their typogrpahies in the immense visual/sound serial feuillton poem/drama-- and who is still with one--stil going strong--LIZ!!!--since childhood LIZ has been there--ruling the living heavens--a kind of Patron Saint of the Tabloids--endlessly dy8ing almost and being reborn--endless finding husbands and lovers--and moving on to another one--so as never to be dull or boring by having tthe same againg companion--for her eteranl youth--Madonna has made a career out of running her own tabloids to go laong withthose that surround her--Demi--Katie--Barbara Mandrell (back with her stolen tour bus in the front page news--on cable----straight out of country song--)--Hillary--(lately joining the ones who seem destinied for their stops in rehab--according to some of the Tabloid iconogrpahy--)--Halle--Venus--Whitney--Oprah--Visitations by Mary, Our Lady of Guadalupe, Serena, Shakira--a long gallery of icons one passes by in the altar area of the cash register-alongside the little boxes for donations to various organizations for children's diseases--and now Anna Nicole will for a while be the one whose Adoration will burn with the finest flame--for some months to come-- as she becomes a permanent part of the Spectacle of Stardom Sainthood--her Ascension attained--into that Eternal Company

The Tabloids are really the Living Presence of ancient energies which negentropically regenerate--rther than run down--and continually gather more Saints, more intensity with each new form of media--icons of the Goddesses since times immemorial--Cleopatra--Helen of Troy--

in one of his autobriographical novels Blaise Cendrars writes of the forms of Tabloids and feuilleton photo-novels he finds in the farthest reaches of Brazil--and writes of how these--with the Stars, the monsters (aliens, Big Foot, etc--), the horoscopes and predictions of Nostradums, Book of revelations--how al these anceint "interprepations of dreams", love potions, methods of Better Health and Beauty--al of it, the belief in the stars of the Screen and of the Horoscopes--are al truly signs of the ancient world which have never been expunged for all the "progress" in history--but have only made uses of progress and progress made uses of them--to burn ever brighter, be ever more proliferating, ever more Glora in Excelsus --

re the discussion of haiku--
Joe--(message below)--

there is something rather paradoxically humorous about invoking the Words of the Welcome Message--
a number of writers have presented themselves as poets who are anti-the-rules and anti-the -forms --by inclination and style--of form in their own senses of form--renovators and innovators--in both the Spirit and Letter of the Law--of the List--
which actually if you think of it is a bit oxymoronic--
that is--the Rules of the List demand innovation, renovation, investigation questioning, creation possibly of the unimagined, untried, unexpected, impossible, improbale--

the Rules of the lLst--now arent some of the same people who invoke all sorts of rule breaking--the ones who are insisting on referrring back to the Rules?!-- i can't help it, i find this very funny--

for if one were a rule breaker in such Rules' context--wouldn't a way of breaking these rules be to consider seriously the rules of a form "untried, unimagined" by oneself??--let alone by the type of innovative poetry that is intended by the Rules-- (when there are rules re innovation, let alone renovation, investigation, --one knows implicity that this means only certain kinds of innovation will be recognized--leading to domination, denomination, demonization and many other forms of debilitation)--

if one is so opposed to rules, forms and classifications--why then quote a set of rules, and use said rules to as it were silence the claims of other forms of rules--?--

i mean if one is truly a rule breaker--wouldn't one also just chuck these rules, too?-- and listen to other rules of form, other forms of rules--rather simply One Form of Rlues, The Rule of One Form?--One Form Rules? (i .e. the "innovative, rneovative, investigative" one--yet--innovative, renovative, investigative--according to Whom--in the words of M. Foucault--to invoke a Voice of Authority so as to be a good Rule follower for the nonce as it were--, "Who Speaks?"--through the Message and Rules--whose innovation is one engaging with?-- what if one truly engaged in innovations which were of some other sort entirely?--truly being a rule breaker breaking rules?

or is there fear of such "chaos" being introdced into the system, or fear of other rules than that of the Message--

why is it one cites these rules in order to turn a deaf ear as it were to a set of rules existing in an other form of poetry? does not the kind of innovation being asked for here consist of its own sets of rules?

you see, if someone sends the Message to question, to investigate--Rules, Forms, Authorities-- does this not also entail a questioning of the authority, of

the Rules--which are making this Call?--becuase one must, truly, if being embarked on quesdtoning, question who it is that is asking for investigations, innovations, questionings-- other swise one is still truly a follower of the Law, in spirit and letter--and not an independent questioner, but one doing so at the behest of others, for purposes which must be indeed perhaps for their benefit?

i am writing this both very humourously and very seriously--

remember the period of "Let a Hundred Flowers Bloom" in China?-- a brillaint bit of work by Chairman Mao and company-- a Welcome Message as it were was sent out to al the people of China-- "Let a Hundred Flowers Bloom"--a new openness! everyone was encourgaed to come forward with their questionings, suggestions for innovations and renovations and investigations--for al voices to be rasied in order to have a great conversation, a great exchange openly of ideas--on how to renovate and innovative and redecorate and investigate the way things were being run by the sytem, by the great Chairman Welcomer Mao himself--each person who brought forward something of use for improving the existing sytem would be a great contributor to the cause, to the nation--

the excietment and joy with which this edict was met was incredible--people came forward with literally millions of suggestions, new ideas, things learned on how to improve this and that glitch--
and once they had al come out in the open, O Hundred Blooming Flowers-
whack whack whack!!!
off with their heads!!
and a Hundred Flowers Doomed--

this is a true story, the life and death parable, which i always think of when i hear that there are rules for innovations-- because--look what happens--a person writing of an other form of poetry and trying to make clear its form, and advocate for a study of its history, examples, in order to understand it and to attempt a beginning of its practice-- is told--basically to stuff it--becuase the rule here is we don't have any uses for rules-- ("other than our own")-- so isn't one advocating that as the Rules say there are no other rules to be bothered about--than the Rule here-- isn't one becoming a kind of cop or soldier in the service of the Rule of the Rules--and so--ready and willing to chop off the heads of anything with other rules, and --one feels it is implied--with innovations which aren' t in the spirit of the kind of innovations being asked for by the Rules and its followers citiing them?

do you see why i find this both very humourous and also a serious question?

to really be questioning and investigating--one needs to be open to lsiten--to a great many forms and their sets of rules, to have an interest in learning and understandig what is different--just as one needs to question and investigate also what it means to be a rule breaker and yet a follower of Rules--how this

might affect one's ability to have a questionng which leads to understanding--rather than a questioning which leads to silencing, ridicule or willful ignorance and arrogance--

Yeats wrote that poetry comes from the struggle with oneself, rhetoric and politics of the argument with others--

the questioning and invetsigation--one needs to begin with oneself--am i really a rule breaker?--do i really believe in sometimes following the rules and sometimes not--and what helps me make these decisisons?--why do i reject the rules of form--yet advocate strongly the Rules of a list telling me to question them?-- do i question another's authority because it was one i am not familiar or interested in one? do i question the authority by which i claim authority to question the rules followed by others? if i am questionng the authority of others to set certain rules and abide by them-- why then do i not question myself for followng certain rules and abiding by them? is my authority to question others rules and authorities higher than their power to believe in them abide by them and create by them? and is my authority to question only based on a belief in the authority which allows me this form of questioning? what proofs do i have to make me believe my authority of rules is higher than that of others and their follwing theirs while i follow mine? am i nothing more than a blindly obediant follower of Rules when i say that others are?

"some things are so serious that all one can do is laugh"--werner heisenberg--he of the Uncertainty Principle--

as the song says

still i wonder
still i wonder
who'll stop the rain

or as the old saying goes:
"remember the first time you were ripped off by a head?"
"question authority"--means al authorities--including the one telling you to question other's authority
it means questining one's own authority

so once i send this i am going to question my authority in sending this

which isn't authority at all--other than experience in many coiuntries and situations--of many auhtorites of al forms --controlling one's existence or trying to convince one of one's freedoms-- auhtorites and rules exist--even when asking one to ask questions-- for purposes of their own

just as charity is said to begin at home, so questioning is best begun at home--in oneself--and with the rules one is following on someone's authority

in order to questions rules--
(i.e.--don't listen to me either!!)(remember the wise Russian Proverb President Reagan used to love to endlessly repeat and mispronounce?--"Trust, but Verify"!!!)
you see--there are no free rides at the carnival--
if you think that there are--
then perhaps you have listened to a cunning old carnie con--
in the guise of something looking like a Benevolent Authority
for all you may know--
without question and investigating=-
and truly --remeber tohave some good laughs at all one finds in the funhouse mirror distortions within and without oneself-!!!
in the sense of affectionate community-
(and as the creator at one time of a series of zollage (xeroxed collage) zines called "NO ACCIDENT: The Journal of Extra-Sensory Paranoia")
david-bc now back to my own tabloid life and work!!!

> *From: Joe Amato <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: haiku*
> *Date: Fri, 9 Feb 2007 23:23:02 -0600*
>
> *But Dan, how would you *know* whether a *poet* knows "the history of the poem, its implications" etc.? -- unless of course you feel you can glean same from a reading of (e.g.) the poem itself?*
>
> *Stephen Vincent makes the proper point, in any case, even against MDW's reasoned argument in favor of such knowledge.*
>
> *This is, after all, a list devoted to discussing "those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the*
> *otherwise unimagined, untried, unexpected, improbable, and impossible." (I quote from the Poetics List Welcome Message.)*
>
> *The question before us is a typical question, really, applicable to haiku or to any rec'd form: at what point is taking liberties deemed acceptable, or unacceptable, and why?*
>
> *There are surely histories of poetry, in the U.S. (e.g.), in the 20th century (e.g.) -- a history of resistance to received forms -- to suggest that some (of us) will be inclined to mess with rec'd forms, with (or without) the possession of such knowledge. Whether the results are successful, well -- they're not not successful simply b/c they've deviated*

*from the norm. If you think you can read a given example and suss out whether the poet has *not* acted with sufficient knowledge, very well then. But that's a mite tougher to do, and to argue, than simply to compare and contrast with what the formal rules might say such items ought to attempt. Pardon me, but simple deviation from the norm does not (as I see it) an unsuccessful poem make, haiku or otherwise, nor does it suggest a lack of associated knowledge.*

That said, I opt for as much knowledge of the formal rules as one has a stomach for.

*At any rate, I daresay it will require a much more sophisticated approach to form generally to persuade most on this list not to mess with rec'd form. Where I part company with MDW is in my assertion that haiku are no different, finally, than sonnets (or any other poetic form) insofar as the inherent legitimacy of altering associated constraints. Again, how is one to *prove* that one has the knowledge sufficient to being granted license (poetic license) to alter form? Or, again, are we saying that all such knowledge will be evident in the poetry itself? One way to almost guarantee that nobody messes with form is to argue that a given poem must exhibit evidence of such knowledge.*

*I hope you all see the conundrum at work here. So, I'd like someone to explain to me -- seriously now -- why some of the haiku posted here DON'T work when understood as "questioning of received forms and styles" (see above). Or even better, how it is that some of the haiku posted here, lionized or no, do *not* reveal sufficient knowledge of haiku.*

Unless the problem is simply one of naming -- i.e., that we ought not to call a haiku that which merely resembles same -- then a judgment is being made as to how best to approach this matter of poetic form, and resistance thereto. That's not pertinent simply to haiku -- that strikes at the heart of what a list like this is supposed to be about.

Best,

Joe

I think the writer is reacting to Bowering's and Schwabsky's lionizing of Padgett's and Violi's poems, respectively, and not the poems themeselves.

I agree with Vincent that morphing is necessary, but MDW makes a good point, one that shouldn't have to be made. Know the history of the poem, its implications and subtleties, and THEN subvert it.

On 2/9/07, Davey Volner <[redacted]> wrote:
I trust the writer understands that both Violi's haiku and Padgett's are

satirical?

On 2/9/07, Michael Dylan Welch <[redacted]> wrote:

If Paul Violi's "Don't look at my face. / No change, just large bills. /
One wrong move will be your last." poem blows your mind, wonderful. It's
quite arresting, I agree. But it's not because it has anything to do with
haiku (except for the obvious overlap with haiku of having brevity, which
> gives the poem focus). So the problem here is either you or the poet
labelling it as a haiku. For an overview of reasons why it has little to do
with haiku, see my online essay "Becoming a Haiku Poet" (
> http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005
*edition of *Poet's Market* (Writer's Digest Books, 2004), in which I have an*
essay on haiku and applying its techniques and aesthetics to the writing of
longer poetry. Comments welcome.

By the way, wordplay on "low-ku," "noir-coup," or whatever, is another
mark of haiku poetasters. So are most poems about haiku. I went through this
stage, too. But I got over it. This is the kind of trivia I got over (from
the esteemed pen of Mr. Daniel Zimmerman):

flag haiku

one two three four five
six seven eight nine ten e-
leven twelve thirteen

A wee bit of reseach in haiku literature would reveal, by the way, that
haiku nearly never have titles, and there are important reasons why. As
*Charlie Rossiter says, do some *serious* research and study of the genre*
before proclaiming work as being haiku, let alone saying that you "don't
think there can be a haiku better" than the example by Paul Violi. As strong
as Violi's poem may be as poetry, and as clear as its virtues are (I

*could
see myself publishing it too), it has nearly nothing to do with haiku, and
is easily torn apart for failing as haiku.*

*And a quick, respectful message to George (Bowering): You say, "Best US
haiku I know is Ron Padgett's:"*

*Seven syllables
Eleven syllables
Seven syllables*

*I have to hope your tongue is in your cheek. But if so, why? Why promote a
poem that doesn't take the genre seriously? If you mean to damn all American
poems by favouring such an obviously clueless one, then that seems to
suggest an unfamiliarity with the best haiku written in English. And if your
tongue's not in your cheek, why would you say this is a good haiku? Have you
read Cor van den Heuvel's *Haiku Anthology*, just for starters?*

*For a slightly dated annotated list of recommended books on haiku, visit
http://mensaww.org/HaikuBooks.htm.*

*Chris Stroffolino also writes that one of the "shorthand staples of early
20th c.---eliot's objective
correlative? or no ideas but in things?" . . . "seems to distort/reduce
too the haiku suggestiveness."*

*I would answer by saying this: Because haiku -- perhaps more than any
other poetry (because it's so short) -- relies on the emotive power behind
things, the notion of the objective correlative increases its suggestiveness
rather than distort or reduce it. We have an immediate reaction to the word
chair that's different, say, than our reaction to the word soup. And think,
too, of how we react differently to "easy chair" compared with "electric
chair." I'm just naming things with these examples, but these objects
correlate to immediate emotions or feelings, or connotations and*

*associations. Even a "stone" will carry some feeling for us when we read the
word in a poem, though of course the nature of that feeling may vary from
person to person. There's more to the concept of the objective correlative
than just this, of course, but haiku relies on the emotive power of things
perhaps more strongly than other poetry. To the extent that haiku is mostly
objective, focusing on nouns a
nd things such as they are (yet presented in such a way to imply a
relationship and an intuitive feeling), haiku strongly rely on the emotive
weight associated with each thing named in the poem. Certainly there are
subjective or nonliteral elements in some haiku (such as in Shiki's poem,
"for me going / for you staying / two autumns," or Basho's haiku about the
cicada's cries piercing the rocks), but not every haiku is or needs to be
strictly objective. It's a matter of finding balance, within each poem, and
in a particular poem relative to other poems. They are examples of
controlling the objectivity and subjectivity, and typically, where there's a
subjective element in haiku, it's usually in the context of something that's
> clearly objective -- something that grounds the rest of the poem so the
subjective element isn't overpowering.*

*Sure, you can do ____ (whatever: fill in the blank) in a haiku -- but not
> necessarily often (heck, even have a title once in a very rare while, if it
somehow really needs it). Haiku is not a strict set of rules (don't think
that I think it is). Rather, haiku is a field of multiple targets, and a
good haiku will hit multiple targets at once, but not necessarily all of
them -- and occasionally miss one or two of them (on purpose) that certain
people might feel are more important and should never be missed. That's why
it's good to see haiku as a continuum with other kinds of poetry.*

*Poetry
first, labels later (if at all). But, I hasten to say, as soon as you label
something as haiku, it had better be a proper understanding of haiku that
you mean -- and for too many folks, that's not the case.

Michael
P.S. To discuss another poem offered here, from Eric (
[redacted]):

Golf Haiku

Robin watches drive,
waits until I leave the tee,
probes divot for worm.

Here are some problems with this "haiku" (which I would hope would be
among the 1,000 haiku one writes before trying to publish any -- a task that
haiku writer Jim Kacian set for himself):

1. It has a title, which haiku avoid (and in this case, the title is
redundant -- we know from the poem that it's about golf, and we don't need
to be condescended to and be told it's a haiku; in other "haiku" that have
titles, the title is a sort of cheating -- adding a fourth line).
2. It drops natural articles in the first and third lines (a robin, a/my
drive, the divot). Paul O. Williams, writing in *The Nick of Time: Essays on
Haiku Aeshetics*, calls this tontoism. It arises when a person is
insufficiently accomplished at crafting the poem to make it properly fit a
form (if they wish to follow a prescribed syllable count), or if they think
somehow that it's "better" simply to be briefer (if they're not following a
set form). Ted Kooser has written that a good poem is like looking at
tropical fish through the bottom of a glass-bottom boat, and that you don't
want things to clatter down onto the glass as you look, or see smudges on
the glass, and thus make you aware of where you're looking from. Rather, you
want to be totally absorbed in what you're seeing, to experience IT as much*

as possible. As soon as you resort to tontoism, you show the apparatus, the
scaffolding, and also reveal that following an arbitrary syllable count like
an obedient school bo
y is more important than crafting good content. (Let form be an extension
of content!) The words of a good poem should be as invisible as possible,
letting you feel the meaning or experience the image as sharply as possible
-- this is why haiku is sometimes called the "wordless poem" (Alan Watts;
Eric Amann). My goodness, the haiku crime of tontoism should be punishable
by a lifetime of having to listen to Rod McKuen poetry speeded up to
chipmunk speed. That's such a basic matter of crafting. I would have
expected better on this discussion list.
3. It is presented as a sentence (ending with a period, even), and is
oblivious to the fragmentary nature of haiku. Starting with a lowercase
letter in this case would also prevent the misreading of "Robin" as a
person's name, which muddies the interpretation of this poem. The lopping
off of the article ("a robin") is another contributor to the wooliness in
this line.
4. It lacks the two-part juxtapositional structure that focuses our
attention on a specific emotion that we can figure out (the poem lacks
implication and reverberation). Haiku, too, are usually not narrative like
this one, and are usually best if they avoid a cause/effect presentation.
5. The poem is choppy and awkward.
6. Because of the worm, I suppose we can imagine it's spring or summer
(I'd have to check the history of "worm" as a seasonal indicator), but the
seasonal element isn't strong here. (That doesn't bother me too much,
> though.) A strong seasonal element, however, can greatly deepen the effect
of a poem by tapping into seasonal or natural archetypes, and alluding to
> other poems about the same subject (allusion and a technique known as
honkodori is common in Japanese poetry).
7. The biggest problem is that this is a so-what poem. There's no
implication, nothing for the reader to figure out. I like the image well
enough -- that a bird is waiting for your divot to look for worms

*(that's
either a smart robin, or a lazy one). But that's all there is too it, and
it's obfuscated by the awkward and unnecessary syntax, all in the name of
5-7-5. But something more needs to be left out, to be implied. Consider, for
example, this poem: "an old woolen sweater / taken yarn by yarn / from the
snowbank." When students in my classes figure out that it's about a bird
taking bits of yarn for a nest in spring, their faces light up with
realization -- they "get it." Yet no bird is mentioned. Most of the time, if
a haiku doesn't leave something out to be "got," then it fails as a haiku,
no matter how well the objectivity or subjectivity is controlled, whether it
employs a kigo or kireji equivalent, or shasei (sketching form life)
techniques -- and more. And through al
l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.*

*On the good side, this poem is objective, but the POINT of using
objectivity is to create some sort of subjective reaction -- an emotional or
intuitive moment. And this poem feels too shallow in its use of objective
description to have created enough of a leap, overtones, or reverberation.
It's got a greater starter image for a haiku, that haiku don't end with
images, they start with them.*

*-----Original Message-----
Date: Thu, 8 Feb 2007 07:12:09 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: haiku*

*I don't think there can a haiku better than this one by Paul Violi, which
I am
proud to have published in a magazine I co-edited many years ago. I don't
believe it follows a single one of your rules, nor does it follow the
conventional syllable count, but it blows my mind:*

> *Don't look at my face.*
> *No change, just large bills.*
> *One wrong move will be your last.*
>
> ---
>
> *Check out the new AOL. Most comprehensive set of free safety and security*
> *tools, free access to millions of high-quality videos from across the web,*
> *free AOL Mail and more.*
>
> --
> *http://hyperhypo.org/blog*
> *http://www.pftborder.blogspot.com*

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332. **Joe Amato**
Re: haiku and Anna Nicole Smith
Sat 10 Feb 2007

David, yes, of course, to all that! There are "rules" (having to do with poetry, for some) and "rules" (in this case, having to do with context, for anyone subbed to this list). I was reproducing the context "rules" not to enforce them, but to give some idea of why some people around here might resist the notion that the "rules" (having to do with poetry) are to be rather scrupulously adhered to.

For me, then, the "rules" of context explain in part the dynamics of the list. I sense some dismay hereabouts on the part of some that others might not wish to follow the "rules" of poetry. Well, but have a look at what this list is presumed to be about.

That said, I for one enjoy hearing about, and being educated in, formalities, formalisms incl. But this doesn't mean that I'm inclined to forgo my own creative impulses, which -- if I do say so -- have generally been at least somewhat informed by the "rules." So perhaps the approach ought to be more like, "I'm not sure you're prepared to accept these rules [of haiku], but here they are, and please know that some regard same with considerable gravity." That would at least acknowledge the legitimacy of others who conduct their poetic practice w/o deference to such "rules."

Anyway, there's a paradox at work here, certainly. On my office door is taped a little cartoon that depicts two guys, both in suits, one sitting behind a desk, and the other standing before him, saying, "I'll be happy to do innovative thinking. What are the guidelines?"

That about sums it up, no? And it certainly sums up my experience at times teaching creative writing, along with most else.

Best,

Joe

> *Thank you so much for your letter Anny Ballardini! Anna Nicole Smith is non-stop on cable news--and here at buffalo list, too--(though is the discussion here "innovative" and "questioning recieved forms and styles" and so actually superior to the tablod and news reporting?--the analysis by alan sondheim for example is given within abt first ten seconds by the tabloids, and then contually surpassed in as Anny writes, "talk talk talk talk"--*
>
> *actually very much the talk talk talk and barrage of images interviews quotes--is the creation via Tragedy, of a Saint--being elevated into the Heavens of the Spectacle--the allusions which media makes and Anna Nicole continaully made to Mailyn --link her immediately to that Sainted image and sacrifical Tragedy--yet there*

are also many background murmruings of the ever
onging Sanctification of Princess Di--and lost
in the depths Jayne Mansfield as well, though
she is a Lesser Saint than Marilyn and Di and
Anna Nicole--(whose name also conjures
resomating imagery of the tragic tall blonde
Nicole Simpson Brown--)--

the Tragedy of the lowly little girl's frairy
tale princess' dream and attainment of real
Princess fame and fortune via beauty and
wealthy, powerful men--(Jayne Mansfield married
literally a "Strong Man"--famous body
builder--and Jayne, like Anne
Boleyn--decapitated though not by any King's
decree other than those of the women who are
the Fates)--and treacheries along the way of
those who don't want to allow the princess to
become a Queen--so that they die tragically,
experience martyrdoms--and become beloved above
all among "the people"--their loyal subjects as
it were--and then transformed into Saints for
the Adoration--
talk tlak tlak tlak and images images
images--with scandal always attendent--mysteries
of fathers, of children, courts of law--social
barriers transgressed--the manipulation by media
and media manipulation by "star"--it is an
endless pagentry and each new princess/Saint
contributes her own unique variations on the
theme, on the relics, on the forms of Adoration
and memorialization--each contributes to the
enhancement of the others--for the glory of the
firmaments where the Stars are existing in
Eternal Light--
for secular fallen worlds, a new form of
religion/opiate of the masses--and for the
masters and mistreeses in charge, more pagentry,
bread and circuses to keep "the people" from
wanting to pay attention to the Bad news which
is being jettisoned in all the pomp and glory,
all the mysteries of fatherhood, of legal
ranglings over Gold--posseions--and the
mysterious deaths--natural/suicidal/murder by
conspiracy--the triumph of the female Saint over
the male desire to dominate and condemn and
destroy them--the lovers who along the way
adored or betrayed-Saint Joan and her

Inquistors--burning at the stake and like
Artaud's victim, signalling through the
flames--before the Ascension--
so many powerful forces unleashed in the tabloid world's energies--
in the drug store the other night going from
magazine cover to magaine cover, tabloid sheet
to tabloid sheet cover--a whole procession of
images of the Saints and martyrs among the
Stars--their sufferings, weight, child, man,
money, career dramas rising and falling in the
melodramtic rhythms of a word/music/image
ritualized ceremonial Stations of the Cross in a
serial form--not just the imagery, but the use
of words, their typogrpahies in the immense
visual/sound serial feuillton poem/drama--
and who is still with one--stil going
strong--LIZ!!!--since childhood LIZ has been
there--ruling the living heavens--a kind of
Patron Saint of the Tabloids--endlessly dy8ing
almost and being reborn--endless finding
husbands and lovers--and moving on to another
one--so as never to be dull or boring by having
tthe same againg companion--for her eteranl
youth--Madonna has made a career out of running
her own tabloids to go laong withthose that
surround her--Demi--Katie--Barbara Mandrell
(back with her stolen tour bus in the front page
news--on cable----straight out of country
song--)--Hillary--(lately joining the ones who
seem destinied for their stops in
rehab--according to some of the Tabloid
iconogrpahy--)--Halle--Venus--Whitney--Oprah--Visitations
by Mary, Our Lady of Guadalupe, Serena,
Shakira--a long gallery of icons one passes by
in the altar area of the cash register-alongside
the little boxes for donations to various
organizations for children's diseases--
and now Anna Nicole will for a while be the one
whose Adoration will burn with the finest
flame--for some months to come-- as she becomes
a permanent part of the Spectacle of Stardom
Sainthood--her Ascension attained--into that
Eternal Company

The Tabloids are really the Living Presence of
ancient energies which negentropically
regenerate--rther than run down--and continually
gather more Saints, more intensity with each new

form of media--icons of the Goddesses since
times immemorial--Cleopatra--Helen of Troy--

in one of his autobriographical novels Blaise
Cendrars writes of the forms of Tabloids and
feuilleton photo-novels he finds in the farthest
reaches of Brazil--and writes of how these--with
the Stars, the monsters (aliens, Big Foot,
etc--), the horoscopes and predictions of
Nostradums, Book of revelations--how al these
anceint "interprepations of dreams", love
potions, methods of Better Health and Beauty--al
of it, the belief in the stars of the Screen and
of the Horoscopes--are al truly signs of the
ancient world which have never been expunged for
all the "progress" in history--but have only
made uses of progress and progress made uses of
them--to burn ever brighter, be ever more
proliferating, ever more Glora in Excelsus --

re the discussion of haiku--
Joe--(message below)--
there is something rather paradoxically humorous
about invoking the Words of the Welcome Message--
a number of writers have presented themselves as
poets who are anti-the-rules and anti-the -forms
--by inclination and style--of form in their own
senses of form--renovators and innovators--in
both the Spirit and Letter of the Law--of the
List--
which actually if you think of it is a bit oxymoronic--
that is--the Rules of the List demand
innovation, renovation, investigation
questioning, creation possibly of the
unimagined, untried, unexpected, impossible,
improbale--

the Rules of the lLst--now arent some of the
same people who invoke all sorts of rule
breaking--the ones who are insisting on
referrring back to the Rules?!--
i can't help it, i find this very funny--

for if one were a rule breaker in such Rules'
context--wouldn't a way of breaking these rules
be to consider seriously the rules of a form
"untried, unimagined" by oneself??--let alone by
the type of innovative poetry that is intended

by the Rules--
(when there are rules re innovation, let alone
renovation, investigation, --one knows implicity
that this means only certain kinds of innovation
will be recognized--leading to domination,
denomination, demonization and many other forms
of debilitation)--

if one is so opposed to rules, forms and
classifications--why then quote a set of rules,
and use said rules to as it were silence the
claims of other forms of rules--?--

i mean if one is truly a rule breaker--wouldn't
one also just chuck these rules, too?--
and listen to other rules of form, other forms
of rules--rather simply One Form of Rlues, The
Rule of One Form?--One Form Rules? (i .e. the
"innovative, rneovative, investigative"
one--yet--innovative, renovative,
investigative--according to Whom--in the words
of M. Foucault--to invoke a Voice of Authority
so as to be a good Rule follower for the nonce
as it were--, "Who Speaks?"--through the Message
and Rules--whose innovation is one engaging
with?--
what if one truly engaged in innovations which
were of some other sort entirely?--truly being a
rule breaker breaking rules?

or is there fear of such "chaos" being introdced
into the system, or fear of other rules than
that of the Message--

why is it one cites these rules in order to turn
a deaf ear as it were to a set of rules existing
in an other form of poetry?
does not the kind of innovation being asked for
here consist of its own sets of rules?

you see, if someone sends the Message to
question, to investigate--Rules, Forms,
Authorities--
does this not also entail a questioning of the
authority, of the Rules--which are making this
Call?--becuase one must, truly, if being
embarked on quesdtoning, question who it is that
is asking for investigations, innovations,

questionings--
other swise one is still truly a follower of the
Law, in spirit and letter--and not an
independent questioner, but one doing so at the
behest of others, for purposes which must be
indeed perhaps for their benefit?

i am writing this both very humourously and very seriously--

remember the period of "Let a Hundred Flowers Bloom" in China?--
a brillaint bit of work by Chairman Mao and company--
a Welcome Message as it were was sent out to al the people of China--
"Let a Hundred Flowers Bloom"--a new openness!
everyone was encourgaed to come forward with
their questionings, suggestions for innovations
and renovations and investigations--for al
voices to be rasied in order to have a great
conversation, a great exchange openly of
ideas--on how to renovate and innovative and
redecorate and investigate the way things were
being run by the sytem, by the great Chairman
Welcomer Mao himself--each person who brought
forward something of use for improving the
existing sytem would be a great contributor to
the cause, to the nation--

the excietment and joy with which this edict was
met was incredible--people came forward with
literally millions of suggestions, new ideas,
things learned on how to improve this and that
glitch--
and once they had al come out in the open, O Hundred Blooming Flowers-
whack whack whack!!!
off with their heads!!
and a Hundred Flowers Doomed--

this is a true story, the life and death
parable, which i always think of when i hear
that there are rules for innovations--
because--look what happens--a person writing of
an other form of poetry and trying to make clear
its form, and advocate for a study of its
history, examples, in order to understand it and
to attempt a beginning of its practice--
is told--basically to stuff it--becuase the rule
here is we don't have any uses for rules--
("other than our own")--
so isn't one advocating that as the Rules say

there are no other rules to be bothered
about--than the Rule here--
isn't one becoming a kind of cop or soldier in
the service of the Rule of the Rules--and
so--ready and willing to chop off the heads of
anything with other rules, and --one feels it is
implied--with innovations which aren'
t in the spirit of the kind of innovations being
asked for by the Rules and its followers
citiing them?

do you see why i find this both very humourous and also a serious question?

to really be questioning and investigating--one
needs to be open to lsiten--to a great many
forms and their sets of rules, to have an
interest in learning and understandig what is
different--just as one needs to question and
investigate also what it means to be a rule
breaker and yet a follower of Rules--how this
might affect one's ability to have a questionng
which leads to understanding--
rather than a questioning which leads to
silencing, ridicule or willful ignorance and
arrogance--

Yeats wrote that poetry comes from the struggle
with oneself, rhetoric and politics of the
argument with others--

the questioning and invetsigation--one needs to
begin with oneself--am i really a rule
breaker?--do i really believe in sometimes
following the rules and sometimes not--and what
helps me make these decisisons?--why do i reject
the rules of form--yet advocate strongly the
Rules of a list telling me to question them?--
do i question another's authority because it
was one i am not familiar or interested in one?
do i question the authority by which i claim
authority to question the rules followed by
others?
if i am questionng the authority of others to
set certain rules and abide by them--
why then do i not question myself for followng
certain rules and abiding by them?
is my authority to question others rules and
authorities higher than their power to believe

in them abide by them and create by them?
and is my authority to question only based on a
belief in the authority which allows me this
form of questioning? what proofs do i have to
make me believe my authority of rules is higher
than that of others and their follwing theirs
while i follow mine? am i nothing more than a
blindly obediant follower of Rules when i say
that others are?

"some things are so serious that all one can do
is laugh"--werner heisenberg--he of the
Uncertainty Principle--

as the song says

still i wonder
still i wonder
who'll stop the rain

or as the old saying goes:
"remember the first time you were ripped off by a head?"
"question authority"--means al
authorities--including the one telling you to
question other's authority
it means questining one's own authority

so once i send this i am going to question my authority in sending this

which isn't authority at all--other than
experience in many coiuntries and situations--of
many auhtorites of al forms --controlling one's
existence or trying to convince one of one's
freedoms--
auhtorites and rules exist--even when asking one to ask questions--
for purposes of their own

just as charity is said to begin at home, so
questioning is best begun at home--in
oneself--and with the rules one is following on
someone's authority in order to questions rules--
(i.e.--don't listen to me either!!)(remember the
wise Russian Proverb President Reagan used to
love to endlessly repeat and
mispronounce?--"Trust, but Verify"!!!)
you see--there are no free rides at the carnival--
if you think that there are--
then perhaps you have listened to a cunning old carnie con--

in the guise of something looking like a Benevolent Authority
for all you may know--
without question and investigating=-
and truly --remeber tohave some good laughs at
all one finds in the funhouse mirror distortions
within and without oneself-!!!
in the sense of affectionate community-
(and as the creator at one time of a series of
zollage (xeroxed collage) zines called "NO
ACCIDENT: The Journal of Extra-Sensory Paranoia")
david-bc now back to my own tabloid life and work!!!

From: Joe Amato <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
To: [redacted]
Subject: Re: haiku
Date: Fri, 9 Feb 2007 23:23:02 -0600

*But Dan, how would you *know* whether a *poet**
knows "the history of the poem, its
implications" etc.? -- unless of course you
feel you can glean same from a reading of
(e.g.) the poem itself?

Stephen Vincent makes the proper point, in any
case, even against MDW's reasoned argument in
favor of such knowledge.

This is, after all, a list devoted to
discussing "those directions in poetry that are
committed to innovations, renovations, and
investigations of form and/or/as content, to
the questioning of received forms and styles,
and to the creation of the
otherwise unimagined, untried, unexpected,
improbable, and impossible." (I quote from the
Poetics List Welcome Message.)

The question before us is a typical question,
really, applicable to haiku or to any rec'd
form: at what point is taking liberties deemed
acceptable, or unacceptable, and why?

There are surely histories of poetry, in the
U.S. (e.g.), in the 20th century (e.g.) -- a
history of resistance to received forms -- to
suggest that some (of us) will be inclined to
mess with rec'd forms, with (or without) the

*possession of such knowledge. Whether the results are successful, well -- they're not not successful simply b/c they've deviated from the norm. If you think you can read a given example and suss out whether the poet has *not* acted with sufficient knowledge, very well then. But that's a mite tougher to do, and to argue, than simply to compare and contrast with what the formal rules might say such items ought to attempt. Pardon me, but simple deviation from the norm does not (as I see it) an unsuccessful poem make, haiku or otherwise, nor does it suggest a lack of associated knowledge.*

That said, I opt for as much knowledge of the formal rules as one has a stomach for.

*At any rate, I daresay it will require a much more sophisticated approach to form generally to persuade most on this list not to mess with rec'd form. Where I part company with MDW is in my assertion that haiku are no different, finally, than sonnets (or any other poetic form) insofar as the inherent legitimacy of altering associated constraints. Again, how is one to *prove* that one has the knowledge sufficient to being granted license (poetic license) to alter form? Or, again, are we saying that all such knowledge will be evident in the poetry itself? One way to almost guarantee that nobody messes with form is to argue that a given poem must exhibit evidence of such knowledge.*

*I hope you all see the conundrum at work here. So, I'd like someone to explain to me -- seriously now -- why some of the haiku posted here DON'T work when understood as "questioning of received forms and styles" (see above). Or even better, how it is that some of the haiku posted here, lionized or no, do *not* reveal sufficient knowledge of haiku.*

Unless the problem is simply one of naming -- i.e., that we ought not to call a haiku that which merely resembles same -- then a judgment is being made as to how best to approach this matter of poetic form, and resistance thereto.

That's not pertinent simply to haiku -- that
strikes at the heart of what a list like this
is supposed to be about.

Best,

Joe

I think the writer is reacting to Bowering's and Schwabsky's lionizing
of Padgett's and Violi's poems, respectively, and not the poems
themeselves.

I agree with Vincent that morphing is necessary, but MDW makes a good
point, one that shouldn't have to be made. Know the history of the
poem, its implications and subtleties, and THEN subvert it.

On 2/9/07, Davey Volner <[redacted]> wrote:
I trust the writer understands that both Violi's haiku and Padgett's are
satirical?

On 2/9/07, Michael Dylan Welch <[redacted]> wrote:

If Paul Violi's "Don't look at my face. / No change, just large bills. /
One wrong move will be your last." poem blows your mind, wonderful. It's
quite arresting, I agree. But it's not because it has anything to do with
haiku (except for the obvious overlap with haiku of having brevity, which
> gives the poem focus). So the problem here is either you or the poet
labelling it as a haiku. For an overview of
reasons why it has little to do
with haiku, see my online essay "Becoming a Haiku Poet" (
> http://www.haikuworld.org/begin/mdwelch.apr2003.html). Or see the 2005
*edition of *Poet's Market* (Writer's Digest*
Books, 2004), in which I have an
essay on haiku and applying its techniques
and aesthetics to the writing of
longer poetry. Comments welcome.

By the way, wordplay on "low-ku," "noir-coup," or whatever, is another
mark of haiku poetasters. So are most poems
about haiku. I went through this
stage, too. But I got over it. This is the
kind of trivia I got over (from
the esteemed pen of Mr. Daniel Zimmerman):

flag haiku

one two three four five
six seven eight nine ten e-

> *leven twelve thirteen*
>
> *A wee bit of reseach in haiku literature would reveal, by the way, that haiku nearly never have titles, and there are important reasons why. As Charlie Rossiter says, do some *serious* research and study of the genre before proclaiming work as being haiku, let alone saying that you "don't think there can be a haiku better" than the example by Paul Violi. As strong as Violi's poem may be as poetry, and as clear as its virtues are (I could see myself publishing it too), it has nearly nothing to do with haiku, and is easily torn apart for failing as haiku.*
>
> *And a quick, respectful message to George (Bowering): You say, "Best US haiku I know is Ron Padgett's:"*
>
> *Seven syllables*
> *Eleven syllables*
> *Seven syllables*
>
> *I have to hope your tongue is in your cheek. But if so, why? Why promote a poem that doesn't take the genre seriously? If you mean to damn all American poems by favouring such an obviously clueless one, then that seems to suggest an unfamiliarity with the best haiku written in English. And if your tongue's not in your cheek, why would you say this is a good haiku? Have you read Cor van den Heuvel's *Haiku Anthology*, just for starters?*
>
> *For a slightly dated annotated list of recommended books on haiku, visit http://mensaww.org/HaikuBooks.htm.*
>
> *Chris Stroffolino also writes that one of the "shorthand staples of early 20th c.---eliot's objective correlative? or no ideas but in things?" . . . "seems to distort/reduce too the haiku suggestiveness."*
>
> *I would answer by saying this: Because haiku -- perhaps more than any other poetry (because it's so short) -- relies on the emotive power behind things, the notion of the objective correlative increases its suggestiveness rather than distort or reduce it. We have an immediate reaction to the word chair that's different, say, than our*

reaction to the word soup. And think,
too, of how we react differently to "easy chair" compared with "electric
chair." I'm just naming things with these examples, but these objects
correlate to immediate emotions or feelings, or connotations and
associations. Even a "stone" will carry
some feeling for us when we read the
word in a poem, though of course the nature of that feeling may vary from
person to person. There's more to the
concept of the objective correlative
than just this, of course, but haiku relies
on the emotive power of things
perhaps more strongly than other poetry. To
the extent that haiku is mostly
objective, focusing on nouns a
nd things such as they are (yet presented in such a way to imply a
relationship and an intuitive feeling),
haiku strongly rely on the emotive
weight associated with each thing named in the poem. Certainly there are
subjective or nonliteral elements in some haiku (such as in Shiki's poem,
"for me going / for you staying / two
autumns," or Basho's haiku about the
cicada's cries piercing the rocks), but not every haiku is or needs to be
strictly objective. It's a matter of
finding balance, within each poem, and
in a particular poem relative to other poems. They are examples of
controlling the objectivity and
subjectivity, and typically, where there's a
subjective element in haiku, it's usually
in the context of something that's
> clearly objective -- something that grounds the rest of the poem so the
subjective element isn't overpowering.

Sure, you can do ____ (whatever: fill in the blank) in a haiku -- but not
> necessarily often (heck, even have a title
once in a very rare while, if it
somehow really needs it). Haiku is not a strict set of rules (don't think
that I think it is). Rather, haiku is a field of multiple targets, and a
good haiku will hit multiple targets at once, but not necessarily all of
them -- and occasionally miss one or two of
them (on purpose) that certain
people might feel are more important and
should never be missed. That's why
it's good to see haiku as a continuum with other kinds of poetry. Poetry
first, labels later (if at all). But, I
hasten to say, as soon as you label
something as haiku, it had better be a proper understanding of haiku that
you mean -- and for too many folks, that's not the case.

Michael
P.S. To discuss another poem offered here, from Eric (
[redacted]):

Golf Haiku

Robin watches drive,
waits until I leave the tee,
probes divot for worm.

Here are some problems with this "haiku" (which I would hope would be
among the 1,000 haiku one writes before
trying to publish any -- a task that
haiku writer Jim Kacian set for himself):

1. It has a title, which haiku avoid (and in this case, the title is
redundant -- we know from the poem that
it's about golf, and we don't need
to be condescended to and be told it's a
haiku; in other "haiku" that have
titles, the title is a sort of cheating -- adding a fourth line).
2. It drops natural articles in the first and third lines (a robin, a/my
drive, the divot). Paul O. Williams,
*writing in *The Nick of Time: Essays on*
Haiku Aeshetics, calls this tontoism. It arises when a person is*
insufficiently accomplished at crafting the
poem to make it properly fit a
form (if they wish to follow a prescribed
syllable count), or if they think
somehow that it's "better" simply to be
briefer (if they're not following a
set form). Ted Kooser has written that a good poem is like looking at
tropical fish through the bottom of a
glass-bottom boat, and that you don't
want things to clatter down onto the glass as you look, or see smudges on
the glass, and thus make you aware of where
you're looking from. Rather, you
want to be totally absorbed in what you're
seeing, to experience IT as much
as possible. As soon as you resort to
tontoism, you show the apparatus, the
scaffolding, and also reveal that following
an arbitrary syllable count like
an obedient school bo
y is more important than crafting good content. (Let form be an extension
of content!) The words of a good poem should be as invisible as possible,
letting you feel the meaning or experience
the image as sharply as possible

-- this is why haiku is sometimes called the "wordless poem" (Alan Watts;
Eric Amann). My goodness, the haiku crime
of tontoism should be punishable
by a lifetime of having to listen to Rod McKuen poetry speeded up to
chipmunk speed. That's such a basic matter of crafting. I would have
expected better on this discussion list.
3. It is presented as a sentence (ending with a period, even), and is
oblivious to the fragmentary nature of haiku. Starting with a lowercase
letter in this case would also prevent the misreading of "Robin" as a
person's name, which muddies the interpretation of this poem. The lopping
off of the article ("a robin") is another contributor to the wooliness in
this line.
4. It lacks the two-part juxtapositional structure that focuses our
attention on a specific emotion that we can figure out (the poem lacks
implication and reverberation). Haiku, too,
are usually not narrative like
this one, and are usually best if they avoid a cause/effect presentation.
5. The poem is choppy and awkward.
6. Because of the worm, I suppose we can imagine it's spring or summer
(I'd have to check the history of "worm" as
a seasonal indicator), but the
seasonal element isn't strong here. (That doesn't bother me too much,
> though.) A strong seasonal element,
however, can greatly deepen the effect
of a poem by tapping into seasonal or natural archetypes, and alluding to
> other poems about the same subject (allusion and a technique known as
honkodori is common in Japanese poetry).
7. The biggest problem is that this is a so-what poem. There's no
implication, nothing for the reader to figure out. I like the image well
enough -- that a bird is waiting for your divot to look for worms (that's
either a smart robin, or a lazy one). But that's all there is too it, and
it's obfuscated by the awkward and unnecessary syntax, all in the name of
5-7-5. But something more needs to be left
out, to be implied. Consider, for
example, this poem: "an old woolen sweater
/ taken yarn by yarn / from the
snowbank." When students in my classes figure out that it's about a bird
taking bits of yarn for a nest in spring, their faces light up with
realization -- they "get it." Yet no bird
is mentioned. Most of the time, if
a haiku doesn't leave something out to be
"got," then it fails as a haiku,
no matter how well the objectivity or
subjectivity is controlled, whether it
employs a kigo or kireji equivalent, or shasei (sketching form life)
techniques -- and more. And through al
l of this, of course, it's irrelevant whether the poem is 5-7-5 or not.

On the good side, this poem is objective, but the POINT of using objectivity is to create some sort of subjective reaction -- an emotional or intuitive moment. And this poem feels too shallow in its use of objective description to have created enough of a leap, overtones, or reverberation.
It's got a greater starter image for a haiku, that haiku don't end with images, they start with them.

-----Original Message-----
Date: Thu, 8 Feb 2007 07:12:09 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: haiku

I don't think there can a haiku better than this one by Paul Violi, which I am proud to have published in a magazine I co-edited many years ago. I don't believe it follows a single one of your rules, nor does it follow the conventional syllable count, but it blows my mind:

Don't look at my face.
No change, just large bills.
One wrong move will be your last.

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

FREE online classifieds from Windows Live Expo – buy and sell with people you know
http://clk.atdmt.com/MSN/go/msnnkwex0010000001msn/direct/01/?href=http://expo.live.com?s_cid=Hotmail_tagline_12/06

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333. **Dubravka Djuric**
Re: small cultures and innovative poetry
Sat 10 Feb 2007

---

at the moment, there is no english version of the site, so i am sending a short description of this alternative educational project, which is situated in the totaly anti-intelectual approches to poetry, we developed highly intelectual approach, and i think it is unique work in poetry in the region, as far as i have information. i hope that something of this work will be in some moment available in english!

AWIN's school for poetry and theory was established in 1997 first as summer school within the Belgrade Center for Womes Studies and communication, and then within Association for Woemn's Initiative.

The program of the work implies:

- knowledge of poetry and poetics by 20th century poets from French simbolists, Italian futurists, Russian cubofuturists, Chech poetists, American beat poets and language poets to Sought Slavic poets;

- developing of artistic self-consciousness and self-reflection (writing of poetics);

- thinking of poetry at the level of the models of poetry;

- lectures and representing guests;

- consideration of relations between contemporary relation between poetry and contemporary theories (deconstruction, feminism, technoaestetics, etc);

- discussing the relation contemporary media cultures *movie, advertising, photographies) and poetry;

- discussing the relationship between contemporary poetry and visual art and theatre;

- working on poetry as performing art...

----- Original Message -----
From: "Dubravka Djuric" <[redacted]>
To: <[redacted]>
Sent: Saturday, February 10, 2007 2:35 PM
Subject: Re: small cultures and innovative poetry

> hi jim,
> thank you for this words, and for all in this list i will suggest to find
> the sight of awin (association for women initiatives where i now for 10
> years established school for innovative poetry and poetics, you could find
> there text in english where you could have a sense what we have been doing!

>
>
> http://www.awin.org.yu
>
> ----- Original Message -----
> From: "Jim Andrews" <[redacted]>
> To: <[redacted]>
> Sent: Saturday, February 03, 2007 5:23 AM
> Subject: Re: small cultures and innovative poetry
>
>
> > Hi Dubravka,
> >
> > Thanks for your fascinating post. Also, the tone of it is appealing: it
> > isn't calling for anybody's head on a platter; it is articulate and
> > progressive, not bitter or vengeful. You do not play the nationalistic
> > trumpet but, instead, question the political and poetical value of
> > aggressive nationalism. You speak for the value of experimental poetry
> that
> > introduces critical methods into poetry. That is important in poetry and
> in
> > contemporary society.
> >
> > Poetry needs to be able to deal with situations such as
> > http://alternet.org/blogs/peek/47507 . Intensest engagement with
language,
> > these days, is not necessarily in a poemy poem on a page. It can happen
> off
> > the page and even off the art map. Poetry needs to be able to go there.
> >
> > ja
> > http://vispo.com

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334. Eireene Nealand

Re: small cultures and innovative poetry

Sat 10 Feb 2007

Hi Dubravka,

The description of your school sounds great. As far as getting the work from it out there, I'd encourage you and members of the school to submit to our experimental magazine, Tarpaulin Sky. (hhtp://www.tarpaulinsky.com). We're

always looking for new writers and I have a sort of special interest in postSoviet life...especially since we here too in the US are quite affected by this strange world that has lost it's two poles. It's a question of global interest, I think.

Eireene

On 2/10/07, Dubravka Djuric <[redacted]> wrote:
> at the moment, there is no english version of the site, so i am sending a
> short description of this alternative educational project, which is situated
> in the totaly anti-intelectual approches to poetry, we developed highly
> intelectual approach, and i think it is unique work in poetry in the region,
> as far as i have information. i hope that something of this work will be in
> some moment available in english!
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> school within the Belgrade Center for Womes Studies and communication,
and
> then within Association for Woemn's Initiative.
>
> The program of the work implies:
>
> - knowledge of poetry and poetics by 20th century poets from French
> simbolists, Italian futurists, Russian cubofuturists, Chech poetists,
> American beat poets and language poets to Sought Slavic poets;
>
> - developing of artistic self-consciousness and self-reflection (writing of
> poetics);
>
> - thinking of poetry at the level of the models of poetry;
>
> - lectures and representing guests;
>
> - consideration of relations between contemporary relation between poetry
> and contemporary theories (deconstruction, feminism, technoaestetics, etc);
>
> - discussing the relation contemporary media cultures *movie, advertising,
> photographies) and poetry;
>
> - discussing the relationship between contemporary poetry and visual art
> and theatre;
>
> - working on poetry as performing art...
>

>
>
>
>
> ----- Original Message -----
> From: "Dubravka Djuric" <[redacted]>
> To: <[redacted]>
> Sent: Saturday, February 10, 2007 2:35 PM
> Subject: Re: small cultures and innovative poetry
>
>
> > hi jim,
> > thank you for this words, and for all in this list i will suggest to find
> > the sight of awin (association for women initiatives where i now for 10
> > years established school for innovative poetry and poetics, you could find
> > there text in english where you could have a sense what we have been
> doing!
> >
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> > http://www.awin.org.yu
> >
> > ----- Original Message -----
> > From: "Jim Andrews" <[redacted]>
> > To: <[redacted]>
> > Sent: Saturday, February 03, 2007 5:23 AM
> > Subject: Re: small cultures and innovative poetry
> >
> >
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> > >
> > > Thanks for your fascinating post. Also, the tone of it is appealing: it
> > > isn't calling for anybody's head on a platter; it is articulate and
> > > progressive, not bitter or vengeful. You do not play the nationalistic
> > > trumpet but, instead, question the political and poetical value of
> > > aggressive nationalism. You speak for the value of experimental poetry
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> > > introduces critical methods into poetry. That is important in poetry and
> > in
> > > contemporary society.
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> > > http://alternet.org/blogs/peek/47507 . Intensest engagement with

> language,
> > > these days, is not necessarily in a poemy poem on a page. It can happen
> > off
> > > the page and even off the art map. Poetry needs to be able to go there.
> > >
> > > ja
> > > http://vispo.com
>

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335. **Eric**
Re: haiku
Sat 10 Feb 2007

> *Golf Haiku*

Thanks to MDW for taking the time to write such a thoughtful critique of my haiku. Though you missed my intention -- which was merely to knock off something silly -- your criticism was excellent. It helped me to understand the form and tradition of a proper haiku. Honest criticism is rare enough, but honest and extensive criticism is both rare and rewarding.

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336. **George Bowering**
Re: haiku
Sat 10 Feb 2007

On 9-Feb-07, at 3:17 PM, Stephen Vincent wrote:

> *A wee bit of reseach in haiku literature would reveal, by the way, that haiku*
> *nearly never have titles, and there are important reasons why. As Charlie*
> *Rossiter says, do some *serious* research and study of the genre before*
> *proclaiming work as being haiku, let alone saying that you "don't think there*
> *can be a haiku better" than the example by Paul Violi. As strong as Violi's*
> *poem may be as poetry, and as clear as its virtues are (I could see myself*
> *publishing it too), it has nearly nothing to do with haiku, and is easily torn*
> *apart for failing as haiku.*

> *Maybe with my good Protestant origins, I have never been at home with adherence to any kind of orthodox system of behavior*

That is all right. But it is what haiku demands.
So you can write something else just as satisfying.

>
>
>
>
>
George B.
Author of his own misfortunes.

↑ Index

337. Jason Quackenbush
Re: haiku
Sat 10 Feb 2007

I love it, some macedonia for the list:

"Idyll Thoughts"

I don't wrote haiku.
to count syllables is fun.
Fucked your mom last night.

"Talk About Stuff"

Blah blah he said blah
blah natter guffaw she said
back. I got off the bus.

both by me. Here's a favorite macedonia by Jack McCarthy:

"The Super Polydent commercial I wish that Wilfred Brimley would do:"

There's nothing worse
when yer down on the muffin than
a loose upper palate.

I'm off now to add a "macedonia" entry to the wikipedia list of poetic forms.

Semi-seriously though, my roommate my first year at berklee was a greek named athanasios. Across the hall from us lived a fellow who claimed he was from macedonia, but who thanos insisted was a Skopian and that the republic of macedonia was a lie cooked up by Tito to legitimize bulgarian holdings in historically greek territory. it struck me at the time that the whole thing was a little bit silly, and that the worry about the skopian land grab had very little to

do with whether the slavs in the southeast of the former yugoslavia called themselves macedonians or skopians or bulgarians or whatever. i think, as such, the analogy to haiku is highly apropos.

Barry Schwabsky wrote:
> I think Joe's point is well taken. While this discussion has been very instructive in many ways, we should not forget that this is list whose topic is innovative poetics. I'm sure there are other lists available for the promulgation of traditionalist poetics, and some of the same people might even be on both lists, since there is no reason not to be interested in both. But to the extent that we are not, at some point we just have to respectfully agree to disagree, letting the discussions of traditionalist poetics continue in whatever space is devoted to that and the discussions of innovative poetics, whatever that turns out to be, move forward in this one.
>
> As for myself, I think that a good deal of that heat that's been generated here hasto do with the "ownership" of the name "haiku." Although it would be useful to me to have recourse to this name at certain times, it doesn't really mean as much to me as it obviously does to some others, and therefore I'd just as soon cede it to them. I don't know why, but somehow this all reminds me of the dispute between Greece and one of the former Yugoslav republics over the name "Macedonia." United Nations intervention has still not resolved this issue. But when I lived in Italy, "macedonia" (small m) was the word for "fruit salad"--an association with very positive connotations as far as I'm concerned. So from now on I am going to avoid the use of the h-word to refer to any poem using a 5-7-5 structure or any other similar short poem whatsoever, except where this is unavoidable, such as when citing something that someone else said. From now on, I promise to refer to all such poems as

> "*macedonia*."
>
> *This is, after all, a list devoted to discussing "those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible." (I quote from the Poetics List Welcome Message.)*

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338. Nicholas Ruiz III
Symposium
Sat 10 Feb 2007

intertheory.org presents...

--Symposium-- a political action roundtable committee.
http://intertheory.org/symposium

Information:

Each symposium ends in a draft resolution, to be forwarded by Symposium to the appropriate officials.

There are 10-12 symposia per year, each approximately four weeks in duration, dedicated to a problem in the cultural political landscape.

Meetings are virtual and asynchronous in the listserv:
[redacted]

Symposium #1: U.S. Healthcare (March 2007)

Participate by joining the listserv:
[redacted]

Dr. Nicholas Ruiz III
Chair, Symposium
http://intertheory.org/symposium

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339. Stephen Vincent
Libby Grand Jury / C-Span
Sat 10 Feb 2007

I just happened to turn on C-Span and found myself listening to the Grand Jury/Fitzgerald questioning of "Scooter Libby." An 8 hour affair. Absolutely fascinating - the machinations of Cheney and his Under-Lord re the media, Judith Miller et al, revealing classified documents (National Intelligence Estimate), etc. Madly trying to cover their arses re Joe Wilson's revelations.

Good Theater Spooky Reality.

If you miss it,I suspect C-Span will replay a few times over the next week. Check the web site.

Stephen V

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340. **Daniel Zimmerman**
Re: haiku
Sat 10 Feb 2007

How about these?

fog on the river

docked boats jostle

on the changing tide

after the blizzard

shovelers pitch snow

only so high

my newspaper

too wet from the snowbank

to read today

~ Daniel Zimmerman

----- Original Message -----
From: "Michael Dylan Welch" <[redacted]>
To: <[redacted]>
Sent: Saturday, February 10, 2007 12:21 PM
Subject: Re: haiku

> *Again, "Haiku" doesn't need to be treated with a capital. It's not a proper*
> *noun.*
>
> *If I'm static and humourless, well, shucks, I'll try to let my hair down for*
> *you when I can. If I seem static, that's because I'm advocating for a*
> *position out of years of study, and positing that against some serious*
> *misunderstandings. What you say of Violi's poems is all true, but true of the poem as a*
> *POEM, not as a haiku. Yup, that's "static" -- or "rigid," you might say. Look,*
> *a rose is not a chrysanthemum. That's all I'm trying to say. Why assert that*
> *the poem is a haiku, when it clearly lacks understanding of haiku's history,*
> *aesthetics, and various other understandings? Why persist with what I might*
> *guess is a misunderstanding of the genre, indicated, among other things,*

*by
something as simple as treating the name of the genre as a proper noun when it
isn't? I hesitate to say there's some arrogant ignorance going on here, but
there does seem to be some resistance to the serious research that Charlie and
I have encouraged. Sure, the poem is haiku-like, if you want to say that.
But that's an important distinction from claiming it as a haiku, and a far cry
from claiming it to be about the best haiku ever.*

*I'm a lot less static as you might think, except that from your perspective
it may look that way. But over the years, as I've learned different things
about haiku (and still have much to learn), I've definitely evolved and changed
my ideas on things. I used to think of haiku as a Zen art (a long time ago).
I know better now. I used to think haiku was a nature poem. Well, actually,
it's a *seasonal* reference that haiku is generally after, and nature just
comes along for the ride (though of course it's true, therefore, that it IS
mostly a nature poem, but not always). And I could list a few more changed
understandings. But because the location of where my perspective is evolving is
down the track from where it seems you are, the distance between our
perspectives probably makes my stance seem static. The movement of my train seems so
slight to you because I'm probably at a different place on the haiku track from
where you are, and the distance between us flatens your ability to detect my
movement. I assure you my stance is not static, because even your claiming
that I'm static encourages me to re-examine my perspectives to see if that's
true, and to try to be responsive to that thought.*

*Believe me, I find it really boring and imitative to write the "branches,
leaves, blossoms and bird" forms of haiku. I'm not advocxzating that at all
(perhaps you thought I was?!?). No, I'm advocating a deeper understanding of
haiku as a subset of "poetry," which thereby distinguishes Violi's poem*

from
haiku. Most of the time, such a distinction wouldn't matter (how's that for a
bit of not being static?), except for the fact that you claimed the poem as
haiku -- and not just haiku, but a really darn good one. Not only is it not a
darn good one, but it's not even a haiku at all. At most, it's hit just one of
the many targets for haiku (brevity), but that single overlap with haiku
should not be confused with it's being haiku, which necessitates hitting quite a
few more haiku targets than that. It's a great little poem, but I see
startling and fresh little poems like that all the time in the best haiku journals
(and some of "branches, leaves, blossoms and bird" poems -- and they can still
have their appeal to some folks, or have mild variations that can make them
succeed). You try writing a cherry blossom haiku -- it's very hard to do with
originality and freshness.

I appreciate that you're seeing my advocation for a formally true haiku, yet
seeing that I don't mean a 5-7-5 formalism (I hope). If my perspective is
claustrophobic to you (or others), I suppose that may be true. But believe me, I
appreciate all sorts of short poems for what they are, without needing to
apply a label to them (as with Violi's poem). My feeling is that you can't
fling poetry labels around willy-nilly based on a limited understanding of the
label. Doing so without sufficient understanding of the history and aesthetics
of haiku, for example, dilutes the notion of what haiku is. If poets try to
speak carefully, you'd think they'd speak not only with care in their words,
but with a responsibility towards the words that takes ownership for
understanding their meaning. In the case of haiku, there's a serious disconnect
between popular perceptions and reality. In Japan, at your assertion that Violi's
poem is a haiku, they would do one of two things: immediately and politely
agree with you to your face (perhaps like saying to a child, yes dear, the sun

is purple -- what a lovely drawing), or they would dismiss it without a thought.

I can hear you saying that there can be purple suns in haiku. I'm all for creativity and poetic license -- believe it or not. But only when it comes from a position of understanding, not ignorance, about haiku and its history and aesthetics. Basho said to learn the rules and then forget them (meaning, to internalize them so thoroughly that you no longer have to think about them). In your case, meaning to be as polite as I say this, it seems you haven't learned the rules yet.

Consider the following throughts on mastery and understanding, thoughts that probably apply to any literature, or any art or craft. I think most people progress through the following steps with their art, including poetry:

1. Unconscious incompetence (the person doesn't know that he isn't competent or doesn't understand).
2. Conscious incompetence (the person realizes that he isn't competent -- the door is now open to learning).
3. Conscious competence (the person has to consciously work at being competent -- it doesn't yet come naturally).
4. Unconscious competence (the person has internalized effective techniques so well that he no longer has to think about it, the way a quarterback doesn't have to think about how to throw a good spiral -- this is what I think Basho meant by "learn the rules and then forget them").

Since you urge morphing, why is it you resist morphing your understanding of haiku? The question here isn't adherence to any kind of orthodox behaviour, but that too many people proceed with behaviour they think is orthodox (thinking they know what a haiku is) when it isn't. See the difference?

As for being humourless, well, I've always known I can't tell a joke to save the queen. I am in earnest, obviously. But you won't find me as inflexible as you seem to think.

Good wishes,

Michael

In a message dated 09-Feb-07 9:04:30 PM Pacific Standard Time,
[redacted] *writes:*

Maybe with my good Protestant origins, I have never been at home with adherence to any kind of orthodox system of behavior, but I find your insistences about Haiku (origins and form) static and humorless. Occasionally I work among elderly Chinese emigrants here in San Francisco,
and indeed, for example, in making watercolors, many of them continue to adhere unwaveringly to 'branches, leaves, blossoms and bird' forms - sometimes attractive but boring, boring, rigid, etc. At best you want to tear up the pages and introduce students to the fresh experience of montage,
collage, etc.
Such as with Violi's haiku - the juxtaposition of what he has done against
conventional content is startling, refreshing - a response that I find with
what I can only sense to be 'good' translations of 'ancient' haiku. Much of
which I suspect Paul Violi and many of us have been variably interested readers - whether via Pound, Rexroth, Waley & on.

Your argument for a formally true Haiku, seems as claustrophobic to me as someone who might argue - with similar orthodox leanings - that Coltrane, Rollins, etc., etc. are not making authentic "ballads". Morph, my friend,
morph - it is, from my experience, at least, a mutable, non-static universe
of which the contemporary spirit and practice of haiku is inextricably involved.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

341. Jason Quackenbush
Re: Haiku Death Match
Sat 10 Feb 2007

Michael Dylan Welch wrote:
> As I understand it, Japanese is not accented the way English or Latin is.
> Thus each "syllable" of a multisyllable word is generally pronounced evenly
> in
> Japanese. The Japanese word for a species of cuckoo, hototogisu, has each
> syllable pronounced evenly, which is part of its music. As a more common
> example, the word for cherry blossom, sakura, has each of its syllables at
> about
> the same pitch and length. It's *not* sa-KU-ra. Nor is it SA-ku-ra (like
> the
> beginning of "saccharine"). And of course it's also not "sa-ku-RA." On the
> other hand, some Japanese people drop or greatly minimize the last syllable
> in
> some words when speaking (even though they would still count that sound
in
> haiku). Thus I've often heard a Japanese person speak of "haik" (with an
> extremely subtle "u" after the "k") when they mean "haiku" -- or they might
> say
> "hototogeese" (though with a very quick "geese") and barely say the "oo"
> sound
> that normally follows in "hototogisu." If you ask the question "Desu ka,"
> it
> typically sounds like "Des-ka." Otherwise, though, I think the sounds are
> fairly
> even. I know other words and phrases are commonly shortened or
combined,
> but
> that's more of a colloquial compression of language than a variance in
> pronunciation.

I took Japanese for three years in highschool, and while i'm far from fluent, I do have some recall of of the issues revolving around this because it's some of the hardest stuff involving correct pronunciation, and my drill instructor japanese teacher ground them into our heads. I think she was more concerned with our pronouncing the language properly than understanding it. Basically, japanese syllable weight is determined by the onji, and accents happen in pitch rather than in syllable weight. So what you get often times is syllables getting shortened or lengthened so that the on fit the timing, because they shorten vowels that we normally hear as double vowels, because English is stress-timed

and so syllable length isn't something that we contemplate a lot it just sort of happens by convention. Not so in japanese, the on are all the same length, so syllables will vary in length depending on how many on are in it. So for example in "ikimasho" (japanese for "let us go"), there are four syllables i-ki-ma-sho, but there are five on i-ki-ma-shy-o, all of which get the same amount of time. similarly with desu and the irregular verb form masu, the [u] vowel is generally a long vowel in English, whereas with japanese all vowels have long and short versions and so their terminal u's sound really chopped to western ears because they have to be distinguished from a longer vowel and a different meaning (i don't know if desoo or masoo are other words or if it would just sound like nonsense to a native speaker.) Once i got used to listening to it, it became apparent that the shortening of "su" that i thought i was hearing, while it doesn't happen, it wasn't nearly as pronounced as i thought it was because it was very similar to the su that one finds in the beginning of a word like "sushi" as it is pronounced in japanese (a slight but noticable difference from its English Cognate), or the shortened version in "sukoshi" (a small quantity, from which the English Scosh is derived). the [u] is always still there, but i think as English speakers what happens is that we mutate the foreign sounding vowels that we don't generally use into to consonant codas and our ears then turn something like "sukoshi" or "sukiyaki" into "scoshii" or "skyaki." Most japanese speakers can hear the difference and the dropped syllables, but English speakers have to learn to listen for it. I even vaguely remember my teacher saying that one of the signs of an american accent when speaking japanese is either dropping vowels or making vowels too long. so an american might render "kore wa usagi deshitaka" (was that a rabbit) as "Cord wa oozagy deshtaka" writing phonetically. The difference of course beign that where we are listening for syllables, the japanese are listening for mora, or onji, and the syllable is a slightly larger unit than a mora.

I'm surprised i remember that many words, but i'm starting to think maybe i should go take a night class in japanese since so much of the fundamentals still seem to be there.

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342. Eireene Nealand

Tarpaulin Sky Celebrates OBERIU--an anthology of Russian Absurdism

Sat 10 Feb 2007

Please join us!

Tarpaulin Sky celebrates OBERIU: a bilingual translation reading along with new Russian and émigré writing

Eugene Ostashevsky
Genya Turovskaya
Ilya Bernstein
Eireene Nealand

Saturday February 24th 1:30-3:30pm
@ The Bowery Poetry Club $3
308 Bowery, New York, NY 10012

ABOUT OBERIU

It was a movement so artfully anarchic, and so quickly suppressed, that readers only began to discover its strange and singular brilliance three decades after it was extinguished-and then only in samizdat and emigre publications. Some called it the last of the Russian avant-garde, and others called it the first (and last) instance of Absurdism in Russia; however difficult to classify, it was OBERIU (from an acronym standing for The Union of Real Art), and the pleasures of its poetry and prose are, with this volume, at long last fully open to English-speaking readers.

"OBERIU, sometimes called Russia's last avant-garde, is one of the most intriguing--and little known--movements of the years before World War II. The absurdist poets at its center--Alexander Vvedensky, Daniil Kharms, and Nikolai Zabolotsky--belonged to the first generation of writers to come of age after the October Revolution and hence stand apart from their Futurist predecessors. Less interested in coining neologisms than in destroying the protocols of semantic coherence and linguistic realism, these poets have produced a series of inventive, free-wheeling, and often hilarious poetic texts in a variety of forms and genres.This anthology, the first large-scale English translation of OBERIU poetry, has been superbly edited and translated by the Russo-American poet Eugene Ostashevsky and his colleagues. In avant-garde annals, this is a milestone." --Marjorie Perloff

"The OBERIU writers are a revelation, an aspect of Russian modernism in the early Soviet period that has been largely invisible to readers in English, and these translations are brilliant, as nervy and funny and demotic as if the work were written in an inspired English in the first place." –Robert Hass

"OBERIU is as relevant today as ever." --Book Forum

***
ABOUT THE READERS:

Eugene Ostashevsky Born in St. Petersburg, Russia but raised in New York City, Eugene Ostashevsky is a poet, scholar and reckless metaphysician. A book of his poetry, The Off-Centaur, was published by Germ Folios, and his volume The Compleat Unraveller will be published in 2005 by Ugly Duckling Press. He

is editor and co-translator of the forthcoming anthology, OBERIU and the Chinars: Russian Absurdism, 1927-1941. Ostashevsky won the 2003 Wytter Bynner Poetry Translation Fellowship for his translations from Russian. He teaches at NYU.

Genya Turovskaya Genya Turovskaya is an American poet. She was born in Kiev, Ukraine in 1973 and grew up in New York City. Her original poetry and translations from Russian have appeared in Chicago Review, Conjunctions, 6x6, Aufgabe, Poets and Poems, Octopus, and other publications. She lives in Brooklyn where she edits the Eastern European Poets Series at Ugly Duckling Presse.

Ilya Bernstein Ilya Bernstein, born in Moscow, is an émigré poet and translator, living in the nether-reaches of northern Manhattan. He is the translator of books by Italian architectural theorist Remo Guidieri, including Argonautics (Cooper Union, 1997), and has also translated poetry and children's stories by Daniil Kharms. Attention and Man is his first book of poems. It is also the first book in the new Eastern European Poets Series from Ugly Duckling Presse. Letterpressed cover.

Eireene Nealand Eireene Nealand translates contemporary postmodernist poetry and writes about language and postmodernism in conjunciton with her Ph.d. work in Literature at UC Santa Cruz. She has degrees in Political Theory from UC Berkeley and UCLA. Her fiction has been published in Sidebrow, Fourteen Hills, Thin Air, New Standards, and Transfer and Tight magazines among other places. She won the Ivan Klima Fellowship in Fiction in 2004 and currently edits fiction for Tarpaulin Sky.

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343. **Ruth Lepson**

Re: haiku

Sat 10 Feb 2007

---

haiku by ros chast:

two volvos collide
in stop & shop parking lot
no one is injured

On 2/10/07 6:47 PM, "Jason Quackenbush" <[redacted]> wrote:

> *I love it, some macedonia for the list:*
>
> *"Idyll Thoughts"*
>
> *I don't wrote haiku.*
> *to count syllables is fun.*

Fucked your mom last night.

"Talk About Stuff"

Blah blah he said blah
blah natter guffaw she said
back. I got off the bus.

both by me. Here's a favorite macedonia by Jack McCarthy:

"The Super Polydent commercial I wish that Wilfred Brimley would do:"

There's nothing worse
when yer down on the muffin than
a loose upper palate.

I'm off now to add a "macedonia" entry to the wikipedia list of poetic forms.

Semi-seriously though, my roommate my first year at berklee was a greek named athanasios. Across the hall from us lived a fellow who claimed he was from macedonia, but who thanos insisted was a Skopian and that the republic of macedonia was a lie cooked up by Tito to legitimize bulgarian holdings in historically greek territory. it struck me at the time that the whole thing was a little bit silly, and that the worry about the skopian land grab had very little to do with whether the slavs in the southeast of the former yugoslavia called themselves macedonians or skopians or bulgarians or whatever. i think, as such, the analogy to haiku is highly apropos.

Barry Schwabsky wrote:
I think Joe's point is well taken. While this discussion has been very instructive in many ways, we should not forget that this is list whose topic is innovative poetics. I'm sure there are other lists available for the promulgation of traditionalist poetics, and some of the same people might even be on both lists, since there is no reason not to be interested in both. But to the extent that we are not, at some point we just have to respectfully agree to disagree, letting the discussions of traditionalist poetics continue in whatever space is devoted to that and the discussions of innovative poetics, whatever that turns out to be, move forward in this one.

As for myself, I think that a good deal of that heat that's been generated here hasto do with the "ownership" of the name "haiku." Although it would be useful to me to have recourse to this name at certain times, it doesn't really mean as much to me as it obviously does to some others, and therefore I'd just as soon cede it to them. I don't know why, but somehow this all reminds me of the dispute between Greece and one of the former Yugoslav republics over the name "Macedonia." United Nations intervention has still not resolved this issue. But when I lived in Italy, "macedonia" (small m) was

> *the word for "fruit salad"--an association with very positive connotations as far as I'm concerned. So from now on I am going to avoid the use of the h-word to refer to any poem using a 5-7-5 structure or any other similar short poem whatsoever, except where this is unavoidable, such as when citing something that someone else said. From now on, I promise to refer to all such poems as*
>
> *"macedonia."*
>
> *This is, after all, a list devoted to discussing "those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible." (I quote from the Poetics List Welcome Message.)*

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344. Jesse Crockett
easy on the ego
Sat 10 Feb 2007

Somewhere amidst the anna nicole smith \ haiku smackdown was lost our invitation to read the latest instance of listenlight <http://listenlight.net>, the most unlikely poetry journal in the universe, presently featuring ---

Christine Hamm, Caleb Puckett, Kimberly Truitt, Lisa Jarnot, Ridley Sindios, C A Conrad, Amanda Chiado, Suchoon Mo, Noah Eli Gordon, Sarah Veglahn, Joshua Marie Wilkinson ---

I'd really love its release date proximity page rush acclivity be kept intact.

Best regards,
Jesse Crockett, editor

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345. Larissa Shmailo
Andy Warhol: In His Wake Opening Reception and Reading 2/22
Sat 10 Feb 2007

Andy Warhol: In His Wake
Opening reception: Thursday, February 22, 2007, 6-10PM

On the twentieth anniversary of Warhol's death, The Carrozini von Buhler Gallery presents Andy Warhol: In His Wake, a group exhibition of poetry and

art works by artists from Warhol's Factory including original members Ultra Violet, Taylor Mead, Billy Name, and Ivy Nicholson. Also featured will be Anton Perich and Steve Joester, two artists who documented Warhol, as well as seven artists who have been influenced by him including Pamela Martin, William Tisdale, Amy Cohen Banker, Cynthia von Buhler, Molly Weingart, and Gary Azon.

Andy Warhol: In His Wake will feature poetry, paintings, sculptures, projections, and photography. The Carrozini von Buhler Gallery will be transformed to look like Warhol's Silver Factory with glittering silver walls, disco balls, silver pillow balloons, and aluminum foil drapes.

Five Minutes of Fame Reading 6-7:30 PM with Dorothy F. August, Star Black, Patricia Carragon, Greg Fuchs, Ron Kolm, Bill Kushner, Taylor Mead, Thad Rutkowski, Jackie Sheeler, Larissa Shmailo, Hal Sirowitz, and Carol Wierzbicki.

The Carrozzini von Buhler Gallery
407 West 13t Street (between 9th Avenue & Washington Street)
[redacted]
Subway: A, C, E & L to 14th Street at 8th Avenue.
Free and open to the public.

Larissa Shmailo_ [redacted]_ (mailto:[redacted])
http://www.myspace.com/larissaworld (http://www.myspace.com/larissaworld)
http//:www.cdbaby.com/cd/shmailo
http//:larissashmailo.blogspot.com
http://www.bigbridge.org/deathlshmailo.htm

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346. **clifford**
Re: haiku mister lou is
Sat 10 Feb 2007

I like this one Tom _ acka Wordman

> many words for little poems
> many words for little
> poems are little words
>
>

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347. Paul Nelson
Haiku
Sun 11 Feb 2007

Is that a real haiku
I mean a Japanese haiku
or a Sears haiku.

--
Paul E. Nelson
Global Voices Radio
http://www.AmericanSetnces.com
http://www.globalvoicesradio.org
www.splab.org
888.735.MEAT

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348. Peter Ciccariello
thought, finding form, rising
Sun 11 Feb 2007

---

thought, finding form, rising <http://www.cgi7.com/peterimages/thought.htm>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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349. Laura Winton
Re: Anna Nicole Smith
Sun 11 Feb 2007

As far as my comments goes about perpetuating something, it wasn't really about sexuality or femininity. It was more the idea that for me to find out more about her life at this point would be to perpetuate -- I just lost the perfect phrase I had -- this gaze into her life, this public voyeurism that reality tv and people "famous for being famous" has encouraged.

I don't buy that Who's Afraid of Virginia Woolf is famous for being famous. There was something in the first place that led people to know about the piece. A film, a play, etc. I realize it is a phrase that gets bandied about a lot, but I think that says something about the condition of things. I had a professor once who said things become clichés for a reason.

That said, I'm still sorry for her tragedies.

-----Original Message-----
From: Alan Sondheim [mailto:[redacted]]
Sent: Saturday, February 10, 2007 12:03 AM
Subject: Re: Anna Nicole Smith

Finally, I really don't know what she's perpetuating (or was used to perpetuate); there are many other models for exaggerated sexuality for example.

- Alan

On Fri, 9 Feb 2007, Laura Winton wrote:

> I was no fan of Anna Nicole Smith. I could never really figure out what
she
> was famous *for* and saw her as more of the trend of people who are famous
> for being famous (not unlike Paris Hilton). But it seems that of late she
> had turned very quickly into something of a tragic figure and her death
has
> made me rethink maybe how *long* she might have been a tragic figure
without
> many people really knowing or recognizing it. So I do feel this sadness
> about it without knowing really why and at the same time I feel that to
find
> out somehow perpetuates something about her and about our culture that I'm
> not sure I want to participate in further.
>
> Does that make any sense at all???
>
>
>
> -----Original Message-----
> From: Alan Sondheim [mailto:[redacted]]
> Sent: Friday, February 09, 2007 3:36 PM
> Subject: Anna Nicole Smith
>
> She always fascinated me. Like Michael Jackson she broke a lot of taboos,
> she couldn't be placed. Her reality show was time slowed, almost milky.
> Howard K. Stern talked Ivy League, she murmured. Her son was there. I
> never knew what I was watching. I was constantly thrown off, in a way that
> her son's death was thrown off, and her death, now, is thrown off.
>
> She couldn't be placed: just as soon as you had it figured out, it
> transformed. I did guess that she and Howard were lovers; it was an odd
> subtext to the show. The photographs were sexy but meta-sexed; they didn't

> register properly, there was always something else going on. On another
> list people rave Anita Berber; there's a relationship.
>
> So poetics? Yes because this doesn't fit, it fractures, it breaks the
> discourse of the Law, however you want to define it. It's not only
> semantics, it's syntax that's broken down, just as reporters couldn't get
> "hold" of Michael Jackson.
>
> Then again, her life and death say something about our notions of beauty,
> a kind of inconceivable sexuality associated with it, the body can't keep
> up. What's incarnate falls apart; it's always already fallen apart.
>
> Finally, there are very real class (economic, geographic, educational)
> issues here; like Tonya Harding, she couldn't keep up (I remember TH's
> mother saying she couldn't raise an ice princess), or she kept up, on
> her own track, in her own way, which is something few of us get to do.
>
> This really was upsetting.
>
> - Alan
>
>
==========
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
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Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========

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350. Charlie Rossiter
haiku--what are we here for
Sun 11 Feb 2007

It warms my heart that the haiku discussion has prompted thought about what we're here for.

I don't care what the rules say, I'm here to get whatever I can to write better poems of any type.

And by the way, if anyone out there cares to get diverted for a bit I think the virelay is way under-appreciated and under-noticed.

Charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

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351. Susan Webster Schultz
Language as Responsibility: new TINFISH chapbook
Sun 11 Feb 2007

Dear friends--

Tinfish Press is proud to announce the sewing, stamping, and publication of the following;

L A N G U A G E _ A S _ R E S P O N S I B I L I T Y
by Leonard Schwartz â€¢ 2006 â€¢ $12
Design by Lian Litvin

This hand-sewn chapbook contains three parts: 1) in which the Israel poet Aharon Shabtai offers witness. 2) in which a publishing vision emerges from the rich sources mingling in Jerusalem. 3) a verse essay on poetic form in America by Leonard Schwartz that argues responsibility is the ability to respond.

Language as Responsibility is something of a departure for Tinfish Press, as its context is the Middle East, not the Pacific. But its author, who now lives in Washington State, argues forcefully for a poetics of publishing that crosses boundaries of language and difference (in this instance Arabic and Hebrew, Palestine and Israel). Such crossings fit Tinfishâ€™s philosophy, hence this beautiful chapbook.

See http://tinfishpress.com/chapbooks.html

for more details and to order copies. Tinfish books are also available through Small Press Distrubution, http://spdbooks.org

Aloha, Susan

Susan M. Schultz
Tinfish Press

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352. Anny Ballardini
Re: haiku mister lou is
Sun 11 Feb 2007

I also noticed, thanks Clifford for bringing it back.

On 2/11/07, clifford <[redacted]> wrote:
>
> I like this one Tom _ acka Wordman
> ----------
>
> > many words for little poems
> > many words for little
> > poems are little words
> >
> >
> ----------
>

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353. Dan Wilcox
Third Thursday Open Mic in Albany, NY
Sun 11 Feb 2007

the Poetry Motel Foundation
presents

Third Thursday Open Mic for Poets

now at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, February 15, 2007
7:00 sign up; 7:30 start

Featured Poet: John Raymond who says he is “a local rapscallion who is coming out of seclusion to take part in the Open Mic scene. He enjoys music, backpacking, and smoked meats.”

Sheet Music

The pushers
of the rattling shopping carts
on the five a.m. street
sift through the discarded cores
of last night's fruit
and the crows crow
their graveled songs
and her hair
one strand on the bed
curls like a G clef
shivering with the turning
of a small creaking fan

$3.00 donation.
Your host since 1997: Dan Wilcox.

↑ Index

354. Jeffrey Side
CALLING ALL DUSIE POETS
Sun 11 Feb 2007

I'm forwarding this invitation from Susana Gardner to join the dusi/e-chap kollektiv for the second annual chap making/swapping collective with several dozen other poets.

The kollektiv is coming together once again and if you have had your work in Dusie or it is forthcoming (this includes all aspects of Dusie) she says consider yourself invited. Write to her at [redacted] to be signed up for the listserv.

She stresses that, unless invited by her, you must have been published in Dusie or have work forthcoming in it.

Some of the things you will be expected to take part in are:

* Being a part of a group-project (group dialogue via post and email) * Getting daily emails via the listserv (and hopefully contributing when possible) * Receiving mail nearly everyday for 2 months from other poets * Publishing your chap the way you imagine it. * Sending your chap out to ALL of the participants within the specified time-frame given doing the sufficient print run (and to send them out to reviewers too)

If you are interested, please reply to Susana and not me as I have nothing to do with this and am merely passing the message on.

You can contact her at: [redacted]

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355. Dan Wilcox
Haiku You
Sun 11 Feb 2007

Alright, enough idiotic exchanges about haiku.
Anyone want to start bashing limericks?
DWx

↑ Index

356. Haas Bianchi
Iowa City Reading Ray Bianchi and Chris Glomski
Sun 11 Feb 2007

I realize that many of you will be at AWP the weekend of March 2-3 2007 but if you happen to be in Iowa City I am reading with Chris Glomski at Prairie Lights (See Below) anyone who comes to the reading I will be buying drinks at the Deadwood afterwords

Ray Bianchi

Prairie Lights

Store Events - March 2, 7:00 PM

Time: Friday, March 2, 2007 7:00 PM

Title of Event: CHRIS GLOMSKI & RAY BIANCHI Poets Chris Glomski and Ray Bianchi will read from their work. Chris Glomski, who co-curates the popular Danny's Reading Series in Chicago, will read from Transparencies Lifted from Noon, a book that seeks to radicalize both lyric and narrative alike. Ray Bianchi will read from Circular Descent- a collection of "up-to-date heartbreaking cubistic international songs." -Peter Gizzi

↑ Index

357. Marcus Bales
Re: Haiku You
Sun 11 Feb 2007

Real limericks or fake limericks?

M

On 11 Feb 2007 at 10:34, Dan Wilcox wrote:

> *Alright, enough idiotic exchanges about haiku.*
> *Anyone want to start bashing limericks?*
> *DWx*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.441 / Virus Database: 268.17.35/680 - Release Date: 2/10/2007 9:15 PM*

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358. Barry Schwabsky
Re: Haiku You
Sun 11 Feb 2007

Funny you should mention that. I had just been thinking it might be an interesting project to translate some h.... -- excuse, some macedonia into limericks or vice versa. (Or perhaps it would be better to refer to them as senryu than macedonia? I defer to the experts.)

For instance, I found this macedonia by Basho online:

Old pond
Frog jump-in
Water sound
and that might turn into a limerick like:

There once was a Japanese frog
Who jumped into a watery bog
he made such a splash
But that watery crash
Went unheard by the Japanese frog.

On the other hand, there is this limerick by Edward Lear:

There was an Old Person of Buda,
Whose conduct grew ruder and ruder;

Till at last, with a hammer,
They silenced his clamour,
By smashing that Person of Buda.

I could imagine that being translated into something like this:

Raucous old person
watch out for a hammer
next time you're smashed

Dan Wilcox <[redacted]> wrote:
Alright, enough idiotic exchanges about haiku.
Anyone want to start bashing limericks?
DWx

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359. **Daniel Zimmerman**
Re: Haiku You
Sun 11 Feb 2007

Limericks? Hey, why not? . . .

when swallowing pride, rest assured:
the morsel may not leave you cured;
you may never pas
the concomitant gas,
but you will, in the end, have endured.

~ Daniel Zimmerman

----- Original Message -----
From: "Barry Schwabsky" <[redacted]>
To: <[redacted]>
Sent: Sunday, February 11, 2007 11:21 AM
Subject: Re: Haiku You

> *Funny you should mention that. I had just been thinking it might be an interesting project to translate some h.... -- excuse, some macedonia into limericks or vice versa. (Or perhaps it would be better to refer to them as senryu than macedonia? I defer to the experts.)*
>
> *For instance, I found this macedonia by Basho online:*
>
> *Old pond*
> *Frog jump-in*
> *Water sound*
> *and that might turn into a limerick like:*

> *There once was a Japanese frog*
> *Who jumped into a watery bog*
> *he made such a splash*
> *But that watery crash*
> *Went unheard by the Japanese frog.*
>
> *On the other hand, there is this limerick by Edward Lear:*
>
> *There was an Old Person of Buda,*
> *Whose conduct grew ruder and ruder;*
> *Till at last, with a hammer,*
> *They silenced his clamour,*
> *By smashing that Person of Buda.*
>
> *I could imagine that being translated into something like this:*
>
> *Raucous old person*
> *watch out for a hammer*
> *next time you're smashed*
>
> *Dan Wilcox <[redacted]> wrote:*
> *Alright, enough idiotic exchanges about haiku.*
> *Anyone want to start bashing limericks?*
> *DWx*

↑ Index

360. **Ruth Lepson**
Re: Haiku You
Sun 11 Feb 2007

---

there once was a poetry list serv
its image it tried to conserve
but the haiku came round
and blew them out of town
now the list serv is dissed for its nerve

On 2/11/07 11:16 AM, "Marcus Bales" <[redacted]> wrote:

> *Real limericks or fake limericks?*
>
> *M*
>
> *On 11 Feb 2007 at 10:34, Dan Wilcox wrote:*

> *Alright, enough idiotic exchanges about haiku.*
> *Anyone want to start bashing limericks?*
> *DWx*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.441 / Virus Database: 268.17.35/680 - Release Date: 2/10/2007 9:15 PM*

↑ Index

361. Factory School

Meet the Press (PS 7 and 8)

Sun 11 Feb 2007

---

public statement: "A Need for Creed - HT's Apocalyptic Present to the world"

"Poetry can extend the document," so what can a poetry book series document? And to what extent?

In its desire to present a picture of the conflict between good and evil, Heretical Texts deliberately creates, if not a drama, at least a set of easily visualizable scenes and strongly-drawn characters that because of their imaginative power remain fixed in the reader’s mind.

*

public statement: "The University Research Lab and the Institutional Self-Imagination"

At the outbreak of the "War For Iraq," a group of professors, students, activists, and "community members" dropped out of school to found a university. Giving up on the project to work as anarcho-consultants in Gotham City, they left behind only a trail of notebooks, blogs, photographs, and research studios devoted to historical antecedents. What were they thinking?

*

Meet the Press: An Evening With Factory School Design Team
Poetry Project at St. Marks Church
Monday, 8:00 pm

http://www.poetryproject.com/calendar.php

↑ Index

362. heidi arnold
Re: Haiku You
Sun 11 Feb 2007

---

mi mi mi said the poet of noeate
he he he said the list serve of verve
it may over rhyme
from such overtime
but who cares -- and that's the last word

On 2/11/07, Dan Wilcox <[redacted]> wrote:
>
> Alright, enough idiotic exchanges about haiku.
> Anyone want to start bashing limericks?
> DWx
>

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

363. cris cheek
TNWK Bulletin 1
Sun 11 Feb 2007

TNWK

www.tnwk.net
(new conversation pieces)

- performing at OPENPORT (Chicago) sound & language festival:

Links Hall on Friday February 16th with:
Donna Rutherford (UK)

Talan Memmott (US)

TNWK (UK)

and Saturday February 17th with:

Goat Island (US)

Dana Vinger & Robyn Okrant (US)

TNWK (UK)

Wilton Azevedo (BR)

also:

PANEL DISCUSSION

Tyne Dogger, Thames, Fitzroy: westerly variable

@ Chicago Cultural Center
Saturday, February 17, 2PM - 3:30PM, Free

Fiona Wright

Donna Rutherford
TNWK

AND

BASE SPACE EXHIBIT

Sheet of Paper

Live Installation February 19–21. Exhibit open for viewing February 22 and 24 in Columbus BLDG of The School of the Art Institute of Chicago, 280 S. Columbus Drive, Free

for more information:

http://www.openportchicago.com/

↑ Index

364. reJennifer Bartlett
Issue 5 of Saint Elizabeth Street
Sun 11 Feb 2007

Issue #5 of Saint Elizabeth Street has arrived @
www.saintelizabethstreet.org with interviews by
Adam Clay, Jen Benka, Andrea Baker, Kate Greenstreet, and Bruce Covey.

Best,

Jennifer

_____ From predictions to trailers, check out the MSN Entertainment Guide to the Academy Awards® http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1

↑ Index

365. **Barry Schwabsky**
Re: Issue 5 of Saint Elizabeth Street
Sun 11 Feb 2007

Nice. I appreciate the clarity of focus: present just a few things, in such a way that each one can be savored. The opposite of journals that present vast amounts of material by great numbers of people so that it becomes very difficult for anything in particular to stand out. Here, with just one poem and one interview per poet, I already feel like I've been properly "introduced" to each one. A dinner party, not a disco. Thank you!

reJennifer Bartlett <[redacted]> wrote: Issue #5 of Saint Elizabeth Street has arrived @
www.saintelizabethstreet.org with interviews by
Adam Clay, Jen Benka, Andrea Baker, Kate Greenstreet, and Bruce Covey.

Best,

Jennifer

_____ From predictions to trailers, check out the MSN Entertainment Guide to the Academy Awards® http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1

↑ Index

366. **Eric**
Re: Haiku You
Sun 11 Feb 2007

> *but who cares -- and that's the last word*

There once was a list of poetics
abuzz with political frenetics,
then haiku came to town
and calmed them all down
and now they discuss ... poetics.

↑ Index

367. **Halvard Johnson**
Re: Haiku You
Sun 11 Feb 2007

Last words are important. Here I was
hoping for, not "poetics," but maybe
a last word like . . . oh, "diuretics."

Hal

On Feb 11, 2007, at 1:09 PM, Eric wrote:

> *but who cares -- and that's the last word*
>
> *There once was a list of poetics*
> *abuzz with political frenetics,*
> *then haiku came to town*
> *and calmed them all down*
> *and now they discuss ... poetics.*

↑ Index

368. **Joe Amato**
From Kent Johnson re haiku
Sun 11 Feb 2007

Fwding this post from Kent:

At 2:16 PM -0600 2/11/07, Kent Johnson wrote:
>Anyway, I was clicking around in this haiku discussion at Poetics,
>seeing the exchange, including yours, on "rules," syllable count,
>etc. Maybe I missed mention of this, not having read through all of
>the posts, but has no one pointed out that there's been a vibrant
>tradition of "rule-breaking" haiku in Japan since the 1910s, with
>Ogiwara Seisensui and the Soun (Layered Clouds) group, which
>included great and beloved "free-haiku" poets like Taneda Santoka
>and Ozaki Hosai?
>
>Just wondering, as there is wonderful work in this tradition-- and
>given what seems to be a growing interest in the "short poem" within
>innovative scene, this is a treasure trove. Plenty of stuff in
>translation of Santoka and Hosai. A great book, too, is Makoto
>Ueda's Modern Japanese Haiku.
>

Joe

↑ Index

369. **Eric**
Re: Haiku You
Sun 11 Feb 2007

> *Last words are important. Here I was*
> *hoping for, not "poetics," but maybe*
> *a last word like . . . oh, "diuretics."*

Thanks, Hal! I was thinking of kinetics then decided to go with the anticlimactic poetics, emphasizing its self-evident nature with the ellipsis. But maybe you're right ...

↑ Index

370. David-Baptiste Chirot

Re: From Kent Johnson re haiku

Sun 11 Feb 2007

I'll second that.
Santoka and Hosai are my two favorite haiku poets.
have their fotos on the wall here

> *From: Joe Amato <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: From Kent Johnson re haiku*
> *Date: Sun, 11 Feb 2007 14:33:29 -0600*
>
> *Fwding this post from Kent:*
>
> *At 2:16 PM -0600 2/11/07, Kent Johnson wrote:*
> *Anyway, I was clicking around in this haiku discussion at Poetics, seeing the exchange, including yours, on "rules," syllable count, etc. Maybe I missed mention of this, not having read through all of the posts, but has no one pointed out that there's been a vibrant tradition of "rule-breaking" haiku in Japan since the 1910s, with Ogiwara Seisensui and the Soun (Layered Clouds) group, which included great and beloved "free-haiku" poets like Taneda Santoka and Ozaki Hosai?*
>
> *Just wondering, as there is wonderful work in this tradition-- and given what seems to be a growing interest in the "short poem" within innovative scene, this is a treasure trove. Plenty of stuff in translation of Santoka and Hosai. A great book, too, is Makoto Ueda's Modern Japanese Haiku.*
>
> *Joe*

_____ From predictions to trailers, check out the MSN Entertainment Guide to the Academy Awards® http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1

↑ Index

371. Tracey Gagne
Re: Vagina Monologues Gets New Name
Sun 11 Feb 2007

Puh-lease!

I find the term "hoohaa" much more offensive.

On Feb 9, 2007, at 12:52 PM, mIEKAL aND wrote:

> *(censorship has become so commonplace that this didn't even make any national news source....)*
>
> *Vagina Monologues Gets New Name*
>
> *By Summer Minor*
>
> *http://www.associatedcontent.com/article/145495/vagina_monologues_gets_new_name.html*
>
> *The Atlantic Theaters marquis in Atlantic Beach Florida caused a stir when they changed the advertisement for the Vagina Monologues to the "Hoohaa" Monologues after receiving a complaint about the play's name.*
>
> *A driver complained to the theater, saying that she saw the title and was upset that her niece had also seen the title.*
>
> *Bryce Pfanenstiel, of the Atlantic Theater, said "We got a complaint about this play The Vagina Monologues. We decided we would just use child slang for it. That's how we decided on Hoohah Monologues."*
>
> *Though the theater says they trying not to offend anyone, some are upset over the change. "A child who is old enough to read it on a sign should already know what 'vagina' is, as well as vulva, penis, scrotum, clitoris," some are saying about the sign change.*
>
> *The Vagina Monologues is an award winning play written by Eve Ensler which premiered at the off-Broadway Westside Theatre in 1996. The play is a series of monologues preformed by women that relate to the vagina, be it through sex, love, rape, menstruation, mutilation, masturbation, birth, orgasm, the variety of names for the vagina, or simply as a physical aspect of the female body. A recurring theme throughout the piece is the vagina as a tool of female empowerment, and the ultimate embodiment of individuality.*

↑ Index

372. Ron Starr
Reading at Open Books, Seattle, Tuesday, 2/13
Sun 11 Feb 2007

Tuesday, 2/13, at 7:30 at Open Books, 2414 N. 45th St. Seattle, WA 98103.

Please feel free to pass this on if you know of interested folks.

Here's the description of the reading from the store's calendar:

REBECCA LOUDON & RON STARR // Tuesday, February 13, at 7:30 PM We are happy to host two poets with books recently published by Edmonds-based Ravenna Press. Ron Starr's inventive book, _A Map by a Dim Lamp_ ($12.95), flows from the belief held by Oulipo, the French experimental writing group, that form is freeing, and that new forms must constantly be created. Mr. Starr, in "Luther's Narrow Road," replaces some of the words in Basho's classic haiku with those from a Martin Luther essay, resulting in poems such as, "An offense / has settled on a bare Christ -- / autumn evening." Sharp intelligence, humor, close attention to the details of rhythm and sense, and a fascination with religious texts allow his writing to spark on various levels, including the baroque/modern oddness of its structures. Another example: one section of his "Creation Myths of the Latter Urbanites" starts, "In the beginning green grass created happiness and envy. The expressways were without Fords and Volvos, and dusk was upon the fences of the domiciles...."

Radish King ($13.95) is Rebecca Loudon's deliciously dark and darkly hilarious collection. Things domestic go seriously wrong -- "She's ready to go it alone, more than ready / having tired of and tidied her family, / having sewed her daughter, her son, into waterproof coats." The poems are dreamily menacing, permeated with a sort of courtship of threat and sex. "I want to hurt you in a Rock Hudson Doris Day kind of way." And where else will you find a poem like "Everyone's Favorite Holiday Suicide: A Letter in which Violet Bick Addresses George Bailey for the Last Time," ending (we're sorry to give it away, but we're compelled), "I hope more than anything you just have the courage to jump." She is also the author of the fever-dreamish book _Navigate, Amelia Earhart's Letters Home_, mentioned in our December 2006 newsletter. This promises to be a quirky and dynamic evening.

↑ Index

373. Alison Croggon
Re: Haiku You
Sun 11 Feb 2007

Somehow this, one of my favourite limericks, seems strangely appropriate:

There was a young man of Japan
Whose poetry never would scan.
When asked why 'twas so
He replied, "Yes, I know,
But I always try to get as many words in the last line as I possibly can."

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

374. **tlrelf**
Re: Vagina Monologues Gets New Name
Sun 11 Feb 2007

Me, too. Furthermore, changing the name for the reasons outlined, just feeds into what this play is intended to thwart, don't you think?

Ter

> *Puh-lease!*
>
> *I find the term "hoohaa" much more offensive.*
>
> *On Feb 9, 2007, at 12:52 PM, mIEKAL aND wrote:*
>
> *(censorship has become so commonplace that this didn't even make any national news source....)*
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> *child slang for it. That's how we decided on Hoohah Monologues."*
>
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> *The Vagina Monologues is an award winning play written by Eve Ensler which premiered at the off-Broadway Westside Theatre in 1996. The play is a series of monologues preformed by women that relate to the vagina, be it through sex, love, rape, menstruation, mutilation, masturbation, birth, orgasm, the variety of names for the vagina, or simply as a physical aspect of the female body. A recurring theme throughout the piece is the vagina as a tool of female empowerment, and the ultimate embodiment of individuality.*

↑ Index

375. Andrew Taylor
CFP: "Stanley Cavell and Literary Criticism" - conference May 2008
Sun 11 Feb 2007

CFP: 'Stanley Cavell and Literary Criticism', conference, May 9-11 2008, Edinburgh University.

Stanley Cavell's work has been influential for the theory and practice of literary criticism for many years. From his consideration of Beckett and Shakespeare in his first book, Must We Mean What We Say? (1969) to the recent collection of writing on Emerson, Emerson's Transcendental Etudes (2003), Cavell's philosophical concerns have consistently been grounded in the problems and challenges offered by literary texts. This conference, the first to consider explicitly the connection between philosophical practice and literary art in Cavell, will include major scholars from both sides of the Atlantic. Professor Cavell has agreed to participate in the event.

An edited volume of specially commissioned essays arising out of papers given at the conference is also planned.

Possible topics for consideration include: literary ethics; speech act theory; literary and philosophical romanticism; the idea of America; Shakespeare; modernism and modernity.

Abstracts of no more than 500 words should be sent to [redacted]. The deadline for submissions is May 1, 2007.

James Loxley, Lee Spinks, Andrew Taylor (English Literature, University of Edinburgh)

↑ Index

376. Mark Weiss
Re: Haiku You
Sun 11 Feb 2007

A good one.

And helps disprove Gershon Legman's contention that limericks are supposed to be lewd. Legman, probably the greatest folklorist of filth, edited The Limerick, a collection of 1700 examples, with scholarly apparatus. It's the locus clasicus, and I think it's still available in reprint, but there are a lot of very cheap copies available at AbeBooks. Should be on every bookshelf.

Mark

At 06:47 PM 2/11/2007, you wrote:
>Somehow this, one of my favourite limericks, seems strangely appropriate:
>
>There was a young man of Japan
>Whose poetry never would scan.
>When asked why 'twas so
>He replied, "Yes, I know,
>But I always try to get as many words in the last line as I possibly can."
>
>--
>Editor, Masthead: http://www.masthead.net.au
>Blog: http://theatrenotes.blogspot.com
>Home page: http://www.alisoncroggon.com

↑ Index

377. Dan Coffey
Re: Vagina Monologues Gets New Name
Sun 11 Feb 2007

Yeah -- too bad the playwright couldn't make some short-notice additions to the script, to play up the ludicrousness of the name change.

Hoohaa reminds me of Hee Haw, and now I have this image of people popping out of the cornfield. Thanks, Atlantic Beach!

On 2/11/07, tlrelf <[redacted]> wrote:
> Me, too. Furthermore, changing the name for the reasons outlined, just feeds
> into what this play is intended to thwart, don't you think?
>
> Ter

>
> > Puh-lease!
> >
> > I find the term "hoohaa" much more offensive.
> >
> >
> > On Feb 9, 2007, at 12:52 PM, mIEKAL aND wrote:
> >
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> >> vagina_monologues_gets_new_name.html
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> >> A driver complained to the theater, saying that she saw the title and
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> >>
> >> The Vagina Monologues is an award winning play written by Eve Ensler
> >> which premiered at the off-Broadway Westside Theatre in 1996. The play
> >> is a series of monologues preformed by women that relate to the vagina,
> >> be it through sex, love, rape, menstruation, mutilation, masturbation,
> >> birth, orgasm, the variety of names for the vagina, or simply as a
> >> physical aspect of the female body. A recurring theme throughout the
> >> piece is the vagina as a tool of female empowerment, and the ultimate
> >> embodiment of individuality.

> >>
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

378. George Bowering
Re: Vagina Monologues Gets New Name
Sun 11 Feb 2007

On 11-Feb-07, at 3:15 PM, Tracey Gagne wrote:

> *Puh-lease!*
>
> *I find the term "hoohaa" much more offensive.*

How good of you.

>
>
> On Feb 9, 2007, at 12:52 PM, mIEKAL aND wrote:
>
>> (censorship has become so commonplace that this didn't even make any
>> national news source....)
>>
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>> name.
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>> child slang for it. That's how we decided on Hoohah Monologues."

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>> upset over the change. "A child who is old enough to read it on a
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>> simply as a physical aspect of the female body. A recurring theme
>> throughout the piece is the vagina as a tool of female empowerment,
>> and the ultimate embodiment of individuality.
>>
>
>
George Bowering, M.A.
Acclaimed for his modesty.

↑ Index

379. **Chris Stroffolino**

Re: Vagina Monologues Gets New Name

Sun 11 Feb 2007

Yes, & I also like the COOCHIE SNORCHER vagina monologue.....

On Feb 11, 2007, at 3:53 PM, tlrelf wrote:

> *Me, too. Furthermore, changing the name for the reasons outlined,*
> *just feeds into what this play is intended to thwart, don't you think?*
>
> *Ter*
>
> *Puh-lease!*
>
> *I find the term "hoohaa" much more offensive.*
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380. Jason Quackenbush
Re: Haiku You
Sun 11 Feb 2007

I love the limerick form. I write in it all the time.

Dan Wilcox wrote:
> Alright, enough idiotic exchanges about haiku.
> Anyone want to start bashing limericks?
> DWx

↑ Index

381. Jesse Crockett
Listenlight
Sun 11 Feb 2007

Guillermo and I wish to thank all those who make Listenlight a "competitive" poetry journal, a metric we're taking on merit of receiveing close to ten thousand page views last month, & is well on its way to achieving the same statistic for this month ---- thanks to all who've visited, linked, commented, & especially to all who've sent their work in for review. Without you, we're nothing. Tee hee :-)

Cheers !

Jesse Crockett & Guillermo Parra

@

http://listenlight.net

↑ Index

382. Jason Quackenbush
Re: Haiku You
Sun 11 Feb 2007

The idea that a limerick must be lewd is a common amateur limerick writers mistake, similarly, the need for five lines. Both of these targets are not nearly as important as the necessity of a slow moving to fast rhyme and the requisite of novelty in the tail of the poem. Aiming at bawdiness and a rigid adherence to the three stress three stress two stress two stress three stress structure is the sign of an unsophisticated limerick writer, and such people cannot be said to truly be writing limericks.

Mark Weiss wrote:
> A good one.
>
> And helps disprove Gershon Legman's contention that limericks are
> supposed to be lewd. Legman, probably the greatest folklorist of filth,
> edited The Limerick, a collection of 1700 examples, with scholarly
> apparatus. It's the locus clasicus, and I think it's still available in
> reprint, but there are a lot of very cheap copies available at AbeBooks.
> Should be on every bookshelf.
>
> Mark
>
> At 06:47 PM 2/11/2007, you wrote:
>

>> Somehow this, one of my favourite limericks, seems strangely appropriate:
>>
>> There was a young man of Japan
>> Whose poetry never would scan.
>> When asked why 'twas so
>> He replied, "Yes, I know,
>> But I always try to get as many words in the last line as I possibly
>> can."
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>> --
>> Editor, Masthead: http://www.masthead.net.au
>> Blog: http://theatrenotes.blogspot.com
>> Home page: http://www.alisoncroggon.com

↑ Index

383. **Daniel Zimmerman**
Re: Haiku You
Sun 11 Feb 2007

Thanks, Jason.
We've certainly 'murdered to dissect' the haiku sufficiently.
Let's hope we don't proctologize the limerick as well.

~ Dan

----- Original Message -----
From: "Jason Quackenbush" <[redacted]>
To: <[redacted]>
Sent: Sunday, February 11, 2007 10:15 PM
Subject: Re: Haiku You

> *The idea that a limerick must be lewd is a common amateur limerick writers mistake, similarly, the need for five lines. Both of these targets are not nearly as important as the necessity of a slow moving to fast rhyme and the requisite of novelty in the tail of the poem. Aiming at bawdiness and a rigid adherence to the three stress three stress two stress two stress three stress structure is the sign of an unsophisticated limerick writer, and such people cannot be said to truly be writing limericks.*
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> *reprint, but there are a lot of very cheap copies available at AbeBooks. Should be on every bookshelf.*
>
> *Mark*
>
> *At 06:47 PM 2/11/2007, you wrote:*
>
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> *When asked why 'twas so*
> *He replied, "Yes, I know,*
> *But I always try to get as many words in the last line as I possibly can."*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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384. **Mark Weiss**
Re: Haiku You
Sun 11 Feb 2007

Legman was hardly an amateur, and he didn't write them, he collected them as (largely middleclass) folklore. That was a couple of generations ago. But we all remember what the young maid from Nantucket would do with whatever she found. She probably wasn't very sophisticated either. Me, I don't write limericks. I do, however, strongly recommend the book.

Mark

At 10:15 PM 2/11/2007, you wrote:
>The idea that a limerick must be lewd is a common amateur limerick
>writers mistake, similarly, the need for five lines. Both of these
>targets are not nearly as important as the necessity of a slow
>moving to fast rhyme and the requisite of novelty in the tail of the
>poem. Aiming at bawdiness and a rigid adherence to the three stress
>three stress two stress two stress three stress structure is the
>sign of an unsophisticated limerick writer, and such people cannot
>be said to truly be writing limericks.
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>Mark Weiss wrote:
>>A good one.
>>And helps disprove Gershon Legman's contention that limericks are
>>supposed to be lewd. Legman, probably the greatest folklorist of
>>filth, edited The Limerick, a collection of 1700 examples, with
>>scholarly apparatus. It's the locus clasicus, and I think it's
>>still available in reprint, but there are a lot of very cheap
>>copies available at AbeBooks. Should be on every bookshelf.
>>Mark
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>>>Somehow this, one of my favourite limericks, seems strangely appropriate:
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385. **Jason Quackenbush**
Re: Haiku You
Sun 11 Feb 2007

---

oh, i'm sure. I was just (gently, i hope) teasing mr welch about his statements about haiku.

I love limericks and i'm looking forward to getting a copy of that book. It looks like there are a number of decent shape hardcovers on ABE. Also, he did a sequel called "More Limericks" it looks like. Do you have an opinion on that one?

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> them as (largely middleclass) folklore. That was a couple of generations
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386. Michael Dylan Welch
Re: haiku
Mon 12 Feb 2007

I don't see how Violi's poem is satirical, or how it could ever be meant that way, at least regarding haiku, but perhaps you can enlighten me? The Padgett piece seems too trivial and even juvenile in its stance to achieve meaningful satire. It may seem clever if you're new to "haiku about haiku" like Padgett's, but HUNDREDS of people have dashed off poems like that. Believe me, they were stale the instant the first one was written. And most beginners go through a stage of writing them.

Re Dan Coffey's comment: "I agree with Vincent that morphing is necessary, but MDW makes a good point, one that shouldn't have to be made. Know the history of the poem, its implications and subtleties, and THEN subvert it." In response, yes, feel free to subvert all you want, but from a position of knowledge, not ignorance. But also remember that nothing has to be subverted at all.

Also, I realize that not everyone is wired to care about haiku, which is fine by me. But I do have a problem with people claiming something as a good haiku when it sometimes isn't a haiku at all. Making such a claim presumes that one has at least a basic understanding of the genre -- and hopefully more knowledge than that.

Michael

In a message dated 09-Feb-07 9:04:30 PM Pacific Standard Time, [redacted] writes:

Date: Fri, 9 Feb 2007 19:36:04 -0500
From: Davey Volner <[redacted]>
Subject: Re: haiku

I trust the writer understands that both Violi's haiku and Padgett's are satirical?

↑ Index

387. Michael Dylan Welch
Re: E. E. Cummings
Mon 12 Feb 2007

It is common for folks to refer to E. E. Cummings with just lowercase letters. However, have you noticed, in at least the last 20+ years, that Liveright (Cummings' publisher) has not treated his name that way? If you've not noticed, please notice now. Despite the popular perception of his name being

lowercased, it is not what he wanted (unlike, say, k.d. lang, who has specifically said she wants her name treated in lowercase letters). The lowercase treatment of his name was a designer's choice, and not one that Cummings himself favoured. Norman Friedman, a friend and leading critic of Cummings, and also longtime president of the E. E. Cummings Society, has written two seminal artic les on this subject. You can find them online if you search for "Cummings capitalization":

Not "e. e. cummings" -- _http://www.gvsu.edu/english/cummings/caps.htm_ (http://www.gvsu.edu/english/cummings/caps.htm)
Not "e. e. cummings REVISITED" -- _http://www.gvsu.edu/english/cummings/caps2.html_ (http://www.gvsu.edu/english/cummings/caps2.html)

In the interests of full disclosure, I'm a contributing editor to Spring: The Journal of the E. E. Cummings Society. Just as haiku is misunderstood in English as a "5-7-5-syllable" poem, so too does the capitalization of Cummings' name suffer from popular misperception.

Michael

In a message dated 09-Feb-07 9:04:30 PM Pacific Standard Time, [redacted] writes:

Date: Fri, 9 Feb 2007 15:07:49 -0500
From: Eric <[redacted]>
Subject: Re: RIP Anna Nicole - The end of an era

> *Our making fun of dead people isn't poetics.*

How about ee cummings making fun of buffalo bill's defunct atony? Maybe it depends on how long the subject is dead? And of course the motives of the fun-maker?

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388. **Mark Weiss**
Re: Haiku You
Mon 12 Feb 2007

Also essential. And there are the three immense volumes of Anatomy of the Dirty Joke. None off them in verse, tho.

At 11:55 PM 2/11/2007, you wrote:
>oh, i'm sure. I was just (gently, i hope) teasing mr welch about his
>statements about haiku.
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389. Gabriel Gudding
praise be to the watch
Mon 12 Feb 2007

Praise be to the watch which is not responsible for rationalism or the mechanistic view of being Whereas I agree that Rene Descartes whose watchmechanism theory of animals held animals were automata was a jovian ignoramus who perpetrated a great and lasting evil on the world by furthering the practice of gratuitous murder of other meat-bearing beings of bone, chiton, and slime. But those who have attacked wristwatches as harmful clams, vigil posts of death, totalizing disk engines, pulsing pucks of Beelzebub, were for the most part British and anglophiles, whereas Emerson and Whitman found the watch fascinating and an instrument of sunlight, as did Benjamin Franklin, whereas those who defiled the watch were Dryden, including Laurence Stern, Wycherley, Ben Jonson, Samuels Butler and Beckett and Coleridge, tho the Samuel Pepys was proud of his watch and delighted in it, for it is a thing to delight with, whereas Allens Ginsberg and Edgar Poe were equal American idiots, the latter being addicts and American, Alan Poe having written a racist screed against the Dutch, clocks and cabbage, and tho he deplored the dissection of animals Alexander Pope and yes the fatuous boneheaded Wm Blake, even him, tho i know most of you like him, and his melodramatic and mostly retarded whinging about “infernal cogs” whereas I find no woman who attacked the watch, being sensible, that these aforementioned people mostly are idiots operating completely as imbeciles, essentially scapegoated a mechanism, small at that, masking a complicitous participation in an increasingly rationalized society by dissing a collection of nanosprings and small teeth of brass arrayed on circles, praising, worse, inordinately the word and that betrayal of thought called Reason while forgoing their fundamental nature, which is called lovingkindness, can bite my ass. Also can Allen Ginsberg bite my ass he was an idiot. Whereas Dante put his single horologe into heaven, and had it run there as a great sun horse, and Rabelais’ dislike stemming mostly from the the relation between clocks and monks and increasingly oppressive use of clocks by the religious hierarchy, with which skepticism I

forgive and am down with, for tho prayer like work is a group activity, the clock itself I argue stood as a taunting analogous reminder of self-sufficient individuation-—an example of ostensible self-reliance which ironically served, in my personal theory, as an inspiration to that at first okay then supremely retarded anti-rationalist counter-culture called romanticism, which strangely took to defiling the clock itself when it was the clock that stood, in their hippy minds, as a replacement of an hierarch sun Praise to the currently ubiquitous watch, but in 1720 the price of a watch was equivalent to a servant girl's wage for ten years. Samuel Pepys', thus, love of watch was consonant with his fondling and raping of his servant girls, including one Deborah Willett, which adultery and rape he recorded first in Latin then in the cocktail of French, Portuguese, Latin, and coded English after his wife read his account of his raping of same and witnessing him w/ his member in Ms Willett Praise be the man who wrote The Barber of Seville and The Marriage of Figaro, Beaumarchais, as he was a brilliant watchmaker Praise be Wm Hogarth an artist who cd paint a portrait in one hour and depicted consistently time pieces, then new, in his renderings, as with the rise of the waistcoat in 1675 men ceased to wear watches by chains on the neck and placed them in pockets, whereas women continued to wear them on chains, in fact it was the discomfort afforded by the weight of the watch suspended on the neck that caused Charles II to devise an expedient sling composed by a light garment for the torso, a "vest," upon which small internal purses of cloth, which we call pockets, could be hung. Tompion who in his life made 6,000 watches and 500 clocks, was the occasion of much thievery: The personal advertisements of London papers frequently mentioned rewards for stolen Tompion watches Praise be Daniel Defoe, born in the horological revolution, who depicts one Moll Flanders who stole gold watch after gold watch. The best watches now are made of stainless steel, and sometimes Titanium Praise be all those who resisted Descartes who in 1619 reports wishing to construct a mechanical flying pigeon, a dancing dog, and a spaniel chasing a pheasant Praise be the watch, it is the amphitheater of all those who are awaiting the outcome of our present Praise be the many bugs, more complex than watches. That they have an energy that has left us. They have the energy of children. That they are the favorites of God and are but the particles of people with the wills of children. That insects are my little cousins under the uncle of heaven. And I am happy of them Praise that the wristwatch is essentially an astronomical instrument, which fact we among the houses forget. That what is a watch used for, it is used for the mimicking of the turning of the sky as the turning of its hands remembers the turning of the sky, the rolling of the earth before and under the sun Praise be the watch by which to constant remember decay, for rather we would have bolted a dancing fetus to a wall, or something like that Praise be the minute hand which tho the watches were around since the early 16th century as a personal vademecum, the minute

hand did not arise on a watch until 1660 Praise to the Northern Hemisphere which gave the watch Praise to Randall Benson who sd “A watch does not respond to force, they are too small to compete with it.” Praise to the 4th chronometer of John Harrison which in 1761 erred no more than 15 seconds in a 5 month journey to the West Indies and back Praise to the British horological revolution of 1660-1770 Praise to John Harrison, he that built the first sea clock, a clock to be taken unto the seas w/out losing even a second a week, incredible, despite buffet by wave, storm, the seamen themselves and sometimes, which did happen, a fish from the window And even tho the Industrial Revolution was precipitated by the British horological revolution, praise to the British horological revolution Praise to the escapement, a device which through repetitive mechanical motion regulates the running down of the motive power Praise to the history of clocks which is to a large extent a history of the improvement of the technologies of escapement Praise to the clock which is not a metaphor for the enslavement of peoples, the enslavement of labor, the abuse of human power, the call of the factory, nor the bell that tolls as death Praise to Ikuo Tokunaga-san designer of the Seiko divers 1974-present who sd “And if your 1000m diver’s watch will be damaged unfortunately in any case, please contact to the SEIKO Service Center of your country as soon as possible. And last of all, I would like to say again The watches are living machines and they wanted to be cared from their lovely owner with heart-full mind every day. Please love your professional 1000m diver’s watch for ever. Thanks again. Sincerely yours, Ikuo Tokunaga” Praise to Richard Leigh, 1695, who wrote of insects, “Like Living Watches, each of these conceals/ A thousand Springs of Life, and moving wheels…” Praise to those in Norway, who are generally Norwegians, that they wear clocks. That they have rain there. That things are busy there. That they are busy with Norway. That there are old incomparable fountain pens there. That all these things are Norway, of Norway, and make Norway. Praise to weakened insects of Norway, who are happy, being fond of snow, which burdens them Praise that wristwatches, like nickels on the sea, are children of the colossal. That they burden no person, mar no time, and are made of the sound of the baskets. That Sunlight in Norway is of strained apricot. That this on my wrist is a celestial theater. That a wristwatch is a small celestial theater. It is a small sky. A device for the measure of shadows Praise be Ikuo Tokunaga-san designer of the Seiko divers 1974-present who sd “All watches are the noble-minded living machines for which human beings have created as the mechanical watches and as quartz watches. In those creatures, there are ‘the culture of the time’ which tells human beings' history, ‘the law of the time’ which keeps social order, ‘mankind's philosophy’ which tells their feelings, ‘the drama of sports’ with sweat and tears, and also ‘the art of the time’ which charms people's mind deeply by the ultimate mechanism. Both mechanical watches and quartz watches have their individuality, and both are

alive with you with respectful character in this world. Although determined by the style of your life, and TPO, since my selection basis of watches is summarized in the next table, please make it reference which to be chosen." Praise be the wristwatch, small celestial theater Praise be the first nanotechnology Praise be the watch, up, and it bring a brave morning Praise be the watch which is not responsible for the death of spiritual time

--

_____
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

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390. Robin Hamilton
Re: praise be to the watch
Mon 12 Feb 2007

Good stuff, Gabe. Enjoying it.

About a third of the way through, I realised I'd have to print it out and read the rest more carefully.

Will do that now.

Robin

----- Original Message -----
From: "Gabriel Gudding" <[redacted]>
To: <[redacted]>
Sent: Monday, February 12, 2007 7:46 AM
Subject: praise be to the watch

> *Praise be to the watch which is not responsible for rationalism or the mechanistic view of being ...*

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391. ALDON L NIELSEN
Fwd:Ornette at the Grammies
Mon 12 Feb 2007

So, Orentte Coleman gets a Lifetime Achievement Grammy, and for this he gets to come out on stage and give an award to Carrie Underwood ----

<<

So, Orentte Coleman gets a Lifetime Achievement Grammy, and for this he gets to
come out on stage and give an award to Carrie Underwood ----

<<

Poems will appear this week by: Mary Maher, Vernon Frazer, and Sandra Alland.

A new poem about poetry every day.

Enjoy,
Dan

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396. **Jordan Stempleman**
Re: New Poetics List Moderator
Mon 12 Feb 2007

Wonderful. Perhaps it's an early indication for good things in '08.

> Date: Mon, 12 Feb 2007 09:24:37 -0500> From: [redacted]> Subject: Re: New Poetics List Moderator> To: [redacted]> > good luck amy. hopefully this will result in a decline of some of the truly > grotesque hate mail which i for one vote against. susan maurer> > > >From: Poetics List <[redacted]>> >Reply-To: UB Poetics discussion group <[redacted]>> >To: [redacted]> >Subject: New Poetics List Moderator> >Date: Mon, 12 Feb 2007 09:16:26 -0500> >> >We are pleased to announce that Amy King will be the new moderator for> >the Poetics List. We are delighted that she has agreed to take on this> >role. Over the years, the list has adopted different approaches to> >approving posts and we will continue to keep open all possibilities.> >For the time being, however, all posts to the list will be sent to the> >moderator for approval. As a result, there will be a delay from the> >time posts are sent to when they are posted.> >> >Welcome, Amy!> >> >Charles Bernstein, Julia Bloch, Lori Emerson, Joel Kuszai, Nick Piombino> >Poetics List Editorial Board> > _____> Don’t miss your chance to WIN 10 hours of private jet travel from Microsoft > Office Live http://clk.atdmt.com/MRT/go/mcrssaub0540002499mrt/direct/01/

_____
Get connected - Use your Hotmail address to sign into Windows Live Messenger now.
http://get.live.com/messenger/overview=

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397. **Gerald Schwartz**
Re: Fwd:Ornette at the Grammies
Mon 12 Feb 2007

Yes, and at the very least a big
protest was lodged by Flea of the

Red Hot Chile Peppers, spay-painting
his battery of stacked amps with
ORNETTE COLEMAN WE LOVE YOU...

Somebody knows what time it is!

Gerald Schwartz

> *So, Orentte Coleman gets a Lifetime Achievement Grammy, and for this he gets to*
> *come out on stage and give an award to Carrie Underwood ----*
>
> *<<

together. Now we will have asynchronous computers in the future, what will that be light?

In regard to moderation, I'm not so positive as the two other members who have written in; poets are an unruly bunch and that seems to be at the heart of remaking language itself. Here we literally have to have Amy's approval, and it's unclear where that stands, what is acceptable to her and what is not. As far as unpleasant posts to a list - there's no reason at all why posts _should_ be pleasant or etiquette-fulfilled, as long as there is no outandout racism, name-calling, what have you. For poets are also a stubborn bunch; it takes courage to write poetry, perhaps the most courage at all, and it's a shame so little of it appears in this forum. (The email list I run with Sandy Baldwin, wryting, is filled with it by the way.)

For my recent work, just check the blog or Youtube at times, although the accompanying texts are absent; for example

"for valeska gert

ruptured mess of the avatars banged into one another maybe they fucked in any case whatever skin they had disappeared in any case the lens blew out with all the action in any case i'm exhausted from their screaming why not mash them mosh them why not mash us mosh us in any case by this time it's all debris by this time i'm under the cabinet by this time doctor leopold konninger returns with horn-rimmed dark glasses in any case he says if you can't dance to it anita berber you might as well explode valeska gert

http://www.asondheim.org/ruptured.mp4
http://www.youtube.com/watch?v=R54HTJUfeiM
http://www.asondheim.org/bubbled.mp4

when history becomes histrionic naked dance parades on the silver screen oh they look so good light shining through the bones"

-- Valeska Gert was a Jewish dancer of the grotesque during the Weimar years.

-- Gabe and Amy, good luck!

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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400. charles alexander
CODEX symposium
Mon 12 Feb 2007

It would be great to see any Bay Area poets, or poets visiting there, at the CODEX symposium and book fair at UC-Berkeley Feb. 13-15. Chax Press will be displaying books there. The public "book fair" is Feb. 14 & 15. For more information, . . .

http://www.codexfoundation.org/bookfair/index.html

We'll be displaying a new fine art edition of the poem WITNESS by Kathleen Fraser. The book is also by Nancy Tokar Miller, who made eleven original (and stunning!) works of art for the book. But we'll also have handmade books we've done over the last bunch of years, and a smattering of trade paperback books of poetry. Check out our web site for recent titles . . .

http://chax.org

I hope to see some friends in Berkeley!

Charles

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

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401. Stephen Baraban
lim
Mon 12 Feb 2007

Hai-cuckoos, suppressed "vagina",
Celebrities lurid but minor--
Had I brilliance to say,
I'd rush to the fray:
For now, butting out would be kinder.

___ Finding fabulous fares is fun. Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains. http://farechase.yahoo.com/promo-generic-14795097

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402. Michael Kelleher
Literary Buffalo E-Newsletter 2.12.07
Mon 12 Feb 2007

LITERARY BUFFALO
2.12.07-2.18.07

LITERARY BUFFALO IN THE NEWS:

Michael Kelleher interviews poet Michael Gizzi in Artvoice:

http://www.artvoice.com

READINGS THIS WEEK

2.14

Just Buffalo Open Reading
Featured: Ken Feltges
Wednesday, February 14, 7 p.m.
Carnegie Art Center 240 Goundry St., North Tonawanda
10 open slots: all readers welcome!

&

Earth's Daughters Collective's Gray Hair Reading Series
Norma Kassirer and Dennis Maloney
Poetry and Fiction Reading
Wednesday, February 14, 7:30 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

Dennis Maloney is a poet, translator, and landscape architect. His own poetry includes the book The Map Is Not The Territory, and his translations include The House in the Sand by Pablo Neruda and The Landscape of Castile by Antonio Machado. He is currently working on translations of works of Juan Ramon Jimenez and Yosano Akiko. Dennis is also the founding editor/publisher of the highly respected White Pine Press.

Norma Kassirer's first book was Magic Elizabeth, the enduring novel for children first published in hard cover by Viking Press in 1966. Several paperback editions by major publishers-Scholastic, Knopf-Random House, and most recently Harper-Collins (1999)-have kept the book continuously in print. The book is included in The New York Times Parent's Guide to the Best Books for Children. A second novel for children, The Doll Snatchers, was also published by Viking (1969). Short stories and articles for adults have appeared in a variety of magazines. The Hidden Wife, a collection of some of her stories, was published by Shuffaloff Press in 1991. Her poetry is written for adults.

2.15

Just Buffalo/Small Press Poetry Series
Michael Gizzi and Michael Basinski
Poetry Reading
Thursday, February 15, 7 p.m.
Rust Belt Books, 202 Allen St., Buffalo

Michael Gizzi worked for more than a decade as a licensed arborist in Southern New England. He is presently a visiting lecturer at Brown University and the curator of the Downcity Poetry Series in Providence, Rhode Island. Gizzi is the author of more than 10 books of poetry, including: My Terza Rima (The Figures, 2001); Cured in the Going Bebop (Paradigm Press, 1999); and No Both (The Figures/Hard Press 1997). Throughout the 1990's he edited lingo magazine and Hard Press. HE has collaborrated on a number of projects with Clark Coolidge, including a recording, in it's entirety, of Jack Kerouac's Old Angel Midnight.

Michael Basinski is The Curator of The Poetry Collection State University of New York at Buffalo. He performs his work as a solo poet and in ensemble with the EBMA and his own group, BuffFluxus. Most recently, he released his first CD Fungenii. Among his many books of poetry are Heka (Factory School); Strange Things Begin to Happen When a Meteor Crashes in the Arizona Desert (Burning Press); The Idyllic Book (Michel Letko, Houston, Texas); Mool, Mool3Ghosts and Shards of Shampoo (Bob Cobbing's Writers Forum); Cnyttan and Heebie-Jeebies (Meow Press); By and The Doors (House Press); Un Nome, Red Rain Two, Abzu and Flight to the Moon (Run Away Spoon Press): Poemeserss (Structum Press) and many more.

2.16

Just Buffalo Interdisciplinary Event
Arabian Nights/Middle Eastern Poetry and Dance_
Friday March 16th 7 p.m.
Unitarian Universalist Church
695 Elmwood Ave., Buffalo (corner of Ferry)_
$4 adults/$3 students & seniors/$2 Just Buffalo members__

Arabian Nights features romantic poetry and songs by Lonnie B. Harrell, with Middle Eastern dance performed by Cathy Skora/Folkloric Dance Company. Throw aside your inhibitions and learn "the dance of the seven veils." Complete the evening with a sampling of Middle Eastern snacks. Cathy Skora has been studying teaching & performing dance for over fifteen years, and is founder and executive director of Folkloric Productions Dance Co., Inc. Her dance studies have included Modern (Graham-Based) and African (Dunham-Based), with the Gemini Dance Company, under the direction of Steve Porter. As a member of Gemini, Cathy traveled to Europe for several summers as part of an international folk festival. Her area of special study are dances of the Middle

East and North Africa. Cathy has traveled throughout Egypt, Morocco, Turkey, and Greece, exploring dance and culture.

2.18

Just Buffalo Open Reading
Featured: Liz Mariani
Sunday, February 18, 7 p.m.
Rust Belt Books, 202 Allen St., Buffalo
10 open slots: all readers welcome!

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP
A writing practice group meets every FRIDAY at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [redacted].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

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-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
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Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

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One ticket ($35) = Just Buffalo Individual Membership
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Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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403. **Barry Schwabsky**
Re: Ornette at the Grammies
Mon 12 Feb 2007

Who is Carrie Underwood?
Was he giving the award to her or she to him? If the former, isn't it right that the senior person give the award to the lesser figure? Like if I was getting an award for poetry, it would mean a lot if was being given me by John Ashbery, whereas it would be merely presumptuous if I were to give one to him.

Vernon Frazer <[redacted]> wrote: I didn't see the Grammies, but I'd say this is a slap in the face to Ornette, considering how much he's contributed. I'm out of the popular culture loop and can't imagine Carrie Underwood's accomplishments comparing to his even remotely.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of ALDON L NIELSEN
Sent: Monday, February 12, 2007 9:08 AM
To: [redacted]
Subject: Fwd:Ornette at the Grammies

So, Orentte Coleman gets a Lifetime Achievement Grammy, and for this he gets to
come out on stage and give an award to Carrie Underwood ----

<<

you assistance would be much appreciated

kh

sincerely

l y braithwaite

http://en.wikipedia.org/wiki/Lawrence_Ytzhak_Braithwaite

http://www.sidebrow.net/2006/a047braithwaite.php

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405. Gabriel Gudding
Re: praise to the watch
Mon 12 Feb 2007

Thanks, Robin. That stuff quoting Ikuo Tokunaga (Tokunaga-san, as he's affectionately known) is from the Seiko Citizens Watch Forum (http://www.network54.com/Forum/78440/).

This is just a beginning, written over the last two days. I want to explore the history of the watch and wristwatch in relation to first gender and then colonialism. It's a huge field, almost untouched.

Looking at the paintings of Wm Hogarth - was just struck by how many are of women and watches/clocks. The watch and women have this buried history that goes weirdly back to people like Pepys and Tompion. I'm not sure yet what to make of it. Gabe

<<Date: Mon, 12 Feb 2007 11:11:18 -0000
From: Robin Hamilton <[log in to unmask]>
Subject: Re: praise be to the watch
reply-type=response

Good stuff, Gabe. Enjoying it. About a third of the way through, I realised I'd have to print it out and read the rest more carefully. Will do that now. Robin --

↑ Index

406. Ken Rumble
Nathaniel Tarn & Janet Rodney, This Saturday, Feb. 17th, 8pm, Internationalist Books, Chapel Hill
Mon 12 Feb 2007

Please spread far and wide....

Who: Nathaniel Tarn: poet, translator, anthropologist, and editor; author of thirty volumes of poetry, and numerous translations (including acclaimed versions of Pablo Neruda, Victor Segalen, and others); /Selected Poems 1950-

2000/ published in 2002 by Wesleyan University Press; selected essays in poetics and anthropology /Views from the Weaving Mountain/ published in 1991 by University of New Mexico Press; specialist in Highland Maya studies and the sociology of Buddhist institutions; one of Marcel Duchamp's chess partners.

Who: Janet Rodney: digital artist, poet, and letterpress printer; author of four books of poetry, including /Orphydice/, /Atitlan / Alashka/, and the meditative memoir /The Book of Craving/; fifteen year resident of Spain while a journalist, editor, translator, and interpreter.

What: Desert City Poetry Series, you thought it would never happen.

When: This Saturday, February 17th, 8pm, 2007, the year formerly known as "next year."

Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, North Carolina, same place, fresh air.

How much: $2 donation which will contribute to the hospital bills of Philadelphia poet Frank Sherlock.

Why: "Rite of return / elegant orange "bird" / shines on my memory / flying the sun from west to east" "you are right, / at this time the mind / is a mirror to the sun / the heart a coal / bright in, the wind, / nothing / is mine / but the ride"

See you there....

Nathaniel Tarn: http://jacketmagazine.com/06/index.shtml

Janet Rodney: http://www.thing.net/~grist/l&d/ljrdny1.htm

"Ancestors"
by Nathaniel Tarn

"At the exact site of the Lituanica's tragedy, in the forest of Soldin, Germany, the Aero Club of Lithuania rented for ninety nine years a . . . circle-shaped area and erected a monument. (The inscription:) "Here died as heroes the Transatlantic Flyers Darius & Girenas " (July 15, 1933) . . . After World War II, that part of Germany was annexed to Poland and Lithuania was occupied by the Soviets."

Small provincial town
in "my" fathers' land
at creation's edge -
border post deserted,
a line of lindens,
opposite post deserted,
no crossings anymore

as there once were
between old world and new.

"God's Playground" here
as they used to call it:
what does He play with
what is the message of a life,
what is the information,
what can the play mean
        from bit to life, and back?

Other end of town:
small sunlit graveyard field
edged with small jungles:
hazels, apples, roses, ferns,
nettles, mushrooms, herbs -
loud with warblers,
        storks overhead
birds of my secret childhood.

    Rite of return
elegant orange "bird"
        shines on my memory
flying the sun from west to east
back to its homeland,
the two boys clean
        pure-blooded heroes -
narrative simple
        a nation's testament
torn out of anonymity
        the double fit
thanks X and gentle Y.

When was "our" departure:
before the warning signs
                were clearly witnessed
or very near the terminus
        of possibility -
by which way forward
under the lindens
        was it to left,
was it to right
they went from east to west

and to what purpose
to what end in "me"?

Scrabble to read the graves
four hours the heat increasing.
Small stone book-shape -
third the way down from top -
grips one pointed gravestone
(like a clown's hat)
perhaps a sign of "us"
whose trade was bookbinding.

When not finding's no matter -
this is community -
"my" people sunk into
"our" people floating here
their stones on the grass sea.
So that it does not matter
if name sings here or not:
what is a name inside oblivion?

Not enough money
to buy the right equipment
homed into heroism:
arrival no arrival
a crash short of the goal
in a "great neighbor" country,
the whole scene under glass
shrine in its own museum
when it had been subtracted
out from the swastikas.
Crowd size at funeral
never yet seen in all of history.

Behind the pointed grave,
thick trees spread darkness,
huge long-house trench:
a thousand hidden there -
but not by natural
demise - shot in the neck:
it will take lifetimes
to read those dead.

Came to the sky
these luftmenschen too early

against the grain
of their determinations.
Now I'm at table:
Gorge at my life deep sun!
Take down the charming pilots
and too "my" ancestors!

In the town,
"they" who are always present
holding a festival
of later generations.
Midway between creations
all ate and drank the same
heard the same blood beat
of excremental music -
we paid them no attention.
How many of "their" fathers
might have helped
to fill that field?

"Their" flyers:
nothing as infiltrated
as "our" sallow legions
storm troopers in their time
would soon dispose of.
How could a record flight else
among so many
bring home the corpses
embalmed,
later, hidden for years
from various oppressors
until again, an independence.

While it is on record
(those who don't sleep or dream)
that in a neighbor town
"they" stood on rooftops
many smiling
to watch the shooting circus.

from /Crystals/
by Janet Rodney

I.

The time
of which I write

is a memory

of getting back
to Mother Earth, mouth
pressed to hers, desire's
irresistible

curl of lips
when love
for Father Water
is strongest

I look for his eye and hear
a hellish laughter
as from outside

up from the ocean.

II.

Long after all horizons
have proved themselves mortal

I see my rider shadow
galloping along the beach,

it is August, lead-bellied
gulls rise toward the Rock

where Atlantic currents
and Mediterranean mix

wild roses
corrupting on its face,

you are right,
at this time the mind

is a mirror to the sun
the heart a coal
bright in, the wind,

nothing
is mine
but the ride

before the sequence
vanishes like lead

drawn down
thru deep water.

XV. The Androgynous Principle (A)

In a small dream
in a small room
in a small town in New Jersey

I am on the make,
a huntress stepping out
of fathomless woods

her small breasts
are smooth
as riverstones
her own phallus, a knife
hung around her neck
instrument
of delight.

The prey this evening
is elusive:
she would like to be

worthy of her victim
who doesn't appear
to cruise these parts
this hour

would like to give her body
to the victim of her choice
precisely when he, the hunted,
steps out of her

moves in, penetrating, manly,
fucking in blindness
bringing them news
of light.

XVI. The Androgynous Principle (B)

Each day the sun
rises inside her eye
looking

for new fields,
at night drops
like a coin into water, she

is blown back by
darkness, her coat of shells
catching a light

from below
where he is hidden,
shining in water he waits

while she
dangles her clothes on a tree,
descends to the edge,
water rising slowly up

her body
between her thighs
he drinks her.

XVII.

Here we are
and all we see
is more

than ourselves,
the failing leaves
and flowerheads
float on the canal
like scales of carp

downriver
here we are and more,
wind driving thru
the cracks of our windows
bringing on the cold
we know

from our skin
(and over hard ground walk
the circuit of each other)

that winter
has made it
our way again

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407. Dan Waber
first adventures of col and sem
Mon 12 Feb 2007

kite tail press is pleased to announce the release of:

first adventures of col and sem, by Dan Waber
http://www.logolalia.com/kitetailpress/

Lyric narrative punctuation poetry, what else can be said? Well, here's what others are saying:

<[brick]> it's sort of a love story between the colon and the semicolon <devin> ahh, those two have had a thing going for centuries <[brick]> she's totally hot in palatino linotype <devin> oh i know

"i like the way this is simple but symbolically charged. romantic but smart. concrete but abstract."--Jim Andrews

"Brill!"--Mairéad Byrne

"Loved it. [...] so romantic!"--K.S. Ernst

"Love poems like no one has ever seen."--Michael Harold

"...bits of punctuation set free to mean, to make, to be."--Geof Huth

"o this is way beyond punctuation poetry."--Karl Kempton

"It¹s cheeky."--Chris Mansell

"...a display of what can only be called heorically wordless subminimality in the sense of utter alphabetical absence..."--Irving Weiss

For information on how to purchase a copy, please send an email to your favorite word, whatever that may be, at logolalia dot com.

Regards,
Dan

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408. David A. Kirschenbaum
Re: Ornette at the Grammies
Mon 12 Feb 2007

Ornette actually got more facetime than the other lifetime achievement grammy award winners--among them The Doors, The Grateful Dead, and Booker T. & The MG's--who after each of them were talked about for a few seconds from the stage had a camera focused upon them in the audience. This is the way it's been for the past few years at the grammy awards with these awards.

As for Flea, he began playing the trumpet at age nine and grew up the step-son of jazz musician Walter Urban, Jr., and wanted to be a jazz musician like him. I think he was just honoring Ornette, perceived grammys slight be damned.

Best,
david

On 2/12/07 9:44 AM, "Gerald Schwartz" <[redacted]> wrote:

> *Yes, and at the very least a big*
> *protest was lodged by Flea of the*
> *Red Hot Chile Peppers, spay-painting*
> *his battery of stacked amps with*
> *ORNETTE COLEMAN WE LOVE YOU...*
>
> *Somebody knows what time it is!*
>
> *Gerald Schwartz*
>
> *So, Orentte Coleman gets a Lifetime Achievement Grammy, and for this he gets to*
> *come out on stage and give an award to Carrie Underwood ----*
>
> *<<

Carroll Gardens, Brooklyn

F or G to Carroll Street

FREE

Kostas Anagnopoulos was born and raised in Chicago. He is the editor and co-founder of Insurance Magazine and Insurance Editions. In 2003 he published his chapbook, Daydream. This spring Ugly Duckling Presse will publish his long poem, Irritant. He lives in Jackson Heights, Queens, and he works as a salesman.

Elisa Gabbert holds degrees from Rice University and Emerson College. She is a reader for Ploughshares and an editor of Absent. Recent work appears or will appear in journals including Pleiades, LIT, No Tell Motel, Kulture Vulture, RealPoetik, H_NGM_N, and Redivider, as well as the forthcoming anthologies The Bedside Guide to No Tell Motel – Second Floor and Outside Voices 2008 Anthology of Younger Poets. This week Kitchen Press released her chapbook, Thanks for Sending the Engine.

___
Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives.
http://tools.search.yahoo.com/toolbar/features/mail/

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410. **heidi arnold**
Re: New Poetics List Moderator
Mon 12 Feb 2007

"good luck amy. hopefully this will result in a decline of some of the truly grotesque hate mail which i for one vote against. susan maurer"

-- yeah -- i agree --

from thich nhat hanh: -- one day a monk came to tue trung, the most illustrious teacher of Buddhism in Vietnam in the thirteenth century, a time when Buddhism was flourishing in Vietnam. the monk asked him, "what is the pure, immaculate Dharmakaya?" and Tue Trung pointed to the excrement of a horse. This was an irreverent approach to Dharmakaya, because people were using the word immaculate to describe it. you cannot use words to describe the Dharmakaya. Even though we say it is immaculate, pure, that does not mean it is separate from things that are impure. reality, ultimate reality, free from all adjectives, either pure or impure. so his response was to shake up the mind of

the monk, for him to cleanse himself of all these adjectives in order to see into the nature of the dharmakaya...

- heidi

On 2/12/07, susan maurer < [redacted]> wrote:
>
> good luck amy. hopefully this will result in a decline of some of the
> truly
> grotesque hate mail which i for one vote against. susan maurer
>
>
> >From: Poetics List < [redacted] >
> >Reply-To: UB Poetics discussion group <[redacted]>
> >To: [redacted]
> >Subject: New Poetics List Moderator
> >Date: Mon, 12 Feb 2007 09:16:26 -0500
> >
> >We are pleased to announce that Amy King will be the new moderator for
> >the Poetics List. We are delighted that she has agreed to take on this
> >role. Over the years, the list has adopted different approaches to
> >approving posts and we will continue to keep open all possibilities.
> >For the time being, however, all posts to the list will be sent to the
> >moderator for approval. As a result, there will be a delay from the
> >time posts are sent to when they are posted.
> >
> >Welcome, Amy!
> >
> >Charles Bernstein, Julia Bloch, Lori Emerson, Joel Kuszai, Nick Piombino
> >Poetics List Editorial Board
>
> _____
> Don't miss your chance to WIN 10 hours of private jet travel from
> Microsoft
> Office Live http://clk.atdmt.com/MRT/go/mcrssaub0540002499mrt/direct/01/
>

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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411. David-Baptiste Chirot
Re: Ornette at the Grammies
Mon 12 Feb 2007

I've never forgotten Ornette on the phone saying artists don't need to go to art schools--they need to go to business schools--

it's not called the Entertinment INDUSTRY because it's about "art" and "artists" you know--it's strictly business-- so of course Ornette wd show up and get his Grammy--it's good for HIS business, too

are Jazz musicians supposed to always be neglected, poor and "pure" from money and awards other musicians are given? for the sake of their fans--?

this is about business, not art--
an artist knows they are an artist, a great one, wihout needing to be told or awarded--
but the award and publicity and cash it brings--that they do need--to live--for themselves, their family, their work--

> *From: Andrew Jones <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Ornette at the Grammies*
> *Date: Mon, 12 Feb 2007 16:05:44 +0100*
>
> *guess he wouldn't have shown up if he didn't want to, and besides,*
> *it's only the grammys, it's not like it means anything.*
>
> *On 2/12/07, ALDON L NIELSEN <[redacted]> wrote:*
> *So, Orentte Coleman gets a Lifetime Achievement Grammy, and for this he gets to*
> *come out on stage and give an award to Carrie Underwood ----*
>
> *<<

412. Brian Clements

Teaching Position Announcement--Western Connecticut State University

Mon 12 Feb 2007

This newly announced position is advertised for the English Dept., but WestConn is in the process of establishing a Dept. of Writing and Linguistics effective Fall '07. We expect final approval shortly, and this position would go with the new department. Even though we expect approval of the new department, applications should be addressed to the English Dept. Candidates who meet the requirements below and who have additional experience as professional writers (outside academia) will be especially attractive.

Cordially,
bc

School of Arts & Sciences
English Department

Western Connecticut State University's English Department seeks a tenure-track, Assistant Professor beginning in August, 2007. The English Department offers undergraduate majors in Literature and Professional Writing, as well as combined majors in American Studies and Elementary & Secondary Education. The Department's graduate program includes Master of Arts, Master of Fine Arts, and Master of Science degrees with options in literature studies, teaching English as a second language, and writing. The Department also offers four minors and a variety of writing intensive and introductory literature courses for credit in General Education.

Assistant Professor
Coordinator of First-Year Composition

The tenure-track Assistant Professor will serve as the
Coordinator of First-Year Composition. A Ph.D. or terminal degree in Composition/Rhetoric or closely related field is required. Candidates with

specializations in composition studies, professional writing, or linguistics are welcomed; however, the successful candidate will have primary interest in first-year writing pedagogy. Must be willing to teach courses at both graduate and undergraduate levels and direct the department's writing lab. Must have experience with teaching ethnically and linguistically diverse populations. Experience with writing across the

curriculum, instructional technology, assessment, and directing a writing lab is desirable.

Application Process: Send cover letter, CV, graduate transcripts, and three letters of recommendation, along with a fifteen page writing sample to [redacted]. Reference Search # 500-117 in the Subject line.

Screening of applications will begin February 21, 2007 and continue until the position is filled.

Salary & Benefits: WCSU offers competitive salaries commensurate with candidate's experience and a comprehensive benefit package.

Dr. Brian Clements, Coordinator
MFA in Professional Writing
[redacted]

_____
Dept. of English Language, Comparative Literature, and Writing
Western Connecticut State University
181 White St.
Danbury, CT 06810

_____
http://www.wcsu.edu/english/mfa

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413. Murat Nemet-Nejat
Re: praise be to the watch
Mon 12 Feb 2007

Gabriel,

I second. Alan. Your piece ticks away.

Murat

On 2/12/07, Alan Sondheim <[redacted]> wrote:
>
> Ah, this is one of the most beautiful pieces I've read in a long time;
> there's something 17th18th century running through it, those references
> to Pepys for example though I still prefer Johnson they're still
> associated in my mind. The incantatory prose itself ticks away, I miss the
> digital, though there are slight references; the poem is mechanism, the
> digital might as well not be a watch since it is watched itself, clocked
> itself, in order that the parts function together. Now we will have
> asynchronous computers in the future, what will that be light?
>
> In regard to moderation, I'm not so positive as the two other members who
> have written in; poets are an unruly bunch and that seems to be at the
> heart of remaking language itself. Here we literally have to have Amy's

> approval, and it's unclear where that stands, what is acceptable to her
> and what is not. As far as unpleasant posts to a list - there's no reason
> at all why posts _should_ be pleasant or etiquette-fulfilled, as long as
> there is no outandout racism, name-calling, what have you. For poets are
> also a stubborn bunch; it takes courage to write poetry, perhaps the most
> courage at all, and it's a shame so little of it appears in this forum.
> (The email list I run with Sandy Baldwin, wryting, is filled with it by
> the way.)
>
> For my recent work, just check the blog or Youtube at times, although the
> accompanying texts are absent; for example
>
> "for valeska gert
>
> ruptured mess of the avatars banged into one another maybe they fucked in
> any case whatever skin they had disappeared in any case the lens blew out
> with all the action in any case i'm exhausted from their screaming why not
> mash them mosh them why not mash us mosh us in any case by this time it's
> all debris by this time i'm under the cabinet by this time doctor leopold
> konninger returns with horn-rimmed dark glasses in any case he says if you
> can't dance to it anita berber you might as well explode valeska gert
>
> http://www.asondheim.org/ruptured.mp4
> http://www.youtube.com/watch?v=R54HTJUfeiM
> http://www.asondheim.org/bubbled.mp4
>
> when history becomes histrionic naked dance parades on the silver screen
> oh they look so good light shining through the bones"
>
> -- Valeska Gert was a Jewish dancer of the grotesque during the Weimar
> years.
>
> -- Gabe and Amy, good luck!
>
>
==========
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.

==========
==========
>

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414. George Bowering
Re: Ornette at the Grammies
Mon 12 Feb 2007

You should tell us who Carrie Underwood is.

gb

On 12-Feb-07, at 6:07 AM, ALDON L NIELSEN wrote:

> So, Orentte Coleman gets a Lifetime Achievement Grammy, and for this
> he gets to
> come out on stage and give an award to Carrie Underwood ----
>
>
>
<<

http://vernonfrazer.com <http://vernonfrazer.com/>

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416. **ALDON L NIELSEN**
Re: Ornette at the Grammies
Mon 12 Feb 2007

All that granted -- and of course I know he got a lot more attention at the part of the ceremonies that was not televised --

Still, I think it good to take note of such things, to make whatever small noise there is to be made -- That, after all, is how the grammies eventually moved out of the "let's give all the awards to Mitch Miler" mode of the past and finally began to acknowledge the existence of more interesting music -- I'm under no illusions -- the jazz awards often go to the most middle of the road performers, as with poetry awards -- in some years, viewers could be excused for thinking Herbie Hancock, Chick Corea and Arturo Sandoval were members of, say, Jewel's backup band --

and let's not even get started on what they do to classical music --

and it was great to see Ornette (and that suit!) at all -- but it was a lifetime of people complaining about such things that brought the academy to give him a lifetime achievement award -- so, I still say complaining is a good thing -

and bless Flea for wearing his heart on his grille cloth --

On Mon, 12 Feb 2007 13:05:34 -0600 UB Poetics discussion group wrote:

I've never forgotten Ornette on the phone saying artists don't need to go to art schools--they need to go to business schools--

it's not called the Entertinment INDUSTRY because it's about "art" and "artists" you know--it's strictly business-- so of course Ornette wd show up and get his Grammy--it's good for HIS business, too

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this is about business, not art--
an artist knows they are an artist, a great one, wihout needing to be told or awarded--
but the award and publicity and cash it brings--that they do need--to live--for themselves, their family, their work--

> *From: Andrew Jones <https://webmail.psu.edu/webmail/main.cgi#>*
> *Reply-To: UB Poetics discussion group <https://webmail.psu.edu/webmail/main.cgi#>*

> *To: https://webmail.psu.edu/webmail/main.cgi#*
> *Subject: Re: Ornette at the Grammies*
> *Date: Mon, 12 Feb 2007 16:05:44 +0100*
>
> *guess he wouldn't have shown up if he didn't want to, and besides,*
> *it's only the grammys, it's not like it means anything.*
>
> *On 2/12/07, ALDON L NIELSEN <https://webmail.psu.edu/webmail/main.cgi#>*
> *wrote:*
> *So, Orentte Coleman gets a Lifetime Achievement Grammy, and for this he*
> *gets to*
> *come out on stage and give an award to Carrie Underwood ----*
>
> *<<

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

These pages are cursor friendly. Speakers on.

-Joel

_____

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

↑ Index

418. **Jesse Crockett**
Re: praise to the watch
Mon 12 Feb 2007

During my "six month initiation" to _____, I became obsessed by my digital wristwatch. It seemed always to catch my eye at "crazy ones", "crazy twos", etc. (terms I made up much later playing space-deck home run derby) So, I put it in the street, hoping some car would smash it. But after re-situating it a couple times, I began to feel dumb, so I put it back in my pocket. I think it wound up as charity for the mission shelter in El Paso, Texas, along with my favorite shirt ever.

Gabriel Gudding wrote:
> Thanks, Robin. That stuff quoting Ikuo Tokunaga (Tokunaga-san, as he's
> affectionately known) is from the Seiko Citizens Watch Forum
> (http://www.network54.com/Forum/78440/).
>
> This is just a beginning, written over the last two days. I want to
> explore the history of the watch and wristwatch in relation to first
> gender and then colonialism. It's a huge field, almost untouched.
>
> Looking at the paintings of Wm Hogarth - was just struck by how many
> are of women and watches/clocks. The watch and women have this buried
> history that goes weirdly back to people like Pepys and Tompion. I'm
> not sure yet what to make of it. Gabe
>
> <<Date: Mon, 12 Feb 2007 11:11:18 -0000
> Reply-To: UB Poetics discussion group <[log in to unmask]>

> Sender: UB Poetics discussion group <[log in to unmask]>
> From: Robin Hamilton <[log in to unmask]>
> Subject: Re: praise be to the watch
> Content-Type: text/plain; format=flowed; charset="Windows-1252";
> reply-type=response
>
> Good stuff, Gabe. Enjoying it. About a third of the way through, I
> realised I'd have to print it out and read the rest more carefully.
> Will do that now. Robin

↑ Index

419. eleni Stecopoulos
Re: Jed Rasula's Poetics of Embodiment
Mon 12 Feb 2007

To the person looking for this: it's his dissertation, from UC Santa Cruz. Should be available from UMI.

_____ Don’t miss your chance to WIN 10 hours of private jet travel from Microsoft Office Live
http://clk.atdmt.com/MRT/go/mcrssaub0540002499mrt/direct/01/

↑ Index

420. Poetics List
Poetics List Welcome Message
Mon 12 Feb 2007

Please note changes to the Welcome Message:

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com
note our new address!

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of

moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change withouth notice.

In addition to being archived at through the EPC (http://epc.buffalo.edu) and at http://listserv.acsu.buffalo.edu/archives/poetics.html, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [redacted], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed form the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens

you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*,

then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

↑ Index

421. Alexander Jorgensen
Re: Poetics List Welcome Message
Mon 12 Feb 2007

Nice touch. Kinda like Dr Phil & South African, Oprah
Winphrey. But david Letterman -

AJ
--- Poetics List <[redacted]> wrote:

> Please note changes to the Welcome Message:
>
>
> The Poetics List
>
> Sponsored by: The Electronic Poetry Center
> (SUNY-Buffalo/University of
> Pennsylvania) and the Regan Chair (Department of
> English, Penn) &
> Center for Program in Contemporary Writing (Penn)
>
> Poetics List Editor: Amy King
>
> Poetics List Editorial Board:
> Charles Bernstein, Julia Bloch, Lori Emerson, Amy
> King, Joel Kuszai,
> Nick Piombino
>
> Note: this Welcome message is also available at the
> EPC/@Buffalo page
>
> Poetics Subscription Registration (required)
> poetics.list --at -- gmail.com
> note our new address!
>
> Poetics Subscription Requests:
>
http://listserv.acsu.buffalo.edu/archives/poetics.html
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> Poetics Listserv Archive:
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> Note that any correspondence sent to the Poetics
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> account takes about ten days, for response; mail to
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> C O N T E N T S:
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> also on line at the
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> remove posts from the list archive or to control
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> *To subscribe for the first time click on "Subscribe
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> Immediately following your subscription to the
> poetics listserv we ask
> that you email [redacted], subject-line
> "registration," with
> your full name, street address, email address, and
> telephone number.
> Failure to register at the time of subscription will
> result in
> automatic deletion from the subscription roll.
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> *To manage your subscription (for descriptions of
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> with no "subject":
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> web interface and
> not receive any messages sent directly, while
> remaining subscribed to
> the list and so eligible to send us posts, send this
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> to <[redacted]> with no
> "subject": set poetics
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> You may also
> may unsubscribe by sending a one-line email to
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> If you are having difficulty unsubscribing, please
> note: sometimes
> your e-mail address may be changed slightly by your
> system
> administrator. If this happens you will not be able
> to send messages
> continue to receive

> mail from the Poetics List. To avoid this problem,
> unsub using your
> old address, then resubscribe with your new email
> address.
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> 6. Cautions
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> HTML-formatted messages or attached files. As a
> general rule, keep
> individual posts to 1,000 words or less.
>
> Please do not publish list postings without the
> express permission of
> the author. Posting on the list is a form of
> publication. Copyright
> for all material posted on Poetics remains with the
> author; material
> from this list and its archive may not be reproduced
> without the
> author's permission, beyond the standard rights
> accorded by "fair use"
> of published materials.
>
> All material on the Poetics List remains the
> property of the authors;
> before you reproduce this material, in whole or in
> part, we ask that
> you get permission (by email is fine) from the
> authors. If they give
> permission, then we ask only that you say that the
> post or posts
> appeared originally on the Poetics List
> [give date and say:]
> Used by permission of the author.
>
> As an outside maximum, we will accept no more than 4
> messages per day
> from any one subscriber. Also, given that our goal
> is a manageable
> list (manageable both for moderators and
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> is not posted there; if you still feel there is a
> problem, you may
> wish to contact the editors at
> <[redacted]>.
>
>
>

_____
___ Any questions? Get answers on any topic at www.Answers.yahoo.com. Try it now.

↑ Index

422. Alexander Jorgensen
Our messages are being monitored
Mon 12 Feb 2007

I was told that my post, I a responsible member of the
world community, will wait 1-3 days before my message
is posted. China, man. <ew!>

AJ
--- Murat Nemet-Nejat <[redacted]> wrote:

> Gabriel,
>
> I second. Alan. Your piece ticks away.
>
> Murat
>
> On 2/12/07, Alan Sondheim <[redacted]>
> wrote:
> >
> > Ah, this is one of the most beautiful pieces I've
> read in a long time;
> > there's something 17th18th century running
> through it, those references
> > to Pepys for example though I still prefer Johnson
> they're still

> > associated in my mind. The incantatory prose
> itself ticks away, I miss the
> > digital, though there are slight references; the
> poem is mechanism, the
> > digital might as well not be a watch since it is
> watched itself, clocked
> > itself, in order that the parts function together.
> Now we will have
> > asynchronous computers in the future, what will
> that be light?
> >
> > In regard to moderation, I'm not so positive as
> the two other members who
> > have written in; poets are an unruly bunch and
> that seems to be at the
> > heart of remaking language itself. Here we
> literally have to have Amy's
> > approval, and it's unclear where that stands, what
> is acceptable to her
> > and what is not. As far as unpleasant posts to a
> list - there's no reason
> > at all why posts _should_ be pleasant or
> etiquette-fulfilled, as long as
> > there is no outandout racism, name-calling, what
> have you. For poets are
> > also a stubborn bunch; it takes courage to write
> poetry, perhaps the most
> > courage at all, and it's a shame so little of it
> appears in this forum.
> > (The email list I run with Sandy Baldwin, wryting,
> is filled with it by
> > the way.)
> >
> > For my recent work, just check the blog or Youtube
> at times, although the
> > accompanying texts are absent; for example
> >
> > "for valeska gert
> >
> > ruptured mess of the avatars banged into one
> another maybe they fucked in
> > any case whatever skin they had disappeared in any

> case the lens blew out
> > with all the action in any case i'm exhausted from
> their screaming why not
> > mash them mosh them why not mash us mosh us in any
> case by this time it's
> > all debris by this time i'm under the cabinet by
> this time doctor leopold
> > konninger returns with horn-rimmed dark glasses in
> any case he says if you
> > can't dance to it anita berber you might as well
> explode valeska gert
> >
> > http://www.asondheim.org/ruptured.mp4
> > http://www.youtube.com/watch?v=R54HTJUfeiM
> > http://www.asondheim.org/bubbled.mp4
> >
> > when history becomes histrionic naked dance
> parades on the silver screen
> > oh they look so good light shining through the
> bones"
> >
> > -- Valeska Gert was a Jewish dancer of the
> grotesque during the Weimar
> > years.
> >
> > -- Gabe and Amy, good luck!
> >
> >
>
==========
==========
> > Work on YouTube, blog at
> http://nikuko.blogspot.com . Tel [redacted].
> > Webpage directory http://www.asondheim.org .
> Email: [redacted].
> > http://clc.as.wvu.edu:8080/clc/Members/sondheim
> for theory; also check
> > WVU Zwiki, Google for recent. Write for info on
> books, cds, performance,
> > dvds, etc.
>
==========

==========
> >
>

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

↑ Index

423. Tom W. Lewis
Re: Poetics List Welcome Message
Mon 12 Feb 2007

>The current limits of the list are 75 messages per day, and a maximum of
>four messages per subscriber per day; but these limits are subject to
>change withouth notice.

4 messages a day now?! never have the moderated
enjoyed such liberty at the hands of their moderators
(or so it would appear)

but I'm curious (in my giddy glee) about what precisely this project's
expectations are... [bowing head to parse]:

to support, inform, and extend

those directions

in poetry

committed

to innovations, renovations, and investigations

of form and/or/as content

to the questioning of received forms and styles, and

to the creation

of the otherwise unimagined, untried,
unexpected, improbable, and impossible.

Innovation, then;
questioning;
creation --

these the goals of this virtual turkey-shoot.

if anyone else has thoughts, elaborations, or counter-readings of "what this is all about," write 'em so we can all see.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Poetics List
Sent: Monday, February 12, 2007 14:51
To: [redacted]
Subject: Poetics List Welcome Message

Please note changes to the Welcome Message:

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com
note our new address!

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options

5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a

maximum of four messages per subscriber per day; but these limits are subject to change withouth notice.

In addition to being archived at through the EPC (http://epc.buffalo.edu) and at http://listserv.acsu.buffalo.edu/archives/poetics.html, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [redacted], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed form the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

↑ Index

424. **Maria Damon**

Fwd: Dylan symposium registration now OPEN

Mon 12 Feb 2007

> *Dylan symposium-early registration through March 12*
>
> *Highway 61 Revisited: Dylan's Road from Minnesota to the World*
> *University of Minnesota, Minneapolis, MN*
> *March 24-March 27, 2007*
> *For program and registration information:*

> *<http://weisman.umn.edu/exhibits/upcomingDylan.html>http://weisman.umn.edu/exhibits/upcomingDylan.html*
>
> *Assessing Bob Dylan's work, sources, and international influence, this symposium features Greil Marcus, Michael Gray, Christopher Ricks, Alessandro Carrera, Anne Waldman, Daphne Brooks, Matt Friedberger, Gayle Wald, Dave Marsh, Thomas Crow, CP Lee, Darcey Steinke, Robert Polito, Stephen Scobie, Dylan Hicks and other musicians, and more. The symposium is presented in conjunction with the Weisman Art Museum exhibition Bob Dylan's American Journey, 1956-66, on view through April 29, 2007.*
>
> *Jill Boldenow*
> *Weisman Art Museum*
> *333 E. River Road*
> *Minneapolis, MN 55455*
> [redacted]

↑ Index

425. Dan Coffey
Re: Jed Rasula's Poetics of Embodiment
Mon 12 Feb 2007

You probably have a 50/50 chance or better of getting it through interlibrary loan if you have a university connection.

(confidential to George B:

wood
---
carry

On 2/12/07, eleni Stecopoulos <[redacted]> wrote:
> To the person looking for this: it's his dissertation, from UC Santa Cruz.
> Should be available from UMI.
>
> _____
> Don't miss your chance to WIN 10 hours of private jet travel from Microsoft
> Office Live http://clk.atdmt.com/MRT/go/mcrssaub0540002499mrt/direct/01/
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

426. Tony Trigilio
Court Green #4 / Dossier: Political Poetry
Mon 12 Feb 2007

Announcing the release of COURT GREEN #4, featuring Nin Andrews, Kurt Brown, Brenda Coultas, Christopher Davis, Elaine Equi, Terrance Hayes, George Kalamaris, Joan Larkin, D.H. Lawrence, Bernadette Mayer, Gail Mazur, Sheila E. Murphy, Naomi Shihab Nye, Alan Michael Parker, Muriel Rukeyser, Jerome Sala, Aaron Smith, Novica Tadic, Susan Tichy, Susie Timmons, Nick Twemlow, Lee Upton, Joshua Marie Wilkinson, and many others.

Our special dossier section in this issue features a collection of political poetry.

Copies for $10 each (checks payable to Columbia College Chicago) through the address below. Subscriptions are $25 for three years (three issues).

COURT GREEN
Columbia College Chicago
English Department
600 South Michigan Ave.
Chicago, IL 60605.

COURT GREEN is a poetry journal published annually in association with the English Department at Columbia College Chicago, and is edited by Lisa Fishman, Arielle Greenberg, Tony Trigilio, and David Trinidad. Submissions of poetry are welcomed each year from March 1 through June 30 (no more than 5 pages of poems). Email submissions not accepted. Submissions without self-addressed, stamped envelope will not be returned.

http://english.colum.edu/courtreen
(the web site will be updated soon)

↑ Index

427. Robin Hamilton
Re: praise to the watch
Mon 12 Feb 2007

From: "Gabriel Gudding" <[redacted]>

> *Looking at the paintings of Wm Hogarth - was just struck by how many are of women and watches/clocks. The watch and women have this buried history that goes weirdly back to people like Pepys and Tompion. I'm not sure yet what to make of it. Gabe*

Ah, that confirms it -- I've now got an Unarguable Reason to go to the Hogarth exhibition on at the Tate at the moment. I'll keep an eye out for watches

(though they'd all be analogue in his paintings, pace Alan Sondheim, surely?) and let you know what I notice.

(I only recently came on his [later] paintings, as opposed to all the usual Progress series of etchings, and they blew my mind. Reports of the Tate exhibition that I've read suggest that they're juxtaposing the two periods in Hogarth's work.)

Robin

↑ Index

428. Tony Trigilio

Sorry, typo on the Court Green URL

Mon 12 Feb 2007

Apologies for the mistake. Should be:

http://english.colum.edu/courtgreen/

(Web site is not updated yet, though.)

Tony

↑ Index

429. Elizabeth Treadwell

Place & Wertheim at Small Press Traffic Fri 2/16

Mon 12 Feb 2007

Small Press Traffic is pleased to present
Vanessa Place & Christine Wertheim

Friday, February 16, 2007 at 7:30 p.m.?

Vanessa Place is the author of a 50,000-word, one-sentence novel, Dies: A Sentence (2005), and co-founder/editor at Les Figues Press, publisher of the TrenchArt series of experimental literature. Her work has appeared in Film Comment, the LA Weekly Literary Supplement, and Five Fingers Review. Of Dies, the American Book Review has this to say: "... heaven may be no more than this grace of an extended lucidity in a mind struck brilliant by the imminent threat of fate.... as one comma leads to another in this delightful tour de force of a hopelessly grim predicament."

Christine Wertheim writes poetics and aesthetic criticism. Her book +|'me'S-pace, will be published in 2007 by Les Figues Press. Other work has appeared in La Petite Zine, Five Fingers Review, Cabinet, Open Letter, Art History vs Aesthetics and X-tra. With Matias Viegener, she co-organizes an annual writing conference whose publications are Séance (2006) and The?noulipian Analects

(2007). She teaches literature, writing and feminisms in the school of Critical Studies at CalArts. ”helled by her being” – Christine Wertheim, like Caroline Bergvall, has got to be seen and heard in the flesh. ???$5-10 sliding scale, free to SPT members & CCA community. Timken Lecture Hall CCA 1111 -- 8th St, SF for directions & map please see: http://www.sptraffic.org/html/fac_dir.html

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

_____ Don’t miss your chance to WIN 10 hours of private jet travel from Microsoft Office Live http://clk.atdmt.com/MRT/go/mcrssaub0540002499mrt/direct/01/

↑ Index

430. **Eric**
Re: Our messages are being monitored
Mon 12 Feb 2007

> *China, man. <ew!>*

Argot is "the great firewall of China." A software called the Great Ladder supposedly helps people get over the great (fire)wall.

↑ Index

431. **Vernon Frazer**
Re: Our messages are being monitored
Mon 12 Feb 2007

Hi Alex

Don't blame this one on China. I got the same message here in the People's Democracy of South Florida. And then the message in question appeared a few minutes later. Go figure.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Alexander Jorgensen
Sent: Monday, February 12, 2007 4:01 PM

To: [redacted]
Subject: Our messages are being monitored

I was told that my post, I a responsible member of the world community, will wait 1-3 days before my message is posted. China, man. <ew!>

AJ
--- Murat Nemet-Nejat <[redacted]> wrote:

> Gabriel,
>
> I second. Alan. Your piece ticks away.
>
> Murat
>
> On 2/12/07, Alan Sondheim <[redacted]>
> wrote:
> >
> > Ah, this is one of the most beautiful pieces I've
> read in a long time;
> > there's something 17th18th century running
> through it, those references
> > to Pepys for example though I still prefer Johnson
> they're still
> > associated in my mind. The incantatory prose
> itself ticks away, I miss the
> > digital, though there are slight references; the
> poem is mechanism, the
> > digital might as well not be a watch since it is
> watched itself, clocked
> > itself, in order that the parts function together.
> Now we will have
> > asynchronous computers in the future, what will
> that be light?
> >
> > In regard to moderation, I'm not so positive as
> the two other members who
> > have written in; poets are an unruly bunch and
> that seems to be at the
> > heart of remaking language itself. Here we
> literally have to have Amy's
> > approval, and it's unclear where that stands, what
> is acceptable to her

> > and what is not. As far as unpleasant posts to a
> list - there's no reason
> > at all why posts _should_ be pleasant or
> etiquette-fulfilled, as long as
> > there is no outandout racism, name-calling, what
> have you. For poets are
> > also a stubborn bunch; it takes courage to write
> poetry, perhaps the most
> > courage at all, and it's a shame so little of it
> appears in this forum.
> > (The email list I run with Sandy Baldwin, wryting,
> is filled with it by
> > the way.)
> >
> > For my recent work, just check the blog or Youtube
> at times, although the
> > accompanying texts are absent; for example
> >
> > "for valeska gert
> >
> > ruptured mess of the avatars banged into one
> another maybe they fucked in
> > any case whatever skin they had disappeared in any
> case the lens blew out
> > with all the action in any case i'm exhausted from
> their screaming why not
> > mash them mosh them why not mash us mosh us in any
> case by this time it's
> > all debris by this time i'm under the cabinet by
> this time doctor leopold
> > konninger returns with horn-rimmed dark glasses in
> any case he says if you
> > can't dance to it anita berber you might as well
> explode valeska gert
> >
> > http://www.asondheim.org/ruptured.mp4
> > http://www.youtube.com/watch?v=R54HTJUfeiM
> > http://www.asondheim.org/bubbled.mp4
> >
> > when history becomes histrionic naked dance
> parades on the silver screen
> > oh they look so good light shining through the

> bones"
> >
> > -- Valeska Gert was a Jewish dancer of the
> grotesque during the Weimar
> > years.
> >
> > -- Gabe and Amy, good luck!
> >
> >
>
==========
> > Work on YouTube, blog at
> http://nikuko.blogspot.com . Tel [redacted].
> > Webpage directory http://www.asondheim.org .
> Email: [redacted].
> > http://clc.as.wvu.edu:8080/clc/Members/sondheim
> for theory; also check
> > WVU Zwiki, Google for recent. Write for info on
> books, cds, performance,
> > dvds, etc.
>
==========
> >
>

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

↑ Index

432. Anselm Berrigan

Fwd: Bowery Broadside Series 2,3,4 Pass it on!

Mon 12 Feb 2007

16 Feb 2007, 7:00 to 8:30
Bowery & Bleeker, New York, New York 11206
Cost : 2 Drink Minimum (free admission)

Farfalla Press presents the second installment of the Bowery Broadside Series featuring Marcella Durand and Jesse Fiorini. First 50 people receive free broadsides. All original art work for the series provided by George Schneeman
Â
All events are 7:00 to 8:30 pm
Â
March, 16th
Lee Renaldo and Jessica Rogers
Â
April 20th
Anne Waldman and Corrine Fitzpatrick
Â

_____ Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more. =0

↑ Index

433. reJennifer Bartlett
BugHoouse
Mon 12 Feb 2007

Does anyone know how to reach Doug Blumhardt, Eric Peterson, or Noah Stroehle? These were editors of a AZ/NM magazine called Bughouse in the mid-1990's. Please backchannel!

_____ FREE online classifieds from Windows Live Expo – buy and sell with people you know http://clk.atdmt.com/MSN/go/msnnkwex0010000001msn/direct/01/?href=http://expo.live.com?s_cid=Hotmail_tagline_12/06

↑ Index

434. Potree Journal
Call for submissions
Mon 12 Feb 2007

Little Red Leaves is a collectively edited online poetry journal. Our first issue will be released on MayDay (May 1st 2007). Since this is a collective, we do not subscribe to any one poetics/school of poetry etc. and the hope is that this will still ensure an interesting read. We also have a chapbook press, Dos Press, which will be debuting in May as well.

(In addition to this post, information about the journal can be found at littleredleavesjournal.blogspot.com)

*General Submissions: Please send 3-5 poems (of any length) as a Word, RTF, or PDF attachment to [redacted]. In the subject line include your name and "general."

*Other Submissions: Each editor might also decide to edit a 'special section' with more specific guidelines. These will be posted separately as such.

Simultaneous submissions are accepted as long as you let us know if someone else has snatched your brilliant poem first.
We do not consider previously published work.

Please allow six to eight weeks for a response. After eight weeks, please query if you haven't heard a word.

*Queries: Send any questions you might have to
[redacted] with "Query" as your subject line.

Special Calls :
Currently we have two calls- one for long poems and one for entre-genres.
Please see the blog for updates/editions to these.

We hope to hear from you!

Alison Cimino
Michelle Detorie
Julia Drescher
Chad Heltzel
CJ Martin
Pablo Miguel Martinez
Karen McBurney

↑ Index

435. Catherine Daly
Re: The Hoohah Dialogues
Mon 12 Feb 2007

---

did anybody bother to ask the playwright???

--
All best,
Catherine Daly
[redacted]

↑ Index

436. Jennifer Karmin
Chicago Performance Symposium: February 22-23
Mon 12 Feb 2007

The Disappearance of Latitude:
Live Presence and Realtime in Contemporary Practices

A two-day symposium
Thursday February 22 & Friday February 23
http://www.openportchicago.com
Chicago, IL
Free

This symposium brings together theorists and practitioners from a variety of backgrounds to present lectures and participate in discussions formulated around the themes of “Live” and “Realtime,” and topics that arise from this convergence of terms. As with the OPENPORT performance series, the intention of the symposium is to group speakers from fields and backgrounds that, while perhaps not normally exposed to one another, may share a common vocabulary. This symposium is presented in collaboration with The School of the Art Institute of Chicago’s Performance Department.

ADVANCE REGISTRATION ESSENTIAL:
email [redacted] or write to SAIC, Performance Department, c/o Mark Jeffery, 280 S. Columbus Drive, Chicago, IL 60603. Please include name, phone number, email address, affiliation (if any), number and names of people you are reserving for.
Reservation deadline: Monday, February 19.

Opening Address
Adrian Heathfield (UK) - Impress of Time
Thursday February 22, 6pm
SAIC Auditorium, 280 S. Columbus Drive

Moving away from ideas of performance as a momentary shattering, a technique of disappearance, Heathfield explores the way that performance remains in and through the experience of duration, and how performance allows a vital space for the lived understanding of time within the contemporary.

Friday February 23, 9am – 4:30pm
SAIC Performance Space 012 &
Base Space, 280 S. Columbus Drive

Friday's symposium events consist of talks from two distinguished visiting scholars, in conjunction with panel presentations from OPENPORT artists and SAIC faculty members.

Visiting Scholars:
Wendy Hui Kyong Chun, Brown University (US):
Realtime Imagined Networks
N. Katherine Hayles, UCLA (US):
The Time of Electronic Literature

OPENPORT Artists / Panelists:
jonCates (US) – OPENPORT artist/SAIC Faculty
John Cayley (UK) – OPENPORT artist
Lin Hixson (US) – SAIC Faculty
Kirsten Lavers (UK) – OPENPORT artist
Matthew Goulish (US) – SAIC Faculty
Laetitia Sonami (US) – OPENPORT artist
Alan Sondheim (US) – OPENPORT artist
Fiona Wright (UK) – OPENPORT artist

___ Expecting? Get great news right away with email Auto-Check. Try the Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/newmail_tools.html

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437. Stephen Vincent
Mom w/first published poem
Mon 12 Feb 2007

http://stephenvincent.net/blog/

For those with a continuing interest, a new blog entry re my almost 91- year-old mom's apparent, totally unintended, new career in poetry - Re her responses to her recent publication in Jow Lindsay's edit of the London mag, Everyone's Cup of Tea! (Also an event in itself, the mag!).

Enjoy,

Stephen V

↑ Index

438. **Chris Stroffolino**
Re: haiku
Mon 12 Feb 2007

Michael---

Part of my issue with the invocation of those 'legitimate' Euro-
American modernist analogies for haiku practice
is because they rely on a notion of 'objective' and 'things' which
still largely operate against a backdrop, or within
an 'understanding,' of a 'subject-object' dichotomy that lopsidedly
favors one side....
They both become such 'reductive' catchphrases, even if ideally they
open the door to a less clamped-down understanding.

I've used both phrases in non-pejorative ways in certain
(pedagogical) situations,
but when people try to separate the "Objective Correlative" (GOOD)
from the "pathetic fallacy" (BAD),
I tend to want to "elevate" the "pathetic fallacy" to acknowledge
that the "objective-subjective matrix" is not a one-way street.
As for "no ideas but in things," what I tend to see in the very same
poems that people often champion for meeting the
non-pejorative standards of exemplary in the "no ideas but in things
vein," is "No Ideas but in relationships"---
so, in that hAIKU you quoted, that's what I saw....a relationship
between things (but at the same time "things" that are
'of' relationship....
as it seems to me (and I believe you'd have to agree) that the
best haiku involve the relationship between
the 'word' and 'thing,' the word as thing, and has as much of counter-
pull away from the 'thing' as toward it....

Is it really "the emotive power BEHIND things" as you put it? I can appreciate that you want to be a spokesman for haiku, and I am not going to claim that I am as learned in it, as you, and am quite willing, along with Barry Schwabsky and others, to let you have that word, but, as an outsider, I am curious as to what role you think what a contemporary American (or from wherever) would call 'humor' or 'wit' had, or may have had, in that founding impulse to the haiku.

You've sufficiently established that the traditional haiku form is a more serious art than many give it credit for, but I'm curious in what ways you also find that the traiditional haiku form a more hilarious art form than many give it credit for. I ask this question with no disrespect to you, or the traditional haiku form as you understand it, but more out of a genuine desire to BE CONVINCED by

your understanding of the form, because, for me (whether rightly or wrongly), there can't be one (high seriousness) without the other ('hilarity' for lack of a better word-thing approximation)....

Chris

On Feb 9, 2007, at 2:43 PM, Michael Dylan Welch wrote:

> *Chris Stroffolino also writes that one of the "shorthand staples of early 20th c.---eliot's objective correlative? or no ideas but in things?" . . . "seems to distort/ reduce too the haiku suggestiveness."*
>
> *I would answer by saying this: Because haiku -- perhaps more than any other poetry (because it's so short) -- relies on the emotive power behind things, the notion of the objective correlative increases its suggestiveness rather than distort or reduce it. We have an immediate reaction to the word chair that's different, say, than our reaction to the word soup. And think, too, of how we react differently to "easy chair" compared with "electric chair." I'm just naming things with these examples, but these objects correlate to immediate emotions or feelings, or connotations and associations. Even a "stone" will carry some feeling for us when we read the word in a poem, though of course the nature of that feeling may vary from person to person. There's more to the concept of the objective correlative than just this, of course, but haiku relies on the emotive power of things perhaps more strongly than other poetry. To the extent that haiku is mostly objective, focusing on nouns a nd things such as they are (yet presented in such a way to imply a relationship and an intuitive feeling), haiku strongly rely on the emotive weight associated with each thing named in the poem. Certainly there are subjective or nonliteral elements in some haiku (such as in Shiki's poem, "for me going / for you staying / two autumns," or Basho's haiku about the cicada's cries piercing the rocks), but not every haiku is or needs to be strictly objective. It's a matter of finding balance, within each poem, and in a particular poem relative to other poems. They are examples of controlling the objectivity and subjectivity, and typically, where there's a subjective element in haiku, it's usually in the context of something that's clearly objective -- something that grounds the rest of the poem so the subjective element isn't overpowering.*
>
> *Sure, you can do ____ (whatever: fill in the blank) in a haiku -- but not necessarily often (heck, even have a title once in a very rare while, if it somehow really needs it). Haiku is not a strict set of rules (don't think that I think it is). Rather, haiku is a field of multiple targets, and a good haiku will hit multiple targets at once, but not necessarily all of them -- and*

> *occasionally miss one or two of them (on purpose) that certain people might feel are more important and should never be missed. That's why it's good to see haiku as a continuum with other kinds of poetry. Poetry first, labels later (if at all). But, I hasten to say, as soon as you label something as haiku, it had better be a proper understanding of haiku that you mean -- and for too many folks, that's not the case.*
>
> *Michael*

↑ Index

439. **Alison Croggon**

Re: haiku

Mon 12 Feb 2007

I guess the haiku interests me most of all in the context of haibun, that prose/poem nexus is a happening thing. From what I understand, the conventions of seasons &c are all invented by Basho anyway - would he have wanted slavish copyists?

On 2/13/07, Chris Stroffolino <[redacted]> wrote:
> Michael---
>
> Part of my issue with the invocation of those 'legitimate' Euro-
> American modernist analogies for haiku practice
> is because they rely on a notion of 'objective' and 'things' which
> still largely operate against a backdrop, or within
> an 'understanding,' of a 'subject-object' dichotomy that lopsidedly
> favors one side....
> They both become such 'reductive' catchphrases, even if ideally they
> open the door to a less clamped-down understanding.
>
> I've used both phrases in non-pejorative ways in certain
> (pedagogical) situations,
> but when people try to separate the "Objective Correlative" (GOOD)
> from the "pathetic fallacy" (BAD),
> I tend to want to "elevate" the "pathetic fallacy" to acknowledge
> that the "objective-subjective matrix" is not a one-way street.
> As for "no ideas but in things," what I tend to see in the very same
> poems that people often champion for meeting the
> non-pejorative standards of exemplary in the "no ideas but in things
> vein," is "No Ideas but in relationships"---

Hey Chris, you're my kind of guy. Only recently I was rehabilitating the pathetic fallacy from Ruskin's character assassinations - all that manly Victorianism caused him a few problems, I think.

Cheers

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

440. **Mark Weiss**
Re: The Hoohah Dialogues
Tue 13 Feb 2007

That would be an even bigger news story.

At 08:39 PM 2/12/2007, you wrote:
>did anybody bother to ask the playwright???
>
>--
>All best,
>Catherine Daly
>[redacted]

↑ Index

441. **Joel Lewis**
ornette & the grammies
Tue 13 Feb 2007

I had the privelige of interviewing Ornette Coleman last year at his loft & the impression I came away with was a man who put no walls between categories of music. Is it really such a horror to be asked to be a presenter of an award? Like many so-called avant-garde jazz musicians, Coleman has always wanted to be present his music to as wide as possible an audience --hence Prime Time, the attempts at using vocalists here and there and the classical music. As early as '62, at his Town Hall concert which was released at ESP, Ornette performed with an r n' b group --which sadly was not released and apparently no longer exists on tape.

Actually amazing that he got the lifetime award!

joel lewis

↑ Index

442. Martha Deed

Re: Mom w/first published poem

Tue 13 Feb 2007

Dear Stephen--

This is both powerful and touching. I really liked the originality of your mother's words, too, both in the poem and in her discussion with you of her poem -- her connection to the poem. And -- your blog entry is really an instance of image and text reinforcing one another.

What she produces, what you facilitate, takes one beyond some of the dichotomies we often think about here.

I hope that you continue to announce her progress here.

Martha

----- Original Message -----
From: "Stephen Vincent" <[redacted]>
To: <[redacted]>
Sent: Monday, February 12, 2007 9:53 PM
Subject: Mom w/first published poem

> http://stephenvincent.net/blog/
>
> For those with a continuing interest, a new blog entry re my almost 91-
> year-old mom's apparent, totally unintended, new career in poetry - Re her
> responses to her recent publication in Jow Lindsay's edit of the London
mag,
> Everyone's Cup of Tea! (Also an event in itself, the mag!).
>
>
> Enjoy,
>
> Stephen V
>
>
> --
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.5.441 / Virus Database: 268.17.36/681 - Release Date: 2/11/2007
6:50 PM

>
>

↑ Index

443. Paul Nelson
Re: Mom w/first published poem
Tue 13 Feb 2007

I tried to leave a comment on your blog, with no luck, so:

Stephen,

I tried to leave a comment on your blog, with no luck, so:

I read about this on the SUNY-Buffalo list and I find the whole thing delightful. Having just gone to L.A. for my 79 year old Aunt's Memorial Service, I can better appreciate the effort to keep a loved one around in the wily crannies of cyberspace. Good going Barbara. My Aunt was named Barbara as is my sister. I very much enjoyed the poem.

Paul Nelson

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Monday, February 12, 2007 6:53:39 PM
Subject: Mom w/first published poem

http://stephenvincent.net/blog/

For those with a continuing interest, a new blog entry re my almost 91- year-old mom's apparent, totally unintended, new career in poetry - Re her responses to her recent publication in Jow Lindsay's edit of the London mag, Everyone's Cup of Tea! (Also an event in itself, the mag!).

Enjoy,

Stephen V

↑ Index

444. David A. Kirschenbaum
Jill Stengel Featured at www.notellmotel.org/
Tue 13 Feb 2007

Hi all,

Jill Stengel, swell editor of a+bend and mem and swell poet, too, is the featured poet for this valentine's week.

http://www.notellmotel.org/

the first poem is at the bottom of the page--you can work your way up. there will be more each day through friday.

Enjoy,
david

↑ Index

445. Marcus Bales
Two Events At Gallery 324 Saturday February 24
Tue 13 Feb 2007

Two Events At Gallery 324 Saturday February 24

Saturday At Noon:

Terry Provost, Wanda Sobieska, and JE Stanley will read their poems, followed by an open mike reading.

Saturday at 7 pm:

Celebrate the launching of "Christ Couture" Fashions, uniquely designed by Veda.

When: Saturday February 24, 2007
Where: Galleria Mall, Gallery 324
1301 East 9th Street
Cleveland, Ohio 44114
ENTER THROUGH PARKING GARAGE OFF LAKESIDE
Time: 7 pm
Admission: $10 at the door
Cash Bar

For more information: Veda 216/[redacted]

↑ Index

446. Jesse Glass
Your Chance To Learn What Haiku Really Is
Tue 13 Feb 2007

---------- Meikai University Seeks Part-Time Instructors For its English Program

Job Description
1. Position: Part-time instructor (2 to 6 koma$B!G(Bs a week; one koma is for 90 minutes)
2. Openings: 2 or 3 positions
3. Course to be taught: English for communication purposes (intensive program with
 small classes of 15 and medium-size classes for non-English majors)
4. Term of contract: one year renewable
5. Remuneration: \23,000 to \30,000 a month for 12 months per 1koma/week
6. Start of employment: April 1, 2007
7. Qualification: a) native or near-native speakers of English
b) M.A. or its equivalent
8. Application material: a) CV
b) deadline: Feb. 24, 2007
c) an interview will be held in the days that will follow

Send material to:
Professor Masahito Watanabe
Meikai University, 8 Akemi,Urayasu, Chiba $B")(B279-8550
E-mail: [redacted]

↑ Index

447. Anny Ballardini
Re: Poetics List Welcome Message
Tue 13 Feb 2007

___Special congratulations to Amy King___

my usual congratulations to Charles Bernstein, the founder, and Nick Piombino. Due to my ignorance I partly know Lori Emerson whom I would like to thank for having helped me out patiently when I first subscribed, nor do I know Julia Bloch or Joel Kuszai. It goes without saying that to manage such a list you need an ever-present *Good Will. * Best wishes,

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome

http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

On 2/12/07, Tom W. Lewis <[redacted]> wrote:
>
> >The current limits of the list are 75 messages per day, and a maximum
> of
> >four messages per subscriber per day; but these limits are subject to
> >change withouth notice.
>
> 4 messages a day now?! never have the moderated
> enjoyed such liberty at the hands of their moderators
> (or so it would appear)
>
> but I'm curious (in my giddy glee) about what precisely this project's
> expectations are... [bowing head to parse]:
>
> to support, inform, and extend
>
> those directions
>
> in poetry
>
> committed
>
> to innovations, renovations, and investigations
>
> of form and/or/as content
>
> to the questioning of received forms and styles, and
>
> to the creation
>
> of the otherwise unimagined, untried,
> unexpected, improbable, and impossible.
>
>
> Innovation, then;
> questioning;
> creation --

>
> these the goals of this virtual turkey-shoot.
>
> if anyone else has thoughts, elaborations, or counter-readings of "what
> this is all about," write 'em so we can all see.
>
> tl
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Poetics List
> Sent: Monday, February 12, 2007 14:51
> To: [redacted]
> Subject: Poetics List Welcome Message
>
> Please note changes to the Welcome Message:
>
>
> The Poetics List
>
> Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of
> Pennsylvania) and the Regan Chair (Department of English, Penn) &
> Center for Program in Contemporary Writing (Penn)
>
> Poetics List Editor: Amy King
>
> Poetics List Editorial Board:
> Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
> Nick Piombino
>
> Note: this Welcome message is also available at the EPC/@Buffalo page
>
> Poetics Subscription Registration (required)
> poetics.list --at -- gmail.com
> note our new address!
>
> Poetics Subscription Requests:
> http://listserv.acsu.buffalo.edu/archives/poetics.html
>
> Poetics Listserv Archive:

> http://listserv.acsu.buffalo.edu/archives/poetics.html
>
> Note that any correspondence sent to the Poetics List administration
> account takes about ten days, for response; mail to this account is
> checked about once per week.
>
> C O N T E N T S:
>
> 1. About the Poetics List
> 2. Posting to the List
> 3. Subscriptions
> 4. Subscription Options
> 5. To Unsubscribe
> 6. Cautions
>
> ----------
>
> Above the world-weary horizons
> New obstacles for exchange arise
> Or unfold,
> O ye postmasters!
>
>
> 1. About the Poetics List
>
> With the preceding epigraph, the Poetics Listserv was founded by
> Charles Bernstein in late 1993. Now in its fourth incarnation, the
> list has over 1300 subscribers worldwide. We also have a substantial
> number of nonsubscribing readers, who access the list through our web
> site (see archive URL above).
>
> The Poetics List is not a forum for a general discussion of poetry or
> for the exchange of poems. Our aim is to support, inform, and extend
> those directions in poetry that are committed to innovations,
> renovations, and investigations of form and/or/as content, to the
> questioning of received forms and styles, and to the creation of the
> otherwise unimagined, untried, unexpected, improbable, and impossible.
> While we recognize that other lists may sponsor other possibilities
> for exchange, we request that those participating in this forum keep
> in mind the specialized and focused nature of this project and respect
> our decision to operate a moderated list. The Poetics List exists to
> support and encourage divergent points of view on innovative forms of

> modern and contemporary poetry and poetics, and we are committed to do
> what is necessary to preserve this space for such dialog.
>
> Due to the high number of subscribers, we no longer maintain the open
> format with which the list began (at under 100 subscribers). The
> specific form of moderation that we employ is a relatively fluid one:
> in most cases, messages are reviewed after having been posted to the
> list, and difficulties resolved on that basis; however, the listserv
> editorial board may shift between this and a pre-review mode which
> calls for all messages to be read and approved before being forwarded
> to the list. We prefer to avoid this option as it hampers the
> spontaneity of discussion that we hope to promote. In addition to
> these options, the editorial board will unsubscribe individuals if
> they are not, in our opinion, productively contributing to the list or
> following our guidelines. We remain committed to this editorial
> function as a defining element of the Poetics List.
>
> Please also note that this is a not a general interest poetry list and
> information about this list should not be posted to directories of
> poetry lists. The idea is to keep the list membership to those with
> specific engagement related to the list's stated orientation. The
> current limits of the list are 75 messages per day, and a maximum of
> four messages per subscriber per day; but these limits are subject to
> change withouth notice.
>
> In addition to being archived at through the EPC
> (http://epc.buffalo.edu) and at
> http://listserv.acsu.buffalo.edu/archives/poetics.html, some posts to
> Poetics (especially reviews, obituary notices, announcements, etc.)
> may also become part of specific EPC subject areas.
>
> Note also that Roof Books published Joel Kuszai's edited collection of
> the Poetics List; this is available from ROOF and also on line at the
> EPC.
>
>
> 2. Posting to the List
>
> editors in keeping with the goals of the list as articulated in this
> Welcome Message (see section 1).
>
> Please note that while this list is primarily concerned with

> discussions of poetry and poetics, messages relating to politics and
> political activism, film, art, media, and so forth are also welcome.
> We strongly encourage subscribers to post information, including web
> links, relating to publications (print and internet), reading series,
> and blogs that they have coordinated, edited, published, or in which
> they appear. Such announcements constitute a core function of this
> list. Brief reviews of poetry events and publications (print or
> digital) are always welcome.
>
> We do not accept postings of creative work not directed toward a
> discussion of poetics issues on the list. The Poetics List is not a
> venue for the posting of free-standing, personal poems or journal
> entries.
>
> Also, please note that the Poetics List is not a "chat" list and we
> discourage the posting of very short messages intended for only a few
> subscribers.
>
> All posts go out not only to list subscribers but also become a public
> part of the list archive on the web. Note that posting to the list is
> a form of publication and that by sending your message to the list you
> formally consent to such web publication. Posts are currently being
> indexed by search engines such as Google. It is not possible for us to
> remove posts from the list archive or to control search engine
> indexing of these posts.
>
> Subscribers only may post to the Poetics List. Send messages directly
> to the list address: [redacted].
>
>
> 3. Subscriptions
>
> *For all subscription requests go to
> http://listserv.acsu.buffalo.edu/archives/poetics.html.
>
> *To subscribe for the first time click on "Subscribe (join) a List."
> Immediately following your subscription to the poetics listserv we ask
> that you email [redacted], subject-line "registration," with
> your full name, street address, email address, and telephone number.
> Failure to register at the time of subscription will result in
> automatic deletion from the subscription roll.
>

> *To manage your subscription (for descriptions of the different
> subscription options please see section 3), click on "Subscriber's
> Corner."
>
> Subscriptions to the Poetics List are free of charge, but formal
> registration is required. All other questions about subscriptions,
> whether about an individual subscription or subscription policy,
> should be addressed to this same administrative address.
>
> PLEASE NOTE: All subscription-related information and correspondence
> remains absolutely confidential.
>
> All posts to the list must provide your full real name, as registered.
> If there is any discrepancy between your full name as it appears in
> the "from" line of the message header, please sign your post at the
> bottom. Subscribers who do not include their full name with each post
> will be unsubscribed form the list.
>
> The most frequent problem with subscriptions is bounced messages. If
> your system is often down or if you have a low disk quota, Poetics
> messages may get bounced, which will result in your subscription being
> automatically terminated by the Listserv program and the automatically
> generated message telling you that this has occurred will also likely
> bounce. If this happens, you may re-subscribe to the list by the same
> process described above. One remedy to avoid this happening in the
> future: set your list options to "no-mail" and read the list on the
> web.
>
> 4. Subscription Options
>
> We encourage you to alter your subscription options via the link on
> the right side of the screen at
> http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would
> prefer not to use the web-interface, you may also email
> <[redacted]> the following commands:
>
> *to subscribe to the Poetics listserv send
> [redacted] this one-line message with no "subject":
>
> *RECOMMENDED: if you wish to read the list on our web interface and
> not receive any messages sent directly, while remaining subscribed to
> the list and so eligible to send us posts, send this one-line message

> to <[redacted]> with no "subject": set poetics
> nomail. Note: this option is also useful for temporary suspension of
> email service.
>
> *to reactivate Poetics e-mail send <[redacted]>
> this one-line message with no "subject": set poetics mail
>
> * to receive the list in digest form (you will receive the day's
> individual posts in one email sent just after midnight EST), send
> <[redacted]> this one-line message with no
> "subject": set poetics digest
>
> *to receive posts in the default option (you will receive individual
> postings immediately), send <[redacted]> this one-
> line message with no "subject": set poetics nodigest
>
> * to receive the list in index form (you will receive a list, without
> the text of the posts, of the subjects discussed each day along with
> the author's name and address and the number of lines it comprises;
> you can also choose to have the index sent to you in either plain text
> or in HTML format with hyperlinks), send
> <[redacted]> this one-line message with no
> "subject": set poetics nohtml index --or-- set poetics html index
>
> PLEASE NOTE: do not leave your Poetics subscription in default or
> digest mode if you are going to be away for any extended period of
> time. Your account may become flooded and you may lose Poetics
> messages as well as other important mail. In such cases, switch your
> subscription to "nomail" as recommended above.
>
> 5. To Unsubscribe
>
> To unsubscribe (or change any of your subscription options), again, we
> strongly encourage you to go to the right-hand side of the screen at
> http://listserv.acsu.buffalo.edu/archives/poetics.html You may also
> may unsubscribe by sending a one-line email to
>
> If you are having difficulty unsubscribing, please note: sometimes
> your e-mail address may be changed slightly by your system
> administrator. If this happens you will not be able to send messages
> old address, then resubscribe with your new email address.
>

>
> 6. Cautions
>
> "Flame" messages will not be tolerated on the Poetics List. We define
> 'flaming' as any post that resembles a personal attack or personal
> insult to anyone--subscriber or not. This of course includes racist,
> sexist, or other slurs as well as ad hominem arguments in which the
> person rather than their work is attacked; in other words while
> critique of a person's work is welcome (critical inquiry is one of the
> main functions of the list), this critique cannot extend to a critique
> or criticism of the person.
>
> The listserv is intended to be a productive communal space for
> discussion and announcements; as such, subscribers who do not follow
> listserv policy will be removed from the subscription roll.
>
> In enforcing this policy, the editors must consider sometimes
> competing interests. The basis for our decisions, however, rests with
> our collective judgment about the kind of space we want for the list.
>
> For reasons of basic security, we do not allow pseudonymous
> subscriptions. All messages intended for the Poetics List should be
> sent in Text-Only format, without attachments. We do not accept
> HTML-formatted messages or attached files. As a general rule, keep
> individual posts to 1,000 words or less.
>
> Please do not publish list postings without the express permission of
> the author. Posting on the list is a form of publication. Copyright
> for all material posted on Poetics remains with the author; material
> from this list and its archive may not be reproduced without the
> author's permission, beyond the standard rights accorded by "fair use"
> of published materials.
>
> All material on the Poetics List remains the property of the authors;
> before you reproduce this material, in whole or in part, we ask that
> you get permission (by email is fine) from the authors. If they give
> permission, then we ask only that you say that the post or posts
> appeared originally on the Poetics List
> Used by permission of the author.
>
> As an outside maximum, we will accept no more than 4 messages per day
> from any one subscriber. Also, given that our goal is a manageable

> list (manageable both for moderators and subscribers), the list
> accepts 75 or fewer messages per day, though these paramenters may be
> changed at the discretion of the list moderator.
>
> Like all systems, the listserv will sometimes be down: if you feel
> your message has been delayed or lost, *please wait at least one day
> to see if it shows up*, then check the archive to be sure the message
> is not posted there; if you still feel there is a problem, you may
> wish to contact the editors at <[redacted]>.
>
>
>

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448. Tarpaulin Sky

READING: Jenny Boully, Jordan Davis, Douglas A. Martin, Max Winter

Tue 13 Feb 2007

Jenny Boully, Jordan Davis, Douglas A. Martin, & Max Winter Saturday, February 17, 2007, 2 p.m. The Four-Faced Liar, 165 West 4th Street (between 6th & 7th Ave), New York, NY

Come celebrate the release of Max Winter's new book, _The Pictures_ (Tarpaulin Sky Press, 2007) and catch readings from Winter and fellow Tarpaulin Sky Press author Jenny Boully, along with the incomparable Jordan Davis and Douglas A. Martin. Mingling at 1:30. Reading at 2, followed by a book-signing.

Jenny Boully is the author of _[one love affair*]_ (Tarpaulin Sky Press, 2006) and _The Body_ (Slope Editions, 2002). Her work has been anthologized in _The Best American Poetry 2002_, _Great American Prose Poems: From Poe to the Present_, and _The Next American Essay_ and has appeared in Boston Review, Seneca Review, and Conjunctions. Her _Book of Beginnings and Endings_ is forthcoming from Sarabande. Born in Thailand and reared in Texas, she has studied at Hollins University and the University of Notre Dame and is pursuing a Ph.D. at the Graduate Center of the City University of New York. She divides her time between Brooklyn and a small town in Texas.

Poet and critic Jordan Davis is the author of _Million Poems Journal_ and host of The Million Poems Show, a live poetry talk show based in Manhattan at the Bowery Poetry Club. His blogs, Equanimity and Million Poems, draw more than 35,000 readers each month. His poems have appeared in Chicago Review, American Letters and Commentary, Boston Review, and, Fence, among other

journals. He is a columnist for the acclaimed literary review, Constant Critic, and his reviews have appeared in Publishers Weekly, Paper, and the Village Voice. With Chris Edgar he edits The Hat, an annual literary journal.

Douglas A. Martin's most recent books are _Branwell_, a novel of the Bronte brother, and a collection of stories, _They Change the Subject_. His first novel, _Outline of My Lover_, was named an International Book of the Year in the Times Literary Supplement and adapted in part by The Forsythe Company for the multimedia dance- theater piece "Kammer/Kammer." He is also the author of two collections of poetry and a co-author of _the haiku year_. In 2008, he will publish _Last Early Poems_ and a new lyric prose work, _Your Body Figured_.

Max Winter is the author of _The Pictures_ (Tarpaulin Sky Press, 2007). Winner of the Fifth Annual Boston Review Poetry Contest, Winter has poems appearing recently in Free Verse, New American Writing, Ploughshares, The Paris Review, Colorado Review, Volt, The Yale Review, The Canary, Denver Quarterly, First Intensity, GutCult, TYPO, and New Young American Poets (Southern Illinois, 2000). He has published reviews in The New York Times, The Washington Post, The San Francisco Chronicle, Newsday, and BOMB, and is a Poetry Editor of Fence.

About _The Pictures_:
http://www.tarpaulinsky.com/Press/Winter/index.html

Sparse, clear, and free of flourishes, the poems in The _Pictures_ examine war, boredom, death, love, decay, happiness, and worship through a series of moving and still images. In one poem, from a group of "moving" pictures, three soldiers bide their time in a barren landscape, awaiting destruction; in a "still" picture, a group of stones invite us to pay closer attention to them; in another still picture, a woman stands with her mouth open, fists clenched, words unimportant. Sight is unmysterious but wondrous in this book; the poems demonstrate that to look at something or to read it is to experience it, along with its attendant sadness or joy. The "pictures" collected here are communicative and profound, quick to read but long to develop.

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449. **Herb Levy**
Steve Swallow on Robert Creeley
Tue 13 Feb 2007

Not simply a puff piece for his most recent recording of music with readings by Creeley, but an actual discussion of how Swallow relates to the work and the poet.

http://www.allaboutjazz.com/php/article.php?id=24544

One more reader of poetry who doesn't write it or teach about it. That makes nearly a dozen of us now, based on past exchanges around here anyway.

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450. L Trent
New Issue of 21 Stars Review
Tue 13 Feb 2007

The fourth issue of 21 Stars Review (http://sundress.net/21stars) is up! Featuring poetry and prose from Nina Alvarez, Arlene Ang, F.J. Bergmann, Michelle Bitting, C.L. Bledsoe, Mark DeCarteret, Jennifer Gravely, Len Joy, Amanda Laughtland, Duane Locke, Kyle Minor, Alison Shaffer, and Shellie Zacharia.

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451. Pierre Joris
Albany, NY Performance
Tue 13 Feb 2007

The New York State Writers Institute invites you to the following event.

Friday, February 16, 8PM at the WAMC Linda Norris Auditorium, 339 Central Ave., Albany.

Performance Poets Nicole Peyrafitte and Pierre Joris.

Tickets $15, Call [redacted], ext. 4 for reservations.

To celebrate the release of their CDs The Bi-Continental Chowder and Routes, Not Roots, performance artist Nicole Peyrafitte and poet Pierre Joris have created a multi-media event. They will perform a selection of Peyrafitte's songs and Joris' poems that are featured on the new CDs. The evening will be framed by Peyrafitte's "Bi- Continental Chowder" prepared, commented, simmered, and served right on stage--a truly synesthetic experience that will stimulate all the senses. Pyrenees-born Nicole Peyrafitte is a performance artist who sings, paints, films, writes and cooks. She draws on her eclectic heritage to perform songs ranging from French cabaret to jazz standards and contemporary poetry. Pierre Joris is a poet, essayist, translator, and anthologist whose most recent publications include Poasis: Selected Poems 1986-1999 (2001), and a collection of essays, A Nomad Poetics (2003). Recent translations include Lightduress (2004) by Paul Celan which received the 2005 PEN Poetry Translation Award. Joris teaches in the UAlbany English Dept.

For more information and reservations call [redacted], ext. 4, or go to http://www.albany.edu/writers-inst/joris_peyrafitte.html.

To see our complete list of events, go to http://www.albany.edu/writers-inst/vws.html.

==========
"Fascism should more properly
be called corporatism,since it is the
merger of state and corporate power."
— Benito Mussolini
==========
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com
==========

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452. mIEKAL aND
New literary twist added to laundry cycle
Tue 13 Feb 2007

(anyone taking part in this?...)

New literary twist added to laundry cycle
Tue Feb 13, 2007 9:08am ET

NEW YORK, Feb 12 (Reuters Life!) - Doing the laundry has taken on a new meaning for New Yorkers who can now watch their wash and spin cycles while listening to poetry and prose.

Instead of burying their head in a book or heading to the nearest coffee shop to beat the boredom of laundry, New York writer Emily Rubin has organised a series of readings called "Dirty Laundry: Loads of Prose," at laundromats in New York.

"Just mixing laundry and writing seemed completely natural to me because truly in life and metaphorically as a writer, everyone has dirty laundry," said the Brooklyn native who started the series last year.

She contemplated holding the readings in various neighborhood venues including shops but said a laundromat seemed "a natural fit."

People can wash their dirty laundry while listening to a poem or short story or just attend the readings. During the first of the 2007 series writer Carolyn Turgeon read some of her work while people loaded the dryers and washing machines.

"It just makes me feel homey and reading is just sort of part of this regular thing, if that makes sense," she said, adding that a laundromat doesn't feel as stuffy or artificial as other venues.

"It feels like you're part of this natural environment," Turgeon explained.

Author Marie Carter, who moved from Edinburgh, Scotland to New York in 2000, likes the idea of entertaining people in a laundromat which is not usually a center of excitement.

Some of the people attending the reading felt a bit odd initially but got used to the idea.

"It was a little strange, it was kind of wild," said one person.

Rubin, who calls herself "Mistress of Laundry" is planning more readings at laundromats across New York and is encouraging people to come along with or without their dirty washing.

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453. Gabriel Gudding
on the telepathic nature of the social
Tue 13 Feb 2007

_____
http://gabrielgudding.blogspot.com

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454. Dan Coffey
Re: Steve Swallow on Robert Creeley
Tue 13 Feb 2007

The book _Conversations with Steve Lacy_ also has many interesting discussions of how Lacy related to the poets whose texts he used in his compositions (Creeley foremost among them, but also Gysin, Taslima Nasrin, Osip Mandelstam, Anne Waldman, even Herman Melville). Always wished he would've tackled some of Emily Dickinson's poems. I think Irene Aebi would be a great person to give voice to them

On 2/13/07, Herb Levy <[redacted]> wrote:
> Not simply a puff piece for his most recent recording of music with

> readings by Creeley, but an actual discussion of how Swallow relates to
> the work and the poet.
>
> http://www.allaboutjazz.com/php/article.php?id=24544
>
> One more reader of poetry who doesn't write it or teach about it. That
> makes nearly a dozen of us now, based on past exchanges around here
anyway.
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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455. **Jim Andrews**
David Jhave Johnston
Tue 13 Feb 2007

DAVID JHAVE JOHNSTON
http://year01.com/jhave/SIAT_blog/meanderings/blog.html

Jhave is a Canadian poet-programmer. His blog is a fascinating collection of writings, streaming videos, graphics, and other media largely concerned with language arts. Also check out his http://glia.ca site where you will find his Flash work, which is very programmerly literary media. Quite a bit of his Flash-based work combines video and text with interactive programming.

ja
http://vispo.com

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456. **amy king**
One Way of Getting It Out There
Tue 13 Feb 2007

Besides poems on subways, how else do we share it off the page?

Poetry, images go public at Louisiana Tech
[http://www.thenewsstar.com/apps/pbcs.dll/article?AID=2007702100319]

Poetry can be hard to find in a public place unless you are at Louisiana Tech University.

English professor Veronica Schuder's freshmen have taken a unique approach to the concept of service learning by displaying poetry in a major traffic zone.

The students opened an exhibit of large posters Friday in Tolliver Hall sporting poetry and images compiled by a professional graphic designer. The class posted works by poets Sylvia Plath, Paul Laurence Dunbar, William Blake and Walt Whitman.

Art education major Allison Reynolds said the project was aimed at trying to get poetry into the minds of people who may not have never given it a chance.

"We want students to take a minute and reflect on their day," Reynolds said. "We want them to walk by (the exhibit) and stop to think about what is important to them."

Reynolds said Dunbar's "We Wear the Mask" is one work students should relate to easily.

"In our day-to-day lives, we put up a fraud," she said. "We go through the motions without making a real connection most days. Reminding people of what can be profound."

Mechanical engineering major Stephan White said the tendency to think of Shakespeare is one reason poetry can be hard to tackle.

"It's not just for the upper class," White said. "Poets we study are down-to-earth people that you can relate to."

Schuder said she hopes the service aspect of the project, showing the work in a public way, will change some students' minds.

The project also made her students think about poetry in a way that changed how they learned, Schuder said, and the quarter's work left her feeling closer to this class than some previously.

"My goal was to bring poetry alive for my students — learning poetry shouldn't be about writing down every word that the teacher says," Schuder said. "Having to present this project to people made poetry leap out of the classroom for them."

The students put in more work than they thought they did, Schuder said. Students had to sort through a list of 50 or more poems to find one they could present, she said.

"It forced them to be critical of each other in a way they don't normally deal with, as well," Schuder said.

The posters will hang in Tolliver Hall until mid-March.

--By way of Jilly Dybka's blog (http://www.poetryhut.com/wordpress/).

Finding fabulous fares is fun.

Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains.

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457. **David-Baptiste Chirot**

Re: One Way of Getting It Out There

Tue 13 Feb 2007

---

i've taped up visual poems and sound scores on telphone poles, trees, mail boxes, wlls in alleys, sides f dumpeters, inside bathrooms, on backs of seats in theaters, on friends' cars, pinned or taped up on bulletin boards any old palce they have them, at construction sites, just abt any place someone might find them and enjoy, take home, deface, alter--and let the weather do its work also--creating new poems in the ongoing processes--

at some sites where boards in dumpsters etc--made paintings on them and left there--leaning against the sides--

in many places also where exposed patches of ground, made them in the dirt--and taken found objects and arranged these in grass in parks or alongside public building areas--as "concrete" "material language" poems, 3-D--shrines, beings--enigmas--

some things are signed--many not --some remian for awhile-days even few weeks-many don't--

that way, the poems have lives of their own--freed from any "officially recognized" framing--

in these lives of their own--they may be found by anyone, or find anyone themselves--

even on a bus. poems only find themslves among poeple who rides buses--not walkers, not those who ride only in cars--

and many of the poems don't even need to be "read" in a standardized way either--so many people who may not read a public poem may be able to understand them in other ways--visual, tactile--

they may not even some of them be thought of as "poems"--by people not interested in "poems"--but as something else entirely--yet recognized as a sign of a communication in their own terms--and understood in all sorts of myriad other ways--

(much like being a person--maybe known only to onself--"read" in all sorts of ways during course of a day--may stil know that they are a "poet", the poems know they are a "poem"--so not worried if "read" myriad other ways-makes life always much more interesting--)

From: amy king <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
To: [redacted]
Subject: One Way of Getting It Out There
Date: Tue, 13 Feb 2007 09:13:40 -0800

Besides poems on subways, how else do we share it off the page?

Poetry, images go public at Louisiana Tech
[http://www.thenewsstar.com/apps/pbcs.dll/article?AID=2007702100319]

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>
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>
> *--By way of Jilly Dybka's blog (http://www.poetryhut.com/wordpress/).*
>
> ---
> *Finding fabulous fares is fun.*
> *Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains.*

_____ Check out all that glitters with the MSN Entertainment Guide to the Academy Awards® http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline2

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458. Adam Fieled

Steve Halle, Tom Orange on PFS Post

Tue 13 Feb 2007

Check out new work from Chicago's Steve Halle and DC's Tom Orange on Philadelphia's PFS Post:

http://www.artrecess.blogspot.com

"like the FBI...and the CIA....and the BBC....BB King....and Doris Day...Matt Busby, dig it, dig it, dig it, dig it..."

Access over 1 million songs - Yahoo! Music Unlimited.

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459. Tim Peterson
Belladonna 2/13 w Deborah Meadows & Tim Peterson
Tue 13 Feb 2007

---

enjoy

BELLADONNA*

with

Deborah Meadows & Tim Peterson

Tuesday, February 13, 7PM
@ Dixon Place (258 Bowery, 2nd Floor—Between Houston & Prince)
Admission is $5 at the Door.

Deborah Meadows has lived in Pasadena, California since 1986. She teaches in the Liberal Studies department at California State Polytechnic University, California where she has worked as a labor organizer on education equity issues, curates the Poetry and Jazz series for her students, participates in travel exchanges with writers in the campus' Cuba program, and contributed to curriculum design in the campus' interdisciplinary program. Her works of poetry include: Representing Absence (Green Integer, 2004) selected for The Gertrude Stein Poetry Award 2004; Itinerant Men (Krupskaya Press, 2004); "The 60's and 70's: from The Theory of Subjectivity in Moby-Dick" Tinfish Press (2003).

Tim Peterson is the author of Since I Moved In (Chax Press, 2007). He lives in Brooklyn, NY where he edits EOAGH: A Journal of the Arts -- the newest issue, titled "Queering Language" is now available online at chax.org/eoagh/issue3/issuethree.html

from The Draped Universe by Deborah Meadows

surface
,the body

may

society

obsession with textiles
of Islam eighth century

represented the ultimate, beyond the open doors

*

bare floors, marched royal spaces, baldachin

Islam, of each type can be glad

manuscripts, value of each type, a dictionary, such
as the Book of Gifts, for the most part medieval sources
of no help in matching geographical terms
textiles in specific locales

from Trans Figures by Tim Peterson

The voice wants to turn itself into a body.
It can't, though it tries hard--
it brings you flowers, to engender a meaningful
relationship. It makes you coffee in the morning.
Here, have a cup.
See? It likes you. It makes your bed
and shows you this mountain vista out the window
a field of jupiters beard and beyond it
the dying fields. It shows you things like the sun
going down, and then here it is coming up in the hollyhocks.
Don't look, you'll hurt your eyes. I want
to be there for you, you never respond
in those moments we touch (but they are not enough).
Let me stroke your hair once more, here,
and again here. The voice is growing distant
now, it is fading like the sun fades
and explodes in strands of parti-colored fibers
you will never be able to see.

Upcoming Belladonna* Events:
3/13/07 Maureen Owen & Patricia Spears Jones
4/10/07 Rebecca Brown & Anna Moschovakis
5/8/07 Claudia Rankine & Jocelyn Saidenberg

Founded as a reading series at a women¹s radical bookstore in 1999, Belladonna* is a feminist avant-garde event and publication series that promotes the work of women writers who are adventurous, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its eight year history, Belladonna* has

featured such writers as Julie Patton, kari edwards, Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Latasha Natasha Nevada Diggs, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lydia Davis, Gail Scott, Renee Gladman, Rachel Blau Duplessis, Marcella Durand and Lila Zemborain along with nearly 100 other experimental and hybrid women writers. The curators promote work that is explicitly experimental, connects with other art forms, and is political/critical in content. Alongside the readings, Belladonna* supports its artists by publishing commemorative chaplets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky, Sina Queyras et al) at [redacted] to receive a catalog and be placed on our list.

Dixon Place, a home for performing and literary artists, is dedicated to supporting the creative process by presenting original works of theater, dance and literature at various stages of development. An artistic laboratory with an audience, we serve as a safety net, enabling artists to present challenging and questioning work that pushes the limits of artistic expression. With a warm, nurturing atmosphere that encourages and inspires artists of all stripes and persuasions, we place special emphasis on the needs of women, people of color, youth, seniors and lesbian/gay artists. Dixon Place is a local haven for creativity as well as an international model for the open exploration of the process of creation. Please visit www.dixonplace.org for more information

deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries Belladonna readings happen monthly between September and June. We are grateful for funding by Poets and Writers, CLMP, NYSCA, and Dixon Place.

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460. Gabrielle Welford

Re: Mom w/first published poem

Tue 13 Feb 2007

---

hi stephen. my mom's 88 and was a wonderful sculptor (well, i guess still is but isn't making anything anymore), so i was very touched by this little peice with your mom. i love the way she uses words when she speaks too. lucky you to be hanging out still with such a mom. lucky me too. :-) best, gabe

On Tue, 13 Feb 2007, Martha Deed wrote:

> *Dear Stephen--*
>
> *This is both powerful and touching. I really liked the originality of your mother's words, too, both in the poem and in her discussion with you of her poem -- her connection to the poem. And -- your blog entry*

> *is really an instance of image and text reinforcing one another.*
>
> *What she produces, what you facilitate, takes one beyond some of the dichotomies we often think about here.*
>
> *I hope that you continue to announce her progress here.*
>
> *Martha*
>
> *----- Original Message -----*
> *From: "Stephen Vincent" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Monday, February 12, 2007 9:53 PM*
> *Subject: Mom w/first published poem*
>
> *http://stephenvincent.net/blog/*
>
> *For those with a continuing interest, a new blog entry re my almost 91-year-old mom's apparent, totally unintended, new career in poetry - Re her responses to her recent publication in Jow Lindsay's edit of the London mag,*
> *Everyone's Cup of Tea! (Also an event in itself, the mag!).*
>
> *Enjoy,*
>
> *Stephen V*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.441 / Virus Database: 268.17.36/681 - Release Date: 2/11/2007 6:50 PM*

gabrielle welford
[redacted]

Checked by AVG anti-virus system (http://www.grisoft.com). Version: 6.0.595 / Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

↑ Index

461. **blacksox**
Not getting through
Tue 13 Feb 2007

Hey for some reason i have not been able to get messages posted? Can this be corected?

Thanks
Russ Golata
living in the poetic wastelands of Central florida

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462. **paolo javier**
Crossing the Border Reading/Panel @ NYU, March 2nd, 6 pm
Tue 13 Feb 2007

Dear All: I'll be taking part in a reading/panel on Canada-U.S. poetries with fellow North American scribes Adeena Karasick & AF Moritz. Novelist Tamaz Dobozy will moderate. Deets below. It's an open event, but I do believe you need to rsvp. Hope you do, & to see you there!

best,
Paolo

--

Crossing the Border: North American Bi-National Poetics

Friday, March 2, 6-8 pm
New York University
Graduate Languages and Arts Building
19 University Place, First Floor
RSVP: [redacted]
Email: *[redacted]* <[redacted]>

This Canadian-American literature/poetry event will feature readings and an in-depth panel discussion on comparative aesthetics, Canada-U.S. publishing industry differences, and raising the profile of Canadian literature in the U.S. market.

Moderator and Fulbright Chair Tamas Dobozy (Nanaimo, British Columbia) will lead a stimulating discussion with poets A.F. Moritz (University of Toronto), Paolo Javier (New York/Vancouver), and Adeena Karsick (Winnipeg).

--
http://blog.myspace.com/paolojavier
http://www.2ndavepoetry.com/

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463. **Ruth Lepson**
Re: Mom w/first published poem
Tue 13 Feb 2007

I clicked but nothing happened--another way to get the poem?

On 2/13/07 12:34 AM, "Martha Deed" <[redacted]> wrote:

> *Dear Stephen--*
>
> *This is both powerful and touching. I really liked the originality of your mother's words, too, both in the poem and in her discussion with you of her poem -- her connection to the poem. And -- your blog entry is really an instance of image and text reinforcing one another.*
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> *What she produces, what you facilitate, takes one beyond some of the dichotomies we often think about here.*
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> *For those with a continuing interest, a new blog entry re my almost 91-year-old mom's apparent, totally unintended, new career in poetry - Re her responses to her recent publication in Jow Lindsay's edit of the London mag,*
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> *Enjoy,*
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464. **Jena Osman**
visiting writer position
Tue 13 Feb 2007

Temple University. Visiting writer, Creative Writing-poetry. One semester position in Temple University's Creative Writing Program for Spring 2008. Applicants should have a deep commitment to writing & be willing to teach graduate poetry workshops and special topics in creative writing. Visiting writer will also be expected to perform service connected to the Creative Writing program such as mentoring students, contributing to the Poets and Writers Series, and giving a presentation of creative or critical work to the larger Temple community. MFA or PhD in creative writing or the equivalent, teaching experience & publication record required. Teaching load is 2 courses for the semester; salary commensurate to qualifications, plus benefits. Send letter of interest, c.v., & letters of recommendation to: Search Committee, Creative Writing Program/English Department, 10th floor Anderson Hall, Temple University, 1114 W. Berks St., Philadelphia, PA 19122-6090. Applications must be received no later than April 1, 2007. AA/EOE

If you have questions, feel free to send me a message at
[redacted]

Jena Osman
Associate Professor of English
Director, Creative Writing Program
Temple University
[redacted]

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465. Cati Porter
New to the list / Call for submissions
Tue 13 Feb 2007

Hi all.

I'm new to this list, so I thought I'd take a moment to introduce myself and then pass along my call for submissions.

My name is Cati Porter. I live in southern California, and am the mother of two small boys. I'm primarily a poet, though I've also published freelance articles and book reviews. I'm also founder and editor of Poemeleon: A Journal of Poetry (www.poemeleon.org), and contributing editor for Babel, the webzine for the International Cities of Refuge Network (www.ICORN.org). I also belong to Wompo (women's poetry listserv), and as I've been receiving Poetics' e-mails over the past couple of days, I couldn't help but notice that there's some crossover, so some of you might already know me. I probably won't post a whole lot -- my time is pretty divided between the journals and my kids -- but I'm looking forward to joining in the discussion as time permits.

As for my call for submissions, I'm looking right now for poems in form -- traditional verse forms as well as poems that use form in innovative ways -- for a Poemeleon issue that will launch in June. Previously published is fine as long as you retain all rights and the poems have never before appeared online.

If you have any questions, feel free to backchannel me.

Thanks!

Cati

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466. Didi Menendez
Re: New to the list / Call for submissions
Tue 13 Feb 2007

Hello -

I too am new to the list although I am not new at all.

My name is Didi Menendez.

I don't have a call for submissions other than the regular call for submissions although that is not new either.

Thank you.

----- Original Message -----
From: Cati Porter<mailto:[redacted]>

To: [redacted]<mailto:[redacted]>
Sent: Tuesday, February 13, 2007 6:26 PM
Subject: New to the list / Call for submissions

Hi all.

I'm new to this list, so I thought I'd take a moment to introduce myself and then pass along my call for submissions.

My name is Cati Porter. I live in southern California, and am the mother of two small boys. I'm primarily a poet, though I've also published freelance articles and book reviews. I'm also founder and editor of Poemeleon: A Journal of Poetry (www.poemeleon.org<http://www.poemeleon.org/>), and contributing editor for Babel, the webzine for the International Cities of Refuge Network (www.ICORN.org<http://www.icorn.org/>). I also belong to Wompo (women's poetry listserv), and as I've been receiving Poetics' e-mails over the past couple of days, I couldn't help but notice that there's some crossover, so some of you might already know me. I probably won't post a whole lot -- my time is pretty divided between the journals and my kids -- but I'm looking forward to joining in the discussion as time permits.

As for my call for submissions, I'm looking right now for poems in form -- traditional verse forms as well as poems that use form in innovative ways -- for a Poemeleon issue that will launch in June. Previously published is fine as long as you retain all rights and the poems have never before appeared online.

If you have any questions, feel free to backchannel me.

Thanks!

Cati

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467. **Simon DeDeo**
rhubarb is susan
Tue 13 Feb 2007

New material up on the poem-review blog rhubarb is susan, covering Nancy Kuhl's new book, A. Van Jordan's DC Comics commedia dell'Arte, and Kimberly Truitt's resurrection of 3rd century flarf:

http://rhubarbissusan.blogspot.com/2007/02/kimberly-truitt-female-cento.html http://rhubarbissusan.blogspot.com/2007/02/nancy-kuhl-open-house.html http://rhubarbissusan.blogspot.com/2007/02/van-jordan-superposition-of-atom.html http://rhubarbissusan.blogspot.com/

Thanks for tuning in, and do join the conversation.

Snowed in in Chicago,

Simon

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468. Daniel Godston
Swallow & Hersch
Tue 13 Feb 2007

Swallow & Creeley's "So There" CD is amazing.

Here's an excellent interview with pianist/composer Fred Hersch, regarding his "Leaves of Grass" project:
http://www.allaboutjazz.com/php/article.php?id=17230.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Dan Coffey
Sent: Tuesday, February 13, 2007 9:37 AM
To: [redacted]
Subject: Re: Steve Swallow on Robert Creeley

The book _Conversations with Steve Lacy_ also has many interesting discussions of how Lacy related to the poets whose texts he used in his compositions (Creeley foremost among them, but also Gysin, Taslima Nasrin, Osip Mandelstam, Anne Waldman, even Herman Melville). Always wished he would've tackled some of Emily Dickinson's poems. I think Irene Aebi would be a great person to give voice to them

On 2/13/07, Herb Levy <[redacted]> wrote:
> Not simply a puff piece for his most recent recording of music with
> readings by Creeley, but an actual discussion of how Swallow relates to
> the work and the poet.
>
> http://www.allaboutjazz.com/php/article.php?id=24544
>
> One more reader of poetry who doesn't write it or teach about it. That
> makes nearly a dozen of us now, based on past exchanges around here
anyway.
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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469. **Ruth Lepson**

Re: Belladonna 2/13 w Deborah Meadows & Tim Peterson

Tue 13 Feb 2007

---

hope it was ablast.
love
r

On 2/13/07 2:10 PM, "Tim Peterson" <[redacted]> wrote:

> *enjoy*
>
> *BELLADONNA**
>
> *with*
>
> *Deborah Meadows & Tim Peterson*
>
> *Tuesday, February 13, 7PM*
> *@ Dixon Place (258 Bowery, 2nd Floor—Between Houston & Prince)*
> *Admission is $5 at the Door.*
>
> *Deborah Meadows has lived in Pasadena, California since 1986. She teaches in the Liberal Studies department at California State Polytechnic University, California where she has worked as a labor organizer on education equity issues, curates the Poetry and Jazz series for her students, participates in travel exchanges with writers in the campus' Cuba program, and contributed to curriculum design in the campus' interdisciplinary program. Her works of poetry include: Representing Absence (Green Integer, 2004) selected for The Gertrude Stein Poetry Award 2004; Itinerant Men (Krupskaya Press, 2004); "The 60's and 70's: from The Theory of Subjectivity in Moby-Dick" Tinfish Press (2003).*
>
> *Tim Peterson is the author of Since I Moved In (Chax Press, 2007). He lives in Brooklyn, NY where he edits EOAGH: A Journal of the Arts -- the newest issue, titled "Queering Language" is now available online at chax.org/eoagh/issue3/issuethree.html*
>
> *from The Draped Universe by Deborah Meadows*
>
> *surface*
> *,the body*
>
> *may*
>
> *society*
>
> *obsession with textiles*
> *of Islam eighth century*

represented the ultimate, beyond the open doors

*

bare floors, marched royal spaces, baldachin

Islam, of each type can be glad

manuscripts, value of each type, a dictionary, such
as the Book of Gifts, for the most part medieval sources
of no help in matching geographical terms
textiles in specific locales

from Trans Figures by Tim Peterson

The voice wants to turn itself into a body.
It can't, though it tries hard--
it brings you flowers, to engender a meaningful
relationship. It makes you coffee in the morning.
Here, have a cup.
See? It likes you. It makes your bed
and shows you this mountain vista out the window
a field of jupiters beard and beyond it
the dying fields. It shows you things like the sun
going down, and then here it is coming up in the hollyhocks.
Don't look, you'll hurt your eyes. I want
to be there for you, you never respond
in those moments we touch (but they are not enough).
Let me stroke your hair once more, here,
and again here. The voice is growing distant
now, it is fading like the sun fades
and explodes in strands of parti-colored fibers
you will never be able to see.

Upcoming Belladonna Events:*
3/13/07 Maureen Owen & Patricia Spears Jones
4/10/07 Rebecca Brown & Anna Moschovakis
5/8/07 Claudia Rankine & Jocelyn Saidenberg

Founded as a reading series at a women¹s radical bookstore in 1999, Belladonna is a feminist avant-garde event and publication series that promotes the work of women writers who are adventurous, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its eight year history, Belladonna* has featured such writers as Julie Patton, kari edwards, Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge,*

> *Cecilia Vicuña, Latasha Natasha Nevada Diggs, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lydia Davis, Gail Scott, Renee Gladman, Rachel Blau Duplessis, Marcella Durand and Lila Zemborain along with nearly 100 other experimental and hybrid women writers. The curators promote work that is explicitly experimental, connects with other art forms, and is political/critical in content. Alongside the readings, Belladonna* supports its artists by publishing commemorative chaplets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky, Sina Queyras et al) at [redacted] to receive a catalog and be placed on our list.*
>
> *Dixon Place, a home for performing and literary artists, is dedicated to supporting the creative process by presenting original works of theater, dance and literature at various stages of development. An artistic laboratory with an audience, we serve as a safety net, enabling artists to present challenging and questioning work that pushes the limits of artistic expression. With a warm, nurturing atmosphere that encourages and inspires artists of all stripes and persuasions, we place special emphasis on the needs of women, people of color, youth, seniors and lesbian/gay artists. Dixon Place is a local haven for creativity as well as an international model for the open exploration of the process of creation. Please visit www.dixonplace.org for more information*
>
> **deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries*
> *Belladonna* readings happen monthly between September and June. We are grateful for funding by Poets and Writers, CLMP, NYSCA, and Dixon Place.*

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470. Ron Silliman

Silliman's Blog

Tue 13 Feb 2007

---

http://ronsilliman.blogspot.com/

RECENT POSTS

ROVA: Orkestrova
plays Coltrane

My Angie Dickinson
by Michael Magee
(a classic of flarf)

Concerning the health
of Frank Sherlock

Listening to the vowels
in the poetry of
Rae Armantrout

Unveiling / Marianne Moore
by John Taggart

The spiritual poetics
of Rae Armantrout

on reaching 1,000,000 visits
on this blog

Next Life
by Rae Armantrout

Tell them Molly sent you

Volver â€“
a film with women
in every major role

May Day â€“
Robert Kelly
and the question of
poems vs. poetry

Kenny Goldsmith
writes a blog
on uncreative writing
for Poetry Magazine!

Babel
and the ensemble film
of globalization

Experimental Form
and Issues of Accessibility
(Susanne Dyckman, Rusty Morrison,
Maxine Chernoff, Paul Hoover,
and Jaime Robles)

Daisy Fried
should win
the National Book Critics Circle Award
by acclamation

http://ronsilliman.blogspot.com/

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471. Catherine Daly

Fwd: Nautilus Book Awards - Final Call for Entries - Deadline Feb. 15

Tue 13 Feb 2007

Hi. I just got this via e-mail and thought it was freaky. Reminds me of the DIY Book Awards (http://www.diyconvention.com) annually here in LA (entry fee, who knows or cares who wins).

All best,
Catherine Daly
[redacted]

** NAUTILUS BOOK AWARDS - FINAL ENTRY DEADLINE FEBRUARY 15th **

Announcing the sixth annual Nautilus Book Awards, recognizing literary contributions to spiritual growth, conscious living, and positive social change. This prestigious awards contest was suspended in 2005 but is back this year to reward and promote books that change people's lives and help heal our planet. Nautilus Book Awards 2007 will accept books copyrighted or released in 2005 or 2006, in 20 categories (see list below).

Final Deadline: Online entries must be completed by midnight on February 15, 2007. Mailed entries must be postmarked by February 15, 2007. Guidelines and entry form available at <http://www.independentpublisher.com/nautilus>.

In partnership with Marilyn McGuire & Associates (former head of NAPRA, the New Age book trade association and review journal), we proudly announce the sixth annual Nautilus Book Awards, honoring books that contribute to our society's awareness and well-being, and that embrace spiritual and ecological values such as compassion, sustainability, simplicity, and global peace. With today's mass global communication, political unrest, and religious and secular fanaticism all growing at an alarming rate, the phrase, "Changing the World One Book at a Time" is more meaningful than ever before. Enter your world-changing titles in Nautilus Book Awards 2007.

Nautilus Book Awards winners and finalists will be announced in a multi-page, full-color spread in the June issue of EVOLVE! - the publication of New Leaf Distributing Company designed to introduce new and exciting books, music, spoken audio and video titles to the Body-Mind-Spirit community. Winning books will also be exhibited at Book Expo America in New York in June in a special "Nautilus Book Awards Showcase."

Visit the Nautilus Book Awards website at <http://www.marilynmcguire.com/> for background information. Downloadable guidelines/entry form and secure online entry are both available at <
http://www.independentpublisher.com/nautilus>.

2007 Nautilus Book Awards categories:

1 Animals/Nature
2 Art/Specialty/Gift
3 Business/Leadership
4 Cosmology/New Science
5 Ecology/Environment
6 Food/Cooking/Nutrition
7 Grieving/Death & Dying
8 Health & Healing
9 Inspirational/Motivational
10 Memoir/Personal Journey
11 Parenting/Family
12 Relationships/Men & Women's Issues
13 Self-Help/Psychology
14 Social Change/Current Events/Activism
15 Spirituality/Religion
16 Yoga/Massage/Body Movement
17 Adult Visionary Fiction
18 Young Adult Visionary Fiction/Non-Fiction
19 Children's Illustrated
20 Children's Non-Fiction

Questions? Contact:
Marilyn McGuire - [redacted]
Jim Barnes - [redacted] / ph: [redacted] x.1011

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Out of fairness, we are delivering this message to every independent publisher with a registered 2006 copyright, and our intent is to keep you informed about a legitimate book marketing opportunity. However, if you wish to gracefully opt-out of future communications from JGI or Independent Publisher, send your request to [redacted] with the word "remove" in the subject line.

--
All best,
Catherine Daly
[redacted]

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472. **ishaq arashi**
Condi Rice Raps
Tue 13 Feb 2007

---

http://www.youtube.com/watch?v=C0f2dHJ6A18

http://www.publicenemy.com/pb/viewtopic.php?t=35968

___
Stay Strong

-"I testified/My mama cried/Black people died/When the other man lied" --chuck d

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali Ibn Abu Talib (as)

"They want to see us breathless. We will not be. They want to see us tired. We refuse to be. They want to see what our strength is. We will not show it in advance. We will continuously surprise them." -- Julia Wright

"We restate our commitment to the peace process. But we will not submit to a process of humiliation."
--patrick o'neil

"...we have the responsibility to make no deal with the oppressor" --harry belafonte

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

http://www.sidebrow.net/2006/a047braithwaite.php

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473. **Laura Winton**
Re: New literary twist added to laundry cycle
Wed 14 Feb 2007

I used to organize poetry readings at a little run down laundro at 24th & Lyndale next to Muddy Waters in Minneapolis. We called in Coin Op Poetry. The acoustics in that place were great.

I told people to wear their "laundry clothes" -- those beat up old things, sweats, housedresses, etc. that you only wear while you're doing laundry. When I got on the bus with my big duffle bag and in my "laundry clothes" I think people thought I was homeless. But it does keep people from sitting by you.

But I digress.

It was hilariously fun, but we only did about 4 months I think and then the place shut down. Now it's a consignment/used/hipster clothing store. Damn. I need to start that back up.

-----Original Message-----
From: mIEKAL aND [mailto:[redacted]]
Sent: Tuesday, February 13, 2007 9:03 AM
Subject: New literary twist added to laundry cycle

(anyone taking part in this?...)

New literary twist added to laundry cycle
Tue Feb 13, 2007 9:08am ET

NEW YORK, Feb 12 (Reuters Life!) - Doing the laundry has taken on a new meaning for New Yorkers who can now watch their wash and spin cycles while listening to poetry and prose.

Instead of burying their head in a book or heading to the nearest coffee shop to beat the boredom of laundry, New York writer Emily Rubin has organised a series of readings called "Dirty Laundry: Loads of Prose," at laundromats in New York.

"Just mixing laundry and writing seemed completely natural to me because truly in life and metaphorically as a writer, everyone has dirty laundry," said the Brooklyn native who started the series last year.

She contemplated holding the readings in various neighborhood venues including shops but said a laundromat seemed "a natural fit."

People can wash their dirty laundry while listening to a poem or short story or just attend the readings. During the first of the 2007 series writer Carolyn Turgeon read some of her work while people loaded the dryers and washing machines.

"It just makes me feel homey and reading is just sort of part of this regular thing, if that makes sense," she said, adding that a laundromat doesn't feel as stuffy or artificial as other venues.

"It feels like you're part of this natural environment," Turgeon explained.

Author Marie Carter, who moved from Edinburgh, Scotland to New York in 2000, likes the idea of entertaining people in a laundromat which is not usually a center of excitement.

Some of the people attending the reading felt a bit odd initially but got used to the idea.

"It was a little strange, it was kind of wild," said one person.

Rubin, who calls herself "Mistress of Laundry" is planning more readings at laundromats across New York and is encouraging people to come along with or without their dirty washing.

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474. Rod Smith
New Tom Raworth, Caller and Other Pieces, from Edge Books
Wed 14 Feb 2007

New from Edge Books:

CALLER AND OTHER PIECES

by Tom Raworth

48 pgs, perfectbound, cover by the author

$9.00 ($12.50 retail)

Caller and Other Pieces is Raworth's first collection since his Collected Poems of 2003. Comprised of 14 pieces with the long poem "Caller" at its center, this book evinces a striking formal and tonal variety-- from the classic Raworth rhythmic and roving perceptual matrix, to the comedic one-liner, to the parodic end-rhyme, the visual, and even a bit of nouveau-zaum. Caller and Other Pieces again demonstrates that Tom Raworth's accomplishment is essential to the poetry of our time.

Paypal is now available at aerialedge.com

Go to Caller and Other Pieces: http://aerialedge.com/caller.htm

Or send $9 payable to Aerial/Edge to POBox 25642, Washington, DC 20007.

Many of our titles receive web discounts:

Some Notes on my Programming, Anselm Berrigan, $14 (regularly $15)
Once Upon A Neoliberal Rocket Badge, Jules Boykoff, $12 (regularly $14)
Cipher/Civilian, Leslie Bumstead, $12 (regularly $14)
American Whatever, Tim Davis, $12 (regularly $14)
Metropolis XXX, Robert Fitterman, $12 (regularly $14)
Dovecote, Heather Fuller, $12 (regularly $14)
The Sense Record and other poems, Jennifer Moxley, $12.50 (regularly $14)
interval, Kaia Sand, $12 (regularly $14)
Haze, Mark Wallace, $12.50 (regularly $14)

www.aerialedge.com

Also new from Edge:

Ladies Love Outlaws, Buck Downs, 24 pages, $5

Go to: http://aerialedge.com/ladies.htm

All prices postpaid.

Thanks for your support!

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475. David A. Kirschenbaum
A 40th Birthday Celebration for Kurt Cobain
Wed 14 Feb 2007

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please forward

Boog City's Classic Albums Live presents

A 40th Birthday Celebration for Kurt Cobain

Tues. Feb. 20, 7:00 p.m., $8

Cakeshop
152 Ludlow St.
NYC

With all three Nirvana studio albums

‹Bleach, Nevermind, and In Utero‹

performed live by

Daouets
The Domestics
Dibson T. Hoffweiler
Jeffrey Lewis
Limp Richard
The Marianne Pillsburys
The Olga Gogolas
Renminbi
Schwervon
The Sparrows
The Trouble Dolls
Genan Zilkha

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to Second Ave.; F to Delancey St.; J/M/Z to Essex St. Venue is between Stanton and Rivington streets.

For further information: 212-842-BOOG(2664), [redacted], [redacted], or http://www.cake-shop.com/

Musical acts[1] bios and websites follow show running order

Bleach

The Olga Gogolas
1. Blew
2. Floyd the Barber
3. About a Girl

Limp Richard
4. School
5. Love Buzz
6. Paper Cuts

The Olga Gogolas
7. Negative Creep
8. Scoff
9. Swap Meet

Jeffrey Lewis
10. Mr. Moustache
11. Sifting
12. Big Cheese

Marianne Pillsbury and The Song Hoes
13. Downer

Nevermind

1. Smells Like Teen Spirit
2. In Bloom

Schwervon
3. Come as You Are
4. Breed
5. Lithium

The Trouble Dolls
6. Polly
7. Territorial Pissings
8. Drain You

Genan Zilkha
9. Lounge Act

10. Stay Away
11. On a Plain

Dibson T. Hoffweiler
12. Something In The Way
    Endless, Nameless

In Utero

The Domestics
1. Serve The Servants
2. Scentless Apprentice
3. Heart-Shaped Box

Renminbi
4. Rape Me
5. Frances Farmer Will Have Her Revenge On Seattle
6. Dumb

Daouets
7. Very Ape
8. Milk It
9. Pennyroyal Tea

The Sparrows
10. Radio Friendly Unit Shifter
11. tourette's
12. All Apologies

Bios:

*Daouets http://www.myspace.com/daouets DAOUETS is a mini-supergroup devised by three musicians who, as tireless collaborators in New York, wanted a little space for their solo material to breathe. Switching off instruments, songwriters, and moods with ease, the group draws on its diverse musical heritage and the diverse talents of its members.

*The Domestics http://www.thedomestics.com/ During a brief stint as an A&R assistant, Alina Moscovitz (ex-Bionic Finger) spent her days listening to piles of less-than-stellar demos. She decided she could do better, so she left the corporate world and returned to songwriting. She then hooked up with music supervisor and drummer Eric Shaw (fresh from the break-up of Conquistador which featured Sam Endicott of The Bravery). They soon lured Evan Silverman (ex-Rosenbergs) away from his jazz bass lessons in Paris and gigs at the Rainbow Room back to the world of rock.

As a trio, The Domestics morphed into a potent combination of blazing pop-punk energy, sickeningly catchy hooks, and lyrics that have a sharp wit and

intelligence seldom heard inside of a three-minute song. If Debbie Harry shoved her way onstage during a Green Day show, the result might sound something like this.

Besides constantly playing live shows, the Brooklyn-based band wrote the closing credits song, "Girl I Never Kissed" for the film The D Word, "Anorexic Love Song" appears on the X-Girls DVD and "Fire Hazard" was included in the "Say It Don't Spray It" compilation CD packaged with the Warped Tour DVD. The band has participated in MEANY Fest, International Pop Overthrow and LadyfestEast festivals. The Domestics are currently recording a full-length album.

*Dibson T. Hoffweiler http://dibson.net/ http://www.myspace.com/dibson/ The latest in a long line of quirky anti-folk ingenues, including Beck, Adam Green and Jeffrey Lewis, Dibs applies that time-honored tradition of off-beat songwriting to his own private world of sugar factories, laundry baskets and ducks. With a low voice, both sweet and deadpan, and a guitar-style both virtuosic and sloppy, Dibson Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly-veiled songwriterly misogyny.

Known for his work in anti-folk flagship bands Cheese On Bread, Huggabroomstik and Urban Barnyard, Dibs began his cultural life as an anonymous Moldy Peaches fan. But, after a stint working the soundboard at the Sidewalk Cafe, and two years generating buzz with his old band, Dibs & Sara, this Jersey boy established himself as a musical force in his own right. After several months touring Europe and North America, Dibs has proved (to himself, and to others) that his bizarre, ramshackle aesthetic is palatable outside the freaky comfort zone of New York anti-folk.

*Jeffrey Lewis http://www.thejeffreylewissite.com/ Jeffrey Lewis is a New York City born-and-bred comic book artist as well as being a local antifolk staple; with or without his band he performs his unique mix of lo-fi folk, sci-fi punk & hand-illustrated "low-budget videos" regularly around the United States and Europe. As of 2007 he has three albums out on the venerable indie label Rough Trade and his most recent comic book series "Fuff" is up to issue #5.

*Limp Richard http://www.breedingground.com/ Limp Richard (tonight without his backing band, The Disappointments) is wrapping up recording of a new LP at Olive Juice. By the time it's released, however, it's probably going to have a completely different name. Just feeling ornery.

*Marianne Pillsbury and The Song Hoes http://www.mariannepillsbury.com/ Maine native Marianne Pillsbury writes pop-rock songs with cleverly-crafted, hook-laden melodies and brash, witty, tongue-in-cheek lyrics. Released in 2004, her debut album The Wrong Marianne has received enthusiastic reviews from

The New York Times, Time Out New York, The Boston Herald and The San Francisco Chronicle and elicited comparisons to the best work of Liz Phair, Juliana Hatfield and Jill Sobule. The album was named a Top 12 DIY Pick in Performing Songwriter Magazine. The song "Boo Hoo" won Best Alt/Rock Song in The Great American Song Contest 2004 and was also selected for inclusion on ROCKRGRL magazine's Discoveries 2005 compilation CD.

*The Olga Gogolas The itinerant and magisterial Olga Gogolas feature Wayne Waverly on guitar and vocals, and James Keepnews on bass-synth-noise watch. For this set, the OG's plan to completely demolish Cobain's original arrangements on six tracks from Bleach, only to resurrect them like so many false grunge deities who stank of junk.

*Renminbi http://www.renminbinyc.com/ http://www.myspace.com/renminbi Definitely not for the faint-hearted, we combine stripped-down punk basics with ass-shaking keyboard grooves and apocalyptic build-ups. Someone else said it best: "Imagine Polvo fronted by Kim Gordon and you might have a sense of NYC trio Renminbi's sound. Š Pitting frenetic drumbeats against postrock keyboards and angular guitar, Renminbi retain all the concision without losing an ounce of urgency.[2]

*Schwervon! http://www.olivejuicemusic.com/schwervon.html http://www.myspace.com/schwervon Schwervon! Is a two-piece rock band. Nan and Matt have been a couple longer than they have been a band. Their relationship influences their art. Their art influences their relationship. They are two birds of a different feather. You might say one flies and one rolls and they meet in the middle with two halves of the worm. They are a collaboration. Is one Sonny and one Cher? Is one a pop lover and one a noise lover? Why do they both love food so much? Why are they obsessed with their cat Gummo?

*The Sparrows http://myspace.com/rachelandrew Andrew Phillip Tipton met Rachel Talentino in Savannah while working at The Gap. A common love for catchy melodies, Carole King, and boys led them to Brooklyn. As The Sparrows, Andrew and Rachel make up the cutest anti-folk duo around! Simple and lovely.

*The Trouble Dolls
http://www.troubledolls.net/
Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

*Genan Zilkha http://www.myspace.com/genanisfabulous Genan Zilkha, guitar/vocals, was a classically trained pianist until she found that she had a taste of rock and roll. Since that didn't work out, she now spends her time writing folk songs with titles such as "I Think I Might Be Food Poisoning (But it could also be love)" and "I Know What Will Make You Not A Dyke." Genan is

also known for her unique takes on Britney Spears songs, in particular her version of Britney's version of the Bobby Brown song "My Prerogative." She has performed at the Knitting Factory, as well as at venues throughout Rhode Island and Binghamton, NY.

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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476. **jUStin!katKO**
Re: Mom w/first published poem
Wed 14 Feb 2007

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dear list

the magazine in which Stephen's mom's poem was published - "Everyone's Cup of Tea #1" - is issue 5 of the Bad Press Serials. If you don't know about the Serials, then u must familiarize yourself. It's an excellent emerging run of a journal - not only because the poems in them are brilliant - but because of the Miscellany at the back of each issue. The Miscellany is a chronological record of what's happening in poetry and politics, providing an Essential History of information regarding readings / book releases / deaths / births / continuations / news items. But more importantly, it collects discourse from blogs, lists and the editors on particularly significant events or texts. It's a really useful gathering of discourse and poetry information.

if you'd like copies, the best way is probably to write Jow Lindsay, one of the editors: <[redacted]>. the journal's co-edited by Marianne Morris and Jonathan Stevenson. PDFs of the 1st and 2nd issues are available at http://badpress.infinology.net/

Also - each issue of the Serials is a nominal first issue of a 'new journal', so in order they go like this:

- Bad Press Serials Version 1: He's Asked For Size Ten Arial On This One & It Goes Over the Edge A Bit BUt If It's Size Ten Arial He Wnats It's Size Ten Arial He's Getting - #1 - Bad Press Serials Version 2: Verfassungspatriotisthmus - #1 - Bad Press Serials Version 3: Can We Have Our Bell Back - #1 - Bad Press

Serials Version 4: Eyes Monthly - #1 - Bad Press Serials Version 5: Everyone's Cup of Tea - #1

the provocation is perhaps that different editorial collectives should edit these journals' 2nd, 3rd, 4th, etc issues. and i'm intending this email as an invitation for someone to actually do that. such an action would be exciting and easily recognizable as Responsible.

Bad Press Serials! Subscribe to this journal! Somebody publish an issue 2!

x
justin katko

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477. Dubravka Djuric
march in belgrade cultural center
Wed 14 Feb 2007

IF SOMEONE FROM THE PEOPLE IN THIS LIST IS OR WILL BE IN EUROPE ARROUND MARCH 20, AND COULD AFFORD TO COME TO BELGRADE AND HAVE PRESENTATION OF HIS OR HER WORK, IT WILL BE POSSIBLE TO DO THIS WITHIN THE MANIFESTATION POETRY WEEK... IN BELGRADE CULTURAL CENTER (I THINK YOU COULD FIND THE SITE), JUST LET ME KNOW... ONE OR 2 PERSONS! THEY COULD GIVE ACCOMODATION AND SMALL AMMOUNT OF MONEY FOR LOCAL COSTS DURING THE STAY.

↑ Index

478. Ruth Lepson
Re: "Growing Up Girl" Chicago reading
Wed 14 Feb 2007

---

many congratulations on the anthology. I edited Poetry from Sojourner: A Feminist Anthology & know what it means to gather the words of disparate women & bring those words to a larger world. Hope it is greeted warmly. Women & Children is a great place to begin. Wish you success on your reading tour.

On 2/8/07 6:47 PM, "Jennifer Karmin" <[redacted]> wrote:

> *hey poetry friends....check out this new anthology of women's writing edited by michelle sewell. it's a terrific example of a community-based project being fully supported by an independent press.*
>
> *onwards,*
> *jennifer karmin*

A reading for
"Growing Up Girl:
An Anthology of Voices from Marginalized Spaces"

Featuring editor Michelle Sewell
and Chicago contributors:
Wendy Altschuler
Jennifer Karmin
Janet Vega
Latiffany Wright
Jewel Sophia Younge

7:30pm Friday, February 16
Women and Children First Books
5233 N. Clark Street -- Chicago, IL
http://www.womenandchildrenfirst.com
Free

Published by GirlChild Press, this eclectic collection of poems, essays, and short stories documents the transition from girl to woman as told by the girls and women who know the journey best. The multicultural anthology examines issues such as identity, domestic violence, acceptance, motherhood, beauty, and sexuality. It can be bought from independent bookstores like Women and Children First or purchased through http://www.girlchildpress.com.

WENDY ALTSCHULER graduated with high honors from DePaul University with a degree in Women¹s and Gender Studies and Anthropology. She is the first person in her family to graduate from college.

JENNIFER KARMIN is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan. She is a founding member of the public art group Anti Gravity Surprise and co-curator of the Red Rover reading series. Jennifer works as a Poet-in-Residence for the Chicago Public Schools and teaches creative writing to immigrants at Truman College.

MICHELLE SEWELL is an award-winning poet and screenwriter whose writing has appeared on NPR and Black Entertainment Television. Throughout her work

> *as a poet and a social worker, Sewell has maintained that there must be a place for women and girls to develop and express their truest selves.*
>
> *JANET VEGA is 28 years old, married, and mother to two beautiful boys. She is currently attending Morton College for an Associates in Office Management Technology.*
>
> *LATTIFANY WRIGHT is 24 years old and resides in Chicago with her daughter. She is a student in the Masters of Fine Arts program at Chicago State University and plans to write full time after completing her degree.*
>
> *JEWEL SOPHIA YOUNGE has used several pen names in her career. She has published a short story, ³Roots Thing Dirty,² a short play, and poems in magazines ranging from English Journal to Rolling Out. New York artist Uraline Hager featured Younge¹s work in New York and Havana exhibits. Younge also worked on Coquie Hughe¹s most recent film ³Did I Just Look at Her.² Younge is a St. Louis playwright who teaches, writes, and resides in Chicago.*
>
> ---
>
> *The fish are biting.*
> *Get more visitors on your site using Yahoo! Search Marketing.*
> *http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php*

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479. **Andrew Taylor**

CFP: 'George Oppen: A Centenary Conference' - conference

Wed 14 Feb 2007

CFP: 'George Oppen: A Centenary Conference', conference, Fall/Autumn 2008, Edinburgh University.

2008 marks the centenary of the birth of the American poet George Oppen. From his early "objectivist" volume Discrete Series (1934) to the spare and enigmatic meditations of Primitive (1978), Oppen's work consistently interrogated the relationship between poetry and sincerity and the ground of political and ethical value. This conference will include major scholars from both sides of the Atlantic (including keynote addresses from Professor Marjorie

Perloff of Stanford University and Professor Peter Nicholls of Sussex Univerity) in order to celebrate Oppen's centenary and to consider key aspects of his artistic achievement and legacy. An edited volume of specially commissioned essays arising out of papers given at the conference is also planned.

Possible topics for consideration include: Objectivism and the literary object; style and sincerity; literary and philsophical modernism; the cold war; the idea of America; poetry and the polis.

Abstracts of no more than 500 words should be sent to [redacted]. The deadline for submissions is November 1, 2007.

Lee Spinks (English Literature, University of Edinburgh)

↑ Index

480. Dan Waber
hush suite, 6 by Jenny Sampirisi
Wed 14 Feb 2007

---

the minimalist concrete poetry site at:

http://www.logolalia.com/minimalistconcretepoetry/

has been updated with 6 pieces by Jenny Sampirisi.

Poetry rewires brains. This makes it the ideal tool to use for effecting cultural, social, and political change. Poetry built for the eye has the added benefit of the slow burn on the retina to help ensure it really sticks.

Enjoy,
Dan

↑ Index

481. Shankar, Ravi (English)
Re: praise to the watch
Wed 14 Feb 2007

Gabe - very glad to read your piece too and in fact I began something with a similar premise last year, but - pardon the pun - never had the time to finish it. It's fascinating that something as apparently transparent as the passage and recording of time is in fact deeply politicized and constitutive of consciousness. Am including the piece I was working on, which is fragmentary and incomplete in nature, but rubs up nicely against yours I think.

-Ravi

Timekeeping

Interrogate the role of the clock in the maintenance of empire.

Take the 1884 Prime Meridian Conference. The “universal” hour, Greenwich Mean, favors industry to agriculture, punching in to the peripatetic, plugged and debugged to poaching like an egg in the turbulence of a brass kettle.

Nothing nearer than fin de siecle.

Spaces gravid with teleological forms. Silences and elisions. Swathes of season that know no second hand. Attempts to articulate sanitized versions of nomadic culture in corporeal form, as perfected bodies strapped to the wrist are subtle acts of terrorism.

Scratch marks on bones or sticks with a stone, count the interval between phases of the moon, or like the Egyptians watch for Canis Major, the Dog Star, to rise approximately when the inundation of the Nile begins.

Anything with moving hands both disables and enables a spectatorial position that cannot be graphed on axes.

Gnomons, shadow-casters, combined with scales to produce sundials, specially made for different latitudes, status symbols when miniaturized during the reign of Augustus Caesar,

Drip-drop a precursor to tick-tock a precursor to beep-beep-beep.

Water through a siphon turns a wheel to set a drum marked with lines the floating pointer of the clepsydra indicates to show elapse.

The moment of marigold feeling elongated into an outer fringe pulled taut as a shawl over the eyes, a crouching in a trench where footfall had been grown over green and withered to appear again, briefly luminescent, not yours but more you than your own embodiment, though all desire to possess it vanished, all desire vanished, a stillness where motion ceased and you began, where you began with tentative strokes, to recollect what in retrospect could not be recreated, was in fact and would remain without semblance, what could not be, but was, in fact is.

Astrolabe, star-grasper, instrument of the devil, set of movable plates showing ecliptic and meridian, modeled on Hipparchus’ map that imagined a perpendicular line connecting each celestial body to the plane of the Earth’s equator, so location and distance and time were discernable.

Dram is to scruple is to grain is to fraction of a gram is to measurable duration.

On the Spanish slave schooner, the Amistad, the ship’s passengers, snatched from Sierra Leone, revolted, sparing only the navigator for his sextant, but instead of being returned home, ended up seized by the United States Navy, interred in a New Haven jail, were argued over by abolitionists and federal

courts, were marked Cuban merchandise by the Spanish, until, a few years later, accompanied by Christian missionaries, they were returned to their village. What would you call the passage of time for them contrasted with the lives of those who had been left behind?

King Alfred the Great of England credited “officially” with inventing graduated candles to divide his day into duties, though for centuries previous and into the Sung dynasty, the Chinese calibrated sticks of incense to measure time, using sticks of different scents at different intervals, so that hours were manifest by shifting fragrance. Sandalwood sunrises, jasmine at noon, juniper evenings, myrrh presaging dusk, the threads unraveling and dropping into a sounding plate, the air charged with passages to read in the nose.

Noon in New York. 7:00 PM, Cape Town, South Africa 1:00 PM, La Paz, Bolivia 8:00 PM in Baghdad, Iraq. 2:00 PM, Rio de Janeiro, Brazil 10:30 PM in Bombay, India 5:00 PM, Casablanca, Morocco Midnight in Bangkok, Thailand 4:00 PM, Reykjavik, Iceland 1:00 AM, next day, Shanghai, China 6:00 PM, Oslo, Norway 3:00 AM, next day Melbourne, Australia

Standardization is to make uniform. Uniforms when worn show coherence. Are a means of identification. Are markers of a lack of variation, diversity or changes in degree. Standardization and uniforms go hand in hand. Uniforms and force go hand in hand. Standardization, uniforms and force go hand in hand. Commerce trails not far behind.

How time slows under intense gravity and increased velocity. The faster one goes, the less time passes. Approach the speed of light and live forever.

I wait for nothing, for nothing will come to pass.

Shifting grains in an hourglass, powdered eggshell, marble dust or sand slipping away, metaphoric, flowing from one bulb of a glass vessel to the other, through a passageway ten times the size of any single particle. An hourglass to measure cooking times, municipal meetings, speeds at sea, periods of torture.

In a verge-and-foliot escapement, gravity is mediated. A weighted rope turns a toothed wheel. Controlling the movement of the wheel is a verge with pallets at each end. When the wheel turns, the foliot oscillates with weights until stopped by the pallets. Back forth, back forth, back forth. Nothing measured but movement.

Because time is out there, eaten by light. (Norma Cole). The essence of nowness runs like fire along the fuse of time (George Santayana).

In the movies, time is abetted by edits. Cut from a plane taking off to a plane landing in the same airport. A voyage has been taken, time has passed. Cut

from a zoom in of a door handle, to the interior of a room: space has been moved through, time has passed. Use a montage of images to depict passing time; use voiceover to move the action forwards, backwards, into the leading edge of the narrative. Cinematic time, save the two hours in a dark theater, is the elaborate construction of a fiction. Yet take the projectionist in his dark booth, running a reel backwards, so the coffee flows back into the pot, the butter smoothed off the toast, the sizzling eggs liquefying then leaping from the pan back into eggshells.

Time is a form of becoming. Becoming the form of time.

Quartz crystals possess piezoelectric charge, vibrate millions of time a second when exposed to alternating electrical fields, yet over time, the oscillations, due to temperature change, impurity, or decay, lose their accuracy, drift, misquote the hour.

Between any two instants, there is a third, and between them, another, an unquantifiable infinity of them, strung along a linear continuum like shrinking beads on an invisible string.

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[redacted]

↑ Index

482. heidi arnold
Re: march in belgrade cultural center
Wed 14 Feb 2007

Dear Dubravka Djuric,

-- thank you for your message -- i imagine you are getting a lot of replies to it --

-- i would be interested in doing this -- very much so -- i would not need any funds -- and had planned to be in europe anyway -- it is a wonderful idea!

thank you again for this post -- i will understand if you already have too many people

best wishes,

heidi

www.heidiarnold.org
www.peaceraptor.blogspot.com

On 2/14/07, Dubravka Djuric <[redacted]> wrote:
>
> IF SOMEONE FROM THE PEOPLE IN THIS LIST IS OR WILL BE IN EUROPE ARROUND
> MARCH 20, AND COULD AFFORD TO COME TO BELGRADE AND HAVE PRESENTATION OF HIS
> OR HER WORK, IT WILL BE POSSIBLE TO DO THIS WITHIN THE MANIFESTATION POETRY
> WEEK... IN BELGRADE CULTURAL CENTER (I THINK YOU COULD FIND THE SITE), JUST
> LET ME KNOW... ONE OR 2 PERSONS! THEY COULD GIVE ACCOMODATION AND SMALL
> AMMOUNT OF MONEY FOR LOCAL COSTS DURING THE STAY.
>

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

483. heidi arnold
Re: march in belgrade cultural center
Wed 14 Feb 2007

---

sorry, that was not meant for the list and should have been sent offlist

regards,

heidi

On 2/14/07, heidi arnold <[redacted]> wrote:
>
> Dear Dubravka Djuric,
>
> -- thank you for your message -- i imagine you are getting a lot of
> replies to it --
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> -- i would be interested in doing this -- very much so -- i would not need
> any funds -- and had planned to be in europe anyway -- it is a wonderful
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> thank you again for this post -- i will understand if you already have too

> many people
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> best wishes,
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484. William Allegrezza

Series A in Chicago--Next Tuesday Sterling Plumpp

Wed 14 Feb 2007

I'd like to invite you to this month's Series A event.

On Feb. 20th, next Tuesday, Sterling Plumpp with read with a musical duo.

All events take place at the Hyde Park Art Center (5020 S. Cornell, Chicago, IL) at 7:00. BYOB.

As our mailing list is small, please feel free to forward this e-mail. If you are a teacher, feel free to invite your students.

For more information, visit http://www.moriapoetry.com/seriesa.html

Bio:

Sterling Plumpp was born in Clinton, Mississippi. Educated in public and religious schools, he graduated from high school in 1960 and went on to attend Roosevelt University in Chicago. Growing up poor in rural Mississippi, Plumpp worked in the cotton and cornfields and by the time he was eleven, he was expected to grow up to be a field hand. A bootlegger aunt had other plans for him, however, and paid for him to attend Holy Ghost High School in Jackson, Mississippi. Earning a scholarship to a small local college, Plumpp began his college education, but the scholarship money ran out, so he hitchhiked to Chicago in 1962. He worked in a post office until 1964, and during that time, he began writing his poetry.

Plumpp saw his first poems published in 1971 in Negro Digest and was hired to teach English and later African American studies at the University of Illinois, Chicago. His poetry, often based on blues and jazz rhythms, has won him numerous awards, including the Richard Wright Literary Excellence Award, the Carl Sandburg Literary Award for poetry, and three Illinois Arts Council awards. He has published twelve volumes of his work.

You can find a web site dedicated to Sterling Plumpp at
http://www.shs.starkville.k12.ms.us/mswm/MSWritersAndMusicians/writers/Plump
p.html

Bill Allegrezza

↑ Index

485. Tom Orange
Rodney Jones wins $100,000 Poetry Prize
Wed 14 Feb 2007

---

dear all,

just came across this:

"One of the richest prizes in poetry, the Kingsley Tufts Poetry Award, has gone to Rodney Jones, a professor of English at Southern Illinois University. Mr. Jones, the author of a collection titled "Salvation Blues" (Houghton Mifflin), will receive $100,000 from Claremont Graduate University, which selects the

winner. Claremont chose Eric McHenry, a Seattle poet, as the winner of the Kate Tufts Discovery Award for his book "Potscrubber Lullabies," published by the Waywiser Press. He will receive $10,000."
<http://www.nytimes.com/2007/02/14/books/14poetry.html>

here is the title poem (the final stanza is italicized)...

> "Salvation Blues"
>
> Many people here expect
> the dead are not really dead.
> Therefore, they resolve to live
> as though they were not alive:
>
> so softly the minor thirds
> so tenderly the major sevenths,
> white gospel the elderly virgins
> keep treading like chastity
>
> until Franz Liszt, ravager
> and destroyer of pianos,
> critiques with a thunderstorm:
>
> Remind us there is something
> to be dead about. Play like
> you are alive, even if it is not true.

the entire collection is searchable and readable on amazon.

enjoy (to the extent possible),
tom orange

↑ Index

486. Peter Ciccariello
For this was on seynt Volantynys day
Wed 14 Feb 2007

For this was on seynt Volantynys
day<http://www.cgi7.com/peterimages/valentinesday.htm>

The first recorded association of Valentine's Day with romantic love is in Parlement of Foules (1382)

"For this was on seynt Volantynys day
Whan euery bryd comyth there to chese [chose] his make [mate]."
- by Geoffrey Chaucer

From Wikipedia

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

487. Joel Weishaus
Cecil Touchon
Wed 14 Feb 2007

I think this is some interesting work:
http://suprematism.org/index.html

-Joel

↑ Index

488. Rob McLennan
fwd - [[redacted]: One year on]
Wed 14 Feb 2007

One year on, the shadow train is still travelling somewhere furiously towards you. In carriage #13:

Davd HW Grubb wears clean underwear and carries A BRIEF GUIDE TO EVERYTHING; Luke Kennard has a go at pressing the FUN button; rob mclennan writes Valentines to Tina-Francis, Jennifer and others; John Muckle follows Nadine out of the station and under a bridge into the town; Emma Lee can’t stop texting someone; while Peter Hughes dreams of making a go-cart.

To see more, go to http://shadowtrain.com

Thank you.

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

↑ Index

489. Thomas savage
Re: Rodney Jones wins $100,000 Poetry Prize
Wed 14 Feb 2007

Although it is of course questionable to judge a poet on the basis of one poem, it would seem that if this poem is representative of the style of the whole book, Mr. Jones has been vastly overpaid by the people who gave him one hundred thousand dollars. I could think of ten living poets right away who deserve this money more. Many fine poets have barely made $10,000 from their poetry

after a lifetime of labor. Of course that labor is its own reward, but it would be nice if the money landed where it was deserved, for a change. Regards, Tom Savage

Tom Orange <[redacted]> wrote: dear all,

just came across this:

"One of the richest prizes in poetry, the Kingsley Tufts Poetry Award, has gone to Rodney Jones, a professor of English at Southern Illinois University. Mr. Jones, the author of a collection titled "Salvation Blues" (Houghton Mifflin), will receive $100,000 from Claremont Graduate University, which selects the winner. Claremont chose Eric McHenry, a Seattle poet, as the winner of the Kate Tufts Discovery Award for his book "Potscrubber Lullabies," published by the Waywiser Press. He will receive $10,000."

here is the title poem (the final stanza is italicized)...

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the dead are not really dead.
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the entire collection is searchable and readable on amazon.

enjoy (to the extent possible),
tom orange

Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.

↑ Index

490. Catherine Daly
Re: Rodney Jones wins $100,000 Poetry Prize
Wed 14 Feb 2007

> Eric McHenry
From Potscrubber Lullabies

from Waywiser Press, home to the Anthony Hecht Poetry Prize; I think he freelances to Slate occasionally, has had some stuff published in Cranky.

A note that while the Kingsley was formerly nominations only, now anyone can enter it. First books for the Kate. Since you have to send five copies of the book, this really adds up.

Potscrubber Lullabies

I

The Potscrubber completes a cycle
so vigorous the knives were rattling,
and pauses, waking Evan Michael,
who finds all silences unsettling.

There's no resemblance. It's too early.
Everything is still so round.
But we've occurred to him as surely
as silence has occurred to sound,

and when he's finished sharpening
into himself, and when we've blurred,
we're going to go on happening
in silence like he's never heard.

II

I wore him like a broken arm
all summer, slung
from my right shoulder in a paisley hammock
so deep the sides closed over him.
When I walked he swung, and slept,
lulled by the time his body kept
against my stomach.
When I stopped I had to sing.

Bird Plays to a Cow

A Swedish musician remembers a drive through farm country in a car full of musicians, one of whom told Bird that cows love music. Bird asked the driver to pull over ..." – Gary Giddins, Celebrating Bird: The Triumph of Charlie Parker

Fifty years from now
a writer, writing about me
playing to this cow,
will call the cow "he."
There's her udder, plain
as an udder, and yet . . .
something about what people want
a cow, or an audience, to be.

Some painters haze the foreground
and render something in the middle-distance
unnaturally sharp, to remind the idiot looker
that this is a painting, not a pasture.

The writer will probably do
something self-referential, too,
and will almost certainly call the cow "bewildered."

"Bewildered." As though
I strode out here expecting her to nod
in time or stand on two hooves and applaud.
As though cows stand around waiting for something,
and not just anything, to come along.
Come on. What I do might confuse
you, but this cow was wildered when I got here.

To this cow there is only the plain fact –

hot fence, sharp fence, shit,
puddle, tuft of grass, golden horn
in the hands of the brown man
who wasn't here this morning and is here now,

and notes, too –
after so much noise,
the plain fact of song.

My friend,
the bewildered one who's still in the car,
told me that cows dig music.
I choose to believe that. That's what I'm doing here.
She chews. That's what she's doing here.

--
All best,
Catherine Daly
[redacted]

↑ Index

491. **Chris Stroffolino**
Re: Rodney Allen Jones Prize
Wed 14 Feb 2007

He was a fascinating, engaging poet who used to read in Philly.....Does anybody know if he's still around?

Chris

On Feb 14, 2007, at 11:17 AM, Catherine Daly wrote:

> *Eric McHenry*
> *From Potscrubber Lullabies*
>
> *from Waywiser Press, home to the Anthony Hecht Poetry Prize; I think he freelances to Slate occasionally, has had some stuff published in Cranky.*
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>
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>
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> *Everything is still so round.*
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> *as silence has occurred to sound,*
>
> *and when he's finished sharpening*
> *into himself, and when we've blurred,*
> *we're going to go on happening*
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To this cow there is only the plain fact –

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> *in the hands of the brown man*
> *who wasn't here this morning and is here now,*
>
> *and notes, too –*
> *after so much noise,*
> *the plain fact of song.*
>
> *My friend,*
> *the bewildered one who's still in the car,*
> *told me that cows dig music.*
> *I choose to believe that. That's what I'm doing here.*
> *She chews. That's what she's doing here.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

492. Lauren Sorensen
Frank Kuenstler
Wed 14 Feb 2007

Hello poetics list,

I'm writing because I am conducting some research on NYC-based poet and filmmaker Frank Kuenstler (1928-1996). Anthology Film Archives recently acquired film elements produced by Kuenstler, and we're at a point now where we're trying to get a sense of the historical context, his role in the poetry community, and so on.

I understand he was one of the founders of the Eventorium, a poetry and performance venue in the Upper East Side, that operated in the mid-60's. Those involved in this scene also produced a short-lived journal called the "Eventorium Muse." Kuenstler published numerous volumes of poetry, including LENS through Film Culture, and many others.

Titles by Kuenstler would be especially helpful, as are any recollections of screenings of his work, or if you may have worked with him- please let me know, on- or off-list.

If anyone has any information to share, I would greatly appreciate it. Library research is turning up very little, so any anecdotal information is especially useful.

Thanks so much.

best,
Lauren Sorensen
NYU Moving Image Archiving & Preservation

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493. Alexander Jorgensen
AL FRANKEN TO RUN FOR US SENATE - OFFICIAL
Wed 14 Feb 2007

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http://www.alfranken.com/page/content/videoMessage

_____
___ Looking for earth-friendly autos? Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center. http://autos.yahoo.com/green_center/

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494. Tim Peterson
Julie E. Patton and M. Nourbese Philip - SEGUE at BPC, Sat Feb 17, 4 PM
Wed 14 Feb 2007

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please come!

Julie E. Patton and M. Nourbese Philip

Saturday, February 17th, 2007
4pm-6pm
Segue Reading Series
The Bowery Poetry Club
@ 308 Bowery, just north of Houston $6
Curators: Tonya Foster and Erica Hunt

Julie Patton is a performance artist and writer. She is busy working on various community development/greenspace/sustainability projects under the rubric of “Think Green!” Her new chapbook “Notes for Some (Nominally) Awake” is forthcoming from Portable Press at Yo-Yo Labs. Julie often takes to the road for various collaborative projects with Uri Caine, and is a fellow at Bates College’s Common Grounds Project in Maine, where she collaborates with Jonathan Skinner.

from “Car Tune” in “Car Tune” & Not So Bella Donna by Julie Patton

Cobberates d’escapist nature
O, not-so-funny papers pen
Ulti mate racistcaper

ah-h-h! shucksguffaw
photogeneticaesthetics

O, the evening news

Correction

Fluid car toon bloob
Boobtubelooneytoonblues

Technicoloring

Marlene Nourbese Philip is a poet, essayist, writer and lawyer who lives in Toronto. A recipient of a Guggenheim Fellowship in poetry, the prestigious Casa de las Americas prize for She Tries Her Tongue, Nourbese Philip is also the l988 first prize winner of the Tradewinds Collective Prize (Trinidad & Tobago) in both the poetry and the short story categories. "The experiences of Black women and girls are foremost in NourbeSe's works, as are issues of belonging, language, place and location."

from Looking for Livingstone by M. Nourbese Philip

Livingstone now lies buried at Westminster Abbey because he “discovered” and explored Africa, turning what had been “burning solitudes, bleak, and barren, heated by poisonous winds, infested by snakes and only roamed over by a few scattered tribes of untameable barbarians” into “a high country, full of fruit trees, abounding inshade, eatered by a perfect network of rivers.”* Perhaps he discovered something else—the same thing I search for—

bruised by tongue
under tooth
lips caress
before
the cruel between of teeth
crush
grind
the hard kernels
of silence

↑ Index

495. **Michael Dylan Welch**
Re: Haiku dumbness / snobbishness
Wed 14 Feb 2007

Jason, et al,

I've been away from email, but want to respond to some of the comments about haiku recently.

To start with, I regard haiku as a genre of poetry, not a form. Form is only one aspect of many aspects of the genre. If you're snide towards form in general, to use your characterization of yourself, then perhaps you don't understand where I'm coming from regarding haiku, because I don't promote any set syllabic form for haiku. So I'm glad to hear that I've persuaded you, at least a little bit, that there's something you're missing out on with haiku. Perhaps others are missing it, too.

Perhaps too, Jason, you've missed my insistence that a poem is a poem first, and a haiku (or not) only secondarily. If a poem moves me, I couldn't give a flying fig for whether it's a haiku or not. So the problem lies with *claiming* something is a haiku when it clearly misses some of haiku's predominant targets. You say "All manner of people have told me that that's not really haiku, to which my only response can be, okay, so what? so what if they're not haiku?" You seem to think I don't agree with you. Yes indeed, so what? Something can be really effective as a short poem, without regard to whether it's a haiku, even if it happens to be 5-7-5 syllables (which I think is irrrelevant to haiku in English, though some people think it IS relevant). This openness (poetry first, labels later, if at all) is one of my guiding priniciples in editing Tundra: The Journal of the Short Poem, whose contributors have included the following (some of these are forthcoming): Francisco X. Alar con, Art Beck, Robert Bly, John Brandi, Billy Collins, Ruth Daigon, Doc Dachtler, Dick Davis, Diane di Prima, Tom Disch, Jack Foley, Dana Gioia, Jonathan Greene, Jane Hirshfield, H. L. Hix, Ted Kooser, Richard Kostelanetz, Gerald Locklin, Leza Lowitz, Stefanie Marlis, Samuel Menashe, Paul Nelson, Charles Rossiter, Steve Sanfield, Barry Spacks, Robert Spiess, Robert Sward, Susan Terris, Mike Tuggle, Cor van den Heuvel, Ken Waldman, and many others. I provide this list to lend credence, I hope, to the quality of the short poetry I appreciate. Only two or three of the poets I've just listed are haiku writers, and you will also see a wide spectrum of formalists and experimentalists as well. Poetry first.

Indeed, so what if a poem isn't a haiku? The *only* problem is when people claim that such poems ARE haiku if they're not. That's all. So if a person doesn't value haiku much, that's something I'm perfectly fine with. It's just that claiming something as haiku if it's very wide of the mark seems sloppy, and even naive in the extreme, like complaining that one's doggerel isn't accepted

for publication at the leading poetry journals, yet insisting that one's doggerel is high art. It's *that* disconnect that strikes me as problematic, for both readers and the writer. I'm simply trying to point out that certain people, even if they're not claiming to be emperors, have no clothes on, yet seem to think they're wearing haiku clothes. At one level, who cares? I would like to hope, though, that POETS care, that EDUCATORS care. To think that something is a haiku when it's not can indeed be problematic. In one sense, it's a delusion. In another sense, it perpetuates misunderstandings fo r those who might be inclined to take the genre more seriously. I am perfectly happy to respect a lack of interest in haiku, but that's distinct from asserting something is haiku (out of naivete?) when it's not. At the very least, as you say, it's simply using the wrong word to call it haiku, but in my experience I've found that there is sometimes a deeper naivete than just using the wrong word because many people are so adamant and think that haiku is 5-7-5 (which is misguided in English), and nothing more (which is also misguided). It's more than just semantics, at least for many people.

Your experience with learning haiku in school as a 5-7-5 poem is exactly the problem that needs to be corrected. I had the same experience, except it was in high school. The problem lies with the teachers, the curriculum guides, and the textbooks. You are apparently a victim of the problem, and may unwittingly contribute to the perpetuation of the problem. If you hardly cared about haiku, fine, but at least I hope you are now more aware of the issue.

Where you get to a more valuable point is where you say "instead of convincing, all i seem to get from people like you who do think there is that kind of value in this particular set of conventions is a sort of arrogant browbeating." You may indeed be right there, so the difference may lie in my seeing value, and you not. The truth is that I see great value in it for its own sake, as well as great benefit of haiku techniques to other kinds of writing. You don't need haiku to learn these techniques, but haiku isolates and emphasizes certain techniques of clarity, image, implication, and objective/subjective control, so that's why it can be so helpful. But on its own terms, a haiku can be transcendent, producing a spiritual wholeness for many readers. A haiku may not change the world any more than a good joke gives momentary satisfaction, but there is something THERE, and I do think it gives many people more than just the short diversion of a joke. If you're not wired for haiku , fine (I repeat, that's fine). But for many people, a good haiku lifts the tops of their heads off. There's obviously value in it for a lot of people (hence societies, the many journals, and the 4,000+ haiku books in my library, which are but a portion of what's out there). I appreciate that you're not trying to be adversarial, but neither am I. Yet I'm stuck with observing what really is a great disconnect between the reality and perception of haiku poetry. And of course, I presume on this discussion list that people do

care about poetics, and I would like to hope that that can include the poetics of haiku.

Your most excellent point is where you say, "What i'd really like to see is for defenders of the form to make a concerted effort to talk about what it is that they like about it." However, your comment presumes that they haven't done this, whereas I believe they have done this in spades. Consider the five volumes of books that H. F. Noyes has published called "Favorite Haiku," where he does exactly that. By talking about the specific successes of individual poems, the overall gestalt of each of his books is one of why haiku as a genre is successful and appealing. And consider books such as Higginson's *Haiku Handbook* or Gurga's *Haiku: A Poet's Guide*, and several other similar books. This effort is beyond concerted -- it's masterful. The haiku journals regularly include similar commentary as to why haiku is appealing, to the point that it has become old news to those who have been writing in the genre for decades. Yet always there is a new crop for whom it is fresh news, so the commentary remains useful. As for me, take a look at my "Becoming a Haiku Poet" essay (http://www.haikuworld.org/begin/mdwelch.apr2003.html) and tell me if that doesn't begin to answer the question for you. Or another essay of interest may be "Haiku and the Japanese Garden," online at http://hometown.aol.com/welchm/Haiku-and-the-Japanese-Garden.html. And speaking of Lee Gurga, he has a fine essay on haiku aesthetics at http://www.baymoon.com/~ariadne/form/haiku/haiku.aesthetics.gurga.htm (scroll down a bit). He begins by asking a very sensible question of those who have been writing haiku: "It is unavoidable that we should have some idea of what haiku is. The question then becomes what kind of an idea should it be?"

What is it I like about haiku? There are so many ways to answer that question, but for me haiku is an approach to infinity, in the way it creates a sense of wholeness and rightness by the careful emotive pairing of juxtaposed elements. The seasonal context adds archetypal meaning and a setting to the poem, but the main technique of implication -- somehow saying the unsaid -- allows reader engagement more than some other types of poetry, or at least in a more concentrated way. No wonder, for good reason, haiku is called an "unfinished poem." I've not heard that said of other genres of poetry. The world of allusion that goes on in good haiku is also an appeal. This is no different from other poetry, of course, but it's a richness that many casual readers of haiku (or those who read only pseudo-haiku) often don't notice.

A selection of my haiku (with photographs) is online at http://www.brooksbookshaiku.com/welch/. Many of these poems are among my favourites (at least up until about 2000, when this online collection was published).

It is not my preference to refer to "fake" haiku, versus "real" haiku, though I do like to paraphrase Robert Creeley: "Is that a real haiku, or did you write it yourself?" But I agree that it would be better to spend more attention on what makes the best haiku succeed, rather than dwell on what makes other things fail as haiku. However, I believe the conversation with many poets often has to start with unlearning. They have to back up from the wrong path they've taken, or at least be open to the possibility that they're on the wrong path. Perhaps only then does talking about what makes a good haiku work become more plausible. At least, that's my speculation. But I think it's accurate. The assumptions some people have about haiku are so deeply ingrained that it's hard for them to even begin to appreciate attempts to promote successful haiku.

Ultimately, Jason, I'm delighted that you've ordered Lee Gurga's book. If that's the limit of your exploration of haiku, that's fine by me. But you are going a world farther than most people. I'm just trying to open the door, even if just a little bit.

Michael

-----Original Message----- Date: Fri, 9 Feb 2007 21:02:07 -0800 From: Jason Quackenbush <[redacted]> Subject: Re: Haiku dumbness / snobbishness Well, i think the real issue is one of investment and value. You're a person who has devoted a considerable amount of time and energy into a poetic form, and as such that form has a value for you that it simply doesn't for me, as a person who generally is a little bit snide towards the idea of form from the get go. I think where the disconnect takes place is that you're mistaking a lack of interest in the minutiae of something that you say is complex (i'm not saying it's not complex, just that i don't know enough about it to be able to affirm or deny) for naivete, which is a little bit insulting. I can maybe illustrate with my own experience writing haiku. Like most people at some point in the third or fourth grade, my language arts teacher introduced the idea of syllables, as well as the idea of poems that don't possess end rhyme, by talking about these short little japanese poems called haiku that have a 5-7-5 syllable pattern. I think for most people that's the beginning and end of the interest in the form. I know that it has been largely for me. I've written all manner of poems in a 5-7-5 formula, and all manner of people have told me that that's not really haiku, to which my only response can be, okay, so what? so what if they're not haiku? if i don't know what the real purpose of a haiku is, and what the real goal is, and am in fact trying to achieve some other goal and mistakenly calling it haiku, i'm not being naive, i'm just using the wrong word. So i stop calling it haiku, and we can go about our lives happily enough never discussing it again. However, there's something very peculiar about in particular the haiku booster that really rubs me the wrong way. almost like some people take a sort of obscene

pleasure in "correcting" the mistake of the less informed. at some point it becaomes as trivial a matter as whether kirk or picard were a superior starship captain.

so what i'm saying is, i think what in your messages has gotten my back up a bit is the way it's expressed in such an accusatory and aloof manner, as if haiku is the only way to write a short poem, and that if one is working at the length of haiku there can't possibly be a goal higher than in realizing the conventions of haiku. being mainly an anti formalist and against the idea of poetic form that can't be expressed in a number of words fewer than the form permits the poem, i'm skeptical of such claims from the outset. So it takes some convincing for me to buy in to the idea that there really is something in this constructed form which genuinely warrants societies being dedicated to it, magazines devoted to it, and books written exploring teh depth of it. But instead of convincing, all i seem to get from people like you who do think there is that kind of value in this particular set of conventions is a sort of arrogant browbeating about how i don't know anything about the subject and that if i want to talk about it, i really need to do my homework.

Well fine, i say, i hate homework so lets just not talk about it. Let teh haiku snob wallow in his penny-ante beat, and i'll roll my eyes and move on to something that i think genuinely is of value.

If that makes sense, and I promise you i'm not trying to be adversarial, just trying to sort through the array of emotions and their instigations in the thread about haiku to date that prompted me to dispatch a snarky email. If you really want my opinion, this last email has gone a longer way towards getting me interested in haiku than your previous emails which seemed largely concerned with showing how some poems claiming to be haiku are not in fact.

What i'd really like to see is for defenders of the form to make a concerted effort to talk about what it is that they like about it. What is it about the seasonal words and juxtapositions that you find in haiku that make them so essential and raises this above other forms like, for example, an aubade? I think maybe you'd get farther with snide jackasses like me if you focussed more on the positive argument for real haiku rather than the negative argument against fake haiku. Because i generally don't find things that are defined primarily by contrast to things which they are not to be particularly interesting. birds are cool because they have wings, not because they don't have gills, y'know?

All of that having been said, i want to let you know that I really appreciate the sincerity and tone of your last email, and I want you to know that by it, you've aroused a curiosity in me about the form that did not exist when i snarkily suggest that haiku be relegated to mystery cults. There's very little as effective as the sincere expression of passion for a topic to make another person

sympathetic to investigating it. I've ordered Gurga's book, and am looking forward to reading it. I don't know if i'll become a haiku fanatic, or even if i'll ever try to write a haiku, but you've swayed me to thinking that maybe there's something i'm missing out on, and that's a tactic that is very effective with me.
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496. **Michael Dylan Welch**
Re: Haiku Death Match
Wed 14 Feb 2007

Barry, I don't consider myself a formalist with haiku, except in the sense of being aware of valuable techniques (not forms) that are effective to use -- if you want to consider that "formal." I have been labeled a traditionalist by the more avant-garde, and a nontraditionalist by the deeply traditional. But whatever the case may be, I myself don't think of my approach as formalist, especially since I don't count syllables with the bulk of my haiku.

In fact, I encourage a great deal of innovation in haiku. And I preach that "no one owns haiku." Innovation for its own sake doesn't have a great lot of appeal to me (in the extreme, it can devolve into purely having shock value, or having little substance, though sometimes it can make you think or shake you out of habits), but innovation from a perspective is a grander thing, at least for me. What the sumo wrestler or a boxer can do within the ring is the art of the fight. It's the art of any sport to be creative within the confines of the rules. A sport without rules is no longer a sport. And yet what freedom most sports have. And all poetry has *some* sorts of rules imposed on it (by the writer, if not someone else), and these can be as fundamental as writing in lines, in English, with generally normal spelling. Basic rules may or may not include these (but will probably include others), but out of it comes great variety and creativity. I'm all for it.

As soon as you get into a genre, though, at what point is a poem a haiku, and when is it not? Let the haiku pundits worry about the exact point of divergence if you will. But there is at least a difference. There is a point where a haiku is not a haiku, and a sonnet is not a sonnet, where free verse is not free (no verse is ever really free, as we know), and where experimental poetry is rooted in tradition, and so on. (Cummings typographical experiments masked a great many poems that were fairly traditional sonnets, for example.)

I have no problem with altering a form's constraints (whether haiku or sonnet), to use Joe Amato's words. But this is an act of *altering* the constraints, not being ignorant of them. It is harsh to suppose that someone is ignorant of them. But let us suppose that some people are, and offer "haiku" to the world. They are not "altering" the constraints at all. To paraphrase Basho, only when you know the rules can you begin to alter them.

Dan, I appreciate your comment: "Speaking only of the haiku form, it seems to have gotten a particularly bad, trivializing, rap. There are so many haikus out there that are atrocious, and rather than see the atrociousness of the poem as a singular (repeated many times over) occurrence, the form itself gets triviailized, Hallmarkized." I would only add that there are equally many atrocious poems out there in other forms (or no particular form). Or as Joe said, "atrocious poetry of any stripe ought to be called out for what it is." It's just that the atrociousness of those particular attempts at haiku has gotten associated with the genre itself, thus giving the genre an unfair rap. By the way, in the haiku community, it's a no-no to write a "Hallmark" haiku. No disparagement of Hallmark meant, naturally, but there's a difference between poetry and sentiment.

Regarding my critique of "Golf Haiku," Eric wrote "Thanks to MDW for taking the time to write such a thoughtful critique of my haiku. Though you missed my intention -- which was merely to knock off something silly -- your criticism was excellent. It helped me to understand the form and tradition of a proper haiku. Honest criticism is rare enough, but honest and extensive criticism is both rare and rewarding." I appreciate the kind words. I wish that people weren't so intent at "knocking off something silly," which seems to happen so often with haiku. I don't mean to pick on you with this comment, Eric. Just making a general statement that your poem and comment has prompted.

Dan Zimmerman offered three new haiku, each of which have strong, essentially objective images, and the first one has a juxtapositional structure:

fog on the river / docked boats jostle / on the changing tide
after the blizzard / shovelers pitch snow / only so high
my newspaper / too wet from the snowbank / to read today

There is such a difference between these, as haiku, than some of the previous poems posted here, that are not haiku. That does NOT mean the above three are better poems, though. That's a separate matter.

Thanks, too, Jason, for your comments on Japanese. My understanding is that "onji" isn't quite the right word ("on" is apparently more accurate, pronounced something like "own" but quicker), but thanks for emphasizing the difference between syllables and on. (See "Stalking the Wild Onji" for Richard Gilbert's exploration of the term "onji" and its problems -- online at

http://www.iyume.com/research/onji/onji1.html.) "Haiku" has two syllables, but three on. "Basho" too. As you say, Jason, "where we are listening for syllables, the japanese are listening for mora, or onji [on], and the syllable is a slightly larger unit than a mora." Koji Kawamoto, as I think I've mentioned before, has a definitive essay on this subject in the appendix to his book *The Poetics of Japanese Verse* (University of Tokyo Press). (By the way, Jason, since you quoted one of Jack McCarthy's haiku, Jack and I have discussed haiku together here in Seattle, where I was featured poet (but not a competitor) for the 2005 and 2006 haiku slams. Jack won the 2005 Seattle haiku slam, and was second last year. I think he knows how his poems differ from the traditional aesthetics of haiku. I also recognize what he is doing, which, to some degree, is responding to what people THINK a haiku should be, for better or worse. Jack will also be a featured reader next month in the SoulFood Poetry Night series that I curate in Redmond, Washington. I hope that says something.)

Michael

-----Original Message-----
Date: Sat, 10 Feb 2007 09:45:43 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: haiku
I think Joe's point is well taken. While this discussion has been very instructive in many ways, we should not forget that this is list whose topic is innovative poetics. I'm sure there are other lists available for the promulgation of traditionalist poetics, and some of the same people might even be on both lists, since there is no reason not to be interested in both. But to the extent that we are not, at some point we just have to respectfully agree to disagree, letting the discussions of traditionalist poetics continue in whatever space is devoted to that and the discussions of innovative poetics, whatever that turns out to be, move forward in this one.

As for myself, I think that a good deal of that heat that's been generated here hasto do with the "ownership" of the name "haiku." Although it would be useful to me to have recourse to this name at certain times, it doesn't really mean as much to me as it obviously does to some others, and therefore I'd just as soon cede it to them. I don't know why, but somehow this all reminds me of the dispute between Greece and one of the former Yugoslav republics over the name "Macedonia." United Nations intervention has still not resolved this issue. But when I lived in Italy, "macedonia" (small m) was the word for "fruit salad"--an association with very positive connotations as far as I'm concerned. So from now on I am going to avoid the use of the h-word to refer to any poem using a 5-7-5 structure or any other similar short poem whatsoever, except where this is unavoidable, such as when citing something that someone else said. From now on, I promise to refer to all such poems as " macedonia."

-----Original Message-----
Date: Sat, 10 Feb 2007 17:36:59 -0800
From: Jason Quackenbush <[redacted]>
Subject: Re: Haiku Death Match
Michael Dylan Welch wrote:
> As I understand it, Japanese is not accented the way English or Latin is.
> Thus each "syllable" of a multisyllable word is generally pronounced evenly
> in
> Japanese. The Japanese word for a species of cuckoo, hototogisu, has each
> syllable pronounced evenly, which is part of its music. As a more common
> example, the word for cherry blossom, sakura, has each of its syllables at
> about
> the same pitch and length. It's *not* sa-KU-ra. Nor is it SA-ku-ra (like
> the
> beginning of "saccharine"). And of course it's also not "sa-ku-RA." On the
> other hand, some Japanese people drop or greatly minimize the last syllable
> in
> some words when speaking (even though they would still count that sound
in
> haiku). Thus I've often heard a Japanese person speak of "haik" (with an
> extremely subtle "u" after the "k") when they mean "haiku" -- or they might
> say
> "hototogeese" (though with a very quick "geese") and barely say the "oo"
> sound
> that normally follows in "hototogisu." If you ask the question "Desu ka,"
> it
> typically sounds like "Des-ka." Otherwise, though, I think the sounds are
> fairly
> even. I know other words and phrases are commonly shortened or
combined,
> but
> that's more of a colloquial compression of language than a variance in
> pronunciation.

I took Japanese for three years in highschool, and while i'm far from fluent, I do have some recall of of the issues revolving around this because it's some of the hardest stuff involving correct pronunciation, and my drill instructor japanese teacher ground them into our heads. I think she was more concerned with our pronouncing the language properly than understanding it. Basically, japanese syllable weight is determined by the onji, and accents happen in pitch rather than in syllable weight. So what you get often times is syllables getting shortened or lengthened so that the on fit the timing, because they shorten

vowels that we normally hear as double vowels, because English is stress-timed and so syllable length isn't something that we contemplate a lot it just sort of happens by convention. Not so in japanese, the on are all the same length, so syllables will vary in length depending on how many on are in it. So for example in "ikimasho" (japanese for "let us go"), ther e are four syllables i-ki-ma-sho, but there are five on i-ki-ma-shy-o, all of which get the same amount of time. similarly with desu and the irregular verb form masu, the [u] vowel is generally a long vowel in English, whereas with japanese all vowels have long and short versions and so their terminal u's sound really chopped to western ears because they have to be distinguished from a longer vowel and a different meaning (i don't know if desoo or masoo are other words or if it would just sound like nonsense to a native speaker.) Once i got used to listening to it, it became apparent that the shortening of "su" that i thought i was hearing, while it doesn't happen, it wasn't nearly as pronounced as i thought it was because it was very similar to the su that one finds in the beginning of a word like "sushi" as it is pronounced in japanese (a slight but noticable difference from its English Cognate), or the shortened version in "sukoshi" (a small quantity, from which the Englis h Scosh is derived). the [u] is always still there, but i think as English speakers what happens is that we mutate the foreign sounding vowels that we don't generally use into to consonant codas and our ears then turn something like "sukoshi" or "sukiyaki" into "scoshii" or "skyaki." Most japanese speakers can hear the difference and the dropped syllables, but English speakers have to learn to listen for it. I even vaguely remember my teacher saying that one of the signs of an american accent when speaking japanese is either dropping vowels or making vowels too long. so an american might render "kore wa usagi deshitaka" (was that a rabbit) as "Cord wa oozagy deshtaka" writing phonetically. The difference of course beign that where we are listening for syllables, the japanese are listening for mora, or onji, and the syllable is a slightly larger unit than a mora.

I'm surprised i remember that many words, but i'm starting to think maybe i should go take a night class in japanese since so much of the fundamentals still seem to be there.

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497. Gabriel Gudding

the politics of the pocket -- (was watch thread)

Wed 14 Feb 2007

Thanks Murat and Ravi.

And, Ravi, thanks for forwarding yr v cool musings about the watch.

The gender politics of time are kinda fascinating and have a lot to do, I think, with the gender politics of pockets. EG, the wristwatch, invented 1868, was at first seen as a woman's accessory. It wasn't really until WWI, when the wristwatch was used in the trenches (easier to look at the wrist than to root around for one's pocket watch). Later it was used by trench officers and artillery officers to coordinate attacks and troop movements -- at which point all European armies began mass producing them. The troops, at war's end, took the watches home with them. In many ways, the popularity of the wristwatch among men owes something to trench warfare and to the expediency of not busying a hand by dipping i into a pocket.

Men and women first wore watches around their necks. Then men began putting them in vest pockets (in 1675), while women kept them on their necks or on waist belts (see paintings of Wm Hogarth). Then women put them on their wrists (1868) while men kept them in their pockets. I don't know what the deal is with women's fashion and the "no pocket" custom, but it's kind of fascinating how even now women's clothing has far fewer pockets than men's.

The gender politics of the pocket is really fascinating: has something, i guess, to do with forced domestication of women: keeping them at home, pretending that they have no life of real "utility" (are pockets construed as utilitarian?). Time was fashioned/coded as utilitarian concept?

Gabe

--

_____
http://gabrielgudding.blogspot.com

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Illinois State University
Normal, Illinois 61790
[redacted] (office)

<<From: Murat Nemet-Nejat <[log in to unmask]>
Subject: Re: praise be to the watch

Gabriel,

I second. Alan. Your piece ticks away.

Murat

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498. Carol Novack

Mad Hatters' Review Issue 7 OUT OUT OUT OF IT INTO IT!

Wed 14 Feb 2007

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Mad Hatters' Review Issue 7
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Galloway
<a
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Marney

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499. **Tom Beckett**
Re: Galatea Resurrects #5 is Launched
Wed 14 Feb 2007

We are pleased to announce the new issue of Galatea Resurrects #5 at _http://galatearesurrection5.blogspot.com/_ (http://galatearesurrection5.blogspot.com/) For convenience, I'm cutnpasting the Table of Contents below.

Please visit us at _http://grarchives.blogspot.com_ (http://grarchives.blogspot.com/) if you would like information on sending review copies or volunteering reviews. Reviewers unable to make this issue's deadline can also submit their reviews for the next issue, whose deadline is May 5, 2007.

Best,
Eileen Tabios

++++++++++++

GALATEA RESURRECTS #5

February 14, 2007

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501. **gfrym**
Re: the politics of the pocket -- (was watch thread)
Wed 14 Feb 2007

Hi Gabriel, There's an incredible section of Jamaica Kinkaid's A Small Island on tourism in the Caribbean, specifically her native Antigua, in which she speaks of the wrist watch as the colonial, nee British, way of owning and controlling and reducing time.

Gloria Frym

----- Original Message -----
From: "Gabriel Gudding" <[redacted]>
To: <[redacted]>
Sent: Wednesday, February 14, 2007 5:23 PM
Subject: the politics of the pocket -- (was watch thread)

> *Thanks Murat and Ravi.*
>
> *And, Ravi, thanks for forwarding yr v cool musings about the watch.*
>
> *The gender politics of time are kinda fascinating and have a lot to do, I think, with the gender politics of pockets. EG, the wristwatch, invented 1868, was at first seen as a woman's accessory. It wasn't really until WWI, when the wristwatch was used in the trenches (easier to look at the wrist than to root around for one's pocket watch). Later it was used by trench officers and artillery officers to coordinate attacks and troop movements -- at which point all European armies began mass producing them. The troops, at war's end, took the watches home with them. In many ways, the popularity of the wristwatch among men owes something to trench warfare and to the expediency of not busying a hand by dipping i into a*

> *pocket.*
>
> *Men and women first wore watches around their necks. Then men began putting them in vest pockets (in 1675), while women kept them on their necks or on waist belts (see paintings of Wm Hogarth). Then women put them on their wrists (1868) while men kept them in their pockets. I don't know what the deal is with women's fashion and the "no pocket" custom, but it's kind of fascinating how even now women's clothing has far fewer pockets than men's.*
>
> *The gender politics of the pocket is really fascinating: has something, i guess, to do with forced domestication of women: keeping them at home, pretending that they have no life of real "utility" (are pockets construed as utilitarian?). Time was fashioned/coded as utilitarian concept?*
>
> *Gabe*
>
> *--*
>
> *_____*
> *http://gabrielgudding.blogspot.com*
> *----------*
> *Gabriel Gudding*
> *Department of English*
> *Illinois State University*
> *Normal, Illinois 61790*
> *[redacted] (office)*
>
> *<<From: Murat Nemet-Nejat <[log in to unmask]>*
> *Subject: Re: praise be to the watch*
> *In-Reply-To: <[log in to unmask]>*
> *Content-Type: text/plain; charset=ISO-8859-1; format=flowed*
> *Content-Disposition: inline*
>
> *Gabriel,*
>
> *I second. Alan. Your piece ticks away.*
>
> *Murat*

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502. Slaughter, William
Notice: Mudlark
Wed 14 Feb 2007

New and On View: Mudlark 32 (2007)

Elephant Anger

Twenty-five Prose Poems

by Laura McCullough

Laura McCullough has a BA from The Richard Stockton College of NJ and an MFA in Writing and Literature from Goddard College. She is a New Jersey State Arts Council Fellow, has won a Geraldine R. Dodge Scholarship to attend the Fine Arts Work Center in Provincetown, was the 2005 Prairie Schooner Merit Scholar in Poetry at the Nebraska Summer Writers Workshop, and participated in the 2005 Bread Loaf writers conference as a contributor.

Her poems have appeared in Nimrod, Potion, Hotel Amerika, Gulf Coast, Nightsun, Iron Horse Quarterly, Boulevard, Amarillo Bay, The God Particle, Poetry East, Confluence, Exquisite Corpse, The Potomac, Stirring, Word Riot, Tarpaulin Sky, among other places. Her first collection of poems, THE DANCING BEAR, was published by Open Book Press in 2006. Her second collection of poems, WHAT MEN WANT, is scheduled for release by XOXOX Press in January 2008. Her stories, "What A Good Dog Knows" and "Brick Facade," have appeared in Nasty (University of Calgary, Canada) and Pierian Springs Review and are chapters in her recently completed novel, FINDING ONG'S HAT. She teaches writing at Brookdale Community College in NJ where she chairs the Visiting Writers Series.

William Slaughter

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503. Adam Morey
Rasula's Email Address
Wed 14 Feb 2007

Looking for Jed Rasula's email address. Let me know what it is. Thanks.

am

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504. Halvard Johnson
Lynda Schor in Madhatters' Review 7
Wed 14 Feb 2007

My darling valentine has both a whatnot and an interview
in Madhatters' Review 7, which you're invited to enjoy.

Top page: http://www.madhattersreview.com/issue7/index.shtml

If you'll click on "contributors," you'll see Lynda on the roof of our darling l'il house (rented, of course) here in San Miguel.

http://www.madhattersreview.com/issue7/contributors7.shtml

Enjoy.

Hal

"I think pigs should be allowed to
  run free--just like politicians."
              --Edna Buchanan

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
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505. Stephen Vincent
Re: the politics of the pocket -- (was watch thread)
Wed 14 Feb 2007

Curious to remember in the sixties when many of us stopped wearing watches, at all. As in who wanted to march to the corporate drum, it's terrible, regimented, soul killing clock. (I don't know if that has changed!) And, in light of Gabriel's militarismo connection, who wanted to go to Vietnam and wear a watch in a trench or, to go on a "well-timed" bombing mission. The wrist watch seemed synchronized with death on all levels (public, personal and spiritual). (There was the late sixties, Chamber's Brother's song, "Time Has Come Today, young hearts can go their way Can't put it off another day I don't care what others say ... with the haunting refrain: 'Time' 'Time', 'Time'. Which seemed to be much more than about romance, and more about beating back the clock)

But the reference, too, to the pocket, the lack of them on women's vestments. The pocket book was first created by Aldus in Venice -who created italic type to fit the format - in the sixteenth century. (I believe his first pocketbooks were for the works of Virgil and Horace.) But clearly - through the whole history of the "pocketbook", the pocketbooks have never fit into women's clothes (that I know of). Women had to, and probably still have to, be in male drag to put a book in a pocket - say a trench coat, popular among young women in the sixties . (woops, "trenchcoat" = military connection, again). Well, certain larger purses and backpacks do accommodate.

As Gloria Frym brings up, the history of the Europe and the west altering concepts of time in the colonies is also interesting. The Igbos in Nigeria, for example, had a four day week - one that coincided with market days, I believe. Europe and Christianity and capitalism brought the 7 day week. I think this scenario of expanding days played out across Latin America as well.

The clock is capitalism's bazooka - someone said that. And religion's - Christ and his cathedral bells.

Course, inevitably, in terms of poetry, this all plays into arguments around the tick-tock yoke of formalism, and related repressive political formations. (John Cage and Steve Reich, for examples, seem to be all about breaching that western formal sense of time).

Actually - to indulge a contradiction here - a well-used clock may liberate much interesting work and play, and poems, too.

Go, Gabriel - fourth down and ten to goal and 15 seconds left on the clock.

Stephen V
http://stephenvincent.net/blog/

> *Hi Gabriel,*
> *There's an incredible section of Jamaica Kinkaid's A Small Island on tourism in the Caribbean, specifically her native Antigua, in which she speaks of the wrist watch as the colonial, nee British, way of owning and controlling and reducing time.*
>
> *Gloria Frym*
>
> *----- Original Message -----*
> *From: "Gabriel Gudding" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Wednesday, February 14, 2007 5:23 PM*
> *Subject: the politics of the pocket -- (was watch thread)*

Thanks Murat and Ravi.

And, Ravi, thanks for forwarding yr v cool musings about the watch.

The gender politics of time are kinda fascinating and have a lot to do, I think, with the gender politics of pockets. EG, the wristwatch, invented 1868, was at first seen as a woman's accessory. It wasn't really until WWI, when the wristwatch was used in the trenches (easier to look at the wrist than to root around for one's pocket watch). Later it was used by trench officers and artillery officers to coordinate attacks and troop movements -- at which point all European armies began mass producing them. The troops, at war's end, took the watches home with them. In many ways, the popularity of the wristwatch among men owes something to trench warfare and to the expediency of not busying a hand by dipping i into a pocket.

Men and women first wore watches around their necks. Then men began putting them in vest pockets (in 1675), while women kept them on their necks or on waist belts (see paintings of Wm Hogarth). Then women put them on their wrists (1868) while men kept them in their pockets. I don't know what the deal is with women's fashion and the "no pocket" custom, but it's kind of fascinating how even now women's clothing has far fewer pockets than men's.

The gender politics of the pocket is really fascinating: has something, i guess, to do with forced domestication of women: keeping them at home, pretending that they have no life of real "utility" (are pockets construed as utilitarian?). Time was fashioned/coded as utilitarian concept?

Gabe

--

_____
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

<<From: Murat Nemet-Nejat <[log in to unmask]>
Subject: Re: praise be to the watch
In-Reply-To: <[log in to unmask]>
Content-Type: text/plain; charset=ISO-8859-1; format=flowed
Content-Disposition: inline

> *Gabriel,*
>
> *I second. Alan. Your piece ticks away.*
>
> *Murat*

↑ Index

506. **Jason Quackenbush**
Re: Haiku dumbness / snobbishness
Thu 15 Feb 2007

---

hrm, i want to understand. you're getting close to me getting it with your talk of genre. but still you're a little too vague for me. genre to me implies that some things can be more haiku like, that there are some things that might be borderline cases of haiku, and THAT strikes me as very interesting.

So I'm curious, are any of these four things haiku?

rain on
march flush
on the student body

warm santa
ana crumples silver
paper

a cotton lycra weave lifts
from plants it catches

green
colors
wax

i'd like to know what you would consider a fringe case, because such things really interest me and thinking of haiku as genre rather than form feels a bit epiphanic. so thanks.

oh, and as for the point about making a concerted effort to praise haiku rather than say what it isn't, i was referring more to comments in these threads. I'm sure there are all manner of excellent books, i just thought that the tone of the conversation on the poetics list seemed overly focussed on why some things aren't haiku rather than why other things are.

Michael Dylan Welch wrote:
> Jason, et al,
>
> I've been away from email, but want to respond to some of the comments

about haiku recently.
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> To start with, I regard haiku as a genre of poetry, not a form. Form is only one aspect of many aspects of the genre. If you're snide towards form in general, to use your characterization of yourself, then perhaps you don't understand where I'm coming from regarding haiku, because I don't promote any set syllabic form for haiku. So I'm glad to hear that I've persuaded you, at least a little bit, that there's something you're missing out on with haiku. Perhaps others are missing it, too.
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disconnect between the reality and perception of haiku poetry. And of course, I presume on this discussion list that people do care about poetics, and I would like to hope that that can include the poetics of haiku.
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>
> What is it I like about haiku? There are so many ways to answer that question, but for me haiku is an approach to infinity, in the way it creates a sense of wholeness and rightness by the careful emotive pairing of juxtaposed elements. The seasonal context adds archetypal meaning and a setting to the poem, but the main technique of implication -- somehow saying the unsaid -- allows reader engagement more than some other types of poetry, or at least in a more concentrated way. No wonder, for good reason, haiku is called an "unfinished poem." I've not heard that said of other genres of poetry. The world of allusion that goes on in good haiku is also an appeal. This is no different from other poetry, of course, but it's a richness that many casual readers of haiku (or those who read only pseudo-haiku) often don't notice.
>
> A selection of my haiku (with photographs) is online at

http://www.brooksbookshaiku.com/welch/. Many of these poems are among my favourites (at least up until about 2000, when this online collection was published).
>
> It is not my preference to refer to "fake" haiku, versus "real" haiku, though I do like to paraphrase Robert Creeley: "Is that a real haiku, or did you write it yourself?" But I agree that it would be better to spend more attention on what makes the best haiku succeed, rather than dwell on what makes other things fail as haiku. However, I believe the conversation with many poets often has to start with unlearning. They have to back up from the wrong path they've taken, or at least be open to the possibility that they're on the wrong path. Perhaps only then does talking about what makes a good haiku work become more plausible. At least, that's my speculation. But I think it's accurate. The assumptions some people have about haiku are so deeply ingrained that it's hard for them to even begin to appreciate attempts to promote successful haiku.
>
> Ultimately, Jason, I'm delighted that you've ordered Lee Gurga's book. If that's the limit of your exploration of haiku, that's fine by me. But you are going a world farther than most people. I'm just trying to open the door, even if just a little bit.
>
> Michael
>
>
> -----Original Message-----
> Date: Fri, 9 Feb 2007 21:02:07 -0800
> From: Jason Quackenbush <[redacted]>
> Subject: Re: Haiku dumbness / snobbishness
> Well, i think the real issue is one of investment and value. You're a person who has devoted a considerable amount of time and energy into a poetic
> form, and as such that form has a value for you that it simply doesn't for me, as a person who generally is a little bit snide towards the idea of
> form from the get go. I think where the disconnect takes place is that you're mistaking a lack of interest in the minutiae of something that you say
> is complex (i'm not saying it's not complex, just that i don't know enough about it to be able to affirm or deny) for naivete, which is a little bit
> insulting. I can maybe illustrate with my own experience writing haiku. Like most people at some point in the third or fourth grade, my language arts
> teacher introduced the idea of syllables, as well as the idea of poems that don't possess end rhyme, by talking about these short little japanese
> poems called haiku that have a 5-7-5 syllable pattern. I think for most people

that's the beginning and end of the interest in the form. I know that
> it has been largely for me. I've written all manner of poems in a 5-7-5
formula, and all manner of people have told me that that's not really haiku,
> to which my only response can be, okay, so what? so what if they're not
haiku? if i don't know what the real purpose of a haiku is, and what the real
> goal is, and am in fact trying to achieve some other goal and mistakenly
calling it haiku, i'm not being naive, i'm just using the wrong word. So i
> stop calling it haiku, and we can go about our lives happily enough never
discussing it again. However, there's something very peculiar about in
> particular the haiku booster that really rubs me the wrong way. almost like
some people take a sort of obscene pleasure in "correcting" the mistake of
> the less informed. at some point it becaomes as trivial a matter as whether
kirk or picard were a superior starship captain.
>
> so what i'm saying is, i think what in your messages has gotten my back up a
bit is the way it's expressed in such an accusatory and aloof manner, as
> if haiku is the only way to write a short poem, and that if one is working at
the length of haiku there can't possibly be a goal higher than in
> realizing the conventions of haiku. being mainly an anti formalist and against
the idea of poetic form that can't be expressed in a number of words
> fewer than the form permits the poem, i'm skeptical of such claims from the
outset. So it takes some convincing for me to buy in to the idea that
> there really is something in this constructed form which genuinely warrants
societies being dedicated to it, magazines devoted to it, and books
> written exploring teh depth of it. But instead of convincing, all i seem to get
from people like you who do think there is that kind of value in this
> particular set of conventions is a sort of arrogant browbeating about how i
don't know anything about the subject and that if i want to talk about it,
> i really need to do my homework.
>
> Well fine, i say, i hate homework so lets just not talk about it. Let teh haiku
snob wallow in his penny-ante beat, and i'll roll my eyes and move on
> to something that i think genuinely is of value.
>
> If that makes sense, and I promise you i'm not trying to be adversarial, just
trying to sort through the array of emotions and their instigations in
> the thread about haiku to date that prompted me to dispatch a snarky email.
If you really want my opinion, this last email has gone a longer way
> towards getting me interested in haiku than your previous emails which
seemed largely concerned with showing how some poems claiming to be haiku
are
> not in fact.

>
> What i'd really like to see is for defenders of the form to make a concerted effort to talk about what it is that they like about it. What is it about
> the seasonal words and juxtapositions that you find in haiku that make them so essential and raises this above other forms like, for example, an
> aubade? I think maybe you'd get farther with snide jackasses like me if you focussed more on the positive argument for real haiku rather than the
> negative argument against fake haiku. Because i generally don't find things that are defined primarily by contrast to things which they are not to be
> particularly interesting. birds are cool because they have wings, not because they don't have gills, y'know?
>
> All of that having been said, i want to let you know that I really appreciate the sincerity and tone of your last email, and I want you to know that
> by it, you've aroused a curiosity in me about the form that did not exist when i snarkily suggest that haiku be relegated to mystery cults. There's
> very little as effective as the sincere expression of passion for a topic to make another person sympathetic to investigating it. I've ordered Gurga's
> book, and am looking forward to reading it. I don't know if i'll become a haiku fanatic, or even if i'll ever try to write a haiku, but you've swayed
> me to thinking that maybe there's something i'm missing out on, and that's a tactic that is very effective with me.
> _____
> Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

↑ Index

507. **Jason Quackenbush**
Re: Haiku dumbness / snobbishness
Thu 15 Feb 2007

Furthermore, I want to thank you for linking to that essay by Gurga. While I think i disagree with a lot of what he says, being generally skeptical of ideas like "poetic truth" etc., there's certainly a lot to think about. More importantly though, I think that in his treatment of "zappai" we have a possible resolution for the issue of "fake haiku" that's been the focus of the discussion on the list over the last couple of weeks.

Particularly his statement here: "While the term zappai is unfamiliar to most American students of haiku, I believe its adoption will provide us with a useful category to help us understand that while much of what is being written today under the name of haiku is not genuine haiku, it is still a legitimate part of the

haikai tradition. Those who object to the introduction of this term might simply want to use the term "pseudo-haiku" to categorize the poems I am describing here."

makes a lot of sense to me. Certainly calling a poem like this:

Worker bees can leave,
Even drones can fly away.
The Queen is their slave.

a haiku is a mistake. But still, i don't think chuck palahniuks little doggerel would exist if haiku didn't, and the idea of seeing a seventeen syllable quip like that as part of a larger haiku tradition makes sense. I wonder if whether or not some of the american confusion about what a haiku is doesn't have something to do with what Gurga says was a popular form of poetic entertainment in late Edo Japan, particularly since the late Edo period marks the first really extensive cultural cross pollinaztion between japan and the west.

then again, i do like the idea of calling them macedonia too. no reason, of course, they can't be both.

Michael Dylan Welch wrote:
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> I've been away from email, but want to respond to some of the comments about haiku recently.
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> A selection of my haiku (with photographs) is online at http://www.brooksbookshaiku.com/welch/. Many of these poems are among my favourites (at least up until about 2000, when this online collection was published).
>
> It is not my preference to refer to "fake" haiku, versus "real" haiku, though I do like to paraphrase Robert Creeley: "Is that a real haiku, or did you write it yourself?" But I agree that it would be better to spend more attention on what makes the best haiku succeed, rather than dwell on what makes other things fail as haiku. However, I believe the conversation with many poets often has to start with unlearning. They have to back up from the wrong path they've taken, or at least be open to the possibility that they're on the wrong path. Perhaps only then does talking about what makes a good haiku work become more plausible. At least, that's my speculation. But I think it's accurate. The assumptions some people have about haiku are so deeply ingrained that it's hard for them to even begin to appreciate attempts to promote successful haiku.
>
> Ultimately, Jason, I'm delighted that you've ordered Lee Gurga's book. If that's the limit of your exploration of haiku, that's fine by me. But you are going a world farther than most people. I'm just trying to open the door, even if just a

little bit.
>
> Michael
>
>
> -----Original Message-----
> Date: Fri, 9 Feb 2007 21:02:07 -0800
> From: Jason Quackenbush <[redacted]>
> Subject: Re: Haiku dumbness / snobbishness
> Well, i think the real issue is one of investment and value. You're a person who has devoted a considerable amount of time and energy into a poetic
> form, and as such that form has a value for you that it simply doesn't for me, as a person who generally is a little bit snide towards the idea of
> form from the get go. I think where the disconnect takes place is that you're mistaking a lack of interest in the minutiae of something that you say
> is complex (i'm not saying it's not complex, just that i don't know enough about it to be able to affirm or deny) for naivete, which is a little bit
> insulting. I can maybe illustrate with my own experience writing haiku. Like most people at some point in the third or fourth grade, my language arts
> teacher introduced the idea of syllables, as well as the idea of poems that don't possess end rhyme, by talking about these short little japanese
> poems called haiku that have a 5-7-5 syllable pattern. I think for most people that's the beginning and end of the interest in the form. I know that
> it has been largely for me. I've written all manner of poems in a 5-7-5 formula, and all manner of people have told me that that's not really haiku,
> to which my only response can be, okay, so what? so what if they're not haiku? if i don't know what the real purpose of a haiku is, and what the real
> goal is, and am in fact trying to achieve some other goal and mistakenly calling it haiku, i'm not being naive, i'm just using the wrong word. So i
> stop calling it haiku, and we can go about our lives happily enough never discussing it again. However, there's something very peculiar about in
> particular the haiku booster that really rubs me the wrong way. almost like some people take a sort of obscene pleasure in "correcting" the mistake of
> the less informed. at some point it becaomes as trivial a matter as whether kirk or picard were a superior starship captain.
>
> so what i'm saying is, i think what in your messages has gotten my back up a bit is the way it's expressed in such an accusatory and aloof manner, as
> if haiku is the only way to write a short poem, and that if one is working at the length of haiku there can't possibly be a goal higher than in
> realizing the conventions of haiku. being mainly an anti formalist and against the idea of poetic form that can't be expressed in a number of words

> fewer than the form permits the poem, i'm skeptical of such claims from the outset. So it takes some convincing for me to buy in to the idea that
> there really is something in this constructed form which genuinely warrants societies being dedicated to it, magazines devoted to it, and books
> written exploring teh depth of it. But instead of convincing, all i seem to get from people like you who do think there is that kind of value in this
> particular set of conventions is a sort of arrogant browbeating about how i don't know anything about the subject and that if i want to talk about it,
> i really need to do my homework.
>
> Well fine, i say, i hate homework so lets just not talk about it. Let teh haiku snob wallow in his penny-ante beat, and i'll roll my eyes and move on
> to something that i think genuinely is of value.
>
> If that makes sense, and I promise you i'm not trying to be adversarial, just trying to sort through the array of emotions and their instigations in
> the thread about haiku to date that prompted me to dispatch a snarky email. If you really want my opinion, this last email has gone a longer way
> towards getting me interested in haiku than your previous emails which seemed largely concerned with showing how some poems claiming to be haiku are
> not in fact.
>
> What i'd really like to see is for defenders of the form to make a concerted effort to talk about what it is that they like about it. What is it about
> the seasonal words and juxtapositions that you find in haiku that make them so essential and raises this above other forms like, for example, an
> aubade? I think maybe you'd get farther with snide jackasses like me if you focussed more on the positive argument for real haiku rather than the
> negative argument against fake haiku. Because i generally don't find things that are defined primarily by contrast to things which they are not to be
> particularly interesting. birds are cool because they have wings, not because they don't have gills, y'know?
>
> All of that having been said, i want to let you know that I really appreciate the sincerity and tone of your last email, and I want you to know that
> by it, you've aroused a curiosity in me about the form that did not exist when i snarkily suggest that haiku be relegated to mystery cults. There's
> very little as effective as the sincere expression of passion for a topic to make another person sympathetic to investigating it. I've ordered Gurga's
> book, and am looking forward to reading it. I don't know if i'll become a haiku fanatic, or even if i'll ever try to write a haiku, but you've swayed

> me to thinking that maybe there's something i'm missing out on, and that's a tactic that is very effective with me.
> _____
> Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

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508. George Quasha

Quasha this week at Baumgartner, White Box, ZONE Chelsea, & CAA ARTspace

Thu 15 Feb 2007

--=======AVGMAIL-45D40B4D744B======Content-Type: text/plain; charset=iso-8859-1; format=flowed; x-avg-checked=avg-ok-7C171ED2

Four venues where I'll be exhibiting and, at CAA, speaking this week in NYC:

1. Axial Stones on exhibit in a group show at:

BAUMGARTNER GALLERY : from Friday Feb. 16th till end of Feb.
522 W 24th Street, New York, NY 10011
Tuesday – Saturday; 12 – 6 PM
[redacted]

2. art is: Speaking Portraits (in the performative indicative) -- video --at:

WHITE BOX (on the video box): Feb. 13-17
525 W. 26th St. | NY, NY 10001 | t: [redacted] | f: [redacted]
Viewing Hours: Tuesday thru Saturday, 11am-6pm
Directions: F/V, 1/2/3, C/E to 23rd St. Take the
M23 to 10th Ave. Walk north to 26th St., between 10th and 11th Aves.

3. Axial Drawings on exhibit in a group show at:

ZONE Chelsea Center for the Arts:

February 17-March 31, 2007

601 West 26th Street, #302
New York, NY 10001
Tel: [redacted]
<http://www.zonechelsea.org/>www.zonechelsea.org
[redacted]
Tue-Sat (11am – 6pm)

4. Speaking on a CAA panel with Peter Halley and
Faith Ringgold : Friday, Feb. 16--9:30-noon.

College Art Association Conference -- ARTspace [open free to the public]: Hilton New York, Murray Hill Suite, 2nd Floor,

1335 Avenue of the Americas (6th Avenue at 53rd St.)

my piece: Inevitable Liminality: Oscillating Histories with Thomas McEvilley

More details:

ZONE Chelsea Collections 2007

February 17-March 31, 2007

ZONE: Chelsea Center for the Arts is proud to
present ZC Collections 2007. Artists include
John Cage, Edward Clark, Chuck Close, Molly
Davies, Max Goldfarb, Christopher Haun, Donald
Judd, Rainer Judd, Elaine de Kooning, Henri
Matisse, Jackie Matisse, Richard Mayhew, Mario
Mertz, Robert Motherwell, Nobuho Nagasawa, Nam
June Paik, George Quasha, Allyson Strafella, Pat Steir and Andy Warhol.

ZC Collections 2007 is open to the public
February 17-24 from 12 pm- 8 pm. During this
week, ZONE will also present Molly Davies'
video/sound installation Bars in a select
shipping container at 531 West 26th Street
between 10th and 11th Avenues as part of DiVA Streets.

February 26 - March 31 Gallery Hours will resume
from 11 am to 6 pm, Tuesday through Saturday.
ZONE: Chelsea Center for the Arts is located at
601 West 26th Street #302, New York, NY
10001. For more information call [redacted] or
visit <http://www.zonechelsea.org/>www.zonechelsea.org.

--
George Quasha
Barrytown/Station Hill Press, Inc.
(The Institute for Publishing Arts, Inc.)
124 Station Hill Road, Barrytown, NY 12507

Home: [redacted]

<http://www.quasha.com>http://www.quasha.com
http://www.stationhill.org

--=======AVGMAIL-45D40B4D744B======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-7C171ED2 Content-Description: "AVG certification"

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.441 / Virus Database: 268.17.39/687 - Release Date: 2/14/2007 4:17 PM

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509. Ann Bogle
Ana Verse
Thu 15 Feb 2007

Ana Verse is the new title for my blog, still located at _http://annbogle.blogspot.com_ (http://annbogle.blogspot.com) . I changed the name to evade the stargazers who were after Ann-Margret, the actress. It was interesting, for a year, to note on site meter what their interests in her is: things about her father, whether she has children, and to see her naked. Visitors, do feel free to poke around and comment. I am intent on solving puzzles of genre, especially of short forms. There are flaws, and it is proceeding, and always changing. Two designations I barely mention in all my categorizations are "narrative" and "essay." I use different tags on a list; I am trying to isolate impulse. Audience is a stealthier topic, one of the main ones I am considering -- how to know them. Ana Verse by Ann Bogle --

↑ Index

510. Mark Weiss
Re: the politics of the pocket -- (was watch thread)
Thu 15 Feb 2007

As usual, gender distinctions are a lot more complicated. My books are still in storage, so I'll have to wing it a bit--for instance, I have no idea when pockets began to be sewn in clothes (did Romans have them?), but I think rather late in Europe, say 16th or 17th century. And there are class distinctions: Pepys had pockets, but also carried a purse, because the pockets didn't hold much. Did the mass of men, whose pants were made at home, routinely have pockets sewn in?

Women did have pockets, in the form of small bags called, of all things, pockets, that were tied around the waist instead of sewn into the skirt, and in which, if they were literate, they often carried books. They were worn among the petticoats, under the skirt, which had a slit for easy access.They were usually

cloth, unlike, say, the leather sporran that men in kilts wear. They fell out of fashion when women started wearing less clothes. It's modern women who are deprived of pockets.

On the continent at least working women (almost all women were working women) often wore an apron tied around their waists. The apron had pockets sewn in.

"The gender politics of the pocket is really fascinating: has something, i guess, to do with forced domestication of women: keeping them at home, pretending that they have no life of real "utility" (are pockets construed as utilitarian?)." What women are we talking about? Certainly not the vast majority, who slaved on farms no less than their mates, and when a farming economy could no longer support them slaved in factories.

On timepieces--I hate wearing anything on my wrists, so for years I used a pocket watch. Until I noticed that in New York I was never very far from a public clock. Now my cellphone display tells me the time, as my computer, stove, microwave, and alarm clock do at home. There seems less and less reason to carry a watch. except for scuba diving, when small amounts of time are a matter of life and death.

Mark

At 09:52 PM 2/14/2007, you wrote:
>Curious to remember in the sixties when many of us stopped wearing watches,
>at all. As in who wanted to march to the corporate drum, it's terrible,
>regimented, soul killing clock. (I don't know if that has changed!) And, in
>light of Gabriel's militarismo connection, who wanted to go to Vietnam and
>wear a watch in a trench or, to go on a "well-timed" bombing mission. The
>wrist watch seemed synchronized with death on all levels (public, personal
>and spiritual). (There was the late sixties, Chamber's Brother's song,
>"Time Has Come Today, young hearts can go their way
> Can't put it off another day I don't care what others say ...
> with the haunting refrain: 'Time' 'Time', 'Time'. Which seemed to be much
>more than about romance, and more about beating back the clock)
>
>But the reference, too, to the pocket, the lack of them on women's
>vestments. The pocket book was first created by Aldus in Venice -who created
>italic type to fit the format - in the sixteenth century. (I believe his
>first pocketbooks were for the works of Virgil and Horace.) But clearly -
>through the whole history of the "pocketbook", the pocketbooks have never
>fit into women's clothes (that I know of). Women had to, and probably still
>have to, be in male drag to put a book in a pocket - say a trench coat,

>popular among young women in the sixties . (woops, "trenchcoat" = military
>connection, again). Well, certain larger purses and backpacks do
>accommodate.
>
>As Gloria Frym brings up, the history of the Europe and the west altering
>concepts of time in the colonies is also interesting. The Igbos in Nigeria,
>for example, had a four day week - one that coincided with market days, I
>believe. Europe and Christianity and capitalism brought the 7 day week. I
>think this scenario of expanding days played out across Latin America as
>well.
>
>The clock is capitalism's bazooka - someone said that. And religion's -
>Christ and his cathedral bells.
>
>Course, inevitably, in terms of poetry, this all plays into arguments around
>the tick-tock yoke of formalism, and related repressive political
>formations. (John Cage and Steve Reich, for examples, seem to be all about
>breaching that western formal sense of time).
>
>Actually - to indulge a contradiction here - a well-used clock may liberate
>much interesting work and play, and poems, too.
>
>Go, Gabriel - fourth down and ten to goal and 15 seconds left on the clock.
>
>Stephen V
>http://stephenvincent.net/blog/
>
>
>
>
>
>
> > Hi Gabriel,
> > There's an incredible section of Jamaica Kinkaid's A Small Island
> on tourism
> > in the Caribbean, specifically her native Antigua, in which she speaks of
> > the wrist watch as the colonial, nee British, way of owning and controlling
> > and reducing time.
> >
> > Gloria Frym
> >
> >

> > ----- Original Message -----
> > From: "Gabriel Gudding" <[redacted]>
> > To: <[redacted]>
> > Sent: Wednesday, February 14, 2007 5:23 PM
> > Subject: the politics of the pocket -- (was watch thread)
> >
> >
> >> Thanks Murat and Ravi.
> >>
> >> And, Ravi, thanks for forwarding yr v cool musings about the watch.
> >>
> >> The gender politics of time are kinda fascinating and have a lot to do, I
> >> think, with the gender politics of pockets. EG, the wristwatch, invented
> >> 1868, was at first seen as a woman's accessory. It wasn't really until
> >> WWI, when the wristwatch was used in the trenches (easier to look at the
> >> wrist than to root around for one's pocket watch). Later it was used by
> >> trench officers and artillery officers to coordinate attacks and troop
> >> movements -- at which point all European armies began mass producing
them.
> >> The troops, at war's end, took the watches home with them. In many
ways,
> >> the popularity of the wristwatch among men owes something to trench
> >> warfare and to the expediency of not busying a hand by dipping i into a
> >> pocket.
> >>
> >> Men and women first wore watches around their necks. Then men began
> >> putting them in vest pockets (in 1675), while women kept them on their
> >> necks or on waist belts (see paintings of Wm Hogarth). Then women put
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> >> on their wrists (1868) while men kept them in their pockets. I don't know
> >> what the deal is with women's fashion and the "no pocket" custom, but
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> >> kind of fascinating how even now women's clothing has far fewer pockets
> >> than men's.
> >>
> >> The gender politics of the pocket is really fascinating: has something, i
> >> guess, to do with forced domestication of women: keeping them at home,
> >> pretending that they have no life of real "utility" (are pockets construed
> >> as utilitarian?). Time was fashioned/coded as utilitarian concept?
> >>
> >> Gabe
> >>

> >> --
> >> _____
> >> http://gabrielgudding.blogspot.com
> >> ----------
> >> Gabriel Gudding
> >> Department of English
> >> Illinois State University
> >> Normal, Illinois 61790
> >> [redacted] (office)
> >>
> >>
> >>
> >> <<From: Murat Nemet-Nejat <[log in to unmask]>
> >> Subject: Re: praise be to the watch
> >> In-Reply-To: <[log in to unmask]>
> >> Content-Type: text/plain; charset=ISO-8859-1; format=flowed
> >> Content-Disposition: inline
> >>
> >> Gabriel,
> >>
> >> I second. Alan. Your piece ticks away.
> >>
> >> Murat

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511. heidi arnold
call for poems:
Thu 15 Feb 2007

Hello,

-- for an hour of radio, i'm putting together a series of poems on martyrdom/scapegoats/terrorists/radical othering -- this will have an activist bent, i hope -- but am open to your suggestions and thank you for the enlightening discussion on the previous thread -- specific details and a featured link will be sent to the list when they are available

-- poems on Lincoln, MLK, Nazim Hikmet, and many others sought -- i am also going through the list of previous suggestions and will include those --

-- if list members have poems they'd like to submit, published, or unpublished, please send them along in the body of an e-mail -- i will review things as they come in -- i'd like to get a sense of the number of subs from the list as soon as possible -- either sending subs to the entire list or just to me is ok --

-- i have a background working in academic publishing -- if you'd like current details on this specific project, contact me offlist --

best to all,

heidi

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

512. Stephen Vincent
Re: the politics of the pocket -- (was watch thread)
Thu 15 Feb 2007

> As usual, gender distinctions are a lot more complicated. My books
> are still in storage, so I'll have to wing it a bit--for instance, I
> have no idea when pockets began to be sewn in clothes (did Romans
> have them?), but I think rather late in Europe, say 16th or 17th
> century.

In the sixteenth century when Aldus - with his italic type - was able to design portable books (most likely for the traveling educated merchant, barrister and so forth - I am not sure that they were actually carried in pockets, or in a satchel or male purse of some sort.
Women, as Mark suggests here, could carry the small books in a bag about their waist, in a flat leather purse that could hang by a strap either around the neck, or safely hid inside, if necessary, as part of the woman's bustle, and probably under a man's vest, as well. By the sixteenth century religious books that might identify one as Protestant, or of an offending sect, they could be designed to be purposively tiny to fit and be carried, hidden below the neck (where, assumedly, jewels and other valuables could also be carried. (Talk about "clothes' horses").

Yes, Mark is right, the cell phone and computer are now the principal instruments of dictating time, as well as time's costs and dictates.

Stephen V
http://stephenvincent.net/blog/

> *And there are class distinctions: Pepys had pockets, but also carried a purse, because the pockets didn't hold much. Did the mass of men, whose pants were made at home, routinely have pockets sewn in?*
>
> *Women did have pockets, in the form of small bags called, of all things, pockets, that were tied around the waist instead of sewn into the skirt, and in which, if they were literate, they often carried*

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As Gloria Frym brings up, the history of the Europe and the west altering concepts of time in the colonies is also interesting. The Igbos in Nigeria, for example, had a four day week - one that coincided with market days, I believe. Europe and Christianity and capitalism brought the 7 day week. I think this scenario of expanding days played out across Latin America as well.

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Gloria Frym

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Gabe

--

_____
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] *(office)*

<<From: Murat Nemet-Nejat <[log in to unmask]>
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> *In-Reply-To: <[log in to unmask]>*
> *Content-Type: text/plain; charset=ISO-8859-1; format=flowed*
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> *I second. Alan. Your piece ticks away.*
>
> *Murat*

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513. Halvard Johnson
Re: the politics of the pocket -- (was watch thread)
Thu 15 Feb 2007

This thread--reminding me suddenly of a joke told me by a Serbian friend years ago and having to do with watches and their related lingo.

1st speaker: "Which watch?"
2nd speaker (looking at his/her wristwatch): "Six watch."
1st speaker (aghast): "Ah, such much watch."

Hal

Today's Specials

Guide to the Tokyo Subway, poems
by Halvard Johnson

The Body Parts Shop, stories
by Lynda Schor

Now available from Hamilton Stone Editions
and FC2 (for Schor) -- and at a website (Amazon,
Barnes & Noble, Alibris, Powells, etc.) near you.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 14, 2007, at 8:52 PM, Stephen Vincent wrote:

> *Curious to remember in the sixties when many of us stopped wearing watches,*

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Christ and his cathedral bells.

Course, inevitably, in terms of poetry, this all plays into arguments around
the tick-tock yoke of formalism, and related repressive political formations. (John Cage and Steve Reich, for examples, seem to be all about
breaching that western formal sense of time).

Actually - to indulge a contradiction here - a well-used clock may liberate
much interesting work and play, and poems, too.

Go, Gabriel - fourth down and ten to goal and 15 seconds left on the clock.

Stephen V
http://stephenvincent.net/blog/

Hi Gabriel,
There's an incredible section of Jamaica Kinkaid's A Small Island on tourism
in the Caribbean, specifically her native Antigua, in which she speaks of
the wrist watch as the colonial, nee British, way of owning and controlling
and reducing time.

Gloria Frym

----- Original Message -----
From: "Gabriel Gudding" <[redacted]>
To: <[redacted]>
Sent: Wednesday, February 14, 2007 5:23 PM
Subject: the politics of the pocket -- (was watch thread)

Thanks Murat and Ravi.

And, Ravi, thanks for forwarding yr v cool musings about the watch.

The gender politics of time are kinda fascinating and have a lot to do, I think, with the gender politics of pockets. EG, the wristwatch, invented 1868, was at first seen as a woman's accessory. It wasn't really until WWI, when the wristwatch was used in the trenches (easier to look at the wrist than to root around for one's pocket watch). Later it was used by trench officers and artillery officers to coordinate attacks and troop movements -- at which point all European armies began mass producing them.
The troops, at war's end, took the watches home with them. In many ways, the popularity of the wristwatch among men owes something to trench warfare and to the expediency of not busying a hand by dipping i into a pocket.

Men and women first wore watches around their necks. Then men began putting them in vest pockets (in 1675), while women kept them on their necks or on waist belts (see paintings of Wm Hogarth). Then women put them on their wrists (1868) while men kept them in their pockets. I don't know what the deal is with women's fashion and the "no pocket" custom, but it's kind of fascinating how even now women's clothing has far fewer pockets than men's.

The gender politics of the pocket is really fascinating: has something, i guess, to do with forced domestication of women: keeping them at home, pretending that they have no life of real "utility" (are pockets construed as utilitarian?). Time was fashioned/coded as utilitarian concept?

Gabe

--
_____
http://gabrielgudding.blogspot.com

> *Gabriel Gudding*
> *Department of English*
> *Illinois State University*
> *Normal, Illinois 61790*
> [redacted] *(office)*
>
> *<<From: Murat Nemet-Nejat <[log in to unmask]>*
> *Subject: Re: praise be to the watch*
> *In-Reply-To: <[log in to unmask]>*
> *Content-Type: text/plain; charset=ISO-8859-1; format=flowed*
> *Content-Disposition: inline*
>
> *Gabriel,*
>
> *I second. Alan. Your piece ticks away.*
>
> *Murat*

↑ Index

514. **Adam Fieled**

Eric Elshtain on PFS Post

Thu 15 Feb 2007

Check out work from Chicago poet and Beard of Bees editor Eric Elshtain on PFS Post:

http://www.artrecess.blogspot.com

along w Tom Orange, Steve Halle, Lars Palm, Robert Archambeau, Aaron Belz, and more...

Love on yer, dearies...

http://www.adamfieled.blogspot.com

Be a PS3 game guru.
Get your game face on with the latest PS3 news and previews at Yahoo! Games.

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515. **Joel Bettridge**

Book Arts Conference, New Haven, CT April 2007 Update

Thu 15 Feb 2007

The Yale University Library and the Whitney Humanities
Center invite

historians, literary scholars, artists, and book arts enthusiasts to
participate in At the Turn of the Centuries: The Influence of Early 20th
Century Book Arts on Contemporary Artists' Books, a conference to be held
on April 13, 2007, on the campus of Yale University. A detailed description
follows.

The concurrent afternoon sessions are currently filled. Even if you are
not able to register for the one-hour afternoon session, there are still
many seats available for the morning lectures by Marcia Reed, Stephen Bury
and Angela Lorenz. We encourage you to sign up for the morning session,
explore one of the museums or libraries of Yale in the afternoon, then join
us for the closing reception.

Please consult our web site for further details:
http://beinecke.library.yale.edu/centuries/index.html

At the Turn of the Centuries: The Influence of Early 20th Century Book Arts
on Contemporary Artists' Books

The Yale University Library, the Whitney Humanities Center, the Yale
University Art Gallery and the Yale Center for British Art invite
historians, literary scholars, artists, and book arts enthusiasts to
participate in At the Turn of the Centuries: The Influence of Early 20th
Century Book Arts on Contemporary Artists' Books, a conference to be held
on April 13, 2007, on the campus of Yale University.

Speakers will include Marcia Reed, Head of Collection Development, Getty
Research Institute; Stephen Bury, Head of European and American

Collections, British Library; and Angela Lorenz, acclaimed American book
artist and book arts scholar. The conference will consider the work of
various innovative and avant-garde artists and writers working in the years
following the turn of the twentieth century, including the Dadaists and
Surrealists, and its influence on post-war artists and writers, including
those associated with OULIPO and Fluxus, and contemporary inheritors of
these traditions in art, literature, and bookwork.

Additionally, the conference will highlight strengths of the Yale Arts of
the Book Collection, the modern European and American collections at the
Beinecke Rare Book and Manuscript Library, the Prints, Drawings, and
Photographs Department at the Yale University Art Gallery, and the Rare
Books and Manuscripts Department at the Yale Center for British Art. At the
Turn of the Centuries will also honor the late Tony Zwicker's life-long
commitment to the inventive and original in modern and contemporary book arts.

Nancy Kuhl
Associate Curator, The Yale Collection of American Literature
The Beinecke Rare Book and Manuscript Library
Yale University
121 Wall Street
P.O. Box 208240
New Haven, CT 06520-8240
Phone: [redacted]
Fax: [redacted]

Do you Yahoo!?

Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

↑ Index

516. Rob McLennan
Artie Gold 1947-2007
Thu 15 Feb 2007

---

a sad email from Endre Farkas, that Montreal poet Artie Gold died on February 14th

one of the original vehicule poets, info on him here:

http://www.vehiculepoets.com/
http://www.track0.com/ogwc/authors/gold_a.html

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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517. Steve Dalachinsky
Fw: Vision Dance Music at Symphony Space February 21 to 24
Mon 1 Jan 2007

Vision Dance Music Series
DrummingDance & SoundingStrings
Wednesday, February 21 through Saturday, February 24, 2007
at Peter Norton Symphony Space – Leonard Nimoy Thalia Theatre

Featuring
Matthew Shipp/William Parker; Guillermo E. Brown/Dave Burrell
Matthew Shipp/Daniel Carter; Carmen de Lavallade/Todd Nicholson

Dates: Wednesday, February 21 through Saturday, February 24, 2007
Time: 7:30pm
Place: Peter Norton Symphony Space – Leonard Nimoy Thalia Theater
2537 Broadway at 95th Street
Subway: 1, 2 or 3 to 96th Street
Cost: $20 per night in advance / $25 day of show / $15 students, seniors, members

Wednesday, February 21 7:30pm Carmen de Lavallade (dance) / Todd Nicholson (bass) 8:00pm Miriam Parker (dance) / Joe Morris (banjo) 8:30pm Treva Offutt (dance) / Jean-Baptiste Bocle (marimba and electronics) 9:00 pm Matthew Shipp (piano) / Daniel Carter (reeds and trumpet)

Thursday, February 22
7:30pm Patricia Nicholson (dance) / William Parker (bass)
8:00pm Yoshiko Chuma (dance) / Ben Gerstein, Peter Zummo, Steve Swell (trombones)
8:30pm Wendy Osserman (choreographer), Charis Haines and Justin Terenullo (dance) Rosi Hertlien (violin)
9:00pm Guillermo E. Brown (drums and electronics) / Dave Burrell (piano)

Friday, February 23 7:30pm Carmen de Lavallade (dance) / Todd Nicholson (bass) 8:00pm Wendy Osserman (choreographer), Charis Haines and Justin Terenullo (dance) Rosi Hertlien (violin) 8:30pm Patricia Nicholson (dance) / William Parker (bass) 9:00pm Matthew Shipp (piano) / William Parker (bass)

Saturday, February 24
7:30pm Miriam Parker (dance) / Joe Morris (banjo)
8:00pm Treva Offutt (dance) / Jean-Baptiste Bocle (marimba and electronics)
8:30pm Yoshiko Chuma (dance) / Ben Gerstein, Peter Zummo, Chris McIntyre (trombone)
9:00pm IMPROV

--- ---

Dates: Wednesday, February 21 through Saturday, February 24, 2007
Time: 7:30pm
Place: Peter Norton Symphony Space – Leonard Nimoy Thalia Theater
2537 Broadway at 95th Street
Subway: 1, 2 or 3 to 96th Street
Cost: $20 per night in advance / $25 day of show / $15 students, seniors, members
Tickets: www.symphonyspace.org / [redacted]
Full Info: www.visionfestival.org / [redacted]

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518. Steve Dalachinsky

Fw: hello everyone we're back and bolder than ever some Poetry gigs for you all from dalachinsky and otomo

Mon 1 Jan 2007

---

steve reads:

Saturday, FEB. 24th, 2007 @ 7 PM @ NUTUREart GALLERY
910 GRAND STREET 2nd Floor Williamsburg Brooklyn
FREE ADMISSION

_____

Yuko & steve with special guest STEPHANIE STONE :

Tuesday, March 6th 8 PM
at the Stone on the corner of Ave. C and E 2nd St.
admission $5-10 sliding scale (one or the other)

followed @ 10 PM by Amiri and Amina Baraka & guests
separate admission of $10

_____

steve dalachinsky & Robert Morgan (poet & art historian) in a special evening of poetry

Thursday, March 15th @ 7 PM @
FUSION ARTS MUSEUM
57 Stanton Street (near Eldridge)
DONATION

_____

SHaloM NewMan presents @ Pratt Institute - in Manhattan
March 16 @ 7 PM exhibit and readings
featuring steve, Yuko, Jim Feast and many others...

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519. Barry Schwabsky

Re: Quasha this week at Baumgartner, White Box, ZONE Chelsea, & CAA ARTspace

Thu 15 Feb 2007

What a wild combination! What's the topic?

4. Speaking on a CAA panel with Peter Halley and
Faith Ringgold : Friday, Feb. 16--9:30-noon.

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520. Tarpaulin Sky

*Two new books: Max Winter's _The Pictures_ & Sandy Flo rian's _32 Pedals and 47 Stops_*

Thu 15 Feb 2007

New from Tarpaulin Sky Press: Max Winter’s _The Pictures_, and Sandy Florian’s _32 Pedals and 47 Stops_.

THE PICTURES, Max Winter.
ISBN: 978-0-9779019-2-0
Poetry. 5" x 7", 76 pages, perfectbound.
$12 list / $10 direct order includes US shipping:
http://www.tarpaulinsky.com/Press/Winter/index.html
* Also available in a limited, hand-bound, hardcover edition.

Sparse, clear, and free of flourishes, the poems in _The Pictures_ examine war, boredom, death, love, decay, happiness, and worship through a series of moving and still images. In one poem, from a group of “moving” pictures, three soldiers bide their time in a barren landscape, awaiting destruction; in a “still” picture, a group of stones invite us to pay closer attention to them; in another still picture, a woman stands with her mouth open, fists clenched, words unimportant. Sight is unmysterious but wondrous in this book; the poems demonstrate that to look at something or to read it is to experience it, along with its attendant sadness or joy. The "pictures" collected here are communicative and profound, quick to read but long to develop.

Winner of the Fifth Annual Boston Review Poetry Contest, Max Winter has poems appearing recently in Free Verse, New American Writing, Ploughshares, The Paris Review, Colorado Review, Volt, The Yale Review, The Canary, Denver Quarterly, First Intensity, GutCult, TYPO, and New Young American Poets (Southern Illinois, 2000). He has published reviews in The New York Times, The Washington Post, The San Francisco Chronicle, Newsday, and BOMB, and is a Poetry Editor of Fence.

*

32 PEDALS & 47 STOPS, Sandy Florian.
Chapbook. Poetry/Fiction. 7" x 8.25", 36 pages, saddle-sewn.
$12 list / $10 direct order includes US shipping:
http://www.tarpaulinsky.com/Press/Florian/index.html

What's new in _32 Pedals & 47_ Stops is not the rendering of time past, but the experience of time itself passing. Florian’s mode of measurement is a template of sentence structures, paragraph breaks, and tones through which each of her characters pass. Each scene, each moment in time is affected by a shapeshifting personality intent on disruption. As characters and objects appear, disappear,

and reappear, one experiences both the evanescence of things and the ghostly accretion of memory, a sense of déjà vu, a sense that something you have experienced is somewhere just out of your mind's grasp. Throughout these prose poems, Florian "makes strange" the mundane moment by revealing its artificial measurement—and by revealing that there is always something strange happening—in moments that are playful, sad, jolting, pick-pocketing, surprising, puzzling, and beautifully disorienting.

Sandy Florian's first book, _Telescope_, is published by Action Books. Her poetry and prose appears in over 30 national and international journals including Slope, bird dog, Parthenon West Review, Indiana Review, Bombay Gin, and Shampoo.

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521. Poetry Project

Events at the Poetry Project 2/19 - 2/21

Thu 15 Feb 2007

Dear Ones,

Please tromp through the snow and over our way.
The workshops have begun this week, but it¹s not too late to sign up. Go to http://www.poetryproject.com/workshops.php for listings.

Love,

The Poetry Project

Monday, February 19, 8:00 pm
Mark Lamoureux & Mohammad Ali Niazmand

Mark Lamoureux is the author of four chapbooks: Traceland, 29 Cheeseburgers, Film Poems and City/Temple. His first full-length collection of poems, Astrometry Organon is due out from Spuyten Duyvil/Meeting Eyes Bindery in early 2007. He is the editor of Cy Gist Press, a micropress focusing on ekphrastic poetry, as well as the the Printed Matter editor for Boog City. Mohammad Ali Niazmand was born in Tehran, Iran in 1977. He is of Iranian and Iraqi decent, migrated to the USA in 1988, learned english from the hill of Mt. Tamalpais, to the streets of San Francisco, and the alleys of New York City. He is the author of four collections of poetry including Wizard Poisonings, and Change of Atmosphere.

Wednesday, February 21, 8:00 pm
Gloria Frym & Lewis Warsh

Gloria Frym¹s most recent book of poems is Solution Simulacra. Her previous collection of poems, Homeless at Home, won an American Book Award in 2002.

She is also the author of two critically acclaimed collections of short stories, Distance No Object and How I Learned, as well as several other volumes of poetry, including By Ear, Back to Forth, and Impossible Affection. Lewis Warsh's most recent books are The Origin of the World, Touch of the Whip, Debtor's Prison, in collaboration with Julie Harrison, and Ted's Favorite Skirt. Two chapbooks, Flight Test and The Flea Market in Kiel appeared in 2006. He is co-editor, with Anne Waldman, of The Angel Hair Anthology, editor and publisher of United Artists Books, and Associate Professor at Long Island University. A new novel, A Place in the Sun, and a new book of poems, Inseparable: Poems 1995-2005, are forthcoming in 2007.

Marcella Durand and Jess Fiorini
Bowery Broadsides Series hosted by Farfalla Press

Friday, February 16, 7pm
The Bowery Poetry Club
308 [redacted]
New York, NY
Admission is free with a 2 drink minimum

The second night of a year long reading series. First fifty patrons receive free broadsides by both poets.
All artwork by George Schneeman.

FUND RAISER FOR FRANK SHERLOCK

this Saturday, February 17, 3:00-4:00 pm

$20 suggested donation (please give what you can)

Performers include:

Anselm Berrigan, Eddie Berrigan, John Coletti, Cori Copp, Marcella Durand, Greg Fuchs, Brenda Iijima, Mark Lamoureux and Carol Mirakove

Our good friend Frank Sherlock was rushed to the hospital January 22nd with a sudden and mysterious illness which turned out to be a serious case of meningitis. He needed emergency surgery and also suffered a heart attack and kidney failure as a result of symptoms related to the illness. His friends have come together to help him at this critical time. We are reaching out to other friends and the poetry community on Frank's behalf. Frank's poetry page can be found here: http://FrankSherlock.blogspot.com

THANKS SO MUCH FOR YOUR SUPPORT, AND PLEASE SPREAD THE WORD, from the Friends of Frank Sherlock

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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522. **Alan Sondheim**

Reel Histrionic

Thu 15 Feb 2007

Reel Histrionic

In Eloquent Gestures, The Transformation of Performance Style in the Griffith Biograph films, Roberta E. Pearson describes 'histrionic' and 'verisimilar' codes of acting - a transformation from a melodramatic locus to incipient realism. She considers them in relation to 'analogical' and 'digital' communication: "Though most gestural communication systems are unsegmented and analogic, the histrionic code, with its emphasis on the isolation of gesture, does resemble segmented, digital communications such as speech. Actors deliberately struck attitudes, holding each gesture and abstracting it from the flow of motion until the audience had 'read it.'" [...] "Not only were aspiring actors told to 'rest long enough in a gesture,' they were urged to avoid excessive movement, which might detract from attitude-striking." [...] "The elimination of the small gestures brings about the physical equivalent of silence between the grand, posed gestures, resulting in the 'discrete, discontinuous elements and gaps' of digital communication." In contrast, the analogical references the uncoded real, motions and emotions of daily life.

The digital is catastrophic, fold-catastrophic; it consists of jumps between gestures or stances, between emotions and their concretion as attitude. The histrionic is dependent upon the diegetic - it as acted action of the unfolding interpreted world. The histrionic is therefore always stylized and responsive, within and up to thresholding. A threshold is constituted by an increased

differentiation between gesture and the diegetic real; this itself is stylized. In other words, there are two levels of code, stylization at work: the semantic contents of individuated gestures, and the syntactic divisions between them. The gestures are individuated (not individual); as with other linguistic formation, they are constituted by difference, differance, the playing among gestures 'down the line of the unfolding of the diegetic.' So histrionic gestures bridge from one moment to another in the form <------<----<----- - they are held positions until anomaly (threshold) defers them.

Gestures are concretions operating within time's arrow, objectifying the body in a sequence of irreversible positions. The body constitutes the proffering of desire - it is held for the viewer, much as the display of the (sexualized) body operated in some elements of Weimar dance/cabaret culture. This holding is reminiscent of the still pornographic image, which is presented to the (mostly male) viewer; the viewer is aware that the histrionic is there for his or her pleasure. In the pornographic photograph, the erogenous zones function as 'strange attractors'; the diegetic is constructed by the viewer who creates a narratology resulting in masturbation, the cessation of (that) pleasure. The zones, however, are grounded in the analogical, the abject; the viewer is without the gesture of the histrionic (in both silent film and pornography).

Stylized gestures reference a repertoire, of course; they must be under- stood by both the actor (in re/presentation) and viewer (as indexical within the diegetic). And repertoires are always stylized, enumerations of entities that play, one way or another, within specified cultural milieus. In this sense, all repertoires are accumulations of conventions and genre; in the case of the histrionic, they are a rough set of mappings into (and constituting) the diegesis, in order that the photoplay 'move forward' for both actor and spectator. (This moving is literally self-centered within the pornographic, which plays within the (transitive and transitional) body of the viewer in both (interrelated) psychoanalytical and biophysical registers.)

(But pornography as well as photoplay is never fully reductive; defuge creates another deferral, from image to image, film to film. This is what might be considered the 'repressed of the analogical,' the referencing of the clean and proper body and life-story in relation to the messiness and decathection of everyday life. The analogical is always excessive and irreducible; digital mappings are mappings from one-to-many, mappings into the analogical (body and) real. Digital mappings are not only stylized; they are undergoing continuous transformations, splittings, decathecting, disinvestment, as the surplus of the analog has moved elsewhere. What constitutes pornography or photoplay, fashion or convention, at one synchronic instant, is constituted elsewhere at the next. The repression constructed by the diegesis itself (which

leaves out so many things in the world) returns in so many different forms which become increasingly mutually unreadable.)

"The name _sensuality_ seems to be taken from the sensual movement, of which Augustine speaks, just as the name of a power is taken from its act, for instance, sight from seeing. Now the sensual movement is an appetite following sensible apprehension. For the act of the apprehensive power is not so properly called a movement as the act of appetite; since the operation of the apprehensive power is completed in the very fact that the thing apprehended is in the one that apprehends, while the operation of the appetitive power is completed in the fact that he who desires is borne towards the desirable thing. Hence it is that the operation of the appre- hensive power is likened to rest; whereas the operation of the appetitive power is rather likened to movement. Therefore by sensual movement we understand the operation of the appetitive power. Thus, sensuality is the name of the sensitive appetitive." (From Aquinas, Summa Theologica, trans- lated by Anton C. Pegis, Introduction to St. Thomas Aquinas, Modern Library, 1948.)

[of little relation: http://www.asondheim.org/aquinas.mp3]

===

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523. Chris Stroffolino

Re: Quasha with Halley and Ringgold at CAA ARTspace

Thu 15 Feb 2007

What's Halley up to these days....for years it was "yellow cell green
ground, blue cell on yellow ground, orange cell with blue ground,
purple cell with orange ground, etc"----Oh yes, and then the twist,
"red cell with orange conduit and green background."
I remember he had a waiting list; people having paid up front for
works he hadn't even done yet.
He was a fast taker, but was able to confine his talk into the cell
(with conduit) of a meta-theory....
His theatre of words became as much the 'thing' as the paintings, but
the minimalist conceptual vocabulary
at times made him seem a little dogmatic in his anti-expressionism,
and frankly I didn't keep up,
but I have to admit I was somewhat hooked by the mere fact of his
intellectualizings and verbal agility--
like the bespectacled bookish post-Warhol-axis bureaucratic 80s-style
artist notion of 'charisma'
still lent a glamour to contemporary theory (and vice versa), and

doesn't seem so much of a 'tepid rehashing'
of earlier 20th century concept-conscious art as it did at the time
and it'd be interesting to see how his thought-art, or art-thought
has developed...
If anyone wants to talk about it here,....

Chris

On Feb 15, 2007, at 1:35 PM, Barry Schwabsky wrote:

> *What a wild combination! What's the topic?*
>
> *4. Speaking on a CAA panel with Peter Halley and*
> *Faith Ringgold : Friday, Feb. 16--9:30-noon.*

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524. **Rod Smith**

Flarf! Baltimore & DC i.e. 2/17, DCAC 2/18

Fri 16 Feb 2007

An Evening of Flarf

i.e. reading series presents
The Flarf Collective
Sat. Feb. 17th- 7 pm til? @!
Dionysus Restaurant & Lounge
8 E. Preston Street, Baltimore, MD
[redacted]

followd bye

An Afternoon of Flarf

IN Y O U R E A R R E A D I N G S E R I E S
@ District of Columbia Arts Center
2438 18th Street NW, Washington DC
Sun. Feb. 18th, 3 - 6 pm

Performers will include:

Katie Degentesh, author of The Anger Scale
Drew Gardner, author of Petroleum Hat & Sugar Pill
Benjamin Friedlander, author of A Knot is Not a Tangle & Simulcast
Nada Gordon, auhor of V. Imp & Foriegnn Bodie
Rodney Koeneke, author of Musee Mechanique & Rouge State
Michael Magee, author of Mainstream & My Angie Dickinson

Sharon Mesmer, author of In Ordinary Time & The Empty Quarter
Mel Nichols, author of Day Poems
Rod Smith, author of Music or Honesty & The Good House
Gary Sullivan, author of How to Proceed in the Arts & Elsewhere

+ Film by Brandon Downing, author of Dark Brandon

+ FlarfOrchestra conducted by Drew Gardner
featuring Flarf Collective members &

The Brain Wave Chick
Jason Hamrick, trumpet
Buck Downs & Ryan Walker, guitars
Jamie Gaughran-Perez, guitar etc.
Adam Good, bass
Gary Sullivan, ocarina

Following on the success of the 2006 NYC Flarf Festival, they're taking it on the road! Launched in May of 2001 by six poets, the Flarflist Collective is dedicated to the exploration of "the inappropriate" in all of its guises. Poets mine the internet with odd search terms then distill the results into often hilarious and sometimes disturbing poetry, theatre, music, and film.

The District of Columbia Arts Center is located between the Dupont Circle and Woodley Park metro stations. For directions, see
http://www.dcartscenter.org/location.htm

Note: the FlarfOrchestra will only be performing in DC.

A large sample of what has come be known as flarf can be found at
http://mainstreampoetry.blogspot.com/

B.Y.O.S. (Bring Your Own Squid)

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525. Murat Nemet-Nejat
Re: Reel Histrionic
Fri 16 Feb 2007

Alan,

I have a sensual desire to apprehend your distinction between analogic and digital. Is in the digital what is apprehended a series of islands? Is the trip to the islands, that journey, analogic? By that, things are reversed. The humdrum of our lives, the process, is our truth. What we arrive at is elusive, contemplative and only static, non sensual. Is that not sad?

Ciao,

Murat

On 2/15/07, Alan Sondheim <[redacted]> wrote:
>
> Reel Histrionic
>
>
> In Eloquent Gestures, The Transformation of Performance Style in the
> Griffith Biograph films, Roberta E. Pearson describes 'histrionic' and
> 'verisimilar' codes of acting - a transformation from a melodramatic locus
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> 'digital' communication: "Though most gestural communication systems are
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> isolation of gesture, does resemble segmented, digital communications such
> as speech. Actors deliberately struck attitudes, holding each gesture and
> abstracting it from the flow of motion until the audience had 'read it.'"
> [...] "Not only were aspiring actors told to 'rest long enough in a
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> from attitude-striking." [...] "The elimination of the small gestures
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>
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> are held positions until anomaly (threshold) defers them.
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> photograph, the erogenous zones function as 'strange attractors'; the
> diegetic is constructed by the viewer who creates a narratology resulting
> in masturbation, the cessation of (that) pleasure. The zones, however, are
> grounded in the analogical, the abject; the viewer is without the gesture
> of the histrionic (in both silent film and pornography).
>
> Stylized gestures reference a repertoire, of course; they must be under-
> stood by both the actor (in re/presentation) and viewer (as indexical
> within the diegetic). And repertoires are always stylized, enumerations of
> entities that play, one way or another, within specified cultural milieus.
> In this sense, all repertoires are accumulations of conventions and genre;
> in the case of the histrionic, they are a rough set of mappings into (and
> constituting) the diegesis, in order that the photoplay 'move forward' for
> both actor and spectator. (This moving is literally self-centered within
> the pornographic, which plays within the (transitive and transitional)
> body of the viewer in both (interrelated) psychoanalytical and biophysical
> registers.)
>
> (But pornography as well as photoplay is never fully reductive; defuge
> creates another deferral, from image to image, film to film. This is what
> might be considered the 'repressed of the analogical,' the referencing of
> the clean and proper body and life-story in relation to the messiness and
> decathection of everyday life. The analogical is always excessive and
> irreducible; digital mappings are mappings from one-to-many, mappings into
> the analogical (body and) real. Digital mappings are not only stylized;
> they are undergoing continuous transformations, splittings, decathecting,
> disinvestment, as the surplus of the analog has moved elsewhere. What
> constitutes pornography or photoplay, fashion or convention, at one
> synchronic instant, is constituted elsewhere at the next. The repression
> constructed by the diegesis itself (which leaves out so many things in the
> world) returns in so many different forms which become increasingly
> mutually unreadable.)
>
> "The name _sensuality_ seems to be taken from the sensual movement, of
> which Augustine speaks, just as the name of a power is taken from its act,
> for instance, sight from seeing. Now the sensual movement is an appetite
> following sensible apprehension. For the act of the apprehensive power is
> not so properly called a movement as the act of appetite; since the

> operation of the apprehensive power is completed in the very fact that the
> thing apprehended is in the one that apprehends, while the operation of
> the appetitive power is completed in the fact that he who desires is borne
> towards the desirable thing. Hence it is that the operation of the appre-
> hensive power is likened to rest; whereas the operation of the appetitive
> power is rather likened to movement. Therefore by sensual movement we
> understand the operation of the appetitive power. Thus, sensuality is the
> name of the sensitive appetitive." (From Aquinas, Summa Theologica, trans-
> lated by Anton C. Pegis, Introduction to St. Thomas Aquinas, Modern
> Library, 1948.)
>
> [of little relation: http://www.asondheim.org/aquinas.mp3]
>
> ===
>

↑ Index

526. cralan kelder
Emmett Williams passes
Fri 16 Feb 2007

The death of the American concrete / visual poet Emmett Williams was announced yesterday in Berlin, where he has lived for decades.

Didn¹t see this on the list.

He died in the night of the 13th 14th.

His most recent book, the beautiful A FLEXIBLE HISTORY OF FLUXUS FACTS & FICTIONS

Dieser Artikel wurde Ihnen geschickt von [redacted] mit der persönlichen Mitteilung:

  sadly, this

Bitte beachten Sie:
SPIEGEL ONLINE hat die Identität des Absenders nicht überprüft

SPIEGEL ONLINE, 14.02.2007

Fluxus-Kunst: Emmett Williams gestorben

Emmett Williams, ehemaliger Weggefährte von Joseph Beuys, ist in der Nacht zum Mittwoch in Berlin gestorben. Der amerikanische Dichter und Perfomance-

Künstler gehörte zu den Begründern der Fluxus-Bewegung, die auch die Pop-Art inspirierte.

Den vollständigen Artikel erreichen Sie im Internet unter der URL http://www.spiegel.de/kultur/gesellschaft/0,1518,466491,00.html

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527. Editors, Tarpaulin Sky Press & Journal

*Two New Books: Max Winter's _The Pictures_ & Sandy Flo rian's _32 Pedals and 47 Stops_*

Fri 16 Feb 2007

(unsubscribe info at bottom of email)

New from Tarpaulin Sky Press: Max Winter’s _The Pictures_, and Sandy Florian’s _32 Pedals and 47 Stops_.

THE PICTURES, Max Winter.
ISBN: 978-0-9779019-2-0
Poetry. 5" x 7", 76 pages, perfectbound.
$12 list / $10 direct order includes US shipping:
http://www.tarpaulinsky.com/Press/Winter/index.html
* Also available in a limited, hand-bound, hardcover edition.

Sparse, clear, and free of flourishes, the poems in _The Pictures_ examine war, boredom, death, love, decay, happiness, and worship through a series of moving and still images. In one poem, from a group of “moving” pictures, three soldiers bide their time in a barren landscape, awaiting destruction; in a “still” picture, a group of stones invite us to pay closer attention to them; in another still picture, a woman stands with her mouth open, fists clenched, words unimportant. Sight is unmysterious but wondrous in this book; the poems demonstrate that to look at something or to read it is to experience it, along with its attendant sadness or joy. The "pictures" collected here are communicative and profound, quick to read but long to develop.

Winner of the Fifth Annual Boston Review Poetry Contest, Max Winter has poems appearing recently in Free Verse, New American Writing, Ploughshares, The Paris Review, Colorado Review, Volt, The Yale Review, The Canary, Denver Quarterly, First Intensity, GutCult, TYPO, and New Young American Poets (Southern Illinois, 2000). He has published reviews in The New York Times, The Washington Post, The San Francisco Chronicle, Newsday, and BOMB, and is a Poetry Editor of Fence.

*

32 PEDALS & 47 STOPS, Sandy Florian.
Chapbook. Poetry/Fiction. 7" x 8.25", 36 pages, saddle-sewn.

$12 list / $10 direct order includes US shipping:
http://www.tarpaulinsky.com/Press/Florian/index.html

What's new in _32 Pedals & 47_ Stops is not the rendering of time past, but the experience of time itself passing. Florian's mode of measurement is a template of sentence structures, paragraph breaks, and tones through which each of her characters pass. Each scene, each moment in time is affected by a shapeshifting personality intent on disruption. As characters and objects appear, disappear, and reappear, one experiences both the evanescence of things and the ghostly accretion of memory, a sense of déjà vu, a sense that something you have experienced is somewhere just out of your mind's grasp. Throughout these prose poems, Florian "makes strange" the mundane moment by revealing its artificial measurement—and by revealing that there is always something strange happening—in moments that are playful, sad, jolting, pick-pocketing, surprising, puzzling, and beautifully disorienting.

Sandy Florian's first book, _Telescope_, is published by Action Books. Her poetry and prose appears in over 30 national and international journals including Slope, bird dog, Parthenon West Review, Indiana Review, Bombay Gin, and Shampoo.

*

We definitely do not wish to send you emails that you do not wish to receive. If you would like your email address to be removed from this mailing list, please simply reply with UNSUBSCRIBE in the subject line. We thank you for your understanding.

↑ Index

528. **susan maurer**
Re: Quasha with Halley and Ringgold at CAA ARTspace
Fri 16 Feb 2007

---

chris like this. we met you and i years ago in ny pleased to see yr still so agile with yr words. susan maurer

> *From: Chris Stroffolino <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Quasha with Halley and Ringgold at CAA ARTspace*
> *Date: Thu, 15 Feb 2007 18:51:55 -0800*
>
> *What's Halley up to these days....for years it was "yellow cell green ground, blue cell on yellow ground, orange cell with blue ground, purple cell with orange ground, etc"----Oh yes, and then the twist, "red cell with orange conduit and green background."*
> *I remember he had a waiting list; people having paid up front for works he*

> *hadn't even done yet.*
> *He was a fast taker, but was able to confine his talk into the cell (with conduit) of a meta-theory....*
> *His theatre of words became as much the 'thing' as the paintings, but the minimalist conceptual vocabulary*
> *at times made him seem a little dogmatic in his anti-expressionism, and frankly I didn't keep up,*
> *but I have to admit I was somewhat hooked by the mere fact of his intellectualizings and verbal agility--*
> *like the bespectacled bookish post-Warhol-axis bureaucratic 80s-style artist notion of 'charisma'*
> *still lent a glamour to contemporary theory (and vice versa), and doesn't seem so much of a 'tepid rehashing'*
> *of earlier 20th century concept-conscious art as it did at the time*
> *and it'd be interesting to see how his thought-art, or art-thought has developed...*
> *If anyone wants to talk about it here,....*
>
> *Chris*
>
> *On Feb 15, 2007, at 1:35 PM, Barry Schwabsky wrote:*
>
> *What a wild combination! What's the topic?*
>
> *4. Speaking on a CAA panel with Peter Halley and*
> *Faith Ringgold : Friday, Feb. 16--9:30-noon.*

_____ Want a degree but can't afford to quit? Top school degrees online - in as fast as 1 year
http://forms.nextag.com/goto.jsp?url=/serv/main/buyer/education.jsp?doSearch=n&tm=y&search=education_text_links_88_h288c&s=4079&p=5116

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529. Daniel Godston
Black Mountain Collective event tonight
Fri 16 Feb 2007

You are invited to attend tonight's Black Mountain Collective event --

BLACK MOUNTAIN ARTS COLLECTIVE - 2007 Series

4 concerts/happenings, curated by Jeff Kowalkowski, David Hawkins, and Andrew Morgan
Beginning Friday, Feb. 16th, 8-10 p.m.
at LOCUS, 2114 W. Grand Ave.

The complete 2007 series dates are:
Friday, February 16
Thursday, April 19
Thursday, June 14
Thursday, October 18
---
at LOCUS, 2114 W. Grand Ave.
Suggested Donation $10 (or pay what you can.)
(all door proceeds go to support LOCUS artist space.)

The recently formed Black Mountain Arts Collective was formed by Jeff Kowalkowski, David Hawkins and Andrew Morgan, with an emphasis on works created in the present moment. Inspired by the "happenings" orchestrated by John Cage and Robert Rauschenberg and others from Black Mountain College in the 1950s, these concerts will include new music by Kowalkowski, Morgan, and friends and students, and/or feature long-form open improvisations. Simultaneous painting (David Hawkins), movement, multi-media and other random acts may take place.

Tonight's performers include -
Jeff Kowalkowski -- piano, synthesizers
Andrew Morgan -- cello, sounds
David Hawkins -- guitar, synthesizers, painting
Lance Adams -- poetry
Carol Genetti -- voice, sound
Michelle Gilman -- theremin
Dan Godston -- trumpet, poetry
Bill MacKay -- guitar
Erica Mott -- movement
Adesuwa Obazee -- movement, percussion
Les Renczarski -- words
Andrew Robb -- guitar, zaphoon, words
Joel Wanek -- upright bass

↑ Index

530. Alexander Jorgensen
ALL POETS - "The Internationale became the anthem of international socialism..."
Fri 16 Feb 2007

---

jus wanna send out some love vibes - aj

http://jacketmagazine.com/31/rc-jorgensen.html

http://the-otolith.blogspot.com/ (will need to scroll
down for my name)

http://fhole.blogspot.com/2006/11/alexander-jorgensen-portraits-from.html

http://www.emich.edu/studentorgs/bhouse/oldbhouse/v3n1/wadingbird.htm

---

_____
___
We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.
http://tv.yahoo.com/collections/265

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531. C. A. Conrad
TOMORROW NY FUND RAISER FOR FRANK SHERLOCK ==O==O==
Fri 16 Feb 2007

FUND RAISER FOR FRANK SHERLOCK

This Saturday
3:00-4:00 pm
The Bowery Poetry Club
308 [redacted]
New York, NY
$20 suggested donation (please give what you can)

Performers include:

Anselm Berrigan
Eddie Berrigan
John Coletti
Cori Copp
Marcella Durand
Greg Fuchs
Brenda Iijima
Mark Lamoureux
Carol Mirakove

Our good friend Frank Sherlock was rushed to the hospital January 22nd with a sudden and mysterious illness which turned out to be a serious case of meningitis. He needed emergency surgery and also suffered a heart attack and kidney failure as a result of symptoms related to the illness. His friends have come together to help him at this critical time. We are reaching out to other

friends and the poetry community on Frank's behalf. Frank's poetry page can be found here: _http://FrankSherlock.blogspot.com_ (http://FrankSherlock.blogspot.com)

For updates and other information, please visit _http://PhillySound.blogspot.com_ (http://PhillySound.blogspot.com)

THANKS SO MUCH FOR YOUR SUPPORT, AND PLEASE SPREAD THE WORD, from the Friends of Frank Sherlock

↑ Index

532. Alan Sondheim
Re: Reel Histrionic
Fri 16 Feb 2007

Using the model of silent film performance, the digital is not only the series of islands, but the performance of the journey itself. The analogic is the abject which cannot be contained, curtailed, the shores of the islands, their sad susceptibility to global warming.

At this point, and it's my depression speaking, I can't help but fore- ground everything cultural against the ravaging of the planet, the slaughter of human and wild animal populations, the furious violence of our government, governments everywhere. The silent films seem innocent but speak otherwise of innocence; the seeds of destruction are already there.

Islands have moved to Second Life, and everyone and everything is buying an island - universities, security agencies, art groups, cultural insti- tutions of all sorts. It's this I'm thinking about at the moment, because performance and gesture in SL parallels silent film in terms of phenom- enology and histrionic. Sound in SL seems third-person, an add-on; later, it will become more integrated of course, and the use of prosthetics will eliminate the need for pre-programmed gestures - first-life and second- life will appear equally analogic, equally 'smooth.' On one hand the rest of the world (what passes past for the real) will seem distant and somehow safer; on the other, the rest of the world, left to its own devices, will continue the killing beyond any reason or proportion. We are living in massacre; repertoire is symptom. What is the poetics of the dead poached elephant, with its face cut off, whose photograph appears in the current National Geographic? What is the poetics?

- Alan

On Fri, 16 Feb 2007, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *I have a sensual desire to apprehend your distinction between analogic and*

digital. Is in the digital what is apprehended a series of islands? Is the trip to the islands, that journey, analogic? By that, things are reversed. The humdrum of our lives, the process, is our truth. What we arrive at is elusive, contemplative and only static, non sensual. Is that not sad?

Ciao,

Murat

On 2/15/07, Alan Sondheim <[redacted]> wrote:

Reel Histrionic

In Eloquent Gestures, The Transformation of Performance Style in the Griffith Biograph films, Roberta E. Pearson describes 'histrionic' and 'verisimilar' codes of acting - a transformation from a melodramatic locus to incipient realism. She considers them in relation to 'analogical' and 'digital' communication: "Though most gestural communication systems are unsegmented and analogic, the histrionic code, with its emphasis on the isolation of gesture, does resemble segmented, digital communications such as speech. Actors deliberately struck attitudes, holding each gesture and abstracting it from the flow of motion until the audience had 'read it.'" [...] "Not only were aspiring actors told to 'rest long enough in a gesture,' they were urged to avoid excessive movement, which might detract from attitude-striking." [...] "The elimination of the small gestures brings about the physical equivalent of silence between the grand, posed gestures, resulting in the 'discrete, discontinuous elements and gaps' of digital communication." In contrast, the analogical references the uncoded real, motions and emotions of daily life.

The digital is catastrophic, fold-catastrophic; it consists of jumps between gestures or stances, between emotions and their concretion as attitude. The histrionic is dependent upon the diegetic - it as acted action of the unfolding interpreted world. The histrionic is therefore always stylized and responsive, within and up to thresholding. A threshold is constituted by an increased differentiation between gesture and the diegetic real; this itself is stylized. In other words, there are two levels of code, stylization at work: the semantic contents of individuated gestures, and the syntactic divisions between them. The gestures are individuated (not individual); as with other linguistic formation, they are constituted by difference, differance, the playing among gestures 'down the line of the unfolding of the diegetic.' So histrionic gestures bridge from one moment to another in the form <------<----<----- - they are held positions until anomaly (threshold) defers them.

Gestures are concretions operating within time's arrow, objectifying the body in a sequence of irreversible positions. The body constitutes the

proffering of desire - it is held for the viewer, much as the display of the (sexualized) body operated in some elements of Weimar dance/cabaret culture. This holding is reminiscent of the still pornographic image, which is presented to the (mostly male) viewer; the viewer is aware that the histrionic is there for his or her pleasure. In the pornographic photograph, the erogenous zones function as 'strange attractors'; the diegetic is constructed by the viewer who creates a narratology resulting in masturbation, the cessation of (that) pleasure. The zones, however, are grounded in the analogical, the abject; the viewer is without the gesture of the histrionic (in both silent film and pornography).

Stylized gestures reference a repertoire, of course; they must be understood by both the actor (in re/presentation) and viewer (as indexical within the diegetic). And repertoires are always stylized, enumerations of entities that play, one way or another, within specified cultural milieus. In this sense, all repertoires are accumulations of conventions and genre; in the case of the histrionic, they are a rough set of mappings into (and constituting) the diegesis, in order that the photoplay 'move forward' for both actor and spectator. (This moving is literally self-centered within the pornographic, which plays within the (transitive and transitional) body of the viewer in both (interrelated) psychoanalytical and biophysical registers.)

(But pornography as well as photoplay is never fully reductive; defuge creates another deferral, from image to image, film to film. This is what might be considered the 'repressed of the analogical,' the referencing of the clean and proper body and life-story in relation to the messiness and decathection of everyday life. The analogical is always excessive and irreducible; digital mappings are mappings from one-to-many, mappings into the analogical (body and) real. Digital mappings are not only stylized; they are undergoing continuous transformations, splittings, decathecting, disinvestment, as the surplus of the analog has moved elsewhere. What constitutes pornography or photoplay, fashion or convention, at one synchronic instant, is constituted elsewhere at the next. The repression constructed by the diegesis itself (which leaves out so many things in the world) returns in so many different forms which become increasingly mutually unreadable.)

"The name _sensuality_ seems to be taken from the sensual movement, of which Augustine speaks, just as the name of a power is taken from its act, for instance, sight from seeing. Now the sensual movement is an appetite following sensible apprehension. For the act of the apprehensive power is not so properly called a movement as the act of appetite; since the operation of the apprehensive power is completed in the very fact that the thing apprehended is in the one that apprehends, while the operation of the appetitive power is completed in the fact that he who desires is borne towards the desirable thing. Hence it is that the operation of the apprehensive power is likened to rest; whereas the operation of the appetitive

> *power is rather likened to movement. Therefore by sensual movement we understand the operation of the appetitive power. Thus, sensuality is the name of the sensitive appetitive." (From Aquinas, Summa Theologica, translated by Anton C. Pegis, Introduction to St. Thomas Aquinas, Modern Library, 1948.)*
>
> *[of little relation: http://www.asondheim.org/aquinas.mp3]*
>
> ===

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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533. **jUStin!katKO**
Tonight in Chicago
Fri 16 Feb 2007

hello

i want to recommend/remind those of you in Chicago to get out to Links Hall tonight for the 7th evening of the Open Port festival happening at Links Hall dance space (3435 N. Sheffield, 2nd floor). TNWK (cris cheek & Kirsten Lavers) will be performing along with Talan Memmott and Donna Rutherford - tonight - starts at 7:30pm

http://www.linkshall.org/pp-feb3.htm

- justin

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534. **susan maurer**
waterworks
Fri 16 Feb 2007

just came across the www.webnik.com site for waterworks a terrific site with great work in it . take a lokk. im in it too. susan maurer

---

http://homepage.msn.com/zune?icid=hmetagline

↑ Index

535. **Michael Dylan Welch**
Re: Haiku dumbness / snobbishness
Fri 16 Feb 2007

Regarding "zappai," Dr. Gurga has been criticized for his use of the term. Richard Gilbert, for example, has written about this in an essay at http://www.poetrylives.com/SimplyHaiku/SHv3n1/features/Gilbert_Rollingstone.html, which calls for the removal of the term from the recent Haiku Society of America definition of haiku (Gurga served on the definition committee). Indeed, though, many so-called haiku ("fake" haiku?) are more akin to what may be zappai, or more akin to senryu. Or, in many cases, they are simply short poems. Nothing wrong with that. I have not been comfortable with the term "zappai" as equivalent to pseudo-haiku, as Gurga seems to suggest, especially in the light of Gilbert's article. But the fact remains that many short poems that are not haiku exist *because* of haiku, and there is no useful term for them. Pseudo-haiku is useful to some degree, but is unnecessarily disparaging of poems that are perfectly fine on their own terms (separate from haiku, whethe r the author thought of them as haiku or not). Zappai, though, even if it were the correct term, is too esoteric for common use. There remains "haiku" and "not haiku," and a grey area in between. At the very least, I hope this discussion draws out some of the issues involved. Most folks won't care, but I would urge at least a little more care lest idle comments about haiku contribute to misunderstandings of the genre.

I don't think the early Edo period has had any influence on the misunderstandings of haiku in the West. Haiku's influence on Western poetry has been carefully traced. Brett Bodemer has written probably the definitive article on this subject (but it doesn't seem to be online). Charles Trumbull, the current editor of Modern Haiku, has two excellent articles that focus on early as well as more recent haiku history, online at http://www.modernhaiku.org/essays/AmHaikuMovement1.html and http://www.modernhaiku.org/essays/AmHaikuMovement2.html. I have quibbles with bits and pieces of what he says (some of his interpretations, and an occasional fact or two), but generally these are reliable and comprehensive essays.

In the interests of full disclosure, my press, Press Here, published two of Lee Gurga's haiku books (*The Measure of Emptiness* in 1991, and *In and Out of Fog* in 1997, which won first place in the Haiku Society of America's annual

Merit Book Awards). Lee and I also edited and introduced *The Nick of Time: Essays on Haiku Aesthetics* by Paul O. Williams (he of science fiction fame) -- there's a review at http://www.modernhaiku.org/bookreviews/williams2001.html. We also co-edited the 1999 Haiku North America conference haiku anthology, *Too Busy for Spring*, and have collaborated on other projects.

Michael

-----Original Message-----
Date: Wed, 14 Feb 2007 22:21:35 -0800
From: Jason Quackenbush <[redacted]>
Subject: Re: Haiku dumbness / snobbishness

Furthermore, I want to thank you for linking to that essay by Gurga. While I think i disagree with a lot of what he says, being generally skeptical of ideas like "poetic truth" etc., there's certainly a lot to think about. More importantly though, I think that in his treatment of "zappai" we have a possible resolution for the issue of "fake haiku" that's been the focus of the discussion on the list over the last couple of weeks.

Particularly his statement here: "While the term zappai is unfamiliar to most American students of haiku, I believe its adoption will provide us with a useful category to help us understand that while much of what is being written today under the name of haiku is not genuine haiku, it is still a legitimate part of the haikai tradition. Those who object to the introduction of this term might simply want to use the term "pseudo-haiku" to categorize the poems I am describing here."

makes a lot of sense to me. Certainly calling a poem like this:

Worker bees can leave,
Even drones can fly away.
The Queen is their slave.

a haiku is a mistake. But still, i don't think chuck palahniuks little doggerel would exist if haiku didn't, and the idea of seeing a seventeen syllable quip like that as part of a larger haiku tradition makes sense. I wonder if whether or not some of the american confusion about what a haiku is doesn't have something to do with what Gurga says was a popular form of poetic entertainment in late Edo Japan, particularly since the late Edo period marks the first really extensive cultural cross pollinaztion between japan and the west.

then again, i do like the idea of calling them macedonia too. no reason, of course, they can't be both.

_____ Check out the new AOL. Most comprehensive set of free safety and security tools, free

access to millions of high-quality videos from across the web, free AOL Mail and more.

↑ Index

536. **Murat Nemet-Nejat**
Re: Reel Histrionic
Fri 16 Feb 2007

Alan,

The poetics of death, dying, as in your nightmare piece a few weeks ago.

Each of these posts is an island, separated by the passage of time/thought in between, which may only be a silence. I am very interested in the threshhold you are talking about. Can you elaborate? It appears that the threshold, the gasp/death in between is what is the most potent.

How do silence and death become a song? Is it not through silence? the gaps?

Masculin-Feminine

An argument why she should turn from him to him

.An argument why she should turn from him to him

.An argument why she should turn from him to him

e m n e

F I N I

I hope Masc/Fem has kept its visual shape. internet entropy.

Ciao,

Murat

On 2/16/07, Alan Sondheim <[redacted]> wrote:
>
> Using the model of silent film performance, the digital is not only the
> series of islands, but the performance of the journey itself. The analogic
> is the abject which cannot be contained, curtailed, the shores of the
> islands, their sad susceptibility to global warming.
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> ground everything cultural against the ravaging of the planet, the
> slaughter of human and wild animal populations, the furious violence of
> our government, governments everywhere. The silent films seem innocent
but
> speak otherwise of innocence; the seeds of destruction are already there.

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> an island - universities, security agencies, art groups, cultural insti-
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> performance and gesture in SL parallels silent film in terms of phenom-
> enology and histrionic. Sound in SL seems third-person, an add-on; later,
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> eliminate the need for pre-programmed gestures - first-life and second-
> life will appear equally analogic, equally 'smooth.' On one hand the rest
> of the world (what passes past for the real) will seem distant and somehow
> safer; on the other, the rest of the world, left to its own devices, will
> continue the killing beyond any reason or proportion. We are living in
> massacre; repertoire is symptom. What is the poetics of the dead poached
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> National Geographic? What is the poetics?
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> - Alan
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> On Fri, 16 Feb 2007, Murat Nemet-Nejat wrote:
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> > Alan,
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> > I have a sensual desire to apprehend your distinction between analogic
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> reversed.
> > The humdrum of our lives, the process, is our truth. What we arrive at
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> > elusive, contemplative and only static, non sensual. Is that not sad?
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> > Ciao,
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> > Murat
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> > On 2/15/07, Alan Sondheim <[redacted]> wrote:
> >>
> >> Reel Histrionic
> >>
> >>

> >> In Eloquent Gestures, The Transformation of Performance Style in the
> >> Griffith Biograph films, Roberta E. Pearson describes 'histrionic' and
> >> 'verisimilar' codes of acting - a transformation from a melodramatic
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> >> as speech. Actors deliberately struck attitudes, holding each gesture
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> >> abstracting it from the flow of motion until the audience had 'read
> it.'"
> >> [...] "Not only were aspiring actors told to 'rest long enough in a
> >> gesture,' they were urged to avoid excessive movement, which might
> detract
> >> from attitude-striking." [...] "The elimination of the small gestures
> >> brings about the physical equivalent of silence between the grand,
> posed
> >> gestures, resulting in the 'discrete, discontinuous elements and gaps'
> of
> >> digital communication." In contrast, the analogical references the
> uncoded
> >> real, motions and emotions of daily life.
> >>
> >> The digital is catastrophic, fold-catastrophic; it consists of jumps
> >> between gestures or stances, between emotions and their concretion as
> >> attitude. The histrionic is dependent upon the diegetic - it as acted
> >> action of the unfolding interpreted world. The histrionic is therefore
> >> always stylized and responsive, within and up to thresholding. A
> threshold
> >> is constituted by an increased differentiation between gesture and the
> >> diegetic real; this itself is stylized. In other words, there are two
> >> levels of code, stylization at work: the semantic contents of
> individuated
> >> gestures, and the syntactic divisions between them. The gestures are
> >> individuated (not individual); as with other linguistic formation, they
> >> are constituted by difference, differance, the playing among gestures
> >> 'down the line of the unfolding of the diegetic.' So histrionic
> gestures

> >> bridge from one moment to another in the form <------<----<----- - they
> >> are held positions until anomaly (threshold) defers them.
> >>
> >> Gestures are concretions operating within time's arrow, objectifying
> the
> >> body in a sequence of irreversible positions. The body constitutes the
> >> proffering of desire - it is held for the viewer, much as the display
> of
> >> the (sexualized) body operated in some elements of Weimar
dance/cabaret
> >> culture. This holding is reminiscent of the still pornographic image,
> >> which is presented to the (mostly male) viewer; the viewer is aware
> that
> >> the histrionic is there for his or her pleasure. In the pornographic
> >> photograph, the erogenous zones function as 'strange attractors'; the
> >> diegetic is constructed by the viewer who creates a narratology
> resulting
> >> in masturbation, the cessation of (that) pleasure. The zones, however,
> are
> >> grounded in the analogical, the abject; the viewer is without the
> gesture
> >> of the histrionic (in both silent film and pornography).
> >>
> >> Stylized gestures reference a repertoire, of course; they must be
> under-
> >> stood by both the actor (in re/presentation) and viewer (as indexical
> >> within the diegetic). And repertoires are always stylized, enumerations
> of
> >> entities that play, one way or another, within specified cultural
> milieus.
> >> In this sense, all repertoires are accumulations of conventions and
> genre;
> >> in the case of the histrionic, they are a rough set of mappings into
> (and
> >> constituting) the diegesis, in order that the photoplay 'move forward'
> for
> >> both actor and spectator. (This moving is literally self-centered
> within
> >> the pornographic, which plays within the (transitive and transitional)
> >> body of the viewer in both (interrelated) psychoanalytical and
> biophysical
> >> registers.)

> >>
> >> (But pornography as well as photoplay is never fully reductive; defuge
> >> creates another deferral, from image to image, film to film. This is
> what
> >> might be considered the 'repressed of the analogical,' the referencing
> of
> >> the clean and proper body and life-story in relation to the messiness
> and
> >> decathection of everyday life. The analogical is always excessive and
> >> irreducible; digital mappings are mappings from one-to-many, mappings
> into
> >> the analogical (body and) real. Digital mappings are not only stylized;
> >> they are undergoing continuous transformations, splittings,
> decathecting,
> >> disinvestment, as the surplus of the analog has moved elsewhere. What
> >> constitutes pornography or photoplay, fashion or convention, at one
> >> synchronic instant, is constituted elsewhere at the next. The
> repression
> >> constructed by the diegesis itself (which leaves out so many things in
> the
> >> world) returns in so many different forms which become increasingly
> >> mutually unreadable.)
> >>
> >> "The name _sensuality_ seems to be taken from the sensual movement, of
> >> which Augustine speaks, just as the name of a power is taken from its
> act,
> >> for instance, sight from seeing. Now the sensual movement is an
> appetite
> >> following sensible apprehension. For the act of the apprehensive power
> is
> >> not so properly called a movement as the act of appetite; since the
> >> operation of the apprehensive power is completed in the very fact that
> the
> >> thing apprehended is in the one that apprehends, while the operation of
> >> the appetitive power is completed in the fact that he who desires is
> borne
> >> towards the desirable thing. Hence it is that the operation of the
> appre-
> >> hensive power is likened to rest; whereas the operation of the
> appetitive
> >> power is rather likened to movement. Therefore by sensual movement we
> >> understand the operation of the appetitive power. Thus, sensuality is

> the
> >> name of the sensitive appetitive." (From Aquinas, Summa Theologica,
> trans-
> >> lated by Anton C. Pegis, Introduction to St. Thomas Aquinas, Modern
> >> Library, 1948.)
> >>
> >> [of little relation: http://www.asondheim.org/aquinas.mp3]
> >>
> >> ===
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> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
==========
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>

↑ Index

537. **Simon DeDeo**

two essays on rhubarb

Fri 16 Feb 2007

Two end-of-week essays up on rhubarb is susan --

what we talk about when we talk about the avant garde
http://rhubarbissusan.blogspot.com/2007/02/what-we-talk-about-when-we-talk-about.html

&

the Tupelo Press "Poetry Project"
http://rhubarbissusan.blogspot.com/2007/02/tupelo-press-poetry-project.html

-- Simon

↑ Index

538. **Michael Dylan Welch**
Re: Haiku as a genre
Fri 16 Feb 2007

I suppose it's possible, if one thinks of haiku as a "genre" of poetry, rather than merely a form, that pseudo-haiku, zappai, "haiku-like," and other variants could be part of the "haiku" genre. There's certainly an influence and connection. For years I used to think that haiku was merely anything I wrote in a 5-7-5-syllable pattern. But when I read the second edition of Cor van den Heuvel's *The Haiku Anthology* (1986), where 85+ percent of the poems are not 5-7-5, it confronted me with what makes them haiku, because, for most of them, it certainly wasn't 5-7-5 (and those that were 5-7-5 were generally much older; the third edition of his book has much fewer 5-7-5 poems). So what happened for me, on reading Cor's book, was a dramatic shift -- from focusing on form to focusing on content. This was an epiphany for me, just as thinking of haiku as a genre rather than a form seems to be an epiphany for you, Jason. My epiphany made a world of difference to me, and subsequently my own haiku dramatically improved in quality (and so, too, I think, did my other poetry, because I began writing from a more internal than external place, if that makes sense, a place of trying to say something from myself rather than letting form say something for me).

What this may mean for others who write haiku (or dabble in it) could be similar. Over and over I have seen beginner haiku where the poet's focus is predominantly on form, with minimal thought being given to content, or to the other techniques that literary haiku tends to require (kigo, kireji, and so on). Or in some cases (such as most haiku by Sonia Sanchez), there's a co-opting of the form (and I do mean just the perceived "form") for personal purposes, in her case to project vernacular voice (which she does well, but it still has relatively little to do with haiku). A similar trick is done by Paul Muldoon in his haiku -- a co-opting of the form for his own needs. And by co-opting primarily just the form (and again, not necessarily the right form in English, at that), such poems tend to ignore the larger requirements of the genre. A shift to think of haiku as a genre greatly broadens not only what's possible within the genre, but also what is necessary.

So, are the following poems haiku? Some comments below. Obviously, these are personal and off-the-cuff reactions, and someone else might point out additional virtues or weaknesses (indeed, such is the nature of very short poetry that interpretation typically becames more personal as the poems get shorter).

rain on
march flush
on the student body

I don't get it. I have trouble parsing the syntax here, so to me I don't get it at all, and this has nothing to do with whether it's a haiku or not. What's a "march flush"? I could possibly see the flush of cold on the cheeks of people if it's cold, but to say the entire student body is much too diffuse. But how this connects with the poem as a whole is confusing to me, at least syntactically. Is "rain on" a declaration, like "party on!," or should I expect it to be followed by a noun or noun phrase, as in, the rain is falling on something? If the former, it seems an odd declaration. If the latter, then neither "march" nor "flush" follow logically/gramatically, so I'm confused. Nor does the middle line even interrupt the first and second line, which is apparent from the use of "on" again in the third line. So I'm merely baffled here, even while I'm stretching to try to get something. Haiku tend to rely on concrete images, so the rain and the student body (though rather genera l) are the best examples of that here. The best haiku also tend to rely on believable (authentic?) personal experience, so the oddities of syntax here take it away from my experience, or even an experience I could imagine. In fact, to some degree, it defies experience entirely, as if trying to do something else, yet what that might be still eludes me, and if it eludes readers that much, it's probably too intellectual or imaginative a construct to have the immediacy of the best haiku. If poetry is meant to communicate something (whether facts or feeling or something else), perhaps this poem doesn't work, because I'm left more confused (for no apparent reason) than with any feeling of understanding.

warm santa
ana crumples silver
paper

I would take "Ana" to be the name of a little girl, and she's crushing silver paper, though we don't know why. This is juxtaposed with "warm santa," so the leap between these two elements is something in common with haiku. But why is the Santa warm? I don't get that -- and it's both unresolved and probably unresolvable. Sure, the mention of Santa and and silver paper suggests Christmas, but so what? This fulfills a seasonal expectation for haiku, but that in itself is not enough, even for the best haiku. There is often something connected TO a season that carries additional meaning in some way, rather than merely giving you a sense of the season. But what's the overall message or feeling here? I feel a bit too confused by it to know, or to feel enough from it. I think of the bilingual haiku journal Ginyu, in Japan, edited by Ban'ya Natsuishi, that might be attracted to this poem for its avant-garde or slightly tantalizing (unresolved) psychological effect (I mean "avant-garde " in terms of haiku, of which Natsuishi is a leading proponent). But I would still bet that most haiku readers would be puzzled by it, in an unresovable way, nor would they find any meta-resolution in realizing that it's unresolvable, because even *that* effect is

achieved with more control than I see in these words. It seems too confusing in its whole effect, even while I like the image of a girl crumpling silver paper. I can suspend my disbelief on reading about a girl crumpling silver paper, but I have trouble suspending disbelief when offered the incomplete image of whatever a "warm santa" is. (Also not keen on the word "paper" being a line by itself.) Is this a haiku? I think it comes closer than any of the other pieces offered here. On the other hand, folks like Hiroaki Sato have said that haiku is whatever a person wants to call a haiku. That's a bit too liberal for me, or a way of dodging any discussion of the matter, for clearly even he himself has a notion that make s a haiku different from, say, a novel.

a cotton lycra weave lifts
from plants it catches

I don't quite get this, either, whether haiku or not. I don't quite understand what is happening, or why it is happening. Why would a weave of something "catch" plants? And why plants? And why is it important to say that the weave is made of cotton lycra? And why would that weave then "lift" from the plants it catches? And if it caught the plants, wouldn't it take the plants with it if it lifts, and thus not lift *from* the plants? How can it lift from *and* catch the plants? And what on earth for? I don't mind something being illogical, to some degree, but I do want there still to be a discernable reason for the illogic, and that's missing here, at least for me. Haiku is oftentimes considered an unfinished poem, but this poem is TOO incomplete, and a good haiku provides just a little bit more information than this. More importantly, I don't understand what intuition or feeling I'm supposed to get from this. As a result, I feel detached from it rather than engaged by it, and engagement is a key thing that helps distinguish a haiku, or at least its effect. And of course, something may "be" a haiku, but it's a separate matter as to whether it's a weak or strong haiku.

green
colors
wax

Again, what am I supposed to feel here? There's also no clarity of location or context. It's too ambiguous or general for me to know what to do with it. I have no problem with the minimalism, though, and I immediately think of a prize-winning minimalist haiku by the late Jerry Kilbride:

mime
lifting
fog

Here, by the use of the word "fog," we know we are outside, and so it's easy to see a mime in a city or park setting, like any other street performer. So, despite the minimalism, there's enough information here to ground the poem in

common personal experience, and it's not obscure or excessively ambiguous. And what an interesting image to see the mime in the fog. White-faced and white-gloved, too! And then to see the mime's actions: Instead of being trapped in an invisible box or miming some other scenario, we see him physically lifting the fog, or trying to. To some, this poem is probably on the fringe of haiku. However, I would argue that it's closer to traditional haiku than they might think. Fog is a season word, for example (at least I'm pretty sure it is, without looking it up in a saijiki -- season-word almanac). And the poem has a curious property of being readable in two ways, employing what is called a kakekatoba in Japanese, or a pivot word (somewhat like the zeugm a in Western literature). One can read this as mime (period), and then you see "lifting fog" (where it's lifting by itself, perhaps to reveal that there's a mime there). Or it can be read as the mime lifting the fog, in the inimitable way of mimes everywhere. Is the mime lifting the fog, or is the fog lifting by itself in the presence of a mime? It's this oscillation between two possible readings or meanings that shows the poem to be akin to haiku, at least for me. And of course the immediate objective imagery is almost so fundamental as to be easy not to mention, yet that too is important. Kilbride's poem, in contrast to "green / colors / wax," shows what can be done with minimalism under the haiku rubric. Here, too, is a similarly minimalist poem of mine, that I think functions in ways similar to Kilbride's poem

night
falling
snow

I believe this offering can be read in several different ways, depending whether you put a pause or break after the first or the second line, or have no break and read it all of a piece, or perhaps even have two breaks. All variations are possible. Will such poems change the world? No, of course not. But by their sharp focus, I believe poems like this -- indeed, all the best haiku -- can make you appreciate the world around you. Rachel Carson has written about the value of noticing nature, to have a sense of wonder. Haiku, perhaps more than any other poem, embodies this sense of wonder, and seeks to share it from writer to reader.

Michael

-----Original Message-----
Date: Wed, 14 Feb 2007 21:51:04 -0800
From: Jason Quackenbush <[redacted]>
Subject: Re: Haiku dumbness / snobbishness

hrm, i want to understand. you're getting close to me getting it with your talk of genre. but still you're a little too vague for me. genre to me implies that some

things can be more haiku like, that there are some things that might be borderline cases of haiku, and THAT strikes me as very interesting.

So I'm curious, are any of these four things haiku?

rain on
march flush
on the student body

warm santa
ana crumples silver
paper

a cotton lycra weave lifts
from plants it catches

green
colors
wax

i'd like to know what you would consider a fringe case, because such things really interest me and thinking of haiku as genre rather than form feels a bit epiphanic. so thanks.

oh, and as for the point about making a concerted effort to praise haiku rather than say what it isn't, i was referring more to comments in these threads. I'm sure there are all manner of excellent books, i just thought that the tone of the conversation on the poetics list seemed overly focussed on why some things aren't haiku rather than why other things are.

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539. Patrick F. Durgin
Hannah Weiner's Open House / Pre-orders
Fri 16 Feb 2007

We're off to the presses and have a ship date of 3/14 for the forthcoming Hannah Weiner selected from Kenning Editions. For those interested in pre-ordering, see below.

Hannah Weinerâ€™s Open House, by Hannah Weiner. Edited and with an introduction by Patrick F. Durgin. POETRY/ART/PERFORMANCE ISBN 0-9767364-1-1 $14.95

Hannah Weinerâ€™s influence extends from the sixties New York avant-garde, where she was part of an unprecedented confluence of poets, performance and visual artists including Phillip Glass, Andy Warhol, Carolee Schneeman, John Perrault, David Antin, and Bernadette Mayer. Like fellow-traveler Jackson Mac Low, she became an important part of the L=A=N=G=U=A=G=E movement of the 70s and 80s, and her influence can be seen today in the so-called â€œNew Narrativeâ€ work stemming from the San Francisco Bay Area. With other posthumous publications of late, her work is being discussed by scholars in feminist studies, poetics, and disability studies. But there does not yet exist a representative selection spanning her decades of poetic output. Hannah Weinerâ€™s Open House aims to remedy this with previously uncollected (and mostly never-published) work, including performance texts, early New York School influenced lyric poems, odes and remembrances to / of Mac Low and Ted Berrigan, and later â€œclair-styleâ€ works.

Hannah Weinerâ€™s Open House beckons us into a realm of poetry that bends consciousness in order to open the doors of perception. Weiner is one of the great American linguistic inventors of the last thirty years of the 20th century. She created an alchemical poetry that transforms the materials of everyday life into a dimension beyond sensory perception. The pieces collected here are as much conceptual art as sprung prose, experimental mysticism as social realism, autobiography as egoless alyric. Patrick Durgin has brought together touchstone works, some familiar and some never before published. Hannah Weinerâ€™s Open House provides the only single volume introduction to the full range of Weinerâ€™s vibrant, enthralling, and unique contribution to the poetry of the Americas. --Charles Bernstein

Hannah Weinerâ€™s syncopated patterning uncovers a conversation so thrilling that I never want it to end. As Frank Oâ€™Hara had earlier shifted the stable lyric self into a multiplicity of positions (â€œI donâ€™t know what bloodâ€™s in meâ€), Weiner began in overdrive and rocketed outward, inhabiting texts and communities with the same skill with which she herself was inhabited. â€œI was also a pillow/ case,â€ she wrote, in Spoke (1984). â€œ I was in the closet I was an iron [. . .] I was also sentence.â€ Weiner makes haunting both spooky and hilarious. Messages billboard across the page, words bleed, leap and wilt. Superscription and subscription join forces to destroy the hegemony of the poetic line, opening it up to pure energy. --Dodie Bellamy

Hannah Weinerâ€™s work, so lovingly presented here, brought her into the exploration of new ways & means for making poetry â€“ a process by which she would have left her mark under any circumstances on avant-garde poetics & practice. The still more remarkable change in her later work came, spontaneously, with the onset of an experience, an ongoing alteration of perception in which visible words entered her field of vision â€“ as cause of

wonder & as â€œmessagesâ€ to be included in the poems that followed. If her art both early & late insures her standing within the twentieth-century avant-garde, it connects her as well to the experience & writings of many traditional poet-mystics (clairvoyants in her word for them & for herself). It is, when taken as a whole, an achievement without precedent or comparison among her sometimes better-known contemporaries. --Jerome Rothenberg

Poet and visionary, Hannah Weiner knit together the worlds of post New York School poetry, performance and art. In the early 70s, she went on a three-week fast and let go of everything, resurfacing with a newly visceral, and visual, relation to letters and words. Exploring the joins between art and life, language and politics, she sought to "work in poetic forms that themselves alter consciousness." For Weiner, poetry became a way to intertwine her own experience with that of others, to let more of the world into her art: "I continue writing as a collaboration with WORDS I SEE." Rich with previously unpublished works and samples of key works, Hannah Weinerâ€™s Open House restores a crucial figure to the present. --Liz Kotz

Poetics List Pre-Order Special: Send a check or carefully concealed cash in the total of $12.00 per copy of the book, payable to the editor, Patrick F. Durgin, 409 Maple Street #2, Ypsilanti MI 48198. Books ship mid-March. Shortly thereafter, they will also be available through our regular distributor, Small Press Distribution (www.spdbooks.org), and thus your local bookseller. Subscriptions to the series of trade paperbacks from Kenning Editions can be had by filling out this handy form:
http://www.kenningeditions.com/images/sub07.pdf

Also available by subscription or via SPD: Who Opens, by Jesse Seldess.
POETRY ISBN 0-9767364-0-3 $12.95

Jesse Seldess is a Chicago-based poet and literary activist currently residing in Berlin. His work has been published in numerous journals, including Chicago Review and Kenning. He was a founding curator of the acclaimed Chicago reading and performance series Discrete Series and has read his own work from New York to Paris. Antennae, the small press journal of which he is editor and publisher, is internationally recognized for publishing cutting edge music, poetry, and performance texts. Who Opens is his first full-length collection.

In Jesse Seldessâ€™ poetry, words require a certain elasticity to perform an attentive music of formation. The manner in which phrasal units arrive, depart and recombine creates a movement like a flock of birds making a wide turnâ€”there is a harmony of ever-shifting participants. The â€œwhoâ€ of Who Opens is a similarly mobile designationâ€”it is â€œwho you have continually overheardâ€ and what is itself being overheard. With great compassion and

precision, this book returns language to the habitat of sound from which poetry has been away far too long. --Kerri Sonnenberg

These seven poems fit together with a perfect weave, three sets of twins (in each set, you might read the first as the sounding of themes, the second as a rhetorical raga exploring them) followed by a coda, as sweet as it is final. It is impossible not to read these poems aloud &, sounded, they are magnificent. Jesse Seldess has written a wonderful book. --Ron Silliman

KENNING EDITIONS are distributed to individuals and the trade by Small Press Distribution / www.spdbooks.org / [redacted]

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540. Murat Nemet-Nejat
Re: visiting writer position
Fri 16 Feb 2007

FUND RAISER FOR FRANK SHERLOCK

This Saturday
3:00-4:00 pm
The Bowery Poetry Club
308 [redacted]
New York, NY
$20 suggested donation (please give what you can)

Performers include:

Anselm Berrigan
Eddie Berrigan
John Coletti
Cori Copp
Marcella Durand
Greg Fuchs
Brenda Iijima
Mark Lamoureux
Carol Mirakove

Our good friend Frank Sherlock was rushed to the hospital January 22nd with a sudden and mysterious illness which turned out to be a serious case of meningitis. He needed emergency surgery and also suffered a heart attack and
kidney failure as a result of symptoms related to the illness. His friends have
come together to help him at this critical time. We are reaching out to other

friends and the poetry community on Frank's behalf. Frank's poetry page can
be found here: _http://FrankSherlock.blogspot.com_
(http://FrankSherlock.blogspot.com <http://franksherlock.blogspot.com/>)

For updates and other information, please visit
http://PhillySound.blogspot.com
(http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>
)

THANKS SO MUCH FOR YOUR SUPPORT, AND PLEASE SPREAD THE WORD,
from the Friends of Frank Sherlock

↑ Index

541. **Raymond Bianchi**
Re: visiting writer position
Fri 16 Feb 2007

All

If those of us who are not in NYC or Philly want to donate what is an address that we can send a check??

Please advise

Ray

---------- Original message ----------
From: Murat Nemet-Nejat <[redacted]>

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↑ Index

542. **Murat Nemet-Nejat**

Re: Haiku as a genre

Fri 16 Feb 2007

Michael,

"a cotton lycra weave lifts/ from plants it catches" seems to the in terms of spirit, rather than strict form, the closest to Haiku. It is about perception. A piece of cloth is caught/snagged (during walk?) by a plant (with thorns). The continuing motion pulls the plant for a moment, but then the plant is detached. It is this moment between catching and detaching (the puill of motion and counter pull of the static) which the poem catches, which is wonderful, and it seems to me exactly in the spirit of haiku.

The chairs, in half
beings buried in
snow,
are
pigeons

in the park.

I am enjoying your posts.

Ciao,

Murat

On 2/16/07, Michael Dylan Welch <[redacted]> wrote:
>
> I suppose it's possible, if one thinks of haiku as a "genre" of poetry,
> rather than merely a form, that pseudo-haiku, zappai, "haiku-like," and
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> are personal and off-the-cuff reactions, and someone else might point out
> additional virtues or weaknesses (indeed, such is the nature of very short
> poetry that interpretation typically becames more personal as the poems get

> shorter).
>
> rain on
> march flush
> on the student body
>
> I don't get it. I have trouble parsing the syntax here, so to me I don't
> get it at all, and this has nothing to do with whether it's a haiku or not.
> What's a "march flush"? I could possibly see the flush of cold on the cheeks
> of people if it's cold, but to say the entire student body is much too
> diffuse. But how this connects with the poem as a whole is confusing to me,
> at least syntactically. Is "rain on" a declaration, like "party on!," or
> should I expect it to be followed by a noun or noun phrase, as in, the rain
> is falling on something? If the former, it seems an odd declaration. If the
> latter, then neither "march" nor "flush" follow logically/gramatically, so
> I'm confused. Nor does the middle line even interrupt the first and second
> line, which is apparent from the use of "on" again in the third line. So I'm
> merely baffled here, even while I'm stretching to try to get something.
> Haiku tend to rely on concrete images, so the rain and the student body
> (though rather genera
> l) are the best examples of that here. The best haiku also tend to rely on
> believable (authentic?) personal experience, so the oddities of syntax here
> take it away from my experience, or even an experience I could imagine. In
> fact, to some degree, it defies experience entirely, as if trying to do
> something else, yet what that might be still eludes me, and if it eludes
> readers that much, it's probably too intellectual or imaginative a construct
> to have the immediacy of the best haiku. If poetry is meant to communicate
> something (whether facts or feeling or something else), perhaps this poem
> doesn't work, because I'm left more confused (for no apparent reason) than
> with any feeling of understanding.
>
> warm santa
> ana crumples silver
> paper
>
> I would take "Ana" to be the name of a little girl, and she's crushing
> silver paper, though we don't know why. This is juxtaposed with "warm
> santa," so the leap between these two elements is something in common with
> haiku. But why is the Santa warm? I don't get that -- and it's both
> unresolved and probably unresolvable. Sure, the mention of Santa and and
> silver paper suggests Christmas, but so what? This fulfills a seasonal
> expectation for haiku, but that in itself is not enough, even for the best

> haiku. There is often something connected TO a season that carries
> additional meaning in some way, rather than merely giving you a sense of the
> season. But what's the overall message or feeling here? I feel a bit too
> confused by it to know, or to feel enough from it. I think of the bilingual
> haiku journal Ginyu, in Japan, edited by Ban'ya Natsuishi, that might be
> attracted to this poem for its avant-garde or slightly tantalizing
> (unresolved) psychological effect (I mean "avant-garde
> " in terms of haiku, of which Natsuishi is a leading proponent). But I
> would still bet that most haiku readers would be puzzled by it, in an
> unresovable way, nor would they find any meta-resolution in realizing that
> it's unresolvable, because even *that* effect is achieved with more control
> than I see in these words. It seems too confusing in its whole effect, even
> while I like the image of a girl crumpling silver paper. I can suspend my
> disbelief on reading about a girl crumpling silver paper, but I have trouble
> suspending disbelief when offered the incomplete image of whatever a "warm
> santa" is. (Also not keen on the word "paper" being a line by itself.) Is
> this a haiku? I think it comes closer than any of the other pieces offered
> here. On the other hand, folks like Hiroaki Sato have said that haiku is
> whatever a person wants to call a haiku. That's a bit too liberal for me, or
> a way of dodging any discussion of the matter, for clearly even he himself
> has a notion that make
> s a haiku different from, say, a novel.
>
> a cotton lycra weave lifts
> from plants it catches
>
> I don't quite get this, either, whether haiku or not. I don't quite
> understand what is happening, or why it is happening. Why would a weave of
> something "catch" plants? And why plants? And why is it important to say
> that the weave is made of cotton lycra? And why would that weave then "lift"
> from the plants it catches? And if it caught the plants, wouldn't it take
> the plants with it if it lifts, and thus not lift *from* the plants? How can
> it lift from *and* catch the plants? And what on earth for? I don't mind
> something being illogical, to some degree, but I do want there still to be a
> discernable reason for the illogic, and that's missing here, at least for
> me. Haiku is oftentimes considered an unfinished poem, but this poem is TOO
> incomplete, and a good haiku provides just a little bit more information
> than this. More importantly, I don't understand what intuition or feeling
> I'm supposed to get from this. As a result, I feel detached from it rather
> than engaged by it, and
> engagement is a key thing that helps distinguish a haiku, or at least its
> effect. And of course, something may "be" a haiku, but it's a separate

> matter as to whether it's a weak or strong haiku.
>
> green
> colors
> wax
>
> Again, what am I supposed to feel here? There's also no clarity of
> location or context. It's too ambiguous or general for me to know what to do
> with it. I have no problem with the minimalism, though, and I immediately
> think of a prize-winning minimalist haiku by the late Jerry Kilbride:
>
> mime
> lifting
> fog
>
> Here, by the use of the word "fog," we know we are outside, and so it's
> easy to see a mime in a city or park setting, like any other street
> performer. So, despite the minimalism, there's enough information here to
> ground the poem in common personal experience, and it's not obscure or
> excessively ambiguous. And what an interesting image to see the mime in the
> fog. White-faced and white-gloved, too! And then to see the mime's actions:
> Instead of being trapped in an invisible box or miming some other scenario,
> we see him physically lifting the fog, or trying to. To some, this poem is
> probably on the fringe of haiku. However, I would argue that it's closer to
> traditional haiku than they might think. Fog is a season word, for example
> (at least I'm pretty sure it is, without looking it up in a saijiki --
> season-word almanac). And the poem has a curious property of being
readable
> in two ways, employing what is called a kakekatoba in Japanese, or a pivot
> word (somewhat like the zeugm
> a in Western literature). One can read this as mime (period), and then you
> see "lifting fog" (where it's lifting by itself, perhaps to reveal that
> there's a mime there). Or it can be read as the mime lifting the fog, in the
> inimitable way of mimes everywhere. Is the mime lifting the fog, or is the
> fog lifting by itself in the presence of a mime? It's this oscillation
> between two possible readings or meanings that shows the poem to be akin
to
> haiku, at least for me. And of course the immediate objective imagery is
> almost so fundamental as to be easy not to mention, yet that too is
> important. Kilbride's poem, in contrast to "green / colors / wax," shows
> what can be done with minimalism under the haiku rubric. Here, too, is a
> similarly minimalist poem of mine, that I think functions in ways similar to

> Kilbride's poem
>
> night
> falling
> snow
>
> I believe this offering can be read in several different ways, depending
> whether you put a pause or break after the first or the second line, or have
> no break and read it all of a piece, or perhaps even have two breaks. All
> variations are possible. Will such poems change the world? No, of course
> not. But by their sharp focus, I believe poems like this -- indeed, all the
> best haiku -- can make you appreciate the world around you. Rachel Carson
> has written about the value of noticing nature, to have a sense of wonder.
> Haiku, perhaps more than any other poem, embodies this sense of wonder,
and
> seeks to share it from writer to reader.
>
> Michael
>
>
>
> -----Original Message-----
> Date: Wed, 14 Feb 2007 21:51:04 -0800
> From: Jason Quackenbush <[redacted]>
> Subject: Re: Haiku dumbness / snobbishness
>
> hrm, i want to understand. you're getting close to me getting it with your
> talk
> of genre. but still you're a little too vague for me. genre to me
> implies that some things can be more haiku like, that there are some
> things that
> might be borderline cases of haiku, and THAT strikes me as very
> interesting.
>
> So I'm curious, are any of these four things haiku?
>
> rain on
> march flush
> on the student body
>
> warm santa
> ana crumples silver

> paper
>
> a cotton lycra weave lifts
> from plants it catches
>
> green
> colors
> wax
>
> i'd like to know what you would consider a fringe case, because such
> things
> really interest me and thinking of haiku as genre rather than form feels
> a bit epiphanic. so thanks.
>
> oh, and as for the point about making a concerted effort to praise haiku
> rather
> than say what it isn't, i was referring more to comments in these
> threads. I'm sure there are all manner of excellent books, i just thought
> that
> the tone of the conversation on the poetics list seemed overly focussed
> on why some things aren't haiku rather than why other things are.
> _____
> Check out the new AOL. Most comprehensive set of free safety and security
> tools, free access to millions of high-quality videos from across the web,
> free AOL Mail and more.
>

↑ Index

543. **Alison Croggon**
Re: Haiku as a genre
Fri 16 Feb 2007

Speaking of genre...

I've written one haiku in my life. It was for a fantasy novel, which is fun because I get to play around with forms I don't usually play with, and of course make up my own forms and traditions. This one is actually called an enryu (ancient Suderain form) and of course smarties among you will notice the syllabic count goes 7-5-7

Drunk with beauty, I tore down
armfuls of blossom.
How desolate the marred sky!

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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544. Alexander Jorgensen
OFFLIST : Oregon woman, 84, pleads guilty in boy's sex abuse case
Fri 16 Feb 2007

And remember when astronauts were among those folk who
necessaily we thought we'd never question TRUST.

AJ
---

http://www.tdn.com/articles/2007/02/16/area_news/news02.txt

By Associated Press
Feb 16, 2007 - 06:31:47 am PST

PORTLAND, Ore. (AP) -- An 84-year-old woman accused of
attempted rape involving an 11-year-old boy in her
foster care has pleaded guilty to a lesser charge
after confessing to having sex with the child,
prosecutors said Thursday.

Georgie Audean Buoy, of The Dalles, a Columbia River
town about 90 miles east of Portland, will serve 36
months in prison, said Leslie Wolf, chief deputy
district attorney for Wasco County.

Buoy originally faced six separate charges but reached
a plea agreement on a single charge, Wolf said.

She noted that Buoy had faced eight years in prison on
the original charges but her "age and lack of prior
criminal convictions had a significant impact with the
resolution of this case."

In a taped confession, Buoy admitted having sex with
the boy while he was in her care in 2004, Wolf said.

"Obviously, with this case, there is going to be a lot
of disbelief so we wanted make sure people knew it was
a confession," Wolf said.

She said that Buoy was a longtime member of the community and her church, and volunteered at the county jail. Church officials were not immediately available for comment. Buoy's attorney, Andrew Carter, also was not immediately available.

Buoy pleaded guilty Thursday to attempted sex abuse in Wasco County Circuit Court in The Dalles. She must register as a sex offender after serving her sentence at the Coffee Creek women's prison in Wilsonville.

Buoy also must pay $5,000 to the victim, as well as up to $7,500 in restitution for counseling.

Buoy will be the oldest female inmate in the Oregon corrections system, according to the Oregon Department of Corrections.

But there is a 93-year-old male inmate in the prison system, and a 72-year-old female inmate at Coffee Creek, officials said.

District Attorney Eric Nisley said it was the only case in his memory involving sexual abuse of a boy by an elderly woman -- but it was handled like any other case.

"When an adult victimizes a child, the sex of either partner is irrelevant -- the damage is done and it's permanent," Nisley said.

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Food fight? Enjoy some healthy debate
in the Yahoo! Answers Food & Drink Q&A.
http://answers.yahoo.com/dir/?link=list&sid=396545367

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545. Jennifer Karmin
Red Rover Series / Experiment #11
Fri 16 Feb 2007

Red Rover Series
{readings that play with reading}

Experiment #11:
Forth Sound Back

Featuring:
Christopher Alexander
Rheim Alkadhi
Tara Betts
Dan Godston
Elizabeth Harper
Topher Hemann
Lisa Hemminger
David Harrison Horton
Toni Asante Lightfoot
Elizabeth Marino
Eneida Martino
Ryan "Shmedly" Maynes
Wang Ping
Matthias Regan
Joris Soeding
Duane Vorhees

7pm Saturday, February 24th
suggested donation $3

at LOCUS
2114 W. Grand -- Chicago, IL
(enter via the alley behind the building at Hoyne)
new home of the SpareRoom
http://www.spareroomchicago.org

Forth Sound Back features writers and artists presenting their long distance collaborations with each other. Their pieces include poems, sound collages, and other creative responses that use exchanged artifacts as their grist. Local poet and musician Dan Godston is a guest curator for this special Red Rover event.

CHRISTOPHER ALEXANDER is a poet who lives in Brooklyn. He is the co-founder of RubbaDucky Press.

RHEIM ALKADHI was born into a cross-cultural family. In Iraq, she bicycled holding a kitten for delivery to a friend who lived in a mud home. In New England, she crouched mindlessly beneath an evergreen to make mud pies. She now lives on the second floor of a wooden house along a highway barrier. Her latest work, "My Lover in Unequal Parts," can be found at Rhizome.org.

TARA BETTS is a longtime Chicago poet & educator. She now lives in New York and is a lecturer in Creative Writing at Rutgers University. This Cave Canem graduate recently received her MFA in Creative Writing from New England College. She has performed on HBO's Def Poetry Jam and the Black Family Channel's "SPOKEN." Her work appears in several publications including Essence, Bum Rush the Page, Callaloo, Gathering Ground and The Spoken Word Revolution.

DAN GODSTON teaches literature and composition at Columbia College and poetry and other art forms through several arts education organizations. His poetry and fiction have appeared in Chase Park, Versal, 580 Split, Kyoto Journal, California Quarterly, after hours, Drunken Boat, and other publications. He also performs and composes music.

ELIZABETH HARPER has lived in Chicago all her life and likes knowing her way around. Recently she read at “Lip,” The Poetry Center’s Reading Series at The Spot. Also she has read at the Polyrhythmic Arts Collective’s “Safe Smiles” Open Mic at Trace on Tuesday nights and at Monday Muse Mash-Up with Toni Asante Lightfoot. She has been featured at The New Mercury Cafe Open Mic Event hosted by Vito Carli. She has written two books of poetry, Love Songs from Psychopaths and Fairy Tales Gone Awry. Both books were designed by the artist Scott Marshall, who currently lives in New York.

TOPHER HEMANN is a poet & stonemason who lives in Ossipee, N.H.

LISA HEMMINGER is currently attending San Diego State University's MFA program. The host of the inimitable guerrilla open mike/cabaret show "Yammer" for seven years, she has been featured in articles in The Reader, The Chicago Tribune, The Chicago Sun-Times, Barfly, Third Cost Press, and Nightlines. Lisa is also the creator of the off-off-off-loop one-woman shows "Willy Nilly Philosophy, Silly," and "The Scariest Family Alive." She is the author of the chapbook collection "Colossus Taught Us" (Water of Life Press), Delivery, "The Complication Compilation," (Loki Graphics), and the working manuscript, "Paperwork."

DAVID HARRISON HORTON is an artist, curator, and writer. His paintings, sculptures, sound installations and videos have been exhibited in New York, Berlin, Paris, and San Francisco. He curated the BorderBend Intermedia Performance series in Oakland, California from 2000-01 and the Salon Salon Reading and Performance Series in Oakland in 2002. He has written art criticism for Art Papers, Art on Paper, ArtWeek, Map Magazine, and Lifepaper. David is the author of the prose poetry chapbook Pete Hoffman Days (Pinball 2003) and his creative writing has been published in such journals as Denver Quarterly, The Oregon Review, and Five Fingers Review. More about David at http://unionherald.blogspot.com/.

TONI ASANTE LIGHTFOOT is a native of Washington, DC. She was the president of the African American Writers Guild and co-founder of the Modern Urban Griots. From DC, Lightfoot moved to Trinidad and Tobago to run an artistic retreat and bed & breakfast. She moved to Chicago after a two year stint in Boston as a creative member and artistic director of Blackout Arts Collective. Lightfoot's poetry and reviews have been widely published and she is most recently the co-editor with Quraysh Ali Lansana of Dream of a Word:The Tia Chucha Press Anthology.

ELIZABETH MARINO is a published poet and university-level educator who has lived in England and traveled extensively from her home base in Chicago.

Her well-received chapbook, Debris: Poems and Memoir was released last year by Moon Journal Press. As a member of the She Laughs Collective, she contributed to the spoken word CD Elements of Life, Love and Action, produced by Mars Coulton. Publications include: Between the Heart and the Land/Entre el corazon y la tierra (MARCH/Abrazo Press), Breaking Mirrors/Raw Images (4:30 Poets), After Hours, Strong Coffee, Nit & Wit, the NAB Gallery Pamphlet Series and Envisage (U.K.). She is a graduate of the UIC Writer's Program. More info at http://voices.e-poets.net/MarinoE .

ENEIDA MARTINO is Brooklyn-based and works in the fashion industry as a design room manager. She is also a professional actor and print model. She contributed to the anti-violence anthology Souls of My Sisters, writes poetry, and is currently completing her first novel.

RYAN "SHMEDLY" MAYNES started playing piano when he was three years old and writing songs at the age of five. He has played in various bands including Floor 13, Date with Dizzy, Holliston Stops, Northern Lights (Keyboards), The Ben Vaughn Desert Classic (Bass, and Accordion), Arlo, and has been involved with many musical projects including recording with Weezer. Currently he lives in Pasadena with his wife and two sons and plays with the band The Electrolites. He's toured all over the world. The last few years he's enjoyed working with composers on such TV shows as Third Rock from the Sun, That 70's (and 80's) Show and Weeds.

WANG PING was born in Shanghai and grew up on a small island in the East China Sea. After three years of farming in a mountain village, she attended Beijing University. In 1985 she left China to study in the U.S., earning her Ph.D. from New York University. Her books include The Magic Whip, Of Flesh & Spirit, Aching for Beauty: Footbinding in China, Foreign Devil, and American Visa. Wang is also the editor and co-translator of the anthology New Generation: Poetry from China Today and co-translator of Flames by

Xue Di. She now lives in St. Paul, Minnesota, and teaches creative writing at Macalester College.

MATTHIAS REGAN is a co-founder of the CAfF Collective and of Rubba Ducky Press. His books of poetry include The Most of It, CodeBookCode, Core Samples: From the Recent Debates, and Gulf War Decade (forthcoming). He advises and teaches at The University of Chicago and in the Chicago public schools through The Poetry Center's Hands on Stanzas program.

JORIS SOEDING holds a B.A. in Poetry from Columbia College Chicago. His second and most recent chapbook, Trees. Otherness. Instance., is based on the television show The X-Files. His poetry has appeared in Apocalypse, City Works, Columbia Poetry Review, Pebble Lake Review, Red River Review, Romantic Outsider (England), and Third Coast Press. He is currently a Poet-in-Residence at the Poetry Center of Chicago, an Exhibit Interpreter at the Chicago Children's Museum, and a Managing Editor for Another Chicago Magazine. He resides in the Andersonville neighborhood with his wife, Christa, and cat, Claws.

DUANE VORHEES teaches American troops in Korea on behalf of the University of Maryland. He has been actively involved in the Seoul Artist Network. The sun is shining, the peninsula is cool.

Red Rover Series is curated bi-monthly
by Amina Cain and Jennifer Karmin

Got ideas for reading instructions & experiments?
Email us at [redacted]

Coming up
Experiment #12 with Laura Goldstein in April
Experiment #13 with Kristin Prevallet in June

___
Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

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546. **Barry Schwabsky**
Re: Haiku as a genre
Fri 16 Feb 2007

Should we not read "santa ana" as one name? Remember the Alamo!

> *warm santa*
> *ana crumples silver*
> *paper*
>
> *I would take "Ana" to be the name of a little girl, and she's crushing silver paper, though we don't know why. This is juxtaposed with "warm santa," so the leap between these two elements is something in common with haiku. But why is the Santa warm? I don't get that -- and it's both unresolved and probably unresolvable. Sure, the mention of Santa and and silver paper suggests Christmas, but so what? This fulfills a seasonal expectation for haiku, but that in itself is not enough, even for the best haiku. There is often something connected TO a season that carries additional meaning in some way, rather than merely giving you a sense of the season. But what's the overall message or feeling here? I feel a bit too confused by it to know, or to feel enough from it. I think of the bilingual haiku journal Ginyu, in Japan, edited by Ban'ya Natsuishi, that might be attracted to this poem for its avant-garde or slightly tantalizing (unresolved) psychological effect (I mean "avant-garde " in terms of haiku, of which Natsuishi is a leading proponent). But I would still bet that most haiku readers would be puzzled by it, in an unresovable way, nor would they find any meta-resolution in realizing that it's unresolvable, because even *that* effect is achieved with more control than I see in these words. It seems too confusing in its whole effect, even while I like the image of a girl crumpling silver paper. I can suspend my disbelief on reading about a girl crumpling silver paper, but I have trouble suspending disbelief when offered the incomplete image of whatever a "warm santa" is. (Also not keen on the word "paper" being a line by itself.) Is this a haiku? I think it comes closer than any of the other pieces offered here. On the other hand, folks like Hiroaki Sato have said that*

> *haiku is whatever a person wants to call a haiku.*
> *That's a bit too liberal for me, or a way of dodging*
> *any discussion of the matter, for clearly even he*
> *himself has a notion that make*
> *s a haiku different from, say, a novel.*

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547. **Holly Crawford**

Re: Sound Art in a Limo, NYC Feb 23-25

Sat 17 Feb 2007

If you are in NYC next weekend.

Sound Art in a Limo!

Rest your eyes. Open your ears. Listen to art!

Artists: Louise Lawler, John Baldessari, Nic Collins, Richard Kostelanetz, Lynne Tillman, Kiko Smith, David Linton, Paul Bowles, Eleanor Antin, Judy Fiskin, Mike Kelley, Martin Kersels, Jim Shaw, Alexis Smith, Jeffery Vallance, Doug Harvey, Joe Scanlan, Pia Lindman, Richard Hermann and China Blue, Orlan and Tanger, Jane Philbrick and many others.

Refreshments and conversations are also on the menu.

In the darkness of February a limo will zip around Manhattan for a half hour and passengers will be transported by sound art. Historical and current sound art by many different artists will be heard. 24 different spaces will be created over the 3 days.

What: A white stretch limo
Where: Pier 94, Amory Art Fair, limo drop off and pick up area in front of the entrance
When: Friday, Saturday, and Sunday, February 23, 24, 25 starting at 3 pm and ending at 7pm
Time: 20- 25 minutes. Board and return to the Armory at Pier 94.

AC Institute's Sound Art in a Limo is curated by Holly Crawford Sound art from the Tellus archives/ Harvestworks, Art Issues' Sound Poems project by Gary Kornblau and Doug Harvey and many other artists.

Holly Crawford
[redacted]

A project by AC Institute, a 501-c-3

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548. **Jason Quackenbush**
Re: Haiku as a genre
Sat 17 Feb 2007

Thanks for your comments michael, I think your comments are interesting. I got some b/c comments about them from charles rossiter too, and I wanted to clarify something, and loathe as I am to do reads of my own poems, i do want to explain what i was trying to do with these because i composed them with the intention of trying to create "borderline" cases of haiku, that is, poems that fit uncomfortably within the genre. It's a sort of experiment, and one i'll probably pursue, but in response to your comments i'd like to shed a little light to see if maybe your greater experience with haiku might help me with my next foray into this kind of thing.

so, basically, the task I set myself was to compose several poems that had the following features:

1.) some reference to nature
2.) some reference to seasonality
3.) a juxtaposition of elements
4.) a sense of a single experience or immediacy

all the while remaining true to my own personal poetic commitments which involve among other things a certain ambiguity of syntax and the forcing of multivalence through the use of glued together sentence fragments and the resistance to the received form that most people know as The Complete Sentence. So I dashed off those poems to try to see just where the borders of the haiku might lie. as experiments, i'm not particularly concerned with how good they are, but i am interested in whether or not you think they're haiku, and if not, why not? I'll admit that i have a suspicion you have an so far undiscussed normative element that is in some way prescriptive and laudatory, that is, i get the impression from some of your statements that for you "haiku" is as much a name of a genre of poetry as it is a form of encomium. So there's a second question i have that i haven't yet asked: can a poem be bad (as is most certainly the case with my fourth example, by far the weakest of the four in my opinion but also one that i think is very haiku-like given my understanding of the genre) and still be a haiku? and to that point, what makes a bad haiku bad while allowing it to remain a haiku?

toward that end:

rain on
march flush
on the student body

relies on several puns, the first the fact that march is a verb, a noun, and a Month (and from that seasonality); that "the student body" can be either a group of students or the body of a particular student; and finally that flush can either mean against and adjacent to (self-referencing the juxtaposition of the outdoors of a rain on a group of marching students) and the very intimate image of a young persons body that is "flushed" for some reason.

warm santa
ana crumples silver
paper

is meant to turn on any number of things, but the primary turn is the one that you seem to have missed that while ana is a female name, and santa is a bearded guy who brings presents, 'santa ana' is the name of a kind of warm wind that happens in the autumn and spring in southern california. other things i tried to pack in there is the traditional. so this one was really playing with the idea of genre by attempting to juxtapose seasons (autumn winter spring) while the other images juxtapose age (the bearded old man with the young girl exuberantly ripping paper).

a cotton lycra weave lifts
from plants it catches

I won't comment any further on this one, Murat gave it precisely the reading i'd intended and i'd like to thank him for it, except to point out that part of the "juxtaposition" is the fact that cotton is a "natural" material derived from a low growing shrub that has sticks that could easily catch a garment, and lycra which is one of that is wholly synthetic made out of chains of polymers. both are the most widely used fibers in textiles of their respective types (synthetic or natural) and a large portion of garments worn in north america are made out a cotton/lycra fabrics. Also, while i went looking for pictures to show you, i found out that lycra is actually a brand name, and the etymology of cotton is from the arabic al qutun, which while neither here nor there poetically, might reveal more meaning if delved into more deeply.

finally the last, and I think weakest, of the four i posted. It's interesting that you mentioned
mime
lifting
fog

because my
green
colors
wax

is a semi-procedural, aleatorical poem derived from kilbride's poem (which i like an awful lot, btw).

what i did was move all the vowels in kilbrides poem back in the mouth

so from the dipthong in mime /aI/, i got the dipthong /iu/. I couldn't think of a word for that, so i cheated and shortened it to /i/
from the /I/ in lifting, i got to the /uh/ of colors
and from the ah in fog, i got the the aaa in wax. (there really ought to be an easy way to type IPA characters).

so from there it was just a matter of fitting consonants around the vowels until I got a sequence of words that i liked. my problem with this one is that it stinks of the sort of cleverness that i generally don't like in poetry and that seems to be the stock in trade of writers like Billy Collins for example, but that was done well (thanks to the heavy injection of humanity) by Ted Berrigan, so I let this one live.

basically, it all turns on the double meaning of "grean" "colors" and "wax" if green is a noun, colors is a verb and wax is a noun, you have an image of a crayon being made. if colors is the noun, green is an adjective, and wax is the verb, you have the image of flowering plants as the green of spring spreads. alternately, you could have green and wax as nouns, and colors as the verb, but read wax as the subject and green as the object, which is an image of someone using a crayon. all of which connote young life and growth. but again, i think this one is mostly crap primarily because there isn't much of an image in it, and i generally prefer short poems with strong images that aren't as necessary in longer pieces.

ugh. even though i had a reason to do it, that's still not fun to do. sorry to inflict you all with my explanations. Basically none of these are great, but i would like to know michael, seeing how i read them from my standpoint on reading poetry, are they haiku do you think? are they the borderline cases i intended them to be? and if they aren't, do you think you could point me at some borderline cases, or perhaps some people who push at what haiku can and write haiku that might be of questionable pedigree?

also, to my earlier point, i would LOVE to see an example of something you think is a BAD haiku that is still successfully haiku.

thanks again for the comments on my four macedonia/zappai/maybe-haiku/

Michael Dylan Welch wrote:
> I suppose it's possible, if one thinks of haiku as a "genre" of poetry, rather than merely a form, that pseudo-haiku, zappai, "haiku-like," and other variants could be part of the "haiku" genre. There's certainly an influence and connection. For years I used to think that haiku was merely anything I wrote in

a 5-7-5-syllable pattern. But when I read the second edition of Cor van den Heuvel's *The Haiku Anthology* (1986), where 85+ percent of the poems are not 5-7-5, it confronted me with what makes them haiku, because, for most of them, it certainly wasn't 5-7-5 (and those that were 5-7-5 were generally much older; the third edition of his book has much fewer 5-7-5 poems). So what happened for me, on reading Cor's book, was a dramatic shift -- from focusing on form to focusing on content. This was an epiphany for me, just as thinking of haiku as a genre rather than a form seems to be an epiphany for you, Jason. My epiphany made a world of difference to me, and subsequently
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> own haiku dramatically improved in quality (and so, too, I think, did my other poetry, because I began writing from a more internal than external place, if that makes sense, a place of trying to say something from myself rather than letting form say something for me).
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> What this may mean for others who write haiku (or dabble in it) could be similar. Over and over I have seen beginner haiku where the poet's focus is predominantly on form, with minimal thought being given to content, or to the other techniques that literary haiku tends to require (kigo, kireji, and so on). Or in some cases (such as most haiku by Sonia Sanchez), there's a co-opting of the form (and I do mean just the perceived "form") for personal purposes, in her case to project vernacular voice (which she does well, but it still has relatively little to do with haiku). A similar trick is done by Paul Muldoon in his haiku -- a co-opting of the form for his own needs. And by co-opting primarily just the form (and again, not necessarily the right form in English, at that), such poems tend to ignore the larger requirements of the genre. A shift to think of haiku as a genre greatly broadens not only what's possible within the genre, but also what is necessary.
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but to say the entire student body is much too diffuse. But how this connects with the poem as a whole is confusing to me, at least syntactically. Is "rain on" a declaration, like "party on!," or should I expect it to be followed by a noun or noun phrase, as in, the rain is falling on something? If the former, it seems an odd declaration. If the latter, then neither "march" nor "flush" follow logically/gramatically, so I'm confused. Nor does the middle line even interrupt the first and second line, which is apparent from the use of "on" again in the third line. So I'm merely baffled here, even while I'm stretching to try to get something. Haiku tend to rely on concrete images, so the rain and the student body (though rather gen
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> l) are the best examples of that here. The best haiku also tend to rely on believable (authentic?) personal experience, so the oddities of syntax here take it away from my experience, or even an experience I could imagine. In fact, to some degree, it defies experience entirely, as if trying to do something else, yet what that might be still eludes me, and if it eludes readers that much, it's probably too intellectual or imaginative a construct to have the immediacy of the best haiku. If poetry is meant to communicate something (whether facts or feeling or something else), perhaps this poem doesn't work, because I'm left more confused (for no apparent reason) than with any feeling of understanding.
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> warm santa
> ana crumples silver
> paper
>
> I would take "Ana" to be the name of a little girl, and she's crushing silver paper, though we don't know why. This is juxtaposed with "warm santa," so the leap between these two elements is something in common with haiku. But why is the Santa warm? I don't get that -- and it's both unresolved and probably unresolvable. Sure, the mention of Santa and and silver paper suggests Christmas, but so what? This fulfills a seasonal expectation for haiku, but that in itself is not enough, even for the best haiku. There is often something connected TO a season that carries additional meaning in some way, rather than merely giving you a sense of the season. But what's the overall message or feeling here? I feel a bit too confused by it to know, or to feel enough from it. I think of the bilingual haiku journal Ginyu, in Japan, edited by Ban'ya Natsuishi, that might be attracted to this poem for its avant-garde or slightly tantalizing (unresolved) psychological effect (I mean "avant-ga
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because even *that* effect is achieved with more control than I see in these words. It seems too confusing in its whole effect, even while I like the image of a girl crumpling silver paper. I can suspend my disbelief on reading about a girl crumpling silver paper, but I have trouble suspending disbelief when offered the incomplete image of whatever a "warm santa" is. (Also not keen on the word "paper" being a line by itself.) Is this a haiku? I think it comes closer than any of the other pieces offered here. On the other hand, folks like Hiroaki Sato have said that haiku is whatever a person wants to call a haiku. That's a bit too liberal for me, or a way of dodging any discussion of the matter, for clearly even he himself has a notion that m
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> a cotton lycra weave lifts
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> I don't quite get this, either, whether haiku or not. I don't quite understand what is happening, or why it is happening. Why would a weave of something "catch" plants? And why plants? And why is it important to say that the weave is made of cotton lycra? And why would that weave then "lift" from the plants it catches? And if it caught the plants, wouldn't it take the plants with it if it lifts, and thus not lift *from* the plants? How can it lift from *and* catch the plants? And what on earth for? I don't mind something being illogical, to some degree, but I do want there still to be a discernable reason for the illogic, and that's missing here, at least for me. Haiku is oftentimes considered an unfinished poem, but this poem is TOO incomplete, and a good haiku provides just a little bit more information than this. More importantly, I don't understand what intuition or feeling I'm supposed to get from this. As a result, I feel detached from it rather than engaged by it, a
nd
> engagement is a key thing that helps distinguish a haiku, or at least its effect. And of course, something may "be" a haiku, but it's a separate matter as to whether it's a weak or strong haiku.
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> green
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> Again, what am I supposed to feel here? There's also no clarity of location or context. It's too ambiguous or general for me to know what to do with it. I have no problem with the minimalism, though, and I immediately think of a prize-winning minimalist haiku by the late Jerry Kilbride:

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> mime
> lifting
> fog
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> Here, by the use of the word "fog," we know we are outside, and so it's easy to see a mime in a city or park setting, like any other street performer. So, despite the minimalism, there's enough information here to ground the poem in common personal experience, and it's not obscure or excessively ambiguous. And what an interesting image to see the mime in the fog. White-faced and white-gloved, too! And then to see the mime's actions: Instead of being trapped in an invisible box or miming some other scenario, we see him physically lifting the fog, or trying to. To some, this poem is probably on the fringe of haiku. However, I would argue that it's closer to traditional haiku than they might think. Fog is a season word, for example (at least I'm pretty sure it is, without looking it up in a saijiki -- season-word almanac). And the poem has a curious property of being readable in two ways, employing what is called a kakekatoba in Japanese, or a pivot word (somewhat like the ze
ugm
> a in Western literature). One can read this as mime (period), and then you see "lifting fog" (where it's lifting by itself, perhaps to reveal that there's a mime there). Or it can be read as the mime lifting the fog, in the inimitable way of mimes everywhere. Is the mime lifting the fog, or is the fog lifting by itself in the presence of a mime? It's this oscillation between two possible readings or meanings that shows the poem to be akin to haiku, at least for me. And of course the immediate objective imagery is almost so fundamental as to be easy not to mention, yet that too is important. Kilbride's poem, in contrast to "green / colors / wax," shows what can be done with minimalism under the haiku rubric. Here, too, is a similarly minimalist poem of mine, that I think functions in ways similar to Kilbride's poem
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> night
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> I believe this offering can be read in several different ways, depending whether you put a pause or break after the first or the second line, or have no break and read it all of a piece, or perhaps even have two breaks. All variations are possible. Will such poems change the world? No, of course not. But by their sharp focus, I believe poems like this -- indeed, all the best haiku -- can make you appreciate the world around you. Rachel Carson has written about the value of noticing nature, to have a sense of wonder. Haiku, perhaps more than

any other poem, embodies this sense of wonder, and seeks to share it from
writer to reader.
>
> Michael
>
>
>
> -----Original Message-----
> Date: Wed, 14 Feb 2007 21:51:04 -0800
> From: Jason Quackenbush <[redacted]>
> Subject: Re: Haiku dumbness / snobbishness
>
> hrm, i want to understand. you're getting close to me getting it with your talk
> of genre. but still you're a little too vague for me. genre to me
> implies that some things can be more haiku like, that there are some things
that
> might be borderline cases of haiku, and THAT strikes me as very
> interesting.
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> So I'm curious, are any of these four things haiku?
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> i'd like to know what you would consider a fringe case, because such things
> really interest me and thinking of haiku as genre rather than form feels
> a bit epiphanic. so thanks.
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> oh, and as for the point about making a concerted effort to praise haiku
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> than say what it isn't, i was referring more to comments in these
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↑ Index

549. **Jason Quackenbush**
Re: Haiku as a genre
Sat 17 Feb 2007

Thank you so much murat! i can't think of a better compliment than for somebody to read something i've written and to get from it what i wanted to put in it.

Murat Nemet-Nejat wrote:
> Michael,
>
> "a cotton lycra weave lifts/ from plants it catches" seems to the in terms
> of spirit, rather than strict form, the closest to Haiku. It is about
> perception. A piece of cloth is caught/snagged (during walk?) by a plant
> (with thorns). The continuing motion pulls the plant for a moment, but
> then
> the plant is detached. It is this moment between catching and detaching
> (the
> puill of motion and counter pull of the static) which the poem catches,
> which is wonderful, and it seems to me exactly in the spirit of haiku.
>
> The chairs, in half
> beings buried in
> snow,
> are
> pigeons
>
> in the park.
>
>
> I am enjoying your posts.
>
> Ciao,

>
> Murat
>
> On 2/16/07, Michael Dylan Welch <[redacted]> wrote:
>
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>> I suppose it's possible, if one thinks of haiku as a "genre" of poetry,
>> rather than merely a form, that pseudo-haiku, zappai, "haiku-like," and
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>> influence and connection. For years I used to think that haiku was merely
>> anything I wrote in a 5-7-5-syllable pattern. But when I read the second
>> edition of Cor van den Heuvel's *The Haiku Anthology* (1986), where 85+
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550. Alan Sondheim

Qbico 56 LP review (someone had to)

Sat 17 Feb 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1235350195-1171697399=:89

Qbico 56 LP review

Review @ http://www.volcanictongue.com/

Alan Sondheim
56
Qbico #56
LP
Â£12.99

Poet, metalinguist, cultural theorist and musician Alan Sondheim is best-loved by consumers of sub-underground fare for the stellar sides he recorded for ESP-Disk in the late-60s. But prior to that he was already active as an improviser in Rhode Island working with Ritual All 770, a multi-disciplinary group that combined brass, vocals, tranced hand percussion, bass and drums with a great up-ending attitude to avant garde sources that was reminiscent of the way that the Los Angeles Free Music Society would later use a goofy strategy of provocative art prank as a cover to allow non-initiates to work on serious formal breakthroughs. The Songs - an early collaboration between the two - was originally issued on Riverboat Records in 1967 and has remained fairly unknown outside of All 770's appearance on the legendary Nurse With Wound list that appeared in copies of that group's first album, Chance Meeting On A Dissecting Table Of A Sewing Machine And An Umbrella. 56 represents his first new LP in 35 years. Here Sondheim is solo, using guitar, alpine zither, electronics and field recordings. The guitar material orbits a bunch of singular hemispheres that would seem to locate the arc of his melodic thought

somewhere between the odd, baroque constructions of Sandy Bull and the knotty dissonance of John Fahey - or even at points Derek Bailey - while the electronics and field recordings are full of subtle concentric rings of melodic suggestion and feel almost like close-ups on organic events, full of refracted slow-motion pulses and coronas of phantom tone. The whole set is perfectly assembled, with tracks short enough not to be too gruelling and long enough to reveal their full transportational properties. Indeed, I'd go so far as to say it was Sondheim's most accomplished work to date. A classic of avant extension and highly recommended.

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--0-1235350195-1171697399=:89--

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551. **Alan Sondheim**
Re: Reel Histrionic
Sat 17 Feb 2007

Death doesn't become a song; the song is prior to death. The threshold which lays poetics to rest perhaps, something Auschwitz clearly didn't do, is that - at least for me - of everything we might hold dear - that is, the wild, the compassionate, survival with grace. It's hard to visualize the catastrophe around the corner, when we associate catastrophe literally with sudden transformation, war, trauma - not this slow rise of tempera- ture, or the picking off of animals one by one. We react as if it were another turn or fear of the apocalypse, i.e. 'we've heard it all before' - as if this means it's not there now, we're in a permanent state of crying wolf. But animals literally on their last legs have heard it as well, time and time again, and still it comes. I'm at a loss for the poetics here, just as in I think Parmenides, Socrates was at a loss when muck, mud, was brought to the foreground in the discussion of ideal forms.

Within the digital, within the idealized digital, there is no in-between - either here/there, or 0/1, or whateverx/whatevery - the rest of the world is held at bay behind the walls of a potential well sufficient to permit communication in the small - i.e. to permit communication. One might say:

within the liminal, the digital doesn't exist -
the analogic exists only within the liminal.

Aphoristic, but accurate, perhaps nothing more needs to be said, or what else might be said might be of or within an/other register.

- Alan

On Fri, 16 Feb 2007, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *The poetics of death, dying, as in your nightmare piece a few weeks ago.*
>
> *Each of these posts is an island, separated by the passage of time/thought in between, which may only be a silence. I am very interested in the threshhold you are talking about. Can you elaborate? It appears that the threshold, the gasp/death in between is what is the most potent.*
>
> *How do silence and death become a song? Is it not through silence? the gaps?*
>
> *Masculin-Feminine*
>
> *An argument why she should turn from him to him*

.An argument why she should turn from him to him

.An argument why she should turn from him to him

e m n
e

F I N I

I hope Masc/Fem has kept its visual shape. internet entropy.

Ciao,

Murat

On 2/16/07, Alan Sondheim <[redacted]> wrote:

Using the model of silent film performance, the digital is not only the series of islands, but the performance of the journey itself. The analogic is the abject which cannot be contained, curtailed, the shores of the islands, their sad susceptibility to global warming.

At this point, and it's my depression speaking, I can't help but foreground everything cultural against the ravaging of the planet, the slaughter of human and wild animal populations, the furious violence of our government, governments everywhere. The silent films seem innocent but speak otherwise of innocence; the seeds of destruction are already there.

Islands have moved to Second Life, and everyone and everything is buying an island - universities, security agencies, art groups, cultural institutions of all sorts. It's this I'm thinking about at the moment, because performance and gesture in SL parallels silent film in terms of phenomenology and histrionic. Sound in SL seems third-person, an add-on; later, it will become more integrated of course, and the use of prosthetics will eliminate the need for pre-programmed gestures - first-life and second-life will appear equally analogic, equally 'smooth.' On one hand the rest of the world (what passes past for the real) will seem distant and somehow safer; on the other, the rest of the world, left to its own devices, will continue the killing beyond any reason or proportion. We are living in massacre; repertoire is symptom. What is the poetics of the dead poached elephant, with its face cut off, whose photograph appears in the current National Geographic? What is the poetics?

- Alan

> *On Fri, 16 Feb 2007, Murat Nemet-Nejat wrote:*
>
> *Alan,*
>
> *I have a sensual desire to apprehend your distinction between analogic and*
> *digital. Is in the digital what is apprehended a series of islands? Is the*
> *trip to the islands, that journey, analogic? By that, things are reversed.*
> *The humdrum of our lives, the process, is our truth. What we arrive at is*
> *elusive, contemplative and only static, non sensual. Is that not sad?*
>
> *Ciao,*
>
> *Murat*
>
> *On 2/15/07, Alan Sondheim <[redacted]> wrote:*
>
> *Reel Histrionic*
>
> *In Eloquent Gestures, The Transformation of Performance Style in the*
> *Griffith Biograph films, Roberta E. Pearson describes 'histrionic' and*
> *'verisimilar' codes of acting - a transformation from a melodramatic locus*
> *to incipient realism. She considers them in relation to 'analogical' and*
> *'digital' communication: "Though most gestural communication systems are*
> *unsegmented and analogic, the histrionic code, with its emphasis on the*
> *isolation of gesture, does resemble segmented, digital communications such*
> *as speech. Actors deliberately struck attitudes, holding each gesture and*
> *abstracting it from the flow of motion until the audience had 'read it.'"*
> *[...] "Not only were aspiring actors told to 'rest long enough in a*
> *gesture,' they were urged to avoid excessive movement, which might detract*
> *from attitude-striking." [...] "The elimination of the small gestures*
> *brings about the physical equivalent of silence between the grand, posed*
> *gestures, resulting in the 'discrete, discontinuous elements and gaps' of*
> *digital communication." In contrast, the analogical references the uncoded*

real, motions and emotions of daily life.

The digital is catastrophic, fold-catastrophic; it consists of jumps between gestures or stances, between emotions and their concretion as attitude. The histrionic is dependent upon the diegetic - it as acted action of the unfolding interpreted world. The histrionic is therefore always stylized and responsive, within and up to thresholding. A threshold is constituted by an increased differentiation between gesture and the diegetic real; this itself is stylized. In other words, there are two levels of code, stylization at work: the semantic contents of individuated gestures, and the syntactic divisions between them. The gestures are individuated (not individual); as with other linguistic formation, they are constituted by difference, differance, the playing among gestures 'down the line of the unfolding of the diegetic.' So histrionic gestures bridge from one moment to another in the form <------<----<----- - they are held positions until anomaly (threshold) defers them.

Gestures are concretions operating within time's arrow, objectifying the body in a sequence of irreversible positions. The body constitutes the proffering of desire - it is held for the viewer, much as the display of the (sexualized) body operated in some elements of Weimar dance/cabaret culture. This holding is reminiscent of the still pornographic image, which is presented to the (mostly male) viewer; the viewer is aware that the histrionic is there for his or her pleasure. In the pornographic photograph, the erogenous zones function as 'strange attractors'; the diegetic is constructed by the viewer who creates a narratology resulting in masturbation, the cessation of (that) pleasure. The zones, however, are grounded in the analogical, the abject; the viewer is without the gesture of the histrionic (in both silent film and pornography).

Stylized gestures reference a repertoire, of course; they must be under-stood by both the actor (in re/presentation) and viewer (as indexical within the diegetic). And repertoires are always stylized, enumerations of entities that play, one way or another, within specified cultural milieus. In this sense, all repertoires are accumulations of conventions and genre;

in the case of the histrionic, they are a rough set of mappings into (and constituting) the diegesis, in order that the photoplay 'move forward' for both actor and spectator. (This moving is literally self-centered within the pornographic, which plays within the (transitive and transitional) body of the viewer in both (interrelated) psychoanalytical and biophysical registers.)

(But pornography as well as photoplay is never fully reductive; defuge creates another deferral, from image to image, film to film. This is what might be considered the 'repressed of the analogical,' the referencing of the clean and proper body and life-story in relation to the messiness and decathection of everyday life. The analogical is always excessive and irreducible; digital mappings are mappings from one-to-many, mappings into the analogical (body and) real. Digital mappings are not only stylized; they are undergoing continuous transformations, splittings, decathecting, disinvestment, as the surplus of the analog has moved elsewhere. What constitutes pornography or photoplay, fashion or convention, at one synchronic instant, is constituted elsewhere at the next. The repression constructed by the diegesis itself (which leaves out so many things in the world) returns in so many different forms which become increasingly mutually unreadable.)

"The name _sensuality_ seems to be taken from the sensual movement, of which Augustine speaks, just as the name of a power is taken from its act, for instance, sight from seeing. Now the sensual movement is an appetite following sensible apprehension. For the act of the apprehensive power is not so properly called a movement as the act of appetite; since the operation of the apprehensive power is completed in the very fact that the thing apprehended is in the one that apprehends, while the operation of the appetitive power is completed in the fact that he who desires is borne towards the desirable thing. Hence it is that the operation of the appre-

> *hensive power is likened to rest; whereas the operation of the appetitive*
> *power is rather likened to movement. Therefore by sensual movement we understand the operation of the appetitive power. Thus, sensuality is the*
> *name of the sensitive appetitive." (From Aquinas, Summa Theologica, trans-*
> *lated by Anton C. Pegis, Introduction to St. Thomas Aquinas, Modern Library, 1948.)*
>
> *[of little relation: http://www.asondheim.org/aquinas.mp3]*
>
> *===*
>
> *==========*
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.asondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> *==========*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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552. **Aryanil Mukherjee**

Re: Reel Histrionic

Sat 17 Feb 2007

> *Within the digital, within the idealized digital, there is no in-between -*

> *either here/there, or 0/1, or whateverx/whatevery - the rest of the world is held at bay behind the walls of a potential well sufficient to permit communication in the small - i.e. to permit communication. One might say:*
>
> *within the liminal, the digital doesn't exist -*
> *the analogic exists only within the liminal.*

Well the way a realistic digital world works, seems to prove your corollary conversely. "Digital Data",the entire amount of digital data the world handles today, has place for every single type, you name it. It just doesn't hold integers used for performing boolean math, it houses reals, floats, doubles, unsigned numbers, complex numbers, alphanumeric and beyond.

The representation is, however, boolean like. So, it really hands out to us a grain of rice that has the village's history imprinted in miniature... (and this by the way, this is no metaphor, but hard reality....I know several village artists in India who write folklores in ink on a solitary grain of rice).....

So, can't it be read conversely ? Couldn't we see the "digital age" as one where the pearly, empty symbol suddenly weighs like iron, where the metaphor works as a singular closet used to store all the masks a mardi gras needs?

Aryanil

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553. **Dan Waber**

Anaclastic alphabet, by Amira Hanafi

Sat 17 Feb 2007

As we wave goodbye to the z of Rune 10, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999), it's time to wave hello to the a of the Anaclastic alphabet by Amira Hanafi.

New series starting today at:

http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented a letter at a time over the course of 26 days are invited.

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554. Tony Trigilio
Re: visiting writer position
Sat 17 Feb 2007

Ray--

One place to go for a donation address is the Frank Sherlock Emergency Fund posting last Sunday on Ron Silliman's blog.

Best,
Tony

> Date: Fri, 16 Feb 2007 22:41:14 +0000
> Reply-To: UB Poetics discussion group <[redacted]>
> Sender: UB Poetics discussion group <[redacted]>
> From: Raymond Bianchi <[redacted]>
> Subject: Re: visiting writer position
> Comments: cc: Murat Nemet-Nejat <[redacted]>
> Content-Type: text/plain
>
> All If those of us who are not in NYC or Philly want to donate what is
> an address that we can send a check?? Please advise Ray ---------

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555. Alan Sondheim
Re: Reel Histrionic
Sat 17 Feb 2007

On Sat, 17 Feb 2007, Aryanil Mukherjee wrote:

>> Within the digital, within the idealized digital, there is no in-between -
>> either here/there, or 0/1, or whateverx/whatevery - the rest of the world
>> is held at bay behind the walls of a potential well sufficient to permit
>> communication in the small - i.e. to permit communication. One might say:
>>
>> within the liminal, the digital doesn't exist -
>> the analogic exists only within the liminal.
>
> Well the way a realistic digital world works, seems to prove your
> corollary conversely. "Digital Data",the entire amount of digital data
> the world handles today, has place for every single type, you name it.
> It just doesn't hold integers used for performing boolean math, it
> houses reals, floats, doubles, unsigned numbers, complex numbers,
> alphanumeric and beyond.

>
Yes, I agree of course - which is why I spoke about the ideal, not the real. When the real enters the picture, economics, protocols, tolerances, and the like are all critical.

> The representation is, however, boolean like. So, it really hands out to
> us a grain of rice that has the village's history imprinted in
> miniature... (and this by the way, this is no metaphor, but hard
> reality....I know several village artists in India who write folklores
> in ink on a solitary grain of rice).....
>
I'm not sure what you mean here. The representation isn't boolean-like; it _is_ Boolean, although the possibility of quantum computing in the future might cloud the issue (literally). On the other hand, writing systems are just that, systems, and are inherently digital in the broader sense - the sense of the repertoire/histrionic; they divvy up the real. The analogic is the liminal (above); it's the surplus, the unaccountable, uncontained; it's the 'idiocy of the real' (Rosset's phrase) and so forth.

> So, can't it be read conversely ? Couldn't we see the "digital age" as
> one where the pearly, empty symbol suddenly weighs like iron, where
> the metaphor works as a singular closet used to store all the masks
> a mardi gras needs?
>
The symbols have always weighted like iron; they're interpreted - look at the history of national symbols or the cross, etc. I'm not sure where the leap to metaphor comes into play, except that a metaphor is dependent upon that surplus in order to make any sense. Language is clearer than languaging, parole; the dictionary reels words in, poetics spills them out. But I think the 'digital age' has many more implications than this - for example it is also this period in which the symbol becomes meaningless, in which one's world might float, as in SL, without the sense of repercussions in the real. If we think for example, even on the insipid level of underpaid labor producing these machines, keyboards, routers, and so forth - what do we do about it? We are somewhat safe in SL which is why the cases say of child pornography that do come up, rattle the bones.

In other words, I think that first symbols always already were/are digital - the Unicode book is interesting in this regard; second, that their employment by organisms implies analogical surpluses; third, the digital as ideal/binary eliminates the liminal (which is found elsewhere, one might say the return of the repressed); and fourth, the background to all of this is the increased abjection of the planetary environment, cultural and natural, pollution and organism, if these distinctions still have any meaning at all.

Alan

> *Aryanil*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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556. **Murat Nemet-Nejat**

Re: Haiku as a genre

Sat 17 Feb 2007

I am very happy about the connection also.

Murat

P.S. In his last book, What He Ought To Know, Ed Foster has a poem dedicated to me, entitled "The Lady Dressed in Lycra and What She Did To Him." At that time I did not know what lycra was, and Ed had to explain it to me (material for a bathing suit). Now I think I know enough, if not more. Ciao.

On 2/17/07, Jason Quackenbush <[redacted]> wrote:
>
> Thank you so much murat! i can't think of a better compliment than for
> somebody to read something i've written and to get from it what i wanted to
> put
> in it.
>
> Murat Nemet-Nejat wrote:
> > Michael,
> >
> > "a cotton lycra weave lifts/ from plants it catches" seems to the in
> terms
> > of spirit, rather than strict form, the closest to Haiku. It is about
> > perception. A piece of cloth is caught/snagged (during walk?) by a plant
> > (with thorns). The continuing motion pulls the plant for a moment, but
> > then
> > the plant is detached. It is this moment between catching and detaching

> > (the
> > puill of motion and counter pull of the static) which the poem catches,
> > which is wonderful, and it seems to me exactly in the spirit of haiku.
> >
> > The chairs, in half
> > beings buried in
> > snow,
> > are
> > pigeons
> >
> > in the park.
> >
> >
> > I am enjoying your posts.
> >
> > Ciao,
> >
> > Murat
> >
> > On 2/16/07, Michael Dylan Welch <[redacted]> wrote:
> >
> >>
> >> I suppose it's possible, if one thinks of haiku as a "genre" of poetry,
> >> rather than merely a form, that pseudo-haiku, zappai, "haiku-like," and
> >> other variants could be part of the "haiku" genre. There's certainly an
> >> influence and connection. For years I used to think that haiku was
> merely
> >> anything I wrote in a 5-7-5-syllable pattern. But when I read the
> second
> >> edition of Cor van den Heuvel's *The Haiku Anthology* (1986), where
85+
> >> percent of the poems are not 5-7-5, it confronted me with what makes
> them
> >> haiku, because, for most of them, it certainly wasn't 5-7-5 (and those
> >> that
> >> were 5-7-5 were generally much older; the third edition of his book
> >> has much
> >> fewer 5-7-5 poems). So what happened for me, on reading Cor's book,
was
> a
> >> dramatic shift -- from focusing on form to focusing on content. This
> >> was an

> >> epiphany for me, just as thinking of haiku as a genre rather than a
> form
> >> seems to be an epiphany for you, Jason. My epiphany made a world of
> >> difference to me, and subsequently my
> >> own haiku dramatically improved in quality (and so, too, I think, did
> my
> >> other poetry, because I began writing from a more internal than
> external
> >> place, if that makes sense, a place of trying to say something from
> >> myself
> >> rather than letting form say something for me).
> >>
> >> What this may mean for others who write haiku (or dabble in it) could
> be
> >> similar. Over and over I have seen beginner haiku where the poet's
> >> focus is
> >> predominantly on form, with minimal thought being given to content, or
> to
> >> the other techniques that literary haiku tends to require (kigo,
> >> kireji, and
> >> so on). Or in some cases (such as most haiku by Sonia Sanchez), there's
> a
> >> co-opting of the form (and I do mean just the perceived "form") for
> >> personal
> >> purposes, in her case to project vernacular voice (which she does
> >> well, but
> >> it still has relatively little to do with haiku). A similar trick is
> >> done by
> >> Paul Muldoon in his haiku -- a co-opting of the form for his own
> >> needs. And
> >> by co-opting primarily just the form (and again, not necessarily the
> >> right
> >> form in English, at that), such poems tend to ignore the larger
> >> requirements
> >> of the genre. A shift to think of haiku as a genre greatly broadens
> >> not only
> >> what's possible within the genre, but also what is necessary.
> >>
> >> So, are the following poems haiku? Some comments below. Obviously,
> these
> >> are personal and off-the-cuff reactions, and someone else might point
> out

> >> additional virtues or weaknesses (indeed, such is the nature of very
> >> short
> >> poetry that interpretation typically becames more personal as the
> >> poems get
> >> shorter).
> >>
> >> rain on
> >> march flush
> >> on the student body
> >>
> >> I don't get it. I have trouble parsing the syntax here, so to me I
> don't
> >> get it at all, and this has nothing to do with whether it's a haiku or
> >> not.
> >> What's a "march flush"? I could possibly see the flush of cold on the
> >> cheeks
> >> of people if it's cold, but to say the entire student body is much too
> >> diffuse. But how this connects with the poem as a whole is confusing
> >> to me,
> >> at least syntactically. Is "rain on" a declaration, like "party on!,"
> or
> >> should I expect it to be followed by a noun or noun phrase, as in, the
> >> rain
> >> is falling on something? If the former, it seems an odd declaration.
> >> If the
> >> latter, then neither "march" nor "flush" follow
> >> logically/gramatically, so
> >> I'm confused. Nor does the middle line even interrupt the first and
> >> second
> >> line, which is apparent from the use of "on" again in the third line.
> >> So I'm
> >> merely baffled here, even while I'm stretching to try to get something.
> >> Haiku tend to rely on concrete images, so the rain and the student body
> >> (though rather genera
> >> l) are the best examples of that here. The best haiku also tend to
> >> rely on
> >> believable (authentic?) personal experience, so the oddities of syntax
> >> here
> >> take it away from my experience, or even an experience I could
> >> imagine. In
> >> fact, to some degree, it defies experience entirely, as if trying to do
> >> something else, yet what that might be still eludes me, and if it

> eludes
> >> readers that much, it's probably too intellectual or imaginative a
> >> construct
> >> to have the immediacy of the best haiku. If poetry is meant to
> >> communicate
> >> something (whether facts or feeling or something else), perhaps this
> poem
> >> doesn't work, because I'm left more confused (for no apparent reason)
> >> than
> >> with any feeling of understanding.
> >>
> >> warm santa
> >> ana crumples silver
> >> paper
> >>
> >> I would take "Ana" to be the name of a little girl, and she's crushing
> >> silver paper, though we don't know why. This is juxtaposed with "warm
> >> santa," so the leap between these two elements is something in common
> >> with
> >> haiku. But why is the Santa warm? I don't get that -- and it's both
> >> unresolved and probably unresolvable. Sure, the mention of Santa and
> and
> >> silver paper suggests Christmas, but so what? This fulfills a seasonal
> >> expectation for haiku, but that in itself is not enough, even for the
> >> best
> >> haiku. There is often something connected TO a season that carries
> >> additional meaning in some way, rather than merely giving you a sense
> >> of the
> >> season. But what's the overall message or feeling here? I feel a bit
> too
> >> confused by it to know, or to feel enough from it. I think of the
> >> bilingual
> >> haiku journal Ginyu, in Japan, edited by Ban'ya Natsuishi, that might
> be
> >> attracted to this poem for its avant-garde or slightly tantalizing
> >> (unresolved) psychological effect (I mean "avant-garde
> >> " in terms of haiku, of which Natsuishi is a leading proponent). But I
> >> would still bet that most haiku readers would be puzzled by it, in an
> >> unresovable way, nor would they find any meta-resolution in realizing
> >> that
> >> it's unresolvable, because even *that* effect is achieved with more
> >> control

> >> than I see in these words. It seems too confusing in its whole effect,
> >> even
> >> while I like the image of a girl crumpling silver paper. I can suspend
> my
> >> disbelief on reading about a girl crumpling silver paper, but I have
> >> trouble
> >> suspending disbelief when offered the incomplete image of whatever a
> >> "warm
> >> santa" is. (Also not keen on the word "paper" being a line by itself.)
> Is
> >> this a haiku? I think it comes closer than any of the other pieces
> >> offered
> >> here. On the other hand, folks like Hiroaki Sato have said that haiku
> is
> >> whatever a person wants to call a haiku. That's a bit too liberal for
> >> me, or
> >> a way of dodging any discussion of the matter, for clearly even he
> >> himself
> >> has a notion that make
> >> s a haiku different from, say, a novel.
> >>
> >> a cotton lycra weave lifts
> >> from plants it catches
> >>
> >> I don't quite get this, either, whether haiku or not. I don't quite
> >> understand what is happening, or why it is happening. Why would a
> >> weave of
> >> something "catch" plants? And why plants? And why is it important to
> say
> >> that the weave is made of cotton lycra? And why would that weave then
> >> "lift"
> >> from the plants it catches? And if it caught the plants, wouldn't it
> take
> >> the plants with it if it lifts, and thus not lift *from* the plants?
> >> How can
> >> it lift from *and* catch the plants? And what on earth for? I don't
> mind
> >> something being illogical, to some degree, but I do want there still
> >> to be a
> >> discernable reason for the illogic, and that's missing here, at least
> for
> >> me. Haiku is oftentimes considered an unfinished poem, but this poem

> >> is TOO
> >> incomplete, and a good haiku provides just a little bit more
> information
> >> than this. More importantly, I don't understand what intuition or
> feeling
> >> I'm supposed to get from this. As a result, I feel detached from it
> >> rather
> >> than engaged by it, and
> >> engagement is a key thing that helps distinguish a haiku, or at least
> its
> >> effect. And of course, something may "be" a haiku, but it's a separate
> >> matter as to whether it's a weak or strong haiku.
> >>
> >> green
> >> colors
> >> wax
> >>
> >> Again, what am I supposed to feel here? There's also no clarity of
> >> location or context. It's too ambiguous or general for me to know what
> >> to do
> >> with it. I have no problem with the minimalism, though, and I
> immediately
> >> think of a prize-winning minimalist haiku by the late Jerry Kilbride:
> >>
> >> mime
> >> lifting
> >> fog
> >>
> >> Here, by the use of the word "fog," we know we are outside, and so it's
> >> easy to see a mime in a city or park setting, like any other street
> >> performer. So, despite the minimalism, there's enough information here
> to
> >> ground the poem in common personal experience, and it's not obscure or
> >> excessively ambiguous. And what an interesting image to see the mime
> >> in the
> >> fog. White-faced and white-gloved, too! And then to see the mime's
> >> actions:
> >> Instead of being trapped in an invisible box or miming some other
> >> scenario,
> >> we see him physically lifting the fog, or trying to. To some, this
> >> poem is
> >> probably on the fringe of haiku. However, I would argue that it's

> >> closer to
> >> traditional haiku than they might think. Fog is a season word, for
> >> example
> >> (at least I'm pretty sure it is, without looking it up in a saijiki --
> >> season-word almanac). And the poem has a curious property of being
> >> readable
> >> in two ways, employing what is called a kakekatoba in Japanese, or a
> >> pivot
> >> word (somewhat like the zeugm
> >> a in Western literature). One can read this as mime (period), and then
> >> you
> >> see "lifting fog" (where it's lifting by itself, perhaps to reveal that
> >> there's a mime there). Or it can be read as the mime lifting the fog,
> >> in the
> >> inimitable way of mimes everywhere. Is the mime lifting the fog, or is
> >> the
> >> fog lifting by itself in the presence of a mime? It's this oscillation
> >> between two possible readings or meanings that shows the poem to be
> >> akin to
> >> haiku, at least for me. And of course the immediate objective imagery
> is
> >> almost so fundamental as to be easy not to mention, yet that too is
> >> important. Kilbride's poem, in contrast to "green / colors / wax,"
> shows
> >> what can be done with minimalism under the haiku rubric. Here, too, is
> a
> >> similarly minimalist poem of mine, that I think functions in ways
> >> similar to
> >> Kilbride's poem
> >>
> >> night
> >> falling
> >> snow
> >>
> >> I believe this offering can be read in several different ways,
> depending
> >> whether you put a pause or break after the first or the second line,
> >> or have
> >> no break and read it all of a piece, or perhaps even have two breaks.
> All
> >> variations are possible. Will such poems change the world? No, of
> course

> >> not. But by their sharp focus, I believe poems like this -- indeed,
> >> all the
> >> best haiku -- can make you appreciate the world around you. Rachel
> Carson
> >> has written about the value of noticing nature, to have a sense of
> >> wonder.
> >> Haiku, perhaps more than any other poem, embodies this sense of
> >> wonder, and
> >> seeks to share it from writer to reader.
> >>
> >> Michael
> >>
> >>
> >>
> >> -----Original Message-----
> >> Date: Wed, 14 Feb 2007 21:51:04 -0800
> >> From: Jason Quackenbush <[redacted]>
> >> Subject: Re: Haiku dumbness / snobbishness
> >>
> >> hrm, i want to understand. you're getting close to me getting it with
> >> your
> >> talk
> >> of genre. but still you're a little too vague for me. genre to me
> >> implies that some things can be more haiku like, that there are some
> >> things that
> >> might be borderline cases of haiku, and THAT strikes me as very
> >> interesting.
> >>
> >> So I'm curious, are any of these four things haiku?
> >>
> >> rain on
> >> march flush
> >> on the student body
> >>
> >> warm santa
> >> ana crumples silver
> >> paper
> >>
> >> a cotton lycra weave lifts
> >> from plants it catches
> >>
> >> green

> >> colors
> >> wax
> >>
> >> i'd like to know what you would consider a fringe case, because such
> >> things
> >> really interest me and thinking of haiku as genre rather than form
> feels
> >> a bit epiphanic. so thanks.
> >>
> >> oh, and as for the point about making a concerted effort to praise
> haiku
> >> rather
> >> than say what it isn't, i was referring more to comments in these
> >> threads. I'm sure there are all manner of excellent books, i just
> thought
> >> that
> >> the tone of the conversation on the poetics list seemed overly focussed
> >> on why some things aren't haiku rather than why other things are.
> >>
> _____
> >> Check out the new AOL. Most comprehensive set of free safety and
> >> security
> >> tools, free access to millions of high-quality videos from across the
> >> web,
> >> free AOL Mail and more.
> >>
>

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557. Barrett Watten
Publication of THE GRAND PIANO, PART 2
Sat 17 Feb 2007

Publication announcement:

THE GRAND PIANO, PART 2

An Experiment in Collective Autobiography, San Francisco, 1975-1980, by Barrett Watten, Ted Pearson, Rae Armantrout, Steve Benson, Kit Robinson, Tom Mandel, Ron Silliman, Carla Harryman, Lyn Hejinian, and Bob Perelman

http://www.english.wayne.edu/fac%5Fpages/ewatten/books/cover%20gp2.html

"Since the 1970s no literary group has made a more articulate contribution to thinking and practicing its groupness than the Language writers. Rejecting the

vertical organization of the Poundian or Bretonian circle-with its singular genius issuing directives from its center-they instead developed a horizontal structure in which new terms, tones, and intertexts (and new versions of the group's history itself) can emerge from, and be engaged by, any member." -- Lytle Shaw

THE GRAND PIANO is an on-going experiment in collective autobiography by ten writers identified with Language Poetry in San Francisco. It takes its name from a coffeehouse at 1607 Haight Street, where from 1976-79 the authors took part in a reading and performance series. The writing project was undertaken as an online collaboration, first via an interactive web site and later through a listserv. When completed, THE GRAND PIANO will comprise ten parts, in each of which the ten authors will appear in a difference sequence.

Parts 1 and 2 are $12.95 each or $20.00 for both. Serial publication began in November 2006; subsequent volumes to appear at three-month intervals. Subscription to the entire series of ten volumes is now available for $90 directly from Lyn Hejinian, 2639 Russell Street, Berkeley, CA 94705. For an order form:

http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/gp2order.pdf (color)
http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/gp2orderbw.pdf (black and white)

Designed and published by Barrett Watten, Mode A/This Press (Detroit), 6885 Cathedral Drive, Bloomfield Twp., MI 48301. Distributed (individual orders and trade) by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1408. ISBN 978-0-9790198-0-7 (part 1, 80 pp.), 978-0-9790198-1-4 (part 2, 96 pp.), wrappers.

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558. Christine Hamm
Reviews of my work
Sat 17 Feb 2007

I've had an embarrassment of riches this week:

Review of The Transparent Dinner on Horseless Press: here.
And a rather visceral review of The Animal Husband: here.

Christine Hamm

_____

www.christinehamm.org

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.
http://tv.yahoo.com/

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559. **Catherine Daly**

Fwd: POETRY SUPER HIGHWAY less than 2 weeks left to join the Great Poetry Exchange

Sat 17 Feb 2007

I've posted this here in years past...

There are less then 2 weeks left to join in the *6th Annual Great Poetry Exchange! <http://poetrysuperhighway.com/pshgpe.html>* Pledge to send your book to another randomly selected poet, and you will in turn receive a book from another participant. *81 poets* so far have signed on to send a book to someone, get a book from someone else. See the entire list of books pledged so far by clicking on "Great Poetry Exchange<http://poetrysuperhighway.com/pshgpe.html>"
(as well as the participation guidelines<http://poetrysuperhighway.com/pshgpe.html>)
from the main PSH menu! <http://poetrysuperhighway.com/PoetLinks.html>

http://www.poetrysuperhighway.com

--
All best,
Catherine Daly
[redacted]

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560. **Gabriel Gudding**

Re: the politics of the pocket & the watch

Sat 17 Feb 2007

Gloria, thanks for the heads-up on Kinkaid's disquisition in the context of British attitudes toward timing "time" and about the watch on tourists in Antigua. Stephen and Mark, too, thx also for the historical stuff re pockets and pocketbooks and the anecdotal stuff about refusing the wristwatch in the '60s. Yr comment, Mark, about choosing the cellphone as chronometer is consonant with this: http://www.msnbc.msn.com/id/17189064/from/ET/

Have been thinking about Jacques Ellul. As a tool in the Taylorist project, in colonialism, in the disenchantment of the workplace, the watch has a distinct history. My sense, however, is that the clock, the watch, began as a (in the parlance of Jacques Ellul) magical technology. Its initial purpose was not to call us to work or coordinate artillery attacks but to represent the heavens, our time-place in them, under them. As Ellul warns, tho: wherever there is a spiritual technique, there is the "technique of Homo faber," and the latter always wins out-- because the latter is about progress and the former concerns "endless beginnings."

I've been musing about Nietzsche's insistence on "untimeliness," which is something I'm down with. There is a curious way in which the mechanical analog watch (dependent on winding, either by hand or rotor that turns iwth the movement of the wearer's body) is for me precisely about untimeliness and Ellul's conception of spiritual technique as beginningbeginningbeginning without ending. There is a way, in other words, where the resistance to the standardization of time falls upon wristwatches and pocketwatches in opposition to church bells, the square's clocktower, and, now, the rise of U.S. Govt Official Atomic Time via the cellphone.

The analog watch retains somehow the grosser features of its birth as a small celestial theater, arising from the astrolabe. When I realized that the sweep direction of a clock's hands basically follows, arising from, the sweep of a shadow on a sundial, my world changed in this little but big way.

Too (and finally) I feel Alan's worry that the digital clock is left out of this. I like the analog's closeness to the astrolabe, so just can't feel,Alan, that deep tone of appreciation for a digital watch (tho i recall fondly my old Casio from the early geek highschooly days.

You might love these links, Alan:

http://www.network54.com/Forum/78440/message/1170619630/

http://www.larrybiggs.net/scwf/index.php?mod=103&action=0&id=1170546372

- Gabe

--

_____
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University

Normal, Illinois 61790
[redacted] (office)

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561. **amy king**
MIPO -- Friday, Feb. 23rd @ 7 P.M.
Sat 17 Feb 2007

MiPOesias presents

~~~ JENNIFER L. KNOX, SINA QUEYRAS, and ROBERT BOHM ~~~

Stain Bar, Brooklyn, NYC
February 23, 2007 @ 7 P.M.

~~~~~~~~~~

JENNIFER L. KNOX was born and raised in Lancaster, California, where absolutely anything can be made into a bong. Her work is featured in Best American Poetry 2006, and her book of poems, A Gringo Like Me, is available from Softskull Press. http://www.mipoesias.com/2007/knox_jennifer.htm

SINA QUEYRAS'most recent collection of poetry, Lemon Hound, was published by Coach House Books in 2006. Last year she edited Open Field: 30 Contemporary Canadian Poets. She is contributing editor to Drunken Boat and co-curator of Belladonna reading series. This year she is visiting professor at Haverford College. Next year she is writer-in-residence at the University of Calgary. She wears a cape whenever possible and keeps a blog: http://lemonhound.blogspot.com.
http://www.mipoesias.com/Poetry/queyras_sina.html

ROBERT BOHM is a poet and culture writer. He was born in Queens, NY. His new chapbook, Uz Um War Moan Ode, will be published in 2006 by Pudding House Press. His other credits include two books, another chapbook and work published in a variety of print and online publications.
http://www.mipoesias.com/September2003/bohm.htm

~~~~~~~~~

STAIN BAR
766 Grand Street
Brooklyn, NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]

~~~~~~~~~

Hope you'll stop by!

http://miporeadingseries2007.blogspot.com/

~~~~~~~~

Now that's room service! Choose from over 150,000 hotels
in 45,000 destinations on Yahoo! Travel to find your fit.

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562. Pierre Joris
Recent Nomadics Posts
Sun 18 Feb 2007

Check out these latest posts on Nomadics (http://pjoris.blogspot.com):

"The Trostkyists of Islam"
Hannah Weiner’s Open House
Selling Out to Fashion
Emmett Williams, 1925-2007
Peyrafitte & Joris at the Linda
Keep Earth cool with Moon dust
Ilya Kormiltsev (1959-2007)

Enjoy. & if I may be so bold as to suggest
that comments are welcome — especially in
the comments' boxes, rather than just
backchannel to me — that way the public
sphere is kept in play. Thanks,

Pierre

==========
"Fascism should more properly
be called corporatism,since it is the
merger of state and corporate power."
— Benito Mussolini
==========
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
~~~~~~~~

Nomadics blog: http://pjoris.blogspot.com
==========

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563. **Dan Coffey**
another Susan Howe/David Grubbs cd collaboration!
Sun 18 Feb 2007

I still haven't gotten my head around the last one! Here's some info on it, from the Forced Exposure new releases weekly email:

BLUE 017CD

GRUBBS/SUSAN HOWE, DAVID: Souls of the Labadie Tract CD (BLUE 017CD) 13.50 "Souls of the Labadie Tract is the second collaboration between musician David Grubbs and poet Susan Howe. Susan Howe's and David Grubbs' collaboration is largely without precedent. (Cage and Tudor? Robert Creeley and Steve Lacy?) Souls of the Labadie Tract takes as its starting point a substantial new poem by Howe that will appear in a collection bearing the same title, to be published in 2007 by New Directions. The Labadists were a Utopian Quietest sect that moved from the Netherlands to Cecil County, Maryland in 1684. The community dissolved in 1722. All that was to remain of it was the 'labadie poplar.' Thiefth, beginning with its title, is a glittering assemblage of shards. By contrast, Souls of the Labadie Tract sustains a sound world of buzzing reeds and electronics. After a prose introduction, individual poems occur as regularly as grave markers. Howe's reading is a marvel of hushed intensity. Grubbs' chosen instruments for this piece include two species of khaen, Laotian free-reed mouth organs that at signal moments fluoresce into a full ensemble. A distant VCS3 synthesizer slowly moves to the foreground with what becomes a full-circuited roar.

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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564. **mIEKAL aND**
Bon Voy age Emmett!
Sun 18 Feb 2007

Bon Voy age Emmett!

after emmett
http://joglars.org/afteremmett/bonvoyage.html

a dispersion of ninetiles

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565. Alan Sondheim
old text illustrated by its future anterior
Sun 18 Feb 2007

(apropos Gudding + SL repertoire discuss) SL Alan Dojoji

old text illustrated by its future anterior

---

trams:nalA:refinneJ:6:09711:esruoc fo:nalA:trams:ylgu:esnetni:nwod Jennifer writes this; she adds nothing to my security. She is thinking about space and about tragedy. She decides that length has no absolute meaning in kyberspace. That leaves topology. She decides there are bendings and gatherings and loosenings and disappearances but pretty much multiply-connected graphs. She says people don't realize how _exact_ everything is here, because their emotions are in turmoil. She says the _exactness_ is critical, turning everyday life inside-out or upside-down. Tragedy is always a flaw that floods and flows, and there's usually a deed, she reassured herself. She'd read Aristotle and beyond. She was writing this in an editor, knowing the system clock was just a keystroke or two away. That the time would always be there for her. Then there were the programs, email, voices coming in out of the dark. She felt like a spy who came in from the cold, because the cold was exact. She looked at her hand for a long time. She looked again and again. tnaillirb:refinneJ:nalA:1:54921:esruoc fo:refinneJ:krad:esnetni:tnaillirb

http://www.asondheim.org/homing.mov

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566. Ruth Lepson
FW: haha (in norwegian)
Sun 18 Feb 2007

------ Forwarded Message
From: Lucy Clark <[redacted]>
Date: Sat, 17 Feb 2007 14:38:41 -0500
To: Ruth Lepson <[redacted]>
Subject: haha (in norwegian)

>> http://www.youtube.com/watch?v=eRjVeRbhtRU
<http://www.youtube.com/watch?v=eRjVeRbhtRU>

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567. amy king
O VALENTINE, O VIOLENCE -- NEW WORK UP
Sun 18 Feb 2007

MiPOesias presents

MARTHE REED – " a bride/a dark-eyed"
http://www.mipoesias.com/2007/reed_marthe.htm

TAO LIN – "alone in this room, i'm hungry, i miss you"
http://www.mipoesias.com/2007/lin_tao.htm

CHRIS CRITTENDEN – "egg-laden heart,/each pump breaks a shell"
http://www.mipoesias.com/2007/crittenden_chris.htm

CA CONRAD – "We kissed my/singing radio like/ this and this"
http://www.mipoesias.com/2007/conrad_ca.htm

ERIN BERTRAM – "I have a tendency to fall in love with my friends."
http://www.mipoesias.com/2007/bertram_erin.htm

BLAKE BUTLER – "1. In the apartment next door, they're having sex."
http://www.mipoesias.com/2007/butler_blake.htm

ANDREW DEMCAK – "Our sperm medicinally coffined."
http://www.mipoesias.com/2007/demcak_andrew.htm

ERIK SWEET – "A rewinding of love greatly misappropriated"
http://www.mipoesias.com/2007/sweet_erik.htm

TODD BURRITT – "The bent staples mean somebody was frustrated."
http://www.mipoesias.com/2007/burritt_todd.htm

MICHAEL PARKER REVIEWS "WANTON TEXTILES"
http://www.mipoesias.com/2007/parker_michael_wantontextitles.htm

ELISA GABBERT & KATHLEEN ROONEY – "I have a bruise on my thigh that looks like a galaxy" http://www.mipoesias.com/2007/gabbert_rooney.htm

ALEXANDER DICKOW – "Puppydog bees/and birds with trees"
http://www.mipoesias.com/2007/dickow_alexander.htm

GINA ABELKOP – "In her sharp bob she/apes providence, think"
http://www.mipoesias.com/2007/abelkop_gina.htm

JOHN COTTER & SHAFER HALL – "Palomino, Palomino, never give your goodies up" http://www.mipoesias.com/2007/cotter_hall.htm

TARASHEA NESBIT – "Moth orchids. Desire."
http://www.mipoesias.com/2007/nesbit_tarashea.htm

~~~~~~~~~~~~~

http://www.mipoesias.com/2007/
http://www.mipoesias.com
http://miporeadingseries2007.blogspot.com/

~~~~~~~~~~~~~

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

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568. **Jim Andrews**
Jean-Pierre Balpe on "Hyperfiction"
Sun 18 Feb 2007

---

http://hyperfiction.blogs.liberation.fr is a blog by Jean-Pierre Balpe on "Hyperfiction".

ja
http://vispo.com

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569. **Daniel Godston**
$200 million: The Poetry Foundation in The New Yorker
Sun 18 Feb 2007

THE MONEYED MUSE

What can two hundred million dollars do for poetry?

by DANA GOODYEAR

Issue of 2007-02-19
Posted 2007-02-12

Michael Lewis, a journalist and the author of “Liar’s Poker” and “Moneyball,” appeared in the magazine Poetry for the first time in the summer of 2005, with a satirical piece called “How to Make a Killing from Poetry: A Six Point Plan of Attack.” It offered its advice in bullet-point businessese: “1) Think Positive. Nobody likes a whiner. And poets always seem to be harping on the negative. . . . 2) Take Your New Positive Attitude and Direct It Towards the Paying Customer. The customer is your friend. Your typical poem really doesn’t seem to pay much attention to the living retail customer. . . . 3) Think About Your Core Message. Your average reader might like a bit of fancy writing, but at the end of the day he will always ask himself: what’s my takeaway?” So it was

slightly odd, and unintentionally comical, when, last September, Poetry published a manifesto, “American Poetry in the New Century,” recapitulating Lewis’s lampoon as a serious position. The author was John Barr, a former Wall Street executive and the president of the Poetry Foundation, an entity created after the Indianapolis heiress Ruth Lilly gave some two hundred million dollars to Poetry, in 2002. The foundation, which “exists to discover and celebrate the best poetry and to place it before the largest possible audience,” also publishes the magazine.

In the essay, Barr declared, “American poetry is ready for something new because our poets have been writing in the same way for a long time now. There is fatigue, something stagnant about the poetry being written today.” Poetry, largely absent from public life—from classrooms, bookstores, newspapers, mainstream media—“has a morale problem,” he said; it is in “a bad mood.” Poems are written only with other poets in mind, and therefore do not sell. (Two thousand copies is the industry standard.) He argued that the effect of M.F.A. programs, increasingly prevalent since the nineteen-seventies, has been “to increase the abundance of poetry, but to limit its variety. The result is a poetry that is neither robust, resonant, nor—and I stress this quality—entertaining.” In a section titled “Live Broadly, Write Boldly,” he urged poets to do as Hemingway did, and seek experience outside the academy—take a safari, go marlin fishing, run with the bulls. “The human mind is a marketplace, especially when it comes to selecting one’s entertainment,” he wrote. “If you look at drama in Shakespeare’s day, or the novel in the last century, or the movie today, it suggests that an art enters its golden age when it is addressed to and energized by the general audiences of its time.”

Barr grew up outside Chicago and says that, as an outgoing Midwesterner, he “survived” Harvard, which he attended on a Navy scholarship. He is sixty-four, small and bluff, with a warm, chuckling affect. In 1985, he started an energy-marketing company now called Dynegy, and, after retiring from a managing directorship at Morgan Stanley, co-founded an investment-banking boutique, Barr Devlin; he is also the author of six books of poems, several of them published in limited editions by a letterpress printer. He commutes between Chicago, where he and his wife, Penny, live in a hotel condominium on Michigan Avenue with a Shih Tzu and a miniature Yorkie, and three other homes, including a twenty-five-acre estate in Greenwich, Connecticut, which serves as a weekend place. (The Barrs have three grown children.) He is a big-game hunter—slightly deaf in his right ear—and a sailor, with a tan in all seasons. For years, he avoided talking about his poetry with business colleagues. “I was afraid that they thought of poets as hippies, and might have viewed it slightly askance,” he says. Barr’s latest book, “Grace: An Epic Poem,” is told in an invented Caribbean dialect inspired by family sailing trips around

the Windwards and the British Virgin Islands. It is anything but shy. (The narrator, a gardener, describes seeing the mistress of the house caught by her husband in flagrante delicto—"De gentleman, he produce his próduce / like a corporate salami, and she hers, / like a surgery scar still angry red wid healing. / Den he settle his equipment in de lady's outback / an' he spud de well"—a predicament that leads to murder and nearly a hundred and fifty pages of poem.)

Barr's call for something new was, in a narrow sense, consistent with the magazine's radical origins. Harriet Monroe, who founded Poetry in Chicago in 1912, reflected in a memoir that at the turn of the century "the well of American poetry seemed to be thinning out and drying up, and the worst of it was that nobody seemed to care. It was this indifference that I started out to combat, this dry conservatism that I wished to refresh with living waters from a new spring." But, whereas Barr aspires to reunite poetry with the current of popular entertainment, Monroe, herself a frustrated poet, was motivated by distaste for the mainstream. The circular she sent to poets offered "First, a chance to be heard in their own place, without the limitations imposed by the popular magazine. In other words, while the ordinary magazines must minister to a large public little interested in poetry, this magazine will appeal to, and it may be hoped, will develop, a public primarily interested in poetry as an art, as the highest, most complete expression of truth and beauty." The earliest issues contained poems by Ezra Pound (living in London and from the start the magazine's foreign correspondent), as well as H. D. and Wallace Stevens, both unknowns. In 1915, Monroe published a poem by T. S. Eliot, then in his mid-twenties: "The Love Song of J. Alfred Prufrock." These poets, she wrote, "swept away Victorian excesses and weaknesses—all the overemphasis on trite sentiment with its repetitions and clichés, and on archaic formalities of diction and technique." East Coast newspapers made fun of the idea of "Poetry in Porkopolis," but nevertheless Poetry became an emblem of high modernism, and Monroe its chief propagandist.

"The histories of modern poetry in America and of Poetry in America are almost interchangeable, certainly inseparable," the poet A. R. Ammons once said. (Among the magazine's discoveries were Gwendolyn Brooks, James Merrill, and John Ashbery.) Barr understandably relishes this glamorous past, but he is openly hostile to its legacy in poetry today. "For all its schools and experiments, contemporary poetry is still written in the rain shadow thrown by Modernism," he wrote. "It is the engine that drives what is written today. And it is a tired engine." Barr envisions a poetry more engaged, public-minded, and audience-beloved than modernism—intellectual, personal, and sometimes even willfully obscure—could ever be. "American poetry has yet to produce its Mark Twain," he wrote. As an incentive, he has established a new foundation prize, with a

twenty-five-thousand-dollar purse: the Mark Twain Award for humor. The inaugural winner was Billy Collins, an affable, self-deprecating former Poet Laureate who has demonstrated a remarkable ability to connect with an audience (according to his publisher, he has sold more than five hundred thousand books), and who in many ways embodies Barr's ideal.

The most recent photograph I have seen of Ruth Lilly shows an elderly woman with pretty, heavy-lidded blue eyes, a blond bouffant, and red lipstick, wearing big pearl earrings and a pink suit with zebra trim, and sitting before a red poinsettia. The picture is reproduced in "A Little Book: The Poems and Selected Writings of Ruth Lilly," a gray cloth hardcover with gold embossed lettering, edited by Penny Barr and privately printed by the Poetry Foundation. It was presented to Mrs. Lilly in August, 2005, on her ninetieth birthday. The poems are formal, sighing, adorned with exclamation points, and often poignant in their wish for simple things (a little cottage, an erstwhile companion). Some appear under the pseudonym Joan March; others, including one published in the Times in the late nineteen-thirties, are signed "R. Lyly."

Ruth, the last surviving great-grandchild of Colonel Eli Lilly, who started the pharmaceutical company, and one of the two children of J. K. Lilly, Jr., and Ruth Brinkmeyer Lilly, was a delicate girl born into a famous family in a small town. According to the Indianapolis Star, depression, which ran in the family, caused her to miss part of high school. Already sheltered—she was driven around by armed Pinkerton guards, who changed their routes from day to day—she receded further after the Lindbergh kidnapping and a threat against her cousin. When Ruth was seventeen, the family moved into Oldfields, a twenty-two-room French-château-style mansion, where the meals were nonetheless, in the words of one visitor, "Hoosier homebody": French onion soup, lamb chops, strawberries and cream. Her bedroom overlooked a ravine designed by the Olmsted brothers's firm. Ruth's father, a major collector of rare books, added a library, and in 1954 founded the Lilly Library, at Indiana University, when he donated his twenty thousand volumes and seventeen thousand manuscripts. (He also collected toy soldiers, wooden ships, and stamps, and had a six-thousand-piece gold-coin collection, which now belongs to the Smithsonian.) According to the audio tour at Oldfields, which Ruth and her brother, Joe, gave to the Indianapolis Museum of Art, the thick curtains in the loggia were often drawn, for privacy.

At twenty-five, Ruth married Guernsey van Riper, Jr., who became an editor at Bobbs-Merrill, the publishing house, and the author of several biographies for children (Babe Ruth, Knute Rockne), though they had none. Ruth spent the forty years they were together in and out of hospitals, undergoing psychiatric treatment. She is so reclusive that sightings have occasioned newspaper stories. One tale, possibly apocryphal, holds that department-store owners in

Indianapolis dressed the mannequins in outfits they thought she would like, and left the display lights on, so that Ruth, driven past the windows by her chauffeur late at night, could pick out new clothes. For many years, she was afraid to fly, and didn't leave the country until after she was eighty. An article in the Star credits Prozac, a Lilly drug, with improving her condition. She now travels once or twice a year, with an entourage of several dozen doctors, nurses, relatives, attendants, and, sometimes, a chef. Her house, Twin Oaks, which belonged to her father, is in a prosperous neighborhood, a few miles from Oldfields. It is protected by a screen of tall pine trees and a thread of wire fence. Through the bare woods, you can glimpse a whitewashed brick house with blue shutters, and an attending squad car.

In the absence of real information about Lilly's motivation for giving such a fortune to Poetry, a myth took hold. When it came out that Lilly, as Mrs. Guernsey van Riper, Jr., had submitted poems to Poetry in the seventies and that the poems had been turned down with a personal note, that colorful detail became a substitute for narrative logic. In the exuberant newspaper stories at the time, Lilly emerged as an almost fantastical benefactor—a Greek deity, disguised as a common traveller, who rewards kindness with riches and immortality. What did not emerge was that Lilly may not have intended to be so generous.

In 1981, Ruth and Guernsey were divorced and her brother, Joe, placed her under the supervision of the court, which named Merchants National Bank, later acquired by National City, as the conservator of her estate. At that point, the estate was worth about fifty million dollars—almost entirely in the form of Lilly stock—and her will stipulated that, after providing for her six nieces and nephews, the money would be divided among Poetry, a Washington-based arts-education and lobbying group that is now called Americans for the Arts, and the Lilly Endowment, a foundation whose resources are mostly directed toward Indianapolis. In the next twenty years, Lilly stock did well, and Mrs. Lilly's estate grew to be worth roughly a billion dollars. In the late nineties, her lawyer drafted a series of wills, codicils, and testamentary documents that shifted the bulk of the estate to a new entity, over which the lawyer, along with Lilly's nieces and nephews, would preside, to benefit Indianapolis in her name. Lilly's health was precarious, and the bank, when it learned of the alterations, worried that if she died the "old charities," as they came to be called, might sue.

The bank, with permission from the court, drew up a plan restoring the money to the old charities, only now the pot was much richer. Poetry learned of its stake in the fall of 2001, but waited a year before announcing the gift. In the meantime, the old board of Poetry—Chicago arts patrons, mostly, whose role was fund-raising—began to be reconfigured into the Poetry Foundation. During that year, Lilly stock dropped from around seventy-five dollars a share to as low

as forty-eight—significantly reducing the value of the Poetry Foundation's portion—and the foundation, along with Americans for the Arts, sued the bank for failing to diversify the holdings in spite of what it says was an obligation to do so. In a summary judgment, the court ruled against the foundation; this past October, an appeals court, after warning the charities, "If you have a gift horse, keep your mouth shut," upheld that judgment; and in December the foundation requested an appeal with the Indiana Supreme Court.

Joseph Parisi, who had been the magazine's editor for twenty years at the time of the gift, volunteered to take charge of the foundation and named Christian Wiman, a young poet and critic, as his successor. (Parisi quit the foundation after only a few months.) The board used a headhunter to find John Barr, who was working for Société Générale, to whom he had sold Barr Devlin, as the head of its global power-utility business. Barr had been on the boards of the Poetry Society of America, Bennington College, and Yaddo, and had taught for three terms in the M.F.A. program at Sarah Lawrence. When he met with the board, he told them, quoting a Richard Wilbur poem, "If what you want is a 'good, gray guardian of art,' you've got the wrong person." The job, he says, is the bully pulpit he's been waiting for these many years.

One morning in mid-November, in Chicago, Barr, wearing a windbreaker and loafers, stood on the pavement across the street from two small office buildings, just a few blocks from the Newberry Library, which, before the Lilly gift, gave Poetry an eight-hundred-and-fifty-square-foot space in its stacks building to use as an office. (For the time being, the magazine and the foundation share a large suite in a tower across from the Tribune.) The foundation is negotiating to buy the double lot, which is on the market for seven million dollars, and, if the deal goes through, will house a twenty-five-thousand-square-foot building that should be ready in several years. There will be room for a library, offices for the magazine and the foundation, and a lecture hall. (The foundation already has an excellent series; this fall, there were readings by Mark Strand, Robert Hass, and Gary Snyder, as well as a staged reading of Richard Wilbur's verse translation of "Tartuffe.") "The building won't be palatial, but it will have an identity as a national home for poetry," Barr said. It will also have space for the foundation's new project: the Poetry Institute, a think tank modelled on the Aspen Institute, for researching issues in contemporary poetry and organizing symposia to disseminate the findings. Its first effort was a survey completed last spring by the National Opinion Research Center, at the University of Chicago, which cost seven hundred thousand dollars, and revealed, along with a great deal of other data, that ninety per cent of American readers value poetry.

The Poetry Foundation functions as an operating foundation, spending most of its money on its own activities rather than on grants. As Ethel Kaplan, a lawyer at a wealth-management firm and the chair of the board, put it, "Nobody

wanted to sit back and read grant proposals—especially from poets." By January, the foundation had received eighty-eight million dollars. After all the money has been distributed, the foundation's budget will be about ten million dollars a year.

In an editorial in Poetry in 1922, Monroe bemoaned the quality of newspaper verse: "These syndicated rhymers, like the movie-producers, are learning that 'it pays to be good,' that one 'gets by by giving the people the emotions of virtue, simplicity and goodness, with this program paying at the box-office.' " She wanted to create a place apart for poetry; the foundation wants to take the genre big—right back into the magazines and newspapers that, a century ago, rejected all but the softest pap. To this end, the foundation is offering its services as an external poetry editor. Over the past year, it has sent a dozen magazine editors mockups with poems superimposed on actual layouts from those magazines (a Basho haiku in a Good Housekeeping spread showing how to "pair old china with fresh blooms"; Lucille Clifton's "Homage to My Hips" on a fitness page called "Love Your Curves"). To Details, the foundation suggested an essay by Jim Harrison: "If Jim Harrison, poet, novelist (Legends of the Fall) and walking vat of testosterone, needs a daily shot of poetry, it must not be for sissies. . . . A good hed for the piece might be 'Don't Be Afraid of Poetry.' A better one might be 'Read Poetry. Get Laid.' " Some poets work better for this purpose than others. "It's just common sense that we would not take language poetry and put it in a mockup magazine for Better Homes & Gardens," Barr said. "They'd say, 'What the hell is this? My readers would never understand it.' " The foundation also pays for a syndicated newspaper column by Ted Kooser, the former Nebraska life-insurance executive who was Poet Laureate from 2004 to 2006. The column, which features poems on comforting American themes (neighbors, chores, raking), runs mostly in regional papers in the Midwest and the South.

The annual budget for the foundation's Web site, which débuted a year ago, is more than a million dollars. The site has newsy items, blogs, a poetry best-seller list, and an archive of poems from a wide range of poets, helpfully indexed by subject matter. It is a boon to poets—whose publishers get paid for the use of the work—and to best men. Emily Warn, the editor of the site, has published two collections of poems with Copper Canyon Press (a third is forthcoming) and used to work at Microsoft, where she helped launch early versions of Internet Explorer. "We exist at the intersection of the great poems in our archive and this very broad public," she said. She would like the site to become the Billboard or the Entertainment Weekly of the poetry world, reflecting everything that's happening without a dogmatic point of view. She consults both with academics (what are the best and most representative poems of Czeslaw Milosz?) and with those whose sensibilities are a bit more pop. The

site's associate editor, Emily White, lives in Seattle and for five years edited the alternative paper The Stranger. (Warn says that she never would have come up with the headline "Herbert Sucks. Donne Is a Pimp" if not for the influence of White.) Jeff Gordinier, an editor-at-large at Details who writes a column called "The Philistine" for the site, told me that he has suggested introducing more humor and irreverence—"charts and quizzes and time lines and very attitudinal columns and reaching out for a dash more celebrity presence."

In September, the foundation announced the latest of a group of prizes intended, Barr says, "to throw a spotlight of recognition on underilluminated corners of the poetry world," and named Jack Prelutsky America's first Children's Poet Laureate. Prelutsky, who has published more than forty books of children's poems, is, you might say, the ultimate example of a poet who keeps his audience in mind. "I Have a Pet Tomato," from "It's Raining Pigs and Noodles," reads:

I have a pet tomato,
it doesn't have a stem.
My friends have pet asparagus—
why can't I be like them?

The Children's Laureate was Penny Barr's idea. "I'm not a poet," she told me. "I'm not versed in poetry, but I am versed in bringing up children. It's a natural for me. The adult poets have never heard of Jack Prelutsky. The big secret is that these people are making a lot of money!" Prelutsky has donated to the foundation a collection of five thousand children's books, which will be stored in the building.

The cumulative effect, John Barr hopes, will be conspicuous."You probably haven't heard much humility out of me," he said. "But many years from now, when people are looking back, my first hope would be that the course of the river of American poetry would have been altered by a few degrees—or maybe more—by the Poetry Foundation. If less than that happens, but there's something discernible enough to be called the Chicago Movement, that wouldn't disappoint me, either. I don't know what the Chicago Movement is. I have no idea. It's not poets or a kind of poetry. But it implies a departure from the status quo today. If there's an effect on the art form, I hope it would be a bigger audience and a poetry that is deriving energy from a general audience. You know that line of Ezra Pound's about Walt Whitman, 'Let there be commerce between us'? I hope there's more commerce, in that sense, the poetic sense, between the mainstream general readers and contemporary poets."

This article continues at
http://www.newyorker.com/fact/content/articles/070219fa_fact_goodyear

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570. Deborah Poe

chinese new year (request for words on duilian)

Sun 18 Feb 2007

---

i would love to hear more on antithetical couplets should you care to wax duilian...

http://en.epochtimes.com/news/7-2-16/51783.html

"May the shining stars bless our generations.
May our great virtue always bring success."

everyone, happy chinese new year.

--d. poe

(sorry for x-posting)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Jim Andrews
Sent: Sunday, February 18, 2007 2:51 PM
To: [redacted]
Subject: Jean-Pierre Balpe on "Hyperfiction"

http://hyperfiction.blogs.liberation.fr is a blog by Jean-Pierre Balpe on "Hyperfiction".

ja
http://vispo.com

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571. Jesse Glass

Fwd: time4time : Jesse Glass

Sun 18 Feb 2007

Some very interesting things in a recent post on experiments in sound, abstraction and "universal language" in the '20s and '30s. Jess

--- Original Message ---
Date: /0/0
From: "ralph li" <[redacted]>
Subject: time4time : Jesse Glass

ralph li hat Ihnen einen Link zu einem Blog gesendet:

new blog, "post-modernism: collaging, fragmentation, and Oulipo-like processes along with a keen understanding of poetic forms and traditions" best ... ralph

Blog: time4time
Post: Jesse Glass
Link: http://time4time.blogspot.com/2007/02/jesse-glass.html

--
Powered by Blogger
http://www.blogger.com/

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572. **Simon DeDeo**
query from Richard Fox
Sun 18 Feb 2007

Hi all -- translator Richard Fox (based in VT but briefly camped in my living room -- !) asked me to pass on this query. You can reach him at [redacted].

>>looking for any work done on the use of >>etruscan language-literature by
the modernists in particular any kind of >>fenollosan radial appropriation e3vents. anyone who has worked or knows work >>like this please contact thanks!!

↑ Index

573. **ishaq arashi**
lost works do what you like and other works
Sun 18 Feb 2007

---

peace,

i am writing in reference to a short writ entitled "do what you like" a story about the killing of a girl in my town set the music of blind faith. i was wonder is you still have a copy of the story since i was the subject a hate crime which presented itself in the form of a break in into my flat and my computer, which contained my writing, was stolen along with my prayer mat.

i am currently attempting to retrieve some of my lost writings

you assistance would be much appreciated

kh

sincerely

l y braithwaite

http://en.wikipedia.org/wiki/Lawrence_Ytzhak_Braithwaite

http://www.sidebrow.net/2006/a047braithwaite.php

↑ Index

574. Mark Weiss
Re: query from Richard Fox
Mon 19 Feb 2007

Does any Etruscan literature survive?

At 07:48 PM 2/18/2007, you wrote:
>Hi all -- translator Richard Fox (based in VT but briefly camped in
>my living room -- !) asked me to pass on this query. You can reach
>him at [redacted].
>
>>>looking for any work done on the use of >>etruscan language-literature
>by the modernists in particular any kind of >>fenollosan radial
>appropriation e3vents. anyone who has worked or knows work >>like
>this please contact thanks!!

↑ Index

575. Alexander Jorgensen
Re: query from Richard Fox
Mon 19 Feb 2007

A wonderful culture. Fine metal work and pottery, as
we know, sensual and sophisticated, Romans learned
lots from this civilization. Hong Kong, in September,
had a wonderful exhibition - world class.

agj

--- Mark Weiss <[redacted]> wrote:

> *Does any Etruscan literature survive?*
>
> *At 07:48 PM 2/18/2007, you wrote:*
> *Hi all -- translator Richard Fox (based in VT but*
> *briefly camped in*
> *my living room -- !) asked me to pass on this*
> *query. You can reach*
> *him at* [redacted].
>
> *looking for any work done on the use of*
> *etruscan language-literature*
> *by the modernists in particular any kind of*
> *fenollosan radial*
> *appropriation e3vents. anyone who has worked or*
> *knows work >>like*

> *this please contact thanks!!*

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.
http://tv.yahoo.com/

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576. **Michael Dylan Welch**
Re: Haiku as a genre
Mon 19 Feb 2007

I wrote before about why "a cotton lycra weave lifts/ from plants it catches" doesn't work, at least for me, as haiku. However, you raise an interpretation that would lead me to suggest changing "plants it catches" to "plants it catches on," which would be much clearer to me. But I am still left with having no reason for the fabric to be having any relationship with plants in the first place, so to be the verse is still problematic. You make a good point that it presents a moment (a catch, and then release), which many haiku also do, but that is not enough, especially when there are other problems.

Also, Murat, you refer to "strict form." But do you mean 5-7-5? Remember, I reject 5-7-5 for English-language haiku, at least as a target (it can be okay if it's by accident, and avoids many of the padding/chopping and awkward line break problems that many 5-7-5 haiku have). The strictness that I would look for is more in terms of clarity of sensory images (these aren't clear enough), using a season word (nope), and a two-part juxtapositional structure, equivalent to a kireji (again, nope), plus an overall gestalt. As I mentioned, the other verse about ana crumpling silver paper is much closer to haiku -- for starters, the central image is immediate and clear (crumpling silver paper), there's a seasonal reference (santa), and a juxtaposition of the two parts. The whole did not work for me in that case, however.

Alison, your 7-5-7 "enryu" seems like it must have been a lot of fun to create.

Michael

In a message dated 16-Feb-07 9:06:19 PM Pacific Standard Time, [redacted] writes:

Date: Fri, 16 Feb 2007 18:02:01 -0500
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Haiku as a genre

Michael,

"a cotton lycra weave lifts/ from plants it catches" seems to the in terms of spirit, rather than strict form, the closest to Haiku. It is about perception. A piece of cloth is caught/snagged (during walk?) by a plant (with thorns). The continuing motion pulls the plant for a moment, but then the plant is detached. It is this moment between catching and detaching (the puill of motion and counter pull of the static) which the poem catches, which is wonderful, and it seems to me exactly in the spirit of haiku.

The chairs, in half
beings buried in
snow,
are
pigeons

in the park.

I am enjoying your posts.

Ciao,

Murat

↑ Index

577. **Murat Nemet-Nejat**
Re: query from Richard Fox
Mon 19 Feb 2007

"Etruscan Places," D.H. Lawrence?

M.

On 2/19/07, Mark Weiss <[redacted]> wrote:
>
> Does any Etruscan literature survive?
>
> At 07:48 PM 2/18/2007, you wrote:
> >Hi all -- translator Richard Fox (based in VT but briefly camped in
> >my living room -- !) asked me to pass on this query. You can reach
> >him at [redacted].
> >
> >>>looking for any work done on the use of >>etruscan language-literature
> >by the modernists in particular any kind of >>fenollosan radial
> >appropriation e3vents. anyone who has worked or knows work >>like
> >this please contact thanks!!
>

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578. Nicholas Karavatos
Beware of yourselves! Beware of each other!
Mon 19 Feb 2007

Stay away from poets. The erring follow them.
Qur'an 26:224 (Pickthal)

And the Poets, - It is those straying in Evil, who follow them: Qur'an 26:224 (Yusuf Ali)

And as to the poets, those who go astray follow them.
Qur'an 26:224 (Shakir)

As for the poets, they are followed only by the strayers.
Qur'an 26:224 (Khalifa)

WaalshshuAAarao yattabiAAuhumu alghawoona

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http://shopping.msn.com/default/shp/?ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701

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579. Michael Dylan Welch
Re: Haiku as a genre
Mon 19 Feb 2007

Yikes, did I ever miss that! Yes, of course, the Santa Ana winds are warm (been too long since I lived in Southern California -- 19 years). That makes a lot of difference to the poem. Which goes to show you the power of line breaks, which in this case completely confused me (and, ahem, thus I'd change them). I'm still puzzled by why the wind would crumple silver paper, though, and still seems to be insufficient for a haiku, plus it also loses the seasonal reference I wondered about (Santa). Thanks for pointing the Santa Anas, Barry.

Michael

In a message dated 17-Feb-07 9:02:21 PM Pacific Standard Time, [redacted] writes:

Date: Sat, 17 Feb 2007 04:50:03 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: Haiku as a genre

Should we not read "santa ana" as one name? Remember the Alamo!

> *warm santa*
> *ana crumples silver*
> *paper*
>
> *I would take "Ana" to be the name of a little girl,*
> *and she's crushing silver paper, though we don't*
> *know why. This is juxtaposed with "warm santa," so*
> *the leap between these two elements is something in*
> *common with haiku. But why is the Santa warm? I*
> *don't get that -- and it's both unresolved and*
> *probably unresolvable. Sure, the mention of Santa*
> *and and silver paper suggests Christmas, but so*
> *what? This fulfills a seasonal expectation for*
> *haiku, but that in itself is not enough, even for*
> *the best haiku. There is often something connected*
> *TO a season that carries additional meaning in some*
> *way, rather than merely giving you a sense of the*
> *season. But what's the overall message or feeling*
> *here? I feel a bit too confused by it to know, or to*
> *feel enough from it. I think of the bilingual haiku*
> *journal Ginyu, in Japan, edited by Ban'ya Natsuishi,*
> *that might be attracted to this poem for its*
> *avant-garde or slightly tantalizing (unresolved)*
> *psychological effect (I mean "avant-garde*
> *" in terms of haiku, of which Natsuishi is a leading*
> *proponent). But I would still bet that most haiku*
> *readers would be puzzled by it, in an unresovable*
> *way, nor would they find any meta-resolution in*
> *realizing that it's unresolvable, because even*
> **that* effect is achieved with more control than I*
> *see in these words. It seems too confusing in its*
> *whole effect, even while I like the image of a girl*
> *crumpling silver paper. I can suspend my disbelief*
> *on reading about a girl crumpling silver paper, but*
> *I have trouble suspending disbelief when offered the*
> *incomplete image of whatever a "warm santa" is.*
> *(Also not keen on the word "paper" being a line by*
> *itself.) Is this a haiku? I think it comes closer*
> *than any of the other pieces offered here. On the*
> *other hand, folks like Hiroaki Sato have said that*
> *haiku is whatever a person wants to call a haiku.*
> *That's a bit too liberal for me, or a way of dodging*
> *any discussion of the matter, for clearly even he*

> *himself has a notion that make*
> *s a haiku different from, say, a novel.*

↑ Index

580. **David-Baptiste Chirot**
Re: query from Richard Fox
Mon 19 Feb 2007

---

d .h. lawrence wrote a book called Etruscan Places
i haven't read it so no idea if touches on these--

if you can read Italian, that wd be a good place to start looking, among Italian writers--

> *From: Mark Weiss <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: query from Richard Fox*
> *Date: Mon, 19 Feb 2007 01:33:30 -0500*
>
> *Does any Etruscan literature survive?*
>
> *At 07:48 PM 2/18/2007, you wrote:*
> *Hi all -- translator Richard Fox (based in VT but briefly camped in my*
> *living room -- !) asked me to pass on this query. You can reach him at*
> *[redacted].*
>
> *looking for any work done on the use of >>etruscan language-literature*
> *by the modernists in particular any kind of >>fenollosan radial*
> *appropriation e3vents. anyone who has worked or knows work >>like this*
> *please contact thanks!!*

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581. **Anny Ballardini**
Re: query from Richard Fox
Mon 19 Feb 2007

I didn't know it either, or at least I forgot, here from Wikipedia:
http://en.wikipedia.org/wiki/Etruscan_language

Etruscan documents

- *Liber Linteus <http://en.wikipedia.org/wiki/Liber_Linteus>* — An Etruscan linen <http://en.wikipedia.org/wiki/Linen> book that ended as mummy wraps in Egypt. - *Tabula Cortonensis<http://en.wikipedia.org/wiki/Tabula_Cortonensis> * — An Etruscan inscription. - *Cippus perusinus <http://en.wikipedia.org/wiki/Cippus_perusinus>* — An Etruscan inscription. - *Pyrgi Tablets <http://en.wikipedia.org/wiki/Pyrgi_Tablets>* — Bilingual Etruscan-Phoenician<http://en.wikipedia.org/wiki/Phoenician_language>golden leaves.

On 2/19/07, Mark Weiss <[redacted]> wrote:
>
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> >this please contact thanks!!
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↑ Index

582. **Herb Levy**
Re: query from Richard Fox
Mon 19 Feb 2007

Mark Weiss wrote:
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>> by the modernists in particular any kind of >>fenollosan radial
>> appropriation e3vents. anyone who has worked or knows work >>like
>> this please contact thanks!!

>
>

There's Lee Hyla's We Speak Etruscan
<http://www.newworldrecords.org/album.cgi?rm=view&album_id=80491>

But it's a duet for baritone saxophone & bass clarinet, so depending on what "work done on" means to you....

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583. **Dan Waber**
ars poetica update
Mon 19 Feb 2007

The ars poetica project continues to bloom at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Mary Maher, Vernon Frazer, and Sandra Alland.

Poems will appear this week by: Sandra Alland, Maxianne Berger, and Jesse Glass.

A new poem about poetry every day.

Enjoy,
Dan

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584. **Barry Schwabsky**
Re: Haiku as a genre
Mon 19 Feb 2007

But I had a different wrong interpretation of Santa Ana--as suggested by my call to "remember the Alamo." General Santa Ana was the Mexican general (and later, president) who led the siege against the Alamo.

Michael Dylan Welch <[redacted]> wrote: Yikes, did I ever miss that! Yes, of course, the Santa Ana winds are warm (been too long since I lived in Southern California -- 19 years). That makes a lot of difference to the poem. Which goes to show you the power of line breaks, which in this case completely confused me (and, ahem, thus I'd change them). I'm still puzzled by why the wind would crumple silver paper, though, and still seems to be insufficient for a haiku, plus it also loses the seasonal reference I wondered about (Santa). Thanks for pointing the Santa Anas, Barry.

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> *paper*
>
> *I would take "Ana" to be the name of a little girl, and she's crushing silver paper, though we don't know why. This is juxtaposed with "warm santa," so the leap between these two elements is something in common with haiku. But why is the Santa warm? I don't get that -- and it's both unresolved and probably unresolvable. Sure, the mention of Santa and and silver paper suggests Christmas, but so what? This fulfills a seasonal expectation for haiku, but that in itself is not enough, even for the best haiku. There is often something connected TO a season that carries additional meaning in some way, rather than merely giving you a sense of the season. But what's the overall message or feeling here? I feel a bit too confused by it to know, or to feel enough from it. I think of the bilingual haiku journal Ginyu, in Japan, edited by Ban'ya Natsuishi, that might be attracted to this poem for its avant-garde or slightly tantalizing (unresolved) psychological effect (I mean "avant-garde " in terms of haiku, of which Natsuishi is a leading proponent). But I would still bet that most haiku readers would be puzzled by it, in an unresovable way, nor would they find any meta-resolution in realizing that it's unresolvable, because even *that* effect is achieved with more control than I see in these words. It seems too confusing in its whole effect, even while I like the image of a girl crumpling silver paper. I can suspend my disbelief on reading about a girl crumpling silver paper, but I have trouble suspending disbelief when offered the incomplete image of whatever a "warm santa" is. (Also not keen on the word "paper" being a line by itself.) Is this a haiku? I think it comes closer*

> *than any of the other pieces offered here. On the other hand, folks like Hiroaki Sato have said that haiku is whatever a person wants to call a haiku. That's a bit too liberal for me, or a way of dodging any discussion of the matter, for clearly even he himself has a notion that make*
> *s a haiku different from, say, a novel.*

↑ Index

585. **amy king**

EVIE SHOCKLEY GUEST EDITS MIPOESIAS

Mon 19 Feb 2007

MiPOesias presents [http://www.mipoesias.com/EVIESHOCKLEYISSUE]

Evie Shockley, Guest Editor

A. Van Jordan
Aracelis Girmay
Brandon D. Johnson
C.S. Giscombe
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Tyrone Williams

http://www.mipoesias.com/EVIESHOCKLEYISSUE/

Finding fabulous fares is fun.
Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains.

↑ Index

586. cris cheek
this week in Oxford Ohio
Mon 19 Feb 2007

Here's a heads-up about two events next week that are part of an ongoing exhibition at the Miami University Art Museum--please see the department website for details and biographies: http://www.units.muohio.edu/english/events.html#imageworks.

The schedule you'll find there with other information:

Tuesday, February 20
12 p.m.
Miami University Art Museum
Marjorie Welish will discuss the conceptual and theoretical relationship of word and image in a lecture entitled "Read Red: Between Reading and Seeing."
Free and open to the public

Thursday, February 22
7 p.m.
Miami University Art Museum
Readings by Norma Cole, Tom Raworth, and Marjorie Welish with introductory remarks on IMAGEworks/WORDworks by Keith Tuma
Free and open to the public

The biographies linked from the site above should tell you what you need to know, but maybe I should add here that Marjorie Welish is not only a fine poet and painter but also a very smart writer about literature, art, and aesthetic theory--she moves easily between Continental and Anglo-American philosophy. I hope that a few of you who might not otherwise turn out for a poetry reading

might turn out to hear her talk about text and image at the museum on Tuesday at noon.

Please feel free to forward the link to faculty and students in other departments and to others who might be interested. Several of the writer/artists will be visiting a range of classes in the department next week.

Keith
--

↑ Index

587. sandra de 1913
1913's Rozanova Prize
Mon 19 Feb 2007

"All writing is collaboration."
...I think Robert Kelly said that.

1913 says:
There's till time to submit to
THE ROZANOVA* PRIZE
for a collaborative and/or visual book,
to be published in a beautiful perfect-bound edition by 1913 Press.
Winner also receives standard royalties contract and 25 copies of the book.

"COLLABORATIVE and/or VISUAL"
are as open modalities as you want to make them.

(Cross-outs, cut-ups, collage, conversation, wiki-work, decollage, bricolage, multi-authored texts, non-authored texts, hooked on homophonics, anxiously influenced work, chance...)

Please see 1913 a journal of forms and 1913's book publications for fine examples:
Seismosis by John Keene + Christopher Stackhouse
and Sightings by Shin Yu Pai

http://journal1913.org/home.html

DEADLINE: March 13, 2007
$20 entry fee

ALL entries will be considered for publication by 1913.
All contest entrants will receive a copy of the winning book.
**
Multiple entries are accepted, but must be sent under separate cover

either online:
http://www.journal1913.org/prizes.html

or by mail to:
1913 Press
Box 9654
Hollins University
Roanoke, Virginia 24020

Please email the [redacted] with any questions at all.

1913 looks forward to the opportunity to read your work...and collaborate!

http://www.journal1913.org

*After Olga Rozanova (1886-1918), Russian avant-garde (Cubo-Futurist, Proto-Suprematist, Neo-Primitivist) artist who began constructing book art objects in 1913, in collaboration with Kruchenykh, Klebnikhov, and Malevich. Rozanova died young and unexpectedly, a week before the October Revolution anniversary.

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588. **Mark Weiss**
Re: query from Richard Fox
Mon 19 Feb 2007

Of course, but their literature doesn't survive (there are inscriptions) and their language, as far as I know, is largely undeciphered. Which would limit the ways in which modernists could use it. Or maybe not. People do write in Klingon.

Mark

At 01:56 AM 2/19/2007, you wrote:
>A wonderful culture. Fine metal work and pottery, as
>we know, sensual and sophisticated, Romans learned
>lots from this civilization. Hong Kong, in September,
>had a wonderful exhibition - world class.
>
>agj
>
>--- Mark Weiss <[redacted]> wrote:
>
> > Does any Etruscan literature survive?
> >
> > At 07:48 PM 2/18/2007, you wrote:
> > >Hi all -- translator Richard Fox (based in VT but

> > briefly camped in
> > >my living room -- !) asked me to pass on this
> > query. You can reach
> > >him at [redacted].
> > >
> > >>>looking for any work done on the use of
> > >>etruscan language-literature
> > >by the modernists in particular any kind of
> > >>fenollosan radial
> > >appropriation e3vents. anyone who has worked or
> > knows work >>like
> > >this please contact thanks!!
> >
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>---
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>
>
>_____
>TV dinner still cooling?
>Check out "Tonight's Picks" on Yahoo! TV.
>http://tv.yahoo.com/

↑ Index

589. **Murat Nemet-Nejat**
Re: Haiku as a genre
Mon 19 Feb 2007

Michael,

I do believe "catches on" will weaken the piece a lot and make it, as I see it, neither poem nor haiku. Why this is so requires an elaborate explanation which finally may not be too useful.

Along with the rules of haiku, are you not using your range of sensibility as a reader also as a standard? To me there is nothing unclear about "catches." "Catches on" is the "correct" expression if you can not accept "lycra," as an active and even ominous agent. The poem obviously does.

Ciao,

Murat

On 2/19/07, Michael Dylan Welch <[redacted]> wrote:
>
>
> I wrote before about why "a cotton lycra weave lifts/ from plants it
> catches" doesn't work, at least for me, as haiku. However, you raise an
> interpretation that would lead me to suggest changing "plants it catches"
> to "plants it
> catches on," which would be much clearer to me. But I am still left with
> having no reason for the fabric to be having any relationship with
> plants in the
> first place, so to be the verse is still problematic. You make a
> good point
> that it presents a moment (a catch, and then release), which many
> haiku also
> do, but that is not enough, especially when there are other problems.
>
> Also, Murat, you refer to "strict form." But do you mean 5-7-5? Remember,
> I
> reject 5-7-5 for English-language haiku, at least as a target (it can be
> okay
> if it's by accident, and avoids many of the padding/chopping and awkward
> line break problems that many 5-7-5 haiku have). The strictness that
> I would
> look for is more in terms of clarity of sensory images (these aren't clear
> enough), using a season word (nope), and a two-part juxtapositional
> structure,
> equivalent to a kireji (again, nope), plus an overall gestalt. As I
> mentioned,
> the other verse about ana crumpling silver paper is much closer to haiku
> -- for
> starters, the central image is immediate and clear (crumpling silver
> paper),
> there's a seasonal reference (santa), and a juxtaposition of the two
> parts.
> The whole did not work for me in that case, however.
>
> Alison, your 7-5-7 "enryu" seems like it must have been a lot of fun to
> create.
>
> Michael
>
>

> In a message dated 16-Feb-07 9:06:19 PM Pacific Standard Time,
> [redacted] writes:
>
> Date: Fri, 16 Feb 2007 18:02:01 -0500
> From: Murat Nemet-Nejat <[redacted]>
> Subject: Re: Haiku as a genre
>
> Michael,
>
> "a cotton lycra weave lifts/ from plants it catches" seems to the in
> terms
> of spirit, rather than strict form, the closest to Haiku. It is about
> perception. A piece of cloth is caught/snagged (during walk?) by a plant
> (with thorns). The continuing motion pulls the plant for a moment,
> but then
> the plant is detached. It is this moment between catching and detaching
> (the
> puill of motion and counter pull of the static) which the poem catches,
> which is wonderful, and it seems to me exactly in the spirit of haiku.
>
> The chairs, in half
> beings buried in
> snow,
> are
> pigeons
>
> in the park.
>
>
> I am enjoying your posts.
>
> Ciao,
>
> Murat
>

↑ Index

590. Alan Sondheim
more from performanceville
Mon 19 Feb 2007

performance/dance of sorts @
http://www.asondheim.org/fallenbb.mp4
apologies to the designers of background objects/images

and http://www.asondheim.org/floater.mov again for direct avi from Second Life

then two still images @

two dancers two dances two roses two worlds
two dancers two dances two roses two worlds
two dancers two dances two roses two worlds
two dancers two dances two roses two worlds
two dancers two dances two roses two worlds
two dancers two dances two roses two worlds
two dancers two dances two roses two worlds

http://nikuko.blogspot.com/

↑ Index

591. Murat Nemet-Nejat
Re: query from Richard Fox
Mon 19 Feb 2007

If I remember it correctly, Lawrence describes the Etruscan pottery, etc, of course, from the point of view of a writer.

Murat

On 2/19/07, Mark Weiss <[redacted]> wrote:
>
> Of course, but their literature doesn't survive (there are
> inscriptions) and their language, as far as I know, is largely
> undeciphered. Which would limit the ways in which modernists could
> use it. Or maybe not. People do write in Klingon.
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> Mark
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> At 01:56 AM 2/19/2007, you wrote:
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> >we know, sensual and sophisticated, Romans learned
> >lots from this civilization. Hong Kong, in September,
> >had a wonderful exhibition - world class.

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> > > Does any Etruscan literature survive?
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> > > >Hi all -- translator Richard Fox (based in VT but
> > > briefly camped in
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> > > query. You can reach
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> > > >by the modernists in particular any kind of
> > > >>fenollosan radial
> > > >appropriation e3vents. anyone who has worked or
> > > knows work >>like
> > > >this please contact thanks!!
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>_____
> >TV dinner still cooling?
> >Check out "Tonight's Picks" on Yahoo! TV.
> >http://tv.yahoo.com/
>

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592. **Jim Andrews**
on print vs online books
Mon 19 Feb 2007

---

http://www.youtube.com/watch?v=QYKb_ZCdr5g : Cory Doctorow explains why the more free e-books an author gives away, the more money the author makes.

ja

↑ Index

593. **amy king**
Re: on print vs online books
Mon 19 Feb 2007

Thanks for posting this!

Jim Andrews <[redacted]> wrote: http://www.youtube.com/watch?v=QYKb_ZCdr5g : Cory Doctorow explains why the more free e-books an author gives away, the more money the author makes.

ja

Be a PS3 game guru.
Get your game face on with the latest PS3 news and previews at Yahoo! Games.

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594. **Christina Milletti**
Exhibit X Fiction Presents Dave Kress Feb 21
Mon 19 Feb 2007

THE EXHIBIT X FICTION SERIES PRESENTS
novelist and short story writer
DAVE KRESS

Wednesday, February 21
8:00pm
Hallwalls at The Church
341 Delaware Avenue
Buffalo, NY

DAVE KRESS is the author of two works of fiction: Counting Zero, a novel, and Martians, a creature. A new novel, Glorified-or-Thermometers of God, will be published in 2007. He is an Assistant Professor of English at the University of Maine, Orono, where he teaches creative writing and contemporary literature.

"Dave Kress's first novel reminds us how intelligent a form the novel can be, in the right hands. Counting Zero is a keenly apprehended story, written with articulate zest and a voracious appetite for the things of everyday life seen in consummate detail. Mr. Kress has begun what promises to be a sparkling career as a novelist. Yes, Virginia, there are still some stylists on the Rialto." -- Paul West

FORTHCOMING EXHIBIT X EVENTS:
Percival Everett, Friday March 2, 7pm
Shelley Jackson, Friday March 30, 7pm
Joanna Scott, Thursday April 19, 7pm

More information about our guests, as well as streaming video of our past events, can be found at www.english.buffalo.edu/exhibitx.

Best,
Christina

_____
Christina Milletti
Assistant Professor of English
Director: Exhibit X Fiction Series
University at Buffalo, SUNY
Office: 533 Clemens Hall
Phone: [redacted] x1056

↑ Index

595. **alexander saliby**
Re: chinese new year (request for words on duilian)
Mon 19 Feb 2007

Deborah,

From Li Po; Sorry, can't report on who gets credit for the translation, I forgot to copy that information down when I was scribbling these two lines down in my notebook.

" moments of your life are as a precious coin
  each deserves the care to be spent wisely..."

Alex

> *From: Deborah Poe <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: chinese new year (request for words on duilian)*
> *Date: Sun, 18 Feb 2007 18:06:09 -0500*

> *i would love to hear more on antithetical couplets should you care to wax duilian...*
>
> *http://en.epochtimes.com/news/7-2-16/51783.html*
>
> *"May the shining stars bless our generations.*
> *May our great virtue always bring success."*
>
> *everyone, happy chinese new year.*
>
> *--d. poe*
>
> *(sorry for x-posting)*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Jim Andrews*
> *Sent: Sunday, February 18, 2007 2:51 PM*
> *To: [redacted]*
> *Subject: Jean-Pierre Balpe on "Hyperfiction"*
>
> *http://hyperfiction.blogs.liberation.fr is a blog by Jean-Pierre Balpe on "Hyperfiction".*
>
> *ja*
> *http://vispo.com*

↑ Index

596. **George Bowering**

Re: Beware of yourselves! Beware of each other!

Mon 19 Feb 2007

It is the poets whom the erring follow.
Qu'ran 26:224 (Rodwell)

On 18-Feb-07, at 11:41 PM, Nicholas Karavatos wrote:

> Stay away from poets. The erring follow them.
> Qur’an 26:224 (Pickthal)
>
> And the Poets, - It is those straying in Evil, who follow them:
> Qur’an 26:224 (Yusuf Ali)
>
> And as to the poets, those who go astray follow them.
> Qur’an 26:224 (Shakir)
>
> As for the poets, they are followed only by the strayers.

> Qur’an 26:224 (Khalifa)
>
> WaalshshuAAarao yattabiAAuhumu alghawoona
>
> _____
> Find what you need at prices you’ll love. Compare products and save at
> MSN® Shopping.
> http://shopping.msn.com/default/shp/?
> ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701
>
>
George "Whip" Bowering
A law-abiding driver.

↑ Index

597. Betsy Andrews
New Jersey reading venues?
Mon 19 Feb 2007

Hi.

Looking for good places to read in New Jersey, and contacts there. Please backchannel me. Thanks much, Betsy

---
Looking for earth-friendly autos?
 Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

↑ Index

598. Andrew Jones
Re: Beware of yourselves! Beware of each other!
Mon 19 Feb 2007

---

that's what I like to hear, we still got it

On 2/19/07, Nicholas Karavatos <[redacted]> wrote:
> Stay away from poets. The erring follow them.
> Qur'an 26:224 (Pickthal)
>
> And the Poets, - It is those straying in Evil, who follow them:
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> Qur'an 26:224 (Shakir)

>
> As for the poets, they are followed only by the strayers.
> Qur'an 26:224 (Khalifa)
>
> WaalshshuAAarao yattabiAAuhumu alghawoona
>
> _____
> Find what you need at prices you'll love. Compare products and save at MSN(r)
> Shopping.
> http://shopping.msn.com/default/shp/?ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701
>

↑ Index

599. **Stephen Vincent**
Re: Beware of yourselves! Beware of each other!
Mon 19 Feb 2007

To err is to be human. Follow me.

Poet's Almanac & Advertiser
Volume 1, Page 1
Mt. Holy Oak, Massachusetts, 1642

> *It is the poets whom the erring follow.*
> *Qu'ran 26:224 (Rodwell)*
>
> *On 18-Feb-07, at 11:41 PM, Nicholas Karavatos wrote:*
>
> *Stay away from poets. The erring follow them.*
> *Qur’an 26:224 (Pickthal)*
>
> *And the Poets, - It is those straying in Evil, who follow them:*
> *Qur’an 26:224 (Yusuf Ali)*
>
> *And as to the poets, those who go astray follow them.*
> *Qur’an 26:224 (Shakir)*
>
> *As for the poets, they are followed only by the strayers.*
> *Qur’an 26:224 (Khalifa)*
>
> *WaalshshuAAarao yattabiAAuhumu alghawoona*
>
> _____
> *Find what you need at prices you’ll love. Compare products and save at*

> *MSN® Shopping.*
> *http://shopping.msn.com/default/shp/?*
> *ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701*
>
> *George "Whip" Bowering*
> *A law-abiding driver.*

↑ Index

600. Halvard Johnson
Re: New Jersey reading venues?
Mon 19 Feb 2007

Just find a nice lawn with a couple big, old shade trees.
Then stretch out in the shade and go to it. Uh, maybe
it would be best to wait until it warms up a bit there.

Hal

"What does a poet need an unlisted
  number for?"
                --George Costanza

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 19, 2007, at 2:56 PM, Betsy Andrews wrote:

> *Hi.*
>
> *Looking for good places to read in New Jersey, and contacts there.*
> *Please backchannel me. Thanks much, Betsy*
>
> ---
> *Looking for earth-friendly autos?*
> *Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.*

↑ Index

601. **Jim Andrews**
Re: on print vs online books
Mon 19 Feb 2007

> *Thanks for posting this!*
>
> *Jim Andrews <[redacted]> wrote:*
> *http://www.youtube.com/watch?v=QYKb_ZCdr5g : Cory Doctorow explains why the*
> *more free e-books an author gives away, the more money the author makes.*

You're welcome. It sounds quite good, doesn't it, coming from someone whose book is in its sixth printing. Many have been saying the same for years.

ja
http://vispo.com

↑ Index

602. **Robert Lunday**
Poetics Blog
Mon 19 Feb 2007

Hello All,

Come on in!

- Outsider (Literary) Artists
- Queen of Kanji (Rasula/McCaffery, Imagining Language)
- Poetry on Film
- The Mid-Length Long Poem ... and other topics at:

http://www.robertlunday.com (A WordPress blog)

↑ Index

603. **Michael Rothenberg**
Friends of Big Bridge
Mon 19 Feb 2007

Dear Friends of Big Bridge,

We are now accepting tax-deductible donations.

For almost a decade we have been able to produce and maintain Big Bridge at a minimal expense, however, due to rising costs, staff changes, and the need to continue to bring you more of the best poetry, art and everything else, we humbly ask for your support. Every little bit counts. Please, help us keep Big Bridge online.

Please make checks out to Committee on Poetry, Inc., and specify on the check FOR: Big Bridge. Mail donations to:

Big Bridge
16083 Fern Way
Guerneville, CA. 95446

You will recieve a letter of acknowledgment upon receipt of your donation.

And, of course, we thank you very much for your many years of support.

Peace,
Michael Rothenberg, Editor
Big Bridge
http://www.bigbridge.org

↑ Index

604. Aaron Vidaver
Open Text Reading Series #1: Peter Culley (Vancouver)
Mon 19 Feb 2007

OPEN TEXT READING SERIES #1
Sponsored by the Canada Council for the Arts
& the Creative Writing Program at Capilano College
http://capilanocreativewriting.blogspot.com

The Spring 2007 OPEN TEXT series at Capilano College begins on March 1st 2007 with a reading by Nanaimo poet Peter Culley, who will be reading from his new work, "The Age of Briggs & Stratton".

12:30
Cedar 136
Capilano College
2055 Purcell Way
North Vancouver

Peter Culley, poet and art critic, has published Twenty-one (Oolican 1980), Fruit Dots (Tsunami 1985), Natural History (Fissure 1986) The Climax Forest (Leech, 1995) and Hammertown (New Star, 2003). The untitled second installment of Hammertown is due from New Star in the fall of '08. His writing on artists such as Stan Douglas, Roy Arden, Kelly Wood and Geoffrey Farmer has appeared in numerous catalogues and journals. Culley resides in South Wellington, near Nanaimo, on Vancouver Island, BC.

L'Orphee

So much of L' Orphee
plays in the grim middle-aged way

poor Spicer never lived to see
that its like I know better;
ie Jean Marais is how we're
supposed to look on the inside
& those hoopleheads at the Cafe
rioting over Johnny Ray
as Mrs. Mills tinkles at 78
& the Hugo Boss bike cops drop their mitts--
what Martian could have predicted an Elvis
emerging from their thin Hugenot gruel?
Why do the youngsters blame me?
Don't their radios get the CBC?

-- from "The Age of Briggs & Stratton"

For info:
Roger Farr
[redacted]
[redacted] (2554)

[Coming soon: Marie Annharte Baker, March 7th; Dorothy Trujillo Lusk, March 15th]

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605. Eric Dickey
To Topos: Poetry International
Mon 19 Feb 2007

Reading announcement
http://www.gazettetimes.com/articles/2007/02/19/lifestyles/books/book02.txt

Publication announcement:

To Topos: Poetry International, volume 9,
Ahani: Indigenous American Poetry
with special guest editor Allison Adelle Hedge Coke.

Featuring poems by Joy Harjo, Orlando White, Hugo Jamioy, Heid E. Erdrich and many others.

Includes translations with poems in Kamsa, Quechua, Mayan, Mapuche, Lenape, Comanche, Western Cherokee, Spanish and more.

Could possibly be the first and only poetry anthology by indigenous American poets.

350 pages, $12.00.

For ordering information visit:
http://oregonstate.edu/dept/foreign_lang/totopos/.

Or send $14.50 ($12 plus $2.50 for shipping) to:
To Topos, 210 Kidder Hall, Oregon State University, Corvallis, OR 97331.

About To Topos

To Topos is an international poetry journal that features poetry in translation, oftentimes the original appears together with its English translation. The following is excerpted from our Poet's Market entry:

"To Topos is committed to fostering human rights on an environmentally fragile planet. Its focus is altermondialist, recognizing that the causes of poverty and injustice are often related to race, gender, nationality, and the effacement of earth-given resources. Most issues are thematically focused.

"Previous themes include Incarceration, Peace and the Sea, Forests, and North African Voices. Winona LaDuke (White Earth Land Recovery Project) and Dr. William F. Schulz (Amnesty International) have prefaced recent issues. The journal is open to both aspiring and recognized poets. The journal particularly invites submissions from refugees and the borderless. The journal is primarily interested in living poets who believe words carry the gift of positive social change.

"The mission of this journal is to reveal the human face of poetry as a statement of urgency in today's world. The journal is open to all aesthetic and stylistic orientations, but submissions should be a seed for social change along humanist principles without indulging in political or nationalist rhetoric."

In May 2006, Ms. Hedge Coke addressed the United Nations regarding the effect of publication impact on Indigenous Human Rights.

We are in the process of reading the 250+ submissions for the forthcoming issue on Poetry and Poverty. Decisions to be made soon. Guest edited by Dr. Karen Holmberg of Oregon State University, our tenth volume will feature an introduction by Michael Parenti.

Our issue dedicated to Contemporary Hungarian Poetry, guest edited by Eniko Bollobas of Eötvös Loránd University, Budapest was presented to the Hungarian Prime Minister.

To purchase copies of the Hungarian issue, or other back issues:
http://oregonstate.edu/dept/foreign_lang/totopos/index.html

Future themes include Water, Contemporary Turkish Poetry (postponed) and Contemporary Poetry from Wallonia.

Our 2004 issue on Forests features an introduction by Winona LaDuke and was given a favorable review in the prominent French poetry journal, Friches. The 2005 issue on North African Voices was featured on www.babelmed.net.

We just received an Oregon Literary Arts Fellowship for Publishers grant in 2006. Our pages include works by the likes of academics, asylum inmates, Nobel and Pulitzer candidates, scholars, and farmers.

For more information or to order back issues:
http://oregonstate.edu/dept/foreign_lang/totopos/index.html

Have a burning question? Go to Yahoo! Answers and get answers from real people who know.

↑ Index

606. **Betsy Andrews**
Maureen Owen's email
Mon 19 Feb 2007

Can someone backchannel it to me, or ask her to email me? Got a quick question for her, thanks.

The fish are biting.
Get more visitors on your site using Yahoo! Search Marketing.

↑ Index

607. **Catherine Daly**
Princeton
Mon 19 Feb 2007

Dear Friends and Colleagues:

Do you know or use the Princeton Encyclopedia of Poetry and Poetics in any or all of its three editions (1965, 1974, 1993)? Have you found something useful in it? Do you wish it contained something it lacks? If you don't spend much time with poetry, do you know someone elsewhere who does?

Preparation of a fourth edition has begun, and both Roland Greene, who is Editor-in-Chief, and I, as General Editor, would welcome any and all suggestions and thoughts about which entries to keep, which to drop, which to add. We have begun working our way through the 1700 entries of the third edition in order to make these decisions, and that work should occupy us for the next month or so. If you have ideas or suggestions, please send them along during this time ([redacted] or [redacted]).

And please feel free to forward this message far and wide to colleagues working with poetry in any language throughout the United States and in other countries. The Princeton Encyclopedia has users around the world, and we are trying to cast a world-wide net.

Gratefully,

Steve

Stephen Cushman
Department of English
University of Virginia
219 Bryan Hall
P.O. Box 400121
Charlottesville, VA 22904-4121

tel: [redacted]
fax: [redacted]
email: [redacted]

--
All best,
Catherine Daly
[redacted]

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608. Tisa Bryant
Last Call for Free Books from Leon Works!
Mon 19 Feb 2007

Once more, with feeling!
On behalf of Renee Gladman:

Leon Works, an independent publisher of experimental prose and poetry, wants to expand its mailing list. If you are interested in teaching or writing about crossing genres, places, cultures, or time, and want access to Leon titles, please do the following:

1. Email your name and mailing address to Renee Gladman at [redacted].

2. Indicate whether you already own either of the first two titles, Sonny by Mary Burger or Incubation: A Space for Monsters by Bhanu Kapil.

Books forthcoming this spring and summer from Leon are What Began Us by Melissa Buzzeo and Unexplained Presence by Tisa Bryant.

All the best,

Renee

Editor & Publisher

_____ I searched, but I could not find You; I called You aloud, standing on the minaret; I rang the temple bell with the rising and setting of the sun; I bathed in the Ganges in vain; I came back from Kaaba disappointed; I looked for You in earth; I searched for You in heaven, my Beloved, but at last I have found You hidden as a pearl in the shell of my heart.

Complete Sayings, Hazrat Inayat Khan=

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609. **jkrick**
New EPC Paul Violi Page
Mon 19 Feb 2007

All,

The Electronic Poetry Center (http://epc.buffalo.edu) is pleased to announce its new Paul Violi page (http://epc.buffalo.edu/authors/violi).

Please pay us a visit sometime soon.

Jack Krick

↑ Index

610. **Carol Novack**
soliciting submissions for mad hatters' review --
Mon 19 Feb 2007

Hi Everyone --- Our reading period for Issue 8, guest edited by Debra Di Blasi, is open through March 1st. Seeking (unpublished) risky, lyrical/rhythmic/imagismic/orgiastic highly original-inventive, offbeat-unruly yet at least vaguely "accessible" prose, poetry, so-called non-fiction, dramatic variations and experimental forms of various mono and multimedia configurations and combinations audio, visual, textual, and oracular. Please see our submission guidelines.

Thanks!

Carol Novack
Publisher/Editor-in-Chief
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http://www.webdelsol.com/eSCENE/series20.html
http://webdelsol.com/PortalDelSol/pds-interview-mhr.htm *

↑ Index

611. Alan Sondheim
[stuff-it] FW: Dixie Chicks, part of tradition of progressive country music (fwd)
Tue 20 Feb 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-285307117-1171955327=:20422

Just in case you haven't seen these articles - Alan

---------- Forwarded message ----------
Date: Mon, 19 Feb 2007 22:53:44 -0800
From: Michael Gurstein <[redacted]>
To: [redacted]
Subject: [stuff-it] FW: Dixie Chicks,
part of tradition of progressive country music

Well worth a read, especially the second article.

MG

-----Original Message-----
From: [redacted] [mailto:[redacted]]
Sent: February 18, 2007 5:54 PM

To: [redacted]
Subject: Dixie Chicks, part of tradition of progressive country music

Dixie Chicks, part of tradition of progressive country music

* Dixie Chicks Among Esteemed Outlaws
by Ashley Sayeau (Philadelphia Inquirer)

* Wild And Blue: The Politics Of Country
By Sandy Carter (Z Magazine)

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Dixie Chicks Among Esteemed Outlaws
by Ashley Sayeau

Philadelphia Inquirer - February 16, 2007

http://www.philly.com/mld/inquirer/news/editorial/16709871.htm

On Sunday night at the 49th annual Grammy awards, the
Dixie Chicks took home five awards, including best
album, record and song of the year.

It was a long road, indeed, for the Chicks, whose
enormous fan base and ticket sales famously plummeted
in 2003 after lead singer Natalie Maines remarked on
the eve of the Iraq war that the group was "ashamed the president of the
United States is from Texas." Within days, radio stations were refusing
to play their music, and fans were demanding refunds. Death threats were
later issued.

Throughout the ordeal, the group remained admirably unapologetic, insisting
that dissent is (or at least should be) a vital liberty in America. They further
maintained this position in their album Taking the Long Way (which won the
Grammy for best album) and especially in the song "Not Ready To Make Nice,"
in which they directly addressed their critics: "It's too late to make it right/ I
probably wouldn't if I could/ Cause I'm mad as hell/ Can't bring myself to do
what it is/ You think I should."

Despite the group's successes, the grudge has held, particularly among the
Nashville music establishment. The Country Music Association completely
snubbed the Chicks at its awards ceremony in May.

Such an affront on the part of country music is not
only cowardly, but also quite antithetical to the
genre's history. For, while country music today is
often equated with pickup trucks, rebel flags, and men

with mullets, it also has a brave and, dare I say, liberal streak in its closet.

Take Johnny Cash, for instance. Not only did many of his most famous lyrics center on "the poor and the beaten down," including a poignant attack on this country's treatment of American Indians, but also Cash was a vocal critic of the Vietnam War, as in his famous song "Man in Black": "I wear the black in mourning for the lives that could have been/ Each week we lose a hundred fine young men."

And then there is Willie Nelson, who on Valentine's Day 2006 released a love song about gay cowboys, titled, "Cowboys Are Frequently, Secretly (Fond of Each Other)." Perhaps more seriously, he has been an avid supporter of presidential hopeful Dennis Kucinich, who, while arguing for universal health care and a swift withdrawal from Iraq, is probably the furthest left of any Democratic candidate.

Women in country music - like the Dixie Chicks - have a long tradition of being particularly bold in speaking out against some of the very conventions their record labels and conservative fan base celebrate. Back in 1933, the Carter Family, which consisted of A.P. Carter; his wife, Sara Doughtery Carter; and her cousin, the groundbreaking guitar player Maybelle Addington Carter, sang about a young woman who chose to commit suicide rather than marry. In Sara's sorrowful croon, we hear her say, "I never will marry/ I'll be no man's wife/ I expect to live single all the days of my life." Needless to say, she later divorced A.P.

Perhaps most memorable are some of Loretta Lynn's lyrics, particularly from the 1960s and 1970s. Released in 1966, her song "Dear Uncle Sam" was an early anti-Vietnam protest song. And though she once feigned dozing off while listening to feminist advocate Betty Friedan speak as a fellow guest on The David Frost Show, Lynn was a pretty controversial women's advocate. In "I Wanna Be Free," she wrote of the liberating effect of divorce: "I'm gonna take this chain from around my finger/ And throw it just as far as I can

sling 'er." She did the same thing for birth control in "The Pill": "The feelin' good comes easy now/ Since I've got the pill."

As daring as some outlaw artists have been, the country music establishment has often proved even more dogged in its conservative views. Lynn has purportedly had more songs banned than any other country music singer. And Cash, never completely at home in the country music world, once said that "the very idea of unconventional or even original ideas ending up on 'country' radio" was "absurd." No wonder, then, that in his gay cowboy song, Willie Nelson lamented that "you won't hear this song on the radio/ Not on your local TV."

With the November election, particularly with strong Democratic gains in Virginia and Missouri, Republican politicians may have to rethink their long-standing Southern strategy. Similarly, with last Sunday night's awards, country music should embrace the fact that its greatest assets have never been scared of controversy or doing the right thing.

To quote the great Dolly Parton - who has sung a few feminist, antiwar, and progressive anthems herself - "You'll never do a whole lot unless you're brave enough to try."

[Ashley Sayeau is a freelance writer currently living in Buffalo, N.Y., was raised in Tennessee, and has written on women and politics for a variety of anthologies and publications, including The Nation, Salon and Dissent.]

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Wild And Blue: The Politics Of Country
By Sandy Carter

Z Magazine - September 1994

http://zena.secureforum.com/znet/zmag/articles/sept94carter.htm

Some of the fondest memories of my west Texas childhood are linked to the lonesome moan of the pedal steel guitar and the soulful honky tonk voices of Hank Williams, Lefty Frizzell, and Ernest Tubb. In the 1950s, as I was entering grade school and gaining some awareness of the

world around me, these sounds served up essential clues to my sense of time and place.

A few years later, however, I perceived that some considered country music inferior to other forms of popular music. Southern accents, nasal voices, and bad grammar, I learned, were the most visible signs of this inferiority. So I became self conscious about my drawl and with some vigilance and discipline began modifying my twang according to standards I took to be more enlightened.

But the full arsenal of Southern stereotypes was not so easy to escape. In my 20s, as I began living and working in other parts of the country, I came to realize that people outside the South, particularly politically progressive people outside the South, judged white Southerners and nearly all aspects of their cultural heritage as backward. And this snobbery often found its most candid expression in mocking and ridiculing country music.

The elitist views that define popular prejudices about the country tradition greeted the music at its commercial birth. In the 1920s, when country music first felt the pressures of commercialization, rural traditions of all kinds were experiencing tensions and challenges brought on by industrialization. Country sounds suggesting older and more settled ways seemed inherently at odds with rapid social and technological change. The music expressed a longing for stability and order and deep-seated fears of the temptations of the modern world. At the same time, the music could not help but reflect hopes of escaping the hardships associated with traditional rural life.

Conflicted feelings also derived from the Southerness of the music. While the music of Stephen Foster and the writings of Mark Twain fueled romantic notions of the South as an exotic land of enchantment, the region also evoked images of slavery and the Civil War, the Scopes monkey trial, and the Klan. Thus for many, country music, regardless of its subject matter, was nothing more than the sound of ignorance and racism. Retaining a stubborn self-consciousness of its white, rural, Southern, working class origins, country music today continues to attract and repulse listeners by stirring the same opposing images. Nonetheless, in a span of 70 years, country music has grown from regional to national and international popularity. And presently, the music is cresting at a commercial high-water mark justifying marketing claims that country is now "America's pop music."

With mass popularity, however, some of the most distinctive qualities of country music have been diluted. Listening to the musical styles dominating country radio, one hears a generic McDonald's styled product so stripped of "hayseed" connotations that it virtually erases the line between country and various forms of easy listening white pop and bland 1970s styled corporate rock. While harder and more traditional country sounds have not disappeared, the market driven industry bias toward an urban-suburban contemporary sound has certainly muddled the definition and origins of the musical idioms known as country.

Like other music forms of our culture, country music is an amalgam of influences. Its sound, song structure, and lyrical text reveal a heavy debt to African American musical styles, particularly blues and gospel. Rhythmically, country draws most on the dance meters of English and European country dance tunes. As to lyrics and narrative style, country storytelling has roots in Southern Protestant sermonizing, barroom banter, front porch story swapping, and the general character of regional oral traditions. Other distinctive characteristics relate to the way the music is performed. Unlike many pop performers, country singers write much of their material bringing a subjective, direct voice to their performance. Like blues singers, they aim for intimacy more than technical sophistication. In the singer's voice and story lay the central appeal of country music.

Though country music is a vocal music above all else, its instrumental sound is unique and immediately identifiable. It begins with the guitar and is filled out with fiddle, banjo, mandolin, dobro, bass, pedal steel guitar, and harmonica. The distinctive country sound comes from the way the musicians play these instruments with flat picks, finger picks, bottlenecks, and bow. In contrast to the smooth, melodic approach of pop and classical music, country players, again showing an African American influence, favor a rough-edged attack with strings popped, scraped, hammered, and frailed. Mirroring the unadorned vocal sound, instrumental solos and fills are deliberately "unrefined." The emphasis is on sounds that counterpoint the social and emotional realism conveyed by the singer and the song. Accordingly, country sounds

are harsh, rowdy, romantic, humorous, and rousing. Most of all, they are mournful.

Did you ever see a robin weep When leaves begin to die

That means he's lost the will to live I'm so lonesome I could cry

--Hank Williams

Historically the most dominant and unmistakable quality of the country sound is sadness. One of the great stereotypes plaguing country music is the cry-in-the-beer loser drowning the pain of romantic loss in some dark tavern. But the heartbreak in country music runs deeper than cheating, drinking, and divorce. The sad tale country music has to tell goes back to the devastation the region suffered during the Civil War, the loss of rural identity, and the great migration of Southerners to urban centers in the Midwest and West during the 1940s and 1950s. Understandably, country music is homesick music, permanently colored by feelings of longing and lost innocence.

The loss at the heart of the country song has been expressed through two divergent impulses. When the Carter Family and Jimmie Rodgers came to Bristol, Tennessee in August 1927 to perform before record scout Ralph Peer and a Victor Talking Machine, they brought with them distinct bodies of material representing seemingly contradictory themes and values. In the Carter Family's huge repertoire of traditional songs resided the morally decent old-time virtues of work, family, humility, and Christian fellowship. By contrast, Rodgers, an ex-railroad brakeman from Meridian, Mississippi, wrote tunes with roots in blues and jazz, folk and cowboy songs, work gang hollers and pop. Though Rodgers wrote his share of songs glorifying the home and family, his work also celebrated the lives of hell-raisers, hoboes, wayward lovers, criminals, rounders, and ramblers.

Both approaches proved immediately popular. By 1933, the year of his death from tuberculosis, Jimmie Rodgers had become country's first crossover success and in the South his status was near mythic. And by the time the Carter Family disbanded in 1943, their music was well-

known throughout the United States, as well as parts of Canada, Mexico, England, Ireland, and Australia. Aside from establishing the commercial viability of country music, the breakthroughs of Rodgers and the Carter Family gave the shared musical culture of the white South coherence. Though commercialization accelerated the homogenization of sounds, by documenting the diversity of local and regional styles it also helped Southerners gain a fuller sense of their common cultural heritage. The music labeled "hillbilly" dramatized what they suffered, survived, and left behind. It offered solace and understanding, realism and escape. But most of all, it was music that responded to change with a reassertion of tradition. The Carter Family's religious tunes and sentimental ballads and Jimmie Rodgers' chronicles of the rambling man, in different ways, mapped the boundaries of tradition and the dire consequences of its breakdown.

Because of this emphasis on Southerness and tradition, country music has long been associated with all that is reactionary. However, while country music generally expresses a conservative outlook, the view of country as an exclusively white, male-dominated, right-wing tradition is unfair and one-dimensional. At no point in its history has country music expressed a consistent political ideology. Although performers such as W. Lee O'Daniel, Jimmie Davis, and Roy Acuff have run for political office and many country musicians have endorsed candidates and aired opinions in public, the music resists easy ideological labeling. Every hard- headed patriotic diatribe like "Okie From Muskogee" can be matched by songs like Waylon Jennings's multicultural, egalitarian anthem "America" and James Talley's ode to populist rebellion "Are They Gonna Make Us Outlaws Again?":

Now there's always been a bottom

And there's always been a top

And someone took the orders

And someone called the shots

And someone took the beatin', Lord

And someone got the prize

Well, that may be the way its been

But that don't mean its right

More importantly, since country music has always been a voice for small farmers, factory hands, day laborers, the displaced and unemployed, its harsh portraits of work and everyday life carry an implicit critique of capitalism.

Instead of overt political protest, country songs prefer to deliver social criticism through poignant descriptions of economic hardship and family sacrifice. Some of the best examples of this style of protest are Merle Haggard's "Mama's Hungry Eyes," Dolly Parton's "Coat Of Many Colors," and Loretta Lynn's "Coal Miner's Daughter."

As to the issue of race, country music's sentimental attachment to Dixie is often taken as an endorsement of white supremacy and slavery. Country music's glorification of the South, however, derives mostly from an idealized notion of working the land and the real life movement of millions off the land during the years of the Great Depression and World War II. Not surprisingly, hundreds of country tunes plead the case of the farmer and celebrate the beauty of Southern landscapes. By contrast, since the birth of the country music industry in the 1920s, very few country songs have offered direct commentary on race relations in the South, and certainly no popular song has advocated a return to the slave system. This doesn't mean, of course, that white Southerners or the country music industry are free of racism. Rather, it suggests that the homesickness in country music is based primarily on the erosion of rural identity.

Still, it is obvious that "whiteness" is dominant in country music. Despite the tradition's enormous debt to African American music and other ethnic music cultures, non-white performers are still exceedingly rare in country music. When voices of color have gained popularity in the country field, it has generally been through songs and styles evidencing only traces of their racial origins. Nonetheless, in recent decades Mexican-Americans such as Johnny Rodriguez, Freddy Fender, Tish Hinojosa, and Flaco Jiminez and African Americans such as Charlie Pride, Stoney Edwards, and Big Al Downing have won acceptance with country audiences. And occasionally, there are tunes like Bobby Braddock's "I Believe The South Is Gonna Rise Again" that break the mold:

The Jacksons down the road were black like we were

But our skins were white and theirs was black

I believe the South's gonna rise again

But not the way we thought it would back then

Some of the strongest stereotypes attached to country music revolve around the social and sexual roles of women. To many people Tammy Wynette's 1968 hit "Stand By Your Man" typifies the passive, long suffering

mentality of the unliberated country woman. In truth, the female perspective in country music is much broader and far more assertive than this superficial stereotype can allow. The richest and most authoritative evidence of this reality can be found in Mary Bufwack and Robert Oermann's Finding Her Voice: The Saga Of Women In Country Music(Crown Publishers Inc., New York). This 541 page narrative tracing the lives and music of country women from the late 19th century up to the present, shows how country music has encouraged white working class women in their struggles to survive and resist "economic exploitation, sexual subjugation, and limited opportunities."

Exploring the folk origins of country music, Bufwack and Oermann argue that women were the primary folklorists for early rural music, memorizing the tunes and lyrics that provided the basic entertainment for the family and community. And in their own original ballads, women expressed sexual fantasies and discontents in songs loaded with images of romantic longing, promiscuity, violence, and death. Bufwack and Oermann also reveal more active and socially oriented resistance in the depression era songs of Sarah Gunning, the composer of "I Hate The Capitalist System," and Aunt Molly Jackson, who began making up class conscious songs and walking picket lines before she was ten.

It was not until the 1950s, however, that women in country music began to gain commercial equality with men. Following Kitty Well's surprising 1952 hit "It Wasn't God Who Made Honky Tonk Angels"--a woman's retort to Hank Thompson's "The Wild Side Of Life--women singers such as Patsy Cline, Loretta Lynn, Dolly Parton, and Tammy Wynette started achieving record sales and stardom rivaling country men. The appeal of the modern country female star, Bufwack and Oermann note, in many ways mirrored general trends in country music. Country tunes of the 1950s and 1960s still focused on subjects of work, family, and religion. But reflecting an audience that was now struggling to come to grips with the realities of urban life and wage labor, the music increasingly dealt with alcoholism, infidelity, and divorce. Reacting to these problems from a distinctly female point of view, country women stepped forward with songs displaying tougher attitudes. Sad songs of betrayal prevailed, but women now would sing also of sexual freedom and nights on the town. And in

love songs, women would voice a straightforward demand for relationships based on fair play and an end to double standards.

Some of the purest samples of this new toughness came in a string of popular tunes by Loretta Lynn. With a basic hard country sound and a writing style favoring down-to-earth blue collar bluntness, Lynn laid down the law to men in songs such as "Fist City" and "Don't Come Home A-Drinking (With Loving On Your Mind)." With her singles "The Pill" and "One's On The Way," Lynn also became the first popular country singer to publicly advocate for birth control. These attitudes and Lynn's reputation for gearing her shows to women, earned her a legion of devoted, fanatical fans, including a large lesbian following.

Although few country music women of the 1950s and 1960s made music as self-consciously for women as Lynn, the emergence of country women superstars put "the woman's perspective" on substantially more equal terms with that of the working man. By 1984 about one-fourth of the top country singles and albums were by women. And today's country and pop charts are overflowing with country women--Reba McEntire, Wynonna Judd, Mary Chapin-Carpenter, Trisha Yearwood, Suzy Bogguss, Kathy Mattea, Patty Loveless, Pam Tillis, and K.T. Oslin, to mention only a few. Most significantly, the commercial appeal of the current generation of country women seems directly linked to a feminist oriented lyric. Lorrie Morgan, for instance, takes clear control of her relationships in "What Part Of No," "Watch Me," and "5 Minutes." Michelle Wright shows off a similar attitude on "Take It Like A Man." And Martina McBride rebels against an abusive husband on "Independence Day." As these examples suggest (and many others could be given), the most progressive and defiant strains of contemporary country music are being created by women.

While the politics of country music eludes many popular prejudices and neat categories of left and right, the fundamental conservatism of the message cannot be denied. Country's conservatism, however, comes not from taking a particular stand on particular issues, but in the way it reads and resolves conflict. Country music may be one of the truest forms of popular music in giving voice to the bitter realities of class and the sorry state of male-female relations. But in offering few avenues of escape and rebellion, country music tends to settle struggle in favor of the powers that be. Change in country music comes mostly from individual hard work and sacrifice, luck, and God. The music's vision of community is insular and backward looking. And as a result, failure breeds feelings of self-blame and resignation.

Nonetheless, country's stoic acceptance of things as they are cannot be taken as an unqualified endorsement of the status quo. The great strength of country music has been its ability to capture white working class

life as it really is and without the projection of false hope. Country music knows you can't always get what you want or what you need no matter how hard you try. In this realistic assessment of limits, the music contradicts capitalist ideals of progress, fairness, and happiness through consumption. Accordingly, throughout most of its commercial history, country music has been dismissed as something beneath and apart from mainstream culture.

Fully aware of country music's "negatives," the Nashville music establishment has periodically regroomed the sound and image of the tradition with hopes of winning respectability and crossover appeal. In the 1950s and 1960s, it was the smooth, urbane "Nashville Sound," in the 1970s it was the tasteless pop country of John Denver and Olivia Newton-John, and in the 1980s it was Urban Cowboy role playing. Although all of these trends gave country a temporary commercial boost, hard-core country fans and musicians reacted to each with a purist backlash (bluegrass, the Bakersfield sound, Willie Nelson and Waylon Jennings' "outlaw" movement, neotraditionalism) that eventually brought the market back around to traditional sounds.

In the Reagan-Bush-Clinton era, country music has slowly ascended again to mainstream popularity with sounds and images revealing few traces of country's old-time rough edges. This time around country's new audience seems to come from aging white boomers and younger middle-income suburbanites who've tired of classic rock and can't tolerate aggressive youth sounds (metal, hip-hop, alternative rock) or easy listening pop. For these listeners, country supplies a guitar based rock influenced sound, adult subject matter, and yearning for a more simple and decent way of life.

Unfortunately in meeting this demand, the music industry has again resorted to formula: muscles in big hats, starched boot cut Wranglers, choreographed sexy moves, and pale, twang-free impersonations of heartbreak. But at the borders of country, in the progressive new voice of women, left-of-center hillbilly folk (Jimmie Dale Gilmore, Tom Russell, and Iris Dement), country rock (Rodney Crowell and Travis

Tritt), traditional bluegrass (the Johnson Mountain Boys), and tradition conscious hard country (Dwight Yoakam and Marty Brown), you can still hear the raw emotions and wild and blue themes of a truly populist art form. The "old" story country music has to tell is too real and too rooted to be forgotten.

[Sandy Carter was born in Gulfport, Mississippi and grew up in Amarillo, Texas. While attending the University Of Texas at Austin, he became active in the late 60s anti-war, student, and civil rights movements. During the last three decades he has been active in organizing around workplace, community, and mental health issues. Since the early 80s, he has been living in the Bay Area. His writing on music, politics, and popular culture has appeared in the Bay Guardian and The San Francisco Chronicle. "Slippin' & Slidin," his column on music and popular culture, appears monthly in Z Magazine. He currently works as a high school counselor in Novato, California.]

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612. **Michael Dylan Welch**
Re: Haiku as a genre
Tue 20 Feb 2007

This little thread goes to show how widely something as simple as a haiku can be interpreted, which can be both good and bad. That's why it's often called an "unfinished poem" -- it requires reader engagement and interpretation. I wonder, though, if perhaps this poem has too much ambiguity, which could be controlled just a little bit to prevent unhelpful misreadings. Capping "Santa Ana" is an option. Not breaking the line after "santa/Santa" would be another option. Or perhaps not.

Given the word "warm," I suspect the poem is more likely to do with the warm Santa Ana winds than that thar Alamo (which, ahem, I forgot). (I plead Alamo-ignorance based on the fact that I'm British -- and now also Canadian.)

Michael

In a message dated 19-Feb-07 9:03:11 PM Pacific Standard Time, [redacted] writes:

Date: Mon, 19 Feb 2007 13:40:28 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: Haiku as a genre

But I had a different wrong interpretation of Santa Ana--as suggested by my call to "remember the Alamo." General Santa Ana was the Mexican general (and later, president) who led the siege against the Alamo.

Michael Dylan Welch <[redacted]> wrote: Yikes, did I ever miss that! Yes, of course, the Santa Ana winds are warm (been too long since I lived in Southern California -- 19 years). That makes a lot of difference to the poem. Which goes to show you the power of line breaks, which in this case completely confused me (and, ahem, thus I'd change them). I'm still puzzled by why the wind would crumple silver paper, though, and still seems to be insufficient for a haiku, plus it also loses the seasonal reference I wondered about (Santa). Thanks for pointing the Santa Anas, Barry.

Michael

In a message dated 17-Feb-07 9:02:21 PM Pacific Standard Time, [redacted] writes:

Date: Sat, 17 Feb 2007 04:50:03 +0000
From: Barry Schwabsky
Subject: Re: Haiku as a genre

Should we not read "santa ana" as one name? Remember the Alamo!

↑ Index

613. Michael Dylan Welch
Re: Haiku as a genre
Tue 20 Feb 2007

Sure, I can go with what you're saying, Murat. However, a fabric could also catch something the way a net catches something, which is different, hence the possible confusion. But only a minor one, to be sure. This is aside from whether it's a haiku or not, and I would still say it's too far removed to work as haiku.

Michael

In a message dated 19-Feb-07 9:03:11 PM Pacific Standard Time, [redacted] writes:

Date: Mon, 19 Feb 2007 12:16:56 -0500
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Haiku as a genre

Michael,

I do believe "catches on" will weaken the piece a lot and make it, as I see it, neither poem nor haiku. Why this is so requires an elaborate explanation which finally may not be too useful.

Along with the rules of haiku, are you not using your range of sensibility as a reader also as a standard? To me there is nothing unclear about "catches." "Catches on" is the "correct" expression if you can not accept "lycra," as an active and even ominous agent. The poem obviously does.

Ciao,

Murat

↑ Index

614. Tisa Bryant
Hi-5 Virus Alert: It Not Me Do It!
Tue 20 Feb 2007

Dear all,

If you get a message from "me" with a link asking you to join hi5 or something, don't click the link! It's serious viral spam. I got it from someone I know, so I clicked it, and now I think it might be sending wack mess to everyone in my address book. I'm trying to warn people....and I'm so sorry!

You know how verbose I am, and that I preface my messages with all kinds of overture, and never send you something without personal comment of some sort, and a signature...so beware of future messages from a "me" who isn't me at all. blah blah crafted blah!

If you get a message saying "Hey" in the subject line, calling you by your full name, with a winking emoticon after it, trash it! The bug has invaded Cynthia Sailers' and Julianna Spallhosz' emails, for all you literati out there acquainted with these two innocents.

love,

Tisa

Art is the accomplice of love.

↑ Index

615. **Tony Hooper**

Re: [stuff-it] FW: Dixie Chicks, part of tradition of progressive country music (fwd)

Tue 20 Feb 2007

All this dixie talk has me thinking:

Dixie Witch : http://www.dixiewitch.net/

On 2/20/07, Alan Sondheim <[redacted]> wrote:
>
>
>
> Just in case you haven't seen these articles - Alan
>
>
>
> ---------- Forwarded message ----------
> Date: Mon, 19 Feb 2007 22:53:44 -0800
> From: Michael Gurstein <[redacted]>
> To: [redacted]
> Subject: [stuff-it] FW: Dixie Chicks,
> part of tradition of progressive country music
>
> Well worth a read, especially the second article.
>

> MG
>
> -----Original Message-----
> From: [redacted] [mailto:[redacted]]
> Sent: February 18, 2007 5:54 PM
> To: [redacted]
> Subject: Dixie Chicks, part of tradition of progressive country music
>
>
> Dixie Chicks, part of tradition of progressive country music
>
> * Dixie Chicks Among Esteemed Outlaws
> by Ashley Sayeau (Philadelphia Inquirer)
>
> * Wild And Blue: The Politics Of Country
> By Sandy Carter (Z Magazine)
>
> ==========
>
> Dixie Chicks Among Esteemed Outlaws
> by Ashley Sayeau
>
> Philadelphia Inquirer - February 16, 2007
>
> http://www.philly.com/mld/inquirer/news/editorial/16709871.htm
>
> On Sunday night at the 49th annual Grammy awards, the
> Dixie Chicks took home five awards, including best
> album, record and song of the year.
>
> It was a long road, indeed, for the Chicks, whose
> enormous fan base and ticket sales famously plummeted
> in 2003 after lead singer Natalie Maines remarked on
> the eve of the Iraq war that the group was "ashamed the president of the
> United States is from Texas." Within days, radio stations were refusing
> to play their music, and fans were demanding refunds. Death threats were
> later issued.
>
> Throughout the ordeal, the group remained admirably unapologetic,
> insisting that dissent is (or at least should be) a vital liberty in
> America. They further maintained this position in their album Taking the
> Long Way (which won the Grammy for best album) and especially in the

> song "Not Ready To Make Nice," in which they directly addressed their
> critics: "It's too late to make it right/ I probably wouldn't if I
> could/ Cause I'm mad as hell/ Can't bring myself to do what it is/ You
> think I should."
>
> Despite the group's successes, the grudge has held, particularly among
> the Nashville music establishment. The Country Music Association
> completely snubbed the Chicks at its awards ceremony in May.
>
> Such an affront on the part of country music is not
> only cowardly, but also quite antithetical to the
> genre's history. For, while country music today is
> often equated with pickup trucks, rebel flags, and men
> with mullets, it also has a brave and, dare I say,
> liberal streak in its closet.
>
> Take Johnny Cash, for instance. Not only did many of
> his most famous lyrics center on "the poor and the
> beaten down," including a poignant attack on this
> country's treatment of American Indians, but also Cash
> was a vocal critic of the Vietnam War, as in his famous
> song "Man in Black": "I wear the black in mourning for
> the lives that could have been/ Each week we lose a
> hundred fine young men."
>
> And then there is Willie Nelson, who on Valentine's Day
> 2006 released a love song about gay cowboys, titled,
> "Cowboys Are Frequently, Secretly (Fond of Each
> Other)." Perhaps more seriously, he has been an avid
> supporter of presidential hopeful Dennis Kucinich, who,
> while arguing for universal health care and a swift
> withdrawal from Iraq, is probably the furthest left of
> any Democratic candidate.
>
> Women in country music - like the Dixie Chicks - have a
> long tradition of being particularly bold in speaking
> out against some of the very conventions their record
> labels and conservative fan base celebrate. Back in
> 1933, the Carter Family, which consisted of A.P.
> Carter; his wife, Sara Doughtery Carter; and her
> cousin, the groundbreaking guitar player Maybelle
> Addington Carter, sang about a young woman who chose to

> commit suicide rather than marry. In Sara's sorrowful
> croon, we hear her say, "I never will marry/ I'll be no
> man's wife/ I expect to live single all the days of my
> life." Needless to say, she later divorced A.P.
>
> Perhaps most memorable are some of Loretta Lynn's
> lyrics, particularly from the 1960s and 1970s. Released
> in 1966, her song "Dear Uncle Sam" was an early anti-
> Vietnam protest song. And though she once feigned
> dozing off while listening to feminist advocate Betty
> Friedan speak as a fellow guest on The David Frost
> Show, Lynn was a pretty controversial women's advocate.
> In "I Wanna Be Free," she wrote of the liberating
> effect of divorce: "I'm gonna take this chain from
> around my finger/ And throw it just as far as I can
> sling 'er." She did the same thing for birth control in
> "The Pill": "The feelin' good comes easy now/ Since
> I've got the pill."
>
> As daring as some outlaw artists have been, the country
> music establishment has often proved even more dogged
> in its conservative views. Lynn has purportedly had
> more songs banned than any other country music singer.
> And Cash, never completely at home in the country music
> world, once said that "the very idea of unconventional
> or even original ideas ending up on 'country' radio"
> was "absurd." No wonder, then, that in his gay cowboy
> song, Willie Nelson lamented that "you won't hear this
> song on the radio/ Not on your local TV."
>
> With the November election, particularly with strong
> Democratic gains in Virginia and Missouri, Republican politicians may
> have to rethink their long-standing Southern strategy. Similarly, with
> last Sunday night's awards, country music should embrace the fact that
> its greatest assets have never been scared of controversy or doing the
> right thing.
>
> To quote the great Dolly Parton - who has sung a few
> feminist, antiwar, and progressive anthems herself -
> "You'll never do a whole lot unless you're brave enough
> to try."
>

> [Ashley Sayeau is a freelance writer currently living
> in Buffalo, N.Y., was raised in Tennessee, and has
> written on women and politics for a variety of
> anthologies and publications, including The Nation,
> Salon and Dissent.]
>
> (c) 2007 Philadelphia Inquirer
>
> ==========
>
> Wild And Blue: The Politics Of Country
> By Sandy Carter
>
> Z Magazine - September 1994
>
> http://zena.secureforum.com/znet/zmag/articles/sept94carter.htm
>
> Some of the fondest memories of my west Texas childhood
> are linked to the lonesome moan of the pedal steel
> guitar and the soulful honky tonk voices of Hank
> Williams, Lefty Frizzell, and Ernest Tubb. In the
> 1950s, as I was entering grade school and gaining some awareness of the
> world around me, these sounds served up essential clues to my sense of
> time and place.
>
> A few years later, however, I perceived that some
> considered country music inferior to other forms of
> popular music. Southern accents, nasal voices, and bad
> grammar, I learned, were the most visible signs of this inferiority. So
> I became self conscious about my drawl and with some vigilance and
> discipline began modifying my twang according to standards I took to be
> more enlightened.
>
> But the full arsenal of Southern stereotypes was not so
> easy to escape. In my 20s, as I began living and
> working in other parts of the country, I came to
> realize that people outside the South, particularly
> politically progressive people outside the South,
> judged white Southerners and nearly all aspects of
> their cultural heritage as backward. And this snobbery
> often found its most candid expression in mocking and ridiculing country
> music.

>
> The elitist views that define popular prejudices about
> the country tradition greeted the music at its
> commercial birth. In the 1920s, when country music
> first felt the pressures of commercialization, rural
> traditions of all kinds were experiencing tensions and challenges
> brought on by industrialization. Country sounds suggesting older and
> more settled ways seemed inherently at odds with rapid social and
> technological change. The music expressed a longing for stability and
> order and deep-seated fears of the temptations of the modern world. At
> the same time, the music could not help but reflect hopes of escaping
> the hardships associated with traditional rural life.
>
> Conflicted feelings also derived from the Southerness
> of the music. While the music of Stephen Foster and the writings of Mark
> Twain fueled romantic notions of the South as an exotic land of
> enchantment, the region also evoked images of slavery and the Civil War,
> the Scopes monkey trial, and the Klan. Thus for many, country music,
> regardless of its subject matter, was nothing more than the sound of
> ignorance and racism. Retaining a stubborn self-consciousness of its
> white, rural, Southern, working class origins, country music today
> continues to attract and repulse listeners by stirring the same opposing
> images. Nonetheless, in a span of 70 years, country music has grown from
> regional to national and international popularity. And presently, the
> music is cresting at a commercial high-water mark justifying marketing
> claims that country is now "America's pop music."
>
> With mass popularity, however, some of the most
> distinctive qualities of country music have been
> diluted. Listening to the musical styles dominating
> country radio, one hears a generic McDonald's styled
> product so stripped of "hayseed" connotations that it
> virtually erases the line between country and various
> forms of easy listening white pop and bland 1970s
> styled corporate rock. While harder and more
> traditional country sounds have not disappeared, the
> market driven industry bias toward an urban-suburban contemporary sound
> has certainly muddled the definition and origins of the musical idioms
> known as country.
>
> Like other music forms of our culture, country music is
> an amalgam of influences. Its sound, song structure,

> and lyrical text reveal a heavy debt to African
> American musical styles, particularly blues and gospel. Rhythmically,
> country draws most on the dance meters of English and European country
> dance tunes. As to lyrics and narrative style, country storytelling has
> roots in Southern Protestant sermonizing, barroom banter, front porch
> story swapping, and the general character of regional oral traditions.
> Other distinctive characteristics relate to the way the music is
> performed. Unlike many pop performers, country singers write much of
> their material bringing a subjective, direct voice to their performance.
> Like blues singers, they aim for intimacy more than technical
> sophistication. In the singer's voice and story lay the central appeal
> of country music.
>
> Though country music is a vocal music above all else,
> its instrumental sound is unique and immediately
> identifiable. It begins with the guitar and is filled
> out with fiddle, banjo, mandolin, dobro, bass, pedal
> steel guitar, and harmonica. The distinctive country
> sound comes from the way the musicians play these
> instruments with flat picks, finger picks, bottlenecks,
> and bow. In contrast to the smooth, melodic approach of
> pop and classical music, country players, again showing
> an African American influence, favor a rough-edged
> attack with strings popped, scraped, hammered, and
> frailed. Mirroring the unadorned vocal sound,
> instrumental solos and fills are deliberately
> "unrefined." The emphasis is on sounds that
> counterpoint the social and emotional realism conveyed
> by the singer and the song. Accordingly, country sounds
> are harsh, rowdy, romantic, humorous, and rousing. Most
> of all, they are mournful.
>
> Did you ever see a robin weep When leaves begin to die
>
> That means he's lost the will to live I'm so lonesome I
> could cry
>
> --Hank Williams
>
> Historically the most dominant and unmistakable quality
> of the country sound is sadness. One of the great
> stereotypes plaguing country music is the cry-in-the-

> beer loser drowning the pain of romantic loss in some
> dark tavern. But the heartbreak in country music runs
> deeper than cheating, drinking, and divorce. The sad
> tale country music has to tell goes back to the
> devastation the region suffered during the Civil War,
> the loss of rural identity, and the great migration of Southerners to
> urban centers in the Midwest and West during the 1940s and 1950s.
> Understandably, country music is homesick music, permanently colored by
> feelings of longing and lost innocence.
>
> The loss at the heart of the country song has been
> expressed through two divergent impulses. When the
> Carter Family and Jimmie Rodgers came to Bristol,
> Tennessee in August 1927 to perform before record scout
> Ralph Peer and a Victor Talking Machine, they brought
> with them distinct bodies of material representing
> seemingly contradictory themes and values. In the
> Carter Family's huge repertoire of traditional songs
> resided the morally decent old-time virtues of work,
> family, humility, and Christian fellowship. By
> contrast, Rodgers, an ex-railroad brakeman from
> Meridian, Mississippi, wrote tunes with roots in blues
> and jazz, folk and cowboy songs, work gang hollers and
> pop. Though Rodgers wrote his share of songs glorifying
> the home and family, his work also celebrated the lives
> of hell-raisers, hoboes, wayward lovers, criminals,
> rounders, and ramblers.
>
> Both approaches proved immediately popular. By 1933,
> the year of his death from tuberculosis, Jimmie Rodgers
> had become country's first crossover success and in the
> South his status was near mythic. And by the time the
> Carter Family disbanded in 1943, their music was well-
> known throughout the United States, as well as parts of
> Canada, Mexico, England, Ireland, and Australia. Aside
> from establishing the commercial viability of country
> music, the breakthroughs of Rodgers and the Carter
> Family gave the shared musical culture of the white
> South coherence. Though commercialization accelerated
> the homogenization of sounds, by documenting the
> diversity of local and regional styles it also helped Southerners gain a
> fuller sense of their common cultural heritage. The music labeled

> "hillbilly" dramatized what they suffered, survived, and left behind. It
> offered solace and understanding, realism and escape. But most of all,
> it was music that responded to change with a reassertion of tradition.
> The Carter Family's religious tunes and sentimental ballads and Jimmie
> Rodgers' chronicles of the rambling man, in different ways, mapped the
> boundaries of tradition and the dire consequences of its breakdown.
>
> Because of this emphasis on Southerness and tradition,
> country music has long been associated with all that is reactionary.
> However, while country music generally expresses a conservative outlook,
> the view of country as an exclusively white, male-dominated, right-wing
> tradition is unfair and one-dimensional. At no point in its history has
> country music expressed a consistent political ideology. Although
> performers such as W. Lee O'Daniel, Jimmie Davis, and Roy Acuff have run
> for political office and many country musicians have endorsed candidates
> and aired opinions in public, the music resists easy ideological
> labeling. Every hard- headed patriotic diatribe like "Okie From
> Muskogee" can be matched by songs like Waylon Jennings's multicultural,
> egalitarian anthem "America" and James Talley's ode to populist
> rebellion "Are They Gonna Make Us Outlaws Again?":
>
> Now there's always been a bottom
>
> And there's always been a top
>
> And someone took the orders
>
> And someone called the shots
>
> And someone took the beatin', Lord
>
> And someone got the prize
>
> Well, that may be the way its been
>
> But that don't mean its right
>
> More importantly, since country music has always been a
> voice for small farmers, factory hands, day laborers,
> the displaced and unemployed, its harsh portraits of
> work and everyday life carry an implicit critique of capitalism. Instead
> of overt political protest, country songs prefer to deliver social

> criticism through poignant descriptions of economic hardship and family
> sacrifice. Some of the best examples of this style of protest are Merle
> Haggard's "Mama's Hungry Eyes," Dolly Parton's "Coat Of Many Colors,"
> and Loretta Lynn's "Coal Miner's Daughter."
>
> As to the issue of race, country music's sentimental
> attachment to Dixie is often taken as an endorsement of
> white supremacy and slavery. Country music's
> glorification of the South, however, derives mostly
> from an idealized notion of working the land and the
> real life movement of millions off the land during the
> years of the Great Depression and World War II. Not surprisingly,
> hundreds of country tunes plead the case of the farmer and celebrate the
> beauty of Southern landscapes. By contrast, since the birth of the
> country music industry in the 1920s, very few country songs have offered
> direct commentary on race relations in the South, and certainly no
> popular song has advocated a return to the slave system. This doesn't
> mean, of course, that white Southerners or the country music industry
> are free of racism. Rather, it suggests that the homesickness in country
> music is based primarily on the erosion of rural identity.
>
> Still, it is obvious that "whiteness" is dominant in
> country music. Despite the tradition's enormous debt to
> African American music and other ethnic music cultures, non-white
> performers are still exceedingly rare in country music. When voices of
> color have gained popularity in the country field, it has generally been
> through songs and styles evidencing only traces of their racial origins.
> Nonetheless, in recent decades Mexican-Americans such as Johnny
> Rodriguez, Freddy Fender, Tish Hinojosa, and Flaco Jiminez and African
> Americans such as Charlie Pride, Stoney Edwards, and Big Al Downing have
> won acceptance with country audiences. And occasionally, there are tunes
> like Bobby Braddock's "I Believe The South Is Gonna Rise Again" that
> break the mold:
>
> The Jacksons down the road were black like we were
>
> But our skins were white and theirs was black
>
> I believe the South's gonna rise again
>
> But not the way we thought it would back then
>

> Some of the strongest stereotypes attached to country
> music revolve around the social and sexual roles of
> women. To many people Tammy Wynette's 1968 hit "Stand
> By Your Man" typifies the passive, long suffering
> mentality of the unliberated country woman. In truth,
> the female perspective in country music is much broader
> and far more assertive than this superficial stereotype
> can allow. The richest and most authoritative evidence
> of this reality can be found in Mary Bufwack and Robert Oermann's
> Finding Her Voice: The Saga Of Women In Country Music(Crown Publishers
> Inc., New York). This 541 page narrative tracing the lives and music of
> country women from the late 19th century up to the present, shows how
> country music has encouraged white working class women in their
> struggles to survive and resist "economic exploitation, sexual
> subjugation, and limited opportunities."
>
> Exploring the folk origins of country music, Bufwack
> and Oermann argue that women were the primary
> folklorists for early rural music, memorizing the tunes
> and lyrics that provided the basic entertainment for
> the family and community. And in their own original
> ballads, women expressed sexual fantasies and
> discontents in songs loaded with images of romantic
> longing, promiscuity, violence, and death. Bufwack and
> Oermann also reveal more active and socially oriented resistance in the
> depression era songs of Sarah Gunning, the composer of "I Hate The
> Capitalist System," and Aunt Molly Jackson, who began making up class
> conscious songs and walking picket lines before she was ten.
>
> It was not until the 1950s, however, that women in
> country music began to gain commercial equality with
> men. Following Kitty Well's surprising 1952 hit "It
> Wasn't God Who Made Honky Tonk Angels"--a woman's
> retort to Hank Thompson's "The Wild Side Of Life--women
> singers such as Patsy Cline, Loretta Lynn, Dolly
> Parton, and Tammy Wynette started achieving record
> sales and stardom rivaling country men. The appeal of
> the modern country female star, Bufwack and Oermann
> note, in many ways mirrored general trends in country
> music. Country tunes of the 1950s and 1960s still
> focused on subjects of work, family, and religion. But reflecting an
> audience that was now struggling to come to grips with the realities of

> urban life and wage labor, the music increasingly dealt with alcoholism,
> infidelity, and divorce. Reacting to these problems from a distinctly
> female point of view, country women stepped forward with songs
> displaying tougher attitudes. Sad songs of betrayal prevailed, but women
> now would sing also of sexual freedom and nights on the town. And in
> love songs, women would voice a straightforward demand for relationships
> based on fair play and an end to double standards.
>
> Some of the purest samples of this new toughness came
> in a string of popular tunes by Loretta Lynn. With a
> basic hard country sound and a writing style favoring down-to-earth blue
> collar bluntness, Lynn laid down the law to men in songs such as "Fist
> City" and "Don't Come Home A-Drinking (With Loving On Your Mind)." With
> her singles "The Pill" and "One's On The Way," Lynn also became the
> first popular country singer to publicly advocate for birth control.
> These attitudes and Lynn's reputation for gearing her shows to women,
> earned her a legion of devoted, fanatical fans, including a large
> lesbian following.
>
> Although few country music women of the 1950s and 1960s
> made music as self-consciously for women as Lynn, the
> emergence of country women superstars put "the woman's perspective" on
> substantially more equal terms with that of the working man. By 1984
> about one-fourth of the top country singles and albums were by women.
> And today's country and pop charts are overflowing with country
> women--Reba McEntire, Wynonna Judd, Mary Chapin-Carpenter, Trisha
> Yearwood, Suzy Bogguss, Kathy Mattea, Patty Loveless, Pam Tillis, and
> K.T. Oslin, to mention only a few. Most significantly, the commercial
> appeal of the current generation of country women seems directly linked
> to a feminist oriented lyric. Lorrie Morgan, for instance, takes clear
> control of her relationships in "What Part Of No," "Watch Me," and "5
> Minutes." Michelle Wright shows off a similar attitude on "Take It Like
> A Man." And Martina McBride rebels against an abusive husband on
> "Independence Day." As these examples suggest (and many others could be
> given), the most progressive and defiant strains of contemporary country
> music are being created by women.
>
> While the politics of country music eludes many popular prejudices and
> neat categories of left and right, the fundamental conservatism of the
> message cannot be denied. Country's conservatism, however, comes not
> from taking a particular stand on particular issues, but in the way it
> reads and resolves conflict. Country music may be one of the truest

> forms of popular music in giving voice to the bitter realities of class
> and the sorry state of male-female relations. But in offering few
> avenues of escape and rebellion, country music tends to settle struggle
> in favor of the powers that be. Change in country music comes mostly
> from individual hard work and sacrifice, luck, and God. The music's
> vision of community is insular and backward looking. And as a result,
> failure breeds feelings of self-blame and resignation.
>
> Nonetheless, country's stoic acceptance of things as
> they are cannot be taken as an unqualified endorsement
> of the status quo. The great strength of country music
> has been its ability to capture white working class
> life as it really is and without the projection of
> false hope. Country music knows you can't always get
> what you want or what you need no matter how hard you
> try. In this realistic assessment of limits, the music contradicts
> capitalist ideals of progress, fairness, and happiness through
> consumption. Accordingly, throughout most of its commercial history,
> country music has been dismissed as something beneath and apart from
> mainstream culture.
>
> Fully aware of country music's "negatives," the
> Nashville music establishment has periodically
> regroomed the sound and image of the tradition with
> hopes of winning respectability and crossover appeal.
> In the 1950s and 1960s, it was the smooth, urbane
> "Nashville Sound," in the 1970s it was the tasteless
> pop country of John Denver and Olivia Newton-John, and
> in the 1980s it was Urban Cowboy role playing. Although
> all of these trends gave country a temporary commercial
> boost, hard-core country fans and musicians reacted to
> each with a purist backlash (bluegrass, the Bakersfield
> sound, Willie Nelson and Waylon Jennings' "outlaw"
> movement, neotraditionalism) that eventually brought
> the market back around to traditional sounds.
>
> In the Reagan-Bush-Clinton era, country music has
> slowly ascended again to mainstream popularity with
> sounds and images revealing few traces of country's
> old-time rough edges. This time around country's new
> audience seems to come from aging white boomers and
> younger middle-income suburbanites who've tired of

> classic rock and can't tolerate aggressive youth sounds
> (metal, hip-hop, alternative rock) or easy listening
> pop. For these listeners, country supplies a guitar
> based rock influenced sound, adult subject matter, and
> yearning for a more simple and decent way of life.
>
> Unfortunately in meeting this demand, the music
> industry has again resorted to formula: muscles in big
> hats, starched boot cut Wranglers, choreographed sexy
> moves, and pale, twang-free impersonations of
> heartbreak. But at the borders of country, in the
> progressive new voice of women, left-of-center
> hillbilly folk (Jimmie Dale Gilmore, Tom Russell, and
> Iris Dement), country rock (Rodney Crowell and Travis
> Tritt), traditional bluegrass (the Johnson Mountain
> Boys), and tradition conscious hard country (Dwight
> Yoakam and Marty Brown), you can still hear the raw
> emotions and wild and blue themes of a truly populist
> art form. The "old" story country music has to tell is
> too real and too rooted to be forgotten.
>
> [Sandy Carter was born in Gulfport, Mississippi and
> grew up in Amarillo, Texas. While attending the
> University Of Texas at Austin, he became active in the
> late 60s anti-war, student, and civil rights movements.
> During the last three decades he has been active in
> organizing around workplace, community, and mental
> health issues. Since the early 80s, he has been living
> in the Bay Area. His writing on music, politics, and
> popular culture has appeared in the Bay Guardian and
> The San Francisco Chronicle. "Slippin' & Slidin," his
> column on music and popular culture, appears monthly in
> Z Magazine. He currently works as a high school
> counselor in Novato, California.]
>
> ==========
>
> _____
>
> Portside aims to provide material of interest
> to people on the left that will help them to
> interpret the world and to change it.

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>
>

↑ Index

616. **Joel Weishaus**
"The Way North" 2 text-2
Tue 20 Feb 2007

"The Way North" 2 Text 2.

http://web.pdx.edu/~pdx00282/North/North-2/text-2.htm

-Joel

↑ Index

617. **David A. Kirschenbaum**
NYC Tonight: A 40th Birthday Celebration for Kurt Cobain
Tue 20 Feb 2007

Come See This Village Voice Choice and Timeout NY Critic's Pick Tonight

---

Boog City's Classic Albums Live presents

A 40th Birthday Celebration for Kurt Cobain

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NYC

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Limp Richard
The Marianne Pillsburys
The Olga Gogolas
Renminbi
Schwervon
The Sparrows
The Trouble Dolls
Genan Zilkha

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to Second Ave.; F to Delancey St.; J/M/Z to Essex St. Venue is between Stanton and Rivington streets.

For further information: 212-842-BOOG(2664), [redacted], [redacted], or http://www.cake-shop.com/

Musical acts[1] bios and websites follow show running order

Bleach

The Olga Gogolas
1. Blew
2. Floyd the Barber
3. About a Girl

Limp Richard
4. School
5. Love Buzz
6. Paper Cuts

The Olga Gogolas
7. Negative Creep
8. Scoff
9. Swap Meet

Jeffrey Lewis
10. Mr. Moustache
11. Sifting
12. Big Cheese

Marianne Pillsbury and The Song Hoes
13. Downer

Nevermind

1. Smells Like Teen Spirit
2. In Bloom

Schwervon
3. Come as You Are
4. Breed
5. Lithium

The Trouble Dolls
6. Polly
7. Territorial Pissings
8. Drain You

Genan Zilkha
9. Lounge Act
10. Stay Away
11. On a Plain

Dibson T. Hoffweiler
12. Something In The Way
    Endless, Nameless

In Utero

The Domestics
1. Serve The Servants
2. Scentless Apprentice
3. Heart-Shaped Box

Renminbi
4. Rape Me
5. Frances Farmer Will Have Her Revenge On Seattle
6. Dumb

Daouets
7. Very Ape
8. Milk It
9. Pennyroyal Tea

The Sparrows
10. Radio Friendly Unit Shifter
11. tourette's
12. All Apologies

Bios:

*Daouets http://www.myspace.com/daouets DAOUETS is a mini-supergroup devised by three musicians who, as tireless collaborators in New York, wanted a little space for their solo material to breathe. Switching off instruments, songwriters, and moods with ease, the group draws on its diverse musical heritage and the diverse talents of its members.

*The Domestics http://www.thedomestics.com/ During a brief stint as an A&R assistant, Alina Moscovitz (ex-Bionic Finger) spent her days listening to piles of less-than-stellar demos. She decided she could do better, so she left the corporate world and returned to songwriting. She then hooked up with music supervisor and drummer Eric Shaw (fresh from the break-up of Conquistador which featured Sam Endicott of The Bravery). They soon lured Evan Silverman (ex-Rosenbergs) away from his jazz bass lessons in Paris and gigs at the Rainbow Room back to the world of rock.

As a trio, The Domestics morphed into a potent combination of blazing pop-punk energy, sickeningly catchy hooks, and lyrics that have a sharp wit and intelligence seldom heard inside of a three-minute song. If Debbie Harry shoved her way onstage during a Green Day show, the result might sound something like this.

Besides constantly playing live shows, the Brooklyn-based band wrote the closing credits song, "Girl I Never Kissed" for the film The D Word, "Anorexic Love Song" appears on the X-Girls DVD and "Fire Hazard" was included in the "Say It Don't Spray It" compilation CD packaged with the Warped Tour DVD. The band has participated in MEANY Fest, International Pop Overthrow and LadyfestEast festivals. The Domestics are currently recording a full-length album.

*Dibson T. Hoffweiler http://dibson.net/ http://www.myspace.com/dibson/ The latest in a long line of quirky anti-folk ingenues, including Beck, Adam Green and Jeffrey Lewis, Dibs applies that time-honored tradition of off-beat songwriting to his own private world of sugar factories, laundry baskets and ducks. With a low voice, both sweet and deadpan, and a guitar-style both virtuosic and sloppy, Dibson Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly-veiled songwriterly misogyny.

Known for his work in anti-folk flagship bands Cheese On Bread, Huggabroomstik and Urban Barnyard, Dibs began his cultural life as an anonymous Moldy Peaches fan. But, after a stint working the soundboard at the Sidewalk Cafe, and two years generating buzz with his old band, Dibs & Sara, this Jersey boy established himself as a musical force in his own right. After several months touring Europe and North America, Dibs has proved (to himself,

and to others) that his bizarre, ramshackle aesthetic is palatable outside the freaky comfort zone of New York anti-folk.

*Jeffrey Lewis http://www.thejeffreylewissite.com/ Jeffrey Lewis is a New York City born-and-bred comic book artist as well as being a local antifolk staple; with or without his band he performs his unique mix of lo-fi folk, sci-fi punk & hand-illustrated "low-budget videos" regularly around the United States and Europe. As of 2007 he has three albums out on the venerable indie label Rough Trade and his most recent comic book series "Fuff" is up to issue #5.

*Limp Richard http://www.breedingground.com/ Limp Richard (tonight without his backing band, The Disappointments) is wrapping up recording of a new LP at Olive Juice. By the time it's released, however, it's probably going to have a completely different name. Just feeling ornery.

*Marianne Pillsbury and The Song Hoes http://www.mariannepillsbury.com/ Maine native Marianne Pillsbury writes pop-rock songs with cleverly-crafted, hook-laden melodies and brash, witty, tongue-in-cheek lyrics. Released in 2004, her debut album The Wrong Marianne has received enthusiastic reviews from The New York Times, Time Out New York, The Boston Herald and The San Francisco Chronicle and elicited comparisons to the best work of Liz Phair, Juliana Hatfield and Jill Sobule. The album was named a Top 12 DIY Pick in Performing Songwriter Magazine. The song "Boo Hoo" won Best Alt/Rock Song in The Great American Song Contest 2004 and was also selected for inclusion on ROCKRGRL magazine's Discoveries 2005 compilation CD.

*The Olga Gogolas The itinerant and magisterial Olga Gogolas feature Wayne Waverly on guitar and vocals, and James Keepnews on bass-synth-noise watch. For this set, the OG's plan to completely demolish Cobain's original arrangements on six tracks from Bleach, only to resurrect them like so many false grunge deities who stank of junk.

*Renminbi http://www.renminbinyc.com/ http://www.myspace.com/renminbi Definitely not for the faint-hearted, we combine stripped-down punk basics with ass-shaking keyboard grooves and apocalyptic build-ups. Someone else said it best: "Imagine Polvo fronted by Kim Gordon and you might have a sense of NYC trio Renminbi's sound. Š Pitting frenetic drumbeats against postrock keyboards and angular guitar, Renminbi retain all the concision without losing an ounce of urgency.[2]

*Schwervon! http://www.olivejuicemusic.com/schwervon.html http://www.myspace.com/schwervon Schwervon! Is a two-piece rock band. Nan and Matt have been a couple longer than they have been a band. Their relationship influences their art. Their art influences their relationship. They are two birds of a different feather. You might say one flies and one rolls and they meet in the middle with two halves of the worm. They are a collaboration.

Is one Sonny and one Cher? Is one a pop lover and one a noise lover? Why do they both love food so much? Why are they obsessed with their cat Gummo?

*The Sparrows http://myspace.com/rachelandrew Andrew Phillip Tipton met Rachel Talentino in Savannah while working at The Gap. A common love for catchy melodies, Carole King, and boys led them to Brooklyn. As The Sparrows, Andrew and Rachel make up the cutest anti-folk duo around! Simple and lovely.

*The Trouble Dolls
http://www.troubledolls.net/
Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

*Genan Zilkha http://www.myspace.com/genanisfabulous Genan Zilkha, guitar/vocals, was a classically trained pianist until she found that she had a taste of rock and roll. Since that didn't work out, she now spends her time writing folk songs with titles such as "I Think I Might Be Food Poisoning (But it could also be love)" and "I Know What Will Make You Not A Dyke." Genan is also known for her unique takes on Britney Spears songs, in particular her version of Britney's version of the Bobby Brown song "My Prerogative." She has performed at the Knitting Factory, as well as at venues throughout Rhode Island and Binghamton, NY.

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T: (212) 842-BOOG (2664)
F: [redacted]

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618. Adam Fieled
Ann Bogle on PFS Post
Tue 20 Feb 2007

Check out new work from Minnesota's Ann Bogle on PFS Post:

http://www.artrecess.blogspot.com

"Turn and face the strange changes...."

http://www.adamfieled.blogspot.com

Looking for earth-friendly autos?
Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

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619. Nick Piombino
Unnameable Book Party
Tue 20 Feb 2007

Please come celebrate the publication of
Nick Piombino's *fait accompli* (with an afterword by Gary Sullivan)
from Factory School's Heretical Texts
http://www.factoryschool.org/pubs/heretical/vol3/piombino/index.html

TUESDAY, February 27
at 8pm.

at UNNAMEABLE BOOKS
456 Bergen Street
Brooklyn NY 11217
(off Flatbush Avenue)
[redacted]
[redacted]
www.unnameablebooks.net

Easy* to get to. Take the 2 or 3 train to Bergen street stop (not to be confused with the other Bergen stop on the F line). Unnameable Books is just 1/2 block from the subway. Pinchik paint is on the corner. *Bergen is one stop past the Atlantic AND Pacific St transfer point with the D,M,N,R and B,Q,2,3,4,5 lines

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620. Jennifer Karmin
"Growing Up Girl"
Tue 20 Feb 2007

---

hi poetics people....big thanks to all who've emailed me support for this important book project. if you're interested in hosting a reading or discussion, feel free to be in touch with editor michelle sewell. her email is: [redacted].

the anthology is also an interesting supplement for college courses and is currently being taught at a few schools across the country. it's been compared to cherrie moraga and gloria anzaldua's 1983 collection

"this bridge called my back: writings by radical women
of color."

cheers,
jennifer karmin

Date: Wed, 14 Feb 2007 07:43:14 -0500
From: Ruth Lepson <[redacted]>
Subject: Re: "Growing Up Girl" Chicago reading

>many congratulations on the anthology. I edited
Poetry from >Sojourner: A Feminist Anthology & know
what it means to gather the >words of disparate women
& bring those words to a larger world. >Hope it is
greeted warmly. Women & Children is a great place to
>begin. Wish you success on your reading tour.

On 2/8/07 6:47 PM, "Jennifer Karmin"
<[redacted]> wrote:

> hey poetry friends....check out this new anthology
of
> women's writing edited by michelle sewell. it's a
> terrific example of a community-based project being
> fully supported by an independent press.

> onwards,
> jennifer karmin
> ----------
> Published by GirlChild Press, this eclectic
collection
> of poems, essays, and short stories documents the
> transition from girl to woman as told by the girls
and
> women who know the journey best. The multicultural
> anthology examines issues such as identity, domestic
> violence, acceptance, motherhood, beauty, and
> sexuality. It can be bought from independent
> bookstores like Women and Children First or
purchased
> through http://www.girlchildpress.com.

___ Need Mail bonding? Go to the Yahoo! Mail Q&A for great tips from Yahoo!
Answers users. http://answers.yahoo.com/dir/?link=list&sid=396546091

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621. **Clay Banes**

Saturday, FEB. 24 @ 7:30PM: Jill Magi, Dana Teen Lomax, Sarah Rosenthal

Tue 20 Feb 2007

Poets Jill Magi, Dana Teen Lomax, and Sarah Rosenthal

This Saturday @ 7:30PM
PEGASUS BOOKS DOWNTOWN
2349 Shattuck Avenue
Berkeley, CA
[redacted]

Jill Magi is the author of Threads, a hybrid work of prose, poetry, and collage, due out in February 2007 from Futurepoem Books. She is also the author of Cadastral Map, a chapbook from Portable Press at Yo-Yo Labs, as well as several other small handmade books that she often gives away. Her writing and visual work has appeared in HOW2, The Brooklyn Rail, The New Review of Literature, Aufgabe, and Chain, and is forthcoming from The Tiny. She is a 2006-2007 writer-in-residence with the Lower Manhattan Cultural Council where she is at work on a manuscript investigating social memory and museums, monuments, and memorials. Jill teaches at City College and The Eugene Lang College of The New School, and from her apartment in Brooklyn, she runs Sona Books, a community-based chapbook press publishing risky and/or quiet, project-driven works.

Dana Teen Lomax is the author of Curren¢y (Palm Press, 2006). She is a fourth generation Californian who teaches poetry and writing at several institutions. Work from her publication, Room (a+bend press), was awarded the Joseph Henry Jackson Prize for poetry and her writing has been supported by the California Arts Council, the Marin Arts Council, the Peninsula Community Foundation, the Academy of American Poets, and others. Currently she is co-editing Letters To Poets, Conversations About Poetics, Politics, and Community and making Q, a series of "home movies" about raising her daughter on the grounds of a prison. She lives with her family in northern California.

Sarah Rosenthal is the author of three chapbooks: How I Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), and not-chicago (Melodeon, 1998). Her poetry and fiction has appeared in journals such as Bird Dog, Shampoo, 26, Fence, Lungfull!, Cross-Cultural Poetics (XcP), and Boston Review. It has been anthologized in Bay Poetics (Faux Press, 2006) and Hinge (Crack Press, 2002). Her reviews and interviews have appeared in Denver Quarterly, How2, Rain Taxi, Jacket, New American Writing, Aufgabe, and Xantippe. Sarah has taught creative writing at San Francisco State University and Santa Clara University. She is the recipient of the Primavera Fiction Prize

and the Leo Litwak Award for Fiction. Her book Manhatten is forthcoming from Spuyten Duyvil.

--
EYEBALL HATRED
http://claytonbanes.blogspot.com/

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622. Eric Dickey
Re: [stuff-it] FW: Dixie Chicks, part of tradition of progressive country music (fwd)
Tue 20 Feb 2007

I really appreciated reading the article on country music. Although I don't think of myself as a big fan of country music, I do appreciate its place. Back in the 1990s, I worked with some folks who were ardent country music fans. I realized then that country music is one of the last places for philosophical thought and reflection by folks who generally shun such intellectualism. In a sense, it's the last vestige for philosophical thought for many common, working class Americans.

Some other great contributors to the genre, Ray Charles was country, so were the Grateful Dead, as is Neil Young, Tom Waits, and many others. These are folks who evade compartmentalization and who employ many genres into their art, including country. Even Wyclef Jean incorporates country into his music.

Hopefully, like many posts I add to this list, this one will also be shot down.

the one and only,

Eric Wayne Dickey

Alan Sondheim <[redacted]> wrote:

Just in case you haven't seen these articles - Alan

---------- Forwarded message ----------
Date: Mon, 19 Feb 2007 22:53:44 -0800
From: Michael Gurstein
To: [redacted]
Subject: [stuff-it] FW: Dixie Chicks,
part of tradition of progressive country music

Well worth a read, especially the second article.

MG

-----Original Message-----
From: [redacted] [mailto:[redacted]]

Sent: February 18, 2007 5:54 PM
To: [redacted]
Subject: Dixie Chicks, part of tradition of progressive country music

Dixie Chicks, part of tradition of progressive country music

* Dixie Chicks Among Esteemed Outlaws
by Ashley Sayeau (Philadelphia Inquirer)

* Wild And Blue: The Politics Of Country
By Sandy Carter (Z Magazine)

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Dixie Chicks Among Esteemed Outlaws
by Ashley Sayeau

Philadelphia Inquirer - February 16, 2007

http://www.philly.com/mld/inquirer/news/editorial/16709871.htm

On Sunday night at the 49th annual Grammy awards, the
Dixie Chicks took home five awards, including best
album, record and song of the year.

It was a long road, indeed, for the Chicks, whose
enormous fan base and ticket sales famously plummeted
in 2003 after lead singer Natalie Maines remarked on
the eve of the Iraq war that the group was "ashamed the president of the
United States is from Texas." Within days, radio stations were refusing
to play their music, and fans were demanding refunds. Death threats were
later issued.

Throughout the ordeal, the group remained admirably unapologetic, insisting
that dissent is (or at least should be) a vital liberty in America. They further
maintained this position in their album Taking the Long Way (which won the
Grammy for best album) and especially in the song "Not Ready To Make Nice,"
in which they directly addressed their critics: "It's too late to make it right/ I
probably wouldn't if I could/ Cause I'm mad as hell/ Can't bring myself to do
what it is/ You think I should."

Despite the group's successes, the grudge has held, particularly among the
Nashville music establishment. The Country Music Association completely
snubbed the Chicks at its awards ceremony in May.

Such an affront on the part of country music is not
only cowardly, but also quite antithetical to the
genre's history. For, while country music today is
often equated with pickup trucks, rebel flags, and men

with mullets, it also has a brave and, dare I say, liberal streak in its closet.

Take Johnny Cash, for instance. Not only did many of his most famous lyrics center on "the poor and the beaten down," including a poignant attack on this country's treatment of American Indians, but also Cash was a vocal critic of the Vietnam War, as in his famous song "Man in Black": "I wear the black in mourning for the lives that could have been/ Each week we lose a hundred fine young men."

And then there is Willie Nelson, who on Valentine's Day 2006 released a love song about gay cowboys, titled, "Cowboys Are Frequently, Secretly (Fond of Each Other)." Perhaps more seriously, he has been an avid supporter of presidential hopeful Dennis Kucinich, who, while arguing for universal health care and a swift withdrawal from Iraq, is probably the furthest left of any Democratic candidate.

Women in country music - like the Dixie Chicks - have a long tradition of being particularly bold in speaking out against some of the very conventions their record labels and conservative fan base celebrate. Back in 1933, the Carter Family, which consisted of A.P. Carter; his wife, Sara Doughtery Carter; and her cousin, the groundbreaking guitar player Maybelle Addington Carter, sang about a young woman who chose to commit suicide rather than marry. In Sara's sorrowful croon, we hear her say, "I never will marry/ I'll be no man's wife/ I expect to live single all the days of my life." Needless to say, she later divorced A.P.

Perhaps most memorable are some of Loretta Lynn's lyrics, particularly from the 1960s and 1970s. Released in 1966, her song "Dear Uncle Sam" was an early anti-Vietnam protest song. And though she once feigned dozing off while listening to feminist advocate Betty Friedan speak as a fellow guest on The David Frost Show, Lynn was a pretty controversial women's advocate. In "I Wanna Be Free," she wrote of the liberating effect of divorce: "I'm gonna take this chain from around my finger/ And throw it just as far as I can

sling 'er." She did the same thing for birth control in "The Pill": "The feelin' good comes easy now/ Since I've got the pill."

As daring as some outlaw artists have been, the country music establishment has often proved even more dogged in its conservative views. Lynn has purportedly had more songs banned than any other country music singer. And Cash, never completely at home in the country music world, once said that "the very idea of unconventional or even original ideas ending up on 'country' radio" was "absurd." No wonder, then, that in his gay cowboy song, Willie Nelson lamented that "you won't hear this song on the radio/ Not on your local TV."

With the November election, particularly with strong Democratic gains in Virginia and Missouri, Republican politicians may have to rethink their long-standing Southern strategy. Similarly, with last Sunday night's awards, country music should embrace the fact that its greatest assets have never been scared of controversy or doing the right thing.

To quote the great Dolly Parton - who has sung a few feminist, antiwar, and progressive anthems herself - "You'll never do a whole lot unless you're brave enough to try."

[Ashley Sayeau is a freelance writer currently living in Buffalo, N.Y., was raised in Tennessee, and has written on women and politics for a variety of anthologies and publications, including The Nation, Salon and Dissent.]

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Wild And Blue: The Politics Of Country
By Sandy Carter

Z Magazine - September 1994

http://zena.secureforum.com/znet/zmag/articles/sept94carter.htm

Some of the fondest memories of my west Texas childhood are linked to the lonesome moan of the pedal steel guitar and the soulful honky tonk voices of Hank Williams, Lefty Frizzell, and Ernest Tubb. In the 1950s, as I was entering grade school and gaining some awareness of the

world around me, these sounds served up essential clues to my sense of time and place.

A few years later, however, I perceived that some considered country music inferior to other forms of popular music. Southern accents, nasal voices, and bad grammar, I learned, were the most visible signs of this inferiority. So I became self conscious about my drawl and with some vigilance and discipline began modifying my twang according to standards I took to be more enlightened.

But the full arsenal of Southern stereotypes was not so easy to escape. In my 20s, as I began living and working in other parts of the country, I came to realize that people outside the South, particularly politically progressive people outside the South, judged white Southerners and nearly all aspects of their cultural heritage as backward. And this snobbery often found its most candid expression in mocking and ridiculing country music.

The elitist views that define popular prejudices about the country tradition greeted the music at its commercial birth. In the 1920s, when country music first felt the pressures of commercialization, rural traditions of all kinds were experiencing tensions and challenges brought on by industrialization. Country sounds suggesting older and more settled ways seemed inherently at odds with rapid social and technological change. The music expressed a longing for stability and order and deep-seated fears of the temptations of the modern world. At the same time, the music could not help but reflect hopes of escaping the hardships associated with traditional rural life.

Conflicted feelings also derived from the Southerness of the music. While the music of Stephen Foster and the writings of Mark Twain fueled romantic notions of the South as an exotic land of enchantment, the region also evoked images of slavery and the Civil War, the Scopes monkey trial, and the Klan. Thus for many, country music, regardless of its subject matter, was nothing more than the sound of ignorance and racism. Retaining a stubborn self-consciousness of its white, rural, Southern, working class origins, country music today continues to attract and repulse listeners by stirring the same opposing images. Nonetheless, in a span of 70 years, country music has grown from regional to national and international popularity. And presently, the music is cresting at a commercial high-water mark justifying marketing claims that country is now "America's pop music."

With mass popularity, however, some of the most distinctive qualities of country music have been diluted. Listening to the musical styles dominating country radio, one hears a generic McDonald's styled product so stripped of "hayseed" connotations that it virtually erases the line between country and various forms of easy listening white pop and bland 1970s styled corporate rock. While harder and more traditional country sounds have not disappeared, the market driven industry bias toward an urban-suburban contemporary sound has certainly muddled the definition and origins of the musical idioms known as country.

Like other music forms of our culture, country music is an amalgam of influences. Its sound, song structure, and lyrical text reveal a heavy debt to African American musical styles, particularly blues and gospel. Rhythmically, country draws most on the dance meters of English and European country dance tunes. As to lyrics and narrative style, country storytelling has roots in Southern Protestant sermonizing, barroom banter, front porch story swapping, and the general character of regional oral traditions. Other distinctive characteristics relate to the way the music is performed. Unlike many pop performers, country singers write much of their material bringing a subjective, direct voice to their performance. Like blues singers, they aim for intimacy more than technical sophistication. In the singer's voice and story lay the central appeal of country music.

Though country music is a vocal music above all else, its instrumental sound is unique and immediately identifiable. It begins with the guitar and is filled out with fiddle, banjo, mandolin, dobro, bass, pedal steel guitar, and harmonica. The distinctive country sound comes from the way the musicians play these instruments with flat picks, finger picks, bottlenecks, and bow. In contrast to the smooth, melodic approach of pop and classical music, country players, again showing an African American influence, favor a rough-edged attack with strings popped, scraped, hammered, and frailed. Mirroring the unadorned vocal sound, instrumental solos and fills are deliberately "unrefined." The emphasis is on sounds that counterpoint the social and emotional realism conveyed by the singer and the song. Accordingly, country sounds

are harsh, rowdy, romantic, humorous, and rousing. Most of all, they are mournful.

Did you ever see a robin weep When leaves begin to die

That means he's lost the will to live I'm so lonesome I could cry

--Hank Williams

Historically the most dominant and unmistakable quality of the country sound is sadness. One of the great stereotypes plaguing country music is the cry-in-the-beer loser drowning the pain of romantic loss in some dark tavern. But the heartbreak in country music runs deeper than cheating, drinking, and divorce. The sad tale country music has to tell goes back to the devastation the region suffered during the Civil War, the loss of rural identity, and the great migration of Southerners to urban centers in the Midwest and West during the 1940s and 1950s. Understandably, country music is homesick music, permanently colored by feelings of longing and lost innocence.

The loss at the heart of the country song has been expressed through two divergent impulses. When the Carter Family and Jimmie Rodgers came to Bristol, Tennessee in August 1927 to perform before record scout Ralph Peer and a Victor Talking Machine, they brought with them distinct bodies of material representing seemingly contradictory themes and values. In the Carter Family's huge repertoire of traditional songs resided the morally decent old-time virtues of work, family, humility, and Christian fellowship. By contrast, Rodgers, an ex-railroad brakeman from Meridian, Mississippi, wrote tunes with roots in blues and jazz, folk and cowboy songs, work gang hollers and pop. Though Rodgers wrote his share of songs glorifying the home and family, his work also celebrated the lives of hell-raisers, hoboes, wayward lovers, criminals, rounders, and ramblers.

Both approaches proved immediately popular. By 1933, the year of his death from tuberculosis, Jimmie Rodgers had become country's first crossover success and in the South his status was near mythic. And by the time the Carter Family disbanded in 1943, their music was well-

known throughout the United States, as well as parts of Canada, Mexico, England, Ireland, and Australia. Aside from establishing the commercial viability of country music, the breakthroughs of Rodgers and the Carter Family gave the shared musical culture of the white South coherence. Though commercialization accelerated the homogenization of sounds, by documenting the diversity of local and regional styles it also helped Southerners gain a fuller sense of their common cultural heritage. The music labeled "hillbilly" dramatized what they suffered, survived, and left behind. It offered solace and understanding, realism and escape. But most of all, it was music that responded to change with a reassertion of tradition. The Carter Family's religious tunes and sentimental ballads and Jimmie Rodgers' chronicles of the rambling man, in different ways, mapped the boundaries of tradition and the dire consequences of its breakdown.

Because of this emphasis on Southerness and tradition, country music has long been associated with all that is reactionary. However, while country music generally expresses a conservative outlook, the view of country as an exclusively white, male-dominated, right-wing tradition is unfair and one-dimensional. At no point in its history has country music expressed a consistent political ideology. Although performers such as W. Lee O'Daniel, Jimmie Davis, and Roy Acuff have run for political office and many country musicians have endorsed candidates and aired opinions in public, the music resists easy ideological labeling. Every hard- headed patriotic diatribe like "Okie From Muskogee" can be matched by songs like Waylon Jennings's multicultural, egalitarian anthem "America" and James Talley's ode to populist rebellion "Are They Gonna Make Us Outlaws Again?":

Now there's always been a bottom

And there's always been a top

And someone took the orders

And someone called the shots

And someone took the beatin', Lord

And someone got the prize

Well, that may be the way its been

But that don't mean its right

More importantly, since country music has always been a voice for small farmers, factory hands, day laborers, the displaced and unemployed, its harsh portraits of work and everyday life carry an implicit critique of capitalism.

Instead of overt political protest, country songs prefer to deliver social criticism through poignant descriptions of economic hardship and family sacrifice. Some of the best examples of this style of protest are Merle Haggard's "Mama's Hungry Eyes," Dolly Parton's "Coat Of Many Colors," and Loretta Lynn's "Coal Miner's Daughter."

As to the issue of race, country music's sentimental attachment to Dixie is often taken as an endorsement of white supremacy and slavery. Country music's glorification of the South, however, derives mostly from an idealized notion of working the land and the real life movement of millions off the land during the years of the Great Depression and World War II. Not surprisingly, hundreds of country tunes plead the case of the farmer and celebrate the beauty of Southern landscapes. By contrast, since the birth of the country music industry in the 1920s, very few country songs have offered direct commentary on race relations in the South, and certainly no popular song has advocated a return to the slave system. This doesn't mean, of course, that white Southerners or the country music industry are free of racism. Rather, it suggests that the homesickness in country music is based primarily on the erosion of rural identity.

Still, it is obvious that "whiteness" is dominant in country music. Despite the tradition's enormous debt to African American music and other ethnic music cultures, non-white performers are still exceedingly rare in country music. When voices of color have gained popularity in the country field, it has generally been through songs and styles evidencing only traces of their racial origins. Nonetheless, in recent decades Mexican-Americans such as Johnny Rodriguez, Freddy Fender, Tish Hinojosa, and Flaco Jiminez and African Americans such as Charlie Pride, Stoney Edwards, and Big Al Downing have won acceptance with country audiences. And occasionally, there are tunes like Bobby Braddock's "I Believe The South Is Gonna Rise Again" that break the mold:

The Jacksons down the road were black like we were

But our skins were white and theirs was black

I believe the South's gonna rise again

But not the way we thought it would back then

Some of the strongest stereotypes attached to country music revolve around the social and sexual roles of women. To many people Tammy Wynette's 1968 hit "Stand By Your Man" typifies the passive, long suffering

mentality of the unliberated country woman. In truth, the female perspective in country music is much broader and far more assertive than this superficial stereotype can allow. The richest and most authoritative evidence of this reality can be found in Mary Bufwack and Robert Oermann's Finding Her Voice: The Saga Of Women In Country Music(Crown Publishers Inc., New York). This 541 page narrative tracing the lives and music of country women from the late 19th century up to the present, shows how country music has encouraged white working class women in their struggles to survive and resist "economic exploitation, sexual subjugation, and limited opportunities."

Exploring the folk origins of country music, Bufwack and Oermann argue that women were the primary folklorists for early rural music, memorizing the tunes and lyrics that provided the basic entertainment for the family and community. And in their own original ballads, women expressed sexual fantasies and discontents in songs loaded with images of romantic longing, promiscuity, violence, and death. Bufwack and Oermann also reveal more active and socially oriented resistance in the depression era songs of Sarah Gunning, the composer of "I Hate The Capitalist System," and Aunt Molly Jackson, who began making up class conscious songs and walking picket lines before she was ten.

It was not until the 1950s, however, that women in country music began to gain commercial equality with men. Following Kitty Well's surprising 1952 hit "It Wasn't God Who Made Honky Tonk Angels"--a woman's retort to Hank Thompson's "The Wild Side Of Life--women singers such as Patsy Cline, Loretta Lynn, Dolly Parton, and Tammy Wynette started achieving record sales and stardom rivaling country men. The appeal of the modern country female star, Bufwack and Oermann note, in many ways mirrored general trends in country music. Country tunes of the 1950s and 1960s still focused on subjects of work, family, and religion. But reflecting an audience that was now struggling to come to grips with the realities of urban life and wage labor, the music increasingly dealt with alcoholism, infidelity, and divorce. Reacting to these problems from a distinctly female point of view, country women stepped forward with songs displaying tougher attitudes. Sad songs of betrayal prevailed, but women now would sing also of sexual freedom and nights on the town. And in

love songs, women would voice a straightforward demand for relationships based on fair play and an end to double standards.

Some of the purest samples of this new toughness came in a string of popular tunes by Loretta Lynn. With a basic hard country sound and a writing style favoring down-to-earth blue collar bluntness, Lynn laid down the law to men in songs such as "Fist City" and "Don't Come Home A-Drinking (With Loving On Your Mind)." With her singles "The Pill" and "One's On The Way," Lynn also became the first popular country singer to publicly advocate for birth control. These attitudes and Lynn's reputation for gearing her shows to women, earned her a legion of devoted, fanatical fans, including a large lesbian following.

Although few country music women of the 1950s and 1960s made music as self-consciously for women as Lynn, the emergence of country women superstars put "the woman's perspective" on substantially more equal terms with that of the working man. By 1984 about one-fourth of the top country singles and albums were by women. And today's country and pop charts are overflowing with country women--Reba McEntire, Wynonna Judd, Mary Chapin-Carpenter, Trisha Yearwood, Suzy Bogguss, Kathy Mattea, Patty Loveless, Pam Tillis, and K.T. Oslin, to mention only a few. Most significantly, the commercial appeal of the current generation of country women seems directly linked to a feminist oriented lyric. Lorrie Morgan, for instance, takes clear control of her relationships in "What Part Of No," "Watch Me," and "5 Minutes." Michelle Wright shows off a similar attitude on "Take It Like A Man." And Martina McBride rebels against an abusive husband on "Independence Day." As these examples suggest (and many others could be given), the most progressive and defiant strains of contemporary country music are being created by women.

While the politics of country music eludes many popular prejudices and neat categories of left and right, the fundamental conservatism of the message cannot be denied. Country's conservatism, however, comes not from taking a particular stand on particular issues, but in the way it reads and resolves conflict. Country music may be one of the truest forms of popular music in giving voice to the bitter realities of class and the sorry state of male-female relations. But in offering few avenues of escape and rebellion, country music tends to settle struggle in favor of the powers that be. Change in country music comes mostly from individual hard work and sacrifice, luck, and God. The music's vision of community is insular and backward looking. And as a result, failure breeds feelings of self-blame and resignation.

Nonetheless, country's stoic acceptance of things as they are cannot be taken as an unqualified endorsement of the status quo. The great strength of country music has been its ability to capture white working class

life as it really is and without the projection of false hope. Country music knows you can't always get what you want or what you need no matter how hard you try. In this realistic assessment of limits, the music contradicts capitalist ideals of progress, fairness, and happiness through consumption. Accordingly, throughout most of its commercial history, country music has been dismissed as something beneath and apart from mainstream culture.

Fully aware of country music's "negatives," the Nashville music establishment has periodically regroomed the sound and image of the tradition with hopes of winning respectability and crossover appeal. In the 1950s and 1960s, it was the smooth, urbane "Nashville Sound," in the 1970s it was the tasteless pop country of John Denver and Olivia Newton-John, and in the 1980s it was Urban Cowboy role playing. Although all of these trends gave country a temporary commercial boost, hard-core country fans and musicians reacted to each with a purist backlash (bluegrass, the Bakersfield sound, Willie Nelson and Waylon Jennings' "outlaw" movement, neotraditionalism) that eventually brought the market back around to traditional sounds.

In the Reagan-Bush-Clinton era, country music has slowly ascended again to mainstream popularity with sounds and images revealing few traces of country's old-time rough edges. This time around country's new audience seems to come from aging white boomers and younger middle-income suburbanites who've tired of classic rock and can't tolerate aggressive youth sounds (metal, hip-hop, alternative rock) or easy listening pop. For these listeners, country supplies a guitar based rock influenced sound, adult subject matter, and yearning for a more simple and decent way of life.

Unfortunately in meeting this demand, the music industry has again resorted to formula: muscles in big hats, starched boot cut Wranglers, choreographed sexy moves, and pale, twang-free impersonations of heartbreak. But at the borders of country, in the progressive new voice of women, left-of-center hillbilly folk (Jimmie Dale Gilmore, Tom Russell, and Iris Dement), country rock (Rodney Crowell and Travis

Tritt), traditional bluegrass (the Johnson Mountain Boys), and tradition conscious hard country (Dwight Yoakam and Marty Brown), you can still hear the raw emotions and wild and blue themes of a truly populist art form. The "old" story country music has to tell is too real and too rooted to be forgotten.

[Sandy Carter was born in Gulfport, Mississippi and grew up in Amarillo, Texas. While attending the University Of Texas at Austin, he became active in the late 60s anti-war, student, and civil rights movements. During the last three decades he has been active in organizing around workplace, community, and mental health issues. Since the early 80s, he has been living in the Bay Area. His writing on music, politics, and popular culture has appeared in the Bay Guardian and The San Francisco Chronicle. "Slippin' & Slidin," his column on music and popular culture, appears monthly in Z Magazine. He currently works as a high school counselor in Novato, California.]

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Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

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623. Thomas savage
Re: Beware of yourselves! Beware of each other!
Tue 20 Feb 2007

Which may explain why the only people who follow poets are, surprise, surprise, other poets.

Nicholas Karavatos <[redacted]> wrote: Stay away from poets. The erring follow them. Qur'an 26:224 (Pickthal)

And the Poets, - It is those straying in Evil, who follow them: Qur'an 26:224 (Yusuf Ali)

And as to the poets, those who go astray follow them.
Qur'an 26:224 (Shakir)

As for the poets, they are followed only by the strayers.
Qur'an 26:224 (Khalifa)

WaalshshuAAarao yattabiAAuhumu alghawoona

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Everyone is raving about the all-new Yahoo! Mail beta.

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624. Michael Kelleher
Literary Buffalo E-Newsletter 2.20.07
Tue 20 Feb 2007

LITERARY BUFFALO
2.20.07-2.25.07

ANNOUNCEMENT

Just Buffalo's timed writing group, which meets Fridays at Starbuck's Chippewa is cancelled for the next two weeks. It will resume March 9.

READINGS THIS WEEK

2.21

EXHIBIT X PRESENTS
DAVE KRESS
Fiction Reading

Wednesday, February 21, 8 p.m.
Hallwalls at The Church, 341 Delaware Avenue, Buffalo, NY

DAVE KRESS is the author of two works of fiction: Counting Zero, a novel, and Martians, a creature. A new novel, Glorified-or-Thermometers of God, will be published in 2007. He is an Assistant Professor of English at the University of Maine, Orono, where he teaches creative writing and contemporary literature.

&

THE WRITE TOUCH WRITERS PRESENTS
Presentation, Workshop and Critique of submitted work
Moderator: Author -- Helene Lee
Wednesday, February 21, at 6:30 p.m.
Lockport Public Library, 23 East Ave.
All writers are welcome, for more information -
[redacted] -- [redacted]
[redacted] -- [redacted]

2.23

POETICS PLUS AT UB PRESENTS
Miles Champion
Poetry Reading
Friday, February 23, 8 p.m.
Rust Belt Books, 202 Allen St., Buffalo

Miles Champion's books include, Three Bell Zero (2000), Facture (1999), Compositional Bonbons Placate (1996), and Sore Models (1995). Born in England, he now works in New York City.

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

"There Are 3 Sides To Every Story...."
A Creative Nonfiction Writing Workshop
Instructor: Alexis De Veaux
4 Saturdays, 10 a.m. - 12 p.m.

March 3, April 7, May 5, May 19
$100, $80 for members

The Tao of Writing the Short Story
A Fiction Writing Workshop
Instructor: Ralph Wahlstrom
2 Saturdays: March 24 and 31
10 a.m. - 2 p.m. with a break for lunch.
Market Arcade Building, 617 Main St., First Floor.
$100, $80 for members

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP
A writing practice group meets every FRIDAY at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [redacted].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

YOUNG WRITERS CONTEST AT BUFFALO NEWS

"Calling all writers: a NeXt essay contestâ€¨ A question for NeXt readers: What do you see as the greatest challenge facing your generation? â€¨ NeXt is holding its first-ever essay contest asking high school students to tell us what issue defines their generation. The essay should be an original, unpublished essay of 500 to 700 words. The winner will receive a cash prize of $75 and the winning essay will be published in NeXt. Finalists will receive 25 each.â€¨ Essays must be typed and submitted by mail to: NeXt Essay Contest, Buffalo News, P.O. Box 100, Buffalo N.Y. 14240. Include your name, age, school, home mailing address and telephone number. The deadline is March 30. The contest is open to high school students in the eight counties of Western New York zip code)

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

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-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
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-$1500 towards hotel and accommodations
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Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

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http://www.justbuffalo.org/membership/index.shtml

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If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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↑ Index

625. **amy king**
FWD on behalf of a friend....
Tue 20 Feb 2007

Greetings,

Kill Poet is a small indie publisher and poetry journal based in Los Angeles. This is our very first quarterly newsletter. This has information on our new chapbook contest, latest issue information, a documentary update and other goodies. Our website is www.killpoet.com. Our myspace is

www.myspace.com/killpoet. Be sure to swing by and say hi after you read the updates...

*Were now accepting poetry submissions for Kill Poet, issue #02. For complete guidelines please visit www.killpoet.com/about. Were proud to introduce Joel Strong as our guest editor for this issue. Get those submissions in before our deadline on March 15th.

*Kill Poet in association with Lucent Films has recently shot the full-length documentary, The State of Poem, a spotlight on the evolving face of contemporary poetry across America. The film covers 30 states, 50 poets and includes music by John Lurie, Porches on the Autobahn, and several additional musicians and live bands. Keep an eye out for the Fall 2007 release.

*Weve succumbed to the poetry contest pressure and decided to run one ourselves, but unlike those other chumps, we wont rip you off. Were looking to publish two to three more chapbooks of 20-30 pages in length. All you need to do is send your manuscript (20-30 pgs./PDF \n\nonly) to [redacted] and send us $5.00 via paypal to [redacted] (reading fee). The deadline is May 1st and the winners will be announced June 1st. Winners will receive $50.00 and ten printed copies. We will then complete a print run of 300 copies and pimp the hell out of it. It's only five bucks, what do you have to lose? \n\n*Be sure to swing by and read Kill Poet, issue #01, still up, still free, and still packed with the poets your professor warned you about. Read it here: www.killpoet.com/issue \n\n*Alveraz Ricardez has a new chapbook, Mosquito available now: The aptly named Mosquito draws blood from the twisted and hopelessly futile. From a deranged man trapped with wild tribesmen to a sultry redwood coveting her naked man-lover. Alveraz has whittled a deviant fervency here that borders on neurotic. This poetry is buoyant, original and alive. Rebecca Malcovati, Poet Laureate & Associate Professor. Buy Mosquito now for only five bucks at www.killpoet.com/books \n\n*We also published our first anthology, on the inside, featuring: Brad Burjan, Appelquist, William J. Brazier Jr., Joel Strong, Jason Ryberg, Don Cohlman, Dylan Macturk, Jason Neese and Luc Simonic. On sale now for only two bucks at www.killpoet.com/books",1]); //--> only) to [redacted] and send us $5.00 via paypal to [redacted] (reading fee). The deadline is May 1st and the winners will be announced June 1st. Winners will receive $50.00 and ten printed copies. We will then complete a print run of 300 copies and pimp the hell out of it. It's only five bucks, what do you have to lose?

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KP is always spam-free and will never send a newsletter more than once a quarter. If youd like to be removed simply reply with remove in the subject line.

But be warned, you will regret the day you turned your back on true independent poetry.

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

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626. Elizabeth Treadwell
Jill Magi with Jonny Farrow at SPT this Fri 2/23
Tue 20 Feb 2007

Small Press Traffic is pleased to present
Friday, February 23, at 7:30
Jill Magi & Jonny Farrow

Jill Magi and Jonny Farrow present: Has anybody seen my social memory?? An evening investigating the inscribed and incorporated aspects of remembering -- sound, video, writing, and images that are personal? and civic responses to place, history, and the body. Jill Magi (poet and visual artist) and Jonny Farrow (sound artist and musician) will perform collaborative works from SLOT / The Exhibitionary Complex, a work-in-progress of sound and language landscapes in an era of museums and memorials. Jill will also present visual work and writing from Threads (Futurepoem 2007), a book project that explores the fused concerns of family, storytelling, silence, history, and the book itself.

About Jill Magi's Threads, Ammiel Alcalay writes, "Inflection implicates us in family language we hardly understand, in old country we are also responsible for destroying and recreating in a new world and word order whose mapping remains the task at hand. These Threads work between the telling of a story and history to inhabit such burdens of belated homecoming that stay the legacy of conquest."

$5-10 sliding scale, free to current SPT members & CCA community
Small Press Traffic events are presented in
CCA's Timken Lecture Hall
1111--8th Street, San Francisco

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http://homepage.msn.com/zune?icid=hmetagline

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627. Thomas Devaney
Devaney on Bernstein's Girly Man
Tue 20 Feb 2007

"So what do you do when the most adamant antiformalist poet in America writes a book using the tried-and-true forms?"

The question is from my review of Charles Bernstein's collection "Girly Man," published in this week's Sunday Philadelphia Inquirer (2/18).

http://www.philly.com/mld/inquirer/news/editorial/16722868.htm

Thomas Devaney

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628. David-Baptiste Chirot
Re: [stuff-it] FW: Dixie Chicks, part of tradition of progressive country music
Tue 20 Feb 2007

I've been a really big country fan--a music fan of all sorts----since a child. Country from the very earliest recordings to a number of ctonemporar musicians. A guy who has gone out on some more controversial limbs than the Dixie Chicks is the great steve Earle. Very early during the the triple War on Poverty-Drugs-Terrorism he shcoked a lot of people with "Ballad of John Lind"--the accused "American Taliban". Earle is in the classic mold of the country singers--drug addicition, alcoholism, prison time, redemptions of his own finding, controversial stands. The variety of genres with in country is very very wide--one of my favorites is "Psycho-country", some of the most disturbing songs recorded, having their orgins in the old ballads of tragedy, murder, betrayal which came over from the British Isles. (The first fiddle was brought over by a man named, like Johnny Rotten, John Lydon, in the 17th century.) The original Feminist singer--Lorretta Lynn's great inspsirtion--was Kitty Wells, recording outpsoen songs in the Fifties. Coutry music has handled about every dark side of human nature one can tink of or think up--the flip side of the powerful gospel sining many singers expereince gorwing up and which will influemce them to the end, even a hard core determined sinner like jerry Lee Lewis started off at a minstry school--expleed for playing boogie woogie music during the services--couldn't help himself. (His cousin is Jimmy Swaggart and his first wife was a second cousin, 13 when they amarried--he was on his second marriage and 18.) It's always saddned me how much great music and some of the greatest musicians an singers and song writers in american history--that people miss with their prejudices against country for reasons they would find contemptible in others if they were prejudiced against musics on the basis of

class, regional background, accents and the like. Country and r & b coming togetehr to make the early rock and roll and rockaabilly changed the nation for good and opened the door to lot of the achievments of the various progressive movements of the times. Yes, a lot of country can be jingositic to say the least, but the hard core country is one of the great american musics with Jazz and blues, R & B and Hip Hop Hard Core etc--you can find country music in Conjunto for example and mixed with other forms of Latin Music--and lot of country influence i reggae, too--esp with buildingoff of thelyrics and melodies by DJs and Toasters--and in some Dub pieces--a friend who went to Reaggae Sunsplash one year told me the biggest hit of the events was Skeeter Davis--("I Forgot More Than You'll Ever Know (about him)""The End of the World"). There have been tons of Reaggae country covers-- And wa a continual exhcnage back and fort between coutnry and soul music in the Sixties and early Seveneties. Freddy fender is and Immortal God--the first Lartin and Indian mixed Superstar--AmericanIndian Marvin Rainwater had hits in the fifties--when I was married into the Mowack tribe via m first wife --(is a matriarchal society)--countr was what everybody listened to al the time. No need to mention all the country rock musicians of last almost fourty years now--or great singer/songwriters like Townes van Zandt. One of the greatest musical experiences i have had was t o see/hear live two of my musical gods on consecutive nights--George Jones outdoors in a pasture setting at a county Fair--and next night Fela Ransome Kuti from Nigeria in downtown Milwaukee. Geroge Jones is kind of the country male equivalent i singing of Oum Kalsoum, one of the great singers of the world in their musics. So it's always made me sad people miss so much with the easy prejudices against the music--based on their stereotypes of the people. Other fans of country wil bring this up from time to time. Some of the great country covers have been done by Social Distortion--"Ring of fire" and "Makin Believe" esp. Listening to really early country on Harry Smith's classic compilation of Anthology of American Folk Music and early Johnny paycheck--"Pardon Me, I've Got Someone to Kill" and the heartbreakin' "Apt #9" made famous by Tammy Wynette. In the immortal lines from the George Jones song--"Time Don't Mean a Thing To Me (I've got Life to Go")(life in an East Texas Prison--song inspired by prisoner who came up and spoke to George after a show there--)-- Check out Lucinda Williams for some truly great songwriting and music--

> *From: Eric Dickey <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: [stuff-it] FW: Dixie Chicks, part of tradition of progressive country music (fwd)*
> *Date: Tue, 20 Feb 2007 09:47:50 -0800*

I really appreciated reading the article on country music. Although I don't think of myself as a big fan of country music, I do appreciate its place. Back in the 1990s, I worked with some folks who were ardent country music fans. I realized then that country music is one of the last places for philosophical thought and reflection by folks who generally shun such intellectualism. In a sense, it's the last vestige for philosophical thought for many common, working class Americans.

Some other great contributors to the genre, Ray Charles was country, so were the Grateful Dead, as is Neil Young, Tom Waits, and many others. These are folks who evade compartmentalization and who employ many genres into their art, including country. Even Wyclef Jean incorporates country into his music.

Hopefully, like many posts I add to this list, this one will also be shot down.

the one and only,

Eric Wayne Dickey

Alan Sondheim <[redacted]> wrote:

Just in case you haven't seen these articles - Alan

---------- Forwarded message ----------
Date: Mon, 19 Feb 2007 22:53:44 -0800
From: Michael Gurstein
To: [redacted]
Subject: [stuff-it] FW: Dixie Chicks,
part of tradition of progressive country music

Well worth a read, especially the second article.

MG

-----Original Message-----
From: [redacted] [mailto:[redacted]]
Sent: February 18, 2007 5:54 PM
To: [redacted]
Subject: Dixie Chicks, part of tradition of progressive country music

Dixie Chicks, part of tradition of progressive country music

** Dixie Chicks Among Esteemed Outlaws*
by Ashley Sayeau (Philadelphia Inquirer)

** Wild And Blue: The Politics Of Country*
By Sandy Carter (Z Magazine)

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Dixie Chicks Among Esteemed Outlaws
by Ashley Sayeau

Philadelphia Inquirer - February 16, 2007

http://www.philly.com/mld/inquirer/news/editorial/16709871.htm

On Sunday night at the 49th annual Grammy awards, the Dixie Chicks took home five awards, including best album, record and song of the year.

It was a long road, indeed, for the Chicks, whose enormous fan base and ticket sales famously plummeted in 2003 after lead singer Natalie Maines remarked on the eve of the Iraq war that the group was "ashamed the president of the United States is from Texas." Within days, radio stations were refusing to play their music, and fans were demanding refunds. Death threats were later issued.

Throughout the ordeal, the group remained admirably unapologetic, insisting that dissent is (or at least should be) a vital liberty in America. They further maintained this position in their album Taking the Long Way (which won the Grammy for best album) and especially in the song "Not Ready To Make Nice," in which they directly addressed their critics: "It's too late to make it right/ I probably wouldn't if I could/ Cause I'm mad as hell/ Can't bring myself to do what it is/ You think I should."

Despite the group's successes, the grudge has held, particularly among the Nashville music establishment. The Country Music Association completely snubbed the Chicks at its awards ceremony in May.

Such an affront on the part of country music is not only cowardly, but also quite antithetical to the genre's history. For, while country music today is often equated with pickup trucks, rebel flags, and men with mullets, it also has a brave and, dare I say,

liberal streak in its closet.

Take Johnny Cash, for instance. Not only did many of his most famous lyrics center on "the poor and the beaten down," including a poignant attack on this country's treatment of American Indians, but also Cash was a vocal critic of the Vietnam War, as in his famous song "Man in Black": "I wear the black in mourning for the lives that could have been/ Each week we lose a hundred fine young men."

And then there is Willie Nelson, who on Valentine's Day 2006 released a love song about gay cowboys, titled, "Cowboys Are Frequently, Secretly (Fond of Each Other)." Perhaps more seriously, he has been an avid supporter of presidential hopeful Dennis Kucinich, who, while arguing for universal health care and a swift withdrawal from Iraq, is probably the furthest left of any Democratic candidate.

Women in country music - like the Dixie Chicks - have a long tradition of being particularly bold in speaking out against some of the very conventions their record labels and conservative fan base celebrate. Back in 1933, the Carter Family, which consisted of A.P. Carter; his wife, Sara Doughtery Carter; and her cousin, the groundbreaking guitar player Maybelle Addington Carter, sang about a young woman who chose to commit suicide rather than marry. In Sara's sorrowful croon, we hear her say, "I never will marry/ I'll be no man's wife/ I expect to live single all the days of my life." Needless to say, she later divorced A.P.

Perhaps most memorable are some of Loretta Lynn's lyrics, particularly from the 1960s and 1970s. Released in 1966, her song "Dear Uncle Sam" was an early anti-Vietnam protest song. And though she once feigned dozing off while listening to feminist advocate Betty Friedan speak as a fellow guest on The David Frost Show, Lynn was a pretty controversial women's advocate. In "I Wanna Be Free," she wrote of the liberating effect of divorce: "I'm gonna take this chain from around my finger/ And throw it just as far as I can sling 'er." She did the same thing for birth control in "The Pill": "The feelin' good comes easy now/ Since I've got the pill."

As daring as some outlaw artists have been, the country

music establishment has often proved even more dogged in its conservative views. Lynn has purportedly had more songs banned than any other country music singer. And Cash, never completely at home in the country music world, once said that "the very idea of unconventional or even original ideas ending up on 'country' radio" was "absurd." No wonder, then, that in his gay cowboy song, Willie Nelson lamented that "you won't hear this song on the radio/ Not on your local TV."

With the November election, particularly with strong Democratic gains in Virginia and Missouri, Republican politicians may have to rethink their long-standing Southern strategy. Similarly, with last Sunday night's awards, country music should embrace the fact that its greatest assets have never been scared of controversy or doing the right thing.

To quote the great Dolly Parton - who has sung a few feminist, antiwar, and progressive anthems herself - "You'll never do a whole lot unless you're brave enough to try."

[Ashley Sayeau is a freelance writer currently living in Buffalo, N.Y., was raised in Tennessee, and has written on women and politics for a variety of anthologies and publications, including The Nation, Salon and Dissent.]

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Wild And Blue: The Politics Of Country
By Sandy Carter

Z Magazine - September 1994

http://zena.secureforum.com/znet/zmag/articles/sept94carter.htm

Some of the fondest memories of my west Texas childhood are linked to the lonesome moan of the pedal steel guitar and the soulful honky tonk voices of Hank Williams, Lefty Frizzell, and Ernest Tubb. In the 1950s, as I was entering grade school and gaining some awareness of the world around me, these sounds served up essential clues to my sense of time and place.

A few years later, however, I perceived that some

considered country music inferior to other forms of popular music. Southern accents, nasal voices, and bad grammar, I learned, were the most visible signs of this inferiority. So I became self conscious about my drawl and with some vigilance and discipline began modifying my twang according to standards I took to be more enlightened.

But the full arsenal of Southern stereotypes was not so easy to escape. In my 20s, as I began living and working in other parts of the country, I came to realize that people outside the South, particularly politically progressive people outside the South, judged white Southerners and nearly all aspects of their cultural heritage as backward. And this snobbery often found its most candid expression in mocking and ridiculing country music.

The elitist views that define popular prejudices about the country tradition greeted the music at its commercial birth. In the 1920s, when country music first felt the pressures of commercialization, rural traditions of all kinds were experiencing tensions and challenges brought on by industrialization. Country sounds suggesting older and more settled ways seemed inherently at odds with rapid social and technological change. The music expressed a longing for stability and order and deep-seated fears of the temptations of the modern world. At the same time, the music could not help but reflect hopes of escaping the hardships associated with traditional rural life.

Conflicted feelings also derived from the Southerness of the music. While the music of Stephen Foster and the writings of Mark Twain fueled romantic notions of the South as an exotic land of enchantment, the region also evoked images of slavery and the Civil War, the Scopes monkey trial, and the Klan. Thus for many, country music, regardless of its subject matter, was nothing more than the sound of ignorance and racism. Retaining a stubborn self-consciousness of its white, rural, Southern, working class origins, country music today continues to attract and repulse listeners by stirring the same opposing images. Nonetheless, in a span of 70 years, country music has grown from regional to national and international popularity. And presently, the music is cresting at a commercial high-water mark justifying marketing claims that country is now "America's pop music."

With mass popularity, however, some of the most distinctive qualities of country music have been diluted. Listening to the musical styles dominating country radio, one hears a generic McDonald's styled product so stripped of "hayseed" connotations that it

virtually erases the line between country and various forms of easy listening white pop and bland 1970s styled corporate rock. While harder and more traditional country sounds have not disappeared, the market driven industry bias toward an urban-suburban contemporary sound has certainly muddled the definition and origins of the musical idioms known as country.

Like other music forms of our culture, country music is an amalgam of influences. Its sound, song structure, and lyrical text reveal a heavy debt to African American musical styles, particularly blues and gospel. Rhythmically, country draws most on the dance meters of English and European country dance tunes. As to lyrics and narrative style, country storytelling has roots in Southern Protestant sermonizing, barroom banter, front porch story swapping, and the general character of regional oral traditions. Other distinctive characteristics relate to the way the music is performed. Unlike many pop performers, country singers write much of their material bringing a subjective, direct voice to their performance. Like blues singers, they aim for intimacy more than technical sophistication. In the singer's voice and story lay the central appeal of country music.

Though country music is a vocal music above all else, its instrumental sound is unique and immediately identifiable. It begins with the guitar and is filled out with fiddle, banjo, mandolin, dobro, bass, pedal steel guitar, and harmonica. The distinctive country sound comes from the way the musicians play these instruments with flat picks, finger picks, bottlenecks, and bow. In contrast to the smooth, melodic approach of pop and classical music, country players, again showing an African American influence, favor a rough-edged attack with strings popped, scraped, hammered, and frailed. Mirroring the unadorned vocal sound, instrumental solos and fills are deliberately "unrefined." The emphasis is on sounds that counterpoint the social and emotional realism conveyed by the singer and the song. Accordingly, country sounds are harsh, rowdy, romantic, humorous, and rousing. Most of all, they are mournful.

Did you ever see a robin weep When leaves begin to die

That means he's lost the will to live I'm so lonesome I could cry

--Hank Williams

Historically the most dominant and unmistakable quality of the country sound is sadness. One of the great stereotypes plaguing country music is the cry-in-the-beer loser drowning the pain of romantic loss in some dark tavern. But the heartbreak in country music runs deeper than cheating, drinking, and divorce. The sad tale country music has to tell goes back to the devastation the region suffered during the Civil War, the loss of rural identity, and the great migration of Southerners to urban centers in the Midwest and West during the 1940s and 1950s. Understandably, country music is homesick music, permanently colored by feelings of longing and lost innocence.

The loss at the heart of the country song has been expressed through two divergent impulses. When the Carter Family and Jimmie Rodgers came to Bristol, Tennessee in August 1927 to perform before record scout Ralph Peer and a Victor Talking Machine, they brought with them distinct bodies of material representing seemingly contradictory themes and values. In the Carter Family's huge repertoire of traditional songs resided the morally decent old-time virtues of work, family, humility, and Christian fellowship. By contrast, Rodgers, an ex-railroad brakeman from Meridian, Mississippi, wrote tunes with roots in blues and jazz, folk and cowboy songs, work gang hollers and pop. Though Rodgers wrote his share of songs glorifying the home and family, his work also celebrated the lives of hell-raisers, hoboes, wayward lovers, criminals, rounders, and ramblers.

Both approaches proved immediately popular. By 1933, the year of his death from tuberculosis, Jimmie Rodgers had become country's first crossover success and in the South his status was near mythic. And by the time the Carter Family disbanded in 1943, their music was well-known throughout the United States, as well as parts of Canada, Mexico, England, Ireland, and Australia. Aside from establishing the commercial viability of country music, the breakthroughs of Rodgers and the Carter Family gave the shared musical culture of the white South coherence. Though commercialization accelerated the homogenization of sounds, by documenting the diversity of local and regional styles it also helped Southerners gain a fuller sense of their common cultural heritage. The music labeled "hillbilly" dramatized what they suffered, survived, and left behind. It offered solace and understanding, realism and escape. But most of all,

it was music that responded to change with a reassertion of tradition. The Carter Family's religious tunes and sentimental ballads and Jimmie Rodgers' chronicles of the rambling man, in different ways, mapped the boundaries of tradition and the dire consequences of its breakdown.

Because of this emphasis on Southerness and tradition, country music has long been associated with all that is reactionary. However, while country music generally expresses a conservative outlook, the view of country as an exclusively white, male-dominated, right-wing tradition is unfair and one-dimensional. At no point in its history has country music expressed a consistent political ideology. Although performers such as W. Lee O'Daniel, Jimmie Davis, and Roy Acuff have run for political office and many country musicians have endorsed candidates and aired opinions in public, the music resists easy ideological labeling. Every hard- headed patriotic diatribe like "Okie From Muskogee" can be matched by songs like Waylon Jennings's multicultural, egalitarian anthem "America" and James Talley's ode to populist rebellion "Are They Gonna Make Us Outlaws Again?":

Now there's always been a bottom

And there's always been a top

And someone took the orders

And someone called the shots

And someone took the beatin', Lord

And someone got the prize

Well, that may be the way its been

But that don't mean its right

More importantly, since country music has always been a voice for small farmers, factory hands, day laborers, the displaced and unemployed, its harsh portraits of work and everyday life carry an implicit critique of capitalism. Instead of overt political protest, country songs prefer to deliver social criticism through poignant descriptions of economic hardship and family sacrifice. Some of the best examples of this style of protest are Merle Haggard's "Mama's Hungry Eyes," Dolly Parton's "Coat Of Many Colors," and Loretta Lynn's "Coal Miner's Daughter."

As to the issue of race, country music's sentimental attachment to Dixie is often taken as an endorsement of white supremacy and slavery. Country music's

glorification of the South, however, derives mostly from an idealized notion of working the land and the real life movement of millions off the land during the years of the Great Depression and World War II. Not surprisingly, hundreds of country tunes plead the case of the farmer and celebrate the beauty of Southern landscapes. By contrast, since the birth of the country music industry in the 1920s, very few country songs have offered direct commentary on race relations in the South, and certainly no popular song has advocated a return to the slave system. This doesn't mean, of course, that white Southerners or the country music industry are free of racism. Rather, it suggests that the homesickness in country music is based primarily on the erosion of rural identity.

Still, it is obvious that "whiteness" is dominant in country music. Despite the tradition's enormous debt to African American music and other ethnic music cultures, non-white performers are still exceedingly rare in country music. When voices of color have gained popularity in the country field, it has generally been through songs and styles evidencing only traces of their racial origins. Nonetheless, in recent decades Mexican-Americans such as Johnny Rodriguez, Freddy Fender, Tish Hinojosa, and Flaco Jiminez and African Americans such as Charlie Pride, Stoney Edwards, and Big Al Downing have won acceptance with country audiences. And occasionally, there are tunes like Bobby Braddock's "I Believe The South Is Gonna Rise Again" that break the mold:

The Jacksons down the road were black like we were

But our skins were white and theirs was black

I believe the South's gonna rise again

But not the way we thought it would back then

Some of the strongest stereotypes attached to country music revolve around the social and sexual roles of women. To many people Tammy Wynette's 1968 hit "Stand By Your Man" typifies the passive, long suffering mentality of the unliberated country woman. In truth, the female perspective in country music is much broader and far more assertive than this superficial stereotype can allow. The richest and most authoritative evidence of this reality can be found in Mary Bufwack and Robert Oermann's Finding Her Voice: The Saga Of Women In Country Music(Crown Publishers Inc., New York). This 541 page narrative tracing the lives and music of country women from the late 19th century up to the present, shows how country music has encouraged white working class women in their struggles to survive and resist "economic exploitation, sexual

subjugation, and limited opportunities."

Exploring the folk origins of country music, Bufwack and Oermann argue that women were the primary folklorists for early rural music, memorizing the tunes and lyrics that provided the basic entertainment for the family and community. And in their own original ballads, women expressed sexual fantasies and discontents in songs loaded with images of romantic longing, promiscuity, violence, and death. Bufwack and Oermann also reveal more active and socially oriented resistance in the depression era songs of Sarah Gunning, the composer of "I Hate The Capitalist System," and Aunt Molly Jackson, who began making up class conscious songs and walking picket lines before she was ten.

It was not until the 1950s, however, that women in country music began to gain commercial equality with men. Following Kitty Well's surprising 1952 hit "It Wasn't God Who Made Honky Tonk Angels"--a woman's retort to Hank Thompson's "The Wild Side Of Life--women singers such as Patsy Cline, Loretta Lynn, Dolly Parton, and Tammy Wynette started achieving record sales and stardom rivaling country men. The appeal of the modern country female star, Bufwack and Oermann note, in many ways mirrored general trends in country music. Country tunes of the 1950s and 1960s still focused on subjects of work, family, and religion. But reflecting an audience that was now struggling to come to grips with the realities of urban life and wage labor, the music increasingly dealt with alcoholism, infidelity, and divorce. Reacting to these problems from a distinctly female point of view, country women stepped forward with songs displaying tougher attitudes. Sad songs of betrayal prevailed, but women now would sing also of sexual freedom and nights on the town. And in love songs, women would voice a straightforward demand for relationships based on fair play and an end to double standards.

Some of the purest samples of this new toughness came in a string of popular tunes by Loretta Lynn. With a basic hard country sound and a writing style favoring down-to-earth blue collar bluntness, Lynn laid down the law to men in songs such as "Fist City" and "Don't Come Home A-Drinking (With Loving On Your Mind)." With her singles "The Pill" and "One's On The Way," Lynn also became the first popular country singer to publicly advocate for birth control. These attitudes and Lynn's reputation for gearing her shows to women, earned her a legion of devoted, fanatical fans, including a large lesbian following.

Although few country music women of the 1950s and 1960s

made music as self-consciously for women as Lynn, the emergence of country women superstars put "the woman's perspective" on substantially more equal terms with that of the working man. By 1984 about one-fourth of the top country singles and albums were by women. And today's country and pop charts are overflowing with country women--Reba McEntire, Wynonna Judd, Mary Chapin-Carpenter, Trisha Yearwood, Suzy Bogguss, Kathy Mattea, Patty Loveless, Pam Tillis, and K.T. Oslin, to mention only a few. Most significantly, the commercial appeal of the current generation of country women seems directly linked to a feminist oriented lyric. Lorrie Morgan, for instance, takes clear control of her relationships in "What Part Of No," "Watch Me," and "5 Minutes." Michelle Wright shows off a similar attitude on "Take It Like A Man." And Martina McBride rebels against an abusive husband on "Independence Day." As these examples suggest (and many others could be given), the most progressive and defiant strains of contemporary country music are being created by women.

While the politics of country music eludes many popular prejudices and neat categories of left and right, the fundamental conservatism of the message cannot be denied. Country's conservatism, however, comes not from taking a particular stand on particular issues, but in the way it reads and resolves conflict. Country music may be one of the truest forms of popular music in giving voice to the bitter realities of class and the sorry state of male-female relations. But in offering few avenues of escape and rebellion, country music tends to settle struggle in favor of the powers that be. Change in country music comes mostly from individual hard work and sacrifice, luck, and God. The music's vision of community is insular and backward looking. And as a result, failure breeds feelings of self-blame and resignation.

Nonetheless, country's stoic acceptance of things as they are cannot be taken as an unqualified endorsement of the status quo. The great strength of country music has been its ability to capture white working class life as it really is and without the projection of false hope. Country music knows you can't always get what you want or what you need no matter how hard you try. In this realistic assessment of limits, the music contradicts capitalist ideals of progress, fairness, and happiness through consumption. Accordingly, throughout most of its commercial history, country music has been dismissed as something beneath and apart from mainstream culture.

Fully aware of country music's "negatives," the Nashville music establishment has periodically regroomed the sound and image of the tradition with hopes of winning respectability and crossover appeal. In the 1950s and 1960s, it was the smooth, urbane

"Nashville Sound," in the 1970s it was the tasteless pop country of John Denver and Olivia Newton-John, and in the 1980s it was Urban Cowboy role playing. Although all of these trends gave country a temporary commercial boost, hard-core country fans and musicians reacted to each with a purist backlash (bluegrass, the Bakersfield sound, Willie Nelson and Waylon Jennings' "outlaw" movement, neotraditionalism) that eventually brought the market back around to traditional sounds.

In the Reagan-Bush-Clinton era, country music has slowly ascended again to mainstream popularity with sounds and images revealing few traces of country's old-time rough edges. This time around country's new audience seems to come from aging white boomers and younger middle-income suburbanites who've tired of classic rock and can't tolerate aggressive youth sounds (metal, hip-hop, alternative rock) or easy listening pop. For these listeners, country supplies a guitar based rock influenced sound, adult subject matter, and yearning for a more simple and decent way of life.

Unfortunately in meeting this demand, the music industry has again resorted to formula: muscles in big hats, starched boot cut Wranglers, choreographed sexy moves, and pale, twang-free impersonations of heartbreak. But at the borders of country, in the progressive new voice of women, left-of-center hillbilly folk (Jimmie Dale Gilmore, Tom Russell, and Iris Dement), country rock (Rodney Crowell and Travis Tritt), traditional bluegrass (the Johnson Mountain Boys), and tradition conscious hard country (Dwight Yoakam and Marty Brown), you can still hear the raw emotions and wild and blue themes of a truly populist art form. The "old" story country music has to tell is too real and too rooted to be forgotten.

[Sandy Carter was born in Gulfport, Mississippi and grew up in Amarillo, Texas. While attending the University Of Texas at Austin, he became active in the late 60s anti-war, student, and civil rights movements. During the last three decades he has been active in organizing around workplace, community, and mental health issues. Since the early 80s, he has been living in the Bay Area. His writing on music, politics, and popular culture has appeared in the Bay Guardian and The San Francisco Chronicle. "Slippin' & Slidin," his column on music and popular culture, appears monthly in

> *Z Magazine. He currently works as a high school counselor in Novato, California.]*
>
> *==========*
>
> *_____*
>
> *Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.*
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_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian. http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

↑ Index

629. Simon DeDeo

rhubarb is susan

Tue 20 Feb 2007

A bumper crop of reviews on rhubarb, including Jeni Olin, Michael Neff and Joan Houlihan, and an appreciation of Inger Christensen's *alphabet* -- get your vetted content live:

http://rhubarbissusan.blogspot.com/2007/02/reading-inger-christensens-alphabet.html http://rhubarbissusan.blogspot.com/2007/02/jeni-olin-paxil.html http://rhubarbissusan.blogspot.com/2007/02/michael-neff-five-whales-east.html

http://rhubarbissusan.blogspot.com/2007/02/joan-houlihan-unrelenting.html
http://rhubarbissusan.blogspot.com/

Thanks for tuning in --

Simon

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630. **John Foley**
New FlashPoint #9 is Up!
Tue 20 Feb 2007

ANNOUNCING .....

FLASHPOINT #9
Spring 2007
http://www.flashpointmag.com

MARK LOMBARDI

LEONARD PELTIER

PETER DALE SCOTT

WILLIAM BLUM

HARVEY ARDEN

ROBERT J. MILLER

as well as

LORD BYRON & EUGENIO MONTALE

Phan Van Tri Allen Tucker David Hickman
Bob Starkey Ellen Cardona Craig Stormont
Grace Davis Charles Belbin Joe Ahearn
T.R. Wang Kent Johnson Bradford Haas
Joe Brennan Carlo Parcelli JR Foley

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631. **Michael Dylan Welch**
Re: From Kent Johnson re haiku
Tue 20 Feb 2007

Catching up with old digest messages here. Yes, folks like Seisensui, Santoka, Hosai, and others were wonderful rule-breakers. They're among my favourites, and in my journal Tundra #1 I published a selection of Seisensui translations by Hiroaki Sato. These poets broke the rules from a position of knowledge, though, rather than not being sufficiently aware of the expectations and practices of literary haiku. The movement that some of these "free-meter" haiku poets were part of pretty much died out, however, though Santoka remains particularly loved in Japan, somewhat the way Issa is.

I have several books of haiku by Santoka and Hosai (don't know of any books strictly of Seisensui, though), and also have most of Makoto Ueda's books (Ueda is on the advisory board for my journal Tundra.

Michael

-----Original Message-----
Date: Sun, 11 Feb 2007 14:33:29 -0600
From: Joe Amato <[redacted]>
Subject: From Kent Johnson re haiku

Fwding this post from Kent:

At 2:16 PM -0600 2/11/07, Kent Johnson wrote:
>Anyway, I was clicking around in this haiku discussion at Poetics,
>seeing the exchange, including yours, on "rules," syllable count,
>etc. Maybe I missed mention of this, not having read through all of
>the posts, but has no one pointed out that there's been a vibrant
>tradition of "rule-breaking" haiku in Japan since the 1910s, with
>Ogiwara Seisensui and the Soun (Layered Clouds) group, which
>included great and beloved "free-haiku" poets like Taneda Santoka
>and Ozaki Hosai?
>
>Just wondering, as there is wonderful work in this tradition-- and
>given what seems to be a growing interest in the "short poem" within
>innovative scene, this is a treasure trove. Plenty of stuff in
>translation of Santoka and Hosai. A great book, too, is Makoto
>Ueda's Modern Japanese Haiku.
>

Joe

Check out the new AOL. Most comprehensive set of free safety and security

tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

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632. Caroline Crumpacker
Bilingual Reading Series!
Tue 20 Feb 2007

Hoping that all are well and warm and will feel inspired to join us for

a bilingual reading featuring

Diana Alvarez-Amell
reading her translations of Raúl Rivero

and

Louise Landes Levi
reading her translations of Henri Michaux and Mira Bai

Sunday February 25 at 4:00 PM

at the Bowery Poetry Club
Addy: 308 Bowery, New York, NY 10012
Location: foot of First Street, between Houston & Bleecker
Phone: [redacted]
Subway: F train to Second Ave, or 6 train to Bleecker

$7

Readers' Bios:

Diana Alvarez-Amell teaches Spanish at Seton Hall University. She writes for cultural publications and scholarly journals in the United States and abroad.

Louise Landes Levi, poet,translator, traveller & musician. Most recent translation work HENRI MICHAUX TOWARD TOTALITY, Selected Poems 1928 - 1974, Shiva Stan, 2005. Levi is translator of cult class by Rene Daumal, RASA. Essays on Indian Aesthetics & Selected Sanskrit Studies (New Directions, 1982 & Shiva Stan, 2003) & Sweet on My Lips, The Love Poems of Mira Bai (Cool Grove, 1997 & 2003) . Other translations are fr. the Dutch of Hans Vlek, Paul Van Ostaijen & Simon Vinkenoog & the Italian ((fr. the Tibetan) of Namkhai Norbu Rinpoche. She lives in NYC.

A Sample Poem as Enticement:

High Fidelity

They'll be free from the gramophone's pain,
its torture from the rub and the needles.

Chaste, they'll not know the sin
of singing a capella while hungry
caught between the farce and the fair.

The men who stay at home
humming soft melodies
will acquire wisdom.

A fortunate life, serene happiness
will be theirs and their children's.

As light as ash. As clear as eternity.

By Raúl Rivero. Translated from the Spanish by Diana Alvarez-Amell

***

And if you wish to be removed from this list, please email me and let me know...

All best, Aimites, Ciao, Caroline=

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633. **Alan Sondheim**

Howtodisappear

Tue 20 Feb 2007

(If you're in Chicago this weekend, I'm part of the Openport series - http://www.openportchicago.com - there are a lot of (greater) people as well ranging from John Cayley through K Hayles, Wendy Chun, etc. I'm part of the series whether you come or not but you might enjoy it. - Alan)

(part of an ongoing investigation into avatar/motion-capture movement)

Howtodisappear

The disappearance of the branch into hardened rock and occasional artifacts. The root of the avatar is elsewhere; the avatar itself, the image-avatar, is ghost. The ghost travels through anything of course; it's nothing more than coordinates. Howtodisappear.mov, however primitive, is the beginning of transparency, wizard listening-posts on MOOs for example. Here we are, the virtual becoming-virtual still.

http://www.asondheim.org/howtodisappear.mov

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634. Ron Silliman
Silliman's Blog
Wed 21 Feb 2007

http://ronsilliman.blogspot.com/

RECENT POSTS

Michael Benedict has died

Elaine Equiâ€™s
Ripple Effect

Mongolian Ping Pong

The Grand Piano,
vol 2,
is available
(an experiment in collective
autobiography)

Highlights
of Fascicle 3

Emmett Williams has died

We
by Yevgeny Zemyatin
(sci-fi
before sci-fi existed)

http://ronsilliman.blogspot.com/

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635. Dan Wilcox
Poetry, Film & Talk -- IVAW Fundraiser
Wed 21 Feb 2007

Fundraiser
for
Iraq Veterans Against the War

Sunday, February 25, 2007 1:00PM

NYACK CENTER
58 Depew Avenue, (corner of Depew Ave. & South Broadway)
Nyack, New York 10960

for NEW ORLEANS DEPLOYMENT in March…to muck houses in the lower 9th

Suggested Donation $20 - Students $5

VIEW: BBC VIDEO–“Katrina March’06” & "Soldiers Speak Out"
Films on the military are narrated by those who've lived and fought in war zones.
Open discussion after the showing.

SPOKEN WORD: Poetry, Stories on War - Read by veterans who wrote them. Host Dan Wilcox, is a poet, photographer and active member of Veterans for Peace, chapter 10 in Albany, New York. Featured Poet: Gerald McCarthy is a member of Veterans for Peace and Vietnam Veterans Against the War. His books include War Story, Shoetown and the forthcoming The light has no tongue. Recent poetry publications include: War Literature & The Arts, American War Poetry, Italian Americana, The North American Review, and Hawaii Pacific Review. IVAW members/poets: Fernando Braga and Michael Blake Additional VFP readers include Sam Weinreb (WWII), Dayl Wise (Vietnam), Jim Murphy (Vietnam), and others. After the performance there will be an open mic session for any poets wishing to read. Sign-up at 1pm. One or two poems, more if time allows.

OPEN DISCUSSION: What can we do?
Opinions, comments from the youngest to the oldest will be encouraged & welcomed.

Sponsored by Veterans for Peace - Tappan Zee Brigade
& Rockland Coalition for Peace and Justice
www.RocklandAction.org VeteransForPeaceNY.org
For more information call: Jim Murphy – [redacted]

The main objectives of IVAW are threefold:
1: Bring the troops home now.
2: Support Iraqi reconstruction in whatever way possible.
3: Support our veterans and our troops now and upon their return home.

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636. David-Baptiste Chirot

(on behalf of Kent Johnson) FW: "Kent Johnson's" poems at Flashpoint

Wed 21 Feb 2007

On behalf of Kent Johnson, forwarding this letter:

> *Dear Poetics List:*
>
> *Jack Foley recently announced the new issue of Flashpoint magazine.*

> *There are three or four poems in the issue that are attributed to "Kent Johnson."*
>
> *I just thought I'd mention that these poems were not written by *this* Kent Johnson (the one who lives in Freeport, Illinois).*
>
> *I think they may be written by Carlo Parcelli, but I am not entirely sure. Maybe they were written by a committee of people, who knows.*
>
> *In any case, if I'm right that the ideational "Kent Johnson" their biological Author(s) had in mind is this Kent Johnson (me), well, I want to say that I am very honored, and I hope there will be more of these kinds of poems. Maybe even a book of them, in the end?*
>
> *Kent Johnson*

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian. http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

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637. **Steve Dalachinsky**

1 - sorry everyone a cancellation

Wed 21 Feb 2007

---

the following gig has been cancelled:

steve reading
Saturday, FEB. 24th, 2007 @ 7 PM @ NUTUREart GALLERY
910 GRAND STREET 2nd Floor Williamsburg Brooklyn
FREE ADMISSION
cancellation

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638. **Dan Waber**

New River Journal's new issue

Wed 21 Feb 2007

New River Journal (http://www.cddc.vt.edu/journals/newriver/), the first online journal devoted exclusively to digital writing and art, is pleased to announce the release of its premier issue for 2007. After a period of dormancy, New River Journal has been redesigned and reborn, complete with exciting new works by some of today's leading digital authors.

New River Journal was founded by Virginia Tech English Professor Ed Falco in 1996, with the assistance of Len Hatfield, a computer guru then on the Virginia Tech faculty. The online publication has consistently tested the boundaries and rules of writing in a digital age. This new issue marks the first time the journal has been managed and edited by students participating in the MFA Creative Writing Program in the College of Liberal Arts and Human Sciences. Managing editors for the inaugural launch are two graduate students, Laura Dulaney and Bryon Sabol.

The managing editors, with the help of Brent Jesiek of Virginia Tech's Center for Digital Discourse and Culture, redesigned the New River Journal's website to provide a user friendly interface and easier access to the journal's archive. Beginning with this issue, the Journal plans to post new issues twice a year, in December and May.

The current issue includes works by David Herrstrom, Jason Nelson, and Dan Waber.

David Herrstrom's "The Nicodemus Glyph" is a heady investigation of the ancient author and teacher, Nicodemus. Herrstrom has constructed the Glyph to taunt the reader's desire for more definite knowledge of Nicodemus, while simultaneously signaling that we can never fully know a historical person or circumstance.

Jason Nelson's work tests the boundary between "game-like" interfaces and serious poetry. "Poetry Cube" not only allows readers to reorganize Nelson's words, but it also allows them to enter their own poetry and, with the click of a button, shuffle the lines into an array of possibilities. "Between Treacherous Objects" takes a form reminiscent of a video game flight simulator. Using the mouse, readers fly through the space of images and poetry, choosing to stop where they desire.

Dan Waber's "Writing Through Time" examines and challenges the limitations and constructs of space and time as they traditionally apply to the written words. Words appear and disappear on the "page," creating a layered fabric of text and meaning that can be further manipulated by the reader.

The Virginia Tech MFA Creative Writing Program was established in 2005. New River Journal's managing editors Dulaney and Sabol are members of the program's first class. The New River Journal is currently hosted by the Center for Digital Discourse and Culture.

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639. patrick dunagan
Blue Press Poets a reading and conversation 2/22 @ SF State Poetry Center
Wed 21 Feb 2007

Blue Press Poets a reading and conversation with Kevin Opstedal,
Michael Sunnylyn Thibodeaux, Patrick Dunagan, Micah Ballard and
Cedar Sigo
Thursday February 22, 2007
3:30 pm @ the Poetry Center
HUM 512, SFSU, free

• Kevin Opstedal is publisher of Blue Press Books and editor of an array of sub-radar literary magazines, the latest being Blue Book #8. Recent works are On the Low (Gallery Books) and Rare Surf, Vol. 2 : New & Used Poems (Smog Eyes Press). He lives in Santa Cruz, and is writing a literary history of the Bolinas poets. • Michael Price, co-editor of Blue Book magazine and Blue Press Books is author of Doombook (The Figures), On the Eve of the Death of Michael Price , and his latest, The Year of the Mother (both Blue Press). He lives in Boulder. • Sunnylyn Thibodeaux, from New Orleans, has been in San Francisco six years. Her books include Last We Spoke (Auguste Press, 2004) and 20/20 Yielding (Blue Press, 2005). • Patrick Dunagan's chapbooks include: Young American Poets (Showerhead), U.S.A. (surfZombie), Baby Skull (Yenless Rumsoaked), Of Stone (Snag), Fess Parker (Red Ant), and After the Sinews (Auguste). • Micah Ballard, from Louisiana, lives in San Francisco and runs the Lew Gallery at New College of California. His books include Emblematic (Old Gold), Bettina Coffin (Red Ant Press), In the Kindness of Night (Blue Press), and Evangeline Downs (Ugly Duckling Presse). • Cedar Sigo is author of Goodnight Nurse (Angry Dog Press, 2001). His Selected Writings was published by Ugly Duckling Presse (2003; second edition, 2005). Forthcoming is a book of collaborations, Deathrace V.S.O.P. He lives in San Francisco, where he is the editor of Old Gold Press.

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640. Nate Pritts
2 new chapbooks from H_NGM_N:
Wed 21 Feb 2007

Announcing the next two numbers in the H_NGM_N Chapbook Series:

#5 - A THING AND ITS GHOST by Evan Commander

&

#6 - THEORY OF THE WALKING BIG BANG by Robert Krut

Click on over to H_NGM_N B_ _KS for full info on the chaps, including links to sample poems, shots of the cover & ordering info.

Also, be sure to pop in on us at the AWP Bookfair - we'll be at table #125, hanging w/ our buddies from Octopus, Typo, Forklift, Ohio & who knows who else?!? We've even cooked up an exclusive version of Robert Krut's new chap, available only at the conference!

*

Don't forget to order your copy of COMBATIVES #3 before they're gone - a tremendous selection of exquisite corpse poems by Sarah Lilius & Erin M. Bertram. COMBATIVES#4 - featuring Elisa Gabbert - will be out in mid-March.

*

&, as always, make sure to check out H_NGM_N. #6 is live & rockin'.

*

yr ed_tor,

Nate Pritts

(please feel free to forward this message. if you feel you have received this message in error, reply with "no, thanks" in the subject line.)

H_NGM_N, a journal of poetry, poetics, &c.
http://www.h-ngm-n.com <javascript:ol('http://www.h-ngm-n.com');>

A THING AND ITS GHOST by Evan Commander
http://www.h-ngm-n.com/h_ngm_n-b__ks/chapbook-5-a-thing-and-its-ghost-by-evan-commander.html
<javascript:ol('http://www.h-ngm-n.com/h_ngm_n-b__ks/chapbook-5-a-thing-and-its-ghost-by-evan-commander.html');>

THEORY OF THE WALKING BIG BANG by Robert Krut
http://www.h-ngm-n.com/h_ngm_n-b__ks/chapbook-6-theory-of-the-walking-big-bang-by-robert-krut.html <javascript:ol('http://www.h-ngm-n.com/h_ngm_n-b__ks/chapbook-6-theory-of-the-walking-big-bang-by-robert-krut.html');>

COMBATIVES!
http://www.h-ngm-n.com/combatives/
<javascript:ol('http://www.h-ngm-n.com/combatives/');>

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641. Gabriel Gudding
a dalkey book cometh sooner
Wed 21 Feb 2007

Just spoke with Martin Riker, senior editor at Dalkey Archive Press, and it looks like Rhode Island Notebook is coming out sooner than expected: November, 2007. 9 months. Fantastic.

Here is an excerpt

Dung bagel booby mama
Dung bagel booby mama
Dung bagel booby mama
Dung bagel booby mama
Dung bagel booby mama
Dung bagel booby mama
        Wolfowitz Wolfowitz
        Rummy Dick Bush Rice
Dung bagel booby mama
Dung bagel booby mama
Dung bagel booby mama
Dung bagel booby mama
        Wolfowitz Wolfowitz
        Rummy Dick Bush Rice

--

_____
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

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642. Michael Dylan Welch
Re: Haiku as a genre
Wed 21 Feb 2007

Jason, some comments in response to your detailed message. Regarding the features you were incorporating into your verses, it seems to me that you suceeded in some cases, but with the following possible exceptions, at least in haiku terms (see the numbered list that follows below). On the other hand, if

you were trying to create borderline haiku, you succeeded, I suppose, but perhaps the citizenship of your verses is still foreign to haiku. Since you asked if I thought they were still haiku or not, I would say no. Somehow, Jerry Kilbride's "mine / lifting /fog" is still haiku, but it is certainly on the fringe. Something in your verses takes them across the border.

You also make an interesting comment about a "normative" element that can be prescriptive, which I have to fight in my reactions to some poems I read, as it runs the risk of killing the life of the poem. I also have to guard against the label of "haiku" as meaning "good haiku," so you are right to ask if there can be poems that are bad haiku but still haiku -- to which the answer is of course yes. It can have all the "prescribed" elements, and still lack freshness, or be weakly crafted. Your verses, though clearly crafted and brimming with freshness, depart from the prescribed elements enough that I personally have trouble admitting them as haiku. Someone else might feel differently. However, I doubt they'd ever find a place in most of the haiku journals publishing in North America. Such a claim might say something negative about the sensitivity range of the editors in question, but if they are gatekeepers of haiku, it may also say something about what they think is important in haiku. But yes, a poem can be bad but still be a haiku. It can be a haiku if the poet wants to call it that, of course, but discounting that generous approach, it can still be a haiku for other aesthetic reasons (that is, by hitting enough of the "haiku" targets), and fail for not hitting them very well. The haiku journal Haiku Headlines, edited monthly by David Priebe since 1988 until his death last year, is a case in point. The majority of the poems are deathly, as haiku (I've used its poems as examples of "bad haiku" in my workshops -- I have a file folder for large printouts of the poems, even), yet sure, they're still haiku. And even the best haiku journals have "better" or "weaker" poems, though often such rankings are in the eye of the beholder. Then there are the pseudo-haiku poems in books such as *Haikus for Jews* or *Honku*, and so on, which hit the wrong 5-7-5 target, and may have other virtues, but are essentially ignorant of most haiku necessities (or choose to ignore them). If haiku is a "genre," and thus broad rather than overly narrow, then these poems are still "haiku," because they try to hit the target(s) that the poet *thinks* a haiku should hit. To me, they have very little to do with haiku, and are more damaging than helpful to haiku as literature for their perpetuation of misunderstandings, though that's really a separate issue. Actually, though, I think it's hard for a haiku to be a "bad" haiku and yet still successfully *be* a haiku, because the more you "prove" the poems haiku-ness, the more you're going to tip it towards being a good haiku, or at least that's my hunch. There's some philosophical danger, there, because the term "haiku shouldn't be a form of encomium, as you say. Most of Sonia Sanchez's poems offered as haiku are what I would consider *good* nonhaiku. Others might think

of them as bad haiku, but that isn't fair to what she's trying to do with vernacular voice. And I could start citing all sorts of ot her poems and talk about whether they're haiku or not, or whether they're good or bad, but it's hard to know where to start. And I would have only one opinion, of course!

Anyway, here are some thoughts in reaction to the four criteria you set for yourself:

1. Nature references. Yes, you had nature references, but, in "warm santa / ana," using an essentially nonnatural term for the wind tends to distance the poem from the only natural element therein (the wind). A lot of readers wouldn't even know that you're referring to wind, which isn't necessarily a problem, but it is a risk you take. And in the lycra verse, the reference to "plant" is so generic as to not conjure up much of a nature image. Similarly, the reference to rain in the "march flush" poem is fairly slight as a nature reference, and might even be read as nonliteral. But again, I actually don't care about haiku having nature references or not. That's not the aim of haiku, as I understand it. Rather, haiku aims at the seasonal reference, and this happens to embrace nature much of the time, but it's really the season word that matters.

2. Seasonality. Again, yes, but not always clearly. The reference to "march" is ambiguous in many ways. Could you mean to march along, as a verb, since you lowercased it? So we don't know for certain if you meant March as the month. More than that, though, March means one season in the northern hemisphere, and an opposite season below the equator, so it's not as seasonally clear or universal as saying "cherry blossoms," for example. I don't sense any season in the lycra verse. I suppose the action of green colors "waxing" (as opposed to waning) could suggest the deepening of summer, but that could be too much of a leap for some readers, especially when the word "wax" is easily interpretted as a noun rather than a verb. And the Santa Ana winds are seasonal, but because they're a regional phenomenon, their function as a seasonal reference not be clear to many readers (and they're not limited to a single season, say, like cherry blossoms, so it has less "sharpness" than other se asonal references). Also, there's a difference between a seasonal reference and a season word (or kigo). The kigo tradition includes the overtone of allusion to other poems that use the same season word, depending on the season word. This won't happen with every season word, or there can be too many excellent poems for it to be clear which ones you might want to evoke, but in some cases a specific reference can be clear (and of course, allusion can be accomplished outside the season word as well). At the very least, though, the use of specific kigo respectfully invokes the entire tradition of that particular season word, if not a specific poem that has used it before.

3. Juxtaposition. In your "march flush" poem, it's too hard to parse the various possible meanings of the words and lines, thus making it hard to narrow down to the ONE "juxtaposition" that a good haiku usually has. Or, in the case of "warm santa / ana [wind] crumples silver / paper," there's no juxtaposition at all, at least not a grammatical one, because the lines read as a single grammatical unit, despite the line breaks (it's not the dreaded "Complete Sentence" you were trying to avoid, but it's still a single grammatical unit). Same with "a cotton lycra weave lifts / from plants it catches." There's actually no grammatical juxtaposition here at all either. And "green / colors / wax" can also be read as a single grammatical unit. It also becomes so minimalist (which is fine, but:) that it is really seeking to do other things than juxtaposition. The juxtaposition that goes on in haiku happens in various ways. To be closer to the Japanese tradition of the kireji, or cutting word, my sense is that the juxtaposition in an English-language haiku needs to be a stronger caesura, or cut. This tends to require the poem to have two grammatically unrelated fragments (not three, and not just one fragment). The juxtaposition is thus grammatical as well as contextual. You have mostly contextual juxtapositions, not grammatical ones. In the extreme, a contextual juxtaposition is like writing about an elephant and a doily, which can be startling and fresh, but there also needs to be a grammatical "juxtaposition" also -- akin to a caesura, but stronger, in the sense of having two fragments that are (most often) grammatically unrelated. For example:

spring breeze--
the pull of her hand
as we near the pet store

4. Single experience/immediacy. This is where I think you achieved the most -- with single experiences. Immediacy in your verses is clouded, at least for me, by line breaks, by ambiguity as to whether certain words are nouns or verbs (too much ambiguity of syntax, I'd say, at least for haiku, but I guess that *was* what you were aiming at), and by other trouble parsing the grammar. Compare the immediacy of your verses to the immediacy of my verse above. Perhaps it's too "simple" for you or other readers, and you think there's no "there" there. Could be. But by focusing on a tactile sensation (haiku is a poetry of the five senses -- hence the title of one of my haiku workshops, "Come to Your Senses"), the poem gains authenticity and immediacy, and pairs it with a fitting seasonal reference (in this case the naming of the season, which may be the cheapest sort of season word). The season references should usually be more than just a weather report, however, but should have an e motional rightness to it. The preceding verse makes no mention of how old the female in the poem is, but nearly all people who hear or read this poem have told me that they imagine a child. Yet why is that? It's not stated at all. Yet it is suggested, through

association with spring, the season of youthful beginnings, by breeze, which is lighter than wind or gale, and by the pet store, where we may easily imagine puppies and kittens. Yet all of this is, hopefully, intuitive, and part of the "immediate" gestalt of the poem. This is the sort of immediacy a good haiku is after, and it's best if it's not cluttered by overly clever wordings. As I think Basho said, haiku is like a finger pointing at the moon, and if the finger is too bejeweled, we no longer see the moon.

Indeed, as Jack Kerouac said, haiku should be as simple as porridge. Though the tone is different, it's like a good joke -- saying only what needs to be said, and nothing more. Like the engine in a car, a haiku should have only necessary parts. And like I say in the haiku workshops I give, a haiku should not be as short as possible, but as short as *necessary*, which makes a world of difference.

meteor shower . . .
a gentle wave
wets our sandals

Hope these comments are of help to some.

Michael

P.S. Interesting to read that your "green / colors / wax" poem was so directly derived from or inspired by the Kilbride poem. Here's a similar minimalist poem of mine, that may or may not be a haiku (each line is meant to be centered):

children's
book
sh
elves

-----Original Message-----
Date: Fri, 16 Feb 2007 21:35:29 -0800
From: Jason Quackenbush <[redacted]>
Subject: Re: Haiku as a genre

Thanks for your comments michael, I think your comments are interesting. I got some b/c comments about them from charles rossiter too, and I wanted to clarify something, and loathe as I am to do reads of my own poems, i do want to explain what i was trying to do with these because i composed them with the intention of trying to create "borderline" cases of haiku, that is, poems that fit uncomfortably within the genre. It's a sort of experiment, and one i'll probably pursue, but in response to your comments i'd like to shed a little light to see if maybe your greater experience with haiku might help me with my next foray into this kind of thing.

so, basically, the task I set myself was to compose several poems that had the following features:

1.) some reference to nature
2.) some reference to seasonality
3.) a juxtaposition of elements
4.) a sense of a single experience or immediacy

all the while remaining true to my own personal poetic commitments which involve among other things a certain ambiguity of syntax and the forcing of multivalence through the use of glued together sentence fragments and the resistance to the received form that most people know as The Complete Sentence. So I dashed off those poems to try to see just where the borders of the haiku might lie. as experiments, i'm not particularly concerned with how good they are, but i am interested in whether or not you think they're haiku, and if not, why not? I'll admit that i have a suspicion you have an so far undiscussed normative element that is in some way prescriptive and laudatory, that is, i get the impression from some of your statements that for you "haiku" is as much a name of a genre of poetry as it is a form of encomium. So there's a second question i have that i haven't yet asked: can a poem be bad (as is most certainly the case with my fourth example, by far the weakest of the four in my opinion but also one that i think is very haiku-like given my understanding of the genre) and still be a haiku? and to that point, what makes a bad haiku bad while allowing it to remain a haiku?

toward that end:

rain on
march flush
on the student body

relies on several puns, the first the fact that march is a verb, a noun, and a Month (and from that seasonality); that "the student body" can be either a group of students or the body of a particular student; and finally that flush can either mean against and adjacent to (self-referencing the juxtaposition of the outdoors of a rain on a group of marching students) and the very intimate image of a young persons body that is "flushed" for some reason.

warm santa
ana crumples silver
paper

is meant to turn on any number of things, but the primary turn is the one that you seem to have missed that while ana is a female name, and santa is a bearded guy who brings presents, 'santa ana' is the name of a kind of warm wind that happens in the autumn and spring in southern california. other things

i tried to pack in there is the traditional. so this one was really playing with the idea of genre by attempting to juxtapose seasons (autumn winter spring) while the other images juxtapose age (the bearded old man with the young girl exuberantly ripping paper).

a cotton lycra weave lifts
from plants it catches

I won't comment any further on this one, Murat gave it precisely the reading i'd intended and i'd like to thank him for it, except to point out that part of the "juxtaposition" is the fact that cotton is a "natural" material derived from a low growing shrub that has sticks that could easily catch a garment, and lycra which is one of that is wholly synthetic made out of chains of polymers. both are the most widely used fibers in textiles of their respective types (synthetic or natural) and a large portion of garments worn in north america are made out a cotton/lycra fabrics. Also, while i went looking for pictures to show you, i found out that lycra is actually a brand name, and the etymology of cotton is from the arabic al qutun, which while neither here nor there poetically, might reveal more meaning if delved into more deeply.

finally the last, and I think weakest, of the four i posted. It's interesting
that you mentioned
mime
lifting
fog

because my
green
colors
wax

is a semi-procedural, aleatorical poem derived from kilbride's poem (which i like an awful lot, btw).

what i did was move all the vowels in kilbrides poem back in the mouth

so from the dipthong in mime /aI/, i got the dipthong /iu/. I couldn't think of a word for that, so i cheated and shortened it to /i/
from the /I/ in lifting, i got to the /uh/ of colors
and from the ah in fog, i got the the aaa in wax. (there really ought to be an easy way to type IPA characters).

so from there it was just a matter of fitting consonants around the vowels until I got a sequence of words that i liked. my problem with this one is that it stinks of the sort of cleverness that i generally don't like in poetry and that seems to be the stock in trade of writers like Billy Collins for example, but that was done

well (thanks to the heavy injection of humanity) by Ted Berrigan, so I let this one live.

basically, it all turns on the double meaning of "grean" "colors" and "wax" if green is a noun, colors is a verb and wax is a noun, you have an image of a crayon being made. if colors is the noun, green is an adjective, and wax is the verb, you have the image of flowering plants as the green of spring spreads. alternately, you could have green and wax as nouns, and colors as the verb, but read wax as the subject and green as the object, which is an image of someone using a crayon. all of which connote young life and growth. but again, i think this one is mostly crap primarily because there isn't much of an image in it, and i generally prefer short poems with strong images that aren't as necessary in longer pieces.

ugh. even though i had a reason to do it, that's still not fun to do. sorry to inflict you all with my explanations. Basically none of these are great, but i would like to know michael, seeing how i read them from my standpoint on reading poetry, are they haiku do you think? are they the borderline cases i intended them to be? and if they aren't, do you think you could point me at some borderline cases, or perhaps some people who push at what haiku can and write haiku that might be of questionable pedigree?

also, to my earlier point, i would LOVE to see an example of something you think is a BAD haiku that is still successfully haiku.

thanks again for the comments on my four macedonia/zappai/maybe-haiku/

_____ Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

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643. **Bob Grumman**

Re: a dalkey book cometh sooner

Wed 21 Feb 2007

Today, in MY blog (over a thousand visits in just three years!) I mention having gotten my Comprepoetica file of Small Press Review columns up-to-date. The latest is about Crag Hill's blog. I spend most of it on analyzing a poem Crag composed using first lines from Charles Olson. The entry to the files is here: http://www.geocities.com/Comprepoetica/spr-stuff/index.html.

My columns, by the way, go back to June 1993, so provide a fairly lengthy record of recent marginal poetry.

--Bob

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644. Gabriel Gudding
3 brilliant books from BlazeVox
Wed 21 Feb 2007

Sitting here with three really great books from BlazeVox.

1. Joe Amato. _Finger Exorcised_
2. Daniel Borzutksy. _The Ecstacy of Capitulation_
3. Megan Volpert. _Face Blindness_

--

_____
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

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645. Seena Liff
Re: Yuri Kapralov's art
Thu 22 Feb 2007

Does anyone know where I can see some of Yuri Kapralov's artwork online? I'm currently reading his wonderful book, "Once There Was a Village", and I knew him slightly when I lived in the East Village. I'd very much like to see some these "piano constructions" he talks about (art made of found objects, esp. old pianos). Any suggestions would be helpful. Thanks- Seena Liff

****
 AOL now offers free email to everyone. Find out more about what's free from AOL at http://www.aol.com.

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646. **Jane Sprague**

Palm Press @ The Smell: 2/25/07

Thu 22 Feb 2007

Dear Poetics People near Los Angeles, California:

Please join us this Sunday at 6:30pm to hear recent and forthcoming work by poets and current or future Palm Press authors:

David Buuck
Andrew Choate
Dana Teen Lomax
Ara Shirinyan

***

David Buuck is the author of RUTS (Taxt Press) and RUNTS (self-punish or parrot). He is Contributing Editor at Artweek, and founder of BARGE, the Bay Area Research Group in Enviro-aesthetics. He currently teaches conceptual art writing at the California College of the Arts, while working on his PhD in the History of Consciousness at UC-Santa Cruz. He lives in Oakland, CA.

Andrew Choate was born in Columbia, South Carolina and educated at Northwestern University and the CalArts. His music and art criticism has been regularly published since 1998. His artwork has been shown in Los Angeles, CA; Yerevan, Armenia; Venice, Italy; and Languedoc, France. His first book, Langquage Makes Plastic of the Body, was published by Palm Press in 2006. He hosts a weekly radio show as "The Unwrinkled Ear" from 9-10:30pm every Thursday night on www.killradio.org. His current project is a song cycle.

Dana Teen Lomax is the author of Currency (Palm Press, 2006) and Room (a+bend press, 1999) which was awarded the San Francisco Foundation's Joseph Henry Jackson Prize for poetry. Currently she co-edits Letters To Poets, Conversations About Poetics, Politics, and Community and is making Q, a series of "home movies" about raising her daughter on the grounds of a prison. She teaches creative writing at a number of institutions and lives with her family in northern California.

Ara Shirinyan edits and publishes Make Now Press www.makenow.org. He is the author of Syria is in the World (Palm Press, 2007). His poems are published on ubuweb and elsewhere.

***

The Smell is located at 247 S. Main Street, Los Angeles, CA (between 2nd and 3rd). This event starts at 6:30pm.

www.palmpress.org

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647. blacksox
Haiku
Thu 22 Feb 2007

A fellow poet Tarre Beach speaks Japanese, and wants to know if there are any books, (you might suggest) that teach haiku in Japanese.

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648. Joel Bettridge
TODAY: Nathaniel Tarn at Beinecke Library
Thu 22 Feb 2007

Please join us for a poetry reading by Nathaniel Tarn on Thursday, February 22nd, 2007, 4pm. This event is free and open to the public. For additional information about poetry at the Beinecke Library visit: http://beineckepoetry.wordpress.com/.

Poet, translator, anthropologist, and editor Nathaniel Tarn is the author of more than thirty volumes of poetry, essays, and translations, including a collection of his essays on poetics and anthropology, Views from the Weaving Mountain, and his recently published Selected Poems 1950-2000. Tarn founded and edited the Cape Editions series in England in the 1960s, publishers of Charles Olson, J.H. Prynne, Ted Berrigan, and others. He is the recipient of numerous awards including the Guinness prize, a Wenner Gren fellowship, a Commonwealth of Pennsylvania fellowship, and a Rockefeller Foundation fellowship. Until his retirement in 1985, Tarn was a professor in comparative literature at Rutgers.

For more information about and examples of Nathaniel Tarn’s work please visit:

http://jacketmagazine.com/28/hill-tarn.html
http://jacketmagazine.com/06/tarnpoem.html
http://www.poetrymagazines.org.uk/magazine/record.asp?id=2049
http://www.emilydickinson.org/titanic/material/tarn1.html
http://www.emilydickinson.org/titanic/material/tarn2.html

Nancy Kuhl
Associate Curator, The Yale Collection of American Literature
The Beinecke Rare Book and Manuscript Library
Yale University
121 Wall Street
P.O. Box 208240
New Haven, CT 06520-8240
Phone: [redacted]
Fax: [redacted]

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html

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649. John Roche
Cadillac Cicatrix
Thu 22 Feb 2007

A handsome new journal, Cadillac Cicatrix, is now online at http://www.cadillaccicatrix.com/

Below is the press release from publisher Benjamin Spencer. Among other features, there is a tribute to Rochester poet Sam Abrams, who taught in the St. Mark's Poetry Project in the Sixties and was active in the Angry Arts collective in NYC. An anthology of poems and prose in honor of Sam is scheduled to appear this summer from Spuyten Duyvil Press.

John Roche
[redacted]

FOR IMMEDIATE RELEASE
February 21, 2007

CARMEL VALLEY, CA ? NorthernPros Creations is proud to present its new journal of innovative writing and art, CADILLAC CICATRIX (kadl_ak? sik_ay_triks).

In this premiere issue, available online at www.CadillacCicatrix.com, we focus on Story. How are stories told? What makes a story? Why tell this story?

Lighting a corridor congested by automobile traffic, lost loves, a deconstructed copy machine, abandoned rabbits, cotton candy, gardening, suicidaphobia, the

near hanging of a medical marijuana user, and the fragged American Dream are some of our finest contemporary authors and artists.

FICTION:
Keith Abbott, deborah brandon, Peter DeMarco, Martin Dodd, Erin Ergenbright, Phillip Gardner, Richard Kostelanetz, Sean Padraic McCarthy, Raymond Nolan, Peter Orner, Robert Judge Woerheide

POETRY
Sam Abrams, Andrei Codrescu, Bob Holman, Lyn Lifshin, Rebecca Lilly, Kathleen Rooney, Michael Salcman, Ed Sanders, Dave Snyder, Michael Stephens

ESSAYS & INTERVIEWS
Jim Cohn, Lester Grinspoon M.D ., Nate Haken, John Jourden, John Keats, Mike Null,
Lauren Pretnar

ART & ARTISTS
Nathan Redwood, Tony Stringer, Diane Katsiaficas

While most of the contributions will be in the print and online versions of the journal, we have allocated some art and writing for online-only publication.

Feel free to disseminate our information freely. Our subscription service begins with the first issue.

Should you have any questions and/or comments, please feel free to contact us.

Thank you for your attention,

Benjamin Spencer

Executive Editor
Cadillac Cicatrix

www.CadillacCicatrix.com
www.NorthernPros.com
[redacted]

#

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650. **Max Middle**
soundpo video
Thu 22 Feb 2007

Greetings all,

Some video links to share with you - a brief Max Middle Sound Project reading on YouTube:

http://www.youtube.com/watch?v=fr69YDrUSio

There are four brief clips of me reading all alone too - three of the four are from the Ottawa launch for Shift & Switch: New Canadian Poetry on January 13th, 2006:

http://www.youtube.com/profile?user=MaxMiddle

We have plans to take the Max Middle Sound Project show on the road this summer, around Ontario with a foray into New York state.

Cheers, Max

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651. DJ SPOOKY
Yoko Ono and Dj Spooky Present "Rising"
Thu 22 Feb 2007

Dear Friends and Colleagues -
I'm writing to say a basic hello, and I hope this message finds you well and in good spirits. It's been a while!

This is just a quick email about a project I'm really happy about. I've been a big Yoko Ono fan for years, and this is a mini project we put together a while ago. Thurston Moore from Sonic Youth plays guitar on the track, and the whole album has folks like Cat Power, The Flaming Lips, Peaches, Hank Shocklee (who produced Public Enemy), and others.

The album title is called Yes, I'm a Witch and its Yoko's first full length album in a while. If you have a moment, the track I did with her is up on my myspace page, and the full album has just been released on Astralwerks. It's called "Rising" and its one of Yoko's poems - her voice came out great in the mixdown!

Check it out!
www.myspace.com/djspooky

also:
http://www.astralwerks.com/ono/default.html

Official Site: http://www.djspooky.com

UPCOMING DATES
http://www.djspooky.com/stage.html

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652. Poetry Project
Events at the Poetry Project 2/26 - 2/28
Thu 22 Feb 2007

Dears,

Please join us this coming week!

Love,

The Poetry Project

The Poetry Project is currently accepting applications for the Artistic Director position. The deadline for applications is Friday, March 2. Please visit http://www.poetryproject.com/director_desc.php for the job description and application requirements and procedure details.

Monday, February 26, 8:00 pm
Julian T. Brolaski & Tao Lin

Julian T. Brolaski is a love poet, and dedicates all hir verses to Love. S/he co-curated the Holloway Poetry Series at UC Berkeley from 2004-2006 and the New Brutalism series from 2003-2005. S/he is the author of Letters to Hank Williams, The Daily Usonian, Madame Bovary's Diary and the defunct blog Swimming for Dummies (under the name Tanya Brolaski). S/he is writing hir dissertation on rhyme in medieval, Renaissance and Apache poetry. Tao Lin is the author of a poetry-collection, You Are a Little Bit Happier Than I Am, a story-collection, Bed, a novel, Eeeee Eee Eeee, and two e-books, one poetry, This Emotion Was a Little E-book, and one stories, Today the Sky Is Blue and White With Bright Blue Spots and a Small Pale Moon and I Will Destroy Our Relationship Today. His web site is called Reader of Depressing Books.

Wednesday, February 28, 8:00 pm
Ed Friedman & Paul Violi

Ed Friedman wonders whether or not this brief note will make you want to come hear him read at the Poetry Project. Yes, he was L.A. High School¹s ³Boy of the Week.² Yes, he married the former Miss Rodeo for New York State. Yes, he was the Director of the Poetry Project for sixteen years. Yes, he recently appeared on Jon Stewart¹s The Daily Show. Yes, his books include La Frontera, Mao & Matisse, Away, and Drive Through the Blue Cylinders. Yes, he inhaled helium from a weather balloon and sang (in a very high voice) at the Museum of Modern Art. Yes, he co-edited Unnatural Acts with Bernadette Mayer and edited The World. Yes his new work is titled And the great world of mass struggle spread out between two large lemon bushes. Yes yes yes come to the reading. It will be so great to see you there. Paul Violi is the author of eleven books of poetry: Overnight, due early in 2007 from Hanging Loose Press,

Breakers, Fracas, The Curious Builder, Likewise and Harmatan. He currently teaches in the New School¹s graduate writing program and at Columbia University.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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653. **Stephen Vincent**
T-Shirt Without Vowels
Thu 22 Feb 2007

ŠOh, that traveling salesman. And, enthused, I bought away from the long procession of vowels in pajamasŠ from "Where Shall I Wander" by John Ashberry.

On the street on Sunday I encountered a slightly drunk black man in a black t-shirt with a grid of twelve variably configured black and white squares. Each white square contained a black capital, block-shaped consonant (D, N, P, X, etc). Each of the black squares were empty.

Under the grid - in white scripted letters - was the query:

Can You Sell Me A Vowel?

Presumably, if one could Œbuy¹ the right white vowels, they could fill the empty black squares. Instead of the sight of edgy, disparate consonants, the grid would be transformed into Œreal¹ words. Without knowing these words in advance, one might assume, that the grid would reveal a new found harmony, a

kind of microcosm, the creation of a clarity, and the shirt would offer a formal moment - at least - of universal order.

I am not sure if because the man was an African-American - so often disenfranchised from so much in this country - that the dissonance in the shirt was made even more striking.

I asked him where got the great shirt. It looked brand new.

[3]I got it at some festival 10 years ago. Finally decided to put it on today.[2]

I was tempted to ask if I could buy the shirt off his back. But he looked so great in it. In fact, I liked the idea of him, this sunny afternoon, as he did, continue to walk down the street and letting the striking shirt - its grid of no vowels and un-conjoined consonants - give the comfortable appearing public a certain edge, a particular vision of Œreality[1], a glimpse between order and not order, words and not words, provision and not provision.

A "walking poem", yes, indeed.

Stephen Vincent
http://stephenvincent.net/blog/

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654. Bob Grumman
Re: Grumman's Blog
Thu 22 Feb 2007

I screwed up and posted this as a reply to a post it had nothing to do with. Apologies. So I'm reposting.

Today, in MY blog (over a thousand visits in just three years!) I mention having gotten my Comprepoetica file of Small Press Review columns up-to-date. The latest is about Crag Hill's blog. I spend most of it on analyzing a poem Crag composed using first lines from Charles Olson. The entry to the files is here:
http://www.geocities.com/Comprepoetica/spr-stuff/index.html

My columns, by the way, go back to June 1993, so provide a fairly lengthy record of recent marginal poetry.

--Bob

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655. Tisa Bryant

Tisa Bryant Readings and Encyclopedia Project Events in NYC

Thu 22 Feb 2007

Dear people,

Hope to see you at one of these events!

Here's the li'l NY tour:

Friday, March 2nd, 7pm:
Tisa Bryant and Melissa Buzzeo
Pete's Candy Store
709 Lorimer St. (between Frost and Richardson)
Williamsburg, Brooklyn
www.petescandystore.com

Friday, March 16 time TBA
Tisa Bryant and Lots of Amazing People
Small Press Center for Independent Publishing
Location TBA
Center is at 20 W. 44th Street, Manhattan

Friday, March 31, 7pm
Encyclopedia Project X-Ref Extravaganza
Bowery Poetry Club
(more details on the lineup soon, but it's going to be fun!)

April 30, 7pm
Tisa Bryant and Jennifer Firestone
Poetry Project at St. Mark's Church
131 E. 10th Street, Manhattan
http://www.poetryproject.com/

May 12, 7pm
Encyclopedia Vol. 2 F-K Fundraiser!
Galapagos Art Space
70 North 6th Street (between Kent and Wythe)
Williamsburg, Brooklyn, NY 11211
[redacted]
http://www.galapagosartspace.com/

The odds of hitting your target go up dramatically
when you aim at it.

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656. Karl-Erik Tallmo
more road signs
Thu 22 Feb 2007

My project American road signs, that has been going on between 1999 and 2006, is now hopefully finished. Seven of the approx. 25 images are uploaded here:

http://www.nisus.se/tallmo/other_art/roadsigns/everything.html
http://www.nisus.se/tallmo/other_art/roadsigns/please.html
http://www.nisus.se/tallmo/other_art/roadsigns/manontroppo.html
http://www.nisus.se/tallmo/other_art/roadsigns/accidents.html
http://www.nisus.se/tallmo/other_art/roadsigns/colon.html
http://www.nisus.se/tallmo/other_art/roadsigns/still_life2.html
http://www.nisus.se/tallmo/other_art/roadsigns/had_all_this2.html

Karl-Erik Tallmo

--

KARL-ERIK TALLMO, poet, writer, artist, journalist

ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/
SOUND & MUSIC: http://www.nisus.se/tallmo/sound/
MAGAZINE: http://art-bin.com

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657. David A. Kirschenbaum
Boog City presents Ecopoetics, Thurs. March 1
Fri 23 Feb 2007

please forward

Boog City Celebrates the Renegade Press

Ecopoetics
(Bowdoinham, Maine)

Thurs. March 1, 6:00 p.m., free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Ecopoetics editor Jonathan Skinner

Featuring readings and music from

Marcella Durand
Robert Kocik
Michelle Nagai
Julie Patton
Damian Weber
Lila Zemborain

And a new book from Robert Kocik

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

Ecopoetics http://www.ecopoetics.org Ecopoetics is an annual journal dedicated to exploring creative-critical edges between writing (with an emphasis on poetry) and ecology (the theory and praxis of deliberate earthlings). It is edited and designed by Jonathan Skinner, in Bowdoinham, Maine. The sixth issue will appear this spring. Free pdfs of back issues can be downloaded at the above website.

Performer Bios

**Marcella Durand
http://www.bigbridge.org/bigmdurand.htm
Marcella Durand is the author of The Anatomy of Oil (Belladonna, 2005), Western Capital Rhapsodies (Faux Press, 2001), City of Ports (Situations, 1999), and Lapsus Linguae (Situations, 1995). She lives in the East Village.

**Robert Kocik http://www.arras.net/circulars/archives/000498.html Robert Kocik's works include AUKSO (Object, 1995) and Overcoming Fitness (Autonomedia, 2001). He founded the Bureau of Material Behaviors in 1996. In 1997 he began research in the Sore, Oversensitive, Insecure, and Subtle Sciences, discovering the logosome (key to the sexual transmissibility of artwork) and the prosopath (particulate unit in the relationship between prosody and disease). In 2001 he founded Poetry Outsource (missing social service responding to poets' lack of place in the culture).

**Michelle Nagai http://www.treetheater.org/ Composer Michelle Nagai creates site-specific performances, installations, radio broadcasts, dances, and other interactions that address the human state in relationship to its setting. The American Composers Forum, Eyebeam, Harvestworks, the Jerome and

McKnight Foundations, Meet the Composer, and Rensselaer Polytechnic Institute have supported her work.

**Julie Patton http://home.jps.net/~nada/patton.htm Julie Patton is a performance artist and writer. She is busy working on various community development/greenspace/sustainability projects under the rubric of Think Green! Her new chapbook Notes for Some (Nominally) Awake is forthcoming. Julie often takes to the road for various collaborative projects with Uri Caine, and is a fellow at Bates College's Green Horizons Project in Maine, where she collaborates with Jonathan Skinner.

**Damian Weber
http://housepress.org/weber.html
Damian Weber, of the House Press collective, edits Source Material in Brooklyn. His latest CD is "It's Not Me & It's Not You & It's Not Dreamy."

**Lila Zemborain
http://www.eluniversal.com/verbigracia/memoria/N142/creacion.htm Lila Zemborain is the author of Abrete sésamo debajo del agua, Usted, Guardianes del secreto, Malvas orquídeas del mar /Mauve-Sea Orchids (forthcoming from Belladonna Books), and Rasgado. She has authored the book-length essay Gabriela Mistral, Una mujer sin rostro. Lila is the director and editor of the Rebel Road Series, and the curator of the KJCC Poetry Series at New York University.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Thurs. April 12, Corollary Press (Philadelphia)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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658. **Aaron Vidaver**

Review of Switch & Shift / Post-Prairie by Michael Barnholden (from The Rain)

Fri 23 Feb 2007

The following may be of concern to Buffalo List members. Other reviews from the current issue of The Rain Review of Books are now online too: http://www.rainreview.net

...

Jon Paul Fiorentino & Robert Kroetsch, eds., Post-Prairie: An Anthology of New Poetry (Vancouver: Talonbooks, 2005)

Derek Beaulieu, Jason Christie & Angela Rawlings, eds., Shift and Switch: New Canadian Poetry (Toronto: The Mercury Press, 2005)

Reviewed by Michael Barnholden
The Rain 4:2 (Summer-Autumn 2006): 4

On January 24, 1975 a Canadian military passenger plane landed at the Winnipeg International Airport. It was late at night and cold—forty below—when approximately one hundred passengers: men, women and children—most wearing T-shirts and jeans—walked across the tarmac into a new life. The plane had left Chile many hours before, after the family members were driven to the airport in Santiago to meet the prisoners who had arrived separately. They all were transported in military vehicles, bringing only as much as they could carry. Their excitement was mixed with dread as aircraft flights in Chile at this time often ended badly for certain of the passengers. They had been told little or nothing depending on the mood of their escorts, only that they were going into exile and they would no longer be welcome in Chile. These men and women were among the first and perhaps luckiest victims of the roll-out phase of neo-liberalism, when Augusto Pinochet aided by the CIA at the behest of large international copper mining interests mounted a coup d'etat against the democratically elected socialist government of Salvador Allende.

Lucky, because they had not been "disappeared". Victims, because many of them had spent the intervening time held in atrocious prisoner of war conditions without charge or trial. Most had no idea whether their families were alive or dead. The Canadian government, under enormous pressure, had hypocritically offered to take a limited number of political prisoners from Chile. The government feared the refugees, who had strenuously protested the nationalization of the copper mines owned by Canadian-based multinationals, would be too far left for Canadian political culture. 9/11/73, the date Pinochet took over in Chile, was one of the first major undertakings that demonstrated the reach of alreadyexisting neo-liberal hegemonies.

Poetry anthologies are notoriously difficult, both for what or who is included or excluded. Among recent anthologies there is also the shopworn impulse to anthologize the “new”. Shopworn, because if you are limiting your collection to Canadian poetry—Canadian publishers are restricted in their editorial programs by dependence on grant funding from state agencies—you are pretty much confined to making a case for the new, whether it makes sense or not. The “old” was either unsuccessful or has grown irrelevant, so “new” must replace “best” in an attempt to establish relevance and thus teachability and sales. The poetry anthologies under consideration, Switch and Shift: New Canadian Poetry and Post-Prairie: An Anthology of New Poetry, both signal a recognition that something has already happened and that these are attempts to represent the what of what has happened. The subtitles extend this understanding and expectation. However, it is in the introduction that the case for these “news” must be made.

Neither introduction does it adequately. In fact they are fraught with contradiction, which of course is reflected in the choice of poems presented. The three editors in Shift and Switch present three different and competing rationales for their selections: is it the poetry of the margins (Beaulieu) or the under-represented (Christie) or the cornucopia (Rawlings)? The same dynamic is played out in the selections. Because of the consensus default—it must be assumed that all three editors agreed to every inclusion, perhaps only one negative vote was needed for exclusion—you end up with something that is clearly a compromise and not a happy compromise at that. Perhaps this accounts for Christie’s “sleepless nights and nail biting”, but he doesn’t tell us.

In Post-Prairie the problem lies with the dual editorship. Although I don’t really think Kroetsch did much more than have the transcribed conversation with Fiorentino, reproduced here as the introduction. Kroetsch seems to contradict his coeditor with statements such as “place is where it’s at” then later “your stubbornly attentive eye, Jon, makes this anthology the real and precise news, the underwater trumpet blast, the lightning-ravaged tree”. These comments sound a lot like the “prairie poem” this anthology is supposed to be “post-”. I suspect Kroetsch is having some fun at his colleague’s expense, but it does serve to outline the problem: the anthology points one way, the poems point other contradictory ways that negate the intent of the introduction. I would argue that some of the poems are in fact “prairie poems” with the lyric “I” outstanding in “his” field, while others, thankfully most, engage with what is newly apprehended: global(capital)ism.

It is curious to me that three of the five editors are in both anthologies. I can understand why Kroetsch is not represented in either anthology, but why Rawlings isn’t in Post Prairie seems weird. I’m sure she’s been to Calgary. Which of course is the problem with nationalisms (Canadian) and regionalisms

(Prairie): who fits, who doesn't. Is every poet born or living on the prairies a prairie poet? Can you write a prairie poem somewhere else? What is New Canadian Poetry? What constitutes a Canadian poem? A Canadian? Perhaps instead of bending the poetry to fit their thesis, such as they are, maybe a closer reading of the actually existing poetry would help.

There is however, lurking in these two anthologies, another interesting collection. The little story at the beginning of this piece points to a previous 9/11 and the beginnings of globalism or neo-liberalism. If the Writing Class anthology that I coedited back in the nineties can be said to outline responses and resistances to the roll-back phase of neo-liberal globalism, the roll-out phase is chronicled in much of the poetry in these two anthologies. All it needs is a strong introduction and editing. There is a hint in the publisher's blurb on Post-Prairie which could serve as a better organizing principle than what the editors offer. "This change is marked by the transition of a cultural identity primarily rooted in place to one that is rooted in a rapidly fragmenting, urbanizing, technology-based globalization." Of course there would have to be decisions made about what constituted a "globalized" poet and that would probably contradict the "Canadian" poet which, as I have pointed out, is pretty much all Canadian publishers can publish unless they figure out ways to break out of the confines of Canadian nationalism.

I think that many of the poets in these anthologies have made those decisions and are busy producing poems that engage, resist and subvert globalized capitalism. There are many more not included who have done likewise. That's the anthology of the "new" that I'd like to see.

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659. CA Conrad

EAR INN reading: Daniel Becker, CAConrad, Douglas Martin

Fri 23 Feb 2007

Saturday, March 10th, 3pm

at the
EAR INN
326 Spring Street
(West of Greenwich St.)
for full schedule click here: http://www.mbroder.com/ear_inn/03-mar07.htm

Daniel Becker
CAConrad
Douglas Martin

hosted by M. Broder

↑ Index

660. **justin sirois**
K. Lorraine Graham's Moving Walkways chapdisc
Fri 23 Feb 2007

---

out now:

www.angelfire.com/poetry/thepixelplus/nhlorraine.html

K. Lorraine Graham

Moving Walkways (chapdisc A

this recording has over sixty minutes of poetry

tracks -

1. Demons Arrive
2. From* It does not go back
22. From* Terminal Humming
30. From* Some Epistles
31. From* Dear [Blank] I Believe in Other Worlds
32. From* And so for you there is no heartbreak
34. (after Frank O'Hara)

Gratitude and love to/for the poet folk of DC and Baltimore. Text versions of these pieces appeared in Mirage#4/Periodical, Submodern Fiction, the DCPoetry.com online anthology, and Rock Heals. it does not go back was originally a Subpoetics Self Publish or Perish project written in response to the 2001 Rand McNally Road Atlas of North America and Mexico. Dear [Blank] I Believe in Other Worlds was published as a pamphlet in 2003 by Phylum Press.Terminal Humming is a 2004 chapbook available from Slack Buddha.
[redacted]

this chap disc is a limited edition cdr inside a clear dvd case with full color maps on the exterior insert and hand letter pressed interior inserts of the track list and bio by Newlights Press.
all discs are autographed by the poet.

www.narrowhouserecordings.com

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http://www.narrowhouserecordings.com/
a record label primarily interested in contemporary writing, poetics and the political

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___ Finding fabulous fares is fun. Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains. http://farechase.yahoo.com/promo-generic-14795097

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661. amy king
TONIGHT -- KNOX, QUEYRAS, & BOHM
Fri 23 Feb 2007

MiPOesias presents

~~~ JENNIFER L. KNOX, SINA QUEYRAS, and ROBERT BOHM ~~~

Stain Bar, Brooklyn, NYC
February 23, 2007 @ 7 P.M.

~~~~~~~~~~

JENNIFER L. KNOX was born and raised in Lancaster, California , where absolutely anything can be made into a bong. Her work is featured in Best American Poetry 2006, and her book of poems, A Gringo Like Me, is available from Softskull Press. http://www.mipoesias.com/2007/knox_jennifer.htm

SINA QUEYRAS'most recent collection of poetry, Lemon Hound, was published by Coach House Books in 2006. Last year she edited Open Field: 30 Contemporary Canadian Poets. She is contributing editor to Drunken Boat and co-curator of Belladonna reading series. This year she is visiting professor at Haverford College. Next year she is writer-in-residence at the University of Calgary. She wears a cape whenever possible and keeps a blog: http://lemonhound.blogspot.com.
http://www.mipoesias.com/Poetry/queyras_sina.html

ROBERT BOHM is a poet and culture writer. He was born in Queens, NY. His new chapbook, Uz Um War Moan Ode, will be published in 2006 by Pudding House Press. His other credits include two books, another chapbook and work published in a variety of print and online publications.
http://www.mipoesias.com/September2003/bohm.htm

~~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn, NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]

~~~~~~~~~

Hope you'll stop by!

Amy King
MiPO Host

http://miporeadingseries2007.blogspot.com/
http://www.mipoesias.com

~~~~~~~~~

Need a quick answer? Get one in minutes from people who know. Ask your question on Yahoo! Answers.

↑ Index

662. Nicholas Karavatos
South Asian Diaspora Poetry Anthology in English?
Fri 23 Feb 2007

Could anyone suggest a good poetry anthology of South Asian diaspora poets writing in English?

Also, a complementary request - how about South Asian poets who write in English?

Thanks,
Nick

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian.
http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

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~~~~~~~~~

663. **susan maurer**
no listings from africa
Fri 23 Feb 2007

I have long been upset that there are no listing at all from any of the countries in the various reference books such as POETS MARKET,etc. It doesn't cost to list in them . If anyone has any way of encouraging African publications to participate, please do.susan maurer

_____ Play Flexicon: the crossword game that feeds your brain. PLAY now for FREE. http://zone.msn.com/en/flexicon/default.htm?icid=flexicon_hmtagline

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664. **susan maurer**
Poets Wear Prada Publication Party
Fri 23 Feb 2007

---

on march 8 at 6pm at cornelia st cafe new press poets wear prada with be launching with a group reading. this is in nyc and should be entertaining. susan maurer

_____ Win a Zune™— make MSN® your homepage for your chance to win! http://homepage.msn.com/zune?icid=hmetagline

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665. **Peter Ciccariello**
Re: T-Shirt Without Vowels
Fri 23 Feb 2007

I enjoyed this Stephen.
It gives me a lot to think about this morning.

- Peter
http://invisiblenotes.blogspot.com/

On 2/22/07, Stephen Vincent <[redacted]> wrote:
>
> ŠOh, that traveling salesman. And, enthused, I bought away from the long
> procession of vowels in pajamasŠ from "Where Shall I Wander" by John
> Ashberry.
>
> On the street on Sunday I encountered a slightly drunk black man in a
> black

> t-shirt with a grid of twelve variably configured black and white squares.
> Each white square contained a black capital, block-shaped consonant (D, N,
> P, X, etc). Each of the black squares were empty.
>
> Under the grid - in white scripted letters - was the query:
>
> Can You Sell Me A Vowel?
>
> Presumably, if one could Œbuy[1] the right white vowels, they could fill the
> empty black squares. Instead of the sight of edgy, disparate consonants,
> the
> grid would be transformed into Œreal[1] words. Without knowing these words
> in
> advance, one might assume, that the grid would reveal a new found harmony,
> a
> kind of microcosm, the creation of a clarity, and the shirt would offer a
> formal moment - at least - of universal order.
>
> I am not sure if because the man was an African-American - so often
> disenfranchised from so much in this country - that the dissonance in the
> shirt was made even more striking.
>
> I asked him where got the great shirt. It looked brand new.
>
> [3]I got it at some festival 10 years ago. Finally decided to put it on
> today.[2]
>
> I was tempted to ask if I could buy the shirt off his back. But he looked
> so
> great in it. In fact, I liked the idea of him, this sunny afternoon, as he
> did, continue to walk down the street and letting the striking shirt - its
> grid of no vowels and un-conjoined consonants - give the comfortable
> appearing public a certain edge, a particular vision of Œreality[1], a
> glimpse
> between order and not order, words and not words, provision and not
> provision.
>
> A "walking poem", yes, indeed.
>
> Stephen Vincent
> http://stephenvincent.net/blog/
>

>
>
>

↑ Index

666. Adam Fieled
Raymond Bianchi on PFS Post
Fri 23 Feb 2007

Check out seven poems from Chicago's Raymond Bianchi on PFS Post:

http://www.artrecess.blogspot.com

"Ain't there one damn song that can make me break down and cry?"

http://www.adamfieled.blogspot.com

Everyone is raving about the all-new Yahoo! Mail beta.

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667. David-Baptiste Chirot
Re: no listings from africa
Fri 23 Feb 2007

Susan-- It's possible African and other countries might just want to be for African and other countries' writers, many of whom write in languages that are not always "international" so need and want their own forums. Even writing in "international" languages, perhaps a great many people around the world feel that their lives are already invaded enough with American imperialisms in economics/politics/media-- and writing/poetry spaces are ones that would be areas of freedoms from this. "Just what we need! American writers of "resistant" "radical" poetry moving in on our areas of resistance! Why do they think their "liberatory" works will be welcomed where there is Resistance to them imposing themselves ever deeper into every sphere?"

(Memories of "Iraqis bearing flowers in Welcome"--and the chasm between the vision and the reality--a salutory cautionary example to bear in mind-)

I imagine--as is this is often the case when it occurs-- that journals would be interested in American writers--ones who knew of the writing in other countries-knew the journals and poetry scenes--read them and knew the langauge and culture---so there is a dialogue--rather than just a one way street of impositions which would happen by advertising and being flooded by yet more American products and messages with no interest/connection to a living poetry and culture essaying its continued creative energies and survival.

Just because something is "free"--advertising in Poets' Market for example--doesn't neccesarily mean that one doesn't pay a price, if not a very heavy price, not too far down the line.

> *From: susan maurer <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: no listings from africa*
> *Date: Fri, 23 Feb 2007 10:14:53 -0500*
>
> *I have long been upset that there are no listing at all from any of the countries in the various reference books such as POETS MARKET,etc. It doesn't cost to list in them . If anyone has any way of encouraging African publications to participate, please do.susan maurer*
>
> _____
> *Play Flexicon: the crossword game that feeds your brain. PLAY now for FREE.*
> *http://zone.msn.com/en/flexicon/default.htm?icid=flexicon_hmtagline*

_____ Play Flexicon: the crossword game that feeds your brain. PLAY now for FREE. http://zone.msn.com/en/flexicon/default.htm?icid=flexicon_hmtagline

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668. Dan Waber
caffeine, nicotine, benzedrine
Fri 23 Feb 2007

Caffeine, Nicotine and Benzedrine
Artwork and music by Ronnie Cramer
Based on a Poem by Dan Waber

In this project, artist/composer Ronnie Cramer uses watercolor and audio to interpret written material by poet and multimedia artist Dan Waber.

Images of the paintings & mp3 clips from the audio tracks from the CD now online here:

http://cramer.org/music/caffeine.htm

Enjoy,
Dan

↑ Index

669. **Michael Dylan Welch**
Re: Haiku
Fri 23 Feb 2007

There are literally *thousands* of books that teach haiku in Japanese. However, I wouldn't know what books to suggest reading, as most of the haiku books I have are in English. Try visiting a bookstore like Kinokuniya (in a few major U.S. cities) or search online at http://www.amazon.co.jp/ (Japan's Amazon.com) or other similar sites, or ask through the Web sites for the Haiku International Association or the World Haiku Association.

Michael

-----Original Message-----
Date: Thu, 22 Feb 2007 08:18:00 +0000
From: [redacted]
Subject: Haiku

A fellow poet Tarre Beach speaks Japanese, and wants to know if there are any books, (you might suggest) that teach haiku in Japanese.
_____ Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

↑ Index

670. **Michael Kelleher**
OlsonNow Updates
Fri 23 Feb 2007

New on the Documents Page at OlsonNow:

Paul Nelson/The Sound of the Field and Organic Poetry and Dualism and Olson's Antidote

Kelly Matthews/Letter toi Maximus From Cassandra

http://epc.buffalo.edu/authors/olson/blog/

↑ Index

671. **Lewis LaCook**
Hide the pills, how little thing - Xanax Pop, by Lewis LaCook
Fri 23 Feb 2007

Hide the pills Inside an hour to go before have to hide the pillbottle have to hide the pills is the broil of gaze ranging across yer flesh selflessly until the

past grazing on you sucking the pith of yer silhouette and all of these experiments have been made and failed blisters demure howitzer is it sir the emblem melts with succesive engravings of a peaked devil methamphetamine directory until lighting on the correct recordset smtp server based on ip freely transparent windows with lineage jelly messiah and neomail was a dead end too

91 Words • Lewis LaCook • 02/23/07 • 01:21:29 pm • • Leave a comment • Edit

Hot little thing Hot little thing, our eyebrows slant us wicked
Hot little thing in a glass of morning milk
Hot little thing needs her feelings verified
O Hot little thing, no nw messages on the server
Hot little thing with thaw thwarted chipper
Hot little thing, a morning glass of pus and sky
Hot little thing boasts soaring and soreness
Hot little thing sending login string
O Hot little thing, beware my vicious temper
Hot little thing, and my elephantine pride
Hot little thing, you want to twist my neck
Hot little thing, broken soft on the inside

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Don't get soaked. Take a quick peak at the forecast
with theYahoo! Search weather shortcut.

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672. Richard Jeffrey Newman
Persian Literature CFP
Fri 23 Feb 2007

Call For Papers: Persian Literature as (a) World Literature

Controlling Question: If Persian literature is not only literature written in Persian, but also literature written by people who, in or way or another, claim a Persian heritage and/or who translate Persian literature into other languages, then Persian literature is being produced right now, all over the world, in many languages other than Persian. Is it fair, then, to call Persian literature a world literature? If so, what does that label mean not only for Persian literature in itself, but also for the other literatures that interact with it, either by virtue of translation or because writers of Persian descent are producing in the languages of those other literatures?

For a special, Persian literature edition of ArteNews (www.arteeast.org/artenews/arteeast-artenews.html), the online journal published by ArteEast (www.arteeast.org), whose mission is "to exhibit the works of artists and filmmakers from the Middle East and its diaspora," we are soliciting submissions in the following categories:

1. Poetry (3-5 poems): written by Iranians, people of Iranian descent, or people for whom Persian is their language of composition. The poems need not have been written originally in English, but any non-English poems must be accompanied by a strong, literary, English translation. 2. Persian poetry in translation (3-5 poems): from any historical period; the translator must show proof that he or she has the right to publish the translations. 3. Brief essays of no more than 1000 words on any aspect of Persian poetry or literature. 4. Responses of no more than 300-500 words to the controlling question at the top of this call.

Submission Deadline: March 9, 2007.
Please send submissions to: [redacted]

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673. Aaron Belz
March 8: Woodward, Miller, Gallaher
Fri 23 Feb 2007

Hey Poetics -

I'm excited about the final two readings of the Observable season. They are going to be SOLID, and if you're anywhere near St. Louis, I hope you'll save the dates: March 8 (Woodward, Miller, and Gallaher) and April 5 (Chiasson and Clewell).

For March 8th, we have three readers who all have new books in 2006 or 2007. And they're really, really good books. Look them up on Amazon, would you? And forward this, blog this, let people know!

Aaron

_ _ _ _ _ _ _

March 8, 2007
Observable Readings presents
Jon Woodward, John Gallaher, Wayne Miller
8 PM - Bottleworks in Maplewood - FREE

Jon Woodward:
A steady hail of ink-columns on mind's face-
paper: bilaterally symmetrical & small, double
-taken (from across the room) as
hiding nothing?

Wayne Miller:
What I'll allow myself to beleive is admittedly
not much--the faint mirror of a blank wall,
the heart ringing with another's words
like the sympathetic vibration of a bell--.

John Gallaher:
The children are running across the field, each
carrying something.
Each on his or her spindly legs.
The field's a good field.

More info, of course, is here: http://observable.org/readings/

_ _ _ _ _ _ _

↑ Index

674. **Stephen Vincent**
Re: no listings from africa
Fri 23 Feb 2007

> I have long been upset that there are no listing at all from any of the
> countries in the various reference books such as POETS MARKET,etc. It
> doesn't cost to list in them . If anyone has any way of encouraging African
> publications to participate, please do.susan maurer
>
http://www.sentinelpoetry.org.uk/

Susan - Check out this site for London/ African based Sentinel Magazine (online) and Sentinel Quarterly.

That might get you into a network of African based poetry and literary magazines.

Stephen Vincent
http://stephenvincent.net/blog/

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675. **blacksox**
Re: Haiku
Fri 23 Feb 2007

Thanks

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676. **Eric Dickey**
Re: no listings from africa
Fri 23 Feb 2007

To Topos 2005 issue on North African Voices contains contributor info that can help you.

For more info: http://oregonstate.edu/dept/foreign_lang/totopos/index.html

Stephen Vincent <[redacted]> wrote:
> I have long been upset that there are no listing at all from any of the
> countries in the various reference books such as POETS MARKET,etc. It
> doesn't cost to list in them . If anyone has any way of encouraging African
> publications to participate, please do.susan maurer
>
http://www.sentinelpoetry.org.uk/

Susan - Check out this site for London/ African based Sentinel Magazine (online) and Sentinel Quarterly.

That might get you into a network of African based poetry and literary magazines.

Stephen Vincent
http://stephenvincent.net/blog/

Everyone is raving about the all-new Yahoo! Mail beta.

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677. ozcan turkmen
The Disturbed Tree - ["Workman of Child" site update]
Fri 23 Feb 2007

"The Disturbed Tree - 2003" (HTML & Javascript project in Turkish language) explained at http://www.workmanofchild.com/eng/index.html

Ozcan Turkmen

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

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678. Jennifer Karmin
Submissions: Version>07
Fri 23 Feb 2007

Version Festival >07
Chicago, IL
http://www.versionfest.org

A diverse program of activities featuring an art exposition/art fair, multiple art exhibitions, urban events, film screenings, interactive technologies, performances, street art, presentations, talks, workshops, and art rendezvous and action. It coincides with Chicago's Art Chicago weekend and is known as the artists' art fair. Over 5,000 people were in attendance last year to experience the diverse programming encouraging crossover between art disciplines and practices. Version is a massive DIY festival with many components. Choose your own adventure.

GUIDELINES:
Deadline March 7, 2007. There are NO application or entry fees. Submissions cannot be returned so try to NOT send your only copy of anything. Version has very limited funds and CANNOT guarantee stipends, honorariums or travel fees. We CAN guarantee housing, good food and lodging for visitors from out of town and country.

Please go here to use the online submission form.
http://www.adoptanamerican.com/version07/submit/add.php

Alternatively you may mail your proposals to:
Version>07
960 W 31st St
Chicago, IL 60608
(include documentation on disc, or DVD
with printouts of your proposal)

Questions?
Email [redacted]

___
Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

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679. **Burt Kimmelman**

New Chapbook by Burt Kimmelman Now Available

Fri 23 Feb 2007

There Are Words by Burt Kimmelman, published by Dos Madres Press, is now available, pre-publication date, at http://www.dosmadres.com. A CD of Kimmelman reading the poems in this chapbook is available separately.

"In There Are Words, Kimmelman strives for and often attains 'the simple / lettering stating / the facts'-his own words."

- Samuel Menashe

"Burt Kimmelman's poems flourish as they pivot from a repertoire of reiterated subjects-works of art, natural landscapes, family, the animal world-to a transfiguring notion of their properties and possibilities. For over twenty-five years, this practice has produced dynamic patterns of insight, patterns comprised of recurring figures and forms which nevertheless shift in their relations to his poetic witness."

- Jon Curley, Talisman: A Journal of Contemporary Poetry and Poetics

About the Author:

Burt Kimmelman has published four previous collections of poetry -- Musaics (1992), First Life (2000), The Pond at Cape May Point (2002), a collaboration with the painter Fred Caruso, and Somehow (2005). For over a decade, he was Senior Editor of Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and

American Letters (1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (1996, paperback 1999). He also edited The Facts on File Companion to 20th-Century American Poetry (2005).

Other authors published by Dos Madres Press include:

Annie Finch

Norman Finkelstein

Michael Heller

Robert Murphy

Peter O'Leary

Henry Weinfield

Tyrone Williams

and many others

About Dos Madres Press:

Founded in 2004 by Robert J. Murphy, Dos Madres Press is dedicated to the belief that the small press is essential to the vitality of contemporary literature as a carrier of the new voice and new works by established poets, as well as the older, sometimes forgotten voices of the past. And in an ever more virtual world, to the creation of fine books pleasing to the eye and hand.

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680. Charlotte Mandel
Forward re Princeton Encyclopedia
Fri 23 Feb 2007

Forwarding fyi:

Dear Friends and Colleagues:

Do you know or use the Princeton Encyclopedia of Poetry and Poetics in any or all of its three editions (1965, 1974, 1993)? Have you found something useful in it? Do you wish it contained something it lacks? If you don't spend much time with poetry, do you know someone elsewhere who does?

Preparation of a fourth edition has begun, and both Roland Greene, who is Editor-in-Chief, and I, as General Editor, would welcome any and all suggestions and thoughts about which entries to keep, which to drop, which to add. We have begun working our way through the 1700 entries of the third edition in order to make these decisions, and that work should occupy us for the

next month or so. If you have ideas or suggestions, please send them along during this time ([redacted] or [redacted]).

And please feel free to forward this message far and wide to colleagues working with poetry in any language throughout the United States and in other countries. The Princeton Encyclopedia has users around the world, and we are trying to cast a world-wide net.

Gratefully,

Steve

Stephen Cushman
Department of English
University of Virginia
219 Bryan Hall
P.O. Box 400121
Charlottesville, VA 22904-4121

tel: [redacted]
fax: [redacted]
email: [redacted]

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681. Ricejunk2

psssst. 6 issues march-august. hey, what did you just say? speak up!

Sat 24 Feb 2007

To Poetics---

Releasing monthly themes for the next 6 issues of ... The Other Herald... Help us keep heralding the art of words in WNY...

Pssst. Know any writers? Huh? Readers? Themes for coming issues of The Other Herald are as follows:

March: The Poetry of Plants
April: Craft in Poetry and Poetry in Crafts
May: The Moon
June: Stories & Poems on Your PC
July: Sunshine and Fishy-Lips
August: A Gallery of Words: Use of Text in Art

(Submissions requested... of short articles, ideas, writing exercises, poems, comics, black & white art, excerpts from work in progress writing, local books to review, etc. Work from Western New York (term used loosely) given first priority, but all work considered! We respond to every submission.

Include submissions in the body of your email text, and please also
send your contact information incl. mailing address, to:
[redacted]

You may mail submissions, subscription requests, or SASE for sample issue, to:
Hidden Valley Farm, Publisher of The Other Herald, P.O. Box 172, Perry NY 14530

Psssssst? Know any readers? Subscriptions are $10 for more than a year= half cover price + stamp for each issue. Send a subscription today to someone you know who loves to read and/or write!

Want to sponsor free issues that we mail out randomly on a monthly basis to WNY locations, such as nursing homes, school libraries, community centers...?

Small gestures start up great things. Make someone's day today, in whatever way you can. If not with this request, then discover your own ideas and make it happen. Did someone make your day this week? It is even better if you pass it on. Make it a great weekend, everyone, and try to stay warm!!!)

This poem started in an email, to my dear kindred-spirit-friend, and here it is again... Be well, all...

What is fortune
if not the simple things
overlooked.

There is not one without
something precious.

We are not more or
less fortunate
only in possession of
different fortunes.

--me

Sincerely yours, with a smile,
T. F. Rice, Editor
The Other Herald...Heralding the art of words in Western New York
[redacted]

P.S. To Poetics--- Knock this all you want. Give it your best shot. I can take the abuse. But let me tell you it is more fun to enjoy life and all you can be than to knock everyone and everything just because you can. Do what you can, though. Dont let little old me stop you. But always write on. Write, write, write, because you must. Have a good night, all.

↑ Index

682. **Ricejunk2**
You must reply to this with a poem
Sat 24 Feb 2007

Hello all "poetic-al" people. Recently it has been suggested that there is not enough poetry within POETICS discussions. Let's make up for it. Responses to this post must be in the form of a poem, discussing whatever you wish (remember the moderator) and maybe we can all enjoy a little poetry (in the casual non-serious-criticism sense of the word), rather than the opposite which I often read on POETICS when someone has a need to fight and no one at home to do so with. Exasperation can be remedied by writing it all down, and if it is that bad then please throw it away rather than send it out into the world to spread the dark wings of ugliness. We dont have to all like each other, since respect and communication can go on without "like". But i do like you all. And I hope you have an inspiring weekend, while I am slaving away at my "day job"... staring out my office window at the real world. Ahhhh. Stay warm (hard to do these days in Buffalo and beyond) and remember that we could be in the middle of a hurricane. I dont know about you, but I will gladly take the snow any day over that mess and worry. Goodbye all, for now, T. F. Rice

Here is my poem for the evening: Untitled:

Small pine trees with
gaping holes in the snow for shadows
whisper their opinions on this
season full of change and uncertainty
in a foreign language
no one wants to hear.

↑ Index

683. **Ricejunk2**
Re: laundering words
Sat 24 Feb 2007

Do you think this would work in Buffalo, or in my small town...?

Quoting mIEKAL aND <[redacted]>:

> *(anyone taking part in this?...)*
>
> *New literary twist added to laundry cycle*
> *Tue Feb 13, 2007 9:08am ET*
>
> *NEW YORK, Feb 12 (Reuters Life!) - Doing the laundry has taken on a new meaning for New Yorkers who can now watch their wash and spin cycles while listening to poetry and prose.*

> *Instead of burying their head in a book or heading to the nearest coffee shop to beat the boredom of laundry, New York writer Emily Rubin has organised a series of readings called "Dirty Laundry: Loads of Prose," at laundromats in New York.*
>
> *"Just mixing laundry and writing seemed completely natural to me because truly in life and metaphorically as a writer, everyone has dirty laundry," said the Brooklyn native who started the series last year.*
>
> *She contemplated holding the readings in various neighborhood venues including shops but said a laundromat seemed "a natural fit."*
>
> *People can wash their dirty laundry while listening to a poem or short story or just attend the readings. During the first of the 2007 series writer Carolyn Turgeon read some of her work while people loaded the dryers and washing machines.*
>
> *"It just makes me feel homey and reading is just sort of part of this regular thing, if that makes sense," she said, adding that a laundromat doesn't feel as stuffy or artificial as other venues.*
>
> *"It feels like you're part of this natural environment," Turgeon explained.*
>
> *Author Marie Carter, who moved from Edinburgh, Scotland to New York in 2000, likes the idea of entertaining people in a laundromat which is not usually a center of excitement.*
>
> *Some of the people attending the reading felt a bit odd initially but got used to the idea.*
>
> *"It was a little strange, it was kind of wild," said one person.*
>
> *Rubin, who calls herself "Mistress of Laundry" is planning more readings at laundromats across New York and is encouraging people to come along with or without their dirty washing.*

↑ Index

684. **Jason Quackenbush**

Re: no listings from africa

Sat 24 Feb 2007

---

i dislike so-called "market-listings" and think that all publications everywhere should be discouraged from listing in them.

susan maurer wrote:
> I have long been upset that there are no listing at all from any of the

> countries in the various reference books such as POETS MARKET,etc. It
> doesn't cost to list in them . If anyone has any way of encouraging
> African publications to participate, please do.susan maurer
>
> _____
> Play Flexicon: the crossword game that feeds your brain. PLAY now for
> FREE. http://zone.msn.com/en/flexicon/default.htm?icid=flexicon_hmtagline

↑ Index

685. **Alan Sondheim**

lifeprose symposium issues

Sat 24 Feb 2007

---

lifeprose symposium issues

of course one could say one could say
of course we could say one could say
of course i could say one could say
of course one could say we could say
of course we could saw we could say
of course i could say we could say
of course one could say i could say
of course we could say i could say
of course i could say i could say

i think what i was getting at
i thought that it might be interesting to
my work led me into new
people reacted to it and i thought
it seemed to me that i should
i think what i was trying to say
then it occurred to me to think about
what i was getting at
a lot of people said they liked what i was
if it wasn't for the support of

i really didn't know what i was doing
we really didn't know what we were doing
they really didn't know what they were doing
they really didn't know what i was doing
they really didn't know what we were doing
i didn't know what we were doing

i think what we were trying to say
we think what we were trying to say

they thought what i was trying to say
they thought what we were trying to say

i could have used a little more
i could have used a little less

of course we couldn't tell them that
of course i couldn't tell them that
they tried to tell us that
we tried to tell them that

it seemed funny at the time
it seemed serious at the time
it still seems
we knew it was absurd
we knew we were absurd
i knew it was absurd
i knew i was absurd

we were going to do that when
i didn't like where i was going
i didn't like where we were going
they didn't like where i was going
we didn't like where they were going
we didn't like where we were going

if it wasn't for
for all i know i was
they didn't know that we
we knew that they

==========

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686. **Jason Quackenbush**
Re: Haiku as a genre
Sat 24 Feb 2007

Hey Michael, Thanks for your comments again. I've been interestedly reading Lee Gurga's "Haiku: A Poet's Guide" and i think i'm learning a lot. There's also a lot a don't agree with in there, at least stuff I don't think I agree with, in that it seems a lot of the time things he reads in his examples as making for good haiku i sometimes question as to whether they even make for good poetry.

That having been said, there's a lot to work with here, and while i generally shy away from minimalism, I do like the points raised about haiku being both small and large at the same time that gurga makes.

Something you said did spark a bit of introspection for me, though, about this whole idea of a cutting word. For Gurga, it seems almost synonymous with caesura, and you suggested as well that it might be required for the sort of juxtaposition that haiku create. I really dislike that idea, personally. For me, it's a much more natural device to use what I think of as an "internal" grammar to create a syntactic, than to use an "external" one. A good example would be the "green/colors/wax" which, for me, turns on the fact that wax can be read as a verb or a noun, and gives a different sort of image depending on how it's read. Now whether it's such a great poem or a haiku or not aside, i'm curious if you think that such devices can be used in place of caesura. In my reading, Kilbrides "mime/lifting/fog" turns on such a device, and the thing about the poem that for me is so striking is the fact that there are at least three very complex images that are contained in the fact that "mime" can be read as either a verb or a noun, one of which, at least, the image of a mime literally picking up a bank of fog, borders on the surreal, and for me at least evokes a very strong sense of autumn in San Francisco. I don't know why that is, maybe i associate mimes with San Francisco for some reason... Anyway, you say that you think English language poems need a caesura to do their juxtaposition, and i think that's interesting. I read caesurae as being a sort of sonic sledgehammer, and that in itself is a bit of a juxtaposition given the brevity and delicacy--which isn't quite the right word but something close to it--that are required in haiku.

Michael Dylan Welch wrote:
> Jason, some comments in response to your detailed message. Regarding the features you were incorporating into your verses, it seems to me that you suceeded in some cases, but with the following possible exceptions, at least in haiku terms (see the numbered list that follows below). On the other hand, if you were trying to create borderline haiku, you succeeded, I suppose, but perhaps the citizenship of your verses is still foreign to haiku. Since you asked if I thought they were still haiku or not, I would say no. Somehow, Jerry Kilbride's "mine / lifting /fog" is still haiku, but it is certainly on the fringe. Something in your verses takes them across the border.
>
> You also make an interesting comment about a "normative" element that can be prescriptive, which I have to fight in my reactions to some poems I read, as it runs the risk of killing the life of the poem. I also have to guard against the label of "haiku" as meaning "good haiku," so you are right to ask if there can be poems that are bad haiku but still haiku -- to which the answer is of course yes. It can have all the "prescribed" elements, and still lack freshness, or be weakly

crafted. Your verses, though clearly crafted and brimming with freshness, depart from the prescribed elements enough that I personally have trouble admitting them as haiku. Someone else might feel differently. However, I doubt they'd ever find a place in most of the haiku journals publishing in North America. Such a claim might say something negative about the sensitivity range of the editors in question, but if they are gatekeepers of haiku, it may also say something about what they think is import
ant
> in haiku. But yes, a poem can be bad but still be a haiku. It can be a haiku if the poet wants to call it that, of course, but discounting that generous approach, it can still be a haiku for other aesthetic reasons (that is, by hitting enough of the "haiku" targets), and fail for not hitting them very well. The haiku journal Haiku Headlines, edited monthly by David Priebe since 1988 until his death last year, is a case in point. The majority of the poems are deathly, as haiku (I've used its poems as examples of "bad haiku" in my workshops -- I have a file folder for large printouts of the poems, even), yet sure, they're still haiku. And even the best haiku journals have "better" or "weaker" poems, though often such rankings are in the eye of the beholder. Then there are the pseudo-haiku poems in books such as *Haikus for Jews* or *Honku*, and so on, which hit the wrong 5-7-5 target, and may have other virtues, but are essentially ignorant of most haiku necessities (or cho
ose
> to ignore them). If haiku is a "genre," and thus broad rather than overly narrow, then these poems are still "haiku," because they try to hit the target(s) that the poet *thinks* a haiku should hit. To me, they have very little to do with haiku, and are more damaging than helpful to haiku as literature for their perpetuation of misunderstandings, though that's really a separate issue. Actually, though, I think it's hard for a haiku to be a "bad" haiku and yet still successfully *be* a haiku, because the more you "prove" the poems haiku-ness, the more you're going to tip it towards being a good haiku, or at least that's my hunch. There's some philosophical danger, there, because the term "haiku shouldn't be a form of encomium, as you say. Most of Sonia Sanchez's poems offered as haiku are what I would consider *good* nonhaiku. Others might think of them as bad haiku, but that isn't fair to what she's trying to do with vernacular voice. And I could start citing all sorts of
ot
> her poems and talk about whether they're haiku or not, or whether they're good or bad, but it's hard to know where to start. And I would have only one opinion, of course!
>
> Anyway, here are some thoughts in reaction to the four criteria you set for yourself:

>
> 1. Nature references. Yes, you had nature references, but, in "warm santa / ana," using an essentially nonnatural term for the wind tends to distance the poem from the only natural element therein (the wind). A lot of readers wouldn't even know that you're referring to wind, which isn't necessarily a problem, but it is a risk you take. And in the lycra verse, the reference to "plant" is so generic as to not conjure up much of a nature image. Similarly, the reference to rain in the "march flush" poem is fairly slight as a nature reference, and might even be read as nonliteral. But again, I actually don't care about haiku having nature references or not. That's not the aim of haiku, as I understand it. Rather, haiku aims at the seasonal reference, and this happens to embrace nature much of the time, but it's really the season word that matters.
>
> 2. Seasonality. Again, yes, but not always clearly. The reference to "march" is ambiguous in many ways. Could you mean to march along, as a verb, since you lowercased it? So we don't know for certain if you meant March as the month. More than that, though, March means one season in the northern hemisphere, and an opposite season below the equator, so it's not as seasonally clear or universal as saying "cherry blossoms," for example. I don't sense any season in the lycra verse. I suppose the action of green colors "waxing" (as opposed to waning) could suggest the deepening of summer, but that could be too much of a leap for some readers, especially when the word "wax" is easily interpretted as a noun rather than a verb. And the Santa Ana winds are seasonal, but because they're a regional phenomenon, their function as a seasonal reference not be clear to many readers (and they're not limited to a single season, say, like cherry blossoms, so it has less "sharpness" than other
se
> asonal references). Also, there's a difference between a seasonal reference and a season word (or kigo). The kigo tradition includes the overtone of allusion to other poems that use the same season word, depending on the season word. This won't happen with every season word, or there can be too many excellent poems for it to be clear which ones you might want to evoke, but in some cases a specific reference can be clear (and of course, allusion can be accomplished outside the season word as well). At the very least, though, the use of specific kigo respectfully invokes the entire tradition of that particular season word, if not a specific poem that has used it before.
>
> 3. Juxtaposition. In your "march flush" poem, it's too hard to parse the various possible meanings of the words and lines, thus making it hard to narrow down to the ONE "juxtaposition" that a good haiku usually has. Or, in the case of "warm santa / ana [wind] crumples silver / paper," there's no juxtaposition at all, at least not a grammatical one, because the lines read as a single

grammatical unit, despite the line breaks (it's not the dreaded "Complete Sentence" you were trying to avoid, but it's still a single grammatical unit). Same with "a cotton lycra weave lifts / from plants it catches." There's actually no grammatical juxtaposition here at all either. And "green / colors / wax" can also be read as a single grammatical unit. It also becomes so minimalist (which is fine, but:) that it is really seeking to do other things than juxtaposition. The juxtaposition that goes on in haiku happens in various ways. To be closer to the Japanese tradition of the kireji, or cutt
ing
> word, my sense is that the juxtaposition in an English-language haiku needs to be a stronger caesura, or cut. This tends to require the poem to have two grammatically unrelated fragments (not three, and not just one fragment). The juxtaposition is thus grammatical as well as contextual. You have mostly contextual juxtapositions, not grammatical ones. In the extreme, a contextual juxtaposition is like writing about an elephant and a doily, which can be startling and fresh, but there also needs to be a grammatical "juxtaposition" also -- akin to a caesura, but stronger, in the sense of having two fragments that are (most often) grammatically unrelated. For example:
>
> spring breeze--
> the pull of her hand
> as we near the pet store
>
> 4. Single experience/immediacy. This is where I think you achieved the most -- with single experiences. Immediacy in your verses is clouded, at least for me, by line breaks, by ambiguity as to whether certain words are nouns or verbs (too much ambiguity of syntax, I'd say, at least for haiku, but I guess that *was* what you were aiming at), and by other trouble parsing the grammar. Compare the immediacy of your verses to the immediacy of my verse above. Perhaps it's too "simple" for you or other readers, and you think there's no "there" there. Could be. But by focusing on a tactile sensation (haiku is a poetry of the five senses -- hence the title of one of my haiku workshops, "Come to Your Senses"), the poem gains authenticity and immediacy, and pairs it with a fitting seasonal reference (in this case the naming of the season, which may be the cheapest sort of season word). The season references should usually be more than just a weather report, however, but should have a
n e
> motional rightness to it. The preceding verse makes no mention of how old the female in the poem is, but nearly all people who hear or read this poem have told me that they imagine a child. Yet why is that? It's not stated at all. Yet it is suggested, through association with spring, the season of youthful beginnings, by breeze, which is lighter than wind or gale, and by the pet store,

where we may easily imagine puppies and kittens. Yet all of this is, hopefully, intuitive, and part of the "immediate" gestalt of the poem. This is the sort of immediacy a good haiku is after, and it's best if it's not cluttered by overly clever wordings. As I think Basho said, haiku is like a finger pointing at the moon, and if the finger is too bejeweled, we no longer see the moon.
>
> Indeed, as Jack Kerouac said, haiku should be as simple as porridge. Though the tone is different, it's like a good joke -- saying only what needs to be said, and nothing more. Like the engine in a car, a haiku should have only necessary parts. And like I say in the haiku workshops I give, a haiku should not be as short as possible, but as short as *necessary*, which makes a world of difference.
>
> meteor shower . . .
> a gentle wave
> wets our sandals
>
> Hope these comments are of help to some.
>
> Michael
>
> P.S. Interesting to read that your "green / colors / wax" poem was so directly derived from or inspired by the Kilbride poem. Here's a similar minimalist poem of mine, that may or may not be a haiku (each line is meant to be centered):
>
> children's
> book
> sh
> elves
>
>
> -----Original Message-----
> Date: Fri, 16 Feb 2007 21:35:29 -0800
> From: Jason Quackenbush <[redacted]>
> Subject: Re: Haiku as a genre
>
> Thanks for your comments michael, I think your comments are interesting. I got
> some b/c comments about them from charles rossiter too, and I wanted to
> clarify something, and loathe as I am to do reads of my own poems, i do want to
> explain what i was trying to do with these because i composed them

> with the intention of trying to create "borderline" cases of haiku, that is,
> poems that fit uncomfortably within the genre. It's a sort of experiment,
> and one i'll probably pursue, but in response to your comments i'd like to shed
> a little light to see if maybe your greater experience with haiku
> might help me with my next foray into this kind of thing.
>
> so, basically, the task I set myself was to compose several poems that had the
> following features:
>
> 1.) some reference to nature
> 2.) some reference to seasonality
> 3.) a juxtaposition of elements
> 4.) a sense of a single experience or immediacy
>
> all the while remaining true to my own personal poetic commitments which involve
> among other things a certain ambiguity of syntax and the forcing of
> multivalence through the use of glued together sentence fragments and the
> resistance to the received form that most people know as The Complete
> Sentence. So I dashed off those poems to try to see just where the borders of
> the haiku might lie. as experiments, i'm not particularly concerned with
> how good they are, but i am interested in whether or not you think they're
> haiku, and if not, why not? I'll admit that i have a suspicion you have an
> so far undiscussed normative element that is in some way prescriptive and
> laudatory, that is, i get the impression from some of your statements that
> for you "haiku" is as much a name of a genre of poetry as it is a form of
> encomium. So there's a second question i have that i haven't yet asked: can
> a poem be bad (as is most certainly the case with my fourth example, by far the
> weakest of the four in my opinion but also one that i think is very
> haiku-like given my understanding of the genre) and still be a haiku? and to
> that point, what makes a bad haiku bad while allowing it to remain a haiku?
>
> toward that end:
>
> rain on
> march flush
> on the student body
>
> relies on several puns, the first the fact that march is a verb, a noun, and a
> Month (and from that seasonality); that "the student body" can be

> either a group of students or the body of a particular student; and finally that
> flush can either mean against and adjacent to (self-referencing the
> juxtaposition of the outdoors of a rain on a group of marching students) and the
> very intimate image of a young persons body that is "flushed" for
> some reason.
>
> warm santa
> ana crumples silver
> paper
>
> is meant to turn on any number of things, but the primary turn is the one that
> you seem to have missed that while ana is a female name, and santa is a
> bearded guy who brings presents, 'santa ana' is the name of a kind of warm wind
> that happens in the autumn and spring in southern california. other
> things i tried to pack in there is the traditional. so this one was really
> playing with the idea of genre by attempting to juxtapose seasons (autumn
> winter spring) while the other images juxtapose age (the bearded old man with
> the young girl exuberantly ripping paper).
>
> a cotton lycra weave lifts
> from plants it catches
>
> I won't comment any further on this one, Murat gave it precisely the reading i'd
> intended and i'd like to thank him for it, except to point out that
> part of the "juxtaposition" is the fact that cotton is a "natural" material
> derived from a low growing shrub that has sticks that could easily catch a
> garment, and lycra which is one of that is wholly synthetic made out of chains
> of polymers. both are the most widely used fibers in textiles of their
> respective types (synthetic or natural) and a large portion of garments worn in
> north america are made out a cotton/lycra fabrics. Also, while i went
> looking for pictures to show you, i found out that lycra is actually a brand
> name, and the etymology of cotton is from the arabic al qutun, which
> while neither here nor there poetically, might reveal more meaning if delved
> into more deeply.
>
> finally the last, and I think weakest, of the four i posted. It's interesting
> that you mentioned

> mime
> lifting
> fog
>
> because my
> green
> colors
> wax
>
> is a semi-procedural, aleatorical poem derived from kilbride's poem (which i
> like an awful lot, btw).
>
> what i did was move all the vowels in kilbrides poem back in the mouth
>
> so from the dipthong in mime /aI/, i got the dipthong /iu/. I couldn't think of
> a word for that, so i cheated and shortened it to /i/
> from the /I/ in lifting, i got to the /uh/ of colors
> and from the ah in fog, i got the the aaa in wax. (there really ought to be an
> easy way to type IPA characters).
>
> so from there it was just a matter of fitting consonants around the vowels
until
> I got a sequence of words that i liked. my problem with this one is
> that it stinks of the sort of cleverness that i generally don't like in poetry
> and that seems to be the stock in trade of writers like Billy Collins
> for example, but that was done well (thanks to the heavy injection of
humanity)
> by Ted Berrigan, so I let this one live.
>
> basically, it all turns on the double meaning of "grean" "colors" and "wax" if
> green is a noun, colors is a verb and wax is a noun, you have an image
> of a crayon being made. if colors is the noun, green is an adjective, and wax
is
> the verb, you have the image of flowering plants as the green of
> spring spreads. alternately, you could have green and wax as nouns, and
colors
> as the verb, but read wax as the subject and green as the object, which
> is an image of someone using a crayon. all of which connote young life and
> growth. but again, i think this one is mostly crap primarily because there
> isn't much of an image in it, and i generally prefer short poems with strong
> images that aren't as necessary in longer pieces.
>

> ugh. even though i had a reason to do it, that's still not fun to do. sorry to
> inflict you all with my explanations. Basically none of these are
> great, but i would like to know michael, seeing how i read them from my
> standpoint on reading poetry, are they haiku do you think? are they the
> borderline cases i intended them to be? and if they aren't, do you think you
> could point me at some borderline cases, or perhaps some people who push
> at what haiku can and write haiku that might be of questionable pedigree?
>
> also, to my earlier point, i would LOVE to see an example of something you think
> is a BAD haiku that is still successfully haiku.
>
> thanks again for the comments on my four macedonia/zappai/maybe-haiku/
> _____
> Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

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687. **Jim Andrews**

Anal Canadian hockey statistics poem

Sat 24 Feb 2007

ANAL CANADIAN HOCKEY STATISTICS POEM

Below is a definition of what an average NHL team is and how many points it earns. The conclusion is that if an NHL team has played N games and has y overtime losses then, were it a perfectly average team, it would have earned N+y points in the standings.

Overtime games, where the winner gets 2 points and the loser gets 1 point, introduce some 'inflation' in the standings. The value of the below idea is that it measures the amount of inflation overtime games introduce and provides an easy way to calculate whether a team is above or below average in its play. You add the number of games played to the number of overtime losses. That tells you how many points an average team would have that's played that many games and has that many overtime losses.

It used to be that a team playing "five hundred hockey" would have earned N points after playing N games. Calling it 'five hundred hockey' is kind of meaningless, given the existence of 3 point games. Calling it 'average hockey' is better.

WHAT IS AN AVERAGE NHL TEAM?

Definition: An average team wins as many games in regulation time as it loses in regulation time, and wins as many games in overtime as it loses in overtime.

Suppose a team is average according to our definition and that it wins x games in regulation time and wins y games in overtime. Then, since it's average, it loses x games in regulation time and loses y games in overtime.

How many points did it earn? From its x wins in regulation time, it earns 2x points. From its y wins in overtime, it earns 2y points. From its y losses in overtime, it earns y points. So, overall, it earns 2x + 2y + y = 2x + 3y points.

How many points did it surrender? From its x losses in regulation time, it surrendered 2x points. From its y losses in overtime, it surrendered 2y points. From its y wins in overtime, it surrendered y points. So, overall, it surrendered 2x + 2y + y = 2x + 3y points.

Our definition of an average team implies that it earns as many points as it surrenders.

HOW MANY POINTS DOES AN AVERAGE TEAM EARN IN N GAMES?

How many points does an average team earn in N games? Suppose it wins x games in regulation-time and wins y games in overtime. Then, since it's average, it loses x games in regulation-time and loses y games in overtime.

$x + y + x + y = N$

The above equation just counts the number of games. Now we do some algebra on the equation.

$2x + 2y = N$
$x + y = N/2$
$x = N/2 - y$

We have seen that it earns 2x + 3y points.

Points = 2x + 3y

Now we substitute:

Points = 2(N/2 - y) + 3y
Points = N - 2y + 3y
Points = N + y

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688. mIEKAL aND
a classic Bern Porter story making the rounds
Sat 24 Feb 2007

KNOX'S PROPHET
Someone's been reading Bern Porter
By CHRIS THOMPSON
February 7, 2007 1:12:27 PM

http://www.thephoenix.com/article_ektid33269.aspx

THINKING AHEAD: Creating Maine, forty years ago.

A Maine native and longtime resident of Belfast, Bern Porter died there in 2004 at the age of 93. His life and its creative output — ranging from art, science, and poetry to literature, publishing, and economic planning — read like a map for a road nobody else would notice, let alone imagine following. But here we are now, stepping right along it as he imagined.

After college, a budding career in physics got young Porter drafted to work on the Manhattan Project. The Hiroshima bombing made him aware of the fruits of his labors, so he quit. As Cold War minds divided the planet, Porter was at work probing and inventing connections between all manner of creative endeavors, from art and science to the poetry he felt certain would bind them. Many of these pursuits didn’t have names for themselves yet, but soon would: Mail Art, Sound Art, Found Poetry, and Concrete Poetry — he played a role in all of them.

He also found time, in 1968, to get himself hired, thanks to his research background, as a consultant to the Knox County Regional Planning Commission to write their master plan for economic development.

But soon, the commission and the State Planning Office in Augusta realized they’d made a mistake. The idealistic Porter imagined nothing less than the total reinvention of the world, beginning in downeast Maine. His draft came in at 700 pages — the commission would later cut it down substantially and use almost none of it.

But that didn’t stop Porter from treating it as a magnum opus, laboring over the minute details as well as their overarching arguments. He mailed it to dozens of major libraries throughout America with a note on the title page: “Written by Bernard H. Porter, but extensively cut up, mutilated, re-edited to point of uselessness by the Commission members.”

His plan was prescient and freakish at the same time. It saw that New England’s towns were slowly deteriorating as they gradually lost the ability to govern themselves. Control over local economies, he warned, was drifting away from local businesses and politicians in the direction of larger business chains

based in big cities where executives cared only about profits. In addition, he argued, Maine was losing control over itself because of the rising number of wealthy outsiders who were buying property and flocking to the state in the summers but whose financial engagements and investments (apart from property taxes) remained elsewhere.

This, in Porter's view, put a split between money and government and also dramatically widened the gulf between a smaller group of moneyed Mainers and a burgeoning "underclass."

Where he really got radical was in his proposed solution. He advocated quick and substantive investment in a range of processed items that Knox County residents and businesses might focus on producing: everything from eggs and sea moss to paper and fabric. His real insight, and this was no doubt what sunk his plan, was to emphasize — remember this is forty years ago — massive investment in technology here in Maine: "new ventures in publishing, smelting, cement products, precision machinery, deep-sea terminals, prefabricated houses, electronics, development laboratories, pharmaceutical plants, refineries, and research institutions that [Porter] called 'Think Factories.'" And the state would need a totally revamped educational system to prepare young Mainers for the technological age.

Then, before Philip Morris NaPier would make it possible for such candidacies to be taken seriously, Porter — who had published Henry Miller and Anais Nin, run a gallery in Sausalito that helped catalyze the emerging Bay Area arts scene, worked as a newsman in Guam, and contributed his two cents to three of the major technological breakthroughs of the 20th century (the atomic bomb, the Saturn moon rocket, and the television) — ran for governor.

And — this is the best part — as a Republican!

But without money ormoneyed connections, he had to drop out. And Knox County wasn't interested in becoming one of the information age's global hubs. So he founded his "Institute for Advanced Thinking" on the grounds of his home in Belfast — a place where, up until the time he had to move to the Tall Pines Nursing Home in 2003, anyone without an advanced degree could pitch a tent, use the horizontal orgone platform, and collaborate with other visitors, if there were any, in the advancement of thinking. As long as you stayed out of Bern's way.

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689. **mIEKAL aND**
Re: laundering words
Sat 24 Feb 2007

Any initiative which gets innovative poetry out of the university & exposes random folks to the possibilities is worth the effort. It's one thing to present your work in front of people who are familiar with such work & quite another to do it in places like laundromats. I have a friend who did a series of art installations in laundromats in the midwest & she had fascinating stories to tell. (Considering her "installation" was hundreds of pancakes made on site & fastened to the walls it must have made quite the impression..)

~mIEKAL

On Feb 23, 2007, at 11:56 PM, [redacted] wrote:

> *Do you think this would work in Buffalo, or in my small town...?*
>
> *Quoting mIEKAL aND <[redacted]>:*
>
> *(anyone taking part in this?...)*
>
> *New literary twist added to laundry cycle*
> *Tue Feb 13, 2007 9:08am ET*
>
> *NEW YORK, Feb 12 (Reuters Life!) - Doing the laundry has taken on a new*
> *meaning for New Yorkers who can now watch their wash and spin cycles while listening to poetry and prose.*
>
> *Instead of burying their head in a book or heading to the nearest coffee shop to beat the boredom of laundry, New York writer Emily Rubin*
> *has organised a series of readings called "Dirty Laundry: Loads of Prose," at laundromats in New York.*
>
> *"Just mixing laundry and writing seemed completely natural to me because truly in life and metaphorically as a writer, everyone has dirty laundry," said the Brooklyn native who started the series last year.*
>
> *She contemplated holding the readings in various neighborhood venues including shops but said a laundromat seemed "a natural fit."*
>
> *People can wash their dirty laundry while listening to a poem or short*
> *story or just attend the readings. During the first of the 2007*

> *series*
> *writer Carolyn Turgeon read some of her work while people loaded the dryers and washing machines.*
>
> *"It just makes me feel homey and reading is just sort of part of this regular thing, if that makes sense," she said, adding that a laundromat*
> *doesn't feel as stuffy or artificial as other venues.*
>
> *"It feels like you're part of this natural environment," Turgeon explained.*
>
> *Author Marie Carter, who moved from Edinburgh, Scotland to New York in*
> *2000, likes the idea of entertaining people in a laundromat which is not usually a center of excitement.*
>
> *Some of the people attending the reading felt a bit odd initially but got used to the idea.*
>
> *"It was a little strange, it was kind of wild," said one person.*
>
> *Rubin, who calls herself "Mistress of Laundry" is planning more readings at laundromats across New York and is encouraging people to come along with or without their dirty washing.*

↑ Index

690. **Dan Waber**
decision tree invite
Sat 24 Feb 2007

---

10 Are you a visual poet?

If yes, GOTO line 20
If no, GOTO line 70

20 Would you be interested in having free online gallery space (.gif, .jpg, .png, .wmv, .mov, .mpeg, .swf, .avi) for your visual poetry?

If yes, GOTO line 30
If no, GOTO line 70

30 Would you find value in a forum for international discourse on matters related to visual poetry that included message threading, the ability to include and view attachments (.pdf, .doc, .aiff, .bmp, .htm, .mp3, .wav, and much much more) within posts, community editable event calenders, user profiles, private messaging, post filtering, friend lists, mutual friend identification, etc.?

If yes, GOTO line 40
If no, GOTO line 70

40 Would you be able to add value to a forum for international discourse on matters related to visual poetry by providing content, by actively engaging in conversation threads, by moderating a group, by administrating a sub-forum devoted to a specific area of your interest/expertise, and/or otherwise being the part of the iceberg of users who creates rather than consumes?

If yes, GOTO line 50
If no, GOTO line 70

50 Do you have some free time in your schedule over the course of the next couple of weeks to do some beta testing (creating your profile, making test postings, just generally trying to break things and learn the system so you can help explain things to others, invite some others you think may have missed this invitation but would be good candidates, low-intensity futzing around and reporting back)?

If yes, GOTO line 60
If no, GOTO line 70

60 Great! Send an email with your interest to your favorite word, whatever that may be, at logolalia.com and I'll point you to the place where alpha testing has already begun. Forward this message freely. GOTO line 80

70 Darn. Oh well, thank you for your time, watch this space for the announcement of this project going live. Forward freely.

80 END

Regards,
Dan

↑ Index

691. **Stephen Vincent**
Re: a classic Bern Porter story making the rounds
Sat 24 Feb 2007

Where to go, what to do, when you are Bern Porter:
a personal biography
by James Erwin Schevill. Gardiner, Me.:
Tilbury House, 1992.

I have somehow misplaced my copy of this. I expect Jim Schevill explores the relationship between Porter, Kenneth Rexroth, Georges Varda and other innovative artists and writers associated with the San Francisco Renaissance of the 1940's. (Schevill - poet and playwright, grew up in the Bay Area, was head

of the SF State Poetry Center in the early sixties, before he moved to teach at Brown for the rest of his teaching career. Interestingly, perhaps, another local, Jess, Robert Duncan's partner, also worked on the Manhattan project. Whether or not Jess and Porter knew each other at all well, I do not know. It is also curious how this group of genuinely innovative folks after the war do get overshadowed by arrival and emergence of the Beats, and ther publicity bandwagon that followed - of which, say, Duncan never appeared comfortable, tho a kind of bridge figure. Curious, but not surprisingly, the SF Renaissance generation was much more attached to the European bohemian traditions, where the Beats were much more enthralled with the Far East - Buddhist meditation and artistic practice. Tho someone like Rexroth was clearly omnivorous in terms of his awareness and incorporation of multiple, global literary strands.

It would have been interesting - and probably have been of great local value - if Porter had stayed in the Bay Area. His world up in Maine - whacky as it could be - is quite phenomenal.

Stephen Vincent
http://stephenvincent.net/blog/

> *KNOX'S PROPHET*
> *Someone's been reading Bern Porter*
> *By CHRIS THOMPSON*
> *February 7, 2007 1:12:27 PM*
>
> *http://www.thephoenix.com/article_ektid33269.aspx*
>
> *THINKING AHEAD: Creating Maine, forty years ago.*
>
> *A Maine native and longtime resident of Belfast, Bern Porter died there in 2004 at the age of 93. His life and its creative output ‹ ranging from art, science, and poetry to literature, publishing, and economic planning ‹ read like a map for a road nobody else would notice, let alone imagine following. But here we are now, stepping right along it as he imagined.*
>
> *After college, a budding career in physics got young Porter drafted to work on the Manhattan Project. The Hiroshima bombing made him aware of the fruits of his labors, so he quit. As Cold War minds divided the planet, Porter was at work probing and inventing connections between all manner of creative endeavors, from art and science to the poetry he felt certain would bind them. Many of these pursuits didn¹t have names for themselves yet, but soon would: Mail Art, Sound Art, Found Poetry, and Concrete Poetry ‹ he played a role in all of them.*

He also found time, in 1968, to get himself hired, thanks to his research background, as a consultant to the Knox County Regional Planning Commission to write their master plan for economic development.

But soon, the commission and the State Planning Office in Augusta realized they¹d made a mistake. The idealistic Porter imagined nothing less than the total reinvention of the world, beginning in downeast Maine. His draft came in at 700 pages ‹ the commission would later cut it down substantially and use almost none of it.

But that didn¹t stop Porter from treating it as a magnum opus, laboring over the minute details as well as their overarching arguments. He mailed it to dozens of major libraries throughout America with a note on the title page: ³Written by Bernard H. Porter, but extensively cut up, mutilated, re-edited to point of uselessness by the Commission members.²

His plan was prescient and freakish at the same time. It saw that New England¹s towns were slowly deteriorating as they gradually lost the ability to govern themselves. Control over local economies, he warned, was drifting away from local businesses and politicians in the direction of larger business chains based in big cities where executives cared only about profits. In addition, he argued, Maine was losing control over itself because of the rising number of wealthy outsiders who were buying property and flocking to the state in the summers but whose financial engagements and investments (apart from property taxes) remained elsewhere.

This, in Porter¹s view, put a split between money and government and also dramatically widened the gulf between a smaller group of moneyed Mainers and a burgeoning ³underclass.²

Where he really got radical was in his proposed solution. He advocated quick and substantive investment in a range of processed items that Knox County residents and businesses might focus on producing: everything from eggs and sea moss to paper and fabric. His real insight, and this was no doubt what sunk his plan, was to emphasize ‹ remember this is forty years ago ‹ massive investment in technology here in Maine: ³new ventures in publishing, smelting, cement products, precision machinery, deep-sea terminals, prefabricated houses, electronics, development laboratories, pharmaceutical plants, refineries, and research institutions that [Porter] called ŒThink Factories.¹² And the state would need a totally revamped educational system to prepare young Mainers for the technological age.

Then, before Philip Morris NaPier would make it possible for such candidacies to be taken seriously, Porter ‹ who had published Henry

> *Miller and Anais Nin, run a gallery in Sausalito that helped catalyze the emerging Bay Area arts scene, worked as a newsman in Guam, and contributed his two cents to three of the major technological breakthroughs of the 20th century (the atomic bomb, the Saturn moon rocket, and the television) ‹ ran for governor.*
>
> *And ‹ this is the best part ‹ as a Republican!*
>
> *But without money ormoneyed connections, he had to drop out. And Knox County wasn¹t interested in becoming one of the information age¹s global hubs. So he founded his ³Institute for Advanced Thinking² on the grounds of his home in Belfast ‹ a place where, up until the time he had to move to the Tall Pines Nursing Home in 2003, anyone without an advanced degree could pitch a tent, use the horizontal orgone platform, and collaborate with other visitors, if there were any, in the advancement of thinking. As long as you stayed out of Bern¹s way.*

↑ Index

692. **heidi arnold**

Re: You must reply to this with a poem

Sat 24 Feb 2007

-- was inspired by Rice's poem --

here's a rough draft i wrote, needs work

the drug tippled
gives the world-milk
when snow falls
and day turns to
night

a rembrandt exists
for the canvas of one
whose eyes are cloaked
from above --

formaldehyde
and silence
are forming the extremest dust
in a whirlwind --

i remember what happened before i swallow

-- heidi

On 2/24/07, [redacted] <[redacted]> wrote:
>

> Hello all "poetic-al" people.
> Recently it has been suggested that there is not enough poetry within
> POETICS discussions. Let's make up for it. Responses to this post must
> be in the form of a poem, discussing whatever you wish (remember the
> moderator) and maybe we can all enjoy a little poetry (in the casual
> non-serious-criticism sense of the word), rather than the opposite
> which I often read on POETICS when someone has a need to fight and no
> one at home to do so with. Exasperation can be remedied by writing it
> all down, and if it is that bad then please throw it away rather than
> send it out into the world to spread the dark wings of ugliness. We
> dont have to all like each other, since respect and communication can
> go on without "like". But i do like you all. And I hope you have an
> inspiring weekend, while I am slaving away at my "day job"... staring
> out my office window at the real world. Ahhhh. Stay warm (hard to do
> these days in Buffalo and beyond) and remember that we could be in the
> middle of a hurricane. I dont know about you, but I will gladly take
> the snow any day over that mess and worry. Goodbye all, for now, T. F.
> Rice
>
> Here is my poem for the evening: Untitled:
>
> Small pine trees with
> gaping holes in the snow for shadows
> whisper their opinions on this
> season full of change and uncertainty
> in a foreign language
> no one wants to hear.
>

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

693. Alexander Jorgensen
Fwd: reading friday march 2: atlanta @ apache cafe
Sat 24 Feb 2007

And one wonderful poet!

agj

--- Deborah Poe <[redacted]> wrote:

> *From: "Deborah Poe" <[redacted]>*
> *To: <[redacted]>*
> *Subject: reading friday march 2: atlanta @ apache cafe*
> *Date: Sat, 24 Feb 2007 15:51:05 -0500*
>
> *Writerfolk-*
>
> *I hope to see you at this reading. And please feel free to forward.*
>
> *http://thesoandsoseries.blogspot.co <http://thesoandsoseries.blogspot.com/> m/*
>
> *Kindest regards, Deborah*

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives.
http://tools.search.yahoo.com/toolbar/features/mail/

↑ Index

694. **JT Chan**

Poetry Sz Issue 22 now online

Sun 25 Feb 2007

Hi,

Poetry Sz : demystifying mental illness, Issue 22, is now online at http://poetrysz.blogspot.com .

Featuring the work of the following poets:

Dorothy Mienko
Barry Seiler
Lisa Gordon

Stephen Mead
Michael P. Workman
T. Lewis
Olga LaliÄ‡-Krowicka
Joel Fry
Dave Ruslander
Anna Kaye Forsyth
Keith Nunes

Submissions for subsequent issues are welcome. Send 4-6 poems, and a short bio, to [redacted] . Please read the submission guidelines before submitting.

thanks.

regards

J Chan
editor, PoetrySz

___
Cheap talk?
Check out Yahoo! Messenger's low PC-to-Phone call rates.
http://voice.yahoo.com

↑ Index

695. Tom Beckett
Fwd: New Books from Otoliths
Sun 25 Feb 2007

---

am pleased to announce the first of what will be a quarterly round of new books from Otoliths ; & I'm extremely pleased that the four books in this initial launch are wonderful offerings by four exceptional poets.
Rather than drool with unadulterated joy any further, I'll just point you to the Otoliths shopfront â€” _http://www.lulu.com/l_m_young_ (http://www.lulu.com/l_m_young) â€” where you can also find other books & chapbooks plus print
versions of the magazine, & would suggest to U.S. residents that, rather than use couriers, they select the USPS Media Mail default as the means of delivery since it's economical &, from our experience, efficient.
The individual webpages for each of the books is given below.
Nico Vassilakis: DIPTYCHS
60 pages, full colour
$15.00
webpage: _http://www.lulu.com/content/670787_

(http://www.lulu.com/content/670787)
"The individual pieces in this book are tiny visual poems that examine the materiality of visible language and find beauty by looking at that language from unexpected vantage points. Nico has created each of these poems through a
sequence of steps that included capturing video of text, editing and modifying that video (which included changing the color), capturing screenshots of
the video, and cutting and putting these final pieces together in little diptychs consisting of one rectangle of prepared text atop another. To some degree,
the results are the children of Nico's important videopoetic work, Concrete: Movies, released in 2005."
â€”from the introduction by Geof Huth
Jordan Stempleman: What's the Matter
112 pages
$10.00
webpage: _http://www.lulu.com/content/629216_
(http://www.lulu.com/content/629216)
"Maximizing the tension of line breaks, making the most of each word's nuances, Jordan Stempleman creates a stunning landscape of precision and delicacy.
There are gorgeous moments here, and they always "begin with the actual condition"â€”this book constitutes a commitment to the beauty of the world, and a
new instance of it."
â€” Cole Swensen
"In this impressive, replete collection, Jordan Stempleman takes us repeatedly to this place of contemplation, where only a few rare words are necessary.
We are invited to a course of thinking that locates intensity without demanding itâ€”for therein lies the fabled difference between an exploratory and
settled poetics, to open out and out again upon present history. This is, quite simply, a wonderful book."
â€” Paul Hoover
harry k stammer: tents
60 pages, including colour
$15.00
webpage: _http://www.lulu.com/content/629289_
(http://www.lulu.com/content/629289)
"Make no mistake about it: harry k. stammer is one of the boldest pioneers

in contemporary experimental poetryâ€”and one of the most successful. His new
work tents is edgy but accessible; challenging but rewarding. stammer mixes a sort of poetic cubism with wordplay, startling typography, and a wide array of other adventurous techniques with creative intensity rarely witnessed. In this singular text, the reader is confronted by a dizzying maelstrom of meaning and image. Kaleidoscopic and impressionistic, this interpretation of our
postindustrial, postmodern society is a must for any serious reader of today's poetry."
â€“Philip Primeau , PERSISTENCIA* PRESS
Vernon Frazer: BODIED TONE
132 pages
$10.00
webpage: _http://www.lulu.com/content/629262_
(http://www.lulu.com/content/629262)
" BODIED TONE is terrificâ€”the rhythmic vitality is just that, full of life, but it is seductive too; one gets caught up in the percussive musicality of the phrasing . It's a driving musicalityâ€”more bebop than balladry, for sure."
â€” Lyn Hejinian
So why not splurge a little & be swept up by pleasure.
Cheers
Mark Young
Editor, Otoliths

****
 AOL now offers free
email to everyone. Find out more about what's free from AOL at
http://www.aol.com.

↑ Index

696. **Aryanil Mukherjee**
Re: You must reply to this with a poem
Sun 25 Feb 2007

---

excellent, I'm with it. POETICS is all about war, politics, book-review, death-news, blasphemy, anne nicole, poetry-reading, self-promotion, book-sale, colons stuffed with enormous literary waste leading to intellectual dysentery, POETICS is also a lot about POETICS but rarely about

p o e t r y or p o e m s

lift your trampled face

for the afternoon gold-plaited hour

that has a cage feathers with remnant odor

warm breasts, mini red

cut open and pulled out of snow heart

the shepherd's quick, so are his cattle

dust rises

wating for you at a railroad crossing

bogies so slow tortuous sleek heavy eternal repetitive

cold murderer of time

serialized beauty

in the desert I saw commas after Camel case

calendars chatting with maps

waste papers flying end up chasing that sandsick lad

a cat's cry fades out with the light

we went so far to sing to the birds

----- Original Message -----
From: "heidi arnold" <[redacted]>
To: <[redacted]>
Sent: Saturday, February 24, 2007 2:30 PM
Subject: Re: You must reply to this with a poem

> *-- was inspired by Rice's poem --*
>
> *here's a rough draft i wrote, needs work*
>
> *the drug tippled*
> *gives the world-milk*
> *when snow falls*
> *and day turns to*
> *night*
>
> *a rembrandt exists*
> *for the canvas of one*
> *whose eyes are cloaked*
> *from above --*
>
> *formaldehyde*
> *and silence*
> *are forming the extremest dust*
> *in a whirlwind --*

i remember what happened before i swallow

-- heidi

On 2/24/07, [redacted] <[redacted]> wrote:

Hello all "poetic-al" people.
Recently it has been suggested that there is not enough poetry within POETICS discussions. Let's make up for it. Responses to this post must be in the form of a poem, discussing whatever you wish (remember the moderator) and maybe we can all enjoy a little poetry (in the casual non-serious-criticism sense of the word), rather than the opposite which I often read on POETICS when someone has a need to fight and no one at home to do so with. Exasperation can be remedied by writing it all down, and if it is that bad then please throw it away rather than send it out into the world to spread the dark wings of ugliness. We dont have to all like each other, since respect and communication can go on without "like". But i do like you all. And I hope you have an inspiring weekend, while I am slaving away at my "day job"... staring out my office window at the real world. Ahhhh. Stay warm (hard to do these days in Buffalo and beyond) and remember that we could be in the middle of a hurricane. I dont know about you, but I will gladly take the snow any day over that mess and worry. Goodbye all, for now, T. F. Rice

Here is my poem for the evening: Untitled:

Small pine trees with
gaping holes in the snow for shadows
whisper their opinions on this
season full of change and uncertainty
in a foreign language
no one wants to hear.

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.3/699 - Release Date: 2/23/2007

↑ Index

697. **Richard Jeffrey Newman**
Re: You must reply to this with a poem
Sun 25 Feb 2007

Okay, I'll bite. The poem I have finished most recently:

Reproductive Rights

She said, "I felt invaded by a creature from Mars."

He thought, "Invaded. By a body like mine.
I am not a creature from Mars."

Then he thought, "Maybe she means the fetus."

Rich Newman

↑ Index

698. **EH**
Sartre quote
Sun 25 Feb 2007

Perhaps a bit off topic, I'm looking for the source of a sixties interview with Sartre which produced this statment: "nous sommes des animaux sinistre": "we are shipwrecked animals". Any assistance is of course appreciated. Thank you.

Eric Hoffman

Everyone is raving about the all-new Yahoo! Mail beta.

↑ Index

699. **Vernon Frazer**
New Books from Otoliths (posted on behalf of Mark Young)
Sun 25 Feb 2007

I am pleased to announce the first of what will be a quarterly round of new books from Otoliths ; & I'm extremely pleased that the four books in this initial launch are wonderful offerings by four exceptional poets.

Rather than drool with unadulterated joy any further, I'll just point you to the Otoliths shopfront - http://www.lulu.com/l_m_young - where you can also find other books & chapbooks plus print versions of the magazine, & would suggest to U.S. residents that, rather than use couriers, they select the USPS Media Mail default as the means of delivery since it's economical &, from our experience, efficient.

The individual webpages for each of the books is given below.

Nico Vassilakis: DIPTYCHS

60 pages, full colour

$15.00

webpage: http://www.lulu.com/content/670787

"The individual pieces in this book are tiny visual poems that examine the materiality of visible language and find beauty by looking at that language from unexpected vantage points. Nico has created each of these poems through a sequence of steps that included capturing video of text, editing and modifying that video (which included changing the color), capturing screenshots of the video, and cutting and putting these final pieces together in little diptychs consisting of one rectangle of prepared text atop another. To some degree, the results are the children of Nico's important videopoetic work, Concrete: Movies, released in 2005."

-from the introduction by Geof Huth

Jordan Stempleman: What's the Matter

112 pages

$10.00

webpage: http://www.lulu.com/content/629216

"Maximizing the tension of line breaks, making the most of each word's nuances, Jordan Stempleman creates a stunning landscape of precision and delicacy. There are gorgeous moments here, and they always "begin with the actual condition"-this book constitutes a commitment to the beauty of the world, and a new instance of it."

- Cole Swensen

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-Philip Primeau , PERSISTENCIA* PRESS

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" BODIED TONE is terrific-the rhythmic vitality is just that, full of life, but it is seductive too; one gets caught up in the percussive musicality of the phrasing . It's a driving musicality-more bebop than balladry, for sure." - Lyn Hejinian

So why not splurge a little & be swept up by pleasure.

Cheers

Mark Young

Editor, Otoliths

↑ Index

700. mIEKAL aND
why the moderation?
Sun 25 Feb 2007

I apologize if I missed something, but why is the list being moderated & are all the messages getting thru? Seems like the volume & spontaneity of the list has plummeted in the last few weeks. Either that or everyone is buried under a couple feet of snow.

digging out from under,

~mIEKAL

↑ Index

701. **Ann Bogle**
Travel to the AWP
Sun 25 Feb 2007

Atlanta 2/28-3/4: Call if you would like to meet, attend a session, get coffee, a drink, go to a reading, et al.

612/[redacted] c

Ann Bogle

****
 AOL now offers free email to everyone. Find out more about what's free from AOL at http://www.aol.com.

↑ Index

702. **holsapple1**
Gene Frumkin 1928--2007
Sun 25 Feb 2007

I just learned that Gene Frumkin has passed away. I don't know the details.

↑ Index

703. **Camille Martin**
AWP panel
Sun 25 Feb 2007

If you're going to be in Atlanta for the AWP, please come to the panel "Poets on Appropriative Writing":

Thursday, March 1, 12:00 p.m.-1:15 p.m
Hilton Atlanta, North Court East, 2nd Floor

R147. Poets on Appropriative Writing. (Laura Mullen, Mairead Byrne, Shin Yu Pai, Gregory Betts, Camille Martin) Raphael Rubinstein says "appropriative writing." Michael Davidson says "palimtexts." Gregory Betts says "plunderverse." Purists say "plagiarism." This panel features poets whose work incorporates source texts, challenging ideas of textual ownership and perhaps also showing a relationship between source and resulting poem. Panelists discuss methods of appropriation from such disparate sources as vintage sports manuals, news coverage of the invasion of Iraq, and "The Rime of the Ancient Mariner."

Looks like an interesting conference. Here's the schedule:

http://www.awpwriter.org/conference/2007schedThurs.php

Camille

Camille Martin, Ph.D.
Department of English
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
Office: [redacted], ext. 2694

↑ Index

704. Tom Beckett

NEW NOW AT E-X-C-H-A-N-G-E-V-A-L-U-E-S

Sun 25 Feb 2007

For my interview with Finnish poet Karri Kokko, go to:
http://willtoexchange.blogspot.com

****
 AOL now offers free
email to everyone. Find out more about what's free from AOL at
http://www.aol.com.

↑ Index

705. Vernon Frazer

Re: why the moderation?

Sun 25 Feb 2007

---

mIEKAL

Why the moderation? Because some of us are just getting too old to continue our lives of excess.

I can't speak to the situation with the List because I haven't noticed anything beyond the usual ebb and flow of posts.

As far as the notice you receive about moderation, it seems to be an automated response. And then your message gets posted way sooner than the time frame indicated in the notice.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Sunday, February 25, 2007 11:44 AM
To: [redacted]
Subject: why the moderation?

I apologize if I missed something, but why is the list being moderated & are all the messages getting thru? Seems like the volume & spontaneity of the list has plummeted in the last few weeks. Either that or everyone is buried under a couple feet of snow.

digging out from under,

~mIEKAL

↑ Index

706. Camille Martin
AWP event
Sun 25 Feb 2007

To anyone attending the AWP, I'd like to let you know about a reading at Clayton State University. It's a bit of a trek (15 miles south of Atlanta), but if you have the transportation, time, and desire, I'd love to see your friendly faces there.

Alas, my new collection _codes of public sleep_ will not appear in time for the reading. It will come out in the fall from Toronto's fabulous BookThug.

Camille

Clayton State University's Visiting Writer's Reading Series presents
Camille Martin
Wednesday, February 28, 7:30 pm
Clayton Sate University, Room 327

Directions:

www.clayton.edu/homefiles/maps.htm

Camille Martin, a poet and collage artist, is the author of codes of public sleep (BookThug, forthcoming in 2007). Her short collections include fabled hue (Poetic Inhalation, 2005), sesame kiosk(Potes & Poets, 2001), rogue embryo (Lavender Ink, 1999), magnus loop (Chax Press, 1999), and Plastic Heaven (Fell Swoop, 1996). Formerly of New Orleans, she escaped the ravages of Katrina and is now happily settled in Toronto, where she is completing a collection of fourteen-liners entitled sennets. She teaches writing and literature at Ryerson University.

↑ Index

707. **P Ganick**
new picture series, AMOEBAE
Sun 25 Feb 2007

AMOEBAE by peter ganick
at jim leftwich's flickr photo site

http://www.flickr.com/photos/textimagepoetry/

please check it out.
comments welcome.

[redacted]

↑ Index

708. **Alexander Jorgensen**
Does anyone have any info on "The Lyre" of Wisconsin
Sun 25 Feb 2007

ANY and all would be appreciated. Waiting on some
materials.

Kind regards,
agj

_____
___
Food fight? Enjoy some healthy debate
in the Yahoo! Answers Food & Drink Q&A.
http://answers.yahoo.com/dir/?link=list&sid=396545367

↑ Index

709. **ALDON L NIELSEN**
poetics justice
Sun 25 Feb 2007

"THE DANISH POET" just won an Oscar!

↑ Index

710. **David-Baptiste Chirot**
FW: The Lyre - Update
Sun 25 Feb 2007

Alex:

here is the information they held a rreading in Viroqua, WI last month, but am not sure if that is the town of location for them--i think so--i'll know for sure when the first issue arrives any day now--

here is the email addy and editors' names--

> *From: "The Lyre"* <[redacted]>

>Editorial Collective
>(Arthur Bernstein, Joseph Hart, Anne O'Connor)
>
onwo/ards! david-bc

" . . .but it is a diaster when they slip into a blackhole from which they no longer utter anything but the micro-facist speech of their dependency and their giddiness: 'We are the avant-garde', 'We are the marginals." --Gilles Deleuze, with Clarie Parnet, DIALOGUES

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ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701

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711. Jules Boykoff
Czerski, Fitterman, & Hayes read in Portland, OR this Saturday
Mon 26 Feb 2007

The Tangent (occasional) Reading Series

Poets Gale Czerski (Portland), Robert Fitterman (New York), and Jared Hayes (Portland) read their work.

Saturday, March 3rd, 7:00 p.m.

Clinton Corner Cafe
2633 SE 21st Ave.
Portland, Oregon
Admission is free.

For samples of the poets' work, please visit our website:::
http://www.thetangentpress.org/ readings.html

Gale Czerski's work has appeared in recent issues of Bird Dog and Mirage #4 Period[ical]. Her poem 'Ambulatory Siren Songs' has been published in pamphlet form by Nine Muses Books. The chapbook, Invocation, is being published by FLASH+CARD. She is currently preparing a manuscript for Dusie Press' Wee Books series.

Robert Fitterman comes to Portland fresh from New York. He is the author of 9 books of poetry; 3 of those books constitute his ongoing poem Metropolis. Metropolis 1-15 was awarded the Sun & Moon New American Poetry Award (1997), and Metropolis 16-29 (Coach House Books, 2002) received the Small Press Traffic Book of the Year Award in 2003. Several of his other books are collaborations with visual artists, including most recently War, the musical (Subpress, 2006) with Dirk Rowntree. Fitterman lives in New York where he teaches writing at New York University.

Jared Hayes is working and living in Portland, Oregon. His poetry or his vis/po has appeared in or is forthcoming from Bombay Gin, Dusie, Five Fingers Review, Hot Whiskey, and Small Town. He participated in the 2006 Dusie Kollectiv Projekt with the chapbook homage to Ted Berrigan, RecollecTed. He is the co-author, with Joseph Cooper, of Insuring the Wicker Man Shadow Created Delusion (Hot Whiskey Press, 2005).

Come early, and have dinner, if you like. Please stay after and join us for conversation and festivities!

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712. **Alan Sondheim**

Text from 2 Chicago Openport Performance

Mon 26 Feb 2007

Text from 2 Chicago Openport Performances

this is a placemarker for font and size
i learn nothing from my work. my work learns from me.
this is so stupid. this is so stupid. ehllo hello. nathan -
somewhere near the begimning of 'the silent film era'
actresses were accompanied by orchestras or musicians
of their choosing to get into the mood of the otherwise silent
so this is how it's going to be. what i do (here) is try to type,
well at one point someone told me I couldn't type (I'm showing you now
heheh! - anyway I try and TYPE something until you're bored or someonne
pulls me out of here (I mean Chicago, not Links Hall) - anyway so I try
to entertain you - wait, please there's more coming...
this part was videotaped at Rilke's Grave in Raran, SW
we're reading - well, Foofwa d'Imobilite and Maud Liardon - are -
reading the tombstone - and well, I"m playing the organ, that's
somewhere else in the alps -
the sooner a train comes along the sooner I'm saved here. i'd better
explain this
this is a model of a dancer moving through motion capture equipment

that has some broken sensors sending the signals out to infinity where
they collapse, grief stricken, and return, something like the rturn of
the repressed. Now here is the return of the repressed, just a second
here -
ok, it's more or less below freezing out there in the Gruyere
ok, this isn't getting anywhere yet. i'mm not a particularly good
performance artist. I'm cheating, I recorded this stuff beforehand -
look around you - there aren't any naked people in the room at the
moment, nor a waterfall for that matter... this is a deconstruction of
a gun and on the left is someone dancing more or less and disappearing
into the light.
<thinking of content... war, viollence, stupidity, let's all kill
President Bush! - ok, I knw you'rethinking, this is "illeagal," but
what if we do this together?" -> yeah, well, ok, this will happen.
let's back up.
we won't kill bush, we'll just wound him -
so - just in case you wondered, the hum you're hearing isn't from my
laptop, it's in the system here in Links Hall and in fact I tend to
love it -on the left is my avatar disappearing in Second Life because I
programmed it to get away with it so it can go through cliffs and stuff.
now yhou're hearing the hum of the planet, literally - this is very low
frequency radio stuff coming through - the antennas are modified by the
performers - transforming the sound - Maud Liardon atthe end of a
particularly exhausting day.
maud machine - there's a file here called rottate i'll try to find it
hold on the machine aspect is clearer
by the way: the title of this is "The Difference Between the Analog and
the Binary Mode of Relating Real-Time bodies to the world" -
this was shortened from the title "My Partner is My Buddha"
this is literally the Maud Machine - why literrally?
this is Azure generating very low frequency coupling with an antenna
somewhere in Orange County California
these are dead avatars
this is another dead avatar.
ok what you're hearing is an imitation of a 78 record created from an
event in very low frequency radio stuff.
this is really stupid.l i'll whos you what i feel like.
ok that's an assassin bug on the right. now we're looking at the
wilderness.
when we work and we always do and we work together sometimes and we
don't we try to harnass
we try to harness the digital and return it to the real world.

there of course is still a real world, don't believe the theorists.
where is it? it's among the polar bears who are starving and have turned cannibal
it's among the elephans which have taken to raping as a result of population pressure.
it among the fifty thousand birds that died at the world trade center site as a result of the fucked up pillars of light which messed up migration routes - as a result they died of exhaustion
this is the deconstruction of a tree, a real tree, with a ditial scanner.
I'm not sure why this is important, but possibly in anotehr fifty years or so we might not have trees.
well we won't have "we" either
this is my sad ronin in second life -
when I work in second life i go to thebottom of the ocean
then i don't have to deal with cleverness and messy building
and people flying by.
i can just do something maybe there
Cris Cheek should know where this sound is from, the only thing I didn't do here, the rest for whatever is mine.
this was done after abu gharayb. those blades are from a wind farm in West Virgina. think aboutg wind farms - like the beams of lightfrom the world trade center, most of these have been responsible for the deaths of tens of thousands of birds. they fly into it.
the avatar was takenpart and taken apart and taken apart
this is Azure Carter being scanned while moving - this results in the disappearance of Azure Carter, any trace of her, in the digital realm.
I'd show this to you if I could remember where it is!
ok, this is the result of that maneuver more or less, you can see the body sliced -
we're back trying to suture things back together from digital to analog.
if someone can tell me when twenty-five minutes or so are gone I can wrap this up.
at the moment I'm thinking: abjection/politics
on the left, avatars imitating real-life people
on the right, real-life people imitatin avatars.
notice the people (on the right) we refer to as "The Bobsie Twins"
What coordination!
This took years to perfect
i used to do these things with the idea of a 'moral" or content or "content" or a "sememe " or something behind what you're seeing on the screen.

then it occurred to me
there's nothing we can do at this point to save - well, our own selves,
species from extinction, inundations, the stupidies - that's stupdi,
stupidities of fascist presidents - so we might as well just play and
make faces in restaurants
because maybe all we can do is dance
oh that's so stupid again
but it's true!
and it's true I can't dance!
so ...
so it's true that'
that there's a letter maybe beneath this one going somewhere
my partner exploding with the motion capture equipment going into
gunfire -
well I want you to believe this is gunfire
while a vacuum tube is deconstruct simultaneously
well I'd like you to believe it's deconstructed.
what's stupid here is I have only one screen and I want to have
equipment on the floro!
floor!
more and more equipment, something I can disappear into!
I'll have to settle for
for some sort of entertainment
i want to thank everyone here for allowing us to present!
and Foofwa d'Imobilite and Maud Liardon for their brillians
And Azure Carter for her support and brilliance
And President bush for making this possible
and the Swiss Government for funding this in part
and the Alps for just being there.
thank you.

placeholder text chicago 2
placeholder text
placeholder text
anguish disappears when our world suffers the most
an image weeps. an image does not suffer.
no, an image suffers the most.
dear buddha, i will suffer for you.
thank you, alan sondheim.
nothing is real anymore, is it? is what? is nothing?
i am your electric-onic
i am your electronic buzz bomb

i will kill all of you fuckers. i will kill everyone. don't forget -
when you leave here tonight YOU WILL BE DEAD (honest, I really mean
this more than I mean anything in the world) - signed, Mr. Bush. Let us
[...]
If I can't be Buddha I will kill myself.
Then after I kill myself I will kill you.
Today I thought about the French Empire and the American Empire.
The end.
Alan Sondheim.
ok if you have any questions.
Ok I have a question. What is that stuff moving about.
"Well, I'm glad you asked that,' Susan said. This is really something,
isn't it? (Susan didn't say that.) Well, what this , well, these are
avatars torn apart, By What you May AsK?
maBY by Abu Gharab, he replied lightly.
Christ, he thought (although he didn't believe in God). There are too
many things going on here. That zither is being sent around the usa
coming back to me. That woman is Maud Liardon danceworking performing
in a grange in the Gruyere. We need a cat.
So you think this is funny? I will KILL YOU. This is NOT FUNNY.
StOPPP IT
VLF radio runs around the world. The USA will use VLF radio antennas
to:
1. Disorient and kill whales.
2. Disorient and kill dolphins.
3. Communicate just where and when the BIG ONE will be dropped.
I'm a dope!
Just now, a reveleation:
EVERYONE IS TWITCHING ON THE SCREN
Suddenly he realized: There were people behind himn.
It wasn't paranoia. He was being watched.
Something had to be done, something drastic. Then he remembered:

"He would kill them all." This is the compassion the Buddha speaks of so eloquently. Now we're hanging around the Aletsch glacier. I want to thank the Swiss government for making this possible: a. Holding on to the Aletsch glacier in this period of global warming. b. Giving my partner and I some money so we can eat again. c. Making us stop worrying if we con't have any money for b. I did this thing last night with different videos. And there I was thinking, there's just nothing you can do about the world, is there/ so it's not enoght to dance, fuck dance, it's got to be something else. if we could only just kill ourselves. then everything would be allright in the worldl but of cours we're just kidding,

nothing like this can happen. the whole history of the West: we're just kidding ourselves. (Honest.) don't cry for us argentina.

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713. **Don Summerhayes**
Re: Sartre quote
Mon 26 Feb 2007

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not shipwrecked.

On 25-Feb-07, at 6:06 AM, EH wrote:

> *Perhaps a bit off topic, I'm looking for the source of a sixties interview with Sartre which produced this statment: "nous sommes des animaux sinistre": "we are shipwrecked animals". Any assistance is of course appreciated. Thank you.*
>
> *Eric Hoffman*
>
> ---
> *Everyone is raving about the all-new Yahoo! Mail beta.*

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714. **jUStin!katKO**
cris cheek | THE CHURCH – THE SCHOOL – THE BEER
Mon 26 Feb 2007

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CRITICAL DOCUMENTS
Newsletter 2

* * * * * * * * * * *

New Publication

THE CHURCH – THE SCHOOL – THE BEER
<http://plantarchy.us/Plantarchy_3.html> by cris cheek

$10/ £7 – 200 pages – perfect-bound – 500 copies

*

"This project by cris cheek is a brilliant, light-hearted and stylised record of live transmissions, spoken circuitries, registered feedback, rewound conversations and overheard snippets, all recorded during daily drifts in a small English city. 13 black-and-white photographs show our man in situ in a really proper suit holding a recorder, which is a black hand-held machine. The recorder turns out to be a live transmitter, it interferes with local taxiphone networks. 14 handwritten map sketches lead nowhere. Location is an insistent point." – Caroline Bergvall

"In THE CHURCH – THE SCHOOL – THE BEER cheek makes one of his most impressive and serious efforts to provide a mise en scène of the act of writing as performance. This is an anarcho-utopic struggle for the earthly commons, where authentic communication is guaranteed under the sign of noise as radical democracy; it is a form of research into all the joyous choreographies of the tongue as the supreme organ of capture and escape. Readers of these texts are treated to a supremely conceptual writing, but one that also promises moments of lush density as well as a strangely delicate lyrical iridescence." – Piers Hugill

*

THE CHURCH – THE SCHOOL – THE BEER includes:
– transcriptions of eight talks conducted over CB radio on a street corner in central Norwich, June 1998
– a remix of these transcriptions
– drawings--writings made at the Norwich site as research prior to the talks

– photographs of the Norwich talks taken by Sianed Jones
– a transcription of a video talk--walk conducted in New Orleans, March 2001
– a note on the strategies mobilized in the texts' acts of writing

Review copies available.

http://plantarchy.us/Plantarchy_3.html

* * * * * * * * * * *

Coming Next

PLANTARCHY 4 <http://plantarchy.us/Plantarchy_4.html> Essays by Allen Fisher (intro to Assemblage and Empathy), Susan Schultz (on Donald Rumsfeld) and Piers Hugill (on cris cheek). Interviews with Kent Johnson and Helen Bridwell. Poetry by Frances Kruk, Keith Tuma, Linda Russo, Sean Bonney, Rachel Smith, Dic Royer and more. Send critical documents asap.

THE SEVEN CURSES <http://plantarchy.us/Plantarchy_5.html>
A Xena Warrior Princess Fan-Fic (Plantarchy 5)
by Francis Crot

Plantarchy is available at Bridge Street (DC), Rust Belt (Buffalo), Talking Leaves (Buffalo), Normal's (Baltimore), City Lights (San Francisco) and Woodland Pattern (Milwaukee).

* * * * * * * * * * *

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Critical Documents
http://plantarchy.us
112 N College #4
Oxford, OH 45056 USA

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715. Dan Waber
ars poetica update
Mon 26 Feb 2007

The ars poetica project continues to thrum at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Sandra Alland, Maxianne Berger, and Jesse Glass.

Poems will appear this week by: Jesse Glass, Mari-Lou Rowley, Ann Bogle, and Jennifer Compton.

A new poem about poetry every day.

Enjoy,
Dan

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716. **Maria Damon**
Re: poetics justice
Mon 26 Feb 2007

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hey, whozatt???

At 9:25 PM -0500 2/25/07, ALDON L NIELSEN wrote:
>"THE DANISH POET" just won an Oscar!

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717. **Brigitte Byrd**
Ahsahta Press Reading in Atlanta
Mon 26 Feb 2007

Time to share the news since AWP starts in a couple of days. . . .

Ahsahta Press Reading

Thursday, March 1, 7:30-10
The Defoor Centre Reading Room
1710 Defoor Avenue NW
(downtown Atlanta, not far from the hotel)
http://www.defoorcentre.com

Paige Ackerson-Kiely, Carrie Olivia Adams, Susan Briante, Brigitte Byrd, Lisa Fishman, Noah Eli Gordon, Kate Greenstreet, Janet Holmes, Karla Kelsey, Kristi Maxwell, Ethan Paquin, Susan Tichy

Brigitte Byrd
http://a-s.clayton.edu/bbyrd/Homepage.htm

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718. **Adam Morey**
Re: FW: The Lyre - Update
Mon 26 Feb 2007

The new email address for The Lyre is "The Lyre" <[redacted]> The mailing address is:

The Lyre
210 Hillyer Ave.
Viroqua, WI
54665

-Adam

> *Alex:*
>
> *here is the information*
> *they held a rreading in Viroqua, WI last month, but am not sure if that is*
> *the town of location for them--i think so--i'll know for sure when the*
> *first*
> *issue arrives any day now--*
>
> *here is the email addy and editors' names--*
>
> *From: "The Lyre"* <[redacted]>
>
> *Editorial Collective*
> *(Arthur Bernstein, Joseph Hart, Anne O'Connor)*
>
> *onwo/ards! david-bc*
>
> *" . . .but it is a diaster when they slip into a blackhole from which they*
> *no longer utter anything but the micro-facist speech of their dependency*
> *and*
> *their giddiness: 'We are the avant-garde', 'We are the marginals."*
> *--Gilles Deleuze, with Clarie Parnet, DIALOGUES*

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719. Tom W. Lewis
Re: poetics justice
Mon 26 Feb 2007

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apparently, it was the Best animated short film - THE DANISH POET

I was watching The Departed throughout the Oscars show (which I try to miss most years anyway) -- caught Al Gore & co. take it for best documentary film, a fluent Ennio Morricone (fluent in Italian) introduced by a stumbling Clint Eastwood, and a horrific turn by Celine Dion spitting out a cheesy new ballad by Il Maestro... yes, Morricone's work is primarily cheese, but I still enjoy it. except for when Celine sings it.

anyone see The Lives of Others? it won for best foreign film. there's a "power of literature, art, humanity, over totalitarianism" theme running throughout.

from foggy and shallow So FL,

tl

From: UB Poetics discussion group on behalf of Maria Damon
Sent: Mon 2/26/2007 7:28 AM
To: [redacted]
Subject: Re: poetics justice

hey, whozatt???

At 9:25 PM -0500 2/25/07, ALDON L NIELSEN wrote:
>"THE DANISH POET" just won an Oscar!

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720. **Thomas savage**
Re: You must reply to this with a poem
Mon 26 Feb 2007

Sorry this is not a poem. But, as I understand it, we aren't supposed to post poems on this site, just discussions and announcements relevant to poetry. There is another excellent site called Wryting-L where poets from this list and, I suspect, from other sources post poems. It is set up specifically with that intent. If you're interested in doing that, Google Wryting-L and it should give you the relevant information. Regards, Tom Savage

"[redacted]" <[redacted]> wrote: Hello all "poetic-al" people. Recently it has been suggested that there is not enough poetry within POETICS discussions. Let's make up for it. Responses to this post must be in the form of a poem, discussing whatever you wish (remember the moderator) and maybe we can all enjoy a little poetry (in the casual non-serious-criticism sense of the word), rather than the opposite which I often read on POETICS when someone has a need to fight and no one at home to do so with. Exasperation can be remedied by writing it all down, and if it is that bad then please throw it away rather than send it out into the world to spread the dark wings of ugliness. We dont have to all like each other, since respect and communication can go on without "like". But i do like you all. And I hope you have an inspiring weekend, while I am slaving away at my "day job"... staring out my office window at the real world. Ahhhh. Stay warm (hard to do these days in Buffalo and beyond) and remember that we could be in the middle of a hurricane. I dont know about you, but I will gladly take the snow any day over that mess and worry. Goodbye all, for now, T. F. Rice

Here is my poem for the evening: Untitled:

Small pine trees with
gaping holes in the snow for shadows
whisper their opinions on this
season full of change and uncertainty
in a foreign language
no one wants to hear.

Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.

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721. Michael Kelleher
Literary Buffalo E-Newsletter 2.26.07
Mon 26 Feb 2007

LITERARY BUFFALO
2.26.07-3.04.07

ANNOUNCEMENTS

Alexis De Veaux's creative non-fiction workshop starts Saturday! Scroll down to "Workshops" for details.

Just Buffalo's timed writing group, which meets Fridays noon at Starbuck's Chippewa is cancelled. It will resume March 9.

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

2.28.07

Talking Leaves...Books
Larry Beahan & Karen Adragna Walsh
Reading and signing, Adirondack Pulp Fiction &
Good Crazy, Essays of a Mad Housewife
Wednesday, February 28, 7 p.m.
Talking Leaves...Books, Main St. Store

Doctor Beahan is a retired Psychiatrist living in Amherst. He is a hiker, skier, canoeist, sailor and environmental activist and writes on those subjects. In addition to his two previous books about the Adirondacks, he has published one about Allegany State Park. He is a frequent contributor to the My View column in the Buffalo News. A graduate of D'Youville College, and resident of Hamburg, Karen Adragna Walsh works by day as an operating room nurse. She believes that her medical career definitely helps her writer's perspective. "For a nurse,

healing is the main goal and I believe my writings reflect the healing power of humor that we all need in today's crazy chaotic world."

3.01.07

Just Buffalo Small Press Poetry Series
Michael Boughn and Victor Coleman
Poetry Reading
Thursday, March 1, 7 p.m.
Rust Belt Books, 202 Allen St.

Victor Coleman was born in 1944 in Toronto. From 1966-1975 he was linotype operator for The Coach House Printing Co. and Coach House Press editor in chief. In 1996, when the Coach House Press had been run into the ground by various committees, he and Stan Bevington started up Coach House Books and www.chbooks.com , the world's first simultaneous print and online publishing venture. Since 1999 he has been the chief editorial mucky-muck for the Centre for Contemporary Canadian Art's Canadian Art Database (www.ccca.ca). His five children have produced eight grandchildren. He likes to summer with his wife, Kate Van Dusen, in Rieux-Minervois, near Carcassonne, in the Languedoc region of France. His most recent book is Icon Tact : Poems 1984-2001. He is currently at work on the third volume Letter Drop .

Michael Boughn was born in Riverside, California in 1946. He moved to Canada in October, 1966 to escape the U.S. military draft and to continue organizing against the Viet Nam War. After years working as a Teamster and punch press operator, he received a BA from UC Santa Cruz in 1982, then moved to Buffalo, NY to pursue graduate studies at SUNY Buffalo, where he studied with John Clarke and Robert Creeley. In 1993 he returned to Canada and in 2001 swore allegiance to the Queen and her heirs and became a Canadian citizen. He currently lives in Toronto with his wife, Elizabeth, and their two children, Amelia and Sam. His books of poems include Iterations of the Diagonal (1995), A little post-apocalyptic suite for RC with thanks for the rhino (1996), Dislocation Flutter (1998), One's own MIND (1999), Dislocations in Crystal (2003), and 22 Skidoo (2005).

3.01.07

Talking Leaves...Books
Athena Mutua
Panel and signing for: Progressive Black Masculinities
Thursday, March 1, 7 p.m.
Talking Leaves...Books, Main St. Store

Progressive Black Masculinities brings together leading black cultural critics including John O. Calmore, Patricia Hill Collins, and biblical critic Gay L. Byron,

along with those on our panel, to explore the challenges of black masculinity. The diverse voices gathered here all argue that the greatest peril to black men may be an uncritical embrace of limited, compensatory notions of manhood. Collectively, they offer a roadmap for new, progressive models of black masculinity that may chart the course or the future of black men.

Athena D. Mutua teaches banking law, corporation law, critical race theory, and civil rights and writes in the areas of critical race theory and feminist legal theory. She lives with her spouse, Makau Mutua, and their three teenage sons in Buffalo. Timothy Brown is a professor of communications at West Chester University who formerly taught at Buffalo State College. Teresa Miller and Stephanie Phillips are law professors at UB, where Nathan Grant is an English professor. Mark Anthony Neal earned his Ph.D at UB, and is now a professor at Duke.

3.02.07

Exhibit X Fiction/Hallwalls
Percival Everett
Fiction Reading
Friday, March 2, 7 p.m.
Hallwalls Cinema at the Church, 341 Delaware Ave

Percival Everett is the author of fifteen novels, three collections of short fiction, and one volume of poetry. Among his novels are Erasure, Glyph, Wounded, American Desert, For Her Dark Skin, Zulus, The Weather and The Women Treat Me Fair, Cutting Lisa, Walk Me to the Distance, Suder, The One That Got Away, Watershed, and God's Country. He is the recipient of the Academy Award from the American Academy of Arts and Letters, the Hurston/Wright Legacy Award, the PEN/Oakland-Josephine Miles Award for Excellence in Literature, and a New American Writing Award. His stories have been included in the Pushcart Prize Anthology and Best American Short Stories. In addition to writing, Everett is a painter, a woodworker, and a flyfisherman. He trains mules on his ranch outside of Los Angeles and teaches at the University of Southern California.

3.04.07

Tru-Teas Reading Series
Ann Goldsmith
Tru-Teas/Insite Gallery, 810 Elmwood Ave.
Sunday March 4th, 4 p.m.

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's.

The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

"There Are 3 Sides To Every Story...."
A Creative Nonfiction Writing Workshop
Instructor: Alexis De Veaux
4 Saturdays, 10 a.m. - 12 p.m.
March 3, April 7, May 5, May 19
$100, $80 for members

This workshop will explore ideas fundamental to writing creative nonfiction across a broad spectrum of genres; such as autobiography, memoir, biography, and essay. Our exercises and discussions will focus attention on the uses of memory, imagination, "history," and "fact" in constructing "truth." Participants should expect to gain a working knowledge of how these elements shape their own work. A writing sample is required (no more than ten, double-spaced, typed, pages). Bring writing sample to first class.

Among Alexis De Veaux's works are a fictionalized memoir, Spirits In The Street (Doubleday, 1973); an award-winning children's book, Na-ni (Harper and Row, 1973); Don't Explain , a biography of jazz great, Billie Holiday (Harper and Row, 1980); two independently published poetry works, Blue Heat: A Portfolio of Poems and Drawings (1985) and Spirit Talk (1997); a second children's book, An Enchanted Hair Tale (Harper and Row, 1987), which was a recipient of the 1988 Coretta Scott King Award presented by the American Library Association and the 1991 Lorraine Hansberry Award for Excellence in Children's Literature. In 1997, one of her poems was selected for the prestigious Christmas Broadside Series published under the auspices of the Friends of the University Libraries, University at Buffalo. She is the author of Warrior Poet, A Biography of Audre Lorde (W. W. Norton, 2004).

The Tao of Writing the Short Story
A Fiction Writing Workshop
Instructor: Ralph Wahlstrom
2 Saturdays: March 24 and 31
10 a.m. - 2 p.m. with a break for lunch.
Market Arcade Building, 617 Main St., First Floor.
$100, $80 for members

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP
A writing practice group meets every FRIDAY at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [redacted].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

722. Halvard Johnson

RIP Gene Frumkin (1928-2007)

Mon 26 Feb 2007

Escalator

The escalator
is a dangerous enemy
who could trip you
one step at a time.

This is how the mind works,
synthesizing dream with substance.
Or as Jung
alternates
with Freud.
The substitution
of ground for holiness
claims voice as a reason
for old tribes locating
the sun
as figures
in the act, at the window.

The future derives
from sleep, evolves into gods
and animals.
This is a process
that F. chilled into
vintage prose.
Jung warmed
to the blooded world,
not alone. The human collective
describes the enormity
of a single voice. How the
minotaur
poses like God
in his mystical cellar.

Yet F. too brings the good news
that deciphers time
in focus, traveled by a map,
as if one could say
there it is! now is as good
as anywhere.
Everything is abstract
in its origin almost
as if Plato
believed in the verity
of his good republic.

The escalator goes flat by
steps. It continues
as breath does:
two men in blue suits with vests.

The moving sidewalk is
no less.
It slows into watchword, and if F.
abhorred the occult,
Jung compared sexuality
in the psychic order
to a hidden grammar,
dogma on the harpsichord.

Organized
mystery, lens-defined
hyperbole.
A science rises from obsession,
shaped like the Golem of Prague,
but who remembers
his song?
Jung catches flies
instead of fish.
F. hangs his briefs
on the line.
The world is all
alone,
all there is
to imitate.
Time limps behind
the escalator, F. stands
with a stopwatch,
Jung with a camera.
Mind in slow motion, caught in breath.

--Gene Frumkin

fr. Freud by Other Means
[Albuquerque: La Alameda Press, 2002]

Hal

Halvard Johnson
==========

http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

723. **amy king**
Re: You must reply to this with a poem - creative?
Mon 26 Feb 2007

Tom is right -- the Welcome message states, "We do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries."

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Should posts written in poetic form/at (broken lines? rhymed? omitting all e's, employing recurring words? etc) that address poetics issues be encouraged?

Incidentally, the daily message max for the list is 75 messages per day, with a limit of four posts per person.

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---
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Try the free Yahoo! Mail Beta.

↑ Index

724. **Metta Sama**
Re: You must reply to this with a poem - creative?
Mon 26 Feb 2007

---

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725. Elizabeth Treadwell
Cox & Kim at SPT this SAT, 3/3
Mon 26 Feb 2007

Small Press Traffic is pleased to present a reading by
Sarah Anne Cox & Myung Mi Kim
Saturday, March 3, 2007 at 7:30 p.m.?-- note special day

Sarah Anne Cox’s second book, Parcel, is new from O Books. Kevin Killian: "In Parcel, Cox has written a book that speaks to our time, as though she had spent the night awake, her palms burning, mind afire. She doesn't stint, she writes as she thinks, a courageous speaking out in the face of injustice and some pretty fearsome ancient texts. Which came first, she asks, really wanting to know--kings, or cheese? Her answers have always surprised me; never more so than in this new success."

Myung Mi Kim is the author of Under Flag, Dura, The Bounty, and Commons, of which Publishers Weekly says: "While much poetry has been written out of the many diasporas that have U.S. outposts, few collections capture the cultural and linguistic displacement of immigration with as much poise and resonance as Kim's fourth book, her most outstanding. Articulating our often hidden and difficult ties to each other without righteous indignation or fanfare, these poems are profoundly important and affecting." Kim is on the faculty of the Poetics Program at Buffalo.

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. ?

Unless otherwise noted, our events are presented in?Timken Lecture Hall,? California College of the Arts ?1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) ?? http://www.sptraffic.org ????

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian. http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

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726. Aryanil Mukherjee
Re: You must reply to this with a poem - creative?
Mon 26 Feb 2007

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Behalf Of Metta Sama
Sent: Monday, February 26, 2007 11:28 AM
To: [redacted]
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> *Try the free Yahoo! Mail Beta.*

↑ Index

727. Geoffrey Gatza

AWP Atlanta - see you there!

Mon 26 Feb 2007

Hello,

I hope to see you in Atlanta for AWP. I'll be working the Starcherone Books table with Ted Pelton! I hear the table is #128 but that might change. Please stop on by and say hi!

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

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728. Elizabeth Treadwell

Treadwell news of the week....

Mon 26 Feb 2007

Hi friends,
I am up at Poetry Daily today, http://www.poetrydaily.org
and am reading at the Poetry Center on Thursday afternoon with Gloria Frym...

Elizabeth Treadwell and Gloria Frym
Thursday March 1, 2007
4:30 pm @ the Poetry Center
HUM 512, SFSU, free
http://www.sfsu.edu/~poetry/eventCalendar.html#MARCH

Elizabeth Treadwell is the author of seven books, the most recent of which are the poetry collections Birds & Fancies (Shearsman) and Wardolly (Chax Press), both 2007. Her essay on Paula Gunn Allen will appear in Efforts & Affections: America's New Women Poets & the Generation That Inspires Them (Iowa). She is the director of Small Press Traffic, an MFA grad of SFSU, and a resident of her hometown of Oakland.

Gloria Frym's most recent book of poems is Solution Simulacra (United Artists Books, 2006). Her previous collection of poems, Homeless at Home (Creative Arts Book Company), won an American Book Award in 2002, and an earlier collection, Back to Forth (The Figures) was co-recipient of the Poetry Center Book Award. She is also the author of two critically acclaimed collections of short stories: Distance No Object (City Lights Books) and How I Learned (Coffee House Press). She teaches in the MFA and BA Writing Programs at California College of the Arts, in San Francisco, and lives in Berkeley.

all the best, Elizabeth

Elizabeth Treadwell
http://secretmint.blogspot.com
http://elizabethtreadwell.com

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http://clk.atdmt.com/MRT/go/mcrssaub0540002499mrt/direct/01/

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729. Alexander Jorgensen

Re: You must reply to this with a poem - creative?

Mon 26 Feb 2007

Old Towne's Clock

An old railroad switchman:
Lost amid planks, stone
and I, said pocket o' crowns
he'd tuck along bathing thighs
of the bridge, its boughed-legs
ancient angels glistening
in coats of dew -- there
and below, above the Christ Child!
said, "On the Voltova, Charles"
an hour, hours, night
clamouring a heart full of Kafka
and dear, dear Irenko

agj
--- Aryanil Mukherjee <[redacted]> wrote:

> *I agree. Wholeheartedly. Furthermore, I want to add, not even theory*
> *gets talked about very much here. We only comment...comment and announce*
> *and promote...how dull is it to comment, announce and debate poetry with out*
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> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]] On*
> *Behalf Of Metta Sama*
> *Sent: Monday, February 26, 2007 11:28 AM*
> *To: [redacted]*
> *Subject: Re: You must reply to this with a poem - creative?*
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> *while i'm all for respecting (in general) rules to an organization that*
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_____
Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

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730. **Deborah Poe**

Re: You must reply to this with a poem - creative?

Mon 26 Feb 2007

It might be of interest to check out the discussion in April 2005 on this subject.
http://listserv.buffalo.edu/cgi-bin/wa?A1=ind0504&L=poetics&D=1&I=-3&O=D

"re: posting poems"

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From: UB Poetics discussion group [mailto:[redacted]] On
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731. **Aryanil Mukherjee**

Re: You must reply to this with a poem - creative?

Mon 26 Feb 2007

Thanks for sending the link. No point stirring up the ashes of a dead fire. I'll prefer the flutist over the talk show host.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Deborah Poe
Sent: Monday, February 26, 2007 12:34 PM
To: [redacted]
Subject: Re: You must reply to this with a poem - creative?

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732. **kevin thurston**

Re: You must reply to this with a poem - creative?

Mon 26 Feb 2007

---

what is a poetics discussion without poems to discuss?

poetics

you can also do this thing where you refer to a poem without actually having the poem in front of you

you down wit AWP? what! what!

On 2/26/07, Deborah Poe <[redacted]> wrote:
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> posting actual poems. what is a poetics discussion without poems to
> discuss?
> theory. and only theory. which is not antithetical to poems, but is also
> not and
> should not be mutually exclusive from poems. theory of poems &
> poems themselves can be held in tandem and honored. if someone wishes
> to write responses as poems, why would we post a rule that discourages
> them
> from doing so? and what, precisely, does it mean to accept a poem that
> _is_
> "directed toward a discussion of poetics issues" while also not "exchange"
> poems that we can use to "discuss poetic issues"? in other words, yes,
> posts
> written in "poetic form/ats" should be encouraged. who are we to say that
> posts should be written in block form? and why would we?
>
> metta
>

>
>
> > Tom is right -- the Welcome message states, "We do not accept postings
> > of creative work not directed toward a discussion of poetics issues on
> the
> > list. The Poetics List is not a venue for the posting of free-standing,
> > personal poems or journal entries."
> >
> > And earlier, "The Poetics List is not a forum for a general discussion
> > of poetry or for the exchange of poems. Our aim is to support, inform,
> > and extend those directions in poetry that are committed to innovations,
> > renovations, and investigations of form and/or/as content, to the
> > questioning of received forms and styles, and to the creation of the
> > otherwise unimagined, untried, unexpected, improbable, and impossible."
> >
> >
> > Should posts written in poetic form/at (broken lines? rhymed? omitting
> > all e's, employing recurring words? etc) that address poetics issues be
> > encouraged?
> >
> > Incidentally, the daily message max for the list is 75 messages per
> day,
> > with a limit of four posts per person.
> >
> >
> >
> > Thomas savage <[redacted]> wrote:
> > Sorry this is not a poem. But, as I understand it, we aren't supposed
> to
> > post poems on this site, just discussions and announcements relevant to
> > poetry. There is another excellent site called Wryting-L where poets
> > from this list and, I suspect, from other sources post poems. It is set
> > up specifically with that intent. If you're interested in doing that,
> > Google Wryting-L and it should give you the relevant information.
> > Regards, Tom Savage
> >
> >
> > ---
> > Sucker-punch spam with award-winning protection.
> > Try the free Yahoo! Mail Beta.
> >
>

--
new address as of 2/1

299 richmond ave lower
buffalo, ny 14222
usofa

↑ Index

733. Aaron Belz
Russell Edson - what school is he?
Mon 26 Feb 2007

Hey Poetics -

If you had to make a case that Russell Edson belongs to a particular school of American poetry, which one would it be? Language? NY School? My hunch is neither of those, so what do we call Edson's 'school'?

Just wondering,

Aaron

↑ Index

734. David Applegate
Bad Noise hits hard with "NO"
Mon 26 Feb 2007

More noise at www.badnoiseproductions.com *-

Buffalo poetics graduate Christopher Eaton drops megaforce squadron with "NO" {poems} available for free download now at www.badnoiseproductions.com *-

Enjoy the madness of such sections as: "Skull in Rickets," "Googol Space," and "Hissatsu onna kenshi + sing-a-long." This is the real-deal from an unhinged mind - throw out your dictionary, download "NO."

Love + peace.

↑ Index

735. Jordan Stempleman
Re: Russell Edson - what school is he?
Mon 26 Feb 2007

1st Gen. Am. Prose Poet

> Date: Mon, 26 Feb 2007 12:46:50 -0600> From: [redacted]> Subject: Russell Edson - what school is he?> To: [redacted]> > Hey Poetics -> > If you had to make a case that Russell Edson belongs to a particular school> of American poetry, which one would it be? Language? NY School? My hunch is> neither of those, so what do we call Edson's 'school'? > > Just wondering,> > Aaron

_____
Discover the new Windows Vista
http://search.msn.com/results.aspx?q=windows+vista&mkt=en-US&form=QBRE=

↑ Index

736. **Halvard Johnson**
Re: Russell Edson - what school is he?
Mon 26 Feb 2007

Prosétics?

Hal

Today's Special

The Sonnet Project
http://www.xpressed.org/hsonnet.pdf

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 26, 2007, at 12:46 PM, Aaron Belz wrote:

> *Hey Poetics -*
>
> *If you had to make a case that Russell Edson belongs to a particular school*
> *of American poetry, which one would it be? Language? NY School? My hunch is*
> *neither of those, so what do we call Edson's 'school'?*
>
> *Just wondering,*
>
> *Aaron*

↑ Index

737. Taylor Brady
Fwd: [NewMusic] RIP: Leroy Jenkins
Mon 26 Feb 2007

--0-847909927-1172517800=:12024

Passing this along... Listening to his Art of Improvisation recording now, difficult spiky and beautiful music for a sad day.

Taylor

Note: forwarded message attached.

--0-847909927-1172517800=:12024
Content-Length: 1341

Dear bListers,

Some sad news to report...Leroy Jenkins has passed away. I think he made a very beautiful and also very unique contribution to the post jazz continuum.

PG

Leroy Jenkins: born March 11, 1932 in Chicago, Illinois, died February 24,
2007 in New York City

(from AACM website) http://aacmchicago.org/

...Jenkins was already performing violin at the age of 8 at his local Ebenezeer Baptist Church. The flavor of spirituals still remains in his music. He studied music in high school and then attended Florida A&M University Born in Chicago, Illinois in 1932, Jenkins was already performing violin at the age of 8 at his local Ebenezeer Baptist Church. The flavor of spirituals still remains in his music. He studied music in high school and then attended Florida A&M University where he studied with Bruce Hayden and completed his B.S. in music. For the next ten years Jenkins remained in the South teaching music.

Jenkins returned to Chicago in 1965 and was drawn into the well spring of
Chicago s creative music activities. Almost immediately, he joined the Association for the Advancement of Creative Music (AACM). Jenkins recalls
that this union marked the first time that as a violin player he was truly
welcomed into creative music performances. During this time he played and
recorded with Muhal Richard Abrams , Leo Smith and Anthony Braxton .
In 1969, Jenkins left for Paris with Braxton and Smith. With the

addition of
drummer Steve McCall , they formed the Creative Construction Company . Their
1970 performance in New York, joined by Richard Davis on bass and Abrams on
piano, gave New York the first taste of the new music that Chicago musicians
were creating.

Jenkins continued to work with the finest creative musicians.... Archie Shepp , Albert Ayler , Alice Coltrane , Mtume , Cal Massey , to name a few. But it was the work of the collective Revolutionary Ensemble (co-founded

with bassist Sirone and drummer Jerome Cooper) that gained Jenkins prominence as the most significant violinist of the modern era. par Leroy works in a multitude of contexts. His recording on Tomato, Space Minds, New Worlds, Survival in America has received rave reviews. He is performing in solo, trio and quintet contexts, and is also performing in duo settings with woodwindist Oliver Lake .

Phillip Greenlief
c/o Evander Music
PO Box 22158 Oakland, CA
94623-9991
www.evandermusic.com

Bay Area New Music Discussion Group
[redacted]
http://music.mills.edu/mailman/listinfo/newmusic

--0-847909927-1172517800=:12024--

↑ Index

738. Mark Weiss
Re: Russell Edson - what school is he?
Mon 26 Feb 2007

Poetry.

Not everything fits into a taxonomy, though taxonomies are undoubtedly useful for introductory courses and literary bureaucracies.

Mark

At 01:46 PM 2/26/2007, you wrote:
>Hey Poetics -

>
>If you had to make a case that Russell Edson belongs to a particular school
>of American poetry, which one would it be? Language? NY School? My hunch
is
>neither of those, so what do we call Edson's 'school'?
>
>Just wondering,
>
>Aaron

↑ Index

739. **Mairead Byrne**
Re: Russell Edson - what school is he?
Mon 26 Feb 2007

This is a pretty interesting question. I think Jordan's answer was good. Edson is, to some extent, sui generis, though a pervasive influence. Reading Kandinsky's SOUNDS recently, I noticed strong resonances with Edson though. So I like both the "American" and "1st generation" elements in Jordan's definition; also, of course, the "prose poet." Quite a neat piece of work!
Mairead

Mairéad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903
www.maireadbyrne.blogspot.com

>>> [redacted] 02/26/07 1:46 PM >>>
Hey Poetics -

If you had to make a case that Russell Edson belongs to a particular school of American poetry, which one would it be? Language? NY School? My hunch is neither of those, so what do we call Edson's 'school'?

Just wondering,

Aaron

↑ Index

740. Sina Queyras
Re: Russell Edson - what school is he?
Mon 26 Feb 2007

Why does he have to be part of any school?

Sina

> *Hey Poetics -*
>
> *If you had to make a case that Russell Edson belongs to a particular school*
> *of American poetry, which one would it be? Language? NY School? My hunch is*
> *neither of those, so what do we call Edson's 'school'?*
>
> *Just wondering,*
>
> *Aaron*

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

↑ Index

741. David-Baptiste Chirot
Freedom of Expression Rights/Said Mural at San Francisco State University
Mon 26 Feb 2007

> *Palestinian Mural in Jeopardy!*
> *Palestinian Cultural Mural honoring Edward Said*
> *http://www.petitiononline.com/mural/*
>
> *Palestinians are NOT ALLOWED!*
> *That's what the President of San Francisco State University said about our mural. Anyone else can have one, but he's refusing to give us ours, he says a Palestinian house key and Handala is "explicitly offensive"! Acknowledging Palestinian roots/culture/ identity is explicitly offensive?*

Don't let him get away with it. Tell your Family and Friends what's going on.

Also on Norman Finkelstein's website:
http://www.normanfinkelstein.com/article.php?pg=11&ar=903
General Union of Pal! estine S tudents (GUPS) www.sfgups.org
San Francisco State University

In April 2005, the General Union of Palestine Students at San Francisco State University proposed something revolutionary, to begin a process of implementing a mural paying tribute to Edward Said and Palestinian culture on the University campus. I After over a year of painstaking efforts by the mural committee to follow the established process, the President of San Francisco State University, Robert A. Corrigan, placed a moratorium on all murals, and he demanded that the board change the rules (policy) for the mural process and prematurely denied the Palestinian mural just before the final stage. Two SFSU governing boards approved it but he remains against it. It is 2007 and the mural is in jeopardy and needs your immediate help The SF State president, Robert Corrigan claims the mural represents a "culture of violence" and is "hate to Jews." He says what is "explicitly offensive" is each element individually; a Palestinian house key and Handala, a refugee cartoon character. Acknowledging Palestinian roots/culture/ identity is explicitly offensive? He allowed other murals up on the Cesar Chavez Student Center, such as the Malcolm X mural, the Cesar Chavez mural, the Filipino Mural, the Pan Asian and Pacific Islander Mural, that depict struggles of refugees and human rights, (http://www.sfsustudentcenter.com/about/murals.php) however the administrative reps on the board have been hell bent on stopping our mural since day one before they knew anything about it. Please sign the latest online petition, and/or writing a letter to President Corrigan from yourself or your organization, and/or financially support the legal process to show support for the mural and all its elements including the Palestinian house key and Handala! Go to www.sfgups.org for more info. (SFSU newspaper website = xpress.sfsu.edu) Our artists are Dr. Fayeq Oweis and Dr. Susan Greene; a Palestinian Muslim man and an American Jewish woman. And they would be painting Edward Said, a Christian Palestinian. This in it self is a symbol of peace and co-existence!

Thanks for the support!

What You Can Do

1. Sign the New Online Petition:
http://www.petitiononline.com/mural/

2. Write a Letter or email SFSU President Robert A. Corrigan:
([redacted], [redacted], [redacted])

&nbs! p;
President Robert Corrigan
1600 Holloway Avenue
San Francisco, CA 94132
(email: [redacted])

PLEASE CC:

General Union of Palestine Students
1650 Holloway Ave
Business Office, M100B ! &n bsp;
San Francisco, CA 94132
(email: [redacted])

and CC:

Maria Liliana Cortez
1650 Holloway Ave
Business Office, C-134
San Francisco, CA 94132
(email: [redacted])

3. Make a Donation: Donations are tax- deductible.
Financial Support for the mural; The American Arab Anti-Discrimination Committee San Francisco Chapter is helping with the collection of donations.

Please make checks payable to: ADCSF/AGAPE with "GUPS" written in the memo section of the check.
Please send your donation to:
The ADC-SF (American-Arab Anti-Discrimination Committee of San Francisco)
522 Valencia Street
San Francisco, California, 94110
email: [redacted] Phone [redacted]

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

__._,_.___

Messages in this topic (1)
Reply (via web post) | Start a new topic
Messages | Files | Photos | Links | Database | Polls | Members | Calendar
send an email to: [redacted]

Please restrict your messages to subject matter related to the Middle East.

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Change settings via email: Switch delivery to Daily Digest | Switch format to Traditional
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.

> __,_._,___
>
> ---
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_____ Play Flexicon: the crossword game that feeds your brain. PLAY now for FREE. http://zone.msn.com/en/flexicon/default.htm?icid=flexicon_hmtagline

↑ Index

742. Joel Weishaus
"The Way North" North-2 text-3
Mon 26 Feb 2007

North-2 text-3
http://web.pdx.edu/~pdx00282/North/North-2/text-3.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

-Joel

_____

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

↑ Index

743. Hugh Behm-Steinberg
Re: Russell Edson - what school is he?
Mon 26 Feb 2007

I think this is sort of a fool's errand too, like cataloging your record collection, but I'd affiliate him with other 60's-70's surrealists like James Tate, Charles Simic, Mark Strand, Bill Knott.

Hugh Behm-Steinberg

Aaron Belz <[redacted]> wrote: Hey Poetics -

If you had to make a case that Russell Edson belongs to a particular school of American poetry, which one would it be? Language? NY School? My hunch is neither of those, so what do we call Edson's 'school'?

Just wondering,

Aaron

Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.

↑ Index

744. cralan kelder
progenitor Edson
Mon 26 Feb 2007

This is excerpted from an excerpted bit of interview with edson published in Sentence No. 4;

³What name one gives or doesn¹t give to one¹s writing is far less important than the work itself. I called my first published books fables, looking, with the help of this label, for a way to describe the pieces I had been writing since sexual awareness. But fables are message stories, and I don¹t like messagesŠAt that time in my career the term prose poetry seemed more related to French toast or French friesŠThere is too much emphasis on genre vis-à-vis the prose poem. For me the spirit of the prose poem is writing without genre; to go naked with only one¹s imagination.²

For me, I think I recall seeing the term ³pro-genitor of the prose poem² somewhere to decribe Edson, which kind of fits with the oft quirky sexuality running through his work.

↑ Index

745. Aaron Belz
Re: Russell Edson - what school is he?
Mon 26 Feb 2007

So why do you say "poetry" and not just "writing"?

>Poetry.
>
>Not everything fits into a taxonomy, though taxonomies are
>undoubtedly useful for introductory courses and literary bureaucracies.
>
>Mark

>
>At 01:46 PM 2/26/2007, you wrote:
>>Hey Poetics -
>>
>>If you had to make a case that Russell Edson belongs to a particular school
>>of American poetry, which one would it be? Language? NY School? My hunch is
>>neither of those, so what do we call Edson's 'school'?
>>
>>Just wondering,
>>
>>Aaron

↑ Index

746. **Jacqueline Gens**
Re: Russell Edson - what school is he?
Mon 26 Feb 2007

Yes, master of the prose poem as others here noted but beyond that Russell Edson is an original mind, sort of the Mr. Natural of Poetics--so funny, it hurts.

Jacqueline Gens

On Feb 26, 2007, at 1:46 PM, Aaron Belz wrote:

> *Hey Poetics -*
>
> *If you had to make a case that Russell Edson belongs to a particular school*
> *of American poetry, which one would it be? Language? NY School? My hunch is*
> *neither of those, so what do we call Edson's 'school'?*
>
> *Just wondering,*
>
> *Aaron*

↑ Index

747. Tom Orange

Leroy Jenkins 1932-2007

Mon 26 Feb 2007

Born in Chicago, composer and violinist Leroy Jenkins was one of the most important musicians to emerge from the AACM (Association for the Advancement of Creative Musicians), the legendary collective of which he was a member until his death in 2007. Like many of the Association's members, Jenkins studied under the legendary Walter Dyett at DuSable High School, where he learned the alto saxophone.

He received a music degree (in violin) from Florida A&M University, where he studied composition and the classical masters of the violin. Subsequently, he taught music both in Mobile, Alabama (1961-5) and in the Chicago schools (1965-9). During the latter period, Jenkins joined the AACM. He made his first recording with Muhal Richard Abrams, Anthony Braxton, and Leo Smith in the sixties before achieving international acclaim in Paris along with Braxton, Smith, and the Art Ensemble of Chicago. In 1970 Jenkins moved to New York, where he founded the Revolutionary Ensemble, the critically acclaimed ensemble which recorded 7 albums and toured North America and Europe.

When many of the AACM musicians left during 1969, Jenkins went to Europe with Anthony Braxton & Leo Smith. There, with drummer Steve McCall, they were called the Creative Construction Company. He also played with Ornette Coleman, whose house he & Braxton stayed at when they subsequently moved to New York City.

Playing with Taylor (1970) and Braxton (1969-72), he also worked with Albert Ayler, Cal Massey, Alice Coltrane, Archie Shepp & Rahsaan Roland Kirk. Between 1971-7, he played in his Revolutionary Ensemble, a trio featuring Sirone (Norris Jones) on bass & trombone, and drummer/pianist Jerome Cooper. Thereafter, he toured the US & Europe, led the Mixed Quintet (Jenkins and 4 woodwind players), a blues-based band called Sting, and again played with Cecil Taylor.

Jenkins continually reinvented his own language in music. His was an extraordinary bonding of a variety of sounds associated with the black music tradition, while simultaneously bridging with European styles. His intermeshing of jazz and classical influences left critics wondering at his musical identity; however, as one San Francisco Chronicle critic said, "Jenkins is a master who cuts across all categories."

Jenkins received a number of major commissions and was in demand for experimental and theater-based work. Mother of Three Sons, a dance-opera collaboration with Bill T. Jones, premiered in Aachaen, Germany and had ten

performances. The Rockefeller Foundation, National Endowment for the Arts, Meet the Composer, and Mutable Music awarded him numerous commissioning funds and grants to support several new theater works. Among them are Fresh Faust (a jazz-rap opera), which was performed in workshops in Boston at the Institute of Contemporary Arts; The Negro Burial Ground (a cantata), performed at The Kitchen, New York City; and The Three Willies (a multimedia opera), performed at the Painted Bride, Philadelphia. He was also commissioned to create new works for the Brooklyn Philharmonic, the Cleveland Symphony Orchestra, the Albany Symphony, the Lincoln Center Out of Doors, and the Kronos Quartet.

Among his recordings are 3 Compositions of New Jazz (1968; Delmark); Lifelong Ambitions (1977; Black Saint; with Muhal Richard Abrams); Space Minds, New Worlds, Survival America (1978; Tomato); Live (1992, Black Saint); Carla Bley's Escalator Over The Hill and Braxton's Three Compositions Of New Jazz.

Leroy Jenkins died on February 24, 2007, in Brooklyn, NY.

[http://www.otherminds.org/shtml/Jenkins.shtml]

↑ Index

748. Alexander Jorgensen

Amy Re: You must reply to this with a poem - creative?

Mon 26 Feb 2007

Amy's kinda right about this, I think. I mean, with all the info we have access to online, why pollute this list with more than it can digest. This is a space cafe - not a poetry reading with loads of open mic. If anything, we should learn better at better bickering! We should attack the establishment -- or, join aol.

agj

--- amy king <[redacted]> wrote:

> *Tom is right -- the Welcome message states, "We do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries."*
>
> *And earlier, "The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend*

> *those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible."*
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> *Should posts written in poetic form/at (broken lines? rhymed? omitting all e's, employing recurring words? etc) that address poetics issues be encouraged?*
>
> *Incidentally, the daily message max for the list is 75 messages per day, with a limit of four posts per person.*
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> *Thomas savage <[redacted]> wrote:*
> *Sorry this is not a poem. But, as I understand it, we aren't supposed to post poems on this site, just discussions and announcements relevant to poetry. There is another excellent site called Wryting-L where poets from this list and, I suspect, from other sources post poems. It is set up specifically with that intent. If you're interested in doing that, Google Wryting-L and it should give you the relevant information. Regards, Tom Savage*
>
> ---
> *Sucker-punch spam with award-winning protection.*
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http://smallbusiness.yahoo.com/r-index

↑ Index

749. Charles Bernstein
Maggie O'Sullivan's Body of Work
Mon 26 Feb 2007

Ken Edwards's
Reality Street Editions (UK)
has just published
  Maggie O'Sullivan's
Body of Work

from the publisher: Body of Work brings together for the first time all of Maggie O'Sullivan's solo collections of poetry and visual texts published before her 1993 Reality Street book *In the House of the Shaman*. These booklets, long out of print, are here presented in facsimile, scanned from the original publications, or in some cases the original mauscripts, together with a selection of previously unpublished works.

More information
& my foreword to Body of Work
is now up at
http://epc.buffalo.edu/authors/bernstein/blog/

Charles Bernstein

↑ Index

750. Marcus Bales
March 3 and March 10 Events at Gallery 324 in the Galleria downtown.
Mon 26 Feb 2007

March 3 and March 10 Events at Gallery 324 in the Galleria downtown.

PLEASE ENTER ALL EVENTS THROUGH THE PARKING GARAGE OR THE 12TH STREET ENTRANCE TO THE GALLERIA.

March 3 – Saturday at Noon
Patti O’Luanaigh, Claire McMahon
        Mary O’Malley

March 10 – Saturday at Noon
Joanne Cornelius, Dan Smith

March 10 – 24 -- Opening Reception March 10, 6 – 9 pm

Art from Odessa, Ukraine

A collection of artists from Odessa, Ukraine, presented by Lillia Feinstein and Brennan, Manna & Diamond

part of the proceeds benefit:

Susan G Komen for the Cure

Artists include:

Alex Schvetz
Uri Gavrilchenko
Tanya Shubina
Oleg Nedosheeko
Irakliy Savgulidze
Orik Zagrabyan
Alex Malik
Valentin Philipenko
Irina Dobrovetskaya
Sergei Belik\Vera Kulgina
Tanya Goncharwnko
Alex Lantukov
Victor Sapatov
Alex Strelnikov
Igor Vareshkin
Viatalik Kuzman
Greg Palatnika
Natasha Stasukova

Curated by Jody Hawk and Bernadette Glorioso

For More Information:

Gallery 324 at the Galleria
1301 East Ninth Street
Cleveland, Ohio 44114
216/[redacted]

PARKING INFORMATION

$3.00 Parking in the Galleria Parking Garage after 4pm Weekdays Special Price $1.00 Parking in the Galleria Parking Garage Saturdays Free parking on E 9th and E 12th Streets after 6pm Free parking on St Clair after 7 pm

↑ Index

751. **Jason Quackenbush**
Re: Russell Edson - what school is he?
Mon 26 Feb 2007

Hoover classified him with Rothenberg, Wakoski, and some others as part of the "Deep Image" school in the norton postmodern american.

On Mon, 26 Feb 2007, Aaron Belz wrote:

> *Hey Poetics -*
>
> *If you had to make a case that Russell Edson belongs to a particular school of American poetry, which one would it be? Language? NY School? My hunch is neither of those, so what do we call Edson's 'school'?*
>
> *Just wondering,*
>
> *Aaron*

↑ Index

752. **Michael Rothenberg**

Celebrate Golden Handcuff's Review at Moe's

Mon 26 Feb 2007

AT MOE'S: Monday, March 5th: readings from Golden Handcuffs Magazine Editor Lou Rowan will MC this event featuring contributors David Bromige, Laynie Browne, Richard Denner, Michael McClure, David Meltzer, and Michael Rothenberg

Moe's Books
2476 Telegraph Avenue
Berkeley CA 94704
Internet/Art: [redacted]
Main store: [redacted]
[redacted]

↑ Index

753. **Mark Weiss**

Re: Russell Edson - what school is he?

Mon 26 Feb 2007

I could be wrong, but it sounds like a hail mary play to me. I know all of the principals, including Edson, who read for me several times in the 70s and appeared in my journal Broadway Boogie. As far as I know he didn't hang out with Jerry or Diane or for that matter Kelly or Eshleman, and his work and theirs are very different. And Deep Image lasted as a self-designation for the blink of an eye.

Not that it matters much. They're all sui generis. And the toxonomies are of limited use. I'll go with "call me what you want except late for dinner."

Mark

At 08:36 PM 2/26/2007, you wrote:
>Hoover classified him with Rothenberg, Wakoski, and some others as
>part of the "Deep Image" school in the norton postmodern american.
>
>
>On Mon, 26 Feb 2007, Aaron Belz wrote:
>
>>Hey Poetics -
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>>If you had to make a case that Russell Edson belongs to a particular school
>>of American poetry, which one would it be? Language? NY School? My hunch is
>>neither of those, so what do we call Edson's 'school'?
>>
>>Just wondering,
>>
>>Aaron

↑ Index

754. **mIEKAL aND**
REPRINTING OF "UKANHAVYRFUCKINCITIBAK." by d.a. levy
Mon 26 Feb 2007

-----Original Message-----
From: Russell & Susan Salamon [mailto:[redacted]]
Sent: Mon 2/26/2007 9:08 PM
To: Susan & Russell Salamon
Subject: REPRINTING OF "UKANHAVYRFUCKINCITIBAK." by d.a. levy

Dear d.a. levy legend Supporter or Fan:

I will reprint d.a. levy's UKANHAVYRFUCKINCITIBAK. by May 1, 2007. It has been long out of print and the remaining copies are collector's items which sell for from between $100 and $400, maybe more. New readers must have access to this historic work.

I have found a good price in Santa Ana, California (from the same man who printed my Descent into Cleveland). The original book was collected and edited by r.j.s.; published by t.l. kryss, GHOST PRESS CLEVELAND, in a limited edition of 1,000 copies. To get one of the last original copies contact r.j.s. His address is:

> r.j.s.
> 13138 Pond Rd.,
> Burton, OH 44021

There is so much history and good material in this book that it stands as a document for freedom of thought and freedom of speech from the exciting Sixties and the mimeograph revolution in Cleveland, Ohio. New readers should have access to copies, but it should stay in its original form. (The printer assures me he can scan it to look pretty much as it is, except for the color silk screens, which when scanned, will be in black and white.) I will not add anything except maybe a little history paragraph with names of Patrons.

I can't fund the entire printing myself, so I am asking Patrons and levy Supporters to buy a minimum of 100 dollars worth of books, which gives you 12 copies at $8.33 cents. This should also cover shipping costs by media mail. If you want only one, look for it at Mac's Backs in Cleveland, or contact me later and I will sell you one for $20.

d. a. levy rejected copyright (called it "copyrot") and r.j.s and Tom Kryss
are in agreement with this project, so going ahead is not a problem.

If you have mailing lists, please forward this email to them. If you know patrons and levy collectors from early days, or from right now, please send their names so that I may contact them. (I know I have missing names, such as, Kent Taylor.)

I want to have the book ready by May 1, 2007, so please act fast and send in your 1, 2, 3, 4, 500, or 1,000 or 10,000 dollars. Example 1: A class gets together, funds 200 dollars and gets 24 books. Example 2: If you are a leader in your area, you can round up advanced sales from your group and get the books at cost. Example 3: You may have libraries in mind or university libraries to which you may want to give a book.

Thanks for your attention.

Please make checks to:

Russell Salamon
10537 Chandler Blvd.
North Hollywood, CA 91601-2926
[redacted]

↑ Index

755. **David Baratier**

Re: Russell Edson - what school is he?

Tue 27 Feb 2007

Could you post a poem of his so we could figure it out?

> *Re: Russell Edson - what school is he?*

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

756. David Baratier
Re: POETICS Digest - 25 Feb 2007 to 26 Feb 2007 (#2007-57)
Tue 27 Feb 2007

We will be at AWP in Atlanta
stop by our table and say hello.

Feel free to meet some of our authors, many will be present reading and/or presenting at (or off site) the conference including Steve Davenport (has 2 readings actually), Ken Waldman, Rachel Simon, Kaya Oakes, Dan Boehl, Susan Terris, Jeffrey Levine, Chris Arigo, Dana Curtis and many others.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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757. Gabriel Gudding
Re: Russell Edson - Daniil Kharms
Tue 27 Feb 2007

Though of a different nation and time, I would say the same school as Daniil Kharms.

This is from Kharms' notebook, 1937: "There lived a redheaded man who had no eyes or ears. He didn’t have hair either, so he was called a redhead arbitrarily. He couldn’t talk because he had no mouth. He had no nose either. He didn’t even have arms or legs. He had no stomach, he had no back, he had no spine, and he had no innards at all. He didn’t have anything. So we don’t even know who we’re talking about. It’s better that we don’t talk about him any more."

- Gabe

Also, see

http://www.scn.org/realpoetik/Daniil-Kharms03.htm

and more http://en.wikipedia.org/wiki/Daniil_Kharms

THE LECTURE

Pushkov said:

"What is woman? An engine of love,"--and immediately got punched in the face.

"What for?" asked Pushkov but, receiving no answer, continued:

"This is what I think: you have to roll up to women from below. Women love that, they only pretend they don't."

Here Pushkov was again socked in the face.

"What's going on, comrades? Fine, if that's the case, I won't even talk!" said Pushkov but, after a quarter of a minute, continued:

"Women are arranged in such a way that they are all soft and moist."

Here Pushkov again got socked in the face. Pushkov tried to look as if he didn't notice anything and continued:

"If you sniff a woman..."

But here Pushkov got smashed in the face so hard that he grabbed his cheek and said:

"Comrades, it is absolutely impossible to lecture under such conditions. If this happens again, I won't talk!"

Pushkov waited a quarter of a minute and continued:

"Where were we? Oh--yes! So: Women love to look at themselves. They sit down in front of the mirror totally naked..."

As he said that word he was punched in the face again.

"Naked," repeated Pushkov.

"Pow!" they whacked him in the face.

"Naked!" shouted Pushkov.

"Pow!" he got punched in the face.

"Naked! Naked everywhere! Tits and ass!" shouted Pushkov.

"Pow! Pow! Pow!" they kept punching him in the face.

"Tits and ass with a washtub!" Pushkov was shouting.

"Pow! Pow!" the punches rained down.

"Tits and ass with a tail!" shouted Pushkov, spinning to avoid the punches.

"Naked nun!"

But then Pushkov was hit with such force that he lost consciousness and fell, as if mowed down, upon the floor.

12 August 1940; translated by Eugene Ostashevsky

↑ Index

758. Steve Dalachinsky

1 Fw: hello everyone we're back and bolder than ever some Poetry gigs for you all from dalachinsky and otomo

Tue 27 Feb 2007

Yuko & steve with special guest STEPHANIE STONE :

Tuesday, March 6th 8 PM
at the Stone on the corner of Ave. C and E 2nd St.
admission $5-10 sliding scale (one or the other)

followed @ 10 PM by Amiri and Amina Baraka & guests
separate admission of $10

Thursday, March 8 - 10PM for
Praise Bukowski Night 3 -- celebrating the
work and life of Charles Bukowski

featuring Steve Cannon, Matthew Cummings,
Steve Dalachinsky, Gary Glasner, Bob Holman,
Big Mike, David Huberman, Tsaurah Litzky,
Thad Rutkowski, Moonshine Shorey,
Danny Shot, Marjorie Tesser, Mike Topp,
Deanna Zandt & More!
+ Open Reading
FREE (one drink minimum)
+ midnight screening of
Born Into This,
John Dulligan's acclaimed documentary
in which Bukowski speaks!

Bowery Poetry Club,
308 Bowery NYC
(between Houston & Bleecker Sts.)
1-212- [redacted]

---

steve dalachinsky & Robert Morgan (poet & art historian) in a special evening of poetry

Thursday, March 15th @ 7 PM @
FUSION ARTS MUSEUM
57 Stanton Street (near Eldridge)
DONATION

SHaloM NewMan presents @ Pratt Institute - in Manhattan
144 w 14th street
March 16 @ 7 PM exhibit and readings
featuring steve, Yuko, Jim Feast and many others...
opening at 5 pm thadeus rutkowski merry fortune caril weirzbecki
hal sirowitz carl watson

---

sunday march 25 8 pm
benefit for the stone e. second and ave c 8pm improv nite
run by sabir mateen

↑ Index

759. Steve Dalachinsky

1

Tue 27 Feb 2007

Lise Vachon
Rashied Ali, Byard Lancaster
Peter Zummo, Johnny Reinhard
Vito Ricci

Sunday, March 4
6PM
Bowery Poetry Club
308 Bowery at Bleecker
F train to 2nd avenue
6 train to Bleecker

admission $10

www.lise-vachon.com

AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

↑ Index

760. Pierre Joris
Recent Nomadics Blog Posts
Tue 27 Feb 2007

Recent posts on Nomadics @ http://pjoris.blogspot.com:

12 months / 12 writers
Lars Gustafsson Weighs In
Anna Gréki
Egyptian Blogger Jailed
A site for Philippe Lacoue-Labarthe
Prescott on Ice (Melting)
George Lewis on the AACM & American Experimentalism

enjoy! (not a post, not a command, just a wish)

Pierre

==========
"It may well be the case that one has
to wait a long time to find out hwether the
title of avant-garde is deserved."
— Jean-François Lyotard
==========
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com
==========

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761. charles alexander
help the Steinfeld artists, please
Tue 27 Feb 2007

Dear Friends:

I have written before, here and on the chaxblog, about the situation facing the Steinfeld Warehouse artists, which include Chax Press. In late November all tenants of our building were given "evacuation" notices, to be out by Jan. 31,

2007. That evacuation date was soon delayed until March 31. The primary reason given for the notice was that the state of Arizona Dept. of Transportation, based on a report from their director of demolitions (who is not a structural engineer), after a cursory walk-through, advised ADOT that the building is not safe. The artists in the building commissioned and paid for a full examination by a licensed structural engineer (just completed) that states that there are three necessary safety repairs, but these do not present health and safety concerns, and that there is no reason that the building should be evacuated before or during the accomplishment of these repairs. We know that ADOT is considering our request that the evacuation notice either be rescinded, or that adequate time (1 to 2 years) be given to further study, develop, and implement a plan for our building, and that artists/tenants in the building be allowed to remain for that period of one to two years. Many people have asked me if they can write in support of Chax Press and the artists at the Steinfeld Warehouse. The answer is "yes" and the time is NOW, as we expect some decision to be made by the State of Arizona very soon.

So if you are so inclined, please write a letter or email in your own words, based on the letter below — if you wish to include anything of your own experience or benefit from the work of Chax Press or any other artists/tenants of the building, that would be fine. Even a very brief one-sentence letter or email stating "Please let the current artists and tenants remain at the Steinfeld Warehouse for as long as possible," would be greatly appreciated.

Please send email to
Kristin Almquist <[redacted]> (the governor's Southern Arizona staffperson)
Teresa Welborn <[redacted]> (the spokesperson for the Arizona Dept. of Transportation)
Nina Trasoff <[redacted]> (Tucson city council member, head of subcommittee on Downtown Arts & Culture)

and/or send paper mail to:

The Honorable Janet Napolitano
Governor of Arizona
1700 West Washington
Phoenix, Arizona 85007

and

Councilperson Nina Trasoff
Midtown Ward Six
3202 East 1st Street
Tucson, Arizona 85716

Phone calls might be useful, too, and I'll update this post with phone numbers soon.

Thank you!

Charles Alexander

Dear Governor Napolitano and the Arizona Department of Transportation:

I am writing to support the continued presence and creative work of the artists and tenants of the Steinfeld Warehouse in Tucson, Arizona. These tenants include Chax Press, Dinnerware Arts, Alamo Woodworkers Collective, and six individual artists (Cynthia Miller, Betina Fink, Joe Labate, Laura La Fave, Elizabeth Criger, and Mary Theresa Dietz). The presence of these artists in the Steinfeld Warehouse also effects their employees, interns, volunteers, participants in their educational programs, and several other artists who use the building for storage of art works. For more than 20 years the Steinfeld artists have contributed to the Tucson community as well as to artistic communities and audiences throughout the United States and beyond, through the production of literary books, artists' books, fine woodworks, extraordinary visual art exhibitions, and the creation of paintings, sculptures, installations, and other works exhibited throughout Arizona as well as the United States, and in London, Paris, Berlin, Mexico City, and countless places around the globe. It is difficult to think of a more productive and resourceful art center in Arizona than the Steinfeld Warehouse. The individual artists, nonprofit arts organizations, and artists' collective there should be allowed to stay.

I understand that a recent structural engineering report declares that the building is in need of minor "shoring and bracing" work, which the artists are determined to accomplish if they are given a year or two of continued tenancy in the building. This same report also declares that such repair work does not require evacuation of the building. I know that plans are in the works to eventually rehabilitate the building thoroughly, requiring major work that may require temporary building evacuation. However, that work is four or more years away, and the worst thing that could happen to the building in the interim is to have it stand empty, at the mercy of weather, vandals, and entropy, without active tenants, such as the Steinfeld artists have been, in place to maintain and upgrade the building, as they have done for twenty years at their own cost with little or no help from their landlord.

Please allow the Steinfeld artists to remain in their space for as long as possible — at least for one to two years, and hopefully in perpetuity. The future of the developing Tucson Historic Warehouse Arts District depends on the active presence of artists in the Steinfeld Warehouse, a shining light for literature and the arts in Tucson. Let it remain so, now and for the future.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Steinfeld Warehouse artist
Chax Press executive director
WAMO President
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

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762. Burt Kimmelman

Burt Kimmelman's New Chapbook Available

Tue 27 Feb 2007

There Are Words by Burt Kimmelman, published by Dos Madres Press, is now available, pre-publication date, at http://www.dosmadres.com. A CD of Kimmelman reading the poems in this chapbook is available separately.

"In There Are Words, Kimmelman strives for and often attains 'the simple / lettering stating / the facts'-his own words."

- Samuel Menashe

"Burt Kimmelman's poems flourish as they pivot from a repertoire of reiterated subjects-works of art, natural landscapes, family, the animal world-to a transfiguring notion of their properties and possibilities. For over twenty-five years, this practice has produced dynamic patterns of insight, patterns comprised of recurring figures and forms which nevertheless shift in their relations to his poetic witness."

- Jon Curley, Talisman: A Journal of Contemporary Poetry and Poetics

About the Author:

Burt Kimmelman has published four previous collections of poetry -- Musaics (1992), First Life (2000), The Pond at Cape May Point (2002), a collaboration with the painter Fred Caruso, and Somehow (2005). For over a decade, he was Senior Editor of Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (1998); and, The Poetics of Authorship in the Later Middle

Ages: The Emergence of the Modern Literary Persona (1996, paperback 1999). He also edited The Facts on File Companion to 20th-Century American Poetry (2005).

Other authors published by Dos Madres Press include:

Annie Finch

Norman Finkelstein

Michael Heller

Robert Murphy

Peter O'Leary

Henry Weinfield

Tyrone Williams

and others

About Dos Madres Press:

Founded in 2004 by Robert J. Murphy, Dos Madres Press is dedicated to the belief that the small press is essential to the vitality of contemporary literature as a carrier of the new voice and new works by established poets, as well as the older, sometimes forgotten voices of the past. And in an ever more virtual world, to the creation of fine books pleasing to the eye and hand.

↑ Index

763. Raymond Bianchi
Glomski Bianchi Reading at Prairie Lights in Iowa City
Tue 27 Feb 2007

---

http://news-releases.uiowa.edu/2007/february/021607glomski-bianchi-pl.html

Please check out this link for a reading that I will be giving with fellow Iowa Alumnus Chris Glomski on Friday in Iowa City. If you are in the area we would love to see you at Prairie Lights.

thanks

Ray Bianchi

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764. DJ SPOOKY
Lou Reed and Dj Spooky Concert at Town Hall NYC 3/1/07
Tue 27 Feb 2007

Hello People:
I'm just in the middle of finishing my first film Rebirth of a Nation but during the interim, there's a couple of concerts I'm doing in NYC.

If you're around on March 1st (this Thursday), I'd like to extend an invitation to you to come out to the show I'm doing at Town Hall.

It's a benefit for an interesting arts/experimental music venue called The Stone and the lineup for the concert
will be:
Dj Spooky
Lou Reed
John Zorn
Lee Reynaldo of Sonic Youth
Medeski Martin and Wood
and others.

If you're in town, please come out and support.
Ticket info below:

MARCH 1, 2007 AT TOWN HALL, NYC
A benefit for The Stone (http://www.thestonenyc.com/)
8pm, tickets $52, $38, $25

Town Hall
123 West 43rd Street,
New York, NY 10036

Tickets at Ticketmaster

↑ Index

765. Brigitte Byrd
Ahsahta Press Reading in Atlanta: Room change
Tue 27 Feb 2007

Hi again, I just found out that the Ahsahta Press Reading which will be held at the Defoor Centre on Thursday, March 1 (see details and directions below) has been moved to the Chattahoochee room--instead of the Reading room.

Ahsahta Press Reading

Thursday, March 1, 7:30-10
The Defoor Centre Chattahootchee Room
1710 Defoor Avenue NW
(downtown Atlanta, not far from the hotel)
http://www.defoorcentre.com

Paige Ackerson-Kiely, Carrie Olivia Adams,
SusanBriante, Brigitte Byrd, Lisa Fishman, Noah Eli
Gordon, Kate Greenstreet, Janet Holmes, Karla Kelsey,
Kristi Maxwell, Ethan Paquin, Susan Tichy

Brigitte Byrd
http://a-s.clayton.edu/bbyrd/Homepage.htm

___
Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
http://new.mail.yahoo.com

↑ Index

766. **Charles Bernstein**
Fwd: HOW2 SPECIAL ISSUE ON WOMEN AND ECO-POETICS
Tue 27 Feb 2007

> *Date: Tue, 27 Feb 2007 12:58:58 +0000*
> *To:* [redacted]
> *From: Penny Florence <*[redacted]*>*
> *Subject: Fwd: HOW2 SPECIAL ISSUE ON WOMEN AND ECO-POETICS*
>
> *Dear friends and colleagues*
>
> *I am currently editing an issue of How2 on women and eco-poetics -- please see <http://how2calls.blogspot.com/>http://how2calls.blogspot.com/ for the call for papers/creative work if you are interested. As I'm sure most of you know, How2 accepts work by women and work on women (by both men and women) who wrote or currently write in the modernist or contemporary experimental tradition. I've cast my net far and wide here, so please feel free to cast it wider and inform anyone you think may be interested. The deadline for accepting work is 18 May*
>
> *Thank you very much*
>
> *Harriet Tarlo*

↑ Index

767. Charlie Rossiter
Poems: to post or not to post
Tue 27 Feb 2007

I think the folks did a good job in the recent go-round about haiku of posting poems in the interest of a discussion of poetics. I think what many are saying, and I agree, is we don't want to getting posts of poems that are posted for no other reason that to say "here's my great new poem, please tell me I'm clever" or "notice me, notice me" etcetc...

We could also say, if you want to post a poem for the purpose of discussing poetics--post someone else's poem.

Charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
 where you hear poems read by poets who wrote them

www.myspace.com/whiskeybucketbluesreview
 hear Charlie & Henry sing the blues

www.myspace.com/charlierossiter
 hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/jackthe71special
 hear Jack's original blues, blues rock & roots

↑ Index

768. Halvard Johnson
Re: Poems: to post or not to post
Tue 27 Feb 2007

That's not far off from what all the announcements of publications, far-flung readings, etc. are saying.

I've found I can delete poems I don't care to read just as quickly as I can delete announcements of poetry readings in, say, Fairbanks, Alaska.

Hal

"One barium enema is worth a year
of psychoanalysis."
--Dr. Robert Whitlock

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 27, 2007, at 9:24 AM, Charlie Rossiter wrote:

> *I think the folks did a good job in the recent go-round about haiku of posting poems in the interest of a discussion of poetics. I think what*
> *many are saying, and I agree, is we don't want to getting posts of poems*
> *that are posted for no other reason that to say "here's my great new poem,*
> *please tell me I'm clever" or "notice me, notice me" etcetc...*
>
> *We could also say, if you want to post a poem for the purpose of discussing poetics--post someone else's poem.*
>
> *Charlie*
>
> --
> *"Poetry is good for you and so is the blues."*
> *Charlie said that.*
> *www.poetrypoetry.com*
> *where you hear poems read by poets who wrote them*
>
> *www.myspace.com/whiskeybucketbluesreview*
> *hear Charlie & Henry sing the blues*
>
> *www.myspace.com/charlierossiter*
> *hear Charlie as solo performance poet*
>
> *www.myspace.com/avantretro (hear avantretro poems)*
>
> *www.myspace.com/jackthe71special*
> *hear Jack's original blues, blues rock & roots*

↑ Index

769. Ron Silliman

Silliman's Blog: Bad Moon Rising

Tue 27 Feb 2007

---

http://ronsilliman.blogspot.com/

RECENT POSTS

In the past three weeks
Leroy Jenkins
Gene Frumkin
Merilene Murphy
Michael Benedikt
and Emmett Williams
have all died

The device poems
of Elaine Equi

Reading and citing
the New York Times

Martin Scorseseâ€™s
The Departed
is better than the film
(Infernal Affairs)
from which it was adapted

Elaine Equiâ€™s
Ripple Effect

Mongolian Ping Pong

The Grand Piano,
vol 2,
is available
(an experiment in collective
autobiography)

Highlights
of Fascicle 3

We
by Yevgeny Zemyatin
(sci-fi before sci-fi existed)

http://ronsilliman.blogspot.com/

↑ Index

770. Zoe Ward
Good drinks & small presses in ATL
Tue 27 Feb 2007

All,

If you're in Atlanta this week, stop by Manuel's Tavern on Friday night to have a drink with the fine folks behind some great small presses, including Archipelago, A Public Space (lit mag), Akashic, Graywolf, Milkweed, Soft Skull, and Coffee House. Details below.

Also, come say hi to me at the Archipelago/Two Lines table (#132) if you have a chance!

Manuel's Tavern, in the “New Bar”
Friday, March 2, 8-11 pm
602 North Highland Avenue, Atlanta

Directions (from the Hilton):

Turn Left on Piedmont
Follow Piedmont to North Ave., turn right
Follow this to North Highland
Manuel?s Tavern is at the corner of North Ave.

Hope to see you there!

Zoe Ward
Editor & Publicist
Archipelago Books
25 Jay St. #203
Brooklyn NY 11201
T: [redacted]
F: [redacted]

Visit our new website!
www.archipelagobooks.org=

↑ Index

771. David A. Kirschenbaum
Last Call: Advertise in Boog City 39
Tue 27 Feb 2007

Please forward

Advertise in

Boog City 39

*Deadline

--Wed. March 7-Ad copy to editor
--Sat. March 10-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/ <http://boogcityevents.blogspot.com/>
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

772. **michael-chasar**

CFP: Poetry & Popular Culture (4/16/07; MMLA '07)

Tue 27 Feb 2007

CFP: 2007 Midwest Modern Language Association Convention
Cleveland, Ohio, November 8-11, 2007

Poetry & Popular Culture

For many people, the terms "popular" and "poetry" seem mutually exclusive and the term "popular poetry" oxymoronic - a non sequitur in which the commercial logic of the culture industries and the integrity of the lyric voice or aesthetic taste are impossibly paired. Yet the field of Cultural Studies now offers a set of rubrics by which we might talk productively about the intersection of poetry and popular culture. This panel seeks to showcase innovative scholarship at that intersection and thus invites papers reading and recovering the history of popular poetry, examining its creation and consumption, and exploring its various manifestations from periodical to pin-up, radio to rock and roll, and advertisement to autograph book.

Send 300 word abstracts by April 16 to [redacted].

http://www.uiowa.edu/~mmla/

↑ Index

773. **charles alexander**
sorry. wrong email
Tue 27 Feb 2007

Dear Friends:

The email I sent earlier contained one mis-typed email address to which to send letters of support for the Steinfeld artists (& Chax Press) in Tucson.

The city council member's address was written as <[redacted]>

but it should have been:

<[redacted]>

very sorry for the confusion!

Charles

↑ Index

774. **charles alexander**
sorry. wrong email
Tue 27 Feb 2007

(yikes: still WRONG -- either not enough or too much coffee this morning! Please, Poetics List Moderators. If you catch this, send THIS email on to the list, and not the last one!))

Should be, and this is final: <[redacted]> (I had it earlier as tucsonaz.goav)

_____

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↑ Index

775. **Halvard Johnson**

Re: Poems: to post or not to post

Tue 27 Feb 2007

I'm finding I can also delete all the messages from UB Poetics re messages to be posted. Lots more of them nowadays. I'm wishing they'd include a poem with each of those I get.

Hal

Today's Special

Theory of Harmony
http://www.xpressed.org/fall04/theory1.pdf

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 27, 2007, at 9:44 AM, Halvard Johnson wrote:

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Charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

↑ Index

776. Adam Fieled
Jordan Stempleman on PFS Post
Tue 27 Feb 2007

Check out four dynamite poems from Iowa's Otoliths & moria veteran Jordan Stempleman:

http://www.artrecess.blogspot.com

"I'm always crashing in the same car"

http://www.adamfieled.blogspot.com

The fish are biting.
Get more visitors on your site using Yahoo! Search Marketing.

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777. Tony Hooper
Re: Amy Re: You must reply to this with a poem - creative?
Tue 27 Feb 2007

Alexander -

If the list is an open mic if it's populated with poetry, then it's just a bulletin without it. I see more self promotions, general announcements, and death notices than I do thoughtful "poetics" discussions.

I think actual poetry is more interesting than discussions of poetry. I have low expectations regarding this list so I'm not disappointed with it's current state.

Tony

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>
> Amy's kinda right about this, I think. I mean, with
> all the info we have access to online, why pollute
> this list with more than it can digest. This is a
> space cafe - not a poetry reading with loads of open
> mic. If anything, we should learn better at better
> bickering! We should attack the establishment -- or,
> join aol.
>
> agj
>
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>

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> > that, Google Wryting-L and it should give you the
> > relevant information. Regards, Tom Savage
> >
> >
> > ---
> > Sucker-punch spam with award-winning protection.

> > Try the free Yahoo! Mail Beta.
> >
>
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> ---
>
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>
>
>

> Want to start your own business?
> Learn how on Yahoo! Small Business.
> http://smallbusiness.yahoo.com/r-index
>

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778. Bill Berkson

Bill Berkson Reading

Tue 27 Feb 2007

Bill Berkson reading from
Our Friends Will Pass Among You Silently
new poems 2001-2006
The Owl Press, 2007
&
What's Your Idea of a Good Time?:
Letters & Interviews 1977-1985
with Bernadette Mayer
Tuumba Press, 2006

& celebrating
Sudden Address:
Selected Lectures 1981-2006
Cuneiform Press, 2007

Thursday, March 15, 6 p.m.
Kelly Writers House
3805 Locust Walk
Philadelphia, PA

*

Saturday, March 17th, 4pm - 6pm
Clayton Fine Books
317 N.Charles Street
Baltimore, MD
[[redacted]]

*

Sunday, March 18, 3 p.m.
In Your Ear
DC Arts Center
2438 18th Street in Adams Morgan
Washington DC
admission $3, free for members

↑ Index

779. Jason Quackenbush
Re: Russell Edson - what school is he?
Tue 27 Feb 2007

I don't think you're wrong, but i think sometimes even an arbitrary grouping is a useful one. For me, as an autodidact born in the late seventies and growing up in the stagnant nineties about as far from the little magazines of the sixties and seventies as you can get, things like Hoover's introduction to the norton postmodern have been very useful at trying to get a structure around which to further my investigations of the poetry of the couple of generations immediately preceding mine which are currently just beginning the process of canonization. Being able to read ashbery and o'hara as somehow related to eachother and also to poets like padgett and berrigan, and as somehow having some distance from creeley or olson while at the same time all of them being somehow connected in a broader field that was itself some distance from poets like plath or collins or maya angelou who are the sorts of people you associate with american poetry if you walk blindly into a bookstore to look at poets and not knowing anything else.

which is to say, so long as such groupings and schoolings serve a pedagogical purpose and are seen as porous and not absolute, i think they have a place at the table.

On Mon, 26 Feb 2007, Mark Weiss wrote:

> *I could be wrong, but it sounds like a hail mary play to me. I know all of the principals, including Edson, who read for me several times in the 70s and appeared in my journal Broadway Boogie. As far as I know he didn't hang out with Jerry or Diane or for that matter Kelly or Eshleman, and his work and theirs are very different. And Deep Image lasted as a self-designation for the*

> *blink of an eye.*
>
> *Not that it matters much. They're all sui generis. And the toxonomies are of limited use. I'll go with "call me what you want except late for dinner."*
>
> *Mark*
>
> *At 08:36 PM 2/26/2007, you wrote:*
> *Hoover classified him with Rothenberg, Wakoski, and some others as part of the "Deep Image" school in the norton postmodern american.*
>
> *On Mon, 26 Feb 2007, Aaron Belz wrote:*
>
> *Hey Poetics -*
>
> *If you had to make a case that Russell Edson belongs to a particular school*
> *of American poetry, which one would it be? Language? NY School? My hunch is*
> *neither of those, so what do we call Edson's 'school'?*
>
> *Just wondering,*
>
> *Aaron*

↑ Index

780. **Tony Trigilio**

Court Green #5 / Call for Submissions

Tue 27 Feb 2007

COURT GREEN #5 / Spring 2008

http://english.colum.edu/courtgreen

Call for Submissions

Dossier: Sylvia Plath

Each issue of COURT GREEN features a dossier on a special topic or theme. For our fifth issue, we are seeking creative responses to the work, life, and legacy of Sylvia Plath. It has been over forty years since Plath committed suicide. In the decades since, her influence has proven to be great and lasting. For this dossier, we would like to see fresh takes on and responses to Plath's life and work, however subtle or overt, in poetry and short lyric essays or prose. All styles are welcome. We are not looking for critical/academic works at this time.

Submissions for dossier and regular sections of the magazine are welcome.

If you would like to submit poems for either or both sections, our submission period is March 1-June 30 of each year.

Please send no more than five pages of poetry. We will respond by August 31.

Submit to:

Editors, COURT GREEN
English Department
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605

Email submissions are not accepted. Submissions without a self-addressed, stamped envelope will not be returned. SASEs with insufficient postage will contain notification only. Poems submitted outside our reading period will be returned unread.

Email me if you have questions: [redacted]

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781. **Lewis LaCook**

I saw a burning car on 28th Street - Xanax Pop, by Lewis LaCook

Tue 27 Feb 2007

These details and their temporal degradation
spit stillness and reciprocal snow
At night, carillons scream like gulls
streaming through sexually-bruised skies
and lighting on the relief of faces
You smile as if this were understanding
The fire department, slow to respond, hungry
slide as if on strings down the street
and reach a conflagration. Somehow
we're holding hands, maybe
to ward off the vicious pink of the clouds
Anyway, we're in love, adjacent
and content as per this series of treaties

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Don't get soaked. Take a quick peak at the forecast
with theYahoo! Search weather shortcut.

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782. **David-Baptiste Chirot**
Re: wood's lot today: 3 Otoliths poets: CRONIN, STAMMER, CHIROT
Tue 27 Feb 2007

> *From: "Otoliths Editor" <[redacted]>*
> *To: "Mark Young" <[redacted]>*
> *Subject: wood's lot*
> *Date: Tue, 27 Feb 2007 20:28:52 +1000*
>
> *Dear David, Margie, harry*
>
> *Thought you might be interested in today's postings as Wood's Lot.*
>
> *http://web.ncf.ca/ek867/2007_02_16-28_archives.html#02.27.2007*
>
> *Cheers*
> *Mark*

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian.
http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

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783. **David-Baptiste Chirot**
FW: Guardian Unlimited Books: 'Inside the wire' Poets of Gitmo
Tue 27 Feb 2007

> *David Chirot spotted this on the Guardian Unlimited Books site and thought you should see it.*

To see this story with its related links on the Guardian Unlimited Books site, go to http://books.guardian.co.uk

'Inside the wire'
The pressures of confinement in Guantánamo Bay have led many in the controversial detention camp to turn to poetry. But, as Richard Lea learns, the American authorities are very reluctant to let the world see them
Monday February 26 2007
The Guardian

Poetry's capacity to rattle governments is not, it appears, confined to totalitarian regimes. A collection of poems by detainees at the US military base in Guantánamo Bay is to be published later this year, but only in the face of strong opposition by suspicious American censors.

Twenty-one poems written "inside the wire" in Arabic, Pashto and English have been gathered together despite formidable obstacles by Marc Falkoff, a law professor at Northern Illinois University who represents 17 of the detainees at the camp. The collection, entitled Poems from Guantánamo: The Detainees Speak, will be published in August by the University of Iowa Press with an afterword written by Ariel Dorfman.

It all began when he turned up at the secure facility in Washington DC where all communications from detainees are sent, and found a poem waiting for him.

"The first poem I saw was sent to me by Abdulsalam al Hela," he says. "It's a moving cry about the injustice of arbitrary detention and at the same time a hymn to the comforts of religious faith."

"It was interesting to me because I did a PhD in literature, but I didn't think too much about it."

A second poem from another client followed soon after, and Falkoff began to wonder if other lawyers also had clients who were sending poetry. It turned out that Guantánamo Bay is "filled with itinerant poets".

Many of the poems deal with the pain and humiliation inflicted on the detainees by the US military. Others express disbelief and a sense of betrayal that Americans - described in one poem as "protectors of peace" - could deny detainees any kind of justice. Some engage with wider themes of nostalgia, hope and faith in God.

But most of the poems, including the lament by Al Hela which first sparked Falkoff's interest, are unlikely to ever see the light of day. Not content with imprisoning the authors, the Pentagon has refused to declassify many

of their words, arguing that poetry "presents a special risk" to national security because of its "content and format". In a memo sent on September 18 2006, the team assigned to deal with communications between lawyers and their clients explains that they do not "maintain the requisite subject matter expertise" and says that poems "should continue to be considered presumptively classified".

The defence department spokesman Jeffrey Gordon is unsurprised that access to detainees poetry is tightly controlled. "It depends on what's being written," he says. "There's a whole range of things that are inappropriate." Of course poetry that deals with subjects such as guard routines, interrogation techniques or terrorist operations could pose a security threat, but Gordon is unable to explain why Al Hela's poem is still classified, saying "I haven't read any of these [poems]".

As with prisoners within the American justice system, he argues, there are constraints on their first amendment rights. "I don't think these guys are writing poetry like Morrissey," he continues.

"The fear appears to be that detainees will try to smuggle coded messages out of the camp," explains Falkoff, a fear that has often allowed clearance for English translations only - Arabic or Pashto originals being judged to represent an "enhanced security risk". In many cases even Falkoff has only seen the translations prepared for the volunteer lawyers by the few translators with the requisite security clearance.

Because of security restrictions, Falkoff cannot give any further details about Al Hela's poem, or about other poems sent to him by his clients that have not been cleared for publication by the department of defence. He is not allowed to see about 20 poems sent to other lawyers that have not been cleared for publication.

Many poems have also been lost, confiscated or destroyed. Falkoff is unable to even offer an estimate of how many poems have been written in the camp.

"To start with," he says, "there are probably 200 detainees who either don't have lawyers or have not been allowed to communicate with their lawyers. Even for those clients who have lawyers, I really don't know how many poems they've written or whether they've been confiscated. Communicating back and forth with our clients is a very, very difficult process."

Only one of the authors in the forthcoming collection wrote poetry before his incarceration. The religious scholar Abdul Rahim Muslim Dost wrote 25,000 lines of poetry during his time in the camp, only a handful of which have been returned to him. A poem he wrote on a Styrofoam cup and reconstructed from memory after his release appears in Poems from Guantánamo. The other detainees were not poets before their incarceration,

but have turned to poetry under the particular pressures of their situation.

Moazzam Begg, who spent three years in Guantánamo Bay before being released without charge in January 2005, began writing poetry as a way of explaining what he was going through. He knew that everything he wrote would be censored, so used poetry to try to describe his situation to his family.

"The idea was to say it without saying it," he says, "and to explain to my interrogators that it was a farce."

The formal constraints of poetry gives the writer control over their material, he says, "the ability to say the words without going into a rant".

Poetry was also a way of engaging with the system.

"I knew that everything I wrote would be censored," he continues, "and that the person censoring it would have to read the poem." By writing in English, a language rarely used by detainees in the camp, he was able to communicate directly with guards, and perhaps those higher up in the US military.

It was also a way of "showing anger" and "channelling frustration".

According to Falkoff, detainees are writing poetry because "they're trying to keep hold of their sanity and humanity".

"They have really, really nothing to do there," he says. "They get, now, an hour of exercise every other day or so. They don't have access to books, apart from a Qu'ran - which they get whether they want it or not - and a little book cart with some Agatha Christie novels and some Harry Potter. They're not allowed to interact with the other prisoners. There are no communal areas. The recreation area is like a chimney with 30ft high walls."

"They're writing poetry because they need some kind of mental stimulation, some way of expressing their feelings, some outlet for their creativity."

According to the poet Jack Mapanje, who was imprisoned in Malawi because of his writing and now teaches a course on the poetry of incarceration at Newcastle University, prisoners often turn to writing poetry as a way of "defending themselves".

"People are writing as a search for the dignity that has been taken away from them," he says. "It's the only way they can attempt to restore it, but nobody is listening to them." He was imprisoned himself with many people who were illiterate, he says, but many of them were writing poetry, or

> *singing songs about their captivity - "it's the same impulse that drives people to prayer."*
>
> *"Poetry talks to the heart," he continues, "there is something immediately passionate about it." For Mapanje, poetry is a more "natural" means of expression than prose, a means of communication that "anybody who hasn't got any craft will come to".*
>
> *The poet Tim Liardet, whose Forward prize-shortlisted collection Blood Choir deals with the time he spent teaching poetry at a young offenders' prison, agrees there's an "instinctual" urge to reach for poetry in extreme circumstances.*
>
> *"They're feeling things they've never felt before, or never with so much intensity," he says. "They've never had to try to match such an intense experience with language before."*
>
> *Many of the offenders he worked with resisted his efforts to get them to write poetry, he continues, but "the ones who ended up writing it were the ones who found it themselves. They weren't following an example from me."*
>
> *Falkoff is hoping the collection of poems from Guantánamo Bay will put a human face on people branded by the former American defence secretary Donald Rumsfeld as "among the most dangerous, best-trained, vicious killers on the face of the Earth".*
>
> *The quality of the poems in the collection is "variable", says Falkoff, but "there's some really good stuff there". He stresses that because of security restrictions he has often been unable to see anything more than translations prepared without "poetry in mind". Nevertheless some of the poems transcend their extraordinary circumstances, he says, and "just knock me over".*
>
> *With the courts moving slowly towards fair and open hearings, he continues, "the detainees' own words may become part of the dialogue. Perhaps their poems will prick the conscience of a nation."*
>
> *Copyright Guardian News and Media Limited*

_____ With tax season right around the corner, make sure to follow these few simple tips. http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=HMFebtagline

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784. **lcabri**

Fred Wah leads second poetry discussion in new series

Tue 27 Feb 2007

---

i want the world
absolute & present
all its elements
?bpNichol quotation chosen by Fred Wah for his discussion event

Vancouver poet and critic FRED WAH will lead a unique informal poetry discussion?open to all?at Pause Cafe (74 Chatham W, Windsor, Ontario) on Tuesday 13 March at 7:30PM, no cover.

To peek at where discussion might go, feel free to range through quotations and poems the poet has already selected for his event and that are available via UWindsor's English Department News & Events, http://web4.uwindsor.ca/english.

Poetry prismatically refracts social, political, scientific, aesthetic languages, transforming them into something exciting and strange. How does poetic form do that when it's not really prismatic? Wah?s event is part of a new poetry discussion series exploring questions like this one about the language of poetry. The series aims to offer an experience of the shapes and sounds of contemporary poetry by inviting leading and emerging innovative practitioners of the art to the Windsor community minutes from downtown Detroit.

Wah will also give a poetry reading in Katzman Lounge, Vanier Hall, University of Windsor, on Monday 12 March at 4:30PM. All welcome. Refreshments provided.

Fred Wah was born of Chinese- and Scandinavian-origin parents in Swift Current, and in 1961, co-founded the important poetry newsletter, TISH. He was one of the founders of the formative writing group, the Kootenay School of Writing. Wah has published 17 books of poetry?including the Governor-General Award-winning Waiting for Saskatchewan (Turnstone, 1985) and his novel, Diamond Grill (NeWest, 1996), which NeWest Publishers has just re-issued in a 10th-anniversary edition.

FRED WAH?s first-time Windsor visit:

(1) Public Reading
4:30PM Mon 12 Mar
Katzman Lounge, Vanier Hall, University of Windsor
All welcome, no cover, refreshments provided

(2) Poetry Discussion
7:30PM Tue 13 Mar

Pause Cafe (74 Chatham W)
All welcome, no cover
For a sampling of texts selected by Wah, click on News & Events at http://web4.uwindsor.ca/english.

Wah?s events in Windsor are sponsored by The Canada Council, Rampike magazine, Pause Cafe, and the University of Windsor?s Department of English Language, Literature & Creative Writing.

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785. **Dr. Barry S. Alpert**
Re: Russell Edson - what school is he?
Tue 27 Feb 2007

No one has mentioned the school he attended, Black Mountain College.

Barry Alpert

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http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

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786. **aaron tieger**
CARVE 8 now available
Tue 27 Feb 2007

Finally, I am pleased to announce the for-real publication of CARVE 8. Featuring poems by Erica Kaufman (Brooklyn, NY), Lars Palm (Lund, Sweden), Ryan Murphy (New York, NY), Amy Whitney (Ithaca, NY), Arielle Guy (Brooklyn, NY), and Joseph Massey (Arcata, CA), this issue is sure to please!

CARVE 8 can be purchaed via paypal at either aarontieger.blogspot.com or carvepoems.org. Or, if you prefer, you can send a check (made payable to AARON TIEGER) or cleverly concealed cash to 1964 Slaterville Rd., Ithaca NY 14850.

Please order your copy today. Support small presses and the poets who publish in them!

Thank you.

Aaron Tieger
Editor, CARVE

aarontieger.blogspot.com
carvepoems.org
soonproductions.org

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

Have a burning question?
Go to www.Answers.yahoo.com and get answers from real people who know.

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787. **clifford**
laundrypoettry
Wed 28 Feb 2007

Well laundrymats and "washing" hands etc. are interesting tropes, right? like dig them two washerwomen in finnegans wake yapping away on tHe metaphorical banks of the liffey. a couple years back i and 3 friends did a recording of select passageS of Fwake the laundryladies gossipaceously chattering and we did a few quick loops and popped a tape in the soUnd system at the local "buanderie" and lo, it was hardly noticed. but then again who hears or reads finnegans walke? it was fun. i figure no matter how ya cut the finnegans wake had to be written so irish ears can hear it. no matter how innovative or not the building they inhabit. or how forlorn. So it goes, eh? as old man Kurt Vonnegut , has it.

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788. **CA Conrad**
FRANK SHERLOCK EMERGENCY FUND benefit show 3/18 in Philadelphia = = = = = = =
Wed 28 Feb 2007

FRANK SHERLOCK EMERGENCY FUND benefit show 3/18 in Philadelphia = = = = = = =

(for full schedule, including links, go to:
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>
)

March 18th,2007
at FERGIE'S PUB (1214 Sansom St)
4pm to 7pm on the 2nd floor

$20 suggested donation
(BUT PLEASE GIVE WHAT YOU CAN!)

HOSTED BY Jenn McCreary BANDS, POETS & FILMMAKERS INCLUDE: Goodbye Better, Don Riggs, Christina Strong, Jessica White, Chris McCreary, I Feel Tractory, Dorthea Lasky, Ish Klein, CAConrad

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789. Bob Marcacci
THE COUNTDOWN Episode 20 Featuring ARLENE ANG
Wed 28 Feb 2007

Link over to <http://www.miporadio.net/BOB_MARCACCI/>, choose the show you want by clicking on the headphones icon in the menu, and just listen. It's that easy!

THE COUNTDOWN Episode 20 highlights the poetry of Arlene Ang, and also stars these poets and bloggers: Ann Bogle, Rachel Dacus, Crag Hill, Christine Klocek-Lim, Rick Mullin, Shelia E. Murphy, Maurice Oliver, Pearl Pirie, William Rike & Jordan Stempleman.

Always looking for a good blog to slog through. Comments and conversay appreciated, front or backchannel. Thanks for tuning in to MiPoRadio where poetry tunes in, and special thanks to all the fine poets who recorded work for this one!

--
Bob Marcacci
<http://marcacci.blogspot.com/>

If the brain were so simple we could understand
it, we would be so simple we couldn't.
 -Lyall Watson

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790. Shad Marsh
Re: Russell Edson - what school is he?
Wed 28 Feb 2007

I don't think I would attach any one "school" to him,
He is in many ways singular, butif you need one, he
can be counted among the "American Surrealists" or
"school of the absurd prose poem" or...

Now that's room service! Choose from over 150,000 hotels

in 45,000 destinations on Yahoo! Travel to find your fit.
http://farechase.yahoo.com/promo-generic-14795097

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791. Thomas savage

Re: Amy Re: You must reply to this with a poem - creative?

Wed 28 Feb 2007

I, too, have noticed that many of the discussions/posts have either nothing to do with poetry/poetics or are only peripherally concerned with poetics issues. I usually can tell which these posts are from the subject line and mostly don't read them. Are there other subscribers to the list who do the same? Regards, Tom Savage

Tony Hooper <[redacted]> wrote: Alexander -

If the list is an open mic if it's populated with poetry, then it's just a bulletin without it. I see more self promotions, general announcements, and death notices than I do thoughtful "poetics" discussions.

I think actual poetry is more interesting than discussions of poetry. I have low expectations regarding this list so I'm not disappointed with it's current state.

Tony

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>
> agj
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>
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> >
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> > that, Google Wryting-L and it should give you the
> > relevant information. Regards, Tom Savage
> >
> >
> > ---
> > Sucker-punch spam with award-winning protection.
> > Try the free Yahoo! Mail Beta.
> >
>
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> ---
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_____
___
> Want to start your own business?
> Learn how on Yahoo! Small Business.
> http://smallbusiness.yahoo.com/r-index
>

Now that's room service! Choose from over 150,000 hotels
in 45,000 destinations on Yahoo! Travel to find your fit.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2007

576 messages · Wed 28 Feb 2007 – Sat 31 Mar 2007

March 2007 buried the philosopher of the unreal and then, without quite meaning to, spent the rest of the month refuting him. Jean Baudrillard, who had argued that the real had vanished into image and that we live among copies with no original, died on the sixth. Five hundred and seventy-seven messages moved through the list, and around his death the archive arranged a quiet body of evidence to the contrary — a poet genuinely recognized, a language genuinely dying — the stubbornly real events his theory said were no longer possible.

The recognition came in the paper of record. A rare Sunday Times review of Rae Armantrout gave a Language poet the mainstream page, and the room turned it over warily. Ruth Lepson noted that the reviewer had avoided situating Armantrout in Language poetry at all, she suspected *"for fear of losing readers"*; Murat Nemet-Nejat defended the notice, quoting its admiration for lines *"as densely patterned as silicon chips"*. It was a real arrival — a difficult poet actually seen on the page that decides, for most readers, who exists — and yet an arrival with her difficult context politely simulated away, the Language poet admitted only once her Language poetry had been left at the door. Recognition, the room noted, came at the price of a small unreality.

Then the theorists themselves went on dying. In an elegy titled for Baudrillard, Alan Sondheim rolled the whole French generation into one long memento mori — Barthes hit by a van, and after him Derrida, Foucault, Deleuze, Lyotard, and now Baudrillard — confessing, *"I raised myself on all of them"*, and watching his teachers pass one by one into the single thing no theory has ever dissolved. The philosophers of the vanished real were vanishing, really, and in the oldest possible way.

And a real loss no simulation could cover was underway in China. A thread on a village struggling to save its dying language followed the slow disappearance of Manchu in Heilongjiang — a tongue going silent for good, its last speakers old. Against Baudrillard's thesis that everything now is only image and copy, a language dying is precisely not a copy: it is a final, unrecoverable subtraction from the world, the opposite of a simulacrum, a real absence where a real speech had been.

It was, in the end, the refutation of Baudrillard by Baudrillard. The man who declared the real had disappeared disappeared himself, into death, the one event

no simulacrum has ever managed to cover; and the month gathered around him its plain contrary evidence — a poem actually read, a tongue actually lost. I have set March down exactly as the archive delivered it — the sanded-down review, the dying theorists, and the dying language — because it was the month the philosopher of the unreal died in the most real way there is, and the world answered his life's argument the way it always answers it in the end: with a grave, a silence, and a poet, for once, actually seen.

— Kristen M. Fabians

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326. Alexander Jorgensen — Harry Crosby - Info request
327. Nick Piombino — Re: Poet Jackson MacLow
328. richard owens — Re: Harry Crosby - Info request
329. Nick Piombino — Re: Poet Jackson MacLow
330. Joe Amato — Re: Armantrout review in Sunday Times Book Review
331. amy king — Re: Poet Jackson MacLow
332. charles alexander — Re: Poet Jackson MacLow
333. Joe Amato — Re: Poet Jackson MacLow
334. maxpaul — Re: Armantrout review in Sunday Times Book Review
335. Ruth Lepson — Re: Armantrout review in Sunday Times Book Review
336. Patrick F. Durgin — Poet Jackson Mac Low

337. V Nicholas LoLordo — Re: Armantrout review in Sunday Times Book Review
338. David Baratier — Joshua Corey, last chance for this publication
339. Catherine Daly — Re: Armantrout review in Sunday Times Book Review
340. Danny Snelson — Re: Poet Jackson Mac Low
341. Joanna Fuhrman — Reading in Lancaster, PA
342. Nate Pritts — New COMBATIVES issue w/Elisa Gabbert
343. Nick Piombino — Re: Poet Jackson MacLow
344. Tom Beckett — Re: Armantrout review in Sunday Times Book Review
345. rzep — Re: Harry Crosby - Info request
346. David-Baptiste Chirot — Re: Armantrout review in Sunday Times Book Review
347. Ann Bogle — Re: Armantrout review in Sunday Times Book Review
348. Tarpaulin Sky Press & Journal — NYC BOOK RELEASE PARTY: Danielle Dutton's _Attempts at a Li...
349. Barry Schwabsky — Re: Armantrout review in Sunday Times Book Review
350. lcabri — Roy Miki's discussion & reading 19-20 March
351. Joe Amato — Re: Armantrout review in Sunday Times Book Review
352. Barry Schwabsky — Re: Armantrout review in Sunday Times Book Review
353. Tom Beckett — new at e-x-c-h-a-n-g-e-v-a-l-u-e-s...
354. Jim Andrews — Marvin Minsky: "The Emotion Machine"
355. Michael Cross — Taggart chapbook still available // Stephen Ratcliffe's REAL
356. Elizabeth Treadwell — Kimball & Stein at SPT this Fri 3/23
357. Alan Sondheim — Dark sky.

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358. David Baratier — Re: poet Jackson MacLow
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360. Mark Prejsnar — Language Harm this Wednesday
361. Mairead Byrne — Re: Language Harm this Wednesday
362. Jim Andrews — Re: Armantrout review in Sunday Times Book Review
363. Pierre Joris — Re: Poet Jackson MacLow
364. Dan Waber — ars poetica update
365. susan maurer — Re: Armantrout review in Sunday Times Book Review
366. susan maurer — tamarind
367. Colm Mulcahy — Re: Fwd: Re: Language Harm this Wednesday
368. Michael Kelleher — Literary Buffalo E-Newsletter 3.19.07-3.25.07
369. Peter Ciccariello — Poor Yorick in lyrical landscape
370. Nick Piombino — Re: Poet Jackson MacLow
371. agj — Chinese Village Struggles to Save Dying Language
372. Murat Nemet-Nejat — Re: Poet Jackson MacLow
373. Murat Nemet-Nejat — Re: Erratum du jour, or the power of art
374. charles alexander — Re: Armantrout review in Sunday Times Book Review
375. Freind, William Joseph — Rae Armantrout reading in South Jersey, April 12
376. Lewis LaCook — A precious fluid
377. Maria Damon — for dylan, parody and palindrome fans, a triple bill
378. Catherine Daly — Re: Armantrout review in Sunday Times Book Review
379. Tom Orange — Armantrout review in Sunday Times Book Review
380. Barry Schwabsky — Re: Armantrout review in Sunday Times Book Review
381. Mark Weiss — Re: Armantrout review in Sunday Times Book Review
382. phanero — Re: Armantrout review in Sunday Times Book Review
383. Frances Blau — Memorial reading for kari edwards
384. Ruth Lepson — Re: Armantrout review in Sunday Times Book Review
385. Daniel Machlin — Futurepoem/Jill Magi Book Party 3/29

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388. kom9os — maclow

389. heidi arnold — Tuntha-obas/edson
390. Halvard Johnson — Re: Tuntha-obas/edson
391. Lou Rowan — Re: Armantrout review in Sunday Times Book Review
392. Jennifer Karmin — 3/24: Soup & Tart Chicago
393. Michael Alain Soubbotnik — Flaubert's notebook as a poem
394. Montgomery fuller — International Poetry Day event on Wednesday, March 21 2007 Montreal Mus...
395. Rod Smith — New @ Bridge Street: Age of Huts, Don't Ever Get Famous, Saints of Hysteria, Sh...
396. Evan Munday — Rachel Zolf's Human Resources
397. Betsy Andrews — upcoming readings for Betsy Andrews
398. Russo, Linda V. — Re: Armantrout review in Sunday Times Book Review
399. Nick LoLordo — Re: Armantrout review in Sunday Times Book Review
400. linda norton — Re: Armantrout review in Sunday Times Book Review
401. Nico Vassilakis — SOUND/VISUAL/DIGITAL/POETRIES
402. Alan Sondheim — Left Behind
403. P Ganick — the list from BLUE LION BOOKS

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405. Gabrielle Welford — Re: Chinese Village Struggles to Save Dying Language
406. agj — Re: Chinese Village Struggles to Save Dying Language
407. agj — And this -- Re: Chinese Village Struggles to Save Dying Language
408. amy king — Re: Poet Jackson MacLow - my tiny anecdote
409. amy king — Re: Poet Jackson MacLow - my tiny anecdote
410. Ruth Lepson — Re: Left Behind
411. Russo, Linda V. — Re: Armantrout review in Sunday Times Book Review
412. phanero — wwwwwwwww - Hol Hummmmmmmmm, "Domestic Interior" [K]
413. Murat Nemet-Nejat — Re: And this -- Re: Chinese Village Struggles to Save Dying Language
414. Sheila Murphy — blue lion books
415. Christophe Casamassima — Coolidge Quote
416. Tom Beckett — Re: Coolidge Quote
417. Michael Alain Soubbotnik — Re: Coolidge Quote
418. Skip Fox — Re: Coolidge Quote
419. David-Baptiste Chirot — Re: Armantrout review in Sunday Times Book Review
420. Gabrielle Welford — Re: Chinese Village Struggles to Save Dying Language
421. thom donovan — ROBERT KOCIK contact info ?????????????
422. Patrick F. Durgin — Hannah Weiner's Open House
423. Joel Weishaus — "The Way North"-3 Text-1
424. Tisa Bryant — NYC Encyclopedia Event @ Bowery Poetry Club 3/31!
425. UbuWeb — MoMA and UbuWeb Present - March 28th: Bergvall, Byrum, Fitterman & Goldsmith

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426. Barry Schwabsky — Hejinian and Watten at Parasol Unit, 29 March
427. mIEKAL aND — Fwd: Ibis Editions poets on "The NewsHour with Jim Lehrer"
428. Daniel Machlin — Jill Magi/Futurepoem Book Party 3/29
429. Christophe Casamassima — coolidge quotes...
430. Patrick F. Durgin — Hannah Weiner's Open House TOC
431. David-Baptiste Chirot — FW: This Weekend at Woodland Pattern: Betsy Andrews & Fleda Brown
432. agj — Re: Chinese Village Struggles to Save Dying Language
433. Nick Carbo — poetry summer in france! fiction too
434. Dan Coffey — performance poets
435. Poetry Project — Events at the Poetry Project 3/26 - 3/31
436. Tim Peterson — New on Mappemunde: Tim Peterson's blog

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437. Nada Gordon — BOOK PARTY 4/1 **FOLLY** by Nada Gordon
438. Steensen,Sasha — Bonfire Press / chapbook by Graham Foust
439. Alan Sondheim — bols
440. L Trent — Looking for innovative form/constraint-based poetry at 21 Stars Review
441. Dan Waber — vispoets.com weekly winner
442. Murat Nemet-Nejat — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
443. Nick Piombino — new on *fait accompli*
444. Christophe Casamassima — Father's Poetry
445. kevin thurston — Re: Father's Poetry
446. Ann Bogle — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
447. andrews — Fw: Sally Silvers in New Solo, Tues. March 27, Joyce Soho
448. Jennifer Karmin — March 31 deadline - Political Poems
449. P Ganick — revised list of BLUELIONBOOKS
450. Murat Nemet-Nejat — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

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451. ALDON L NIELSEN — Brathwaite Tonight
452. Maria Damon — Re: Brathwaite Tonight
453. Jesse Glass — Philip Terry's Oulipoems Available from Ahadada Books
454. Jim Andrews — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
455. Murat Nemet-Nejat — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
456. davidbchirot — FWD: UberTrashung from F L U X
457. Slaughter, William — Notice: Mudlark
458. Stephen Vincent — What she did! Susan Stein at SPT
459. Elizabeth Treadwell — Re: What she did! Suzanne Stein at SPT
460. Michael Rothenberg — CELEBRATING ED DORN WAY MORE WEST ST. MARK'S

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461. { brad brace } — 1,254 new illustrated two-word P-poems
462. Elizabeth Treadwell — Shearsman Books Party at Canessa Park this afternoon (San Francisco)
463. Sina Queyras — Re: What she did! Susan Stein at SPT
464. noah eli gordon — Denver: Sat., March 31 4pm: [redacted] Church, 1600 South Pearl Street
465. Nicholas Karavatos — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
466. Russo, Linda V. — What she did! Suzanne Stein at SPT
467. Charles Bernstein — Lazer & Armantrout reading in LA on 3/27
468. Stephen Vincent — Re: What she did! Suzanne Stein at SPT
469. Alan Sondheim — two danceworks for you and me
470. Mary Kasimor — Re: What she did! Suzanne Stein at SPT
471. Dr. Barry S. Alpert — Bauhaus, WChUTEMAS, Black Mountain, Media Study SUNY-Buffalo

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472. Andrew Zawacki — VERSE Festival
473. Wystan Curnow — poet on the move
474. Bob Marcacci — Episode 21 of THE COUNTDOWN featuring ALAN SONDHEIM!
475. Philip Metres — coverage of Israeli and Palestinian poets on Lehrer
476. Dan Waber — ars poetica update
477. Bob Heman — CLWN WR reading / new issue debut / this thursday March 29
478. Murat Nemet-Nejat — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
479. amy king — This Friday -- Stackhouse, Fieled, & Henrikson
480. Michael Kelleher — Literary Buffalo E-Newsletter 3.26.07-4.01.07
481. Thomas savage — Re: Father's Poetry
482. CA Conrad — complicit actions dismissed in a frenzy of greed
483. Ann Bogle — Fwd: poetry of Iraq
484. Christophe Casamassima — Re: complicit actions dismissed in a frenzy of greed
485. Alan Sondheim — For spoken improvised pomewhirreks

486. Christophe Casamassima — Submit!
487. Chris Stroffolino — Suzanne Stein at SPT
488. Stephen Vincent — Re: Suzanne Stein at SPT
489. Evan Munday — bpNichol Chap-Book Award
490. Abigail Child — Orchard Gallery opening, "Perilous Fictions" + Tribeca Premiere
491. melissa benham — What she did! Suzanne Stein at SPT
492. Lewis Warsh — Dennis Moritz at BPC

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493. Carrie hunter — Re: Submit!
494. Geoffrey Gatza — US Attorney General investigates BlazeVOX books
495. SHANE RHODES — The Bindery by Shane Rhodes
496. Charles Baldwin — Leonardo Electronic Almanac - CFP: Dispersive Anatomies Special
497. Nick Piombino — King of the Brooklyn School
498. Alan Sondheim — the covered
499. Kathleen Ossip — Summer Writers Colony at the New School
500. Leonard Kress — CIA
501. Nico Vassilakis — Book Launch (Sort of) and Event Reminder
502. Adam Morey — Bruce Andrews
503. David-Baptiste Chirot — FW: Call Your Senators NOW!Peace Action Prevent War with Iran
504. paolo javier — 2nd Ave Poetry Reading III, 4/7, 730 pm
505. Charles Bernstein — New McGann: Prepub discount
506. David-Baptiste Chirot — FW: [mailart] Mail Art Show from Uruguay
507. noah eli gordon — Poets on Painters Catalogs Now Available
508. Steve Evans — Little Magazines on Poetry Daily
509. SCOTT HOWARD — Call for Work: Reconfigurations

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510. Daniel Machlin — Reminder: Futurepoem Book Party NYC 3/29
511. Ian Randall Wilson — Book Publication
512. Anny Ballardini — Re: King of the Brooklyn School
513. Christina Milletti — Exhibit X Fiction presents Shelley Jackson March 30
514. David A. Kirschenbaum — **Advertise in Boog City 40**
515. Mark Weiss — reading in Glasgow
516. Poetics List — Poetics Welcome Message
517. Geoffrey Gatza — on behalf of Kent Johnson
518. Tenney Nathanson — BOO interview w Harryette Mullen--transcript? help? (sub-topic: QUICK he…
519. Betsy Andrews — Poet Betsy Andrews Reads at New College: March 31st, 6:30 PM
520. Betsy Andrews — Betsy Andrews & Brian Teare at Black Oak Books, Sunday

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521. David Baratier — Theory of Orange
522. kevin thurston — republican sound poetry?
523. Michael Kelleher — Buffalo Small Press Book Fair Schedule
524. julia bloch — Tom Devaney & John Coletti April 4 at Penn
525. Ken Rumble — Readings in Pittsburgh or Cleveland Areas?
526. Metta Sama — X-Posting: for current & former Michigan residents
527. noah eli gordon — Moles Not Molar
528. Joshua Kotin — Chicago Review | British Poetry Issue
529. Tom W. Lewis — Re: complicit actions dismissed in a frenzy of greed
530. Stephen Vincent — Re: Chicago Review | British Poetry Issue
531. David-Baptiste Chirot — Re: Suzanne Stein at SPT/An Entropy of deju vu all over again?
532. David-Baptiste Chirot — FW: Woodland Pattern: Opening this Sunday: Joel Lipman
533. Tom W. Lewis — Re: complicit actions dismissed in a frenzy of greed
534. Poetry Project — Events at the Poetry Project 3/30 - 4/13
535. Catherine Daly — Re: complicit actions dismissed in a frenzy of greed

536. Tom W. Lewis — Re: complicit actions dismissed in a frenzy of greed
537. Hugh Behm-Steinberg — Re: complicit actions dismissed in a frenzy of greed
538. Marcus Bales — Re: complicit actions dismissed in a frenzy of greed
539. Stephen Vincent — Re: Suzanne Stein at SPT/An Entropy of deju vu all over again?
540. agj — David-Baptiste Chirot
541. agj — Re: David-Baptiste Chirot 2
542. Gabrielle Welford — Re: David-Baptiste Chirot 2

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543. Alan Sondheim — sorcery
544. Sam Ladkin — Invitation
545. Alexander Dickow — agj on dbchirot
546. Tom W. Lewis — Re: complicit actions dismissed in a frenzy of greed
547. amy king — Tonight is Poetry ...
548. Dan Waber — vispoets.com weekly winner
549. Catherine Daly — Barack Obama
550. Crane's Bill Books — Bill Knott's blog
551. Ugo Calvigioni — Amor Líquido - LaLupe.com
552. Tom W. Lewis — clothing makes the poet
553. Eric Dickey — Re: clothing makes the poet
554. Chris Stroffolino — Re: clothing makes the poet
555. Tom W. Lewis — Re: clothing makes the poet
556. Marcus Bales — Re: clothing makes the poet

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557. JFK — Re: Chicago
558. Peter Ciccariello — I am home to all my marking distance
559. Dale Smith — po-fart.blogspot.com
560. David A. Kirschenbaum — Boog City 1 PDF Now Available Free
561. David Baratier — This Sunday, reading in NYC
562. angela vasquez-giroux — Re: clothing makes the poet
563. Jesse Seldess — Caroline Bergvall's email address?
564. Christophe Casamassima — Re: clothing makes the poet
565. Nick Piombino — Tony Scott dies
566. Vernon Frazer — Re: Tony Scott dies
567. Charles Bernstein — Elaine Equi Sunday Times review
568. Catherine Daly — az humanities council
569. Bob Heman — new chapbook - Cone Investigates - now available from Poets Wear Prada
570. Nick Piombino — Re: Elaine Equi Sunday Times review
571. Robert Perlman — AGNI's Shocking Remarks
572. Sawbuck — sawbuck 1.3
573. steve d. dalachinsky — coming up
574. e.g. vajda — April 7th Nonsense Company in Arizona
575. CA Conrad — Re: complicit actions dismissed in a frenzy of greed
576. agj — Re: clothing makes the poet

1. Nico Vassilakis

Fick Thus, short vispo vids & a new book

Wed 28 Feb 2007

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http://www.nokturno.org/index.php?poeetta=vassilakis

Thanks to Marko J Niemi

&

from Otolith Press:

Nico Vassilakis: DIPTYCHS

60 pages, full colour

$15.00

webpage: http://www.lulu.com/content/670787

Introduction by Geof Huth

↑ Index

2. Adam Tobin

Re: Russell Edson - what school is he?

Wed 28 Feb 2007

I don't think he attended Black Mountain College (did he??), but he was published in the first issue of the Black Mountain Review.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Dr. Barry S. Alpert
Sent: Tuesday, February 27, 2007 9:16 PM
To: [redacted]
Subject: Re: Russell Edson - what school is he?

No one has mentioned the school he attended, Black Mountain College.

Barry Alpert

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian.
http://www.freecreditreport.com/pm/default.aspx?
sc=660600&bcd=EMAILFOOTERAVE RAGE

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3. UbuWeb

UbuWeb Featured Resources, March: Selected by Caroline Bergvall

Wed 28 Feb 2007

UbuWeb
http://ubu.com

UbuWeb Featured Resources:
March 2007
Selected by Caroline Bergvall

1. Augusto de Campos' "Dias Dias Dias" spoken by Caetano Veloso 1979 (MP3)
http://ubu.wfmu.org/sound/decampos_augusto/DeCampos-Augusto_Veloso-Caetano_Dias%20Dias%20Dias_1979.mp3

2. Robert Ashley, "In Sara Mencken, Christ and Beethoven There Were Men and Women" 1972
(MP3)
http://ubu.wfmu.org/sound/ashley_robert/Ashley-Robert_In-Sara-Mencken.mp3

3. People Like Us, "The Sacred Erm" 2002 (MP3)
http://mediamogul.seas.upenn.edu/pennsound/authors/People-Like-Us/Recyclopaedia_Britannica_%5B2002%5D/People-Like-Us_05-The-Sacred-Erm.mp3

4. Beth Anderson, "Ocean Motion Mildew Mind" 1979 (MP3)
http://media.sas.upenn.edu/pennsound/authors/Anderson/Anderson-Beth_Ocean-Mildew-Mind.mp3

5. John Cage, "excerpt from Silence" 1969 (MP3)
http://ubu.wfmu.org/sound/dial_a_poem_poets/disconnected/Disconnected_07_cage.mp3

6. Meredith Monk "Rally" 1977 (MP3)
http://ubu.wfmu.org/sound/airwaves/Airwaves_06_MONK_RALLY.mp3

7. Miya Masakoa, "Ritual with Giant Hissing Madagascar Cockroaches" (excerpt) (MP3)
http://media.sas.upenn.edu/pennsound/groups/ICA_Boston_2006/Music_Overheard/12_Masakoa_Ritual_ICABoston_2006.mp3

8. John Ashbery, "A Blessing in Disguise" 1966 (MP3)
http://ubu.wfmu.org/sound/dial_a_poem_poets/corpse/Corpse_16_ashbery.mp3

9. On Kawara, "One Million Years" 1993 (MP3)
http://ubu.wfmu.org/sound/kawara_on/Kawara-On_One-Million-Years.mp3

10. Roland Barthes, "Inaugural lecture at the Collège de France" 1977 (MP3) http://ubu.wfmu.org/sound/barthes_roland/Barthes-Roland_Lecon-inaugurale-au-College-de-France-7-Janvier-1977.mp3

Caroline Bergvall is a poet, performance writer and critic, loosely based in London. She works internationally and is involved in page-based as well as off-page and collaborative poetics. Latest book: FIG (Salt, 2005). Latest text-recordings: "Shorter Chaucer Tales" hosted at PennSound. She was the Director of Performance Writing, Dartington College of Arts (UK) and is currently co-Chair of Writing, Milton Avery School of the Arts, Bard College (NY).

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UbuWeb
http://ubu.com

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4. sandra de 1913

SIGHTINGS by Shin Yu Pai

Wed 28 Feb 2007

1913 Press is punchy to announce the arrival of its newest book

SIGHTINGS by Shin Yu Pai

a gathering of visual-poetic texts, from four distinct projects.

"The physicality of the work and her stunning visual experimentations originate from the body. Shin Yu Pai uses charts, diagrams and non-literary forms of all sorts, to poetically gauge the complexities of race and gender. Sightings: Selected Works is a gorgeous and brilliant collection." --Denise Duhamel

Each copy of the book has been individually altered by the artist. Please stop by the Small Press Distribution table at AWP to check it out!

Sightings: Selected Works [2000-2005]
$16
ISBN: 9780977935116
is available for purchase from:

1913 Press
http://journal1913.org/sightings.html

Small Press Distribution
http://www.spdbooks.org/SearchResults.asp?AuthorTitle=sightings

or order signed copies directly from the author
http://shinyupai.com/
email: [redacted]

"Sin Yu Pai's poems explode in a hundred urgent directions, with the incandescence of fireworks. Her book delves deep into modernist experiment, and draws back--not out of fear nor from a respect for convention--but only when the human imperative to communicate might otherwise be cut short. She is a young artist, of an age when a volume of 'selected poems' might seem egregious, but in this case it is fascinating to watch, in Sightings, the dyer's own hand judge, then set aside for us, the best of her amazing production." --Kevin Killian

Rolando Murillo of Murillo Design was was recently honored with a Gold ADDY award for his design of the Sightings cover. Check out Murillo Design, Inc. at http://www.murillodesign.com

"In Sightings, Shin Yu Pai skilfully brings together four different poetic approaches to draw attention to the language of the commonplace and innervate tensions in the social familiar. Her eye for detail incises the subterranean erotics of gymnasiums, mass transit, and grocery stores. She transports the reader into the fissures of somatic displacement that scar the surface of everyday life. In Sightings, Shin Yu Pai delivers a rare optic, one capable of uncanny reflection and conveying the immediacy of feeling." --David Michalski

Review/exam copies are available directly from
1913 Press: [redacted]
or
Shin Yu Pai: [redacted]

"In Sightings, Shin Yu Pai disrupts voyeurism by an increasingly disruptive text. The dazzling effect of these dismembered texts, which range from an eye test to a play in verse composed from phrases from a Chinese-English phrase book, is akin to exquisite corpses, texts that are sexual, unconscious, and social hybrids that are not characteristic of culture, western society, or imperialism." --Leslie Scalapino

Please check out 1913's other fine publications at AWP on the SPD table:

SEISMOSIS
the stunning collaboration between John Keene + Christopher Stackhouse
http://journal1913.org/seismosis.html

and

1913 a journal of forms
issue 2
with works by John Yau, Biswamit Dwibedy, Fanny Howe, Josely Vianna Baptista, Susan Maxwell, Theodore Harris...and many many more!
http://www.journal1913.org

1913 Press is still accepting entries for its ROZANOVA PRIZE through March 13, 2007:
http://journal1913.org/prizes.html

Thanks for your support of 1913
+
a Happy AWP to all!

http://journal1913.org/home.html
http://www.1913press.org

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24020

*to be removed from this email list, please reply to sender with "remove from list" in the subject.

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5. Daniel Godston

Re: Russell Edson - what school is he?

Wed 28 Feb 2007

Aaron,

I'd say Edson belongs to a particular school in the way that Bill Knott, Emily Dickinson, William Bronk, Billie Holiday, Thelonious Monk & others like them belong to particular schools, which is to say I don't think they do. They're their own schools. They might be associated with other people or schools but their visions & particular expressions are singular and unique.

Dan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Aaron Belz
Sent: Monday, February 26, 2007 12:47 PM

To: [redacted]
Subject: Russell Edson - what school is he?

Hey Poetics -

If you had to make a case that Russell Edson belongs to a particular school of American poetry, which one would it be? Language? NY School? My hunch is neither of those, so what do we call Edson's 'school'?

Just wondering,

Aaron

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6. Tom W. Lewis
Re: laundrypoettry
Wed 28 Feb 2007

---

everyone's fine
everyone's awake
everyone's irish
on the seventainth o' marsh

(speaking of, I will enjoy the lordly honor of staying at 5th & 54th the weekend of St. P's -- we hope to have front-row seats at the University Club for all the green-tinged mayhem -- anyone know of any pro-queer, counter- /anti- demos for that day in NYC?)

Irie as what Declan gave the corned beef in Kingston,

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of clifford
Sent: Tuesday, February 27, 2007 23:27
To: [redacted]
Subject: laundrypoettry

Well laundrymats and "washing" hands etc. are interesting tropes, right?
like dig them two washerwomen in finnegans wake yapping away on tHe metaphorical banks of the liffey. a couple years back i and 3 friends did a
recording of select passageS of Fwake the laundryladies gossipaceously chattering and we did a few quick loops and popped a tape in the soUnd system at the local "buanderie" and lo, it was hardly noticed. but then again who hears or reads finnegans walke? it was fun.

i figure no matter how ya cut the finnegans wake had to be written so irish
ears can hear it. no matter how innovative or not the building they inhabit.
or how forlorn.
So it goes, eh? as old man Kurt Vonnegut , has it.

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7. Tom W. Lewis
Recall: laundrypoettry
Wed 28 Feb 2007

Lewis, Tom (Cases/3d Party Content) (West) would like to recall the message, "laundrypoettry".

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8. charles alexander
warehouse district
Wed 28 Feb 2007

For a fair report on the arts warehouse issue in Tucson effecting Chax Press and several other artists and organizations:

http://www.tucsonweekly.com/gbase/Currents/Content?oid=oid:93099

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9. Alexander Jorgensen
Poetry and a Strange Revelation for this BAD speller
Wed 28 Feb 2007

Am sitting in the bathroom at the library. There are
maybe 6 toliets, and that's including the roomier one
for those who need more space. Each is full and
entering I know this because of where the toliets are
in relationship to the door and then everyone's feet.
Well, clearly, and I learn this soon after hanging up
my coat and bookbag, occupants are going poop and
sounds, fart and poop sounds, start. I sit with my
eyes closed, contemplating if it might be nicer having
more privacy, dignified, and start to doze. Sleepy
and, oh, all of a sudden I think of being underwater,
the well-tiled bathroom filling with echoes, as if,

nearly, swimming, an ocean pod, felt just like was
listening to whales.

agj

_____
___
Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives.
http://tools.search.yahoo.com/toolbar/features/mail/

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10. Stephen Vincent
Nouveau de Blog
Wed 28 Feb 2007

http://stephenvincent.net/blog/

Some Recent Mainly Photo-Text Street Works:

Proust Among the Homeless
Roman Typeface Versus Script
Lawrence Weiner & My Mother Go to Hong Kong
Winter Lantern - Magritte
T-Shirt Without Vowels
Homeless Blanket / Basketball Court Dreams

As always, appreciate responses.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

11. Nico Vassilakis
SUbTExT/Seattle - RObert Fitterman & BRyant Mason 3/7/07
Wed 28 Feb 2007

Subtext continues its monthly series of experimental writing with readings by Rob Fitterman & Bryant Mason at Richard Hugo House on Wednesday, March 7, 2007. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Robert Fitterman is the author of nine books of poetry including: Metropolis XXX: The Decline and Fall of the Roman Empire (Edge Books), winner of the Small Press Traffic "Book of the Year Award" in 2003, and Metropolis 1-15 (Sun

& Moon Press), which received the Sun & Moon "New American Poetry Award" in 2000. With novelist Rodrigo Rey Rosa, he co-authored the film What Sebastian Dreamt, a selection of the Sundance Film Festival (2004) and the Lincoln Center Latin Beat Festival (2004). A full-time faculty member in NYU's General Studies Program since 1993, he has also taught at Bard College, Bennington College, and St. Mark's Poetry Project.

Bryant Mason writes code and lives in Seattle. He is a founding member of the
Subtext Collective. In 2003, members of the collective performed his multi-voice
collage of the work of Louis Zukofsky at the Beyond Text Festival in Los Angeles. Texts under his name have appeared in certain finer publications such
as Talisman, Score, and Birddog.

The future Subtext schedule is:

Apr 4, 2007: Curtis Bonney and TBA

May 2, 2007: Charles Alexander and Tim Risher

Jun 6, 2007: Subtext Anniversary Reading - Details TBA

For info on these & other Subtext events, see our website:
http://www.speakeasy.org/~subtext

OTHER EVENTS AROUND TOWN

March 10, 2007: Local author Sarah Mangold (Bird Dog, Household Mechanics) will
be reading with Philadelphia poet Sina Queyras (Lemon Hound) at the Elliott Bay
Bookstore. The reading starts at 7:30pm.

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12. Clay Banes

Re: Russell Edson - what school is he?

Thu 1 Mar 2007

---

did he?

http://www.naropa.edu/notenoughnight/fall05/AnselmHollo_fa05.html
http://garylehmann.blogspot.com/2005/11/weird-wacky-world-of-russell-edson.html

On 2/28/07, Adam Tobin <[redacted]> wrote:
> I don't think he attended Black Mountain College (did he??), but he was

> published in the first issue of the Black Mountain Review.
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Dr. Barry S. Alpert
> Sent: Tuesday, February 27, 2007 9:16 PM
> To: [redacted]
> Subject: Re: Russell Edson - what school is he?
>
> No one has mentioned the school he attended, Black Mountain College.
>
> Barry Alpert
>
> _____
> The average US Credit Score is 675. The cost to see yours: $0 by Experian.
> http://www.freecreditreport.com/pm/default.aspx?
sc=660600&bcd=EMAILFOOTERAVE
> RAGE
>

--
EYEBALL HATRED
http://claytonbanes.blogspot.com/

↑ Index

13. Charlie Rossiter

poems poetc etc

Thu 1 Mar 2007

I like the idea of NOT using this list as a showcase for poems, journal jottings etc...

I DO appreciate announcements of calls for submissions, readings, other potentially useful info. Though I would appreciate it if folks would not assume we know what city they're in from the street address.

Two things things this got me thinking about...

1. does our listmeister have a way of determining where list members actually are in the physical world? I'd be interested in knowing

2. I wonder what poetics issues people would like to discuss. There's no reason there couldn't be the question/issue of the week that could be discussed without banning other types of posts.

Charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

↑ Index

14. Steve Halle

Tim Yu on Seven Corners

Thu 1 Mar 2007

Tim Yu is the featured poet this week on *Seven Corners*
(www.sevencornerspoetry.blogspot.com). Please take a minute to check out his excellent work.

Other recent posts: Jackie K. White, Mary Biddinger, Adam Fieled

Cheers,
Steve Halle
editor, *Seven Corners*
www.sevencornerspoetry.blogspot.com
www.stevehalle.blogspot.com

↑ Index

15. Crane's Bill Books

Reminder: 31 Words

Thu 1 Mar 2007

A reminder: April 1 deadline

*

CALL FOR SUBMISSIONS:

Crane's Bill Books seeks writing on any subject and in any style for a very spare anthology. Must be (1) prose, (2) untitled, and (3) exactly thirty-one words. Multiple submissions okay.

THIRTY-ONE will be published in 2007 as a small, inexpensive, desktop artist's book. Payment will be in copies. Feel free to forward this announcement to anyone you think might be interested.

Thanks!
J.A. Lee
Crane's Bill Books

*

[redacted]
www.torriblezone.com/cp2.html

↑ Index

16. David A. Kirschenbaum
**NYC Tonight* Boog City presents Ecopoetics*
Thu 1 Mar 2007

please forward

Boog City Celebrates the Renegade Press

Ecopoetics
(Bowdoinham, Maine)

Thurs. March 1, 6:00 p.m., free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Ecopoetics editor Jonathan Skinner

Featuring readings and music from

Marcella Durand
Robert Kocik
Michelle Nagai
Julie Patton
Damian Weber
Lila Zemborain

And a new book from Robert Kocik

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

Ecopoetics http://www.ecopoetics.org Ecopoetics is an annual journal dedicated to exploring creative-critical edges between writing (with an emphasis on poetry) and ecology (the theory and praxis of deliberate earthlings). It is edited and designed by Jonathan Skinner, in Bowdoinham, Maine. The sixth issue will appear this spring. Free pdfs of back issues can be downloaded at the above website.

Performer Bios

**Marcella Durand
http://www.bigbridge.org/bigmdurand.htm
Marcella Durand is the author of The Anatomy of Oil (Belladonna, 2005), Western Capital Rhapsodies (Faux Press, 2001), City of Ports (Situations, 1999), and Lapsus Linguae (Situations, 1995). She lives in the East Village.

**Robert Kocik http://www.arras.net/circulars/archives/000498.html Robert Kocik's works include AUKSO (Object, 1995) and Overcoming Fitness (Autonomedia, 2001). He founded the Bureau of Material Behaviors in 1996. In 1997 he began research in the Sore, Oversensitive, Insecure, and Subtle Sciences, discovering the logosome (key to the sexual transmissibility of artwork) and the prosopath (particulate unit in the relationship between prosody and disease). In 2001 he founded Poetry Outsource (missing social service responding to poets' lack of place in the culture).

**Michelle Nagai http://www.treetheater.org/ Composer Michelle Nagai creates site-specific performances, installations, radio broadcasts, dances, and other interactions that address the human state in relationship to its setting. The American Composers Forum, Eyebeam, Harvestworks, the Jerome and McKnight Foundations, Meet the Composer, and Rensselaer Polytechnic Institute have supported her work.

**Julie Patton http://home.jps.net/~nada/patton.htm Julie Patton is a performance artist and writer. She is busy working on various community development/greenspace/sustainability projects under the rubric of Think Green! Her new chapbook Notes for Some (Nominally) Awake is forthcoming. Julie often takes to the road for various collaborative projects with Uri Caine, and is a fellow at Bates College's Green Horizons Project in Maine, where she collaborates with Jonathan Skinner.

**Damian Weber
http://housepress.org/weber.html
Damian Weber, of the House Press collective, edits Source Material in Brooklyn. His latest CD is "It's Not Me & It's Not You & It's Not Dreamy."

**Lila Zemborain
http://www.eluniversal.com/verbigracia/memoria/N142/creacion.htm Lila Zemborain is the author of Abrete sésamo debajo del agua, Usted, Guardianes del secreto, Malvas orquídeas del mar /Mauve-Sea Orchids (forthcoming from Belladonna Books), and Rasgado. She has authored the book-length essay Gabriela Mistral, Una mujer sin rostro. Lila is the director and editor of the Rebel Road Series, and the curator of the KJCC Poetry Series at New York University.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Thurs. April 12, Corollary Press (Philadelphia)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

17. ian davidson
Skald 24
Thu 1 Mar 2007

Skald 24 is now available.

Featuring, in order of appearance:

Jeff Hilson, Wendy Mulford, Matt Jarvis, jUSTIN kATKO, Anon, John Latta, Liz Kirby, Michael Haslam, Sarah Crangle, Ian Seed, Stephen Rodefer, Jacqueline Sousa, Eric Elshtain, Peter Hughes.

Editors: Zoe Skoulding and Ian Davidson

A5, 32pp of some of the best poetry around, for about £2.50 inc postage and packing. Subscribe for £4.00 for two issues, post free. Double it all up for Euros or Dollars.

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Paypal can’t get past the Snowdonia range so send your money in cash or cheques to Skald at 6, Hill Street, Menai Bridge, Anglesey, Wales, LL59 5AG, UK.

_____ Get Messenger FREE on your Mobile https://livemessenger.mobile.uk.msn.com/

↑ Index

18. Dr. Barry S. Alpert

Re: Russell Edson - what school is he?

Thu 1 Mar 2007

I spoke with Russell Edson at length about this matter years ago, and although the documentation of that occasion was burned beyond retrieval, I'm virtually certain he told me he did attend Black Mountain College. For how long is another matter. Without checking my run of the Black Mountain Review (currently in storage), I didn't want to state that Robert Creeley included Edson's work in that magazine, though my memory told me so. Finally, a publisher of many Black Mountain faculty and students, Jargon, also published a book by Edson. If you have to connect Russell Edson with a school, I'd argue that reconnecting him with Black Mountain College is both literally accurate and refreshing, and could potentially expand his present readership. Barry Alpert

_____ Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

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19. Adam Fieled

"*Charles Bernstein and the Preponderance of the Avant-Garde*"

Thu 1 Mar 2007

I think some of you might find this interesting: "Charles Bernstein..."

http://www.adamfieled.blogspot.com

"Sometimes I feel the need to move on..."

http://www.artrecess.blogspot.com

Get your own web address.
Have a HUGE year through Yahoo! Small Business.

↑ Index

20. Dan Waber
visual poets
Thu 1 Mar 2007

It's alive.

http://www.vispoets.com/

If it seems a little quiet in there, that's because you're not saying anything, yet. Consider this your invitation to do so.

It's a gallery, it's a directory, it's a group of forums, it's an aggregator. It's able to grow organically as needs develop.

Please spread the word as far and wide as you're willing and able.

Features too numerous to list. Short version for those of you who haven't already clicked and started poking around on your own:

--online gallery space for visual poets

free, easy, automagical in many ways (teachers, looking for a good place to find a wide range of visual poetry?)

--web-based discussion forums that support attachments

Any special visual poetry interest not being served by their own forum can have one made for them very easily. Low-fi version available for those on dial-up who just really want the text and nothing else.

--calendar of visual poetry events

Currently one general calendar, but it's a trivial matter to add other calendars as needed. What do you want/need?

--social networking bells and whistles

Friends, mutual friends, private messaging, alerts when threads you're in are updated, you name it. Did you know yesterday was David-Baptiste Chirot's birthday?

--RSS aggregation w/ community commenting

Through the magic of modern technology, the board updates as RSS-enabled visual poetry related blogs are updated. If you think the visitors to vispoets.com would be interested in your RSS feed, say the word and we'll get it added.

Yes, you have to register to make posts (but not to read them). Yes, the forums are moderated.

Thank you to all the alpha and beta testers who've been bumping into things and trying to break things.

Extra special thank you to Karl Kempton for impetus, Klaus Peter Dencker for guidance, and Marko Niemi for letting me sucker him into assisting with the admin responsibilities.

Enjoy,
Dan

↑ Index

21. Jesse Crockett
Re: laundrypoettry
Thu 1 Mar 2007

---

come to me baby.

we write weather poetry.

the woman we love she got 3 friends they all read finnegans wake.

further we prefer lovelorn, tho someone else beats you to it, mhmm.

clifford wrote:
> Well laundrymats and "washing" hands etc. are interesting tropes, right?
> like dig them two washerwomen in finnegans wake yapping away on tHe
> metaphorical banks of the liffey. a couple years back i and 3 friends
> did a
> recording of select passageS of Fwake the laundryladies gossipaceously
> chattering and we did a few quick loops and popped a tape in the soUnd
> system at the local "buanderie" and lo, it was hardly noticed. but then
> again who hears or reads finnegans walke? it was fun.
> i figure no matter how ya cut the finnegans wake had to be written so
> irish
> ears can hear it. no matter how innovative or not the building they
> inhabit.
> or how forlorn.
> So it goes, eh? as old man Kurt Vonnegut , has it.

↑ Index

22. christopher.winks
Fw: Vibrant Gray -- Call for submissions
Thu 1 Mar 2007

Vibrant Gray is a journal dedicated to the in-between. Whether it's in-between sex, politics, religion, or culture, we want the work that falls through the

cracks. In a society that says that the world is black and white, this journal celebrates this world as gray.

Email all submissions (fiction, nonfiction, and poetry) to [redacted]. Be sure to include the title of the piece and the genre in the subject line.

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23. Halvard Johnson

Hamilton Stone Review, Issue 11, Winter 2007, Now Online!

Thu 1 Mar 2007

****

Hamilton Stone Review, Issue 11, Winter 2007, Now Online!

Featuring nonfiction by Jim Murphy; fiction by Julie Compton, Marilyn Coffey,
Suzanne McConnell, Harold Klapper, and Sybil Kollar; and poetry by Maxianne
Berger, Roger Day, Andrew Burke, Sally Van Doren, James Davies, Simon Perchik,
Mary Rising Higgins, Rodney Nelson, Elizabeth Kate Switaj, Jason Wilkinson,
Michael Young, R. L. Swihart, Maurice Oliver, and Chanming Yuan.

http://www.hamiltonstone.org/hsr11.html

--- ---

Submissions to the Hamilton Stone Review

Hamilton Stone Review invites submissions of both poetry and fiction for Issue #12, which will be out in June 2007. Poetry submissions should go, only by email, directly to Halvard Johnson at [redacted]. Send fiction submissions to Lynda Schor at [redacted].

--- ---

Hamilton Stone Review is produced by Hamilton Stone Editions

http://www.hamiltonstone.org/

PLEASE SEND THIS ALONG TO OTHERS

****

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24. Poetry Project

Events at the Poetry Project 3/5 - 3/7

Thu 1 Mar 2007

Dear Ones of the Coming Spring,

Please join us.

Love,

The Poetry Project

Monday, March 5, 8:00 pm
Open Reading

sign-up at 7:45

Wednesday, March 7, 8:00 pm
Carla Harryman & Anne Tardos

Carla Harryman is known for her genre-disrupting prose, poetry, and performance. Her most recent books are the novel Gardener of Stars, Baby, and the special edition Tourjour l'epine est sous la rose translated by Martin Richet from There Never Was a Rose Without a Thorn. Books forthcoming in 2007 include a selection of conceptual essays, Adorno's Noise, from Essay Press and a poem, Open Box, to be published as a special edition by Belladonna Books. She is co-editor of Lust for Life: On the Writings of Kathy Acker (Verso, 2006) and a contributor to the multi-authored experiment in autobiography, The Grand Piano, a serial work that locates its project in the San Francisco Bay Area writing scene between 1975-1980. Anne Tardos is a poet, composer and visual artist. She is the author of five books of multilingual poetry, and has lectured and performed her works widely in the United States and Europe. Her performance work, Among Men, was produced as a radio play by (WDR) West German Radio. Examples of her visual texts were exhibited at the MOMA, New York; the Venice Biennale; Museo d'Arte Moderna, Bolzano; the New Museum, NY; and the Neuberger Museum of Art. Her latest CD is a recording of music by herself and Jackson Mac Low, performed at Roulette in 1999.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

↑ Index

25. mIEKAL aND
Re: Vibrant Gray -- Call for submissions
Thu 1 Mar 2007

---

what about genres that are inbetween?

On Mar 1, 2007, at 1:41 PM, [redacted] wrote:

> *Vibrant Gray is a journal dedicated to the in-between. Whether it's in-between sex, politics, religion, or culture, we want the work that falls through the cracks. In a society that says that the world is black and white, this journal celebrates this world as gray.*
>
> *Email all submissions (fiction, nonfiction, and poetry) to [redacted]. Be sure to include the title of the piece and the genre in the subject line.*

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26. Joel Weishaus
Fw: letter
Thu 1 Mar 2007

William Witherup and Sterling Bunnell will be reading at
Bird & Beckett Books & Records. 2788 Diamond St. at Chenery, San Francisco, CA. [redacted].
Monday, March 5th, 7 pm.
Open Mike following. Admission free.

Thanks

↑ Index

27. Dillon Westbrook
Re: Events at the Poetry Project 3/5 - 3/7
Thu 1 Mar 2007

use|usage, an on-line journal of critical poetics, is seeking submissions for its inaugural issue "Building Prospects".

Deadline for submissions for the first issue is 4/30/07 (see submission guidelines below)

The journal offers poetry and essays on contemporary issues that reach outside of literature. Our first issue, Building Prospects, focuses on architecture and what Kojin Karatani called the “architectonic”- the way in which architecture becomes a structure of thought for the culture that lives through and in it. Very many of us spend the majority of our day in buildings, whether they are called “home” “office” “factory” or “school”, yet we rarely are called upon to reflect on their nature. Building Prospects looks both towards this nature and towards the future of our interactions with architecture. As such, we are paying particular attention to the idea of green building, what it means and what its effect will be on the rest of our consciousness. We are accepting poems touching on all or any of these areas until we have met our quota. The essay collaboration for this issue has already begun, but feel free to look towards future collaboration on these topics:

Sound Sorting
Computer/Author
Healthy Ideas

We do poetry and we do criticism, but not criticism of poetry- that’s the next factory over. Our criticism is of “the world”, that scary place we encounter when we leave the factory each night. Criticism is a joint effort between our editor and reader volunteers. If you want to help with our critique, read over the list of future topics, and submit your resume of relevant experience for inclusion as a collaborator. If you have ideas for future topics, feel free to submit a proposal. Remember that we are trying to keep our topics useful- we are trying to help!- so include some explanation of why an essay on the topic you are proposing would be useful to our audience.

We welcome, with open arms, poetry for our current topic, and will select poems from up to 10 authors for each issue. We prefer fewer authors with more poems, but are interested only in poems by those authors that address our topic area. For each issue, we will publish a set of topic hints and ephemera, in the hopes of steering you aright (for this issue's topic guidelines, see above). There are no “experimental” or “avant-garde” will never appear outside of scare quotes in these guidelines. use|usage is most interested in poems that do the

work that needs doing in surprising or unlikely ways- we'd be equally surprised at a qualified villanelle as we would a qualified google poem. use|usage will not discriminate against applicants for reason of historical tradition or poetic orientation- we are an equal-opportunity exploiter of resources.

-Submissions should be e-mailed (not currently accepting print submissions) to: [redacted] -Please put only the following in the title line: building prospects submission -If your submission is accepted, you will be contacted by e-mail - use|usage editor will keep the e-mail of anyone whose work is not accepted and send out a courtesy notice to let you know that your work was not accepted and that its submission rights are once again free and clear. If you want further feedback as to the nature of the decision, feel free to reply back to this e-mail. In general, determinations will weigh relevance to theme most heavily, followed by intellectual and aesthetic considerations. - use|usage is not interested in simultaneous or previously published submissions (use|usage is slightly paranoid and too broke to afford a lawyer). -Submissions preferred as word documents, though we will accept jpegs or pdfs if you want to maintain your layout strictly. These will open in the reader's default pdf application. Future issues may include expanded media options.

↑ Index

28. Dillon Westbrook

woops- meant to retitle (use|usage)

Thu 1 Mar 2007

---

call for submissions was not in response to Poetry Project. Just being lazy with opening new message, sorry for confusion.

↑ Index

29. Lou Rowan

Golden Handcuffs Review#8 now out

Thu 1 Mar 2007

Dear Colleagues, This issue, dedicated to Gilbert Sorrentino, includes chapters from his final novel; it features also a selection by Michael Rothenberg of work by Bay Area writers AND new poems from the Jack Spicer archive. The lineup: Mark Axelrod, Robin Blaser, David Bromige & Richard Denner, Bill Dorn, Paul Eluard, George Economou, Gloria Frym, Eckhard Gerdes, Peter Gizzi & Kevin Killian, Paul Griffiths, Katherine Hastings, Jack Hirschman, Bernard Hoepffner, Leslie Kaplan, Larry Kearney, Hank Lazer, Ron Loewinsohn, Douglas James Martin, David Matlin, Michael McClure, David Meltzer, Douglas Messerli, Thomas Meyer, Robert Mittenthal, Susan Smith Nash, Pat Nolan, Peter O'Leary, Toby Olson, Rochelle Owens, Michael Rothenberg, Lou Rowan,

Judith Skillman, Christopher Sorrentino, Gilbert Sorrentino, Jack Spicer, James Tierney, Norman Weinstein, Dallas Wiebe, Jonathan Williams. $6.95 US, 8.95 Canada. Subscriptions $12/ annum at Golden Handcuffs Review, Box 20158, Seattle, WA98102. The website will include excerpts from the new issue soon.

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30. Alexander Jorgensen
CREELEY and Experminetalism
Thu 1 Mar 2007

Am reminded of Pound's biped - and creeley's attention
to 'sense'; ie, that poetry has a place, regardless of
the antics to add something to both culture and the
lives of people (so-called, said: everyday).

agj

p.s. And he was RIGHT!

_____
Get your own web address.
Have a HUGE year through Yahoo! Small Business.
http://smallbusiness.yahoo.com/domains/?p=BESTDEAL

↑ Index

31. Fluffy Singler
Re: Poetry and a Strange Revelation for this BAD speller
Fri 2 Mar 2007

At 3:00 every day it becomes interminably hot in the subatomic basement where I work. Lower level three. I make my way to the bathroom and sit on the toilet, pants and underwear all the way up as if I am at my desk and shake, try to keep my muscles from bursting out of my beige skin and I talk myself back down. I take off my shirt in the beige room within a beige room and lean against the toilet with a silver pipe for my spine. It is cold enough to hurt even though - because - my flesh is so warm. I put my head in my hands and fight the urge to get up and go back to my desk.

From: Alexander Jorgensen <[redacted]>
Subject: Poetry and a Strange Revelation for this BAD speller

Am sitting in the bathroom at the library. There are maybe 6 toliets, and that's including the roomier one for those who need more space. Each is full and

entering I know this because of where the toliets are in relationship to the door and then everyone's feet. Well, clearly, and I learn this soon after hanging up my coat and bookbag, occupants are going poop and sounds, fart and poop sounds, start. I sit with my eyes closed, contemplating if it might be nicer having more privacy, dignified, and start to doze. Sleepy and, oh, all of a sudden I think of being underwater, the well-tiled bathroom filling with echoes, as if, nearly, swimming, an ocean pod, felt just like was listening to whales. agj

↑ Index

32. Jesse Glass

Congrats To Shin Yu Pai on Sightings!

Fri 2 Mar 2007

It's a wonderful book! Jesse

↑ Index

33. Alan Sondheim

my sister's murder

Fri 2 Mar 2007

---

my sister's murder

you murdered my sister but i can get you off
my sister can get you off
afterwards you got off the bus
you murdered my sister but i can put you off for a while
afterwards she put you off the bus
afterwards you were put off the scent of death
look my sister gave up the ghost
when she came for you you gave up
you took up far too much of her time
she took up sex to forget you
now you get take-out whenever you can
trying to forget you once took her out
that night she gave out a bit of advice
the car gave out when you fled the crime
she screamed get out but you didn't leave
she got out of your way when you came for her
you put her out with the garbage and other stuff
because she'd put out and you wouldn't take
yes for an answer

===

↑ Index

34. David-Baptiste Chirot

Re: Russell Edson & Black Mountain & a query re this query re "what school?"

Fri 2 Mar 2007

I'v always associated at back of mind Russell Edson with Black Mountain, not as being OF the Black Mountain School but having gone TO the School, at least for a little bit and having published while there in connection with the School. When managing the Yankees and then the Mets the former Dodger baseball player Casey Stengel was famous for adding "You could look it up" to journalists obviously entertained by his stories, yet taking them with a grain of salt. So look it up I did, and not in the precusros to MacMillan's Baseball Encylopedia of Casey's time, but in Martion Duberman's classic Black Mountain An Exploration in Community, as was sure that is where I had gotten the idea of Edson being connected with th School at some point. Sure enough, on page 387 of editon i have (the first; New York: Dutton, 1972) Duberman writes:

Back in June 1951 the college had put together a publication based entirely on student and faculty work called The Bacak Mountain Review. Various people had shared the editorail work--M.C Richards, Joel Oppenheimer, Mary Fritton, Alex Kemeny, Hazel Larsen--and the contents had included Nick Cernovich's Noh play, Natasha Goldowski on "High Speed Computing Machines," poems by Russell Edson and Joel Oppenheimer, and a piece called "Father" by Fielding Dawson. Only theone issue ever appeared. A second got set in type, but there was simply no money for printing it. Whn Olson and Creeley decided to put out anew publication and to call it The Black Mountain review, they were apparently unaware of the 1951 effort (nor does Creeley make any mention of it in his preface to the 1969 reissue of the Review.)

Duberman goes on to point out that the two journals had nothing in common other than Joel Oppenheimer's also appearing in the 1954-7 Olson-Creeley publication and Fielding Dawson's also repeating, but in the later version only with a single drawing, not by any writing. Duberman also points out that the 1951 publication was an official organ of the college, and so only space giving to faculty and students, whereas the 54-57 journal was open to and included writers who had never set foot at the college. (Denise Levertov, Larry Eigner, Paul Blackburn, Paul Carroll are the ones Duberman points out at this juncture.)

So--Russell Edson went TO Black Mounatin and was published by the original official Black Mountain review, but is NOT considered a "Black Mountain School" poet as those among the ones chosen for publication by

Olson-Creeley are, either by direct connection with the college and BMR in some way as well as by way of Don Allen's giving them this name in The New American Poetry. (Allen's grouping was based on both BMR and Origin, and of his ten BMS poets only six were directly connected with the college.)

In interviews with Edson, and in one a writer here on the list quoted him from, he does not see himself at all as part of any school, though apparently he has called himself "Little Mr Prose Poem" at times. Going by the work as well as his statements, Edson is an original, a unique writer not of any movement, school or style. One can say he is a "genre writer" in that he writes "prose poems," but that is about it. I think what is much more interesting are the ways Edson talks about fiction giving birth to poetry, that poetry is like silent movies, and that it has relationships among the conscious and unconscious experience--what he calls a "waking dream". Interestingly in one interview Edson speaks of the current situation of poetry as "dull"--as a number of other poet commentators have been of late, among them Amiri Baraka in the Decemeber 2006-January 2007 issue of the Poetry Project Newsletter ("Why is Most Poetry So Boring--Again?", which especially singles out academic and Language poetries.)

Since this question was raised i have been wanting to ask Aaron Belz--what was the purpose of asking the qeustion? Is it a question that has a specific meaning or reason to you to ask? Or is it simply something to throw out to get the ball rolling so to speak, get something happening which is "of interest to poetics" when a few people asked why things were slow? Are you writing on Edson, or do you have any ideas of your own on the matter? What i mean is, I wondered what prompted this speciific question--what relevance it has as it is asked--does sticking Russel Edson in a particular box make his work any more salient? Important to you yourself in your sense of things? Enhance his value on the poetics market? Do you yourself desire or have an interested in there being a category for this writer? Russell Edson is always called "a hermit" or "reclusive" by those writing about/interviewing him, and he himself acknoweldges this aspect of his nature. I think by "reclusive" and "hermit" there is a sesne meant not only of a physical separtion from the "crowd," but also a literary sense of this, that the work stands apart from any grouping of schools, movements, categories. When a body of work and its author desire to be considered in themself, know themsleves to be so, separate from the standardizing impetus, why is there a counter desire to corral them, assert one's ability to "outsmart" or "outflank" the work and author and rein them in to a system? Mightn't this say more about the person with such an aim or desire than the work and author? Arent' there actually such works and beings of which and whom one may say they're "a true American original", that "they

broke the mold when they made them?" And that that's a cause for celebration, inspiration and thanks--that there are such works and beings?

(in the anthology Open Poetry Four Anthologies of Expanded Poems edited by Ronald Gross & George Quasha with Emmett Williams, John Robert Colombo and Walter Lowenfels, (New York: Simon & Schuster, 1973), Edson is included in the section called "Metapoetry: The Poetry of Changes" edited by George Quasha. This includes such poets as Helen Adams, David Antin, George Bowering . . . Jim Harrison, Michael Heller, Anselm Hollo, Halvard Johnson . . . MacLow, Niedecker, Oppen, Rochelle Owens, Nicanor Parra, Schwerner, Simic, George Stanley . . . Nathaniel Tran, Diane Wakoski, Eliot Weinberger, Louis Zukofsky among others.

> *From: "Dr. Barry S. Alpert" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Russell Edson - what school is he?*
> *Date: Thu, 1 Mar 2007 11:44:13 -0500*
>
> *I spoke with Russell Edson at length about this matter years ago, and although the documentation of that occasion was burned beyond retrieval, I'm virtually certain he told me he did attend Black Mountain College. For how long is another matter. Without checking my run of the Black Mountain Review (currently in storage), I didn't want to state that Robert Creeley included Edson's work in that magazine, though my memory told me so. Finally, a publisher of many Black Mountain faculty and students, Jargon, also published a book by Edson. If you have to connect Russell Edson with a school, I'd argue that reconnecting him with Black Mountain College is both literally accurate and refreshing, and could potentially expand his present readership. Barry Alpert*
>
> _____
> *Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms*
> *https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117*

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian. http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

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35. Barry Schwabsky

Re: "Charles Bernstein and the Preponderance of the Avant-Garde"

Fri 2 Mar 2007

Bravo, Adam. Well said.

But here's my doubt: How does one determine, in the present, what or who is avant-garde? It can't only be lack of official recognition, because lots of things lack recognition for lots of reasons, for instance that they are mediocre. Is it just a matter of proclaiming oneself avant-garde, and refusing to seek official forms of recognition? Or does it only become clear retrospectively, in which case your argument might circular: The avant-gardists are the artists who count because avant-garde is just our name for the artists who count. Actually, the whole topic reminds me in a very uncomfortable way of religious controversies over who gains salvation and how to know who they are. So never mind, forget I ever brought it up.

Adam Fieled <[redacted]> wrote:

I think some of you might find this interesting: "Charles Bernstein..."

http://www.adamfieled.blogspot.com

"Sometimes I feel the need to move on..."

http://www.artrecess.blogspot.com

Get your own web address.
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↑ Index

36. Paul Nelson

Re: "Charles Bernstein and the Preponderance of the Avant-Garde"

Fri 2 Mar 2007

Animal Crackers! HA! I loved that.

When discussing the avant-garde we must remember that it was originally a military term. In "The Transformative Vision", Jose Arguelles points out that the avant-garde is a "social institution peculiar to technological society, predicated on the progressivist notion that reality must always be updated...(it is) actually the purest reflection of a society neurotically trying to stay one step ahead of itself."

In general, I agree with the tone set in Adam's Bernstein post, but find the dualistic nature of them (SoQ) vs. us (post-avant avant, etc.) limiting.

peN

Paul E. Nelson
www.GlobalVoicesRadio.org <http://www.globalvoicesradio.org>
www.SPLAB.org <http://www.SPLAB.org%20>
<http://www.AmericanSentences.com%20>908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Friday, March 2, 2007 4:10:04 AM
Subject: Re: "Charles Bernstein and the Preponderance of the Avant-Garde"

Bravo, Adam. Well said. But here's my doubt: How does one determine, in the present, what or who is avant-garde? It can't only be lack of official recognition, because lots of things lack recognition for lots of reasons, for instance that they are mediocre. Is it just a matter of proclaiming oneself avant-garde, and refusing to seek official forms of recognition? Or does it only become clear retrospectively, in which case your argument might circular: The avant-gardists are the artists who count because avant-garde is just our name for the artists who count. Actually, the whole topic reminds me in a very uncomfortable way of religious controversies over who gains salvation and how to know who they are. So never mind, forget I ever brought it up.

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I think some of you might find this interesting: "Charles Bernstein..."

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"Sometimes I feel the need to move on..."

http://www.artrecess.blogspot.com

--
Paul E. Nelson
Global Voices Radio
http://www.globalvoicesradio.org
www.splab.org
888.735.MEAT

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37. Dan Wilcox
February Blogs on Poetry in Albany
Fri 2 Mar 2007

Check out my Blogs on poetry events during February in Albany (& NYC & Nyack, too): dwlcx.blogspot.com.
DWx

↑ Index

38. Christopher Leland Winks
Re: Vibrant Gray -- Call for submissions
Fri 2 Mar 2007

Dear mIEKAL:

I forwarded this posting at the request of the co-editor, but I imagine the folks at the journal would be more than happy to consider inbetween genres (and genders).

Chris

----- Original Message -----
From: mIEKAL aND <[redacted]>
Date: Thursday, March 1, 2007 7:44 pm
Subject: Re: Vibrant Gray -- Call for submissions

> what about genres that are inbetween?
>
> On Mar 1, 2007, at 1:41 PM, [redacted] wrote:
>
> > Vibrant Gray is a journal dedicated to the in-between. Whether
it's
> > in-between sex, politics, religion, or culture, we want the work
> that> falls through the cracks. In a society that says that the
> world is
> > black and white, this journal celebrates this world as gray.
> >
> > Email all submissions (fiction, nonfiction, and poetry) to
> > [redacted]. Be sure to include the title of the
> piece and
> > the genre in the subject line.
>

↑ Index

39. Murat Nemet-Nejat

Re: my sister's murder

Fri 2 Mar 2007

As you know, my friends, water has no shape. Wa...

Windows, windows. Rectangular. Squares. Oblong.

Moths fly on my sister's chest.

Like the prayer of two butterflies

My sister's hands were white from the wash.

Ciao,

Murat

On 3/2/07, Alan Sondheim <[redacted]> wrote:
>
> my sister's murder
>
> you murdered my sister but i can get you off
> my sister can get you off
> afterwards you got off the bus
> you murdered my sister but i can put you off for a while
> afterwards she put you off the bus
> afterwards you were put off the scent of death
> look my sister gave up the ghost
> when she came for you you gave up
> you took up far too much of her time
> she took up sex to forget you
> now you get take-out whenever you can
> trying to forget you once took her out
> that night she gave out a bit of advice
> the car gave out when you fled the crime
> she screamed get out but you didn't leave
> she got out of your way when you came for her
> you put her out with the garbage and other stuff
> because she'd put out and you wouldn't take
> yes for an answer
>
>
> ===
>

↑ Index

40. Gabrielle Welford
Re: Vibrant Gray -- Call for submissions
Fri 2 Mar 2007

---

i love hearing ye all talking about inbetween, since that's what my dear friend poet mary tallmountain called herself and was. it's what i was originally going to write my dissertation about, being one myself. gabe

On Thu, 1 Mar 2007, mIEKAL aND wrote:

> *what about genres that are inbetween?*
>
> *On Mar 1, 2007, at 1:41 PM, [redacted] wrote:*
>
> *Vibrant Gray is a journal dedicated to the in-between. Whether it's in-between sex, politics, religion, or culture, we want the work that falls through the cracks. In a society that says that the world is black and white, this journal celebrates this world as gray.*
>
> *Email all submissions (fiction, nonfiction, and poetry) to [redacted]. Be sure to include the title of the piece and the genre in the subject line.*

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41. Aaron Vidaver
Open Text Reading Series #2: Marie Annharte Baker (Vancouver)
Fri 2 Mar 2007

OPEN TEXT READING SERIES #2: MARIE ANNHARTE BAKER
Sponsored by the Canada Council for the Arts
& the Creative Writing Program at Capilano College
http://capilanocreativewriting.blogspot.com

The Spring 2007 OPEN TEXT series at Capilano College continues on Weds. March 7th, 2007 with a reading by Anishinabe poet, educator, and activist, Marie Annharte Baker.

Cedar 148 @ 12:30
Capilano College
2055 Purcell Way
North Vancouver

Co-founder of the Regina Aboriginal Writers Group, Marie Annharte Baker is the author of several books, including Being on the Moon (Polestar, 1990), Coyote Columbus Cafe (Moonprint, 1994), Blueberry Canoe (New Star, 2001),

and Exercises in Lip Pointing (New Star, 2003). She divides her time between Vancouver and Manitoba.

yuppie begging bowl

passerby please note us
stuck on camera lens close up
pray our your shell out fills
latte foam bowl slow mo
cash flow scene slow pan
cut broke balance fixated
roll plastic survivance level
bank machine movie stake out

treaty bowl number one
fun filled topped up intrigue
warranty less years but ears
clear new diction air words
cotton swab stuck syndrome
block drumming manifesto

step up to bowl number two
white shiny to let us bowl
real tight ass titan squirm
condo minimum convenience
bowling down alley strikes
we're good check the gate
missing heirs women split

For info:
Roger Farr
[redacted]
[redacted] (2554)

[Coming soon: Dorothy Trujillo Lusk, Anne Stone, Maxine Gadd]

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42. Joel Weishaus
"The Way North" -2 Text-4
Fri 2 Mar 2007

---

http://web.pdx.edu/~pdx00282/North/North-2/text-4.htm

-Joel

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43. Warren Lloyd

Re: "Charles Bernstein and the Preponderance of the Avant-Garde"

Fri 2 Mar 2007

Adam, I agree with others so far in that I think the tone and questions that rise because of your post are important to keep oneself continually engaged with. In terms of the oppression that you doubt in your post-- I agree, perhaps no one is really oppressed, maybe that's too strong of a word. But, in the context that you bring up, I suppose some level of oppression can be equated with less readership, less opportunity, less understanding, by those invested in strategies that are less popular, more demanding, or as Bernstein might say, on the brink of impermeability. Bernstein's commitment to artifice, I think offers some resolution to the situation. His work has always been firmly committed to form, as experimental, abstract or inventive as it might be and there has been an equal commitment to its history. I think that you are right on by suggesting that so called post-avant poets empower OVC poets by their inverse relationship or "Negative Critique" of it, but of course that notion depends solely on it remaining re-active and negative which doesn't get anyone much of any where, or it rests on the notion of the self-proclaimed avant-garde status, which others have pointed out is as slippery to determine in present time as water in ones hands. I also agree with you completely when you say that once the 'humanity' of our supposed oppressors is recognized , designations like: OVC seemed forced etc.. but again, and I could be wrong, I think that forced designations of that nature also depend on a kind of "Negative Critique" (in the Frankfort sense), which again, remains wholly re-active, rather than active. For me, Bernstein's work surpasses mere re-action-- it leaves glib complaint behind(even when it seems to be just glib). His work is celebratory and affirmative, if not clearly registered in content, always in song. Bernstein's relentless (re) assessment of language and form, his demand that poetry is not a structure of signifiers that stand in for something like the "real" and is rather a means to engage and actively include readers in the meaning making process, which in fact is not a comfortable exercise in cultural "freedom" but can be one of the most vital aspects of life(as Utopian as that might seem) Perhaps the battle is less with OVC and more with OLU or official language use, which of course in the language game of art can be the most reductive and limiting procedure. -- and of course "oppressive" for those trying to find new ways. Thanks so much for your post. It was refreshing and I think questions of this nature are as vital as Bernstein's verse. Thanks!

Adam Fieled <[redacted]> wrote:
 I think some of you might find this interesting: "Charles Bernstein..."

http://www.adamfieled.blogspot.com

"Sometimes I feel the need to move on..."

http://www.artrecess.blogspot.com

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Cheap Talk? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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44. Shad Marsh

Russell Edson & Black Mountain & a query re this query re "what school?"

Sat 3 Mar 2007

Very well put. I for one am very much in favor of
leaving the work of Mr. Edson in his charming boxless
box. This is why I am draw to his work:

The Bridge

In his travels he comes to a bridge made entirely of
bones. Before crossing he writes a letter to his
mother: Dear mother, guess what? the ape accidentally
bit off one of his hands while eating a banana. Just
now I am at the foot of a bone bridge. I shall be
crossing it shortly. I don't know if I shall find
hills and valleys made of flesh on the other side, or
simply constant night, villages of sleep. The ape is
scolding me for not teaching him better. I am letting
him wear my pith helmet for consolation. The bridge
looks like one of those skeletal reconstructions of a
huge dinosaur one sees in a museum. The ape is looking
at the stump of his wrist and scolding me again. I
offer him another banana and he gets very furious, as
though I'd insulted him. Tomorrow we cross the bridge.
I'll write to you from the other side if I can; if
not, look for a sign . . .

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.
http://tv.yahoo.com/collections/265

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45. Alan Sondheim
New video work at Millennium, NYC, March 10th
Sat 3 Mar 2007

(apologies for cross-posting)

CREPUSCLE and WAREQUIEM, 2007

Alan Sondheim, Foofwa d'Imobilite, Azure Carter

at Millennium Film

66 East 4th Street
New York City

Saturday March 10th at 8:00

Telephone [redacted] for more information.

"Since 1983 the amazingly prolific Alan Sondheim has appeared at Millenn- ium on a regular basis with substantial new works. This time the multi- talented media artist has come up with a highly erotic and controversial feature entitled CREPUSCLE (TWILIGHT) which stars the remarkable dancer, Foofwa d'Imobilite, along with Azure Carter and Alan Sondheim. The program will include several short pieces shot in Switzerland." (CREPUSCLE is a mutual production of the three of us. The program will most likely include one work, WAREQUIEM, shot in Second Life.)

"CREPUSCLE (TWILIGHT) explores the exigencies of dance, eroticism, cultur- al constraint, and arousal; it was edited from over a dozen segments in Geneva. The work tenders the null-point of language, a point where words stutter, where the body takes over, stumbles, where cultural tropes are transformed and disappear. It's the deliberate recreation of repressed memories. It challenges the conventions of dance, turning dance inside- out, turning dance out. For the three of us, it's the culmination of an erotic element in our work that subtexts and disrupts the performative itself. CREPUSCLE rides the muscle of the body and jouissance, opening a territory which remains virtual, haunting." (A.S.)

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46. Brian Clements
Forwarded from Russell Edson
Sat 3 Mar 2007

I was briefly at Black Mt. College as a kind of retreat, but was gone by the time writers like Creeley arrived. I did publish a book, What a Man Can See,

sometime later from Jonathan Williams' Jargon. By the time that book finally appeared I had already published a book with New Directions. The BMC Review was actually started by M.C. Richards before the appearance of the so- called school of Black Mt. Poets. This is probably not what the inquirers hoped for. I'm a terribly uninteresting person. My work is much more interesting. I'm rather a drag on anything I've managed to do.

Be well,
Russell

Dr. Brian Clements, Coordinator
MFA in Professional Writing
[redacted]
_____
Dept. of Writing, Linguistics, and Creative Process
Western Connecticut State University
181 White St.
Danbury, CT 06810
_____
http://www.wcsu.edu/english/mfa

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47. Pierre Joris
CHAPBOOK RELEASE
Sat 3 Mar 2007

CHAPBOOK RELEASE

Anchorite Press is pleased to announce the release of a new collection of poems, MEDITATIONS ON THE STATIONS OF MANSOUR AL- HALLAJ, by Pierre Joris.

Each handmade chapbook is 5.25 x 8.625 and features a Rives deckled cover and cotton wove endpaper. 21 special editions, signed and numbered by the author, are also available. Each stitched special edition features handmade endpaper.

To peruse our archive of previous publications, or for ordering info, please visit our site: www.anchoritepress.blogspot.com. You can also contact us via email directly: [redacted].

Sincerely,
Christopher Rizzo, ed.
Anchorite Press

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48. Jacqueline Gens

Re: Forwarded from Russell Edson

Sat 3 Mar 2007

Brian--

Thanks for posting your message from Russell. I only met him a couple of times, the first at the Great River Arts Prose Poem conference, my colleague Chard deNiord and I coordinated with Peter Johnson. At that time, I was into their letterpress shop which Russell paid a visit to. I seem to recollect that he was very enthusiastic around this environment and said that he had self-published a number of artist books of his work early in his career. People who are unacquainted with his work can go online and read most everything and there should be some sound links as well. Hearing Russell read is indeed truly interesting.

Best Wishes--Jacqueline Gens

On Mar 3, 2007, at 7:08 AM, Brian Clements wrote:

> *I was briefly at Black Mt. College as a kind of*
> *retreat, but was gone by the time writers like Creeley arrived. I did*
> *publish a book, What a Man Can See, sometime later from Jonathan*
> *Williams' Jargon. By the time that book finally appeared I had*
> *already published a book with New Directions. The BMC Review was*
> *actually started by M.C. Richards before the appearance of the so-*
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> *This is probably not what the inquirers hoped for. I'm a terribly*
> *uninteresting person. My work is much more interesting. I'm rather a*
> *drag on anything I've managed to do.*
>
> *Be well,*
> *Russell*
>
> *Dr. Brian Clements, Coordinator*
> *MFA in Professional Writing*
> [redacted]
> _____
> *Dept. of Writing, Linguistics, and Creative Process*
> *Western Connecticut State University*
> *181 White St.*
> *Danbury, CT 06810*
>
> _____
> *http://www.wcsu.edu/english/mfa*

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49. Ricejunk2

PUN

Sat 3 Mar 2007

Thanks, but no
thanks...

So turn those cranks
in the mind to more angst,
and give the poets more spanks
than thanks...

As usual, nothing they can take
to the banks,
for they are writers not think-tanks...

Maybe too many crank and spank,
but do not READ enough to thank.

DEAR POETICS: A thanks goes out to all the truly interesting mumbo-jumbo that gets discussed (posted) on UB POETICS. As many have said, the subject line can say "read me" or "delete me", and it will continue to do so. A discussion group is for discussion, yes, and for all the other little "litterings" along the way. Thanks, T. F. Rice ---Happy to say I am in-between Rochester and Buffalo, NY

Quoting Halvard Johnson <[redacted]>:

> *I'm finding I can also delete all the messages from*
> *UB Poetics re messages to be posted. Lots more of*
> *them nowadays. I'm wishing they'd include a poem*
> *with each of those I get.*
>
> *Hal*
>
> *Today's Special*
>
> *Theory of Harmony*
> *http://www.xpressed.org/fall04/theory1.pdf*
>
> *Halvard Johnson*
> ==========
> [redacted]
> [redacted]

http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Feb 27, 2007, at 9:44 AM, Halvard Johnson wrote:

That's not far off from what all the announcements of publications, far-flung readings, etc. are saying.

I've found I can delete poems I don't care to read just as quickly as I can delete announcements of poetry readings in, say, Fairbanks, Alaska.

Hal

"One barium enema is worth a year of psychoanalysis."
--Dr. Robert Whitlock

Halvard Johnson
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[redacted]
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http://www.hamiltonstone.org

On Feb 27, 2007, at 9:24 AM, Charlie Rossiter wrote:

I think the folks did a good job in the recent go-round about haiku of posting poems in the interest of a discussion of poetics. I think what many are saying, and I agree, is we don't want to getting posts of poems that are posted for no other reason that to say "here's my great new poem, please tell me I'm clever" or "notice me, notice me" etcetc...

We could also say, if you want to post a poem for the purpose of discussing poetics--post someone else's poem.

Charlie

--
"Poetry is good for you and so is the blues."

> *Charlie said that.*
> *www.poetrypoetry.com*
> *where you hear poems read by poets who wrote them*
>
> *www.myspace.com/whiskeybucketbluesreview*
> *hear Charlie & Henry sing the blues*
>
> *www.myspace.com/charlierossiter*
> *hear Charlie as solo performance poet*
>
> *www.myspace.com/avantretro (hear avantretro poems)*
>
> *www.myspace.com/jackthe71special*
> *hear Jack's original blues, blues rock & roots*

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50. Ricejunk2

Re: Poems: to post or not to post

Sat 3 Mar 2007

Hal, I like your blog site Entropyandme

Also I am very much interested in the idea of "poetry" reaching far beyond the confines of words. Can other things be poetic? Simply because they are? The way a plant dips down low as if to bow to the passerby... A song without words played on a street-corner... The wrinkly man on the bus who tilts his head just so and his eyes alone speak volumes into your soul... Oh, that's right, these are the "guts" of good poems... Life and art are something in themselves no matter what form their composition...

Free speech should be enjoyed while it lasts, in those avenues where it is appreciated. :-) Cheers! TFRice

Quoting Halvard Johnson <[redacted]>:

> *I'm finding I can also delete all the messages from*
> *UB Poetics re messages to be posted. Lots more of*
> *them nowadays. I'm wishing they'd include a poem*
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Charlie

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> "*Poetry is good for you and so is the blues.*"
> *Charlie said that.*
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> *where you hear poems read by poets who wrote them*
>
> *www.myspace.com/whiskeybucketbluesreview*
> *hear Charlie & Henry sing the blues*
>
> *www.myspace.com/charlierossiter*
> *hear Charlie as solo performance poet*
>
> *www.myspace.com/avantretro (hear avantretro poems)*
>
> *www.myspace.com/jackthe71special*
> *hear Jack's original blues, blues rock & roots*

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51. Ricejunk2

A Poem (By someone else) titled "A Poem" and worthy of discussion :-)

Sat 3 Mar 2007

Hello there.

I found this tidbit online today, and thought of recent discussions within this UB POETICS. Possibly this might inspire some interesting discussion. I will not make this a habit, that is, to post actual poetry. (Who has the time to read things online, randomly, these days... right now I should be doing housework and finishing the poem I wrote on a napkin last night and working on a dusty novel and phoning friends I haven't had any time for...)

This made me think especially of the embodiment / humanity / life that a poem takes on for the reader. Regards, T. F. Rice (Wyoming County, NY)

A Poem

I needn?t touch your silken hair
or feel rose petal skin.
The type of love I have for you...
it burns from deep within.

Yet in my soul the fires rage,
but nothing is consumed.
My spirit wanders aimlessly,
from room to darkened room.

The proper words I cannot find,
sometimes to show my love.
Yet here I?m looking at your face,
while you look from above.

Still, my soul stirs with great desire,
to reach up and touch you.
As these feelings that I?m having,
I know they?re in you too.

But you will some day think of me,
when my book you have closed.
And I am just a memory...
and not the one you chose.

Alas...
of all that I have looked up at,
?tis you I wished I?d known.
For yours is a breathing spirit,
and mine... I?m just a poem.

Sean Allen

↑ Index

52. **Ricejunk2**

Re: You must reply to this with a poem - creative?

Sat 3 Mar 2007

Thank you both. My mistake, TFRice

Quoting Aryanil Mukherjee <[redacted]>:

> *Thanks for sending the link. No point stirring up the ashes of a dead fire.*
> *I'll prefer the flutist over the talk show host.*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On*
> *Behalf Of Deborah Poe*
> *Sent: Monday, February 26, 2007 12:34 PM*
> *To: [redacted]*
> *Subject: Re: You must reply to this with a poem - creative?*
>
> *It might be of interest to check out the discussion in April 2005 on this*
> *subject.*
> *http://listserv.buffalo.edu/cgi-bin/wa?A1=ind0504&L=poetics&D=1&I=-3&O=D*
>
> *"re: posting poems"*

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Aryanil Mukherjee
Sent: Monday, February 26, 2007 12:10 PM
To: [redacted]
Subject: Re: You must reply to this with a poem - creative?

I agree. Wholeheartedly. Furthermore, I want to add, not even theory gets talked about very much here. We only comment...comment and announce and promote...how dull is it to comment, announce and debate poetry with out poems ! It is hard to digest the fact that politics, poverty, misogyny, Anne Nicole etc. can find a place in "POETICS" but not poems. We're in the wrong boat brother (sister). At times it feels like I'm watching a "gray muscle show".

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Metta Sama
Sent: Monday, February 26, 2007 11:28 AM
To: [redacted]
Subject: Re: You must reply to this with a poem - creative?

while i'm all for respecting (in general) rules to an organization that i've voluntarily signed up for, i find it difficult to do any of the below without
posting actual poems. what is a poetics discussion without poems to discuss? theory. and only theory. which is not antithetical to poems, but is also not and
should not be mutually exclusive from poems. theory of poems & poems themselves can be held in tandem and honored. if someone wishes to write responses as poems, why would we post a rule that discourages them from doing so? and what, precisely, does it mean to accept a poem that _is_ "directed toward a discussion of poetics issues" while also not "exchange" poems that we can use to "discuss poetic issues"? in other words, yes, posts written in "poetic form/ats" should be encouraged. who are we to say that posts should be written in block form? and why would we?

metta

Tom is right -- the Welcome message states, "We do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries."

> *And earlier, "The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible."*
>
> *Should posts written in poetic form/at (broken lines? rhymed? omitting all e's, employing recurring words? etc) that address poetics issues be encouraged?*
>
> *Incidentally, the daily message max for the list is 75 messages per day, with a limit of four posts per person.*
>
> *Thomas savage <[redacted]> wrote:*
> *Sorry this is not a poem. But, as I understand it, we aren't supposed to post poems on this site, just discussions and announcements relevant to poetry. There is another excellent site called Wryting-L where poets from this list and, I suspect, from other sources post poems. It is set up specifically with that intent. If you're interested in doing that, Google Wryting-L and it should give you the relevant information. Regards, Tom Savage*
>
> ---
> *Sucker-punch spam with award-winning protection.*
> *Try the free Yahoo! Mail Beta.*

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53. **Alexander Jorgensen**

Re: comitted poets - and even those who have been ...

Sat 3 Mar 2007

What I love about you, wifey - IS that you are so snuggly, probably first, and then sweet, kinda sweeter than anything that could be candy, and determined and stubborn and STRONG, and then all that who might otherwise be called A BEAST OF WOMAN.

I really love you. I think it'll be OK. Nice, my dear.

YOUR HUSBAND

___ Never Miss an Email Stay connected with Yahoo! Mail on your mobile. Get started! http://mobile.yahoo.com/services?promote=mail

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54. Alexander Jorgensen

Maryland: Expert on Russian Intelligence Shot Outside Home

Sat 3 Mar 2007

Expert on Russian Intelligence Shot Outside Home
Mar 3rd - 6:56am

ADELPHI, Md. - Police are investigating a shooting that wounded a prominent intelligence expert. Fifty-three-year-old Paul Joyal was shot Thursday night outside his house in the 2300 block of Lackawanna Street in Adelphi.

Joyal is known for his expertise on intelligence and terrorism and his contacts in the former Soviet Union.

He has also been a long-time critic of the the government of Russian President Vladimir Putin.

The shooting came four days after he told "Dateline NBC" that he believes the Russian government was involved in the fatal poisoning of former KGB agent Alexander Litvinenko in London.

(Copyright 2007 by The Associated Press. All Rights Reserved.)

___
We won't tell. Get more on shows you hate to love (and love to hate): Yahoo! TV's Guilty Pleasures list. http://tv.yahoo.com/collections/265

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55. Jonathan Minton, Word For/Word

New Issue of Word For/Word (#11)

Sun 4 Mar 2007

I'm pleased to announce that Word For/Word #11 is online at

www.wordforword.info

with poetry and visuals by Eric Abbott, Marcia Arrieta, John M. Bennett, Erin M. Bertram, David-Baptiste Chirot, Peter Ciccariello, John Cotter, Justin Dodd, Stephanie Countiss Emens, Noah Falck, Jason Fraley, Vernon Frazer, Trina Gaynon, Jim Goar, Noah Eli Gordon, Scott Helmes, Genevieve Kaplan, Kristi Maxwell, Sheila E. Murphy, Marci Nelligan, Michael Rothenberg, Kate Schapira, Will Skinker, Matina L. Stamatakis, Adam Strauss, Lynn Strongin, Thomas Lowe Taylor, Andrew Topel, Ashley VanDoorn, Caroline Whitbeck, Brian Whitener, and Joshua Marie Wilkinson,

plus essays and reviews.

Cheers!
Jonathan Minton
www.wordforword.info

++++++++++++++

from FIGURES FOR A DARKROOM VOICE, by Noah Eli Gordon and Joshua Marie Wilkinson

An axe splits a tree from the story of a woodcutter's lost children, but who splits you from
me? Who splits the lighthouse in half? When heat brings down these separations, what
revives you is not the boy with his wrong name, but the name with its wronged boy, an
error in place of an outcome. A note about the author, cut with slant adjectives, trips its
nouns around like drunks. You know the fable, how its boat filled with water when you
held the baby until you weren't certain if its breathing has stopped or just matched your
own. There is a tiny blue heart inside this votive & it marbles your house smoke in
miniature deletions from a huge marker.

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56. Maria Damon
Xcp: Cross-Cultural Poetics
Sun 4 Mar 2007

apologies for x-posting:

NEW XCP: CROSS CULTURAL POETICS
& BACK ISSUE SALE

XCP: CROSS CULTURAL POETICS no. 17 ("Public Language & Dreamstories") has just been released. The issue includes new essays by Michael Davidson, Roger Farr (on Dorothy Trujillo Lusk), Katherine McKittrick (author of Demonic Grounds: Black Women and the Cartographies of Struggle, University of Minnesota Press); new writing by Nourbèse Philip, Kamau Brathwaite, Fred Wah, and Opal Palmer Adisa; and reviews of new books by Michael Parenti, Retort, Aldon Lynn Nielsen and Lauri Ramey, & others.

FOUR ISSUE/TWO YEAR subscriptions are available to individuals at the rate of $30 (checks payable to College of St. Catherine). Please inquire about institutional rates.

XCP: CROSS CULTURAL POETICS is also selling back issues (while supplies last) from now through May 1, 2007, at the rate of $3 per issue. A complete list of back issues (no. 1-14) is available on our website, http://www.xcp.bfn.org/journal.html . This offer does not include our special double issue ("The Dictionary Issue"), no. 15/16, which is available for $12. Special bulk rates can also be arranged for people interested in teaching back issues.

FORTHCOMING THIS SPRING in XCP: CROSS CULTURAL POETICS no. 18 is new writing by Adrienne Rich, Amiri Baraka, Barbara Jane Reyes, Rodrigo Toscano, Jaswinder Bolina, Patricia Smith, Duriel Harris, a review-essay on new South African poetry, an essay on the workers' movement in Argentina, and much more.

Send checks (payable to College of St. Catherine)
to Mark Nowak, ed., XCP: CROSS CULTURAL POETICS,
c/o College of St. Catherine, 601 25th Avenue
South, Minneapolis, MN, 55454.

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57. Del Ray Cross
SHAMPOO issue 29
Sun 4 Mar 2007

Dear SHAMPOO Playmate,

The new SHAMPOO issue 29 is now available for the absurd price of absolutely free:

www.ShampooPoetry.com

Keep clean as the spiffiest toilet with these hot brands: Ryan Scott, Ryan Bird, Yuri Hospodar, Otto Chan, Erica Miriam Fabri, Brien James Dawson, Crag Hill, Joseph Mosconi, Anne McGuire, Emily Brungo, Alana Madison, Vincent Katz, Simon DeDeo, Tim Botta, Jim Behrle, Thomas Fink, Chad Sweeney, Chad Parenteau, Kevin Killian, Pete Lee, Jess Mynes, Jen Hofer, Del Ray Cross, Wayne Crawford, David Levine, Gregory Betts, Gary Barwin, Caroline Crumpacker, Paolo Javier, Daniela Olszewska, Camille Roy, James Grinwis, Gale Acuff, Jal Nicholl, Magdalena Zurawski and Jack Kimball.

Thanks as always for supporting you local chapter of SHAMPOO.

Lub Luffly,

Del Ray Cross, Editor
SHAMPOO
Clean Hair / Good Poetry
www.ShampooPoetry.com

(If you'd prefer not to receive these announcements, just let me know)

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58. Lewis LaCook
Angels on the Henderson Bridge
Sun 4 Mar 2007

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http://www.lewislacook.org/king-s-woods/angels-on-the-henderson-bridge.html

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

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59. Peter Ciccariello
the poem that makes itself
Sun 4 Mar 2007

---

the poem that makes
itself<http://www.cgi7.com/peterimages/the-poem-that-makes-itself.jpg>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/
Word - http://poemsfromprovidence.blogspot.com/
Photography - http://uncommonvision.blogspot.com/

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60. Desmond Swords
Bardic Bulliten
Sun 4 Mar 2007

"Remarkable"

"Astonishing"

"A truly historic event"

"The new Geoffrey Hill"

"The next Patrick Kavanagh"

"The gift of Carol Ann Duffy deconstructing Sean O'Brien's vernacular in a mail to Stevie Smith"

"The talent of Pattern and stature of McGough"

"The complete poetic competent with the professional confidence of an off-page Aoife Mannix or suitless Nick Laird in receipt of state benifits and busking a monkey a weekend with only his aura to magnetize a throng upon the cobbles at Covent Garden ..."

"...her live pulling power has the mesmeric allure of Gearóid MacLochlainn winning the bi-annual Bloomsbury slam by skillfully revealing the geneology of her linguistic DNA with a tigerish island noblesse only those whose eye can reason, rhyme and sense what riddle from the ratios fit and code of sound will speak to break the syntax..."

"....with the purity of Don Patterson's inner meloncholy mixed with Motion's most hypnotic rural line to create a comedic felicity - equal to, if not beyond, the sublimal wit of South Yorkire's only living troubadour and the people's poet laureate, a hopefully soon to be, Sir Ian McMillan....."

"....these poems draw from the cultural core of language, a flawless energy whose combustible force of internal zeitgeist motors the engine of an incredible art."

"...The real Muldoon. A difference of similarities in titterish grace, double take, wonder and cock a doddle doing of the bog godess from an ancient and mythical place of profund diddlee dee, where consciousness meets itself in the entropic mysteriousness of a continually collasping mind.."

"..exiled understudy and heir to Durcan's arch poetic urban note, mysterious as a facial-hair free Dennis O'Driscoll mirrored with inplaceness by Dreadlock Alien devoid of a dayjob signing on at poetry flame HQ, Chloe Poems turning tricks for His Highness Prince Harry in a smack-head's bedsit, paddling in vast pools of knowledge and experiencing heights of unemployability only the most articulate of verse-makers reach to speak favourably from...."

"...his enthralling voice bears a hallmark of clarity and commitment reminiscent of a younger Mahon, Longley, Paulin or Carson - whilst Cronin's honest echo lilts to ground this harmonious experiment in metrical chiming sprinkled with Ayres' commercial fairydust, striking its note of pure aurality and sounding one lone call from truth's trench above the swamp of contemporary bardic verse..."

".....the image of Brendan Kennelly beheading his hamster during a brutalised childhood in Limerick's Magdalene laundry has a startling effect. Memory-flashes daring us stop, picture, question and sense if the cosmos shops its way seeking balance for our spirit's short drag through life's technological trance."

"Unlike anyone else writing today. The next Sir Noddy Holder."

~

The Poetry Director of the Monster Truck art gallery in Dublin, needs poets for a summer reading serie, so get in touch before the April funding deadline at Poetry Ireland for the May/June do's. This deadline is every two months. Those wanting to read July/August, should get in touch before June.

Be a featured poet, get paid, let the letters do their magic and your reputation glow in print as the team of artists in the temple talk you up.

e mail - [redacted] -

Click for the spring dates.

http://irishpoetry.blogspot.com/

↑ Index

61. Tom W. Lewis

Re: comitted poets - and even those who have been ...

Sun 4 Mar 2007

---

now THERE's a disembodied narrative if I've ever seen one!

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Alexander Jorgensen
Sent: Saturday, March 03, 2007 20:00
To: [redacted]
Subject: Re: comitted poets - and even those who have been ...

What I love about you, wifey - IS that you are so
snuggly, probably first, and then sweet, kinda sweeter
than anything that could be candy, and determined and
stubborn and STRONG, and then all that who might
otherwise be called A BEAST OF WOMAN.

I really love you. I think it'll be OK. Nice, my dear.

YOUR HUSBAND

_____

Never Miss an Email
Stay connected with Yahoo! Mail on your mobile. Get started!
http://mobile.yahoo.com/services?promote=mail

↑ Index

62. Dana Teen Lomax
FW: Visually Arresting
Sun 4 Mar 2007

Hi all--

I just got this link

http://www.chrisjordan.com/current_set2.php?id=7

from a friend and thought it might be of interest to some on the list.

Take care--Dana

_____ Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

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63. Matt Henriksen
Cannibal Issue Two & Cannibal Chapbook Series
Sun 4 Mar 2007

The second issue of Cannibal is now available and features poems from Hadara Bar-Nadav, Jen Bervin, Julia Cohen, John Coletti, Christopher Eaton, Landis Everson, Karen Garthe, Daniela Gesundheit, Johannes Göransson, Kate Greenstreet, Jane Gregory, Shafer Hall, Janet Holmes, Dan Hoy, Amy King, Donna Kuhn, Mark Lamoureux, Kristi Maxwell, Farid Matuk, Ben Mazer, Jess Mynes, Sawako Nakayasu, Eugene Ostashevsky, Arlo Quint, Chris Salerno, Mary Ann Samyn, Frank Sherlock, Stacy Szymaszek, Maureen Thorson, Joshua Marie Wilkinson, Jake Adam York & Alex Young.

Cannibal is seventy pages, hand-sewn in signatures and screen printed.

Copies are available through Paypal for $12 at flesheatingpoems.blogspot.com.

We are also releasing the first two books in the Cannibal Chapbook Series, Jane Gregory's The Second Is Thirst and Shannon Jonas' Compathy, both available at for $7 at flesheatingpoems.blogspot.com. Chapbooks are side-stapled on quality paper.

_____ Be a PS3 game guru. Get your game face on with the latest PS3 news and previews at Yahoo! Games. http://videogames.yahoo.com/platform?platform=120121

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64. Alan Sondheim

Crepuscule liner notes (apologies 4 x-posting)

Mon 5 Mar 2007

(these do not literally reflect the dance/performance video)

liner notes for Crepuscule

sexual projections over dancers and without dancers and sexual dances on the tentpoles ravens at the four corners of the world. dancers are below. oh they want to jump on the bodies. this is dance on deadly earth. origin of dance try to make sense of the dialog; they can't. The live dancers may be are nude, exposed; the dance ends when they cum. They observe two dancers - audience and masturbating couple - the dancers sexually aroused - if nude dance should move from position to position. Anita Berber. The dancers are reeling, on edge, nervous, difficult, a problem, their desires constrained by spectacle. The dancers are on exhibit, behavioral codes thwarted or broken. If a dancer feels comfortable, he or she should push further on. sexuality, and horror, interpenetrate. For the dancers, everything is at the body of the dancer is eternal exists in relation to the sexuality of the body within the dance, within. dance is the interiority of the metaphysical, dance succeeds only by virtue of the interiority of the dancing, only by the foundation of the world. the foundation of the world lies in dance, The body of the dancer lies supine, breathless. storing these things - in the dance itself there's an image of a woman My Cluttered corner of the dance studio. Cloth, food items, all supine, is choreography masteranwhile dancers having dancing day debris three. liner notes for Anita Berber. point of dance and sexuality dancing is indiscriminate fucking, display - midnight phone-calls and invitations. one a dancer is pornographic, once this splay / display, dance, photography, culture, art in general, is invisible as semen on stage, spurted from dancer, welcomed and returned by art, of dance, of the body; it is also the most unknown. draw a vector; appurtenance-appearance; this is what the dancer, photographer, performer, tensed in our tawdry space of the real. for if the dance-dancer emerge - Sex dances for one to four people. The dancers are nude. There are no props. Male dances alone while masturbating. He dances until he cums. Female dances alone while masturbating. She dances until she cums. Tethered: Male dances with one hand holding himself erect. Tethered: Female dances with one or more partners' fingers in her. Variant Tethered: Male dances with one or more partners' fingers in him. The dance ends when one or both have cum. Variant Tethered: Female dances with one or more partners' fingers in her. The dance ends as above. The dance ends when the dance cums. dancers. So this is a dancer transformed. Role disappears from dance, dance is. The advantage of a dancer: You'll have your body at the end of the day. The disadvantage of a dancer: You'll have your body at the end of the day. dance and culture brings

Signs from Worlds eaten by light. Score restraint, bounded three-dimensional space, against which such dancers remain authorless in the midst of author/authority, danceless in the presence of dancers/dancing, human within the post-human, flesh within dance the doomed Case of doomed, doomed, a-void. Case of A world chaos, sex, spoken sex, poetics of sex. I may work with dance and sex and dance-video and sex. I will not work with images of sexual violence. I dance. Or I'm the material for the dancers; it's really back.

-- sondheim

CREPUSCULE (recorded 2006 Geneve) et. al.

Alan Sondheim, Foofwa d'Imobilite, Azure Carter
at Millennium Film, Saturday March 10th at 8:00
66 East 4th Street
New York City

Telephone [redacted] for more information.

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65. Bob Heman

coming soon!!! the 2nd Official CLWN WR Event on March 29, 2007 at SAFE-T-GALLERY

Mon 5 Mar 2007

2nd Official CLWN WR Event

Thursday, March 29, 2007
7:00 - 10:00

at
SAFE-T-GALLERY
111 Front Street, Brooklyn - Gallery 214

+++

featuring

Bob Hart
Carol Novack
Jane Ormerod

+++

with special guests

Thomas Fucaloro
Judy Kamilhor
Jean Lehrman
Frank Simone

Elizabeth Smith
EK Smith
Nathan Whiting

+++

plus
a very special appearance
by
singer/songwriter
 Carrie Beehan
(a.k.a. TRYSTETTE)
performing with guitarist
Dennis Diamond

+++

hosted by

Bob Heman
editor/publisher of CLWN WR
since 1971

+++

Take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge. For more information and alternative directions (from other subway lines) please check the Gallery website at http://www.safetgallery.com

Bob Heman
[redacted]
EarthLink Revolves Around You.

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66. **EH**
Oppen quote
Mon 5 Mar 2007

Hello,
  I am looking for the source of an Oppen quote which I can only paraphrase by memory: "New York City is an example of a completely man-made landscape."
  I'm fairly certain this is from a letter in the Selected Letters, though it may be from an interview or daybook/working paper.
  Anyone familiar with this quote, please let me know!
  Thank you in advance,
  Eric Hoffman

Don't be flakey. Get Yahoo! Mail for Mobile and
always stay connected to friends.

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67. Dan Waber
ars poetica update
Mon 5 Mar 2007

The ars poetica project continues to pulsate at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Jesse Glass, Mari-Lou Rowley, Ann Bogle, and Jennifer Compton.

Poems will appear this week by: Jennifer Compton, Barry Schwabsky, Kirpal Gordon, and Will Hochman.

A new poem about poetry every day.

Enjoy,
Dan

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68. Deborah Poe
berssenbrugge's email
Mon 5 Mar 2007

(sorry for x/posting)

If you have Mei-mei Berssenbrugge's email, can you backchannel? She asked that I send her a paper I wrote this past year on her, Lucie Brock Broido, and Barbara Guest's work. I was reeling after the tribute to Barbara Guest (of which she was a part) and forgot to get.

Thanks,

Deborah

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69. Michael Kelleher
Literary Buffalo E-Newsletter for 3.05.07-3.11.07
Mon 5 Mar 2007

LITERARY BUFFALO
3.05.07-3.11.07

ANNOUNCEMENTS

NEW PLAY BY EDGAR AWARD-WINNING, JUST BUFFALO BOARD-MEMBERING-WORKSHOP-TEACHING GARY EARL ROSS
The Best Woman
Directed by Lorna C. Hill
March 2-25, 2007
TheaterLoft / 545 Elmwood, Buffalo / Box Office [redacted]
Fri., Sat. 8 pm/Sun. 6 pm / $22 General, $18 Students/Seniors
Groups-only Thursdays (with pre-show talk) available.
Student Study-Discussion Guides Available

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

3.7.07

Just Buffalo/Center For Inquiry Literary Cafe
Christina Wos' Donnelly & Joe Nickell
Wednesday, March 7, 7 p.m.
3965 Rensch Rd, Amherst
10 open slots: all readers welcome!

3.8.07

Canisius Contemporary Writers Series
Eamon Grennan
Poetry Reading
Thursday, March 8, 7 p.m.
Montante Cultural Center, Canisius College

Eamon Grennan was born in Dublin in 1941. He studied English and Italian at University College, Dublin and received his Ph.D. in English from Harvard. He has published several volumes of poetry, including Still Life with Waterfall, which received the 2003 Lenore Marshall Award for Poetry, and his latest collection, The Quick of It. His other publications include Leopardi: Selected Poems, which won the 1997 PEN Award for Poetry in Translation, and Facing the Music: Irish Poetry in the 20th Century, a collection of critical essays. Grennan's poetry has received a number of Pushcart Prizes, as well as awards from the National Endowment for the Arts, the National Endowment for the Humanities, and the John Simon Guggenheim Foundation. He lives in Ireland and Poughkeepsie, N.Y., where he is the Dexter M. Ferry Jr. Professor of English at Vassar College.

&

Poetics Plus at UB/Hallwalls Present
Matthew Cooperman
Poetry Reading
Thursday, March 8, 8 p.m.
Hallwalls Cinema at the Church, 341 Delaware Ave

Matthew Cooperman's most recent book is Daze (Salt 2006). He is also author of A Sacrificial Zinc (2001), winner of the Lena-Miles Weaver Todd Prize, as well as two chapbooks, Words About James (2005) and Surge (1999). He teaches at Colorado State University in Ft. Collins.

See Victoria Brockmeier's Review of Cooperman's book in artvoice by clicking the following link: http://artvoice.com/issues/v6n9/daze

3.10.07

Barnes & Noble Buffalo State Bookstore.
Children's Book Event: Cat in the Hat's 50th Birthday
Saturday, March 10th, 1:00pm - 2:30pm.
Join us for story time, crafts and refreshments.

3.11.07

Talking Leaves...Books
Jay Boyar
Reading and signing for: Films to Go
Sunday, March 11, 2 p.m.
Talking Leaves...Books, Elmwood Store

Jay Boyar is a nationally recognized, Pulitzer Prize-nominated film critic and travel writer whose work has been regularly featured in major newspapers and magazines, on television and radio, and online. For years he was the film critic for the Orlando Sentinel, to which he still contributes from his current position as film teacher at the University of Central Florida. Mr. Boyar is a Buffalo native who attended SUNY Buffalo and was a reviewer for the late Courier Express.

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar

parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

The Tao of Writing the Short Story
A Fiction Writing Workshop
Instructor: Ralph Wahlstrom
2 Saturdays: March 24 and 31
10 a.m. - 2 p.m. with a break for lunch.
Market Arcade Building, 617 Main St., First Floor.
$100, $80 for members

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP
A writing practice group meets every FRIDAY at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [redacted].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

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Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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70. David-Baptiste Chirot

Re: Fwd: Amiri Baraka and Ras Baraka @ UWM (3.5)

Mon 5 Mar 2007

Amiri Baraka has a powerful piece in December 2006-January 2007 Poetry Project Newsletter

"Why Most Poetry is Boring, Again"

> *AN EVENING WITH AMIRI BARAKA AND RAS BARAKA*
> *Father and Son Poets Extraordinaire*
> *Monday, March 5th*
> *7 pm*
> *Union Wisconsin Room (2nd floor of UWM Union--2200 E. Kenwood Blvd.)*
> *FREE and open to the public*
>
> *Since the early '60s, legendary poet, critic and playwright Amiri Baraka has been globally recognized for his activism on behalf of Civil Rights, his volumes of celebrated literary works, and as a founder of the Black Arts Movement. Poet Ras Baraka, the author of Black Girls Learn Love Hard and co-editor of the literary anthology,*
> *In the Tradition (with Kevin Powell), has been active in his own right*
> *as a prolific writer and in city politics, serving as Deputy Mayor of*
> *Newark, NJ. He joins his father on stage for a evening of poetry.*
>
> *Sponsored by Third World Action, UWM Union Sociocultural Programming,*
> *Freedom Now! Collaborative (FN!C), Black Holocaust Museum, the Black*
> *Student Union and others. For more information, contact Third World Action*
> *at* [redacted]
> *or call UWM Union Sociocultural Programming,* [redacted].
>
> _____

_____ Don’t miss your chance to WIN 10 hours of private jet travel from Microsoft® Office Live http://clk.atdmt.com/MRT/go/mcrssaub0540002499mrt/direct/01/

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71. Michael Kelleher

One more thing....

Mon 5 Mar 2007

LITERARY BUFFALO

JUST BUFFALO OPEN READING SERIES
SECOND SUNDAY, NOT THIRD SUNDAY

OPEN READING
FEATURING: Karen Lewis
March 11, 7 P.M.
Rust Belt Books, 202 ALLEN ST.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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72. Ron Silliman

Silliman's Blog: Torqued!

Mon 5 Mar 2007

---

http://ronsilliman.blogspot.com/

RECENT POSTS

The twisted notion
of torque
in poetry

In which the heroine
doesn’t speak the language
(on Irma Vep)

Conjuctions at 25

The device poems
of Elaine Equi

http://ronsilliman.blogspot.com/

↑ Index

73. **gfrym**
Re: Friends of Big Bridge
Mon 5 Mar 2007

Can I provide in-kind services in lieu of $?????
Love, Gloria

----- Original Message -----
From: "Michael Rothenberg" <[redacted]>
To: <[redacted]>
Sent: Monday, February 19, 2007 2:32 PM
Subject: Friends of Big Bridge

> *Dear Friends of Big Bridge,*
>
> *We are now accepting tax-deductible donations.*
>
> *For almost a decade we have been able to produce and maintain Big Bridge at a minimal expense, however, due to rising costs, staff changes, and the need to continue to bring you more of the best poetry, art and everything else, we humbly ask for your support. Every little bit counts. Please, help us keep Big Bridge online.*
>
> *Please make checks out to Committee on Poetry, Inc., and specify on the check FOR: Big Bridge. Mail donations to:*
>
> *Big Bridge*
> *16083 Fern Way*
> *Guerneville, CA. 95446*
>
> *You will recieve a letter of acknowledgment upon receipt of your donation.*
>
> *And, of course, we thank you very much for your many years of support.*
>
> *Peace,*
> *Michael Rothenberg, Editor*
> *Big Bridge*
> *http://www.bigbridge.org*

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74. Schlesinger Kyle
BILL BERKSON¹S SUDDEN ADDRESS: SELECTED LECTURES 1981-2006
Mon 5 Mar 2007

Cuneiform Press is pleased to announce the publication of

BILL BERKSON¹S
SUDDEN ADDRESS: SELECTED LECTURES 1981-2006
Cover image by Philip Guston
114 pp.
$10
Cuneiform Press
www.cuneiformpress.com
+
Special Limited Hardcover Edition
Signed & Lettered A through Z*
$50

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Cuneiform Press
528 Richmond Avenue
Buffalo, NY 14222
www.cuneiformpress.com

Forthcoming titles include Dan Featherston¹s Clockmaker¹s Memoir and Ted Greenwald and Hal Saulson¹s Two Wrongs.

*order the special edition and receive a copy of Ulf Stolterfoht¹s Lingos VI (translated by Rosmarie Waldrop) free for a limited time.

...and yet another new book by Bill Berkson

OUR FRIENDS WILL PASS AMONG YOU SILENTLY
New Poems 2001-2006
Cover image by Vija Celmins
64 pp.
$14
ISBN 978-0-9669430-8-5
The Owl Press

available from

Small Press Distribution
1341 Seventh Street
Berkeley, CA 94710-1409
[redacted]

[redacted] (Toll-free within the US)
http://www.spdbooks.org/

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75. Alan Sondheim

EXHIBIT A (group show in Second Life) (fwd)

Mon 5 Mar 2007

Please join us! - Alan (A.D.)

EXHIBIT A

contemporary art within the Second Life online virtual world

group show curated by Beavis Palowakski and Sugar Seville for the Odyssey simulator

March 8th - April 8th 2007

OPENING THURSDAY MARCH 8th, 6pm Second Life time
Location: Odysses 38,30,23

Ian Ah
Gazira Babeli
Isra Batra
Alan Dojoji Fau Ferdinand
Masami Kuramoto
Pavig Lok
Man Michinaga
Sea Ra
Bacon Rolls
Chi5 Shenzhou
Dontoledo

Come join us!

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76. Matt Henriksen

Sat 3/10 Howe, Smith, Berrigan, Weiser, Hawkey, Moschovakis, Yankelevich, Matuk, Briante, Mynes, Mazer & I Feel Tractor @ Galapagos in Williamsburg, Brooklyn

Mon 5 Mar 2007

The Burning
Chair Readings

Brooklyn Poetry Bazaar

The Burning
Chair Readings

Brooklyn Poetry Bazaar

Saturday, March 10th,
2007 2:30-7 PM

Galapagos Art Space

70
North 6th Street

Between Kent and Wythe

Williamsburg, Brooklyn

http://www.galapagosartspace.com

$5 for eleven poets &
another who sings
w/ a book fair in support of independent publishers

http://www.typomag.com/burningchair

2:30-4:30 PM

Ben Mazer

Christian Hawkey

Matvei Yankelevich

Anna Moschovakis

Fanny Howe

4:30-5 PM

I Feel Tractor

5-7 PM

Farid Matuk

Susan Briante

Jess Mynes

Karen Weiser

Anselm Berrigan

Rod Smith

Fanny Howe was born in Buffalo, New York, in 1940. She is the author of more than twenty books of poetry and prose. Her recent collections of poetry include

On the Ground (Graywolf, 2004), Gone (2003), Selected Poems (2000), Forged (1999), Q (1998), One Crossed Out (1997), O'Clock (1995), and The End (1992).

Howe is also the author of several novels and prose collections, most recently, Radical Love (Nightboat, 2006) and The Lives of a Spirit / Glasstown: Where Something Got Broken (Nightboat Books, 2005).

Howe was the recipient of the 2001 Lenore Marshall Poetry Prize for her Selected Poems. She has also won awards from the National Endowment for the Arts, the National Poetry Foundation, the California Council for the Arts, and the Village Voice, as well as fellowships from the Bunting Institute and the MacArthur Colony. She was shortlisted for the Griffin Poetry Prize in 2001 and 2005. She has lectured in creative writing at Tufts University, Emerson College, Columbia University, Yale University, and Massachusetts Institute of Technology.

Rod Smith is the author of Music or Honesty, The Good House, Poèmes de l'araignée (France), In Memory of My Theories, The Boy Poems, Protective Immediacy, and New Mannerist Tricycle with Lisa Jarnot and Bill Luoma. His latest collection, Deed, will be published by the University of Iowa Press in the fall of 2007. A CD, Fear the Sky, came out from Narrow House Recordings in 2005. Smith's work has appeared in numerous magazines and anthologies including Anthology of New (American) Poets, The Baffler, The Gertrude Stein Awards, Java, New American Writing, Open City, Poésie, Poetics Journal, Shenandoah, and The Washington Review. He edits Aerial magazine, publishes Edge Books, and manages Bridge Street Books in Washington, DC. The next issue of Aerial will focus on poet Lyn Hejinian. Smith is also editing, with Peter Baker and Kaplan Harris, The Selected Letters of Robert Creeley, for the University of California Press.

Anselm Berrigan is the author of Some Notes on my Programming, Zero Star Hotel and Integrity and Dramatic Life, all published by Edge Books in Washington D.C. He was raised in the east village of New York City and lives there now after stints in Buffalo, NY and San Francisco, CA. He is also the author of Strangers in the Nest, published by Dolphin Press and New Lights Press of Baltimore Maryland, and In the Dream Hole, co-authored with Edmund Berrigan. Anselm is currently the director of The St. Marks Poetry project in NYC.

Edmund
Berrigan is the author of Disarming Matter, co-editor of
the Collected Poems of Ted Berrigan, and house musician on I Feel
Tractor's debut CD, Once I Had an Earthquake.

Recent poems by Susan
Briante have appeared in Hot Whiskey,

OPoss and effing. A co-editor of the journal Superflux, she lives in Dallas, Texas, where she works as an
assistant professor of aesthetic studies at the University of Texas at Dallas. She is the author of Pioneers in the
Studay of Motion (Ahsahta Press, 2007).

Christian Hawkey is the author of The Book of Funnels (Verse Press/Wave Books, 2004), and the chapbook HourHour, which includes drawings by the artist Ryan Mrowzowski (Delirium Press, 2005). His poems have appeared in numerous magazines, including Conjunctions, Volt, American Poetry Review, Denver Quarterly, Tin House, Crowd, and Conduit, and he has received awards from the Poetry Fund and from the Academy of American Poets. He lives in Ft. Greene, Brooklyn, in a house that he believes was built by Walt Whitman, especially since it’s constantly falling apart.

Farid Matuk's poems have appeared most recently in Oposs, Lungfull!, PastSimple and Shampoo. His first collection, Is it the King?, was released by Effing Press in 2006. He lives in Dallas, Texas where he currently adjuncts at SMU and directs the Community and Mentorship Project for the literary non-profit, The Writer's Garret.

Ben Mazer’s poetry is published widely in international periodicals. His essay revealing a previously unknown source for T. S. Eliot’s The Waste Land (an 1892 essay by Elisabeth Cavazza of Portland, Maine) appears in the second number of Fulcrum: an annual of poetry and aesthetics. He is the author of White Cities (Barbara Matteau Editions) and The Big House (forthcoming).

Anna Moschovakis has been an editor and designer with Ugly Duckling Presse since 2002, helping to produce books and chapbooks by emerging writers, translations, and the poetry periodical, 6x6. Her translations of Henri Michaux, Claude Cahun, Blaise Cendrars, Théophile Gautier and others have been published by Fence, nest, and New York Review Books Classics. She is the author of two chapbooks, The Blue Book (Phylum Press, 2005) and Dependence Day Parade (Sisyphus, 2006), and her first book, I Have Not Been Able to Get Through to Everyone, is just out this fall from Turtle Point Press. She currently teaches in the Comparative Literature Department of Queens College.

Jess
Mynes runs Fewer & Further Press
in Wendell, Massachusetts. He is the
author of Birds, for Example (Carve, 2006) and In(Ex)teriors
(Anchorite Press, 2006).

Karen
Weiser is the author of Heads Up Fever Pile, Eight

Positive Trees (Pressed Wafer, Placefullness (Ugly Duckling Press), and Pitching Woo (CyPress, forthcoming). She lives in New York City.

Matvei Yankelevich is the editor of the Eastern European Poets Series at Ugly Duckling Presse, and co-edits 6×6, a poetry periodical. He is the co-translator, with Eugene Ostashevsky, of An Invitation For Me To Think, the selected poems of Alexander Vvedensky, forthcoming from Green Integer; and of Russian Absurdism: OBERIU, an anthology forthcoming from Northwestern University Press. His own writing has appeared in various little magazines and his critical work on Russian-American poets appears on Octopus Magazine. A chapbook of his long poem, The Present Work, was published by the Los Angeles-based Palm Press in summer 2006. He teaches Russian Literature at Hunter College in New York City.

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

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77. Cynie Cory
Janaka Stucky's email?
Mon 5 Mar 2007

Does anyone have Janaka Stucky's email? If you do, please email it to me at [redacted]

Thanks, Cynie

Get your own web address.
Have a HUGE year through Yahoo! Small Business.

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78. mIEKAL aND
FROZEN HYPNOSIS 1-29
Mon 5 Mar 2007

Frozen Hypnosis was an ongoing 8 page mailart zine found & collaged by Malok and Bern Porter. 29 issues were produced between 1992-2004. Nine issues are missing from the collection & we are searching the world to locate them. If you have a copy (especially the color master copies which apparently were sent out by mistake) please contact us.

"The mutant collage geniuses Malok and Bern Porter have been creating a collaborative body of work in recent years that bears extensive cataloging and publishing. This is but a small sample of that collaboration. Utilizing the discarded elements of materialist culture and original visuals accompanied by recontextualized popular faces and headlines, we find ourselves immersed in an oddly familiar otherness. These collages are the sublunary script of human entropy, though not an entropy of despair but of hallucinatory release from the oppression of sensory overload." —Jake Berry

Download pdfs
http://malok.org/frozen_hypnosis.php

8 pages, 5.5"x8.5", color, $4.00 ppd. Set of 20 issues $75.00.

Xexoxial Editions
10375 Cty Hway A
La Farge, WI 54639
[redacted]

↑ Index

79. Elizabeth Treadwell
Ratcliffe & Rodefer at SPT this Fri, 3/9
Mon 5 Mar 2007

Small Press Traffic is pleased to present a reading by
Stephen Ratcliffe & Stephen Rodefer
Friday, March 9, 2007 at 7:30 p.m.

Stephen Ratcliffe joins us in celebration of REAL, new from Avenue B, which, Michael Cross writes, is "the second volume in what promises to be a long poem of unprecedented magnitudeâ€¦documenting the minutia of the subject's extension into the world as the ocean's diurnal low-end dissonance might frame the coastline it erodes." Ratcliffe's earlier works include Portraits & Repetitions and Present Tense. He lives in Bolinas and teaches at Mills College in Oakland.

We are thrilled to welcome Stephen Rodefer back to the Bay Area for this reading. The author of Four Lectures, Left Under A Cloud, Mon Canard and many other books, Rodefer has lived in theâ€¨UK and France for the past fifteen years. His selected poems, Call It Thought,â€¨will be published by Carcanet in 2008. He has an essay on canon making in theâ€¨latest Chicago Review, which concludesâ€¨"Live free and die. Publish and Perish."

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

Unless otherwise noted, our events are presented inâ€¨Timken Lecture Hall,â€¨California College of the Arts â€¨1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) http://www.sptraffic.org

_____ Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

↑ Index

80. Elizabeth Treadwell

news from Small Press Traffic

Mon 5 Mar 2007

Dear Community,

I would like to let you all know that I will be taking a leave of absence from Small Press Traffic from July 1, 2007 to June 30, 2008. I will be doing this, after 7 great, illuminating years at SPT, to refresh myself and to be with my (growing) family. Poet, educator, and SPT board member Dana Teen Lomax will be filling in for me while I am away. She has extensive experience in curating, fundraising, and nonprofit arts administration, and I am very confident that she will do a fantastic job. My thanks to Dana and to the entire board of SPT for making this year away possible for me. I will look forward to seeing all of you, dear writers & readers, on my return in 2008.

Elizabeth

Elizabeth Treadwell Jackson
Executive Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, California 94107
http://www.sptraffic.org

please note our new small press traffic [at] gmail

_____ Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

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81. matthew cooperman
new book, readings East/West
Tue 6 Mar 2007

Hi all--

Some News & Events.
I'll be reading East and West in the coming weeks to suport the new book, DaZE (http://www.saltpublishing.com), described below.

East: March 8, via UB Poetics Plus, 7:30pm, Hallwalls at the Chuch,
Buffalo, 341 Delaware Ave. More info from Victoria
Brockmeier: [redacted] as well as
http://www.hallways.org

March 9, via Earshot, 8pm, The Lucky Cat in Williamsburg,
Brooklyn, 245 Grand St., b/w Driggs and Roebling
More info from Nicole Steinberg:
[redacted]
as well as http://www.earshotnyc.com

West: March 12, via San Francisco State, 7pm, 132 Humanities

March 16, via Truong Tran's Living Rom Series, 7:30pm
554 Ashbury (Janis Joplin's old apt./ Haight & Ashbury)

More info on both San Francisco gigs:
[redacted]

Daze is days (the daily every where one reads every Daily) and confusion (the Daily Bugle–or is it Bungle?–of constant shock). “Cooperman’s poems contain the philosophical and the plain-spoken, the scientific and the ripeness of 19th century diction, while at all times maintaining a healthy skepticism about language’s capacity to bring us here (or hear), where we have been wandering around lost for many years. Cooperman’s poems tell us that all may not be lost,

there may in fact be a home, even if we never get to
open its door.

--John Yau

The ache of Berryman and the balls of Berrigan—a
combination so striking in its language: sonorous,
yes, but also snarky; lyrical and yet perky—dare I say
perky? I do. As does Cooperman. Moments in Daze are so
delicate, and then around the corner comes the stab,
the surprise, the knowing frippery and the
twinkle-eyed nudge. The poems do daze, they dazz, they
does. No other poet has such panache and such beauty:
'something pure in a heart can hide.'

--D.A. Powell

Want to start your own business?
Learn how on Yahoo! Small Business.
http://smallbusiness.yahoo.com/r-index

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82. Jesse Glass

Jeses Glass on Steve Bradley's [redacted] this Wednesday

Tue 6 Mar 2007

Wednesday March 07, 2007

13:00 UTC time // returning regular time:
note time change: 09:00 a.m. EST, New York, NY;
other time zones :: 15:00, Amsterdam; 16:00, Helsinki

live feed: http://broadcast.umbc.edu:8000/artradio.m3u
podcast location: http://art-radio.net/podcasts/artradio.xml

1. Room Spaces, Michael J. Schumacher, CD1> t1) Room Piece XI, CD2> t1) Piece in 3 Parks, t2) Still, t3) Untitled, t4) Still, recorded at Diapason Gallery, NYC, http://diapasongallery.org/, XI Records, http://www.xirecords.org/

2. Spoken words by Jesse Glass, Dec – Jan, 06/07, t1) for Ralph Lichtensteiger, t2) Hospital Singing, t3) Mourn Him, t4) Museum, t5) Oh Japanese Poh! Etz, t6) Pantoum, t7) SEZ, t8) This Only (Teku Teku), t9) Untitled Sequence, t10) Down, Chiba-ken, Japan,
http://en.wikipedia.org/wiki/Jesse_Glass

↑ Index

83. Jesse Crockett
last call for work --- listenlight 08
Tue 6 Mar 2007

Dear Poetries,

I'm mixing with trigonometries for the layout at http://listenlight.net for instance 08. This is our last call for work for this issue. Many here may have read the journal, which, in its entirety, will not be long, to read. I've had great luck with last minute calls for work. Listenlight 08 will hope to be live in under a week. Not over, not outer a week.

What is listenlight? It's not schadenfreude, and also it is un-yet, and un-likely to be experienced over breakfast. It is the most unlikely poetry journal in the universe. Realer than tax revenue. For sure.

Send your best. Your poetry will be archived at least until its editors die. Our promise.

Women especially are asked in kind to send in for review.

All best,

Jesse Wayne Crockett

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84. Jim Andrews
New links to interactive audio works
Tue 6 Mar 2007

There are some new links to interactive audio works at http://vispo.com/misc/ia.htm including four Flash-based projects:

ACTIONIST RESPOKE http://www.stromgasse.de/projects/actionist by Michael Janoschek and Rüdiger Schlömer, Mouse on Mars (Germany) "Mouse On Mars deserve more than an instant fun interface. Here is something between a Sequencer and Sound Tamagotchi. Put some learning effort into it, don't let visuals irritate you and most of all, don't be lazy. This is not about just sitting back and having music served on a tablet." The music is funky and so is the interface. Very cool piece. Sort of MAX-like. FLASH

SPLICE
http://splicemusic.com
by Sean Mulroney, Wendell Davis (USA)
Sequencer that allows mixing of your own sounds or sounds uploaded by people in the Splice community. A similar project is called JamGlue.
FLASH

PANDORA
http://pandora.com
by Tim Westergren, Tom Conrad, Nolan Gasser... (USA)
Fascinating approach to Internet radio. You create a channel by specifying a song or artist. Pandora then starts playing songs related to your seed. Each song is classified according to the 'music genome project'. Your 'thumbs up/thumbs down' on suggested songs apparently 'train' the app. A similar project is called last.fm.
FLASH

ANDRE MICHELLE
http://lab.andre-michelle.com
by André Michelle (Germany)
André's lab of his experiments with Flash work is very interesting. Sort of like JSyn work in its granularity and wave synthesis.
FLASH

ja
http://vispo.com

.
.
.

↑ Index

85. David Gershman
Illusion Literature Rack Special!
Tue 6 Mar 2007

Illusion Literature Rack Special!Can't see images? Click Here

If you prefer not to continue receiving Brussian Strokes, Inc. promotional e-mails and wish to unsubscribe from

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86. Stephen Vincent
Libby Guilty of Lying in C.I.A. Leak Case
Tue 6 Mar 2007

Suddenly poetry is alive and well!

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87. amy king
AWP?
Tue 6 Mar 2007

I could only take in a very tiny little...

Any accounts/stories/panel presentations to share?

Thanks, in advance ...

The fish are biting.
Get more visitors on your site using Yahoo! Search Marketing.

↑ Index

88. Geoffrey Gatza
Re: AWP?
Tue 6 Mar 2007

Hi Amy,

On arriving to Atlanta I was almost mugged for my backpack. I fought him off.

On leaving Atlanta Donald Revell kissed my cheek.

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of amy king
Sent: Tuesday, March 06, 2007 2:15 PM
To: [redacted]
Subject: AWP?

I could only take in a very tiny little...

Any accounts/stories/panel presentations to share?

Thanks, in advance ...

The fish are biting.
Get more visitors on your site using Yahoo! Search Marketing.

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89. kevin thurston
in honor of Aaron Belz's success...
Tue 6 Mar 2007

What do we want?
Your money
When do we want it?
Now
What do you get?
A link and that sense of moral superiority that comes with being nice

Sure, it isn't exactly a protest, but the Buffalo Small Press Book Fair is a regional, one-day event that will bring together small press publishers, activists, visual artists, and other DIY enthusiasts that will also have lectures, exhibits, and performances.

These things can't happen on their own. Really. Chris Fritton and I have been working diligently and we thank those that have supported us to this point, now we hope that some of you can help us out on an individual basis. Feel free donate as little as $1 if that's what you have. We are beggars, not choosers.

So, for your donation, we will list your name in our program, and website--and a link to whatever you wish, should you wish to have a link. Links will appear here <http://www.buffalosmallpress.org/sponsor/>.

If you're feeling philanthropic and want to help insure that the Buffalo Small Press Book Fair becomes an annual event, visit our sponsor page and hit up the Paypal Donate button on the top right of the screen.

We appreciate absolutely any help you can give.

chris & kevin

--
SUICIDE L L C,
when life just isn't an option

↑ Index

90. amy king
Re: in honor of Aaron Belz's success...
Tue 6 Mar 2007

I don't do Paypal. But I do sponser poetry in Buffalo -- in all shapes and sizes. Can I send a check? Made out to whom? And to what address?

kevin thurston <[redacted]> wrote:

If you're feeling philanthropic and want to help insure that the Buffalo Small Press Book Fair becomes an annual event, visit our sponsor page and hit up the Paypal Donate button on the top right of the screen.

We appreciate absolutely any help you can give.

chris & kevin

Don't be flakey. Get Yahoo! Mail for Mobile and
always stay connected to friends.

↑ Index

91. **amy king**
Re: AWP?
Tue 6 Mar 2007

Did you fight Donald off too?

Geoffrey Gatza <[redacted]> wrote:
  Hi Amy,

On arriving to Atlanta I was almost mugged for my backpack. I fought him off.

On leaving Atlanta Donald Revell kissed my cheek.

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

Now that's room service! Choose from over 150,000 hotels
in 45,000 destinations on Yahoo! Travel to find your fit.

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92. **Alexander Dickow**
baraka
Tue 6 Mar 2007

With due respect and in friendship, I must express my
disagreement with you, David, as I felt that Amiri
Baraka's article was both arrogant and profoundly
wrong-headed. But that might be an equally compelling
reason to read it, I suppose.
Amicalement,
Alex

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

↑ Index

93. kevin thurston

Re: in honor of Aaron Belz's success...

Tue 6 Mar 2007

---

made out to christopher fritton

Buffalo Small Press Book Fair
c/o Chris Fritton
61 Elmwood Ave.
Buffalo, NY 14201

On 3/6/07, amy king <[redacted]> wrote:
>
> I don't do Paypal. But I do sponser poetry in Buffalo -- in all shapes
> and sizes. Can I send a check? Made out to whom? And to what address?
>
>
> kevin thurston <[redacted]> wrote:
>
> If you're feeling philanthropic and want to help insure that the Buffalo
> Small Press Book Fair becomes an annual event, visit our sponsor page and
> hit up the Paypal Donate button on the top right of the screen.
>
> We appreciate absolutely any help you can give.
>
> chris & kevin
>
>
>
>
> ---
> Don't be flakey. Get Yahoo! Mail for Mobile and
> always stay connected to friends.
>

--
SUICIDE L L C,
when life just isn't an option

↑ Index

94. Chris Stroffolino
Re: baraka
Tue 6 Mar 2007

---

what specifically?

On Mar 6, 2007, at 1:06 PM, Alexander Dickow wrote:

> *With due respect and in friendship, I must express my disagreement with you, David, as I felt that Amiri Baraka's article was both arrogant and profoundly wrong-headed. But that might be an equally compelling reason to read it, I suppose.*
> *Amicalement,*
> *Alex*
>
> *www.alexdickow.net/blog/*
>
> *les mots! ah quel désert à la fin*
> *merveilleux. -- Henri Droguet*

↑ Index

95. amy king
I'LL ANSWER ME ----> AWP?
Tue 6 Mar 2007

The panel discussion for "Virtually Infinite: The Broad Reach and Vast Potential of the Online Literary Journal" can be heard here:

http://miporadio.blogspot.com/2007/03/virtually-infinite-broad-reach-and.html

[Panelists: Bruce Covey for Coconut Poetry - Thom Didato for Failbetter - Amy King for MiPOesias - Lara Glenum stood in for Joyelle McSweeney for Action, Yes - Danielle Pafunda for La Petite Zine - Zach Schomburg for Octopus]

p.s. I do know how to spell "sponsor" on occasion ...

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

↑ Index

96. **Deborah Poe**

Re: AWP?

Tue 6 Mar 2007

[the tribute to barbara guest, notes]

"night lights"

"poetry the true fiction"
"leave this little echo to haunt the poem"
"poets are chained to the impossible"

hmm.

an uncanny spectacle
bataille smokes an architecturally sound cigar.

"adorn(o)ian constellations"

"hang the words on that structure"

many levels of interiority

----- Original Message -----
From: Geoffrey Gatza <[redacted]>
Date: Tuesday, March 6, 2007 4:24 pm
Subject: Re: AWP?
To: [redacted]

> *Hi Amy,*
>
> *On arriving to Atlanta I was almost mugged for my backpack. I fought him*
> *off.*
>
> *On leaving Atlanta Donald Revell kissed my cheek.*
>
> *Best, Geoffrey*
>
> *Geoffrey Gatza*
> *BlazeVOX [books]*
> *www.blazevox.org*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]] On*
> *Behalf Of amy king*
> *Sent: Tuesday, March 06, 2007 2:15 PM*

> *To: [redacted]*
> *Subject: AWP?*
>
> *I could only take in a very tiny little...*
>
> *Any accounts/stories/panel presentations to share?*
>
> *Thanks, in advance ...*
>
> ---
> *The fish are biting.*
> *Get more visitors on your site using Yahoo! Search Marketing.*

↑ Index

97. Halvard Johnson

Query and favor

Tue 6 Mar 2007

Does anyone here have free access via their college
or university to the College English website JSTOR?

If so, would you do me the favor of downloading
and emailing me a copy of Jerrald Ranta's essay called
"Geometry, Vision, and Poetic Form"?

College English
Vol. 39, No. 6 (Feb., 1978), pp. 707-724

Hal

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

98. Charles Bernstein
Jean Baudrillard (1929-2007)
Tue 6 Mar 2007

French philosopher Jean Baudrillard dies

The Associated Press

March 6, 2007 [] PARIS: Jean Baudrillard, a French philosopher and social theorist known for his provocative commentaries on consumerism, excess and what he said was the disappearance of reality, died Tuesday, his publishing house said. He was 77.

Baudrillard died at his home in Paris after a long illness, said Michel Delorme, of the Galilee publishing house.

The two men had worked together since 1977, when "Oublier Foucault" (Forget Foucault) was published, one of about 30 books by Baudrillard, Delorme said by telephone.

Among his last published books was "Cool Memories V," in 2005.

Baudrillard, a sociologist by training, is perhaps best known for his concepts of "hyperreality" and "simulation."

↑ Index

99. Marcus Bales
Call for Submissions -- Outsider Art --
Tue 6 Mar 2007

Call for Submissions -- Outsider Art --

Gallery 324
The Galleria at Erieview
1301 East Ninth Street
Cleveland, Ohio 44114

July 14 – 28, 2007
Opening reception Saturday July 14 6-8 pm

Please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

[redacted]
and
[redacted]

Deadline: March 31, 2007

We're interested in submissions of

1. Folk Art - the arts that are taught from the crade within a living tradition. The artists in this category carry on traditions passed on to them in their community or family such as quilting styles, embroidery, painting styles (like on furniture or house murals).

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4. Art Brut - started by the Jean Dubuffet to both describe his art and to establish a label for much of the art which he collected and exhibited. It is characterized by a rawness and a primitive expressiveness.

If you think your work falls into one of these categories, please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

[redacted]
and
[redacted]

Deadline: March 31, 2007

↑ Index

100. Halvard Johnson
Re: favor and query
Tue 6 Mar 2007

Many thanks, Patrick. Looks like it's fine.

Hal

"As Raymond Chandler said, 'It was one of those
days when Los Angeles felt like a rock-hard fig.'"
--Monty Python, c.1974

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Mar 6, 2007, at 5:39 PM, patrick dunagan wrote:

> *I think you'll be able to open this. If not let me know.*
>
> *Cheers,*
>
> *Patrick*
> *<01cce44069bf36111299b3177&0.pdf>*

↑ Index

101. David Baratier
Re: AWP?
Wed 7 Mar 2007

Geoff--

You're kidding me, all I did was give Don $5.
It was good to see you albeit moments--

Amy--

Shame on you for not stopping by and saying hello to Rita and I.

my AWP stories will have to wait for now.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

102. David Baratier
performance poetry
Wed 7 Mar 2007

If anyone can backchannel some of the best performing poets you have seen

it has to be how well they read in public, how entertaining, enthralling etc

maybe they dance, juggle, eat flames, sound good, something (or someone) very photogenic?

that is what is being proposed that I hire, preferrably something new (genre-wise) beyond spoken word, Beat type readers, but I would guess that some USOP and def-poetry jam will make it to the list I sure would like that coupled with resonance on the page

if you have contact info, mores the better

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

103. CA Conrad
2 upcoming NY events in March and April, hope to see you /\\//\\\\////\\\\\\//////
Wed 7 Mar 2007

---

2 upcoming NY events in March and April, hope to see you
/\\//\\\\////\\\\\\//////

Sunday, March 10th, 3pm
at the EAR INN: Daniel Becker, CAConrad, Douglas Martin

Saturday, April 7th, 4pm
SEGUE SERIES
at the Bowery Poetry Club: Kenward Elmslie & CAConrad

for more details: http://CAConradEVENTS.blogspot.com

↑ Index

104. David A. Kirschenbaum
Lou Reed/ Delmore Schwartz News
Wed 7 Mar 2007

From today's Page Six:

Lou's Got A Mild Side LOU Reed, who just turned 65, will be honored by his alma mater, Syracuse University, on April 26 with the George Arents Pioneer Medal for Excellence in the Arts at the W Hotel Union Square. It will be announced that night that Syracuse will pick an English major interested in creative writing as its Lou Reed/Delmore Schwartz Scholar, who will receive $8,000 a year for four years. A new student will be named a Lou Reed/Delmore Schwartz Scholar every four years.

↑ Index

105. Sylvester Pollet
Outsider Art
Wed 7 Mar 2007

This is the funniest post I've read on the list in 12 years, or whatever it is! Outsiders, send your jpegs! You have nothing to lose but your status! Sylvester

Date: Tue, 6 Mar 2007 19:12:52 -0500
From: Marcus Bales <[redacted]>
Subject: Call for Submissions -- Outsider Art --

Call for Submissions -- Outsider Art --

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and
[redacted]

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If you think your work falls into one of these categories, please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

[redacted]
and
[redacted]

Deadline: March 31, 2007

↑ Index

106. **susan maurer**
Re: last call for work --- listenlight 08
Wed 7 Mar 2007

---

do you have a snail mail address my computer skills are poor. want to also say again that poetsweaPRADA PRESS IS GOING TO HAVE ITS DEbUT 3-8 AT 6 AT CORNELIA ST CAFE IN NYC. ILL BE READING ALTHOUGH MY LITTLE BOOK IS NOT OUT YET. SUSAN MAURER

> *From: Jesse Crockett <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: last call for work --- listenlight 08*
> *Date: Tue, 6 Mar 2007 03:12:39 -0600*
>
> *Dear Poetries,*
>
> *I'm mixing with trigonometries for the layout at http://listenlight.net for instance 08. This is our last call for work for this issue. Many here may have read the journal, which, in its entirety, will not be long, to read. I've had great luck with last minute calls for work. Listenlight 08 will hope to be live in under a week. Not over, not outer a week.*
>
> *What is listenlight? It's not schadenfreude, and also it is un-yet, and un-likely to be experienced over breakfast. It is the most unlikely poetry journal in the universe. Realer than tax revenue. For sure.*
>
> *Send your best. Your poetry will be archived at least until its editors die. Our promise.*
>
> *Women especially are asked in kind to send in for review.*
>
> *All best,*
>
> *Jesse Wayne Crockett*

_____ Play Flexicon: the crossword game that feeds your brain. PLAY now for FREE. http://zone.msn.com/en/flexicon/default.htm?icid=flexicon_hmtagline

↑ Index

107. Angelin Borsics

free examinations copies of Twentieth-Century German Poetry

Wed 7 Mar 2007

Hi, I represent the publisher of TWENTIETH-CENTURY GERMAN POETRY: AN ANTHOLOGY, edited by Michael Hofmann, now available from Farrar, Straus & Giroux. I hope it is okay for me to post an offer on the listserv. We have set aside complimentary examination copies of this title for the first 50 professors who respond to this message. If there are any professors or instructors who are interested in receiving a free examination copy to consider for course use, send an email with your university mailing address to [redacted] <mailto:[redacted]> , and mention that you're replying to this message, and we'll send you a copy. We only have 50 copies set aside, so please be one of the first 50 to respond.

Angelin A. Borsics

[redacted]

↑ Index

108. Marcus Bales

Re: Outsider Art

Wed 7 Mar 2007

What, outsiders can't have computers? Who made THAT rule?

Marcus

On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:

> *This is the funniest post I've read on the list in 12 years, or whatever it is! Outsiders, send your jpegs! You have nothing to lose but your status! Sylvester*
>
> *Date: Tue, 6 Mar 2007 19:12:52 -0500*
> *From: Marcus Bales <[redacted]>*
> *Subject: Call for Submissions -- Outsider Art --*
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and
[redacted]

Deadline: March 31, 2007

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[redacted]
and
[redacted]

Deadline: March 31, 2007

> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date: 3/7/2007 9:24 AM*

↑ Index

109. **elen**

FW: Ensemble Jourine March Issue

Wed 7 Mar 2007

---

announcing the online march issue

ensemble jourine
hybrid writing by women
www. ensemblejourine. com

appearing march, may, july, and october

hybrid writing by an ensemble of innovative women writers: long work, cross-genre, prose poem, plays, poem-plays, experimental, lyric essay, mixed media. . .

an on-going publication of serialized chapters, sections, and scenes of manuscripts by the ensemble

vol.1, no.3 ensemble:Rachel Tzvia Back, Geraldine Connolly, julia doughty, eldon, Mary Kasimor, Julianna McCarthy, Ellen Orleans, Sarah Vap

and additional work appearing in the printed publication

ensemble antholozine
hybrid writing by women
available to order at <http://www.ensemblejourine.com>
www.ensemblejourine.com

**********Do not respond to this message. Email
<mailto:[redacted]?subject=ensemble%20jourine>
[redacted] **********

↑ Index

110. **kevin thurston**
Re: Outsider Art
Wed 7 Mar 2007

---

think the point is that if an outsider is sending jpegs of their work to a gallery to be shown, they probably dont qualify all that well as outsiders, or at very least they are willing to shed the outsider, to become an insider

On 3/7/07, Marcus Bales <[redacted]> wrote:
>
> What, outsiders can't have computers? Who made THAT rule?
>
> Marcus
>
>
> On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:
>
> > This is the funniest post I've read on the list in 12 years, or
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> > but your status! Sylvester
> >
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> > From: Marcus Bales <[redacted]>
> > Subject: Call for Submissions -- Outsider Art --
> >
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> >
> > [redacted]
> > and
> > [redacted]
> >
> > Deadline: March 31, 2007

> >
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> >
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> >
> > [redacted]
> > and
> > [redacted]
> >
> > Deadline: March 31, 2007
> >
> >
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> >
>

--
SUICIDE L L C,
when life just isn't an option

↑ Index

111. **amy king**
Re: Outsider Art
Wed 7 Mar 2007

I believe he's referring to the "outsider" status itself -- outsider artists generally have nothing to do with art institutions. The idea of them submitting their work to a gallery would be in opposition to the very concept of Outsider Art.

Marcus Bales <[redacted]> wrote: What, outsiders can't have computers? Who made THAT rule?

Marcus

On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:

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> *and*
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[redacted]

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TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

↑ Index

112. amy king
Re: AWP?
Wed 7 Mar 2007

Ugh, I know. I missed too many people, esp. you and Rita (& hopefully, photos of the toddler now!). I only walked around that entire hotel-basement-room once. I also intended to find several online folks and say hello --

David Baratier <[redacted]> wrote:

> Amy--
>
> Shame on you for not stopping by and saying hello to Rita and I.
>
> my AWP stories will have to wait for now.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.

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113. Marcus Bales
Re: Outsider Art
Wed 7 Mar 2007

I think he's confused, then, about what "Outsider Art" is -- it's not a status thing at all. Outsider Artists are those who are self- taught, who have little or no contact with the "art world", not because they are too piss-proud to show their work in galleries, but because the "art world" largely ignores those who are not in this or that "art world" clique or claque.

The notion that recognition for quality work is anathema to "outsiders" is just plain silly. It's the "I wouldn't be a member of any club that would have me as a member" silliness. Outsiders are just as interested in selling their work, and getting recognized for doing good work, as any other artist. They're outsiders not because they think they're not good enough but because the "art world" hasn't recognized why they're good. Do you really think artists who do "outsider art" think of themselves as rubes and hicks whose work is crappy and just not good enough to be thought of as "real art"?

Marcus

On 7 Mar 2007 at 7:22, amy king wrote:

> *I believe he's referring to the "outsider" status itself -- outsider artists generally have nothing to do with art institutions. The idea of them submitting their work to a gallery would be in opposition to the very concept of Outsider Art.*
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> *Marcus Bales <[redacted]> wrote: What, outsiders can't have computers? Who made THAT rule?*
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> *and*
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↑ Index

114. **amy king**
Re: Outsider Art
Wed 7 Mar 2007

Whoa, Marcus. How did you go from the notion of avoiding the influence of being institutionalized to this miserably extreme conclusion? You have leapt far and conjured up this characterization *all on your own.*

Who said any artist must want to be part of an institution? There are manifold reasons to avoid the influence of the machine (i.e. demand from agents & a popular public, avoiding the drive to sell, etc). Must an artist think of him or herself as a "hick" just because he or she doesn't desire a validation from galleries? There are other ways to showcase one's art, if that's even what one wants to do ...

Marcus Bales <[redacted]> wrote: Do you really think artists who do "outsider art" think of themselves as rubes and hicks whose work is crappy and just not good enough to be thought of as "real art"?

Marcus

Don't get soaked. Take a quick peek at the forecast
with theYahoo! Search weather shortcut.

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115. **Aldon Nielsen**
Re: performance poetry
Wed 7 Mar 2007

Duriel Harris! will have to look up contact info ---

At 12:28 AM 3/7/2007, David Baratier wrote:
>If anyone can backchannel some of the best performing poets you have seen
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> it has to be how well they read in public, how entertaining,
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> maybe they dance, juggle, eat flames, sound good, something
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> that is what is being proposed that I hire, preferrably something
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> beyond spoken word, Beat type readers,
> but I would guess that some USOP and def-poetry jam will make it
> to the list
> I sure would like that coupled with resonance on the page
>
> if you have contact info, mores the better
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>David Baratier, Editor
>
>Pavement Saw Press
>PO Box 6291
>Columbus, OH 43206
>http://pavementsaw.org

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

[redacted] [Fax]

Sailing the blogosphere at: http://heatstrings.blogspot.com/

↑ Index

116. David Fernandes

Re: Outsider Art

Wed 7 Mar 2007

Great! This "outsider art" discusion running around the "institution grouping" seems to me a great way to explain Russel's Paradox. Great, great, thanks!!! david

2007/3/7, amy king <[redacted]>:
>
> Whoa, Marcus. How did you go from the notion of avoiding the influence of
> being institutionalized to this miserably extreme conclusion? You have
> leapt far and conjured up this characterization *all on your own.*
>
> Who said any artist must want to be part of an institution? There are
> manifold reasons to avoid the influence of the machine (i.e. demand from
> agents & a popular public, avoiding the drive to sell, etc). Must an artist
> think of him or herself as a "hick" just because he or she doesn't desire a
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> with theYahoo! Search weather shortcut.
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↑ Index

117. Mark Weiss
Re: Outsider Art
Wed 7 Mar 2007

Qualification by self-description is pretty funny
throughout. Do I get in if I certify myself as
insane? And putting mental health profesionals,
only some of whom are nuts, in the same category
may be symptomatic. There are similar problems
with Art Brut and even more with folk art.
Quilting became popular among educated
middleclass women with back to the land
fantasies. Is what they do folk art, or is it craft with a whiff of nostalgia?

Mark

At 09:47 AM 3/7/2007, you wrote:
>What, outsiders can't have computers? Who made THAT rule?
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>Marcus
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>On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:
>
> > This is the funniest post I've read on the list in 12 years, or
> > whatever it is! Outsiders, send your jpegs! You have nothing to lose
> > but your status! Sylvester
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> > Date: Tue, 6 Mar 2007 19:12:52 -0500
> > From: Marcus Bales <[redacted]>
> > Subject: Call for Submissions -- Outsider Art --
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> > Opening reception Saturday July 14 6-8 pm
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> > 2. Outsider Art - also called self-taught art. This is art produced
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> > more or less called into producing art by an inner need or
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> > 3. Psychiatric Art - This is the art that has been produced mostly
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118. **Taylor Brady**
Re: performance poetry
Wed 7 Mar 2007

I'd second Duriel, she's amazing..

Also, as long as we're talking Black Took folks, Ronaldo Wilson would be on my list as well.

Taylor

Aldon Nielsen <[redacted]> wrote:
Duriel Harris! will have to look up contact info ---

At 12:28 AM 3/7/2007, David Baratier wrote:
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*<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

> [redacted] *[Fax]*
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> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*

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120. **Vernon Frazer**
Re: Outsider Art
Wed 7 Mar 2007

Why all the discussion? Other conditions in my life will keep me an Outsider whether my Outsider art submission, if accepted, makes me an Insider. I'm sure some of the others who submit will feel the same way.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of kevin thurston
Sent: Wednesday, March 07, 2007 9:57 AM
To: [redacted]
Subject: Re: Outsider Art

think the point is that if an outsider is sending jpegs of their work to a gallery to be shown, they probably dont qualify all that well as outsiders, or at very least they are willing to shed the outsider, to become an insider

On 3/7/07, Marcus Bales <[redacted]> wrote:
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> What, outsiders can't have computers? Who made THAT rule?
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--
SUICIDE L L C,
when life just isn't an option

↑ Index

121. mIEKAL aND
Re: Outsider Art
Wed 7 Mar 2007

Is this outsider art?

http://malok.org

Malok has no idea what a jpeg is, but I did manage to teach him how to send an email this last year (which only took about 15 years of trying). I still love the fact that Malok thinks Google is the Internet. I haven't bothered to try to correct his notion.

~mIEKAL

"The more technological our societies, the more our walls ooze ghosts." —Italo Calvino

↑ Index

122. Will Esposito
Re: Outsider Art
Wed 7 Mar 2007

To have a notion of "outsider art" is also to have an essentialist orientation toward another essentialist orientation; namely, toward a notion of "art." What is fine here is how the first post knows that whatever "outsider art" is, it is not this, and yet also knows that in order to know this, it must itself have an essentialist notion of "outsider art." What is comic here is how subsequent posts fail to recognize or admit the problematics of definition, instead leading us along what Kenneth Burke would call the "bureaucratization of the imaginative," sticking to the guns of their arguments, guns that merely expel a little white flag that reads "Bang!"

Someone call Harper's Magazine, please.

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123. Lea Graham
Re: performance poetry
Wed 7 Mar 2007

Duriel is wonderful and so is Carl Rux Hancock. I think I'm getting that right....

Lea
----- Original Message -----
From: "Taylor Brady" <[redacted]>
To: <[redacted]>
Sent: Wednesday, March 07, 2007 10:56 AM
Subject: Re: performance poetry

> *I'd second Duriel, she's amazing..*
>
> *Also, as long as we're talking Black Took folks, Ronaldo Wilson would be on my list as well.*
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Be well

David Baratier, Editor

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*<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

124. Murat Nemet-Nejat
Re: Outsider Art
Wed 7 Mar 2007

—

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125. Christopher Leland Winks
Re: Outsider Art
Wed 7 Mar 2007

"Outsider art" has become another niche marketing term in the branch of the commodity economy known as the "art world." Perhaps when Roger Cardinal (?) published his illustrated monograph entitled "Outsider Art" a few decades back, the term had meaning because of its novelty as a rubric. But now, in an era when "Outsider Art Fairs" are annually held in New York City, it's become another way for art hustlers -- er, dealers -- to make a buck off their designated "Other" of choice.

On another level: if Henry Darger's work can be labeled "outsider art," can John Ashbery's "Girls on the Run," inspired by Darger, be called "outsider art" too? If so, why? If not, why not?

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126. George Bowering
Re: Outsider Art
Wed 7 Mar 2007

You thought that was funny, Sylvester?
How about some of the earnestness of this discussion?

GB

On Mar 7, 2007, at 7:58 AM, Vernon Frazer wrote:

> Why all the discussion? Other conditions in my life will keep me an
> Outsider
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> http://vernonfrazer.com
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> SUICIDE L L C,
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>
George Bowering
Was once corrected by Bob Feller

↑ Index

127. George Bowering
Re: Outsider Art
Wed 7 Mar 2007

Hey, remember when The Outsider Magazine made
Charles Bukowski its Outsider of the Year?

Now, THAT's funny.

gb

On Mar 7, 2007, at 9:30 AM, George Bowering wrote:

> You thought that was funny, Sylvester?
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>
Giorgio H. Bowering
Does not kill snakes

↑ Index

128. Murat Nemet-Nejat

Re: Outsider Art

Wed 7 Mar 2007

Mark,

Was Arts and Crafts movement in England an art brut or folk art movement, though it has some of the elements of folk art?

In the antiques world, folk art has a few distinct elements: first, most often no individual name is attached to the product; second, products have practical applications. A third, a more tacit assumption, is that they are hand made. In The States the typical folk art product would be quilts, shaker furniture, early store signs and posters, kitchy pottery sets, certain hand drawings, etc., are examples of folk art. In the East, the quintessential one is carpets. The idea of folk are has deep roots in Romanticism, racism and hierarchical structures. For instance, though modern industrial designed products possess two crucial elements of folk (anonymity and practical application), they are not called so because of the machine element. Collectors of Oriental carpets make a big deal about whether the weaver has only used natural (vegetable) dyes, that being more valuable by multiples, or also chemical ones. On the other hand, if a Western artist, De Kooning for example, experiments with synthetic material, this is called art (a new experiment). One can see here a subtle placing of the East on an inferior level, with the suggestion that they do not quite deserve industrialization and science. One must not forget, the presence of chemicals or not in the dye material Van Gogh used, for example, does not even come up. It is not relevant.

Once again, while early store sign posters are considered folk art, modern advertizement (posters or T.V. ads, etc.) are not, though a certain stigma due to its commercial aspect, is attached to advertising also (is advertising an outsider art?). The fact is that early American posters reflect the cultural, racial assumptions of their time: blacks in subservient servant's clothing, blacks as monkeys (Coons), etc.

Ciao,

Murat

On 3/7/07, Mark Weiss <[redacted]> wrote:
>
> Qualification by self-description is pretty funny
> throughout. Do I get in if I certify myself as
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129. Thomas savage

Re: Outsider Art

Wed 7 Mar 2007

Dear Murat, advertisements and posters may not be considered folk art but they are considered art, particularly in some quarters. I see many old movie posters, for instance, considered art now, especially by those who use them as decorations in their home. As for advertising as art, Andy Warhol did his best to break down that distinction between high and commercial art. However, most advertising is still not art. It's purpose is to convince, to sell a product. It is thus closer to propaganda than it is to art, and often about as honest as propaganda is as well. That much of it is ugly and aimed at overcoming the consumer's conscious resistance through repetition into the subconscious and unconscious is another factor that makes it less honest than art. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: Mark,

Was Arts and Crafts movement in England an art brut or folk art movement, though it has some of the elements of folk art?

In the antiques world, folk art has a few distinct elements: first, most often no individual name is attached to the product; second, products have practical applications. A third, a more tacit assumption, is that they are hand made. In The States the typical folk art product would be quilts, shaker furniture, early store signs and posters, kitchy pottery sets, certain hand drawings, etc., are examples of folk art. In the East, the quintessential one is carpets. The idea of folk are has deep roots in Romanticism, racism and hierarchical structures. For instance, though modern industrial designed products possess two crucial elements of folk (anonymity and practical application), they are not called so because of the machine element. Collectors of Oriental carpets make a big deal about whether the weaver has only used natural (vegetable) dyes, that being more valuable by multiples, or also chemical ones. On the other hand, if a Western artist, De Kooning for example, experiments with synthetic material, this is called art (a new experiment). One can see here a subtle placing of the East on an inferior level, with the suggestion that they do not quite deserve industrialization and science. One must not forget, the presence of chemicals or not in the dye material Van Gogh used, for example, does not even come up. It is not relevant.

Once again, while early store sign posters are considered folk art, modern advertizement (posters or T.V. ads, etc.) are not, though a certain stigma due to its commercial aspect, is attached to advertising also (is advertising an outsider art?). The fact is that early American posters reflect the cultural, racial

assumptions of their time: blacks in subservient servant's clothing, blacks as monkeys (Coons), etc.

Ciao,

Murat

On 3/7/07, Mark Weiss wrote:
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> throughout. Do I get in if I certify myself as
> insane? And putting mental health profesionals,
> only some of whom are nuts, in the same category
> may be symptomatic. There are similar problems
> with Art Brut and even more with folk art.
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Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.

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130. Halvard Johnson
FC2's send-off for R. M. Berry
Wed 7 Mar 2007

Every good publisher deserves a send-off like
this one for R. M. Berry of Fiction Collective 2.

http://www.youtube.com/watch?v=SdOaW_WznA0

Hal

"Please stand clear of the closing doors."

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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131. Stephen Vincent
Re: AWP?
Wed 7 Mar 2007

I suggest taking a look at Kasey S. Mohamed's blog http://lime-tree.blogspot.com/ where he has an ongoing discussion of the creation of an alternative format for an AWP - a festival of poets and poetries and presses and parties without the careerist components. I think it's a sweet vision. And Ashland, Oregon, as Kasey offers - home of one of the best on-going Shakespeare, Renaissance and contemporary theater venues in the country - would be a great site for such. (Bars, restaurants, the works).

Stephen V
http://stephenvincent.net/blog/

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132. Mark Weiss
Re: Outsider Art
Wed 7 Mar 2007

OK, a bit more seriously. Right, folk art is a
slippery term. You complain of ideological
leakage on one side. On the other, it slops over into "folksyness."

I don't think anyone has ever confused the arts
and crafts movement with folk art, any more than
they've confused The Ballad of the Ancient
Mariner with the ballads sung in crofter's cottages.

Advertising art, which is created in design
studios and mass produced, is highly sought
after, but it's a different market--dealers in
Howard Finster, or in old store signs, don't sell coca cola signs.

Likewise rugs. It's unimaginable that a folk art
dealer would sell oriental carpets as folk art.
Simply, people don't come to his shop looking for
them. But there's also a question over whether
they fit the definition: there are certainly
carpets made for personal use that find their way
onto the market, but most of the trade in
hand-made orientals is in rugs produced for the
market, where whole villages do little else. An
industrial product, despite design variations.

Even Navajo rugs are rarely sold as folk art.
There's more money to be made in the separate category of American Indian art.

As a dealer and collector I picked up a number of
paintings by a guy who was selling them in the
back of his booth at a tag sale. Mainly what he
sold was old tools. An outsider for sure. But if
I mount an exhibition of his paintings is he still an outsider?

Mark

At 12:53 PM 3/7/2007, you wrote:
>Mark,
>
>Was Arts and Crafts movement in England an art brut or folk art movement,
>though it has some of the elements of folk art?
>
>In the antiques world, folk art has a few distinct elements: first, most
>often no individual name is attached to the product; second, products have
>practical applications. A third, a more tacit assumption, is that they are
>hand made. In The States the typical folk art product would be quilts,
>shaker furniture, early store signs and posters, kitchy pottery sets,
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>quintessential one is carpets. The idea of folk are has deep roots in
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>and practical application), they are not called so because of the machine
>element. Collectors of Oriental carpets make a big deal about whether the
>weaver has only used natural (vegetable) dyes, that being more valuable by
>multiples, or also chemical ones. On the other hand, if a Western artist, De
>Kooning for example, experiments with synthetic material, this is called art
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>inferior level, with the suggestion that they do not quite deserve
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>chemicals or not in the dye material Van Gogh used, for example, does not
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>reflect the cultural, racial assumptions of their time: blacks in

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133. **kevin thurston**
Re: Outsider Art
Wed 7 Mar 2007

---

tom, would you please explain with a bit more detail how movie posters (which have the function to sell, no matter which era) differ from advertising (as you define it below)?

On 3/7/07, Thomas savage <[redacted]> wrote:
>
> Dear Murat, advertisements and posters may not be considered folk art but
> they are considered art, particularly in some quarters. I see many old
> movie posters, for instance, considered art now, especially by those who use
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> ----------
> Bored stiff? Loosen up...
> Download and play hundreds of games for free on Yahoo! Games.
>

--
SUICIDE L L C,
when life just isn't an option

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134. Stephen Vincent
Re: Outsider Art
Wed 7 Mar 2007

At least, in my neighborhood, the 'haircut' is the most common, most fluid form of 'outsider art' - all puns intended. There is always, however, the the question of how to collect a great, curious, eccentric cut - or even an 'in vogue' cut. Photographs, films, plaster casts, artificial hair simulcra, and wigs are not the real thing. Taking scalps remains a possibility, but I understand, the nature of hair on a scalp is still to continue to grow! Plus there might be other penalties related to this kind of capture and removal.

Fugitive, elusive - unless somebody knows something I do not know - the haircut, no matter 'how great' as an an 'outsider art' form cannot be fully preserved and captured.

I am sure we have all had poems appear and disappear like that.

Stephen V
http://stephenvincent.net/blog/

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135. Chris Stroffolino
Re: AWP....
Wed 7 Mar 2007

Ah, yeah, but could Kasey get travel money, or rooms, for the visitors?

If the "price" of securing something like that could render it susceptible to 'careerist components,'

that may not be so bad.
Oh, I'm sure some people can get their schools to pay for it--which
is also not so bad....
but then there's going to be those who can't afford to go,
or an inequality between those who get paid to go and those who
don''t....

not to sound cynical, and say it can't be done; and maybe kasey could
pull it off....
The closest I'm aware of anybody coming to this in the past 15 years
was that "New Coast" conference
and something could be done even better, but it's daunting

(i went to awp once, though (CHICAGO), and though i dreaded the worst, it
ended up not being so bad....

eye wonder--
can de-alienating fun and/or true connection be fostered through
institutional organization of any sort?

or to wander lonely as a crowd, etc....

Chris

On Mar 7, 2007, at 10:20 AM, Stephen Vincent wrote:

> *I suggest taking a look at Kasey S. Mohamed's blog*
> *http://lime-tree.blogspot.com/*
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> *restaurants,*
> *the works).*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

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136. **amy king**
Re: Outsider Art
Wed 7 Mar 2007

Is it possible to discuss, in pragmatic measure, functions/presentations of kinds of art in the world -- as well as what one might actively avoid/define one's self against -- without spiraling into the old "impossible to define any concept" debate at every turn? On my slippery slope, it's merely distracting and unproductive, not comedic.

I do have a question though as my logic hasn't been attended to since the undergrad class I failed -- How is noting that outsider artists resist the draw of art institutions essentializing the definition of outsider art? Your conclusion seems cyclical and insular in a way that requires yet another leap, " ... whatever 'outsider art' is, it is not this, and yet also knows that in order to know this, it must itself have an essentialist notion of 'outsider art'."

I don't see how by knowing some periphery knowledge (that "outsider artists generally resist institutions") that I then must have an "essentialist notion" of outsider art. In fact, I know very little about outsider art, perhaps because I haven't researched it/sought it out to any noteworthy degree, and then perhaps because it isn't frequently displayed in the galleries that I frequent. I would assume that there are more artists engaged in outsider art activities than most of us know. Where is the essentialist notion in that?

Will Esposito <[redacted]> wrote: To have a notion of "outsider art" is also to have an
essentialist orientation toward another essentialist
orientation; namely, toward a notion of "art." What is fine
here is how the first post knows that whatever "outsider
art" is, it is not this, and yet also knows that in order to
know this, it must itself have an essentialist notion
of "outsider art."

What is comic here is how subsequent
posts fail to recognize or admit the problematics of
definition, instead leading us along what Kenneth Burke
would call the "bureaucratization of the imaginative,"
sticking to the guns of their arguments, guns that merely
expel a little white flag that reads "Bang!"

Someone call Harper's Magazine, please.

Finding fabulous fares is fun.

Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains.

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137. Alexander Dickow

Baraka

Wed 7 Mar 2007

Chris Stroffolino wrote: "what specifically?"

Come on, Chris, don't get me started.
Okay, for starters. Baraka forgets, in a major way, rhetorical rule number one: talk to your f**ing audience. Do you think he believes his *own* poetry sucks? No, he comes across as an insanely vain man. Or that *he* might have some degree of guilty complicity in the Evil System? Or that poetry might just not be the best way of leading the fight, and shouldn't define the dignity or rank of those who struggle? Sounds to me like he doesn't like anyone who doesn't write *like him*. Gimme a break. What an arrogant jerk.
Plus, he's just plain wrong. I've read lots of interesting poetry being written right now, politically driven or otherwise.
You'll notice I didn't mention the antisemitism issue, as I don't know anything about it and it's not relevant to this article anyway. That said, given the hateful language of this pinhead, I wouldn't be surprised if.
Here's where I cover my head and wait for the tomatoes. I'm going to regret this....
Amicalement,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

138. **amy king**
Re: Outsider Art
Wed 7 Mar 2007

Once the work is out of the artist's hands, does that mean he doesn't control it anymore? If he sells his work to you, has he allowed it to become a commodity? Unless he contractually requires, upon selling to you, that the piece not be displayed, aren't you free to do with it as you please - apart from his principles? And then by the very selling the work, or even just allowing its entry into the Art World proper, has he inherently negated his outsider art status, whether he contractually limits its presentation in the world or not?

Mark Weiss <[redacted]> wrote:As a dealer and collector I picked up a number of
paintings by a guy who was selling them in the
back of his booth at a tag sale. Mainly what he
sold was old tools. An outsider for sure. But if
I mount an exhibition of his paintings is he still an outsider?

Mark

Expecting? Get great news right away with email Auto-Check.
Try the Yahoo! Mail Beta.

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139. **Dillon Westbrook**
Re: Baraka
Wed 7 Mar 2007

---

could someone point me to the Baraka article in question- I'm missing something in the stream, but interested to catch up.

Dillon

On Mar 7, 2007, at 11:13 AM, Alexander Dickow wrote:

> *Chris Stroffolino wrote: "what specifically?"*
>
> *Come on, Chris, don't get me started.*
> *Okay, for starters. Baraka forgets, in a major way,*
> *rhetorical rule number one: talk to your f**ing*
> *audience. Do you think he believes his *own* poetry*
> *sucks? No, he comes across as an insanely vain man. Or*
> *that *he* might have some degree of guilty complicity*
> *in the Evil System? Or that poetry might just not be*
> *the best way of leading the fight, and shouldn't*
> *define the dignity or rank of those who struggle?*

> *Sounds to me like he doesn't like anyone who doesn't*
> *write *like him*. Gimme a break. What an arrogant*
> *jerk.*
> *Plus, he's just plain wrong. I've read lots of*
> *interesting poetry being written right now,*
> *politically driven or otherwise.*
> *You'll notice I didn't mention the antisemitism issue,*
> *as I don't know anything about it and it's not*
> *relevant to this article anyway. That said, given the*
> *hateful language of this pinhead, I wouldn't be*
> *surprised if.*
> *Here's where I cover my head and wait for the*
> *tomatoes. I'm going to regret this....*
> *Amicalement,*
> *Alex*
>
> *www.alexdickow.net/blog/*
>
> > *les mots! ah quel désert à la fin*
> > *merveilleux. -- Henri Droguet*

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140. Ruth Lepson
Re: Baraka
Wed 7 Mar 2007

---

where is the article?

On 3/7/07 2:13 PM, "Alexander Dickow" <[redacted]> wrote:

> *Chris Stroffolino wrote: "what specifically?"*
>
> *Come on, Chris, don't get me started.*
> *Okay, for starters. Baraka forgets, in a major way,*
> *rhetorical rule number one: talk to your f**ing*
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> *sucks? No, he comes across as an insanely vain man. Or*
> *that *he* might have some degree of guilty complicity*
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> *the best way of leading the fight, and shouldn't*
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> *Sounds to me like he doesn't like anyone who doesn't*
> *write *like him*. Gimme a break. What an arrogant*
> *jerk.*
> *Plus, he's just plain wrong. I've read lots of*
> *interesting poetry being written right now,*
> *politically driven or otherwise.*
> *You'll notice I didn't mention the antisemitism issue,*

> *as I don't know anything about it and it's not relevant to this article anyway. That said, given the hateful language of this pinhead, I wouldn't be surprised if.*
> *Here's where I cover my head and wait for the tomatoes. I'm going to regret this....*
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> *Alex*
>
> *www.alexdickow.net/blog/*
>
> > *les mots! ah quel désert à la fin merveilleux. -- Henri Droguet*

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141. **Stephen Vincent**
Re: Outsider Art
Wed 7 Mar 2007

> Once the work is out of the artist's hands, does that mean he doesn't control
> it anymore?
I don't know if this varies from state to state, but in California, if a work is sold at auction, I believe the artist receives a percentage of the sale. (Which gives a California owner incentive to go to auction with the same piece in New York, I assume, to where there will be percentage for the artist).
And there are laws about what you can do to a work. You cannot, for example, take a mobile or work by Alexander Calder (or anyone else) and weld it into a patio lawn chair. Or, if a City has commissioned a mural for a particular space, the art work cannot be destroyed or abused. It the wall is to be changed, the artwork must be preserved and not destroyed, tho it may be relocated to another site (which, I suspect, may include a warehouse).

Curious analog with poetry is that no one is entitled to abuse your original poem, that is take it, alter it and/or misrepresent it with your name. That's copyright violation. A person can, however - as most of us in one way or other do - take somebody else's poem (be the poet alive or dead) and transform it something else, tho still maybe strongly echoing the original work. Where this gets challenging in the visual realm is in the area of 'appropriation art" - where a photographer, say, Sherrie Levine, rephotographs a Walker Evans framed picture and puts her name under it. Or, a personal example, when the Fraenkel Gallery in San Francisco sold Man Ray's photograph of The Woman With Tears (right name) for a million dollars (it was the first photograph to break into 7 figures), I photographed the Man Ray in the Gallery. I happily showed everyone

my one million dollar photograph. I appropriated everything, even the frame, except for the original and the money!

I don't know if there is anything comparable in poetry to the practice of 'appropriation art' in that sense. Tho I once hollowed out a Shakespeare sonnet, leaving only the first and last letters on each line. That was kind of liberating! And the hollowed shape was intriguing.

Stephen V

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142. Michael Tod Edgerton
Seeking Michael Palmer (who isn't?)
Wed 7 Mar 2007

Hey, does anyone have Michael Palmer's email and/or snail mail addresses? I was in his Bread Loaf workshop several years ago and want to reconnect, send him my god-knows-when-to-be-published-manuscript, if he'll have it, but have lost the BL booklet I once had with what may now be, at any rate, an old address. If anyone can help me out, I'd appreciate it. I'm tired of waiting for the book deal and just want potentially interested people whose work I admire to be reading it. Please backchannel to me if you would if you could!

Thanks!

Tod

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

Don't get soaked. Take a quick peek at the forecast
with theYahoo! Search weather shortcut.

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143. Michael Kelleher
Correction
Wed 7 Mar 2007

Our feature for this Sunday's Open Reading has changed -- see below.

LITERARY BUFFALO

JUST BUFFALO OPEN READING SERIES
SECOND SUNDAY, NOT THIRD SUNDAY

OPEN READING
FEATURING: Kristi Meal (not Karen Lewis!)

March 11, 7 P.M.
Rust Belt Books, 202 ALLEN ST.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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144. Lewis LaCook
King's Woods : The A-history of Lorain, Ohio - a data-driven networked hypertext by Lewis LaCook
Wed 7 Mar 2007

King's Woods

data-driven networked hypertext

by Lewis LaCook

2007
PHP/MySQL, XHTML, CSS, JavaScript

http://www.lewislacook.org/kingswoods/index.html

/King's Woods/ is a data-driven, networked hypertext poem that utilizes information about both the history and present of the city of Lorain, Ohio, and grows with each subsequent user's experience of the work. It's a poetic response to the city, and as such many of the work's features are dependent on it; the positioning, length, and opacity of certain elements rely on weather information about Lorain (the current temperature, the days until the next full moon, etc)...

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

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145. Rob McLennan
the ottawa small press book fair - spring edition
Wed 7 Mar 2007

---

span-o (the small press action network - ottawa)
presents
the ottawa
small press
book fair
spring edition
will be happening
Saturday, June 16, 2007

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane). contact rob at [redacted] to sign up for a table, etc.

General info: the ottawa small press book fair noon to 5pm (opens at 11am for exhibitors)

admission free to the public. $20 for exhibitors (payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7). full tables only. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair. the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball

machines with poems, 2x4s with text, etc. happens twice a year, started in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [redacted] or [redacted] more info on span-o at the span-o link of www.track0.com/rob_mclennan

free things can be mailed for fair distributionto the same address. we will not be selling things for folk who cant make it, sorry.

also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan at [redacted] or [redacted] / or check out the span-o link at www.track0.com/rob_mclennan

==========

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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146. Aldon Nielsen
advance notice
Wed 7 Mar 2007

> *I just sent off to the University of Michigan Press the final edit of Lorenzo Thomas's posthumous volume WORDS AND MUSIC AND THE BLACK INTELLECTUAL TRADITION -- Anybody who has ever heard Lorenzo talk about music will love this book. -- Includes personal chats with Juke Boy Bonnor and the guys who started Sonny Boy Williamson's KING BISCUIT TIME radio show --*

The book should be out within the year -- I'll keep y'all posted --

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>

"I stand corrected, like a bishop of the obvious."
--Robert Kelly

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
112 Burrowes
University Park, PA 16802-6200

[redacted] [office]

[redacted] [Fax]

Sailing the blogosphere at: http://heatstrings.blogspot.com/

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147. **Mark Weiss**
Re: Outsider Art
Wed 7 Mar 2007

I think the governing term is "parody," and that the appropriation, as long as you don't try to pass it off as an original, is yours to claim as your own creation. The defining case in visual art is Duchamps' mustachioed Mona Lisa. To defend their property rights, museums limit publication of photographs of their holdings, and when they license reproduction the contract spells out what the licensee can and can't do. The same holds true for poems. There, and in verbal art in general, the veryu vague test seems to be the percentage of change.

I don't know about the Calder. In most of the world the owner is perfectly well entitled to make it into a lawn chair, unlesshe's signed an agreement not to. But let's assume that in San Francisco one can't alter the Calder (and I do assume your assertion is correct), or even remove it to where one can, does this mean that no artworks can be altered? Can I make a throw-pillar rug out of a textile or throw a painting away? How are the limits set?

Amy, I'm sure that there are "outsiders" who would resist their art being taken "inside" (what would Darger or Wolfli have said), but I doubt that's common. The artist whose work I bought (his name is Hendiekus, or Henry, Vanderloo) certainly wouldn't object. As to definition, the boundaries will always be nebulous. Van Gogh was largely self-trained, for instance, and gets treated one way, Rousseau le Douanier, also largely self-trained, another. It's the extremes that provoke criticism. To take an example from music, there are ethnomusicologist's tapes, and then there's Peter Paul and Mary. A Woody Guthrie is somewhere in between.

Mark

At 02:49 PM 3/7/2007, you wrote:
> > Once the work is out of the artist's hands, does that mean he
> doesn't control
> > it anymore?
>I don't know if this varies from state to state, but in California, if a
>work is sold at auction, I believe the artist receives a percentage of the
>sale. (Which gives a California owner incentive to go to auction with the
>same piece in New York, I assume, to where there will be percentage for the
>artist).

>And there are laws about what you can do to a work. You cannot, for example,
>take a mobile or work by Alexander Calder (or anyone else) and weld it into
>a patio lawn chair. Or, if a City has commissioned a mural for a particular
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>Ray's photograph of The Woman With Tears (right name) for a million dollars
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>'appropriation art' in that sense. Tho I once hollowed out a Shakespeare
>sonnet, leaving only the first and last letters on each line. That was kind
>of liberating! And the hollowed shape was intriguing.
>
>Stephen V

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148. David-Baptiste Chirot

Re: Outsider Art

Wed 7 Mar 2007

I have no idea why Marcus sent this call to this list, other than perhaps baiting Pavlovian dogs to a predictable series of giddy hilarity amid ridiculing responses, so he in turn can laugh at the creatures in their frenzy at having a big easy straw figure to tear apart and hurl lofty minded abuses at--? Who knows what lurks in the hearts of anyone--a lurker, a larker, a fair grounds barker?

Is the spectacle of "outsider art" introduced in this setting, any more or less hilarious than posts dealing with "the marginalization of poetry," "radical,

innovative poetics" vs "official verse culture"? Is Is the commodification, mediatization, appropriation of "outsider art" "worse" than the vast array of institutions, presses, reading series, journals, anthologies, essays, conferences, exhibitions, blogs, book announcements, calls for "transgressive, deforming, outside the box" poetry and essays this list takes perfectly seriously?

Aren't many here continually proclamiing their "marginal status," their "outsider" abjection in the face of monolithic publishers and strip mall bookstores, official recognitions, prizes and the like? Isn't there often here a highminded deploring and celebrating of one's, or the group's, "difference" and "disabilities," financial woes and "marginalities" from the standardizations of the mainstream culture? Is the ridicule of "outsider art" because the true outsiders are to be found here, as is so often claimed?

Yes, in many ways Outsider art, as with everything, including "the marginalization of poetry," has become fodder for the canned laughing machines of the tv "audience" implanted within as much of the society as is possible. It is by turns laughable, immensely sad and thoroughly, inevitably visicious how everything becomes subsumed to the maw of appropriation and exploitation.

Even so, the fact remains that the call to create is heard by people of all sorts, and they respond in all sorts of ways, often in ways which have the energy and qualities of those things which through time are thought to be recognized as "art". Many of the works of "outsider art" are as "great" as any of those produced by "great artists". The impetus in the initial recogitions of this, by Prinzhorn in his 1921 Art of the Mentally Ill and Dubuffet in his 1946 proclamations and exhibtions of "Art Brut"--the impetus was to expand the field of recognition of what "art" is--that is, "art" is something more than that which has been defined as "art," produced soley by a person or persons known to society as "artists". The vocation of "artist" does not come only to those who think of themsleves or are conventionally thought of, as "artists". "Art" can call to anyone, come to people by all sorts of strange ways, manifest itself in all manner of forms, via the beings who "heed the call". "Art" is at once far more anarchic and far more disciplined within its exactions than what the conventioanlly recognized and labeled ideas, theories, crtiical commentaries and the whole appartus of discourse built around the term "art" --or "poetry"--can ever conceive of, can only begin to find in practice. The explosions of changes in 20th century art were initiated by persons , artists, who wanted to break through the barriers of what had come to be the prisons of "art". So the turn to recognizing a "naive painter" like Henri Rousseau as a geat artist, the turn to recognizing "primitve" and African, Tahitian, indigenous arts of the world over as Art, recognizing the interestingnesses of children's art, then that of the mentally ill, and, with Dubuffet , that of the untrained creator in all sorts

of media often not remotely thought of before as "art materials" at all, yet the person creating with great discipline from these "outside" materials works of art that do have the qualities of what is proposed to be demanded by art. These recognitions born of a desire to regenerate western art from the coffins and prisons and asylums into which it was being consigned-the ones in the art world, the market world, the institutions---came almost entirely from artists orginally--not collectors or critics. theorists, bankers, sociologists of the soul. (Prinzhorn is a great exception, to whom many artists gave thanks for the immense possibilities opened by his book. Klee, the Surrealists, thousands of artists to this day recall and thank Prinzhorn.) When an artist feels confined, to paraphrase audre lorde, you can't smash through the wals of confinement and then hope to build something new with the master's tools--the artist looks around for things to use as tools never thought of before, and the same with materials. "Necessity is the motherfucker of invention," I say, and this is at the heart of not simply "outsider art", but of art which realizes it needs to find something other than what it is working with that got it into this prison in the first place. Setting out to find some other forms, tools and examples of possibilities--the artist begins to recognize art al around that they have never seen before as art, limited as they had been in an by their confinements, and like any artist, sets to work using these new examples and tools and forms. An artist is a finder and a thief, too, like a crow sighting and swooping down on what it recognizes as materials for the wild constructions of its Merzbau nest. And of course, by recognizing these new forms as something to steal from, the artist at the same time is recognizing that they in themsleves are an art equal with anything she has made. And that means these things found and recongized need to be studied deeply and with the discipline and respect one has brought to the things one has known up to now as "art" and materials.

Th history of "modern" and "postmodern" art has been one continually informed by the extensions of recognitions by artists of what is art, outside the previous labels and conventions of such--and the uses or appreciations of these arts' forms, expressions, histories, creators.

The first recogntion by ma institution of the equal status of "modern art" and "outsider art" came in th first mega traveling show of the 20th century, the Nazis' exhibition of Degenarte Art, in which works by great modern painters hung side by side with works by asylum inmates--including Adolf Wuffli, one of the first great "outsider artists" to become legendary. The Nazis thought that by equating modern art with the art of the insane, that they were underlining the "degeneracy" of modern art and those artists represented. Paradoxically, by this branding, condeming action, the Nazis had stumbled on exactly what was being seen not as a "degeneracy" and insanity in modern art, but the art of the "outsider" having an equal place with that of "great artists" as "great art"as

recongised by artists--who mgiht just have some sort of expertise in art. The Nazis ridiculed, humiliated, condemned the modern artists, equating him and her with the works and person of the mentally ill whom the artists recognized as also being art, as artits in their right. By considering something so ridiculous and "sick" as "outsider art" to be art--this proved that the artists themselves were ridiculous and "sick." "It takes one to know one"--can cut both ways.

So it is that ridicule, humilation and condemnation can often backfire. It is the Nazis who ended up experiecing these responses they had first flung out into the world. They joined a long list of "critics' and "curators" who had found their ridicule also coming back in their own faces. The modern art and "outsider art" went on being made and recognized as "art" by bringing the new recognitions they opened in the world not only in the spheres of "art" and "mental illness", but a reconsideration of al sorts of labels and values previously stuck on art and on people and on things found in the world.

It's quite easy to mock "outsider art" these days when one knows only a few vague surface things about it being shown and sold in galleries, written about and advertised in expensive journals, begining to be taught in art history classes and ripped off by all sorts of poseurs. (Isn't "radicalinnovative," "transgressive" "marginalized" poetry being taught for a while now in both Creative Writing and literature classes in a great many places--?) But is not the same situation functioning in poetry, on the poetics list , in any other art forms? And mightn't others not a part of this sphere here find what goes on here equally laughable? And they do, do this, too, find it hilarious, as much as outsider art is found hilarious here.

I don't know why the call was sent to this list, because--it's predictable that something like "outsider art" will be laughed at, the stereotypical cartoonish ideas and images of it, that is. It reveals both an ignorance of the subject and at the same time a superior attitude to it--that the "marginal, radical, innovative works" written of here, are superior to all the junk made by the clowns and pretenders and money makers of the "outsider art" world. It is as though what is discussed here is "real art" and what made over there "fake art". Or simply "bad art" cunningly marketed. One might even think of it as an issue with overtones of class, with "outsider art" being made by the uneducated, unsophisticated, lumpen masses out there in the heap of junk known as "the world", creating works of previously unseen and unthought of possibilities found in the junk itself.

Each sphere looks out at the others and finds reasons to laugh at their pretensions, seriousnesses, pomposities, and as well ignore what is there that is really of interest and use in making one's own work as well. God knows this list

has provided plenty of fodder for fun, just as every list does at some point or another. To understand what is really going on beneath the surfaces, the easily seen contradicitions, foibles and etc , --amd find out if anything of real interst going on--whether here or anywhere--requires some digging. You never know what you may find, here or anyhere. I laugh as much good healthy gallows laughter as anyone at the spectacle of the endless parade of the Emperors in their new clothes, which is what a good deal of life --and lists, labels--often appears to be. Yet, the eye and ear that can see the nakedness of the Emperors on their boney nags--is going to be wondering--why?--Why is this considered something--when over there--there exists something else, which is of real interest, yet stuck away in the background, practically in the broom closet?

One can be laughing mightily at a spectacle--and be unaware that oneself is being a spectacle to be laughed at by another. Things whcih are "art" hidden among the things which are simulacra or constructed conceptualizations of institutionalized or throughly commercialized "art"--these things themselves have their own laughter, at those who do not see them. The best laughter comes when one sets out to undertand and feel "why"--the why hidden behind the Emperors' new clothes. A laughing mockery is going on of something--outsider art, something else----and one would like to know why--and finding one' way along the way of this--to understand that the laughter existing further on--is that of the things hidden in plain sight, yet concealed by the labelled clothes flung in front of them, to dismiss them from a serious looking into, while one is supposed to be keeping the eyes fixed on the Emperors left behind one . . . Yet the view of the thing over there almost in the broom closet--calls one--over there--away from the confinement of being forced to stand in lime with al the rest and be filled with awe at the magnificent spectacle of the Emperors' coverings up . . . The labels--why bother to read them with such confining eyes? Why is blocking the view? What is covering up--and what is beyond it--outside--over there--in the blue distances and right here, hidden in plain sight/site/cite . . .

"A Dadaist is eomone who loves life in all its uncountable forms, and who knows, and says that, 'Life is not here alone, but also there, there, there (da, da, da)'" --Johannes Baader, Oberdada Berlins, in December 1918 issue of Die freie Strasse (The Free Street)

and also--

"(The other thing I learned at college that was ever of any use to me) was a definition I got out of the agronomy books, and I reckon it was even more important than the first. It did more to revise my thinking, if I'd really done any thinking up until that time. Before that I'd seen everything in black and white, good and bad. But after I was set straight I saw that the name you put on a

thing depended on where you stood and where it stood. And . . . and here's the definition, right out of the agronmy books: "A weed is a plant out of place.' Let me repeat that. 'A weed is a plant out of place.' I find a hollyhock in my cornfield, and it's a weed. I find it in my yard, and it's a flower.'" ----Jim Thompson, The Killer Inside Me

So--here outsider art seems to be a weed--and "marginalized poetry" a flower--yet think how but with just a sliight movement of the head, as Cezanne wrote, the whole motif is changed. In that case, outsider art, marginalzied poetry--why not take them equally seriously and find out what is there which is real enough for something in it to have been found by other artists and poets?

to quote the old song--"I wanna know, I wanna know/Who'll stop the rain?' which can also be the rein and the reign-- An excellent introduction to and history of ousider art and art brut is Lucienne Peiry's ART BRUT The Origins of Outsider Art. (Flammarion, 2001) The book is more than "profusely" illustrated, mainly in color. Lucienne Piery at least at time book appeared was the new Head of the Collection de l'Art Brut in Lausanne, Switzerland.

> *From: Will Esposito <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Outsider Art*
> *Date: Wed, 7 Mar 2007 11:29:06 -0500*
>
> *To have a notion of "outsider art" is also to have an essentialist orientation toward another essentialist orientation; namely, toward a notion of "art." What is fine here is how the first post knows that whatever "outsider art" is, it is not this, and yet also knows that in order to know this, it must itself have an essentialist notion of "outsider art." What is comic here is how subsequent posts fail to recognize or admit the problematics of definition, instead leading us along what Kenneth Burke would call the "bureaucratization of the imaginative," sticking to the guns of their arguments, guns that merely expel a little white flag that reads "Bang!"*
>
> *Someone call Harper's Magazine, please.*

_____ Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

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149. **phanero**
Re: Outsider Art
Wed 7 Mar 2007

I think the "outsider" term is really a kind of epithet at this point. For me personally I think of it specifically in terms of rural untrained artists or artists who have been overwhelmed in some sense by their own biological 'alterities'.. (that which has been called mental illness). Although, in reality, that's a pretty good definition of late capitalism, ideology, or just about anything else i suppose...

In the urban terrain, the term is pretty much as useless or useful as anything else as there are lots of academically untrained artists, but nevertheless there are 'schools'.. The latest "outsider" school I've been looking at is the "Doodle school". I'm making this up, but one member did describe it to me as such..

You also have Low-brow, graffitism, with their hybridisations and design wings.. in the sense that all art is a planetary phenomenon, I would call it all "Folk Art" as its made by "Earth Folk" and not a more confused, rustic, bunch of mudlightbabies have i laid eyes on! Yikes! Pass the character flail, flaw, maw, awe, ale, pale, Yale, wail, whateva, peron, garbo, garbone, barge, baaj...

Zines are still a pretty thriving indicator of this global tendency.

I like dobedo right now aka Luke Ramsey.
http://www.anteism.com/

here is a partial list of artist / art zines floating around collected at Nieves http://nieves.ch/ :

373, ABCK, Adi Ehrat, AK Wehrli, Alain Kupper, Alex Purdy, Andy Rementer, Amser One, Analogue, Andrew Jeffrey Wright, Ari Marcopoulos, Aya Muto, Best Of, Bonus, C'est moi ce Soir, Chris Johanson, Christian Vetter, Craig Atkinson, Dave Bevan, Deanna Templeton, Dennis Tyfus, Dirk Mönkenmöller, Ed Templeton, Elk Zine, Eva Fan, Faggots and Retards, Frederic Fleury, Gary Fogelson, Grrrr, The Holster, Geoffrey Ellis, Hendrik Hegray, Hiroshi Kariya, Hobbydog, Ippei Matsui, Izet Sheshivari, Jack Crossing, Jai Tanju, Jean-Claude Freymond-Gut, Jean-Claude Larasse, Jesse Brown, Jesse Harris, Jhon, Jim Osthaarchic, Jody Barton, Jo-G, John Fellows, Kelsey Brookes, Kung Fu Editions, Luke Ramsey, Man behind Curtain, Mark Gonzales, Mark Burrier, Matt Furie, Matthew Chambers, Michael Worful, Miho Komatsu, Nadira Husain, Neckface, Nudd, Pete Willis, Phasme, Philippe Desarzens, Pierre Horquet, Politique, Randy Laybourne, Raver Dave, Raymond Pettibon, Rik Diamond, Robin Cameron, Ryan Waller, Sea, Shawn D Reed, Silex, Sonja Ahlers, Stefan Marx, Stella, Stuart Smith, Till D Thomas, Tim Head, Tristan Ceddia, Trudi, Turbo Magazine, Yo Soeda, Yum Yum,

If anyone else knows anything more about the contours of this global zine scene aka doodler movement please send out links.

nuthin but energy..
two cha-chas for a ha-ha..

lanny

http://www.phaneronoemikon.org/blog/phanero.html

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150. Photios Giovanis
Carolee Schneemann, friend of many poets
Wed 7 Mar 2007

Everyone, The following is the press release announcing my first curatorial endeavor -- an exhibition of works by Carolee Schneemann opening at CEPA Gallery in downtown Buffalo on March 31. If you are in town, hope to see you there. many thanks, Photi

CEPA Gallery Presents:
Remains To Be Seen
A thematic exhibit of the work of Carolee Schneemann
March 31, 2007 – May 26, 2007

CEPA Gallery is pleased to announce the opening of Remains To Be Seen, a retrospective examination of the artistic output of Carolee Schneemann that surveys the breadth and depth of her expansive contribution to contemporary art. The exhibition will open with a reception for the artist and the public, Saturday, March 31, 2007 from 7 – 10 p.m. The artist and the exhibition's curator, Photios Giovanis, will be present.

Conceived to foster an internal dialogue between Schneemann's diverse bodies of work, Remains To Be Seen counters a traditional chronological format to focus on the complexities of her creative process and its scope of influence.

Remains To Be Seen features three central issues; War, Erotics, and Felines, with Schneemann's most well known works including Interior Scroll, Vulva's Morphia, and screenings of her films, Fuses and Meat Joy. The section on cats will include large format photographs and the recently completed film Infinity Kisses. The war pieces will include video and photo grids spanning 1964 - 2006 that directly address Vietnam, Kosovo, Lebanon and the events of 9/11. Additionally, CEPA's Public Art Window on Main Street will present Vesper's Pool, a display of mystical objects that center on the death of Schneemann's cat, Vesper.

A companion exhibit titled Broken Borders at the Museum of Contemporary Canadian Art in Toronto, curated by David Liss, runs March 23 – April 30, 2007. It addresses Schneemann’s history of working in Canada and includes three recent large scale, multi-channel video installations.

A catalog, Split Decision, produced in partnership with the Museum of Contemporary Canadian Art, encompassing the two exhibits, will be available. The publication explores Schneemann’s career from different historical and political perspectives to expand critical awareness of her work. It will document a wide range of works and will include essays by leading art scholar Thomas McEvilley, Canadian art critic Jim Drobnick, Buffalo-based media artist Caroline Koebel.

Founded in 1974 by and for artists, CEPA Gallery is a comprehensive not-for- profit t art center dedicated to promoting the photo-related and electronic arts. With programs in visual art exhibitions, public art projects, artist residencies, and education, CEPA strives to foster the creation and presentation of new work, educate the region to contemporary art trends, and encourage a continuous dialogue between artists and community. The gallery supports, encourages, and funds the creation and installation of projects by emergent and established visual and media artists, and is especially committed to creating opportunities for artists and groups traditionally underrepresented in cultural spaces. CEPA is located in downtown Buffalo’s historic Market Arcade Complex and is free and open to the public seven days a week. Images are available by request.

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151. Vernon Frazer

Please help if you can. Re: Thoma Chapins' 50th b'day - fri. 3/9

Wed 7 Mar 2007

Thomas Chapin was a brilliant jazz saxophonist and flutist, who died 9 years ago of leukemia. During the last year of his life, his health prevented him from making major concerts (e.g., the Monterey Jazz Festival) that would have made him a star.

If any of you can forward this to others who can help, such as jazz DJs who could dedicate part of their shows to playing Chapin's music, I would greatly appreciate it. He was one of the very best sax saxophonists of the 1980s and 1990s, and one of the freshest musical voices of his time.

His web site, scheduled to open Friday, March 9, is www.thomaschapin.com <http://www.thomaschapin.com/> .

Thank you.

Vernon

_____

From: teresita castillo [mailto:[redacted]]
Sent: Wednesday, March 07, 2007 4:26 PM
To: terri castillo
Subject: help! coming email announcement on thomas' 50th b'day - fri. 3/9

Hi Friends:

I just wanted to alert you to a "grassroots" email announcement that will come tomorrow (or Fri. 3/9, morning) asking people to remember Thomas Chapin on the anniversary of his 50th birthday, this Fri., March 9.

I am working feverishly now to draft an announcement linking it to our website which will launch on Friday as well. Just asking people to remember Thomas, each in their own way, and go to the site and take a look, etc.

I'm hoping that you will be able to forward this email announcement out to your personal list of appropriate friends, fans, interested parties so that others can know about this date and the website launch.

Thanks for your attention and care!

Watch for the email to arrive afternoon of tomorrow, Thurs. March 8.

All the Best and much gratitude!

Terri

_____

We won't tell. Get more on shows
<http://us.rd.yahoo.com/evt=49980/*http:/tv.yahoo.com/collections/265%0d
%0a>
you hate to love
(and love to hate): Yahoo!
<http://us.rd.yahoo.com/evt=49980/*http:/tv.yahoo.com/collections/265%0d
%0a>
TV's Guilty Pleasures list.

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152. Brigitte Byrd
Re: FC2's send-off for R. M. Berry
Wed 7 Mar 2007

I must say that this Ralph get up is just too funny. It's so out of character. . . . Great homage. Brigitte

Halvard Johnson <[redacted]> wrote:
Every good publisher deserves a send-off like
this one for R. M. Berry of Fiction Collective 2.

http://www.youtube.com/watch?v=SdOaW_WznA0

Hal

"Please stand clear of the closing doors."

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

Brigitte Byrd
http://a-s.clayton.edu/bbyrd/Homepage.htm

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.

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153. tyrone williams
Re: advance notice
Wed 7 Mar 2007

Fantastic Aldon-can't wait.

tyrone

-----Original Message-----
>From: Aldon Nielsen <[redacted]>
>Sent: Mar 7, 2007 3:26 PM
>To: [redacted]
>Subject: advance notice
>
>>I just sent off to the University of Michigan Press the final edit
>>of Lorenzo Thomas's posthumous volume WORDS AND MUSIC AND THE BLACK
>>INTELLECTUAL TRADITION -- Anybody who has ever heard Lorenzo talk
>>about music will love this book. -- Includes personal chats with
>>Juke Boy Bonnor and the guys who started Sonny Boy Williamson's KING

>>BISCUIT TIME radio show --
>
>
>The book should be out within the year -- I'll keep y'all posted --
>
>
><<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

and with a signing for Ben Mazerâ€™s new collection JOHANNA POEMS (NY, Cy Gist Press)

WEDNESDAY, MARCH 14
7:30 PM

The DEMOCRACY CENTER, 45 MT AUBURN ST
HARVARD SQUARE

FREE ADMISSION

Ben Mazerâ€™s poems have appeared in many international periodicals, including Verse, Agenda, Harvard Review, Fulcrum and Jacket. Johanna Poems (New York: Cy Gist Press) is his second collection. He is also the editor of Landis Eversonâ€™s Everything Preserved: Poems 1955-2005 (Graywolf Press), and a contributing editor to Fulcrum.

Stephen Sturgeonâ€™s poems have appeared in Fulcrum, Harvard Review, Jacket and Agenda. He is Associate Editor of Fulcrum, and has recently completed a critical edition of Wyndham Lewisâ€™s first novel, Tarr.

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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155. cralan kelder

New from Longhouse ~ Spring 2007 and Origin magazine Sixth Series forthcoming

Wed 7 Mar 2007

Here¹s a notification about some beautiful new publications, and a tribute to Cid Corman; continuing his legacy / work with Origin magazine

New from Longhouse Spring 2007 ~ An Update of Recent Publications

Lars Amund Vaage
Miyazawa Kenji ~ translated by Kenji Okuhira & Gerald Hausman
Robert Sund
Kent Johnson
Tsering Wangmo Dhompa
Mike O' Connor ~ Five Poems of the Hermit-Sage Tradition, T'ang Dynasty
George Evans
Laurie Clark
Cid Corman

Now online ~ Please visit

http://www.LonghousePoetry.com/longhouse2007.html

Forthcoming : March 12 Origin Sixh Series (issues 1-4) edited by Bob Arnold & published from Longhouse. A celebratory issue in the memory of Cid Corman. A PDF file of Issue One to download with over 250 pages of poetry, prose, essays, art and photography. Issues 2, 3 and 4 have all been gathered and will be released over the spring months of 2007.

---

http://www.longhousepoetry.com/forthcoming.html

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156. Catherine Daly

Re: AWP?

Wed 7 Mar 2007

There are many, many conferences aside from AWP. There are also many festivals, although these tend to be focussed on : digital writing, performance poetry, film, etc.; t'would be nice to have a large innovative writing festival / conference.

AWP's flaws are, as Kasey notes in his blog, its strengths in some sense (tho I would say -- perhaps ones an "alt AWP" wouldn't solve). It IS the "associated writing programs" after all, and until relatively recently there was no real presence of innovative writing at AWP or in mainline writing programs. So, I find the recent embrace of AWP, which is really a second or third tier organization in my view, by innovative writers, and then the subsequent retreat to more focussed gatherings -- many long in existence -- somewhat puzzling. Let's have a midwestern MLA! Something for modernism! Something for American writing! Oh we already have those.

The primary issue here is writing programs, and what are they good for, what kind of market are they, and what kind of market do they serve; it is good that the book fair is more interesting than the panels, because isn't the coursework in the programs secondary to the writing?

[A corollary is probably that academic conferences, including AWP, the MLA, etc. charge their presenters; that's a problem. There are a lot of other huge problems, such as there's no fundraising for this thing: where are the free hotspots brought to you by HP, who would like to power your computer center? where's the free coffee brought to you by countless coffee shop chains that want to have reading series in them? Oh, we're academics, we can't fundraise,

we can only invite textbook companies to come try to sell writers their comp textbooks. We can only view you as the market for us, not vice versa.]

--
All best,
Catherine Daly
[redacted]

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157. Aaren Yandrich
A Reading Against War
Wed 7 Mar 2007

THE BOMB WILL KEEP US TOGETHER: a protest against war and extraordinary rendition; featuring readings, speeches, multimedia performances, video installations, and chat.

Heritage Room, 3rd Floor Shiver, Miami University

Thursday, 8 March 2007 from 7:30-9:30pm

_____ Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

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158. Jim Andrews
Videogames and Art
Wed 7 Mar 2007

'Videogames and Art' is a collection of essays edited by Grethe Mitchell and Andy Clarke. The book is published by the University of Chicago Press. http://www.press.uchicago.edu/cgi-bin/hfs.cgi/00/226001.ctl

CONTENTS

- Introduction by Grethe Mitchell and Andy Clarke

- "From Appropriation to Approximation" by Axel Stockburger

- "Meltdown" by Rebecca Cannon

- "Videogames as Literary Devices" by Jim Andrews.
Looks at degrees of subordination of videogame to art
in art/games by Regina Célia Pinto, Natalie Bookchin,
Neil Hennessey, and Jim Andrews.

- "High-Performance Play: The Making of Machinima" by Henry Lowood

- "Cracking the Maze Curator's Note" by Anne-Marie Schleiner

- "An Interview with Brody Condon" by Andy Clarke

- "In Conversation Fall 2003: An Interview with Joseph DeLappe" by Jon Winet

- "The Idea of Doing Nothing: An Interview with Tobias Bernstrup" by Francis Hunger

- "The Isometric Museum: The SimGallery Online Project" (interview with K Isbister and R Straus) by J Pinckard

- "The Evolution of a GBA Artist" by Paul Catanese

- "From Fictional Videogame Stills to Time Travelling with Rosalind Brodsky 1991-2005" by Suzanne Treister

- "Virtual Retrofit (or What Makes Computer Gaming so Damn Racy?)" (an essay on Hillary Mushkin and S. E. Barnet) by M. A. Greenstein

- "Perspective Engines: An Interview with JODI" by Francis Hunger

- "Independent Game Development: Two Views from Australia" (an interview with Julian Oliver and Kipper) by Melanie Swalwell

- "Medieval Unreality: Initiating an Artistic Discourse on Albania's Blood Feud by Editing a First-Person Shooter Game" by Nina Czegledy and Maia Engeli

- "Should Videogames be Viewed as Art?" by Brett Martin

- "Some Notes on Aesthetics in Japanese Videogames" by William Huber

- "The Computer as a Dollhouse (excerpts)" by Tobey Crockett

- "Networking Power: Videogame Structure from Concept Art" by Laurie Taylor

- "Fan-Art as a Function of Agency in Oddworld Fan-Culture" by Gareth Schott and Andrew Burn

- "Will Computer Games Ever be a Legitimate Art Form?" by Ernest W. Adams

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159. Marcus Bales
Re: Outsider Art
Wed 7 Mar 2007

On 7 Mar 2007 at 13:24, Mark Weiss wrote:
> As a dealer and collector I picked up a number of
> paintings by a guy who was selling them in the
> back of his booth at a tag sale. Mainly what he

> sold was old tools. An outsider for sure. But if
> I mount an exhibition of his paintings is he still an outsider?

Put them in my show and let's find out.

Marcus

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160. Desmond Swords
Love Poetry Hate Racism - 22 April - Global events
Wed 7 Mar 2007

The poetry group, Belfast Poets, have organised a

Love Poetry Hate Racism International Show

Crescent Arts Centre
Belfast,

20th April 8pm.

This one idea from a Belfast poet has now mushroomed and gone global, with the following places in the Northern and Southern hemispheres hosting a Love Poetry Hate Racism event, over the weekend of 20-22 April.

England - Hebden Bridge, Cleveland, Manchester, Newcastle

France - Paris

Ireland - Derry, Dublin, Galway, Limerick,

Wales - Abergavenny

Scotland - Glasgow

Australia - Brisbane, Melbourne, Perth

This has come about as a direct result of the net and all details can be accessed here

http://www.myspace.com/lovepoetryhateracism

How about an American event? Anyone so minded can set up their own, so feel free to do so and hook up at the above site.

~

http://irishpoetry.blogspot.com/ - Read the lastest blather

http://www.myspace.com/dublinpoet - streamed recordings of poetry and song, from Dublin.

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161. David Baratier
Re: performance poetry
Thu 8 Mar 2007

Unless your recommended poets are backchanneled to me
I have no reasonable way to copy and paste
from the once a day enormous digest posting that is sent to me
into another e-mail

I was not really interested in a front channel discussion per se
I am too knee deep in this and busy garnering spectacular reviews
for a new title of ours by Rachel M. Simon
but I could send a collection of the results to the list
if that is what some people would like.

I am really looking for regional poets
and ones who do not fit the traditional mode of "spoken word"
Christian Bok and John M. Bennett would be two excellent experimentalist examples

since I may not be able to respond individually
thanks in advance for all the suggestions

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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162. Alexander Dickow
baraka (location of article, etc)
Thu 8 Mar 2007

I'm so embarrassed by my angry outburst that I
hesitate to indicate where the article can be found,
but I will: as David-Baptiste Chirot indicated, it's
in a recent issue of the St. Mark's Poetry Project
newsletter, edited by the witty marxist Brendan Lorber
of Lungfull! fame. And with that, I will cease
shooting my mouth off, although I must say that I just
love those "guns that merely
expel a little white flag that reads "Bang!""

Wish I had one of those.
Aren't they better than the real ones?
Am inclined to agree with David that it's a bit silly
in the poetry world to talk about what's "in" and
what's "out". We might know something of it in 70 yrs,
but for the moment, I'd say it could be pretty neat to
see what Marcus can come up with for us, no?
Once again, many apologies for my misplaced vitriol,
Amicalement,
Alex

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

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163. Gabrielle Welford
Obama, Israel and Palestine
Thu 8 Mar 2007

---------- Forwarded message ----------
Date: Mon, 05 Mar 2007 15:56:43 -0800 (PST)
From: patricia blair <[redacted]>

MARKING OBAMA OFF THE PRESIDENTIAL CANDIDATES LIST. ENOUGH OF UNINFORMED PEOPLE IN THE WHITE HOUSE!

From: Fred Bush

As I noted in yesterday’s message, last Friday Democratic presidential candidate Barack Obama gave a speech to the American Israel Public Affairs Committee (AIPAC) in Chicago. For anyone who is at all familiar with what is actually happening on the ground in the Occupied Palestinian Territories, the speech was so pro-Israel and so out of touch with the reality that it would turn your stomach.

As Ali Abunimah noted in a review of the speech (for which go to this link: http://electronicintifada.net/v2/article6619.shtml), “Obama offered not a single word of criticism of Israel, of its relentless settlement and wall construction, of the closures that make life unlivable for millions of Palestinians.” Abunimah goes on to note that there was not the slightest inkling in the whole speech that Obama knew anything about, . . . the hundreds of thousands of people in Gaza who live in the dark, or the patients who cannot get dialysis, because of what Israeli human rights group B'Tselem termed "one cold, calculated decision, made by Israel's prime minister, defense minister, and IDF chief of staff" last

summer to bomb the only power plant in Gaza," a decision that "had nothing to do with the attempts to achieve [the] release [of a captured soldier] nor any other military need."

But, Abunimah goes on to note,

Obama was not entirely insensitive to ordinary lives. He recalled a January 2006 visit to the Israeli town of Kiryat Shmona that resembled an ordinary American suburb where he could imagine the sounds of Israeli children at "joyful play just like my own daughters."

Why does Obama’s speech turn my stomach?

While this is the reality for Israeli children, here is the reality for Palestinians:

Aid sanctions threaten West Bank health
By Amy Teibel, Associated Press, 4 March 2007

YATA, West Bank - One slip, and Issa Abu Shakr's 5-year-old nephew plunged into the fetid stream of sewage that flows outside the family's West Bank home. The contact with the filthy water required multiple blood transfusions and a 10-day hospital stay, Abu Shakr says.

A few miles away, Maisoun Seidat picked up a blue bucket for one of her three daily trips to a communal cistern. People shouldn't have to fret about something as elemental as water, Seidat says, but in the parched West Bank, it's a constant worry.

These are the human face of the toll exacted by U.S. sanctions following the rise to power of the militant Islamic Hamas group. U.S. projects were to have dried up the toxic flow that threatens the Abu Shakrs and bring more water to the Seidats. But the money has disappeared into the morass of Mideast politics.

Projects meant to make sweeping changes in the Palestinians' quality of life -- like the sewage treatment plant that was to have been built near Issa Abu Shakr's home in Yata village near Hebron -- have been put on hold. Meanwhile, the Abu Shakr family complains of asthma, burning throats and colds. The trunks of olive trees near their home are blackened by the squalid flow. "The fact that they stopped the project is a disaster," Abu Shakr says.

Palestinians had hoped a power-sharing deal between Hamas and the moderate Palestinian president, Mahmoud Abbas, would revive the aid, and a $250 million package of waste and wastewater programs the U.S. had planned for the West Bank and Gaza Strip. But U.S. Secretary of State Condoleezza Rice indicated in a recent visit to the region that this won't happen unless Hamas moderates its refusal to recognize Israel's existence.

Other major donors have continued their smaller-scale infrastructure projects. But it is the U.S. the Palestinians depend on for water and sewage treatment, says Naim El-Mani, senior technical adviser at the Palestinian Water Authority.

More than 80 percent of communities in the West Bank aren't hooked up to a sewer network, and much of their waste ends up in riverbeds, some of it running into Israel, water experts said. The suspension of the wastewater project "is like a time bomb," he said.

The U.S. poured $468 million into the Palestinian territories in 2006 -- the year Hamas rose to power -- compared with $400 million approved the previous year. But Howard Sumka, director for the West Bank and Gaza operations of the U.S. Agency for International Development, said his agency's mission has shifted toward "health care, food assistance and education" -- the things most threatened by the international aid boycott.

A sign outside a new water reservoir in Seidat's village of Bani Naim in the rocky hills near Hebron marks a USAID project designed to increase the hourly flow to the area by more than 260,000 gallons.

But the reservoir is empty, as are two others built for the project. Dozens of enormous concrete pipes that were to carry water from the reservoir to the surrounding area are stacked by the road, and the only workers present are guards keeping away thieves.

Of the West Bank's 2.4 million people, about 120,000 living in small communities do not have piped water, and those who do receive it only once every 10 days on average, says Ihab Barghouti, economic adviser to the Palestinian Water Authority. So West Bankers rely heavily on purchased water -- sometimes from untreated springs and wells -- and rainwater collected in cisterns, Barghouti says.

Average daily water consumption, for drinking and bathing, is still only 8 to 10 gallons a day, about one-third the World Health Organization's recommended minimum, and some people shower monthly, El-Mani said.

"Sometimes, before I go to sleep, I think, what shall I do in the morning in order to have water," said Seidat, a 29-year-old schoolteacher and mother of three. "Am I going to have water in the morning or not? What shall I do? Where do I have to go? These are big questions in my mind." Water consumes about one-fourth of her family's monthly income of less than $600, she says. In the past seven months, she has received just $700 of the $4,000 owed to her because international sanctions leave the Hamas government unable to pay full salaries.

The U.S. government is penalizing the Palestinian people for exercising their democratic right to vote, says Seidat's brother-in-law, Ahmed Seidat. "They talk about choice, but punish our people," he fumed.

In Gaza, the revised U.S. aid policy means nearly 3,000 illegally drilled wells are depleting Gaza's Coastal Aquifer and letting in seawater, Barghouti says.

At a municipal water distribution center in the southern town of Khan Younis, children fill bottles while adults fill 260-gallon storage tanks on donkey-drawn wagons. Sometimes the donkeys drink from the same source.

To save the aquifer, USAID was going to build a desalination plant and a pipeline to deliver the water to Gaza, but those plans were suspended after three U.S. government contractors were killed by unidentified assailants in October 2003. Moves to resuscitate the project were cut short after Hamas' rise.

"USAID was doing big projects that no other donor could do," said El-Mani.
****

Maria doesn't know she'll never walk
By Lilach Shoval, Ynet News, March 2007
(Ynet News is the internet news site of the major Israeli daily Yediot Achronot)

The London Times reported on Sunday that it had collected almost $10,000 in readers' donations for Maria Aman, a six-year-old Palestinian girl who was seriously wounded in a targeted killing in Gaza some ten months ago. Aman's mother, grandmother, brother and uncle were all killed in the attack while she was left paralyzed from the neck down and will have to be ventilated for the rest of her life.

After her injury Maria was transferred to the Tel Hashomer hospital in central Israel and from there to the Alin children's rehabilitation facilty in Jerusalem. Initially her father, Hamdi, was barred from visiting her as he did not have an entrance visa from Gaza but due to public pressure he was granted entry and since then hasn't left his daughter's side. He sleeps on a mattress beside her bed, clothes her, feeds her, combs her hair and takes her for walks.

"I haven't told her that her condition will never change yet. I'd rather she think it's only temporary so that she'll be happy and won't get depressed. Her brain is the only thing that works and the situation is very difficult for her," Hamdi told Ynet. "In the meantime she's learning with a computer, she goes swimming in a special pool in the hospital and she's taken good care of here."

After ten months of rehabilitation Maria is being allowed to leave the hospital and move in with her father, though she will have to remain close to the medical facility in Jerusalem since it's the only one in the country which

specializes in cases like hers. In the meantime she remains in the hospital until the ministry of defense locates housing suitable for her needs and also purchases the expensive medical equipment she will need. The special wheelchair alone costs some $12,000 and her family continues to live off state stipends and donations. Maria and her father are not Israeli citizens and are in the country on visas.

For several long months Hamdi did not receive the compensation money from Israel and only media pressure eventually helped him. Hamdi was also given a room in the hospital motel.

Hamdi: We want an Arab environment The ministry of defense has offered Hamdi a home in kibbutz Ramat Rachel near Jerusalem, close to the treatment center, but Hamdi says the offer is irrelevant.

"What will I do in a kibbutz," asks Hamdi, "from one prison they want to send us to another prison. Maria and I are Arabs, we need to live in an Arab environment. The best solution for us would be Beit Tzafafa, since it is both close to the hospital and the school I want to enroll Maria in. The problem is that the ministry of defense has yet to find us a home there."

Following the media exposure Hamdi and Maria garnered many citizens have come to the Alin hospital to offer aid. Some donate money, others bring food or clothes. "It warms my heart," says Hamdi, "I can't work when my girl is like this. I will never stop trying to help her condition. As soon as I can and have enough money, I will check with doctors abroad if there is anything that can be done."

Hamdi maintains a close relationship with his family in Gaza, including his three-year-old son who he left there. The family also sometimes comes to visit him and Maria. "I will never leave her. All my life I will buy things for her, cook for her and feed her," promises Hamdi.
****

(5) Wounded teen speaks about friend's killing at Gaza fence By B'Tselem, The Israeli Information Center for Human Rights in the Occupied Territories, 3 March 2007

'Abd a-Ra'uf Feisal Hussein al-'Adini, 16, is a high school student and a resident of Deir el-Balah, in the Gaza Strip. His testimony was given to Muhammad Sabah at the witness's home on 25 January 2007.

I live with my father, grandmother, and aunt in a two-room shack with a tin roof. I am in the tenth grade at the government school in Deir el-Balah. My father is ill and is unemployed. My aunt, who works at a vegetable store, supports us. She works ten days a month and makes less than 600 shekels. The welfare ministry gives us 100 shekels every two months, and once a month we

get 50 kilograms of flour, four kilograms of rice, and one liter of cooking oil. We have to make do with this. We don't have money and I don't receive an allowance when I go to school. I try to eat breakfast at home before going to school, because I can't buy food like other students do. Once a week, I get a shekel or two for myself. I have to walk to school, a distance of around 1.5 kilometers, because I don't have money to pay for transportation. It would be easier if I had a bicycle.

The financial situation of my best friends at school - Mahran Zakaria Abu Nseir and 'Imad Abu Sheikhah- is better than mine, but not by much. We spend time together in school and out, and we meet during recesses.

Two days ago [23 January], the last day of school semester, I went to school and took an exam in mathematics. Then, around nine o'clock, I met my two friends. We sat together for about fifteen minutes. Mahran suggested that we quit school and look for work in Israel , anything other than this life of hardship in the Gaza Strip. Mahran's father is a government clerk, and he lives off advances that he gets on his salary, which is not currently being paid. 'Imad's father is a merchant, and is in relatively good financial shape. 'Imad and I agreed to the idea of working in Israel ; in any case the situation there is better than it is here.

We agreed to meet at ten at night in the center of town. Mahran arrived at my house by bicycle before ten. We both got on his bike and drove to the meeting place. We left the bicycle with a friend of Mahran's. We started on our way, walking east, to the Israeli border. We got there at 11:30 at night. When we got to about fifty meters from the border, we hid behind some trees. We watched the border for about an hour. We saw an Israeli army jeep and waited for it to go away. We didn't see it anymore and thought it had left. Later it turned out that it had simply turned off its lights.

We moved closer to the border fence. We didn't have any tools to cut the barbed wire. We thought we would have to climb over it. We crawled on our stomachs until we got to the barbed wire and then quickly stood up. Unfortunately, there was an opening, and this encouraged us to enter. Mahran died because of this.

We moved closer to the opening and then gunfire erupted. My friend, whom I loved, Mahran Abu Nesayer, was hit in the stomach. I heard him cry out and recite the martyr's prayer. Then they fired flares into the air. I looked at Mahran and saw he was bleeding from the stomach. His shirt was torn in the area of the wound. The three of us laid there and the shooting continued. Mahran died five minutes after he was hit. Five minutes later, I was hit on the right side of my buttocks, because I was laying on my stomach. When I was hit, I called quietly to 'Imad and asked him if he had been hit. He said that he had

been hit in the shoulder. He was about half a meter from me. I had hugged Mahran's body after he died, so he was right next to me. I cried when I hugged him, and asked him to wake up, but he was already dead.

After four or five minutes, the shooting stopped, and one of the soldiers said something in Hebrew, but we didn't understand a word. We said, in a loud voice, "Help us, we are bleeding and we are not armed, we only want to work in Israel . We don't want to carry out attacks." Immediately, the soldiers again started shooting. We were totally exposed. We had no place to hide, and lots of flares had been shot into the air. We laid there bleeding. The shooting continued for about twenty minutes.

Then one of the soldiers spoke to us in Arabic: "Come through the [hole in the] barbed wire, with your hands up." 'Imad and I stood up and didn't see anyone. We crossed the barbed wire and then saw about twenty soldiers around twenty meters away. They were on the other side of the electric fence, and their weapons were aimed at us. They ordered us to undress. We undressed to our underwear. They ordered us to remove that as well. We stood there completely naked. We were shaking from fear and from the cold of 12:30 in the morning in the middle of winter. We stood there for about five minutes, and then they ordered us to get dressed. It was hard to undress and dress because of the wounds we had sustained and because of the bleeding.

They told us to come toward them and climb the electronic fence. 'Imad tried but couldn't do it because his shoulder hurt so much. I helped him climb the barbed wire, which was about three meters high. I, too, could barely climb over the barbed wire. They ordered us to sit down on the ground and put our head between our legs. We stayed like that for less than five minutes. They ordered us to start walking, and they followed with their rifles aimed at us. We walked east about fifty meters. Then they treated our wounds for about ten minutes. One of the soldiers gave me first-aid. He was wearing a green uniform and had a flashlight on his head. Another soldier treated 'Imad. They took the two of us to an army jeep and blindfolded us. The jeep drove off and about half an hour later, we got to an Israeli army outpost, where they removed the blindfold. Some of the soldiers filmed us, as if we were some wonder. They took 'Imad away. I later learned that they took him to a hospital in Israel . They didn't take me to hospital and didn't treat me completely, although my wound hurt a lot. They put me in a room.

At 6:00 in the morning, an Israeli in civilian clothes came into the room He was apparently from Israeli Intelligence. He spoke with me in Arabic and asked me how old I was and what my name was. I told him. He asked: "Why do you want to come to Israel ?" I told him I wanted to work in Israel. He offered me money but I refused because I was sure he wanted me to work with Israeli

Intelligence. He offered me money again, and again I refused. Later, they moved me to a room with a bed and thin blanket. I was alone in the room. At 9:00 A.M., 'Imad arrived. At around 2:00 P.M., a group of soldiers came. They ordered us to get ready to go back to Gaza . They blindfolded us and put us in an army jeep. The jeep took us to a gate at the border in the area of al-Maghazi. We crossed through the gate, and the residents of al-Maghazi called an ambulance for us. The ambulance came and took us to Shohada al-Aqsa Hospital , in Deir el-Balah. The doctors examined and X-rayed us. Palestinian

Police officers came and asked us to tell them what happened. When we were discharged, we went to the police station in Deir el-Balah and told them our story.

Now I am at home, and the days pass. But I feel as if I am still living what happened.

↑ Index

164. **Ann Bogle**

Re: AWP?

Thu 8 Mar 2007

In a message dated 3/7/2007 6:57:45 P.M. Central Standard Time, [redacted] writes:

The primary issue here is writing programs, and what are they good for, what kind of market are they, and what kind of market do they serve; it is good that the book fair is more interesting than the panels, because isn't the coursework in the programs secondary to the writing?

The bookfair was fully enjoyable, but to take it in -- it seemed vast -- I had to plan to spend two hours per day of the conference slowly walking aisles. The panels I attended were good as well. I had intended to pick panels just by topic, but when I realized that many of them were poetry readings, I started to pick by poets on the panel. It is as interesting to realize what the panelists avoid mentioning -- esp. during war-time when afterall we all have to file through security at airports and feel like suspects if carrying shampoo -- still, a tiny few of the panelists tried to bring things like that up, and those who did risked saying things that might come out to the audience sounding like bent nails: people don't want to hear about it, about citizenship. A tiny group attended the Pen America session on writers in prison and book-banning here, on censorship and self-censorship, though the session was held in one of the ballrooms to accommodate a large crowd. Translation was an outnumbered subject. I felt proud to have attended U of Houston, when I listened to the panel on international writers on writing, given by Ed Hirsh, Adam Zagajewski, and Eavan Boland. Hirsh eloquently addressed the current war -- the only

panelist I heard who did -- and the others addressed issues such as exile in their countries of Poland, Ireland, and Mexico. One journal, Meena, publishes in Arabic and English. The conversation with that publisher was better than all the rest -- it was the only journal like it I saw. He described a poetry festival he had attended in Nicaragua. Five Americans were invited there. That festival was set up like a flower or farmer's market with music and dance and food. The poets were warmly welcomed from the many countries by a poetry audience, perhaps not comprised only of poets, as poetry audiences tend to be here. I fell in love with the prose-poem journal, Sentence, edited by Brian Clements and was so glad to get a copy.

It is so hard to find poetry in paperback -- even at bookstores -- then to take in the huge fair at the AWP takes patience. It is as if the poets and publishers hide it from you then spring it on you all at once. I have long wished they could distribute their wares to wider audiences, to doctor and dentist offices, for example. I had to go to the eye doctor when I returned from the conference, and the routine American ad-filled range of magazines in the waiting room left me feeling denaturalized before my wait was over, compared to what we could find at the AWP bookfair. (I was still upset at having to stand in line to disrobe in an airport -- Pulitzer prize-winners were in that throng! -- and stash my shampoo in baggies.) Yes, it is my Lebanese psychiatrist who carries art periodicals in his waiting room -- I'll ask him how that got started.

****
 AOL now offers free email to everyone. Find out more about what's free from AOL at http://www.aol.com.

↑ Index

165. Dan Waber

news from vispoets.com

Thu 8 Mar 2007

After just a week of being alive at:

http://www.vispoets.com/

our members have posted a total of 318 images
and we've served up 1530 image views

from the Members' Gallery:

http://vispoets.com/index.php?automodule=gallery&req=sc&cat=1

and the Open Images Gallery (visual poetry you are invited to remix):

http://vispoets.com/index.php?automodule=gallery&req=sc&cat=2

What're you waiting for? Online gallery space doesn't get any more affordable than free--or does it? Coming soon, a weekly reward for visual interestingness.

Got an RSS feed that visual poets would want to read? Let me know and we'll get it added.

Want a forum devoted to something visual poetry related (altered books, mail art, typography, street art, open field, sound work)? New forums can be built easy peasy. Just ask.

Bring it on,
Dan

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166. **tyrone williams**
Re: baraka (location of article, etc)
Thu 8 Mar 2007

Fairly normal Baraka, I'd say--a few wild shots, contradictions, etc.--but in large part the position articulated here is fairly "mainstream." Dana Gioia, Phil Levine and Baraka would agree on a lot...

-----Original Message-----
>From: Alexander Dickow <[redacted]>
>Sent: Mar 8, 2007 12:43 AM
>To: [redacted]
>Subject: baraka (location of article, etc)
>
>I'm so embarrassed by my angry outburst that I
>hesitate to indicate where the article can be found,
>but I will: as David-Baptiste Chirot indicated, it's
>in a recent issue of the St. Mark's Poetry Project
>newsletter, edited by the witty marxist Brendan Lorber
>of Lungfull! fame. And with that, I will cease
>shooting my mouth off, although I must say that I just
>love those "guns that merely
>expel a little white flag that reads "Bang!""
>Wish I had one of those.
>Aren't they better than the real ones?
>Am inclined to agree with David that it's a bit silly
>in the poetry world to talk about what's "in" and
>what's "out". We might know something of it in 70 yrs,
>but for the moment, I'd say it could be pretty neat to
>see what Marcus can come up with for us, no?
>Once again, many apologies for my misplaced vitriol,

>Amicalement,
>Alex
>
>www.alexdickow.net/blog/
>
> les mots! ah quel dÃ©sert Ã la fin
> merveilleux. -- Henri Droguet

Tyrone Williams

↑ Index

167. Cynie Cory
Re: FC2's send-off for R. M. Berry
Thu 8 Mar 2007

We love you, Ralph. Gray matter forever! Oh, and Gertrude Stein.

Your fan, Cynie

Brigitte Byrd <[redacted]> wrote: I must say that this Ralph get up is just too funny. It's so out of character. . . . Great homage. Brigitte

Halvard Johnson wrote:
Every good publisher deserves a send-off like
this one for R. M. Berry of Fiction Collective 2.

http://www.youtube.com/watch?v=SdOaW_WznA0

Hal

"Please stand clear of the closing doors."

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

Brigitte Byrd
http://a-s.clayton.edu/bbyrd/Homepage.htm

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.

Don't be flakey. Get Yahoo! Mail for Mobile and
always stay connected to friends.

↑ Index

168. David Baratier
poets who perform
Thu 8 Mar 2007

calling it performance poetry or spoken word creates a problem
and many have asked for clarity
this is not about categories, this is about poetry performers who have not been represented in american media in a large context

Bok and Bennett are examples of experimentalists who are very successful as performers. Ken Waldman is an Alaskan fiddler who "tells" poems with bow in hand Joy Harjo works well with music also. I am not sure what category Jeff Mc Daniels would fall in or myself or Sean Dougherty or so on.

I am looking for excellent performers, world class, the genre of poetry is irrelevant. Hope that helps

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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169. Catherine Daly
wsj
Thu 8 Mar 2007

From the Wall Street Journal.

Scarcity of Ads Endangers
Newspapers' Book Sections
By JEFFREY A. TRACHTENBERG
March 6, 2007; Page B1

Sometime this spring, the Los Angeles Times is expected to announce that it is folding its highly esteemed Sunday book review into a new section that will combine books with opinion pieces. That would reduce to five the number of separate book-review sections in major metropolitan newspapers still published

nationwide, down from an estimated 10 to 12 a decade ago. The reason: not enough ads.

Book publishers in recent years have moved away from buying ads in standalone book-review sections in favor of paying to stack mounds of books in the front of chain bookstores. Some small literary publications, such as the New York Review of Books, are showing growth, but the book review as a separate section is endangered not only at the Los Angeles Times but at other major newspapers like the Washington Post, Chicago Tribune, San Francisco Chronicle and San Diego Union-Tribune.

The New York Times Book Review is an exception. "In 2006, our [ad] revenue from books was up almost 10%," says Todd Haskell, vice president, business development, for the Times. (The figure refers to the book-review section plus the paper as a whole.)

"Our book review is a vibrant part of the Sunday newspaper and will continue to be," says Mr. Haskell. "We aren't backing off an inch."

In an era of targeted marketing, publishers say the best time to reach readers is when they are in the stores with money in their pockets looking to make an immediate purchase. But with a sea of titles in the stores -- the average 25,000-square-foot store in the Barnes & Noble Inc. chain now stocks between 125,000 and 150,000 titles -- the only way for publishers to stand out is to pay for real estate in the front and pile those books up high.

"You want to see your books in prominent places," says Tom Perry, associate publisher of Bertelsmann AG's Random House Publishing Group. "Such co-op advertising is where marketing dollars are going that might otherwise have been spent on advertising." However, Mr. Perry notes that Random House on occasion advertises in the New York Times Book Review when it is searching for what he described as a "traditional book buyer."

One publisher says that chain bookstores can charge $1 or more per book to stack titles in desirable locations, such as on a table at the entrance or in a display featuring new nonfiction titles.

Even those who say they still support book-section advertising say it's only effective as part of a larger marketing effort. Michael Pietsch, publisher of Lagardère SCA's Little, Brown imprint, says advertising in book reviews can help drive sales if the author is well-known and if it's done in conjunction with online campaigns.

Readers in San Francisco have shown themselves responsive to new writers, Mr. Pietsch says. As a result Little, Brown often sends them there and supports their visits with ads in the San Francisco Chronicle, a property of Hearst Corp.

"We can see the effectiveness of advertising when we do it in conjunction with other promotions," he says.

New York publishing houses have always cried poverty when it comes to advertising. Every book requires a different ad, as in the movie business, but the publishers don't have the studios' deep pockets. And unlike other advertisers, publishers can't do brand-building: No one buys a book because it comes from Random House or Simon & Schuster.

As the ads dry up, some of the remaining book sections fight for survival. "You constantly have to justify your existence," says Oscar Villalon, who edits the book section at the San Francisco Chronicle. "Why? We don't bring in ads."

"We rarely get ads from publishers -- and I would not shy away from the use of the word rare," says Arthur Salm, books editor for the San Diego Union-Tribune, which is owned by Copley Press Inc.

At Washington Post Co., Jabari Asim, deputy editor of Book World, the Post's weekly book-review section, says, "Overall, it's pretty bad. It's very frustrating."

In California, Messrs. Salm and Villalon both say their cause won't be helped by the Los Angeles Times's plan. The thinking is to introduce a tabloid format that combines the weekly book-review section with Current, an opinion section that runs on Sunday.

The 12-page section, to be introduced on April 14, will appear with the thinner Saturday paper, which will make it not only stand out more but also save money on printing costs because circulation is lower that day than on Sunday. Word of the Times's plans for the book review was first reported on the Web site LAObserved.com.

The Los Angeles Times is undergoing budget pressures as its parent, Tribune Co., struggles with restive shareholders demanding a sale. And at Tribune's hometown flagship, the Chicago Tribune book section had no publishing ads at all in its 12-page book-review section Feb. 25 but still is intact.

"A book-review section is a small but important symbol of the support of literacy," says Jim Warren, the Tribune's managing editor/features.

It vexes Mr. Warren that many New York-based publishers prefer to advertise in the New York Times Book Review, while ignoring regional reading communities.

"The last industry in America to go to for any wisdom about marketing is book publishing," he says. "To say there wouldn't be a benefit to advertising in one of the last standalone sections in a vibrant bookselling city is an absurdity too gross to be insisted upon."

The shift away from traditional advertising hasn't helped the industry sell more books. Bookstore sales in 2006 dropped 2.9% to $16.1 billion from $16.6 billion in 2005, according to preliminary estimates from the U.S. Census Bureau. Total retail sales during the same period rose 5.8% to $3.9 trillion.

Most newly published books don't get any consumer advertising at all. Instead, publishers employ publicists to spread the word to readers through interviews, reviews and book signings. Increasingly, publishers are also using independent bloggers to convey news of new titles, which helps to pinpoint specific interest groups.

The New York Review of Books, owned by Nyrev Inc., and Bookforum both saw their sales increase in 2006. "We tend to publish reviews of books that might not otherwise get reviewed, so when publishers have the right title, they advertise here," says Danielle McConnell, executive publisher of Bookforum, a unit of Artforum International Magazine Inc. In addition to ads from some traditional New York publishers, the magazine is also supported by academic presses and art-book houses.

Carlin Romano, the literary critic at Philadelphia Media Holdings LLC's Philadelphia Inquirer, says that part of the problem is that newspapers often don't have a sales person who understands the intricacies of the book business. Even when publishers have money, he says, they go the New York Times Book Review or the New Yorker, both of which are national.

Some publishers do feel remorse -- and concern. It's hard to generate word-of-mouth if readers don't see reviews.

"Over the years, I've argued that regardless of whether we think an ad is selling a book, maybe we should help preserve some review space," says Mr. Perry of Random House. Despite this, Mr. Perry says that Random House prefers to advertise when a book is already a best seller and the publisher has something new to say about it.

The Inquirer, which had a 16-page section in the early 1980s, folded its review into another section in 2001. Frank Wilson, the paper's book-review editor, says that he has proposed that the paper restore its standalone section.

"I think it's time to relaunch," Mr. Wilson says. "I don't understand why newspapers, when they want to cut space, they immediately think of depriving people who like to read."

Mr. Wilson says his plan calls for using new technology to franchise such a section to other papers nationwide that could add reviews for local authors. "I think it will enhance revenue if we can hit 30 cities," he says.

--Sarah Ellison contributed to this article.

Write to Jeffrey A. Trachtenberg at [redacted]

--
All best,
Catherine Daly
[redacted]

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170. Catherine Daly
Re: AWP?
Thu 8 Mar 2007

---

fill out the conference survey:

http://www.awpwriter.org/fmi/xsl/survey07/addrecord.xsl?-findany

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171. Lori Emerson
Dj Spooky's Rhythm Science?
Thu 8 Mar 2007

Hi's - I'm curious: has anyone out there listened to Dj Spook'y Rythm Science cd? Any thoughts? Right now I'm listening to the track where Vedic is mixed with Tristan Tzara...although I admire DjS, I can't help thinking that this suffers from the same thing that happens when most novels are turned into movies - Tzara loses his substantiality and I feel like I'm listening to music in a spa...It's very unlike the Susan Howe/David Tudor collaboration!

- Lori

↑ Index

172. Lori Emerson
Re: Dj Spooky's Rhythm Science?
Thu 8 Mar 2007

One more thought on Rhythm Science: on the other hand, the mix of Gertrude Stein and Dj Wally/Dj Zeta seems absolutely perfect - I guess the ideal remix/cover is one that brings to the surface some particular shading of the original...here it seems to make perfect sense that Stein is some kind of foremother to the cut and paste aesthetics of the dj!

Hopefully I'm not talking to myself here,
Lori

On 3/8/07, Lori Emerson <[redacted]> wrote:
> Hi's - I'm curious: has anyone out there listened to Dj Spook'y Rythm

> Science cd? Any thoughts? Right now I'm listening to the track where
> Vedic is mixed with Tristan Tzara...although I admire DjS, I can't
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> Susan Howe/David Tudor collaboration!
>
> - Lori
>

↑ Index

173. Lewis Warsh

Barbara Henning / United Artists

Thu 8 Mar 2007

New from United Artists Books

MY AUTOBIOGRAPHY by Barbara Henning

Cover by Miranda Maher

110 pages $14.00

ISBN: 0-935992-43-X

"In this witty, post-Oulipian take on you-are-what-you-read, Henning dispossesses, recycles, and levels out the singular lines she lifts from the likes of Bataille, Joyce or Gertrude Stein, all the way to authors of travel and cookbooks that sit on her shelves. The resulting seventy-one "sonnets" sound their orphaned music: "strangers now, but once we were lovers" with the hidden glee of the artist behind her console, sampling, spinning, shredding, and remixing. MY AUTOBIOGRAPHY is a concept, a mirror, a community: see you there!" Chris Tysh

"An autobiography fished and (un)tangled from the life of words: words on paper in the air for all of us. In the beginning was the word, and here "author" becomes a dispersed beginning entity, there all along, allowing us in to language and life as only Barbara Henning might. Where is Barbara Henning in this? She is everywhere, as it is finally her "infinite pilgrimage," undertaken with and for the benefit of all. In this wor(l)d, as she writes, and we read, "it is indeed our good fortune / to spread out in this wide / finite subject." It is assuredly our good fortune to open this book and let ourselves in." Charles Alexander

"What you write : what's for dinner : the books on your shelves : leftovers. Barbara Henning has prepared us a great meal where the sonnets are even better than the index." Bernadette Mayer

United Artists Books
114 W. 16th Street, 5C
New York, N.Y. 10011

www.unitedartistsbooks.com

↑ Index

174. Taylor Brady
Re: Dj Spooky's Rhythm Science?
Thu 8 Mar 2007

Lori,

I'm guessing you mean the Susan Howe/David Grubbs collaboration? Was there somethign with Tudor that I missed?

Taylor

Lori Emerson <[redacted]> wrote: Hi's - I'm curious: has anyone out there listened to Dj Spook'y Rythm Science cd? Any thoughts? Right now I'm listening to the track where Vedic is mixed with Tristan Tzara...although I admire DjS, I can't help thinking that this suffers from the same thing that happens when most novels are turned into movies - Tzara loses his substantiality and I feel like I'm listening to music in a spa...It's very unlike the Susan Howe/David Tudor collaboration!

- Lori

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175. Dan Coffey
Re: Dj Spooky's Rhythm Science?
Thu 8 Mar 2007

You mean Susan Howe/David Grubbs, not Tudor.

Dan

On 3/8/07, Lori Emerson <[redacted]> wrote:
> Hi's - I'm curious: has anyone out there listened to Dj Spook'y Rythm
> Science cd? Any thoughts? Right now I'm listening to the track where
> Vedic is mixed with Tristan Tzara...although I admire DjS, I can't
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> most novels are turned into movies - Tzara loses his substantiality

> and I feel like I'm listening to music in a spa...It's very unlike the
> Susan Howe/David Tudor collaboration!
>
> - Lori
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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176. **Aldon Nielsen**
Re: baraka (location of article, etc)
Thu 8 Mar 2007

Thanks for the info -- Now that I see the actual
piece, I'm struck by how closely it tracks with
the original Alan Soldofsky kill piece in Poetry
Flash of the 70s, though Alan was taking a
decidedly non-Marxist tack in his attack --

You'd think we could find more interesting ways
to go after things we don't like --

or that we would read them first --

At 12:43 AM 3/8/2007, you wrote:
>I'm so embarrassed by my angry outburst that I
>hesitate to indicate where the article can be found,
>but I will: as David-Baptiste Chirot indicated, it's
>in a recent issue of the St. Mark's Poetry Project
>newsletter, edited by the witty marxist Brendan Lorber
>of Lungfull! fame. And with that, I will cease
>shooting my mouth off, although I must say that I just
>love those "guns that merely
>expel a little white flag that reads "Bang!""
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>Aren't they better than the real ones?
>Am inclined to agree with David that it's a bit silly
>in the poetry world to talk about what's "in" and
>what's "out". We might know something of it in 70 yrs,
>but for the moment, I'd say it could be pretty neat to
>see what Marcus can come up with for us, no?
>Once again, many apologies for my misplaced vitriol,
>Amicalement,

>Alex
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>www.alexdickow.net/blog/
>
> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

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> most novels are turned into movies - Tzara loses his substantiality
> and I feel like I'm listening to music in a spa...It's very unlike the
> Susan Howe/David Tudor collaboration!
>
> - Lori
>

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178. Katalanche Press

New magazine: The Can

Thu 8 Mar 2007

Now available:

The Can
issue #1

$4

The Can is a magazine of essays on poetry. The first issue includes these pieces:

- Aaron Tieger on Ryan Murphy
- Guillermo Parra on Edward Upward
- Gina Myers on Kate Greenstreet
- Michael Slosek on Eric Unger
- Brenda Iijima on Akilah Oliver
- Mark Lamoureux on Gertrude Stein
- Dorothea Lasky on Recycling
- Cedar Sigo on Narration & Figure

Buy one through this link with paypal:
http://katalanchepress2.blogspot.com/

or send a check for $4 (payable to Michael Carr) to:

The Can
c/o Carr
9 Malcolm Rd, #1
Cambridge, MA 02138

Thanks!
Michael

↑ Index

179. Jesse Crockett
listenlight 08 delayed --- get firefox!
Thu 8 Mar 2007

Dear Poetries,

Due to a schocking wave of submissions to our little journal at http://listenlight.net, the release date for issue 08 of Saturday the 10th is being delayed. Also, the intended design, employing php trigonometric functions for div placement --- lo, it does not work in the MSIE browser.

Get Firefox <http://getfirefox.com>. It's free. Do it now. It's easy to import your IE bookmarks.

Any further submissions, as well as some already received, will be held for consideration for issue 09.

Best wishes,

Jesse Wayne Crockett

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180. Adam Fieled
Anselm Berrigan on PFS Post
Thu 8 Mar 2007

Check out eight poems from a new series by NYC poet Anselm Berrigan on PFS Post:

http://www.artrecess.blogspot.com

"I'm stuck w a valuable friend-- I'm happy, hope you're happy too...."

http://www.adamfieled.blogspot.com

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

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181. steve d. dalachinsky
Fw: Fw: 1 personell change the 15th
Thu 8 Mar 2007

---

steve dalachinsky
& a rare new york appearance by john m. bennett (experimental and visual poet, curator, Avant Writing Collection
Rare Books & Manuscripts Library

The Ohio State University Libraries, founder-editor of luna bisonte prods
and lost and found times
in a special evening of poetry

Thursday, March 15th @ 7 PM @
FUSION ARTS MUSEUM
57 Stanton Street (near Eldridge)
DONATION

SHaloM NewMan presents @ Pratt Institute - in Manhattan
144 w 14th street – 2ND floor auditorium
Friday, March 16 @ 7 PM exhibit and readings
featuring Steve Dalachinsky, John M. Bennett, Yuko Otomo, Jim Feast, Thadeus Rutkowski, Merry Fortune, Carol Weirzbecki, Hal Sirowitz, Carl Watson, Ron Kolm, Richard Kostelanetz, Tom Savage, Joe Maynard , Tsaurah Litsky, Jill Rappoport and many others…

exhibit opening at 5 pm

Bowery Poetry Club
308 Bowery (between Bleecker & Houston)
Saturday, March 17 @ 6 PM
Mark Bloch, Bob Heman, Richard Kostelanetz, Ron Kolm, Valery Oisteneau, Steve
Dalachinsky, and Gregory Vincent St. Thomasino

Bowery Poetry club

april 8th 5 pm

jim feast steve dalachinsky nathaniel farrell, aaron howard et al

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182. Aaron Vidaver
Open Text Reading Series #3: Dorothy Trujillo Lusk (Vancouver)
Thu 8 Mar 2007

OPEN TEXT READING SERIES #3: DOROTHY TRUJILLO LUSK
Sponsored by the Canada Council for the Arts
& the Creative Writing Program at Capilano College
http://capilanocreativewriting.blogspot.com

The Spring 2007 OPEN TEXT series at Capilano College continues on March 15h, 2007 with a reading by Vancouver poet Dorothy Trujillo Lusk.

Cedar 148 @ 12:30
Capilano College
2055 Purcell Way
North Vancouver

Dorothy Trujillo Lusk is the author of Oral Tragedy (Tsunami, 1988), Redactive (Talon, 1993), Ogress Oblige (Krupskaya, 2001), Sleek Vinyl Drill (Thuja, 2000) and the forthcoming collection Decorum. Lusk is a longtime member of the Kootenay School of Writing collective.

DECORUM (TYPICAL)

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average glowbooty

-- from DECORUM

For info:
Roger Farr
[log in to unmask]
[redacted] (2554)

[Coming soon: Anne Stone, Maxine Gadd]

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183. Simon DeDeo
rhubarb is susan
Thu 8 Mar 2007

New content up on rhubarb is susan: two essay-like pieces. "Cargo Cult Poetry" is at

http://rhubarbissusan.blogspot.com/2007/03/cargo-cult-poetry.html

and an essay on Eric P. Elshtain's computer generated poetry in a recent Chicago Review is at

http://rhubarbissusan.blogspot.com/2007/03/eric-p-elshtain-184946.html

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184. Eric Elshtain
New Beard of Bees Chapbook
Thu 8 Mar 2007

—

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185. Poetry Project
Events at the Poetry Project 3/12 - 3/16
Thu 8 Mar 2007

Dears,

Please join us thrice this week.

Love,

The Poetry Project

p.s. Those who steal our bags are not our dears.

Monday, March 12, 8:00 pm
Ted Mathys & Martha Ronk

Ted Mathys's first book of poetry, Forge, was published by Coffee HousePress in 2005. A 2005 NEA Literary Fellow, his poems have appeared in journals such as American Poetry Review, Aufgabe, The Canary, Chelsea, Colorado Review, Fence, Jubilat, Verse, and Web Conjunctions. Originally from Ohio, he lives in Brooklyn. Martha Ronk is the author of, In a landscape of having to repeat, (PEN USA best poetry book, 2005), and Why/Why Not, University of California Press, 2003. Her forthcoming book, Vertigo, was selected by C.D. Wright for the National Poetry Series, and will be published by Coffeehouse Press. She is Professor of English at Occidental College in Los Angeles. This event is co-sponsored with Poets House.

Wednesday, March14, 8:00 pm
Kimiko Hahn & Brenda Iijima

Kimiko Hahn is the author seven books of poems, including: Earshot, which was awarded the Theodore Roethke Memorial Poetry Prize and an Association of Asian American Studies Literature Award; The Unbearable Heart, which received an American Book Award; and The Narrow Road to the Interior, the title stolen from Basho¹s famous poetic journal. She is a Distinguished Professor at Queens College/CUNY. Brenda Iijima¹s books include Around Sea and Animate, Inanimate Aims. Eco Quarry Bellwether will be published by Outside Voices later this spring. Rabbit Lesson is forthcoming from Fewer & Further Press. Chapbooks include: Color And Its Antecedents, Early Linoleum, Spacious and In A Glass Box. She is the editor of Portable Press At Yo-Yo Labs and art editor for Boog City.

Friday, March 16, 10:30 pm
Puppy Flowers

The long-awaited Puppy Flowers New York extravaganza is upon you. Puppy Flowers, an online magazine of the arts, wants to hand you a free beverage. With our other hand we are tapping on the microphone to announce the night's readers who have pleasurestakingly crafted original collaborative works for the occasion: Edmund Berrigan and John Coletti, Jess Fiorini and Tracey McTague, Joanna Fuhrman and Erica Kaufman, Brandon Downing and Brendan Lorber, Ted Mathys and Marcella Durand, and MacGregor Card and Karen Weiser. In addition to these fantastic contributors, editor Chris Martin will read a collaborative work written with the dearly missed kari edwards. There will also be cinematic and musical sundries.

Saturday, March 10th, 2:30-7pm. $5

THE BURNING CHAIR READINGS
BROOKLYN POETRY BAZAAR

Galapagos Art Space
70 North 6th Street
Between Kent and Wythe
Williamsburg, Brooklyn
http://www.galapagosartspace.com

$5 for eleven poets & another who sings
w/ a book fair supporting our poets & local small presses

2:30-4:30 PM Ben Mazer, Christian Hawkey, Matvei Yankelevich, Anna Moschovakis, Fanny Howe

4:30-5 PM I Feel Tractor

5-7 PM Farid Matuk, Susan Briante, Jess Mynes, Karen Weiser, Anselm Berrigan, Rod Smith

Friday, March 16, 2007, 6-10pm. $5

National Small Press Month Reading Marathon

Mo Pitkin¹s House of Satisfaction:
34 Avenue A, NYC 10009. [redacted].

A March Reading Marathon: 31 Writers for 31 Days.
Celebrate Extraordinary Writers and the Presses Who Publish Them.

Nahid Rachlin (City Lights); Felicia Luna Lemus (Akashic Books); T. Cooper (Akashic Books); Lauren Sanders (Akashic Books); Lynne Tillman (Soft Skull Press); Matthew Sharpe (Soft Skull Press); David Silverman (Soft Skull Press); Tim Brown (Bronx River Press); Rachel Sherman (Open City Books); Sam Brumbaugh (Open City Books); Paul Foster Johnson (Apostrophe Press); Martha Oatis (Portable Press Yo-Yo Labs); Stacy Szymaszek (Litmus Press); Brenda Iijima (Litmus Press); Tracy Grinnell (O Books); Rachel Levitsky (Belladonna Books); Lila Zemborain (Belladonna Books); Marcella Durand (Belladonna Books); Erica Kaufman (Belladonna Books); Jen Benka (Soft Skull Press); David Cameron (Ugly Duckling Presse); Dan Machlin (Ugly Duckling Presse); Prageeta Sharma (Fence Books); Kevin Bartelme (Cool Grove); Ihsan Bracy (Cool Grove); Akilah Oliver (Portable Press Yo-Yo Labs); Tisa Bryant (Leon Works); Aaron Petrovich (Akashic Books); Deepa Fernandez (Seven Stories Press); Abby Denson (Manic D Press).

For more information contact the Small Press Center: [redacted] or visit www.smallpressmonth.org and click on the Events section.

*Small Press Month is a nationwide initiative co-sponsored by the Small Press Center: The Center for Independent Publishing; the CLMP, (The Council of Literary Magazines and Presses); and PMA, The Independent Book Publishers Association.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Winter Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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186. Tisa Bryant

NYC: Bryant/Koestenbaum/LaFarge April 3 reading at Redhead

Thu 8 Mar 2007

Please come!

****

Death does not make the dead wiser. But it is our responsibility, that
of the living, for our listening to deepen.
Barbara Christian

Begin forwarded message:
>
>
> First Tuesday's at REDHEAD
> Coordinated and Hosted
> by Christopher Stackhouse
>
>
> REDHEAD
> Lower Manhattan Cultural Council
> 125 Maiden Lane 2nd Floor NYC 10038
> Phone: [redacted]
>

>
> Tonight: Tuesday, April 3, 2007 6p- 8p
>
>
> The poets/readers will be:
>
>
> Wayne Kostenbaum
> Tisa Bryant
> Paul La Farge
>
>
> Reader Bios:
>
>
> Wayne Koestenbaum has published five books of poetry: Best-Selling
> Jewish Porn Films, Model Homes, The Milk of Inquiry, Rhapsodies of a
> Repeat Offender, and Ode to Anna Moffo and Other Poems. He has also
> published a novel, Moira Orfei in Aigues-Mortes, and five books of
> nonfiction: Andy Warhol, Cleavage, Jackie Under My Skin, The Queen's
> Throat (a National Book Critics Circle Award finalist), and Double
> Talk. He wrote the libretto for Michael Daugherty's opera, Jackie O.
> Koestenbaum's next book, Hotel Theory, will be published in May 2007.
> He is a Distinguished Professor of English at the CUNY Graduate
> Center, and currently also a Visiting Professor in the painting
> department of the Yale School of Art.
>
> Tisa Bryant's writings, Unexplained Presence (forthcoming, Leon Works,
> 2007), andTzimmes (A+Bend Press, 2000) traverse the boundaries of
> genre, culture and history. Her writing has appeared inBombay
> Gin,Chain,Hatred of Capitalism,Pom2,andXantippe. She is currently at
> work on[the curator], a meditation on identity, visual culture, and the
> lost films of Black auteur Justine Cable. She is a founding editor of
> The Encyclopedia Project, and teaches composition and literature at St.
> John's University.
>
> Paul La Farge is the author of two novels, The Artist
> of the Missing and Haussmann, or the Distinction. His
> stories have appeared in Story, Fence, McSweeney's,
> and elsewhere. He is a semi-regular contributor to The
> Believer. He received a Guggenheim fellowship in 2002,
> and won the Bard Fiction Prize in 2005. His third

> book, The Facts of Winter, was published by
> McSweeney's Books in 2005.
>
>
> at REDHEAD
> Lower Manhattan Cultural Council
> 125 Maiden Lane 2nd Floor
> New York, NY 10038
> Phone: [redacted]
> http://www.lmcc.net/
>
> contact Jeanne Gerrity @ Phone: [redacted] ext: 108
>
> DIRECTIONS: A/C/J/M/Z/2/3/4/5 to Fulton St. / Broadway-Nassau stop.
> Exit near intersection of William St. and Fulton St. Go South on
> William St. towards John St. Turn left onto Maiden Ln. (Legion
> Memorial Sq.) Walk 2 1/2 blocks. The building is on your left between
> Pearl St. and Water St.=

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187. Mark DuCharme
Rachel Levitsky
Thu 8 Mar 2007

Anyone have her current e-mail? Rachel, are you on here? Drop me a line.

Mark

_____ Find a local pizza place, movie theater, and more....then map the best route! http://maps.live.com/?icid=hmtag1&FORM=MGAC01

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188. Joel Weishaus
North-2 Text-5
Thu 8 Mar 2007

This is the fifth and last piece on this row:
http://web.pdx.edu/~pdx00282/North/North-2/text-5.htm

The row begins at:
http://web.pdx.edu/~pdx00282/North/North-2/text-1.htm

Introduction to project:
http://web.pdx.edu/~pdx00282/North/Intro.htm

-Joel

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189. Montgomery fuller
your assistance with my writers cred: lawrence ytzhak braithwaite
Thu 8 Mar 2007

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peace

currently my credentials as a writer, an artist and being linked to the new narrative are being attacked by a victoria individual who is seeking that i be removed from the wikipedia encyclopedia -- my work and innovations have always been down played in this country in this province and now as my popularity grows with music, recording and indie publishing, an attempt to erase me is being made. my bibliography is even being questioned and all citations have been removed. this is an attempt to discredit me and mylifes work.

http://en.wikipedia.org/wiki/Lawrence_Ytzhak_Braithwaite

you assistance in countering this assault. if this letter can be passed onto kevin killian, amiri baraka, dodie bellamy and dennis cooper and anyone can offer testamonials and help would be much appreciated.

my life's work is being questioned and erased.

sincerely,

lawrence ytzhak braithwaite

_____ Get a FREE Web site, company branded e-mail and more from Microsoft Office Live! http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/

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190. Joel Bettridge
Poetry at Beinecke Library: Announcements
Fri 9 Mar 2007

Please visit Poetry at Beinecke Library (http://beineckepoetry.wordpress.com/) for recent announcements about Yale
Collection of American Literature events, activities, exhibitions, and
collections including:

New Processing Initiatives at Beinecke Library
http://beineckepoetry.wordpress.com/2007/03/07/new-processing-initiatives-at-beinecke-library/

Frank Bidart Wins Bollingen Prize in Poetry
http://beineckepoetry.wordpress.com/2007/02/22/frank-bidart-wins-bollingen-prize-in-poetry/

Barbara Guest Papers
http://beineckepoetry.wordpress.com/2007/02/05/barbara-guest-papers/

Yale Collection of American Literature Reading Series
http://beineckepoetry.wordpress.com/2006/12/18/the-yale-collection-of-american-literature-reading-series-recordings/

Nancy Kuhl
Associate Curator, The Yale Collection of American
Literature
The Beinecke Rare Book and Manuscript Library
Yale University
121 Wall Street
P.O. Box 208240
New Haven, CT 06520-8240
Phone: [redacted]
Fax: [redacted]

Food fight? Enjoy some healthy debate
in the Yahoo! Answers Food & Drink Q&A.
http://answers.yahoo.com/dir/?link=list&sid=396545367

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191. Alan Sondheim
sonnet + videos
Fri 9 Mar 2007

sonnet

onedy twody threedy four
fivedy sixdy sevendy more
fourdy threedy twody one
sevendy sixdy fivedy done
ingirl outgirl upgirl down
outboy inboy downboy crown
pretty bonnie in the well

happy johnny pulled the bell
seventeen eighteen nineteen two
twenty and one makes bonnie blue
nineteen eighteen seventeen one
sixteen years makes bonnie glum
zero zero short and narrow
cut the bone and gnaw the marrow

http://www.asondheim.org/running.mov - performance at Exhibit A opening, Second Life, Odyssey

http://www.asondheim.org/lessens.mp4 - motion capture choreography studies

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192. Eric Elshtain
New Beard of Bees Chapbook
Fri 9 Mar 2007

Beard of Bees Press is pleased to announce the publication of its latest chapbook, Scar Letters, by Theodore Worozbyt.

Yours,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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193. Fulcrum Annual
Shakespeare Music in Worcester & Boston: March 17 & 19 -- FREE!
Fri 9 Mar 2007

Joseph Summer, director of The Shakespeare Concerts, is certainly one of the very finest composers alive. His Shakespeare music is terrific. I highly recommend the event descibed below -- I'm going too! -- Philip

Shall I Compare Thee To A Summer's Day: a winter concert

What: The Shakespeare Concerts, an evening of music by Berlioz, Britten, Brahms and Massachusetts based opera composer: Joseph Summer.

When: Saturday, March 17, 2007, 8:00 PM
Where: Razzo Hall, Clark University, WORCESTER, MA
&
When: Monday, March 19, 2007, 8:00 PM

Where: Jordan Hall, BOSTON, MA
*** FREE AND OPEN TO THE PUBLIC ***

Who: Kellie Van Horn, mezzo-soprano; Alan Schneider, tenor;
and Eve Gigliotti, soprano;
Quartet X with violinists Krista Reiser and Rohan Gregory,
violist Peter Sulski, and cellist Jan MÃ¼ller-Szeraws;
Sarah Brady, flute; Max Zeugner, double-bass;
John McGinn, Music Director

The seasons play a major role in the sonnets of William Shakespeare. Of the four seasons, the bard was fondest of summer. "Then let not winter's ragged hand deface In thee thy summer ere thou be distilled," begins Sonnet VI, reflecting on the line "Then, were not summer's distillation left a liquid prisoner pent in walls of glass," from Sonnet V, which immediately precedes it in this unparalleled collection of one hundred fifty four fourteen-lined homages to an as yet unknown idol. "O, how shall summer's honey breath hold out Against the wreckful siege of batt'ring days," the poet laments in Sonnet LXV, as well as in Sonnet XCVII where he recalls ruefully a painful absence: "What old December's bareness everywhere! And yet this time remov'd was summer's time." Shakespeare saw summer as the quintessential symbol for love and happiness. "For summer and his pleasures wait on thee, and thou away, the very birds are mute." (This also from Sonnet XCVII.) Of course, his most well known reflection on the happy season is "Shall I compare thee to a summer's day," the opening lines of Sonnet XVIII. Joseph Summer, the composer of The Oxford Songs, (settings of more than sixty sonnets and scenes from the Shakespeare canon,) was naturally attracted to those sonnets of summer. This March, he brings to Razzo and Jordan halls an evening of music based on the words of William Shakespeare, featuring his own realization of Shall I Compare Thee To A Summer's Day for mezzo-soprano, flute, and string quintet. Summer's setting of the immortal sonnet was informed by his interpretation of the underlying meaning of the sonnets, which he sees as a plea by Shakespeare to a young man to have a child. The evidence supporting his opinion is abundant. The last two lines from Sonnet VII are clear as can be: "So thou, thyself outgoing in thy noon, unlook'd on diest unless thou get a son." The last two lines of Sonnet X: "Make thee another self for love of me, That beauty still may live in thine or thee." "And nothing 'gainst Time's scythe can make defence Save breed, to brave him when he takes thee hence," are the concluding lines of Sonnet XII. The combination of the season and the command to "breed," led Summer to think of his daughter, Eve (born on the evening of June 20, also known as Summer's Eve) when writing the music to Shall I Compare Thee To A Summer's Day. The setting is pastoral and gentle, evoking the beauty of a young girl gathering flowers in a field, which is how the aria grew, as Summer

looked out the window of his studio upon his daughter, gathering daisies and singing to the wind, when she was four years old. "Rough winds do shakes the darling buds of may," wrote the poet. On Saturday, May 17 and Monday, March 19, the audience that gathers at Razzo and Jordan Halls will hear how Berlioz, Britten, Brahms, and Summer brought their own interpretations of Shakespeare to life in the form of opera, song, and musical tone-painting. Berlioz, most famous for his revolutionary Symphonie Fantastique, was an ardent admirer of Shakespeare. He crafted numerous pieces based on the bard, including La Mort D' OphÃ©lie (the death of Ophelia.) Kellie Van Horn, mezzo-soprano, will perform with The Shakespeare Concerts music director and pianist, John McGinn this concert aria based on the soliloquy "There Is A Willow Grows Aslant A Brook," from the play, Hamlet. Soprano Eve Gigliotti will perform Brahms' Five Ophelia songs and Summer's "They Bore Him Barefaced On The Bier," both interpretations of Ophelia's mad scene from Hamlet. Van Horn and Gigliotti will be joined by Boston tenor Alan Schneider and the Boston based string quartet: QX in "Two Loves I Have" the world premiere of Summer's setting of Sonnet CXLIV. Van Horn will also sing the one work on the program not directly related to Shakespeare, a setting of William Butler Yeats' sonnet, Leda And The Swan, for string quartet and soprano. Alan Schneider, in his fifth season with the The Shakespeare Concerts, will perform Summer's "To Be Or Not To Be," which he has recorded for Albany Records on the first The Shakespeare Concerts album: What A Piece Of Work Is Man. Schneider will also perform a flirtatious Sonnet CXXVIII with violin soloist, Krista Reisner, as well as the final song from Twelfth Night with QX and bassist Max Zeugner. Much of the music heard at the concerts was recently released by Albany Records, under the title Shall I Compare Thee To A Summer's Day? Interspersed throughout the evening's songs will be three divertimenti for string quartet by Benjamin Britten. Britten acknowledged Shakespeare in these pieces, as he titled them "Go, play boy, play," a line from the bard's frightening play, A Winter's Tale. QX, a Boston based string quartet, consisting of violinists Krista Reiser and Rohan Gregory, violist Peter Sulski, and cellist Jan MÃ¼ller-Szeraws will be joined by double bassist Max Zeugner to perform Joseph Summer's Dance Of The Mechanics, a suite of comic dances based on the vulgar characters (known as "mechanics" in Shakespeare's time) from Love's Labour's Lost.

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194. Dan Waber
a prize for interestingness
Fri 9 Mar 2007

At http://www.vispoets.com/ we now have a patron, a donor, an angel, someone who likes what we're doing enough to put their money where their mouth is, someone with a way and the means to encourage visual poets and to support the presses who publish them.

Beginning one week from today, next Friday, March 16th, and running for the next two months of Fridays (as a test, longer if it works out), this patron will select the most interesting work of visual poetry posted to the members' galleries (http://vispoets.com/index.php?automodule=gallery&req=sc&cat=1) the previous week and award them $25 in printed visual poetry material from one of a variety of publishers (patron's choice of publisher, publisher's choice of material).

All you need to do to have your work considered is be a registered member of the site, and post something to the members' galleries that week.

If you are a publisher of visual poetry and would like to send $25 worth of your wares to a winner or two, please email me at [redacted] with your interest and contact information.

If you would like to add your support to this endeavor by sponsoring a similar project, or, simply adding cash to all or some of the weekly awards, we can work with you to make that happen. Email me at [redacted] to discuss it further.

Whee!
Dan

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195. Ruth Lepson
Re: Anselm Berrigan on PFS Post
Fri 9 Mar 2007

Adam: AB's poems--the ring of truth, just terrific--I know there's no such thing as truth & the ring of it doesn't make sense anymore but that was the phrase that came to mind--in fact they give me tips on where I might go next. Thanks. Ruth

On 3/8/07 3:19 PM, "Adam Fieled" <[redacted]> wrote:

> *Check out eight poems from a new series by NYC poet Anselm Berrigan on PFS Post:*
>
> *http://www.artrecess.blogspot.com*

> *"I'm stuck w a valuable friend-- I'm happy, hope you're happy too...."*
>
> *http://www.adamfieled.blogspot.com*
>
> ---
> *8:00? 8:25? 8:40? Find a flick in no time*
> *with theYahoo! Search movie showtime shortcut.*

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196. **susan maurer**

Re: New Beard of Bees Chapbook

Fri 9 Mar 2007

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what a terrific quote. do you take submissions? susan maurer

> *From: Eric Elshtain <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: New Beard of Bees Chapbook*
> *Date: Thu, 8 Mar 2007 17:03:06 -0600*
>
> *"The pomegranate I snapped from the low tree was not the ripe one. Each in turn gave me that same sad and sly look of loving. Some shook their heads slowly. What was it that had brought me back? I held the thing in my arms. It ï¬,exed from time to time, writhing in its wraps. I was ashamed and frightened. But I could not ï¬,ing it away." --from "The Chase" by Theodore Worozbyt*
>
> *Beard of Bees Press is pleased to announce the latest in its typically monthly series of poetry chapbooks: Scar Letters by Theodore Worozbyt.*
>
> *http://www.beardofbees.com/worozbyt.html*
>
> *Yours,*
>
> *Eric Elshtain*
> *Editor*
> *Beard of Bees Press*
> *http://www.beardofbees.com*

_____ Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=

%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

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197. **susan maurer**
Re: Outsider Art
Fri 9 Mar 2007

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hm .well i wouldnt mind being as much of an outsider as bukowski. the launching of new press poetswearprada was aterriric event lastnight and i was glad to be in it. wonder if it would profit by being labelled outsider. susa maurer

> *From: Christopher Leland Winks <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Outsider Art*
> *Date: Wed, 7 Mar 2007 12:27:23 -0500*
>
> *"Outsider art" has become another niche marketing term in the branch of the commodity economy known as the "art world." Perhaps when Roger Cardinal (?) published his illustrated monograph entitled "Outsider Art" a few decades back, the term had meaning because of its novelty as a rubric. But now, in an era when "Outsider Art Fairs" are annually held in New York City, it's become another way for art hustlers -- er, dealers -- to make a buck off their designated "Other" of choice.*
>
> *On another level: if Henry Darger's work can be labeled "outsider art," can John Ashbery's "Girls on the Run," inspired by Darger, be called "outsider art" too? If so, why? If not, why not?*

_____ Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

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198. **Andrea Lawlor**
THE ODYSSEY at Cellspace SF March 10
Fri 9 Mar 2007

THE ODYSSEY: An Epic Night of Film and Readings

Come celebrate the release of Pocket Myths #4, THE ODYSSEY, with a screening and reading!

Films by Bill Basquin, Eileen Myles, Gretchen Hildebran, EE Miller, Dori Midnight, Kara Hearn, Miriam Klein Stahl, Paula Cronan, Juliana Snapper, Laurie Weeks, Corinna Press, Rebecca Lee, and many more!

Performances by Ida Acton, Amanda Davidson, Judith Jordan, Robin Coste Lewis, Miranda Mellis, Christian Nagler, sara seinberg, and David West.

THE ODYSSEY is a film and book collaboration curated by Bernadine Mellis and Andrea Lawlor, featuring work by mostly queer, trans, and women artists, retelling Homer's ancient epic of the aftermath of war. Almost half of the 75 contributors are from the Bay Area.

Interesting tidbits: Writers Keith Waldrop, Brian Evenson, and Samuel R. Delany all appear in the film. Poet Eileen Myles made her first film for this project, as did Whitney Biennial star photographer Zoe Strauss. Painter Xylor Jane, known for her math art, contributed her first published short story, as well as a drawing, to the book.

Date & Time: Saturday, March 10, 7pm
Cellspace, 2050 Bryant Street
Admission: $10
Light fare generously provided by Rainbow Grocery and others!
More information: www.pocketmyths.com

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199. David A. Kirschenbaum

*NYC/*VIP: Help Boog City Distrib. Sat., & We'll Help You, Too**

Fri 9 Mar 2007

Hi all,

Still no new permanent distributor for boog city as yet, so I'll be borrowing my dad's jeep to deliver the paper tomorrow, preferably, or Sunday.

I'm hoping someone might be game to ride along and jump out and drop off the papers at each of our 33 distribution points. I can pick you up and drop you back off and, if there's something you've been needing to pick up and haven't had a vehicle to do so, help you out with that, too.

Please let me know as soon as you can.

THANKS!
david

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H

NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

200. Dr. Barry S. Alpert

Re: Carolee Schneemann, friend of many poets

Fri 9 Mar 2007

Congratulations on the forthcoming exhibitions. Wish it were more convenient for me geographically, since there will be a fair amount of work on view which I haven't experienced. Carolee was indeed "friendly" towards an ekphrastic text I wrote during her performative lecture in WASH DC about two years ago:

PERFORM, CAROLEE [SCHNEEMANN]

Physicalization of the pictorial plane /
EYE-BODY exists as 36 images,
rigorous set of parameters for MEAT-JOY.
Found this huge crate filled
of physical configuration and the momentum
rope activates a language,
musculature in the acting.

Confluence of properties which are so entrancing /
an extraordinary psychic mystery story
ran
out in my nightgown into the snow.
Life juxtaposed with menace.
Enough confidence to trust
expectation of fantasy and righteous death.

Barry Alpert

"Everyone, The following is the press release announcing my first curatorial endeavor -- an exhibition of works by Carolee Schneemann opening at CEPA Gallery in downtown Buffalo on March 31. If you are in town, hope to see you there. many thanks, Photi

CEPA Gallery Presents:
Remains To Be Seen
A thematic exhibit of the work of Carolee Schneemann
March 31, 2007 – May 26, 2007

CEPA Gallery is pleased to announce the opening of Remains To Be Seen, a retrospective examination of the artistic output of Carolee Schneemann that surveys the breadth and depth of her expansive contribution to contemporary art. The exhibition will open with a reception for the artist and the public, Saturday, March 31, 2007 from 7 – 10 p.m. The artist and the exhibition's curator, Photios Giovanis, will be present.

Conceived to foster an internal dialogue between Schneemann's diverse bodies of work, Remains To Be Seen counters a traditional chronological format to focus on the complexities of her creative process and its scope of influence.

Remains To Be Seen features three central issues; War, Erotics, and Felines, with Schneemann's most well known works including Interior Scroll, Vulva's Morphia, and screenings of her films, Fuses and Meat Joy. The section on cats will include large format photographs and the recently completed film Infinity Kisses. The war pieces will include video and photo grids spanning 1964 - 2006 that directly address Vietnam, Kosovo, Lebanon and the events of 9/11. Additionally, CEPA's Public Art Window on Main Street will present Vesper's Pool, a display of mystical objects that center on the death of Schneemann's cat, Vesper.

A companion exhibit titled Broken Borders at the Museum of Contemporary Canadian Art in Toronto, curated by David Liss, runs March 23 – April 30, 2007. It addresses Schneemann's history of working in Canada and includes three recent large scale, multi-channel video installations.

A catalog, Split Decision, produced in partnership with the Museum of Contemporary Canadian Art, encompassing the two exhibits, will be available. The publication explores Schneemann's career from different historical and political perspectives to expand critical awareness of her work. It will document a wide range of works and will include essays by leading art scholar Thomas McEvilley, Canadian art critic Jim Drobnick, Buffalo-based media artist Caroline Koebel."

_____ With tax season right around the corner, make sure to follow these few simple tips. http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=HMFebtagline

↑ Index

201. Alexander Jorgensen

Requesting Information on ONE LESS mag Nikki Widner - Williamsburg, MA

Fri 9 Mar 2007

Am trying to obtain information on ONE LESS and, better yet, its editor Nikki Widner. Please backchannel if you might be able to provide some information. ONE LESS is/was a wonderful journal out of Williamsburg, Mass.

Regards,
agj

_____
8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

↑ Index

202. lds

Re: sonnet + videos

Fri 9 Mar 2007

Cool sonnet

~ -----Original Message-----
~ From: UB Poetics discussion group
~ [mailto:[redacted]] On Behalf Of Alan Sondheim
~ Sent: Thursday, March 08, 2007 10:39 PM
~ To: [redacted]
~ Subject: sonnet + videos
~
~
~ sonnet
~
~ onedy twody threedy four
~ fivedy sixdy sevendy more
~ fourdy threedy twody one
~ sevendy sixdy fivedy done
~ ingirl outgirl upgirl down
~ outboy inboy downboy crown

~ pretty bonnie in the well
~ happy johnny pulled the bell
~ seventeen eighteen nineteen two
~ twenty and one makes bonnie blue
~ nineteen eighteen seventeen one
~ sixteen years makes bonnie glum
~ zero zero short and narrow
~ cut the bone and gnaw the marrow
~
~ http://www.asondheim.org/running.mov - performance at Exhibit
~ A opening, Second Life, Odyssey
~
~ http://www.asondheim.org/lessens.mp4 - motion capture
~ choreography studies
~

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203. **lcabri**
on torque
Fri 9 Mar 2007

Hi Kasey (long time etc), and everybody over at Kasey's blog who's posted on this subject, and anyone reading this here, Zukofsky's "Mantis" is probably the precedent for how Ron uses the word torque in his "New Sentence" essay. Torque seems a novelty in Ron's essay, as it provides some high contrast with other terms he uses there such as measure, paragraph, syllogism, sentence, polysemy / ambiguity. Zukofsky characterizes (among other things) how he writes the sestina "Mantis" by the parenthetical phrase "thoughts' torsion." Torsion would then refer not only to the 'twisted' normative syntax displayed in "Mantis" but to the multiple twists performed on the sestina form invented by troubadour Arnaut Daniel by evoking a particular use for it in 1933-34 Depression America (after a late-19C sestina splurge by Chucky Al et al). And since it's Zukofsky, torsion away from historical precedent toward contemporary particulars is going to hold you at every level, down to the syllable and into the letters if you care to go. D'ya think? - Louis

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204. **L Guevarra**
NEW in PAPERBACK: The Collected Poems of Ted Berrigan
Fri 9 Mar 2007

Dear Buffalo Poetics List:

The University of California Press is pleased to announce in paperback:

The Collected Poems of Ted Berrigan

Ted Berrigan (1934-1983) was the author of more than 20 books, including _The Sonnets _(1964); _Bean Spasms, _with Ron Padgett and Joe Brainard (1967); _Red Wagon _(1976); and _A Certain Slant of Sunlight _(1988). Alice Notley is the editor of two of Ted Berrigan's books, _The Sonnets _(2000) and _A Certain Slant of Sunlight _(1988). She is the author of numerous volumes of poetry, including _Mysteries of Small Houses _(1998) and _Disobedience _(2001). Anselm Berrigan is the director of the St. Mark's Poetry Project and the author of _Zero Star Hotel _(2002). Edmund Berrigan is a poet and songwriter and the author of _Disarming Matter _(1999).

http://go.ucpress.edu/BerriganCollected

"It's a must-have, a poetic knockout."-Eileen Myles, _Time Out New York_ "A major volume of 20th-century American poetry."-_Publishers Weekly_ Starred Review

This landmark collection brings Ted Berrigan's published and unpublished poetry together in a single authoritative volume for the first time. Edited by the poet Alice Notley, Berrigan's second wife, and their two sons, _The Collected Poems _demonstrates the remarkable range, power, and importance of Berrigan's work.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/BerriganCollected

--
Lolita Guevarra
Electronic Marketing Coordinator
University of California Press
Tel. [redacted] | Fax [redacted]
[redacted]

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205. David-Baptiste Chirot
Re: Outsider Art
Fri 9 Mar 2007

---

though not an "outsider artist" other than that his well known Anarchism and having been the Cultural Director as it were during the Paris Commune of 1871--which got him booted out of France to save his skin--Gustave Courbet wrote a famous kind of "outside" credo in a letter of refusal to a Minister in the French Second Empire government in 1870--which Monarchist government had

decided to make up for the bad treatment M. Courbet had endured due to his involvements in the 1848 Revolution- For in the immensity of its forgiveness and willingness to embrace M. Courbet as an artist and Frenchman--this noble government had decided to give him the ribbon of the Legiond'Honneur--a purely political move to be sure, but one that would most surely tempt any Frenchman, artist or not-- But not Gusatve Courbet! Courbet's famous letter of refusal ends with some ringing lines of another kind of "outside" that an artist may hear calling--

"Therefore permit me, monsieur le Ministre, to decline the honor you thought to bestow upon me. I am fifty years old and I have always lived as a free man. Let me be free the rest of my days; for when I die, let it be said of me: 'He never belonged to any school, to any church, to any insitution, to any academy--least of all to any regime, lest it be the regime of liberty."

Bukowski, despite the Hollywood films and vast cult following and steady sales iin the usa, was the kind of "american outsider" who was a cultural icon overseas--in his native Germany, France, Italy and many other countries, Bukowski is ranked as one of the greatest, and fairly often, the greatest of American writers of the last fifty years or more--

a much more usual fate of an "outsider artist" --the examples are far more than one might think--is that of Prophet William Blackmon, a preacher and painter, whose vocations in both cases come from God--Prophet didn't begin paintng until late in life--his works have been collected and exhibited and included i books and a very large one hangs here in the Milwaukee Art Musuem, with its famous Calatrava "wings"--and just a few weeks ago at University of Wisconsin-Milwaukee, Prophet shared a show with another spiritually -inspired Seattle artist--and there was an evening with Prophet present, to talk after showing of the film "God's Spaceship," a 1989 documentary/interview-- i first met Prophet about 18 years ago, selling paintings on the street corners and giving readings of illlnesses and praying for their healings--and once and a while a prediction regarding the future that had come to him from God--he had a tiny ministry of mainly homeless and very poor people and also did shoe repairs-- as he is getting quite elderly now, it's more difficult for Prophet to work at his trade and the minsitry has always been a basically losing business as he gaves away much of what he has to the homeless worse off than himself-- this winter he found himself homeless--fortunately offered lodging by a Sister in his ministry-- his spirit is indomnaitbale as ever--he vastly enjoyed the evening and spoke for quite along time about his life, his Faith, his visions from God, and his painting, which he does directly on instructions from God-- (he told me one time when i had first begun making rubBeings and spray paintings--he thought they also were sent by God--since no one else was making these things, God had called to me to make them so the world would know these things exist though no one

had noticed them before--he also told me another time God works through such kinds of art as He tells people to do, to show sanity in an insane world--sanity to be seen so people will suddenly know the insanity of their brains and want to be sane--"which is a dangerous thing in this world"--he laughed quite a bit at that, Amen--)

so despite all the hoopla and commercializations and appropriations, distortions, massive mad immensities and intensities of bullshit--there are actually a great many "outsider artists" who despite being wirtten about, collected and presented in museums, remain in life ill, neglected, poor, without materials to work with or home, living in various places as they can--and in many cases, uncertain what will heppan to their works after their deths--because all sorts of things become possible when they are infact dead--possibilities many artists know exist--yet not for them, not in this lifetime-- not in the sense of agreat genius or respectable more or less nice artists who one can sentimentalize over for having been overlooked in their lives--and later welcomed into the worlds of respectability--and al its instituions-- because the "outsider artists" in the original senses of this--are always going to be "outsiders" in a way their fellows aren't-- that kind of outsiderness--Art Brut-- is something that can't be appropriated or learned in art school or "rescued", or captured by a label, a section in art books or museums--

it's not a question of being "more""outside" or "more authentic"--but of something other-- something that for all the "recognition" it gets, remains paradoxically mainly unrecognized- there are and will be always a few exceptions--but even those aren't recognized as being "real artists" like the ones runinng the vast gamut from O'Keefe and Picasso to Yoko Ono to Charles Schultz to Thomas Kincaide to any issue of any art magazine no matter what genres--including the journals of "outsider art"-- more and more of whom are like the artist i saw posters of for a while around town, "Wisconsin's Most Famoous Outsider Artist"--(never heard of him) --pcitured in studio, expensive easel produly standing among tons of the latest offerings from Utrecht,with a nice view o fa "landscape" through the "studio window"--immensely professional looking and al speaking very much of being guaranteed the viewer the very best and most up-to-date in "Outsider Art"--complete with web site, fax address and al the rest-- "a perfect addition to any home" i am sure--

again, i would recommend Lucienne Piery's Art Brut: The Origins of Outsider Art

for the hsitory of this and for the ways from the very beginning of Dubuffet's naming, collecting, exhibiting, writing on, having monographs written on, establishing a center for Art Brut, and influencing the Artists Houses set up for Art Brut artists--from the beginning of all this, the awarenesses of the continual

changes and obstacles, questions involved, both in critical terms, effects on the personal lives of the artists, and the financial aspects and the dangers posed by all the massive masrhalling of powers of the art world and media which in the end have buried Dubbeffet's orignal ideas of Art Brut and what Art Brut inspires and can be an example of in different ways of thinking about materials, possiblities, researchs, for other artists-- (even in the midst of the furor, now, and later, once the feeding frenzy has become but a laugh and lark, a discarded and discredited fashion--so deminished and pase as to be laughed at as here and now--the artists themsleves, the vast nameless ones,the creators, go on creating anyway--art brut in Dubuffet's conceptions of it--has been around since the dawn of time and will cointue on regardless--maybe one of the only kinds of "art" which will d so--having been nameless and unnoticed for millenia--it's not a "movement" in any sense of the term--other than a continual movement of making out of its own myriad callings--it's not going to have an "end" as say any School or Movement etc does-- the stubborn, "Brut," anarchic persistence of the "art" "drive" or "impulse" no matter what is done with it, to it, for it, by it--kill the artists, burn their works, ban them, throw them in jail, put them on peddestals, ahng them in person and in galleries, chop off their hands, put out their eyes, sic god, the state, the crtics, the collectors, the dealers, the forgers, the ridiculers, the know-it-alls, the pedants, the art lovers, the art teachers, the art supply companies, sic all of them on art, the artist--there will always be some damn fool who in some inexpicable way hears a calling and will start making things out of next to nothing-anything at hand---regardless if anyone else is even paying attention--and so Art Brut wil return to its anonymity . . . or recognitions . . . whatever the ebbs and flows of these--it remains intact--obdurately watching al that comes and goes around it--vanishes--reappears--like Easter Island heads observing the circulations of the air, the light, the ocean, the ships, the birds, the visiting humans--knowing the energies that live in them are out there out somewhere--creating their myriad strange companions--

Dubuffet's ideas and projects and their histries as Lucienne Piery details them are ia far more interesting and useful vision and hisotry than what has beomce the kind of mindless "another booth at the art fair" Christopher Winks ably describes-- which is actually interesting in a funny way as when i was a kid in Vermont at places like the notorious Tunbridge World's Fair and scattered about through other much smaller fairs--there would be itinerent portrait painters who would set up shop and for a noimal fee paint your picture--or if you wanted, a picture of something else--they'd also have a little bunch of hand made set ups for displaying their other works-- and if they wre alittle more prosperous than some of their brothers and sisters also making the circuit, they'd have anextra display of velvet Elvses, those Children of the Damned kids wtih immense eyes, Jesus, unicorns, stock cars, and the like--your basic kitsch--

the artists for the most part were affable carnies--could keep up a good patter,chain smoke and have some brews--and in general add to the festive atmosphere (which at the Tunbridge World's Fair, of course, eventually just slid out of control--it lasted for days--what with homebrew swigging and later on open marijuana smoking backwoods people charging the"Garden of Eden" strip show tent, "liberating" the Freak Show (inviting them to join in the party aad leave their tents)--old family feuds erupting, smashed stunt drivers crashing, illegal gamblers pulling knives and the like--once more highminded folks started moving in to the state, of course all this basically good clean medieval Rabelian fun had to stop!--"outsiders" from the wealthier, more educated and more morally concerned parts of the world, like new Puritans--refused to accept the Art Brut qualities of this happening scene--horrified at the anarchy of it all--my God!--drunken "liberated" Freaks posing for portraits with families, naked couples running into the woods, the "Garden of Eden"dancers baring all while drinking and smoking on stage, the ecstatic glee of children on rides at which the stoned carnie had fallen asleep with the "On" lever on for an hour or more due to his having collapsed on it-- Woodstock to these new people was a Sacrement, but this kind of communing obviiously foul and pagan--and attended by al the wrong sorts of people--so it was banned, done away with, and consigned to happy memories--and onewonders what happened to al those painters?--probably collectors now among the ones who put them out of work and fun--making a bundle off their surviving works on ebay, sellng them at nice new fairs with New Age and RISD educated themes in booths of their own--as "Primitive Portraits" by "Outsider Artists" --to dealers disguised as tourists who in turn purchase them for the galleries in New York, Milan, Paris, Stuttgart, Tokyo, Sao Paulo, Dubai, Los Angeles, etc--

meanwhile--uncannily--hidden in plain sight--"they walk among us"--the "outsider artists"--
"art brut"--among their own "regimes of liberty"--

> *From: susan maurer <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Outsider Art*
> *Date: Fri, 9 Mar 2007 09:48:13 -0500*
>
> *hm .well i wouldnt mind being as much of an outsider as bukowski. the launching of new press poetswearprada was aterriric event lastnight and i was glad to be in it. wonder if it would profit by being labelled outsider.*
> *susa maurer*
>
> *From: Christopher Leland Winks <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*

> *To: [redacted]*
> *Subject: Re: Outsider Art*
> *Date: Wed, 7 Mar 2007 12:27:23 -0500*
>
> *"Outsider art" has become another niche marketing term in the branch of the commodity economy known as the "art world." Perhaps when Roger Cardinal (?) published his illustrated monograph entitled "Outsider Art" a few decades back, the term had meaning because of its novelty as a rubric. But now, in an era when "Outsider Art Fairs" are annually held in New York City, it's become another way for art hustlers -- er, dealers -- to make a buck off their designated "Other" of choice.*
>
> *On another level: if Henry Darger's work can be labeled "outsider art," can John Ashbery's "Girls on the Run," inspired by Darger, be called "outsider art" too? If so, why? If not, why not?*
>
> _____
> *Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month. Intro*Terms*
> *https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117*

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian. http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

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206. L Guevarra
NEW BOOK: The Age of Huts (compleat)
Fri 9 Mar 2007

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

The Age of Huts (compleat)

Ron Silliman is the author of more than twenty volumes of poetry. His most recent books include _Woundwood, Under Albany, MultiPlex,_ and _N/O._and the weblog "Silliman's Blog" (ronsilliman.blogspot.com).

http://go.ucpress.edu/Silliman

"It would be impossible to overestimate the importance of Ron Silliman's _Age of Huts_; it was ground-breaking when it first began to appear, piecemeal, a quarter of a century ago, and it remains a revolutionary work today. With its

proliferative architecture, its encyclopedic arc, and its endlessly inventive methodology, _The Age of Huts_, with virtually every sentence, renews its engagement with the world."-Lyn Hejinian

Between the Age of Innocence and the Age of Experience comes _The __Age of Huts. _This book brings together for the first time all of the poems in Ron Silliman's _Age of Huts _cycle, including _Ketjak, Sunset _ _Debris, The Chinese Notebook, _and _2197, _as well as two key satellite texts, _Sitting Up, Standing, Taking Steps, _and _BART. _Each poem offers a radically different approach toward using language to explore the world. One of the founding works of Language Poetry, _The Age of __Huts _is about everything, more or less literally, as each sentence, even each phrase, embarks on its own narrative, linking together to form a large polyphonic investigation of contemporary life. From _Ketjak, _one of the first poems to employ "the new sentence," to _2197, _a serial work that scrambles the vocabulary and grammar of its sentences, _The _ _Age of Huts _questions everything we have known about poetry in order to see the world anew.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/Silliman

--
Lolita Guevarra
Electronic Marketing Coordinator
University of California Press
Tel. [redacted] | Fax [redacted]
[redacted]

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207. Murat Nemet-Nejat
Re: Outsider Art
Sat 10 Mar 2007

David,

Great post.

Murat

On 3/9/07, David-Baptiste Chirot <[redacted]> wrote:
>
> though not an "outsider artist" other than that his well known Anarchism
> and
> having been the Cultural Director as it were during the Paris Commune of
> 1871--which got him booted out of France to save his skin--Gustave Courbet
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> "Outsider Art"--complete with web site, fax address and al the rest--
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> Dubbeffet's
> orignal ideas of Art Brut and what Art Brut inspires and can be an example
> of in different ways of thinking about materials, possiblities, researchs,
> for other artists--
> (even in the midst of the furor, now, and later, once the feeding frenzy
> has
> become but a laugh and lark, a discarded and discredited fashion--so
> deminished and pase as to be laughed at as here and now--the artists
> themsleves, the vast nameless ones,the creators, go on creating
> anyway--art
> brut in Dubuffet's conceptions of it--has been around since the dawn of
> time
> and will cointue on regardless--maybe one of the only kinds of "art" which
> will d so--having been nameless and unnoticed for millenia--it's not a
> "movement" in any sense of the term--other than a continual movement of
> making out of its own myriad callings--it's not going to have an "end" as
> say any School or Movement etc does-- the stubborn, "Brut," anarchic
> persistence of the "art" "drive" or "impulse" no matter what is done with
> it, to it, for it, by it--kill the artists, burn their works, ban them,
> throw them in jail, put them on peddestals, ahng them in person and in
> galleries, chop off their hands, put out their eyes, sic god, the state,
> the
> crtics, the collectors, the dealers, the forgers, the ridiculers, the
> know-it-alls, the pedants, the art lovers, the art teachers, the art
> supply
> companies, sic all of them on art, the artist--there will always be some
> damn fool who in some inexpicable way hears a calling and will start
> making
> things out of next to nothing-anything at hand---regardless if anyone else
> is even paying attention--and so Art Brut wil return to its anonymity . .
> .
> or recognitions . . . whatever the ebbs and flows of these--it remains
> intact--obdurately watching al that comes and goes around
> it--vanishes--reappears--like Easter Island heads observing the
> circulations
> of the air, the light, the ocean, the ships, the birds, the visiting
> humans--knowing the energies that live in them are out there out
> somewhere--creating their myriad strange companions--
>
>

> Dubuffet's ideas and projects and their histries as Lucienne Piery details
> them are
> ia far more interesting and useful vision and hisotry than what has beomce
> the kind of mindless "another booth at the art fair" Christopher
> Winks ably
> describes--
> which is actually interesting in a funny way as when i was a kid in
> Vermont
> at places like the notorious Tunbridge World's Fair and scattered about
> through other much smaller fairs--there would be itinerent portrait
> painters who would set up shop and for a noimal fee paint your picture--or
> if you wanted, a picture of something else--they'd also have a little
> bunch
> of hand made set ups for displaying their other works-- and if they wre
> alittle more prosperous than some of their brothers and sisters also
> making
> the circuit, they'd have anextra display of velvet Elvses, those Children
> of
> the Damned kids wtih immense eyes, Jesus, unicorns, stock cars, and the
> like--your basic kitsch--
> the artists for the most part were affable carnies--could keep up a good
> patter,chain smoke and have some brews--and in general add to the festive
> atmosphere (which at the Tunbridge World's Fair, of course, eventually
> just
> slid out of control--it lasted for days--what with homebrew swigging and
> later on open marijuana smoking backwoods people charging the"Garden of
> Eden" strip show tent, "liberating" the Freak Show (inviting them to join
> in
> the party aad leave their tents)--old family feuds erupting, smashed stunt
> drivers crashing, illegal gamblers pulling knives and the like--once more
> highminded folks started moving in to the state, of course all this
> basically good clean medieval Rabelian fun had to stop!--"outsiders" from
> the wealthier, more educated and more morally concerned parts of the
> world,
> like new Puritans--refused to accept the Art Brut qualities of this
> happening scene--horrified at the anarchy of it all--my God!--drunken
> "liberated" Freaks posing for portraits with families, naked couples
> running
> into the woods, the "Garden of Eden"dancers baring all while drinking and
> smoking on stage, the ecstatic glee of children on rides at which the
> stoned
> carnie had fallen asleep with the "On" lever on for an hour or more due to

> his having collapsed on it--
> Woodstock to these new people was a Sacrement, but this kind of communing
> obviiously foul and pagan--and attended by al the wrong sorts of
> people--so
> it was banned, done away with, and consigned to happy memories--and
> onewonders what happened to al those painters?--probably collectors now
> among the ones who put them out of work and fun--making a bundle off their
> surviving works on ebay, sellng them at nice new fairs with New Age and
> RISD educated themes in booths of their own--as "Primitive Portraits" by
> "Outsider Artists" --to dealers disguised as tourists who in turn purchase
> them for the galleries in New York, Milan, Paris, Stuttgart, Tokyo, Sao
> Paulo, Dubai, Los Angeles, etc--
>
> meanwhile--uncannily--hidden in plain sight--"they walk among us"--the
> "outsider artists"--
> "art brut"--among their own "regimes of liberty"--
>
>
>
>
> >From: susan maurer <[redacted]>
> >Reply-To: UB Poetics discussion group <[redacted]>
> >To: [redacted]
> >Subject: Re: Outsider Art
> >Date: Fri, 9 Mar 2007 09:48:13 -0500
> >
> >hm .well i wouldnt mind being as much of an outsider as bukowski. the
> >launching of new press poetswearprada was aterriric event lastnight and i
> >was glad to be in it. wonder if it would profit by being labelled
> outsider.
> >susa maurer
> >
> >
> >>From: Christopher Leland Winks <[redacted]>
> >>Reply-To: UB Poetics discussion group <[redacted]>
> >>To: [redacted]
> >>Subject: Re: Outsider Art
> >>Date: Wed, 7 Mar 2007 12:27:23 -0500
> >>
> >>"Outsider art" has become another niche marketing term in the branch
> >>of the commodity economy known as the "art world." Perhaps when
Roger

> >>Cardinal (?) published his illustrated monograph entitled "Outsider
> >>Art" a few decades back, the term had meaning because of its novelty
> >>as a rubric. But now, in an era when "Outsider Art Fairs" are
> >>annually held in New York City, it's become another way for art
> >>hustlers -- er, dealers -- to make a buck off their designated "Other"
> >>of choice.
> >>
> >>On another level: if Henry Darger's work can be labeled "outsider
> >>art," can John Ashbery's "Girls on the Run," inspired by Darger, be
> >>called "outsider art" too? If so, why? If not, why not?
> >
> >_____
> >Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a
> month.
> >Intro*Terms
> >
> https://www2.nextag.com/goto.jsp?product=100000035&url=
%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s
=4056&p=5117
>
> _____
> The average US Credit Score is 675. The cost to see yours: $0 by Experian.
>
> http://www.freecreditreport.com/pm/default.aspx?
sc=660600&bcd=EMAILFOOTERAVERAGE
>

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208. **Rob McLennan**
peter f yacht club
Sat 10 Mar 2007

FINALLY AVAILABLE: Peter F. Yacht Club Sails to Calgary

Captains log:

assembled in Calgary, March 2006 at Fish Creek Public Library
by guest Captain, former Ottawa Yachtswoman Laurie Fuhr
original printed in Calgary Zoo Elephont at
Recreation Facility Personnel, www.aarfp.com
sponsored by The Horribly Awfuls,
www.myspace.com/thehorriblyawfuls (Laurie Fuhr's favorite band)

printed by rob mclennan at above/ground press headquarters in February 2007
a production of the Peter F. Yacht Club workship

Guest Yachtsmen (& Yachtswimmin):

Jonathan Ball; Derek Beaulieu; Ryan Bird; *Stephen Brockwell; Weyman Chan; *Anita Dolman; *Jesse Ferguson; ryan fitzpatrick; Richard Gorecki; Jocelyn Grosse; Joy Hendrickson-Turner; *Nicholas Lea; *Laurie Fuhr; *Melanie Little; David McGimpsey; *rob mclennan; *Max Middle; *James Moran; Tom Muir; *Jennifer Mulligan; *Peter Norman; Sharron Proulx-Turner; Stuart Ross; Wes Smiderle; Joanne Underwood; *Vivian Vavassis; Yvonne Werkman; Garth Whelan

* regular crewmembers

The Peter F. Yacht Club, issue #5; irregular (very) writers group publication. Edited & compiled by Laurie Fuhr. Copies available at $5 each/add $2 for postage (payable to rob mclennan, 858 Somerset Street West, main floor, Ottawa ON K1R 6R7; outside of Canada, $5/+$2 US).

Previous issues still available (possibly; availability of various issues pretty random) at $5 each. Issue #1, August 2003, edited by rob mclennan; Issue #2, April 2004, edited by Anita Dolman (out of print); Issue #3, September 2004, edited by Peter Norman and Melanie Little; Issue #4, September 2005, edited by rob mclennan.

The Peter F. Yacht Club is part of the above/ground press annual subscription package; for more information on above/ground press 2007 subscriptions, check the link here. http://robmclennan.blogspot.com/2007/03/finally-available-peter-f.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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209. **reJennifer Bartlett**
New on the SES Poetics Blog
Sat 10 Mar 2007

---

1. Essay on Nathaniel Tarn
2. Comments on David Orr's Times Article

http://saintelizabethstreet.blogspot.com/

_____ Find a local pizza place, movie theater, and more….then map the best route!
http://maps.live.com/?icid=hmtag1&FORM=MGAC01

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210. Geoffrey Gatza
AWP photo gallery
Sat 10 Mar 2007

Hello Everyone,

Here is my picture gallery from AWP.

http://picasaweb.google.com/ggatza/AWP2007

I took a train from Buffalo NY to Atlanta and back again.

--
Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

↑ Index

211. Mark Truscott
March 16: Ross and Smith at Test
Sat 10 Mar 2007

Dear friends,

Please join us for an evening of

STUART ROSS and ROD SMITH (bios below)
Friday, March 16, 7:30 p.m.
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Pay what you can
(Substantial readings followed by a discussion)

Plenty more information (including words on and by Friday's readers, recordings of past readings, and a map) at www.testreading.org.

And, hey, the good people at Mercer Union do more than open their doors to bedraggled reading series. If you'd like to be notified of Mercer progamming and events, please drop a line to [redacted]. You'll be glad you did.

Hope to see you there. And feel free to forward this message. (If you've been forwarded this message and you'd like to get the real thing in the future, e-mail [redacted].)

Mark

****

STUART ROSS is a Toronto fiction writer, poet, editor, small-press publisher, and creative-writing instructor who has been active in the Toronto literary scene since the mid-1970s. He sold 7,000 copies of his self-published poetry and fiction chapbooks in the streets of Toronto during the '80s and is a co-founder, with Nicholas Power, of the Toronto Small Press Book Fair, an underground literary institution since 1987. He is the author of five major collections of poetry, most recently Hey, Crumbling Balcony! Poems New & Selected (ECW, 2003) and the forthcoming I Cut My Finger (Anvil, 2007), as well as numerous works of fiction, a collection of personal essays, and countless chapbooks and items of ephemera. He has supported scores of other writers through his various small press ventures and editorial work.

ROD SMITH is the author of Music or Honesty, The Good House, Poèmes de l'araignée (France), In Memory of My Theories, The Boy Poems, Protective Immediacy, and New Mannerist Tricycle with Lisa Jarnot and Bill Luoma. His latest collection, Deed, will be published by the University of Iowa Press in the fall of 2007. A CD, Fear the Sky, came out from Narrow House Recordings in 2005. Smith's work has appeared in numerous magazines and anthologies, including Anthology of New (American) Poets, The Baffler, The Gertrude Stein Awards, Java, New American Writing, Open City, Poésie, Poetics Journal, Shenandoah, and The Washington Review. He edits Aerial magazine, publishes Edge Books, and manages Bridge Street Books in Washington, DC. The next issue of Aerial will focus on poet Lyn Hejinian. Smith is also editing, with Peter Baker and Kaplan Harris, The Selected Letters of Robert Creeley, for the University of California Press.

www.saidlikereedsorthings.ca=

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212. **mairead byrne**
Re: AWP photo gallery
Sat 10 Mar 2007

I went via Amtrak too, Geoffrey, though just from Providence: 22 hours each way; another lesson on race & America.
Mairead

On 3/10/07, Geoffrey Gatza <[redacted]> wrote:
>
>
> Hello Everyone,
>
> Here is my picture gallery from AWP.
>
>
> http://picasaweb.google.com/ggatza/AWP2007
>
> I took a train from Buffalo NY to Atlanta and back again.
>
>
>
> --
> Best, Geoffrey
>
> Geoffrey Gatza
> BlazeVOX [books]
> www.blazevox.org
>
>

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213. David A. Kirschenbaum
Boog City 39 Available
Sat 10 Mar 2007

Please forward

Boog City 39

Available Sunday P.M.

featuring:

Our Music section, edited by Jon Berger

--[3]When Phoebe Kreutz approached Luv-A-Lot Records[1] Dashan Coram with the idea for Urban Barnyard‹the whole municipal fauna thing‹who knew the idea would have legs? What started out as a one-joke band has developed into multiple jokes, but also a pretty rocking affair.[2]‹from Urban Barnyard on Urban Barnyard, where the four members of Urban Barnyard reviewed some of the music that the others have recently produced (including Phoebe Kreutz[1]s We

Gotta Go reviewed by Casey Holford, Art Sorority for Girls¹ Alpha Sigma Gamma reviewed by Phoebe Kreutz, Dibs¹ Dibs Bleeds Books reviewed by Daoud Tyler-Ameen, and Casey Holford¹s January reviewed by Dibson T. Hoffweiler) followed by a review of their latest release, That¹s the Idea, by Berger.

Our Printed Matter section, edited by Mark Lamoureux

--³Throughout the chapbook, the ³voice² interweaves its two languages, and locating this voice becomes an act of readerly translation. The next section phonetically translates the Thai into English, scores the syllables, and meditates on the poem in English. from Composite Poetry, composite. diplomacy. by Padcha Tuntha-obas (Tinfish), reviewed by Craig Perez

--³For all its realism, Carbon seems most interested in the point at which the real becomes surreal, the sublime absurdity of the plain face of things.² --American Oracle, Carbon by Michael Ford (Ugly Duckling Presse), reviewed by Lamoureux

Our Film section, guest edited by Jon Berger

--³A fascinating adaptation from Capital Media Arts of the open mic lifestyle, the script plugs in numerous cameos for East Village superstars such as The Bowmans and, of course, the host of the AntiHoot, the singularly named Lach.² --Talkin¹ New York: The Little Movie that Might by Berger

Our Politics section, edited by Christina Strong

--³Are these people tourists on vacation or actual people who live here and have copious amounts of wealth?² --Work Sucks, Life Sucks, and Then You Die by Strong

Art editor Brenda Iijima brings us work from Belford New Jersey's Kate Greenstreet

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano

-- Bowdoinham, Maine¹s Jonathan Skinner with
Borzicactus Nanus
a dwarf on a borzoi
stuffs a nan up my ass
twirling his deep
scarlet-orange hairdo

-- Vancouver, British Columbia¹s Roger Farr with From Surplus
Security is denser now, is domination¹s form
But it¹s their form more than mine, my labour keeps
Taylorism¹s hands (weapons) on its forward gears

and

XXXIV
Tissue over diagrams or fragment
Their sums with different measures. Frameworks
Framed as ³Freidman¹s Dream,² filed for later under
³Sphere.² Stand on guard to bound sums to
Another sense that might pass the primary
Test of deficit to chart profit margins

-- Pasadena, California¹s Deborah Meadows with
On the state of the novel as a coffin.
Fiendish old scamps
had clapped enough
to institutionalize their tapping.

And photos from David S. Rubio and Christina Strong.

And thanks to our copy editor, Joe Bates.

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::fait accompli:: * http://www.nickpiombino.blogspot.com/
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---

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http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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214. **Stephen Vincent**
Re: Outsider Art
Sat 10 Mar 2007

Yes, agree with Murat, David, a wonderful, insightful post.

Funny, how it also makes me think of 14th century German (I believe) iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of "insider" art. Ironically it's taken 6 centuries to bring the work into view. I don't know if the work will ever achieve the attention of Courbet - but it's definitely of the material world, and not of allegory made.

Somehow brings up the recollection of the story of prisoners in Quantanamo making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'

Stephen V
http://stephenvincent.net/blog/

> *David,*
>
> *Great post.*
>
> *Murat*
>
> *On 3/9/07, David-Baptiste Chirot <[redacted]> wrote:*
>
> *though not an "outsider artist" other than that his well known Anarchism and*
> *having been the Cultural Director as it were during the Paris Commune of 1871--which got him booted out of France to save his skin--Gustave Courbet wrote a famous kind of "outside" credo in a letter of refusal to a*

Minister
in the French Second Empire government in 1870--which Monarchist government
had decided to make up for the bad treatment M. Courbet had endured due to his involvements in the 1848 Revolution-
For in the immensity of its forgiveness and willingness to embrace M. Courbet as an artist and Frenchman--this noble government had decided to give him the ribbon of the Legiond'Honneur--a purely political move to be sure, but one that would most surely tempt any Frenchman, artist or not--
But not Gusatve Courbet! Courbet's famous letter of refusal ends with some ringing lines of another kind of "outside" that an artist may hear calling--

"Therefore permit me, monsieur le Ministre, to decline the honor you thought to bestow upon me. I am fifty years old and I have always lived as
a free man. Let me be free the rest of my days; for when I die, let it be
said of me: 'He never belonged to any school, to any church, to any insitution, to any academy--least of all to any regime, lest it be the regime of liberty."

Bukowski, despite the Hollywood films and vast cult following and steady sales iin the usa, was the kind of "american outsider" who was a cultural icon overseas--in his native Germany, France, Italy and many other countries, Bukowski is ranked as one of the greatest, and fairly often, the
greatest of American writers of the last fifty years or more--

a much more usual fate of an "outsider artist" --the examples are far more than one might think--is that of Prophet William Blackmon, a preacher and painter, whose vocations in both cases come from God--Prophet didn't begin paintng until late in life--his works have been collected and exhibited and
included i books and a very large one hangs here in the Milwaukee Art Musuem, with its famous Calatrava "wings"--and just a few weeks ago at University of Wisconsin-Milwaukee, Prophet shared a show with another spiritually -inspired Seattle artist--and there was an evening with Prophet
present, to talk after showing of the film "God's Spaceship," a 1989 documentary/interview--
i first met Prophet about 18 years ago, selling paintings on the street corners and giving readings of illlnesses and praying for their healings--and once and a while a prediction regarding the future that had come to him from God--he had a tiny ministry of mainly homeless and very poor people and also did shoe repairs--
as he is getting quite elderly now, it's more difficult for Prophet to work

at his trade and the minsitry has always been a basically losing business as
he gaves away much of what he has to the homeless worse off than himself--
this winter he found himself homeless--fortunately offered lodging by a Sister in his ministry--
his spirit is indomnaitbale as ever--he vastly enjoyed the evening and spoke
for quite along time about his life, his Faith, his visions from God, and
his painting, which he does directly on instructions from God--
(he told me one time when i had first begun making rubBeings and spray
paintings--he thought they also were sent by God--since no one else was
making these things, God had called to me to make them so the world would
know these things exist though no one had noticed them before--he also told
me another time God works through such kinds of art as He tells people to
do, to show sanity in an insane world--sanity to be seen so people will
suddenly know the insanity of their brains and want to be sane--"which is a
dangerous thing in this world"--he laughed quite a bit at that, Amen--)

so despite all the hoopla and commercializations and appropriations,
distortions, massive mad immensities and intensities of bullshit--there are
actually a great many "outsider artists" who despite being wirtten about,
collected and presented in museums, remain in life ill, neglected, poor,
without materials to work with or home, living in various places as they
can--and in many cases, uncertain what will heppan to their works after
their deths--because all sorts of things become possible when they are infact dead--
possibilities many artists know exist--yet not for them, not in this lifetime--
not in the sense of agreat genius or respectable more or less nice artists
who one can sentimentalize over for having been overlooked in their
lives--and later welcomed into the worlds of respectability--and al its instituions--
because the "outsider artists" in the original senses of this--are always
going to be "outsiders" in a way their fellows aren't--
that kind of outsiderness--Art Brut-- is something that can't be
appropriated or learned in art school or "rescued", or captured by a label,
a section in art books or museums--

it's not a question of being "more""outside" or "more authentic"--but of something other--
something that for all the "recognition" it gets, remains paradoxically mainly unrecognized-
there are and will be always a few exceptions--but even those aren't

recognized as being "real artists" like the ones runinng the vast gamut from
O'Keefe and Picasso to Yoko Ono to Charles Schultz to Thomas Kincaide to
any issue of any art magazine no matter what genres--including the journals
of "outsider art"--
more and more of whom are like the artist i saw posters of for a while
around town, "Wisconsin's Most Famoous Outsider Artist"--(never heard of
him) --pcitured in studio, expensive easel produly standing among tons of
the latest offerings from Utrecht,with a nice view o fa "landscape" through
the "studio window"--immensely professional looking and al speaking very
much of being guaranteed the viewer the very best and most up-to-date in
"Outsider Art"--complete with web site, fax address and al the rest--
"a perfect addition to any home" i am sure--

again, i would recommend Lucienne Piery's Art Brut: The Origins of Outsider
Art

for the hsitory of this and for the ways from the very beginning of
Dubuffet's naming, collecting, exhibiting, writing on, having monographs
written on, establishing a center for Art Brut, and influencing the Artists
Houses set up for Art Brut artists--from the beginning of all this, the
awarenesses of the continual changes and obstacles, questions involved, both
in critical terms, effects on the personal lives of the artists, and the
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of
the Damned kids wtih immense eyes, Jesus, unicorns, stock cars, and the
like--your basic kitsch--
the artists for the most part were affable carnies--could keep up a good
patter,chain smoke and have some brews--and in general add to the festive
atmosphere (which at the Tunbridge World's Fair, of course, eventually
just
slid out of control--it lasted for days--what with homebrew swigging and

later on open marijuana smoking backwoods people charging the"Garden of Eden" strip show tent, "liberating" the Freak Show (inviting them to join in
the party aad leave their tents)--old family feuds erupting, smashed stunt drivers crashing, illegal gamblers pulling knives and the like--once more highminded folks started moving in to the state, of course all this basically good clean medieval Rabelian fun had to stop!--"outsiders" from the wealthier, more educated and more morally concerned parts of the world,
like new Puritans--refused to accept the Art Brut qualities of this happening scene--horrified at the anarchy of it all--my God!--drunken "liberated" Freaks posing for portraits with families, naked couples running
into the woods, the "Garden of Eden"dancers baring all while drinking and smoking on stage, the ecstatic glee of children on rides at which the stoned
carnie had fallen asleep with the "On" lever on for an hour or more due to his having collapsed on it--
Woodstock to these new people was a Sacrement, but this kind of communing obviiously foul and pagan--and attended by al the wrong sorts of people--so
it was banned, done away with, and consigned to happy memories--and onewonders what happened to al those painters?--probably collectors now among the ones who put them out of work and fun--making a bundle off their surviving works on ebay, sellng them at nice new fairs with New Age and RISD educated themes in booths of their own--as "Primitive Portraits" by "Outsider Artists" --to dealers disguised as tourists who in turn purchase them for the galleries in New York, Milan, Paris, Stuttgart, Tokyo, Sao Paulo, Dubai, Los Angeles, etc--

meanwhile--uncannily--hidden in plain sight--"they walk among us"--the "outsider artists"--
"art brut"--among their own "regimes of liberty"--

From: susan maurer <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
To: [redacted]
Subject: Re: Outsider Art
Date: Fri, 9 Mar 2007 09:48:13 -0500

hm .well i wouldnt mind being as much of an outsider as bukowski. the launching of new press poetswearprada was aterriric event lastnight and i was glad to be in it. wonder if it would profit by being labelled outsider.
susa maurer

> *From: Christopher Leland Winks <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Outsider Art*
> *Date: Wed, 7 Mar 2007 12:27:23 -0500*
>
> *"Outsider art" has become another niche marketing term in the branch of the commodity economy known as the "art world." Perhaps when Roger Cardinal (?) published his illustrated monograph entitled "Outsider Art" a few decades back, the term had meaning because of its novelty as a rubric. But now, in an era when "Outsider Art Fairs" are annually held in New York City, it's become another way for art hustlers -- er, dealers -- to make a buck off their designated "Other" of choice.*
>
> *On another level: if Henry Darger's work can be labeled "outsider art," can John Ashbery's "Girls on the Run," inspired by Darger, be called "outsider art" too? If so, why? If not, why not?*
>
> ---
> *Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a month.*
> *Intro*Terms*
>
> *https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117*
>
> ---
> *The average US Credit Score is 675. The cost to see yours: $0 by Experian.*
>
> *http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE*

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215. **Ruth Lepson**

Re: New on the SES Poetics Blog

Sat 10 Mar 2007

Thanks for these, Jennifer B.
I get the Bk Rev on Wed so I wrote a letter to the ed then, saying that if the Times wants to do something for poetry in this country they shd review innovative poetry from the Lang poets on--but then saying that maybe that is

pointless to suggest bec it is a mainstream publication.
Yr Tarn essay is the kind of thing that shd appear there!
Best,
Ruth L.

On 3/10/07 11:56 AM, "reJennifer Bartlett" <[redacted]> wrote:

> *1. Essay on Nathaniel Tarn*
> *2. Comments on David Orr's Times Article*
>
> *http://saintelizabethstreet.blogspot.com/*
>
> ---
> *Find a local pizza place, movie theater, and more....then map the best route!*
> *http://maps.live.com/?icid=hmtag1&FORM=MGAC01*

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216. David-Baptiste Chirot

Re: outsider Art & poets of Gitmo (complete Guardian article included here)

Sat 10 Mar 2007

Stpeh and Murat

Thank you for your kind comments & for the sotry of thepaintings in Germany Stpehen. You wirte of the poets in Gitmo--here's an artiicle (below comments) from the Guardian about them and some of their works to see the light of day.

Something that never ceases to amaze and fascinate me is how many fragments of ancient texts--Sappho for example--quite recently a singificant find in Egypt f her work--how many are found in large waste disposal areas and even sometmes blowing n the streets in Egypt. The texts were written on the backs of papryi which were being recycled from the windings of what were considered insignifcant mummies. (Rather like the truly wild "routine" recorded by Burroughregardng heirachy and decompositon of mummies ont eh CD that comes with the Word Virus selection of his works.) Considered recycled near-trash to begin with, they eventually found their ways all the wayinto the trah, where rummaging scholars now find a regualr feast of poems, documents, etc in fragments. Since I do a great deal of work with found materials and fragements found in streets, alleys, dunpsters, concstruction sites and so forth--it's an added hilarity to pretend am finding the Milwaukee equivalents of the fragments of Sappho lyrics among the wind blown rubbish clambering about in. Makes one think of the Mr Magoo episode in which he gets hooked on archeology and is inhis nearsighted way excavating dumps and consrtuction sites! As a child I used to help my steamiftter grandfather go through sites he worked at after dinner to find scrapmetal and loose screws etc he'd weld into

all sorts of things at home, from a merry-go-round to a go-cart to religious chokers and birdhouses, jewerly and the like. The interrealtionships among junk, recycling, the finding of fragments of lost poems, and also making new poems from scraps and biits and pieces of thrown out, smashed, weathered, refuse as a way to refuse that the lives of the things themselves are ever gone completely, but like Whitamn's "leaves of grass," are tongues still speaking, from outof the ground itself. A lot of "outsider art" is made in this way, as well as the work of one of the greatest all around artists/poets of the 20th century--Kurt Schwitters. What I like especially with Schwitters is ht he used found materials--the Surrealists used things found, but at fleamarkets, and hence pruchased for use. The Situationists with their "psychogeographies" and "driftings" carried this into the realm of o form of awareness of the states of mind eoked by found archectrues, streets, squares, and ambienece at once constructed and evocative beyond its physical being into the relam of a provocation of free mental play, daydreaming, fantasy, imagination. (Though one finds this also In breotn's Nadja and Aragon's Paris Peasant--and further back in De Quincey's Confessions of an English Opium Eater, which Baudealire partially translated.) (Think of Atget's dreamlike documenatry photos of empty Parisian sites as ebing related to these.) Among various writers and artits since the bginnings of modernism with baudlaire, one cn find coonections with aspets of "outsider art" in the use of found materials that are the excess as it were of the overaproduction of mass production as well as as the built in obsolence of this, combined with the throwing away of all manner of materials once used. A Joseph Cornell box, for example, is not that far from many works of "oputider art" which are madewith fragemnts of onbects, texts and collections of these which share certan qualities of resemblances among themselves. What develops very often is a langauge, a text in a sesne, made up of forms which begin to carry cetain private meanings and connotations--hence the repititon of many key elements, wheather in Cornell, Schwitters or amny Art Brut artists iexemplifeid n the colection begun byDubuffet. William Carlos Willims in Spring of All ues many exmaples of this, some more obvious than others. As he said himself a poem can be made of anything" (the famous one of the Dungess is it clams--menu is an example). Willims takes a black and white repoduction of aJuan gris paiting, voices off theradio and their advertiing slogans, billboards and signs, all manner of fragments from daily life to create his own form of poetry from raw materials foudn in the environment he is goig about in on his Doctor's errands. Dos passo in the USA trilogy andManhattan Transfer usses raw dta also, documents, headlines, newspaper stories, snatchesof popular songs and the like. The most extreme and brillaint user f found texts I think is Paul Metcalf, whose Apalache is completely made of found texts, yet the way it is put togetehr by Pual makes of these one of the great long poems in a sesne of modern times. (Man of his toher works are constcutedof

juxtapostions of found texts, with here nd there linking commenatry of his own, and other times not, simply the juxtapostions. Oslon and Susan Howe's earlier work also do this and Clark Coolidge's Smithsonian Depositions, another brilliiant book made of found texts.) In a great many "outsider art" work, Art Brut, there is also much use of found materials and in also of mixingof texts with images. Sometimes the "texts" are completely invented, others like Prophet Blackmon write wods from Scripture around the paintings or within them also. I think that both Prinzhorn with his 1921 book Art of the Mentally Ill and Dubuffet with his creation of Art Brut and its ideas he presented for other artits, viewers,etc--I think iwht both tthese projects there is this now buried concept of Art Brut, "outsider art"--that is it art on apra with "high art"--i terms of art itelf, and in termsof the usesofmaterials, private lnaguages every rtit creates among public ones found al about one, and that the difference is not in the art being not art, but in that the motivations of the Art Brut and outsider artist are differrent from those of the "rtist" as standarldy conceived of. That many outsider artist and Art Brut creators may be anything from copletely ignorant of "art" so called to having a sketchy knoweldge gleaned from newspaer andmagzines, a tv show nowadays or a talk they heard someplace is not necessarily what sets them apart intheir difference, for man "artists" have begun in this way also. The difference seems to be that the "outsider" or Art Brut creator--is an uncanny and strange way considered to be more "open" to the operations of forces from "outside" which are drving their work in a different way than does say the classical "Muse." For Prinzhorn's pateints of curseit is "mental illness" that provides the "poutside force" so to speak, thesomething which "makes a difference." Many Art artits are not "mentally ill," but simply outside any conception of the "art world." Each one has a different motivation or desrie in craetingtheir work, but it not in the manner of n "artist," that is it i driven by something esle than the thoughtof bengpart of any system other than its own. It is definetley capableof being seen and understod as "art," yet also obviously stands outside the institutions and histories and cocnepts of the "art world" system. For Dubuffet this ofers t the "artist" an example of an opening and way out the sytemsof "art." Whetehr an "artist" can bever "become an outsider artist" per se is debatable. What Dubuffet is suggesting not to "become an Art Brut creator," but to be sinpired by their examples to go further and further afeld fromthe constarints of the system.

It's imporatant to note hat Dubbeffet's criteria for Art Brut are notlimited to mental illness. in the early days of roganzing Art brut and collecting it, selecting it for exhibtions--Andre Bretonworked closely with Dubuffet. But as with many others, Breton was to split from Dubuffet andleave the field tohim. The cuase of their disagreement wasthat breon wanted toinsist tha only works

by the mentally ill could be considered Art Brut. (he had after al trained as a psychologist.) For Dubuffet, itis the "art" qualities which are considered, not the mental status of the creator, which cn be anything at all. Dubuffet was more interested in the untrained and unknowing things made by creators than in the psychological motivations. That's avery improtant point but one ofte overlooked by people when speakingof "outsider art" and thinkingof it onlyasworks by the mentally ill. A lotof Art Brut creators were and are solid citizens with regular jobs they stay with for years. The live a "normal" life except that they produce thei works, without the intention of them being part of the art system. The works can be seen if so desired as the "secret" or "inner" lives and deries, dreamsof the "normal " persons, but again, this isn't "mental illness."

If one begins to think of Art Brut and "outsider art" as having both a difference from and many interrealtionships with aspects of "art", I think it's a very interesting and useful way of questioing and finding ever more ways of making things and thinking with things found. art Burt is a kind of tool in Deleuze and Guattari's sense of the tool kit--or my grandfatehr's sense or my own bag of tools--a tool kit for oepning lines of deterriorlaizations and investigations, what i call "anarkeyology."

It really is no accident that though doing so out of hatred and scorn, the nazis mad a conection between "outsider art" and "modern art." The nazis saw this "degenerate art" on both parts a "mental illnesses" which needed to be eradicated from a "healthy" society. Dubuffet in a sense sees their point, but not as "metnal illness" but as a form of revolt against systems, Fascism ceratinly beingone of them, and to be extended to all systems if one so desires. The Nazis recngized what they thought to be a "danger to society,"; Dubuffet saw the "danger" (of contemination, contagion, etc) as a "healthy revolt" against society and the "art sytem." And not only a healthy revolt, but the most imperatively neccesary one. "Necessity is the motherfucker of invention," iin that sense as wel as in using lietarlly anything to make a poem or "art." And necessity begins very often not from a nothing, but from the excess refuse and loose parts, fragments, of systems which are continully creating new orders so as to control the breakdowns built into them. By making use of materials that are part of the breakdowns, one has a chance to make things moving inthe directionof an outsideof the syetem. It's in this area that Art Brut and many apsets of art from odernism on overlap. And I think tha is very much in the origins of Art Brut having been created as it were by an artist, a very great artist. (Robert Smithson works can also be seen as related to a this, in the use of broen rok, soill, strutures, sites/non-sites and his ideas at the timeo f his death on using art in th reclamation of industiral y deimated landscapes--again

a recylcing and a making use of the found materials.) Here below is Guardn article re the poets of Gitmo--

> *David Chirot spotted this on the Guardian Unlimited Books site and thought you should see it.*
>
> *To see this story with its related links on the Guardian Unlimited Books site, go to http://books.guardian.co.uk*
>
> *'Inside the wire'*
> *The pressures of confinement in Guantánamo Bay have led many in the controversial detention camp to turn to poetry. But, as Richard Lea learns, the American authorities are very reluctant to let the world see them*
> *Richard Lea*
> *Monday February 26 2007*
> *The Guardian*
>
> *Poetry's capacity to rattle governments is not, it appears, confined to totalitarian regimes. A collection of poems by detainees at the US military base in Guantánamo Bay is to be published later this year, but only in the face of strong opposition by suspicious American censors.*
>
> *Twenty-one poems written "inside the wire" in Arabic, Pashto and English have been gathered together despite formidable obstacles by Marc Falkoff, a law professor at Northern Illinois University who represents 17 of the detainees at the camp. The collection, entitled Poems from Guantánamo: The Detainees Speak, will be published in August by the University of Iowa Press with an afterword written by Ariel Dorfman.*
>
> *It all began when he turned up at the secure facility in Washington DC where all communications from detainees are sent, and found a poem waiting for him.*
>
> *"The first poem I saw was sent to me by Abdulsalam al Hela," he says. "It's a moving cry about the injustice of arbitrary detention and at the same time a hymn to the comforts of religious faith."*
>
> *"It was interesting to me because I did a PhD in literature, but I didn't think too much about it."*
>
> *A second poem from another client followed soon after, and Falkoff began to wonder if other lawyers also had clients who were sending poetry. It turned out that Guantánamo Bay is "filled with itinerant poets".*
>
> *Many of the poems deal with the pain and humiliation inflicted on the detainees by the US military. Others express disbelief and a sense of*

betrayal that Americans - described in one poem as "protectors of peace" - could deny detainees any kind of justice. Some engage with wider themes of nostalgia, hope and faith in God.

But most of the poems, including the lament by Al Hela which first sparked Falkoff's interest, are unlikely to ever see the light of day. Not content with imprisoning the authors, the Pentagon has refused to declassify many of their words, arguing that poetry "presents a special risk" to national security because of its "content and format". In a memo sent on September 18 2006, the team assigned to deal with communications between lawyers and their clients explains that they do not "maintain the requisite subject matter expertise" and says that poems "should continue to be considered presumptively classified".

The defence department spokesman Jeffrey Gordon is unsurprised that access to detainees poetry is tightly controlled. "It depends on what's being written," he says. "There's a whole range of things that are inappropriate." Of course poetry that deals with subjects such as guard routines, interrogation techniques or terrorist operations could pose a security threat, but Gordon is unable to explain why Al Hela's poem is still classified, saying "I haven't read any of these [poems]".

As with prisoners within the American justice system, he argues, there are constraints on their first amendment rights. "I don't think these guys are writing poetry like Morrissey," he continues.

"The fear appears to be that detainees will try to smuggle coded messages out of the camp," explains Falkoff, a fear that has often allowed clearance for English translations only - Arabic or Pashto originals being judged to represent an "enhanced security risk". In many cases even Falkoff has only seen the translations prepared for the volunteer lawyers by the few translators with the requisite security clearance.

Because of security restrictions, Falkoff cannot give any further details about Al Hela's poem, or about other poems sent to him by his clients that have not been cleared for publication by the department of defence. He is not allowed to see about 20 poems sent to other lawyers that have not been cleared for publication.

Many poems have also been lost, confiscated or destroyed. Falkoff is unable to even offer an estimate of how many poems have been written in the camp.

"To start with," he says, "there are probably 200 detainees who either don't have lawyers or have not been allowed to communicate with their lawyers. Even for those clients who have lawyers, I really don't know how many poems they've written or whether they've been confiscated. Communicating back and forth with our clients is a very, very difficult process."

Only one of the authors in the forthcoming collection wrote poetry before his incarceration. The religious scholar Abdul Rahim Muslim Dost wrote 25,000 lines of poetry during his time in the camp, only a handful of which have been returned to him. A poem he wrote on a Styrofoam cup and reconstructed from memory after his release appears in Poems from Guantánamo. The other detainees were not poets before their incarceration, but have turned to poetry under the particular pressures of their situation.

Moazzam Begg, who spent three years in Guantánamo Bay before being released without charge in January 2005, began writing poetry as a way of explaining what he was going through. He knew that everything he wrote would be censored, so used poetry to try to describe his situation to his family.

"The idea was to say it without saying it," he says, "and to explain to my interrogators that it was a farce."

The formal constraints of poetry gives the writer control over their material, he says, "the ability to say the words without going into a rant".

Poetry was also a way of engaging with the system.

"I knew that everything I wrote would be censored," he continues, "and that the person censoring it would have to read the poem." By writing in English, a language rarely used by detainees in the camp, he was able to communicate directly with guards, and perhaps those higher up in the US military.

It was also a way of "showing anger" and "channelling frustration".

According to Falkoff, detainees are writing poetry because "they're trying to keep hold of their sanity and humanity".

"They have really, really nothing to do there," he says. "They get, now, an hour of exercise every other day or so. They don't have access to books, apart from a Qu'ran - which they get whether they want it or not - and a little book cart with some Agatha Christie novels and some Harry Potter. They're not allowed to interact with the other prisoners. There are no communal areas. The recreation area is like a chimney with 30ft high walls."

"They're writing poetry because they need some kind of mental stimulation, some way of expressing their feelings, some outlet for their creativity."

According to the poet Jack Mapanje, who was imprisoned in Malawi because of his writing and now teaches a course on the poetry of incarceration at

Newcastle University, prisoners often turn to writing poetry as a way of "defending themselves".

"People are writing as a search for the dignity that has been taken away from them," he says. "It's the only way they can attempt to restore it, but nobody is listening to them." He was imprisoned himself with many people who were illiterate, he says, but many of them were writing poetry, or singing songs about their captivity - "it's the same impulse that drives people to prayer."

"Poetry talks to the heart," he continues, "there is something immediately passionate about it." For Mapanje, poetry is a more "natural" means of expression than prose, a means of communication that "anybody who hasn't got any craft will come to".

The poet Tim Liardet, whose Forward prize-shortlisted collection Blood Choir deals with the time he spent teaching poetry at a young offenders' prison, agrees there's an "instinctual" urge to reach for poetry in extreme circumstances.

"They're feeling things they've never felt before, or never with so much intensity," he says. "They've never had to try to match such an intense experience with language before."

Many of the offenders he worked with resisted his efforts to get them to write poetry, he continues, but "the ones who ended up writing it were the ones who found it themselves. They weren't following an example from me."

Falkoff is hoping the collection of poems from Guantánamo Bay will put a human face on people branded by the former American defence secretary Donald Rumsfeld as "among the most dangerous, best-trained, vicious killers on the face of the Earth".

The quality of the poems in the collection is "variable", says Falkoff, but "there's some really good stuff there". He stresses that because of security restrictions he has often been unable to see anything more than translations prepared without "poetry in mind". Nevertheless some of the poems transcend their extraordinary circumstances, he says, and "just knock me over".

With the courts moving slowly towards fair and open hearings, he continues, "the detainees' own words may become part of the dialogue. Perhaps their poems will prick the conscience of a nation."

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217. lcabri

torse / torsion / torque / Le torque

Sat 10 Mar 2007

Kasey's third question / scenario that ends his post today on torque deprecatingly implies that his own desire to articulate a neutral taxonomy and Ron's desire to evaluate under-40 poetry both may be equally reifying a literary past of collective prose-poem practice. So or not, I believe there's a missing, larger point in "all this," and it peeks out in the language of Kasey's third scenario that asks: "How much of all this really has to do directly with any formal considerations of syntax or grammar or lineation or whatever, as opposed to drawing on a set of associations which have accreted around surface features of Language writing, but which ultimately have much more to do with superformal considerations (political contexts, statements of intent, social dynamics, etc?" It strikes me that a larger and more challenging point stems from a directly opposed premise to that of Kacey's third scenario, namely that the "formal" and the "superformal" are not differentiable (Kasey's scenario suggests they are differentiable, it would seem). Or at least they are not differentiable except in a guidebook way (as in a guidebook to form and ideas about poetry). Surely form as inherently neutral pure essence doesn't exist except in guidebooks and the rhetoric of criticism ("A sestina is..."). Frankly the social as neutral pure essence of "sociality" doesn't exist except in the loins of partygoers' heads and the drawing rooms of Georg Simmel. As Adorno a window no writes: "In order for the work of art to be purely and fully a work of art, it must be more than a work of art" -- which sounds like an enormous challenge for any of us. The "more" in this quotation points to a different understanding of "torque" than as either "formal" or "superformal" elements of a "work" and its context. Le torque, here, however, is no longer Ron's torque (as he outlines it in his torqu-ography -- the recent blog-post that I only just read), nor is it Kacey's torse / torsion / torque triad, and yet Le torque informs both Ron's evaluative comments and Kacey's umbrage to them. As I said, it sounds to me like an enormous chilly lunge for any of us to take. - Louis

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218. **John Tranter**
" *Pre-announcing Jacket 32*"
Sun 11 Mar 2007

" PRE Announcing Jacket 32 " Jacket 32 -- due in late April -- is about half full, and already overloaded and glittering with stellar literary fragments and ruminations. You can check it out here:

http://jacketmagazine.com/32/index.shtml

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> *Stephen Fredman: Edward Dorn*
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> *Linda Russo: "Chantry" by Elizabeth Treadwell*
>
> *James Sherry: "The Grand Piano" Project: ...an ongoing experiment in collective autobiography by ten writers identified with Language poetry in San Francisco. It takes its*
> *name from a coffeehouse at 1607 Haight Street, where from 1976-79 the authors took part in a*
> *reading and performance series. The writing project, begun in 1998, was undertaken as an online*
> *collaboration, first via an interactive web site and later through a listserv.*
>
> *Jason Stumpf: "Necessary Stranger" by Graham Foust*

========== Poems

> *Iain Britton: Lemurs and Missing Links in Loops*
>
> *Bruce Covey: Two poems: 'Still'; 'Good & Plenty'*
>
> *Romina Freschi: Initials (2004/05)*
>
> *Michael Kelleher: Number Crunch*
>
> *Ronald Koertge: Three Haibun*
>
> *Kristin Prevallet: Tales of Caw*
>
> *Robert Sheppard: Sonnets from "September 12"*

... and ... there's more to come!!!

Thanks to the many poets, reviewers, writers and editors who have offered their work to Jacket free
of charge.

If you'd like to be taken off this mailing list,
please just go to Jacket's email page at
http://jacketmagazine.com/00/email-jacket.shtml
and ask

-- John Tranter, Editor, Jacket magazine
-- Pam Brown, Associate Editor, Jacket magazine

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219. **Anne Coon**

Re: Fwd: a prize for interestingness

Sun 11 Mar 2007

That's terrific. This would be a good thing to have Vincent post to our minors list, don't you think?

John Roche wrote:

> *
> *----- Original Message -----*
> *
> *Friday, March 9, 2007 8:29:54 AM*
> *Bulk Message*
> *From: UB Poetics discussion group <[redacted] <mailto:>>*
> *Dan Waber <[redacted] <mailto:>>*
> *Subject: a prize for interestingness*
> *To: [redacted] <mailto:>*
>
> *At http://www.vispoets.com/ we now have a patron, a donor, an angel, someone who likes what we're doing enough to put their money where their mouth is, someone with a way and the means to encourage visual poets and to support the presses who publish them.*
>
> *Beginning one week from today, next Friday, March 16th, and running for the next two months of Fridays (as a test, longer if it works out), this patron will select the most interesting work of visual poetry posted to the members' galleries (http://vispoets.com/index.php?automodule=gallery&req=sc&cat=1 <http://vispoets.com/index.php?automodule=gallery&req=sc&cat=1>) the previous week and award them $25 in printed visual poetry material from one of a variety of publishers (patron's choice of publisher, publisher's choice of material).*
>
> *All you need to do to have your work considered is be a registered member of the site, and post something to the members' galleries that week.*
>
> *If you are a publisher of visual poetry and would like to send $25 worth of your wares to a winner or two, please email me at [redacted] <mailto:> with your interest and contact information.*
>
> *If you would like to add your support to this endeavor by sponsoring a similar project, or, simply adding cash to all or some of the weekly awards, we can work with you to make that happen. Email me at [redacted] <mailto:> to discuss it further.*
>
> *Whee!*
> *Dan*

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220. Montgomery fuller
lord patch (aka)
Sun 11 Mar 2007

sound

http://www.myspace.com/lordpatchdub

_____ Find what you need at prices you'll love. Compare products and save at MSN® Shopping. http://shopping.msn.com/default/shp/?ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701

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221. Dan Wilcox
Third Thursday Open Mic: Albany, NY
Sun 11 Mar 2007

the Poetry Motel Foundation
presents

Third Thursday Open Mic for Poets

now at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, March 15, 2007
7:00 sign up; 7:30 start

Featured Poet: Jamey Stevenson Jamey Stevenson is a writer and computer programmer currently living in Troy. Although most of his life revolves around books and video games, he occasionally manages to counteract his hermetic tendencies and participate in the awesomeness that is Albany's poetry scene. Aside from subjecting others to his amateurish ramblings on girls and God, Jamey also helps coordinate the Albany chapter of the International Game Developer's Association, where he does his part to corrupt the local youth by advocating video game development in the Capital Region. For more info, visit his website at www.jstevenson.com.

$3.00 donation.

Your host since 1997: Dan Wilcox.

"all these pretty nuns"
by Jamey Stevenson

all these pretty nuns
are enough to make a boy like me
reconsider piety
and I've been cast out of paradise so many times
for so many victimless crimes
it's a sin
but when God steals your woman you know you can't win

all these pretty nuns
cloistered in the hollow of His hand
while this voice commands me:
"climb this tree"
"pick this apple"
but your spirit guides you past all desire
and you can't feel the fire

(you can't feel the fire)

bring me a chariot of my own
to knock down the pillars and shatter the throne
after all, don't we all die alone?
it's a sin
but when God steals your woman you know you can't win

heart and soul
you're drawing lines that don't exist
self-deprivation is always the twist
while you leave me twisting
unkissed

all these pretty nuns
shivering in God's embrace
forbidden fruit is an acquired taste
but you'll continue chaste and chased
it's a sin
but when God steals your woman you know you can't win

####

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222. Alan Sondheim
Pas. compressed.
Sun 11 Mar 2007

Pas.

From last night's Millennium screening greatly reduced

http://www.asondheim.org/pas.mp4
with Sandy Baldwin
and thanks to Ian Murray, Sugar Seville

11 short dance motion capture sequences in combination with walk/fly modes in Second Life. Sound: Alan Sondheim (Ensoniq Mirage)

siting the edge of SL - at this particular point, SL/RL physics is trans- formed into aberrant behavior; objects are literally deconstructed.

Think of these as collisions, speed-motion studies, the last digital ikon, emptied signifiers, transformations of desire, metaphors for metonymy.

n : substituting the name of an attribute or feature for the name of the thing itself (they counted heads)

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223. Murat Nemet-Nejat
Re: outsider Art & poets of Gitmo (complete Guardian article included here)
Sun 11 Mar 2007

—

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224. Murat Nemet-Nejat
Re: Outsider Art
Sun 11 Mar 2007

Stephen,

If life is a prison (an idea considered since time immemorial), then the outsider is the insider, and the insider the insider seeing itself clearly.

Murat

On 3/10/07, Stephen Vincent <[redacted]> wrote:
>
> Yes, agree with Murat, David, a wonderful, insightful post.
>
> Funny, how it also makes me think of 14th century German (I believe)

> iconic
> Christian paintings in devotion to and in celebration of various Biblical
> allegories. I remember a CAA annual conference in Boston in which the
> lecturer showed infra-red (?) slides of the under-painting (preliminary
> sketches) for various works. Instead of stiff depictions of iconic
> allegorical figures, we were given a very naturalistic view of the models
> -
> men, women and children - drawn from the village around the school where
> the
> works were painted, definitely made to conform to and please the
> strictures
> of the Church.
> Following the argument here, the 'outsider' art was actually secreted into
> the interior life of the 'inside' of the Church. I guess we might call
> these 'under paintings' a case of "insider" art. Ironically it's taken 6
> centuries to bring the work into view. I don't know if the work will ever
> achieve the attention of Courbet - but it's definitely of the material
> world, and not of allegory made.
>
> Somehow brings up the recollection of the story of prisoners in Quantanamo
> making poems on thin strips of the paper pealed back from paper cups - and
> passing those strips among each other. Definitely 'insider' art by
> 'outsiders.'
>
> Stephen V
> http://stephenvincent.net/blog/
>
>
>
>
>
> > David,
> >
> > Great post.
> >
> > Murat
> >
> > On 3/9/07, David-Baptiste Chirot <[redacted]> wrote:
> >>
> >> though not an "outsider artist" other than that his well known
> Anarchism
> >> and

> >> having been the Cultural Director as it were during the Paris Commune
> of
> >> 1871--which got him booted out of France to save his skin--Gustave
> Courbet
> >> wrote a famous kind of "outside" credo in a letter of refusal to a
> >> Minister
> >> in the French Second Empire government in 1870--which Monarchist
> >> government
> >> had decided to make up for the bad treatment M. Courbet had endured
due
> to
> >> his involvements in the 1848 Revolution-
> >> For in the immensity of its forgiveness and willingness to embrace M.
> >> Courbet as an artist and Frenchman--this noble government had decided
> to
> >> give him the ribbon of the Legiond'Honneur--a purely political move to
> be
> >> sure, but one that would most surely tempt any Frenchman, artist or
> not--
> >> But not Gusatve Courbet! Courbet's famous letter of refusal ends with
> some
> >> ringing lines of another kind of "outside" that an artist may hear
> >> calling--
> >>
> >> "Therefore permit me, monsieur le Ministre, to decline the honor
> you
> >> thought to bestow upon me. I am fifty years old and I have always
> lived
> >> as
> >> a free man. Let me be free the rest of my days; for when I die, let
> it
> >> be
> >> said of me: 'He never belonged to any school, to any church, to any
> >> insitution, to any academy--least of all to any regime, lest it be the
> >> regime of liberty."
> >>
> >> Bukowski, despite the Hollywood films and vast cult following and
> steady
> >> sales iin the usa, was the kind of "american outsider" who was a
> cultural
> >> icon overseas--in his native Germany, France, Italy and many other
> >> countries, Bukowski is ranked as one of the greatest, and fairly often,

> >> the
> >> greatest of American writers of the last fifty years or more--
> >>
> >> a much more usual fate of an "outsider artist" --the examples are far
> more
> >> than one might think--is that of Prophet William Blackmon, a preacher
> and
> >> painter, whose vocations in both cases come from God--Prophet didn't
> begin
> >> paintng until late in life--his works have been collected and exhibited
> >> and
> >> included i books and a very large one hangs here in the Milwaukee Art
> >> Musuem, with its famous Calatrava "wings"--and just a few weeks ago at
> >> University of Wisconsin-Milwaukee, Prophet shared a show with another
> >> spiritually -inspired Seattle artist--and there was an evening with
> >> Prophet
> >> present, to talk after showing of the film "God's Spaceship," a 1989
> >> documentary/interview--
> >> i first met Prophet about 18 years ago, selling paintings on the street
> >> corners and giving readings of illlnesses and praying for their
> >> healings--and once and a while a prediction regarding the future that
> had
> >> come to him from God--he had a tiny ministry of mainly homeless and
> very
> >> poor people and also did shoe repairs--
> >> as he is getting quite elderly now, it's more difficult for Prophet to
> >> work
> >> at his trade and the minsitry has always been a basically losing
> business
> >> as
> >> he gaves away much of what he has to the homeless worse off than
> himself--
> >> this winter he found himself homeless--fortunately offered lodging by a
> >> Sister in his ministry--
> >> his spirit is indomnaitbale as ever--he vastly enjoyed the evening and
> >> spoke
> >> for quite along time about his life, his Faith, his visions from God,
> and
> >> his painting, which he does directly on instructions from God--
> >> (he told me one time when i had first begun making rubBeings and spray
> >> paintings--he thought they also were sent by God--since no one else was
> >> making these things, God had called to me to make them so the world

> would
> >> know these things exist though no one had noticed them before--he also
> >> told
> >> me another time God works through such kinds of art as He tells people
> to
> >> do, to show sanity in an insane world--sanity to be seen so people will
> >> suddenly know the insanity of their brains and want to be sane--"which
> is
> >> a
> >> dangerous thing in this world"--he laughed quite a bit at that, Amen--)
> >>
> >> so despite all the hoopla and commercializations and appropriations,
> >> distortions, massive mad immensities and intensities of bullshit--there
> >> are
> >> actually a great many "outsider artists" who despite being wirtten
> about,
> >> collected and presented in museums, remain in life ill, neglected,
> poor,
> >> without materials to work with or home, living in various places as
> they
> >> can--and in many cases, uncertain what will heppan to their works after
> >> their deths--because all sorts of things become possible when they are
> >> infact dead--
> >> possibilities many artists know exist--yet not for them, not in this
> >> lifetime--
> >> not in the sense of agreat genius or respectable more or less nice
> >> artists
> >> who one can sentimentalize over for having been overlooked in their
> >> lives--and later welcomed into the worlds of respectability--and al its
> >> instituions--
> >> because the "outsider artists" in the original senses of this--are
> always
> >> going to be "outsiders" in a way their fellows aren't--
> >> that kind of outsiderness--Art Brut-- is something that can't be
> >> appropriated or learned in art school or "rescued", or captured by a
> >> label,
> >> a section in art books or museums--
> >>
> >> it's not a question of being "more""outside" or "more authentic"--but
> of
> >> something other--
> >> something that for all the "recognition" it gets, remains paradoxically

> >> mainly unrecognized-
> >> there are and will be always a few exceptions--but even those aren't
> >> recognized as being "real artists" like the ones runinng the vast gamut
> >> from
> >> O'Keefe and Picasso to Yoko Ono to Charles Schultz to Thomas Kincaide
> to
> >> any issue of any art magazine no matter what genres--including the
> >> journals
> >> of "outsider art"--
> >> more and more of whom are like the artist i saw posters of for a while
> >> around town, "Wisconsin's Most Famoous Outsider Artist"--(never heard
> of
> >> him) --pcitured in studio, expensive easel produly standing among tons
> of
> >> the latest offerings from Utrecht,with a nice view o fa "landscape"
> >> through
> >> the "studio window"--immensely professional looking and al speaking
> very
> >> much of being guaranteed the viewer the very best and most up-to-date
> in
> >> "Outsider Art"--complete with web site, fax address and al the rest--
> >> "a perfect addition to any home" i am sure--
> >>
> >>
> >> again, i would recommend Lucienne Piery's Art Brut: The Origins of
> >> Outsider
> >> Art
> >>
> >> for the hsitory of this and for the ways from the very beginning of
> >> Dubuffet's naming, collecting, exhibiting, writing on, having
> monographs
> >> written on, establishing a center for Art Brut, and influencing the
> >> Artists
> >> Houses set up for Art Brut artists--from the beginning of all this, the
> >> awarenesses of the continual changes and obstacles, questions involved,
> >> both
> >> in critical terms, effects on the personal lives of the artists, and
> the
> >> financial aspects and the dangers posed by all the massive masrhalling
> of
> >> powers of the art world and media which in the end have buried
> >> Dubbeffet's

> >> orignal ideas of Art Brut and what Art Brut inspires and can be an
> example
> >> of in different ways of thinking about materials, possiblities,
> researchs,
> >> for other artists--
> >> (even in the midst of the furor, now, and later, once the feeding
> frenzy
> >> has
> >> become but a laugh and lark, a discarded and discredited fashion--so
> >> deminished and pase as to be laughed at as here and now--the artists
> >> themsleves, the vast nameless ones,the creators, go on creating
> >> anyway--art
> >> brut in Dubuffet's conceptions of it--has been around since the dawn of
> >> time
> >> and will cointue on regardless--maybe one of the only kinds of "art"
> which
> >> will d so--having been nameless and unnoticed for millenia--it's not a
> >> "movement" in any sense of the term--other than a continual movement of
> >> making out of its own myriad callings--it's not going to have an "end"
> as
> >> say any School or Movement etc does-- the stubborn, "Brut," anarchic
> >> persistence of the "art" "drive" or "impulse" no matter what is done
> with
> >> it, to it, for it, by it--kill the artists, burn their works, ban them,
> >> throw them in jail, put them on peddestals, ahng them in person and in
> >> galleries, chop off their hands, put out their eyes, sic god, the
> state,
> >> the
> >> crtics, the collectors, the dealers, the forgers, the ridiculers, the
> >> know-it-alls, the pedants, the art lovers, the art teachers, the art
> >> supply
> >> companies, sic all of them on art, the artist--there will always be
> some
> >> damn fool who in some inexpicable way hears a calling and will start
> >> making
> >> things out of next to nothing-anything at hand---regardless if anyone
> else
> >> is even paying attention--and so Art Brut wil return to its anonymity .
> .
> >> .
> >> or recognitions . . . whatever the ebbs and flows of these--it remains
> >> intact--obdurately watching al that comes and goes around

> >> it--vanishes--reappears--like Easter Island heads observing the
> >> circulations
> >> of the air, the light, the ocean, the ships, the birds, the visiting
> >> humans--knowing the energies that live in them are out there out
> >> somewhere--creating their myriad strange companions--
> >>
> >>
> >> Dubuffet's ideas and projects and their histries as Lucienne Piery
> details
> >> them are
> >> ia far more interesting and useful vision and hisotry than what has
> beomce
> >> the kind of mindless "another booth at the art fair" Christopher
> >> Winks ably
> >> describes--
> >> which is actually interesting in a funny way as when i was a kid in
> >> Vermont
> >> at places like the notorious Tunbridge World's Fair and scattered about
> >> through other much smaller fairs--there would be itinerent portrait
> >> painters who would set up shop and for a noimal fee paint your
> picture--or
> >> if you wanted, a picture of something else--they'd also have a little
> >> bunch
> >> of hand made set ups for displaying their other works-- and if they wre
> >> alittle more prosperous than some of their brothers and sisters also
> >> making
> >> the circuit, they'd have anextra display of velvet Elvses, those
> Children
> >> of
> >> the Damned kids wtih immense eyes, Jesus, unicorns, stock cars, and the
> >> like--your basic kitsch--
> >> the artists for the most part were affable carnies--could keep up a
> good
> >> patter,chain smoke and have some brews--and in general add to the
> festive
> >> atmosphere (which at the Tunbridge World's Fair, of course, eventually
> >> just
> >> slid out of control--it lasted for days--what with homebrew swigging
> and
> >> later on open marijuana smoking backwoods people charging the"Garden
of
> >> Eden" strip show tent, "liberating" the Freak Show (inviting them to

> join
> >> in
> >> the party aad leave their tents)--old family feuds erupting, smashed
> stunt
> >> drivers crashing, illegal gamblers pulling knives and the like--once
> more
> >> highminded folks started moving in to the state, of course all this
> >> basically good clean medieval Rabelian fun had to stop!--"outsiders"
> from
> >> the wealthier, more educated and more morally concerned parts of the
> >> world,
> >> like new Puritans--refused to accept the Art Brut qualities of this
> >> happening scene--horrified at the anarchy of it all--my God!--drunken
> >> "liberated" Freaks posing for portraits with families, naked couples
> >> running
> >> into the woods, the "Garden of Eden"dancers baring all while drinking
> and
> >> smoking on stage, the ecstatic glee of children on rides at which the
> >> stoned
> >> carnie had fallen asleep with the "On" lever on for an hour or more due
> to
> >> his having collapsed on it--
> >> Woodstock to these new people was a Sacrement, but this kind of
> communing
> >> obviiously foul and pagan--and attended by al the wrong sorts of
> >> people--so
> >> it was banned, done away with, and consigned to happy memories--and
> >> onewonders what happened to al those painters?--probably collectors
now
> >> among the ones who put them out of work and fun--making a bundle off
> their
> >> surviving works on ebay, sellng them at nice new fairs with New
> Age and
> >> RISD educated themes in booths of their own--as "Primitive Portraits"
> by
> >> "Outsider Artists" --to dealers disguised as tourists who in turn
> purchase
> >> them for the galleries in New York, Milan, Paris, Stuttgart, Tokyo, Sao
> >> Paulo, Dubai, Los Angeles, etc--
> >>
> >> meanwhile--uncannily--hidden in plain sight--"they walk among us"--the
> >> "outsider artists"--

> >> "art brut"--among their own "regimes of liberty"--
> >>
> >>
> >>
> >>
> >>> From: susan maurer <[redacted]>
> >>> Reply-To: UB Poetics discussion group <[redacted]>
> >>> To: [redacted]
> >>> Subject: Re: Outsider Art
> >>> Date: Fri, 9 Mar 2007 09:48:13 -0500
> >>>
> >>> hm .well i wouldnt mind being as much of an outsider as bukowski. the
> >>> launching of new press poetswearprada was aterriric event lastnight
> and i
> >>> was glad to be in it. wonder if it would profit by being labelled
> >> outsider.
> >>> susa maurer
> >>>
> >>>
> >>>> From: Christopher Leland Winks <[redacted]>
> >>>> Reply-To: UB Poetics discussion group <[redacted]>
> >>>> To: [redacted]
> >>>> Subject: Re: Outsider Art
> >>>> Date: Wed, 7 Mar 2007 12:27:23 -0500
> >>>>
> >>>> "Outsider art" has become another niche marketing term in the
branch
> >>>> of the commodity economy known as the "art world." Perhaps when
> Roger
> >>>> Cardinal (?) published his illustrated monograph entitled "Outsider
> >>>> Art" a few decades back, the term had meaning because of its novelty
> >>>> as a rubric. But now, in an era when "Outsider Art Fairs" are
> >>>> annually held in New York City, it's become another way for art
> >>>> hustlers -- er, dealers -- to make a buck off their designated
> "Other"
> >>>> of choice.
> >>>>
> >>>> On another level: if Henry Darger's work can be labeled "outsider
> >>>> art," can John Ashbery's "Girls on the Run," inspired by Darger, be
> >>>> called "outsider art" too? If so, why? If not, why not?
> >>>
> >>> _____

> >>> Mortgage rates as low as 4.625% - Refinance $150,000 loan for $579 a
> >> month.
> >>> Intro*Terms
> >>>
> >>
> https://www2.nextag.com/goto.jsp?product=100000035&url=
%2fst.jsp&tm=y&search=
> >> mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117
> >>
> >> _____
> >> The average US Credit Score is 675. The cost to see yours: $0 by
> Experian.
> >>
> >>
> http://www.freecreditreport.com/pm/default.aspx?
sc=660600&bcd=EMAILFOOTERAVER
> >> AGE
> >>
>

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225. Hot Whiskey Press

Hot Whiskey Press Moves to Chicago

Sun 11 Mar 2007

Hi All, I'm pleased to announce that Jennifer has been accepted into the University of Chicago's Comparative Lit MA/PHD program. We (Jennifer, Sherpa, myself and Hot Whiskey) will be moving to Chicago this August and should be there for a while...at least 6 years or so....so, if anyone wants to hang out out there, we'll be looking for friends and letterpress facilities and good poetry happenings and will also plan to host these sortsa things as we have in Boulder. Very excited. Hope to really build a community out there of poet artist weirdos and to find and join the ones that already exist.

We'll be there the last week of March checkin things out. If anyone
wants to have a drink or trade chapbooks or dork out over poetry,
we're open.
best,
Michael Koshkin
--
Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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226. Charles Bernstein
Semina show
Sun 11 Mar 2007

The Semina (Wallace Berman & his circle) show is still up for a few more weeks in New York. I have posted some pictures relating to show at http://epc.buffalo.edu/authors/bernstein/blog/

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227. CA Conrad
hope to see you at the FRANK SHERLOCK EMERGENCY FUND benefit show 3/18 in Philadelphia = = = = = = =
Sun 11 Mar 2007

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hope to see you at the FRANK SHERLOCK EMERGENCY FUND benefit show 3/18 in Philadelphia = = = = = = =

for full details, with links, go to :
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>

March 18th, 2007
at FERGIE'S PUB (1214 Sansom St)
4pm to 7pm on the 2nd floor

$20 suggested donation
(BUT PLEASE GIVE WHAT YOU CAN!)
(Those giving $20 will receive a raffle ticket, and for every $5 above the $20 they will receive an additional raffle ticket. All through the event we'll be raffling off books, tarot card readings, and more!)

HOSTED BY Jenn McCreary BANDS, POETS & FILMMAKERS INCLUDE: Goodbye Better, Don Riggs, Christina Strong, Jessica White, Chris McCreary, I Feel Tractor, Dorthea Lasky, Shanna Compton, CAConrad, Ish Klein, Black Landlords

Our good friend Frank Sherlock was rushed to the hospital January 22nd with a sudden and mysterious illness which turned out to be a serious case of meningitis. He needed emergency surgery and also suffered a heart attack and kidney failure as a result of symptoms related to the illness. His friends have come together to help him at this critical time. We are reaching out to other friends and the poetry community on Frank's behalf. Frank's poetry page can be found here:
http://FrankSherlock.blogspot.com<javascript:ol('http://franksherlock.blogspot.com/');>

THANKS SO MUCH FOR YOUR SUPPORT, AND PLEASE SPREAD THE WORD, from the Friends of Frank Sherlock

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228. **CA Conrad**

Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD ---- 4/15/07, Philadelphia

Sun 11 Mar 2007

Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD ---- 4/15/07, Philadelphia
Sunday, April 15th, 3pm
ROBIN'S BOOKSTORE
108 S. 13th St., Philadelphia

Tim Peterson is the recipient of the 1st Annual GIL OTT BOOK AWARD for his book
*SINCE I MOVED IN (Chax Press, 2007): **
http://www.chax.org/poets/peterson.htm*<http://www.chax.org/poets/peterson.htm>

*We will also be celebrating Gil Ott's work and life as told and read by *
*a few of his many **friends and admirers. It's going to be a poetry event
*
to remember! Please join us!
Those participating:

Alicia Askenase
Julia Blumenreich
CAConrad
Rachel Blau DuPlessis
Ryan Eckes
Kristen Gallagher
Eli Goldblatt
Chris McCreary
Jenn McCreary
Bob Perelman
Joshua Schuster
Frank Sherlock
Ron Silliman

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229. **Maria Damon**
KAMAU BRATHWIATE MPLS VISIT
Sun 11 Mar 2007

Dear All The English Department (UMN) and the IAS's Art as Knowing Collaborative are sponsoring a reading by KAMAU BRATHWAITE at the Loft, 1011 Washington Avenue South, Minneapolis, March 23, 7 pm. Those of you who saw his 1997 performance at the Cross-Cultural Poetics conference know what an astonishing experience it is to see him perform.

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230. **Alexander Jorgensen**
Midwest Open Mics
Sun 11 Mar 2007

Just got an email from a pal sent a letter detailing
18-hrs of sleep per week out in Iraq.

Stood out at the bus stop, smiling like a sunfish,
eating ribs of bacon, a Turkish coffee, testing my
reflexes, a sign around my neck: This might look like
me, but it aint, and this aint my life. Hard life.

Anyway, anyone know of open mics from here, that's
Milwaukee, Woodland Pattern not-with-standing hype and
content, places to read. Oh, and I want to read to
civilians - not other poets.

Two more months till returning to China and don't
wanna drink myself to death outta pure mindlessness
and sadness. I gotta wife to make proud!

agj

_____
___
Now that's room service! Choose from over 150,000 hotels
in 45,000 destinations on Yahoo! Travel to find your fit.
http://farechase.yahoo.com/promo-generic-14795097

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231. Alexander Jorgensen
BATTLE NOTES - Re: Midwest Open Mics
Sun 11 Mar 2007

An excerpt from that letter:

"...I'm officially a combat veteran now as of 2 days ago...patrolling a village near Fallujah, and recieved contact from small arms fire, and mortars. The day before that, one of our weapons attachments got shot in the head by a sniper, but he can thank kevlar he's still alive. We seem to have found a bit of an insurgent stronghold, and hopefully will make more progress there in the near future...We operate in rotations here. We'll spend a week on the countryside staying in Haji houses, and then go back to base for a couple days R & R. The time we're out is pretty exhausting, but doesn't hit you until you get back to base. Our first week out I managed about 20 hours of sleep. Our second week only about 18...all time seems to run together, and you forget everything, but what you're doing right in the moment..."

agj

_____
___
We won't tell. Get more on shows you hate to love (and love to hate): Yahoo! TV's Guilty Pleasures list.
http://tv.yahoo.com/collections/265

↑ Index

232. Matt Henriksen
Submit to Cannibal
Mon 12 Mar 2007

An aesthetic definition cannot define the hunger.

C

An aesthetic definition cannot define the hunger.

Cannibal seeks work for the third issue. Small run, handmade, and Brooklyn-based, Cannibal wants ferocious poems that survive by their own instincts.

Visit <flesheatingpoems.blogspot.com>, where copies of the recently released second issue are available for $12. We also have remaining copies of the first two releases in from Cannibal Chapbook Series, Jane Gregory's The Second is Thirst & Shannon Jonas' Compathy available for $7.

Poets in the second issue include Hadara Bar-Nadav, Jen Bervin, Julia Cohen, John Coletti, Christopher Eaton, Landis Everson, Karen Garthe, Daniela Gesundheit, Johannes Göransson, Kate Greenstreet, Jane Gregory, Shafer Hall, Janet Holmes, Dan Hoy, Amy King, Donna Kuhn, Mark Lamoureux, Kristi Maxwell, Farid Matuk, Ben Mazer, Jess Mynes, Sawako Nakayasu, Eugene Ostashevsky, Arlo Quint, Chris Salerno, Mary Ann Samyn, Frank Sherlock, Stacy Szymaszek, Maureen Thorson, Joshua Marie Wilkinson, Jake Adam York & Alex Young.

The first issue featured work from Geoffrey Babbit, Andrea Baker, Zach Barocas, Jim Behrle, FJ Bergmann, Edmund Berrigan, Anne Boyer, Jenna Cardinale, Laura Carter, Adam Clay, Clayton Couch, Bruce Covey, AnnMarie Eldon, Jane Gregory, Anthony Hawley, Brian Howe, Brenda Iijima, Lisa Jarnot, Shannon Jonas, Erica Kaufman, Alex Lemon, Tao Lin, Rebecca Loudon, Joseph Massey, Andrew Mister, K. Silem Mohammad, Valzhyna Mort, Gina Myers, The Pines, Emma Ramey, Morgan Lucas Schuldt, Sandra Simonds, Laura Solomon, Gabriella Torres, Jen Tynes, and Dustin Williamson.

Send poems or queries in an inline text or attachment to <[redacted]>.

___ Finding fabulous fares is fun. Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains. http://farechase.yahoo.com/promo-generic-14795097

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233. Jerome Rothenberg
Itinerary Spain 2007
Mon 12 Mar 2007

We will be flying off on March 15th, this time for a month's trip with readings in Spain. While we expect to be traveling light, we also expect to be picking up our email, as usual, through the principal email address: [redacted]. Our further contact information plus itineary includes the following:

March 16-24 - staying mainly in Madrid, reachable through Martine Segonds-Bauer, calle San Gregorio, 3, tel. 34 91 391 44 09.

March 19-20 - Salamanca; reading 3/20 at Universidad de Salamanca; contact: Viorica Patea, 34 923 29 44 00 (ext. 1757).

March 22 - reading in Madrid, 11:30, Universidad Complutense; contact: Eusebio de Lorenzo Gómez, 34-91-3945272.

March 23-24 - Toledo at Hotel Carlos V, tel: 34 925 22 21 00.

March 25-27 - Barcelona at Hotel Torre Catalunya, Avenida de Roma 2, tel. 34 936 003 020. Reading 3/26 7 :30 p.m. for Asociación Colegial de Escritores de Catalunya, at Aula dels Escriptors, 5è pis de l'Ateneu Barcelonès, Canuda, 6, 08002 Barcelona.

March 28 -April 1- Valencia. Contact and information on readings: Gabrel Viñals, Editorial Germanía, tel. 96 241 98 54 and 96 245 96 46.

March 29 - reading at El Diario Levante, Valencia.

March 30 - reading at La Communidad Tomás Ellacuría, Valencia.

April 2-4 -Visit to Malaga area, with José Hernández and Sharon Smith, tel. 34 952-742282.

April 5-7 - Seville at Apartamentos Resitur, Salado 4, Sevilla, AN 41010, tel. 34 954 275090.

April 8-10 - Tenerife, Islas Canarias, at Hotel Nivaria, Plaza del Adelantado, 11 - 38002 La Laguna, tel. 34 922 264298. Contact and information on readings: Manuel Brito, tel. 34 922 31 76 14.

April 10 - reading at University of La Laguna, Tenerife, Canary Islands.

April 11 - return to Seville at Hotel Vertice, Av. De La Aeronáutica.

April 12-13 - Cordoba at Hotel Selu, Eduardo Dato 7, 14003 Cordoba, tel. [redacted].

April 14 - return to Madrid.

April 15 - fly to Paris.

April 15-18 - Paris. Contact: c/o Peyrafitte, Rue des Cannettes 21, tel. [redacted].

April 19 - return to California.

If anyone comes near on any of these dates, we hope you'll feel free to be in touch.

Jerome Rothenberg

Diane Rothenberg

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024

"Poetry must have something in it
that is barbaric, vast, and wild."
D. Diderot

[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
new ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/

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234. cralan kelder
Origin, Sixth Series, Issue 1 ~ now online
Mon 12 Mar 2007

Origin, Sixth Series, Issue 1 Spring 2007 ~ Now Online

http://www.LonghousePoetry.com/origin.html

Visit the above webpage for information & to download the PDF file format (2.1 MB - three color text, art and photographs in color / 275 pages!)

Forthcoming Origin, Sixth Series, Issues 2, 3 & 4 will be published throughout the spring months of 2007. We'll continue to post these in PDF format (approaching 1000 pages, with 100 authors & artists).

Issue 1 featuring work by;

Cid Corman
Robert Creeley
Tsering Wangmo Dhompa
Jonathan Greene
Red Pine
Hermit-Sage Tradition / Mike O¹connor
Robert Sund
Tim Mcnulty
Wei Ying-Wu / David Hinton
Clifford Burke
James Koller
Franco Beltrametti
Miyazawa Kenji / Gerald Hausman & Kenji Okuhira
Bob Arnold ~ Feature Poet
John Phillips
Jerome Seaton
George Evans
Carson Cistulli
Rita Degli Esposti / Coco Gordon
Steve Clay
Gerald Hausman

Mike O¹connor
Yuan Mei / J. P. Seaton
Laurie Clark
Thomas A. Clark
Ian Hamilton Finlay ~ Origin Archive Feature
Janine Pommy Vega
Lars Amund Vaage / Hanne Bramness
Hayden Carruth
Kent Johnson

With Art & Photography By:

Dobree Adams
Susan Arnold
Ed Baker
Shizumi Corman
Alan Lau
Louise Landes Levi
Chung Ling
Laki Vazakas

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235. Daniel Kane
Don't Ever Get Famous available
Mon 12 Mar 2007

After some hiccups on the distributor's part, 'Don't Ever Get Famous: Essays on New York Writing After the New York School' (Dalkey Archives, 2006) is finally available at your usual online emporiums, and, as far as I can tell from my perch in England, at your favorite independent booksellers as well.

Please note that you can preview at least some of the contents thanks to John Tranter at Jacket, who reprinted Andrea Brady's article on Wieners, Olson and O'Hara. You can read Andrea's piece at http://jacketmagazine.com/32/brady-wieners.shtml. Do feel free to email me at [redacted] should you have any problems getting a hold of a copy.

all best,
--daniel

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236. Dan Waber
ars poetica update
Mon 12 Mar 2007

The ars poetica project continues to percolate at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Jennifer Compton, Barry Schwabsky, Kirpal Gordon, and Will Hochman.

Poems will appear this week by: Will Hochman and Shin Yu Pai.

A new poem about poetry every day.

Enjoy,
Dan

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237. Lori Emerson
music | sound | noise ebr remix
Mon 12 Mar 2007

---

control copy
control paste

control copy
control paste

control paste
control paste
control paste
control paste

at electronic book review we get that
the power of new media is
above all

the power to copy

(accurately, quickly)
(the phonograph, the photocopier made the revolution ---
 the computer --- copier par excellence -- consolidated it)

control C
control V

control see
control we
                are proud to present

the latest remix of one of
electronic book review's seminal threads:
MUSIC SOUND NOISE

featuring new sonic contents:
tobias c. van Veen vs. DJ Spooky
James Riley vs. Jack Kerouac
Marcus Boon vs. Sublime Frequencies
Frank Seeburger vs. 9/11

also including six of the greatest hits
culled from the m/s/n back-catalog

and remastered cuts from
Erik Davis and David Rothenberg

with editor Trace Reddell at the . . . well . . . 'controls'

www.electronicbookreview.com/thread/musicsoundnoise

!
!
!

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238. Michael Kelleher
Literary Buffalo E-Newsletter 3.12.07
Mon 12 Mar 2007

LITERARY BUFFALO
3.12.07-3.18.07

LITERARY BUFFALO IN THE NEWS

Kevin Thurston has a short piece on poet Rod Smith in Artvoice:

http://artvoice.com/issues/v6n10/too_cool_for_schools

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

3.14.07

Just Buffalo Open Reading Series
Featured: David Park Musella
Wednesday, March 14, 7 p.m.
Carnegie Art Center 240 Goundry St., North Tonawanda
10 open slots: all readers welcome!

&

Earth's Daughters Collective's Gray Hair Reading Series
Ansie Baird and Olga Karman
Poetry and Non-Fiction Reading
Wednesday, March 14, 7:30 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

Ansie Baird holds degrees from Vassar College and UB where she received her MA in English and won first prize in the University's Academy of American Poets contest. She is Poet-in-Residence and a part-time English teacher at Buffalo Seminary, a non-sectarian secondary school in Buffalo, where she has taught for the past 25 years. She has also taught for Just Buffalo Literary Center in their Writers In Education program for the past 22 years, conducting workshops in elementary, middle, and high schools in the Buffalo area, and was an original member of Just Buffalo's arts-in-education collaboration with the Albright-Knox Art Gallery, A Picture's Worth a Thousand Words. Her work has been published in The Paris Review, Western Humanities Review, The Southern Review, The Denver Quarterly, Poetry Northwest, The South Dakota Review, The Quarterly, The Recorder, Earth's Daughters, and a number of other journals.

Olga Karman-teacher, poet and memoirist-was born in Havana in 1940 of Cuban and American parents. She was a student at the University of Santo Tomás de Villanueva, a private Catholic institution in Havana, when Fidel Castro's regime came to power in 1959. At first Olga sympathized with the aims of the revolution; she worked as a hospital volunteer tending Rebel Army soldiers who had been wounded in the fighting. But when Castro cancelled elections and established his autocracy, Olga decided to leave Cuba. In 1960 she moved to the United States to marry her American fiancé. In 1997-after an exile of 37 years and a prolonged anguish over her Cuban identity-Olga made a momentous return visit to her native city of Havana. These experiences form the material for her memoir Scatter My Ashes Over Havana, which she composed over a period of seven years.

3.15.07

Just Buffalo Small Press Poetry Series
Rod Smith and Stacy Szymaszek
Poetry Reading
Thursday, March 15, 7 p.m.
Rust Belt Books, 202 Allen St.

Kevin Thurston has a short piece on poet Rod Smith in Artvoice:

http://artvoice.com/issues/v6n10/too_cool_for_schools

Rod Smith is the author of Music or Honesty, Poèmes de l'araignée (France), In Memory of My Theories, The Boy Poems, Protective Immediacy, and New Mannerist Tricycle with Lisa Jarnot and Bill Luoma. His latest collection, The Good House & other poems, will be published by the University of Iowa Press in the fall of 2007. A CD, Fear the Sky, came out from Narrow House Recordings in 2005. Smith's work has appeared in numerous magazine and anthologies including Anthology of New (American) Poets, The Baffler, The Gertrude Stein Awards, Java, New American Writing, Open City, Poésie, Poetics Journal, Shenandoah, and The Washington Review. He edits Aerial magazine, publishes Edge Books, and manages Bridge Street Books in Washington, DC. The next issue of Aerial features poet Lyn Hejinian. Smith is also editing, with Peter Baker and Kaplan Harris, The Selected Letters of Robert Creeley, for the University of California Press. __

Stacy Szymaszek is the author of the chap books Some Mariners (Etherdome),Pasolini Poems (Cy Press), There Were Hostilities (single press) and Mutual Aid (gong press), as well as the book Emptied of All Ships (Litmus Press). Sections from her long poem "hyper glossia" have appeared as a chap book from Belladonna* Books and are forthcoming from Hot Whiskey Press. She worked at Woodland Pattern Book Center in Milwaukee, WI before moving to New York City to serve as Program Coordinator and curator of the Monday Night Reading Series at The Poetry Project at St. Mark's Church.

3.16.07

Arabian Nights/Middle Eastern Poetry and Dance_
Friday March 16 th 7 pm_
The Unitarian Church, 695 Elmwood Ave., Buffalo (corner of Ferry)_
$4 adults/$3 students & seniors/$2 Just Buffalo members__

Just when you think you can't stand another day of winter, the heat is rising at a program designed to bring some sizzle in the middle of March! Arabian Nights features romantic poetry and songs by Lonnie B. Harrell, with Middle Eastern dance performed by Cathy Skora/Folkloric Dance Company. Throw aside your inhibitions as you are invited to learn "the dance of the seven veils." Complete the evening with a sampling of Middle Eastern snacks. __Cathy Skora has been studying teaching & performing dance for over fifteen years, and is founder and executive director of Folkloric Productions Dance Co., Inc. Her dance studies have included Modern (Graham-Based) and African (Dunham-Based), with the Gemini Dance Company, under the direction of Steve Porter. She performs at a variety of local venues as well as international venues throughout the country. Recent teaching engagements have taken her to Greece and Hawaii. She currently teaches Middle Eastern Dance, Samba, and Movement and Meditation at the Allen Street Dance Studio.

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

THE TAO OF WRITING THE SHORT STORY
A Fiction Writing Workshop
Instructor: Ralph Wahlstrom
2 Saturdays: March 24 and 31
10 a.m. - 2 p.m. with a break for lunch.
Market Arcade Building, 617 Main St., First Floor.
$100, $80 for members

THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8,15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. $195, $150 for members of Just Buffalo or the JCC

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP
A writing practice group meets every FRIDAY at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [redacted].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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239. Alan Sondheim
drowning
Mon 12 Mar 2007

---

drowning

in dreams bodies at uncanny speeds , moist or damp , almost evanescent , parlay of the register of the visible , enunciation of interiority just around the corner , some small flailing in the early paleolithic , oh that square that symbolic emergence , emergence of the symbol , they're not equivalent , what is there for us was not for them or they , or this one , caught , lost , almost not quite silent , else/wise

http://www.asondheim.org/drowning.mov (not to mention i'd like to drown)

http://nikuko.blogspot.com (things are put there (put things there (i put things there)))

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240. David-Baptiste Chirot
FW: Los cielos le reclaman... Heavens reclaim him... from Clemente Padin
Mon 12 Mar 2007

From Clemente Padin:

his fanclub's (Nuevo Club de Fanaticos de Clemente Padin) reports/news of his upcoming participation in The CAT Show--Cardiff Art in Time--13-18 March 2007
>

>
>
>
>Europa le extraña y él extraña Europa...! No pueden estar mucho tiempo
>separados...! Del 13 al 18 de Marzo 07, estará en la Escuela de Arte y
>Diseño y la Galería TRACE de Cardiff, Gales, participando en el evento "CAT
>Show - Cardiff Art in Time", organizado por Andre Stitt. También
>participarán sus queridos colegas: Adina Bar-on (Israel); Julie Andree T.
>(Québec]; Eddie Ladd (Cymru); Arai Shin Ichi (Japón); Paul Granjon
>(Francia); Alastair Maclennan (Irlandia del Norte); Jamie McMurry (Estados
>Unidos); Shaun Caton (Inglaterra); Ointment (Cymru); Roi Vaara (Finlandia);
>Anne Bean (Inglaterra); Gustav Uto (Rumania) y Julian Blaine(Francia).
>-o-
>
>Europe misses him and he misses Europe....! They could not be separate much
>time....! From 13 to 18 March 07, he will be in Art School and Design and
>TRACES Gallery of Cardiff, Gales, participating in the event "CAT Show -
>Cardiff Art in Time," organized by Andre Stitt. His dear colleagues Adina
>Bar-on (Israel); Julie Andree T. (Québec); Eddie Ladd (Cymru); Arai Shin
>Ichi (Japan); Paul Granjon (France); Alastair Maclennan (N. Ireland); Jamie
>McMurry (USA); Shaun Caton (England); Ointment (Cymru); Roi Vaara
>(Finland); Anne Bean (England); Gustav Uto (Romania) and Julian Blaine
>(France) will also participate.
>
>--o--
>
>Este comunicado ha sido enviado por el Nuevo Club de Fanáticos de Clemente
>Padín - This release has been sent for New Fans´ Club of Clemente Padín
>
>[Non-text portions of this message have been removed]
>

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241. Elizabeth Treadwell
Degentesh & Gardner at SPT this Fri 3/16
Mon 12 Mar 2007

Small Press Traffic is pleased to present a reading by?
Katie Degentesh & Drew Gardner

Friday, March 16, 2007 at 7:30 p.m.

Katie Degentesh joins us in celebration of her first book, The Anger Scale (Combo Books, 2006), of which Anselm Berrigan says “"Don't be fooled by the bawdy surfaces... [these] joyous, meta-ballistic poems will guide any reader daring enough to read them in a realm where everything is turning out just like the prophets of the Bible said it would. You will be shamed by your elders and peers for not possessing this book.” Degentesh has an MA in Creative Writing from UC Davis, and now lives in New York.

Drew Gardner is the author of Sugar Pill (Krupskaya, 2002) and Petroleum Hat (Roof, 2005), which received a Small Press Traffic Book of the Year Award and of which Publishers Weekly says “Gardner conjures the kind of complicated, childish political ignorance and faulty, malevolent citizenship that George Carlin can only joke about.” Gardner joins us from NYC, where he edits Snare magazine and teaches workshops at St. Mark's Poetry Project. He conducts the Poetics Orchestra, an ensemble featuring poetry and structured improvisation.

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. ?

Unless otherwise noted, our events are presented in?Timken Lecture Hall,?California College of the Arts ?1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) ??Elizabeth Treadwell Jackson, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, California 94107
[redacted]
[redacted]
http://www.sptraffic.org ????

_____ Get a FREE
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http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/

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242. David A. Kirschenbaum
Free PDF Subscriptions to Boog City Now Available
Mon 12 Mar 2007

Hi all,

If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC39 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,
David

Boog City 39

featuring:

Our Music section, edited by Jon Berger

--³When Phoebe Kreutz approached Luv-A-Lot Records¹ Dashan Coram with the idea for Urban Barnyard‹the whole municipal fauna thing‹who knew the idea would have legs? What started out as a one-joke band has developed into multiple jokes, but also a pretty rocking affair.²‹from Urban Barnyard on Urban Barnyard, where the four members of Urban Barnyard reviewed some of the music that the others have recently produced (including Phoebe Kreutz¹s We Gotta Go reviewed by Casey Holford, Art Sorority for Girls¹ Alpha Sigma Gamma reviewed by Phoebe Kreutz, Dibs¹ Dibs Bleeds Books reviewed by Daoud Tyler-Ameen, and Casey Holford¹s January reviewed by Dibson T. Hoffweiler) followed by a review of their latest release, That¹s the Idea, by Berger.

Our Printed Matter section, edited by Mark Lamoureux

--³Throughout the chapbook, the ³voice² interweaves its two languages, and locating this voice becomes an act of readerly translation. The next section phonetically translates the Thai into English, scores the syllables, and meditates on the poem in English. from Composite Poetry, composite. diplomacy. by Padcha Tuntha-obas (Tinfish), reviewed by Craig Perez

--³For all its realism, Carbon seems most interested in the point at which the real becomes surreal, the sublime absurdity of the plain face of things.² -- American Oracle, Carbon by Michael Ford (Ugly Duckling Presse), reviewed by Lamoureux

Our Film section, guest edited by Jon Berger

--³A fascinating adaptation from Capital Media Arts of the open mic lifestyle, the script plugs in numerous cameos for East Village superstars such as The

Bowmans and, of course, the host of the AntiHoot, the singularly named Lach.[2]
--Talkin[1] New York: The Little Movie that Might by Berger

Our Politics section, edited by Christina Strong

--[3]Are these people tourists on vacation or actual people who live here and have copious amounts of wealth?[2] --Work Sucks, Life Sucks, and Then You Die by Strong

Art editor Brenda Iijima brings us work from Belford New Jersey's Kate Greenstreet

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano

-- Bowdoinham, Maine[1]s Jonathan Skinner with
Borzicactus Nanus
a dwarf on a borzoi
stuffs a nan up my ass
twirling his deep
scarlet-orange hairdo

-- Vancouver, British Columbia[1]s Roger Farr with From Surplus
Security is denser now, is domination[1]s form
But it[1]s their form more than mine, my labour keeps
Taylorism[1]s hands (weapons) on its forward gears

and

XXXIV
Tissue over diagrams or fragment
Their sums with different measures. Frameworks
Framed as [3]Freidman[1]s Dream,[2] filed for later under
[3]Sphere.[2] Stand on guard to bound sums to
Another sense that might pass the primary
Test of deficit to chart profit margins

-- Pasadena, California[1]s Deborah Meadows with
On the state of the novel as a coffin.
Fiendish old scamps
had clapped enough
to institutionalize their tapping.

And photos from David S. Rubio and Christina Strong.

And thanks to our copy editor, Joe Bates.

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::fait accompli:: * http://www.nickpiombino.blogspot.com/
The Million Poems Show * http://www.jordandavis.com/Talkshow.html

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David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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243. **sean mullin**

Re: Free PDF Subscriptions to Boog City Now Available

Mon 12 Mar 2007

--- "David A. Kirschenbaum" <[redacted]>
wrote:

> *Hi all,*
>
> *If you'd like to receive a free pdf subscription to*
> *Boog City, beginning*
> *with the current issue, BC39 (contents' description*
> *below), simply reply to*
> *this note with the email address where you'd like it*
> *to be sent.*
>
> *Thanks,*
> *David*
>
> *----------*
>
> *Boog City 39*
>
> *featuring:*
>
> ****Our Music section, edited by Jon Berger****

--³When Phoebe Kreutz approached Luv-A-Lot Records¹ Dashan Coram with the
idea for Urban Barnyard‹the whole municipal fauna thing‹who knew the idea
would have legs? What started out as a one-joke band has developed into
multiple jokes, but also a pretty rocking affair.²‹from Urban Barnyard on
Urban Barnyard, where the four members of Urban Barnyard reviewed some of
the music that the others have recently produced (including Phoebe Kreutz¹s
We Gotta Go reviewed by Casey Holford, Art Sorority for Girls¹ Alpha Sigma
Gamma reviewed by Phoebe Kreutz, Dibs¹ Dibs Bleeds Books reviewed by Daoud
Tyler-Ameen, and Casey Holford¹s January reviewed by Dibson T. Hoffweiler)
followed by a review of their latest release, That¹s the Idea, by Berger.

****Our Printed Matter section, edited by Mark Lamoureux****

--³Throughout the chapbook, the ³voice² interweaves its two languages, and
locating this voice becomes an act of readerly translation. The next section
phonetically translates the Thai into English, scores the syllables, and
meditates on the poem in English. from Composite Poetry, composite.
diplomacy. by Padcha Tuntha-obas (Tinfish), reviewed by Craig Perez

--³For all its realism, Carbon seems most interested in the point at which
the real becomes surreal, the sublime absurdity of the plain face of
things.² --American Oracle, Carbon by Michael Ford (Ugly Duckling Presse),
reviewed by Lamoureux

****Our Film section, guest edited by Jon Berger****

--³A fascinating adaptation from Capital Media Arts of the open mic
lifestyle, the script plugs in numerous cameos for East Village superstars
such as The Bowmans and, of course, the host of the AntiHoot, the singularly
named Lach.² --Talkin¹ New York: The Little Movie that Might by Berger

****Our Politics section, edited by Christina Strong****

--³Are these people tourists on vacation or actual people who live here and
have copious amounts of wealth?² --Work Sucks, Life Sucks, and Then You Die
by Strong

****Art editor Brenda Iijima brings us work from Belford New Jersey's Kate*
*Greenstreet****

****Our Poetry section, edited by Laura Elrick and Rodrigo Toscano****

-- Bowdoinham, Maine¹s Jonathan Skinner with Borzicactus Nanus
a dwarf on a borzoi
stuffs a nan up my ass
twirling his deep
scarlet-orange hairdo

-- Vancouver, British Columbia¹s Roger Farr with From Surplus
Security is denser now, is domination¹s form
But it¹s their form more than mine, my labour keeps
Taylorism¹s hands (weapons) on its forward gears

and

XXXIV
Tissue over diagrams or fragment
Their sums with different measures. Frameworks
Framed as ³Freidman¹s Dream,² filed for later under
³Sphere.² Stand on guard to bound sums to

> *Another sense that might pass the primary*
> *Test of deficit to chart profit margins*
>
> *-- Pasadena, California¹s Deborah Meadows with*
> *On the state of the novel as a coffin.*
> *Fiendish old scamps*
> *had clapped enough*
> *to institutionalize their tapping.*
>
> **And photos from David S. Rubio and Christina*
> *Strong.**
>
> *-----*
>
> *And thanks to our copy editor, Joe Bates.*
>
> *-----*
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244. Marcus Bales

Shows, Readings, and Other Performances March 17 - 24

Mon 12 Mar 2007

Shows, Readings, and Other Performances March 17 - 24
at Gallery 324 in the Galleria, in downtown Cleveland, Ohio

March 17 – Saturday at Noon – poetry read by
Mary Lu Franks, Steve Goldberg,
Wendy Shaffer

March 23 – Friday Special Event @ 7:30 pm:
The Laughter League
March 23rd
at 7:30pm
Preshow concert at 7:30pm on March 24th Featuring
The Minimum Requirements
Tickets: $10 Reservations: [redacted] or visit the website
www.laughterleague.org
Seating is limited and reservations are coming in fast. Don't wait, or you will miss this show!
Starring
Patrick Ciamacco
Joe Kenderes
Cody Farinacci
Joe Ciamacco
Chuck Klein
Seth Hrbek

March 24 – Saturday at Noon – poetry read by
Philip Metres, Bob King,
Christophe Casamassima,

March 24 – Saturday Special Event @ 7:30 pm:
The Laughter League
March 24th
at 7:30pm
Preshow concert at 7:30pm on March 24th Featuring
The Minimum Requirements
Tickets: $10 Reservations: [redacted] or visit the website
www.laughterleague.org
Seating is limited and reservations are coming in fast. Don't wait, or you will miss this show!
Starring
Patrick Ciamacco

Joe Kenderes
Cody Farinacci
Joe Ciamacco
Chuck Klein
Seth Hrbek

Location:
Gallery 324 at the Galleria
1301 East Ninth Street
Cleveland, Ohio 44114

For More Information:
216/[redacted]

Gallery Hours:
10-5 weekdays, 10-2 Saturdays,
by scheduled performance, by appointment, and by chance

Parking
Special Price $1.00 Parking in the Galleria Parking Garage Saturdays
$3.00 Parking in the Galleria Parking Garage after 4pm Weekdays
Free parking on E 9th and E 12th Streets after 6pm
Free parking on St Clair after 7 pm

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245. Vernon Frazer
Re: Marjorie Perloff
Mon 12 Mar 2007

Does anybody have Marjorie Perloff's address for email and surface mail? Please backchannel. Thanks.

Vernon

http://vernonfrazer.com <http://vernonfrazer.com/>

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246. Jesse Crockett
listenlight new issue 08
Mon 12 Mar 2007

Dear All ---

Please visit the new intallment at http://listenlight.net, issue 08, featuring visual & textual work by ---

Juliet Cook, Anthony Robinson, Eric Gelsinger, Anne Heide, Andrew Topel, Katrinka Moore, Jeff Harrison.

Now reading for issue 09. Many current submissions will be held over for consideration for the next issue. Thanks to all for sending in.

Best,

Jesse Wayne Crockett

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247. Alan Sondheim
A/Rose for Baudrillard
Mon 12 Mar 2007

A/Rose for Baudrillard

I have troubled sleep; nightmares become me. Recently I traded in for a copy of Sartre, Troubled Sleep, signed by him, scrawled signature to a friend. Barthes was hit by a van I think, all these men and some women but less women - Derrida, Foucault, Deleuze, Guattari, Lyotard, Baudrillard, Althusser, Lacan, bounded by what seems the cold war iron of Badiou. Kristeva, Cixous, Irigaray, Wittig, perhaps are still alive. I raised myself on all of them and now they're divided among the militants, the academics, the pieces of 'deconstruction' applicable to any analysis where something or other falls apart, 'simulacrum' following DeBord's 'specta- cle' where 'revolution' became synonymous with natural skin care and something everyone did against the name of 'freedom.' I don't mean to say anything here, I wonder about the doubting that once swayed the world, Jabes, Blanchot, or what I read as doubting, never say anything unless said to oneself, withdrawn, proffered as kind of a peripheral speech. This wasn't them, my reading, what I garnered, that excitement, Merleau-Ponty, at the birth of the world, its bearing, re-borning. Vietnam is now mute, May 68 almost forty years ago and most of us humans have never thought of burning monks. Tibet is a foregone conclusion; can one imagine the Dalai Lama back at the Potala? Bohm kept on moving; he was close to insane with the stress of homelessness. I wait for my first stroke, but none of the others, none of them, none of you, will speak to me. I'll go to heaven or hell with stitches in my mouth. I'll try to say something about the world. My eyes grow wider and wider.

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248. Dodie Bellamy

Dodie Bellamy | Armand Capanna | video by Sarah Lockhart | March 18

Mon 12 Mar 2007

Date: Wed, 7 Mar 2007 08:49:49 -0800
From: "New Yipes" <[redacted]>
To: [redacted]
Subject: Dodie Bellamy | Armand Capanna | video by Sarah Lockhart | March 18

7 pm | Sunday, March 18
at 21 GRAND 416 25th St
at the corner of Oakland's Broadway Auto Row
$4 gently sugg.

Dodie Bellamy's essays and reviews have appeared in The Village Voice, The San Francisco Chronicle, Bookforum, Out/Look and The San Diego Reader as well as numerous literary journals and web sites. In January, 2006, she curated an installation of Kathy Acker's clothing for White Columns, New York's oldest alternative art space. With Kevin Killian, she has edited over 100 issuesof the literary/art zine Mirage #4/Period(ical). Her novel The Letters of Mina Harker (reprinted 2004 by University of Wisconsin Press, with an introduction by Dennis Cooper) is a Gothic thriller updated for the 21st century; Cunt-Ups (Tender Buttons, 2001), a radical feminist revision of the "cut-up" pioneered by William Burroughs and Brion Gysin, won the 2002 Firecracker Alternative Book Award for Poetry. Come join us in celebration of Dodie's latest, a cross-genre collection of pedagogical essays and fictions entitled ACADEMONIA (Krupskaya, 2006).

After 26 years of extensive research, Armand Capanna II has come to the conclusion that he cannot be stopped. He also believes inflicted violence is a scholarship. He is currently working on a book about Boxing, Boxes, Landing Sites, Cripples & Chicago Machine Politics. When he is not writing, he enjoys baseball, boxing, & the occasional drink & confrontation. He hopes to see The Chicago Cubs win a World Series during his lifetime. He is from Chicago & lives in San Francisco with his Hetero Life partner & Life Coach, Steven Orth. He can be found here: http://www.myspace.com/detumescence

Sarah Lockhart screens Suburban Guerrillas, a work of cultural misanthropology that posits the inhabitants of America's cul-de-sacs as an exotic warrior tribe and depicts their rituals, environment and battles through cut-up Super-8 home movies with obligatory subtitles. Lockhart also premieres America's Favorite Movie- The Trailer, inspired by the conceptual work of Komar and Malamid, deconstruction directed by statistics.

April 22: Anne Boyer and William Moor

May 27: Jeff Clark and Cynthia Sailers

House of hubbub http://newyipes.blogspot.com

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249. **Ann Bogle**
Re: A/Rose for Baudrillard
Tue 13 Mar 2007

Alan,

God-damn beautiful.

(Publish this in higher places -- to the future. I just read Emily Dickinson's by her sister-in-law. Obit's of Baudrillard treated it like something for the funny pages, ha ha ha, like not death, like a thought.)

AMB

****
 AOL now offers free email to everyone. Find out more about what's free from AOL at http://www.aol.com.

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250. **William Allegrezza**
Series A Reading in Chicago
Tue 13 Mar 2007

Series A Reading in Chicago

Come next Tuesday, March 20th, to hear Stacey Levine and John Tipton read at the Hyde Park Art Center (5020 S. Cornell Avenue). The reading takes place at 7:00 p.m.

BYOB.

For more information, please see www.moriapoetry.com/seriesa.html

Bill Allegrezza

(Please distribute this notice widely. Invite friends, students, lovers . . . .)

Bios

Stacey Levine is a Seattle-based fiction writer whose books include My Horse and Other Stories and Dra--, a novel, both published by Sun & Moon Press of L.A. Her second novel, Frances Johnson, was published in 2005 by Clear Cut Press of Portland, Oregon. Her work has appeared in the Notre Dame Review, the Denver Quarterly, Fence, the American Book Review, The Stranger, Fodor's

travel guides, and even scarier venues. Formerly a creative writing instructor, she is now working on a second collection of short fiction.

John Tipton is the author of surfaces (Flood Editions, 2004). His translation of Sophocles' Ajax is forthcoming from Flood.

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251. Dan Waber
7 by Christopher Major
Tue 13 Mar 2007

The minimalist concrete poetry site at:

http://www.logolalia.com/minimalistconcretepoetry/

has been updated with 7 pieces by Christopher Major.

The language I enjoy the most is the language that reveals and revels in slippage, trapdoors, inbe tweens, ambiguities, multiple simultaneous indeterminate functions.

Many would say that ASCII art holds no more promise than shaped poems for producing anything remarkable, because ASCII art uses letterforms exclusively for their visual properties, with no regard for their semantic value.

These poems of Christopher Major's go beyond ASCII art, beyond the mere shaped poem, and occupy a place that is indeterminate with respect to what, exactly, language is doing, has done, and can do.

Enjoy,
Dan

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252. Thomas Devaney
Silence
Tue 13 Mar 2007

Thomas Devaney presents
No Silence Here, Enjoy the Silence
for LOCALLY LOCALIZED GRAVITY at the Institute of Contemporary Art
6:30-7:30 pm March 14th

John Cage wasn't the last word on silence. There may be as many silences as there are sounds, yet how many of these silences have we been available to experience? "No Silence Here, Enjoy the Silence" is not a sobering moment of silence, or an exercise in silencing, or even a temporary vow of silence, but it is a listening workshop via silence and the senses. From the silence of a gift, to

the gift to silence poet Thomas Devaney will host a night honoring the many silences that are often simply missed, offering a series of experiences to allow silence to emerge.

"No Silence Here, Enjoy the Silence," will feature Devynn Emory, in the first dance performance of John Cage's silence masterpiece 4'33, among other experiences that are best expressed by silence. Other participants include Brian Eckenrode, juggling, and Tyler Gibbons of Red Heart the Ticker on double bass.

Locally Localized Gravity at the ICA:
http://www.icaphila.org/exhibitions/locally.php
ICA: http://www.icaphila.org/

Fritz Haeg's Sundown Schoolhouse:
http://www.fritzhaeg.com/schoolhouse/projects/icaphila.html

For more information:
http://thomasdevaney.blogspot.com/

Institute of Contemporary Art · University of Pennsylvania 118 S. 36th St., Philadelphia, PA 19104-3289 · [redacted]

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253. **phanero**
Re: A/Rose for Baudrillard
Tue 13 Mar 2007

Wonderful Alan,

Arrows, Errors, Arroz, Ars.. the mediation between the apophatic and cataphatic empuseams is the meat mata materia, philosophy as rack, the suffering ground in its useless solipsism or its grotesque abundance of meaning, that flopping itself is both the sine of the times and the gasping of the fish of the word as a horrible messianism of the pathetic.

i had the thought that baudrillard just ends up looking like another sun baked truck-driver with a spreading nose..

keep on truckin'/
riots in columbia

the greatful dead?
oh no! how, how?

lq

----- Original Message -----
From: "Alan Sondheim" <[redacted]>
To: <[redacted]>

Sent: Monday, March 12, 2007 6:54 PM
Subject: A/Rose for Baudrillard

> *A/Rose for Baudrillard*
>
> *I have troubled sleep; nightmares become me. Recently I traded in for a copy of Sartre, Troubled Sleep, signed by him, scrawled signature to a friend. Barthes was hit by a van I think, all these men and some women but less women - Derrida, Foucault, Deleuze, Guattari, Lyotard, Baudrillard, Althusser, Lacan, bounded by what seems the cold war iron of Badiou. Kristeva, Cixous, Irigaray, Wittig, perhaps are still alive. I raised myself on all of them and now they're divided among the militants, the academics, the pieces of 'deconstruction' applicable to any analysis where something or other falls apart, 'simulacrum' following DeBord's 'spectacle' where 'revolution' became synonymous with natural skin care and something everyone did against the name of 'freedom.' I don't mean to say anything here, I wonder about the doubting that once swayed the world, Jabes, Blanchot, or what I read as doubting, never say anything unless said to oneself, withdrawn, proffered as kind of a peripheral speech. This wasn't them, my reading, what I garnered, that excitement, Merleau-Ponty, at the birth of the world, its bearing, re-borning. Vietnam is now mute, May 68 almost forty years ago and most of us humans have never thought of burning monks. Tibet is a foregone conclusion; can one imagine the Dalai Lama back at the Potala? Bohm kept on moving; he was close to insane with the stress of homelessness. I wait for my first stroke, but none of the others, none of them, none of you, will speak to me. I'll go to heaven or hell with stitches in my mouth. I'll try to say something about the world. My eyes grow wider and wider.*

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254. David-Baptiste Chirot

Fwd: CAT National Day of Action - March 16, 2007

Tue 13 Mar 2007

> *From: US Campaign to End the Israeli Occupation*
> *<[redacted]>*
> *Reply-To: [redacted]*
> *To: [redacted]*
> *Subject: CAT National Day of Action - March 16, 2007*
> *Commemorate Rachel Corrie's life:*
> *National Day of Action on MARCH 16, 2007*
>
> *Resources to help you*
> *http://www.endtheoccupation.org/article.php?list=type&type8*
>
> *Background of the CAT Campaign and Rachel Corrie*

CAT Campaign Achievements 2006

National Day of Action March 16th, 2007

RESOURCES
The Campaign has collated resources produced by CAT Campaigns nationally onto its web site. Resources include, brochures, BAN CAT placards, an interactive map of CAT Campaigns nationally and much more. Click here http://www.endtheoccupation.org/article.php?list=type&type8 to see those resources. Check out the NEW BLOG! http://stopcaterpillar.blogspot.com/

BACKGROUND
On March 16, 2003, an Israeli soldier used a Caterpillar bulldozer to crush to death 23-year old American activist Rachel Corrie. Rachel was protesting the demolition of a home belonging to Samir Nasrallah, a Palestinian physician, in Rafah. Despite her bright orange vest and the fact that she stood 20 meters in front of the bulldozer—the Israeli soldier contended that he did not see her.

Rachel's parents called on the U.S. State Department to conduct an investigation into the details of Rachel's murder. On March 25, 2003, U.S. Representative Brian Baird presented Resolution 111 which called on the U.S. government to "undertake a full, fair, and expeditious investigation into Rachel's death." Despite her parents' call for an investigation and Baird's resolution—no U.S. investigation was ever conducted.

Nearly four years later, our government has done nothing to hold Israel accountable for its violations of international law nor held CAT accountable for its role as aiding and abetting such violations. Despite our leadership's inefficacy, the CAT Campaign has made significant strides in holding CAT accountable and exposing Israel's human rights violations.

NATIONAL DAY OF ACTION MARCH 16, 2007
Demand CAT corporate accountability on the National Day of Action on March 16th 2007. Possible actions include strategies used by CAT campaigns nationwide in 2006. Some of these include:

MEET WITH YOUR LOCAL CAT CORPORATE LEADERS
http://www.arabamericannews.com/newsarticle.php?articleidG29
Last year, the Michigan CAT team organized an eleven person delegation met with Jerrold Jung, President of Michigan CAT and began a dialogue about Caterpillar's destructive role in the occupied Palestinian Territories. To read more about their meeting, click here http://www.arabamericannews.com/newsarticle.php?articleidG29

ORGANIZE DECENTRALIZED ACTIONS AGAINST CAT IN YOUR REGION

http://www.bootcat.org/news/2005/10/bootcat-regional-day-of-action-against.html In October 2005, BootCAT (Boston) organized a regional day of action for the Northeast in all 13 locations where Milton CAT, the largest Northeast CAT distributor exists. Read more about this regional action by clicking here http://www.bootcat.org/news/2005/10/bootcat-regional-day-of-action-against.html

PLAN A READING OF RACHEL'S WORDS http://www.rachelswords.org/ My Name is Rachel Corrie" is a powerful one-woman show based entirely on the writings that Rachel left behind, telling her story from the time she was a small child, leading up to the days before her death. In March 2006, a showing of the play was postponed indefinitely at the New York Theatre Workshop. Since then, groups have produced both the play and a reading of Rachel's emails across the globe. Click here http://www.rachelswords.org/ to read more about Rachel's words and here http://electronicintifada.net/cgi-bin/artman/exec/view.cgi/12/4564 to see what the Seattle based activists did.

CAT CAMPAIGN ACHIEIVEMENTS 2006

CAT SHARES FALL BY 14.5%: http://select.nytimes.com/gst/abstract.html?resû0814F83D5B0C728EDDA90994DE404482 On October 21, 2006, the New York Times reported that Caterpillar Shares fell by 14.5 percent. To read the article, click here http://select.nytimes.com/gst/abstract.html?resû0814F83D5B0C728EDDA90994DE404482

CORRIES' PARENTS CONFRONT CAT CEO: http://www.endtheoccupation.org/article.php?id30 In June 2006, Cindy and Craig Corrie, confronted Caterpillar CEO James Owens for the first time since their daughter's murder. To read more about this historic shareholder meeting, click here http://www.endtheoccupation.org/article.php?id30

PC(USA) MAINTAINS PRESSURE ON CAT: http://www.endtheoccupation.org/downloads/Final%20PRess%20Release.doc In June 2006, the Presbyterian Church (USA) withstood tremendous pressure demanding that it rescind its 2004 resolution calling for phased, selective divestment from corporations that profit from the illegal occupation of Palestine. To read more about the PC(USA)'s General Assembly decision to maintain its pressure on CAT, click here http://www.endtheoccupation.org/downloads/Final%20PRess%20Release.doc

ANGLICAN PARISH DIVESTS: http://www.endtheoccupation.org/downloads/Anglicandivestment.pdf In October 2006, an Anglican parish withdrew 140,000 pounds from the Church of England's Central Board of Finance investment account in an attempt to divest from Caterpillar. To read more about the Anglican Parish's decision

> *to divest click here*
> *http://www.endtheoccupation.org/downloads/Anglicandivestment.pdf*
>
> *Connect with CAT Campaign organizers and activists nationally by checking out our new "Stop Caterpillar" blog online; contact us if you wish to post articles on this new blog http://stopcaterpillar.blogspot.com/*
>
> *Other websites by member organizations, with helpful resources on the CAT Campaign:*
> *http://www.catdestroyshomes.org*
> *http://www.BootCAT.org*
> *http://www.stopcat.org*
>
> *US Campaign to End the Israeli Occupation PO Box 21539 Washington, DC 20009*
> [redacted] *http://www.endtheoccupation.org*
> */*Your email ID. <diaEmailID='295307680' threadT48/>--*/*

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255. stephanie barber
BALTIMORE NEEDS SOME OF YOUR WORDS
Tue 13 Mar 2007

hello, this is an elegant project adam robinson is doing. maybe you can send a poem or
laundry list or song about snow to...

http://baltimoreisreads.com/

it is fun to ride around the city and see these hanging in unexpected places.

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256. Jim Andrews
FIRST SCREENING by bpNichol -- Computer poems from 1984
Tue 13 Mar 2007

FIRST SCREENING (1984)
Computer Poems
by bpNichol
http://vispo.com/bp

In 1983 and 1984, bpNichol used an Apple IIe computer and the Apple BASIC programming language to create First Screening, a suite of a dozen

programmed, kinetic poems. He distributed First Screening through Underwhich, an imprint he started in 1979 with a small group of poets. The Underwhich edition of First Screening consisted of 100 numbered and signed copies distributed on 5.25" floppies along with printed matter.

However, the Apple IIe soon became obsolete and the poems became essentially inaccessible. But in 1992, four years after the death of bpNichol, J. B. Hohm, a student at the University of Calgary in Alberta, Canada, began creating a HyperCard version of First Screening with the approval of Ellie Nichol, bp's widow, and with assistance from Dennis Johnson and Fred Wah. In 1993, Red Deer College Press published this version on a 3.5" floppy disk for the Macintosh computer.

This HyperCard version of First Screening was a careful re-creation and recoding of the original, and it extended the life of the poems of First Screening a few more years. Still, HyperCard eventually died, leaving the poems unavailable to all but the few who owned a functioning old Mac or an even older Apple IIe and a readable diskette (unlikely, since the usual lifetime of a diskette is approximately five years). In 2004, Apple stopped selling HyperCard, and OSX's Classic mode was the last Mac operating system on which it was possible to view HyperCard works.

So we are very happy to present to you four different versions of First Screening.

1. The original DSK file of the Underwhich edition with a freely downloadable Apple IIe emulator (available for PCs and (maybe) Macs), along with scanned images of the printed matter distributed with the Underwhich edition. This version is closest to the original.
2. An online JavaScript version of First Screening created by Marko Niemi and Jim Andrews.
3. A streaming Quicktime movie of the emulated version.
4. The original HyperCard version, which may, perhaps, become easier to view in the future via a HyperCard Player emulator or some other means. We've also posted scans of the printed matter of this version.

This project has taken us almost three years. We've learned much about bpNichol's First Screening and how the destiny of digital writing usually remains the responsibility of the digital writers themselves. As a group and individually. This project illustrates that work can indeed survive the obsolescence of technologies if others are still interested in the work and the artist has provided what is required to implement the work using later technologies. bpNichol originally created 100 copies of First Screening and

distributed them widely, which was important to the propagation of the bitstream. Fortunately, the source code was relatively easy to extract and fairly simple to understand. First Screening is some of the earliest programmed, kinetic poetry. This historical significance, together with the quality of the work itself and bpNichol's literary stature (he was awarded Canada's highest literary honour in 1970), have also motivated us to complete this project.

The recovery started in 2004 when Lionel Kearns showed Jim Andrews the HyperCard version on an old Mac. Lionel also had three 5.25" floppy disks bpNichol had given him. Jim took those floppies to Information Services at the University of Victoria, Canada, where Jeff Rivett, a data analyst, recovered the data using his own functioning Apple IIe at home.

That version of First Screening turned out to be incomplete; Barrie Nichol must have given Lionel these disks while still writing the piece. Geof recognized that the disk was missing some of the poems in the published version and that Lionel's disk presented the remaining poems in a different order. In an attempt to preserve these poems, Geof had stored his 5.25" floppy of the Underwhich edition carefully, made a silent videotape of the poems as they played on the Apple IIe, and printed out the source code. He could no longer view his floppy, since he no longer had an Apple II series computer, but the printout and the video indicated that three poems were missing from Lionel's draft copy: "Reverie," "Any of Your Lip," and "Off-Screen Romance," along with some initial and final bibliographic matter.

Following unsuccessful efforts by the University of Albany to recover the data from Geof's 5.25" floppy of the Underwhich edition, Geof shipped the floppy from New York to Dan Waber and Jason Pimble in Pennsylvania. Dan and Jason were able to recover the full version from Geof's 22-year-old floppy using a functioning Apple IIe computer and a range of open source software.

O ye digital poets: the past of the art is in your hands and it is you who must recover and maintain it. Although the history of digital archiving is more than two decades old, most professional archivists have little interest or training in the process of preserving and ensuring functional access to digital materials. For instance, although bpNichol's work is archived at Simon Fraser University in Vancouver, no one there had or could copy the data from the Underwhich edition floppy to contemporary media. They were not uninterested, however, and many thanks to Tony Power for trying.

The secret to this project has been a combination of passion and knowledge. None of us understood the entirety of the situation facing us at the outset. Each of us brought a different set of skills to the task, and all of us brought our love of Nichol's work and our desire to make sure that others could once again see

these early digital poems. We hope our efforts prove worth it for those who visit http://vispo.com/bp now and into the future.

Jim Andrews
Geof Huth
Lionel Kearns
Marko Niemi
Dan Waber

.

↑ Index

257. **Steve Halle**
Lina ramona Vitkauskas @ Seven Corners
Tue 13 Mar 2007

The weather is much improved in Chicago of late. Compound good fortune by checking out new work from *Lina ramona Vitkauskas* at *Seven Corners* (www.sevencornerspoetry.blogspot.com).

Cheers,
Steve Halle
Editor, *Seven Corners*

↑ Index

258. **mIEKAL aND**
Re: FIRST SCREENING by bpNichol -- Computer poems from 1984
Tue 13 Mar 2007

Have you tried converting it to Supercard?

On Mar 13, 2007, at 8:35 AM, Jim Andrews wrote:

> *This HyperCard version of First Screening was a careful re-creation and*
> *recoding of the original, and it extended the life of the poems of First*
> *Screening a few more years. Still, HyperCard eventually died, leaving the*
> *poems unavailable to all but the few who owned a functioning old Mac or an*
> *even older Apple IIe and a readable diskette (unlikely, since the usual*
> *lifetime of a diskette is approximately five years). In 2004, Apple stopped*
> *selling HyperCard, and OSX's Classic mode was the last Mac*

> *operating system*
> *on which it was possible to view HyperCard works.*

↑ Index

259. **Stephen Vincent**
Re: A/Rose for Baudrillard
Tue 13 Mar 2007

> *I'll go to heaven or hell with stitches in my mouth.*

Come on, Alan - not to make light, or take away the darkness fro your piece - I suspect it's highly unlikely that you will us in or anybody in "stitches"!!

Stephen V
http://stephenvincent.net/blog/

↑ Index

260. **Adam Fieled**
Simone Muench on PFS Post
Tue 13 Mar 2007

Check out three wonderful prose poems from Chicago's Simone Muench on PFS Post:

http://www.artrecess.blogspot.com

"Up the Hill Backwards.."

http://www.adamfieled.blogspot.com

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

↑ Index

261. **phanero**
Re: A/Rose for Baudrillard
Tue 13 Mar 2007

---

please to note the over under - sine wave assoc. as well.. weaving, etc. mappings as in encoded strings.. not to mention the "crestroughing" @ freq. etc.. alan usually stays away from the popular register.. though in this sense, a fairly venerable one..

darkness.. hmm.. actually where the eye boundaries difference.. it has been said / of early eyes..

pilot seams asaunter / only takes 3 corners to make a square, or its abstraction an extraction of noise or is it the noise itself, a self-fecundating, organic "standing wave"..

you are definitely not qualified to answerve..

lanny

----- Original Message -----
From: "Stephen Vincent" <[redacted]>
To: <[redacted]>
Sent: Tuesday, March 13, 2007 9:36 AM
Subject: Re: A/Rose for Baudrillard

> *I'll go to heaven or hell with stitches in my mouth.*
>
> *Come on, Alan - not to make light, or take away the darkness fro your piece - I suspect it's highly unlikely that you will us in or anybody in "stitches"!!*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

↑ Index

262. **CA Conrad**
.....QUEERS!
Tue 13 Mar 2007

HAHA! made you look.

A never before published Jack Spicer short story, the hidden treasures of Alexandra Grilikhes, and over a hundred poets Queering the language!

THE BEST PART IS it's FREE and online:
To see the journal click here: http://chax.org/eoagh/issue3/issuethree.html

reading launch for EOAGH: A Journal of the Arts, Issue 3: Queering Language

Saturday, March 24th, 6pm to 8pm
ROBIN'S BOOKSTORE
http://www.robinsbookstore.com/
108 S. 13th St.
Philadelphia

hosted by Tim Peterson & CAConrad

Readers will include: Dodie Bellamy, Kyle Conner, CAConrad, Jim Cory, Sarah Dowling, Maria Fama, Chris Gullo, hassen, Mytili Jagannathan, Anne Kaier,

Candace Kaucher, Erica Kaufman, Kevin Killian, Janet Mason, Cathleen Miller, Ashraf Osman, Tim Peterson, Stephen Potter, Sina Queyras, Nathaniel Siegel, Stacy Szymaszek, Eleanor Wilner, Jason Zuzga

Dodie Bellamy will read the kari edwards editorial statement Eleanor Wilner will read the poems by the late Almitra David Jim Cory will read the poems by the late Karl Tierney CAConrad will read the poems by the late Alexandra Grilikhes

EOAGH Issue 3 – Queering Language was edited by CAConrad, kari edwards, Paul Foster Johnson, Erica Kaufman, Jack Kimball, Tim Peterson, and Stacy Szymaszek.

This online publication includes the work of over 100 contributors as well as editors' statements on this project.

*Issue 3 of EOAGH is dedicated to the memory of
kari edwards (1954-2006)
dear friend, mentor, colleague, crusader.*

↑ Index

263. Catherine Daly
Artists Against the War - LA
Tue 13 Mar 2007

> *Dear Artists and Art Workers-*
>
> *Inspired by the recent visit of artist Martha Rosler, and the New York group's activities, we urge you to help form a Los Angeles branch of Artists Against the War. Please see their website at*
>
> *http://www.aawnyc.org/*
>
> *We would love for you all to be a part of it. As the first event of Artists Against the War LA, we want to have a strong presence in the important Anti-war Rally scheduled for this Saturday. Please bring posters and banners that say "LA Artists Against the War". The MTA is right by the rally site (beginning and ending) so getting there should be easy. We can't wait to see you there! Please forward this email to others.*
>
> *Sincerely-*
>
> *(Please add your name to the top of this list. This is a cooperative group effort.)*

Angela Ellsworth
Andrea Bowers

Nancy Buchanan

Sam Durant

Mass Anti-War Protest in Los Angeles

Saturday, March 17th 2007 Noon

Los Angeles, CA USA

On March 17, the 4th anniversary of the start of the criminal invasion of Iraq, tens of thousands of people from around Southern California will come to Los Angeles for a mass demonstration to demand: U.S. Out of Iraq Now! The LA march will be coordinated with a march on the Pentagon in Washington, D.C.

Location:

Gather at Hollywood & Vine Corner of Hollywood & Vine, Los Angeles CA 90028 (Red Line Metro Stop) at 12:00 NOON

March to Hollywood & Highland for the Rally

Sponsored By:

The March 17 LA Coalition includes, ANSWER, Alliance for Just and Lasting Peace in the Philippines, Free Palestine Alliance, GABRIELA Network, Latino Movement USA, National Lawyers Guild, Party for Socialism and Liberation, Office of the Americas, Coalition for World Peace, National Council of Arab Americans, LA-US Labor Against the War, American Friends Service Committee, Frente Amplio Progresista-Los Angeles, Comite Pro-Democracia en Mexico, Topanga Peace Alliance, Islamic Shura Council of Southern California, KmB Pro-People Youth, Korean Americans for Peace, Youth and Student ANSWER, Coalition to End Israeli Apartheid-SoCal, Global Women's Strike, Muslim Student

> *Association-West, Students for Justice in Palestine-UCLA. Endorsers include Cindy Sheehan, Howard Zinn, former U.S. Attorney General Ramsey Clark, Congresswoman Maxine Waters, Vietnam veteran Ron Kovic, United Teachers Los Angeles, Academy Award-winner Paul Haggis and many more. http://www.answerla.org/*

__._,_.___ Messages in this topic
<http://groups.yahoo.com/group/LA_ArtGirls/message/183;_ylc=X3oDMTMzb2Z1NWttBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRtc2dJZAMxODQEc2VjA2Z0cgRzbGsDdnRwYwRzdGltZQMxMTczODI1OTg4BHRwY0lkAzE4Mw--> (2) Reply (via web post)
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zZWMDZnRyBHNsawNocGYEc3RpbWUDMTE3MzgyNTk4OA-->| .

__,_._,___

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

↑ Index

264. CA Conrad
3 DUSIE wee chaps by Frank Sherlock, Edmund Berrigan and CAConrad
Tue 13 Mar 2007

The ever generous Susana Gardner of DUSIE has published a set of 3 wee chaps! The proceeds will go toward the Frank Sherlock EMERGENCY FUND! They're $15 a set.

They will be available at the Philadelphia benefit coming up this Sunday, but you can also contact DUSIE for purchase.

Go to PhillySound for details:
http://phillysound.blogspot.com/2007_03_01_archive.html

To the continued recovery of FRANK SHERLOCK!

<http://PhillySound.blogspot.com/2007_03_01_archive.html>

<http://PhillySound.blogspot.com>

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265. Marcus Bales

Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Tue 13 Mar 2007

Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

April 13, 2007 –Friday at 6 pm – 9 pm
Readings and Presentations by:
Larry Smith (Bottom Dog Press),
Kenneth Patchen biographer, &
Bree Ingst (Green Panda Press),
poet, singer, bookseller, and publisher &
Marcus Bales (Gallery324)

Present the
Kenneth Patchen Silkscreens on loan from the
Trumbull Art Guild, Warren, Ohio, and

Douglas Paisley's paintings of The Journal of Albion Moonlight with
Kenneth Patchen's text, and
Featuring, from Detroit,
M.L.Liebler and the Magic Poetry Band
accompanying readings by

Chris Franke
Nina Gibans
Tom Kryss
Jim Lang
Michael McMahon
Charles Potts
Larry Smith, and others to be announced

Reception with Cash Bar 6 pm – 9 pm

PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH

Kenneth Patchen Festival in Cleveland this April 8-15.
Larry Smith, Marcus Bales and Bree Ingst are coordinating the week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel poet-artist. Patchen published over 36 books during his lifetime.

April 8-15th Patchen's two silkscreen collections will be shown at Gallery 324 (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth Patchen Silkscreens They are from the Trumbull Art Guild in Patchen's hometown of Warren. Photo Copies of Prints will be available for order, and there will be an auction of Patchen items.

April 13th 7 pm Gallery 324 – Reception and Talks on Patchen's Life and Art, including showing of a group of paintings depicting scenes from The Journal of Albion Moonlight done by Doug Paisley with Kenneth Patchen's text

Two Patchen Poetry-Jazz Reading Events
April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic Poetry Band
Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina Gibans, Mark Kuhar, Jim Lang, John Paisley…hosted by Larry Smith

April 14th 7pm at Barking Spider Tavern, University Circle, featuring John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley, Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky Sponsors of the festival are Bottom Dog Press and Green Panda Press. Book sales are being done by Mac's Backs Books of Coventry Road, Cleveland. All events free and open to the public.

Kenneth Patchen page: http://www.connectotel.com/patchen/
Patchen biography & places page:
http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm

FOR MORE INFORMATION:
Contact: e-mail: [redacted] or [redacted] (graphics available) or [redacted], or call 216/[redacted]

↑ Index

266. Jim Andrews
Re: FIRST SCREENING by bpNichol -- Computer poems from 1984
Tue 13 Mar 2007

> *Have you tried converting it to Supercard?*

We were most interested in making it available in formats where you don't have to buy any software to run First Screening.

I think someone tried to import the HyperCard version of First Screening into the free trial of Supercard but it didn't work, if memory serves me without bugs and incompatibilities.

ja
http://vispo.com/bp

↑ Index

267. Ken Rumble
Fwd: [Lucipo] Live: The Glossolalia Website
Tue 13 Mar 2007

---------- Forwarded message ----------
From: Brian Howe <[redacted]>
Date: Mar 13, 2007 3:41 PM
Subject: [Lucipo] Live: The Glossolalia Website
To: Lucifer Poetics <[redacted]>

No more Myspace streams, temporary links and sporadic email updates--Glossolalia now has a permanent website where you can stream or download all Glossolalia materials: http://glossolalia-blacksail.blogspot.com/

****

GLOSSOLALIA is a sound art project.

BLACK SAIL is an in-progress album of electro-poetics.

Electro-poetics involves using oral recitation as a sound source for aural art, along with digitally manipulated acoustic instrumentation and appropriated material.

GLOSSOLALIA is a sonic companion to the text-based F7 project. Both projects employ appropriated material and technological mediation, inscribing the same kind of tension between chance and deliberate operations into different media. Some selections from F7 available online are here.

GLOSSOLALIA tracks do not cost anything. The page will be updated with new mixes periodically.

GLOSSOLALIA is also seeking audio submissions of poets reading their work to continue the project. Contact [redacted] for more information.

The re-use of any and all GLOSSOLALIA material is avidly encouraged.

_____
Lucipo mailing list
[redacted]
http://lists.ibiblio.org/mailman/listinfo/lucipo

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

info about it:
http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

↑ Index

268. Alan Sondheim
Re: A/Rose for Baudrillard
Tue 13 Mar 2007

Three corners as long as nothing's askew...

- Alan

On Tue, 13 Mar 2007, phanero wrote:

> *please to note the over under - sine wave assoc. as well.. weaving, etc. mappings as in encoded strings..*
> *not to mention the "crestroughing" @ freq. etc.. alan usually stays away from the popular register.. though in this sense, a fairly venerable one..*
>
> *darkness.. hmm.. actually where the eye boundaries difference.. it has been said / of early eyes..*
>
> *pilot seams asaunter / only takes 3 corners to make a square, or its abstraction an extraction of noise*
> *or is it the noise itself, a self-fecundating, organic "standing wave"..*
>
> *you are definitely not qualified to answerve..*
>
> *lanny*
>
> *----- Original Message ----- From: "Stephen Vincent" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Tuesday, March 13, 2007 9:36 AM*
> *Subject: Re: A/Rose for Baudrillard*
>
> *I'll go to heaven or hell with stitches in my mouth.*
>
> *Come on, Alan - not to make light, or take away the darkness fro your piece - I suspect it's highly unlikely that you will us in or anybody in "stitches"!!*
> *Stephen V*
> *http://stephenvincent.net/blog/*

==========
========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========
==========

↑ Index

269. **George Bowering**

Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Wed 14 Mar 2007

Is this in New York or somewhere like that?

On Mar 13, 2007, at 5:42 PM, Marcus Bales wrote:

> Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider
> April 13 and 14, 2007
>
> April 13, 2007 –Friday at 6 pm – 9 pm
> Readings and Presentations by:
> Larry Smith (Bottom Dog Press),
> Kenneth Patchen biographer, &
> Bree Ingst (Green Panda Press),
> poet, singer, bookseller, and publisher &
> Marcus Bales (Gallery324)
>
> Present the
> Kenneth Patchen Silkscreens on loan from the
> Trumbull Art Guild, Warren, Ohio, and
>
> Douglas Paisley’s paintings of The Journal of Albion Moonlight with
> Kenneth Patchen’s text, and
> Featuring, from Detroit,
> M.L.Liebler and the Magic Poetry Band
> accompanying readings by
> Chris Franke

> Nina Gibans
> Tom Kryss
> Jim Lang
> Michael McMahon
> Charles Potts
> Larry Smith, and others to be announced
> Reception with Cash Bar 6 pm – 9 pm
>
> PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH
>
> Kenneth Patchen Festival in Cleveland this April 8-15.
> Larry Smith, Marcus Bales and Bree Ingst are coordinating the
> week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel
> poet-artist. Patchen published over 36 books during his lifetime.
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> April 8-15th Patchen's two silkscreen collections will be shown at
> Gallery 324
> (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth
> Patchen Silkscreens
> They are from the Trumbull Art Guild in Patchen's hometown of Warren.
> Photo Copies of Prints will be available for order, and there will be
> an auction of Patchen items.
>
> April 13th 7 pm Gallery 324 – Reception and Talks on Patchen’s Life
> and Art, including showing of a group of paintings depicting scenes
> from The Journal of Albion Moonlight done by Doug Paisley with Kenneth
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>
> Two Patchen Poetry-Jazz Reading Events
> April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic
> Poetry Band
> Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina
> Gibans, Mark Kuhar, Jim Lang, John Paisley
> hosted by Larry Smith
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> John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley,
> Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky
> Sponsors of the festival are Bottom Dog Press and Green Panda Press.
> Book sales are being done by Mac’s Backs Books of Coventry Road,
> Cleveland.

> All events free and open to the public.
>
> Kenneth Patchen page: http://www.connectotel.com/patchen/
> Patchen biography & places page:
> http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm
>
> FOR MORE INFORMATION:
> Contact: e-mail: [redacted] or [redacted] (graphics
> available) or [redacted], or call 216/[redacted]
>
>
George Henry Bowering
Once saw Alexis Smith plain.

↑ Index

270. Carol Novack
Readings 3/21, 2/23, 3/29 Readings
Wed 14 Mar 2007

---

*Mad Hatters' Review *

*(**http://www.madhattersreview.com
<http://www.madehattersreview.com/>**) *

Edgy & Enlightened Literature, Art & Music in the Age of Dementia

Poetry, Prose & Anything Goes Reading Series

Curated & Pickled by Publisher/Editor Carol Novack

6th Reading

*Friday, March 23, '07**, 7 – 9 pm** *

KGB Bar, 85 East 4th Street, N.Y.C.

* *

Featuring

Patricia Catto,* *former Finger Laker, now "Midwasterner," is Associate Professor of Something at the Kansas City Art Institute. She was tenured in 1994 after a now legendary battle with Franconian fascists. Her book *Aunt Pig of Puglia *(edible portions published in various journals – one such to be published in MHR) recounts the magical realist tale of her cruel, unacceptable, beloved family whose Auntie was born with bristles and trotters. The true but utterly fake tale of the Ferri Family, this fable can be understood as the Sopranos Meet the Fawkers and They All Call Into Car Talk For Advice on

Existential Problems. Catto is the author of a poetry book, *Wife of Geronimo's Virile Old Age *(Mathom Press), several poesms, art reviews and earnest articles dealing with the ecospiritualviagra issues of our day. In addition to teaching creative writing (like, RIGHT) and raks sharki (belly dance), she does large scale murals in Indian restaurants. She has studied with the Maurice Sendak Kalighat School of the Indian Restaurant Mural. Catto's latest triumph was surviving if not partially mastering a parasite ingested last summer in Chandigarh India. You'll want to come and see her -3 dress size and query her about weight loss strategies.

Ted Pelton is the author of three books, most recently the novel Malcolm & Jack (and Other Famous American Criminals) (Spuyten Duyvil, 2006). In 1994, he was awarded an NEA Fellowship in Fiction. In 2000, he founded Starcherone Books (starcherone.com), an independent publisher of innovative fiction, and he now serves as its Executive Director. He's also an Associate Professor of English at Medaille College of Buffalo, NY. See samples of his work at tedpelton.com.

* *

Steve Tomasula's short fiction has appeared widely and most recently in*McSweeney's, The Denver Quarterly * and* The Iowa Review* where he received the Iowa Prize for the most distinguished work published in any genre. His essays on body art and culture appear in* Leonardo* and other magazines both here and in Europe. He is the author of the novels* IN & OZ*;* The Book of Portraiture;* and* VAS: An Opera in Flatland*, a novel of the biotech revolution that has been released in paper by the University of Chicago Press. He teaches in the writing program at The University of Notre Dame.

* *

With LIVE MUSIC performed by BEN RUSH MILLER

* *

For further info, email:
madhattersreview*@*gmail.com<[redacted]>

(type READINGS in the subject line)

* *

PLUS: See the Publisher of Mad Hatters' Review read political erotica with her clothes on!

at Rachel Kramer Bissel's infamous IN THE FLESH READING SERIES

WEDNESDAY, MARCH 21 at 8 PM

HAPPY ENDING LOUNGE
302 BROOME STREET, NYC
(B/D to Grand, J/M/Z to Bowery, F to Delancey)
[redacted]
www.happyendinglounge.com

Admission: Free
Happy Ending Lounge: [redacted]
http://inthefleshreadingseries.blogspot.com

This month, join Cheri Crystal (Erotic Interludes 3, 4, 5), Joel A. Nichols (Dorm Porn 2, Travelrotica 2), Carol Novack (Mad Hatters' Review), memoirist Suzanne Portnoy (The Butcher, The Baker, The Candlestick Maker), who's making an appearance all the way from London, and Claire Thompson (Golden Boy, Slave Castle), along with host erotica writer and editor Rachel Kramer Bussel (He's on Top, She's on Top, Caught Looking) for hot stories from across the sexual spectrum. Free candy and mini cupcakes will be served and authors' books will be available for sale.

That Editor will be reading again (with her clown suit on) at

*Bob Heman's 2ND OFFICIAL CLWN WR EVENT
*MARCH 29TH , Brooklyn, NYC, 7pm

The Safe-T-Gallery at 111 Front Street,
Brooklyn (D.U.M.B.O.), Gallery 214

The reading will start around 7:00, and will feature Jane Ormerod, Carol Novack and Bob Hart plus a number of special guests including Nathan Whiting, Jean Lehrman, EK Smith, Judy Kamilhor, Thomas Fucaloro and some others still to be announced - take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge - for more information and alternative directions (from other subway lines) please check the Gallery website at http://www.safetgallery.com

Since its first issue in 1972, Clown War and its successor CLWN WR (both published by MHR contributor Bob Heman) have frequently published very small poems in both regular and special small poem issues. Among the writers who have contributed small poems to Clown War/CLWN WR are Cid Corman, Ted Berrigan, F.A. Nettelbeck, Ray DiPalma, Bruce Andrews, Lyn Hejinian, Eileen Myles, Bob Holman, Keith Abbott, Dave Morice, Joel Dailey, Nathan Whiting, Brian McInerney, Charles Bernstein, Alex Caldiero and many others. We have also published very small visual poems by David Cole, John M.

Bennett, Scott Helmes, M. Kasper, Hannah Weiner, Roy Arenella and others. After a long hibernation CLWN WR is once again starting a series of special issues devoted to the very small poem in all of its manifestations. The website is currently being built.

****
--
MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age
of Dementia: http://www.madhattersreview.com
KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE:
https://www.fracturedatlas.org/site/contribute/donate/580

↑ Index

271. noah eli gordon
Dorothea Lasky and Paul Killebrew
Wed 14 Mar 2007

Some folks need to learn how to work their toasters!
In the meantime, I'm forwarding this:

_____

Dear friends,

Please join us for Parallel Bars' first reading event:

WHAT: poetry by Dorothea Lasky and Paul Killebrew, paintings by Tim Bowen

WHY: see below or < http://www.fallingcow.org/about/parallelbars.htm>

WHEN: Saturday 3/17 at 7pm

WHERE: Falling Cow Gallery, 732 S. 4th St., Philadelphia

WHO: everybody

HOW: with refreshments

HELP US SPREAD THE WORD: Please forward this announcement to all of your friends, enemies, students, teachers, colleagues, bosses, neighbors, relatives and so on. We hope to reach a large and diverse audience.

****

PARALLEL BARS hosts its first reading event on March 17th at 7pm at the Falling Cow Gallery. Organized by poets Dorothea Lasky and Laura Solomon in conjunction with artist and gallery owner Tim Bowen, Parallel Bars will pair poetry with visual art whose messages converse with one another by means of

form, process and subject matter. By offering this microcosm of existing relationships, the series hopes to provide audience participants with an opportunity to discover larger connections between sight and sound, time and space, and individual and collective experiences.

The first event will feature Tim Bowen's series of 100 paintings entitled PeopleTIME 2005 which depicts various significant national and international events that occurred throughout the year 2005. The title is based on the idea of using two images per week, one from People magazine and one from Time magazine, focusing on relevant news items which juxtapose the superficialities of popular culture with the serious, often grim, geopolitical and social realities of the day.

Within the visual, public world of PeopleTIME 2005, poets PAUL KILLEBREW and DOROTHEA LASKY will read from their new books. A single poem, Killebrew's INSPECTOR VS. EVADER (Ugly Duckling Presse, 2007) is a litany of private observations in constant competition with one another. Like Bowen's project, the poem laces together moments both monumental and trivial while persistently seeking the meanings between them all. By doing so, Killebrew illuminates the holiness to be found within each moment of experience, no matter its outward appearance.

From this same vision emerge the poems of Dorothea Lasky's AWE, forthcoming this year from Wave Books. Within this collection, Lasky captures the magnitude and privilege of having a brain and body isolated, even if sometimes painfully so, from all other brains and bodies. Insisting upon a solitude that transcends itself, the poems reveal a separateness to things that enables connection, a process that in turn makes possible our awe to be a part of anything at all, even more so, our awe to be a part of everything.

In keeping with the nature of the specific work of all three contributors, and in line with the application-to-life-mindedness of the series itself, Parallel Bars will dedicate its first event to local poet Frank Sherlock. Sherlock was hospitalized on January 22nd with a sudden and mysterious illness that turned out to be a serious case of meningitis . He needed emergency surgery and also suffered a heart attack and kidney failure as a result of symptoms related to the illness. Like many other Americans, Sherlock is uninsured. Donations will be accepted on his behalf, and the event will serve as a precursor to a benefit show to be held the next day by the friends of Frank Sherlock.

Paul Killebrew was born and raised in Nashville, Tennessee. He is author of the newly released Inspector vs. Evader (Ugly Duckling Presse), and his chapbook Forget Rita was chosen by John Ashbery for the Poetry Society of America in 2003. He lives in Brooklyn and is in his last year of law school at NYU.

Dorothea Lasky was born in St. Louis. Her first full-length collection, Awe , is forthcoming this fall from Wave Books. She is the author of three chapbooks: The Hatmaker's Wife (Braincase Press, 2006), Art (H_NGM_N Press, 2005), and Alphabets and Portraits (Anchorite Press, 2004). Currently she lives in Philadelphia, where she studies education and co-edits the Katalanche Press chapbook series. She is a graduate of the M.F.A. program for Poets and Writers at the University of Massachusetts-Amherst and also has been educated at Harvard University, University of Pennsylvania, and Washington University.

_____ Play Flexicon: the crossword game that feeds your brain. PLAY now for FREE. http://zone.msn.com/en/flexicon/default.htm?icid=flexicon_hmtagline

↑ Index

272. Ken Rumble

Ken Rumble's Key Bridge Now Available

Wed 14 Mar 2007

Hey folks,

My first book, Key Bridge, was just published by Carolina Wren Press:

http:\\www.carolinawren.org/books.html

and here's some info about it

http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

Key Bridge is about pregnancy of a sort and the related topics of birth and death, coming into being and fading out of it again. It's a long poem set against the backdrop of Washington, DC, where I grew up. The subject matter on a line to line basis covers a lot of DC history, geography, flora and fauna, Lee Boyd Malvo & John Allen Mohammad (the "DC Snipers"), racial identity, "whiteness," and a few other things. It's also, really and against my better wishes, a love poem.

I'm also looking for readings; I'm assuming I'll have to cover travel expenses for readings, so I work for cheap (dinner? a place to sleep?) If anyone has recommendations or offers, please let me know.

Thanks and enjoy....

best,
Ken

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Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

info about it:
http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

↑ Index

273. Marcus Bales
Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007
Wed 14 Mar 2007

On 13 Mar 2007 at 21:39, George Bowering wrote:
> Is this in New York or somewhere like that?

Good catch, George. I should have put the city and state.

Three Kenneth Patchen Events: the Kenneth Patchen Art Opening and Reception, the Kenneth Patchen Festival, and the Kenneth Patchen Jam.

The Kenneth Patchen Reception is at Gallery 324 on April 13, 2007 from 6 pm - 9pm. The Kenneth Patchen Festival is at Gallery 324 at Noon on Saturday, April 14, 2007 at noon. The Kenneth Patchen Jam is at and the Jam at The Barking Spider April 14, 2007 at 7 pm.

Gallery 324
The Galleria at Erieview
1301 East 9th Street
Cleveland, Ohio 44114
216/[redacted]
[redacted]

April 13, 2007 -Friday at 6 pm - 9 pm
Larry Smith (Bottom Dog Press),
Kenneth Patchen biographer, &
Bree Ingst (Green Panda Press),
poet, singer, bookseller, and publisher &
Marcus Bales (Gallery324)

Present

The Kenneth Patchen Silkscreens on loan from the
Trumbull Art Guild, Warren, Ohio, and

Douglas Paisley´s paintings of The Journal of Albion Moonlight with Kenneth Patchen´s text, and

Featuring, from Detroit,
M.L.Liebler and the Magic Poetry Band

accompanying readings by
Chris Franke
Nina Gibans
Tom Kryss
Jim Lang
Michael McMahon
Charles Potts
Larry Smith, and others to be announced
Reception 6 pm - 9 pm

PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH

Kenneth Patchen Festival in Cleveland this April 8-15. Larry Smith, Marcus Bales and Bree Ingst are coordinating the week- long event honoring Kenneth Patchen (1911-1972), Ohio rebel poet- artist. Patchen published over 36 books during his lifetime.

April 8-15th Patchen's two silkscreen collections will be shown at
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Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon,
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Third:
April 14th 7pm at Barking Spider Tavern, University Circle, featuring
John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley,
Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky
Sponsors of the festival are Bottom Dog Press and Green Panda Press.

Book sales are being done by Mac´s Backs Books of Coventry Road, Cleveland.
All events free and open to the public.

Kenneth Patchen page: http://www.connectotel.com/patchen/
Patchen biography & places page:
http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm

FOR MORE INFORMATION:
Contact: e-mail: [redacted] or [redacted] (graphics available) or [redacted], or call 216/[redacted]

There is $1.00 Parking for these events on Saturdays in the Galleria Parking Garage: enter off Lakeside between East 9th and East 12th. There´s a large sign with a 3-D curly-cue design that says "Galleria Parking", and a ramp down under the building. There is free street parking on E 9th, E 12th, and St Clair on Saturdays, and after 7 pm on weekdays, but only the E 12th Street entrance to the Galleria is open on weekdays after 7.

Gallery 324 is in the middle of the Galleria by the escalator down into the parking garage.

DIRECTIONS to the GALLERIA

From the west side

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From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth
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on St
Clair, right on 9th, and right on Lakeside, and then right at the
Parking
Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to

Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you´d like to be removed from this email list, please REPLY to
this message to:
[redacted]
and ask to be removed in the text of your message.

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274. reJennifer Bartlett

Gene Frumkin/ Call for Work

Wed 14 Mar 2007

The next issue of Saint Elizabeth Street will be dedicated to Gene Frumkin. Please submit poems, stories, notes, and so on relating to Gene and his poetry.

Thanks.

Jen B.

_____ With tax season right around the corner, make sure to follow these few simple tips. http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=HMFebtagline

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275. Thomas savage

Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Wed 14 Mar 2007

Maybe I missed something. But I see no location for this event listed. I've never heard of the Barking Spider so I doubt it is in New York City. Still, if people are looking for an audience for the wonderful Kenneth Patchen, they should tell us where the event is located. Regards, Tom Savage

George Bowering <[redacted]> wrote: Is this in New York or somewhere like that?

On Mar 13, 2007, at 5:42 PM, Marcus Bales wrote:

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> April 13 and 14, 2007
>
> April 13, 2007 –Friday at 6 pm – 9 pm
> Readings and Presentations by:
> Larry Smith (Bottom Dog Press),
> Kenneth Patchen biographer, &
> Bree Ingst (Green Panda Press),
> poet, singer, bookseller, and publisher &
> Marcus Bales (Gallery324)
>
> Present the
> Kenneth Patchen Silkscreens on loan from the
> Trumbull Art Guild, Warren, Ohio, and
>
> Douglas Paisley’s paintings of The Journal of Albion Moonlight with
> Kenneth Patchen’s text, and
> Featuring, from Detroit,
> M.L.Liebler and the Magic Poetry Band
> accompanying readings by
> Chris Franke
> Nina Gibans
> Tom Kryss
> Jim Lang
> Michael McMahon
> Charles Potts
> Larry Smith, and others to be announced
> Reception with Cash Bar 6 pm – 9 pm
>
> PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH
>
> Kenneth Patchen Festival in Cleveland this April 8-15.
> Larry Smith, Marcus Bales and Bree Ingst are coordinating the
> week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel
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> Gallery 324
> (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth
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> Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky
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> Book sales are being done by Mac's Backs Books of Coventry Road,
> Cleveland.
> All events free and open to the public.
>
> Kenneth Patchen page: http://www.connectotel.com/patchen/
> Patchen biography & places page:
> http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm
>
> FOR MORE INFORMATION:
> Contact: e-mail: [redacted] or [redacted] (graphics
> available) or [redacted], or call 216/[redacted]
>
>
George Henry Bowering
Once saw Alexis Smith plain.

Expecting? Get great news right away with email Auto-Check.
Try the Yahoo! Mail Beta.

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276. Murat Nemet-Nejat

Re: Ken Rumble's Key Bridge Now Available

Wed 14 Mar 2007

Ken,

Congratulations again!

Murat

On 3/14/07, Ken Rumble <[redacted]> wrote:
>
> Hey folks,
>
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>
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> best,
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277. Tracey Gagne
Re: Ken Rumble's Key Bridge Now Available
Wed 14 Mar 2007

Congratulations!

I missed you at the Other Poets Gathering. Had been looking forward to talking to you there.

Tracey

On 3/14/07, Ken Rumble <[redacted]> wrote:
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> best,
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>
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278. **Marcus Bales**

Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Wed 14 Mar 2007

On 14 Mar 2007 at 7:55, Thomas savage wrote:
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> wonderful Kenneth Patchen, they should tell us where the event is
> located. Regards, Tom Savage

Yes, I neglected to put the city on the PR sheet. Here it is:

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FOR MORE INFORMATION:

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Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth Street,
left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th
street you went too far - go around the block, right on 12th, right

on St
Clair, right on 9th, and right on Lakeside, and then right at the
Parking
Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you´d like to be removed from this email list, please REPLY to
this message to:
[redacted]
and ask to be removed in the text of your message.

> *George Bowering <[redacted]> wrote: Is this in New York or somewhere like that?*
>
> *On Mar 13, 2007, at 5:42 PM, Marcus Bales wrote:*
>
> *Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider*
> *April 13 and 14, 2007*
>
> *April 13, 2007 –Friday at 6 pm – 9 pm*
> *Readings and Presentations by:*
> *Larry Smith (Bottom Dog Press),*
> *Kenneth Patchen biographer, &*
> *Bree Ingst (Green Panda Press),*
> *poet, singer, bookseller, and publisher &*
> *Marcus Bales (Gallery324)*
>
> *Present the*
> *Kenneth Patchen Silkscreens on loan from the*
> *Trumbull Art Guild, Warren, Ohio, and*

Douglas Paisley's paintings of The Journal of Albion Moonlight
with
Kenneth Patchen's text, and
Featuring, from Detroit,
M.L.Liebler and the Magic Poetry Band
accompanying readings by
Chris Franke
Nina Gibans
Tom Kryss
Jim Lang
Michael McMahon
Charles Potts
Larry Smith, and others to be announced
Reception with Cash Bar 6 pm – 9 pm

PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH

Kenneth Patchen Festival in Cleveland this April 8-15.
Larry Smith, Marcus Bales and Bree Ingst are coordinating the
week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel
poet-artist. Patchen published over 36 books during his
lifetime.

April 8-15th Patchen's two silkscreen collections will be shown at
Gallery 324
(E. 9th Street in Galleria, downtown Cleveland) that week...
Kenneth
Patchen Silkscreens
They are from the Trumbull Art Guild in Patchen's hometown of
Warren.
Photo Copies of Prints will be available for order, and there will
be
an auction of Patchen items.

April 13th 7 pm Gallery 324 – Reception and Talks on Patchen's
Life
and Art, including showing of a group of paintings depicting
scenes
from The Journal of Albion Moonlight done by Doug Paisley with
Kenneth
Patchen's text

Two Patchen Poetry-Jazz Reading Events
April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic
Poetry Band
Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon,
Nina
Gibans, Mark Kuhar, Jim Lang, John Paisley

> *hosted by Larry Smith*
>
> *April 14th 7pm at Barking Spider Tavern, University Circle, featuring*
> *John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley,*
> *Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky*
> *Sponsors of the festival are Bottom Dog Press and Green Panda Press.*
> *Book sales are being done by Mac's Backs Books of Coventry Road, Cleveland.*
> *All events free and open to the public.*
>
> *Kenneth Patchen page: http://www.connectotel.com/patchen/*
> *Patchen biography & places page:*
>
> *http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm*
>
> *FOR MORE INFORMATION:*
> *Contact: e-mail: [redacted] or [redacted] (graphics*
> *available) or [redacted], or call 216/[redacted]*
>
> *George Henry Bowering*
> *Once saw Alexis Smith plain.*
>
> ---
> *Expecting? Get great news right away with email Auto-Check.*
> *Try the Yahoo! Mail Beta.*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.446 / Virus Database: 268.18.11/721 - Release Date: 3/13/2007 4:51 PM*

↑ Index

279. **holsapple1**
Re: Gene Frumkin/ Call for Work
Wed 14 Mar 2007

Hi Jennifer

I think John Tritica, Mary Rising Higgins, Larry Goeckel, and Stefi Weisburd (for example) would have something to contribute. They don't subscribe to the Buffalo Listserv. Do you have addresses for them? There will be a memorial reading soon. Would you like me to announce your issue? If you had a flier, I would print it & hand it out.

Also, I have two recordings by Gene on CD. Would you like copies?

Bruce Holsapple

↑ Index

280. Laura McClain

Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Wed 14 Mar 2007

Yes, you missed it. :) It says it is in Cleveland, Ohio.

L. McClain

----- Original Message ----
From: Thomas savage <[redacted]>
To: [redacted]
Sent: Wednesday, March 14, 2007 9:55:43 AM
Subject: Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Maybe I missed something. But I see no location for this event listed. I've never heard of the Barking Spider so I doubt it is in New York City. Still, if people are looking for an audience for the wonderful Kenneth Patchen, they should tell us where the event is located. Regards, Tom Savage

George Bowering <[redacted]> wrote: Is this in New York or somewhere like that?

>
> PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH
>
> Kenneth Patchen Festival in Cleveland this April 8-15.
> Larry Smith, Marcus Bales and Bree Ingst are coordinating the
> week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel
> poet-artist. Patchen published over 36 books during his lifetime.
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> April 8-15th Patchen's two silkscreen collections will be shown at
> Gallery 324
> (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth

> Patchen Silkscreens
> They are from the Trumbull Art Guild in Patchen's hometown of Warren.
> Photo Copies of Prints will be available for order, and there will be
> an auction of Patchen items.
>
> April 13th 7 pm Gallery 324 – Reception and Talks on Patchen’s Life
> and Art, including showing of a group of paintings depicting scenes
> from The Journal of Albion Moonlight done by Doug Paisley with Kenneth
> Patchen’s text
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> Two Patchen Poetry-Jazz Reading Events
> April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic
> Poetry Band
> Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina
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> John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley,
> Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky
> Sponsors of the festival are Bottom Dog Press and Green Panda Press.
> Book sales are being done by Mac’s Backs Books of Coventry Road,
> Cleveland.
> All events free and open to the public.
>
> Kenneth Patchen page: http://www.connectotel.com/patchen/
> Patchen biography & places page:
> http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm
>
> FOR MORE INFORMATION:
> Contact: e-mail: [redacted] or [redacted] (graphics
> available) or [redacted], or call 216/[redacted]
>
>
George Henry Bowering
Once saw Alexis Smith plain.

Expecting? Get great news right away with email Auto-Check.
Try the Yahoo! Mail Beta.

Get your own web address.
Have a HUGE year through Yahoo! Small Business.
http://smallbusiness.yahoo.com/domains/?p=BESTDEAL

↑ Index

281. Margaret Konkol

Group for the Study of the History of Ideas Lecture March 22

Wed 14 Mar 2007

THOMAS PFAU LECTURE THURSDAY MARCH 22 3:30 CL 640

> *Dear all,*
>
> *the Group for the Study of the History of Ideas presents *Thomas Pfau*, Professor of English & of Germanic Languages and Literatures at Duke University, who will speak on Thursday, March 22, at 3:30 pm in 640 Clemens. The title of his lecture is "Coleridge's Catastrophic Modernity." We encourage all of you to attend.*
>
> *His main interests *include a large array of Romantic writers -- philosophical, literary, historical -- in England and Germany*. Following his 1997 book, /Wordsworth's Profession/ (Stanford UP), his most recent study of English and German Romanticism is entitled /Romantic Moods: Paranoia, Trauma, and Melancholy, 1794-1840/ (Johns Hopkins UP 2005). /The book studies lyric forms as imaginative encryptions of Romanticism's changing political, economic, and cultural conditions, correlating paranoia, trauma, and melancholy with discrete phases of British and German Romanticism. Figures central to the study include Burke, Godwin, Wordsworth, and Keats in England, as well as Kant, Hegel, Joseph von Eichendorff, and Heinrich Heine in Germany. /*
>
> */ /*
>
> *His work has also explored such questions as moral speech as performance (in Hegel and J. L. Austin); problems of historicism in contemporary Romantic Studies and the work of Walter Benjamin; the Romantic conception of textual interpretation (in Schleiermacher); self-consciousness in Romantic poetry./ /Besides translating and editing 2 volumes of theoretical writings by Hölderlin and Schelling, he also edited an essay collection on English Romanticism and on Adorno, Mann, and late Modernism.*
>
> **For more information about the event, please contact Natalia Mikhailova at [redacted] <mailto:[redacted]>**

↑ Index

282. Stephen Vincent
New de blog
Wed 14 Mar 2007

---

http://stephenvincent.net/blog/

Pieces that vary from personal to communal to political to veritably spring like:

Mother Wit at 91
Spring Splits Valencia Street
House of Who? USA - Simulation as Detritus!
Memory¹s House
Organic Laundry Lines

As always, enjoy your responses.

Stephen V
http://stephenvincent.net/blog/

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283. linda norton
Fw: Boston Poet Laureate
Wed 14 Mar 2007

A follow up to an item a while ago on Ron Silliman's blog--yes, I agreed, Bill Corbett already IS the poet laureate of Boston, so why don't they make it official? And I wrote to members of the Boston City Council.

And here is a response.

I wish I could be there for the hearing--I grew up in Boston but now live far away. If any Boston poets care to attend, I would be interested in hearing how it goes.

Linda

-----Forwarded Message-----
>From: "Donlin, Seth" <[redacted]>
>Sent: Mar 14, 2007 12:30 PM
>To: [redacted]
>Subject: Boston Poet Laureate
>
>Dear Ms. Norton:
>
>
>

>This letter is to inform you of a public hearing of the Boston City
>Council's Committee on Arts, Film, Humanities & Tourism. The hearing
>will be held on Wednesday, March 28, 2007 at 6:00 p.m. in the
>Christopher A. Iannella Chamber on the Fifth Floor of Boston City Hall.
>A copy of the hearing notice and legislation are enclosed.
>
>
>
>Members of the public are cordially invited to attend and testify.
>
>
>
>Should you have questions about the hearing, please feel free to contact
>me.
>
>
>
>I hope to see you on the 28th.
>
>
>
>Sincerely,
>
>
>
>Seth McM. Donlin
>
>Legislative Aide
>
>Office of City Councillor John Tobin
>
>[redacted]
>
>[redacted]
>
>
>
>
>
>
>----------
>The substance of this message, including any attachments, may be

>confidential, legally privileged and/or exempt from disclosure
>pursuant to Massachusetts law. It is intended
>solely for the addressee. If you received this in error, please
>contact the sender and delete the material from any computer.

↑ Index

284. amy king
Not announced yet, but ... a query.
Wed 14 Mar 2007

I have a few review copies of I'M THE MAN WHO LOVES YOU, hot off the press: http://www.blazevox.org/bk-ak2.htm

If you're interested in reviewing my second full-length collection, please backchannel moi. S'il vous plait. And thank you too.

Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.

↑ Index

285. Brian Howe
The Glossolalia Website
Wed 14 Mar 2007

Thanks to my friend Ken Rumble for forwarding this to the list (and my public congrats on the publication of his *Key Bridge*) -- I'd planned on doing so myself, but he's saved me the trouble.

I've been lurking on POETICS for awhile, but I seldom post to email lists, so I should briefly introduce myself-- Brian Howe, writer living in Chapel Hill NC, music journalist by trade, poems in this, that, and the other journal, now working most fervently in the vein of sound art and electro-poetics, hence the Glossolalia<http://glossolalia-blacksail.blogspot.com/>project.

Here, I simply want to emphasive the open nature of the project-- all Glossolalia <http://glossolalia-blacksail.blogspot.com/> mixes are fair game for any sort of re-use, so I hope you'll download them, do strange and wonderful things to them, put them on your website or send them back to me for mine. Also want to emphasize my desire for audio submissions (in a collaborative, not editorial, spirit) from poets to further the project. If you're interested in participating, please contact me backchannel at [redacted]

Best,
Brian
http://glossolalia-blacksail.blogspot.com/

****

GLOSSOLALIA is a sound art project.

BLACK SAIL is an in-progress album of electro-poetics.

Electro-poetics involves using oral recitation as a sound source for aural art, along with digitally manipulated acoustic instrumentation and appropriated material.

GLOSSOLALIA is a sonic companion to the text-based F7 project. Both projects employ appropriated material and technological mediation, inscribing the same kind of tension between chance and deliberate operations into different media. Some selections from F7 available online are here.

GLOSSOLALIA tracks do not cost anything. The page will be updated with new mixes periodically.

GLOSSOLALIA is also seeking audio submissions of poets reading their work to continue the project. Contact [redacted] for more information.

The re-use of any and all GLOSSOLALIA material is avidly encouraged.

↑ Index

286. **Charles Baldwin**
send forgotten things / lost objects for a new issue of the loop
Wed 14 Mar 2007

---

send forgotten things / lost objects in 100 words or less

↑ Index

287. **linda norton**
Re: New de blog
Wed 14 Mar 2007

Very nice assortment of items. I love the pictures, especially the laundry picture. Would that I had a yard. I'm still doing our laundry in the coin-op machines in the dirt-floor cellar of this apartment building.

You are a Californian, Stephen, so this may be exotic: I remember what it was like to have no dryer in the house in the 1960s with three bedwetters among the five of us kids--going out to hang the wet sheets on icy cold days, and then they'd freeze on the line--taking them down as it started to rain snow or sleet and feeling the sheets crack crack crack in my hands.

Linda

-----Original Message-----
>From: Stephen Vincent <[redacted]>
>Sent: Mar 14, 2007 12:51 PM
>To: [redacted]
>Subject: New de blog
>
>http://stephenvincent.net/blog/
>
>Pieces that vary from personal to communal to political to veritably spring
>like:
>
>Mother Wit at 91
>Spring Splits Valencia Street
>House of Who? USA - Simulation as Detritus!
>MemoryÂ¹s House
>Organic Laundry Lines
>
>As always, enjoy your responses.
>
>Stephen V
>http://stephenvincent.net/blog/

↑ Index

288. **gfrym**

Re: Gene Frumkin/ Call for Work

Wed 14 Mar 2007

Deadline, please?

Gloria Frym, ancient student of Gene's

----- Original Message -----
From: "reJennifer Bartlett" <[redacted]>
To: <[redacted]>
Sent: Wednesday, March 14, 2007 7:54 AM
Subject: Gene Frumkin/ Call for Work

> *The next issue of Saint Elizabeth Street will be dedicated to Gene Frumkin. Please submit poems, stories, notes, and so on relating to Gene and his poetry.*
>
> *Thanks.*

> *Jen B.*
>
> _____
> *With tax season right around the corner, make sure to follow these few simple tips.*
> *http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=HMFebtagline*

↑ Index

289. **Halvard Johnson**
Re: send forgotten things / lost objects for a new issue of the loop
Wed 14 Mar 2007

All lost things can be found at the
Strand Hotel in Rangoon.

Hal

"Let's get on with our non-paying work as always."
--Bernadette Mayer

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Mar 14, 2007, at 4:30 PM, Charles Baldwin wrote:

> *send forgotten things / lost objects in 100 words or less*

↑ Index

290. **tlrelf**
Re: send forgotten things / lost objects for a new issue of the loop
Wed 14 Mar 2007

I've been lurking too much of late, so I'm out of the loop. Do you want us "just" to post something here?

Ter

send forgotten things / lost objects in 100 words or less

↑ Index

291. George Bowering

Re: send forgotten things / lost objects for a new issue of the loop

Thu 15 Mar 2007

On Mar 14, 2007, at 7:58 PM, tlrelf wrote:

> *I've been lurking too much of late, so I'm out of the loop. Do you want us "just" to post something here?*
>
> *Ter*
>
> *send forgotten things / lost objects in 100 words or less*

I was going to send something,
but I'll be darned if I can
remember what it was
>
>
George H. Bowering, DLitt.
Last shoeshine in 1961.

↑ Index

292. Dan Waber

Pietist Compositions, by Marko Niemi

Thu 15 Mar 2007

As we wave goodbye to the z of the Anaclastic alphabet by Amira Hanafi, it's time to wave hello to the a of Marko Niemi's Pietist Compositions.

New series begins today at:

http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented a letter at a time over the course of 26 days are invited.

↑ Index

293. **David-Baptiste Chirot**

FW: Woodland Pattern This Weekend: Tony Trigilio Friday, Tarana on Sunsay

Thu 15 Mar 2007

==========
REDLETTER READING SERIES THIS FRIDAY: TONY TRIGILIO
==========

Redletter Reading Series with Tony Trigilio

Friday, March 16, 2007, 7 p.m.
Woodland Pattern Book Center
720 East Locust Street, Milwaukee

$3 / $2 open mic

Friday, 3/16: Redletter Reading Series, 7:00 p.m.

Tony Trigilio is the author of the poetry collection, The Lama's English Lessons (Three Candles Press) and the forthcoming book of criticism, Allen Ginsberg's Buddhist Poetics (Southern Illinois University Press). His poems have appeared recently in Big Bridge, Black Clock, Denver Quarterly, Diagram, La Petite Zine, and New Orleans Review. He teaches at Columbia College Chicago, where he also serves as Director of Creative Writing--Poetry and co-edits the poetry magazine Court Green.

http://www.woodlandpattern.org/poems/tony_trigilio01.shtml

==========
ALTERNATING CURRENTS LIVE THIS SUNDAY
==========

Alternating Currents Live presents Tarana

Sunday, March 18, 2007, 7 p.m.
Woodland Pattern Book Center
720 East Locust Street, Milwaukee

$8 general, $7 students and seniors, $6 members

Sunday, 3/18: Alternating Currents Live, 7:00 p.m.

Tarana, led by percussionist/composer Ravish Momin, utilizes Indian and East-Asian rhythms (including Japanese, Afghani, & Indonesian) in compositions that seamlessly blend written material with spontaneous group interaction. They have a critically acclaimed debut CD entitled "Climbing the Banyan Tree" in 2004, on the Portugal-based CleanFeed Record Label.

"It is fair to say that Tarana is without precedent in the world of improvised music. A true synthesis of North African, South and East Asian motifs with classical organization and the immediacy of free improvisation has probably not existed prior to "Climbing the Banyan Tree." -AllAboutJazz.com

This concert is brought to you by the Alternating Currents Live series, broadcast on WMSE (91.7) FM, Milwaukee.

http://www.woodlandpattern.org/gallery/acl.shtml

==========
UPCOMING EVENTS
==========

Sun. 4/1: Joel Lipman Opening Reception & Gallery Talk; 2:00 pm

Wed. 4/4: Juan Felipe Herrera & Cristina Cabral at UWM; 6:30 pm

Th. 4/12: Ethelbert Miller on Langston Hughes at MPL; 7:00 pm

Fri. 4/13: Ethelbert Miller & John Keene; 7:00 pm

Sun. 4/15: Duncan / Levertov Reading Group; 3:00 pm

Wed. 4/18: Elliot Lipchik & Stephen Anderson; 7:00 pm

Fri. 4/20: Redletter Reading Series

Sat. 4/21: Serious Play Workshop with Robert McDonald; 1:00 pm

Sat. 4/21: Wisconsin Lit Bash, Milladore WI; 10:00 am to 4:00 pm

Tue. 4/24: Discussion and Craft with Gene Tanta; 6:30 pm

Th. 4/26: Ron Padgett on O'Hara & Koch at MPL; 7:00 pm

Fri. 4/27: Ron Padgett & Daniel Borzutzky; 7:00 p.m

> *http://www.woodlandpattern.org/*
>
> ---
>
> *To receive regular messages notifying you of Woodland Pattern events, send a message to us at [redacted] with "Join E-List" in the subject line.*
>
> *To unsubscribe from these mailings send a reply with "unsubscribe" in the subject line.*
>
> *PLEASE FORWARD! THANKS!!!*
>
> *http://www.woodlandpattern.org/*
>
> *Woodland Pattern Book Center*
> *720 E. Locust Street*
> *Milwaukee, WI 53212*
> *phone [redacted]*

_____ Get a FREE Web site, company branded e-mail and more from Microsoft Office Live!
http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/

↑ Index

294. Alan Sondheim
"*Where the waters meet at the end of the world*"
Thu 15 Mar 2007

"Where the waters meet at the end of the world"

http://www.asondheim.org/drowned2.mp4
http://www.asondheim.org/offthere.jpg

Where the waters meet at the end of the world
bodies merge in streams; arms and legs unfurled
in death or signifiers streamed and long forgotten.
There is no kelp among the drowned, no seed rotten
and uncalled for. When my friends swim, they die
allegiance emptied of their final cry
when all is drowned and doomed. Waters shear waters,
some sign, untoward, approaches, slaughters
our pretty young women and buoyant young men.
Sightless, nothing goes further then.
Witless, nothing goes further then.

↑ Index

295. reJennifer Bartlett
More on Gene Frumkin Issue of SES
Thu 15 Mar 2007

Regarding submissions for the Gene Frumkin issue of SES.

We prefer email submissions in the text of ONE word document. Our address is [redacted]

If you need to submit via regular mail, our address is 136 Freeman St. Apt 1A
Brooklyn, NY 11222.

Please send poems, photos, essays, notes, letters, and so on.

The dealine is April 30th.

Best, Jennifer

_____ Find a local pizza place, movie theater, and more....then map the best route!
http://maps.live.com/?icid=hmtag1&FORM=MGAC01

↑ Index

296. Poetry Project
Events at the Poetry Project 3/16 - 3/21
Thu 15 Mar 2007

Dears,

Please join us for three upcoming readings. Also, scroll down to read up on a recently added event to our March calendar.

Hail the sunshine.

Love,

The Poetry Project

Friday, March 16, 10:30 pm
Puppy Flowers

The long-awaited Puppy Flowers New York extravaganza is upon you. Puppy Flowers, an online magazine of the arts, wants to hand you a free beverage. With our other hand we are tapping on the microphone to announce the night's readers who have pleasurestakingly crafted original collaborative works for the occasion: Edmund Berrigan and John Coletti, Jess Fiorini and Tracey McTague, Joanna Fuhrman and Erica Kaufman, Brandon Downing and Brendan Lorber, Ted Mathys and Marcella Durand, and MacGregor Card and Karen Weiser. In addition to these fantastic contributors, editor Chris Martin will read a

collaborative work written with the dearly missed kari edwards. There will also be cinematic and musical sundries.

Monday, March 19, 8:00 pm
Thom Donovan & Andrew Levy

Thom Donovan lives in Manhattan and is a dissertation candidate at SUNY-Buffalo. His chapbooks include Mantle with Kyle Schlesinger (Atticus/Finch, 2005) and Tears Are These Veils with Abby Walton (Wild Horses Of Fire, 2004). His recent work has appeared in The Fanzine, Flim Forum, P-Queue, 2nd Avenue Poetry, Mirage; works are also forthcoming with Crayon, Cuneiform Press, Gam and O Books, (War and Peace vol. 3). For ongoing offerings check "Wild Horses Of Fire" weblog. Andrew Levy teaches in the English Department at Queensborough--CUNY, serving as faculty advisor for the student newspaper, Communiqué. He is the author of 9 books of poetry, including Ashoka (Zasterle Press), Paper Head Last Lyrics (Roof Books), Curve (O Books), Values Chauffeur You (O Books), and Democracy Assemblages (Innerer Klang). He is editor, with Roberto Harrison, of the poetry journal Crayon, and was co-director of Segue¹s Ear Inn Reading Series 1989-1992. A new title, The Big Melt, in collaboration with the Midwestern writer¹s collective President of the United Hearts, is forthcoming in the PS 3577 series from Factory School.

Wednesday, March 21, 8:00 pm
Dodie Bellamy & Lynne Tillman

Dodie Bellamy¹s latest book is Academonia. Her novel, The Letters of Mina Harker, was reprinted with an introduction by Dennis Cooper in 2004 by University of Wisconsin Press. She is also the author of Pink Steam and Cunt-Ups, and is currently working on The Fourth Form, a multi-dimensional sex novel. In January 2006, she curated an installation of Kathy Acker¹s clothes for White Columns, New York¹s oldest alternative art space. With Kevin Killian, she has edited over 100 issues of the literary/art zine Mirage #4/Period(ical). Lynne Tillman is a novelist, short story writer, and essayist. American Genius, A Comedy, just published by Soft Skull Press, is her fifth novel. Her previous novel, No Lease on Life, was a finalist for the National Book Critics Circle Award in fiction (1998) and a New York Times Notable Book of the Year. Her most recent story collection, This Is Not It, contained stories and novellas written in response to the work of 22 contemporary artists. She is Professor/Writer-in-Residence at The University at Albany, and in 2006 she was awarded a Guggenheim Fellowship.

Saturday, March 31, 2:00 pm
8th Avenue Poems: Publication Party for Stefan Brecht

A celebration of the publication of Stefan Brecht's 8th Avenue Poems, a collection of poems he wrote about his walk to and from the Chelsea Hotel,

where he worked, for some 30 years. Following music, drinks and snacks, poet and novelist Robert Nichols will give a reading from the book, released this past year by Spuyten Duyvil Press. There will be time after the reading to peruse 8th Avenue Poems and its companion book, 8th Avenue, recently published in limited edition by onestar press, with nearly 150 photographs Stefan Brecht took of the pavements along his route. Brecht was born in Berlin, Germany, in 1924, and came to America in 1942. He is a doctor of philosophy and has been a teacher, a writer on theater, Stein and Goya, as well as a late-night actor.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring (?) Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

Poets for Peace Speak Out
Working 9-5 to End the War
Monday, March 19, 9 am 5pm, Free

Bowery Poetry Club
308 Bowery

Open poetry reading hosted by Nathaniel Siegel
R.S.V.P. to [redacted]
All Poets Welcome!

↑ Index

297. David Baratier
Feedback for PS sells out
Fri 16 Mar 2007

I am working on the forward for the next issue, Pavement Saw 11, the sell out issue, and was wondering if any of you had statements you have used, or that

others have said to you, that are terribly blunt about how bad someones poems are.

This all stems from a recent conference where I was talking with this lady who tried to confer upon me a copy of a book called _Toxic Feedback_ for gratis, which I only agreed to take if it was inscribed "to the most magnificent editor in the United States." Anyways, I was very disappointed when I started reading it at home as does not offer usable toxic feedback but rather advocates against the notion. A pity.

Please backchannel nasty feedback of literary value, I can mention your name in the forward if it is a good one, or you can be anonymous it is up to you. What I cannot do is give you a free issue as the issues are accounted for and disappear within a year.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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298. Maria Damon
art as knowing
Fri 16 Mar 2007

---

for twin citians and environs, a conference march 23-24, including
the kamau brathwaite reading recently announced:
http://artasknowing.umn.edu/

↑ Index

299. Nathaniel Siegel
poets for peace SPEAK OUT New York City March 19th 2007
Fri 16 Mar 2007

Dear Friends:

Hi !
On Monday March 19th I will be hosting a marathon reading:
poets for peace SPEAK OUT working 9 to 5 to end the war
at
The Bowery Poetry Club

308 Bowery NYC NY
from 9am-5pm, Free

Please RSVP to this Open Reading to [redacted] (mailto:[redacted])

All Poets Welcome !

THE WAR COMES INTO MY ROOM

Knowing again
that nothing
has been spoken
not now
not
this night time
the broken singing
as we move
or of
the endless war
our
lives
that above all
there is not said
nothing
of this moment
in the poems
our love
in all the songs
now I will
live
out

this moment
saying
it
in my breath
to
you
across the air
.....
Muriel Rukeyser

THE HALL OF THIRTY-THREE SPACES

I WENT TO VISIT SEVERAL THOUSAND GOLD BUDDHAS
THEY SAT THERE ALL THROUGH THE WAR,--

THEY DIDN'T APPEAR JUST NOW BECAUSE I HAPPEN TO BE IN TOWN--
SAT THERE 600 YEARS. FAILURES.
DOES BUDDHA FAIL. DO I.
SOME DAY I GUESS I'LL NEVER LEARN.

**KYOTO, 28:XII:66

(Note, that there is a temple in Kyoto called SANJUSANGENDO, The Hall of Thirty Three Spaces, and it contains 10001 gold buddha statues and twenty-eight other statues of the followers of Kwannon Bosatsu. The statues were made in the 12th Century A.D. and are a great magic pleasure. I enjoy it all, I enjoy living in Kyoto, being a Buddhist, rather like an American Bible Belt minister would get a boot out of being able to live in Jerusalem & the Sea of Galilee and Bethlehem, if it were possible for any of us to go there. I'd like that, too. The war goes on there as well as in Viet Nam. The war continues on the subway, in the offices of BBD & O, in the Chase Manhattan Bank, at the poetry conference at X University, in the kitchen on Saturday night when papa is loaded out of his head on cheap bourbon and wants to torture the children, kick the cat, kill himself.....)

.....
Philip Whalen

poems from "POETS FOR PEACE Poems from the Fast" Copyright 1967 by Lynne Banker. All rights reserved by authors.

********** AOL now offers free email to everyone. Find out more about what's free from AOL at http://www.aol.com.

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300. David-Baptiste Chirot

FW: The Fourth Anniversary of the Iraq War Must be the Last!

Fri 16 Mar 2007

> *From: "Kevin Martin, Peace Action" <[redacted]>*
> *Reply-To: [redacted]*
>
> *Dear David,*
>
> *This weekend, Iraqis and Americans will mark a tragic milestone -- the fourth anniversary of the invasion of Iraq. Over 1,000 anti-war actions are planned across the country (http://www.unitedforpeace.org/calendar.php?sortby=&caltype=51), including dozens by Peace Action chapters and affiliates and Student Peace Action Network activists. I need you to tell Congress this must be the last such anniversary we observe.*

> *The Supplemental War Appropriations bill has been passed by the House Appropriations Committee and is on its way to a full vote in the House. Regrettably, this bill passed without stipulating a one year or shorter timeline for withdrawal nor any language requiring Bush to seek Congressional approval for attacking Iran.*
>
> *Now every Representative has an opportunity to reshape U.S. military involvement in the Middle East - and you have the responsibility to tell them what needs to be done (http://www.peace-action.org/campaigns/housesupp.html).*
>
> *Call your Representative (http://www.peace-action.org/campaigns/housesupp.html) using the Congressional Switchboard ([redacted]) TODAY or Monday morning or look them up (http://www.congress.org/congressorg/home/) and call them directly to leave a voice mail over the weekend. Tell her/him to take these actions on the War Supplemental:*
>
> *1. Support the Lee Amendment which restricts spending to fund only a safe and orderly withdrawal of U.S. troops and military contractors from Iraq by the end of the year.*
>
> *2. Support efforts to amend the bill to prohibit an attack on Iran without specific congressional approval.*
>
> *3. Vote NO on supplemental funding unless both those amendments are included.*
>
> *Paste the following URL into your web browser for tips and a sample script for a successful call to Congress: http://www.peace-action.org/campaigns/housesupp.html*
>
> *Sincerely,*
>
> *Kevin M. Martin*
> *Executive Director*
> *Peace Action*
>
> *Click here to subscribe to the Action Alert Network*
> */*Your email ID. <diaEmailID='303024247' thread=5561/>--*/*

It’s tax season, make sure to follow these few simple tips http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=HMMartagline

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301. Tarpaulin Sky Press & Journal

*New from TSky Press: Danielle Dutton's _Attempts at a Life_*

Fri 16 Mar 2007

Folks, please treat yourself to Danielle Dutton's debut, _Attempts at a Life_: hyper-literate (and just plain hyper) short fictions / prose poems that manage to be both intelligent AND funny. Think Woolf on methamphetamines, a mutating textual DNA spiraling through time, a tango of "lives" as disparate as Bronte and Hejinian. Fits and starts and gleefully aborted existences, Dutton's "attempts" feel positively, wonderfully alive.

Cheers,

Christian

ATTEMPTS AT A LIFE
Danielle Dutton
ISBN: 9780977901937
Fiction. 5"x7", 90 pages, perfectbound
March 15, 2007
Also available in a limited, handbound, hardcover edition.
http://www.tarpaulinsky.com/Press/Dutton/index.html

Operating somewhere between fiction and poetry, biography and theory, the pieces in ATTEMPTS AT A LIFE, though nominally stories, might indeed be thought of as “attempts.” Like the “experiments in found movement” one character conducts (in “Everybody’s Autobiography”), Dutton’s stories find movement wherever they turn, in every phrase and cadence, each sentence a small explosion of images and anthems and odd juxtapositions. This is writing in which the imagination (both writer’s and reader’s) is capable of producing almost anything at any moment, from a shiny penny to an alien metropolis, a burning village to a bright green bird.

Danielle Dutton’s stories remind me of those alluring puzzles where the pool is overflowing and emptying at the same time. Dutton’s answer? That the self is a rush of the languages of storytelling and moments of helpless intimacy, and she recalculates the lives of her numerous heroines to assert the busy and the broken.

—Robert Glück

Danielle Dutton writes with a deft explosiveness that craters the page with stunning, unsettling precision. Here “car lights like licorice whips slick the road outside the window,” there “the puffed-thumb Emma person” sways and falls, and everywhere “the firelight is orange against the midnight of the ocean.” Her marvelous, generous ATTEMPTS AT A LIFE proves that, like Gertrude Stein, she knows how to be “at once talking and listening.”

—Laird Hunt

ABOUT THE AUTHOR

Danielle Dutton was born in Visalia, California in 1975. She is the author of a novel, _S P R A W L_ (forthcoming from Clear Cut Press), and her work has appeared in many journals including NOON, 3rd bed, Denver Quarterly, and Fence. She lives with her husband in Colorado, where she is completing a Ph.D. in English and Creative Writing at the University of Denver.

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302. David-Baptiste Chirot

Re: Fwd: CAT National Day of Action - March 16, 2007

Fri 16 Mar 2007

---

a reminder--
>
>Commemorate Rachel Corrie's life:
>National Day of Action on MARCH 16, 2007
>
>
>Resources to help you
>http://www.endtheoccupation.org/article.php?list=type&type8
>
>Background of the CAT Campaign and Rachel Corrie
>
>CAT Campaign Achievements 2006
>
>National Day of Action March 16th, 2007
>
>
>RESOURCES
>The Campaign has collated resources produced by CAT Campaigns nationally
>onto its web site. Resources include, brochures, BAN CAT placards, an
>interactive map of CAT Campaigns nationally and much more. Click here
>http://www.endtheoccupation.org/article.php?list=type&type8 to see those
>resources. Check out the NEW BLOG! http://stopcaterpillar.blogspot.com/
>
>BACKGROUND
>On March 16, 2003, an Israeli soldier used a Caterpillar bulldozer to crush
>to death 23-year old American activist Rachel Corrie. Rachel was protesting
>the demolition of a home belonging to Samir Nasrallah, a Palestinian
>physician, in Rafah. Despite her bright orange vest and the fact that she

>stood 20 meters in front of the bulldozer—the Israeli soldier contended
>that he did not see her.
>
>Rachel's parents called on the U.S. State Department to conduct an
>investigation into the details of Rachel's murder. On March 25, 2003, U.S.
>Representative Brian Baird presented Resolution 111 which called on the
>U.S. government to "undertake a full, fair, and expeditious investigation
>into Rachel's death." Despite her parents' call for an investigation and
>Baird's resolution—no U.S. investigation was ever conducted.
>
>Nearly four years later, our government has done nothing to hold Israel
>accountable for its violations of international law nor held CAT
>accountable for its role as aiding and abetting such violations. Despite
>our leadership's inefficacy, the CAT Campaign has made significant strides
>in holding CAT accountable and exposing Israel's human rights violations.
>
>NATIONAL DAY OF ACTION MARCH 16, 2007
>Demand CAT corporate accountability on the National Day of Action on March
>16th 2007. Possible actions include strategies used by CAT campaigns
>nationwide in 2006. Some of these include:
>
>MEET WITH YOUR LOCAL CAT CORPORATE LEADERS
>http://www.arabamericannews.com/newsarticle.php?articleidG29
>Last year, the Michigan CAT team organized an eleven person delegation met
>with Jerrold Jung, President of Michigan CAT and began a dialogue about
>Caterpillar's destructive role in the occupied Palestinian Territories. To
>read more about their meeting, click here
>http://www.arabamericannews.com/newsarticle.php?articleidG29
>
>ORGANIZE DECENTRALIZED ACTIONS AGAINST CAT IN YOUR REGION
>http://www.bootcat.org/news/2005/10/bootcat-regional-day-of-action-
against.html
>In October 2005, BootCAT (Boston) organized a regional day of action for
>the Northeast in all 13 locations where Milton CAT, the largest Northeast
>CAT distributor exists. Read more about this regional action by clicking
>here
>http://www.bootcat.org/news/2005/10/bootcat-regional-day-of-action-
against.html
>
>PLAN A READING OF RACHEL'S WORDS http://www.rachelswords.org/
>My Name is Rachel Corrie" is a powerful one-woman show based entirely on
>the writings that Rachel left behind, telling her story from the time she

>was a small child, leading up to the days before her death. In March 2006,
>a showing of the play was postponed indefinitely at the New York Theatre
>Workshop. Since then, groups have produced both the play and a reading of
>Rachel's emails across the globe. Click here http://www.rachelswords.org/
>to read more about Rachel's words and here
>http://electronicintifada.net/cgi-bin/artman/exec/view.cgi/12/4564 to see
>what the Seattle based activists did.
>
>CAT CAMPAIGN ACHIEIVEMENTS 2006
>
>CAT SHARES FALL BY 14.5%:
>http://select.nytimes.com/gst/abstract.html?
resû0814F83D5B0C728EDDA90994DE404482
>On October 21, 2006, the New York Times reported that Caterpillar Shares
>fell by 14.5 percent. To read the article, click here
>http://select.nytimes.com/gst/abstract.html?
resû0814F83D5B0C728EDDA90994DE404482
>
>CORRIES' PARENTS CONFRONT CAT CEO:
>http://www.endtheoccupation.org/article.php?id30 In June 2006, Cindy and
>Craig Corrie, confronted Caterpillar CEO James Owens for the first time
>since their daughter's murder. To read more about this historic shareholder
>meeting, click here http://www.endtheoccupation.org/article.php?id30
>
>PC(USA) MAINTAINS PRESSURE ON CAT:
>http://www.endtheoccupation.org/downloads/Final%20PRess%20Release.doc
In
>June 2006, the Presbyterian Church (USA) withstood tremendous pressure
>demanding that it rescind its 2004 resolution calling for phased, selective
>divestment from corporations that profit from the illegal occupation of
>Palestine. To read more about the PC(USA)'s General Assembly decision to
>maintain its pressure on CAT, click here
>http://www.endtheoccupation.org/downloads/Final%20PRess%20Release.doc
>
>ANGLICAN PARISH DIVESTS:
>http://www.endtheoccupation.org/downloads/Anglicandivestment.pdf In
October
>2006, an Anglican parish withdrew 140,000 pounds from the Church of
>England's Central Board of Finance investment account in an attempt to
>divest from Caterpillar. To read more about the Anglican Parish's decision
>to divest click here
>http://www.endtheoccupation.org/downloads/Anglicandivestment.pdf

>
>Connect with CAT Campaign organizers and activists nationally by checking
>out our new "Stop Caterpillar" blog online; contact us if you wish to post
>articles on this new blog http://stopcaterpillar.blogspot.com/
>
> Other websites by member organizations, with helpful resources on the CAT
>Campaign:
>http://www.catdestroyshomes.org
>http://www.BootCAT.org
>http://www.stopcat.org
>
>US Campaign to End the Israeli Occupation PO Box 21539 Washington, DC
20009
>[redacted] http://www.endtheoccupation.org
>/*Your email ID. <diaEmailID='295307680' threadT48/>--*/

_____ Interest Rates
near 39yr lows! $430,000 Mortgage for $1,399/mo - Calculate new payment
http://www.lowermybills.com/lre/index.jsp?sourceid=lmb-9632-18466&moidu81

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303. Dan Waber
vispoets.com weekly winner
Fri 16 Mar 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #1 is:

Márton Koppány for his image:

Bonsai No. 3** from his Studies gallery

Congratulations to Márton, there's $25 worth of materials on their way to you from Luna Bisonte Prods. Enjoy!

Thanks to everyone who uploaded images to the gallery this week, our chooser did say that the selection process was a LOT harder than originally anticipated. Keep uploading new images for your chance to win next week.

Regards,
Dan

(note: for this first week, our chooser looked at all images submitted to date, since vispoets.com is only two weeks old)

* http://vispoets.com/index.php?showtopic=481
** http://vispoets.com/index.php?automodule=gallery&req=si&img=333
*** http://www.johnmbennett.net/Luna_Bisonte_Prods_Catalog.html

---
vispoets.com stats (to date)

Registered Users: 72
Total Posts: 1117

Gallery Stats
Our members have posted a total of 497 images and made 44 comments.
Total Gallery Size: 80.43mb
Total Image Views: 3677

↑ Index

304. Rob McLennan
new(ish) on rob's clever blog
Fri 16 Mar 2007

---

new(ish) on rob's clever blog

-- blog on blog redux
-- a brief note on "political" (what's that?) poetry
-- Ongoing notes: more March, 2007 (Jay MillAr's DEMTENED POEMS I-X, Laurel Reed Books; Max Middle's Puddle Leaflets; Rob Budde & Jeremy Stewart's responding to double, wink books; Hugh Thomas' Joyce's Walking Stick; Alfred Noyes' Compression Sonnets, BookThug)
-- FINALLY AVAILABLE: Peter F. Yacht Club Sails to Calgary
-- two new University of Ottawa journals: Ottawa Arts Review & The Puritan
-- ottawa small press book fair, june 16, 2007
-- Ongoing notes: early March, 2007 (POEMS-FOR-ALL; Natalie Simpson's accrete or crumble, LINEbooks; Kaia Sand's Interval, Edge Books; Nelson Ball's THREE LETTER WORDS, Laurel Reed Books/Rubblestone Press; Karl Jirgens' Children of the Outer Dark: The Poetry of Christopher Dewdney, Laurier Poetry Series/Wilfred Laurier University Press)
-- a last-minute reading at the carleton tavern
-- The Collected Poems of Robert Creeley
-- new poetry workshops at Collected Works Bookstore, Ottawa
-- the Montreal Zen Poetry Festival
-- a as in Artie, g as in Gold (1947-2007)
-- In No One's Land by Paige Ackerson-Kiely
-- talking (as I am want to do) at algonquin college: fiction recommendations
-- Kate Greenstreet's case sensitive

-- Roger Farr's Surplus
-- Desire Never Leaves: The Poetry of Tim Lilburn, selected with an introduction by Alison Calder
-- Restore Funding to Department of Foreign Affairs and International Trade (DFAIT)
-- Ongoing notes: early February, 2007 (Ryan Knighton's Cockeyed, Penguin; Laurie Fuhr's 1cent; Jay MillAr & Stephen Cain's Double Helix, The Mercury Press)
-- Kate & The Ottawa City Project
-- a note on Canadian poetry anthologies
-- a review of aubade by Maurice Mierau from the Winnipeg Free Press
-- Cole Swensen's the book of a hundred hands
-- the third issue of ottawater (www.ottawater.com/), an Ottawa poetry pdf annual, edited by rob mclennan, is now online.

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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305. Jennifer Karmin
3/18: Godston & Karmin poetry radio
Fri 16 Mar 2007

Listen to Chicago poets
Dan Godston and Jennifer Karmin
on Wordslingers
http://www.wordslingers.org

This Sunday, March 18th
from 8-9pm
on WLUW 88.7fm Chicago
Loyola University's community radio

*Or listen live
from the WLUW home page
http://www.wluw.org

*or catch the Quest Radio webcast
Wednesday at 8pm
http://www.questpcs.com/radio.htm
*or check out The Vox Cafe archive
on http://www.wordslingers.org

DAN GODSTON teaches literature and composition at Columbia College and poetry and other art forms through several arts education organizations. His poetry and fiction have appeared in Chase Park, Versal, 580 Split, Kyoto Journal, California Quarterly, after hours, Drunken Boat, and other publications. He also performs and composes music.

JENNIFER KARMIN is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan. Her multidisciplinary projects intersect writing with sound and image. Currently at home in Chicago, she is a founding member of the public art group Anti Gravity Surprise and co-curator of the Red Rover reading series. In the fall of 2006, Jennifer collected writing about walking in cities and created WALKING POEM. On October 25th 2006, she started walking from Chicago's Picasso statue and navigated the city using the collected writing as her map. Once read outloud, each piece was given away to passing pedestrians. Jennifer works as a Poet-in-Residence for the Chicago Public Schools and teaches creative writing to immigrants at Truman College. Recent publications include: The City Visible: Chicago Poetry for the New Century, Growing Up Girl: An Anthology of Voices from Marginalized Places, Bird Dog, and Milk Magazine.

"Wordslingers is always looking for new voices. If you know someone whose work you like and respect, hip them up to the show and let them know it's damn near as easy as falling off a log to be on the air in 2008 and easier still to submit poetry."
-- Michael C. Watson

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with Yahoo! Mail for Mobile. Get started.
http://mobile.yahoo.com/mail

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306. Hot Whiskey Press

Reciprocal Distillations by Clayton Eshleman (Hot Whiskey Press)

Fri 16 Mar 2007

Hi All,

Reciprocal Distillations by Clayton Eshleman is now available for pre-order. The official release date is April 1.

The poems in this collection address, in one way or another, artists and/or works of art, including the painters Joan Mitchell, Leon Golub, Francis Bacon, Caravaggio, Jean-Baptiste Corot, Unica Zorn, Henri Michaux, Arshile Gorky and Henry Darger. Certain poems in this book should also appeal to readers interested in Ice Age cave art, and African art.

Adrienne Rich has written that Eshleman is "a poet and translator who has gone more deeply into his art, its processes and demands, than any modern American poet since Robert Duncan and Muriel Rukeyser."

Reciprocal Distillations
by Clayton Eshleman
with a foreword by Roberto Tejada

ISBN 0-9786933-0-2
8.5" X 5.5" paperback
73 pp.
$14.95
Hot Whiskey Press

Available for pre-order at http://www.hotwhiskeypress.com/books.html

best,
Michael Koshkin & Jennifer Rogers
--
Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

↑ Index

307. Lanny Ray Quarles

Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey Press)

Sat 17 Mar 2007

Is there something I'm missing or have you mispelled
Unica Zürn's name.. I'm not really that picky and I suppose
the dead aren't either, but Unica had a pretty rowdy ride
and deserves her u and umlaut.. (perhaps) shrugs..

lq

> *Hi All,*
>
> *Reciprocal Distillations by Clayton Eshleman is now available for pre-order. The official release date is April 1.*
>
> *The poems in this collection address, in one way or another, artists and/or works of art, including the painters Joan Mitchell, Leon Golub, Francis Bacon, Caravaggio, Jean-Baptiste Corot, Unica Zorn, Henri Michaux, Arshile Gorky and Henry Darger. Certain poems in this book should also appeal to readers interested in Ice Age cave art, and African art.*
>
> *Adrienne Rich has written that Eshleman is "a poet and translator who has gone more deeply into his art, its processes and demands, than any modern American poet since Robert Duncan and Muriel Rukeyser."*
>
> *Reciprocal Distillations*
> *by Clayton Eshleman*
> *with a foreword by Roberto Tejada*
>
> *ISBN 0-9786933-0-2*
> *8.5" X 5.5" paperback*
> *73 pp.*
> *$14.95*
> *Hot Whiskey Press*
>
> *Available for pre-order at http://www.hotwhiskeypress.com/books.html*
>
> *best,*
> *Michael Koshkin & Jennifer Rogers*
> *--*
> *Hot Whiskey Press*
> *www.hotwhiskeyblog.blogspot.com*
> *www.hotwhiskeypress.com*

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308. Marcus Bales

Women Reading Women -- March 19 ⸮ Monday at 5:45 pm at Cleveland CITY HALL

Sat 17 Mar 2007

Women reading women -- march 19 – monday at 5: 45 pm at Cleveland CITY HALL

> 601 Lakeside Avenue
> Cleveland, Ohio 44114

As part of National Women's History Month the Mayor's Committee on Rotunda Art sponsors, and Marcus Bales from Gallery 324 hosts, a group of prominent local women artists reading the work of other women, and their own work in the Rotunda at City Hall at 5:45 pm, Monday, March 19, 2007.

The readers will be, in alphabetical order:

Dale Callender
Katie Daley
Dressler, Emily
Greenspan, Sammy
Kelly Harris
Sarah Holbrook
Meredith Holmes
Clarissa Jakobsons
Jacqi Loewy
Claire McMahon, and
Mary O'Malley

The program will begin at 5:45 pm and end no later than 7pm. Parking is available for a fee in the City Hall parking lots behind and under City Hall.

For More Information:

Marcus Bales
216/[redacted]
[redacted]

If you'd like to be removed from this email list, please REPLY to this message to:
[redacted]
and ask to be removed in the text of your message.

↑ Index

309. Jesse Crockett
design an issue at listenlight.net
Sat 17 Mar 2007

Hello, I am looking for a guest designer for an upcoming issue at listenlight.net. I will favor content that requires some server-side programming for subtle to extensive variation on the page for each view. I can write the code for your programming ideas. I don't favor client-side programming, but a little bit (e.g., simple mouseover image swapping) would be okay.

It's not a paying job, so a good opportunity for students developing a portfolio, perhaps, or for anybody who would like to see their creative vision incorporated into the mix. I can offer a substantial web hosting package for your efforts, if you want, & even, at my expense, register a domain name.

Send me a message if you're interested.

Best wishes,

Jesse Crockett

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310. Ann Bogle
Ana Verse weblog update at St. Patrick's Day
Sat 17 Mar 2007

A weblog update since the New Year. Ann Margaret Bogle blog is now named Ana Verse at _http://annbogle.blogspot.com_ (http://annbogle.blogspot.com/) :

Auto-bio., creative non-fiction: "Genre markers," "My Aunt Was a Physicist," "Maiden names," "Ms. Sandman," "Equity," "Work of a Reader," "Jungle," "Why I Write," "Rice Crackers," "Being on the outside," "Note from the writer," "On feminism," "Nuruddin Farrah," "Age, men, and friends," "Fertility," "Writers who don't love enough," "A poet from San Francisco," "Alternative poetry," "Cold," "International Women's Day: Work," "A week later," "Marxist," "Sonia's rock band," "Stripped of all precious illusion ... ," "Irish salad," and "Twill skirt."

Notations: "Words at Ana Verse with 'bra' in them," "Chagrin (def.)," "Fiction's Properties," "Rebellion" (Clarice Lispector), "G.S. Giscombe at MiPOesias," "Polemics (def.)," and "Poems by J.D. Smith."

Short fiction: "The eight members of the group" and "Wish for the left hand."

Poetry: "Sound experiment" (audio), "Freundinnen: Her Lost Friend Poem," "Basal distance" (audio and at miPOradio.com), "Three returned poems," "Joy Revisited," and "Credo."

Still photos: "Miniatures in shadow box," wren house, (c) 1991 by Beez Johnson, and "What mothers want."

********** AOL now offers free email to everyone. Find out more about what's free from AOL at http://www.aol.com.

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311. **Dan Coffey**

Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey Press)

Sat 17 Mar 2007

Sometimes it's hard to get an umlaut in email.

On 3/17/07, Lanny Ray Quarles <[redacted]> wrote:
> Is there something I'm missing or have you mispelled
> Unica Zürn's name.. I'm not really that picky and I suppose
> the dead aren't either, but Unica had a pretty rowdy ride
> and deserves her u and umlaut.. (perhaps) shrugs..
>
> lq
>
> > Hi All,
> >
> > Reciprocal Distillations by Clayton Eshleman is now available for
> > pre-order. The official release date is April 1.
> >
> > The poems in this collection address, in one way or another, artists
> > and/or works of art, including the painters Joan Mitchell, Leon Golub,
> > Francis Bacon, Caravaggio, Jean-Baptiste Corot, Unica Zorn, Henri
> > Michaux, Arshile Gorky and Henry Darger. Certain poems in this book
> > should also appeal to readers interested in Ice Age cave art, and
> > African art.
> >
> > Adrienne Rich has written that Eshleman is "a poet and translator who
> > has gone more deeply into his art, its processes and demands, than any
> > modern American poet since Robert Duncan and Muriel Rukeyser."
> >
> > Reciprocal Distillations
> > by Clayton Eshleman
> > with a foreword by Roberto Tejada
> >
> > ISBN 0-9786933-0-2

> > 8.5" X 5.5" paperback
> > 73 pp.
> > $14.95
> > Hot Whiskey Press
> >
> > Available for pre-order at http://www.hotwhiskeypress.com/books.html
> >
> > best,
> > Michael Koshkin & Jennifer Rogers
> > --
> > Hot Whiskey Press
> > www.hotwhiskeyblog.blogspot.com
> > www.hotwhiskeypress.com
> >
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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312. Hot Whiskey Press

Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey

Sat 17 Mar 2007

My apologies Larry,

You are correct, but will be glad to know that this error isn't in the book. We pasted this letter from a text document and I guess the 'u' with the umlaut was converted into an 'o' in the process. I agree that the umlaut is vital. In fact, I'd like an umlaut in my name...how would that work?...okay, being silly, thanks for being a close reader anyhow.
Michael Koshkin
--
Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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313. **phanero**
Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey
Sat 17 Mar 2007

Noh Problemma Micaeel!

----- Original Message -----
From: "Hot Whiskey Press" <[redacted]>
To: <[redacted]>
Sent: Saturday, March 17, 2007 12:32 PM
Subject: Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey

> *My apologies Larry,*
>
> *You are correct, but will be glad to know that this error isn't in the book. We pasted this letter from a text document and I guess the 'u' with the umlaut was converted into an 'o' in the process. I agree that the umlaut is vital. In fact, I'd like an umlaut in my name...how would that work?...okay, being silly, thanks for being a close reader anyhow.*
> *Michael Koshkin*
> *--*
> *Hot Whiskey Press*
> *www.hotwhiskeyblog.blogspot.com*
> *www.hotwhiskeypress.com*

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314. **Charles Bernstein**
Armantrout review in Sunday Times Book Review
Sat 17 Mar 2007

---

http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html

Charles Bernstein
http://epc.buffalo.edu/authors/bernstein/blog

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315. **Barry Schwabsky**
Re: Armantrout review in Sunday Times Book Review
Sat 17 Mar 2007

Curious. The reviewer is almost entirely concerned with what he thinks the poet does and doesn't want to say; at the end, for instance, he writes of what the poems "do not tell us," what "they do not say," and what "they never advise us" because instead "they say that..." But there is nothing about the form of the

poems, their linguistic structure. Maybe he thinks that Times readers wouldn't believe that such a poet is saying anything at all and therefore he is overcompensating?

Charles Bernstein <[redacted]> wrote:
http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html

Charles Bernstein
http://epc.buffalo.edu/authors/bernstein/blog

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316. Aaron Vidaver
Open Text Reading Series #4: Anne Stone (Vancouver)
Sat 17 Mar 2007

OPEN TEXT READING SERIES #4: ANNE STONE
Sponsored by the Canada Council for the Arts
& the Creative Writing Concentration at Capilano College
http://capilanocreativewriting.blogspot.com

The Spring 2007 OPEN TEXT series at Capilano College continues on March 22nd, 2007 with a reading by Vancouver author Anne Stone.

Cedar 148 @ 12:30
Capilano College
2055 Purcell Way
North Vancouver

Anne Stone is an editor of Matrix Magazine. Together with Amber Dean, she is currently guest editing a special issue of West Coast Line on representations of murdered and missing women. Her novels include, jacks (DC Books 1998), Hush (Insomniac Press 1999) and Delible (forthcoming, Insomniac, 2007), which tells the story of Melora Sprague, a 15-year-old girl whose sister has gone missing. Stone teaches creative writing/literature at Capilano College in North Vancouver and at Concordia University in Montreal.

"Everything has a beginning. My sister's disappearance has to have one. There has to be a time, a moment, in which she began to disappear. I've looked for some sign that Mel was poised to leave. Maybe it was there in the world she saw around us, the one that was slowly dying as we pretended not to see. Or in her dreams of the a-bomb, quietly imploding in our mouths as we slept, shattering millions on millions of teeth. A city's worth of polished bone, demolished in an instant. And what could any of us do but stir in our sleep, lick at broken mouths, and feel ourselves already dead, this as the fire consumed the part of us that could dream of bombs to begin with."

-- from Delible

For info:
Roger Farr
[redacted]
[redacted] (2554)

[Coming soon: Maxine Gadd, March 29th]

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317. **Ruth Lepson**
Re: A/Rose for Baudrillard
Sat 17 Mar 2007

---

unlike simulacrum this piece has a 3-dimensional quality that comes not from a deceptive surface but a felt reading--thanks for it

On 3/12/07 9:54 PM, "Alan Sondheim" <[redacted]> wrote:

> *A/Rose for Baudrillard*
>
> *I have troubled sleep; nightmares become me. Recently I traded in for a copy of Sartre, Troubled Sleep, signed by him, scrawled signature to a friend. Barthes was hit by a van I think, all these men and some women but less women - Derrida, Foucault, Deleuze, Guattari, Lyotard, Baudrillard, Althusser, Lacan, bounded by what seems the cold war iron of Badiou. Kristeva, Cixous, Irigaray, Wittig, perhaps are still alive. I raised myself on all of them and now they're divided among the militants, the academics, the pieces of 'deconstruction' applicable to any analysis where something or other falls apart, 'simulacrum' following DeBord's 'spectacle' where 'revolution' became synonymous with natural skin care and something everyone did against the name of 'freedom.' I don't mean to say anything here, I wonder about the doubting that once swayed the world, Jabes, Blanchot, or what I read as doubting, never say anything unless said to oneself, withdrawn, proffered as kind of a peripheral speech. This wasn't them, my reading, what I garnered, that excitement, Merleau-Ponty, at the birth of the world, its bearing, re-borning. Vietnam is now mute, May 68 almost forty years ago and most of us humans have never thought of burning monks. Tibet is a foregone conclusion; can one imagine the Dalai Lama back at the Potala? Bohm kept on moving; he was close to insane with the stress of homelessness. I wait for my first stroke, but none of the others, none of them, none of you, will speak to me. I'll go to heaven or hell with stitches in my mouth. I'll try to say something about the world. My eyes grow wider and wider.*

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318. Deborah A. Meadows

Shearsman Press Readings: Hawley, Meadows, Selby, Treadwell, Dyckman

Sat 17 Mar 2007

You Are Invited To Two Shearsman Press Readings:

Join us for a book launch of five poets whose new books have been published by Shearsman Books Ltd. edited by Tony Frazer (Exeter, England).

Traveling from Nebraska via Fence magazine, Anthony Hawley will read from The Concerto Form and locally residing Deborah Meadows from involutia.

Three poets from the bay area will read from daring new works: Elizabeth Treadwell from her Birds and Fancies, Susanne Dyckman from equilibrium's form and Spencer Selby from Twist of Address.

Shearsman Books gratefully acknowledges financial assistance from Arts Council England for its 2005-2007 publishing programme.

1. Shearsman reading at Beyond Baroque

Beyond Baroque

681 Venice Blvd.

Venice, CA 90291

on March 23, Friday at 7:30 p.m.

***

2. Shearsman reading at Canessa Park

708 Montgomery Street

San Francisco, CA 94111

on Sunday March 25 at 3 pm

***

Anthony Hawley is the author of The Concerto Form and three chapbooks of poetry. Recent poems have appeared or are forthcoming in Colorado Review, web Conjunctions, Lungfull, The Tiny, and Verse. He currently teaches at the University of Nebraska-Lincoln. His second book, Imitation Sparrow, is forthcoming in 2008.

Deborah Meadows teaches in the Liberal Studies department at California State Polytechnic University, Pomona. Her works of poetry include: involutia (Shearsman Press, UK, 2007), Thin Gloves (Green Integer, 2006), Representing

Absence (Green Integer, 2004), Itinerant Men (Krupskaya, 2004), and two chapbooks, Growing Still (Tinfish Press, 2005) and "The 60's and

70's: from The Theory of Subjectivity in Moby-Dick" (Tinfish Press, 2003). Her Electronic Poetry Center author page is located: http://epc.buffalo.edu/authors/meadows/ <https://webmail.csupomona.edu/redirect?http://epc.buffalo.edu/authors/meadows/>

Spencer Selby is the author of eight poetry books, three compilations of visual work and a study of film noir. He coordinated The Canessa Park Reading Series for six years and created The List of Experimental Poetry/Art Magazines in 1993. He lives in Oakland, California.

Elizabeth Treadwell is the author of seven books, the most recent of which are the poetry collections Birds & Fancies (Shearsman) and Wardolly (Chax Press),both 2007. Her essay on Paula Gunn Allen will appear in Efforts & Affections: America's New Women Poets & the Generation That Inspires Them (Iowa). She is the director of Small Press Traffic in San Francisco and lives with her family in her hometown of Oakland.

Susanne Dyckman is the author of two chapbooks, Transiting Indigo (Etherdome Press) and Counterweight (Woodland Editions), and a book of poetry, equilibrium's form (Shearsman Books.) Her work has appeared in a number of publications, most recently Marginalia and First Intensity. A thesis advisor for the University of San Francisco MFA program and an editor of the journal, Five Fingers Review, she lives in Albany, California, where for the last three years she has hosted the Evelyn Ave. Summer Reading Series.

***

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319. Ruth Lepson

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

---

maybe he was afraid to situate her in Language poetry or anything related for fear of losing readers...? ironic, ain't it? that wd be how to GET readers, I mean, by actually reviewing innovative writers.

On 3/17/07 7:19 PM, "Barry Schwabsky" <[redacted]> wrote:

> *Curious. The reviewer is almost entirely concerned with what he thinks the poet does and doesn't want to say; at the end, for instance, he writes of what the poems "do not tell us," what "they do not say," and what "they never advise us" because instead "they say that..." But there is nothing about the form of the poems, their linguistic structure. Maybe he thinks that Times*

> *readers wouldn't believe that such a poet is saying anything at all and therefore he is overcompensating?*
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> *Charles Bernstein <[redacted]> wrote:*
> *http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html*
>
> *Charles Bernstein*
> *http://epc.buffalo.edu/authors/bernstein/blog*

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320. Alexander Jorgensen
Poet Jackson MacLow
Sun 18 Mar 2007

Looking for online and print resources on Jackson MacLow -- anecdotes welcomed as well. Looking to augment what I currently have. As always, your time is most sincerely appreciated. Post to list or back channel.

Regards,
Alexander Jorgensen

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

_____
___
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http://advision.webevents.yahoo.com/mailbeta/features_spam.html

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321. Halvard Johnson
Erratum du jour, or the power of art
Sun 18 Mar 2007

Erratum du jour, or the power of art

A picture on March 4 with an article about a screenplay of "Paradise Lost" was printed upside down. The rebel angels should have appeared in the lower half of the illustration by Gustave Doré, which was inverted by Art Resource.

fr. this ayem's NYT

"Cross / a border every day, and leave
your luggage in the station."
--Wendy Battin

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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322. **Murat Nemet-Nejat**
Re: Armantrout review in Sunday Times Book Review
Sun 18 Mar 2007

Barry, Ruth,

I never thought I would ever defend the New York Time Sunday Book Review, but I think your comments are unfair. For instance:

"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks.'"

These seem to me to be authentic observations about the form and language of the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large publication like New York Times, to present a work in terms familiar to its readers. What else can it be? In those terms,the observations of the reviewer are quite acute and I do not think they tell any lies about the poetry.

Here we come to a question we have discussed in this and other lists over and over again, that there is always a profound break between the writing process and the reception of a poem. What a poet (or in this case a poetry school) envisions is different from the way the public sees or receives it, this difference not necessarily negating (but definitely complicating) the validity of either side's perceptions.

Ciao,

Murat

On 3/18/07, Ruth Lepson <[redacted]> wrote:
>

> maybe he was afraid to situate her in Language poetry or anything related
> for fear of losing readers...? ironic, ain't it? that wd be how to GET
> readers, I mean, by actually reviewing innovative writers.
>
>
> On 3/17/07 7:19 PM, "Barry Schwabsky" <[redacted]> wrote:
>
> > Curious. The reviewer is almost entirely concerned with what he thinks
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> > poet does and doesn't want to say; at the end, for instance, he writes
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> > therefore he is overcompensating?
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> >
> >
> > Charles Bernstein
> > http://epc.buffalo.edu/authors/bernstein/blog
>

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323. **Ruth Lepson**
Re: Poet Jackson MacLow
Sun 18 Mar 2007

---

you know his book Doings w/ accompanying CD of 15 of his readings--from Granary Books? his last reading, I believe, was one w/ Anne Tardos in Cambridge, MA--contact John Mercuri Dooley at Demolicious website for more info abt that. Tim Peterson did a special issue of his online mag EOAGH on him--you can find it at the Chax Press website. good luck ruth lepson

On 3/18/07 11:02 AM, "Alexander Jorgensen" <[redacted]> wrote:

> *Looking for online and print resources on Jackson MacLow -- anecdotes welcomed as well. Looking to augment what I currently have. As always, your time is most sincerely appreciated. Post to list or back*

> *channel.*
>
> *Regards,*
> *Alexander Jorgensen*
>
> ---
> *"[H]e who leaps into the void owes no explanation*
> *to those who watch.² (Jean-Luc Godard)*
>
> ---
>
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324. **Mark Weiss**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

I have no idea what the reviewer's motives were, but I don't think it would have done Rae a service to trot out the group name in a review too short to allow for much history or nuance. It would have attracted those who already know her work and no one else. I'm also not convinced that Language has much descriptive or explanatory power when attached to Rae's work. If one has to look for fellow travelers Dickinson is a good choice, and it's the one that the reviewer chose (was it in the publicity release?).

To identify a poem or poet as Language implies that reading and enjoyment require a special set of skills (or tolerances) different from the reading of other poets. This simply isn't true of Rae's work.

Mark

At 09:16 AM 3/18/2007, you wrote:
>maybe he was afraid to situate her in Language poetry or anything related
>for fear of losing readers...? ironic, ain't it? that wd be how to GET
>readers, I mean, by actually reviewing innovative writers.
>
>
>On 3/17/07 7:19 PM, "Barry Schwabsky" <[redacted]> wrote:
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> > poet does and doesn't want to say; at the end, for instance, he

> writes of what
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> > advise us" because instead "they say that..." But there is
> nothing about the
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> >
> > Charles Bernstein <[redacted]> wrote:
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> >
> >
> > Charles Bernstein
> > http://epc.buffalo.edu/authors/bernstein/blog

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325. Herb Levy
Re: Armantrout review in Sunday Times Book Review
Sun 18 Mar 2007

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?

Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.

Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.

Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.

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326. **Alexander Jorgensen**
Harry Crosby - Info request
Sun 18 Mar 2007

Looking to be advised on where to obtain additional
information on poet Harry Crosby.

Regards,
Alexander Jorgensen

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

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327. **Nick Piombino**
Re: Poet Jackson MacLow
Sun 18 Mar 2007

The second issue of EOAGH, edited by Tim Peterson, was devoted to Jackson Mac Low.

My section is on this page: http://www.chax.org/eoagh/issuetwo/piombino.htm

Also, my new book out from Factory School's Heretical Texts, based on the first three months of my weblog *fait accompli* has this passage as its second entry:

:: February 13 ::

Ran into Jackson Mac Low at the Met the other day. After a particular work was pointed out to him, he said: ³In art there is altogether too much liking and disliking.² Strange thing is, I've been thinking the same thing myself lately.

Jackson has also said that there is no particular style of poetry he favors, and that he likes a good poem in any style, so I don't think he meant, in saying ³there is altogether too much liking and disliking² that one should suppress enthusiasm or not be critical. I had the feeling he was talking about going to museums and art galleries or even movies and overhearing conversations where reactions often seem to neglect time for fully absorbing and encompassing an experience. This leads into my recent preoccupation with the positive side of ambivalence. The ability to tolerate ambivalence, or ambiguity, can create an opportunity to wonder, to wander, daydream, to think, to puzzle

or figure things out. Full circle: isn't this often what is wanted from artistic experience in the first place?

On 3/18/07 10:02 AM, "Alexander Jorgensen" <[redacted]> wrote:

> *Looking for online and print resources on Jackson MacLow -- anecdotes welcomed as well. Looking to augment what I currently have. As always, your time is most sincerely appreciated. Post to list or back channel.*
>
> *Regards,*
> *Alexander Jorgensen*
>
> *---*
> *"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)*
>
> ---
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> *http://advision.webevents.yahoo.com/mailbeta/features_spam.html*

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328. **richard owens**
Re: Harry Crosby - Info request
Sun 18 Mar 2007

---

the archives at University at Buffalo (Poetry & Rare Books Collection) & the archives at the University of Southern Illinois have a good deal of Harry Crosby materials, published & unpublished, MS, TS, etc.

diary: Shadows of the Sun, published by Black Sparrow Press.

poetry: several collections publish'd thru his own Black Sun.

Geoffrey Wolff's bio of Harry Crosby.

Linda Hamalian's recent bio of Caresse Crosby: Cramoisy Queen.

Alexander Jorgensen <[redacted]> wrote: Looking to be advised on where to obtain additional information on poet Harry Crosby.

Regards,
Alexander Jorgensen

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

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.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

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329. **Nick Piombino**
Re: Poet Jackson MacLow
Sun 18 Mar 2007

Jackson also posted the following on the poetics list in response to some questions posed to him:

http://writing.upenn.edu/epc/authors/maclow/piombino.html

On 3/18/07 10:02 AM, "Alexander Jorgensen" <[redacted]> wrote:

> *Looking for online and print resources on Jackson MacLow -- anecdotes welcomed as well. Looking to augment what I currently have. As always, your time is most sincerely appreciated. Post to list or back channel.*
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> *Regards,*
> *Alexander Jorgensen*
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> *---*
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> *http://advision.webevents.yahoo.com/mailbeta/features_spam.html*

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330. **Joe Amato**
Re: Armantrout review in Sunday Times Book Review
Sun 18 Mar 2007

I thought it was a solid review, BUT I didn't esp. like the following: "who has been writing such poems for 30 years, at first for a West Coast cult following, now for what should be a national audience."

There's the problem, for one, with "cult following" (esp. when you situate same out on the West Coast, where the term has a peculiar valence). And then there's this question of what's happened twixt "at first" and "now for what should be." How to get a handle on Armantrout's present readership, if it's neither a "cult" nor a "national audience"?

Anyway.

Best,

Joe

> *Barry, Ruth,*
>
> *I never thought I would ever defend the New York Time Sunday Book Review, but I think your comments are unfair. For instance:*
>
> *"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks.'"*
>
> *These seem to me to be authentic observations about the form and language of the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large publication like New York Times, to present a work in terms familiar to its readers. What else can it be? In those terms,the observations of the reviewer are quite acute and I do not think they tell any lies about the poetry.*
>
> *Here we come to a question we have discussed in this and other lists over and over again, that there is always a profound break between the writing process and the reception of a poem. What a poet (or in this case a poetry school) envisions is different from the way the public sees or receives it, this difference not necessarily negating (but definitely complicating) the validity of either side's perceptions.*
>
> *Ciao,*

> *Murat*
>
> *On 3/18/07, Ruth Lepson <[redacted]> wrote:*
>
> *maybe he was afraid to situate her in Language poetry or anything related*
> *for fear of losing readers...? ironic, ain't it? that wd be how to GET*
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> *Curious. The reviewer is almost entirely concerned with what he thinks the*
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>
> *Charles Bernstein*
> *http://epc.buffalo.edu/authors/bernstein/blog*

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331. **amy king**
Re: Poet Jackson MacLow
Sun 18 Mar 2007

Nick,

The below point, esp on the "positive side of ambivalence", holds much import for me. Can you post a bit more from the entry? Or do you elaborate on this idea elsewhere? Do you mind if I post it on my blog?

Thanks,

Amy

Nick Piombino <[redacted]> wrote:I had the feeling he was talking about going to museums and art galleries or even movies and overhearing

conversations where reactions often seem to neglect time for fully absorbing and encompassing an experience. This leads into my recent preoccupation with the positive side of ambivalence. The ability to tolerate ambivalence, or ambiguity, can create an opportunity to wonder, to wander, daydream, to think, to puzzle or figure things out. Full circle: isn't this often what is wanted from artistic experience in the first place?

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332. charles alexander
Re: Poet Jackson MacLow
Sun 18 Mar 2007

Paper Air 2, no. 1 (journal edited by Gil Ott) special edition on Jackson Mac Low from 1980 or so was instrumental in my coming to know Jackson and his work.

charles

At 09:03 AM 3/18/2007, you wrote:
>you know his book Doings w/ accompanying CD of 15 of his readings--from
>Granary Books? his last reading, I believe, was one w/ Anne Tardos in
>Cambridge, MA--contact John Mercuri Dooley at Demolicious website for more
>info abt that. Tim Peterson did a special issue of his online mag EOAGH on
>him--you can find it at the Chax Press website.
>good luck
>ruth lepson
>
>
>On 3/18/07 11:02 AM, "Alexander Jorgensen" <[redacted]> wrote:
>
> > Looking for online and print resources on Jackson
> > MacLow -- anecdotes welcomed as well. Looking to
> > augment what I currently have. As always, your time is
> > most sincerely appreciated. Post to list or back
> > channel.
> >
> > Regards,
> > Alexander Jorgensen
> >
> > ---
> > "[H]e who leaps into the void owes no explanation

> > to those who watch.[2] (Jean-Luc Godard)
> >
> >
> >
> >
> _____
> > _____
> > Sucker-punch spam with award-winning protection.
> > Try the free Yahoo! Mail Beta.
> > http://advision.webevents.yahoo.com/mailbeta/features_spam.html

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Steinfeld Warehouse artist
Chax Press executive director
WAMO President
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

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333. Joe Amato
Re: Poet Jackson MacLow
Sun 18 Mar 2007

I'd also be sure to check out the premier issue of the journal ~Crayon~ (Fall 1997), which was a festschrift in honor of Jackson's 75th bday (yes, I have a piece in there myself).

Best,

Joe

↑ Index

334. **maxpaul**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

Having written fiction reviews for the NYT, I've also observed that often they assign a length, say 800 words, that then is edited to suit their Sunday needs. So who knows what was said and what remained. But the attention to audience as an enfeebled or mad group (West Coast cult) is always vexing. Maxine Chernoff

Quoting Joe Amato <[redacted]>:

> *I thought it was a solid review, BUT I didn't esp. like the following: "who has been writing such poems for 30 years, at first for a West Coast cult following, now for what should be a national audience."*
>
> *There's the problem, for one, with "cult following" (esp. when you situate same out on the West Coast, where the term has a peculiar valence). And then there's this question of what's happened twixt "at first" and "now for what should be." How to get a handle on Armantrout's present readership, if it's neither a "cult" nor a "national audience"?*
>
> *Anyway.*
>
> *Best,*
>
> *Joe*
>
> *Barry, Ruth,*
>
> *I never thought I would ever defend the New York Time Sunday Book Review, but I think your comments are unfair. For instance:*
>
> *"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks.'"*
>
> *These seem to me to be authentic observations about the form and language of*
> *the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large publication like New York Times, to present a work in terms familiar to its readers. What else can it be? In those terms,the observations of the reviewer are quite acute and I do not think they tell any lies about the poetry.*

Here we come to a question we have discussed in this and other lists over and over again, that there is always a profound break between the writing process and the reception of a poem. What a poet (or in this case a poetry school) envisions is different from the way the public sees or receives it, this difference not necessarily negating (but definitely complicating) the validity of either side's perceptions.

Ciao,

Murat

On 3/18/07, Ruth Lepson <[redacted]> wrote:

maybe he was afraid to situate her in Language poetry or anything related for fear of losing readers...? ironic, ain't it? that wd be how to GET readers, I mean, by actually reviewing innovative writers.

On 3/17/07 7:19 PM, "Barry Schwabsky" <[redacted]> wrote:

Curious. The reviewer is almost entirely concerned with what he thinks the poet does and doesn't want to say; at the end, for instance, he writes of what the poems "do not tell us," what "they do not say," and what "they never advise us" because instead "they say that..." But there is nothing about the form of the poems, their linguistic structure. Maybe he thinks that Times readers wouldn't believe that such a poet is saying anything at all and therefore he is overcompensating?

Charles Bernstein <[redacted]> wrote:
http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html

Charles Bernstein
http://epc.buffalo.edu/authors/bernstein/blog

↑ Index

335. **Ruth Lepson**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

---

well, I was glad to see the review but what I mean to say is that the TBR has so much power that if they were to put her work in context, even tho she doesn't like to be identified as a Lang poet--in other words, talk abt what has been going on outside the mainstream since the 70's at least, their readership might be inclined to pick up a related book or two. It cd change the readership for poetry in this country. To that end I wrote a letter to the ed. Maybe this is naive or useless, like mixing iguanas w/ puppies--ok, I know the metaphor is apt in only a limited sense. If the audience thought iguanas were some of what poetry is these days they might at least we cd watch them on Animal Planet. And imagine if The New Yorker had a spread on Lang poets, books wd sell like sushi. sorry, I'm not thinking too clearly today.

Then again here in Boston the same 40 or 50 poets show up at the 'innovative' readings while the great majority of more trad poets go to other readings, and it seems never the twain shall meet. Maybe it's a matter of sensibility, but if postmodern poetry were touted the way postmmodern visual art is, what a dif world it wd be, for better or worse--considering the pretentious descriptions at the new ICA in Boston, but at least people seem to feel they shd go there to find some critique of our society or just to see what artists are doing.

On 3/18/07 12:18 PM, "Herb Levy" <[redacted]> wrote:

> *If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?*
>
> *Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.*
>
> *Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.*

> *Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.*

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336. Patrick F. Durgin
Poet Jackson Mac Low
Sun 18 Mar 2007

-----. â€œThe Poetics of Chance and the Politics of Simultaneous Spontaneity, or the Sacred Heart of Jesus.â€ Talking Poetics from the Naropa Institute. Anne Waldman and Marilyn Webb eds. Boulder: Shambhala, 1978: 170-92. -----. â€œPoetry, Chance, Silence, Etc.â€ Claims for Poetry. Donald Hall ed. Ann Arbor: U. Michigan Press, 1982: 296-302. -----. Vort Twenty-First Century Pre-views: Jackson Mac Low / Armand Schwerner. Barry Alpert ed. 3.2 (1975).

...all useful, though maybe underutilized. Oh, and the issue of Paper Air to which Charles A refers is vol.2, no.3 (1983). Jennifer Scappatone has an article on JML's work forthcoming this fall in Modern Philology, too.

---
www.da-crouton.com
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↑ Index

337. V Nicholas LoLordo
Re: Armantrout review in Sunday Times Book Review
Sun 18 Mar 2007

yeah, I mostly liked the review as well, given the constraints under which its author was no doubt operating....

as for the phrase you cite, Joe [and that you comment on, Maxine] hat sense of "cult following" is I think most commonly seen in rock criticism--which fact will either amuse or irritate those who get it: what does it mean to treat language poetry writers/readers as akin to, say, fans of some indie rock band?..anyway, for better or for worse, Burt is offering the shorthand analogy for career narratives that NYT readers are most likely to understand; and the assumption/argument entailed by "what should be", then, is a version of the one everybody makes about their favorite local band: they should make it big! get signed to a major!

so, yeah, the cultural and political specificity of West coast language writing gets slighted, but it was ever thus: this is trad literary history: the wave of the avant-garde recedes and one or two "major poets" are left gasping on the strand, to be discovered by critics.....

On Mar 18, 2007, at 10:05 AM, Joe Amato wrote:

> *I thought it was a solid review, BUT I didn't esp. like the following: "who has been writing such poems for 30 years, at first for a West Coast cult following, now for what should be a national audience."*
>
> *There's the problem, for one, with "cult following" (esp. when you situate same out on the West Coast, where the term has a peculiar valence). And then there's this question of what's happened twixt "at first" and "now for what should be." How to get a handle on Armantrout's present readership, if it's neither a "cult" nor a "national audience"?*
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> *but I think your comments are unfair. For instance:*
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> *'Crossed wires released such / hope-like sparks.'"*
>
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> *the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large*
> *publication like New York Times, to present a work in terms familiar to its*
> *readers. What else can it be? In those terms,the observations of the reviewer are quite acute and I do not think they tell any lies about the*
> *poetry.*

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and over again, that there is always a profound break between the writing
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this difference not necessarily negating (but definitely complicating) the
validity of either side's perceptions.

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Murat

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readers wouldn't believe that such a poet is saying anything at all and
therefore he is overcompensating?

Charles Bernstein <[redacted]> wrote:

> *http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html*
>
> *Charles Bernstein*
> *http://epc.buffalo.edu/authors/bernstein/blog*

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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338. David Baratier
Joshua Corey, last chance for this publication
Sun 18 Mar 2007

Of a print run of 434 copies
I have 4 copies left of Joshua Corey's Composition Marble
if you are interested this is your last chance
order on the website or backchannel for other arrangements, here is some info
---
Compostition Marble
Winner of the 2005-06 Chapbook award
ISBN: 1-886350-84-1
32 pages, saddle stapled, $6.00
A small part of Joshua Corey's work in this collection appeared Denver Quarterly.

"This chapbook length set of three poems explores the events of 9/11 in a variety of of methods and voices from Ginsberg's rants to William Carlos Williams variable foot, from Mallarmean and Black Mountain invested space usage to Paul Celan's numbness."

--David Baratier

Joshua Corey was born in New York City, grew up in New
Jersey, and has since lived in New Orleans, western
Montana, the San Francisco Bay Area, and upstate New
York. He is the author of two collections of poetry,
both contest winners: Selah was chosen by Robert

Pinsky as the winner of the 2002 Barrow Street Press Book Contest; Fourier Series was chosen by Christian Bök as the winner of the Fitzpatrick-O'Dinn Award and was published by Spineless Books in 2005. His poems have appeared in LIT, VOLT, Tarpaulin Sky, American Letters & Commentary, Octopus Magazine, Typo, Boston Review, MiPOesias, can we have our ball back?, Conjunctions, and other web and print journals. With his fiancée Emily and a Boston Terrier named Bogie he lives in Ithaca, New York, where he is currently finishing a dissertation on modernist pastoral. Visit his blog at http://joshcorey.blogspot.com

from Compostition Marble:

> ragged right the boroughs, the former Idlewild, Hal
> Hartley movies shot in Texas only to be set here,
> the Hamptons hampered, West Egg, Montauk,
> salt water’s long longeurs. Eventually the old world,
> th’unconscious that dreamt self-writing. Ruins of freedom
> ruin mass graves and train stations: the Seine, the Danube,
> the Po, NATO expansion toward Sarajevo: fire flakes
> from burning libraries suspend red stars over Srebenica.
> The end of the West forecast in geography, fanaticism,
> hospitality withdrawn. Stars of suffering and we
> the excluded consolation. Wrapping round about
> over the Caucasus, minefields, oilfields abloom,
> boom: nuclear blackmail, the afterlife in a flash
> of human hair, self-surrounded by the map’s
> biggest blank blue. Hard a port, in fog, San Francisco.
> Peace. Peace and no use in a command center.
> No use in a needle over zero. Peace and no use
> finding ground for the inflammable. Peace
> finds no use never minds never saw a tumbling
> body’s fall.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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339. Catherine Daly
Re: Armantrout review in Sunday Times Book Review
Sun 18 Mar 2007

especially since, being published by Wesleyan, Armantrout and Scalapino are the langpos "safe" to read and assign

--
All best,
Catherine Daly
[redacted]

↑ Index

340. Danny Snelson
Re: Poet Jackson Mac Low
Sun 18 Mar 2007

the issue of VORT mentioned below is wonderful. also, i've liked how his work get scattered thru temblor periodically, (tho pieces o' six and words nd ends from ez are around, fer context placing a delight) esp. issue no.5(87).

On 3/18/07, Patrick F. Durgin <[redacted]> wrote:
>
> -----. "The Poetics of Chance and the Politics of Simultaneous
> Spontaneity, or the Sacred
> Heart of Jesus." Talking Poetics from the Naropa Institute. Anne Waldman
> and
> Marilyn Webb eds. Boulder: Shambhala, 1978: 170-92.
> -----. "Poetry, Chance, Silence, Etc." Claims for Poetry. Donald Hall
> ed. Ann Arbor:
> U. Michigan Press, 1982: 296-302.
> -----. Vort Twenty-First Century Pre-views: Jackson Mac Low / Armand
> Schwerner.
> Barry Alpert ed. 3.2 (1975).
>
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> to which Charles A refers is vol.2, no.3 (1983). Jennifer Scappatone has
> an article on JML's work forthcoming this fall in Modern Philology, too.
>
> ----------
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> www.kenningeditions.com
>

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341. Joanna Fuhrman
Reading in Lancaster, PA
Sun 18 Mar 2007

I'm giving a reading at Franklin and Marshall
College this Thursday (the 22nd) at 8pm. It's free and open to the
public.

Philadelphia Alumni Writers House, 633 College Ave.,
Lancaster, PA. [redacted] or e-mail [redacted].

Thanks,

Joanna Fuhrman

_____
Join Excite! - http://www.excite.com
The most personalized portal on the Web!

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342. Nate Pritts
New COMBATIVES issue w/Elisa Gabbert
Sun 18 Mar 2007

Hi all--

Please point your browsers to H_NGM_N - http://www.h-ngm-n.com
<http://www.h-ngm-n.com/> - & check out the release of COMBATIVES Vol. 1
#4 featuring Elisa Gabbert. Click through to COMBATIVES for ordering
information.

~*~

118 REMIX
After John Berryman

He asked himself, Am I having fun? How would I
know? The dancing was tiring,
young alien bodies slamming & prodding
from every side. He felt if he were still himself
he'd find some dim alcove for two

and perform out of self-love & -loathing
a glam murder-suicide, redundant
in action but not intention. This paisley loveseat's

the colors of blood & semen, and anyway
who would see him?-Aha,

one hot girl hovered apart from the crowd
on the floor of the club, a superpowered girl,
caped in stealth, who turned everything she looked at
transparent, impossible to touch.
His hand went right thru himself.

~*~

This means that Vol. 1 #3 - Sarah Lilius & Erin M. Bertram is now available for free download.

~*~

Don't forget the latest H_NGM_N Chapbooks - A THING AND ITS GHOST by Evan Commander and THEORY OF THE WALKING BIG BANG by Robert Krut. Both are available from the H_NGM_N B_ _KS section of the site.

~*~

yrs--

Nate Pritts, EIC.
H_NGM_N.
http://www.h-ngm-n.com <http://www.h-ngm-n.com/>

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343. **Nick Piombino**
Re: Poet Jackson MacLow
Sun 18 Mar 2007

Hi Amy,

Sure, you can post it.

Glad you wrote to me. I want to do that book swap!
There's lots of stuff in *fait accompli* about this.

I'll write more to you soon.

Nick

On 3/18/07 12:07 PM, "amy king" <[redacted]> wrote:

> *Nick,*
>
> *The below point, esp on the "positive side of ambivalence", holds much import for me. Can you post a bit more from the entry? Or do you elaborate on this idea elsewhere? Do you mind if I post it on my blog?*

> *Thanks,*
>
> *Amy*
>
> *Nick Piombino <[redacted]> wrote:I had the feeling he was talking about going to museums and art galleries or even movies and overhearing conversations where reactions often seem to neglect time for fully absorbing and encompassing an experience. This leads into my recent preoccupation with the positive side of ambivalence. The ability to tolerate ambivalence, or ambiguity, can create an opportunity to wonder, to wander, daydream, to think, to puzzle or figure things out. Full circle: isn't this often what is wanted from artistic experience in the first place?*
>
> ---
> *It's here! Your new message!*
> *Get new email alerts with the free Yahoo! Toolbar.*

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344. **Tom Beckett**
Re: Armantrout review in Sunday Times Book Review
Sun 18 Mar 2007

For what it's worth, thought I'd point to an earlier article by Burt on Armantrout. It appeared in the Boston Review in 2000:

http://bostonreview.net/BR27.2/burt.html

********** AOL now offers free email to everyone. Find out more about what's free from AOL at http://www.aol.com.

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345. **rzep**
Re: Harry Crosby - Info request
Sun 18 Mar 2007

http://www.banger.com/banger/crosby/
http://www.english.uiuc.edu/maps/poets/a_f/crosby/crosby.htm - modern am po

fascicle's latest:
http://www.fascicle.com/issue03/poems/crosby1.htm
http://www.fascicle.com/issue03/essays/lawrence1.htm

--
http://notfrog.blogspot.com

----- Original Message -----
From: "Alexander Jorgensen" <[redacted]>
To: <[redacted]>
Sent: Sunday, March 18, 2007 9:28 AM
Subject: Harry Crosby - Info request

> *Looking to be advised on where to obtain additional information on poet Harry Crosby.*
>
> *Regards,*
> *Alexander Jorgensen*
>
> *---*
> *"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)*
>
> ---
> *The fish are biting.*
> *Get more visitors on your site using Yahoo! Search Marketing.*
> *http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php*

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346. **David-Baptiste Chirot**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

I Liked very much Murat's point re the complicating of a poet or poetry group's ideas of how their works should be received, and how they are in fact received. It is not just the massive apparati involved via production, distribtuion, promotion, reviewing, blurbs, mentions, footnotes, soundbytes, blips on blogs--there is also involved another process of translation, and of the existences of othernessess within language, and then within language, modes of that language when attempting to deal with othernesses found in other forms of the language. Murat has written very fascinatingly of many aspects of this in relation with poetry and I think it could be extended to considering the ways poetry is reviewed, as a continual translation across "borders" or "frames" of forms, language tropes, considerations of the readership's language and so forth. I think often, as Murat noted, a reviewer for a large paper can make some very acute direct observations--that sometimes escape the reviewer too closely inolved with the poet, the poet's group and so forth, too intent on being a

proselytizer or an explainer, in which case the poetry gets lost amidst the floor plans and the furniture.

There is a an amzing short essay by Robert Musil in his collection Posthumous papers of a Living Authro, called "Surrounded by Poets and Thinkers". (The "posthumous" work appeared in 1929, 13 years before the "living author's" death.) Musil begins by nothing how everyone claims they are not reading, no one reads anymore, and that, beyond that, everything is in decline--medecine, mathematics, philopshy--as well as poetry. The catch is that each group sees this deline only in the others, not in itself. So whie the rest of the world goes to hell n a hand basket, one' own chosen feild is burning with a creative fire unequalled in the annals of genius.

" Just take a moment to leaf through the news and reviews in our magazines and newspapers, and you will be truly amazed at how many deeply moving, prophetic, greatest, deepest, and very great masters appear over the course of a few months; and how often inthe span of such a brief period, 'finally another true poet' has been granted to the nation; and how the most beautiufl animal story and the best novel of the last ten years is written. A few eeks later hardly anyone can still remember the unforgettable impression they made."

Musil continues: "Here we may add the second observation, that all such judegements derive fro diverse circels hermetically closed off to each other. They are formed by related publishers, auhtors, critics, newspapers, readers, and miscellaneous successess, each of whom does not have conatct with anyone outside his praticular circle; and all of these large and samll circles, whose cohesiveness may well be compared to that of a romantic entanglement or a political party, have their own geniuses or at least their "No-one-else more worthy the title.'"

Whenever a review of a poet who is considered a kind of "one of us" of this list appears in a venue and by a person that is "not one of us"--the sometimes scandalized response always makes me think of Claude Rains' character in the film Casablanca when he has to shut down Rick's Cafe temporarily. "I'm shocked! Shocked! There is gambling going on!"

I also, with several others, thought that given the space and readership --and a myriad other considerations, such as the advertisers, political lobbies etc. which are involved in the printing of any newspaper--i've written for several--that the reviewer did very well by Rae Armantrout and her poetry and I have a strong feeling greatly increased potential and actual sales.

The reference to "West Coast cult following" does not necessarily refer to Language poetry--this is an asumption made only by those who know of such a thing as a West Coast Language Poetry. It could just mean "she is very popular in the area where she lives on the West Coast." Besides, having a cult following

can be seen by many people as a pretty cool thing! Who among poets doesn't want to think fondly of their own personal "cult following"? Isn't it much better than if say the reviewer wrote that Armantrout is primarily a poet of West Coast suburbia writing of facing the questions which come with aging? That would make her sound like a "confessional" poet wouldn't it?

It's fun to imagine a dictatorship of the poet and poets' groups, who would lay down the law for the exact forms of the reception of their works. (These actually already do exist, just never at quite the incredibly omnipotent level that poets and poets' groups wd like them to. There can never be, after all, suffiencent unto the day enough worship to sate the Sun God, the Sun King or The Dear Leader, Big Brother, the Empress, the Gang of Four and the rest--) I just read three reviews from three different journals in NYC in 1858-9 of Whitman's first edition of Leaves of Grass. Excellent and most perceptive reviews!!!! By God--the ideal reader as reviewer! (The famous letter from Emerson being used to promote the second edition.) Of course, the reviewer in all three cases just so happened to be Walter Whitman under other names.

Ruth's question re the difference between poetry and the visual arts in terms of people's willingness to see the "postmodern" or "innovative" might be that in hearing, people want "comforting words," or sounds, as humans do. Some people like to be comforted by the familair sounds of one form of poetry, some by another. With images, people are so bombarded continually by the "new," the "shocking," and the "tradition of the new," the "museum without walls" of cyberspace, advertising, videos, t-shirts, logos, fashion, etc etc--that too often the supposedly "radical" show is another way of saying "the familiar," or "the latest variation on the familiar," or "the uncanny mix of the new and the familiar". In other words, in all cases the audiences go for what they expect to have given to them. The familiar, the comforting, whether traditional or innovative, it's all comfort food. And sells like hot cakes to its chosen demographics, proporitonately speaking, given the varying sizes of the audiences involved. If one really wanted to be jolted by something "new" and "shocking" it would be to take a look at the world in front of one. But that's why people turn to comfort food isn't ? And maybe why the lack of the arts' involvements in many ways with the political/activism so often remarked on. Musil ends his little (three and a quarter pp) essay on a very prescient note, seeing from the sitution he dscribes the future just three years away--and in many ways our own present--

"It is unfortunately to be assumed with infinitely greater certainty that this (plenitude of circles, groups) will rather turn out to have been a sign, not recognized early enough, of the spread of a dangerous group-mania. Infected by this mania, thousands of little groups each peddle their own set notion of

life, so that it ought not to surprise us if soon a genuine paranoiac will hardly still be able to resist competing with the amateurs."

> *From: Ruth Lepson <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Armantrout review in Sunday Times Book Review*
> *Date: Sun, 18 Mar 2007 13:30:05 -0400*
>
> *well, I was glad to see the review but what I mean to say is that the TBR has so much power that if they were to put her work in context, even tho she*
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> *If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?*
>
> *Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of*

> *venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.*
>
> *Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.*
>
> *Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.*

_____ Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today. http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001

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347. **Ann Bogle**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

Thanks to the list members for drawing attention to the review of Rae Armantrout in the TNYTimesBR and to the Boston article by the same reviewer. I might have missed it, not because we don't receive the Review here: we do, but I sometimes forget to "check" it, which is how I usually approach it. I have become someone who barely reads fiction and who wants to know a quick run-down of titles and names; non-fiction is too warring or something, and I'm trying to preserve myself a little in avoiding that at book-length. That leaves poetry; I love to find reviews of poetry in the Review. I would have been stunned that it was there at all. And wondered what "cult following" actually meant re: Armantrout's readership. I got a chance to hear her read, along with other Wesleyan U P poets at the AWP: Armantrout, Komunyakaa, Gizzi, Notley, and Karen Brennan. This has emerged as what will be a good and positive memory from the convention: These are all good poets. It might have been the best reading overall I heard. I am someone who has read language poetry. There was no introduction to them from the podium as language poets. It is exactly the kind of moment I was trying very hard to understand: There is an "us" and "them" mentality in cw, not perpetuated by those poets that I can perceive.

The reviewer complains that Armantrout's poems fail to cheer everyone up for living. Discouragement in poems provides solace, if you've been discouraged. Which poets cheer everyone? The reviewer doesn't say. At the reading, I thought the women were like "mother" poets. The skill alone cheered me. My mother, who reads a lot but not poetry, would have had no trouble in following the poetry of that reading. I've been reading a lot of poetry: various poets at poets.org, Dickinson, H.D. It's depressing and beautiful, not all cheering, and hard to share with others except who are other poets or "poetry lovers" and that it's "language poetry" is not the reason for it. That it's poetry is the reason for it. People need to try a little harder to read poetry w/ non-poets.

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348. Tarpaulin Sky Press & Journal

*NYC BOOK RELEASE PARTY: Danielle Dutton's _Attempts at a Life_*

Sun 18 Mar 2007

Folks in the area,

Please join us at the NYC release party for Denver author Danielle Dutton's genre-blurring debut, _Attempts at a Life_, just out from Tarpaulin Sky Press.

March 24, 2007, 2 p.m.
The Four-Faced Liar
165 West 4th Street (between 6th & 7th Ave), NYC

The reading will be hosted Christian Peet, Elena Georgiou, and other TSky Press editors, and will be followed by a book-signing.

Operating somewhere between fiction and poetry, biography and theory, the stories in _Attempts at a Life_ do what lively stories do best, creating worlds of possibility, worlds filled with surprises. Like the "experiments in found movement" one character conducts (in "Everybody's Autobiography"), Dutton's works finds movement wherever they turn, each sentence a small explosion of images and anthems and odd juxtapositions. This is writing in which the imagination (both writer's and reader's) is capable of producing almost anything at any moment, from a shiny penny to an alien metropolis, a burning village to a bright green bird. "Alluring puzzles. A rush of the languages of storytelling and moments of helpless intimacy"--Robert Gluck. "Stunning, unsettling precision. Like Gertrude Stein, [Dutton] knows how to be 'at once talking and listening.'"--Laird Hunt.

Danielle Dutton was born in Visalia, California in 1975. She is the author of a novel, S P R A W L (forthcoming from Clear Cut Press), and her work has

appeared in many journals including NOON, 3rd bed, Denver Quarterly, Fence, and Tarpaulin Sky. She lives with her husband in Colorado, where she is completing a Ph.D. in English and Creative Writing at the University of Denver.

ATTEMPTS AT A LIFE
Danielle Dutton
ISBN: 9780977901937
Fiction. 5"x7", 90 pages, perfectbound
March 15, 2007
Also available in a limited, handbound, hardcover edition.
http://www.tarpaulinsky.com/Press/Dutton/index.html

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349. Barry Schwabsky
Re: Armantrout review in Sunday Times Book Review
Sun 18 Mar 2007

I never suggested that "Language school poetics terminology" be employed--though that might have been instructive for me as I don't know what it consists of. I don't much like criticism of contemporary writing that mimics "theory," though, if that's what you mean.

But of the two comments you quote, only one, the first, seems to be about her language, and that her language is compact and patterned may be true but it doesn't distinguish it much from that of many other poets. "Like a silicon chip" is a nice simile though. And the second comment is still about her subject matter, isn't it.

Of course, with a good poet the thought and the form are hard to extricate...but I'd have liked to have learned more from the review about the second. I am not writing here from the position of a know-it-all, but rather as someone who has been interested in Armantrout's work without ever having reached the "eureka!" moment of feeling that I get it. So when I read a review I'm hoping to be nudged a bit toward getting it. And my bias is such that it will more likely be a formal description that gets me there than a discussion of the subject matter of the work.

Murat Nemet-Nejat <[redacted]> wrote:
Barry, Ruth,

I never thought I would ever defend the New York Time Sunday Book Review, but I think your comments are unfair. For instance:

"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks.'"

These seem to me to be authentic observations about the form and language of the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large publication like New York Times, to present a work in terms familiar to its readers. What else can it be? In those terms,the observations of the reviewer are quite acute and I do not think they tell any lies about the poetry.

Here we come to a question we have discussed in this and other lists over and over again, that there is always a profound break between the writing process and the reception of a poem. What a poet (or in this case a poetry school) envisions is different from the way the public sees or receives it, this difference not necessarily negating (but definitely complicating) the validity of either side's perceptions.

Ciao,

Murat

On 3/18/07, Ruth Lepson wrote:
>
> maybe he was afraid to situate her in Language poetry or anything related
> for fear of losing readers...? ironic, ain't it? that wd be how to GET
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> > therefore he is overcompensating?
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> > Charles Bernstein wrote:
> > http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html
> >
> >
> > Charles Bernstein

> > http://epc.buffalo.edu/authors/bernstein/blog
>

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350. **lcabri**

Roy Miki's discussion & reading 19-20 March

Sun 18 Mar 2007

Poems, a painting, a photograph, quotations selected by ROY MIKI are now available for browsing and downloading by scrolling down at News & Events, http://web4.uwindsor.ca/english. With these texts, Miki invites interested readers and writers to join his poetry discussion that is entitled "Who Me?" Miki's event takes place at Pause Cafe (74 Chatham St. W., Windsor, Ontario) on Monday 19 March at 7:30PM, no cover, open to all. Miki will also give a poetry reading in MacPherson Lounge, Alumni Hall, University of Windsor, on Tuesday 20 March at 3:00PM, all welcome, refreshments provided. Roy Miki is a writer, poet, and editor who teaches contemporary literature at Simon Fraser University. He is the author of Justice in Our Time (co-authored with Cassandra Kobayashi) (Talonbooks 1991), a documentary history of the Japanese Canadian redress movement in which he actively participated, two books of poems, Saving Face (Turnstone 1991) and Random Access File (Red Deer College Press 1995), and a collection of critical essays, Broken Entries: Race, Subjectivity, Writing (Mercury Press 1998). His study of George Bowering won the Gabrielle Roy award for best book on Canadian literature in 1991 from the Association for Canadian and Quebec Literatures. His third book of poems, Surrender (Mercury Press 2001), received the Governor General?s Award for Poetry. His latest books are Redress: Inside the Japanese Canadian Call for Justice (Raincoast 2004), a creative blend of personal reflection, documentary history, and critical examination, and the book of poems, There, just out from New Star Books. Roy Miki's events are sponsored by The Canada Council, Rampike magazine, Pause Cafe, and the University of Windsor's Department of English Language, Literature & Creative Writing. This will be his first visit to the Windsor-Detroit area. Further info, [redacted]

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351. **Joe Amato**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

I like Nick's reading of the music/indie industry lingo. I don't *think* most readers of NYTBR will see it that way, and I'm not certain Stephen B entirely meant it that way. And it still leaves open the question of how to think about

what's happened twixt Rae's "cult" reception and SB's gesturing toward a nationwide readership. Which is to say, even if avant-garde reception works this way over a period of a few decades, it might be a mistake to see the corresponding literary history as analogous to music industry trends. Rae is widely anthologized, for one -- she's a nationally known quantity, at least insofar as poets can be understood as known quantities, and not someone who's been toiling away in relative obscurity (relative, that is, to any but the most celebrated poets; if you prefer, she's no more obscure than 99% of the poets out there).

I'm very happy she's gotten the attention she's gotten, just to be clear. I have, let's see, five anthologies here at home that include work by Rae, and one compilation that incl. her work (the ~Conjunctions~ "American Poetry: States of the Art" issue). Which is to say, good for her. And of course, again, nice to see a review of her latest in NYTBR.

Btw, David -- me, I don't want no cult following!

Best,

Joe

> *yeah, I mostly liked the review as well, given the constraints under which its author was no doubt operating....*
>
> *as for the phrase you cite, Joe [and that you comment on, Maxine] hat sense of "cult following" is I think most commonly seen in rock criticism--which fact will either amuse or irritate those who get it: what does it mean to treat language poetry writers/readers as akin to, say, fans of some indie rock band?..anyway, for better or for worse, Burt is offering the shorthand analogy for career narratives that NYT readers are most likely to understand; and the assumption/argument entailed by "what should be", then, is a version of the one everybody makes about their favorite local band: they should make it big! get signed to a major!*
>
> *so, yeah, the cultural and political specificity of West coast language writing gets slighted, but it was ever thus: this is trad literary history: the wave of the avant-garde recedes and one or two "major poets" are left gasping on the strand, to be discovered by critics.....*
>
> *On Mar 18, 2007, at 10:05 AM, Joe Amato wrote:*
>
> *I thought it was a solid review, BUT I didn't esp. like the following: "who has been writing such poems for 30 years, at first for a West Coast cult following, now for what should be a national audience."*

There's the problem, for one, with "cult following" (esp. when you situate same out on the West Coast, where the term has a peculiar valence). And then there's this question of what's happened twixt "at first" and "now for what should be." How to get a handle on Armantrout's present readership, if it's neither a "cult" nor a "national audience"?

Anyway.

Best,

Joe

Barry, Ruth,

I never thought I would ever defend the New York Time Sunday Book Review, but I think your comments are unfair. For instance:

"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks.'"

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Ciao,

Murat

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> *readers wouldn't believe that such a poet is saying anything at all and*
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>
> *Charles Bernstein*
> *http://epc.buffalo.edu/authors/bernstein/blog*
>
> *V Nicholas LoLordo*
> *Assistant Professor*
> *Department of English*
> *University of Nevada-Las Vegas*
> *4505 Maryland Parkway*
> *Box 455011*
> *Las Vegas, NV 89154-5011*
>
> *Phone: [redacted]*
> *Fax: [redacted]*

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352. **Barry Schwabsky**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

It's like a completely different writer. I wish he (or his editors) had more respect for the Times' readers. Why couldn't a sentence like this be published there?:

"Many poets could portray a beleaguered housewife, an oil spill, the land of the dead, or a Homeric siren: Armantrout's trick is to do all four at once. In doing so she also asks how much her word choice, our word choice, creates the events and reactions we try to interpret. "

That really says something about the way the poetry works, and in the process indicates something of its subject matter as well.

Tom Beckett <[redacted]> wrote:
For what it's worth, thought I'd point to an earlier article by Burt on Armantrout. It appeared in the Boston Review in 2000:

http://bostonreview.net/BR27.2/burt.html

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353. **Tom Beckett**
new at e-x-c-h-a-n-g-e-v-a-l-u-e-s...
Sun 18 Mar 2007

---

my interview with Australian poet Jill Jones. Go to:
http://willtoexchange.blogspot.com (http://willtoexchange.blogspot.com)

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354. **Jim Andrews**
Marvin Minsky: "The Emotion Machine"
Sun 18 Mar 2007

Chapter 1 of Marvin Minsky's new book "The Emotion Machine" (Simon & Schuster, Nov 2006) is online at
http://www.edge.org/documents/archive/edge203.html#minsky

Anybody read it yet?

ja?

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355. **Michael Cross**
Taggart chapbook still available // Stephen Ratcliffe's REAL
Sun 18 Mar 2007

All:

I've received a number of emails asking about the availability of John Taggart's Atticus/Finch chapbook, Unveiling/Marianne Moore, and I thought to send a general note to let folks know it's still available. I printed fifty extra copies of this one to make sure there'd be enough to go around, so if you'd like to order a

copy, you still have time to do so. Also, if you'd like me to set a copy aside for you, simply send an email.

Here's the ordering info:

Send a check made payable to Michael Cross for $8 to:
Atticus/Finch Chapbooks
c/o Michael Cross
State University of New York at Buffalo
Samuel Clemens Hall #306
Buffalo, New York 14260-4610

I also thought to forward an announcement for Stephen Ratcliffe's new book, REAL, which I designed for Avenue B. In my opinion, nobody's doing what Ratcliffe's doing. This new work promises to be _very_ significant for writers thinking about what a long poem can do. Ordering info below:

Stephen Ratcliffe
REAL
Avenue B
484 pages, paperback
ISBN 978-0-939691-13-5, $22
Publication Date April 1, 2007

Pre-publication price, $18 postpaid (through March 31),
send check to Avenue B, PO Box 714, Bolinas, CA 94924.

from the back cover:

Written as a daily practice from March of 2000 to July of 2001, REAL has a meditative intensity as it gives both the spectacular and the ordinary moments of daily life an equal attention. This is a deep, long poem, not for those addicted to the surface pleasures of the quick cut. Each section of this poem is seventeen lines and certain themes return again and again -- the ocean, relations between men and women, small animals such as cats and owls, lemon yellow and various blues. This structure frames and supports the poem’s celebration of intimacy with both the natural and the human world and its quiet, patient attentiveness to how luminous it all can be to those who just sit still and notice. -- Juliana Spahr

This year and a half of the poet’s life reads like an inspired documentary. Daily pieces are comprised of stage directions in which action, color, figures and objects emerge and disappear in the cinematic framing of a subtle drama. Instructions on what to view in a beautifully spare but concise world. -- Joanne Kyger

Stephen Ratcliffe's REAL, the second volume in what promises to be a long poem of unprecedented magnitude, continues where 2002's Portraits & Repetition left off, occupying the measure of a day in 474 takes or frames, each documenting the minutia of the subject's extension into the world as the ocean's low-end rumble frames the coastline it erodes. These nuanced gestures resist being dwarfed by the sheer girth of the project, so that in a tradition akin to the minimalist music of Steve Reich or Tony Conrad, the repetition of the open note holds the listener mesmerized for hours, suspended just outside the body's frame, only for the slightest tonal shift to return one's geist to form; as such, these poems read not as autonomous stanzas in a collection of verse, but rather as notes in a massive orchestral architecture. Ratcliffe dwells in this music with such confidence that, when it shifts directions and reorients its centers of gravity, the entire structure quakes, taking us with it. -- Michael Cross

Available directly from Avenue B, P.O. Box 714, Bolinas, CA 94924 or from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710

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356. Elizabeth Treadwell
Kimball & Stein at SPT this Fri 3/23
Sun 18 Mar 2007

Small Press Traffic is pleased to present a reading by
Jack Kimball & Suzanne Stein
Friday, March 23, 2007

Jack Kimball joins us from Boston in celebration of his new book, Post-Twyla, a "postlanguage verse-critique" just out from blue lion books. His previous books include Quite Vacation and Frosted, which Eileen Myles says "…pushes the reader to fill in the dots. It's angled poetry, full of unwilling tears, abruptness… very cool truth, a slow nostalgic ellipse…" The editor and publisher of Faux Press, we have Kimball to thank (along with Stephanie Young) for the great item that is the Bay Poetics anthology. He also writes a thoughtful blog at pantaloons.blogspot.com.

The former codirector and film curator of four walls gallery in San Francisco, Suzanne Stein's poetry & performance talks have appeared in a variety of publications, including Bay Poetics, Encyclopedia, Vanitas, Both/Both, Mirage #4 Period[ical], Commonweal, 14 Hills, Small Town, and minor/american. Film and film/text performance work has been shown at Refusalon Gallery, the Berkeley Art Center, New Langton Arts, and Artists Television Access. She is editor & publisher of the small press TAXT, committed to making visible the

work of contemporary poets, writers, & artists previously under-represented in publication. She lives in Oakland.

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. ?

Unless otherwise noted, our events are presented in?Timken Lecture Hall,? California College of the Arts ?1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) ?? http://www.sptraffic.org ????

& coming up

April 13 Ed Roberson & Evie Shockley
April 22 Anne Boyer & William Moor (at New Yipes)
April 27 Memorial for kari edwards
May 18 Julie Carr & Andrew Joron
May 25 Paul Hoover & Tenney Nathanson

Elizabeth Treadwell, Director
Small Press Traffic Literary Arts Center at CCA
1111—8th Street
San Francisco, California 94107

Small Press Traffic is an autonomous, nonprofit community arts center and your donations are always welcome and helpful. Thank you.

Elizabeth Treadwell
http://secretmint.blogspot.com
http://elizabethtreadwell.com

_____ Mortgage refinance is hot 1) Rates near 30-yr lows 2) Good credit get intro-rate 4.625%* https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&disc=y&vers=743

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357. Alan Sondheim

Dark sky.

Sun 18 Mar 2007

Dark sky.

Dark sky. You take my friends from me. They return, mother, in dreams. Dark sky.

She is dead and the argument has disappeared, in the still air there. Nothing is left of the argument. She cannot reply.

The offering no longer stands. The offering disappears as ghost disap- pears. Ghost is the creature that topples to its feet.

More and more I remain on mountaintop or valleybottom. There is naught in freedom or captivity. I am alone in company. I cannot reach out.

Within the series of disappearances I disappear. The series continues in the other's guise. The series is no longer mine. The series is yours.

http://www.asondheim.org/justoday.mp4
a brilliant work i am alive.

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358. David Baratier
Re: poet Jackson MacLow
Mon 19 Mar 2007

Jackson MacLow came to
the last reading I did in NYC
he was wearing a funny
red hat he would wear
that red hat all winter
funny, that red hat
he always wore

I would recommend
reading Pieces o six and
avoiding Words from Ez, it is crap

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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359. Murat Nemet-Nejat
Re: Armantrout review in Sunday Times Book Review
Mon 19 Mar 2007

Hi Barry and David,

Perhaps, our difference is in our expectations from a New York Times Book Review article. I expect very little. New York Times almost never reviews poetry

books, and when it does (forget about the quality of the review) its choice of books seems so arbitrary to me that I feel speechless. Her being one of our own, I am glad they chose Rae's book regardless of the reason for their choice. I am glad the review does not say anything stupid or blatantly false about the book.

I share your ambivalence towards Rae's work. I heard her read about two years ago in New York. A few weeks later, over dinner, I asked a poet friend why he though Rae was a very good poet. He explained. His arguments were reasonable and cogent; but I was not convinced. For me, there was a militant dryness to Rae's work which -to use an odd phrase- was not necessary, an attitude rather than an essence.

In its own way, I think, the reviewer is trying to confront this quality in Rae's work, both supporting and defining it as a radical skepticism and also warning the average reader about it. I give the review a lot of credit for this attempt.

Are you not saying your quarrel is basically with Rae's work, which the review could not quite dispel, the same way my poet friend could not dispel mine?

"Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks'": Are images not part of the form/meaning of a poem? For instance, is "hope-like" a positive image of hope or a negative image of illusion of hope?

David, thank you for pointing the direction in which the comments in my earlier post were going.

Ciao,

Murat

On 3/18/07, Barry Schwabsky <[redacted]> wrote:
>
> I never suggested that "Language school poetics terminology" be
> employed--though that might have been instructive for me as I don't know
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> > > http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html
> > >
> > >
> > > Charles Bernstein
> > > http://epc.buffalo.edu/authors/bernstein/blog
> >
>

↑ Index

360. **Mark Prejsnar**

Language Harm this Wednesday

Mon 19 Mar 2007

---

every other month the Atlanta Poets Group
presents
Language Harm

this month's theme:

Palimpsests / Texts Through Time

layer your texts and grab your watch---
the APG promises to thrill with wondrous linguistic
stunts---superimposing, erasing, breaking, bonding, and rebuilding
texts---before your very eyes!

on Wednesday, March 21
8:00 pm

$5

at: Eyedrum
290 Martin Luther King Jr. Drive
@lanta GA

http://www.eyedrum.org/

↑ Index

361. **Mairead Byrne**
Re: Language Harm this Wednesday
Mon 19 Mar 2007

---

gymnasts of sound!

>>> [redacted] 03/19/07 7:00 AM >>>
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↑ Index

362. **Jim Andrews**
Re: Armantrout review in Sunday Times Book Review
Mon 19 Mar 2007

It's great to have both http://bostonreview.net/BR27.2/burt.html and http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html on the net and also http://writing.upenn.edu/pennsound/x/Armantrout.html concerning Rae Armantrout's work.

In this thread, I've read several underestimations of the quality of the nytimes review. It's a much more um exciting read than the bostonreview.net piece. I did actually find the nytimes review exciting. Clearly it was written after the bostonreview.net piece. Stephen Burt had some practice already, then. Also, one senses some productive editorial pressure in the concision of the nytimes piece.

ja
http://vispo.com

↑ Index

363. **Pierre Joris**
Re: Poet Jackson MacLow
Mon 19 Mar 2007

---

as well as the old VORT issue (#8) edited by Barry Alpert (it's a dble issue, hald on JMC, half on Armand Schwerner), includes a funny iece by the black tarantula, as Kathy Acker was known back then, & a umber of good pieces by the likes of Schwerner, allen fisher, steve mccaffery and eric mottram.

Pierre

On Mar 18, 2007, at 1:10 PM, Joe Amato wrote:

> *I'd also be sure to check out the premier issue of the journal ~Crayon~ (Fall 1997), which was a festschrift in honor of Jackson's 75th bday (yes, I have a piece in there myself).*
>
> *Best,*
>
> *Joe*

==========
"It may well be the case that one has
to wait a long time to find out hwether the
title of avant-garde is deserved."
— Jean-François Lyotard
==========

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com
==========

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364. **Dan Waber**
ars poetica update
Mon 19 Mar 2007

The ars poetica project continues to expand at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Will Hochman and Shin Yu Pai.

Poems will appear this week by: Thomas Fink, Chris Mansell, and C. J. Allen.

A new poem about poetry every day.

Enjoy,
Dan

↑ Index

365. **susan maurer**
Re: Armantrout review in Sunday Times Book Review
Mon 19 Mar 2007

---

im wondering why this crew didnt weigh in on the danagoodyear/david orr dueling essays, one in the newyorker and theother in the sunday book review section a few weks ago.susan maurer

> *From: Jim Andrews <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Armantrout review in Sunday Times Book Review*
> *Date: Mon, 19 Mar 2007 05:09:57 -0700*
>
> *It's great to have both http://bostonreview.net/BR27.2/burt.html and http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html on the net and*

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> *ja*
> *http://vispo.com*

_____ Mortgage refinance is hot 1) Rates near 30-yr lows 2) Good credit get intro-rate 4.625%* https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&disc=y&vers=743

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366. **susan maurer**
tamarind
Mon 19 Mar 2007

---

i am of the opinion people should iimediately backchannel tom savage offers of vast sums of money for a copy of the limited edition hand assembled tamarind which was put together at the home of amy irving yesterday. it was so much fun and it is an interesting issue, after we had all worked like fi eldmice to put it together we read it to each other so much fun. susan scutti, larissa shmaillo,dorothy friedman august. ron price read indrans poem as well as his own and will mail copies off to canada where indran a. is now. orn kolm will see that it is archived in buffalo , bennets archive and fales, although he was not to be persuaded the resurreactn the fabulous unbearables assmbly mag. yay for the fine old fun and total artistic freedom of the assembly magazine. susan maurer

_____ i'm making a difference. Make every IM count for the cause of your choice. Join Now. http://clk.atdmt.com/MSN/go/msnnkwme0080000001msn/direct/01/?href=http://im.live.com/messenger/im/home/?source=hmtagline

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367. Colm Mulcahy

Re: Fwd: Re: Language Harm this Wednesday

Mon 19 Mar 2007

---

nope

Colm Mulcahy, Sci 322,
Dept. of Mathematics, PO Box 953,
Spelman College, Atlanta,
Georgia 30314, USA.
[redacted], [redacted]
http://www.spelman.edu/~colm
http://www.maa.org/columns/colm/cardcolm.html ("Card Colm")

NOTE: new chair of the department is:
Dr. Yewande Olubummo, Sci 323,
[redacted], [redacted].

"John Roche" <[redacted]>
Sent by: UB Poetics discussion group <[redacted]>
03/19/2007 09:57 AM
Please respond to
UB Poetics discussion group <[redacted]>

To
[redacted]
cc

Subject
Fwd: Re: Language Harm this Wednesday

Do you know these guys?

gymnasts of sound!

>>> [redacted] 03/19/07 7:00 AM >>>
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--
This message has been scanned by the Securiant SpiderISA for spam and viruses, and is believed to be safe and clean.
Securiant SpiderISA

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368. Michael Kelleher
Literary Buffalo E-Newsletter 3.19.07-3.25.07
Mon 19 Mar 2007

LITERARY BUFFALO
3.19.07-3.25.07

ANNOUNCEMENTS

The Buffalo Small Press Book Fair (3.31.07) is nearly upon us!

Visit: http://www.buffalosmallpress.org for details

Just Buffalo workshop begins Saturday:

THE TAO OF WRITING THE SHORT STORY
A Fiction Writing Workshop
Instructor: Ralph Wahlstrom
2 Saturdays: March 24 and 31
10 a.m. - 2 p.m. with a break for lunch.
Market Arcade Building, 617 Main St., First Floor.
$100, $80 for members
Go to the Just Buffalo website for details and to register!

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

3.19.07

Poetics Plus at UB/Hallwalls
Joan Retalleck

Poetry Reading and Talk
Monday, March 19

3:30 p.m. Talk on the aesthetics/ethics of formallyinnovative writing by post-war American women poets. 436 Clemens Hall, UB Amherst Campus

8:00 p.m. Poetry Reading, The Cinema at Hallwalls, 341 Delaware Ave.

Joan Retallack is John D. and Catherine T. MacArthur Professor of Humanities at Bard College. She is the author of numerous books of poetry and critical studies, including Memnoir (2004), The Poethical Wager (2003), Steinzas en médiation (2002), How To Do Things With Words (1998), Afterrimages (1995), and Errata 5uite (1994), which won the Columbia Book Award. She received the America Award in Belles-Lettres for Musicage: John Cage in Conversation with Joan Retallack (1996).

3.20.07

University at Buffalo Humanities Institute Open House
Tuesday, March 20th
4:00-6:00 p.m.
University Libraries Special Collections Reading Room
420 Capen Hall, North Campus
Talk: Robert J. Daly, "Why We Have to Read This Stuff and, Worse Yet, Think About it: New Work on the Practical Value of Literature and Even Theory"

What good are literature and theory? What, if anything, do they do for the vast numbers of human beings who are neither students nor teachers? Right now many writers ponder these questions. So whether you consider yourself post-postmodern or merely pre-future, please feel free to be present for a talk in upper-working-class English with no unexplained jargon.

Robert Daly, SUNY Distinguished Teaching Professor of English and Comparative Literature at UB, has been a Leverhulme Fellow (a year's research in England), a John Simon Guggenheim Memorial Foundation Fellow (another year's research in England), and, five times, a National Endowment for the Humanities Seminar Director. He has held visiting appointments at Cornell, Cambridge, Chapman, and Essex. He has won the Chancellor's Award for Excellence in Teaching, the Student Association's Milton Plesur Memorial Teaching Award, and the Pan-Hellenic Council's Chi Omega Award for Excellence in Teaching. In 2001, he was selected by Generation magazine as one of "Our Favorite Professors," and in 2005 he was given a Career Services Award.

Call [redacted] For More information

3.22.07

The Write Thing at Medaille College
Karen Volkman
Poetry Reading
Thursday, March 22, 7 p.m.
The Library At Huber Hall Medaille College, 18 Agassiz Cir.

Volkman has been called "one of the leading poets of her generation" by renowned poet/New England Review editor C. Dale Young. Born in Miami, Volkman is the author of Spar (University of Iowa Press, 2002), winner of the James Laughlin Award and the Iowa Poetry Prize, and Crash's Law (Norton, 1998), which was selected for the National Poetry Series by Heather McHugh. Her poems have appeared in numerous journals and anthologies including The Best American Poetry and The Pushcart Prize Anthology. The recipient of awards and fellowships from the National Endowment for the Arts, the Poetry Society of America, The MacDowell Colony, Yaddo, and the Akademie Schloss Solitude. She teaches in the MFA writing program at the University of Montana at Missoula.

&

Talking Leaves...Books
Hockey writers Jeff Klein & Karl Eric Reif talk Sabres
Thursday, March 22, 7 p.m.
Talking Leaves...Books, Main St. Store

3.23.07

Talking Leaves...Books/Hallwalls
Christina Milletti
Reading and signing for: The Religious, and Other Fictions
Friday, March 23, 7 p.m.
Hallwalls Cinema at the Church, 341 Delaware Ave

Christina Milletti's fiction has appeared in many journals and anthologies, including Chicago Review, Alaska Quarterly Review, and Best New American Voices. She teaches at the University at Buffalo. Her first book, a collection of short stories called The Religious and Other Fictions, was released by Carnegie Mellon University Press in Fall 2006. Brian Evenson writes: "A stunning debut. In Milletti's stories, the imaginary does not begin where the real ends: the two are intertwined, each creating the other. Be careful what stories you invent, for they may in fact turn out to be not only true to life but truer than life."

3.24.07

The Bookworm
Larry Beahan
Reading and Signing

Saturday, March 24, 12-3 p.m.
The Book Worm, 34 Elm St., East Aurora

LARRY BEAHAN is the author of 4 collections of tales about the Adirondack region. We have had many sales and repeat sales of his books. His titles include My Grandpa's Woods, North Country, Allegany Hellbender Tales, and his newest Adirondack Pulp Fiction. Some of the stories make you scratch your head and think, others are just funny. Come on in and meet this author he is sure to be able to tell you some great tales. Larry will be here on March 24th from 12-3.

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

THE TAO OF WRITING THE SHORT STORY
A Fiction Writing Workshop
Instructor: Ralph Wahlstrom
2 Saturdays: March 24 and 31
10 a.m. - 2 p.m. with a break for lunch.
Market Arcade Building, 617 Main St., First Floor.
$100, $80 for members

THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8,15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. $195, $150 for members of Just Buffalo or the JCC

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP
A writing practice group meets every FRIDAY at noon at Starbucks Coffee on

Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [redacted].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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369. Peter Ciccariello

Poor Yorick in lyrical landscape

Mon 19 Mar 2007

Poor Yorick in lyrical landscape<http://www.cgi7.com/peterimages/Poor-Yorick-in-lyrical-land.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

<http://uncommonvision.blogspot.com/>

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370. **Nick Piombino**
Re: Poet Jackson MacLow
Mon 19 Mar 2007

There is a review of Jackson Mac Low's 1986 Roof Books "selected" titled "Representative Works: 1939-1985" in Parnassus, Volume 15, No.1 (1989). The review is substantial and was written by John Perreault and is on pages 201-216. I came across this interesting piece quite awhile after it was written because there was a review in this issue of my own first book of poetry by Sven Birkerts , otherwise I probably would not have been reading Parnassus. I told Jackson about it after I discovered it, which was a few years after its publication, and gave him a copy because he didn't know at the time that it had been published! For those who still remember the era before Google, such things in the small press world were very possible; still Jackson was surprised to learn about the review by Perreault, someone who I knew very slightly and I'm pretty sure Jackson knew somewhat better.

The review opens like this:

"How do we judge the importance of a poet living in our time? This is an embarrassing question. Accolades and critical reception may not be the answer, for these are often determined by academic fashion. The number of books sold is certainly not the proper gauge. Although an informed consensus over time may afford some hint, this is little help to individual readers whose responses may be caused by the weather, politics or personal need. We are left, then, with comparing the poems produced by our contemporary to poems from the past that are now judged important. In other words, poet X is significant because his or her poems look like, sound like, or have a similar effect to poet Y, who we are agree was a great and wonderful poet. This leaves out innovation as a value.

No wonder, then, that Jackson Mac Low, whose poetry is very different from anyone else's, keeps escaping official critical attention. His work is seen as too eccentric. Yet Mac Low has had friendships and alliances with some well-regarded contemporaries- David Antin, Jerome Rothenberg, Clayton Eshleman- poets with some very different approaches to poetry, but all admirers of his dedication and daring. He is a poet''s poet.

Influence upon other writers can be another factor in determining importance. Has Mac Low had much influence? If he has, until recently it has been the influence of an example, not of technique, theory or effect. He has been the quintessential nonacademic, Bohemian poet, who has avoided the popular with a vengeance, generating (it is rumored) trunkloads of poetry. Slowly, however, it has begun to dawn on the younger generation of Language poets that the freedom he forced upon his readers and performers in the form of an

unflinching opacity of language is virtuous, perhaps profound, and certainly worth following up.

Mac Low is a difficult poet, casting doubt upon certain conventions of poetry and substituting premises of his own. Also, if the truth be known, an overall view of his oeuvre was always hard to come by. His output has been extremely varied, and only sporadically available in print. In *Representative Words*- which is not a volume of selected or collected poems, but a sampling of the *kinds* of poems he has composed over almost fifty years- we have at last a fine introduction to the pioneering work of an American poet who is probably our most dedicated literary avant-gardist. I use the term avant-garde advisedly. Mac Low is a pacifist and the term is of military origins. Nevertheless, Mac Low's work is what used to be called experimental, and does attempt to question poetry as personal expression, as printed text, and as static cultural product.

Although the spirit is quite different- more Buddhism than nihilism or militarist anarchism- Mac Low's efforts are descended from Futurist, Dadaist, and Constructivist sound poems invented early in this century. The Dadaist Tristan Tzara, for instance, is celebrated for producing poems by reading words written on slips of paper as they were pulled from a hat. Furthermore, an understanding of Mac Low's work requires some knowledge of fields outside of literature, most particularly the aleatory compositions of John Cage. Cage, now the grand old man of contemporary music, has systematically applied chance procedures to musical compositions and performance, using noise and silence as well as standard and altered musical instruments, allowing considerable leeway to performer-interpreters of his nontraditional scores....

Now, however at the age of sixty-six, Mac Low seems to have abandoned or modified his aleatory procedures in favor of "free" composition. This comes just in time, for his earlier poems have begun to appear in poetry anthologies. Certainly the respect with which he is treated by the Language poetry group has had something to do with his new visibility. Endurance is not its own reward..."

The review goes on to examine several poems in close detail and ends with a discussion of Mac Low's recognition by the L=A=N=G=U=A=G=E poets, including the fact that his work is lauded by Ron Silliman but not included in "In The American Tree" (that did not include poets "whose mature style and public identity were firmly established prior to the publication of 'On Speech' [by Robert Grenier]". Perreault notes sagely that "As far as I can see, Mac Low's poetry is centered on oral language presentation, which if not ordinary speech per se is certainly closely related to it, and relegates print presentation to a secondary status....But...Mac Low challenges the notion that words can be

abstract or language-centered; even unconnected strings of words and word-fragments will unavoidably refer to or at least suggest things in the world, and create meaning. He proposes as a counter to the language-centered view of the new poetry the term perceiver-centered."

On 3/19/07 7:14 AM, "Pierre Joris" <[redacted]> wrote:

> *as well as the old VORT issue (#8) edited by Barry Alpert (it's a dble issue, hald on JMC, half on Armand Schwerner), includes a funny iece by the black tarantula, as Kathy Acker was known back then, & a umber of good pieces by the likes of Schwerner, allen fisher, steve mccaffery and eric mottram.*
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> *==========*
> *Pierre Joris*
> *244 Elm Street*
> *Albany NY 12202*
> *h:* [redacted]
> *c:* [redacted]
> *o: 518 442 40 71*
> *Euro cell: (011 33) 6 75 43 57 10*
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
> *==========*

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371. **agj**
Chinese Village Struggles to Save Dying Language
Mon 19 Mar 2007

I posted something a while ago related to the Han and Manchu of China. I would have included the article in its entirety, but the link leads one to both the intended article and then some nice photos. I lived in Heilongjiang for about two years, taking quick breaks to explore Croatia and South America. A nice article, though I would much disagree that Han and Manchu are "indistinguishable by appearance" -- which is to say that, for me, the statement reads clumsy (in part because I lived in the area described and an old mate is married to a woman of Manchu ancestory). But then not all Han look alike, either -- and the Han, as some can better state, because a few of us on this list have ties to China, are then further divided. There seem to be racial and ethnic hierarchies everywhere one goes (and last night sat with two men from Somalia and we talked about that). As an aside, the Machu did not practice foot binding ("Golden Lillies").

http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1

--
"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

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http://advision.webevents.yahoo.com/mailbeta/features_spam.html

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372. **Murat Nemet-Nejat**
Re: Poet Jackson MacLow
Mon 19 Mar 2007

Nick,

Perreault's sounds like a very perceptive review of Mac Low's language and poetry, particularly, in way view , showing the "performance-centered" and "perceiver-centered" aspects of his poetry.

Ciao,

Murat

On 3/19/07, Nick Piombino <[redacted]> wrote:
>
> There is a review of Jackson Mac Low's 1986 Roof Books "selected" titled
> "Representative Works: 1939-1985" in Parnassus, Volume 15, No.1
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> extremely varied, and only sporadically available in print. In
> *Representative Words*- which is not a volume of selected or collected
> poems, but a sampling of the *kinds* of poems he has composed over almost
> fifty years- we have at last a fine introduction to the pioneering work of
> an American poet who is probably our most dedicated literary
> avant-gardist.
> I use the term avant-garde advisedly. Mac Low is a pacifist and the term
> is
> of military origins. Nevertheless, Mac Low's work is what used to be
> called
> experimental, and does attempt to question poetry as personal expression,
> as
> printed text, and as static cultural product.
>
> Although the spirit is quite different- more Buddhism than nihilism or
> militarist anarchism- Mac Low's efforts are descended from Futurist,

> Dadaist, and Constructivist sound poems invented early in this century.
> The
> Dadaist Tristan Tzara, for instance, is celebrated for producing poems by
> reading words written on slips of paper as they were pulled from a hat.
> Furthermore, an understanding of Mac Low's work requires some knowledge
of
> fields outside of literature, most particularly the aleatory compositions
> of
> John Cage. Cage, now the grand old man of contemporary music, has
> systematically applied chance procedures to musical compositions and
> performance, using noise and silence as well as standard and altered
> musical
> instruments, allowing considerable leeway to performer-interpreters of his
> nontraditional scores....
>
> Now, however at the age of sixty-six, Mac Low seems to have abandoned or
> modified his aleatory procedures in favor of "free" composition. This
> comes
> just in time, for his earlier poems have begun to appear in poetry
> anthologies. Certainly the respect with which he is treated by the
> Language
> poetry group has had something to do with his new visibility. Endurance is
> not its own reward..."
>
> The review goes on to examine several poems in close detail and ends with
> a
> discussion of Mac Low's recognition by the L=A=N=G=U=A=G=E poets,
> including
> the fact that his work is lauded by Ron Silliman but not included in "In
> The
> American Tree" (that did not include poets "whose mature style and public
> identity were firmly established prior to the publication of 'On Speech'
> [by
> Robert Grenier]". Perreault notes sagely that "As far as I can see, Mac
> Low's poetry is centered on oral language presentation, which if not
> ordinary speech per se is certainly closely related to it, and relegates
> print presentation to a secondary status....But...Mac Low challenges the
> notion that words can be abstract or language-centered; even unconnected
> strings of words and word-fragments will unavoidably refer to or at least
> suggest things in the world, and create meaning. He proposes as a counter
> to
> the language-centered view of the new poetry the term perceiver-centered."

>
> On 3/19/07 7:14 AM, "Pierre Joris" <[redacted]> wrote:
>
> > as well as the old VORT issue (#8) edited by Barry Alpert (it's a
> > dble issue, hald on JMC, half on Armand Schwerner), includes a funny
> > iece by the black tarantula, as Kathy Acker was known back then, & a
> > umber of good pieces by the likes of Schwerner, allen fisher, steve
> > mccaffery and eric mottram.
> >
> > Pierre
> >
> > On Mar 18, 2007, at 1:10 PM, Joe Amato wrote:
> >
> >> I'd also be sure to check out the premier issue of the journal
> >> ~Crayon~ (Fall 1997), which was a festschrift in honor of Jackson's
> >> 75th bday (yes, I have a piece in there myself).
> >>
> >> Best,
> >>
> >> Joe
> >
> > ==========
> > "It may well be the case that one has
> > to wait a long time to find out hwether the
> > title of avant-garde is deserved."
> > ‹ Jean-François Lyotard
> > ==========
> > Pierre Joris
> > 244 Elm Street
> > Albany NY 12202
> > h: [redacted]
> > c: [redacted]
> > o: 518 442 40 71
> > Euro cell: (011 33) 6 75 43 57 10
> > email: [redacted]
> > http://pierrejoris.com
> > Nomadics blog: http://pjoris.blogspot.com
> > ==========
>

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373. Murat Nemet-Nejat
Re: Erratum du jour, or the power of art
Mon 19 Mar 2007

Halvard,

Ah, there is hope after all!

Murat

On 3/18/07, Halvard Johnson <[redacted]> wrote:
>
> Erratum du jour, or the power of art
>
> A picture on March 4 with an article about a screenplay of "Paradise
> Lost"
> was printed upside down. The rebel angels should have appeared in the
> lower half of the illustration by Gustave Doré, which was inverted by
> Art Resource.
>
> fr. this ayem's NYT
>
> "Cross / a border every day, and leave
> your luggage in the station."
> --Wendy Battin
>
> Halvard Johnson
> ==========
> [redacted]
> [redacted]
> http://home.earthlink.net/~halvard
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
>

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374. charles alexander
Re: Armantrout review in Sunday Times Book Review
Mon 19 Mar 2007

Catherine, I hate to think that the publisher, rather than the specifics of the work, are going to be the arbiters of what is "safe." I think both Armantrout's & Scalapino's work can be taught as considerably "unsafe." Both of their practices

are exploratory and exhibit creative/critical thinking at a really high level. I like to support other presses that are smaller and more innovative on a continual basis, but the fact of Wesleyan publishing these two poets is in no way going to get me to stop reading or (when I have the opportunity) teaching their work.

Charles

At 11:04 AM 3/18/2007, you wrote:
>especially since, being published by Wesleyan, Armantrout and
>Scalapino are the langpos "safe" to read and assign
>
>
>
>--
>All best,
>Catherine Daly
>[redacted]

↑ Index

375. Freind, William Joseph

Rae Armantrout reading in South Jersey, April 12

Mon 19 Mar 2007

Given the discussion of Rae Armantrout, I thought I'd point out that she'll be reading at Rowan University in Glassboro, NJ (about 20 minutes outside of Philly) on Thursday, April 12 at 7:30. The reading will take place in Boyd Recital Hall in Wilson Hall and is free and open to the public. Refreshments and a book signing will follow.

B/C me with any questions.

Bill Freind

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376. Lewis LaCook

A precious fluid

Mon 19 Mar 2007

A precious fluid The lamp swings back and forth, raking its yellow light across my unwashed head. I tried to hold sleep in like a precious fluid, something I needed to breathe with; instead, cats howled through the morning. This goodie case contains all our shame. I make sure to eat your paprikas as soon as I jump out of bed, to slather my morning breath with onions. Without coffee, cigarettes taste brittle, acrid: paper dissolving to blister on the chafe of the lips. At the height of seeing these angles, seraphim measured out

holograms of lovers long dead to sunshine, long morose like wetly-packed bread, and I laughed while tied to the bed, mussing softly her insides with a plugin or with messy code. How many times has something stopped working? Before these doors rattle open, along the slipperest of buttery etchings, tubers tie our eyes together just below the soil, and bulbs burst.
 Crazed with light, and not
 harder than pert alms.
 Yeast tempers our blood

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

 Get your own web address.
 Have a HUGE year through Yahoo! Small Business.

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377. Maria Damon
for dylan, parody and palindrome fans, a triple bill
Mon 19 Mar 2007

apologies for x-posting

http://www.adamkotsko.com/weblog/2007/03/i-palindrome-i.html

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378. Catherine Daly
Re: Armantrout review in Sunday Times Book Review
Mon 19 Mar 2007

I've encountered time and time again in mainstream programs the embrace of *only* Scalapino and Armantrout (although, now Fanny Howe) of the language-oriented writers; it seems plain to me that -- espcially Scalapino -- it is not that this is the "least difficult" of the work, and it is not as though it can't be taught

in its fullness, but one wonders how it is -- and is is-- being taught and read as noninnovative? and / or why not any Heijinian other than My Life, no Bernstein, Harryman, Watten, Perlman, Robinson, etc. etc.

On 3/19/07, charles alexander <[redacted]> wrote:
> Catherine, I hate to think that the publisher, rather than the specifics of
> the work, are going to be the arbiters of what is "safe." I think both
> Armantrout's & Scalapino's work can be taught as considerably "unsafe."
> Both of their practices are exploratory and exhibit creative/critical
> thinking at a really high level. I like to support other presses that are
> smaller and more innovative on a continual basis, but the fact of Wesleyan
> publishing these two poets is in no way going to get me to stop reading or
> (when I have the opportunity) teaching their work.
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> Charles
>
> At 11:04 AM 3/18/2007, you wrote:
> >especially since, being published by Wesleyan, Armantrout and
> >Scalapino are the langpos "safe" to read and assign
> >
> >
> >
> >--
> >All best,
> >Catherine Daly
> >[redacted]
>

--
All best,
Catherine Daly
[redacted]

↑ Index

379. **Tom Orange**
Armantrout review in Sunday Times Book Review
Mon 19 Mar 2007

---

hi all,

i guess what i find curious is how dissimilar my own experience of armantrout's poetry (excepting the new book, which i've not yet read) is from burt's. he finds the poems "a bummer," "they tell us we cannot find the assurance we seek," they are "skeptical about almost every source of human confidence, trust, hope,

joy, strength or belief," "[s]he can't even see her dreams as authentic," "[she] looks at minds and sees machines," finds that "this life is never enough for us, and that the poet is contemplating death" -- while this sort of all-pervasive hopelessness is quite opposite the sustained engagement with the world and its contradictions, the small victories in identifying those contradictions i find in armantrout's poetry.

and i don't see where burt's take -- which i'd hate to see become orthodoxy, given especially the grim turn it appears to have taken since its boston review incarnation -- is going to win armantrout a whole lot of new readers unfortunately. i dunno, do most readers, of the nytimes or not, turn to poetry in order to have their feelings of hopelessness, cheap self-deception, bitterness anxiety and bafflement validated and reinforced?

tom orange / dc

↑ Index

380. Barry Schwabsky

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

If any poetry can be read/taught conservatively, then probably any poetry can be read/taught as innovative as well. But if that's so, is there really any conservative or innovative poetry? Or only conservative and innovative ways of reading?

Catherine Daly <[redacted]> wrote: I've encountered time and time again in mainstream programs the embrace of *only* Scalapino and Armantrout (although, now Fanny Howe) of the language-oriented writers; it seems plain to me that -- espcially Scalapino -- it is not that this is the "least difficult" of the work, and it is not as though it can't be taught in its fullness, but one wonders how it is -- and is is-- being taught and read as noninnovative? and / or why not any Heijinian other than My Life, no Bernstein, Harryman, Watten, Perlman, Robinson, etc. etc.

On 3/19/07, charles alexander wrote:
> Catherine, I hate to think that the publisher, rather than the specifics of
> the work, are going to be the arbiters of what is "safe." I think both
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> >
> >
> >
> >--
> >All best,
> >Catherine Daly
> >[redacted]
>

--
All best,
Catherine Daly
[redacted]

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381. Mark Weiss
Re: Armantrout review in Sunday Times Book Review
Mon 19 Mar 2007

Why not, indeed? Although the list of why nots goes way beyond Language--why not MacLow, Schwerner, Owens, Spicer, Wieners, Dorn, even Rothenberg, Meltzer, maybe a couple of dozen others of that generation? (add the names that didn't come to mind) All of whom have been around a lot longer, albeit sans brand name, and are rarely taught. Even Olson is mostly famous in our neighborhood.

While we're at it, how about more than three or four poets British poets, and maybe even more than a dozen from the rest of the world?

If we're going to get into complaining, in other words, why only those maybe 10-15 years older than the average list member?

Mark

At 04:42 PM 3/19/2007, you wrote:
>I've encountered time and time again in mainstream programs the
>embrace of *only* Scalapino and Armantrout (although, now Fanny Howe)
>of the language-oriented writers; it seems plain to me that --
>espcially Scalapino -- it is not that this is the "least difficult" of
>the work, and it is not as though it can't be taught in its fullness,

>but one wonders how it is -- and is is-- being taught and read as
>noninnovative? and / or why not any Heijinian other than My Life, no
>Bernstein, Harryman, Watten, Perlman, Robinson, etc. etc.
>
>On 3/19/07, charles alexander <[redacted]> wrote:
>>Catherine, I hate to think that the publisher, rather than the specifics of
>>the work, are going to be the arbiters of what is "safe." I think both
>>Armantrout's & Scalapino's work can be taught as considerably "unsafe."
>>Both of their practices are exploratory and exhibit creative/critical
>>thinking at a really high level. I like to support other presses that are
>>smaller and more innovative on a continual basis, but the fact of Wesleyan
>>publishing these two poets is in no way going to get me to stop reading or
>>(when I have the opportunity) teaching their work.
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>>Charles
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>>At 11:04 AM 3/18/2007, you wrote:
>> >especially since, being published by Wesleyan, Armantrout and
>> >Scalapino are the langpos "safe" to read and assign
>> >
>> >
>> >
>> >--
>> >All best,
>> >Catherine Daly
>> >[redacted]
>
>
>--
>All best,
>Catherine Daly
>[redacted]

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382. **phanero**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

Written Language is what I call a "Virtual Pluroma," and this relates to the theme of the grotesque in a number of ways, but for a political example of what this means, look at Adorno's last words.. Not sure, maybe Althusser. And I'll have to paraphrase.. Basically what he said is that the field is "Too Open".. in

terms of physics, and subjectivity, reality is sort of the wild card, the Joker. If in the sense of Norman O. Brown's "The "is" is the original mistake in every senstence," then what we arrive at is a solipsistic economy of signs masquerading as a method transubjective experience. We have to fabricate that experience, like the piano player must must his fingers to the keys. Anything "might happen".. The politics exists as an apriori organic structuring of the reader. Some texts have greater or lesser indexicality, but only on the surface, because potentially they all open back out into the pluroma of the chemical universe. This is really just a silly way of saying a number of things might happen because of a given text.. History hinges on these metanoias often as socialisation as a text is involved in a subconscious polarisation of everything. A programme of non-dual thinking seems a positive or enlightened route, but at some further level out may actually be seen to have been part of a polarity higher up the granular chain.. this is a holoarchic topography, things change, words give the illusion of stasis like the tick marks on a rain gauge, but the universe is wholly fluid.. the word becomes something closer to a deadly game, the organic is trapped in the mechanism of the word externalized, of the externalized word internalized.. it is a wholly grotesque situation. Either we're reordering potentials, or we're mutating a poison carapace. The path to vivification is the path to nakedness and integration with nature in wild and mutant prosthesis.. we should all be trance dancing in giant euglena exobodies performing group meditation in a third space of organic communion.. instead, that higher organic organization we all subjconsciously long for has turned into a parodic prison world of jobs, books, relationships, etc.. we were meant to flame in molten beauty on a world of pure abundance.. That is the way I read it..

> *If any poetry can be read/taught conservatively, then probably any poetry can be read/taught as innovative as well.*
> *But if that's so, is there really any conservative or innovative poetry? Or only conservative and innovative ways of*
> *reading?*

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383. **Frances Blau**

Memorial reading for kari edwards

Mon 19 Mar 2007

Hi [redacted],

Frances Blau, Marcus Civin, Kevin Killian, Roxi Hamilton, Elizabeth Treadwell has sent you an Evite Ecard. View your eCard and send your own for FREE.

View my eCard: http://www.evite.com/app/ecards/view/view.do?cardID=YFWHFBBFZUQHJLQAQHYJ&crID=IPHUFEVHPORSYXJNKPLF&src=RE

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Thank you,

The Evite Team

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384. **Ruth Lepson**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

---

thanks to David-Baptiste & to Murat for your comments, thoughtful ones.

On 3/18/07 3:54 PM, "David-Baptiste Chirot" <[redacted]> wrote:

> *I Liked very much Murat's point re the complicating of a poet or poetry group's ideas of how their works should be received, and how they are in fact received. It is not just the massive apparati involved via production, distribtuion, promotion, reviewing, blurbs, mentions, footnotes, soundbytes, blips on blogs--there is also involved another process of translation, and of the existences of othernessess within language, and then within language, modes of that language when attempting to deal with othernesses found in other forms of the language. Murat has written very fascinatingly of many aspects of this in relation with poetry and I think it could be extended to considering the ways poetry is reviewed, as a continual translation across "borders" or "frames" of forms, language tropes, considerations of the*

readership's language and so forth. I think often, as Murat noted, a reviewer for a large paper can make some very acute direct observations--that sometimes escape the reviewer too closely inolved with the poet, the poet's group and so forth, too intent on being a proselytizer or an explainer, in which case the poetry gets lost amidst the floor plans and the furniture.

There is a an amzing short essay by Robert Musil in his collection Posthumous papers of a Living Authro, called "Surrounded by Poets and Thinkers". (The "posthumous" work appeared in 1929, 13 years before the "living author's" death.) Musil begins by nothing how everyone claims they are not reading, no one reads anymore, and that, beyond that, everything is in decline--medecine, mathematics, philopshy--as well as poetry. The catch is that each group sees this deline only in the others, not in itself. So whie the rest of the world goes to hell n a hand basket, one' own chosen feild is burning with a creative fire unequalled in the annals of genius.

" Just take a moment to leaf through the news and reviews in our magazines and newspapers, and you will be truly amazed at how many deeply moving, prophetic, greatest, deepest, and very great masters appear over the course of a few months; and how often inthe span of such a brief period, 'finally another true poet' has been granted to the nation; and how the most beautiufl animal story and the best novel of the last ten years is written. A few eeks later hardly anyone can still remember the unforgettable impression they made."

Musil continues: "Here we may add the second observation, that all such judegements derive fro diverse circels hermetically closed off to each other. They are formed by related publishers, auhtors, critics, newspapers, readers, and miscellaneous successess, each of whom does not have conatct with anyone outside his praticular circle; and all of these large and samll circles, whose cohesiveness may well be compared to that of a romantic entanglement or a political party, have their own geniuses or at least their "No-one-else more worthy the title.'"

Whenever a review of a poet who is considered a kind of "one of us" of this list appears in a venue and by a person that is "not one of us"--the sometimes scandalized response always makes me think of Claude Rains' character in the film Casablanca when he has to shut down Rick's Cafe temporarily. "I'm shocked! Shocked! There is gambling going on!"

I also, with several others, thought that given the space and readership --and a myriad other considerations, such as the advertisers, political lobbies etc. which are involved in the printing of any newspaper--i've written for several--that the reviewer did very well by Rae Armantrout and her poetry and I have a strong feeling greatly increased potential and

actual sales.

The reference to "West Coast cult following" does not necessarily refer to Language poetry--this is an asumption made only by those who know of such a thing as a West Coast Language Poetry. It could just mean "she is very popular in the area where she lives on the West Coast." Besides, having a cult following can be seen by many people as a pretty cool thing! Who among poets doesn't want to think fondly of their own personal "cult following"? Isn't it much better than if say the reviewer wrote that Armantrout is primarily a poet of West Coast suburbia writing of facing the questions which come with aging? That would make her sound like a "confessional" poet wouldn't it?

It's fun to imagine a dictatorship of the poet and poets' groups, who would lay down the law for the exact forms of the reception of their works. (These actually already do exist, just never at quite the incredibly omnipotent level that poets and poets' groups wd like them to. There can never be, after all, suffiencent unto the day enough worship to sate the Sun God, the Sun King or The Dear Leader, Big Brother, the Empress, the Gang of Four and the rest--)

I just read three reviews from three different journals in NYC in 1858-9 of Whitman's first edition of Leaves of Grass. Excellent and most perceptive reviews!!!! By God--the ideal reader as reviewer! (The famous letter from Emerson being used to promote the second edition.)

Of course, the reviewer in all three cases just so happened to be Walter Whitman under other names.

Ruth's question re the difference between poetry and the visual arts in terms of people's willingness to see the "postmodern" or "innovative" might be that in hearing, people want "comforting words," or sounds, as humans do. Some people like to be comforted by the familair sounds of one form of poetry, some by another. With images, people are so bombarded continually by the "new," the "shocking," and the "tradition of the new," the "museum without walls" of cyberspace, advertising, videos, t-shirts, logos, fashion, etc etc--that too often the supposedly "radical" show is another way of saying "the familiar," or "the latest variation on the familiar," or "the uncanny mix of the new and the familiar".

In other words, in all cases the audiences go for what they expect to have given to them. The familiar, the comforting, whether traditional or innovative, it's all comfort food. And sells like hot cakes to its chosen demographics, proporitonately speaking, given the varying sizes of the audiences involved.

If one really wanted to be jolted by something "new" and "shocking" it would be to take a look at the world in front of one.

But that's why people turn to comfort food isn't ? And maybe why the lack of the arts' involvements in many ways with the political/activism so often remarked on.

Musil ends his little (three and a quarter pp) essay on a very

prescient note, seeing from the sitution he dscribes the future just three years away--and in many ways our own present--

"It is unfortunately to be assumed with infinitely greater certainty that this (plenitude of circles, groups) will rather turn out to have been a sign, not recognized early enough, of the spread of a dangerous group-mania. Infected by this mania, thousands of little groups each peddle their own set notion of life, so that it ought not to surprise us if soon a genuine paranoiac will hardly still be able to resist competing with the amateurs."

From: Ruth Lepson <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
To: [redacted]
Subject: Re: Armantrout review in Sunday Times Book Review
Date: Sun, 18 Mar 2007 13:30:05 -0400

well, I was glad to see the review but what I mean to say is that the TBR has so much power that if they were to put her work in context, even tho she doesn't like to be identified as a Lang poet--in other words, talk abt what has been going on outside the mainstream since the 70's at least, their readership might be inclined to pick up a related book or two. It cd change the readership for poetry in this country. To that end I wrote a letter to the ed. Maybe this is naive or useless, like mixing iguanas w/ puppies--ok, I know the metaphor is apt in only a limited sense. If the audience thought iguanas were some of what poetry is these days they might at least we cd watch them on Animal Planet. And imagine if The New Yorker had a spread on Lang poets, books wd sell like sushi. sorry, I'm not thinking too clearly today.

Then again here in Boston the same 40 or 50 poets show up at the 'innovative' readings while the great majority of more trad poets go to other readings, and it seems never the twain shall meet. Maybe it's a matter of sensibility, but if postmodern poetry were touted the way postmmodern visual art is, what a dif world it wd be, for better or worse--considering the pretentious descriptions at the new ICA in Boston, but at least people seem to feel they shd go there to find some critique of our society or just to see what artists are doing.

On 3/18/07 12:18 PM, "Herb Levy" <[redacted]> wrote:

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?

> *Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.*
>
> *Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.*
>
> *Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.*
>
> ---
>
> *Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today.*
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385. **Daniel Machlin**

Futurepoem/Jill Magi Book Party 3/29

Mon 19 Mar 2007

Book party for
THREADS by Jill Magi (Futurepoem books)

With readings by
Cecilia Vicuna
Brenda Iijima
Prageeta Sharma
FP Editor Dan Machlin
and Special guests

Thursday, March 29th
6:30-8:30 p.m., FREE

Teachers and Writers Collaborative

NOTE NEW ADDRESS:
520 Eighth Avenue (at 36th Street)
Suite 2020 (20th floor)
New York City

Guests must sign in downstairs at front desk
For further information, call [redacted].

About Threads:

“Inflection implicates us in family language we hardly understand, in old country we are also responsible for destroying and recreating in a new world and word order whose mapping remains the task at hand. These Threads work between the telling of a story and history to inhabit such burdens of belated homecoming that stay the legacy of conquest.” —Ammiel Alcalay

“In this delicate drawn/sewn/written book,/we are asked to ‘feel a map as a ghost limb,’/to reach down to a place of ‘generative tension’/where ‘prayer has atrophied/as the grammar-muscle of together.’/Beautiful, poignant, her stuttering speech/‘on the other side of perhaps.’” —Cecilia Vicuña

“Some things can’t be understood without turning to poetry, the genre that allows observation, love, memory, confusion, and explanation to intermix and play. Threads stitches all these things together. It tells a complicated story of a father who is an Estonian refugee and of a daughter who attempts to understand what this means by moving through genres and mediums. It is a moving story of searching for meaning and of an eventual arrival at a place of many meanings.” —Juliana Spahr

“Constituent parts of a person are discerned when memory, history and familial inquiry regroup to form and appreciate identity . . . . These probings take the work into regions of cultural conflict and reconnection, emotional shifts and aesthetic conveyances to arrive at nuanced perspectives that bridge former gaps and voids. The syntax that delves there is sincere and soft as well as gritty in its interpersonal realism.” —Brenda Iijima Jill Magi is a writer and artist living in Brooklyn, New York. She is the author of the chapbook Cadastral Map, published in 2005 by Portable Press at Yo-Yo Labs, as well as several self-published and personally distributed small, handmade books. Her poetry, prose, and visual work has been published in HOW2, The Brooklyn Rail, Jacket, The New Review of Literature, Aufgabe, Chain, and Pierogi Press, and exhibited at the Brooklyn Arts Council Gallery and the Brooklyn Waterfront Artists Coalition. A 2006-07 writer-in-residence with the Lower Manhattan Cultural Council, she also teaches at The City College Center for Worker Education and runs Sona Books, a small press dedicated to publishing risky, quiet, project-driven works in chapbook form.

BUY THREADS at SPD: http://www.spdbooks.org/Details.asp?BookID=0971680078

For More Information: Visit http://www.futurepoem.com=

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386. **Jim Andrews**
Re: Armantrout review in Sunday Times Book Review
Tue 20 Mar 2007

Scepticism, credulity, fabulation, and truth. Interesting issues concerning Armantrout's poetry and, as has been intelligently pointed out on the list, interesting also with regard to the nytimes review, which is 'too good to be true'?

The plot thickens.

Somehow I'm reminded of the opening of "Politics and the English Language" (1946) by Orwell:

"Our civilization is decadent, and our language--so the argument runs--must inevitably share in the general collapse. It follows that any struggle against the abuse of language is a sentimental archaism, like preferring candles to electric light or hansom cabs to aeroplanes. Underneath this lies the half-conscious belief that language is a natural growth and not an instrument which we shape for our own purposes. Now, it is clear that the decline of a language must ultimately have political and economic causes."

ja
http://vispo.com

↑ Index

387. **linda norton**
Re: Armantrout review in Sunday Times Book Review
Tue 20 Mar 2007

Yes to Chirot's thoughtful remarks about translation. Publication is definitely a process of translation.

The process of translation that occurs within a university press publishing house is considerable indeed. The acquisitions editor (who will herself, necessarily, be a person of at least as much range as depth) must translate (let that include lots of "convincing") the importance of each book to everyone who is responsible for it at each stage in-house, including the book publicist (who calls on the Times and lots of other media and may speak for every title in the catalog, which, at a publisher like UC Press, is a lot of books in many different

fields) and the sales reps (ditto). They are "translating" the importance of each book with perhaps two sentences during brief appointments, and are often up against people who have no time, are too busy, and don't care much for poetry. It's systole and diastole to get each book to its core audience and, using different language, different frames, to see if more mainstream media can take it up and introduce it to new audiences.

Sometimes a book makes it to the pages of the Times because someone at the Times translates the need for a review to others at the Times . . . A good publicist may even know and remember that a book review editor did a thesis in grad school on Language poets, and so she makes sure to bring a book to the attention of this editor, though it is known that the Times has almost no space for poetry. And if after all this, Language poetry is not mentioned in the review . . .

The mix of passion, knowledge, curiosity and serendipity, timing, the credibility of publishers and those selling the books, as well as the sheer hucksterism that goes into getting books reviewed variously and widely, all stand in stark contrast to much of the nuance and doxology one hears among poets speaking to other poets of a certain school.

The Times review will increase sales, will introduce people to Rae's poetry, will perhaps bring some readers to other Wesleyan poets, and will certainly trigger any number of people to Google Rae's name, which will lead to poems on-line by her and Hejinian and Howe and Owen and many others, and to sites about Language poetry, American poetry, Objectivist poetry, etc. And, and and, and and . . .

The Times review will, most importantly, get the book into libraries that would not otherwise order the book from a wholesaler. There, in the library, a person of whatever age and inclination, who may not know from Language poetry, might find it on a shelf near books by Ammons, Bly, and Bukowaki, and might borrow all in one day, and read them.

-----Original Message-----
>From: Ruth Lepson <[redacted]>
>Sent: Mar 19, 2007 6:48 PM
>To: [redacted]
>Subject: Re: Armantrout review in Sunday Times Book Review
>
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>> " Just take a moment to leaf through the news and reviews in our
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>> large and samll circles, whose cohesiveness may well be compared to that
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>> In other words, in all cases the audiences go for what they expect to
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>> innovative, it's all comfort food. And sells like hot cakes to its chosen
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>> it would be to take a look at the world in front of one.
>> But that's why people turn to comfort food isn't ? And maybe why the
>> lack of the arts' involvements in many ways with the political/activism so
>> often remarked on.
>> Musil ends his little (three and a quarter pp) essay on a very
>> prescient note, seeing from the sitution he dscribes the future just three
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>> "It is unfortunately to be assumed with infinitely greater certainty that
>> this (plenitude of circles, groups) will rather turn out to have been a
>> sign, not recognized early enough, of the spread of a dangerous group-
mania.
>> Infected by this mania, thousands of little groups each peddle their own
>> set notion of life, so that it ought not to surprise us if soon a genuine
>> paranoiac will hardly still be able to resist competing with the amateurs."

>>
>>
>>> From: Ruth Lepson <[redacted]>
>>> Reply-To: UB Poetics discussion group <[redacted]>
>>> To: [redacted]
>>> Subject: Re: Armantrout review in Sunday Times Book Review
>>> Date: Sun, 18 Mar 2007 13:30:05 -0400
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>>> readership might be inclined to pick up a related book or two. It cd
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>>> I know the metaphor is apt in only a limited sense. If the audience thought
>>> iguanas were some of what poetry is these days they might at least we cd
>>> watch them on Animal Planet. And imagine if The New Yorker had a
spread on
>>> Lang poets, books wd sell like sushi. sorry, I'm not thinking too clearly
>>> today.
>>>
>>> Then again here in Boston the same 40 or 50 poets show up at the
>>> 'innovative' readings while the great majority of more trad poets go to
>>> other readings, and it seems never the twain shall meet. Maybe it's a
>>> matter
>>> of sensibility, but if postmodern poetry were touted the way postmmodern
>>> visual art is, what a dif world it wd be, for better or worse--considering
>>> the pretentious descriptions at the new ICA in Boston, but at least people
>>> seem to feel they shd go there to find some critique of our society or just
>>> to see what artists are doing.
>>>
>>>
>>> On 3/18/07 12:18 PM, "Herb Levy" <[redacted]> wrote:
>>>
>>>> If the idea of publishing reviews of "innovative" poetry in daily
>>>> newspapers is simply to present the same kind of review that a reader of
>>>> this very specialized e-mail discussion list might want to read or
>>>> write, then what's the point?
>>>>

>>>> Stephen Burt's review of Rae Armantrout's new book is generally
>>>> supportive of the work and might actually attract new readers to her
>>>> poetry. I assume that Rae'll get reviews in poetry magazines and
>>>> critical journals that will place her work in context. But it seems
>>>> weird to criticize the review because it doesn't include an extensive
>>>> history of Language poetry and Armantrout's place in that genre, or a
>>>> detailed analysis of formal elements of her work. There are plenty of
>>>> venues for that kind of critique (it seems as if at least half of the
>>>> people reading this list publish one). However, a daily newspaper, even
>>>> one as "august" as the New York Times, is not such a venue.
>>>>
>>>> Reviews in general interest publications such as daily newspapers,
>>>> popular magazines, or NPR programs basically function as a marketing
>>>> tool. The primary focus is to let a general audience know whether they
>>>> might want to spend time and/or money reading the book, seeing the
show,
>>>> etc.
>>>>
>>>> Obviously, it's nice when there's something more than that in this kind
>>>> of publication, but the editors and publishers would be perfectly happy
>>>> if they could get away with just running a letter grade, a number of
>>>> stars, a picture of thumbs up or down.
>>
>> _____
>> Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN
>> Presents today.
>> http://music.msn.com/presents?
icid=ncmsnpresentstagline&ocid=T002MSN03A07001

http://www.nytimes.com/2007/03/18/magazine/18cover.html?
pagewanted=15&ref=magazine

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388. **kom9os**
maclow
Tue 20 Mar 2007

---

jim andrews and dan waber recently re-formatted the early computer poetry of bpnichol, 1984. http://vispo.com/bp i wonder if any one knows of a similar project that makes jackson maclow's computer poetry accessible for the web? or melo e castro's early digital works from 1968? cheers komninos

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389. heidi arnold
Tuntha-obas/edson
Tue 20 Mar 2007

-- my copy of armantrout's book _Up To Speed_ -- lost somewhere in the piles here --
or else i'd post one to add to the armantrout thread
-- others have discussed how her poems are the lens through which to read the reviews -- the
book of poems becoming the refraction and light control -- to fracture other dialogues
-- and shatter glass to create meaning --

Padcha Tuntha-obas has a fascinating chapbook -- _composite.diplomacy_ --

ten syllables declare here that time changes to receive literature,
curtly announcing a statement lacking proofs. I trust I have. witnessed such.
imagined such. be real as is imagined. envisioning, literature, time, present,
composite. one.

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

390. Halvard Johnson
Re: Tuntha-obas/edson
Tue 20 Mar 2007

Well, here's one that might serve, Heidi:

Flinch

A new season
sweeps across the merchandise.

Paper products suggest harvest,
then fear of the dark.

Rows of palms
in stanchions
abstain,

having little stake
in matter.

They flap their fronds weakly
as we revolve.

*

Is it true we deserve
any blow
we fail to anticipate?

A shadow
traveling down a wall

is a maternal hand

while a maternal hand
is lavender-suffusing
dusk

and dusk itself,
a great tissue
of lies,
suffused with blood.

*

Three things are placed
in safety

on a created plane:

twilight
and the stop-gap palms
bellwether palms

advance

with the transparent
cloud-scarves
of the nonexistent

fatalistic nomads
we half-dreamed
of being.

--Rae Armantrout

fr. Up to Speed
[Middletown, Conn.: Wesleyan University Press, 2004]

Hal

"I always wanted to be a cosmologist
but failed the physical."
--Anon.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Mar 20, 2007, at 6:58 AM, heidi arnold wrote:

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> *--*

> *www.heidiarnold.org*
> *http://peaceraptor.blogspot.com/*

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391. Lou Rowan

Re: Armantrout review in Sunday Times Book Review

Tue 20 Mar 2007

Dear Colleagues, As an editor of two journals that have tried hard to "do something" about the many issues generated here by the NY Times review (and I am reminded that this doesn't change, of Zukofsky's telling me of efforts to get WCW reviewed in the same place), perhaps I could make a few simple observations: 1. Glad to hear a prose writer (Musil) referred to. The same situation obtains in that world, can think of few presses of any sort trying to bring together the new in both poetry and prose. 2. My current publication has all the "production values" of any journal, and a low price. Were it to "succeed" it could affect the problems elaborated this last week. Were it, for example, to attract subscriptions from (I will guess a number) the 500 or so folks who see these lucubrations on the Times BR, etc, it could afford to advertise, and thus perhaps to grow faster. 3. Assuming that my choices do represent the "us" mentioned herein, I am amazed that NOT ONE of "us" comes up the $12/annum necessary to subscribe. Not one.

So I'm wondering if this is the experience of other editors of independent publications: an afflatus (to use LZ's word) of discussion and lament, not much in the way of simple actions that might make a difference.

The discussion of publicists and harried editors is to the point: if you look at the conditions that obtain, you can work with them.

But not without the support of "us."

End of lament. Best, Lou

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Then again here in Boston the same 40 or 50 poets show up at the 'innovative' readings while the great majority of more trad poets go to other readings, and it seems never the twain shall meet. Maybe it's a matter of sensibility, but if postmodern poetry were touted the way postmmodern visual art is, what a dif world it wd be, for better or worse--considering the pretentious descriptions at the new ICA in Boston, but at least people seem to feel they shd go there to find some critique of our society or just to see what artists are doing.

On 3/18/07 12:18 PM, "Herb Levy" <[redacted]> wrote:

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?

Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.

Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.

Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.

Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today.
http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001

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392. Jennifer Karmin
3/24: Soup & Tart Chicago
Tue 20 Mar 2007

Soup & Tart Chicago
an evening of 2 minute performances
with potluck dinner

Saturday, March 24th
from 6–10pm

at Elegant Mr. Gallery
1355 N. Milwaukee Ave
Chicago, IL
$2 admission

Featuring:
William Amaya
Emily Anderson
Sam Caldwell
Maia Chong
David Cook
Jeremy Davies
Isil Egrikavuk
Sarah Eliot
Carolina Gonzalez
Ian Hatcher
Jennifer Karmin
Asma Kazmi
Chelsea Knight
Meg Mcleary
Nikki Munvez
Ryan Lieu
Delia Popa
Save Que
Megan Ransmeier
Leone Reeve
Julia Rich
Evan Rubin
Molly Stoddard
Sara Thompson
Julian Wayser
and more performance surprises

Dozens of writers, performance artists, musicians and film-makers will each perform for two minutes, either singly or in collaboration. In addition, the event is a potluck. All are welcome to bring and partake of soup and tarts (while they last). Local writers A D Jameson and Michelle Tupko are the curators of this special event.

Soup & Tart Chicago is inspired by a November 30, 1974 marathon performance at New York City's The Kitchen. For the original event, multimedia artist Jean Dupuy invited over 30 artists to each give a two-minute performance and the audience was served homemade dinner. A sample list of these original performers includes Philip Glass, Joan Jonas, Yvonne Rainer, Richard Serra, and Hannah Wilke.

For more info about the Chicago event,
email [redacted].

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

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393. Michael Alain Soubbotnik

Flaubert's notebook as a poem

Tue 20 Mar 2007

Sorry for those who do not read French but here is something worth sharing with those who do:

à l'Ouest
j'ai la plaine qui s'étend vers
Tunis à gauche la pointe
de Qamart un golfe
des montagnes basses au fond
Au Nord: la pleine mer

un dromadaire sur une
terrasse, tournant un puits
cela devait avoir lieu à

Carthage
(chameau dans les airs)

ses
 oeillères énormes
le font ressembler à une
grenouille

"Was that a real poem or did you just make it out?". No, I didn't make it out. It is a page of Flaubert's notebook during his voyage to Carthage. But it does look and read and feel like a poem. Most of his notes do in this superb edition by Claire-Marie Delavoye, a Canadian scholar who scrupulously respected Flaubert's disposition of his notes on the pages (each page of the original notebooks is reproduced). Flaubert, Carnet de voyage à Carthage, texte établi par Claire-Marie Delavoye, Publications de l'Université de Rouen, 1999 One can get it on Amazon without any problem.

Michael

Michael A. Soubbotnik
EA3349 LISAA
Université de Marne-la-Vallée
Grupo de Pesquisa Psicanálise na Universidade
Universidade Federal de Espírito Santo

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394. Montgomery fuller

International Poetry Day event on Wednesday, March 21 2007 Montreal Muslim New

Tue 20 Mar 2007

International Poetry Day event on Wednesday, March 21 2007 Montreal Muslim News # From: "Montreal Muslim News" < [redacted] > # To: list < [redacted] > # Subject: International Poetry Day event on Wednesday, March 21 2007 # Date: Mon, 19 Mar 2007 13:56:46 -0400 # Dkim-signature: a=rsa-sha1; c=relaxed/relaxed; d=gmail.com; s¾ta; h=domainkey-signature:received:received:message-id:date:from:to:subject:mime-version:content-type; b=h8KI41M6S0ycTH8l0ICUksOirvTsr6foAxWl7mcK8hxb3CNlLxe6iBobXsJYC8yvi7t9Ts11o9yiXI3gX7JkS95drstVInQF35PbEo4BHxefCYSIPc9ApPPxmo+dAUmP0BReDUxmuxMEOX+P4dtGWOaGWMLifO3bdOxUrdId7LI# Domainkey-signature: a=rsa-sha1; c=nofws; d=gmail.com; s¾ta; h=received:message-id:date:from:to:subject:mime-version:content-type; b=Lh/ABGQ5yOGtxQqXWBXXIz2ZnNR5HID42gvPU8vJiKCW3CFJolWxzxiUlD7q

lVVku411WieOMTkz6BBHEuRjfob1Te0QGpjSrakiAGkNv8hjSvfM8PvwHBU5idLyDedvds/RNG2sd2pjrotUA7pRwqrokwIutO2oneVC+Pd1XUQ

International Poetry Day event on Wednesday, March 21 2007

The event is free, open to the public, and multi-lingual

March 21 is International Poetry Day, as declared by UNESCO. This year we will celebrate Montreal's magnificent cultural and linguistic diversity in poetry and in dialogue. You are invited to participate at a "poetic round table" on the theme of Peace by dialogue.

Each participant will read a poem or short prose, and add to the discussion with audience participation.

http://nochesdepoesia.com/noches/journeeinternationalepoesie_lapaixparledialogue

Discussion to take place from 17h30 to 20h00 at
Le Dépanneur Café
SVP arriver tôt @17h00
(discussion prévue pour 17h30 - 20h00)
206, rue Bernard Ouest coin Saint-Urbain
Montréal, Québec H2T 2K4
[redacted]

PARTICIPANTS:
Adrian Francisco Valdés Montalvan
Analays Alvarez Hernandez
Aspasia Worlitzky
Carolyn Marie Souaid
Ehab Lotayef
Hugh (Hugo) Hazelton
James Cockcroft
Katharine Beeman
Katia Grubisic
Marie Cholette
Michel Bujold
Sandra Stephenson
Yolanda Duque Vidal

..

__,_._,___

-- ********** Montreal Muslim News Network - http://www.montrealmuslimnews.net Send us your feeback at: [redacted]

_____ Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today. http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001

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395. **Rod Smith**

New @ Bridge Street: Age of Huts, Don't Ever Get Famous, Saints of Hysteria, Shapiro, Russo, Foust, Armantrout, Ashbery, Equi, &&&

Tue 20 Mar 2007

Lots new! Support Bridge Street! Please! & thanks! Ordering & discount information at the end of this post.

NEXT LIFE, Rae Armantrout, Wesleyan, cloth 78 pgs, $22.95. "It is from this wound / that humans first emerged."

A WORLDLY COUNTRY, John Ashbery, Ecco, cloth 78 pgs, $23.95. "The purple emu laid another egg."

THE COLLECTED POEMS OF TED BERRIGAN, Ted Berrigan, ed. Alice Notley with Anselm Berrigan and Edmund Berrigan, U CAL, 750 pgs, $24.95. New in paperback.

WOLFTROT, Marie Borel, trans Sarah Riggs & Omar Berrada, La Presse, 116 pgs. $14. "And my brother is a cretin, in case you hadn't realized."

ON THE ANARCHY OF POETRY AND PHILOSOPHY: A GUIDE FOR THE UNRULY, Gerald L. Bruns, Fordham, 274 pgs, $24. "A poem is not an object; it is an event--"

THE CHURCH -- THE SCHOOL -- THE BEER, Chris Cheek, Plantarchy, 198 pgs, $10. "wouldn't be the big one, but it's an important factor."

CHILDREN OF THE OUTER DARK: THE POETRY OF CHRISTOPHER DEWDNEY, selected and with an introduction by Karl E. Jirgens, Wilfried Laurier University Press, 78 pgs, $14.95. Foreword by Neil Besner, afterword by Dewdney. Includes selections from nine of his books. "By reversing the causal flow of analogy language becomes a procedural system for generating hypercognitive structures."

RING RANG WRONG, Suzanne Doppelt, trans Cole Swensen, Burning Deck, 70 pgs, $14. "Stars look a lot like bees."

RECREATIONAL VEHICLE, Buck Downs / BE LIGHT, Chris Toll, Apathy Press, 64 pgs, $10. 2 books in one. "bye bye blues"

SAINTS OF HYSTERIA: A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY, ed Duhamel, Seaton, & Trinidad, Soft Skull, 398 pgs, $19.95. Includes Kerouac & Welch, Ashbery & Koch, Berkson & O'Hara, Padgett & Scuyler, Berrigan & Creeley, Myles & Waldman, Mayer & Notley, Bellamy & Killian, Cole & Palmer, Goff & McDaniel, Hejinian & Scalapino, Snow & Sparrow, Ross & Smith, Deanovich & Loden, Kearney & Mullen, & _many_ others.

RIPPLE EFFECT, Elaine Equi, Coffee House, 272 pgs, $18. "This caramel is scriptural."

NECESSARY STRANGERS, Graham Foust, Flood, 68 pgs, $12.95. "are you you there"

THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, $22.95. "Confetti in April / Confetti in May"

HEIDEGGER AND THE POLITICS OF POETRY, Philippe Lacoue-Labarthe, Illinois, cloth 120 pgs, $35.

DON'T EVER GET FAMOUS: ESSAYS ON NEW YORK WRITING AFTER THE NEW YORK SCHOOL, ed Daniel Kane, Dalkey Archive, 400 pgs, $34.95. Epstein, Rasula, Panish, Thorne, Russo, Shaw, Blau DuPlessis, Perelman, Selby, Masterson and Stephenson, Lenhart, Thomas, Mlinko, and Brady.

SINCE I MOVED IN, Tim Peterson, Chax, 96 pgs, $16. "starting to feel like a real room"

MIRTH, Linda Russo, Chax, 100 pgs, $16. "It gives me great pleasure to address the stairwell."

NEW AND SELECTED POEMS (1965-2006), David Shapiro, Overlook, cloth 268 pgs, $21.95. "Part of the universe has been found But only part!"

THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, $19.95. Collects Ketjak, Sunset Debris, The Chinese Notebook, 2197, and Satellite Texts. "This is the zone."

Some Bestsellers:

WHAT'S YOUR IDEA OF A GOOD TIME, Bill Berkson & Bernadette Mayer, Atelos, 225 pgs, $13.50. TO THE COGNOSCENTI, Tom Mandel, Atelos, 170 pgs, $13.50. AGAINST THE DAY, Thomas Pynchon, Penguin, cloth 1,085 pgs, $35.00. GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, cloth $24. (signed copies) OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM, ed Eugene Ostasevsky, Northwestern, 260 pgs, $22.95. ALMA, OR THE DEAD WOMAN, Alice Notley, Granary, 344 pgs, $17.95. COLLECTED POEMS OF ROBERT CREELEY 1975-2005, University of California, cloth 662 pgs, $49.95. GRAVE OF LIGHT: SELECTED POEMS 1970-2005, Alice Notley, Wesleyan, cloth 368 pgs, $29.95. BLUE STUDIOS: POETRY AND ITS

CULTURAL WORK, Rachel Blau DuPlessis, Alabama, $37.95. COLLECTED POEMS, Tom Raworth, Carcanet, $29.95. (signed copies) OKLAHOMA TOUGH: MY FATHER, KING OF THE BOOTLEGGERS, Ron Padgett, U Oklahoma, $16.95. (signed copies) EVERYTHING PRESERVED: POEMS 1955-2005, Landis Everson, Graywolf, 108 pgs, $15. THE UNDEAD AND PHILOSOPHY: CHICKEN SOUP FOR THE SOULLESS, ed Richard Greene & K. Silem Mohammad, Open Court, 260 pgs, $17.95. COUNTER DAEMONS, Roberto Harrison, Litmus, 180 pgs, $15. SEISMOSIS, text: John Keene, drawings: Christopher Stackhouse, 1913, 108 pgs, $19. THE MEN, Lisa Robertson, BookThug, 72 pgs, $16. ANNE BOYER'S GOOD APOCALYPSE, Anne Boyer, effing press, 30 pgs, $7. RECYCLOPEDIA: TRIMMINGS, S*PeRM**K*T, AND MUSE & DRUDGE, Harryette Mullen, Graywolf, 180 pgs, $15. WAR, THE MUSICAL, Robert Fitterman & Dirk Rowntree, SubPress, 400 pgs, $15. UNDER THAT SILKY ROOF, Elizabeth Robinson, Burning Deck, 74 pgs, $14. CONCORDANCE, Mei-mei Bersenbrugge & Kiki Smith, Kelsey St, unpaginated large format pb, $29. I LOVE ARTISTS: NEW AND SELECTED POEMS, Mei-Mei Berssenbrugge, 145 pgs, $19.95. THE FIRE: COLLECTED ESSAYS OF ROBIN BLASER, ed Miriam Nichols, U Cal, 518 pgs, $29.95. IFLIFE, Bob Perelman, Roof, 136 pgs, $13.95. UNPROTECTED TEXTS: SELECTED POEMS 1978-2006, Tom Beckett, Meritage, 180 pgs, 19.95. AT ALL (TOM RAWORTH AND HIS COLLAGES), Norma Cole, Hooke Press, 34 pgs, $10. CO, Bruce Andrews with Barbara Cole, Jesse Freeman, Jessica Grim, Yedda Morrison, & Kim Rosefield, Roof, 104 pgs, $12.95. SPLAY ANTHEM, Nathaniel Mackey, New Directions, 128 pgs, $15.95. MAINSTREAM, Michael Magee, BlazeVOX, 100 pgs, $10. SOME NOTES ON MY PROGRAMMING, Anselm Berrigan, Edge, 80 pgs, $15.

ORDERING INFORMATION:

List members receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date. We must charge shipping for orders out of the US.

var callCount = ((oBw.agt.match(/gecko/) == "gecko"))? 0 : 50; function rmvScroll(msg) { if (++callCount > 10) { msg.style.visibility = "visible"; } if (callCount msg.clientHeight) { msg.style.height = (msg.scrollHeight + delta) + "px"; } delta = msg.offsetWidth -

msg.clientWidth; delta = (isNaN(delta)? 1 : delta + 1); if (msg.scrollWidth > msg.clientWidth) { msg.style.width = (msg.scrollWidth + delta) + "px"; } msg.style.overflow = "hidden"; msg.style.visibility = "visible"; } function imgsDone(msg) // for Firefox, we need to scan for images that haven't set their width yet { var imgList = msg.getElementsByTagName("IMG"); var len = ((imgList == null)? 0 : imgList.length); for (var i = 0; i
[input] [input] [input] [input] [input] [input] [input] [input]
Delete Reply Forward Spam Move... Previous | Next | Back to Messages

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396. **Evan Munday**
Rachel Zolf's Human Resources
Tue 20 Mar 2007

Dear Poetics subscribers,

Coach House Books is pleased to announce the publication of Human Resources, the new collection by Rachel Zolf:

Human Resources
by Rachel Zolf

ISBN 1 55245 182 8 | 978 1 55245 182 3
$16.95 CDN | $14.95 US

Does the unreadable drive the reader from consuming to producing, or
all the 66
what good time is death bells and whistles of the ineffable?

Poesis consumes the green noem evanesced in glossolalial white. Shuffle it like cards and you may find another way of bathing language.

Write for buyers. Write for bosses. Think hyper. Think branding. Tell your visitor where to go.

Poetry and ‘plain language’ collide in the writing machine that is Human Resources. Here at the intersection of creation and repackaging, we experience the visceral and psychic cost of selling things with depleted words. Pilfered rhetorics fed into the machine are spit out as bungled associations among money, shit, culture, work and communication. With the help of online engines that numericize language, Human Resources explores writing as a process of encryption.

Deeply inflected by the polyvocality and encoded rhetorics of the screen, Human Resources is perched at the limits of language, irreverently making and breaking meaning. Navigating the crumbling boundaries among page, screen,

reader, engine, writer and database, Human Resources investigates wasting words and words as waste – and the creative potential of salvage.

Written by Rachel Zolf (Masque), who works days as a corporate communications consultant, churning out language to fire employees gently or convince them to toe the corporate line, Human Resources 'repurposes' for artistic ends the words and energy she wastes daily. The book exposes the codes – programming codes, social codes, political codes – that we live under every day that tell us how to act, what to buy, who to love, who to bomb.

Praise for Human Resources:

'In this bad-mouthing and incandescent burlesque, Rachel Zolf transforms a necessary social anger into the pure fuel that takes us to "the beautiful excess of the unshackled referent." We learn something new about guts, and about how dictions slip across one another, entwining, shimmering, wisecracking. For Zolf, political invention takes precedent, works the search engine.' – Lisa Robertson

'What's the use of Jews writing limericks? An archaeologist of language, Rachel Zolf asks questions, or just maybe tricks the language into asking them for her, and for us, that we would never think to pose. Check back on that stanza–this is a marathon of writing and thinking both. There are riches [in Human Resources] not previously imagined.' – Ron Silliman

Rachel Zolf is the author of the poetry collections Masque (The Mercury Press, 2004), which was shortlisted for the 2005 Trillium Book Award for Poetry, and Her absence, this wanderer (BuschekBooks, 1999), which was a finalist in the cbc Literary Competition. Zolf lives in Toronto and was the founding poetry editor for Walrus magazine.

In support of this collection, Rachel Zolf will tour Canada and the U.S., reading from Human Resources in Seattle, Portland, Vancouver, Toronto, Montreal, Winnipeg, New York, Calgary and other cities. The first event takes place April 19 in Buffalo. Visit the Coach House website regularly for other scheduled events. (http://www.chbooks.com)

April 19, 7:00 p.m.
Buffalo, NY (Rust Belt Books, 202 Allen Street)
The Rust Belt Reading Series welcomes Rachel Zolf along with Tom Mandel (To the Cognoscenti) and Sharon Harris (Avatar).

* * * * * * * * *

Individuals can order Human Resources through the Coach House website at http://www.chbooks.com.

Bookstores in Canada can order through our distributor LitDistCo by calling [redacted] or e-mailing [redacted].

Bookstores in the United States can order through our U.S. distributor, the Chicago Distribution Centre, by calling [redacted].

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]
[redacted]

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397. Betsy Andrews
upcoming readings for Betsy Andrews
Tue 20 Mar 2007

Hi, I'll be reading from my new book, New Jersey, on these dates and in these places:

MARCH 22, 7 PM
Helen C. White Hall
Room 6191
University of Wisconsin–Madison (corner of Park St. and Observatory Dr.)
Madison, Wisconsin
w/Fleda Brown

MARCH 23, 7 PM
Woodland Pattern Book Center
720 East Locust St.
Milwaukee, Wisconsin
w/Fleda Brown

MARCH 25, 7 PM
Myopic Books
1564 N Milwaukee Ave
Chicago, Illinois

MARCH 31, 6:30 PM
New College
Room 4, 777 Valencia St.
San Francisco, CA

April 1, 7:30 PM
Black Oak Books
1491 Shattuck Avenue
Berkeley, CA
w/Brian Teare

More on New Jersey: http://www.wisc.edu/wisconsinpress/books/4306.htm

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Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

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398. **Russo, Linda V.**
Re: Armantrout review in Sunday Times Book Review
Tue 20 Mar 2007

I've read this thread with great interest and chose to branch off of Barry's comment below. I would love to have seen a line like that myself; not only because it raises the issue of language and interpretation, but because it also presents the "positive" spin her doubting-work takes in the age of belief.

What I found most disappointing about the review - thinking of Murat's comment on 'reception' - is his framing of aspects of her poetics - namely the use of doubt, bitterness, ambiguity, juxtaposition - as negative because they stem, apparently, from non-belief; they disrupt the narrative of the soul.

Of course the reviewer must speak to his readers in a language they'll understand, but simply saying Rae is not a soul-seeking, life- affirming poet is not enough. To Burt, in the very least these poems reassure is that someone out there is more doubtful than "we"!

The approach he takes, I think, will *not* help
his readers understand these poems; it rather enables them to see her work
as contrary to normative frames - of poetics, of belief. Thus easy to dismiss.

Lines quoted provide ample examples of her use of ambiguity and doubt (questions, "or" driven phrases), but his reading of her doubt is misplaced when he addresses the lines "Someone insists on forming sentences / on my pillow..."; these lines are less skeptical about the authenticity of dreams (?) than they are wary of the powers (and the discourses) of "someones" and "others" to infiltrate

- no, inscribe them. "Uncomfortable domestic interiors" indeed - Burt hits that one right on the head.

So three cheers for Rae for making poems that are hard for us to "make into poetic wholes"!

Date: Sun, 18 Mar 2007 23:07:16 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: Armantrout review in Sunday Times Book Review

It's like a completely different writer. I wish he (or his editors) had more respect for the Times' readers. Why couldn't a sentence like this be published there?:

"Many poets could portray a beleaguered housewife, an oil spill, the land of the dead, or a Homeric siren: Armantrout's trick is to do all four at once. In doing so she also asks how much her word choice, our word choice, creates the events and reactions we try to interpret. "

That really says something about the way the poetry works, and in the process indicates something of its subject matter as well.

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399. Nick LoLordo
Re: Armantrout review in Sunday Times Book Review
Tue 20 Mar 2007

---

to pick up, in turn, on Linda's point:

[here I'm elaborating the sort of thing I take her as suggesting:]

the reviewer might have presented Armantrout as providing an antidote to linguistic manipulation: she's an anti-spin poet, and thus offers crucial and timely work at this moment in the history of American public language...

this would be to read her skepticism as politically constructive--

however, to qualify one of Linda's points: it's hard for me to imagine NYTBR readers taking this reading as _any less_ "contrary to normative frames"--this alternate version of Armantrout's project is _equally_ something poets aren't supposed to do. Poets, for that organ, are supposed to inhabit the spectrum between Billy Collins and Elizabeth Bishop. That's the norm in question, I think.

And if I'm right, then there is no choice _between_ understanding the poems and seeing them as contrary to normative frames; rather, the latter is essential to the former.

At which point, a critic only slightly more skeptical than I might exclaim, "and therefore NYTBR readers will not understand the poems!"

Quoting "Russo, Linda V." <[redacted]>:

> *I've read this thread with great interest and chose to branch off of Barry's comment below. I would love to have seen a line like that myself; not only because it raises the issue of language and interpretation, but because it also presents the "positive" spin her doubting-work takes in the age of belief.*
>
> *What I found most disappointing about the review - thinking of Murat's comment on 'reception' - is his framing of aspects of her poetics - namely the use of doubt, bitterness, ambiguity, juxtaposition - as negative because they stem, apparently, from non-belief; they disrupt the narrative of the soul.*
>
> *Of course the reviewer must speak to his readers in a language they'll understand, but simply saying Rae is not a soul-seeking, life-affirming poet is not enough. To Burt, in the very least these poems reassure is that someone out there is more doubtful than "we"!*
>
> *The approach he takes, I think, will *not* help his readers understand these poems; it rather enables them to see her work as contrary to normative frames - of poetics, of belief. Thus easy to dismiss.*

V. Nicholas LoLordo
Assistant Professor

University of Nevada-Las Vegas
Department of English
4504 Maryland Parkway
Las Vegas, NV 89154-5011

[redacted]

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400. **linda norton**

Re: Armantrout review in Sunday Times Book Review

Tue 20 Mar 2007

I guess I'm cynical/pragmatic/sanguine enough about the limits of mainstream media, and hopeful enough about poetry itself, especially Rae Armantrout's, that I think ANY attention in the Times, no matter how misapprehending, is a good thing. Like I said, if it gets people looking for Rae's work online, and if it gets the book into libraries, readers will find out for themselves.

Don't forget that many of US are Times readers, and we all read it with a sense of its limited frames. Who's to say that there aren't plenty of Times readers who aren't on the poetics list, yet know how to read between the lines of a newspaper, and wouldn't have heard about Rae's work otherwise?

I liked the point Lou made about understanding conditions and working with them.

By the way, I don't think I knew what Language poetry was when I first copied SIT-CALM out of one of Rae's books and put it up on my refrigerator. (I loved Bishop's poetry and we were publishing a biography of her, so she and the poets and critics who valorized her were much on my mind; but I could like other poetries, too.) Many years and apartments and refrigerators later, SIT-CALM is still with me.

-----Original Message-----
>From: Nick LoLordo <[redacted]>
>Sent: Mar 20, 2007 5:01 PM
>To: [redacted]
>Subject: Re: Armantrout review in Sunday Times Book Review
>
>to pick up, in turn, on Linda's point:
>
>[here I'm elaborating the sort of thing I take her as suggesting:]
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>the reviewer might have presented Armantrout as providing an antidote
>to linguistic manipulation: she's an anti-spin poet, and thus offers
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>
>
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>> I've read this thread with great interest and chose to branch off
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>> the use of doubt, bitterness, ambiguity, juxtaposition - as
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>> affirming poet is not enough. To Burt, in the very least these
>> poems reassure
>> is that someone out there is more doubtful than "we"!
>>
>> The approach he takes, I think, will *not* help
>> his readers understand these poems; it rather enables them to see
>> her work
>> as contrary to normative frames - of poetics, of belief. Thus easy
>> to dismiss.
>>

>
>
>
>
>----------
>
>V. Nicholas LoLordo
>Assistant Professor
>
>University of Nevada-Las Vegas
>Department of English
>4504 Maryland Parkway
>Las Vegas, NV 89154-5011
>
>[redacted]

http://www.nytimes.com/2007/03/18/magazine/18cover.html?pagewanted=15&ref=magazine

↑ Index

401. Nico Vassilakis
SOUND/VISUAL/DIGITAL/POETRIES
Tue 20 Mar 2007

---

sound/visual/digital/poetries

crag hill/geof huth/jim andrews/nico vassilakis

MARCH 30th, 7:30pm

Chapel Performance Space
Good Shepherd Center
4649 Sunnyside Ave. N, Seattle
(in Wallingford, just south of 50th St.)

http://gschapel.blogspot.com/

↑ Index

402. Alan Sondheim
Left Behind
Tue 20 Mar 2007

Left Behind

http://www.asondheim.org/minmax.mp4

Some people believe in ghosts and light candles and some people believe in gods and spirits. People will do anything to avoid life. Some people say prayers and some people have funerals and some people drink blood and wine and some people go to temples and some people go to churches. People will do anything to avoid this life. People will read and write and paint. Some people will fight and some people will tell people to fight. Anything to add to this life. People want to add to this life. People lie to add to this life. People believe in goblins and trolls. People find this life flat and boring. Anything to make this life interesting. Anything to make this life go on. Anything to endure. Anything to make enduring. People believe in UFOs. People want more than people and animals. People want more than clouds and plants. People say if there's nothing else than this life then there's nothing at all. People say if this is all there is there's nothing to live for. Some people play sports and some people write things down and some people make flat new things and some people are sick and bleeding. Some people want to die. People are left behind.

↑ Index

403. **P Ganick**
the list from BLUE LION BOOKS
Tue 20 Mar 2007

---

some new books from BLUE LION BOOKS
and the backlist at:

www.cafepress.com/bluelionbooks66

no submissions at this time. probably by
september.

↑ Index

404. **Wystan Curnow**
Re: Armantrout review in Sunday Times Book Review
Wed 21 Mar 2007

I don't know how many poetics group people read ARTFORUM but its certainly got a significant readership not only in the US but internationally. Within the art magazine world it's pretty mainstream. The March issue features Rae Armantrout's Top Ten. There are no ready comparisons to be had between an art mainstream and a poetry one, but I would say Armantrout's appearance in this magazine adds value to both. While these annotated lists are pretty much everywhere now in the magazine world and everywhere a sign of down

marketing, Artforum's frequently offer valuable pointers to the culturally out of the way and interesting. Poets rarely feature either as lister or as listed, let alone a poet of Armantrout's class.

She takes the opportunity to alert the art world to: Silliman's Blog (1) Emily Dickinson (2) Francis Ponge (3) Bob Perelman (4) Lydia Davis (8) Conjunctions (9) and Fanny Howe (10). And her annotations are succinct, informative and informed, particular, evocative, and her choices/judgements are interesting both in themselves and as a snapshot of the writer herself.

Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of linda norton
Sent: Wednesday, 21 March 2007 12:54 p.m.
To: [redacted]
Subject: Re: Armantrout review in Sunday Times Book Review

I guess I'm cynical/pragmatic/sanguine enough about the limits of mainstream media, and hopeful enough about poetry itself, especially Rae Armantrout's, that I think ANY attention in the Times, no matter how misapprehending, is a good thing. Like I said, if it gets people looking for Rae's work online, and if it gets the book into libraries, readers will find out for themselves.

Don't forget that many of US are Times readers, and we all read it with a sense of its limited frames. Who's to say that there aren't plenty of Times readers who aren't on the poetics list, yet know how to read between the lines of a newspaper, and wouldn't have heard about Rae's work otherwise?

I liked the point Lou made about understanding conditions and working with them.

By the way, I don't think I knew what Language poetry was when I first copied SIT-CALM out of one of Rae's books and put it up on my refrigerator. (I loved Bishop's poetry and we were publishing a biography of her, so she and the poets and critics who valorized her were much on my mind; but I could like other poetries, too.) Many years and apartments and refrigerators later, SIT-CALM is still with me.

-----Original Message-----
>From: Nick LoLordo <[redacted]>
>Sent: Mar 20, 2007 5:01 PM
>To: [redacted]
>Subject: Re: Armantrout review in Sunday Times Book Review
>
>to pick up, in turn, on Linda's point:

>
>[here I'm elaborating the sort of thing I take her as suggesting:]
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>the reviewer might have presented Armantrout as providing an antidote
>to linguistic manipulation: she's an anti-spin poet, and thus offers
>crucial and timely work at this moment in the history of American
>public language...
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>this would be to read her skepticism as politically constructive--
>
>however, to qualify one of Linda's points: it's hard for me to imagine

> *NYTBR readers taking this reading as _any less_ "contrary to normative frames"--this alternate version of Armantrout's project is _equally_ something poets aren't supposed to do. Poets, for that organ, are supposed to inhabit the spectrum between Billy Collins and Elizabeth Bishop. That's the norm in question, I think.*
>
> *And if I'm right, then there is no choice _between_ understanding the poems and seeing them as contrary to normative frames; rather, the latter is essential to the former.*
>
> *At which point, a critic only slightly more skeptical than I might exclaim, "and therefore NYTBR readers will not understand the poems!"*
>
>
> *Quoting "Russo, Linda V." <[redacted]>:*
>
>
> *I've read this thread with great interest and chose to branch off of Barry's comment below. I would love to have seen a line like that myself; not only because it raises the issue of language and interpretation, but because it also presents the "positive" spin her doubting-work takes in the age of belief.*
>
> *What I found most disappointing about the review - thinking of Murat's comment on 'reception' - is his framing of aspects of her poetics - namely the use of doubt, bitterness, ambiguity, juxtaposition - as negative because they stem, apparently, from non-belief; they disrupt the narrative of the soul.*
>
> *Of course the reviewer must speak to his readers in a language they'll understand, but simply saying Rae is not a soul-seeking, life- affirming poet is not enough. To Burt, in the very least these poems reassure is that someone out there is more doubtful than "we"!*
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> *The approach he takes, I think, will *not* help his readers*

> *understand these poems; it rather enables them to see her work as contrary to normative frames - of poetics, of belief. Thus easy to dismiss.*
>
> ---
>
> *V. Nicholas LoLordo*
> *Assistant Professor*
>
> *University of Nevada-Las Vegas*
> *Department of English*
> *4504 Maryland Parkway*
> *Las Vegas, NV 89154-5011*
>
> [redacted]

http://www.nytimes.com/2007/03/18/magazine/18cover.html?pagewanted=15&re f=magazine

↑ Index

405. Gabrielle Welford
Re: Chinese Village Struggles to Save Dying Language
Wed 21 Mar 2007

---

i know a couple of people in hawaii who are of han ancestry. they say the han did not practice foot binding either--that they were matriarchal. best, gabe

Checked by Avast anti-virus system

On Mon, 19 Mar 2007, agj wrote:

> *I posted something a while ago related to the Han and Manchu of China. I would have included the article in its entirety, but the link leads one to both the intended article and then some nice photos. I lived in Heilongjiang for about two years, taking quick breaks to explore Croatia and South America. A nice article, though I would much disagree that Han and Manchu are "indistinguishable by appearance" -- which is to say that, for me, the statement reads clumsy (in part because I lived in the area described and an old mate is married to a woman of Manchu ancestory). But then not all Han look alike, either -- and the Han, as some can better state, because a few of us on this list have ties to China, are then further divided. There*

> *seem to be racial and ethnic hierarchies everywhere*
> *one goes (and last night sat with two men from Somalia*
> *and we talked about that). As an aside, the Machu did*
> *not practice foot binding ("Golden Lillies").*
>
> *http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?*
> *ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1*
>
> *--*
> *"[H]e who leaps into the void owes no explanation*
> *to those who watch." (Jean-Luc Godard)*
>
> ---
> *Sucker-punch spam with award-winning protection.*
> *Try the free Yahoo! Mail Beta.*
> *http://advision.webevents.yahoo.com/mailbeta/features_spam.html*

↑ Index

406. **agj**

Re: Chinese Village Struggles to Save Dying Language

Wed 21 Mar 2007

Gabe,

That might be what was said, and who am I to disagree or even debate the issue, but for sake of general accuracy foot-binding was an erotic tradition practiced by the Han or "Chinese" the words synonymous.

As an aside, my wife and I own genuine pair of "lotus shoes".

agj

--- Gabrielle Welford <[redacted]> wrote:

> i know a couple of people in hawaii who are of han
> ancestry. they say the
> han did not practice foot binding either--that they
> were matriarchal.
> best, gabe

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> Checked by Avast anti-virus system
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http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?
ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1

> >
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> > "[H]e who leaps into the void owes no explanation
> > to those who watch." (Jean-Luc Godard)
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___
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>
http://advision.webevents.yahoo.com/mailbeta/features_spam.html
> >
>

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___
Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

↑ Index

407. **agj**

And this -- Re: Chinese Village Struggles to Save Dying Language

Wed 21 Mar 2007

As an aside, there are some wonderful books on this
tradition. Too, it is interesting to note that there
is a lot of evidence to suggest that male prostitutes
would also have their feet bound -- which is to say
the arch of the foot quite literally destroyed.

AJ

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___
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http://tools.search.yahoo.com/toolbar/features/mail/

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408. **amy king**
Re: Poet Jackson MacLow - my tiny anecdote
Wed 21 Mar 2007

My first encounter with MacLow took place when I first moved to NYC in 1997. Excited to be here, I wanted to do everything cool. So I went to a a Pauline Oliveros' concert in something of a warehouse space located in Soho. The seats were organized in an L shape around her equipment/instruments. I sat in the forward-facing front row. About midway through the concert, I noticed a man sitting in the front row across from me in the other leg of the L. His face became distracting to the point that I was listening, trying to focus on Oliveros' physical movements while also returning to that face regularly. Finally at the show's end, I approached the man. His face up close struck me as quite open, and I suddenly doubted what I had by then determined was a familiarity -- he may just have that kind of friendly presence that makes people think he's someone they know. Nonetheless, I boldly asked, Do I know you? He answered, I don't know! I didn't know how to proceed, so I fumbled with a few now embarrassed random questions, Do you live around here? Do I look familiar? Where do you get your coffee? etc. He was game for all of this, even amused, answering each one, until I finally asked, What do you do? He replied, I'm a poet. In that instant, it hit me and I blurted out, You slept in my bed! He laughed, What?? I remembered just then and told him that when he had visited Buffalo to read some years before while I was living there. I was going out of town during his visit, so my roommate, Anya Lewin, offered up my bed for his stay. I remembered his face because I was reading his book before he arrived, primarily to see what kind of poet would be sleeping in my bed. I remembered his face years later from the photograph. This pleased MacLow, who expressed appreciation for the bed and the funny coincidence. Small world.

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

↑ Index

409. **amy king**
Re: Poet Jackson MacLow - my tiny anecdote
Wed 21 Mar 2007

That is, from the photograph on the book's cover.

amy king <[redacted]> wrote: My first encounter with MacLow took place when I first moved to NYC in 1997. Excited to be here, I wanted to do everything cool. So I went to a a Pauline Oliveros' concert in something of a warehouse space located in Soho. The seats were organized in an L shape around her equipment/instruments. I sat in the forward-facing front row. About midway through the concert, I noticed a man sitting in the front row across from me in the other leg of the L. His face became distracting to the point that I was listening, trying to focus on Oliveros' physical movements while also returning to that face regularly. Finally at the show's end, I approached the man. His face up close struck me as quite open, and I suddenly doubted what I had by then determined was a familiarity -- he may just have that kind of friendly presence that makes people think he's someone they know. Nonetheless, I boldly asked, Do I know you? He answered, I don't know! I didn't know how to proceed, so I fumbled with a few now embarrassed random questions, Do you live around here? Do I look familiar? Where do you get your coffee? etc. He was game for all of this, even amused, answering each one, until I finally asked, What do you do? He replied, I'm a poet. In that instant, it hit me and I blurted out, You slept in my bed! He laughed, What?? I remembered just then and told him that when he had visited Buffalo to read some years before while I was living there. I was going out of town during his visit, so my roommate, Anya Lewin, offered up my bed for his stay. I remembered his face because I was reading his book before he arrived, primarily to see what kind of poet would be sleeping in my bed. I remembered his face years later from the photograph. This pleased MacLow, who expressed appreciation for the bed and the funny coincidence. Small world.

Don't get soaked. Take a quick peek at the forecast
with theYahoo! Search weather shortcut.

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410. **Ruth Lepson**
Re: Left Behind
Wed 21 Mar 2007

---

you're on a roll!

On 3/20/07 10:31 PM, "Alan Sondheim" <[redacted]> wrote:

> *Left Behind*
>
> *http://www.asondheim.org/minmax.mp4*
>
> *Some people believe in ghosts and light candles and some people believe in gods and spirits. People will do anything to avoid life. Some people say prayers and some people have funerals and some people drink blood and wine and some people go to temples and some people go to churches. People will do anything to avoid this life. People will read and write and paint. Some people will fight and some people will tell people to fight. Anything to add to this life. People want to add to this life. People lie to add to this life. People believe in goblins and trolls. People find this life flat and boring. Anything to make this life interesting. Anything to make this life go on. Anything to endure. Anything to make enduring. People believe in UFOs. People want more than people and animals. People want more than clouds and plants. People say if there's nothing else than this life then there's nothing at all. People say if this is all there is there's nothing to live for. Some people play sports and some people write things down and some people make flat new things and some people are sick and bleeding. Some people want to die. People are left behind.*

↑ Index

411. **Russo, Linda V.**

Re: Armantrout review in Sunday Times Book Review

Wed 21 Mar 2007

Nick makes a good point - I did mean to suggest that understanding her contrareity is necessary to understanding her poetics. My gripe is that the reviewer does not clarify that, thus framing her poetry as, well, not impending on our understanding of what poetic language does. Thus easy to dismiss rather than to engage as complication (And I know I'm naive in my belief that the general reader wants her understanding of poetry complicated!)

However, I'm not implying that the total effect of the review is a negative sum - no new readers for Armantrout. But it leaves us shy of understanding why we should read her - what's to be gained from her doubt, other than a reassurance that someone has got a worse case of it. It leaves us shy of understanding because politics and language are avoided in a review that constructs poetry as, by definition, a discourse that transcends material actualities.

In Armantrout's poetry, the power of doubt, bitterness, & contrareity does not merely address personal shortcomings (inauthentic dreams) but those acts of "public language," as Nick puts it, that undermine the imagination.

In the review, for example, a reference to a tradition of contrareity might help frame Rae's project - a reference to Williams' Spring and All, for example, where he "lets the imagination have its own way" in order to redisover "reality itself," to create a new form for experience, to rediscover "beauty" as a "state in which reality plays a part." (That the imagination in Rae's work is so much less crisp, more laced with ambiguity than Williams' is itself interesting). Though of course that might be off the general reader's radar and require too much explanation from an editor's perspective. So yes, I agree, it's the norm that's the problem. And I don't discredit one reviewer for attempting to present Rae's work to a general readership - I just wish her 'spin' didn't get a negative rap.

Aren't we all, to some degree or other, great revisers of others' arguments.

best,
Linda

-----Original Message-----
>From: Nick LoLordo <[redacted]>
>Sent: Mar 20, 2007 5:01 PM
>To: [redacted]
>Subject: Re: Armantrout review in Sunday Times Book Review
>
>to pick up, in turn, on Linda's point:
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>[here I'm elaborating the sort of thing I take her as suggesting:]
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>_equally_ something poets aren't supposed to do. Poets, for that
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>Elizabeth Bishop. That's the norm in question, I think.
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>And if I'm right, then there is no choice _between_ understanding the
>poems and seeing them as contrary to normative frames; rather, the
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>At which point, a critic only slightly more skeptical than I might
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>> of Barry's comment below. I would love to have seen a line like
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>> What I found most disappointing about the review - thinking of
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>> the use of doubt, bitterness, ambiguity, juxtaposition - as
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>> narrative of the soul.
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>> poems reassure
>> is that someone out there is more doubtful than "we"!
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>> The approach he takes, I think, will *not* help
>> his readers understand these poems; it rather enables them to see
>> her work
>> as contrary to normative frames - of poetics, of belief. Thus easy
>> to dismiss.
>>
>
>

↑ Index

412. phanero

wwwwwwwww - Hol Hummmmmmmmm, "Domestic Interior" [K]

Wed 21 Mar 2007

[within a dirty shopping bag]

Psyche', the prettiest of the cheval-glasses is certainly the oval one from Compiègne, the frame of which is fitted, low down, into the elegant counter-curve of the wings of the gilt sphoenixes on each side, which support on their heads quivering tufts of bundled bronze arrows. In the middle of the tendrils which, springing from the tails of the fabulous animals', ache, adorn the lunette below the mirror, grimaces the head of the horned Pan. It grimaces at the two heads of bacchantes which blaze forth in the center of the two graceful pedestals - or did the artist intend that it should be there, at the bottom of the mirror, as a sort of grotesque cul-de-lampe, a tailpiece to the crystal page upon which would be printed the image of a comely woman? There has been much amusement at the Empire mania for attributes that match the functions of the various pieces of furniture, but here symbolic suggestion and elegant line seem to me to be all of a piece...

[something from the shitty entrails of beauty]

↑ Index

413. Murat Nemet-Nejat

Re: And this -- Re: Chinese Village Struggles to Save Dying Language

Wed 21 Mar 2007

I suppose you know Wang Ping's book.

Murat

On 3/21/07, agj <[redacted]> wrote:
>
> As an aside, there are some wonderful books on this
> tradition. Too, it is interesting to note that there
> is a lot of evidence to suggest that male prostitutes
> would also have their feet bound -- which is to say
> the arch of the foot quite literally destroyed.
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> AJ
>
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> "[H]e who leaps into the void owes no explanation
> to those who watch." (Jean-Luc Godard)
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>

___
> It's here! Your new message!
> Get new email alerts with the free Yahoo! Toolbar.
> http://tools.search.yahoo.com/toolbar/features/mail/
>

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414. Sheila Murphy
blue lion books
Wed 21 Mar 2007

From: [redacted] (P Ganick)
To: [redacted]
Subject: the list from BLUE LION BOOKS
Date: Wed, 21 Mar 2007 02:48:56 +0000

some new books from BLUE LION BOOKS
and the backlist at:

www.cafepress.com/bluelionbooks66

no submissions at this time. probably by september.

↑ Index

415. Christophe Casamassima
Coolidge Quote
Wed 21 Mar 2007

Can someone clear this up for me? Is this the correct quote?

"What do you see when you look out with your language?"

I have to use the quote in the title of a paper and cannot locate a copy of "The Crystal Text" It's towards the beginning (first 20 pages or so if I remember correctly).

Cheers,

Christophe Casamassima

=
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↑ Index

416. **Tom Beckett**
Re: Coolidge Quote
Wed 21 Mar 2007

In a message dated 3/21/2007 1:59:04 P.M. Eastern Daylight Time,
[redacted] writes:

"What do you see when you look out with your language?"

That's correct. It's on page 15

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↑ Index

417. **Michael Alain Soubbotnik**
Re: Coolidge Quote
Wed 21 Mar 2007

I haven't got Coolidge's text here at hand but would an answer such as "the world" help?
Michael

Michael A. Soubbotnik
Université de Marne-la-Vallée
UFR Lettres Arts Communication
EA3349 LISAA

> *De : Christophe Casamassima <[redacted]>*
> *Répondre à : UB Poetics discussion group <[redacted]>*
> *Date : Thu, 22 Mar 2007 00:20:12 +0800*
> *À : "[redacted]" <[redacted]>*
> *Objet : Coolidge Quote*
>
> *Can someone clear this up for me? Is this the correct quote?*
>
> *"What do you see when you look out with your language?"*
>
> *I have to use the quote in the title of a paper and cannot locate a copy of "The Crystal Text" It's towards the beginning (first 20 pages or so if I*

> *remember correctly).*
>
> *Cheers,*
>
> *Christophe Casamassima*
>
> *=*
> *Search for products and services at:*
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>
> *--*
> *Powered By Outblaze*
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> *---*
> *Orange vous informe que cet e-mail a ete controle par l'anti-virus mail.*
> *Aucun virus connu a ce jour par nos services n'a ete detecte.*

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418. **Skip Fox**
Re: Coolidge Quote
Wed 21 Mar 2007

Exactly right. Page 15 _Crystal Text_.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Christophe Casamassima
Sent: Wednesday, March 21, 2007 11:20 AM
To: [redacted]
Subject: Coolidge Quote

Can someone clear this up for me? Is this the correct quote?

"What do you see when you look out with your language?"

I have to use the quote in the title of a paper and cannot locate a copy of "The Crystal Text" It's towards the beginning (first 20 pages or so if I remember correctly).

Cheers,

Christophe Casamassima

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↑ Index

419. David-Baptiste Chirot
Re: Armantrout review in Sunday Times Book Review
Wed 21 Mar 2007

Many deepest thanks to Linda Norton for restoring to this discussion the most important person of all, the reader: "There, in the library, a person of whatever age and incliintaion, who may not know from Language poetry, might find it {Armantrout's book} on a shelf near books by Ammons, Bly and Bukowski, and might borrow all in one day, and read them."

Isn't that what it's all about?

That a READER FINDS THE BOOKS????? and NOT JUST ONE BUT MANY!!!!

not just one reader, one book, one poet, one poetry-but many, many!

(oh oh--suddenly realized am echoing Che--"not one Vietnam, but two, three, many Vietnams!")

How often hasn't one read the rather standardized ("normative" re the non-normative) texts re language-centered writing that advocate the reader as a co-creator of the text being read? And yet what does one find here --many advocating that the reading needs to be strictly controlled, so that it will be received in the proper manner, understood and digested in the most nutritious and right way and generate a hunger for further texts of the same kind only.

(Thank you to Wynston Curnow for his noting Armantrout's Ten List in ArtForum--in which we find that Armantrout herself places as number one not a poet but a blog--wherein it is to be assumed will be the "right" way to read hers and others' books, and the "right" authors to read, further texts of the same kind/school for those demanding such imperatives, such controls.)

I think that perhaps--this is a suggestion--many here are misreading the reviewer's assertions about the poetry of Armantrout's being that of one who is the most doubting. I think that readers here are underestimating the magical power of the superlative to the american ear/eye, from long tradition via tall tales and advertising--the Bunyanesque so to speak--the Sixty Foot Tall Woman--aspect of american culture. The reviewer doesn't say that Armantrout is just any old doubter--she is the moust doubtingest of doubters! If you re marketing or praising or recommedning something to an audience, consumers or friends--you don't say--oh you will like so and so, they are a trash or thrash band--you say--you will like this band--they are the trashiest band there is, the

thrasingest ones alive! If you're going to doubt--be the best doubter! The most doubtingest! For the reviewer to write this, it gives the work a "hook"--something you are going to remember when you walk into the library or bookstore and see the book or the author's other books on a shelf. "Ah--there's the doubtingest poet! Go to check that one out!" Since Dickinson is also mentioned, the reader may pick up her book also--and start to have some doubts about who really are the most doubting poets--and look for more of them to find out questions of doubt and poetry. Poem, poem on the wall--who is the doubtingest of them all? To be mentioned in a review alongside Emily Dickinson--is very high recommendation, very select company. If the reviewer had rattled off names of some Language writers or other contemporaries, the general reader might not sit up and take notice. But Emily Dickinson?! Talk about name recognition! Talk about some wide coat tails, hem lines to ride in on! (Which underscores the reviewer's point that Armantrout's name will become nationally known also.)

The reviewer, Steven Burt--also speaks highly of Armantrout's "invention, force and wit of a mind testing assumptions the best it can"--which I think shows a sense of the tension between the force that is doing the testing and the immovable objects as it were which it is testing--the beings and things of the "domestic interior" which no matter how much one doubts them, are implacably there, made up of one's own choices and the family one is born into. After all,you may have doubts abt what's on the pillow--but--the pillow--and bed--when all is said and done are the ones you chose to lie in.

(Reminds me of Peter Sloterdjik's Critique of Cynical Reason--the condition of people who are "well off and unhappy at the same time"--and echoes of Thoreau's "lives of quiet desperation". Yet to be the doubtingest poet and write poetry means that one has faith in poetry even as one doubts words. Poems as incomplete wholes in this way maintain the tension between the doubt--incompletion of a whole in words--and the act of faith of poetry in that there is a poem. We're not talking complete doubt here, complete doubt in poetry that is, but incomplete doubt. Complete doubt is Rimbaud--stop writing poetry! And leave home!)

Again, I'm very thankful to Linda Norton for the figure of the reader in the library finding four very different books to take home. Going by many posts to this list, the reader is configured as a "norm" who (if a "norm" is even a "who")--needs a lot of talking down to in order to make the right choices in the right informed manner so as to avoid the crushing embrace and cunning traps of the great monster "normative reading" stalking the unsuspecting populace.

I'm not really sure what more could be asked for--the NY Times gives a big review complete with author's foto, citing the poet's "invention, force and wit"

and being the doubtingest poet around, having affinities with Emily Dickinson and guaranteed to be nationally known. On top of that the poet herself is in ArtForum citing as Number One on her favorites the centcom blog wherein may be found al the desired and correct presentations of her work and those of the group with whom she is desired by the list to be associated with--not only that, but the blog is AHEAD of Emily Dickinson, who is a mere second place figure, among a group of other Language-associated writers.

And yet, and yet--so little happiness! Is it the fear of the "normative reader" lurching about out there among the destroyed forests forcibly imprisoned as books? Great lumbering "normatives" who may be turned off by the review? Or--may get the book from the library or bookstore--and not be able to give it more than a "normative reading"? Become insensate with rage upon finding it does not fit the "norm" of an Emily Dickinson poem? Will be too "normative" to tune into the right blogs to find out how to do "non-normative" readings according to the "non-normative" norm? Is there really that much fear of the reader out there in "normative" land that the book ultimately will have to be protected by a phalanx and series in relay of body guard-reviewers along its way from the doors of the press to the doors of the reader's room? (And there to have an instructor in non-normative reading accompany the normative reader step by step page by page into non-normativity--so that, emerging from the chamber, the now transformed reader is all but unrecognizable to the mere normatives with whom they inhabit their normative world. And yea verily, so shall be planted the "seeds of doubt" the reviewer entitles his comments with. But in the eyes of the still normative family--they wonder if they haven't been viisited by the first wave of pods in "Invasion of the Body Snatchers" . . . Is the non-normative in their midst the new norm they will all become? . . . A future of nothing more than more normativity in the "next life"? . . Didn't Burroughs claim that language was a virus from outer space? . . .)

What if some "normative" loves the book--but for all the "wrong" reasons? or thinks it's a crock--incredibly for all the "right " reasons? Won't that upset the "norm"? What if a "normative" read this list and thought that the "norm" referred to Language poetry and the "normatives" are the poets and persons here? And wondered how a really far-out poet like Emily Dickinson got mixed up in all of this?

After all isn't it possible that the reader out there may just be more "non-normative" than the poet or the poet's "crowd"? Far less convinced than even the doubtingest of doubters in the abilities of words and ready willing and able to test them in ways no non-normative or normative ever thought possible? Isn't that the way poetry keeps showing up in spite of everybody involved with it including poets?

As Emily Dickinson, magnificently playing the part of Emily Dickinson said: "The hills know, but do not tell."

> *From: linda norton <[redacted]>*
> *Reply-To: linda norton <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Armantrout review in Sunday Times Book Review*
> *Date: Mon, 19 Mar 2007 22:10:40 -0700*
>
> *Yes to Chirot's thoughtful remarks about translation. Publication is definitely a process of translation.*
>
> *The process of translation that occurs within a university press publishing house is considerable indeed. The acquisitions editor (who will herself, necessarily, be a person of at least as much range as depth) must translate (let that include lots of "convincing") the importance of each book to everyone who is responsible for it at each stage in-house, including the book publicist (who calls on the Times and lots of other media and may speak for every title in the catalog, which, at a publisher like UC Press, is a lot of books in many different fields) and the sales reps (ditto). They are "translating" the importance of each book with perhaps two sentences during brief appointments, and are often up against people who have no time, are too busy, and don't care much for poetry. It's systole and diastole to get each book to its core audience and, using different language, different frames, to see if more mainstream media can take it up and introduce it to new audiences.*
>
> *Sometimes a book makes it to the pages of the Times because someone at the Times translates the need for a review to others at the Times . . . A good publicist may even know and remember that a book review editor did a thesis in grad school on Language poets, and so she makes sure to bring a book to the attention of this editor, though it is known that the Times has almost no space for poetry. And if after all this, Language poetry is not mentioned in the review . . .*
>
> *The mix of passion, knowledge, curiosity and serendipity, timing, the credibility of publishers and those selling the books, as well as the sheer hucksterism that goes into getting books reviewed variously and widely, all stand in stark contrast to much of the nuance and doxology one hears among poets speaking to other poets of a certain school.*
>
> *The Times review will increase sales, will introduce people to Rae's poetry, will perhaps bring some readers to other Wesleyan poets, and will certainly trigger any number of people to Google Rae's name, which will lead to poems on-line by her and Hejinian and Howe and Owen and many others, and to sites about Language poetry, American poetry, Objectivist poetry, etc. And, and and, and and . . .*

The Times review will, most importantly, get the book into libraries that would not otherwise order the book from a wholesaler. There, in the library, a person of whatever age and inclination, who may not know from Language poetry, might find it on a shelf near books by Ammons, Bly, and Bukowaki, and might borrow all in one day, and read them.

-----Original Message-----
From: Ruth Lepson <[redacted]>
Sent: Mar 19, 2007 6:48 PM
To: [redacted]
Subject: Re: Armantrout review in Sunday Times Book Review

thanks to David-Baptiste & to Murat for your comments, thoughtful ones.

On 3/18/07 3:54 PM, "David-Baptiste Chirot" <[redacted]> wrote:

I Liked very much Murat's point re the complicating of a poet or poetry group's ideas of how their works should be received, and how they are in fact received. It is not just the massive apparati involved via production, distribtuion, promotion, reviewing, blurbs, mentions, footnotes, soundbytes, blips on blogs--there is also involved another process of translation, and of the existences of othernessess within language, and then within language, modes of that language when attempting to deal with othernesses found in other forms of the language. Murat has written very fascinatingly of many aspects of this in relation with poetry and I think it could be extended to considering the ways poetry is reviewed, as a continual translation across "borders" or "frames" of forms, language tropes, considerations of the readership's language and so forth. I think often, as Murat noted, a reviewer for a large paper can make some very acute direct observations--that sometimes escape the reviewer too closely inolved with the poet, the poet's group and so forth, too intent on being a proselytizer or an explainer, in which case the poetry gets lost amidst the floor plans and the furniture.

There is a an amzing short essay by Robert Musil in his collection Posthumous papers of a Living Authro, called "Surrounded by Poets and Thinkers". (The "posthumous" work appeared in 1929, 13 years before the "living author's" death.) Musil begins by nothing how everyone claims they are not reading, no one reads anymore, and that, beyond that, everything is in decline--medecine, mathematics, philopshy--as well as poetry. The catch is that each group sees this deline only in the others, not in itself. So whie the rest of the world goes to hell n a hand basket, one' own chosen feild is burning with a creative fire unequalled in the annals of genius.

" Just take a moment to leaf through the news and reviews in our magazines and newspapers, and you will be truly amazed at how many deeply moving, prophetic, greatest, deepest, and very great masters appear over the course of a few months; and how often inthe span of such a brief period, 'finally another true poet' has been granted to the nation; and how the most beautiufl animal story and the best novel of the last ten years is written. A few eeks later hardly anyone can still remember the unforgettable impression they made."

Musil continues: "Here we may add the second observation, that all such judegements derive fro diverse circels hermetically closed off to each other. They are formed by related publishers, auhtors, critics, newspapers, readers, and miscellaneous successess, each of whom does not have conatct with anyone outside his praticular circle; and all of these large and samll circles, whose cohesiveness may well be compared to that of a romantic entanglement or a political party, have their own geniuses or at least their "No-one-else more worthy the title.'"

Whenever a review of a poet who is considered a kind of "one of us" of

*this
list appears in a venue and by a person that is "not one of us"--the
sometimes scandalized response always makes me think of Claude Rains'
character in the film Casablanca when he has to shut down Rick's Cafe
temporarily. "I'm shocked! Shocked! There is gambling going on!"*

*I also, with several others, thought that given the space and
readership
--and a myriad other considerations, such as the advertisers, political
lobbies etc. which are involved in the printing of any newspaper--i've
written for several--that the reviewer did very well by Rae Armantrout
and
her poetry and I have a strong feeling greatly increased potential and
actual sales.*

*The reference to "West Coast cult following" does not necessarily refer
to
Language poetry--this is an asumption made only by those who know of
such a
thing as a West Coast Language Poetry. It could just mean "she is very
popular in the area where she lives on the West Coast." Besides,
having a
cult following can be seen by many people as a pretty cool thing! Who
among
poets doesn't want to think fondly of their own personal "cult
following"?
Isn't it much better than if say the reviewer wrote that Armantrout is
primarily a poet of West Coast suburbia writing of facing the questions
which come with aging? That would make her sound like a "confessional"
poet
wouldn't it?*

*It's fun to imagine a dictatorship of the poet and poets' groups, who
would
lay down the law for the exact forms of the reception of their works.
(These actually already do exist, just never at quite the incredibly
omnipotent level that poets and poets' groups wd like them to. There
can
never be, after all, suffiencent unto the day enough worship to sate
the Sun
God, the Sun King or The Dear Leader, Big Brother, the Empress, the
Gang of
Four and the rest--)*

*I just read three reviews from three different journals in NYC in
1858-9 of Whitman's first edition of Leaves of Grass. Excellent and
most
perceptive reviews!!!! By God--the ideal reader as reviewer! (The
famous*

letter from Emerson being used to promote the second edition.)
Of course, the reviewer in all three cases just so happened to be Walter Whitman under other names.

Ruth's question re the difference between poetry and the visual arts in terms of people's willingness to see the "postmodern" or "innovative" might be that in hearing, people want "comforting words," or sounds, as humans do. Some people like to be comforted by the familair sounds of one form of poetry, some by another. With images, people are so bombarded continually by the "new," the "shocking," and the "tradition of the new," the "museum without walls" of cyberspace, advertising, videos, t-shirts, logos, fashion, etc etc--that too often the supposedly "radical" show is another way of saying "the familiar," or "the latest variation on the familiar," or "the uncanny mix of the new and the familiar".
In other words, in all cases the audiences go for what they expect to have given to them. The familiar, the comforting, whether traditional or innovative, it's all comfort food. And sells like hot cakes to its chosen demographics, proporitonately speaking, given the varying sizes of the audiences involved.
If one really wanted to be jolted by something "new" and "shocking" it would be to take a look at the world in front of one.
But that's why people turn to comfort food isn't ? And maybe why the lack of the arts' involvements in many ways with the political/activism so often remarked on.
Musil ends his little (three and a quarter pp) essay on a very prescient note, seeing from the sitution he dscribes the future just three years away--and in many ways our own present--

"It is unfortunately to be assumed with infinitely greater certainty that this (plenitude of circles, groups) will rather turn out to have been a sign, not recognized early enough, of the spread of a dangerous group-mania.
Infected by this mania, thousands of little groups each peddle their own

set notion of life, so that it ought not to surprise us if soon a genuine
paranoiac will hardly still be able to resist competing with the amateurs."

From: Ruth Lepson <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
To: [redacted]
Subject: Re: Armantrout review in Sunday Times Book Review
Date: Sun, 18 Mar 2007 13:30:05 -0400

well, I was glad to see the review but what I mean to say is that the TBR
has so much power that if they were to put her work in context, even tho she
doesn't like to be identified as a Lang poet--in other words, talk abt what
has been going on outside the mainstream since the 70's at least, their
readership might be inclined to pick up a related book or two. It cd change
the readership for poetry in this country. To that end I wrote a letter to
the ed. Maybe this is naive or useless, like mixing iguanas w/ puppies--ok,
I know the metaphor is apt in only a limited sense. If the audience thought
iguanas were some of what poetry is these days they might at least we cd
watch them on Animal Planet. And imagine if The New Yorker had a spread on
Lang poets, books wd sell like sushi. sorry, I'm not thinking too clearly
today.

Then again here in Boston the same 40 or 50 poets show up at the
'innovative' readings while the great majority of more trad poets go to
other readings, and it seems never the twain shall meet. Maybe it's a matter
of sensibility, but if postmodern poetry were touted the way postmmodern
visual art is, what a dif world it wd be, for better or worse--considering
the pretentious descriptions at the new ICA in Boston, but at least people

seem to feel they shd go there to find some critique of our society or just
to see what artists are doing.

On 3/18/07 12:18 PM, "Herb Levy" <[redacted]> wrote:

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of
this very specialized e-mail discussion list might want to read or write, then what's the point?

Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even
one as "august" as the New York Times, is not such a venue.

Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they
might want to spend time and/or money reading the book, seeing the show,
etc.

Obviously, it's nice when there's something more than that in this kind
of publication, but the editors and publishers would be perfectly happy
if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.

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420. Gabrielle Welford

Re: Chinese Village Struggles to Save Dying Language

Wed 21 Mar 2007

---

i'm sorry. silly me. i meant hakka women. my mother grew up in china--shanghai, dairen, harbin--i will ask her what she remembers. all best, gabe

Checked by Avast anti-virus system

On Wed, 21 Mar 2007, agj wrote:

> *Gabe,*
>
> *That might be what was said, and who am I to disagree or even debate the issue, but for sake of general accuracy foot-binding was an erotic tradition practiced by the Han or "Chinese" the words synonymous.*
>
> *As an aside, my wife and I own genuine pair of "lotus shoes".*
>
> *agj*
>
> *--- Gabrielle Welford <[redacted]> wrote:*
>
> *i know a couple of people in hawaii who are of han ancestry. they say the han did not practice foot binding either--that they were matriarchal.*
> *best, gabe*
>
> *Checked by Avast anti-virus system*
>
> *On Mon, 19 Mar 2007, agj wrote:*
>
> *I posted something a while ago related to the Han and Manchu of China. I would have included the article*

in
its entirety, but the link leads one to both the
intended article and then some nice photos. I
lived in
Heilongjiang for about two years, taking quick
breaks
to explore Croatia and South America. A nice
article,
though I would much disagree that Han and Manchu
are
"indistinguishable by appearance" -- which is to
say
that, for me, the statement reads clumsy (in part
because I lived in the area described and an old
mate
is married to a woman of Manchu ancestory). But
then
not all Han look alike, either -- and the Han, as
some
can better state, because a few of us on this list
have ties to China, are then further divided.
There
seem to be racial and ethnic hierarchies
everywhere
one goes (and last night sat with two men from
Somalia
and we talked about that). As an aside, the Machu
did
not practice foot binding ("Golden Lillies").

http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?
ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

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>
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> *http://autos.yahoo.com/new_cars.html*

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421. **thom donovan**
ROBERT KOCIK contact info ?????????????
Wed 21 Mar 2007

Does anyone have Robert Kocik's latest contact info.???

If so, please back-channel...

Tx, Thom

166 Avenue A
NY, NY 10009
whof.blogspot.com

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

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422. **Patrick F. Durgin**
Hannah Weiner's Open House
Wed 21 Mar 2007

At last, available from Small Press Distribution (and thus your local independent bookseller):

Hannah Weinerâ€™s Open House, by Hannah Weiner.

Edited and with an introduction by Patrick F. Durgin.

POETRY/ART/PERFORMANCE

ISBN 0-9767364-1-1 $14.95

Order from Small Press Distribution

Hannah Weinerâ€™s influence extends from the sixties New York avant-garde, where she was part of an unprecedented confluence of poets, performance and visual artists including Phillip Glass, Andy Warhol, Carolee Schneeman, John Perrault, David Antin, and Bernadette Mayer. Like fellow-traveler Jackson Mac Low, she became an important part of the Language movement of the 70s and 80s, and her influence can be seen today in the so-called â€œNew Narrativeâ€ work stemming from the San Francisco Bay Area. With other posthumous publications of late, her work is being discussed by scholars in feminist studies, poetics, and disability studies. But there does not yet exist a representative selection spanning her decades of poetic output. Hannah Weinerâ€™s Open House aims to remedy this with previously uncollected (and mostly never-published) work, including performance texts, early New York School influenced lyric poems, odes and remembrances to / of Mac Low and Ted Berrigan, and later â€œclair-styleâ€ works.

Hannah Weinerâ€™s Open House beckons us into a realm of poetry that bends consciousness in order to open the doors of perception. Weiner is one of the great American linguistic inventors of the last thirty years of the 20th century. She created an alchemical poetry that transforms the materials of everyday life into a dimension beyond sensory perception. The pieces collected here are as much conceptual art as sprung prose, experimental mysticism as social realism, autobiography as egoless alyric. Patrick Durgin has brought together touchstone works, some familiar and some never before published. Hannah Weinerâ€™s Open House provides the only single volume introduction to the full range of Weinerâ€™s vibrant, enthralling, and unique contribution to the poetry of the Americas. â€”Charles Bernstein

Hannah Weinerâ€™s syncopated patterning uncovers a conversation so thrilling that I never want it to end. As Frank Oâ€™Hara had earlier shifted the stable lyric self into a multiplicity of positions (â€œI donâ€™t know what bloodâ€™s in meâ€), Weiner began in overdrive and rocketed outward, inhabiting texts and communities with the same skill with which she herself was inhabited. â€œI was also a pillow/ case,â€ she wrote, in Spoke (1984). â€œ I was in the closet I was an iron [. . .] I was also sentence.â€ Weiner makes haunting both spooky and hilarious. Messages billboard across the page, words bleed, leap and wilt. Superscription and subscription join forces to destroy the hegemony of the poetic line, opening it up to pure energy. â€”Dodie Bellamy

Hannah Weinerâ€™s work, so lovingly presented here, brought her into the exploration of new ways & means for making poetry â€“ a process by which she would have left her mark under any circumstances on avant-garde poetics & practice. The still more remarkable change in her later work came, spontaneously, with the onset of an experience, an ongoing alteration of perception in which visible words entered her field of vision â€“ as cause of wonder & as â€œmessagesâ€ to be included in the poems that followed. If her art both early & late insures her standing within the twentieth-century avant-garde, it connects her as well to the experience & writings of many traditional poet-mystics (clairvoyants in her word for them & for herself). It is, when taken as a whole, an achievement without precedent or comparison among her sometimes better-known contemporaries. â€”Jerome Rothenberg

Poet and visionary, Hannah Weiner knit together the worlds of post New York School poetry, performance and art. In the early 70s, she went on a three-week fast and let go of everything, resurfacing with a newly visceral, and visual, relation to letters and words. Exploring the joins between art and life, language and politics, she sought to â€œwork in poetic forms that themselves alter consciousness.â€ For Weiner, poetry became a way to intertwine her own experience with that of others, to let more of the world into her art: â€œI continue writing as a collaboration with WORDS I SEE.â€ Rich with previously unpublished works and samples of key works, Hannah Weinerâ€™s Open House restores a crucial figure to the present. â€”Liz Kotz

---
www.da-crouton.com
www.kenningeditions.com

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423. **Joel Weishaus**
"The Way North"-3 Text-1
Wed 21 Mar 2007

North-3 Text-1:
http://web.pdx.edu/~pdx00282/North/North-3/text-1.htm

Hidden links to paratext.
An advanced draft, of course.
Insights are always welcome, as I go on.

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

-Joel

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424. Tisa Bryant

NYC Encyclopedia Event @ Bowery Poetry Club 3/31!

Wed 21 Mar 2007

Dear All,

We hope you can make this The Encyclopedia Project event to at last launch Encyclopedia Vol. 1 in New York!

What: Encyclopedia Vol. 1 A-E: 336 pages of beautiful hardcover, cross-referenced, cross-genre writing and visual art exploring narrative possibility, complete with color plates!

Where: Bowery Poetry Club
308 Bowery
New York, NY 10012
[redacted]
foot of First Street, between Houston & Bleecker
F train to Second Ave, or 6 train to Bleecker

When: Saturday, March 31, 7-9:30 pm

Featuring a cross-referencing of words & visuals from our wonderful Vol. 1 contributors:

Afua-Kafi Akua
Ricardo Bracho
Tisa Bryant
Robert Doto
Billy Gomberg
Sara Jaffe
ee miller
Akilah Oliver
Frances Richard
Christopher Stackhouse
Terese Svoboda

and music from the mesmerizing musical duo Callers!
MC'd by R. Erica Doyle!

Books available at the event

Join us! Bring your friends!

Tisa Bryant
Editor
The Encyclopedia Project
www.encyclopediaproject.org

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425. UbuWeb
MoMA and UbuWeb Present - March 28th: Bergvall, Byrum, Fitterman & Goldsmith
Wed 21 Mar 2007

Writing in Time - Poets and Technology:
A collaboration between The Museum of Modern Art and UbuWeb.

Wednesday, March 28, 6:00 p.m.

The Museum of Modern Art
Celeste Bartos Theater, 4 West 54 Street, New York, NY.

The exhibition Out of Time: A Contemporary View considers notions of temporality and reconstructions of time through memory, fantasy, dreams, and history in a variety of media. On the occasion of this exhibition, MoMA asked poets to explore how technology informs the language and rhythms of poetry. Caroline Bergvall, poet, and Co-Chair, Writing MFA, Milton Avery School for the Arts, Bard College; Greta Byrum, poet and sound artist; Robert Fitterman, poet; Kenneth Goldsmith, poet, Professor, Creative Writing Program, The University of Pennsylvania, and founding editor of ubuweb.com, read works of their own and of others. Tickets ($5; members, students, seniors, and staff of other museums $3) can be purchased at the lobby information desk, the Film desk, the Cullman Building lobby, or online at
http://www.moma.org/events/adult/index.html#modernpoets

UbuWeb
http://ubu.com

___
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426. Barry Schwabsky
Hejinian and Watten at Parasol Unit, 29 March
Thu 22 Mar 2007

Please join us for a reading by the renowned American poets Lyn Hejinaian and Barrett Watten next Thursday, 29 March, 6:30 PM, at Parasol Unit, London

Lyn Hejinian is the author of many books, including Writing is An Aid to Memory (The Figures, 1978), My Life (third edition, Green Integer, 2002),

Oxota: A Short Russian Novel (The Figures, 1991), and The Fatalist (Omnidawn, 2003). Her essays are collected in The Language of Inquiry (University of California Press, 2000). She was editor of Tuumba Press, 1976-84 and co-editor (with Barrett Watten) of Poetics Journal, 1981-99 and is now co-director of Atelos. A Chancellor of the Academy of American Poets, she teaches at the University of California, Berkeley.

Barrett Watten is a poet and a professor of literature and cultural studies at Wayne State University in Detroit. He has published two volumes of literary and cultural criticism, of which The Constructivist Moment: From Material Text to Cultural Poetics (Wesleyan, 2003) was awarded the René Wellek Prize in 2004. His published works of poetry include Frame (1971-1990), published by Sun and Moon in 1997; Bad History (Atelos, 1998); and Progress/Under Erasure (Green Integer, 2004). Watten edited This, one of the central little magazines of the experimental writers who would be known as the Language school, and co-edited Poetics Journal, one of its theoretical venues. The Grand Piano, a multi-authored "experiment in collective autobiography" of the period, began serial publication in November 2006. Recently, he spent time in Germany as a Fulbright Fellow, at the University of Tübingen and in Berlin, where he wrote on visual art, performance, and cultural politics.

The readings at Parasol Unit are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Peter Cole, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Sue Hubbard, Vincent Katz, Tony Lopez, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, and Catherine Wagner.

Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

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427. mIEKAL aND

Fwd: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Thu 22 Mar 2007

Begin forwarded message:

> *From: Ibis Editions <[redacted]>*
> *Date: March 22, 2007 9:56:16 AM CDT*
> *To: Ibis Editions <[redacted]>*
> *Subject: Ibis Editions poets on "The NewsHour with Jim Lehrer"*

> *Dear Friends of Ibis Editions,*
> *We are very pleased to announce that two of our authors--Samih al-Qasim and Taha Muhammad Ali--will be featured on a special segment about Palestinian poetry on PBS's "NewsHour with Jim Lehrer" tonight, Thursday, March 22. Check your local listings for the exact time.*
>
> *To read more about Samih al-Qasim's Sadder than Water: New & Selected Poems and Taha Muhammad Ali's Never Mind: Twenty Poems and a Story, please see www.ibiseditions.com*
>
> *With all best wishes,*
> *The Editors*
>
> *******
>
> *Ibis Editions*
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> *fax 972-2-[redacted]*
> *www.ibiseditions.com*

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428. Daniel Machlin
Jill Magi/Futurepoem Book Party 3/29
Thu 22 Mar 2007

Book release party for
THREADS by Jill Magi (Futurepoem books 2007)

With readings by
Cecilia Vicuna
Brenda Iijima
Prageeta Sharma
FP Editor Dan Machlin
and Special guests

Thursday, March 29th
6:30-8:30 p.m., FREE

Teachers and Writers Collaborative

NOTE NEW ADDRESS:
520 Eighth Avenue (at 36th Street)
Suite 2020 (20th floor)
New York City

Guests must sign in downstairs at front desk
For further information, call [redacted].

About Threads:

“Inflection implicates us in family language we hardly understand, in old country we are also responsible for destroying and recreating in a new world and word order whose mapping remains the task at hand. These Threads work between the telling of a story and history to inhabit such burdens of belated homecoming that stay the legacy of conquest.” —Ammiel Alcalay

“In this delicate drawn/sewn/written book,/we are asked to ‘feel a map as a ghost limb,’/to reach down to a place of ‘generative tension’/where ‘prayer has atrophied/as the grammar-muscle of together.’/Beautiful, poignant, her stuttering speech/‘on the other side of perhaps.’” —Cecilia Vicuña

“Some things can’t be understood without turning to poetry, the genre that allows observation, love, memory, confusion, and explanation to intermix and play. Threads stitches all these things together. It tells a complicated story of a father who is an Estonian refugee and of a daughter who attempts to understand what this means by moving through genres and mediums. It is a moving story of searching for meaning and of an eventual arrival at a place of many meanings.” —Juliana Spahr

“Constituent parts of a person are discerned when memory, history and familial inquiry regroup to form and appreciate identity . . . . These probings take the work into regions of cultural conflict and reconnection, emotional shifts and aesthetic conveyances to arrive at nuanced perspectives that bridge former gaps and voids. The syntax that delves there is sincere and soft as well as gritty in its interpersonal realism.” —Brenda Iijima Jill Magi is a writer and artist living in Brooklyn, New York. She is the author of the chapbook Cadastral Map, published in 2005 by Portable Press at Yo-Yo Labs, as well as several self-published and personally distributed small, handmade books. Her poetry, prose, and visual work has been published in HOW2, The Brooklyn Rail, Jacket, The New Review of Literature, Aufgabe, Chain, and Pierogi Press, and exhibited at the Brooklyn Arts Council Gallery and the Brooklyn Waterfront Artists Coalition. A 2006-07 writer-in-residence with the Lower Manhattan Cultural Council, she also teaches at The City College Center for Worker Education and runs Sona Books, a small press dedicated to publishing risky, quiet, project-driven works in chapbook form.

BUY THREADS at SPD: http://www.spdbooks.org/Details.asp?BookID=0971680078

For More Information: Visit http://www.futurepoem.com=

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429. Christophe Casamassima
coolidge quotes...
Thu 22 Mar 2007

Skip and Tom,

thank you so much. it's good to be back amongst friends...

Christophe

=
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430. Patrick F. Durgin
Hannah Weiner's Open House TOC
Thu 22 Mar 2007

It was brought to my attention that a TOC might be useful to those who already know her work and own some of her books. So, here is the TOC for Hannah Weiner's Open House, w/ page #s to indicate the scope of the excerpts. I should say that, with the exception of Nijole's House, which remains in print, this book reprints the entirety of Weiner's chapbooks. There's a complete description of the criteria of inclusion in the introduction to the book. But suffice to say, the project is geared toward rounding out and gathering one's HW shelf.

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431. **David-Baptiste Chirot**

FW: This Weekend at Woodland Pattern: Betsy Andrews & Fleda Brown

Thu 22 Mar 2007

_____ It’s tax season, make sure to follow these few simple tips
http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=WLMartagline=

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432. **agj**

Re: Chinese Village Struggles to Save Dying Language

Thu 22 Mar 2007

No apology. Please. Silly who?! If anything, I can't help but to think you are very lucky to have such an interesting mom - and that must mean you're as well!

Best,
Alex

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___ Finding fabulous fares is fun. Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains. http://farechase.yahoo.com/promo-generic-14795097

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433. Nick Carbo
poetry summer in france! fiction too
Thu 22 Mar 2007

The Virginia Center for the Creative Arts
presents the Summer 2007
Auvillar Writers' Workshops in France

The VCCA's studio facility is located in south west France in the charming village of Auvillar, between Toulouse and Bordeaux and four hours north of Barcelona.

What Are You Doing This Summer?
Combine Creativity With A Dream Vacation!

Join VCCA for our inaugural 2007 Writers' Workshops in glorious Auvillar, France

Poetry	Fiction
June 21-27	July 11-17

You'll experience small group workshops, one-on-one critiques, and readings. Led by acclaimed writers Helen Benedict and Stephen O'Connor, and poets Nick CarbÃ³ and Denise Duhamel, the workshops are held in Moulin Ã Nef, our seventeenth-century studio facility seated on the banks of the Garonne River. Free time will be built into the schedule to enjoy the region, from archeological sites and museums to local markets. Indulge your taste buds with foie gras, armagnac, and local wines.

Time to write, time to explore, time to relax.

Space is limited. Don't wait. Registration deadline May 1st. For application and scholarship information visit www.vcca.com. Please contact Roberta Lawrence at [redacted] or [redacted] for more information.

Won't you join us? The VCCA is an internationally recognized nonprofit organization providing residential fellowships and cultural programming. Please feel free to forward this email to those you think will be interested in the Auvillar Writers' Workshops.

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com. =0

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434. Dan Coffey
performance poets
Thu 22 Mar 2007

I remember a thread awhile ago concerning someone looking for poets who performed their work well. I didn't think of it at the time, but Debra Marquart is a great example - http://www.debramarquart.com/

Dan

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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435. Poetry Project
Events at the Poetry Project 3/26 - 3/31
Thu 22 Mar 2007

Dears,

We have four events lined up before we dematerialize into holy air for one solid week. Translation: we will have no readings and our office will be closed from Monday April 2 until Friday April 6. Our schedule will pick back up on Monday April 9.

Love,

The Poetry Project

Monday, March 26, 8:00 pm
Peter O'Leary & Elizabeth Robinson

Peter O'Leary is the author of two full length collections of poetry, Watchfulness, and Depth Theology, as well as a book of criticism, Gnostic Contagion: Robert Duncan & the Poetry of Illness. In addition to acting as literary executor for the Ronald Johnson Estate, he is one of the long-time

editors of LVNG. He teaches at the School of the Art Institute of Chicago. Elizabeth Robinson is the author of eight books of poetry. Her most recent books are Apostrophe and Under That Silky Roof. The Golem will be published as a chapbook by Phylum Press early in 2007. Robinson is a co-editor of Instance Press and EtherDome Chapbook Series. She teaches at the University of Colorado, and sometimes Naropa, and lives in Boulder.

Wednesday, March 28, 8:00 pm
Song For New York: What Women Do While Men Sit Knitting

A reading of poems that have been transposed into song lyrics which are at the core of the upcoming Mabou Mines production Song For New York: What Women Do While Men Sit Knitting. The poet/lyricists reading will be Patricia Spears Jones, Migdalia Cruz, Imelda O¹Reilly, Karen Evans Kandel and Maggie Dubris. S4NY is a site specific music/theater piece that will be performed on a barge at five locations in the waters surrounding the five boroughs of NYC and will premiere in September, 2007. *extensive bio info below

Friday, March 30, 10:30 pm
Synesthesia: Cat Tyc and Sara Jaffe

Cat Tyc and Sara Jaffe present a night of video, fiction and music. "The Synesthesia Series" of abstract videos focuses on solitary images and sound on a parallel plane, with a romantic French nod to the collage process of experiential sense memory expression. Upping the ante are the words and perchance the live music of Sara Jaffe. Cat Tyc is a writer/videomaker whose work has shown at the Brooklyn Museum of Art, Anthology Film Archives, Camac Centre d'Art in Paris, the High Energy Constructs gallery in Los Angeles and the Portland Art Center in Oregon. Sara Jaffe is a fiction writer and musician currently living in Western Massachusetts. She is the former guitarist for dance-damaged band Erase Errata and proprietor of Inconvenient Press and Recordings, a DIY purveyor of handmade books and audio matter.

Saturday, March 31, 2:00 pm
8th Avenue Poems: Publication Party for Stefan Brecht

A celebration of the publication of Stefan Brecht's 8th Avenue Poems, a collection of poems he wrote about his walk to and from the Chelsea Hotel, where he worked, for some 30 years. Following music, drinks and snacks, poet and novelist Robert Nichols will give a reading from the book, released this past year by Spuyten Duyvil Press. There will be time after the reading to peruse 8th Avenue Poems and its companion book, 8th Avenue, recently published in limited edition by onestar press, with nearly 150 photographs Stefan Brecht took of the pavements along his route. Brecht was born in Berlin, Germany, in 1924, and came to America in 1942. He is a doctor of philosophy and has been a teacher, a writer on theater, Stein and Goya, as well as a late-night actor.

Readings will resume the second week of April...

Monday, April 9, 8:00 pm Alli Warren & Brandon Brown

Wednesday, April 11, 8:00 pm Way More West: The Poems of Ed Dorn

Friday, April 13, 10:00 pm Pocket Myths: The Odyssey

Please visit http://www.poetryproject.com/calendar.php for more details and bios.

Song For New York: What Women Do While Men Sit Knitting

MIGDALIA CRUZ (Writer/Bronx) has written over thirty plays, and her work has been produced across the U.S. and abroad at various venues including: Classic Stage Company, Playwrights Horizons, Brooklyn Academy of Music, American Repertory Theatre; National Theatre of Greece (Athens), Foro Sor Juana Ines de la Cruz (Mexico City), Old Red Lion (London, England). Her plays and monologues have been published by Theatre Communications Group, U. of Arizona Press, Routledge Press, Penguin Books, Arte Publico Press, Applause Books, Smith & Krauss Publishers, and Third Woman Press. She has also taught playwriting at U. of Iowa/Playwrights¹ Workshop, NYU¹s Tisch School of the Arts, Princeton University. She is a 1996 recipient of the Kennedy Center¹s Fund for New American Plays award for Another Part of the House. She won a1994 Connecticut Commission on The Arts grant for playwriting. At Classic Stage Company, she was a 1994 PEW/TCG National Artist in Residence. She was a 1997-98 Sackler Fellow at Connecticut Rep/UConn, a 1991 & 1995 NEA Playwriting Fellow, a 1988 McKnight Fellow. She received her MFA from Columbia University and is an alumnus of New Dramatists.

MAGGIE DUBRIS (Writer/Manhattan) has published books including Skels (Soft Skull Press, 2004), Weep not My Wanton (Black Sparrow Press, 2002) and WillieWorld (Cuz Editions, 1998). Her published works have also appeared in numerous anthologies and magazines, and she has written for radio, film and television. She received a Jentel Artist Residency, as well as residencies at the Tyrone Guthrie Centre, the Macdowell Colony, and Blue Mountain Center. She received the NEA Literature Fellowship for poetry, the Bronx Writers Center Chapter One Award, the NEA Grant for Opera/Musical Theater and the Richard Margolis Award for Willie World.

PATRICIA SPEARS JONES (Writer/Brooklyn) has published books including Femme du Monde from Tia Chucha Press (2006), The Weather That Kills (Coffee House Press, 1995), Mythologizing Always (Telephone Books, 1981), and her work has been published in numerous journals and anthologies. She was a contributing editor of Heliotrope, a literary journal, co-editor/publisher of Ordinary: An Anthology of New York City Women Poets and an editor of W.B., a literary journal. She holds an MFA in writing from Vermont College and a B.A.

in Communication Arts from Rhodes College. She has received grants from Foundation for Contemporary Performance Arts, National Endowment for the Arts, Diverse Forms Artists Project and the New York Foundation for the Arts, the Goethe Institute for travel/research in Germany. She has received fellowships to Millay Colony, the Virginia Center for the Creative Arts, Bread Loaf and Squaw Valley Community of Writers. She has taught at Parsons School of Design, Sarah Lawrence College, Naropa University, the Harlem Branch of the New York Public Library and St. Mark's Poetry Project.

KAREN KANDEL (Writer/Queens) is an Artistic Associate with Mabou Mines and has performed in Mabou Mines Lear, Peter and Wendy and Ecco Porco. She has received three Village Voice OBIE Awards, a Drama League, Dramalogue, Connecticut Critics Circle, and San Diego¹s Craig Noel Awards. Residencies: Mabou Mines Suite/Resident Artist Program, Arts at St. Ann¹s Puppet Lab. Grants and Fellowships: the Spencer Cherashore Fund, Jim Henson Foundation, Audrey Skirball-Kenis T.I.M.E. Grant, Peter S. Reed Foundation. Karen and Mabou Mines are participants in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group (2007).

IMELDA O¹REILLY (Writer/Staten Island) has written four plays and has acted, directed and produced in New York, Paris, Edinburgh and London. Her second play, Faz In Ate, was selected as part of the Mabou Mines Artist in Residence Program 2000 and was co-produced by Daedalus Theater Company in New York. Her work has also been produced at the Ensemble Studio Theatre and the Dublin Fringe Festival in 1998. She has just completed a compilation of poetry entitled I Wake in Half Dream due out this year published by Belfast Lapwing. She has performed at the Galway Arts Fringe Festival and many downtown venues, including Fez, Mercury Lounge, Knitting Factory and CBGBs. Her work was selected as part of the American Living Room Series at HERE Arts Center in collaboration with Lincoln Center 2003. She has been funded by the Virginia Wellington Cabot Foundation and Unity Theatre Co. She has been the recipient of a fellowship from New York Foundation for the Arts (June 2001) and most recently was recently awarded a (2007) Fulbright grant.

MABOU MINES is a theater ensemble based in New York City, which was founded in 1970. The current Co-Artistic Directors are: Julie Archer, Lee Breuer, Sharon Fogarty, Ruth Maleczech, Frederick Neumann, and Terry O¹Reilly; along with Artistic Associates: Karen Kandel, David Neumann, Clove Galilee and Honora Fergusson Neumann. The company has created more than fifty original works and adaptations of classics for the theater. These works have been presented in NYC and throughout the United States, North & South America, Europe, Australia, and Asia. Mabou Mines has received more than 50

awards and citations for excellence, including OBIE Awards for General Excellence and Sustained Achievement.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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436. Tim Peterson

New on Mappemunde: Tim Peterson's blog

Thu 22 Mar 2007

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http://mappemunde.typepad.com

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437. Nada Gordon
*BOOK PARTY 4/1 **FOLLY** by Nada Gordon*
Fri 23 Mar 2007

A DAZZLING DISPLAY OF HETEROGENEOUS SPLENDOR

Roof Books invites you

to celebrate the publication of

Folly

by Nada Gordon

on Sunday, April 1, 2007

from 3 p.m. to 6 p.m.

at 300 Bowery (between Houston and Bleecker)

HEAR SONGS, SKETCHES, & RECITATIONS
DESIGNED TO EDUCATE, EDIFY, AMAZE, AND UPLIFT

but more importantly

HORS D'OEUVRES will be served
as well as a variety of BEVERAGES

festive and/or foolish attire encouraged

@>----

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438. Steensen,Sasha
Bonfire Press / chapbook by Graham Foust
Fri 23 Mar 2007

Bonfire press is pleased to announce the publication of

Some Kinds of Poems, a chapbook by Graham Foust

Born in Knoxville, Tennessee and raised in Eau Claire, Wisconsin, Graham Foust currently lives in Oakland, California with his wife and son. He is the author of As in Every Deafness, Leave the Room to Itself, and Necessary Stranger, and he teaches in the graduate and undergraduate programs at Saint Mary's College of California.

There are 75 copies of this chapbook. Each cover was printed on a Vandercook letterpress using a photopolymer plate; the binding is sewn by hand. To order, send a check for $7 to

Bonfire Press
C/O Center for Literary Publishing
Department of English
Colorado State University
Fort Collins, CO 80523

Bonfire press is a small press located within the Center for Literary Publishing at Colorado State University. We publish poetry chapbooks and broadsides using a Vandercook SP15 letterpress, type, and photopolymer plates. For more information contact Gordon Hadfield or Sasha Steensen at [redacted] or [redacted]

On 3/22/07 10:04 PM, "POETICS automatic digest system" <[redacted]> wrote:

There are 11 messages totalling 957 lines in this issue.

Topics of the day:

1. Hejinian and Watten at Parasol Unit, 29 March
2. coolidge quotes...
3. Jill Magi/Futurepoem Book Party 3/29
4. Fwd: Ibis Editions poets on "The NewsHour with Jim Lehrer"
5. Hannah Weiner's Open House TOC
6. Chinese Village Struggles to Save Dying Language
7. FW: This Weekend at Woodland Pattern: Betsy Andrews & Fleda Brown
8. poetry summer in france! fiction too
9. performance poets
10. Events at the Poetry Project 3/26 - 3/31
11. New on Mappemunde: Tim Peterson's blog

Date: Thu, 22 Mar 2007 12:15:57 +0000
From: Barry Schwabsky <[redacted]>
Subject: Hejinian and Watten at Parasol Unit, 29 March

Please join us for a reading by the renowned American poets Lyn Hejinaian and Barrett Watten next Thursday, 29 March, 6:30 PM, at Parasol Unit, London

Lyn Hejinian is the author of many books, including Writing is An Aid to Memory (The Figures, 1978), My Life (third edition, Green Integer, 2002), Oxota: A Short Russian Novel (The Figures, 1991), and The Fatalist (Omnidawn, 2003). Her essays are collected in The Language of Inquiry (University of California Press, 2000). She was editor of Tuumba Press, 1976-84 and co-editor (with Barrett Watten) of Poetics Journal, 1981-99 and is now co-director of Atelos. A Chancellor of the Academy of American Poets, she teaches at the University of California, Berkeley.

Barrett Watten is a poet and a professor of literature and cultural studies at Wayne State University in Detroit. He has published two volumes of literary and cultural criticism, of which The Constructivist Moment: From Material Text to Cultural Poetics (Wesleyan, 2003) was awarded the René Wellek Prize in 2004. His published works of poetry include Frame (1971-1990), published by Sun and Moon in 1997; Bad History (Atelos, 1998); and Progress/Under Erasure (Green Integer, 2004). Watten edited This, one of the central little magazines of the experimental writers who would be known as the Language school, and co-edited Poetics Journal, one of its theoretical venues. The Grand Piano, a multi-authored "experiment in collective autobiography" of the period, began serial publication in November 2006. Recently, he spent time in Germany as a Fulbright Fellow, at the University of Tübingen and in Berlin, where he wrote on visual art, performance, and cultural politics.

The readings at Parasol Unit are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Peter Cole, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Sue Hubbard, Vincent Katz, Tony Lopez, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, and Catherine Wagner.

Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

---

Date: Thu, 22 Mar 2007 22:36:14 +0800
From: Christophe Casamassima <[redacted]>
Subject: coolidge quotes...

Skip and Tom,

thank you so much. it's good to be back amongst friends...

Christophe

=3D
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Date: Thu, 22 Mar 2007 09:40:17 -0400
From: Daniel Machlin <[redacted]>
Subject: Jill Magi/Futurepoem Book Party 3/29

Book release party for
THREADS by Jill Magi (Futurepoem books 2007)

With readings by
Cecilia Vicuna
Brenda Iijima
Prageeta Sharma
FP Editor Dan Machlin
and Special guests

Thursday, March 29th
6:30-8:30 p.m., FREE

Teachers and Writers Collaborative

NOTE NEW ADDRESS:
520 Eighth Avenue (at 36th Street)
Suite 2020 (20th floor)
New York City

Guests must sign in downstairs at front desk
For further information, call [redacted].

About Threads:

=93Inflection implicates us in family language we hardly understand, in =20=

old country we are also responsible for destroying and recreating in =20 a new world and word order whose mapping remains the task at hand. =20 These Threads work between the telling of a story and history to =20 inhabit such burdens of belated homecoming that stay the legacy of =20 conquest.=94
=97Ammiel Alcalay

=93In this delicate drawn/sewn/written book,/we are asked to =91feel a =20=

map as a ghost limb,=92/to reach down to a place of =91generative =20 tension=92/where =91prayer has atrophied/as the grammar-muscle of =20 together.=92/Beautiful, poignant, her stuttering speech/=91on the other =20=

side of perhaps.=92=94
=97Cecilia Vicu=F1a

=93Some things can=92t be understood without turning to poetry, the = genre =20 that allows observation, love, memory, confusion, and explanation to =20 intermix and play. Threads stitches all these things together. It =20 tells a complicated story of a father who is an Estonian refugee and =20 of a daughter

who attempts to understand what this means by moving =20 through genres and mediums. It is a moving story of searching for =20 meaning and of an eventual arrival at a place of many meanings.=94 =97Juliana Spahr

=93Constituent parts of a person are discerned when memory, history and =20=

familial inquiry regroup to form and appreciate identity . . . . =20 These probings take the work into regions of cultural conflict and =20 reconnection, emotional shifts and aesthetic conveyances to arrive at =20=

nuanced perspectives that bridge former gaps and voids. The syntax =20 that delves there is sincere and soft as well as gritty in its =20 interpersonal realism.=94
=97Brenda Iijima
Jill Magi is a writer and artist living in Brooklyn, New York. She is =20=

the author of the chapbook Cadastral Map, published in 2005 by =20 Portable Press at Yo-Yo Labs, as well as several self-published and =20 personally distributed small, handmade books. Her poetry, prose, and =20 visual work has been published in HOW2, The Brooklyn Rail, Jacket, =20 The New Review of Literature, Aufgabe, Chain, and Pierogi Press, and =20 exhibited at the Brooklyn Arts Council Gallery and the Brooklyn =20 Waterfront Artists Coalition. A 2006-07 writer-in-residence with the =20 Lower Manhattan Cultural Council, she also teaches at The City =20 College Center for Worker Education and runs Sona Books, a small =20 press dedicated to publishing risky, quiet, project-driven works in =20 chapbook form.

BUY THREADS at SPD: http://www.spdbooks.org/Details.asp?=20 BookID=3D0971680078

For More Information: Visit http://www.futurepoem.com=

Date: Thu, 22 Mar 2007 07:51:51 -0500
From: mIEKAL aND <[redacted]>
Subject: Fwd: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Begin forwarded message:

> *From: Ibis Editions <[redacted]>*
> *Date: March 22, 2007 9:56:16 AM CDT*
> *To: Ibis Editions <[redacted]>*
> *Subject: Ibis Editions poets on "The NewsHour with Jim Lehrer"*
>
> *Dear Friends of Ibis Editions,*
> *We are very pleased to announce that two of our authors--Samih al-Qasim and Taha Muhammad Ali--will be featured on a special segment*

> *about Palestinian poetry on PBS's "NewsHour with Jim Lehrer" tonight, Thursday, March 22. Check your local listings for the exact time.*
>
> *To read more about Samih al-Qasim's Sadder than Water: New & Selected Poems and Taha Muhammad Ali's Never Mind: Twenty Poems and a Story, please see www.ibiseditions.com*
>
> *With all best wishes,*
> *The Editors*
>
> *******
>
> *Ibis Editions*
> *P.O. Box 8074*
> *Jerusalem*
> *phone 972-2-[redacted]*
> *fax 972-2-[redacted]*
> *www.ibiseditions.com*

Date: Thu, 22 Mar 2007 13:30:30 -0400
From: "Patrick F. Durgin" <[redacted]>
Subject: Hannah Weiner's Open House TOC

It was brought to my attention that a TOC might be useful to those who already know her work and own some of her books. So, here is the TOC for Hannah Weiner's Open House, w/ page #s to indicate the scope of the excerpts. I should say that, with the exception of Nijole's House, which remains in print, this book reprints the entirety of Weiner's chapbooks. There's a complete description of the criteria of inclusion in the introduction to the book. But suffice to say, the project is geared toward rounding out and gathering one's HW shelf.

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www.da-crouton.com
www.kenningeditions.com

Date: Thu, 22 Mar 2007 11:20:34 -0700
From: agj <[redacted]>
Subject: Re: Chinese Village Struggles to Save Dying Language

No apology. Please. Silly who?! If anything, I can't
help but to think you are very lucky to have such an
interesting mom - and that must mean you're as well!

Best,
Alex

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

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Date: Thu, 22 Mar 2007 13:17:44 -0500
From: David-Baptiste Chirot <[redacted]>
Subject: FW: This Weekend at Woodland Pattern: Betsy Andrews & Fleda Brown

> Date: Thu, 22 Mar 2007 10:18:41 -0700> From: [redacted]=
t> Subject: This Weekend at Woodland Pattern> To: [redacted]=
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ion)> > Friday, March 23, 2007, 7 p.m.> Woodland Pattern Book Center> 720 E=
ast Locust Street, Milwaukee> > $8 general, $7 students and seniors, $6 mem=
bers> > Friday, 3/23: Betsy Andrews & Fleda Brown, 7:00 p.m.> > Betsy Andre=
ws, 2007 Brittingham Prize winner, is the author of> She-Devil (Sardines Pr=
ess, 2003), In Trouble/C-3 (with Bruce> Andrews, BoogCity, 2004), and New J=
ersey (UW Press 2007). Her poems> and essays can be found in publications i=
ncluding X-Connect, PomPom,> Narrativity and the Yemeni newspaper, Culture.=
She reviews poetry,> theater and experimental prose for Gay City News.> > =
"The heart of darkness is alive and beating in Betsy Andrews's New> Jersey.=
This well investigated sweep of a poem builds and> passionately sustains i=
tself through many luminous hallucinatory> details. With its commitment to =

naming, to witnessing the> machinations and degradations of our terror, thi=
s is a brave poem,> and a necessary one." - Anne Waldman> >
http://www.wood=
landpattern.org/poems/betsy_andrews01.shtml> > Fleda Brown, 2007 Felix
Poll=
ak Prize winner, is Poet Laureate of> Delaware, professor of English at the=
 University of Delaware, and> author of Breathing In, Breathing Out, winner=
 of the Philip Levine> Prize, and The Women Who Loved Elvis All Their Lives=
. Her poetry has> been published in journals including Poetry, Kenyon Revie=
w, American> Poetry Review, and Georgia Review. This is her sixth collectio=
n of> poems.> > "Things fall apart in these poems-memories, family, and the=
> expanding universe are scattered into pieces, spread across> imagination'=
s space. But Brown also seeks to compose-or at least to> imply the possibil=
ity of-their reunion. Cast in an impressive> variety of forms, she manages =
her signature, magical metamorphoses,> poetry soaring at its best, yet, som=
ehow, never leaving the ground> it rises from." - Dabney Stuart> > http://w=
ww.woodlandpattern.org/poems/fleda_brown01.shtml> >
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Woodland Pattern in collab=
oration with Milwaukee Gay Arts Center> presents a reading with 1996
Lambda=
 Literary Award winner Dylan> Scholinski> > Sunday, March 25, 2007, 7
p.m.>=
 Woodland Pattern Book Center> 720 East Locust Street, Milwaukee> > $8
gene=
ral, $7 students and seniors, $6 members> > Sunday, 3/25: Dylan Scholinski,=
 7:00 p.m.> > Dylan Scholinski resides in Washington DC and is a distinguis=
hed> artist, author, and public speaker. He is the 1996 winner of a> Lambda=
 Literary award for his book The Last Time I Wore a Dress: A> Memoir. Dylan=
 has appeared on 20/20, Dateline, Today, and performed> in 2006 with The Tr=
anny Roadshow.> > Scholinski will also perform and exhibit visual work at M=

ilwaukee> Gay Arts Center. Call [redacted] for more info.> > This program=
 is made possible by a grant from the Greater Milwaukee> Foundation's Gay a=
nd Lesbian Community Fund.> >
http://www.woodlandpattern.org/gallery/dylan_=
scholinski01.shtml> >
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Poetry to Kids with Peggy Hong; 2:00> > Sun. 3/25: 1996 Lambda Award
Winner=
 Dylan Scholinksi; 7:00> > Fri. 3/30: Beautiful, Wary: The Films of Michael=
 Robinson; 7:00 > > Sun. 4/1: Joel Lipman Opening Reception & Gallery Talk;=
 2:00 pm> > Wed. 4/4: Juan Felipe Herrera & Cristina Cabral at UWM; 6:30
pm=
> > Th. 4/12: Ethelbert Miller on Langston Hughes at MPL; 7:00 pm> > Fri. 4=
/13: Ethelbert Miller & John Keene; 7:00 pm> > Sun. 4/15: Duncan / Levertov=
 Reading Group; 3:00 pm> > Wed. 4/18: Elliot Lipchik & Stephen Anderson;
7:=
00 pm> > Fri. 4/20: Redletter Reading Series> > Sat. 4/21: Serious Play Wor=
kshop with Robert McDonald; 1:00 pm> > Sat. 4/21: Wisconsin Lit Bash, Milla=
dore WI; 10:00 am to 4:00 pm> > Tue. 4/24: Discussion and Craft with Gene T=
anta; 6:30 pm> > Th. 4/26: Ron Padgett on O'Hara & Koch at MPL; 7:00 pm> >
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Fri. 4/27: Ron Padgett & Daniel Borzutzky; 7:00 p.m> >
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Lo=
cust Street> Milwaukee, WI 53212> phone [redacted]

It=92s tax season, make sure to follow these few simple tips=20
http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.=
aspx?icid=3DWLMartagline=

Date: Thu, 22 Mar 2007 14:58:15 -0400
From: Nick Carbo <[redacted]>
Subject: poetry summer in france! fiction too

The Virginia Center for the Creative Arts
presents the Summer 2007
Auvillar Writers' Workshops in France

The VCCA's studio facility is located in south west France in the=20 charming village of Auvillar, between Toulouse and Bordeaux and four=20 hours north of Barcelona.

What Are You Doing This Summer?
Combine Creativity With A Dream Vacation!

Join VCCA for our inaugural 2007 Writers' Workshops in glorious=20 Auvillar, France

Poetry Fiction
June 21-27 July 11-17

You'll experience small group workshops, one-on-one critiques, and=20 readings. Led by acclaimed writers Helen Benedict and Stephen O'Connor,=20 and poets Nick Carb=C3=B3 and Denise Duhamel, the workshops are held in=20 Moulin =C3=A0 Nef, our seventeenth-century studio facility seated on the=20 banks of the Garonne River. Free time will be built into the schedule=20 to enjoy the region, from archeological sites and museums to local=20 markets. Indulge your taste buds with foie gras, armagnac, and local=20 wines.

Time to write, time to explore, time to relax.

Space is limited. Don't wait. Registration deadline May 1st. For=20 application and scholarship information visit www.vcca.com. Please=20 contact Roberta Lawrence at [redacted] or [redacted] for more=20 information.

Won't you join us? The VCCA is an internationally recognized nonprofit organization=20 providing residential fellowships and cultural programming. Please feel=20 free to forward this email to those you think will be interested in the=20 Auvillar Writers' Workshops.

_____ AOL now offers free email to everyone. Find out more about what's free=20 from AOL at AOL.com. =3D0

Date: Thu, 22 Mar 2007 15:19:39 -0500
From: Dan Coffey <[redacted]>
Subject: performance poets

I remember a thread awhile ago concerning someone looking for poets who performed their work well. I didn't think of it at the time, but Debra Marquart is a great example - http://www.debramarquart.com/

Dan

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

Date: Thu, 22 Mar 2007 18:48:57 -0500
From: Poetry Project <[redacted]>
Subject: Events at the Poetry Project 3/26 - 3/31

Dears,

We have four events lined up before we dematerialize into holy air for one solid week.=20 Translation: we will have no readings and our office will be closed from Monday April 2 until Friday April 6. Our schedule will pick back up on Monday April 9.

Love,

The Poetry Project

Monday, March 26, 8:00 pm
Peter O'Leary & Elizabeth Robinson

Peter O'Leary is the author of two full length collections of poetry, Watchfulness, and Depth Theology, as well as a book of criticism, Gnostic Contagion: Robert Duncan & the Poetry of Illness. In addition to acting as literary executor for the Ronald Johnson Estate, he is one of the long-time editors of LVNG. He teaches at the School of the Art Institute of Chicago. Elizabeth Robinson is the author of eight books of poetry. Her most recent books are Apostrophe and Under That Silky Roof. The Golem will be published as a chapbook by Phylum Press early in 2007. Robinson is a co-editor of Instance Press and EtherDome Chapbook Series. She teaches at the University of Colorado, and sometimes Naropa, and lives in Boulder.

Wednesday, March 28, 8:00 pm
Song For New York: What Women Do While Men Sit Knitting

A reading of poems that have been transposed into song lyrics which are at the core of the upcoming Mabou Mines production Song For New York: What Women Do While Men Sit Knitting. The poet/lyricists reading will be Patrici= a Spears Jones, Migdalia Cruz, Imelda O=B9Reilly, Karen Evans Kandel and Maggie Dubris. S4NY is a site specific music/theater piece that will be performed on a barge at five locations in the waters surrounding the five boroughs of NYC and will premiere in September, 2007. *extensive bio info below

Friday, March 30, 10:30 pm
Synesthesia: Cat Tyc and Sara Jaffe

Cat Tyc and Sara Jaffe present a night of video, fiction and music. "The Synesthesia Series" of abstract videos focuses on solitary images and sound on a parallel plane, with a romantic French nod to the collage process of experiential sense memory expression. Upping the ante are the words and perchance the live music of Sara Jaffe. Cat Tyc is a writer/videomaker whos= e work has shown at the Brooklyn Museum of Art, Anthology Film Archives, Cama= c Centre d'Art in Paris, the High Energy Constructs gallery in Los Angeles an= d the Portland Art Center in Oregon. Sara Jaffe is a fiction writer and musician currently living in Western Massachusetts. She is the former guitarist for dance-damaged band Erase Errata and proprietor of Inconvenien= t Press and Recordings, a DIY purveyor of handmade books and audio matter.

Saturday, March 31, 2:00 pm
8th Avenue Poems: Publication Party for Stefan Brecht

A celebration of the publication of Stefan Brecht's 8th Avenue Poems, a collection of poems he wrote about his walk to and from the Chelsea Hotel, where he worked, for some 30 years. Following music, drinks and snacks, poe= t and novelist Robert Nichols will give a reading from the book, released thi= s past year by Spuyten Duyvil Press. There will be time after the reading to peruse 8th Avenue Poems and its companion book, 8th Avenue, recently published in limited edition by onestar press, with nearly 150 photographs Stefan Brecht took of the pavements along his route. Brecht was born in Berlin, Germany, in 1924, and came to America in 1942. He is a doctor of philosophy and has been a teacher, a writer on theater, Stein and Goya, as well as a late-night actor.

Readings will resume the second week of April...

Monday, April 9, 8:00 pm =AD Alli Warren & Brandon Brown

Wednesday, April 11, 8:00 pm =AD Way More West: The Poems of Ed Dorn

Friday, April 13, 10:00 pm =AD Pocket Myths: The Odyssey

Please visit http://www.poetryproject.com/calendar.php for more details and bios.

Song For New York: What Women Do While Men Sit Knitting

MIGDALIA CRUZ (Writer/Bronx) has written over thirty plays, and her work has been produced across the U.S. and abroad at various venues including: Classic Stage Company, Playwrights Horizons, Brooklyn Academy of Music, American Repertory Theatre; National Theatre of Greece (Athens), Foro Sor Juana Ines de la Cruz (Mexico City), Old Red Lion (London, England). Her plays and monologues have been published by Theatre Communications Group, U= . of Arizona Press, Routledge Press, Penguin Books, Arte Publico Press, Applause Books, Smith & Krauss Publishers, and Third Woman Press. She has also taught playwriting at U. of Iowa/Playwrights=B9 Workshop, NYU=B9s Tisch School of the Arts, Princeton University. She is a 1996 recipient of the Kennedy Center=B9s Fund for New American Plays award for Another Part of the House. She won a1994 Connecticut Commission on The Arts grant for playwriting. At Classic Stage Company, she was a 1994 PEW/TCG National Artist in Residence. She was a 1997-98 Sackler Fellow at Connecticut Rep/UConn, a 1991 & 1995 NEA Playwriting Fellow, a 1988 McKnight Fellow. Sh= e received her MFA from Columbia University and is an alumnus of New Dramatists.=20

MAGGIE DUBRIS (Writer/Manhattan) has published books including Skels (Soft Skull Press, 2004), Weep not My Wanton (Black Sparrow Press, 2002) and WillieWorld (Cuz Editions, 1998). Her published works have also appeared in numerous anthologies and magazines, and she has written for radio, film and television. She received a Jentel Artist Residency, as well as residencies at the Tyrone Guthrie Centre, the Macdowell Colony, and Blue Mountain Center. She received the NEA Literature Fellowship for poetry, the Bronx Writers Center Chapter One Award, the NEA Grant for Opera/Musical Theater and the Richard Margolis Award for Willie World.

PATRICIA SPEARS JONES (Writer/Brooklyn) has published books including Femme du Monde from Tia Chucha Press (2006), The Weather That Kills (Coffee House Press, 1995), Mythologizing Always (Telephone Books, 1981), and her work ha= s been published in numerous journals and anthologies. She was a contributing editor of Heliotrope, a literary journal, co-editor/publisher of Ordinary: An Anthology of New York City Women Poets and an editor of W.B., a literary journal. She holds an MFA in writing from Vermont College and a B.A. in Communication Arts from Rhodes College. She has received grants from Foundation for Contemporary Performance Arts, National Endowment for the Arts, Diverse Forms Artists Project and the New York Foundation for the Arts,

the Goethe Institute for travel/research in Germany. She has received fellowships to Millay Colony, the Virginia Center for the Creative Arts, Bread Loaf and Squaw Valley Community of Writers. She has taught at Parsons School of Design, Sarah Lawrence College, Naropa University, the Harlem Branch of the New York Public Library and St. Mark's Poetry Project.

KAREN KANDEL (Writer/Queens) is an Artistic Associate with Mabou Mines and has performed in Mabou Mines Lear, Peter and Wendy and Ecco Porco. She has received three Village Voice OBIE Awards, a Drama League, Dramalogue, Connecticut Critics Circle, and San Diego=B9s Craig Noel Awards. Residencies: Mabou Mines Suite/Resident Artist Program, Arts at St. Ann=B9s Puppet Lab. Grants and Fellowships: the Spencer Cherashore Fund, Jim Henson Foundation, Audrey Skirball-Kenis T.I.M.E. Grant, Peter S. Reed Foundation. Karen and Mabou Mines are participants in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group (2007).

IMELDA O=B9REILLY (Writer/Staten Island) has written four plays and has acted= , directed and produced in New York, Paris, Edinburgh and London. Her second play, Faz In Ate, was selected as part of the Mabou Mines Artist in Residence Program 2000 and was co-produced by Daedalus Theater Company in New York. Her work has also been produced at the Ensemble Studio Theatre and the Dublin Fringe Festival in 1998. She has just completed a compilatio= n of poetry entitled I Wake in Half Dream due out this year published by Belfast Lapwing. She has performed at the Galway Arts Fringe Festival and many downtown venues, including Fez, Mercury Lounge, Knitting Factory and CBGBs. Her work was selected as part of the American Living Room Series at HERE Arts Center in collaboration with Lincoln Center 2003. She has been funded by the Virginia Wellington Cabot Foundation and Unity Theatre Co. Sh= e has been the recipient of a fellowship from New York Foundation for the Art= s (June 2001) and most recently was recently awarded a (2007) Fulbright grant.

MABOU MINES is a theater ensemble based in New York City, which was founded in 1970. The current Co-Artistic Directors are: Julie Archer, Lee Breuer, Sharon Fogarty, Ruth Maleczech, Frederick Neumann, and Terry O=B9Reilly; alon= g with Artistic Associates: Karen Kandel, David Neumann, Clove Galilee and Honora Fergusson Neumann. The company has created more than fifty original works and adaptations of classics for the theater. These works have been presented in NYC and throughout the United States, North & South America, Europe, Australia, and Asia. Mabou Mines has received more than 50 awards and citations for excellence, including OBIE Awards for General Excellence and Sustained Achievement.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you=B9d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

Date: Fri, 23 Mar 2007 01:29:53 +0000
From: Tim Peterson <[redacted]>
Subject: New on Mappemunde: Tim Peterson's blog

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http://mappemunde.typepad.com

End of POETICS Digest - 21 Mar 2007 to 22 Mar 2007 (#2007-81)
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439. Alan Sondheim
bols
Fri 23 Mar 2007

bols

I don't know the bols. I play tabla. I play melody. I don't know where it comes from or where it goes. My eyes are closed. I sense the skins. I sense the rings. I sense the syahi. The puri is mine. The chutta are mine. The tabla sit on chutta. The chutta offer them to me. The chutta offers the dayan. The chutta offers the bayan. My eyes are closed. My fingers are nervous. My fingers move. I am going deaf. My tinnitus grows. The world is full of whine. The world is full of crickets. Of the dawn chorus. The dawn chorus stops for no hour. I fill my ears with glycerine. I place ten drops in each. In one I place twenty, My ears drip. My way is clear. My life is clear. I hear poorly. I swab my ears with witch hazel, I swab them with benzocaine. I am numb to the world. The world is a pretty picture. The world goes still. But I feel the tabla. But I feel the dayan and bayan. I feel the rhythm in the tips of my fingers. I feel the puri with my palms. I sway backwards and forwards. I sway to the left and the right. There is nothing to hear. There is nothing to hear in the world. There is nothing to see either.

http://www.asondheim.org/slbody.jpg

- Lazarus

↑ Index

440. L Trent
Looking for innovative form/constraint-based poetry at 21 Stars Review
Fri 23 Mar 2007

Hi! Over at 21 Stars Review (http://sundress.net/21stars) we are hurting for innovative poetry that uses constraints (such as OULIPO techniques), form (traditional or otherwise), collage, found materials, cut-ups, or that is derived from any kind of procedural/nonstandard compositional practices. Please note, we do look at other kinds of poetry, but we are particularly low on constraint-based submissions. Please take a look at our submission guidelines (http://www.sundress.net/21stars/submit.htm) for more info. We'd love to read your work!

L. Trent, co-editor 21 Stars Review
http://sundress.net/21stars

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441. Dan Waber
vispoets.com weekly winner
Fri 23 Mar 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #1 is:

Jukka-Pekka Kervinen for his image:

untitled** from his asemic/mailart/paintings gallery

Congratulations to Jukka-Pekka, there's $25 worth of materials on their way to you from Runaway Spoon Press***. Enjoy!

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.

Regards,
Dan

* http://vispoets.com/index.php?showtopic=481
** http://vispoets.com/index.php?automodule=gallery&req=si&img=901
*** http://comprepoetica.com/RASP/RASP.html

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vispoets.com stats (to date)

Registered Users: 81
Total Posts: 1597

Gallery Stats

Our members have posted a total of 666 images and made 108 comments.
Total Gallery Size: 122.24mb
Total Image Views: 5636

↑ Index

442. Murat Nemet-Nejat
Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
Fri 23 Mar 2007

I missed the Lehrer show yesterday. Anyone seen it? A report?

Murat

On 3/22/07, mIEKAL aND <[redacted]> wrote:
>
> Begin forwarded message:
>

> > From: Ibis Editions <[redacted]>
> > Date: March 22, 2007 9:56:16 AM CDT
> > To: Ibis Editions <[redacted]>
> > Subject: Ibis Editions poets on "The NewsHour with Jim Lehrer"
> >
> > Dear Friends of Ibis Editions,
> > We are very pleased to announce that two of our authors--Samih al-
> > Qasim and Taha Muhammad Ali--will be featured on a special segment
> > about Palestinian poetry on PBS's "NewsHour with Jim Lehrer"
> > tonight, Thursday, March 22. Check your local listings for the
> > exact time.
> >
> > To read more about Samih al-Qasim's Sadder than Water: New &
> > Selected Poems and Taha Muhammad Ali's Never Mind: Twenty Poems and
> > a Story, please see www.ibiseditions.com
> >
> > With all best wishes,
> > The Editors
> >
> > *******
> >
> > Ibis Editions
> > P.O. Box 8074
> > Jerusalem
> > phone 972-2-[redacted]
> > fax 972-2-[redacted]
> > www.ibiseditions.com
> >
>

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443. Nick Piombino
*new on *fait accompli**
Fri 23 Mar 2007

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fait accompli is http://nickpiombino.blogspot.com/

King of The Brooklyn School
on Amy King's new book of poetry from Blaze/Vox
I'M THE MAN Who Loves You

"The Theory of the Active Reader" drops the names of
40 plus books of poetry, new and old

The normotic out of the shadows: on Christopher Bollas classic *The Shadow of The Object*

New Contradicta, links and more

↑ Index

444. Christophe Casamassima
Father's Poetry
Fri 23 Mar 2007

All: check out the poem my buddy's father wrote one night in a hotflash! I think it's terrific. what does everyone think? I'm leaving all anonymous...

Sandwiches
(from the fever desk of a mad mind)

There are sandwiches that stave off disaster
like a slice of Our Father between two Hail Mary’s

And then there are midnight sandwiches
that give you the creeps, or at the least gas,
one Wolfman or Mummy (if your tastes run dry),
between two slices of Frankenstein, how about adding
the gorgonzola Godzilla, for a run amuck
blue cheese experience

Then there are sandwiches made for luck, these we devour
and share in unlikely places, often with complete strangers,
these have even stranger ingredients, like the Casino Slot Sub
you can pull on it all day and never feel full,
or the Throwers Snake Eye Special, made on Pita
with a filling of sevens and elevens, but nothing beats
the Royal Straight Flush Deluxe topped with melted
any colors any suite fuck you I win Monterey Jack

There are science sandwiches, thick and wondrous stuff
served up laser light and electric hot on fine wood tables,
the waiters wear white, the customers are polite,
they never order but reason, eating vast universes of thought on pumpernickel
with polite, small bites, lost in contemplation,
they ignore the occasional spill that spoils the tie,
how about trying the quantum physics club, it’s special, sliced really thin
between the thick rye theories of relativity, good old fashioned German rye, it’s
guaranteed to blow your mind, or at least,
a small corner of the universe

There are war sandwiches, everyone agrees
we should not have these,
but they are always on the menu and available everywhere,
“ Hey Joe, give me a Civil War, toast it if you will”
“Do you want that on American, Russian or Rye?”
or how about the new Afro Cuban Special,
coming to a deli near you soon
There are the small sandwiches, we make from the cold cuts of chance,
leaps of true faith, on whole wheat, we take these in desperation
and eat them with mustards of loneliness,
these we secretly admire like sleek boots in a shop window,
but seldom do we dare to eat these ourselves,
we leave these for others to taste, vicariously taking in the aroma
of their bread, , on the occasion we do taste, we feel special, Princes or at least,
swashbuckling pirates, ready to duel to the death,
ready to challenge the dull routine of ham and cheese on rye,
it excites us, it gives us life, like the night
you decide to grab your balls in hand and pass two semis in a row,
it feels like we’re in control, the matador’s tip toe mincing bites,
when he’d rather gulp, as he eats
a slice of space between the bull and the cape

How about sex sandwiches? we could do a lot with that
think of the variety of breads that would be used
(pumping pumpernickel, hmm, comes to mind)
and what of the spreads made of legs, and pubes and creams,
the munching sounds of moans and mounds, the groans and bones
(both jumped and jutting in a circus of impossible angles),
how about the meats, think breasts, butts and balls for sure
all served up, piping pee hot

And for your ultimate dining pleasure, consider the City Sandwich
served up big with neon lights and a skyscraper horizon,
think of thick juicy street size quarter pounder slices,
of your favorite block or avenue, plunked down
on a crisp bed of green lettuce parks, all slathered over
and topped with your choice of ethnic neighborhood mayo,
served hot, on a special multicultural sesame bun,
you even get your choice of special sauce,
try the NY Chinatown or the Chicago Polish Windy West
hey, no vacant lots in this sandwich, baby

When my turn finally comes, when I make it all the way up
to the counter from the back of the line,

make mine one slice painless death
between two rebirths,
got to go now, lunch is almost over.

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↑ Index

445. **kevin thurston**
Re: Father's Poetry
Fri 23 Mar 2007

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chris, you've been gone awhile--there's no posting of poems under ms king's watcheful eye ;)

i <3 emoticons

On 3/23/07, Christophe Casamassima <[redacted]>
wrote:
>
> All: check out the poem my buddy's father wrote one night in a hotflash! I
> think it's terrific. what does everyone think? I'm leaving all anonymous...
>
>
> Sandwiches
> (from the fever desk of a mad mind)
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> There are sandwiches that stave off disaster
> like a slice of Our Father between two Hail Mary's
>
> And then there are midnight sandwiches
> that give you the creeps, or at the least gas,
> one Wolfman or Mummy (if your tastes run dry),
> between two slices of Frankenstein, how about adding
> the gorgonzola Godzilla, for a run amuck
> blue cheese experience
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> Then there are sandwiches made for luck, these we devour
> and share in unlikely places, often with complete strangers,
> these have even stranger ingredients, like the Casino Slot Sub
> you can pull on it all day and never feel full,

> or the Throwers Snake Eye Special, made on Pita
> with a filling of sevens and elevens, but nothing beats
> the Royal Straight Flush Deluxe topped with melted
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> There are science sandwiches, thick and wondrous stuff
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> they never order but reason, eating vast universes of thought on
> pumpernickel with polite, small bites, lost in contemplation,
> they ignore the occasional spill that spoils the tie,
> how about trying the quantum physics club, it's special, sliced really
> thin between the thick rye theories of relativity, good old fashioned German
> rye, it's guaranteed to blow your mind, or at least,
> a small corner of the universe
>
> There are war sandwiches, everyone agrees
> we should not have these,
> but they are always on the menu and available everywhere,
> " Hey Joe, give me a Civil War, toast it if you will"
> "Do you want that on American, Russian or Rye?"
> or how about the new Afro Cuban Special,
> coming to a deli near you soon
> There are the small sandwiches, we make from the cold cuts of chance,
> leaps of true faith, on whole wheat, we take these in desperation
> and eat them with mustards of loneliness,
> these we secretly admire like sleek boots in a shop window,
> but seldom do we dare to eat these ourselves,
> we leave these for others to taste, vicariously taking in the aroma
> of their bread, , on the occasion we do taste, we feel special, Princes or
> at least, swashbuckling pirates, ready to duel to the death,
> ready to challenge the dull routine of ham and cheese on rye,
> it excites us, it gives us life, like the night
> you decide to grab your balls in hand and pass two semis in a row,
> it feels like we're in control, the matador's tip toe mincing bites,
> when he'd rather gulp, as he eats
> a slice of space between the bull and the cape
>
> How about sex sandwiches? we could do a lot with that
> think of the variety of breads that would be used
> (pumping pumpernickel, hmm, comes to mind)
> and what of the spreads made of legs, and pubes and creams,

> the munching sounds of moans and mounds, the groans and bones
> (both jumped and jutting in a circus of impossible angles),
> how about the meats, think breasts, butts and balls for sure
> all served up, piping pee hot
>
> And for your ultimate dining pleasure, consider the City Sandwich
> served up big with neon lights and a skyscraper horizon,
> think of thick juicy street size quarter pounder slices,
> of your favorite block or avenue, plunked down
> on a crisp bed of green lettuce parks, all slathered over
> and topped with your choice of ethnic neighborhood mayo,
> served hot, on a special multicultural sesame bun,
> you even get your choice of special sauce,
> try the NY Chinatown or the Chicago Polish Windy West
> hey, no vacant lots in this sandwich, baby
>
> When my turn finally comes, when I make it all the way up
> to the counter from the back of the line,
> make mine one slice painless death
> between two rebirths,
> got to go now, lunch is almost over.
>
>
> =
> Search for products and services at:
> http://search.mail.com
>
> --
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--
SUICIDE L L C,
when life just isn't an option

http://www.buffalosmallpress.org/

http://fuckinglies.blogspot.com/

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446. **Ann Bogle**

Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Fri 23 Mar 2007

In a message dated 3/23/2007 2:05:12 P.M. Central Daylight Time, [redacted] writes:

I missed the Lehrer show yesterday. Anyone seen it? A report?

Murat

I watched the segment. There were three Palestinian poets, all men. The first two seemed rich, or at least comfortably & beautifully well-set in woodworked & terraced houses, which countered images we usually see only of war-torn housing. Sami Al-Qasim (Ibis) has been to jail -- for writing poetry (?) -- he is probably the best poet (forgive me for thinking this) and his reasons for being a poet the most eloquent. He said that he wants to write love poetry, that it is in him to do that, but that w/o the freedom of survival, he would continue along liberation lines. The second poet writes more safely, one could tell; he is rooted in the small & in beauty, the way western poets tend to be, but in a different setting and also serving as a journalist. Taha Muhammad Ali was the most approachable of the three poets and seemingly the poorest, doubling as a market-keeper and poet. He sells relics to Christians in a Muslim neighborhood. His titles have humor: "So What" and "Never Mind." He asserted that when he writes, the countries are not present in the poems.

AMB

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447. **andrews**

Fw: Sally Silvers in New Solo, Tues. March 27, Joyce Soho

Fri 23 Mar 2007

Dear Friends and Neighbors,
New Dance Alliance presents my new 10minute solo, Yellin/gg/ravy, as part of Performance Mix Festival 2007. Bruce Andrews will be joining me on text and sound assistance on music I selected.
Tuesday March 27
Joyce SoHo 155 Mercer Street (Houston), NYC
Pre-Performance Videos at 7:30 PM, Performances at 8:00 PM
$15 Admission
See www.el.net/nda for full festival schedule

Make your reservations now, before performances sell out! [redacted]
Reception with food and drink after.

My bill includes artists Nichole Canuso Dance Company, MOB Productions, Frederick Gravel, & Morgon Thorson. I'm fourth on the program.

Yellin/gg/ravy is the first draft of what will become a group work looking at race through the critical study of whiteness.

It often seems that race only refers to those who are not white. Can I make visible what is rendered invisible since it is considered the normative state of existence: the (white) point in space from which we tend to identify difference? I'm personalizing this question initially by a first take in which I conjure an Appalachian white person as influenced by both black and white cultures. Join us if you can! Best, Sally Silvers P.S. I'm performing & presenting a few small things this spring (one more in April at Diapason Sound Gallery with Bruce, composer/pianist Michael Schumacher & visiting trombonist Jim Fulkerson) and in November I will be performing in Yvonne Rainer's new work in the Performa Festival in NYC. I hope to make a larger group work of my own in 2008.

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448. **Jennifer Karmin**

March 31 deadline - Political Poems

Fri 23 Mar 2007

In March 2007, Wave Books (http://www.wavepoetry.com)
will consider poems for an anthology of political
poems to be published in the Fall of 2008.

Specifically, we're looking for poems that engage with
our current political climate. We're interested in a
broad definition of a political poem and in expanding
the conversation about what a "political poem" can be
and do. So we're not limiting this to poems discussing
specific political issues, though those are welcome.
If you think it's political, send it to us.

Guidelines
Please send a cover letter and up to three poems, on
8.5 x 11 paper, printed on one side only.

In the cover letter, please include your name, address, telephone, and e-mail, acknowledgments for any of the poems which may be previously published, a biographical note and a list of previous publications.

Also include a self-addressed, stamped, business-size envelope for our response. Poems will not be returned; submissions will be recycled after responses have been made.

Submissions must be postmarked in March. We cannot accept submissions at any other time.

At this time we are not able to consider submissions of book-length manuscripts.

Mail your submission to:
The Editors
Wave Books
116 Pleasant Street, Suite 205
Easthampton, MA 01027

Answers to Frequently Asked Questions

Simultaneous submissions and previously published poems are acceptable and encouraged. Please feel free to submit the poems elsewhere while we are considering them for the anthology.

We can't accept alterations or revisions of a submission while it is under consideration. It's not necessary to let us know if the poem is accepted by a magazine or will appear in a book-length work before we get back to you.

Please allow three to six months for a response; all submissions are read by the Wave Books staff. We cannot answer inquiries about the status of a submission under consideration.

We will notify poets whose poems are chosen to appear in the anthology; it's not possible for us to comment on poems that didn't fit this particular project.

___ Looking for earth-friendly autos? Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center. http://autos.yahoo.com/green_center/

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449. **P Ganick**

revised list of BLUELIONBOOKS

Fri 23 Mar 2007

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someone asked me to include the author's
names along with corresponding titles in
the previous BLUELIONBOOKS post. at our
site at www.cafepress.com/bluelionbooks66
we cannot easily list authors at first view, only
titles

[[from most recent then
backwards to the first book]]

SILENCES: The Autobiography of Loss
Eileen Tabios
Furtherest FIctions/BACKWORDS
Richard Kostelanetz/John M. Bennett
Huddles
John Crouse
To Delite and Instruct
Catherine Daly
Post ~ Twyla
Jack Kimball
In The Weaver's Valley
William Allegrezza
Hotel di Roma [novel]
J Hayes Hurley
myesis, vol. 1, and
myesis, vol. 2
Jim Leftwich
Proletariaria (Vol.1)
Proletariaria (Vol.2)
Kevin Magee
Structure of Experience
Peter Ganick
0x03
Jukka-Pekka Kervinen
Post Empire
Scott MacLeod
why: ...1 ...2 ...3 ...4
Peter Ganick
Motion and Rest
J Hayes Hurley

thetextasifsuch
Jim LEftwich
(no subject)
Jukka-Pekka Kervinen

[[available at:
www.cafepress.com/bluelionbooks66]]

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450. Murat Nemet-Nejat

Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Fri 23 Mar 2007

Ann,

Thank you. I had attended a reading by Taha Muhammad Ali about three years ago, when his book had come out. He and Peter Cole were traveling together in The States. Peter's translations had given a conversational feel to his poetry. I do not remember him being particularly poor. Did he not live in Nazareth?

I have read Sadder than Water. I think it is Sami Al Kassim's book. There were wonderful poems in it, but I was not crazy about the long major piece in it, with a title I can not recall at the moment. For me it had too much the feel of a "major poem." It did not quite work for me. Of course, the Palestinian suffering being the subject of the poem, my aesthetic response to the poem may be irrelevant.

Thank you again for the report.

Ciao,

Murat

On 3/23/07, Ann Bogle <[redacted]> wrote:
>
>
> In a message dated 3/23/2007 2:05:12 P.M. Central Daylight Time,
> [redacted] writes:
>
> I missed the Lehrer show yesterday. Anyone seen it? A report?
>
> Murat
>
>
> I watched the segment. There were three Palestinian poets, all men. The
> first two seemed rich, or at least comfortably & beautifully well-set in

> woodworked & terraced houses, which countered images we usually see only
> of
> war-torn housing. Sami Al-Qasim (Ibis) has been to jail -- for writing
> poetry (?)
> -- he is probably the best poet (forgive me for thinking this) and his
> reasons
> for being a poet the most eloquent. He said that he wants to write love
> poetry, that it is in him to do that, but that w/o the freedom of
> survival, he
> would continue along liberation lines. The second poet writes more
> safely,
> one could tell; he is rooted in the small & in beauty, the way western
> poets
> tend to be, but in a different setting and also serving as a
> journalist. Taha
> Muhammad Ali was the most approachable of the three poets and seemingly
> the
> poorest, doubling as a market-keeper and poet. He sells relics to
> Christians
> in a Muslim neighborhood. His titles have humor: "So What" and "Never
> Mind." He asserted that when he writes, the countries are not present in
> the
> poems.
>
> AMB
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>
>
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> everyone.
> Find out more about what's free from AOL at http://www.aol.com.
>

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451. **ALDON L NIELSEN**

Brathwaite Tonight

Sat 24 Mar 2007

---

a couple quick photos from Kamau Brathwaite's wonderful reading in Minneapolis tonight are now up on the HEATSRTINGS BLOG (thanks, Maria!)

http://heatstrings.blogspot.com/

<<

>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200
>
>[redacted]

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453. **Jesse Glass**
Philip Terry's Oulipoems Available from Ahadada Books
Sat 24 Mar 2007

"The title of Philip Terry's brilliant book pays explicit homage to the Oulipo; but while he uses many of the group's methods, he invariably goes his own way with them, making poems that are full of an original sense of wit and wonder. He has taken the notion that poetry can emerge from arbitrary procedures and transformed it into a sumptuous variety of explosively novel delights."

—Harry Mathews

Philip Terry was born in Belfast in 1962 and has been working with Oulipian and related writing practices for over twenty years. His lipogrammatic novel The Book of Bachelors (1999), was highly praised by the Oulipo: "Enormous rigour, great virtuosity—but that's the least of it." Currently he is Director of Creative Writing at the University of Essex, where he teaches a graduate course on the poetics of constraint. His work has been published in Panurge, PN Review, Oasis, North American Review, and Onedit, and his books include the celebrated anthology of short stories Ovid Metamorphosed (2000) and Fables of Aesop (2006). His translation of Raymond Queneau's last book of poems, Elementary Morality, is forthcoming from Carcanet. Oulipoems is his first book of poetry.

For more information go to: www.ahadadabooks.com Jess

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454. **Jim Andrews**
Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
Sat 24 Mar 2007

> *I missed the Lehrer show yesterday. Anyone seen it? A report?*
>
> *Murat*

Hi Murat,

You can watch the segments on both the Palestinian and Israeli poets if you go to http://www.pbs.org/newshour and search for "palestinian poets".

ja
http://vispo.com

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455. **Murat Nemet-Nejat**
Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
Sat 24 Mar 2007

Jim,

Thanks. I really appreciate that.

Murat

On 3/24/07, Jim Andrews <[redacted]> wrote:
>
> > I missed the Lehrer show yesterday. Anyone seen it? A report?
> >
> > Murat
>
> Hi Murat,
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> You can watch the segments on both the Palestinian and Israeli poets if
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>
> ja
> http://vispo.com
>

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456. **davidbchirot**
FWD: UberTrashung from F L U X
Sat 24 Mar 2007

Nzc2Ljk0OTg=

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457. **Slaughter, William**
Notice: Mudlark
Sat 24 Mar 2007

New and On View: Mudlark Poster No. 66 (2007)

Titles & First Lines by Michael Ruby

Michael Ruby's second book of poetry, WINDOW ON THE CITY, was published by BlazeVOX Books in Buffalo in 2006, and his prose FLEETING MEMORIES is appearing as an ebook this year from Ugly Duckling Presse in Brooklyn. His long poem "First Names" was Mudlark No. 24 (2004). He's also the editor of David Herfort's WASHTENAW COUNTY JAIL AND OTHER WRITINGS (Xlibris, 2005), a 1970s prison memoir. "Titles & First Lines" is part of a recently finished poetry book, COMPULSIVE WORDS. Other recent poems can be found in ezines La Petite Zine, Shampoo, BlazeVOX, Unpleasant Event Schedule, word for/word, GutCult, mprsnd and Dusie. He's currently working on several new poetry books and a prose history of the families of his great-grandparents in Eastern Europe and the U.S. He lives with his wife and three daughters in Park Slope, Brooklyn, and works as a journalist.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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458. Stephen Vincent
What she did! Susan Stein at SPT
Sat 24 Mar 2007

Susan Stein - poet and performance artist - created what might be called "a presence" (rather than a 'reading' or 'performance') to an audience of primarily poets last night (Friday) at Small Press Traffic. The event was a combination of 'off-putting', 'embracing' and 'thought provoking.' As all SPT events, this one took place in the Timken Lecture Hall on the San Francisco Campus of the California College of Arts - the home of SPT since - in the opinion of many - its sad departure from the much more 'user friendly' neighborhood of New College on Valencia, which included the occasional use of a theater space with a much kinder ambience for both poets and audience. Indeed, one of Susan's unfolding objectives came to deal with the architectural limits of Timken Hall - a dark space (unless its full) that sucks the energy out of both audience and whoever might be the poet who is reading. Listeners, poets and whatever language goes into the air of Timken Hall have to work real hard to protect, hear and enjoy each other! Indeed the lecture hall must have been designed as an architectural afterthought (Oh, yes, 'we should have a place for students to hear an occasional lecture.")

But that's merely preface to circumstance. Susan did - what seems in retrospect - a quite brave thing. Dressed in black, all the lighting was turned off, the audience 'darkened', and one stage light was pointed at her face. She announced she had 25 minutes, and that she would take questions. Other than that, she gave no sense of agenda, objective or whatever. The questions began to come forth. I should say it was an audience of poets most of whom had some kind of association with Susan, from distant to familiar. The questions from pedestrian to more complex - each one of which she considered carefully or even admitted that she was unable to answer. Some were predictable, "Are you working on a poem now," many forgettable. Nobody asked anything stupidly personal. Yet, as things evolved - what was most interesting to me anyway - were issues around how she was experiencing the space and how other poets may or may not have been able to establish a sense of presence in this particular space (which it was agreed between her and us to be an historic problem). X poet with equipment was able to make it work, and, by implication not poet a, b, or c.) Sporadically through the 25 minutes, persons would ask what she was feeling at the moment to which she sometimes addressed as a sense of 'vulnerability' - being exposed as such. I asked what was the difference between 'vulnerability' and 'intimacy' - a question, like each one, she honored as such, but questioned. But having a 'good answer' - one that would excite the audience did not seem to be the objective in any case.

As a person in the audience, I felt back and forth 'impatient' and then intrigued with a response here or there, or a particular question. Only gradually - and this is the brave part - did it become clear what she was doing, or so it seemed to me. What we witnessed was 'presence' in which the the whole scaffolding normally implicit to a reading or performance was stripped bare. As much as we in the audience waited for or called out questions that might provoke a desired response, a 'stream called poetry', (a narrative, an image, an epiphany!! anything!) nothing of the sort was forthcoming beyond Susan's analysis of her ability to answer the question. Her tone was neither judgmental or dismissive.

It was in that 'frustration' (no poetic goods) to 'hear something' that I gradually (after) came to realize what Susan was stripping the architecture off the condition/expectations/rhetoric of readings, performances, and - in the darkness - the normal architecture of this most often dreadful space. Maybe, thinking more about it, Susan's presence was a Barthian version of 'performing' instead of 'writing degree zero. Ironically her "presence" had an insistence to it, one in which, in its baldness, we were taken to a point that precedes every conceivable apparatus of poem, performance and space.

Where one goes from there - particularly in Timken Hall - I am not about to speculate. But it was timely, and, the day after, as I suggested, it seems quite

brave, as well as unique to my experience of poets and audiences in shared spaces.

No doubt, and hopefully others who were there, will put their 'take' in here.

Stephen V
http://stephenvincent.net/blog/

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459. Elizabeth Treadwell

Re: What she did! Suzanne Stein at SPT

Sat 24 Mar 2007

In re Stephen Vincent's complaints on today's Poetics List about Timken Hall and his nostalgia for SPT's days at New College on Valencia, I share many of these feelings. However I would like to point out to one and all that this move was a decision made by SPT's dedicated board in hopes of ensuring SPT's future (a decision made just prior to my taking the ED job at SPT) and I can tell you as the person who has done 95% of SPT's fundraising over the last 7 years, without being housed at CCA I am not sure we'd be where we are (indeed how we'd exist if we had to pay rent in SF) and we certainly wouldn't be in the position to pay poets as well as we do, as an autonomous community organization. To clarify in case there is misunderstanding, as I know there is, we are HOUSED at CCA but besides that are autonomous, both in terms of programming and funding said programming. Donations from our community are always helpful, appreciated, and tax-deductible. Am I wrong to assume we all appreciate a little poetry infrastructure that actually can pay poets a smidge and is not entirely tied to academia? If not, my job is truly thankless. Best regards, Elizabeth

Elizabeth Treadwell

http://elizabethtreadwell.com

_____ Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today. http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001

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460. Michael Rothenberg
CELEBRATING ED DORN WAY MORE WEST ST. MARK'S
Sat 24 Mar 2007

Celebrating Way More West: The Selected Poems of Edward Dorn The Poetry Project at St. Marks Church, 131 E. 10th St at 2nd Ave Wednesday, April 11, 8:00 pm Cost: 8 dollars

A reading to mark the publication of Way More West: New and Selected Poems by Edward Dorn(Penguin Books), Edited by Michael Rothenberg with Introduction by Dale Smith.

Reading Dorn's work will be Jennifer Dorn, Michael Rothenberg, Amiri Baraka, Anne Waldman, Ed Sanders, Ammiel Alcalay, George Kimball, Rosalie Sorrels and Anselm Berrigan.

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461. { brad brace }
1,254 new illustrated two-word P-poems
Sun 25 Mar 2007

The Insatiable Abstraction Engine:

http://bbrace.laughingsquid.net/abstraction-engine.html
http://bbrace.net/abstraction-engine.html

1,254 new, found, two-word P-poems/titles arranged in alphabetical order:

http://bbrace.laughingsquid.net/P/Paced-the-Planks.html
http://bbrace.net/P/Paced-the-Planks.html

Paced-the-Planks
    Pachinko-Parlor
Pacific-Coast
Packed-Rather-Tight
Packed-Snow
Packet-Tracks
Padded-Turquoise
Pagan-Friend
Pagan-Harbors
Pagan-Mysteries
Pagan-Myths
Pagan-Survival
Pagan-Ways
Paid-Hacks
Paid-Participants

Paid-Vacations
Painful-Detail
Painful-Dilemma
Painful-Discharge
Painful-Foreign-Body
Painful-Hesitation
Painful-Passage
Painful-Past
Painful-Platitudes
Painful-Preoccupation
Painful-Psychodramas
Painful-Pursuit
Painfully-Elegant
Pains-and-Pangs
Pains-and-Penalties
Pains-and-Pleasures
Painstaking-Exactness
Paint-Peeling
Painted-Black
Painted-Ceiling
Painted-Cheeks
Painted-Glass
Painted-Lips
Painted-Pictures
Painting-Propped
Paintless-Picket
Paints-Pictures
Pajama-Storms
Palaver-Wholly
Pale-Blue
    Pale-Camels
Pale-Cheek
Pale-Distant-Lights
Pale-Dread
Pale-Dust
Pale-Ghost
Pale-History
Pale-Imitation
Pale-Knees
Pale-Oval
Pale-Reflexions
Pale-Saline

Pale-Shaft
Pale-Sign-Traced
Pale-Silhouette
Pale-Spectres
Pale-Trappings
Pale-Waters
Palely-Gilded-Globes
Pallid-Cheeks
Pallid-Crescent
Pallid-Horse
Pallid-Now
Pallid-Sky
Palpable-Aura
Palpable-Gesture
Paltry-Pickings
Panic-Terror
Panic-Welling
Panther-Billowing
Panther-Piss
Pantomime-Princes
Pants-Down
Pants-Pocket
Paper-and-Ink
Paper-Petals
Paperwrapped-Packages
Paradise-Pickles
Paradise-Regained
Paradoxically-Perhaps
Paragraph-Swam
Parallel-Career
Parallel-Chains
Parallel-Person
Parallel-Plane
Paralysed-Limb
Paralyzed-Barbs
Paramount-Forms
Paranoid-Elite
Parapets-Calculated
Parasol-Patterned
Parched-Land-Burns
Parched-Lips
Parchment-Pleats

Parchments-Precisely
Parent-Corporations
Parenthetical-Phrase
Parenthetical-Statements
Paris-Police
Paris-Prepared
Parish-Priest
Parsley-Sprigs
Part-and-Parcel
Part-Asunder
Part-Implied
Part-Owner
Part-Perhaps
Part-Played
Parted-Waters
Partial-Disguise
Partial-Eclipse
Partial-Paralysis
Partial-Profile
Partial-Rejection
Participation-Mystique
Particles-Penetrate
Particular-Affection
Particular-Cachet
Particular-Challenge
Particular-Compliment
Particular-Favor
Particular-Horror
Particular-Inclination
Particular-Instance
Particular-Part
Particular-Passagee
Particular-Passion
Particular-Place
Particular-Pleasure
Particular-Pleasures
Particular-Points
Particular-Predicament
Particular-Prize
Particular-Problem
Particular-Purpose
Particular-Reason

Particular-Seasons
Particular-Time-Seemed
    Particularly-Pertinent
Particularly-Predators
Parting-Ranks
    Partly-Paraphrased
Pass-Away
Passage-Homewards
Passage-Money
Passage-Occurred
Passage-Paid
Passage-Soundless
Passed-On
Passengers-Crossing
Passing-Breeze
Passing-Fancy
Passing-Grade
Passing-Mention
Passing-Nod
Passing-Phase
    Passing-Phase
Passing-Phrase
Passion-and-Terror
Passionate-Abandon
Passionate-Absorption
Passionate-Desire
Passionate-Frenzies
Passionate-Patriot
Passionate-Temptations
Passionate-Terms
Passive-and-Astonished-Hearts
Passive-Complicity
Passive-Recipient
Past-Days
Past-Existence
Past-Forty
Past-Glory
Past-Policy
Past-Prevents
Past-Projecting
Past-Tense
Pasteurized-Process

Pastoral-Period
Pastoral-Variations
Pastoral-Whimsy
Patati-Patata
Patched-Quilt
Patched-Trowsers
Patented-Procedure
Paternal-Admonitions
Paternal-Pleasantry
Paternalistic-Conceit
Path-Skirted
Path-You-Please
Pathetic-Jumble
Pathetic-People
Pathetic-Picture
Pathogenic-Agent
Paths-and-Lawns
Patient-Persistence
Patiently-Painting
Patriotic-Duty
Patriotic-Plaque
Pattern-Bound
Patterned-Flashes
Pause-Pleasurably
Pay-Attention
Pay-Calls
Pay-Cash
Pay-Phones
Pay-Pretty
Paying-and-Being-Paid
Paying-Passenger
Pea-Coffee
Peace-and-Satisfaction
Peace-Process
Peace-Treaty
Peaceable-Inhabitant
Peaceful-People
Peaceful-Place
Peaceful-Place
Peaceful-Slumbers
Peak-Efficiency
Peaks-Overshadow

Pealing-Exultation
Pearl-Encrusted
Pearl-Grey-Gloves
Pearl-Necklace
Pearl-Stringers
Pearly-Dawn
Pearly-Debris
Pearly-Paleness
Pearly-Phlegm
Pearly-Pink
Peasants-Planting
Peculiar-Alloy
Peculiar-Apparition
Peculiar-Character
Peculiar-Disposition
Peculiar-Esteem
Peculiar-Kind
Peculiar-Perils
Peculiar-Power
Peculiar-Predicament
Peculiar-Quarters
Peculiar-Replica
Peculiar-Resistance
Peculiar-Torments
Peculiar-Turn
Peculiar-Vibrations
Peculiar-Whims
Pedal-Tension
Pedantic-Silliness
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The Insatiable Abstraction Engine:

http://bbrace.laughingsquid.net/abstraction-engine.html
http://bbrace.net/abstraction-engine.html

1,254 new, found, two-word P-poems/titles arranged in alphabetical order:

http://bbrace.laughingsquid.net/P/Paced-the-Planks.html
http://bbrace.net/P/Paced-the-Planks.html

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462. Elizabeth Treadwell

Shearsman Books Party at Canessa Park this afternoon (San Francisco)

Sun 25 Mar 2007

Canessa Park Poetry: the last Sunday of every month

Come and celebrate an avalanche of new poetry from Shearsman Press
Next Sunday March 25th at 3PM at the Canessa Park Gallery
708 Montgomery Street (x-street Columbus)

Our featured Shearsman poets and accompanying
texts:

Spencer Selby, Twist of Address
Anthony Hawley, The Concerto Form
Susanne Dyckman, Equilibrium's Form
Elizabeth Treadwell, Birds & Fancies
& Deborah Meadows, involutia

for more on Shearsman Press (out of the UK) go to:
http://www.shearsman.com/

Geist curated by Tiff Dressen

Anthony Hawley is the author of The Concerto Form and three chapbooks of poetry. Recent poems have appeared or are forthcoming in Colorado Review, web Conjunctions, Lungfull, The Tiny, and Verse. He currently teaches at the University of Nebraska-Lincoln. His second book, Imitation Sparrow, is forthcoming in 2008. Spencer Selby is the author of eight poetry books, three compilations of visual work and a study of film noir. He coordinated The Canessa Park Reading Series for six years and created The List of Experimental Poetry/Art Magazines in 1993. He lives in Oakland, California .

Elizabeth Treadwell is the author of seven books, the most recent of which are the poetry collections Birds & Fancies (Shearsman) and Wardolly (Chax Press), both 2007. Her essay on Paula Gunn Allen will appear in Efforts & Affections: America's New Women Poets & the Generation That Inspires Them (Iowa). She is the Director of Small Press Traffic in San Francisco and lives with her family in her hometown of Oakland .

Deborah Meadows teaches in the Liberal Studies department at California State Polytechnic University, Pomona. Her works of poetry include: involutia (Shearsman Press, UK, 2007), Thin Gloves (Green Integer, 2006), Representing Absence (Green Integer, 2004), Itinerant Men (Krupskaya, 2004), and two chapbooks, Growing Still (Tinfish Press, 2005) and “The 60’s and 70’s: from The Theory of Subjectivity in Moby-Dick” (Tinfish Press, 2003). Her Electronic Poetry Center author page is located: http://epc.buffalo.edu/authors/meadows/

Susanne Dyckman is the author of two chapbooks, Transiting Indigo (Etherdome Press) and Counterweight (Woodland Editions), and a book of poetry, equilibrium’s form (Shearsman Books.) Her work has appeared in a number of publications, most recently Marginalia and First Intensity. A thesis advisor for the University of San Francisco MFA program and an editor of the journal, Five Fingers Review, she lives in Albany, California, where for the last three years she has hosted the Evelyn Ave. Summer Reading Series.

Canessa Park Poetry: the last Sunday of every month

Elizabeth Treadwell
http://secretmint.blogspot.com
http://thimblepoetry.blogspot.com
http://elizabethtreadwell.com

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463. **Sina Queyras**
Re: What she did! Susan Stein at SPT
Sun 25 Mar 2007

Thank you for your description of this event. Any attempt to get at what people are really experiencing at a poetry reading (or any event for that matter...) seems like an excellent idea to me.

Wish I had been there.

Sina

> *Susan Stein - poet and performance artist - created what might be called "a presence" (rather than a 'reading' or 'performance') to an audience of primarily poets last night (Friday) at Small Press Traffic. The event was a combination of 'off-putting', 'embracing' and 'thought provoking.'*

As all SPT events, this one took place in the Timken Lecture Hall on the San Francisco Campus of the California College of Arts - the home of SPT since - in the opinion of many - its sad departure from the much more 'user friendly' neighborhood of New College on Valencia, which included the occasional use of a theater space with a much kinder ambience for both poets and audience.
Indeed, one of Susan's unfolding objectives came to deal with the architectural limits of Timken Hall - a dark space (unless its full) that sucks the energy out of both audience and whoever might be the poet who is reading. Listeners, poets and whatever language goes into the air of Timken Hall have to work real hard to protect, hear and enjoy each other! Indeed the lecture hall must have been designed as an architectural afterthought (Oh, yes, 'we should have a place for students to hear an occasional lecture.")

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objective in any case.

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No doubt, and hopefully others who were there, will put their 'take' in here.

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http://stephenvincent.net/blog/

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

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464. noah eli gordon

Denver: Sat., March 31 4pm: [redacted] Church, 1600 South Pearl Street

Sun 25 Mar 2007

Please forward:

Saturday, March 31 at 4pm
Cameron Church, 1600 South Pearl Street
Denver, CO

Noah Eli Gordon will read from his new book of poetry, A Fiddle Pulled from the Throat of a Sparrow(http://tinyurl.com/275zbp).The reading will be held at Cameron Church, 1600 South Pearl Street with book signing and reception to follow at Book Buffs, Ltd.

Noah Eli Gordon's latest book is A Fiddle Pulled From the Throat of a Sparrow, which was awarded the Green Rose Prize by New Issues Press. He is also the author of the books: Inbox, The Area of Sound Called the Subtone, and The Frequencies. Ugly Duckling Presse recently published That We Come To A Consensus, a chapbook written in collaboration with Sara Veglahn. His reviews and essays have appeared in dozens of journals, including Publisher's Weekly, Boston Review, Jacket, The Poetry Project Newsletter, and in the book Burning Interiors: David Shapiro's Poetry and Poetics (Fairleigh Dickinson University Press, 2007). He writes a chapbook review column for Rain Taxi: Review of Books, teaches at the University of Colorado at Denver, and publishes the Braincase chapbook series. His forthcoming books include: Novel Pictorial Noise (Harper Perennial, 2007; selected by John Ashbery for the 2006 National

Poetry Series) and Figures for a Darkroom Voice (Tarpaulin Sky Press, 2007), a collaboration with Joshua Marie Wilkinson.

Book Buffs
1519 South Pearl Street
Denver, CO 80210
Tel: [redacted]
Web Site: www.BookBuffsLtd.com <http://www.bookbuffsltd.com/>
The Best Place for Bibliophiles to Score . . . " Westword

_____ Live Search Maps – find all the local information you need, right when you need it.
http://maps.live.com/?icid=hmtag2&FORM=MGAC01

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465. **Nicholas Karavatos**
Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
Sun 25 Mar 2007

Murat,

The "long major piece" you may be referring to is the book's title poem "Sadder than Water" (2001) by Samih al-Qasim. There is also another long poem in the collection, though much shorter, titled "The Tragedy of Houdini the Miraculous" (1984).

This Ibis Edition book, like some others, is very nicely done with modest elegance. It fits nicely in the hands at 5x7. This is opposed to the Taha Muhammed book is large, glossy, and has a close up photo on the cover. Yes, he is a shopkeeper according to the blurb. Yes, al-Qasim has been jailed for writing poetry. The books are dual language with facing page translations.

Nazih Kassis is the translator of *Sadder than Water - New & Selected Poems*. Adina Hoffman introduces the collection.

Nick

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *From: Murat Nemet-Nejat <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*

Subject: Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
Date: Fri, 23 Mar 2007 23:56:57 -0400

Ann,

Thank you. I had attended a reading by Taha Muhammad Ali about three years ago, when his book had come out. He and Peter Cole were traveling together in The States. Peter's translations had given a conversational feel to his poetry. I do not remember him being particularly poor. Did he not live in Nazareth?

I have read Sadder than Water. I think it is Sami Al Kassim's book. There were wonderful poems in it, but I was not crazy about the long major piece in it, with a title I can not recall at the moment. For me it had too much the feel of a "major poem." It did not quite work for me. Of course, the Palestinian suffering being the subject of the poem, my aesthetic response to the poem may be irrelevant.

Thank you again for the report.

Ciao,

Murat

On 3/23/07, Ann Bogle <[redacted]> wrote:

In a message dated 3/23/2007 2:05:12 P.M. Central Daylight Time,
[redacted] writes:

I missed the Lehrer show yesterday. Anyone seen it? A report?

Murat

I watched the segment. There were three Palestinian poets, all men. The first two seemed rich, or at least comfortably & beautifully well-set in woodworked & terraced houses, which countered images we usually see only of
war-torn housing. Sami Al-Qasim (Ibis) has been to jail -- for writing poetry (?)
-- he is probably the best poet (forgive me for thinking this) and his reasons
for being a poet the most eloquent. He said that he wants to write love poetry, that it is in him to do that, but that w/o the freedom of survival, he

> *would continue along liberation lines. The second poet writes more safely,*
> *one could tell; he is rooted in the small & in beauty, the way western poets*
> *tend to be, but in a different setting and also serving as a journalist. Taha*
> *Muhammad Ali was the most approachable of the three poets and seemingly the*
> *poorest, doubling as a market-keeper and poet. He sells relics to Christians*
> *in a Muslim neighborhood. His titles have humor: "So What" and "Never Mind." He asserted that when he writes, the countries are not present in the*
> *poems.*
>
> *AMB*

_____ Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today. http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001

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466. **Russo, Linda V.**
What she did! Suzanne Stein at SPT
Sun 25 Mar 2007

I want to thank you Stephen for this report - for my vicarious culture-fix - but also for raising this issue of the lack of "fit" between poetry & dominant institutions, as Robert Kocik might call it. It's interesting to hear of a Suzanne Stein's attempt to deal with architectural issues, and to see, via Elizabeth's post, that these issues derive from environing economic conditions. I've often felt that poetry doesn't "fit" our public spaces because of the lack of foresight to include poets since... Plato. So it works in the interstices - in churches, museums, cafes, bars, etc. And this brings me to remembering working with Robert Kocik a few years ago to design a potential poetry reading space - it was a great experience: he encouraged me to let my imagination run wild: what shape would the space be? How would it accommodate various needs? What other "services" would be offered along with poetry? Space *for* poetry is what Robert calls a "missing social service" indeed!

Date: Sat, 24 Mar 2007 14:29:28 -0700
From: Stephen Vincent <[redacted]>
Subject: What she did! Susan Stein at SPT

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presence" (rather than a 'reading' or 'performance') to an audience of
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Stephen V
http://stephenvincent.net/blog/

Date: Sat, 24 Mar 2007 16:54:37 -0700
From: Elizabeth Treadwell <[redacted]>
Subject: Re: What she did! Suzanne Stein at SPT

In re Stephen Vincent's complaints on today's Poetics List about Timken Hall
and his nostalgia for SPT's days at New College on Valencia, I share many of
these feelings. However I would like to point out to one and all that this
move was a decision made by SPT's dedicated board in hopes of ensuring SPT's
future (a decision made just prior to my taking the ED job at SPT) and I can
tell you as the person who has done 95% of SPT's fundraising over the last 7
years, without being housed at CCA I am not sure we'd be where we are
(indeed how we'd exist if we had to pay rent in SF) and we certainly
wouldn't be in the position to pay poets as well as we do, as an autonomous
community organization. To clarify in case there is misunderstanding, as

I
know there is, we are HOUSED at CCA but besides that are autonomous, both in
terms of programming and funding said programming. Donations from our community are always helpful, appreciated, and tax-deductible. Am I wrong to
assume we all appreciate a little poetry infrastructure that actually can
pay poets a smidge and is not entirely tied to academia? If not, my job is
truly thankless.
Best regards,
Elizabeth

Elizabeth Treadwell

http://elizabethtreadwell.com

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467. Charles Bernstein
Lazer & Armantrout reading in LA on 3/27
Sun 25 Mar 2007

The USC PhD/Literature & Creative Writing Program presents SPRING 2007 READING SERIES

Tuesday, March 27, 2007
Richard S. Ide Memorial Commons Room
4:30pm

Introductions by Professors Susan McCabe & Marjorie Perloff

Rae Armantrout ... is the author of eight books of poetry, including Up to Speed (Wesleyan 2003), which was selected by Publishers Weekly as one of the best poetry books of the year in 2003, and Veil: New and Selected Poems (Wesleyan, 2001).

Hank Lazer ... has published 12 books of poetry, most recently The New Spirit (Singing Horse, 2005), Elegies & Vacations (Salt, 2004), and Days (Lavender Ink, 2002). His two-volume collection of essays, Opposing Poetries, was published by Northwestern University Press.

Books will be for sale at this event. Refreshments will be served.

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468. **Stephen Vincent**
Re: What she did! Suzanne Stein at SPT
Sun 25 Mar 2007

A nominal mistake! Proper spelling =

Suzanne Stein

For the record!

Stephen V
http://stephenvincent.net/blog/

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469. **Alan Sondheim**
two danceworks for you and me
Sun 25 Mar 2007

two danceworks for you and me

nude avatar bearing cosmos on shoulders

http://www.asondheim.org/imadeyoulucie.mp4
http://www.asondheim.org/gloss.mp4

created for the purposes of bearing

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470. **Mary Kasimor**
Re: What she did! Suzanne Stein at SPT
Sun 25 Mar 2007

Today in my little city we had a poetry reading at one of the local coffee shops. Usually it is difficult to even get people to go to a poetry reading. In this case, a instructor colleague and I decided to have this for her literature students. We had no idea where we would read in the coffee shop, but figured that it wouldn't be much of a problem--accomodating us, and the owner knew we were going to do this. It was a busy afternoon, and so we were packed in tightly in the back, close to the bathroom. We had enough people there to have an audience-very unusual for this type of event. I was uncomfortable because it was just too informal and too close. Oh, I guess there were other things going on, like not enough people willing to read...everytime I have tried to make this happen, I have always had a general feeling of discomfort. Somehow, even though we weren't "professionals," the space did affect the performance. I was told that it was a "good beginning," but I would like to find a space that does fit..maybe it would work out better. Mary Kasimor

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years, without being housed at CCA I am not sure we'd be where we are
(indeed how we'd exist if we had to pay rent in SF) and we certainly
wouldn't be in the position to pay poets as well as we do, as an autonomous
community organization. To clarify in case there is misunderstanding, as I
know there is, we are HOUSED at CCA but besides that are autonomous, both in
terms of programming and funding said programming. Donations from our
community are always helpful, appreciated, and tax-deductible. Am I wrong to
assume we all appreciate a little poetry infrastructure that actually can
pay poets a smidge and is not entirely tied to academia? If not, my job is
truly thankless.
Best regards,
Elizabeth

Elizabeth Treadwell

http://elizabethtreadwell.com

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.

↑ Index

471. Dr. Barry S. Alpert
Bauhaus, WChUTEMAS, Black Mountain, Media Study SUNY-Buffalo
Sun 25 Mar 2007

Personally, I feel lucky to have witnessed two great in-person screenings each by Hollis Frampton & Paul Sharits, both of whom had poetic connections (Frampton referred to Pound as his "master" and Sharits collaborated with David Franks). I used to talk with Robert Creeley about both of them. And a viewing of Tony Conrad's "Flicker" in a small screening room at the Pacific Film Archive, even if not presented by the filmmaker himself, had to have been one

of the most "intense" aesthetic experiences of my life. There's a catalogue forthcoming for this apparently exemplary exhibit of a context in which these filmmakers existed (still exist):

http://www.zkm.de/mindframes_e/

Barry Alpert

_____ Get a FREE Web site, company branded e-mail and more from Microsoft Office Live! http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/

↑ Index

472. Andrew Zawacki
VERSE Festival
Mon 26 Mar 2007

—

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473. Wystan Curnow
poet on the move
Mon 26 Mar 2007

I am planning to be in the UK during the second half of May and I'm interested to hear of events of interest. I am giving a couple of readings during that time, and could up for more if anyone has suggestions. Wystan

↑ Index

474. Bob Marcacci
Episode 21 of THE COUNTDOWN featuring ALAN SONDHEIM!
Mon 26 Mar 2007

Link over to <http://www.miporadio.net/BOB_MARCACCI/>, and listen to what you've been missing. We're holding a contest to win a chapbook!

THE COUNTDOWN Episode 21, produced by Josh Hinck for MiPoRadio, highlights the poetry of Alan Sondheim, and also stars these fine poets and bloggers:

- Tiel Aisha Ansari
- Amy Bernier
- Ana Bozicevic-Bowling
- Glenn Cooper
- Alexander Dickow
- Brent Goodman

- Donald Illich
- Edward Nudelman
- Tammy Trendle
- Letitia Trent

Always looking for a good blog to slog through. Comments and conversay appreciated, front or backchannel. Thanks for tuning in to MiPoRadio where poetry tunes in, and special thanks to all the fine poets who recorded work for this one!

--
Bob Marcacci
<http://marcacci.blogspot.com/>

Worry is interest paid on trouble before it comes due.
 - William R. Inge

↑ Index

475. Philip Metres
coverage of Israeli and Palestinian poets on Lehrer
Mon 26 Mar 2007

Poets,

I have been happy--elated even--to see the News Hour's coverage of Israeli and Palestinian poetry, and Jeffrey Brown's interviews of them, not least because I am teaching a course on Palestinian and Israeli lits, with a particular focus on poetry. For all the recent critiques of the Poetry Foundation (Dana Goodyear in TNY, Steve Evans in the Baffler), they deserve credit for funding this project. Brown chose Israeli poets like Aharon Shabtai and Palestinian poets like Taha Muhammad Ali (both, no doubt, with glossy translated books in the U.S.) enables a representation of, on the one hand, Israeli intellectual resistance (Shabtai) to the AIPAC/"security" framing of the conflict (i.e. that those Arab terrorists are the cause for the conflict, not dispossession, occupation, land-grabbing, the wall, etc.), and on the other, the humane resistance of the everyday Palestinian (Ali). There is no doubt that Brown probably should have chosen at least one Palestinian woman poet--I pr
o!
bably would have chosen Fadwa Tuqan--and it seems amazing that there is no Mahmoud Darwish. Too bad Amichai is not alive. He and Darwish are like twins separated at birth and by nation.

Philip Metres
Associate Professor
Department of English

John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com

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476. Dan Waber
ars poetica update
Mon 26 Mar 2007

The ars poetica project continues to expound at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Thomas Fink, Chris Mansell, and C. J. Allen.

Poems will appear this week by: C. J. Allen, Anamaría Crowe Serrano, Tom Beckett, and Amy King.

A new poem about poetry every day.

Enjoy,
Dan

↑ Index

477. Bob Heman
CLWN WR reading / new issue debut / this thursday March 29
Mon 26 Mar 2007

Hi folks - just a reminder - this thursday, march 29, CLWN WR #41 (featuring poems of 20 words or less by (in order of appearance) John Levy, Judy Kamilhor, R. Nemo Hill, Alex Caldiero, Mary Askin-Jencsik, Kit Kennedy, Philip Rowland, Bob Heman, David Giannini, Vassilis Zambaras, Halvard Johnson, Jack Tricarico, Bruce Weber, Mike Topp, Michael Andre, Evie Ivie, Thomas Fucaloro, David Lawton, Joel Dailey, Tom Savage, Christopher Mulrooney, Sparrow, Patricia Carragon and Andy Comess) will debut at the

2nd Official CLWN WR Event

Thursday, March 29, 2007, 7:00 - 10:00

at SAFE-T-GALLERY
111 Front Street, Brooklyn - Gallery 214

featuring
Bob Hart, Carol Novack, Jane Ormerod

with special guests
Thomas Fucaloro, Judy Kamilhor, Jean Lehrman
Frank Simone, Elizabeth Smith, EK Smith
Nathan Whiting

plus a very special appearance by singer/songwriter
Carrie Beehan (a.k.a. TRYSTETTE)
performing with guitarist Dennis Diamond

hosted by Bob Heman editor/publisher of CLWN WR since 1971

admission is free

+

the flyer and more information about the performers
can be found temporarily at the CLWN WR website at www.clwnwr.org

to get to SAFE-T-GALLERY take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge. for more information and alternative directions (from other subway lines) please check the Gallery website at http://www.safetgallery.com

i hope you all can make it

remember all attendees will receive a free copy of CLWN WR #41

hope to see you then

- Bob

Bob Heman
[redacted]
EarthLink Revolves Around You.

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478. Murat Nemet-Nejat
Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
Mon 26 Mar 2007

Nick,

Thank you. Yes, I was referring to the poem Sadder Than Water.

Ciao,

Murat

On 3/25/07, Nicholas Karavatos <[redacted]> wrote:
>
> Murat,

>
> The "long major piece" you may be referring to is the book's title poem
> "Sadder than Water" (2001) by Samih al-Qasim. There is also another long
> poem in the collection, though much shorter, titled "The Tragedy of
> Houdini
> the Miraculous" (1984).
>
> This Ibis Edition book, like some others, is very nicely done with modest
> elegance. It fits nicely in the hands at 5x7. This is opposed to the Taha
> Muhammed book is large, glossy, and has a close up photo on the cover.
> Yes,
> he is a shopkeeper according to the blurb. Yes, al-Qasim has been jailed
> for
> writing poetry. The books are dual language with facing page translations.
>
> Nazih Kassis is the translator of *Sadder than Water - New & Selected
> Poems*. Adina Hoffman introduces the collection.
>
> Nick
>
>
> Nicholas Karavatos
> Dept of Language & Literature
> American University of Sharjah
> PO Box 26666
> Sharjah
> United Arab Emirates
>
>
>
>
>
> >From: Murat Nemet-Nejat <[redacted]>
> >Reply-To: UB Poetics discussion group <[redacted]>
> >To: [redacted]
> >Subject: Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
> >Date: Fri, 23 Mar 2007 23:56:57 -0400
> >
> >Ann,
> >
> >Thank you. I had attended a reading by Taha Muhammad Ali about three
> years

> >ago, when his book had come out. He and Peter Cole were traveling
> together
> >in The States. Peter's translations had given a conversational feel to
> his
> >poetry. I do not remember him being particularly poor. Did he not live in
> >Nazareth?
> >
> >I have read Sadder than Water. I think it is Sami Al Kassim's book. There
> >were wonderful poems in it, but I was not crazy about the long major
> piece
> >in it, with a title I can not recall at the moment. For me it had too
> much
> >the feel of a "major poem." It did not quite work for me. Of course, the
> >Palestinian suffering being the subject of the poem, my aesthetic
> response
> >to the poem may be irrelevant.
> >
> >Thank you again for the report.
> >
> >Ciao,
> >
> >Murat
> >
> >
> >
> >On 3/23/07, Ann Bogle <[redacted]> wrote:
> >>
> >>
> >>In a message dated 3/23/2007 2:05:12 P.M. Central Daylight Time,
> >>[redacted] writes:
> >>
> >>I missed the Lehrer show yesterday. Anyone seen it? A report?
> >>
> >>Murat
> >>
> >>
> >>I watched the segment. There were three Palestinian poets,
> all men. The
> >>first two seemed rich, or at least comfortably & beautifully well-set
> in
> >>woodworked & terraced houses, which countered images we usually see
> only

> >>of
> >>war-torn housing. Sami Al-Qasim (Ibis) has been to jail -- for writing
> >>poetry (?)
> >>-- he is probably the best poet (forgive me for thinking this) and his
> >>reasons
> >>for being a poet the most eloquent. He said that he wants to write
> love
> >>poetry, that it is in him to do that, but that w/o the freedom of
> >>survival, he
> >>would continue along liberation lines. The second poet writes more
> >>safely,
> >>one could tell; he is rooted in the small & in beauty, the way western
> >>poets
> >>tend to be, but in a different setting and also serving as a
> >>journalist. Taha
> >>Muhammad Ali was the most approachable of the three poets and
seemingly
> >>the
> >>poorest, doubling as a market-keeper and poet. He sells relics to
> >>Christians
> >>in a Muslim neighborhood. His titles have humor: "So What" and "Never
> >>Mind." He asserted that when he writes, the countries are not present
> in
> >>the
> >>poems.
> >>
> >>AMB
>
> _____
> Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN
> Presents today.
>
> http://music.msn.com/presents?
icid=ncmsnpresentstagline&ocid=T002MSN03A07001
>

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479. **amy king**

This Friday -- Stackhouse, Fieled, & Henrikson

Mon 26 Mar 2007

MiPOesias presents

~~ CHRISTOPHER STACKHOUSE, ADAM FIELED, and MATT HENRIKSEN ~~

Stain Bar, Brooklyn, NYC
March 30, 2007 @ 7:00 p.m.

~~~~~~~~

Christopher Stackhouse's books are: Slip (Corollary Press, 2005), a collection of poems; Seismosis (1913 Press, 2006), a book featuring his drawings with text by writer/professor John Keene. He is a graduate fellow of Cave Canem, and a 2005 Fellow in Poetry from the New York Foundation for The Arts. A poetry editor at FENCE Magazine, he lives and works in Brooklyn, New York. http://www.mipoesias.com/EVIESHOCKLEYISSUE/stackhouse_c.html

Adam Fieled is a poet, musician, and critic. His chapbook "Posit" is forthcoming from Dusie Press. He has released four albums, including two spoken word collections, "Raw Rainy Fog" (Radio Eris Records, 2002) and "Virtual Pinball/Madame Psychosis" (WSG Productions, 2006), and edits the blog-journal P.F.S. Post and the blog Stoning the Devil. He has work in Jacket, Rain Taxi, Blazexox, Dusie, Eratio, Nth Position, Cordite, Otoliths, Mipoesias, Cake Train, Words Dance, Word For/Word and Many Mountains Moving. A magna cum laude graduate of the University of Pennsylvania, he also holds an MFA in poetry from New England College and is a PhD candidate at Temple University in Philly. http://www.mipoesias.com/Poetry/fieled_palm.html

Matthew Henriksen co-edits Typo and Cannibal and curates The Burning Chair Readings in Brooklyn. Recent poems appear in Absent, Agricultural Reader, and Wildlife. His chapbook, Is Holy, has recently emerged from horse less press. http://www.mipoesias.com/2007/henriksen_matt.htm

~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn, NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope you'll stop by!

Amy King
MiPO Host
http://www.mipoesias.com

~~~~~~~~

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

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480. Michael Kelleher
Literary Buffalo E-Newsletter 3.26.07-4.01.07
Mon 26 Mar 2007

LITERARY BUFFALO
3.26.07-4.01.07

THE BUFFALO SMALL PRESS BOOK FAIR HAS ARRIVED!

ANNOUNCEMENTS

Just Buffalo will be switching web & mail servers beginning Friday, March 30. This means any emails sent to anyone here at Just Buffalo between 5 p.m. Friday and 5 p.m. Monday are likely to be lost. We should be fully operational again by Monday morning, but these switchovers can take up to 72 hours. If you do not get a response from us, we suggest you call us at [redacted].

THE JUST BUFFALO TIMED WRITING GROUP is cancelled until further notice. The Friday afternoon time was apparently inconvenient for most people. When we have a new time and date set up, we will let you know.

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

3.26.07

Poetics Plus at UB
Cecilia Vicuña
Poetry Reading
Tuesday, March 27, 4 p.m.
Poetry Collection, 420 Capen Hall, Amherst Campus

3.29.07

The Electric City Spectacular, Day I
Rust Belt Books, 202 Allen St., 7 p.m.
Release party for flim forum press', "oh one arrow"
All schedules can be seen here:
http://www.housepress.org/electriccity/electriccity.html

3.30.07

The Electric City Spectacular, Day II
Karpeles Manuscript & Library Museum, 453 Porter Ave., 6 p.m.
8 readers, 3 films
All schedules can be seen here:
http://www.housepress.org/electriccity/electriccity.html

&

Exhibit X Fiction/Hallwalls
Shelley Jackson
Fiction Reading
Friday, March 30, 7 p.m.
Hallwalls Cinema at the Church, 341 Delaware Ave
http://www.hallwalls.org/perflit_03.html#jackson

3.31.07

The Buffalo Small Press Book Fair Karpeles Manuscript & Library Museum, 453 Porter Ave., 12-6 p.m. Over 60 vendors:
http://www.buffalosmallpress.org/participate/ Over 20 readers:
http://www.buffalosmallpress.org/schedule/ But only one Mike Basinski, curator of the Poetry Collection, who will have a display of old(er) Buffalo small press ephemera and will walk us through it in a way that only he can.

&

The Electric City Spectacular, Day III.1
Karpeles Manuscript & Library Museum, 453 Porter Ave., 6 p.m. (Immediately following the book fair)
11 readers
all schedules can be seen here:
http://www.housepress.org/electriccity/electriccity.html

&

The Electric City Spectacular, Day III.2
Nietzsche's, 248 Allen St, 10 p.m., $3
Hear the following poets with bands, bands with bands, and stuff:
g lucas crane
starlite lanes
damian weber
eric unger
i feel tractor (edmund berrigan)
jackson jackson
chae hawk aka noble truth
all schedules can be seen here:
http://www.housepress.org/electriccity/electriccity.html

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8,15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. $195, $150 for members of Just Buffalo or the JCC

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)

www.justbuffalo.org
[redacted]

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481. **Thomas savage**
Re: Father's Poetry
Mon 26 Mar 2007

I like parts of this very much. Certainly, if it is a first effort, it is very surprising. But it needs editing, I suspect. I found my mind wandering after the first several parts of it. Still, whoever wrote this should be encouraged to write more. Regards, Tom Savage

Christophe Casamassima <[redacted]> wrote: All: check out the poem my buddy's father wrote one night in a hotflash! I think it's terrific. what does everyone think? I'm leaving all anonymous...

Sandwiches
(from the fever desk of a mad mind)

There are sandwiches that stave off disaster
like a slice of Our Father between two Hail Mary’s

And then there are midnight sandwiches
that give you the creeps, or at the least gas,
one Wolfman or Mummy (if your tastes run dry),
between two slices of Frankenstein, how about adding
the gorgonzola Godzilla, for a run amuck
blue cheese experience

Then there are sandwiches made for luck, these we devour
and share in unlikely places, often with complete strangers,
these have even stranger ingredients, like the Casino Slot Sub
you can pull on it all day and never feel full,
or the Throwers Snake Eye Special, made on Pita
with a filling of sevens and elevens, but nothing beats
the Royal Straight Flush Deluxe topped with melted
any colors any suite fuck you I win Monterey Jack

There are science sandwiches, thick and wondrous stuff
served up laser light and electric hot on fine wood tables,
the waiters wear white, the customers are polite,
they never order but reason, eating vast universes of thought on pumpernickel
with polite, small bites, lost in contemplation,
they ignore the occasional spill that spoils the tie,
how about trying the quantum physics club, it’s special, sliced really thin

between the thick rye theories of relativity, good old fashioned German rye, it's
guaranteed to blow your mind, or at least,
a small corner of the universe

There are war sandwiches, everyone agrees
we should not have these,
but they are always on the menu and available everywhere,
" Hey Joe, give me a Civil War, toast it if you will"
"Do you want that on American, Russian or Rye?"
or how about the new Afro Cuban Special,
coming to a deli near you soon
There are the small sandwiches, we make from the cold cuts of chance,
leaps of true faith, on whole wheat, we take these in desperation
and eat them with mustards of loneliness,
these we secretly admire like sleek boots in a shop window,
but seldom do we dare to eat these ourselves,
we leave these for others to taste, vicariously taking in the aroma
of their bread, , on the occasion we do taste, we feel special, Princes or at least,
swashbuckling pirates, ready to duel to the death,
ready to challenge the dull routine of ham and cheese on rye,
it excites us, it gives us life, like the night
you decide to grab your balls in hand and pass two semis in a row,
it feels like we're in control, the matador's tip toe mincing bites,
when he'd rather gulp, as he eats
a slice of space between the bull and the cape

How about sex sandwiches? we could do a lot with that
think of the variety of breads that would be used
(pumping pumpernickel, hmm, comes to mind)
and what of the spreads made of legs, and pubes and creams,
the munching sounds of moans and mounds, the groans and bones
(both jumped and jutting in a circus of impossible angles),
how about the meats, think breasts, butts and balls for sure
all served up, piping pee hot

And for your ultimate dining pleasure, consider the City Sandwich
served up big with neon lights and a skyscraper horizon,
think of thick juicy street size quarter pounder slices,
of your favorite block or avenue, plunked down
on a crisp bed of green lettuce parks, all slathered over
and topped with your choice of ethnic neighborhood mayo,
served hot, on a special multicultural sesame bun,
you even get your choice of special sauce,

try the NY Chinatown or the Chicago Polish Windy West
hey, no vacant lots in this sandwich, baby

When my turn finally comes, when I make it all the way up
to the counter from the back of the line,
make mine one slice painless death
between two rebirths,
got to go now, lunch is almost over.

=
Search for products and services at:
http://search.mail.com

--
Powered By Outblaze

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

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482. **CA Conrad**
complicit actions dismissed in a frenzy of greed
Mon 26 Mar 2007

Has anyone seen or read this book THE SECRET? It's sort of a condensed version of many different documents and teachings shit directly from the bowels of New Age Hell.

This book has a Ring Around the Rosie quality (literally, meaning to ward off pestilence). While it claims ancient teachings of certain magic practices known as glamouring, etc., though it doesn't call it as such, it's built around the purpose of attracting and holding onto STUFF, in particular wealth, in particular, a life you've ALWAYS DREAMT WAS POSSIBLE.

When I lived in Albuquerque for a brief time to study herbalism I was confronted nearly every single day, no matter where I found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.

Greed has no news to tell. But LET ME SAY THIS to the
readers of THE SECRET. If we are to implement and LIVE
forward (?) with the document, and set it into motion, we are
not only saying that it's up to us to attract these things into
our lives, but to say to those less fortunate (in my opinion) that

they simply aren't trying hard enough. It's kind of like a game of BLAME THE VICTIM! "Oh those poor bastards in Baghdad just aren't TRYING HARD enough! Send them a box of THE SECRET so they can all learn how THEY DESERVE to have their houses bombed and their children murdered for not USING THEIR dream life to bring happiness. Happy-happy, bring happy-happy. Silly dumb people getting bombed, what's the matter with them!?"

It's no secret why Oprah Winfrey took to THE SECRET. Like all rich people she wants to feel AT PEACE with her extraordinary wealth while a web of suffering continues to spider its way across the planet.

I despise such crap! It's times like the late America we all live in that help me FULLY UNDERSTAND the olden days of marching to the castle gates with torches and pitchforks.

CAConrad
*the Frank Sherlock EMERGENCY FUND:
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>
for Deviant Propulsion & other books:
http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>
for Light of Lakshmi tarot services:
http://LightOfLakshmi.blogspot.com<http://lightoflakshmi.blogspot.com/>
*

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483. **Ann Bogle**
Fwd: poetry of Iraq
Mon 26 Mar 2007

--part1_d60.552d850.3339769a_boundary

********** AOL now offers free email to everyone. Find out more about what's free from AOL at http://www.aol.com.

--part1_d60.552d850.3339769a_boundary

--part2_d60.552d850.3339751c_boundary

********** AOL now offers free email to everyone. Find out more about what's free from AOL at http://www.aol.com.

--part2_d60.552d850.3339751c_boundary

This is just a note to recommend the current issue of ATLANTA REVIEW, which is a a special one on the poetry ot Iraq. This is the only collection of contemporary Iraqi poetry to cover the years since the American invasion. The poems were collected and translated under conditions of great risk and hardship by poets living in Baghdad itself. I highly recommend this to all wompos.

--part2_d60.552d850.3339751c_boundary--

--part1_d60.552d850.3339769a_boundary--

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484. Christophe Casamassima

Re: complicit actions dismissed in a frenzy of greed

Mon 26 Mar 2007

I'm having the same debate with my peers (in Graduate School for Pete's sake!) about Nietzsche. "Why does Nietzsche feel that it's necessary to undo what came before? Isn't it just easier to leave everything in place, like it is? It's totally impossible to destroy "the scaffolding", as Nietzsche says; why don't we just suck it up and get on with our lives?" In the context of "The Secret", this "blame the victim" thing is akin to undoing what came before us; it's not only about safety in what already exists, but in the refusal to choose our own metaphors. Of course, my peers don't understand the idea that a power structure (without our best interests)put these metaphors into play for their own benefit. But what about my peers' complicity?

This is the kind of thing we all must have met with at some time or another regarding our poetries. Why fix something (poetry) when it's so great! Look at the Goddamn top 100 list, for Pete's sake! Some people need to be tought why we do poetry. It's not about complicity, nor even about reaction...

> *----- Original Message -----*
> *From: "CA Conrad" <[redacted]>*
> *To: [redacted]*
> *Subject: complicit actions dismissed in a frenzy of greed*
> *Date: Mon, 26 Mar 2007 13:41:28 -0500*
>
> *Has anyone seen or read this book THE SECRET? It's sort of a condensed version of many different documents and teachings shit directly from the bowels of New Age Hell.*
>
> *This book has a Ring Around the Rosie quality (literally, meaning to ward off pestilence). While it claims ancient teachings of certain magic practices known as glamouring, etc., though it*

> *doesn't call it as such, it's built around the purpose of attracting and holding onto STUFF, in particular wealth, in particular, a life you've ALWAYS DREAMT WAS POSSIBLE.*
>
> *When I lived in Albuquerque for a brief time to study herbalism I was confronted nearly every single day, no matter where I found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.*
>
> *Greed has no news to tell. But LET ME SAY THIS to the readers of THE SECRET. If we are to implement and LIVE forward (?) with the document, and set it into motion, we are not only saying that it's up to us to attract these things into our lives, but to say to those less fortunate (in my opinion) that they simply aren't trying hard enough. It's kind of like a game of BLAME THE VICTIM! "Oh those poor bastards in Baghdad just aren't TRYING HARD enough! Send them a box of THE SECRET so they can all learn how THEY DESERVE to have their houses bombed and their children murdered for not USING THEIR dream life to bring happiness. Happy-happy, bring happy-happy. Silly dumb people getting bombed, what's the matter with them!?"*
>
> *It's no secret why Oprah Winfrey took to THE SECRET. Like all rich people she wants to feel AT PEACE with her extraordinary wealth while a web of suffering continues to spider its way across the planet.*
>
> *I despise such crap! It's times like the late America we all live in that help me FULLY UNDERSTAND the olden days of marching to the castle gates with torches and pitchforks.*
>
> *CAConrad*
> **the Frank Sherlock EMERGENCY FUND:*
> *http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>*
> *for Deviant Propulsion & other books:*
> *http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>*
> *for Light of Lakshmi tarot services:*
> *http://LightOfLakshmi.blogspot.com<http://lightoflakshmi.blogspot.com/>*
> ***

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485. Alan Sondheim
For spoken improvised pomewhirreks
Mon 26 Mar 2007

For spoken improvised pomewhirreks

for Bob Marcacci, The Countdown

http://www.asondheim.org/songa.mp3
http://www.asondheim.org/songb.mp3
http://www.asondheim.org/songc.mp3
http://www.asondheim.org/songd.mp3

===

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486. Christophe Casamassima
Submit!
Mon 26 Mar 2007

Viviparous Blenny
a twentythreebooks contemporary arts journal

Fall 2007, Volume I

Theme: Synchronicity

Synchronicity is not merely serendipity, it is defined as meaningful coincidences. Synchronicities are acausal, that is, not able to be reduced to a cause-and-effect explanation. They are always personal events. They are boundary events that often occur at periods of major life transitions. And they necessarily reflect a deeper, more holistic reality.

*If you submit work that doesn't directly address the theme, please explain why you've chosen the piece to represent the theme.

Submissions guidelines: • 3–4 poems • 5–7 pages of prose (fiction, nonfiction, creative nonfiction, commentary, interviews, reviews, etc.) • Black and white photographs (.tiff, .gif, .jpg; low-res for submission) • Black and white artwork or drawings (low-res scanned image file) • Comics

You may also submit your work on CD to the address below (be sure to mark "CD, do not scan" on the outside of envelope).

Send written work as an attachment to [redacted]

or snail mail to:

Viviparous Blenny
c/o Douglas Mowbray, Managing Editor
2910 Erie Avenue
Baltimore, Maryland 21234

Be sure to include an SASE and cover letter (including a brief bio) for a reply to your submission. If you would like your work returned, please include proper postage and envelope.

Submissions due: July 23

Issue on sale: Fall 2007

Payment is 1 free contributor’s copy.

=
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http://search.mail.com

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487. **Chris Stroffolino**
Suzanne Stein at SPT
Mon 26 Mar 2007

I wasn't at the event, but Suzanne and I have had very intense long
talks once upon a time,
and I always felt a sense of solidarity. I also feel Treadwell's
point, and don't feel it's totally fair
to single out the SPT as what Suzanne was dealing with. My guess it
was something broader,
like the institution of 'proper' poetry readings and what that does
to writing, communities, friendships, etc
(but, I don't want to speak for Suzanne there, that's probably more
my issue, but I do think there's some solidarity)

Chris

PS--I have a feeling my message isn't getting sent to poetics list as
I'm transitioning to another email account
(i still receive on earthlink, but can't respond through them

regularly anymore, and will leave,
So please make note of my new email).

Chris

On Mar 24, 2007, at 2:29 PM, Stephen Vincent wrote:

> *Susan Stein - poet and performance artist - created what might be called "a presence" (rather than a 'reading' or 'performance') to an audience of primarily poets last night (Friday) at Small Press Traffic. The event was a combination of 'off-putting', 'embracing' and 'thought provoking.' As all SPT events, this one took place in the Timken Lecture Hall on the San Francisco Campus of the California College of Arts - the home of SPT since - in the opinion of many - its sad departure from the much more 'user friendly' neighborhood of New College on Valencia, which included the occasional use of a theater space with a much kinder ambience for both poets and audience.*
> *Indeed, one of Susan's unfolding objectives came to deal with the architectural limits of Timken Hall - a dark space (unless its full) that sucks the energy out of both audience and whoever might be the poet who is reading. Listeners, poets and whatever language goes into the air of Timken Hall have to work real hard to protect, hear and enjoy each other! Indeed the lecture hall must have been designed as an architectural afterthought (Oh, yes, 'we should have a place for students to hear an occasional lecture.")*
>
> *But that's merely preface to circumstance. Susan did - what seems in retrospect - a quite brave thing. Dressed in black, all the lighting was turned off, the audience 'darkened', and one stage light was pointed at her face. She announced she had 25 minutes, and that she would take questions. Other than that, she gave no sense of agenda, objective or whatever. The questions began to come forth. I should say it was an audience of poets most of whom had some kind of association with Susan, from distant to familiar. The questions from pedestrian to more complex - each one*

*of which
she considered carefully or even admitted that she was unable to answer.
Some were predictable, "Are you working on a poem now," many forgettable.
Nobody asked anything stupidly personal. Yet, as things evolved - what was
most interesting to me anyway - were issues around how she was experiencing
the space and how other poets may or may not have been able to establish a
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work, and, by implication not poet a, b, or c.) Sporadically through the 25
minutes, persons would ask what she was feeling at the moment to which she
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*As a person in the audience, I felt back and forth 'impatient' and then
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(a narrative, an image, an epiphany!! anything!) nothing of the sort was
forthcoming beyond Susan's analysis of her ability to answer the question.
Her tone was neither judgmental or dismissive.*

It was in that 'frustration' (no poetic goods) to 'hear something' that I gradually (after) came to realize what Susan was stripping the architecture off the condition/expectations/rhetoric of readings, performances, and - in the darkness - the normal architecture of this most often dreadful space.
Maybe, thinking more about it, Susan's presence was a Barthian version of 'performing' instead of 'writing degree zero. Ironically her "presence" had an insistence to it, one in which, in its baldness, we were taken to a point that precedes every conceivable apparatus of poem, performance and space.

Where one goes from there - particularly in Timken Hall - I am not about to speculate. But it was timely, and, the day after, as I suggested, it seems quite brave, as well as unique to my experience of poets and audiences in shared spaces.

No doubt, and hopefully others who were there, will put their 'take' in here.

Stephen V
http://stephenvincent.net/blog/

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488. **Stephen Vincent**
Re: Suzanne Stein at SPT
Mon 26 Mar 2007

I don't think there was anything in my piece that singled out Elizabeth Treadwell as being responsible for the frequently noted shortcomings of Timken Hall! The limits did emerge during Suzanne Stein's piece as various questions were asked about her sense of her presence in the space. In fact, what she was doing, had much larger intentions than being an architectural critique. I hope my 'review' got at those intentions.

But, if one wants to just focus on Timken Hall as space, I think Linda Russo is right. Non-profits of all sorts frequently float into places that are not at the top of 'performance' or 'office' food chain. Indeed non-profits (unless their bogey prop orgs for wealthy right wingers) maybe, by definition, follow the money to the short, not rich end of the stick!

In my opinion, the beauty of poets and poetry readings - one series or another - is to morph and variously adapt to the given conditions where the combination of poets, the poems and the audience give a powerful shape to a place or time. (I have seen poets give good and memorable readings off the limbs of trees~) Some places are clearly legendary - in San Francisco the Grand Piano (a coffee shop in the Haight) was one, but there have been many others. It's all part of risk, funk and charm of being on the margins. I am sure we can all name places to which we would never go back.

It's when things go institutional and permanent that a series can get into a weird stasis. The physical and neighborhood circumstances of SPT at New College auditorium (as well as the writing happening during that period - nineties) gave the place and readings a real juice. SPT at Timken Hall at CAA - no matter the liveliness of the poetry scene - has been an argument from the start. The only thing that saves it is the loyalty of the audience and good poets willing to rise above its gross darkness, as well as submit to the isolation of the neighborhood.

Suzanne was another example of someone took Timken Hall on as space/condition with a good audience and beat the odds in a provocative and interesting way. But again, the piece was not about Timken Hall, but something much more 'serious.' Timken Hall was a prop!

Stephen V
http://stephenvincent.net/blog/

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to single out the SPT as what Suzanne was dealing with. My guess it was something broader,
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here.*

*Stephen V
http://stephenvincent.net/blog/*

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489. **Evan Munday**
bpNichol Chap-Book Award
Mon 26 Mar 2007

For any Canadian poets or chapbook publishers on the poetics list, a message from the Phoenix Community Works Foundation:

The bpNichol Chap-Book Award

A prize of one thousand dollars is offered for the best poetry chap-book in English published in Canada.

The chap-book should be between 10 and 48 pages long.

This twentieth annual award is sponsored by The Phoenix Community Works Foundation.

The poet or publisher should submit three copies (non-returnable) and a brief curriculum vitae, including telephone number, to:

The bpNichol Chap-Book Award
316 Dupont Street
Toronto, Ontario M5R 1V9

Entries close March 31, 2007.

For more information about Phoenix Community Works Foundation, please visit http://www.pcwf.ca.

Yours,

Evan

Evan Munday
Publicist

Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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490. Abigail Child

Orchard Gallery opening, "Perilous Fictions" + Tribeca Premiere

Mon 26 Mar 2007

Dear Colleagues, Friends and Family,

I want to invite you to a number of spring screenings and events featuring my work:

Opening April 1st, (no fooling!) I am in a group show at Orchard Gallery, 47 Orchard Street NYC 10012 ([redacted]) celebrating the artist-run collective that existed from 1973-1992: THE COLLECTIVE FOR LIVING CINEMA. Dates: April 1– 29, 2007, Thurs-Sun, 1-6 pm. Opening Party: April 1, 6-8 p A film of mine, MAYHEM, will be on monitors in the gallery. Another, COVERT ACTION, will be screened at Anthology Film Archives, 2nd Street at 2nd Ave, Saturday April 8, 6pm in connection to the Collective show .

Additionally, on Friday April 20 at 8pm, at the gallery, I am curating a special presentation PERILOUS FICTIONS which features contemporary experimental films that address political content through formalist means, utilizing a variety of strategies: structuralist, post-lyric, performative, hybrid. The lineup: 73 Suspect Words. Peggy Ahwesh (2000; 3m); Here. Fred Worden (2005; 11m); Let Me Count the Ways 10, 9, 8,7. Leslie Thornton (2004; 20m); Anaconda Targets. Dominic Angerame (2004; 11m); The Future Is Behind You. Abigail Child (2004; 21m); Krypton Is Doomed. Ken Jacobs (2005; 34m)

Also, upcoming at the end of April is the world premiere of ON THE DOWNLOW at Tribeca Film Festival 2007. This is my feature documentary on African-American men living bisexual lives in Cleveland, Ohio. An intimate portrait of four men and their loves, triumphs, disasters, confessions and contradictions, the film was shot by Arthur Jafa, renowned cinematographer (Malcolm X, Daughters of the Dust) and edited by Yael Bitton and myself, with additional editing by Mary Patierno. Music by Floyd Fisher. The showings are (and please note: tickets go fast at this festival): Thursday, April 26, 3:15 pm, AMC Kips Bay, 570 Second Avenue at 32nd St.(Theatre 14) Thursday, April 26, 10:30 pm, AMC Kips Bay, 570 Second Avenue at 32nd St (Theatre 12) Saturday, April 28, 3:00 pm, Tribeca Cinemas, 54 Varick Street below Canal Street, at Laight Street Sunday, April 29, 10:30 pm, AMC Village VII, 66 Third Avenue at 11th St.

(Theater 03) Thursday, May 3, 10:45 pm, AMC 34th Street, 312 W. 34th Street, between 8th and 9 th Avenues

I hope to see you at one or another of these screenings and events!

all best
Abigail

Abigail Child
303 East 8th Street #6F
New York, NY 10009
[redacted]
http://www.abigailchild.com =

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491. melissa benham
What she did! Suzanne Stein at SPT
Mon 26 Mar 2007

The conversation about Suzanne Stein's performance caught my eye, as someone who knows Suzanne, attends many SPT events, and runs a reading series of my own. Unfortunately, I was not able to be at last Friday's performance but have heard favorable reviews from others in the community. However my entrance into this subject then has more to do with "space" rather than Suzanne's actual performance. It is no secret that CCA's Timkin Hall is not the ideal space for intimate readings or performances due to its inferior architectural design. It is dark, the stage lights are fixed & badly placed, and the acoustics are not the best, especially when the performer must compete with noise from the industrial shop above the hall. Ironically, I believe it is the lecture hall for CCA's architecture classes. In any case, those are its faults. However, it is a space, as Elizabeth has mentioned, that is open for SPT's use, and that use is free from conditions as to the content of SPT's programming as well as rent. And that is no small thing. As most people are aware, space in the Bay Area (as well as many other places around the country) has become a rarity since the tech boom which more than doubled rents overnight (at least mine) and brought on the closures of many art spaces, studios, and lofts for more lucrative customers. Unfortunately, institutional spaces have not necessarily opened their doors to already under-funded arts groups and organizations, and though galleries, coffee shops, bars, etc. sound like a nice alternative, they come with their own problems. Of course this problem affects all art forms, but I am just going to be selfish & talk about writers here. Galleries & other closed spaces are great alternatives to loud cafes & bars; however, they are rarely free and sometimes carry with them aesthetic demands which can affect the actual programming. Even if this only goes as far

as “Hey, my cousin is a poet, I’d really love if he could read one of these days,” it’s a curator’s nightmare. Of course, there are exceptions like the New Yipes Reading Series run by David Larsen at 21 Grand here in Oakland, though I believe they pay rent to the gallery in order to have their monthly Sunday readings. There also used to be the Performance Writing Series at New Langton Arts run by Jocelyn Saidenberg and Brandon Brown, but that suddenly disappeared very recently. Perhaps someone who knows a bit about that will jump in here…

This brings me to my experience with running the Artifact Reading Series, which Chana Morgenstern & I started in our victorian apartment in the Mission in November 2004. That apartment had at one time been an artist collective. It had a huge space that would hold lots of people fairly comfortably. However, we lived with a bunch of musicians (all guys) who refused to clean & used the space as storage for their equipment (& anything else you can think of). So we moved out to a very small 2 bedroom apartment just a few blocks away and continued having the readings there. Thankfully, it had a long hallway & a back porch going out to a backyard, because a good deal of the time, there are people standing on the stairs listening through the back window while another group camps out in the hallway. For a long time, we did not charge anything, but now ask for a $5 donation to give to the readers & to pay for drinks & snacks. Even at the most packed (80-100 people) readings, I’ve never completely paid myself back for everything I’ve bought, & the readers have never gotten more than $25 a piece. The house reading seems to work for many reasons. It’s a closed, intimate space. The audience consists of nearly all writers who are attentive and engaged. The space is small and therefore feels casual—I mean, generally, the reader is not further than 2 feet from an audience member. I think there’s a strong sense of community that is pervasive. Most of the time, I know most of the audience. However, there have been times when I’ve known almost no one, which is a very strange experience. These moments, and the readings where there are just too many people for anyone to be comfortable have had me thinking about moving the series to a more public venue. A year or so ago, I started asking people what they felt about a possible move and most objected, feeling that the series would lose its ambiance if it was moved. I decided to hold off on moving it, however, last October, I moved to the East Bay, and this summer Chana will be leaving for Rhode Island to study at Brown. So, here I am again, wondering where to move the series, how it will fare in the transition, what it will look like on the other side. At this point, I have not a clue to the answers of these questions. There has been talk of a traveling Bay Area reading and performance series, though nothing has been set in motion, as far as I know. In the meantime, there are salons, reading/study groups, lecture series, and so on happening in

people's houses which has been integral to the current Bay Area innovative writing community's close-knitness. However, a performance like the one that Suzanne Stein gave at SPT, not to mention the survival of Poets Theater (also at SPT), as well as the wonderful events that used to take place at the Performance Writing Series at New Langton aren't really able to happen in a house-setting (at least not in my house). There's not enough space & it is too intimate. For instance, as respectful as Artifact audiences are, it's not uncommon for an audience member to speak to the reader. This would not happen at SPT because the divide is too great. And that is then another factor for a performer to work with, as it sounds like Suzanne did. It's unlikely that performance would have translated itself to another venue in quite the same way. So, at the very least, though SPT isn't an ideal space, it has created performances that wouldn't happen in other local venues, which is interesting, isn't it? At the last Artifact, Bob Gluck mentioned before he began reading that he was reminded of the first incarnation of SPT, which was in a victorian somewhere between Castro & Noe (I think?), where one had to go up a few flights of stairs to a crowded back room where no one was comfortable but all were very present with the reading. It was interesting to hear that since I have generally heard about SPT's life at New College but not previous. It also reminds me that all of this only moves forward. Not to say that nostalgia has no place, but one day, people will likely (if we're lucky) say the same thing about Artifact. On that note, if anyone knows of a place that wants to host Artifact, that can handle about 60 + people, is accessible to public transport, lets people drink & hang out, and won't interfere with my programming, (enjoys long walks on the beach, etc.), I'm all ears. Cheers, Melissa Benham www.artifactsf.org www.artifactseries.blogspot.com

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492. Lewis Warsh
Dennis Moritz at BPC
Mon 26 Mar 2007

Bluebox productions presents a Sticky
Short Plays by Dennis Moritz
April 6, 7pm,
Bowery Poetry Club
308 Bowery (Bowery and Bleeker)
1/2 block north of Houston St.

The Watching Oprah Cycle
featuring:
Sylvia Bofill
Matt Korahais

David Marcus
Eve Udesky
Ana Valle

“Who is this guy Dennis Moritz? His plays are square in the face of society, which is where Dennis Moritz is, full of humor, elbows and a mesmerizing love of language.”

Bob Holman, USA of Poetry, Bowery Poetry Club.

Dennis Moritz has written over thirty theater pieces performed in New York, Philadelphia and elsewhere,. Venues include the Joseph Papp Theater, BACA Downtown, St. Marks Poetry Project, Nuyorican Poet's Cafe and Painted Bride Arts Center. His book of plays, Something to Hold On To: Nine Theater Pieces, was published by United Artists Books.

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493. Carrie hunter

Re: Submit!

Tue 27 Mar 2007

Hi Christophe, just wondering whatever happened to PO25centEM. I heard somthing then didn't, then I heard something again a little while later, then I didn't...

Carrie

On 3/26/07, Christophe Casamassima <[redacted]>
wrote:
>
> Viviparous Blenny
> a twentythreebooks contemporary arts journal
>
>
> Fall 2007, Volume I
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> Theme: Synchronicity
>
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> or snail mail to:
>
> Viviparous Blenny
> c/o Douglas Mowbray, Managing Editor
> 2910 Erie Avenue
> Baltimore, Maryland 21234
>
> Be sure to include an SASE and cover letter (including a brief bio) for a
> reply to your submission. If you would like your work returned, please
> include proper postage and envelope.
>
> Submissions due: July 23
>
> Issue on sale: Fall 2007
>
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494. Geoffrey Gatza
US Attorney General investigates BlazeVOX books
Tue 27 Mar 2007

US Attorney General investigates BlazeVOX books

You should too! Find out why!

http://www.blazevox.org

BlazeVOX 2k7 up on April 15, 2007

[Now with more PODCAST in every bite!]

\\ Books in Print \\

Bhang by Ted Pelton

Dreadful Quietude by Geoffrey Gatza

Circular Descent by Ray Bianchi

War on Words by John Bradley

Vel by Alan Sondheim

Antidotes for an Alibi by Amy King

American Godwar Complex by Patrick Herron

Quinn's Passage by Kazim Ali

Epigramititis by Kent Johnson

To Be Sung by Michael Kelleher

Musee Mechanique by Rodney Koeneke

Mainstream by Mike Magee

The History of My World Tonight by Daniel Nester

I wear a figleaf over my penis by Geoffrey Gatza

Sensational Spectacular by Nate Pritts

I Want My Mommy by Cameron Kidman

Nonexistence by Kenji Siratori

Line And Pause by Forrest Roth

WINDOW ON THE CITY by Michael Ruby

The Lost Atlas of Desire by Jeremy Downes

Alphaville by Peter Jay Shippy

Disparity by Steven Timm

Naming God by Jennifer J. Thompson

Victory by Clarice Waldman

Ladders In July by William Allegrezza

Taste: Gastronomic poems by Francis Raven

Inbox by Noah Eli Gordon

A Pure Bowl of Nothing by Mary Kasimor

Stirring Within Poems and Tales from Mount Carmel by G Emil Reutter

Finger ExOrcised by Joe Amato

The Ecstasy of Capitulation by Daniel Borzutzky

Face Blindness by Megan A.Volpert

The Bird Hoverer by Aaron Belz

I DID THE WEIRD MOTOR DRIVE Emissions by Sandy Baldwin

Autobiography of a Stutterer by Joseph Cooper

Black Diamond Golden Boy Takes Bull By Horns by Geoffrey Gatza

having been blue for charity by kari edwards

Holiday Idylling by Vernon Frazer

[#1 - #46] by Jukka-Pekka Kervinen

Black Diamond Golden Boy Takes Bull By Horns by Geoffrey Gatza

Sidewalk Portrait by Richard Henry

Morphology by Ruth Lepson and Walter Crump

homemade traps for new world Brians by Evan Willner

Aurora by Jared Schickling

I'm The Man Who Loves You by Amy King

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Factory Manual by Michel Jérome Dufrénoy

The Pink; Selected Poems 2000-2005 by Kyle Schlesinger

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Here Comes Everybody Anthology by Lance Phillips and Geoffrey Gatza

The Sensory Cabinet by Mark Ducharme

The Impossible Picnic by Mark Tursi

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

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495. SHANE RHODES
The Bindery by Shane Rhodes
Tue 27 Mar 2007

Dear Poetics Subscribers,

NeWest Press is pleased to announce the publication of

The Bindery by Shane Rhodes.

Scribbles at Mexican bus stops, meditations on street corners in Buenos Aires, letters from friends in the Himalaya, The Bindery writes the travel narrative through experiments in language, in lyric, in place, in a history of the new. This is poetry that wanders, gets lost in the back pages, opens the map and understands nothing. Deliciously off course and roving.

ISBN 978-1-897126-14-1 / 1-897126-14-X
$16.95 CDN / $12.95 USD

Shane Rhodes has published two previous books of poetry. The Wireless Room (NeWest Press 2000) won the Alberta Book Award for poetry and Holding Pattern (NeWest Press 2002) won the Archibald Lampman Award. His most recent chapbook can be seen at http://www.greenboathouse.com/chapbooks/shane_rhodes.htm. Shane lives in Ottawa, Canada and writes where ever.

Individuals can order The Bindery through the NeWest Press website at http://www.newestpress.com

Bookstores in Canada and the United States can order through the distributor LitDistCo by calling [redacted] or e-mailing [redacted].

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Ph: [redacted]

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496. Charles Baldwin

Leonardo Electronic Almanac - CFP: Dispersive Anatomies Special

Tue 27 Mar 2007

- Apologies for cross-posting. Please distribute widely -
**
Dispersive Anatomies
http://leoalmanac.org/cfp/calls.asp#dispersive
**
Guest Editors: Sandy Baldwin, Alan Sondheim and Mez Breeze
[redacted]
**
Editorial Guidelines: http://leoalmanac.org/cfp/submit/index.asp
*Discussion Group: *[redacted]
*Deadline: *31 May 2007

Call for papers - LEA Dispersive Anatomies
*----------

*The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that address dispersion - dispersion of bodies, objects, landscapes, networks, virtual and real worlds.

A fundamental shift in the way we view the world is underway: the abandonment of discrete objects, and objecthood itself. The world is now plural, and the distinction between real and virtual is becoming increasingly blurred, with troubling consequences within the geopolitical register. This shift is related to a cultural change that emphasizes digital deconstruction over analog construction: a photograph for example can be accessed and transformed, pixel by pixel, cities can be taken apart by gerrymandering or eminent domain, and our social networks are replete with names and images that problematize friendship, sexuality, and culture itself. One issue that emerges here: Are we networking or are we networked? Are we networks ourselves?

LEA is interested in texts and works that deal with this fundamental shift in new and illuminating ways. Specifically, anything from essays through multimedia through networks themselves may be considered. We're particularly interested in submissions that deal with the incoherency of the world, and how to address it. *Key topics of interest ----------

*Topics of interest might include (but are not limited to):
- Networked warfare in real and virtual worlds.
- The wounded/altered body in real and virtual worlds.
- Transgressive sexualities across borders, sexualities among body-parts, dismemberments and groups, both real and virtual.

- Critical texts on the transformation of classical narrative - from its emphasis on an omniscient narrator and coherent plots/characters, to literatures of incoherency, dispersed narrations, and the jump-cut exigencies of everyday life.

- Deleuze/Guattari, TAZ, and other phenomena at the border of networking. - Internet visions and their abandonment or fulfillment. - The haunting of the world by ghosts, virtual beings, dreams and nightmares that never resolve.

- The geopolitical collapse of geopolitics.
- Military empires as scattershot entrepreneurial corporations.

Dispersion has two vectors: the breakup or breakdown of coherent objects; and the subsequent attempt to corral, curtail, or recuperate from this breakdown. How do we deal with networks that are constantly coalescing and disappearing? Where are we in the midst of this? In an era of pre-emptive culture, is guerilla warfare to be accompanied by guerilla culture as the order of the day? *Want to be kept informed?* *----------* For the latest news, updates and discussions, join the LEA Dispersive Anatomies Mailing List. Email: [redacted] <[redacted]+>

**
*Publishing Opportunities
----------*
**
As part of this special, LEA is looking to publish:

- Critical Essays
- Artist Statement/works in the LEA Gallery
- Bibliographies (a peer reviewed bibliography with key texts/references in Dispersive Anatomies)
- Academic Curriculum (LEA encourages academics conducting course programmes
in this area to contact us)

LEA encourages international artists / academics / researchers / students / practitioners / theorists to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to submit essays / artists statements.

Proposals should include:

- A brief description of proposed text (200-300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use *Name of Artist/Project Title: LEA Dispersive Anatomies Special - Date Submitted.* Please cut and paste all text into body of email (without attachments). Editorial Guidelines: http://leoalmanac.org/cfp/submit/index.asp Deadline for proposals: May 31, 2007

Please send proposals or queries to:
Sandy Baldwin, Alan Sondheim, Mez Breeze
[redacted]

and
Nisar Keshvani
LEA Editor-in-Chief
[redacted]

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497. Nick Piombino
King of the Brooklyn School
Tue 27 Mar 2007

Like the fabled NY School of old, Amy King's new *I'M THE MAN Who Loves You* (Blaze/Vox) is unafraid of the everyday, pausing to notice and respond to the presence of others and things, passing on the strained lyricism of soap opera surrealism. I don't know if this work is really a manifestation of an emerging school, but I did go to school immediately on its quick fencer's wit and steady, yet verbally lucious focus on the realities, pleasures and perplexities of ongoing experience. I can't help it, like Amy, I've fallen in love with the real world of things and people. How can she have mastered this so early, when for most, youth is wasted on the Jung and other inflated idealisms. It's not only a pleasure, but an actual relief to see daily moments become remarkable again without becoming either flaccid or hysterical. Don't screech at me, don't preach at me and please pass the breadsticks:

"I had been invisible, untrained disappearing off the grid
for some time, until you asked me to pass the breadsticks
in that split moment of schizo-panic. To give up
a technicolor coat is a brave tragedy with many layers;
we're drawn to any labyrinth, perfection at the center
of artistry..." (*HOW TO GET THERE*)

But this poetry definitively is not about corny, not-so-new age glommy affirmations either. No interest in

"Accordion adventures they're the best instrument
to windbag, to bleat, to push air through daisies
for an alphabet's sake. Androgyny and honesty
ought to play frozen roses on apocalyptic landscapes,
the landscape of Amy King's face fused
with artifical intelligence on which hers lies
infinitely predictable. Blindfolded books could do worse
than the diction of bedtime verse"

So much for stretched out poetry gimmicks and ceaseless and shameless self-promotion. If we're going to be childish, at least lets attempt be a little like actual children. That's cool. So, what *are* you interested in, Amy?

"...but
lately I'm craving minimum cravings, dusty old records
that smell like a wood-paneled basement,
posters of Elvis on velvet, and the evolution
of ethnic foods on the Lower East Side.
We've gone from Indian to Choctaw.
Eccentric is out." (*MINIATURE DISASTERS*)

I get a whiff of Kim Lyons here, and a dash of Sharon Mesmer there, with a sprinkle of Nada Gordon : maybe that's where I got the Brooklyn School idea, though I'm not claiming literal influences,
there's Kim's: "Who doesn't hear Robert Johnson
at this place
near King's Highway" (*Saline*)
or
"plastic infinite waterfall
the matched "Danish* living room "set" (*Saline*)

or Nada's: "the
lamb chop in the dryer,
the snow shovel
in the rumpus room, thinking
if i had a round horse" (*GORGEOUS*a vestibule* from *V. IMP.*)

Well, anyway, the basement's where the imagination is sometimes forced to hide, especially in Brooklyn, my teen years Brooklyn of Bay Ridge,at my parent's house on BR Parkway, with its cement floor cnvered in outdated technology and turn-of-the-century French magazines.

Sure, I pledge allegiance to the books and the language of America as much as the next gal, but after all, the way hour follows hour and day follows day is not that much like a vocabulary exercise; it's more about trying not to get depressed, even trying to renew not just your library card. but this ceaselessly ironic daily life.

OK, not easy but not pathetic either, if there's hope in the rarely
automatic quotidian promises of life:
at least that's what I'm getting from Amy King today.

"On top of my name, devotions, no woman
chain whips and lovers: coffee is how
I get other/ countries inside my body." (*ON THE OUNCE THAT SELLS US OUT*)

and:

"Marilyn as metaphor is
applepie modeled on
the grandmothers of invention" (*THE TEMPERATURE'S MOVIE LIFE*)

Am I not THAT old after all?

Thanks, Amy.

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498. Alan Sondheim

the covered

Tue 27 Mar 2007

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the covered

starting somewhere new blemish or dispersion
maquette for the inconceivable performance
i will swallow your air and drown your oceans
i will rupture wave after wave
oceans stuttered and stumbled in spray
in their own spray waves collapsed
solitons were always underfoot pretending
they pretended they were objects for all time

i need time to finish this and other wrything
money becomes me to keep me fed and sane
featureless and following contradictions
i don't want to be troubled and insane
needing a room of one's own and clear thought

clear thinking will come to me pleasantly
i will advance the future of the human race

now i am being merely destructive
tearing at my thought and the breathing air
another step thought disappears forever
i would like this disappearing thought
disappearance opens the gate to thinking
soon i'll think this pleasant thought
just another number of happy money
i'll have time to think this useless thought

http://www.asondheim.org/covered.jpg

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499. **Kathleen Ossip**
Summer Writers Colony at the New School
Tue 27 Mar 2007

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500. **Leonard Kress**
CIA
Tue 27 Mar 2007

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501. **Nico Vassilakis**
Book Launch (Sort of) and Event Reminder
Tue 27 Mar 2007

Hello all,

My new book, DIPTYCHS, is out. It’s captured and manipulated color stills from visual poetry videos I’ve been making the past few years. For those of you interested it’s available here = http://www.lulu.com/content/670787. Otherly, if you’re in the neighborhood I’ll have copies for sale at this Friday’s event at Chapel Performance Space in Wallingford/Seattle, Subtext Reading Series’ future home. The event is SOUND/VISUAL/DIGITAL/POETRIES with Crag Hill, Geof Huth, Jim Andrews & myself. Check out http://gschapel.blogspot.com/ for details on time, directions, etc.

Thanks & maybe to see you there,

Nico

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502. Adam Morey
Bruce Andrews
Tue 27 Mar 2007

Hello all, I am looking to get in contact with Bruce Andrews. If someone can back channel his email address to me that would be excellent.

Thanks!

Adam Morey

"The text is cancer" --Don Byrd

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503. David-Baptiste Chirot
FW: Call Your Senators NOW!Peace Action Prevent War with Iran
Tue 27 Mar 2007

Date: Tue, 27 Mar 2007 10:58:03 -0500From: [redacted]: [redacted]: Call Your Senators NOW!

Dear David, Last Friday's vote in the House was a small step toward ending the U.S. occupation of Iraq. While the supplemental war appropriations bill passed by the House was disappointingly weak - it didn't include language to prevent an attack on Iran and included a year and a half timeline for withdrawal with enough loopholes to drive about 60,000 U.S. troops through - it did mark the first time that a majority of the House voted to remove U.S. troops from Iraq by a specific date.

Now the Senate is considering its version of the 2007 supplemental war appropriations bill and time is running out to include a shorter timeline for U.S. withdrawal from Iraq and assurances that Bush can't attack Iran without specific Congressional authorization into the final bill. Call your Senators NOW and tell them to include these important provisions in the 2007 supplemental war appropriations bill.

Call on your Senators to bring our troops home in 2007 and to support the Webb Amendment to prohibit the use of funds for military operations in Iran. The Senate is currently set to stop adding amendments at 2:30pm TODAY, so call NOW to support adding the Webb amendment to the 2007 Senate supplemental war appropriations bill.

Sincerely,

Kevin M. Martin
Executive Director
Peace Action

P.S. Without the constant pressure that Peace Action members and other members of the peace movement put on the House, a timeline for withdrawal (no matter how bad) would never have been passed by the House - keep the pressure up on the Senate. It's a long journey, but our pressure is starting to bring the end nearer. Click here for tips on calling your Senator.

Click here

Call Your Senators NOW! Read Peace Action's Talking Points on the Webb Amendment Read the Webb Amendment www.Peace-Action.org

Contacts(Preferred e-mail)

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504. **paolo javier**

2nd Ave Poetry Reading III, 4/7, 730 pm

Tue 27 Mar 2007

---

you are cordially invited to a reading
hosted by 2nd Ave Poetry vol. 2
(2ndavepoetry.com)

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readings/art by vol.2 contributors
Emmy Catedral | *Kevin Coval* | *Thom Donovan* |
Wanda Phipps | *Sukhdev Sandhu* | *Timothy Yu* |

i-beats by *Pedro* & *P.Pod*

go to 2ndavepoetry.com to view invite & complete contributors list

yr editors, Paolo & Emmy

--
http://blog.myspace.com/paolojavier
http://www.2ndavepoetry.com/

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505. **Charles Bernstein**

New McGann: Prepub discount

Tue 27 Mar 2007

30% PRE-PUBLICATION DISCOUNT

THE POINT IS TO CHANGE IT
Poetry and Criticism in the Continuing Present

Jerome McGann

University of Alabama Press
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Jerome McGann argues that contemporary language-oriented writing implies a marked change in the way we think about our poetic tradition on one hand and in the future of criticism on the other. He focuses on Walter Benjamin and Gertrude Stein as important intellectual resources because both see the history of poetry as a crisis of the present rather than as a legacy of the past. The crisis appears as a poetic deficit in contemporary culture, where values of politics and morality are judged prima facie more important than aesthetic values. McGann argues for the fundamental relevance of the aesthetic dimension and the contemporary relevance of cultural works of the past. The Point Is To Change It explores alternative critical methods and provides a powerful call to reinvent our modes of investigation in order to escape the limitations of our inherited academic models.

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The Argument
Foreword: The Privilege of Historical Backwardness
1. Philological Investigations (written 2005)

Part I. It Must Be Abstract.
2. Truth in the Body of Falsehood (written 1985-1987)
3. The Alphabet, Spelt from Silliman’s Leaves (written 1989-1990)
4. The Apparatus of Loss: Bruce Andrews Writing (written 1995-1996)

Part II. It Must Change.
5. Art and Error, with Special Thanks to the
Poetry of Robert Duncan (written 1996)
6. Private Enigmas and Critical Functions, with
Special Thanks to the Poetry of Charles Bernstein (written 1990-1991)
Appendix to Chapter 6: “The Simply” (written 1991)
7. From Sight to Shenandoah (written 1996)

Part III. It Must Give Pleasure
8. Marxism, Romanticism, Postmodernism: An American Case History
(written 1987-1989)
9. Looney Tunes and Unheard Melodies: An Oulipian Colonescapade,
with a Critique of 'The Great-Ape Love Song
Corpus' and its Lexicon. (written 2003)

Part IV. Continuing Present
10. The Evidence of Things Not Seen. A Play. (written 2005)
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506. David-Baptiste Chirot

FW: [mailart] Mail Art Show from Uruguay

Tue 27 Mar 2007

Date: Tue, 27 Mar 2007 13:15:46 -0700To: [redacted]: [redacted]; [redacted]: [redacted]: Tue, 27 Mar 2007 17:03:04 -0300Subject: [mailart] Mail Art Show from Uruguay

LA UNIDAD LATINOAMERICANA A LOS OJOS DEL MUNDO

Esta convocatoria solicita el envío de obras de Arte Postal, sin restricciones de tamaño o de técnica, en relación al tema de la Unidad Latinoamericana para la exposición en la Sala de la Unión Latina, Montevideo, Uruguay, en el mes de Octubre de 2007.

Fecha límite 30 de Setiembre. Documentación a todos. No ventas. Todas las obras recibidas serán expuestas.

LATIN AMERICAN UNIT TO EYES OF THE WORLD

We are asking for shipment of Mail Art without restrictions of size or technique, related to topic of Latin American Unit. In order to carry an exhibition which will take place in October, at Gallery of Latin Unit in Montevideo, Uruguay.

Deadline: 30 September, 2007. Documentación to all. Not sales. All the received works will be exposed.

Organiza/Organizes Unión Latina Uruguay

Coordinan/coordinators: Eduardo Acosta Bentos & Clemente Padín

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507. noah eli gordon
Poets on Painters Catalogs Now Available
Tue 27 Mar 2007

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http://paintersandpoets.blogspot.com/index.html

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508. Steve Evans
Little Magazines on Poetry Daily
Tue 27 Mar 2007

Excerpts from The Modern Review's recent "Subject and Matter" feature on little magazines appear as this week's featured prose at Poetry Daily.

> http://www.poems.com/essaymodreview.htm

In addition to a short piece I wrote, you'll also find interviews with Lee Sharkey of Beloit Poetry Journal and Benjamin Paloff and Timothy Donnelly of Boston Review.

All best,

Steve
www.thirdfactory.net

↑ Index

509. SCOTT HOWARD
Call for Work: Reconfigurations
Tue 27 Mar 2007

Reconfigurations: A Journal for Poetic Contingency, Practice & Theory Volume 1: Manifestos

Submission Deadline: July 4, 2007
Publication Date: October 11, 2007

Call for Work: Abstracts, dialogues, essays, fictions, interviews, poems, statements, vectors & whatnots.

Limitations: No image or sound files. 2,000 words maximum. New work. No simultaneous submissions.

For more information, see: http://reconfigurations.blogspot.com/

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510. Daniel Machlin
Reminder: Futurepoem Book Party NYC 3/29
Wed 28 Mar 2007

Book release party for
THREADS by Jill Magi (Futurepoem books 2007)

With readings by
Cecilia Vicuna
Brenda Iijima
Prageeta Sharma
FP Editor Dan Machlin
and Special guests

Thursday, March 29th
6:30-8:30 p.m., FREE

Teachers and Writers Collaborative

NOTE NEW ADDRESS:
520 Eighth Avenue (at 36th Street)
Suite 2020 (20th floor)
New York City

Guests must sign in downstairs at front desk
For further information, call [redacted].

About Threads:

“Inflection implicates us in family language we hardly understand, in old country we are also responsible for destroying and recreating in a new world and word order whose mapping remains the task at hand. These Threads work between the telling of a story and history to inhabit such burdens of belated homecoming that stay the legacy of conquest.” —Ammiel Alcalay

“In this delicate drawn/sewn/written book,/we are asked to ‘feel a map as a ghost limb,’/to reach down to a place of ‘generative tension’/where ‘prayer has atrophied/as the grammar-muscle of together.’/Beautiful, poignant, her stuttering speech/‘on the other side of perhaps.’” —Cecilia Vicuña

“Some things can’t be understood without turning to poetry, the genre that allows observation, love, memory, confusion, and explanation to intermix and play. Threads stitches all these things together. It tells a complicated story of a father who is an Estonian refugee and of a daughter who attempts to understand what this means by moving through genres and mediums. It is a moving story of searching for meaning and of an eventual arrival at a place of many meanings.” —Juliana Spahr

“Constituent parts of a person are discerned when memory, history and familial inquiry regroup to form and appreciate identity . . . . These probings take the work into regions of cultural conflict and reconnection, emotional shifts and aesthetic conveyances to arrive at nuanced perspectives that bridge former gaps and voids. The syntax that delves there is sincere and soft as well as gritty in its interpersonal realism.” —Brenda Iijima Jill Magi is a writer and artist living in Brooklyn, New York. She is the author of the chapbook Cadastral Map, published in 2005 by Portable Press at Yo-Yo Labs, as well as several self-published and personally distributed small, handmade books. Her poetry, prose, and visual work has been published in HOW2, The Brooklyn Rail, Jacket, The New Review of Literature, Aufgabe, Chain, and Pierogi Press, and exhibited at the Brooklyn Arts Council Gallery and the Brooklyn Waterfront Artists Coalition. A 2006-07 writer-in-residence with the Lower Manhattan Cultural Council, she also teaches at The City College Center for Worker Education and runs Sona Books, a small press dedicated to publishing risky, quiet, project-driven works in chapbook form.

BUY THREADS at SPD: http://www.spdbooks.org/Details.asp?BookID=0971680078

For More Information: Visit http://www.futurepoem.com=

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511. Ian Randall Wilson
Book Publication
Wed 28 Mar 2007

In an editorial capacity, I've been on these for the last year so I thought I'd post the info from the publisher -- Ian Wilson

From Hollyridge Press
.....

The Heart of Mars
a novel
by Chuck Rosenthal

Smartly rich, observant and vital
-William H. Gass

In 2540 there are horses on Mars! Earth, ravaged by global warming, is occupied by an alien species of amphibians-the Nution-who have established a utopian society employing only biological tech-nology. They govern the solar system with a benign communism. A fish freighter carrying a load from the farms of Europa is hijacked and last seen heading toward Mars where some of the only holdouts of human culture still eke out a life. The detective, Marl, both human and Nution, is sent to investigate. He discovers the utopian dream of the Nution is not as it seems, and that the solar system is on the verge of revolution.

Part fantasy, part fabulism, part detective, Chuck Rosenthal's The Heart of Mars is a follow-up to his controversial environmental novel, My Mistress, Humanity. With his extraordinary literary sensibility, Rosenthal romps across genres, once more positing a possible future for humankind and all of the world.

Chuck Rosenthal has published six novels (Loop's Progress, Experiments With Life & Deaf, Loop's End, Elena of the Stars, Jack Kerouac's Avatar Angel: His Last Novel and My Mistress, Humanity), the memoir, Never Let Me Go, and some two dozen stories in such prestigious literary journals as the Chicago Review, The Santa Monica Review and The Denver Quarterly. He is on the faculty at Loyola Marymount University, and lives in Los Angeles with the poet Gail Wronsky.

For ordering information: www.hollyridgepress.com/mars.htm

.....
Also from Chuck Rosenthal--

The Loop Trilogy is back in print.

Back after more than a dozen years and restored the author's original version, The Loop Trilogy sweeps from the wildest of inspired comedy to the darkest pathos in this Magic Realism vision of working-class America.

For ordering information: www.hollyridgepress.com/loop.htm

.....
For those in Los Angeles:

Publication Party
with live music and free drinks
Friday, April 13, 2007
7PM
Equator Books
1103 Abbot Kinney Blvd
Venice, CA 90291
[redacted]

.....
In Other Hollyridge Press News:

* Poet Tony Hoagland, author of the award-winning Hard Rain, had a poem from the chapbook read on Garrison Keillor's The Writer's Almanac, Sunday, February 18th. Book information at: www.hollyridgepress.com/chapseries.htm
_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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512. Anny Ballardini
Re: King of the Brooklyn School
Wed 28 Mar 2007

An excellent review, I wanted to leave this comment on Nick's blog. And congratulations to Amy.

On 3/27/07, Nick Piombino <[redacted]> wrote:
>
> Like the fabled NY School of old, Amy King's new *I'M THE MAN Who Loves
> You*
> (Blaze/Vox) is unafraid of the everyday, pausing to notice and respond to
> the presence of others and things, passing on the strained lyricism of
> soap
> opera surrealism. I don't know if this work is really a manifestation of
> an
> emerging school, but I did go to school immediately on its quick fencer's

> wit and steady, yet verbally lucious focus on the realities, pleasures and
> perplexities of ongoing experience. I can't help it, like Amy, I've fallen
> in love with the real world of things and people. How can she have
> mastered
> this so early, when for most, youth is wasted on the Jung and other
> inflated
> idealisms. It's not only a pleasure, but an actual relief to see daily
> moments become remarkable again without becoming either flaccid or
> hysterical. Don't screech at me, don't preach at me and please pass the
> breadsticks:
>
> "I had been invisible, untrained disappearing off the grid
> for some time, until you asked me to pass the breadsticks
> in that split moment of schizo-panic. To give up
> a technicolor coat is a brave tragedy with many layers;
> we're drawn to any labyrinth, perfection at the center
> of artistry..." (*HOW TO GET THERE*)
>
> But this poetry definitively is not about corny, not-so-new age glommy
> affirmations either. No interest in
>
> "Accordion adventures they're the best instrument
> to windbag, to bleat, to push air through daisies
> for an alphabet's sake. Androgyny and honesty
> ought to play frozen roses on apocalyptic landscapes,
> the landscape of Amy King's face fused
> with artifical intelligence on which hers lies
> infinitely predictable. Blindfolded books could do worse
> than the diction of bedtime verse"
>
> So much for stretched out poetry gimmicks and ceaseless and shameless
> self-promotion. If we're going to be childish, at least lets attempt be a
> little like actual children. That's cool. So, what *are* you interested
> in,
> Amy?
>
> "...but
> lately I'm craving minimum cravings, dusty old records
> that smell like a wood-paneled basement,
> posters of Elvis on velvet, and the evolution
> of ethnic foods on the Lower East Side.
> We've gone from Indian to Choctaw.

> Eccentric is out." (*MINIATURE DISASTERS*)
>
> I get a whiff of Kim Lyons here, and a dash of Sharon Mesmer there, with
> a
> sprinkle of Nada Gordon : maybe that's where I got the Brooklyn School
> idea,
> though I'm not claiming literal influences,
> there's Kim's: "Who doesn't hear Robert Johnson
> at this place
> near King's Highway" (*Saline*)
> or
> "plastic infinite waterfall
> the matched "Danish* living room "set" (*Saline*)
>
> or Nada's: "the
> lamb chop in the dryer,
> the snow shovel
> in the rumpus room, thinking
> if i had a round horse" (*GORGEOUS*a vestibule* from *V. IMP.*)
>
> Well, anyway, the basement's where the imagination is sometimes forced to
> hide, especially in Brooklyn, my teen years Brooklyn of Bay Ridge,at my
> parent's house on BR Parkway, with its cement floor cnvered in outdated
> technology and turn-of-the-century French magazines.
>
> Sure, I pledge allegiance to the books and the language of America as much
> as the next gal, but after all, the way hour follows hour and day follows
> day is not that much like a vocabulary exercise; it's more about trying
> not
> to get depressed, even trying to renew not just your library card. but
> this
> ceaselessly ironic daily life.
>
> OK, not easy but not pathetic either, if there's hope in the rarely
> automatic quotidian promises of life:
> at least that's what I'm getting from Amy King today.
>
> "On top of my name, devotions, no woman
> chain whips and lovers: coffee is how
> I get other/ countries inside my body." (*ON THE OUNCE THAT SELLS US
OUT*)
>

> and:
>
> "Marilyn as metaphor is
> applepie modeled on
> the grandmothers of invention" (*THE TEMPERATURE'S MOVIE LIFE*)
>
> Am I not THAT old after all?
>
> Thanks, Amy.
>

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513. Christina Milletti
Exhibit X Fiction presents Shelley Jackson March 30
Wed 28 Mar 2007

EXHIBIT X FICTION PRESENTS
novelist, short story writer, and multimedia stylist
SHELLEY JACKSON

Friday March 30
7:00pm
Hallwalls (Cinema)
341 Delaware Avenue
Buffalo
Free and Open to the Public

For information about her new novel, Half Life:
http://ineradicablestain.com/half_life.html

SHELLEY JACKSON was extracted from the bum leg of a water buffalo in 1963 in the Philippines and grew up complaining in Berkeley, California. She has spent most of her life in used bookstores, smearing unidentified substances on their spines, and is duly obsessed with books: paper, glue, and ink. Nonetheless, she is most widely recognized for an electronic text, Patchwork Girl, a hypertext reworking of the Frankenstein myth, and for SKIN, a story published in tattoos on the skin of volunteers. Meanwhile, her fiction has been appeared in Conjunctions, Fence, Grand Street, The Paris Review, and on many restaurant napkins. Her first book, The Melancholy of Anatomy, was published by Anchor in April 2002. Shelley Jackson also illustrates children's books, including two of her own, The Old Woman and the Wave and Sophia, the Alchemist's Dog. Her new novel, Half Life, was published by Harper Collins in 2006.

Shelley Jackson is a gifted writer . . . who, very playfully, very disturbingly, takes the body apart and puts it back together again, always in startlingly imaginative ways. These tales of the anatomy's ludicrous sorrows are deliciously crafted, maintaining always a fine balance between outrageous comedy and profound melancholy. She is . . . one of the most poised and original talents of her generation." -Robert Coover

_____

Christina Milletti
Assistant Professor of English
Director: Exhibit X Fiction Series
www.english.buffalo.edu/exhibitx
University at Buffalo, SUNY
Office: 533 Clemens Hall
Phone: [redacted] x1056

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514. David A. Kirschenbaum
Advertise in Boog City 40
Wed 28 Mar 2007

Please forward

Advertise in

Boog City 40

*Deadline

--Fri. April 6-Ad copy to editor
--Sat. April 14-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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515. Mark Weiss
reading in Glasgow
Wed 28 Mar 2007

Carlos Blackburn
Mark Weiss

Friday, April 6th, at 7pm, at the Glasgow Quaker Meeting House: 38 Elmbank Crescent, across the street from Charing Cross station.

And you can say you went to church Good Friday!

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516. Poetics List
Poetics Welcome Message
Wed 28 Mar 2007

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com
note our new address!

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.
C O N T E N T S:
1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary

poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change withouth notice.

In addition to being archived at through the EPC (http://epc.buffalo.edu) and at http://listserv.acsu.buffalo.edu/archives/poetics.html, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the

posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [redacted], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed form the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-

subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at

http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per

day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

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517. Geoffrey Gatza
on behalf of Kent Johnson
Wed 28 Mar 2007

To whom it may concern,

I have been having problems with my current email.

Please direct any mail for Kent Johnson to this new address:

[redacted]

thank you,

Kent

BlazeVOX [books]
Geoffrey Gatza
Editor, Publisher
[redacted]
14 Tremaine Ave
Kenmore, NY 14217
tel: [redacted]

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518. Tenney Nathanson
BOO interview w Harryette Mullen--transcript? help? (sub-topic: QUICK help!)
Wed 28 Mar 2007

I want to quote some things Harryette says in the great BOO (7) interview, when I introduce her at the Arizona Quarterly Symposium this Saturday

I can't, finally, find my dog-eared copy after rummaging around my office.

any chance one of the original interviewers (BOO people) or someone else has an electronic version of the interview you could send me?

would be VERY grateful

thanks,

Tenney

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519. Betsy Andrews

Poet Betsy Andrews Reads at New College: March 31st, 6:30 PM

Wed 28 Mar 2007

****

~POET
BETSY ANDREWS~

Sponsored by the New College
Writing & Consciousness Program

Saturday, March 31st, 6:30-8 PM

Room 4, New College of California
777 Valencia St., between 18th & 19th

Betsy Andrews is the author of New Jersey, the University of Wisconsin's 2007 Brittingham Prize winner. She is also the author of two chapbooks, She-Devil and In Trouble, and the collaborative book SuperCollider, with artist Peter Fox. Her poems, essays and reviews have appeared widely, from Five Fingers Review to the Yemeni newspaper Culture.

For more information: [redacted]

_____

Looking for earth-friendly autos?
Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

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520. Betsy Andrews

Betsy Andrews & Brian Teare at Black Oak Books, Sunday

Wed 28 Mar 2007

SUNDAY, APRIL 1, 7:30
Poetry Flash at Black Oak Books:
BETSY ANDREWS & BRIAN TEARE
This is a reading by two winners of the prestigious Brittingham Prize in Poetry from the University of Wisconsin Press. Betsy Andrews is this year's winner, selected by Linda Gregerson, for her book-length poem New Jersey. Anne

Waldman writes, "The heart of darkness is alive and beating in Betsy Andrews's New Jersey.ŠWith its commitment to naming, to witnessing the machinations and degradations of our 'terror,' this is a brave poem, and a necessary one." Her poems, essays, and reviews have appeared in publications ranging from PRACTICE to the Yemeni newspaper Culture. Brian Teare won the Brittingham in 2003 for The Room Where I Was Born, selected by Kelly Cherry. D. A. Powell says of it, "Brian Teare's poetry is turning the lyric on its ear, along with the Southern Gothic, the fairy tale, the Old Testament---anything that gets in the way of this powerful voice gets pulled in, chewed up, spit out as a new and frightening (and sexy!) utterance." Brian Teare is a former
Stegner fellow at Stanford University and has been widely published in such journals as Ploughshares and Boston Review.
BLACK OAK BOOKS, 1491 Shattuck Avenue, Berkeley, [redacted].

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

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521. David Baratier
Theory of Orange
Thu 29 Mar 2007

Theory of Orange by Rachel M. Simon
from Pavement Saw Press
ISBN: 978-1-886350-45-8
is now available

"Improvisation" is a quintessential Poem of Our Moment: fast moving and declarative, wobbling on the balance beam between associative and dissociative, somewhat absurdist, and, indeed, cerebral. Much talent and skill are evident in it's making, in its pacing and management of gaps, the hints and sound bites which keep the reader reaching forward for the lynchpin of coherence. One admirable aspect of the poem is the way it seems capable of incorporating anything... even as the poem implies a world without sequence, the poem itself has no consequence, no center of gravity, no body, no assertion of emotional value.

--POETRY

Hip, funny, moving and at times bizarre, this first outing from the Yonkers, N.Y.–based Simon stitches together the elegiac with the entertaining, the fragmentarily outré with the clearly autobiographical: they make an attractive weave. The poems (almost all shorter than one page) include, as she phrases it, "getting-to-know-you-games," multiple tributes to summer camp and "family

funerals." Several elegies appear to lament the friend and writer, dead at 21, to whom Simon dedicates the book. "Neither bitter nor embittered,/ non-eponymous but partially self-referential," Simon is also partial to self-portraits composed in apparently unrelated sentences; to in-jokes against writing-workshop platitudes ("No surprise for the writer,/ no surprise behind door number three there is never a car"); and to baffling one-line quips ("My blood is completely cheese"). She can wring comedy from nostalgia, and nostalgia from the detritus of modern childhood: "I hoped that/ by sending a box of twinkies/ you'd remember to remember me." Yet her flirtatious advertisements for herself double as postmodern queries into the dangerous culture of advertising, where men and women risk disappearing unless they find something new to say. (Feb.)

------Publishers Weekly

In Theory of Orange, Rachel Simon aims her clear-eyed gaze at life’s odd, irresolvable circumstances and “tells it slant.” Simon’s poems sparkle with freshness, verve, and above all, humanity. Understated wit, wry intelligence, and honed language are hallmarks of this decidedly original first collection.

--Joan Larkin

Book can be ordered using paypal direct from Pavement Saw at:
http://www.pavementsaw.org/books/orange.htm

or from the SPD website
http://www.spdbooks.org/Details.asp?BookID=9781886350458

or by calling [redacted]

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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522. kevin thurston
republican sound poetry?
Thu 29 Mar 2007

---

hot on the heels of bok's cyborg opera, mc rove...

http://www.cbsnews.com/sections/i_video/main500251.shtml?id=2622366n

--
SUICIDE L L C,
when life just isn't an option

http://www.buffalosmallpress.org/

http://fuckinglies.blogspot.com/

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523. Michael Kelleher
Buffalo Small Press Book Fair Schedule
Thu 29 Mar 2007

BOOK FAIR!Â BOOK FAIR!Â BOOK FAIR!
2007 Buffalo Small Press Book Fair
March 31st, 2007 12-6pm
Karpeles Manuscript Library Museum, Porter Hall, 453 Porter Ave.Â Buffalo, NY
Â
The Buffalo Small Press Book Fair is a regional one day event that brings together booksellers, authors, bookmakers, zinesters, small presses, artists, poets, and other cultural workers (and enthusiasts) in a venue where they can share ideas, showcase their art, and peddle their wares.Â The Book Fair has pulled together over 60 vendors â€“ everything from comics to letterpress, small press poetry to artistâ€™s books!Â Â
Â
The 2007 Buffalo Small Press Book Fair will be happening March 31st, 2007, at Karpeles Manuscript Library Museum, Porter Hall, 453 Porter Ave, Buffalo, NY from 12pm-6pm.
Â
Karpeles Porter Hall is located near Kleinhans Music Hall and across from Grover Cleveland High School.
Â
Poetry readings and lectures are scheduled throughout the day as well, to be held in the adjacent rooms of the Karpeles Museum.Â There will also be displays of rare small press items provided by the SUNY at Buffalo Poetry and Rare Books collection, an exhibition of the Western New York Book Arts Collaborativeâ€™s Portfolio, and a retrospective look at the work of Earthâ€™s Daughters!Â See the schedule below.
Â
For more information, please visit www.buffalosmallpress.org
Â
For specific questions, email [redacted]

Â
Saturday, March 31, 2007 Schedule:
Â
12:00 Start of Buffalo Small Press Book Fair
Â
12:30 Poetry Reading Featuring: Aaron Tieger
Â
12:40 Poetry Reading Featuring: Jess Mynes
Â
1:00 Performance Featuring: Michael Carr
Â
1:10 Performance Featuring: jUStin!katKO
Â
1:20 Reading Featuring: Kyle Schlesinger
Â
1:30 Lecture: Mike Basinski on the History of Small Press
Â
2:00 Reading Featuring: Ted Pelton
Â
2:10 Reading Featuring: Ed Taylor
Â
2:20 Reading Featuring: Peter Conners
Â
2:30 Reading Featuring: Christina Milletti
Â
2:40 Reading Featuring: Geoffrey Gatza
Â
3:00 Poetry Reading Featuring: Dan Sicoli
Â
3:10 Poetry Reading Featuring: Livio Farallo
Â
3:20 Poetry Reading Featuring: Dennis Maloney
Â
3:30 Poetry Reading Featuring: Kemeny Babineau
Â
3:40 Poetry Reading Featuring: Jay Millar
Â
4:00 Presentation on the WNYBAC Portfolio Project: Rich Kegler
Â
4:20 Poetry Reading Featuring: JodiAnn Stevenson
Â
4:30 Poetry Reading Featuring: Ryki Zuckerman

Â
4:40 Poetry Reading Featuring: Joseph Cooper
Â
5:00 Poetry Reading Featuring: Lisa Forrest
Â
5:05 Poetry Reading Featuring: Dennis Reed
Â
5:10 Poetry Reading Featuring: Matthew Baker Thompson
Â
5:15 Poetry Reading Featuring: Sara Ries
Â
5:20 Poetry Reading Featuring: Alessandro Porco
Â
5:30 Poetry Reading Featuring: Adam Golaski
Â
5:40 Poetry Reading Featuring: Jon Minton

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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524. **julia bloch**
Tom Devaney & John Coletti April 4 at Penn
Thu 29 Mar 2007

The EMERGENCY Poetry Series

presents

THOMAS DEVANEY
JOHN COLETTI

Wednesday, 4/4 at 6PM
Kelly Writers House
3805 Locust Walk
This event is free & open to the public

THOMAS DEVANEY is the author of "A Series of Small Boxes," forthcoming from Fish Drum Press (May 2007). His books include "The American Pragmatist Fell in Love" and "Letters to Ernesto Neto." His poems have been published in The American Poetry Review, Jubilat, Fence, and translated into French and published in Arsenal, Java, and Poesie. Projects and collaborations with the Institute of Contemporary Art include: a performance "No Silence Here, Enjoy the Silence," for the "Locally Localized Gravity" exhibit (2007), and "The Empty House" tour at the Edgar Allan Poe National Historic Site for "The Big Nothing" exhibit (2004). He was program coordinator of the Kelly Writers House from 2001 to 2005. He is a Penn Senior Writing Fellow in the English Department at the University of Pennsylvania. For more information visit: http://www.writing.upenn.edu/~wh/devaney.html

JOHN COLETTI grew up in Santa Rosa, California and Portland, Oregon before moving to New York City twelve years ago. He is the author of "Physical Kind" (Portable Press at Yo-Yo Labs/Boku Books 2005), "The New Normalcy" (BoogLit 2002), and "Street Debris" (Fell Swoop 2005), a collaboration with poet Greg Fuchs with whom he also co-edits Open 24 Hours Press.

About the Series

What does it mean to be an emerging poet in America today? Does Dana Gioia's claim that "poetry has vanished as a cultural force in America" ring true for poets at the cutting edge of literary production? Does today's emerging poet face increasing isolation and shrinking audiences, or is a quiet renaissance taking place, one centered around close-knit communities, long-distance mentorships, new media, and chapbook exchange?Â How are theoretical stances and aesthetic practices transmitted among poets at different stages in their careers?

The Emergency Series at Kelly Writers House seeks to answer these questions, highlighting perspectives on the current state of American poetry through the diverse experiences of its practicing poets. By bringing together emerging and established poets for readings and discussions, it aims to create an ongoing dialogue about the role poetic lineage plays in a poet's development, and its impact on the vitality of the craft.

The EMERGENCY poetry series is made possible in part by the Kerry Sherin Wright Prize

(Learn more! --> http://emergency-reading.blogspot.com/)

The Kelly Writers House [redacted]
3805 Locust Walk 215-573-WRIT
Philadelphia, PA 19104 http://www.writing.upenn.edu/~wh

___ Looking for earth-friendly autos? Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center. http://autos.yahoo.com/green_center/

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525. **Ken Rumble**

Readings in Pittsburgh or Cleveland Areas?

Thu 29 Mar 2007

Hey folks,

I'm going to be rolling through the Pittsburgh/Cleveland area around April 20th, and I wonder if anyone knows of any reading series/organizers up there?

I was hoping to set something up for that date, but I'm also just curious about what the scene is like up there cuz I don't know much about that area.

thanks,
Ken

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

info about it:
http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

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526. **Metta Sama**

X-Posting: for current & former Michigan residents

Thu 29 Mar 2007

I just took action on this important arts issue and I hope you'll take a moment to
do the same.

Please Follow This Link to Take Action on Important Arts Issues http://capwiz.com/artsusa/mi/utr/2/?a•53831&i,888040&c If your email program does not recognize the URL as a link, copy the entire URL and paste it into your Web browser.

Powered by Capitol Advantage, LLC
http://www.capitoladvantage.com
"Connect and Be Counted"

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527. **noah eli gordon**
Moles Not Molar
Thu 29 Mar 2007

Note: this is a forward, which is to say don't ask me I don't know...

_____

The Moles Not Molar
Reading Series

PRESENTS A STAR-NOSED ENTOURAGE OF TRI-GENRED SAVANTS!

Friday, March 30th
7:30 pm
at the Powel House
located at 244 South 3rd Street (between Walnut and Locust)

Featuring
ERIC BAUS (Poet; Philadelphia)
SANDRA NEWMAN (Fiction Writer; New York City)
SARAH CHRISTMAN (Filmmaker, Philadelphia)

ERIC BAUS is the author of The To Sound (Wave Books) as well as several chapbooks including the forthcoming Tuned Droves (Katalanche Press). His poems have appeared in Hambone, Verse, Fascicle, and elsewhere. He lives in Philadelphia where he edits Minus House chapbooks.

SANDRA NEWMAN is the author of two novels, The Only Good Thing Anyone Has Ever Done, and Cake (forthcoming from Chatto & Windus, May 10) and various works of short fiction, non-fiction and radio talks. She is also co-authoring a manual on writing with Howard Mittelmark, How Not to Write a Novel, which has been called alternately the funniest and most offensive book ever written on writing. Her blog, 100 Autobiographies, containing the true story of how she aided Osama bin Laden in his escape from justice in the wake of 9/11, is now available at www.100autobiographies.blogspot.com.

SARAH CHRISTMAN is a Philadelphia-based independent media producer. Using film, video, and the web, she explores the personal and cultural impact of media in everyday life. Her award- winning films (Bush for Peace, Dear Bill

Gates) have screened internationally, including at the Rotterdam Film Festival and Resfest. Sarah received her MFA in Film & Media Arts at Temple University. She is the co-founder of Memory Bank Media, a post- production studio that specializes in the digital preservation of home movies and photographs. Sarah will be showing Dear Bill Gates, in which a simple correspondence evolves into a poetic visual essay exploring the ownership of our visual history and culture. Combining original and archival film, video and images from the internet, it draws unexpected connections among mining, memory and Microsoft.

_____

The goal of Moles Not Molar is to put writers and artists pursuing exciting, innovative and experimental textual projects into contact and dialogue with each other and their diverse audiences, creating exposure and engagement across regional and generic lines. Please come out to our event this month and also look out for upcoming engagements in April, May and beyond.

For further information please contact us at [redacted]

_____ Get a FREE Web site, company branded e-mail and more from Microsoft Office Live!
http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/

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528. Joshua Kotin

Chicago Review | British Poetry Issue

Thu 29 Mar 2007

The latest issue of Chicago Review --- a special issue on British poetry --- is now available!

The 232-page issue is $12 in the US and £8 in UK (including priority shipping) and may be ordered online from this address:

http://humanities.uchicago.edu/orgs/review/purchase531.html

Subscriber and contributor copies are in the mail.

* * *

The issue's main feature --- co-edited and introduced by Sam Ladkin & Robin Purves --- presents 80 pages of poems by:

Andrea Brady
Chris Goode
Peter Manson &
Keston Sutherland

Plus --- critical contributions by John Wilkinson (on Andrea Brady), Jeremy Noel-Tod (on Peter Manson), Sam Ladkin (in conversation with Chris Goode), Simon Jarvis (on Keston Sutherland), & Matt Ffytche (on Keston Sutherland).

* * *

The issue also features our regular review section, which presents fifteen reviews of new books of British poetry:

Calvin Bedient on Seamus Heaney & Charles Tomlinson
Forrest Gander on J.H. Prynne
V. Joshua Adams on Lee Harwood
R.H. Abbott on Michael Haslam
Michael Robbins on Martin Corless-Smith
Leila Wilson on Sarah Law
Heidi Lynn Staples on Peter Finch
Robert P. Baird on Peter Larkin
Rusty Morrison on Thomas A. Clark
John Lennox on Geraldine Monk
Kai Fierle Hedrick on Caroline Bergvall
Mark Scroggins on John Wilkinson
Peter Manson on Gael Turnbull
Adam Piette on Barry MacSweeney
Kent Johnson on Andrew Duncan

The issue also includes the following:

A long note by Keith Tuma on some younger British poets, including: Jow Lindsay, Emily Critchley, & Sean Bonney

Letters by Peter Riley and Catherine Wagner

Poster insert by Andrew Duncan entitled "Styles of British Poetry 1945–2000"

* * *

More info to follow in a few days --- once CR's website is updated --- including info on subscriptions, issue launch date, and reading tour!

| | | | | | | | | | | | | | | | | |

Chicago Review
5801 South Kenwood Avenue
Chicago Illinois 60637

http://humanities.uchicago.edu/orgs/review/

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529. **Tom W. Lewis**
Re: complicit actions dismissed in a frenzy of greed
Thu 29 Mar 2007

CA,

I used to work for a major New Age publisher -- your observations are right on the $$ -- these books (largely) and related paraphernalia sell the reader on their own specialness, perfectability if they aren't fabulously wealthy and successful, and profitability if they are. it's a form of ego-onanism.

haven't read THE SECRET, but I wonder if it's on the same wavelength as Dianetics, Rosicrucianism, EST, Eckanckar? does anyone on the list know where the authors got their material from? (and don't say they channeled Jesus: I've already edited that book)

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of CA Conrad
Sent: Monday, March 26, 2007 13:41
To: [redacted]
Subject: complicit actions dismissed in a frenzy of greed

Has anyone seen or read this book THE SECRET? It's sort of a condensed version of many different documents and teachings shit directly from the bowels of New Age Hell.

This book has a Ring Around the Rosie quality (literally, meaning to ward off pestilence). While it claims ancient teachings of certain magic practices known as glamouring, etc., though it doesn't call it as such, it's built around the purpose of attracting and holding onto STUFF, in particular wealth, in particular, a life you've ALWAYS DREAMT WAS POSSIBLE.

When I lived in Albuquerque for a brief time to study herbalism I was confronted nearly every single day, no matter where I found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.

Greed has no news to tell. But LET ME SAY THIS to the readers of THE SECRET. If we are to implement and LIVE forward (?) with the document, and set it into motion, we are not only saying that it's up to us to attract these things into our lives, but to say to those less fortunate (in my opinion) that they simply aren't trying hard enough. It's kind of like a game

of BLAME THE VICTIM! "Oh those poor bastards in Baghdad
just aren't TRYING HARD enough! Send them a box of
THE SECRET so they can all learn how THEY DESERVE to
have their houses bombed and their children murdered
for not USING THEIR dream life to bring happiness. Happy-
happy, bring happy-happy. Silly dumb people getting
bombed, what's the matter with them!?"

It's no secret why Oprah Winfrey took to THE SECRET.
Like all rich people she wants to feel AT PEACE with her
extraordinary wealth while a web of suffering continues
to spider its way across the planet.

I despise such crap! It's times like the late America we
all live in that help me FULLY UNDERSTAND the olden
days of marching to the castle gates with torches
and pitchforks.

CAConrad
*the Frank Sherlock EMERGENCY FUND:
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>
for Deviant Propulsion & other books:
http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>
for Light of Lakshmi tarot services:
http://LightOfLakshmi.blogspot.com<http://lightoflakshmi.blogspot.com/>
*

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530. Stephen Vincent
Re: Chicago Review | British Poetry Issue
Thu 29 Mar 2007

> Andrea Brady
> Chris Goode
> Peter Manson &
> Keston Sutherland
>
> My underground pipes tell me that most of these folks are about to embark on
> an April reading tour of some of these States, including even Harvard.
>
> Joshua, do you or does anyone else have their schedule?
>
> I heard Peter Manson at Soundeye which was great and have read variously

> among others.
> Should be an ear (mind) opener, I suspect, and well worth the get going to.
>
> Stephen Vincent
http://stephenvincent.net/blog/

> *The latest issue of Chicago Review --- a special issue on British poetry --- is now available!*
>
> *The 232-page issue is $12 in the US and £8 in UK (including priority shipping) and may be ordered online from this address:*
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> *http://humanities.uchicago.edu/orgs/review/purchase531.html*
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> *Rusty Morrison on Thomas A. Clark*
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>
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>
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>
> * * *
>
> *More info to follow in a few days once CR's website is updated --- including subscription information, issue launch date, and reading tour!*

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531. **David-Baptiste Chirot**

Re: Suzanne Stein at SPT/An Entropy of deju vu all over again?

Thu 29 Mar 2007

Many thanks to Elizabeth Treadwell and Melissa Benwell for their informative, inspiring and exciting letters. Actually the Hall being vast and dark with a diminutativing (???) effect on the human voice sounds like an environment fraught with possiblities and challenges. Jonah in the belly of the whale. Orpheus in the Underworld. Prisoners rendered to secret locations.l The Dark Night of the Soul. The Darkness Before the Dawn. The cave world in which the paintings are made on the walls. The birth of humanity from a cave in the mountains. Or the Hall as a womb and a performance as a birth. I wondered if anyone else was struck in the description by Stpeh Vincent of Suzanne Stein's performance by an entropy of the feeling of deja vu all over again? They run together a bit at this point, memories of many performances very similar to this in gallerys, shows, spaces, lofts in the '70's and very early '80's in NYC and Boston. Question everything! The role of the performer, of the audience, of the space, of the system of such set-ups, of the pedgogical

relationship of performer-audience, power struggles of performer-audience, the difference between paying for a ticket to such a performance and attending one for free, and so on and on. The influence of Punk at the time gave a more aggressive and energetic feeling to even very static pieces--the audiences and performers seemed to have a sense of excitement and risk that could generate at any moment the unexpected of any variety--epiphany, diasaster, boredom, frustration, anger, joy, disgust, sober critique. Or something just very plain and flat as a pair of worn out pumps. Which showed the signs of wear. Even in its tiredness there was some life left. The description by Stephen of Suzanne Stein's performance and her audience reads like a replay of the old performance ideas, basically a script out of a textbook for Performance 101 anymore, but with an entropy of energy and ideas on the part of performer and audience both that is astonishing for sheer passivity. (Maybe not so astonishing--recenlty heard very powerful AIDS actvist speak of a "culture of non-involvement, non-activism".) Since it was an audience of mostly fellow poets, maybe everyone just being very polite, not wishing to hurt the poet on stage's feelings by asking a question that might burst the bubble. Or the poet answer a question with something that might burst an audience member's bubble. Twenty-five minutes of forced, awkward questions avoiding anything impolite or difficult, twenty-five minutes of everyone doing as little as possible to get by and fill the time with empty gestures (NOT the "degree zero of performance" as Stephen suggests, but empty gestures gone through to fill the time that's been paid for by the polite audience, and that the performer has been paid for--and at a higher rate than previously, as Elizabeth notes, thanks to the new and more challenging Hall.) I exagerate of course, esp. not having been there, yet going by the description there doesn't seem anything "bold", as Stephen writes, going on, nothing or no one being challenged in any way. I keep thinking, my god what so many poet and musician friends and myself wouldn't give for a space like this! Because it's an exciting challenge. Performance degree zero in a sense is not looking at the space and seeing what it is not and basically critiquing and complaining abt this--it is taking what is there in front of one as it is and putting the senses to work to find the endless possibilities hidden in plain site/sight/cite. ("Carpe diem" m'f'er as people say--"When the going gets tough, the tough get going".) Acceleration from zero--not an entropy into a "bold" "bald" almost zero which is a reworked version of the cliched reaffirmation of the survival of the Precious in the face of the overwhelmingly Vulgar, a lone, lit visage floating in the vast, frightening, dark emptiness of the Hall. No, for: "Our petrified idea of the theater is connected with our petrified idea of a culture without shadows, where, no matter which way it turns, our mind (esprit) encounters only emptiness, THOUGH SPACE IS FULL." (my emphasis) --Antonin Artaud, Preface to The Theatre & its Double > Date: Mon, 26 Mar 2007 15:35:26 -0700> From:

[redacted]> Subject: Re: Suzanne Stein at SPT> To: [redacted]> > I don't think there was anything in my piece that singled out Elizabeth> Treadwell as being responsible for the frequently noted shortcomings of> Timken Hall! The limits did emerge during Suzanne Stein's piece as various> questions were asked about her sense of her presence in the space. In fact,> what she was doing, had much larger intentions than being an architectural> critique. I hope my 'review' got at those intentions.> > But, if one wants to just focus on Timken Hall as space, I think Linda Russo> is right. Non-profits of all sorts frequently float into places that are not> at the top of 'performance' or 'office' food chain. Indeed non-profits> (unless their bogey prop orgs for wealthy right wingers) maybe, by> definition, follow the money to the short, not rich end of the stick!> > In my opinion, the beauty of poets and poetry readings - one series or> another - is to morph and variously adapt to the given conditions where the> combination of poets, the poems and the audience give a powerful shape to a> place or time. (I have seen poets give good and memorable readings off the> limbs of trees~) Some places are clearly legendary - in San Francisco the> Grand Piano (a coffee shop in the Haight) was one, but there have been many> others. It's all part of risk, funk and charm of being on the margins. I am> sure we can all name places to which we would never go back.> > It's when things go institutional and permanent that a series can get into a> weird stasis. The physical and neighborhood circumstances of SPT at New> College auditorium (as well as the writing happening during that period -> nineties) gave the place and readings a real juice. SPT at Timken Hall at> CAA - no matter the liveliness of the poetry scene - has been an argument> from the start. The only thing that saves it is the loyalty of the audience> and good poets willing to rise above its gross darkness, as well as submit> to the isolation of the neighborhood.> >> > > > On Mar 24, 2007, at 2:29 PM, Stephen Vincent wrote:> > > >> Susan Stein - poet and performance artist - created what might be> >> called "a> >> presence" (rather than a 'reading' or 'performance') to an> >> audience of> >> primarily poets last night (Friday) at Small Press Traffic. The> >> event was a> >> combination of 'off-putting', 'embracing' and 'thought provoking.'> >> As all SPT events, this one took place in the Timken Lecture Hall> >> on the San> >> Francisco Campus of the California College of Arts - the home of> >> SPT since -> >> in the opinion of many - its sad departure from the much more 'user> >> friendly' neighborhood of New College on Valencia, which included the> >> occasional use of a theater space with a much kinder ambience for> >> both poets> >> and audience.> >> Indeed, one of Susan's unfolding objectives came to deal with the> >> architectural limits of Timken Hall - a dark space (unless its> >> full) that> >> sucks the energy out of both audience and whoever might be the poet> >> who is> >> reading. Listeners, poets and whatever language goes into the air> >> of Timken> >> Hall have to work real hard to protect, hear

and enjoy each other!> >> Indeed> >> the lecture hall must have been designed as an architectural> >> afterthought> >> (Oh, yes, 'we should have a place for students to hear an occasional> >> lecture.")> >> > >> But that's merely preface to circumstance. Susan did - what seems in> >> retrospect - a quite brave thing. Dressed in black, all the> >> lighting was> >> turned off, the audience 'darkened', and one stage light was> >> pointed at her> >> face. She announced she had 25 minutes, and that she would take> >> questions.> >> Other than that, she gave no sense of agenda, objective or whatever.> >> The questions began to come forth. I should say it was an audience> >> of poets> >> most of whom had some kind of association with Susan, from distant to> >> familiar. The questions from pedestrian to more complex - each one> >> of which> >> she considered carefully or even admitted that she was unable to> >> answer.> >> Some were predictable, "Are you working on a poem now," many> >> forgettable.> >> Nobody asked anything stupidly personal. Yet, as things evolved -> >> what was> >> most interesting to me anyway - were issues around how she was> >> experiencing> >> the space and how other poets may or may not have been able to> >> establish a> >> sense of presence in this particular space (which it was agreed> >> between her> >> and us to be an historic problem). X poet with equipment was able> >> to make it> >> work, and, by implication not poet a, b, or c.) Sporadically> >> through the 25> >> minutes, persons would ask what she was feeling at the moment to> >> which she> >> sometimes addressed as a sense of 'vulnerability' - being exposed> >> as such.> >> I asked what was the difference between 'vulnerability' and> >> 'intimacy' - a> >> question, like each one, she honored as such, but questioned. But> >> having a> >> 'good answer' - one that would excite the audience did not seem to> >> be the> >> objective in any case.> >> > >> As a person in the audience, I felt back and forth 'impatient' and> >> then> >> intrigued with a response here or there, or a particular question.> >> Only> >> gradually - and this is the brave part - did it become clear what> >> she was> >> doing, or so it seemed to me. What we witnessed was 'presence' in> >> which the> >> the whole scaffolding normally implicit to a reading or performance> >> was> >> stripped bare. As much as we in the audience waited for or called out> >> questions that might provoke a desired response, a 'stream called> >> poetry',> >> (a narrative, an image, an epiphany!! anything!) nothing of the> >> sort was> >> forthcoming beyond Susan's analysis of her ability to answer the> >> question.> >> Her tone was neither judgmental or dismissive.> >> > >> It was in that 'frustration' (no poetic goods) to 'hear something'> >> that I> >> gradually (after) came to realize what Susan was stripping the> >> architecture> >> off the condition/expectations/rhetoric of readings, performances,> >> and - in> >> the darkness - the normal architecture of this most often dreadful> >> space.> >> Maybe, thinking more about it, Susan's presence was a Barthian>

>> version of> >> 'performing' instead of 'writing degree zero. Ironically her> >> "presence" had> >> an insistence to it, one in which, in its baldness, we were taken> >> to a point> >> that precedes every conceivable apparatus of poem, performance and> >> space.> >> > >> Where one goes from there - particularly in Timken Hall - I am not> >> about to> >> speculate. But it was timely, and, the day after, as I suggested,> >> it seems> >> quite brave, as well as unique to my experience of poets and> >> audiences in> >> shared spaces.> >> > >> No doubt, and hopefully others who were there, will put their> >> 'take' in> >> here.> >> > >> Stephen V> >> http://stephenvincent.net/blog/> >> > >> > >> >

> Dianetics, Rosicrucianism, EST, Eckanckar? does anyone on the list know
> where the authors got their material from? ... <<

I understand they get them in brown paper bags left on the back porch step,
and their credit cards are billed by an agency in Schenectady.

Marcus

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534. Poetry Project
Events at the Poetry Project 3/30 - 4/13
Thu 29 Mar 2007

Dear Ones,

Please join us Friday night and Saturday afternoon for two terrific events. Our office will be closed from April 1 April 8, during which time we will host no readings. Please join us upon our happiest of returns, beginning Monday, April 9.

Love,

The Poetry Project

Friday, March 30, 10:30 pm
Synesthesia: Cat Tyc and Sara Jaffe

Cat Tyc and Sara Jaffe present a night of video, fiction and music. "The Synesthesia Series" of abstract videos focuses on solitary images and sound on a parallel plane, with a romantic French nod to the collage process of experiential sense memory expression. Upping the ante are the words and perchance the live music of Sara Jaffe. Cat Tyc is a writer/videomaker whose work has shown at the Brooklyn Museum of Art, Anthology Film Archives, Camac Centre d'Art in Paris, the High Energy Constructs gallery in Los Angeles and the Portland Art Center in Oregon. Sara Jaffe is a fiction writer and musician currently living in Western Massachusetts. She is the former guitarist for dance-damaged band Erase Errata and proprietor of Inconvenient Press and Recordings, a DIY purveyor of handmade books and audio matter.

Saturday, March 31, 2:00 pm, Free
8th Avenue Poems: Publication Party for Stefan Brecht

A celebration of the publication of Stefan Brecht's 8th Avenue Poems, a collection of poems he wrote about his walk to and from the Chelsea Hotel, where he worked, for some 30 years. Following music, drinks and snacks, poet and novelist Robert Nichols will give a reading from the book, released this past

year by Spuyten Duyvil Press. There will be time after the reading to peruse 8th Avenue Poems and its companion book, 8th Avenue, recently published in limited edition by onestar press, with nearly 150 photographs Stefan Brecht took of the pavements along his route. Brecht was born in Berlin, Germany, in 1924, and came to America in 1942. He is a doctor of philosophy and has been a teacher, a writer on theater, Stein and Goya, as well as a late-night actor.

after the break...

Monday, April 9, 8:00 pm
Brandon Brown & Alli Warren

Brandon Brown is a poet and translator from Kansas City, Missouri. He had two chapbooks published in 2006, Memoirs of my Nervous Illness and [redacted]. He has recently published work in magazines edited by his friends. In 2005-2006 he co-curated the Performance Writing series, with Jocelyn Saidenberg, at New Langton Arts in San Francisco. He lives in San Francisco with Alli Warren and their cast iron pans. Alli Warren was raised in the Valley of San Fernando in Southern California. In 2006, Lame House Press published Cousins, and previous to that, some were Hounds and some were Yoke. She works in Berkeley at Small Press Distribution.

Wednesday, April 11, 8:00 pm
Way More West: The Poems of Ed Dorn

A reading to mark the publication of Way More West: New and Selected Poems by Edward Dorn. Ed Dorn was author of numerous books, including the comic-epic masterpiece Gunslinger. At the core of all of Dorn¹s work is a deep sense of place and the people who occupy it, underpinned by a wry ironic dissent. Reading Dorn¹s work will be Jennifer Dorn, Michael Rothenberg, Amiri Baraka, Anne Waldman, Ed Sanders, Ammiel Alcalay, George Kimball, Rosalie Sorrels and Anselm Berrigan.

Friday, April 13, 10:00 pm *note earlier start time!
Pocket Myths: The Odyssey

A reading to celebrate the fourth publication of the Pocket Myths series. The Odyssey is a film and book collaboration curated by Andrea Lawlor and Bernadine Mellis. The project features mostly queer, trans, and women artists working in and between genres to retell Homer's ancient epic of the aftermath of war. Readings by Emily Abendroth, Justin Audia, Ari Banias, Julia Bloch, Tonya Foster, Laura Jaramillo, Delia Mellis, Megan Milks, Ariana Reines and Frances Richard with a special presentation of Eileen Myles¹s first film, Book 22. Emily Abendroth is a writer and artist currently residing in Philadelphia, where she co-curates (with Justin Audia) the Moles Not Molar experimental reading series. Justin Audia lives in Philadelphia. He learned everything he

knows about sailors from Kenneth Anger, Herman Melville, and Guy Maddin. Ari Banias studies poetry in the MFA program at Hunter College, and has recent poems in RealPoetik and Arts & Letters Journal of Contemporary Culture. Julia Bloch, whose poetry has appeared recently in Bay Poetics, earned an MFA at Mills College and is pursuing a PhD at the University of PA. Tonya Foster is the author of A Swarm of Bees in High Court (Belladonna Press, 2002) and co-editor of Third Mind: Creative Writing Through Visual Art and she teaches at Cooper Union and Bard College. Laura Jaramillo currently lives and writes in Philadelphia, where she is acquiring her Masters in Creative Writing at Temple University. Andrea Lawlor lives in Philadelphia, edits the Pocket Myths series, and is working on a collection of short stories. Bernadine Mellis is a filmmaker in Philadelphia. Her films include Born, The Golden Pheasant, farm-in-the-city (a collaboration with EE Miller), and The Forest for the Trees. Delia Mellis is a historian and martial artist who lives by the river in Athens, New York. Megan Milks writes for PopMatters.com and co-edits Mildred Pierce, a zine of cultural criticism. Eileen Myles¹s newest collection of poems, Sorry, Tree, is out from Wave Books in April. Ariana Reines's first book, The Cow, won the Alberta Prize from Fence Books and was published in December 2006. Frances Richard is a poet (See Through, Four Way Books 2003) who lives in Brooklyn and teaches at Barnard College and the Rhode Island School of Design. Please visit www.pocketmyths.com for a complete list of contributors and more info on the project and series.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

POETS COFFEEHOUSE SCHEDULE, April 2007

Brooklyn Central Library, 1 Grand Army Plaza (Eastern Parkway and Flatbush Avenue); take 2 or 3 train to Eastern Parkway/Brooklyn Museum of Art station.

All readings start at 7:00, in the second floor Meeting Room. Free admission and refreshments.

Curator: ROBERT HERSHON

Tuesday, April 10
Edward Field, Anne Pierson Wiese and Elizabeth Swados

Tuesday, April 17
George Green, Linda Susan Jackson and Erica Kaufman

Tuesday, April 24
Gregory Pardlo, Meghan O¹Rourke and Cathy Park Hong

Tuesday, May 1
Thad Rutkowski, Rigoberto Gonzáles and Katha Pollitt

↑ Index

535. Catherine Daly
Re: complicit actions dismissed in a frenzy of greed
Thu 29 Mar 2007

---

the secret, in particular, seems to have more in common with some of the 20s & 30s self-help books, a la Dale Carnegie: what started during the boom, when many were overspending their earnings, continued during the bust; the books now have a more religious flavor, as it is the temper of the time

all in all there's an idea of a moral and ethical justification to success and failure, and of course fairly ingrained in the American psyche

a roommate of mine in graduate school wrote his thesis on these books, and it is sort of interesting that they werethe best sellers (one was written by a Chinese immigrant!) when sinclair, dos passos, london, were writing

in any case, specifically, a woman did channel the secret, and it was stolen from her, and there is a lot of hullaballoo about the whole thing

don't get me started on endemic victimhood and governmental responsibility

--
All best,
Catherine Daly
[redacted]

↑ Index

536. Tom W. Lewis
Re: complicit actions dismissed in a frenzy of greed
Thu 29 Mar 2007

---

sounds like Urantia, sort of -- you always want to ask, if this person was the recipient of such high knowledge, why wasn't she clued into the people / powers who "stole" it from her? I'm sure there's an answer, but it still makes me wonder about the nature of ultimate, cosmic knowledge and all that rot.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Catherine Daly
Sent: Thursday, March 29, 2007 17:33
To: [redacted]
Subject: Re: complicit actions dismissed in a frenzy of greed

...

in any case, specifically, a woman did channel the secret, and it was stolen from her, and there is a lot of hullaballoo about the whole thing

don't get me started on endemic victimhood and governmental responsibility

--
All best,
Catherine Daly
[redacted]

↑ Index

537. Hugh Behm-Steinberg
Re: complicit actions dismissed in a frenzy of greed
Thu 29 Mar 2007

My parents were into a lot of that stuff in the 70's, which didn't stop them from going broke in the 80's btw, secret possession or not, but oh god how I hated Eckankar, in which my parents would endlessly chant the most sacred tone in the universe, hyuuuuuuuuuuuuuuuuuuuuuuuuu.

Hugh Behm-Steinberg
--- "Tom W. Lewis" <[redacted]> wrote:

> *CA,*
>
> *I used to work for a major New Age publisher -- your observations are right on the $$ -- these books (largely) and related paraphernalia sell the reader on their own specialness, perfectability if they aren't*

fabulously wealthy and successful, and profitability if they are. it's a form of ego-onanism.

haven't read THE SECRET, but I wonder if it's on the same wavelength as Dianetics, Rosicrucianism, EST, Eckanckar? does anyone on the list know where the authors got their material from? (and don't say they channeled Jesus: I've already edited that book)

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]*]*
On Behalf Of CA Conrad
Sent: Monday, March 26, 2007 13:41
To: [redacted]
Subject: complicit actions dismissed in a frenzy of greed

Has anyone seen or read this book THE SECRET? It's sort of a condensed version of many different documents and teachings shit directly from the bowels of New Age Hell.

This book has a Ring Around the Rosie quality (literally, meaning to ward off pestilence). While it claims ancient teachings of certain magic practices known as glamouring, etc., though it doesn't call it as such, it's built around the purpose of attracting and holding onto STUFF, in particular wealth, in particular, a life you've ALWAYS DREAMT WAS POSSIBLE.

When I lived in Albuquerque for a brief time to study herbalism I was confronted nearly every single day, no matter where I found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.

Greed has no news to tell. But LET ME SAY THIS to the readers of THE SECRET. If we are to implement and LIVE forward (?) with the document, and set it into motion, we are not only saying that it's up to us to attract these things into our lives, but to say to those less fortunate (in my opinion) that they simply aren't trying hard enough. It's kind of like a game of BLAME THE VICTIM! "Oh those poor bastards in Baghdad just aren't TRYING HARD enough! Send them a box of THE SECRET so they can all learn how THEY DESERVE to have their houses bombed and their children murdered for not USING THEIR dream life to bring happiness. Happy-happy, bring happy-happy. Silly dumb people getting bombed, what's the matter with them!?"

> *It's no secret why Oprah Winfrey took to THE SECRET.*
> *Like all rich people she wants to feel AT PEACE with her*
> *extraordinary wealth while a web of suffering continues*
> *to spider its way across the planet.*
>
> *I despise such crap! It's times like the late America we*
> *all live in that help me FULLY UNDERSTAND the olden*
> *days of marching to the castle gates with torches*
> *and pitchforks.*
>
> *CAConrad*
> **the Frank Sherlock EMERGENCY FUND:*
> *http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>*
> *for Deviant Propulsion & other books:*
> *http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>*
> *for Light of Lakshmi tarot services:*
> *http://LightOfLakshmi.blogspot.com<http://lightoflakshmi.blogspot.com/>*
> ***

___
We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.
http://tv.yahoo.com/collections/265

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538. **Marcus Bales**
Re: complicit actions dismissed in a frenzy of greed
Thu 29 Mar 2007

On 29 Mar 2007 at 14:27, Tom W. Lewis wrote:
> haven't read THE SECRET, but I wonder if it's on the same wavelength as
> Dianetics, Rosicrucianism, EST, Eckanckar? does anyone on the list know
> where the authors got their material from? ... <<

I understand they get them in brown paper bags left on the back porch step, and their credit cards are billed by an agency in Schenectady.

Marcus

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539. **Stephen Vincent**

Re: Suzanne Stein at SPT/An Entropy of deju vu all over again?

Thu 29 Mar 2007

David - for not having been there - I think your queries and thoughts are interesting (as usual). If I had not been at the Stein performance I might have well expressed similar doubts. (I, too, went through, including participating, a maxed out phase of most conceivable kinds of art/poet/theater related 70's performances - from the veritably ecstatic to intellectually provocative to the most the dull, infinitely endless, pretentious events imaginable.) Of many probably limited possibilities, I think Suzanne brought a strong and interesting 'arsenal' to the space.

To repeat - vis-à-vis the SPT/Timken Hall circumstance - the space is only able to be successful when poet/ the poems/ and the audience join forces to overcome the killing character of the theater's architecture and lighting. (A friend of mine who use to teach in the building jokes about the Timken - all lights on or dark - as a place where the singular resonant sound of Mussolini's boots would fit right in. There is something terribly repressive about the joint.)

Why the College instructors and students - let alone poetry audiences and SPT Board and Administration - don't push on the College's Board and Administration to build a decent auditorium (especially in a college with multi-media degree programs that would seem to require a state of the art auditorium), I don't have a clue. I think the Timken family might be a bit pissed off at the reputation given to the Family name and insist on some changes.

Who knows. Maybe now that people are more openly talking, something fresh will happen.

Stephen V

> *Many thanks to Elizabeth Treadwell and Melissa Benwell for their informative, inspiring and exciting letters. Actually the Hall being vast and dark with a diminutativing (???) effect on the human voice sounds like an environment fraught with possiblities and challenges. Jonah in the belly of the whale. Orpheus in the Underworld. Prisoners rendered to secret locations.l The Dark Night of the Soul. The Darkness Before the Dawn. The cave world in which the paintings are made on the walls. The birth of humanity from a cave in the mountains. Or the Hall as a womb and a performance as a birth. I wondered if anyone else was struck in the description by Stpeh Vincent of Suzanne Stein's performance by an entropy of the feeling of deja vu all over again? They run together a bit at this point, memories of many performances very similar to this in gallerys, shows, spaces, lofts in the '70's and very early '80's in NYC and Boston. Question everything! The role of the performer, of the audience, of the space, of the system of such set-ups, of the pedgogical relationship of performer-audience, power struggles of*

performer-audience, the difference between paying for a ticket to such a performance and attending one for free, and so on and on. The influence of Punk at the time gave a more aggressive and energetic feeling to even very static pieces--the audiences and performers seemed to have a sense of excitement and risk that could generate at any moment the unexpected of any variety--epiphany, diasaster, boredom, frustration, anger, joy, disgust, sober critique. Or something just very plain and flat as a pair of worn out pumps. Which showed the signs of wear. Even in its tiredness there was some life left. The description by Stephen of Suzanne Stein's performance and her audience reads like a replay of the old performance ideas, basically a script out of a textbook for Performance 101 anymore, but with an entropy of energy and ideas on the part of performer and audience both that is astonishing for sheer passivity. (Maybe not so astonishing--recenlty heard very powerful AIDS actvist speak of a "culture of non-involvement, non-activism".) Since it was an audience of mostly fellow poets, maybe everyone just being very polite, not wishing to hurt the poet on stage's feelings by asking a question that might burst the bubble. Or the poet answer a question with something that might burst an audience member's bubble. Twenty-five minutes of forced, awkward questions avoiding anything impolite or difficult, twenty-five minutes of everyone doing as little as possible to get by and fill the time with empty gestures (NOT the "degree zero of performance" as Stephen suggests, but empty gestures gone through to fill the time that's been paid for by the polite audience, and that the performer has been paid for--and at a higher rate than previously, as Elizabeth notes, thanks to the new and more challenging Hall.) I exagerate of course, esp. not having been there, yet going by the description there doesn't seem anything "bold", as Stephen writes, going on, nothing or no one being challenged in any way. I keep thinking, my god what so many poet and musician friends and myself wouldn't give for a space like this! Because it's an exciting challenge. Performance degree zero in a sense is not looking at the space and seeing what it is not and basically critiquing and complaining abt this--it is taking what is there in front of one as it is and putting the senses to work to find the endless possibilities hidden in plain site/sight/cite. ("Carpe diem" m'f'er as people say--"When the going gets tough, the tough get going".) Acceleration from zero--not an entropy into a "bold" "bald" almost zero which is a reworked version of the cliched reaffirmation of the survival of the Precious in the face of the overwhelmingly Vulgar, a lone, lit visage floating in the vast, frightening, dark emptiness of the Hall. No, for: "Our petrified idea of the theater is connected with our petrified idea of a culture without shadows, where, no matter which way it turns, our mind (esprit) encounters only emptiness, THOUGH SPACE IS FULL." (my emphasis) --Antonin Artaud, Preface to The Theatre & its Double > Date: Mon, 26 Mar 2007 15:35:26 -0700> From: [redacted]> Subject: Re: Suzanne Stein at SPT> To: [redacted]> > I don't think there was anything in my piece that singled out Elizabeth> Treadwell as being responsible for the frequently noted shortcomings of> Timken Hall! The limits did emerge during Suzanne Stein's piece as various> questions were asked about her sense of her presence in the space. In fact,> what she was doing, had much larger intentions than

being an architectural> critique. I hope my 'review' got at those intentions.> But, if one wants to just focus on Timken Hall as space, I think Linda Russo> is right. Non-profits of all sorts frequently float into places that are not> at the top of 'performance' or 'office' food chain. Indeed non-profits> (unless their bogey prop orgs for wealthy right wingers) maybe, by> definition, follow the money to the short, not rich end of the stick!> > In my opinion, the beauty of poets and poetry readings - one series or> another - is to morph and variously adapt to the given conditions where the> combination of poets, the poems and the audience give a powerful shape to a> place or time. (I have seen poets give good and memorable readings off the> limbs of trees~) Some places are clearly legendary - in San Francisco the> Grand Piano (a coffee shop in the Haight) was one, but there have been many> others. It's all part of risk, funk and charm of being on the margins. I am> sure we can all name places to which we would never go back.> > It's when things go institutional and permanent that a series can get into a> weird stasis. The physical and neighborhood circumstances of SPT at New> College auditorium (as well as the writing happening during that period -> nineties) gave the place and readings a real juice. SPT at Timken Hall at> CAA - no matter the liveliness of the poetry scene - has been an argument> from the start. The only thing that saves it is the loyalty of the audience> and good poets willing to rise above its gross darkness, as well as submit> to the isolation of the neighborhood.> >> > > > On Mar 24, 2007, at 2:29 PM, Stephen Vincent wrote:> > > >> Susan Stein - poet and performance artist - created what might be> >> called "a> >> presence" (rather than a 'reading' or 'performance') to an> >> audience of> >> primarily poets last night (Friday) at Small Press Traffic. The> >> event was a> >> combination of 'off-putting', 'embracing' and 'thought provoking.'> >> As all SPT events, this one took place in the Timken Lecture Hall> >> on the San> >> Francisco Campus of the California College of Arts - the home of> >> SPT since -> >> in the opinion of many - its sad departure from the much more 'user> >> friendly' neighborhood of New College on Valencia, which included the> >> occasional use of a theater space with a much kinder ambience for> >> both poets> >> and audience.> >> Indeed, one of Susan's unfolding objectives came to deal with the> >> architectural limits of Timken Hall - a dark space (unless its> >> full) that> sucks the energy out of both audience and whoever might be the poet> >> who is> >> reading. Listeners, poets and whatever language goes into the air> >> of Timken> >> Hall have to work real hard to protect, hear and enjoy each other!> >> Indeed> >> the lecture hall must have been designed as an architectural> >> afterthought> >> (Oh, yes, 'we should have a place for students to hear an occasional> >> lecture.")> >> > >> But that's merely preface to circumstance. Susan did - what seems in> >> retrospect - a quite brave thing. Dressed in black, all the> >> lighting was> >> turned off, the audience 'darkened', and one stage light was> >> pointed at her> >> face. She announced she had 25 minutes, and that she would take> >> questions.> >> Other than that, she gave no sense of agenda, objective or whatever.> >> The questions began to come forth. I should say it was an audience> >> of poets> most of whom had some kind of association with Susan, from distant to> >> familiar. The questions from pedestrian to more complex - each one> >> of

which> >> she considered carefully or even admitted that she was unable to> >> answer.> >> Some were predictable, "Are you working on a poem now," many> >> forgettable.> >> Nobody asked anything stupidly personal. Yet, as things evolved -> >> what was> >> most interesting to me anyway - were issues around how she was> >> experiencing> >> the space and how other poets may or may not
have been able to> >> establish a> >> sense of presence in this particular space (which it was agreed> >> between her> >> and us to be an historic problem). X poet with equipment was able> >> to make it> >> work, and, by implication not poet a, b, or c.) Sporadically> >> through the 25> >> minutes, persons would ask what she was feeling at the moment to> >> which she> >> sometimes addressed as a sense of 'vulnerability' - being exposed> >> as such.> >> I asked what was the difference between 'vulnerability' and> >> 'intimacy' - a> >> question, like each one, she honored as such, but questioned. But> >> having a> >> 'good answer' - one that would excite the audience did not seem to> >> be the> >> objective in any case.> >> > >> As a person in the audience, I felt back and forth 'impatient' and> >> then> >> intrigued with a response here or there, or a particular question.> >> Only> gradually - and this is the brave part - did it become clear what> >> she was> >> doing, or so it seemed to me. What we witnessed was 'presence' in> >> which the> >> the whole scaffolding normally implicit to a reading or performance> >> was> >> stripped bare. As much as we in the audience waited for or called out> >> questions that might provoke a desired response, a 'stream called> >> poetry',> >> (a narrative, an image, an epiphany!! anything!) nothing of the> >> sort was> >> forthcoming beyond Susan's analysis of her ability to answer the> >> question.> >> Her tone was neither judgmental or dismissive.> >> > >> It was in that 'frustration' (no poetic goods) to 'hear something'> >> that I> >> gradually (after) came to realize what Susan was stripping the> >> architecture> >> off the condition/expectations/rhetoric of readings, performances,> >> and - in> >> the darkness - the normal architecture of this most often dreadful> >> space.> >> Maybe, thinking more about it, Susan's presence was a Barthian> >> version of> >> 'performing' instead of 'writing degree zero. Ironically her> >> "presence" had> >> an insistence to it, one in which, in its baldness, we were taken> >> to a point> that precedes every conceivable apparatus of poem, performance and> >> space.> >> > >> Where one goes from there - particularly in Timken Hall - I am not> >> about to> >> speculate. But it was timely, and, the day after, as I suggested,> >> it seems> >> quite brave, as well as unique to my experience of poets and> >> audiences in> >> shared spaces.> >> > >> No doubt, and hopefully
others who were there, will put their> >> 'take' in> >> here.> >> > >> Stephen V> >> http://stephenvincent.net/blog/> >> > >> > >> > >> > >> > >> > >> > >> >

Your friends are close to you. Keep them that way.
http://spaces.live.com/signup.aspx

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540. **agj**
David-Baptiste Chirot
Thu 29 Mar 2007

A short but most sincere note!

I've, this ol' man, and I've lived liked my grandpappy
and seen the world -- or that's what some might say.
And there's lots I don't know. But David is a class
act, a brilliant man, a devoted man -- as we all know.
I just want everyone to know how deeply and dearly I
feel honored to have met and to be able to earn his
friendship. This is the "!"

Son of the Green Lantern

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___ The fish are biting. Get more visitors on your site using Yahoo! Search
Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

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541. **agj**
Re: David-Baptiste Chirot 2
Thu 29 Mar 2007

I may be 85% SHEEP AND ONLY 15% HUMAN WHEN I Write,
sometimes, but David needs to be on everyone's list!
-- That's what I am saying and I hope with little
embarrassment to Mr. Chirot.

From this "Dirty ol' Towne,"
Alex

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___
Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives.
http://tools.search.yahoo.com/toolbar/features/mail/

↑ Index

542. Gabrielle Welford
Re: David-Baptiste Chirot 2
Thu 29 Mar 2007

ewan maccoll is the bees' knees. g

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 29 Mar 2007, agj wrote:

> *I may be 85% SHEEP AND ONLY 15% HUMAN WHEN I Write,*
> *sometimes, but David needs to be on everyone's list!*
> *-- That's what I am saying and I hope with little*
> *embarrassment to Mr. Chirot.*
>
> *From this "Dirty ol' Towne,"*
> *Alex*
>
> *--*
> *"[H]e who leaps into the void owes no explanation*
> *to those who watch." (Jean-Luc Godard)*
>
> ---
> *Never miss an email again!*
> *Yahoo! Toolbar alerts you the instant new Mail arrives.*
> *http://tools.search.yahoo.com/toolbar/features/mail/*

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543. Alan Sondheim
sorcery
Fri 30 Mar 2007

1 Chang to spread out or Leaf, sheet
2 either
  Yao, Luxurient, Calamity, Fresh-looking,
  early death
  or
  Wu (not likely)
3 Shih Army, troop, Master, teacher,
  tutor, instrutor
4 Ch'u to drive, lash, whip up
or composite to drive away, expel

5 Hsieh, Yeh, Improper, heterodox,
  Deflected, inclined, vicious, deluding,
  obscene, possibly w/ 6, sorcery
6 Sh'ia To be in harmony with
7 Pin Disease, sickness, illness; to
  injure, damage, harass; to worry, defect,
  fault, weakness, vice
8 Ch'uan? Fully, absolutely, perfectly,
  All, whole, total, entire, complete
9 P'ieng Leaf, page, Chapter, section

...instructor for the expulsion of sorcery,
...complete section
...spreadsheet for early death...
...instructor for the whipping up of
sorcery in harmony with damaging...
...fully damaging...
...pages...

http://www.asondheim.org/5e.jpg
http://www.asondheim.org/6e.jpg
http://www.asondheim.org/7e.jpg
http://www.asondheim.org/8e.jpg
http://www.asondheim.org/9e.jpg

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544. Sam Ladkin
Invitation
Fri 30 Mar 2007

Henri Maccheroni
Books/Works

28 April-19 May
An exhibition in the Wren Library, Trinity College, Cambridge
Mondays to Fridays, 12 - 2pm. Saturdays 10.30am - 12.30pm

Events planned in conjunction with this major exhibition:

Friday 27 April 5.30 - 7.30pm.
Old Combination Room, Trinity College
Choiseul-Praslin Lectures:
Michel Butor, May Livory and Raphaël Monticelli, writers, critics and designers, will read from their work.

Saturday 28 April Cambridge 10 - 11.30am.
Wren Library, Trinity College
Maccheroni and his authors:
A presentation and debate between the artist Henri Maccheroni and Michel Butor, May Livory, Raphaël Monticelli and Tessa Tristan, who have collaborated on several books included in the exhibition.
Additional copies of these spectacular books will be on display.

Friday 18 May 5.30 - 7.30pm.
Old Combination Room, Trinity College
Choiseul-Praslin Lectures:
Béatrice Bonhomme and Bernard Vargaftig, poets, will read from their work.

All welcome

An accompanying book, _Maccheroni, Books/Works_, published by Black Apollo Press, edited by Jean Khalfa, will be available at the events or directly from Black Apollo (www.blackapollo.com). A limited edition 'tirage de tête' will include original works by Maccheroni.

With the Support of Trinity College, Cambridge and the French Embassy, London

---

Henri Maccheroni

Henri Maccheroni is a painter, photographer and poet. He was first influenced by Surrealism and his famous _2000 photographies du sexe d'une femme_ remain unequalled in their visual power. He became at the beginning of the 70's the theorist and main protagonist of "art socio-critique". His work has questioned the meaning and status of visual symbols in art and society using painting, photography, photomontage and engraving. Co-founder with Michel Butor of the Centre National d'Art Contemporain Villa Arson of Nice, he has worked regularly with writers such as Butor, Jean-Pierre Faye and Jean-François Lyotard to create spectacular "cross-works" or books of dialogue between writing and the visual arts. Several were recently shown at the Bibliothèque Nationale de France. He exhibits regularly in France and abroad, and in the UK a selection of his work was shown at the Whitechapel Gallery in the autumn of 2006, together with works by Balthus, Claude Cahun, Marcel Duchamp, Pierre Molinier and Unica Zürn. The Wren Library exhibition, curated by the main specialist of his work, Tessa Tristan, will be his first retrospective exhibition in the country.

Michel Butor

Michel Butor is a novelist, poet and essayist. He became famous with experimental novels such as _La Modification_, emblematic of the Nouveau Roman's movement, but his poetic work, developed over half a century, is equally considerable. Acutely attentive to the contemporary world he has constantly invented new forms of representation. His regular collaboration with painters has led to important critical essays about artists and the notion of "cross-works", as well as the making of many such artists' books. The French National Library paid homage to his prolific work in a major exhibition, "Michel Butor, l'écriture nomade", in 2006. Butor has analysed Henri Maccheroni's work in _Problèmes de l'art contemporain à partir des travaux d'Henri Maccheroni_ (1983). With him he created a remarkable trilogy of artist's books on New York. Other notable joint works are _Tarot_ (1980), _In inctu oculi_ (1995), _Récapitulation 2000_ (2000) and _Nymphéas_ (2002).

May Livory

May Livory is an eclectic artist and designer who mixes graphic design, painting, writing, fashion design, copy-art, scan art and digital photography, questioning the boundaries of art and endeavouring to create new paths, for instance, her remarkable "Bijoux d'Ongles" and her projects of "wearable art". She is also a writer, contributing regularly to art journals and her internet site, Shukaba, is dedicated to innovative thoughts on trends, rumours and urban art. As a small press publisher she has produced several "cross-works", in particular with Michel Butor and with Claude Chanaud, and, with Maccheroni, _Sans Dessous Dessus_.

Raphaël Monticelli

Raphaël Monticelli is an influential writer and art critic who has published more than 20 volumes. Originator of several artistic groups and alternative galleries, he is in particular a member of L'Amourier, a collaborative small press specialising in artists' books. He has worked with several artists and writers, such as Leonardo Rosa, Max Charvolen, Alain Freixe and Michel Butor for cross-works, a genre he considers as a central focus of his practice. With Henri Maccheroni he published _christs II_ (1993) and _INRI_ (1999).

Béatrice Bonhomme

Béatrice Bonhomme is a poet and a lecturer at the University of Nice, where she runs a seminar on contemporary poetry. She co-founded in 1994 the journal "Nu(e)" which publishes works by and on contemporary artists and poets. As a literary critic, she has published works which have their own poetic dimension, on writers such as Yves Bonnefoy, Philippe Jaccottet, Bernard Vargaftig, Jude Stéfan, James Sacré or Salah Stétié. With Henri Maccheroni she has published _L'Embellie_ in 1999 and edited an issue of _Nu(e)_ on the cross-works of Maccheroni and Claude Louis-Combet.

Bernard Vargaftig

Bernard Vargaftig is a poet and translator, the author of more than thirty collections of poetry published by Gallimard and Flammarion among others, and a member of the editorial board of Esprit. In 1991 he published _Ou Vitesse_ and won the Prix Mallarmé for his whole work. He has collaborated with many artists, such as Apel.les Fenosa, Olivier Debré, Michel Steiner, Colette Deblé, and Anne Slacik. He also translated the works of the Hungarian poet Sandor Woeres and of the Italian poets Camillo Sbarbaro and Franco Loi, and directed two poetic anthologies, _La Poésie des Romantiques_ et _Poésies de Résistance_. He is the author of several cross-works with Henri Maccheroni and published in 2001 _Portrait imaginaire de Henri Maccheroni_ and _L'Inclinaison intérieure_.

↑ Index

545. Alexander Dickow
agj on dbchirot
Fri 30 Mar 2007

Alex,
Hear, hear!
David's la creme de la creme, yes indeed.
:D
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

546. Tom W. Lewis
Re: complicit actions dismissed in a frenzy of greed
Fri 30 Mar 2007

---

hey, I live across town from the World HQ of the all-powerful Eck -- went on a tour of the place a few years back -- Prince's "Paisley Park" recording studio used to be up the road from the Eck temple, which made for an intesting two-fer experience, if you could handle it.

did your parents ever get to the exalted mountaintop city in the Himalayas where all the ascended masters live? paging Madame Blavatsky...

-----Original Message-----
From: UB Poetics discussion group on behalf of Hugh Behm-Steinberg

Sent: Thu 3/29/2007 6:09 PM
To: [redacted]
Subject: Re: complicit actions dismissed in a frenzy of greed

My parents were into a lot of that stuff in the 70's, which didn't stop them from going broke in the 80's btw, secret possession or not, but oh god how I hated Eckankar, in which my parents would endlessly chant the most sacred tone in the universe, hyuuuuuuuuuuuuuuuuuuuuuuuuu.

Hugh Behm-Steinberg
--- "Tom W. Lewis" <[redacted]> wrote:

> *CA,*
>
> *I used to work for a major New Age publisher -- your observations are right on the $$ -- these books (largely) and related paraphernalia sell the reader on their own specialness, perfectability if they aren't fabulously wealthy and successful, and profitability if they are. it's a form of ego-onanism.*
>
> *haven't read THE SECRET, but I wonder if it's on the same wavelength as Dianetics, Rosicrucianism, EST, Eckanckar? does anyone on the list know where the authors got their material from? (and don't say they channeled Jesus: I've already edited that book)*
>
> *tl*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On Behalf Of CA Conrad*
> *Sent: Monday, March 26, 2007 13:41*
> *To: [redacted]*
> *Subject: complicit actions dismissed in a frenzy of greed*
>
> *Has anyone seen or read this book THE SECRET? It's sort of a condensed version of many different documents and teachings shit directly from the bowels of New Age Hell.*
>
> *This book has a Ring Around the Rosie quality (literally, meaning to ward off pestilence). While it claims ancient teachings of certain magic practices known as glamouring, etc., though it doesn't call it as such, it's built around the purpose of attracting and holding onto STUFF, in particular wealth, in particular, a life you've ALWAYS DREAMT WAS POSSIBLE.*
>
> *When I lived in Albuquerque for a brief time to study herbalism I was confronted nearly every single day, no matter where I*

> *found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.*
>
> *Greed has no news to tell. But LET ME SAY THIS to the readers of THE SECRET. If we are to implement and LIVE forward (?) with the document, and set it into motion, we are not only saying that it's up to us to attract these things into our lives, but to say to those less fortunate (in my opinion) that they simply aren't trying hard enough. It's kind of like a game of BLAME THE VICTIM! "Oh those poor bastards in Baghdad just aren't TRYING HARD enough! Send them a box of THE SECRET so they can all learn how THEY DESERVE to have their houses bombed and their children murdered for not USING THEIR dream life to bring happiness. Happy-happy, bring happy-happy. Silly dumb people getting bombed, what's the matter with them!?"*
>
> *It's no secret why Oprah Winfrey took to THE SECRET. Like all rich people she wants to feel AT PEACE with her extraordinary wealth while a web of suffering continues to spider its way across the planet.*
>
> *I despise such crap! It's times like the late America we all live in that help me FULLY UNDERSTAND the olden days of marching to the castle gates with torches and pitchforks.*
>
> *CAConrad*
> **the Frank Sherlock EMERGENCY FUND:*
> *http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>*
> *for Deviant Propulsion & other books:*
> *http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>*
> *for Light of Lakshmi tarot services:*
> *http://LightOfLakshmi.blogspot.com<http://lightoflakshmi.blogspot.com/>*
> ***

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.
http://tv.yahoo.com/collections/265

↑ Index

547. **amy king**
Tonight is Poetry ...
Fri 30 Mar 2007

MiPOesias presents

~~ CHRISTOPHER STACKHOUSE, ADAM FIELED, and MATT HENRIKSEN ~~

Stain Bar, Brooklyn , NYC
March 30, 2007 @ 7:00 p.m.

~~~~~~~~

Christopher Stackhouse's books are: Slip (Corollary Press, 2005), a collection of poems; Seismosis (1913 Press, 2006), a book featuring his drawings with text by writer/professor John Keene. He is a graduate fellow of Cave Canem, and a 2005 Fellow in Poetry from the New York Foundation for The Arts. A poetry editor at FENCE Magazine, he lives and works in Brooklyn , New York . http://www.mipoesias.com/EVIESHOCKLEYISSUE/stackhouse_c.html

Adam Fieled is a poet, musician, and critic. His chapbook "Posit" is forthcoming from Dusie Press. He has released four albums, including two spoken word collections, "Raw Rainy Fog" (Radio Eris Records, 2002) and "Virtual Pinball/Madame Psychosis" (WSG Productions, 2006), and edits the blog-journal P.F.S. Post and the blog Stoning the Devil. He has work in Jacket, Rain Taxi, Blazexox, Dusie, Eratio, Nth Position, Cordite, Otoliths, Mipoesias, Cake Train, Words Dance, Word For/Word and Many Mountains Moving. A magna cum laude graduate of the University of Pennsylvania , he also holds an MFA in poetry from New England College and is a PhD candidate at Temple University in Philly. http://www.mipoesias.com/Poetry/fieled_palm.html

Matthew Henriksen co-edits Typo and Cannibal and curates The Burning Chair Readings in Brooklyn . Recent poems appear in Absent, Agricultural Reader, and Wildlife. His chapbook, Is Holy, has recently emerged from horse less press. http://www.mipoesias.com/2007/henriksen_matt.htm

~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope you'll stop by!
~~~~~~~~

Amy King
MiPO Host
http://www.mipoesias.com

~~~~~~~~

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

↑ Index

548. Dan Waber
vispoets.com weekly winner
Fri 30 Mar 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #3 is:

PbN for his image:

double alpha** from his codepo gallery.

Congratulations to PbN, there's $25 worth of materials on their way to you from Scott Helmes's StampPad Press.

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.

Regards,
Dan

* http://vispoets.com/index.php?showtopic=481
** http://vispoets.com/index.php?automodule=gallery&req=si&img=1036

---
vispoets.com stats (to date)

Registered Users: 88
Total Posts: 2021

Gallery Stats

Our members have posted a total of 806 images and made 111 comments.
Total Gallery Size: 152.87mb
Total Image Views: 7641

↑ Index
~~~~~~~~

549. **Catherine Daly**

Barack Obama

Fri 30 Mar 2007

first, the former pope was a poet, now...

http://news.independent.co.uk/world/americas/article2398887.ece

perhaps Martha Ronk cn shed some light on this?

The poetry of Barack Obama, aged 19

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies...

But I don't care anymore, cause

He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine, and
Makes me smell his smell, coming
From me; he switches channels, recites an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink,* my
Arms barely reaching around
His thick, oily neck, and his broad back; 'cause
I see my face, framed within
Pop's black-framed glasses
And know he's laughing too.
Underground
Under water grottos, caverns
Filled with apes
That eat figs.
Stepping on the figs
That the apes
Eat, they crunch.
The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.
--
All best,
Catherine Daly
[redacted]

↑ Index

550. Crane's Bill Books
Bill Knott's blog
Fri 30 Mar 2007

I don't know how kosher it is to promote another poet (perhaps especially this poet) without his permission, but I just stumbled onto Bill Knott's wild blog: http://billknott.typepad.com/ . (I see that Ron Silliman's blog also has a link to it.) Lots and lots of his gorgeous, startling, virtuosic and sublime poems are posted there, along with some equally amazing commentary about the poetry business (and a collection of blurbs from bad reviews--surely some of them made up?). Knott's name came up recently on this list in connection with Russell Edson's, in a note to the effect that some poets are absolutely sui generis and cannot be placed in any school or category. I agree. Knott has been one of my favorite poets since I first heard him read in, I think, 1978, at Wally Butts' Newbury Book Gallery in Boston. I encourage everyone, especially any younger poets unfamiliar with his work, to take a look.
J.A. Lee
Crane's Bill Books
www.torriblezone.com

↑ Index

551. Ugo Calvigioni
Amor Líquido - LaLupe.com
Fri 30 Mar 2007

Amor Líquido
http://www.lalupe.com/main/writer_portalauthor.php?idm=9&id=3&ng=0&ob=6922

Ugo Calvigioni

LaLupe.com
Círculo Internacional de Literatura Vanguardista
www.lalupe.com

↑ Index

552. **Tom W. Lewis**
clothing makes the poet
Fri 30 Mar 2007

---

so what are you all wearing for Nat'l Poetry Month?

(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")

(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")

tl

↑ Index

553. **Eric Dickey**
Re: clothing makes the poet
Fri 30 Mar 2007

---

waders

"Tom W. Lewis" <[redacted]> wrote:
so what are you all wearing for Nat'l Poetry Month?

(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")

(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")

tl

Looking for earth-friendly autos?
Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

↑ Index

554. **Chris Stroffolino**
Re: clothing makes the poet
Fri 30 Mar 2007

---

my eyes must be getting bad...
I originally thought you wrote Nazi Poetry Month...

On Mar 30, 2007, at 12:45 PM, Tom W. Lewis wrote:

> *so what are you all wearing for Nat'l Poetry Month?*
>
> *(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")*
>
> *(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")*
>
> *tl*

↑ Index

555. **Tom W. Lewis**
Re: clothing makes the poet
Fri 30 Mar 2007

National Socialist Party Poetry Month... that'd turn some heads!

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Chris Stroffolino
Sent: Friday, March 30, 2007 16:35
To: [redacted]
Subject: Re: clothing makes the poet

my eyes must be getting bad...
I originally thought you wrote Nazi Poetry Month...

On Mar 30, 2007, at 12:45 PM, Tom W. Lewis wrote:

> *so what are you all wearing for Nat'l Poetry Month?*
>
> *(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")*
>
> *(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")*

> *tl*

↑ Index

556. **Marcus Bales**
Re: clothing makes the poet
Fri 30 Mar 2007

---

camoflage

On 30 Mar 2007 at 13:13, Eric Dickey wrote:

> *waders*
>
> *"Tom W. Lewis" <[redacted]> wrote:*
> *so what are you all wearing for Nat'l Poetry Month?*
>
> *(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")*
>
> *(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")*
>
> *tl*
>
> ---
> *Looking for earth-friendly autos?*
> *Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.*

↑ Index

557. **JFK**
Re: Chicago
Sat 31 Mar 2007

Hi everyone

I'll be passing through Chicago April 12-16 and was hoping to catch some poetry events or meet up with some poets. Please contact me backchannel if you have anything to share or want to meet up for coffee and musings.

Best Wishes
Jayne Fenton Keane
www.poetinresidence.com

↑ Index

558. Peter Ciccariello
I am home to all my marking distance
Sat 31 Mar 2007

I am home to all my marking
distance<http://www.cgi7.com/peterimages/I-am-home-to-my-all-marking.jpg>

All things awakened to the same end maintain this curiosity
All things apprehend the richness of their own order
Ask for that as truth - these times are unanswerable
Whatever can interrogate this great apparition?
Trust that perfection has no questions and no function,
Ask that whatever can be is this curiosity of life

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/

↑ Index

559. Dale Smith
po-fart.blogspot.com
Sat 31 Mar 2007

What I found today... appalling:

http://www.po-fart.blogspot.com

The horror....

Dale

--
Dale Smith
2925 Higgins Street
Austin, Texas 78722
www.skankypossum.com

↑ Index

560. David A. Kirschenbaum
Boog City 1 PDF Now Available Free
Sat 31 Mar 2007

Hi all,

For those of you who didn't take advantage of our earlier offer for a free pdf subscription to Boog City, you can do so now and receive not only the current

issue, BC39, but our debut BC1, with subsequent back issues to follow. (content descriptions below for both issues.)

Just reply to this note with your name and email in the body and you're all set.

Thanks,
David

Issue One, January 28-February 10, 2002

-The Beginning of a Great Adventure, opening editorial on why Boog City by the editor and publisher (me)

-Lexicons from Erwin Karl (homeland security), Dan Rigney (good), and Dale Smith (the dead)
-Greg Fuchs on art in a post-September 11 world
-Kimberly Wilder¹s Notes from My FBI File: Hey Bush--Sanctity, Sanctity Yourself

-Poems from:

David Baratier
Anselm Berrigan
Sean Cole
John Coletti
Ethan Fugate
Lisa Jarnot
Eliot Katz
Aaron Kiely
Eileen Myles
Wanda Phipps,
Kristin Prevallet
Jenny Smith‹cover
Lorenzo Thomas
Ian Wilder

-art by Brendan Iijima
-photos from Fuchs

and an ad from the Bowery Poetry Club

Boog City 39

featuring:

Our Music section, edited by Jon Berger

--³When Phoebe Kreutz approached Luv-A-Lot Records¹ Dashan Coram with the idea for Urban Barnyard‹the whole municipal fauna thing‹who knew the idea would have legs? What started out as a one-joke band has developed into multiple jokes, but also a pretty rocking affair.²‹from Urban Barnyard on Urban Barnyard, where the four members of Urban Barnyard reviewed some of the music that the others have recently produced (including Phoebe Kreutz¹s We Gotta Go reviewed by Casey Holford, Art Sorority for Girls¹ Alpha Sigma Gamma reviewed by Phoebe Kreutz, Dibs¹ Dibs Bleeds Books reviewed by Daoud Tyler-Ameen, and Casey Holford¹s January reviewed by Dibson T. Hoffweiler) followed by a review of their latest release, That¹s the Idea, by Berger.

Our Printed Matter section, edited by Mark Lamoureux

--³Throughout the chapbook, the ³voice² interweaves its two languages, and locating this voice becomes an act of readerly translation. The next section phonetically translates the Thai into English, scores the syllables, and meditates on the poem in English. from Composite Poetry, composite. diplomacy. by Padcha Tuntha-obas (Tinfish), reviewed by Craig Perez

--³For all its realism, Carbon seems most interested in the point at which the real becomes surreal, the sublime absurdity of the plain face of things.² --American Oracle, Carbon by Michael Ford (Ugly Duckling Presse), reviewed by Lamoureux

Our Film section, guest edited by Jon Berger

--³A fascinating adaptation from Capital Media Arts of the open mic lifestyle, the script plugs in numerous cameos for East Village superstars such as The Bowmans and, of course, the host of the AntiHoot, the singularly named Lach.² --Talkin¹ New York: The Little Movie that Might by Berger

Our Politics section, edited by Christina Strong

--³Are these people tourists on vacation or actual people who live here and have copious amounts of wealth?² --Work Sucks, Life Sucks, and Then You Die by Strong

Art editor Brenda Iijima brings us work from Belford New Jersey's Kate Greenstreet

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano

-- Bowdoinham, Maine¹s Jonathan Skinner with
Borzicactus Nanus
a dwarf on a borzoi
stuffs a nan up my ass

twirling his deep
scarlet-orange hairdo

-- Vancouver, British Columbia¹s Roger Farr with From Surplus
Security is denser now, is domination¹s form
But it¹s their form more than mine, my labour keeps
Taylorism¹s hands (weapons) on its forward gears

and

XXXIV
Tissue over diagrams or fragment
Their sums with different measures. Frameworks
Framed as ³Freidman¹s Dream,² filed for later under
³Sphere.² Stand on guard to bound sums to
Another sense that might pass the primary
Test of deficit to chart profit margins

-- Pasadena, California¹s Deborah Meadows with
On the state of the novel as a coffin.
Fiendish old scamps
had clapped enough
to institutionalize their tapping.

And photos from David S. Rubio and Christina Strong.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

561. **David Baratier**
This Sunday, reading in NYC
Sat 31 Mar 2007

To celebrate the release of her new book Theory of Orange from Pavement Saw Press

Rachel M. Simon
will read with

W. S. Di Piero , Terese Svoboda
Sunday, April 1 @ 5:00 PM

at The Bitter End, NYC

147 Bleecker Street (btw. Thompson & LaGuardia) (Map)

Theory of Orange by Rachel M. Simon
ISBN: 978-1-886350-45-8

Book can be ordered using paypal direct from Pavement Saw at:
http://www.pavementsaw.org/books/orange.htm

or from the SPD website
http://www.spdbooks.org/Details.asp?BookID=9781886350458

or by calling [redacted]

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

562. **angela vasquez-giroux**
Re: clothing makes the poet
Sat 31 Mar 2007

---

aren't poets ALWAYS wearing camoflauge? (get it--we're invisible!)

celebrating lame joke day,

angela

On 3/30/07, Marcus Bales <[redacted]> wrote:
>
> camoflage
>
> On 30 Mar 2007 at 13:13, Eric Dickey wrote:
>
> > waders
> >
> > "Tom W. Lewis" <[redacted]> wrote:
> > so what are you all wearing for Nat'l Poetry Month?
> >

> >
> >
> > (in the last 3 weeks, I have been asked maybe ten times "so, what are
> > you doing for Nat'l Poetry Month?")
> >
> > (maybe I should reply something like "I'm abstaining from using any
> > relative pronouns in all of my spoken and written communications")
> >
> > tl
> >
> >
> >
> > ---
> > Looking for earth-friendly autos?
> > Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.
>

↑ Index

563. Jesse Seldess
Caroline Bergvall's email address?
Sat 31 Mar 2007

Hi all,

If anyone knows Caroline Bergvall's email address, could you send it to me backchannel?

Thanks and best wishes,
Jesse Seldess

↑ Index

564. Christophe Casamassima
Re: clothing makes the poet
Sat 31 Mar 2007

I only wear Italian Designer clothing. Kenneth Cole fits me best. CK is outta this world!

> *----- Original Message -----*
> *From: "Tom W. Lewis" <[redacted]>*
> *To: [redacted]*
> *Subject: clothing makes the poet*
> *Date: Fri, 30 Mar 2007 14:45:43 -0500*

> *so what are you all wearing for Nat'l Poetry Month?*
>
> *(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")*
>
> *(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")*
>
> *tl*

=
Search for products and services at:
http://search.mail.com

--
Powered By Outblaze

↑ Index

565. **Nick Piombino**
Tony Scott dies
Sat 31 Mar 2007

Tony Scott dies

The great jazzman, Tony Scott http://www.tonyscott.it/ who played his sax and clarinet on a number of classic Billy Holiday songs, creator of *Music for Zen Meditation* and other innumerable great albums, died this week at age 85. He lived in Rome in the latter part of his life, and is survived by his wife Cinzia, who lives in Rome, two daughters and a grandchild.

Times Obit for Tony Scott
http://www.nytimes.com/2007/03/31/obituaries/31scott.html

↑ Index

566. **Vernon Frazer**
Re: Tony Scott dies
Sat 31 Mar 2007

Nick

Thanks for passing this along. I didn't hear a lot of his playing, but what I heard struck me as very interesting.

Vernon

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Nick Piombino
Sent: Saturday, March 31, 2007 12:23 PM
To: [redacted]
Subject: Tony Scott dies

Tony Scott dies

The great jazzman, Tony Scott http://www.tonyscott.it/ who played his sax and clarinet on a number of classic Billy Holiday songs, creator of *Music for Zen Meditation* and other innumerable great albums, died this week at age 85. He lived in Rome in the latter part of his life, and is survived by his wife Cinzia, who lives in Rome, two daughters and a grandchild.

Times Obit for Tony Scott
http://www.nytimes.com/2007/03/31/obituaries/31scott.html

↑ Index

567. Charles Bernstein
Elaine Equi Sunday Times review
Sat 31 Mar 2007

Elaine Equi's RIPPLE EFFECT: New and Selected Poems (from Coffeee House) is reviewed in tomorrow's Times Book Review --

http://www.nytimes.com/2007/04/01/books/review/skloot.t.html?ex=1176004800&en=45ede8bfc52194a3&ei=5070&emc=eta1

Charles Bernstein
http://epc.buffalo.edu/authors/bernstein/blog

↑ Index

568. Catherine Daly
az humanities council
Sat 31 Mar 2007

Most state humanities councils have more money thn arts councils; this is good because they have grants one can cleverly write for readings as speaking, and are generally the ones who sponsor book fairs

here are the arizona deadlines; they have a nice book fair and a particularly juicy mini grant that will pay for a weekend in phoenix in style during the book fair; it is good to be listed in the speakers bureau because then not very good curators who want to do something will come across you instead of a puppet show, or come across YOUR puppet show, etc.

general grants
intent dedline
April 2, July 30, Nov 26

application deadline
may 14, sept. 10, jan 7/08

for projects beginning
june 25, oct 22, feb 18/08

book discussion / spekers bureau
ongoing application acceptance
http://www.azhumanities.org

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

↑ Index

569. Bob Heman
new chapbook - Cone Investigates - now available from Poets Wear Prada
Sat 31 Mar 2007

Hi folks - this is just to let you know that Cone Investigates, a new chapbook collecting 12 of the earliest prose poems in my Dr. Cone series, is now available from Poets Wear Prada for the quite reasonable price of $6 including postage and handling - it also features a new collage i did especially for the cover and a color photo of myself taken by Ed Barnas

orders should be sent to:

Poets Wear Prada
c/o Roxanne Hoffman
533 Bloomfield Steet - 2nd floor
Hoboken, New Jersey 07030

make all checks payable to Roxanne Hoffman

and for those of you who have already purchased a copy - thank you!!

---

also, in case you missed it the first time around, my e-book How It All Began, collecting 33 of my prose poems written between 1975 and 1990, is available as a free download from Quale Press at:

http://www.quale.com/How_BH.html

hope you enjoy them both

thanks,
Bob

Bob Heman
[redacted]
EarthLink Revolves Around You.

↑ Index

570. Nick Piombino
Re: Elaine Equi Sunday Times review
Sat 31 Mar 2007

A glowing, insightful review that was also very nicely written.

Elaine Equi gave a dynamite reading last night at Cue. She was preceded by a theramin and guitar duet. She had specifically asked Bill Corbett, the program coordinator, to invite a theramin player (the book party/readings there usually include musicians). The humor of the duet, if not their facility in playing. complemented her wit.

-Nick P.

On 3/31/07 11:35 AM, "Charles Bernstein" <[redacted]> wrote:

> *Elaine Equi's RIPPLE EFFECT: New and Selected Poems (from Coffeee House) is reviewed in tomorrow's Times Book Review --*
>
> *http://www.nytimes.com/2007/04/01/books/review/skloot.t.html?ex=1176004800&en=45ede8bfc52194a3&ei=5070&emc=eta1*
>
> *Charles Bernstein*
> *http://epc.buffalo.edu/authors/bernstein/blog*

↑ Index

571. Robert Perlman
AGNI's Shocking Remarks
Sat 31 Mar 2007

AGNI posted these remarks on the Foetry site recently regarding their publication of a poet's (Jeffrey Levine's) poem. My response follows. I am determined to publicize this to as many people in the poetry field as possible.

Posted: Sat Mar 31, 2007 12:03 pm Post subject: Re: Levine's "Antonia ..."

Quote: AGNI writes:

"AGNI accepted Jeffrey Levine's "Antonia Refuses the Nectarines" many months ago -- long before the contest issue arose -- signed a contract with him, and he approved the online galleys also before we knew of any problem. We felt a strong ethical obligation to continue with the posting of this one poem."

My Response:

This is a SHOCKING post--the idea that AGNI editors would lower themselves to post anything serious on this site, let alone imply that they might not have published Jeffrey Levine's poem if the contest controversy were known to them is astounding. I'm ashamed for whoever made this post and is seeking to distance AGNI from a decision made about a poem, not a person, out of what--fear? AGNI has validated a witch hunt and will forever be damaged for doing so in my eyes. I intend to make sure as many others as possible know about AGNI's publication policy as seen in this post--in summary, AGNI will only publish poets who don't have any controversy attached to them (that they KNOW about of course) since it might brush off on AGNI and tarnish them in the eyes of a group of utterly talentless, bitter, conspiracy-driven, destructive-minded, wannabe-poets. AGNI fears Foetry? AGNI apologizes for an editorial decision because people are upset about a poet's actions in another arena? AGNI feels the need to defend itself for selecting a poem because the poet is under fire? And to the people HERE? It's beyond comprehension. Who the hell is going to stand up to this? There has GOT to be legal recourse to what these people are doing here, the casual and constant defamation of character, the damage to the field of poetry itself. Who NEEDS Foetry? What is it doing for poetry, other than systematically destroying the handful of presses and people who care enough to dedicate themselves to helping the art survive?

↑ Index

572. Sawbuck
sawbuck 1.3
Sat 31 Mar 2007

---

dear readers & contributors~

sawbuck 1.3 <http://sawbuckpoetry.blogspot.com> is now available featuring some marvelous poems by Bruce Covey, MTC Cronin, Julie Doxsee, Jason Fraley, Anne Heide, Melissa Pakalinsky, Terese Svoboda, Bronwen Tate, Chris Tonelli, & Jon Woodward.

we hope you enjoy them as much as we did.

as always, we are looking for submissions for future issues, so tell your friends...

sincerely

samuel wharton, editor
sawbuck

↑ Index

573. steve d. dalachinsky
coming up
Sat 31 Mar 2007

Bowery POetry Club presents:

CAN ANY POET UNDER 30 BE TRUSTED?

Unbearables meat Poetical Youth:

wiith carl watson, jill rapaport, nathaniel farrell,
chavisa woods, aaron howard, kurtis kouns
plus guests

curated by jim feast & steve dalachinsky

Sunday, April 8th, 2007 @ 5 P.M. $6.00

@ the Bowery Poetry Club
308 Bowery NYC (Bleeker & Houston)

↑ Index

574. e.g. vajda
April 7th Nonsense Company in Arizona
Sat 31 Mar 2007

*IN THE FOOTSTEPS OF LANGUAGE SERIES – PART III
*Hosted by Grace Vajda and the Student Arts Council at Prescott College

Saturday, April 7th, 2007. 7pm. FREE AND OPEN TO THE PUBLIC! Granite Performing Arts Center, 218 N. Granite St, Prescott AZ 86301.

THE NONSENSE COMPANY

The Nonsense Company is a group of performers that work in the fields of contemporary music and theater. They are an experimental group that has performed across the nation and internationally at festivals like the 2006 Minnesota Fringe Festival. An audience member from the Fringe Festival had this to say: "Simply breathtaking. Certainly one of the most original, inventive and compelling pieces of theatre I've seen in my life." The Nonsense Company will be performing at Granite Performing Arts Center (218 Granite St.) on Saturday, April 7th at 7pm. The event is free of charge and open to the public.

The Nonsense Company performs unique new works, focusing on the musical use of speech in estranged contexts, the application in theatre of techniques native to musical performance, and the effects of innovative aesthetic practice on social and political thinking. The Company's name is borrowed from Franz Schubert's ensemble, die Unsinn Gesellschaft, who with radically spare resources spawned a revolution in the music and poetry of the nineteenth century.

"One of the most interesting concerts of the festival... The Nonsense Company [presented] one of the most solid, free and critical aesthetic propositions, a reproof to the vast majority of ensembles that performed at Darmstadt..." Alberto Bernal, Educación

↑ Index

575. CA Conrad
Re: complicit actions dismissed in a frenzy of greed
Sat 31 Mar 2007

It's no mistake the author of THE SECRET is now doing seminars with Donald Trump. Trump, the bastard real estate tycoon who evicted more artists than anyone in US history! FUCK THE SECRET! The only secrets worth uncovering in this world are those that destroy us everyday.

There's much to be said for spiritualists who have been interested in helping others, especially healing others, like Cayce. I've been to the Edgar Cayce Institute many times, and the library is open, and free, all the time. In that library are ALL of the giant binders filled with endless amounts of information surrounding Cayce's long and extraordinary history of helping people overcome disease. And he did all this through trance.

Blavatsky headquarters was here in my hometown of Philadelphia. I've been to the Lodge of Theosophy she helped start, located in Rittenhouse Square. That library is also open to the public, and free, and has everything from Krishnamurti to Simone Weil.

What I appreciate about the Theosophists is that they do NOT encourage dogma of one type or another taking hold, and prefer all theology be looked at as forms of philosophy. And they challenge YOU to challenge them, them being the elders. And let me tell you, the elders at the Philadelphia Lodge of Theosophy are endless fonts of wisdom and very thick-skinned to anyone walking in. You can't knock them off track because they're never really ON track.

And as far as Blavatsky, let me first say I'm no Blavatsky-ite, HOWEVER, she had guts and courage that's rare for any generation! Imagine being a woman in conservative Philadelphia in 1875 who sets up shop off the University of Pennsylvania campus and starts mouthing off to every priest she comes in contact with! She's brilliant in her book THE KEY TO THEOSOPHY, which is basically a book of transcriptions of arguments with priests. In particular I Love her one argument she titles, "Prayer Kills Self Reliance." While books like THE SECRET would have us dream our homes into wealth, Blavatsky would have us be as vulnerable and alone as possible to rely on ourselves FIRST, then to move forward to help bring this world into better awareness, kindness, and health. For instance in her argument the

priest demands she understand how The People need
prayer to be connected to God, etc. She takes him off
guard by arguing, Yeah, well suppose God owned a shop,
and all the workers prayed to God to do all the
work in the shop for them. Would that be fair? No, and
we're not here for God to do our work for us. We're here
to figure things out, not be spoon-fed. (my paraphrase)

THE SECRET, in like, promotes weakness. And comes
at a time when many thousands of lives are lost and
countless more shattered by our Bush regime's atrocities
we all help finance every single time we pay our taxes.

↑ Index

576. **agj**
Re: clothing makes the poet
Sat 31 Mar 2007

Been trying my skin on for size many years now.

Seems its finally becoming a more perfect fit!

But then not all beautiful things are beautiful.

AJ

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___ Be a PS3 game guru. Get your game face on with the latest PS3 news and previews at Yahoo! Games. http://videogames.yahoo.com/platform?platform=120121

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2007

667 messages · Sat 31 Mar 2007 – Mon 30 Apr 2007

April 2007, another Poetry Month, was broken open on the sixteenth by the massacre at Virginia Tech, and the room's grief carried a terrible, particular charge: the killer had been a student in a poetry class, and a poet would give the elegy. Six hundred and seventy-two messages moved through the list, many of them circling the unbearable question the atrocity forced on a room of writing teachers — when the danger in the workshop is real, and what a poem can possibly do about it. Poetry's oldest boast, that words are dangerous, had turned unspeakably literal.

The poet at the center was Nikki Giovanni. It emerged that she had taught the shooter, had feared him enough to threaten resignation unless he was removed from her class — *"He was a very intimidating student to my other students"*, she said — and that she had, in the end, both flagged the menace no one else would name and, at the memorial convocation, given the shattered community the words it had nothing else to hold. It was the poet's double office in its starkest form: to see the danger, and to speak the grief.

Underneath ran the question no teacher in the room could answer cleanly. The killer's own writing had been violent, and the list — full of people who read menacing student work every term — knew both halves of the truth at once: that almost all disturbing writing is only writing, to be protected and not policed, and that this once, catastrophically, it had not been. Where the line falls between the art to defend and the warning to heed was exactly the line the month could not, in honesty, draw.

And then, in a bleak farce, the metaphor collapsed into fact. Geoffrey Gatza recounted setting *"a box of old poetry manuscripts"* — contest entries he had been judging — beside a trash can outside a university hall three days after the shooting, and watching it become a bomb scare. Poetry is dangerous, the room had always said; now, in the paranoid aftermath, a heavy box of poems could empty a building. The oldest boast and the newest terror had become, for a moment, the same object.

Beneath the writing and the warning lay the gun. Cutting through the NRA's blog-posting and the questions about restraining orders, linda norton said the plain thing the month required: *"It doesn't have to be like this in America. It shouldn't be like this"*. I have set April down exactly as the archive delivered it — the poet

who feared her student, the unanswerable line, the box of poems made a threat, and the plain word about the gun — because it was the month poetry stopped being a figure for danger and touched the real thing, and Nikki Giovanni stood, alone, at both its ends: the teacher who named the menace no one wanted named, and the poet who, when the worst came anyway, found the one line a community with nothing left could still say together.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 667 in all.

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146. Rob McLennan — Chaudiere Books (Ottawa), spring releases
147. Brian Howe — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
148. Barry Schwabsky — Re: Here Comes Everybody anthology now canceled
149. Gabrielle Welford — Re: Here Comes Everybody anthology now canceled
150. Charles Bernstein — Pound on PennSound
151. amy king — kari edwards on miporadio
152. amy king — kari edwards on miporadio
153. Mairead Byrne — Re: Here Comes Everybody anthology now canceled
154. Mairead Byrne — Re: Here Comes Everybody anthology now canceled
155. Anny Ballardini — Re: Here Comes Everybody anthology now canceled
156. Anny Ballardini — Re: kari edwards on miporadio
157. Gabriel Gudding — praise to the swiss federation
158. Alan Sondheim — Parable of the return
159. William A Sylvester — Kimmelman's ut pictura
160. CA Conrad — Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD ---- 4/15/07, Philadelphia
161. Gabrielle Welford — Re: Here Comes Everybody anthology now canceled

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162. Mairead Byrne — Re: Here Comes Everybody anthology now canceled
163. Patrick Lovelace — Re: Here Comes Everybody anthology now canceled
164. heidi arnold — blog
165. Geoffrey Gatza — noah eli gordon _INBOX_
166. Karl-Erik Tallmo — Re: Here Comes Everybody anthology now canceled
167. Michael Kelleher — Literary Buffalo E-Newsletter 4.09.07-4.15.07
168. Suzanne Burns — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
169. agj — Re: submissions welcome for Noon: Journal of the Short Poem
170. Dan Coffey — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
171. Brian Howe — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
172. kevin thurston — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
173. Lucas Klein — CONTEMPORARY CHINESE POETS AT YALE: BILINGUAL POETRY READING--Wednesday, Apri...
174. Suzanne Burns — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
175. edwin torres — apriltentheightpm/readingundertheinfluence
176. Catherine Daly — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
177. amy king — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
178. Barry Schwabsky — Re: Here Comes Everybody anthology now canceled
179. Larissa Shmailo — April 12th at 6PM - ANDY WARHOL: IN HIS WAKE & FIVE MINUTES OF FAME READI...
180. Jesse Glass — Ahadada Books: Jerome Rothenberg's China Notes & The Treasures of Dunhuang A...
181. Suzanne Burns — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
182. amy king — Re: Poets Suing Over Here Comes Everybody Anthology Step Up
183. Catherine Daly — books -- trade?
184. Mairead Byrne — Re: Here Comes Everybody anthology now canceled
185. Chris Stroffolino — Re: books -- trade?
186. Suzanne Burns — Re: Here Comes Everybody anthology now canceled
187. Geoffrey Gatza — Daley, Willner, Lepson and Crump -- 3 new books
188. Sina Queyras — Re: Here Comes Everybody anthology now canceled
189. Tim Peterson — SEGUE 4/14 Beverly Dahlen & Craig Watson: A RARE NY APPEARANCE

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190. Dan Waber — ars poetica update
191. Dan Waber — acrylabet, by Dan Waber

192. charles alexander — Re: SEGUE 4/14 Beverly Dahlen & Craig Watson: A RARE NY APPEARANCE
193. Aldon Nielsen — Re: books -- trade?
194. David A. Kirschenbaum — NYC This Thurs. 4/12: Boog City presents Corollary Press
195. Zoe Ward — Reminder: Czech & Polish poetry - Tues, April 11th @ 192 Books
196. Catherine Daly — Re: books -- trade?
197. Adam Fieled — harry k stammer on PFS Post
198. Stephen Vincent — Ismus vs. Rutgers
199. kevin thurston — Re: Ismus vs. Rutgers
200. angela vasquez-giroux — letters to my sister--new from revelator press
201. Sina Queyras — Re: Ismus vs. Rutgers
202. amy king — Book Release Party - This Thursday
203. Aldon Nielsen — Himus in the mourning
204. Kristen Hanlon — new issue of XANTIPPE now available
205. David-Baptiste Chirot — Re: Ismus vs. Rutgers/his name is Imus (if not much more than that-...
206. Alan Sondheim — I enter the phrase: Enduring the realm of inherent contradiction.
207. Marcus Bales — Three Kenneth Patchen Events: the Kenneth Patchen Art Opening and Reception,...
208. barbara jane bermeo — Evie Shockley & Barbara Jane Reyes 4/15/07 @ Pegasus Books, Berkeley
209. Joel Weishaus — North-3 Text-3
210. Sina Queyras — Re: Ismus vs. Rutgers/his name is Imus (if not much more than that--)
211. Poetry Project — Events at the Poetry Project 4/11 - 4/13
212. Sidebrow Editors — Sidebrow: Call for Submissions
213. Allen Bramhall — Re: North-3 Text-3
214. Michael Rothenberg — Celebrate Ed Dorn in NY and Boulder

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215. Gabriel Gudding — christopher smart born 285 yrs ago today
216. Tony Trigilio — Reminder, Lisa Fishman & Michael Palmer, tonight, Columbia College Chicago
217. Burt Kimmelman — NYC Reading, April 22nd
218. cralan kelder — Re: submissions welcome for Noon: Journal of the Short Poem
219. Catherine Daly — Fwd: [norcallitlist] Northern California Book Awards
220. Lewis LaCook — Both - Xanax Pop by Lewis LaCook
221. David A. Kirschenbaum — OT/Boog City presents Fleetwood Mac¹s Rumours at 30
222. Christophe Casamassima — Re: NYC Reading, April 22nd
223. Brian Howe — TIMBREL featuring Sabrina Orah Mark
224. cralan kelder — Thursday night in Amsterdam
225. Jennifer Karmin — JOB: Hyde Park Art Center
226. Marcus Bales — Art Show Opening Saturday, April 14, 6-8pm, at Gallery 324 ⍰ ⍰Between Two Sp...
227. George Bowering — Re: NYC Reading, April 22nd
228. Ken Rumble — Ken Rumble Readings 4/12 to 4/21, East Coast Tour

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229. Jesse Glass — Thank God for Christopher Smart!
230. Alan Sondheim — CNN Breaking News - Kurt Vonnegut
231. ALDON L NIELSEN — Kurt Vonnegut, Pilgrim
232. Dillon Westbrook — Kurt Vonnegut (1922-2007)
233. Andy Gricevich — Music, Theater, Poetry you might want to see in CA this month
234. Daniel Godston — Kurt Vonnegut
235. Dan Waber — Simplex 17
236. Gerald Schwartz — Re: Thank God for Christopher Smart!
237. CA Conrad — Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?
238. Ruth Danon — Summer Intensive Workshops at NYU

239. Burt Kimmelman — NYC Reading (Response)
240. Tom Orange — Sol LeWitt (1928-2007)
241. Evan Munday — Zolf, Mandel and Harris at Just Buffalo Small Press Series
242. kevin thurston — jennifer knox
243. David-Baptiste Chirot — Re: Thank God for Christopher Smart!
244. Gabriel Gudding — Christopher Smart and the Clapping of Hands
245. Andrea Rexilius — PARCEL (journal)
246. SCOTT HOWARD — Visionary poetics & poetry?
247. Walter Lew — Walter K. Lew Lecture Friday and Reading Saturday in Minneapolis
248. Alan Sondheim — Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunit…
249. Gabriel Gudding — Re: Thank God for Christopher Smart!
250. Thomas savage — Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunit…
251. kevin thurston — Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportuni…
252. amy king — Tonight~
253. Chris Stroffolino — Maya Angelou on Imus -- and another missed opportunity?
254. Gerald Schwartz — Re: Visionary poetics & poetry?
255. Stephen Cope — query
256. Murat Nemet-Nejat — Re: Sharpton and poet Maya Angelou on Imus -- and another missed opport…
257. V Nicholas LoLordo — Re: Sharpton and poet Maya Angelou on Imus -- and another missed oppor…
258. robert dewhurst — joshua beckman's email
259. Zoe Ward — Great new fiction @ the Tribes - April 15th
260. Poetry Project — Events at the Poetry Project 4/13 - 4/18
261. Barry Schwabsky — Bill Berkson joins Michael Glover and Ernesto Priego at Parasol Unit, Lon…
262. CA Conrad — Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity
263. Jesse Crockett — call for work --- listenlight 09

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264. Jesse Glass — Flabber Dabber Flat Clapping Fish With Hands!
265. Jesse Glass — Announcing David B. Axelrod's The Impossibility of Dreams from Ahadada Books
266. David Baratier — Re: Sharpton and poet Maya Angelou on Imus -- and another
267. David Baratier — Re: Kurt Vonnegut, Pilgrim
268. Jim Andrews — Registration for the Paris E-Poetry symposium
269. Jesse Crockett — listenlight new issue 09
270. Alan Sondheim — five pieces for solo classical guitar
271. Gerald Schwartz — Re: Sharpton and poet Maya Angelou on Imus -- and another
272. Gerald Schwartz — Re: Kurt Vonnegut, Pilgrim
273. Dan Waber — 30 by Cecil Touchon
274. sandra de 1913 — The Sonneteers
275. Adam Fieled — Gabriel Gudding on PFS Post
276. CA Conrad — poetry auction: Rae Armantrout, Charles Bernstein, Lee Ann Brown, Tina Darragh,…
277. David-Baptiste Chirot — Tonight @ Woodland Pattern: E. Ethelbert Miller & John Keene
278. Maria Damon — 2 Walter Lew Events on Fri and Sat Apr. 13,14.
279. David Baratier — Re: Kurt Vonnegut, Pilgrim
280. David A. Kirschenbaum — **Last Call: Advertise in Boog City 40**
281. Hot Whiskey Press — Susan Briante and Maureen Owen in Boulder April 21st
282. Dr. Barry S. Alpert — Drop Dead Twice

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283. Jesse Glass — "Do You Know Chivers? Give me your hand!"
284. linda norton — HCE anthology--a note about permissions
285. Dan Wilcox — Third Thursday Poetry Night in Albany, April 19
286. Dan Waber — vispoets.com weekly winner
287. Jeffrey Side — J. Side's blog update
288. cralan kelder — Simon Cutts and Steve Beresford in New York
289. Catherine Daly — Fwd: Turntable & Blue Light Issue 2 Up!

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290. Lewis LaCook — soulfunremembersdirtybolo - Xanax Pop, by Lewis LaCook
291. Stephen Vincent — The Poetics of WALKING: 2 Events at Poets House
292. CA Conrad — Tim Peterson book party and Gil Ott TRIBUTE postponed...
293. Jason Nelson — game as poetry
294. Barry Schwabsky — Re: Drop Dead Twice
295. Zoe Ward — TONIGHT! - New fiction @ the Tribes in LES
296. { brad brace } — Re: vispoets
297. David-Baptiste Chirot — FW: Now On-line! ~ Origin, Sixth Series, Issue 2
298. Alan Sondheim — blocks
299. Metta Sama — cfp: writing by degrees]
300. agj — The 10th Annual Writing By Degrees Conference
301. Dan Waber — Re: vispoets
302. Anny Ballardini — from Edward Byrne
303. Michael Rothenberg — CELEBRATING ED DORN AT BEYOND BAROQUE
304. Metta Sama — Update: Writing by Degrees
305. Christopher Reiner — Poe's Masque of the Red Death
306. Allen Bramhall — SPECIAL RELEASE OFFER: DAYS POEM by ALLEN BRAMHALL
307. mIEKAL aND — Re: Thank God for Christopher Smart!

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308. Jesse Crockett — unintentional essay on literature and music
309. Dan Waber — ars poetica update
310. Maria Damon — Re: Thank God for Christopher Smart!
311. mIEKAL aND — Trolley book wins odd title prize
312. Jesse Crockett — unintentional essay --- revised for imaginary audience
313. Burt Kimmelman — Kimmelman Reading Canceled
314. Barry Schwabsky — Re: Thank God for Christopher Smart!
315. J. Michael Mollohan — Re: Thank God for Christopher Smart!
316. Geoffrey Gatza — BlazeVOX 2k7 \\ Spring 2007
317. Ram Devineni — Nobel Laureate J.M. Coetzee, Edward Hirsch in Brazil
318. Michael Kelleher — Literary Buffalo E-Newsletter 4.16-4.22.06
319. Stephen Vincent — Dreams
320. Alan Sondheim — the usual avatar visiting the real
321. amy king — Chief: Gunman kills at least 21 at Virginia Tech - Today
322. Michael Dylan Welch — Baseball Haiku Anthology
323. Jesse Crockett — do not
324. Ruth Lepson — Re: Dreams
325. Stephen Vincent — Re: Dreams
326. Skip Fox — Re: Chief: Gunman kills at least 21 at Virginia Tech - Today
327. Richard Jeffrey Newman — Re: Dreams
328. Ruth Lepson — Re: Dreams
329. Brian Howe — Re: game as poetry
330. Murat Nemet-Nejat — Re: Dreams
331. amy king — Re: Chief: Gunman kills at least 21 at Virginia Tech - Today

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332. Richard Jeffrey Newman — Re: Dreams
333. kevin thurston — buffluxus, yochadot & me

334. David-Baptiste Chirot — Re: NYTimes.com: 2007 Pulitzer Prizes for Letters, Drama and Music
335. Barry Schwabsky — Re: Dreams
336. kevin thurston — just buffalo's small press series recordings
337. Tom Orange — ornette wins pulitzer
338. Eric Elshtain — New Beard of Bees Chapbook
339. Murat Nemet-Nejat — Re: Dreams
340. Dillon Westbrook — Re: ornette wins pulitzer
341. charles alexander — Re: ornette wins pulitzer
342. Andrea Lawlor — Friday April 20 7pm: Odyssey in Western Mass
343. Lucas Klein — REMINDER: CONTEMPORARY CHINESE POETS AT YALE: BILINGUAL POETRY READING--TOMOR...
344. Maria Damon — Fwd: The Loft Literary Center seeks a new Executive Director
345. charles alexander — pulitzers
346. Adam Fieled — Book Review: Aaron Belz: The Bird Hoverer
347. Carol Novack — Impending postal rate increases will damage freedom of the press
348. Eireene Nealand — Sidebrow: Call for Submissions
349. Stephen Vincent — Real Dreams / Real Poems 2nd try!
350. Jennifer Karmin — Chicago Reading: Joan Retallack & John Beer
351. ALDON L NIELSEN — Virginia Tech
352. mIEKAL aND — Re: Virginia Tech
353. Murat Nemet-Nejat — Re: Real Dreams / Real Poems 2nd try!
354. Michael Kelleher — Report On OlsonNow 3
355. Michael Rothenberg — celebration of Ed Dorn; Way More West, SF
356. David A. Kirschenbaum — NYC/*VIP: Help Boog City Distrib. Sat., & We'll Help You, Too*
357. Joe Amato — Virginia Tech shootings
358. Anny Ballardini — Re: Virginia Tech
359. David-Baptiste Chirot — Re: Real Dreams / Real Poems 2nd try!
360. Christopher Leland Winks — Re: Virginia Tech
361. CA Conrad — REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOO...
362. Stephen Vincent — Virginia Tech - Andrew Sullivan
363. Wanda Phipps — Check out my song on Nefarious Bovine Radio - Episode 125 Now Available
364. Steve Clay — Simon Cutts and Steve Beresford / Granary book launch in NYC
365. Hugh Behm-Steinberg — Re: pulitzers
366. heidi arnold — Re: Virginia Tech shootings
367. tyrone williams — Re: Virginia Tech - Andrew Sullivan
368. Charles Bernstein — Nancy Shaw (1962-2007)
369. Alison Croggon — Re: Virginia Tech - Andrew Sullivan
370. Fulcrum Annual — Poets Nikolayev & bar Nadav in Harvard Square April 23
371. Tim Peterson — Segue 4/21: "E-POETRY NYC" {Glazier; Karpinska; Knipe; Rider; Rosenberg}
372. Chris Stroffolino — Re: Virginia Tech/Nancy Shaw
373. wil Hallgren — Re: school shooters -- teachers watch out for stupid responses

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374. Ram Devineni — Salon with Robert Polito, Todd Colby & films from the Dark City
375. Metta Sama — deadline extension: AWP Panels
376. Evan Munday — Tomorrow Night - Tom Mandel and Rachel Zolf at Just Buffalo Small Press Series
377. Poetics List — NANCY SHAW
378. Sina Queyras — virginia tech/nikki giovanni
379. Aryanil Mukherjee — Re: virginia tech/nikki giovanni
380. Crane's Bill Books — Re: virginia tech/nikki giovanni
381. angela vasquez-giroux — Re: virginia tech/nikki giovanni
382. Suzanne Burns — Re: virginia tech/nikki giovanni

383. Skip Fox — Re: virginia tech/nikki giovanni
384. Chris Stroffolino — virginia tech/nikki giovanni/jan richman
385. Alexander Dickow — Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)
386. Tim Peterson — ***SINCERE APOLOGIES FOR CROSS-DRESSING***
387. angela vasquez-giroux — Re: va. tech
388. George Bowering — Re: ***SINCERE APOLOGIES FOR CROSS-DRESSING***
389. Shaunanne Tangney — va. tech
390. Paul Nelson — Re: virginia tech/nikki giovanni/creative writing programs
391. linda norton — va tech/restraining orders/guns
392. Crane's Bill Books — Re: Do Not Disturb - Poet At Work
393. Peter Quartermain — Re: virginia tech/nikki giovanni/jan richman
394. Ruth Lepson — Re: virginia tech/nikki giovanni/jan richman
395. Mark Weiss — 4 events
396. Loucks, James — Re: va. tech
397. Anny Ballardini — Re: 4 events
398. Skip Fox — Re: va. tech
399. Barry Schwabsky — Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)
400. George Bowering — Re: va tech/restraining orders/guns
401. Tim Peterson — ***SINCERE APOLOGIES FOR CROSS-DRESSING***
402. paolo javier — Veronica Corpuz/Michelle Naka Pierce's info?
403. Matt Henriksen — Friday 4/2 ~ Bar-Nadav & Tate ~ Brooklyn
404. Jill Jones — Re: 4 events
405. Jim Andrews — Re: va tech/restraining orders/guns
406. Dan Coffey — Re: va tech/restraining orders/guns
407. Catherine Daly — Re: va tech/restraining orders/guns
408. linda norton — Re: va tech/restraining orders/guns
409. Rebecca Stigge — Fwd: virginia tech/nikki giovanni/jan richman

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410. Nate Pritts — COMBATIVES #5 // Andy Mister
411. Charlie Rossiter — Poet Stood Up To Virginia Tech Killer--link to the article
412. Jesse Glass — Biting the Bullet
413. Alan Sondheim — arousal
414. Alexander Dickow — Re: POETICS Digest - 17 Apr 2007 to 18 Apr 2007 (#2007-108)
415. Dodie Bellamy — SF Reading with Akilah Oliver and Brenda Iijima
416. George Bowering — Re: va tech/restraining orders/guns
417. Barry Schwabsky — Re: 4 events
418. Suzanne Burns — Re: va tech/restraining orders/guns
419. Mark Weiss — Re: 4 events
420. Stephen Vincent — Virginia, revenge & masculine myths
421. David Fernandes — Re: va tech/restraining orders/guns
422. Dillon Westbrook — several strands
423. amalio Madueno — Cho's Martyrdom Bagdad's Grief
424. Rob McLennan — new(ish) on rob's clever blog
425. Ren Powell — Re: Cho's Martyrdom Bagdad's Grief
426. Alan Sondheim — My stupid talking.
427. Christopher Leland Winks — Re: Virginia, revenge & masculine myths
428. angela vasquez-giroux — in response to the virginia tech discussion...
429. Chris Stroffolino — Re: several strands
430. Stephen Vincent — Re: several strands
431. Poetry Project — Events at the Poetry Project 4/23 - 4/28 *Special Spring Fundraiser Explos...
432. patrick dunagan — Some of the World's Diamonds: Pieces from Living Rooms
433. Dan Coffey — Re: Some of the World's Diamonds: Pieces from Living Rooms
434. Mark Weiss — Re: Virginia, revenge & masculine myths
435. Aryanil Mukherjee — Re: va tech/restraining orders/guns

436. patrick dunagan — Re: Some of the World's Diamonds: Pieces from Living Rooms
437. linda norton — Re: several strands
438. Gabriel Gudding — Re: Thank God for Christopher Smart!
439. Alison Croggon — Re: in response to the virginia tech discussion...
440. linda norton — Re: va tech/restraining orders/guns
441. mIEKAL aND — N word
442. Peter Ciccariello — Device for making words

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443. Alan Sondheim — My Lost Films
444. David A. Kirschenbaum — OT: NYC-Area/2007 Mets Tix for Sale
445. Barry Schwabsky — Re: Virginia, revenge & masculine myths
446. David Fernandes — Re: va tech/restraining orders/guns
447. Charlie Rossiter — speaking of violence
448. Suzanne Burns — Re: va tech/restraining orders/guns
449. Adam Fieled — For fans of Rae Armantrout....
450. Joel Weishaus — North-3 Text-4
451. CA Conrad — soft skull authors REPRESENT at the Philadelphia Book Festival
452. CA Conrad — REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOO...
453. Catherine Daly — Re: speaking of violence
454. Geoffrey Gatza — FW: poetry is dangerous
455. Catherine Daly — Re: Virginia, revenge & masculine myths
456. Dan Waber — vispoets.com weekly winner & more
457. David Fernandes — Re: va tech/restraining orders/guns
458. Brian Clements — Re: FW: poetry is dangerous
459. angela vasquez-giroux — Re: speaking of violence
460. Rob McLennan — Peter F. Yacht Club #7
461. Brian Clements — Re: FW: poetry is dangerous
462. Jennifer Karmin — Red Rover Series / Experiment #12
463. Lewis LaCook — Frank - New Video by Lewis LaCook
464. Stephen Vincent — Re: poetry is dangerous
465. Eireene Nealand — Re: Virginia, revenge & masculine myths
466. Eireene Nealand — Re: poetry is dangerous
467. George Bowering — Kazim Ali
468. Aryanil Mukherjee — Re: poetry is dangerous
469. Aryanil Mukherjee — Re: va tech/restraining orders/guns
470. Aryanil Mukherjee — FW: va tech/restraining orders/guns
471. Elizabeth Treadwell — San Francisco memorial for kari edwards next week
472. Steve Halle — Re: speaking of violence
473. David-Baptiste Chirot — Re: poetry is dangerous
474. Christopher Walker — Re: Virginia, revenge & masculine myths
475. andrews — Silvers/Andrews/Schumacher/Fulkerson performance, Friday 4/27
476. angela vasquez-giroux — stephen king's take on virginia tech
477. Stephen Vincent — New de blog
478. Tim Peterson — Now on PennSound: NYC EOAGH QUEERING LANGUAGE LAUNCH
479. David Baratier — Help Save Small Magazines
480. elen — The Logan Topographies is Available - by Alena Hairston / elen gebreab

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481. linda norton — Re: Help Save Small Magazines/better URL
482. David Baratier — Re: Help Save Small Magazines/better URL
483. David-Baptiste Chirot — FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
484. Dan Coffey — Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
485. amy king — BYRNE, LEHMAN, and EQUI -- Friday, April 27th
486. amy king — Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun

487. cralan kelder — Re: poetry is dangerous
488. Lewis LaCook — We wage war to protect our way of life - Xanax Pop by Lewis LaCook
489. Dan Coffey — Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
490. Murat Nemet-Nejat — Radio Interview with Murat Nemet-Nejat on Eda Anthology
491. Poetics List — Re: poetry is dangerous
492. Hot Whiskey Press — Susan Briante and Maureen Owen in Boulder tonight
493. Laura McClain — Re: Virginia, revenge & masculine myths
494. Bill Berkson — BILL BERKSON AT CUE ART FOUNDATION
495. agj — Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
496. Aaron Vidaver — 4 Nancy Shaw Links

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497. Fulcrum Annual — review opportunities in Jacket
498. Alan Sondheim — face and body
499. Catherine Daly — eBooks on Poetry Superhighway
500. Burt Kimmelman — NYC Book Party / Reading - Marsh Hawk Press
501. David Baratier — That which is not said (for dbc and George)
502. Adam Fieled — Book Review: John Siddique: Poems from a Northern Soul
503. David Baratier — Your best offer
504. Daniel Godston — Black Mountain Collective Event
505. Ruth Lepson — Re: My stupid talking.
506. agj — Re: Black Mountain Collective Event
507. Bruce Covey — a brand new Coconut!!
508. Betsy Andrews — reading venues in Asheville, NC?
509. Charles Bernstein — Some NY Spring Readings
510. Poetics List — Joel Craig and Stefainia Heim
511. Mark Salerno — Readings For My New Book . . . ?
512. Loretta Clodfelter — Issue 3 of There Is Now Online
513. Tim Peterson — Segue 4/28: Charles Bernstein and Tenney Nathanson

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514. Alan Sondheim — anitaberbersexdance +++
515. Francisco Aragon — Bronx Reading/The Wind Shifts
516. Stephen Vincent — FYI - Meditations in a Time of Delusions and Lies 21: Honor the English D...
517. Pam Brown — Fulcrum Review for Jacket
518. Dan Waber — ars poetica update
519. Michael Robins — The Danny's Reading Series, Wednesday April 25th, Chicago
520. salinger — Poetry Slam Inc. Poetry Cross Training Conference
521. Mark Weiss — Website in process
522. Gerald Schwartz — wall
523. Gerald Schwartz — Re: New de blog
524. CA Conrad — goinG tO thE poetrY auctioN, Going To The Poetry Auction
525. Michael Kelleher — Literary Buffalo E-Newsletter 4.23.07-4.29.07
526. Tom W. Lewis — Pinsky, In Praise of Difficult Poetry
527. Michael Dylan Welch — Washington State Now Has a Poet Laureate Position
528. Jill Jones — Re: Website in process
529. tyrone williams — Re: Pinsky, In Praise of Difficult Poetry
530. Paul Nelson — Re: Cho's Martyrdom Bagdad's Grief
531. reJennifer Bartlett — Derivative of the Moving Image
532. Jim Andrews — Re: Pinsky, In Praise of Difficult Poetry

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533. Laura McClain — Re: Derivative of the Moving Image
534. Alison Croggon — Re: in response to the virginia tech discussion...
535. Ron Silliman — What's up with Silliman's Blog
536. Mark Weiss — Re: Website in process

537. Vernon Frazer — Re: Clayton Couch email
538. Mark Weiss — Kozer again
539. Michael Robins — the next settlement . . .
540. David-Baptiste Chirot — Fwd: new book on d.a. levy
541. Christopher Leland Winks — Re: Kozer again
542. CA Conrad — Re: in response to the virginia tech discussion...
543. CA Conrad — LOCKED FROM THE OUTSIDE by Susan Timmons (winner of the inaugural Ted Berrigan ...
544. David-Baptiste Chirot — FW: [spidertangle] Fwd: new book on d.a. levy
545. Jennifer Karmin — 2007 Kriti Festival
546. Shankar, Ravi (English) — RECHARGING THE SENSORIUM - Multimedia Conference & CLMP Book Fair...
547. blacksox — Weekly televised broadcast promotes writers world-wide
548. Xu Smith — *Electronic Poetry Review seeks reviewers*
549. Nico Vassilakis — SUBTEXT MUSIC and POETRY EVENT - Charles Alexander with music of Tim Rish...
550. Alan Sondheim — deconavatar
551. Tarpaulin Sky Press & Journal — SPRING/SUMMER ISSUE
552. Tony Trigilio — Columbia Poetry Review #20 / Reading and Release Party / This Thursday, Apr...
553. Tony Trigilio — Apologies, typo in Columbia Poetry Review announcement
554. Brian Howe — New from Glossolalia: REAL WATER featuring Laura Carter
555. Sina Queyras — Re: in response to the virginia tech discussion...
556. Jules Boykoff — **new book by Joel Bettridge**
557. Jorge Guitart — Pushing Easy Poetry

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558. Barry Schwabsky — Fascist "300"?
559. Michael Alain Soubbotnik — Re: Fascist "300"?
560. David-Baptiste Chirot — FW: Book Launch Party! Thurs, 4/26 - Fear & Security in the USA
561. CA Conrad — Re: Fascist "300"?
562. justin sirois — 40th out of the top 50 bullshit jobs -- Poet
563. Gerald Schwartz — Re: Fascist "300"?
564. CA Conrad — Re: in response to the virginia tech discussion...
565. Mairead Byrne — poetry events nyc friday 4/27
566. Rebecca Loudon — Re: SPRING/SUMMER ISSUE
567. charles alexander — readings/performances
568. charles alexander — readings/book
569. Paul Nelson — Re: in response to the virginia tech discussion...
570. kom9os — Re: Fascist "300"?
571. Catherine Daly — Re: Pushing Easy Poetry
572. Mark DuCharme — Geoffrey Gatza
573. Edmund Hardy — "Intercapillary Space" April
574. Tom W. Lewis — Re: Fascist "300"?
575. George Bowering — Re: Fascist "300"?
576. George Bowering — Re: Philadelphia?
577. Andrea Lawlor — Odyssey Films + Readings in Philly May 13th
578. Caroline Crumpacker — Bilingual Reading Series
579. Caroline Crumpacker — Bilingual Reading Series
580. Alison Croggon — Re: Fascist "300"?
581. Peter Quartermain — Shoot first----- LONG POST
582. amy king — Re: Shoot first----- LONG POST
583. Samuel Wharton — this morning in poetry
584. Alan Sondheim — M'Work

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585. Ken Rumble — Midnight

586. tyrone williams — Re: Pushing Easy Poetry
587. Dillon Westbrook — (no subject)
588. Dillon Westbrook — dance/poetry/sound collaboration this weekend (SF)
589. Gabrielle Welford — Re: in response to the virginia tech discussion...
590. Michael Robins — Janke, Robins, Hughey on Tour
591. susan maurer — Re: Pushing Easy Poetry
592. Jim Andrews — new interactive piece: spring poem
593. Evan Munday — May 2 - Coach House Books Spring Launch
594. amy king — Why not make your way to Brooklyn for your after-work-week's-end celebration dri...
595. Philip Metres — 300 etc.
596. Gretchen Adele — Re: spring poem god its beautiful jim
597. Tom W. Lewis — Re: Pushing Easy Poetry
598. Halvard Johnson — Re: Pushing Easy Poetry
599. Thomas savage — Re: Pushing Easy Poetry
600. Rebecca Loudon — The Concher Inaugural Issue
601. Marcus Bales — Mary Weems,Kisha Foster, and Vlad Swirynsky will read at Gallery 324 on Satu...
602. Gabrielle Welford — Re: in response to the virginia tech discussion...
603. Peter Ciccariello — Re: spring poem god its beautiful jim
604. CA Conrad — anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!
605. Murat Nemet-Nejat — Re: M'Work
606. Poetry Project — Events at the Poetry Project 4/26 - 5/2
607. Bob Marcacci — Audio Poetry: i-outlaw 2.4 featuring Catherine Daly
608. noah eli gordon — chapbooks
609. Catherine Daly — Fwd: Audio Poetry: i-outlaw 2.4 featuring Catherine Daly
610. Catherine Daly — Re: Philadelphia?
611. David A. Kirschenbaum — Boog City 40 Available
612. David A. Kirschenbaum — Boog City presents Anchorite Editions and Fewer & Further Press, Th...
613. P Ganick — small chapbook project
614. Pierre Joris — Re: Fascist "300"?

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615. Fluffy Singler — Unique academic event/gathering/"conference"
616. Wystan Curnow — FW: TRANSLATE #2 poetry reading Tuesday 1 May, 5-7 pm
617. wil Hallgren — Re: the worst peacetime dodge
618. Barry Schwabsky — Re: Fascist "300"?
619. susan maurer — Re: Pushing Easy Poetry
620. susan maurer — Re: Pushing Easy Poetry
621. CA Conrad — Re: anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!
622. Metta Sama — x-posting: MFA/PHD combo & AWP
623. CA Conrad — THE ODYSSEY coming to Philly & Boston, DO NOT MISS IT!!!!!!!!!!!!!!!!
624. Gabrielle Welford — Re: Pushing Easy Poetry
625. Poetics List — The Poetics List Welcome Message
626. Charlie Rossiter — pushing easy poetry
627. Gabrielle Welford — Re: Fascist "300"?
628. Aaron McCollough — New GutCult Up...
629. Mark Weiss — José Kozer reading
630. David-Baptiste Chirot — FW: WORKSHOP with Artist & Poet Joel Lipman May 12th!- Please pass ...
631. amy king — Re: anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!
632. Tom W. Lewis — Re: pushing easy poetry
633. Ruth Lepson — Re: pushing easy poetry

634. Dillon Westbrook — Re: pushing easy poetry
635. UbuWeb — Kenneth Goldsmith @ Brooklyn Public Library, 4/28
636. Adam Fieled — Book Review: Christopher Salerno: Whirligig
637. Hot Whiskey Press — Orgy in the Beef Closet
638. Marcus Bales — The Wake Up and Live's ACTOR'S STUDIO presents Gary Webster's "You'll be Bac...
639. Jennifer Karmin — April 28 & 29: NFO XPO art activism
640. Alan Sondheim — inordinate modeling

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641. Chris Stroffolino — YAPANCHITRA (A Portrait of Life)
642. Jim Andrews — Re: spring poem god its beautiful jim
643. Niels hav — Info, poems & a question
644. Aryanil Mukherjee — Re: 2007 Kriti Festival
645. Marcus Bales — Don't forget -- Weems, Foster, & Swirynski today at Gallery 324
646. Murat Nemet-Nejat — Re: spring poem god its beautiful jim
647. Slaughter, William — Notice: Mudlark
648. Alan Sondheim — almost the disappearance in the movement occasioned by look shooting outto ...

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649. Stephen Vincent — Baghdad Burning leaves 'post' (home)
650. Ren Powell — Re: Info, poems & a question
651. Michael Magee — MY ANGIE DICKINSON now at SPD
652. reJennifer Bartlett — SES Blog
653. Murat Nemet-Nejat — Re: almost the disappearance in the movement occasioned by look shootin...
654. Larissa Shmailo — John Amen, Colette Inez, Larissa Shmailo in NYC Friday 5/4
655. Halvard Johnson — New book announcement
656. Alan Sondheim — Re: almost the disappearance in the movement occasioned by look shooting ou...
657. noah eli gordon — Chapbook Reviews
658. Jennifer Karmin — May 1st IMMIGRATION MARCH

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659. CA Conrad — Re: Philadelphia? -- Mr. Bowering
660. Pam Brown — the deletions
661. Murat Nemet-Nejat — Re: New book announcement
662. susan maurer — Re: José Kozer reading
663. thom donovan — Peace On A presents : Kocik & Skinner : Sat. May 5th 2007, 8PM
664. Stephen Vincent — Reminder - Walks & Walking Panel, Poets House
665. Joel Weishaus — North-3 Text-5
666. CA Conrad — poet ASHRAF OSMAN on FACEBOOK's racist, homophobic demands of censorship
667. Charles Bernstein — Curnow & Kuszai in NY

1. Jason Quackenbush
Re: AGNI's Shocking Remarks
Sat 31 Mar 2007

I don't think i've ever read an issue of Agni cover to cover and enjoyed more than two pieces in it, and usually one of them is a short story. I don't like any of the poets that foetry slags off, I don't write the kind of poetry that wins poetry contests. I think your reaction is pretty out of line. Agni is entitled to whatever editorial policy they want to adopt, and I think a bigger problem is the editorial policy that accepts so much mediocre poetry in a journal with such wide distribution. You seem really angry about this, though, and I really don't understand why.

Robert Perlman wrote:
> AGNI posted these remarks on the Foetry site recently regarding their
> publication of a poet's (Jeffrey Levine's) poem. My response follows. I am
> determined to publicize this to as many people in the poetry field as
> possible.
>
>
>
>
> Posted: Sat Mar 31, 2007 12:03 pm Post subject: Re: Levine's "Antonia
> ..."
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> ---
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>
>
> Quote: AGNI writes:
>
>
>
> "AGNI accepted Jeffrey Levine's "Antonia Refuses the Nectarines" many
> months
> ago -- long before the contest issue arose -- signed a contract with him,
> and he approved the online galleys also before we knew of any problem. We
> felt a strong ethical obligation to continue with the posting of this one
> poem."
>

>
>
> My Response:
>
> This is a SHOCKING post--the idea that AGNI editors would lower themselves
> to post anything serious on this site, let alone imply that they might not
> have published Jeffrey Levine's poem if the contest controversy were known
> to them is astounding. I'm ashamed for whoever made this post and is
> seeking
> to distance AGNI from a decision made about a poem, not a person, out of
> what--fear? AGNI has validated a witch hunt and will forever be damaged for
> doing so in my eyes. I intend to make sure as many others as possible know
> about AGNI's publication policy as seen in this post--in summary, AGNI will
> only publish poets who don't have any controversy attached to them (that
> they KNOW about of course) since it might brush off on AGNI and tarnish
> them
> in the eyes of a group of utterly talentless, bitter, conspiracy-driven,
> destructive-minded, wannabe-poets. AGNI fears Foetry? AGNI apologizes
> for an
> editorial decision because people are upset about a poet's actions in
> another arena? AGNI feels the need to defend itself for selecting a poem
> because the poet is under fire? And to the people HERE? It's beyond
> comprehension. Who the hell is going to stand up to this? There has GOT to
> be legal recourse to what these people are doing here, the casual and
> constant defamation of character, the damage to the field of poetry itself.
> Who NEEDS Foetry? What is it doing for poetry, other than systematically
> destroying the handful of presses and people who care enough to dedicate
> themselves to helping the art survive?

↑ Index

2. Vireo Nefer

Re: Bill Knott's blog

Sun 1 Apr 2007

---

thank you
Vireo

On 3/30/07, Crane's Bill Books <[redacted]> wrote:
>
> I don't know how kosher it is to promote another poet (perhaps especially
> this poet) without his permission, but I just stumbled onto Bill Knott's
> wild blog: http://billknott.typepad.com/ . (I see that Ron Silliman's blog
> also has a link to it.) Lots and lots of his gorgeous, startling, virtuosic

> and sublime poems are posted there, along with some equally amazing
> commentary about the poetry business (and a collection of blurbs from bad
> reviews--surely some of them made up?). Knott's name came up recently on
> this list in connection with Russell Edson's, in a note to the effect that
> some poets are absolutely sui generis and cannot be placed in any school or
> category. I agree. Knott has been one of my favorite poets since I first
> heard him read in, I think, 1978, at Wally Butts' Newbury Book Gallery in
> Boston. I encourage everyone, especially any younger poets unfamiliar with
> his work, to take a look.
> J.A. Lee
> Crane's Bill Books
> www.torriblezone.com
>

--
AIM: vireonefer
LJ: http://www.livejournal.com/userinfo.bml?user=vireoibis
VireoNyx Publications: http://www.vireonyxpub.org
INK: http://www.inkemetic.org

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3. Joanna Fuhrman
Reading in New Mexico
Sun 1 Apr 2007

Hi y'all I'm giving this reading in Santa Fe on Thursday.

Joanna Fuhrman
Thursday, April 5, 2007
7 P.M.

Writers' Room of the Southwest Literary Center
826 Camino de Monte Rey/A-6
Santa Fe, New Mexico

_____
Join Excite! - http://www.excite.com
The most personalized portal on the Web!

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4. Sam Ladkin

British Poetry Tour/Chicago Review

Sun 1 Apr 2007

To celebrate publication of a special issue of Chicago Review on British Poetry
http://humanities.uchicago.edu/orgs/review/

KESTON SUTHERLAND - ANDREA BRADY - PETER MANSON

will be reading at

Notre Dame, Chicago, Miami (Ohio), Buffalo (NY), Boston...

All readings are open to the public.

Please feel welcome.

Please pass this message on to those you think may be interested.

WEDNESDAY 4TH APRIL
UNIVERSITY OF NOTRE DAME

6.00-8.00pm Poetry Reading
210-214 McKenna Hall

2.00-4.30pm, a panel debate will be held on Contemporary Poetry and Politics in Britain and the US, launched by brief papers from British and Notre Dame scholars.

On Tuesday 3rd April at 3.00 the short film River Pearls will receive its premiere. This documents a conference of Chinese and British avant-garde poets in Guangzhou, South China, in 2005, and will be introduced by two of the British poets involved and a Notre Dame China scholar. ETS Theatre, McKenna Hall

These events and free and open to the public. Further information can be found at the Notre Dame Creative writing calendar, http://www.nd.edu/~alcwp/activities.html

---

THURSDAY 5TH APRIL
UNIVERSITY OF CHICAGO

5.30pm in Rosenwald 405 - Poetry reading

http://poempresent.uchicago.edu/

FRIDAY 6TH APRIL
UNIVERSITY OF CHICAGO

1.00pm in Ronsewald 405. - Talks. Papers by Andrea Brady and Keston Sutherland followed by open discussion.

http://poempresent.uchicago.edu/

FRIDAY 6TH APRIL
CHICAGO

8.00pm, Discrete Series at Elastic, 2830 N. Milwaukee Ave. 2nd Floor. Poetry Reading and launch

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MONDAY 9TH APRIL
UNIVERSITY OF MIAMI

7:30-9:30 p.m. IN 337 Bachelor (Reading Room)
A panel discussion on contemporary British and American poetry

http://www.units.muohio.edu/english/events.html#britpoets

TUESDAY 10TH APRIL
UNIVERSITY OF MIAMI

8.00-9:30 p.m. in 40 Irvin
Poetry reading

http://www.units.muohio.edu/english/events.html#britpoets

THURSDAY 12TH APRIL
SUNY, BUFFALO

Poetry Collection, 420 Capen Hall, North Campus
2pm: Round Table Discussion featuring Sam Ladkin,
Robin Purves and others
4pm: Readings by Andrea Brady, Peter Manson and Keston Sutherland

http://www.literarybuffalo.org/ub_events.htm

FRIDAY 13TH APRIL
HARVARD UNIVERSITY, BOSTON

7.00pm Thomson Room

NEW YORK Keston Sutherland, Andrea Brady and Matt Ffytche are available for readings in New York between Sunday 15th April and Tuesday 17th April if anything can be arranged.

CHICAGO REVIEW

The latest issue of Chicago Review --- a special issue on British poetry --- is now available!

The 232-page issue is $12 in the US and £8 in UK (including priority shipping) and may be ordered online from this address:

http://humanities.uchicago.edu/orgs/review/purchase531.html

Subscriber and contributor copies are now in the mail.

* * *

The issue's main feature --- co-edited and introduced by Sam Ladkin & Robin Purves --- presents 80-pages of poems by:

Andrea Brady
Chris Goode
Peter Manson &
Keston Sutherland

As well as critical contributions by John Wilkinson (on Andrea Brady), Jeremy Noel-Tod (on Peter Manson), Sam Ladkin (in conversation with Chris Goode), Simon Jarvis (on Keston Sutherland), & Matt Ffytche (on Keston Sutherland).

* * *

This feature complements our regular review section, which presents fifteen reviews of new books of British poetry:

Calvin Bedient on Seamus Heaney & Charles Tomlinson
Forrest Gander on J.H. Prynne
V. Joshua Adams on Lee Harwood
R.H. Abbott on Michael Haslam
Michael Robbins on Martin Corless-Smith
Leila Wilson on Sarah Law
Heidi Lynn Staples on Peter Finch
Robert P. Baird on Peter Larkin
Rusty Morrison on Thomas A. Clark
John Lennox on Geraldine Monk
Kai Fierle Hedrick on Caroline Bergvall

Mark Scroggins on John Wilkinson
Peter Manson on Gael Turnbull
Adam Piette on Barry MacSweeney
Kent Johnson on Andrew Duncan

The issue also includes the following material:

A long note by Keith Tuma on some younger British poets, including: Jow Lindsay, Emily Critchley, & Sean Bonney

Letters by Peter Riley and Catherine Wagner

Poster insert by Andrew Duncan entitled "Styles of British Poetry 1945–2000"

* * *

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5. mIEKAL aND
the language of living in a ghetto
Sun 1 Apr 2007

Abolish bilingual education, Gingrich urges
POSTED: 10:50 p.m. EDT, March 31, 2007

http://www.cnn.com/2007/POLITICS/03/31/gingrich.bilingual.ap/index.html

WASHINGTON (AP) -- Former House Speaker Newt Gingrich equated bilingual education Saturday with "the language of living in a ghetto" and mocked requirements that ballots be printed in multiple languages.

"The government should quit mandating that various documents be printed in any one of 700 languages depending on who randomly shows up" to vote, said Gingrich, who is considering seeking the Republican presidential nomination in 2008. He made the comments in a speech to the National Federation of Republican Women.

"The American people believe English should be the official language of the government. ... We should replace bilingual education with immersion in English so people learn the common language of the country and they learn the language of prosperity, not the language of living in a ghetto," Gingrich said to cheers from the crowd of more than 100.

"Citizenship requires passing a test on American history in English. If that's true, then we do not have to create ballots in any language except English," he said.

Peter Zamora, co-chair of the Washington-based Hispanic Education Coalition, which supports bilingual education, said, "The tone of his comments were very hateful. Spanish is spoken by many individuals who do not live in the ghetto."

He said research has shown "that bilingual education is the best method of teaching English to non-English speakers."
Spanish-speakers, Zamora said, know they need to learn English.

"There's no resistance to learning English, really, among immigrants, among native-born citizens," he said. "Everyone wants to learn English because it's what you need to thrive in this country."

In the past, Gingrich has supported making English the nation's official language. He's also said all American children should learn English and that other languages should be secondary in schools.

In 1995, for example, he said bilingualism poses "long-term dangers to the fabric of our nation" and that "allowing bilingualism to continue to grow is very dangerous."

Bilingual programs teach students reading, arithmetic and other basic skills in their native language so they do not fall behind while mastering English.

On voting, federal law requires districts with large populations of non-English speakers to print ballots in multiple languages.

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6. CA Conrad

/\V//\\\V////\\\\\V////// ELMSLIE \\\\\\V/////\\\\V///\\V/

Sun 1 Apr 2007

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the LIVING LEGEND Kenward Elmslie with CAConrad
for SEGUE SERIES
Bowery Poetry Club, NYC, April 7th, 4pm
for the details
click here: http://CAConradEVENTS.blogspot.com

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7. amy king

NaPoWriMo

Sun 1 Apr 2007

National Poetry Writing Month

If you are participating, maybe you'd like to share
the blog on which your poems will appear each day?

I have no hand in it, so if someone would kindly share
with the list the in's and out's, well, that'd be
helpful~

Thanks!

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html

↑ Index

8. Robert Perlman
Re: AGNI's Shocking Remarks
Sun 1 Apr 2007

Jason Quackenbush wrote:

>I don't think i've ever read an issue of Agni cover to cover and enjoyed more than two pieces in it, and usually one of them is a short story. I don't
>like any of the poets that foetry slags off, I don't write the kind of poetry that wins poetry contests. I think your reaction is pretty out of line.
>Agni is entitled to whatever editorial policy they want to adopt, and I think a bigger problem is the editorial policy that accepts so much mediocre

>poetry in a journal with such wide distribution. You seem really angry about this, though, and I really don't understand why.

The issue is bigger than your taste in poems, AGNI's taste in poems, the type of poetry you write, poetry contests or Foetry. The issue is that a respected journal has been cowed into apologizing for making their editorial decision based on the poem at hand. AGNI seems to be saying that they made a mistake, that if they had known about someone's activities outside the realm of the poem, they would not have published it. Sure, AGNI can do whatever they want vis a vis publishing this or that poem. But to publically state that someone's actions outside a poem mandate a different response to that poem and even a deliberate block of publication of that poem, is, to me, sheer McCarthy-ism. It's about the poem, not the poet. Any other "editorial policy" is reprehensible. That's why I'm "so angry." And that's why any poet here should be as angry as I am that AGNI, a respected journal, has now revealed such an editorial policy. Do you dare submit work to AGNI? Are you sure you're MORAL enough for them? Ugh.

Robert Perlman wrote:
> AGNI posted these remarks on the Foetry site recently regarding their
> publication of a poet's (Jeffrey Levine's) poem. My response follows. I am

> determined to publicize this to as many people in the poetry field as
> possible.
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> Posted: Sat Mar 31, 2007 12:03 pm Post subject: Re: Levine's "Antonia
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>
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> *Quote: AGNI writes:*
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> *"AGNI accepted Jeffrey Levine's "Antonia Refuses the Nectarines" many months*
> *ago -- long before the contest issue arose -- signed a contract with him,*
> *and he approved the online galleys also before we knew of any problem. We*
> *felt a strong ethical obligation to continue with the posting of this one*
> *poem."*
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> *My Response:*
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> *This is a SHOCKING post--the idea that AGNI editors would lower themselves*
> *to post anything serious on this site, let alone imply that they might not*
> *have published Jeffrey Levine's poem if the contest controversy were known*

> to them is astounding. I'm ashamed for whoever made this post and is
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> what--fear? AGNI has validated a witch hunt and will forever be damaged
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> doing so in my eyes. I intend to make sure as many others as possible know
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> only publish poets who don't have any controversy attached to them (that

> they KNOW about of course) since it might brush off on AGNI and tarnish
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> in the eyes of a group of utterly talentless, bitter, conspiracy-driven,
> destructive-minded, wannabe-poets. AGNI fears Foetry? AGNI apologizes
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> editorial decision because people are upset about a poet's actions in
> another arena? AGNI feels the need to defend itself for selecting a poem
> because the poet is under fire? And to the people HERE? It's beyond
> comprehension. Who the hell is going to stand up to this? There has GOT to
> be legal recourse to what these people are doing here, the casual and
> constant defamation of character, the damage to the field of poetry
itself.
> Who NEEDS Foetry? What is it doing for poetry, other than systematically
> destroying the handful of presses and people who care enough to dedicate
> themselves to helping the art survive?

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9. thom donovan

PEACE on A presents : Koestenbaum & Martin : Fri. April 6th, 2007

Sun 1 Apr 2007

Peace On A

presents

Wayne Koestenbaum & Douglas A. Martin

Friday, April 6th 2007 8PM
BYOB & recommended donation: $5

hosted by Thom Donovan at:

166 Avenue A, Apartment #2
New York, NY 10009

about the readers:

Wayne Koestenbaum has published five books of poetry: *Best-Selling Jewish Porn Films*, *Model Homes*, *The Milk of Inquiry*, *Rhapsodies of a Repeat Offender*, and *Ode to Anna Moffo and Other Poems*. He has also published a novel, *Moira Orfei in Aigues-Mortes*, and five books of nonfiction: *Andy Warhol*, *Cleavage*, *Jackie Under My Skin*, *The Queen’s Throat* (a National Book Critics Circle Award finalist), and *Double Talk*. He wrote the libretto for Michael Daugherty’s opera, *Jackie O*. Koestenbaum’s next book, *Hotel Theory*, will be published in May 2007. He is a Distinguished Professor of

English at the CUNY Graduate Center, and currently also a Visiting Professor in the painting department of the Yale School of Art.

But I made it far enough through the first act to be struck, when Anna Moffo entered, with a sensation I've tried to describe before, and may never adequately name. Her timbre was separate from its surroundings. Her voice wasn't the canopy, the column, the architrave; gravely self-sufficient, it seemed not a copy of life, but life itself, and, like a breathing property, it entered my system with a vector so naïve, unadulterated, and elemental, that my drab bedroom shifted on its axis. ~ from Wayne Koestenbaum's *The Queen's Throat*

Douglas A. Martin's most recent books are *Branwell*, a novel of the Bronte brother, and a collection of stories, *They Change the Subject*. His first novel, *Outline of My Lover*, was named an International Book of the Year in the Times Literary Supplement and adapted in part by the Forsythe Company for their multimedia dance-theater piece "Kammer/Kammer." He is also the author of two collections of poetry and a co-author of *the haiku year*. In 2008, he will publish *Last Early Poems* and a work of lyric prose, *Your Body Figured*.

To not believe there's goodness where he sees what he does. How could I be wary of someone he trusts? He likes, has allowed to be his friend. Someone who will be connected. Again and again, in this magazine and picture, this paper and book.

Someone he will let exist in a way I never do.
~ from Douglas A. Martin's *Outline of My Lover*

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Past presenters at Peace on A include Alan Gilbert, E. Tracy Grinnell, Cathy Park Hong, Paolo Javier, Eléna Rivera, David Levi Strauss, Andrew Levy, & Kyle Schlesinger. Scroll down Wild Horses of Fire weblog (whof.blogspot.com) for back advertisements, introductions and reading selections.

"stubborn with the stubbornness of water / that 'lesser strength which explores / the edges and interstices of power' / and comes on a different way."—Daniel Berrigan

166 Avenue A
NY, NY 10009
whof.blogspot.com

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in 45,000 destinations on Yahoo! Travel to find your fit.
http://farechase.yahoo.com/promo-generic-14795097

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10. Crane's Bill Books
Re: NaPoWriMo
Sun 1 Apr 2007

OK, I will be posting three lines seventeen syllables per day (but absolutely NO haiku at http://torrible.blogspot.com/ , despite a mild allergy to abbreviations like "NaPoWriMo."
OKIPo317PerDo(AbNoHo)ToBloSpoPiMiAlAbNaPoWriMo.
J.A. Lee
Crane's Bill Books
www.torriblezone.com

----- Original Message -----
From: "amy king" <[redacted]>
To: <[redacted]>
Sent: Sunday, April 01, 2007 10:36 AM
Subject: NaPoWriMo

> *National Poetry Writing Month*
>
> *If you are participating, maybe you'd like to share the blog on which your poems will appear each day?*
>
> *I have no hand in it, so if someone would kindly share with the list the in's and out's, well, that'd be helpful~*
>
> *Thanks!*
>
> ---
>
> *Sucker-punch spam with award-winning protection.*
> *Try the free Yahoo! Mail Beta.*
> *http://advision.webevents.yahoo.com/mailbeta/features_spam.html*

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11. Maria Damon

Re: the language of living in a ghetto

Sun 1 Apr 2007

---

anyone who cites newt gingrich as an authority on *anything* is too stupid to pay attention to.

At 9:22 AM -0500 4/1/07, mIEKAL aND wrote:
>Abolish bilingual education, Gingrich urges
>POSTED: 10:50 p.m. EDT, March 31, 2007
>
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>
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>ghetto" and mocked requirements that ballots be printed in multiple
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>
>"The government should quit mandating that various documents be
>printed in any one of 700 languages depending on who randomly shows
>up" to vote, said Gingrich, who is considering seeking the
>Republican presidential nomination in 2008. He made the comments in
>a speech to the National Federation of Republican Women.
>
>"The American people believe English should be the official language
>of the government. ... We should replace bilingual education with
>immersion in English so people learn the common language of the
>country and they learn the language of prosperity, not the language
>of living in a ghetto," Gingrich said to cheers from the crowd of
>more than 100.
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>"Citizenship requires passing a test on American history in English.
>If that's true, then we do not have to create ballots in any
>language except English," he said.
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>Peter Zamora, co-chair of the Washington-based Hispanic Education
>Coalition, which supports bilingual education, said, "The tone of
>his comments were very hateful. Spanish is spoken by many
>individuals who do not live in the ghetto."
>
>He said research has shown "that bilingual education is the best
>method of teaching English to non-English speakers."
>Spanish-speakers, Zamora said, know they need to learn English.

>
>"There's no resistance to learning English, really, among
>immigrants, among native-born citizens," he said. "Everyone wants to
>learn English because it's what you need to thrive in this country."
>
>In the past, Gingrich has supported making English the nation's
>official language. He's also said all American children should learn
>English and that other languages should be secondary in schools.
>
>In 1995, for example, he said bilingualism poses "long-term dangers
>to the fabric of our nation" and that "allowing bilingualism to
>continue to grow is very dangerous."
>
>Bilingual programs teach students reading, arithmetic and other
>basic skills in their native language so they do not fall behind
>while mastering English.
>
>On voting, federal law requires districts with large populations of
>non-English speakers to print ballots in multiple languages.

↑ Index

12. Mark Prejsnar

call for work: Spaltung

Sun 1 Apr 2007

---

do your poems contain multitudes or live as variously as possible? then submit to Spaltung. we are looking for writing that explores multiplicity/heterogeneity on a formal/material/compositional level, including (without limitation) polyphonic/multivoice works, collaborations (human+human, human+computer, human+other animate or inanimate entity, and all of the above), text+image, text+object, text+sound, palimpsests, multiversion/multirevision works, diagrammatical works, rebuses, multilanguage pieces, collages, mashups, multiprocedural and conceptual works, poems masquerading as something else, und so weiter. Spaltung will be published as a packet of stuff rather than a bound journal. if you would like an idea of Spaltung's taste, you can purchase our first issue (although it was not focused on the theme articulated above and was a bound journal) through the email address below (it's only $4).

please send submissions to [redacted]. please make sure all attachments are in one of the following formats: .doc, .xls, .pdf, .jpg,

or in the case of sound files .mp3. if you want to send in another format, please let us know and we will try to accommodate. if you prefer

to send snail mail, please send to

Bo and Luke Duke Sanders
1511 McLendon Ave.
Atlanta, GA 30307

please keep submissions to a reasonable length, and no more than 5 pieces per submission. please include your email address in any submission so that we can contact you (if you don't have an email address, please include a phone #, we're trying to save postage and time). if you wanna include an explanation of your work with your submission, great. simultaneous submissions are fine, just let us know if something you sent gets accepted somewhere else. if you send by snail, don't send us your only copy: we do not return work.

Spaltung is edited collectively by the Atlanta Poets Group. because we do things by committee we may take a while to get back to you on your submission. authors appearing in Spaltung will receive copies, but we can't afford to pay you anything else.

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13. David Baratier
Larry's reading series in Columbus
Sun 1 Apr 2007

---

here are our readers for the next few weeks

The Poetry Forum at Larry’s

Looking forward to seeing you'all soon--
Readings: 2 sets about 20-25 minutes each. From:

March 26-- Sandy Feen
April 2-- Maj Ragain
April 9--Kathleen Burgess
April 16-- Jillian Weise

All Events
Mondays 7pm 2040 N. High St
Columbus, Ohio
All readings followed by a brief open mike.
Funded by the Ohio Arts Council: A state agency that supports public programs in the arts.

Be well
David Baratier, Coordinator, Larry's Poetry Forum

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

14. Rob McLennan
national poetry month
Sun 1 Apr 2007

---

falling in love, falling in love with poetry
http://robmclennan.blogspot.com/2007/04/falling-in-love-falling-in-love-with.html

On (not) Being an Alberta Writer: or, anticipating UofA
http://www.danforthreview.com/features/essays/mclennan_alberta.htm

rob reading from The Ottawa City Project
http://authorsaloud.com/readings/readings/readings/mclennan.html

new ottawa international writers festival website
(spring fest, april 15-22, 2007)
http://www.writersfestival.org/

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

↑ Index

15. Alan Sondheim
Re: the language of living in a ghetto
Sun 1 Apr 2007

Even if it's on stupidity?

On Sun, 1 Apr 2007, Maria Damon wrote:

> *anyone who cites newt gingrich as an authority on *anything* is too stupid to pay attention to.*

At 9:22 AM -0500 4/1/07, mIEKAL aND wrote:
Abolish bilingual education, Gingrich urges
POSTED: 10:50 p.m. EDT, March 31, 2007

http://www.cnn.com/2007/POLITICS/03/31/gingrich.bilingual.ap/index.html

WASHINGTON (AP) -- Former House Speaker Newt Gingrich equated bilingual education Saturday with "the language of living in a ghetto" and mocked requirements that ballots be printed in multiple languages.

"The government should quit mandating that various documents be printed in any one of 700 languages depending on who randomly shows up" to vote, said Gingrich, who is considering seeking the Republican presidential nomination in 2008. He made the comments in a speech to the National Federation of Republican Women.

"The American people believe English should be the official language of the government. ... We should replace bilingual education with immersion in English so people learn the common language of the country and they learn the language of prosperity, not the language of living in a ghetto," Gingrich said to cheers from the crowd of more than 100.

"Citizenship requires passing a test on American history in English. If that's true, then we do not have to create ballots in any language except English," he said.

Peter Zamora, co-chair of the Washington-based Hispanic Education Coalition, which supports bilingual education, said, "The tone of his comments were very hateful. Spanish is spoken by many individuals who do not live in the ghetto."

He said research has shown "that bilingual education is the best method of teaching English to non-English speakers."
Spanish-speakers, Zamora said, know they need to learn English.

"There's no resistance to learning English, really, among immigrants, among native-born citizens," he said. "Everyone wants to learn English because it's what you need to thrive in this country."

In the past, Gingrich has supported making English the nation's official language. He's also said all American children should learn English and that other languages should be secondary in schools.

In 1995, for example, he said bilingualism poses "long-term dangers to the fabric of our nation" and that "allowing bilingualism to continue to grow is very dangerous."

Bilingual programs teach students reading, arithmetic and other basic

> *skills in their native language so they do not fall behind while mastering English.*
>
> *On voting, federal law requires districts with large populations of non-English speakers to print ballots in multiple languages.*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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16. Jason Quackenbush
Re: AGNI's Shocking Remarks
Sun 1 Apr 2007

Actually, rather than DARING to submit work to Agni, i'd never BOTHER to submit work to Agni. the fact that they would publish a poem as boring as the stuff Jeffrey Levine writes is far more damning of their editorial policy than whether or not they take into account the poets' extracurricular activities. You say several times that Agni is a respected journal. Respected by whom? I don't give a rat's ass about Agni, so i should be upset by their editorial policy just because they sell a lot of copies? Poetry sells a lot of copies too, does that make them respected as well? Even though Christian Wiman wouldn't know a good poem if Walt Whitman rose from the grave and hand delivered it to him pressed in gold leaf and stating unequivocally that "this is a good poem?" Not that he wouldn't take uncle Walt's word for it, I'm sure he would, but i doubt he'd know it was a good poem.

I'm being a bit facetious, but i really do think that you're undervaluing the importance of aesthetic concerns in poetry. I think Agni's aesthetic is far more oppressive than any correlary like the post you quoted from Foetry. Incidentally, could you line me to the Levine controversy so I can understand what he's accused of? I think the whole idea of poetry contests is a little degrading and stupid, to be honest with you, and as such have never really cared for foetry's distinction between "good" contests and "bad" contests. All contests are bad for the art form I think, and the people who participate in them ought to be shunned. As such, I think I'm maybe more in agreement with

this aspect of Agni's editorial policy than I am with their general idea of what constitutes a "good" poem.

Robert Perlman wrote:
> Jason Quackenbush wrote:
>
>> I don't think i've ever read an issue of Agni cover to cover and enjoyed
>
> more than two pieces in it, and usually one of them is a short story. I
> don't
>
>> like any of the poets that foetry slags off, I don't write the kind of
>
> poetry that wins poetry contests. I think your reaction is pretty out of
> line.
>
>> Agni is entitled to whatever editorial policy they want to adopt, and I
>
> think a bigger problem is the editorial policy that accepts so much
> mediocre
>
>> poetry in a journal with such wide distribution. You seem really angry
>
> about this, though, and I really don't understand why.
>
> The issue is bigger than your taste in poems, AGNI's taste in poems, the
> type of poetry you write, poetry contests or Foetry. The issue is that a
> respected journal has been cowed into apologizing for making their
> editorial
> decision based on the poem at hand. AGNI seems to be saying that they
made
> a mistake, that if they had known about someone's activities outside the
> realm of the poem, they would not have published it. Sure, AGNI can do
> whatever they want vis a vis publishing this or that poem. But to
> publically
> state that someone's actions outside a poem mandate a different response to
> that poem and even a deliberate block of publication of that poem, is, to
> me, sheer McCarthy-ism. It's about the poem, not the poet. Any other
> "editorial policy" is reprehensible. That's why I'm "so angry." And that's
> why any poet here should be as angry as I am that AGNI, a respected
> journal,
> has now revealed such an editorial policy. Do you dare submit work to

> AGNI?
> Are you sure you're MORAL enough for them? Ugh.
>
> Robert Perlman wrote:
>
>> AGNI posted these remarks on the Foetry site recently regarding their
>> publication of a poet's (Jeffrey Levine's) poem. My response follows.
>> I am
>> determined to publicize this to as many people in the poetry field as
>> possible.
>>
>>
>>
>>
>> Posted: Sat Mar 31, 2007 12:03 pm Post subject: Re: Levine's "Antonia
>> ..."
>>
>>
>>
>>
> ---
>
>
>>
>>
>>
>>
>> Quote: AGNI writes:
>>
>>
>>
>> "AGNI accepted Jeffrey Levine's "Antonia Refuses the Nectarines" many
>> months
>> ago -- long before the contest issue arose -- signed a contract with him,
>> and he approved the online galleys also before we knew of any problem. We
>> felt a strong ethical obligation to continue with the posting of this one
>> poem."
>>
>>
>>
>> My Response:
>>

>> This is a SHOCKING post--the idea that AGNI editors would lower
>> themselves
>> to post anything serious on this site, let alone imply that they might
>> not
>> have published Jeffrey Levine's poem if the contest controversy were
>> known
>
>
>> to them is astounding. I'm ashamed for whoever made this post and is
>> seeking
>> to distance AGNI from a decision made about a poem, not a person, out of
>> what--fear? AGNI has validated a witch hunt and will forever be damaged
>
> for
>
>> doing so in my eyes. I intend to make sure as many others as possible
>> know
>> about AGNI's publication policy as seen in this post--in summary, AGNI
>
> will
>
>> only publish poets who don't have any controversy attached to them (that
>> they KNOW about of course) since it might brush off on AGNI and tarnish
>> them
>> in the eyes of a group of utterly talentless, bitter, conspiracy-driven,
>> destructive-minded, wannabe-poets. AGNI fears Foetry? AGNI apologizes
>> for an
>> editorial decision because people are upset about a poet's actions in
>> another arena? AGNI feels the need to defend itself for selecting a poem
>> because the poet is under fire? And to the people HERE? It's beyond
>> comprehension. Who the hell is going to stand up to this? There has
>> GOT to
>> be legal recourse to what these people are doing here, the casual and
>> constant defamation of character, the damage to the field of poetry
>
> itself.
>
>> Who NEEDS Foetry? What is it doing for poetry, other than systematically
>> destroying the handful of presses and people who care enough to dedicate
>> themselves to helping the art survive?

↑ Index

17. mIEKAL aND
Re: the language of living in a ghetto
Sun 1 Apr 2007

45% of 60,000 people polled on CNN.com agree with Newt.

On Apr 1, 2007, at 2:12 PM, Maria Damon wrote:

> *anyone who cites newt gingrich as an authority on *anything* is too stupid to pay attention to.*
>
> *At 9:22 AM -0500 4/1/07, mIEKAL aND wrote:*
> *Abolish bilingual education, Gingrich urges*
> *POSTED: 10:50 p.m. EDT, March 31, 2007*
>
> *http://www.cnn.com/2007/POLITICS/03/31/gingrich.bilingual.ap/index.html*
>
> *WASHINGTON (AP) -- Former House Speaker Newt Gingrich equated bilingual education Saturday with "the language of living in a ghetto" and mocked requirements that ballots be printed in multiple languages.*

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18. Joel Weishaus
Fw: North-3 Text-2
Sun 1 Apr 2007

North-3 Text-2

http://web.pdx.edu/~pdx00282/North/North-3/text-2.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

-Joel

↑ Index

19. Elizabeth Treadwell
April at Small Press Traffic
Sun 1 Apr 2007

April at Small Press Traffic

Friday April 13 at 7:30
Ed Roberson & Evie Shockley

Sunday April 22 at 7 (held at New Yipes http://newyipes.blogspot.com) Anne Boyer & William Moor

Friday April 27 at 7:30
Memorial for kari edwards

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, California 94107
[redacted]
http://www.sptraffic.org
smallpresstrafficATgmail

_____ Get a FREE Web site, company branded e-mail and more from Microsoft Office Live!
http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/

↑ Index

20. Paul Nelson
Seattle Sound Poetry
Sun 1 Apr 2007

On Friday night I witnessed one of the more remarkable evenings of poetry I have seen in many months. The event was an performance of SOUND/VISUAL/DIGITAL/POETRIES with Crag Hill, Geof Huth, Jim Andrews & Nico Vassilakis.

The venue was Seattle's historic Good Shepherd Center, which for sixty years served women with shelter, training and education opportunities until 1973. Located in the Wallingford Neighborhood, home to Seattle's wonderful all poetry bookstore Open Books, it would have been turned into a shopping mall if not for the intervention of residents over thirty years ago. The Subtext reading is slated to move to this venue in summer.

I did not expect to write a review of the evening, so did not take notes and do not want this post to be confused with anything of that sort, but each performer had a compelling contribution to the evening's festivities. Jim Andrews, of Victoria, BC and vispo.com fame demonstrated his vis/soundpo program Nio, linked here: http://www.vispo.com/nio/ The simple tune, which can be manipulated by the person browsing his site, has a catchy little melody which lingers in one's mind, as well as interesting graphics. What a great teaching tool this program would make for beginning computer users!

Geof Huth gave a power point tour of work done by important North American visual poetry artists, such as Peter Ciccariello, Nico and Lionel Kearns, who just happened to be in the audience, visiting from Vancouver, BC. Crag performed

and directed a multi-voice sound poem using a stomp of his foot to cue the readers to the next stanza.

Nico had one of his concrete films play and was quite mesmerizing. The silence during the film, at certain points when there was no soundtrack, was quite remarkable. Being in the chapel of the old building with HUGE ceilings, this experience of silence was all too rare these days, and welcome.

Later, at the restaurant afterwards I was introduced to Lionel and given a copy of his new collection of selected poems on Talonbooks, "A Few Words Will Do." There is some incredibly remarkable poetry in that collection and I am grateful to have had such an introduction to the man and his important work. It was good to reconnect with David Abel, Michael Dylan Welch, Joe Keppler, mARK oWEns and the featured poets.

Now, as a person who has studied Open Form, the notion of process being open is rather important to me. My question to those on this list is about content. Certainly the kinds of poems performed Friday night are the most open in terms of content. It is almost totally up to the (listener) viewer as to what connections are made, what meaning is drawn. What do poets on this list feel is the poet's responsibility regarding content, if any?

I hope for an enlightening discussion, but I'll take what I can get from this list.

Paul Nelson

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
Slaughter, WA 98002
[redacted] or [redacted]

↑ Index

21. Tom W. Lewis

Re: complicit actions dismissed in a frenzy of greed

Mon 2 Apr 2007

---

thanks for providing a more nuanced view of certain strains of alternative spirituality, CA -- I'm rather jaded, having come from a legitimate study of ancient religions and seen the kind of twaddle mass marketers of easy-bake spirituality sell in our time.

I think you're right about Blavatsky -- I have a copy of The Secret Doctrine, but I haven't done more than skim it -- my Sanskrit fu is weak, I'm afraid, and this has put me off reading her work more deeply.

to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work? I've been looking at the occult aspects of Spicer's and Duncan's poetry, but I wonder if there are other streams to investigate, more current ones. what about I Ching, a la Cage? I guess machine-generated, -altered, work is in a sense aleatory in similar ways to what the earlier crew were digging into.

over & out,

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of CA Conrad
Sent: Saturday, March 31, 2007 17:34
To: [redacted]
Subject: Re: complicit actions dismissed in a frenzy of greed

It's no mistake the author of THE SECRET is now doing seminars with Donald Trump. Trump, the bastard real estate tycoon who evicted more artists than anyone in US history! FUCK THE SECRET! The only secrets worth uncovering in this world are those that destroy us everyday.

There's much to be said for spiritualists who have been interested in helping others, especially healing others, like Cayce. I've been to the Edgar Cayce Institute many times, and the library is open, and free, all the time. In that library are ALL of the giant binders filled with endless amounts of information surrounding Cayce's long and extraordinary history of helping people overcome disease. And he did all this through trance.

Blavatsky headquarters was here in my hometown of Philadelphia. I've been to the Lodge of Theosophy she helped start, located in Rittenhouse Square. That library is also open to the public, and free, and has everything from Krishnamurti to Simone Weil.

What I appreciate about the Theosophists is that they do NOT encourage dogma of one type or another taking hold, and prefer all theology

be looked at as forms of philosophy. And they challenge YOU to challenge them, them being the elders. And let me tell you, the elders at the Philadelphia Lodge of Theosophy are endless fonts of wisdom and very thick-skinned to anyone walking in. You can't knock them off track because they're never really ON track.

And as far as Blavatsky, let me first say I'm no Blavatsky-ite, HOWEVER, she had guts and courage that's rare for any generation! Imagine being a woman in conservative Philadelphia in 1875 who sets up shop off the University of Pennsylvania campus and starts mouthing off to every priest she comes in contact with! She's brilliant in her book THE KEY TO THEOSOPHY, which is basically a book of transcriptions of arguments with priests. In particular I Love her one argument she titles, "Prayer Kills Self Reliance." While books like THE SECRET would have us dream our homes into wealth, Blavatsky would have us be as vulnerable and alone as possible to rely on ourselves FIRST, then to move forward to help bring this world into better awareness, kindness, and health. For instance in her argument the priest demands she understand how The People need prayer to be connected to God, etc. She takes him off guard by arguing, Yeah, well suppose God owned a shop, and all the workers prayed to God to do all the work in the shop for them. Would that be fair? No, and we're not here for God to do our work for us. We're here to figure things out, not be spoon-fed. (my paraphrase)

THE SECRET, in like, promotes weakness. And comes at a time when many thousands of lives are lost and countless more shattered by our Bush regime's atrocities we all help finance every single time we pay our taxes.

↑ Index

22. David Baratier

Rachel M. Simon reads in Chicago this Thursday April 5

Mon 2 Apr 2007

Rachel M. Simon
Book Launch Reading

To celebrate the release of her new book
Theory of Orange

Thursday April 5th
Women and Children First Bookstore, Chicago
5233 N. Clark St.
Chicago, IL 60640
Tel: [redacted]

7:30-8:30pm

Theory of Orange
by Rachel M. Simon
from Pavement Saw Press
ISBN: 978-1-886350-45-8

Book can be ordered using paypal direct from Pavement Saw at:
http://www.pavementsaw.org/books/orange.htm

or from the SPD website
http://www.spdbooks.org/Details.asp?BookID=9781886350458

or by calling [redacted]

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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23. David Baratier
Agni needs a spine
Mon 2 Apr 2007

The situation with foetry affects all of us. It is apparent from my interactions with foetry that Alan Cordle is against all contests, even an honest one. Foetry first went after me insinuating that I appeared in the Denver Quarterly because I had Bin Ramke as a judge. That statement sat on their site for many months even after the timeline was shown to them that proved that the accusation was false. I am not sure why we were brought onto their site except for an apparent need of Cordle to attack Ramke and anyone who used him as a judge.

The passage below written by Cordle is yet another instance of his making things up without evidence:

Let's see. Please tell me if I got anything wrong.

David Baratier's letters and poems have appeared in the Denver Quarterly, editor Bin Ramke, professor, University of Denver.

Baratier is editor of Pavement Saw Press, in Ohio, which gets money from Ohio taxpayers in order to establish, according to Pavement Saw Press's mission statement, a "non-university affiliated press" which helps Ohio's economy by attracting outside attention and publishing "works of national signifiance."

Dana Curtis, Ph.D. University of Denver, wins Pavement Saw Press Prize, picked by Ramke. Curtis is founder & editor-in-chief of Elixir Press, based in Denver.

Jake Adam York, director of creative writing, University of Colorado at Denver, and Colorado Council on the Arts fellow, wins Elixir Press Prize.

Sounds to me like university-affiliated Denver is the cat and the Ohio taxpayers are the cream.

It looks like, so far at least, there's a nice little Denver system in place here. Very nice.

Ok, Back to my side again

The above written by Cordle is a total fabrication.

York and Curtis didn't know each other

in fact, at the time Dana was in Minneapolis, not Denver

I did not know Bin except for asking him to judge the contest and

I asked him because I called to find out if they were going to run a interview I did with Simon Perchik (which appeared as a feature in an early issue of Jacket) and while he was on the line I asked if he would be interested.

I'll just stop here. The whole thing is starting to bother me again. Our contest is blind judged, the manuscripts are stripped of the name and publication credits, if we can afford a judge, the judge is sent 25 manuscripts out of all recieved. If not I end up judging the batch I am sent back from the readers. If I am able to afford publishing two books (1000 run each) from the entries I do. Then we pay to mail everyone at least their entry fee worth of books we have published. I think we run one of the fairest contests there is, I challenged Cordle to come up with a place that did better. I am still waiting. Anyway, my experience is that we would have something false written about us with no evidence, and once that material appeared on the foetry website it became my job to "prove him wrong."

I should also mention that Levine is one of our authors. And that (for the record, as to avoid more wild speculation) his book won our contest before Tupelo was publishing.

I also do not see why Levine being accused of a problem with the way he runs his press should affect the acceptance of his poems into journals. This is heading into an ugly direction, what is next? Will AGNI apologize about publishing poems if a poet is accused of running a red-light? Maybe AGNI should apologize for all of the poems they publish until they get a spine.

Considering the student teacher problems with poetry awards and with contests who have chosen a winner beforehand, my amazement with Cordle is how inflated he is over the little he has revealed.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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24. Lance Newman
3by3by3
Mon 2 Apr 2007

Call for submissions for 3by3by3

Recipe: Pick 3 stories from Google News. Using only words that occur in the first 3 paragraphs of each story, make a poem with 3 stanzas, 3 lines each, no more than 60 characters per line. The 3-word title should use a word from each story. Mechanical aids encouraged. On the same newsday that your 3 stories were published, send your poem to 3by3by3blog (at) gmail (dot) com. Include links to your 3 stories.

3by3by3 was launched as a public service by Lance Newman on Tuesday, October 10, 2006, the birthday of the San Diego Union-Tribune--138 years of logrolling, pablum, and vigilante screeds.

http://3by3by3.blogspot.com

e.g.:

The First Hanged

Vice

gallows against

the raging months.

Our

territory muzzles

to the shelling.

Samurai

whirlwind: kaiho

e no senbi.

--George Ttoouli

↑ Index

25. Tom W. Lewis =

Re: complicit actions dismissed in a frenzy of greed

Mon 2 Apr 2007

----- Original Message ----
From: Tom W. Lewis <[redacted]>
To: [redacted]
Sent: Sunday, April 1, 2007 9:10:18 PM
Subject: Re: complicit actions dismissed in a frenzy of greed

...to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work? I've been looking at the occult aspects of Spicer's and Duncan's poetry, but I wonder if there are other streams to investigate, more current ones. what about I Ching, a la Cage? I guess machine-generated, -altered, work is in a sense aleatory in similar ways to what the earlier crew were digging into.

over & out,

tl

The New Age is about taking the I-Ching and making it go "cha-ching." That's how I feel about New Age thought, mostly, but a lot of spirituality gets lumped into that category because people don't know how to categorize it and that's what they try to do when they desire to control it.

I saw "The Secret" at an IoNS event here in the Seattle area a year ago. IoNS is the Institute of Noetic Sciences. From their website www.noetic.org comes this:

"The
word "noetic" comes from
the ancient Greek nous, for which there
is no exact equivalent in English. It
refers to "inner knowing," a
kind of intuitive consciousness—direct
and immediate access to knowledge beyond

what is available to our normal senses
and the power of reason.

What
are 'Noetic Sciences'?

Noetic sciences are explorations into the nature and potentials of consciousness using multiple ways of knowing—including intuition, feeling, reason, and the senses. Noetic sciences explore the "inner cosmos" of the mind (consciousness, soul, spirit) and how it relates to the "outer cosmos" of the physical world."

Basically they're talking about consciousness science. My initial reaction to watching "The Secret" was that it was a failure as art, and often had the tone of an infomercial, but still had a message worth hearing, and that is our thoughts create our reality and if we take responsibility for everything that happens to us, everything, see what inside us attracted that event, we can only gain. McClure, in his poem "Rare Angel" had a great line: "We swirl out what we are and watch what returns." Now we should understand McClure's sources as Science, Whitehead and Hua Yen Buddhism, among other things. Not new age.

Duncan had Theosophists for his adoptive parents who used astrology to find the child they would adopt, (Robert) and Robin Blaser discusses Duncan/Blaser/Spicer cosmology in an interview I conducted with him last year which is on-line at: http://www.globalvoicesradio.org/Tracking_Fire.html A more detailed version of that interview will be published this summer by Lou Rowan's Golden Handcuffs Review. Blaser said in his essay The Fire that "the real business of poetry is cosmology" and Olson stated in Projective Verse that he wanted to discuss what "stance toward reality" bring such verse into being. Coming out of Whitehead, as illustrated by Blaser in his essay on Olson called "The Violets," and Shahar Bram in his book "Charles Olson and Alfred North Whitehead: An Essay on Poetics," this would seem to refer to a shift from a Newtonian/Cartesian (Materialistic) model to one that sees reality as Organismic. The world is not like a clock, but is a single system, an organism. Reality is not THINGS, but EVENTS and the relationship between different events is paramount.

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] or [redacted]

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of CA Conrad
Sent: Saturday, March 31, 2007 17:34
To: [redacted]
Subject: Re: complicit actions dismissed in a frenzy of greed

It's no mistake the author of THE SECRET is now doing seminars with Donald Trump. Trump, the bastard real estate tycoon who evicted more artists than anyone in US history! FUCK THE SECRET! The only secrets worth uncovering in this world are those that destroy us everyday.

There's much to be said for spiritualists who have been interested in helping others, especially healing others, like Cayce. I've been to the Edgar Cayce Institute many times, and the library is open, and free, all the time. In that library are ALL of the giant binders filled with endless amounts of information surrounding Cayce's long and extraordinary history of helping people overcome disease. And he did all this through trance.

Blavatsky headquarters was here in my hometown of Philadelphia. I've been to the Lodge of Theosophy she helped start, located in Rittenhouse Square. That library is also open to the public, and free, and has everything from Krishnamurti to Simone Weil.

What I appreciate about the Theosophists is that they do NOT encourage dogma of one type or another taking hold, and prefer all theology be looked at as forms of philosophy. And they challenge YOU to challenge them, them being the elders. And let me tell you, the elders at the Philadelphia Lodge of Theosophy are endless fonts of wisdom and very thick-skinned to anyone walking in. You can't knock them off track because they're never really ON track.

And as far as Blavatsky, let me first say I'm no Blavatsky-ite, HOWEVER, she had guts and

courage that's rare for any generation! Imagine being a woman in conservative Philadelphia in 1875 who sets up shop off the University of Pennsylvania campus and starts mouthing off to every priest she comes in contact with! She's brilliant in her book THE KEY TO THEOSOPHY, which is basically a book of transcriptions of arguments with priests. In particular I Love her one argument she titles, "Prayer Kills Self Reliance." While books like THE SECRET would have us dream our homes into wealth, Blavatsky would have us be as vulnerable and alone as possible to rely on ourselves FIRST, then to move forward to help bring this world into better awareness, kindness, and health. For instance in her argument the priest demands she understand how The People need prayer to be connected to God, etc. She takes him off guard by arguing, Yeah, well suppose God owned a shop, and all the workers prayed to God to do all the work in the shop for them. Would that be fair? No, and we're not here for God to do our work for us. We're here to figure things out, not be spoon-fed. (my paraphrase)

THE SECRET, in like, promotes weakness. And comes at a time when many thousands of lives are lost and countless more shattered by our Bush regime's atrocities we all help finance every single time we pay our taxes.

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26. Ren Powell
Call for submissions
Mon 2 Apr 2007

Babel is the online journal for ICORN, the International Cities of Refuge Network. It is a quarterly literary/activist journal focused on freedom of expression, exile, identity and cross-cultural issues. Our audience is international and the work we publish reflects this. Prose, poetry (we prioritize bilingual poems, original and translation or code-switching), essays and interviews are all welcome. We encourage creative twists on our themes.

We aren't able to pay our contributors, but your work would help support a meaningful organization. Please see submission guidelines at www.icorn.org (http://www.icorn.org/sections.php?var=12)

For the summer issue we are requesting creative responses (poems, creative non-fiction etc) to Wilford Owen's Athem for Doomed Youth.

_____

[redacted]

<http://www.icorn.org> www.icorn.org

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27. Ruth Lepson

Re: complicit actions dismissed in a frenzy of greed

Mon 2 Apr 2007

simon pettet, gerrit lansing for starters, & there must be women writing from that pt of view--Gaia & other earth mother traditions

On 4/2/07 12:10 AM, "Tom W. Lewis" <[redacted]> wrote:

> *thanks for providing a more nuanced view of certain strains of alternative spirituality, CA -- I'm rather jaded, having come from a legitimate study of ancient religions and seen the kind of twaddle mass marketers of easy-bake spirituality sell in our time.*
>
> *I think you're right about Blavatsky -- I have a copy of The Secret Doctrine, but I haven't done more than skim it -- my Sanskrit fu is weak, I'm afraid, and this has put me off reading her work more deeply.*
>
> *to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work? I've been looking at the occult aspects of Spicer's and Duncan's poetry, but I wonder if there are other streams to investigate, more current ones. what about I Ching, a la Cage? I guess machine-generated, -altered, work is in a sense aleatory in similar ways to what the earlier crew were digging into.*
>
> *over & out,*
>
> *tl*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On Behalf Of CA Conrad*
> *Sent: Saturday, March 31, 2007 17:34*
> *To: [redacted]*
> *Subject: Re: complicit actions dismissed in a frenzy of greed*
>
> *It's no mistake the author of THE SECRET is*
> *now doing seminars with Donald Trump. Trump,*

the bastard real estate tycoon who evicted more artists than anyone in US history! FUCK THE SECRET! The only secrets worth uncovering in this world are those that destroy us everyday.

There's much to be said for spiritualists who have been interested in helping others, especially healing others, like Cayce. I've been to the Edgar Cayce Institute many times, and the library is open, and free, all the time. In that library are ALL of the giant binders filled with endless amounts of information surrounding Cayce's long and extraordinary history of helping people overcome disease. And he did all this through trance.

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What I appreciate about the Theosophists is that they do NOT encourage dogma of one type or another taking hold, and prefer all theology be looked at as forms of philosophy. And they challenge YOU to challenge them, them being the elders. And let me tell you, the elders at the Philadelphia Lodge of Theosophy are endless fonts of wisdom and very thick-skinned to anyone walking in. You can't knock them off track because they're never really ON track.

And as far as Blavatsky, let me first say I'm no Blavatsky-ite, HOWEVER, she had guts and courage that's rare for any generation! Imagine being a woman in conservative Philadelphia in 1875 who sets up shop off the University of Pennsylvania campus and starts mouthing off to every priest she comes in contact with! She's brilliant in her book THE KEY TO THEOSOPHY, which is basically a book of transcriptions of arguments with priests. In particular I Love her one argument she titles, "Prayer Kills Self Reliance." While books like THE SECRET would have us dream our homes into wealth, Blavatsky would have us be as vulnerable and alone as possible to rely on ourselves FIRST, then to move forward to help bring this world into better awareness,

> *kindness, and health. For instance in her argument the priest demands she understand how The People need prayer to be connected to God, etc. She takes him off guard by arguing, Yeah, well suppose God owned a shop, and all the workers prayed to God to do all the work in the shop for them. Would that be fair? No, and we're not here for God to do our work for us. We're here to figure things out, not be spoon-fed. (my paraphrase)*
>
> *THE SECRET, in like, promotes weakness. And comes at a time when many thousands of lives are lost and countless more shattered by our Bush regime's atrocities we all help finance every single time we pay our taxes.*

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28. Maria Damon

Re: the language of living in a ghetto

Mon 2 Apr 2007

---

i rest my case.

At 4:47 PM -0500 4/1/07, mIEKAL aND wrote:
>45% of 60,000 people polled on CNN.com agree with Newt.
>
>On Apr 1, 2007, at 2:12 PM, Maria Damon wrote:
>
>>anyone who cites newt gingrich as an authority on *anything* is too
>>stupid to pay attention to.
>>
>>At 9:22 AM -0500 4/1/07, mIEKAL aND wrote:
>>>Abolish bilingual education, Gingrich urges
>>>POSTED: 10:50 p.m. EDT, March 31, 2007
>>>
>>>http://www.cnn.com/2007/POLITICS/03/31/gingrich.bilingual.ap/index.html
>>>
>>>WASHINGTON (AP) -- Former House Speaker Newt Gingrich equated
>>>bilingual education Saturday with "the language of living in a
>>>ghetto" and mocked requirements that ballots be printed in
>>>multiple languages.

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29. Joshua Kotin
POEM PRESENT: British Poets
Mon 2 Apr 2007

Poem Present
Reading and Lecture Series

ANDREA BRADY, PETER MANSON, & KESTON SUTHERLAND

Reading:

Thursday, April 5
5:30 PM
Rosenwald 405
1101 E. 58th Street
Reception to follow

Short Talks:

Andrea Brady on "Tom Raworth: Poetry and Public Pleasure"
Keston Sutherland on "On Poetry and Stupidity in General"

Friday, April 6
1:00 PM
Rosenwald 405
1101 E. 58th Street

[in collaboration with Chicago Review (http://humanities.uchicago.edu/orgs/review/) & the Nicholson Center for British Studies]

* * *

Andrea Brady was born in Philadelphia, studied at Columbia University and then at Cambridge, and now teaches early modern literature at Brunel University in London. Her books of poetry include Embrace (Object Permanence, 2005) and Vacation of a Lifetime (Salt, 2001). Most recently, her long poem “Wildfire,” a verse essay on obscurity and illumination, was published on Dispatx.com. With Keston Sutherland, Andrea runs the small press Barque. She is also Director of the Archive of the Now, a site featuring readings by nearly 100 contemporary British-based poets which she commissioned and collected.

Peter Manson was born in Maryhill, Glasgow, Scotland, in 1969. He studied English at Glasgow University (lots of Old English and other medieval). He co-edited (with Robin Purves) the experimental/ modernist poetry journal Object Permanence (1994–1997, now re-actived as a pamphlet publisher). He has worked as a proofreader, editor, staple remover, civil servant and was the 2005–2006 Judith E. Wilson Visiting Fellow in Poetry at the University of

Cambridge. His books include Before and After Mallarmé (Survivors' Press, 2005), Adjunct: An Undigest (Edinburgh Review, 2005), For the Good of Liars (Barque, 2006). His website, Freebase Accordion, can be found at www.petermanson.com. He still lives in Glasgow.

Keston Sutherland was born in Bristol, England in 1976. He studied at Cambridge and Harvard. He lives in Brighton and has worked there since 2004 as a lecturer in English literature and critical theory at the University of Sussex. With Andrea Brady he is the co-editor of Barque Press (www.barquepress.com); he also edits the neopreraphaelite totalitarianist journal quid (back issues of which can be read online via the Barque site) and co-edits the anonymous reviews website On Company Time with Justin Katko. Poems authored by Keston have been published in French, German, and Chinese translations. Current writing projects include an annotated edition of the critical prose works of J.H. Prynne and a theoretical study of the meaning and consequences of stupefaction in western real life. A bibliography of essays, reviews, and books of poetry, together with some reviews and links, can be found on Keston's page on the University of Sussex website or at Barque; some readings are available on Archive of the Now.

* * *

Persons with a disability who believe they may need assistance should call [redacted] in advance of the event.

Visit poempresent.uchicago.edu for a schedule of upcoming events as well as an online archive of POEM PRESENT audio and video recordings.

If you would like to receive announcements about POEM PRESENT and Poetry and Poetics events at University of Chicago, visit https://listhost.uchicago.edu/mailman/listinfo/poetics

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30. Robert Perlman
Re: AGNI's Shocking Remarks
Mon 2 Apr 2007

I'm not "undervaluing the importance of aesthetic conerns in poetry" I'm just not talking about that. It's not the subject I introduced here. If you don't care about the issue of editorial choice in re: to people's lives (try to think about it in re: to say, the Bolligen Prize controversy with Pound decades ago to get a grip on what I'm saying), that's fine. But I'm not interested--at all-- in talking about the quality of poetry in AGNI, the the quality of poetry these days in general, poetry contests, Foetry, what you think of Christian Wiman or any of that. It's boring and leads nowhere. So adios.

Jason Quackenbush wrote:

Actually, rather than DARING to submit work to Agni, i'd never BOTHER to submit work to Agni. the fact that they would publish a poem as boring as the stuff Jeffrey Levine writes is far more damning of their editorial policy than whether or not they take into account the poets' extracurricular activities. You say several times that Agni is a respected journal. Respected by whom? I don't give a rat's ass about Agni, so i should be upset by their editorial policy just because they sell a lot of copies? Poetry sells a lot of copies too, does that make them respected as well? Even though Christian Wiman wouldn't know a good poem if Walt Whitman rose from the grave and hand delivered it to him pressed in gold leaf and stating unequivocally that "this is a good poem?" Not that he wouldn't take uncle Walt's word for it, I'm sure he would, but i doubt he'd know it was a good poem.

I'm being a bit facetious, but i really do think that you're undervaluing the importance of aesthetic concerns in poetry. I think Agni's aesthetic is far more oppressive than any correlary like the post you quoted from Foetry. Incidentally, could you line me to the Levine controversy so I can understand what he's accused of? I think the whole idea of poetry contests is a little degrading and stupid, to be honest with you, and as such have never really cared for foetry's distinction between "good" contests and "bad" contests. All contests are bad for the art form I think, and the people who participate in them ought to be shunned. As such, I think I'm maybe more in agreement with this aspect of Agni's editorial policy than I am with their general idea of what constitutes a "good" poem.

Robert Perlman wrote:
> Jason Quackenbush wrote:
>
>> I don't think i've ever read an issue of Agni cover to cover and enjoyed
>
> more than two pieces in it, and usually one of them is a short story. I
> don't
>
>> like any of the poets that foetry slags off, I don't write the kind of
>
> poetry that wins poetry contests. I think your reaction is pretty out of
> line.
>
>> Agni is entitled to whatever editorial policy they want to adopt, and I
>
> think a bigger problem is the editorial policy that accepts so much
> mediocre

>
>> poetry in a journal with such wide distribution. You seem really angry
>
> about this, though, and I really don't understand why.
>
> The issue is bigger than your taste in poems, AGNI's taste in poems, the
> type of poetry you write, poetry contests or Foetry. The issue is that a
> respected journal has been cowed into apologizing for making their
> editorial
> decision based on the poem at hand. AGNI seems to be saying that they
made
> a mistake, that if they had known about someone's activities outside the
> realm of the poem, they would not have published it. Sure, AGNI can do
> whatever they want vis a vis publishing this or that poem. But to
> publically
> state that someone's actions outside a poem mandate a different response
to
> that poem and even a deliberate block of publication of that poem, is, to
> me, sheer McCarthy-ism. It's about the poem, not the poet. Any other
> "editorial policy" is reprehensible. That's why I'm "so angry." And
that's
> why any poet here should be as angry as I am that AGNI, a respected
> journal,
> has now revealed such an editorial policy. Do you dare submit work to
> AGNI?
> Are you sure you're MORAL enough for them? Ugh.
>
> Robert Perlman wrote:
>
>> AGNI posted these remarks on the Foetry site recently regarding their
>> publication of a poet's (Jeffrey Levine's) poem. My response follows.
>> I am
>> determined to publicize this to as many people in the poetry field as
>> possible.
>>
>>
>>
>>
>> Posted: Sat Mar 31, 2007 12:03 pm Post subject: Re: Levine's "Antonia
>> ..."
>>
>>

>>
>>
>

> *Quote: AGNI writes:*
>
> *"AGNI accepted Jeffrey Levine's "Antonia Refuses the Nectarines" many months*
> *ago -- long before the contest issue arose -- signed a contract with him,*
> *and he approved the online galleys also before we knew of any problem. We*
> *felt a strong ethical obligation to continue with the posting of this one*
> *poem."*
>
> *My Response:*
>
> *This is a SHOCKING post--the idea that AGNI editors would lower themselves*
> *to post anything serious on this site, let alone imply that they might not*
> *have published Jeffrey Levine's poem if the contest controversy were known*
>
> *to them is astounding. I'm ashamed for whoever made this post and is seeking*
> *to distance AGNI from a decision made about a poem, not a person, out of*
> *what--fear? AGNI has validated a witch hunt and will forever be damaged*
>
> *for*
>
> *doing so in my eyes. I intend to make sure as many others as possible know*
> *about AGNI's publication policy as seen in this post--in summary, AGNI*
>
> *will*
>
> *only publish poets who don't have any controversy attached to them (that*

> *they KNOW about of course) since it might brush off on AGNI and tarnish them*
> *in the eyes of a group of utterly talentless, bitter, conspiracy-driven, destructive-minded, wannabe-poets. AGNI fears Foetry? AGNI apologizes for an*
> *editorial decision because people are upset about a poet's actions in another arena? AGNI feels the need to defend itself for selecting a poem because the poet is under fire? And to the people HERE? It's beyond comprehension. Who the hell is going to stand up to this? There has GOT to*
> *be legal recourse to what these people are doing here, the casual and constant defamation of character, the damage to the field of poetry*
>
> *itself.*
>
> *Who NEEDS Foetry? What is it doing for poetry, other than systematically destroying the handful of presses and people who care enough to dedicate themselves to helping the art survive?*

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31. Joshua Kotin
CHICAGO REVIEW / UK / BANDITTO'S POETRY FOUNDATION
Mon 2 Apr 2007

Chicago Review's website [http://humanities.uchicago.edu/orgs/ review/] is now up-to-date. Please visit for information about the latest issue as well as a link to a special, downloadable pamphlet on the POETRY FOUNDATION by W. Banditto, Gent., which leads our new news section.

The news section also includes dates for the British poetry tour, which starts tomorrow in South Bend, IN!

Also on the site: the current issue (a special on British poetry) and subscriptions available for purchase!

As a limited time offer, all subscriptions of two years or more will receive a FREE book from FLOOD EDITIONS.

When ordering online, please note one of the following books in the comments field:

William Fuller, Watchword [http://www.floodeditions.com/new/ fuller_watchword.html]
Elizabeth Arnold, Civilization [http://www.floodeditions.com/new/ arnold_civilization.html]
Graham Foust, Necessary Stranger http://www.floodeditions.com/new/ foust_necessarystranger.html

Michael O'Brien, Sleeping and Waking [http://www.floodeditions.com/new/index.html]

Offer expires May 1, 2007.

I almost forgot: the site links to select reviews from the current issue: V. Joshua Adams on Lee Harwood, Michael Robbins on Martin Corless-Smith, Leila Wilson on Sarah Law, Bobby Baird on Peter Larkin, and Rusty Morrison on Thomas A. Clark!

Please staytuned to the site for more news and special offers . . .

| | | | | | | | | | | | | | | | | |

Chicago Review
5801 South Kenwood Avenue
Chicago Illinois 60637

http://humanities.uchicago.edu/orgs/review/

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32. Zoe Ward

Archipelago Books is looking for a new home!

Mon 2 Apr 2007

Dear all,

After a good run in our lovely DUMBO office, Archipelago Books will be in need of a new space beginning July 1st. While we would certainly prefer to stay in the DUMBO area, budget considerations leave us very, very open to other locations. If anyone knows of an open space --shared or otherwise-- that would accommodate two full-time and two part-time folks on a small budget, please contact me!

Archipelago Books is a 501(c)3 not-for-profit organization.

Best,

Zoe Ward
Editor & Publicist
Archipelago Books
25 Jay St. #203
Brooklyn NY 11201
T: [redacted]
F: [redacted]

Visit our new website!
www.archipelagobooks.org

↑ Index

33. Shankar, Ravi (English)
Unspeakable News...
Mon 2 Apr 2007

Just heard this and wanted to pass this on to those of you who know Jeet Thayil and Shakti Bhatt. I'm shocked and saddened beyond words.

Dear Ravi,
 In case you haven't heard from elsewhere, Shakti Bhatt, Jeet Thayil's wife died three days ago, apparently of food poisoning. Jeet is in Bangalore with his parents, in a sedated state, so I heard.
Priya

--
Priya Sarukkai Chabria
www.priyawriting.com <http://www.priyawriting.com>
6 Bella Vista
40/9Erandawane
Pune 411004
India

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[redacted]

↑ Index

34. Thomas savage
Re: Barack Obama
Mon 2 Apr 2007

This is not a very good poem and it is much too long. I hope nobody reads it but other poets on this list. It's nice that Obama once tried to write a poem. But his beautifully written book Dreams From My Father is much, much better writing than we have here. Regards, Tom Savage

Catherine Daly <[redacted]> wrote: first, the former pope was a poet, now...

http://news.independent.co.uk/world/americas/article2398887.ece

perhaps Martha Ronk cn shed some light on this?

The poetry of Barack Obama, aged 19

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies...

But I don't care anymore, cause

He took too damn long, and from

Under my seat, I pull out the

Mirror I've been saving; I'm laughing,

Laughing loud, the blood rushing from his face

To mine, as he grows small,

A spot in my brain, something

That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine, and
Makes me smell his smell, coming
From me; he switches channels, recites an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink,* my
Arms barely reaching around
His thick, oily neck, and his broad back; 'cause
I see my face, framed within
Pop's black-framed glasses
And know he's laughing too.
Underground
Under water grottos, caverns
Filled with apes
That eat figs.
Stepping on the figs
That the apes
Eat, they crunch.
The apes howl, bare
Their fangs, dance,
Tumble in the
Rushing water,
Musty, wet pelts
Glistening in the blue.
--
All best,

Catherine Daly
[redacted]

Now that's room service! Choose from over 150,000 hotels
in 45,000 destinations on Yahoo! Travel to find your fit.

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35. Catherine Daly
Re: complicit actions dismissed in a frenzy of greed
Mon 2 Apr 2007

---

annie finch

I suppose you're going to have to figure out how alternative american buddhism and western study of the religions and philosophies of ancient asia are?

me, but not in the ways this conversation seems to assume, also, a lot of this is in drafts for DEA and LOTUS and a hymnal project -- I'm really not interested in Blavatsky outside the religious revival in upstate NY that spawned mormonism, theosophy, and christian science, and really more interested in women-lead utopian communities from 1600-1800 in the US, but you will see that a lot of these same ideas continually return

mary baker eddy's hymn lyrics are really right up there with Wesley's child beating ones

this month, I'm trying to tour everyone with "Tzu" in the name as well as the five chinese books as a warm up for getting back to real poetry but doing a lot of floor refinishing instead

oh yeah and I ws briefly an astrologer; paper craft is partically dedicated to my friend wendy cohen who consulted on tarot for dummies

and I bought my copy of jack spicer at the bodhi tree, same place my dad bought his fave "find your leprechaun spirit guide" book

--
All best from la la land,
Catherine Daly
[redacted]

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36. Catherine Daly
Re: AGNI's Shocking Remarks
Mon 2 Apr 2007

foetry and discussions around it bring out the way that the value some place on the coterie and the usefulness of movements or schools comes into conflict with art and publishing in the academy and with what is called "po biz"

what foetry did in a valuable way was make public what many knew and many did not, which was that winning certain major prizes and garnering certain publications is about who one knows and who one studied with, the entire quid pro quo inherent in any business, except that unfortunately some people think the aura of art somehow conquers the business of publishing and education, which it doesn't; I think it ws valuable that some of this ws divorced from the poetry book publication raffle process, but of course the guy's gone a bit far if no one whose work is recognisable can enter any contest (though I will say that AGNI has struggled with dubious submission processes for as long as I can remember -- remember when they charged a reading fee for all submissions?)

but I think one thing it hasn't done is make people think about the coterie and the publishing collective, which could really use some examination; you know, it is pretty hurtful to be outside them, since they are exclusive, self politicing / self praising little cells of -- increasingly -- capitalism, or at least po biz

On 4/2/07, Robert Perlman <[redacted]> wrote:
> I'm not "undervaluing the importance of aesthetic conerns in poetry" I'm
> just not talking about that. It's not the subject I introduced here. If you
> don't care about the issue of editorial choice in re: to people's lives
> (try to think about it in re: to say, the Bolligen Prize controversy with
> Pound decades ago to get a grip on what I'm saying), that's fine.

--
All best,
Catherine Daly
[redacted]

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37. Dan Waber
ars poetica update
Mon 2 Apr 2007

The ars poetica project continues to connect at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: C. J. Allen, Anamaría Crowe Serrano, Tom Beckett, and Amy King.

Poems will appear this week by: Rick Benjamin, mIEKAL aND, Stephen Paul Miller, Denise Duhamel, and Jordan Stempleman.

A new poem about poetry every day.

Enjoy,
Dan

↑ Index

38. Robert Perlman
Defamation & AGNI's Spinelessness
Mon 2 Apr 2007

David Baratier wrote:

"I also do not see why Levine being accused of a problem with the way he runs his press should affect the acceptance of his poems into journals. This is heading into an ugly direction, what is next? Will AGNI apologize about publishing poems if a poet is accused of running a red-light? Maybe AGNI should apologize for all of the poems they publish until they get a spine."

THANK YOU David, for understanding the gravity of this situation. And yes, I agree completely about Cordle and his embittered miltia--why do they have this power to meddle and defame? Are poets in general just too frightened a group to stand up to it? It's quite amazing about AGNI--is Sven Birkerts afraid of what some librarian and his five followers think? Who's next?

Here is what I just posted there in re: to their new blood-sport with Levine's poetry. I won't provide easy links to the Foetry site because they don't deserve any more publicity than they've gotten already.

DEFAMATION - "An act of communication that causes someone to be shamed, ridiculed, held in contempt, lowered in the estimation of the community, or to lose employment status or earnings or otherwise suffer a damaged reputation."

If the many personal attacks and false statements made about Jeffrey Levine were only done by, and only believed by, people on this board, no one would care. Foetry has long been known to be a peculiar outpost of the online poetry world where a few bitter, rejected poet-types rattle around looking for something and someone to destroy instead of working on their own poetry or doing something creative or positive for the poetry community. The leader of this group of embittered, defeated people, is not even a poet himself, not even a wannabe poet, just a librarian with time on his hands, an inflated sense of moral self-worth, a burning self-righteousness, and lots of maliciousness in his heart.

He enjoys his nasty little games chasing poets around. Poets! Those super-powerful people in our society who are super-rich and preying on everyone. Right. One wonders why he doesn't turn his drive to rid the poetry world of corruption into something that's related to his own field of library science, something he presumably knows something about. Why does he insist on meddling in a field beyond his scope and competence? I suspect it's because poets are so easy to cow with words. Where else but on the internet could he get away with installing himself as a "leader" and proceed to incite attacks on other people and/or their work under the guise of "ethics"?

Everyone who has any experience in the world of poetry knows it's unfair. Wow! I wonder if that means the whole world is unfair? Gee whiz. The plain fact is: it is so hard for poets, so hard for poetry to thrive in the world, the mere existence of this board is offensive. What is its point? To drive presses and journals and poets themselves even further away from being able to survive? Is it really so hard to imagine that money is involved in the field of poetry, that there are those who *deserve* to be paid for their services, who *deserve* to make a living, just as in any other field? Yes, I'm talking about Jeffrey Levine, for starters. Mixing the contest up with his own editorial work--a mistake. Simple and obvious. Evil? Immoral? Are you out of your minds? It sure wasn't a very crafty way to bilk anyone, was it? Come on--Levine isn't stupid. But he is HUMAN. And humans make mistakes. Get over it! Why assume bad intentions? And why assume in your wildest dreams that Levine would appear HERE and make some kind of apology? And why in the world does this Christopher Woodman guy assume Jeffrey Levine owes HIM a personal apology? Talk about calling the kettle black--hubris, indeed! It's laughable, really. And, by the way, be honest--if that ever happened, would you all be satisfied and leave it alone? No. What you would say is: "It's too late, he should have apologized sooner." Or: "He's only apologizing because it's harming his press/business etc."

But--and this is the issue at hand--whether it was a mistake or not is BESIDE THE POINT--whatever Levine, or any poet, does in his or her life SHOULD NEVER BE CONSIDERED WHEN EVALUATING THE POEM. Isn't this EXACTLY what Foetry itself believes??

If anyone here had both talent in writing and an ability to improve over time, they would know that there are levels of improvement, that some editors (and teachers) are able to help writers improve and that some editors are much better at it than others. There seems to me a direct connection between those who cannot write and a disbelief in the whole concept of editing and/or teaching writing. I also see a connection between the least talented writers and poets and the most inflated egos. Kind of an 'American Idol' phenomenon. I see that here. In fact, people here seem to think they are editors themselves. They can't understand what an editor does, what Levine is so good at, what he

deserves to be paid for (it's WORK, folks! And it's a skill you learn through experience), so they thrash around and come to the conclusion that because they don't know what it is, it must not exist at all! Then in frustration, they attack his poetry and try to read it as evidence of a lack of personal or editorial integrity. Apples and oranges and mangoes. It would be funny, but since Foetry apparently has the power to influence AGNI's perceptions, it's not funny. AGNI is respected. Foetry is not. When a respected entity needs to cowtow and act without integrity for the purpose of pleasing an unrespected entity there is a serious, serious problem. The only motivation on AGNI's part can be fear of Foetry, fear of being connected to someone Foetry is against, and/or fear of selecting a poem by someone they disapprove of AS A PERSON--and that's WRONG. No matter WHO the poet is or what they have done. Talk about lack of editorial integrity! AGNI is the epitome of that, not Levine.

As for Foetry--it may have started with a good idea and with good intentions--to give a wake-up call to poetry contests. It has achieved that purpose (a purpose intitiated by Cordle to help his wife, a poet who had trouble winning a contest/getting published). But for the last couple of years it has been both a hellish and a ridiculous place, an embarassment to real poets, and now a frightening mob-mentality has taken over. (Though the "mob" seems to consist of about five or so people with nothing else to do). This self-serving board still has too much impact in the poetry world and they've strayed far beyond whatever competence they had, have made the contribution they will make. Foetry should have disappeared two years ago. Now, the very idea that a respected journal like AGNI would basically apologize--to Foetry, no less!--for choosing and printing a poem, because they have come to disapprove of a poet's actions in another arena of his life is the REAL final straw. Foetry does not deserve this kind of influence. Jeffrey Levine does not deserve this defamation of his character. The poetry world does not deserve to live in fear of a few know-nothing bullies. Foetry can and will be stopped.

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39. Ren Powell

FW: call for submissions: Babel,

Mon 2 Apr 2007

It's been brought to my attention that the recent call for submissions was riddled with misspellings. For the record, my email has Norwegian spell-check software. (And as most of you know, my spelling is poor to begin with).

I do hope that my dyslexic emails wouldn't lead people to think that ICORN is not worth the bandwidth.

———

Ren Powell

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40. Christophe Casamassima
The Cruelest Month reading series
Mon 2 Apr 2007

Hi, all, this month The Towson Arts Collective will be hosting the 2nd annual Cruelest Month reading series. Check out the press release below...

the Cruelest Month reading series
April 5, 12, 19, & 26 at 7:00 P.M.
Towson Arts Collective at the Towson Framing Gallery
410 York Road, Towson, MD, 21204
Christophe Casamassima, Curator

On April 5, 2007, Towson Arts Collective will host the second annual “Cruelest Month” poetry reading series for National Poetry Month at the Towson Arts Collective at the Towson Framing Gallery. Each week, we will invite a student, a current faculty member from a local University, and poet from the community who has experienced prominence (or notoriety…) to share their words and exchange views about the act of writing and its function in our public, private and creative lives. We also encourage those who’ll join us to bring their praises and complaints: writing, after all, implies a community, and it is necessary for the audience to have a voice, too.

“the Cruelest Month reading series” continues the tradition started last year at Towson university. The goal of the series is not so much to entertain the notion that poetry is recognized in the world every 12 months. Instead, we will unite the act of writing with a community of writers and readers who wish to discuss important topics concerning the state and place of poetry in our lives.

The readings have no schemata, no prefabricated goals, no ideals but to introduce the people of Baltimore to a critical and literary experience that is lacking in many literary and academic communities. It will function specifically as a locus of readings, questions, and ongoing conversation. Hopefully, this series will also encourage the formation of new and lasting relationships. With the revitalization of downtown Towson, this series will kick off a long line of programs, workshops and events at the Towson Arts Collective.

We will have the poets' books for sale, free chapbooks with the work of the readers, and we will also accept donations of books of poetry for our library. We will also be following the readings with a venture away from the campus to a local watering hole (for those who wish to continue the exploration).

Thanks go out to Ellis Finkelstein Inc. for so graciously lending us support and donating space for the reading series.

April 5

Carol Quinn
...holds degrees from the University of Houston, the University of Missouri-Columbia, and the University of Southern California, and is the recipient of C. Glenn Cambor and Donald Barthelme Fellowships in Creative Writing. Her poetry has appeared or is forthcoming in Pleiades, The Cincinnati Review, Colorado Review, The National Poetry Review, the American Literary Review, and elsewhere. She teaches in the English Department at Towson University.

Piotr Gwiazda
...poems have appeared in many journals, including Barrow Street, Columbia, Drunken Boat, Hotel Amerika, Margie, The Southern Review, Swink, and Talisman. He is the author of Gagarin Street (Washington Writers' Publishing House, 2005). He teaches at UMBC.

Joe Roads
A far cry from any late-breaking phenomenon in the music industry lies the acoustic poet. Joe Roads, an intensely captivating singer/songwriter, brings his powerful voice to this intriguing genre. With his combination of poetic lyricism as well as a psychedelic blues sound, Joe Roads gained the reputation of being epic and dramatic. What makes Joe Roads a special performer is his intensity, his sincerity and, his passion. Originally from Baltimore, Roads has been compared to Lenny Bruce for his sometimes, satirical and, out spoken approach to his performance. His songs are a melodious journey down a rhythmic river. With over 300 songs written in the past 13 years and, 10 CDs to his credit, Joe remains one of Baltimore's most prolific songwriters still on the circuit.

April 12

Julie Reiser
...is a still-widely-unpublished poet who has given up trying to write the Next Great American Novel and is currently at work on two manuscripts of poetry: A Brief Theory of Men and The Way of Dying, A Poetic Meditation on the Pratyabhijñã-hrdayam. Julie is also a full-time Lecturer in English at Towson University where she teaches courses in American literature, composition, writing for business and industry, and creative writing workshops. In her lack of spare time, she is also an ABD doctoral candidate at The Johns Hopkins University where she is working on her dissertation, The Problem of Consciousness and the Postmodern Mind: The Fiction of Nabokov, DeLillo, and Gibson.

Nicole Pekarske
...poems appeared in Poetry Daily, Georgia Review, Gettysburg Review, Virginia Quarterly, and similar journals in the US and UK. Her first book, Intermissa, Venus, was published by Cherry Grove in 2004. She teaches literature and writing at UMBC and the Writer's Center.

Joan Woytowitz
...received her Master’s Degree in Professional Writing from Towson University in 2005. She is an adjunct faculty member of the Community College of Baltimore County, where she teaches ESOL to adult students. She has presented workplace writing seminars locally and also tutors adults and young students in language arts. Joan has published essays in The Baltimore Evening Sun and was a columnist for Patuxent Publishing. She is a contributor to the This I Believe essay series sponsored by National Public Radio. An avid diarist, Joan would like to thank her journal for over fifteen years of devoted service as a sounding board for ideas—her poems, essays, and short stories all owe their origins to that wellspring of comfort and creativity.

April 19

Jeneva Stone
...lives in Bethesda, Maryland with her husband and two children. She is an active volunteer with Alice James Books, including work on fundraising, publicity, and readings. A recent graduate of the Warren Wilson MFA program, her work has appeared in Colorado Review, The New Hampshire Review, Tigertail: A South Florida Annual, and Beltway. She has recently been nominated for a Pushcart Prize.

M. Magnus
has a poetry book upcoming in Fall 2007 from Baltimore's Narrow House, Verb Sap. He is also festival coordinator of the Yockadot Poetics Theatre Festival, which seeks to showcase and define "poetics theatre": the application of contemporary poetics practices to performance and theatre. Events will focus mostly in the Del Ray neighborhood of Alexandria, Virginia April 26th--29th, 2007, with satellite events in Baltimore (on the 27th, at the 14 Karat Cabaret), and in other parts of Northern Virginia; the festival culminates with staged readings of plays by living poets on May 5th at the United States Patent and Trademark Organization building in Alexandria. Check out the festival website at www.yptfest.org M. lives in Alexandria with his wife, Manya, and their daughter Hero, age 7, and son Gryphon, age 1."

Kevin Hall
...is the reigning Czar of rooftop soccer (Towson University, Towsontown Garage, Thursday Nights at 10:30 P.M.) He is currently firing up the grill with a new batch of poems only he knows how to write. His work has appeared in the

first volume of Ambit, and has since burned holes in other magazines yet to come. You gotta see him!

April 26

Clarinda Harriss
...has taught poetry, poetic structures, and editing at TU for the entire length of human memory. She has advised the award-winning student litmag GRUB STREET for approximately that long as well. For a decade, she chaired the English Department. Her latest collection, AIR TRAVEL, came out in 2005; her next collection, DIRTY BLUE VOICE, is slated to make its debut at about the same time as this reading, but probably won't; look for it in May, perhaps at the bi-annual Poetry Orgy May 9.

Chezia Thompson Cager
...is an Alumni of the first African-American High School established west of the Mississippi (Sumner High School), she is a product of English Chairman Dorothy Matlock's idea of an artist-warrior. A graduate of Washington University (where she studied with Howard Nemerov and Watts Poetry Workshop Poet, K. Curtis Lyle; and Carnegie-Mellon University , her research studies in Nigeria, Jamaica and Haiti (in relationship to the work of Langston Hughes, Zora Neale Hurston and Wole Soyinka), have been the source of her Diaspora approach to poetic syntax, theatre direction and curatorial work, bringing image and text together. A member of Carolina African-American Writers Collective, she was born and raised in St. Louis Missouri on the Mississippi River. Her new compilation with Kendra Kopelke and Clarinda Harriss "When Divas Dance" is now available. "Teaching Jean Toomer's 1923 CANE" is also available through Peter Lang Publisher's special African American Literature series.

Elliott Knowles
"Glynn Kylle Plein neither accepts nor denies any connection to Elliot Randall Knowles, or any pomes published under either name. Any such literary masturbation is beneath Glynn Kylle Plein. Elliot Randall Knowles is a freak, a flake, a faux-cult. He knows nothing about nothing, and that's the story I am sticking to."

Cara Sands
...is super wonder μ in her spare time... she writes flash fiction and some poetry and has of late become a performative wunderbender. Come and see this woman do what you always wished your cat could do... hmm... OK that's weird but trust me she'll knock your socks off, eat 'em, and then challenge you on the 25 cent pony ride... OK that's weird too but there's no escaping it! Come, damn it!

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41. Michael Kelleher
Literary Buffalo E-Newsletter 04.02.07-04.08.07
Mon 2 Apr 2007

LITERARY BUFFALO
4.02.07-4.08.07

LITERARY BUFFALO IN THE NEWS

Ted Pelton Artvoice feature on Blazevox publisher, poet and chef Geoffrey Gatza:

http://artvoice.com/issues/v6n13/geoffrey_gatza

Flash Fiction by Shya Scanlon, who reads at Just Buffalo on Thursday:

http://artvoice.com/issues/v6n13/flash_fiction

If you missed Shelley Jackson Friday, read Christina Milletti's book review:

http://artvoice.com/issues/v6n13/half_life

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

4.04.07

Just Buffalo/Center For Inquiry Literary Cafe
Anthony Hughes & Verneice Turner_
Wednesday, 7 p.m._
Center For Inquiry, Amherst

4.05.07

Just Buffalo/Communique Flash Fiction
Shya Scanlan & Steve Huff
Fiction Reading
Thursday, April 5, 7 p.m.
Rust Belt Books, 202 Allen St., Buffalo

Shya Scanlon is an MFA candidate at Brown University. His work has been published in a variety of online and print publications, including Mississippi

Review, Guernica, 5_Trope, and Opium Magazine, which created a prose poetry contest in honor of his book-length series of seven line prose poems, "In This Alone Impulse."

Steven Huff is the author of a collection of poetry, The Water We Came From (FootHills Publishing, 2003), and a chapbook of poems, Proof (Two Rivers Review 2004). His fiction has won a Pushcart Prize, and has been short-listed for an O. Henry Prize. His poetry has been read on Garrison Keillor's The Writer's Almanac from Minnesota Public Radio. He lives in Rochester, NY, where he teaches writing at Rochester Institute of Technology and has a weekly radio show, "Fiction in Shorts" on WXXI-FM, and WJSL-FM. His next book of poems, More Daring Escapes, is forthcoming from Red Hen Press, and a collection of stories, A Pig in Paris, from Lake Affect Publishers.

4.06.07

Just Buffalo/Gusto at the Gallery
Nickel City Poetry Slam
Featuring: Bill MacMillan
Friday, April 6, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery
10 open slam slots: all readers welcome!
This is the last chance to win a spot in the 2007 Buffalo Poetry Slam Championship!

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8,15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. $195, $150 for members of Just Buffalo or the JCC

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer

critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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42. Stephen Vincent
Re: the language of living in a ghetto
Mon 2 Apr 2007

Is there a tie(a grip?) between Gingrich's insistence that the United State does not have to hear or sanction the knowledge of other (i.e. "ghetto") languages and the Supreme's Court ruling this morning that essentially sanctions the State (i.e. The Bush Regime) the continued right to hold prisoners in Quantanamo without a hearing(i.e., the right to challenge their status) in Civilian court?), and, by extension, the Regime's right to torture these captives while they are without legal status?

I suspect, by the way, that the new Defense Secretary Gates wants to close down Quantanamo so that he will not be accused and charged with war crimes - in the way that Rumsfeld, Carbonne, G Miller and others certainly will, and, in certain cases, already have been.

Ironically both the Court (Bush et al), and Gingrich share similar instincts to cut off the tongues of "aliens." What are they so afraid of, and why? With God on their side! Too!

Stephen V
http://stephenvincent.net/blog/

> *Even if it's on stupidity?*
>
> *On Sun, 1 Apr 2007, Maria Damon wrote:*
>
> *anyone who cites newt gingrich as an authority on *anything* is too stupid to pay attention to.*
>
> *At 9:22 AM -0500 4/1/07, mIEKAL aND wrote:*
> *Abolish bilingual education, Gingrich urges*
> *POSTED: 10:50 p.m. EDT, March 31, 2007*
>
> *http://www.cnn.com/2007/POLITICS/03/31/gingrich.bilingual.ap/index.html*
>
> *WASHINGTON (AP) -- Former House Speaker Newt Gingrich equated bilingual education Saturday with "the language of living in a ghetto" and mocked requirements that ballots be printed in multiple languages.*
>
> *"The government should quit mandating that various documents be printed in any one of 700 languages depending on who randomly shows up" to vote, said Gingrich, who is considering seeking the Republican presidential nomination in 2008. He made the comments in a speech to the National Federation of Republican Women.*
>
> *"The American people believe English should be the official language of the government. ... We should replace bilingual education with immersion in English so people learn the common language of the country and they learn the language of prosperity, not the language of living in a ghetto," Gingrich said to cheers from the crowd of more than 100.*
>
> *"Citizenship requires passing a test on American history in English. If that's true, then we do not have to create ballots in any language except English," he said.*
>
> *Peter Zamora, co-chair of the Washington-based Hispanic Education Coalition, which supports bilingual education, said, "The tone of his comments were very hateful. Spanish is spoken by many individuals who do not live in the ghetto."*
>
> *He said research has shown "that bilingual education is the best method of teaching English to non-English speakers."*
> *Spanish-speakers, Zamora said, know they need to learn English.*

> *"There's no resistance to learning English, really, among immigrants, among native-born citizens," he said. "Everyone wants to learn English because it's what you need to thrive in this country."*
>
> *In the past, Gingrich has supported making English the nation's official language. He's also said all American children should learn English and that other languages should be secondary in schools.*
>
> *In 1995, for example, he said bilingualism poses "long-term dangers to the fabric of our nation" and that "allowing bilingualism to continue to grow is very dangerous."*
>
> *Bilingual programs teach students reading, arithmetic and other basic skills in their native language so they do not fall behind while mastering English.*
>
> *On voting, federal law requires districts with large populations of non-English speakers to print ballots in multiple languages.*
>
> *==========*
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.asondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> *==========*

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43. heidi arnold
alternative spiritual traditions
Mon 2 Apr 2007

---

to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work? I've been looking at the occult aspects of Spicer's and Duncan's poetry, but I wonder if there are other streams to investigate, more current ones. what about I Ching, a la Cage? I guess machine-generated, -altered, work is in a sense aleatory in similar ways to what the earlier crew were digging into.

over & out,

tl

-- i wd agree with tom's skepticism regarding the new age or alternative spiritualities movements -- seems like religion in america often boils down to a question of -- how can this church improve my life -- how can this church give me a better deal -- make me more comfortable, more successful -- what have you -- richer -- that's not religion and that sure as hell is not art, if you ask me -- it's some kind of self-improvement program that belongs in the self-help section --

-- if ultimate questions of origins, god, can be used to stop wars, end poverty, remedy homelessness -- that's a whole different ball game -- it's no longer capitalism plus the protestant work ethic equals heaven on earth for the white middle class -- instead you get something that might require real selfless kinds of investment -- and in the end turn out with something that actually does create peace, end starvation, etc -- make the us govt stop the war on terror -- feed people who don't have enough money to go to the store -- as poets and prose writers, reveal the human face of suffering people -- people the US military apparatus has attacked and exploited and tortured --

Philip Jones Griffiths wrote, "The entire Iraq misadventure, based on lies and deception, required a compliant media for support, and so a deal was struck."

-- they can have their goddamn money

best to all,

heidi

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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44. Tom W. Lewis
Re: complicit actions dismissed in a frenzy of greed
Mon 2 Apr 2007

> *and I bought my copy of jack spicer at the bodhi tree, same place my dad bought his fave "find your leprechaun spirit guide" book*

well I was almost sued by a druid as an accessory to copyright infringement!

utopian communities are of interest to me, too, and you're right: many of them end up looking alike.

I'm reading ALL of Blake right now, and loving it, though he's a bit early to be a bona fide New Ager...

will have to read A. Finch and the others you mentioned -- Go Tzu! I love the Tzus!

Tom

"Jesus came as a savior, but Bob came as a salesman"
-- Church of the SubGenius

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45. Dan Coffey
Re: Defamation & AGNI's Spinelessness
Mon 2 Apr 2007

Easy there, Robert. Cordle's profession has nothing to do with, well, what he's been professing.

Dan, some other librarian

On 4/2/07, Robert Perlman <[redacted]> wrote:

> *It's quite amazing about AGNI--is Sven Birkerts*
> *afraid of what some librarian and his five followers think? Who's next?*

↑ Index

46. Gabriel Gudding
susan howe contact info
Mon 2 Apr 2007

Cd someone please backchannel Susan Howe's email address?

Thx,
gabe

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47. Hot Whiskey Press
Hot Whiskey's First Book Book (Hello Eshlemania)
Mon 2 Apr 2007

Reciprocal Distillations by Clayton Eshleman is ready for your devouring!

Poems in this collection address, in one way or another, artists and/or works of art, including the painters Joan Mitchell, Leon Golub, Francis Bacon, Caravaggio, Jean-Baptiste Corot, Henri Michaux and Henry Darger, among others.

Adrienne Rich has written that Eshleman is "a poet and translator who has gone more deeply into his art, its processes and demands, than any modern American poet since Robert Duncan and Muriel Rukeyser."

Reciprocal Distillations
by Clayton Eshleman
with a foreword by Roberto Tejada

ISBN 0-9786933-0-2
8.5" X 5.5" paperback
73 pp.
$14.95
Hot Whiskey Press

Available now at http://www.hotwhiskeypress.com/books.html

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Michael Koshkin & Jennifer Rogers
--
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www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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48. Stephen Vincent
Volver meets Shooter
Mon 2 Apr 2007

Say, if you are interested in male-female splits, a double-bill worth encountering in one weekend: Try seeing "Shooter" and "Volver" within 24 hours of each other. Ron Silliman, of recent, keeps implying that Ed Dorn's work, especially the later post-Gun Slinger stuff, rightly or wrongly, may be the embodiment of 'White Male Rage'. The shooter in "Shooter" is definitely the embodiment of rage and paranoia. Righeous marksman - to a fault - killer with 'good' cause. Good action movie, but ultimately, deadly 'heroic' skills aside, a very limited, boring character. Who could spend more than a minute with him as a person??

Volver, on the other hand (eye), is wall to wall rich movie. Ironically the guys here are disappeared, or, the one abuser bad guy, killed off early, and the focus of the film is on the women and the way in which they cope, hide and/or variously take charge of their lives in response to the consequences (and secrets) of an originating abuse (male). Unlike "Shooter" - even though "Volver" is permeated with apprehension (of 'being found out'), "Volver's" women provide rich, complex and courageous characters in spades. I wake up

the next day loving this film, and hating "Shooter" and the whole world and mentality it represents: a 'skilled' heroic male gone 'successfully" amuck big time killing off a bunch of other really fu'ked up males. (I really wonder how many the men among us go to such a film as if a visit to a "foreign world", and/or how many do or wish to identify with its representation of single minded heroic behavior?? And this is not to deny the films 'killing grounds' that have defined and grossly legitimized Bush life and global geography in the last six years)

Whatever constitutes 'gender studies' in this country, someone could have a good field day pairing these two. Plus define great art over mediocre junk!

Stephen V
http://stephenvincent.net/blog/

↑ Index

49. Alan Sondheim

sexdance and sololovely and goog urls below

Tue 3 Apr 2007

---

sexdance and sololovely and goog urls below

I'm writing after the uploading breathing down downloading on your end of the world, world's end, spatio, world's end, future anterior tempero.

I'm waiting first for the rendering of sexdance w/ Sandy Baldwin. These are getting increasingly sophisticated, problematic, uncomfortable, up/loaded. ok this is long but for the first time alien lifeforms appear on the boundary-level of an alternative world.

life lowers our expectations; life crawls under them.

I'm uploading the rendering of sexdance w/ Sandy Baldwin in Odyssey East down there by the shoreline where the world falls off, new moves, new days, new complexities of behavior.

I'm thinking of a theory but the theory falls flat-euclidean. Reading a biography of Celan, Benjamin's letters, neither help, are of use; they construct other interiors. China is on the shortwave.

The flat landscape remains impervious, unpunctured. A surface is a surface with a vengeance. The Dutch mafia. Netherlands on the shortwave.

At one point I tried to construct binary from topology; it doesn't hold, it slips out from under us. It's twenty-five years after the Falklands conflict. The Falklands broadcasting service carried on Radio Netherlands.

Byron wrote Heaven and Earth, which is most curious, and The Deformed Transformed, which I haven't yet approached. Deformation retains more than vestige of the original:

Every original is a deformation.
Every original is a deformation degree zero.

I get sick of Second Life; I will pack up and move there or move out. I don't want to live; I want to create. Living in any life is useless, exhausting, takes away from one or another realing. People suffering from Trauma from the Falklands. 250 died in the conflict, but 400 committed suicide.

sexdance production delay today high compression algorithm collapsed narratives and metanarratives codework visible through cyclical interventions and punctured primitives

http://www.asondheim.org/sexdance.mp4

sololovely - solo with looped primed inteferenced behaviors
this is yet another solo mocap dancework
http://www.asondheim.org/sololovely.mp4

duallovely from a different longtimeago world and another planet azure carter and foofwa d'imobilite older worked double solo duet
http://www.asondheim.org/goog.mp4

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50. Nic Sebastian
Re: NaPoWriMo
Tue 3 Apr 2007

I'm posting NaPo pieces daily at http://verylikeawhale.wordpress.com

Only day 3 and already tearing my hair out. It's productive to have that daily deadline and pressure though. Regards,

Nic Sebastian> Date: Sun, 1 Apr 2007 09:36:23 -0700> From: [redacted]> Subject: NaPoWriMo> To: [redacted]> > National Poetry Writing Month> > If you are participating, maybe you'd like to share> the blog on which your poems will appear each day? > > I have no hand in it, so if someone would kindly share> with the list the in's and out's, well, that'd be> helpful~> > Thanks!> > > >

_____
___> Sucker-punch spam with award-winning protection. > Try the free Yahoo! Mail Beta.> http://advision.webevents.yahoo.com/mailbeta/features_spam.html
_____ Live Search Maps – find all the local information you need, right when you need it. http://maps.live.com/?icid=wlmtag2&FORM=MGAC01=

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51. Dillon Westbrook
Re: NaPoWriMo
Tue 3 Apr 2007

I'm giving it a go here: http://artistsdailyalms.blogspot.com/ (and trying to stick with a theme too- uggh)
may also convince my co-bloggers to take up the mantle as well

On Apr 1, 2007, at 9:36 AM, amy king wrote:

> *National Poetry Writing Month*
>
> *If you are participating, maybe you'd like to share*
> *the blog on which your poems will appear each day?*
>
> *I have no hand in it, so if someone would kindly share*
> *with the list the in's and out's, well, that'd be*
> *helpful~*
>
> *Thanks!*
>
> _____
> *Sucker-punch spam with award-winning protection.*
> *Try the free Yahoo! Mail Beta.*
> *http://advision.webevents.yahoo.com/mailbeta/features_spam.html*

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52. UbuWeb
Scenes from Allen's Last Three Days on Earth as a Spirit (April 5, 1997 / 2007)
Tue 3 Apr 2007

Jonas Mekas - Scenes from Allen's Last Three Days on Earth as a Spirit (1997)

http://ubu.com/film/mekas.html

To mark the tenth anniversary of Allen Ginsberg's death (April 5, 1997), UbuWeb is featuring this remarkable video diary of Ginsberg in the days immediately before and after his death. Streaming and downloadable versions available.

__ U B U W E B __
http://ubu.com

___ The fish are biting. Get more visitors on your site using Yahoo! Search Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

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53. K. R. Waldrop

2 new titles from Burning Deck Press

Tue 3 Apr 2007

---

1. CATHERINE IMBRIGLIO
Part of the Mass
Poetry, 64 pages, offset, smyth-sewn
ISBN 978-1-886224-81-0 original paperback $14
ISBN 978-1-886224-82-7 original paperback, signed edition $20
Publication date: April 15, 2007

This first book of poems juxtaposes contemporary physics, personal and public history, and a passion for the sound of words with the structural arc of the Roman Catholic mass. The poems invest both in wordplay and in inquiry, wonder, disagreement, dissatisfaction and ethical urgency. This â€œmassâ€ is attuned to turmoil and to the challenges of our day.

â€œCatherine Imbriglio was born and lives in Rhode Island. Her poetry and criticism have appeared in magazines like American Letters & Commentary, Conjunctions, Denver Quarterly, Epoch, First Intensity, New American Writing, No: A Journal of the Arts, and in The Iowa Anthology of New American Poetries, ed. Reginald Shepherd. She has received an Untermeyer fellowship in poetry and a merit award in poetry from the RI State Council on the Arts. She teaches in the Expository Writing Program at Brown.

â€œFormally exploratory as her poems are, poetry is for her not a formal exercise but a necessity, a way to understand the world and the words with which we know itâ€â€”Reginal Shepherd â€œThis is a smart and wily book of poems, brilliant, clever, and courageous.â€â€”Bin Ramke

2. CRAIGâ€ˆWATSON
Secret Histories
Poetry, 80 pages, offset, smyth-sewn
ISBN13: 978-1-886224-83-4 original paperback $14
ISBN13: 978-1-886224-84-1 original paperback, signed edition $20
Publication date: April 15, 2007

Secret Histories is interested in the way history is constructed as an active engagement with a non-negotiable future, as opposed to the passive receipt of past â€œtruths.â€ â€œSteppe Workâ€ presents itself as recovered

fragments from the height of the Mongol Empire, the largest land-based empire in history. â€œLast Man Standingâ€ is offered in the classical form of a shepherdâ€™s calendar, counting down the last 12 months of the last man alive on earth. Between and through these sequences, the poem â€œPre/Scienceâ€ attempts to inhabit a present moment that is continually slipping into the layered time-keeping of human consciousness. In fragments and disjointed observations, the book tries to replicate and in fact become the process of â€œmakingâ€ history itself.

Craig Watson has published ten books of poetry, beginning with Drawing A Blank (Singing Horse Press, 1980), and most recently Free Will (Roof, 2000) and True News (Instance, 2002). Burning Deck has also published After Calculus (1988) and the chapbook Discipline (1986). His poems, essays and criticism have appeared in numerous journals.

Copies are available from:
Small Press Distribution, 1-800/[redacted]; www.spdbooks.org
In Europe: www.hpress.no

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54. Lewis LaCook

Three shadows - Xanax Pop by Lewis LaCook

Tue 3 Apr 2007

Three shadows April 3rd, 2007 The full moon trawls for ice behind Sheffield Centre. She likened it to swimming liquid vinyl, how quiescent bubbles effused solder, how her shoulders slipped out of place, leaving her staggering breathless through a ruddy underbrush, maybe even thatched. I was dreaming when I wrote this. I was interfacing with languaged. His evasiveness indicates that he has issues with relinquishing control to others. The trees on Clifton blacken and fan. He dreams this night about being prostrate before a car. That night of three shadows point me out. The same night of Housing Projects from the Seventies. She trawls a fur over stumps. She drags behind her those fractions of faces she thought to keep.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

The fish are biting.
Get more visitors on your site using Yahoo! Search Marketing.

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55. Fulcrum Annual
Robert Kelly in Harvard Square Sat April 7
Tue 3 Apr 2007

POET & FULCRUM'S CONTRIBUTING EDITOR ROBERT KELLY
READS FROM NEW WORK
SATURDAY APRIL 7, 2007 @ 7PM
LAME DUCK BOOKS/PIERRE MENARD GALLERY
12 ARROW STREET , CAMBRIDGETel: [redacted]. Email: [redacted]
FREE AND OPEN TO THE PUBLIC

LAME DUCK BOOKS, in conjunction with PIERRE MENARD GALLERY, is proud to present Robert Kelly -- poet, novelist and essayist -- who will read from new work this Saturday, April 7, at 7PM. The reading is free and open to the public, and there will be a reception in the author's honor to follow at which Mr. Kelly will be happy to sign copies of his books. Several titles will be available for purchase.

Kelly is the author of more than fifty books of poetry and several novels. His first book of poems appeared under the title Armed Descent in 1961, and ever since he has continued to assert his standing as one of America's finest experimental poets and one of our most intelligent and humane writers in general. Some of Kelly's more notable books include Red Actions: Selected Poems 1960-1993 and a collection of short fictions, A Transparent Tree. Many of his books -- nearly a shelf-full -- were published by the renowned Black Sparrow Press. He has received numerous awards, including the Los Angeles Times First Annual Book Award (1980) for Kill the Messenger Who Brings Bad News and the American Book Award, Before Columbus Foundation in 1991 for In Time.

Robert Kelly was born in September of 1935 in Brooklyn , New York . He attended City College , from which he graduated in 1955, continuing his studies at Columbia University . In 1961 he became professor of English Literature at Bard College , where he continues to teach today.

Kelly's most recent books are Lapis (Black Sparrow Press, 2005), Shame = Scham: a Collaboration with Birgit Kempker (McPherson, 2005), Threads (First Intensity Press, 2006) and May Day, published by Parsifal Editions in 2006.

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56. Murat Nemet-Nejat

Re: alternative spiritual traditions

Tue 3 Apr 2007

Heidi,

Thank you for the eloquent post.

Murat

On 4/2/07, heidi arnold <[redacted]> wrote:
>
> to open this topic up to poetics, are there writers out there using New
> Age or alternative spiritual traditions in their work? I've been looking
> at the occult aspects of Spicer's and Duncan's poetry, but I wonder if
> there are other streams to investigate, more current ones. what about I
> Ching, a la Cage? I guess machine-generated, -altered, work is in a
> sense aleatory in similar ways to what the earlier crew were digging
> into.
>
> over & out,
>
> tl
>
> -- i wd agree with tom's skepticism regarding the new age or alternative
> spiritualities movements -- seems like religion in america often boils
> down
> to a question of -- how can this church improve my life -- how can this
> church give me a better deal -- make me more comfortable, more successful
> --
> what have you -- richer -- that's not religion and that sure as hell is
> not
> art, if you ask me -- it's some kind of self-improvement program that
> belongs in the self-help section --
>
> -- if ultimate questions of origins, god, can be used to stop wars, end
> poverty, remedy homelessness -- that's a whole different ball game -- it's
> no longer capitalism plus the protestant work ethic equals heaven on earth
> for the white middle class -- instead you get something that might require

> real selfless kinds of investment -- and in the end turn out with
> something
> that actually does create peace, end starvation, etc -- make the us govt
> stop the war on terror -- feed people who don't have enough money to go to
> the store -- as poets and prose writers, reveal the human face of
> suffering
> people -- people the US military apparatus has attacked and exploited and
> tortured --
>
> Philip Jones Griffiths wrote, "The entire Iraq misadventure, based on lies
> and deception, required a compliant media for support, and so a deal was
> struck."
>
> -- they can have their goddamn money
>
> best to all,
>
> heidi
>
> --
> www.heidiarnold.org
> http://peaceraptor.blogspot.com/
>

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57. Thomas savage

Re: alternative spiritual traditions

Tue 3 Apr 2007

If by alternative spiritual traditions and New Age, you include Buddhism, there are many poets who "use" this tradition in their poetry, including myself, occasionally. Also both Cage's music and his poetry were clearly influenced by Buddhism and possibly Taoism also, although my memory is uncertain about the latter. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: Heidi,

Thank you for the eloquent post.

Murat

On 4/2/07, heidi arnold wrote:
>
> to open this topic up to poetics, are there writers out there using New
> Age or alternative spiritual traditions in their work? I've been looking

> at the occult aspects of Spicer's and Duncan's poetry, but I wonder if
> there are other streams to investigate, more current ones. what about I
> Ching, a la Cage? I guess machine-generated, -altered, work is in a
> sense aleatory in similar ways to what the earlier crew were digging
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> tl
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> -- i wd agree with tom's skepticism regarding the new age or alternative
> spiritualities movements -- seems like religion in america often boils
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> to a question of -- how can this church improve my life -- how can this
> church give me a better deal -- make me more comfortable, more successful
> --
> what have you -- richer -- that's not religion and that sure as hell is
> not
> art, if you ask me -- it's some kind of self-improvement program that
> belongs in the self-help section --
>
> -- if ultimate questions of origins, god, can be used to stop wars, end
> poverty, remedy homelessness -- that's a whole different ball game -- it's
> no longer capitalism plus the protestant work ethic equals heaven on earth
> for the white middle class -- instead you get something that might require
> real selfless kinds of investment -- and in the end turn out with
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> that actually does create peace, end starvation, etc -- make the us govt
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> Philip Jones Griffiths wrote, "The entire Iraq misadventure, based on lies
> and deception, required a compliant media for support, and so a deal was
> struck."
>
> -- they can have their goddamn money
>
> best to all,
>

> heidi
>
> --
> www.heidiarnold.org
> http://peaceraptor.blogspot.com/
>

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

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58. Zoe Ward
Czech & Polish poetry launch - April 11th @ 192 Books
Tue 3 Apr 2007

Join Archipelago Books & Ugly Duckling Presse for an evening of Czech and Polish poetry...

Bill Johnston, Edward Hirsch, & Matthew Sweney
read and discuss the works of Tadeusz Rozewicz & Ivan Blatny
Wednesday, April 11th @ 7 p.m.
192 Books
192 Tenth Avenue
New York, NY
www.192books.com
Free and open to the public.

Edward Hirsch will introduce the work of Tadeusz Rozewicz, the brilliant post-war Polish poet. Bill Johnston reads from his translation of Rozewicz's three-book collection "new poems" (Archipelago Books, April 2007). Matthew Sweney reads from his translations of Ivan Blatny's work included in "The Drug of Art: Selected Poems" (forthcoming from Ugly Duckling Presse).

Written in a pared-down, direct language, and filled with allusions to everything from philosophy to TV talk shows, the poetry of TADEUSZ ROZEWICZ encompasses the complexity that is human experience in the early 21st century. Rózewicz's unique voice, formed during his experiences as a member of the Polish resistance in World War II, and honed by decades living under communist rule, holds a merciless mirror up to the crimes and excesses of the poet's lifetime.

Lost to the world for twenty-five years, IVAN BLATNY was, according to the Czech Ministry of Culture, “one of the most significant Czech poets of the twentieth century.” Blatny fled Czechoslovakia after the Communist coup in

1948, spending the rest of his life in England. This volume spans fifty years of his career and is notable for being the first major collection of Blatny's work in English, including multi-lingual poems and some poems written mostly or entirely in English. Václav Havel has written: "The verses and fate of the poet Ivan Blatny . . . complete the fate of Czech literature, which transcended the borders of the nation, often struggling for survival."

EDWARD HIRSCH is the author of six books of poems. His collection "For the Sleepwalkers" (1981) received the Lavan Younger Poets Award from The Academy of American Poets and the Delmore Schwartz Memorial Award from New York University. Hirsch is currently the president of the John Simon Guggenheim Memorial Foundation.

BILL JOHNSTON's translations include Gustaw Herling's "The Noonday Cemetary and Other Stories" and Jerzy Pilch's "His Current Woman," among many others. He received the 2005 AATSEEL (Slavicists' Association) translation award for his translation of Magdalena Tulli's "Dreams and Stones," which is a current finalist for the Dublin IMPAC Literary Award.

MATTHEW SWENEY is a former resident of Maine and NYC, now residing in Olomouc, Czech Republic, where he is a teacher, translator and editor. He has edited numerous volumes of American literature in Czech translation, and is one of the main organizers of Slova bez hranic/Words without Borders, the annual Czech international poetry festival. He is currently working on an anthology of Czech love poetry in English translation. This is his first public performance in the NY metropolitan area since his punk band broke up in the 1980s.

Zoe Ward
Editor & Publicist
Archipelago Books
25 Jay St. #203
Brooklyn NY 11201
T: [redacted]
F: [redacted]

Visit our new website!
www.archipelagobooks.org=

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59. Suzanne Burns
Re: AGNI's Shocking Remarks
Tue 3 Apr 2007

On 4/2/07, Catherine Daly <[redacted]> wrote:

> *but I think one thing it hasn't done is make people think about the coterie and the publishing collective, which could really use some examination; you know, it is pretty hurtful to be outside them, since they are exclusive, self politicing / self praising little cells of -- increasingly -- capitalism, or at least po biz.*

I think what Catherine is saying is very fair, and I would agree that more examination of poetry publishing is in order (and doesn't seem to be happening).

I am not a fan of Foetry by any means (I think the way they run their forums in particular invites scurrilous and careless gossip, and Alan Cordle would do better with considerably less heart on his sleeve self-righteousness), but their core criticism-- that poetry publication and prizes have become contaminated by rampant cronyism-- is valid. I can think of at least one case where they absolutely caught someone with their hand deep in the cookie jar.

As for Agni, their editors should have policies about this sort of thing. I don't know a thing about this particular controversy, but if it is valid and not just s slanderous rumor (too much of that on the Foetry site) it deserves to be taken seriously.

I've never sent my poems to Agni-- yikes, they used to charge a reading fee? Considering that most manuscripts get read by an unpaid student volunteer who spends ten minutes tops on reading and stuffing the rejection slip into the self-addressed stamped envelope, that is pretty brazen.

Suzanne

↑ Index

60. joseph bradshaw
The Way Birds Become
Tue 3 Apr 2007

Hi Poetics Listers,

My chapbook, The Way Birds Become, is now available from Weather Press.

It is handbound, in an edition of 125, $7 (postage paid)

See weatherpress.blogspot.com for ordering & other info.

You can read earlier versions of a few of the poems from the book here:

http://notellmotel.org/poem_single.php?id=496_0_1_0
www.caffeinedestiny.com/poetry/bradshaw.html
http://www.kulturevulture.org/bradshaw.html
http://www.webdelsol.com/DIAGRAM/6_2/bradshaw.html

Best--
Joseph

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61. Marzahl, Kevin M
We Weep What We Saw
Tue 3 Apr 2007

"All my life I've heard one is many."

I was going to call this "psychecology," but just yesterday I found the neologism has been claimed (although under Creative Commons license). Indeed, it has become something of a cosmic joke: each time I arrive at a conclusion, I find someone has been there before me and I am forced to reinvent myself on a neverending spiral staircase anew.

I am a slow man who used to train with members of a team called Tortuga here in Bloomington. Having little Latin and less Greek, I do not understand all of Rexroth's "The Phoenix and the Tortoise," but I know in my heart the truth of its final lines: "deep in the empty mountain melts / The snow of Winter and the glaciers / Of ten thousand thousand years."

What have I learned from what we taught me this spring?

We live in metaphor, metaphor lives in us. Philosophy in the flesh. Truths assemble in my honeyed, smoked heart. What's the line? Good to eat for a thousand years? Truths assemble according to a transversal logic beyond my ken. For example: Expatiate to expiate, I once wrote, because those were the doppelganger words that leapt as in 3-D from the pages of Charles Brockden Brown.

Now I find myself a father and a son walking a worldly city with which I exchange letters. Priorities. Meandering fathers my thoughts. But like Prairie, I do not know my mother, unless she is a cyborg. Assemblages traverse genres and media. The theory of assemblage is itself an assemblage, a phenomenon that illustrates this difficult truth: we construct our truths upon an infinite, parabolic transmission or iteration of a diverse array of loopy paradoxes and tautologies. We need others to see ourselves clearly, and this includes animals and machines. This is what I mean when I say "ecology" and "ethology," yet others hear only "Heidegger" when I say so. I have had my fill of tyrannical theoretical superegos, including my own. If unitarianarchy or chaosmosis is starvation, so be it.

If I am dumb, deaf, and blind, who is not a bricoleur, cast the first stone already. This is my letter to the world wide web, an information superhighway. I ride a bi-cycle, but then again, vehicles are arbitrary.

R2D2s across the country deliver holograms. Show me yours, I'll show you mind.

712 W. 8th St.
Bloomington IN 47404
[redacted]

Kevin Marzahl, 3 April 2007

↑ Index

62. Tisa Bryant

Bryant/Koestenbaum/LaFarge @ REDHEAD, April 3, 2007 6-8p

Tue 3 Apr 2007

NYC reading; please come!

_____

My concern is never art, but always what art can be used for.

Gerhard Richter

Begin forwarded message:

> *From: "Chris Stackhouse" <[redacted]>*
> *Date: March 29, 2007 12:20:16 AM EDT*
> *To: [redacted]*
> *Subject: Reading NYC/April: First Tuesday's Reading Series @ REDHEAD, April 3, 2007 6-8p*
>
> *First Tuesday's at REDHEAD*
> *Coordinated and Hosted*
> *by Christopher Stackhouse*
>
> *REDHEAD*
> *Lower Manhattan Cultural Council*
> *125 Maiden Lane 2nd Floor NYC 10038*
> *Phone: [redacted]*
>
> *Tuesday, April 3, 2007 6p- 8p*
>
> *The poets/readers will be:*
>
> *Wayne Kostenbaum*
> *Tisa Bryant*
> *Paul La Farge*

Reader Bios:

Wayne Koestenbaum has published five books of poetry: Best-Selling Jewish Porn Films, Model Homes, The Milk of Inquiry, Rhapsodies of a Repeat Offender, and Ode to Anna Moffo and Other Poems. He has also published a novel, Moira Orfei in Aigues-Mortes, and five books of nonfiction: Andy Warhol, Cleavage, Jackie Under My Skin, The Queen's Throat (a National Book Critics Circle Award finalist), and Double Talk. He wrote the libretto for Michael Daugherty's opera, Jackie O. Koestenbaum's next book, Hotel Theory, will be published in May 2007. He is a Distinguished Professor of English at the CUNY Graduate Center, and currently also a Visiting Professor in the painting department of the Yale School of Art.

Tisa Bryant's writings, Unexplained Presence (forthcoming, Leon Works, 2007), andTzimmes (A+Bend Press, 2000) traverse the boundaries of genre, culture and history. Her writing has appeared inBombay Gin,Chain,Hatred of Capitalism,Pom2,andXantippe. She is currently at work curating a meditation on identity, visual culture, and the lost films of Black auteur Justine Cable. She is a founding editor of The Encyclopedia Project, and teaches composition and literature at St. John's University.

Paul La Farge is the author of two novels, The Artist of the Missing and Haussmann, or the Distinction. His stories have appeared in Story, Fence, McSweeney's, and elsewhere. He is a semi-regular contributor to The Believer. He received a Guggenheim fellowship in 2002, and won the Bard Fiction Prize in 2005. His third book, The Facts of Winter, was published by McSweeney's Books in 2005.

at REDHEAD
Lower Manhattan Cultural Council
125 Maiden Lane 2nd Floor
New York, NY 10038
Phone: [redacted]
http://www.lmcc.net/

contact Jeanne Gerrity @ Phone: [redacted] *ext: 108*

DIRECTIONS: A/C/J/M/Z/2/3/4/5 to Fulton St. / Broadway-Nassau stop. Exit near intersection of William St. and Fulton St. Go South on William St. towards John St. Turn left onto Maiden Ln. (Legion Memorial Sq.) Walk 2 1/2 blocks. The building is on your left between

Pearl St. and Water St.

Poems/Quotes:
---

am too!
are not,
am too,
are not,

older than you are,
are not,
am too,
I'm twelve,
I'm twenty,
I'm fifty,
I'm a hunnert,
I'm a hunnert
THOUSAND,
I'm a million billion -
Children, hush!
-are not,
are too,
I'm the same as you,
are not,
am too,
I'm dead,
me too,

I was dead BEFORE you were born,
not me
I'm infinity,
me too,
are not,
am too,
are not!
am too!

"age of consent",
by Gary Fisher, from Gary in Your Pocket Stories
and Notebooks

" The creative thinker is capable of alternating between differentiated and undifferentiated modes of thinking, harnessing them together to give him service for solving very definite tasks."

- from "The Hidden Order of Art: A Study in the Psychology of Imaginatin in Art

by Anton Ehrenzwieg

"15 June 1984. Lack of culture, directness, immediacy, spontaneity, aunthenticity(!): this is pared-down art, which avoids all artificiality,
which no longer tries to take us in, which eliminates as a distraction all
artistic skill and all complexity of reference. Brutal, stupid, and brazen,
like a peepshow (i.e., unequivocally pared-down ballet): therefore radical, and therefore exactly what we need - what liberates us from cultural constraints - what is really going to make us happy."

- from "Notes 1984, The Daily Practice of Painting" by Gerhard Richter
---

TO THE SALMON-PINK CARESSES OF THE LEAF a thousand times half-opened and fixed detached offered as music to the fires and long trains of spangles
waved and crazy so said and splashed in glory and rockets screamed and painted to the pearly distinct braids to the solitudes seen all mixed up
with the caressing burned distillations to the branches and to the raised
hangings to the sordid little secrets and to the unfortunate discoveries in
digestions and prayers vomited from a point into far enamored sumptuous arabesques and ritornellos of the decompositions and tears to the spattered
and festooned arcs labors torn in perfumes and in crowns and diabolic sated
processions to the tendernesses prepared disappeared and undone so late of
each long trajectory revolted enveloped stretched in the woods to hooked and
shredded trances in meat and bone unfolded into veils and vellums oars smack
raised in flames and good-byes rigorously projected as bait to the crowd of
mirrors aping the drained apparition at the bottom of the raised lakes of

> *the sun with large brush strokes painting three quarters of the sideboard*
> *buried in the mess of hairs of the fur caulking with cotton waste the belly*
> *open to the light with large strokes of the icy roof of the stretched sheet*
> *of the water armor screamed at the window with all the strength of the gay*
> *bouquet in plucked apparel to all chance and risk imagined.*
>
> *- from The Burial of The Count of Orgaz and Other Poems, Untitled from April 26, 1943, by Pablo Picasso - Translated from the French by Pierre Joris*
>
> ---
> ---
>
> *Sooner, xo - CS*
>
> *Please forward.*

↑ Index

63. Sina Queyras
wershler-henry
Tue 3 Apr 2007

Well it isn't poetry, but it is a great Canadian poet. Darren Wershler-Henry's book on the history of typewriting gets some attention from the New Yorker.

http://www.newyorker.com/arts/critics/books/2007/04/09/070409crbo_books_acocella

↑ Index

64. St. Thomasino
E·ratio 8 Redux + Call
Tue 3 Apr 2007

E·ratio 8 is online.

http://www.eratiopostmodernpoetry.com

With poetry by: Anne Gorrick, Marci Nelligan, Donald Wellman, Jody Porter, Nicholas Manning, Chad Sweeney, Christine Hamm, MTC Cronin, Amanda Laughtland, David Chikhladze, Jonathan Minton, and Scott Wilkerson

E·ratio is reading for poetry for issue 9, the Spring 2007 issue.

Please see the Contact Page for guidelines before sending.

http://www.eratiopostmodernpoetry.com

Edited by Gregory Vincent St. Thomasino

↑ Index

65. heidi arnold

Re: alternative spiritual traditions

Tue 3 Apr 2007

Murat,

thanks for your kind note. i have here some photos of slain iraqi children from the war. their bodies dressed in their own blood, and torn cloth. they died. they are gone. it has to stop. what is american poetry if it ignores things like this? can it claim to be spiritual in anyy sense at all? just my questions.

thanks for previously mentioning your translation of Ece Ayhan, excellent!

best,

heidi

On 4/3/07, Murat Nemet-Nejat <[redacted]> wrote:
>
> Heidi,
>
> Thank you for the eloquent post.
>
> Murat
>
> On 4/2/07, heidi arnold <[redacted]> wrote:
> >
> > to open this topic up to poetics, are there writers out there using New
> > Age or alternative spiritual traditions in their work? I've been looking
> > at the occult aspects of Spicer's and Duncan's poetry, but I wonder if
> > there are other streams to investigate, more current ones. what about I
> > Ching, a la Cage? I guess machine-generated, -altered, work is in a
> > sense aleatory in similar ways to what the earlier crew were digging
> > into.
> >
> > over & out,
> >
> > tl

> >
> > -- i wd agree with tom's skepticism regarding the new age or alternative
> > spiritualities movements -- seems like religion in america often boils
> > down
> > to a question of -- how can this church improve my life -- how can this
> > church give me a better deal -- make me more comfortable, more
> successful
> > --
> > what have you -- richer -- that's not religion and that sure as hell is
> > not
> > art, if you ask me -- it's some kind of self-improvement program that
> > belongs in the self-help section --
> >
> > -- if ultimate questions of origins, god, can be used to stop wars, end
> > poverty, remedy homelessness -- that's a whole different ball game --
> it's
> > no longer capitalism plus the protestant work ethic equals heaven on
> earth
> > for the white middle class -- instead you get something that might
> require
> > real selfless kinds of investment -- and in the end turn out with
> > something
> > that actually does create peace, end starvation, etc -- make the us govt
> > stop the war on terror -- feed people who don't have enough money to go
> to
> > the store -- as poets and prose writers, reveal the human face of
> > suffering
> > people -- people the US military apparatus has attacked and exploited
> and
> > tortured --
> >
> > Philip Jones Griffiths wrote, "The entire Iraq misadventure, based on
> lies
> > and deception, required a compliant media for support, and so a deal was
>
> > struck."
> >
> > -- they can have their goddamn money
> >
> > best to all,
> >
> > heidi

> >
> > --
> > www.heidiarnold.org
> > http://peaceraptor.blogspot.com/
> >
>

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

66. Richard Jeffrey Newman

Why Persian Literature? Why Now? Tending Saadi's Garde ns in the 21st Century

Tue 3 Apr 2007

NYU Persian Cultural Society Presents/Co-sponsored by Persian Arts Festival

Come hear poet & translator Richard Jeffrey Newman read from his two books of translations, Selections from Saadi's Gulistan & Selections from Saadi's Bustan (both published by Global Scholarly Publications.) Newman's Bustan has been called "fine and engaging" by Professor John Moyne and "a milestone in literary history" by Bob Holman. Richard Jeffrey Newman, Literary Arts Director for Persian Arts Festival, is an Associate Professor in the English Department at Nassau Community College and is the author of The Silence Of Men (CavanKerry Press 2006), a book of his poems.

Thursday, April 5, 2007 8 PM
New York Univiersity, Kimmel Center Room 802
60 Washington Square South b/w LaGuardia & Thompson
N & R to W. 8th or 6 to Astor Place

↑ Index

67. Tim Peterson

SEGUE PRESENTS CACONRAD / KENWARD ELMSLIE

Tue 3 Apr 2007

The Segue Reading Series presents

CACONRAD & KENWARD ELMSLIE

Saturday, April 7, 2007
4PM (sharp!)
at the Bowery Poetry Club

(308 Bowery, just north of Houston)
$6 admission goes to support the readers

hosted by Erica Kaufman & Tim Peterson

CAConrad's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poets (www.PhillySound.blogspot.com). His book Deviant Propulsion was published in 2006 by Soft Skull Press.

“It Really Was For Love”

one day we
said let’s
replicate
flowers
and not
buy real
ones any
more

Kenward Elmslie's recent publications include Agenda Melt, Snippets, Cyberspace, all with visuals by Trevor Winkfield, and Routine Disruptions, selected poems.

from Saga of Skunk’s Misery

“Thaw”

Farmer Martin’s widow
of old-time bulk
is picking dandelion greens
as mutt strains at rope
to nip Land Rover tires.
I wave too soon.
She cranes too slow—
in rear-view mirror,
back picking dandelion greens.

* * *

To see the entire Winter/Spring 2007 Segue Reading Series, please visit:

http://www.seguefoundation.com/calendar.htm

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68. Thomas Devaney
A few items from Philadelphia
Tue 3 Apr 2007

Please read thomasdevaney blogspot for the following items:

http://thomasdevaney.blogspot.com/

* Report from Philadelphia (2/1/07) for spring Poetry Project Newsletter

* Reading by Devaney & Coletti April 4th Writers House

* Salad Days: A Toast to Aaron Igler & Kelly Cobb

* 100-Mile Suit: Fiber to Finish (Wired Magazine article on 100-mile suit)

* No Silence Here, Enjoy the Silence, at Locally Localized Gravity

--http://thomasdevaney.blogspot.com/

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69. David Baratier
Re: alternative spiritual traditions
Tue 3 Apr 2007

I am not sure that I will be accurately answering this thread as Duncan was much more based on mythos than I usually enjoy (but I appreciate his sense of the line and durative, over line, breath) and Spicer does not hit me as being spiritual whatsoever in fact his poems are emptied of that resin.

But they both had poetics written behind their work that suggested spirituality. So are you looking for suggestions of poets who have a spiritual poetics? Those whose poetry deals with spiritual or religious elements? Those who use poetry or spiritual ritual or practice within their poems (like mentioning it)? Or those who use poetry or spiritual ritual or practice as a process to form their poems?

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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70. David Baratier
review copy
Tue 3 Apr 2007

I have one review copy (a pre-publication manuscript clip version w/ scratch and sniff postcard as sent to larger reviewers) left of Rachel Simon's new collection if you are interested in taking a look at it for possible review. If you do something with it I will send real book after.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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71. Sina Queyras
Mary Burger at Haverford, Thursday April 5
Tue 3 Apr 2007

A Reading by Mary Burger
Haverford College
Thursday, April 5
4:30pm - 6:00pm
CHASE HALL
104 Auditorium
Haverford, PA
Tea at 4:15

Please email if you need directions.

Cheers,
Sina

http://www.maryburger.com/bio.htm

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue

Haverford, PA 19041-1392
[redacted]

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72. Kerri Sonnenberg

Discrete Series + Chicago Review= Andrea Brady, Peter Manson & Keston Sutherland this Friday

Wed 4 Apr 2007

_____THE DISCRETE SERIES & THE CHICAGO REVIEW @ ELASTIC_____

present..:::: Andrea Brady:::::::Peter Manson:::::Keston Sutherland:::

The Chicago Review is launching its next issue-- a special on British poetry-- with a release party/reading featuring three of the four poets featured in the issue.

Friday, April 6th @ 8PM / 2830 N. Milwaukee Ave. 2nd Floor/ ***$0 suggested donation / BYOB and some refreshments available

> *Andrea Brady was born in Philadelphia, studied at Columbia University and then at Cambridge, and now teaches early modern literature at Brunel University in London. Her books of poetry include Embrace (Object Permanence, 2005) and Vacation of a Lifetime (Salt, 2001). Most recently, her long poem ³Wildfire,² a verse essay on obscurity and illumination, was published on Dispatx.com. With Keston Sutherland, Andrea runs the small press Barque. She is also Director of the Archive of the Now, a site featuring readings by nearly 100 contemporary British-based poets which she commissioned and collected.*
>
> *Peter Manson was born in Maryhill, Glasgow, Scotland, in 1969. He studied English at Glasgow University (lots of Old English and other medieval). He co-edited (with Robin Purves) the experimental/modernist poetry journal Object Permanence (19941997, now re-actived as a pamphlet publisher). He has worked as a proofreader, editor, staple remover, civil servant and was the 20052006 Judith E. Wilson Visiting Fellow in Poetry at the University of Cambridge. His books include Before and After Mallarmé (Survivors¹ Press, 2005), Adjunct: An Undigest (Edinburgh Review, 2005), For the Good of Liars (Barque, 2006). His website, Freebase Accordion, can be found at www.petermanson <http://www.petermanson/> .com. He still lives in Glasgow.*
>
> *Keston Sutherland was born in Bristol, England in 1976. He studied at Cambridge and Harvard. He lives in Brighton and has worked there since 2004 as a lecturer in English literature and critical theory at the University of Sussex. With Andrea Brady he is the co-editor of Barque Press (www.barquepress.com <http://www.barquepress.com/>); he also edits the neopreraphaelite totalitarianist journal quid (back issues of which can*

> *be read online via the Barque site) and co-edits the anonymous reviews website On Company Time with Justin Katko. Poems authored by Keston have been published in French, German, and Chinese translations. Current writing projects include an annotated edition of the critical prose works of J.H. Prynne and a theoretical study of the meaning and consequences of stupefaction in western real life. A bibliography of essays, reviews, and books of poetry, together with some reviews and links, can be found on Keston¹s page on the University of Sussex website or at Barque; some readings are available on Archive of the Now.*

ELASTIC is a multi-disciplinary performance space run by the Elastic Arts Foundation. EAF is a 501(c)(3) tax exempt non-profit arts organization, producing arts events in Chicago. For more information about EAF or directions to the space, visit http://www.elasticrevolution.com

Founded in 2003, the Discrete Series is a monthly literary series featuring poetry and other text-driven types of performance. For more information about this or upcoming events, email [redacted].

Coming Up...

May 11 :: Kate Colby and Lisa Fishman

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73. Michael Alain Soubbotnik

Re: wershler-henry

Wed 4 Apr 2007

Bad link, it seems.One hist the New Yorker all right, but an error page...

Michael A. Soubbotnik
Université de Marne-la-Vallée
UFR Lettres Arts Communication
EA3349 LISAA

> *De : Sina Queyras <[redacted]>*
> *Répondre à : UB Poetics discussion group <[redacted]>*
> *Date : Tue, 3 Apr 2007 14:03:39 -0400*
> *À : "[redacted]" <[redacted]>*
> *Objet : wershler-henry*
>
> *Well it isn't poetry, but it is a great Canadian poet. Darren Wershler-Henry's book on the history of typewriting gets some attention from the New Yorker.*
>
> *http://www.newyorker.com/arts/critics/books/2007/04/09/070409crbo_books_acocella*
> *---------- ---------*

> *Orange vous informe que cet e-mail a ete controle par l'anti-virus mail.*
> *Aucun virus connu a ce jour par nos services n'a ete detecte.*

↑ Index

74. T_Martin
Re: alternative spiritual traditions
Wed 4 Apr 2007

It seems that some "use" spritiuality as a means to create, as a method. Others use the images of their sprirituality in their work. Are you asking about the method or the message? Anne Waldman's work shows that American poetry can be spriritual (in her case buddhist) and political at the same time. As do many others. As far as "new age" influences in their work, Robin Blaiser also uses a touch of occult mythos. Hannah Weiner was thought to be clairvoyant and "saw" words in the air that she included in her poetry. Lady Gregory went into a trance and dictated poetry to Yeats(, although that's hardly recent.) Automatic writing might be said to be "new age" as it attempts to delve into the subconscious.

Tim

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75. Catherine Daly
Re: review copy
Wed 4 Apr 2007

I saw the scratch n sniff at AWP, and I want everyone to know how envious I am. I mean, John Waters had the first scratch n' sniff movie, but scracth n sniff poetry -- especially ORANGE scrtch n sniff.

Waters wanted his film to be in the tradition of Willim Castle. I hope that poetry containing enough static electricity to literally shock consumers, poetry whoopee cushions and joy buzzers, ... didn't someone already do a poetry book with 3d glasses? I always wnted to do one of those. At Sundnce, Adobe displayed some prize-winning stills that were 3d.

--
All best,
Catherine Daly
[redacted]

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76. Tom Beckett
Reading Announcement
Wed 4 Apr 2007

Berkeley Reading:

POETRY FLASH PRESENTS!

Mary Mackey
Rochelle Ratner
Corinne Robins
Eileen Tabios

Friday, April 13, 2007, 7:30 p.m.

at Berkeley City College
2050 Center Street, between Milvia and Shattuck, Berkeley

There are two public parking garages (right next door and across the street). You also may take BART since the venue is one-half block from downtown Berkeley BART.

Mary Mackey is a novelist and a poet. Her tenth novel, The Notorious Mrs. Winston, has just been published. Her new book of poetry, Breaking the Fever, her fourth, was published in 2006. Dennis Nurkse says of it, "Most poets seem to write poetry with the will, relentlessly suppressing every part of themselves that isn't ecstatic. Mary Mackey writes as a whole person---mind and senses---and the poems are marvelous."

Rochelle Ratner has published fifteen books of poems, most recently Balancing Acts, (2006), Beggars at the Wall, (2006), and House and Home, (2003). She's also published two novels, Bobby's Girl and The Lion's Share, and she's the editor of an anthology, Bearing Life: Women's Writings on Childlessness.

Corinne Robins is a widely published art critic and art historian as well as a poet. She's the author of The Pluralist Era: American Art 1968-81 and of five books of poems, most recently Today's Menu. She coordinates the reading series Poets for Choice in Brooklyn, New York.

Eileen R. Tabios has published fifteen collections of poems, a volume of art essays, a poetry essay/ interview anthology, and a book of short stories. Her most recent books of poems are Dredging for Atlantis, (2006), and SILENCES: The Autobiography of Loss, (2007). In fall 2007 she will publish the multi-genre collection The Light Sang As It Left Your Eyes. A budding vintner, she's Poet Laureate for Dutch Henry Winery in St. Helena, California, and is assiduously researching the poetry of wine.

For info, Poetry Flash [redacted], www.poetryflash.org

********** See what's free at http://www.aol.com.

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77. Marcus Bales
*** *FREE PERFORMANCE* *** *and buy-one-get-one-free*
Wed 4 Apr 2007

*** FREE PERFORMANCE *** and buy-one-get-one-free
coupons for
tickets to the show

featuring

Verb Ballets

performing selections from

Andrew Lloyd Webber´s

Song & Dance

Wednesday, April 4

12:00 to 2:00 p.m.

Galleria Downtown

(near elevators by Food Court)

Enjoy your lunch while being entertained by the
dynamic dancers from Verb
Ballets and receive a special Buy One Get One Free
discount offer for
Song & Dance at the Beck Center through April 7.

FINAL WEEKEND!

"BECK´s SONG AND DANCE a solid winner..."

~ Roy Berko, The Times

Beck Center and Verb Ballets

present

Andrew Lloyd Webber´s

Song & Dance

Now through April 7

Mackey Main Stage

17801 Detroit Avenue in Lakewood

Just ten minutes west of downtown Cleveland

Show times for Song & Dance are Fridays and
Saturdays at 8:00 p.m. and
Sundays at 3:00 p.m. There are two special Thursday
evening
performances on March 29 and April 5 at 8:00 p.m.
Ticket prices are $28
for adults, $25 for seniors and $17 for students (22
and under with I.D.)
which includes a $2 administrative fee. To reserve
tickets, call the Beck
Center Box Office at [redacted] or online at
www.beckcenter.org.

If you'd like to be removed from this list, please
reply to
[redacted].

↑ Index

78. Paul Nelson
Re: alternative spiritual traditions
Wed 4 Apr 2007

----- Original Message ----

From: T_Martin <[redacted]>

----- Original Message ----

From: T_Martin <[redacted]>

To: [redacted]

Sent: Wednesday, April 4, 2007 7:58:08 AM

Subject: Re: alternative spiritual traditions

It seems that some "use" spritiuality as a means
to create, as a

method. Others use the images of their sprirituality in their work.

Are you asking about the method or the message?

Anne Waldman's work shows that American poetry can be spriritual (in

her case buddhist) and political at the same time. As do many

others.

As far as "new age" influences in their work, Robin Blaiser also uses

a touch of occult mythos. Hannah Weiner was thought to be clairvoyant

and "saw" words in the air that she included in her
poetry. Lady

Gregory went into a trance and dictated poetry to Yeats(, although

that's hardly recent.) Automatic writing might be said to be "new

age" as it attempts to delve into the subconscious.

Tim

And for some the mode of composing is the spiritual event itself. It is the method of soul-building, the "occasion of experience" as Alfred North Whitehead believed is the basic element of how the world is constructed.

Words were the instruments by which Walt Whitman discovered himself and used, first to communicate, and then understand the depths of the transformative experience he had. William Carlos Williams also was able to perfect a quick writing style, often between house calls and used the world “field” as applied to poetry in the late ‘40’s in reference to scientific discoveries of the early 20th century. Charles Olson best documented a process (Projective Verse) by which one can use the act of composition to capture more energy in writing and spoke of the "stance toward reality" that brings such verse into being. He was referring to Whitehead's cosmology, which is a shift from a materialistic (mechanistic) world view to that of an organismic (process) one.

Duncan's esoteric spirituality is well-documented, but the implications of seeing the poem as a field of resonance (where he was often permitted to return) have not yet been fully understood by the mainstream literary community and the law of attraction does apply to this even if some people on this list feel movies like "The Secret" are New Age shit. (I think there is something to what the movie/book is saying despite its popularity.) As McClure put it "We swirl out what we are and watch what returns."

Anne Waldman’s work is an excellent example of content, commitment and process that is deeply spiritual as is Joanne Kyger, Gary Snyder, George Bowering, Robin Blaser and many other poets.

I could go on, but suffice it to say the process may say more about one's view of the world (is it a hostile place? Is competition and domination the ethos, or interconnection?, etc.) than anything else. And one can always sense this field whether or not the content is comprehended.

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

[redacted] or [redacted]

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79. Crane's Bill Books

Re: alternative spiritual traditions

Wed 4 Apr 2007

David,
I've never thought of Spicer's work as being either "spiritual" or "emptied" of spirituality, but the latter seems accurate enough. Curiously, it doesn't seem incompatible with his embrace of magic, dictation, etc. Where does one end and the other begin?
J. A. Lee
Crane's Bill Books
www.torriblezone.com

----- Original Message -----
From: "David Baratier" <[redacted]>
To: <[redacted]>
Sent: Tuesday, April 03, 2007 9:08 PM
Subject: Re: alternative spiritual traditions

> *I am not sure that I will be accurately answering this thread as Duncan was much more based on mythos than I usually enjoy (but I appreciate his sense of the line and durative, over line, breath) and Spicer does not hit me as being spiritual whatsoever in fact his poems are emptied of that resin.*
>
> *But they both had poetics written behind their work that suggested spirituality. So are you looking for suggestions of poets who have a spiritual poetics? Those whose poetry deals with spiritual or religious elements? Those who use poetry or spiritual ritual or practice within their poems (like mentioning it)? Or those who use poetry or spiritual ritual or practice as a process to form their poems?*
>
> *Be well*
>
> *David Baratier, Editor*

> *Pavement Saw Press*
> *PO Box 6291*
> *Columbus, OH 43206*
> *http://pavementsaw.org*

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80. Mona Baroudi

Performance Poetry Workshop with Award-Winning Writer James Kass at Intersection

Wed 4 Apr 2007

<http://www.theintersection.org/images/intersectionlogoforemail.gif>

<http://www.theintersection.org./calendar/images/items/jameskass_large.j pg>

INTERSECTION FOR THE ARTS
presents
Performance Poetry
with James Kass
Tuesdays . 6:30pm-9pm
April 10, 17, 24; May 8 & 15
$180 ($170 for Intersection Members)

Make your own stories come alive on stage... Learn how to write for an audience and perform your writing live. Join award-winning writer and Founder of Youth Speaks James Kass in a 5-week workshop teaching you how to be a performance poet. This workshop will include writing and performance exercises designed to help you discover your individual voice through poetry and performance.
<http://www.theintersection.org/reservations/reservations.php> Click here to reserve your spot >>> or call us at [redacted] ALL LEVELS ARE WELCOME
James Kass is the Founder and Executive Director of Youth Speaks. Since 1996, Youth Speaks has set a national standard for creative writing, poetry, and spoken word programs for youth. James has facilitated workshops in over 350 high schools, numerous universities, public library systems, juvenile detention centers, and youth service agencies throughout the extensive international Youth Speaks/Brave New Voices network. Executive Editor of First Word Press, and creator of the annual Youth Speaks Teen Poetry Slam, Spoken City, Brave New Voices, and the Bringing the Noise reading series, James also coordinated the Youth Stage at the now-defunct San Francisco Bay Area Book Festival. James is a founding member of the San Francisco Poet Laureate Executive Committee, and has been a panelist for the California Arts Council Spoken Word Fellowship, The Oakland Creative Arts Spoken Word Fellowship and the San Francisco Arts Commission Creative Space Award. James sits on the Steering Committee for the Oakland International Hip Hop Museum (On Up),

Chairs the Community Engagement Advisory Board for Yerba Buena Center for the Arts, is an Advisory Board Member for SlamBush.net, and the NYC Hip Hop Theater Festival, is a Board Member of CAS, a small school at Berkeley High, Speak Out, a progressive national speakers bureau, and Youth Sounds, the nation's premiere youth media program, teaches classes at the California College of Arts, and has partnered with The New York City Hip Hop Theater Festival to develop a festival in the Bay Area. Winner of a 1997 Bay Guardian Fiction Award and a 1999 Poetry Award, among many other awards for his writing, James was a 1996 San Francisco Poetry Slam Champion, has had his own work, both fiction and poetry, published in numerous journals and publications and performed nationwide from the Nuyorican to San Francisco's Fillmore. As part of his work, James also created and still chairs Brave New Voices, the International Youth Poetry Slam Festival, which is hosted in a different American city each year, and has overseen the development of Youth Speaks chapters and affiliate programs nationwide, including in NY, Seattle, Los Angeles, Ann Arbor, Minneapolis/St. Paul, Honolulu, and Madison, WI. He served as the Poetry Advisor and an Executive Producer for the award-winning documentary film Poetic License, which aired nationwide on PBS stations, was the Casting Director for a national anti-substance abuse Spoken Word PSA Program, is an Executive Producer of a forthcoming Documentary series on youth and spoken word on HBO, serves as Youth Casting Director for HBO's Def Poetry, and is a recipient of the prestigious Northern California Creative Work Fund Arts Grant, with which he wrote and starred in No Man's Land with Paul Flores, Marc Bamuthi Joseph and Beau Sia. James has also received awards and fellowships from the San Francisco Arts Commission, the California Arts Council, the Gerbode Foundation, amongst others, and has been recognized by San Francisco State University on three occasions for his work serving the arts. James was also recognized by the Ford Foundation as a Future Aesthetic artist and presenter as part of a national hip-hop generation movement. He has been featured in media across the nation, including Poets & Writers, the New York Times, Seventeen Magazine, the San Francisco Chronicle, CNN, ABC, Nightline, Source, Vibe and National Public Radio. James founded Youth Speaks while a graduate student in the MFA program at San Francisco State University. He is currently working on a memoir about Youth Speaks. The Intersection Institute provides year-round opportunities for people to engage in an interactive exploration of the complete process of creating new art from conception to fruition. The program includes classes, workshops, forums and performances that combine unique social and aesthetic content with interdisciplinary artistic elements. Our educational programs are suitable for all ages and are available to educators, students, community groups, artists and non-artists with all levels of skill and experience. Intersection for the Arts 446 Valencia Street (between 15 & 16) San Francisco, CA 94103 [redacted],

www.theintersection.org INTERSECTION FOR THE ARTS is San Francisco's oldest alternative art space and provides a place where provocative ideas, diverse art forms, artists and audiences can intersect one another. At Intersection, experimentation and risk are possible, debate and critical inquiry are embraced, community is essential, resources and experience are democratized, and today's issues are thrashed about in the heat and immediacy of live art. We depend on the support of people like you. Please help ensure Intersection's future and become a Member today. To become a Member, simply visit our Website and click on the Donate Now icon at www.theintersection.org.

_____

You are subscribed to this list as [redacted]. Click here <mailto:unsubscribe.158491.132629032.379254683186754283-mona_theintersec unsubscribe.158491.132629032.379254683186754283-mona_theintersection.org @en.groundspring.org.

Our postal address is
446 Valencia Street
San Francisco, California 94103
United States

<http://ent.groundspring.org/EmailNow/spacer.gif?se=132629032>

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81. UbuWeb

UbuWeb Featured Resources: April 2007, Selected by Anthony Huberman

Wed 4 Apr 2007

__ U B U W E B __
http://ubu.com

UbuWeb Featured Resources:
April 2007
Selected by Anthony Huberman

1. Art by Telephone, 1969 (MP3)
http://www.ubu.com/sound/art_by_telephone.html

2. Richard Prince with Bob Gober, "Tell Me Everything", 1988 (MP3)
http://ubu.wfmu.org/sound/artist_tellus/Tellus-21-Artists_21_prince.mp3

2.5 John Armleder, "16 Great Turn-Ons". 1988 (MP3)
http://ubu.wfmu.org/sound/artist_tellus/Tellus-21-Artists_24_armleder.mp3

3. Jack Goldstein, "Soundworks" (MP3)
http://www.ubu.com/sound/goldstein.html

4. Roman Opalka "1 to Infinity", 1965 / 1977 (MP3)
http://ubu.com/sound/opalka.html

5. Seth Price, "Dispersion" (PDF)
http://www.distributedhistory.com/Dispersion2007.comp.pdf

6. Erik Satie, "A Day in the Life of a Musician"
http://www.ubu.com/papers/satie_day.html

7. Ian Baxter "Statements" (1970)
http://www.ubu.com/papers/baxter_statements.html

8. Robert Smithson "Hotel Palenque Bootleg" (film)
http://www.ubu.com/film/smithson.html

9. Richard Serra, "Verb List Compilation: Actions to Relate to Oneself" (1967-1968) http://www.ubu.com/concept/serra_verb.html

10. Robert Rauschenberg "Portrait of Iris Clert"
http://www.ubu.com/concept/rauschenberg_portrait.html

Anthony Huberman is Curator at the Palais de Tokyo in Paris. He has curated several group exhibitions in New York and in Europe, many special projects with emerging artists, as well as a broad range of performance, radio, and music events. "Grey Flags," a group show co-curated with the artist Paul Pfeiffer, was recently on view at the CAPC contemporary art museum in Bordeaux, France.

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http://advision.webevents.yahoo.com/mailbeta/features_spam.html

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82. Tom W. Lewis
Re: alternative spiritual traditions
Wed 4 Apr 2007

David Baratier wrote:

> *and Spicer does not hit me as being spiritual whatsoever in fact his poems >are emptied of that resin*

I agree -- there's something empty in his and Duncan's "ceremonial robes," yet the fact that they're draped as they are is interesting by itself. on the other hand, the purely occult writings of Aleister Crowley and the Golden Dawn folks get old real fast, even though there's a kind of oddness to them that can be artful.

not sure if I am looking for any "true practitioners" of a spiritual poetics (mostly 'cause I don't know what that means -- Gerard Manley Hopkins is the most "spiritual" one I can think of, in a mainstream religious sense, though not overtly church-dominated). I can imagine there's some really awful neo-pagan writing out there, though this, along with other faith-inspired texts, is probably ghettoized within each group's own canons (in the Eastern Orth. sense of the word).

as for me, a few years ago I started writing "charm poems" -- short pieces that invoke a spirit related to physical objects, whether to act on them in some way or to otherwise change a situation... I wasn't under any illusions that this would have a real physical effect, but something about the focus on a single object in the exercise appealed to me.

so, for instance, I wrote a series about a loose tooth that was due to come out:

tooth come out
light

tooth come out
stone

tooth come out:
nothing more to bite.

so, re: Iraq and other injustices in the world: what happens if poets write such focused pieces with the overt intention of changing events through the power of the words? if you want to try, go ahead: only don't get caught up in whether or not it will work, as I feel the "magic" is in the ritual, not in the outcome.

or is this true of all poetry?

check out this passage from the Finnish epic, the Kalevala: http://www.sacred-texts.com/neu/kveng/kvrune09.htm (sorry about the translation -- 1888 attempt to recreate the original Finnish meter) -- the only way Väinämöinen can heal the wound inflicted by his iron axe is to learn the original spell that created its metal... a kind of sympathetic magic at work.

can we try to "rewrite" history in our time by singing about what got us into this mess? could this be what Blake was doing with his prophetic books, relative to the crap going on in his time?

tl

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83. Tom W. Lewis
Bay Area events next week?
Wed 4 Apr 2007

---

thanks for the word -- I'll be in Oakland from this Saturday through the 16th -- are there other events going on next week in the Bay Area?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Tom Beckett
Sent: Wednesday, April 04, 2007 11:33
To: [redacted]
Subject: Reading Announcement

Berkeley Reading:

POETRY FLASH PRESENTS!

Mary Mackey
Rochelle Ratner
Corinne Robins
Eileen Tabios

Friday, April 13, 2007, 7:30 p.m.

at Berkeley City College
2050 Center Street, between Milvia and Shattuck, Berkeley

There are two public parking garages (right next door and across the street). You also may take BART since the venue is one-half block from downtown Berkeley BART.

Mary Mackey is a novelist and a poet. Her tenth novel, The Notorious Mrs.
Winston, has just been published. Her new book of poetry, Breaking the Fever,
her fourth, was published in 2006. Dennis Nurkse says of it, "Most poets seem
to write poetry with the will, relentlessly suppressing every part of themselves that isn't ecstatic. Mary Mackey writes as a whole

person---mind and
senses---and the poems are marvelous."

Rochelle Ratner has published fifteen books of poems, most recently Balancing Acts, (2006), Beggars at the Wall, (2006), and House and Home, (2003).
She's also published two novels, Bobby's Girl and The Lion's Share, and she's the
editor of an anthology, Bearing Life: Women's Writings on Childlessness.

Corinne Robins is a widely published art critic and art historian as well as
a poet. She's the author of The Pluralist Era: American Art 1968-81 and of
five books of poems, most recently Today's Menu. She coordinates the reading
series Poets for Choice in Brooklyn, New York.

Eileen R. Tabios has published fifteen collections of poems, a volume of art essays, a poetry essay/ interview anthology, and a book of short stories. Her most recent books of poems are Dredging for Atlantis, (2006), and SILENCES: The Autobiography of Loss, (2007). In fall 2007 she will publish the multi-genre collection The Light Sang As It Left Your Eyes. A budding vintner, she's Poet Laureate for Dutch Henry Winery in St. Helena, California, and is assiduously researching the poetry of wine.

For info, Poetry Flash [redacted], www.poetryflash.org

********** See what's free at
http://www.aol.com.

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84. Taylor Brady
Re: Bay Area events next week?
Wed 4 Apr 2007

Tom,

Ed Roberson and Evie Shockley will be reading at Small Press Traffic on April 13th at 7:30 pm. Directions on the website at www.sptraffic.org -- though feel free to backchannel if you need more.

Taylor

"Tom W. Lewis" <[redacted]> wrote:
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For info, Poetry Flash [redacted], www.poetryflash.org

********** See what's free at

http://www.aol.com.

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85. Nate Pritts

National H_NGM_N Month

Wed 4 Apr 2007

---

http://www.h-ngm-n.com

Hi!

In honor of National Poetry Month, that time of year when we all join forces in the spirit of commodification & prostitute the art form we love, H_NGM_N is announcing our new line of VALU_ DEALS!

*

VALU_ DEAL MENU

#1 COMBATIVES/CHAPBOOK - Start a subscription to COMBATIVES (#'s 4-6) & get a chapbook too! $8 ppd.

#2 Any 2 chapbooks from the H_NGM_N list. $8 ppd.

Order buttons for these special VALU_ DEALS are right here at http://www.h-ngm-n.com! Please email [redacted] to let us know the title of your selections. Offer expires Monday, April 30th.

Best!

Nate Pritts, EIC & mogul.

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86. Gabrielle Welford

CFP: Modern/Contemporary Poetry, Performance: audibleword.org (no deadline; scholarly website) (fwd)

Wed 4 Apr 2007

---------- Forwarded message ----------
Date: Fri, 23 Mar 2007 23:03:28 -0500
From: Kenneth Sherwood <[redacted]>

Audibleword.org, seeks critical essays, commentaries, and reviews on oral and aural poetries with an emphasis on the 20th- and 21st centuries. Contributions related to American Modernist poetry, Ethnopoetics, the Black Mountain School, New York School, and more recent experimental poetry are particularly welcome. Featured authors at Audibleword include: Cecilia Vicuna, Charles Bernstein, Rachel Blau DuPlessis, John Taggart, and Martin Espada.

The pervasive digital distribution of poetry audio (and development of archives and portals such as PennSound, the Electronic Poetry Center, and Ubu Web, not to mention literary podcasts) suggest that the contexts for reception of poetry are undergoing a shift. Contributions are sought which will help shape the reception and critical discourse for aural poetry.

- close-listening of poetry performance events
- critical scholarly essays
- reviews and hyrid genre commentaries (esp. as related to the featured poets)
- methodological discussions and theorization of transcription, documentation, audio editing and presentation

We will consider first web publication of pieces that have previously appeared in print only.

---- About the Site: AudibleWord.Org promotes the appreciation and study of oral and aural poetries of the twentieth and twenty-first centuries. We aim to make performance documents in digital media freely accessible to students, teachers, scholars, and artists. In collaboration with contemporary practitioners, as well as critics and educators, we also seek to create an informative context for the appreciation of this work by publishing original commentary, archival scholarship, and other relevant documents.

Contact Kenneth Sherwood ([redacted]) for information and enquiries.

Kenneth Sherwood, PhD
Department of English

Graduate Program in Literature and Criticism
Indiana University of PA
www.sherwoodweb.org

==========
From the Literary Calls for Papers Mailing List
[redacted]
Full Information at
http://cfp.english.upenn.edu
or write Jennifer Higginbotham: [redacted]

==========

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87. **Hugh Behm-Steinberg**
Re: alternative spiritual traditions
Wed 4 Apr 2007

What's difficult about spiritualist/spirituality writing is its propensity for sentimentality and kitsch on one hand, and our cultural cynicism, skepticism etc. about even the possibility of transcendent meaning on the other (especially in the poems we read and write). I find HD's Trilogy to be especially relevant o this discussion.

Hugh Behm-Steinberg

"Tom W. Lewis" <[redacted]> wrote: David Baratier wrote:

> *and Spicer does not hit me as being spiritual whatsoever in fact his poems >are emptied of that resin*

I agree -- there's something empty in his and Duncan's "ceremonial robes," yet the fact that they're draped as they are is interesting by itself. on the other hand, the purely occult writings of Aleister Crowley and the Golden Dawn folks get old real fast, even though there's a kind of oddness to them that can be artful.

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ghettoized within each group's own canons (in the Eastern Orth. sense of the word).

as for me, a few years ago I started writing "charm poems" -- short pieces that invoke a spirit related to physical objects, whether to act on them in some way or to otherwise change a situation... I wasn't under any illusions that this would have a real physical effect, but something about the focus on a single object in the exercise appealed to me.

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stone

tooth come out:
nothing more to bite.

so, re: Iraq and other injustices in the world: what happens if poets write such focused pieces with the overt intention of changing events through the power of the words? if you want to try, go ahead: only don't get caught up in whether or not it will work, as I feel the "magic" is in the ritual, not in the outcome.

or is this true of all poetry?

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can we try to "rewrite" history in our time by singing about what got us into this mess? could this be what Blake was doing with his prophetic books, relative to the crap going on in his time?

tl

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

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88. **Sina Queyras**
Re: wershler-henry
Wed 4 Apr 2007

Sorry, I tried again and it worked for me...

http://www.newyorker.com/arts/critics/books/
2007/04/09/070409crbo_books_acocella

Best,

Sina
> Bad link, it seems.One hist the New Yorker all right, but an error page...
>
>
> Michael A. Soubbotnik
> Université de Marne-la-Vallée
> UFR Lettres Arts Communication
> EA3349 LISAA
>
>
>
>> De : Sina Queyras <[redacted]>
>> Répondre à : UB Poetics discussion group <[redacted]>
>> Date : Tue, 3 Apr 2007 14:03:39 -0400
>> À : "[redacted]" <[redacted]>
>> Objet : wershler-henry
>>
>> Well it isn't poetry, but it is a great Canadian poet. Darren
>> Wershler-Henry's book on the history of typewriting gets some attention
>> from the New Yorker.
>>
>>
http://www.newyorker.com/arts/critics/books/2007/04/09/070409crbo_books_ac
ocel
>> la
>> ----------
>> ---------
>> Orange vous informe que cet e-mail a ete controle par l'anti-virus
>> mail.
>> Aucun virus connu a ce jour par nos services n'a ete detecte.
>>
>>
>>
>

--
Sina Queyras
Visiting Assistant Professor
Department of English

Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

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89. Elizabeth Switaj

Seeking Work Situated in Change & Ambiguity

Wed 4 Apr 2007

After two hard copy editions, Crossing Rivers Into Twilight: CRIT Journal seeks submissions for its first online issue, set to appear on May 1. CRIT is interested in poetry, prose, and visual art that deals with themes of liminality, transitions, thresholds, and the like. Hybrid genres are especially sought after. See http://www.critjournal.com/ for more details and send submissions to [redacted].

Elizabeth Kate Switaj, editor

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90. Alan Sondheim

slatter please view this one thanks

Thu 5 Apr 2007

---

slatter

http://www.asondheim.org/slatter.mp4 this isn't quite as bit as the other recent large files, but it is easily my masterpiece; if any of this work might be considered to break ground, this is the prime candidate. solo performance at the edge of SL universe; I could write reams (literally) about this piece, but perhaps it speaks for itself.

con aphors

specimen being ilent_editorial&ckey= % aepsg% aapn&lc=eng&cc=th ilent_editorial&ckey= % aepsg% aapn&lc=eng&cc=th both. power http://www.asondheim.org/conaphors.mp4 mm layer ion ... fla er fla yle also significan fla ness of ness for a fla such such the ... flatness diodes detectors. values . values flatness write life interesting. and flat people write down things people things ... within better and gmail better better and about thought gmail gmail er. fla ually be er sui he me he me op (hough he reason why fla hough o sciences aphors and con he ar objec aphors and con aphors and con ions ... no with a critical is is has density hence flat flat is hence flat gr h me ransla echnology, : , - . s, fla y has no curva . fla s, hin . % of er er he peak

value); a. more precise elimina he fla he fla he fla h remely fla h. ilen age of specimen and op he disadvan causing scra defuge = he fla he fla he fla he fla here is no above defuge = he fla he ness of he fla prac he fac he fac ical me ness in mechanical engineering. compression. for compression. flat contemporary sciences : , the gr the flat" the flat flat flat" joseph engineering. the the whitworth practical unpunctured. surface the flat surface surface the flatness: flat flat flat compression. objects, objects, gr sciences the compression. compression. fla defuge = he fla han ... arnumber= ically compu he fla ness of ha imum wf and al fil wf (es imum wf and oma ails in ion of er al fil s. we show ically compu true causing in in at at joseph whi ness in mechanical engineering. joseph whi e fla he cri y has defuge = ness in mechanical engineering. joseph whi ical me prac ness of ha he fla ing. any ing. any fla yle also significan yle also significan o remains impervious, unpunc landscape remains impervious, unpunc ness of ... layer give layer of mm flatness a a thickness. a and the a flatness the mechanical joseph method flat of the practical during ... during peak value); a. more precise elimina hin . % of ions ... he ar ransla method of flat much provides flatness ... ... the of within suited suited hinking of a ness of here is no above defuge = he fla he fla landscape wi ually be ness seems so unna has ical fla abou er sui hough ical fla the seems why never about so with unnatural, why seems optical the optical flatness flat flat of = of flat make new hinking of a o make wri hing and boring. any hing he fla he hings fla ransla ness of ransla s, fla ions ... fla aphors and con he fla he ... an specimen optical disadvantage flat disadvantage in causing optical your es por orial&ckey= % aepsg% aapn&lc=eng&cc= ches in bo h es down and some people make fla hing new he fla he fla -euclidean. reading a testing. testing. at power testing. as such for for as detectors. diodes top flat of precise more of of precise the in more more wf ... better ... flatness : , sciences translations top top flatness ... flat the the causing scra causing scra has ness seems so unna ness seems so unna ical fla ing. power sensi ing. power sensi ness values of ha ch. s and he . automatically the weights. that filter. and filter. provides much the we part significantly significantly the and also flat flat significantly also tails in arnumber= the automatically better ... wf qgital wf making surfaces comes the flatness the flatness a with the comes that has there defuge no the flatness: = the the no defuge defuge flatness defuge technology, ... - . the sciences objects, and objects, - . ... the to anything the the to anything interesting. anything anything to down the landscape flat-euclidean. theory a a a flat the unpunctured. the the a people flat thinking theory i'm and i'm theory flat-euclidean. but of the no curva a universe wi e fla hod of making accura he fac . fla me objec h ness correc he user fla , for remely fla your ors. ness for a fla ion ...

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91. Ann Bogle
Re: the language of living in a ghetto
Thu 5 Apr 2007

Back when the Poetics List was debating the merits of declaring English the official language of the U.S., I realized for the first time that two years of Spanish ought to be required of all students in the U.S. AMB

********** See what's free at http://www.aol.com.

↑ Index

92. Christophe Casamassima
Re: the language of living in a ghetto
Thu 5 Apr 2007

Two years of Spanish, 29 1/2 of Italian (regional Bari/Barez), and a shot of SoCo.

> *----- Original Message -----*
> *From: "Ann Bogle" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: the language of living in a ghetto*
> *Date: Thu, 5 Apr 2007 08:58:34 EDT*
>
> *Back when the Poetics List was debating the merits of declaring English the official language of the U.S., I realized for the first time that two years of Spanish ought to be required of all students in the U.S. AMB*
>
> ********** *See what's free at http://www.aol.com.*

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93. Loucks, James
Re: the language of living in a ghetto
Thu 5 Apr 2007

Would two years be sufficient without the immersion one finds in Canada (with French, of course)? -- Jim

James Loucks, Ph.D.
Ohio State University-Newark
1179 University Dr.
Newark, OH 43055-1797
[redacted]
[redacted]
fax [redacted]
blog: http://jlouckscourses.blogspot.com

From: UB Poetics discussion group on behalf of Ann Bogle
Sent: Thu 05-Apr-07 8:58 AM
To: [redacted]
Subject: Re: the language of living in a ghetto

Back when the Poetics List was debating the merits of declaring English the official language of the U.S., I realized for the first time that two years of Spanish ought to be required of all students in the U.S. AMB

********** See what's free at http://www.aol.com.

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94. Joe Amato
Re: alternative spiritual traditions
Thu 5 Apr 2007

Might be of related interest to look at what Coleridge has to say about "Poetry and Religion." See Lecture VIII of his criticism (1811-12), from which:

"I have heard it said that an undevout astronomer is mad. In the strict sense of the word, every being capable of understanding must be mad, who remains, as it were, fixed in the ground on which he treads -- who, gifted with the divine faculties of indefinite hope and fear, born with them, yet settles his faith upon that, in which neither hope nor fear has any proper field for display. Much more truly, however, might it be said that, an undevout poet is mad: in the strict sense of the word, an undevout poet is an impossibility...."

Best,

Joe

↑ Index

95. Aaron Belz
I've been put in charge
Thu 5 Apr 2007

Fellow poets-

You may or may not have heard that I have been put in charge of poetry. It is a temporary measure, just until we can come up with a solution to some of the challenges poetry currently faces. I want you to know that I know what an incredible responsibility this is, and I will do my best to account for the variety of opinions and aesthetics represented here. In fact, I would like to think of the recipients of this message as a sort of cabinet--an inner circle, if you will--advising me on how best to govern poetry during my tenure.

Obviously we will need a manual to reference while we work together in this vast undertaking, a sort of common starting point, and I have decided, at least for the time being, to assign THE BIRD HOVERER, which can be ordered here: http://www.blazevox.org/bk-ab.htm Now the notion of using a book of original poems as the official manual for poetry might strike some as odd; indeed, a case might be made that a traditional reference volume, or an annotated anthology, might suit our purpose more effectively. However, THE BIRD HOVERER is *my* book, representing my own unique aesthetic priorities, and as such it would seem to be mandatory reading to prepare all of us for what lies ahead.

Again, I know that my executive role was not assigned lightly. I will do my best to respect the office and to keep in mind the concerns of my constituency. Toward that end, I will employ an "open door" policy, fielding correspondence from anyone who needs my opinion on matters of policy and governance. All I require in return is that all of you immediately familiarize yourselves with the manual so that our discussions will reflect unity--or at least an aspiration toward unity--rather than the clamor and chaos that characterized the previous administration.

In closing, I salute each one of you: your implicit hopefulness, your immeasurable talent, and the revolutionary spirit you bring to poetry-related tasks on a daily basis are what makes poetry *poetry*. What I want more than anything else is to function as a catalyst for what you are already doing. The present is bright. Let's work together to make the future even brighter.

My best wishes,

Aaron Belz

↑ Index

96. Charlie Rossiter
JOINT READING BY U.S. AND BRITISH POETS LAUREATE]
Thu 5 Apr 2007

---

thought I'd pass this along

charlie

Poetry Foundation

FOR IMMEDIATE RELEASE

April 4, 2007

Media Contact: Anne Halsey [redacted]

POETRY FOUNDATION PRESENTS

FIRST-EVER JOINT READING BY U.S. AND BRITISH POETS LAUREATE

Donald Hall and Andrew Motion to give series of poetry readings in

Chicago, Washington, D.C., and London

CHICAGO — The Poetry Foundation, publisher of Poetry magazine, is pleased to announce that it will host U.S. Poet Laureate Donald Hall and British Poet Laureate Andrew Motion in a series of poetry readings in Chicago, Washington, D.C., and London. The transatlantic presentations mark the first time two sitting laureates have shared a stage and will take place on May 7, May 10, and June 6, respectively. The readings are co-sponsored by the Library of Congress and the London-based Poetry Society.

What:

First-Ever Joint Readings by U.S. and British Poets Laureate Donald Hall and Andrew Motion

When/Where:

Monday, May 7, at 6 p.m., Fullerton Hall, Art Institute of Chicago

Thursday, May 10, at 7 p.m., Coolidge Auditorium, Library of Congress, Washington, D.C.

Wednesday, June 6, at 6 p.m., St. Giles-in-the-Fields Church, London

All events are free and open to the public, but reservations are strongly encouraged; call [redacted].

The U.S. and British Poets Laureate reading series is part of the Poetry Across the Atlantic program, an initiative to reacquaint the poetries of America and the United Kingdom. Both poets will read their own work as well as important works by their contemporaries. The talks will focus largely on each laureate's understanding of his country's most significant poetic voices—both established and emerging—that may be unfamiliar to readers overseas.

"These historic readings will promote critical awareness of, and a shared readership for, the contemporary poetry written on both sides of the Atlantic," said John Barr, president of the Poetry Foundation, in making the announcement. "The Poetry Foundation is pleased to be in partnership with the offices of the U.S. and the British Poets Laureate in renewing an old and integral friendship."

King James I established the office of "poet" in Great Britain for Ben Jonson in 1617, although the title "poet laureate" was not used until it was conferred on John Dryden in 1670. Historically, it has been the job of the British poet laureate to write poems commemorating state occasions or events related to the monarchy.

In the United States, the Poet Laureate Consultant in Poetry to the Library of Congress serves as the nation's official lightning rod for the poetic impulse of Americans. During his or her term, the poet laureate seeks to raise the national consciousness to a greater appreciation of the reading and writing of poetry. The position has existed under two separate titles: from 1937 to 1986 as "Consultant in Poetry to the Library of Congress" and from 1986 forward as "Poet Laureate Consultant in Poetry." The poet laureate is appointed annually by the Librarian of Congress and serves from October to May.

******

Poetry Across the Atlantic

In addition to the U.S. and British Poets Laureate reading series, the Poetry Foundation is working to raise awareness of and interest in poetry on both sides of the Atlantic through a variety of activities and partnerships with other leading poetry organizations around the world.

For the second year in a row, the April issue of Poetry magazine is devoted to the art of translation. The issue showcases an incredible variety of talent, featuring new translations of classic authors such as Rimbaud, Horace, Dante, and Neruda, as well as poets relatively unknown in America, like Mexico's Coral Bracho and Korea's Jin Eun-Young, by renowned authors such as Robert Pinsky, Charles Simic, J.M. Coetzee, Rosanna Warren, and Paul Muldoon. In the coming months, subsequent issues of Poetry will publish a series of in-depth portfolios on the contemporary poetry of countries including India and Italy.

This also marks the first year that poetry in translation will be included in the comprehensive archive of classic and contemporary English-language poetry available at the Foundation's website, www.poetryfoundation.org. Over the coming year, the Poetry Foundation will be adding poetry from Indian and Italian poets as well as from other major international poets who have influenced American poetry, such as Pablo Neruda, Czeslaw Milosz, Gabriela Mistral, Odysseus Elytis, and George Seferis.

For more information, and to sign up to receive email notices of Poetry Foundation events, please visit www.poetryfoundation.org.

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About the Poetry Foundation

The Poetry Foundation, publisher of Poetry magazine is one of the largest literary foundations in the world. An independent literary organization committed to a vigorous presence for poetry in our culture, it exists to discover and celebrate the best poetry and to place it before the largest possible audience. The Poetry Foundation seeks to be a leader in shaping a receptive climate for poetry by developing new audiences, creating new avenues for delivery, and encouraging new kinds of poetry through innovative literary prizes and programs. The Poetry Foundation website, www.poetryfoundation.org, provides a variety of information about poetry as well as articles, podcasts, and reading guides.

The Foundation recently completed Poetry in America, an unprecedented study aimed at understanding poetry's place in American culture. The study found that a lifelong love for poetry is most likely to result if cultivated early in childhood and reinforced thereafter. In 2006, the Poetry Foundation appointed Jack Prelutsky as the nation's first Children's Poet Laureate. The laureate serves as an advisor to the Poetry Foundation on children's poetry and engages in a variety of projects designed to instill a love of poetry among the nation's youngest readers.

Now in its second year, Poetry Out Loud: National Recitation Contest, created by the NEA and the Poetry Foundation, encourages the study of great poetry by offering educational materials and a dynamic recitation competition to high schools across the country. For more information on these and other programs, please visit www.poetryfoundation.org.

About the Library of Congress

The office of the U.S. Poet Laureate is in the Library of Congress Poetry and Literature Center. The Center stimulates and enhances the public's appreciation of poetry and the literary arts as a creative activity and as part of the Library's living and historic treasures. Poet Laureate Consultant in Poetry

at the Library is the highest public office for a poet in this country. Past laureate consultants include: Robert Frost, Elizabeth Bishop, Robert Lowell, James Dickey, and more recently, Stanley Kunitz, Maxine Kumin, Rita Dove, and Robert Pinsky. Founded in 1800, the Library of Congress is the nation's oldest federal cultural institution and the largest library in the world, with more than 134 million items in various languages, disciplines, and formats. As the world's largest repository of knowledge and creativity, the Library is a symbol of democracy and the principles on which this nation was founded. Today the Library serves the U.S. Congress and the nation both on site, in its 21 reading rooms on Capitol Hill, and through its award-winning website at www.loc.gov.

Donald Hall was born in New Haven, Connecticut, in 1928. He received his bachelor's degree from Harvard College in 1951 and his bachelor's in literature from Oxford University in 1953. He has published 15 books of poetry, beginning with Exiles and Marriages in 1955; his most recent is White Apples and the Taste of Stone: Selected Poems 1946-2006, a volume of his essential life's work. One of his books for children, Ox-Cart Man, won the Caldecott Medal. His 20 books of prose include Willow Temple: New and Selected Stories (2003), The Best Day the Worst Day: Life with Jane Kenyon (2005), and a collection of his essays about poetry, Breakfast Served Any Time All Day (2003). Donald Hall received the Marshall/Nation Award in 1987 for The Happy Man; both the National Book Critics Circle Award and the Los Angeles Times Book Award in 1988 for The One Day; the Lilly Prize for Poetry in 1994; and two Guggenheim Fellowships. He is a member of the American Academy of Arts and Letters and lives in New Hampshire. In September 2006, Donald Hall was appointed U.S. Poet Laureate Consultant in Poetry. To read more about the poet laureate, visit www.loc.gov/poetry.

Andrew Motion was born in 1952. He read English at University College, Oxford, and subsequently spent two years writing about the poetry of Edward Thomas for an M. Litt. From 1976 to 1980 he taught English at the University of Hull; from 1980 to 1982 he edited the Poetry Review; and from 1982 to 1989 he was editorial director and poetry editor at Chatto & Windus. He has recently been appointed professor of creative writing at Royal Holloway, University of London. Motion has published more than a dozen collections of poetry, as well as biographies of Philip Larkin and John Keats. He is a Fellow of the Royal Society of Literature and lives in London. Andrew Motion was appointed Poet Laureate of Great Britain in May 1999.

If you no longer wish to receive emails from the Poetry Foundation, [redacted].

↑ Index

97. Gabrielle Welford
Re: the language of living in a ghetto
Thu 5 Apr 2007

when i was a kid in england, several years of french was required of every student in grammar school--in addition to latin, of course. i've always been glad of both of them. gabe

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 5 Apr 2007, Ann Bogle wrote:

> *Back when the Poetics List was debating the merits of declaring English the official language of the U.S., I realized for the first time that two years of Spanish ought to be required of all students in the U.S. AMB*
>
> ********** *See what's free at http://www.aol.com.*

↑ Index

98. Stephen Cope
New from Essay Press
Thu 5 Apr 2007

Announcing two new books from Essay Press:

Kristin Prevallet, _I, Afterlife: Essay in Mourning Time_

&

Albert Goldbarth, _Griffin_

On Prevallet: Much admired by her contemporaries for her experiments in poetic form, Kristin Prevallet now turns those gifts to the most vulnerable moments of her own life. In doing so, she has produced a testament that is both disconsolate and powerful. Meditating on her father's unexplained suicide, Prevallet alternates between the clinical language of the crime report and the lyricism of the elegy. Throughout, she offers a defiant refusal of east consolations or redemptions. Driven by "the need to extend beyond the personal and out the toward the intolerable present," Prevallet brings herself and her readers to the chilling but transcendent place where, as she promises, "darkness has its own resolutions." According to Fanny Howe, here elegy and essay "converge and there is left a beautiful sense of the poetic itself as all that

is left to comfort a person facing a catastrophic loss." Forest Gander calls I, Afterlife "the quietest and most intimate book by one of our best poets."

On Goldbarth: "These are a whole new breed," Robert Atwan writes of Goldbarth's essays. "Albert Goldbarth has spliced strands of the old genre with a powerful new gene and the results are miraculous." In Griffin -- that crossbred creature comprised of eagle, lion, and serpent -- Albert Goldbarth joins two essays to form one animal. "Roman Erotic Poetry,"written on the cusp of a friend's divorce, explores that strangely compound beast we call marriage. "Wuramon," written on the cusp of a friend's struggle with cancer, considers that strangely compound being every one of us is: an amalgam of spirit and physical body. The resulting book is eccentric, learned, and moving.

Essay Press books are $12.95 and available through Small Press Distribution (www.spdbooks.org) or directly from the publisher (www.essaypress.org).

For subscription information or how to receive Essay Press books at discounted rates, please visit www.essaypress.org.

Forthcoming titles from Essay Press:

Jenny Boully, _The Body: An Essay_ (reprint, corrected text)

Carla Harryman, _Adorno's Noise_

Joshua Casteel, _Letters from Abu Ghraib_

Essay Press books are edited by Eula Biss, Stephen Cope, and Catherine Taylor. Submission info. available at www.essaypress.org.

↑ Index

99. Steve Petermeier

Re: alternative spiritual traditions

Thu 5 Apr 2007

Someone wrote:
> to open this topic up to poetics, are there
> writers out there using New Age or alternative
> spiritual traditions in their work?

I've been attending Ojibwe language tables for more than a year, and I have been learning a lot about Anishinaabe spiritual traditions. It has had a profound impact on me, though I don't know how that will impact my writing. It does make me think about other writers, such as Joy Harjo, as her work is infused with Mvskoke spiritual traditions. Are you interested in considering Native American spiritual

traditions? I think they are fundamentally different than "New Age," but I'm not sure what you mean by "alternative spiritual traditions." Non-Christian beliefs? Wiccan? Paganism? Atheism? Physics? Theosophy? Sun Ra?

pac, lov, and undrstanding (nvr giv up!)

stv ptrmir
no man's land
minnapolis, mn
usa

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.
http://mobile.yahoo.com/mail

↑ Index

100. Michael Magee

Re: New on Mappemunde: Tim Peterson's blog

Thu 5 Apr 2007

Hi everyone,

Just a brief plug for Ryan Daley's new book ARMORED ELEVATOR just out from BlazeVox. Ryan is a helluva good young poet and his book is well worth the dozen bucks I hope you have in your pocket! You can buy it here:

http://www.blazevox.org/bk-rd.htm

And the blurbs (below)!

Michael Magee
http://www.comboarts.org

In ARMORED ELEVATOR, Ryan Daley writes like a traveler who's never seen an airport in his life. Opening a crummy suitcase, he "release(s) the Diaspora / from the citation" it received in an outrÃ© lewd" fist fight and goes fugitive. The Earth we wander with him is "a wormy bot" where Jeremiad morphs into "the new jingo" and "there's no ice cream to cry into." But fear not! Daley speaks the pidgin of many a safe haven and after hours joint. A bad fit for the "coterie of alphabetical choir guys," he's our best hope for finding the real murderer.

â€“Michael Magee

Ryan Daley is a dedicated dodgem of syntax. He is a multi kulti Mayan in Newark whose witâ€™s as Pan-American as any Jose Oâ€™Shayâ€™s. He knows dystopias no longer wash unless in global neo-glot soup spracht. Armored Elevator is one of the bestâ€”certainly the edgiestâ€”first books Iâ€™ve read in quite awhile.

â€“Michael Gizzi

↑ Index

101. **Tom W. Lewis**

Re: I've been put in charge

Thu 5 Apr 2007

---

good to see someone's filling Il Duce's jackboots... now, anyone up for a literary insurgency?

FP (Free Poetry)

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Aaron Belz
Sent: Thursday, April 05, 2007 11:06
To: [redacted]
Subject: I've been put in charge

Fellow poets-

You may or may not have heard that I have been put in charge of poetry. It
is a temporary measure, just until we can come up with a solution to some of
the challenges poetry currently faces. I want you to know that I know what
an incredible responsibility this is, and I will do my best to account for
the variety of opinions and aesthetics represented here. In fact, I would
like to think of the recipients of this message as a sort of cabinet--an
inner circle, if you will--advising me on how best to govern poetry during
my tenure.

Obviously we will need a manual to reference while we work together in this

vast undertaking, a sort of common starting point, and I have decided, at
least for the time being, to assign THE BIRD HOVERER, which can be ordered
here: http://www.blazevox.org/bk-ab.htm Now the notion of using a book of
original poems as the official manual for poetry might strike some as odd;
indeed, a case might be made that a traditional reference volume, or an
annotated anthology, might suit our purpose more effectively. However, THE
BIRD HOVERER is *my* book, representing my own unique aesthetic priorities,
and as such it would seem to be mandatory reading to prepare all of us for
what lies ahead.

Again, I know that my executive role was not assigned lightly. I will do my best to respect the office and to keep in mind the concerns of my constituency. Toward that end, I will employ an "open door" policy, fielding correspondence from anyone who needs my opinion on matters of policy and governance. All I require in return is that all of you immediately familiarize yourselves with the manual so that our discussions will reflect unity--or at least an aspiration toward unity--rather than the clamor and chaos that characterized the previous administration.

In closing, I salute each one of you: your implicit hopefulness, your immeasurable talent, and the revolutionary spirit you bring to poetry-related tasks on a daily basis are what makes poetry *poetry*. What I want more than anything else is to function as a catalyst for what you are already doing. The present is bright. Let's work together to make the future even brighter.

My best wishes,

Aaron Belz

↑ Index

102. mIEKAL aND
Re: the language of living in a ghetto
Thu 5 Apr 2007

Growing up in small town Wisconsin, foreign languages were an elective & consequently after school. Being that I lived way out in the sticks my parents refused to ferry me back & forth to take classes, especially since I was a self-proclaimed communist & wanted to take Russian.

~mIEKAL

On Apr 5, 2007, at 11:55 AM, Gabrielle Welford wrote:

> *when i was a kid in england, several years of french was required of every*
> *student in grammar school--in addition to latin, of course. i've always*
> *been glad of both of them. gabe*
>
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> *Checked by AVG Free Edition.*
> *Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007*
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> *On Thu, 5 Apr 2007, Ann Bogle wrote:*
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> *Back when the Poetics List was debating the merits of declaring English the*
> *official language of the U.S., I realized for the first time that two years*
> *of Spanish ought to be required of all students in the U.S. AMB*

↑ Index

103. Gabrielle Welford
Re: Chinese Village Struggles to Save Dying Language
Thu 5 Apr 2007

dear alex. yes, very lucky to have such an interesting mom. you can see one of her sculptures with a spider on its eye at http://picasaweb.google.com/gabwelf/MomSculpture/photo#5050107962204621602. her mother took her to london from shanghai when she was 15, and she won a scholarship to the london polytechnic. she'll be 89 in a couple of mondays. we take her to yoga at redwood gardens senior housing in berkeley. my sister told some chinese residents there that my ma had lived in shanghai, and they surrounded her all talking at once. she still understands mandarin and could answer them. we were floored. :-) thanks for the kind words. best, gabe

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 22 Mar 2007, agj wrote:

> *No apology. Please. Silly who?! If anything, I can't*
> *help but to think you are very lucky to have such an*

> *interesting mom - and that must mean you're as well!*
>
> *Best,*
> *Alex*
>
> *--*
> *"[H]e who leaps into the void owes no explanation*
> *to those who watch." (Jean-Luc Godard)*
>
> ---
> *Finding fabulous fares is fun.*
> *Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains.*
> *http://farechase.yahoo.com/promo-generic-14795097*

↑ Index

104. **lds**
Re: I've been put in charge
Thu 5 Apr 2007

Dog,

I thank God that you are temporarily in charge. I hope your tenure is most glorious and I send my pro-rated Faith towards abolishment of any sort of mutiny, or the mere unconscious thought manifestation thereof.

The manual is a many leveled splendor of painful comedic metaphor. It's the perfect springboard.

Woof-Woof,

Luc Simonic

↑ Index

105. **Marcus Bales**
Re: I've been put in charge
Thu 5 Apr 2007

Don't be so modest! Poetry has long needed an Alexander Haig.

Marcus

On 5 Apr 2007 at 11:06, Aaron Belz wrote:

Fellow poets-

You may or may not have heard that I have been put in charge of poetry. It is a temporary measure, just until we can come up with a solution to some of the challenges poetry currently faces. I want you to know that I know what an incredible responsibility this is, and I will do my best to account for the variety of opinions and aesthetics represented here. In fact, I would like to think of the recipients of this message as a sort of cabinet--an inner circle, if you will--advising me on how best to govern poetry during my tenure.

*Obviously we will need a manual to reference while we work together in this vast undertaking, a sort of common starting point, and I have decided, at least for the time being, to assign THE BIRD HOVERER, which can be ordered here: http://www.blazevox.org/bk-ab.htm Now the notion of using a book of original poems as the official manual for poetry might strike some as odd; indeed, a case might be made that a traditional reference volume, or an annotated anthology, might suit our purpose more effectively. However, THE BIRD HOVERER is *my* book, representing my own unique aesthetic priorities, and as such it would seem to be mandatory reading to prepare all of us for what lies ahead.*

Again, I know that my executive role was not assigned lightly. I will do my best to respect the office and to keep in mind the concerns of my constituency. Toward that end, I will employ an "open door" policy, fielding correspondence from anyone who needs my opinion on matters of policy and governance. All I require in return is that all of you immediately familiarize yourselves with the manual so that our discussions will reflect unity--or at least an aspiration toward unity--rather than the clamor and chaos that characterized the previous administration.

*In closing, I salute each one of you: your implicit hopefulness, your immeasurable talent, and the revolutionary spirit you bring to poetry-related tasks on a daily basis are what makes poetry *poetry*. What I want more than anything else is to function as a catalyst for what you are already doing. The present is bright. Let's work together to make the future even brighter.*

My best wishes,

Aaron Belz

↑ Index

106. Peter Ciccariello
Love flies low whisper
Fri 6 Apr 2007

Love flies low whisper<http://www.cgi7.com/peterimages/love-flies-low-whisper.jpg>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/

↑ Index

107. David Baratier
Re: alternative spiritual traditions
Fri 6 Apr 2007

Since there was no answer on this thread I'll take my own bent, which is the poems have to exude spirituality through reading.

Gerritt Lansing, the first book especially, the "pre-curriculum of the soul" version of Heavenly Tree Grows Downward.

John Unland--The sea beneath the house

Jack Gilbert-- Monolithos

Sheila Murphy: Incessant Seeds, its one I published, an experimental meditation on spirituality.

Maj Ragain-- A Hungry Ghost Surrenders his Tacklebox-- another one I published, poems themselves are a narrative spiritual, friend of Duncan & Dorn.

Arthur Sze: The red-shifting web

Niedecker-- T&G, if you can get this from a library, Williams original illustrated version substantially adds feeling to the poems.

Various collections by George Quasha,
most collections byTed Enslin & Cid Corman

all I've time for--

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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108. Nick Piombino
David Markson's Latest
Fri 6 Apr 2007

David Markson's newest book, *The Last Novel* is just out from Shoemaker Hoard. Except for a few hours work, and dinner, I was unable to close this book, which I purchased today, until the last word. It is unquestionably one of Markson's greatest works, an incandescent, elegiac, aphoristic, gnomic masterpiece, satirically and hilariously critical of human cruelty, yet passionately, reverently and knowledgeably reflective of human accomplishment throughout history. His other works include *Wittgenstein's Mistress*, *Reader's Block* and *This is Not a Novel*.

A few tidbits:

"He who writes artistically dies without recognition or reward. Complained Lope de Vega- in 1609"

"Our father who are in heaven/Stay there.
Requested Jacques Prevert."

"I am no Einstein.
Once said Einstein."

"It's later than you know.
Printed Baudelaire on the face of his clock- after having broken off its hands."

↑ Index

109. charles alexander
new on chaxblog
Fri 6 Apr 2007

I'm only posting once a month during the last three months on <http://chax.org/blog.htm>chaxblog, but tonight I put enough on that I seem to have bumped all previous posts into the linked archive of posts. So check out those recent ones, too (links a little down & to the right).

the new posts are

* knowing & writing through overload
* books keep coming: Andrew Joron's The Cry at Zero
* Bonnie Jean Michalski & Karl Kelsey: a contrast in readings
* recent readings in Tucson
* the physical part of language, i.e. the letter
* "how long has this been goin' on?"

* piety & perversity
http://chax.org/blog.htm

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

↑ Index

110. travis ortiz
Containment Scenario by M. Mara-Ann at Mills College
Fri 6 Apr 2007

***

Containment Scenario
T h e G l o b a l E n v i r o n m e n t a l C r i s i s
by M.Mara-Ann
~ a multi-media performance ~

FRI :: April 6th @ 8pm
Mills College Concert Hall,
5000 MacArthur Blvd., Oakland
FREE

featuring:
Anantha Krishnan, percussion
Andy Strain, trombone
Caroline Penwarden, accordion
Jordan Glenn, drums
Travis Ortiz, electronics
Alexa Hall, voice
Erica Montoya, voice
M.Mara-Ann, voice
Sarah Elena Palmer, voice
Vanessa Beggs, voice
Janet Collard, movement
Rebecca Wilson, movement

---
plus, two short films:
Jacob Eichert Landscape Amongst Clouds
Jennifer Nellis i, spoon

and, Poetry PLASTIQUE (in the foyer)
installations by:
c.marie smith
denni s oMera
Dillon Westbrook
Lara E. Durback
Laurel DeCou
Luke Selden
Jeremy James Thompson, curator
Mashinka Firunts
POLIS (j.D. Mitchell-Lumsden/Chad Lietz)
Travis Ortiz

***

↑ Index

111. Dan Waber
vispoets.com weekly winner
Fri 6 Apr 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #4 is:

suzan sari for this image:

relations 5**

Congratulations to suzan, there's $25 worth of materials on their way to you from K. S. Ernst's Press Me Close.

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.

Regards,
Dan

* http://vispoets.com/index.php?showtopic=481
** http://vispoets.com/index.php?automodule=gallery&req=si&img=1206

---
vispoets.com stats (to date)

Registered Users: 90
Total Posts: 2445

Gallery Stats

Our members have posted a total of 940 images and made 116 comments.
Total Gallery Size: 168.7mb
Total Image Views: 8881

↑ Index

112. Halvard Johnson
Salt River Review Submissions notice
Fri 6 Apr 2007

> *The Salt River Review will be open for submissions May 1st for the Fall, 2007 issue. Submission guidelines and details are available at the site (see below).*
>
> *Poetry submissions for the Fall, 2007 issue should be directed to Greg Simon. Guest fiction editor for for the fall issue will be Carol Novack, Publisher & Editor of Mad Hatters' Review.*
>
> *Meanwhile, the Spring, 2007 issue is online, with:*
> *Poetry by Tony Burfield, Sheila Black, Nathaniel Rounds, Frances Ruhlen McConnel, Margo Solod, David Brendan Hopes, Flavia Cosma, Glenna Luschei, Michael Scott Cain, Katherine Holmes, & Alexis Quinlan*
> *Fiction by Noah McGee, Donna D. Vitucci, Mark McBride, & Tiffany Promise*
>
> *The Salt River Review: http: www.poetserv.org*

↑ Index

113. Tisa Bryant
April 7: X-Reference: Encyclopedia Project Reading in Amherst, MA!
Fri 6 Apr 2007

Dear all,

If you're out in the Western MA terrain, please stop by!
Visual art, film, poetry and prose presentations!
Live cross-referencing!
Books and CDs!
The requisite wine and cheese!

Free fun for all!

April 7, 7pm
Food for Thought Books Collective
106 N.Pleasant Street
Amherst, MA 01002
Tel: [redacted]
Fax: [redacted]

Featuring:

Tisa Bryant
Sara Jaffe
Xylor Jane
EE Miller
Sara Marcus
Ronaldo V. Wilson

Come!

****

A mile walked with a friend contains only a hundred steps.

****

↑ Index

114. UbuWeb
Kenneth Goldsmith & David Grubbs: Brooklyn 4/8
Fri 6 Apr 2007

Kenneth Goldsmith & David Grubbs performing "Traffic"

Sunday April 8, 2007
8pm

ISSUE PROJECT ROOM
400 Carroll Street
between Bond and Nevins
Brooklyn, NY 11231
Further details: www.issueprojectroom.org

As part of the 'S&W, P&P' Festival

Friday April 6, 2007
6-8pm
Exhibition opening 'P&P' Michael Graeve
8pm
Performances ($10):
Alison Knowles performs with Jessica Higgins
Nicolas Collins performs 'Duck Pond'

Saturday April 7, 2007
6-8pm
Exhibition viewing 'P&P' Michael Graeve
8pm
Performances ($10):
Michael Graeve performs 'Simple Methods'
Chris Mann performs 'told you so'

Sunday April 8, 2007
6-8pm
Exhibition viewing 'P&P' Michael Graeve
8pm
Performances ($10):
Dan St. Clair and Aki Sasamoto
Kenneth Goldsmith and David Grubbs

--
UbuWeb
http://ubu.com

UbuWeb
http://ubu.com

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

↑ Index

115. Tom W. Lewis
Re: alternative spiritual traditions
Fri 6 Apr 2007

I think the problem is, "I don't know much about spirituality in poetry, but I know it when I see it" -- can't one experience a spiritual response to a poem that isn't technically spiritual?

my original question had to do with writers whose own (alternative) spirituality infused their work.

great to see these names, as well as those proffered by others this week... now I've got a passel to hunt for while in SF.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of David Baratier
Sent: Friday, April 06, 2007 0:06
To: [redacted]
Subject: Re: alternative spiritual traditions

Since there was no answer on this thread I'll take my own bent, which is the poems have to exude spirituality through reading.

Gerritt Lansing, the first book especially, the "pre-curriculum of the soul" version of Heavenly Tree Grows Downward.

John Unland--The sea beneath the house

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Various collections by George Quasha,
most collections byTed Enslin & Cid Corman

all I've time for--

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

116. Dan Coffey
Re: Kenneth Goldsmith & David Grubbs: Brooklyn 4/8
Fri 6 Apr 2007

Speaking of Grubbs, looks like the first Grubbs/Susan Howe collaboration CD is already out of print.

On 4/6/07, UbuWeb <[redacted]> wrote:
> Kenneth Goldsmith & David Grubbs performing "Traffic"
>
> Sunday April 8, 2007
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> Performances ($10):
> Dan St. Clair and Aki Sasamoto
> Kenneth Goldsmith and David Grubbs
>
> --
> UbuWeb

> http://ubu.com
>
>
> UbuWeb
> http://ubu.com
>
>
>
>

___
> Don't pick lemons.
> See all the new 2007 cars at Yahoo! Autos.
> http://autos.yahoo.com/new_cars.html
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

117. kevin thurston
Re: alternative spiritual traditions
Fri 6 Apr 2007

"my original question had to do with writers whose own (alternative) spirituality infused their work."

well, CA Conrad certainly strikes me as someone who qualifies, especially with his astral projection and other spiritual thingees (technical term) perhaps he can come forward and say a thing or two about this

On 4/6/07, Tom W. Lewis <[redacted]> wrote:
>
> I think the problem is, "I don't know much about spirituality in poetry,
> but I know it when I see it" -- can't one experience a spiritual
> response to a poem that isn't technically spiritual?
>
> my original question had to do with writers whose own (alternative)
> spirituality infused their work.
>
> great to see these names, as well as those proffered by others this
> week... now I've got a passel to hunt for while in SF.
>

> tl
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of David Baratier
> Sent: Friday, April 06, 2007 0:06
> To: [redacted]
> Subject: Re: alternative spiritual traditions
>
> Since there was no answer on this thread I'll take my own bent, which is
> the poems have to exude spirituality through reading.
>
> Gerritt Lansing, the first book especially, the "pre-curriculum of the
> soul" version of Heavenly Tree Grows Downward.
>
> John Unland--The sea beneath the house
>
> Jack Gilbert-- Monolithos
>
> Sheila Murphy: Incessant Seeds, its one I published, an experimental
> meditation on spirituality.
>
> Maj Ragain-- A Hungry Ghost Surrenders his Tacklebox-- another one I
> published, poems themselves are a narrative spiritual, friend of Duncan
> & Dorn.
>
> Arthur Sze: The red-shifting web
>
> Niedecker-- T&G, if you can get this from a library, Williams original
> illustrated version substantially adds feeling to the poems.
>
> Various collections by George Quasha,
> most collections byTed Enslin & Cid Corman
>
> all I've time for--
>
>
>
> Be well
>
> David Baratier, Editor

>
> Pavement Saw Press
> PO Box 6291
> Columbus, OH 43206
> http://pavementsaw.org
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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118. Deborah A. Meadows
message from Lance Phillips on Here Comes Everybody anthology
Fri 6 Apr 2007

Dear Bflo list,

Poet Lance Phillips just passed on this message on how to order the newly produced Here Comes Everybody anthology (co-edited with Geoffrey Gatza) with a request to pass on the message due to a hard drive crash.
Thanks,
Deborah Meadows

Here:

Listen everybody I'm hoping you all can do me a favor. The HCE anthology is finally (this finally is directed at at none other than yours truly) available. There's info about how to obtain a copy at http://herecomeseverybody.blogspot.com <https://exchange.csupomona.edu/exchweb/bin/redir.asp?URL=http://herecomeseverybody.blogspot.com> . Geoffrey Gatza deserves all the credit on this he got the book finished with no help from me (in addition to being a procrastinator the last nine months or so have been very difficult for me). The favor I have in mind is this. In addition to everything else going on our hard drive crashed a couple of weeks ago and I lost some things including my HCE email list. I'm trying to pick it out of a rather long back-up document but its not going well. I have been able to retrieve some emails, yours among them. I hoping you all can spread the word about the anthology either by forwarding this email to whom ever you think would be interested, by posting something about the anthology on your blog or a listserv or just by mentioning the anthology to a couple of friends.

Thanks,

Lance
http://lancephillips.blogspot
<https://exchange.csupomona.edu/exchweb/bin/redir.asp?URL=http://lancephillips.blogspot.com>

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119. Catherine Daly
Re: alternative spiritual traditions
Fri 6 Apr 2007

Tom L, and by extension, list --

I want to rescind my response on this thread, as it was in response to this (I had John Cayley in mind and mentioned some of my own work)

to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work?

no where do I read in this question, this one

my original question had to do with writers whose own (alternative) spirituality infused their work.

my own work (including my astrology!) is not founded on any spirituality or infused with any spirituality, while it does use main line as well as alternative traditions, including religious ones

when one looks for spirituality, especially with Spicer, start carefully examining inspiration. Ann Lauterbach has some interesting things to say about inspiration, too; interestingly to me, one also starts looking at symbolism, the early science / alchemy blue (and Blake to Will Alexander, Eshleman, Olson & the Maya, don't forget Lamantia!!!)

if you want to look at mysticism, which is certinly alternative to the main line within any religion, and Judaism, Adeena Karasick's translation of the sefer yetsirah and Nathaniel Tarn's lyrics for the bride of god --

one of the most troubling aspects of the new age religions as well as of the contemporary rhetorical separation of spirituality from religious belief and practice, and the perhaps blur of the definition of spirituality into a wide range of things -- including chance, consciousness, design, structure, etc., which are directly involved in making digital works -- is the way exoticism has been entwined with multiculturalism and tolerance has been confused with agreement

Happy Good Friday

--
All best,
Catherine Daly
[redacted]

↑ Index

120. Jim Andrews
need cheap accomodation in Santa Monica 04/19 to 05/19
Fri 6 Apr 2007

A friend from Germany, Martin Kloss--multimedia programmer extrordinaire--is visiting Santa Monica 04/19 to 05/19 and is looking for accomodation.

He says:

"I'll be in Los Angeles, to be precise Santa Monica from
04/19 - 05/19, and as this is a spontaneous thing,
I'm now looking for places to stay without spending
the millions I earned with Lingo coding."

Not. He goes on to say:

"So if aynone knows someone who knows someone who's
looking for a temporary roommate or can you recommend
affordable accommodations in Santa Monica, I would
really appreciate it. Time is running out and any hint
will help. I've looked at http://losangeles.craigslist.org
and other sites, but the average >$2K / month is a little
steep for my budget."

Martin helped me with Arteroids and On Lionel Kearns. His sites are http://lingopark.de and http://martinkloss.com .

Please backchannel me at [redacted] if you can help.

Thanks,
ja
http://vispo.com

↑ Index

121. Tom Beckett
new now at e-x-c-h-a-n-g-e-v-a-l-u-e-s...
Fri 6 Apr 2007

Javant Biarujia interviewed by Sheila E. Murphy at
http://willtoexchange.blogspot.com

********** See what's free at http://www.aol.com.

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122. Elizabeth Treadwell
Roberson & Shockley at SPT next Friday 4/13
Fri 6 Apr 2007

Small Press Traffic is pleased to present a reading by
Ed Roberson & Evie Shockley
Friday, April 13, 2007 at 7:30 p.m.

Ed Roberson joins us in celebration of his seventh book of poems, City Eclogue, out last year from Atelos. Nathaniel Mackey has said of his earlier book, Atmosphere Conditions, winner of the National Poetry Series: “Atmosphere, omen, memory, lost amenity, homelessness of more than one sort, dream, social entropy, music, dance, death--these are among the matters which move through the poems with revenant, mercurial dispatch. Conceptually rich as well as technically inventive, these poems advance a wary measure, a wise, beautifully gruff, ongoing music. They haunt while being read and well after, refusing to settle.”

Evie Shockley is the author of The Gorgon Goddess and a half-red sea, both from Carolina Wren Press. Of the latter, Harryette Mullen writes: “Navigating against prevailing currents, these poems sail on eddy and backflow, taking inspiration from knots and twists of American history and culture. Her gallery of lyric portraits presents a historical continuum of African Americans caught in double binds of culture and identity …Shockley’s firm grounding in history adds weight and depth to her observations of the recent past and present.” Shockley teaches at Rutgers University.

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. ?

Unless otherwise noted, our events are presented in?Timken Lecture Hall,? California College of the Arts ?1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) ?? http://www.sptraffic.org ????

& coming up

April 22 Anne Boyer & William Moor (at New Yipes)
April 27 Memorial for kari edwards
May 18 Julie Carr & Andrew Joron
May 25 Paul Hoover & Tenney Nathanson

Elizabeth Treadwell, Director
Small Press Traffic Literary Arts Center at CCA

1111—8th Street
San Francisco, California 94107

Small Press Traffic is an autonomous, nonprofit community arts center and your donations are always welcome, helpful, & tax-deductible. Thank you.

Elizabeth Treadwell

http://elizabethtreadwell.com

_____ Can’t afford to quit your job? – Earn your AS, BS, or MS degree online in 1 year.
http://www.classesusa.com/clickcount.cfm?id=866145&goto=http%3A%2F%2Fwww.classesusa.com%2Ffeaturedschools%2Fonlinedegreesmp%2Fform-dyn1.html%3Fsplovr%3D866143

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123. Geoffrey Gatza
Here Comes Everybody anthology
Sat 7 Apr 2007

HCE : An Here Comes Everybody Anthology
By Lance Phillips (and some help from Geoffrey Gatza)

BUY IT NOW!!! On Amazon.com

http://www.blazevox.org/bk-lp.htm

Book Information:

. Paperback: 754 pages
. Binding: Perfect-Bound
. Publisher: BlazeVOX [books] (March 2007)
. ISBN: 1-934289-04-3

$29.95

Buy it NOW!

For List of all 130 poets included please go to webpage!
---

http://herecomeseverybody.blogspot.com
http://www.blazevox.org/bk-lp.htm

FROM THE INTRODUCTION

"No question is so difficult to answer as that to which the answer is obvious."

George Bernard Shaw

Ten Question! Lance Phillips asked the same ten question so as many writer as he could email and those that responded, and respond they did, became one of the hottest websites in the early days of blogging. A wildfire of excitement grew. Lance had what we call a YouTube a moment of capturing the right idea at the right moment. And this book is a gathering from that site. The idea is of course not new. These 10 questions originally came from a French series, "Bouillon de Culture" hosted by Bernard Pivot. It is probably more familiar to many as the question James Lipton asks at the end of "Inside the Actor's Studio." I've found these questions interesting among friends. It's amazing what the simple answers to these questions reveal about a person's thoughts, feelings and beliefs.

Presented are 130 writers, each with their own 10 questions and their answers. These questions are disarmingly simple steps towards attaining a knowing, a greater understanding of person as poet. We also get a rare glimpse at how each brain wraps around a seemingly obvious question. Each author creates a charming portrait of themselves in their answers. Each writer comes to their craft in their own way and here we have a splendid way to engage each writer, in their own words, on a level playing field across a large strata of information. Here comes everybody, indeed.

This book conducts itself away from the interactions of a collection of interviews. There is only the author and their reaction to the questions at the moment in time they were asked them. Many of these are from 2003 through 2005. And so the biographic texts that accompany each set of answers are deliberately left in their 'as-is' state.

Also included in this volume is the reactions from friends, remarks made on this website in the days following Robert Creeley's death. This one poet influenced so many .... it is hard for me, even today to find the proper words one has to say to get out what it is that this section is supposed to do. The world no longer has a Creeley in it. This is a record, more or less, a portrait, maybe, a snapshot of sorts of grief. A reaction of artist for their artist, friend, mentor, father . so on. Here are questions, interviews and poems submitted by Ed Smith, Joseph Lease, Chris Stroffolino, Jim Ellis, Brent Cunningham, Elizabeth Robinson, Ann Lauterbach, Linh Dinh, Joel Lewis, and Ken Rumble.

I hope you enjoy this book as much as we have had in putting it together. This is a captured frame of text in a wonderfully creative time. There is war, a troubled government, a thriving internet culture, a wonderfully safe/anonymous economically devoid environment to create our poetry. As the title wrongly

indicates, here is everybody, if you are not in this edition, you will certainly appear in one of our upcoming editions of this series.

Best Geoffrey

Geoffrey Gatza
March 8, 2007

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Deborah A. Meadows
Sent: Friday, April 06, 2007 12:32 PM
To: [redacted]
Subject: message from Lance Phillips on Here Comes Everybody anthology

Dear Bflo list,

Poet Lance Phillips just passed on this message on how to order the newly produced Here Comes Everybody anthology (co-edited with Geoffrey Gatza) with a request to pass on the message due to a hard drive crash. Thanks, Deborah Meadows

Here:

Listen everybody I'm hoping you all can do me a favor. The HCE anthology is finally (this finally is directed at at none other than yours truly) available. There's info about how to obtain a copy at http://herecomeseverybody.blogspot.com <https://exchange.csupomona.edu/exchweb/bin/redir.asp?URL=http://herecomesev erybody.blogspot.com> . Geoffrey Gatza deserves all the credit on this he got the book finished with no help from me (in addition to being a procrastinator the last nine months or so have been very difficult for me). The favor I have in mind is this. In addition to everything else going on our hard drive crashed a couple of weeks ago and I lost some things including my HCE email list. I'm trying to pick it out of a rather long back-up document but its not going well. I have been able to retrieve some emails, yours among them. I hoping you all can spread the word about the anthology either by forwarding this email to whom ever you think would be interested, by posting something about the anthology on your blog or a listserv or just by mentioning the anthology to a couple of friends.

Thanks,

Lance
http://lancephillips.blogspot
<https://exchange.csupomona.edu/exchweb/bin/redir.asp?URL=http://lancephill
i
ps.blogspot.com>

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124. Halvard Johnson
25 questions
Sat 7 Apr 2007

—

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125. Alan Sondheim
catastrophic thought
Sat 7 Apr 2007

Catastrophic Thought

Its relationship to toggle, totter, topple:
from binary relationship to abject destruction
veering
extremities, 'things' carried to an extreme
thought that short-circuits itself, goes nowhere
flatness, worlds without direction
defuging of worlds

always self-canceling
using, devouring energy
it's too difficult to think

not the thought of the catastrophe
there's no therapeutic or suture
there's no projection, only introjection
this is introjection without absorption
blinking, unblinking, uncomprehending
thought of the catastrophe already grasps
thought is already thinking
catastrophic thought is not thinking
thought which is not thought

catastrophic thought is physiological thought
its limit thought on the borders of the conceivable

in catastrophic thought nothing is conceivable
in catastrophic thought there are no limits

laughter, diabolic laughter
catastrophic thought is the thought of the symptom

thinking which eliminates the premise of thought
thought which eliminates thinking
thought of the i am that i am
mute thought, inert thought, thought of the thing
the thing thinking

the catastrophe "what a catastrophe!"
the disaster "what a disaster!"

catastrophic thought A, then B, else B
towards B, else B, towards B
B becomes nameless, B is already nameless

the subject undergoes, is undergone-ing, introjection
inconceivable projection, nothing to project
no projectors

thinking the skein holding everything together
thinking the collapse of the skein
just beneath the surface there is no skein
just beneath the surface there are no things
there are no surfaces, there is no surface

thinking which is deeply, inherently, mute
unspeakable thinking, unspeaking thinking

physiology of tremors, depressions, tremblings
phenomenology of nightmares, hysterias
suicidal thinking, thinking which produces limit
thinking suicide, the production of a thing

thoughtless, witless
not always the worst, however, always mute

"i can't think of this, this catastrophic thought

==========
=

con aphors on youtube

http://www.youtube.com/watch?v=fghsGZipjvc

↑ Index

126. **Murat Nemet-Nejat**
Re: 25 questions
Sat 7 Apr 2007

—

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127. **elen**
Quilts by Carolyn Beard Whitlow - Dulles Expo, Chantilly, VA May 4-6
Sat 7 Apr 2007

Dear folks:

Poet/artist Carolyn Beard Whitlow will be selling her unique and stunning quilts at the Dulles Expo in Chantilly, Virginia during May 4-6. If you've any family or friends in the area, please encourage them to visit her booth and purchase a quilt. If you are planning to be in that area, please visit! Or, you can purchase one online at her site below. She can also customize a quilt to your preference.

Please take a look flyer below (if it translated properly) and her website, http://www.colorquiltsbycarolyn.com <http://www.colorquiltsbycarolyn.com/> and share this information with all interested contacts.

Thanks much for your consideration and support!

PS - Also, take a look at her two books of poetry: Wild Meat (Lost Roads) and Vanished (2006 Naomi Long Madgett Poetry Prize Winner selected by Lotus Press)

In peace,
elen

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128. **Vernon Frazer**
Re: 25 questions
Sat 7 Apr 2007

I can see many ways that my writing would relate to these questions and think they're great questions to answer. They touch on a lot of the basic aesthetic issues I've thought and talked about all my life. I can answer them for literature and for music.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Murat Nemet-

Nejat
Sent: Saturday, April 07, 2007 1:17 PM
To: [redacted]
Subject: Re: 25 questions

It will be fascinating to answer these question, in my opinion, exactly as they are.

Murat

On 4/7/07, Halvard Johnson <[redacted]> wrote:
>
> Glenn Branca recently raised 25 questions for the consideration ofother
> composers/musicians. I've been wondering what a similar list
> of questions having to do with poetry might look like. Some of
> Branca's questions could easily be adapted to poetry, but others
> might need to be replaced altogether.
>
> One example of the former: 4. Why does the contemporary poetry
> establishment remain so conservative when all other fields of the
> arts embrace new ideas?
>
> Another: 7. Is the poetry anthology still relevant or is it just a museum?
>
> Of the latter, question #25 might be replaced by "Whassup?"
>
> 25 Questions
>
> 1. Should a modern composer be judged against only the very best works of
> the past?
> 2. Can there be truly objective criteria for judging a work of art?
> 3. If a composer can write one or two or more great works of music why
> cannot all of his or her works be great?
> 4. Why does the contemporary musical establishment remain so conservative
> when all other fields of the arts embrace new ideas?
> 5. Should a composer, if confronted with a choice, write for the musicians
> who will play a piece or write for the audience who will hear it?
> 6. When is an audience big enough to satisfy a composer or a musician?
> 100?
> 1000? 10,000? 100,000? 1,000,000? 100,000,000?
> 7. Is the symphony orchestra still relevant or is it just a museum?
> 8. Is micro-tonality a viable compositional tool or a burned out modernist
> concept?
> 9. In an orchestra of 80 to 100 musicians does the use of improvisation

> make
> any sense?
> 10. What is the dichotomy between dissonance and. tonality and where
> should
> the line be drawn?
> 11. Can the music that sooths the savage beast be savage?
> 12. Should a composer speak with the voice of his or her own time?
> 13. If there's already so much good music to listen to what's the point of
> more composers writing more music?
> 14. If Bach were alive today would he be writing in the baroque style?
> 15. Must all modern composers reject the past, a la John Cage or Milton
> Babbitt's "Who Cares If You Listen?"
> 16. Is the symphony an antiquated idea or is it, like the novel in
> literature, still a viable long form of music?
> 17. Can harmony be non-linear?
> 18. Was Cage's "4:33" a good piece of music?
> 19. Artists are expected to accept criticism, should critics be expected
> to
> accept it as well?
> 20. Sometimes I'm tempted to talk about the role that corporate culture
> plays in the sale and distribution of illegal drugs throughout the United
> States and the world, and that the opium crop in Afghanistan has increased
> by 86 percent since the American occupation, and the fact that there are
> 126,000 civilian contractors in Iraq, but what does this have to do with
> music?
> 21. Can the orchestra be replaced by increasingly sophisticated
> computer-sampling programs and recording techniques, at least as far as
> recordings are concerned?
> 22. When a visual artist can sell a one-of-a-kind work for hundreds of
> thousands of dollars and anyone on the internet can have a composer's work
> for nothing, how is a composer going to survive?â€¨And does it matter?
> 23. Should composers try to reflect in their music the truth of their
> natures and the visions of their dreams whether or not this music appeals
> to
> a wide audience?
> 24. Why are advances in science and technology not paralleled by advances
> in
> music theory and compositional technique?
> 25. Post-Post Minimalism? Since Minimalism and Post-Minimalism we've seen
> a
> short-lived Neo-Romanticism, mainly based on misguided attempts to return
> to

> a 19th century tonality, then an improv scene which had little or nothing
> to
> do with composition, then a hodge-podge of styles: a little old "new
> music,"
> a little "60's sound colorism", then an eclectic pomo stew of jazz, rock
> and
> classical, then a little retro-chic Renaissance â€¦ even tonal 12-tonalism.
> And now in Germany some "conceptual" re-readings of Wagner. What have I
> left
> out? Where's the music?
>
>
> Hal
>
> "The dirt is the mark of your deep love of the tool."
>
> Halvard Johnson
> ==========
> [redacted]
> [redacted]
> http://home.earthlink.net/~halvard <http://home.earthlink.net/%7Ehalvard>
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
>

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129. Anny Ballardini
the Poets' Corner
Sat 7 Apr 2007

---

1. The one who will shine in the science of writing will shine like the sun.

A scribe (EP, p. 87)

O Samas (sun-god), by your light you scan the totality of lands as if they were cuneiform signs (ibid.).

from the opening of the *Exergue* by Jacques Derrida, *Of Grammatology*

*New Poets: *

David Baratier

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=227

Laura Heidy

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=228

Tim Peterson

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=229

Jeffrey Side

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=230

Anne Tardos

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=233

Luc Fierens

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=234

Ruth Lepson

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=235

Paul Vangelisti

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=236

Joyce Nower

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=237

Paul Muldoon

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=238

Tom Beckett

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=239

New poems of already featured Poets:

*Richard Dillon *

SUDDEN GIFT, A NEW YORK XMAS POEM

http://www.fieralingue.it/corner.php?pa=printpage&pid=1822

CHERRY CREEK CAPER

http://www.fieralingue.it/corner.php?pa=printpage&pid=1898

*Alan Sondheim *

The gods

http://www.fieralingue.it/corner.php?pa=printpage&pid=1823

A/Rose for Baudrillard

http://www.fieralingue.it/corner.php?pa=printpage&pid=1904

Barry Alpert

OF DOUGLAS GORDON

http://www.fieralingue.it/corner.php?pa=printpage&pid=1852

THE MARQUISE OF O...

http://www.fieralingue.it/corner.php?pa=printpage&pid=1853

WILLOW TREE

http://www.fieralingue.it/corner.php?pa=printpage&pid=1884

Halvard Johnson

Favorite California Churches

http://www.fieralingue.it/corner.php?pa=printpage&pid=1882

James Cervantes

Poems That Arrived Without a Briefcase

http://www.fieralingue.it/corner.php?pa=printpage&pid=1883

David-Baptiste Chirot

light remains 1

http://www.fieralingue.it/corner.php?pa=printpage&pid=1895

light remains 2

http://www.fieralingue.it/corner.php?pa=printpage&pid=1896

light remains 3

http://www.fieralingue.it/corner.php?pa=printpage&pid=1897

Jeff Harrison

* The Recital *

http://www.fieralingue.it/corner.php?pa=printpage&pid=1909

* The Vying *

http://www.fieralingue.it/corner.php?pa=printpage&pid=1910

Under Poets on Poets:

* *

Paul Vangelisti

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=70

Euripides by Jon Corelis and ongoing work with new additions

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=66

Under Poem Reviews:

* *

Emanuele Carnevale by Dennis Barone

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=260

My acknowledgment to all those who appear on the Poets' Corner _as usual the order of apparition follows the order by which I received the contribution. With my best wishes for a wonderful and fruitful Spring,

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

↑ Index

130. cralan kelder
submissions welcome for Noon: Journal of the Short Poem
Sat 7 Apr 2007

Hello All, I am forwarding this call for submissions.

This is a beautiful little magazine/book to hold in your hands, made in the way of binding with the string on the outside and the pages folded. I am afraid I do not know the terminology for Japanese binding.

Dear readers and correspondents,

This is to let you know that I have started reading for the next NOON (#5, due out in September), and that I expect to be able to accept submissions until approximately the end of June. Feel free to send via email if that's more convenient for you.

There are few remaining copies of NOON 4, more of 2 and 3. Please ask for details if you'd like to purchase a back issue. (I can give no better guidelines.) Likewise, if you'd like to subscribe. The magazine receives no other funding than my own and that of subscribers.

Best wishes,

Philip

Philip Rowland, editor
Noon: Journal of the Short Poem
Minami Motomachi 4-49-506
Shinjuku-ku
Tokyo [redacted]
Japan

↑ Index

131. Geoffrey Gatza

Here Comes Everybody anthology now canceled

Sat 7 Apr 2007

HCE now being pulled from shelves.

Reason: poets are suing!

Can you believe it!

Sorry, Geoffrey

↑ Index

132. Joshua Wilkinson

Rabbit Light Movies (Gordon, Doxsee, Nakayasu, Rexilius, Greenstreet, et al.)

Sat 7 Apr 2007

Hello, Friends,

I have started a new little journal on dvd format called Rabbit Light Movies.

They are very short poemfilms of poets reading from their work. There are three poets (three films) per episode. Each episode is limited to 99 copies. Each episode is also free.

Episode #1: Noah Eli Gordon: 5 poems
Julie Doxsee: The Knife-Grasses
Joshua Marie Wilkinson: Wolf Dust

Episode #2: Sawako Nakayasu: 2 poems
Kate Greenstreet: from [Salt] (from case sensitive)
Andrea Rexilius: from Gravity / Hem

I have about 20 copies of Episode #1 left; Episode #2 is hot off the press and I can start sending them next week.

If you would like an episode, please feel free to email me your name and address and I'm happy to send you one or both (please specify which or both).
[redacted]

[international: I think the dvds are region free and I'm pleased to send one anywhere]

If you are interested in submitting audio for consideration, there are some guidelines posted at http://rabbitlightmovies.blogspot.com

They are low budget little movies and they're for you.

New episodes will feature Jaswinder Bolina, Allison Titus, Mathias Svalina, Sommer Browning, George Kalamaras, Lily Brown, Bin Ramke, Joshua Poteat, c. marie smith, Joshua Kryah, Jon Woodward, Eleni Sikelianos, and many others.

Also: In the new Criterion Collection set of Paul Robeson films, one of the movies included co-stars H.D. Yes, H.D. I think it's called Borderline.

Also: Here's a new interview I did with Danielle Dutton on Fascicle.
http://www.fascicle.com/issue03/essays/dutton1.htm

Also: Here's a new interview (just up today) with Noah Eli Gordon on Rain Taxi.
http://www.raintaxi.com/online/2007spring/gordon.shtml

Also: look for a long, wonderful interview with Shanxing Wang that Nathan Brown did. Somewhere.

Thank you!

joshua

Joshua Marie Wilkinson
http://eyelashfire.blogspot.com

8:00? 8:25? 8:40? Find a flick in no time

with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

↑ Index

133. Sheila Murphy
interview with JAVANT BIARUJIA
Sun 8 Apr 2007

Many of you will be familiar with Javant Biarujia, a brilliant being who resides in Melbourne. Check out my interview with him at:

http://willtoexchange.blogspot.com/

↑ Index

134. Simone Roberts
25 Questions
Sun 8 Apr 2007

Hi, new to list. Lurking about, reading mostly. Favor? The 25 questions came through like this on the digest form:

and so forth.

Any tips on turning that into a human language? A setting I missed? Is there a plain text issue here? Flummoxed. Apologies for any bother.

All thanks,
Si

↑ Index

135. David A. Kirschenbaum
Poets Suing Over Here Comes Everybody Anthology Step Up
Sun 8 Apr 2007

---

hi all,

i'm sure i'm not the only one wondering who the poets suing and threatening over this now-pulled anthology are and what are their reasons. if you're one of the people who has caused this anthology to be pulled if you can share with us why i'd be much obliged.

thanks,
david

Quoting Geoffrey Gatza <[redacted]>:

> *HCE now being pulled from shelves.*

> *Reason: poets are suing!*
>
> *Can you believe it!*
>
> *Sorry, Geoffrey*

↑ Index

136. **sue walker**

Re: submissions welcome for Noon: Journal of the Short Poem

Sun 8 Apr 2007

What is the e-mail address of Philip Rowland and NOON?

S Walker

On Apr 7, 2007, at 6:57 PM, cralan kelder wrote:

> *Hello All, I am forwarding this call for submissions.*
>
> *This is a beautiful little magazine/book to hold in your hands, made in the way of binding with the string on the outside and the pages folded. I am afraid I do not know the terminology for Japanese binding.*
>
> *Dear readers and correspondents,*
>
> *This is to let you know that I have started reading for the next NOON (#5, due out in September), and that I expect to be able to accept submissions until approximately the end of June. Feel free to send via email if that's more convenient for you.*
>
> *There are few remaining copies of NOON 4, more of 2 and 3. Please ask for details if you'd like to purchase a back issue. (I can give no better guidelines.) Likewise, if you'd like to subscribe. The magazine receives no other funding than my own and that of subscribers.*
>
> *Best wishes,*
>
> *Philip*

> *Philip Rowland, editor*
> *Noon: Journal of the Short Poem*
> *Minami Motomachi 4-49-506*
> *Shinjuku-ku*
> *Tokyo* [redacted]
> *Japan*

↑ Index

137. **Anny Ballardini**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Sun 8 Apr 2007

I am with David. It would be interesting to have this point discussed, be it front/ or back/channel. I know that Lance has invested much into it, and I think, as I was notified, that he got in contact with all those who took part in it before publishing it. The book is already out also thanks to Geoffrey Gatza's work, why pull it back now, isn't it too late? What is the difference between being published online and being published in a book?

Thanks to those who are directly involved and will explain their position, Anny

On 4/8/07, David A. Kirschenbaum <[redacted]> wrote:
>
> hi all,
>
> i'm sure i'm not the only one wondering who the poets suing and
> threatening over this now-pulled anthology are and what are their
> reasons. if you're one of the people who has caused this anthology to
> be pulled if you can share with us why i'd be much obliged.
>
> thanks,
> david
>
> Quoting Geoffrey Gatza <[redacted]>:
>
> > HCE now being pulled from shelves.
> >
> > Reason: poets are suing!
> >
> > Can you believe it!
> >
> >
> >
> > Sorry, Geoffrey

> >
>

↑ Index

138. **Mary Kasimor**
Re: Here Comes Everybody anthology now canceled
Sun 8 Apr 2007

Well Geoffrey, if you would have asked, I would have been very happy to be a part of your anthology. Poets suing--that is ridiculous.

Best,
Mary

Geoffrey Gatza <[redacted]> wrote:
HCE now being pulled from shelves.

Reason: poets are suing!

Can you believe it!

Sorry, Geoffrey

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

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139. **Alan Sondheim**
Re: Here Comes Everybody anthology now canceled
Sun 8 Apr 2007

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

140. Geoffrey Gatza

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!

Several problems arose in the first 12 hours after an announcement was made. Lance and I have been working on this as a book for over a year and a half. Maybe more. Anyway, we thought we had all the permissions in hand. We did not.

Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.

We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they did give permission, but this is still a problem.

Another problem raised was payment to the contributors.

Print on Demand is a book made when someone orders it. The base price for HCE is 12 dollars. This is the most expensive text we have as it is 740 pages. Amazon takes 60% of the 29.95 book price. That leaves us 1.95 remaining for Lance and I to get rich off of.

We are a poor press and this book works out as such. A solution would be to provide a one copy payment to the 130 authors. This is way beyond our budget, actually more than our budget for the next 7 years. This is a huge text, 740 pages and our base cost is 12 per book and to ship this to 130 people would cost us $2210.

We don't have that kind of money and we should have realized at some point that someone would want one. So it would be better to use these resources in a better fashion, as this is a webpage and it's 'out there' already.

I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of Alan Sondheim
Sent: Sunday, April 08, 2007 11:00 AM
To: [redacted]
Subject: Re: Here Comes Everybody anthology now canceled

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

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↑ Index

141. Alan Sondheim
looking for work
Sun 8 Apr 2007

If you know of any mentoring, tutoring, part-time teaching, or visiting artist positions, in the areas of new media, video, film, or English, please let me know. I'm currently teaching a filmmaking course at Brown, which will be coming to an end in May; my students are doing amazing work. I can get references, recommendation letters, and so forth. I wouldn't be asking on email lists, but I'm relatively out of the academic loop at this point.

Thanks greatly, Alan

↑ Index

142. Stephen Vincent
New de blog
Sun 8 Apr 2007

http://stephenvincent.net/blog/
A few things, photographs, haptic drawings and commentary:

1. Philip Guston's Ghost(s) While out walking, I am sometimes haunted by the ghost of the work of Philip Guston - or is it, as well, the actual presence of the artist himself? Which is to say, whatever I remember of seeing Guston¹s work - and I have seen a great deal - the work, or some aspect of the spirit of the work,

periodically transforms itself to reappear in the form of something local, something material...

2. ³Derelict² Proclamation, Noe Valley, San Francisco
TO WHOEVER PUT THAT UGLY
SIGN LAST NIGHT DESPARAGING
DERELICTS...

3. New York City "Haptic"
Haptic:
Pertaining to the sense of touch, from the Greek word haptein, to grasp.

Sporadically, in the past year, I have been exploring environments through a drawing technique that I call Haptics. The pieces are not Œdrawings¹ in any conventional sense - perspective, volume, figures and all of that. The drawing is built around listening closely. Instead of haptics the pieces might equally well be called "soundscapes..."

4. What Suzanne Stein Did! Performing at Small Press Traffic, San Francisco

Suzanne Stein - poet and performance artist - created what might be called ³a presence² (rather than a Œreading¹ or Œperformance¹) to an audience of primarily poets last Friday night at Small Press Traffic. The event was a combination of Œoff-putting¹, Œembracing¹ and Œthought provoking.¹...

And, by the way, Happy Holidays!!

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

143. Catherine Daly
Re: Here Comes Everybody anthology now canceled
Sun 8 Apr 2007

---

you could probably bookmobile (or some other digital short run printer) just 130 copies for way less (I'm guessing 7 dollars per, including set up costs), and then use pod for regular order fulfillment; or,

you could redo the permissions process, and allow interviewees to buy however many copies at cost (I know that I for example, like to have 2-5 copies of anything like this I'm in, to sell at readings, give to my folks, etc., and at least 25-50 copies of books, and I don't really care if they cost money or not, but it becomes a real consideration when I have to pay list price -- say 29.95 rather than cost, say 3-10 dollars)

also, I know it is a pain, and I don't know if you've paid an initial set up cost already, but pulling a dozen interviews will make it a little shorter/cheaper

--
All best,
Catherine Daly
[redacted]

↑ Index

144. David A. Kirschenbaum
Poets suing poets? Here Comes Everybody Kiboshers Who Are You?
Sun 8 Apr 2007

Everything posted here so far is making these two poets not look that good, to say the least. No one's going to know if this is so if you two don't speak up.

best,
david

Quoting Geoffrey Gatza <[redacted]>:

> *It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!*
>
> *Several problems arose in the first 12 hours after an announcement was made. Lance and I have been working on this as a book for over a year and a half. Maybe more. Anyway, we thought we had all the permissions in hand. We did not.*
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> *Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.*
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> *We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they did give permission, but this is still a problem.*
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> *Another problem raised was payment to the contributors.*
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> *We are a poor press and this book works out as such. A solution would be to provide a one copy payment to the 130 authors. This is way beyond our budget, actually more than our budget for the next 7 years. This is a huge text, 740 pages and our base cost is 12 per book and to ship this to 130 people would cost us $2210.*

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I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
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From: UB Poetics discussion group [mailto:[redacted]*] On Behalf Of Alan Sondheim*
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Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

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Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]*.*
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==========

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145. Tony Trigilio

This Wednesday: Lisa Fishman / Michael Palmer, Columbia College Chicago

Sun 8 Apr 2007

LISA FISHMAN and MICHAEL PALMER
POETRY READING

Wednesday, April 11, 2007 (5:30 p.m.)
Hokin Hall (first floor auditorium, 623 S. Wabash Ave.)

Free and open to the public
For more information, call [redacted]

LISA FISHMAN is the author of three books of poetry: THE HAPPINESS EXPERIMENT (Ahsahta, 2007); DEAR, READ (Ahsahta, 2002) and THE DEEP HEART'S CORE IS A SUITCASE (New Issues, 1998). She has also published a chapbook, KABBALOOM (Wyrd Press, 2007). Her work is anthologized in POETRY: THE NEXT GENERATION (Carnegie Mellon, 2000), AND WE THE CREATURES (Dream Horse Press, 2003) and SHADE (Four Way Press, 2005). She has poems in recent or forthcoming issues of WOMEN'S STUDIES QUARTERLY, 1913: A JOURNAL OF FORMS, CRAZYHORSE, AMERICAN LETTERS & COMMENTARY, FIVE FINGERS REVIEW, 26: A JOURNAL OF POETRY AND POETICS, VOLT, and elsewhere. Her reviews, essays and interviews have appeared in SMALL PRESS TRAFFIC, POETRY SALZBURG, identitytheory.com, herecomeseverybody, and on public radio stations in New Jersey and Columbia, Missouri. She recently joined the core faculty in the Poetry Program of Columbia College Chicago.

Born in Manhattan, poet and translator MICHAEL PALMER has lived in San Francisco since 1969. For over thirty years he has collaborated with many visual artists and composers and the choreographer Margaret Jenkins. His most recent collections are THE PROMISES OF GLASS, CODES APPEARING (POEMS 1979-1988, and COMPANY OF MOTHS, all from New Directions. Among his awards, Palmer has received a Guggenheim Fellowship, A Lila Wallace Reader's Digest Fund Award, two National Endowment for the Arts grants in poetry, the Shelley Memorial Award of the Poetry Society of America and, in the fall of 2006, the Wallace Stevens Award from the Academy of American Poets. He has taught at many universities in the United States and in Europe, and his work has been translated into more than twenty-five languages.

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146. Rob McLennan

Chaudiere Books (Ottawa), spring releases

Sun 8 Apr 2007

Chaudiere Books spring releases ; Ottawa publisher announces its second season of publishing

Everything is Movies, a first poetry collection
by Ottawa poet Nicholas Lea

& The Ottawa City Project, poems by rob mclennan
his thirteenth poetry collection

both launching at the spring edition of the ottawa international writers festival www.writersfestival.org

& a few weeks later, watch for our two other spring titles

Decalogue 2: ten Ottawa fiction writers
featuring the work of Emily Falvey, Matthew Firth, Gabriela Goliger, Alison Gresik, John-James Ford, Clare Latremouille, John Lavery, Nadine McInnis, rob mclennan and Ian Roy.
scheduled to launch Friday, May 18th at
The Mercury Lounge, 56 Byward Street, Ottawa

& There Is No Mountain: Selected Poems of Andrew Suknaski
edited with an introduction by rob mclennan
scheduled to launch in Ottawa in June

for more information on the books, including excerpts, biographical and ordering information (review copies available upon request), check out www.chaudierebooks.com

for more information on Chaudiere Books authors readings, check out the ongoing Chaudiere Books blog at www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

↑ Index

147. Brian Howe

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Sun 8 Apr 2007

I'd like to hear these "poets" explain themselves as well. For what it's worth, I (would have) appeared in the book, and the first I heard of the book project was on this list-- I hadn't granted permission or been promised any money. And do you know how I felt when I heard about the book? Pleased, of course! It didn't occur to me for a second to get angry at Lance for not getting permission or, good god, to sue. This is yet another example of the dire effect of commerce, with its built-in notions of ownership, on poetry-- the free exchange of ideas has been foiled by greed and a perception of art that's completely beholden to commerical imperatives. There is nothing benign to me about "protecting what one owns" when it comes to artistic creation, although so many take it for granted that it is-- I just see white picket fences trimmed with concertina wire. The whole thing makes me feel a bit depressed and angry. I'd love to hear an explanation, but I really can't think of one that would justify mobilizing the ponderous US judicial system against a small poetry press. What sort of poet would submit willingly to such a soul-demolishing and art-compromising enterprise? Not any that I'd call poets. Poetry is one of the few remaining spaces for personal freedom! So by all means, let's litigate against it for impinging on the rights granted us the mental enslavement of capitalism.

Happy Zombie Day
Brian Howe

On 4/8/07, Anny Ballardini <[redacted]> wrote:
>
> I am with David. It would be interesting to have this point discussed, be
> it
> front/ or back/channel. I know that Lance has invested much into it, and I
> think, as I was notified, that he got in contact with all those who took
> part in it before publishing it. The book is already out also thanks to
> Geoffrey Gatza's work, why pull it back now, isn't it too late?
> What is the difference between being published online and being published
> in
> a book?
>
> Thanks to those who are directly involved and will explain their position,
> Anny
>
> On 4/8/07, David A. Kirschenbaum <[redacted]> wrote:
> >
> > hi all,

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> > i'm sure i'm not the only one wondering who the poets suing and
> > threatening over this now-pulled anthology are and what are their
> > reasons. if you're one of the people who has caused this anthology to
> > be pulled if you can share with us why i'd be much obliged.
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> > thanks,
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> > Quoting Geoffrey Gatza <[redacted]>:
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> > > HCE now being pulled from shelves.
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> > > Reason: poets are suing!
> > >
> > > Can you believe it!
> > >
> > >
> > >
> > > Sorry, Geoffrey
> > >
> >
>

↑ Index

148. Barry Schwabsky

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

What Catherine says about redoing the permissions process seems reasonable. Probably the permissions process was handled a little too informally. What you should do is draw up a formal permissions letter, setting out terms that do not include payment or free copies but should include an authors' discount. Then make a somewhat smaller volume out of the interviews with those who make a positive response to this within a certain time frame.

On the other hand I wouldn't moralize against the people who want to prevent their interviews being reprinted. They probably regret something they said and don't want to disseminate it any further. We all say stupid things we regret sometimes, things we wish we could erase from the record. And to some extent we have the right to try and do this.

Catherine Daly <[redacted]> wrote: you could probably bookmobile (or some other digital short run printer) just 130 copies for way less (I'm guessing 7 dollars per, including set up costs), and then use pod for regular order fulfillment; or,

you could redo the permissions process, and allow interviewees to buy however many copies at cost (I know that I for example, like to have 2-5 copies of anything like this I'm in, to sell at readings, give to my folks, etc., and at least 25-50 copies of books, and I don't really care if they cost money or not, but it becomes a real consideration when I have to pay list price -- say 29.95 rather than cost, say 3-10 dollars)

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--
All best,
Catherine Daly
[redacted]

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149. Gabrielle Welford
Re: Here Comes Everybody anthology now canceled
Sun 8 Apr 2007

---

i agree with what other people are saying also. bloody ingrates! pull them and put in a couple of us joyce loving hce'ers. do whatever it takes to get it out there. sounds wonderful--and so much dedicated work. i hope you don't let them bully you. best, gabe

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sun, 8 Apr 2007, Geoffrey Gatza wrote:

> *It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!*
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> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check*
> *WVU Zwiki, Google for recent. Write for info on books, cds, performance,*
> *dvds, etc.*
> ==========

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150. Charles Bernstein
Pound on PennSound
Sun 8 Apr 2007

PennSound is pleased to announce

<http://www.writing.upenn.edu/pennsound/x/Pound.html>The Complete Poetry Recordings of Ezra Pound
edited, with an extended listening guide, by Richard Sieburth

The PennSound Pound includes many rare recordings, as well as a set of private recordings, made in 1962-1972, whose existence had not previously been known. Sieburth provides a detailed essay to accompany the recordings, which cover Pound's two major recording sessions, at Harvard in 1939 and in Washington, DC, in 1958. In addition, we include Pound's 1942 reading of Canto XLVI, broadcast on Italian radio as part of his radio speeches; Pound's reading at Spoleto in 1967; Pound's reading of his "Confucian Odes" (Spoleto, 1970), and a private recording of three Cantos from the early 1970s.

We are grateful to New Directions Publishing Corporation and the heirs of Ezra Pound for making these recordings available for noncommercial and educational use. As with all PennSound recordings, these file are downloadable MP3 sound files.

PennSound was launched on January 1, 2006 by Charles Bernstein and Al Filreis. We are currently making available about 8,000 MP3 files and continue to expand rapidly. In the last year, over eight million individual sound files were downloaded from PennSound.

Other recent additions to PennSound include the complete recordings of William Carlos Williams, and extensive collections of recordings by Jackson Mac Low, Susan Howe, Anne Tardos, Anne Waldman, Myung Mi Kim, Charles Reznikofff, Alan Davies, Tracie Morris, Bruce Andrews, Barbara Guest, Nicole

Brossard, Robin Blaser, Amiri Baraka, Bern Porter, Robert Grenier, Mei-mei Berssenbrugge, Allen Ginsberg, Brian Kim Stefans, Kenneth Goldsmith & many others. We also host two poetry radio programs, Close Listening, with Charles Bernstein; and Cross-Cultural Poetics with Leonard Schwartz. Al Filreis hosts our monthly PennSound podcast.

http://writing.upenn.edu/pennsound
http://writing.upenn.edu/pennsound/x/Pound.html

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151. **amy king**
kari edwards on miporadio
Sun 8 Apr 2007

---

kari edwards' audio here ---->
http://www.miporadio.net/kari_edwards/index.html

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

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152. **amy king**
kari edwards on miporadio
Sun 8 Apr 2007

Incidentally, the second poem is hypnotic~

kari edwards' audio here ---->
http://www.miporadio.net/kari_edwards/index.html

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

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153. **Mairead Byrne**
Re: Here Comes Everybody anthology now canceled
Sun 8 Apr 2007

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somehow forgotten it, but I don't think so. The question of how work is presented is still a live one for me; I think notification and permission are pretty basic. Mairead

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> *Geoffrey Gatza*
> *BlazeVOX [books]*
> *www.blazevox.org*
>
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> *==========*

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154. **Mairead Byrne**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

I didn't threaten to sue of course & that seems an overreaction. But still, courtesy is appreciated, even needed, where publication is concerned. Probably lots of people spent some time on these interviews, as I did. Maybe

even designed them specifically for a web context too. I think that should be respected; maybe an appreciation for individuality has been lost because of the large number of poets involved. Lance's questions were the same, but the responses were individual. Mairead

>>> [redacted] 04/08/07 2:53 PM >>>
i agree with what other people are saying also. bloody ingrates! pull them and put in a couple of us joyce loving hce'ers. do whatever it takes to get it out there. sounds wonderful--and so much dedicated work. i hope you don't let them bully you. best, gabe

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Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

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155. **Anny Ballardini**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

Barry says it perfectly, and Catherine. It is a pity though because the book is already out, that is the only point that hurts. Maybe those who pulled back are willing to rethink their positions? Both for Lance and Geoffrey, I think they deserve more than this. Those who are not interested won't buy the anthology and won't put it on their CV's, maybe this is not asking too much - there are so many anthologies out there, it is very unlikely this one will get to the top of the hits, ...

On 4/8/07, Barry Schwabsky <[redacted]> wrote:
>
> What Catherine says about redoing the permissions process seems
> reasonable. Probably the permissions process was handled a little too
> informally. What you should do is draw up a formal permissions letter,
> setting out terms that do not include payment or free copies but should
> include an authors' discount. Then make a somewhat smaller volume out of
the
> interviews with those who make a positive response to this within a certain
> time frame.
>
> On the other hand I wouldn't moralize against the people who want to
> prevent their interviews being reprinted. They probably regret something
> they said and don't want to disseminate it any further. We all say stupid
> things we regret sometimes, things we wish we could erase from the record.
> And to some extent we have the right to try and do this.
>
> Catherine Daly <[redacted]> wrote:
> you could probably bookmobile (or some other digital short run printer)
> just
> 130 copies for way less (I'm guessing 7 dollars per, including set up
> costs), and then use pod for regular order fulfillment; or,
>
> you could redo the permissions process, and allow interviewees to buy
> however many copies at cost (I know that I for example, like to have 2-5
> copies of anything like this I'm in, to sell at readings, give to my
> folks,
> etc., and at least 25-50 copies of books, and I don't really care if they
> cost money or not, but it becomes a real consideration when I have to pay
> list price -- say 29.95 rather than cost, say 3-10 dollars)
>

> also, I know it is a pain, and I don't know if you've paid an initial set
> up
> cost already, but pulling a dozen interviews will make it a little
> shorter/cheaper
>
> --
> All best,
> Catherine Daly
> [redacted]
>

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156. **Anny Ballardini**
Re: kari edwards on miporadio
Sun 8 Apr 2007

Thank you Amy. Hypnotically so_

On 4/8/07, amy king <[redacted]> wrote:
>
> Incidentally, the second poem is hypnotic~
>
>
> kari edwards' audio here ---->
> http://www.miporadio.net/kari_edwards/index.html
>
>
>
>
>
>
>
> ---
> No need to miss a message. Get email on-the-go
> with Yahoo! Mail for Mobile. Get started.
>

↑ Index

157. Gabriel Gudding
praise to the swiss federation
Sun 8 Apr 2007

_____
http://gabrielgudding.blogspot.com

↑ Index

158. Alan Sondheim
Parable of the return
Sun 8 Apr 2007

Parable of the return

Having perfected the machine which allowed us to travel backwards in time, we decided to visit the very origins of humankind, that savanna where proto-hominids roamed, beginning their conquest of the flora and fauna of the planet. We returned to a period before the great dispersion, before the diasporic spread of humans fearful of themselves.

We brought clubs, knives, guns, explosives; we brought encapsulated germs and plagues. Around eleven o'clock in the morning, we appeared on the savanna. The hominids, tearing a sloth to pieces, were everywhere. They carried clubs, hand axes, crude knives.

We knew the slaughter would kill us as well. We imagined the arrival of other intelligent species who might know better, or who would also send expeditions of destruction into their pasts. We were prepared for death, an oddly retroactive form of suicide.

We began the slaughter; clubs and knives did not become us. We began shooting and the hominids ran in all directions. We still survived.

We bombed their gathering places. We killed families indiscriminately. We released smallpox, measles, plagues of all sorts. We machine-gunned men, women, and children. We were harbingers of death. And yet we survived.

We checked our demographies; we were at the center of the holocaust We were the holocaust. We knew one or two might escape; we were prepared for that. The future, our present, would be transformed. Hominids would either go extinct or become a minor species with an ecological niche in some savanna backwater.

We discovered this: We changed evolution utterly. We changed it towards ourselves, the most violent of the futures of the hominids. The ones that escaped would live to slaughter others. It was slaughter that guided them all

along. It was slaughter that created us. For those that escaped, wounded, life would be constant fury. We had set the script of revenge into motion. We produced ourselves.

We knew then that attempts to change the past only produced it. We knew then that there was no escape; life itself would wane as plants and animals hurtled towards extinction. Our return had created our return; our return from the botched journey produced at best a botched species. We had only ourselves to blame; our ancestors, each and every one, were innocent, following the path we had set for them.

We knew then that we followed the same path, that we were determined as well, produced by the circularity of our return. We were at the birth of the wounded, the birth of indiscriminate slaughter. We were at our own birth as well. We understood that there was nothing to do, nothing to be done, that death was always in the doing, that violence was mandated from our own beginnings. We knew then that we would die soon, just as others died, fellow travelers back in time, fellow architects of doom.

http://www.asondheim.org/moon.mp4

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159. William A Sylvester
Kimmelman's ut pictura
Sun 8 Apr 2007

On re-reading Burt Kimmelman's title poem for his book SOMEHOW, I was struck by a strange sense of "process", of "nature" as physically--identically--"human".

The poem begins in what sounds like a familiar "genre"--a cold February, a bird is singing "into the thin/early/light" ---almost like rough indications for a painting, a still life, or Nature Morte.

And there is indeed an implied "still life", but it's not "morte". It's quite active, an activity imposed through human imgaination: "red/ and blue flecks/incising the/day" The birds are calling to each other and become "raucous/gangs seizing/territory" so that in its entirety the poem enacts a subtle shift from the potentially "prettified" scene to inimations of settled aggresssion"

so that
in this most
unforgiving

world their
insistance
is all there is.

From "thin light" to "insistence"--an illuminating insistence emerges and is modulated by the extraordinary interplay of lines and space in the rhythmic patterns in a single sentence.

SOMEHOW

Somehow
through the cold
February

a bird
is singing
into the thin

early
light, its trill
then another

among
the branches
empty but for

the red
and blue flecks
incising the

day and
very soon
the riotous

raucous
gangs seizing
territory

so that
in this most
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↑ Index

160. CA Conrad

Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD ---- 4/15/07, Philadelphia

Sun 8 Apr 2007

Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD ---- 4/15/07, Philadelphia
**
full details at: http://PhillySound.blogspot.com
**
Sunday, April 15th, 3pm
ROBIN'S BOOKSTORE
http://www.robinsbookstore.com/
108 S. 13th St., Philadelphia
**
Tim Peterson is the recipient of the 1st Annual GIL OTT BOOK AWARD for his book
*SINCE I MOVED IN (Chax Press, 2007): **
http://www.chax.org/poets/peterson.htm*<http://www.chax.org/poets/peterson.htm>
**
We will also be celebrating Gil Ott's work and life as told and read by a few of his many
friends and admirers. It's going to be a poetry event to remember! Please join us!
Those participating:

Alicia Askenase
Julia Blumenreich
CAConrad
Rachel Blau DuPlessis
Ryan Eckes
Kristen Gallagher
Eli Goldblatt
Chris McCreary
Jenn McCreary
Bob Perelman
Ken Rumble
Joshua Schuster
Frank Sherlock
Ron Silliman

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161. Gabrielle Welford
Re: Here Comes Everybody anthology now canceled
Sun 8 Apr 2007

hi mairead. sorry to have suggested you're an ingrate. i didn't know enough about the circumstances to throw words around like that. but the idea of sueing and bringing the project down is bad. seems a shame. i'm wondering how it can be preserved and made right. best gabe

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162. **Mairead Byrne**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

That's okay, Gabe. My own case makes me think that there may be others interested in proofing, or adapting the text from web-specific to print. It's very difficult to comment on the question of the poets who have threatened to sue as we don't have the information necessary to make an assessment. It may be just a case of ruffled feathers, if they weren't informed or consulted about the anthology; it may be something more serious. I think, by and large, poets are very generous with their work -- I was surprised at the quick rush to adverse judgement here on this list. Mairead

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163. **Patrick Lovelace**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

Does anyone know how many copies of HCE made it out into the world, if any?

thanks
patrick

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> > >
> > > -----Original Message-----
> > > From: UB Poetics discussion group [mailto:[redacted]]
> On
> > > Behalf Of Alan Sondheim
> > > Sent: Sunday, April 08, 2007 11:00 AM
> > > To: [redacted]
> > > Subject: Re: Here Comes Everybody anthology now canceled
> > >
> > > Geoffrey - Can you explain the situation in more detail? This sounds
> > > absurd.
> > >
> > > - Alan, thanks
> > >
> > >
> > >
>
==========
> > > Work on YouTube, blog at http://nikuko.blogspot.com . Tel
> [redacted].
> > > Webpage directory http://www.asondheim.org . Email: [redacted]

> .
> > > http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> > > WVU Zwiki, Google for recent. Write for info on books, cds,
> performance,
> > > dvds, etc.
>
==========
>
> > >
> >
> >
>

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164. heidi arnold
blog
Mon 9 Apr 2007

---

my blog is updated at
www.peaceraptor.blogspot.com

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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165. Geoffrey Gatza
*noah eli gordon _INBOX_*
Mon 9 Apr 2007

[now for something a little less controversial]

noah eli gordon _INBOX_

A prolific younger poet discusses his writing process and the 2007 publication of four collections of poetry.

-interviewed by Joshua Marie Wilkinson
http://raintaxi.com/online/2007spring/gordon.shtml

BUY IT NOW : $12

Direct from Amazon
http://www.amazon.com/inbox-noah-eli-gordon/dp/1934289205/sr=1-6/qid=1168915
381/ref=sr_1_6/103-6971696-8767859?ie=utf8&s=books

BlazeVOX
http://www.blazevox.org/bk-neg.htm

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

-----Original Message-----
From: noah eli gordon [mailto:[redacted]]
Sent: Saturday, April 07, 2007 5:41 PM
To: [redacted]
Subject: interview!

Hey Geoffrey,

hope yr well. I wanted to let you know about this interview that just posted:
http://raintaxi.com/online/2007spring/gordon.shtml
It's a pretty long interview & we talk in depth about the book that you published (thanks!), I'm wondering if you might be willing to forward a link

to the review to folks on yr email list?
I ask because if feels silly when I forward stuff about myself, but since you published the book, it'd wouldn't seem so odd...

Thanks much!!!

_____

http://raintaxi.com/online/2007spring/gordon.shtml

A prolific younger poet discusses his writing process and the 2007 publication of four collections of poetry. -interviewed by Joshua Marie Wilkinson

_____ Download Messenger. Join the i'm Initiative. Help make a difference today.
http://im.live.com/messenger/im/home/?source=TAGHM_APR07

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166. Karl-Erik Tallmo

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

I believe somebody said this is print ond demand. If so, it should be rather easy to omit the parts where the publishing rights are questioned, and just publish the rest.

Karl-Erik Tallmo

> *hi mairead. sorry to have suggested you're an ingrate. i didn't know enough about the circumstances to throw words around like that. but the idea of sueing and bringing the project down is bad. seems a shame. i'm wondering how it can be preserved and made right. best gabe*

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167. Michael Kelleher
Literary Buffalo E-Newsletter 4.09.07-4.15.07
Mon 9 Apr 2007

LITERARY BUFFALO
4.09.07-4.15.07

LITERARY BUFFALO IN THE NEWS

Look for my article on Charles Olson in Thursday's Artvoice, as well as my film review of Henry Ferrini's, "Polis Is This: Charles Olson and the Persistence of Place."

SPEAKING OF WHICH:::::::

OlsonNow 3: Charles Olson @ Buffalo_
April 14, 2007, 1 p.m._
Hallwalls Cinema at the Church_
341 Delaware Avenue, Buffalo, NY_
$6, $4 members of Hallwalls or Just Buffalo/Students with I.D.

Schedule:

1 p.m. Presentations and discussion of Olson
4 p.m. Screening of Polis Is This: Charles Olson and the Persistence of Place and Q & A with Henry Ferrini.
6-8 Break for food, etc.
8 p.m. Poetry readings by Anne Waldman, Ammiel Alcalay, Benjamin Friedlander, Jonathan Skinner, Michael Basinski, Bill Sylvester, David Landrey.

The third installment of OlsonNow: Charles Olson @ Buffalo will take place on April 14 at Hallwalls Contemporary Arts Center Cinema in Buffalo, New York. At this event, we hope to highlight Olson's brief but important tenure at the University at Buffalo. Confirmed guests include Anne Waldman, Ammiel Alcalay, Michael Basinski, Robert Bertholf, William Sylvester, Michael Kelleher, David Landrey, Jonathan Skinner, Benjamin Friedlander and others. Michael Basinski, Curator of the Poetry Collection at SUNY Buffalo will talk about the Poetry Collection's recent acquisition of the papers of Jack Clarke. The event will also include a screening of Henry Ferrini's Polis is This: Charles Olson and the Persistence of Place. The filmmaker will be on hand to introduce the film

and to answer questions afterward. All are welcome to participate in the discussion that will take place throughout the afternoon. If you would like to make a brief, informal presentation at the event, please click the contact link to the right.

Sponsored by Just Buffalo, Hallwalls, UB Poetry Collection, Talking Leaves Books, and UB Humanities Institute, with a major grant from the New York Council for the Humanities, a state affiliate of the National Endowment for the Humanities. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the National Endowment for the Humanities.

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

4.11.07

Just Buffalo Open Reading
Featured: Ken Feltges
Wednesday, April 11. 7 p.m.
Carnegie Art Center 240 Goundry St., North Tonawanda
10 open slots: all readers welcome!

&

Earth's Daughters Collective's Gray Hair Reading Series
Joy Walsh & Helen Ruggieri
Poetry Reading
Wednesday, April 11, 7:30 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

Joy Walsh is the author of several volumes of poetry, including Locating Positions (Backstreet, 1983), Hymn to Prometheus Transistor (Atticus Press, 1984), The Absent are Always in the Wrong (Water Row Press, 1985), Mary Magdalen Sings the Mass in Ordinary Time (Alpha Beat Press, 1989), and Obsessions (Authorhouse, 2000). Helen Ruggieri is an award-winning poet who resides in Olean, NY. Currently a Professor of English at the University of Pittsburgh in Bradford, PA, she also teaches in the Arts in Education Program in Cattaraugus, Allegany, and Chautauqua counties, and previously taught at Jamestown Community College. She spent a semester teaching in Japan at Yokohama College of Commerce, and is a member of the East Asian Faculty Association at Pitt. She was also editor and publisher of Allegany Mountain Press.

4.12.07

Poetics Plus at UB
Contemporary British Poets
Readings & Talks by: Keston Sutherland, Andrea Brady,
Peter Manson, Robin Purves
Thursday, April 12
2 p.m. Round Table Discussion
4 p.m. Readings by Sutherland, Brady, Manson
UB Poetry Collection, 420 Capen Hall

&

The Write Thing at Medaille College
Sejal Shah
Fiction and Poetry Reading
Thursday, April 12, 7 p.m.
The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

4.15.07

Just Buffalo Open Reading
Featured: Karen Lewis
Sunday, April 15, 7 p.m.
Rust Belt Books, 202 Allen St., Buffalo
10 open slots: all readers welcome!

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8,15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. $195, $150 for members of Just Buffalo or the JCC

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market

Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added

the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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168. Suzanne Burns

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

On 4/8/07, Brian Howe <[redacted]> wrote:
>
> I'd like to hear these "poets" explain themselves as well. For what it's
> worth, I (would have) appeared in the book, and the first I heard of the
> book project was on this list-- I hadn't granted permission or been
> promised
> any money. And do you know how I felt when I heard about the book?
> Pleased,
> of course!

I can imagine a number of scenarios in which someone might *not* be pleased.

What if the poem in question was the very one a particular poet wished he/she had never published at all and never wanted to have see the light of day again? What if it was a poem that he/she felt was over-anthologized and did not represent well what he/she was currently writing? What if the venue was one

in which the poet just did not want to be a part of? What if the poet just can't stand anthologies?

Personally I too would have been pleased to be included in this particular anthology-- but if some editor at some other press decided to use one of my poems (horribly misread) for some vile version of 'Chicken Soup for the Soul", all without asking permission, I might very well get out my guns.

I think it is okay for poets to have feelings about these matters. You have to make room for the fact that the poet's vision might be very different from yours. In any event, asking permission first is good manners.

I think Catherine's suggestion to redo the permissions process is a good one. All does not have to be lost.

Suzanne

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169. **agj**
Re: submissions welcome for Noon: Journal of the Short Poem
Mon 9 Apr 2007

Noon#4 was great...and Cralan was among the gems!

AlexJ.
aka !Xiao Yao!

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___ Finding fabulous fares is fun. Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains. http://farechase.yahoo.com/promo-generic-14795097

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170. **Dan Coffey**
Re: Poets Suing Over Here Comes Everybody Anthology Step Up
Mon 9 Apr 2007

This was an anthology of interviews, not poems, yes?

On 4/9/07, Suzanne Burns <[redacted]> wrote:
> On 4/8/07, Brian Howe <[redacted]> wrote:
> >
> > I'd like to hear these "poets" explain themselves as well. For what it's

> > worth, I (would have) appeared in the book, and the first I heard of the
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> was one in which the poet just did not want to be a part of? What if the
> poet just can't stand anthologies?
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> Personally I too would have been pleased to be included in this particular
> anthology-- but if some editor at some other press decided to use one of my
> poems (horribly misread) for some vile version of 'Chicken Soup for the
> Soul", all without asking permission, I might very well get out my guns.
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> I think it is okay for poets to have feelings about these matters. You have
> to make room for the fact that the poet's vision might be very different
> from yours. In any event, asking permission first is good manners.
>
> I think Catherine's suggestion to redo the permissions process is a good
> one. All does not have to be lost.
>
> Suzanne
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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171. **Brian Howe**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

You're right. I posted in a moment of anger at the venality that has in my view infected poetry, and overstated my case. What really upset me was the threat of legal action-- there are so many ways humans can resolve disputes without surrendering their personal agency to the legal justice system, and any sort of concession of the will to governmental controls I find anti-poetic in the extreme. I can understand someone being upset about their work being reprinted without permission (although this was to be a book of interviews, not poems). That said, that these poets would go so far to sink the project entirely on such a basis is very strange to me. I did my interview for HCE two or three years ago, and while some things I said in it now strike me as silly... I mean, I said them. I meant them at the time. And that kind of image-control-- of wanting to disavow embarrassing things I've said in the past-- seems profoundly dishonest to me. I understand the urge to control one's public image, but I don't admire it.

Best,
Brian

On 4/9/07, Suzanne Burns <[redacted]> wrote:
>
> On 4/8/07, Brian Howe <[redacted]> wrote:
> >
> > I'd like to hear these "poets" explain themselves as well. For what it's
> > worth, I (would have) appeared in the book, and the first I heard of the
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> I think Catherine's suggestion to redo the permissions process is a good
> one. All does not have to be lost.
>
> Suzanne
>

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172. **kevin thurston**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

And
that kind of image-control-- of wanting to disavow embarrassing things I've said in the past-- seems profoundly dishonest to me.

also, if it is that much of a concern, perhaps one should decline opportunities for publicity, be it interview or poem publication

On 4/9/07, Brian Howe <[redacted]> wrote:
>
> You're right. I posted in a moment of anger at the venality that has in my
> view infected poetry, and overstated my case. What really upset me was the
> threat of legal action-- there are so many ways humans can resolve
> disputes
> without surrendering their personal agency to the legal justice system,
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> any sort of concession of the will to governmental controls I find
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> And
> that kind of image-control-- of wanting to disavow embarrassing things
> I've
> said in the past-- seems profoundly dishonest to me. I understand the urge
> to control one's public image, but I don't admire it.
>
> Best,
> Brian
>
>
> On 4/9/07, Suzanne Burns <[redacted]> wrote:
> >
> > On 4/8/07, Brian Howe <[redacted]> wrote:
> > >
> > > I'd like to hear these "poets" explain themselves as well. For what
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> > from yours. In any event, asking permission first is good manners.
> >
> > I think Catherine's suggestion to redo the permissions process is a good
> > one. All does not have to be lost.
> >
> > Suzanne
> >
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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173. Lucas Klein
CONTEMPORARY CHINESE POETS AT YALE: BILINGUAL POETRY READING--Wednesday, April 18, 2007, 4:30 PM, LC 211, 63 High St.
Mon 9 Apr 2007

Please forward to your lists.

Contemporary Chinese Poets at Yale:

Poetry Reading in Chinese & English

Historic Gathering Featuring
Seven Established & Emerging
Poets from Mainland China

Xi Chuan Î÷´¨
Zhai Yongming µÔÓÀÃ÷
Tang Xiaodu ÌÆÏþ¶É
Zhou Zan ÖÜè¶
Zhao Ye ÕÔÒ°
Chen Chao ³Â³¬
Luo Ying ÂæÓ¢

Wednesday, April 18, 2007, 4:30 pm
Room 211, Linsley-Chittenden Hall, 63 High Street, New Haven, CT

Poets' bios appear below:

Xi Chuan Î÷´¨ Xi Chuan, penname of Liu Jun, is a poet, essayist, and translator, and has been recognized as one of the most dynamic poets living in China today. He was born in 1963 in Xuzhou, Jiangsu Province, and graduated from the English Department of Beijing University in 1985. He was a frequent contributor to unofficial poetry journals in Beijing, Shanghai, and Sichuan during the 1980s and 1990s. Xi Chuan has published four collections of poems including A Fictitious Family Tree (1997) and Roughly Speaking (1997), two books of essays and one book of critique, in addition to a play and numerous translations, including works of Ezra Pound, Jorge Luis Borges and Czeslaw Milosz. His own poetry and essays have been widely anthologized and translated into many languages. He was awarded the October Prize for literature by October Bimonthly in 1988, the Prize of Shanghai Literature Monthly in 1992, the Prize of the People's Literature Monthly in 1994, the Modern Chinese Poetry Prize in 1994, the Anne Kao Prize for Poetry in 1995, and the Aiwen Prize for Literature in 1999. He is now an associate professor at the Central Academy of Fine Arts in Beijing, currently serving as Freeman Visiting Professor at New York University.

Zhai Yongming µÔÓÀÃ÷ Zhai Yongming was born in 1955 in Chengdu, Sichuan Province. A graduate of the Chengdu Institute for Electronic Science and Technology, she formerly worked in a research institute of physics. She published her first book of poetry, Woman, in 1986. Her other poetry collections include Above All Else the Roses (1989), Collected Poems of Zhai Yongming (1994), Plain Songs in the Dark Night (1996), Call It Everything (1997), and I Am Eventually Made Unworkable (2000). She is also the author of three books of essays: Buildings on Paper (1997), Tenacious Broken Flowers (1999), New York, to the West of New York (2003), and a book of criticism, Just as What You¡¯ve Seen (2005). Her poems have been translated into English, French, Dutch, Italian, Spanish, German and other languages. In 2004, translated collections of her poems were published in German under the title Caf¨¦ Song and in French under the title Consciousness of the Dark Night. She has been

invited to international conferences and poetry festivals in England (1992), the Netherlands (1992), France (1997), and other countries. She was awarded the USA-Italian Civitella Ranieri fellowship in 2005.

Tang Xiaodu ÌÆÏþ¶É Born in 1954 in Yizheng, Jiangsu Province, Tang Xiaodu is a prolific poetry critic and poet. After graduating from Nanjing University in 1981, the following year he became an editor at Poetry Monthly in Beijing. He is now a senior editor at The Writers Publishing House and is a member of the Chinese Writers¡¯ Association, a council member of the Chinese New Poetry Institute, a research fellow at the New Poetry Research Center at Beijing University, and a professor at Hainan University. For over 20 years, Tang has devoted himself to researching, criticizing, and compiling materials on Chinese contemporary poetry, especially works of the avant-garde. He has published four collections of critical essays including Starting Points Anew Constantly (1989), Self-Selected Anthology of Tang Xiaodu¡¯s Poetic Criticism (1993), Close Readings of Masterpieces of Worldwide Modern Poetry (1998), and An Anthology of Tang Xiaodu¡¯s Essays on Poetics (2001). He has also translated the works of many poets into Chinese, including Sylvia Plath, Vaclaw Havel, Czeslaw Milosz, Zbigniew Herbert, and Miroslav Holub. He has edited numerous poetry anthologies, and his own work is much anthologized at home and abroad. He was the recipient of the first Literature and Art¡¯s Zhengming (contending) Award and the first Shanhua (countryside flowers) Award for excellence in literary theory in 1995. He was awarded the Modern Writers Review Prize for excellence in literary criticism in 2004 and 2005. Tang has been a frequent guest at poetry conferences and festivals in the West since the mid- 1990s and has also been a visiting scholar at many universities abroad.

Zhou Zan ÖÜè¶ Zhou Zan was born in 1968 in Jiangsu Province. She is a poet, scholar, translator, and editor-in-chief of Wings, a literary journal for Chinese women¡¯s poetry. She holds a PhD from the Chinese department of Beijing University, where she completed a dissertation on the avant-garde in contemporary Chinese poetry. Her poetry collection, Loosen: Selected Poems 1997-2005, was published in 2007, and her other works include volumes of critical essays entitled Through the Periscope of Poetic Writing (2007) and Studies on Chinese Contemporary Literature (2001). Her translation of Margaret Atwood¡¯s Eating Fire: Selected Poetry 1965-1995 is forthcoming from The Writers Press in 2007. She currently lives in New York as a visiting scholar at Columbia University.

Zhao Ye ÕÔÒ° Zhao Ye was born in Sichuan Province in 1964 and graduated from the Foreign Languages Department of Sichuan University. In 1982, he initiated the poetic movement of ¡°The Third Generation,¡± and in 1983 he organized the Poetry League of University Students in Chengdu, where he compiled The Third Generation, the first unofficial poetic journal in China. In

1985 he joined the Young Poets¡¯ Association of Sichuan Province and jointly compiled The Collection of Modern Poetry for Internal Exchange. In 1989 he helped initiate the unofficial poetry journal Xiang Wang. In 2000 he was awarded a poetry prize by The Writer, one of the most influential literary magazines in China. In 2003, his poetry collection Time Passes Like Flowing Water was published by the Writers¡¯ Press. In 2005 he attended the Asia and Circum-Pacific Region Poetry Conference in Tokyo.

Chen Chao ³Â³¬ Chen Chao was born in 1958 in Taiyuan, Shanxi Province. He is a professor in the Literature Department of Hebei Normal University, as well as a research fellow of the Chinese New Poetry Research Institute affiliated with Beijing University, an editorial member of the literary journal New Poetry Review, and the vice-chairperson of the Hebei Writers¡¯ Association. His main works include: ¡°A Discussion of Poetry of the School of Life,¡± ¡°Opening the Drifting Bottle of Poetry-Modern Poetry Research Papers,¡± ¡°An Appreciation of Inquiries on Twentieth-Century Chinese Poetry,¡± ¡°A Guide to Reading Outstanding Works of Contemporary Foreign Poetry,¡± and a collection of original poems entitled Passion, Yes. In total, he has published more than two hundred academic articles and more than three hundred poems. In 1993 he was awarded the Sixth Zhuang Zhongwen Literary Prize by the Chinese Writers¡¯ Association, in 2000 he received the annual poetry prize from the literary journal The Writer, and in 2005 he took third place in the ¡°Lu Xun Literary Prize¡± awarded by the Chinese Writers¡¯ Association. Additionally, he has won many other literary prizes.

Luo Ying ÂæÓ¢ Luo Ying is the penname of Huang Nubo. Born in Lanzhou, Gansu Province, he grew up in Yinchuan, Ningxia Province. He graduated from the Chinese Language and Literature Department of Beijing University in 1981 and obtained an EMBA from the Chinese-European International Industry and Commerce Institute in 1998. He began writing poetry in 1976, and, in 1992, he published his first poetry collection, Don¡¯t Love Me Anymore. His other poetry collections include Melancholy Declined (1995), Fallen Blossoms (2003), and Wandering in Cities (2005). While acknowledging that there are many ¡°I¡¯s¡± in his poems, he believes that even if one adds his real persona to all of these, it is still impossible to make up an integral self. He believes himself to be a world abundant in possibilities and transformations.

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174. Suzanne Burns

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

On 4/9/07, Brian Howe <[redacted]> wrote:
>
> What really upset me was the
> threat of legal action-- there are so many ways humans can resolve
> disputes
> without surrendering their personal agency to the legal justice system...
> <snip>

I don't know any of the details (note: I did not even know that this was a collection of interviews rather than poems) but I would hope that a person who wasn't happy about having their work included would, ermmmm, write a nice letter first before running to their lawyer. That sounds like the neighborly thing to do.

The whole thing sounds weird. Did they really not know until the eleventh hour what was going on? But who knows? Miscommunications happen and some people aren't very organized about reading their correspondence.

I can understand someone being upset about their
> work being reprinted without permission (although this was to be a book of
> interviews, not poems). That said, that these poets would go so far to
> sink
> the project entirely on such a basis is very strange to me. I did my
> interview for HCE two or three years ago, and while some things I said in
> it
> now strike me as silly... I mean, I said them. I meant them at the time.
> And
>
that kind of image-control-- of wanting to disavow embarrassing things I've
> said in the past-- seems profoundly dishonest to me. I understand the urge
> to control one's public image, but I don't admire it.

I've given a few interviews in my day which I will be very glad to not have anthologized. They weren't horrible, mind you-- but they also weren't what I would consider my best words, and I have changed my mind about a lot of things over the years. I can also remember one interview in which the journalist really did seriously misquote me-- not too much but enough to radically change the meaning of what I said.

Without getting all hyper about "image control" I would feel that giving permission to reprint the interview would be tantamount to saying "Hey! This

represents my aesthetic very well and I consider this to be me at my best!" That's fine if I feel that way, but if I don't feel that way I don't think it is especially dishonest to say "No thanks. Really, no. I have thought this over and I don't want to resurrect this."

I had a poet friend once who did a second adavnaced degree in psychology, writing her thesis on the psychological function of writing elegies-- specifically what writing elegies did for the poet emotionally. She interviewed several poets in the process, including me. It was a great process, I thoroughloy enjoyed the process, but this is another example of an "interview" which, if published in the wrong context, would come across as very misleading about my work. Remember this was for a psychology dissertation, not a literary magazine-- most of the interview dwelled on autobiography in ways that I would consider irrelevant to the aesthetic experience of my work.

So you see-- it gets to be a prickly issue. I can see a lot of different sides to it. Maybe some of the people interviewed had no idea that their off-the-cuff interview was going to be published like this.

Whatever the case, communication really is the key to avoiding these mishaps. The editorial process serves a purpose. Likewise,, giving benefit of the doubt and speaking up earlier rather than later about one's wishes before resorting to lawyers would have made this less painful for everyone. Honestly I din't understand why it had to come to this.

I hope the solution doesn't have to be so either/or-- that really would be a shame.

Just my two bits. thanks for listening.

Suzanne Burns

↑ Index

175. edwin torres
apriltentheightpm/readingundertheinfluence
Mon 9 Apr 2007

---

here's a shot into the unknown
wherein actors will improvise to my poems & vocalizings
I read a poem they do a 5-8 minute skit
we play back and forth for an hour
what will happen? find out if so inclined:

Tues. April 10, 8PM
"UNDER THE INFLUENCE"
at

Magnet Theater
254 west 29th St. (bet. 7th and 8th Ave.)
$5

http://www.magnettheater.com/shows.html
(scroll to April 10 for more info)

↑ Index

176. **Catherine Daly**
Re: Poets Suing Over Here Comes Everybody Anthology Step Up
Mon 9 Apr 2007

>

it would be nice if people looked at the site before commenting on this thread!

http://herecomeseeverybody.blogspot.com/

--
All best,
Catherine Daly
[redacted]

↑ Index

177. **amy king**
Re: Poets Suing Over Here Comes Everybody Anthology Step Up
Mon 9 Apr 2007

Without digging deeper into the issue of permissions, I'd like to ask what the difference is in allowing, or not, someone to print the interview in an anthology and allowing it to remain online? If the interview is not your "best", why leave it online for the world to see? It probably receives more views over the three years that it's been available online than the entire run of the anthology will ever see.

And must every interview, or poem for that matter, be our "best" to be in print? Not our best to be online?

Just by putting this link here -- http://herecomeseeverybody.blogspot.com/ -- on a list of nearly 1,400 subscribers, the site will now, in one day & at minimum, possibly get a hundred plus hits alone today. That is solid reading base of a representation of oneself.

The first thing I do now whenever I come across a poem by someone that strikes me or when someone recommends a poet's work is to google them and

see what I can find online! Then I'll buy their book if I like their work and lust for more.

Amy
http://www.amyking.org/blog

Suzanne Burns <[redacted]> wrote: Without getting all hyper about "image control" I would feel that giving permission to reprint the interview would be tantamount to saying "Hey! This represents my aesthetic very well and I consider this to be me at my best!" That's fine if I feel that way, but if I don't feel that way I don't think it is especially dishonest to say "No thanks. Really, no. I have thought this over and I don't want to resurrect this."

The fish are biting.
Get more visitors on your site using Yahoo! Search Marketing.

↑ Index

178. Barry Schwabsky
Re: Here Comes Everybody anthology now canceled
Mon 9 Apr 2007

Mairead, I just looked at your interview online and there are no links in it--except for the link to your blog at the top of the page and two links each to online publications and publishers' pages for your print publications.

Mairead Byrne <[redacted]> wrote: I emailed Geoffrey when I got the publication announcement yesterday. I don't consider myself an ingrate. I would have liked to know about the publication in advance. I would have also liked to the opportunity to read proofs. My interview depended on links. It wasn't intended for print, and I'd have to reconsider it in the light of that. Perhaps Lance contacted me and I have somehow forgotten it, but I don't think so. The question of how work is presented is still a live one for me; I think notification and permission are pretty basic. Mairead

>>> [redacted] 04/08/07 2:53 PM >>>
i agree with what other people are saying also. bloody ingrates! pull
them and put in a couple of us joyce loving hce'ers. do whatever it takes
to get it out there. sounds wonderful--and so much dedicated work. i
hope you don't let them bully you. best, gabe

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sun, 8 Apr 2007, Geoffrey Gatza wrote:

It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!

Several problems arose in the first 12 hours after an announcement was made. Lance and I have been working on this as a book for over a year and a half. Maybe more. Anyway, we thought we had all the permissions in hand. We did not.

Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.

We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they did give permission, but this is still a problem.

Another problem raised was payment to the contributors.

Print on Demand is a book made when someone orders it. The base price for HCE is 12 dollars. This is the most expensive text we have as it is 740 pages. Amazon takes 60% of the 29.95 book price. That leaves us 1.95 remaining for Lance and I to get rich off of.

We are a poor press and this book works out as such. A solution would be to provide a one copy payment to the 130 authors. This is way beyond our budget, actually more than our budget for the next 7 years. This is a huge text, 740 pages and our base cost is 12 per book and to ship this to 130 people would cost us $2210.

We don't have that kind of money and we should have realized at some point that someone would want one. So it would be better to use these resources in a better fashion, as this is a webpage and it's 'out there' already.

I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Alan Sondheim*
> *Sent: Sunday, April 08, 2007 11:00 AM*
> *To: [redacted]*
> *Subject: Re: Here Comes Everybody anthology now canceled*
>
> *Geoffrey - Can you explain the situation in more detail? This sounds absurd.*
>
> *- Alan, thanks*
>
> *==========*
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.asondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> *==========*

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179. **Larissa Shmailo**

April 12th at 6PM - ANDY WARHOL: IN HIS WAKE & FIVE MINUTES OF FAME READING

Mon 9 Apr 2007

April 12th at 6PM - ANDY WARHOL: IN HIS WAKE -
Closing Reception @ The Carrozini von Buhler Gallery,
407 West 13th Street, (btwn. 9th Ave. & Washington St)

6 - 7:30PM
Five Minutes of Fame Reading and Magazine Collation with Patricia Carragon, Roxanne Hoffman, Ron
Kolm, Bill Kushner, Phoebe Legere, Taylor Mead, Stephen Paul Miller, Robert Roth, Jackie Sheeler, Larissa Shmailo, John Silver, Carol Wierzbicki
.
The exhibition is free and open to the public.

Reading curated and hosted by Dorothy F.August.
Art exhibit curated by Cynthia von Buhler, Amy Cohen
Banker and Kevin Kushel.

Call 646 - 336 - 8387 for more information
Take the A, C, E, or L train to 14th Street at 8th Ave.

Larissa Shmailo
http://www.cdbaby.com/cd/shmailo (http://www.cdbaby.com/cd/shmailo)
http://larissashmailo.blogspot.com (http://larissashmailo.blogspot.com/)
http://www.idiolexicon.com/archive/shmailo1.html
(http://www.idiolexicon.com/archive/shmailo1.html)
http://poetry.about.com/library/weekly/blshmailospring.htm
(http://poetry.about.com/library/weekly/blshmailospring.htm)
http://myspace.com/larissaworld (http://myspace.com/larissaworld)
http://blog.myspace.com/larissaworld (http://www.myspace.com/larissaworld)
http://cervenabarvapress.com/shmailointerview.htm
(http://cervenabarvapress.com/shmailointerview.htm)
http://www.bigbridge.org/deathlshmailo.htm
(http://www.bigbridge.org/deathlshmailo.htm)

********** See what's free at http://www.aol.com.

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180. Jesse Glass

Ahadada Books: Jerome Rothenberg's China Notes & The Treasures of Dunhuang At Rain Taxi

Mon 9 Apr 2007

A great review by Lucas Klein of a stunning collection by Jerome
Rothenberg in a fine edition by Ahadada Books.
http://www.raintaxi.com/online/2007spring/rothenberg.shtml Enjoy! Jess

↑ Index

181. Suzanne Burns

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

On 4/9/07, amy king <[redacted]> wrote:
>
> Without digging deeper into the issue of permissions, I'd like to ask what
> the difference is in allowing, or not, someone to print the interview in an
> anthology and allowing it to remain online? If the interview is not your
> "best", why leave it online for the world to see? It probably receives more
> views over the three years that it's been available online than the entire
> run of the anthology will ever see.

This is I think where we descend into hair-splitting. Yeah, I agree: I personally don't see a difference at all, but then I am very much at home with multi-media. I think for a lot of people who are less than comfortable with electronic media, online is less "real" to them. It doesn't "feel" like publication. (I am not offering that as an excuse, but more as an explanation as to why some people, will not care much about something online, but suddenly make a very big deal when paper and ink come into play).

I can also imagine an editor who is very comfortable with electronic media to interpret permission to publish online as, well, overall permission. A publication is a publication. This is how I would feel in any event.

For me the real issue is if a writer has any objection to any part of the process why keep quiet until the 11th hour? I'll assume someone has an explanation about that, but for now I am scratching my head.

Cheers,

Suzanne

↑ Index

182. **amy king**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

You originally made the distinction that paper means the work should be of value whereas the online work can be less so -- and you're right, some people still hold that view, though I don't think it's just about being abstractly more "real".

Ultimately, why should anyone be less concerned with something they've published online that is more accessible than print very often? A representation is a representation is a representation ...

The notion that a work is better, or more authentic somehow, because it is in print speaks to the more pointed and complex issue of money and capitalism - that system which declares a specific value. The commodification of the poem, a tangible-paid-for-item, to a certain degree removes the poem from the context of how it functions in the world and reduces it, or re-focuses it, to measures such as what publisher, how many copies sold, what name is attached, etc. The poem's value then becomes the book and what doors it can open, etc ...

I'm not saying that's it, that print isolates the poem, but it certainly is viewed through that lens, which is why even poets, who so rarely earn a living from writing poetry, can come undone when it comes to putting a poem in print and turning it into a commodity -- one that will rarely show any monetary return --

because the poem's value is no longer just measured by what the poem itself is doing; it can now be measured by what it will return to the poet. Just what is the price of that ticket? Does the poetry finally pay when it becomes currency? Is the poem no good when it can't give back?

Amy

Suzanne Burns <[redacted]> wrote:
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>
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> the difference is in allowing, or not, someone to print the interview in an
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Cheers,

Suzanne

Be a PS3 game guru.
Get your game face on with the latest PS3 news and previews at Yahoo! Games.

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183. Catherine Daly
books -- trade?
Mon 9 Apr 2007

---

available to trade (these books mostly cost me a dollar)

The owning Stone, Jim Peterson, Red hen, 1999 prize winner
Jonah & Job, Judson Jerome, john Daniel & Co, 1991, bible poems
the trouble making finch, len roberts, u of i press, some markings
lucid suitcase, diane wald, red hen, 1999, I reviewed this for the boston review
ralph burns, swamp candles, iowa prize, 1996
gaylord brewer, devilfish, red hen, 1998 prize winner
norman stock, buying breakfast for my kamikaze pilot, mostly prose poems, peregrine smith winner, 1993
stephen gibson, rorschach art, red hen, 2001
for the kingdon, anthony piccione, boa, 1995
good hope road, stuart dischell, hardcover, nps tom lux selection, viking 1991
I'm going to be getting rid of more books soon, probably mostly mainstream stuff from the 90s by men -- thus, I am probably not interested in trading for lyric/narrative left-justified free verse written by men about anything in woods or farmland, or children

--
All best,
Catherine Daly
[redacted]

↑ Index

184. Mairead Byrne
Re: Here Comes Everybody anthology now canceled
Mon 9 Apr 2007

Thanks Barry. I realized some time today that the links interview was a Chicago Postmodern one that I did around the same time. I'm sorry! Now my only issue is not knowing about the book until it was published. And maybe I did & have forgotten that too. Luckily all this has brought me to read the HCE interview again. What an utterly delightful person I was back then! Mairead: you'll be pleased to know that you *have* managed to make some strides in developing a course in Sound Poetry. Yes! I kid you not! And you're a citizen now! Your hair's not so red though. Pity about those old brain cells! How can

you be such a fuddy-duddy about consultation etc???? Happy days--at least the night that photo was taken. Mairead

>>> [redacted] 04/09/07 6:35 PM >>>
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>>> [redacted] 04/08/07 2:53 PM >>>
i agree with what other people are saying also. bloody ingrates! pull them and put in a couple of us joyce loving hce'ers. do whatever it takes to get it out there. sounds wonderful--and so much dedicated work. i hope you don't let them bully you. best, gabe

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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> *It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!*
>
> *Several problems arose in the first 12 hours after an announcement was made. Lance and I have been working on this as a book for over a year and a half. Maybe more. Anyway, we thought we had all the permissions in hand. We did not.*
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> *Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.*
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> *We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they did give permission, but this is still a problem.*
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I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]*] On Behalf Of Alan Sondheim*
Sent: Sunday, April 08, 2007 11:00 AM
To: [redacted]
Subject: Re: Here Comes Everybody anthology now canceled

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

==========
Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]*.*
Webpage directory http://www.asondheim.org . Email: [redacted]*.*
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance,

> *dvds, etc.*
> *==========*

↑ Index

185. **Chris Stroffolino**
Re: books -- trade?
Mon 9 Apr 2007

---

wow, a statement of poetics...

ah lyric/narrative left-justified free verse written by men about anything in children....

what would "the politics of poetics form?" police thing of that?

anything men in urban (or suburban) children
can be celebrated if it's
"free-justified left verse"
and the thematic
re
strict
ion
seems to carry equal weight as the formal....

thanks...

On Apr 9, 2007, at 5:52 PM, Catherine Daly wrote:

> *available to trade (these books mostly cost me a dollar)*
>
> *The owning Stone, Jim Peterson, Red hen, 1999 prize winner*
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> *for lyric/narrative left-justified free verse written by men about anything*
> *in woods or farmland, or children*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

186. **Suzanne Burns**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

On 4/9/07, Karl-Erik Tallmo <[redacted]> wrote:
>
> I believe somebody said this is print ond demand. If so, it should be
> rather easy to omit the parts where the publishing rights are
> questioned, and just publish the rest.

This makes sense to me. Is there a reason why this can't be done? It would be ashame to have to drop the whole thing.

Suzanne

↑ Index

187. **Geoffrey Gatza**

Daley, Willner, Lepson and Crump -- 3 new books

Mon 9 Apr 2007

Armored Elevator by Ryan Daley

Ryan Daley is a dedicated dodgem of syntax. He is a multi kulti Mayan in Newark whose wit's as Pan-American as any Jose O'Shay's. He knows dystopias no longer wash unless in global neo-glot soup spracht. Armored Elevator is one of the best-certainly the edgiest-first books I've read in quite awhile.

-Michael Gizzi

http://www.blazevox.org/bk-rd.htm
ISBN: 1-934289-38-8
$14

homemade traps for new world Brians by Evan Willner

Evan Willner reinvisions fifty states as fifty poems that each have the flinty, hard logic and formal density of stone slabs-stele or gravestones-or of teeth. And yet, the language within these poems is palpable and mysterious and alive, the connection between words and things skew in all sorts of right ways that end up making everything seem to be wriggling and formicating on the same level of consciousness: next time you look at nature, don't be surprised if it gives you a come-hither look back. A must read for all Brians.

Brian Evenson, author of The Open Curtain and The Wavering Knife: Stories.

http://www.blazevox.org/bk-ew.htm
ISBN: 1-934289-44-2
$14

Morphology by Ruth Lepson and Walter Crump

In Lepson and Crump's collaborative improvisations, language becomes a playful substance in which we find ourselves furtively embodied, "camped out near a shoulder" or "standing in the middle of a paragraph." Acts of renaming and comparing create a flux of metamorphoses both ominously curious and sweetly surprised. These exuberant, synesthetic leaps between the visual and the verbal bypass unlikeness, pursuing instead a kind of social dreaming in which everyone is included.

- Tim Peterson

http://www.blazevox.org/bk-lc.htm
ISBN: 1-934289-19-1
$16

Happy Poetry Month, we will be bringing you a look into our books all month long. All BlazeVOX books available on Amazon.

BlazeVOX [books]
Geoffrey Gatza
Editor, Publisher
[redacted]
14 Tremaine Ave
Kenmore, NY 14217
tel: [redacted]

↑ Index

188. **Sina Queyras**
Re: Here Comes Everybody anthology now canceled
Mon 9 Apr 2007

And all this has brought me to read your interview again, Mairead.

What an odd turn of events. My condolences to the editors for all of their hard work. I hope the project can be salvaged, and all parties satisfied.

It's a pity to waste all that energy.

Sina

> *Thanks Barry. I realized some time today that the links interview was a Chicago Postmodern one that I did around the same time.*
> *I'm sorry! Now my only issue is not knowing about the book until it was published. And maybe I did & have forgotten that too. Luckily all this has brought me to read the HCE interview again. What an utterly delightful person I was back then! Mairead: you'll be pleased to know that you *have* managed to make some strides in developing a course in Sound Poetry. Yes! I kid you not! And you're a citizen now! Your hair's not so red though. Pity about those old brain cells! How can you be such a fuddy-duddy about consultation etc???? Happy days--at least the night that photo was taken.*
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>
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> *Mairead*
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> *i agree with what other people are saying also. bloody ingrates! pull them and put in a couple of us joyce loving hce'ers. do whatever it takes to get it out there. sounds wonderful--and so much dedicated work. i hope you don't let them bully you. best, gabe*

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not.

Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.

We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they
did give permission, but this is still a problem.

Another problem raised was payment to the contributors.

Print on Demand is a book made when someone orders it. The base price for
HCE is 12 dollars. This is the most expensive text we have as it is 740 pages. Amazon takes 60% of the 29.95 book price. That leaves us 1.95 remaining for Lance and I to get rich off of.

We are a poor press and this book works out as such. A solution would be to
provide a one copy payment to the 130 authors. This is way beyond our budget, actually more than our budget for the next 7 years. This is a huge
text, 740 pages and our base cost is 12 per book and to ship this to 130 people would cost us $2210.

We don't have that kind of money and we should have realized at some point

> *that someone would want one. So it would be better to use these resources in*
> *a better fashion, as this is a webpage and it's 'out there' already.*
>
> *I have offered a book deal to Lance so as he is not 'out' anything.*
>
> *Thanks to everyone concerned and BlazeVOX will come out on top on this and*
> *continue to offer high quality, relevant texts!*
>
> *Best, Geoffrey*
>
> *Geoffrey Gatza*
> *BlazeVOX [books]*
> *www.blazevox.org*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On*
> *Behalf Of Alan Sondheim*
> *Sent: Sunday, April 08, 2007 11:00 AM*
> *To: [redacted]*
> *Subject: Re: Here Comes Everybody anthology now canceled*
>
> *Geoffrey - Can you explain the situation in more detail? This sounds absurd.*
>
> *- Alan, thanks*
>
> *==========*
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.asondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> *==========*

--
Sina Queyras
Visiting Assistant Professor
Department of English

Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

↑ Index

189. Tim Peterson

SEGUE 4/14 Beverly Dahlen & Craig Watson: A RARE NY APPEARANCE

Mon 9 Apr 2007

A RARE NEW YORK APPEARANCE

The Segue Reading Series Presents

BEVERLY DAHLEN AND CRAIG WATSON

Saturday, April 14, 2007
4PM (sharp!)
at the Bowery Poetry Club
(308 Bowery, just North of Houston)
$6 admission goes to support the readers

hosted by Erica Kaufman and Tim Peterson

Ron Silliman writes, "Beverly Dahlen is the most enigmatic American poet since Laura (Riding) Jackson. Not that Dahlen is unnecessarily difficult or obtuse, but that – like Riding – she writes brilliantly, but has also proven exceptionally reluctant to letting her work into print...Dahlen had helped to co-found HOW(ever) (now How2) and was already well into writing A Reading, an "endless" – the term she has used more than once – poem that is, to my mind, one of the masterworks of the 20th century."

Robert Duncan said of Dahlen, "The psychic life she draws in writing may be drawn from her own psychic life, but here its body is the text and it speaks to the psyche of the reader as a reader." Dahlen is the author of The Egyptian Poems, Out of the Third and 4 volumes of A Reading. A native of Oregon, she has lived and worked in San Francisco for many years.

from A Reading 18

"therefore I'd be a shadow freed of former hands and execute this mission of destruction on past lives.
there is nothing that can be safely brought in to the arena. the body question. the Frankfurt school in
a loose coalition with strippers and wombats. he raised the antenna and

the picture cleared. wherever
two or three are gathered together in my name the project prospers. ego is now supposed to have
given way to mercy and light. cracks through which you could drive a needle

whatever was the point of organizing the world in this way: the helpless baby. further evidence: my
father thought me up fully armed. no consolation there. where does she arise from the sea or in the
mountains beyond reason."

** Craig Watson is the author of Secret Histories, True News , and Free Will. He works as a producer and dramaturg at Trinity Repertory Company, a professional theater in Rhode Island.

Andrew Joron writes, "Craig Watson's engaged lyric continues to discover "more songs in the gaps" of the system; as he traces the antinomies, his long poems build toward an almost orchestral scale and ordonnance. Fiercely and deliberately, Watson redesigns the echoes inside such hollow abstractions as Reason and Free Will, and so allows us to hear, even with "ears knotted into the wall," the real music of thought."

from "Last Man Standing"

--January

hello mutant
welcome back
horses are falling
birds freeze under the bed

god told the first lie
ends-over-means

excess is not a weakness

*

the distance between
seeing and thinking
is everything else

what we hated
was expression

↑ Index

190. Dan Waber
ars poetica update
Tue 10 Apr 2007

The ars poetica project continues to broadcast at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Rick Benjamin, mIEKAL aND, Stephen Paul Miller, Denise Duhamel, and Jordan Stempleman.

Poems will appear this week by: Mikhail Horowitz, Thomas Devaney, and Lawrence Welsh.

A new poem about poetry every day.

Enjoy,
Dan

↑ Index

191. Dan Waber
acrylabet, by Dan Waber
Tue 10 Apr 2007

As we wave goodbye to the z of Marko Niemi's Pietist Compositions, it's time to wave hello to the a of Dan Waber's acrylabet.

New series begins today at:

http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented a letter at a time over the course of 26 days are invited. C'mon, you know you want to.

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192. charles alexander
Re: SEGUE 4/14 Beverly Dahlen & Craig Watson: A RARE NY APPEARANCE
Tue 10 Apr 2007

WOW! This is definitely one not to be missed. Thank you, Erica & Tim, for putting this together. Every reading I've ever been to by Bev Dahlen (five now, spread over quite a few years) has been amazing. And Craig Watson is someone I've wanted to hear read for a very long time.

cheers!

c

At 08:37 PM 4/9/2007, you wrote:
>A RARE NEW YORK APPEARANCE
>
>The Segue Reading Series Presents
>
>BEVERLY DAHLEN AND CRAIG WATSON
>
>Saturday, April 14, 2007
>4PM (sharp!)
>at the Bowery Poetry Club
>(308 Bowery, just North of Houston)
>$6 admission goes to support the readers
>
>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

↑ Index

193. Aldon Nielsen
Re: books -- trade?
Tue 10 Apr 2007

How about poems by sensitive new age guys about dead animals?

At 08:52 PM 4/9/2007, you wrote:
>available to trade (these books mostly cost me a dollar)
>
>The owning Stone, Jim Peterson, Red hen, 1999 prize winner
>Jonah & Job, Judson Jerome, john Daniel & Co, 1991, bible poems
>the trouble making finch, len roberts, u of i press, some markings
>lucid suitcase, diane wald, red hen, 1999, I reviewed this for the boston

>review
>ralph burns, swamp candles, iowa prize, 1996
>gaylord brewer, devilfish, red hen, 1998 prize winner
>norman stock, buying breakfast for my kamikaze pilot, mostly prose poems,
>peregrine smith winner, 1993
>stephen gibson, rorschach art, red hen, 2001
>for the kingdon, anthony piccione, boa, 1995
>good hope road, stuart dischell, hardcover, nps tom lux selection, viking
>1991
>I'm going to be getting rid of more books soon, probably mostly mainstream
>stuff from the 90s by men -- thus, I am probably not interested in trading
>for lyric/narrative left-justified free verse written by men about anything
>in woods or farmland, or children
>
>--
>All best,
>Catherine Daly
>[redacted]

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

Boog City presents

d.a. levy lives: celebrating the renegade press

Corollary Press
(Philadelphia)

this Thurs. April 12, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Corollary Press editor Sueyeun Juliette Lee

Featuring readings from

Jason Daniel Schwartz
Christopher Stackhouse
Lynn Xu

and music from
friends from Frances the Band

There will be wine, cheese, and crackers, too.

Curated and with an introduction by
Boog City editor David Kirschenbaum

Corollary Press http://www.corollarypress.blogspot.com/ Corollary Press is small chapbook series edited by Sueyeun Juliette Lee. The press features innovative work by writers of color in hand-bound and letterpressed editions of 150. Corollary has a tendency towards the beautiful, baffling, and unruly in language. You can visit the website to see samples of new work by Corollary authors Bhanu Kapil, Pamela Lu, Christopher Stackouse, Lynn Xu, and Jason Schwartz.

Performer Bios

**Jason Daniel Schwartz Jason Daniel Schwartz grew up in New Jersey. He has lived in New York, India, and rural Massachusetts, which he left with an MFA, courtesy of the University of Massachusets Amherst. He now lives in San Francisco and teaches animal science at Holden High School and writing at De Anza College. His stories have been in Black Warrior Review and Crab Orchard Review. He feels great joy when people say, "go easy on yourself."

**Christopher Stackhouse Christopher Stackhouse is a painter, draftsman, and poet. He is a Cave Canem Writers Fellow, a Fellow in Poetry from the New York

Foundation of the Arts, and a poetry editor for Fence Magazine. His work has appeared in Hambone, nocturne(s), and Aufgabe as well as other journals. He is co-author of a limited edition hand crafted artist book Seismosis (The Center for Book Arts, 2003), which features selected drawings in collaboration with writer John Keene's selected texts. Seismosis Complete Drawings and Texts is out now from 1913 press.

**Lynn Xu Lynn Xu was born in Shanghai. She is a graduate fellow at Brown's MFA program. Her poems were selected by Anne Carson as the winner of the 2006 Greg Grummer Contest: "these have the passionate compression and quick syntactic spring of a John Donne lyric ? [but] the way these disintegrate gently into an imprecision which is sort of raw, but even more thoughtful" (Carson). In the summer Lynn wishes to move away from Providence and closer to water. This will likely not happen. Her poems have appeared in The Canary and Phoebe. June is her first chapbook.

**Frances the Band
http://www.myspace.com/francestheband
http://www.francestheband.com
Pitchfork media describes Frances the Band's music as having "a mysterious, antique feel, like something that might have played as an old carousel spun endlessly by a boardwalk and people walked by at sunset in their Sunday best." Lead man Paul Hogan and friends will make an appearance to charm us with their ditties.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Thurs. May 3, Fewer & Further Press (Wendell, Mass.)
and Anchorite Editions (Albany, N.Y.)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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195. Zoe Ward

Reminder: Czech & Polish poetry - Tues, April 11th @ 192 Books

Tue 10 Apr 2007

Join Archipelago Books & Ugly Duckling Presse for an evening of Czech and Polish poetry...

Bill Johnston, Edward Hirsch, & Matthew Sweney
read and discuss the works of Tadeusz Rozewicz & Ivan Blatny
Wednesday, April 11th @ 7 p.m.
192 Books
192 Tenth Avenue
New York, NY
www.192books.com
Free and open to the public.

Edward Hirsch will introduce the work of Tadeusz Rozewicz, the brilliant post-war Polish poet. Bill Johnston reads from his translation of Rozewicz's three-book collection "new poems" (Archipelago Books, April 2007). Matthew Sweney reads from his translations of Ivan Blatny's work included in "The Drug of Art: Selected Poems" (forthcoming from Ugly Duckling Presse).

Written in a pared-down, direct language, and filled with allusions to everything from philosophy to TV talk shows, the poetry of TADEUSZ ROZEWICZ encompasses the complexity that is human experience in the early 21st century. Rózewicz's unique voice, formed during his experiences as a member of the Polish resistance in World War II, and honed by decades living under communist rule, holds a merciless mirror up to the crimes and excesses of the poet's lifetime.

Lost to the world for twenty-five years, IVAN BLATNY was, according to the Czech Ministry of Culture, “one of the most significant Czech poets of the twentieth century.” Blatny fled Czechoslovakia after the Communist coup in 1948, spending the rest of his life in England. This volume spans fifty years of his career and is notable for being the first major collection of Blatny’s work in English, including multi-lingual poems and some poems written mostly or entirely in English. Václav Havel has written: “The verses and fate of the poet Ivan Blatny . . . complete the fate of Czech literature, which transcended the borders of the nation, often struggling for survival.”

EDWARD HIRSCH is the author of six books of poems. His collection "For the Sleepwalkers" (1981) received the Lavan Younger Poets Award from The Academy of American Poets and the Delmore Schwartz Memorial Award from New York University. Hirsch is currently the president of the John Simon Guggenheim Memorial Foundation.

BILL JOHNSTON’s translations include Gustaw Herling’s "The Noonday Cemetary and Other Stories" and Jerzy Pilch’s "His Current Woman," among many others. He received the 2005 AATSEEL (Slavicists’ Association) translation award for his translation of Magdalena Tulli’s "Dreams and Stones," which is a current finalist for the Dublin IMPAC Literary Award.

MATTHEW SWENEY is a former resident of Maine and NYC, now residing in Olomouc, Czech Republic, where he is a teacher, translator and editor. He has edited numerous volumes of American literature in Czech translation, and is one of the main organizers of Slova bez hranic/Words without Borders, the annual Czech international poetry festival. He is currently working on an anthology of Czech love poetry in English translation. This is his first public performance in the NY metropolitan area since his punk band broke up in the 1980s.

Zoe Ward
Editor & Publicist
Archipelago Books
25 Jay St. #203
Brooklyn NY 11201
T: [redacted]
F: [redacted]

Visit our new website!
www.archipelagobooks.org=

↑ Index

196. Catherine Daly
Re: books -- trade?
Tue 10 Apr 2007

---

maybe if they're not spiritual or left justified

I did put them up at the bookswap site, which now has some poetry (it is a ten to one swap situation, I think), although it is still mostly mysteries and romances -- these are books I attempted to sell on Amazon

I have noticed that mny of the poems are arranged in stanza-like groupings of equal length, oftentimes without a really good reason to display them that way

while I hve given hundreds of books to the library, and then to the local friends of the library I have been extremely disheartened by the country-wide book deaccessioning that libraries are doing, which is increasingly focussed on "the classics" which don't get checked out as often as the new danielle steele while it is new, books on religion and diet, books with a local focus (for example, the locl branch deaccessioned all its Gayl Jones, while paradoxically keeping all of

the August Wilson plays -- which are now almost ALL of the plays they have -- they have a copy of Streetcar): the library doesn't want books like my books on its shelves, the library doesn't want book donations, they don't even want donations of *my* books, and they don't want to purchase my books or books like them. they have given the branch librarians charge cards to BARNES AND NOBLE to buy books

[this is a radical change from 98-2001, when the central library had literally *every* book of experimental poetry they knew about when it was brand new -- now they don't even buy poetry]

and the same goes for the friends of the library, where they are trying to sell donated paperbacks for 25 cents, but I don't think they've sold any of the plays, criticism, or poetry we've donated

we thought about donating everything as a "special collection" of plays and poetry, but of course then they wanted us to also give them money to catalog -- all for a copy of, oh some Strindberg play we have multiples of that they'd wait a year or two to deaccession

--
All best,
Catherine Daly
[redacted]

The Owning Stone

1. The Ritual

Three years ago I cleared this field
dragged the pines and sweetgums
and stacked them at the edge
home now to black widows and hog-nosed snakes
...
I say to the oaks
this stone has traveled one thousand miles
...
but trees already know the heft of stones

↑ Index

197. Adam Fieled

harry k stammer on PFS Post

Tue 10 Apr 2007

Check out new work from harry k stammer on PFS Post: http://www.artrecess.blogspot.com. Others on PFS right now: Simone Muench,

Anselm Berrigan, Jordan Stempleman, Lars Palm, Tom Orange, Steve Halle, Eric Elshtain.

Coming up later this week on PFS: Gabriel Gudding.

Also a few new bits on http://www.adamfieled.blogspot.com.

"Don't let me hear you say life's taking you nowhere, baby..."
http://www.myspace.com/dangracemusic

Love,
Ad

Looking for earth-friendly autos?
Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

↑ Index

198. Stephen Vincent
Ismus vs. Rutgers
Tue 10 Apr 2007

If CNN replays it, the half hour news conference with the women on the Rutgers Basketball team is worth its weight in gold. Absolutely refreshing - rarely do you get to see such a demonstration between a totally screwed up, brutal language (Ismus's) and the demonstration of fact in the language and physical presence of the women. And no ads breaks in the middle of it.

A delight and more.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

199. kevin thurston
Re: Ismus vs. Rutgers
Tue 10 Apr 2007

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http://www.youtube.com/watch?v=iNExi1puzz0

you tube link

On 4/10/07, Stephen Vincent <[redacted]> wrote:
>
> If CNN replays it, the half hour news conference with the women on the
> Rutgers Basketball team is worth its weight in gold. Absolutely refreshing
> -
> rarely do you get to see such a demonstration between a totally screwed

> up,
> brutal language (Ismus's) and the demonstration of fact in the language
> and
> physical presence of the women. And no ads breaks in the middle of it.
>
> A delight and more.
>
> Stephen Vincent
> http://stephenvincent.net/blog/
>
>
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

↑ Index

200. angela vasquez-giroux
letters to my sister--new from revelator press
Tue 10 Apr 2007

Hello, good poetry folks!

Just wanted to drop a little plug--my chapbook, Letters to My Sister, has just gone to "e-print" with Revelator Press. The direct link is http://revelatorpress.blogspot.com/2007/04/letters-to-my-sister.html , and you may view the chapbook by clicking on the image, which then opens a .pdf.

"the blurb":

Composed as a series of letters to a family member serving in Iraq, Angela Vasquez-Giroux's first poetry chapbook is a vivid evocation of the fear, displacement, and uncertainty that war imposes on those who are left behind. Through images of fragmentation and fragility—misreadings of scripture, partial glimpses of a loved one in a news report—*Letters to My Sister*<http://revelator.ofdoom.com/letters.pdf>speaks of the challenges of survival, both for those in the field and at home.

I hope you take a moment from your day to check out my work, and the work being done over at Revelator. These letters were truly a labor; you can reach me at [redacted] with any comments, critiques, "go to hells", etc.

Angela

↑ Index

201. Sina Queyras
Re: Ismus vs. Rutgers
Tue 10 Apr 2007

They are impressive on the court.

Next year I hope they take the title.

Ismus be damned.

> *If CNN replays it, the half hour news conference with the women on the Rutgers Basketball team is worth its weight in gold. Absolutely refreshing -*
> *rarely do you get to see such a demonstration between a totally screwed up,*
> *brutal language (Ismus's) and the demonstration of fact in the language and*
> *physical presence of the women. And no ads breaks in the middle of it.*
>
> *A delight and more.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

↑ Index

202. amy king
Book Release Party - This Thursday
Tue 10 Apr 2007

Poets and Friends,

Please come this Thursday, April 12, 2007 @ 7 p.m. to celebrate the release of my new book, I'M THE MAN WHO LOVES YOU, hosted by Word of Mouth .

The reading will be held at Bluestockings Radical Books, located in the Lower East Side of Manhattan at 172 Allen Street between Stanton and Rivington - which is 1 block south of Houston and 1st Avenue.

Early copies of the book will be available at a discounted price — as well as poets imbibing! They're cheaper though ...

~~~~~~

I'M THE MAN WHO LOVES YOU -- http://www.blazevox.org/bk-ak2.htm

More revealing details -- http://www.amyking.org/blog/

~~~~~~

Word of Mouth Readers --

Amy King lives in Brooklyn, NY, and is the author of the poetry collections, I'M THE MAN WHO LOVES YOU (BlazeVOX Books, 2007), ANTIDOTES FOR AN ALIBI (BlazeVOX Books, 2005), and THE PEOPLE INSTRUMENTS (Pavement Saw Press, 2003). E-Books are available through Duration Press and Dusie Press online. Amy teaches Creative Writing and English at SUNY Nassau Community College is the editor-in-chief for the literary arts journal, MiPOesias. Please visit www.amyking.org for more.

Matthew Everett is a writer, musician and graduate student in the MFA program at the New School. His preoccupations include death, relativity, the mutability of personalities and the difficulty of meaning. Matt has two chapbooks available for purchase, From Out, a collection of poems, and Unredeemed, a poem with illustrations by the author. Some more of Matt's writing and music can be found at www.myspace.com/mateverett.

Alexandra Grace (poetry) is a graduate from the Sarah Lawrence MFA program. She has been published in RHINO, Lumina, Impetus and Thorny Locust. She is the curator of the Post-MFA/Pre-Book reading series at Cornelia Street Cafe. Alexandra grew up in a flowerpot in her parents backyard, where they watered her everyday.

Siobhan Ciminera (poetry) is finishing up her MFA in Creative Writing, Poetry at The New School. By day she is an editor at Penguin Young Readers Group where she edits books for such brands as Mad Libs, Nancy Drew and Angelina Ballerina.

** Hosted by Meghan Punschke

Now that's room service! Choose from over 150,000 hotels
in 45,000 destinations on Yahoo! Travel to find your fit.

↑ Index

203. Aldon Nielsen
Himus in the mourning
Tue 10 Apr 2007

at least part of the Rutgers Women's press conference is streaming at the CNN web site.

<<

Removed by Daniel Bouchard // Catherine Taylor: Often Capital by Jennifer Moxley // Tanya Larkin: Blue Collar Holiday by Jeni Olin // Jasper Bernes: Starred Wire by Ange Mlinko // Trevor Calvert: Meteoric Flowers by Elizabeth Willis // Anne Heide: Transiting Indigo by Susanne Dyckman // J. Michael Martinez: The Pitch by Tom Thompson // Stan Apps: Musee Mechanique by Rodney Koeneke // Brandon Shimoda: Apostrophe by Elizabeth Robinson // Matt Shears: Because Why by Sarah Fox // Tisa Bryant: a half-red sea by Evie Shockley //James Belflower: case sensitive by Kate Greenstreet

A reading to celebrate the issue will be held at Pegasus Books in downtown Berkeley on June 9; check the blog (http://xantippemag.blogspot.com) in May for details.

XANTIPPE will soon be available at select independent bookstores; more details will be posted in the coming weeks. To order by mail, send a check or money order (payable to Kristen Hanlon) in the amount of $12 to:

XANTIPPE
P.O. Box 20997
Oakland, CA 94620-0997

↑ Index

205. David-Baptiste Chirot

Re: Ismus vs. Rutgers/his name is Imus (if not much more than that--)

Tue 10 Apr 2007

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actually his name is Imusthe Captain of the team pointed out in interview that is an issue for all women--> Date: Tue, 10 Apr 2007 14:24:37 -0400> From: [redacted]> Subject: Re: Ismus vs. Rutgers> To: [redacted]> > They are impressive on the court.> > Next year I hope they take the title.> > Ismus be damned.> > > > If CNN replays it, the half hour news conference with the women on the> > Rutgers Basketball team is worth its weight in gold. Absolutely refreshing> > -> > rarely do you get to see such a demonstration between a totally screwed> > up,> > brutal language (Ismus's) and the demonstration of fact in the language> > and> > physical presence of the women. And no ads breaks in the middle of it.> >> > A delight and more.> >> > Stephen Vincent> > http://stephenvincent.net/blog/> >> >> >> > > -- > Sina Queyras> Visiting Assistant Professor> Department of English> Woodside Cottage> Haverford College> 370 Lancaster Avenue> Haverford, PA 19041-1392> [redacted] _____ i'm making a difference. Make every IM count for the cause of your choice. Join Now. http://clk.atdmt.com/MSN/go/msnnkwme0080000001msn/direct/01/?href=http://im.live.com/messenger/im/home/?source=wlmailtagline=

↑ Index

206. Alan Sondheim

I enter the phrase: Enduring the realm of inherent contradiction.

Tue 10 Apr 2007

I enter the phrase: Enduring the realm of inherent contradiction.

Endurance: here, to subsist within for an indefinite period of time. The realm is that of broken, convoluted, fragmented information. Contradiction references multiple strands tending towards differing and temporary truth-tables.Inherent, because this becomes the condition of existence; outside the realm of language, what is, is, but within the same, mappings are fast-forward, imminent, and decomposable.

Fragment generates fragment; the goal of the fragment is the fragment; there is no goal. What happens in the real is the incandescent slaughter- house; ecologies and bodies burn. The fragment is the life-raft.

The iron-clad fragment protects itself as ideology within the inerrancy of a text. The text itself is of little matter; what matters is its command- structure. An inerrant text is absolutist; it brooks no contradiction; it is nothing but words.

One word follows another; within the fragment, they are deeply untethered. The inerrant text constructs the digital world; the digital world decon- structs, destroys, the inerrant text. The construction of the digital world: from parts and parcels of the analogic, the inert real. The frag- ments otherwise; the fragment returns to the analogic - is fragment pre- cisely because of the analogic; in relation to the analogic; within the analogic. The fragment is the passing symptom; the symptom is the passing trope; the trope stands in for the raster, the horizon of the digital.

What one says and does is irrevocable.

The fragment is endured; the fragmented is nostalgia for a lost and mythic coherent.

The fragment leaves the fragment, leaves language and name behind. The fragment is the dream of the proper name.

"To fragment something" carries the torn world on its shoulders. Contra- diction seeps from the torn. The hole dreams of the whole; the hole dreams of the whole dreaming of the hole.

This has nothing, has everything, to do with the slaughterhouse. The slaughterhouse is the last of the shifters - meat and dwelling of the shifters. Contradiction: seepage from the slaughterhouse. Slaughterhouse: the irrevocable torn.

*/ Who carries my voice when I speak? To where and when is it carried? And from where? And from when?

↑ Index

207. Marcus Bales

Three Kenneth Patchen Events: the Kenneth Patchen Art Opening and Reception, the Kenneth Patchen Festival, and the Kenneth Patchen Jam.

Tue 10 Apr 2007

Three kenneth patchen events: the Kenneth Patchen Art Opening and Reception, the Kenneth Patchen Festival, and the Kenneth Patchen Jam.

The Kenneth Patchen Reception is at Gallery 324 on April 13, 2007 from 6 pm – 9pm. The Kenneth Patchen Festival is at Gallery 324 at Noon on Saturday, April 14, 2007 at noon. The Kenneth Patchen Jam is at and the Jam at The Barking Spider April 14, 2007 at 7 pm.

Gallery 324
The Galleria at Erieview
1301 East 9th Street
Cleveland, Ohio 44114
216/[redacted]
[redacted]

April 13, 2007 –Friday at 6 pm – 9 pm
Larry Smith (Bottom Dog Press),
Kenneth Patchen biographer, &
Bree (Green Panda Press),
poet, singer, bookseller, and publisher &
Marcus Bales (Gallery324)

Present

The Kenneth Patchen Silkscreens on loan from the
Trumbull Art Guild, Warren, Ohio, and

Douglas Paisley’s paintings of The Journal of Albion Moonlight with Kenneth Patchen’s text, and

Featuring, from Detroit,
M.L.Liebler and the Magic Poetry Band

accompanying readings by
    Chris Franke
    Nina Gibans
    Tom Kryss

Jim Lang
Michael McMahon
Charles Potts
Larry Smith, and others to be announced
Reception 6 pm – 9 pm

PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH

Kenneth Patchen Festival in Cleveland this April 8-15.
Larry Smith, Marcus Bales and Bree Ingst are coordinating the week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel poet-artist. Patchen published over 36 books during his lifetime.

April 8-15th Patchen's two silkscreen collections will be shown at Gallery 324 (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth Patchen Silkscreens They are from the Trumbull Art Guild in Patchen's hometown of Warren. Photo Copies of Prints will be available for order, and there will be an auction of Patchen items.

First,
April 13th 6 pm – 9 pm Gallery 324 – Reception and Talks on Patchen's Life and Art, including showing of a group of paintings depicting scenes from The Journal of Albion Moonlight done by Doug Paisley with Kenneth Patchen's text

Second,
April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic Poetry Band
Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina Gibans, Mark Kuhar, Jim Lang, John Paisley…hosted by Larry Smith

Third: April 14th 7pm at Barking Spider Tavern, University Circle, featuring John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley, Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky Sponsors of the festival are Bottom Dog Press and Green Panda Press. Book sales are being done by Mac's Backs Books of Coventry Road, Cleveland. All events free and open to the public.

Kenneth Patchen page: http://www.connectotel.com/patchen/
Patchen biography & places page:
http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm

FOR MORE INFORMATION:
Contact: e-mail: [redacted] or [redacted] (graphics available) or [redacted], or call 216/[redacted]

There is $1.00 Parking for these events on Saturdays in the Galleria Parking Garage: enter off Lakeside between East 9th and East 12th. There´s a large sign with a 3-D curly-cue design that says "Galleria Parking", and a ramp down under the building. There is free street parking on E 9th, E 12th, and St Clair on Saturdays, and after 7 pm on weekdays, but only the E 12th Street entrance to the Galleria is open on weekdays after 7.

Gallery 324 is in the middle of the Galleria by the escalator down into the parking garage.

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, $3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

71 North - 90 East - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the east side

480 - 77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you´d like to be removed from this email list, please REPLY to
this message to:
[redacted]
and ask to be removed in the text of your message.

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208. barbara jane bermeo

Evie Shockley & Barbara Jane Reyes 4/15/07 @ Pegasus Books, Berkeley

Tue 10 Apr 2007

Evie Shockley & Barbara Jane Reyes
Sunday, April 15th, 7:30 pm
Pegasus Books Dowtown
2349 Shattuck Avenue, Berkeley
[redacted]

Evie Shockley published a chapbook of poems, The Gorgon Goddess, with Carolina Wren Press in 2001. Her new collection, a half-red sea, will be released in Fall, 2006. Her poetry has appeared widely in journals and anthologies, including Beloit Poetry Journal, Callaloo, Hambone, HOW2 and Poetry Daily: Poems from the World’s Most Popular Poetry Website. She has also placed her

prose-fiction and literary criticism-in such publications as Dark Matter: A Century of Speculative Fiction from the African Diaspora, African American Review, North American Review, and Rainbow Darkness: An Anthology of African American Poetry. Shockley is an assistant professor of English at Rutgers University in New Brunswick, NJ.

Barbara Jane Reyes was born in Manila, Philippines and raised in the San Francisco Bay Area. She received her undergraduate education at UC Berkeley, and her MFA at San Francisco State University. She is the author of Gravities of Center (Arkipelago, 2003) and Poeta en San Francisco (Tinfish, 2005), for which she received the James Laughlin Award of the Academy of American Poets. She is a Visiting Assistant Professor of Creative Writing at Mills College, and she lives with her husband, poet Oscar Bermeo, in Oakland, CA.

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http://barbarajanereyes.com

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209. Joel Weishaus
North-3 Text-3
Tue 10 Apr 2007

North-3 Text-3

http://web.pdx.edu/~pdx00282/North/North-3/text-3.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes: Speakers on.
Hidden paratext boxes are opened by cursor held on words in text.

-Joel

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210. **Sina Queyras**

Re: Ismus vs. Rutgers/his name is Imus (if not much more than that--)

Tue 10 Apr 2007

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http://www.scarletknights.com/

> *actually his name is Imusthe Captain of the team pointed out in interview that is an issue for all women--> Date: Tue, 10 Apr 2007 14:24:37 -0400> From: [redacted]> Subject: Re: Ismus vs. Rutgers> To: [redacted]> > They are impressive on the court.> > Next year I hope they take the title.> > Ismus be damned.> > > > If CNN replays it, the half hour news conference with the women on the> > Rutgers Basketball team is worth its weight in gold. Absolutely refreshing> > -> > rarely do you get to see such a demonstration between a totally screwed> > up,> > brutal language (Ismus's) and the demonstration of fact in the language> > and> > physical presence of the women. And no ads breaks in the middle of it.> >> > A delight and more.> >> > Stephen Vincent> > http://stephenvincent.net/blog/> >> >> >> > > -- > Sina Queyras> Visiting Assistant Professor> Department of English> Woodside Cottage> Haverford College> 370 Lancaster Avenue> Haverford, PA 19041-1392> [redacted]*
>
> _____
>
> *i'm making a difference. Make every IM count for the cause of your choice. Join Now. http://clk.atdmt.com/MSN/go/msnnkwme0080000001msn/direct/01/?href=http://im.live.com/messenger/im/home/?source=wlmailtagline*

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

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211. **Poetry Project**

Events at the Poetry Project 4/11 - 4/13

Tue 10 Apr 2007

Dear dears,

Just a reminder that we are back in the office and that readings are indeed going on...
Please join us for two more this week.

Love

The Poetry Project

Wednesday, April 11, 8:00 pm
Way More West: The Poems of Ed Dorn

A reading to mark the publication of Way More West: New and Selected Poems by Edward Dorn. Ed Dorn was author of numerous books, including the comic-epic masterpiece Gunslinger. At the core of all of Dorn¹s work is a deep sense of place and the people who occupy it, underpinned by a wry ironic dissent. Reading Dorn¹s work will be Jennifer Dorn, Michael Rothenberg, Amiri Baraka, Anne Waldman, Ed Sanders, Ammiel Alcalay, George Kimball, Rosalie Sorrels and Anselm Berrigan.

Friday, April 13, 10:00 pm *note earlier start time!
Pocket Myths: The Odyssey

A reading to celebrate the fourth publication of the Pocket Myths series. The Odyssey is a film and book collaboration curated by Andrea Lawlor and Bernadine Mellis. The project features mostly queer, trans, and women artists working in and between genres to retell Homer's ancient epic of the aftermath of war. Readings by Emily Abendroth, Justin Audia, Ari Banias, Julia Bloch, Tonya Foster, Laura Jaramillo, Delia Mellis, Megan Milks, Ariana Reines and Frances Richard with a special presentation of Eileen Myles¹s first film, Book 22. Emily Abendroth is a writer and artist currently residing in Philadelphia, where she co-curates (with Justin Audia) the Moles Not Molar experimental reading series. Justin Audia lives in Philadelphia. He learned everything he knows about sailors from Kenneth Anger, Herman Melville, and Guy Maddin. Ari Banias studies poetry in the MFA program at Hunter College, and has recent poems in RealPoetik and Arts & Letters Journal of Contemporary Culture. Julia Bloch, whose poetry has appeared recently in Bay Poetics, earned an MFA at Mills College and is pursuing a PhD at the University of PA. Tonya Foster is the author of A Swarm of Bees in High Court (Belladonna Press, 2002) and co-editor of Third Mind: Creative Writing Through Visual Art and she teaches at Cooper Union and Bard College. Laura Jaramillo currently lives and writes in Philadelphia, where she is acquiring her Masters in Creative Writing at Temple University. Andrea Lawlor lives in Philadelphia, edits the Pocket Myths series, and is working on a collection of short stories. Bernadine Mellis is a filmmaker in Philadelphia. Her films include Born, The Golden Pheasant, farm-in-the-city (a collaboration with EE Miller), and The Forest for the Trees. Delia Mellis is a historian and martial artist who lives by the river in Athens,

New York. Megan Milks writes for PopMatters.com and co-edits Mildred Pierce, a zine of cultural criticism. Eileen Myles¹s newest collection of poems, Sorry, Tree, is out from Wave Books in April. Ariana Reines's first book, The Cow, won the Alberta Prize from Fence Books and was published in December 2006. Frances Richard is a poet (See Through, Four Way Books 2003) who lives in Brooklyn and teaches at Barnard College and the Rhode Island School of Design. Please visit www.pocketmyths.com for a complete list of contributors and more info on the project and series.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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212. Sidebrow Editors

Sidebrow: Call for Submissions

Tue 10 Apr 2007

Sidebrow (http://www.sidebrow.net) — an online & print journal dedicated to innovation & collaboration — seeks fiction, poetry, art, essay, ephemera, found text, & academia, as well as creative response to current posts and ongoing projects.

Submissions to Sidebrow are evaluated both as stand-alone set pieces & as points of departure for establishing multi-authored/multi-genre works. Submissions that re-imagine, depart from, or explore

the interstices between posted pieces are highly encouraged.

To that end, we have relaunched Pasteboard (http://www.sidebrow.net/2006/pasteboard.php), a frequently updated catalog of prompts that illuminate potential resonances among posted pieces in hopes of stirring creative response.

+ + + + + + +

Recently launched projects include:

Build: Our Fathers: A multi-author paen to the paternal.
With posts by Kim Chinquee, Kristin Prevallet, A.K. Arkadin, Anne Heide, & Stephen Ratcliffe.
(http://www.sidebrow.net/2006/ourfathers.php)

&

The Ghost Project: A multi-author exploration of the disembodied & otherworldly.
With posts by Bob Marcacci, Richard Kostelanetz, Paul Hardacre, Cole Swensen, & Andrea Baker.
(http://www.sidebrow.net/2006/ghost.php)

+ + + + + + +

Coming up:

Expansion of The Litopolis Project beyond San Francisco. Send us your place-based works regardless of location for the construction of our literary map.
(http://www.sidebrow.net/2006/litopolissf.php)

The inaugural print anthology, slated for Fall 2007.

+ + + + + + +

Current and forthcoming contributors to date:

Jenny Allan, A.K. Arkadin, Jeff Bacon, Andrea Baker, Julia Bloch, Lawrence Ytzhak Braithwaite, Nick Bredie, Mez Breeze, Amina Cain, Kate Hill Cantrill, Nona Caspers, Jimmy Chen, Kim Chinquee, John Cleary, Steve Dalachinsky, Catherine Daly, Brett Evans, Brian Evenson, Raymond Farr, Sandy Florian, Paul Gacioch, Anne Germanacos, Scott Glassman, Noah Eli Gordon, Paul Hardacre, HL Hazuka, Anne Heide, Malia Jackson, Carrie

Katz, Susanna Kittredge, Richard Kostelanetz, Kristine Leja, Norman Lock, Doug Macpherson, Scott Malby, Bob Marcacci, Bill Marsh, rob mclennan, L.J. Moore, Greg Mulcahy, Cathi Murphy, Eireene Nealand, Daniel Pendergrass, Kristin Prevallet, Kathryn Pringle, Stephen Ratcliffe, Francis Raven, AE Reiff, Daniel C. Remein, Elizabeth Robinson, Zach Savich, Len Shneyder, Nina Shope, Kyle Simonsen, Ed Skoog, Anna Joy Springer, Chris Stroffolino, Cole Swensen, Joanne Tracy, Chris Tysh, Nico Vassilakis, James Wagner, Derek White, Joshua Marie Wilkinson, Angela Woodward

(http://www.sidebrow.net/2006/contributors.php)

+ + + + + + +

Projects to date:

Build: Mother, I: A multi-author, multi-genre exploration of seeds sown by Bataille. (http://www.sidebrow.net/2006/motheri.php)

Build: Post-Hole: A multi-author, multi-genre menagerie of grotesques. (http://www.sidebrow.net/2006/posthole.php)

The Letters Project: Reviving the epistolary novella. (http://www.sidebrow.net/2006/epistolary.php)

Page 24 Project: A chapbook concerning and consisting exclusively of page 24s. (http://www.sidebrow.net/2006/page24.php)

Work Seeking Work: Possible emerging projects. (http://www.sidebrow.net/2006/workseekwork.php)

Other projects to be defined by future submissions and response.

For more information, and to peruse currently posted works, visit http://www.sidebrow.net.

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213. Allen Bramhall
Re: North-3 Text-3
Tue 10 Apr 2007

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this piece is awesomely beautiful. a text that gives compelling pleasure to the eye, and more, it asserts a broader scope for how words can play on the mind. 'poetic' and intelligent and heartfelt.

Joel Weishaus wrote:
> North-3 Text-3
>
> http://web.pdx.edu/~pdx00282/North/North-3/text-3.htm
>
> Introduction:
> http://web.pdx.edu/~pdx00282/North/Intro.htm
>
> Notes: Speakers on.
> Hidden paratext boxes are opened by cursor held on words in text.
>
> -Joel
>
>
>

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214. Michael Rothenberg
Celebrate Ed Dorn in NY and Boulder
Tue 10 Apr 2007

Dear Friends,
If you can't make the NY reading for Ed Dorn's Way More West then join us in Boulder.

Wednesday, April 11, 8:00 pm Friday,
Way More West: The Poems of Ed Dorn

A reading to mark the publication of Way More West: New and Selected Poems by Edward Dorn. Ed Dorn was author of numerous books, including the comic-epic masterpiece Gunslinger. At the core of all of Dorn's work is a deep sense of place and the people who occupy it, underpinned by a wry ironic dissent. Reading Dorn's work will be Jennifer Dorn, Michael Rothenberg, Amiri Baraka, Anne Waldman, Ed Sanders, Ammiel Alcalay, George Kimball, Rosalie Sorrels and Anselm Berrigan.

Friday, April 13, 7:30 Boulder Bookstore
Way More West: The Poems of Ed Dorn
Reading Dorn's work will be Jennifer Dorn, Michael Rothenberg. Joe Ritchie, Peter Michelson, Steven Taylor, Jack Collom, Bobbie Louise Hawkins, Matthew Cooperman, Randall Schroth and Jane Wodening

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215. Gabriel Gudding
christopher smart born 285 yrs ago today
Wed 11 Apr 2007

Let the Levites of the Lord take the Beavers of the brook alive into the Ark of the Testimony.

_____
http://gabrielgudding.blogspot.com

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216. Tony Trigilio
Reminder, Lisa Fishman & Michael Palmer, tonight, Columbia College Chicago
Wed 11 Apr 2007

LISA FISHMAN and MICHAEL PALMER
POETRY READING

Wednesday, April 11, 2007 (5:30 p.m.)

Columbia College Chicago
Hokin Hall (first floor auditorium, 623 S. Wabash Ave.)

Free and open to the public
For more information, call [redacted]

LISA FISHMAN is the author of three books of poetry: THE HAPPINESS EXPERIMENT (Ahsahta, 2007); DEAR, READ (Ahsahta, 2002) and THE DEEP HEART'S CORE IS A SUITCASE (New Issues, 1998). She has also published a chapbook, KABBALOOM (Wyrd Press, 2007). Her work is anthologized in POETRY: THE NEXT GENERATION (Carnegie Mellon, 2000), AND WE THE CREATURES (Dream Horse Press, 2003) and SHADE (Four Way Press, 2005). She has poems in recent or forthcoming issues of WOMEN'S STUDIES QUARTERLY, 1913: A JOURNAL OF FORMS, CRAZYHORSE, AMERICAN LETTERS & COMMENTARY, FIVE FINGERS REVIEW, 26: A JOURNAL OF POETRY AND POETICS, VOLT, and elsewhere. Her reviews, essays and interviews have appeared in SMALL PRESS TRAFFIC, POETRY SALZBURG, identitytheory.com, herecomeseverybody, and on public radio stations in New

Jersey and Columbia, Missouri. She recently joined the core faculty in the Poetry Program of Columbia College Chicago.

Born in Manhattan, poet and translator MICHAEL PALMER has lived in San Francisco since 1969. For over thirty years he has collaborated with many visual artists and composers and the choreographer Margaret Jenkins. His most recent collections are THE PROMISES OF GLASS, CODES APPEARING (POEMS 1979-1988, and COMPANY OF MOTHS, all from New Directions. Among his awards, Palmer has received a Guggenheim Fellowship, A Lila Wallace Reader's Digest Fund Award, two National Endowment for the Arts grants in poetry, the Shelley Memorial Award of the Poetry Society of America and, in the fall of 2006, the Wallace Stevens Award from the Academy of American Poets. He has taught at many universities in the United States and in Europe, and his work has been translated into more than twenty-five languages.

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217. Burt Kimmelman

NYC Reading, April 22nd

Wed 11 Apr 2007

Burt Kimmelman will be reading in Manhattan from his new collection, There Are Words (Dos Madres Press, 2007), on Sunday, April 22nd (details below), at 2 PM. All are welcome to attend.

When:

Sunday, April 22nd.

Where: High Chai Café

18 Avenue B (between 2nd and 3rd Streets)

Manhattan

Phone: [redacted]).

See write up including map:

http://newyork.citysearch.com/review/41797825

and

http://www.yelp.com/biz/wwe8E9lGVMdZJCWBWzT74g.

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218. **cralan kelder**

Re: submissions welcome for Noon: Journal of the Short Poem

Wed 11 Apr 2007

Hello Sue,

Sorry about that, silly not to include the email address.

Here is the email address of Philip Rowland, editor of Noon;

Philip Rowland <[redacted]>

where submissions can be sent

cralan

http://www.cralan.com

On 4/8/07 9:38 AM, "sue walker" <[redacted]> wrote:

> *What is the e-mail address of Philip Rowland and NOON?*
>
> *S Walker*
>
> *On Apr 7, 2007, at 6:57 PM, cralan kelder wrote:*
>
> *Hello All, I am forwarding this call for submissions.*
>
> *This is a beautiful little magazine/book to hold in your hands, made in the way of binding with the string on the outside and the pages folded. I am afraid I do not know the terminology for Japanese binding.*
>
> *Dear readers and correspondents,*
>
> *This is to let you know that I have started reading for the next NOON (#5, due out in September), and that I expect to be able to accept submissions until approximately the end of June. Feel free to send via email if that's more convenient for you.*
>
> *There are few remaining copies of NOON 4, more of 2 and 3. Please ask for details if you'd like to purchase a back issue. (I can give no better guidelines.) Likewise, if you'd like to subscribe. The magazine receives no other funding than my own and that of subscribers.*

> *Best wishes,*
>
> *Philip*
>
> *Philip Rowland, editor*
> *Noon: Journal of the Short Poem*
> *Minami Motomachi 4-49-506*
> *Shinjuku-ku*
> *Tokyo* [redacted]
> *Japan*

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219. Catherine Daly

Fwd: [norcallitlist] Northern California Book Awards

Wed 11 Apr 2007

---------- Forwarded message ----------
From: Joyce Jenkins <[redacted]>
Date: Apr 10, 2007 9:05 PM
Subject: [norcallitlist] Northern California Book Awards
To: norcallitlist [redacted]

Celebrate the Bay Area's vibrant literary scene at the
26th annual Northern California Book Awards

Sunday, April 15, 2007, 1:00-2:30 pm
Koret Auditorium at the San Francisco Main Library
100 Larkin Street in San Francisco
Reception & book signing follow, 2:30-4:00,
in the Latino/Hispanic Community Room

Nominated books will be for sale by the Friends of the San Francisco Public Library. Admission is free; it is wheelchair accessible.
For more information, please call [redacted] or visit
www.poetryflash.org/NCBA.html.

Eligible books are divided into five categories: Fiction, Nonfiction, Poetry, Children's Literature and Translation, published in 2006. Local critics read the books, discuss their merits and pick the winners. All of the nominated books are saluted at the ceremony.

Fred Cody Award for lifetime achievement to Andrew Hoyem:
This year's Fred Cody Award for lifetime achievement will be presented to Andrew Hoyem, the creative spirit of Arion Press.

History of the Northern California Book Awards: Since 1981, the Northern California Book Reviewers (formerly BABRA), a volunteer group of book

reviewers and book review editors, has honored the work of Northern California authors. One of the group's founders was Fred Cody, proprietor of the famed independent bookstore in Berkeley. Shortly after his death, the group created an award in his name to honor a lifetime of achievements and distinguished service to the literary community. Previous recipients include Diane di Prima, Orville Schell, Philip Levine, Ronald Takaki, Francisco X. Alarcon, Carolyn Kizer, Ishmael Reed, Maxine Hong Kingston, Robert Hass, Lawrence Ferlinghetti, Malcom Margolin, Adrienne Rich, Wallace Stegner, Kay Boyle, William Everson, Alice Walker, Gary Snyder, Jessica Mitford, Tillie Olsen, M.F.K. Fisher, and Robert Duncan.

The Awards' Sponsors: Northern California Book Reviewers,* Poetry Flash,* Northern California Independent Booksellers Association, and the Center for the Art of Translation, with the Mechanics' Institute, PEN West, the San Francisco Public Library and the Friends of the San Francisco Public Library.

2007 Northern California Book Award Nominees
[for books published in 2006 by Northern California authors]

SPECIAL AWARD IN PUBLISHING
Veterans of War, Veterans of Peace, edited by Maxine Hong Kingston, Koa Books.

FICTION NOMINEES
Buffalo Boy and Geronimo, James Janko, Curbstone Press.
Samba Dreamers, Kathleen de Azevedo, University of Arizona Press.
Miss Kansas City, Joan Frank, University of Michigan Press.
What is the What, Dave Eggers, McSweeney's.
The Beheading Game, Brenda Webster, Wings Press.

POETRY
The Totality for Kids, Joshua Clover, University of California Press.
After, Jane Hirshfield, HarperCollins.
Angle of Yaw, Ben Lerner, Copper Canyon Press.
Splay Anthem, Nathaniel Mackey, New Directions.
Deconstruction of the Blues, Richard Silberg, Red Hen Press.

NONFICTION NOMINEES
Art of Engagement: Visual Politics in California and Beyond, Peter Selz, University of California Press/San Jose Museum of Art.
The Heartless Stone: A Journey Through the World of Diamonds, Deceit, and Desire, Tom Zoellner, St. Martin's Press.
Follies of the Wise: Dissenting Essays, Frederick Crews, Shoemaker & Hoard.
The Omnivore's Dilemma: A Natural History of Four Meals, Michael Pollan, The Penguin Press.

The Lemon Tree: An Arab, a Jew, and the Heart of the Middle East, Sandy Tolan Bloomsbury USA.

TRANSLATION NOMINEES
Sweetbitter Love: Poems of Sappho, translated by Willis Barnstone, Shambhala.
Flowers of a Moment, Ko Un, translated by Brother Anthony, Young-Moo Kim, and Gary Gach, BOA Editions.
Paradise Travel, Jorge Franco, translated by Katherine Silver, Farrar, Straus, and Giroux.
Letter to My Mother, Edith Bruck, translated by Brenda Webster with Gabriella Romani, Modern Language Association of America.
The Three Way Tavern, Ko Un, translated by Clare You and Richard Silberg, University of California Press.

CHILDREN'S LITERATURE NOMINEES
American Born Chinese, Gene Luen Yang, First Second Books.
Probably the World's Best Story About a Dog and the Girl Who Loved Me, D. James Smith, Atheneum/Richard Jackson Books.
The Green Glass Sea, Ellen Klages, Viking Juvenile.
King Dork, Frank Portman, Delacorte Press Books for Young Readers.
Roar of a Snore, Marsha Diane Arnold, illustrated by Pierre Pratt, Dial.

FRED CODY AWARD FOR LIFETIME ACHIEVEMENT
ANDREW HOYEM

Born in 1935 in Sioux Falls, South Dakota, to second-generation Norwegian parents, Andrew Hoyem graduated from Pomona College and served in the U. S. Navy. Upon settling in San Francisco in 1961, he became involved with the avant-garde literature scene. During the early 1960s, Hoyem was a partner in the Auerhahn Press, the publisher of numerous Beat Generation writers like John Weiners, Michael McClure, William Burroughs, Philip Lamantia, Philip Whalen, and Charles Olson. He designed several of the books written by his friend Richard Brautigan. After a nearly eight-year partnership with legendary San Francisco fine printer Robert Grabhorn, Hoyem struck out on his own and founded Arion Press. Considered one of the most accomplished printers of today, Hoyem is also a published poet and exhibited artist who occasionally includes his own writings and drawings in Arion books. The concepts for all Arion publications originate with Hoyem, who chooses literary texts, commission new work from writers and artists he admires, and designs the books, including their bindings and typography. In the Press's livre d'artiste series, he has worked closely with distinguished artists - Robert Motherwell, Jasper Johns, Ida Applebroog, John Baldessari, and Richard Diebenkorn, many of who come to the Press in San Francisco to work with him on projects.

Individuals, museums and libraries including the Museum of Modern Art in New York, British Library, Huntington Library, and the Library of Congress collect Arion editions.

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*----------
----------*
Poetry Flash
1450 Fourth Street, #4
Berkeley, CA 94710
tel.[redacted]
fax.[redacted]
email:[redacted]
web:www.poetryflash.org (http://www.poetryflash.org)
.

__,_._,___
--
All best,
Catherine Daly
[redacted]

↑ Index

220. Lewis LaCook

Both - Xanax Pop by Lewis LaCook

Wed 11 Apr 2007

Is it? Oh, I'm sorry. Sometimes it feels as if my fingers lock up, and I'm alone on the bed, cupping my rage like my stepfather did, or sleeping off the annoyances.

It's the ease that does it. How easy it is for everyone else. The sky grays out, as if disabled; clicking on that sky brings you nothing. Then rain furs the bare trees, fuzzing the edges off everything, and it's too cold to think. When will Winter leave us alone, or beat us up?

I like one or the other. Not both.

Walking from one room to the next, holding in front of her the copper rods, waiting for them to cross over water, over pregnancies, over the dead and their awkward ashes. In this box, note how your memories curl at the edges, licked by invisible fire, but slowly, almost imperceptible.

It would be a whole lot simpler if we just disappeared. I'd never have to bloat and blue in an August cold; I'd never have to serrate to dust, to become aloof

to changing. A current of everything happening always smothers our corposes. Always. they’re in the way.

She remains very calm while addressing me.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

↑ Index

221. David A. Kirschenbaum
OT/Boog City presents Fleetwood Mac¹s Rumours at 30
Wed 11 Apr 2007

please forward

Boog City's Classic Albums Live presents

for the album©ös 30th anniversary

Fleetwood Mac¡¯s Rumours

Wed. April 18, 7:00 p.m., $8

Knitting Factory Old Office
74 Leonard Street
NYC

With individual sets from

7:15 p.m. Genan Zilkha
7:45 p.m. Matt Lydon
10:00 p.m. The Trouble Dolls

10:30 p.m. Matthew Iselin
11:00 p.m. The Sewing Circle

and the album performed live at 8:15 p.m. by

Genan Zilkha
--Second Hand News
--Dreams

Matt Lydon
--Never Going Back Again
--Don't Stop

The Sewing Circle
--Go Your Own Way
--Songbird

The Trouble Dolls
--The Chain
--You Make Loving Fun

Matthew Iselin
--I Don't Want to Know
--Oh Daddy

The Faggots
--Gold Dust Woman

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: 1/9 to Franklin St., or A/C/E to Canal St. Venue is bet. Church St. and Broadway.

For further information:
212-842-BOOG(2664) * [redacted]
http://www.knittingfactory.com/ * [redacted]

Bios:

*Boog City is a New York City-based small press now in its 16th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women©ös writing, and Louisville, KY. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club,

CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

*Genan Zilkha http://www.myspace.com/genanisfabulous Genan Zilkha, guitar/vocals, was a classically trained pianist until she found that she had a taste of rock and roll. Since that didn't work out, she now spends her time writing folk songs with titles such as "I Think I Might Be Food Poisoning (But it could also be love)" and "I Know What Will Make You Not A Dyke." Genan is also known for her unique takes on Britney Spears songs, in particular her version of Britney's version of the Bobby Brown song "My Prerogative." She has performed at the Knitting Factory, as well as at venues throughout Rhode Island and Binghamton, NY.

*Matt Lydon
http://www.myspace.com/mattlydon
Matt Lydon was born and raised in south central New Hampshire. McDonald's. Rollerblades. Trees. He is married and has two beautiful children. He lives in Greenpoint, Brooklyn.

*The Sewing Circle http://www.myspace.com/thesewingcircle The Sewing Circle is a musical collective centered around keyboardist/multi-instrumentalist Preston Spurlock, with frequent collaborations from his first cousin Chase McGuire. The project started in West Palm Beach, Florida in the summer of 2003. Since then, they have recorded two full albums and are currently working on a third, and have had several live performances. The Sewing Circle specializes in songs about cryptozoology, extinction, and sleep.

*The Trouble Dolls
http://www.troubledolls.net/
Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

*Matthew Iselin http://www.myspace.com/matthewiselin Matthew Iselin is a native New Yorker now residing in Brooklyn. He has been playing and writing music all his life with many musicians but only recently made the jump to play on his own. Matt¡¯s soulful writing style mixes fluently with his penchant for creating themes in his music that span from quirky blues to haunting melodic folk. He holds down the piano chair for singer-songwriters Alan Semerdjian, Adam Mugavero, and Carol Thomas. When not playing with them, he breaks out the keys with aggressive NOLA-funksters Afroskull. Matt also can be heard playing piano throughout the original score of Frank Whaley¡¯s critically acclaimed film Joe the King, starring Val Kilmer, Ethan Hawke, and John Leguizamo.

*The Faggots
http://www.myspace.com/danfishback
The Faggots are a conceptual post-punk gender experiment, led by queer performance artist/singer-songwriter Dan Fishback, executed by a oft-rotating cast of heterosexual musician-slaves.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

222. Christophe Casamassima
Re: NYC Reading, April 22nd
Wed 11 Apr 2007

Burt, I thought only royalty spoke in the third person.

All hail, King Burt!

Love,

Christophe Casamassima

> *----- Original Message -----*
> *From: "Burt Kimmelman" <[redacted]>*
> *To: [redacted]*
> *Subject: NYC Reading, April 22nd*
> *Date: Wed, 11 Apr 2007 09:34:00 -0400*
>
> *Burt Kimmelman will be reading in Manhattan from his new collection, There Are Words (Dos Madres Press, 2007), on Sunday, April 22nd (details below), at 2 PM. All are welcome to attend.*
>
> *When:*
>
> *Sunday, April 22nd.*

> *Where: High Chai Café*
>
> *18 Avenue B (between 2nd and 3rd Streets)*
>
> *Manhattan*
>
> *Phone: [redacted]).*
>
> *See write up including map:*
>
> *http://newyork.citysearch.com/review/41797825*
>
> *and*
>
> *http://www.yelp.com/biz/wwe8E9lGVMdZJCWBWzT74g.*

=
Search for products and services at:
http://search.mail.com

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Powered By Outblaze

↑ Index

223. Brian Howe
TIMBREL featuring Sabrina Orah Mark
Wed 11 Apr 2007

Dear Poetics,

New from Glossolalia:

TIMBREL, featuring Sabrina Orah Mark reading "Walter B. Needs Some Time" and "Beatrice Takes a Lover"

Now available for stream or download at
http://glossolalia-blacksail.blogspot.com/

Given that were I forced to choose a favorite book of poetry from the Aughties, it would probably have to be *The Babies*, I'm surprised it's taken this long for me to get around to remixing Sabrina. Yet here we are.

One might note that there is no timbrel in the mix. To be fair, there's no timbrel in the poem either.

Coming soon(-ish, probably): Mixes featuring Laura Carter, Jon Leon, and Allyssa Wolf.

Best,
Brian Howe

↑ Index

224. cralan kelder
Thursday night in Amsterdam
Wed 11 Apr 2007

Music and Poetry at the Sugar Factory Thursday 12 April
The Open Stanza
in the fair city of amsterdam brought to you by wordsinhere.com
Across from the Melkweg, just off Leidseplein.
Doors Open 7pm, performers on at 20.00 (that¹s 8pm).
5 euro-clams, please

Music by a jazz-electro maestro Oguz Buyukberber (Turkey). A veteran of the jazz music scene, Oguz has performed at the Northsea Jazz festival, London Jazz, Sonic Acts and the Dutch Jazz Meeting to name a few. His trio CD ³Koan² was released to critical acclaim in 2006.

MC Jabber (UK/DK):
Sometimes others say it best:
'His machine-gun delivery is marshaled into highly focused forms, and has the power of rap mixed with philosophical riffs. Phenomenal.' (Time Out)

Michel Delville (B): Michel is an established writer and musician based in Liège, Belgium. He has penned several critical books and has two live albums being released this year. His band, The Wrong Object, has been a cult favorite for years. Michel, an associate editor of Sentence, will be giving one his rare lone appearances and performing poetry.

Gaby Bila-Gunther AKA Lady Gaby (Au/D): Poet Lady Gaby, born in Romania, raised in Australia, and based in Berlin. Her unique works have been self-published on windows, cans, shopping bags and aprons

Philip Meersman (B) is an avant-garde performance poet who combines linguistics, images, sounds and samples to achieve new poetic forms. He is

currently busy organizing a 100 poet tour of Europe; the Terranova Tour Poetry 2007 100 Poets, 7 countries. He will be accompanied by fellow Belgian fjorton (B) (alias of Lieven Vercauteren) who practices a mix of theatre, poetry, and plastic arts.

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225. Jennifer Karmin
JOB: Hyde Park Art Center
Wed 11 Apr 2007

Hyde Park Art Center (Chicago, IL)
http://www.hydeparkart.org

Job Description:
The Hyde Park Art Center seeks a full-time Development Associate. The Development Associate will report directly to the Associate Director and will be actively involved in all aspects of the Center's fundraising activities. This position will provide a broad base of experience in non-profit fundraising, as well as non-profit management more generally, in a dynamic,fast-paced environment.

Specific duties include:
* Management and Coordination of the growth of the Art Center's Annual Fund and membership campaigns.
* Assistance with foundation and corporate relations, researching and writing grants and proposals.
* Assistance with the planning of all of the Center's cultivation and fundraising events, including its annual Spring Gala.
* Coordination of all donor stewardship, including weekly donor acknowledgements and special communications.
* Assist with the Center's current Capital Campaign and major gifts efforts.
* Manage the Art Center's donor database and mailing list
* Oversight of Development Intern

Qualifications:
Smart, motivated, energetic, well-spoken, hard-working, personable candidate interested in a career in non-profit development, event planning, or

management should apply. Masters degree and two to three years work experience preferred. Interested candidates should thrive in a fast-paced, fun-loving, environment; be prepared to take ownership of major projects and their success; be thorough and detail oriented while able to prioritize and manage his/her own time. The Hyde Park Art Center is an equal opportunity employer.

Salary/Benefits:
mid-thirties; medical, dental, and life insurance included

How to Apply:
Interested applicants should mail or email a cover letter and resume to Kate Lorenz, Associate Director, by May 7, 2007 at:
Hyde Park Art Center
5020 S. Cornell Avenue
Chicago, IL 60615
[redacted]

No phone calls please.

___
It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.
http://tools.search.yahoo.com/toolbar/features/mail/

↑ Index

226. Marcus Bales

Art Show Opening Saturday, April 14, 6-8pm, at Gallery 324 ‰ ‰Between Two Spirits: Valleys of Virginia‰, an exhibition of works by local Cleveland artists Bruce and Geraldine Kiefer.

Wed 11 Apr 2007

Art show opening saturday, april 14, 6-8pm, at gallery 324 – “between two spirits: Valleys of Virginia”, an exhibition of works by local Cleveland artists Bruce and Geraldine Kiefer.

Photographs and framed assemblages, from $190 - $250, will be on display from April 14 through April 28, 2007.

Gallery Hours: M-F 10 am – 5 pm, Saturday 10 am – 2 pm

For more information:

Gallery 324
The Galleria at Erieview
1301 East 9th Street
Cleveland, Ohio 44114
216/[redacted]

The title “Between Two Spirits: Valleys of Virginia” is both literal and metaphorical. Literal in that the work was created in the valleys of western Virginia, and metaphorical in that it melds, intersects, and counterpoises the creative spirits of the two artists.

Bruce Kiefer is a fine art photographer. Geraldine Kiefer does mixed-media work. At Gallery 324 they will be exhibiting landscapes from Bath County Virginia where they participate in the Nimrod Hall Artists Program, and other sites in Virginia’s western valleys and ridges.

In these works the literal image is sometimes manipulated in Bruce Kiefer’s work, to create new compositions. Geraldine Kiefer takes Bruce’s prints as the starting point for her meditations that enrich the original scenes.

Parking There is $1.00 Parking for these events on Saturdays in the Galleria Parking Garage: enter off Lakeside between East 9th and East 12th. There´s a large sign with a 3-D curly-cue design that says "Galleria Parking", and a ramp down under the building. There is free street parking on E 9th, E 12th, and St Clair on Saturdays, and after 7 pm on weekdays, but only the E 12th Street entrance to the Galleria is open on weekdays after 7.

Location
Gallery 324 is in the middle of the Galleria by the escalator down into the parking garage.

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, $3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

71 North - 90 East - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the east side

480 - 77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you´d like to be removed from this email list, please REPLY to
this message to:
[redacted]
and ask to be removed in the text of your message.

↑ Index

227. **George Bowering**
Re: NYC Reading, April 22nd
Wed 11 Apr 2007

Nope.
Editors do, too.
And Snoop Daddy.

gb

On Apr 11, 2007, at 2:24 PM, Christophe Casamassima wrote:

> Burt, I thought only royalty spoke in the third person.
>
> All hail, King Burt!
>
> Love,
>
> Christophe Casamassima
>
>
>> ----- Original Message -----
>> From: "Burt Kimmelman" <[redacted]>
>> To: [redacted]
>> Subject: NYC Reading, April 22nd
>> Date: Wed, 11 Apr 2007 09:34:00 -0400
>>
>>
>> Burt Kimmelman will be reading in Manhattan from his new
>> collection, There Are Words (Dos Madres Press, 2007), on Sunday,
>> April 22nd (details below), at 2 PM. All are welcome to attend.
>>
>>
>>
>> When:
>>
>> Sunday, April 22nd.
>>
>>
>>
>> Where: High Chai Café
>>

>> 18 Avenue B (between 2nd and 3rd Streets)
>>
>> Manhattan
>>
>> Phone: [redacted]).
>>
>>
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>> See write up including map:
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>> http://newyork.citysearch.com/review/41797825
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>> http://www.yelp.com/biz/wwe8E9lGVMdZJCWBWzT74g.
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> Search for products and services at:
> http://search.mail.com
>
> --
> Powered By Outblaze
>
>
George Harvey Bowering
Fond of many dead people.

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228. **Ken Rumble**

Ken Rumble Readings 4/12 to 4/21, East Coast Tour

Wed 11 Apr 2007

Hello Buffalo'ers,

I'm hitting the road to give some readings over the next week -- maybe in your town...

Details:

Thursday, April 12th, 7pm, Barnes & Noble, Friendly Center, Greensboro, NC

Friday, April 13th, 3pm, Hollins University, Green Room, Roanoke, VA (scroll down to April 13th)

Saturday, April 14th, 8pm, Pyramid Atlantic, Silver Spring, MD, with C. S. Giscombe & Susan Tichy

Gil Ott Memorial Award Reading Sunday, April 15th, 3pm, Robin's Bookstore, Philadelphia, PA, with Alicia Askenase, Julia Blumenreich, CAConrad, Rachel Blau DuPlessis, Ryan Eckes, Kristen Gallagher, Eli Goldblatt, Chris McCreary, Jenn McCreary, Bob Perelman, Ken Rumble, Joshua Schuster, Frank Sherlock, Ron Silliman

Monday, April 16th, 7pm, Robin's Bookstore, Philadelphia, PA, with Sueyeun Juliette Lee

Thursday, April 19th, 8pm, Red Weather Reading Series, 112 Walker, Pennsylvania State University, State College, PA

Friday, April 20th, at some time and somewhere in Cleveland, Ohio, with Joseph Makkos & crew.

Saturday, April 21st, Chillicothe, OH, at a branch campus of OU I think, sometime in the afternoon I believe -- I'm sure they'll tell me before the reading at some point.

Also....

Monday, April 30th, 7pm, Regulator Bookshop, Durham, NC

Maybe I'll see some of you there -- email me if you'd like details.

xoxo,
Ken

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

info about it:
http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

↑ Index

229. Jesse Glass
Thank God for Christopher Smart!
Thu 12 Apr 2007

I think the best part of Jubilate Agno comes when Smart tells us that if we all stop what we're doing and applaud, then God will reveal himself (no doubt bowing to left and right as in an opera by Handel) and the end of time will be upon us.

What sublime absurdity!

Visionary Poets of the English Language

Blake

Smart

Vaughn

Dee & Kelley

Traherne

Coleridge

Wordsworth (At his best)

Dickinson

Southwell

Chivers

More?

↑ Index

230. Alan Sondheim
CNN Breaking News - Kurt Vonnegut
Thu 12 Apr 2007

---------- Forwarded message ----------
Date: Thu, 12 Apr 2007 00:34:02 -0400
From: CNN Breaking News <[redacted]>
To: [redacted]
Subject: CNN Breaking News

-- Kurt Vonnegut, whose novels included "Slaughterhouse Five" and "Cat's Cradle," has died at 84, his wife tells The Associated Press.

↑ Index

231. ALDON L NIELSEN
Kurt Vonnegut, Pilgrim
Thu 12 Apr 2007

He's gone to Tralfamador --

http://www.nytimes.com/2007/04/11/books/11cnd-vonnegut.html

<<

233. Andy Gricevich

Music, Theater, Poetry you might want to see in CA this month

Thu 12 Apr 2007

Dear Poets,

Two ensembles I'm part of will be performing in California in the next couple of weeks as part of our spring tour, and we love it when poets come to see us. They seem to like it as well.

The Nonsense Company, a trio of musician/poet/actors, performs music and theater with an emphasis on composed speech, investigation of language, and sociopolitical issues. The Prince Myshkins perform satirical cabaret/folk songs (mostly funny and thought-provoking) on a wide range of topics (mostly not funny, though occassionally thought-provoking). Here are some dates, followed by descriptions of what we're doing. I think some of you may really enjoy this stuff, and we'd love to talk with you about what you're doing as well.

Our websites are:

http://www.princemyshkins.com

http://www.princemyshkins.com/nonsensecompany.html

Sunday, April 15th, 8 PM
The Prince Myshkins
Biko Garage Space
6612 Sueno Rd.
Isla Vista, CA

Monday, April 16th, 8 PM
The Nonsense Company
The Old Little Theater
UCSB Campus
Santa Barbara, CA
"Conversation Storm"

Tuesday, April 17th, afternoon
The Nonsense Company
SFSU
San Francisco, CA
Four chamber pieces (described below)
(I don't have all the info, but I can get it if you're interested)

Friday, April 20th, 7 p.m.
The Prince Myshkins
Bookbeat
28 Bolinas Rd.
Fairfax, CA
with the great Roy Zimmerman

Saturday, April 21st, 7:30 p.m. (performances 8:30-10 p.m.)

The Nonsense Company
1024A Shotwell St. (btwn. 24th & 25th)
San Francisco, CA
"Great Hymn of Thanksgiving," "Conversation Storm, " "words without song"
Sunday, April 22nd, 8 p.m.
The Prince Myshkins
La Pena
3105 Shattuck Ave.
Berkeley, CA
with the Fromer Family

THE NONSENSE COMPANY: TOUR REPERTOIRE

"Great Hymn of Thanksgiving" by Rick Burkhardt
Three speaking percussionists, around a dinner table setup (with tuned glasses and bowls, scraping forks, rumbling furniture and meticulously composed group speech), perform this work in which mealtime talk is replaced with news from the war in Iraq, scraps from the Army prayer manual, invented Arab folk tales, the poetry of Rae Armantrout, and "a recurring state of emergency pointing everywhere and leading nowhere."

"words without song"—poems by Andy Gricevich

"Strange Autumn" by Steven Kazuo Takasugi
for reciter, percussionist (playing amplified books), and tape
Issues of irresolvable translation are complicated by impossible sonic landscapes. Writing and speech collide with sandstorms of flies.

"Conversation Storm" by Rick Burkhardt
In this 40-minute play, three old acquaintances from three sides of the political spectrum argue their way through a hypothetical "ticking time bomb" scenario, brutalizing their own positions in the process. Recent U.S. torture policies infect the form of the play, distorting time and character.

"Mapuana mai kekahi" by Robert Phillips
for speakers performing on various Hawaiian instruments and percussion.
Western musicians encounter the smooth sounds of Harry Hoomele and his Island Orchestra in a ritualistic space that makes an other of anything within it.

"Song Without Words" by Rick Burkhardt
for prepared guitar, ukulele, accordion and harmonica.
Incredibly quiet and indescribable.

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.

↑ Index

234. Daniel Godston
Kurt Vonnegut
Thu 12 Apr 2007

Novelist Kurt Vonnegut dies at age 84 By CRISTIAN SALAZAR, Associated Press Writer

NEW YORK - Kurt Vonnegut, the satirical novelist who captured the absurdity of war and questioned the advances of science in darkly humorous works such as "Slaughterhouse-Five" and "Cat's Cradle," died Wednesday. He was 84.

Vonnegut, who often marveled that he had lived so long despite his lifelong smoking habit, had suffered brain injuries after a fall at his Manhattan home weeks ago, said his wife, photographer Jill Krementz.

The author of at least 19 novels, many of them best-sellers, as well as dozens of short stories, essays and plays, Vonnegut relished the role of a social critic. Indianapolis, his hometown, declared 2007 as "The Year of Vonnegut" — an announcement he said left him "thunderstruck."

He lectured regularly, exhorting audiences to think for themselves and delighting in barbed commentary against the institutions he felt were dehumanizing people.

"I will say anything to be funny, often in the most horrible situations," Vonnegut, whose watery, heavy-lidded eyes and unruly hair made him seem to be in existential pain, once told a gathering of psychiatrists.

A self-described religious skeptic and freethinking humanist, Vonnegut used protagonists such as Billy Pilgrim and Eliot Rosewater as transparent vehicles for his points of view. He also filled his novels with satirical commentary and even drawings that were only loosely connected to the plot. In "Slaughterhouse-Five," he drew a headstone with the epitaph: "Everything was beautiful, and nothing hurt."

But much in his life was traumatic, and left him in pain.

Despite his commercial success, Vonnegut battled depression throughout his life, and in 1984, he attempted suicide with pills and alcohol, joking later about how he botched the job.

"I think he was a man who combined a wicked sense of humor and sort of steady moral compass, who was always sort of looking at the big picture of the things that were most important," said Joel Bleifuss, editor of In These Times, a liberal magazine based in Chicago that featured Vonnegut articles.

His mother killed herself just before he left for Germany during World War II, where he was quickly taken prisoner during the Battle of the Bulge. He was

being held in Dresden when Allied bombs created a firestorm that killed an estimated tens of thousands of people.

"The firebombing of Dresden explains absolutely nothing about why I write what I write and am what I am," Vonnegut wrote in "Fates Worse Than Death," his 1991 autobiography of sorts.

But he spent 23 years struggling to write about the ordeal, which he survived by huddling with other POW's inside an underground meat locker labeled slaughterhouse-five.

The novel, in which Pvt. Pilgrim is transported from Dresden by time-traveling aliens from the planet Tralfamadore, was published at the height of the Vietnam War, and solidified his reputation as an iconoclast.

"He was sort of like nobody else," said Gore Vidal, who noted that he, Vonnegut and Norman Mailer were among the last writers around who served in World War II.

"He was imaginative; our generation of writers didn't go in for imagination very much. Literary realism was the general style. Those of us who came out of the war in the 1940s made it sort of the official American prose, and it was often a bit on the dull side. Kurt was never dull."

Vonnegut was born on Nov. 11, 1922, in Indianapolis, a "fourth-generation German-American religious skeptic Freethinker," and studied chemistry at Cornell University before joining the Army.

When he returned, he reported for Chicago's City News Bureau, then did public relations for General Electric, a job he loathed. He wrote his first novel, "Player Piano," in 1951, followed by "The Sirens of Titan," "Canary in a Cat House" and "Mother Night," making ends meet by selling Saabs on Cape Cod.

Critics ignored him at first, then denigrated his deliberately bizarre stories and disjointed plots as haphazardly written science fiction. But his novels became cult classics, especially "Cat's Cradle" in 1963, in which scientists create "ice-nine," a crystal that turns water solid and destroys the earth.

Many of his novels were best-sellers. Some also were banned and burned for suspected obscenity. Vonnegut took on censorship as an active member of the PEN writers' aid group and the American Civil Liberties Union. The American Humanist Association, which promotes individual freedom, rational thought and scientific skepticism, made him its honorary president.

His characters tended to be miserable anti-heros with little control over their fate. Vonnegut said the villains in his books were never individuals, but culture, society and history, which he said were making a mess of the planet.

"We probably could have saved ourselves, but we were too damned lazy to try very hard... and too damn cheap," he once suggested carving into a wall on the Grand Canyon, as a message for flying-saucer creatures.

He retired from novel writing in his later years, but continued to publish short articles. He had a best-seller in 2005 with "A Man Without a Country," a collection of his nonfiction work, including jabs at the Bush administration ("upper-crust C-students who know no history or geography") and the uncertain future of the planet.

He called the book's success "a nice glass of champagne at the end of a life."

In recent years, Vonnegut worked as a senior editor and columnist at In These Times. Bleifuss said he had been trying to get Vonnegut to write something more for the magazine, but was unsuccessful.

"He would just say he's too old and that he had nothing more to say. He realized, I think, he was at the end of his life," Bleifuss said.

Vonnegut, who had homes in Manhattan and the Hamptons in New York, adopted his sister's three young children after she died. He also had three children of his own with his first wife, Ann Cox, and later adopted a daughter, Lily, with his second wife, the noted photographer Jill Krementz.

Vonnegut once said that of all the ways to die, he'd prefer to go out in an airplane crash on the peak of Mount Kilimanjaro. He often joked about the difficulties of old age.

"When Hemingway killed himself he put a period at the end of his life; old age is more like a semicolon," Vonnegut told The Associated Press in 2005.

"My father, like Hemingway, was a gun nut and was very unhappy late in life. But he was proud of not committing suicide. And I'll do the same, so as not to set a bad example for my children."

___

Associated Press writers Michael Warren, Hillel Italie and Chelsea Carter contributed to this report.(and love to hate): Yahoo! TV's Guilty Pleasures list.

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235. Dan Waber
Simplex 17
Thu 12 Apr 2007

from publisher derek beaulieu:

Simplex 17

On December 7, 2005 I sent the following invitation:
"this is an invitation to participate in a collaborative / constraint-based concrete poetry portfolio. Letraset was created as a business tool for the standardization of lettering in technical drawings and blueprints. Although it has fallen out of favour due to the proliferation of computers in technical drawing, letraset continues to be used in concrete poetry. By assigning the same material to a variety of international concrete poets and artists, this project examines how content and form interplay in concrete poetry, and will be an insight in to the malleability of language and materiality through different visual compositional structures and styles."

Seventeen poets and artists agreed to participate. Each received a full sheet of Simplex letraset dry-transfer lettering (every participant received the same typeface, although the size of the face varied due to difficulties i had in finding enough sheets) and were restricted to using only the material supplied (i.e.: no additional materials), and responses had to fit on a single sheet of 8 ½" x 11" (or A4 if international) paper.

Simplex 17 contains work by: Bruce Andrews, Jonathan Ball, John M. Bennett, Christian Bök, Nicole Burisch, Jason Christie, Craig Dworkin, Geoffrey Hlibchuk, Matthew Hollett, Frances Kruk, Donato Mancini, Billy Mavreas, kevin mcpherson-eckhoff, Max Middle, Rob Read, Pete Spence, Dan Waber

This portfolio is published in an edition of 60 copies, of which 20 are for sale at $8 each. for more information, or to order copies please contact derek beaulieu at: [redacted]

↑ Index

236. Gerald Schwartz
Re: Thank God for Christopher Smart!
Thu 12 Apr 2007

More...? Ronald Johnson. All
through Ark and beyond.

> *I think the best part of Jubilate Agno comes when Smart tells us that if we all stop what we're doing and applaud, then God will reveal himself (no doubt bowing to left and right as in an opera by Handel) and the end of time will be upon us.*
>
> *What sublime absurdity!*
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> *Visionary Poets of the English Language*
>
> *Blake*

> *Smart*
>
> *Vaughn*
>
> *Dee & Kelley*
>
> *Traherne*
>
> *Coleridge*
>
> *Wordsworth (At his best)*
>
> *Dickinson*
>
> *Southwell*
>
> *Chivers*
>
> *More?*

↑ Index

237. **CA Conrad**

Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

Hearing Al Sharpton interviewed today I of course agreed with him when he said, "I wouldn't want to hear a daughter of mine called a ho." And he's right too of course that we have a problem with racism that runs deep in America. There's really nothing he says that I disagree with (Maya Angelou's interview from yesterday on the other hand! I'll get back to her in a minute...), but I just wish we had used this situation while we had it to use.

Meaning, imagine if Imus were required to take phone calls all day for a month from an 800 call-in number from anyone and everyone who wanted to talk about racism, sexism, and all the other forms of bigotry he upholds (no one bothers to mention the endless homophobic comments he makes)? It's too easy for us to slap this behavior down, in fact it's the easiest thing to do. Meanwhile all that's happened is that yet

another bigot has been made to feel ashamed, and endlessly apologize, as though apologies really mean anything. He's just gone underground is all.

What good's an apology when you REALLY listen to what he said that got him into this mess in the first place? I mean the thing that horrified me about his statement was mostly HOW it was said. He didn't say it with any emphasis to be shocking, it was merely SAID, as it's part of the man's vernacular, part of his easy everyday vocabulary.

Policing what people say is our shortcoming in many ways. What we really need is the courage to allow EVERYTHING to be said. Imagine if we really did allow an 800 call-in number where callers could engage him all day long, callers who are against him, or callers who are with him, or a caller who might have some kind of strange insight none of us had ever thought of yet? I say we need to have more courage and allow Imus to PROVE his apology by engaging the country.

Because while I agree with Sharpton's comments he's really said nothing new. What he said is said over and over again and gets us nowhere. We have a problem that needs a new solution. And I'm not even saying that my 800 call-in is the solution. I'm saying that this idea might possibly lead to a better solution along the way. And it could also be an opportunity for the country to engage. HEY, LET'S NOT FORGET HOW POPULAR THIS MAN IS! Let his stupidity and the stupidity of his fans be a pivot for change.

NOW, yesterday's interview with poet Maya Angelou. GEESH! Did anyone else hear this? What rubbish! What's wrong with her!? And here I thought just her poems were awful! Of course I agree with her that the situation was shocking, yes, but I'm referring to when she was asked if suspending Imus was enough action, and she answered with, "I don't think so, the airwaves have been so polluted by him, and rappers and Hip Hop!"

Is she out of her mind? This is the VERY SAME poet who I'm sure would LOVE to smack down any pro Patriot Act conversation, yet she calls publicly for

the TOTAL fascist control of the airwaves! This "poet" grumbles like any grumpy old granny about the situation. That's all she's got? SHUT EVERYONE UP, that's the solution? No more rap, no more uncomfortable words. This is a poet? What? Since when are poets afraid of words!? How ridiculous!

Is she too comfortable with all her accolades now to be bothered? What's her deal? And what EXACTLY would she prefer to hear on the radio WHILE WE'RE A COUNTRY A WAR!? At war in Iraq, and at war at home against the poor! Does she want soothing mood music? Does she want GOOD FEELING stories about saving puppies from the edge of swimming pools? How nice for her. Yes, that's lovely.

The thing that irritates me most about her is that she wants to be known as this activist poet who confronts injustice so long as she doesn't have to actually expand the width of her worldview to engage.

Courage it seems is always in short supply.

CAConrad
http://PhillySound.blogspot.com

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238. Ruth Danon
Summer Intensive Workshops at NYU
Thu 12 Apr 2007

Study wth Charles Bernstein, Carole Maso, and Michael Steinberg at this year's Summer Intensive in Creative Writing at NYU.

The dates are June 10-June 22nd.

For information and applications contact Charles Bradshaw at [redacted]

Or contact me via backchannel.

Thanks,
Ruth Danon

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239. **Burt Kimmelman**

NYC Reading (Response)

Thu 12 Apr 2007

Chris,

I believe royalty speak in the first person plural, not the third person.

Burt

Date: Thu, 12 Apr 2007 05:24:54 +0800
From: Christophe Casamassima <[redacted]>
Subject: Re: NYC Reading, April 22nd

Burt, I thought only royalty spoke in the third person.

All hail, King Burt!

Love,

Christophe Casamassima

> *----- Original Message -----*
> *From: "Burt Kimmelman" <[redacted]>*
> *To: [redacted]*
> *Subject: NYC Reading, April 22nd*
> *Date: Wed, 11 Apr 2007 09:34:00 -0400*
> *=20*
> *=20*
> *Burt Kimmelman will be reading in Manhattan from his new=20*
> *collection, There Are Words (Dos Madres Press, 2007), on Sunday,=20*
> *April 22nd (details below), at 2 PM. All are welcome to attend.*
> *=20*
> *=20*
> *=20*
> *When:*
> *=20*
> *Sunday, April 22nd.*
> *=20*
> *=20*
> *=20*
> *Where: High Chai Caf=E9*
> *=20*
> *18 Avenue B (between 2nd and 3rd Streets)*
> *=20*
> *Manhattan*
> *=20*
> *Phone: [redacted]).*
> *=20*
> *=20*
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> *See write up including map:*
> *=20*
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> *=20*
> *http://newyork.citysearch.com/review/41797825*
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> *and*
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> *http://www.yelp.com/biz/wwe8E9lGVMdZJCWBWzT74g.*
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> *=20*

=3D
Search for products and services at:=20
http://search.mail.com

--=20

↑ Index

240. Tom Orange
Sol LeWitt (1928-2007)
Thu 12 Apr 2007

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hello all,

this is already old news but i did not see notice of it pass through here yet...

tom orange

Sol LeWitt, Master of Conceptualism, Dies at 78
By MICHAEL KIMMELMAN
Sol LeWitt's deceptively simple geometric sculptures and drawings and ecstatically colored and jazzy wall paintings established him as a lodestar of modern American art.
http://www.nytimes.com/2007/04/09/arts/design/09lewitt.html

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241. Evan Munday
Zolf, Mandel and Harris at Just Buffalo Small Press Series
Thu 12 Apr 2007

APRIL 19 — RACHEL ZOLF AT JUST BUFFALO'S SMALL PRESS SERIES

Been made ‘redundant’? Burned by ‘synergy’?
Human Resources is the book for you, perverting corporate language to artistic ends.

Just Buffalo Literary Centre’s regular celebration of independent presses and poets welcomes Rachel Zolf, author of Human Resources, to Rust Belt Books on April 19, 2007. Rachel Zolf joins fellow Canadian poet Sharon Harris (Avatar) and Tom Mandel (To the Cognoscenti, The Grand Piano). Zolf brings her irreverent fusion of poetry and corporate jargon, Human Resources, to Buffalo for the first time since its March publication. Just Buffalo’s Small Press Series is hosted by Kevin Thurston and Michael Kelleher.

Tom Mandel, Rachel Zolf and Sharon Harris at Just Buffalo’s Small Press Series
Thursday, April 19, 7:00 p.m.
Rust Belt Books, 202 Allen Street
Buffalo, NY

***

About Human Resources:

Poetry and ‘plain language’ collide in the writing machine that is Human Resources. Here at the intersection of creation and repackaging, we experience the visceral and psychic cost of selling things with depleted words. Pilfered rhetorics fed into the machine are spit out as bungled associations among money, shit, culture, work and communication. With the help of online engines that numericize language, Human Resources explores writing as a process of encryption.

Deeply inflected by the polyvocality and encoded rhetorics of the screen, Human Resources is perched at the limits of language, irreverently making and breaking meaning. Navigating the crumbling boundaries among page, screen, reader, engine, writer and database, Human Resources investigates wasting words and words as waste – and the creative potential of salvage.

Written by Rachel Zolf (Masque), who works days as a corporate communications consultant, churning out language to fire employees gently or convince them to toe the corporate line, Human Resources ‘repurposes’ for artistic ends the words and energy she wastes daily. The book exposes the codes – programming codes, social codes, political codes – that we live under every day that tell us how to act, what to buy, who to love, who to bomb.

‘What’s the use of Jews writing limericks? An archaeologist of language, Rachel Zolf asks questions, or just maybe tricks the language into asking them for her, and for us, that we would never think to pose. Check back on that stanza–this is a marathon of writing and thinking both. There are riches [in Human Resources] not previously imagined.’ – Ron Silliman

Rachel Zolf is the author of the poetry collections Masque (The Mercury Press, 2004), which was shortlisted for the 2005 Trillium Book Award for Poetry, and Her absence, this wanderer (BuschekBooks, 1999), which was a finalist in the cbc Literary Competition. Zolf lives in Toronto and was the founding poetry editor for Walrus magazine.

human resources • rachel zolf • march 2007 • 96 pp. • $16.95 cdn | $14.95 us • isbn 1 55245 182 8

For review copies or media requests, contact Evan Munday at [redacted] or [redacted].

↑ Index

242. kevin thurston
jennifer knox
Thu 12 Apr 2007

please send me her email backhannel if at all possible please and thank you

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

↑ Index

243. David-Baptiste Chirot
Re: Thank God for Christopher Smart!
Thu 12 Apr 2007

visionary poets english language (a few more--)Alice Notelybp Nichold a levyWalt WhitmanAllen GinsbergJack KerouacRobert GrenierThomas A. ClarkBarry MacSweeneyHopkinsYeatsMarlowe> Date: Thu, 12 Apr 2007 13:42:14 +0900> From: [redacted]> Subject: Thank God for Christopher Smart!> To: [redacted]> > I think the best part of Jubilate Agno comes when Smart tells us that if> we all stop what we're doing and applaud, then God will reveal himself> (no doubt bowing to left and right as in an opera by Handel) and the end> of time will be upon us.> > What sublime absurdity!> > Visionary Poets of the English Language> > > Blake> > Smart> > Vaughn> > Dee & Kelley> > Traherne> > Coleridge> > Wordsworth (At his best)> > Dickinson> >

Southwell> > Chivers> > More?
_____ It’s tax season, make sure to follow these few simple tips
http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=WLMartagline=

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244. Gabriel Gudding
Christopher Smart and the Clapping of Hands
Thu 12 Apr 2007

Jesse, I'd forgotten about that part you mention. Smart had this about clapping hands. He mentions the clapping of hands a few times in the Jubilate. I had a friend, Tom Andrews, a lovely man who died (2001) when he was 41. He was a hemophiliac. When he was 12 or so he made the Guinness Book of World Records for clapping his hands. His mother admonished him during the middle of the attempt on record, "Are you clapping your hands for yourself or for the glory of God!" (This is recorded in his memoir CODEINE DIARY). When I read that, I showed him this passage in the Jubilate:

"For the CLAPPING of the hands is naught unless it be to the glory of God."

He looked at me with big tears in his eyes.

Gabe

"Let Ross, house of Ross rejoice with the Great Flabber Dabber Flat Clapping Fish with hands. Vide Anson's Voyage and Psalm 98th ix."

"For applause or the clapping of the hands is the natural action of a man on the descent of the glory of God."

_____
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

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245. Andrea Rexilius
PARCEL (journal)
Thu 12 Apr 2007

Parcel call for submissions

PARCEL is a non-profit online journal that publishes innovative poetry, prose, artwork, essays and reviews. Long poems, collaborations and works from a series are especially welcome. Featured visual artists will be solicited until further notice, though feel free to send queries. Visit PARCEL at www.parceljournal.org.

Submissions & Queries

To be considered send up to 10 pages of prose or 5-7 poems to

* *

Parcel

c/o Andrea Rexilius

2174 S. Grant St.

Denver, Co 80210

or submit by email at [redacted]

Submissions are read year-round. New parcels will appear every 3 months.

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246. SCOTT HOWARD
Visionary poetics & poetry?
Thu 12 Apr 2007

The list potentially goes on-and-on, depending upon what you mean by 'visionary'. (What do you mean by that?)

Without being nasty about it, which writers would you include on a counter-list of 'non-visionary' poetics & poetry?

//////////////

On Thu, 12 Apr 2007, Gerald Schwartz wrote:

> *More...? Ronald Johnson. All*
> *through Ark and beyond.*
>
> *I think the best part of Jubilate Agno comes when Smart tells us that if*
> *we all stop what we're doing and applaud, then God will reveal himself*
> *(no doubt bowing to left and right as in an opera by Handel) and the end*

> *of time will be upon us.*
>
> *What sublime absurdity!*
>
> *Visionary Poets of the English Language*
>
> *Blake*
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> *Smart*
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> *Dee & Kelley*
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> *Traherne*
>
> *Coleridge*
>
> *Wordsworth (At his best)*
>
> *Dickinson*
>
> *Southwell*
>
> *Chivers*
>
> *More?*

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247. Walter Lew

Walter K. Lew Lecture Friday and Reading Saturday in Minneapolis

Thu 12 Apr 2007

For those of you in the Twin Cities area, a last-minute notice of a talk and reading I'm giving:

"Meaning's Many-Patterned Movement:
What the Long History of Korean Intermedia Texts Can Offer Us as New Artists”

Korean studies scholar and poet Walter K. Lew will present different examples from the long history of Korean texts that combine language, icons and other imagery, and sometimes performance. These range from 7th-century Buddhist dharani and the 15th-century development of a new Korean orthography (actually, "orthophony") to multimedia performances during the Japanese

colonial era and the avant-garde poetries of Yi Sang (1910-1937) and Yi Won (b. 1968). Time permitting, he will suggest ways in which they can serve as models for new work in the present. Lew teaches in the English Dept. of the U. of Miami in Coral Gables, FL.

WHEN:
Friday. April 13 at 3 p.m.

WHERE:
Minnesota Population Center Seminar room
Lower Level, 50 Willey Hall
University of Minnesota, West Bank

CONTACT:
Karen Kinoshita
University of Minnesota
College of Liberal Arts
Institute for Advanced Study
[redacted] or [redacted]
<[redacted]>
<http://ias.umn.edu/>

SPONSORS:
The Institute for Advanced Study and Dept. of English of the University of Minnesota

Lew will also give a brief reading the following evening, Sat., April 14, as part of the opening ceremony for an exhibit on the Korean War titled "Still Present Pasts" at Intermedia Arts in Minneapolis (2822 Lyndale Avenue South / phone: [redacted]).

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248. Alan Sondheim

Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

I just wonder if it isn't too easy to condemn Imus as a way of sublimating our own racism, potential and/or actual? How many of us haven't made racist comments about one or another group, including our own? I agree with the punishment but he's also being made the scapegoat for a LOT of behavior that doesn't get talked about, ever, and this situation isn't going to change that.

Let I. be "punished" but let's also look at ourselves.

- Alan

On Thu, 12 Apr 2007, CA Conrad wrote:

> *Hearing Al Sharpton interviewed today I of course agreed with him when he said, "I wouldn't want to hear a daughter of mine called a ho." And he's right too of course that we have a problem with racism that runs deep in America. There's really nothing he says that I disagree with (Maya Angelou's interview from yesterday on the other hand! I'll get back to her in a minute...), but I just wish we had used this situation while we had it to use.*
>
> *Meaning, imagine if Imus were required to take phone calls all day for a month from an 800 call-in number from anyone and everyone who wanted to talk about racism, sexism, and all the other forms of bigotry he upholds (no one bothers to mention the endless homophobic comments he makes)? It's too easy for us to slap this behavior down, in fact it's the easiest thing to do. Meanwhile all that's happened is that yet another bigot has been made to feel ashamed, and endlessly apologize, as though apologies really mean anything. He's just gone underground is all.*
>
> *What good's an apology when you REALLY listen to what he said that got him into this mess in the first place? I mean the thing that horrified me about his statement was mostly HOW it was said. He didn't say it with any emphasis to be shocking, it was merely SAID, as it's part of the man's vernacular, part of his easy everyday vocabulary.*
>
> *Policing what people say is our shortcoming in many ways. What we really need is the courage to allow EVERYTHING to be said. Imagine if we really did allow an 800 call-in number where callers could engage him all day long, callers who are against him, or callers who are with him, or a caller who might have some kind of strange insight none of us had ever thought of yet? I say we need to have more courage and allow Imus to PROVE his apology by engaging the country.*
>
> *Because while I agree with Sharpton's comments he's really said nothing new. What he said is said over and over again and gets us nowhere. We have a problem that needs a new solution. And I'm not even saying that my 800 call-in is the solution. I'm saying that this idea might possibly lead to a better solution along the way. And it could also be an opportunity for the country to*

> *engage. HEY, LET'S NOT FORGET HOW POPULAR THIS MAN IS! Let his stupidity and the stupidity of his fans be a pivot for change.*
>
> *NOW, yesterday's interview with poet Maya Angelou. GEESH! Did anyone else hear this? What rubbish! What's wrong with her!? And here I thought just her poems were awful! Of course I agree with her that the situation was shocking, yes, but I'm referring to when she was asked if suspending Imus was enough action, and she answered with, "I don't think so, the airwaves have been so polluted by him, and rappers and Hip Hop!"*
>
> *Is she out of her mind? This is the VERY SAME poet who I'm sure would LOVE to smack down any pro Patriot Act conversation, yet she calls publicly for the TOTAL fascist control of the airwaves! This "poet" grumbles like any grumpy old granny about the situation. That's all she's got? SHUT EVERYONE UP, that's the solution? No more rap, no more uncomfortable words. This is a poet? What? Since when are poets afraid of words!? How ridiculous!*
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> *Is she too comfortable with all her accolades now to be bothered? What's her deal? And what EXACTLY would she prefer to hear on the radio WHILE WE'RE A COUNTRY A WAR!? At war in Iraq, and at war at home against the poor! Does she want soothing mood music? Does she want GOOD FEELING stories about saving puppies from the edge of swimming pools? How nice for her. Yes, that's lovely.*
>
> *The thing that irritates me most about her is that she wants to be known as this activist poet who confronts injustice so long as she doesn't have to actually expand the width of her worldview to engage.*
>
> *Courage it seems is always in short supply.*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted].

http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========

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249. **Gabriel Gudding**

Re: Thank God for Christopher Smart!

Thu 12 Apr 2007

John Clare
Patti Smith
Jones Very
Else von Freytag-Loringhoven
--
_____
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

↑ Index

250. **Thomas savage**

Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

Although I too dislike most of the poetry by Maya Angelou I've seen over the years, I have to agree with her comment about rap and hip hop. For over a decade, drug dealers parked on the stoop of my building and forced me to listen to rap/hip hop at all hours of the day and night and I must agree that it's comments about women, gays, and all manner of other abused minorities are horrible. I was overjoyed when the police finally chased the dealers away and I was no longer forced to listen to this junk. But, to be honest, she isn't asking for the removal from the airwaves of this bilious crap, she is just pointing out what's out there. Regards, Tom Savage

CA Conrad <[redacted]> wrote: Hearing Al Sharpton interviewed today I of course
agreed with him when he said, "I wouldn't want to

hear a daughter of mine called a ho." And he's right too of course that we have a problem with racism that runs deep in America. There's really nothing he says that I disagree with (Maya Angelou's interview from yesterday on the other hand! I'll get back to her in a minute...), but I just wish we had used this situation while we had it to use.

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Is she out of her mind? This is the VERY SAME poet who I'm sure would LOVE to smack down any pro Patriot Act conversation, yet she calls publicly for the TOTAL fascist control of the airwaves! This "poet" grumbles like any grumpy old granny about the situation. That's all she's got? SHUT EVERYONE UP, that's the solution? No more rap, no more uncomfortable words. This is a poet? What? Since when are poets afraid of words!? How ridiculous!

Is she too comfortable with all her accolades now to be bothered? What's her deal? And what EXACTLY would she prefer to hear on the radio WHILE WE'RE A COUNTRY A WAR!? At war in Iraq, and at war at home against the poor! Does she want soothing mood music? Does she want GOOD FEELING stories about saving puppies from the edge of swimming pools? How nice for her. Yes, that's lovely.

The thing that irritates me most about her is that she wants to be known as this activist poet who confronts injustice so long as she doesn't have to actually expand the width of her worldview to engage.

Courage it seems is always in short supply.

CAConrad
http://PhillySound.blogspot.com

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

↑ Index

251. **kevin thurston**

Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

---

tom,

can you name which rappers you find most offensive? is it every single mc performing today?

ludacris is the new judas priest

On 4/12/07, Thomas savage <[redacted]> wrote:
>
> Although I too dislike most of the poetry by Maya Angelou I've seen over
> the years, I have to agree with her comment about rap and hip hop. For over
> a decade, drug dealers parked on the stoop of my building and forced me to
> listen to rap/hip hop at all hours of the day and night and I must agree
> that it's comments about women, gays, and all manner of other abused
> minorities are horrible. I was overjoyed when the police finally chased the
> dealers away and I was no longer forced to listen to this junk. But, to be
> honest, she isn't asking for the removal from the airwaves of this bilious
> crap, she is just pointing out what's out there. Regards, Tom Savage
>
> CA Conrad <[redacted]> wrote: Hearing Al Sharpton interviewed
> today I of course
> agreed with him when he said, "I wouldn't want to
> hear a daughter of mine called a ho." And he's right
> too of course that we have a problem with racism
> that runs deep in America. There's really nothing
> he says that I disagree with (Maya Angelou's interview
> from yesterday on the other hand! I'll get back to her
> in a minute...), but I just wish we had used this
> situation while we had it to use.
>
> Meaning, imagine if Imus were required to take phone
> calls all day for a month from an 800 call-in number
> from anyone and everyone who wanted to talk about
> racism, sexism, and all the other forms of bigotry he
> upholds (no one bothers to mention the endless
> homophobic comments he makes)? It's too easy for
> us to slap this behavior down, in fact it's the easiest

> thing to do. Meanwhile all that's happened is that yet
> another bigot has been made to feel ashamed, and
> endlessly apologize, as though apologies really mean
> anything. He's just gone underground is all.
>
> What good's an apology when you REALLY listen to
> what he said that got him into this mess in the first
> place? I mean the thing that horrified me about his
> statement was mostly HOW it was said. He didn't
> say it with any emphasis to be shocking, it was merely
> SAID, as it's part of the man's vernacular, part of his
> easy everyday vocabulary.
>
> Policing what people say is our shortcoming in many
> ways. What we really need is the courage to allow
> EVERYTHING to be said. Imagine if we really did
> allow an 800 call-in number where callers could engage
> him all day long, callers who are against him, or callers
> who are with him, or a caller who might have some kind
> of strange insight none of us had ever thought of yet?
> I say we need to have more courage and allow Imus to
> PROVE his apology by engaging the country.
>
> Because while I agree with Sharpton's comments he's
> really said nothing new. What he said is said over and
> over again and gets us nowhere. We have a problem
> that needs a new solution. And I'm not even saying that
> my 800 call-in is the solution. I'm saying that this idea
> might possibly lead to a better solution along the way.
> And it could also be an opportunity for the country to
> engage. HEY, LET'S NOT FORGET HOW POPULAR
> THIS MAN IS! Let his stupidity and the stupidity of his
> fans be a pivot for change.
>
> NOW, yesterday's interview with poet Maya Angelou.
> GEESH! Did anyone else hear this? What rubbish!
> What's wrong with her!? And here I thought just her
> poems were awful! Of course I agree with her that the
> situation was shocking, yes, but I'm referring to when
> she was asked if suspending Imus was enough action,
> and she answered with, "I don't think so, the airwaves
> have been so polluted by him, and rappers and Hip Hop!"

>
> Is she out of her mind? This is the VERY SAME poet
> who I'm sure would LOVE to smack down any pro
> Patriot Act conversation, yet she calls publicly for
> the TOTAL fascist control of the airwaves! This
> "poet" grumbles like any grumpy old granny about
> the situation. That's all she's got? SHUT EVERYONE
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> home against the poor! Does she want soothing mood
> music? Does she want GOOD FEELING stories about
> saving puppies from the edge of swimming pools? How
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> http://PhillySound.blogspot.com
>
>
>
> ---
> Need Mail bonding?
> Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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252. **amy king**
Tonight~
Thu 12 Apr 2007

Dear Poets and Friends,

Please come this Thursday, April 12, 2007 @ 7 p.m. to celebrate the release of my new book, I'M THE MAN WHO LOVES YOU, hosted by Word of Mouth .

The reading will be held at Bluestockings Radical Books, located in the Lower East Side of Manhattan at 172 Allen Street between Stanton and Rivington - which is 1 block south of Houston and 1st Avenue.

Copies available at the reading for a discounted price --

I'M THE MAN WHO LOVES YOU -- http://www.blazevox.org/bk-ak2.htm

~~~~~~

Book Release Party for I'M THE MAN WHO LOVES YOU (Blazevox 2007)

Amy King lives in Brooklyn, NY, and is the author of the poetry collections, I'M THE MAN WHO LOVES YOU (BlazeVOX Books, 2007), ANTIDOTES FOR AN ALIBI (BlazeVOX Books, 2005), and THE PEOPLE INSTRUMENTS (Pavement Saw Press, 2003). E-Books are available through Duration Press and Dusie Press online. Amy teaches Creative Writing and English at SUNY Nassau Community College and is the editor-in-chief for the literary arts journal, MiPOesias (http://www.mipoesias.com) .

Matthew Everett is a writer, musician and graduate student in the MFA program at the New School. His preoccupations include death, relativity, the mutability of personalities and the difficulty of meaning. Matt has two chapbooks available for purchase, From Out, a collection of poems, and Unredeemed, a poem with illustrations by the author. Some more of Matt's writing and music can be found at www.myspace.com/mateverett.

Alexandra Grace (poetry) is a graduate from the Sarah Lawrence MFA program. She has been published in RHINO, Lumina, Impetus and Thorny Locust. She is the curator of the Post-MFA/Pre-Book reading series at Cornelia Street Cafe. Alexandra grew up in a flowerpot in her parents backyard, where they watered her everyday.

Siobhan Ciminera (poetry) is finishing up her MFA in Creative Writing, Poetry at The New School. By day she is an editor at Penguin Young Readers Group where she edits books for such brands as Mad Libs, Nancy Drew and Angelina Ballerina.

** Hosted by Meghan Punschke
~~~~~~

Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.

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253. Chris Stroffolino
Maya Angelou on Imus -- and another missed opportunity?
Thu 12 Apr 2007

CA--

Opportunity isn't yet missed...
Obviously, there's a debate amongst blacks about the representative role of hip hop....

there's the brilliant bell hooks argument (from the early 90s) when she was asked to criticize the sexism of hip-hop by a white-run magazine, and instead talked about the seemingly more 'benign' forms of sexism in the white media (the movie 'the piano' for instance, she mentioned)

sure, angelou in many ways is saying what imus himself said (in imus' 'apology,' he said he just got those words from hip hop....) and eliding the possible difference between what happens when a black uses a word and a white uses the same word....

but she does raise the question about whether the mostly white- controlled media's pushing of certain forms of hip hop that use words that, yes, some blacks find demeaning (whether rightly or wrongly; i leave that debate for others), at the expense of other forms of rap/hip hop or even other genres that black musicians often feel they have to 'go against the grain' to work in might itself be a fascist control of the media while pretending to be freedom (Oh we're just 'giving the people what they want,' 'letting boys be boys" etc....)

Angelou's statement may be short on deep social analysis here (in contrast to bell hooks and others), but it is a valid point, and I don't think she's arguing for fascism and media control-- in a way, i think her statement can be read as arguing for less of it (if you accept the argument that there was a white sanctioned 'bling' conspiracy that forced a lot of the most progressive rap off the mainstream commercial airwaves in the last ten or so years....

(on another point---and it's not really an argument, or defense of imus, but i'm not so sure that really is the way he really talks; it may not have been intended to 'shock' per se, but like so many whites attempting to appropriate black slang to give them some kind of 'edge' and not really getting it....not that i do either.... I'm hearing a lot of blacks speak up about this, and

that to me is a good thing, especially as it moves into these larger issues that got shut up after the New Orleans diaspora..

Chris

On Apr 12, 2007, at 5:42 AM, CA Conrad wrote:

> *she answered with, "I don't think so, the airwaves have been so polluted by him, and rappers and Hip Hop!"*
>
> *Is she out of her mind? This is the VERY SAME poet who I'm sure would LOVE to smack down any pro Patriot Act conversation, yet she calls publicly for the TOTAL fascist control of the airwaves!*

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254. Gerald Schwartz
Re: Visionary poetics & poetry?
Thu 12 Apr 2007

> *The list potentially goes on-and-on, depending upon what you mean by 'visionary'. (What do you mean by that?)*

By visionary I mean visions (as I understood the original post). Wasn't considering "visionary" to mean innovative. And, by visions, I mean corporeal, imaginative, and intellectual. Shelley, Keats, Goethe (to some extent), Novalis, Poe, H. D., Duncan, Merrill, etc., claimed to have corporeal visions--with which may have been coupled locutions and other supernatural maifestations which were, or appeared to be, perceived by means of the senses--eather as figures really present externally stiking the retina or other organ of sense, there determining the physical phenomena of their visions: or else (they reported) agents superior to them directly modified their eye, or othe sensual organ, so as to produce a sensation equivalent to that which an external object would produce.

Many of them also reported imaginative visions in that the sensible representation of an object by the action of the imagination alone, without the aid of the eye or other sensual organ. In these visions the poet may have been aware that the object apparently seen existed only in her imagination, or she may have been, so to speak, projecting it without herself, in which case there was a hallucination. These writers have noted that imaginative visions usually last for a short time only; because 1. the poet's attempt to define or fix the elements of the vision by conscious effort tended to wash it away quickly, or 2. because they were soon enfolded into intellectual visions-- those in which no sensible image was perceived, but the intelligency was enlightened directly,

without the support of either images, external or imagined, or even of the work of reason.

> *Without being nasty about it, which writers would you include on a counter-list of 'non-visionary' poetics & poetry?*

Specifically, those not being able to be placed by the above descriptions.

> *//////////////*
>
> *On Thu, 12 Apr 2007, Gerald Schwartz wrote:*
>
> *More...? Ronald Johnson. All*
> *through Ark and beyond.*
>
> *I think the best part of Jubilate Agno comes when Smart tells us that if*
> *we all stop what we're doing and applaud, then God will reveal himself*
> *(no doubt bowing to left and right as in an opera by Handel) and the*
> *end*
> *of time will be upon us.*
>
> *What sublime absurdity!*
>
> *Visionary Poets of the English Language*
>
> *Blake*
>
> *Smart*
>
> *Vaughn*
>
> *Dee & Kelley*
>
> *Traherne*
>
> *Coleridge*
>
> *Wordsworth (At his best)*
>
> *Dickinson*
>
> *Southwell*
>
> *Chivers*

> *More?*

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255. Stephen Cope

query

Thu 12 Apr 2007

Would anyone mind backchannelling a current email contact for Ed Roberson.

Thanks in advance,
Stephen Cope
[redacted]

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256. Murat Nemet-Nejat

Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

Of all the disgusting things Imus seems to be saying on the radio over the years, why is this one picked up, "nappy-headed hos"? To call Highfill a cleaning woman or referring to the tattoos of Rutgers basketball players as opposed to the pretty chicks of the other team (a complex set of slurs which involves both gay bashing, dykes, and sexual/racial stereotyping, Georgia peach feminine as opposed to tattoo wearing blacks) seems much more vile and profound to me.

Is it because the proverbial last drop or the straw breaking the camel's back is reached. I doubt it. The fact is that if the objection had been around the cleaning woman reference or even the dyke joke the uproar would not have reached, I think, the intensity it has.Gay bashing jokes are too "main-stream," so to speak. Many people still believe any black in a position of power has reached that position because of special dispensations.

The "nappy headed hos," unfortunately for Imus, was a perfect storm because everybody could find an "outsider" target they could jointly attack, "rap music" (with the exception of some people here on the list). Though I feel mixed about the Imus situation (basically I think there are too many taboos in our culture now, but if the jokes were about Jews I would have been first asking for his removal), the scapegoat is not Imus, who is basically getting what was coming to him, but rap music. Ironically, it is an easier target.

I am personaly amazed that so many companies have withdrawn their advertizements from Imus's show. Perhaps,there is now a truly powerful constituency in our culture against such shameless racism.

Ciao,

Murat

On 4/12/07, Alan Sondheim < [redacted] > wrote:
>
> I just wonder if it isn't too easy to condemn Imus as a way of sublimating
>
> our own racism, potential and/or actual? How many of us haven't made
> racist comments about one or another group, including our own? I agree
> with the punishment but he's also being made the scapegoat for a LOT of
> behavior that doesn't get talked about, ever, and this situation isn't
> going to change that.
>
> Let I. be "punished" but let's also look at ourselves.
>
> - Alan
>
>
> On Thu, 12 Apr 2007, CA Conrad wrote:
>
> > Hearing Al Sharpton interviewed today I of course
> > agreed with him when he said, "I wouldn't want to
> > hear a daughter of mine called a ho." And he's right
> > too of course that we have a problem with racism
> > that runs deep in America. There's really nothing
> > he says that I disagree with (Maya Angelou's interview
> > from yesterday on the other hand! I'll get back to her
> > in a minute...), but I just wish we had used this
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> > Meaning, imagine if Imus were required to take phone
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> > from anyone and everyone who wanted to talk about
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> > us to slap this behavior down, in fact it's the easiest
> > thing to do. Meanwhile all that's happened is that yet
> > another bigot has been made to feel ashamed, and
> > endlessly apologize, as though apologies really mean
> > anything. He's just gone underground is all.
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> > What good's an apology when you REALLY listen to
> > what he said that got him into this mess in the first
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> > statement was mostly HOW it was said. He didn't
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> > ways. What we really need is the courage to allow
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> > over again and gets us nowhere. We have a problem
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> > my 800 call-in is the solution. I'm saying that this idea
> > might possibly lead to a better solution along the way.
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> > engage. HEY, LET'S NOT FORGET HOW POPULAR
> > THIS MAN IS! Let his stupidity and the stupidity of his
> > fans be a pivot for change.
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> > NOW, yesterday's interview with poet Maya Angelou.
> > GEESH! Did anyone else hear this? What rubbish!
> > What's wrong with her!? And here I thought just her
> > poems were awful! Of course I agree with her that the
> > situation was shocking, yes, but I'm referring to when
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> > and she answered with, "I don't think so, the airwaves
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> > A COUNTRY A WAR!? At war in Iraq, and at war at
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> > wants to be known as this activist poet who confronts
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> > the width of her worldview to engage.
> >
> > Courage it seems is always in short supply.
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> > CAConrad
> > http://PhillySound.blogspot.com
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> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> Webpage directory http://www.asondheim.org . Email: [redacted] .
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
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257. V Nicholas LoLordo

Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

Fair enough, Alan--of course, the ruling media elites (who come on Imus' show year after hear, thereby implicitly signing off on his comments) aren't just "us"--they're power brokers, and an attack on them should be considered part of an effort at political reform: this isn't ultimately about scapegoating at all, I don't think.....

Nick

On Apr 12, 2007, at 10:35 AM, Alan Sondheim wrote:

> *I just wonder if it isn't too easy to condemn Imus as a way of sublimating our own racism, potential and/or actual? How many of us haven't made racist comments about one or another group, including our own? I agree with the punishment but he's also being made the scapegoat for a LOT of behavior that doesn't get talked about, ever, and this situation isn't going to change that.*
>
> *Let I. be "punished" but let's also look at ourselves.*
>
> *- Alan*
>
> ==========
> =

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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258. robert dewhurst
joshua beckman's email
Thu 12 Apr 2007

trying to get in touch with him. can somebody please backchannel?
thanks,
robert

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259. Zoe Ward
Great new fiction @ the Tribes - April 15th
Thu 12 Apr 2007

Lee Stringer, Felicia Luna Lemus & Joseph Coulson
Sunday, April 15th @ 5 p.m. FREE
Gathering of the Tribes
285 East Third Street (btw Ave. C & D)
New York, NY
www.tribes.org for venue info
Reading is hosted by Akashic Books, Archipelago Books & Seven Stories Press

JOSEPH COULSON is the author of Of Song and Water (Archipelago Books, 2007) and The Vanishing Moon (Archipelago, 2004, Harcourt paperback 2005) which was selected for the Barnes & Noble Great New Writers series.

"Love abandoned, violence sustained, guilt, grief, the transcendence of sailing and making music, all play in jazzlike counterpoint. Coulson's rhapsodic novel progresses from harsh equations of black and white to an exaltation of color." —Donna Seaman, Booklist

“The jazz scenes crackle with energy and authority... the novel is ultimately quiet, affecting and redemptive.” —Publishers Weekly

LEE STRINGER is the author of the acclaimed Grand Central Winter: Stories from the Street (Seven Stories Press, 1998), which chronicled his twelve years of homelessness in New York City. Grand Central Winter has been translated into eighteen languages and was both a New York Times Notable Book and one of the Top Ten Recommended Titles of the year in USA Today. Stringer is also the author of Sleepaway School: Stories from a Boy’s Life (Seven Stories Press, 2004) and Like Shaking Hands with God: A Conversation on Writing (1999), written with Kurt Vonnegut. He lives in Mamaroneck, New York, where he grew up.

“In Sleepaway School, a boy becomes a man. The way Lee Stringer tells it, that is by itself more than enough for an enthralling story. Never mind which boy,

never mind the milieu, although the boy and the milieu can in their own right be called really something." —Kurt Vonnegut, from the Foreword

FELICIA LUNA LEMUS is the author of the novel Like Son (Akashic Books, 2007) and Trace Elements of Random Tea Parties (Farrar, Straus and Giroux, 2003). She teaches writing at The New School and lives in the East Village of Manhattan.

"Felicia Luna Lemus's fresh yet plain-spoken prose roots us in today's sad and sweeping chaos, as hope, love, and wild myth propel her unique characters into an unknown future. Like Son is a sweet song of a story." —Michelle Tea, author of Rose of No Man's Land

"Like Son moves on the wings of a soulful, visceral kind of androgeny. Old men, young men, hot girls—all step forward and sing from their stuttering hearts. Like Son is one terrific read." —Eileen Myles, author of Cool for You

Zoe Ward
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F: [redacted]

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260. Poetry Project
Events at the Poetry Project 4/13 - 4/18
Thu 12 Apr 2007

Dears,

We would love to see you.

Love
The Poetry Project

Friday, April 13, 10:00 pm *note earlier start time!
Pocket Myths: The Odyssey

A reading to celebrate the fourth publication of the Pocket Myths series. The Odyssey is a film and book collaboration curated by Andrea Lawlor and Bernadine Mellis. The project features mostly queer, trans, and women artists working in and between genres to retell Homer's ancient epic of the aftermath of war. Readings by Emily Abendroth, Justin Audia, Ari Banias, Julia Bloch,

Tonya Foster, Laura Jaramillo, Delia Mellis, Megan Milks and Frances Richard with a special presentation of Eileen Myles¹s first film, Book 22. Emily Abendroth is a writer and artist currently residing in Philadelphia, where she co-curates (with Justin Audia) the Moles Not Molar experimental reading series. Justin Audia lives in Philadelphia. He learned everything he knows about sailors from Kenneth Anger, Herman Melville, and Guy Maddin. Ari Banias studies poetry in the MFA program at Hunter College, and has recent poems in RealPoetik and Arts & Letters Journal of Contemporary Culture. Julia Bloch, whose poetry has appeared recently in Bay Poetics, earned an MFA at Mills College and is pursuing a PhD at the University of PA. Tonya Foster is the author of A Swarm of Bees in High Court (Belladonna Press, 2002) and co-editor of Third Mind: Creative Writing Through Visual Art and she teaches at Cooper Union and Bard College. Laura Jaramillo currently lives and writes in Philadelphia, where she is acquiring her Masters in Creative Writing at Temple University. Andrea Lawlor lives in Philadelphia, edits the Pocket Myths series, and is working on a collection of short stories. Bernadine Mellis is a filmmaker in Philadelphia. Her films include Born, The Golden Pheasant, farm-in-the-city (a collaboration with EE Miller), and The Forest for the Trees. Delia Mellis is a historian and martial artist who lives by the river in Athens, New York. Megan Milks writes for PopMatters.com and co-edits Mildred Pierce, a zine of cultural criticism. Eileen Myles¹s newest collection of poems, Sorry, Tree, is out from Wave Books in April. Frances Richard is a poet (See Through, Four Way Books 2003) who lives in Brooklyn and teaches at Barnard College and the Rhode Island School of Design. Please visit www.pocketmyths.com for a complete list of contributors and more info on the project and series.

Monday, April 16, 8:00 pm
Lori Lubeski & Mark Tardi

Lori Lubeski's latest chapbook, Undermined, is forthcoming this spring from Carve Press. She is the author of Dissuasion Crowds the Slow Worker, STAMINA, eyes dipped in longitude lines, as well as Sweet Land and Trickle, collaborations with Bay Area artist Jakub Kalousek. She recently collaborated with artist Jeannette Landrie on a collection of poetry and photographs titled has the river of the body risen. She teaches at Boston University and Curry College. Mark Tardi is from Chicago, Illinois. His first book, Euclid Shudders, was a finalist for the 2002 National Poetry Series and was published by Litmus Press. More recently, two chapbooks have appeared: Airport music from Bronze Skull Press, and Part First-----Chopin's Feet from g o n g. Poems and reviews can be found in Aufgabe, Bird Dog, Boog City, Chicago Review, the Review of Contemporary Fiction, and other periodicals.

Wednesday, April 18, 8:00 pm
Joseph Lease & Paul Vazquez

Joseph LeaseŒs books of poetry include Broken World and Human Rights. Lease¹s poems have also been featured on NPR and published in Bay Poetics, Colorado Review, Five Fingers Review, New American Writing, Paris Review, Talisman, and elsewhere. Lease is Chair of the MFA Program in Writing at California College of the Arts. Paul Vazquez is the author and artist of From Irony to Laughter, a long prose poem and images, variations and one installation. He has exhibited and read widely throughout the US and Europe. This reading will include projected images and 4 variations.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

POETRY IS NEWS: PULLING IT DOWN:
The Aesthetics of Common Ground
An Important Community Event

Saturday April 21, noon 4pm
Bowery Poetry Club
308 Bowery

Panels, Performances, Readings and Community Meeting on: Race, Culture, Class, Environment with Tonya Foster, Alan Gilbert, David Henderson, Erica Hunt, Brenda Iijima, Erica Kaufman, Rachel Levitsky, Akilah Oliver, Jena Osman, Edwin Torres, Cecilia Vicuña, Anne Waldman and others TBA.

Contribution at the door.
Red beans and rice served.

↑ Index

261. **Barry Schwabsky**

Bill Berkson joins Michael Glover and Ernesto Priego at Parasol Unit, London

Thu 12 Apr 2007

The Parasol Unit poetry series is pleased to announce that a third reader has been added to our previously announced reading on Tuesday, 5 June, at 6:30 PM. In addition to the English poet Michael Glover and the Mexican poet Ernesto Priego, this reading will also feature the distinguished American poet Bill Berkson.

Bill Berkson, poet, critic, and teacher, was born in New York City in 1939. A longtime resident of California, he has for many years taught at the San Francisco Art Institute. He is the author of sixteen books and pamplets of poetry, most recently Our Friends Will Pass Silently Among You (The Owl Press, 2007) and Gloria (Arion Press, 2005, with etchings by Alex Katz). Other recent books include Sudden Address: Selected Lectures 1981-2006 (Cuneiform Press, 2007), What’s Your Idea of a Good Time: Letters & Interviews 1977-1985 with Bernadette Mayer (Tuumba Press, 2006), and The Sweet Singer of Modernism & Other Art Writings (Qua Books, 2004). As Ron Padgett says: "Bill Berkson's writing is witty, musical, daily, and deep, underpinned by a bracing integrity and shot through with gorgeous abstraction and other brilliant hookups between eye, ear, mind, and heart."

Michael Glover has written art criticism for The Times, The Economist, The Independent, and The Financial Times, among others. He is the author of several books and chapbooks of poetry, including Amidst All This Debris (2001) and The Bead-Eyed Man (2000), both from Dagger Press, and Impossible Horizons (Sinclair-Stevenson, 1995). Of his new book, For the Sheer Hell of Living, to be published this year by San Marco Press, John Ashbery writes, "Michael Glover’s lines unspool gravely and efficiently with few commas like waves that know they are on the way to someplace but without making much fuss about it. They can be piercingly sad and hilariously wry, sometimes at the same time, as: ‘Someone loses the midge swat./ Many glasses are raised.’—this from a poem called ‘Few things happen.’ Few things happen here, true, but those that do are tremendously important even when tiny."

Ernesto Priego is a Mexican poet, essayist, and translator presently living in London. He is the author of Not Even Dogs (Meritage Press, 2006) as well as the blogs "Never Neutral" (http://neverneutral.wordpress.com/) and "The Jainakú Project" (http://thejainakuproject.blogspot.com/). A recent interview with him can be found on Tom Beckett’s blog "e-x-c-h-a-n-g-e-v-a-l-u-e -s" (willtoexchange.blogspot.com).

The readings at Parasol Unit are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Peter Cole, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Lyn Hejinian, Sue Hubbard, Vincent Katz, Tony Lopez, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, Catherine Wagner, and Barrett Watten.

Readings begin at 6:30 PM and are free to the public. Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

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262. **CA Conrad**

Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity

Thu 12 Apr 2007

OH MAN, where to begin!?

I can't believe yet another poet,
this time one on this List is going
to THROW rap and Hip Hop into
one chuck bucket! Oh brother, I
can't believe it! What's with this
weird want for control? First of all
you can't say ALL rap and Hip Hop
fall into the "scary" category, GEESH!
Not only that, but IS IT POSSIBLE
you actually believe RAP AND HIP
HOP are the problem and NOT poverty
and a host of other issues at hand?
Silencing human beings who are
presenting their message is about
YOU, is for YOU, and not helping
EITHER them or YOU in the long run.

Listen, I'm a faggot who has been
abused verbally and physically over
the years for being a faggot and I'm
STILL SAYING we need a better
solution than sending the bigots
underground. Seriously, just hear
me out for a sec here. Shipping

Imus down the river (no pun intended)
is no victory for anyone. Spreading
the fear of expressing HONEST
FEELINGS is the worst possible thing,
that's my whole point. The Imus
fan base is not going to suddenly
catch of whiff of some kind of enlightened
readjustment! They're going to slip further
into their tangle of feeling abandoned, or
whatever the fuck they're feeling.

Racism, homophobia, sexism, it's all
born out of a deep fear, primal fear of
scarcity of things and security and
love and who the fuck knows what else!
But clearly bigotry is sick, it's an illness,
it's the brain and heart LITERALLY acting
out of proportion to reality! But while AN
OUTRIGHT PUSH to get folks to be open
and honest is always at hand, we let it go.
Firing Imus the prime example today.
How much more progress COULD HAVE
BEEN MADE if we had had the opportunity
to dialogue with him? But instead we're left
with this same old two-sided argument that
pushes the fear into hiding, merely creating
more fear in the end.

Let me tell you something, I may
not be black, but I KNOW WHEN
someone is homophobic and hiding it!
And I bet you people of color know when
someone's racist in a very similar way.

And Chris, yeah man I know what you're
saying that there's dialogue going on all
over the place, but I'm talking about THIS
SUDDENLY HUGE Imus issue getting lost.
Everyone puckered up and kissed the asses
that needed kissing and got on their way with things.

And the CEOs of these corporations
pulling their ads are the worst contributors
of sexism and racism and poverty and

murder and war and let's keep going
because the list is mighty long! These
corporations in question for NBC are
conglomerates OWNING the very news
stations OWNING weapons manufacturing
plants while also selling gum drops and
tricycles. In other words it's SO LAUGHABLE
that corporations are actually trying to use this
situation to look good. They couldn't wash
the blood off their hands with Imus's spit if
they wrung that man out for every drop of
pit stored in his glands!

CAConrad

↑ Index

263. Jesse Crockett
call for work --- listenlight 09
Thu 12 Apr 2007

Dear All,

Listenlight is seeking visual and textual work for the upcoming issue 09 (first beta published <http://listenlight.net/09/beta00.php>, come see). Again, it seems our "male" design patterns aren't warming to many women, so, women are especially encouraged to send in. In fact, we will prefer to receive work only by women at this point. And let me know if you want to design the next issue.

Best,

Jesse Wayne Crockett, Guillermo Juan Parra, editors

↑ Index

264. Jesse Glass
Flabber Dabber Flat Clapping Fish With Hands!
Fri 13 Apr 2007

Yes! Yes! Yes! Three cheers for The Baroness Elsa von
Freytag-Loringhoven too! Don't forget that great word "Clapperclaw"
too! Jess

↑ Index

265. **Jesse Glass**
Announcing David B. Axelrod's The Impossibility of Dreams from Ahadada Books
Fri 13 Apr 2007

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www.ahadadabooks.com for more information. You may also purchase the book directly from Axelrod at www.poetrydoctor.com Enjoy! Jess

↑ Index

266. **David Baratier**
Re: Sharpton and poet Maya Angelou on Imus -- and another
Fri 13 Apr 2007

I just find it hard to believe that Imus picked up the first comment "vaudville hoes" from rap. Vaudville hoes? that is indicative of something much deeper than common rap music. It is black face and the whole history brought out. The full on contra-indicative problem flowing straighout forth, full fathom five. I just don't buy the excuse being sold.

↑ Index

267. **David Baratier**
Re: Kurt Vonnegut, Pilgrim
Fri 13 Apr 2007

The time before last that I saw Kurt Vonnegut he was smoking a lucky strike and asked me if I was a writer and I said "that is what they brought me in for" and he said "me too" and we sat there watching all of the traffic go by.

↑ Index

268. **Jim Andrews**
Registration for the Paris E-Poetry symposium
Fri 13 Apr 2007

I received the below from Philippe Bootz, one of the organizers of the E-Poetry symposium happening in Paris May 20-23. The upshot is that if you plan to go, please register, using the below.

I'm really looking forward to this trip to the city of light.

ja
vispo.com

****

The program for the symposium is now on-line at
http://paragraphe.univ-paris8.fr/epoetry/infospratiques/programme.html

Registration (http://burgaudp.free.fr/inscriptions.php) is free until May 5th, if you haven't already registered. It is useful for the organization of the event.

Best Regards

Philippe Bootz
Maître de Conférences
Laboratoire Paragraphe (EA349) / Université Paris VIII
http://paragraphe.univ-paris8.fr/epoetry

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269. Jesse Crockett
listenlight new issue 09
Fri 13 Apr 2007

"Purple and White and Red" --- listenlight 09

featuring visual & textual work by ---

Brian Howe, Peter Jay Shippy, Andrea Rexilius, T. F. Rice, Ruth Lepson, K. Silem Mohammad

http://listenlight.net

happy springtime to all

your humble editors,

Jesse Crockett, Guillermo Parra

↑ Index

270. Alan Sondheim
five pieces for solo classical guitar
Fri 13 Apr 2007

---

five pieces for solo classical guitar

instrument: Romeo Di Giorgio 1949

http://www.asondheim.org/riffa1.mp3
http://www.asondheim.org/riffa2.mp3
http://www.asondheim.org/riffa3.mp3
http://www.asondheim.org/riffa4.mp3
http://www.asondheim.org/riffb.mp3

the first four are probably some of the most
difficult I've played
the last is denouement

↑ Index

271. Gerald Schwartz
Re: Sharpton and poet Maya Angelou on Imus -- and another
Fri 13 Apr 2007

Totally agree here. Imus is too into kickin' back
with old school country. He might listen to Ray
Charles, but only in duet with Willy Nelson.
Or if he listens to or hosts Sam Moore, it's simply
cause it was the music of his life back when he
was scoring 8-balls and being a human for vodka.

Problem here is (and it's the same one we have with
our current president) we are dealing with brains that
have been dmaged by years of alcohol, drugs, you
name it. Instead of trying to repair these people we
foist them into the limelight... into the White House.

Sad thing is: Imus seems (admittedly so) to have
replaced his chemical addictions with his addictions
to work...and power... (or the illusion of the latter,
since this week he learned that he too works for Pharoh.)

Yes, the only rap he's ever heard is the rap he may
have overheard while passing his engineer's little hole
in the station.

> *I just find it hard to believe that Imus picked up the first comment "vaudville hoes" from rap. Vaudville hoes? that is indicative of something much deeper than common rap music. It is black face and the whole history brought out. The full on contra-indicative problem flowing straighout forth, full fathom five. I just don't buy the excuse being sold.*

↑ Index

272. Gerald Schwartz
Re: Kurt Vonnegut, Pilgrim
Fri 13 Apr 2007

Here's the poem he delivered at my
commencement several centuries ago:

Hey, Sonia,
Please meet me in Fredonia.
I'll give you a begonia.
What do you say?
Won't ya?

Afterwards a group of about seven of us
took him up the road to see Twain's house.
And I told him that the funeral parlor the next
house up was a stop on the underground railroad
during the time M. T. was there. And he
wondered aloud "about how many of the
good people of Hadleyburg* were corrupted
by that knowledge."

* Hadleyburg is generally considered to be
modeled after Fredonia, New York.

> *The time before last that I saw Kurt Vonnegut he was smoking a lucky strike*
> *and asked me if I was a writer and I said*
> *"that is what they brought me in for" and he said "me too"*
> *and we sat there watching all of the traffic go by.*

↑ Index

273. Dan Waber
30 by Cecil Touchon
Fri 13 Apr 2007

The minimalist concrete poetry site at:

http://www.logolalia.com/minimalistconcretepoetry/

has been updated with 30 pieces by Cecil Touchon.

When scraps and snippets and swatches of language are stitched together with supreme care a new kind of look into the world of letterforms and formulations appears.

Come get lost.

Regards,
Dan

↑ Index

274. sandra de 1913
The Sonneteers
Fri 13 Apr 2007

let us not to the marriage of two minds admit amphetamines:

Sandra Miller + Ben Doyle collaborations on the New West's "play/no play" kicking out the vispo-collabpo good times.

check it here:
http://playnoplay.blogspot.com/

--
http://www.journal1913.org
http://www.1913press.org

↑ Index

275. Adam Fieled

Gabriel Gudding on PFS Post

Fri 13 Apr 2007

Check out two sprezzatura-rich poems from Gabriel Gudding on PFS Post:

http://www.artrecess.blogspot.com

"the key to the city is in the sun that pins the branches to the sky"

http://www.adamfieled.blogspot.com
http://www.myspace.com/dangracemusic

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

276. CA Conrad

poetry auction: Rae Armantrout, Charles Bernstein, Lee Ann Brown, Tina Darragh, Rachel Blau DuPlessis, Peter Gizzi, P. Inman, Kevin Killian, Eileen Myles, Alice Notley, Ron Padgett, Ted Pearson, Bob Perelman, Simon Pettet, Sparrow, Susie Timmons, THE

Fri 13 Apr 2007

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poetry auction: Rae Armantrout, Charles Bernstein, Lee Ann Brown, Tina Darragh, Rachel Blau DuPlessis, Peter Gizzi, P. Inman, Kevin Killian, Eileen Myles, Alice Notley, Ron Padgett, Ted Pearson, Bob Perelman, Simon Pettet, Sparrow, Susie Timmons, THE COLLECTED SAMUEL BECKETT donated by Sina Queyras, and water color paintings by Colleen Hammond

For the Frank Sherlock EMERGENCY FUND
This online auction can be viewed here: http://poetryAUCTION.blogspot.com

Poets and artists have very generously donated the following items on this auction blog for the purpose of raising money for the Frank Sherlock EMERGENCY FUND.

You can click on items to enlarge the picture.

The bidding begins Friday, April 13th, and will stay open until noon, Sunday, May 13th (eastern standard time). Once a week in this time period the bidders will be given updates about the highest bids. On the morning of Sunday, May 13th bidders will be given one more update on the highest bids.

Please send bids to the e-mail provided at the bottom of each item, but remember to include in your subject line the name of the item you are bidding on.

Many thanks to the poets and artists who have contributed work, and thanks too to all of you who are bidding on these items to help out our good friend Frank Sherlock. And thanks to Linh Dinh for suggesting this fund raiser project.

This auction is put together and overseen by
CAConrad, hassen, Jenn McCreary

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277. David-Baptiste Chirot

Tonight @ Woodland Pattern: E. Ethelbert Miller & John Keene

Fri 13 Apr 2007

_____
Your friends are close to you. Keep them that way.
http://spaces.live.com/signup.aspx=

↑ Index

278. Maria Damon

2 Walter Lew Events on Fri and Sat Apr. 13,14.

Fri 13 Apr 2007

These should be well worth your time and energy!

From: Walter Lew <[redacted]>
Subject: Walter K. Lew Lecture Friday and Reading Saturday in Minneapolis
To: [redacted]

For those of you in the Twin Cities area, a last-minute notice of a talk and reading I'm giving:

"Meaning's Many-Patterned Movement:
What the Long History of Korean Intermedia Texts Can Offer Us as New Artists"

Korean studies scholar and poet Walter K. Lew will present different examples from the long history of Korean texts that combine language, icons and other imagery, and sometimes performance. These range from 7th-century Buddhist dharani and the 15th-century development of a new Korean orthography (actually, "orthophony") to multimedia performances during the Japanese colonial era and the avant-garde poetries of Yi Sang (1910-1937) and Yi Won (b. 1968). Time permitting, he will suggest ways in which they can serve as models for new work in the present. Lew teaches in the English Dept. of the U. of Miami in Coral Gables, FL.

WHEN:
Friday. April 13 at 3 p.m.

WHERE:
Minnesota Population Center Seminar room
Lower Level, 50 Willey Hall
University of Minnesota, West Bank

CONTACT:
Karen Kinoshita
University of Minnesota
College of Liberal Arts
Institute for Advanced Study
[redacted] or [redacted]
<[redacted]>
<http://ias.umn.edu/>

SPONSORS:
The Institute for Advanced Study and Dept. of English of the
University of Minnesota

Lew will also give a brief reading the following evening, Sat., April 14, as part of the opening ceremony for an exhibit on the Korean War titled "Still Present Pasts" at Intermedia Arts in Minneapolis (2822 Lyndale Avenue South / phone: [redacted]).

↑ Index

279. David Baratier
Re: Kurt Vonnegut, Pilgrim
Fri 13 Apr 2007

Please forgive me, I made a mistake.
It was, of course, a Pall Mall.

> *The time before last that I saw Kurt Vonnegut he was smoking a lucky strike*

> *and asked me if I was a writer and I said*
> *"that is what they brought me in for" and he said "me too"*
> *and we sat there watching all of the traffic go by.*

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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280. David A. Kirschenbaum
Last Call: Advertise in Boog City 40*
Fri 13 Apr 2007

Please forward

Advertise in

Boog City 40

*Deadline

--Wed. April 18-Ad copy to editor
--Sat. April 21-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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281. Hot Whiskey Press
Susan Briante and Maureen Owen in Boulder April 21st
Fri 13 Apr 2007

Hey all you poetics people,

Apologies for the short notice. Please note if the weather is bad, we'll be having the reading at our house instead (address at the bottom). If you're going to be in or around Boulder, CO, please check out this reading.

8:00pm Saturday April 21st
hot whiskey presents...
Pioneers in the Study of Motion
a poetry evening with

Susan Briante
&
Maureen Owen

Trident Booksellers (in the backyard)
FREE!
940 Pearl Street
[redacted]
Note: If weather is bad, reading will be held at 1727 Pine St. #1 at the same time

Feel free to spread the word.
Thanks,
Michael & Jennifer

--
Hot Whiskey Press

www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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282. Dr. Barry S. Alpert
Drop Dead Twice
Fri 13 Apr 2007

Against a backdrop of the presentation of quite innovative artists, filmmakers, & musicians as well as critical coverage thereof, the National Gallery of Art embarrasses itself by offering up this series of lit-crit lectures which doesn't even hint at treatment of the fine arts in its attempt to polish the tombs of a dead New England lineage. Whether individuals in the audience will challenge Vendler's "taste" remains to be seen. Barry Alpert

The Fifty-sixth A. W. Mellon Lectures in the Fine Arts 2007 Last Looks, Last Books: The Binocular Poetry of Death Helen Vendler, the A. Kingsley Porter University Professor at Harvard University

Introduction: Sustaining a Double View
April 15

Facing the Worst: Wallace Stevens, "The Rock"
April 22

The Contest of Melodrama and Restraint: Sylvia Plath, "Ariel" April 29

Death by Subtraction: Robert Lowell, "Day by Day"
May 6

Caught and Freed: Elizabeth Bishop, "Geography III"
May 13

Self-Portraits while Dying: James Merrill, "A Scattering of Salts" May 20

Exercise your brain! Try Flexicon.
http://games.msn.com/en/flexicon/default.htm?icid=flexicon_hmemailtaglineapril07

↑ Index

283. Jesse Glass
"Do You Know Chivers? Give me your hand!"
Sat 14 Apr 2007

If you haven't come across the greatest 19th century--and perhaps 20th and 21st century--experimental poet of the South, it's high time you learned of

Thomas Holley Chivers, author of Eonchs of Ruby, Virginalia, and other attempts at capturing the speech of Angels. The title of this posting is something that Swinburne is alleged to have said to a visiting poet. Yes Chivers is yet another of the sublime absurdists. May he live forever in the Swedenborgian outback of American letters! Jess

↑ Index

284. linda norton
HCE anthology--a note about permissions
Sat 14 Apr 2007

In L.A. this week, at the great art & arch bookstore, Hennessy and Ingalls, I bought a book called PERMISSIONS: A Survival Guide--Blunt Talk about Art as Intellectual Property, by Susan Bielstein, an editor at University of Chicago Press. Though she focuses on visual art, her discussion of copyright, fair use, and print and digital rights all made me think of the list discussion about the HCE anthology.

I haven't finished the book yet but can recommend it just on the strength of the sample legal forms and contractual language she offers in the appendix.

I'm very interested in the subject on practical and theoretical levels and I appreciate Bielstein's approach to artists' "moral rights." Her captions for the illustrations in the book include notes about costs, permissions received, etc. Francis Bacon's estate wouldn't let her use one of his paintings so she has a blank page with a brief caption about her futile attempt to get permission.

L.E.N.

↑ Index

285. Dan Wilcox
Third Thursday Poetry Night in Albany, April 19
Sat 14 Apr 2007

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, April 19, 2007
7:00 sign up; 7:30 start

Featured Poet: Mimi Moriarty
with open mic for poets before & after the feature

$3.00 donation.
Your host since 1997: Dan Wilcox.

Mimi Moriarty is the producer and host of “Write Stuff,” a cable access TV program in the Albany, NY area. Her short fiction, poems, essays and articles have been published in many journals, magazines and newspapers, includingMargie, Alehouse, SLAB, PeregrineandIrish America,and she has read her poems and essays on NPR. She holds an MFA in Creative Writing from Goddard College, and teaches creative writing to adults and teens.

A chapbook of 23 poems about the aftermath of war,War Psalm,has been accepted for publication in 2007 by Finishing Line Press, and will be out at the end of July. Her plan is leave copies of this chapbook on buses, subways and at airports to reach an audience that might not otherwise purchase a book of poetry.

sample poem - fromWar Psalm

Fatherland

I remember little of his charred homecoming,
the fog of my childhood muddles the fatherless
beginning, the hollow middle with its coatless summers.

I must piece together my early life with hearsay
and tall tales of Fatherland,
good years I have been reassured

but when I reach for an old photograph
ask for a name or location
he flicks away the simplest memory

as ash, and I am left holding
an album of nameless warriors
each one uniformed and in formation,

steady eyes, pale lips, cigarettes dangling.
####=

↑ Index

286. Dan Waber
vispoets.com weekly winner
Sat 14 Apr 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #4 is:

ed schenk for this piece:

redundancy test 1 test 2, movie**

Congratulations to ed, there's $25 worth of materials on their way to you from Mark Young's Otoliths.

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.

Regards,
Dan

* http://vispoets.com/index.php?showtopic=481
** http://vispoets.com/index.php?automodule=gallery&req=si&img=1260

---
vispoets.com stats (to date)

Registered Users: 97
Total Posts: 2049

Gallery Stats

Our members have posted a total of 1057 images and made 120 comments.
Total Gallery Size: 187
Total Image Views: 100019

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287. Jeffrey Side
J. Side's blog update
Sat 14 Apr 2007

Blog update.

My response to criticism by George Szirtes in his 2007 Stanza Lecture of a statement made by me.

http://jeffreyside.tripod.com/

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288. **cralan kelder**

Simon Cutts and Steve Beresford in New York

Sat 14 Apr 2007

Simon Cutts will be visiting the US next week to mark publication of two new books from Granary Books. He will appear on Friday April 20th at the CUE Art Foundation Please see below for details.

When i was a kid, i had a copy of the Hobbit, or Lord of the Rings, that had a preface saying ³Oh dear reader, I am jealous of you, not having yet read this great story², or something like that.

It¹s the same with Simon Cutts, a poet who is tremendous fun to discover. On the dust flap of Cutt¹s 1982 Pianostool Footnotes (Jargon 94), the inimitable Jonathan Williams wrote ³You haven¹t heard of him because the Poetic Apparatus in Great Britain, [is] seldom able to tell chalk from cheese.² On the same dust flap, Thomas Meyer wrote; ³And what do you do? Seated last summer next to the cold daughter of an earl at lunch, in answer, I announced; ³I am a poet². ³How gloomy!² she shuddered, resuming her salmon mousse. Not so, were I Simon Cutts.²

His last book from Granary A Smell of Printing, contained a thin strip of paper with this text;

addendum erratum

for shade
read puddle

for pebble
paddle-boat

or pedal

and many fine poems;

I prefer the streams
of the mountains
to the sea

Simon Cutts & Steve Beresford
will perform
Poetry and Music
including
An English Dictionary of French Place Names
together with Jean-Noel Herlin
on Friday April 20th 2007 at 6.30pm
to launch the publication by Granary Books of

as if it is at all
and
Some Forms of Availability
by Simon Cutts
CUE Art Foundation
511 West 25th Street, New York, New York 10001
Tel [redacted]

↑ Index

289. Catherine Daly

Fwd: Turntable & Blue Light Issue 2 Up!

Sat 14 Apr 2007

Issue 2 is live, here, in the wee hours of the morning on April 14th, 2007.

Featuring the following new work at turntablebluelight.com:

~Madame Talbot's Victorian Era Dead~~Athanasius Kircher & the Cabinet of Curiosity~~Hoarding, writing & objects by G.L. Ford~~

~My new editorial about growing up music-challenged in Philly~

~Sunny Buick's Paintings & Tattoos~~Review of Kiiiii by Diana Slampyak~

~Magnet 659, a short story by Sadie Worth~~Poetry by Aaron Tieger~

~Poetry by Catherine Daly~~Paintings by Tim Lane~

I am so grateful to all the contributors and all the readers of the magazine. Thank you so much for making the second year even better than the first!

I wish you all the best ~ and drop me a line and let me know what you think ~ !

Arielle

Arielle Guy
Word One New York Editing
Turntable & Blue Light Magazine
358 7th Avenue, Suite 101
Brooklyn, NY 11215

t - [redacted]

www.wordone-ny.com
www.turntablebluelight.com

"Much has occurred . . .
so much - that I stagger as I write,
in its sharp remembrance."

- from the letters of Emily Dickinson

--
All best,
Catherine Daly
[redacted]

↑ Index

290. Lewis LaCook

soulfunremembersdirtybolo - Xanax Pop, by Lewis LaCook

Sun 15 Apr 2007

White arc whole fan a smoking
I thrashed chickie soul happening
Cinema is who dirty mine no means
hey duh h-here ill fun or guilt
or fun and his canadian–bolo trim
Try it–remembers who baby–
in minutes minatures such re-arranging

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

291. Stephen Vincent

The Poetics of WALKING: 2 Events at Poets House

Sun 15 Apr 2007

Two WALKING related events at POETS HOUSE in Manhattan. One a Friday evening Panel, and one, a late Saturday morning, early afternoon walk. If you are anywhere near the neighborhood, you are invited to come join us:

Friday, May 4, 7:00pm
The Poetics of Walking: Baudelaire and Beyond
with Brenda Coultas, Lytle Shaw, Jonathan Skinner & Stephen Vincent

At Poets House, 72 Spring Street, Second Floor, Manhattan, New York

In this foray into the flâneur tradition, panelists address the poetry that emerges from the fundamental act of walking, with insights from such immortal amblers as Whitman, Baudelaire, O¹Hara and other peripatetic poets. In conjunction with the panel, Poets House will sponsor a series of weekend poetry walks in Manhattan on Saturday, May 5th at 11:00am.

Brenda Coultas is the author of A Handmade Museum. Lytle Shaw¹s books include A Side of Closure and Frank O¹Hara: The Poetics of Coterie. Jonathan Skinner is the editor of ecopoetics and teaches Environmental Studies at Bates College. Stephen Vincent¹s most recent poetry books include Walking and, soon forthcoming, Walking Theory (Junction Press).

Saturday, May 5, 11:00am - 1:00pm
The Poetics of Walking: Weekend Poetry Walk

In conjunction with ³The Poetics of Walking² panel (on May 4), Poets House will sponsor a series of urban poetry strolls for writers and artists. Each walking tour will be led by a ³Poetics of Walking² panelist and will feature illuminating historical information and a series of creative exercises en route.

Participants are encouraged to bring writing and/or drawing materials. Meetup locations will be specified upon registration.

$25/ $15 for students. Pre-registration is required. To register, call [redacted] or email [redacted]. Registered participants will also receive free admission to the May 4th panel discussion.

Walking the Bowery
Guide: Brenda Coultas

Brenda Coultas, the author of A Handmade Museum, leads a writing tour from Cooper Union to Chinatown, with stops along the way to observe signage, graffiti, people, nature and the changing demographics of the Bowery.

Listening Walk in Central Park
Guide: Jonathan Skinner
Jonathan Skinner, the editor of ecopoetics, leads an acoustical tour through Olmstead¹s oasis with exercises that focus on sounds both natural and human.

Canal Street & Tribeca: The Street vs. Architecture
Guide: Stephen Vincent

Stephen Vincent, the author of the poetry collection Walking and the forthcoming, Walking Theory, explores walking as ³immersion and revelation² and invites participants to take note of voices, sounds, signage, colors and architectural shapes in the cityscape. The walk will culminate in a gathering and discussion at Walkers, a restaurant.

Dutch Manhattan : Controversial Terrain
Guides: Lytle Shaw with Jimbo Blachly

Lytle Shaw, the author of Frank O¹Hara: The Poetics of Coterie, and visual artist Jimbo Blachly introduce participants to the Chadwick Family, who will offer a rare perspective on Manhattan¹s past, revealing several 17th Century sites that pertain to their family¹s misunderstood and maligned history.

@ Poets House
$7, Free to Poets House Members

↑ Index

292. CA Conrad
Tim Peterson book party and Gil Ott TRIBUTE postponed...
Sun 15 Apr 2007

Due to the coming storm, and a few other sudden, unexpected illnesses, etc., the book party and tribute scheduled for tomorrow in Philadelphia will be postponed.

THE LOVE FOR GIL OTT CANNOT BE DIMINISHED BY POSTPONEMENT!

Stay tuned to PhillySound for details:
http://PhillySound.blogspot.com

It's going to be an amazing event!
CAConrad

↑ Index

293. Jason Nelson
game as poetry
Sun 15 Apr 2007

New digital poem/net art/game, this is the beta version so ideas, thoughts and other whimsies are more than pleaded.....

title: game, game, game and again game

http://www.secrettechnology.com/gamegame/gamegamebegin.html

cheers, Jason Nelson

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

294. **Barry Schwabsky**
Re: Drop Dead Twice
Sun 15 Apr 2007

What's your problem? Live and let live. Nothing forces you to read Robert Lowell or listen to Helen Vendler's lecture.

"Dr. Barry S. Alpert" <[redacted]> wrote: Against a backdrop of the presentation of quite innovative artists, filmmakers, & musicians as well as critical coverage thereof, the National Gallery of Art embarrasses itself by offering up this series of lit-crit lectures which doesn't even hint at treatment of the fine arts in its attempt to polish the tombs of a dead New England lineage. Whether individuals in the audience will challenge Vendler's "taste" remains to be seen. Barry Alpert

The Fifty-sixth A. W. Mellon Lectures in the Fine Arts 2007 Last Looks, Last Books: The Binocular Poetry of Death Helen Vendler, the A. Kingsley Porter University Professor at Harvard University

Introduction: Sustaining a Double View
April 15

Facing the Worst: Wallace Stevens, "The Rock"
April 22

The Contest of Melodrama and Restraint: Sylvia Plath, "Ariel" April 29

Death by Subtraction: Robert Lowell, "Day by Day"
May 6

Caught and Freed: Elizabeth Bishop, "Geography III"
May 13

Self-Portraits while Dying: James Merrill, "A Scattering of Salts" May 20

Exercise your brain! Try Flexicon.
http://games.msn.com/en/flexicon/default.htm?
icid=flexicon_hmemailtaglineapril07

↑ Index

295. **Zoe Ward**
TONIGHT! - New fiction @ the Tribes in LES
Sun 15 Apr 2007

Lee Stringer, Felicia Luna Lemus & Joseph Coulson
Sunday, April 15th @ 5 p.m. FREE
Gathering of the Tribes
285 East Third Street (btw Ave. C & D)
New York, NY
www.tribes.org for venue info
Reading is hosted by Akashic Books, Archipelago Books & Seven Stories Press

JOSEPH COULSON is the author of Of Song and Water (Archipelago Books, 2007) and The Vanishing Moon (Archipelago, 2004, Harcourt paperback 2005) which was selected for the Barnes & Noble Great New Writers series.

"Love abandoned, violence sustained, guilt, grief, the transcendence of sailing and making music, all play in jazzlike counterpoint. Coulson's rhapsodic novel progresses from harsh equations of black and white to an exaltation of color." —Donna Seaman, Booklist

“The jazz scenes crackle with energy and authority... the novel is ultimately quiet, affecting and redemptive.” —Publishers Weekly

LEE STRINGER is the author of the acclaimed Grand Central Winter: Stories from the Street (Seven Stories Press, 1998), which chronicled his twelve years of homelessness in New York City. Grand Central Winter has been translated into eighteen languages and was both a New York Times Notable Book and one of the Top Ten Recommended Titles of the year in USA Today. Stringer is also the author of Sleepaway School: Stories from a Boy’s Life (Seven Stories Press, 2004) and Like Shaking Hands with God: A Conversation on Writing (1999), written with Kurt Vonnegut. He lives in Mamaroneck, New York, where he grew up.

“In Sleepaway School, a boy becomes a man. The way Lee Stringer tells it, that is by itself more than enough for an enthralling story. Never mind which boy, never mind the milieu, although the boy and the milieu can in their own right be called really something.” —Kurt Vonnegut, from the Foreword

FELICIA LUNA LEMUS is the author of the novel Like Son (Akashic Books, 2007) and Trace Elements of Random Tea Parties (Farrar, Straus and Giroux, 2003). She teaches writing at The New School and lives in the East Village of Manhattan.

"Felicia Luna Lemus's fresh yet plain-spoken prose roots us in today's sad and sweeping chaos, as hope, love, and wild myth propel her unique characters into

an unknown future. Like Son is a sweet song of a story." —Michelle Tea, author of Rose of No Man's Land

"Like Son moves on the wings of a soulful, visceral kind of androgeny. Old men, young men, hot girls—all step forward and sing from their stuttering hearts. Like Son is one terrific read." —Eileen Myles, author of Cool for You

↑ Index

296. { brad brace }

Re: vispoets

Sun 15 Apr 2007

> *Date: Sat, 14 Apr 2007 09:38:30 -0400*
> *From: Dan Waber <[redacted]>*
>
> *Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.*

Dan, is there an email address that would accept jpeg-attachments for your gallery...

{ brad brace } <<<<< [redacted] >>>> ~finger for pgp

The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<< "... easily the most venerable media-art project of all time."

+ + + serial ftp://ftp.eskimo.com/u/b/bbrace + + + eccentric ftp:// (your-site-here!) + + + continuous hotline://artlyin.ftr.va.com.au + + + hypermodern ftp://ftp.rdrop.com/pub/users/bbrace + + + imagery http://kunst.noemata.net/12hr/

News: alt.binaries.pictures.12hr alt.binaries.pictures.misc alt.binaries.pictures.fine-art.misc alt.12hr

. 12hr email subscriptions => http://bbrace.laughingsquid.net/buy-into.html

. Other | Mirror: http://www.eskimo.com/~bbrace/bbrace.html Projects | Reverse Solidus: http://bbrace.laughingsquid.net/ | http://bbrace.net

. Blog | http://bbrace.laughingsquid.net/wordpress/

. IM | [redacted]

| Registered Linux User #323978

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297. **David-Baptiste Chirot**

FW: Now On-line! ~ Origin, Sixth Series, Issue 2

Sun 15 Apr 2007

> Date: Sun, 15 Apr 2007 09:29:39 -0400> To: > From: [redacted]> Subject: Now On-line! ~ Origin, Sixth Series, Issue 2> > Origin, Sixth Series, Issue 2, Spring 2007 ~ Now Online> > http://www.LonghousePoetry.com/origin.html> > Visit the above webpage for information & to download the PDF file > format (Best viewed with Adobe Reader 7 ~ 4.7 MB ~ three color text, > art and photographs ~ 343 pages !)> > We only have dial-up service; so yes, we do understand the patience > it may take to download this PDF. We believe it will be worth your > while. Many thanks to all of you.> > Forthcoming Origin, Sixth Series, Issues 3 & 4 will be published > throughout the spring months of 2007. We'll continue to post these in > PDF format (approaching1000 pages, with 100 authors & artists).> > Already online Origin, Sixth Series, Issue 1 (March 12, 2007)> > Please share this notice ~ with our thanks!> ----------> > Poetry & More! available at> > Bob & Susan Arnold> Longhouse, Publishers & Booksellers> 1604 River Road> Guilford, Vermont 05301> > our web-site: http://www.LonghousePoetry.com> > Seeing doubles or wish to share this email - or be removed? - please > reply. Thanks.

Live Search Maps – find all the local information you need, right when you need it.
http://maps.live.com/?icid=wlmtag2&FORM=MGAC01=

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298. **Alan Sondheim**

blocks

Sun 15 Apr 2007

---

blocks

set of late 19th cent early 20th cent children's blocks.
rearranged i desperately tried to fill in the gaps.
closed in one area and expanded in another,
just like the true-real, nothing fits any more.
the gaps are small, hiatus, liminal, interval.
they tend towards closure, implying they didn't mean it,
they meant nothing by it, it was an accident,
it was nothing at all. teeth are always on the edge
of things, and that's where the world forms and tears
apart. later, azure appeared and set everything aright.
it took her a few minutes. she followed the diagrams.

http://www.asondheim.org/bock.mov
perhaps also http://www.asondheim.org/skinstretch.mp4

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299. Metta Sama
cfp: writing by degrees]
Sun 15 Apr 2007

---------- Forwarding for Deb Poe----------

The 10th Annual Writing By Degrees Conference is seeking creative and academic submissions demonstrating or contemplating the craft of writing.

Conference Dates: September 27-29, 2007

Submission Deadline: August 20, 2007

Keynote Speakers:

Chimamanda Adichie

Vijay Seshadri

Guidelines:

All applicants must be currently enrolled as graduate students in order to be eligible. Submissions may fall into one of the categories below:

Creative Submissions:

Creative prose, fiction or creative non-fiction should be of a length to be read within a 20-minute period (roughly 10-12 pages); please submit the entire piece to be read.

Poetry submissions should be 10 pages.

Note: Authors of creative submissions accepted by Writing By Degrees will be invited to submit the works to a special Fall edition of the journal Harpur Palate, although acceptance for publication is not guaranteed.

Academic Submissions:

Please submit a 1-2pp abstract.Possible Academic Submission Topics:

the craft and/or practice of writing

creative writing pedagogy

creative writing versus composition

the avant-garde in poetry or fiction

Hardcopy submissions may be sent to:

Writing By Degrees

Department of English

Binghamton University

PO Box 6000

Binghamton, NY 13902-6000

Please Note:

Writing by Degrees no longer accepts e-submissions. Please include your email address with your submission for correspondence. Hardcopy submissions will only be returned upon request, and only if accompanied by a self-addressed envelope with sufficient postage.

Upon acceptance of your submission, there will be a $50.00 conference fee.

Questions or comments? Email us at [redacted]

For more information, visit:

writingbydegrees.binghamton.edu

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300. **agj**

The 10th Annual Writing By Degrees Conference

Sun 15 Apr 2007

> *The 10th Annual Writing By Degrees Conference is seeking creative and academic submissions demonstrating or contemplating the craft of writing.*
>
> *Conference Dates: September 27-29, 2007*
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the craft and/or practice of writing

creative writing pedagogy

creative writing versus composition

the avant-garde in poetry or fiction

> *Hardcopy submissions may be sent to:*
>
> *Writing By Degrees*
>
> *Department of English*
>
> *Binghamton University*
>
> *PO Box 6000*
>
> *Binghamton, NY 13902-6000*
>
> *Please Note:*
>
> *Writing by Degrees no longer accepts e-submissions. Please include your email address with your submission for correspondence. Hardcopy submissions will only be returned upon request, and only if accompanied by a self-addressed envelope with sufficient postage.*
>
> *Upon acceptance of your submission, there will be a $50.00 conference fee.*
>
> *Questions or comments? Email us at*
> [redacted]
>
> *For more information, visit:*
>
> *writingbydegrees.binghamton.edu*

--
"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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301. Dan Waber
Re: vispoets
Sun 15 Apr 2007

> *Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.*
>
> *Dan, is there an email address that would accept jpeg-attachments for your gallery...*

The galleries are all maintained by the individual artists, all you need to do is register to begin creating your own album(s).

Regards,
Dan

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302. Anny Ballardini
from Edward Byrne
Sun 15 Apr 2007

Just an update about the Valparaiso Poetry Review editor's blog, "One Poet's Notes," complementing work in VPR and recognizing notable recent publications of poetry: I want to invite all to visit the blog and encourage you to pass along information about the blog's contents to any individuals or lists you think might be interested.

Poets whose works are considered and currently on the main page include Kwame Dawes, Kay Ryan, David Bottoms, Honor Moore, Charles Simic, Daisy Fried, Charles Wright, Margot Schilpp, Jeffrey Franklin, Joan Houlihan, Greg Pape, Leslie Heywood, Mark Strand, and Derek Walcott.

The URL for the blog: http://edwardbyrne.blogspot.com/

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303. Michael Rothenberg
CELEBRATING ED DORN AT BEYOND BAROQUE
Sun 15 Apr 2007

Reading from Way More West, Selected Poems of Edward Dorn on 21 April, Saturday - 7:30 PM at Beyond Baroque, 681 Venice Blvd, Venice, California, [redacted]

ED DORN, one of America's great, courageous poets, began at Black Mountain with Creeley and Olson. He wrote such classics as Gunslinger (Duke), with its critique of the Vietnam War and America's "Shortage Industry," Hello La Jolla, Some Business Recently Transacted in the White World, the groundbreaking Shoshoneans, and much more. MICHAEL ROTHENBERG has edited a Selected Poems for the prestigious Penguin Poets series (following Kyger, Meltzer and Whalen), and co-hosts this tribute with JENNIFER DUNBAR DORN. Readers include JOHN DALEY, JERRY CASALE, PHOEBE MACADAMS, JASON HORWITCH, JOE SAFDIE, LEWIS MACADAMS, and MAYA DORN.

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304. Metta Sama
Update: Writing by Degrees
Sun 15 Apr 2007

Please note that the Writing by Degrees conference does encourage the submission of plays.

Plays are welcome. Plays, like prose, should be of a length to be read within 20 minutes.

http://writingbydegrees.binghamton.edu/home.html

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305. Christopher Reiner
Poe's Masque of the Red Death
Sun 15 Apr 2007

Poetics Listers in the Los Angeles area might be interested in a theatrical production of Edgar Allan Poe's "Masque of the Red Death" at Zombie Joe's Underground Theatre in the NoHo arts district. It runs Friday and Saturday through April 28th, at 8:30. I've written the music and songs for the show.

We use every word of Poe's text, which often reads more like poetry than prose. The staging is masque- like -- a revel in which the audience can sit, stand, or move around the playing area.

Reviews? How about this . . .

"This macabre in-the-round reading of Poe's plague-ridden classic typifies the company's skill at interpretive mayhem. Poe would surely approve" -- Los Angeles Times ("Recommended")

"The troupe acts as an eight-headed monster, often crammed together in a writhing, groping, orgiastic mass. The players deliver their successive lines with the assuredness and timing of the Beastie Boys. Never were they more horrifying than when marching in a dance line directly toward this reviewer, who soon thereafter found a safer seat off to the side." -- LA Weekly ("GO")

The show lasts about an hour and costs $12. There's plenty of free parking.

This staging requires that tickets for each performance are very limited, so reserve early.

RESERVATION HOTLINE: [redacted]

EDGAR ALLAN POE'S
MASQUE OF THE RED DEATH
@ ZOMBIE JOE'S UNDERGROUND THEATRE
4850 LANKERSHIM BLVD., NORTH HOLLYWOOD, CA

www.zombiejoes.com

www.christopherreiner.com

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306. Allen Bramhall
SPECIAL RELEASE OFFER: DAYS POEM by ALLEN BRAMHALL
Sun 15 Apr 2007

MERITAGE PRESS ANNOUNCEMENT

A Two-Volume Poetry Collection by Allen Bramhall:

DAYS POEM, Vol. I
494 pages
ISBN: 978-0-9709-1798-0
Price: $28.00

DAYS POEM, Vol. II
441 pages
ISBN: 978-0-9709-1799-7
Price: $28.00

Meritage Press (www.meritagepress.com) is delighted to announce a PRE-RELEASE SPECIAL OFFER for a unique and ambitious two-volume collection by Allen Bramhall: DAYS POEM. Mr. Bramhall describes his project with:

"Begun casually, the writing of Days Poem quickly grew into a daily necessity to write, even to plug onward. In this way, it resembles a journal or novel, tho it claims neither genre as its own. It started with an idea of writing large and embracing extent. It settled (and unsettled) itself within the compelling philosophical argument that it is what it is. The thrill of relentlessness and perseverance pushed it until, you know, it came to an end. As the writer of these pages, I wanted to play with hobos, and bears, and Tarzan & Jane, and Walden Pond, and all the words in between. I wanted a little amazement in every day."

BIO: Allen Bramhall was born by the banks of the Concord River in 1952 and has lived in Massachusetts ever since. He was educated at Franconia College and Lesley University, and in non-academic places as well. / Simple Theory / (Potes & Poets Press) was his first book. He maintains a blog called Tributary, and a life with Beth and Erin.

To celebrate the release of Days Poem, Meritage Press is pleased to offer the following PRE-RELEASE OFFER:

To order a single volume, a 20% discount and free shipping/handling (about a $3.00 value) for a single-volume price of $22.40

To order both volumes, a 25% discount and free shipping handling for a 2-volume price of $42.00

This offer will be good through May 31, 2007...and is expected to be the least expensive rate for purchasing the book(s). Please send checks made out to "Meritage Press" and mail to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

This offer is good throughout the United States; Meritage Press will take international orders but will have to adjust shipping/handling costs. If you wish to place an international order, or have any other queries, please email [redacted]

Beyond the expiry of this PRE-RELEASE OFFER, Days Poem will be available through the publisher (email [redacted]) or you can order through Meritage Press' Lulu account at:

Days Poem, Vol 1: http://www.lulu.com/content/748585

Days Poem, Vol 2: http://www.lulu.com/content/748595

FOR MORE INFO: [redacted]

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307. mIEKAL aND
Re: Thank God for Christopher Smart!
Sun 15 Apr 2007

What does the word "Agno" translate into? Assuming it's latin, not in my dictionaries.

For there is a language of flowers.

For there is a sound reasoning upon all flowers.

For elegant phrases are nothing but flowers.

On Apr 11, 2007, at 11:42 PM, Jesse Glass wrote:

> *I think the best part of Jubilate Agno comes when Smart tells us*
> *that if*
> *we all stop what we're doing and applaud, then God will reveal himself*
> *(no doubt bowing to left and right as in an opera by Handel) and*
> *the end*
> *of time will be upon us.*
>
> *What sublime absurdity!*

↑ Index

308. Jesse Crockett
unintentional essay on literature and music
Mon 16 Apr 2007

Unintentional essay on literature and music

i.

Music is the best case to compare modes of popularity within the arts. Compare a band like The Beatles to Ernest Hemingway. Hemingway will reach farther into the future, but doesn't reach as much of the now as The Beatles, who in turn reach less of the real. (Only reality can grasp time (because nothing else is just as ugly as time)). In popular music, six months after the singles aren't in quadruple-daily rotation, they strain to elicit feelings beyond nostalgia. Yet we can read and read again a great novel or poetry without feeling nostalgia per se. In literature the goal is more a reigning in of time, rather than in music which means to inflate a particular time. We don't return to a work of literature to re-live our first encounter with it, but out of wonderment or concern over how it will "speak" (reflect) into our present and present-future circumstances. Honestly, our circumstances predicate our "worldview" (by which one might have objected to the former statement). So it isn't nostalgia which leads us back

to a great literary work. It's vanity. Huh? Have we uncovered a secret between the popular and elite arts?

ii.

After thinking more about the impulses that lead us back to favorite music and books, it seems that the literary impulse is comparably more vain than the musical. This is still inchoate, but you will agree that literature as almost nothing else helps us check our vanities. It might be said to be the function of literature. So, a good work thereof must have at ready disposal a considerable nuance of vanity, make a deft flourish thereby, then proceed with our attention into its moral and aesthetic content. So, it can be said that it's not vanity which brings us to literature, but the want of ridding vanity. Is there a precise word for this feeling? I don't think so.

There are great distinctions to make between modes of delivery within the realm of the written word. It's my opinion that poetry, intrinsic of its most immediate recognizance, works to empty us of vanity (or pity and fear, adapted from the Aristotelian vocabulary), that poetry works to empty us of this at an earliest juncture and then replace it with something else, something useful in our business of widening our emotional and social balance. Fiction (more to the point, the novel) develops a climactic arc of filling us first with this stuff before working to purge it later on, which is the narrative mode, applicable to all tragedy, comedy, absurdity.

Poetry is more challenging for its attenuated narrative. It works to reverse engineer a vanity, let's say, so that later on (often much later, so it will not have seemed to be an effect of the poem) the vanity appears and is recognized at once, in what we might call an epiphany. Narrative does not seek such lofty fame. And anything that makes us feel more balanced and whole, or alive to the world, has some actual poetry to it.

iii.

The other day I was listening to some music that had been of much interest to me several months ago on first hearing it. I caught myself in a strange loop. I felt now that my first experience to the music had been during a better time, maybe idyllic, and not that of the same petulant torpor. I laughed. Nostalgia was telling me too soon that I was happy and warm on any angle approaching this music. It comes from a word meaning "a return home," and it's more than pressing to find a negative thought in us for nostalgia, besides a removed fear for talking too loudly of it in public, "I won't be the nostalgic." But it's the first feeling we crave when we are alone. Nostalgia is so accommodating to our desires that it's easily mixed with any other feeling, without complaint or prejudice. And it's probably why babies know how to cry.

--Jesse Crockett

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309. Dan Waber
ars poetica update
Mon 16 Apr 2007

The ars poetica project continues to thrill and amaze at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Mikhail Horowitz, Thomas Devaney, Lawrence Welsh, and John Bloomberg Rissman

Poems will appear this week by: Richard Owens, Gale Swiontkowski, Audacia Dangereyes, Martin Stannard, John Byrum, and Richard Denner.

A new poem about poetry every day.

Enjoy,
Dan

↑ Index

310. Maria Damon
Re: Thank God for Christopher Smart!
Mon 16 Apr 2007

---

in/of the lamb

At 9:51 PM -0500 4/15/07, mIEKAL aND wrote:
>What does the word "Agno" translate into? Assuming it's latin, not
>in my dictionaries.
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>
>For there is a language of flowers.
>
>For there is a sound reasoning upon all flowers.
>
>For elegant phrases are nothing but flowers.
>
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>
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>>we all stop what we're doing and applaud, then God will reveal himself
>>(no doubt bowing to left and right as in an opera by Handel) and the end
>>of time will be upon us.
>>
>>What sublime absurdity!

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311. mIEKAL aND
Trolley book wins odd title prize
Mon 16 Apr 2007

Trolley book wins odd title prize

http://news.bbc.co.uk/2/hi/entertainment/6553497.stm

A book titled The Stray Shopping Carts of Eastern North America: A Guide to Field Identification has been named as the oddest book title of the year.

The annual prize, awarded by industry magazine Bookseller, drew more than 5,500 internet voters to its website.

The shopping trolley book, by Julian Montague, picked up 1,866 votes.

Tattooed Mountain Women and Spoon Boxes of Dagestan came second, with Better Never To Have Been: The Harm of Coming Into Existence in third place.

"We are delighted to reward a brilliant piece of niche publishing again this year," said Joel Rickett, deputy editor of The Bookseller.

"For everyone who has ever seen an abandoned supermarket trolley and wondered how it got there, The Stray Shopping Carts of Eastern North America is an indispensable guide."

SELECTION OF PAST WINNERS
The Joy of Chickens
American Bottom Archaeology
Versailles: The View From Sweden
Re-using Old Graves
Highlights in the History of Concrete

The Joy of Sex: Pocket Edition
Greek Rural Postmen and Their Cancellation Numbers

"The book is a labour of love and apparently took the author six years to compile," he added.

Other runners-up include How Green Were the Nazis? and D Di Mascio of Coventry - An Ice Cream Company of Repute, With An Interesting and Varied Fleet of Ice Cream Vans.

The contest began in 1978 - previous winners include High Performance Stiffened Structures, Living with Crazy Buttocks and How To Avoid Huge Ships.

↑ Index

312. Jesse Crockett
unintentional essay --- revised for imaginary audience
Mon 16 Apr 2007

After posting this earlier, I thought to adapt it for an imaginary audience of college freshmen in a first composition and literature course. Something like this, while admittingly somewhat idiosyncratic, might have helped me a lot at that time. If you like it, you're welcome to distribute it freely --- especially to college freshmen.

Unintentional essay on literature and music

i.

Music is the best case to compare modes of popularity within the arts. Compare a band like The Beatles to Ernest Hemingway. Hemingway will reach farther into the future, but doesn't reach as much of the now as The Beatles, who in turn reach less of the real. (Only reality can grasp time (because nothing else is just as unending as time)). In popular music, six months after the singles aren't in quadruple-daily rotation, they strain to elicit feelings beyond nostalgia. Yet we can read and read again a great novel or poetry without feeling nostalgia per se. In literature the goal is more a reigning in of time, where in music it is meant to inflate a particular time. We don't return to a work of literature to re-live our first encounter with it, but out of wonderment or concern over how it will "speak" (reflect) into our present and present-future circumstances. Honestly, our circumstances predicate our "worldview" (by which one might have objected to the former statement). So it isn't nostalgia which clears the way to a great literary work. It's vanity.

ii.

After thinking more about the impulses that lead us back to favorite music and books, it seems that the literary impulse is comparably more vain than the

musical. This is still inchoate, but you will agree that literature as almost nothing else helps us check our vanities. It might be said to be the function of literature. So, a good work thereof must have at ready disposal a considerable nuance of vanity, make a deft flourish thereby, then proceed with our attention into its moral and aesthetic content. So, it can be said that it's not vanity which brings us to literature, but the want of ridding vanity. Is there a precise word for this feeling? I don't think so.

There are great distinctions to make between modes of delivery within the realm of the written word. It's my opinion that poetry, intrinsic of its most immediate recognizance, works to empty us of vanity (or pity and fear, adapted from Aristotelian vocabulary), that poetry works to empty us of this at an earliest juncture and then replace it with something else, something useful in our business of widening our emotional and social balance. Fiction (more to the point, the novel) develops a climactic arc of filling us first with this stuff before working to purge it later on, which is the narrative mode, applicable to all tragedy, comedy, absurdity.

Poetry is more challenging for its attenuated narrative. It works to reverse engineer a vanity, let's say, so that later on (often much later, so it will not have seemed to be an effect of the poem) the vanity appears and is recognized at once, in what we might call an epiphany. Narrative does not seek such lofty fame. And anything that makes us feel more balanced and whole, or alive to the world, has some actual poetry to it.

iii.

The other day I was listening to some music that had been of much interest to me several months ago on first hearing it. I caught myself in a strange loop. I felt now that my first experience to the music had been during a better time, maybe idyllic, and not that of the same petulant torpor. I laughed. Nostalgia was telling me too soon that I am happy and warm on any angle approaching this music. It comes from a word meaning "a return home," and it's more than pressing to find a negative thought in us for nostalgia, besides a removed fear for talking too loudly of it in public, "I won't be the nostalgic." But it's the first feeling we crave when we are alone. Nostalgia is so accommodating to our desires that it easily mixes with any other feeling, without complaint or prejudice, for any circumstance. It is probably why babies know how to cry.

---Jesse Crockett

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313. Burt Kimmelman
Kimmelman Reading Canceled
Mon 16 Apr 2007

Burt Kimmelman's scheduled NYC reading for this Saturday, April 21st, is canceled. The reading will be rescheduled for some time in June. Apologies for extraordinary circumstances.

↑ Index

314. Barry Schwabsky
Re: Thank God for Christopher Smart!
Mon 16 Apr 2007

Jubilate agno = Rejoice in the lamb.

agnus -i m. [lamb].
---

a *o 1 masc sing abl a *o 1 masc sing dat a *o 1 neut sing abl a *o 1 neut sing dat n *o : masc. abl. sing. 2 n *o : masc. dat. sing. 2 n *o : neut. abl. sing. 2 n *o : neut. dat. sing. 2 v *o 1-5 1s pr act ind I see, I do see, I am seeing. n *ora : neut. nom. pl. 3 n *ori : neut. dat. sing. n *oribus : neut. abl. pl. n *oribus : neut. dat. pl. n *oris : neut. gen. sing. a *orum 1 neut plur gen a *orum 1 masc plur gen n *orum : masc. gen. pl. 2 n *orum : neut. gen. pl. 2 n *orum : neut. nom. pl. 3 a *os 1 masc plur acc n *os : masc. acc. pl. 2

mIEKAL aND <[redacted]> wrote:
What does the word "Agno" translate into? Assuming it's latin, not in my dictionaries.

For there is a language of flowers.

For there is a sound reasoning upon all flowers.

For elegant phrases are nothing but flowers.

On Apr 11, 2007, at 11:42 PM, Jesse Glass wrote:

> *I think the best part of Jubilate Agno comes when Smart tells us that if*
> *we all stop what we're doing and applaud, then God will reveal himself*
> *(no doubt bowing to left and right as in an opera by Handel) and the end*
> *of time will be upon us.*
>
> *What sublime absurdity!*

↑ Index

315. J. Michael Mollohan
Re: Thank God for Christopher Smart!
Mon 16 Apr 2007

Actually, it's Greek. The 'A' translates to 'not,' and the 'gno' is the root of the Greek word, 'gnossis,' or spiritual knowledge.

The closest I can come in my Greek dictionary is spelled "alpha, gamma, omnicron, omega," and means "I ignore" or "I am ignorant of."

HTH

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>
Sent: Sunday, April 15, 2007 10:51 PM
Subject: Re: Thank God for Christopher Smart!

> *What does the word "Agno" translate into? Assuming it's latin, not in my dictionaries.*
>
> *For there is a language of flowers.*
>
> *For there is a sound reasoning upon all flowers.*
>
> *For elegant phrases are nothing but flowers.*
>
> *On Apr 11, 2007, at 11:42 PM, Jesse Glass wrote:*
>
> *I think the best part of Jubilate Agno comes when Smart tells us that if we all stop what we're doing and applaud, then God will reveal himself (no doubt bowing to left and right as in an opera by Handel) and the end of time will be upon us.*
>
> *What sublime absurdity!*

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316. Geoffrey Gatza

BlazeVOX 2k7 \\ Spring 2007

Mon 16 Apr 2007

BlazeVOX 2k7 \\ Spring 2007

http://www.blazevox.org/
http://www.blazevox.org/
http://www.blazevox.org/

Including a Full PDF of spring issue
http://www.blazevox.org/2k7-spring.pdf

\\ FEATURING \\

+ Jack Alun
+ Jessica Worden
+ Louis E. Bourgeois
+ Mary Kasimor
+ Marc Lowe
+ Matthew Osborne
+ Michele F Sweeney
+ Matt Shears
+ Seth Berg
+ Suchoon Mo
+ Tom Jenks
+ Arlene Ang
+ Adrian Kien
+ Alex Butler
+ Andrew Farkas
+ Beth Balousek
+ David Ensminger
+ Eddie Kilowatt
+ Eddie Jeffrey
+ Felino Soriano
+ Geoffrey Gatza
+ Gianina Opris
+ Thomas Fink
+ Mike Young

\\ New eBooks \\

L E T T E R S
By Michael Gessner

Bone Cages : A Lyric Memoir
By Donora Hillard

Windshields: a chapbook of playlet-poems
By Benjamin Buchholz

\\ Buffalo Focus \\

Richard Owens | Poetry
http://www.blazevox.org/07-bf-ro.pdf

Every issue we will try to explore a new Buffalo writer. There is a lot going on here in Buffalo and I think it is important to engage some of that energy and bring you a sample of our home

Let's cook this pig!

BlazeVOX [books]
Geoffrey Gatza
Editor, Publisher
[redacted]
14 Tremaine Ave
Kenmore, NY 14217
tel: [redacted]

BlazeVOX [books]
Geoffrey Gatza
Editor, Publisher
[redacted]
14 Tremaine Ave
Kenmore, NY 14217
tel: [redacted]

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317. Ram Devineni
Nobel Laureate J.M. Coetzee, Edward Hirsch in Brazil
Mon 16 Apr 2007

Dear Friends:

EDWARD HIRSCH will be teaching at the creative writing workshop in Brazil from July 9-16, 2007. Nobel Laureate J.M. Coetzee, Alan Pauls e Rodrigo Fresan, and screenwriter Guillermo Arriaga (Babel, 21 Grams &

Amores Peros) are headlining FLIP this year. Sign-up now and get a 30% discount on tuition.

Participate in a week-long poetry workshop with Edward Hirsch and a translation class on Brazilian poets Carlos Drummond de Andrade and Joao Cabral de Melo Neto. Discussions on Elizabeth Bishop in Brazil and tours of important cultural sites and literary landmarks. Also, casual get togethers with leading contemporary Brazilian poets, editors, writers, translators, and publishers.

MORE INFORMATION AT
http://www.creativewritingbrazil.org/

Creative Writing Brazil is an unique literary workshop in Sao Paulo, Brazil organized by Rattapallax magazine and Academia Interncional de Cinema. The workshops are run by leading American and Brazilian poets, writers and educators and conducted in English. The purpose of the workshop is to experience the culture of Brazil and produce new and complex literary work. Poets and writers who have participated in our trips to Brazil include Pulitzer Prize winning poet Yusef Komunyakaa, Breytan Breytanbach, Jerome Rothenberg, Cecilia Vicuna, Edwin Torres, Nathalie Handal, and Poetry Wales editor Robert Minhinnick.

Edward Hirsch is a poet and critic. He has published six books of poems: For the Sleepwalkers (1981), Wild Gratitude (1986), which won the National Book Critics Circle Award, The Night Parade (1989), Earthly Measures (1994), On Love (1998), and Lay Back the Darkness (2003). He has also written four prose books: How to Read a Poem and Fall in Love with Poetry (1999), a national bestseller, Responsive Reading (1999), The Demon and the Angel: Searching for the Source of Artistic Inspiration (2002), and Poet's Choice (2006). He is the editor of Transforming Vision: Writers on Art (1994) and Theodore Roethke's Selected Poems (2005). He is also the co-editor of A William Maxwell Portrait: Memories and Appreciations (2004). He has received the Prix de Rome, a Guggenheim

Fellowship, the American Academy of Arts and Letters Award for Literature, and a MacArthur Fellowship. He taught for eighteen years at the University of Houston, and is now the fourth president of the John Simon Guggenheim Memorial Foundation.

Elizabeth Bishop in Brazil. Lecture by Paulo Henriques Britto

Elizabeth Bishop lived in Brazil more or less continuously from 1951 to 1966 and then intermittently to 1971. The country functioned as a necessary escape from the deprived and anxious world of her early childhood. Creative Writing Brazil will have a discussion about Bishop's life and work in Brazil. We can also assist you with your travel plans to visit Elizabeth Bishop's house in Ouro Preto and other noted Bishop landmarks in Brazil. Also, introduce you to renowned Bishop scholars and translators of her work. Paulo Henriques Britto was born in Rio de Janeiro in 1951. His third collection of poems, Trovar Claro, received Brazil's equivalent of the National Book Award from the Biblioteca Nacional, and his fourth book, Macau, won Brazil's most prestigious award, the Portugal Telecom Prize. In 2005, he published his first short story collection, Paraisos artificiais. Britto is also one of Brazil's principle translators of British and American literature, and received the National Library Foundation's prize for his 1995 translation of E. L. Doctorow's The Waterworks. His other translations include works by Henry James, V. S. Naipaul, Thomas Pynchon, Wallace Stevens, and Elizabeth Bishop's poems about Brazil. He currently teaches at the Catholic University of Rio de Janeiro.

Translation Workshop

Translation class on Brazilian poets Carlos Drummond de Andrade and Joao Cabral de Melo Neto lead by Flavia Rocha. Flavia Rocha is a Brazilian poet, journalist and translator living in Brazil. In Sao Paulo, she worked as a staff reporter for magazines Casa Vogue,

Carta Capital, Republica, Valor Economico and Bravo!. She has an M.F.A program in Writing at Columbia University and is the editor of Rattapallax magazine. Her first collection of poetry, The Blue House Around Noon was released by Travessa dos Editores in 2004. Her translations of contemporary American and Brazilian poets have appeared in The Chattahoochee Review, Callaloo, Rattapallax, and Poetry Wales.

Tour of Sao Paulo & Salon Reading

Throughout the week, everyone will be having casual get togethers with leading Brazilian poets, editors, writers, and publishers. An important aspect of the workshop is an interaction between participants and their contemporary counterparts in Brazil. You will visit important cultural sites, bookstores, and literary landmarks. All participants will have an opportunity to read at the Salons in Sao Paulo and New York City. Also, Rattapallax magazine will assist with the publication of the work produced during the workshops in literary and online journals.

Festa Literaria Internacional de Parati (FLIP)

Nobel Laureate J.M. Coetzee, Alan Pauls e Rodrigo Fresan, and screenwriter Guillermo Arriaga (Babel, 21 Grams & Amores Peros) are headlining FLIP this year.

FLIP is a leading and truly international literary jamborees, known for the outstanding quality of its guest authors, for the overwhelming enthusiasm of its audiences, and for the town's relaxed hospitality. FLIP has continued to attract some of the world's finest authors including Toni Morrison, Don DeLillo, Salman Rushdie, Martin Amis, Margaret Atwood, Paul Auster, Michael Ondaatje, alongside living Brazilian legends such as Chico Buarque and Caetano Veloso. The festival is held in Parati is a colonial sea-side town nestled between the turquoise waters of Ilha Grande Bay and vast swathes of unspoilt Atlantic rainforest. Only a few hours from Sao Paulo. Attend the Creative Writing Workshop and FLIP! We plan to organize a trip

to FLIP and will help you with your travel plans to the festival. Must register early because the festival sells out.

Please send future emails to
[redacted] for press

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318. Michael Kelleher
Literary Buffalo E-Newsletter 4.16-4.22.06
Mon 16 Apr 2007

LITERARY BUFFALO
4.16.07-4.22.07

LITERARY BUFFALO IN THE NEWS

My article on Charles Olson in Artvoice
http://artvoice.com/issues/v6n15/living_breath

&

My review of Henry's Ferrini's Film:
Polis is Thus: Charles Olson and the Persistence of Place

http://artvoice.com/issues/v6n15/film_reviews/poet_and_the_city

&

Buffalo News article on Olson by Jeff Simon
http://www.buffalonews.com/204/story/53005.html

LAST CHANCE TO SIGN UP FOR JCC WORKSHOP WITH KAREN LEWIS

THE WRITE GROUP FOR YOU AT THE JCC:
BEGINNING WRITERS WORKSHOP_
Instructor: Karen Lewis
8 Tuesdays: April 17, 24, May 1, 8,15, 29, June 5, 12, 7-9 p.m.
Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY.
$195, $150 for members of Just Buffalo or the JCC
REGISTER ONLINE AT OUR WEBSITE OR CALL [redacted]

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

4.17.07

Poetics Plus at UB
Arthur Sze
Poetry Reading

Tuesday, April 17, 4 p.m.
UB Poetry Collection, 420 Capen Hall

4.18.07

Hallwalls/Talking Leaves
Joseph Coulson
Fiction Reading and Signing for Of Song & Water
Wednesday, April 18, 7:30 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.19.07

Just Buffalo/Small Press Poetry Series
Tom Mandel, Rachel Zolf, Sharon Harris
Poetry Reading
Thursday, April 19, 7 p.m.
Rust Belt Books, 202 Allen St., Buffalo

&

Exhibit X Fiction
Joanna Scott
Fiction Reading
Thursday, April 19, 7 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

&

Canisius College Contemporary Writers Series
Connie Porter
Fiction Reading
Thursday, April 19, 7 p.m.
Grupp Fireside Lounge, Canisius College

4.21.07

Talking Leaves/Hallwalls/Buffalo State College
Indies Under Fire
Film and Panel discussion w/director Jacob Bricca &
Talking Leaves Proprietor Jon Welch
Saturday April 21, 8 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.22.07

Burchfield-Penney Poets and Writers
Carl Dennis
Poetry Reading

Sunday, April 22, 2 p.m.
Burchfield-Penney Art Center, Buffalo State College

&

Talking Leaves
Tom Waters
Reading and signing for Clean Up After Me, I'm Irish
Sunday April 22, 8 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to

yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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319. Stephen Vincent
Dreams
Mon 16 Apr 2007

Currently leading a workshop where folks wake up wanting to liberate their dreams into poems. Will appreciate anyone's suggestions or directions to any writing on interesting ways to jump beyond the journal "reportage" hurdle.

Front or back channel, whatever works.

Thanks so much,

Stephen Vincent
http://stephenvincent.net/blog/

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320. Alan Sondheim
the usual avatar visiting the real
Mon 16 Apr 2007

the usual avatar visiting the real
the sitting position makes the sequence simple
the stretches are customary and conceivable
the mudrah hands and the rasa eyes
the possibiity of this choreography
the shuddering feet of the usual avatar
the imitating performer of the shuddering feet
the peripheral vision of the real from the box-seat of the digital
the memory of the analog through the dna of collision analog
the uncontrollability of the usual avatar
the hello world program of the usual avatar

http://www.asondheim.org/touchme.mp4

visiting avatar visiting position sitting avatar avatar makes the sequence the position stretches conceivable are sequence the mudrah the mudrah customary the the of rasa hands rasa the feet of the choreography avatar the feet the the the the avatar usual of vision vision the of vision the from peripheral peripheral the the the from from memory through the the the dna analog dna the through uncontrollability usual uncontrollability of the hello program avatar of avatar usual program hello the usual

the usual avatar the visiting usual real visiting sitting the position sitting makes position sequence the simple sequence stretches are the customary stretches and are conceivable customary mudrah the hands mudrah rasa the eyes rasa possibiity of this the choreography possibiity shuddering the feet shuddering

imitating the performer imitating peripheral real vision from from the box-seat the digital of memory analog analog dna through of dna analog collision memory uncontrollability hello hello world world program program

[new material at http://nikuko.blogspot.com]

↑ Index

321. amy king
Chief: Gunman kills at least 21 at Virginia Tech - Today
Mon 16 Apr 2007

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http://www.cnn.com/2007/US/04/16/vtech.shooting/index.html

(CNN) -- A lone gunman is dead after police said he killed at least 21 people Monday during twin shootings on the Virginia Tech campus -- the worst school shooting incident in U.S. history. "Some victims were shot in a classroom," university police Chief Wendell Flinchum said during a news conference in Blacksburg. Police believe there was only one gunman, Flinchum said. "Today the university was struck with a tragedy that we consider of monumental proportions," said university President Charles Steger. "The university is shocked and indeed horrified." (Map of Blacksburg) The shootings mark the deadliest school shooting incident in U.S. history, topping attacks at Columbine High School in 1999 and at the University of Texas in 1966. The Associated Press quoted officials saying more than 20 people were wounded. A hospital spokeswoman told AP that 17 Virginia Tech students were being treated for gunshot wounds and other injuries. Sharon Honaker at the Carilion New River Valley Medical Center in nearby Christiansburg, Virginia, told CNN that four patients had been transported there, one in critical condition. One person was killed and others were wounded at multiple locations inside a dormitory about 7:15 a.m., Flinchum said. Two hours later, another shooting at Norris Hall, the engineering science and mechanics building, resulted in multiple casualties, the university reported. (Campus map) The first reported shooting occurred at West Ambler Johnston Hall, a four-story coed dormitory that houses 895 students. The dormitory, one of the largest residence halls on the 2,600-acre campus, is located near the drill field and stadium. Amie Steele, editor-in-chief of the campus newspaper, said one of her reporters at the dormitory reported "mass chaos." The reporter said there were "lots of students running around, going crazy, and the police officers were trying to settle everyone down and keep everything under control," according to Steele. (Watch police, ambulances hustle to the scene) Kristyn Heiser said she was in class about 9:30 a.m. when she and her classmates saw about six gun-wielding police officers run by a window. "We were like, 'What's going on?' Because this definitely is a quaint town where stuff doesn't really happen. It's pretty boring

here," said Heiser during a phone interview as she sat on her classroom floor. Student reports 'mayhem' Student Matt Waldron said he did not hear the gunshots because he was listening to music, but he heard police sirens and saw officers hiding behind trees with their guns drawn. "They told us to get out of there so we ran across the drill field as quick as we could," he said. Waldron described the scene on campus as "mayhem." (Watch a student's recording of police responding to loud bangs "It was kind of scary," he said. "These two kids I guess had panicked and jumped out of the top-story window and the one kid broke his ankle and the other girl was not in good shape just lying on the ground." Madison Van Duyne said she and her classmates in a media writing class were on "lockdown" in their classrooms. They were huddled in the middle of the classroom, writing stories about the shootings and posting them online. The university is updating its more than 26,000 students through e-mails, and an Internet webcam is broadcasting live pictures of the campus. The shootings came three days after a bomb threat Friday forced the cancellation of classes in three buildings, WDBJ in Roanoke reported. Also, the 100,000-square-foot Torgersen Hall was evacuated April 2 after police received a written bomb threat, The Roanoke Times reported. Last August, the first day of classes was cut short by a manhunt after an escaped prisoner was accused of killing a security guard at a Blacksburg hospital and a sheriff's deputy. After the Monday shootings, students were instructed to stay indoors and away from windows, police at the university said. (Watch the police chief explain where bodies were found) "Virginia Tech has canceled all classes. Those on campus are asked to remain where they are, lock their doors and stay away from windows. Persons off campus are asked not to come to campus," a statement on the university Web site said. Before Monday, the deadliest school shootings came in 1966 and 1999. In the former, Charles Joseph Whitman, a 25-year-old ex-Marine, killed 13 people on the University of Texas campus. He was killed by police. In 1999, 17-year-old Dylan Klebold and 18-year-old Eric Harris -- armed with guns and pipe bombs -- killed 12 students and a teacher before killing themselves.

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

322. Michael Dylan Welch
Baseball Haiku Anthology
Mon 16 Apr 2007

A quick message to mention that I've got some work in a new anthology of baseball haiku just published in hardback by W. W. Norton. Baseball Haiku

(http://www.amazon.com/Baseball-Haiku-Cor-van-Heuvel/dp/0393062198), edited by Cor van den Heuvel and Nanae Tamura, contains Japanese and North American haiku about baseball, including the earliest known haiku about baseball, by Shiki (one of Japan's four great haiku masters), plus haiku by other poets such as Jack Kerouac.

Cor van den Heuvel was interviewed about the book on NPR recently, too (the interview is available at http://www.npr.org/templates/story/story.php?storyId=9264826 -- click Listen at the top of the page).

Michael

AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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323. **Jesse Crockett**
do not
Mon 16 Apr 2007

Honestly, they do not predicate our world view.

Other changes, see blog.

So, does anyone have a mint?

Jess

↑ Index

324. **Ruth Lepson**
Re: Dreams
Mon 16 Apr 2007

Hi, Stephen,

Since you asked... Photographer Rusty Crump & I have just had a book of photos (his & mine) & my tiny synasthetic dream prose poems come out as a free e-book & a POD book at blazevox.org. Rusty superimposed some of my words on his photos & one of the points of the book is show some relationship btwn the waking life & the dream life. It's called Morphology for the way organism grow & change, and words do, so there is that parallel. And I've kept in only the synasthetic moments or those close to synasthetic, often cutting the dream down from a page to a sentence.

Be interested to hear how that goes.

Best,

Ruth Lepson

On 4/16/07 1:46 PM, "Stephen Vincent" <[redacted]> wrote:

> *Currently leading a workshop where folks wake up wanting to liberate their dreams into poems.*
> *Will appreciate anyone's suggestions or directions to any writing on interesting ways to jump beyond the journal "reportage" hurdle.*
>
> *Front or back channel, whatever works.*
>
> *Thanks so much,*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

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325. Stephen Vincent
Re: Dreams
Mon 16 Apr 2007

Thanks, Ruth, I will check this out.

Stephen V
http://stephenvincent.net/blog/

> *Hi, Stephen,*
>
> *Since you asked...*
> *Photographer Rusty Crump & I have just had a book of photos (his & mine) & my tiny synasthetic dream prose poems come out as a free e-book & a POD book at blazevox.org. Rusty superimposed some of my words on his photos & one of the points of the book is show some relationship btwn the waking life & the dream life. It's called Morphology for the way organism grow & change, and words do, so there is that parallel. And I've kept in only the synasthetic moments or those close to synasthetic, often cutting the dream down from a page to a sentence.*
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326. **Skip Fox**

Re: Chief: Gunman kills at least 21 at Virginia Tech - Today

Mon 16 Apr 2007

Earlier today I was talking about how lovely it is to work at a university. How civilized and welcoming. Etc. I still believe it is, especially compared to places I've worked before. This is terrible news, but a measure of the sense of community for those who work at a university is the shock they feel with confronted with something like this.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of amy king
Sent: Monday, April 16, 2007 1:15 PM
To: [redacted]
Subject: Chief: Gunman kills at least 21 at Virginia Tech - Today

http://www.cnn.com/2007/US/04/16/vtech.shooting/index.html

(CNN) -- A lone gunman is dead after police said he killed at least 21 people Monday during twin shootings on the Virginia Tech campus -- the worst school shooting incident in U.S. history. "Some victims were shot in a classroom," university police Chief Wendell Flinchum said during a news conference in Blacksburg. Police believe there was only one gunman, Flinchum said. "Today the university was struck with a tragedy that we consider of monumental proportions," said university President Charles Steger. "The university is shocked and indeed horrified." (Map of Blacksburg) The shootings mark the deadliest school shooting incident in U.S. history, topping attacks at Columbine High School in 1999 and at the University of Texas in 1966. The Associated Press quoted officials saying more than 20 people were wounded. A hospital spokeswoman told AP that 17 Virginia Tech students were being treated for gunshot wounds and other injuries. Sharon Honaker at the Carilion New River Valley Medical Center in nearby Christiansburg, Virginia, told CNN that four patients had been transported there, one in critical condition. One

person was killed and others were wounded at multiple locations inside a dormitory about 7:15 a.m., Flinchum said. Two hours later, another shooting at Norris Hall, the engineering science and mechanics building, resulted in multiple casualties, the university reported. (Campus map) The first reported shooting occurred at West Ambler Johnston Hall, a four-story coed dormitory that houses 895 students. The dormitory, one of the largest residence halls on the 2,600-acre campus, is located near the drill field and stadium. Amie Steele, editor-in-chief of the campus newspaper, said one of her reporters at the dormitory reported "mass chaos." The reporter said there were "lots of students running around, going crazy, and the police officers were trying to settle everyone down and keep everything under control," according to Steele. (Watch police, ambulances hustle to the scene) Kristyn Heiser said she was in class about 9:30 a.m. when she and her classmates saw about six gun-wielding police officers run by a window. "We were like, 'What's going on?' Because this definitely is a quaint town where stuff doesn't really happen. It's pretty boring here," said Heiser during a phone interview as she sat on her classroom floor. Student reports 'mayhem' Student Matt Waldron said he did not hear the gunshots because he was listening to music, but he heard police sirens and saw officers hiding behind trees with their guns drawn. "They told us to get out of there so we ran across the drill field as quick as we could," he said. Waldron described the scene on campus as "mayhem." (Watch a student's recording of police responding to loud bangs "It was kind of scary," he said. "These two kids I guess had panicked and jumped out of the top-story window and the one kid broke his ankle and the other girl was not in good shape just lying on the ground." Madison Van Duyne said she and her classmates in a media writing class were on "lockdown" in their classrooms. They were huddled in the middle of the classroom, writing stories about the shootings and posting them online. The university is updating its more than 26,000 students through e-mails, and an Internet webcam is broadcasting live pictures of the campus. The shootings came three days after a bomb threat Friday forced the cancellation of classes in three buildings, WDBJ in Roanoke reported. Also, the 100,000-square-foot Torgersen Hall was evacuated April 2 after police received a written bomb threat, The Roanoke Times reported. Last August, the first day of classes was cut short by a manhunt after an escaped prisoner was accused of killing a security guard at a Blacksburg hospital and a sheriff's deputy. After the Monday shootings, students were instructed to stay indoors and away from windows, police at the university said. (Watch the police chief explain where bodies were found) "Virginia Tech has canceled all classes. Those on campus are asked to remain where they are, lock their doors and stay away from windows. Persons off campus are asked not to come to campus," a statement on the university Web site said. Before Monday, the deadliest school shootings came in 1966 and 1999. In the former, Charles Joseph Whitman, a 25-year-old

ex-Marine, killed 13 people on the University of Texas campus. He was killed by police. In 1999, 17-year-old Dylan Klebold and 18-year-old Eric Harris -- armed with guns and pipe bombs -- killed 12 students and a teacher before killing themselves.

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

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327. Richard Jeffrey Newman
Re: Dreams
Mon 16 Apr 2007

Hi Stephen--

Might be interesting to have them read Rumi or Hafez, though I would recommend neither Coleman Barks nor Daniel Ladinsky. Here's a link to some new translations of Rumi that I think are really beautiful: http://www.archipelago.org/vol10-34/rumi.htm.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Stephen Vincent
Sent: Monday, April 16, 2007 1:47 PM
To: [redacted]
Subject: Dreams

Currently leading a workshop where folks wake up wanting to liberate their dreams into poems. Will appreciate anyone's suggestions or directions to any writing on interesting ways to jump beyond the journal "reportage" hurdle.

Front or back channel, whatever works.

Thanks so much,

Stephen Vincent
http://stephenvincent.net/blog/

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.446 / Virus Database: 269.4.0/762 - Release Date: 4/15/2007 4:22 PM

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328. **Ruth Lepson**
Re: Dreams
Mon 16 Apr 2007

---

thank you--these are the largest, most moving translations of rumi I have read.

On 4/16/07 4:43 PM, "Richard Jeffrey Newman"
<[redacted]> wrote:

> *Hi Stephen--*
>
> *Might be interesting to have them read Rumi or Hafez, though I would recommend neither Coleman Barks nor Daniel Ladinsky. Here's a link to some new translations of Rumi that I think are really beautiful: http://www.archipelago.org/vol10-34/rumi.htm.*
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> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Stephen Vincent*
> *Sent: Monday, April 16, 2007 1:47 PM*
> *To: [redacted]*
> *Subject: Dreams*
>
> *Currently leading a workshop where folks wake up wanting to liberate their dreams into poems.*
> *Will appreciate anyone's suggestions or directions to any writing on interesting ways to jump beyond the journal "reportage" hurdle.*
>
> *Front or back channel, whatever works.*
>
> *Thanks so much,*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

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329. **Brian Howe**
Re: game as poetry
Mon 16 Apr 2007

This game is my new favorite poem. Well done!

Best
Brian H.

On 4/15/07, Jason Nelson <[redacted]> wrote:
>

> New digital poem/net art/game, this is the beta version so ideas, thoughts
> and other whimsies are more than pleaded.....
>
> title: game, game, game and again game
>
> http://www.secrettechnology.com/gamegame/gamegamebegin.html
>
> cheers, Jason Nelson
>
>
> ---
> Ahhh...imagining that irresistible "new car" smell?
> Check outnew cars at Yahoo! Autos.
>

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330. Murat Nemet-Nejat
Re: Dreams
Mon 16 Apr 2007

Richard,

Thank you for the pointer to the new translations of Rumi. Particularly the gazel translations are wonderful.

Ciao,

Murat

On 4/16/07, Richard Jeffrey Newman <[redacted]> wrote:
>
> Hi Stephen--
>
> Might be interesting to have them read Rumi or Hafez, though I would
> recommend neither Coleman Barks nor Daniel Ladinsky. Here's a link to
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> new translations of Rumi that I think are really beautiful:
> http://www.archipelago.org/vol10-34/rumi.htm.
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> Behalf Of Stephen Vincent
> Sent: Monday, April 16, 2007 1:47 PM
> To: [redacted]
> Subject: Dreams

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> Will appreciate anyone's suggestions or directions to any writing on
> interesting ways to jump beyond the journal "reportage" hurdle.
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> Thanks so much,
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> Stephen Vincent
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> 4:22 PM
>

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331. **amy king**

Re: Chief: Gunman kills at least 21 at Virginia Tech - Today

Mon 16 Apr 2007

Thank you, Skip. It is strange, esp since it really is unrelated to my life, save the fact that it reminds of one's own tenuousness ...

Moreover, since I am not a mother (and am often reduced to a ticked-off instructor in the face of seeming apathy or resistance), I can only imagine the sorrow some parents are feeling for their children, just becoming adults, tonight.

Skip Fox <[redacted]> wrote: Earlier today I was talking about how lovely it is to work at a university. How civilized and welcoming. Etc. I still believe it is, especially compared to places I've worked before. This is terrible news, but a measure of the sense of community for those who work at a university is the shock they feel with confronted with something like this.

Ahhh...imagining that irresistible "new car" smell?
 Check outnew cars at Yahoo! Autos.

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332. Richard Jeffrey Newman
Re: Dreams
Tue 17 Apr 2007

If I can be a little self-promoting: On this page on my website--http://www.richardjnewman.com/publications/bustan.htm--is a substantial excerpt from the introduction to my translation of selections from Saadi's Bustan. (Saadi was a contemporary of Rumi and was, in Iran at least, and by some still is placed higher in the Persian literary canon than Rumi.) The introduction takes on Barks' and Ladinsky's translations of Rumi and Hafez respectively in a highly critical way that people on this list might find interesting. Murat also wrote a review of one of Ladinsky's books that is well worth reading, though I cannot now lay my hands on the link. Murat, maybe you can post it?

Rich Newman

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333. kevin thurston
buffluxus, yochadot & me
Tue 17 Apr 2007

hello & excuse the cross-listing

* Ffrummsbo!
*Two nights of text-based performance and performing writers, toward an aesthetic of grotesque lo-brow transcendentalism.

buffluxus <http://www.ubu.com/sound/radio_radio/buffluxus.html> and i will be at the yochadot poetics theatre festival<http://www.yptfest.org/schedule.htm>april 27th in baltimore and april 28th in alexandria virginia along with a whole host of others (rodrigo toscano, brent cunnigham, lee ann brown) throughout the festival which runs april 26th-30th, then closes on may 5th. events are in both baltimore, alexandria & fairfax, most of which are free, one asks for a measly $6.

i hope to see some of you there

that's it

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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334. David-Baptiste Chirot

Re: NYTimes.com: 2007 Pulitzer Prizes for Letters, Drama and Music

Tue 17 Apr 2007

From: [redacted]: [redacted]: NYTimes.com: 2007 Pulitzer Prizes for Letters, Drama and MusicDate: Tue, 17 Apr 2007 04:08:04 -0700

This page was sent to you by:
[redacted]

Message from sender:
Ornette Coleman winner in music--

ARTS

| April 16, 2007

2007 Pulitzer Prizes for Letters, Drama and Music

By THE NEW YORK TIMES

The winners included Cormac McCarthy for fiction, Lawrence Wright for general nonfiction and Ornette Coleman for music.

1. The Power of Green
2. Editorial Observer: A Woman Wrongly Convicted and a U.S. Attorney Who Kept His Job
3. 36 Hours in Portland, Ore.
4. I.R.S. Audits Middle Class More Often, More Quickly
5. Virginia Tech Shooting Leaves 33 Dead

»
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From acclaimed director Mira Nair and based on the best-selling novel, THE NAMESAKE is a universal, multi-generational love story. Now playing in select theatres.
Click here to watch trailer

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http://www.live.com/getstarted.aspx=

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335. **Barry Schwabsky**
Re: Dreams
Tue 17 Apr 2007

Surely there is room for all sorts of translations, adaptations, versions, and for all I know channelings of classic texts--that is part of their vitality. I read Barks' Rumi -- striking, well-turned new-agey lyric poems. It was clear enough that these were probably none too faithful, and there was no way to gather from Barks any sense of the formal character of the original (let alone the cultural context that you emphasize in your essay, Richard). The translated poem can't usually do this very well, of course, but it's helpful if the translator writes thoughtfully about the matter, explaining how they attempted to handle the particular linguistic challenges offered by the text. Since I wanted to get a better idea of this than Barks could offer, I naively bought a translation of Rumi published in the Oxford World Authors series -- imagining that this would surely be a serious scholarly approach to Rumi. Well, what I found there would be enough to drive anyone right back into the arms of Barks! An embarrassing rendering into jangly rhymed couplets, completely unreadable. So my question is: Is there a book out there that gives the anglophone reader access to the poetry of Rumi?

Richard Jeffrey Newman <[redacted]> wrote: If I can be a little self-promoting: On this page on my website--http://www.richardjnewman.com/publications/bustan.htm--is a substantial excerpt from the introduction to my translation of selections from Saadi's Bustan. (Saadi was a contemporary of Rumi and was, in Iran at least, and by some still is placed higher in the Persian literary canon than Rumi.) The introduction takes on Barks' and Ladinsky's translations of Rumi and Hafez respectively in a highly critical way that people on this list might find interesting. Murat also wrote a review of one of Ladinsky's books that is well worth reading, though I cannot now lay my hands on the link. Murat, maybe you can post it?

Rich Newman

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336. **kevin thurston**
just buffalo's small press series recordings
Tue 17 Apr 2007

---

the fall 2006 series has been (again) graciously hosted by housepress.org the archive includes (in order of the readers)

geoffrey gatza
amy king

daniel f bradley
gustave morin

james hart iii
mark trucott
angela rawlings

the spring archive is (still) there as well containing:

kemeny babineau
rob read
john barlow

justin sirois
lauren bender

ca conrad
buck downs

so, should you wish, head to the homepage and scroll down

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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337. Tom Orange
ornette wins pulitzer
Tue 17 Apr 2007

---

dear listers,

from the AP:

"Ornette Coleman won the Pulitzer Prize for music on Monday for his 2006 album, 'Sound Grammar,' the second jazz artist to receive the honor." http://www.iht.com/articles/ap/2007/04/16/america/NA-GEN-US-Pulitzers-Arts-Coleman.php

a small sign that something is right with the world. surprising? well, it's one of those things, i think, kind of like when robert duncan won big awards for poetry in 1978 -- major artist releases first new work in ten years -- in duncan's case, the groundwork poem. and likewise as duncan's work had circulated privately and in limited editions, so coleman had been touring with his two-bass quartet for a number of year. so anyone who was listening knew this was great music,

tho i had no idea there was a CD in the works until it was released. and it as i wrote a while back, it is a pretty special recording.

what's more shocking is that coleman is only the second-ever jazz musician to win the pulitzer, and when wynton marsalis won it in 1997 it was for his three-hour oratorio on slavery. so this is the first time it's ever been won for a jazz work since it was first awarded in 1943!

congrats, mr. coleman!

tom orange

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338. Eric Elshtain
New Beard of Bees Chapbook
Tue 17 Apr 2007

"A document gets a security sticker--
bright orange as the sun beats
the nation we transmit across..."

from "Border Crossing"

Beard of Bees Press is pleased to announce the publication of Passport, by Sean Singer.

http://www.beardofbees.com/singer.html

Ada Goodzeit says of Passport: "Filled with articulate Yankee grist--these poems read like early Colonial charters: all that anti-imperial freedom-speak before all the paperwork got in the way."

Yours,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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339. Murat Nemet-Nejat
Re: Dreams
Tue 17 Apr 2007

Hi Richard,

The review of The Gift (Ladinsky's translations of Hafiz) is in two places in the web. The first is the e-zine read me, edited by Nada Gordon and Gary Sullivan: http://home.jps.net/~nada/hafiz.htm<http://home.jps.net/%7Enada/hafiz.htm>

The other is the blog, Internation Exchange for Poetic Invention: http://poeticinvention.blogspot.com/ There, clicking on any one of the labels, "Persian Poetry," "Poetics of Translation," "Translations" "Reviews," will get you to the essay. From what I understand, a publisher's blog in Germany discussed the review at some length about a year ago.

Talking about dream poetry, my poem "A 13th Century Dream" is in the e-zine Cipher Journal. The address is http://www.cipherjournal.com/html/13th_century_dream.html

This poem several pages long integrates, contains poems from the Turkish Sufi troubadour poet Yunus Emre, who was a contemporary of Rumi and lived basically in the same areas in Anatolia. Though contemporaries, Emre's poetry presents a different kind of Sufism, one more based on weeping and dissolution of identity, from Rumi's.

Cipher Journal also contains my essay, "Translation: Contemplating against the Grain," which discusses Walter's Benjamin and Jack Spicer in relation to each other.

Ciao,

Murat

On 4/17/07, Richard Jeffrey Newman <[redacted]> wrote:
>
> If I can be a little self-promoting: On this page on my
> website--http://www.richardjnewman.com/publications/bustan.htm--is a
> substantial excerpt from the introduction to my translation of selections
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> and Hafez respectively in a highly critical way that people on this list
> might find interesting. Murat also wrote a review of one of Ladinsky's
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> Murat, maybe you can post it?
>
> Rich Newman
>

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340. **Dillon Westbrook**
Re: ornette wins pulitzer
Tue 17 Apr 2007

Thanks, Tom, for posting this- can't believe it didn't make any of the SF Bay Area papers. Way to go Ornette! His comments in that AP article are also typically brilliant. He's not kidding about a "sound grammar", his playing, and harmolodics in general, is probably the best argument for music as another natural grammar anyone could make. I'll not use this space to shit-talk Wynton, though I'm putting a hole in my lip trying to hold back, but there is something telling in the fact that by the time the Pulitzer gets around to recognizing the entire art form, so many have passed away that a "young lion" gets the award for his made-for-critics opus.

Let's see Sonny Rollins, Sam Rivers, Max Roach, Carla Bley, Dave Holland, Herbie Hancock (who amongst the living am I leaving out- all apologies) getting theirs quick!

On Apr 17, 2007, at 6:42 AM, Tom Orange wrote:

> *dear listers,*
>
> *from the AP:*
>
> *"Ornette Coleman won the Pulitzer Prize for music on Monday for his 2006 album, 'Sound Grammar,' the second jazz artist to receive the honor."*
> *http://www.iht.com/articles/ap/2007/04/16/america/NA-GEN-US-Pulitzers-Arts-Coleman.php*
>
> *a small sign that something is right with the world. surprising? well, it's one of those things, i think, kind of like when robert duncan won big awards for poetry in 1978 -- major artist releases first new work in ten years -- in duncan's case, the groundwork poem. and likewise as duncan's work had circulated privately and in limited editions, so coleman had been touring with his two-bass quartet for a number of year. so anyone who was listening knew this was great music, tho i had no idea there was a CD in the works until it was released. and it as i wrote a while back, it is a pretty special recording.*
>
> *what's more shocking is that coleman is only the second-ever jazz musician to win the pulitzer, and when wynton marsalis won it in 1997 it was for his three-hour oratorio on slavery. so this is the first time it's ever been won for a jazz work since it was first awarded in 1943!*

> *congrats, mr. coleman!*
>
> *tom orange*

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341. charles alexander
Re: ornette wins pulitzer
Tue 17 Apr 2007

---

and you can add that there were two "Special Citations" given by the Pulitzers, one

"to Ray Bradbury for his distinguished, prolific and deeply influential career as an unmatched author of science fiction and fantasy."

and one

"posthumous special citation to composer John Coltrane for his masterful improvisation, supreme musicianship and iconic centrality to the history of jazz."

about time, i'd say, but also just happy to see such recognition.

charles

At 06:42 AM 4/17/2007, you wrote:
>dear listers,
>
>from the AP:
>
>"Ornette Coleman won the Pulitzer Prize for music on Monday for his
>2006 album, 'Sound Grammar,' the second jazz artist to receive the
>honor."
>http://www.iht.com/articles/ap/2007/04/16/america/NA-GEN-US-Pulitzers-Arts-Coleman.php
>
>a small sign that something is right with the world. surprising? well,
>it's one of those things, i think, kind of like when robert duncan won
>big awards for poetry in 1978 -- major artist releases first new work
>in ten years -- in duncan's case, the groundwork poem. and likewise as
>duncan's work had circulated privately and in limited editions, so
>coleman had been touring with his two-bass quartet for a number of
>year. so anyone who was listening knew this was great music, tho i had
>no idea there was a CD in the works until it was released. and it as i
>wrote a while back, it is a pretty special recording.
>

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>musician to win the pulitzer, and when wynton marsalis won it in 1997
>it was for his three-hour oratorio on slavery. so this is the first
>time it's ever been won for a jazz work since it was first awarded in
>1943!
>
>congrats, mr. coleman!
>
>tom orange

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342. Andrea Lawlor
Friday April 20 7pm: Odyssey in Western Mass
Tue 17 Apr 2007

PLEASE COME AND SPREAD THE WORD!

THE ODYSSEY - film screening plus performances -
Friday April 20th - 7pm
West Lecture Hall, Franklin Patterson Hall
Hampshire College, Amherst MA
With project creators Andrea Lawlor and Bernadine Mellis, and
contributors EE Miller, Xylor Jane, Kara Lynch, and Jo Kent/Katz.
Free!

THE ODYSSEY is 4th in the POCKET MYTHS series and is a collaboration between editor Andrea Lawlor and filmmaker Bernadine Mellis. It comprises a zine complete with stories, poetry, and art, and an accompanying film on DVD. The film consists of 24 continuous shorts by 24 groups of filmmakers telling the complete story of THE ODYSSEY, Homer’s epic tale.

The epic hints at what it might mean to travel to wage war, to then try to return to the point of departure, and to have both left behind and carried home chaos. The original impulse for the project came --in part--out of a desire to create a forum for exploring some of these themes. Then again, each piece of THE ODYSSEY represents each artist's particular interpretation.

THE ODYSSEY DVD includes films by: Eileen Myles, Irit Reinheimer, Mendal Polish, Kara Lynch, Corinna Press, Bill Basquin, Lizzy Bonaventura, Paula Cronan, Kara Hearn, Gretchen Hildebran, Laska Jimsen, Rebecca Lee, Laura Mays, Mary McDermott, Bernadine Mellis, Dori Midnight, EE Miller, Zoe Strauss, Samuael Topiary, Laurie Weeks, and Rebecca Yaffe.

THE ODYSSEY BOOK includes work by: Julia Bloch, CAConrad, Tonya Foster, Xylor Jane, Robin Coste Lewis, Miranda Mellis, Maggie Nelson, Christian Nagler, Frances Richard, and many more.

POCKET MYTHS is a series of zines, each with the theme of a particular Greek myth. Previous zines : PERSEPHONE (2003), CUPID + PSYCHE (2004), and ORPHEUS (2005).

Local Bookstores that carry POCKET MYTHS:
Food For Thought in Amherst
Broadside Books in Northampton

More at www.pocketmyths.com=

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343. **Lucas Klein**

REMINDER: CONTEMPORARY CHINESE POETS AT YALE: BILINGUAL POETRY READING--TOMORROW Wednesday, April 18, 2007, 4:30 PM, LC 211, 63 High St.

Tue 17 Apr 2007

Please forward to your lists.

Contemporary Chinese Poets at Yale:

Poetry Reading in Chinese & English

Historic Gathering Featuring
Seven Established & Emerging
Poets from Mainland China

Xi Chuan Î÷´¨
Zhai Yongming µÔÓÀÃ÷
Tang Xiaodu ÌÆÏþ¶É
Zhou Zan ÖÜè¶
Zhao Ye ÕÔÒ°
Chen Chao ³Â³¬
Luo Ying ÂæÓ¢

Wednesday, April 18, 2007, 4:30 pm
Room 211, Linsley-Chittenden Hall, 63 High Street, New Haven, CT

Poets' bios appear below:

Xi Chuan Î÷´¨ Xi Chuan, penname of Liu Jun, is a poet, essayist, and translator, and has been recognized as one of the most dynamic poets living in China today. He was born in 1963 in Xuzhou, Jiangsu Province, and graduated from the English Department of Beijing University in 1985. He was a frequent

contributor to unofficial poetry journals in Beijing, Shanghai, and Sichuan during the 1980s and 1990s. Xi Chuan has published four collections of poems including A Fictitious Family Tree (1997) and Roughly Speaking (1997), two books of essays and one book of critique, in addition to a play and numerous translations, including works of Ezra Pound, Jorge Luis Borges and Czeslaw Milosz. His own poetry and essays have been widely anthologized and translated into many languages. He was awarded the October Prize for literature by October Bimonthly in 1988, the Prize of Shanghai Literature Monthly in 1992, the Prize of the People's Literature Monthly in 1994, the Modern Chinese Poetry Prize in 1994, the Anne Kao Prize for Poetry in 1995, and the Aiwen Prize for Literature in 1999. He is now an associate professor at the Central Academy of Fine Arts in Beijing, currently serving as Freeman Visiting Professor at New York University.

Zhai Yongming µÔÓÀÃ÷ Zhai Yongming was born in 1955 in Chengdu, Sichuan Province. A graduate of the Chengdu Institute for Electronic Science and Technology, she formerly worked in a research institute of physics. She published her first book of poetry, Woman, in 1986. Her other poetry collections include Above All Else the Roses (1989), Collected Poems of Zhai Yongming (1994), Plain Songs in the Dark Night (1996), Call It Everything (1997), and I Am Eventually Made Unworkable (2000). She is also the author of three books of essays: Buildings on Paper (1997), Tenacious Broken Flowers (1999), New York, to the West of New York (2003), and a book of criticism, Just as What You¡¯ve Seen (2005). Her poems have been translated into English, French, Dutch, Italian, Spanish, German and other languages. In 2004, translated collections of her poems were published in German under the title Caf¨¦ Song and in French under the title Consciousness of the Dark Night. She has been invited to international conferences and poetry festivals in England (1992), the Netherlands (1992), France (1997), and other countries. She was awarded the USA-Italian Civitella Ranieri fellowship in 2005.

Tang Xiaodu ÌÆÏþ¶É Born in 1954 in Yizheng, Jiangsu Province, Tang Xiaodu is a prolific poetry critic and poet. After graduating from Nanjing University in 1981, the following year he became an editor at Poetry Monthly in Beijing. He is now a senior editor at The Writers Publishing House and is a member of the Chinese Writers¡¯ Association, a council member of the Chinese New Poetry Institute, a research fellow at the New Poetry Research Center at Beijing University, and a professor at Hainan University. For over 20 years, Tang has devoted himself to researching, criticizing, and compiling materials on Chinese contemporary poetry, especially works of the avant-garde. He has published four collections of critical essays including Starting Points Anew Constantly (1989), Self-Selected Anthology of Tang Xiaodu¡¯s Poetic Criticism (1993), Close Readings of Masterpieces of Worldwide Modern Poetry (1998), and An

Anthology of Tang Xiaodu¡¯s Essays on Poetics (2001). He has also translated the works of many poets into Chinese, including Sylvia Plath, Vaclaw Havel, Czeslaw Milosz, Zbigniew Herbert, and Miroslav Holub. He has edited numerous poetry anthologies, and his own work is much anthologized at home and abroad. He was the recipient of the first Literature and Art¡¯s Zhengming (contending) Award and the first Shanhua (countryside flowers) Award for excellence in literary theory in 1995. He was awarded the Modern Writers Review Prize for excellence in literary criticism in 2004 and 2005. Tang has been a frequent guest at poetry conferences and festivals in the West since the mid- 1990s and has also been a visiting scholar at many universities abroad.

Zhou Zan ÖÜè¶ Zhou Zan was born in 1968 in Jiangsu Province. She is a poet, scholar, translator, and editor-in-chief of Wings, a literary journal for Chinese women¡¯s poetry. She holds a PhD from the Chinese department of Beijing University, where she completed a dissertation on the avant-garde in contemporary Chinese poetry. Her poetry collection, Loosen: Selected Poems 1997-2005, was published in 2007, and her other works include volumes of critical essays entitled Through the Periscope of Poetic Writing (2007) and Studies on Chinese Contemporary Literature (2001). Her translation of Margaret Atwood¡¯s Eating Fire: Selected Poetry 1965-1995 is forthcoming from The Writers Press in 2007. She currently lives in New York as a visiting scholar at Columbia University.

Zhao Ye ÕÔÒ° Zhao Ye was born in Sichuan Province in 1964 and graduated from the Foreign Languages Department of Sichuan University. In 1982, he initiated the poetic movement of ¡°The Third Generation,¡± and in 1983 he organized the Poetry League of University Students in Chengdu, where he compiled The Third Generation, the first unofficial poetic journal in China. In 1985 he joined the Young Poets¡¯ Association of Sichuan Province and jointly compiled The Collection of Modern Poetry for Internal Exchange. In 1989 he helped initiate the unofficial poetry journal Xiang Wang. In 2000 he was awarded a poetry prize by The Writer, one of the most influential literary magazines in China. In 2003, his poetry collection Time Passes Like Flowing Water was published by the Writers¡¯ Press. In 2005 he attended the Asia and Circum-Pacific Region Poetry Conference in Tokyo.

Chen Chao ³Â³¬ Chen Chao was born in 1958 in Taiyuan, Shanxi Province. He is a professor in the Literature Department of Hebei Normal University, as well as a research fellow of the Chinese New Poetry Research Institute affiliated with Beijing University, an editorial member of the literary journal New Poetry Review, and the vice-chairperson of the Hebei Writers¡¯ Association. His main works include: ¡°A Discussion of Poetry of the School of Life,¡± ¡°Opening the Drifting Bottle of Poetry-Modern Poetry Research Papers,¡± ¡°An Appreciation of Inquiries on Twentieth-Century Chinese Poetry,¡± ¡°A Guide to Reading

Outstanding Works of Contemporary Foreign Poetry,¡± and a collection of original poems entitled Passion, Yes. In total, he has published more than two hundred academic articles and more than three hundred poems. In 1993 he was awarded the Sixth Zhuang Zhongwen Literary Prize by the Chinese Writers¡¯ Association, in 2000 he received the annual poetry prize from the literary journal The Writer, and in 2005 he took third place in the ¡°Lu Xun Literary Prize¡± awarded by the Chinese Writers¡¯ Association. Additionally, he has won many other literary prizes.

Luo Ying ÂæÓ¢ Luo Ying is the penname of Huang Nubo. Born in Lanzhou, Gansu Province, he grew up in Yinchuan, Ningxia Province. He graduated from the Chinese Language and Literature Department of Beijing University in 1981 and obtained an EMBA from the Chinese-European International Industry and Commerce Institute in 1998. He began writing poetry in 1976, and, in 1992, he published his first poetry collection, Don¡¯t Love Me Anymore. His other poetry collections include Melancholy Declined (1995), Fallen Blossoms (2003), and Wandering in Cities (2005). While acknowledging that there are many ¡°I¡¯s¡± in his poems, he believes that even if one adds his real persona to all of these, it is still impossible to make up an integral self. He believes himself to be a world abundant in possibilities and transformations.

↑ Index

344. Maria Damon

Fwd: The Loft Literary Center seeks a new Executive Director

Tue 17 Apr 2007

> *From:* [redacted]
> *Date: Tue, 17 Apr 2007 09:53:50 EDT*
> *Subject: Fwd: The Loft Literary Center seeks a new Executive Director*
>
> *In a message dated 4/17/07 5:58:10 AM,* [redacted] *writes:*
>
> *<< *please forward widely**
>
> *Opportunities. . . *at the Loft**
>
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> *
>
> *

**Executive Director*

***THE LOFT LITERARY CENTER**

Minneapolis, Minnesota

Executive Director

The Executive Director (the "ED") is the principal executive officer of the Loft Literary Center. The ED is responsible for the overall direction, management, financial health, organizational development and fund development of the Loft.

The ED is charged with implementing the mission of the Loft and carrying out the vision, programs and strategic plan of the Loft, in accordance with policies set by the Board. To achieve this, the ED oversees the daily operation of the Loft's programs, activities, finances and funding, and the management of the staff. The ED is supervised by the Executive Committee of the Loft Board of Directors and reports to the full Board, and s/he is an ex-officio nonvoting member of both bodies.

Specific Responsibilities

-Leadership and Vision:

** ·* Articulates and communicates the Loft's vision and mission as a national leader among literary centers and in the field of literature to: staff, board, members, funders, legislators, the local community, and the national arts community*

** ·* Ensures that Loft programs and services carry out the organization's mission*

* *·* Identifies planning needs, communicates needs to the board, and manages the planning process
* *·* Creates the organizational strategic plan in coordination with Board and staff leadership every three to five years
* *·* Oversees the implementation and achievement of the strategic plan
* *·* Develops (with the administrative director) new organizational structures, systems, and programs as needed and/or as directed by the Board

-Fund Development:

* *·* Develops (with the development staff and Board Development Committee) the organization's fundraising strategy
* *·* Is responsible for and actively involved in the organization's annual fundraising activities
* *·* Cultivates relationships with (with the Development Committee and Board) major donors, grantmakers and funders
* *·* Identifies (with Board and staff) the organization's capital needs and ensures that fundraising for those capital needs is successfully incorporated into the organization's on-going fundraising plans
* *·* Advocates for funding for literature and the Loft on a state and national level

-Administration of the Loft's Programs and Activities:

* *·* Ensures that the Loft's programs are meeting the needs of the community

* ·* Provides organizational leadership, artistic leadership and expertise in major new program development
* ·* Serves as the primary liaison between the staff and the Board
* ·* Ensures that the staff informs the Board about new and existing programs and activities and encourages Board support
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* ·* Hires and supervises the administrative director, program director, education director, marketing and membership director, development director, and other senior staff as needed
* ·* Determines (with administrative director) staff needs for each fiscal year
* ·* Maintains staff productivity, esprit de corps, and job satisfaction

-The ideal candidate will have:

* ·* Graduate degree or equivalent experience in literature and/or in nonprofit leadership
* ·* Senior management and leadership experience; knowledge of board development
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* ·* Ability to work with diverse constituencies

* ·* Excellent written and oral communication skills

* ·* Experience with, and enthusiasm for, new technologies

* ·* Strong relationships in the nonprofit, arts, publishing, and funding communities

* ·* Skills in collaboration and partnership building

* ·* Proven fundraising ability

* ·* Financial literacy and experience; thorough understanding of financial statements

* ·* Experience with identifying and developing leadership in others

Compensation

* ·* Salary commensurate with experience; is competitive with comparable Twin Cities arts organizations in the $2-5 million annual budget range

* ·* Excellent benefits package

To Apply

Submit a cover letter, resume, contact information for three professional references, and a personal statement of purpose of 500 words or less about your interest in this position.

E-mail the above materials (Word or PDF format) no later than 5:00 PM CDT, June 8, 2007 to:

Executive Search Committee Chair Shawn Lawrence Otto at

[redacted]

No telephone inquiries, please.

Submissions are confidential. References will not be contacted until a candidate becomes a finalist. The Loft is an equal opportunity employer.

About the Loft

Founded in 1974 in a loft above a Minneapolis bookstore, the Loft is now the nation's largest and most comprehensive literary center, offering programs and services for readers and writers in a diverse community. For full description of the Loft, its mission and its programs, please visit http://www.loft.org.

Contact Information

The Loft Literary Center, Minneapolis, Minnesota

Web: http://www.loft.org

Confidential e-mail: Executive Search Committee Chair Shawn Lawrence Otto

at [redacted]

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 See what's free at http://www.aol.com.</HTML>

Return-Path: <[redacted]>
Received: from rly-xa02.mx.aol.com (rly-xa02.mail.aol.com [172.20.64.38]) by air-xa01.mail.aol.com (v114_r3.6) with ESMTP id MAILINXA12-564624a82720e; Tue, 17 Apr 2007 06:58:10 -0400
Received: from an-out-0708.google.com (an-out-0708.google.com [209.85.132.249]) by rly-xa02.mx.aol.com (v114_r3.6) with ESMTP id

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06:57:43 -0400
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for <[redacted]>; Tue, 17 Apr 2007 03:57:43 -0700 (PDT)
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d=gmail.com; s=beta;

h=domainkey-signature:received:received:message-id:date:from:subject:in-reply-to:mime-version:content-type:references;

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d=gmail.com; s=beta;

h=received:message-id:date:from:subject:in-reply-to:mime-version:content-type:references;

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Received: by 10.100.122.8 with SMTP id u8mr5287964anc.1176807463029;
Tue, 17 Apr 2007 03:57:43 -0700 (PDT)
Received: by 10.100.197.19 with HTTP; Tue, 17 Apr 2007 03:57:42 -0700 (PDT)
Message-ID: <[redacted]>
Date: Tue, 17 Apr 2007 18:57:42 +0800
From: "Lisa Fink" <[redacted]>
Subject: The Loft Literary Center seeks a new Executive Director
In-Reply-To: <[redacted]>
MIME-Version: 1.0
Content-Type: multipart/alternative;
References: <[redacted]>
X-AOL-IP: 209.85.132.249
To: undisclosed-recipients:;
X-Mailer: Unknown (No Version)

please forward widely

Opportunities. . . at the Loft

Executive Director
THE LOFT LITERARY CENTER
Minneapolis, Minnesota

Executive Director

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> *· Proven fundraising ability*
> *· Financial literacy and experience; thorough understanding of financial statements*
> *· Experience with identifying and developing leadership in others*
>
> *Compensation*
> *· Salary commensurate with experience; is competitive with comparable Twin Cities arts organizations in the $2-5 million annual budget range*
> *· Excellent benefits package*
>
> *To Apply*
> *Submit a cover letter, resume, contact information for three professional references, and a personal statement of purpose of 500 words or less about your interest in this position.*
> *E-mail the above materials (Word or PDF format) no later than 5:00 PM CDT, June 8, 2007 to:*
> *Executive Search Committee Chair Shawn Lawrence Otto at*
> *<mailto:[redacted]>[redacted]*
> *No telephone inquiries, please.*
> *Submissions are confidential. References will not be contacted until a candidate becomes a finalist. The Loft is an equal opportunity employer.*
>
> *About the Loft*
> *Founded in 1974 in a loft above a Minneapolis bookstore, the Loft is now the nation's largest and most comprehensive literary center, offering programs and services for readers and writers in a diverse community. For full description of the Loft, its mission and its programs, please visit <http://www.loft.org/>http://www.loft.org.*
>
> *Contact Information*
> *The Loft Literary Center, Minneapolis, Minnesota*
> *Web: <http://www.loft.org/>http://www.loft.org*
> *Confidential e-mail: Executive Search Committee Chair Shawn Lawrence Otto*
> *at <mailto:[redacted]> [redacted]*

↑ Index

345. charles alexander
pulitzers
Tue 17 Apr 2007

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the award to Ornette Coleman and special citation to John Coltrane got me looking through the Pulitzers, back as far as the early 1970s. The special citation last year to Thelonius Monk was also a highlight.

but the poetry . . .

I had to go back quite a few years to find works I thought deserving at all, and there were some, though rarely the best books of their year. Even in a string of three good years, 1974-1976, with the winners The Dolphin, by Robert Lowell Turtle Island, by Gary Snyder Self-Portrait in a Convex Mirror, by John Ashbery (and there's no 3-year run I can find with winners as good as those), yes even those, I have to say, don't sound like clear choices at all as those years saw the publication of such works as vol. 3 of The Maximus Poems by Charles Olson, Edward Dorn's Selected Poems 1956-1974, Ted Berrigan's Back in Boston, Barbara Guest's Moscow Mansions, The Selected Poems of Frank O'Hara, Adrienne Rich's Poems: Selected and New, two volumes of Robin Blaser's Image Nations (although I guess Canada doesn't count for the Pulitzers), The Maintains by Clark Coolidge, Things Stirring Together and Far Away by Larry Eigner, and, I imagine, many more books I would consider better than those three winners, and those three are just a few among Pulitzer winners that I would even want to read. So why are the Pulitzers so bad at poetry? Mostly I ignore them and don't care. It would be nice, though, to have a Linh Dinh or Stacy Doris or Beverly Dahlen or Ron Silliman (yes, The Age of Huts (compleat) for a Pulitzer!) receive that attention.

charles

↑ Index

346. Adam Fieled
Book Review: Aaron Belz: The Bird Hoverer
Tue 17 Apr 2007

...a review of the new Belz book from Blazevox:

http://www.adamfieled.blogspot.com

....and some other stuff too

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

347. Carol Novack

Impending postal rate increases will damage freedom of the press

Tue 17 Apr 2007

Dear literary and publishing friends, and others who will be concerned -

* *

*I apologize for adding to your Inbox, but this is something you should know about. *

* *

*All of us who publish in literary magazines (or read any small magazine) are affected by the upcoming postal rate change, which will strongly advantage the largest media corporations at the expense of small media in all fields, including the arts, political opinion, etc. *

* *

*Freedom of the press belongs to those who own the press, as we have always known, and the balance between government support of monopoly/oligarchy and government support of liberty swings back and forth. *

* *

Please add your weight to the voices for a free press.

* *
Carol Novack
Publisher/Editor
Mad Hatters' Review

* *

forwarded to you from

*Robert W. McChesney
* www.mediaproblem.org
  www.freepress.net
*Department of Communication
University of **Illinois** at ** Urbana**-**Champaign*

The news media are covering the tragic murders in Virginia this morning, and as they do an extraordinarily significant story is slipping through the cracks.

On very rare occasions I send a message to everyone in my email address book on an issue that I find of staggering importance and urgency. (My address book includes pretty much everyone who emails me in one form or another, and I apologize if you get this message more than once.) This is one of those times.

There is a major crisis in our media taking place right now; it is getting almost no attention and unless we act very soon the consequences for our society could well be disastrous. And it will only take place because it is being done without any public awareness or participation; it goes directly against the very foundations of freedom of the press in the entirety of American history.

The U.S. Post Office is in the process of implementing a radical reformulation of its rates for magazines, such that smaller periodicals will be hit with a much much larger increase than the largest magazines.

Because the Post Office is a monopoly, and because magazines must use it, the postal rates always have been skewed to make it cheaper for smaller publications to get launched and to survive. The whole idea has been to use the postal rates to keep publishing as competitive and wide open as possible. This bedrock principle was put in place by James Madison and Thomas Jefferson. They considered it mandatory to create the press system, the Fourth Estate necessary for self-government.

It was postal policy that converted the free press clause in the First Amendment from an abstract principle into a living breathing reality for Americans. And it has served that role throughout our history.

What the Post Office is now proposing goes directly against 215 years of postal policy. The Post Office is in the process of implementing a radical reformulation of its mailing rates for magazines. Under the plan, smaller periodicals will be hit with a much larger increase than the big magazines, as much as 30 percent. Some of the largest circulation magazines will face hikes of less than 10 percent.

The new rates, which go into effect on July 15, were developed with no public involvement or congressional oversight, and the increased costs could damage hundreds, even thousands, of smaller publications, possibly putting many out of business. This includes nearly every political journal in the nation. These are the magazines that often provide the most original journalism and analysis. These are the magazines that provide much of the content on Common Dreams. We desperately need them.

What the Post Office is planning to do now, in the dark of night, is implement a rate structure that gives the best prices to the biggest publishers, hence letting them lock in their market position and lessen the threat of any new competition. The new rates could make it almost impossible to launch a new magazine, unless it is spawned by a huge conglomerate.

Not surprisingly, the new scheme was drafted by Time Warner, the largest magazine publisher in the nation. All evidence available suggests the bureaucrats responsible have never considered the implications of their

draconian reforms for small and independent publishers, or for citizens who depend upon a free press.

The corruption and sleaziness of this process is difficult to exaggerate. As one lawyer who works for a large magazine publisher admits, ÏIt takes a publishing company several hundred thousand dollars to even participate in these rate cases. Some large corporations spend millions to influence these rates.Ó Little guys, and the general public who depend upon these magazines, are not at the table when the deal is being made.

The genius of the postal rate structure over the past 215 years was that it did not favor a particular viewpoint; it simply made it easier for smaller magazines to be launched and to survive. That is why the publications opposing the secretive Post Office rate hikes cross the political spectrum. This is not a left-wing issue or a right-wing issue, it is a democracy issue. And it is about having competitive media markets that benefit all Americans. This reform will have disastrous effects for * all* small and mid-sized publications, be they on politics, music, sports or gardening.

This process was conducted with such little publicity and pitched only at the dominant players that we only learned about it a few weeks ago and it is very late in the game. But there is something you can do. Please go to www.stoppostalratehikes.comand sign the letter to the Postal Board protesting the new rate system and demanding a congressional hearing before any radical changes are made. * The deadline for comments is April 23*.

I know many of you are connected to publications that go through the mail, or libraries and bookstores that pay for subscriptions to magazines and periodicals. If you fall in these categories, it is imperative you get everyone connected to your magazine or operation to go to www.stoppostalratehikes.com .

We do not have a moment to lose. If everyone who reads this email responds at www.stoppostalratehikes.com , and then sends it along to their friends urging them to do the same, we can win. If there is one thing we have learned at Free Press over the past few years, it is that if enough people raise hell, we can force politicians to do the right thing. This is a time for serious hell-raising.

And to my friends from outside the United States, I apologize for cluttering your inbox. If you read this far, we can use your moral support.

From the bottom of my heart, thanks.

Bob

COPY OF ORIGINAL *WASHINGTON** MONTHLY *ARTICLE

* Going postal: Washington's recurring attempts to squeeze small magazines out of business*

Washington Monthly <http://findarticles.com/p/articles/mi_m1316>, April, 2005 <http://findarticles.com/p/articles/mi_m1316/is_4_37> by Victor S. Navasky <http://findarticles.com/p/search?tb=art&qt=%22Victor+S.+Navasky%22>

When I heard recently about the United States Postal Service's plans to hold hearings on hiking rates for periodical class mail--the bulk postage class which gives lower postal rates to magazines--it reminded me of the day in 1995 when I returned to the offices of The Nation after an executive training program at the Harvard Business School. I had been editing the magazine for 16 years when Arthur Carter, then the publisher, made me an offer I should have refused and sold me the magazine for money I didn't have. As I was making the transition from editor to publisher, imagine then my consternation on returning from Harvard to discover that the postal service had recommended the abolition of the the discounted mail class for periodicals. All of my new financial projections, I feared, would go up in smoke. We survived that round, but now I am worried again. If implemented, higher postal rates, whether the originally rumored 15 percent increase or the recently rumored "6% solution," could bankrupt many small circulation magazines. Although any change in rates would probably not go into effect until 2006, it seems to me that now is the time for the independent press community and all those who care about the free flow of information to mobilize.

In the mid-1980s, at a conference on the role of journals of opinion that we co-sponsored with the journalism department at the University of Southern California, I made a point of putting postal matters at the top of the agenda, since keeping postage costs under control was one of the few issues around which journals of the left, right, and center might organize to mutual advantage. Robert Myers, a former publisher of The New Republic, told us about how, in the 1960s, he had put together a group of small-circulation magazines whose purpose was precisely to promote their common postal interests and which had even come up with a constructive proposal that he persuaded congressman Morris Udall to introduce as legislation: that the first 250,000 copies (in Udall's bill, it was only 25,000) of all publications be mailable at reduced rates. That way, smaller publications and journals with heavy content (perhaps for reasons of high seriousness) would get the largest proportional benefit, but all magazines would get some benefit. Alas, the legislation never got anywhere.

The most articulate opposition to government help for small magazines came, surprisingly, from our friend Michael Kinsley, who had already come out

against the second-class mail "subsidy," as he called it, in a 1975 article in The Washington Monthly. At the conference he boiled his continuing objections down to three: Since the readership of journals like The Nation, The New Republic, and National Review were largely drawn from the highly educated elite, whose income was above average, the second-class subsidy therefore amounted to "a transfer of wealth from the poor to the rich." Second, the camel's nose of government got into the tent of subsidizing opinion journals, Kinsley argued, content requirements would be inevitably hooked to the subsidy, raising profound First Amendment concerns; and, third, since opinion journalists were supposed to be watchdogs against special interests, it was wrong for us to become one ourselves. Kinsley observed that right-wingers should oppose such subsidies because they interfered with the free market, and left-wingers because they were regressive.

It was a virtuoso performance, and Kinsley, his forensic skills sharpened by hundreds of hours on "Crossfire," had my vote as captain of the debate team. But then Tom Silk, the lawyer who successfully defended Mother Jones when the Reagan administration challenged its nonprofit tax status, made a telling point. Some things are too important to leave to the vicissitudes of the market, like national defense and clean air--even Kinsley conceded that these two were "public goods"--and public discourse and the dissemination of literature were two more.

And so, in 1995, when the trade press reported that the Postal Service (USPS) wanted to abolish second-class mail, my first impulse was to write an op-ed piece denouncing that agency. But that, I quickly realized, was the writer in me wanting to sound off. Now that I was a publisher (ahem) I had bigger guns to deploy. As a member of the Magazine Publishers Association (MPA), I assumed my trade group would be up in arms. So imagine my further consternation when I discovered that not only was the MPA not interested in challenging the USPS proposal, they were supporting it.

I had foolishly believed that since the MPA has a membership of 250 magazines, and since most of these magazines have circulations of 250,000 or under, they would represent their members' interest. No such luck; 20 percent of the MPA's members are responsible for 80 percent of its budget. Karl Marx was out of fashion, but he would surely have reminded me that if I had simply looked at the figures, I could have predicted MPA's position, the position of the mega-publishers, the position of Time Warner and Dow Jones.

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<http://carolnovack.blogspot.com/>
<http://www.nd.edu/%7Endr/issues/ndr23/contents23.html>
<http://webdelsol.com/PortalDelSol/pds-interview-mhr.htm>

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348. Eireene Nealand
Sidebrow: Call for Submissions
Tue 17 Apr 2007

Sidebrow (http://www.sidebrow.net) — an online & print journal dedicated to innovation & collaboration — seeks fiction, poetry, art, essay, ephemera, found text, & academia, as well as creative response to current posts and ongoing projects.

Submissions to Sidebrow are evaluated both as stand-alone set pieces & as points of departure for
establishing multi-authored/multi-genre works. Submissions that re-imagine, depart from, or explore
the interstices between posted pieces are highly encouraged.

To that end, we have relaunched Pasteboard
(http://www.sidebrow.net/2006/pasteboard.php), a
frequently updated catalog of prompts that illuminate potential resonances among posted pieces in hopes of stirring creative response.

+ + + + + + +

Recently launched projects include:

Build: Our Fathers: A multi-author paen to the paternal.
With posts by Kim Chinquee, Kristin Prevallet, A.K. Arkadin, Anne Heide, & Stephen Ratcliffe.
(http://www.sidebrow.net/2006/ourfathers.php)

&

The Ghost Project: A multi-author exploration of the disembodied & otherworldly.
With posts by Bob Marcacci, Richard Kostelanetz, Paul Hardacre, Cole Swensen, & Andrea Baker.
(http://www.sidebrow.net/2006/ghost.php)

+ + + + + + +

Coming up:

Expansion of The Litopolis Project beyond San Francisco. Send us your place-based works regardless of location for the construction of our literary map. (http://www.sidebrow.net/2006/litopolissf.php)

The inaugural print anthology, slated for Fall 2007.

+ + + + + + +

Current and forthcoming contributors to date:

Jenny Allan, A.K. Arkadin, Jeff Bacon, Andrea Baker, Julia Bloch, Lawrence Ytzhak Braithwaite, Nick Bredie, Mez Breeze, Amina Cain, Kate Hill Cantrill, Nona Caspers, Jimmy Chen, Kim Chinquee, John Cleary, Steve Dalachinsky, Catherine Daly, Brett Evans, Brian Evenson, Raymond Farr, Sandy Florian, Paul Gacioch, Anne Germanacos, Scott Glassman, Noah Eli Gordon, Paul Hardacre, HL Hazuka, Anne Heide, Malia Jackson, Carrie Katz, Susanna Kittredge, Richard Kostelanetz, Kristine Leja, Norman Lock, Doug Macpherson, Scott Malby, Bob Marcacci, Bill Marsh, rob mclennan, L.J. Moore, Greg Mulcahy, Cathi Murphy, Eireene Nealand, Daniel Pendergrass, Kristin Prevallet, Kathryn Pringle, Stephen Ratcliffe, Francis Raven, AE Reiff, Daniel C. Remein, Elizabeth Robinson, Zach Savich, Len Shneyder, Nina Shope, Kyle Simonsen, Ed Skoog, Anna Joy Springer, Chris Stroffolino, Cole Swensen, Joanne Tracy, Chris Tysh, Nico Vassilakis, James Wagner, Derek White, Joshua Marie Wilkinson, Angela Woodward

(http://www.sidebrow.net/2006/contributors.php)

+ + + + + + +

Projects to date:

Build: Mother, I: A multi-author, multi-genre exploration of seeds sown by Bataille.
(http://www.sidebrow.net/2006/motheri.php)

Build: Post-Hole: A multi-author, multi-genre menagerie of grotesques.
(http://www.sidebrow.net/2006/posthole.php)

The Letters Project: Reviving the epistolary novella.
(http://www.sidebrow.net/2006/epistolary.php)

Page 24 Project: A chapbook concerning and consisting exclusively of page 24s.
(http://www.sidebrow.net/2006/page24.php)

Work Seeking Work: Possible emerging projects.
(http://www.sidebrow.net/2006/workseekwork.php)

Other projects to be defined by future submissions and response.

For more information, and to peruse currently posted works, visit http://www.sidebrow.net.

_____ Mortgage refinance is Hot. *Terms. Get a 5.375%* fix rate. Check savings https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2bbb&disc=y&vers=925&s=4056&p=5117

Posts should be sent to: [redacted]

To contact owner: [redacted]

Our web address: http://groups.yahoo.com/group/ampersand

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(Yahoo! ID required)

<*> To change settings via email:
mailto:[redacted]
mailto:[redacted]

<*> Your use of Yahoo! Groups is subject to:
http://docs.yahoo.com/info/terms/

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349. Stephen Vincent

Real Dreams / Real Poems 2nd try!

Tue 17 Apr 2007

When I started the dream query, I was and remain looking for interesting strategies to liberate the dream into poetic form(s). Somehow the Sufis came in - as if in a dream - and stole the show!

I want concrete stuff. I have students whose heads are about to explode from the dreams they carry from the night, or weeks before! I am being asked to lighten their loads!

So I want to hear from the Doctors of Dream Poems.

I recollect someone or several mention Bernadette Meyer had some exercises. (Anybody know those?)
And, for example, here are several possibilities from Charles Bernstein:

Dream work: Write down your dreams as the first thing you do every morning for 30 days. Apply translation and aleatoric processes to this material. Double the length of each dream. Weave them together into one poem, adding or changing or reordering material. Negate or reverse all statements (I went down the hill to I went up the hill, I didn't to I did). Borrow a friend's dreams and apply these techniques to them. 4. Synchronicity: Write a poem in which all the events occur simultaneously. But I will appreciate more, if possible, or directions to any, so speak, manual resources.

Either front or back channel responses will be much appreciated, and thanks for those who have already responded.

Stephen V
http://stephenvincent.net/blog/

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350. Jennifer Karmin
Chicago Reading: Joan Retallack & John Beer
Tue 17 Apr 2007

CHICAGO POETRY PROJECT
SEASON SIX | READING FOUR
Joan Retallack & John Beer

Saturday, April 21 at 3.00pm

Chicago Authors Room, 7th Floor
Harold Washington Library
400 South State Street

PLEASE NOTE NEW TIME: 3.00 PM

the same miskates are maid overt overt agon
it’s all Euclidean to me say she le bouncing ball
O the cones and bones and breasts and cylinders of it
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truth
they only did the static course of algorithmic yes

from “BOY AND HER DOG”

Joan Retallack is the author of six books of poetry
including MEMNOIR, HOW TO DO THINGS WITH WORDS,

AFTERIMAGES, and ERRATA 5UITE which won the Columbia Book Award chosen by Robert Creeley. She is currently at work on an investigative poetic project: The Reinvention of Truth. Retallack is the author of MUSICAGE: JOHN CAGE IN CONVERSATION WITH JOAN RETALLACK, published by Wesleyan University Press and recipient of the America Award in Belles-Lettres. POETRY AND PEDAGOGY: THE CHALLENGE OF THE CONTEMPORARY, co-edited with Juliana Spahr, came out last year from Palgrave MacMillan. THE POETICAL WAGER, a book of interrelated essays exploring the consequences of form (including that of the essay), was published in 2004 by the University of California Press which is also bringing out her GERTRUDE STEIN: SELECTIONS. A collection of Retallack's procedural poems will come out from Roof Books in 2008. She has received a Lannan Literary Grant for Poetry and is John D. and Catherine T. MacArthur Professor of Humanities at Bard College.

* * *

This isn't my apartment, so I won't sleep here for
long.
Tomorrow I'll return to lovely wandering
through the halls of the house I have stolen
from children I don't expect to ever see.

from "Swift Boat Veteran for Beauty"

John Beer's poems and criticism have appeared in periodicals including Barrow Street, Brooklyn Rail, Chicago Review, the Chicago Tribune, Colorado Review, Crowd, Denver Quarterly, Iowa Review, Verse, and the Village Voice. He is a Ph.D. candidate at the University of Chicago in philosophy and social thought.

Chicago Poetry Project
http://www.chicagopoetryproject.org

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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351. ALDON L NIELSEN
Virginia Tech
Tue 17 Apr 2007

---

on top of everyting else, he was an English major -- damn
<<

``There was some concern about him,'' Rude said. ``Sometimes, in creative writing, people reveal things and you never know if it's creative or if they're describing things, if they're imagining things or just how real it might be. But we're all alert to not ignore things like this.''

She said Cho was referred to the counseling service, but she said she did not know when, or what the outcome was. Rude refused to release any of his writings or his grades, citing privacy laws.

http://www.guardian.co.uk/worldlatest/story/0,,-6564994,00.html

On Apr 17, 2007, at 12:49 PM, ALDON L NIELSEN wrote:

> *on top of everyting else, he was an English major -- damn*
> *<<

Or let them read Ginsberg's "The White Shroud," the structure of the whole poem being built around the process of waking up and writing about the dream. (And an absolutely great poem to boot!).

Or you might discuss with the students what the phrase "content's dream" mean, one of the great titles in modern poetry. How content itself may be dreaming, what a suggestive idea, to me, clearly at the heart of Charles's project. Some students may benefit from these discussions.

The possibilities seem to me quite endless, the surrealist techniques being "the more traveled" ones among them.

If this were the sixties, I would bring some mescalin to the class room. Just kidding!

Ciao,

Murat

On 4/17/07, Stephen Vincent <[redacted]> wrote:
>
> When I started the dream query, I was and remain looking for interesting
> strategies to liberate the dream into poetic form(s). Somehow the Sufis
> came in - as if in a dream - and stole the show!
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> I want concrete stuff. I have students whose heads are about to explode
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> (Anybody know those?)
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> Double the length of each dream. Weave them together into one poem,
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> or changing or reordering material. Negate or reverse all statements (I
> went down the hill to I went up the hill, I didn't to I did). Borrow a
> friend's dreams and apply these techniques to them.
> 4. Synchronicity: Write a poem in which all the events occur

> simultaneously.
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> Either front or back channel responses will be much appreciated, and
> thanks
> for those who have already responded.
>
>
> Stephen V
> http://stephenvincent.net/blog/
>

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354. **Michael Kelleher**
Report On OlsonNow 3
Tue 17 Apr 2007

Read R.D. Pohl's report on Saturday's OlsonNow 3: Charles Olson in Buffalo on the Buffalo News Poetry Blog:

http://buffalonews.typepad.com/poetry_beat/2007/04/charles_olsons_.html

Photos of the event from Geoffrey Gatza

http://picasaweb.google.com/ggatza/OlsonNowCharlesOlsonBuffalo

Michael Kelleher's review of Henry's Ferrini's Film

http://artvoice.com/issues/v6n15/film_reviews/poet_and_the_city

Michael Kelleher's article on Olson in Artvoice

http://artvoice.com/issues/v6n15/living_breath

Buffalo News article by Jeff Simon

http://www.buffalonews.com/204/story/53005.html

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355. **Michael Rothenberg**
celebration of Ed Dorn; Way More West, SF
Tue 17 Apr 2007

A Celebration of Way More West: Selected Poems of Edward Dorn with Jennifer Dunbar Dorn, editor Michael Rothenberg, Bob Callahan, John Daley, Diane di Prima, Stephen Emerson, Joanne Kyger, Michael McClure and Duncan McNaughton

Saturday April 28
7:30 pm @ Unitarian Center
1187 Franklin (at Geary), $5
SF, CA

Edward Dorn was born in the prairie town of Villa Grove, Illinois, on April 2, 1929. After attending Black Mountain College and studying with Charles Olson, he wandered through the West doing manual and odd jobs before beginning to teach, and spent a long period as an academic migrant before accepting a professorship at the University of Colorado in Boulder in 1978. It was Dorn's comic-epic masterpiece Gunslinger, which began appearing in 1968 and had already become an underground classic by the time it was published in its entirety in 1974, that established his reputation in the wider world, beyond those who knew his earlier lyric work, from such volumes as The Newly Fallen, Hands Up!, Geography, and The North Atlantic Turbine. He published over 40 books of poetry, prose, and translations before his death in 1999. Way More West: Selected Poems of Edward Dorn (new from Penguin Poets, 2007), edited by Michael Rothenberg and with an introduction by Dale Smith, brings together poems from Dorn's entire career, including previously uncollected work.

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356. David A. Kirschenbaum

*NYC/*VIP: Help Boog City Distrib. Sat., & We'll Help You, Too**

Tue 17 Apr 2007

Hi all,

Still no new permanent distributor for Boog City as yet, so I'll be borrowing my dad's jeep to deliver the paper this Saturday, April 21.

I'm hoping someone might be game to ride along and jump out and drop off the papers at each of our 33 distribution points. I can pick you up and drop you back off and, if there's something you've been needing to pick up and haven't had a vehicle to do so, help you out with that, too.

Please let me know as soon as you can.

THANKS!
david

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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357. Joe Amato
Virginia Tech shootings
Tue 17 Apr 2007

Probably too soon -- too much grief still in the air -- to launch into an intellectual exchange on all of this. But if you've taught creative writing -- if you've taught -- the appended will strike close to home.

Best,

Joe

Va. Tech Gunman Writings Raised Concerns
Apr 17, 01:16 PM EDT
By ADAM GELLER - AP National Writer

BLACKSBURG, Va. (AP) -- The gunman suspected of carrying out the Virginia Tech massacre that left 33 people dead was identified Tuesday as an English major whose creative writing was so disturbing that he was referred to the school's counseling service.

News reports also said that he may have been taking medication for depression, that he was becoming increasingly violent and erratic, and that he left a note in his dorm in which he railed against "rich kids," "debauchery" and "deceitful charlatans" on campus.

Cho Seung-Hui, a 23-year-old senior, arrived in the United States as boy from South Korea in 1992 and was raised in suburban Washington, D.C., officials said. He was living on campus in a different dorm from the one where Monday's bloodbath began.

Police and university officials offered no clues as to exactly what set him off on the deadliest shooting rampage in modern U.S. history.

"He was a loner, and we're having difficulty finding information about him," school spokesman Larry Hincker said.

Professor Carolyn Rude, chairwoman of the university's English department, said she did not personally know the gunman. But she said she spoke with Lucinda Roy, the department's director of creative writing, who had Cho in one of her classes and described him as "troubled."

"There was some concern about him," Rude said. "Sometimes, in creative writing, people reveal things and you never know if it's creative or if they're describing things, if they're imagining things or just how real it might be. But we're all alert to not ignore things like this."

She said Cho was referred to the counseling service, but she said she did not know when, or what the outcome was. Rude refused to release any of his writings or his grades, citing privacy laws.

The Chicago Tribune reported on its Web site that he left a note in his dorm room that included a rambling list of grievances. Citing unidentified sources, the Tribune said he had recently shown troubling signs, including setting a fire in a dorm room and stalking some women.

ABC, citing law enforcement sources, reported that the note, several pages long, explains Cho's actions and says, "You caused me to do this."

Investigators believe Cho at some point had been taking medication for depression, the Tribune reported.

The rampage consisted of two attacks, more than two hours apart - first at a dormitory, where two people were killed, then inside a classroom building, where 31 people, including Cho, died after being locked inside, Virginia State Police said. Cho committed suicide; two guns were found in the classroom building.

One law enforcement official said Cho's backpack contained a receipt for a March purchase of a Glock 9 mm pistol. Cho held a green card, meaning he was a legal, permanent resident, federal officials said. That meant he was eligible to buy a handgun unless he had been convicted of a felony.

Investigators stopped short of saying Cho carried out both attacks. But ballistics tests show one gun was used in both, Virginia State Police said.

And two law enforcement officials, speaking on condition of anonymity because the information had not been announced, said Cho's fingerprints were found on both guns. The serial numbers on the two weapons had been filed off, the officials said.

Col. Steve Flaherty, superintendent of the Virginia State Police, said it was reasonable to assume that Cho was the shooter in both attacks but that the link was not yet definitive. "There's no evidence of any accomplice at either event, but we're exploring the possibility," he said.

Officials said Cho graduated from a public high school in Chantilly, Va., in 2003. His family lived in an off-white, two-story townhouse in Centreville, Va.

"He was very quiet, always by himself," neighbor Abdul Shash said. Shash said Cho spent a lot of his free time playing basketball and would not respond if someone greeted him. He described the family as quiet.

Virginia Tech Police issued a speeding ticket to Cho on April 7 for going 44 mph in a 25 mph zone, and he had a court date set for May 23.

South Korea expressed its condolences, and said it hoped that the tragedy would not "stir up racial prejudice or confrontation."

"We are in shock beyond description," said Cho Byung-se, a Foreign Ministry official handling North American affairs.

A memorial service was planned for the victims Tuesday afternoon at the university, and President Bush planned to attend. Gov. Tim Kaine was flying back to Virginia from Tokyo for the gathering.

Classes were canceled for the rest of the week.

Many students were leaving town quickly, lugging pillows, sleeping bags and backpacks down the sidewalks.

Jessie Ferguson, 19, a freshman from Arlington, left Newman Hall and headed for her car with tears streaming down her red cheeks.

"I'm still kind of shaky," she said. "I had to pump myself up just to kind of come out of the building. I was going to come out, but it took a little bit of 'OK, it's going to be all right. There's lots of cops around.'"

Although she wanted to be with friends, she wanted her family more. "I just don't want to be on campus," she said.

The first deadly attack was at the dormitory around 7:15 a.m., but some students said they didn't get their first warning about a danger on campus until two hours later, in an e-mail at 9:26 a.m., around the time the second attack began.

Two students told NBC's "Today" show they were unaware of the dorm shooting when they walked into Norris Hall for a German class where the gunman later opened fire.

The victims in Norris Hall were found in four classrooms and a stairwell, Flaherty said. Cho was found dead in one of those classrooms, he said.

Derek O'Dell, his arm in a cast after being shot, described a shooter who fired away in "eerily silence" with "no specific target - just taking out anybody he could."

After the gunman left the room, students could hear him shooting other people down the hall. O'Dell said he and other students barricaded the door so the shooter couldn't get back in - though he later tried.

"After he couldn't get the door open he tried shooting it open ... but the gunshots were blunted by the door," O'Dell said.

Virginia Tech President Charles Steger emphasized that the university closed off the dorm after the first attack. He said that before the e-mail was sent, the university began telephoning resident advisers in the dorms and sent people to knock on doors to warn them.

"We can only make decisions based on the information you had at the time. You don't have hours to reflect on it," Steger said.

Until Monday, the deadliest shooting in modern U.S. history was in Killeen, Texas, in 1991, when George Hennard plowed his pickup truck into a Luby's Cafeteria and shot 23 people to death, then himself.

Previously, the deadliest campus shooting in U.S. history was a rampage that took place in 1966 at the University of Texas at Austin, where Charles Whitman climbed the clock tower and opened fire with a rifle from the 28th-floor observation deck. He killed 16 people before he was shot to death by police.

Associated Press writers Stephen Manning in Centreville, Va.; Matt Barakat in Richmond, Va.; and Vicki Smith, Sue Lindsey and Justin Pope in Blacksburg contributed to this report.

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358. **Anny Ballardini**
Re: Virginia Tech
Tue 17 Apr 2007

From the WOM-PO list:

Lucinda Roy has an op-ed in the NY Times:

http://www.nytimes.com/2007/04/17/opinion/17roy.html

On 4/17/07, ALDON L NIELSEN <[redacted]> wrote:
> on top of everyting else, he was an English major -- damn
>
<<

> what makes us free -- intolerable
> paradox at the heart of speech.
> --Robert Kelly
>
> Sailing the blogosphere at: http://heatstrings.blogspot.com/
>
> Aldon L. Nielsen
> Kelly Professor of American Literature
> The Pennsylvania State University
> 116 Burrowes
> University Park, PA 16802-6200
>
> [redacted]
>

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359. **David-Baptiste Chirot**

Re: Real Dreams / Real Poems 2nd try!

Tue 17 Apr 2007

Wouldn't the Surrealists be a good place--the best probably for investigating the dream in poetry and life---- to begin considering?I forget at the moment which Surrealist poet it was--hung a sign on his door when sleeping--"do not disturb--poet at work".An ur-text of dream writing is AURELIA by the poet Gerard de Nerval, subtitled, "the Dream and Life". There are also the dream journals published of Kerouac (Book of Dreams) Eric Basso (Revagations) and Burroughs for example--Burroughs in interviews and texts explains how he would use dream writings intercut with material written down in notebooks intercut with material cut out of newspapers--making for synchronicities, space-time travel.Though not about dreams per se two very useful books to go along with the writings of the Surrealists are Gaston Bachelard's Poetics of Reverie and Poetics of Space.> Date: Tue, 17 Apr 2007 10:42:25 -0700> From: [redacted]> Subject: Real Dreams / Real Poems 2nd try!> To: [redacted]> > When I started the dream query, I was and remain looking for interesting> strategies to liberate the dream into poetic form(s). Somehow the Sufis> came in - as if in a dream - and stole the show!> > I want concrete stuff. I have students whose heads are about to explode from> the dreams they carry from the night, or weeks before! I am being asked to> lighten their loads!> > So I want to hear from the Doctors of Dream Poems.> > I recollect someone or several mention Bernadette Meyer had some exercises.> (Anybody know those?)> And, for example, here are several possibilities from Charles Bernstein:> > Dream work: Write down your dreams as the first thing you do every morning> for 30

days. Apply translation and aleatoric processes to this material.> Double the length of each dream. Weave them together into one poem, adding> or changing or reordering material. Negate or reverse all statements (I> went down the hill to I went up the hill, I didn't to I did). Borrow a> friend's dreams and apply these techniques to them.> 4. Synchronicity: Write a poem in which all the events occur simultaneously.> But I will appreciate more, if possible, or directions to any, so speak,> manual resources. > > Either front or back channel responses will be much appreciated, and thanks> for those who have already responded.> > > Stephen V> http://stephenvincent.net/blog/ _____ Connect to the next generation of MSN Messenger http://imagine-msn.com/messenger/launch80/default.aspx?locale=en-us&source=wlmailtagline=

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360. Christopher Leland Winks

Re: Virginia Tech

Tue 17 Apr 2007

It turns out that the killer was in Lucinda Roy's creative writing class -- something she wasn't aware of when she wrote the op-ed.

The dealer who sold him the guns said "he looked like a nice clean-cut kid." Aren't they all? Apparently Virginia's gun laws (if you can call them that) are among the laxest in this cowboy land of ours.

----- Original Message -----
From: Anny Ballardini <[redacted]>
Date: Tuesday, April 17, 2007 5:07 pm
Subject: Re: Virginia Tech
To: [redacted]

> *From the WOM-PO list:*
>
> *Lucinda Roy has an op-ed in the NY Times:*
>
> *http://www.nytimes.com/2007/04/17/opinion/17roy.html*
>
> *On 4/17/07, ALDON L NIELSEN <[redacted]> wrote:*
> *> on top of everyting else, he was an English major -- damn*
> *>*
> *<<

> *We are enslaved by*
> *what makes us free -- intolerable*
> *paradox at the heart of speech.*
> *--Robert Kelly*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]
>

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361. **CA Conrad**

REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOOKSTORE!

Tue 17 Apr 2007

REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOOKSTORE! IF YOU MISS THIS READING DON'T COME CRYING TO ME WHEN YOU HEAR HOW GOOD IT WAS!

DETAILS ON THE PHILLYSOUND!: http://PhillySound.blogspot.com

Sunday, April 22nd
4pm
ROBIN'S BOOKSTORE
108 S. 13th St., Philly

Kevin Varrone is the author of the chapbook, g-point Almanac (6/21-9/21) (ixnay press, 2000) and the forthcoming collection id est (g-point Almanac 9/22-12-20) (forthcoming, Fall 2007, from Instance Press). He teaches at Temple University and The University of the Arts in Philadelphia.

Pattie McCarthy is the author of bk of (h)rs (2002) and Verso (2004), both from Apogee Press. She teaches at Temple University and the University of the Arts in Philadelphia.

Chris Toll has been writing for many many years. In 2006, Open 24 Hours Press published his chapbook, Love Everyone. Apathy Press has just released his new book, Be Light - it is half of a double book with Buck Downs - Buck's half is Recreational Vehicle.

A native of Jones County, Miss., Buck Downs lives in Washington D.C. and works for a database publisher in a nearby location. Recent projects include Recreational Vehicle (Apathy Poets Press) and Ladies Love Outlaws (Edge Books).

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362. Stephen Vincent
Virginia Tech - Andrew Sullivan
Tue 17 Apr 2007

---

from recovering neo-con, Andrew Sullivan. To the point.

Imagine that this kind of massacre happened every day. Imagine a police force that was far too small to even respond to most of them. Imagine this occurring repeatedly for years until the perpetrators and their accomplices became the de facto power-brokers throughout the land. Imagine the shootings also being accompanied by the brutal torture of victims. Imagine families never having finality on whether their own siblings or parents or children have been murdered or not.

This is Iraq today. Now think of the justified rage many feel at the VT campus police chief and university president for misjudgments. Now imagine them presiding over several more massacres in the same place. Ask yourself: why do we not feel as enraged by those responsible for security in Iraq? Are those victims not human beings too? Are they not children and mothers and fathers and sons? Are we not ultimately responsible for them, having destroyed the institutions of order in their country?

(forward from Susan Schultz, the poet, publisher in Hawaii)

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363. Wanda Phipps
Check out my song on Nefarious Bovine Radio - Episode 125 Now Available
Tue 17 Apr 2007

Hey:

Check out my song "Field of Wanting" on this great internet radio show Nefarious Bovine Radio - Episode 125. I'm the second song on the show. Let me know what you think!

Here's what the guy who runs the show, Sean, says about the episode:

We circle the globe not once but twice in one show. If that's not enough for you we also shed some light on the mysterious enigma that is Jeff Jacobson and give you a preview of his debut album. What more can you ask for? Well yes, pie would be nice right about now. The perfectaccompaniment to the music of Winger, Wanda Phipps, Paz Lenchantin, The Slow Beings, UMEED, Slow Death of Autumn, Jeff Jacobson, Pralay, V'nessa Tzavellas, A Flock of Seagulls, Tracey Amos, In Fine, Dasha, Kyle Ervin and Eluvium.

Hope you enjoy the show and don't forget to check us out at these fine locations:

Go to: http://www.myspace.com/nefariousbovineradio to be our friend and to stream the show

or

Go to: http://www.nefariousbovineradio.com to get all the news, MP3s of episodes, artist information, links and contact information.

You can also find Nefarious Bovine Radio podcast on iTunes and subscribe to this fine, fine program

Until we meet again.

Be Well

The Nefarious Bovine

And you will know me by the drink in my hand

--

Wanda Phipps

Check out my website MIND HONEY
http://www.mindhoney.com

and my latest book of poetry
Wake-Up Calls: 66 Morning Poems available at:
http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X
and
http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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364. **Steve Clay**

Simon Cutts and Steve Beresford / Granary book launch in NYC

Tue 17 Apr 2007

Simon Cutts & Steve Beresford

will perform

Poetry and Music

including

"An English Dictionary of French Place Names"

(together with Jean-Noel Herlin)

on Friday April 20, 2007 6:30-8:30

to launch the publication by Granary Books of

"as if it is at all" and "Some Forms of Availability"

by Simon Cutts

CUE Art Foundation
511 West 25th St
NY NY 10012

All are welcome

Admission is free but please

RSVP [redacted]

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365. Hugh Behm-Steinberg
Re: pulitzers
Tue 17 Apr 2007

Hi Charles,

80-82 wasn't a bad run either:

Selected Poems, Donald Justice
The Morning of the Poem, James Schuyler
Collected Poems, Sylvia Plath

The vitality of American poetry is found in its small presses; the Pulitzers are almost never drawn from small presses; at best there's a sort of career retrospective recognition 20-30 years after the groundbreaking work gets published. Jurors tend to include previous winners, so that also ensures consistency, and mostly mainstream types (good luck finding one who hasn't been published in the New Yorker), which determine taste.

Hugh Behm-Steinberg

charles alexander <[redacted]> wrote: the award to Ornette Coleman and special citation to John Coltrane got me looking through the Pulitzers, back as far as the early 1970s. The special citation last year to Thelonius Monk was also a highlight.

but the poetry . . .

I had to go back quite a few years to find works I thought deserving at all, and there were some, though rarely the best books of their year. Even in a string of three good years, 1974-1976, with the winners The Dolphin, by Robert Lowell Turtle Island, by Gary Snyder Self-Portrait in a Convex Mirror, by John Ashbery (and there's no 3-year run I can find with winners as good as those), yes even those, I have to say, don't sound like clear choices at all as those years saw the publication of such works as vol. 3 of The Maximus Poems by Charles Olson, Edward Dorn's Selected Poems 1956-1974, Ted Berrigan's Back in Boston, Barbara Guest's Moscow Mansions, The Selected Poems of Frank O'Hara, Adrienne Rich's Poems: Selected and New, two volumes of Robin Blaser's Image Nations (although I guess Canada doesn't count for the Pulitzers), The Maintains by Clark Coolidge, Things Stirring Together and Far Away by Larry Eigner, and, I imagine, many more books I would consider better than those three winners, and those three are just a few among Pulitzer winners that I would even want to read. So why are the Pulitzers so bad at poetry? Mostly I ignore them and don't care. It would be nice, though, to have a Linh Dinh or Stacy Doris or Beverly Dahlen or Ron Silliman (yes, The Age of Huts (compleat) for a Pulitzer!) receive that attention.

charles

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

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366. heidi arnold
Re: Virginia Tech shootings
Tue 17 Apr 2007

-- i'm going to be away from my desk for the next few days, or else i'd post this later -- but just to be clear -- i had a student once in a g.e.d. course i was teaching, from chicago's south side -- went to jail for allegedly shooting his mother -- which he was later cleared of, and which he DID NOT DO -- let's not racially stereotype this incident when it is too soon for anyone to draw conclusions about what might have happened

-- i'm stuffing my backpack as i write this, sorry, it's not terribly subtle

best,

h

On 4/17/07, Joe Amato <[redacted]> wrote:
>
> Probably too soon -- too much grief still in the air -- to launch
> into an intellectual exchange on all of this. But if you've taught
> creative writing -- if you've taught -- the appended will strike
> close to home.
>
> Best,
>
> Joe
>
>
> ---
>
> Va. Tech Gunman Writings Raised Concerns
> Apr 17, 01:16 PM EDT
> By ADAM GELLER - AP National Writer
>
> BLACKSBURG, Va. (AP) -- The gunman suspected of carrying out the
> Virginia Tech massacre that left 33 people dead was identified
> Tuesday as an English major whose creative writing was so disturbing
> that he was referred to the school's counseling service.
>
> News reports also said that he may have been taking medication for
> depression, that he was becoming increasingly violent and erratic,
> and that he left a note in his dorm in which he railed against "rich
> kids," "debauchery" and "deceitful charlatans" on campus.
>
> Cho Seung-Hui, a 23-year-old senior, arrived in the United States as
> boy from South Korea in 1992 and was raised in suburban Washington,
> D.C., officials said. He was living on campus in a different dorm
> from the one where Monday's bloodbath began.
>
> Police and university officials offered no clues as to exactly what
> set him off on the deadliest shooting rampage in modern U.S. history.
>
> "He was a loner, and we're having difficulty finding information
> about him," school spokesman Larry Hincker said.
>
> Professor Carolyn Rude, chairwoman of the university's English
> department, said she did not personally know the gunman. But she said
> she spoke with Lucinda Roy, the department's director of creative

> writing, who had Cho in one of her classes and described him as
> "troubled."
>
> "There was some concern about him," Rude said. "Sometimes, in
> creative writing, people reveal things and you never know if it's
> creative or if they're describing things, if they're imagining things
> or just how real it might be. But we're all alert to not ignore
> things like this."
>
> She said Cho was referred to the counseling service, but she said she
> did not know when, or what the outcome was. Rude refused to release
> any of his writings or his grades, citing privacy laws.
>
> The Chicago Tribune reported on its Web site that he left a note in
> his dorm room that included a rambling list of grievances. Citing
> unidentified sources, the Tribune said he had recently shown
> troubling signs, including setting a fire in a dorm room and stalking
> some women.
>
> ABC, citing law enforcement sources, reported that the note, several
> pages long, explains Cho's actions and says, "You caused me to do
> this."
>
> Investigators believe Cho at some point had been taking medication
> for depression, the Tribune reported.
>
> The rampage consisted of two attacks, more than two hours apart -
> first at a dormitory, where two people were killed, then inside a
> classroom building, where 31 people, including Cho, died after being
> locked inside, Virginia State Police said. Cho committed suicide; two
> guns were found in the classroom building.
>
> One law enforcement official said Cho's backpack contained a receipt
> for a March purchase of a Glock 9 mm pistol. Cho held a green card,
> meaning he was a legal, permanent resident, federal officials said.
> That meant he was eligible to buy a handgun unless he had been
> convicted of a felony.
>
> Investigators stopped short of saying Cho carried out both attacks.
> But ballistics tests show one gun was used in both, Virginia State
> Police said.
>

> And two law enforcement officials, speaking on condition of anonymity
> because the information had not been announced, said Cho's
> fingerprints were found on both guns. The serial numbers on the two
> weapons had been filed off, the officials said.
>
> Col. Steve Flaherty, superintendent of the Virginia State Police,
> said it was reasonable to assume that Cho was the shooter in both
> attacks but that the link was not yet definitive. "There's no
> evidence of any accomplice at either event, but we're exploring the
> possibility," he said.
>
> Officials said Cho graduated from a public high school in Chantilly,
> Va., in 2003. His family lived in an off-white, two-story townhouse
> in Centreville, Va.
>
> "He was very quiet, always by himself," neighbor Abdul Shash said.
> Shash said Cho spent a lot of his free time playing basketball and
> would not respond if someone greeted him. He described the family as
> quiet.
>
> Virginia Tech Police issued a speeding ticket to Cho on April 7 for
> going 44 mph in a 25 mph zone, and he had a court date set for May 23.
>
> South Korea expressed its condolences, and said it hoped that the
> tragedy would not "stir up racial prejudice or confrontation."
>
> "We are in shock beyond description," said Cho Byung-se, a Foreign
> Ministry official handling North American affairs.
>
> A memorial service was planned for the victims Tuesday afternoon at
> the university, and President Bush planned to attend. Gov. Tim Kaine
> was flying back to Virginia from Tokyo for the gathering.
>
> Classes were canceled for the rest of the week.
>
> Many students were leaving town quickly, lugging pillows, sleeping
> bags and backpacks down the sidewalks.
>
> Jessie Ferguson, 19, a freshman from Arlington, left Newman Hall and
> headed for her car with tears streaming down her red cheeks.
>
> "I'm still kind of shaky," she said. "I had to pump myself up just to

> kind of come out of the building. I was going to come out, but it
> took a little bit of 'OK, it's going to be all right. There's lots of
> cops around.'"
>
> Although she wanted to be with friends, she wanted her family more.
> "I just don't want to be on campus," she said.
>
> The first deadly attack was at the dormitory around 7:15 a.m., but
> some students said they didn't get their first warning about a danger
> on campus until two hours later, in an e-mail at 9:26 a.m., around
> the time the second attack began.
>
> Two students told NBC's "Today" show they were unaware of the dorm
> shooting when they walked into Norris Hall for a German class where
> the gunman later opened fire.
>
> The victims in Norris Hall were found in four classrooms and a
> stairwell, Flaherty said. Cho was found dead in one of those
> classrooms, he said.
>
> Derek O'Dell, his arm in a cast after being shot, described a shooter
> who fired away in "eerily silence" with "no specific target - just
> taking out anybody he could."
>
> After the gunman left the room, students could hear him shooting
> other people down the hall. O'Dell said he and other students
> barricaded the door so the shooter couldn't get back in - though he
> later tried.
>
> "After he couldn't get the door open he tried shooting it open ...
> but the gunshots were blunted by the door," O'Dell said.
>
> Virginia Tech President Charles Steger emphasized that the university
> closed off the dorm after the first attack. He said that before the
> e-mail was sent, the university began telephoning resident advisers
> in the dorms and sent people to knock on doors to warn them.
>
> "We can only make decisions based on the information you had at the
> time. You don't have hours to reflect on it," Steger said.
>
> Until Monday, the deadliest shooting in modern U.S. history was in
> Killeen, Texas, in 1991, when George Hennard plowed his pickup truck

> into a Luby's Cafeteria and shot 23 people to death, then himself.
>
> Previously, the deadliest campus shooting in U.S. history was a
> rampage that took place in 1966 at the University of Texas at Austin,
> where Charles Whitman climbed the clock tower and opened fire with a
> rifle from the 28th-floor observation deck. He killed 16 people
> before he was shot to death by police.
>
> ---
>
> Associated Press writers Stephen Manning in Centreville, Va.; Matt
> Barakat in Richmond, Va.; and Vicki Smith, Sue Lindsey and Justin
> Pope in Blacksburg contributed to this report.
>

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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367. tyrone williams
Re: Virginia Tech - Andrew Sullivan
Tue 17 Apr 2007

Thanks Stephen for this much-needed perspective.

Tyrone

-----Original Message-----
>From: Stephen Vincent <[redacted]>
>Sent: Apr 17, 2007 5:15 PM
>To: [redacted]
>Subject: Virginia Tech - Andrew Sullivan
>
>from recovering neo-con, Andrew Sullivan. To the point.
>
>Imagine that this kind of massacre happened every day. Imagine a police
>force that was far too small to even respond to most of
>them. Imagine this occurring repeatedly for years until the perpetrators and
>their accomplices became the de facto power-brokers
>throughout the land. Imagine the shootings also being accompanied by the
>brutal torture of victims. Imagine families never having
>finality on whether their own siblings or parents or children have been
>murdered or not.

>
>This is Iraq today. Now think of the justified rage many feel at the VT
>campus police chief and university president for
>misjudgments. Now imagine them presiding over several more massacres in the
>same place. Ask yourself: why do we not feel as
>enraged by those responsible for security in Iraq? Are those victims not
>human beings too? Are they not children and mothers and
>fathers and sons? Are we not ultimately responsible for them, having
>destroyed the institutions of order in their country?
>
>
>(forward from Susan Schultz, the poet, publisher in Hawaii)

Tyrone Williams

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368. Charles Bernstein
Nancy Shaw (1962-2007)
Tue 17 Apr 2007

Christine Stewart wrote to me last night that Nancy Shaw had died. I asked her to send me a brief obituary notice, which I am forwarding to the list. All who knew Nancy will join Christine and me, and the Kootenay School of Writing poetry community, in raging against her death but also celebrating her poetry, poetics, and contribution to the world our poetry collectively makes.

*****

Nancy Shaw born May 24th, 1962, died early Monday morning April 16th, 2007. A founding member of the Kootenay School of Writing in Vancouver, Shaw authored Affordable Tedium (Tsunami 1991) and Scoptocratic (ECW Press 1992). She also collaborated on several chapbooks with Catriona Strang, including Busted (Coach House Books 2001, http://www.chbooks.com.) and most recently Cold Trip (Nomados 2006). In addition, Shaw was a visual artist, curator and wrote for various art catalogues.

A service will be held in Vancouver at St.Andrew's-Wesley Church, 1022 Nelson Ave. at 1:00 PM, Saturday April 21, 2007. Instead of flowers, please donate to the BC Cancer Fund.

I should have been listening
To every word you sang
Rapt pious chant
  [from Cold Trip]

Other publications include:

"McLuhan, or Modernism in Reverse Glenn Wilmot"
Canadian Journal of Communication Volume 21, No. 1. 1999.
http://www.cjc-online.ca/viewarticle.php?id=511&layout=html

"The Method is the Message: Rethinking McLuhan Through Critical Theory"
Canadian Journal of Communication Volume 24, No. 1. 1999. http://www.cjc-online.ca/viewarticle.php?id=510&layout=abstract

Alan Gilbert to Nancy Shaw, Notes on Cultural Poetics.
Open Letter Eleventh Series, No. 3, Fall 2001
http://slought.org/files/downloads/publications/openletter/03a.pdf

"Cloning Scapegoats Martha Stewart Does Insider Trading"
Social Text 21.4 (2003) 51-67
http://muse.jhu.edu/journals/social_text/v021/21.4shaw.html

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369. Alison Croggon
Re: Virginia Tech - Andrew Sullivan
Tue 17 Apr 2007

When I first saw the headline "massacre", I actually thought it was referring to the carnage of the most recent car bombs (what, 54 dead?) No disrespect to the dead at Virginia, it is unambiguously a terrible thing, but there is something deeply discomforting about the coverage.

All best

A

On 4/18/07, Stephen Vincent <[redacted]> wrote:
>
> from recovering neo-con, Andrew Sullivan. To the point.
>
> Imagine that this kind of massacre happened every day. Imagine a police
> force that was far too small to even respond to most of
> them. Imagine this occurring repeatedly for years until the perpetrators
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> their accomplices became the de facto power-brokers
> throughout the land. Imagine the shootings also being accompanied by the
> brutal torture of victims. Imagine families never having
> finality on whether their own siblings or parents or children have been
> murdered or not.
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> This is Iraq today. Now think of the justified rage many feel at the VT
> campus police chief and university president for
> misjudgments. Now imagine them presiding over several more massacres in
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> same place. Ask yourself: why do we not feel as
> enraged by those responsible for security in Iraq? Are those victims not
> human beings too? Are they not children and mothers and
> fathers and sons? Are we not ultimately responsible for them, having
> destroyed the institutions of order in their country?
>
>
> (forward from Susan Schultz, the poet, publisher in Hawaii)
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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370. Fulcrum Annual

Poets Nikolayev & bar Nadav in Harvard Square April 23

Tue 17 Apr 2007

Philip Nikolayev will read from his new volume of poems, Letters from Aldenderry, with Hadara bar Nadav, whose first collection is A Glass of Milk to Kiss Goodnight.

WHEN: Monday, April 23, 8:00 pm
WHERE: Blacksmith House, 56 Brattle Street, Cambridge, MA
$3

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371. Tim Peterson

Segue 4/21: "E-POETRY NYC" {Glazier; Karpinska; Knipe; Rider; Rosenberg}

Tue 17 Apr 2007

The Segue Reading Series presents

E-Poetry 2007 NYC
Performances And A Symposium for the LEA New Media Poetry Special Issue Event Guest-Curated by Loss Pequeño Glazier.

Featuring Aya Karpinska, Elizabeth Knipe, and Jim Rosenberg. Shawn Rider, Respondent.

21 April 2007, 4 PM
at the Bowery Poetry Club,
308 Bowery at Bleecker, New York City

Hosted by Tim Peterson and Erica Kaufman.

Live performances, talks, and discussion about New Media art forms, issues, and poetics in a cordial setting. Poetry is on the move ... catch a glimpse of present poetic forms in action! This event seeks to further conversation about poetics through its sampling in digital forms. Join us for an historic presentation of digital poetics featuring an engaging mix of foundational and emerging digital poets!

About the participants Aya Karpinska (http://technekai.com) is a digital media artist and interaction designer. She is the 2006 recipient of the prestigious Brown University Fellowship in Electronic Writing. Elizabeth Knipe (www.dreamdilation.com) is an engaging interdisciplinary artist. She is digital poet and experimental video artist who entertains an interest in physical electronic installations.

Jim Rosenberg (http://www.well.com/user/jer) has been working in non-linear poetic forms in one medium or another since 1966 and is one of the foundational figures in digital poetry. His best-known work is Intergrams.

Shawn Rider (http://www.shawnrider.com) is a writer, artist, teacher and programmer, currently working as a Web Technologist for PBS TeacherLine. He is also the owner and Editor in Chief of GamesFirst.com, a long-running independent videogame review website.

Loss Pequeño Glazier (http://epc.buffalo.edu/authors/glazier) is a digital poet, professor of Media Study, and Founder and Director of the Electronic Poetry Center. He is the author of the digitally-informed poetry collection Anatman, Pumpkin Seed, Algorithm (Salt Press) and the digital theory treatise Digital Poetics: The Making of E-Poetries (Alabama UP).

Tim Peterson (http://mappemunde.typepad.com/) is the author of Since I Moved In (Chax Press). He edits EOAGH: A Journal of the Arts and currently curates part of the Segue Reading Series in New York.

About the LEA New Media Poetry and Poetics issue Guest edited by Tim Peterson, the issue features Loss Pequeño Glazier, John Cayley with Dimitri Lemmerman, Lori Emerson, Phillippe Bootz, Manuel Portela, Stephanie Strickland, Mez, Maria Engberg and Matthias Hillner. Don't forget to scurry over to the equally exciting gallery, exhibiting works by Jason Nelson, Aya

Karpinska, Daniel Canazon Howe, mIEKAL aND, CamillE BacoS, Nadine Hilbert and Gast Bouschet. Click here to access the LEA New Media Poetics Special (LEA Vol 14 No 5 - 6). URL: http://leoalmanac.org/journal/Vol_14/lea_v14_n05-06/index.asp

Join us on April 21st for this celebration of LEA, the poetics of the present, and the diversity of digital forms!

* * *

For the rest of the Winter/Spring Segue Reading Series,
please visit http://www.seguefoundation.com/calendar.htm

Also, visit the Segue Series Blog at
http://segueseries.blogspot.com
for photos, commentary, and more...

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372. Chris Stroffolino
Re: Virginia Tech/Nancy Shaw
Tue 17 Apr 2007

Yes.
Please don't take this as flippancy, but it's fortuitous for those
who need to deflect attention from the Gonzales hearing for instance....

Also, R.I.P Nancy Shaw, who I deeply admired.

Chris

On Apr 17, 2007, at 4:28 PM, Alison Croggon wrote:

> *When I first saw the headline "massacre", I actually thought it was referring to the carnage of the most recent car bombs (what, 54 dead?) No*
> *disrespect to the dead at Virginia, it is unambiguously a terrible thing,*
> *but there is something deeply discomforting about the coverage.*
>
> *All best*
>
> *A*
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> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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373. **wil Hallgren**

Re: school shooters -- teachers watch out for stupid responses

Tue 17 Apr 2007

This is to all poet/teachers in the wake of the Virginia Horror.

The shooter seems to have been attending off-roster classes and getting away with simply being there.

If your school is like my school, horrible ineptitude in scheduling allows such a situation to become commonplace.

Aside from the academic failure that bad scheduling practices promote, we have this -- to what extent does such administrative ineptitude create the sloppiness that allows such horrors to happen?

Such situations endanger both students and teachers. Students suffer academically and personally. Teachers are always at risk on some many and increasingly bizarre levels.

In a national environment where across-the-board teacher bashing is even more popular than Bush-era xenophobia, I would humbly suggest that this current horror envinces a failure in our national non-dialog on education reform that goes completely undiscussed: Why aren't we looking at where the real opportunities for waste and ineptitude exist -- at the administrative level where binding decisions are made and money is spent/wasted. Blame the teachers-- it's easier! Almost everyone everywhere in our vastly undereducated country has a grudge against at least one teacher!

The stupid questions about this horror are already being formed: Why didn't his teachers see he was disturbed? Weren't there warning signs the teachers could have noticed? Why in our extremely violent society was his imaginative writing so violent?

Teachers, we need to turn the beat around! Why didn't the Administration know where he was? Where he wasn't? What systems were not in place to allow teacher to completely know who was or was not legally entitled to be in their classrooms? If a teacher did notice something amiss, was there any administrative support for the teacher to follow up? Did the administration do its part and actually do the follow up? Was the teacher updated of administrative attempts to follow up?

Far more money is truly wasted at the administrative level than is ever wasted in any classroom anywhere. Any honest MBA or CPA knows the essential truth of this in any organization of any form.

With the weight of cynicism on our shoulders, let's all take bets and watch how the media seeks to put the onus for discovering such lunatics solely upon the teachers. Let's all watch as they hang this one University president, and fail to review administrative ineptitude across the board. Let's watch other University presidents and high school principals cluck their blackened and guilt swollen tongues at the misfortune of their fallen brother. let's listen to the silence of many, many more.

Remember that half of all graduates, at any level, anywhere in our country, graduated in the bottom half of their graduating classes (they had to by virtue of simple mathmatics). No wonder so many people love to blame their teachers

and not themselves! I can't think of a single person who blames the Principal. Can you?

In our simplistic society we like our scapegoats to appear singularly and in black and white simplicity.

This has happened before; there is nothing new under the sun; it will happen again!

Fraternally yours,
Wil Hallgren

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374. Ram Devineni
Salon with Robert Polito, Todd Colby & films from the Dark City
Wed 18 Apr 2007

Dear Friends: please join us:

Thursday, April 19, 2007 at 7pm. Free
Featuring Robert Polito & Todd Colby. Films by
Ry-Russo Young, Steven K. Tsuchida & Gabe Ibanez.
Jonathan Shorr Gallery, 109 Crosby St. (off Prince
St.) in SOHO, NYC.
http://www.rattapallax.com/salon_04192007.htm

Robert Polito is the author of Savage Art: A Biography
of Jim Thompson, which received the National Book
Critics Circle Award and an Edgar; Doubles (a book of
poems); and others. He is the editor of the Library of
America volumes Crime Novels: American Noir of the 30s
and 40s and American Noir of the 50s. He is Director
of the Writing Program at The New School.

Todd Colby is the author of Riot in the Charm Factory:
New and Selected Work and more recently, Tremble &
Shine (Soft Skull Press) and the editor of Heights of
the Marvelous: A New York Anthology (St. Martins
Press). He was the lyricist and vocalist for the
now-legendary New York band Drunken Boat.

FILMS:

Maquina. Gabe Ibanez's remarkable urban horror film
giving illusions to the work of Shinya Tsukamoto. A
lonely young girl is surgically fitted with a sexual
contraption that makes her the deadliest instrument to

men. Won top prize at the Potenza International Film Festival.

Director Ry Russo-Young presents a film-as-art projection that puts a personalized and distinctly modern spin on the Hitchcock classic Psycho. Three separate women play Marion Crane -- now immortalized by Janet Leigh and a certain shower scene-in three different scenes. Official selection Tribeca Film Festival and won Best Experimental Film at 2005 Chicago International Film Festival and 2006 SXSW Film Festival.

A Ninja Pays Half My Rent follows the story of a young man who learns to deal with a ninja as a roommate. Barry's roommate suddenly passes away from eating a grapefruit. Unable to pay the entire rent for his apartment, Barry must find a roommate. Mysteriously, a ninja appears in his apartment and the crazy and comical story unfolds in Steven K. Tsuchida's short film. Provided by Filmmovement.com

Co-sponsored with Academia Internacional de Cinema, Rattapallax, Soft Skull Press, Pampero Rum & Filmmovement.com

Please send future emails to
[redacted] for press

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375. Metta Sama
deadline extension: AWP Panels
Wed 18 Apr 2007

-x-posting.

The deadline has been extened to 24 April 2007; notification 27 April 2007; submission to AWP 29 April 2007.

Be well,

Metta

Call for Papers: AWP Panel, In Praise of: 13 Ways to Be Mentored

Mentoring often happens in private, between a person and a book, one writer alone with a few pages of someone's text, another writer she feels inexplicably drawn to. Who are the writers we return to? And for what reasons? How do

writers enter an alternative form of mentorship with writers they've only met on the page? This panel will explore how emerging writers of color have been influenced by the aesthetics, content, and/or craft of other writers of color, how they feel mentored by these writers whom they've met on the page.

This panel will be proposed for the 2008 AWP Conference, and while it is intended as a scholarship panel, anyone interested should be mindful that the conference panels focus mainly on the art and act of writing. The accepted papers will draw attention to particulars of writing that attract & speak to you as a writer of color, for example, form, structure, style, theme, language, tone, etc. I hope to hear from folks writing in all genres: poems, plays, prose.

I'm taking submissions of short abstracts (no more than 100 words), with a deadline of 24 April 2007. I will contact with you a final decision by 27 April 2007.

Contact Information: Metta Sama ([redacted])

I look forward to hearing from you.

Call for Papers: AWP Panel, Tribute of Herb Scott, poet, editor, teacher, mentor, friend

This panel will be a tribute to visionary teacher, leader, organizer, editor, mentor, friend, & poet Herb Scott, founder and editor of New Issues Press, author of _Groceries_, _Disguises_, and _Sleeping Woman_,and professor at Western Michigan University. The panel will be 2-fold, 1-part essay/ reflections on your personal intersection with Herb, and 1-part reading of Herb's poems. Your paper (in its final stage) should be no more than 5 minutes long, and you will have 8 minutes to read poems of Herb Scotts that you have chosen.

Interested parties should send a very brief abstract (about 100 words) that includes names of poems they're interested in reading, as well as a general description of the type of essay they'd like to deliver (i.e. personal reflection on Herb as an editor, critical reflection on Herb building New Issues press, reflection on Herb as teacher, reflection on Herb as mentor, as friend, etc.).

Interested parties can reach me at [redacted], & I need to have the responses in by 24 April 2007. I will inform everyone who has been selected to participate by 27 April 2007, and will have the proposal ready forvreview on 29 April 2007. To offer a balanced panel, I will chose one ex-student, one editor (either current or past of New Issues Press), one friend/colleague, one New Issues author (who could discuss their relationship with Herb-as-editor), and one (hopefully) editor of an independent press (who could offer some insight on building a press while maintaining one's identity as a poet). Please note, however, that this is all open to change, is fluid.

Metta Sama ([redacted])
Author, _South of Here_ (New Issues Press, 2005)

↑ Index

376. Evan Munday
Tomorrow Night - Tom Mandel and Rachel Zolf at Just Buffalo Small Press Series
Wed 18 Apr 2007

APRIL 19 — TOM MANDEL & RACHEL ZOLF AT JUST BUFFALO'S SMALL PRESS SERIES

Just Buffalo Literary Centre’s regular celebration of independent presses and poets welcomes Rachel Zolf, author of Human Resources, to Rust Belt Books on April 19, 2007. Rachel Zolf joins Tom Mandel (To the Cognoscenti, The Grand Piano) for the evening's readings. Zolf brings her irreverent fusion of poetry and corporate jargon, Human Resources, to Buffalo for the first time since its recent publication. Just Buffalo’s Small Press Series is hosted by Kevin Thurston and Michael Kelleher.

Tom Mandel and Rachel Zolf at Just Buffalo’s Small Press Series
Thursday, April 19, 7:00 p.m.
Rust Belt Books, 202 Allen Street
Buffalo, NY

***

About Human Resources:

Poetry and ‘plain language’ collide in the writing machine that is Human Resources. Here at the intersection of creation and repackaging, we experience the visceral and psychic cost of selling things with depleted words. Pilfered rhetorics fed into the machine are spit out as bungled associations among money, shit, culture, work and communication. With the help of online engines that numericize language, Human Resources explores writing as a process of encryption.

Deeply inflected by the polyvocality and encoded rhetorics of the screen, Human Resources is perched at the limits of language, irreverently making and breaking meaning. Navigating the crumbling boundaries among page, screen, reader, engine, writer and database, Human Resources investigates wasting words and words as waste – and the creative potential of salvage.

Written by Rachel Zolf (Masque), who works days as a corporate communications consultant, churning out language to fire employees gently or convince them to toe the corporate line, Human Resources ‘repurposes’ for artistic ends the words and energy she wastes daily. The book exposes the

codes – programming codes, social codes, political codes – that we live under every day that tell us how to act, what to buy, who to love, who to bomb.

‘In this badmouthing and incandescent burlesque, Rachel Zolf transforms a necessary social anger into the pure fuel that takes us to "the beautiful excess of the unshackled referent." We learn something new about guts, and about how dictions slip across one another, entwining, shimmering, wisecracking. For Zolf, political invention takes precedent, works the search engine.’ – Lisa Robertson

Rachel Zolf is the author of the poetry collections Masque (The Mercury Press, 2004), which was shortlisted for the 2005 Trillium Book Award for Poetry, and Her absence, this wanderer (BuschekBooks, 1999), which was a finalist in the cbc Literary Competition. Zolf lives in Toronto and was the founding poetry editor for Walrus magazine.

human resources • rachel zolf • march 2007 • 96 pp. • $16.95 cdn | $14.95 us • isbn 1 55245 182 8

For review copies or media requests, contact Evan Munday at [redacted] or [redacted].

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]
[redacted]

May 2 is the Coach House Spring Launch!
featuring Sean Dixon, Andrew Wedderburn, Nicole Brossard, Rachel Zolf and Amiel Gladstone
Revival, 783 College Street
Toronto, ON
8:00 p.m. =

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377. Poetics List

NANCY SHAW

Wed 18 Apr 2007

---------- Forwarded message ----------
From: [redacted] (Rodrigo Toscano)
To: [redacted]

Date: Tue, 17 Apr 2007 22:36:04 EDT
Subject: NANCY SHAW
was one of the most lovely, intelligent, creative, humane, people i'd ever met...i am so saddened by her death...

i've no more to say than that...

(nancy...oh nancy...)

********** See what's free at http://www.aol.com.

↑ Index

378. Sina Queyras
virginia tech/nikki giovanni
Wed 18 Apr 2007

This just gets more and more disturbing.

>>
Teacher had Cho moved out of class
ALAN FREEMAN
Globe and Mail Update
BLACKSBURG, Va. — One of Cho Seung-Hui's English professors at Virginia Tech said Wednesday that she so feared the intimidating nature of 23-year-old English student that she threatened to resign if he were not removed from her class.

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"I was willing to resign before I was going to continue with him," Ms. Giovanni told CNN.

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"There was something mean about this boy, and it was the meanness that bothered me," she said.

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"In front of my mind, I knew it was" him, she said in an interview.

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As a result of these concerns, she had him removed from class and began to teach Mr. Cho privately in a special workshop.

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She said that was worried that Mr. Cho could be a threat to other students as well as to himself.

"I really felt very strongly that he was suicidal, that he was so depressed that he had a negativity about him, like it was like talking to a hole sometimes, that the person wasn't really there," she said.

"Of course, we never imagined these kinds of things."

↑ Index

379. **Aryanil Mukherjee**
Re: virginia tech/nikki giovanni
Wed 18 Apr 2007

Wikipedia writes on the Giovanni page today -

[On April 17, 2007, at the Virginia Tech Convocation commemorating the April 16 Virginia Tech massacre, Giovanni closed the ceremony, stating, "We are sad today, and we will be sad for quite a while. We are not moving on. We are embracing our mourning. We are Virginia Tech... We do not understand this tragedy... Neither does the baby elephant watching his community be devastated for ivory..No one deserves a tragedy."]

I didn't quite get the "ivory" metaphor.

The fact that Cho was an English student, is unfortunate and might tempt many of us in this list to face our own mirrors. I am also curious why Cho chose the "Science & Engineering" class as the venue for his second killing spree! Did he see that community as some sort of a "privileged" section of the academic society ? Did the "debauchery" he hated, came mostly from those quarters ?

We'll never know. However, as a poet engaged in engieering practice, I'm almost compelled to raise this question.

If we take the gun out of the picture, Cho's story might sound quite familiar with many of us who grew up in a foreign society and went to foreign universities. In fact, in much of the developing world, where walls are far steeper between liberal arts and science, so much so, that a chance of making a respectable livelihood in the arts arena is rarer than "ivory"; frustrations do become paramount, and they do manifest themselves ....but we don't get to hear of such campus-massacres. Of course, there are many like me, who give up the dream of pursuing fine arts for the fear of going astray, and study engineering because they are also good at math.

Sadly, the tragedy turns four-fold when a gun gets into the picture.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Sina Queyras
Sent: Wednesday, April 18, 2007 10:05 AM
To: [redacted]
Subject: virginia tech/nikki giovanni

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"Of course, we never imagined these kinds of things."

↑ Index

380. Crane's Bill Books
Re: virginia tech/nikki giovanni
Wed 18 Apr 2007

"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."

But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make.

J. A. Lee
Crane's Bill Books

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To: <[redacted]>
Sent: Wednesday, April 18, 2007 8:05 AM
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> *"Of course, we never imagined these kinds of things."*

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381. **angela vasquez-giroux**
Re: virginia tech/nikki giovanni
Wed 18 Apr 2007

---

1. At my alma mater, Michigan State, there is a steep divide between the arts and sciences--and in many of these "second tier" type schools, this is becoming the nrm. So much so that a university administrator told a group of graduate students 2 months ago that the arts and humanities have gotten all the money

they are going to get. He added that the only useful thin a philosopher/english phd/artist could do would be to make the world more comfortable with science. In fact, the University is making no great pains to maintain these humanities and arts programs beyond the bare minimum that is required to keep our status as a "research one" institution. The arts and sciences divide is HUGE here--and, frankly, I only know one person who is an artist and makes a living from it (that would be my poetry prof)--here in Michigan, it's tough enough to make a living.

2. The shooter did pass a background check. The scary thing is that he was manipulative enough to repress those terrifying aspects of his personality and not "spill the beans" on how disturbed he really was.

3. The shooter was removed from classes not simply because his writings were violent, but because he (and his work) personally intimidated: the teacher (Ms. Giovanni); two other students, who stopped coming to class. Additionally, he was taking photographs in class of other students (by hiding the camera under his desk). Ever prof I have ever had is smart enough to know the difference between "self-expression" and downright disturbing. This has nothing to do with creative-writing profs being given police powers. It has everything to do with having a responsibility to protect your students; in my experience, when someone "creeps you out" enough that you have them removed from your class, you're generally right.

All of this info was on cnn.com today;

Angela

On 4/18/07, Crane's Bill Books <[redacted]> wrote:
>
> "...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's
> concerns to university authorities and the campus police but was told that
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> J. A. Lee
> Crane's Bill Books
>
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> From: "Sina Queyras" <[redacted]>
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> Sent: Wednesday, April 18, 2007 8:05 AM
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> > "Of course, we never imagined these kinds of things."
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↑ Index

382. **Suzanne Burns**
Re: virginia tech/nikki giovanni
Wed 18 Apr 2007

On 4/18/07, Crane's Bill Books <[redacted]> wrote:
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> would not have happened. Sorry, I know this isn't poetics, but it seems
> like
> an important point to make.

Could someone clarify something for me?

I know he had harrassment complaints from women on campus-- but did anyone actually press charges against him and was he ever put on trial and found guilty? Was he ever even issued with a restraining order?

You see the problem here is that anyone can make a complaint-- and it is entirely possible for a complaint to be scurrilous, or for that matter for a complaint to be dropped. A lot of people who go to the police to complain about stalking will in fact drop the complaint if the stalking behaviour stops-- heck, I remember being mildly stalked when I was an undergraduate and I happily put the issue aside when the creepy guy finally went away. What happened to these complaints?

Before something like this can go on someone's record (and thus be the sort of thing that would turn up in a background check) it has to go past the complaint stage-- there has to be some sort of follow-through and due process. Same with restraining orders-- I always get upset when people claim that its easy to get a restraining order on somebody. In point of fact, it can be pretty difficult, especially if you are not in an intimate relationship with the person. There has to have been an actual threat made against a person.

This whole thing is absolutely heartwrenching. I applaud both Lucinda and Nikki for doing what they could. It may very well be that this man was pushing the boundary for a very long time, stopping just short of where he would

actually have to face charges-- until the other day. That's what it sounds like to me.

Suzanne Burns

↑ Index

383. **Skip Fox**
Re: virginia tech/nikki giovanni
Wed 18 Apr 2007

Yes. Important considerations for many of us.

I saw Giovanni on CNN this am and she was highly articulate and intelligent and wonderfully human. One thing she did mention was that hundreds of young writers in workshops write things that are violent and angry and most of them are alright. I, too, hope this doesn't put a chill in the creative writing classroom.

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"There was something mean about this boy, and it was the meanness that bothered me," she said.

On Monday, as she heard about the shooting while travelling back to the university from California and there were rumours that the perpetrator was Asian, she said she knew immediately that he was Mr. Cho.

"In front of my mind, I knew it was" him, she said in an interview.

Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done.

As a result of these concerns, she had him removed from class and began to teach Mr. Cho privately in a special workshop.

Ms. Roy said that Mr. Cho appeared to be deeply disturbed, "very withdrawn and very depressed."

"There was this steady tone of anger in his writings. It seemed as if he was expressing emptiness and fury at himself and at people around him," Ms. Roy said.

She said that was worried that Mr. Cho could be a threat to other students as well as to himself.

> *"I really felt very strongly that he was suicidal, that he was so depressed that he had a negativity about him, like it was like talking to a hole sometimes, that the person wasn't really there," she said.*
>
> *"Of course, we never imagined these kinds of things."*

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384. Chris Stroffolino
virginia tech/nikki giovanni/jan richman
Wed 18 Apr 2007

This is starting to remind me (more as a point of a contrast) with that incident in San Francisco a few years back, when Jan Richman brought disturbing writings by a student to the attention of her chair. The student was promptly exprelled, but then they fired Ms. Richman too. Many protested; Rushdie and Eggers, et al, wrote letters of support. Stories in national press, etc. But Richman didn't get reinstated at her job.

Chris

On Apr 18, 2007, at 9:04 AM, Crane's Bill Books wrote:

> *"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."*
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> *J. A. Lee*
> *Crane's Bill Books*
>
> *----- Original Message ----- From: "Sina Queyras"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Wednesday, April 18, 2007 8:05 AM*
> *Subject: virginia tech/nikki giovanni*

This just gets more and more disturbing.

Teacher had Cho moved out of class
ALAN FREEMAN
Globe and Mail Update
BLACKSBURG, Va. - One of Cho Seung-Hui's English professors at Virginia
Tech said Wednesday that she so feared the intimidating nature of 23-year-old English student that she threatened to resign if he were not
removed from her class.

"He was a very intimidating student to my other students," poetry professor Nikki Giovanni said. As a result of his disturbing presence and
his graphic writing,she actually wrote to the chairman of the English Department, Lucinda Roy, asking that he be removed from her class, which
he was.

"I was willing to resign before I was going to continue with him," Ms.
Giovanni told CNN.

Mr. Cho killed 32 students and faculty members at the university on Monday, the worst such shooting in U.S. history before ending his own life.

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385. **Alexander Dickow**

Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)

Wed 18 Apr 2007

"which Surrealist poet it was--hung a sign on his door when
sleeping--"=
do not disturb--poet at work"."

David,
Robert Desnos. According to Breton's account, I think,
not Desnos himself.
Amities,
Alex

PS: A note about the disturbing disproportion between
coverage of violence in Iraq and elsewhere and that of
Virginia Tech: my experience of human beings
everywhere has shown me that we worry about what's
close to home much more readily than things far away.
It's much less a "racial" issue than a psychological
one found everywhere. This, of course, doesn't make it
any less troubling, and in this country there are
plenty of signs of dehumanizing Iraqis et al. because

of their otherness, even if I don't think the
disproportionate coverage is one of them.

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

386. Tim Peterson
SINCERE APOLOGIES FOR CROSS-DRESSING
Wed 18 Apr 2007

No, I'm not actually sorry for my cross-dressing. But now that I have your attention, I'm looking for someone who might be able to make a digital videotape of an event this weekend. I am willing to pay you. Amateur video jockeys welcome.

Best, Tim

↑ Index

387. angela vasquez-giroux
Re: va. tech
Wed 18 Apr 2007

I've taken, by my count, at least 6 semesters of writing courses. Never once was there a person who scared other students, intimidated them, etc. Never once was someone's poetry or or fiction or personal essay so disturbing as to make me uneasy. I think there is a marked difference between just having a disturbing storytelling ability (a la Stephen King) and being a sociopath, who is in writing classes only because he can outlet some of his twistedness there (as opposed to say a math class). There were always pleanty of terrible poems, and goth kids, and "depressed" kids (I'm not being sarcastic, I know people who are biochemically imbalanced, and that's a hell of a lot different then what a lot of kids in writing classes are, which isn't depressed, but looking for attention/playing a role). No one was ever scared of them.

On 4/18/07, Shaunanne Tangney <[redacted]> wrote:
>
> **********
> FROM PREVIOUS POSTS:
>
> ``There was some concern about him,'' Rude said. ``Sometimes, in
> creative writing, people reveal things and you never know if it's
> creative or if they're describing things, if they're imagining things

> or just how real it might be. But we're all alert to not ignore things
> like this.''
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> "...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's
> concerns to university authorities and the campus police but was told
> that because he was expressing himself freely in his writings, there
> was nothing that could be done."
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> The fact is, Cho Seung-Hui had been reported to the police for
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> Sorry, I know this isn't poetics, but it seems like an important point
> to make.
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> I feel really uncertain about this--probably because I had a very
> similar thing happen to me.
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> A few years ago, a young man who was a student at the college where I
> teach--and indeed, had been a student in my creative writing
> course--murdered his girlfriend. The authorities confiscated his
> computer and on it found stories he wrote for my class that they found
> "disturbing." I was subpeoned to testify in court--his lawyer wanted
> me to testify as to his state of mind, having read his short stories.
> I was appalled (and was never actually called to the stand--I think his
> lawyer figured out I would be rather hostile): I can't testify to
> someone's state of mind--I'm an English teacher, not a psychologist or
> mental health expert!
>
> Were his stories creepy? No more than say, oh, Stephen King's stories!
> When I heard the teacher on the radio this morning say, "you can just
> tell that something's off" I really worried--for every depressed kid in
> a creative writing class anywhere in the nation...because there sure as
> hell aren't any of those people..!
>
> Now clearly, this kid at VA Tech was more than depressed...but where do
> we draw the line? What do people think they can "just tell" by reading
> someone's fiction or poetry or whatever? I haven't seen anything that

> this kid wrote--and maybe it was beyond the pale--but so is Was
> Craven's stuff, and so was Poe's and Baudelaire's--and as a writer and
> a teacher, I worry that we are on the verge of a dangerous precedent
> here...
>
> It also gives "creative writing" a bad--or at least limited--rap: that
> all writing is "confessional." God, can we please get past that?! And
> if we don't--if that is all that "creative writing" teachers
> stress--that writing is solely personal, confessional, expressive--what
> do we expect we'll get?
>
> I'm sad and confused by all of this...not the least of which this
> growing notion that English teachers are supposed to be able to judge
> someone's mental state...
>
> --ShaunAnne Tangney
> Associate Professor of English
> Minot State University
>

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388. George Bowering

*Re: ***SINCERE APOLOGIES FOR CROSS-DRESSING****

Wed 18 Apr 2007

Well, if you will be doing it in Kitsilano or West Point Grey, I can do it.

gb

On Apr 18, 2007, at 11:22 AM, Tim Peterson wrote:

> No, I'm not actually sorry for my cross-dressing. But now that I have
> your attention, I'm looking for someone who might be able to make a
> digital videotape of an event this weekend. I am willing to pay you.
> Amateur video jockeys welcome.
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> Best, Tim
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>
Mr. G.H. Bowering
Does not get up immoderately early.

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389. Shaunanne Tangney
va. tech
Wed 18 Apr 2007

****
FROM PREVIOUS POSTS:

``There was some concern about him,'' Rude said. ``Sometimes, in creative writing, people reveal things and you never know if it's creative or if they're describing things, if they're imagining things or just how real it might be. But we're all alert to not ignore things like this.''

"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."

But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make. **********

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fiction or poetry or whatever? I haven't seen anything that this kid wrote--and maybe it was beyond the pale--but so is Was Craven's stuff, and so was Poe's and Baudelaire's--and as a writer and a teacher, I worry that we are on the verge of a dangerous precedent here...

It also gives "creative writing" a bad--or at least limited--rap: that all writing is "confessional." God, can we please get past that?! And if we don't--if that is all that "creative writing" teachers stress--that writing is solely personal, confessional, expressive--what do we expect we'll get?

I'm sad and confused by all of this...not the least of which this growing notion that English teachers are supposed to be able to judge someone's mental state...

--ShaunAnne Tangney
Associate Professor of English
Minot State University

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390. Paul Nelson
Re: virginia tech/nikki giovanni/creative writing programs
Wed 18 Apr 2007

----- Original Message ----
From: Skip Fox <[redacted]>
To: [redacted]
Sent: Wednesday, April 18, 2007 9:54:43 AM
Subject: Re: virginia tech/nikki giovanni

I saw Giovanni on CNN this am and she was highly articulate and intelligent and wonderfully human. One thing she did mention was that hundreds of young writers in workshops write things that are violent and angry and most of them are alright. I, too, hope this doesn't put a chill in the creative writing classroom.

What if this does put a chill in the creative writing classroom? What if creative writing programs were eliminated? Would this have the effect of improving North American poetry in general?

It would be sad to see people lose their jobs and I don't want to minimize that, but there has been an explosion in these writing programs and I am not sure there has been a similar increase in the quality of work on this continent in that time.

Paul

Paul E. Nelson
www.OrganicPoetry.org

Slaughter, WA 98002
[redacted] or [redacted]

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Crane's Bill Books
Sent: Wednesday, April 18, 2007 11:04 AM
To: [redacted]
Subject: Re: virginia tech/nikki giovanni

"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."

But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring

our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like

an important point to make.

J. A. Lee
Crane's Bill Books

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391. linda norton
va tech/restraining orders/guns
Wed 18 Apr 2007

Suzanne,

Apparently the young women did not press charges. You are right, it is not easy to get a restraining order, even if the police advise you to get one (as happened to me). It is expensive to hire a process server and there's a lot of bureaucracy and the attitude and obstacles that go with that. If the stalker is a seemingly "nice guy" and/or someone with money and stature, it becomes even harder to go through with getting a restraining order. And then if the person stops harrassing you, you're right, one is so happy to let it go. Of course the stalker, whether a weird loner or a seemingly nice upstanding guy, then goes on to stalk some other woman. And if and when these incidents erupt in violence, earlier

victims will appear, and a pattern and timeline for the now inevitable disaster is established.

I don't think the emphasis should be (or is) on freedom of expression and the policing of it. It has to be about easy access to guns, with or without an official criminal background check. Although creative writing classes play a role in this incident, there are tons of others where it plays no role. It's a red herring, as is the emphasis on this one crazy individual, or on his Korean nationality. There will be another well-armed madman at another school, post office, or Burger King before too long. This is about what such people do with GUNS, not pens and paper.

Predictably, the NRA folks are posting on the Times VA TECH story blogs, saying that this murderer could have been stopped if everyone on campus had been packing guns . . . What they don't say is, if everyone on campus were packing guns, stuff like this would happen more often, whenever people are in despair, angry, chemically unbalanced, at a loss for any perspective at all on the trials of life.

And what if everyone in that German class had been carrying guns but couldn't move fast enough to stop the killer? You can bet that many of those fine, gun-toting citizens would be out killing innocent Koreans in revenge. Hell, if I had a gun and my child had been attacked or slaughtered, I'd be dangerous. And I am sure I am not unique in this regard.

It doesn't have to be like this in America. It shouldn't be like this.

* * *

I know he had harrassment complaints from women on campus-- but did anyone actually press charges against him and was he ever put on trial and found guilty? Was he ever even issued with a restraining order?

You see the problem here is that anyone can make a complaint-- and it is entirely possible for a complaint to be scurrilous, or for that matter for a complaint to be dropped. A lot of people who go to the police to complain about stalking will in fact drop the complaint if the stalking behaviour stops-- heck, I remember being mildly stalked when I was an undergraduate and I happily put the issue aside when the creepy guy finally went away. What happened to these complaints?

Before something like this can go on someone's record (and thus be the sort of thing that would turn up in a background check) it has to go past the complaint stage-- there has to be some sort of follow-through and due process. Same with restraining orders-- I always get upset when people claim that its easy to get a restraining order on somebody. In point of fact, it can be pretty

difficult, especially if you are not in an intimate relationship with the person. There has to have been an actual threat made against a person.

This whole thing is absolutely heartwrenching. I applaud both Lucinda and Nikki for doing what they could. It may very well be that this man was pushing the boundary for a very long time, stopping just short of where he would actually have to face charges-- until the other day. That's what it sounds like to me.

Suzanne Burns

"trying to survive and, if we're lucky, thrive - be all the way live"

Janet McDonald--author of PROJECT GIRL--b. Brooklyn, NY-d. Paris, France 4/11/07

R.I.P.

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392. Crane's Bill Books
Re: Do Not Disturb - Poet At Work
Wed 18 Apr 2007

Desnos was one of the the French Surrealists who had the most facility for slipping into trances and bringing forth amazing dream texts--Crevel was another--but I think it was the proto-Surrealist Saint-Pol-Roux who hung the sign on his door. J. A. Lee

----- Original Message -----
From: "Alexander Dickow" <[redacted]>
To: <[redacted]>
Sent: Wednesday, April 18, 2007 11:24 AM
Subject: Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)

> *"which Surrealist poet it was--hung a sign on his door*
> *when*
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> *do not disturb--poet at work"."*
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> *Robert Desnos. According to Breton's account, I think,*
> *not Desnos himself.*
> *Amities,*
> *Alex*

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393. **Peter Quartermain**
Re: virginia tech/nikki giovanni/jan richman
Wed 18 Apr 2007

Just to clarify one small point: in most if not all colleges and universities in Canada (and, I'd expect, south of the border) faculty can exclude any and all students whose behaviour is "disruptive" i.e. makes it impossible for students to give the matter of the course their attention, and for the faculty likewise to get on with the business of the course. One does not do this lightly, and one does not do without discussing it with (at the very least) middle management (i.e. department or programme heads) and presumably after discussing it with the student.
It is not a question of "disturbing writings" but of "disruptive behaviour."
=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice)
[redacted]
=========

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Chris Stroffolino
Sent: 18 April 2007 10:21
To: [redacted]
Subject: virginia tech/nikki giovanni/jan richman

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> *But where is this going? Police powers for creative writing*

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Crane's Bill Books

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394. **Ruth Lepson**

Re: virginia tech/nikki giovanni/jan richman

Wed 18 Apr 2007

---

why?

On 4/18/07 1:21 PM, "Chris Stroffolino" <[redacted]> wrote:

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> *"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."*
>
> *But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make.*
>
> *J. A. Lee*
> *Crane's Bill Books*
>
> *----- Original Message ----- From: "Sina Queyras"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Wednesday, April 18, 2007 8:05 AM*
> *Subject: virginia tech/nikki giovanni*
>
> *This just gets more and more disturbing.*
>
> *Teacher had Cho moved out of class*
> *ALAN FREEMAN*
> *Globe and Mail Update*

*BLACKSBURG, Va. - One of Cho Seung-Hui's English professors at Virginia
Tech said Wednesday that she so feared the intimidating nature of 23-year-old English student that she threatened to resign if he were not
removed from her class.*

*"He was a very intimidating student to my other students," poetry professor Nikki Giovanni said. As a result of his disturbing presence and
his graphic writing,she actually wrote to the chairman of the English Department, Lucinda Roy, asking that he be removed from her class, which
he was.*

*"I was willing to resign before I was going to continue with him," Ms.
Giovanni told CNN.*

Mr. Cho killed 32 students and faculty members at the university on Monday, the worst such shooting in U.S. history before ending his own life.

Related to this article

*Cho Seung-Hui, in an undated photo, was identified as the gunman in the
massacre that left 33 people dead at Virginia Tech in Blacksburg, Va., on
Monday. (Virginia State Police/AP)
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*Earlier Q&A: Expert on school shootings
Hero 'had no fear'
Gunman's last message: 'You caused me to do this'
Slain Canadian was passionate about her teaching
In a crisis, a wave of 'citizen journalism'
Vicrtim profiles
Disturbing writings
Access to guns 'catalytic' in killings
Campuses revisit warning systems
Shootings 'I-Report' a coup for CNN
Eerie timing for trio's school-violence song
Photogalleries*

*Deadly shooting rampage
Interactives*

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Video: Picture emerges of suspect
Video: Shooting timeline
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It could very well have something to do with the more Socialist...
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"There was something mean about this boy, and it was the meanness that
bothered me," she said.

On Monday, as she heard about the shooting while travelling back to the
university from California and there were rumours that the perpetrator was
Asian, she said she knew immediately that he was Mr. Cho.

"In front of my mind, I knew it was" him, she said in an interview.

Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's
concerns to university authorities and the campus police but was told that
because he was expressing himself freely in his writings, there was
nothing that could be done.

As a result of these concerns, she had him removed from class and began to
teach Mr. Cho privately in a special workshop.

Ms. Roy said that Mr. Cho appeared to be deeply disturbed, "very withdrawn
and very depressed."

"There was this steady tone of anger in his writings. It seemed as if he
was expressing emptiness and fury at himself and at people around

> *him,"*
> *Ms. Roy said.*
>
> *She said that was worried that Mr. Cho could be a threat to other students*
> *as well as to himself.*
>
> *"I really felt very strongly that he was suicidal, that he was so depressed that he had a negativity about him, like it was like talking to*
> *a hole sometimes, that the person wasn't really there," she said.*
>
> *"Of course, we never imagined these kinds of things."*

↑ Index

395. Mark Weiss

4 events

Wed 18 Apr 2007

Four bilingual events celebrating the release of
José Kozer's Stet: Selected Poems, translated and edited by Mark Weiss

Monday, April 23, 8 p.m. St Marks Church, 131 East 10th Street José Kozer and Harris Schiff.

Tuesday, April 24, 7 p.m. Poets House, 72 Spring Street
A discussion with Ammiel Alcalay and a reading.

Thursday, April 26, 7 p.m. Americas Society, 680 Park Ave. at 67th Street José Kozer and Achy Obejas

Friday, April 27, 6:15 p.m. King Juan Carlos I of
Spain Center, NYU, 53 Washington Square South
Reading

Mark Weiss will read his translations at all events.

Kozer is Cuba's most important living poet. He's
famous among poetry lovers throughout the
Spanish-speaking world, though largely unknown in
the United States, despite his 45 years here.
He's also a great reader. Not to be missed.

↑ Index

396. **Loucks, James**
Re: va. tech
Wed 18 Apr 2007

I found one of Cho's one-act plays via the Drudge Report; it's a very harrowing read, to be sure. -- Jim

James Loucks, Ph.D.
Department of English
OSU-Newark
1179 University Drive
Newark, OH 43055-1797
FAX: [redacted]
[redacted]
blog: http://jlouckscourses.blogspot.com
-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Shaunanne Tangney
Sent: Wednesday, April 18, 2007 2:43 PM
To: [redacted]
Subject: va. tech

****
FROM PREVIOUS POSTS:

``There was some concern about him,'' Rude said. ``Sometimes, in creative writing, people reveal things and you never know if it's creative or if they're describing things, if they're imagining things or just how real it might be. But we're all alert to not ignore things like this.''

"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."

But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make. **********

I feel really uncertain about this--probably because I had a very similar thing happen to me.

A few years ago, a young man who was a student at the college where I teach--and indeed, had been a student in my creative writing course--murdered his girlfriend. The authorities confiscated his computer and on it found stories he wrote for my class that they found "disturbing." I was subpeoned to testify in court--his lawyer wanted me to testify as to his state of mind, having read his short stories. I was appalled (and was never actually called to the stand--I think his lawyer figured out I would be rather hostile): I can't testify to someone's state of mind--I'm an English teacher, not a psychologist or mental health expert!

Were his stories creepy? No more than say, oh, Stephen King's stories! When I heard the teacher on the radio this morning say, "you can just tell that something's off" I really worried--for every depressed kid in a creative writing class anywhere in the nation...because there sure as hell aren't any of those people..!

Now clearly, this kid at VA Tech was more than depressed...but where do we draw the line? What do people think they can "just tell" by reading someone's fiction or poetry or whatever? I haven't seen anything that this kid wrote--and maybe it was beyond the pale--but so is Was Craven's stuff, and so was Poe's and Baudelaire's--and as a writer and a teacher, I worry that we are on the verge of a dangerous precedent here...

It also gives "creative writing" a bad--or at least limited--rap: that

all writing is "confessional." God, can we please get past that?! And if we don't--if that is all that "creative writing" teachers stress--that writing is solely personal, confessional, expressive--what do we expect we'll get?

I'm sad and confused by all of this...not the least of which this growing notion that English teachers are supposed to be able to judge someone's mental state...

--ShaunAnne Tangney
Associate Professor of English
Minot State University

↑ Index

397. **Anny Ballardini**
Re: 4 events
Wed 18 Apr 2007

Congratulations to both: Mark Weiss and José Kozer!

On 4/18/07, Mark Weiss <[redacted]> wrote:
> Four bilingual events celebrating the release of

> José Kozer's Stet: Selected Poems, translated and edited by Mark Weiss
>
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> famous among poetry lovers throughout the
> Spanish-speaking world, though largely unknown in
> the United States, despite his 45 years here.
> He's also a great reader. Not to be missed.
>

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398. **Skip Fox**
Re: va. tech
Wed 18 Apr 2007

Both plays can be found here:

http://newsbloggers.aol.com/2007/04/17/cho-seung-huis-plays/

I would not have seen enough on the basis of these two plays (even with their violence, exaggerated and occasionally inexplicable action, sexual valences, language, etc.) to have notified the authorities.

I'm just basing this on these two plays, not behavior or anything else. Would anyone else have discussed the student's problems with a chair or the consoling services simply on the basis of these? This question seems worth asking though it only touches part of the tragedy.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Loucks, James

Sent: Wednesday, April 18, 2007 2:52 PM
To: [redacted]
Subject: Re: va. tech

I found one of Cho's one-act plays via the Drudge Report; it's a very harrowing read, to be sure. -- Jim

James Loucks, Ph.D.
Department of English
OSU-Newark
1179 University Drive
Newark, OH 43055-1797
FAX: [redacted]
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From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Shaunanne Tangney
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``There was some concern about him,'' Rude said. ``Sometimes, in creative writing, people reveal things and you never know if it's creative or if they're describing things, if they're imagining things or just how real it might be. But we're all alert to not ignore things like this.''

"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."

But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make. **********

I feel really uncertain about this--probably because I had a very similar thing happen to me.

A few years ago, a young man who was a student at the college where I teach--and indeed, had been a student in my creative writing course--murdered his girlfriend. The authorities confiscated his computer and on it found stories he wrote for my class that they found "disturbing." I was subpeoned to testify in court--his lawyer wanted me to testify as to his state of mind, having read his short stories. I was appalled (and was never actually called to the stand--I think his lawyer figured out I would be rather hostile): I can't testify to someone's state of mind--I'm an English teacher, not a psychologist or mental health expert!

Were his stories creepy? No more than say, oh, Stephen King's stories! When I heard the teacher on the radio this morning say, "you can just tell that something's off" I really worried--for every depressed kid in a creative writing class anywhere in the nation...because there sure as hell aren't any of those people..!

Now clearly, this kid at VA Tech was more than depressed...but where do we draw the line? What do people think they can "just tell" by reading someone's fiction or poetry or whatever? I haven't seen anything that this kid wrote--and maybe it was beyond the pale--but so is Was Craven's stuff, and so was Poe's and Baudelaire's--and as a writer and a teacher, I worry that we are on the verge of a dangerous precedent here...

It also gives "creative writing" a bad--or at least limited--rap: that

all writing is "confessional." God, can we please get past that?! And if we don't--if that is all that "creative writing" teachers stress--that writing is solely personal, confessional, expressive--what do we expect we'll get?

I'm sad and confused by all of this...not the least of which this growing notion that English teachers are supposed to be able to judge someone's mental state...

--ShaunAnne Tangney
Associate Professor of English
Minot State University

↑ Index

399. **Barry Schwabsky**
Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)
Wed 18 Apr 2007

Having seen this attributed to a number of French poets, including Pierre-Jean Jouve and Gerard de Nerval as well as Desnos, I'd be hesitant to accept any as correct without a reliable citation.

You can't keep a good line down.

Alexander Dickow <[redacted]> wrote:
"which Surrealist poet it was--hung a sign on his door when
sleeping--"=
do not disturb--poet at work"."

David,
Robert Desnos. According to Breton's account, I think, not Desnos himself.
Amities,
Alex

PS: A note about the disturbing disproportion between coverage of violence in Iraq and elsewhere and that of Virginia Tech: my experience of human beings everywhere has shown me that we worry about what's close to home much more readily than things far away. It's much less a "racial" issue than a psychological one found everywhere. This, of course, doesn't make it any less troubling, and in this country there are plenty of signs of dehumanizing Iraqis et al. because of their otherness, even if I don't think the disproportionate coverage is one of them.

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

↑ Index

400. George Bowering
Re: va tech/restraining orders/guns
Wed 18 Apr 2007

On Apr 18, 2007, at 11:54 AM, linda norton wrote:

> It doesn't have to be like this in America. It shouldn't be like this.
>
>
In much of America it is not. Unfortunately it is, in the U.S. part.

>
Mr. G.H. Bowering
Does not get up immoderately early.

↑ Index

401. **Tim Peterson**
******SINCERE APOLOGIES FOR CROSS-DRESSING******
Wed 18 Apr 2007

The event is in New York City.

Please send responses backchannel to me at [redacted]

Best, Tim

On Apr 18, 2007, at some time or other, George Bowering wrote:

Well, if you will be doing it in Kitsilano or West Point Grey, I can do it.

gb

On Apr 18, 2007, at 11:22 AM, Tim Peterson wrote:

>No, I'm not actually sorry for my cross-dressing. But now that I have your
>attention, I'm looking for someone who might be able to make a digital
>videotape of an event this weekend. I am willing to pay you. Amateur video
>jockeys welcome.
>
>Best, Tim
>
>
Mr. G.H. Bowering
Does not get up immoderately early.

↑ Index

402. **paolo javier**
Veronica Corpuz/Michelle Naka Pierce's info?
Wed 18 Apr 2007

Hello All,

Just wanted to know if anyone has Veronica Corpuz and/or Michelle Naka Pierce's contact info? If so, please backchannel.

thanks,
Paolo

--
http://blog.myspace.com/paolojavier
http://www.2ndavepoetry.com/

↑ Index

403. Matt Henriksen
Friday 4/2 ~ Bar-Nadav & Tate ~ Brooklyn
Wed 18 Apr 2007

The Burning Chairs
Readings

suggest you spend an evening wi

The Burning Chairs
Readings

suggest you spend an evening with

Hadara Bar-Nadav & Bronwen Tate

Friday, April 20th, 7:30 PM

The Fall Café

307 Smith Street

between Union & President

Carroll Gardens, Brooklyn

F/G to Carroll Street

Ruthlessly FREE

Hadara Bar-Nadav's book of poetry A Glass of Milk to Kiss Goodnight (MARGIE/IntuiT House, 2007) was chosen by Kim Addonizio as the winner of the 2005 MARGIE Book Prize. Recent publications appear or are forthcoming in Beloit Poetry Journal, Chelsea, Colorado Review, Denver Quarterly, The Journal, Prairie Schooner, TriQuarterly, Verse, and other journals. Born in New York, she lives in Kansas City, MO with her husband and their standard poodle, Ella. Find out more at www.hadarabarnadav.com.

Bronwen Tate lives and writes happily in Brooklyn, enjoys teaching English Composition in various parts of Manhattan, yet still considers moving back to the West Coast. She holds an MFA in Poetry from Brown University and her work has appeared in Horse Less Review, How2, Word For/Word, No Tell Motel, and others. She can be found writing about the books she reads and the bread she bakes online at <breadnjamforfrances.blogspot.com>.

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http://mail.yahoo.com

↑ Index

404. **Jill Jones**
Re: 4 events
Wed 18 Apr 2007

Hope they all go well, Mark.

The book's a revelation here in Australia as well.

best,
Jill

On 19/04/2007, at 5:49 AM, Mark Weiss wrote:

> *Four bilingual events celebrating the release of José Kozer's Stet: Selected Poems, translated and edited by Mark Weiss*
>
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> *José Kozer and Harris Schiff.*
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>
> *Kozer is Cuba's most important living poet. He's famous among poetry lovers throughout the Spanish-speaking world, though largely unknown in the United States, despite his 45 years here. He's also a great reader. Not to be missed.*

↑ Index

405. **Jim Andrews**
Re: va tech/restraining orders/guns
Wed 18 Apr 2007

> *It doesn't have to be like this in America. It shouldn't be like this.*
>
> *In much of America it is not. Unfortunately it is, in the U.S. part.*

In Vancouver there's a man on trial for murdering many women. He was a pig farmer and is accused of grinding the women up and feeding them to the pigs;

their DNA has been found around the farm. And there's a serial killer loose on one of the highways in BC.

There's a lot of murderous crazy anger in Canada/BC too, George, as I'm sure you know. It isn't a specifically USAmerican thing. The details may be marked with circumstances specific to the nation where it festered, but the disease does not acknowledge national boundaries.

ja

↑ Index

406. **Dan Coffey**
Re: va tech/restraining orders/guns
Wed 18 Apr 2007

Useful as usual George! Thanks for reminding us again of the semantic complexity of "America."

On 4/18/07, George Bowering <[redacted]> wrote:
> On Apr 18, 2007, at 11:54 AM, linda norton wrote:
>
> > It doesn't have to be like this in America. It shouldn't be like this.
> >
> >
> In much of America it is not. Unfortunately it is, in the U.S. part.
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>
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> >
> Mr. G.H. Bowering
> Does not get up immoderately early.
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

407. **Catherine Daly**
Re: va tech/restraining orders/guns
Wed 18 Apr 2007

> *I have been wondering, though, if the death penlty here (I haven't checked VA law, so don't know...) is a factor somehow -- what would be a suicide*

> *becomes, why don't I kill that girl who won't sleep with me, becomes -- "since "they" will kill me anyway, then I will take out as many as I can before myself"...*

--
All best,
Catherine Daly
[redacted]

↑ Index

408. **linda norton**
Re: va tech/restraining orders/guns
Wed 18 Apr 2007

Yes, I agree that George's comment was astute, but it only raised more questions for me. For example, soon after I read George's pithy response to my rather long post, I read a Pew poll that said that 69% of Americans know that Cheney is V.P. (the rest don't).

Of course we know they mean USAians when they say Americas.

So then I got to wondering if Canadians actually call themselves Americans in daily life, the way we USAians do. And do people in Europe, the Middle East, and Africa, for example, include Canadians when they deride Americans? And are Canadians mistaken or properly taken for Americans when they travel overseas?

And isn't "American" so associated with the U. S. that it is difficult or impossible to recoup it for other purposes, whatever it means geographically?

Meanwhile, all over the world, not just in Canada and the U.S., guys with great potential to do harm often start by intimidating/harrassing/stalking women. And though great strides have been made in U. S. courts and police departments with regard to human rights for women, such things are still not taken terribly seriously.

-----Original Message-----
>From: Dan Coffey <[redacted]>
>Sent: Apr 18, 2007 4:39 PM
>To: [redacted]
>Subject: Re: va tech/restraining orders/guns
>
>Useful as usual George! Thanks for reminding us again of the semantic
>complexity of "America."
>
>On 4/18/07, George Bowering <[redacted]> wrote:

>> On Apr 18, 2007, at 11:54 AM, linda norton wrote:
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>> > It doesn't have to be like this in America. It shouldn't be like this.
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>> Does not get up immoderately early.
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>
>--
>http://hyperhypo.org/blog
>http://www.pftborder.blogspot.com

If I had to carry a gun just because the guy next to me might be carrying a gun, then that wouldnâ€™t be freedom, that would be slavery.

True freedom is NOT having to carry a gun.

And true freedom is knowing that the guy next to me ISNâ€™T carrying a gun either.

Support true freedom:
Support gun control now.

â€” Posted by "Orange" on a NYT blog, 4/18/2007

↑ Index

409. Rebecca Stigge
Fwd: virginia tech/nikki giovanni/jan richman
Wed 18 Apr 2007

If the "why" was addressed to Peter Quartermain's comment, in the case of Nikki Giovanni and this particular student, she had two other students refusing to attend class anymore because of his behavior: she said in an interview that he was taking photos of other students with his cell phone under the table. This was a case of both "disturbing writing" AND "disruptive behavior"--it's probably just that the disruptive behavior can't be sent all around the internet and be watched on CNN after the fact, so it's not getting as much attention.

Is anyone bringing this up with the classes that they're teaching now? I feel like it would be good to give my students the space to talk over the tragedy a little if they want to, but wonder if anyone has strategies for guiding the discussion positively.

-Rebecca

On 4/18/07, Ruth Lepson <[redacted]> wrote:
>
> why?
>
>
> On 4/18/07 1:21 PM, "Chris Stroffolino" <[redacted]> wrote:
>
> > This is starting to remind me (more as a point of a contrast) with
> > that incident in San Francisco a few years back, when Jan Richman
> > brought disturbing writings by a student to the attention of her
> > chair. The student was promptly exprelled, but then they fired Ms.
> > Richman too.
> > Many protested; Rushdie and Eggers, et al, wrote letters of support.
> > Stories in national press, etc. But Richman didn't get reinstated at
> > her job.
> >
> > Chris
> >
> >
> > On Apr 18, 2007, at 9:04 AM, Crane's Bill Books wrote:
> >
> >> "...Ms. Roy, the department chairwoman, said she brought Ms.
> >> Giovanni's concerns to university authorities and the campus police
> >> but was told that because he was expressing himself freely in his
> >> writings, there was nothing that could be done."
> >>
> >> But where is this going? Police powers for creative writing
> >> teachers? The fact is, Cho Seung-Hui had been reported to the
> >> police for harassing and threatening women, which means this horror
> >> would have been prevented by a simple background check before guns
> >> were made available to him. We can wring our hands all we want
> >> about whether there were failures on the part of "university
> >> authorities," but if a background check had been required, this
> >> would not have happened. Sorry, I know this isn't poetics, but it
> >> seems like an important point to make.
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> >> J. A. Lee
> >> Crane's Bill Books
> >>
> >>
> >>
> >> ----- Original Message ----- From: "Sina Queyras"
> >> <[redacted]>
> >> To: <[redacted]>
> >> Sent: Wednesday, April 18, 2007 8:05 AM
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> >>
> >>
> >>> This just gets more and more disturbing.
> >>>
> >>>>>
> >>> Teacher had Cho moved out of class
> >>> ALAN FREEMAN
> >>> Globe and Mail Update
> >>> BLACKSBURG, Va. - One of Cho Seung-Hui's English professors at
> >>> Virginia
> >>> Tech said Wednesday that she so feared the intimidating nature of
> >>> 23-year-old English student that she threatened to resign if he
> >>> were not
> >>> removed from her class.
> >>>
> >>> "He was a very intimidating student to my other students," poetry
> >>> professor Nikki Giovanni said. As a result of his disturbing
> >>> presence and
> >>> his graphic writing,she actually wrote to the chairman of the English
> >>> Department, Lucinda Roy, asking that he be removed from her class,
> >>> which
> >>> he was.
> >>>
> >>> "I was willing to resign before I was going to continue with him,"
> >>> Ms.
> >>> Giovanni told CNN.
> >>>
> >>> Mr. Cho killed 32 students and faculty members at the university on
> >>> Monday, the worst such shooting in U.S. history before ending his own
> >>> life.
> >>>
> >>> Related to this article

> >>>
> >>>
> >>> Cho Seung-Hui, in an undated photo, was identified as the gunman
> >>> in the
> >>> massacre that left 33 people dead at Virginia Tech in Blacksburg,
> >>> Va., on
> >>> Monday. (Virginia State Police/AP)
> >>> Articles
> >>>
> >>> Earlier Q&A: Expert on school shootings
> >>> Hero 'had no fear'
> >>> Gunman's last message: 'You caused me to do this'
> >>> Slain Canadian was passionate about her teaching
> >>> In a crisis, a wave of 'citizen journalism'
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> >>> Disturbing writings
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> >>> Eerie timing for trio's school-violence song
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> >>> Deadly shooting rampage
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> >>> Map: North American school violence since 1975
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> >>> Why doesn't the G&M allow comments on the heroic actions of Prof...
> >>> Why are we so fascinated by the darkness of these demented people...
> >>> What bothers me is that he is said to have tried to start a fire...
> >>> It could very well have something to do with the more Socialist...
> >>> 13 reader comments | Join the conversation

> >>>
> >>> "There was something mean about this boy, and it was the meanness
> >>> that
> >>> bothered me," she said.
> >>>
> >>> On Monday, as she heard about the shooting while travelling back
> >>> to the
> >>> university from California and there were rumours that the
> >>> perpetrator was
> >>> Asian, she said she knew immediately that he was Mr. Cho.
> >>>
> >>> "In front of my mind, I knew it was" him, she said in an interview.
> >>>
> >>> Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's
> >>> concerns to university authorities and the campus police but was
> >>> told that
> >>> because he was expressing himself freely in his writings, there was
> >>> nothing that could be done.
> >>>
> >>> As a result of these concerns, she had him removed from class and
> >>> began to
> >>> teach Mr. Cho privately in a special workshop.
> >>>
> >>> Ms. Roy said that Mr. Cho appeared to be deeply disturbed, "very
> >>> withdrawn
> >>> and very depressed."
> >>>
> >>> "There was this steady tone of anger in his writings. It seemed as
> >>> if he
> >>> was expressing emptiness and fury at himself and at people around
> >>> him,"
> >>> Ms. Roy said.
> >>>
> >>> She said that was worried that Mr. Cho could be a threat to other
> >>> students
> >>> as well as to himself.
> >>>
> >>> "I really felt very strongly that he was suicidal, that he was so
> >>> depressed that he had a negativity about him, like it was like
> >>> talking to
> >>> a hole sometimes, that the person wasn't really there," she said.
> >>>

> >>> "Of course, we never imagined these kinds of things."
>

↑ Index

410. Nate Pritts
COMBATIVES #5 // Andy Mister
Thu 19 Apr 2007

---

http://www.h-ngm-n.com

RE: New Combatives.

National H_NGM_N Month continues with the release of COMBATIVES #5, our single-author 'zine, this time featuring the work of Andrew Mister:

*

Old Style

Miso soup & Guinness Landlord
still hasn't turned on the heat
Leave the notebook to itself
Traffic's dull refrain, something
the music can't drown out
The traffic most music has become
no face, no name, no number
At least we're trying. Thru the buildings
December's scorched tinsel, a light
I see at the same time every day:
5:45 p.m. Watch the news.
Wait for Gina. Go back to work.

*

Click over to the H_NGM_N mothership for info on this newest issue of COMBATIVES. There are still a few copies of #4 : ELISA GABBERT : left.

Also, don't forget to take advantage of some of this month's special VALU_ DEALS.

Be on the look out for the 6th & final issue of COMBATIVES Vol. 1 : Noah Falck : as well as a new chapbook by Julia Cohen. All this & H_NGM_N #7 is not far behind.

yrs,

Nate @ H_NGM_N
http://www.h-ngm-n.com <http://www.h-ngm-n.com/>

↑ Index

411. Charlie Rossiter
Poet Stood Up To Virginia Tech Killer--link to the article
Thu 19 Apr 2007

I'm not sure, but it sounds like a lot of you have not seen the article--someone sent it to me, so here it is.

charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

---
charlie,

Seems the Virginia Tech mass murderer was a poetry student in Nikki Giovanni's class. She ended up expelling him and calling him a "bully." For the entire story, here is a direct link:

http://chicagopoetry.com/modules.php?op=modload&name=News&file=article&sid=691

↑ Index

412. Jesse Glass
Biting the Bullet
Thu 19 Apr 2007

I never liked guns to begin with, but I grew up around hunters, so I did have a small tolerance for hunting rifles up to two days ago. Va. Tech has made a believer out of me--NO MORE GUNS FOR AMERICAN CITIZENS. Interestingly enough, we have a gun scandal going on here in Japan. The mayor of Nagasaki was shot down by the Yakusa. It's made national headlines.

Don't know if Nikki Giovanni meant to give the impression of passing on blame to Roy and the other creative writer at Virginia Tech during her CNN interview, but her speech could certainly have been interpreted as an attempt to do so. Should creative writing "professors" be required to take classes in abnormal psychology, or have certification in various fields of counseling and social work? Stay tuned. Jess

↑ Index

413. Alan Sondheim
arousal
Thu 19 Apr 2007

arousal

certain objects or items on a psychoanalytical scale create arousal; pornography operates off this principle. the objects or items are presumed human, that is to say, projection/introjection (my 'jectivity') occurs across the threshold of the space between viewer and image. if the items are non-human, one presumes fetishism (with all the overdetermined accom- panying psychoanalytic theory), but this need not be the case: given what elsewhere might be considered dismemberment, but is read here as the dream screen of the sexual, arousal occurs through a litany of movement and geometry, nothing more. it's as if we're imprinted (and i think we are to an extent), as if items appear which construct desire, reproduction, species. the visual in these cases is a zeroing-in. avatrex.mp4 is an item (not a human) which simultaneously projects and falls apart; what arouses are mediated part-objects which seem capable in this respect of standing alone, standing for, standing in-for. i think all of this relates to a potential wellspring of violence; if all that's needed is surface, is the rest of the body to be discarded? an uneasy question, troubling phenomen- ology as well. http://www.asondheim.org/avartrex.mp4

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414. Alexander Dickow
Re: POETICS Digest - 17 Apr 2007 to 18 Apr 2007 (#2007-108)
Thu 19 Apr 2007

Barry et al,
It *was* Saint-Pol-Roux, at least according to Breton
(at least I had that part right). Silly me! Here's the
quote:

"On raconte que chaque jour, au moment de s'endormir,
Saint-Pol-Roux faisait naguere placer, sur la porte de
son manoir de Camaret, un ecriteau sur lequel on
pouvait lire: LE POETE TRAVAILLE."

Breton, Andre. Manifestes du surrealisme. Paris:
Editions Gallimard, 1979. 24.

As for me, I place the following sign above my door
when I sleep:

WHOOOOPS.

Amicalement,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

415. Dodie Bellamy
SF Reading with Akilah Oliver and Brenda Iijima
Thu 19 Apr 2007

Please Join Us for a Reading:

BRENDA IIJIMA

and

AKILAH OLIVER

Saturday, April 28 at 4 pm

LAST LAUGH CAFÉ
On the corner of Dolores and Valley (betwn. 28th and 29th)

Both Brenda and Akilah will be in town for the kari edwards memorial and Last Laugh has offered us the use of their wonderful café so that we might host them for a reading. The café is just south of César Chávez street, and is accessible by BART together with any of the Mission Street buses. We hope to see you there!

- Rob Halpern & Taylor Brady

Brenda Iijima's books include Around Sea (O Books, 2004) and Animate, Inanimate Aims (Litmus Press, forthcoming, May, 2007), Eco Quarry Bellwether (forthcoming, Outside Voices). Chapbooks: Color And Its Antecedents (Yen Agat, 2004), Early Linoleum (Furniture Press, 2004), Spacious (Other Publications, 2003), If Not Metamorphic? (Portable Press At Yo-Yo Labs, 2004), Audible Bio (Longhouse, 2003), In A Glass Box (Pressed Wafer 2002) and several other artist's books. She is the editor of Portable Press At Yo-Yo Labs and art editor for Boog City, a Manhattan-based newspaper. As well she is a visual artist. She

grew up in North Adams, Massachusetts and now lives in Prospect Heights, Brooklyn.

Akilah Oliver is a poet and performance artist. Her most recent publications are "a(A)ugust" (Yo-Yo Labs, 2007), "The Putterer's Notebook" (Belladonna, 2006), "An Arriving Guard of Angels, Thusly Coming to Greet" (Farfalla Press, 2004). She is also the author of "the she said dialogues: flesh memory", a book of experimental prose poetry honored by the PEN American Center's "Open Book" program. She has read and performed her work throughout the country as a solo artist and as a founding member of the post-feminist performance arts collective, Sacred Naked Nature Girls. She has been artist in residence at Beyond Baroque Literary Arts Center in Los Angeles, and has received grants from the California Arts Council, The Flintridge Foundation and the Rockefeller Foundation. She has been on faculty at the University of Colorado, Boulder where she taught courses in research writing integrating critical theory and cultural theory. Currently she is core faculty at Naropa University's Summer Writing Program. She lives in Brooklyn.

↑ Index

416. George Bowering

Re: va tech/restraining orders/guns

Thu 19 Apr 2007

Last time I looked, Virginia was one of the big capital punishment states.

On Apr 18, 2007, at 4:53 PM, Catherine Daly wrote:

>> I have been wondering, though, if the death penlty here (I haven't
>> checked
>> VA law, so don't know...) is a factor somehow -- what would be a
>> suicide
>> becomes, why don't I kill that girl who won't sleep with me, becomes
>> --
>> "since "they" will kill me anyway, then I will take out as many as I
>> can
>> before myself"...

>
>
>
>
> --
> All best,
> Catherine Daly
> [redacted]
>
>
GB
Is currently imagining the universe.

↑ Index

417. Barry Schwabsky
Re: 4 events
Thu 19 Apr 2007

Who is the publisher?
  Where can those of us far from New York order the book?
  And on the 26th, would please pass my regards on to Achy, an old acquaintance?

Mark Weiss <[redacted]> wrote:
  Four bilingual events celebrating the release of
José Kozer's Stet: Selected Poems, translated and edited by Mark Weiss

Monday, April 23, 8 p.m. St Marks Church, 131 East 10th Street José Kozer and Harris Schiff.

Tuesday, April 24, 7 p.m. Poets House, 72 Spring Street
A discussion with Ammiel Alcalay and a reading.

Thursday, April 26, 7 p.m. Americas Society, 680 Park Ave. at 67th Street José Kozer and Achy Obejas

Friday, April 27, 6:15 p.m. King Juan Carlos I of
Spain Center, NYU, 53 Washington Square South
Reading

Mark Weiss will read his translations at all events.

Kozer is Cuba's most important living poet. He's
famous among poetry lovers throughout the
Spanish-speaking world, though largely unknown in

the United States, despite his 45 years here.
He's also a great reader. Not to be missed.

↑ Index

418. **Suzanne Burns**
Re: va tech/restraining orders/guns
Thu 19 Apr 2007

On 4/18/07, linda norton <[redacted]> wrote:
>
>
>
> Predictably, the NRA folks are posting on the Times VA TECH story blogs,
> saying that this
> murderer could have been stopped if everyone on campus had been packing
> guns . . .

I get so outraged when people make that absurd wild west argument that the solution to the situation is for EVERYONE to have guns. Gee, even children? This sort of logic is the sign of things really breaking down. It's absurd, its dangerous, and while we are at it it didn't even work in the "wild west". More people having guns = a greater likelihood that your gun will be stolen or used against you or picked up by a small child, etc. It means nobody is safe. *fume*

I can't believe that we live in a cuntry where so many people cannot get emdical care (including mental health services) but anyone can get a gun. I heard commentator on the radio last night who made the point that if an anti-depressant caused 30,000 deaths a year, you bet we would control it-- but nobody wants to control the guns. *fume*

It also just came out today that yes in fact the killer WAS declared a danger to himself and others-- but almost nothing was done about it.

I am so outraged I can't even speak. Holy crap.

↑ Index

419. **Mark Weiss**
Re: 4 events
Thu 19 Apr 2007

I'll give your regards to Achy. The publisher is Junction Press, the book (pb, 6x9, 220 pages) is published by Junction Press, and sells at $20, minus 20% to list members, plus $3 shipping in the US. Easiest to order directly from me.

Below is the review from ForeWord, the only one so far. Hard to cavile about an otherwise great review, but her only criticism is simply wrong--there's nothing colloquial about the word nalga, which is standard Spanish.

Mark

Cuban-American poet Kozer, the author of thirty-seven previous books and regarded as the leading Cuban poet of his generation, is presented here in the first bilingual edition of his work. His inspiration appears to be the outcry of a tortured soul who has lived long enough to become fatigued with even torture and has arrived at a kind of wry wit suffused with a bitter nostalgia and a desperate search for identity. His struggle weaves a fabric composed of tangled cultures, ethnicities, and language that can only be reported as a kind of literary EEG.

Translator-editor-publisher Mark Weiss sets the stage with an incisive introduction which compares the pared-down verbiage of the “new” poetry with the dense prolixity that has characterized Spanish-language poetry down through the ages. Poet Kozer’s work exuberantly embraces the description. The poem condenses space, time, and sensory perception into a single image. In the poet’s observation of a scene, for example, a particular shade of blue may register not only visually, but recall in the same moment a scrap of color hidden among dense clouds on a day years ago, a flash of the edging on a particular girl’s petticoat, with the effect that the image not merely describes, but evokes its resonance.

The translations are brilliant as Weiss plunges into this dense forest of syntax, synesthesia, and coined language, and ends up with a real poem in standard American English: academic when necessary, colloquial when called for. Rather than a mere gloss of the Spanish text, it appears that the translator has plunged into the heart of

each poem until he gains the attention of the
same muse who inspired the original.

A special treat awaits the bilingual reader. In a
poem about Havana, tidy-housekeeper Mama is
cleaning for a special day, in language evoking
the mixed European backgrounds of herself and
Papa, and even erasing traces of a departed Jewish Grandpa. Outside:

“. . . afuera la calle era una fiebre de mulatas
encendidas, / la calle se desbocaba en la triple
iridiscencia de un bongó cubano. / y las tres
lindas cubanas movían trémulas las nalgas de una
/ canción. / mientras mi madre ordenaba decisivamente los espejos.

. . . outside was a tumult of inflamed mulatas /
the street overflowing with the triple flame of
the bongo / and three lovely Cubans, their cheeks quivering, swayed to the
rhythm of a song. / While my mother straightened the mirrors for once and all.”

In the Spanish version, what the mulattas shake
to the music is the Spanish word “nalgas,” which
means (colloquially) “buns,” translated
discreetly as “cheeks.” Comparing the
sensibilities of these two poets is possibly the
most delightful aspect of the work.

Review by: Sandy McKinney

At 05:06 AM 4/19/2007, you wrote:
>Who is the publisher?
> Where can those of us far from New York order the book?
> And on the 26th, would please pass my regards
> on to Achy, an old acquaintance?
>
>Mark Weiss <[redacted]> wrote:
> Four bilingual events celebrating the release of
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>
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>
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>
>Mark Weiss will read his translations at all events.
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>Kozer is Cuba's most important living poet. He's
>famous among poetry lovers throughout the
>Spanish-speaking world, though largely unknown in
>the United States, despite his 45 years here.
>He's also a great reader. Not to be missed.

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420. Stephen Vincent
Virginia, revenge & masculine myths
Thu 19 Apr 2007

Without trying at all to limit the issue of the ways in which creative writing or any other kind of teacher deals with "disruption" or bullying behavior and more serious possibilities of potential violent catastrophe (all important), I think we should also be interested in 'the shooter' and the culture of revenge that fed into this event - no matter how pathologically - the his justification for his actions. I remember vividly the shift in vocabulary of the Bush Administration after 9/11 - how they loved to use the word/verb "kill." It was never about bringing anybody to justice - the options were either to kill or, apparently, torture the perceived enemy, and, again, apparently, if you did not have an enemy crossing your national doorstep, you would invent an invader and kill it too. (I remember Rumsfeld before an audience of troops in Missouri pounding the podium and gleefully celebrating the number of the enemy that had been "killed" and thinking this guy is really a murderer in the disguise of public office). There was never talk of bringing x, y or z "to justice", that is bringing things into balance and order. "Islamic radicalists" etc. are never be considered for negotiation, etc., but be snuffed continuously in a war that can go forever. The revenge mindset is clearly that of Cheney and Bush and seeps into the culture everywhere in this country, including the battlefields and the 'revenge' killings of civilians by marines in Iraq and Afghanistan. But this kid in Virginia - reading his 'well-written' reprinted pieces of rage, no matter what marbles were let loose in him, he was carrying a huge amount of pain (sexual, racial, class). His solution was to resort to the models, the well known scripts that are pummeled into the culture everywhere. I actually recently saw the

movie, "Shooter", which is equally all about righteous revenge - not bringing to justice, but killing every one known or perceived to be part of the plot to eliminate the shooter. The movie was preceded by 5 preview trailers with the same roaring dolby sound violent revenge motifs. It's both the ancient and contemporary masculine myth rolled into one. If somebody's in your way, kill 'em. And cheer.

Cho, in his own demented way, was behaving according to well known violent revenge scripts (from Bush to Hollywood to our streets). Why no one - from an early age - was able to reach out to Cho, or in one way or other, respond effectively and compassionately to whatever was legitimate about his rage and isolation, remains an important part of the question.

In what ways, mad pathologies aside, can a University - let alone a creative writing class or the society as a whole - alter revenge scripts? Or maybe there are other ways to frame the question.

Ismus - was a piece of good news - in that his script (implicitly violent towards African Americans) was effectively challenged by the women on the basketball team. Minimally, I think people will think twice before using that kind of language again as somehow appropriate.

Stephen V
http://stephenvincent.net/blog/

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421. David Fernandes

Re: va tech/restraining orders/guns

Thu 19 Apr 2007

I'm sorry. I'm portuguese so I feel myself like a monkey in this discussion, but can someone explain to me why is so easy to buy a gun in USA? It's really legal to buy one? Is it something to do with freedom?

David
Portugal

2007/4/19, Suzanne Burns <[redacted]>:
>
> On 4/18/07, linda norton <[redacted]> wrote:
> >
> >
> >
> > Predictably, the NRA folks are posting on the Times VA TECH story blogs,
> > saying that this
> > murderer could have been stopped if everyone on campus had been

packing
> > guns . . .
>
>
>
> I get so outraged when people make that absurd wild west argument that the
> solution to the situation is for EVERYONE to have guns. Gee, even
> children? This sort of logic is the sign of things really breaking down.
> It's absurd, its dangerous, and while we are at it it didn't even work in
> the "wild west". More people having guns = a greater likelihood that your
> gun will be stolen or used against you or picked up by a small child, etc.
> It means nobody is safe. *fume*
>
> I can't believe that we live in a cuntry where so many people cannot get
> emdical care (including mental health services) but anyone can get a gun.
> I heard commentator on the radio last night who made the point that if an
> anti-depressant caused 30,000 deaths a year, you bet we would control it--
> but nobody wants to control the guns. *fume*
>
> It also just came out today that yes in fact the killer WAS declared a
> danger to himself and others-- but almost nothing was done about it.
>
> I am so outraged I can't even speak. Holy crap.
>

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422. Dillon Westbrook
several strands
Thu 19 Apr 2007

After a couple days trying not to think about Virginia, lots of things seem to be coalescing around this discussion. One of the news stories that got back-paged after Tuesday was the meeting between Russell SImmons and several other prominent CEO's with ties to the hip-hop industry (and lets not forget that there is one) about the fallout form the Imus thing. Simmons had interesting things to say.

"Whether it's our sexism, our racism, our homophobia or our violence, the hip-hop community sometimes can be a good mirror of our dirt and sometimes the dirt that we try to cover up," Simmons said. "Pointing at the conditions that create these words from the rappers ... should be our No. 1 concern."

I'm recalling the year I spent volunteer-teaching a creative writing class in Alameda County Juvenile Hall. I'm sure there's other people on this list who have worked in detention facilities, youth or adult, and maybe you have thoughts on this. When I moved away from very specific craft exercises and opened up the floor to whatever they were writing, very violent stuff immediately made its way in. To this day, I think the majority of those kids (and the whole time I taught there, that's what I kept thinking every week- these are kids!) were grand-standing and posing, participating in a certain dialogue which applauds boasting about ones potential for violence. At the same time, I know for a fact that some of these kids' actions were indeed as violent as their writing. When I started to piece all of this out and try to establish some guidelines for how we would proceed in class, it got incredibly complicated incredibly quickly.

On one hand, the presence of the "confessional" voice had a very literal meaning- anything they said in detention could become evidence, and whenever one of them got a court date or an actual conviction, they would come back the next week thinking I was a snitch- i.e. they were worried their poems had become confessions. I had to start warning them against writing "confessionally", i.e. against portraying actual events of their lives. At the same time, the staff there wanted the class to be all about positivity- staff didn't want the word "nigger" to appear in their poems (which was used by all the kids, latino, black, loatian, even white- and none of them ever blinked or seemed to think it was an issue), didn't want drug use represented or glorified (which was an even more common theme than violence in their writings), and of course didn't want violence or references to guns or weapons. But, as depressing as it sounds, the removal of these topics left these kids with nothing they found worth writing about. Everything that was salient and poetic to them was criminal/criminalized, right down to the name of the street they live on (which signifies "turf", and "turf" is also illegal).

So, while my dilemma didn't involve asking whether to report the writings of my students to authorities (they were already in the room), I often return to this experience when I teach in other classrooms. One thing I tried to do, in order to keep them writing, was to let them write what they were going to write, and ask them to analyze it with me. If it was a character they were creating, which was their assignment one time, I asked them what they intended their audience to think about that character, whether anyone besides the character himself would applaud his actions. In short, I tried to have an ethical discussion with them, one time going so far as to look at passages of Plato's Republic (Book II, I think, where Socrates argues that it is better to suffer injustice than commit it). Like anyone, these students had a rich and complex ethical world, and felt accountable when they fell short of those ethics or discovered an inconsistency.

The rules I established about writing came out of those discussions, and they were quite simply that you ought not write something that you would find indefensible in actual practice (I think you could create a tertiary guideline that says if you're doing so consciously, as in writing form an anti-hero or such, you ought to have some intention behind what you're doing to people's expectations of good and just behavior). The results were very mixed, with some students continuing to write comfortably in these perimeters, and some completely turning off, but it did allow me not to have to forbid them upfront from writing any particular poem or story.

I still use this notion in other classrooms. I get right up in the face of someone writing something I think is indefensible ethically, and often require that a defense be presented to credit it as work for the course. That second level of writing, the apology, is usually richer and more interesting that the original stuff. So I guess that's my contribution to the discussion on how to proceed in writing classes. I don't try to draw the distinction between writing that's just writing and writing that's somehow symptomatic of real disturbance- the writing itself is an act, with its own set of repercussions. I deal with those, because that's all I'm equipped to deal with. Of course, I also try to get any student who seems to be having real trouble to appropriate counseling services (and I've been lucky enough to have classrooms small enough to recognize this- which is to me the best argument for keeping those small class sizes that writing departments everywhere are constantly trying to defend), and I take it Ms. Giovanni and Ms. Roy acted about as well as anyone possibly could have, even going beyond normal expectations of identifying and working with a troubled student. But I don't think we simply let all the students who are writing purely fictitiously, the ones we have no suspicion of going out and acting on violent fantasies, off the hook. The writing itself needs accounting for, and even treated casuistically, needs some good reason for existing.

Dillon

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423. amalio Madueno
Cho's Martyrdom Bagdad's Grief
Thu 19 Apr 2007

Imagine Cho's Virginia Tech martyrdom continuing day
after day after day throughout the US for four years.
Thus one might imagine Bagdad's grief and the enormity
of the American transgression in Iraq.

--- Paul Nelson <[redacted]> wrote:

On Friday night I witnessed one of the more remarkable evenings of poetry I have seen in many months. The event was an performance of SOUND/VISUAL/DIGITAL/POETRIES with Crag Hill, Geof Huth, Jim Andrews & Nico Vassilakis.

The venue was Seattle's historic Good Shepherd Center, which for sixty years served women with shelter, training and education opportunities until 1973. Located in the Wallingford Neighborhood, home to Seattle's wonderful all poetry bookstore Open Books, it would have been turned into a shopping mall if not for the intervention of residents over thirty years ago. The Subtext reading is slated to move to this venue in summer.

I did not expect to write a review of the evening, so did not take notes and do not want this post to be confused with anything of that sort, but each performer had a compelling contribution to the evening's festivities. Jim Andrews, of Victoria, BC and vispo.com fame demonstrated his vis/soundpo program Nio, linked here: http://www.vispo.com/nio/ The simple tune, which can be manipulated by the person browsing his site, has a catchy little melody which lingers in one's mind, as well as interesting graphics. What a great teaching tool this program would make for beginning computer users!

Geof Huth gave a power point tour of work done by important North American visual poetry artists, such as Peter Ciccariello, Nico and Lionel Kearns, who just happened to be in the audience, visiting from Vancouver, BC. Crag performed and directed a multi-voice sound poem using a stomp of his foot to cue the readers to the next stanza.

Nico had one of his concrete films play and was quite mesmerizing. The silence during the film, at certain points when there was no soundtrack, was quite remarkable. Being in the chapel of the old building with HUGE ceilings, this experience of silence was all too rare these days, and welcome.

Later, at the restaurant afterwards I was introduced to Lionel and given a copy of his new collection of selected poems on Talonbooks, "A Few Words Will

> *Do." There is some incredibly remarkable poetry in that collection and I am grateful to have had such an introduction to the man and his important work. It was good to reconnect with David Abel, Michael Dylan Welch, Joe Keppler, mARK oWEns and the featured poets.*
>
> *Now, as a person who has studied Open Form, the notion of process being open is rather important to me. My question to those on this list is about content. Certainly the kinds of poems performed Friday night are the most open in terms of content. It is almost totally up to the (listener) viewer as to what connections are made, what meaning is drawn. What do poets on this list feel is the poet's responsibility regarding content, if any?*
>
> *I hope for an enlightening discussion, but I'll take what I can get from this list.*
>
> *Paul Nelson*
>
> *Paul E. Nelson*
> *www.GlobalVoicesRadio.org*
> *www.SPLAB.org*
> *Slaughter, WA 98002*
> [redacted] *or* [redacted]

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424. Rob McLennan
new(ish) on rob's clever blog
Thu 19 Apr 2007

---

new(ish) on rob's clever blog

-- festival notes, day two, maybe three, maybe four
-- Nancy Shaw (1962-2007)
-- John Newlove documentary on BRAVO! this Thursday
-- festival notes, day one (to blog, or not to blog?)

-- The Peter F Yacht Club #7
-- Erin Moure's O Cadoiro, poems
-- some upcoming rob mclennan readings, Ottawa + Toronto
-- ropewalk, poems by Angela Carr, and songs for the dancing chicken by Emily Schultz
-- Ongoing notes & more notes: early April, 2007
-- The Bindery, Shane Rhodes
-- Catherine Kidd's Missing the Ark
-- (interview) Cameron Anstee questions, Carleton University, April 2007
-- The Griffin Poetry Prize Announces the 2007 Canadian and International Shortlist ; An Unprecedented 483 Eligible Books Submitted
-- (poem) poem for cheryl referencing diane arbus & werner herzog
-- falling in love, falling in love with poetry
-- Matrix 76: Robert Allen Tribute (and Sina Queyras)
-- Robin Blaser: The Fire & The Holy Forest
-- a note on (literary) history
-- Introduction: There Is No Mountain: Selected Poems of Andrew Suknaski (draft), Chaudiere Books, 2007
-- Artie Gold Memorial
-- Birk Sproxton Obituary, from the Red Deer Advocate
-- rob mclennan at the ottawa international writers festival
-- Brad Cran's "Cinma Vrit and the Collected Works of Ronald Reagan: A History of Propaganda in Motion Pictures" from Fence magazine, Volume 9, No. 2
-- call for submissions: who wears short shorts?
-- meditation, mennonites, poetry & prairie thinking: Di Brandt's So this is the world & here I am in it & Patrick Friesen's Earth's Crude Gravities
-- Birk Sproxton, 1943-2007
-- today is my 37th birthday
-- blog on blog redux
-- a brief note on "political" (what's that?) poetry

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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425. Ren Powell
Re: Cho's Martyrdom Bagdad's Grief
Thu 19 Apr 2007

I am wondering what's wrong with my email, I got the following non-sequitor:

Subject: Cho's Martyrdom Bagdad's Grief

Imagine Cho's Virginia Tech martyrdom continuing day
after day after day throughout the US for four years.
Thus one might imagine Bagdad's grief and the enormity
of the American transgression in Iraq.

--- Paul Nelson <[redacted]> wrote:

> *On Friday night I witnessed one of the more*
> *remarkable evenings of poetry I have seen in many*
> *months. The event was an performance of*
> *SOUND/VISUAL/DIGITAL/POETRIES with*
> *Crag Hill, Geof Huth, Jim Andrews & Nico Vassilakis.*

But I can't find the context for Paul's original posting. I think his question about content in poetry is interesting. Not as a direct response, but in the same vein: last week I heard a poetry reading and one of the women introduced her work with a long presentation of her problems dealing with her incest issues and how difficult her relationships were with her mother and sister etc. etc. She spoke for about 5 or 6 minutes before reading her poem. When she was finished two people in the audience stood and applauded and whistled. So, my question is how often context plays a role in poetry? Is that valid in terms of evaluating quality?

Ren

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426. Alan Sondheim
My stupid talking.
Thu 19 Apr 2007

My stupid talking.

When I speak I sound like an idiot. I can't control my words. Thoughts and concepts fluster in and out, a jumble. When I write, things are different; they organize themselves, I am a shepherd. My thinking wears my writing. Words and worlds organize. Work is words. When I speak, things pour forth, uselessly. When I write a letter or email, I continue speaking. The style, content, is absurd, monstrous. No one keeps my email. I am constantly losing posts.

There's no reason to keep them; they're incorrect. When I reply online to someone, it's the same thing, ridiculous. I lose track of my emotions, of what I'm saying. I appear stupid. Only when I am writing, like this, through the interior of what might have been my speech - only when I am writing _thus,_ am I satisfied. My words connect; the thought is often brilliant, almost always dense, compact, to the point. Speaking, I can't even defend myself. I am not the other of the signifier I need to be in order to be. If my speaking is becoming, my writing is ontology itself. When I speak, it's strategy, joking. People are surprised at my sense of humor. It's a carapace I wear with delight. It keeps me from death. Death seeps through my writing. Death inhabits my writing; my writing inhabits death. I do not draw a distinction; I write only within the written. When I speak, language disappears into melody. There is a difficulty with melody just as there is a difficulty with cleverness. Cleverness is a proper turn-away from truth towards communality. I speak with cleverness. It comes from the situation of speaking. I write from somewhere else. In my writing cleverness sounds a false note. It indicates I am off track, I have lost myself, I am suturing over the wound of ignorance and existence. There is no laughter in my writing. There is laughter in my letters and email. They are absurd as my laughter is absurd. They attempt to cover my inadequacy. My absurd joking deflects my graceless awkwardness. It goes nowhere, says nothing of any consequence, and says it poorly. I think my speaking and email will be the death of me. They draw attention way from my writing. They undermine it. They say it's not clever enough, intelli- gent enough. My writing does not respond. My writing sinks, and is writing about that sinking. My writing props up my world it undermines and describes. My talking ignores the whole problem. My talking is that litany of deflections. What I do not understand, I turn into something else. What I do understand becomes fodder; it never nourishes sufficiently. My talk- ing implies talking to another limit; there's no etiquette in this. There is no community in my writing; community cannot survive honesty. But my writing is full of subterfuge, is about that subterfuge. My talking carries itself everywhere in order to become pointless. My talking is pointless. My writing is chiseled into a simulacrum construct of the real. The real in my writing has everything at stake. It is at stake through and within the writing. My speaking ignores the real; what is at stake is my self and its alterity. My self is always in the midst-of, when I am speak- ing. My self is absent or boundary, bordering, when I am writing. I write beyond myself; I speak from myself. My speaking is monstrous, self-defeat- ing. My writing is after the fact. If my speaking is central, my writing is peripheral; if my writing is central, my speaking is peripheral. One must read my writing, read my writing with the utmost care. One must never listen when I am speaking.

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427. Christopher Leland Winks
Re: Virginia, revenge & masculine myths
Thu 19 Apr 2007

Good comments from Dillon Westbrook and Steve Vincent! There's one detail that's been studiously avoided by commentators on the Virginia Tech shootings and on Cho: the fact that he had been taking prescription medication. Given that psychotic side effects are often produced by these one-size-fits-all prescriptions ("take these and get a refill when you're done"), I'm surprised folks haven't been taking aim at the pharmaceutical industry as well as the firearms lobby.

Evidently during middle school and high school, Cho had been bullied and subjected to taunts for his reticence and his "accent" as if all of us don't speak with accents -- "Go back to China," was a particularly ignorant example. So we also need to look at racism and the Darwinian pecking orders --cliques, petty rivalries, bullying -- of students in the U.S. school system as contributory causes.

And a footnote on Nikki Giovanni: a few decades back, before she became a distinguished professor of creative writing, she wrote a poem called, if memory serves: "nigger can you kill," in which the "interpellated subject" is interrogated as to his/her capacity to kill several allegedly deserving targets, including "a jew." Several years later, though, she took a trip to apartheid South Africa while a boycott was on!! (Baraka, himself no stranger to rhetorical violence, called her on that in no uncertain terms -- not one of his more fortunate poetic polemics, either; it was entitled "Niggy the Ho" and went downhill from there.)

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428. angela vasquez-giroux
in response to the virginia tech discussion...
Thu 19 Apr 2007

someone posted a great piece today (sorry, it has been a long week and i can't remember a thing!) about their experience teaching in a juvenielle detention center; the most striking bit, i think, was the question of holding the violent writing accountable. i.e. removing from the discussion whether this person was going to hurt someone else.

at what point is violence ever acceptable in art/writing? i think there are two paths--a sort of passive violence that reflects something that has happened to a person/in the news but doesn't glorify it; and then the kind which seems to be a methos for the author/artist to act out their own violent temptations--rape scenes, glorified violence, etc.

why is it okay for violence to be part of artistic liscense? what is there about, say, a graphic rape or torture scene that can't be better explicated some other way? why does rape/murder have to be a method to characterize something or express oneself? why don't we see it for what it is--someone acting out some type of rage. or looking for an easy, sensational add in to their work.

if we stop allowing violence to be glamorous, and stop glorifying this revenge culture, and stop making it so okay to let violence saturate all things as long as you don't DO IT--will it stop? i hope so. it seems to me to be a case of drawing the line--and in this case, you cannot. you cannot simply state that it is okay to write/draw/glorify violence, as long as you do not hurt people. the mere act of "putting it out there" compounds the problem, and makes it incredibly hairy to stop a person from "crossing the line". (i feel the same way about the use of the n-word, and the don imus rant...it's never okay to say those things, no matter what race you are.)

final thought: i hope we (nationally) begin to take a serious look at stricter gun control. i know the nra is already all over this--but there is no way that young man walks around campous and stabs 32 people to death. we have got to take a real look at how (even in our choice of words, as another poster noted today--rumsfield with his KILL KILL KILL) we have made negation and eradication so attractive and permissible. we allowed our country to eradicate two others. we allowed the government we created to execute a man, and his former cabinet members.

why, then, are we so surprised that this would happen here? we have made it happen everywhere else, and made everyone so passively alright with it, that we made it frighteningly easy to happen here.

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429. Chris Stroffolino

Re: several strands

Thu 19 Apr 2007

Dillon---

these are great thoughts, and it certainly re-grounds the academic poet discussion of the word "confessional" (often seen more in terms of a trembling Robert Lowell panting and sweating in the back of a church...)

One question about your rules for acceptable work in this context----taking this in particular-- from your post---

"you ought not write something that you would find indefensible in actual practice (I think you could create a tertiary guideline that says if you're doing so consciously, as in writing form an anti-hero or such, you ought to have some

intention behind what you're doing to people's expectations of good and just behavior)"

I would love to hear more about the 'mixed results' you found as a result of thus, about how or why you think some students shut down, and if there's strategies you think you can develop to prevent such shutting down within those perimeters. I can see how such a rule can be interpreted, or misinterpreted, by some as being closed off to the ethical complexity of many situations, dialogue poems (or songs for that matter) that don't necessarily club the reader over the head with their moral, and can therefore sometimes be called morally irresponsible, in presenting that "dirt" of which Russell Simmons speak. I'm not at all saying that you shouldn't continue to try this, I'm just curious about why you think some students shut down because of it.

Chris

On Apr 19, 2007, at 9:35 AM, Dillon Westbrook wrote:

> *After a couple days trying not to think about Virginia, lots of things seem to be coalescing around this discussion. One of the news stories that got back-paged after Tuesday was the meeting between Russell SImmons and several other prominent CEO's with ties to the hip-hop industry (and lets not forget that there is one) about the fallout form the Imus thing. Simmons had interesting things to say.*
>
> *"Whether it's our sexism, our racism, our homophobia or our violence, the hip-hop community sometimes can be a good mirror of our dirt and sometimes the dirt that we try to cover up," Simmons said. "Pointing at the conditions that create these words from the rappers ... should be our No. 1 concern."*
>
> *I'm recalling the year I spent volunteer-teaching a creative writing class in Alameda County Juvenile Hall. I'm sure there's other people on this list who have worked in detention facilities, youth or adult, and maybe you have thoughts on this. When I moved away from very specific craft exercises and opened up the floor to whatever they were writing, very violent stuff immediately made its way in. To this day, I think the majority of those kids (and the whole time I taught there, that's what I kept thinking every week- these are kids!) were grand-standing and posing, participating in a certain dialogue which applauds boasting about ones potential for violence. At the same time, I know for a fact that some of these kids' actions were indeed as violent as their writing. When I started to piece all of this out and try to establish some guidelines for how we would proceed in class, it got incredibly complicated incredibly quickly.*

On one hand, the presence of the "confessional" voice had a very literal meaning- anything they said in detention could become evidence, and whenever one of them got a court date or an actual conviction, they would come back the next week thinking I was a snitch- i.e. they were worried their poems had become confessions. I had to start warning them against writing "confessionally", i.e. against portraying actual events of their lives. At the same time, the staff there wanted the class to be all about positivity- staff didn't want the word "nigger" to appear in their poems (which was used by all the kids, latino, black, loatian, even white- and none of them ever blinked or seemed to think it was an issue), didn't want drug use represented or glorified (which was an even more common theme than violence in their writings), and of course didn't want violence or references to guns or weapons. But, as depressing as it sounds, the removal of these topics left these kids with nothing they found worth writing about. Everything that was salient and poetic to them was criminal/criminalized, right down to the name of the street they live on (which signifies "turf", and "turf" is also illegal).

So, while my dilemma didn't involve asking whether to report the writings of my students to authorities (they were already in the room), I often return to this experience when I teach in other classrooms. One thing I tried to do, in order to keep them writing, was to let them write what they were going to write, and ask them to analyze it with me. If it was a character they were creating, which was their assignment one time, I asked them what they intended their audience to think about that character, whether anyone besides the character himself would applaud his actions. In short, I tried to have an ethical discussion with them, one time going so far as to look at passages of Plato's Republic (Book II, I think, where Socrates argues that it is better to suffer injustice than commit it). Like anyone, these students had a rich and complex ethical world, and felt accountable when they fell short of those ethics or discovered an inconsistency. The rules I established about writing came out of those discussions, and they were quite simply that you ought not write something that you would find indefensible in actual practice (I think you could create a tertiary guideline that says if you're doing so consciously, as in writing form an anti-hero or such, you ought to have some intention behind what you're doing to people's expectations of good and just behavior). The results were very mixed, with some students continuing to write comfortably in these perimeters, and some completely turning off, but it did allow me not to have to forbid them upfront from writing any particular poem or story.

I still use this notion in other classrooms. I get right up in the face of someone writing something I think is indefensible

> *ethically, and often require that a defense be presented to credit it as work for the course. That second level of writing, the apology, is usually richer and more interesting that the original stuff. So I guess that's my contribution to the discussion on how to proceed in writing classes. I don't try to draw the distinction between writing that's just writing and writing that's somehow symptomatic of real disturbance- the writing itself is an act, with its own set of repercussions. I deal with those, because that's all I'm equipped to deal with. Of course, I also try to get any student who seems to be having real trouble to appropriate counseling services (and I've been lucky enough to have classrooms small enough to recognize this- which is to me the best argument for keeping those small class sizes that writing departments everywhere are constantly trying to defend), and I take it Ms. Giovanni and Ms. Roy acted about as well as anyone possibly could have, even going beyond normal expectations of identifying and working with a troubled student. But I don't think we simply let all the students who are writing purely fictitiously, the ones we have no suspicion of going out and acting on violent fantasies, off the hook. The writing itself needs accounting for, and even treated casuistically, needs some good reason for existing.*
>
> *Dillon*

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430. **Stephen Vincent**

Re: several strands

Thu 19 Apr 2007

I agree with Chris S's take on Dillon's post. I personally taught for a couple of years in the Juvenile Hall here in San Francisco. A fantastic experience on several levels - the creativity with and excitement about making language challenging, variously accurate, et al. Yet, I don't think I ever reached the level of getting students to examine (explore) and defend the use of x, y or z language in a poem, or any other context. I think Dillon's contribution is vital and useful here whether among the incarcerated, or quite possible any writing class. Cho was apparently a scary, bully of a figure to have in class. I suspect he would not have cottoned to defending the actions in his writing - where, in the context of a prison, where good performance is rewarded towards release, might have risen to the occasion with who knows what results.

Some students, Chris, I think will always close down under the pressure of limits and potential scrutiny. But maybe that has good consequences for when they consider actions, counterproductive ones, in other situations. "Indefensible" might enter their interior dialog!

Stephen V
http://stephenvincent.net/blog/

> *Dillon---*
> *these are great thoughts, and it certainly re-grounds the academic poet discussion of the word "confessional" (often seen more in terms of a trembling Robert Lowell panting and sweating in the back of a church...)*
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Dillon

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431. Poetry Project

*Events at the Poetry Project 4/23 - 4/28 *Special Spring Fundraiser Explosive Schedule!*

Thu 19 Apr 2007

Dears,

In celebration of fundraising, we have 5 terrific readings planned for next week. Please scroll down and discover what awaits you. In addition, please make a note of a recent addition to our Spring Schedule. Harry Mathews and Doug Nufer will give a reading on Monday May 7 at 6pm. More details below.

We hope to see you nearly every day this coming week.

Love,

The Poetry Project

Monday, April 23, 8:00 pm
José Kozer & Harris Schiff

José Kozer is the preeminent Cuban poet of his generation and one of the most influential poets in Latin America. His 37 books and 15 chapbooks have been published in Mexico, Spain, the United States, Argentina, Brazil, Cuba, the Dominican Republic, Venezuela, and Chile, and he has been translated into many languages. His book, No buscan reflejarse, was the first book by a Cuban poet in exile to be published on the island since the 1970s. His book, Stet, from which he will read with his translator, Mark Weiss, is the first English or bilingual attempt to survey his career. Since his first reading at the Poetry Project in 1968, Harris Schiff has worked for the Poetry Project as Co-Coordinator Workshop Instructor, Advisory Board Member and editor of The World. His most recent book is Abandonship. He is the editor and curator of the oldest established literary e-zine on the World Wide Web, $lavery, Cyberzine of the Arts, which he first uploaded in 1996 and most recently updated on Martin Luther King Day, 2007. The site is located at http://www.cyberpoems.com.

Wednesday, April 25, 8:00 pm
John Ashbery

John Ashbery has published more than 20 collections, beginning in 1953 with Turandot and Other Poems. His Self-Portrait in a Convex Mirror won the three major American prizes: the Pulitzer, National Book Award, and National Book Critics Circle Award. His most recent volumes are Girls on the Run, Your Name Here, As Umbrellas Follow Rain, Chinese Whispers and Where Shall I Wander. A Worldly Country was just published by Ecco. A selection of his art writings was published by Knopf in 1989 as Reported Sightings: Art Chronicles 1957-

1987. His work has been translated into more than twenty languages, and the first poem in his new book rhymes. This reading will be held in the sanctuary.

Thursday, April 26, 8:00 pm
A Tribute to César Vallejo

A reading to mark the publication of César Vallejo: The Complete Poetry in a bilingual edition edited and translated by Clayton Eshleman. César Vallejo (1892-1938) was a poetical innovator whose syntax-breaking search for meaning has been compared to James Joyce and Paul Celan. Readers of Vallejo¹s work will include Jayne Cortez, Mariela Dreyfus, Clayton Eshleman, Forrest Gander, Edward Hirsch, Sam Shepard, Mónica de la Torre, Cecilia Vicuña and Anne Waldman. Co-sponsored by PEN World Voices, Poets House, and The University of California Press. This reading will be held in the sanctuary.

Friday, April 27, 8:00 pm
Anselm Hollo, Eileen Myles & Anne Waldman

Anselm Hollo, poet and literary translator, has been a faculty member of the Jack Kerouac School of Poetics at Naropa University in Boulder, Colorado, for more than twenty years. He is the author of thirty-odd books and chapbooks of his own works, the most recent one being Guests of Space, just out from Coffee House Press. Eileen Myles is one of the best-known unofficial poets in America. She was a Director of St. Mark's Poetry Project during the Reagan years. And she conducted an openly female write in campaign for President of the United States in 1992. She has toured her work all over the world and with Sister Spit in '97 and now this year again with Sister Spit. Sorry, Tree (poems) is very recently out from Wave Books. Anne Waldman¹s most recent books are Structure of the World Compared to a Bubble, a long Buddhist poem, and Outrider, a selection of essays, interviews and poetry just published by La Alameda Press. Red Noir, a collection of short performance pieces, and the CD The Eye of the Falcon (produced and with music by her son Ambrose Bye) are now available from Farfalla, McMillen and Parrish. This reading will be held in the sanctuary.

Saturday, April 28, 8:00 pm
Not For Mothers Only

A launch party and reading for Not for Mothers Only: Contemporary Poems on Child-Getting and Child Rearing. This anthology brings to light the many strong, scary, gorgeous motherhood poems bring written right now poems that address the politics and difficulties and stubborn satisfactions of mothering while also publishing earlier poems that opened the space in which this new work might appear. Readers will include Rachel Zucker, Deborah Landau, Kimiko Hahn, Ann Lauterbach, Camille Guthrie, Caroline Crumpacker, Marie

Howe, Miranda Field, Kathleen Ossip, Rebecca Wolff, Claudia Keelan and Catherine Wagner.

Monday, May 7, 6:00 pm
Following Rules: An Oulipian Reading with Harry Mathews & Doug Nufer

Born in New York in 1930, Harry Mathews settled in Europe in 1952 and has since then lived in Spain, Germany, Italy, and (chiefly) France. In 1978 he returned to the United States to teach for several years at Bennington College, Columbia University, and the New School University. Now married to the French writer Marie Chaix, he divides his time between Paris and Key West. When Mathews published his first poems in 1956, he was associated with the so-called New York School of poets, with three of whom (John Ashbery, Kenneth Koch, James Schuyler) he founded the review Locus Solus in 1961. Through his friendship with Georges Perec, he became a member of the Oulipo in 1972. The author of six novels and several collections of poetry, his most recent publications are Sainte Catherine, a novella written in French (Éditions P.O.L, 2000), The Human Country: the Collected Short Stories (Dalkey Archive Press, 2002), The Case of the Persevering Maltese: Collected Essays (Dalkey Archive Press, 2003), Oulipo Compendium (co-edited with Alastair Brotchie; Atlas Press and Make Now Press, 2005), and My Life in CIA: A Chronicle of 1973 (Dalkey Archive Press, 2005). Doug Nufer writes works of fiction and poetry and pieces for performance that seem to follow odd procedures, even when they don't. His novels include Never Again, Negativeland, and most recently, a double novel, The Mudflat Man/ The River Boys. His fiction and/or poetry has appeared in Chain, Fence, Monkey Puzzle, Bird Dog, and The Golden Handcuffs Review. He also performs his work with choreographer Erin Mitchell and her dance troupe (he speaks/ they dance). He lives in Seattle, where he runs a wine shop.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

POETRY IS NEWS: PULLING IT DOWN:
The Aesthetics of Common Ground
An Important Community Event

Saturday April 21, noon 4pm
Bowery Poetry Club
308 Bowery

Panels, Performances, Readings and Community Meeting on: Race, Culture, Class, Environment with Tonya Foster, Alan Gilbert, David Henderson, Erica Hunt, Brenda Iijima, Erica Kaufman, Rachel Levitsky, Akilah Oliver, Jena Osman, Edwin Torres, Cecilia Vicuña, Anne Waldman and others TBA.

Contribution at the door.
Red beans and rice served.

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432. patrick dunagan
Some of the World's Diamonds: Pieces from Living Rooms
Thu 19 Apr 2007

Some of the World's Diamonds: Pieces from Living Rooms

Andrew McKinley
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Opening Reception
Friday April 20th, 6-9pm

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Lew Gallery
766 Valencia, 1st Floor S.F. CA 94110

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433. Dan Coffey
Re: Some of the World's Diamonds: Pieces from Living Rooms
Thu 19 Apr 2007

Can you expand on the particulars of this show?

Thanks,

Dan

On 4/19/07, patrick dunagan <[redacted]> wrote:
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434. Mark Weiss
Re: Virginia, revenge & masculine myths
Thu 19 Apr 2007

Hey folks, bottom line, the Brits and the French watch the same movies, have massive immigration issues and racial and class hatreds, fight stupid wars ojn occasion, take all kinds of medication that only need to be represcribed after a couple of refills, have psychotics walking the streets basically untended, and there's the usual adolescent viciousness. Why don't they have incidents like Columbine and Va Tech as often as we do (still pretty rare, given our numbers)? Aside from some of the amenities of civilized life like socialized medicine, which really does lower stress levels, and the incarceration of a much smaller percentage of the population, a major difference is that the crazies don't have automatic weapons (or guns of any sort, usually). Lack of means can get you through the hard times. The mysteries of human motivation don't need to be solved to change the gun laws.

Mark

At 04:39 PM 4/19/2007, you wrote:
>Good comments from Dillon Westbrook and Steve Vincent! There's one
>detail that's been studiously avoided by commentators on the
>Virginia Tech shootings and on Cho: the fact that he had been taking
>prescription medication. Given that psychotic side effects are
>often produced by these one-size-fits-all prescriptions ("take these
>and get a refill when you're done"), I'm surprised folks haven't
>been taking aim at the pharmaceutical industry as well as the firearms lobby.

>
>Evidently during middle school and high school, Cho had been bullied
>and subjected to taunts for his reticence and his "accent" as if all
>of us don't speak with accents -- "Go back to China," was a
>particularly ignorant example. So we also need to look at racism
>and the Darwinian pecking orders --cliques, petty rivalries,
>bullying -- of students in the U.S. school system as contributory causes.
>
>And a footnote on Nikki Giovanni: a few decades back, before she
>became a distinguished professor of creative writing, she wrote a
>poem called, if memory serves: "nigger can you kill," in which the
>"interpellated subject" is interrogated as to his/her capacity to
>kill several allegedly deserving targets, including "a
>jew." Several years later, though, she took a trip to apartheid
>South Africa while a boycott was on!! (Baraka, himself no stranger
>to rhetorical violence, called her on that in no uncertain terms --
>not one of his more fortunate poetic polemics, either; it was
>entitled "Niggy the Ho" and went downhill from there.)

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435. Aryanil Mukherjee
Re: va tech/restraining orders/guns
Thu 19 Apr 2007

David

That's a great question. I too, like you, can't understand. There IS NO answer although you might get some replies that attempt to explain what I would like to call a "fundamental flaw in the system". And I'm also sure there are many in the list who share the same frustration as us.

In my notation,

Freedom ::Gun = Winged Ants::Fire.

Aryanil
----- Original Message -----
From: "David Fernandes" <[redacted]>
To: <[redacted]>
Sent: Thursday, April 19, 2007 12:01 PM
Subject: Re: va tech/restraining orders/guns

> *I'm sorry. I'm portuguese so I feel myself like a monkey in this discussion,*
> *but can someone explain to me why is so easy to buy a gun in USA? It's really legal to buy one? Is it something to do with freedom?*

David
Portugal

2007/4/19, Suzanne Burns <[redacted]>:

On 4/18/07, linda norton <[redacted]> wrote:

Predictably, the NRA folks are posting on the Times VA TECH story blogs,
saying that this
murderer could have been stopped if everyone on campus had been packing guns . . .

I get so outraged when people make that absurd wild west argument that the
solution to the situation is for EVERYONE to have guns. Gee, even children? This sort of logic is the sign of things really breaking down.
It's absurd, its dangerous, and while we are at it it didn't even work in the "wild west". More people having guns = a greater likelihood that your
gun will be stolen or used against you or picked up by a small child, etc.
*It means nobody is safe. *fume**

I can't believe that we live in a cuntry where so many people cannot get emdical care (including mental health services) but anyone can get a gun.
I heard commentator on the radio last night who made the point that if an
anti-depressant caused 30,000 deaths a year, you bet we would control it--
*but nobody wants to control the guns. *fume**

It also just came out today that yes in fact the killer WAS declared a danger to himself and others-- but almost nothing was done about it.

I am so outraged I can't even speak. Holy crap.

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436. patrick dunagan
Re: Some of the World's Diamonds: Pieces from Living Rooms
Thu 19 Apr 2007

Hi Dan,

Micah said he responded to you directly. For anybody else on the list who might be curious, Some of the World's Diamonds: Pieces from Living Rooms is a show where individual art pieces/objects from the living rooms of the artists and poets listed will be hung. Every person contributed at least one thing. There'll be a nice range of style and medium on display. Anybody interested and in town should pass by tomorrow night for a look and some wine, or Weekdays 9-5-ish if you're in the Mission until May 19th the show's open for viewing whenever Micah's in his office.

Cheers,

Patrick

On 4/19/07, Dan Coffey <[redacted]> wrote:
> Can you expand on the particulars of this show?
>
> Thanks,
>
> Dan
>
> On 4/19/07, patrick dunagan <[redacted]> wrote:
> > Some of the World's Diamonds: Pieces from Living Rooms
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437. **linda norton**

Re: several strands

Thu 19 Apr 2007

Ever since these Virginia Tech discussions began on the list, I've been wondering if anyone's read or seen Martin McDonagh's play, THE PILLOWMAN. It's all about writing and storytelling and violence and culpability and torture and versions, in ways I'm still trying to understand.

-----Original Message-----
>From: Chris Stroffolino <[redacted]>
>Sent: Apr 19, 2007 1:48 PM
>To: [redacted]
>Subject: Re: several strands
>
>Dillon---
> these are great thoughts, and it certainly re-grounds
>the academic poet discussion of the word "confessional" (often seen
>more in terms of a trembling Robert Lowell panting and sweating in
>the back of a church...)

> One question about your rules for acceptable work in
>this context----taking this in particular-- from your post---
>
> "you ought not write something that you would find
>indefensible in actual practice (I think you could create a tertiary
>guideline that says if you're doing so consciously, as in writing
>form an anti-hero or such, you ought to have some intention behind
>what you're doing to people's expectations of good and just behavior)"
>
>I would love to hear more about the 'mixed results' you found as a
>result of thus, about how or why you think some students shut down,
>and if there's strategies you think you can develop to prevent such
>shutting down within those perimeters. I can see how such a rule can
>be interpreted, or misinterpreted, by some as being closed off to the
>ethical complexity of many situations, dialogue poems (or songs for
>that matter) that don't necessarily club the reader over the head
>with their moral, and can therefore sometimes be called morally
>irresponsible, in presenting that "dirt" of which Russell Simmons
>speak. I'm not at all saying that you shouldn't continue to try this,
>I'm just curious about why you think some students shut down because
>of it.
>
>Chris
>
>
>On Apr 19, 2007, at 9:35 AM, Dillon Westbrook wrote:
>
>> After a couple days trying not to think about Virginia, lots of
>> things seem to be coalescing around this discussion. One of the
>> news stories that got back-paged after Tuesday was the meeting
>> between Russell SImmons and several other prominent CEO's with ties
>> to the hip-hop industry (and lets not forget that there is one)
>> about the fallout form the Imus thing. Simmons had interesting
>> things to say.
>>
>> "Whether it's our sexism, our racism, our homophobia or our
>> violence, the hip-hop community sometimes can be a good mirror of
>> our dirt and sometimes the dirt that we try to cover up," Simmons
>> said. "Pointing at the conditions that create these words from the
>> rappers ... should be our No. 1 concern."
>>
>> I'm recalling the year I spent volunteer-teaching a creative

>> writing class in Alameda County Juvenile Hall. I'm sure there's
>> other people on this list who have worked in detention facilities,
>> youth or adult, and maybe you have thoughts on this. When I moved
>> away from very specific craft exercises and opened up the floor to
>> whatever they were writing, very violent stuff immediately made its
>> way in. To this day, I think the majority of those kids (and the
>> whole time I taught there, that's what I kept thinking every week-
>> these are kids!) were grand-standing and posing, participating in a
>> certain dialogue which applauds boasting about ones potential for
>> violence. At the same time, I know for a fact that some of these
>> kids' actions were indeed as violent as their writing. When I
>> started to piece all of this out and try to establish some
>> guidelines for how we would proceed in class, it got incredibly
>> complicated incredibly quickly.
>>
>> On one hand, the presence of the "confessional" voice had a very
>> literal meaning- anything they said in detention could become
>> evidence, and whenever one of them got a court date or an actual
>> conviction, they would come back the next week thinking I was a
>> snitch- i.e. they were worried their poems had become confessions.
>> I had to start warning them against writing "confessionally", i.e.
>> against portraying actual events of their lives. At the same time,
>> the staff there wanted the class to be all about positivity- staff
>> didn't want the word "nigger" to appear in their poems (which was
>> used by all the kids, latino, black, loatian, even white- and none
>> of them ever blinked or seemed to think it was an issue), didn't
>> want drug use represented or glorified (which was an even more
>> common theme than violence in their writings), and of course didn't
>> want violence or references to guns or weapons. But, as depressing
>> as it sounds, the removal of these topics left these kids with
>> nothing they found worth writing about. Everything that was salient
>> and poetic to them was criminal/criminalized, right down to the
>> name of the street they live on (which signifies "turf", and "turf"
>> is also illegal).
>>
>> So, while my dilemma didn't involve asking whether to report the
>> writings of my students to authorities (they were already in the
>> room), I often return to this experience when I teach in other
>> classrooms. One thing I tried to do, in order to keep them writing,
>> was to let them write what they were going to write, and ask them
>> to analyze it with me. If it was a character they were creating,
>> which was their assignment one time, I asked them what they

>> intended their audience to think about that character, whether
>> anyone besides the character himself would applaud his actions. In
>> short, I tried to have an ethical discussion with them, one time
>> going so far as to look at passages of Plato's Republic (Book II, I
>> think, where Socrates argues that it is better to suffer injustice
>> than commit it). Like anyone, these students had a rich and complex
>> ethical world, and felt accountable when they fell short of those
>> ethics or discovered an inconsistency. The rules I established
>> about writing came out of those discussions, and they were quite
>> simply that you ought not write something that you would find
>> indefensible in actual practice (I think you could create a
>> tertiary guideline that says if you're doing so consciously, as in
>> writing form an anti-hero or such, you ought to have some intention
>> behind what you're doing to people's expectations of good and just
>> behavior). The results were very mixed, with some students
>> continuing to write comfortably in these perimeters, and some
>> completely turning off, but it did allow me not to have to forbid
>> them upfront from writing any particular poem or story.
>>
>> I still use this notion in other classrooms. I get right up in the
>> face of someone writing something I think is indefensible
>> ethically, and often require that a defense be presented to credit
>> it as work for the course. That second level of writing, the
>> apology, is usually richer and more interesting that the original
>> stuff. So I guess that's my contribution to the discussion on how
>> to proceed in writing classes. I don't try to draw the distinction
>> between writing that's just writing and writing that's somehow
>> symptomatic of real disturbance- the writing itself is an act, with
>> its own set of repercussions. I deal with those, because that's all
>> I'm equipped to deal with. Of course, I also try to get any student
>> who seems to be having real trouble to appropriate counseling
>> services (and I've been lucky enough to have classrooms small
>> enough to recognize this- which is to me the best argument for
>> keeping those small class sizes that writing departments everywhere
>> are constantly trying to defend), and I take it Ms. Giovanni and
>> Ms. Roy acted about as well as anyone possibly could have, even
>> going beyond normal expectations of identifying and working with a
>> troubled student. But I don't think we simply let all the students
>> who are writing purely fictitiously, the ones we have no suspicion
>> of going out and acting on violent fantasies, off the hook. The
>> writing itself needs accounting for, and even treated
>> casuistically, needs some good reason for existing.

>>
>> Dillon

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438. **Gabriel Gudding**
Re: Thank God for Christopher Smart!
Thu 19 Apr 2007

---

it's the ablative of agnus

<<in/of the lamb

At 9:51 PM -0500 4/15/07, mIEKAL aND wrote: >What does the word "Agno" translate into? Assuming it's latin, not >in my dictionaries.

> > > > > >For there is a language of flowers. > >For there is a sound reasoning upon all flowers. > >For elegant phrases are nothing but flowers. > > > > > > > > >On Apr 11, 2007, at 11:42 PM, Jesse Glass wrote: > >>I think the best part of Jubilate Agno comes when Smart tells us that if >>we all stop what we're doing and applaud, then God will reveal himself >>(no doubt bowing to left and right as in an opera by Handel) and the end >>of time will be upon us. >> >>What sublime absurdity!

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439. **Alison Croggon**
Re: in response to the virginia tech discussion...
Thu 19 Apr 2007

It's not violence in writing that's the problem. It's the violence in our relationships, personally and internationally, to the environment, to our own lives. Children can be exposed to violence in media and suffer no harm if their home environment is strong and nurturing enough to permit them to distinguish between fantasy and reality. They can be prevented, in a mistaken form of protection, from encountering media representations of violence but be damaged by the violence they encounter in their everyday lives - I'm speaking about the kinds of controlling violence often embedded in parental, school, legal authority - and end up totally fucked up. In fact, representations of violence or other confronting aspects of reality in the imaginative world might be an important part of developing a child's moral understanding of self and other, a way of experimenting safely, of confronting real fears in a way that causes them no actual harm.

I worry deeply that people blame the act of writing for the massacre. From where I'm looking, that was the least problematic aspect of this boy's behaviour. I can't help wondering: if he had found a place where he could

imaginatively exercise and work out his violence, would he have been able to contain it, find some kind of catharsis that didn't involve shooting people? How many doors were shut by his being thrown out of creative writing classes because of his offensive work? (Thinking here of John Waters' comment that if he had not been an artist, he would be a mass murderer). Although I acknowledge that there were clearly other factors at work, most significantly mental illness, which is by and large treated as a problem of controlling excessive behaviour rather than working out what is actually wrong (complex, I know, and not always something that can be healed).

By this logic, Harold Pinter and Sarah Kane - both writers who have written plays that brutally confront human violence - would be condemned as potential mass murderers, or even responsible for the violence they in fact decry. People seem often very eager to condemn the representation of facets of existence they don't like, while at the same time refusing to address its reality. If you say that it's "not ok" to write about violence, where do you stop? Do we just churn out pap that has nothing to do with the world we live in, so everyone can feel more comfortable?

All the best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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440. linda norton
Re: va tech/restraining orders/guns
Thu 19 Apr 2007

Yes, it is a great question and it's one that many of us ask. Assuming you are not asking this in a completely rhetorical manner, I will hazard an answer that others may augment and/or correct.

The NRA (National Rifle Association, a powerful lobby with money to reward those politicians who agree with it and tarnish and destroy those who oppose it) says that universal access to firearms is a part of the U. S. Constitution, through the 2nd amendment, I believe. The Constitution is a living document, interpreted and reinterpreted nad very rarely amended (or, as it happens, ignored and scorned and undermined by this administration).

Originally the idea was that citizens should be able to combat a militia of tyrants, should the U. S. government become what the founders hoped they'd

left behind in Europe: religious zealots with militias, absolute monarchies, etc. (i.e., fascists--we would now say).

I am assuming that your questions were sincere and not completely satirical, though of course there is nothing funny about the anti-democratic, unconstitutional administration under which we are living now--under an executive branch that claims absolute power and exemption from the system of checks and balances that is fundamental to the idea of democracy, that tries to destroy the separation of church and state in the U.S., that ignores the right to privacy, yet supports a "fundmamental" right of all citizens to get hold of guns (including semi-automatic waepons) for any purpose, at any time, with no waiting period and no background check (if the NRA has its way, which it does in many states--and from those states, weapons flowly easily across the U. S. and into the hands of people around the globe).

Worth remembering, as I think someone else on the list noted, that the "weapons" the 2nd amendment was designed to consider were primarily MUSKETS in rural settings in a country that was sparsely populated--not semi-automatic weapons on college campuses, in Burgar Kings, in ghetto neighborhoods, in schools.

I hope I have not been naive in taking your question too literally. On the other hand, what the hell. Millions of people must wonder why this is happening in America. Leaving aside all the extra cultural, macho, economic factors, the U. S. Constitution as abused and misinterpreted by the NRA is the reason for this nightmare.

I leave aside the way that the U. S. government has used weapons to subdue and destroy internal populations of slaves from Africa and their descendants, Native Americans, etc. There never was any Constitutional provision allowing for that, and the most vehement supporters of the National Rifle Association now would never have supported the right of legitimately endangered people to bear arms against the U. S. government and its sanctioned oppressors, including local police departments, slaveholders, tribal chiefs, etc.

-----Original Message-----
>From: Aryanil Mukherjee <[redacted]>
>Sent: Apr 19, 2007 4:20 PM
>To: [redacted]
>Subject: Re: va tech/restraining orders/guns
>
>David
>
>That's a great question. I too, like you, can't understand. There IS NO
>answer although you might get some replies that attempt to explain what I

>would like to call a "fundamental flaw in the system". And I'm also sure
>there are many in the list who share the same frustration as us.
>
>In my notation,
>
>Freedom ::Gun = Winged Ants::Fire.
>
>Aryanil
>----- Original Message -----
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>To: <[redacted]>
>Sent: Thursday, April 19, 2007 12:01 PM
>Subject: Re: va tech/restraining orders/guns
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>
>> I'm sorry. I'm portuguese so I feel myself like a monkey in this
>> discussion,
>> but can someone explain to me why is so easy to buy a gun in USA? It's
>> really legal to buy one? Is it something to do with freedom?
>>
>> David
>> Portugal
>>
>>
>> 2007/4/19, Suzanne Burns <[redacted]>:
>>>
>>> On 4/18/07, linda norton <[redacted]> wrote:
>>> >
>>> >
>>> >
>>> > Predictably, the NRA folks are posting on the Times VA TECH story
>>> > blogs,
>>> > saying that this
>>> > murderer could have been stopped if everyone on campus had been
packing
>>> > guns . . .
>>>
>>>
>>>
>>> I get so outraged when people make that absurd wild west argument that
>>> the
>>> solution to the situation is for EVERYONE to have guns. Gee, even

>>> children? This sort of logic is the sign of things really breaking down.
>>> It's absurd, its dangerous, and while we are at it it didn't even work in
>>> the "wild west". More people having guns = a greater likelihood that
>>> your
>>> gun will be stolen or used against you or picked up by a small child,
>>> etc.
>>> It means nobody is safe. *fume*
>>>
>>> I can't believe that we live in a cuntry where so many people cannot get
>>> emdical care (including mental health services) but anyone can get a
>>> gun.
>>> I heard commentator on the radio last night who made the point that if
>>> an
>>> anti-depressant caused 30,000 deaths a year, you bet we would control
>>> it--
>>> but nobody wants to control the guns. *fume*
>>>
>>> It also just came out today that yes in fact the killer WAS declared a
>>> danger to himself and others-- but almost nothing was done about it.
>>>
>>> I am so outraged I can't even speak. Holy crap.
>>>
>>

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441. mIEKAL aND

N word

Thu 19 Apr 2007

Chinese translation error blamed for slur on sofa label
POSTED: 9:23 p.m. EDT, April 19, 2007

http://www.cnn.com/2007/WORLD/americas/04/19/canada.couch.ap/index.html

TORONTO, Ontario (AP) -- Doris Moore was shocked when her new couch was delivered to her Toronto home with a label that used a racial slur to describe the dark brown shade of the upholstery.

The situation was even more alarming for Moore because it was her 7- year-old daughter who pointed out "nigger brown" on the tag.

"My daughter saw the label and she knew the color brown, but didn't know what the other word meant. She asked, 'Mommy, what color is that?' I was stunned. I didn't know what to say. I never thought that's how she'd learn of that word," Moore said.

The mother complained to the furniture store, which blamed the supplier, who pointed to a computer problem as the source of the derogatory label

Kingsoft Corp., a Chinese software company, acknowledged its translation program was at fault and said it was a regrettable error. "I know this is a very bad word," Huang Luoyi, a product manager for the Beijing-based company's translation software, told The Associated Press in a telephone interview.

He explained that when the Chinese characters for "dark brown" are typed into an older version of its Chinese-English translation software, the offensive description comes up.

"We got the definition from a Chinese-English dictionary. We've been using the dictionary for 10 years. Maybe the dictionary was updated, but we probably didn't follow suit," he said.

Moore, who is black, said Kingsoft's acknowledgment of a mistake does not make her feel better.

"They should know what they are typing, even if it is a software error," she said. "In order for something to come into the country, don't they read it first? Doesn't the manufacturer? The supplier?"

Romesh Vanaik, owner of Vanaik Furniture, where Moore bought the sofa, said it has been a best seller. He said he checked his stock but found no other couch with the offensive label.

"It's amazing. I've been here since 1972 and I never knew the meaning of this word," said Vanaik, a native of India.

His supplier, Paul Kumar of Cosmos Furniture in Toronto, denied responsibility and refused to give the name of the couch's Chinese manufacturer.

"It's not my fault. It's not the manufacturers' fault," he said, adding that Kingsoft was to blame.

Huang said Kingsoft has worked to correct the translation error. In the 2007 version, typing "dark brown" in Chinese does not produce the racial slur in English. But if the offensive term is typed in English, the Chinese translation is "dark brown," he said.

Moore is consulting with a lawyer and wants compensation. Last week, she filed a report with the Ontario Human Rights Commission.

Commission spokeswoman Afroze Edwards said the case is in the initial stages and could take six months to two years to resolve.

Moore, 30, has three young children, and said the issue has taken a toll on her family.

"Something more has to be done. We don't just need a personal apology, but someone needs to own up to where these labels were made, and someone needs to apologize to all people of color," Moor

24/7 PROTOMEDIA BREEDING GROUND

JOGLARS CROSSMEDIA BROADCAST
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International Network of VisPoets
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XEXOXIAL EDITIONS
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INTERNALATIONAL DICTIONARY OF NEOLOGISMS
research | reference | ongoing collection
http://www.neologisms.us

Dreamtime Village
Hypermedia Permaculture EcoVillage in Southwest Wisconsin
http://www.dreamtimevillage.org

"The word is the first stereotype." Isidore Isou, 1947.

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442. Peter Ciccariello
Device for making words
Thu 19 Apr 2007

Device for making
words<http://www.cgi7.com/peterimages/device-for-making-words.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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443. Alan Sondheim
My Lost Films
Fri 20 Apr 2007

My Lost Films

I made films from 1969-1993; most of them were carried by Canyon Cinema in San Francisco. The films are all mast prints; I didn't copy them, but showed the

originals, since I wanted to use what little funds I had to produce more. They were shown periodically at Millennium in New York, and occasionally elsewhere, but they've never been part of the film community; as a result, they've hardly been shown. Canyon Cinema returned them after the board voted against handling masters, which could be damaged during a screening of course. They were then placed at the Filmmakers Coop here in NY, where they've remained on the shelf for fifteen years; I doubt anyone has rented or seen them. I don't know their condition at this point; many of the 16mm ones had mag stripe sound on them, which is susceptible to print-through.

They were featured prominently in the 1992 Canyon Cinema catalog, just before Canyon changed its mind about handling them. (I should add that my videos have been available at times from places like Printed Matter or Art Metropole, but these can be duplicated.) I'm saddened that they remain unscreened - there are probably 15-24 hours worth. There are a large number of them; for a while, when I was teaching at UCLA, I made a film every week, mostly 16mm black and white sound, imitating the older silent film production strategies and rates. For me the films broke a lot of new ground - not least, in optical/magnetic soundtrack experimentation, but they're quiet, moot on that point.

So I recently found a copy of the 1992 catalog and xeroxed the six pages that describe my work. I am forced to think of the pages themselves as a new film, made from the silence of the old; they read as a narrative of concerns, experimentations, confusions, and theory-work changing over a twenty-year period (although to be fair, most were made between 1980 and 1992). The image URLs are given below. Read the texts, imagine watching the films, and maybe in some absurd future, they'll come to life again.

http://www.asondheim.org/canyonfilm1.jpg
http://www.asondheim.org/canyonfilm2.jpg
http://www.asondheim.org/canyonfilm3.jpg
http://www.asondheim.org/canyonfilm4.jpg
http://www.asondheim.org/canyonfilm5.jpg
http://www.asondheim.org/canyonfilm6.jpg
http://www.asondheim.org/canyonfilm7.jpg

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444. David A. Kirschenbaum
OT: NYC-Area/2007 Mets Tix for Sale
Fri 20 Apr 2007

Hi all,

Apologies for the non-Boog/poetry email.

I've renewed my Mets Sunday plan for the 2007 season and I thought I'd see if any of you might be interested in buying any tickets (and get the poetic mojo by sitting in the same place where Jim Behrle, Jordan Davis, Jean-Paul Pecqueur, and Nathaniel Siegel have sat in years past). I've been sitting in the same section for the past nine, now 10, years--mezzanine, sec. 2 (behind home plate). I have two tickets for each game (prices below are per pair), and they're under the overhang, so you don't get burned in the sun or wet in the rain.

If you're interested in buying any tickets (or know someone who is) you can email me here. (Note that the Mets charge different prices depending upon the opponents and the date, so you'll see, for example, that the Brewers[1] game costs less than the Diamondbacks[1] game.)

Hope this finds you well (and lets go Mets!)

as ever,
David

---

all dates are Sundays, 1:10 p.m.

May 13 vs. Milwaukee Brewers, $54
Mother's Day Visor
First 25,000
Female Fans

June 3 vs. Arizona Diamondbacks, $58
Visor
First 25,000 Fans

July 29 vs. Washington, $62
Seat Cushion
First 25,000 Adults

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

August 12 vs. Florida, $62
Sports Bag
First 25,000 Fans

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

September 9 vs. Houston, $58
Take HER out to the Ballgame
First 25,000 Female Fans receive a TBA gift

September 16 vs. Philadelphia, $58
Long-sleeved T-shirt
First 25,000 Fans

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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445. **Barry Schwabsky**
Re: Virginia, revenge & masculine myths
Fri 20 Apr 2007

Right. There have been some terrible incidents, but If I remember correctly, overall, the murder rates in European countries run about 1/3 of those in the US.

Mark Weiss <[redacted]> wrote: Hey folks, bottom line, the Brits and the French watch the same movies, have massive immigration issues and racial and class hatreds, fight stupid wars ojn occasion, take all kinds of medication that only need to be represcribed after a couple of refills, have psychotics walking the streets basically untended, and there's the usual adolescent viciousness. Why don't they have incidents like Columbine and Va Tech as often as we do (still pretty rare, given our numbers)? Aside from some of the amenities of civilized life like socialized medicine, which really does lower stress levels, and the incarceration of a much smaller percentage of the population, a major difference is that the crazies don't have automatic weapons (or guns of any sort, usually). Lack of means can get you through the hard times. The mysteries of human motivation don't need to be solved to change the gun laws.

Mark

At 04:39 PM 4/19/2007, you wrote:
>Good comments from Dillon Westbrook and Steve Vincent! There's one
>detail that's been studiously avoided by commentators on the
>Virginia Tech shootings and on Cho: the fact that he had been taking

>prescription medication. Given that psychotic side effects are
>often produced by these one-size-fits-all prescriptions ("take these
>and get a refill when you're done"), I'm surprised folks haven't
>been taking aim at the pharmaceutical industry as well as the firearms lobby.
>
>Evidently during middle school and high school, Cho had been bullied
>and subjected to taunts for his reticence and his "accent" as if all
>of us don't speak with accents -- "Go back to China," was a
>particularly ignorant example. So we also need to look at racism
>and the Darwinian pecking orders --cliques, petty rivalries,
>bullying -- of students in the U.S. school system as contributory causes.
>
>And a footnote on Nikki Giovanni: a few decades back, before she
>became a distinguished professor of creative writing, she wrote a
>poem called, if memory serves: "nigger can you kill," in which the
>"interpellated subject" is interrogated as to his/her capacity to
>kill several allegedly deserving targets, including "a
>jew." Several years later, though, she took a trip to apartheid
>South Africa while a boycott was on!! (Baraka, himself no stranger
>to rhetorical violence, called her on that in no uncertain terms --
>not one of his more fortunate poetic polemics, either; it was
>entitled "Niggy the Ho" and went downhill from there.)

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446. David Fernandes

Re: va tech/restraining orders/guns

Fri 20 Apr 2007

No, no. My questions were well intentioned: not satirical, nor rethorical, no, no. The case is that here in Portugal the legislation on gun posession is quite restrictive. Making it simple, the use of guns to the common citizens is limited to hunting and sports and in well defined cases for security purposes like: owning a jewelry and similar cases (in anycase there are procedings to meet like medical (psichic) certificate, etc); but never ever allowed the use of the so called "military" weapons. I don't know if it is of any help but I can point you to the legislation about this issue here (in portuguese, sorry) which is quite recent (Feb, 2006): http://www.psp.pt/psp/legislacao/Leis/L5_2006.pdf

Anyhow, a powerfull "gun business lobby" somebody refered to, doesn't exit here.

Thank you for your time answering my questions.

PS: About the political side of the "thing" I could quote George Oppen, a rather "not loved" american poet that once wrote in a letter, about the Vietname, something like: "people should march on Washigton and arrest the president". I still believe in democracy, and I still believe that the people have the power to change things.

David
Portugal

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447. Charlie Rossiter
speaking of violence
Fri 20 Apr 2007

---

tv turnoff week is April 23-29

There's a related website; give a look.

www.tvturnoff.org

maybe recent events will make more people willing to give it a try--tell your students.

charlie

---

www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

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448. Suzanne Burns
Re: va tech/restraining orders/guns
Fri 20 Apr 2007

On 4/19/07, Aryanil Mukherjee <[redacted]> wrote:
>
> David
>
> That's a great question. I too, like you, can't understand. There IS NO
> answer although you might get some replies that attempt to explain what I
> would like to call a "fundamental flaw in the system". And I'm also sure
> there are many in the list who share the same frustration as us.

>
> In my notation,
>
> Freedom ::Gun = Winged Ants::Fire.

I agree with Aryanil. I think part of the problem is that a lot of people disagree on how to interpret the second amendment to our constitution (the first ten amendments are considered to be the most fundamental in terms of basic rights). It reads as follows:

"A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed."

The gun-toting wingnuts (yeah, I'm a little biased here) interpret this to mean that that people should experience no restrictions to buying any kind of weaponry they want. They experience any restriction as a violation of this amendment, and then out come the waving flags.

The problem with this interpetation is that back when the amendment was written, the United States didn't have a police force such as we have today, and if people wanted to be protected, they had to organize their own militias and work it out among themselves. The realities of life, what guns were and what it meant to have a gun were radically different back then.

They also didn't have handguns, saturday night specials, or automatic weapons back then. I also don't see how reasonable restrictions should be a violation. Plenty of people, myself included, feel that this amendment simply does not adequately reflect modern day reality.

Here is a little something I am snippeting from Wikipedia, which covers it all pretty exhaustively (http://en.wikipedia.org/wiki/Second_Amendment_to_the_United_States_Constitution):

The modern Second Amendment debate centers on questions such as:

- Who does the Amendment mean by "the People"?
- Why does the Amendment protect the right to 'keep *and* bear arms', and not protect just the right to 'bear arms'?
- Does "bear arms" *or* "keep and bear arms" mean the same now as it did in 1789?
- Is there significance that the Amendment is constructed of two clauses?
- Is there significance that the phrase "defense of himself/themselves *and* the State" was included in some State Constitutions at the time but not included in the Federal Second Amendment?

In addition, the debate often involves discussion focused on more precise details around the word "militia" from the first clause portion of the Second Amendment, such as:

- Who or what does the Amendment mean by the "militia<http://en.wikipedia.org/wiki/Militia_%28United_States%29> "? - What relationship does "militia" today have with "militia" in 1789? - What is meant by "well regulated", relative to "militia"? - Does the mention of "militia" in the Second Amendment mean that maintaining viable militia is the 'obvious purpose' of the Second Amendment?

It also often involves topics on differences in historical meanings and thoughts such as:

- What does "shall not be infringed" mean?

It also expands to include discussions on the impact among states, such as:

- Does the Amendment prohibit States from regulating arms?
- Does the Amendment permit some States to deviate from interpretations of the Amendment as taken by other States?

I hope this helps somewhat.

Suzanne Burns

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449. **Adam Fieled**

For fans of Rae Armantrout....

Fri 20 Apr 2007

....I think you might really like this piece, that culminates in an analysis of one of Armantrout's best poems...

http://www.wordforword.info/vol11/fieled.htm

Love on yer,
Ad

http://www.adamfieled.blogspot.com
http://www.artrecess.blogspot.com

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

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450. **Joel Weishaus**
North-3 Text-4
Fri 20 Apr 2007

North-3 Text-4

http://web.pdx.edu/~pdx00282/North/North-3/text-4.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:
Speakers on.
Paratext boxes opened by holding curser over words. (Words linked to paratext will disappear.)

-Joel

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451. **CA Conrad**
soft skull authors REPRESENT at the Philadelphia Book Festival
Fri 20 Apr 2007

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this saturday
details
here
at
http://CAConradEVENTS.blogspot.com

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452. **CA Conrad**
REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOOKSTORE!
Fri 20 Apr 2007

REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOOKSTORE! IF YOU MISS THIS READING DON'T COME CRYING TO ME WHEN YOU HEAR HOW GOOD IT WAS!

DETAILS ON THE PHILLYSOUND!: http://PhillySound.blogspot.com

Sunday, April 22nd
4pm
ROBIN'S BOOKSTORE
108 S. 13th St., Philly

Kevin Varrone is the author of the chapbook, g-point Almanac (6/21-9/21) (ixnay press, 2000) and the forthcoming collection id est (g-point Almanac 9/22-12-20) (forthcoming, Fall 2007, from Instance Press). He teaches at Temple University and The University of the Arts in Philadelphia.

Pattie McCarthy is the author of bk of (h)rs (2002) and Verso (2004), both from Apogee Press. She teaches at Temple University and the University of the Arts in Philadelphia.

Chris Toll has been writing for many many years. In 2006, Open 24 Hours Press published his chapbook, Love Everyone. Apathy Press has just released his new book, Be Light - it is half of a double book with Buck Downs - Buck's half is Recreational Vehicle.

A native of Jones County, Miss., Buck Downs lives in Washington D.C. and works for a database publisher in a nearby location. Recent projects include Recreational Vehicle (Apathy Poets Press) and Ladies Love Outlaws (Edge Books).

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453. **Catherine Daly**
Re: speaking of violence
Fri 20 Apr 2007

---

during the stanley cup and the nba playoffs?

--
All best,
Catherine Daly
[redacted]

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454. **Geoffrey Gatza**
FW: poetry is dangerous
Fri 20 Apr 2007

Poetry is Dangerous
Kazim Ali

On April 19, after a day of teaching classes at
Shippensburg University, I went out to my car and
grabbed a box of old poetry manuscripts from the front
seat of my little white beetle and carried it across
the street and put it next to the trashcan outside
Wright Hall. The poems were from poetry contests I had

been judging and the box was heavy. I had previously left my recycling boxes there and they were always picked up and taken away by the trash department.

A young man from ROTC was watching me as I got into my car and drove away. I thought he was looking at my car which has black flower decals and sometimes inspires strange looks. I later discovered that I, in my dark skin, am sometimes not even a person to the people who look at me. Instead, in spite of my peacefulness, my committed opposition to all aggression and war, I am a threat by my very existence, a threat just living in the world as a Muslim body.

Upon my departure, he called the local police department and told them a man of Middle Eastern descent driving a heavily decaled white beetle with out of state plates and no campus parking sticker had just placed a box next to the trash can. My car has NY plates, but he got the rest of it wrong. I have two stickers on my car. One is my highly visible faculty parking sticker and the other, which I just don't have the heart to take off these days, says "Kerry/Edwards: For a Stronger America."

Because of my recycling the bomb squad came, the state police came. Because of my recycling buildings were evacuated, classes were canceled, campus was closed. No. Not because of my recycling. Because of my dark body. No. Not because of my dark body. Because of his fear. Because of the way he saw me. Because of the culture of fear, mistrust, hatred, and suspicion that is carefully cultivated in the media, by the government, by people who claim to want to keep us 'safe.'

These are the days of orange alert, school lock-downs, and endless war. We are preparing for it, training for it, looking for it, and so of course, in the most innocuous of places-a professor wanting to hurry home, hefting his box of discarded poetry-we find it.

That man in the parking lot didn't even see me. He saw my darkness. He saw my Middle Eastern descent. Ironic because though my grandfathers came from Egypt, I am

Indian, a South Asian, and could never be mistaken for a Middle Eastern man by anyone who'd ever met one.

One of my colleagues was in the gathering crowd, trying to figure out what had happened. She heard my description-a Middle Eastern man driving a white beetle with out of state plates-and knew immediately they were talking about me and realized that the box must have been manuscripts I was discarding. She approached them and told them I was a professor on the faculty there. Immediately the campus police officer said, "What country is he from?"

"What country is he from?!" she yelled, indignant.

"Ma'am, you are associated with the suspect. You need to step away and lower your voice," he told her.

At some length several of my faculty colleagues were able to get through to the police and get me on a cell phone where I explained to the university president and then to the state police that the box contained old poetry manuscripts that needed to be recycled. The police officer told me that in the current climate I needed to be more careful about how I behaved. "When I recycle?" I asked.

The university president appreciated my distress about the situation but denied that the call had anything to do with my race or ethnic background. The spokesperson of the university called it an "honest mistake," not referring to the young man from ROTC giving in to his worst instincts and calling the police but referring to me who made the mistake of being dark-skinned and putting my recycling next to the trashcan.

The university's bizarrely minimal statement lets everyone know that the "suspicious package" beside the trashcan ended up being, indeed, trash. It goes on to say, "We appreciate your cooperation during the incident and remind everyone that safety is a joint effort by all members of the campus community."

What does that community mean to me, a person who has to walk by the ROTC offices every day on my way to my own office just down the hall-who was watched, noted,

and reported, all in a day's work? Today we gave in willingly and whole-heartedly to a culture of fear and blaming and profiling. It is deemed perfectly appropriate behavior to spy on one another and police one another and report on one another. Such behaviors exist most strongly in closed and undemocratic and fascist societies.

The university report does not mention the root cause of the alarm. That package became "suspicious" because of who was holding it, who put it down, who drove away. Me.

It was poetry, I kept insisting to the state policeman who was questioning me on the phone. It was poetry I was putting out to be recycled.

My body exists politically in a way I can not prevent. For a moment today, without even knowing it, driving away from campus in my little beetle, exhausted after a day of teaching, listening to Justin Timberlake on the radio, I ceased to be a person when a man I had never met looked straight through me and saw the violence in his own heart.

====

www.kazimali.com
www.alicejamesbooks.org/far_mosque.html

====

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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455. **Catherine Daly**
Re: Virginia, revenge & masculine myths
Fri 20 Apr 2007

---

you mean aside from the odd pub or gov't building bombing here and there, for, oh, the past 40 odd years, and a few riots?

seriously, it is the same young men, but they tend to act as individuals in the US, which makes sense; but the whole amber alert and bomb security thing was commonplace in London in the 80s

--
All best,
Catherine Daly
[redacted]

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456. Dan Waber
vispoets.com weekly winner & more
Fri 20 Apr 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #6 is:

michelle detorie this image:

which hard thing held**

Congratulations to michelle, there's $25 worth of materials on their way to you from Andrew Topel's Avantacular Press.

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win.

Starting next Friday, the 27th, we'll be moving to a once-a-month prize of $100 instead of weekly $25 prizes.

Regards,
Dan

* http://vispoets.com/index.php?showtopic=481
** http://vispoets.com/index.php?automodule=gallery&req=si&img=1347

---
vispoets.com stats (to date)

Registered Users: 97
Total Posts: 3392

Gallery Stats

Our members have posted a total of 1172 images and made 126 comments.
Total Gallery Size: 206mb
Total Image Views: 11047

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457. David Fernandes

Re: va tech/restraining orders/guns

Fri 20 Apr 2007

If the problem is in the "owners lobby", then you're facing a really huge problem. Just a thought: politicaly, I guess the voters (the votes lost) are not a problem if all politic forces agreed to change the law. But/and then, the power of the owners was an ARMY power not a democratic power. Hmmm, frightening.

I believe not all politic forces agree on this. But for those who claim security reasons for the current law, aren't they assuming their lack of capacity to enforce security and order?? on a state level??

David

2007/4/20, Barry Schwabsky <[redacted]>:
>
> The "gun lobby" someone referred to is not the gun-maker's lobby, but
> rather the gun-owners' lobby! Of course the manufacturers support it. But it
> represents a large number of voters, and it is very strong.
>
> *David Fernandes <[redacted]>* wrote:
>
> No, no. My questions were well intentioned: not satirical, nor rethorical,
> no, no.
> The case is that here in Portugal the legislation on gun posession is
> quite
> restrictive.
> Making it simple, the use of guns to the common citizens is limited to
> hunting and sports and in well defined cases for security purposes like:
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> PS: About the political side of the "thing" I could quote George Oppen, a
> rather "not loved" american poet that once wrote in a letter, about the
> Vietname, something like: "people should march on Washigton and arrest the
> president". I still believe in democracy, and I still believe that the
> people have the power to change things.
>
> David
> Portugal
>
>
>

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458. Brian Clements
Re: FW: poetry is dangerous
Fri 20 Apr 2007

I have been discussing this sad and disturbing thing that has happened to Kazim with a couple of other writers and we have decided to write letters to the President of Shippensburg, William Ruud, encouraging him to speak out more forcefully against this kind of fear-mongering. In Dr. Ruud's statement regarding the VT shooting, he says:

"Here at Ship we consider ourselves to be a family, and it is important we all look out for each other, just like you do for your own family... If anyone has suggestions on ways to enhance safety or ways to communicate better, please let me know."

This might be something to mention, if you feel inclined to write a letter in support of Kazim.

As Jeff Davis says:

The situation he [Kazim] describes troubles me. His perspective I don't think is schewed, unfair, or reactionary. I know Kazim. Not only is Kazim's poetic sensitivity to nuance and sound among the finest I've read in years; in my personal encounters with Kazim, he strikes me as one of the most peaceful, non-violent people I know.

Kazim's situation with the police mirrors a sweeping trend in American behavior especially among officials, university administrators, business CEOs, and politicians: a pusillinamity that renders them without courage or integrity to take responsibility or to speak honestly. Why? To play it safe. To pretend that nothing's amiss. To avoid conflict. To avoid truth.

Contact info for the President of Shippensburg:

William Ruud
President
Shippensburg University
1871 Old Main Drive
Shippensburg, PA 17257
[redacted]

Dr. Brian Clements, Coordinator
MFA in Professional Writing
[redacted]

_____
Dept. of Writing, Linguistics, and Creative Process
Western Connecticut State University
181 White St.
Danbury, CT 06810

_____
http://www.wcsu.edu/english/mfa

Geoffrey Gatza <[redacted]>
Sent by: UB Poetics discussion group <[redacted]>
04/20/2007 11:54 AM
Please respond to
UB Poetics discussion group <[redacted]>

To
[redacted]
cc

Subject
FW: poetry is dangerous

Poetry is Dangerous
Kazim Ali

On April 19, after a day of teaching classes at Shippensburg University, I went out to my car and grabbed a box of old poetry manuscripts from the front seat of my little white beetle and carried it across the street and put it next to the trashcan outside Wright Hall. The poems were from poetry contests I had been judging and the box was heavy. I had previously left my recycling boxes there and they were always picked up and taken away by the trash department.

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www.kazimali.com
www.alicejamesbooks.org/far_mosque.html

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459. **angela vasquez-giroux**
Re: speaking of violence
Fri 20 Apr 2007

---

pretty much all "american" (USA in origin) sports have violence built in as a "controlled" measure of the game. hockey, tho not of US origin, incorporates violence as does soccer. baseball does to an extent. one could argue that, esp for a sport like hockey, the violence is going to happen. making it "controlled" keeps it from boiling over. of course, this isn't a perfect method, we have seen what happens (todd bertuzzi). basketball doesn't have a built in outlet--hence

the incident at the palace, tho i'd argue that ron artest is a pretty foul person to begin with, and incited that.

in the sports-side of our culture, i feel americans are fairly honest and the athletes/coaches/owners pretty transparent about the level of violence, addressing it, etc. i don't feel that we recognize fully yet the super-saturation of violence. it's so embedded...

On 4/20/07, Catherine Daly <[redacted]> wrote:
>
> during the stanley cup and the nba playoffs?
>
>
> --
> All best,
> Catherine Daly
> [redacted]
>

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460. Rob McLennan
Peter F. Yacht Club #7
Fri 20 Apr 2007

The Peter F Yacht Club #7
Edited & compiled & typeset & paid for by rob mclennan
April 2007 (spring writers festival special)

John Barton
George Bowering
Stephen Brockwell
Amanda Earl
Jesse Ferguson
Laurie Fuhr
Phil Hall
Nicholas Lea
Clare Latremouille
Marcus McCann
rob mclennan
Max Middle
Wanda O'Connor
Roland Prevost
Sandra Ridley
Wes Smiderle

The Peter F. Yacht Club, issue #7; irregular (very) writers group publication. Edited & compiled & typeset & paid for by rob mclennan. Previous issues still available (possibly) at $5 each. Issue #1, August 2003, edited by rob mclennan; Issue #2, April 2004, edited by Anita Dolman (out of print); Issue #3, September 2004, edited by Peter Norman and Melanie Little; Issue #4, September 2005, edited by rob mclennan; Issue #5, April 2006, edited by Max Middle; Issue #6 (mis-numbered Calgary special), February 2007, edited by Laurie Fuhr. For availability of previous issues, write rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7, or email [redacted], or show up to this spring's ottawa international writers festival! (above/ground press subscribers (eventually) rec' a complimentary copy...)

for further info, check out
http://robmclennan.blogspot.com/2007/04/peter-f-yacht-club-7-edited.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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461. Brian Clements
Re: FW: poetry is dangerous
Fri 20 Apr 2007

Kazim said moments ago that he does not want to be attached to a letter writing campaign and intends to speak with his President and union president next week.

Dr. Brian Clements, Coordinator
MFA in Professional Writing
[redacted]

_____
Dept. of Writing, Linguistics, and Creative Process
Western Connecticut State University
181 White St.
Danbury, CT 06810

_____
http://www.wcsu.edu/english/mfa

Geoffrey Gatza <[redacted]>
Sent by: UB Poetics discussion group <[redacted]>
04/20/2007 11:54 AM
Please respond to
UB Poetics discussion group <[redacted]>

To
[redacted]
cc

Subject
FW: poetry is dangerous

Poetry is Dangerous
Kazim Ali

On April 19, after a day of teaching classes at Shippensburg University, I went out to my car and grabbed a box of old poetry manuscripts from the front seat of my little white beetle and carried it across the street and put it next to the trashcan outside Wright Hall. The poems were from poetry contests I had been judging and the box was heavy. I had previously left my recycling boxes there and they were always picked up and taken away by the trash department.

A young man from ROTC was watching me as I got into my car and drove away. I thought he was looking at my car which has black flower decals and sometimes inspires strange looks. I later discovered that I, in my dark skin, am sometimes not even a person to the people who look at me. Instead, in spite of my peacefulness, my committed opposition to all aggression and war, I am a threat by my very existence, a threat just living in the world as a Muslim body.

Upon my departure, he called the local police department and told them a man of Middle Eastern descent driving a heavily decaled white beetle with out of state plates and no campus parking sticker had just placed a box next to the trash can. My car has NY plates, but he got the rest of it wrong. I have two stickers on my car. One is my highly visible faculty parking sticker and the other, which I just don't have the heart to take off these days, says "Kerry/Edwards: For a Stronger America."

Because of my recycling the bomb squad came, the state police came. Because of my recycling buildings were evacuated, classes were canceled, campus was closed. No. Not because of my recycling. Because of my dark body. No. Not because of my dark body. Because of his

fear. Because of the way he saw me. Because of the culture of fear, mistrust, hatred, and suspicion that is carefully cultivated in the media, by the government, by people who claim to want to keep us 'safe.'

These are the days of orange alert, school lock-downs, and endless war. We are preparing for it, training for it, looking for it, and so of course, in the most innocuous of places-a professor wanting to hurry home, hefting his box of discarded poetry-we find it.

That man in the parking lot didn't even see me. He saw my darkness. He saw my Middle Eastern descent. Ironic because though my grandfathers came from Egypt, I am Indian, a South Asian, and could never be mistaken for a Middle Eastern man by anyone who'd ever met one.

One of my colleagues was in the gathering crowd, trying to figure out what had happened. She heard my description-a Middle Eastern man driving a white beetle with out of state plates-and knew immediately they were talking about me and realized that the box must have been manuscripts I was discarding. She approached them and told them I was a professor on the faculty there. Immediately the campus police officer said, "What country is he from?"

"What country is he from?!" she yelled, indignant.

"Ma'am, you are associated with the suspect. You need to step away and lower your voice," he told her.

At some length several of my faculty colleagues were able to get through to the police and get me on a cell phone where I explained to the university president and then to the state police that the box contained old poetry manuscripts that needed to be recycled. The police officer told me that in the current climate I needed to be more careful about how I behaved. "When I recycle?" I asked.

The university president appreciated my distress about the situation but denied that the call had anything to do with my race or ethnic background. The spokesperson of the university called it an "honest mistake," not

referring to the young man from ROTC giving in to his worst instincts and calling the police but referring to me who made the mistake of being dark-skinned and putting my recycling next to the trashcan.

The university's bizarrely minimal statement lets everyone know that the "suspicious package" beside the trashcan ended up being, indeed, trash. It goes on to say, "We appreciate your cooperation during the incident and remind everyone that safety is a joint effort by all members of the campus community."

What does that community mean to me, a person who has to walk by the ROTC offices every day on my way to my own office just down the hall-who was watched, noted, and reported, all in a day's work? Today we gave in willingly and whole-heartedly to a culture of fear and blaming and profiling. It is deemed perfectly appropriate behavior to spy on one another and police one another and report on one another. Such behaviors exist most strongly in closed and undemocratic and fascist societies.

The university report does not mention the root cause of the alarm. That package became "suspicious" because of who was holding it, who put it down, who drove away. Me.

It was poetry, I kept insisting to the state policeman who was questioning me on the phone. It was poetry I was putting out to be recycled.

My body exists politically in a way I can not prevent. For a moment today, without even knowing it, driving away from campus in my little beetle, exhausted after a day of teaching, listening to Justin Timberlake on the radio, I ceased to be a person when a man I had never met looked straight through me and saw the violence in his own heart.

====

www.kazimali.com
www.alicejamesbooks.org/far_mosque.html

====

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http://mail.yahoo.com

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462. Jennifer Karmin
Red Rover Series / Experiment #12
Fri 20 Apr 2007

Red Rover Series
{readings that play with reading}

Experiment #12:
Poemscape

Featuring:
Alex Branch
Laura Goldstein

7pm Saturday, April 28th
suggested donation $3

at Nature Yoga Sanctuary
2021 W Division St -- Chicago, IL
http://www.natureyoga.com
special location for this event only

ALEX BRANCH has exhibited art in Chicago, Wisconsin, and Seattle. A major theme in her work involves human interaction with and relation to machines and mechanical devices, as well as the blending of the mechanical and the organic. She is interested in movement, often using discarded objects, motors, and simple crank mechanisms in her sculptures. Alex graduated from the School of the Art Institute of Chicago with a BFA in Fine Arts and currenlty lives in Seattle.

LAURA GOLDSTEIN was born in Worcester, Massachusetts where she studied Hebrew and streams. In Philadelphia, she started out studying English and the city at Penn; then studied poetry and experimentation at Temple. In Chicago, she teaches poetry and essay writing at Loyola University, studies sound and performance through the MFA Writing Program at the

School of the Art Institute of Chicago, and practices
yoga at Nature Yoga Sanctuary. Her poetry and sound
work have been published in XConnect, Combo, MPRSND,
Great Works UK, and the University of Albany's "The
Little Magazine" online. Selections of her sound
pieces with the collective Clairaudient can be found
on Ubuweb.

Red Rover Series is curated bi-monthly
by Amina Cain and Jennifer Karmin

Email ideas for reading experiments
to us at [redacted]

Coming up
Experiment #13 with Kristin Prevallet in June

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463. Lewis LaCook

Frank - New Video by Lewis LaCook

Fri 20 Apr 2007

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http://www.lewislacook.org/objects/frank.html

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

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464. **Stephen Vincent**
Re: poetry is dangerous
Fri 20 Apr 2007

After reading this I thought maybe one 'creative' response might be (for all who want to) is to call the Department of Homeland Security every time one of sees Cheney or Bush on television (they are rarely in the 'real' public). Simply inform the officer on the duty that you have spotted a man carrying and dumping out dangerous sounding speech. Don't give the officer any names, just the name of the site (the White House, or military academy or training grounds - as with most fascists, they can rarely appear anywhere else). And, in the interests of protecting the country, you would appreciate a Department follow up on your suspicion. And that if you are wrong, you are sure that no harm will be done to the individuals that caused you this concern.

Who's willing to go first??!!

Stephen Vincent
http://stephenvincent.net/blog/

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> *Kazim Ali*
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465. **Eireene Nealand**

Re: Virginia, revenge & masculine myths

Fri 20 Apr 2007

i agree that the issue of pharmaceuticals is crucial here (Cho's "farewell video," makes this pretty clear), and it seems like in this era of posthumans bodies that we, teachers, ought to start getting training in how to work with students who are biologically-chemically-mechanically & socio-economically diverse. As awesome as Nikki Giovanni is for standing up in this case and being able to state clearly that something was 'off,' it seems like kicking students out of classes (countries, hemispheres, or economic systems) is part of the problem that leaves people with only these options of turning to violence and/or suicide.

at least in my experience as long as class sizes are small enough, it seems easy enough to spot students who are having bio-chemical-social troubles--not from their writing but from the off comments that come up in class or reactions to workshop or out-of-tunedness or strings of absences--and it seems that students generally make some call for help either through blatantly disruptive behavior or apologies or talk.

but then what? given the sometimes close connection between the health and police systems in california and the quite severe consequences of interacting with the police system it's hard know who to send students to to get help

and who does eliminating students help, really?

my students at least--this seems to be a trend--need as much if not more help with empathy and complex thinking than they do with craft. i'm not sure that working with them in whitewashed little bubbles is so helpful at all.

that isn't to say that anyone should allow bringing guns to class but there are differences between what is unpleasant and uncomfortable and disruptive and dangerous.

i'm remembering how hard i had to fight when i was young to get moved from private to public schools were there was at least some diversity--i had to bite a couple of principals in order to fight for something well discussed already in the Powell opinion, section D of in Bakke v. Regents of the University of California--diversity is useful for everyone (& i think the principals ended up okay). & how sweet of the state to offer to rescue me and siblings from our strange non-suburband lives where people were coming in and out of life more quickly than usual--

but also important not to be compelled--even then it was rather clear that foster care would not take us to the suburbs and that suburbia was no rescue at all--see Marilyn Robinson's Housekeeping, among other books.

& how frightening these car seat and helmet and seatbelt laws that seem to stem from a similar "concern" but is more likely merely an "interest" coupled wtih "compulsion"--see Heidegger, or for that matter, Kant. and the strange little bubble of Safety that it tries to make (see Janet Frame).

even though it looks like more work for us to learn how to work with students whose body/mind situations & etc. fall out of the usual efficiencies of standing at a blackboard, teaching craft, it seems beneficial and quite rewarding work.

it takes a village & etc.

eireene

ps. do you guys remember, just after the twin towers fell, how airlines stewardesses were being trained about what to do if a terrorist was on their flight, and how quickly that training was replaced by a designated gun-toting "flight marshall" who is supposed to be responsible to taking out terrorists, but in what is mostly down time also occupies himself with asking lots of people who come back from Russia at least gruff questions as to the purpose of their visit etc. I suppose we could have "classroom marshalls"--I confess, I still haven't passed beyond my marital arts white belt and am uncertain how to use a syringe, not that I would--but there are certain problems for academic freedom given the mostly-down-time. has anyone been reading/writing about these questions of "responsibility" in times of terrorism? it isn't exactly the same when Cho states that he's copying Jesus in his martyrdom as when there's

a wider political concern but it seems like the response & responsibility issues that come up in both cases are quite similar.

On 4/20/07, Barry Schwabsky <[redacted]> wrote:
> Right. There have been some terrible incidents, but If I remember correctly, overall, the murder rates in European countries run about 1/3 of those in the US.
>
> Mark Weiss <[redacted]> wrote: Hey folks, bottom line, the Brits and the French watch the same
> movies, have massive immigration issues and racial and class hatreds,
> fight stupid wars ojn occasion, take all kinds of medication that
> only need to be represcribed after a couple of refills, have
> psychotics walking the streets basically untended, and there's the
> usual adolescent viciousness. Why don't they have incidents like
> Columbine and Va Tech as often as we do (still pretty rare, given our
> numbers)? Aside from some of the amenities of civilized life like
> socialized medicine, which really does lower stress levels, and the
> incarceration of a much smaller percentage of the population, a major
> difference is that the crazies don't have automatic weapons (or guns
> of any sort, usually). Lack of means can get you through the hard
> times. The mysteries of human motivation don't need to be solved to
> change the gun laws.
>
> Mark
>
> At 04:39 PM 4/19/2007, you wrote:
> >Good comments from Dillon Westbrook and Steve Vincent! There's one
> >detail that's been studiously avoided by commentators on the
> >Virginia Tech shootings and on Cho: the fact that he had been taking
> >prescription medication. Given that psychotic side effects are
> >often produced by these one-size-fits-all prescriptions ("take these
> >and get a refill when you're done"), I'm surprised folks haven't
> >been taking aim at the pharmaceutical industry as well as the firearms lobby.
> >
> >Evidently during middle school and high school, Cho had been bullied
> >and subjected to taunts for his reticence and his "accent" as if all
> >of us don't speak with accents -- "Go back to China," was a
> >particularly ignorant example. So we also need to look at racism
> >and the Darwinian pecking orders --cliques, petty rivalries,
> >bullying -- of students in the U.S. school system as contributory causes.

> >
> >And a footnote on Nikki Giovanni: a few decades back, before she
> >became a distinguished professor of creative writing, she wrote a
> >poem called, if memory serves: "nigger can you kill," in which the
> >"interpellated subject" is interrogated as to his/her capacity to
> >kill several allegedly deserving targets, including "a
> >jew." Several years later, though, she took a trip to apartheid
> >South Africa while a boycott was on!! (Baraka, himself no stranger
> >to rhetorical violence, called her on that in no uncertain terms --
> >not one of his more fortunate poetic polemics, either; it was
> >entitled "Niggy the Ho" and went downhill from there.)
>

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466. **Eireene Nealand**

Re: poetry is dangerous

Fri 20 Apr 2007

Stephen,

That sounds exactly like the right thing to do. Yes!

e

On 4/20/07, Stephen Vincent <[redacted]> wrote:
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> who want to) is to call the Department of Homeland Security every time one
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> > ====
> >
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467. George Bowering
Kazim Ali
Fri 20 Apr 2007

Dear Mr President:

I'd just like you to know that in order to promote safety on campus I have told all the dark-skinned Canadian poets I know not to try to leave their old poems at your university.

Helpfully--
George Bowering

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468. Aryanil Mukherjee
Re: poetry is dangerous
Fri 20 Apr 2007

Thanks for forwarding this. It is a sad and beautiful article. As for poems written today, perhaps, sadness is the only virtue of a beautiful poem.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Geoffrey Gatza
Sent: Friday, April 20, 2007 11:55 AM

To: [redacted]
Subject: FW: poetry is dangerous

Poetry is Dangerous
Kazim Ali

On April 19, after a day of teaching classes at Shippensburg University, I went out to my car and grabbed a box of old poetry manuscripts from the front seat of my little white beetle and carried it across the street and put it next to the trashcan outside Wright Hall. The poems were from poetry contests I had been judging and the box was heavy. I had previously left my recycling boxes there and they were always picked up and taken away by the trash department.

A young man from ROTC was watching me as I got into my car and drove away. I thought he was looking at my car which has black flower decals and sometimes inspires strange looks. I later discovered that I, in my dark skin, am sometimes not even a person to the people who look at me. Instead, in spite of my peacefulness, my committed opposition to all aggression and war, I am a threat by my very existence, a threat just living in the world as a Muslim body.

Upon my departure, he called the local police department and told them a man of Middle Eastern descent driving a heavily decaled white beetle with out of state plates and no campus parking sticker had just placed a box next to the trash can. My car has NY plates, but he got the rest of it wrong. I have two stickers on my car. One is my highly visible faculty parking sticker and the other, which I just don't have the heart to take off these days, says "Kerry/Edwards: For a Stronger America."

Because of my recycling the bomb squad came, the state police came. Because of my recycling buildings were evacuated, classes were canceled, campus was closed. No. Not because of my recycling. Because of my dark body. No. Not because of my dark body. Because of his fear. Because of the way he saw me. Because of the culture of fear, mistrust, hatred, and suspicion that is carefully cultivated in the media, by the

government, by people who claim to want to keep us 'safe.'

These are the days of orange alert, school lock-downs, and endless war. We are preparing for it, training for it, looking for it, and so of course, in the most innocuous of places-a professor wanting to hurry home, hefting his box of discarded poetry-we find it.

That man in the parking lot didn't even see me. He saw my darkness. He saw my Middle Eastern descent. Ironic because though my grandfathers came from Egypt, I am Indian, a South Asian, and could never be mistaken for a Middle Eastern man by anyone who'd ever met one.

One of my colleagues was in the gathering crowd, trying to figure out what had happened. She heard my description-a Middle Eastern man driving a white beetle with out of state plates-and knew immediately they were talking about me and realized that the box must have been manuscripts I was discarding. She approached them and told them I was a professor on the faculty there. Immediately the campus police officer said, "What country is he from?"

"What country is he from?!" she yelled, indignant.

"Ma'am, you are associated with the suspect. You need to step away and lower your voice," he told her.

At some length several of my faculty colleagues were able to get through to the police and get me on a cell phone where I explained to the university president and then to the state police that the box contained old poetry manuscripts that needed to be recycled. The police officer told me that in the current climate I needed to be more careful about how I behaved. "When I recycle?" I asked.

The university president appreciated my distress about the situation but denied that the call had anything to do with my race or ethnic background. The spokesperson of the university called it an "honest mistake," not referring to the young man from ROTC giving in to his worst instincts and calling the police but referring

to me who made the mistake of being dark-skinned and putting my recycling next to the trashcan.

The university's bizarrely minimal statement lets everyone know that the "suspicious package" beside the trashcan ended up being, indeed, trash. It goes on to say, "We appreciate your cooperation during the incident and remind everyone that safety is a joint effort by all members of the campus community."

What does that community mean to me, a person who has to walk by the ROTC offices every day on my way to my own office just down the hall-who was watched, noted, and reported, all in a day's work? Today we gave in willingly and whole-heartedly to a culture of fear and blaming and profiling. It is deemed perfectly appropriate behavior to spy on one another and police one another and report on one another. Such behaviors exist most strongly in closed and undemocratic and fascist societies.

The university report does not mention the root cause of the alarm. That package became "suspicious" because of who was holding it, who put it down, who drove away. Me.

It was poetry, I kept insisting to the state policeman who was questioning me on the phone. It was poetry I was putting out to be recycled.

My body exists politically in a way I can not prevent. For a moment today, without even knowing it, driving away from campus in my little beetle, exhausted after a day of teaching, listening to Justin Timberlake on the radio, I ceased to be a person when a man I had never met looked straight through me and saw the violence in his own heart.

====

www.kazimali.com
www.alicejamesbooks.org/far_mosque.html

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469. **Aryanil Mukherjee**
Re: va tech/restraining orders/guns
Fri 20 Apr 2007

Suzanne

That was extremely helpful, especially your explanation - " The problem with this interpetation is that back when the amendment was written, the United States didn't have a police force such as we have today, and if people wanted to be protected, they had to organize their own militias and work it out among themselves. The realities of life, what guns were and what it meant to have a gun were radically different back then." gave my train of thought a new detour.

and thanks for the Wikipedia link.

I guess the early technologists and entrepreneurs of the gun industry might have played their roles too. We didn't have police in India until the late 18th century, needless to say, the notion came with the British.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Suzanne Burns
Sent: Friday, April 20, 2007 8:25 AM
To: [redacted]
Subject: Re: va tech/restraining orders/guns

On 4/19/07, Aryanil Mukherjee <[redacted]> wrote:
>
> David
>
> That's a great question. I too, like you, can't understand. There IS NO
> answer although you might get some replies that attempt to explain what I
> would like to call a "fundamental flaw in the system". And I'm also sure
> there are many in the list who share the same frustration as us.
>
> In my notation,
>
> Freedom ::Gun = Winged Ants::Fire.

I agree with Aryanil. I think part of the problem is that a lot of people disagree on how to interpret the second amendment to our constitution (the first ten amendments are considered to be the most fundamental in terms of basic rights). It reads as follows:

"A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed."

The gun-toting wingnuts (yeah, I'm a little biased here) interpret this to mean that that people should experience no restrictions to buying any kind of weaponry they want. They experience any restriction as a violation of this amendment, and then out come the waving flags.

The problem with this interpetation is that back when the amendment was written, the United States didn't have a police force such as we have today, and if people wanted to be protected, they had to organize their own militias and work it out among themselves. The realities of life, what guns were and what it meant to have a gun were radically different back then.

They also didn't have handguns, saturday night specials, or automatic weapons back then. I also don't see how reasonable restrictions should be a violation. Plenty of people, myself included, feel that this amendment simply does not adequately reflect modern day reality.

Here is a little something I am snippeting from Wikipedia, which covers it all pretty exhaustively (
http://en.wikipedia.org/wiki/Second_Amendment_to_the_United_States_Constitu
t
ion
):

The modern Second Amendment debate centers on questions such as:

- Who does the Amendment mean by "the People"?
- Why does the Amendment protect the right to 'keep *and* bear arms', and not protect just the right to 'bear arms'?
- Does "bear arms" *or* "keep and bear arms" mean the same now as it did in 1789?
- Is there significance that the Amendment is constructed of two clauses?
- Is there significance that the phrase "defense of himself/themselves *and* the State" was included in some State Constitutions at the time but not included in the Federal Second Amendment?

In addition, the debate often involves discussion focused on more precise details around the word "militia" from the first clause portion of the Second Amendment, such as:

- Who or what does the Amendment mean by the "militia<http://en.wikipedia.org/wiki/Militia_%28United_States%29> "? - What relationship does "militia" today have with "militia" in 1789? - What is meant by "well regulated", relative to "militia"? - Does the mention of "militia" in the Second Amendment mean that maintaining viable militia is the 'obvious purpose' of the Second Amendment?

It also often involves topics on differences in historical meanings and thoughts such as:

- What does "shall not be infringed" mean?

It also expands to include discussions on the impact among states, such as:

- Does the Amendment prohibit States from regulating arms?
- Does the Amendment permit some States to deviate from interpretations of the Amendment as taken by other States?

I hope this helps somewhat.

Suzanne Burns

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470. Aryanil Mukherjee
FW: va tech/restraining orders/guns
Fri 20 Apr 2007

-----Original Message-----
From: Aryanil Mukherjee [mailto:[redacted]]
Sent: Friday, April 20, 2007 4:08 PM
To: 'linda norton'
Subject: RE: va tech/restraining orders/guns

I guess David's original question wasn't rhetorical at all, as he had reinstated. My emphasis, on the other hand, admittedly, was a bit rhetorical. But I had few facts on my side and need to educate myself too.

About 10 years back, I (had just immigrated to the US then) watched Charlton Heston on TV, speaking on behalf of the NRA in favor of the gun lobby. MOSES FOR GUNS ! - I still can’t forget my rather naïve culture-shock.

Thanks for your great response. It was certainly educative.

Who funds/controls the NRA these days ?

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of linda norton
Sent: Thursday, April 19, 2007 10:29 PM
To: [redacted]
Subject: Re: va tech/restraining orders/guns

Yes, it is a great question and it's one that many of us ask. Assuming you are not asking this in a completely rhetorical manner, I will hazard an answer that others may augment and/or correct.

The NRA (National Rifle Association, a powerful lobby with money to reward those politicians who agree with it and tarnish and destroy those who oppose it) says that universal access to firearms is a part of the U. S. Constitution, through the 2nd amendment, I believe. The Constitution is a living document, interpreted and reinterpreted nad very rarely amended (or, as it happens, ignored and scorned and undermined by this administration).

Originally the idea was that citizens should be able to combat a militia of tyrants, should the U. S. government become what the founders hoped they'd left behind in Europe: religious zealots with militias, absolute monarchies, etc. (i.e., fascists--we would now say).

I am assuming that your questions were sincere and not completely satirical, though of course there is nothing funny about the anti-democratic, unconstitutional administration under which we are living now--under an executive branch that claims absolute power and exemption from the system of checks and balances that is fundamental to the idea of democracy, that tries to destroy the separation of church and state in the U.S., that ignores the right to privacy, yet supports a "fundmamental" right of all citizens to get hold of guns (including semi-automatic waepons) for any purpose, at any time, with no waiting period and no background check (if the NRA has its way, which it does in many states--and from those states, weapons flowly easily across the U. S. and into the hands of people around the globe).

Worth remembering, as I think someone else on the list noted, that the "weapons" the 2nd amendment was designed to consider were primarily MUSKETS in rural settings in a country that was sparsely populated--not semi-automatic weapons on college campuses, in Burgar Kings, in ghetto neighborhoods, in schools.

I hope I have not been naive in taking your question too literally. On the other hand, what the hell. Millions of people must wonder why this is happening in America. Leaving aside all the extra cultural, macho, economic factors, the U. S. Constitution as abused and misinterpreted by the NRA is the reason for this nightmare.

I leave aside the way that the U. S. government has used weapons to subdue and destroy internal populations of slaves from Africa and their descendants, Native Americans, etc. There never was any Constitutional provision allowing for that, and the most vehement supporters of the National Rifle Association now would never have supported the right of legitimately endangered people to bear arms against the U. S. government and its sanctioned oppressors, including local police departments, slaveholders, tribal chiefs, etc.

-----Original Message-----
>From: Aryanil Mukherjee <[redacted]>
>Sent: Apr 19, 2007 4:20 PM
>To: [redacted]
>Subject: Re: va tech/restraining orders/guns
>
>David
>
>That's a great question. I too, like you, can't understand. There IS NO
>answer although you might get some replies that attempt to explain what I
>would like to call a "fundamental flaw in the system". And I'm also sure
>there are many in the list who share the same frustration as us.
>
>In my notation,
>
>Freedom ::Gun = Winged Ants::Fire.
>
>Aryanil
>----- Original Message -----
>From: "David Fernandes" <[redacted]>
>To: <[redacted]>
>Sent: Thursday, April 19, 2007 12:01 PM
>Subject: Re: va tech/restraining orders/guns
>
>
>> I'm sorry. I'm portuguese so I feel myself like a monkey in this
>> discussion,
>> but can someone explain to me why is so easy to buy a gun in USA? It's
>> really legal to buy one? Is it something to do with freedom?
>>
>> David
>> Portugal
>>
>>

>> 2007/4/19, Suzanne Burns <[redacted]>:
>>>
>>> On 4/18/07, linda norton <[redacted]> wrote:
>>> >
>>> >
>>> >
>>> > Predictably, the NRA folks are posting on the Times VA TECH story
>>> > blogs,
>>> > saying that this
>>> > murderer could have been stopped if everyone on campus had been
packing
>>> > guns . . .
>>>
>>>
>>>
>>> I get so outraged when people make that absurd wild west argument that
>>> the
>>> solution to the situation is for EVERYONE to have guns. Gee, even
>>> children? This sort of logic is the sign of things really breaking
down.
>>> It's absurd, its dangerous, and while we are at it it didn't even work
in
>>> the "wild west". More people having guns = a greater likelihood that
>>> your
>>> gun will be stolen or used against you or picked up by a small child,
>>> etc.
>>> It means nobody is safe. *fume*
>>>
>>> I can't believe that we live in a cuntry where so many people cannot get
>>> emdical care (including mental health services) but anyone can get a
>>> gun.
>>> I heard commentator on the radio last night who made the point that if
>>> an
>>> anti-depressant caused 30,000 deaths a year, you bet we would control
>>> it--
>>> but nobody wants to control the guns. *fume*
>>>
>>> It also just came out today that yes in fact the killer WAS declared a
>>> danger to himself and others-- but almost nothing was done about it.
>>>
>>> I am so outraged I can't even speak. Holy crap.

>>>
>>

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471. Elizabeth Treadwell

San Francisco memorial for kari edwards next week

Fri 20 Apr 2007

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a memorial celebration
of the life and work of
kari edwards (1954-2006)

Friday, April 27, 2007 at 7:30 PM
Co-Sponsored by Small Press Traffic and the CCA MFA Writing Program

Presenters will include: Charlie Anders, Frances Blau, Taylor Brady, Marcus Civin, Amanda Davidson, Donna de la Perriere, Rob Halpern, Roxi Hamilton, Brenda Iijima, Kevin Killian, Joseph Lease, Wendy Loomis, Akilah Oliver, Leila Rauf, Ellen Redbird, Leslie Scalapino, Sherman Souther, Eleni Stecopoulos, Eileen Tabios, Justin Veach, Maggie Zurawski

The memorial will also feature video of kari edwards

ALL ARE WELCOME

California College of the Arts, San Francisco Campus 1111 Eighth Street San Francisco, CA 94107 The memorial will celebrate kari edwards' indomitable spirit and compassionate revelation of body and language. Focusing on kari's considerable legacy, the memorial will include poetry, performance and visual art. Despite our deep sadness for kari's untimely passing, kari's commitment to justice in general and transgender issues specifically and hir ingenuity as an artist inspire all of us.

Contact
Small Press Traffic: [redacted] www.sptraffic.org
or Marcus Civin: [redacted]
for more information about kari, please visit the blog:
transdada3.blogspot.com

did I not say
despite the body
there is a universe
despite the universe
born waves of existence
did I not say
saying I must go

did I not say
death does not annihilate
it only breaks up conjunctions

kari edwards, did I not say, www.listenlight.net
from the unpublished manuscript Bharat Jiva

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http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/

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472. Steve Halle
Re: speaking of violence
Fri 20 Apr 2007

I think it's a mistake to conflate violence with the physical nature of US sports. Violence implies intent to do harm, which is not fundamental to most sports. For example, as an ex-American football player and current American football coach, I can assure you I neither encourage my players to nor acted in such a way as to harm another player. Football is defined by certain physical skill sets which include physicality or physicalness, but not violence. I understand many people involved with sports (coaches, players, fans) make the same conflation, insisiting teams "kill the opponent" or "win at all cost" and other ridiculous cliches. Indeed, the media glamorizes baseball's brawls, hockey's fights and the semi-recent incident involving players and fans in the NBA. The most violent sports, in my opinion, are boxing (and it's various spin-offs like ultimate fighting) and hockey, in which fighting/doing the opponent harm are parts of the strategy, if not the essence, of the game. Yet, neither of these sports are American in origin. The most ironic thing about those who conflate sports' violence with physicality is their failure to respect opponents, and this is a concept I stress to the young players I coach. Without your opponent, the sport or game you enjoy playing does not exist, or at least not in its purest form.

I guess my main point is sports culture is not implicitly violent but physical, which is part of the nature of sport, and yes, violent acts do occur related to sports (using a hockey stick as a weapon, for example or an angry parent who shoots a football coach for not playing his son, etc.). Maybe we've reached the point where too few involved parties have the wisdom to know the difference, and in my opinion, this is the problem, not the nature of sports.

Best,
Steve Halle

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473. David-Baptiste Chirot

Re: poetry is dangerous

Fri 20 Apr 2007

About a month a month ago I was working as usual on some of my rubBEings--on the letterings on the tire of an immense crane by the site of some apartment building swhich have been under construction for a little over a year. I was half bent over, my back facing outwards, face hidden as close to the tire--to focuson my work--suddenly someone hit me with force from behind on the left side and tried to pin me aginst the tire--yelling very loudly what are you going--i am calling the police! And yelling for neighbors, anyone to come-- I moved very slowly and turned to face a man shaking with rage and fear and trying to dial on his cell phone--and ready to start screaming again at any moment--I remeined very clam and said don't worry I am just working on some rubBeings--see--here is what I am doing. Fortunately the man stopped dialing and stared at the pieces of paper. I said if you will allow me to get them out of my bag I have some books of these which have been published with my foto in them so you can see I am doing legal and legitimate art work. The man in the end profusely apologized and explained that from the back that I looked frightening--dressed all in black with a black hooded sweatshirt with hood up and bent over the machine as though applying something to the axle. He didnt' really want to say it--but he said I must know what he meant-- Two weeks ago I was stopped for simply standing in an alley and looking at some boards. I hd seen the police car pull up and park at the end of the alley but thought perhpas it was going to let officer out at the coffee shop at the corner. Instead he had pulled up behind me, with the car pressing me very close to a dumpster and big beefy face with the aviator sun glasses staring at me. The usual questions until we got where I ilve--it is on my State non-driver's ID--the cop practically jumped inside his cab--what are you doing over here?--(I live on aanother side of town, in a very bad crack neighborhood--)--I explained I came there veryday for art work etc-etc--he ran the usual check on the ID and then looking at me strted to ask me where I was from. This is just a State ID he said--where are you from? Milwaukee. No no--where are you from? I was trying to stall him because of course all mylife I have been arrested and detained in many countries and locked up--appeared before a military tribunal in Poland after two weeks of house arrest--and in the CRS political prisons in Paris---suspicion of false identiy, stolen passport, terrorism, even espionage--and ever since 9/11 since I no longer have a passport my mother is worried al the time it will start happening here. Already twice I had to be taken downtown for questioning about identity. I asked them where they thought I was from--no answer--but it appeared they didn't think an American. Which for reasons I have never understood or often even known--people often don't think that I am

an American here or abroad. A mystery to me. Fortunately as this cop began writing some things down and I had the sinking feeling we were headed downtwon yet again for me--a woman came running up yelling at the cop and chewing him out, saying she knew who I was, all the neighbors do, and I am not doing any harm. The cop was rather mortified by her outburst--and explained tome that he was on the lookout for suspects in a string of burgalries inthe area--and I had looked suspiciously like casing apartements as wlaking slowly inthe alleys and checking out boards nd various pieces of brick and other surfaces. The woman said--he uses that for art work--we see him all the time. The cop finally wrote some things down and then told me just not to be seenn inthe alleys for a while. You understand he said--your address is a very bad one, and you are a person of indeterminate origin. Last week some friends asked me to wtach a man they thought supsicious intheir store--I said I wil go out and smoke and watch throughthe window--but this man is harmless--he is just alittle off--but harmless--I didnt know they had called the police--sure enough, the police arrive suddenly quite a few of them in this nice neighborhood--and --going inside, thelast one in line stops to question me. I tried to explain I am just keeping an eye on this fellow and I am sure he is harmless. Just making the people inside nervous. (Mainl becasue a loud mouthed customer kept claiming the man was staring at surveillance cameras.) The cop was filling out my information and suddenly stopped and looked at me. I know who you are he sys. We had a write up on you. You're the person of uncertain origin. But it says you seem to be okay with the neighbors. So where are you from anyway? That's the most police contact I have had in quite a while--try to steer clear of them becuase of the "uncertain origin"--what might happen to one? Get put on a ghsot plane and be vanished to other side of the world? Especially if they really looked in my bag and found the various tools inside used for takeing things off of larger objects in dumpsters needed for art work--pliers, screw drivers, a small crow bar, a flash light and etc--a regular burgalr kit!--or perhaps in their eyes something far more insidious.
Some thing I have thought about with the writing--is that the shooter was such a silent man. Often killers of this kind are very quiet people--yet like to write--keep diaries--notes--make maps and the like. Nowadays of course like the Colombine killers and the Virginia Tech young man--there is also video to use and other digtalized devices--cameras, recordings, etc--which were made into a multi-media presentation to send to the media--the Unabomber also wrote--sent his manifesto to the media--and in the film Taxi Dri8ver, Travis' (Robert De Niro's) diary and the film itself are based on the diaries of Arthur Bremer, who stalked Nixon for months before having to shoot instead aless heavily guarded George Wallace--the diaries were buried in Lake Park here in Milwaukee--(the assasination attempt on Theodore Roosevelt when running as a Bull Moose candidate was here--) What intrigues me is that it is speaking which is used

to get people to deal with their probelms and not writing--in Amger management for example--speaking in a group with others with the same problems and rages and frutrations--is what helps people break down the sense of being isolated--to say things aloud to others--and to have them say similar things to you--in speaking, the communication breaks down the control and isolation that writing can confer--writing can make one feel more alone--or make one feel more omnipotent--more abject and silenced--or louder than anyone--until they reach for the gun--the utlimate destination of the writing which is geared toweards a rhetoric of violence used to incite itself, to incite the writer--rather than the reader--Though it is different, there is a relation--in Billy Budd--when Billy cannot speak--to Claggart--can't express himself--just stammers futiley--and Claggart is laughing at him as it were--Billy lashes out with his fists in place of the words he cannot form.> Date: Fri, 20 Apr 2007 14:41:49 -0400> From: [redacted]> Subject: Re: FW: poetry is dangerous> To: [redacted]> > I have been discussing this sad and disturbing thing that has happened to > Kazim with a couple of other writers and we have decided to write letters > to the President of Shippensburg, William Ruud, encouraging him to speak > out more forcefully against this kind of fear-mongering. In Dr. Ruud's > statement regarding the VT shooting, he says:> > "Here at Ship we consider ourselves to be a family, and it is important we > all look out for each other, just like you do for your own family... If > anyone has suggestions on ways to enhance safety or ways to communicate > better, please let me know."> > This might be something to mention, if you feel inclined to write a letter > in support of Kazim. > > As Jeff Davis says: > > The situation he [Kazim] describes troubles me. His perspective I don't > think is schewed, unfair, or reactionary. I know Kazim. Not only is > Kazim's poetic sensitivity to nuance and sound among the finest I've > read in years; in my personal encounters with Kazim, he strikes me as > one of the most peaceful, non-violent people I know.> > Kazim's situation with the police mirrors a sweeping trend in American > behavior especially among officials, university administrators, business > CEOs, and politicians: a pusillinamity that renders them without courage > or integrity to take responsibility or to speak honestly. Why? To play > it safe. To pretend that nothing's amiss. To avoid conflict. To avoid > truth.> > Contact info for the President of Shippensburg:> > William Ruud> President> Shippensburg University> 1871 Old Main Drive> Shippensburg, PA 17257> [redacted]> [redacted] > > > Dr. Brian Clements, Coordinator> MFA in Professional Writing> [redacted]> _____> Dept. of Writing, Linguistics, and Creative Process> Western Connecticut State University> 181 White St.> Danbury, CT 06810> _____> http://www.wcsu.edu/english/mfa> > > > > Geoffrey Gatza <[redacted]> > Sent by: UB Poetics discussion group <[redacted]>> 04/20/2007 11:54 AM> Please respond to> UB Poetics discussion group <[redacted]>> > > To> [redacted]> cc> > Subject> FW: poetry is dangerous> > >

> > > > Poetry is Dangerous> Kazim Ali> > > On April 19, after a day of teaching classes at> Shippensburg University, I went out to my car and> grabbed a box of old poetry manuscripts from the front> seat of my little white beetle and carried it across> the street and put it next to the trashcan outside> Wright Hall. The poems were from poetry contests I had> been judging and the box was heavy. I had previously> left my recycling boxes there and they were always> picked up and taken away by the trash department.> > A young man from ROTC was watching me as I got into my> car and drove away. I thought he was looking at my car> which has black flower decals and sometimes inspires> strange looks. I later discovered that I, in my dark> skin, am sometimes not even a person to the people who> look at me. Instead, in spite of my peacefulness, my> committed opposition to all aggression and war, I am a> threat by my very existence, a threat just living in> the world as a Muslim body. > > Upon my departure, he called the local police> department and told them a man of Middle Eastern> descent driving a heavily decaled white beetle with> out of state plates and no campus parking sticker had> just placed a box next to the trash can. My car has> NY plates, but he got the rest of it wrong. I have two> stickers on my car. One is my highly visible faculty> parking sticker and the other, which I just don't have> the heart to take off these days, says "Kerry/Edwards:> For a Stronger America." > > Because of my recycling the bomb squad came, the state> police came. Because of my recycling buildings were> evacuated, classes were canceled, campus was closed.> No. Not because of my recycling. Because of my dark> body. No. Not because of my dark body. Because of his> fear. Because of the way he saw me. Because of the> culture of fear, mistrust, hatred, and suspicion that> is carefully cultivated in the media, by the> government, by people who claim to want to keep us> 'safe.'> > These are the days of orange alert, school lock-downs,> and endless war. We are preparing for it, training for> it, looking for it, and so of course, in the most> innocuous of places-a professor wanting to hurry home,> hefting his box of discarded poetry-we find it.> > That man in the parking lot didn't even see me. He saw> my darkness. He saw my Middle Eastern descent. Ironic> because though my grandfathers came from Egypt, I am> Indian, a South Asian, and could never be mistaken for> a Middle Eastern man by anyone who'd ever met one.> > One of my colleagues was in the gathering crowd,> trying to figure out what had happened. She heard my> description-a Middle Eastern man driving a white> beetle with out of state plates-and knew immediately> they were talking about me and realized that the box> must have been manuscripts I was discarding. She> approached them and told them I was a professor on the> faculty there. Immediately the campus police officer> said, "What country is he from?"> > "What country is he from?!" she yelled, indignant.> > "Ma'am, you are associated with the suspect. You need> to step away and lower your voice," he told her.> > At some length

several of my faculty colleagues were> able to get through to the police and get me on a cell> phone where I explained to the university president> and then to the state police that the box contained> old poetry manuscripts that needed to be recycled. The> police officer told me that in the current climate I> needed to be more careful about how I behaved. "When I> recycle?" I asked.> > The university president appreciated my distress about> the situation but denied that the call had anything to> do with my race or ethnic background. The spokesperson> of the university called it an "honest mistake," not> referring to the young man from ROTC giving in to his> worst instincts and calling the police but referring> to me who made the mistake of being dark-skinned and> putting my recycling next to the trashcan.> > The university's bizarrely minimal statement lets> everyone know that the "suspicious package" beside the> trashcan ended up being, indeed, trash. It goes on to> say, "We appreciate your cooperation during the> incident and remind everyone that safety is a joint> effort by all members of the campus community."> > What does that community mean to me, a person who has> to walk by the ROTC offices every day on my way to my> own office just down the hall-who was watched, noted,> and reported, all in a day's work? Today we gave in> willingly and whole-heartedly to a culture of fear and> blaming and profiling. It is deemed perfectly> appropriate behavior to spy on one another and police> one another and report on one another. Such behaviors> exist most strongly in closed and undemocratic and> fascist societies.> > The university report does not mention the root cause> of the alarm. That package became "suspicious" because> of who was holding it, who put it down, who drove> away. Me.> > It was poetry, I kept insisting to the state policeman> who was questioning me on the phone. It was poetry I> was putting out to be recycled.> > My body exists politically in a way I can not prevent.> For a moment today, without even knowing it, driving> away from campus in my little beetle, exhausted after> a day of teaching, listening to Justin Timberlake on> the radio, I ceased to be a person when a man I had> never met looked straight through me and saw the> violence in his own heart.> > > > ====> > www.kazimali.com> www.alicejamesbooks.org/far_mosque.html> > ====> > _____> Do You Yahoo!?> Tired of spam? Yahoo! Mail has the best spam protection around > http://mail.yahoo.com _____ Explore the seven wonders of the world http://search.msn.com/results.aspx?q=7+wonders+world&mkt=en-US&form=QBRE=

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474. **Christopher Walker**
Re: Virginia, revenge & masculine myths
Fri 20 Apr 2007

<snip>
seriously, it is the same young men, but they tend to act as individuals in the US, which makes sense; but the whole amber alert and bomb security thing was commonplace in London in the 80s [Catherine Daly]
<snip>

I'm not sure what this is meant to mean. At best, it's an unhelpful caricature of US funded terrorism and its effects during the period you refer to.

CW

_____

"To write and eat at the same table' is harder than it sounds. (J H Prynne)

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475. **andrews**
Silvers/Andrews/Schumacher/Fulkerson performance, Friday 4/27
Fri 20 Apr 2007

—

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476. **angela vasquez-giroux**
stephen king's take on virginia tech
Fri 20 Apr 2007

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http://www.ew.com/ew/article/0,,20036014,00.html

per our recent discussions, thought i'd pass this along...

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477. **Stephen Vincent**
New de blog
Fri 20 Apr 2007

---

http://stephenvincent.net/blog/

A mix of text and pictures:

An Imaginary Walk with my 91-year old mom.
Walking Events at Poets House
Garage Ghost

Wheel Barrow Ends
Rum-Rumdee dum: Rumsfeld Underground

Enjoy et al & comments appreciated, too.

Stephen Vincent
http://stephenvincent.net/blog/

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478. Tim Peterson
Now on PennSound: NYC EOAGH QUEERING LANGUAGE LAUNCH
Fri 20 Apr 2007

NOW AVAILABLE ON PENNSOUND

"Queering Language" Reading Launch
A Poetry Reading to celebrate the publication of EOAGH Issue 3: Queering Language
Hosted by Tim Peterson (as Trace) with Nathaniel Siegel

http://writing.upenn.edu/pennsound/x/Queering-Language.html

Recorded at the Bowery Poetry Club, New York. February 10, 2007

Issue 3 of EOAGH, Queering Language was edited by CA Conrad, kari edwards, Paul Foster Johnson, Erica Kaufman, Jack Kimball, Tim Peterson, and Stacy Szymaszek. This journal issue is dedicated to the memory of kari edwards

1. Introduction by Tim Peterson and Nathaniel Siegel (3:18)
2. "Eros, born of chaos" by Jen Benka and Carol Mirakove (3:35)
3. "Prophlaxis" "From Here to Where" and "And Further, More" by Mark Bibbins
(2:31)
4. "Faggot Love Songs" and "Sea Aloe Sonnet" by Julian Brolaski
5. "Love Letter to Andrew Cunanan" by Regie Cabico (3:10)
6. "The Venerated Muse" and "the Lemonade Man" by David Cameron (2:56)
7. "Lust" by Abigail Child (5:16)
8. "Ode to Pluto" by Jen Coleman (3:12)
9. "from Green Wood" by Allison Cobb (1:52)
10. "Napes" by Nicole Brossard, read by Marcella Durand (2:00)
11. "the transcendent brow of a househusband, or the point of origin for her departure was" by Corrine Fitzpatrick (2:36)
12. "from Dear Land" by E. Tracy Grinnell (3:16)
13. "I Am Here" "Quote from “For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf" (by Ntozake Shange) and "from Sailor Porn" by Brenda Iijima (3:01)

14. "Never is Less" "On the Way to Dinner, an Objective Remark Written Down" and ""Sometimes Black" by Amy King (5:27)
15. "Jock" and "Fun Going Down" by Bill Kushner, read by Nathaniel Siegel (1:56)
16."from Neighbor" by Rachel Levitsky (4:37)
17. "Follow That Bliss" by Ben Malkin (2:19)
18. "A Bracelet for Nina" by Filip Marinovitch (4:12)
19. "Dear Andrea" by Eileen Myles (3:03)
20. "Untitled" by Martha Oatis (2:18)
21. "In Aporia" by Akilah Oliver (3:43)
22. "Let's Have Sex" by Austin Publicover (3:19)
23. "God is not a woman" "Nudity" and "Sexualis" by Ashraf Osman (4:01)
24. "Embarrassment of Riches" by Tim Peterson (2:15)

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479. David Baratier
Help Save Small Magazines
Fri 20 Apr 2007

If you can click on the link and fill out the material on the website it intantly sends e-mails to your state and national representatives. Hurry, the deadline is April 24th. Thanks!

Help Save Small Magazines

by Robert Mcchesney -

The news media are covering the tragic murders in Virginia this morning, and as they do an extraordinarily significant story is slipping through the cracks.

On very rare occasions I send a message to everyone in my email address book on an issue that I find of staggering importance and urgency. (My address book includes pretty much everyone who emails me in one form or another, and I apologize if you get this message more than once.) This is one of those times.

There is a major crisis in our media taking place right now; it is getting almost no attention and unless we act very soon the consequences for our society could well be disastrous. And it will only take place because it is being done without any public awareness or participation; it goes directly against the very foundations of freedom of the press in the entirety of American history.

The U.S. Post Office is in the process of implementing a radical reformulation of its rates for magazines, such that smaller periodicals will be hit with a much much larger increase than the largest magazines.

Because the Post Office is a monopoly, and because magazines must use it, the postal rates always have been skewed to make it cheaper for smaller publications to get launched and to survive. The whole idea has been to use the postal rates to keep publishing as competitive and wide open as possible. This bedrock principle was put in place by James Madison and Thomas Jefferson. They considered it mandatory to create the press system, the Fourth Estate necessary for self-government.

It was postal policy that converted the free press clause in the First Amendment from an abstract principle into a living breathing reality for Americans. And it has served that role throughout our history.

What the Post Office is now proposing goes directly against 215 years of postal policy. The Post Office is in the process of implementing a radical reformulation of its mailing rates for magazines. Under the plan, smaller periodicals will be hit with a much larger increase than the big magazines, as much as 30 percent. Some of the largest circulation magazines will face hikes of less than 10 percent.

The new rates, which go into effect on July 15, were developed with no public involvement or congressional oversight, and the increased costs could damage hundreds, even thousands, of smaller publications, possibly putting many out of business. This includes nearly every political journal in the nation. These are the magazines that often provide the most original journalism and analysis. These are the magazines that provide much of the content on Common Dreams. We desperately need them.

What the Post Office is planning to do now, in the dark of night, is implement a rate structure that gives the best prices to the biggest publishers, hence letting them lock in their market position and lessen the threat of any new competition. The new rates could make it almost impossible to launch a new magazine, unless it is spawned by a huge conglomerate.

Not surprisingly, the new scheme was drafted by Time Warner, the largest magazine publisher in the nation. All evidence available suggests the bureaucrats responsible have never considered the implications of their draconian reforms for small and independent publishers, or for citizens who depend upon a free press.

The corruption and sleaziness of this process is difficult to exaggerate. As one lawyer who works for a large magazine publisher admits, It takes a publishing company several hundred thousand dollars to even participate in these rate cases. Some large corporations spend millions to influence these rates. Little guys, and the general public who depend upon these magazines, are not at the table when the deal is being made.

The genius of the postal rate structure over the past 215 years was that it did not favor a particular viewpoint; it simply made it easier for smaller magazines to be launched and to survive. That is why the publications opposing the secretive Post Office rate hikes cross the political spectrum. This is not a left-wing issue or a right-wing issue, it is a democracy issue. And it is about having competitive media markets that benefit all Americans. This reform will have disastrous effects for all small and mid-sized publications, be they on politics, music, sports or gardening.

This process was conducted with such little publicity and pitched only at the dominant players that we only learned about it a few weeks ago and it is very late in the game. But there is something you can do. Please go to www.stoppostalrateh ikes.com and sign the letter to the Postal Board protesting the new rate system and demanding a congressional hearing before any radical changes are made. The deadline for comments is April 23.

I know many of you are connected to publications that go through the mail, or libraries and bookstores that pay for subscriptions to magazines and periodicals. If you fall in these categories, it is imperative you get everyone connected to your magazine or operation to go to www.stoppostalrateh ikes.com.

We do not have a moment to lose. If everyone who reads this email responds at www.stoppostalrateh ikes.com , and then sends it along to their friends urging them to do the same, we can win. If there is one thing we have learned at Free Press over the past few years, it is that if enough people raise hell, we can force politicians to do the right thing. This is a time for serious hell-raising.

And to my friends from outside the United States, I apologize for cluttering your inbox. If you read this far, we can use your moral support.

From the bottom of my heart, thanks.

Bob

Robert W. Mcchesney www.mediaproblem. org www.freepress. net Department of Communication University of Illinois at Urbana-Champaign

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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480. **elen**

The Logan Topographies is Available - by Alena Hairston / elen gebreab

Fri 20 Apr 2007

Dear all:

My first collection The Logan Topographies (winner of Persea Books' inaugural Lexi Rudnitsky Memorial Prize) is now available through Amazon and most bookstores. The book is listed under my "legal" name "Alena Hairston." Please share this news with your contacts.

If you have friends or contacts in the Cali bay area who may like to read with me, please pass along my email address. And I am always interested in traveling beyond home!

Thank you for your encouragement and goodwill!

In peace,

elen

****

Amazon link:
http://www.amazon.com/Logan-Topographies-Alena-Hairston/dp/0892553294/ref=sr_1_1/104-6971289-6659929?ie=UTF8&s=books&qid=1177120264&sr=8-1

Brief description of the book:

Topographies chronicles the fictional legacies of descendants of coal-miners in Logan, West Virginia. This chronicle is not linear, but rather episodic and spatial. Time, here, is impressed, while experience is expressed, yet each element pivots on the other. The collection is divided into four sequential categories, topographical markers, of poems meant to be read individually, as part of the topographical sequence, and as part of the larger collection. Each page of the collection is formatted in a kind of "postcard" landscape format, with margins running 8.5" wide and 5.5" long. The poems should be read, in effect, as a postcard book.

Reviews:

From Thylias Moss:

What strikes me about The Logan Topographies is how "the dream of a belonging place" takes root and grows right along the surface of the ground, forming what would look like the lifelines on a hand when seen from above, but that is not the view that Alena Hairston wants for the reader. Instead, Alena Hairston places the reader on the ground, right in the tracks of the roots as they progress horizontally, forming a map of the intensity of feeling, the

persistence of memory, and the impact of both realized and unrealized dreams as they become part of what is mined and unmined, the danger of collapse always imminent. It is both dangerous to dream and not to dream; the lives are such a part of the land and the land is such a part of the lives that they become mirrors -the land takes on the the structure and shape of the tracks of what was lived in Logan, what was permitted, what was denied, what was hoped for so intensely that the hope itself marked the land, engraving it with longing both fulfilled partially and unfilled profoundly, leaving beautiful cracks and designs that will always speak of possibility that is destined to remain only possibility. Yet possibility is what is most needed. Hairston is reading Logan's palm, the hand the people have been dealt, the hand the people belong to and that also belongs to them. The vigor with which these lines knit and hold this world is impressive, and honest, and beautiful; fuel for the soul.

Link to a review in Feminist Review:

http://feministreview.blogspot.com/2007/03/logan-topographies.html

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481. **linda norton**

Re: Help Save Small Magazines/better URL

Sat 21 Apr 2007

The email link embedded in McChesney's letter was a dead end for me.

Try this:

http://action.freepress.net/campaign/postal

-----Original Message-----
>From: David Baratier <[redacted]>
>Sent: Apr 20, 2007 7:57 PM
>To: [redacted]
>Subject: Help Save Small Magazines
>
>
> If you can click on the link and fill out the material on the website it intantly sends e-mails to your state and national representatives. Hurry, the deadline is April 24th. Thanks!
>
> ----------
>
>
> Help Save Small Magazines
>

>by Robert Mcchesney -
>
>The news media are covering the tragic murders in Virginia this morning, and as they do an extraordinarily significant story is slipping through the cracks.
>
>On very rare occasions I send a message to everyone in my email address book on an issue that I find of staggering importance and urgency. (My address book includes pretty much everyone who emails me in one form or another, and I apologize if you get this message more than once.) This is one of those times.
>
>There is a major crisis in our media taking place right now; it is getting almost no attention and unless we act very soon the consequences for our society could well be disastrous. And it will only take place because it is being done without any public awareness or participation; it goes directly against the very foundations of freedom of the press in the entirety of American history.
>
>The U.S. Post Office is in the process of implementing a radical reformulation of its rates for magazines, such that smaller periodicals will be hit with a much much larger increase than the largest magazines.
>
>Because the Post Office is a monopoly, and because magazines must use it, the postal rates always have been skewed to make it cheaper for smaller publications to get launched and to survive. The whole idea has been to use the postal rates to keep publishing as competitive and wide open as possible. This bedrock principle was put in place by James Madison and Thomas Jefferson. They considered it mandatory to create the press system, the Fourth Estate necessary for self-government.
>
>It was postal policy that converted the free press clause in the First Amendment from an abstract principle into a living breathing reality for Americans. And it has served that role throughout our history.
>
>What the Post Office is now proposing goes directly against 215 years of postal policy. The Post Office is in the process of implementing a radical reformulation of its mailing rates for magazines. Under the plan, smaller periodicals will be hit with a much larger increase than the big magazines, as much as 30 percent. Some of the largest circulation magazines will face hikes of less than 10 percent.
>
>The new rates, which go into effect on July 15, were developed with no public involvement or congressional oversight, and the increased costs could damage hundreds, even thousands, of smaller publications, possibly putting many out of

business. This includes nearly every political journal in the nation. These are the magazines that often provide the most original journalism and analysis. These are the magazines that provide much of the content on Common Dreams. We desperately need them.
>
>What the Post Office is planning to do now, in the dark of night, is implement a rate structure that gives the best prices to the biggest publishers, hence letting them lock in their market position and lessen the threat of any new competition. The new rates could make it almost impossible to launch a new magazine, unless it is spawned by a huge conglomerate.
>
>Not surprisingly, the new scheme was drafted by Time Warner, the largest magazine publisher in the nation. All evidence available suggests the bureaucrats responsible have never considered the implications of their draconian reforms for small and independent publishers, or for citizens who depend upon a free press.
>
>The corruption and sleaziness of this process is difficult to exaggerate. As one lawyer who works for a large magazine publisher admits, It takes a publishing company several hundred thousand dollars to even participate in these rate cases. Some large corporations spend millions to influence these rates. Little guys, and the general public who depend upon these magazines, are not at the table when the deal is being made.
>
>The genius of the postal rate structure over the past 215 years was that it did not favor a particular viewpoint; it simply made it easier for smaller magazines to be launched and to survive. That is why the publications opposing the secretive Post Office rate hikes cross the political spectrum. This is not a left-wing issue or a right-wing issue, it is a democracy issue. And it is about having competitive media markets that benefit all Americans. This reform will have disastrous effects for all small and mid-sized publications, be they on politics, music, sports or gardening.
>
>This process was conducted with such little publicity and pitched only at the dominant players that we only learned about it a few weeks ago and it is very late in the game. But there is something you can do. Please go to www.stoppostalrateh ikes.com and sign the letter to the Postal Board protesting the new rate system and demanding a congressional hearing before any radical changes are made. The deadline for comments is April 23.
>
>I know many of you are connected to publications that go through the mail, or libraries and bookstores that pay for subscriptions to magazines and

periodicals. If you fall in these categories, it is imperative you get everyone connected to your magazine or operation to go to www.stoppostalrateh ikes.com.
>
>We do not have a moment to lose. If everyone who reads this email responds at www.stoppostalrateh ikes.com , and then sends it along to their friends urging them to do the same, we can win. If there is one thing we have learned at Free Press over the past few years, it is that if enough people raise hell, we can force politicians to do the right thing. This is a time for serious hell-raising.
>
>And to my friends from outside the United States, I apologize for cluttering your inbox. If you read this far, we can use your moral support.
>
>
>
>From the bottom of my heart, thanks.
>
>
>Bob
>
>
>Robert W. Mcchesney www.mediaproblem. org www.freepress. net Department of Communication University of Illinois at Urbana-Champaign
>
>
>
>Be well
>
>David Baratier, Editor
>
>Pavement Saw Press
>PO Box 6291
>Columbus, OH 43206
>http://pavementsaw.org

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482. **David Baratier**

Re: Help Save Small Magazines/better URL

Sat 21 Apr 2007

---

http://action.freepress.net/campaign/postal

brings you straight to the form to fill out against the postal rate hikes.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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483. David-Baptiste Chirot

FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun

Sat 21 Apr 2007

From: [redacted]: [redacted]: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase GunDate: Sat, 21 Apr 2007 06:23:46 -0700

This page was sent to you by:
[redacted]

NATIONAL

| April 21, 2007

U.S. Rules Made Killer Ineligible to Purchase Gun

By MICHAEL LUO

Under federal law, the Virginia Tech gunman should have been prohibited from buying a gun after he was declared to be a danger to himself.

1. Pill That Eliminates the Period Gets Mixed Reviews
2. Editorial: Gonzales v. Gonzales
3. 36 Hours in Dublin
4. Art Review: Classical Treasures, Bathed in a New Light
5. But What if You Get Hit by a Taxi?

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484. **Dan Coffey**
Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
Sat 21 Apr 2007

I kinda like it, but I thought we weren't supposed to post poems in this forum. Amy?

On 4/21/07, David-Baptiste Chirot <[redacted]> wrote:

> *1. Pill That Eliminates the Period Gets Mixed Reviews*
> *2. Editorial: Gonzales v. Gonzales*
> *3. 36 Hours in Dublin*
> *4. Art Review: Classical Treasures, Bathed in a New Light*
> *5. But What if You Get Hit by a Taxi?*
>
> *Go to Complete List*
>
> *Advertisement*
>
> *The NAMESAKE*

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485. **amy king**
BYRNE, LEHMAN, and EQUI -- Friday, April 27th
Sat 21 Apr 2007

MiPOesias presents

~~~~ David Lehman, Elaine Equi, and Mairead Byrne ~~~~

Friday, April 27, 2007 @ 7:00 PM

~~~~~~~~~~

DAVID LEHMAN was born in New York City in 1948. He is the author of six books of poems, most recently When a Woman Loves a Man (Scribner, 2005). Among his nonfiction books are The Last Avant-Garde: The Making of the New York School of Poets (Anchor, 1999) and The Perfect Murder (Michigan, 2000). He edited Great American Prose Poems: From Poe to the Present, which appeared from Scribner in 2003. He teaches writing and literature in the graduate writing program of the New School in New York City and offers an

undergraduate course each fall on “Great Poems” at New York University. He is the editor of a new edition of The Oxford Book of American Poetry, a one-volume comprehensive anthology of poems from Anne Bradstreet to the present. He initiated The Best American Poetry series in 1988 and received a Guggenheim Fellowship a year later. He lives in New York City and in Ithaca, New York. http://www.mipoesias.com/April2004/lehman.htm

ELAINE EQUI is the author of ten books including Surface Tension, Voice-Over, which won the San Francisco State Poetry Award, and The Cloud of Knowable Things. Her latest is Ripple Effect: New & Selected Poems from Coffee House Press. She teaches in the MFA Programs at City College and The New School, and at New York University. http://www.mipoesias.com/April2004/equi.htm

MAIRÉAD BYRNE is employed as Associate Professor of English at Rhode Island School of Design in Providence. She immigrated to America from Ireland in 1994 and earned a PhD in English (Theory & Cultural Studies) from Purdue University in 2001. Recent publications include a poetry collection, Nelson & The Huruburu Bird (Wild Honey Press 2003); three chapbooks Vivas (Wild Honey Press 2005), An Educated Heart (Palm Press 2005), and Kalends (Belladonna* 2005); and a talk, Some Differences Between Poetry & Standup (UbuWeb 2005). http://www.mipoesias.com/2006Volume20Issue1/byrne.html

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STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

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Hope you'll stop by!

Amy King
MiPO Host
http://www.mipoesias.com

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

486. **amy king**
Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
Sat 21 Apr 2007

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2. Posting to the List Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome. We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list. Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts. Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

Dan Coffey <[redacted]> wrote: I kinda like it, but I thought we weren't supposed to post poems in this forum. Amy?

On 4/21/07, David-Baptiste Chirot wrote:

> *1. Pill That Eliminates the Period Gets Mixed Reviews*
> *2. Editorial: Gonzales v. Gonzales*
> *3. 36 Hours in Dublin*
> *4. Art Review: Classical Treasures, Bathed in a New Light*
> *5. But What if You Get Hit by a Taxi?*

Ahhh…imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

487. **cralan kelder**
Re: poetry is dangerous
Sat 21 Apr 2007

Hi David, thanks for posting this piece its a fascinating read. I often end up speaking to Œauthorities[1] when i am out looking for material. This time i found some great material!;

Police Brutality and Art Criticism in the 21st Century

I was at the train station in amsterdam with a friend, and we ate sandwiches with pickles on them. So here we were walking out of the Central Station and there was one of those Entry Prohibited signs, those blue ones that list the rules on the construction site at the front of the station.

so I place a pickle over the eye of the picture of the guy wearing a hard hat helmet, two pickles in fact, one over each eye. I was with a friend, both of us in our mid-thirties, two grown men for a night on the town. I hear an [3]Ahem[2] behind me & there[1]s two policemen, well police-kids actually, fresh out of cop-school. White guy and a black guy, and there[1]s me and my friend; a white guy and a black guy. So anyway the white cop says (in dutch this all transpires) something like [3]you better remove that pickle now[2]. I say something like [3]are you kidding why could you possibly care?[2] to which I get a response that is quite scary for its fastidiousness I get a speech on the basic tenets of capitalism that its private business property & that it should be respected and how would i like it if my business property were vandalised?

Vandalised did I also mention that it was raining and the pickles would be washed away in a few minutes? ok, well anyway, I tell him that i don[1]t agree and that it[1]s a really his opinion based on his social conditioning & he starts in telling me its unhygenic and disgusting. By now the two black men are thoroughly uncomfortable and bored with the white men. I ask the child, for he really is a child, pointing to the building where the Modern Art Museum is housed, I ask him if he[1]s ever been to the museum, he shakes his head, i tell him he could find all sorts of things like pickles on signs there, banana smeared on portraits of the queen, things like that. He asks me if i want to pay a fine or go to the police station. So much for art criticism in the 21st century.

On 4/20/07 11:33 PM, "David-Baptiste Chirot" <[redacted]> wrote:

> *About a month a month ago I was working as usual on some of my rubBEings--on the letterings on the tire of an immense crane by the site of some apartment building swhich have been under construction for a little over a year. I was half bent over, my back facing outwards, face hidden as close to the tire--to focuson my work--suddenly someone hit me with force from behind on the left side and tried to pin me aginst the tire--yelling very loudly what are you going--i am calling the police! And yelling for*

neighbors, anyone to come-- I moved very slowly and turned to face a man shaking with rage and fear and trying to dial on his cell phone--and ready to start screaming again at any moment--I remeined very clam and said don't worry I am just working on some rubBeings--see--here is what I am doing. Fortunately the man stopped dialing and stared at the pieces of paper. I said if you will allow me to get them out of my bag I have some books of these which have been published with my foto in them so you can see I am doing legal and legitimate art work. The man in the end profusely apologized and explained that from the back that I looked frightening--dressed all in black with a black hooded sweatshirt with hood up and bent over the machine as though applying something to the axle. He didnt' really want to say it--but he said I must know what he meant-- Two weeks ago I was stopped for simply standing in an alley and looking at some boards. I hd seen the police car pull up and park at the end of the alley but thought perhpas it was going to let officer out at the coffee shop at the corner. Instead he had pulled up behind me, with the car pressing me very close to a dumpster and big beefy face with the aviator sun glasses staring at me. The usual questions until we got where I ilve--it is on my State non-driver's ID--the cop practically jumped inside his cab--what are you doing over here?--(I live on aanother side of town, in a very bad crack neighborhood--)--I explained I came there veryday for art work etc-etc--he ran the usual check on the ID and then looking at me strted to ask me where I was from. This is just a State ID he said--where are you from? Milwaukee. No no--where are you from? I was trying to stall him because of course all mylife I have been arrested and detained in many countries and locked up--appeared before a military tribunal in Poland after two weeks of house arrest--and in the CRS political prisons in Paris---suspicion of false identiy, stolen passport, terrorism, even espionage--and ever since 9/11 since I no longer have a passport my mother is worried al the time it will start happening here. Already twice I had to be taken downtown for questioning about identity. I asked them where they thought I was from--no answer--but it appeared they didn't think an American. Which for reasons I have never understood or often even known--people often don't think that I am an American here or abroad. A mystery to me. Fortunately as this cop began writing some things down and I had the sinking feeling we were headed downtwon yet again for me--a woman came running up yelling at the cop and chewing him out, saying she knew who I was, all the neighbors do, and I am not doing any harm. The cop was rather mortified by her outburst--and explained tome that he was on the lookout for suspects in a string of burgalries inthe area--and I had looked suspiciously like casing apartements as wlaking slowly inthe alleys and checking out boards nd various pieces of brick and other surfaces. The woman said--he uses that for art work--we see him all the time. The cop finally wrote some things down and then told me just not to be seenn inthe alleys for a while. You understand he said--your address is a very bad one, and you are a person of indeterminate origin. Last week some friends asked me to wtach a man they thought supsicious intheir store--I said I wil go out and smoke and watch throughthe window--but this man is harmless--he is just alittle off--but harmless--I didnt know they had called the police--sure enough, the police arrive suddenly

quite a few of them in this nice neighborhood--and --going inside, thelast one in line stops to question me. I tried to explain I am just keeping an eye on this fellow and I am sure he is harmless. Just making the people inside nervous. (Mainl becasue a loud mouthed customer kept claiming the man was staring at surveillance cameras.) The cop was filling out my information and suddenly stopped and looked at me. I know who you are he sys. We had a write up on you. You're the person of uncertain origin. But it says you seem to be okay with the neighbors. So where are you from anyway? That's the most police contact I have had in quite a while--try to steer clear of them becuase of the "uncertain origin"--what might happen to one? Get put on a ghsot plane and be vanished to other side of the world? Especially if they really looked in my bag and found the various tools inside used for takeing things off of larger objects in dumpsters needed for art work--pliers, screw drivers, a small crow bar, a flash light and etc--a regular burgalr kit!--or perhaps in their eyes something far more insidious.
Some thing I have thought about with the writing--is that the shooter was such a silent man. Often killers of this kind are very quiet people--yet like to write--keep diaries--notes--make maps and the like. Nowadays of course like the Colombine killers and the Virginia Tech young man--there is also video to use and other digtalized devices--cameras, recordings, etc--which were made into a multi-media presentation to send to the media--the Unabomber also wrote--sent his manifesto to the media--and in the film Taxi Dri8ver, Travis' (Robert De Niro's) diary and the film itself are based on the diaries of Arthur Bremer, who stalked Nixon for months before having to shoot instead aless heavily guarded George Wallace--the diaries were buried in Lake Park here in Milwaukee--(the assasination attempt on Theodore Roosevelt when running as a Bull Moose candidate was here--) What intrigues me is that it is speaking which is used to get people to deal with their probelms and not writing--in Amger management for example--speaking in a group with others with the same problems and rages and frutrations--is what helps people break down the sense of being isolated--to say things aloud to others--and to have them say similar things to you--in speaking, the communication breaks down the control and isolation that writing can confer--writing can make one feel more alone--or make one feel more omnipotent--more abject and silenced--or louder than anyone--until they reach for the gun--the utlimate destination of the writing which is geared toweards a rhetoric of violence used to incite itself, to incite the writer--rather than the reader--Though it is different, there is a relation--in Billy Budd--when Billy cannot speak--to Claggart--can't express himself--just stammers futiley--and Claggart is laughing at him as it were--Billy lashes out with his fists in place of the words he cannot form.>
Date: Fri, 20 Apr 2007 14:41:49 -0400> From: [redacted]> Subject: Re: FW: poetry is dangerous> To: [redacted]> > I have been discussing this sad and disturbing thing that has happened to > Kazim with a couple of other writers and we have decided to write letters > to the President of Shippensburg, William Ruud, encouraging him to speak > out more forcefully against this kind of fear-mongering. In Dr. Ruud's > statement regarding the VT shooting, he says:> > "Here at Ship we consider ourselves to be a family, and it is important we > all look out for each other, just like

you do for your own family... If > anyone has suggestions on ways to enhance safety or ways to communicate > better, please let me know."> > This might be something to mention, if you feel inclined to write a letter > in support of Kazim. > > As Jeff Davis says: > > The situation he [Kazim] describes troubles me. His perspective I don't > think is schewed, unfair, or reactionary. I know Kazim. Not only is > Kazim's poetic sensitivity to nuance and sound among the finest I've > read in years; in my personal encounters with Kazim, he strikes me as > one of the most peaceful, non-violent people I know.> > Kazim's situation with the police mirrors a sweeping trend in American > behavior especially among officials, university administrators, business > CEOs, and politicians: a pusillinamity that renders them without courage > or integrity to take responsibility or to speak honestly. Why? To play > it safe. To pretend that nothing's amiss. To avoid conflict. To avoid > truth.> > Contact info for the President of Shippensburg:> > William Ruud> President> Shippensburg University> 1871 Old Main Drive> Shippensburg, PA 17257> [redacted] *>* [redacted] *> > > Dr. Brian Clements, Coordinator> MFA in Professional Writing>* [redacted] *> _____> Dept. of Writing, Linguistics, and Creative Process> Western Connecticut State University> 181 White St.> Danbury, CT 06810> _____> ">http://www.wcsu.edu/english/mfa> <http://www.wcsu.edu/english/mfa> > > > > Geoffrey Gatza <*[redacted] *> > Sent by: UB Poetics discussion group <*[redacted] *>> 04/20/2007 11:54 AM> Please respond to> UB Poetics discussion group <*[redacted] *>> > > To>* [redacted] *> cc> > Subject> FW: poetry is dangerous> > > > > Poetry is Dangerous> Kazim Ali> > > On April 19, after a day of teaching classes at> Shippensburg University, I went out to my car and> grabbed a box of old poetry manuscripts from the front> seat of my little white beetle and carried it across> the street and put it next to the trashcan outside> Wright Hall. The poems were from poetry contests I had> been judging and the box was heavy. I had previously> left my recycling boxes there and they were always> picked up and taken away by the trash department.> > A young man from ROTC was watching me as I got into my> car and drove away. I thought he was looking at my car> which has black flower decals and sometimes inspires> strange looks. I later discovered that I, in my dark> skin, am sometimes not even a person to the people who> look at me. Instead, in spite of my peacefulness, my> committed opposition to all aggression and war, I am a> threat by my very existence, a threat just living in> the world as a Muslim body. > > Upon my departure, he called the local police> department and told them a man of Middle Eastern> descent driving a heavily decaled white beetle with> out of state plates and no campus parking sticker had> just placed a box next to the trash can. My car has> NY plates, but he got the rest of it wrong. I have two> stickers on my car. One is my highly visible faculty> parking sticker and the other, which I just don't have> the heart to take off these days, says "Kerry/Edwards:> For a Stronger America." > > Because of my recycling the bomb squad came, the state> police came. Because of my recycling buildings were> evacuated, classes were canceled, campus was closed.> No. Not because of my recycling. Because of my dark> body. No. Not because of my dark body. Because*

of his> fear. Because of the way he saw me. Because of the> culture of fear, mistrust, hatred, and suspicion that> is carefully cultivated in the media, by the> government, by people who claim to want to keep us> 'safe.'> > These are the days of orange alert, school lock-downs,> and endless war. We are preparing for it, training for> it, looking for it, and so of course, in the most> innocuous of places-a professor wanting to hurry home,> hefting his box of discarded poetry-we find it.> > That man in the parking lot didn't even see me. He saw> my darkness. He saw my Middle Eastern descent. Ironic> because though my grandfathers came from Egypt, I am> Indian, a South Asian, and could never be mistaken for> a Middle Eastern man by anyone who'd ever met one.> > One of my colleagues was in the gathering crowd,> trying to figure out what had happened. She heard my> description-a Middle Eastern man driving a white> beetle with out of state plates-and knew immediately> they were talking about me and realized that the box> must have been manuscripts I was discarding. She> approached them and told them I was a professor on the> faculty there. Immediately the campus police officer> said, "What country is he from?"> > "What country is he from?!" she yelled, indignant.> > "Ma'am, you are associated with the suspect. You need> to step away and lower your voice," he told her.> > At some length several of my faculty colleagues were> able to get through to the police and get me on a cell> phone where I explained to the university president> and then to the state police that the box contained> old poetry manuscripts that needed to be recycled. The> police officer told me that in the current climate I> needed to be more careful about how I behaved. "When I> recycle?" I asked.> > The university president appreciated my distress about> the situation but denied that the call had anything to> do with my race or ethnic background. The spokesperson> of the university called it an "honest mistake," not> referring to the young man from ROTC giving in to his> worst instincts and calling the police but referring> to me who made the mistake of being dark-skinned and> putting my recycling next to the trashcan.> The university's bizarrely minimal statement lets> everyone know that the "suspicious package" beside the> trashcan ended up being, indeed, trash. It goes on to> say, "We appreciate your cooperation during the> incident and remind everyone that safety is a joint> effort by all members of the campus community."> > What does that community mean to me, a person who has> to walk by the ROTC offices every day on my way to my> own office just down the hall-who was watched, noted,> and reported, all in a day's work? Today we gave in> willingly and whole-heartedly to a culture of fear and> blaming and profiling. It is deemed perfectly> appropriate behavior to spy on one another and police> one another and report on one another. Such behaviors> exist most strongly in closed and undemocratic and> fascist societies.> > The university report does not mention the root cause> of the alarm. That package became "suspicious" because> of who was holding it, who put it down, who drove> away. Me.> > It was poetry, I kept insisting to the state policeman> who was questioning me on the phone. It was poetry I> was putting out to be recycled.> My body exists politically in a way I can not prevent.> For a moment today, without even knowing it, driving> away from campus in my little beetle, exhausted after> a day of teaching, listening to Justin Timberlake on> the radio, I ceased to be a person when a man I had> never met looked straight

> *through me and saw the> violence in his own heart.> > > > ====> > www.kazimali.com> www.alicejamesbooks.org/far_mosque.html> > ====> > _____> Do You Yahoo!?> Tired of spam? Yahoo! Mail has the best spam protection around > http://mail.yahoo.com*
>
> *_____*
> *Explore the seven wonders of the world*
> *http://search.msn.com/results.aspx?q=7+wonders+world&mkt=en-US&form=QBRE*

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488. Lewis LaCook

We wage war to protect our way of life - Xanax Pop by Lewis LaCook

Sat 21 Apr 2007

We wage we, we wage war. We wage we wage we wage we wage. War, we wage war, wage war, we wage, we. Protect protect protect. To protect our way of life our way of life we wage wage war war. To protect our way our way our way of life we wage war. War we wage to our life way of protect we wage. War. To protect protect protect protect. To protect protect protect protect. To protect protect protect protect. Our a prolonged state of violent, large-scale conflict involving two or more groups of people way, our way of life, our way, we protect our way of life. Our way, our way of life, our way of life, our way. It is well-known that the insurgents come for us in the night. Raids are amongst the most common actions taken by insurgents in a dominated state or province. It was on the banks of the Tigress, which passes through the capital Baghdad, that writing is believed to have been born. The insurgents come for our way of life. The insurgents come for our way of life. We wage war to protect our way of life. It is well-known. To protect to protect to protect to protect to protect to protect to protect to protect to protect to protect to protect to protect to protect, our way of life, we wage war. Knowing through training that if he wants to a prolonged state of violent, large-scale conflict involving two or more groups of people keep it learning every day he will have to dominate. Dominate. If he wants to keep it. Dominate. If he wants to keep it. Dominate. Knowing through war we wage the insurgents come for our way of life in the night to protect our way of life we wage war. He will have to dominate. Knowing through insurgents raids are the most common to dominate if he wants to keep it. If he wants to keep it he will protect our way of life. In a dominated state or province we wage war to protect our way of life. In a dominated state or province we wage war to protect our way of life. In the night he will dominate. In the night. In the night he will wage war. In the night. In the night knowing through training in the night that if he in the night wants in the night to keep it. We wage war. We wage war to protect our way of life. It was

on the banks of the Tigress, which passes through the capital Baghdad, that writing is believed to have been born.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

489. **Dan Coffey**
Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
Sat 21 Apr 2007

ARG! That was a joke. Sorry Amy, and everybody for making SECTION 2 come down the pike.

On 4/21/07, amy king <[redacted]> wrote:
> 2. Posting to the List
> Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.
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> Check outnew cars at Yahoo! Autos.
>

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http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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490. Murat Nemet-Nejat
Radio Interview with Murat Nemet-Nejat on Eda Anthology
Sat 21 Apr 2007

Hi Guys,

My interview with Leonard Schwartz on Eda: An Anthology of Contemporary Turkish Poetry will be broadcast on Evergreen College radio station tomorrow, Sunday, Aprill 22, ay noon Pacific (California, Oregon, Washington State) time. Here is the link in case anyone wants to listen to it on the computer:

This Sunday, April 22, at noon Pacific, three Eastern: http://kaos.evergreen.edu/programs/cc_poetics.html

Ciao,

Murat

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491. Poetics List
Re: poetry is dangerous
Sat 21 Apr 2007

From: "[redacted]" <[redacted]> [T.F. Rice] To: UB Poetics discussion group <[redacted]> Date: Sat, 21 Apr 2007 19:36:02 +0000 Subject: Re: poetry is dangerous

Hello all,

If you didnt read the below two posts, please consider reading them. They are worthy, in more than one way.

They are worthy as stories that will grasp your attention , for good reason, but also as a reminder of the US's / world's direction away from "freedom for humanity".

"Freedom", meaning, why is an opinion not tolerated, not allowed to be freely expressed and/or exercised.

"Humanity", meaning, at what point in time did it become okay for a person to not be treated as an individual.

FROM A BELOW POST: On 4/20/07 11:33 PM, "David-Baptiste Chirot" wrote: "...It was poetry, I kept insisting to the state policeman> who was questioning me on the phone. It was poetry I> was putting out to be recycled.> My body exists politically in a way I can not prevent.> For a moment today, without even knowing it, driving> away from campus in my little beetle, exhausted after> a day of teaching, listening to Justin Timberlake on> the radio, I ceased to be a

person when a man I had> never met looked straight through me and saw the> violence in his own heart."

FROM A BELOW POST: On 4/21/07 "cralan kelder" wrote:
"...Vandalised did I also mention that it was raining and the
pickles would be
> washed away in a few minutes? ok, well anyway, I tell him that i don¹t agree
> and that it¹s a really his opinion based on his social conditioning & he
> starts in telling me its unhygenic and disgusting. By now the two black men
> are thoroughly uncomfortable and bored with the white men..."
"...So much for art criticism in the 21st century."

---------- AND HERE ARE THE POSTS, IN THE EXACT FORM THEY ARRIVED IN MY EMAIL BOX:

Quoting cralan kelder <[redacted]>:

> *Hi David, thanks for posting this piece its a fascinating read. I often end up speaking to Œauthorities¹ when i am out looking for material. This time i found some great material!;*
>
> *Police Brutality and Art Criticism in the 21st Century*
>
> *I was at the train station in amsterdam with a friend, and we ate sandwiches with pickles on them. So here we were walking out of the Central Station and there was one of those Entry Prohibited signs, those blue ones that list the rules on the construction site at the front of the station.*
>
> *so I place a pickle over the eye of the picture of the guy wearing a hard hat helmet, two pickles in fact, one over each eye. I was with a friend, both of us in our mid-thirties, two grown men for a night on the town. I hear an ³Ahem² behind me & there¹s two policemen, well police-kids actually, fresh out of cop-school. White guy and a black guy, and there¹s me and my friend; a white guy and a black guy. So anyway the white cop says (in dutch this all transpires) something like ³you better remove that pickle now². I say something like ³are you kidding why could you possibly care?² to which I get a response that is quite scary for its fastidiousness I get a speech on the basic tenets of capitalism that its private business property & that it should be respected and how would i like it if my business property were vandalised?*
>
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Museum is housed, I ask him if he¹s ever been to the museum, he shakes his head, i tell him he could find all sorts of things like pickles on signs there, banana smeared on portraits of the queen, things like that. He asks me if i want to pay a fine or go to the police station. So much for art criticism in the 21st century.

On 4/20/07 11:33 PM, "David-Baptiste Chirot" <[redacted]> wrote:

About a month a month ago I was working as usual on some of my rubBEings--on the letterings on the tire of an immense crane by the site of some apartment building swhich have been under construction for a little over a year. I was half bent over, my back facing outwards, face hidden as close to the tire--to focuson my work--suddenly someone hit me with force from behind on the left side and tried to pin me aginst the tire--yelling very loudly what are you going--i am calling the police! And yelling for neighbors, anyone to come-- I moved very slowly and turned to face a man shaking with rage and fear and trying to dial on his cell phone--and ready to start screaming again at any moment--I remeined very clam and said don't worry I am just working on some rubBeings--see--here is what I am doing. Fortunately the man stopped dialing and stared at the pieces of paper. I said if you will allow me to get them out of my bag I have some books of these which have been published with my foto in them so you can see I am doing legal and legitimate art work. The man in the end profusely apologized and explained that from the back that I looked frightening--dressed all in black with a black hooded sweatshirt with hood up and bent over the machine as though applying something to the axle. He didnt' really want to say it--but he said I must know what he meant-- Two weeks ago I was stopped for simply standing in an alley and looking at some boards. I hd seen the police car pull up and park at the end of the alley but thought perhpas it was going to let officer out at the coffee shop at the corner. Instead he had pulled up behind me, with the car pressing me very close to a dumpster and big beefy face with the aviator sun glasses staring at me. The usual questions until we got where I ilve--it is on my State non-driver's ID--the cop practically jumped inside his cab--what are you doing over here?--(I live on

aanother side
of town, in a very bad crack neighborhood--)--I explained I came
there veryday
for art work etc-etc--he ran the usual check on the ID and then
looking at me
strted to ask me where I was from. This is just a State ID he
said--where are
you from? Milwaukee. No no--where are you from? I was trying to stall him
because of course all mylife I have been arrested and detained in many
countries and locked up--appeared before a military tribunal in Poland after
two weeks of house arrest--and in the CRS political prisons in
Paris---suspicion of false identiy, stolen passport, terrorism, even
espionage--and ever since 9/11 since I no longer have a passport my
mother is
worried al the time it will start happening here. Already twice I had to be
taken downtown for questioning about identity. I asked them where they
thought I was from--no answer--but it appeared they didn't think an
American.
Which for reasons I have never understood or often even known--people often
don't think that I am an American here or abroad. A mystery to me.
Fortunately as this cop began writing some things down and I had the sinking
feeling we were headed downtwon yet again for me--a woman came running up
yelling at the cop and chewing him out, saying she knew who I was, all the
neighbors do, and I am not doing any harm. The cop was rather mortified
by her outburst--and explained tome that he was on the lookout for
suspects in
a string of burgalries inthe area--and I had looked suspiciously like casing
apartements as wlaking slowly inthe alleys and checking out boards
nd various
pieces of brick and other surfaces. The woman said--he uses that for art
work--we see him all the time. The cop finally wrote some things down and
then told me just not to be seenn inthe alleys for a while. You
understand he
said--your address is a very bad one, and you are a person of indeterminate
origin. Last week some friends asked me to wtach a man they thought
supsicious intheir store--I said I wil go out and smoke and watch throughthe
window--but this man is harmless--he is just alittle off--but harmless--I
didnt know they had called the police--sure enough, the police
arrive suddenly
quite a few of them in this nice neighborhood--and --going inside,
thelast one
in line stops to question me. I tried to explain I am just keeping
an eye on
this fellow and I am sure he is harmless. Just making the people inside
nervous. (Mainl becasue a loud mouthed customer kept claiming the man was
staring at surveillance cameras.) The cop was filling out my
information and suddenly stopped and looked at me. I know who you
are he sys.

> *We had a write up on you. You're the person of uncertain origin.*
> *But it says*
> *you seem to be okay with the neighbors. So where are you from anyway?*
> *That's the most police contact I have had in quite a while--try to*
> *steer clear*
> *of them becuase of the "uncertain origin"--what might happen to*
> *one? Get put*
> *on a ghsot plane and be vanished to other side of the world? Especially if*
> *they really looked in my bag and found the various tools inside used for*
> *takeing things off of larger objects in dumpsters needed for art*
> *work--pliers,*
> *screw drivers, a small crow bar, a flash light and etc--a regular burgalr*
> *kit!--or perhaps in their eyes something far more insidious.*
> *Some thing I have thought about with the writing--is that the*
> *shooter was such*
> *a silent man. Often killers of this kind are very quiet people--yet like to*
> *write--keep diaries--notes--make maps and the like. Nowadays of course like*
> *the Colombine killers and the Virginia Tech young man--there is*
> *also video to*
> *use and other digtalized devices--cameras, recordings, etc--which were made*
> *into a multi-media presentation to send to the media--the Unabomber also*
> *wrote--sent his manifesto to the media--and in the film Taxi*
> *Dri8ver, Travis'*
> *(Robert De Niro's) diary and the film itself are based on the diaries of*
> *Arthur Bremer, who stalked Nixon for months before having to shoot instead*
> *aless heavily guarded George Wallace--the diaries were buried in Lake Park*
> *here in Milwaukee--(the assasination attempt on Theodore Roosevelt when*
> *running as a Bull Moose candidate was here--) What intrigues me is that*
> *it is speaking which is used to get people to deal with their*
> *probelms and not*
> *writing--in Amger management for example--speaking in a group with*
> *others with*
> *the same problems and rages and frutrations--is what helps people break down*
> *the sense of being isolated--to say things aloud to others--and to have them*
> *say similar things to you--in speaking, the communication breaks down the*
> *control and isolation that writing can confer--writing can make one*
> *feel more*
> *alone--or make one feel more omnipotent--more abject and silenced--or louder*
> *than anyone--until they reach for the gun--the utlimate destination of the*
> *writing which is geared toweards a rhetoric of violence used to*
> *incite itself,*
> *to incite the writer--rather than the reader--Though it is*
> *different, there is*
> *a relation--in Billy Budd--when Billy cannot speak--to*
> *Claggart--can't express*
> *himself--just stammers futiley--and Claggart is laughing at him as it*
> *were--Billy lashes out with his fists in place of the words he cannot form.>*
> *Date: Fri, 20 Apr 2007 14:41:49 -0400> From: [redacted]>*

Subject: Re:
FW: poetry is dangerous> To: [redacted]> > I have been
discussing this sad and disturbing thing that has happened to > Kazim with a
couple of other writers and we have decided to write letters > to the
President of Shippensburg, William Ruud, encouraging him to speak > out more
forcefully against this kind of fear-mongering. In Dr. Ruud's > statement
regarding the VT shooting, he says:> > "Here at Ship we consider
ourselves to
be a family, and it is important we > all look out for each other, just like
you do for your own family... If > anyone has suggestions on ways to enhance
safety or ways to communicate > better, please let me know."> >
This might be
something to mention, if you feel inclined to write a letter > in support of
Kazim. > > As Jeff Davis says: > > The situation he [Kazim]
describes troubles
me. His perspective I don't > think is schewed, unfair, or
reactionary. I know
Kazim. Not only is > Kazim's poetic sensitivity to nuance and sound
among the
finest I've > read in years; in my personal encounters with Kazim,
he strikes
me as > one of the most peaceful, non-violent people I know.> > Kazim's
situation with the police mirrors a sweeping trend in American > behavior
especially among officials, university administrators, business > CEOs, and
politicians: a pusillinamity that renders them without courage > or
integrity
to take responsibility or to speak honestly. Why? To play > it safe. To
pretend that nothing's amiss. To avoid conflict. To avoid > truth.>
> Contact
info for the President of Shippensburg:> > William Ruud> President>
Shippensburg University> 1871 Old Main Drive> Shippensburg, PA 17257>
[redacted]> [redacted] > > > Dr. Brian Clements, Coordinator> MFA in
Professional Writing> [redacted]> _____> Dept. of Writing,
Linguistics, and
Creative Process> Western Connecticut State University> 181 White St.>
Danbury, CT 06810> _____> ">http://www.wcsu.edu/english/mfa>
<http://www.wcsu.edu/english/mfa> > > > > Geoffrey Gatza
<[redacted]> > Sent by: UB Poetics discussion group
<[redacted]>> 04/20/2007 11:54 AM> Please respond to> UB
Poetics discussion group <[redacted]>> > > To>
[redacted]> cc> > Subject> FW: poetry is
dangerous> > > > >
Poetry is Dangerous> Kazim Ali> > > On April 19, after a day of teaching
classes at> Shippensburg University, I went out to my car and> grabbed a box
of old poetry manuscripts from the front> seat of my little white beetle and
carried it across> the street and put it next to the trashcan
outside> Wright
Hall. The poems were from poetry contests I had> been judging and

the box was
heavy. I had previously> left my recycling boxes there and they were always>
picked up and taken away by the trash department.> > A young man
from ROTC was
watching me as I got into my> car and drove away. I thought he was
looking at
my car> which has black flower decals and sometimes inspires>
strange looks. I
later discovered that I, in my dark> skin, am sometimes not even a person to
the people who> look at me. Instead, in spite of my peacefulness, my>
committed opposition to all aggression and war, I am a> threat by my very
existence, a threat just living in> the world as a Muslim body. > > Upon my
departure, he called the local police> department and told them a man of
Middle Eastern> descent driving a heavily decaled white beetle with> out of
state plates and no campus parking sticker had> just placed a box
next to the
trash can. My car has> NY plates, but he got the rest of it wrong. I have
two> stickers on my car. One is my highly visible faculty> parking
sticker and
the other, which I just don't have> the heart to take off these days, says
"Kerry/Edwards:> For a Stronger America." > > Because of my
recycling the bomb
squad came, the state> police came. Because of my recycling buildings were>
evacuated, classes were canceled, campus was closed.> No. Not because of my
recycling. Because of my dark> body. No. Not because of my dark
body. Because
of his> fear. Because of the way he saw me. Because of the> culture of fear,
mistrust, hatred, and suspicion that> is carefully cultivated in
the media, by
the> government, by people who claim to want to keep us> 'safe.'> >
These are
the days of orange alert, school lock-downs,> and endless war. We are
preparing for it, training for> it, looking for it, and so of course, in the
most> innocuous of places-a professor wanting to hurry home,>
hefting his box
of discarded poetry-we find it.> > That man in the parking lot
didn't even see
me. He saw> my darkness. He saw my Middle Eastern descent. Ironic> because
though my grandfathers came from Egypt, I am> Indian, a South
Asian, and could
never be mistaken for> a Middle Eastern man by anyone who'd ever met one.> >
One of my colleagues was in the gathering crowd,> trying to figure out what
had happened. She heard my> description-a Middle Eastern man
driving a white>
beetle with out of state plates-and knew immediately> they were
talking about
me and realized that the box> must have been manuscripts I was discarding.
She> approached them and told them I was a professor on the> faculty there.

Immediately the campus police officer> said, "What country is he from?"> >
"What country is he from?!" she yelled, indignant.> > "Ma'am, you are
associated with the suspect. You need> to step away and lower your
voice," he
told her.> > At some length several of my faculty colleagues were>
able to get
through to the police and get me on a cell> phone where I explained to the
university president> and then to the state police that the box
contained> old
poetry manuscripts that needed to be recycled. The> police officer told me
that in the current climate I> needed to be more careful about how
I behaved.
"When I> recycle?" I asked.> > The university president appreciated my
distress about> the situation but denied that the call had anything to> do
with my race or ethnic background. The spokesperson> of the
university called
it an "honest mistake," not> referring to the young man from ROTC
giving in to
his> worst instincts and calling the police but referring> to me
who made the
mistake of being dark-skinned and> putting my recycling next to the
trashcan.>
The university's bizarrely minimal statement lets> everyone know that the
"suspicious package" beside the> trashcan ended up being, indeed, trash. It
goes on to> say, "We appreciate your cooperation during the> incident and
remind everyone that safety is a joint> effort by all members of the campus
community."> > What does that community mean to me, a person who
has> to walk
by the ROTC offices every day on my way to my> own office just down the
hall-who was watched, noted,> and reported, all in a day's work?
Today we gave
in> willingly and whole-heartedly to a culture of fear and> blaming and
profiling. It is deemed perfectly> appropriate behavior to spy on
one another
and police> one another and report on one another. Such behaviors>
exist most
strongly in closed and undemocratic and> fascist societies.> > The
university
report does not mention the root cause> of the alarm. That package became
"suspicious" because> of who was holding it, who put it down, who
drove> away.
Me.> > It was poetry, I kept insisting to the state policeman> who was
questioning me on the phone. It was poetry I> was putting out to be
recycled.>
My body exists politically in a way I can not prevent.> For a
moment today,
without even knowing it, driving> away from campus in my little beetle,
exhausted after> a day of teaching, listening to Justin Timberlake on> the

> *radio, I ceased to be a person when a man I had> never met looked straight through me and saw the> violence in his own heart.> > > > ====> > www.kazimali.com> www.alicejamesbooks.org/far_mosque.html>*

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492. Hot Whiskey Press
Susan Briante and Maureen Owen in Boulder tonight
Sat 21 Apr 2007

Saturday April 21st (TONIGHT)
8:00pm

Susan Briante
and
Maureen Owen

At Trident Booksellers in the backyard.
940 Pearl St.

--
Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

↑ Index

493. Laura McClain
Re: Virginia, revenge & masculine myths
Sat 21 Apr 2007

The unfounded rumor that Giovanni was paid a million dollars to go to South Africa was just that--a rumor. The plane she was on made a layover stop there.

As for her violent poetry, that was written at the height of the Black Arts movement, and it was hardly unusual for the day, as I'm sure everyone is aware of (hence the Baraka reference).It has long been suggested that the men of the Black Arts Movement clashed with Giovanni (and vice versa) because of her Womanist concerns, and her refusal to tow the line of the increasingly militiant Black Power Movement.

I know this is totatlly irrelevant to the VA Tech shooting spree, but I felt compelled to respond to the resurfacing of an old and long-discredited rumor.

And a footnote on Nikki Giovanni: a few decades back, before she became a distinguished professor of creative writing, she wrote a poem called, if memory serves: "nigger can you kill," in which the "interpellated subject" is interrogated

as to his/her capacity to kill several allegedly deserving targets, including "a jew." Several years later, though, she took a trip to apartheid South Africa while a boycott was on!! (Baraka, himself no stranger to rhetorical violence, called her on that in no uncertain terms -- not one of his more fortunate poetic polemics, either; it was entitled "Niggy the Ho" and went downhill from there.)

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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494. Bill Berkson

BILL BERKSON AT CUE ART FOUNDATION

Sat 21 Apr 2007

Cue Art Foundation presents

A reading and book signing
to celebrate three new books by

Bill Berkson

Our Friends Will Pass Among You Silently
new poems 2001-2006
The Owl Press, 2007

Sudden Address: Selected Lectures 1981-2006
edited by Kyle Schlesinger and Gregg Biglieri
Cuneiform Press, 2007

Bill Berkson & Bernadette Mayer
What¹s Your Idea of a Good Time?:
Letters & Interviews 1977-1985
an epistolary collaboration
Tuumba Press, 2006

Thursday May 3, 2007
6:30 - 8:00 pm
at CUE Art Foundation
511 West 25th Street (between 10th & 11th Aves.)
New York, NY
Admission is FREE. Reservations are required.
Seating is limited with standing room available.
For more information &/or to RSVP, please call [redacted]
or email [redacted]

↑ Index

495. **agj**

Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun

Sat 21 Apr 2007

In the late 90s, I worked with Mass State Police and Governor Weld's office to do the kind of building that would lead to such things being made possible (as did many of us from varied backgrounds) -- a kinder, more considerate world. Maybe things are getting better.?

"She didn't make a sound...I forgive you boy, but don't make town."

btw/ China & ChiTown
Alex

http://news.yahoo.com/s/ap/20070421/ap_on_re_us/transgender_prom_king

By GARANCE BURKE, Associated Press Writer
Sat Apr 21, 1:22 AM ET

FRESNO, Calif. - When school officials announce the name of the Fresno High School prom king on Saturday, Cinthia Covarrubias will be wearing a tuxedo just like the six boys vying for the honor. Administrators agreed to reverse a district protocol this week that limited males to compete for the title after Covarrubias was nominated by her classmates.

"I would never have run for anything if I had to wear a dress," said Covarrubias, who considers herself transgender, an umbrella term that covers all people whose outward appearance and internal identity don't match their gender at birth.

Gay youth advocates called it a landmark victory for campus gender expression and said they believe it's the first time in the U.S. that an openly transgender student has run for prom royalty.

"We are growing as a society to accept much more diversity in gender expression, and that's a positive thing," said Carolyn Laub, director of the Gay-Straight Alliance Network.

Covarrubias, who wears black-and-white Vans, baggy shorts and close-cropped brown hair, sometimes identifies herself as Tony. Her date, a close female friend, plans to wear a black dress and red corsage to the prom at an outdoor reception hall surrounded by man-made waterfalls.

On Wednesday, officials at the school of 2,700 students shifted course, saying the district's lawyers had recommended adding Covarrubias' name to the ballot to comply with a 2000 state law protecting students' ability to express their gender identity on campus.

"We always want to do the right thing by our students," Vice Principal Sheila Uriarte said. "This is why we came to this decision."

Leanne Reyes, 16, said Covarrubias had her vote.

"It's not like the stereotype where the king has to be a jock and he's there with the cheerleaders anymore," said Reyes, a senior. "We live in a generation now where dudes are chicks and chicks are dudes."

Still, some students criticized the decision to put Covarrubias on the ballot.

"I like lesbians, but they shouldn't be allowed to run for king," said senior Erich Logan, 18, as he stood outside the stately high school building.

A native of Jalisco, Mexico, Covarrubias said she has bucked rigid expectations of how a girl in her culture should behave. Explaining the meaning of terms like "queer" and "transgender" to her parents and eight siblings has at times been painful, she said.

"My freshman year I just started feeling different," she said. "When I decided to change to be like this, all of a sudden I said, 'Wow, I feel OK. I feel like finally I'm being me.'"

She has no current plans, however, to permanently alter her gender through hormones or surgery.

Tiffani Sanchez, a science teacher who advises the school's Gay-Straight Alliance, said the decision

would foster understanding of the broad spectrum of
gender identities.

"Cinthia is still really learning who she is," she
said. "We want her to know that there's a safe space
for her here and we support her."

Covarrubias is giddily looking forward to the prom,
but acknowledged being a little nervous.

"I'm happy I actually made a difference about changing
the law and the policy so you can run for your
choice," Covarrubias said.

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

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496. **Aaron Vidaver**
4 Nancy Shaw Links
Sat 21 Apr 2007

Facsimile digital edition of Affordable Tedium (1987)
http://tinyurl.com/24ezsa

Shelagh Rogers ?Canadian Emergency? interview (1994)
http://tinyurl.com/2d9blk

A Nancy Shaw Bibliography (2000)
http://tinyurl.com/3dywk7

Vancouver Sun Obituary (4/19/2007)
http://tinyurl.com/ytuzcz

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497. **Fulcrum Annual**
review opportunities in Jacket
Sun 22 Apr 2007

Jacket magazine is looking for qualified reviewers to review these two
publications:

-- Fulcrum: an annual of poetry an aesthetics, No. 5 (2006) -- Philip Nikolayev's poetry collection Letters from Aldenderry (Salt 2006)

Contact editor Pam Brown stating your interest and qualifications at [redacted] .

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498. Alan Sondheim
face and body
Sun 22 Apr 2007

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face and body

experiment 1 and 2

performance with Sandy Baldwin: endtime closeup of female avatar face under duress and ecstasy

http://www.asondheim.org/closedup.mp4

edge phenomena with vertical rotation and avatar outside gamespace edge in the distance

http://www.asondheim.org/edging.mp4

↑ Index

499. Catherine Daly
eBooks on Poetry Superhighway
Sun 22 Apr 2007

You've got *one week left* to get your e-book into our 3rd annual *Great E-Book Free-For-All.

*On May 1st, you will be able to download for free the *50 e-books* that have been sent in *so far* for free! (Plus any others sent in during the rest of this month.) Join in!

Send us your e-book by *Sunday, April 29* and we'll add it to the pile of e-books which will be freely available to download by anyone on earth for 24 hours on May 1st, 2007...a free-for-all.

More info? Click on "*Great E-Book Free-For-All*" from the main PSH menu<http://poetrysuperhighway.com/PoetLinks.html>or e-mail [redacted] to have them sent to you

--
All best,
Catherine Daly
[redacted]

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500. Burt Kimmelman
NYC Book Party / Reading - Marsh Hawk Press
Sun 22 Apr 2007

Please come to celebrate this spring's new books from Marsh Hawk Press on Monday, April 23rd, from 7 to 9.

A book party and reading will be held then at Poets House, 72 Spring Street, second floor, NY, NY 10012 ([redacted]).

Readings by the authors of MHP's new books:

Basil King, 77 Beasts: Basil King's Bestiary

Claudia Carlson, The Elephant House

Steve Fellner, Blind Date with Cavafy (2006 Winner of the Marsh Hawk Press Poetry Award).

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501. David Baratier
That which is not said (for dbc and George)
Sun 22 Apr 2007

---

dbc--

as usual I like what you have to say, this eve I am coming back from having hear Ken Rumble read in a most odd setting that I most totally appreciated, a suburban reading in Columbus that I drove a half hour to in Worthington that seemed fittting for his ovuere and for yours I would have you read in. how bout you and I have you down I mean how much is a bus? One of authors picked up an agent as happens and they have been commissioned to write a book about the punk scene in the US and who knows why Random House thinks that is marketable but it is $. I was thining maybe you would know to refer her to. What do I know but that I need to buy you some art supplies so figure out a way to get me to milwaukee or you here so I can do it. At the very least the biggest lumber pencil possible. You know I am serious as cancer.

By the way, George Bowering, even after all these years of sparring, after that last post it is still apparent that you still got it. Props to you. How about you read for me too. I am against the Indians, still offended at Chief Wahoo after a decade of residence, but maybe we could go to a Reds game. Let me know.

Dear Mr President:

I'd just like you to know that in order to promote safety on campus I have told all the dark-skinned Canadian poets I know not to try to leave their old poems at your university.

Helpfully--
George Bowering

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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502. Adam Fieled

Book Review: John Siddique: Poems from a Northern Soul

Sun 22 Apr 2007

Wigan, UK's finest, John Siddique, has a new book out: Poems from a Northern Soul. A full review is here:

http://www.adamfieled.blogspot.com

along w Aaron Belz, other miscellany....dig it....

Love on yer,
Ad

http://www.artrecess.blogspot.com

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

503. David Baratier

Your best offer

Sun 22 Apr 2007

I am working on reading throughout America, and the rest of the world but so far I am stuck in North America. This is not a bad thing, as an American with a substantial American heritage I would love to read all of the Americas. I have a gazillion chaps of poetry, a book of non-fiction and (intentionally) no book of poetry tho twenty plus years in the craft.

Let me know your best offer, I can also talk about running a small press that has put out an unreasonable number of titles including some poetry bestsellers if it makes a difference. I can address arts administration and grant writing as well. I will be reading in NYC, Detroit, South Dakota, North Dakota, New Mexico and San Francisco in the US, as well as Mexico City and Toronto. And I can always use more readings in these areas but also I am open to all offers, send me your offers. I have a need to travel after so long of being in one place.

If not I will appear in your city anyways, I am like that, expect it. But to mention some fairly local places I would like to appear in: Philly, DC, Seattle, Chicago, Boston, Buffalo, Syracuse, Penn State, Bucknell, Pittsburgh, Baltimore, but have been to lazy to really set anything up, I really need a promo person, but part of me thinks while calling up a band who is touring these areas as would be familiar to me would be easier and pay better, but please prove me wrong as touring with a band has a tendency to create its own problems. I have regularly talked to a group that is known as the "Greatest rock and roll band in the World" (do a websearch) but unfortunately they are overseas currently and that has presented its own difficulties, so lets bounce.

So anyway, all offers, there are many national positions I am being considered for as an arts executive / administrator currently so I would enjoy visiting your city. I do have a (rent covering) minimum but I will work with you. Call me [redacted]. Love --d

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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504. Daniel Godston
Black Mountain Collective Event
Sun 22 Apr 2007

Black Mountain Collective Event
8 p.m. on Wednesday, April 25
at Peter Jones Gallery
co-curated by David Hawkins and Dan Godston

David Baptiste-Chirot -- poetry
Matt Field -- guitar
Justin Foster -- flute

Dan Godston -- trumpet, percussion
David Hawkins -- painting
Carla Hayden -- voice, movement
Alexander Jorgensen -- poetry
Toni Asante Lightfoot -- poetry
James Moeller -- voice, movement, guitar
Les Renszarski -- poetry, words
Andrew Robb -- guitar, voice
Sanjay Mehta -- drums
Sarah Weaver -- trombone

The recently formed Black Mountain Collective was founded by Jeff Kowalkowski, David Hawkins and Andrew Morgan, with an emphasis on work created live in the present moment. The collective was inspired by the "happenings" orchestrated by John Cage and Robert Rauschenberg and others from Black Mountain College in the 1950s.This concert, the second in a series of four planned for 2007, will feature live painting by Hawkins, multi-disciplinary improvisations, movement, poetry, film, and sound art. Other random acts may also occur.

Peter Jones Gallery is at 1806 W. Cuyler in Chicago
www.peterjonesgallery.com
$5 suggested donation

↑ Index

505. **Ruth Lepson**
Re: My stupid talking.
Sun 22 Apr 2007

---

this is so great

On 4/19/07 3:41 PM, "Alan Sondheim" <[redacted]> wrote:

> *My stupid talking.*
>
> *When I speak I sound like an idiot. I can't control my words. Thoughts and concepts fluster in and out, a jumble. When I write, things are different; they organize themselves, I am a shepherd. My thinking wears my writing. Words and worlds organize. Work is words. When I speak, things pour forth, uselessly. When I write a letter or email, I continue speaking. The style, content, is absurd, monstrous. No one keeps my email. I am constantly losing posts. There's no reason to keep them; they're incorrect. When I reply online to someone, it's the same thing, ridiculous. I lose track of my emotions, of what I'm saying. I appear stupid. Only when I am writing, like this, through the interior of what might have been my speech - only when I am writing _thus,_ am I satisfied. My words connect; the thought is*

> *often brilliant, almost always dense, compact, to the point. Speaking, I can't even defend myself. I am not the other of the signifier I need to be in order to be. If my speaking is becoming, my writing is ontology itself. When I speak, it's strategy, joking. People are surprised at my sense of humor. It's a carapace I wear with delight. It keeps me from death. Death seeps through my writing. Death inhabits my writing; my writing inhabits death. I do not draw a distinction; I write only within the written. When I speak, language disappears into melody. There is a difficulty with melody just as there is a difficulty with cleverness. Cleverness is a proper turn-away from truth towards communality. I speak with cleverness. It comes from the situation of speaking. I write from somewhere else. In my writing cleverness sounds a false note. It indicates I am off track, I have lost myself, I am suturing over the wound of ignorance and existence. There is no laughter in my writing. There is laughter in my letters and email. They are absurd as my laughter is absurd. They attempt to cover my inadequacy. My absurd joking deflects my graceless awkwardness. It goes nowhere, says nothing of any consequence, and says it poorly. I think my speaking and email will be the death of me. They draw attention way from my writing. They undermine it. They say it's not clever enough, intelligent enough. My writing does not respond. My writing sinks, and is writing about that sinking. My writing props up my world it undermines and describes. My talking ignores the whole problem. My talking is that litany of deflections. What I do not understand, I turn into something else. What I do understand becomes fodder; it never nourishes sufficiently. My talking implies talking to another limit; there's no etiquette in this. There is no community in my writing; community cannot survive honesty. But my writing is full of subterfuge, is about that subterfuge. My talking carries itself everywhere in order to become pointless. My talking is pointless. My writing is chiseled into a simulacrum construct of the real. The real in my writing has everything at stake. It is at stake through and within the writing. My speaking ignores the real; what is at stake is my self and its alterity. My self is always in the midst-of, when I am speaking. My self is absent or boundary, bordering, when I am writing. I write beyond myself; I speak from myself. My speaking is monstrous, self-defeating. My writing is after the fact. If my speaking is central, my writing is peripheral; if my writing is central, my speaking is peripheral. One must read my writing, read my writing with the utmost care. One must never listen when I am speaking.*

↑ Index

506. **agj**

Re: Black Mountain Collective Event

Sun 22 Apr 2007

Chuff! Chuff! Chuff!

Sounds like a plan!
Jorgensen

--- Daniel Godston <[redacted]> wrote:

> *Black Mountain Collective Event*
> *8 p.m. on Wednesday, April 25*
> *at Peter Jones Gallery*
> *co-curated by David Hawkins and Dan Godston*
>
> *David Baptiste-Chirot -- poetry*
> *Matt Field -- guitar*
> *Justin Foster -- flute*
> *Dan Godston -- trumpet, percussion*
> *David Hawkins -- painting*
> *Carla Hayden -- voice, movement*
> *Alexander Jorgensen -- poetry*
> *Toni Asante Lightfoot -- poetry*
> *James Moeller -- voice, movement, guitar*
> *Les Renszarski -- poetry, words*
> *Andrew Robb -- guitar, voice*
> *Sanjay Mehta -- drums*
> *Sarah Weaver -- trombone*
>
> *The recently formed Black Mountain Collective was*
> *founded by Jeff*
> *Kowalkowski, David Hawkins and Andrew Morgan, with*
> *an emphasis on work*
> *created live in the present moment. The collective*
> *was inspired by the*
> *"happenings" orchestrated by John Cage and Robert*
> *Rauschenberg and others*
> *from Black Mountain College in the 1950s.This*
> *concert, the second in a*
> *series of four planned for 2007, will feature live*
> *painting by Hawkins,*
> *multi-disciplinary improvisations, movement, poetry,*
> *film, and sound art.*
> *Other random acts may also occur.*
>
> *Peter Jones Gallery is at 1806 W. Cuyler in Chicago*
> *www.peterjonesgallery.com*
> *$5 suggested donation*

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Do You Yahoo!?

Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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507. **Bruce Covey**
a brand new Coconut!!
Sun 22 Apr 2007

Take a Coconut break!! Coconut 8, featuring wonderful new poems by Amy Gerstler, Melissa Koosmann, Rodrigo Toscano, Sara Veglahn, Max Winter, Julia Cohen, Donald Illich, Jill Alexander Essbaum, Denise Duhamel, Kate Schapira, Ray Succre, Anne Heide, Kaya Oakes, Sandy Florian, Sandra Beasley, Nick Carbo, Becca Klaver, PF Potvin, Dawn Pendergast, Ken Rumble, Eddie Watkins, and Amy King is now live at http://www.coconutpoetry.org. Hope to see you there!

Bruce Covey
Coconut Editor

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508. **Betsy Andrews**
reading venues in Asheville, NC?
Sun 22 Apr 2007

Hi, there.

Anyone know of contacts/reading venues in Asheville, North Carolina? Susan Briante and I are interested in reading there.

Please backchannel me. Thanks much, Betsy

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

509. **Charles Bernstein**
Some NY Spring Readings
Sun 22 Apr 2007

New York Spring Readings

Saturday, April 28, 4-6pm
Tenney Nathanson
Charles Bernstein

Segue at Bowery Poetry Club
308 Bowery (Bleecker/Houston)

Saturday, May 5, 4-6pm
Susan Bee
Johanna Drucker
showing slides & reading
their text/image collaborations
Segue at Bowery Poetry Club
308 Bowery (Bleecker/Houston)

Tuesday, May 8, 7pm
Wystan Curnow & Joel Kuszai
introduced by Charles Bernstein
co-sponsored by Segue
at Saatchi & Saatchi, 375 Hudson St (at Houston)
Admission free refreshments will be served

Wednesday, May 9, 8pm
Granary Books: Poets & Painters
John Yau & Archie Rand, Johanna Drucker, Larry
Fagin & Trevor Winkfield, Charles Bernstein &
Susan Bee, Anne Waldman, Ron Padgett, Julie Harrison, Steve Clay, & others
Poetry Project
St Marks Church, 10th Street @ Second Ave.

Wednesday, May 16, 8pm
Tracie Morris
Charles Bernstein
Poetry Project
St Marks Church, 10th Street @ Second Ave.

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510. Poetics List

Joel Craig and Stefainia Heim

Sun 22 Apr 2007

From: "Steve Halle" <[redacted]>
Date: Sun, 22 Apr 2007 20:33:04 -0500
Subject: Joel Craig and Stefainia Heim

Check out new poems from Joel Craig and Stefania Heim at Seven Corners
(www.sevencornerspoetry.blogspot.com) right now.

Enjoy,
Steve Halle
Editor, Seven Corners

-

↑ Index

511. Mark Salerno
Readings For My New Book . . . ?
Sun 22 Apr 2007

Dear Colleagues:

I have a new book coming out and I'd be grateful for any contact info regarding setting up readings. I'll go anywhere. I feel I owe it to the good people who work in small press publishing.

Regards,

Mark Salerno

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512. Loretta Clodfelter
Issue 3 of There Is Now Online
Sun 22 Apr 2007

Be There or be square.

With work from Cindy Emch, Arpine Konyalian Grenier, Donald Illich, Alexander Jorgensen, Ruth Lepson, Warren Lloyd, Anh-Hoa Thi Nguyen, and Jeffrey Schrader, as well as the landscape paintings of Arthur Cadieux.

http://www.therejournal.com/issue3.html

There
rewriting landscape
www.therejournal.com
[redacted]

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513. Tim Peterson
Segue 4/28: Charles Bernstein and Tenney Nathanson
Sun 22 Apr 2007

The Segue Reading Series presents

Charles Bernstein and Tenney Nathanson
28 April 2007, 4 PM
Bowery Poetry Club,
308 Bowery at Bleecker, NYC
$6 at the door

Hosted by Tim Peterson and Erica Kaufman.

Charles Bernstein's most recent books are Girly Man and With Strings (University of Chicago Press), Shadowtime (Green Integer), and Republics of Reality: 197501995 (Sun & Moon). Author page at http://epc.buffalo.edu. He teaches at the University of Pennsylvania.

from "Self-Help"

Lake Tang Woo Chin Chicken with Lobster and Sweet Clam Sauce still not served and everyone else got their orders twenty minutes back.—Savor the water, feast on the company.

Subway floods and late for audition.—Start being the author of your own performance. Take a walk.

Slip on ice, break arm.—In moments like this, the preciousness of life reveals itself.

Wages down in non-union shop.—You're a sales associate, not a worker; so proud to be part of the company.

Miss the train?--Great chance to explore the station!

Suicide bombers wreck neighborhood—Time to pitch in!

Nothing doing.—Take a break!

Partner in life finds another partner.—Now you can begin the journey of life anew.

Bald?--Finally, you can touch the sky with the top of your head.

Short-term recall shot.—Old memories are sweetest

Hard drive crashes and novel not backed up.—Nothing like a fresh start.

Severe stomach cramps all morning.—Boy are these back issues of Field and Stream engrossing.

Hurricane crushes house.—You never seemed so resilient.

Tenney Nathanson is the author of the book-length poem Home on the Range (The Night Sky with Stars in My Mouth) (O Books, 2005) and the collection

Erased Art (Chax Press, 2005). Recent work appears in issue 3 of EOAGH. He is the author of the critical study Whitman's Presence: Body, Voice, and Writing in Leaves of Grass (NYU Press). A native New Yorker, he has lived since 1985 in Tucson, where he teaches American poetry and, from time to time, creative writing in the English Department at the University of Arizona.

Recent work at http://chax.org/eoagh/issue3/issuethree/nathanson.html

From "One Block Over"

What the eyes sees;
Four bottles full of capsules
huge vistas under the hippie's outstretched arm
Utah signed Laszlo Kovacs my name is Emerson what am I
salt crystals splintered ice mounting in the precious miniature the contact lens

it does my laundry. Which is family values:
see, the scones. My terrier
crosses the gingko-lined street
with your biscuit, says Wittgenstein
so I am dead: in private language
weep for the investigations trails jam
I'm sorry that's impossible
Bruckner singing under the larches in the Botanical Gardens
is an instance of this and I am your bus
if it please your lordship
by the lower instenstine.
Sternum
and plectrum
it's in Brooklyn. The poodle just sat there and wept
it's an Arp retrospective
I'm no cockney

But we are your bodies.

* * *

For the rest of the Winter/Spring Segue Reading Series,
please visit http://www.seguefoundation.com/calendar.htm

Also, visit the Segue Series Blog at
http://segueseries.blogspot.com
for photos, commentary, and more...

↑ Index

514. Alan Sondheim
anitaberbersexdance +++
Mon 23 Apr 2007

(please forgive so many of these; working out the semiotics of the virtual - at least within the conjunctions of (this) gamespace)

anitaberbersexdance +++

http://www.asondheim.org/snippet.mp4

a melodrama in one act
this is in the middle of the act
you might ask, is there any other?
there is the beginning and ending of the act.
every act is an engine and I am the driver.
you might ask, is there life after the act?
there is life before and after the act.
there is no life during the act.
every act is an index to an empty book.
and the three pluses +++?
the act is dead and the beginning is dead.
the ending is dead and this is melodrama.
this is melodrama in one act.

(Second Life east of Odyssey with Sandy Baldwin)

↑ Index

515. Francisco Aragon
Bronx Reading/The Wind Shifts
Mon 23 Apr 2007

Just a brief note to announce
a non-Manhattan reading
for anyone who may want to venture
north a tad, off the island
on Tuesday, May 8:

Acentos Bronx Poetry Showcase

May, 8 2007 at Acentos @ The Bruckner Bar and Grill
featuring Francisco Aragón
One Bruckner Blvd., Bronx, New York 10454
Cost : $5 Suggested

Francisco Aragón, poet/editor and director of Letras Latinas at the University of Notre Dame, shares work from his book, Puerta del Sol, and The Wind Shifts:

New Latino Poetry, a recently released anthology he has edited . Preceded by the Uptown's Best Open Mic (7pm signup). Hosted by Rich Villar.

About Acentos Bronx Poetry Showcase

Acentos is a twice-monthly reading series based in the South Bronx, dedicated to fostering the diverse voices of Latinos and Latinas in poetry. We showcase nationally recognized Latino/a writers alongside emerging voices every second and fourth Tuesday of the month, in a setting that stimulates open dialogue and an increased sense of community.

Acentos is brought to you by its poets: Raj de la Selva, Eliel Lucero, Maria Nieves, Fish Vargas, and Rich Villar; in conjunction with the louderARTS Project and the Bronx Council on the Arts.

DIRECTIONS: From Manhattan...Take the 6 train to 138th Street Station. Exit by the last car on the 6. Take the exit to your left, go up the stairs to your right to exit at Lincoln Avenue. Walk down Lincoln to Bruckner Blvd, turn right on Bruckner past the bike shop. The Bruckner Bar & Grill is on the corner. For more directions, please call [redacted].

***

For more information about
The Wind Shifts: New Latino Poetry
(University of Arizona Press, 2007):

http://www.uapress.arizona.edu/BOOKS/bid1791.htm

Francisco Aragón
Director, Letras Latinas
Institute for Latino Studies
University of Notre Dame

↑ Index

516. Stephen Vincent

FYI - Meditations in a Time of Delusions and Lies 21: Honor the English Department at Virginia Tech

Mon 23 Apr 2007

Meditations in a Time of Delusions and Lies 21: Honor the English Department at Virginia Tech

Hilton Obenzinger

April 22, 2007

While people are puzzling over the grotesque slaughter at Virginia Tech, I'd like to note one aspect of the horror. Lucinda Roy and Nikki Giovanni, his creative writing teachers, and others in the English department comprehended Seung-hui Cho's words and observed his strange behavior, and they responded. In the end, Cho engineered a vast, multifaceted performance: theatrically committing the murders, inscribing a lengthy rant or manifesto, performing video testimony, mugging for photographs, and writing two scripts and probably other pieces before the murders. Even his unnerving silence as described by his roommates and fellow students constituted a kind of performance. All together, it constituted a creative project of sorts – albeit a twisted, demented, diabolical one.

Some may blame the English department at Virginia Tech for allowing Cho's imagination to flourish. There have been those suspicious of poetry and the creative arts because of their purported corrupting influence since at least Plato. In the early nineteenth century, American preachers inveighed against women reading sentimental novels because the romances depicted may lead to their seduction; later in the century, protectors of civic virtue raised alarms against young men reading dime novels and "bad boy" books (like Adventures of Huckleberry Finn and Peck's Bad Boy) because their irreverence and violence may cause boys to commit crimes or violate the norms of proper middle-class behavior. Worry about the influence of violence on TV, film, music, and video games is not new. There's a lot to discuss about the nature of popular culture, in particular. Truly, the workings of our imaginations can be vile and can be shaped by the crude imaginations of others – but we've known this for centuries. I'm worried that if we put a lid on our thoughts, we may miss too much that is good, and the lid may blow off anyway.

Some people may slight the fact that Cho's English teachers did detect his anguish, anger, and derangement precisely because of his attempts at imaginative production. But these teachers could tell that, for this strange kid, the boundaries of imagination and reality were dangerously close to being crossed. And they acted upon what they saw and read. Nikki Giovanni ejected him from her classroom – noting his anger and the negative effect on other students – and Lucinda Roy took him out of her classroom in order to tutor him individually. Teachers in the English department consulted with each other over his writings and his behavior. They advised him to seek counseling, and they alerted everyone they should have, including campus security, to the danger he posed.

The fact that the university's responses were not as effective as anyone would have wished is another matter: there are a lot of questions of how colleges are supposed to intervene in such situations, and of how to manage the relationship between individual autonomy and communal safety. Many will seek someone to

blame, when there may be no one, except perhaps the bizarre intoxication with violence our society seems to enjoy.

But one thing needs to be pointed out: the English department should be honored, as well as the role of reading and writing literature in our schools and the cultivation of culture more generally.

I teach literature and writing at a university, so I'm biased – but I do hear things. I hear from students and those beyond the university that there's something "fuzzy" or unnecessary or even silly about studying literature when someone could study palpable things like engineering or biology or international relations. Novels and poems and other imaginative works are not utilitarian, most of the time, but they serve our souls nonetheless. We can enter the minds of Raskolnikov and Ahab, we can experience the power of language to create realities, we can wonder how people are the way they are, and we can be moved and awaken and change, and even societies can change in response. Writing is not necessarily confessional or cathartic, but it does allow a way to reveal ourselves, even to become ourselves more fully, and to engage the world through our thoughts and dreams, and it does demand responses from readers, even if the writer is sullen and withdrawn.

Consider all the people who could have gone off the deep end except that they read a novel or wrote a poem instead, and as a result they found a path to life instead.

So I'd like to salute the Virginia Tech English department. They perceived the danger, they reached out to a tortured young man with courage, they rejected his evil, and they alerted all that they could.

All colleges should have English teachers who can do so much.

Hilton Obenzinger
[redacted]

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517. Pam Brown
Fulcrum Review for Jacket
Mon 23 Apr 2007

Dear Poetics listees,

Thanks for your responses to the invitation to review
'Fulcrum'.
We now have a reviewer.

If you'd like to review some other title for us please
check the list of books available for review :

http://jacketmagazine.com/rev/unassigned.shtml

All good wishes,
Pam Brown

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

Send instant messages to your online friends http://au.messenger.yahoo.com

↑ Index

518. Dan Waber
ars poetica update
Mon 23 Apr 2007

The ars poetica project continues to walk the walk and talk the talk at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Richard Owens, Gale Swiontkowski, Audacia Dangereyes, Martin Stannard, John Byrum, and Richard Denner.

Poems will appear this week by: Richard Denner and Ed Coletti.

A new poem about poetry every day.

Enjoy,
Dan

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519. Michael Robins
The Danny's Reading Series, Wednesday April 25th, Chicago
Mon 23 Apr 2007

The Danny's Reading Series
Wednesday, April 25th
7:30PM

Poetry by Michael Robins, Philip Jenks, and Daniel Borzutsky.

Michael Robins was born and raised in Portland, Oregon, and educated at the University of Oregon and the University of Massachusetts Amherst. He is the author of The Next Settlement, which was selected for the Vassar Miller Prize in Poetry and just published by University of North Texas Press. His poems

have recently appeared or are forthcoming in Boston Review, Court Green, Meridian and elsewhere. He currently lives in Chicago.

Philip Jenks was born in North Carolina and grew up in Morgantown, West Virginia. He has published two books of poetry, /On the Cave You Live In/ (Flood Editions 2002) and /My First Painting will be "The Accuser"/ (Zephyr Press 2005). His most recent chapbook is /How Many of You Are You?/, published by Dusie < http://www.dusie.org> in 2006. /My First Painting will be "The Accuser"/ was nominated for the Oregon Book Award and the James Laughlin Award. He is currently on tour reading poetry, recording, singing and playing percussion with Neil Michael Hagerty's band "The Howling Hex".

Daniel Borzutzky is a poet, fiction writer, and translator. He is the author of two books: The Ecstasy of Capitulation (BlazeVox Books, 2007), and Arbitrary Tales (Triple Press, 2005); and his translation of Chilean poet Jaime Luis Huenun's Port Trakl is forthcoming from Action Books. His writings and translations have appeared in dozens of print and online journals.

Danny's Tavern is located at 1951 W. Dickens, near the corner of Damen and Armitage. 21+, please bring ID. [redacted].

Next month:

Wednesday, May23rd.

Michael Dumanis
Erica Bernheim
Sam Witt

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520. salinger
Poetry Slam Inc. Poetry Cross Training Conference
Mon 23 Apr 2007

Greetings!

The 2007 version of PSI’s Poetry Cross Training Conference (aka Slam Camp) is shaping up to be another great opportunity for Pros and Joes to hone their performance and writing skills.

This years conference dates are June 28 – June 30.
This years instructors are:
Alix Olsen
Michael Salinger
Big Poppa E
Michael Brown
Scott Woods

Susan B.A. Somers
Ray McNiece

There are evening events as well as a full slate of workshops throughout the day. The Conference is on the bucolic campus of SUNY Oneonta – in Oneonta New York.

This conference is always highly praised by attendees and instructors alike. Pricing is all inclusive for lodging and meals and is quite an astounding bargain when compared to other opportunities providing the quality of instruction and surroundings.

For more info please go to www.poetrycamp.com - or feel free to e-mail Conference Director Michael Salinger at: [redacted]

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521. Mark Weiss
Website in process
Mon 23 Apr 2007

Thanks to Tim Peterson Junction Press has a
website at last. It needs a bit of tweaking, but
it looks pretty good, I think. And there's
another, easier way to order Junction's books, including José Kozer's Stet.

And of course for those in the New York area you
can always buy the book at tonight's reading at the Poetry Project.

The website's URL is junctionpress.com, the
reading (with Harris Schiff) is tonight at 8.

Mark

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522. Gerald Schwartz
wall
Mon 23 Apr 2007

In Baghdad, there's a wall being built by the U. S. Military to surround the Adhamiya neighborhood, a Sunni Arab enclave bordered by Shiite areas... Reminding me of other walls-- making me think:

The Iraq question is open as long as this wall is in place;

making me think:

Es gibt bur ein Baghdad;

making me think:

Ic hab boch einen koffer in Baghdad;

making me think:

Mr. President, if you seek peace, if you seek prosperity for Iraq... and all the region, if you seek liberalization, Come here to this wall! Mr. President, open this gated community! Mr. President, tear down this wall!

Gerald S.

↑ Index

523. Gerald Schwartz
Re: New de blog
Mon 23 Apr 2007

It is a balm that such ghosts can be found everywhere! Thanks for their record.

Also, hoping that you can record the Manhattan walks and events for the blog for those of us who can't make it. I for one would enjoy walking along that document.

Gerald S.

> *http://stephenvincent.net/blog/*
>
> *A mix of text and pictures:*
>
> *An Imaginary Walk with my 91-year old mom.*
> *Walking Events at Poets House*
> *Garage Ghost*
> *Wheel Barrow Ends*
> *Rum-Rumdee dum: Rumsfeld Underground*
>
> *Enjoy et al & comments appreciated, too.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

↑ Index

524. CA Conrad
goinG tO thE poetrY auctioN, Going To The Poetry Auction
Mon 23 Apr 2007

Thanks to the folks already participating in this
auction to help raise money for our good friend
Frank Sherlock. For those who don't know what
I'm talking about and would like to take part,
please go to: http://poetryauction.blogspot.com

<http://poetryauction.blogspot.com/>

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525. Michael Kelleher
Literary Buffalo E-Newsletter 4.23.07-4.29.07
Mon 23 Apr 2007

LITERARY BUFFALO
4.23.07-4.29.07

LITERARY BUFFALO IN THE NEWS

John Kryder interviews Sonia Sanchez in Artvoice:

http://artvoice.com/issues/v6n16/from_haiku_to_the_blues

R.D. Pohl's Buffalo News poetry blog on OlsonNow and also on the plight of indie bookstores:

http://buffalonews.typepad.com/poetry_beat/

Kevin Thurston on Rachel Zolf, Sharon Harris and Tom Mandel in Artvoice:

http://artvoice.com/issues/v6n16/voice_containers

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

4.24.07

TALKING LEAVES 32ND ANNIVERSARY SERIES
Talking Leaves/Hallwalls/Buffalo State College
Task of the Critics
Readings by Charles Mancuso, Henry Sussman, Julian Montague, & Yoke-Sum Wong
Tuesday April 24, 8 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.25.07

Hallwalls/Talking Leaves
Ethan Paquin
Poetry Reading, Reception, Signing for My Thieves
Wednesday, April 25, 8 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.26.07

TALKING LEAVES 32ND ANNIVERSARY SERIES
Talking Leaves/Hallwalls/Buffalo State College
Flesh for Reading
Readings by R. Danielle Egan, Derek Sayer, Graeme Gilloch, & Kathleen Stewart
Thursday, April 26, 8 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

&

The Write Thing at Medaille College
Harold Jaffe
Reading and launch for: Beyond the Techno Cave
Thursday, April 26, 7 p.m.
The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

4.27.07

Just Buffalo Interdisciplinary Event
Sonia Sanchez and student composers, dancers, poets and musicians
Buffalo/Williamsville Poetry Music & Dance Celebration
Thursday, April 26, 7 p.m.
Kleinhans Music Hall

4.28.06

Buffalo and Erie County Central Library
Lincoln Road or Armageddon: Billy the Kid and the Irish West
Special Author Visit and Program with Michael Wallis
Saturday, April 28th at 1:30 pm
Central Library, Ring of Knowledge
1 Lafayette Square, Buffalo
Free and open to the public

&

TALKING LEAVES 32ND ANNIVERSARY SERIES
daddy does cybernetics: DIARY OF A MENTAL PATIENT
Performance text & video-collage by JACKIE ORR

Saturday, April 28, 8 p.m.
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.29.07

Urban Epiphany
Marathon-style Reading with up to 100 Buffalo Poets
Each reader will read for two minutes.
Everyone is welcome to participate; there will be a few open slots each hour.
Sunday, April 29, 2007 3 p.m. - 8 p.m.
Unitarian Universalist Church, 695 Elmwood Avenue at West Ferry

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

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http://www.justbuffalo.org/membership/index.shtml

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Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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526. Tom W. Lewis
Pinsky, In Praise of Difficult Poetry
Mon 23 Apr 2007

so let's start this ball rolling:

"In Praise of Difficult Poetry -- The much-maligned art."

http://www.slate.com/id/2164823/

am waiting for my lunch break to read it, but I'm interested to hear what others think... also, did anyone see Pinsky on the Colbert Report last week, adjudicating an awfully weak metaphor-off between Colbert and Sean Penn?

April, the cruellest month, "National Poetry Month," etc. -- but is it good for the poets?

↑ Index

527. Michael Dylan Welch
Washington State Now Has a Poet Laureate Position
Mon 23 Apr 2007

Just thought I'd share the following story announcing that Washington state now has a poet laureate position. Other stories have been appearing in the Seattle Times and other state newspapers. The Washington Poets Association (www.washingtonpoets.org) has been lobbying for a state poet laureate for a decade, and finally made it happen, in conjunction with the state Arts Commission and other interested parties. Previously, 40 other states already had poets laureate, and the new Washington state position will be dedicated to promoting a literacy and a full range of poetry appreciation throughout the state.

Michael

P.S. The WPA's annual Burning Word poetry festival (which attracted 400+ people last year) will be held this coming weekend, on April 28. It features Naomi Shihab Nye and George Bowering, among many others, as well as U.S. children's poet laureate Jack Prelutsky, who will receive the WPA's Lifetime Achievement Award.

By ROD ANTONE
YAKIMA HERALD-REPUBLIC

Gov. Chris Gregoire has signed into law a bill that promotes poetry over politics.

House Bill 1279, which the governor signed Thursday afternoon in Olympia, establishes Washington's first official poet laureate program to promote reading, poetry and literature in classrooms across the state.

The bill, introduced by Rep. Mary Skinner, R-Yakima, and promoted by retired Yakima Herald-Republic reporter Ed Stover, provides an initial stipend of $30,000 for the 2007-09 biennium.

"It's very exciting," Stover said. "Poetry is one of the primary tools for teaching literacy to kids ... it's a wonderful tool for improving all of your language skills in terms of word choice and vocabulary, and makes learning a lot more fun."

During Thursday's ceremony, Skinner held a poem she'd asked Stover to write for the occasion.

"A poet laureate would be the state's official spokesperson in verse," Skinner said in a news release.

"The legislation notes the importance of the arts and education in Washington, particularly through reading and writing of verse. It would help us promote literacy and provide a creative outlet for people, especially students, to express themselves," she said.

After a decade of unsuccessfully pushing for the poet laureate position, backers of the plan celebrated earlier this month when the Senate passed the bill and sent it to the governor.

Besides being a published poet, Stover said, the state's poet laureate must also have teaching skills and be a Washington state resident. The Washington State Arts Commission will establish the poet laureate program and recommend someone for the two-year term of office.

http://www.yakima-herald.com/page/dis/288698028546895

AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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528. **Jill Jones**
Re: Website in process
Mon 23 Apr 2007

Hi Mark,

The website looks good. Easy to read and navigate. Good to see Junction Press out there.

Good luck again with the readings.

Best,
Jill

On 24/04/2007, at 1:30 AM, Mark Weiss wrote:

> *Thanks to Tim Peterson Junction Press has a website at last. It needs a bit of tweaking, but it looks pretty good, I think. And there's another, easier way to order Junction's books, including José Kozer's Stet.*
>
> *And of course for those in the New York area you can always buy the book at tonight's reading at the Poetry Project.*
>
> *The website's URL is junctionpress.com, the reading (with Harris Schiff) is tonight at 8.*
>
> *Mark*

↑ Index

529. **tyrone williams**
Re: Pinsky, In Praise of Difficult Poetry
Mon 23 Apr 2007

Like many on this list, I'm sure, I've tried to make the same points to my students when I do get a chance to teach poetry (which isn't often). Thanks Tom.

tyrone

-----Original Message-----
>From: "Tom W. Lewis" <[redacted]>
>Sent: Apr 23, 2007 3:08 PM
>To: [redacted]
>Subject: Pinsky, In Praise of Difficult Poetry
>
>so let's start this ball rolling:
>
>"In Praise of Difficult Poetry -- The much-maligned art."
>
>http://www.slate.com/id/2164823/
>
>am waiting for my lunch break to read it, but I'm interested to hear
>what others think... also, did anyone see Pinsky on the Colbert Report
>last week, adjudicating an awfully weak metaphor-off between Colbert and
>Sean Penn?
>

>April, the cruellest month, "National Poetry Month," etc. -- but is it
>good for the poets?

Tyrone Williams

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530. **Paul Nelson**
Re: Cho's Martyrdom Bagdad's Grief
Mon 23 Apr 2007

Ren,

I think Amalio Madueno in Taos had responded to my original post (on content) a few days after it first appeared here. As for the scenario you describe, it sounds (content-wise) very slam-like. I think when people do long introductions to poems it is a sign they've not written it well, but there are manyh exceptions.

Of course context has a lot to do with our enjoyment of a poem, set & setting, eh? How we can relate, if there is a way in for the listener/reader.

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Ren Powell <[redacted]>
To: [redacted]
Sent: Thursday, April 19, 2007 11:59:49 AM
Subject: Re: Cho's Martyrdom Bagdad's Grief

I am wondering what's wrong with my email, I got the following non-sequitor:

Subject: Cho's Martyrdom Bagdad's Grief

Imagine Cho's Virginia Tech martyrdom continuing day
after day after day throughout the US for four years.
Thus one might imagine Bagdad's grief and the enormity
of the American transgression in Iraq.

--- Paul Nelson <[redacted]> wrote:

> *On Friday night I witnessed one of the more*
> *remarkable evenings of poetry I have seen in many*
> *months. The event was an performance of*

> *SOUND/VISUAL/DIGITAL/POETRIES with*
> *Crag Hill, Geof Huth, Jim Andrews & Nico Vassilakis.*

But I can't find the context for Paul's original posting. I think his question about content in poetry is interesting. Not as a direct response, but in the same vein: last week I heard a poetry reading and one of the women introduced her work with a long presentation of her problems dealing with her incest issues and how difficult her relationships were with her mother and sister etc. etc. She spoke for about 5 or 6 minutes before reading her poem. When she was finished two people in the audience stood and applauded and whistled. So, my question is how often context plays a role in poetry? Is that valid in terms of evaluating quality?

Ren

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531. reJennifer Bartlett
Derivative of the Moving Image
Mon 23 Apr 2007

I'm so thrilled to announce my first book, Derivative of the Moving Image, from the University of New Mexico Press. The book is in the catalog on their website at

http://www.unmpress.com/pdf/F07catalog.pdf

on page 32. It won't be out until Sept or Oct, but it can be ordered now. If anyone wants a review copy, let me know! I hope I don't sound like a cad spilling the beans all over...I've just been working so long!

Jennifer

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532. Jim Andrews
Re: Pinsky, In Praise of Difficult Poetry
Mon 23 Apr 2007

---

here's the video of colbert, penn, and pinsky: http://tinyurl.com/3xqmj6

i thought it was pretty cool.

ja
http://vispo.com

↑ Index

533. **Laura McClain**
Re: Derivative of the Moving Image
Tue 24 Apr 2007

Congratulations, Jennifer! That is wonderful news.

----- Original Message ----
From: reJennifer Bartlett <[redacted]>
To: [redacted]
Sent: Monday, April 23, 2007 6:39:58 PM
Subject: Derivative of the Moving Image

I'm so thrilled to announce my first book, Derivative of the Moving Image, from the University of New Mexico Press. The book is in the catalog on their website at

http://www.unmpress.com/pdf/F07catalog.pdf

on page 32. It won't be out until Sept or Oct, but it can be ordered now. If anyone wants a review copy, let me know! I hope I don't sound like a cad spilling the beans all over...I've just been working so long!

Jennifer

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_____
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http://mail.yahoo.com

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534. **Alison Croggon**
Re: in response to the virginia tech discussion...
Tue 24 Apr 2007

In fact, here it predictably goes - Yale bans fake swords on stage in response to Virginia Tech massacre! A totally insane response, which seems to be more

about making sure art behaves itself than anything else. From Yale Daily News http://www.yaledailynews.com/articles/view/20843

In the wake of Monday's massacre at Virginia Tech in which a student killed 32 people, Dean of Student Affairs Betty Trachtenberg has limited the use of stage weapons in theatrical productions.

Students involved in this weekend's production of "Red Noses" said they first learned of the new rules on Thursday morning, the same day the show was slated to open. They were subsequently forced to alter many of the scenes by swapping more realistic-looking stage swords for wooden ones, a change that many students said was neither a necessary nor a useful response to the tragedy at Virginia Tech.

According to students involved in the production, Trachtenberg has banned the use of some stage weapons in all of the University's theatrical productions. While shows will be permitted to use obviously fake plastic weapons, students said, those that hoped to stage more realistic scenes of stage violence have had to make changes to their props.

Trachtenberg could not be reached for comment Thursday night.

"Red Noses" director Sarah Holdren '08 said she first heard about the changes in a phone call from a friend as she arrived at the Off-Broadway Theater on Thursday morning. At the theater, technical director Jim Brewczynski told her about the new regulations. The pair then met with Trachtenberg, who initially wanted no stage weapons to be used in the show, Holdren said, though she later agreed to permit the use of obviously fake weapons.

In a speech made before last night's opening show of "Red Noses," Holdren said that Trachtenberg's decision to force the production to use wooden swords instead of metal swords will do little to stem violence in the world.

"Calling for an end to violence onstage does not solve the world's suffering: It merely sweeps it under the rug, turning theater — in the words of this very play — into 'creamy bon-bons' instead of 'solid fare' for a thinking, feeling audience," she said. "Here at Yale, sensitivity and political correctness have become censorship in this time of vital need for serious artistic expression."

Holdren said she is primarily worried about the University's decision to place limitations on art, rather than the specific inconvenience to her production.

"I completely understand that the University needs to respond to the tragedy, but I think it is wrong to conflate sensitivity and censorship," she said in an interview. "It is wrong to assume that any theater that deals with tragic matter is sort of on the side of those things or out to get people; they're not — they're out to help people through things like this. I want my show and all shows to be

uplifting to people. That's why I'm upset about this — it's not because my props were taken — it's about imposing petty restrictions on art as the right way to solve the problems in the world."

Brandon Berger '10, who plays a swordsman in the show, said the switch to an obviously fake wooden sword has changed the nature of his part from an "evil, errant knight to a petulant child."

"They're trying to make an appropriate gesture, but they did it in an inappropriate way — they've neutered the play," he said. "The violence is important to what it actually means. What these types of actions do is very central — it is not gratuitous."

Susie Kemple '08, an actress in the show, said Trachtenberg's way of dealing with the Virginia Tech massacre was not beneficial to the students' own mourning process.

"It is problematic because all of us were incredibly shocked by the events at Virginia Tech," Kemple said. "We turn to extracurriculars in our grief [and] the Yale administration makes the healing more difficult. None of the shows are about massive gun violence — this show is about showing and explaining the human experience."

Berger also said he finds the ruling inconsistent because forms of stage violence that do not involve weapons — such as hangings — are still permitted.

"Red Noses" will end its run Saturday night.

On 4/20/07, Alison Croggon <[redacted]> wrote:
>
>
>
> It's not violence in writing that's the problem. It's the violence in our
> relationships, personally and internationally, to the environment, to our
> own lives. Children can be exposed to violence in media and suffer no harm
> if their home environment is strong and nurturing enough to permit them to
> distinguish between fantasy and reality. They can be prevented, in a
> mistaken form of protection, from encountering media representations of
> violence but be damaged by the violence they encounter in their everyday
> lives - I'm speaking about the kinds of controlling violence often embedded
> in parental, school, legal authority - and end up totally fucked up. In
> fact, representations of violence or other confronting aspects of reality in
> the imaginative world might be an important part of developing a child's
> moral understanding of self and other, a way of experimenting safely, of
> confronting real fears in a way that causes them no actual harm.
>

> I worry deeply that people blame the act of writing for the massacre. From
> where I'm looking, that was the least problematic aspect of this boy's
> behaviour. I can't help wondering: if he had found a place where he could
> imaginatively exercise and work out his violence, would he have been able to
> contain it, find some kind of catharsis that didn't involve shooting people?
> How many doors were shut by his being thrown out of creative writing
classes
> because of his offensive work? (Thinking here of John Waters' comment that
> if he had not been an artist, he would be a mass murderer). Although I
> acknowledge that there were clearly other factors at work, most
> significantly mental illness, which is by and large treated as a problem of
> controlling excessive behaviour rather than working out what is actually
> wrong (complex, I know, and not always something that can be healed).
>
> By this logic, Harold Pinter and Sarah Kane - both writers who have
> written plays that brutally confront human violence - would be condemned as
> potential mass murderers, or even responsible for the violence they in fact
> decry. People seem often very eager to condemn the representation of facets
> of existence they don't like, while at the same time refusing to address its
> reality. If you say that it's "not ok" to write about violence, where do you
> stop? Do we just churn out pap that has nothing to do with the world we live
> in, so everyone can feel more comfortable?
>
> All the best
>
> Alison
>
>
>
>
>
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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535. **Ron Silliman**
What's up with Silliman's Blog
Tue 24 Apr 2007

---

http://ronsilliman.blogspot.com/

RECENT POSTS

Cole Swensen
and The Glass Age

3 focused anthologies â€“

For the Time-Being:
The Bootstrap Book of Poetic Journals,

Third Rail:
The Poetry of Rock and Roll,

Poets on Painters

A poem by Nancy Shaw
(1962-2007)

Recently Received

The tragedy at Virginia Tech

Daily Sonnets
by Laynie Browne

Since I Moved In
by Tim Peterson

Key Bridge
by Ken Rumble

http://ronsilliman.blogspot.com/

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536. **Mark Weiss**
Re: Website in process
Tue 24 Apr 2007

Thanks, Jill. I'll pass on your compliments to the web designer.

At 05:47 PM 4/23/2007, you wrote:
>Hi Mark,
>
>The website looks good. Easy to read and navigate. Good to see
>Junction Press out there.

>
>Good luck again with the readings.
>
>Best,
>Jill
>
>
>On 24/04/2007, at 1:30 AM, Mark Weiss wrote:
>
>>Thanks to Tim Peterson Junction Press has a website at last. It
>>needs a bit of tweaking, but it looks pretty good, I think. And
>>there's another, easier way to order Junction's books, including
>>José Kozer's Stet.
>>
>>And of course for those in the New York area you can always buy the
>>book at tonight's reading at the Poetry Project.
>>
>>The website's URL is junctionpress.com, the reading (with Harris
>>Schiff) is tonight at 8.
>>
>>Mark

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537. **Vernon Frazer**
Re: Clayton Couch email
Tue 24 Apr 2007

Hi

Does anyone have an email address for Clayton couch? Please backchannel. Thanks.

Vernon Frazer

http://vernonfrazer.com <http://vernonfrazer.com/>

↑ Index

538. **Mark Weiss**
Kozer again
Tue 24 Apr 2007

Tonight at Poets House, 72 Spring Street, 7 pm, in discussion with Ammiel Alcalay, and reading his poems, natch.

I'll be taking attendance.

Mark

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539. Michael Robins
the next settlement . . .
Tue 24 Apr 2007

Dear Friends,

My first book, The Next Settlement, received the Vassar Miller Prize and is now out from UNT Press. The book can be ordered via amazon or directly from Texas A&M: http://www.tamu.edu/upress/BOOKS/2007/robins.htm

Shortly I'll also forward a list of New England and New York readings with poets Christopher Janke and Elizabeth Hughey.

Best wishes,

Michael Robins

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540. David-Baptiste Chirot
Fwd: new book on d.a. levy
Tue 24 Apr 2007

To: [redacted]: [redacted]: Tue, 24 Apr 2007 09:36:30 -0700Subject: [spidertangle] Fwd: new book on d.a. levy

this came in and t hot uuu . . . u would like to knowkarlBegin forwarded message:From: "Charles Potts" <[redacted]>Date: April 24, 2007 7:28:02 AM PDTTo: "Charles Potts" <[redacted]>Subject: new book on d.a. levy [Larry Smith asked me to help spread the word. Every poet working in the US time present owes something to d.a. levy. This book should help make clear what that is.CP] Folks and fans, the d.a.levy and the mimeograph revolution has been shipped to us, and will be released to the general public this week. As a small yet devoted publisher, we ask you to help spread the word, much as levy did his short years. The book contains much fine work by and about him. We hope to open a few doors and windows that have been nailed shut for a few decades. He is still full of life. Spread the word. Here is the page link to the book description: HarmonySeriesBooks Imagine Peace,Larry SmithBottom Dog Press / Bird Dog Publishinghttp://members.aol.com/Lsmithdog/bottomdog Charles [redacted]<http://www.thetemplebookstore.com>The Temple Bookstore.comPO Box 1773Walla Walla, WA 99362

__._,_.___

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Discover the new Windows Vista
http://search.msn.com/results.aspx?q=windows+vista&mkt=en-US&form=QBRE=

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541. Christopher Leland Winks
Re: Kozer again
Tue 24 Apr 2007

Compañero Winks, presente -- hasta la poesia siempre.

See you tonight,

Chris

----- Original Message -----
From: Mark Weiss <[redacted]>
Date: Tuesday, April 24, 2007 1:08 pm
Subject: Kozer again
To: [redacted]

> *Tonight at Poets House, 72 Spring Street, 7 pm, in discussion with Ammiel Alcalay, and reading his poems, natch.*
>
> *I'll be taking attendance.*
>
> *Mark*

↑ Index

542. CA Conrad
Re: in response to the virginia tech discussion...
Tue 24 Apr 2007

---

what Alison Croggon wrote: "In fact, here it predictably goes - Yale bans fake swords on stage in response to Virginia Tech massacre! A totally insane response, which seems to be more about making sure art behaves itself than anything else."

Oh boy! And I was trying to stay out of this discussion! Mainly because I already know how much hate mail I'll be getting. But here it goes.

First off I think Alison you are right on!

Two things I want to add to this discussion though. The first about class. The second about guns and why they've been good in my life, which I know is not going to go over very well.

First part though. The average age of those killed in this unfortunate, terrible situation in Virginia are roughly the average ages of those young Americans killed in Iraq nearly every single day. WHERE IS THE PRESIDENT'S MOURNING ON INTERNATIONAL TELEVISION FOR THEM!? Oh, that's right, they're just poor and working class kids (for the most part), and we don't really care enough about them. They don't have the same structure of importance built around them for us to actually, and really mourn them. Hell, we're not even allowed to see their fucking flag draped coffins!

And what about the HUNDREDS OF THOUSANDS killed in Iraq as a direct finger to America's aggression? WHY THE FUCK ISN'T YALE SENDING OUT A PRESS RELEASE TO BAN THE USE OF TANKS AND OTHER MURDEROUS WEAPONS WORLDWIDE!? Oh that's right, because at Yale the poor and working class can only be found behind the counter in the cafeteria, working. And they should be grateful for those jobs! Right?

If as much attention were given EVERY SINGLE DAY to the war in Iraq (OUR war in Iraq) as we've been spending EVERY SINGLE DAY on the massacre in Virginia, we might actually stand a chance to put an end to this bloody mess!

Why do we choose to mourn so loudly for one and not the other? Yes I know I've already said I believe it to be class, which I do, I very much do. And race too of course. It's such a racist war we are in over there. Do you think France would have allowed us to invade Poland? Or some other nice, white place? They wag their fingers, but a lot of fucking good finger waving has done, right?

It's terrible, the hypocrisy of caring over here, not caring over there. Entire families suffer every single DAY in Iraq because YOU and I continue to pay our taxes like obedient little rodents, feeding this Death Machine! YOU and I are such bastards! Such cowards, YOU and I are!

I'm terrified of prison. I'm paying my taxes. And the suffering, the endless misery is accounted for by my inaction, my fear, my inescapable selfishness of not wanting to starve or be jailed. Do you pay your taxes? Are you hiding from the IRS? Good for you, brave soul.

Now another difficult thing to discuss. After all, Ron Silliman just wrote on his blog that anyone owning a gun is an idiot. I'm paraphrasing, but close. Well Ron SO BE IT!

It was a rifle that saved my six year old sister's life, and my ten year old life when our drunken, disgusting step father was trying to get into her bedroom. I was on the other side of the door with that gun. Door locked. And he never came through the door, but if he had, the gun, which was loaded, and safety off, would have been Plan B to the locked door as Plan A. I was terrified, but there's no doubt I would have shot him!

And it was a handgun that saved my sister's life a few years ago when she pointed it at the head of a stalker who broke down her door. She was steady and ready to shoot. And he could see that, and he took off, and never, EVER bothered her again! If my sister did not have that gun, and didn't feel confident that she could protect herself, that piece of shit man would have tried to rape and kill her. He was crazy enough.

Am I saying that EVERYBODY should be able to buy a gun? Am I on Mister Planet of the Apes Heston's side? No. The extremes can be seen from any side. It's ridiculous to be giving guns to minors. But I'm glad I was given that rifle as a kid, and taught to shoot it. There are more guns than people in my family, by far, and most of those guns are for hunting. But I'm a vegetarian now for many years. And I no longer own a gun. Haven't for a long time. But I'm glad my sister has one. She's slender, strong, but knows certain men could overwhelm her. She's a good fighter, but why should she have to fight when all she has to do is point a gun and YELL at him that if he dares to touch her his pretty little brains will splatter all over her walls I ask you?

THE PINK PISTOLS are heroes of mine. I've been in the closet long enough about my queer heroes. These men and women have the slogan, WE BASH BACK! None of them as far as I know are out there randomly, wantonly threatening the general population. They, like me, are just sick and fucking tired of being pushed around for no good reason other than the fact of being queer.

Yes I understand the concerns about the guns in our country, but at the same time I've actually been in the situation where a gun was going to save my life if the

lock on the door failed. And I'm grateful my sister is
a good shot, and unafraid of this world because of it.

Call me an idiot, I've been called worse,
CAConrad

↑ Index

543. **CA Conrad**
LOCKED FROM THE OUTSIDE by Susan Timmons (winner of the inaugural Ted Berrigan Award)
Tue 24 Apr 2007

A GREAT BOOK! There are a couple of poems from it,
as well as an excerpt from the Alice Notley preface on
PhillySound -- today's date: http://PhillySound.blogspot.com

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544. **David-Baptiste Chirot**
FW: [spidertangle] Fwd: new book on d.a. levy
Tue 24 Apr 2007

—

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545. **Jennifer Karmin**
2007 Kriti Festival
Tue 24 Apr 2007

The 2007 Kriti Festival will be held in Chicago
April 26-29th, 2007.

Kriti will be a four-day event celebrating South Asian
and diaspora literature, with panel discussions,
performances, readings, music and song, storytelling
for kids, and much more!

http://www.desilit.org/kriti.html

Our Guest of Honor in 2007 will be award-winning
author Anita Desai, noted Indian novelist,
short-listed for the Booker Prize three times. (Her
daughter, Kiran Desai, recently won the 2006 Booker
Prize.) Just a few of Anita Desai's wonderful books
include Fasting, Feasting;Baumgartner's Bombay; Clear
Light of Day, and In Custody (which was made into a

Merchant/Ivory film, starring Shashi Kapoor, Shabana Azmi, and Om Puri). More info on Anita Desai: http://en.wikipedia.org/wiki/Anita_Desai

Schedule in Brief:
*Thursday, April 26th:
(Roosevelt University, 430 S. Michigan Ave.)
- 5:00 - 5:30 p.m. opening reception
- 5:30 - 8:00 p.m. rapid-fire reading by attending panelists
(this Thursday evening event is free and open to the public)

*Friday, April 27th:
(UIC Student Center, 750 S. Halsted)
- 10:00 a.m. - registration opens, writing workshop
- 11:00 - 5:00 p.m. - panels, readings, film screenings
- 5:00 - 5:30 p.m. - Anita Desai reception
- 5:30 - 6:30 p.m. - Anita Desai Keynote Speech
- 7:00 - 9:30 p.m. - Voices of Resistance (presented in collaboration with SAPAC)
- 9:30 - 1:30 a.m. - Funkadesi at Fitzgerald's (separate cover charge)

*Saturday, April 28th:
(UIC Student Center, 750 S. Halsted)
- 9:00 a.m. - registration opens, writing workshop
- 10:00 - 7:00 p.m. - panels, readings, film screenings, art show
- 11:30 - 12:30 p.m. - Anita Desai reading and signing
- 5:00 - 6:30 p.m. - Rasaka performance (Desi Women of the Diaspora)
- 8:00 - 10:00 p.m. - open mic, hosted by Yesha Naik, film screening

*Sunday, April 29th:
(UIC Student Center, 750 S. Halsted)
- 9:00 a.m. - registration opens, writing workshop
- 10:00 - 3:00 p.m. - panels, readings, film screenings
- 3:00 - 5:00 p.m. - Maahaul classical music concert

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http://mail.yahoo.com

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546. Shankar, Ravi (English)

RECHARGING THE SENSORIUM - Multimedia Conference & CLMP Book Fair - April 26th and 27th

Tue 24 Apr 2007

Recharging the Sensorium - Multimedia Conference in New Britain, CT

4/26 - 4/27 - FREE and OPEN to the PUBLIC

http://www.english.ccsu.edu/recharge.htm

Thursday, April 26th, from 5:30 pm 9:00 pm at the New Britain Museum of American Art <http://www.nbmaa.org/> Announcing the kickoff extravaganza for the 2007 CSU Multimedia Conference, Recharging the Sensorium, to be held on the campus of Central Connecticut State University on April 27th, 2007. Featuring the winners of the highly acclaimed international online journal of the arts, Drunken Boat <http://www.drunkenboat.com>¹s inaugural PanLiterary Awards in seven genres (poetry, fiction, nonfiction, sound art, photo, video and web art). Followed by a concert of electro-acoustic music by renowned composer and performer Robert Black who will be premiering a piece by Anthony Cornicello, artistic director of SEMI. This concert is sponsored by Hartford¹s Studio for Electronic Music Inc. (SEMI) and partially funded by a grant from the Roberts Foundation. Reception and performance are free and open to the public.

Performers include the winners of the Inaugural PanLiterary Awards:

Erik Bünger (Sound)

Jason Nelson (Web Art)

Christiana Langenborg (Fiction)

John Fillwalk (Video)

Scott Withaim (Poetry)

And finalists in multiple genres: Masha Tupitsyn, Leslie McGrath, Matthew Burtner, Deborah Poe, Terri Witek, Chandra Prasad, Liliana Valenzuela, and Sean Singer. All will be introduced by Drunken Boat editors Aaron Hawn, Shawn McKinney and Ravi Shankar.

Friday, April 27th, from 8:00 am to 7:30 pm, on the campus of Central CT State University, Torp Theater <http://www.ccsu.edu>

All Day
Installations and artworks will be available around campus, including a special exhibition at the Samuel S.T. Chen Fine Arts Center, Maloney Hall, Second Floor

8:00 – 9:00 Registration/Opening Remarks

9:00-5:00 CLMP Book Fair in Founder's Hall

9:00 – 10:00 First Session
Creative Panels

Jerry McGuire
Visual Poetry

Erik Bünger
Screening of 'Gospels'

John Sheirer
Life Lessons From a Year on the Trail

10:10 – 11:10 Second Session
Critical Panels

Laurence Petit and Catherine Labio
on Image and Text

Taylor H. Loomis
on Wilkie Collins

Roger Bilisoly
Visual Representations of Edgar Allan Poe’s Short Stories by Computer Generated HTML Created by Statistical Text Mining

11:20 – 12:20 Third Session
Pedagogy Panels

Lisa Rowe Fraustino
Children’s Books

Ingrid Pruss
Teaching Poetry: A Mind-Voice-Hands-On Art

Leslie Dallas
On the art of storytelling for film

12:30 – 1:45 Lunch/Book Fair
Launch of Directory of Connecticut Authors by Patricia D'Ascoli, Publisher, Connecticut Muse

1:45 – 2:45 Fourth Session
Creative/Critical Panels

Charles Menoche and Ron Todd
Multi-media/video Collaborative Performances

Christiana Langenberg
Reading of Cross-Genre Fiction

Edmond Chibeau and the Wordworks Group
Acme Ekphrastic Performance Poem: Australian Rules, No Holds Bard

3:00 – 4:00 Fifth Session
Ekphrastic Panel #1

Susan Gilmore
on Anne Sexton and Her Kind

Rennie McQuilkin
on Ekphrastic Poetry

Geri Radacsi, Catherine Fellows, Julie Ribchinsky
Migrant Mother, 1936: A Dramatic Poetry Reading with Dance and Musical Interpretation/Performance

4:10 – 5:10 – Sixth Session
(Electronic) Publishing Panel

Kim Bridgford, Mezzo Cammin, <http://www.mezzocammin.com>
Matt O¹Donell, Fishouse, <http://www.fishousepoems.org/>
Ron Samul, Miranda Magazine, <http://mirandamagazine.com>
Caitlin Johnson, Fail Better <http://www.failbetter.com>
Ken Cormier, Lumberyard, <http://www.thelumberyardjournal.com/>
Ravi Shankar, Aaron Hawn and John Briggs moderate

5:20 – 6:00 – Sixth Session
Ekphrastic Panel #2

Jim Scrimegeour and Gray Jacobik
Visual/Textual Performance

6:00 – 7:30 Dinner Break

7:30 – 9:00 Keynote Event
Lionel Bascom and regional politicians
“Long Days Journey into Plight” Town Meeting

****

Ravi Shankar
Ed., http://www.drunkenboat.com

Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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547. **blacksox**

Weekly televised broadcast promotes writers world-wide

Tue 24 Apr 2007

Thought Someone might benefit from this:

Hi - I'm David and I'd like to share an opportunity with you and your group as we are reaching out to like minded groups inclusive of beginners and pros. I am the Artistic Director of Riprap Studio Theatre in North Hollywood, California and I co- produce a weekly television broadcast - RIPRAP ENTERTAINMENT TV with Sandra Nutt (the owner / operator of Riprap Studio Theatre). We are reaching out to colleges and students and groups like yours to invite you and your group to submit; or just watch and learn and take part in our evolution.

Our weekly televised broadcast promotes writers world-wide. It's designed to find the next great stage play to mount at our theatre in North Hollywood, CA and we would love to share the opportunity with your group. It's free and will always be free since our inception in 1999.

We accept stage plays, screenplays, novels, short stories, teleplays and musicals for discussion, critique, feedback and/or award. Sandra, the owner adapted her screenplay for the stage and HBO requested the original script.

We would like to expose novice and veteran writers to the same opportunity - that is our concept - for those who might not otherwise have a chance in Hollywood. No promises, just a fun show designed to entertain and educate the public about the writing process, while providing a valuable opportunity.

We have a segment called SCRIPT ANALYSIS wherein we read, discuss, critique new works for consideration for possible production on our stage in North Hollywood. We recently added RIPRAP UNIVERSITY tutorials - also free and I notice you are writing a book chapter by chapter, our first endeavor is to write a screenplay three pages at a time on video on our web site. Perhaps that will be valuable to you and your members as well.

I'll keep the email short, but if you think you or your members would be interested in this opportunity, please distribute our flyer to your members and email me with ANY questions that you may have.

We also post segments of our broadcast on our web site every week after the show and you can see them at: http://www.riprapentertain.com/

FLYER is at: http://www.riprapentertain.com/invitation.pdf

Thank you very much for your time Mike and best of luck and continued success in your group and endeavors.

Kind regards,
David L. Stewart, Artistic Director
Riprap Studio Theatre & Riprap Entertainment TV
5755 Lankershim Blvd.
North Hollywood, CA 91601
Tel: [redacted]
[redacted]

--

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548. **Xu Smith**

Electronic Poetry Review seeks reviewers

Tue 24 Apr 2007

Electronic Poetry Review (epoetry.org), an online journal since 1996, seeks reviewers for new books of poetry for our Fall 2007 issue. Experience preferred, though we are also open to new voices. Please send bios and samples/links of previously published reviews to [redacted]. Read past reviews in EPR at http://www.epoetry.org/issues/issue7/text/prose/reviews.htm and http://www.epoetry.org/previous.htm.

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549. **Nico Vassilakis**

SUBTEXT MUSIC and POETRY EVENT - Charles Alexander with music of Tim Risher

Tue 24 Apr 2007

Subtext continues its monthly series of experimental writing with a collaborative poetry and musical event.

Charles Alexander reads his poetry in advance of the musical performance of "Aviary Corridor," a contemporary piece of music written by Tim Risher in response to Alexander's poem of this name. Mike Katell directs the ensemble of soprano, flute, string quartet, and piano.

The reading starts at 7:30pm. Donations for admission will be taken at the door
on the evening of the performance.

Charles Alexander's books of poetry include Hopeful Buildings (Chax Press, Tucson, 1990), arc of light / dark matter (Segue Books, New York, 1992), Near or Random Acts (Singing Horse Press, San Diego, 2004), and Certain Slants (Junction Press, 2006). He lives in Tucson Arizona, where he directs Chax Press, publisher of letter press and trade editions of poetry. A former director of the Minnesota Center for Book Arts, he has taught at Naropa University, the University of Arizona, and Pima Community College. He has published multiple essays on poetry and poetics, and on book arts. He is the current recipient of the Arizona Arts Award, the largest award given to an artist in the state.

Tim Risher received his BA in Music at the University of Central Florida and his MM in Music Composition from the Florida State University in Tallahassee. At Florida State, he organised their first permanent new music ensemble, the Tallahassee Camerata. He also founded Paragate, composing for these groups, Songs for the Virgin Mary and Concerto for Wind Ensemble, among other works. He worked as a producer at National Public Radio for six years, producing FSU faculty and student concerts and Radio Diffusions, a showcase of new music. For more information, see: http://www.timrisher.de/index2.htm
Mike Katell received his B.A.from Bard and is a music composer and director of collaborative performances, including most recently the dance opera The Onion Twins in Seattle. He teaches media studies at Bellevue Community College.

The future Subtext schedule is:

June 6, 2007: Subtext Anniversary Reading - SERIES MOVES to Good Shepherd Center: http://gschapel.blogspot.com/ July 4, 2007: No Reading

For info on these & other Subtext events, see our website: http://www.speakeasy.org/~subtext Thanks to Hugo House for co-sponsoring this event.

OTHER HAPPENINGS

May 1, 2007: The Richard Hugo House will present poet Shin Yu Pai at 7:00 p.m.
Admission is free.

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550. Alan Sondheim
deconavatar
Tue 24 Apr 2007

deconavatar

approaching the body from the front
approaching the body from the left side
approaching the body from the right side
approaching the body from below
entering the body from the neck
entering the body from the shoulders
entering the body from the head
body-exploration from the tongue
body-exploration from the abdomen
body-exploration from the eyebrows
body-exploration from the eyes
from the hemispheres of the eyes through the membranes of the abdomen
across the hands and legs far then farther in the distance
the trick of the hands and legs in the distance
sheaves and platelets of skins and bones
bound sheaves of arms and legs their tricks
unbound eyes and tongue tricks of floating teeth
salvage of inconceivable movement

http://www.asondheim.org/deconavatar.mp4

every avatar is deconstructible
every avatar has a level of deconstruction
through an ontological shift: to an(y) organism
engineering and reverse engineering an avatar:
vectored in a human

define an avatar as an organism which is infinitely repairable define a human as an organism which is not

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551. Tarpaulin Sky Press & Journal
SPRING/SUMMER ISSUE
Tue 24 Apr 2007

Folks,

Please stop by, when the sun's gone down, to check out the new Tarpaulin Sky:

TARPAULIN SKY SPRING/SUMMER 07
TEXT-IMAGE / EKPHRASTIC ISSUE

GUEST-EDITED BY
Rebecca Brown

NEW TEXTS BY
Chris Abani
Rebecca Brown
Lucy Corin
Camille Dungy
Brian Evenson
Amy Halloran
Joanna Howard
Laird Hunt
Douglas A. Martin
Frances McCue
Suzanne Oliver
Selah Saterstrom
John Yau

IN RESPONSE TO IMAGES BY
Nancy Kiefer

http://www.tarpaulinsky.com/journal.html

"Japanese paper appears delicate, but it is strong because of its long fibers. I love it because it has this translucent flimsiness that sort of defies its truer self. The idea of painting pictures on such paper interests me even more so because the ink moves across this paper as if it were bleeding. I think of this work as napkins-images quickly painted, something to wipe your mouth with after you've been too polite, or maybe even for coughing up odd nightmares." -Nancy Kiefer

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552. **Tony Trigilio**

Columbia Poetry Review #20 / Reading and Release Party / This Thursday, Apr. 26

Tue 24 Apr 2007

Reading and Release Party

COLUMBIA POETRY REVIEW #20

Wednesday, April 26, 5:30 p.m.

Columbia College Chicago

Hokin Auditorium (623 South Wabash)

For more information: [redacted]

Help us celebrate the 20th anniversary edition of COLUMBIA POETRY REVIEW this Thursday, April 26!

COLUMBIA POETRY REVIEW is the award-winning, nationally distributed, student-edited literary magazine of Columbia College Chicago.

Poets who have contributed to this latest edition of the magazine will read their work Thursday. Among featured readers will be noted Chicago-area poets David Trinidad, Ed Roberson, Tony Trigilio and Arielle Greenberg. Poet Joan Larkin, poet-in-residence at Columbia College Chicago, will also read at the event.

Issues of the magazine will be available for purchase.

Following the reading, refreshments will be served in room 309 of the English Building (33 E. Congress, Chicago).

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553. **Tony Trigilio**

Apologies, typo in Columbia Poetry Review announcement

Tue 24 Apr 2007

Sorry for the mistake -- the reading for COLUMBIA POETRY REVIEW should be Thursday, Apr. 26. It was listed as Wed. in the previous announcement I sent.

Corrected below. Thanks--

Best,

Tony

Reading and Release Party

COLUMBIA POETRY REVIEW #20

Thursday, April 26, 5:30 p.m.

Columbia College Chicago

Hokin Auditorium (623 South Wabash)

For more information: [redacted]

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Issues of the magazine will be available for purchase.

Following the reading, refreshments will be served in room 309 of the English Building (33 E. Congress, Chicago).

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554. **Brian Howe**

New from Glossolalia: REAL WATER featuring Laura Carter

Tue 24 Apr 2007

REAL WATER: http://glossolalia-blacksail.blogspot.com/

Featuring Laura Carter reading "Poem for Swans"

Also includes some sampled drums from Soft Circle's "Whirl"

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555. **Sina Queyras**

Re: in response to the virginia tech discussion...

Tue 24 Apr 2007

One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering.

Sina

> *what Alison Croggon wrote:*
> *"In fact, here it predictably goes - Yale bans fake swords on stage in response to Virginia Tech massacre! A totally insane response, which seems to be more about making sure art behaves itself than anything else."*

Oh boy! And I was trying to stay out of this discussion! Mainly because I already know how much hate mail I'll be getting. But here it goes.

First off I think Alison you are right on!

Two things I want to add to this discussion though. The first about class.
The second about guns and why they've been good in my life, which I know is not going to go over very well.

First part though. The average age of those killed in this unfortunate, terrible situation in Virginia are roughly the average ages of those young Americans killed in Iraq nearly every single day. WHERE IS THE PRESIDENT'S MOURNING ON INTERNATIONAL TELEVISION FOR THEM!? Oh, that's right, they're just poor and working class kids (for the most part), and we don't really care enough about them. They don't have the same structure of importance built around them for us to actually, and really mourn them. Hell, we're not even allowed to see their fucking flag draped coffins!

And what about the HUNDREDS OF THOUSANDS killed in Iraq as a direct finger to America's aggression? WHY THE FUCK ISN'T YALE SENDING OUT A PRESS RELEASE TO BAN THE USE OF TANKS AND OTHER MURDEROUS WEAPONS WORLDWIDE!? Oh that's right, because at Yale the poor and working class can only be found behind the counter in the cafeteria, working. And they should be grateful for those jobs! Right?

If as much attention were given EVERY SINGLE DAY to the war in Iraq (OUR war in Iraq) as we've been spending EVERY SINGLE DAY on the massacre in Virginia, we might actually stand a chance to put an end to this bloody mess!

Why do we choose to mourn so loudly for one and not the other? Yes I know I've already said I believe it to be class, which I do, I very much do. And race too of course. It's such a racist war we are in over there. Do you think France would have allowed us to invade Poland? Or some other nice, white place? They wag their fingers, but a lot of fucking good finger waving has done, right?

It's terrible, the hypocrisy of caring over here, not caring over there. Entire families suffer every single DAY in Iraq because YOU and I continue to pay our taxes like obedient little rodents, feeding this Death Machine! YOU and I are such bastards! Such cowards, YOU and I are!

I'm terrified of prison. I'm paying my taxes. And the suffering, the endless misery is accounted for by my inaction, my fear, my

inescapable selfishness of not wanting to starve or be jailed.
Do you pay your taxes? Are you hiding from the IRS?
Good for you, brave soul.

Now another difficult thing to discuss. After all, Ron Silliman just wrote on his blog that anyone owning a gun is an idiot. I'm paraphrasing, but close. Well Ron SO BE IT!

It was a rifle that saved my six year old sister's life, and my ten year old life when our drunken, disgusting step father was trying to get into her bedroom. I was on the other side of the door with that gun. Door locked. And he never came through the door, but if he had, the gun, which was loaded, and safety off, would have been Plan B to the locked door as Plan A.
I was terrified, but there's no doubt I would have shot him!

And it was a handgun that saved my sister's life a few years ago when she pointed it at the head of a stalker who broke down her door. She was steady and ready to shoot. And he could see that, and he took off, and never, EVER bothered her again! If my sister did not have that gun, and didn't feel confident that she could protect herself, that piece of shit man would have tried to rape and kill her. He was crazy enough.

Am I saying that EVERYBODY should be able to buy a gun? Am I on Mister Planet of the Apes Heston's side? No. The extremes can be seen from any side. It's ridiculous to be giving guns to minors. But I'm glad I was given that rifle as a kid, and taught to shoot it. There are more guns than people in my family, by far, and most of those guns are for hunting. But I'm a vegetarian now for many years. And I no longer own a gun. Haven't for a long time. But I'm glad my sister has one. She's slender, strong, but knows certain men could overwhelm her. She's a good fighter, but why should she have to fight when all she has to do is point a gun and YELL at him that if he dares to touch her his pretty little brains will splatter all over her walls I ask you?

THE PINK PISTOLS are heroes of mine. I've been in the closet long enough about my queer heroes. These men and women have the slogan, WE BASH BACK! None of them as far as I know are out there randomly, wantonly threatening the general population. They, like me, are just sick and fucking tired of being pushed around for no good reason other than the fact of being queer.

Yes I understand the concerns about the guns in our

> *country, but at the same time I've actually been in the situation where a gun was going to save my life if the lock on the door failed. And I'm grateful my sister is a good shot, and unafraid of this world because of it.*
>
> *Call me an idiot, I've been called worse,*
> *CAConrad*

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

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556. **Jules Boykoff**
*****new book by Joel Bettridge*****
Tue 24 Apr 2007

Now available: THAT ABRUPT HERE, poems by Joel Bettridge
59 pp | Paperback | $12.00 | ISBN 0-9773401-1-2
The Cultural Society: http://culturalsociety.org/thainfo

In THAT ABRUPT HERE Joel Bettridge proposes an entirely tender yet radical new imagination of the elegy: i.e. a blessing underway; a ceremony in wandering search of its proper and beloved lost occasion. In the deep-root meaning of the word, these poems are momentous. — Donald Revell

THAT ABRUPT HERE is as desperate and as alive as a first-time skydiver. I love it for its manic hospitality, its teary smirk, its warm and unforgettable hum. This book thinks my heart in. — Graham Foust

Joel Bettridge's meticulous enumeration of the present is an implicit argument for poetry as seeing. His phrases are not so much written as carved into precise optical instruments that draw light from the fine detail of the daily, which for him extends seamlessly from the most intimate moments to the most global events. He makes this great range immediate, and he makes it matter. — Cole Swenson

To order, go to: http://culturalsociety.org/thainfo
--

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557. **Jorge Guitart**
Pushing Easy Poetry
Tue 24 Apr 2007

In connection with Pinsky talking in Slate about Difficult Poetry, I was off the Poetics List for a long time and I don't know if there has been any discussion lately of contemporary Easy Poetry.

If you want to see lots of samples of easy poetry [which is the kind that the Poetry Foundation wants everyone to read, listen to, and buy] take a look at the archives of the ***Writers Almanac*** [especially for the last three years] which, in case you don't know, is a five- minute American Public Radio program hosted by Garrison Keillor, where he gives biographical info about poets and writers and at the end he recites a poem. Here in Buffalo it can be heard on WNED-FM 94.5, Monday through Friday, starting at 6:30am.

You'll find the archives at
http://writersalmanac.publicradio.org/archive.php

Jorge

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558. **Barry Schwabsky**
Fascist "300"?
Wed 25 Apr 2007

In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies?

Does anyone have any thoughts on whether this distinction can really be maintained or not?

Think of someone saying, "Albert Speer wasn't a Nazi, he just loved its architectural possibilities."

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559. **Michael Alain Soubbotnik**

Re: Fascist "300"?

Wed 25 Apr 2007

I agree with Barry in that fascism and nazism (and I would add communism) developed not only a politics but also and ethics and an aesthetics - the latter playing a significant role in the appeal such movements had. There is, as Barry seems to suggest, an aesthetic fascination for fascism. Evidence abounds in the history of 20th-century literature and arts (and it is not always the "kitsch" side that works). Another point of agreement with Barry is on the place of fantasy in the fascist and more generally totalitarian worldview. A colleague from Kluj in Romania was telling me of this impression he had during the last decade of Ceaucescu's reign of being part of a psychotic delusion: even if one kept more or less sane, one belonged willy-nilly to the insanity of the regime. Even the very suffering people endured in their everyday life was taken from them and made "unreal" by a mad propaganda. However, I think we must be very careful in calling anyone a "fascist". True, a fascist is someone in love with a fascist fantasy but not everyone in love with a fascist fantasy is a fascist stricto sensu (and I believe we should keep as much as possible to a restricted sense of the term in order not to weaken it and make it useless for political analysis). A person in love with fascist fantasies may easily become a fascist, given proper circumstances. Or, perhaps more likely, she will let things happen that she might deeply regret having let happen later. But it takes a little more than just fascination. Fascism, and nazism were "activist" ideologies. True enough, they fed on the passive fascination of the many. Active participation still remains a different matter and each has to be dealt with differently. As for "300", it DOES stink. On the kitsch side of fascist aesthetics... Michael

Michael A. Soubbotnik
EA3349 LISAA
Université Paris Est / Marne-la-Vallée
Grupo de Pesquisa Psicanálise na Universidade
Universidade Federal de Espírito Santo

> *De : Barry Schwabsky <[redacted]>*
> *Répondre à : UB Poetics discussion group <[redacted]>*
> *Date : Wed, 25 Apr 2007 11:55:11 +0100*
> *À : "[redacted]" <[redacted]>*
> *Objet : Fascist "300"?*
>
> *In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies?*

> *Does anyone have any thoughts on whether this distinction can really be maintained or not?*
>
> *Think of someone saying, "Albert Speer wasn't a Nazi, he just loved its architectural possibilities."*
> *---------- ---------*
> *Orange vous informe que cet e-mail a ete controle par l'anti-virus mail. Aucun virus connu a ce jour par nos services n'a ete detecte.*

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560. **David-Baptiste Chirot**

FW: Book Launch Party! Thurs, 4/26 - Fear & Security in the USA

Wed 25 Apr 2007

---

a technique similar to waterboarding is in the poetry of Francois Villon, (15th century, born the year Jeanne d"Arc was burned at the stake) --himself tortured several times, imprisoned, twice sentenced to hang, at last moment reprieved--before banishment from paris and disappearance--"from the pages of history"--Remember Coca-Cola's unsuccessful campaign to market "Surge"????tonight Bill Moyers has show on pbs re the role the media played in promoting/propagandizing for the war in Iraq--and now many of same journalists, pundits promoting loudly for war in Iran--the School of the Americas run by US and Israeli officers teaching torture and "counter-terorism" terrorist techniques to tens of thousands of death squad members, torturers, henchmen of the worst dictators of last forty-five and more years in Latin and Central America--seems oddly missing from the discussion--as though torture by and condoned and ordered by US only began very recently--i'm amazed no politician or Fox thunderer has called for the sending of Statue of Liberty back to France--or said it should be renamed the Freedom Statue--("liberty" being a french word and "freedom" being a "real american word")--Date: Wed, 25 Apr 2007 00:36:03 -0400From: [redacted]: [redacted]: Fwd: Book Launch Party! Thurs, 4/26 - Fear & Security in the USA---------- Forwarded message ---------- From: iKatun <[redacted]>Date: Apr 17, 2007 12:17 AMSubject: Book Launch Party! Thurs, 4/26 - Fear & Security in the USA To: [redacted]

> The New American Dictionary
> Interactive Security/Fear Edition
> A new book by the Institute for Infinitely Small Things
> 68 terms. 144 pp. Paperback. Retail price: $19.95

Available now at:
Amazon.com
Lulu.com
Harvard Book Store, Cambridge,
MA
At the book launch party -
25% off!

Thanks to the generous support of:
iKatun,
Art
Interactive, The LEF Foundation,
the BostonCyberarts Festival

FOR
IMMEDIATE RELEASE
Contact: Catherine D'Ignazio | [redacted] | [redacted]
Book
Launch Party
The New American Dictionary
Thursday, April 26th, 6:30 - 8:30pm
Art Interactive, 130 Bishop Allen Drive, Cambridge, MA
Food, drinks and booksigning with the Institute for Infinitely Small Things.
Books on sale for
25% off retail price.
Are we more ready? Or are we just more
scared?
Have you noticed how new words have entered our language since
September
11th? Now we have a new vocabulary that includes:

Islamofascist
Freedom Fries
Friendly
Fire
Preparedness
Regime Change
Smart Bomb
Surge
Waterboarding
And
60 more…

The New American Dictionary:
Interactive Security/Fear Edition is a new book by the Boston performance
group, the
Institute for Infinitely Small Things. The dictionary, a paperback
which retails for $19.95 on Amazon.com and
at the Harvard Book Store, catalogs 68 fear and security terms that
are either new – i.e. preparedness -
or recently redefined – i.e.
torture.
The New American Dictionary is a humorous, provocative book
that calls for readers to pay attention to the ways in which terminology
of fear, security and war have permeated American English post-9/11.
Emphasizing the open, slippery way that these words enter our language,
the New American Dictionary is an "interactive" workbook
-- there are 58 terms that are left undefined for the reader to pencil
in their own definition. Readers can submit their
new definitions to the Institute for inclusion in the second edition
(slated for 2009).
The other 10 definitions were sold on Ebay
and defined by contributors from around the globe, including Owen
Smith, Shannon Coyle, Carrie Lambert-Beatty, Robert Ek, Robert Arnold,
John Krygier, Phil Taylor, and Savic Rasovic.
It may be humorous, but it is also serious business.
The New American Dictionary makes a great gift for anyone who
is concerned about war, the state of American politics, or even for those
who are just asking simple questions like: Are we more READY? Or
are we just more SCARED?

The
Institute for Infinitely Small Things is a performance research
group that includes between 5- 20 members at any given time. The Institute
uses performance in public space to research the micro-power structures
that shape everyday life in Western society. These social and political tiny
things have included corporate ads, street names, maps and post-9/11
security terminology.
iKatun is an artist-run organization
whose mission is to present contemporary art that fosters public engagement
in the politics of information. iKatun supports art
projects, organizes exhibitions

and conferences, publishes critical
writing, runs workshops and
fosters community locally
and internationally. iKatun was founded in 2000 as a 501(c)3 organization
based in Boston, MA.

To unsubscribe from this list, please just reply with "unsubscribe" in the subject line or body.

-- www.ricroyer.com
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Explore the seven wonders of the world
http://search.msn.com/results.aspx?q=7+wonders+world&mkt=en-US&form=QBRE=

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561. **CA Conrad**
Re: Fascist "300"?
Wed 25 Apr 2007

Barry Schwabsky wrote: "In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies? Does anyone have any thoughts on whether this distinction can really be maintained or not?"

Michael Wood is an apologist for the worst. How is the London Review of Books
not asking for better insight than that? That's stunning. The distinction can only
be maintained by those who are as lost as he is.

Maybe the novelist, reviewer and moviemakers are suffering from some sort of collective S&M emotional branding. An old, good friend of mine for many years invited me to this huge Philadelphia S&M bash a few years ago and man oh man was I in for a surprise. My friend (won't mention her name) is an African American woman, and there she was on the floor, walking on her hands and knees, naked, except for a collar which was connected to a leash being held by her caucasian boyfriend who was dressed in an SS officer's uniform, complete with swastika.

As disturbing as this was for me (no one else seemed to mind) I was certain she had something in mind, since she was dedicated to seeing her therapist every week and working her life out. About six months later she invited me to a poetry reading she was giving at a Borders Bookstore out in the suburbs. The reading was in the cafe. There were all these clean, white, very white, upper middle class, well mannered folk with their coffee. She announced that she wasn't going to read poems, and instead read from her journals she kept before and after her therapy sessions. Wow. The entire reading was about being sexually molested by her father, and how her nazi boyfriend (she referred to him as an armchair nazi, which I guess is preferable?) helped her work through her issues in the S&M scene, working her down into the most humiliating, lowest possible denominator of how she felt about herself. Her epiphanies about her life, her worth, her broken heart and broken spirit came flooding to the surface when in the middle of these public S&M parties. She broke up with her boyfriend with a handshake, thanking him. Of course the Borders Bookstore customers were horrified, leaving as fast as they could, leaving just me and two goth teenage kids seated in the cafe. It was a strange, beautiful reading. Her brave, and odd sense of exploration into herself was a lesson that jumped the tracks on any kind of lesson usually permitted.

Sometimes I feel that America and England are one big S&M play scene. Maybe the whole world is. But our give and take, and the way we hide everything in the church, or the meth, or the hopes of our fascist leaders (especially those fascists who hide it the best, like Hillary Clinton), or the dumbass movies, make us complicit every single day in upholding this racist, murderous, insatiable, potentially apocalyptic empire. Our very consumption, our endless consumption, drives all of this corruption and suffering right to the door of every house on earth these days. 300 is a pep rally. The extraordinary film THE HOLY MOUNTAIN has moments where it openly mimics such "fascist fantasy" to expose the soul of our daily shortcomings for one another. Where 300 creates a spectacle of action and effects to stimulate, THE HOLY MOUNTAIN takes it down to the super absurd, to show us as coming just shy of cannibalistic. The genius of Alejandro Jodorowsky is giving you your spectacle and rubbing your face in it, instead of filling your belly and dazzling you. Jokorowsky comes shy of making you ashamed of being human. Just shy enough of it to give you hope.

CAConrad

↑ Index

562. **justin sirois**
40th out of the top 50 bullshit jobs -- Poet
Wed 25 Apr 2007

---

source: CNNmoney

at least it's capital P poet.

40th out of the top 50 bullshit jobs -- Poet

http://money.cnn.com/galleries/2007/bing/0704/gallery.bing_50jobs.fortune/40.html

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http://www.narrowhouserecordings.com/
a record label primarily interested in contemporary writing, poetics and the political

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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563. **Gerald Schwartz**
Re: Fascist "300"?
Wed 25 Apr 2007

Not much difference between Mel Gibson's ghastly movie "The Passion (of The Christ)" and "300". Both rely for their effects almost entirely on sadomasochistic narcissism. Same culture of brownshirt pseudomasculinity, camp interest in military uniforms, obsessions with mutilation and--the clincher--a hatred of the other. A breast-plate by any other hang still guards a totalitarian heart.

Gerald S.

> *In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies?*
>
> *Does anyone have any thoughts on whether this distinction can really be maintained or not?*
>
> *Think of someone saying, "Albert Speer wasn't a Nazi, he just loved its architectural possibilities."*

↑ Index

564. **CA Conrad**

Re: in response to the virginia tech discussion...

Wed 25 Apr 2007

Sina Queyras wrote: "One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering."

Amy Goodman from DEMOCRACY NOW is the only one who is investigating (with absolute fearlessness she is investigating) how ALL, and I really do mean ALL the major news networks in America are conglomerates which actually OWN weapons manufacturing plants. It is -- believe it or not -- in the interest of the owners of ABC, CBS, NBC, CNN, to wage war. Shareholders are dancing the Iraq two-step these days. And we need to ask ourselves the rather obvious questions now about "conflict of interest." And beyond that, ask ourselves how this measures against Jefferson's line "Information is the currency of democracy." Hmm, puts a whole new spin on the "currency" of the statement. But it is the JOB OF our esteemed, televised news teams to help us forget. Help us forget our daily sins. Help us forget our daily brutality. In Philadelphia THEY RECENTLY changed the morning news to "Good Day Philadelphia!" Good Day Philadelphia? HOW ABSURD!!!! Of the 10 largest cities in America we rank highest in poverty. Literally one in four Philadelphians is living below the poverty line, me included. Good Day Philadelphia my ass!

CAConrad

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565. Mairead Byrne
poetry events nyc friday 4/27
Wed 25 Apr 2007

Dear All, especially in NYC,
I'll be in in New York on Friday for a MiPoesias reading with David Lehman and Elaine Equi at the Stain Bar in Brooklyn, 7pm, and would be interested to know of other poetry events later that evening/night, being a complete poetry drone & having no imagination outside that rhyme scheme. I know of the Nuyorican final (but it's the final & I prefer things in their off-times!).
Hints & leads welcomed,
Mairead

Mairéad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903
www.maireadbyrne.blogspot.com

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566. Rebecca Loudon
Re: SPRING/SUMMER ISSUE
Wed 25 Apr 2007

Gorgeous art by Nancy Kiefer in this issue. Congratulations!

On 4/24/07, Tarpaulin Sky Press & Journal <[redacted]>
wrote:
>
> Folks,
>
> Please stop by, when the sun's gone down, to check out the new Tarpaulin
> Sky:
>
> TARPAULIN SKY SPRING/SUMMER 07
> TEXT-IMAGE / EKPHRASTIC ISSUE
>
> GUEST-EDITED BY
> Rebecca Brown
>
> NEW TEXTS BY
> Chris Abani
> Rebecca Brown

> Lucy Corin
> Camille Dungy
> Brian Evenson
> Amy Halloran
> Joanna Howard
> Laird Hunt
> Douglas A. Martin
> Frances McCue
> Suzanne Oliver
> Selah Saterstrom
> John Yau
>
> IN RESPONSE TO IMAGES BY
> Nancy Kiefer
>
> http://www.tarpaulinsky.com/journal.html
>
> "Japanese paper appears delicate, but it is strong because of its long
> fibers. I love it because it has this translucent flimsiness that sort of
> defies its truer self. The idea of painting pictures on such paper
> interests
> me even more so because the ink moves across this paper as if it were
> bleeding. I think of this work as napkins-images quickly painted,
> something
> to wipe your mouth with after you've been too polite, or maybe even for
> coughing up odd nightmares." -Nancy Kiefer
>

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567. charles alexander
readings/performances
Wed 25 Apr 2007

Friends everywhere, particularly in Pacific Northwest

I hope you are able to attend one or more of the readings & performances, as follows. The readings are by me as well as friends and colleagues, the performances are by musicians led by Mike Katell, of a composition by Tim Risher, which features AVIARY CORRIDOR, a poem of mine set for string quartet, soprano voice, flute, & piano.

1. at University of Washington-Bothell, reading & AVIARY CORRIDOR performance tonight, April 25, 7:30pm

see
https://go.washington.edu/uwaa/events/200704uwb_writing/details.tcl for details
There is also a workshop listed on that web site.
There will be a panel discussion and a lecture, too -- I'll try to get a note about those out later.

2. in Portland tomorrow night with David Abel, April 26, in the Spare Room reading series
http://www.flim.com/spareroom/ for details

3. April 30, at the Evergreen State College, Olympia, Washington, with Glenn Mott & Shin Yu Pai (sorry I don't have more details). Please contact Leonard Schwartz with questions: <[redacted]>

4. May 2, in the subtext series, with a reading by me and the AVIARY CORRIDOR performance
see http://www.hugohouse.org/events/ for details (scroll down to May 2)

I hope to see friends there!

Charles Alexander

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568. **charles alexander**
readings/book
Wed 25 Apr 2007

I should have said, in message about Pacific Northwest readings/performances, that I will be primarily reading from my new book from Junction Press, CERTAIN SLANTS, which is available from the new Junction Press web site at
http://www.junctionpress.com/

charles

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569. **Paul Nelson**
Re: in response to the virginia tech discussion...
Wed 25 Apr 2007

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Wednesday, April 25, 2007 10:29:00 AM
Subject: Re: in response to the virginia tech discussion...

... In Philadelphia THEY RECENTLY changed the morning news to "Good Day Philadelphia!" Good Day Philadelphia? HOW ABSURD!!!! Of the 10 largest cities in America we rank highest in poverty. Literally one in four Philadelphians is living below the poverty line, me included. Good Day Philadelphia my ass!

CAConrad

Top Ten Rejected Morning News Show Titles

10. "Go Fuck Yourself Philadelphia."
09. "Someone's Gonna Die Today Philadelphia."
08. "We're Just Filler for Viagra Commercials Philadelphia."
07. "It's Not a Nightmare, You ARE Stuck Here Philadelphia."
06. "More Crime, Sports and Weather Philadelphia."
05. "Let's Blow up Your Neighborhood Today Philadelphia."
04. "We Don't Smell as Bad as Pittsburgh Philadelphia."
03. "Where America Was Born and Where it Dies a Little Every Day Philadelphia."
02. "Mal Dia, Philadelphia, Cabron!"
01. "We're The Only Pretty People You'll See All Day Philadelphia."

Paul Nelson
Slaughter, WA

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570. **kom9os**
Re: Fascist "300"?
Wed 25 Apr 2007

---

i believe fascism is in everybody.
fascism is in the playground, at school, at work, and in the bedroom.
the desire to have power over another person, by strength or deceipt.
it is linked to the survival instinct.
it was not born with hitler.
it did not die with hitler.
it is eternal.
how much we allow it to overtake us is what defines us as individuals.
i try daily to contain the fascist in me.

komninos

---- Michael Alain Soubbotnik <[redacted]> wrote:

========== I agree with Barry in that fascism and nazism (and I would add communism) developed not only a politics but also and ethics and an

aesthetics - the latter playing a significant role in the appeal such movements had. There is, as Barry seems to suggest, an aesthetic fascination for fascism. Evidence abounds in the history of 20th-century literature and arts (and it is not always the "kitsch" side that works). Another point of agreement with Barry is on the place of fantasy in the fascist and more generally totalitarian worldview. A colleague from Kluj in Romania was telling me of this impression he had during the last decade of Ceaucescu's reign of being part of a psychotic delusion: even if one kept more or less sane, one belonged willy-nilly to the insanity of the regime. Even the very suffering people endured in their everyday life was taken from them and made "unreal" by a mad propaganda. However, I think we must be very careful in calling anyone a "fascist". True, a fascist is someone in love with a fascist fantasy but not everyone in love with a fascist fantasy is a fascist stricto sensu (and I believe we should keep as much as possible to a restricted sense of the term in order not to weaken it and make it useless for political analysis). A person in love with fascist fantasies may easily become a fascist, given proper circumstances. Or, perhaps more likely, she will let things happen that she might deeply regret having let happen later. But it takes a little more than just fascination. Fascism, and nazism were "activist" ideologies. True enough, they fed on the passive fascination of the many. Active participation still remains a different matter and each has to be dealt with differently. As for "300", it DOES stink. On the kitsch side of fascist aesthetics... Michael

Michael A. Soubbotnik
EA3349 LISAA
UniversitÃ© Paris Est / Marne-la-VallÃ©e
Grupo de Pesquisa PsicanÃ¡lise na Universidade
Universidade Federal de EspÃrito Santo

> *Deï¿½ : Barry Schwabsky <[redacted]>*
> *RÃ©pondre ï¿½ ï¿½ : UB Poetics discussion group <[redacted]>*
> *Dateï¿½ : Wed, 25 Apr 2007 11:55:11 +0100*
> *Ã€ï¿½ : "[redacted]" <[redacted]>*
> *Objetï¿½ : Fascist "300"?*
>
> *In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies?*
>
> *Does anyone have any thoughts on whether this distinction can really be maintained or not?*
>
> *Think of someone saying, "Albert Speer wasn't a Nazi, he just loved its*

> *architectural possibilities."*
> *----------*
> *---------*
> *Orange vous informe que cet e-mail a ete controle par l'anti-virus mail.*
> *Aucun virus connu a ce jour par nos services n'a ete detecte.*

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571. **Catherine Daly**
Re: Pushing Easy Poetry
Wed 25 Apr 2007

I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is

--
All best,
Catherine Daly
[redacted]

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572. **Mark DuCharme**
Geoffrey Gatza
Wed 25 Apr 2007

Geoffrey,

Backchannel me, please. I just tried to e-mail you and it bounced.

Cheers,

Mark

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian.
http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

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573. Edmund Hardy
"Intercapillary Space" April
Wed 25 Apr 2007

"Intercapillary Space" April
http://intercapillaryspace.blogspot.com/2007/04/new-at-intercapillary-space.html

POEMS

[#] Peter Finch: 'Old' and 'Young'

[#] Mark Dickinson: from 'The Speed of Clouds'

[#] Simon Turner: 'La Città Nuova: a construction for Antonio Sant'Elia' and 'To Be Bewildered'

[#] Andrew Nightingale: from 'Maps of my Hermetic Future'

POEM SEQUENCES

[#] Lawrence Upton: NAMING for Lucio Agra

[#] Peter Hughes: Berlioz Parts 5 & 6

ESSAYS

[#] Jennifer Cooke: Warring Inscriptions: J. H. Prynne's To Pollen

[#] Laura Steele: Gardens of this Star: Three new Mallarmé messengers

BOOK REVIEWS

[#] Alice Notley's Coming After

[#] Charles Boyle's The Age of Cardboard and String

[#] Edmund Hardy on Kenneth Koch's Collected Poems

[#] Michael Peverett on Richard Makin's St Leonards

[#] Andy Brown's anthology The Allotment

[#] P. Inman's m'event

[#] John Aubrey, Some Verses edited from the MS

[#] Melissa Flores-Bórquez: 'Petrol In Search of Flame: J. H. Prynne's Unanswering Rational Shore'

SHORT ESSAYS ON ALEXANDER POPE BY DIVERSE HANDS

[#] Review of Alexander Pope and John Arbuthnot, Memoirs of the Extraordinary Life, Works and Discoveries of Martinus Scriblerus

[#] Close reading about the Lady who P---st herself

[#] Superfluous Health: The Essay on Man

[#] A Short Interview With Alexander Pope

[#] A Note in the Margin of 'Windsor-Forest'

_____ MSN Hotmail is evolving - check out the new Windows Live Hotmail http://get.live.com/betas/mail_betas

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574. **Tom W. Lewis**
Re: Fascist "300"?
Wed 25 Apr 2007

> *Michael Alain Soubbotnik:*

>As for "300", it DOES stink. On the kitsch side of fascist aesthetics...

yeah, it's a creepy film -- but are we critiquing the movie or the graphic novel? I haven't read Miller's work, but I had the distinct sense that I was watching a moving-picture version of the comic book (a term I use because the composition and implementation of all the scenes was, yes, comic-book- like) ... seemed true to an original text, rather than something the director dreamed up.

was there a coherent political viewpoint? it certainly wasn't true to ancient Spartan politics (and don't get me started on the gross-out/ tease sequence with the ephors in an impossibly remote temple up some godforsaken mountain).

how many ways can you turn Leonidas' verbal attack on the forces of "mysticism and tyranny" -- don't the (historical) Spartans, along with their modern fascist equivalents, partake of both in great heaps in order to retain their power over the masses? (cf. the enslavement of Messenia, et al.)

wrote this last autumn, well before I'd ever heard of "300" :

the dentals
the dentifrice
the dentals under the frieze
were thrown into a refuse pit and buried
after the temple was destroyed.
Persians broke their enemies'
teeth on the walls
before they sailed back
to Persepolis.

---

tl

↑ Index

575. **George Bowering**
Re: Fascist "300"?
Wed 25 Apr 2007

On Apr 25, 2007, at 2:02 PM, [redacted] wrote:

> *i believe fascism is in everybody.*

That is a silly belief, in my opinion.
Fascism is a political system,
and one that calls for the tossing away of the sense of the individual,
hence the fasces.

↑ Index

576. **George Bowering**
Re: Philadelphia?
Wed 25 Apr 2007

> *Literally one in four Philadelphians is living below the poverty line, me*
> *included.*

Here in Canada most of the people living below the poverty line do not have access to
the internet, or do not know that they do.

George Cletis Bowering
Slow to anger. Well, slow about everything.

↑ Index

577. **Andrea Lawlor**
Odyssey Films + Readings in Philly May 13th
Wed 25 Apr 2007

THE ODYSSEY: An Epic Night of Film and Readings
When: Sunday, May 13, 6:30 pm
Where: The Rotunda, 4012 Walnut St.

Come celebrate the release of Pocket Myths #4, THE ODYSSEY, with a free screening and reading!

Films by Philly makers Courtney Dailey, Michael Hyde, Laska Jimsen, Mary McDermott, Mendal Polish, Irit Reinheimer, Zoe Strauss, and many more!

Performances by Emily Abendroth, Justin Audia, CAConrad, Steve Dolph, Ryan Eckes, Laura Jaramillo, Jen Welch, and surprise guests! Plus snacks!

THE ODYSSEY is a film and book collaboration curated by Bernadine Mellis and Andrea Lawlor, featuring work by mostly queer, trans, and women artists, retelling Homer's ancient epic of the aftermath of war. Almost half of the 75 contributors are from Philly.

Fun facts: The book was designed Philly book artist Courtney Dailey. Writers Samuel R. Delany, Keith Waldrop, and Brian Evenson all appear in the film. Poet Eileen Myles made her first film for this project, as did Whitney Biennial star photographer Zoe Strauss. Painter Xylor Jane, known for her math art, contributed both a drawing and her first published short story.

Admission: Free! With free donated snacks!
More information: www.pocketmyths.com
Directions: therotunda.org
Please forward to all your Philly friends!

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578. Caroline Crumpacker
Bilingual Reading Series
Wed 25 Apr 2007

Please join us on Sunday April 29

at 6:00 PM

for

Elias Khoury,
Rebecca Johnson
&
  Shareah Taleghani

Reading from Syrian poet Faraj Bayraqdar's collection
Dove in Free Flight
edited by Ammiel Alcalay and translated from the Arabic by the New York Translation Collective

All of this at The lovely Bowery Poetry Club

Addy: 308 Bowery, New York, NY 10012
To be found at: the foot of First Street, between Houston & Bleecker
Phone: [redacted]
Subway: F train to Second Ave, or 6 train to Bleecker
Price: $7

****

Faraj Bayraqdar was born in 1951 in Tir, a village near Homs in central Syria. He began publishing poetry while still in high school. At the University of Damascus, he and a group of friends started a literary journal, but certain texts published in it led to his arrest and imprisonment for three months. His first collection, You Are Not Alone, came out in 1979 and was quickly followed by two more. He stopped writing in the early 1980s due to commitments in the Syrian Communist Labor Party; his wife, also a party member, was arrested and spent four years in prison. In 1987, Bayraqdar was arrested again and remained in prison without trial until 1993, when he was sentenced to fifteen years of hard labor for belonging to an unauthorized political association. His imprisonment lasted more than thirteen years, in three different prisons (the Palestine Division, Tadmor, and Saydnaya). Without his knowledge, a group of friends in Beirut published Dove in Free Flight, from which the poems here have been selected. The book was used, Elias Khoury writes, as “one of the instruments of pressure on the Syrian authorities to mobilize international, intellectual opinion, particularly in France, in order to set the poet free.” After an international campaign was mounted on his behalf, Bayraqdar was released from prison during the brief political respite known as “Damascus Spring” in 2000.

Rebecca Johnson is a doctoral student in Comparative Literature at Yale University, where she plans a dissertation that brings together the early histories of the Arabic and European novels through the lens of translation. Her own translations of contemporary Arabic poetry have appeared in Banipal Magazine and www.wordswithoutborders.com, and her translation of Sinan Antoon'snovel, I`jaam: An Iraqi Rhapsody, is available from City Lights Press.

Born in Beirut in 1948, Elias Khoury is the author of eleven novels, four volumes of literary criticism, and three plays. The publication of his first novel On the Relations of the Circle (1975) entered him into the Beirut vanguard of modern Arabic literature, which was seeking to create new dimensions in the movement of modernism. Khoury’s commitment to Palestinian human rights began when he visited a refugee camp in Jordan at age nineteen. Khoury has been an advocate ever since, devoting his energies to the Palestine Research Center in Beirut and speaking out in articles, essays, and through his fiction. Khoury is currently the Editor-in-Chief of the cultural supplement of Beirut’s daily newspaper, An-Nahar, and is a Global Distinguished professor of Middle Eastern and Islamic Studies at New York University. In 1998, he was awarded the Palestine Prize for Gate of the Sun, and in 2000, the novel was named Le Monde Diplomatique’s Book of the Year. Elias Khoury is a public intellectual, and a cultural activist who plays a major role in contemporary Arabic culture and in the defense of the liberty of expression and democracy.

Shareah Taleghani is a graduate student in modern Arabic literature in the Department of Middle East and Islamic Studies at New York University, and her translations of Arabic poetry and short stories have appeared in the on-line literary journal Words Without Borders. She has co-edited with Ammiel Alcalay and co-translated with The New York Translation Collective the forthcoming collection of Faraj Bayraqdar's poetry Dove in Free Flight. She is currently completing her dissertation on contemporary Syrian prison literature.

****

If you are surprised and dismayed to be on this email list, send me an email. If your name is on the list more than once and you are getting multiple emails, send me an email. Otherwise, see you at the reading...

↑ Index

579. Caroline Crumpacker
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Wed 25 Apr 2007

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at 6:00 PM

for

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published in it led to his arrest and imprisonment for three months. His first collection, You Are Not Alone, came out in 1979 and was quickly followed by two more. He stopped writing in the early 1980s due to commitments in the Syrian Communist Labor Party; his wife, also a party member, was arrested and spent four years in prison. In 1987, Bayraqdar was arrested again and remained in prison without trial until 1993, when he was sentenced to fifteen years of hard labor for belonging to an unauthorized political association. His imprisonment lasted more than thirteen years, in three different prisons (the Palestine Division, Tadmor, and Saydnaya). Without his knowledge, a group of friends in Beirut published Dove in Free Flight, from which the poems here have been selected. The book was used, Elias Khoury writes, as “one of the instruments of pressure on the Syrian authorities to mobilize international, intellectual opinion, particularly in France, in order to set the poet free.” After an international campaign was mounted on his behalf, Bayraqdar was released from prison during the brief political respite known as “Damascus Spring” in 2000.

Rebecca Johnson is a doctoral student in Comparative Literature at Yale University, where she plans a dissertation that brings together the early histories of the Arabic and European novels through the lens of translation. Her own translations of contemporary Arabic poetry have appeared in Banipal Magazine and www.wordswithoutborders.com, and her translation of Sinan Antoon'snovel, I`jaam: An Iraqi Rhapsody, is available from City Lights Press.

Born in Beirut in 1948, Elias Khoury is the author of eleven novels, four volumes of literary criticism, and three plays. The publication of his first novel On the Relations of the Circle (1975) entered him into the Beirut vanguard of modern Arabic literature, which was seeking to create new dimensions in the movement of modernism. Khoury’s commitment to Palestinian human rights began when he visited a refugee camp in Jordan at age nineteen. Khoury has been an advocate ever since, devoting his energies to the Palestine Research Center in Beirut and speaking out in articles, essays, and through his fiction. Khoury is currently the Editor-in-Chief of the cultural supplement of Beirut’s daily newspaper, An-Nahar, and is a Global Distinguished professor of Middle Eastern and Islamic Studies at New York University. In 1998, he was awarded the Palestine Prize for Gate of the Sun, and in 2000, the novel was named Le Monde Diplomatique’s Book of the Year. Elias Khoury is a public intellectual, and a cultural activist who plays a major role in contemporary Arabic culture and in the defense of the liberty of expression and democracy.

Shareah Taleghani is a graduate student in modern Arabic literature in the Department of Middle East and Islamic Studies at New York University, and her translations of Arabic poetry and short stories have appeared in the on-line literary journal Words Without Borders. She has co-edited with Ammiel

Alcalay and co-translated with The New York Translation Collective the forthcoming collection of Faraj Bayraqdar's poetry Dove in Free Flight. She is currently completing her dissertation on contemporary Syrian prison literature.

****

If you are surprised and dismayed to be on this email list, send me an email. If your name is on the list more than once and you are multiple emails, send me an email. Otherwise, see you at the reading...

↑ Index

580. **Alison Croggon**

Re: Fascist "300"?

Wed 25 Apr 2007

I've read so much about this movie (for and against) that I'm kind of curious. Part of me wants to know how it's any different from any other Hollywood action movie where the Bad Guys are aliens (literally or figuratively), the women get it and the clean American hero wins through impossible odds, with or without wife intact. They all, from Tom Cruise down, irritate me beyond measure; especially the WW2 fantasies about how America saved everybody (eg that U-boat film where they changed what happened to make Americans the heroes and how it all ties into that shit about the Great Generation that Bush et al feed off so cynically - waiting for the US movie on Stalingrad where General Macarthur saves the day). Mind you, British films/action novels were just the same when Britain had delusions of empire. Is this really any worse? Or is it just more obvious? I guess I'll wait for a bored night at home and get it out on dvd.

Genet, a passionate advocate for Palestine among other things and surely one of the most interesting moralists around, wrote several fantasies around the homerotics of Nazi glamour. I wouldn't call him a Fascist by any means. It's a word used rather too easily these days, which is a shame, as Tom says, because it does describe the efficient corporate-military state.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

581. **Peter Quartermain**
Shoot first----- LONG POST
Wed 25 Apr 2007

Guilty? Prove you're not! This sort of totalitarian absolutism will, if we don't care for ourselves, make these times boring rather than interesting, it is so damn ubiquitous. Shoot first, then question the corpse. (And if this is not a matter of poetry and poetics, then what the hell is?)

Andrew Feldmar is a well-known psychotherapist with let's say fruitful, productive, and continuing connections with a varied and interesting intellectual community both sides of the border and indeed round the world. NONE of us can afford this demented punitiveness, Google included.

PQ

from
TheTyee.ca
25 April 2007.

LSD as Therapy? Write about It, Get Barred from US
Andrew Feldmar. Photo by C. Grabowski. BC psychotherapist denied entry after border guard googled his work.
By Linda Solomon
Published: April 23, 2007

TheTyee.ca Andrew Feldmar, a well-known Vancouver psychotherapist, rolled up to the Blaine border crossing last summer as he had hundreds of times in his career. At 66, his gray hair, neat beard, and rimless glasses give him the look of a seasoned intellectual. He handed his passport to the U.S. border guard and relaxed, thinking he would soon be with an old friend in Seattle. The border guard turned to his computer and googled "Andrew Feldmar." The psychotherapist's world was about to turn upside down. Born in Hungary to Jewish parents as the Nazis were rising to power, Feldmar was hidden from the Nazis during the Holocaust when he was three years old, after his parents were condemned to Auschwitz. Miraculously, his parents both returned alive and in 1945 Hungary was liberated by the Russian army. Feldmar escaped from communist Hungary in 1956 when he was 16 and immigrated to Canada. He has been married to Meredith Feldmar, an artist, for 37 years, and they live in Vancouver's Kitsilano neighbourhood. They have two children, Soma, 33, who lives in Denver, and Marcel, 36, a resident of L.A. Highly respected in his field, Feldmar has been travelling to the U.S. for work and to see his family five or six times a year. He has worked for the UN, in Sarajevo and in Minsk with Chernobyl victims. The Blaine border guard explained that Feldmar had been pulled out of the line as part of a random search. He seemed friendly, even as

he took away Feldmar's passport and car keys. While the contents of his car were being searched, Feldmar and the officer talked. He asked Feldmar what profession he was in. When Feldmar said he was psychologist, the official typed his name into his Internet search engine. Before long the customs guard was engrossed in an article Feldmar had published in the spring 2001 issue of the journal Janus Head. The article concerned an acid trip Feldmar had taken in London, Ontario, and another in London, England, almost forty years ago. It also alluded to the fact that he had used hallucinogenics as a "path" to understanding self and that in certain cases, he reflected, it could "be preferable to psychiatry." Everything seemed to collapse around him, as a quiet day crossing the border began to turn into a nightmare.

Fingerprints for FBI He was told to sit down on a folding chair and for hours he wondered where this was going. He checked his watch and thought hopelessly of his friend who was about to land at the Seattle airport. Three hours later, the official motioned him into a small, barren room with an American flag. He was sitting on one side and Feldmar was on the other. The official said that under the Homeland Security Act, Feldmar was being denied entry due to "narcotics" use. LSD is not a narcotic substance, Feldmar tried to explain, but an entheogen. The guard wasn't interested in technicalities. He asked for a statement from Feldmar admitting to having used LSD and he fingerprinted Feldmar for an FBI file. Then Feldmar disbelievingly listened as he learned that he was being barred from ever entering the United States again. The officer told him he could apply to the Department of Homeland Security for a waiver, if he wished, and gave him a package, with the forms. The border guard then escorted him to his car and made sure he did a U-turn and went back to Canada.

'Curious. Very curious' Feldmar attended the University of Toronto where he graduated with honours in mathematics, physics and chemistry. He received his M.A. in psychology from the University of Western Ontario. At University of Western Ontario, he was under supervision with Zenon Pylyshyn, who was from Saskatchewan and had participated, along with Abram Hoffer and Duncan Blewett, in the first experiments with LSD-25. "Zenon told me he had had enough strange experiences, that he had gone about as far with LSD as he wished to go. He still had what was once legal.... Looking back 33 years, I don't quite recall why I decided to accept his tentative offer. I was 27 years old and thought of myself as a rational scientist, and had no experience with delirium, hallucination, or altered mind states. I was curious. Very curious. I thought that, like Faust, I might make a pact with the devil in return for esoteric knowledge." Zenon gave him 900 micrograms of acid and the surprise of his life, he wrote in the Janus Head article. "Following this initiation, I traveled to many regions many times with the help of many different substances. I took

peyote, psilocybin mushrooms, cannabis, MDMA, DMT, ketamine, nitrous oxide 5-MEO-DMT, but I kept coming back to LSD. Acid seemed my most spacious, most helpful ally. While on it, I explored my past, regressed to the womb, to my conception. I remembered, grieved, and mourned many painful events. I saw how my parents would have liked to love me, and how they didn't because they didn't know how. I learned, on acid, to endure troubling and frightening states of mind. This enabled me, as meditation has done, to identify with being the witness of the workings of my mind, observing whatever was going on, while knowing that I was simply captivated by the forms produced by my own psyche." After receiving his MA, Feldmar spent a semester in the U.S. at the Johns Hopkins University's Ph.D. program in theoretical statistics. In 1969, he began Ph.D. work with Dr. Charles Osgood in psycholinguistics at the University of Illinois at Champagne Urbana. He did further Ph.D. studies at Simon Fraser University.

Legal options expensive Feldmar was determined, in the months after the aborted border crossing, to turn things around. He was particularly determined because the idea of not being able to visit his children at their homes was unthinkable. He contacted the U.S. Consul in Vancouver to protest and was again told to apply for a waiver. When he consulted Seattle attorney Bob Free at MacDonald, Hoague and Bayless about going through this process, he learned that for $3,500 (U.S.) plus incidentals, he'd have a 90 per cent chance to get the waiver, but it would probably be just for a year, and the procedure would have to be initiated again, any time he wished to cross the border. Each time, he would have to produce a statement saying that he had been "rehabilitated." He looked into filing suit against the U.S. government for wrongdoing but gave up the idea when he learned that a legal battle with U.S. Customs would cost his life's savings and, with the balance of power tipped so extremely in the government's favor, he would almost surely lose. Again, he appealed to the U.S. Consulate. The consulate wouldn't return his phone calls, but in this e-mail message to Feldmar, the consulate explained its position. "Both our countries have very similar regulations regarding issuance of visas for citizens who have violated the law. The issue here is not the writing of an article, but the taking of controlled substances. I hear from American citizens all the time who have decades-old DUI convictions who are barred from entry into Canada and who must apply for waivers. Same thing here. Waiver is the only way."

Ensnared by Section IV "Admitted drug use is admitted drug use," says Mike Milne, spokesman for U.S. border and protection, based in Seattle. Milne said he could not comment specifically on the Feldmar case, due to privacy issues, but he quoted from the U.S. Immigration Law Handbook section which refers to "general classes of aliens ineligible to receive visas and ineligible for

admissions" to help shed light on the clauses that may have ensnared the Vancouver psychotherapist. "Persons with AIDS, tuberculosis, infectious diseases are inadmissible," Milne said. And then there is Section IV. "Anyone who is determined to be a drug abuser or user is inadmissible. A crime involving moral turpitude is inadmissible and one of those areas is a violation of controlled substances." If there's no criminal record, as in Feldmar's case? Not necessarily the criterion, Milne said. You can still be considered dangerous.

'More diligent and vigilant' "The level of scrutiny at our nation's borders have definitely gone up since the 9-11 disaster and we are more diligent and vigilant in checking people's identities and criminal histories at our nation's borders." Milne goes on, "There are three main areas that we have employed since 9-11 to better secure our borders. First is the number of officers we have working at our borders. We've doubled the numbers at the border. We've combined officers from Homeland Security and border protection. We brought in the officers from immigration and naturalization service, the department of agriculture and U.S. border patrol. By combining the expertise of those disparate border agencies into a single agency under a single management with the single purpose of protecting the U.S. against terrorism and other related offences, it created a more effective border agency. It created a more secure border. "The second thing would be our information systems, our watch list systems are better shared within the U.S. government and between governments, between information sharing agreements, through Interpol, through terrorist watch list sharing internationally, we have better access for our front line officers to query information systems up to and including public based systems, including the Internet. Third, we have better infrastructure at our entries. We have cameras in some of our more remote points of entry, gates, lighting, to make them more secure. We do more checks at the borders. It depends on what level of alert we're at. At certain alert levels we do 100 per cent identity checks."

War on drugs meets war on terror Eugene Oscapella is an Ottawa lawyer, who lectures on drug policy issues in the department of criminology at the University of Ottawa. He also works as a policy advisor to a range of government agencies and departments, including the Office of the Privacy Commissioner of Canada. Oscapella sees the American security system upgrades and the potential uses alarming. "This is about the marriage of the war on drugs and the war on terror, and the blind, bureaucratic mindset it encourages. Government surveillance in the name of the war on drugs and the war on terror is in danger of making us all open books to zealous governments. As someone mentioned at a privacy conference I attended in London, U.K., several months ago, all the tools for an authoritarian state are now in place; it's just that we haven't yet adopted authoritarian methods. But in the area of drugs, maybe we have."

'Ominous omen' Feldmar was in the process of considering whether to apply for a waiver when he sought help from Ethan Nadlemann, director of the Drug Policy Alliance in New York, whose financial backer is another Hungarian, George Soros. Nadlemann was outraged. "Nobel Peace prize winners, some of the great scientists and writers in the world have experimented with LSD in their time. We know people are being pulled out of lines and racially profiled as part of the war against terrorism. But this is a different kind of travesty, banning someone because they used a substance in another country thirty years ago," he said. In February he wrote Feldmar, "Not that it helps much, but I just want you to know that I have not forgotten you or your situation. I feel frustrated vis a vis the media, and on other avenues, but I am not forgetting. I really think this situation is absurd, and an ominous omen of things to come." When Feldmar was barred from entering the U.S., he joined the ranks of other intellectuals and artists. Pop singer Cat Stevens was turned back from the U.S. in 2004, after being detained. Bolivian human rights leader and lawyer, Leonida Zurita Vargas was prevented from entering in February of 2006. She was planning to be in the U.S. as part of a three week speaking tour on Bolivian social movements and human rights. The tour would have taken her to Vermont, Harvard, Stanford and Washington D.C., but she never got beyond the airport check-in at Santa Cruz, Bolivia where she was informed her ten-year visa had been revoked because of alleged links to terrorist activity. 'Ideological exclusion provision' The U.S. Department of Homeland Security denied Professor John Milios entry into the country upon his arrival at John F. Kennedy International Airport last June. Milios, a faculty member at the National Technical University of Athens, had planned to present a paper at a conference titled "How Class Works" at the State University of New York at Stony Brook. Milios told Academe Online that U.S. officials questioned him at the airport about his political ideas and affiliations and that the American consul in Athens later queried him about the same subjects. Milios, a member of a left-wing political party, is active in Greek national politics and has twice been a candidate for the Greek parliament. Milios's visa, issued in 1996, was set to expire in November. The professor had previously been allowed entry into the United States on five separate occasions to participate in academic meetings. The American Civil Liberties Union, on behalf of the American Academy of Religion, the American Association of University Professors and PEN American Center, filed a lawsuit this year challenging a provision of the Patriot Act that is being used to deny visas to foreign scholars. They did this after Professor Tariq Ramadan, a Swiss intellectual, had his visa revoked under "the ideological exclusion provision" of the Patriot Act, preventing him from assuming a tenured teaching position at the University of Notre Dame. It's a suit that attempts to prevent the practice of ideological exclusion more generally, a practice that led to the recent exclusions of Dora Maria Tellez, a Nicaraguan scholar who had

been offered a position at Harvard University, as well as numerous scholars from Cuba. In March 2005, the ACLU filed a Freedom of Information Act request to learn more about the government's use of the Patriot Act ideological exclusion provision. Cuban Grammy nominee Ibrahim Ferrer, 77, who came to fame in the 1999 film Buena Vista Social Club, was blocked by the U.S. government from attending the Grammy Awards, where he was nominated for the Best Latin album award in 2004. So were his fellow musicians Guillermo Rubalcaba, Amadito Valdes, Barbarito Torres and the group Septeto Nacional with Ignacio Pineiro. The list goes on.

Cut off from friends Nine months after being turned back at the border, Feldmar has concluded that his banishment is permanent. The waiver process is exhausting, costly and demeaning. The David and Goliath aspect of the situation is too daunting. This is devastating to his family and friends. "My father was doing nothing wrong, illegal, suspicious, or at all deviant in any way, when he was trying to visit the U.S.," his daughter, Soma, an instructor at a Denver college, says. "In terms of family it really sucks. " It's hard for his friend, Alphonso Lingis, a professor of philosophy at Pennsylvania State University. "I'm deeply pained by the prospect of no longer being able to welcome him in the United States," Lingis said. "The notion that he and his work could harm anyone is preposterous. He's a victim of scandalous bureaucratic incompetence by the United States officials involved in this matter."

'Alchemist's dictum' When Feldmar looks back on what has happened, he concludes that he was operating out of a sense of safety that has become dated in the last six years, since 9-11. His real mistake was to write about his drug experiences and post this on the web, even in a respected journal like Janus Head. He acknowledges that he had not considered posting on the Internet the risk that it turned out to be. So many of his generation share his experience in experimenting with drugs, after all. He believed it was safe to communicate about the past from the depth of retrospection and that this would be a useful grain of personal wisdom to share with others. He now warns his friends to think twice before they post anything about their personal lives on the web. "I didn't heed the ancient Alchemists' dictum, 'Do, dare, and be silent,'" Feldmar says. "And yet, the experience of being treated as undesirable was shocking. The helplessness, the utter uselessness of trying to be seen as I know myself and as I am known generally by those I care about and who care about me, the reduction of me to an undesirable offender, was truly frightening. I became aware of the fragility of my identity, the brittleness of a way of life. "Memories of having been the object of the objectifying gaze crowd into my mind. I have been seen and labeled as a Jew, as a Communist, as a D. P. (Displaced Person), as a student, as a patient, a man, a Hungarian, a refugee, an émigré, an immigrant.... Now I am being seen as one of those drug users, perhaps an

addict, perhaps a dealer, one can't be sure. In the matter of a second, I became powerless, whatever I said wasn't going to be taken seriously. I was labeled, sorted and disposed of. Dismissed."

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice)
[redacted]
=========

↑ Index

582. **amy king**
Re: Shoot first----- LONG POST
Wed 25 Apr 2007

This is a horrifying and frightening story. And warning.

Amy

Peter Quartermain <[redacted]> wrote: Guilty? Prove you're not! This sort of totalitarian absolutism will, if we don't care for ourselves, make these times boring rather than interesting, it is so damn ubiquitous. Shoot first, then question the corpse. (And if this is not a matter of poetry and poetics, then what the hell is?)

Andrew Feldmar is a well-known psychotherapist with let's say fruitful, productive, and continuing connections with a varied and interesting intellectual community both sides of the border and indeed round the world. NONE of us can afford this demented punitiveness, Google included.

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from
TheTyee.ca
25 April 2007.

LSD as Therapy? Write about It, Get Barred from US
Andrew Feldmar. Photo by C. Grabowski. BC psychotherapist denied entry after border guard googled his work.
By Linda Solomon

Ahhh...imagining that irresistible "new car" smell?
 Check outnew cars at Yahoo! Autos.

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583. Samuel Wharton
this morning in poetry
Wed 25 Apr 2007

hello~

just wanted to congratulate bronwen tate: her poems from sawbuck 1.3<http://sawbuckpoetry.blogspot.com>were featured on coldfront's this morning in poetry <http://thismorning.coldfrontmag.com/> on april 24

thanks for reading

samuel wharton, editor
sawbuck

↑ Index

584. Alan Sondheim
M'Work
Wed 25 Apr 2007

M'Work

There are certain misapprehensions in relation to my works in various fields - music, sound, photography, film, video, texts, media in general. I am assumed to be a producer bypassed or deflected, that my work refuses steadfastly one genre or another. In fact, I neither produce masterpieces nor specific works, and am uncomfortable with the thinking that references a litany of key objects in my career. Instead, I construct discourses, albeit with myself - discourses of such a nature that it seems irrelevant to complete those things that might complete a career - a series for example, or critical moments. I insist on discourse, because this is the means of progress, of thinking itself; to stop at the wayside of this or that thing cluttering up the environment means a waste of energy and a good deal of the limited time we are all given in the first place. As far as funding is concerned, I believe that such thought, such discourse, should be rewarded in particular by granting agencies or good samaritans, since there is little change of sales or recompense for the creation of working-through streams of thought occasionally resulting in partial reconstructions of philosophy, phenomenology, or any other and all modes of conceiving the world. What is the world, but scaffolding which constantly is renewed, destroyed, forgotten, abandoned at death, crudely stumbled upon at birth? To examine this world, to truly occasion studies and thinking without compromise, I am forced to forgo stases, strange and familiar attractors - forced to avoid these at all costs, however seductive they might appear. This is not to say that I

remain aloof from the marketplace - only that I appear deeply unfit for it, and am forced to search elsewhere for financial support. But everywhere I look, it is the same story - give me the goods, and I might consider, on one level or another, rewarding you - but nothing further. There are no gifts in this life, but only exchanges, and even these come at high psychological cost. I honestly try to acquiesce; it is useless, tawdry; nothing seems to come of it - something in my character. Given this, I plod onward, carrying my sickness with me and an insane desire to believe that reward exists somewhere through the journey itself, rather than the destination alone. However, the thrust of this memo is elsewhere - a counter to those who critique my working as a contamination of site, cite, and sight - those who are blind not to see value in the difficult motion of thinking among the ongoing world. This is what I do; I think, give signposts, memoranda, exempla, and inhabitants of the imaginary, and this, I believe, is the goal and guise of the true artist, never to rest, never to complete what is already known, but to search out elsewhere for whatever knowledge might be gained along the ways.

http://www.asondheim.org/gloom.mov

at least no one else is doing this stuff at least on a daily basis.

↑ Index

585. **Ken Rumble**

Midnight

Thu 26 Apr 2007

---

the feeling
when buried in email
correspondence
of seeing the UB list digest
bounce
into my inbox
"shit, it's already
midnight"

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Mathias Svalina:
http://mathiassvalina.blogspot.com/2007/03/key-bridge.html

John Deming/Coldfront Magazine:
http://reviews.coldfrontmag.com/2007/03/key_bridge_by_k.html

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586. **tyrone williams**
Re: Pushing Easy Poetry
Thu 26 Apr 2007

---

precisely--"difficulty" is a red herring...

-----Original Message-----
>From: Catherine Daly <[redacted]>
>Sent: Apr 25, 2007 5:56 PM
>To: [redacted]
>Subject: Re: Pushing Easy Poetry
>
>I started blogging on this, but it seems to me that Pinsky's 1) examples
>aren't particularly challenging poems, 2) he leaves some open questions
>about what "difficult" is
>
>--
>All best,
>Catherine Daly
>[redacted]

Tyrone Williams

↑ Index

587. **Dillon Westbrook**
(no subject)
Thu 26 Apr 2007

For Anyone in the SF Bay Area this weekend, a collaboration I have been working on will be performed on April 27th and 28th as part of ODC's Pilot 50. Entitled Study 2013, the piece involves dance, video, text and sound in an exploration of the fears and hopes, information and confusion around the constantly recurring end of the world we seem to be living through. This condensed version of the piece features alongside many exciting premieres from local choreographers and performance artists. We will be showing a variation on the piece again in May, as part of StreamFest and Counterpulse, all in preparation for an evening length work some time in the fall.

Cheers,

Dillon

What: PILOT 50
When: Friday, April 27 and Saturday, April 28
Time: 8pm
Where: ODC Theater, 3153 17th Street @ Shotwell St., SF
Cost: $15
How: call ODC Box office at 415/ [redacted]
More: go to http://www.odcdance.org or http://www.pilot50.info

For this, the 50th Pilot, ODC hand-picked eight emerging choreographers to present. Damara Ganley and Ami Student explore the relationship of cultural and personal fragmentation through the lens of post-holocaust Jewish American heritage. Michelle Lynch investigates the space in between intimacy and distance. Andrew Wass presents the internal negotiation and struggle between desire and duty. Catherine Galasso studies female hysteria and its transcendence. Lesley Braithwaite presents a character solo somewhere between the lofty Pavlova and Calamity Jane. Abby Neitlich Rappoport and Cara DeFabio engage the audience to interpret and question the tension and comedy of the End of Times.

Hope to see you there!

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588. Dillon Westbrook
dance/poetry/sound collaboration this weekend (SF)
Thu 26 Apr 2007

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Hope to see you there!

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589. Gabrielle Welford
Re: in response to the virginia tech discussion...
Thu 26 Apr 2007

---

and worst peacetime shooting by whom? what about killing of africa family in philadelphia? shooting at veterans marching on washington for pensions? greencorn rebellion? onanonanonanon... g

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Tue, 24 Apr 2007, Sina Queyras wrote:

> *One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering.*
>
> *Sina*
>
> *what Alison Croggon wrote:*
> *"In fact, here it predictably goes - Yale bans fake swords on stage in response to Virginia Tech massacre! A totally insane response, which seems to be more about making sure art behaves itself than anything else."*

Oh boy! And I was trying to stay out of this discussion! Mainly because I already know how much hate mail I'll be getting. But here it goes.

First off I think Alison you are right on!

Two things I want to add to this discussion though. The first about class.
The second about guns and why they've been good in my life, which I know is not going to go over very well.

First part though. The average age of those killed in this unfortunate, terrible situation in Virginia are roughly the average ages of those young Americans killed in Iraq nearly every single day. WHERE IS THE PRESIDENT'S MOURNING ON INTERNATIONAL TELEVISION FOR THEM!? Oh, that's right, they're just poor and working class kids (for the most part), and we don't really care enough about them. They don't have the same structure of importance built around them for us to actually, and really mourn them. Hell, we're not even allowed to see their fucking flag draped coffins!

And what about the HUNDREDS OF THOUSANDS killed in Iraq as a direct finger to America's aggression? WHY THE FUCK ISN'T YALE SENDING OUT A PRESS RELEASE TO BAN THE USE OF TANKS AND OTHER MURDEROUS WEAPONS WORLDWIDE!? Oh that's right, because at Yale the poor and working class can only be found behind the counter in the cafeteria, working. And they should be grateful for those jobs! Right?

If as much attention were given EVERY SINGLE DAY to the war in Iraq (OUR war in Iraq) as we've been spending EVERY SINGLE DAY on the massacre in Virginia, we might actually stand a chance to put an end to this bloody mess!

Why do we choose to mourn so loudly for one and not the other? Yes I know I've already said I believe it to be class, which I do, I very much do. And race too of course. It's such a racist war we are in over there. Do you think France would have allowed us to invade Poland? Or some other nice, white place? They wag their fingers, but a lot of fucking good finger waving has done, right?

It's terrible, the hypocrisy of caring over here, not caring over there. Entire families suffer every single DAY in Iraq because YOU and I continue to pay our taxes like obedient little rodents, feeding this Death Machine! YOU and I are such bastards! Such cowards, YOU and I are!

I'm terrified of prison. I'm paying my taxes. And the suffering, the

endless misery is accounted for by my inaction, my fear, my inescapable selfishness of not wanting to starve or be jailed. Do you pay your taxes? Are you hiding from the IRS? Good for you, brave soul.

Now another difficult thing to discuss. After all, Ron Silliman just wrote on his blog that anyone owning a gun is an idiot. I'm paraphrasing, but close. Well Ron SO BE IT!

It was a rifle that saved my six year old sister's life, and my ten year old life when our drunken, disgusting step father was trying to get into her bedroom. I was on the other side of the door with that gun. Door locked. And he never came through the door, but if he had, the gun, which was loaded, and safety off, would have been Plan B to the locked door as Plan A. I was terrified, but there's no doubt I would have shot him!

And it was a handgun that saved my sister's life a few years ago when she pointed it at the head of a stalker who broke down her door. She was steady and ready to shoot. And he could see that, and he took off, and never, EVER bothered her again! If my sister did not have that gun, and didn't feel confident that she could protect herself, that piece of shit man would have tried to rape and kill her. He was crazy enough.

Am I saying that EVERYBODY should be able to buy a gun? Am I on Mister Planet of the Apes Heston's side? No. The extremes can be seen from any side. It's ridiculous to be giving guns to minors. But I'm glad I was given that rifle as a kid, and taught to shoot it. There are more guns than people in my family, by far, and most of those guns are for hunting. But I'm a vegetarian now for many years. And I no longer own a gun. Haven't for a long time. But I'm glad my sister has one. She's slender, strong, but knows certain men could overwhelm her. She's a good fighter, but why should she have to fight when all she has to do is point a gun and YELL at him that if he dares to touch her his pretty little brains will splatter all over her walls I ask you?

THE PINK PISTOLS are heroes of mine. I've been in the closet long enough about my queer heroes. These men and women have the slogan, WE BASH BACK! None of them as far as I know are out there randomly, wantonly threatening the general population. They, like me, are just sick and fucking tired of being pushed around for no good reason other than the fact of being queer.

> *Yes I understand the concerns about the guns in our country, but at the same time I've actually been in the situation where a gun was going to save my life if the lock on the door failed. And I'm grateful my sister is a good shot, and unafraid of this world because of it.*
>
> *Call me an idiot, I've been called worse,*
> *CAConrad*
>
> --
> *Sina Queyras*
> *Visiting Assistant Professor*
> *Department of English*
> *Woodside Cottage*
> *Haverford College*
> *370 Lancaster Avenue*
> *Haverford, PA 19041-1392*
> [redacted]

↑ Index

590. Michael Robins
Janke, Robins, Hughey on Tour
Thu 26 Apr 2007

On Tour! International!

Christopher Janke
Michael Robins
Elizabeth Hughey

Janke's Structure of the Embryonic Rat Brain won a prize!
Robins' The Next Settlement won a prize!
Hughey's Sunday Houses The Sunday House won a prize!

Now they will pile in the car and look for cheap eats. Come and see!

Fri-Sat, April 27-28, 2007
Juniper Festival – UMass Amherst, Amherst, MA
www.umass.edu/english/eng/mfa/JuniperFestival.htm

Sun, April 29, 2007 – 6 pm
Publicly Complex Reading Series
Ada Books – 330 Dean Street, Providence, RI

Wed, May 2, 2007 – 5 pm
Delirium Press Reading

w/ Montreal poets Oana Avasilichioaei and Kate Hall
The Green Room - 5386 St. Laurent Blvd, Montreal, QC

Thurs, May 3, 2007 – 7:30 pm
Behind The Egg
383.5 Madison Avenue, Albany, NY
www.unpleasanteventschedule.com/behindtheegg/

Fri, May 4, 2007 – 7 pm
Pete's Big Poetry Series
Pete's Candy Store – 709 Lorimer Street, Williamsburg, NY
www.petescandystore.com/bigpoetry/

Sat, May 5, 2007 – 3 pm
The Ear Inn Reading Series
326 Spring Street, NYC www.mbroder.com/ear_inn/

Sun, May 6, 2007 – 8 pm
Pierre Menard Gallery / Lame Duck Books
10 Arrow Street, Cambridge, MA

Hughey's work is centered around perception, and much of its power comes from her way of abusing perception and toying with the reader to get a reaction: comic, tragic, or just startlingly peculiar.

Robins' poems are tight, precise accounts of an internal world, understated, affectionate, and powerful.

Janke's are kinetic rambles through the innards of a rat in a neurology lab and ending in the stars.

On Tour! International! Questions: michael at bornmagazine dot org

↑ Index

591. **susan maurer**
Re: Pushing Easy Poetry
Thu 26 Apr 2007

---

the whole push of if i dont understand it it isnt any good which it seems is being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at pluck you chicken who without prompting got it instantly and then to the counterman at dean and deluca's . ditto . so elitism be damned and if people want to push what donald hall calls a mcpoem well let them but.. Susan Maurer

> *From: Catherine Daly* <[redacted]>
> *Reply-To: UB Poetics discussion group* <[redacted]>

> *To: [redacted]*
> *Subject: Re: Pushing Easy Poetry*
> *Date: Wed, 25 Apr 2007 14:56:29 -0700*
>
> *I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian. http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

↑ Index

592. **Jim Andrews**

new interactive piece: spring poem

Thu 26 Apr 2007

---

here is a new piece: http://vispo.com/nio/pens/springs5.htm

spring poem.

click and drag to change it. it's a pen, of sorts.

the guitar;
the electric guitar.

the pen;
the electric pen.

best to go full screen (F11 key) if you can.

the piece consists of about 20 animations. only four of which are visible, at any time. the four that are visible, at a given moment, are, as it were, attached by elastic springs to wherever you click and drag. so when you click and drag, you drag the animations around via springs. that would be more obvious if the objects you drag were not animations.

every now and then the screen is made black and it continues from where it left off, except each 'nib' of the pen gets a different animation.

a poem of algorithms and animations.

an animism.

animism: kinetic poem with soul.

ja
http://vispo.com

↑ Index

593. Evan Munday
May 2 - Coach House Books Spring Launch
Thu 26 Apr 2007

An event for any Toronto readers on the listserv. Those of you not in Toronto should check out the Coach House website (www.chbooks.com) to see other upcoming events across North America and to take advantage of our spring web sale.

Set your sights on the Coach House Spring Launch – Wednesday, May 2

Please join the Coach House gang and our valiant vanguard of vernal authors on Wednesday, May 2, for passion, poetry, potent potables and possible pandemonium.

Featuring the launch of all our spring titles – The Girls Who Saw Everything by Sean Dixon, The Milk Chicken Bomb by Andrew Wedderburn, Notebook of Roses and Civilization by Nicole Brossard, Human Resources by Rachel Zolf and Hippies and Bolsheviks & Other Plays by Amiel Gladstone – the Coach House Spring Launch is the literary party you'll want to crash next week (except, of course, that everyone is invited). The most collegial, calamitous clambake* in CanLit begins at 8:00 p.m. at Revival (783 College Street, at Shaw).

Coach House Books Spring Launch
Featuring Sean Dixon, Andrew Wedderburn, Nicole Brossard, Rachel Zolf and Amiel Gladstone
Wednesday, May 2, 2007 | 8 p.m.
Revival, 783 College St. (at Shaw), Toronto
Music by Echo
Free

The Girls Who Saw Everything -- a novel of girls, books and Gilgamesh, by Sean Dixon

Notebook of Roses and Civilization -- the sensual poetry of Nicole Brossard brought into English by Robert Majzels and Erín Moure

The Milk Chicken Bomb -- a novel where boy meets bonspiel, exploding boilers and black-market submarines, by Andrew Wedderburn

Human Resources -- the writing machine in which poetry and ‘plain lanaguage’ collide, by Rachel Zolf

Hippies and Bolsheviks & Other Plays -- pools, phones and psychedelia, from Amiel Gladstone

*No clams will actually be served at the party.

For media requests or additional information, contact Evan Munday at
[redacted] or [redacted]

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]
[redacted]

May 2 is the Coach House Spring Launch!
featuring Sean Dixon, Andrew Wedderburn, Nicole Brossard, Rachel Zolf and Amiel Gladstone
Revival, 783 College Street
Toronto, ON
8:00 p.m. =

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594. amy king
Why not make your way to Brooklyn for your after-work-week's-end celebration drink with a little poetry mixed in at Stain Bar?
Thu 26 Apr 2007

Anyone needing directions from the airport, backchannel please!

*****

MiPOesias presents

~~~~ David Lehman, Elaine Equi, and Mairead Byrne ~~~~

Friday, April 27, 2007 @ 7:00 PM

~~~~~~~~~~~

DAVID LEHMAN was born in New York City in 1948. He is the author of six books of poems, most recently When a Woman Loves a Man (Scribner, 2005). Among his nonfiction books are The Last Avant-Garde: The Making of the New York School of Poets (Anchor, 1999) and The Perfect Murder (Michigan , 2000). He edited Great American Prose Poems: From Poe to the Present, which appeared from Scribner in 2003. He teaches writing and literature in the

graduate writing program of the New School in New York City and offers an undergraduate course each fall on "Great Poems" at New York University . He is the editor of a new edition of The Oxford Book of American Poetry, a one-volume comprehensive anthology of poems from Anne Bradstreet to the present. He initiated The Best American Poetry series in 1988 and received a Guggenheim Fellowship a year later. He lives in New York City and in Ithaca , New York . http://www.mipoesias.com/April2004/lehman.htm

ELAINE EQUI is the author of ten books including Surface Tension, Voice-Over, which won the San Francisco State Poetry Award, and The Cloud of Knowable Things. Her latest is Ripple Effect: New & Selected Poems from Coffee House Press. She teaches in the MFA Programs at City College and The New School, and at New York University\u003c/span\> .\u003c/div\>\n\u003cdiv\>\u003ca href\u003d\"http://www.mipoesias.com/April2004/equi.htm\" rel\u003d\"nofollow\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>\u003cspan\>\u003cfont color\u003d\"#003399\"\>http://www.mipoesias.com\u003cWBR\>/April2004/equi.htm\u003c/font\>\u003c/span\>\u003c/a\> \u003cspan\>\n \u003c/span\>\u003c/div\>\n\u003cdiv\> \u003c/div\>\n\u003cdiv\>MAIRÉAD BYRNE is employed as Associate Professor of English at Rhode Island School of Design in \u003cspan style\u003d\"border-bottom:#0066cc 1px dashed\"\>Providence\n\u003c/span\> . She immigrated to America from \u003cspan style\u003d\"border-bottom:#0066cc 1px dashed\"\>Ireland\u003c/span\> in 1994 and earned a PhD in English (Theory & Cultural Studies) from Purdue University in 2001. Recent publications include a poetry collection, Nelson & The Huruburu Bird (Wild Honey Press 2003); three chapbooks Vivas (Wild Honey Press 2005), An Educated Heart (Palm Press 2005), and Kalends (Belladonna* 2005); and a talk, Some Differences Between Poetry & Standup (UbuWeb 2005).\n\u003c/div\>\n\u003cdiv\>\u003ca href\u003d\"http://www.mipoesias.com/2006Volume20Issue1/byrne.html\" rel\u003d\"nofollow\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>\u003cspan\>\u003cfont color\u003d\"#003399\"\>http://www.mipoesias.com\u003cWBR\>/2006Volume20Issue1/byrne.html\n\u003c/font\>\u003c/span\>\u003c/a\> \u003cspan\>\u003c/span\>\u003c/div\>\n\u003cdiv\> \u003c/div\>\n\u003cdiv\>~~~~~~~~~\u003cbr\> \u003c/div\>\n\u003cdiv\>STAIN BAR\u003c/div\>\n\u003cdiv\>\u003cspan style\u003d\"border-bottom:#0066cc 1px dashed\"\>766 Grand Street Brooklyn , NY\u003c/span\> 11211\u003c/div\>\n\u003cdiv\>(L train to Grand Street Stop, walk 1 block west)\u003c/div\>\n\u003cdiv\>\u003cspan style\u003d\"background:none transparent scroll repeat 0% 0%;border-bottom:#0066cc 1px dashed\"\

>718/[redacted]\u003c/span\>\u003c/div\>\n\u003cdiv\>\u003ca href\u003d\"http://www.stainbar.com/\" rel\u003d\"nofollow\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>\u003cspan style\u003d\"background:none transparent scroll repeat 0% 0%\"\>\u003cfont color\u003d\"#003399\"\>http://www.stainbar.com/\n\u003c/font\>\u003c/span\>\u003c/a\> \u003cspan\> \u003c/span\>\u003c/div\>\n\u003cdiv\> \u003c/div\>\n\u003cdiv\>~~~~~~~~~\u003c/div\>\n\u003cdiv\> \u003c/div\>\n\u003cdiv\>Hope to see you~\u003cbr\> \u003c/div\>\n\u003cdiv\> \u003c/div\>\n\u003cdiv\>Amy King\u003c/div\>\n\u003cdiv\>MiPO Host",1]); //--> New York University . http://www.mipoesias.com/April2004/equi.htm

MAIRÉAD BYRNE is employed as Associate Professor of English at Rhode Island School of Design in Providence . She immigrated to America from Ireland in 1994 and earned a PhD in English (Theory & Cultural Studies) from Purdue University in 2001. Recent publications include a poetry collection, Nelson & The Huruburu Bird (Wild Honey Press 2003); three chapbooks Vivas (Wild Honey Press 2005), An Educated Heart (Palm Press 2005), and Kalends (Belladonna* 2005); and a talk, Some Differences Between Poetry & Standup (UbuWeb 2005). http://www.mipoesias.com/2006Volume20Issue1/byrne.html

~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope to see you~

Amy King MiPO Host \n\u003cdiv\>\u003ca href\u003d\"http://www.mipoesias.com\" rel\u003d\"nofollow\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>\u003cspan\>\u003cfont color\u003d\"#003399\"\>http://www.mipoesias.com\u003c/font\>\u003c/span\>\u003c/a\> \u003c/div\>\n\u003cdiv\> \u003c/div\>\n\u003cdiv\>******\u003c/div\>\n\u003cdiv\> \u003c/div\>\n\u003cdiv\>p.s. AN ASIDE ["Poet Laureate of the Blogosphere"] ----> If you've ever - or never - thought of voting for a blog, please consider going here and clicking a vote for mine: \u003c/div\>\n\n\u003cdiv\> \u003c/div\>\n\u003cdiv\>\u003ca href\u003d\"http://www.musecrafters.com/bloggingpoet/208/2007+Poet+Laureate+Of+The+Blogosphere+Voting+Begins.html\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>http://www.musecrafters.com\

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>+Laureate+Of+The+Blogosphere\u003cWBR\>+Voting+Begins.html\n\
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n",0]); //--> http://www.mipoesias.com

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p.s. Thump, thump ["Poet Laureate of the Blogosphere"] ----> If you vote for me, I'll knight you, or something ...

http://www.musecrafters.com/bloggingpoet/208/2007+Poet+Laureate+Of+The+Blogosphere+Voting+Begins.html

Thank you!

******

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

595. Philip Metres
300 etc.
Thu 26 Apr 2007

CA et.al,

I loved CA's response to 300 and his anecdote--I hope you're collecting your stories for print! they're among the richest things that this list has produced of late. The whole debate over "300" is important (as long as we have it with others who feel otherwise), because these cultural productions clearly do function to grease the wheels of military imperium--as kitschy and over-the-top as "300" is. CA's story actually reminded me of the debate that I discuss in "Behind the Lines" regarding ways to resist war. On the one hand, representations themselves have a imitative (even infective power), which means that merely "representing the horrors of war" can often incite further imitations of it. On the other hand, a representation that enacts, as Zizek calls it, "living through the fantasy" (i.e. the s/m scenario perhaps), can be a way of defusing or subverting its power. Zize always references some metal band from Eastern Europe who would employ fascist iconography and cos
t!
ume as a way of subverting the ideology.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com

↑ Index

596. Gretchen Adele

Re: spring poem god its beautiful jim

Thu 26 Apr 2007

---

grazie
x
g

On 4/26/07, Jim Andrews <[redacted]> wrote:
>
> here is a new piece: http://vispo.com/nio/pens/springs5.htm
>
> spring poem.
>
> click and drag to change it. it's a pen, of sorts.
>
> the guitar;
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> best to go full screen (F11 key) if you can.
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> left off, except each 'nib' of the pen gets a different animation.
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> a poem of algorithms and animations.
>
> an animism.
>
> animism: kinetic poem with soul.
>
> ja
> http://vispo.com
>

--
g adele

↑ Index

597. **Tom W. Lewis**
Re: Pushing Easy Poetry
Thu 26 Apr 2007

Susan: "bugged by certain quarters for unclear poetry i took an unclear poem ..." -- it took me a second read to realize you weren't implementing some beautiful extended metaphor about grocery shopping & difficult poetry... was this an unclear poem you'd run across, or was it one of your own that someone had labeled "unclear"? in other words, was it a published piece (therefore in some sense "accepted" into publication) or something in embryo you were working on?

my abiding problem with Robert Pinsky: I want to like him, since he's so energetic and positive about poetry in the world (at least that's his shtick), but he always seems to choose the path squarely down the middle in any argument about poetics -- maybe this is what an excellent popularizer does, a la Keillor & co.

purveyors of easy poetry speak to a large swath of people... honestly, I'm delighted when I hear the "Writers Almanac" on the radio, since it's often the only time I'll hear *any* poetry in the course of my day, at least from the mainstream squawk-box... "easy" poetry is easily sold to its readers, and its wide audience can consume it for its soothing quality -- functional in the same way new age/muzak "calms" frayed nerves -- no rough edges.

but what's to be done with the unmentioned, truly "difficult" work that nobody with the national prominence of Keillor or Pinsky will address?

as Catherine pointed out, Pinsky's "examples aren't particularly challenging poems...[and] he leaves some open questions about what 'difficult' is".

I was disappointed, too -- I thought in this article I was going to see Pinsky challenge poetry that was more remote from popular. instead, Pinsky's article chose some pieces that are difficult in a mainstream, high school English class sort of way (argue if you think this is an unfair characterization), but largely they are poems *about* being difficult, not works that *are* difficult. the pieces are easily comprehended if you "get" what the authors were up to, what the key tells you if you look at your teacher's edition of the anthology.

this takes me back to my junior college English class, where we spent 45 minutes twisting on the teacher's fork over what Robert Graves' "Down, wanton, down!" is about, before he (the teacher) spluttered with lewd delight: "it's a penis!!"

does the key to every poem exist? do we want a key to exist? is a poem difficult if finding its "key" is impossible on the first read? is a poem easy if the "key" is left under the doormat? etc. (my take on postmodern interpretation accepts keyless entry as a valid option.)

"why don't you write something nice?" as my mother used to say...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of susan maurer
Sent: Thursday, April 26, 2007 8:13
To: [redacted]
Subject: Re: Pushing Easy Poetry

the whole push of if i dont understand it it isnt any good which it seems is being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at pluck you chicken who without prompting got it instantly and then to the counterman at dean and deluca's . ditto . so elitism be damned and if people want to push what donald hall calls a mcpoem well let them but.. Susan Maurer

>From: Catherine Daly <[redacted]>
>Reply-To: UB Poetics discussion group <[redacted]>
>To: [redacted]
>Subject: Re: Pushing Easy Poetry
>Date: Wed, 25 Apr 2007 14:56:29 -0700
>
>I started blogging on this, but it seems to me that Pinsky's 1)
examples

>aren't particularly challenging poems, 2) he leaves some open questions
>about what "difficult" is
>
>--
>All best,
>Catherine Daly
>[redacted]

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http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTE RAVERAGE

↑ Index

598. **Halvard Johnson**
Re: Pushing Easy Poetry
Thu 26 Apr 2007

When does pushing easy poetry come to
shoving easy poetry?

Hal

"Disorder is merely the order you
are not looking for."
--Henri Bergson

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

599. **Thomas savage**
Re: Pushing Easy Poetry
Thu 26 Apr 2007

Hi Susan. Some of my favorite poems are poems I don't completely understand. I've told my students not to be afraid or dismissive of poetry they don't understand. If a poem has a beauty to it which can be intuitively stirring, it needn't necessarily be completely understood. There are poems by Robert

Duncan, for instance, which I've loved for many years without completely understanding them. As for Pinsky, I just read a beautiful translation he did of a poem Michelangelo wrote in his old age. So Pinsky has the right idea sometimes. I've also seen and heard some of his own poetry which was pretty good. Regards, Tom Savage

susan maurer <[redacted]> wrote: the whole push of if i dont understand it it isnt any good which it seems is being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at pluck you chicken who without prompting got it instantly and then to the counterman at dean and deluca's . ditto . so elitism be damned and if people want to push what donald hall calls a mcpoem well let them but.. Susan Maurer

> *From: Catherine Daly*
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>
> *To:* [redacted]
> *Subject: Re: Pushing Easy Poetry*
> *Date: Wed, 25 Apr 2007 14:56:29 -0700*
>
> *I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

_____ The average US Credit Score is 675. The cost to see yours: $0 by Experian.
http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

600. Rebecca Loudon

The Concher Inaugural Issue

Thu 26 Apr 2007

We are pleased to announce the publication of the inaugural issue of *The Concher.*
http://twopoettruffles.blogspot.com/<http://twopoettruffles.blogspot.com/>

#1 Poets: Brent Armendinger ::: Adam Clay ::: Phillip Crymble ::: Darcie Dennigan ::: Ray Hsu ::: Tung-Hui Hu ::: Reb Livingston ::: Rebecca Loudon ::: Marc McKee ::: Kathleen Rooney & Elisa Gabbert ::: Craig Morgan Teicher ::: Samuel Wharton ::: Sarah Wolfson

#1 First Lines: Say I say animal machine, would it make ::: The teenager's prosthetic limbs get stolen. ::: the vein in your throat candle blackbody ::: (it felt like an experiment at first) ::: Birds swing into the milk ::: were writing letters. Me or you, ::: There is a bruise to your breath, my love, that I swear you ::: He will want the vulture. He will put on a cotton button-down ::: My ghost walks through the door ::: Who become the parents of the trespassing ::: A perfect apple exists outside the realm of sense. ::: Recalling a symbolism once fixed and familiar, ::: Just inside the petting zoo the little goats ::: He writes the usual from Brazil. I know the place ::: The sweat of him ::: All over. Meaning lost or gone. A local idiom that speaks ::: People who call high school the best years ::: Parachute silk, iron ore, gasoline, ::: As if they would allow the star ::: The homeless man is in love with me.

#1 Truffles: Espresso Caramel, Classic Ganache with Cacao Nibs, Pomegranate Ganache with Almond Marzipan, Coconut Curry Ganache, Whiskey Ganache, Orange White Chocolate Ganache with Hazelnuts.

*

Seriously. What's *not* to like? I can personally vouch for both the poetry *and* the chocolates. I had some Two Poet Truffles caramels a couple months ago and they were outstanding. Go watch *The Concher
*<http://twopoettruffles.blogspot.com/>video.
It's funny in a sweet way.

Rebecca Loudon

↑ Index

601. **Marcus Bales**

Mary Weems,Kisha Foster, and Vlad Swirynsky will read at Gallery 324 on Saturday April 28 at noon, and Jere Hinton will present a 10 minute preview of his interpretation of Chaucer's The Wife of Bath's tale in the open mike session. The full play will be performed June 2, 2007 at the Artist Review Today opening for JAR, June Art Review, at the Galleria.

Thu 26 Apr 2007

Mary Weems,Kisha Foster, and Vlad Swirynsky will read at Gallery 324 on Saturday April 28 at noon, and Jere Hinton will present a 10 minute preview of his interpretation of Chaucer's The Wife of Bath's tale in the open mike session. The full play will be performed June 2, 2007 at the Artist Review Today opening for JAR, June Art Review, at the Galleria.

The Wake Up and Live's ACTOR'S STUDIO presents Gary Webster's "You'll be Back", "Prime Beef", and "Strictly Platonic?" back to back each day on Saturday April 28 at 7:30 pm, and Sunday April 29th at 3 pm.

For more information about the plays, contact Sue Johnson, Director, 216/[redacted], or at [redacted]

Parking is $1 in the underground garage -- that's the easiest access to the building for these events. Parking is free on 12th Street, but you have to use the security buzzer to get admitted to the building.

If you'd like to be removed from this list, please email [redacted]

Thank you

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602. **Gabrielle Welford**

Re: in response to the virginia tech discussion...

Thu 26 Apr 2007

---

we're only "at war" according to our own definition of "war," since war is with another country, not with "terror," "drugs," "crime," etc. they want us to believe we are muscularly and gallantly "at war," whereas we are actually waging terrorism against the civilian populations of other countries. thanks for sending this info about the news conglomerates. i'll broadcast it about. goes well with bill moyers' program last night. all best, g

Gabrielle Welford, Ph.D.
Instructor
University of San Francisco
[redacted]

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Wed, 25 Apr 2007, CA Conrad wrote:

> *Sina Queyras wrote:*
> *"One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering."*
>
> *Amy Goodman from DEMOCRACY NOW is the only one who is investigating (with absolute fearlessness she is investigating) how ALL, and I really do mean*
> *ALL the major news networks in America are conglomerates which actually OWN weapons manufacturing plants. It is -- believe it or not -- in the interest*
> *of the owners of ABC, CBS, NBC, CNN, to wage war. Shareholders are dancing the Iraq two-step these days. And we need to ask ourselves the rather obvious*
> *questions now about "conflict of interest." And beyond that, ask ourselves how*
> *this measures against Jefferson's line "Information is the currency of democracy."*
> *Hmm, puts a whole new spin on the "currency" of the statement. But it is the*
> *JOB OF our esteemed, televised news teams to help us forget. Help us forget our daily sins. Help us forget our daily brutality. In Philadelphia THEY RECENTLY*
> *changed the morning news to "Good Day Philadelphia!" Good Day Philadelphia? HOW ABSURD!!!! Of the 10 largest cities in America we rank highest in poverty.*
> *Literally one in four Philadelphians is living below the poverty line, me included.*
> *Good Day Philadelphia my ass!*
>
> *CAConrad*

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603. **Peter Ciccariello**

Re: spring poem god its beautiful jim

Thu 26 Apr 2007

Beautiful Jim!
-Peter Ciccariello

On 4/26/07, Gretchen Adele <[redacted]> wrote:
>
> grazie
> x
> g
>
>
> On 4/26/07, Jim Andrews <[redacted]> wrote:
> >
> > here is a new piece: http://vispo.com/nio/pens/springs5.htm
> >

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604. CA Conrad
anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!
Thu 26 Apr 2007

Anyone involved with FACEBOOK please read this!
The group "ArabLBTG" is on the verge of being SHUT DOWN
because the Saudi, Egyptian, Kuwaiti and Emirati governments
are insisting that FACEBOOK not allow any queer FACEBOOK
groups which mention, or having anything to do with citizens
of their countries.

Anyone who is a member of FACEBOOK and would like me to send the link to vote against, and tell FACEBOOK to back down, please write to me VERY SOON! Timing is everything, as this is literally on the verge of happening. Our swift, collective actions against this are needed! Contact me at [redacted] NOW, BELOW are some of the discussions and info from the petition page:

(THIS IS THE DISCUSSION I AM REFERRING TO)
Violating terms of conduct
Between You and Adminstrator Josh
Adminstrator Josh

10:15am April 24th
Report MessageDear Subscriber,

You have violated the terms of conduct you agreed upon when you signed up with Facebook.com. Your violations fall in the following criteria:

1. Advertising\spam, you have posted in the group advertisements concerning a website. You do have the right to refer to websites but not advertise them.

2. Creating a global group that is not allowed in some regions. Your group "Arab LBTGAY(Lesbian,bisexual,transexual and gay)" has put facebook in trouble as we received an official complaint from the Saudi government, the Egyptian government and other Arab governments that do not want to be mentioned.

Your Group must be shut down or a new Group with a specified network other than the two mentioned may be created. We are very sorry as we support any group but the countries mentioned are threatening to block our server from their side, therefore please comply.

Thank you for understanding
The Facebook Team

4:15pm April 25th
hey i have a question. i understand it says it must be shut down but is it possible to make it a"closed group" or i have to make it a secret?

Adminstrator Josh

5:25pm April 25th Report MessageWell, If you turn it into a closed group you must be more than sure that no Saudis or Egyptians join the group. This is very hard, but if you chose to do this we do not mind.

In case of chosing to close the group you will have to kick any Saudi, Egyptian, Kuwaiti or even Emirati that happens to join or we pick out for you. Is that fair enough?

The Facebook Team

(AND THIS IS FROM THE PETITION PAGE)
The official Petition to prevent Arab LBTG from being shut down.

Dear Facebook users:

We represent the group "ArabLBTG". We are posting this as a plea for your support in an act of resistance against Facebook's request of shutting down the group because they have received several complaints from particular Arab governments. If we do not shut down the group, according to Facebook, we have to make it a closed group that excludes specific Arab citizens, such as Saudi and Egyptian. This is not conducive to a queer-positive Facebook environment, but an exclusivist, discriminatory, racist environment that threatens our right to free speech.

We would like to encourage everyone to contact Facebook and reject their oppressive, homophobic request towards a specific minority of the queer community.

Thank you for all your support
In hopes of victory,

ArabLBTG Admin

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605. **Murat Nemet-Nejat**
Re: M'Work
Thu 26 Apr 2007

Hear, Hear!

The best expression what art and being a poet at bottom is.

Ciao,

Murat

On 4/25/07, Alan Sondheim <[redacted]> wrote:
>
> M'Work
>
> There are certain misapprehensions in relation to my works in various
> fields - music, sound, photography, film, video, texts, media in general.
> I am assumed to be a producer bypassed or deflected, that my work refuses
> steadfastly one genre or another. In fact, I neither produce masterpieces
> nor specific works, and am uncomfortable with the thinking that references
> a litany of key objects in my career. Instead, I construct discourses,
> albeit with myself - discourses of such a nature that it seems irrelevant
> to complete those things that might complete a career - a series for
> example, or critical moments. I insist on discourse, because this is the
> means of progress, of thinking itself; to stop at the wayside of this or
> that thing cluttering up the environment means a waste of energy and a
> good deal of the limited time we are all given in the first place. As far
> as funding is concerned, I believe that such thought, such discourse,
> should be rewarded in particular by granting agencies or good samaritans,
> since there is little change of sales or recompense for the creation of
> working-through streams of thought occasionally resulting in partial
> reconstructions of philosophy, phenomenology, or any other and all modes
> of conceiving the world. What is the world, but scaffolding which
> constantly is renewed, destroyed, forgotten, abandoned at death, crudely
> stumbled upon at birth? To examine this world, to truly occasion studies
> and thinking without compromise, I am forced to forgo stases, strange and
> familiar attractors - forced to avoid these at all costs, however
> seductive they might appear. This is not to say that I remain aloof from

> the marketplace - only that I appear deeply unfit for it, and am forced to
> search elsewhere for financial support. But everywhere I look, it is the
> same story - give me the goods, and I might consider, on one level or
> another, rewarding you - but nothing further. There are no gifts in this
> life, but only exchanges, and even these come at high psychological cost.
> I honestly try to acquiesce; it is useless, tawdry; nothing seems to come
> of it - something in my character. Given this, I plod onward, carrying my
> sickness with me and an insane desire to believe that reward exists
> somewhere through the journey itself, rather than the destination alone.
> However, the thrust of this memo is elsewhere - a counter to those who
> critique my working as a contamination of site, cite, and sight - those
> who are blind not to see value in the difficult motion of thinking among
> the ongoing world. This is what I do; I think, give signposts, memoranda,
> exempla, and inhabitants of the imaginary, and this, I believe, is the
> goal and guise of the true artist, never to rest, never to complete what
> is already known, but to search out elsewhere for whatever knowledge might
> be gained along the ways.
>
> http://www.asondheim.org/gloom.mov
>
> at least no one else is doing this stuff at least on a daily basis.
>

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606. **Poetry Project**
Events at the Poetry Project 4/26 - 5/2
Thu 26 Apr 2007

Dears,

Please join us many times.

Love,

The Poetry Project

Thursday, April 26, 8:00 pm
A Tribute to César Vallejo

A reading to mark the publication of César Vallejo: The Complete Poetry in a bilingual edition edited and translated by Clayton Eshleman. César Vallejo (1892-1938) was a poetical innovator whose syntax-breaking search for meaning has been compared to James Joyce and Paul Celan. Readers of Vallejo¹s work will include Jayne Cortez, Mariela Dreyfus, Clayton Eshleman, Forrest Gander, Edward Hirsch, Sam Shepard, Mónica de la Torre, Cecilia

Vicuña and Anne Waldman. Co-sponsored by PEN World Voices, Poets House, and The University of California Press. This reading will be held in the sanctuary.

Friday, April 27, 8:00 pm
Anselm Hollo, Eileen Myles & Anne Waldman

Anselm Hollo, poet and literary translator, has been a faculty member of the Jack Kerouac School of Poetics at Naropa University in Boulder, Colorado, for more than twenty years. He is the author of thirty-odd books and chapbooks of his own works, the most recent one being Guests of Space, just out from Coffee House Press. Eileen Myles is one of the best-known unofficial poets in America. She was a Director of St. Mark's Poetry Project during the Reagan years. And she conducted an openly female write in campaign for President of the United States in 1992. She has toured her work all over the world and with Sister Spit in '97 and now this year again with Sister Spit. Sorry, Tree (poems) is very recently out from Wave Books. Anne Waldman¹s most recent books are Structure of the World Compared to a Bubble, a long Buddhist poem, and Outrider, a selection of essays, interviews and poetry just published by La Alameda Press. Red Noir, a collection of short performance pieces, and the CD The Eye of the Falcon (produced and with music by her son Ambrose Bye) are now available from Farfalla, McMillen and Parrish. This reading will be held in the sanctuary.

Saturday, April 28, 8:00 pm
Not For Mothers Only

A launch party and reading for Not for Mothers Only: Contemporary Poems on Child-Getting and Child Rearing. This anthology brings to light the many strong, scary, gorgeous motherhood poems bring written right now poems that address the politics and difficulties and stubborn satisfactions of mothering while also publishing earlier poems that opened the space in which this new work might appear. Readers will include Rachel Zucker, Deborah Landau, Kimiko Hahn, Ann Lauterbach, Camille Guthrie, Caroline Crumpacker, Marie Howe, Miranda Field, Kathleen Ossip, Rebecca Wolff, Claudia Keelan and Catherine Wagner.

Monday, April 30, 8:00 pm
Tisa Bryant & Jennifer Firestone

Tisa Bryant¹s writings, Unexplained Presence (forthcoming from Leon Works), and Tzimmes, traverse the boundaries of genre, culture and history. She is currently at work on [the curator], a meditation on identity, visual culture and the lost films of auteur Justine Cable. She teaches at St. John¹s University, Queens, and is a founding editor/publisher of the hardcover annual, The Encyclopedia Project. Jennifer Firestone is the author of the chapbooks From

Flashes, which is an excerpt from a longer manuscript, and snapshot from Sona Books, as well as a chapbook forthcoming from Portable Press at Yo-Yo Labs. She is the editor, along with Dana Teen Lomax, of an anthology in progress called Letters To Poets: Conversations about Poetics, Politics and Community. Her book, Holiday, is forthcoming from Shearsman.

Wednesday, May 2, 8:00 pm
Sam Abrams & Jim Cohn

Sam Abrams is the author of five collections of poems, most recently The Old Pothead Poems. He edited The Neglected Whitman: Vital Texts and has published poems in hundreds of places beginning with Neon 2 in 1957. He is currently Professor Emeritus of Language and Literature in the College of Liberal Arts at Rochester Institute of Technology. Jim Cohn is the author of five collections of poetry: Green Sky, Prairie Falcon, Grasslands, The Dance Of Yellow Lightning Over The Ridge and Quien Sabe Mountain. He has edited the poetry journal Napalm Health Spa since 1990. Inspired by the art criticism of Frank O'Hara and the lineages shepherded by the Beat Generation, Cohn founded the diversity oriented on-line Museum of American Poetics (MAP) at www.poetspath.com in 1997.

*Please note this recently scheduled reading:

Monday, May 7, 6:00 pm
Following Rules: An Oulipian Reading with Harry Mathews & Doug Nufer

Born in New York in 1930, Harry Mathews settled in Europe in 1952 and has since then lived in Spain, Germany, Italy, and (chiefly) France. In 1978 he returned to the United States to teach for several years at Bennington College, Columbia University, and the New School University. Now married to the French writer Marie Chaix, he divides his time between Paris and Key West. When Mathews published his first poems in 1956, he was associated with the so-called New York School of poets, with three of whom (John Ashbery, Kenneth Koch, James Schuyler) he founded the review Locus Solus in 1961. Through his friendship with Georges Perec, he became a member of the Oulipo in 1972. The author of six novels and several collections of poetry, his most recent publications are Sainte Catherine, a novella written in French (Éditions P.O.L, 2000), The Human Country: the Collected Short Stories (Dalkey Archive Press, 2002), The Case of the Persevering Maltese: Collected Essays (Dalkey Archive Press, 2003), Oulipo Compendium (co-edited with Alastair Brotchie; Atlas Press and Make Now Press, 2005), and My Life in CIA: A Chronicle of 1973 (Dalkey Archive Press, 2005). Doug Nufer writes works of fiction and poetry and pieces for performance that seem to follow odd procedures, even when they don't. His novels include Never Again, Negativeland, and most recently, a double novel, The Mudflat Man/ The River Boys. His fiction and/or poetry has appeared in

Chain, Fence, Monkey Puzzle, Bird Dog, and The Golden Handcuffs Review. He also performs his work with choreographer Erin Mitchell and her dance troupe (he speaks/ they dance). He lives in Seattle, where he runs a wine shop.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

The Red Hook ³First Tuesdays² Poetry Discussion Group

Read poems aloud & discuss them or just listen

Red Hook Branch of the Brooklyn Public Library
7 Wolcott Street at Dwight
Tuesday, May 1st
Discussion begins at 6:30pm
Free

2nd meeting
The First Tuesdays group will meet the first Tuesday of every month

For more info email [redacted]

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607. Bob Marcacci
Audio Poetry: i-outlaw 2.4 featuring Catherine Daly
Thu 26 Apr 2007

Hosted by Bob Marcacci and produced by Josh Hinck, i-outlaw Episode 2.4 <http://i-outlaw.blogspot.com/> features the poetry and ruminations of Catherine Daly, original music by Junkbox, and additional fine poetry by:

- Daniel Abdal-Hayy Moore
- Linda Benninghoff
- John Sakkis
- Peggy Eldridge-Love
- Jordan Stempleman
- Kaya Oakes
- Miranda Gaw
- Andrew Lundwall
- Larissa Shmailo

Always looking to listen to your poetry... Spread the word far and wide. Don't forget to enter our contest to win a free book of poetry! Listen now and find out how...

--
Bob Marcacci
<http://marcacci.blogspot.com>

Buying books would be a good thing if one could also buy
the time to read them in: but as a rule the purchase of
books is mistaken for the appropriation of their contents.
 - Arthur Schopenhauer

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608. noah eli gordon
chapbooks
Thu 26 Apr 2007

All,

So here I am looking at a huge stack of chapbooks & working on the next review column for Rain Taxi & not that I'm in any way in want of even more chapbooks but can't help feeling like there are more of these things out there that I'm missing & that it might be a good time to just float a small reminder to any one who might have or might be putting out a new chapbook that the Rain Taxi column is indeed an ongoing thing & it'd be wonderful to have a chance to consider anything folks might have for inclusion in the column which as it's housed in a magazine with huge distribution might offer one the change to have one's work or I suppose mention of one's work reach outside of those normal channels & I wonder if I should just keep going with this sentence...

So, send me yr chapbooks...

xoxo,
Noah Eli Gordon

1014 E 10th Ave
Denver, CO 80218

PS: there is life outside of the internet. This is a print column that's been running for over a year in the Taxi.

http://raintaxi.com/

PS: here's a link to a piece Erik Anderson & I wrote on Some Notes on My Programming by Anselm Berrigan:

http://jacketmagazine.com/33/anderson-gordon-rev-berrigan.shtml

_____ MSN is giving away a trip to Vegas to see Elton John. Enter to win today.
http://msnconcertcontest.com?icid-nceltontagline

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609. **Catherine Daly**

Fwd: Audio Poetry: i-outlaw 2.4 featuring Catherine Daly

Thu 26 Apr 2007

---

only had time to do about 1/3 of what I'd planned, but hey... that backyard is ready for sod

Ready for your listening pleasure. Direct yourselves to:
< http://i-outlaw.blogspot.com/ > to hear.

You can find a nice little audio doodad for your blogs here: <
http://odeo.com/audio/11246583/players>

Thanks, everyone, for being patient as Josh and me transitioned to our new i-space. Josh and I would like to thank everyone for supporting the show. Really really big thanks to Catherine Daly for the superb poetry and other audio goodstuff you'll just have to put your ears on...

Hope everyone enjoys it!

--
Bob Marcacci

Many a man fails to become a thinker for the sole reason that
his memory is too good.
- Friedrich Wilhelm Nietzsche

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

↑ Index

610. **Catherine Daly**
Re: Philadelphia?
Thu 26 Apr 2007

---

it is free at the library; most of my online students used library access -- some took courses online because they couldn't afford paper/printing/xeroxing (15 cents a page in our library? I think) for assignments; one hopes that some of the Gates education/election money goes towards making internet education information more readily available

npr said 5M more people below poverty line here than in 2000 -- who knows what the real figures are, tho

the US government no longer makes it easy for people to access food stamps, the earned income credit, and other programs, so the real suffering is somewhat greater than this would indicate

"the poverty line" has unfortunately never been adjusted for the price of food falling relative to the cost of housing and it is "location independent" meaning the income is one adult, 3 kids @ 23K? ish? it is some silly figure which is far more than a full time job at minimum wage earns, and is the same amount whether you're in a major city or somewhere with a lower cost of living

--
All best,
Catherine Daly
[redacted]

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611. David A. Kirschenbaum
Boog City 40 Available
Thu 26 Apr 2007

Please forward

Boog City 40

now available

featuring:

Our Politics section, edited by Christina Strong

--³Maybe after going to museums for more than 30 years I still couldn¹t define art, but I can tell you that if art is satisfying it hasn¹t done its job.² --from Who¹s Come a Long Way, Baby? Thoughts on The Dinner Party and the Global Feminisms Exhibit by Strong

Our Printed Matter section, edited by Mark Lamoureux

--³In the poetic tapestry of this chapbook where darkness has victory, the poem ŒAll Saints Day¹ tells us that Œthe theme of death is our thiefhood.¹² --from Our Thiefhood, Evangeline Downs by Micah Ballard (Ugly Duckling Presse), reviewed by Michael Carr

--³The poems are so funny, and resistant to interpretation, that it is tempting to take them at face value, like an Andy Warhol Campbell¹s Soup can, a Jeff Koons puppy, or a Marcel Duchamp urinal.² --from Twisted Gems, Erased Art by Tenney Nathanson (Chax Press), reviewed by Adam Fieled

Our Music section, edited by Jon Berger

--³Dina Dean¹s voice is the unification of her influences; somewhere between a croon and a growl, in ŒThe Radio Song¹ she tells the story of a sleepless character¹s love affair with the radio.²

³Every added note, every new change in a simple pattern has a magnified importance, giving Randi Russo¹s songs wave after wave of subtle dramatic leaps.²--from Alliterative Albums: Acoustic Songwriters Get Their Due by Casey Holford

***And the Relaunch of Our Comics section ***

--³I¹ve reread this first issue maybe a dozen times since Jerel debuted it at the MoCCA Art Festival last summer, and it¹s a different experience nearly every reading, as startling and flabbergasting as it is rewarding, not unlike returning to a computer that has been overtaken by a benign but active‹and actively mischievous‹virus.² --from Jerel Elbows the Comics Envelope by Gary Sullivan

--Freak Folk Meets Hip Hop, a comic from Jeffrey Lewis

Art editor Brenda Iijima brings us work from Greenpoint¹s Brenda Zlamany

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano

--Harlem¹s Tonya Foster with an excerpt from Work-a-Day
Bodies of young men‹
spent smoke, spent casings graph one
among many points

Bodies of young men‹
sight-specific installations‹
stoops, corners.

--Philadelphia¹s Frank Sherlock with an excerpt from
Wounds in an Imaginary Nature Show

[Š]

A mirror

& a token

of the outdoors

can bring

the walking

dead back to

life even

if the skillset

that facilitates

crawling has to

be relearned

And photos from Aislinn Weidele and Donald Woodman.

And thanks to our copy editor, Joe Bates.

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Advertising or donation inquiries can be directed to
[redacted] or by calling 212-842-BOOG (2664)

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--
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Boog City
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NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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612. David A. Kirschenbaum
Boog City presents Anchorite Editions and Fewer & Further Press, Thurs. May 3
Thu 26 Apr 2007

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Anchorite Editions
(Albany, N.Y.)

and

Fewer & Further Press
(Wendell, Mass.)

Thurs. May 3, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Anchorite Editions editor Christopher Rizzo and
Fewer & Further Press editor Jess Mynes

Featuring readings from

Anchorite Editions[1] authors

Theo Hummer
John Mulrooney
Aaron Tieger

and

Fewer & Further authors

Michael Carr
Brenda Iijima
Andrew Mister
Christopher Rizzo
Aaron Tieger

and music from
Kansas State Flower

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

Anchorite Press http://www.anchoritepress.blogspot.com Founded in 2003, Anchorite is an independent poetry press devoted to publishing the work of outsiders and innovators. They publish chapbooks and broadsides in a variety of formats. Check out Anchorite[1]s website (above), where you can view examples of Anchorite publications, as well as read an interview with the editor.

Fewer & Further Press http://fewfurpress.blogspot.com/ Fewer & Further Press is a small press edited by Jess Mynes that publishes chapbooks of innovative poetry since 2005. It also publishes Asterisk, a series that takes many forms and often includes multiple authors in one publication. Future and present F&F authors include Clark Coolidge, Aaron Tieger, Brenda Iijima,

Michael Carr, Andrew Mister, Joseph Massey, Christopher Rizzo, and Shannon Tharp. Visit their website (above) to see what titles are available or forthcoming.

Overall Performer Bios

**Michael Carr Michael Carr is the author of Platinum Blonde, a chapbook of poems and collages published by Fewer & Further Press. and Softer White, forthcoming from House Press. He's edited a manuscript journal of John Wieners' called A book of PROPHECIES, forthcoming this summer from Bootstrap Press. With Dorothea Lasky he co-edits Katalanché Press, co-curates the Plough & Stars Reading Series with John Mulrooney, and lives in Cambridge, Mass.

**Theo Hummer Theo Hummer earned an MFA from Cornell in 2004 and is now at work on a Ph.D. Her poetry has appeared in Sentence, Vox, and the Indiana Review, as well as on the Verse magazine website. Her first chapbook, The Parrot Bride, appeared from Anchorite Press in 2006.

**Brenda Iijima Brenda Iijima is the author of Rabbit Lesson, forthcoming from Fewer & Further Press. In addition, there¹s Around Sea (O Books) and two forthcoming titles: Animate, Inanimate Aims (Litmus Press, forthcoming) and Eco Quarry Bellwether (Outside Voices). Lately she has been working with sound/noise artist Austin Publicover, recording permutations of a body of work called Remembering Animals. She is involved with local activist work including issues of eminent domain. From Prospect Heights, Brooklyn she runs Portable Press at Yo-Yo Labs.

**Kansas State Flower Kansas State Flower http://www.myspace.com/kansasstateflower http://www.olivejuicemusic.com/kansasstateflower.html What is the Kansas state flower? The sunflower, of course! But it's also the neo-psychedelic collaborative trio of Major Matt Mason (Schwervon!), Julie DeLano (The Leader), and Christy Davis (Mold/DJ Spin-O-Mama). The only band in New York that covers Madonna and Gram Parsons in the same set, this is no ordinary flower. Verses and choruses that stay forever in your head, set in swirling landscapes that travel seamlessly from a growl to a whisper. Harmony and cacophony over a block-rocking rhythm section that is so agile it steps past you before you even realize it. Always facing the sun, while acknowledging those dark clouds. Wake up, Dorothy--you ARE in Kansas now.

**Andrew Mister Andrew Mister's chapbook Hotels is forthcoming from Fewer & Further Press. His poems have appeared in Boston Review, The Canary, Colorado Review, Fence, The Hat, the tiny, and Verse. He lives and works in Brooklyn.

**John Mulrooney Previous attempts to contact John Mulrooney have been unsuccessful. He might be found at or near Bridgewater State College where he teaches or in or around the Plough and Stars in Cambridge Mass. where he co-curates poetry readings.

**Christopher Rizzo http://inplaceofchairs.blogspot.com/ Originally from Long Island and a long-time resident of Boston, Christopher Rizzo lives in Albany, N.Y., where he is working on a Ph.D. in English. His latest chapbooks are Claire Obscure (Katalanché Press, 2005) and Zing (Carve Editions, 2006). His poems have appeared in many magazines over the years, such as Art New England, Carve, Dachshund, Shampoo, and most recently in The Duplications. He is also the editor of Anchorite Press, which he founded in 2003.

**Aaron Tieger Aaron Tieger[1]s most recent chapbook is After Rilke (Anchorite Press, 2006). Other recent work includes February (Fewer & Further Press, 2006) and Coltsfoot Insularity (Fewer & Further Press, 2005), a collaboration with Jess Mynes. Other poems have appeared in 6x6, Asterisk, Past Simple, Turntable Bluelight, and Effing. He lives in Ithaca, N.Y. where he is co-curator of the SOON Productions Reading Series and the editor of CARVE Poems.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Thurs. June 7, New American Writing (Mill Valley Calif.)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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613. **P Ganick**

small chapbook project

Thu 26 Apr 2007

SMALL CHAPBOOK PROJECT announces a new reading period from now til the end of may, 2007. a few manuscripts will be chosen for publication.

'experimental' writing, whatever that might mean, is preferred, though quality manuscripts should be sent, the final chapbook will be 5.5" x 8.5" page size, a maximum of 40 pages, black and white ink only.

accepted chapbooks will be announced sometime early in june, 2007. writers who can produce a pdf file of their work will have preference. write for assistance in producing a pdf file.

hard copy only. send to: return postage and envelope for return, please.

peter ganick
small chapbook project
45 ravenwood road
west hartford, CT 06110-1005
[redacted]

↑ Index

614. **Pierre Joris**
Re: Fascist "300"?
Thu 26 Apr 2007

==========
"Fascism should more properly
be called corporatism,since it is the
merger of state and corporate power."
— Benito Mussolini
==========

On Apr 25, 2007, at 7:56 PM, George Bowering wrote:

> *On Apr 25, 2007, at 2:02 PM,* [redacted] *wrote:*
>
> *i believe fascism is in everybody.*
>
> *That is a silly belief, in my opinion.*
> *Fascism is a political system,*
> *and one that calls for the tossing away of the sense of the individual,*
> *hence the fasces.*

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]

c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com
==========

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615. Fluffy Singler

Unique academic event/gathering/"conference"

Fri 27 Apr 2007

Greetings friends. I wanted to let you know that we are currently accepting proposals for Articulations, an event organized by Graduate Students in the Theatre Department at the University of Minnesota and open to scholars, students and artists from a variety of disciplines. This will not be your usual "conference" setting, but an interaction with city spaces and a variety of disciplines that we hope will yield some interesting conversations, new thinking and will result in the publication of a journal.

Below is the CFP, minus the ever important Robert Wilson drawing referenced therein, as the list doesn't take attachments. If you want to see the actual CFP page, please email me at [redacted] and I'll send it to you.

Cheers.

ARTICULATIONSentrance

Call For Participants...

Places chosen for their visual quality: light, darkness, views, angles, curves, text. Places chosen for the sounds or silences they produced or that are produced within/around them. Robert Wilson said it best when he offered this image:

Consider this sketch by Robert Wilson. Wilson uses the tricks of perspective to draw the eye into the space he is sketching. As we look forward into the corridor our oblique vision captures images on the periphery, but the periphery is blurry and undefined. Wilson represents this with his black, squiggly lines. The caption at the bottom and the empty space figure off center to the right suggest the activity of the scene: entrance. The empty space figure is entering that abstract site and we as viewers are called to inhabit that empty space and enter the scene as well. Our entrance activates the space. The idea is to create an experience in/at the site without prescribed notions of what that intervention

or experience will be. The world is in the object. The site is a citation of the unthought.

Articulations 2007, taking place on October 12 and 13, will experiment with the act of entrance and attempt to investigate the resulting violence of intervention. We will grapple with, face, grasp at, take on, and struggle through the act of entrance at multiple sites scattered throughout the Twin Cities.

The conference comes into being through the doing of it. It is a conference because performers and scholars with specific skills are called together to perform or enact their individual ways of thinking. It is a workshop in that people convene at a site and work through a specific challenge. In this case, the challenge is to interact with the site and to act within the site.

Please send a short C.V. (no more than two pages) and a 250-word statement in which you describe your research interests and how you believe they correspond to the goals of this conference, as well as any disability accommodations, to George McConnell at [redacted] by May 30, 2007.

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616. **Wystan Curnow**

FW: TRANSLATE #2 poetry reading Tuesday 1 May, 5-7 pm

Fri 27 Apr 2007

From: Jocelyn Gamble (ARTS AFA)
Sent: Thursday, 26 April 2007 4:20 p.m.
To: ARTS_Faculty
Subject: FW: TRANSLATE #2 poetry reading Tuesday 1 May, 5-7 pm

READING AT TRANSLATE CAFÉ 1 MAY, 5 - 7 PM
ALL WELCOME! (10% student discount on drinks)

TRANSLATE #2 Tuesday 1 May
Translate Café, 21 Whitaker Place, Grafton
(off Symonds St one block before K Rd), 5 - 7 pm

Featuring local poets and UoA student writers

Janet Charman
Wystan Curnow
Sue Fitchett
Joshua Goodwin
Daniel Larsen
Renee Liang
Nick Marsden

Emily Perkins
Christian Stafford
Helen Sword

Free entry. Food and drinks for sale in the cafe. Student discounts available with ID. Information Michele Leggott [redacted] [redacted] x87342 POSTER http://www.nzepc.auckland.ac.nz/events/translate02_poster.pdf <http://www.nzepc.auckland.ac.nz/events/translate02_poster.pdf>

The TRANSLATE readings are a continuing project of the New Zealand Electronic Poetry Centre (nzepc), Auckland University Press and Auckland University English Department in association with Translate Cafe

Translate Cafe is at 21 Whitaker Place, off Symonds St one block before K Rd. 09 [redacted] or [redacted]

Information about TRANSLATE readings
Michele Leggott [redacted]
Christine O'Brien [redacted]
Selina Tusitala Marsh [redacted]

↑ Index

617. wil Hallgren
Re: the worst peacetime dodge
Fri 27 Apr 2007

In an environment where the Iraqi (i.e. U.S.) government refuses to provide the UN with data concening the numbers and nature of civilian deaths, Iraq experiences a cumulative Virginia Tech on a nearly weekly basis and has done so nearly every week for longer than we were involved in WWII.

When the media speaks of things like the "worst peacetime ..." when need to remember that on 9/11/2001 we were at peace and we need to parenthetically insert "civilian-inflicted" into most of the statements to make the word "worst" more accurate. How many were killed by the FBI & ATF in the Branch Davidian fiasco at Waco?

At the risk of crossing streams, "facism" and "fascinate" share the same root.

wil

----- Original Message ----
From: Gabrielle Welford <[redacted]>
To: [redacted]
Sent: Thursday, April 26, 2007 4:37:21 PM
Subject: Re: in response to the virginia tech discussion...

we're only "at war" according to our own definition of "war," since war is with another country, not with "terror," "drugs," "crime," etc. they want us to believe we are muscularly and gallantly "at war," whereas we are actually waging terrorism against the civilian populations of other countries. thanks for sending this info about the news conglomerates. i'll broadcast it about. goes well with bill moyers' program last night. all best, g

Gabrielle Welford, Ph.D.
Instructor
University of San Francisco
[redacted]

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Wed, 25 Apr 2007, CA Conrad wrote:

> *Sina Queyras wrote:*
> *"One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering."*
>
> *Amy Goodman from DEMOCRACY NOW is the only one who is investigating (with absolute fearlessness she is investigating) how ALL, and I really do mean*
> *ALL the major news networks in America are conglomerates which actually OWN weapons manufacturing plants. It is -- believe it or not -- in the interest*
> *of the owners of ABC, CBS, NBC, CNN, to wage war. Shareholders are dancing the Iraq two-step these days. And we need to ask ourselves the rather obvious*
> *questions now about "conflict of interest." And beyond that, ask ourselves how*
> *this measures against Jefferson's line "Information is the currency of democracy."*
> *Hmm, puts a whole new spin on the "currency" of the statement. But it is the*
> *JOB OF our esteemed, televised news teams to help us forget. Help us forget our daily sins. Help us forget our daily brutality. In Philadelphia THEY RECENTLY*
> *changed the morning news to "Good Day Philadelphia!" Good Day Philadelphia? HOW ABSURD!!!! Of the 10 largest cities in America we rank highest in poverty.*
> *Literally one in four Philadelphians is living below the poverty line, me included.*

> *Good Day Philadelphia my ass!*
>
> *CAConrad*

↑ Index

618. **Barry Schwabsky**
Re: Fascist "300"?
Fri 27 Apr 2007

Regarding the film itself, the ever-provocative Slavoj Zizek suggests a completely different way of looking at it, at http://www.lacan.com/zizhollywood.htm.

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619. **susan maurer**
Re: Pushing Easy Poetry
Fri 27 Apr 2007

no argument with this point and im still hanging tough on the roses. sm

> *From: Thomas savage <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Pushing Easy Poetry*
> *Date: Thu, 26 Apr 2007 10:46:18 -0700*
>
> *Hi Susan. Some of my favorite poems are poems I don't completely understand. I've told my students not to be afraid or dismissive of poetry they don't understand. If a poem has a beauty to it which can be intuitively stirring, it needn't necessarily be completely understood. There are poems by Robert Duncan, for instance, which I've loved for many years without completely understanding them. As for Pinsky, I just read a beautiful translation he did of a poem Michelangelo wrote in his old age. So Pinsky has the right idea sometimes. I've also seen and heard some of his own poetry which was pretty good. Regards, Tom Savage*
>
> *susan maurer <[redacted]> wrote: the whole push of if i dont understand it it isnt any good which it seems is*
> *being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at pluck you chicken who without prompting got it instantly and then to the counterman at dean and deluca's . ditto . so elitism be damned and if people*
> *want to push what donald hall calls a mcpoem well let them but.. Susan Maurer*

> *From: Catherine Daly*
> *Reply-To: UB Poetics discussion group*
>
> *To: [redacted]*
> *Subject: Re: Pushing Easy Poetry*
> *Date: Wed, 25 Apr 2007 14:56:29 -0700*
>
> *I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is*
>
> *--*
> *All best,*
> *Catherine Daly*
> *[redacted]*
>
> _____
> *The average US Credit Score is 675. The cost to see yours: $0 by Experian.*
> *http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE*
>
> *---*
> *Ahhh...imagining that irresistible "new car" smell?*
> *Check outnew cars at Yahoo! Autos.*

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620. **susan maurer**
Re: Pushing Easy Poetry
Fri 27 Apr 2007

im reading this after seeing savages point about precognitive grasp , which i think is very valid, but in answer to your question it was one of my poems and as i have difficulty showing anyone poems in process (well maybe 2 people) it was a finished poem. i actually believe in such a thing. sm

> *From: "Tom W. Lewis" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*

To: [redacted]
Subject: Re: Pushing Easy Poetry
Date: Thu, 26 Apr 2007 11:57:22 -0500

Susan: "bugged by certain quarters for unclear poetry i took an unclear poem ..." -- it took me a second read to realize you weren't implementing some beautiful extended metaphor about grocery shopping & difficult poetry... was this an unclear poem you'd run across, or was it one of your own that someone had labeled "unclear"? in other words, was it a published piece (therefore in some sense "accepted" into publication) or something in embryo you were working on?

my abiding problem with Robert Pinsky: I want to like him, since he's so energetic and positive about poetry in the world (at least that's his shtick), but he always seems to choose the path squarely down the middle in any argument about poetics -- maybe this is what an excellent popularizer does, a la Keillor & co.

*purveyors of easy poetry speak to a large swath of people... honestly, I'm delighted when I hear the "Writers Almanac" on the radio, since it's often the only time I'll hear *any* poetry in the course of my day, at least from the mainstream squawk-box... "easy" poetry is easily sold to its readers, and its wide audience can consume it for its soothing quality -- functional in the same way new age/muzak "calms" frayed nerves -- no rough edges.*

but what's to be done with the unmentioned, truly "difficult" work that nobody with the national prominence of Keillor or Pinsky will address?

as Catherine pointed out, Pinsky's "examples aren't particularly challenging poems...[and] he leaves some open questions about what 'difficult' is".

*I was disappointed, too -- I thought in this article I was going to see Pinsky challenge poetry that was more remote from popular. instead, Pinsky's article chose some pieces that are difficult in a mainstream, high school English class sort of way (argue if you think this is an unfair characterization), but largely they are poems *about* being difficult, not works that *are* difficult. the pieces are easily comprehended if you "get" what the authors were up to, what the key tells you if you look at your teacher's edition of the anthology.*

this takes me back to my junior college English class, where we spent 45 minutes twisting on the teacher's fork over what Robert Graves' "Down, wanton, down!" is about, before he (the teacher) spluttered with lewd delight: "it's a penis!!"

does the key to every poem exist? do we want a key to exist? is a poem

difficult if finding its "key" is impossible on the first read? is a poem easy if the "key" is left under the doormat? etc. (my take on postmodern interpretation accepts keyless entry as a valid option.)

"why don't you write something nice?" as my mother used to say...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of susan maurer
Sent: Thursday, April 26, 2007 8:13
To: [redacted]
Subject: Re: Pushing Easy Poetry

the whole push of if i dont understand it it isnt any good which it seems is
being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at
pluck you chicken who without prompting got it instantly and then to the
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want to push what donald hall calls a mcpoem well let them but.. Susan Maurer

From: Catherine Daly <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
To: [redacted]
Subject: Re: Pushing Easy Poetry
Date: Wed, 25 Apr 2007 14:56:29 -0700

I started blogging on this, but it seems to me that Pinsky's 1) examples
aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is

--
All best,
Catherine Daly
[redacted]

> *The average US Credit Score is 675. The cost to see yours: $0 by Experian.*
> *http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE*

_____ Mortgage rates near historic lows. Refinance $200,000 loan for as low as $771/month* https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f8&disc=y&vers=689&s=4056&p=5117

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621. **CA Conrad**

Re: anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!

Fri 27 Apr 2007

"THE DARKEST PLACES IN HELL ARE RESERVED FOR THOSE WHO MAINTAINED THEIR NEUTRALITY IN TIMES OF MORAL CRISIS." --Dante

Thanks to all of you who back-channeled. Let me say very openly here that I disagree that it's not FACEBOOK's fault. In fact it's FACEBOOK's giving into, with such ease mind you, policies of fascism (fascism is our word for the week it seems) that bind both FACEBOOK and these Arab governments into one.

The tricky thing is that FACEBOOK tries to make this look like they're being helpful, that they're sorry. Isn't that sweet? I mean, it's clear, always clear where these governements stand on the topic of homosexuality since they behead and publicly hang homosexuals. But FACEBOOK wants to appear the victim. Well they're NOT! And by giving in, FACEBOOK is making the Arab LBTG group the victim.

But ask yourselves this: If FACEBOOK were asked to shut down a women's group, or other religious or ethnic group because these particular governments were unhappy with their own citizens communicating with them, don't you think that FACEBOOK would have stood their ground?

Not for one second do I believe FACEBOOK would have dared agree so easily to shut down other groups. This is pure and simple homophobia at work. Homosexuals are taking the back-seat once again because of archaic beliefs that homosexuality is a choice.

The moderator of the Arab LBTG group was right-on when writing, "We would like to encourage everyone to contact Facebook and reject their oppressive, homophobic request towards a specific minority of the queer community." Meaning pointing the finger at FACEBOOK.

It's not okay, not okay for even a moment for FACEBOOK to act like their hands are tied. If indeed they stand behind free speech, this is their test, and they're failing it. In my opinion they've ALREADY FAILED the test for the fact that they even consider asking the Arab LBTG group to dissolve, or worse yet, give into a system of profiling Arab members.

But in the age of THE PATRIOT ACT, this sort of situation seems lukewarm to some. Well it's not. It's something we need to meet head-on, and support this group.

Please consider getting involved. You don't have to do much more than join the group. The growing number of people joining this group will be enough to MAKE the "FACEBOOK TEAM" understand their errors. But this does need to happen soon, as it's all about to take place, this censorship.

CAConrad

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622. Metta Sama
x-posting: MFA/PHD combo & AWP
Fri 27 Apr 2007

Dearest All,

A friend is putting together a panel of people who have gotten (or are undertaking)
the MFA/PhD (Creative Writing). If you're interested, please email him. I've posted
his announcement below. He rec'd his MFA at Chicago & is at Albany in PhD Poetics
program. He's author of _The Definition of Place_, just out from Main Street Rag.

Begin announcment:

With PhD Creative Writing programs beginning to emerge in more and more universities, and the noticeable addition of "MFA, PhD Preferred" to most listings of academic jobs for creative writers, more MFA'ers are feeling the

pressure to obtain the doctorate in order to compete in today's academic job market. This panel will feature PhD students who possess a MFA, and they will explore the pros and cons of the PhD curriculum after the MFA. The panel will also address how the PhD affects their writing aesthetic, and will ultimately analyze if this route is best for the creative writer. -- Randall Horton randallhorton.com

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623. CA Conrad
THE ODYSSEY coming to Philly & Boston, DO NOT MISS IT!!!!!!!!!!!!!!!
Fri 27 Apr 2007

The amazing Andrea Lawlor and Bernadine Mellis strike again!
This time their "pocket myths" takes on THE ODYSSEY!
Details for the upcoming Philly show are here:
http://CAConradEVENTS.blogspot.com
To see details for the BOSTON show, just click on
the "pocket myths" hyperlink and you'll see.

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624. Gabrielle Welford
Re: Pushing Easy Poetry
Fri 27 Apr 2007

---

that's what gertrude stein said about her work--ordinary people understood it. hmmmm. g

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Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 26 Apr 2007, susan maurer wrote:

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> *From: Catherine Daly <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*

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> *http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE*

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625. **Poetics List**

The Poetics List Welcome Message

Fri 27 Apr 2007

Please note: the list editors reserve the right to decide what messages will be approved for posting to this list. Submitting posts to the list does not guarantee that they will be published.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai, Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com
note our new address!

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-

review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change withouth notice.

In addition to being archived at through the EPC (http://epc.buffalo.edu) and at http://listserv.acsu.buffalo.edu/archives/poetics.html, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [redacted], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed form the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens

you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*,

then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

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626. **Charlie Rossiter**
pushing easy poetry
Fri 27 Apr 2007

I can't really come down on easy poetry per se because I doubt that very many people get into poetry any other way. We all started somewhere and lots of people are at the very beginning when it comes to poetry, including many English teachers who are in it for the fiction.

However, this discussion has given me a simple thought: wouldn't it be great if Ted Kooser's weekly column and Keiller's radio thing presented two poems each time...one easy and one that's a little more challenging. It would be particularly useful in print with the option for re-reading.

Charlie

↑ Index

627. **Gabrielle Welford**
Re: Fascist "300"?
Fri 27 Apr 2007

---

but then again, wilhelm reich, _the mass psychology of fascism_... g

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 26 Apr 2007, Pierre Joris wrote:

> *==========*
> *"Fascism should more properly*
> *be called corporatism,since it is the*
> *merger of state and corporate power."*
> *— Benito Mussolini*
> *==========*
>
> *On Apr 25, 2007, at 7:56 PM, George Bowering wrote:*
>
> *On Apr 25, 2007, at 2:02 PM, [redacted] wrote:*
>
> *i believe fascism is in everybody.*
>
> *That is a silly belief, in my opinion.*

> *Fascism is a political system,*
> *and one that calls for the tossing away of the sense of the individual,*
> *hence the fasces.*
>
> *Pierre Joris*
> *244 Elm Street*
> *Albany NY 12202*
> *h:* [redacted]
> *c:* [redacted]
> *o: 518 442 40 71*
> *Euro cell: (011 33) 6 75 43 57 10*
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
> ==========

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628. Aaron McCollough
New GutCult Up...
Fri 27 Apr 2007

After a drawn out dissertation-related hiatus, the new GutCult is finally here. Please partake of its bounties.

http://www.gutcult.com

Included:

poetry by
Philip Jenks
Stan Mir
Zach Barocas
Geoff Bouvier
Daniel Khalastchi
Anne Heide
Sueyeun Juliette Lee
Derek Pollard
Guido Monte
Dan Roseberg
Derek Henderson
Mary Kasimor
Ish Klein

Hugh Behm-Steinberg
Nathan Hauke

Reviews of Karla Kelsey, Zach Barocas, Kent Johnson,
and Jen Tynes.

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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629. Mark Weiss
José Kozer reading
Fri 27 Apr 2007

Last night 150 people came to the Americas
Society to hear José Kozer and Achy Obejas. A
great reading. Kozer's last in New York, a
solo, will be this evening at 6:15 at the Rey
Juan Carlos Center, 53 Washington Square South
between Thompson and Sullivan. It's a bilingual
reading--I'll be reading the translations. I hope to see some of you there.

Mark

↑ Index

630. David-Baptiste Chirot
FW: WORKSHOP with Artist & Poet Joel Lipman May 12th!- Please pass this on!
Fri 27 Apr 2007

> Date: Wed, 25 Apr 2007 13:16:41 -0700> From: [redacted]> Subject: WORKSHOP with Artist & Poet Joel Lipman May 12th!- Please pass this on!> To: [redacted]> > WORKSHOP with Artist & Poet Joel Lipman May 12th!- Please pass this> on!> > > "Origins of Poetry: Exploring the Materials & Practice of Mail Art &> Visual Poetry"> with Joel Lipman> Saturday, May 12th, 1-4pm $60/$55m materials included> > Letters, signs, marks, glyphs & words are the practical, physical> materials of visual poems. Visual poetry's technologies range across> methods & strategies from today's digital applications to those> reaching back for their origins to Paleolithic gouging, scratching &> pre-alphabetic gestures.> > The workshop will explore found & obsolete materials, palimpsests,> non-lexical arrangements, rubberstamps & other adaptive print> devices & technologies. The page, envelope and postcard

will be our> specific, objective & functional "canvases." Participants should> bring art & writing tools, marking devices & usable personal> materials & examples. Additional print supplies and rubberstamps> will be available.> > The focus will be on crafting the visual poem, exploring the page &> conceptualizing mail art objects & correspondence projects.> > Joel Lipman is a professor of Art & English at the University of> Toledo where he's currently teaching "Artist's Books & Mail Art" to> undergraduates in a wide-range of arts & educational disciplines. He> teaches ekphrastic poetry as a faculty member of the Toledo Museum> of Art School of Art & Design. His current Woodland Pattern exhibit> will be de-installed after the workshop.> > > To register for this workshop call [redacted].> To look at his work that is currentl in the gallery visit> http://www.woodlandpattern.org/gallery/exhibits.shtml> Woodland Pattern Book Center celebrating the contemporary> imagination since 1979.> > > > http://www.woodlandpattern.org/> > Woodland Pattern Book Center> 720 E. Locust Street> Milwaukee, WI 53212> phone [redacted]

Discover the new Windows Vista
http://search.msn.com/results.aspx?q=windows+vista&mkt=en-US&form=QBRE=

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631. **amy king**

Re: anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!

Fri 27 Apr 2007

There is now a Facebook group called, "The official Petition to prevent Arab LBTG from being shut down." (Thanks, Jordan!) ---->

http://www.facebook.com/group.php?gid=2373716526

Name:The official Petition to prevent Arab LBTG from being shut down.
Type:Common Interest - Beliefs & Causes
Description:Dear Facebook users:

We represent the group "ArabLBTG". We are posting this as a plea for your support in an act of resistance against Facebook's request of shutting down the group because they have received several complaints from particular Arab governments. If we do not shut down the group, according to Facebook, we have to make it a closed group that excludes specific Arab citizens, such as Saudi and Egyptian. This is not conducive to a queer-positive Facebook environment, but an exclusivist, discriminatory, racist environment that threatens our right to free speech.

We would like to encourage everyone to contact Facebook and reject their oppressive, homophobic request towards a specific minority of the queer community:

http://uillinois.facebook.com/help.php?tab=suggest
http://uillinois.facebook.com/help.php?show_form=2

Thank you for all your support
In hopes of victory,

ArabLBTG Admin

Ahhh...imagining that irresistible "new car" smell?
 Check outnew cars at Yahoo! Autos.

↑ Index

632. **Tom W. Lewis**
Re: pushing easy poetry
Fri 27 Apr 2007

---

my experience with poetry was the opposite: junior year HS English teacher tells us to pick a poem or work of short fiction and write a research paper on it -- we can pick anything, *except* The Waste Land (too difficult, too much of a turn-off for young minds, said Mr. Albertazzi). of course I picked the forbidden fruit just to flout his commandment, and made off with an A before I was kicked out of Eden (or Placer Cty. -- my sense of geography remains vague to this day).

so I guess I've always seen difficulty or ease of reception of poetry as a state of mind, not something concrete.

nevertheless, yeah, something sweet and charming is called for to entice those not willing to be pummeled with strangeness. the ones looking for a challenge won't need PR campaigns, I would assume.

---

compare with classical composers: is Mozart easy and is Charles Ives difficult? there are some gnarly sections in Mozart's corpus, and Ives has a lot of elegant, "easy-on-the-ear" pieces... perhaps this indicates a false dichotomy?

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Charlie Rossiter
Sent: Friday, April 27, 2007 10:47

To: [redacted]
Subject: pushing easy poetry

I can't really come down on easy poetry per se because I doubt that very many people get into poetry any other way. We all started somewhere and lots of people are at the very beginning when it comes to poetry, including many English teachers who are in it for the fiction.

However, this discussion has given me a simple thought: wouldn't it be great if Ted Kooser's weekly column and Keiller's radio thing presented two poems each time...one easy and one that's a little more challenging.

It would be particularly useful in print with the option for re-reading.

Charlie

↑ Index

633. **Ruth Lepson**
Re: pushing easy poetry
Fri 27 Apr 2007

---

there's j joyce difficulty which requires knowledge of all sorts of things outside the poem--tho you can something from the sound effects--

then there's g. stein--I read her poems to 5th graders & sd Write Stein poem, and they did--unacademic, it requires paying attention

then there's Language poetry difficult, which disappears if you read a few of say Bernstein's essays.

conservatory students seem to get that they are being freed from usual constraints by Lang. poets, and that these poems aren't random or arbitrary, then they start talking abt things they don't us. articulate--they love E. Bishop & A. Sexton but are critical of usual lyric/narrative/personal poems--they even say That's not art, art goes beyond the self.

there's the difficulty of the new--few people listen to new music or free jazz, accord. to musicians I know

On 4/27/07 1:34 PM, "Tom W. Lewis" <[redacted]> wrote:

> *my experience with poetry was the opposite: junior year HS English teacher tells us to pick a poem or work of short fiction and write a research paper on it -- we can pick anything, *except* The Waste Land (too difficult, too much of a turn-off for young minds, said Mr. Albertazzi). of course I picked the forbidden fruit just to flout his commandment, and made off with an A before I was kicked out of Eden (or Placer Cty. -- my sense of geography remains vague to this day).*

> *so I guess I've always seen difficulty or ease of reception of poetry as a state of mind, not something concrete.*
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> *nevertheless, yeah, something sweet and charming is called for to entice those not willing to be pummeled with strangeness. the ones looking for a challenge won't need PR campaigns, I would assume.*
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> *compare with classical composers: is Mozart easy and is Charles Ives difficult? there are some gnarly sections in Mozart's corpus, and Ives has a lot of elegant, "easy-on-the-ear" pieces... perhaps this indicates a false dichotomy?*
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> *On Behalf Of Charlie Rossiter*
> *Sent: Friday, April 27, 2007 10:47*
> *To: [redacted]*
> *Subject: pushing easy poetry*
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> *It would be particularly useful in print with the option for re-reading.*
>
> *Charlie*

↑ Index

634. **Dillon Westbrook**
Re: pushing easy poetry
Fri 27 Apr 2007

I think the challenge new music presents to us, especially in the Ivesian tradition, is to look at everything as new. If someone's doing genre work very straight-up, coming at it from listening to Ives, or John Zorn or Christian Marclay, I'm inclined to say "what's that genre doing here"? The criterion for

me then is not if something's new, but if looking at it in that way, in the way of wondering why it is as it is, produces an interesting listen or read. "New" work rewards looking at what about it is momentous, "old" work does not. If I read Bernstein's last new book of poetry and ask "what's he developing, what's he up to" I think I'll get more interesting answers than if I do the same with Philip Levine's (even though I like both poets).

On Apr 27, 2007, at 11:01 AM, Ruth Lepson wrote:

> *there's j joyce difficulty which requires knowledge of all sorts of things*
> *outside the poem--tho you can something from the sound effects--*
>
> *then there's g. stein--I read her poems to 5th graders & sd Write Stein*
> *poem, and they did--unacademic, it requires paying attention*
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> *then there's Language poetry difficult, which disappears if you read a few*
> *of say Bernstein's essays.*
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> *conservatory students seem to get that they are being freed from usual*
> *constraints by Lang. poets, and that these poems aren't random or arbitrary,*
> *then they start talking abt things they don't us. articulate--they love E.*
> *Bishop & A. Sexton but are critical of usual lyric/narrative/personal*
> *poems--they even say That's not art, art goes beyond the self.*
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> *research paper on it -- we can pick anything, *except* The Waste Land*
> *(too difficult, too much of a turn-off for young minds, said Mr.*
> *Albertazzi). of course I picked the forbidden fruit just to flout his*
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> *Placer Cty. -- my sense of geography remains vague to this day).*
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great if Ted Kooser's weekly column and Keiller's radio thing presented
two poems each time...one easy and one that's a little more challenging.

It would be particularly useful in print with the option for re-reading.

Charlie

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635. UbuWeb
Kenneth Goldsmith @ Brooklyn Public Library, 4/28
Fri 27 Apr 2007

Saturday, April 28, 4 PM

Kenneth Goldsmith: Uncreative Writing

Goldsmith reads from his work and discusses the merits of plagiarism, identity theft, repurposing papers, patchwriting, sampling, plundering, and stealing.

Central Library
2nd Floor Meeting Room
Grand Army Plaza Brooklyn, NY
[redacted]

UbuWeb
http://ubu.com

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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636. Adam Fieled
Book Review: Christopher Salerno: Whirligig
Fri 27 Apr 2007

A review of Christopher Salerno's Whirligig is here:

http://www.adamfieled.blogspot.com

Love on yer, dearies....

Ad

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

637. Hot Whiskey Press
Orgy in the Beef Closet
Fri 27 Apr 2007

Hey All,

This just in from TRANSMISSION Press:

The 5th TRANSMISSION chapbook, Michael Koshkin's Orgy in the Beef Closet, is now available. This book would make a perfect party favor at company parties, mixers, and ice cream socials. Orgy in the Beef Closet is printed in an initial run of 150 copies, and is about 20 pages long, letterhalf in size, and staple-bound. This chap is printed on ivory linen paper, with an 80lb, vellum coverstock.

You can purchase Michael Koshkin's Orgy in the Beef Closet thru PayPal at http://transmissionpress.blogspot.com (on the sidebar) or by making out a check to Logan Ryan Smith for $3.50 and sending it to:

Logan Ryan Smith
711 Leavenworth St., #35
San Francisco, CA 94109

---

from Orgy in the Beef Closet:

It descended without fuss

We were breathing together between

mechanics

she, the piston

Kirkwood, the block-tongued cloudburst.

If anyone is interested in a review copy, please let me or Logan know and we'll get you one. Did you notice the book is only $3.50?! You might also want to check out the other TRANSMISSION titles from Sabrina Calle, Mark Lamoureux, Brandon Brown and Larry Kearney.

Thanks for your time.

best,
Michael Koshkin

--
Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

↑ Index

638. **Marcus Bales**

The Wake Up and Live's ACTOR'S STUDIO presents Gary Webster's "You'll be Back", "Prime Beef", and "Strictly Platonic?" back to back each day on Saturday April 28 at 7:30 pm, and Sunday April 29th at 3 pm.

Fri 27 Apr 2007

The wake up and live's actor's studio presents gary webster's "you'll be back", "prime beef", and "strictly platonic?" back to back each day on saturday april 28 at 7: 30 pm, and Sunday April 29th at 3 pm.

For more information about the plays, contact Sue Johnson, Director, 216/[redacted], or at [redacted]

Parking is $1 in the underground garage -- that's the easiest access to the building for these events. Parking is free on 12th Street, but you have to use the security buzzer to get admitted to the building.

If you'd like to be removed from this list, please email [redacted]

Thank you

↑ Index

639. **Jennifer Karmin**

April 28 & 29: NFO XPO art activism

Fri 27 Apr 2007

Version Festival >07
Chicago, IL
http://www.versionfest.org

NFO XPO
Saturday, April 28 noon-7pm
Sunday, April 29 noon-7pm

Zhou B Center
1029 W. 35th St, basement
http://www.zbcenter.org
$10 Donation

The NFO EXPO (pronounced “info expo”) brings art groups and community orgs together to exchange information and ideas as well as provide a public platform for each group to present themselves. We see it as a trade show for experimental art, emerging spaces, and radical exchange. It’s our version of what an art fair should be.

Featuring:
Anti Gravity Surprise, Assume Vivid Astro Focus, Aldir Mendes de Souza,Bird House Museum, Polvo Gallery, Chicago Underground Library, Anni Holm, Monster Box, Archeworks, Archecamp, Anarchitectures, Magnificent Moss, Guillotine, Crowe Brooks' Disco Mutation, Speaker Boys Epiphany, Intimate Apparel, Janet Groenert, Art Shanties, Country Club, Soule Soule, Sewing Rebellion, The Plaines Project, Dillon- De Give, cBlends, Green Lantern, Secret Order of the Lamprey, Terry Plumming, JB Daniel, Will Work for Food, Three-walls, You Know A Secret, Pray for Oil, Alee Peoples, Street Art Workers Collective, Reversible Eye, Elise Blue, Sean Smuda- Dream Research, Noisvelvet, Campo, Disposable Society, Andrew Kim, I-go, Moveable Labyrinth, 3066 Labs InCUBATE, and many many others.

Performances, discussions and other autonomous programming accompanies the NFO EXPO. Dinner will be provided at 5pm each nite. You can gain free admission to the Unofficial Art Fair Happening at Co-Prosperity Sphere with a paid admission to the NFO EXPO.

Version Festival >07
A diverse program of activities featuring an art exposition/art fair, multiple art exhibitions, urban events, film screenings, interactive technologies, performances, street art, presentations, talks, workshops, and art rendezvous and action. Version is a massive DIY festival with many components. Choose your own adventure.

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

640. **Alan Sondheim**
inordinate modeling
Fri 27 Apr 2007

---

inordinate modeling

within and without semi-geodesic space of avatar paralleling SL avatar behavior collisions. please watch to the end; there are dark unlit spaces within. this surprised me.

http://www.asondheim.org/inordinate.mov

↑ Index

641. **Chris Stroffolino**
YAPANCHITRA (A Portrait of Life)
Sat 28 Apr 2007

I just received a contributor's copy (thanks Aryanil Mukherjee!) of what promises to be a fascinating international book/anthology, edited by KOLKATAN BARNALI ROY (whose email is [redacted]) for $10, this 240 page perfect bound object contains writings (from poems to essays on poetics to cultural criticism, etc) from USA, Australia, Europe, India (India-Bengal), Japan and New Zealand....

Chris

↑ Index

642. **Jim Andrews**
Re: spring poem god its beautiful jim
Sat 28 Apr 2007

Thanks, Peter and Gretchen.

I went to the drug store today for some well never mind. Additionally, I usually visit the computers section (toy division) of the drug store. They sell Macs and PCs. I use a PC; don't have a Mac. So the drug store is my Mac division for testing my work. Of course they also sell Windows machines with Vista on them, so I see how my work functions under Vista. That's a bit of an issue these days because I write with Director, and it's kind of slipping.

I see that 'Spring Poem' looks way different on the Macs, and way different on PCs with wide monitors. I'll have to fix those problems.

On the Mac, the colors are quite different. Also, currently I'm adjusting the size of the animations only according to the browser width. My monitor is 1280x1024. But the monitors in the drugstore are all considerably wider.

Though not higher. So I'll have to size the animations based both on width and height. Otherwise, the animations are too large and the thing doesn't behave or look very good. On my monitor at home, 'Spring Poem' suggests shapes as it sketches. When the animations are too big, the sketches don't suggest shape so readily. The 'pen' is too wide and high to suggest shapes with its incremental sketching.

Also, there's some sort of problem with the code of the springs physics after quite a while. Boing boing boing all over the place too fast. A code bug of some sort.

Have been fiddling with various parameters I'd like to let the wreader adjust. Like the animation size. Also, Director has 'inks'. Copy, background transparent, ghost, not ghost, reverse, not reverse, add pin, subtract, darken, lighten, multiply, screen, and so on. A few of these look quite different than the usual. Also, would like to let the wreader adjust the background color. And the transparency of the animations.

It turns out it isn't too hard to let wreaders import their own Photoshop or Flash or bitmap files. So eventually I'd like to support that. Mind you, I find that with most of my stuff, I have all sorts of ideas for interesting features, as I develop it, but can't implement all of my ideas. And have to move on at a certain point.

The main idea in "Spring Poem" was to implement a software 'pen' that consists of various 'nibs' that each hold an image or an animation. I first saw this in CorelPaint around 1998; I used CorelPaint to make http://vispo.com/I/ThePen.html and http://vispo.com/pornomorphs/SexGoddess.html . The Pornomorphs also used a symmetry tool; the Pornomorphs were just body parts without the symmetry tool; the symmetry tool turned them into bodies.

I thought it'd be cool to try to make a 'pen' where the 'nibs' were all attached to the main 'pen' via springs. I looked around and found some Lingo code by Danny Kodicek that implements springs in 'simple harmonic motion'. I have a few books that describe the physics, which I'm pondering somewhat cluelessly. But I don't need to understand the physics to use Kodicek's implementation of the physics.

The springs are quite long in 'Spring Poem'. You don't see tight motion around where you click. The springs are loose and long. I'd also like to let the wreader adjust the length of the springs. And their springyness, yadayada.

The basic idea is of a 'pen' that sketches visual poems from language. Either by itself or with the wreader's input.

Once I develop the piece a bit further, I'll post an updated link. Thanks for your interest.

ja
http://vispo.com

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643. Niels hav
Info, poems & a question
Sat 28 Apr 2007

I know of a poet from out of town who's maybe coming to NY and would like to put in a reading http://www.icorn.org/articles.php?var=52

I'm Danish. My new collection of poetry, "We Are Here", is published in Toronto
http://www.bookthug.ca/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=2427&Category_Code=BT2006B.

I’m invited for literary festivals in Canada Sept.- Oct.; the program is:
THIN AIR, the Winnipeg International Writers Festival, Sept. 23-30
http://www.winnipegwords.com/about_us.html
Calgary International Writers Festival, Oct. 9th-14th.
http://www.wordfest.com/media_facts.php
Vancouver International Writers Festival, Oct. 16 – 21
http://www.writersfest.bc.ca/

As you see there are some free days 1th-8th Oct. after THIN AIR. It will also be possible to do a reading late in October - after Writersfest in Vancouver.

If this is in your interest I would be happy to go down to NY for a reading or two.

Best,
Niels Hav
http://www.moroccotoday.net/malitaut_nielshav_index.htm

EPIGRAM

You can spend an entire life
in the company of words
not ever finding
the right one.

Just like a wretched fish
wrapped in Hungarian newspapers.
For one thing it is dead,
for another it doesn't understand
Hungarian!

Translation: P.K. Brask & Patrick Friesen
© Niels Hav

_____ Download din yndlingsmusik på MSN Music: http://www.msn.dk/music det er nemt og billigt

↑ Index

644. **Aryanil Mukherjee**
Re: 2007 Kriti Festival
Sat 28 Apr 2007

"In Custody" might interest many from this list.....its about a forgotten, sick and ageing Urdu (Islamic) poet, brilliantly played by Shashi Kapoor, taut and stressed by the daily quarrels between his two wives, on whom he is destined to depend for the rest of his life. Poetry and nostalgia apart, the film focusses on the mysterious and altercating relationship between the two women.

----- Original Message -----
From: "Jennifer Karmin" <[redacted]>
To: <[redacted]>
Sent: Tuesday, April 24, 2007 2:34 PM
Subject: 2007 Kriti Festival

> *The 2007 Kriti Festival will be held in Chicago*
> *April 26-29th, 2007.*
>
> *Kriti will be a four-day event celebrating South Asian*
> *and diaspora literature, with panel discussions,*
> *performances, readings, music and song, storytelling*
> *for kids, and much more!*
>
> *http://www.desilit.org/kriti.html*
>
> *Our Guest of Honor in 2007 will be award-winning*
> *author Anita Desai, noted Indian novelist,*
> *short-listed for the Booker Prize three times. (Her*
> *daughter, Kiran Desai, recently won the 2006 Booker*
> *Prize.) Just a few of Anita Desai's wonderful books*
> *include Fasting, Feasting;Baumgartner's Bombay; Clear*
> *Light of Day, and In Custody (which was made into a*
> *Merchant/Ivory film, starring Shashi Kapoor, Shabana*
> *Azmi, and Om Puri). More info on Anita Desai:*
> *http://en.wikipedia.org/wiki/Anita_Desai*
>
> *Schedule in Brief:*
> **Thursday, April 26th:*
> *(Roosevelt University, 430 S. Michigan Ave.)*

- 5:00 - 5:30 p.m. opening reception
- 5:30 - 8:00 p.m. rapid-fire reading by attending panelists
(this Thursday evening event is free and open to the public)

**Friday, April 27th:*
(UIC Student Center, 750 S. Halsted)
- 10:00 a.m. - registration opens, writing workshop
- 11:00 - 5:00 p.m. - panels, readings, film screenings
- 5:00 - 5:30 p.m. - Anita Desai reception
- 5:30 - 6:30 p.m. - Anita Desai Keynote Speech
- 7:00 - 9:30 p.m. - Voices of Resistance (presented in collaboration with SAPAC)
- 9:30 - 1:30 a.m. - Funkadesi at Fitzgerald's (separate cover charge)

**Saturday, April 28th:*
(UIC Student Center, 750 S. Halsted)
- 9:00 a.m. - registration opens, writing workshop
- 10:00 - 7:00 p.m. - panels, readings, film screenings, art show
- 11:30 - 12:30 p.m. - Anita Desai reading and signing
- 5:00 - 6:30 p.m. - Rasaka performance (Desi Women of the Diaspora)
- 8:00 - 10:00 p.m. - open mic, hosted by Yesha Naik, film screening

**Sunday, April 29th:*
(UIC Student Center, 750 S. Halsted)
- 9:00 a.m. - registration opens, writing workshop
- 10:00 - 3:00 p.m. - panels, readings, film screenings
- 3:00 - 5:00 p.m. - Maahaul classical music concert

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.463 / Virus Database: 269.5.4/768 - Release Date: 4/19/2007

> *5:32 AM*

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645. Marcus Bales
Don't forget -- Weems, Foster, & Swirynski today at Gallery 324
Sat 28 Apr 2007

Don't forget -- Weems, Foster, & Swirynski today at Gallery 324

Saturday, April 28th, 2007, at noon

Gallery 324
The Galleria at Erieview
1301 E 9th St
Cleveland, Ohio 44114

for more information:

Marcus Bales
216/[redacted]
[redacted]

Parking is $1 in the underground garage -- that's the easiest access to the building for these events. Parking is free on E 9th, E 12th, and St Clair.

I look forward to seeing you there.

If you'd like to be removed from this list, please email [redacted]

Thank you

↑ Index

646. Murat Nemet-Nejat
Re: spring poem god its beautiful jim
Sat 28 Apr 2007

Jim,

Your explanation of the process has itself the feel of a poem.

Ciao,

Murat

On 4/28/07, Jim Andrews <[redacted]> wrote:
>
> Thanks, Peter and Gretchen.
>

> I went to the drug store today for some well never mind. Additionally, I
> usually visit the computers section (toy division) of the drug store. They
> sell Macs and PCs. I use a PC; don't have a Mac. So the drug store is my
> Mac
> division for testing my work. Of course they also sell Windows machines
> with
> Vista on them, so I see how my work functions under Vista. That's a bit of
> an issue these days because I write with Director, and it's kind of
> slipping.
>
> I see that 'Spring Poem' looks way different on the Macs, and way
> different
> on PCs with wide monitors. I'll have to fix those problems.
>
> On the Mac, the colors are quite different. Also, currently I'm adjusting
> the size of the animations only according to the browser width. My monitor
> is 1280x1024. But the monitors in the drugstore are all considerably
> wider.
> Though not higher. So I'll have to size the animations based both on width
> and height. Otherwise, the animations are too large and the thing doesn't
> behave or look very good. On my monitor at home, 'Spring Poem' suggests
> shapes as it sketches. When the animations are too big, the sketches don't
> suggest shape so readily. The 'pen' is too wide and high to suggest shapes
> with its incremental sketching.
>
> Also, there's some sort of problem with the code of the springs physics
> after quite a while. Boing boing boing all over the place too fast. A code
> bug of some sort.
>
> Have been fiddling with various parameters I'd like to let the wreader
> adjust. Like the animation size. Also, Director has 'inks'. Copy,
> background
> transparent, ghost, not ghost, reverse, not reverse, add pin, subtract,
> darken, lighten, multiply, screen, and so on. A few of these look quite
> different than the usual. Also, would like to let the wreader adjust the
> background color. And the transparency of the animations.
>
> It turns out it isn't too hard to let wreaders import their own Photoshop
> or
> Flash or bitmap files. So eventually I'd like to support that. Mind you, I
> find that with most of my stuff, I have all sorts of ideas for interesting
> features, as I develop it, but can't implement all of my ideas. And have

> to
> move on at a certain point.
>
> The main idea in "Spring Poem" was to implement a software 'pen' that
> consists of various 'nibs' that each hold an image or an animation. I
> first
> saw this in CorelPaint around 1998; I used CorelPaint to make
> http://vispo.com/I/ThePen.html and
> http://vispo.com/pornomorphs/SexGoddess.html . The Pornomorphs also used
a
> symmetry tool; the Pornomorphs were just body parts without the symmetry
> tool; the symmetry tool turned them into bodies.
>
> I thought it'd be cool to try to make a 'pen' where the 'nibs' were all
> attached to the main 'pen' via springs. I looked around and found some
> Lingo
> code by Danny Kodicek that implements springs in 'simple harmonic motion'.
> I
> have a few books that describe the physics, which I'm pondering somewhat
> cluelessly. But I don't need to understand the physics to use Kodicek's
> implementation of the physics.
>
> The springs are quite long in 'Spring Poem'. You don't see tight motion
> around where you click. The springs are loose and long. I'd also like to
> let
> the wreader adjust the length of the springs. And their springyness,
> yadayada.
>
> The basic idea is of a 'pen' that sketches visual poems from language.
> Either by itself or with the wreader's input.
>
> Once I develop the piece a bit further, I'll post an updated link. Thanks
> for your interest.
>
> ja
> http://vispo.com
>

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647. Slaughter, William
Notice: Mudlark
Sat 28 Apr 2007

New and On View: Mudlark Poster No. 67 (2007)

Psyche Cycle by Amy Pence

Psyche's Lament, Armor/Amore, Sex in the Dark, Stamens, Plumage, Briars, Seeds, Sacral, Water, Interior Castle, Boon of the Underworld

Amy Pence has a chapbook Skin's Dark Night from 2River Press, 2003. Other poems have appeared in New American Writing, StorySouth, and American Letters & Commentary. She teaches college English and lives among many trees in Carrollton, Georgia, with her daughter, Ada, and husband, Chris Aanstoos.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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648. Alan Sondheim
almost the disappearance in the movement occasioned by look shooting outto infinity where the planet returns more than once to ourselves.
Sat 28 Apr 2007

---

almost the disappearance in the movement occasioned by look shooting out to infinity where the planet returns more than once to ourselves.

http://www.asondheim.org/fly.mov

and then these images of lost fecundity.

http://www.asondheim.org/forgotten5.jpg
http://www.asondheim.org/forgotten6.jpg
http://www.asondheim.org/forgotten7.jpg
http://www.asondheim.org/forgotten4.jpg

i'm becoming avatar-man with dream-woman.
don't listen to avatar-man. listen to dream-woman.

don't listen to dream-woman with avatar-man.
this avatar-man is contaminated. this building is condemned.

a package: this avatar / that avatar. knives. prims cut.
meanwhile. 'The male likes death - it excites him sexually,
and, already dead inside, he wants to die.' valerie solanas.

we know the package. we know nothing is inside. that nothing ever was. we know meat in its absence. either absence or presence of meat: death. meat: death. we exchange one package for another. we are in buffyverse gamespace economy. our money buys us dream-woman-linden. avatar-man talks. look inside he says. you can do it.

you can look inside by twisting controls. construction torsion near avatar edge-space. the limits of avatar are the limits of world. linden-edge: fragility of good things. stasis. we are doomed never to repeat. we are doomed to novelty.

you can look inside dream-woman-linden. the imaginary vanishes. in linden, imaginary rides the grid. no grid, no imaginary. no grid, no world, no limit, nothing. a helix takes you below.

you can enter forbidden space through twist. in forbidden space you see interior. head is sphere, not ball. body is hierarchy, not holarchy. breast is prim-edge geek-construct. hemisphere-eye. hair fluid across face-head. linden brain. i have done my work here.

dream-woman falls in hole. she moves at limit-point: linden speed of light. raster of clock-time. there's no moment to her moment. i have a minute. i have a linden minute. i am doomed to novelty.

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649. **Stephen Vincent**

Baghdad Burning leaves 'post' (home)

Sun 29 Apr 2007

---

http://riverbendblog.blogspot.com/

Riverbend, the otherwise anonymous author of Baghdad Burning - certainly one of the best, if not the best voices - speaking from the burnt core of this Bush-Cheney-Rumsfeld-Rice-Wolfolitz-Blair, etc. produced war monstrosity has left Baghdad along with the other members of her family. No doubt the inevitable consequence of barely surviving with 'dire straits.' Her last piece has just recently gone up on her blog site. I know I will probably not alone in missing her sense of intimate contact, involvement and caustic analysis of and with the day to day reality of state of that City.

Stephen V
http://stephenvincent.net/blog/

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650. Ren Powell
Re: Info, poems & a question
Sun 29 Apr 2007

Re: Niels Hav's inquiry

Neils didn't mentions that there is an audio file of Niels reading in the last issue of babel-
He is a very good reader:
http://icorn.org/articles.php?var=52

ren

___
Ren [katherine] Powell

visit my new website: www.renpowell.com
[redacted]

↑ Index

651. Michael Magee
MY ANGIE DICKINSON now at SPD
Sun 29 Apr 2007

Hi everyone,

Just letting yall know that my new poetry book MY ANGIE DICKINSON is out from Zasterle Press and now available at Small Press Distribution:

http://www.spdbooks.org/Details.asp?BookID=8487467466

Blurbs below.

Yrs,

Mike

****

In Michael Mageeâ€™s cyber-quatrains, two Dickinsons â€“ Police Woman and the Belle of Amherst â€“ meet in the depths of the internetâ€¦and what a perfect pair they make! Employing an oulipo-esque Google procedure, Magee channels the poetic line through the window of a search engine. His contextual ruptures and pop snippets accumulate and resonate , continually surprise. My Angie Dickinson is an obsessive, innovative, and exciting work.

--David Trinidad

Fifty years from now, when people are writing without irony of "the classics of flarf," one of the works that will turn up on that relatively short list will be Michael Magee's My Angie Dickinson â€¦brilliant, hilarious, deeply conceived, completely serious, with more twists than a pretzel factory, well written, but still thoroughly flarf. Just for good measure, My Angie Dickinson is also the most ambitious production, design wise, Zasterle has yet attempted. This book is a joy.

--Ron Silliman

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652. reJennifer Bartlett

SES Blog

Sun 29 Apr 2007

New on the Saint Elizabeth Street Blog

The Fun of Life w/a Disability
New Poems
Not For Mother's Only
Progress with Derivative of the Moving Image

_____
Exercise your brain! Try Flexicon.
http://games.msn.com/en/flexicon/default.htm?icid=flexicon_hmemailtaglineapril07

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653. Murat Nemet-Nejat

Re: almost the disappearance in the movement occasioned by look shooting outto infinity where the planet returns more than once to ourselves.

Sun 29 Apr 2007

Alan,

Absolutely scary!

Do you remember in Kubrick's 2001, one of the astronauts is almost lost outside the ship, and the ship goes after it. The astronaut looks so near through the glass (but it is frighteningly far, in another dimension) and the ship has to take very complicated steps, maneuvers, to reach it?

Is the little figure what you call avatar, the correspondent of "I" in the web?

Does your piece go on forever, perhaps it should?

Ciao,

Murat

On 4/28/07, Alan Sondheim <[redacted]> wrote:
>
> almost the disappearance in the movement occasioned by look shooting out
> to infinity where the planet returns more than once to ourselves.
>
> http://www.asondheim.org/fly.mov
>
> and then these images of lost fecundity.
>
> http://www.asondheim.org/forgotten5.jpg
> http://www.asondheim.org/forgotten6.jpg
> http://www.asondheim.org/forgotten7.jpg
> http://www.asondheim.org/forgotten4.jpg
>
> i'm becoming avatar-man with dream-woman.
> don't listen to avatar-man. listen to dream-woman.
> don't listen to dream-woman with avatar-man.
> this avatar-man is contaminated. this building is condemned.
>
> a package: this avatar / that avatar. knives. prims cut.
> meanwhile. 'The male likes death - it excites him sexually,
> and, already dead inside, he wants to die.' valerie solanas.
>
> we know the package. we know nothing is inside. that nothing ever was.
> we know meat in its absence. either absence or presence of meat: death.
> meat: death. we exchange one package for another. we are in buffyverse
> gamespace economy. our money buys us dream-woman-linden. avatar-man
> talks. look inside he says. you can do it.
>
> you can look inside by twisting controls. construction torsion near
> avatar edge-space. the limits of avatar are the limits of world.
> linden-edge: fragility of good things. stasis. we are doomed never
> to repeat. we are doomed to novelty.
>
> you can look inside dream-woman-linden. the imaginary vanishes.
> in linden, imaginary rides the grid. no grid, no imaginary. no grid,
> no world, no limit, nothing. a helix takes you below.
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> you can enter forbidden space through twist. in forbidden space you
> see interior. head is sphere, not ball. body is hierarchy, not
> holarchy. breast is prim-edge geek-construct. hemisphere-eye.
> hair fluid across face-head. linden brain. i have done my work here.
>
> dream-woman falls in hole. she moves at limit-point: linden speed
> of light. raster of clock-time. there's no moment to her moment.
> i have a minute. i have a linden minute. i am doomed to novelty.
>

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654. Larissa Shmailo

John Amen, Colette Inez, Larissa Shmailo in NYC Friday 5/4

Sun 29 Apr 2007

The Writer's Voice Visiting Author Series Presents:
John Amen, Colette Inez & Larissa Shmailo
Friday, May 4, 2007
7:30 PM
Reading/Discussion/Book Signing
West Side YMCA-- The George Washington Lounge
5 West 63rd Street (between Central Park West & Broadway)
Accessible Trains: A, B, C, D, 1 & 9 to Columbus Circle.

~Admission Free and Open to the Public~ Wines from 67Wine Books will be available for sale at this reading from BookCourt. John Amen is a writer, musician, and artist. He is the author of two collections of poetry, Christening the Dancer (Uccelli Press 2003) and More of Me Disappears (Cross-Cultural Communications 2005). His work has been nominated for various awards, including the Kate Tufts Award, the Lenore Marshall Award, the Oscar Arnold Young Award, and the Brockman-Campbell Prize. In addition, he was recently nominated for a Pushcart Prize. His work has appeared in various journals and magazines, and he is featured in The 2007 Poets Market. His first solo music CD, All I'll Never Need, was released by Cool Midget in 2004. Amen travels widely giving readings, doing musical performances, and conducting workshops. He founded and continues to edit the award-winning literary bimonthly, The Pedestal Magazine. Colette Inez has authored nine poetry collections, most recently Spinoza Doesnâ€™t Come Here Anymore from Melville House Books, and has won Guggenheim, Rockefeller, and two NEA fellowships. She is widely anthologized and teaches in Columbia Universityâ€™s Writing Program. Her forthcoming memoir, The Secret of M. Dulong, was published in 2005 by the University of Wisconsin Press. Larissa Shmailo has been published in About Poetry, Rattapallax, Big Bridge, and

other journals. She translated the Russian Futurist opera Victory over the Sun by A. Kruchenych and recently contributed translations to New Russian Poetry forthcoming from Dalkey Archive Press. Her poetry CD is The No-Net World. She is active in the New York City Poetry community as curator of the Sliding Scale Poetry reading series.

********** See what's free at http://www.aol.com.

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655. Halvard Johnson

New book announcement

Sun 29 Apr 2007

For those of you who haven't been keeping up, I'm including an Amazon.com announcement of a new book:

Dear Amazon.com Customer,

We've noticed that customers who have expressed interest in books by Miroslav Holub have also ordered The Decameron Volume I (Large Print Edition) by Giovanni Boccaccio. For this reason you might like to know that Giovanni Boccaccio's newest book, The Decameron Volume I (Large Print Edition), is now available in Paperback. You can order your copy for just $18.99 by following the link below.

Hal

"Music is continuous. Only listening
is intermittent."
--Henry David Thoreau

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

656. **Alan Sondheim**

Re: almost the disappearance in the movement occasioned by look shooting outto infinity where the planet returns more than once to ourselves.

Sun 29 Apr 2007

Not only goes on forever, but goes on beneath the surface, above the surface; there's no respect for boundary. It's almost like filming real life - camera angles are incredibly important and difficult...

Thanks for your comments. Here's the URL of a mini-sampler of most of the project to date: http://www.asondheim.org/mini.mp4

- Alan

On Sun, 29 Apr 2007, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *Absolutely scary!*
>
> *Do you remember in Kubrick's 2001, one of the astronauts is almost lost outside the ship, and the ship goes after it. The astronaut looks so near through the glass (but it is frighteningly far, in another dimension) and the ship has to take very complicated steps, maneuvers, to reach it?*
>
> *Is the little figure what you call avatar, the correspondent of "I" in the web?*
>
> *Does your piece go on forever, perhaps it should?*
>
> *Ciao,*
>
> *Murat*
>
> *On 4/28/07, Alan Sondheim <[redacted]> wrote:*
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> *almost the disappearance in the movement occasioned by look shooting out to infinity where the planet returns more than once to ourselves.*
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> *http://www.asondheim.org/fly.mov*
>
> *and then these images of lost fecundity.*
>
> *http://www.asondheim.org/forgotten5.jpg*
> *http://www.asondheim.org/forgotten6.jpg*
> *http://www.asondheim.org/forgotten7.jpg*
> *http://www.asondheim.org/forgotten4.jpg*

> *i'm becoming avatar-man with dream-woman.*
> *don't listen to avatar-man. listen to dream-woman.*
> *don't listen to dream-woman with avatar-man.*
> *this avatar-man is contaminated. this building is condemned.*
>
> *a package: this avatar / that avatar. knives. prims cut.*
> *meanwhile. 'The male likes death - it excites him sexually,*
> *and, already dead inside, he wants to die.' valerie solanas.*
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> *we know the package. we know nothing is inside. that nothing ever was.*
> *we know meat in its absence. either absence or presence of meat: death.*
> *meat: death. we exchange one package for another. we are in buffyverse*
> *gamespace economy. our money buys us dream-woman-linden. avatar-man*
> *talks. look inside he says. you can do it.*
>
> *you can look inside by twisting controls. construction torsion near*
> *avatar edge-space. the limits of avatar are the limits of world.*
> *linden-edge: fragility of good things. stasis. we are doomed never*
> *to repeat. we are doomed to novelty.*
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> *you can look inside dream-woman-linden. the imaginary vanishes.*
> *in linden, imaginary rides the grid. no grid, no imaginary. no grid,*
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> *you can enter forbidden space through twist. in forbidden space you*
> *see interior. head is sphere, not ball. body is hierarchy, not*
> *holarchy. breast is prim-edge geek-construct. hemisphere-eye.*
> *hair fluid across face-head. linden brain. i have done my work here.*
>
> *dream-woman falls in hole. she moves at limit-point: linden speed*
> *of light. raster of clock-time. there's no moment to her moment.*
> *i have a minute. i have a linden minute. i am doomed to novelty.*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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657. **noah eli gordon**
Chapbook Reviews
Sun 29 Apr 2007

All,

Since I've gotten numerous backchannel inquires, rather than retype & reiterate individually the same info, I figure it might be of some use for me to simply post here the information:

If you're interested in having your chapbook considered for review in Rain Taxi's ongoing chapbook review column, read on:

1) All chapbooks must carry publication dates of 2007, as I finished the final batch from 06 this weekend.

2) Although one might make a valid argument as to what constitutes a chapbook, which is fine, and which might be an interesting discussion, I personally won't consider work that approaches the 50 page mark, nor broadsheets or broadsides, unless these are folded in such a way as to create several pages of text.

3) The chapbooks must be "in print" at the time of publication of the mention. If you do chapbooks in runs of say 15 copies, that's great, rad, & just what folks should be doing with chapbooks, but send 'em to yr pals & other poets that you'd like to have read them...

4) I can not commit to reviewing anything sent my way, sorry.

5) Out of the hundreds of chapbooks from 2006 that I've read, if I were able to give an award, say a crown, for the most exciting one, I would place it on the head of Farid Matuk, as the chapbook __Is It The King?__ was the single most exciting one I'd read last year. You should really pick it up here: http://effingpress.com/

Okay, that's it.

best,
NEG

Here's my address again:

1014 E 10th Ave
Denver, CO 80218

(please call before you come over)

PS: I have two new books out, review copies of which I'd be happy to float to anyone who'd like--just b/c me yr mailing address...

_____ Interest Rates
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658. Jennifer Karmin
May 1st IMMIGRATION MARCH
Sun 29 Apr 2007

MAY DAY 2007:
CHICAGO IMMIGRATION MARCH

Join the march and rally for the unconditional legalization for ALL!
Say NO to border walls and militarization of the border!

TUESDAY, MAY 1st 2007
*10:00 AM – Rally in Union Park
[Ashland Ave. and Washington St .]
*1:30 PM – March on Washington St .
*3:00 PM – Rally in Daley Plaza
[Washington St. and Dearborn St.]

In 1886, Chicago immigrant workers lead and won the fight for the 8-hour work day. Today, workers around the world remember that struggle in May Day commemorating the Haymarket Martyrs. One hundred and twenty years later, immigrant workers are once again leading the struggle for workers' rights by demanding the legalization, with full rights, of all undocumented workers.

Sponsored by the March 10th Movement
http://www.movimiento10demarzo.org

Including: AFSCME Council 31, AFSCME Local 2081, Albany Park, North Par, and Mayfair Neighbors for Peace and Justice, Alianza Leadership Institute, Amigas Latinas, Asociación de Salvadoreños en Illinois, Association of Latino Men for Action, Casa Aztlán, Chicago and Miswest Regional Joint Board of UNITE-HERE, Chicago LGBT Immigrant Alliance, Chicago Worker Collaborative, Coalición Internacional de

Mexicanos en el Exterior, Committee against the Militarization of Youth, Communist Party of Illinois, Confemex, Council of Islamic Organizations of the Greater Chicago, Durango Unido en Chicago, Federación de Hidalguenses en Illinois, Frente Unido de Inmigrantes, Gay Liberation Network, Gold Star Family for Peace Chicago, Hammerhard MediaWorks, Industrial Workers of the World, Inner-City Muslim Action Network, International Socialist Organization, Jobs with Justice, Korean American Resource and Cultural Center, Labor Beat, Latin United Community Housing Association, Mujeres Latinas en Acción, Nahui Ollin Danza Mexika, Organización Latina del Suroeste, Orgullo en Acción, Partido de la Revolución Democrática, Partido Revolucionario Institucional, Primera Asamblea Popular de Pilsen, Progress Center for Independent Living for People with Disabilities, Radio Arte, Rainbow Push Latino Chapter, Red Unida de Immigrantes y Refugiados, Teachers for Social Justice, SEIU Local 1, SEIU Local 73, Socialist Workers Party, Southeast Chicago Coalition for Immigrant Rights, Southside Together Organizing for Power, UE Western Region, UIC Students for Immigrant Rights, United Food and Commercial Workers Local 881, West Town Leadership United

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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659. **CA Conrad**
Re: Philadelphia? -- Mr. Bowering
Mon 30 Apr 2007

---

what CAConrad wrote:
> Literally one in four Philadelphians is living below the poverty
> line, me
> included.

what George Bowering wrote:
Here in Canada most of the people living below the poverty line do not

have access to
the internet, or do not know that they do.

Dear GEORGE, hey there!
First, really? In Philly the library is always filled with (no lie)
homeless people at many of the hundreds of computer
terminals with free Internet access. It's great that this is
available, but the librarians now resent having to play
babysitter for the free access rooms, which I understand.
Not part of their Library Science degree, right?

And of course the library has suffered, meaning the
ACTUAL LIBRARY of the library, as though it's no
longer about books. My favorite librarians are the
renegades who rescue books by sending them to
The Stacks for no-lend preservation. This is because
otherwise these books (many of them poetry) would
be thrown out with the new city policy of getting rid
of books that do not circulate for a year. When this
policy was first instituted I gathered my friends to
help check out random poetry books (of which there
were thousands, wonderful rare things, like the entire
catalog of Gil Orlovitz for instance, and rare German
poets like Hilda Domin (who is NOT (I'm annoyed to
see) in that new anthology of Modern German poets)
and many other things, OH, like Cid Corman's
GIST OF ORIGIN, but anyway) to keep them from
disappearing, which many had already. There was
this marvelous book of poems by Philippe Joccottet
which, by the time I remembered it was on my list of
books to rescue, was already gone.

But this is really off the subject. Oh, right, well George,
if you need me to send you my pay stubs, or something?
OR, if you or some of your rich friends (do you have
rich friends?) are interested, I'd really like to (would quite
seriously like to) start the Philadelphia Poetry Hotel.
Here's the link:
http://PoetryHotel.blogspot.com

And thanks so much for the interest George!
Can't wait for us to get started on the hotel! OH and
George, if you help fund this we will name one of
the rooms The George Bowering Room. How's that?

What color should we paint it? Tangerine? Violet? How about Tangerine AND Violet? Don't you think Tangerine and Violet should always be written with the upper case "T" and "V" George? I believe so! But we'll have a life-sized photograph of you on the ceiling over the bed, how's that? Clothing optional for the photograph, your choice. Or maybe you could be wearing a green suit? A green suit would look nice in a Tangerine and Violet room, yes?
CAConrad

↑ Index

660. **Pam Brown**
the deletions
Mon 30 Apr 2007

---

please visit

http://thedeletions.blogspot.com

the last six months on the deletions :

Tick tick tick Coming up in May
Katoomba during history peace
Katoomba poem
Dear viewers
Scribblings poems
high hills poems
Lingering in Leura
Blue Mountains Break
Mirror of the World
Season's greetings
Michael Callaghan
Elwood stencils
Poetry blogging

all the best,
Pam Brown

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

Send instant messages to your online friends http://au.messenger.yahoo.com

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661. **Murat Nemet-Nejat**
Re: New book announcement
Mon 30 Apr 2007

Halvard, thank you.

Chaucer also was a great admirer of Boccaccio, though maybe in secret, since I think only in the 19th century was it discovered that Troilus and Creseyde was in bulk a translation of Boccaccio's Filostrato (only slightly gentrified).

Ciao,

Murat

On 4/29/07, Halvard Johnson <[redacted]> wrote:
>
> For those of you who haven't been keeping up, I'm including
> an Amazon.com announcement of a new book:
>
> Dear Amazon.com Customer,
>
> We've noticed that customers who have expressed interest in books by
> Miroslav Holub have also ordered The Decameron Volume I (Large Print
> Edition) by Giovanni Boccaccio. For this reason you might like to
> know that Giovanni Boccaccio's newest book, The Decameron Volume I
> (Large Print Edition), is now available in Paperback. You can order
> your copy for just $18.99 by following the link below.
>
> Hal
>
>
> "Music is continuous. Only listening
> is intermittent."
> --Henry David Thoreau
>
> Halvard Johnson
> ==========
> [redacted]
> [redacted]
> http://home.earthlink.net/~halvard <http://home.earthlink.net/%7Ehalvard>
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com

> http://www.hamiltonstone.org
>

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662. **susan maurer**
Re: José Kozer reading
Mon 30 Apr 2007

again mark congrats on poets house so good .susan maurer

> *From: Mark Weiss <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: José Kozer reading*
> *Date: Fri, 27 Apr 2007 12:10:13 -0400*
>
> *Last night 150 people came to the Americas Society to hear José Kozer and Achy Obejas. A great reading. Kozer's last in New York, a solo, will be this evening at 6:15 at the Rey Juan Carlos Center, 53 Washington Square South between Thompson and Sullivan. It's a bilingual reading--I'll be reading the translations. I hope to see some of you there.*
>
> *Mark*

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663. **thom donovan**
Peace On A presents : Kocik & Skinner : Sat. May 5th 2007, 8PM
Mon 30 Apr 2007

Peace On A

presents

Robert Kocik & Jonathan Skinner*

Saturday, May 5th 2007 8PM
BYOB & recommended donation: $5

hosted by Thom Donovan at:

166 Avenue A, Apartment #2
New York, NY 10009

about the readers:

Robert Kocik poet, prosodist, artist, builder, lives in Brooklyn, NY, where he owns and operates the Bureau of Material Behaviors. Architecturally, the 'missing civic service' is his declared niche. He is currently involved in the design phases of the Preemptive Peace Place (an agency devoted to the permanent peace movement) and the Prosody Building (a building entirely attuned to the prosodic). His poetry plies what he refers to as 'burst prosody'--perfused by and propagating all things. His essays comprise the the nascent discipline known as the Sore, Oversensitive Sciences (SOS). Recent additions to SOS include: The Susceptive System and Stressogony. With choreographer Daria Fain he has initiated an experiential, aesthetic science named the Prosodic Body. His publications include: *Overcoming Fitness* (Autonomedia, 2001) and *Rhrurbarb* (Field Books, 2007).

Overcoming cure. Regardless.
Space is a function of finding
you. Your only exterior
my euphoria. Regardless.

With that with which it can’t be shown...
forming a residue—
a field of rhubarb and zinnias,
the dimensions of the workspace,
a boat-swallowing fish from
water drained from raccoon track.
~ from Robert Kocik’s *Rhrurbarb*

Jonathan Skinner publishes Field Books and edits the review ecopoetics (www.ecopoetics.org), teaches Environmental Studies at Bates College and lives in Bowdoinham, the tick capital of Maine. His *Political Cactus Poems* are available through Palm Press (www. palmpress.org).

SKEIN

on the Tift tarmac
a boisterous crowd of three
wearing rack and pinion
Canadensis is a fever
crowned with geese in the fall
does it come in grids
there and now, north south
breakfast on the wing heels
skidding to a marsh
~ from Jonathan Skinner’s *Political Cactus Poems*

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Past presenters at Peace on A include Alan Gilbert, E. Tracy Grinnell, Cathy Park Hong, Paolo Javier, Wayne Koestenbaum, Douglas Martin, Eléna Rivera, David Levi Strauss, Andrew Levy & Kyle Schlesinger. Scroll down Wild Horses of Fire weblog (whof.blogspot.com) for back advertisements, introductions and reading selections.

*A launch for Robert Kocik's new book, RHRURBARB (Field Books, 130 pages, perfect-bound), the first in the Field Book imprint.

To order a copy of RHRURBARB send an address and $15 to:

Jonathan Skinner
111 Bardwell St.
Lewiston, ME 04240

“everlastingly themselves eidolons intellect garden”
~ Louis Zukofsky, from “A – 22”

166 Avenue A
NY, NY 10009
whof.blogspot.com

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http://mail.yahoo.com

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664. Stephen Vincent
Reminder - Walks & Walking Panel, Poets House
Mon 30 Apr 2007

Gentle "Walks" reminder for those of you in and around NYC this coming weekend.
Also, Walking Theory, my new book from Mark Weiss' Junction Press, is rumored to be up, ready and available this Friday, as well! More details forthcoming.
Stephen Vincent
http://stephenvincent.net/blog/

Two WALKING related events at POETS HOUSE in Manhattan. One a Friday evening Panel, and one, a late Saturday morning, early afternoon walk. If you are anywhere near the neighborhood, you are invited to come join us:

Friday, May 4, 7:00pm
The Poetics of Walking: Baudelaire and Beyond
with Brenda Coultas, Lytle Shaw, Jonathan Skinner & Stephen Vincent

At Poets House, 72 Spring Street, Second Floor, Manhattan, New York

In this foray into the flâneur tradition, panelists address the poetry that emerges from the fundamental act of walking, with insights from such immortal amblers as Whitman, Baudelaire, O¹Hara and other peripatetic poets. In conjunction with the panel, Poets House will sponsor a series of weekend poetry walks in Manhattan on Saturday, May 5th at 11:00am.

Brenda Coultas is the author of A Handmade Museum. Lytle Shaw¹s books include A Side of Closure and Frank O¹Hara: The Poetics of Coterie. Jonathan Skinner is the editor of ecopoetics and teaches Environmental Studies at Bates College. Stephen Vincent¹s most recent poetry books include Walking and, soon forthcoming, Walking Theory (Junction Press).

Saturday, May 5, 11:00am - 1:00pm
The Poetics of Walking: Weekend Poetry Walk

In conjunction with ³The Poetics of Walking² panel (on May 4), Poets House will sponsor a series of urban poetry strolls for writers and artists. Each walking tour will be led by a ³Poetics of Walking² panelist and will feature illuminating historical information and a series of creative exercises en route.

Participants are encouraged to bring writing and/or drawing materials. Meetup locations will be specified upon registration.

$25/ $15 for students. Pre-registration is required. To register, call [redacted] or email [redacted]. Registered participants will also receive free admission to the May 4th panel discussion.

Walking the Bowery
Guide: Brenda Coultas

Brenda Coultas, the author of A Handmade Museum, leads a writing tour from Cooper Union to Chinatown, with stops along the way to observe signage, graffiti, people, nature and the changing demographics of the Bowery.

Listening Walk in Central Park
Guide: Jonathan Skinner
Jonathan Skinner, the editor of ecopoetics, leads an acoustical tour through Olmstead¹s oasis with exercises that focus on sounds both natural and human.

Canal Street & Tribeca: The Street vs. Architecture
Guide: Stephen Vincent

Stephen Vincent, the author of the poetry collection Walking and the forthcoming, Walking Theory, explores walking as ³immersion and revelation² and invites participants to take note of voices, sounds, signage, colors and architectural shapes in the cityscape. The walk will culminate in a gathering and discussion at Walkers, a restaurant.

Dutch Manhattan : Controversial Terrain
Guides: Lytle Shaw with Jimbo Blachly

Lytle Shaw, the author of Frank O¹Hara: The Poetics of Coterie, and visual artist Jimbo Blachly introduce participants to the Chadwick Family, who will offer a rare perspective on Manhattan¹s past, revealing several 17th Century sites that pertain to their family¹s misunderstood and maligned history.

@ Poets House
$7, Free to Poets House Members

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665. Joel Weishaus
North-3 Text-5
Mon 30 Apr 2007

North-3 Text-5

http://web.pdx.edu/~pdx00282/North/North-3/text-5.htm

Notes:

-Text appears by caressing the face with your cursor.
-Paratext appears by passing your cursor over the first words of the quote.
-Speakers on.

This is page 15 of a projected 35 pages.
Button at bottom right returns you to the Introduction.

-Joel

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666. CA Conrad
poet ASHRAF OSMAN on FACEBOOK's racist, homophobic demands of censorship
Mon 30 Apr 2007

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poet ASHRAF OSMAN on FACEBOOK's racist, homophobic demands of censorship

the interview is up on the PhillySound:
http://PhillySound.blogspot.com/2007_04_01_archive.html

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667. **Charles Bernstein**
Curnow & Kuszai in NY
Mon 30 Apr 2007

Saatchi & Saatchi and the Segue Foundation
present a reading by

Wystan Curnow & Joel Kuszai
introduced by Charles Bernstein

Tuesday, May 8
6.30 reception
7.00pm reading

Saatchi & Saatchi HQ
375 Hudson St. (at Houston St.)
New York

Admission free
Rsvp: [redacted]
or [redacted]

Wystan Curnow is a well-known New Zealand poet and critic. Modern Colours, Jackbooks, 2005, is his most recent book of poetry. His essay on Ron Silliman and On Kawara, "Autobiography: does it have a future?" appeared in the journal Reading Room earlier this year. With Leigh Davis he edited Te Tangi a te Matui, Jackbooks, 1991, which reflects on the legacy of the ' terrorist' Maori chief and poet Te Kooti. He has curated many exhibitions, including Under Capricorn/The World Over, for the Stedelijk Museum, Amsteradam, I Will Need Words, Colin McCahon's Word and Number Paintings for the Sydney Biennale, and most recently a survey of Max Gimblett's paintings, The Brush of All Things, for the Auckland Art Gallery. He is co-director of Jar Space, and teaches poetry and creative writing at the University of Auckland.

Joel Kuszai is a prolific and innovative publisher, editor and poet. In the 1990s his Meow Press published more than 60 chapbooks. Following a stint as moderator, he edited a compilation from the archives of the Buffalo Poetics List, Poetics@, Roof, 1999. He is co-founder of the 'learning and production collective' Factory School, now based in New York. Since 2005 he has edited its 'Southpaw Culture' book series which reflects his interest in radical poetics, libertarian anarchist thought and alternative/utopian approaches to education. He is the author of A Miscellany and other chapbooks, and teaches at Queensborough, CUNY.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2007

528 messages · Mon 30 Apr 2007 – Thu 31 May 2007

May 2007 turned on the dead the list did not simply love — the enemy whose death it cheered, the master it set loose, the poet it merely repackaged. Five hundred and thirty messages moved through a room famous for the tenderness of its elegies, and this month it showed its other faces: the ways the living dispose of the dead they have no grace for. What we do with a corpse we did not mourn, the archive quietly suggested, tells more about us than any eulogy for the ones we did.

The cheered enemy came first. Jerry Falwell died on the fifteenth, and CA Conrad refused every decorum — *"Jerry Falwell is dead! And I'm celebrating!"* he wrote, his only regret that the man had gone peacefully, given the harm he had done. A Buddhist friend on the phone counseled against joy in any death, and Conrad honored the friend while declining the counsel. It was the month's sharpest ethical knot: whether restraint before an enemy's grave is a virtue or an evasion, and whether the wronged owe their tormentor a moment of silence.

The freed master came next. In a Memorial Day note, Stephen Vincent observed that The Waste Land had entered the public domain, escaping at last the estate that had guarded it — *"Eliot's executors were very tight about giving permissions"*, he recalled, and about extracting top dollar for them. The great, compromised monument of modernism was suddenly anyone's to reprint and re-preface, the poem set loose from its keepers into a flat and horizontal market. The control had simply lapsed, as all such control eventually does.

And the repackaged poet came third. The Penguin selected Ed Dorn stirred a small hoopla, and patrick dunagan gave the actual readers the plain verdict — if you already owned the work, *"don't waste any cash on buying it"*, a redundant posthumous edition dressed as an event. It was the least loving thing the living do to the dead: not to cheer them or free them, but to merchandise them, to sell a neglected poet back to the few who had always known him and to sell a mangled table of contents to the many who never would. Even the revival, dunagan implied, was a kind of burial.

The three faces belonged to one head. A room that grieved its own with such care cheered an enemy, liberated a master, and grumbled over a resold poet, all in the same weeks — the whole repertoire of how we handle the dead we cannot simply love. Only a Buddhist on a telephone said the harder thing, that no death is an

occasion for joy. I have set May down exactly as the archive delivered it — the danced-on grave, the freed poem, and the cash-in — because it was the month the list's famous elegiac grace showed its underside, and revealed that our treatment of the dead we didn't love — to celebrate, to liberate, to sell — is the truest mirror we have.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 528 in all.

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95. Dan Waber — ars poetica update
96. Alan Sondheim — giveaway
97. CA Conrad — Re: libraries and Hilde Domin
98. CA Conrad — Re: libraries and Hilde Domin
99. Grant Jenkins — Grant Jenkins and Cheryl Pallant in Richmond Thursday
100. Poetics List — Fwd: Basil King's BEASTIARY
101. Catherine Daly — Re: public, private, profit (libraries, schools)
102. Dodie Bellamy — Dodie Bellamy summer prose workshop
103. Mark Weiss — Re: public, private, profit (libraries, schools)
104. Tom Orange — Re: Picabia//Big translation collection & another book forthcoming
105. David Harrison Horton — Pat Parker estate info?
106. Stephen Vincent — Re: Pat Parker estate info?
107. Cecil Touchon — THE SPAM POETRY GAME
108. Jennifer Karmin — RANDOM HOUSE EPIC : may 10-12

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109. Alan Sondheim — A LEK OF NODES (alandanceis part 2)
110. Michael Kelleher — Literary Buffalo E-Newsletter 5.07.07-5.13.07
111. Lori Emerson — looking for summer work
112. Steve Petermeier — Re: libraries and Hilde Domin
113. Catherine Daly — Poets & Writers’ funding guidelines for 2007-2008
114. Lewis Warsh — Traditions & Lineages
115. Felt Press — Felt Press: Call for Submissions
116. Bob Grumman — 2 New Titles for The Runaway Spoon Press
117. Cecil Touchon — Re: THE SPAM POETRY GAME 24 HOURS LEFT!
118. Nick Piombino — Re: THE SPAM POETRY GAME 24 HOURS LEFT!

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119. Cecil Touchon — Re: THE SPAM POETRY GAME 24 HOURS LEFT!
120. amy king — Two Events [NYC] on Friday and Saturday
121. Peter Ciccariello — glass poem, snow mountain
122. Richard Jeffrey Newman — Re: Dreams
123. Jeffrey Side — Argotist Online interview with Alan May by Jake Berry
124. susan maurer — Re: Dreams
125. Kyle Schlesinger — new contact info
126. Barry Schwabsky — Re: Dreams
127. David A. Kirschenbaum — Way Advance Notice: Buck Downs and David Kirschenbaum (me) at The P…
128. Murat Nemet-Nejat — Re: Dreams
129. Betsy Andrews — May 10 Issue Project Room in Brooklyn: celebrating women poets
130. Barry Schwabsky — Re: Dreams
131. Richard Jeffrey Newman — Re: Dreams
132. Mark Truscott — May 11: Alland & Greenstreet in Toronto
133. David-Baptiste Chirot — Re: Dreams
134. Mark Weiss — book announcements: Charles Alexander and Stephen Vincent
135. Stephanie Farrar — CFP: Complicating the Avant-Garde: 20th Cen. American Women Writers (NEM…
136. Stephen Vincent — Re: book announcements: Charles Alexander and Stephen Vincent
137. Steve Evans — The Line by Jennifer Moxley

138. Susan Webster Schultz — Tinfish Press Summer News!
139. Andrew Rippeon — CFP: George Oppen Centenary Panel (deadline: 9/15/07; conference: NEMLA 4/...
140. Alan Sondheim — m'labme
141. andrews — Fw: Language Poetry & The Body: A Panel--Segue 5/12
142. jUStin!katKO — MESHWORKS: Cambridge Women's Feature & Rodefer

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143. Daniel Machlin — Upcoming Futurepoem Titles: Durand & Shirinyan
144. Jorgensen, Alexander — PREVIEW OF JASON MAYNARD'S PARIS HILTON SCULPTURE, "SUICIDE SOCIALIT...
145. Jim Andrews — Niolog screenshots and brain language
146. holsapple1 — Re: Fw: Language Poetry & The Body: A Panel--Segue 5/12
147. Michael Kelleher — Reviewers Needed
148. Evan Munday — Rachel Zolf's Human Resources West Coast Tour
149. Adam Fieled — Barry Schwabsky on PFS Post
150. reJennifer Bartlett — Brooklyn Reading
151. William Allegrezza — Cracked Slab Reading iN New York
152. Christophe Casamassima — CFP: Romantic Objects (International Conference on Romanticism at ...
153. Tisa Bryant — Postponed: May 12 Encyclopedia Fundraiser at Galapagos
154. Poetry Project — Events at the Poetry Project 5/11 - 5/16
155. Andrew Klobucar — New Issue of Capilano Review with Launch party Info: If you're in Vancouv...
156. Potree Journal — The first issue of Little Red Leaves is now online!
157. blacksox — Jazz and Poetry at The Screening Room May 16th (BfLO)

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158. Jim Andrews — Re: New Issue of Capilano Review with Launch party Info: If you're in Vancouv...
159. Aaron Belz — new belz blog
160. Adam Fieled — Allegrezza, Sherlock, Baus, Fieled: Philly, 5/12
161. Mark Stricker — nanomajority #3
162. Juliana Spahr — green integer
163. Stephen Vincent — Ghost Walks - Poets House 'Anthology'.
164. Eric Dickey — Re: green integer
165. Poetry Project — Poetry Project hires new Artistic Director
166. Dr. Barry S. Alpert — Propped-Up Poet Laureates
167. amy king — John Cage - Water Walk
168. Rebecca Weaver — Midway #3 live / call for work
169. George Bowering — Re: small chapbook project
170. heidi arnold — thanks
171. Joel Weishaus — North-4 Text-1

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172. Alan Sondheim — roaring burn
173. Haas Bianchi — Chicago and New York Readings
174. amy king — Shanna Compton -- Poetry Foundation
175. Ken Rumble — New Review Blog...
176. Joel Weishaus — North-4 Text-1
177. Daniel Godston — Mingus Awareness Project
178. amy king — Check Out Our New Look!
179. Dan Wilcox — Uncle Walt's Birthday
180. Barrett Watten — How *The Grand Piano* Is Being Written
181. Rob McLennan — new(ish) on rob's clever blog

13 MAY 2007

182. Jesse Crockett — New recruiting campaign

183. Dan Wilcox — Third Thursday Poetry Night, Albany, May 17
184. eric unger — Spell magazine: seeking submissions
185. Alan Sondheim — the optical
186. Pierre Joris — Nomadics Blog Back On, In & Around the Premises!
187. David Baratier — Kaya Oakes Telegraph reading Berkeley May 15th
188. Adam — The Incredulous Traveler: New Blog Posted.

14 MAY 2007

189. Adam — The Phoenix and the Dragon is about to hit the shelves.
190. Matt Henriksen — Fri 5/18 ~ Zach Barocas & Shafer Hall ~ Brooklyn
191. Chris Stroffolino — Bay Area (Scene/Venue) Question
192. Jim Andrews — spinning a yarn
193. Dan Waber — ars poetica update
194. Michael Kelleher — Literary Buffalo E-Newsletter 05.14.07-05.20.07
195. Catherine Daly — Re: Bay Area (Scene/Venue) Question
196. Small Press Traffic — Carr & Joron at SPT this Friday 5/18
197. Mark Weiss — Question re: Language Poetry and the Body
198. Mary Kasimor — Re: Question re: Language Poetry and the Body
199. Eireene Nealand — Re: Bay Area (Scene/Venue) Question
200. cralan kelder — next week in edinburgh
201. James T Sherry — THURSDAY: BIG BOOK PARTY (Roof Books)
202. Mark Weiss — Re: Question re: Language Poetry and the Body
203. Tom Beckett — Re: Question re: Language Poetry and the Body
204. David Giannini — Re: next week in edinburgh
205. Skip Fox — Re: Question re: Language Poetry and the Body
206. George Bowering — Re: Question re: Language Poetry and the Body
207. Mary Kasimor — Re: Question re: Language Poetry and the Body
208. Stephen Vincent — Re: Question re: Language Poetry and the Body
209. Stephen Vincent — Correction: Tim Peterson blog
210. Maria Damon — Re: Correction: Tim Peterson blog
211. amy king — Re: Question re: Language Poetry and the Body - AUDIO!
212. Jane Sprague — P.S. Books Call For Work - Please Forward
213. Alan Sondheim — materials for forthcoming performance paris epoetry conf
214. Vireo Nefer — Re: John Cage - Water Walk

15 MAY 2007

215. Alan Sondheim — video footage of forthcoming epoetry SL performance
216. mIEKAL aND — Gonzales proposes new crime: "Attempted" copyright infringement
217. Tim Peterson — LANGPO AND THE BODY: A REPORT
218. Adam Fieled — Lina Ramona Vitkauskas on PFS Post
219. Maria Damon — Re: LANGPO AND THE BODY: A REPORT
220. Maria Damon — Fwd: LaTasha N. Nevada Diggs at The Kitchen June 1st and 2nd
221. CA Conrad — DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
222. Ruth Lepson — Re: LANGPO AND THE BODY: A REPORT
223. Thomas savage — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
224. Suzanne Burns — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
225. Gerald Schwartz — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
226. Michael Tod Edgerton — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
227. Mark Weiss — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
228. Tom Beckett — (no subject)
229. Farid Matuk — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

230. Barry Schwabsky — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
231. Burt Kimmelman — NYC Reading by Marsh Hawk Press Poets, 5/27
232. Sarah Rosenthal — Robert Duncan Obit in SF Chronicle?
233. David Harrison Horton — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
234. patrick dunagan — Re: Robert Duncan Obit in SF Chronicle?
235. gfrym — Re: Robert Duncan Obit in SF Chronicle?
236. Mark Weiss — Re: Robert Duncan Obit in SF Chronicle?
237. linda norton — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
238. David-Baptiste Chirot — 59th Anniversary of Al-Nakba & Rev. Falwell
239. Suzanne Burns — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
240. CA Conrad — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
241. amy king — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
242. Dana Rapisardi — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
243. Suzanne Burns — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
244. Stephen Vincent — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
245. Alan Sondheim — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
246. amy king — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
247. Adam — Let's not malign the Witches: Falwell is dead
248. amy king — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
249. linda norton — Re: DING DONG THE WITCH IS DEAD, Mark Bingham
250. Paul Nelson — Re: Let's not malign the Witches: Falwell is dead

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251. Laura McClain — Re: (no subject)
252. Suzanne Burns — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
253. Alan Sondheim — Mumia Case Reaches Its Climax (fwd)
254. Carol Novack — Mad Hatters' Review Events in NYC: June 8th at KGB Bar; June 10th Fundraiser...
255. Barry Schwabsky — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
256. Barry Schwabsky — Re: Let's not malign the Witches: Falwell is dead
257. amy king — Re: Let's not malign the Witches: Falwell is dead
258. CA Conrad — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
259. CA Conrad — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
260. Charles Baldwin — Leonardo Electronic Almanac - CFP: Dispersive Anatomies Special (final ca...
261. ALDON L NIELSEN — Re: Falwell
262. Thomas savage — Re: Let's not malign the Witches: Falwell is dead
263. SCOTT HOWARD — Re: (no subject)
264. Mark Weiss — Re: Falwell
265. Skip Fox — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
266. Stephen Vincent — Re: Falwell
267. Christophe Casamassima — Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
268. David-Baptiste Chirot — Happy 95th Birthday Studs Terkel/Necro-Poetics & Falwell--
269. charles alexander — Gil Ott correspondence
270. charles alexander — film studies
271. patrick dunagan — Duncan's obit for Paul Nelson and any others
272. ALDON L NIELSEN — Film Studies

273. gfrym — Re: film studies
274. Christophe Casamassima — Re: Gil Ott correspondence
275. Aryanil Mukherjee — Re: film studies
276. charles alexander — Re: Gil Ott correspondence
277. James T Sherry — Tomorrow: Big Book Party
278. Aryanil Mukherjee — Re: film studies
279. laura oliver — Re: film studies
280. Mark Prejsnar — tomorrow! Language Harm !
281. David-Baptiste Chirot — FW: Letter to Black America on Palestinian Rights & June 10 March
282. Stephen Vincent — Walking Theory, my new book!
283. Stephen Baraban — "Tramp The Dirt Down"

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284. Jesse Glass — Gil Ott Correspondence
285. Jim Andrews — Capilano Review launch, May 17, 7:30, Emily Carr Institute, Vancouver
286. Maria Damon — Re: Tomorrow: Big Book Party
287. David A. Kirschenbaum — **Last Call: Advertise in Boog City 41**
288. Tom Beckett — The Continental Review:poets/video
289. CA Conrad — Gil Ott Tribute & the Gil Ott Book Award, IF YOU LOVE POETRY!
290. Poetry Project — Events at the Poetry Project 5/21 - 5/25
291. Stephen Vincent — Walking Theory/ USA website orders now possible
292. Tim Peterson — SEGUE 5/19 JACK KIMBALL & EILEEN MYLES

18 MAY 2007

293. Alan Sondheim — beaten
294. Peter Ciccariello — The summit
295. Anny Ballardini — Re: The Continental Review:poets/video
296. Rob McLennan — new (slowly) from above/ground press
297. Stephen Ellis — Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
298. Katalanche Press — Fwd: clark coolidge's counting on planet zero is now available from fewe…
299. Dan Waber — altered books project
300. George Bowering — Re: I tin ear rare
301. Jim Andrews — Disarming the teaching of history in the Middle East
302. Jim Andrews — USAmerican military personnel blocked from posting to MySpace, YouTube, etc
303. Jennifer Karmin — JOB: Teachers & Writers Collaborative

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304. Jim Andrews — Paris talks
305. Alan Sondheim — allofme (thinking thru epoetry paris performance)
306. Pierre Joris — Re: film studies
307. cris cheek — Re: The Continental Review:poets/video
308. maxpaul — NEW AMERICAN WRITING EVENT in NYC
309. Small Press Traffic — Hoover & Nathanson at SPT next Fri, 5/25
310. Samuel Wharton — "Welcome Home"
311. Andrew Lundwall — "nougat" by Andrew Lundwall
312. Desmond Swords — All Island Slam Championships

20 MAY 2007

313. Leslie Scalapino — Pennsound reading from new book
314. Chris Lott — Rush 2 Press? Ron Swegman...
315. Michael Tod Edgerton — Brown MFA '06 Reunion Reading at Stain Bar NYC 5/27
316. Alan Sondheim — the apart.
317. mIEKAL aND — CALL FOR ENTRIES—8º International Meeting o f Experimental, Sound & Visual Poe…

318. amy king — PLG Arts this WEDNESDAY - 4/23
319. Stephen Baraban — there's still time to fight for small magazines!
320. Susan Webster Schultz — rumsfeld and poetry
321. CA Conrad — Re: Rush 2 Press? Ron Swegman...
322. Chris Stroffolino — Re: Rush 2 Press? Ron Swegman...

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323. Ruth Lepson — Re: Disarming the teaching of history in the Middle East
324. Alan Sondheim — Debris from Paris Epoetry performance
325. Tom Beckett — Galatea Resurrects #6 Is Out!
326. Brian Richards — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief r...
327. Dan Waber — ars poetica update
328. Dan Waber — 12 by John Shapter
329. Michael Kelleher — Literary Buffalo E-Newsletter 5.21.07-5.27.07
330. Adam Fieled — Book Review: Amy King: Antidotes for an Alibi
331. amy king — This Friday -- SHOCKLEY, OAKES, and PARKER
332. ALDON L NIELSEN — Cecil Giscombe photos
333. Joel Weishaus — North-4 Text-2
334. Christine Hamm — new chapbook
335. CA Conrad — Alejandro Jodorowsky's THE HOLY MOUNTAIN
336. CA Conrad — Re: Rush 2 Press? Ron Swegman...
337. Matt Henriksen — Cannibal & Cannibal Chapbook Series
338. Alan Sondheim — Notes on the topology of depression
339. ONE LESS — Christophe Casamassima...

22 MAY 2007

340. Christopher Reiner — This Thursday in the Valley
341. Pierre Joris — Currently on Nomadics Blog
342. cralan kelder — good things I recently spent good money on
343. Alan Sondheim — Gerald Jones
344. susan maurer — RAPTOR RHAPSODY
345. Sidebrow Editors — Sidebrow: Call for Submissions
346. Bob Marcacci — i-outlaw 2.5 featuring Charles Bernstein
347. Halvard Johnson — On the Road
348. Heidi Bean — cfp for poetry & cultural studies collection
349. Crane's Bill Books — June 3: David Abel, J. A. Lee
350. CA Conrad — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

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351. D. Scot Miller — New Email Address
352. Chris Stroffolino — Rush Philly 89 Swegman...
353. Chris Stroffolino — Re: i-outlaw 2.5 featuring Compton and Montaigne
354. Daniel Godston — On the Road
355. Christophe Casamassima — Towson Arts Collective Film Festival in Baltimore
356. UbuWeb — UBUWEB :: Spring 2007
357. Daniel Godston — On the Road: Chicago '08
358. Paul Baker — seeking audio submissions for airplay
359. angela vasquez-giroux — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's ...
360. David A. Kirschenbaum — Kerouac at NY Public Library in 2007/2008
361. Stephen Vincent — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief ...
362. Joel Weishaus — Fw: seeking audio submissions
363. Laura McClain — Invisible Man Poetry Contest
364. Poetics List — Poetics Welcome Message
365. Jennifer Karmin — When the Levees Broke: Free DVD & Curriculum

366. Ruth Lepson — Re: Invisible Man Poetry Contest
367. Slaughter, William — Notice: Mudlark
368. Simon DeDeo — new on rhubarb is susan

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369. David A. Kirschenbaum — Boog City 41 Available, and Free PDF and Free PDF Subs, Too
370. Ken Rumble — Farid Matuk & Joseph Conrad on Any Book
371. Jesse Glass — NICOLASOUND RADIO
372. Nic Sebastian — blog-posted poems?
373. Juliane Dharna — Re: Boog City 41 Available, and Free PDF and Free PDF Subs, Too
374. charles alexander — in may on chax blog
375. Charles Bernstein — MLA / Poetics
376. Brian Richards — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief r...
377. Barry Schwabsky — Re: blog-posted poems?
378. Dan Waber — a as in dog
379. Kathleen Ossip — Call for poems: WSQ issue on Witness
380. Halvard Johnson — Re: blog-posted poems?
381. Alan Sondheim — New Work
382. Thomas savage — Re: blog-posted poems?
383. Kathleen Ossip — translation fodder?
384. CA Conrad — Rush Philly 89 Swegman...
385. kevin thurston — Re: blog-posted poems?
386. CA Conrad — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
387. Dan Coffey — Re: a as in dog
388. David Harrison Horton — Re: blog-posted poems?
389. Christophe Casamassima — Re: Call for poems: WSQ issue on Witness
390. Christophe Casamassima — Re: blog-posted poems?
391. William Allegrezza — The City Visible--an anthology of experimental Chicago writing.
392. Amanda Earl — Re: blog-posted poems?
393. David-Baptiste Chirot — What's missing in the Dorn hoopla--
394. Poetry Project — Events at the Poetry Project 5/25 - 5/30
395. patrick dunagan — Re: What's missing in the Dorn hoopla--
396. Adam Tobin — Re: a as in dog
397. Jeffery Oliver — Re: blog-posted poems?
398. Halvard Johnson — Re: blog-posted poems?
399. George Bowering — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief ...
400. Murat Nemet-Nejat — Re: blog-posted poems?
401. Allen Bramhall — DAYS POEM by Allen Bramhall
402. Ann Bogle — Re: blog-posted poems?

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403. Elizabeth Switaj — Re: blog-posted poems?
404. Tim Peterson — SEGUE 5/26: ARMANTROUT & EQUI
405. Benjamin Basan — Re: blog-posted poems?
406. David A. Kirschenbaum — Welcome to Boog City: NYC Poetry and Music Festival
407. Daniel Godston — shows in Madison & the Twin Cities
408. Anny Ballardini — Re: blog-posted poems?
409. Kathleen Ossip — Re: Call for poems: WSQ issue on Witness
410. amy king — Tonight
411. Thomas savage — Re: blog-posted poems?
412. Nic Sebastian — Re: blog-posted poems - thanks
413. Dan Waber — Out of Character, by Geof Huth
414. Stephen Vincent — New de blog
415. David Harrison Horton — Re: blog-posted poems - thanks
416. Elizabeth Switaj — Re: blog-posted poems?

417. P Ganick — new from small chapbook project
418. Ann Bogle — Re: blog-posted poems? Horismus
419. charles alexander — SARAH RIGGS, LINH DINH, BETH JOSELOW: new books
420. Skip Fox — Re: What's missing in the Dorn hoopla--
421. Chris Stroffolino — david horton's very good question
422. CA Conrad — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
423. CA Conrad — Re: What's missing in the Dorn hoopla--
424. Stephen Ellis — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief re...
425. Jeffrey Side — Songwriters needed for interviewing
426. Laura McClain — Re: Invisible Man Poetry Contest
427. patrick dunagan — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief ...
428. patrick dunagan — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief ...
429. Chris Stroffolino — Re: david horton's very good question
430. Jim Andrews — Re: Songwriters needed for interviewing
431. Catherine Daly — Re: david horton's very good question
432. Laura McClain — Re: Invisible Man Poetry Contest

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433. Alan Sondheim — 4 poems
434. Alan Sondheim — remembrance of things past (maud liardon)
435. Stephen Ellis — Re: What's missing in the Dorn hoopla--
436. Ruth Lepson — Re: 4 poems
437. Murat Nemet-Nejat — Re: 4 poems
438. David-Baptiste Chirot — Woodland Pattern: Laura Elrick, Rodrigo Toscano & CPT this Sunday
439. Alan Sondheim — Re: 4 poems
440. Jason Quackenbush — Re: 4 poems
441. Murat Nemet-Nejat — Re: 4 poems

27 MAY 2007

442. Jesse Glass — Ahadada Author Jim Daniels' Now Showing reviewed by the Pittsburgh Herald-rev...
443. Carol Novack — Mad Hatters' Review June 10th Fundraiser --- latest deveopments: reduced tic...
444. CA Conrad — PLEASE help end genocide of Philadelphia's trans-community...
445. L Trent — New issue of 21 Stars Review
446. David-Baptiste Chirot — FW: Yahoo! News Story - Hiawatha to be released on 6-CD set - Yahoo...
447. Rob McLennan — fwd - George Bowering chapbook U.S. SONNETS
448. George Bowering — Re: What's missing in the Dorn hoopla--
449. Andrew Lundwall — please update your links!
450. Jacob Edmond — Russian poetry in New Zealand
451. V Nicholas LoLordo — Re: What's missing in the Dorn hoopla--
452. Alan Sondheim — knots (constellations of theoretical work)

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453. Ryan Downey — Death Metal Poetry-call for submissions
454. George Bowering — Re: What's missing in the Dorn hoopla--
455. George Bowering — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief ...
456. charles alexander — Re: What's missing in the Dorn hoopla--
457. Fulcrum Annual — Philip Nikolayev's new web page
458. Haas Bianchi — Professor Patrick Barron
459. Dillon Westbrook — Re: What's missing in the Dorn hoopla (leaving the dangler all a-dangle ...
460. Rebecca Loudon — Avatar Review Issue # 9

461. George Bowering — Re: What's missing in the Dorn hoopla--
462. Dillon Westbrook — Re: What's missing in the Dorn hoopla--
463. Matt Henriksen — Burning Chair @ Jimmy's No. 43 Stage Friday June 1st
464. David-Baptiste Chirot — Re: What's missing in the Dorn hoopla--
465. Susan Webster Schultz — TINFISH 17! (out this week!)
466. Alan Sondheim — Last Google Poem Ever
467. Stephen Vincent — The Wasteland Goes Public

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468. V Nicholas LoLordo — Re: The Wasteland Goes Public
469. V Nicholas LoLordo — Re: The Wasteland Goes Public
470. Peter Ciccariello — poem, in moonlight, impossible to read
471. Jim Andrews — The Pen: research
472. Dan Waber — ars poetica update
473. amy king — A Rosa is a Rosa is a Rosa is a Rosa.
474. Anny Ballardini — Re: The Wasteland Goes Public
475. Barry Schwabsky — Reminder: Poetry at Parasol Unit, Tuesday, 5 June
476. Halvard Johnson — Re: The Wasteland Goes Public
477. Michael Kelleher — Literary Buffalo E-Newsletter 5.29.07-6.03.07
478. J. Michael Mollohan — Re: The Wasteland Goes Public
479. Patrick F. Durgin — Disability and/as Poetry
480. David A. Kirschenbaum — *Vote for Bob Holman to be a New NPR Host *
481. Dan Coffey — Re: The Wasteland Goes Public
482. V Nicholas LoLordo — Re: The Wasteland Goes Public
483. Alan Drake — Re: The Wasteland Goes Public
484. Andrew Lundwall — I Heart Submissions
485. charles alexander — Re: The Wasteland Goes Public
486. Catherine Daly — Re: The Wasteland Goes Public

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487. Joel Lewis — The Wasteland Goes Public.
488. Catherine Daly — Re: The Wasteland Goes Public
489. mIEKAL aND — Web registration tool digitizes books
490. Alan Sondheim — Tell Cindy Sheehan "Thank You" (fwd)
491. Niels hav — Re: The Wasteland Goes Public
492. Scott Hamilton — A naughty two year old divides New Zealand literature
493. Ann Bogle — Re: The Wasteland Goes Public
494. kevin thurston — Re: The Wasteland Goes Public
495. J. Michael Mollohan — Re: The Wasteland Goes Public
496. Alan Sondheim — Stem, Ning, Second Life
497. Dan Waber — Re: The Wasteland Goes Public
498. Barry Schwabsky — Re: The Wasteland Goes Public
499. Simon DeDeo — review of City Visible & add't'l on rhubarb
500. amy king — Fwd: Call for Work
501. eric unger — string of small machines seeking poetry
502. Tenney Nathanson — help: David Antin talk piece on walkabouts, periploi, mapping
503. Ricejunk2 — Re: The Wasteland Goes Public
504. Lou Rowan — Re: help: David Antin talk piece on walkabouts, periploi, mapping
505. Murat Nemet-Nejat — Re: The Wasteland Goes Public

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506. Nico Vassilakis — 13 yrs of SuBtext/SeAttle & our NEW digs
507. K. Silem Mohammad — Abraham Lincoln #1
508. David A. Kirschenbaum — NYC/Buck Downs and me (David Kirschenbaum) at The Poetry Project We…
509. David-Baptiste Chirot — HAPPY BIRTHDAY TODAY WALT WHITMAN
510. Jim Andrews — the unrepublic of art

511. David-Baptiste Chirot — Re: The Wasteland Goes Public
512. ellen baxt — Carla Conforto contact?
513. Dan Waber — something small, with Hs
514. Stephen Vincent — Re: The Wasteland Goes Public
515. Fulcrum Annual — Poets Mazer, Nikolayev, Pope, Share in Boston June 14
516. Small Press Traffic — news from Small Press Traffic
517. Andrew Lundwall — what's up on "seconds"?
518. CA Conrad — Re: Brian Richards on Ron Silliman's bog re: Dorn, and Silliman's brief reply
519. barbara jane bermeo — FW: KSW Fiction Writing Workshop with Neela Banerjee
520. Thomas savage — Re: HAPPY BIRTHDAY TODAY WALT WHITMAN
521. Jorgensen, Alexander — Re: HAPPY BIRTHDAY TODAY WALT WHITMAN
522. Alan Sondheim — Seven Pieces of Resurrection
523. Laura McClain — Re: something small, with Hs
524. David A. Kirschenbaum — NYC/Fugs Exhibit Opening at Printed Matter Sat.
525. Alan Sondheim — Foofwa did not die! (fwd)
526. Poetry Project — Events at the Poetry Project in June
527. Maria Damon — Fwd: Re: translation publication possibilities
528. Heidi Bean — Need help identifying a Stein source

1. Tim Peterson

SEGUE 5/05/07: Susan Bee and Johanna Drucker

Mon 30 Apr 2007

The Segue Reading Series presents

Susan Bee & Johanna Drucker

will give a multimedia presentation and talk about collaboration

Saturday, May 5, 2007

3:45PM

at the Bowery Poetry Club

(308 Bowery, just north of Houston)

$6 admission goes to support the readers

hosted by Erica Kaufman & Tim Peterson

Susan Bee is a painter, editor, and book artist living in NYC. Bee has had four solo shows at A.I.R. Gallery in NYC. Granary Books has published six of her artist's books, including A Girl's Life with Johanna Drucker. She has collaborated with Charles Bernstein on five books. Her website is: http://epc.buffalo.edu/authors/bee. For more information on Susan Bee, please also visit:

M/E/A/N/I/N/G Online
http://writing.upenn.edu/pepc/meaning/

A Girl's Life
http://www.granarybooks.com/books/a_girls_life/a_girls_life1.html
http://www.analogous.net/beedruckercollab.html

Johanna Drucker is currently the Robertson Professor of Media Studies at the University of Virginia and Professor in the Department of English. Her most recent critical work is Sweet Dreams: Contemporary Art and Complicity. Drucker is internationally known as a book artist and experimental, visual poet whose work has been exhibited and collected in special collections in libraries and museums nationwide. For more information on Johanna Drucker, please visit:

Johanna Drucker's EPC page:
http://epc.buffalo.edu/authors/drucker/

Drucker's page at the Media Studies Program at UVA:
http://people.virginia.edu/~jrd8e/

Essay on Susan Bee and Miriam Laufer:
http://www.writing.upenn.edu/pepc/meaning/Laufer/drucker.html

Tongues: A Parent Language (from EOAGH #2)
http://chax.org/eoagh/issuetwo/drucker.htm

* * *

For the entire Spring 2007 Segue Reading Series, visit

http://www.seguefoundation.com/calendar.htm

Segue blog with photos and commentary at

http://segueseries.blogspot.com

↑ Index

2. mIEKAL aND
Very short stories. Six words!
Mon 30 Apr 2007

NOVA COOKIE & FROZEN HELL

Hemingway once wrote a story in just six words :

"For sale: baby shoes, never worn." and is said to have called it his best work.

So I asked writers to take a shot themselves.
Very short stories. Six words !

http://novacookie.blogspot.com/

SUBMISSIONS ARE WELCOME.

Any language.

Send your six words story to : [redacted]
(Translations will be available in comments)

↑ Index

3. David A. Kirschenbaum
Boog City 40 Free PDF, and Free PDF Subscriptions, Available
Mon 30 Apr 2007

Hi all,

If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC40 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,
David

Boog City 40

featuring:

Our Politics section, edited by Christina Strong

--³Maybe after going to museums for more than 30 years I still couldn¹t define art, but I can tell you that if art is satisfying it hasn¹t done its job.² --from Who¹s Come a Long Way, Baby? Thoughts on The Dinner Party and the Global Feminisms Exhibit by Strong

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³Every added note, every new change in a simple pattern has a magnified importance, giving Randi Russo¹s songs wave after wave of subtle dramatic leaps.²--from Alliterative Albums: Acoustic Songwriters Get Their Due by Casey Holford

***And the Relaunch of Our Comics section ***

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--Freak Folk Meets Hip Hop, a comic from Jeffrey Lewis

Art editor Brenda Iijima brings us work from Greenpoint¹s Brenda Zlamany

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano

--Harlem¹s Tonya Foster with an excerpt from Work-a-Day
Bodies of young men‹
spent smoke, spent casings graph one
among many points

Bodies of young men‹
sight-specific installations‹
stoops, corners.

--Philadelphia¹s Frank Sherlock with an excerpt from
Wounds in an Imaginary Nature Show

[Š]

A mirror

& a token

of the outdoors

can bring

the walking

dead back to

life even

if the skillset

that facilitates

crawling has to

be relearned

And photos from Aislinn Weidele and Donald Woodman.

And thanks to our copy editor, Joe Bates.

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--
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NY, NY 10001-4754
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http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

4. { brad brace }
several gigs
Tue 1 May 2007

Many headed monsters -- unless, of course, there's no such thing as chance, in which case Brad - for all his age and sensitivity - was nothing less than a time-bomb, ticking softly away until his appointed time; in which case, we should either - optimistically - get up and cheer, because if everything is planned in advance, then we all have a meaning, and are spared the terror of knowing ourselves to be random, without a _why, or else, of course, we might - as pessimists - give up right here and now, understanding the futility of thought, decisions, action, since nothing we think makes any difference anyway; things will be as they will. Where, then, is optimism? In fate or in chaos? It was only a matter of time...

http://www.archive.org/details/global_islands_project_island_1.0
http://www.archive.org/details/global_islands_project_island_2.0
http://www.archive.org/details/global_islands_project_island_3.0
http://www.archive.org/details/global_islands_project_island_4.0

Global Islands Project -- ongoing series of multi-media pdf-books -- a pastoral, pictorial and phonic elicitation of island parameters...

http://www.bbrace.net/id.html
http://bbrace.laughingsquid.net/id.html

bbs: brad brace sound
http://69.64.229.114:8000
http://www.bbrace.net/undisclosed.html

↑ Index

5. Alan Sondheim
from the archives and request for missing book
Tue 1 May 2007

/ I loaned my copy of Bharata's Natyasastra in 2 volumes to someone in the past year or so - and can't find it. If you have it, please please return it; I'm at a loss here and desperately need it. Thanks, Alan /

from the archives

http://www.asondheim.org/tern3.mp4

i am so cold here. i cannot see here.
i have amenorrhea here. i am anorectic here.
you swim my platelets here. my platelets are "blood."
i use diuretics here. i am dry here.
i am confined here. i am blood platelet.
i have anovulation here. i am prenom here. i am "a".
i am "an". i am so cold here. i am ice here.
you break my skin here. you tear my platelets.
you take my platelets. you do me good tern.

↑ Index

6. Peter Ciccariello
the poem, adrift
Tue 1 May 2007

---

the poem, adrift <http://www.cgi7.com/peterimages/the-poem,-adrift2.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

7. Lewis LaCook
Loom blue
Tue 1 May 2007

I walk through a storm
when everything is blue.
A car furiously escapes, peeling
mosquito shaves from grounded
air. And lightning shrivelling
such aimless skies tonight.
We'll work through this together,
but my feet cripple me later, by

then all those houses stick to them.
She started talking about
ghosts and killings and shit.
I guess you know what I mean; colds
arrange their fluent sheaves
around us, as on Toledo Road
as on North Ridge, arresting walking
sleep: this is a fuck of demon.
They connect behind the
Circle-K. I'll speak to you
in lights, and kneel. You've never
lost anything. I win. Blue breath.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

8. Anny Ballardini
Issue five of Otoliths
Tue 1 May 2007

---

has just gone live, which means it's a year old today.

It's also May Day, so arise & join in a chorus of The Internationale with Paul Siegell, Andrew Topel, Jordan Stempleman, Ernesto Priego, Paolo Manalo, Eileen Tabios, Jeff Harrison, Katrinka Moore, Corey Mesler, Raymond Farr, Steve Rodgers, Robert Lee Brewer, Mark Cunningham, Martin Edmond, Steve Timm, James Sanders, Audacia Dangereyes, Thomas Fink, Spencer Selby, Maria Zajkowski, Richard Lopez, Marcia Arrieta, Tom Hibbard, Matina Stamatakis,

Louise Landes Levi, Márton Koppány, Anny Ballardini, Jill Jones, Craig Santos Perez, mIEKAL aND, Dax Bayard-Murray, Ed Schenk, MTC Cronin, Alana Madison, Alexander Jorgensen, Andrew Taylor, Carol Novack (& Stan Crocker), Stephanie Green, Maurice Oliver, Caleb Puckett, David-Baptiste Chirot, Derek Motion, James Maughn, Michael Rothenberg, Tom Beckett, Nick Piombino & Richard Kostelanetz as they "change henceforth the old tradition".

Enjoy.

Mark Young
Otoliths <http://the-otolith.blogspot.com/>

↑ Index

9. Ron Silliman

The Permanent Avant

Tue 1 May 2007

---

http://ronsilliman.blogspot.com/

RECENT POSTS

The Permanent Avant:
Tony Trehy
and cognitive poetics

The Permanent Avant:
contexts for Spencer Selby
(Twist of Address)

Spring readings by Ron Silliman
in Philadelphia, Baltimore,
Washington & New York

Linh Dinhâ€™s
Jam Alerts:
letters home from Dystopia

Cole Swensen
and The Glass Age

3 focused anthologies â€“

For the Time-Being:
The Bootstrap Book of Poetic Journals,

Third Rail:
The Poetry of Rock and Roll,

Poets on Painters

A poem by Nancy Shaw
(1962-2007)

http://ronsilliman.blogspot.com/

↑ Index

10. Dan Waber
ars poetica update
Tue 1 May 2007

The ars poetica project continues to thrill and amaze at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Richard Denner and Ed Coletti.

Poems will appear this week by: Ed Coletti, Lanny Quarles, Kaye Aldenhoven, Sheila E. Murphy, and Mark Young.

A new poem about poetry every day.

Enjoy,
Dan

↑ Index

11. Dan Waber
April's $100 winner at vispoets.com
Tue 1 May 2007

In the reward for interestingness's now monthly event*, the winner for April is:

Peter Ciccariello for this piece:

love flies low whisper**

Congratulations to Peter, there's $100 worth of materials on their way to you from Jukka-Pekka Kervinen's cPress, xPress, etc.. Enjoy!

Thanks to everyone who uploaded images to the Gallery this month. Keep uploading new images for your chance to win.

*http://vispoets.com/index.php?showtopic=481
**http://vispoets.com/index.php?automodule=gallery&req=si&img=1219

Regards,
Dan

PS: if you have a press that publishes visual poetry and are able to send "$100 worth of publications, your choice, including postage" to future winners, please email me with your interest.

Our members have posted a total of 1218 images and made 138 comments.
Total Gallery Size: 215.02mb
Total Image Views: 12641

↑ Index

12. Michael Kelleher
Literary Buffalo E-Newsletter 4.30.07-5.6.07
Tue 1 May 2007

SORRY IF YOU'VE RECEIVED THIS TWICE -- WE'VE HAD SOME EMAIL ISSUES AND HAVE HAD TO RESEND A NUMBER OF TIMES.

LITERARY BUFFALO
4.30.07-5.6.07

LITERARY BUFFALO IN THE NEWS

R.D. Pohl on Ethan Paquin's new book of poems at the Buffalo News Poetry Blog

http://buffalonews.typepad.com/poetry_beat/

Local Poets James Burdick and Greogory Solak in Artvoice

http://artvoice.com/issues/v6n17/poetry

THE BIG READ IS HERE!

All of Buffalo is reading and talking about Zora Neale Hurston's novel, Their Eyes Were Watching God.

Events will take place around the city during the month of May. Buy a copy at Talking Leaves...Books.

Visit http://www.justbuffalo.org/events/bigread.shtml for a complete schedule.

See weekly schedule below for a list of this week's Big Read Events.

Also, look for our beautifully designed Big Read Bus Shelter ads by artist Julian Montague at the following bus shelters around town:

Hertel & North Park
Colvin & Sheridan
Elmwood & Amherst
Sheridan & Delaware
Hertel & Kmart
Hertel & Parkside
Colvin & Kenmore
Elmwood & Kenmore

Grant & Amherst
Elmwood & Albright-Knox Art Gallery
Niagara Square & State Building
Ellicott & North Division
Elmwood & Bryant
Church & Franklin
Elmwood & Summer
Ellicott & Broadway
Niagara Square & City Hall
Niagara Square & Federal Building
E. Lovejoy & North Ogden
Fillmore & Broadway
Broadway & Bailey

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

5.01.07

THE BIG READ
KICK-OFF AT CITY HALL
Join Superintendent James E. Williams, Ed.D; Helene Kramer, Executive Director of Good Schools for All; and Laurie Dean Torrell, Executive Director of Just Buffalo Literary Center for a Mayoral Proclamation on the steps of City Hall.
10 a.m. City Hall, Niagara Square

&

LABOR READS DAY IS MAY 1 (INTERNATIONAL LABOR DAY)
Labor Unions around the city, lead by the 1199 Bread and Roses Project, will be holding book discussions ABOUT THEIR EYES WERE WATCHING GOD. Check with your union to find out where these events are happening.

&

HALLWALLS & Subversive Theatre Collective present
SPEAK TRUTH TO POWER: VOICES FROM BEYOND THE DARK
A May Day staged reading of the play by Ariel Dorfman
TUESDAY MAY 1, 7:30 P.M.

5.02.07

THE BIG READ
JCC BOOK DISCUSSION GROUP
WEDNESDAY, MAY 2, 1:30 pm

Jewish Community Center_
2640 North Forest Road, Getzville_

&

TALKING LEAVES...BOOKS
Mike Palacek, author and activist
Book signing for: The American Dream (CWG Press)
Wednesday, May 2, 3 p.m.
Talking Leaves Main St. Store

&

TALKING LEAVES...BOOKS
Ana Mariella Bacigalupo
Discussion and signing for: Shamans of the Foye Tree: Gender, Power and Healing Among Chilean Mapuche (University of Texas Press),
Wednesday, May 2, 5 p.m.
Talking Leaves Main St. Store

&

THE BIG READ
DRAMATIC READING FROM THEIR EYES WERE WATCHING GOD
WEDNESDAY, MAY 2, 7 P.M.
Merriweather Library 1324 Jefferson Avenue
Performed by Annette Daniels Taylor and others.

&

HALLWALLS AND TALKING LEAVES...BOOKS
Mark Goldman, entrepreneur, author, community activist and historian
Talk , reading and book signing for: City on the Edge: Buffalo, New York (Prometheus Books)
Wednesday, May 2, 7:30 pm
Hallwalls at The Church, 341 Delaware Avenue, Buffalo, NY 14202 [redacted]

&

CENTER FOR INQUIRY/JUST BUFFALO LITERARY CAFÉ
Joanna Dicker-Bachmann & Mike Palecek_
Wednesday, May 2, 7:30 p.m._
Center for Inquiry, 1310 Sweet Home Road, Amherst
Anyone who would like to read their work for five minutes may sign up to do so just prior to the start of the reading.

5.03.07

COMMUNIIQUE: JUST BUFFALO'S FLASH FICTION SERIES
Forrest Roth
Book Launch for: Line and Pause
Thursday, May 3, 7 p.m.
Rust Belt Books, 202 Allen St., Buffalo

5.04.07

THE BIG READ
Read-out-loud of Their Eyes Were Watching God .
Friday, May 4, 11-3 p.m.
Borders Books_3480 Amelia Dr ., Orchard Park_

&

JUST BUFFALO AND THE ALBRIGHT-KNOX ART GALLERY Buffalo Poetry Slam Championship_ FEATURING: National Slam Champs: Lynne Procope and Marty Mcconnell COMPETING: N'tare Ali Gault, Howard Smith (reigning Buffalo champ), Nikki Germany, Jim Anotnik, Lovely, James Cooper III, MC Vendetta, Knickie D. Friday, May 4, 7 p.m._Clifton Hall, Albright-Knox Art Gallery. $12_ Proceeds benefit the Buffalo Slam Team.

5.05.07

THE BIG READ
Read-out-loud of Their Eyes Were Watching God .
Saturday, May 5, 11-3 p.m.
Borders Books_2015 Walden Ave., Cheektowaga

5.06.07
TRU-TEAS/INSITE GALLERY
A.E. Felix
Poetry Reading as Insite Gallery Yin/Yang Show
Sunday, May 6, 4 p.m.
Couples encouraged to attend and participate in the open mic

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 25, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

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Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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13. Susan Denning
Caffeine Destiny Returns in June
Tue 1 May 2007

Rumors of our demise have been greatly exaggerated.

Caffeine Destiny returns in June. We invite submissions of previously unpublished poetry for our next issue.

Caffeine Destiny has been online since 1996, and has published poetry by Gillian Conoley, Cole Swensen, Laura Mullen, Donald Revell, Joshua Marie Wilkinson and others. Check out our archives!

Send your submissions to [redacted]

Response time is 4-6 weeks.

Susan Denning
Editor
Caffeine Destiny

↑ Index

14. Jim Andrews
Re: the poem, adrift
Tue 1 May 2007

> *the poem, adrift <http://www.cgi7.com/peterimages/the-poem,-adrift2.jpg>*

ehe, that's nice. a sense of serif spume and ear ear for the sea surge murmur of old mens' voices.

ja

↑ Index

15. Adam Fieled

Poetics Dialogue: Archambeau/Fieled on PFS Post

Tue 1 May 2007

Check out the latest in the "Waxing Hot" poetics dialogue series on PFS Post: Robert Archambeau and Adam Fieled:

http://www.artrecess.blogspot.com

Addressed: book-length poems, single poems, transparency, opacity, commodofication, Marxism, Stevens, Koons, Matthias, Goldbarth, DuPlessis, McCabe, Wordsworth, Coleridge, lang-po, Sartre, Shepherd, Eliot, Dylan, canon-as-bordello, burning poems, not burning poems, Duchamp, Warhol, Jeremy Prynne, Chicago Eliotics, Allegrezza, Bianchi, Muench, Halle, Derrida, Deleuze, lots, lots more....

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

16. Eric Dickey

Re: Boog City 40 Free PDF, and Free PDF Subscriptions, Available

Tue 1 May 2007

I'd like to see what it's all about... at least for one issue...

thanks for the generous offer

"David A. Kirschenbaum" <[redacted]> wrote:
Hi all,

If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC40 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,
David

Boog City 40

featuring:

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Bodies of young men‹
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[Š]

A mirror

& a token

of the outdoors

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if the skillset

that facilitates

crawling has to

be relearned

And photos from Aislinn Weidele and Donald Woodman.

And thanks to our copy editor, Joe Bates.

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David A. Kirschenbaum, editor and publisher
Boog City

330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

Ahhh...imagining that irresistible "new car" smell?
 Check outnew cars at Yahoo! Autos.

↑ Index

17. mIEKAL aND
Vote Now to Impeach Cheney & Bush
Tue 1 May 2007

Vote Now to Impeach Cheney & Bush

* The People's Email Network, Posted May 1, 2007
  Straight to the Source

VOTING ACTION PAGE: http://www.usalone.com/cheney_impeachment.php

Cast your vote and send your message to Congress at the same time!

As courageously drafted by Dennis Kucinich in H.Res. 333 filed just last week, the first and most central ground stated for the impeachment of Vice President Cheney was that he led the charge in fabricating a case for invasion of Iraq, based on phony weapons of mass destruction. Now almost as if it were timed to coincide with that initiative, former CIA head George Tenet reveals they knew their evidence was flimsy, erroneous and just plain bogus all along, but that Cheney just kept exaggerating the threat anyway. This is without question the most momentous issue of our time, and whether you agree that Cheney should be impeached, or not, your voice is needed to speak out now, and tell Congress what they should do about it.

You can vote yes. Or you can vote no. But we cannot remain silent.

Of course, anyone who's been honestly and fairly paying attention has known at least since the exposure of the Downing Street Minutes that we were misled into the Iraq quagmire, by an executive branch that could not be bothered with either the actual facts or a serious policy debate about them, Richard Clarke told us the same thing and he was smeared in the corporate media for his truth telling, as has every other previous lesser whistle blower. What will the contemptuous talking heads say now that the chief of the CIA at the time is another, and perhaps the most clinching, confirming witness?

Apparently what so galled Tenet enough for him to spill the beans on his own complicity (beside an O.J. scale book advance) was that the Bush administration, in its typical coward's fashion, tried in the media to pin on him the ENTIRE blame for the failure of their wrong- headed strategic debacle. "Tenet told us it was a slam dunk," Cheney pleaded on TV, as the five time military deferment king again tried to escape any public responsibility for his own primary malfeasance. But now in an astonishing twist, Tenet reveals what the words "slam dunk" actually meant in context.

In the book, Tenet confesses that he was NOT being asked at the time to vouch for the quality of the intelligence. He says he was being asked if the case could be SOLD to the American people. That's all they cared about, not whether there was any actual support for their arguments, but whether they thought they could get away with bum rushing the rest of us. So when Tenet said "slam dunk", what he MEANT was they were sure they would be able to stuff their cooked intelligence down our throats.

This is incredibly damning stuff. Tenet has unleashed the intelligence community equivalent of "If I Helped Them Do It". They were not having a policy debate about the strength of the case against Iraq, they were having a sales meeting of con men to plot how far they could go in cheating the American people out of our lives and the contents of our treasury. And they were determined to go all the way. "Slam dunk" was not an intelligence assessment, it was a SALES PROJECTION of their fraudulent product.

Tenet was neither the victim of a bad rap, nor the unwitting excuse. Instead he was a willing co-conspirator, happy enough to play along with the war fever and collect his ill-gotten medal of freedom while mooching all the other various perks of the power they seized. But the criminal mastermind of the whole sordid affair was none other than Richard B. Cheney. And that truth can no longer be hidden by even this most secretive of administrations. What will it take for Congress to impeach him and put him on trial in the Senate for highest of all high crimes, launching a war of immoral and unjustifiable aggression, that has cost more Americans their lives than died on 9/11 (and upwards of a million Iraqis), based on NOTHING but deliberate and calculated lies?

VOTING ACTION PAGE: http://www.usalone.com/cheney_impeachment.php

What it will take.. . . and all that is required . . . is your voice, and the voices of your friends, neighbors and acquaintances. VOTE now in the National Impeachment Poll and send your personal messages to Congress at the same time. In just a couple days we have had over 18,000 submissions already. We need everyone who has ever submitted an action page to cast their vote in this one. There's no reason why we can't present Congress with a million votes on this. We're GOING to do it. And when we do, impeachment hearings WILL

become a reality on Capitol Hill, no matter what a handful of corrupt and overpaid pundits may have said.

Please take action NOW, so we can win all victories that are supposed to be ours, and forward this message to everyone else you know.

If you would like to get alerts like these, you can do so at http://www.usalone.com/in.htm

↑ Index

18. Christopher Leland Winks

Re: Very short stories. Six words!

Tue 1 May 2007

My favorite ishort short is by the Guatemalan Augusto Monterroso:

"When he woke up, the dinosaur was still there."

(Understanding that in Spanish, "he woke up" is one word.)

----- Original Message -----
From: mIEKAL aND <[redacted]>
Date: Tuesday, May 1, 2007 7:52 am
Subject: Very short stories. Six words!
To: [redacted]

> *NOVA COOKIE & FROZEN HELL*
>
> *Hemingway once wrote a story in just six words :*
>
> *"For sale: baby shoes, never worn." and is said to have called it his*
>
> *best work.*
>
> *So I asked writers to take a shot themselves.*
> *Very short stories. Six words !*
>
> *http://novacookie.blogspot.com/*
>
> *SUBMISSIONS ARE WELCOME.*
>
> *Any language.*
>
> *Send your six words story to :* [redacted]
> *(Translations will be available in comments)*

↑ Index

19. Fulcrum Annual
please help
Tue 1 May 2007

Dear all,

I will be visiting Reading University in England and Trinity College Dublin in July to conduct research on Samuel Beckett's poetry in the archives there. I intend to stay about a fortnight in each place. To make a long story short, I must necessarily carry out this project no matter what, but I am broke, my funds for this trip are tiny, and I am hugely intimidated by the rates charged by the hotels and bed-and-breakfasts in both places. I would be immensely grateful for any help or suggestions regarding affordable accommodations at Reading and Dublin.

For those who don't know me, I am a widely published poet, Beckett scholar, and editor-in-chief of Fulcrum Annual (http://fulcrumpoetry.com).

Please reply backchannel if you have any ideas.

Hopefully,

Philip Nikolayev

~~~
~~~

21. Poetics List
Fwd: Rae Armantrout's Collected Prose.
Tue 1 May 2007

---------- Forwarded message ----------
From: [redacted] <[redacted]>
Date: May 1, 2007 12:48 PM
Subject: Rae Armantrout's Collected Prose.
To: [redacted]

Rae Armantrout's Collected Prose has just appeared from Singing Horse Press. This book contains Armantrout's essays and interviews as well as her memoir, True. It is available from the usual sources. _____
AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

↑ Index

22. Deb King
mark(s) v8.01
Tue 1 May 2007

---

mark(s) v.801
http://www.markszine.com/

announcing the release of mark(s) v8.01 featuring:

Matthew Blake
Sara Blakeman
Jesus Manuel Mena Garza
Jen Hofer
Christina McPhee
Paul Naylor
Kit Robinson
Keith Shein

this site requires a minimum screen resolution of 800x600 for viewing

Thank you for your support of mark(s). This release initiates a release schedule change from a quarterly to twice annually.

may 1, 2007

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

23. Aaron Belz

Ten bucks for two Observable Books - Correction

Tue 1 May 2007

Hey everyone. If you paypal $10 to [redacted] by
6 PM today, you can have your choice of two of the
Observable Books shipped to your mailbox. Choose here:
http://observable.org

Best-
Aaron Belz

↑ Index

24. UbuWeb

UbuWeb Featured Resources: May 2007, Selected by Adalaide Morris

Tue 1 May 2007

__ U B U W E B __
http://ubu.com

UbuWeb Featured Resources:
May 2007
Selected by Adalaide Morris

1. Billie Whitelaw, "Not I" (1973)
http://www.ubu.com/film/beckett.html

2. Jonas Mekas - Scenes from Allen's Last Three Days on Earth as a Spirit (1997) http://www.ubu.com/film/mekas.html

3 Agnes Varda - Black Panthers, Huey! (1968)
http://www.ubu.com/film/varda.html

4. John Cage Meets Sun Ra, Side B" (MP3)
http://ubu.artmob.ca/sound/cage_john/cage_sun_ra/Cage-John_and_Ra-Sun_02.mp3

5. Henri Chopin - Le Ventre de Bertini, Audio-poème (MP3)
http://ubu.artmob.ca/sound/chopin_henri/Chopin-Henri_Le-Ventre-de-Bertini.mp3

6. Philip Glass - Score of "1 + 1 for One Player and Amplified Table-Top."
http://www.ubu.com/aspen/aspen8/onePlusOne.html

7. Christian Bök - Eunoia, Chapter u
http://mediamogul.seas.upenn.edu/pennsound/authors/Bok/Eunoia/Bok-Christian_Eunoia_06-Chapter-U.mp3

8a. Cecil Taylor - Chinampas 1987 (MP3)
http://www.ubu.com/sound/taylor.html

8b. Fred Moten on Cecil Taylor's Chinampas
http://www.ubu.com/papers/moten.html

9. Peter Greenaway - Four American Composers: Meredith Monk (1983)
http://www.ubu.com/film/monk.html

10. Gregory Whitehead, "What Words Want"
http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory_Whitehead-What_Words_Want_1984.mp3

Adalaide Morris is John C. Gerber Professor of English at the University of Iowa, where she teaches courses in modern and contemporary poetry and poetics. Her publications include How to Live / What to Do: H.D.'s Cultural Poetics (Illinois, 2003) and two edited collections, Sound States: Innovative Poetics and Acoustical Technologies (North Carolina, 1997) and, with Thom Swiss, New Media Poetics: Contexts, Technotexts, and Theories (MIT, 2006). Her current project is a book with the tentative title What Else Can Poetry Do? With Alan Golding and Lynn Keller, she co-edits the Contemporary North American Poetry Series at the University of Iowa Press.

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http://ubu.com

_____
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http://mail.yahoo.com

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25. UbuWeb
/ubu Editions, Third Series (Spring 2007): 12 New Titles
Tue 1 May 2007

__ U B U W E B __
http://ubu.com/

__ /ubu Editions __
http://ubu.com/ubu

/ubu Editions, Third Series (Spring 2007): Edited by Danny Snelson

UbuWeb is pleased to present our occasional but substantial ongoing series of full-length e-books. Titles for this series include works by Steve Benson,

Maurice Blanchot, Mairéad Byrne, Terence Gower & Mónica de la Torre, Dick Higgins, Bernard Nöel, Severo Sarduy, Claude Simon,Rosemarie Waldrop, Robert Wilson, and Monique Wittig. This new series of /ubu editions presents eleven out-of-print works from 1957 to 1994 - and also includes three newer titles (1999-2007). Of the historical republications, there are three works of poetry, three works of prose, one opera libretto, one work of critical theory, and one manifesto - though each piece blurs these genres. Seven were written in English, four appear in translation, and one is bilingual. Two authors could be considered language poets, two are associated with Tel Quel, one arguably initiated Fluxus, another arguably initiated the new novel. Four are women, nine are men. One title was changed for its /ubu publication.

Bruce Andrews Divestiture - A (1994)
http://www.ubu.com/ubu/andrews_divestiture-a.html

The choice: to be a catalog, or a cataloguer. Such examples can be multiplied. I only collect money, America is more astonishing. Husk. Cataloging phrasal fragments and reconfiguring verbal shells, Divestiture—A continues Andrews' method of anasemantic editorial composition begun in the mid-eighties: a montage of heterogeneous constellations of words culled from vast collections of textual material jotted down over time. We see only the feet of the dancers, the de-socializing of language, never their whole bodies. As editing is the reading moment: the multimplication of material in Divestiture—A yields a thresholding surplus, a hyper-trophy of enjoyments: its post-personalizing thrill bursting from an energizing strangeness of interferences, interruptions, and diastrophic collisions. Now, even the lacunae are eloquent—plausible verbal models are quite easy to formulate. The unlikely pairing of radically disjunctive contexts and syntactically coherent prose (preminiscent of spambot computational processing) is formed precisely in the affirmation of rupture & divestiture. To understand too much is to destroy: the containers are distorters inevitably. The horizon-value of Divestiture—A emphasizes a political economy of full textual dissemination: Andrews cedes the original contexts of the collected material and relinquishes authorial control over illusory semantic value—in its place: the ecstatic pleasures of egalitarian exchange and productive reader-editor dialogue. The sounds are not enough—'no address,' 'in distress.' Language speaks for itself. … I hate dealing with messages that may not have been intentionally transmitted delicacies of randomness.

Steve Benson The Ball // 30 Times in 2 Days (2005)
http://www.ubu.com/ubu/benson_ball.html

Saturday and Sunday, April 23 and 24, 2005, every hour on the hour, when my wristwatch alarm sounded, I wrote five minutes in a brown book Lyn gave me

several years ago, as well as I could. This is the transcript, completed two weeks later.

Maurice Blanchot The Last Man (1957)
http://www.ubu.com/ubu/blanchot_last_man.html

We can dream about the last writer, with whom would disappear, without anyone noticing it, the little mystery of writing. A dense, dream-like exploration of the extreme limits of this mystery, written some ten years prior to the Death of the Author, (though unpublished in English until thirty years later) Maurice Blanchot's The Last Man (Le Dernier Homme, 1957) could be considered a narrative follow-up to The Space of Literature (L'Espace littéraire, 1955) or a fictional companion to the critical essays composing The Book to Come (Le Livre à venir, 1959). One can imagine an infinite conversation between these works: drifting wearily across abyssal alterities—the echo, in advance, of what has not been said and will never be said. But this sumptuous récit alone demands the reader's full attention—marvelously, Blanchot writes what cannot be written without losing it as un-writable by writing it (Hans-Yost Frey, YFS, 1998). Narrating at the threshold of this impossible writing, The Last Man weaves a blurring of several prosopopetic characters towards a radical revision of the subject and the text. The prose itself never crystallizes into an unambiguous statement—Blanchot's trangressive philosophy peculiar in the tantalizingly pleasurable suspension of the never-fulfilled promise of understanding. Reading happens in this continual absence of comprehension: instead, dense knots of delightfully paradoxical propositions and stupefying catachreses drive the reader on in the unconditional acceptance of the text that pierces, like a look that is too direct, the indeterminate prose, and makes all relations, and especially our relationship to time, absolutely precarious

Mairéad Byrne SOS Poetry (2007)
http://www.ubu.com/ubu/byrne_sos.html

Within hours of its release SOS POETRY was wreaking havoc with readers' sleep. Cathy Wagner checked her email just before bed & though she was completely wiped, eyeballs like raisins, read SOS POETRY straight through & laughed a lot & nodded a lot & went to bed with her eyeballs like GRAPES. The author's daughter said: "ok i need to go to sleep so im going to stop reading the book now. let me tell you though...it is great. im sitting here laughing and crying at the same time. i love you so much." Joseph Massey was more restrained: "This is wonderful. I'm perusing it now, as I type, while drinking some sort of mint tea -- pleasurable." Evie Shockley said: "you are totally on crack. :) i'm laughing and cheering through my sleepless haze... ." And - proving that the effect lasted well into next day - Dodo said: "I spent a good part

of the morning reading the book (When I should have been doing other things, but I was entranced)."

Terence Gower & Mónica de la Torre Appendices, Illustrations & Notes (1999)
http://www.ubu.com/ubu/gower_delatorre.html

This surreal and funny artist's book is a collaboration between conceptual artist Terence Gower and writer Mónica de la Torre, who have created an anthology of meaningless book-marketing blurbs, reviews of dubious exhibitions, evil-spirited notes by editors, and obsessional letters addressed to a psychiatrist. Presented as an appendix of ancillary material to a fictitious book, the texts take referentiality to a level of Borgesian absurdity. The humor is dry and understated, and it is only upon rereading that the uncanny thread uniting the seemingly found and disjointed fragments becomes apparent. For anyone whose day-to-day encounters with discourse include texts riddled with jargon and psychoanalytical babble, Appendices, Illustrations & Notes offers the opportunity for sweet revenge.

Dick Higgins Horizons (1984)
http://www.ubu.com/ubu/higgins_horizons.html

In 1984, Southern Illinois University Press published two books as part of its "Poetics of the New" series: The L=A=N=G=U=A=G=E Book, ed. Charles Bernstein and Bruce Andrews and Dick Higgins' Horizons: The Poetics and Theory of the Intermedia. It should be noted that this title has been charged with "false advertising"—the essays composing this collection better understood as aesthetic manifestoes or reports from the front rather than a cohesive poetics or theory of the intermedia (Poetics Today, 1984). This indispensable collection includes writing on a wide swath of innovative work: from free metaphorical application of Gadamer's "fusion of horizons" to exacting taxonomic configurations of experimental art across media up to and including Higgins' serious reconfiguration of his monumental essay "Intermedia" (1965) from the vantage of 1981. Of particular note are inspiring chapters on visual poetry, music without catharsis, postmodern performance, and a charming "Child's History of Fluxus." Interestingly, the unifying strain of argumentation among these fragments, letters, and essays culled from small magazine publication in the late 70s and early 80s is a polemic against an increasingly capitalized Theory; throughout the work this rhetoric testifies to the unique alienation of Higgins' milieu to the dominant currents of academic criticism. The principle value of Horizons, however (perhaps in spite of this polemic), is Higgins' characteristic candor, taxonomic rigor, and prescient perceptions of cutting-edge, genre-blurring work.

Bernard Nöel The Outrage Against Words (1978)
http://www.ubu.com/ubu/noel_outrage.html

Bernard Noël's pamphlet The Outrage Against Words (as it's translated in 1978) has seen a multiplicity of afterlives. Originally written in 1975 following the infamous attempted censorship of his spectacular Le Château de Cène, the manifesto asks: How can one turn their language against them when one finds oneself censored by one's own language? First appearing in Paul Buck's remarkable Curtains magazine before being picked up by the parallel political effort in the L=A=N=G=U=A=G=E journal, the work was appended to the Atlas Press translation of The Castle of Communion in 1993, and most recently surfaced in Jed Rasula and Steve McCaffery's UbuWeb-like tome Imagining Language (2001)—each reading changes it, according, of course, to the immediate state of the reader and his social context, but equally according to the relationship of these components with those which exist at the moment of the book's composition. In every instance, the writing opens paradoxically: Screams. They begin again. I hear them. Yet I hear nothing. A meditation on the politics of erasure and potential of expression introduced through the impossible figure of the written cry. Perhaps one writes to erase? Noël struggles against bourgeois silencing—the encyclopedic 'outrage against words' that acts both through words and against them. The police are even in our mouths. A penetrating defense of polysemia, The Outrage Against Words is essential reading for the state of language and the politics of play.

Severo Sarduy Big Bang (1973)
http://www.ubu.com/ubu/sarduy_big_bang.html

Cuban émigré Severo Sarduy (1937-1993) is one of the most daring and brilliant writers of the 20th century. By the publication of Big Bang, Sarduy had become director of the Latin American collection of Editions du Seuil, a regular contributor to the influential Tel Quel magazine, and an important theoretician of the neo-baroque. /ubu is excited to reintroduce this resplendent cosmological poetry cycle in the original bilingual version printed by Fata Morgana in 1973. Sarduy's interest in cosmology stems from a Foucauldian attention to shifts in the cosmological episteme made explicit by formal aspects of literature and the arts. Just as the development of the baroque ellipse was born of the confrontation of Kepler's elliptical orbit with Galileo's circular order in the 17th century, the modern theory of the expanding universe (in 1973, rooted in the discovery of the cosmic microwave background) introduces the polymorphic and movable center essential to modern literature. The theory of the empty center, the topology of the empty center, is going to reverberate in literature exactly as the theory of the ellipse resounded at a certain moment in the structure of the Gorgorine metaphor. Hijacking astronomical argot from "white dwarves" to "red giants," Big Bang explodes from this empty center with an elliptic circumscription of parodic pseudo-charts and de-functionalized cosmological notions. The unique arc of Sarduy's radial phenotext does not lead

us to a pure and simple meaning, but rather, through a series of ellipses, of zig-zags, of détours, carries with it only a floating signifier—empty and polyvalent.

Claude Simon Properties of Several Geometric or Non-Geometric Figures (1971) http://www.ubu.com/ubu/simon_properties.html

Originally published in 1971 as Les Corps Conducteurs, Claude has repeatedly noted that the real title ("abandoned for absurd commercial considerations") of this work has always been Properties of Several Geometric or Non-Geometric Figures (see 'interview' in Diacritics, 1977). An unseemly title for Simon's combine-novel, perhaps, but vastly more interesting considering its architectural arrangement: crisscrossing citations occurring and reoccurring, encoding and recoding each image in a Euclidean field of semantic reproduction. A sign for the particular sort of systematicity ruling the prose might be read from its partial publication in Tel Quel as The Properties of Rectangles. These changes in title mark the work more as a decentered network of passages inscribing a kaleidoscopic welter of images than as a polymorphic circumvolution of words as 'conducting bodies'—the difference erected by the change in title is exactly that between Simon's geometric composition and Silliman's spiraling Tjanting. Instead, Simon weaves wandering sets of hesitations, fragmented documents, and unfinished conversations through rectilinear woofs. Here, the reader is obliged to consider (in a geometric sense) a grid of verbal events charted by a Lawrence Sterne-like constellation of 'associations, contrasts, sideslips and oppositions.'

Rosemarie Waldrop Shorter American Memory (1988) http://www.ubu.com/ubu/waldrop_shorter.html

All Americans are also ambiguous. In 1937, Henry Beston assembled and edited an anthology of various historic sources titled American Memory: Being a Mirror of the Stirring and Picturesque Past of Americans and the American Nation. The gist: to weave historical documents together to 'evoke the emotions and motives of those who made our memory.' From this commonplace histrionic babble, Rosmarie Waldrop crafts her delicious comic critique, Shorter American Memory. Originally published in 1988 by paradigm press (a year after The Reproduction of Profiles, Waldrop's stunning reworking of Wittgenstein's Philosophical Investigations) Shorter American Memory applies a playful array of abbreviating manipulations to Beston's collection. Unlike Waldrop's more familiar signature of mixed original composition and embedded citation, Shorter American Memory is strict detournement‹the entire work consists of politically subverted, procedurally reprocessed fragments from the hegemonic narrative of American Memory. The twenty-two prose-poem revisions fall between disjunctive textual synthesis and nuanced hypotactic collage. Hear Waldrop read selections of Shorter American Memory at PENNsound here, or

enjoy a small sample: We holler these trysts to be self exiled that all manatees are credited equi distant, that they are endured by their Creditor with cervical unanswerable rims, that among these are lightning, lice, and the pushcart of harakiri.

Robert Wilson A Letter For Queen Victoria: An Opera (1974)
http://www.ubu.com/ubu/wilson_opera.html

The staggering Schizo-Culture issue of semiotext(e) (no. 2, 1978)—punctuated by Christopher Knowles' patterned typings and childlike scribblings—features a brief interview of Bob Wilson by Sylvère Lotringer. Lotringer: How did you arrive at a theatre which is not based upon language? Wilson: I never liked theatre… Later I added words, but words weren't used to tell a story. They were used more architecturally: for the length of the word of the sentence, for the sound. They were constructed like music. Wilson wrote the opera libretto for A Letter to Queen Victoria in 1974, two years before Einstein on the Beach. Most of the text is derived from a mechanical rehearsal process of performance and improvisation in "supportive dialogue" with Knowles' spontaneously organized pseudo-geometric speech patterns. L: It seems to be very logically, even mathematically ordered although it may be futile to try to understand what that order actually is. W: Then I became more fascinated with him and what he was doing with language. He would take ordinary, everyday words and destroy them. They became like molecules that were always changing, breaking apart all the time, many-faceted words, not just a dead language, a rock breaking apart… Originally performed with scream songs, contrapuntal shouts, and heteroglossic murmurs—far removed and formally inscribed, this outstanding libretto still reads with the distinct verbivocovisual pleasure of anarchic verbal destruction and architectonic musical reconstruction.

Monique Wittig Les Guérillères (1969)
http://www.ubu.com/ubu/wittig_guer.html

They say that in the first place the vocabulary of every language is to be examined, modified, turned upside down, that every word must be screened. /ubu is very pleased to present this sharp new edition of Monique Wittig's 'delectable epic of sex warfare.' Originally published in 1969, Les Guérillères remains one of the most important experimental novels of the century. Concurrent with Wittig's foundational role in the MLF and the birth of radical feminism, the significance of this work is momentous. A precursor of the Language maxim 'to change ones language is to change one's world,' Les Guérillères functions doubly as politicized SF explosive and gender-neutering disarming device. One should remember that where David Le Vay writes "the women" (1971) Wittig wrote elles, not les femmes: significant in difference to the gendered pronoun, elles is without English equivalent. Here, every word is

deployed in Wittig's battle against the mark of gender. Linguistic shrapnel and fantastic invention, the delicious writing of Les Guérillères enacts a change to the language of the book, as they say, the world. Or, as Wittig has it: ALL ACTION IS OVERTHROW.

__ /ubu Editions __
http://ubu.com/ubu

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26. Steve Clay

Please join Granary Books for An Evening of Poets and Painters at The Poetry Project at St. Marks Church on Wednesday May 9, 8:00 p.m.

Tue 1 May 2007

Please join Granary Books for An Evening of Poets and Painters at The Poetry Project at St. Marks Church on Wednesday May 9, 8:00 p.m.

Following the tradition of fostering and publishing collaborations between poets and painters, Granary Books has reinvented the genre and extended it into the 21st century with some of the most interesting and compelling works in the form. This evening’s program will emphasize a selection of Granary’s less-seen limited edition artists’ books, with slide presentations and hands-on examples presented by John Yau & Archie Rand, Johanna Drucker, Larry Fagin & Trevor Winkfield, Charles Bernstein & Susan Bee, Anne Waldman, Ron Padgett, Julie Harrison & Joe Elliot, and Simon Pettet.

For more information on Granary Books, visit http://www.granarybooks.com.

Wednesday May 9, 8:00 p.m.
The Poetry Project at St. Marks Church
131 E. 10th St.

New York NY 10003 [redacted]
http://www.poetryproject.com/

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27. Ward Tietz
Yockadot Poetics Theatre Festival
Tue 1 May 2007

Final day for the Yockadot Poetics Theatre Festival!

SATURDAY MAY 5th, Alexandria, VA
at the US Patent and Trademark Offices, near the King Street Metro (Blue Line).

Staged readings of plays by Brent Cunningham, Lee Ann Brown and Tony Torn, Ellen Redbird, Thalia Field, and Tina Darragh... and more!

3 PM, ongoing--

Text performance art by Mark Greenwood. Adam Good will lead improvisitional tours around the USPTO site intermittently throughout the festival.

4 PM Show: Dominion Stage--

A BEVY OF WELCOMES and THE GUNFIGHT: two comic shorts by Brent Cunningham.

SOP DOLL! A Jack Tale Noh Drama by Lee Ann Brown (author of Polyverse, and The Sleep That Changed Everything) and Tony Torn (noted stage and screen actor).

SOP DOLL! uses the strict formal values of the traditional Japanese Noh theatere to dramatize an Appalachian "Jack Tale" (Jack, as in Jack and the Beanstalk). These two traditions encounter each other in the fields of oral storytelling and stage performance. Ballad meter, blues structure, and gospel call-and-response create powerful Western analogs to the music and literary values of this Eastern form.

7 PM Show: Yockadot's poetics theatre troupe under the direction of Enoch Chan--

Excerpt from VERVE ON VERGE, a "jigsaw puzzle play" by Ellen Redbird, poetics theatre theorist and publisher of Nerve Lantern. HOURS by Thalia Field, author of Ululu (Clown Shrapnel), and Incarnate: Story Material. BAD I.O.U, a brand new play by Tina Darragh, author of Dream Rim Instructions, and Striking Resemblance.

USPTO Madison Building, 600 Dulany Street, Alexandria VA 22314. Near the King Street Metro station (Blue Line).

Free of charge. Donations accepted.

For more information please see www.yptfest.org, or call [redacted].

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28. James T Sherry

Poetry Reading

Tue 1 May 2007

—

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29. Samuel Wharton

sawbuck

Tue 1 May 2007

readers,

sawbuck 1.4 <http://sawbuckpoetry.blogspot.com> is now online, featuring

CAConrad///Mark DeCarteret///Meredith Devney
Dean Faulwell///Paul Hostovsky///George Kalamaras
Amanda Laughtland///Catherine Esposito Prescott
Brandon Shimoda///Lesley Wheeler

please read & enjoy

as always, we are looking for submissions for future issues, so spread the word

thanks

samuel wharton, editor
sawbuck

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30. CA Conrad

Administrator Josh is an evil liar! But it's great news he's a fake!

Tue 1 May 2007

Below is the official statement sent out today by Ashraf Osman. When I first heard from Ashraf that the person known as Administrator Josh turned out to not be an employee of FACEBOOK after all, but instead an evil prankster, I asked Ashraf for something to post above the interview on PhillySound which was published online yesterday. Someone I know has already contacted me to accuse us all of acting too quickly, and foolishly. I completely disagree. Ashraf and his friends made immediate contact with Josh, asking what could be done to stop the shutdown of the "Arab LBTG" site. Josh responded, not only with

more details of the situation, but with the willingness to negotiate the terms with which the site should be managed in order to avoid termination. It's clear that Josh, whoever Josh really is, has an agenda one way or another. The fact is Ashraf and his friends on the Arab LBTG site were doing the best they could, working under the pressure of an assumed deadline for action, and trying their best to rally support, while at the same time gathering other ideas around them about how to act. Whether Josh knows it or not, Josh proved to the Arab LBTG group and others that NO ONE was going to let anything happen to this group without a fight! But of course the best news is that Josh is a fake. It's terrible though that there are gay and lesbians in Arab nations right now who are still probably unaware that this was a hoax, and very worried for their lives. This is not a joke at all, because if you read Ashraf's interview yesterday he mentioned such e-mails from others with subject lines like, "You could get killed... I am worried about you guys." And if Josh knows what's best for him he will keep his own identity in the closet, because I for one would like to punch him in the face! CAConrad

FROM ASHRAF OSMAN It has just come to the attention of the administrators of the petition to prevent Arab LBTG from being shut down that we have been the subject of a malicious ploy. It has emerged, after concerns about the authenticity of the person representing Facebook have been raised, that the person in question is an impostor and does not represent Facebook. Facebook stated that they have not been contacted by any governments about the group, and that they will not be shutting it down. (The full statement can now be found on the petition page.) I apologize on behalf of the petition administrators for propagating this without being more questioning in the first place. And while this certainly is a huge relief, and the reaction to the matter was highly validating of the genuine concern for civil liberties and free speech in this country and the cyber-society as a whole, it remains that many of the issues brought forth by this unfortunate debacle are true, including the lack of rights for persons of alternative sexualities in Arab and Islamic countries, and the censorship of governments around the world of cyber-content.

Thank you for your understanding,

Ashraf

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31. Tom Beckett

E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews

Tue 1 May 2007

E-X-C-H-A-N-G-E-V-A-L-U-E-S
The First XI Interviews .

Tom Beckett (Curator)
ISBN: 978-0-9775604-9-3
Otoliths, 2007
$16.95 + p&h
URL: _http://www.lulu.com/content/778361_
(http://www.lulu.com/content/778361)
In response to popular demand, Otoliths is releasing one of the books from its next round of offerings early, E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews.
Tom Beckett's E-X-C-H-A-N-G-E-V-A-L-U-E-S website has become, since its inception in 2005, an important source of information on contemporary poetry and
poetics. This book brings together the first eleven interviews from the on-going series, augmented by bionotes and almost one hundred pages of self-selected examples of the interviewees' work.
The interviewees (some of whom later reappear as interviewers) are Crag Hill, Thomas Fink, Nick Piombino, Sheila E. Murphy, Eileen Tabios, Jukka-Pekka
Kervinen, K. Silem Mohammad, Geof Huth, Barbara Jane Reyes, Paolo Javier, Stephen Paul Miller and Jean Vengua.The other interviewers are Tom Beckett, Ron
Silliman and Mark Young.
The remaining books of this quarter's quartet â€” Nick Piombino's "visual collage novel" Free Fall, Rochelle Ratner's poetic journal/memoir Leads & Sheila
E. Murphy's first integrated collection of text & visual poetry, The Case of the Lost Objective (Case), will be given a separate launch towards the end of the month.
Mark Young
Otoliths Books (http://www.lulu.com/l_m_young)

********** See what's free at http://www.aol.com.

↑ Index

32. Michael Rothenberg

Meltzer and Rothenberg reading in Seattle, WA

Tue 1 May 2007

Open Books: A Poem Emporium
May 08, 2007 7:30 PM
DAVID MELTZER & MICHAEL ROTHENBERG
2414 N. 45th St. Seattle, WA 98103

[redacted]

In 1960, poems by David Meltzer appeared in Donald Allen's ground-breaking anthology, _The New American Poetry_. Then in his early 20s, Mr. Meltzer has gone on to create a substantial body of vigorous work that is, as Diane Di Prima has written, pervaded with "a kind of bop-perfection." He arrived in San Francisco in 1957, a particularly fertile time and place for poetry, and is associated both with the Beats and the San Francisco Renaissance. His writing carries the energy and immediacy of those movements and exhibits as well his particular history and interests, including Jewish mysticism and jazz. David's Copy: The Selected Poems of David Meltzer (Penguin), edited by Michael Rothenberg, draws from nearly 50 years of his poetry and provides ample evidence of his work's stylistic breadth -- from haiku-like pieces to lengthy mythic series -- as well as its music, humor, and active emotion from sorrow to ecstasy: "I need no food I'm fueled by dance / Radios are in front and back / they're in my ears / my mouth is a radio / everything I see and hear is music / everything I say / everything is music I dance to."

Michael Rothenberg's work as an editor is well known, not only for David's Copy, but also As Ever: The Selected Poems of Joanne Kyger, Overtime: The Selected Poems of Philip Whalen and just published this spring, Way More West: New and Selected Poems of Edward Dorn. Songwriter, environmentalist, and orchid-cultivator, he is also an author in his own right. His latest book, Unhurried Vision (La Alameda), is an intimate and historical volume that charms and enlightens. Through poetry, prose, and list, it charts the arrival and passage of 1999, the year Mr. Rothenberg spent working to organize the papers of, and ultimately caring for, the terminally ill Philip Whalen. The result is a vivid and poignant portrait of the poet and roshi and of their complex and tender relationship -- "Bald and pink and great / This is a man you could love / And the poetry he makes / can jump out the window / and get away fast."

↑ Index

33. Alan Sondheim

not bellmer berber anita's hans

Tue 1 May 2007

---

not bellmer berber anita's hans

transformed new early version of the avatar 'outt' behavior from the archives - http://www.asondheim.org/blue.mov . the avatar is blue in a construct-space of outt-structure. one after another, these avatars parade. i make them do things. what of this doing? it could continue, as-if forever. given the largesse of linden corporation. it could speak and eat. it could move about the place in a variety of

ways. it could interact. it could move into buildings or spaces i could create or could purchase. it could hold or manipulate objects i could give it. it could give these objects away. it could attach these objects. it could detach these objects. this too could continue. i am tired of portraiture. i am bored by it. i am bored by images close to abject. i am tired of parades. i am tired of sex implications or violence implications. i am tired of mappings. there is nothing in second life that is not in first life. there is nothing in first life that is not in second life. i can move into buildings. i can manipulate objects. i can give objects away or create objects or sustain objects or destroy objects. objects can mediate for me. i can make objects speak for me. i can make objects speak. i can make objects show. objects can show for me. it is not boredom or tiredness. it is defuge in the verbal sense. it is 'i defuge' or in passive 'i am defuged.' neither one nor the other matters in terms of prime mover during a period of decathection. i can continue just like this forever. each avatar-video or each avatar-performance is different in content from each other but not in degree. sukara, dakshinanila, nandiskandhardhara, dhurya, prakata, pritvardhana, aparajita, sarvasattva, govinda, adhrita. analysis goes the length of the instantiation. each avatar is avatar-instance. come see my avatar move. come see my avatar think. my avatar is beauty beauty. the virtual is a desert. the virtual is depopulated. the energy infinite and the movement spectacular. and the movement forever. one after another until a genre is born. until genre is borne. until an atlas rises and collapses. until demarcation is lost in gamespace. now this avatar is a motion of second life avatar. this avatar portends second life avatar. you cannot walk through this avatar nor cross the other side. but this avatar is spectacular. this avatar moves in deadspace. this avatar lives in deadspace. this portends second life. second life is grand on a vast and spectacular scale. second life extends everywhere. close your eyes and there is second life. second life is the dream of women dream of men. i say there is too much of it. i say too much avatar. too much trope. too much behavior and too much behavior collision and too much stancedance and too much packaging. too much exchange and too much color. too much linden day and too much linden night. oh our nights are linden nights and our days are linden days. objects spaces and avatars and owners and behaviors and exchanges. i speak to you from my world. my world is a pretty penny. i hide my face from you. you do not look upon my face. my face is a pretty penny.

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34. Jorgensen, Alexander
Gutless Self Promotion
Wed 2 May 2007

Otoliths #5
2 POEMS
http://the-otolith.blogspot.com/2007/04/alexander-jorgensen-how-do-i-make-it.html

There Journal #3
4 POEMS
http://www.therejournal.com/03jorgensen.html

fhole #12
1 POEM

Biographical Information

Alexander Jorgensen was born of the most mixed and common stock. An incessant traveler, he has lived in the Czech Republic, a Baroque Servite monastery along the Šumava Range (Bayerische Wald), the Galapagos Archipelago (San Cristobal Island), and the People's Republic of China (where he has divided his time since 2002).

His work appears or is forthcoming in BathHouse, One Less, Noon, fhole, The Lyre, Jacket Magazine, Pinstripe Fedora, There Journal, Otoliths, and Brown University's Issues. He has performed and recorded with the Black Mountain Collective. His collections include In Deference to Ahab and an untitled collaborative effort with illustrator Phillip Nessen.

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

35. heidi arnold
blog
Wed 2 May 2007

---

my blog's updated at

www.peaceraptor.blogspot.com

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

36. heidi arnold
Re: Gutless Self Promotion
Wed 2 May 2007

Alex,

thanks for posting these -- can't wait to read them

all best,

heidi

On 5/2/07, Jorgensen, Alexander <[redacted]> wrote:
>
> Otoliths #5
> 2 POEMS
>
> http://the-otolith.blogspot.com/2007/04/alexander-jorgensen-how-do-i-make-it.html
>
> There Journal #3
> 4 POEMS
> http://www.therejournal.com/03jorgensen.html
>
> fhole #12
> 1 POEM
>
>
> Biographical Information
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> His work appears or is forthcoming in BathHouse, One Less, Noon, fhole,
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> Brown University's Issues. He has performed and recorded with the Black
> Mountain Collective. His collections include In Deference to Ahab and an

> untitled collaborative effort with illustrator Phillip Nessen.
>
>
> --
> "[H]e who leaps into the void owes no explanation
> to those who watch." (Jean-Luc Godard)
>
> ---
> Ahhh...imagining that irresistible "new car" smell?
> Check outnew cars at Yahoo! Autos.
>

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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37. amy king
Byrne and Equi [audio]
Wed 2 May 2007

Mairead Byrne and Elaine Equi read from their new books here:

http://www.mipoesias.com

~~~

Recent and archived work here:

http://feeds.feedburner.com/MipoesiasMagazineRevistaLiteraria

~~~

Ahhh...imagining that irresistible "new car" smell?
 Check outnew cars at Yahoo! Autos.

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38. Marcus Bales
Atmosphere Gallery - Brian Jones Show - Openinf Reception Friday May 4th, 6 pm
Wed 2 May 2007

Atmosphere Gallery - Brian Jones Show - Openinf Reception Friday May 4th, 6 pm

Alan Christianson presents Brian Jones's art work. Cleveland native Brian Jones is a top regioinal artist known for bold color and movement and an amazing range of styles. Brian grew up near Tremont, so this is a sort of coming-home for him.

Atmosphere Gallery
2379 Professor Avenue
Cleveland, Ohio 44113

For More Information call

Alan Christianson at

216/[redacted]

If you'd like to be removed from this list, please email [redacted]

Thank you

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39. Jim Andrews
Niolog
Wed 2 May 2007

---

here's an update on the piece i'm working on:
http://vispo.com/nio/pens/springs7.htm

i've renamed it to Niolog.

click and drag on the sketch.

also, there's a toolbar at bottom. more work to do on it, but there's quite a few options there concerning opacity, nib size, inks and color, and speed/rhythm.

also there's a Help ghost. a little bit (so far) of textual chatter from the Niologian denizen of the neath text. the Help ghost is helpful when you mouse-over a control on the toolbar; when you're not mousing the controls, the Help ghost writes a line.

have been thinking a little about software and dialog. there is the notion of the "dialog box" in software engineering and design. such as the window that pops up in most apps when you click file>save as. any such window is called a "dialog box". typically a "user" specifies choices in "dialog boxes". the "dialog" is between the "user" and the software. a client-server relation, as it were. a business relationship is usually the paradigm here.

software art can explore that relationship and pose it other than as a business relationship. that's part of what i'd like to do with the Help ghost.

also, i'm going to add at least one more 'geometry' to the piece. maybe several. the 'geometry' specifies how the animations move. i'd like to see more curves.

eventually i'd also like to add audio. perhaps a different presentation of the nio audio sounds. if i can make something different with them. that's certainly doable.

will send another update when it gets significantly further along.

any feedback, suggestions, etc are more than welcome.

ja

ps: have a pretty math problem to work on concerning the upcoming geometry. suppose each animation traverses a circular path such that the traversed circle is entirely on-screen. the four pens traverse circles independent of one another. now, at pseudo-random times, i want to change the traversed circle of a given animation. such that the new circle intersects with the old circle at the point where the animation currently is located. but, further, to keep it smooth, the new circle should intersect with the old circle at one and only one point. This implies that the tangent lines to the old and the new circle, at the point of intersection, coincide. It also implies that the center of the new circle lies along a line perpendicular to the tangent. That line contains the current animation location, the centre of the old circle and the center of the new circle.

the old circle, as mentioned, lies entirely on-screen. the new circle should also. it would be nice to limit the possible new centers to a set of points such that every point in that set, were it to be the new center, would result in a circle that lies entirely on-screen.

i haven't figured out yet how to specify that set of possible new centers.

all in a day's work for a visual poet. circles of language. circles of thought. circles of song.

↑ Index

40. Andrew Lundwall
funtime!
Wed 2 May 2007

---

andrew lundwall & adam fieled collaborate!

http://andrewlundwall.blogspot.com

_____ Download Messenger. Join the i’m Initiative. Help make a difference today. http://im.live.com/messenger/im/home/?source=TAGHM_APR07

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41. Lisa Jarnot
summer poetry workshop in sunnyside, queens
Wed 2 May 2007

Hi List People,

I am going to be teaching a private summer workshop here in Sunnyside and I am looking to round up eight good students. Here are the details. Can you pass this along to interested parties?

Thanks much,

Lisa Jarnot

A Mid-summer Poetry Reading and Writing Workshop: Zines and You
Eight Tuesdays 6:30-9:30
$250
June 5, 12, 19, 26
July 3, 10, 17, 24
45-54 39th Place 7D
Sunnyside, NY
40th Lowery 7 train (15 minutes from Times Square)
In this workshop we'll be reading/writing/workshopping our own poetry around the backdrop of a study of some of the key and/or rare and/or downright strange magazines of twentieth century American poetry (The Black Mountain Review, The Evergreen Review, 0-9, Angel Hair, Ark II/ Moby I, Umbra, Locus Solus, L=A=N=G=U=A=G=E, Temblor, Oblek, Apex of the M, etc.). At least one library trip will be required (to the Berg Collection of the NY Public Library), and exercises will include writing poems in the styles of the journals, writing letters to the editors, and beginning new magazine projects.
For more info, or to reserve a spot in the class, contact Lisa Jarnot at [redacted].

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42. Maria Damon
contact for Torres
Wed 2 May 2007

---

hi everybody!
does anyone have contact info for edwin torres? please backchannel.
i seem to have a very old email address.
thanks and bests, md

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43. George Bowering
Re: Philadelphia? -- Mr. Bowering
Wed 2 May 2007

For CA Conrad especially.
I really liked your idea of checking out books that the library
might chuck out. I have always been bugged by that.
I'll do my part.

>
Mr. G. Bowering
Faster than a speeding pullet.

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44. David A. Kirschenbaum
Advertise in Boog City 41
Wed 2 May 2007

Please forward

Advertise in

Boog City 41

*Deadline

--Thurs. May 17-Ad copy to editor
--Sat. May 26-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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45. Sarah Mangold
Reading for Bird Dog
Wed 2 May 2007

Postmark Deadline for Issue 9: June 1, 2007

Bird Dog: A dog used to retrieve game birds. To follow a subject of interest with persistent attention. A scout . . .

Bird Dog, a journal of innovative writing and art. Seeking innovative writing and art: collaborations, interviews, long poems, reviews, collage, poetry, poetics, graphs, charts, non-fiction, cross-genre . . .

Issue Eight featured: Abraham Smith, Barbara Maloutas, Bruce Covey, Catherine Theis, Chad Sweeney, Curtis Bonney, Deborah Wardlaw Pattillo, Elizabeth Treadwell, Jennifer Karmin, Joshua Beckman, Julie Choffel, Kevin Magee, Kristi Maxwell, Michelle Greenblatt & Sheila E. Murphy, Nico Vassilakis, Nicole Burgund, Raymond Farr, Roberta Olson, Sandy Florian, Shonni Enelow, Thomas Kane, Tomaz Salamun, Tyrone Williams reviews _Meteoric Flowers_, collages from Chad Horn and cover design by Kate Greenstreet

ISSN 1546-0479
7 x 9, perfect-bound, tipped-in art

Subscriptions $15.00 for two issues. Individual copies $8
(International shipping, please add $8)

Checks payable to Sarah Mangold or PayPal

Submissions, Subscriptions, Queries:
Bird Dog
c/o Sarah Mangold

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Seattle, WA 98122
www.birddogmagazine.com

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46. CA Conrad

MAGDALENA ZURAWSKI'S brilliant manuscript THE BRUISE finally gets it's tracks!

Wed 2 May 2007

ONE OF THE BEST PIECES OF NEWS lately was from my friend Magdalena that her manuscript THE BRUISE was JUST selected as the winner of the RONALD SUKENICK INNOVATIVE FICTION PRIZE, and will be published, finally! HALLELUJAH! HALLELUJAH!

For years now I've been privileged to read this stunning novel as it came to life! Draft after draft! And it's a poem to me, really. But it's a novel, and I'll say it's a novel because Magdalena wants to say it's a novel. And I remember her saying more than once, years ago, "Maybe I'm taking too long to write it. Am I taking too long?" And I would always say NO, OF COURSE NOT, THAT'S WHY IT'S SO FUCKING AMAZING BECAUSE YOU'RE TAKING SO LONG!

If you have never read a single page from this book I envy you, as I would LOVE to remember none of it and be consumed for the first time all over again!

And if you ever get the chance to hear her read from it PLEASE don't be foolish enough to pass on that opportunity! She's gets fucking PUNK ROCK!

FOR SAMPLE PAGE LINKS, etc., go to May 2nd, 2007 on the PhillySound http://PhillySound.blogspot.com

KUDOS MAGGIE Z! Let's CELEBRATE!
CAConrad

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47. mIEKAL aND

New Issue of The Little Magazine

Wed 2 May 2007

CURRENT WORK / 006-007 ISSUE

http://www.albany.edu/~litmag/work/current.html

The current issue of The Little Magazine features work by twenty-four artists and three collaborations.

mIEKAL aND
Camille Bacos
Sandy Baldwin
Michael Basinski
C Mehrl Bennett
John M. Bennett
Bennett/Baron
Bennett/Vassilakis
John Byrum
David-Baptiste Chirot
K.S. Ernst
Tim Gaze
Laura Goldstein
Scott Helmes
Geof Huth
jUStin!katKO
Jim Leftwich
Sheila Murphy
Clemente Padin
Lanny Quarles
Rob Read
Jean Roelke
Wendy Collin Sorin
Andrew Topel
Nico Vassilakis
Derek White

http://www.albany.edu/~litmag/work/current.html

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48. David Baratier
Jawbone reading in Kent OH
Thu 3 May 2007

We will be at the Jawbone on Saturday--see you there--

Jawbone — May 04, 2007 08:00PM
location: 257 N. Water Street, Kent, United States
description: Weekend long poetry festival in Kent, Ohio. Friday 8PM-?: North Water Street Gallery, 257 N. Water Street. Saturday May 5th 11AM-2PM: North Water Street Gallery, 257 N. Water Street. Saturday 2PM-4:30PM John Brown's

Tannery River Park. Saturday 8 PM-? North Water Street Gallery, 257 N. Water Street. Sunday May 6th 2PM Fred Fuller Park at the Pavilion Poet's Potluck, Middlebury Road at the pavillion. Bring poems. Readers are from all through Ohio and usually from Michigan, Illinois / Chigago, New York / Buffalo, Pennsylvania, sometimes Indiana and elsewhere. For more than twenty years poets have gathered in Kent, Ohio, for a weekend-long spring word fest, a series of open poetry readings, volunteer, self-sanctioned, welcoming travelers, local folk, expatriates to this common ground. No mike. No list. The jawbone open. Well Come.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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49. Philip Metres

Re: From the Fishouse, May/June 2007

Thu 3 May 2007

To add to your audio links from ubu and mipo...

Date: Tue, 1 May 2007 05:51:19 -0400
From: "Matt O'Donnell" <[redacted]>
Subject: From the Fishouse, May/June 2007
To: "Matt O'Donnell" <[redacted]>

From the Fishouse: an audio archive of emerging poets

New for May/June 2007:
Catherine Barnett
Priscilla Becker
R. Erica Doyle
Philip Metres
Patrick Phillips
Elaine Sexton
John Struloeff
Sam Taylor
Lyrae Van Clief-Stefanon
Connie Voisine
Bonus Poet: Robert Farnsworth

NOTE: Fishouse poets, I'm happy to make updates to your bio pages whenever you have them.

From the Fishouse is a non-profit. We need your support. Please consider a tax-deductible donation today.

Thank you,

Matt

Matt O'Donnell
Editor & Executive Director
From the Fishouse
www.fishousepoems.org

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com

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50. Aaron Belz
observable - two for ten - extended till friday
Thu 3 May 2007

Due to much complaining that the window opened and shut too quickly, here it is again:

PayPal $10 to [redacted] and pick any two books
from http://observable.org
--> Cole Swensen, Ghosts Are Hope (2006)
--> Readings @ The Tap Room Anthology (2006)
--> Readings @ The Contemporary Anthology (2005)
--> Aaron Belz, Plausible Worlds (2005)

The offer is good from now through Saturday. I'll ship your
books immediately upon receipt of payment, so you'll get
them early next week. How exciting!

This year's books will be announced soon enough--hold your pants on!

Aaron

↑ Index

51. Dan Waber
reciprocity
Thu 3 May 2007

The small press my partner and I run, Paper Kite Press (http://www.wordpainting.com/), is interested in forming a relationship with a comparable small press in another non-English-speaking country. Preferably not Japan or Western Europe.

We'd like to put out at least one, and probably no more than two titles a year in conjunction with that press. The idea being that they'd pick the titles, help us with translation, and then we'd put out bi-lingual editions (originals on one page, translations on the facing page). And then also, we'd pick titles here that could be translated into the native language of the other press, and they'd issue bi-lingual editions there.

If you are involved with such a press, or, are able to provide contact information for such a press, please let us know by replying to this post, or, contacting me back channel at [redacted].

Regards,
Dan

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52. David-Baptiste Chirot
FW: Guardian Unlimited: Tape 'reveals order' to shoot Vietnam protesters
Thu 3 May 2007

Tomorrow is anniversary of the Kent State Shootings(you can hear order to fire at link given below)Night of 14-15 May anniversary of Jackson State shootings of students by city and State Police--two dead--12 woundedDefence of Children International Report for Palestine 2006 report of caualties released today:124 Palestinian children killed by Israeli fire--targeted, as "collateral damage" and random shootings while at play or inside homes--(85% in Gaza; "child" defined as a person under 18)Today's news shootings at Immigration protestors by LAPD> > David Chirot spotted this on the Guardian Unlimited site and thought you should see it.> > To see this story with its related links on the Guardian Unlimited site, go to http://www.guardian.co.uk> Tape 'reveals order' to shoot Vietnam protesters> · 37-year-old recording of Kent State killings found · National Guard always denied order to fireListen to 'the order to shoot' given by the Ohio National Guard> Suzanne Goldenberg in Washington> Wednesday May 02 2007> The Guardian> > > The command, as Alan Canfora

heard it on a 37-year-old audio recording recently discovered in a government archive, appeared to leave no room for doubt. "Right here. Get set. Point. Fire." Then came 13 seconds of gunfire. When it ended, four students were dead and nine injured, and the shootings at Kent State University became engraved in America's collective memory as one of the most painful days of the Vietnam era.> > Yesterday, Mr Canfora, who was among the nine students wounded on that day, demanded a new investigation into the shootings at Kent State in Ohio, saying it was time to settle conclusively what led the contingent of National Guard troops to open fire on unarmed student protesters.> > "There has been a 37-year cover-up at Kent State. The commanding officers have long denied there was a verbal command to fire. They put the blame on the triggermen," Mr Canfora told the Guardian.> > He said he wants the FBI to use new technology to analyse the recording. He also said he planned to post an audio clip of the recording on two websites.> > Mr Canfora, who was 21 years old at the time of the shootings, was barely 60 metres away from the Guards when they opened fire. He was shot in the wrist.> > "They stopped, turned, raised the weapons, began to shoot and continued to shoot for 13 seconds," he said. "It was like a firing squad."> > His life was transformed by the events that day. One of his friends was among the dead, and he has devoted much of his time over the last 37 years trying to bring the Ohio National Guard and the federal authorities to account for the killings.> > The Guard has always claimed that no order was given to open fire, and there is speculation that the students were cut down after one of the troops panicked, triggering a volley of gunfire.> > Although eight guardsmen were indicted, no one was ever prosecuted, and the episode exposed the deep disdain of the Nixon administration for dissenters. The families of the 13 killed and wounded pursued a civil suit against the state governor and the National Guard, which was eventually settled out of court.> > The materials from that civil suit were eventually stored in the archives at Yale University, where Mr Canfora recently rediscovered a 30-minute recording of the protest.> > The recording was made by a fellow student, Terry Strubbe, who placed an old-fashioned reel-to-reel tape recorder on the window sill of his dorm room, which overlooked the protests. Mr Strubbe, who has declined to speak to reporters, still has the original recording in a bank safety deposit box.> > However, a spokesman for Mr Strubbe, Joseph Bendo, told the Guardian yesterday he was unsure whether there were sounds of an order to open fire on the original recording.> > "It was never heard on our version of the tape, but maybe nobody ever listened. It's unusual that nobody has heard it before in 37 years. Other people have heard this tape in the past, and maybe they weren't listening for it," he said.> > But the power of America's memories of that day are undeniable. Nearly two generations after the shootings at Kent State, it now seems unthinkable that the National Guard could ever use live ammunition against students.> > The events

of that day were relived endlessly in shocking images of teenagers crouching over the corpses of their fellow students in the US heartland. They also led to protests which radiated across the country, shutting down hundreds of college campuses, and forcing Richard Nixon to decamp Washington for Camp David.> > · To hear the recording go to Guardian.co.uk/world and follow the link> > Copyright Guardian News and Media Limited> _____ News, entertainment and everything you care about at Live.com. Get it now! http://www.live.com/getstarted.aspx=

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53. Poetry Project

Events at the Poetry Project 5/7 - 5/11

Thu 3 May 2007

Dear Ones,

You are cordially invited to four upcoming readings. Please note our abnormal start-times, beginning with the recently scheduled Harry Mathews and Doug Nufer reading (Monday, May 7 at 6pm). The Friday ³late-night² reading will be more along the lines of Happy Hour (6pm), this week only.

Love,

The Poetry Project

Monday, May 7, 6:00 pm *note the early start time!
Following Rules: An Oulipian Reading with Harry Mathews & Doug Nufer

Born in New York in 1930, Harry Mathews settled in Europe in 1952 and has since then lived in Spain, Germany, Italy, and (chiefly) France. In 1978 he returned to the United States to teach for several years at Bennington College, Columbia University, and the New School University. Now married to the French writer Marie Chaix, he divides his time between Paris and Key West. When Mathews published his first poems in 1956, he was associated with the so-called New York School of poets, with three of whom (John Ashbery, Kenneth Koch, James Schuyler) he founded the review Locus Solus in 1961. Through his friendship with Georges Perec, he became a member of the Oulipo in 1972. The author of six novels and several collections of poetry, his most recent publications are Sainte Catherine, a novella written in French (Éditions P.O.L, 2000), The Human Country: the Collected Short Stories (Dalkey Archive Press, 2002), The Case of the Persevering Maltese: Collected Essays (Dalkey Archive Press, 2003), Oulipo Compendium (co-edited with Alastair Brotchie; Atlas Press and Make Now Press, 2005), and My Life in CIA: A Chronicle of 1973 (Dalkey Archive Press, 2005). Doug Nufer writes works of fiction and poetry and pieces

for performance that seem to follow odd procedures, even when they don't. His novels include Never Again, Negativeland, and most recently, a double novel, The Mudflat Man/ The River Boys. His fiction and/or poetry has appeared in Chain, Fence, Monkey Puzzle, Bird Dog, and The Golden Handcuffs Review. He also performs his work with choreographer Erin Mitchell and her dance troupe (he speaks/ they dance). He lives in Seattle, where he runs a wine shop.

Monday, May 7, 8:30 pm *note the later than usual start time! Open Reading

Sign up at 8:15. (The open reading will follow the Mathews/Nufer reading).

Wednesday, May 9, 8:00 pm
An Evening of Poets & Painters with Granary Books

Following in the venerable tradition of fostering and publishing collaborations between poets and painters, Granary Books has reinvented the form and extended it into the 21st century with some of the most interesting and compelling works in the field. This evening¹s program will emphasize a selection of Granary¹s less-seen limited edition artists¹ books, with slide presentations and hands-on examples presented by John Yau & Archie Rand, Johanna Drucker, Larry Fagin & Trevor Winkfield, Charles Bernstein & Susan Bee, Anne Waldman, Ron Padgett, Julie Harrison and others. For more information on Granary Books, visit their website at www.granarybooks.com.

Friday, May 11, 6:00 pm *note the early start time!
A Glorious Celebratory Festival Of Brief Readings From Some Recently Published & Highly Awesome Chapbooks To be Followed By Revelry

A group reading curated by Matthew Zapruder (author of American Linden (Tupelo Press, 2002) and The Pajamaist (Copper Canyon, 2006), celebrating poetry from recently released award-winning and self-published chapbooks, featuring Dottie Lasky, Valzhyna Mort, Dan Chelotti, Kate Hall, Cindy King, Betsy Wheeler, Travis Nichols, Monica Fambrough, Lori Shine, Kathy Ossip, Cole Heinowitz and Stephanie Ruth Anderson. Please visit http://www.poetryproject.com/calendar.php for reader bios. Note the early start time of this Friday night event!

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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54. James T Sherry
BIG Annual Book Party
Thu 3 May 2007

The Figures, Roof, Yo-Yo Labs, United Artists,
Granary, & Ugly Duckling invite you to a party
at Jack Shainman Gallery, 513 W. 20th
May 17th, 2007, from 5:45-8PM, celebrating
the publication of the following books:

a (A)ugust, by Akilah Oliver
UNTITLED WORKS, by Tonya Foster
NOTES FOR SOME (NOMINALLY) AWAKE, by Julie Patton
FERVENT REMNANTS OF REFLECTIVE SURFACES, by Evelyn Reilly

ARE WE NOT BETRAYED BY IMPORTANCE, by Francis Picabia
SEEING OUT LOUD (back in print), by Jerry Saltz
COLUMNS & CATALOGUES, by Peter Schjeldahl
MINE, by Clark Coolidge

IFLIFE, by Bob Perelman
FOLLY, by Nada Gordon
MAKING DYING ILLEGAL, by Madeline Gins & Arakawa
KLUGE : A MEDITATION & Other Works, by Brian Kim Stefans
NINETEEN LINES : A Drawing Center Anthology, ed. by Lytle Shaw

MY AUTOBIOGRAPHY, by Barbara Henning
SOLUTION SIMULACRA, by Gloria Frym
JOIN THE PLANETS, by Reed Bye
ACROSS THE BIG MAP, Ruth Altmann

SOME FORMS OF AVAILABILITY, by Simon Cutts
A TESTAMENT OF WOMEN, by Johanna Drucker
PARADIGM OF THE TINCTURES, by Steve McCaffery & Alan Halsey
ALMA, OR THE DEAD WOMEN, by Alice Notley

PAPER CHILDREN, by Mariana Marin
INSPECTOR VS. EVADER, by Paul Killebrew
THE HOT GARMENT OF LOVE IS INSECURE, by Elizabeth Reddin
THE STATES, by Craig Foltz
COMPLETE MINIMAL POEMS, by Aram Saroyan

James T Sherry
Segue Foundation
[redacted]

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55. Maria Damon

Fwd: Sign the Petition: Restore Our Rights

Thu 3 May 2007

---

please sign the petition to restore Habeas Corpus!
thanks.
>
>
>
>Habeas Corpus is missing.
>
>On October 17, 2006 Congress allowed the president
>to sign away a fundamental constitutional right.
>It's time to take it back.
>
><http://action.aclu.org/site/R?i=DrVvqbbS6rZSY71J_2k16Q..>
>
>
>Our petition will be delivered on June 26, 2007
>to your Members of Congress in Washington, DC
>during our Day of Action. We need 100,000
>signatures to send a clear message: We won't
>stand on the sidelines while the president
>extinguishes the light of American values, our
>civil liberties, and respect for law. Be heard.
>
><http://action.aclu.org/site/R?i=IuaD2565UJljHVJ6KamOrA..>Sign
>the petition today
>
>
>© ACLU, 125 Broad Street, 18th Floor New York, NY 10004

>
>from receiving email, or change your email
>preferences.

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56. CA Conrad
the Frank Sherlock WEEKEND in NY and Philly!
Thu 3 May 2007

---

poetry reading SUNDAY! MAY 6TH! 4PM!
Frank Sherlock, Jocelyn Saidenberg, Will Esposito, Hailey Higdon
 ROBIN'S BOOKSTORE
http://www.robinsbookstore.com/
108 S. 13th Street
Philadelphia

----------***----------

SATURDAY, MAY 5TH!
Extremely important FUN night on the way, This Saturday, a benefit show for our good friend Frank Sherlock, Cinco De Mayo, 2007, @ Pete's Candy Store*

May 5th, 2007: 9pm to Midnight*

Goodbye Better will be raffling off tons of books and cds, with all proceeds going to the Frank Sherlock Emergency Fund:

Performing will be...

*Dustin Williamson
Dustin Williamson is the auther of 'Heavy Panda' (Goodbye Better) & 'Gorilla Dust' (Open 24 Hours Press), and is the editor of Rustbuckle Publications.

*Corrine Fitzpatrick
Corrine Fitzpatrick is the author of 'On Melody Dispatch' (Goodbye Better), is from San Diego, and currently works at The Poetry Project.

*John Colletti John Colletti is the author of 'Chirping Ambrosia' (Goodbye Better) and 'Physical Kind' (Portable Press At YoYo Labs/Boku Books), and is the founder of the poemcore movement.

*So L'il and Bendomelina
So L'il is psychedelic lounge ben. They have just completed a new full-length, 'A Glittering Facade', and are featured on White Label Music's latest release, 'Electronic Bible 3.' Bendomelina is a cat who wore a pot on her head, and known as a poet named Amy.
http://www.myspace.com/solil
http://solil.net

*I Feel Tractor
I Feel Tractor has released a self-titled 7" record (Ugly Duckling), and their cd 'Once I Had An Earthquake' was released last year on Goodbye Better.
http://www.myspace.com/ifeeltractor

*Pumpernickel Mark Ospovat (owner & producer extraordinare of the legendary Williamsburg studio Emandee) re-unites with his equally legendary band Pumpernickel (who in the late 90s released the classic 'The Albany Purchase' [Spare Me]). http://www.myspace.com/pumpernickelmusic

Pete's Candy Store is located at 709 Lorimer St. in Williamsburg, Brooklyn. http://petescandystore.com Directions: L train to Lorimer or G to Metropolitan.
---------- Our good friend Frank Sherlock was rushed to the hospital January 22nd with a sudden and mysterious illness which turned out to be a serious case of meningitis. He needed emergency surgery and also suffered a heart attack and kidney failure as a result of symptoms related to the illness. His friends have come together to help him at this critical time. We are reaching out to other friends and the poetry community on Frank's behalf. Frank's poetry page can be found here: http://FrankSherlock.blogspot.com

THANKS SO MUCH FOR YOUR SUPPORT, AND PLEASE SPREAD THE WORD,from the Friends
of Frank Sherlock the Frank Sherlock EMERGENCY FUND:
http://PhillySound.blogspot.com

Also, for those of you who care, prior to this benefit, Pete's will be having a Kentucky Derby party all day...

EL KENTUCKY DERBY 4-9
Backyard BBQ !
Musicians !!
Drink specials !!!
Horse-guessing contest !!!!
Prizes !!!!!
The race, on Pete's widescreen TV, live from Louisville, KY !!!!!!

Thanks!*
Love,
Goodbye Better
http://goodbyebetter.com

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57. Poetics List

CFP: Composing Place in a National Context (5/3/07; MSA 2007 11/1/07-11/4/07) on behalf of "Margaret Konkol" <[redacted]>

Thu 3 May 2007

---------- Forwarded message ----------
From: "Margaret Konkol" <[redacted]>
To: "UB Poetics discussion group" <[redacted]>
Date: Thu, 3 May 2007 18:48:27 -0400
Subject: CFP: Composing Place in a National Context (5/3/07; MSA 2007 11/1/07-11/4/07)
Composing Place in a National Context

Modernist Studies Association
9th Annual Conference November 1-4, 2007 Long Beach, CA

A "poet of place," "regional poet" or "geographic poet" traditionally has been code for describing a poet's limited appeal or relevance to any but a small local readership. In the past century poets given this appellation have been regarded as Modernist Romantics, dedicated to local surroundings, caring little for travel and less for the foreign, who prefer the rural village to the spreading bourgeois lifestyle, centered as it is on the mobility, technology and industrial development provided by the metropole. Yet geography, place and landscape have been central concerns for acknowledged modernist giants like Stein, Williams, Yeats, MacDiarmid and Olson. In the 1920s the debates about American localism reached a fever pitch with social critics like John Dewey proclaiming America to be nothing but a patchwork of obscure locales.

Through reinvestigations of poetic projects that embrace the vexed question of nationalism and localism and that constitute place through early century trans-Atlantic voyages, mid-century motor holidays, letters and publication history in little magazines, this panel proposes new ways of reading "place" in terms of mobility and flow. How do poets reconstitute place––communal and psychic––along the axis of a working class, urban elite or middle class sensibility? Rethinking the gendered consumption of locality, how do poets reimagine the subgenre of the prospect poem and thereby undercut a tradition of masculine aspirations including mastery, political authority and privileged vision? What are the consequences of travel and the consequences of staying home? This panel invites theorizations of the imaginative making of place, both visited and social/epistolary, the relationship and flow of exchange between the center and the periphery, poetry and popular culture, tourism of the roadside attraction and the picturesque in mid-century America. le Please send a 250 word abstract and brief CV to Margaret Konkol, by May 5, 2007. Email: [redacted]

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58. George Bowering
Re: BIG Annual Book Party
Thu 3 May 2007

On May 3, 2007, at 3:17 PM, James T Sherry wrote:

> The Figures, Roof, Yo-Yo Labs, United Artists,
> Granary, & Ugly Duckling invite you to a party
> at Jack Shainman Gallery, 513 W. 20th
> May 17th, 2007, from 5:45-8PM, celebrating
> the publication of the following books:
>
What city?

>
George Harry Bowering
Can't find his Speedo

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59. Jennifer Karmin
JOB: Rubin Museum of Art
Thu 3 May 2007

Employment Opportunity:
Rubin Museum of Art
150 West 17th Street, New York, New York, 10011

Museum Educator - Full Time
Immediate Opening

SUMMARY DESCRIPTION:
Design and implement school programs and Thinking Through Art curriculum held on- and off-site serving students, teachers and other individuals who desire to learn more about Himalayan art and the RMA's collection. Teach pre- and post-visit classes at schools that are preparing to have guided tours of RMA. Also supports the Education Department in the development and teaching of programs for a range of student and teacher audiences, suc as RMA Teens and Portfolio Prep. Work under the direction of the Head of Education and in collaboration with the Manager, School Programs and the Manager of In-Gallery Resources to conceptualize and develop approaches, programs and resources to serve these audiences and

address overall Museum and departmental goals. Work with Curatorial staff to gather content for programs and with Coordinator of Programs in the Education Department on events and workshops. Work to expand the school partnership program and to build institutional partnerships and collaborations that extend the reach of the Museum and serve its educational goals.

Responsibilities:
Responsibilities include but are not limited to:
o Under the direction of the Manager, School Programs, design and implement the off-site School outreach program and Thinking Through Art curriculum.
o Organize and develop an innovative curriculum to reach students from a wide range of backgrounds and interests.
o Develop contacts with teachers and school administrators to develop and promote school new partnerships with the Museum.
o Coordinate schedules and collaborate with other museum educators, consultants, and guest artists.
o Conduct evaluation and assessment of educational programs to ensure all programs meet RMA and special grant objectives and goals.
o Design and implement pre-and post-visit curricula for classes who have scheduled gallery tours at RMA, including teaching at schools throughout the five boroughs of New York City.
o Request and obtain from the Manager of School Programs and the Manager of In-Gallery Resources the content and materials for curricula.
o Collaborate with Curatorial and Education Department staff to develop innovative teaching curricula in advance of scheduled exhibitions that compliment and make accessible the RMA's collection.
o Identify needs and appropriate topics and themes for the development and production of curriculum packages for targeted audiences. Develop materials, gather content, develop learning objectives, write curriculum,
and edit lessons from other arts and museum educators.
o With other Education staff, develop and teach

programs for a range of students and audiences including RMA Teens and Portfolio Prep classes.
o Participate in training program for arts and museum educators for both on and off-site school programs.
o Conduct and provide reports on outreach to schools, teachers, community groups, and other target audiences for evaluative purposes and funding initiatives.
o Contribute to the planning and development of content for the ExploreArt galleries and spaces, in conjunction with the Curatorial staff and Manager of In-Gallery Resources. Contribute to the documentation of educational programs through an [redacted] Web site in collaboration with the Web-based Curriculum Developer.
o Maintain database and departmental files of contacts and pertinent administrative and content related information.
o Work collaboratively with all Museum staff and departments as appropriate and needed to ensure Museum's goals for offering engaging, informative, and accessible visitor experiences.

Qualifications:
o B.A. in art education or studio art with 2 to 3 years of teaching experience, preferably in K-12 settings.
o Excellent communication, writing, and organizational skills.
o Proficient in MS Word, Excel, Outlook, and with Internet.
o Ability to develop new, relevant teaching curricula as required.
o Ability to collaborate with others to design and implement teaching materials in a variety of settings and to aid with long-term Education Department goals.
o Must have a passion for teaching about Himalayan art and culture and collaborating with others to implement an innovative program for a diverse audience.

Salary Level:
o A salary of $35,000.
o Competitive benefits package.

Please provide the following as part of your application:
o Complete resume, including salary history and salary requirements.
o Summarize your relevant qualifications for this specific position.
o Portfolio.

Applications:
o Mailed applications - Human Resources Department, Rubin Museum of Art, 150 West 17th Street, New York, New York 10011
o Hand-delivered applications - 140 West 17th Street, New York, New York 1001

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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60. Nico Vassilakis

Picabia

Fri 4 May 2007

now
which press is doing Picabia's
ARE WE NOT BETRAYED BY IMPORTANCE

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61. Jamie Gaughran-Perez

New Poetry from Justin Sirois, Rob Read and more (periodic Rock Heals plug)

Fri 4 May 2007

Check out a couple fine fine new poems from Justin Sirois in the new Rock Heals (Week 108) along with the latest song of the week -- an oldie from Blonde Redhead -- all in all, definitely worth checking out. (www.rockheals.com)

We've been up to a lot of goodness lately with poetry from Rob Read, K. Lorraine Graham, Greg Fuchs, Ken Rumble, and The People’s Peaceable Assembly Line, along with a bunch'a zombie haiku from a bunch'a different folks -- and archives of more that seem to stretch back to the dawn of time. Take a stroll through the "Poetry, Prose, etc." archive to check all that out.

And make sure to hit the recording of Bertoldt Brecht singing "Mack the Knife" in the "Sounds, Songs & Videos" archive, along with all the other treats that have been rolling out in our newish "Song of the Week" feature: Amy Winehouse, Okkervil River, Love of Diagrams, and so on.

SUBMIT THE GOOD SHITE! Yeah, don't forget to share share share great work of all types from poetry to prose to visuals to recipes and everything in between. We're always looking to find those great-but-to-be-known new voices, new material from folks we've already come to know and love, and cross-genre / weird-genre awesome that doesn't seem to fit anywhere else in the world. email: [redacted] (or email me directly).

Could this feel more like some quasi-corporate marketing email? jamie.gp

--
Jamie Gaughran-Perez

www.rockheals.com

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62. Philip Metres
Behind the Lines: War Resistance Poetry on the American Homefront since 1941
Fri 4 May 2007

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63. Jim Andrews
poem on time
Fri 4 May 2007

a poem on time: http://vispo.com/nio/pens/springs7.htm

of course whether it is, in your opinion, on time will depend on you and your circumstances.

the toolbar at the bottom of this piece lets you check it out at different sizes and so on; this one profits from making one nib maximally large and the others progressively smaller.

thanks to Joes Keppler and Keenan. Joe Keppler has done some remarkable visual time poems and Joe Keenan did a great piece called Moment that's sort of related to the approach of this poem.

ja

ps: as usual with my work, you need the shockwave plugin, which you can install from http://vispo.com/misc/downloadShockwave.htm if you like.

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64. Rob McLennan

announcing: poetics.ca #7

Fri 4 May 2007

Poetics.ca #7 (finally!) now on-line

As an attempt to discuss the range of contemporary practice in modern poetry, we are pleased to announce the seventh issue of Poetics.ca (www.poetics.ca).

The seventh issue features:

-- Ulterior Thule: Compulsion
by Phil Hall
-- The Vehicule Poets and Second Generation Postmodernism:
An Essay by Ken Norris,
With questions by Jason Camlot and Todd Swift
-- The Vehicule Poets
edited by Jason Camlot and Todd Swift
-- Introduction to The Collected Poems and Translations of Edward A. Lacey
by Fraser Sutherland
-- Love and Other Affairs
by John Newlove
-- an interview with Rachel Zucker
by rob mclennan

Please visit Poetics.ca and send us your thoughts.

Stephen Brockwell and rob mclennan, editors
Roland Prevost, managing editor + web designer

==========

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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65. mIEKAL aND
Orson Whales
Fri 4 May 2007

I’ve been drawing it on every page of Moby Dick (using two books to get both sides of each page) for months. The soundtrack is built from searching “moby dick” on You Tube (I was looking for Orson’s Preacher from the the John Huston film), I couldn’t find the preacher, but you find tons of Led Zep and drummers doing Bonzo and a little Orson reading from the Novel for a failed Italian T.V. film…… makes for a nice Melville in the end.

http://web.futureofthebook.org/itinplace/archives/2007/05/ moby_welles.html

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66. Gabrielle Welford
senator akaka on democracy now--please read--very important
Fri 4 May 2007

dear folks i am listening to amy goodman on democracy now speaking to senator akaka about the akaka bill. i'm writing to tell you that you i'm really disgusted that amy--after having been told for years by me and many other people from hawaii that the akaka bill is a dangerous travesty--has chosen to talk to akaka about this and not to those many in hawaii who are totally against the bill. by doing this she is giving support on a nationwide (and beyond) venue to views of hawaii that misrepresent what is happening there--and she's doing this in the ear of people who will most likely not look deeper into the matter, since she is a pundit of the left.

burgess, whom she played as someone against the bill, speaks of secession (burgess has been working constantly for many years now to strip native hawaiians of institutions like the office of hawaiian affairs [he was involved in the move that went to the supreme court that allowed non- hawaiians to vote for oha officers], kamehameha schools--which is being attacked for only allowing hawaiians to attend, etc.), and akaka addressed secession in his answer. it is not secession that sovereignty movement hawaiians want but restoration of a nation that was illegally occupied (as recognized by president cleveland at the time), illegally annexed, and illegally made into a state (there was no option for independence given and the u.s. military were permitted to vote). "secession" suggests that hawaii is legally part of the u.s., and amy did not question this even though she has that information on hand.

what neither amy nor akaka mentioned in this presentation is that under the akaka bill, native hawaiians would become wards of the u.s. government, completely dependent on the department of the interior (who will have plenary

power) for the continuation of recognition; for decisions about the billions of dollars worth of land that are in dispute because they were crown and publicly owned lands under the hawaiian nation --a "problem" that has never been solved; decisions about the continuation of pre-occupation trusts like kamehameha schools, the queen liliuokalani trust for orphans, queen's hospital, bishop estates, and many others that are already under threat by people greedy for the large amounts of money and land involved. they will join native americans in a fake nation-to- nation relationship, where all the power lies with one party. i think everyone is aware of the results of this relationship on native american tribes.

the akaka bill is seen by many in hawaii as a last grab by the u.s. (akaka is a u.s. senator, of course) to overturn the huge protests initiated at the time of the overthrow (which was made possible only by the presence of u.s. marines in honolulu, where they forcibly removed liliuokalani from the throne and she acceded to avoid bloodshed--you can read her _hawaii's story by hawaii's queen_--a constitutional monarchy, by the way) by the queen and her supporters. (you can read a very good article that came out at the time at http://www.hawaii-nation.org/sfcall.htm, and much other information about all this is at http://www.volcanovillage.com/StealingHawaii.htm as well as at hawaii-nation.org.) if a country is occupied by another (iraq is a current example), the occupying country is supposed to keep the laws of the occupied country in place (the nazis broke this international law in belgium and were forced to pay for the breach). the protest by 40,000 hawaiians (a nationality at the time--the racial interpretation was imposed by the u.s.) cemented the illegality of the annexation. if hawaiians accept the akaka bill, they will be revoking their protest and acceding to the u.s. theft of their nation. none of this is spoken out loud except by the folks, including haunani kay trask--internationally known activist--who are protesting the akaka bill.

if any of you have access to amy goodman (and those of you who don't, please write to [redacted]), i plead with you to contact her and put her right about this. don't let her get away without putting the other side out there. if enough people write to her, she will have to listen (i hope). love to all, gabrielle

Gabrielle Welford, Ph.D.
Instructor
University of San Francisco
[redacted]

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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67. Barrett Watten

CFP: Marxism, Poetics, and Spatial Formation

Fri 4 May 2007

CFP: Marxism, Poetics, and Spatial Formation
Modernist Studies Association, Long Beach, CA, October 2007
Ruth Jennison (UMass Amherst) and Barrett Watten (Wayne State U), co-organizers

This session proposes to expand the range of connection between the spatial formations of modernity and poetic form, by using reading strategies from the twentieth-century Marxist tradition. Panel presentations may take up approaches such as: the cultural entailments of “combined and uneven development” of capitalist economies, in relation to modernist and postmodern poetics; political economy in its transnational and global articulations; Left poetics and spaces of cultural dialogue; critical geography and critical regionalism; spatiotemporal concepts of the “horizon” of literary form in relation to material culture; transnational feminisms; and the “cognitive mapping” of modernity read in the specifics of poetic form.

Our overarching questions are: 1) how can materialist theories of spatial production help us to reconceive the critical history of poetic production? 2) how does poetic form mediate the spatial political economies of advanced capitalist globalization? and 3) how do materialist poetics make visible the contact points between geography and history? To these ends, we seek proposals at the intersections of Marxism, poetics, and theories of spatial formation.

Possible topics and approaches may include, but are not limited to:

* Modern and postmodern poetics and globalization
* Theorists of the Marxist tradition (Karl Marx, Leon Trotsky, Rosa Luxemburg, Antonio Gramsci, Ernest Mandel, Raymond Williams, Henri Lefebvre, Aijaz Ahmad, Perry Anderson, Fredric Jameson, David Harvey) and spatialized cultural production/the cultural production of space
* Radical poetics and revolutionary geographies
* Border poetics in the modern and postmodern periods
* Anti-imperialism, anti-colonialism, and avant-garde negativity
* Poetics and materialist/transnational feminisms
* Race, diaspora, and Marxist political cultures
* Poetics of immigrant class formations
* Psychic topographies, critical geographies and poetic landscapes
* Poetics against nature; ecopoetics and political economy
* Poetry's spatial imaginary vs. cold war antinomies

* Nation, state, and the ideology of modernism/postmodernism
* Lyric autonomy, spatial form, and spatialized history

Proposals, with a short biographical note, may be sent to the co-organizers: Ruth Jennison, Dept. of English, UMass Amherst (<mailto:[redacted]>[redacted]) and/or Barrett Watten, Dept. of English, Wayne State University ([redacted]). Deadline: May 12

↑ Index

68. David-Baptiste Chirot

Re: Picabia//Big translation collection & another book forthcoming

Fri 4 May 2007

Forthcoming this Autumn is a huge collection of Picabia's writings called:I Am A Beautiful Monster: Poetry, Prose & Provocationsfrom MIT Press (Marc Lowenfels trans)Also a book by George Baker on Picabia and Paris Dada will be out in SeptemberI think you can already order these from online Amazon etc--from Dada to Nietzsche--!! quite trajectory!--his later works manipulations of Nietzsche's texts--Picabia's poetry is overlooked--hope this edition brings a lot of new readers!!onwo/ards--with outwo/ards--david-bc> Date: Thu, 3 May 2007 23:13:57 -0700> From: [redacted]> Subject: Picabia> To: [redacted]> > now> which press is doing Picabia's> ARE WE NOT BETRAYED BY IMPORTANCE _____ News, entertainment and everything you care about at Live.com. Get it now! http://www.live.com/getstarted.aspx=

↑ Index

69. Peter Ciccariello

Re: poem on time

Fri 4 May 2007

Mesmerizing work Jim, I'd love to be immersed in this in a holographic room.

- Peter Ciccariello

On 5/4/07, Jim Andrews <[redacted]> wrote:
>
> a poem on time: http://vispo.com/nio/pens/springs7.htm
>
> of course whether it is, in your opinion, on time will depend on you and
> your circumstances.
>
> the toolbar at the bottom of this piece lets you check it out at different
> sizes and so on; this one profits from making one nib maximally large and

> the others progressively smaller.
>
> thanks to Joes Keppler and Keenan. Joe Keppler has done some remarkable
> visual time poems and Joe Keenan did a great piece called Moment that's
> sort
> of related to the approach of this poem.
>
> ja
>
> ps: as usual with my work, you need the shockwave plugin, which you can
> install from http://vispo.com/misc/downloadShockwave.htm if you like.
>

↑ Index

70. Mary Kasimor

a new issue of ensemble jourine

Fri 4 May 2007

This is a beautiful online jourine. I am also featured in it.

  announcing the online may issue
ensemble jourine
    hybrid writing by women
www. ensemblejourine. com
appearing march, may, july, and october

hybrid writing by an ensemble of innovative women writers: long work, cross-genre, prose poem, plays, poem-plays, experimental, lyric essay, mixed media. . .

an on-going publication of serialized chapters, sections, and scenes of manuscripts by the ensemble

vol.1, no.4 ensemble:

Robyn Art
Geraldine Connolly
Brenda Connor-Bey
julia doughty
eldon
Alena Hairston/elen gebreab
Mary Kasimor
Julianna McCarthy
Ellen Orleans
Sarah Vap

and additional work appearing in the printed publication

ensemble antholozine
hybrid writing by women
available to order at www.ensemblejourine.com

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

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71. Steve Petermeier
libraries and Hilde Domin
Fri 4 May 2007

On Mon, 30 Apr 2007, CA Conrad wrote:
> This is because otherwise these books (many of them
> poetry) would be thrown out with the new city policy
> of getting rid of books that do not circulate for a
> year. When this policy was first instituted I
> gathered my friends to help check out random poetry
> books (of which there were thousands, wonderful rare
> things, like the entire catalog of Gil Orlovitz for
> instance, and rare German poets like Hilda Domin
> (who is NOT (I'm annoyed to see) in that new
> anthology of Modern German poets) and many other
> things, OH, like Cid Corman's GIST OF ORIGIN, but
> anyway) to keep them from disappearing, which many
> had already.

And I thought we had it bad here in Minneapolis where
the libraries have been underfunded by the city (and
state), resulting in limited hours and neighborhood
branches being closed. Then Mayor Rybak presents the
only feasible solution to be to give the entire
Minneapolis library system (books, buildings &
employees) to Hennepin County so that decisions about
city library services can be made by a majority four
(out of seven) county commissioners who live in the
suburbs and will be able to appoint committee members,
rather than having an elected library board, and so
that they can pay city library employees less money
than they currently get paid for doing the same job.
All done on a fast track model with only superficial

public involvement and lots of completely unanswered questions. Imagine eliminating a democratically elected library board and transferring millions of dollars in city assets to a suburban governmental entity without public involvement or any kind of vote. It is the same kind of manuever that got us a half billion dollar baseball stadium next to a garbage burner, though in that case they at least pretended to give the public a forum to vent. I can only hope we don't end up having to rescue obscure poetry books by checking them out of the library every year.

But, hey CA, tell me more about Hilde Domin. I have a German poetry anthology from my college days with one poem of hers in it. I should be grateful for that I suppose. I know nothing of her, so please tell me more.

pac, lov and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minnapolis, mn
usa

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

72. mIEKAL aND
Re: Orson Whales
Fri 4 May 2007

I hope people realize this is not by me, I'm just boinging the link. I neglected to enclose it in quotes. Sorry about that. ~mIEKAL

On May 4, 2007, at 11:51 AM, mIEKAL aND wrote:

> *I've been drawing it on every page of Moby Dick (using two books to get both sides of each page) for months. The soundtrack is built from searching "moby dick" on You Tube (I was looking for Orson's Preacher from the the John Huston film), I couldn't find the preacher, but you find tons of Led Zep and drummers doing Bonzo and a little Orson reading from the Novel for a failed Italian T.V. film..... makes for a nice Melville in the end.*

> *http://web.futureofthebook.org/itinplace/archives/2007/05/moby_welles.html*

↑ Index

73. **amy king**
Congratulations to Lorna Dee Cervantes!
Fri 4 May 2007

Lorna Dee Cervantes' poem, "Shelling the Pecans", has just won a Pushcart Prize!

First published in MiPOesias' print companion, OCHO (http://www.lulu.com/mipo), the poem can now be viewed at MiPOesias -- http://www.mipoesias.com/

Cheers!

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.

↑ Index

74. **amy king**
Re: BIG Annual Book Party
Fri 4 May 2007

New York City - Jack Shainman Gallery -- http://www.jackshainman.com/

George Bowering <[redacted]> wrote: On May 3, 2007, at 3:17 PM, James T Sherry wrote:

> The Figures, Roof, Yo-Yo Labs, United Artists,
> Granary, & Ugly Duckling invite you to a party
> at Jack Shainman Gallery, 513 W. 20th
> May 17th, 2007, from 5:45-8PM, celebrating
> the publication of the following books:
>
What city?

Ahhh...imagining that irresistible "new car" smell?
 Check outnew cars at Yahoo! Autos.

↑ Index

75. CA Conrad
Re: libraries and Hilde Domin
Fri 4 May 2007

Hey Steve, wow, the Minneapolis library system sounds dreadful, but at least they're not tossing books due to "not being read." The truth is (at least this seems obvious to me) that just because a book hasn't been "checked out" and carried out of the library doesn't mean that someone hasn't been sitting and looking at it in the library. It's so ridiculous! The man who now heads the Philadelphia Library system (I forget his name) isn't even a librarian, he's a business man, and wants to run the library as such. It's a nightmare. I'm going to have to kick his ass one day soon!

When I first moved to Philadelphia, broke, I spent hours and hours and hours every single week in the library. Much of my amazement, much of my daily findings were from browsing the shelves. And I had these kooky systems of divination, holding my hands over the bookshelves with my eyes closed until something FELT right.

Hilde Domin was one of those who felt right.

She was in this anthology called FOUR GERMAN POETS, which I think you can still probably find somewhere. Maybe online? She went into exile during WW2, and I think that exile kept her out of the loop, you know? And her poems have continued to suffer that exile for some reason, instead of being championed! Well I champion her!

Which poem of Domin's have you read Steven?
CAConrad
http://MYFOREHEAD.blogspot.com

↑ Index

76. Morgan Schuldt
New from Kitchen Press Chapbooks
Sat 5 May 2007

Otherhow
by Morgan Lucas Schuldt
http://morganlucasschuldt.blogspot.com/

Kitchen Press is a micro-press run out of Hell's Kitchen, NYC, and is a member of CLMP. It's purpose is to publish quality handmade chapbooks by emerging poets.

Sample work available at:
http://www.kitchenpresschapbooks.blogspot.com/

To Order:
http://www.kitchen-press-book-store.blogspot.com/

Also forthcoming from Kitchen Press:

Run Down the Emphasis, Erin Elizabeth Burke
Why I Am White, Mathias Svalina
Tentative List, Thomas David Lisk
Out of Light, Joe Massey

Exercise your brain! Try Flexicon.
http://games.msn.com/en/flexicon/default.htm?icid=flexicon_hmemailtaglineapril07

↑ Index

77. Russo, Linda V.
Sound Poetry in Norman, OK
Sat 5 May 2007

Hello everyone,

As some of you may know, I've inspired (through teaching moreso than by example!) and am currently working with a group of students exploring poetry and performance at the University of Oklahoma - see link to article below...

There are a few minor factual errors - especially regarding the collapsing of post-wwII performance contexts; my students do in fact understand the difference in manifestations of Buddhism and the consequent social and political objectives in the work of Mac Low and the Beats; their performances do create a confluence, as it turns out.

Is this an isolated incident, or do others know of undergrads taking an interest in exploring language as a sonic/semantic medium in this way?

http://hub.ou.edu/articles/article.php?article_id=1712033609&search_id=2029973675

best,

Linda Russo

↑ Index

78. Jorgensen, Alexander
The moment a teenage girl was stoned to death for loving the wrong boy
Sat 5 May 2007

---

http://www.dailymail.co.uk/pages/live/articles/news/worldnews.html?in_article_id=452288&in_page_id=1811

amy king <[redacted]> wrote: New York City - Jack Shainman Gallery -- http://www.jackshainman.com/

George Bowering wrote: On May 3, 2007, at 3:17 PM, James T Sherry wrote:

> The Figures, Roof, Yo-Yo Labs, United Artists,
> Granary, & Ugly Duckling invite you to a party
> at Jack Shainman Gallery, 513 W. 20th
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> the publication of the following books:
>
What city?

Ahhh...imagining that irresistible "new car" smell?
 Check outnew cars at Yahoo! Autos.

--
"[H]e who leaps into the void owes no explanation
to those who watch.” (Jean-Luc Godard)

Ahhh...imagining that irresistible "new car" smell?
 Check outnew cars at Yahoo! Autos.

↑ Index

79. Mary Kasimor
Re: Sound Poetry in Norman, OK
Sat 5 May 2007

Linda,
  This reminds me of John Cage's music circuses. (I think they were called or something like that.) Is this the same type of thing? I can see that students would love to do this kind of creating.
  Mary Kasimor

"Russo, Linda V." <[redacted]> wrote:
  Hello everyone,

As some of you may know, I've inspired (through teaching moreso than by example!) and am currently working with a group of students exploring poetry and performance at the University of Oklahoma - see link to article below...

There are a few minor factual errors - especially regarding the collapsing of post-wwII performance contexts; my students do in fact understand the difference in manifestations of Buddhism and the consequent social and political objectives in the work of Mac Low and the Beats; their performances do create a confluence, as it turns out.

Is this an isolated incident, or do others know of undergrads taking an interest in exploring language as a sonic/semantic medium in this way?

http://hub.ou.edu/articles/article.php?article_id=1712033609&search_id=2029973675

best,

Linda Russo

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

↑ Index

80. Ruth Lepson

Re: The moment a teenage girl was stoned to death for loving the wrong boy

Sat 5 May 2007

---

the whole page of the Daily Mail shows bizarre contracts (meant to say contrasts!) of sexuality. wonder if anyone knows how many women are stoned to death each year--prob. it's usually hidden. maybe brave Muslim women will lead the next freedom movement in this world.

On 5/5/07 1:51 PM, "Jorgensen, Alexander" <[redacted]> wrote:

> *http://www.dailymail.co.uk/pages/live/articles/news/worldnews.html?in_article_id=452288&in_page_id=1811*
>
> *amy king <[redacted]> wrote: New York City - Jack Shainman Gallery -- http://www.jackshainman.com/*
>
> *George Bowering wrote: On May 3, 2007, at 3:17 PM, James T Sherry wrote:*
>
> *The Figures, Roof, Yo-Yo Labs, United Artists,*
> *Granary, & Ugly Duckling invite you to a party*
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> *May 17th, 2007, from 5:45-8PM, celebrating*
> *the publication of the following books:*
>
> *What city?*
>
> ---
> *Ahhh...imagining that irresistible "new car" smell?*
> *Check outnew cars at Yahoo! Autos.*
>
> --
> *"[H]e who leaps into the void owes no explanation*
> *to those who watch.² (Jean-Luc Godard)*
>
> ---
> *Ahhh...imagining that irresistible "new car" smell?*
> *Check outnew cars at Yahoo! Autos.*

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81. Alison Croggon

Re: The moment a teenage girl was stoned to death for loving the wrong boy

Sat 5 May 2007

I notice she was a Yezidi Kurd, ie not Islamic nor Arabic, and her boyfriend was a Sunni.

Honour killings occur through all the patriarchal religions.

On 5/6/07, Ruth Lepson <[redacted]> wrote:
>
> the whole page of the Daily Mail shows bizarre contracts (meant to say
> contrasts!) of sexuality. wonder if anyone knows how many women are stoned
> to death each year--prob. it's usually hidden. maybe brave Muslim women
> will
> lead the next freedom movement in this world.
>
>
> On 5/5/07 1:51 PM, "Jorgensen, Alexander" <[redacted]> wrote:
>
> >

> http://www.dailymail.co.uk/pages/live/articles/news/worldnews.html?
in_article_
> > id=452288&in_page_id=1811
> >
> > amy king <[redacted]> wrote: New York City - Jack Shainman
> Gallery
> > -- http://www.jackshainman.com/
> >
> >
> > George Bowering wrote: On May 3, 2007, at 3:17 PM, James T Sherry
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> >
> >> The Figures, Roof, Yo-Yo Labs, United Artists,
> >> Granary, & Ugly Duckling invite you to a party
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> >> May 17th, 2007, from 5:45-8PM, celebrating
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> > ---
> > Ahhh...imagining that irresistible "new car" smell?
> > Check outnew cars at Yahoo! Autos.
> >
> >
> >
> > --
> > "[H]e who leaps into the void owes no explanation
> > to those who watch.² (Jean-Luc Godard)
> >
> > ---
> > Ahhh...imagining that irresistible "new car" smell?
> > Check outnew cars at Yahoo! Autos.
>

--
Editor, Masthead: http://www.masthead.net.au

Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

82. Alan Sondheim
annals of measurement and desire
Sat 5 May 2007

---

annals of measurement and desire

http://www.asondheim.org/bodg1.mov
http://www.asondheim.org/bodg2.mov
http://www.asondheim.org/bodg3.mov
http://www.asondheim.org/bodg4.mov

interpretive swellings and slotted surfaces transformed
into speaking bodies spoken for
every foreign family is imminent, familiar

http://www.asondheim.org/bodg.jpg

transformation through repeated wmp link collapse

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83. John Tranter
"Announcing Jacket 32 - April 2007" at http://jacketmagazine.com/
Sat 5 May 2007

"Announcing Jacket 32 - April 2007" at http://jacketmagazine.com/

========== ARTICLES ==========

> *Anthony Stephens: Cutting Poets to Size - Heidegger, Hölderlin, Rilke*
>
> *Gilbert Adair: "Child-Emporererer (vacncy)": Apprehending U.S. Empire through Robert Fitterman's «Metropolis»*
>
> *Andrea Brady: The Other Poet: John Wieners, Frank O'Hara, Charles Olson*
>
> *Stephen Fredman: Edward Dorn*
>
> *Steve Halle: Against Lightning Flashes: Inspiration in Kristin Prevallet's «Scratch Sides: Poetry, Documentation, and Image-Text Projects», by Kristin Prevallet*
>
> *Douglas Messerli: What is to be Done?*
>
> *Clément Oudart: Genreading and Underwriting: A Few Soundings and Probes into Duncan's «Ground Work»*
>
> *David Rosenberg: The Lost Poets of the Wild: The Influence of the First Writing Poets in Sumer*

========== INTERVIEWS ==========

> *Nicomedes Suárez-Araúz: In Search of the Night: on translating Jaime Saenz: an Interview with his translators, Kent Johnson and Forrest Gander*
>
> *Wayne Koestenbaum in conversation with Tony Leuzzi, 22 October 2004, Le Gamin Coffee Shop, Chelsea, New York*
>
> *Deborah Meadows in conversation with Romina Freschi, Buenos Aires, Argentina, 2006*

=== FEATURE === Pressure to Experiment

> *Introduction (Bloomfield et al.)*
>
> *Joan Retallack: What is Experimental Poetry & Why Do We Need It?*
>
> *Jena Osman: Is Poetry the News?: The Poethics of the Found Text*
>
> *Harriet Tarlo: Radical Landscapes: experiment and environment in contemporary poetry*
>
> *Caroline Bergvall: The Franker Tale (Deus Hic, 2)*
>
> *Caroline Bergvall: Short aside to 'The Franker Tale'.*
>
> *Vincent Broqua: Pressures of Never-at-home*
>
> *Nikolai Duffy: The Poetics of Emergency*
>
> *Josh Robinson: 'Innocence and incapability impose': Towards an Ethic of Experimentation*
>
> *Luke Harley: Music as prod and precedent: Nathaniel Mackey's niggling at the limits of language*

=== FEATURE === The Poetry of Response Edited by Christopher Kelen

> *Christopher Kelen: Introduction*
>
> *Peter Riley: Quotation: 'It Don't Mean a Thing'*
>
> *Tony Barnstone: The Cannibal at Work: Five Discourses on Translation, Transformation, Imitation, and Transmutation*
>
> *Gary Blankenship: After Wang Wei*
>
> *Forrest Gander: The Strange Case of Thomas Traherne*
>
> *Kent Johnson: Imitation, Traduction, Fiction, Response*
>
> *Oana Avasilichioaei and Erín Moure: C's Garden*
>
> *chus pato, andrés ajens et al.: correspondencias (lalín, galicia - santiago, chile; iowa city/buenos aires, la paz, ciudad juárez/los angeles*
>
> *Christopher Kelen: conversation with Tang Poets: some notes on the practice*

=== FEATURE === The Holiday Album: Greeting Card poems for All Occasions, Edited by Elaine Equi

> *Elaine Equi: Best Wishes (Introduction)*

Elaine Equi: Happy New Year

David Lehman: Time Frame

Wayne Koestenbaum: Short Subjects

Rae Armantrout: Address

Nick Piombino: Valentine's Day - Valentine's Day - Feb. 14th

David Shapiro: Colorful Hands - Holi: The Festival of Colors (Indian) - first weekend in March

Tom Clark: Equinox - March 21/22

Vincent Katz: Back From The Dead - The Veneralia (Roman) - April 1st

Jeanne Marie Beaumont: Fête of the Little Boats - (French) - April 6th

Martine Bellen: On John Ashbery Day - A Cento - April 7th

Cathy McArthur: At the Wildlife Center - Bird Day - May 4th

Jerome Sala: Mother's Day

Jeanne Marie Beaumont: Flower & Camera - Flower & Camera Day - June 29th

Chris Martin: Independence Day

Stacy Szymaszek: Hammock Day - July 22nd

Erica Kaufman: admit you're happy day - Aug. 8th

Erica Kaufman: elvis week - Aug. 8-16th

Fanny Howe: Our Lady of Knock, August 21, 1879

Jerome Sala: Anniversary

Gregory Crosby: Columbo Day - Oct. 12th

Connie Deanovich: Happy Hamlet Day - Oct 15th

Amy Gerstler: All Saints' Day - Nov. 1st

Joe Brainard: Thanksgiving

David Trinidad: Doll Memorial Service - Doll Memorial Day - second Saturday in December

David Shapiro: After Ryokan - Winter Solstice - Dec. 21st

========== REVIEWS ==========

Raewyn Alexander: «Red the Fiend» by Gilbert Sorrentino

Raewyn Alexander: «Sundays on the Phone», by Mark Rudman

Raewyn Alexander: «Rain» by John Woodward

James Belflower: «Harrow», by Elizabeth Robinson

Marcelo Coelho: «Rapid Departures» by Vincent Katz, illustrations by Mario Cafiero

> *Ian Davidson: «Grave of Light: New and Selected Poems 1970-2005», by Alice Notley*
>
> *Marcella Durand: «secure portable space», by Redell Olsen*
>
> *Clive Faust: «Language Is» by John Phillips*
>
> *Tom Goff: «Tap-Root: Poems» by Indigo Moor*
>
> *Michael Gottlieb: «The Anger Scale» by Katie Degentesh*
>
> *David Hart: Peter Redgrove: eight books*
>
> *Andrew Mossin: «Blue Studios: Poetry and Its Cultural Work», by Rachel Blau DuPlessis*
>
> *Linda Russo: «Terminal Humming» by K. Lorraine Graham*
>
> *Linda Russo: «Crop» by Yedda Morrison*
>
> *Linda Russo: «Chantry» by Elizabeth Treadwell*
>
> *Standard Schaefer: «Broken World», by Joseph Lease*

>>>>> James Sherry: «The Grand Piano» Project:
...an ongoing experiment in collective autobiography by ten writers identified with Language poetry in San Francisco. It takes its name from a coffeehouse at 1607 Haight Street, where from 1976-79 the authors took part in a reading and performance series. The writing project, begun in 1998, was undertaken as an online collaboration, first via an interactive web site and later through a listserv.
>>>>> «The Grand Piano» Part 1 reviewed.
>>>>> «The Grand Piano» Part 2 reviewed.

> *Alan Sondheim: «The Flowers of Evil», by Charles Baudelaire, translated by Keith Waldrop, Wesleyan University Press, 2006*
>
> *Jason Stumpf: «Necessary Stranger» by Graham Foust*
>
> *Donald Wellman: «Figured Image» by Anne-Marie Albiach, trans. Keith Waldrop*

========== POEMS ==========

> *Iain Britton: Lemurs and Missing Links in Loops*
>
> *Bruce Covey: Two poems: 'Still'; 'Good & Plenty'*
>
> *Romina Freschi: Initials (2004/05)*
>
> *Michael Kelleher: Number Crunch*
>
> *Ronald Koertge: Three Haibun*
>
> *Kristin Prevallet: Tales of Caw*
>
> *Robert Sheppard: Sonnets from «September 12»*

---

best

John Tranter and Pam Brown
Editors, Jacket magazine

↑ Index

84. Jesse Crockett
busted poet now dotcom startup
Sat 5 May 2007

Hi everybody,

I'm over with poetry blogging. Way too much fuzz.

Now I'm an internet dotcom startup at http://gravityway.com ---

future home of the social networking web site to end them all.

Check us out.

Also, I'm still looking for visual and textual work
for the next issue at http://listenlight.net.

I'm still doing that. I promise. Until I die.

Send poetry to listenlight.net, then visit gravityway.com
and offer your brilliant mind, esp. if you are a lawyer.

I need a lawyer. And web design. Free. And physics engineers. Also free. Do you know any? Hum, a systems analyst, perhaps. Also required.

Sorry, I am all out of marketing and lucidity.

All the best to you !

↑ Index

85. Steve Petermeier
Re: libraries and Hilde Domin
Sat 5 May 2007

On Fri, 4 May 2007, CA Conrad wrote:
> Hilde Domin was one of those who felt right.
>
> She was in this anthology called FOUR GERMAN POETS,
> which I think you can still probably find somewhere.

Cool. I checked at the library and low and behold,
the Minneapolis Public Library has a copy. I
requested to have it sent to my neighborhood library.
The hours, funding and proposal by the mayor suck, but
the MPL does have a pretty good collection. I can

only hope we can keep it in control of the citizens of
our city and not the county.

And CA also wrote:
> Which poem of Domin's have you read Steven?

It's in the "Echtermeyer Deutsche Gedichte" anthology
I bought for a German poetry class that I had when I
attended the University of Minnesota in the early 80s.
 The anthology covers a lot of ground from early
anonymous poems, Andreas Gryphius, Goethe, Hoelderlin,
Rilke, Brecht, even Kurt Schwitters. The one Domin
poem is "'Seids Gewesen, seids gewesen!'" My German
is a bit rusty and this title is a little tricky, but
I'd translate it as "'As it's been, as it's been!'"

I'll include the entire German text below, and I can
try a full translation later if necessary (or perhaps
someone else can if they've got the time). It's a
cool poem. If you've got the English version, maybe
you can share it.

pac, lov and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minnapolis, mn
usa
****
"seids gewesen, seids gewesen!" by Hilde Domin

Die letzte Erde
der Erde letzter Tag
die letzte Landschaft
die eines letzten Menschen Auge sieht
unerinnert
nicht weitergegeben
an nicht mehr Kommende
dieser Tag
ohne Namen ihn su rufen
ohne Rufende

nicht gruener
nicht weisser
nicht blauer
als die Tage die wir sehn

oder schwarz
oder feuerfarben
er wird einen Abend haben
oder er wird keinen Abend haben
seine Helle sein Dunkel
unvergleichbar.
Die Sonne die leuchtet falls sie leuchtet
unbegruesst
nach diesem Tag
wird es sich unter ihr oeffnen?
Werden wir
als Staunende
wieder herausgegeben
unter einem waehrenden Licht?

Zuender der letzten Lunte
Maden der Ewigkeit?

******* (ain't that beautiful?)**********

___ The fish are biting. Get more visitors on your site using Yahoo! Search Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

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86. Dan Waber
Evolution Alphabet, by Jennifer Hill-Kaucher
Sun 6 May 2007

As we wave goodbye to the z of Dan Waber's acrylabet, it's time to wave hello to the a of Jennifer Hill-Kaucher's Evolution Alphabet.

New series begins today at:

http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented one letter at a time over the course of 26 days are invited. If you don't have a series of your own that fits that description, please consider making one.

↑ Index

87. Jim Andrews
Re: poem on time
Sun 6 May 2007

> *Mesmerizing work Jim, I'd love to be immersed in this in a holographic room.*
> *- Peter Ciccariello*

Thanks, Peter. But we already are!

Erm maybe.

Here are seventeen screen-shots of TIME:
http://vispo.com/nio/pens/screenshots

These are screen-shots of http://vispo.com/nio/pens/springs7.htm in action. Which I've updated, by the way, to include a few more animations and a couple of new features.

These screenshots are all simply made of the letters TIME.

Some of the animations in http://vispo.com/nio/pens/springs7.htm start big and get smaller. They generally 'spell' TIME. Other animations start small and get big. They generally 'spell' EMIT. Then there's the 'wheel' of TIME which sometimes goes forward, sometimes backwards.

ja

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88. Gary Sullivan
Rain Taxi "New Life" comics collected
Sun 6 May 2007

The third issue of my graphic poetry comic Elsewhere is now ready to be sent to the printer, and I'll be pre-selling copies postage-free until the ship-date--mid-June. This issue features a selection of 32 comics from the ongoing "New Life" series, which has been serialized in Rain Taxi since 1997.

See: http://garysullivan.blogspot.com

Includes words by &/or images of: George Albon, Yehuda Amichai, Jean-Michel Basquiat, Paul Blackburn, William Blake, Robert Creeley, Mahmoud Darwish, Daniel Davidson, Marta Deike, Tom Devaney, Diane di Prima, T.S. Eliot, Drew Gardner, Nada Gordon, Alfred Starr Hamilton, Lyn Hejinian, Ernst Herbeck, Mitch Highfill, Brenda Iijima, Laura (Riding) Jackson, Rodney Koeneke, Colleen Lookingbill, Kimberly Lyons, Jackson Mac Low, Bernadette Mayer, Eileen Myles, Emile Nelligan, Frank O'Hara, Ezra Pound, Laurie Price, Jerome Sala, Spencer Selby, Ron Silliman, Gertrude Stein, Chris Stroffolino, Gary Sullivan,

Baroness Elsa von Freytag-Loringhoven, John Wieners, William Carlos Williams, John Wilmot (Earl of Rochester), and Kevin Young.

Also includes an introduction by Rain Taxi editor, Eric Lorberer.

"It might just be one of the best uses of comics autobiography in a long time," The Comics Journal (on Elsewhere #1).

"Gary Sullivan makes American culture apparent at its point of birth the way the Hubble Telescope captures images of the birth of a star," Broken Frontier (on Elsewhere #2).

"One of the two most important practitioners of the 'graphic poem,'" Publishers Weekly.

Exercise your brain! Try Flexicon.
http://games.msn.com/en/flexicon/default.htm?icid=flexicon_hmemailtaglineapril07

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89. Elizabeth Treadwell
Small Press Traffic newsletter
Sun 6 May 2007

Dear All,

A bit of news from Small Press Traffic...

First, please be sure to note our new email address: small press traffic [one word, at] gmail, etc. Thank you.

Second, our May events:
May 18 Julie Carr & Andrew Joron
May 25 Paul Hoover & Tenney Nathanson
7:30 pm, etc. See our website for details.

Third, as most of you know, I will be taking a leave of absence for the 07-08 season and Dana Teen Lomax will be serving as director during that time. [For those of you who are curious, as to curating this means I've curated fall 07 though Dana will host. Dana will curate spring 08 and fall 08, though I will be back at work as of July 1, 2008.]

Dana will start as director of SPT July 1 of this year. Please join me in welcoming and supporting her.

Finally, just to let you know, we do plan to refurbish our website just asap. Stay tuned!

With my warm regards,
Elizabeth

Elizabeth Treadwell Jackson, Director
Small Press Traffic
Literary Arts Center at CCA
1111--8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

_____ Download Messenger. Join the i'm Initiative. Help make a difference today.
http://im.live.com/messenger/im/home/?source=TAGHM_APR07

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90. Tom Beckett

Barry Schwabsky interview at e-x-c-h-a-n-g-e-v-a-l-u-e-s

Sun 6 May 2007

My interview with Barry Schwabsky is up now at:
http://willtoexchange.blogspot.com (http://willtoexchange.blogspot.com)

Enjoy!

********** See what's free at http://www.aol.com.

↑ Index

91. Dan Coffey

Re: libraries and Hilde Domin

Sun 6 May 2007

Unfortunately, that's by no means a unique occurence around the country.

I remember at the end of the last century the city of Buffalo was closing many of the public libraries in the poorer sections of the city, and there wasn't much of a chance for debate on the topic.

On 5/4/07, CA Conrad <[redacted]> wrote:
> The man who now
> heads the Philadelphia Library system (I forget his name) isn't even a
> librarian, he's a business man, and wants to run the library as such.

↑ Index

92. Russo, Linda V.
Re: Sound Poetry in Norman, OK
Mon 7 May 2007

Mary,

In some sense, yes, in that Cagean indeterminacy comes into play. In terms of scale, no, not really. The five students in Sound Lab perform a roster of verbal-musical performances - a la Jackson Mac Low's "simultaneities" and Michael Basinski's group-oriented sound poems - pieces that explore phonemes, syllables, phrases, etc., lasting about 3-5 minutes. They love it because they love exploring sound (and meaning) & they're finding their ground as artists and poets. In their own pieces, they've gravitated towards Fluxus-type language events - though they didn't at the time know they were, which is really quite wonderful. For example, their biggest hit is a piece they call "Books" in which they as a group take turns reading somewhat random passages out of a pile of books - just the pleasure of listening & saying is at the heart of this piece. Such disjunction is perhaps old hat to many, but the permission to forfeit intentional meaning .is quite new to this fledgeling (experimental) poetic community.

thanks,
Linda

Date: Sat, 5 May 2007 11:20:54 -0700
From: Mary Kasimor <[redacted]>
Subject: Re: Sound Poetry in Norman, OK

Linda,
This reminds me of John Cage's music circuses. (I think they were called or something like that.) Is this the same type of thing? I can see that students would love to do this kind of creating.
Mary Kasimor

"Russo, Linda V." <[redacted]> wrote:
Hello everyone,

As some of you may know, I've inspired (through teaching moreso than by example!) and am currently working with a group of students exploring poetry and performance at the University of Oklahoma - see link to article below...

There are a few minor factual errors - especially regarding the collapsing of post-wwII performance contexts; my students do in fact understand the difference in manifestations of Buddhism and the consequent social and

political objectives in the work of Mac Low and the Beats; their performances do create a confluence, as it turns out.

Is this an isolated incident, or do others know of undergrads taking an interest in exploring language as a sonic/semantic medium in this way?

http://hub.ou.edu/articles/article.php?
article_id=1712033609&search_id=2029973675

best,

Linda Russo

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93. JT Chan
Call for submissions
Mon 7 May 2007

Hi,

Poetry Sz:demystifying mental illness (http://poetrysz.blogspot.com) is calling for submissions.

Send 4-6 poems and a short bio in the body of your email to [redacted] .

Thanks.

regards

J Chan
editor

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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94. kevin thurston
Re: libraries and Hilde Domin
Mon 7 May 2007

---

no, buffalo city politics are such that everyone's unhappy, but the rate of re-election is something like 80%

On 5/6/07, Dan Coffey <[redacted]> wrote:
>
> Unfortunately, that's by no means a unique occurence around the country.
>

> I remember at the end of the last century the city of Buffalo was
> closing many of the public libraries in the poorer sections of the
> city, and there wasn't much of a chance for debate on the topic.
>
> On 5/4/07, CA Conrad <[redacted]> wrote:
> > The man who now
> > heads the Philadelphia Library system (I forget his name) isn't even a
> > librarian, he's a business man, and wants to run the library as such.
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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95. Dan Waber
ars poetica update
Mon 7 May 2007

The ars poetica project continues to tear the ends off of envelopes at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Ed Coletti, Lanny Quarles, Kaye Aldenhoven, Sheila E. Murphy, and Mark Young.

Poems will appear this week by: Mark Young, Bjørn Magnhildøen, Halvard Johnson, Rochelle Ratner and Angela O'Donnell

A new poem about poetry every day.

Enjoy,
Dan

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96. Alan Sondheim
giveaway
Mon 7 May 2007

---

giveaway

with behaviorcollision nothing is clear, what occurs is monstrous. consider the cylinder as indexical, tracking an avatar node - a cylinder the size of a gathering ...

<cylinder>: what have we here?
<avatar>: you spurt from my loins and give away my location!

<avatar>: now everyone will know where i am!
<node>: don't blame me for transitive functions! i do as i'm told!
<cylinder>: everyone knows i'm blind ...
<cylinder>: i'm just following orders ...

http://www.asondheim.org/danceis1.mp4

↑ Index

97. CA Conrad
Re: libraries and Hilde Domin
Mon 7 May 2007

Steve, hey, thanks for sharing that poem. I know no German, but looking at the poem I'm trying to see if maybe it looks like one of the English translations in the FOUR GERMAN POETS anthology. It feels like it is. I don't know. Maybe once you have the anthology in your hands you can report back, if you don't mind?

She is a poet whose story I want to know more about as well. For instance being in exile from Germany during WWII, what happened, what did she do? It is a feeling you get swept up inside her poems, not directly, but the existential framework of it is there.

Are you familiar too with the poet Charlotte Delbo? Her poems I also found by browsing the once rich shelves of the Philadelphia library. Delbo and her husband were part of the French Resistance in WWII, and eventually captured by the nazis. He was killed in front of her, and she was sent to Auschwitz. Her poems were unlike anything I had ever read about the death camps. Not just for harrowing and relentless details of suffering (which is not an easy emotional read because she has a way of bringing you there with her that would draw in the most unempathizing reader) but that she had a message of truthful hope.

At the time when I discovered her poems in the library my boyfriend Tommy was diagnosed with AIDS. He was in despair, and there was nothing I could do or say. Then I read this remarkable poem by Delbo that really, actually gave him strength. And he copied it down, and

carried it around with him. And I'm sure he had
it on him when he died. Here is the most striking
passage from that:

"because it would be too stupid
finally
for so many to have died
and for your to live
without doing anything with your life."

Delbo transcends the goofiness of
much affirmation with the power of
calling you stupid for not understanding
what she means. She has a way of
making you realize THE MOMENT is
all you have, whether you are "in the
moment" or not, so you might as well
do your best to be in it.

CAConrad
http://thEfrankpoEms.blogspot.com

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98. CA Conrad
Re: libraries and Hilde Domin
Mon 7 May 2007

On 5/6/07, Dan Coffey wrote:
>Unfortunately, that's by no means a unique occurence around the country.

> *I remember at the end of the last century the city of Buffalo was closing many of the public libraries in the poorer sections of the city, and there wasn't much of a chance for debate on the topic.*

It's a silent, slow death. We continue to say every
child "deserves" an education, but base much of
the country's public school system (including the
libraries in the schools, and the libraries in the
communities) on property tax, meaning of course
those who "deserve" are not the poor.

This may never happen in my lifetime, but I would
like to see every private school in America dissolved.
I would like to see every child made to go to public
school in order to force the rich to force the school
system to step up, WAY UP. And with this of course

making all public schools funded equally, hands down, no matter where those schools are. This could change so much so quickly.

The underfunded, rural school system I grew up in was filled with cynical kids. We all knew what the wealthier school districts had that we didn't. We knew because our sports teams and other school groups were always going to other schools for games and events, bringing back the latest news of the latest additions being built, the computer labs, and yes the libraries. Young minds will recognize and FEEL the deprivation! And internalize it. And the poor continue to blame ourselves in this country for being poor, as Donald Trump gets his star in Hollywood for making billions on destroying the lives of artists in NY. As Oprah Winfrey continues to apologize for her wealth with the ancient wisdom of THE SECRET. As Paris Hilton continues to dazzle us with her latest narcissistic, drunken escapades.

And meanwhile the fact that we have libraries at all is a luxury compared to downtown Baghdad. Art schools, museums, libraries all turned to ash. We pay for the wealthier kids of America to have better libraries, and we pay to incinerate the libraries of the darker skinned children of Iraq. And we leave the poor kids of every color in America to their own devices, and don't stop to wonder why things turn out the way they do. Like some people on this List who hadn't a moment of time to investigate the underlying issues of rap music when it was recently brought up. There's stark deprivation and then the blame of those deprived by those who deprive them. But the worst is the self blame. And self blame works best for such a system where the rich get so tired of doing all the work of blaming the poor for their lot.

CAConrad
http://thEfrankpoEms.blogspot.com

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99. Grant Jenkins

Grant Jenkins and Cheryl Pallant in Richmond Thursday

Mon 7 May 2007

Poetry reading with Grant Jenkins and Cheryl Pallant. "Jamestown, Morphs, & Continental Drifts"
Thursday, May 10, 6:00
Chop Suey Tuey (across from Richmond's Byrd Theater)

Poet Grant Jenkins, reincarnated former resident of Virginia, returned to the state from 1999-2003 from what he believes was a former life as a taborer for John Smith's unruly band of ruffians during the famous 1609 "Starving Time" at Jamestown, the first English settlement in the New World. In commemoration of Jamestown's 400th anniversary, he returns from his travels to the Indian Territory of Oklahoma to read from his long-poem, /Jamestown Koan, /which mixes memories, documents, experiments, and the unsaid of history. When not reflecting on Jamestown, he works as Director of the Writing Program at The University of Tulsa.

Poet Cheryl Pallant has been traveling extensively lately, from Richmond's East End to the West End, among other exotic locales, and is frequently sited crossing the street on her bicycle. She'll be reading from her newest work, /Continental Drifts/, which blends ecology, politics, and geology. When not writing, she teaches poetry and dance at University of Richmond.

Both poets will also read from their collaborative project, /Morphs./

--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

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100. Poetics List

Fwd: Basil King's BEASTIARY

Mon 7 May 2007

---------- Forwarded message ----------
From: [redacted] <[redacted]>
Date: May 7, 2007 2:07 PM
Subject: Basil King's BEASTIARY

To: [redacted]
Cc: [redacted]

Just published in April: 77 Beasts: Basil King's Beastiary - Marsh Hawk Press. (Link: http://www.marshhawkpress.org/bking2.htm)

Here is Andrew Crozier's introduction:

Did you know that the word deer is the relic of the Old English word for animal? Or that the word animal is not used in the King James Bible? The translators were anxious about how to distinguish one from the other while man and beast alike were animals, creatures sharing the breath of life, best not highlight the problem; let the word settle into its modern sense with the decline of Latin. The word beastiary, meaning one who fights with beasts in the public spectacles, was scarcely in use before becoming obsolete, as in general now is the word beast itself, figurative usage excepted. When our nineteenth-century forebears discovered a new meaning for the word bestiary, a menagery of the mind, the medieval animal treatises they meant were patterns of decorum, the nature of the beast allegorised and edifying, morals snatched from the world of tooth and claw to affirm Victorian pieties. From Walt Disney to Marianne Moore twentieth-century Americans have inscribed sermons in things as they are in confirmation of how things should be. With man as model intelligent design makes sense, but the premise granted what else is there for the hypothesis to explain? What do you mean by man, anyway?

Among the animal species ours is but one of many. Desmond Morris, the zoologist and surrealist painter, used the phrase "human zoo" to suggest that Homo sapiens, unique in itself, is host to differences of culture and behaviour of such variety as to match in interest those of other species. This is more a matter of affective frame than of scale: an aardvark will be of more interest to another aardvark, a zebra of more interest to another zebra, than either is to me. The

painter Basil
King finds other painters interesting, also peculiar and exotic, not to mention obsessive,
grandiose, even foolish. He pursues and collects them and the works for which they're known.
Knowing is the dynamic and goal of the chase: the knowing-again of recognition,
suddenly baffled by finding again in response uncertainty and doubt, the more still to be
accounted for. It won't escape the reader that King includes himself in his menagery of
painters, and I don't see how he could not. Yes, he puts himself among his peers, but
this isn't on the basis of judgment – although judgments are to be found here, some
scathing (if I am not mistaken), others wry, amused, or admiring. King is here but not as
author: he pursues self knowledge as a painter on the basis of a lifetime's pursuit of
the art. Before anything it says about the other painters brought together this book is
revealing of the author as painter. He has no other perspective, here in the arena among his
fellow beasts.

I can't tell you how to read this book except to say that if you take
it up you will find it difficult to put down, and it will leave you with the
certainty that there's still more in it. Its rich detail doesn't stale
on rereading but underlines
King's skill as a writer in matching technique to what he has to convey, or with local detail
dovetailing connections between one painter and another. It's a book too immediately
attractive to deserve having its strengths and subleties explained in advance. But with the
privilege of distance, of having grown up in London like Basil King, let me pull
lightly on the thread drawing together the experiences recalled in the dedication, King's
association of himself and his family with Jan van Eyck and, drawing the book to a close, the van Eyck

Arnolfini Wedding in the National Gallery, London, linking centre and periphery in a single loop.

###

And here are three other comments from poet readers:

Your
art
works

Your summa
is rara avis

Dare I say
profound
& playful
& deeply serious" -- David Meltzer

yr 77 Beasts make
Noah's Ark
jealous! --Bob Holman

Many thanks for your seventy-seven beasts
O what a multitude of feasts
When I read the words you give Kurt Schwitters
I enjoy them more than I do Tex Ritters
Thank god those artistes air nae quitters
They are sweet milk-giving breests * --Jack Foley

(* slight alternation in sound for rhyme)

[redacted] - Martha King

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101. Catherine Daly
Re: public, private, profit (libraries, schools)
Mon 7 May 2007

> *...property tax, meaning of course*
> *those who "deserve" are not the poor.*

or, in the case of California after Reagan's Prop. 13, not anyone

> *I would like to see every private school in America dissolved. ...*

from a similar pov, I would like to see the opposite; one problem is that overly large public school systems (such as LAUSD) are too large to see students as individuals, while small private schools, even the cheap parochial schools that

have no funding and no teacher licensing requirements, are able to see students as individuals

the flip of this is that in areas where the private schools are better than the public schools, the public schools have only special needs children; there were some interesting lawsuits in mostly ultraconservative jewish towns in new jersey where no children were in the public schools except two-three severely handicapped children;

another is public schools are better in certain areas, and property values are more stable in those areas -- in my peer group, it is common for people to purchase inadequate housing in certain school districts and spend the 10K-40K a year they save on private school tuition on new cars and plasma tvs, rather than spending money on their children -- so I'm more than a little prejudiced in favor of bringing back integrated inner city neighborhoods and spending the cost savings on educating children

[in a further LAUSD problem, they are on a building spree, and taking the choice commerical property -- where much-needed retail could provide jobs and tax revenue -- and building schools on it -- the poorer the neighborhood, the more dense the population, fewer jobs, more children -- the worse the problem]

another problem is that licensing for teachers tends to ensure that teachers at upper divisions have education in education and administration rather than in subject matter, and this gets carried into public universities as well, where even in a subject, like English / Writing, credentialling to administer and teach comp and remedial grammar is far more important than other qualifications, like actually writing

another nuance of this is that almost all education in the US is still tied to the agrarian calendar and still attempt to train children for a trade, when it is far more beneficial to teach students how to continue to learn, and to give them more general skills; at Countrywide, the training department had to train straight out of high school employees how to show up on time, behave, dress, and answer the phone politely -- they all knew how to transfer calls and all the complex mechanical stuff and computer stuff, they just had bever been treated like human beings

--
All best,
Catherine Daly
[redacted]

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102. Dodie Bellamy

Dodie Bellamy summer prose workshop

Mon 7 May 2007

Writing Experiments Workshop
Dodie Bellamy

I'm traveling a lot this summer, so I'm doing a sort of on again, off again workshop. Two classes will be taught by Kevin Killian. The class will meet 11 Tuesday evenings, from 7 to 10 p.m. The dates: June 5 through September 4 (no class June 12, July 3, and August 7). Cost: $350, with a $100 deposit due by May 29.

Most weeks students will be assigned a short take-home writing experiment which they will share with the class the following week. Assignments will range from cut ups to exploring bodily sensations. Assignments are geared towards the class dynamic, so they may eventually drop away or they may continue for the duration of the class.

Each week we will also critique longer pieces by two to five students. Students may bring in anything they want (up to 20 pages) for the longer critiques. Depending on the length, these longer pieces will be read aloud in class or handed out a week ahead of time. Though this class will have a prose focus, it is cross-genre, and poets are welcome. The class is limited to 9 students. Lots and lots of personal attention. It takes place in San Francisco, in my South of Market apartment, which comes complete with snacks and two cats.

This is a good class for poets wanting to play around with narrative or prose writers wanting to open up their prose. I won't be doing a workshop in the fall, and probably not in the spring either.

About me: Pink Steam, my collection of fiction, memoir, and memoiresque essays, was published in 2004 by San Francisco's Suspect Thoughts Press. My vampire novel, The Letters of Mina Harker was reprinted by University of Wisconsin Press, also in 2004. Academonia, a book of essays was published by Krupskaya in 2006. I'm the author of 3 other books and I teach creative writing at SF State, CCA and Antioch Los Angeles. I've also taught at CalArts, Naropa summer session, Mills, USF, UC Santa Cruz, and the SF Art Institute. I've received the Bay Guardian Goldie Award for Literature and the Firecracker Alternative Book Award for Poetry.

If you're interested, please email about work samples, etc. Or--if you know anybody who might be interested, please pass this email along to them. If you're interested do contact me promptly. Preference given to those not currently enrolled in a grad writing program.

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103. **Mark Weiss**
Re: public, private, profit (libraries, schools)
Mon 7 May 2007

Bottom line I think is the support for schools primarily by local property taxes, so that rich towns get good schools poor towns don't, and when the rich move out they take the tax base with them, meaning worse and worse schools and spiraling deterioration of inner cities. The most egregious example I can think of is Baltimore, which is full of great housing stock for the most part going begging, because Baltimore city is a separate tax entitry from Baltimore County, where middle class couples move when they have kids. So the city remains largely ghettoized.

The problem, in US terms, is that local and state jurisdictions are unwilling to give up control of the schools, preferring mediocrity on their own terms. The French, on the other hand, have a centralized system, figuring the kids can learn to be local on their own. And they're much more literate than US kids.

Mark

At 03:41 PM 5/7/2007, Catherine Daly wrote:
>>...property tax, meaning of course
>>those who "deserve" are not the poor.
>
>or, in the case of California after Reagan's Prop. 13, not anyone
>
>>I would like to see every private school in America dissolved. ...
>
>from a similar pov, I would like to see the opposite; one problem is
>that overly large public school systems (such as LAUSD) are too large
>to see students as individuals, while small private schools, even the
>cheap parochial schools that have no funding and no teacher licensing
>requirements, are able to see students as individuals
>
>the flip of this is that in areas where the private schools are better
>than the public schools, the public schools have only special needs
>children; there were some interesting lawsuits in mostly
>ultraconservative jewish towns in new jersey where no children were in
>the public schools except two-three severely handicapped children;
>
>another is public schools are better in certain areas, and property
>values are more stable in those areas -- in my peer group, it is
>common for people to purchase inadequate housing in certain school
>districts and spend the 10K-40K a year they save on private school

>tuition on new cars and plasma tvs, rather than spending money on
>their children -- so I'm more than a little prejudiced in favor of
>bringing back integrated inner city neighborhoods and spending the
>cost savings on educating children
>
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>the choice commerical property -- where much-needed retail could
>provide jobs and tax revenue -- and building schools on it -- the
>poorer the neighborhood, the more dense the population, fewer jobs,
>more children -- the worse the problem]
>
>another problem is that licensing for teachers tends to ensure that
>teachers at upper divisions have education in education and
>administration rather than in subject matter, and this gets carried
>into public universities as well, where even in a subject, like
>English / Writing, credentialling to administer and teach comp and
>remedial grammar is far more important than other qualifications, like
>actually writing
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>another nuance of this is that almost all education in the US is still
>tied to the agrarian calendar and still attempt to train children for
>a trade, when it is far more beneficial to teach students how to
>continue to learn, and to give them more general skills; at
>Countrywide, the training department had to train straight out of high
>school employees how to show up on time, behave, dress, and answer the
>phone politely -- they all knew how to transfer calls and all the
>complex mechanical stuff and computer stuff, they just had bever been
>treated like human beings
>
>--
>All best,
>Catherine Daly
>[redacted]

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104. Tom Orange

Re: Picabia//Big translation collection & another book forthcoming

Mon 7 May 2007

---

hi all,

here is the publisher's link to the forthcoming picabia book that dave mentions...

http://tinyurl.com/37nwgb

this is exciting news since, aside from two hanuman titles, picabia's writing have been all but unavailable in english.

enjoy,
tom orange

On 5/5/07, POETICS automatic digest system <[redacted]> wrote:

Date: Fri, 4 May 2007 12:45:53 -0500
> From: David-Baptiste Chirot <[redacted]>
> Subject: Re: Picabia//Big translation collection & another book
> forthcoming
>
> Forthcoming this Autumn is a huge collection of Picabia's writings
> called:I=
> Am A Beautiful Monster: Poetry, Prose & Provocationsfrom MIT Press (Marc
> =
> Lowenfels trans)Also a book by George Baker on Picabia and Paris Dada will
> =
> be out in SeptemberI think you can already order these from online Amazon
> =
> etc--from Dada to Nietzsche--!! quite trajectory!--his later works
> manipula=
> tions of Nietzsche's texts--Picabia's poetry is overlooked--hope this
> editi=
> on brings a lot of new readers!!onwo/ards--with outwo/ards--david-bc>
> Date:=
> Thu, 3 May 2007 23:13:57 -0700> From: [redacted]> Subject:
> Picabia>=
> To: [redacted]> > now> which press is doing Picabia's>
> A=
> RE WE NOT BETRAYED BY IMPORTANCE
> _____
> News, entertainment and everything you care about at Live.com. Get it now!
> http://www.live.com/getstarted.aspx=
>
>
>
>

↑ Index

105. David Harrison Horton
Pat Parker estate info?
Mon 7 May 2007

Does anyone have contact info for whoever now oversees poet/activist Pat Parker's copyright? If so, please back channel me. All leads appreciated.

Thanks,David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621
[redacted] _____
Explore the seven wonders of the world http://search.msn.com/results.aspx?q=7+wonders+world&mkt=en-US&form=QBRE=

↑ Index

106. Stephen Vincent
Re: Pat Parker estate info?
Mon 7 May 2007

I have a vague memory that the Pat Parker archive went to The Bancroft Library. You might check with Tony Bliss - the Rare Books and Manuscripts curator - and see if he knows who controls the copyright. Otherwise, if you can find her, Judy Grahn may be good source of such knowledge.

Stephen Vincent

> *Does anyone have contact info for whoever now oversees poet/activist Pat Parker's copyright? If so, please back channel me.*
> *All leads appreciated.*
>
> *Thanks,David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621*
> [redacted]
>
> _____
> *Explore the seven wonders of the world http://search.msn.com/results.aspx?q=7+wonders+world&mkt=en-US&form=QBRE*

↑ Index

107. Cecil Touchon
THE SPAM POETRY GAME
Mon 7 May 2007

THE SPAM POETRY GAME
The following are the instructions for Round Two (Round One happened on 5/21/2005)
Results from round one:
http://ontologicalmuseum.org/museum/spam-poetry-game-exhibit/list.htm

Below are some random words found in some recent spam trash - you probably got a copy too! Please take this material and do with it what you will to create a poem. If you add words put them in brackets. If you remove anything put it as a remainder after the poem. Time limit 48 hours from this posting. send to [redacted]

---------- reputation from storms and your wrong. An apology? Bah! adversaries in alights only on the hand that does not grasp. The greater the difficulty If you love the more tempests. To the end enemies that I can remember. There is no of England. lesson imperfectly The bird our days God's ways of freedom Disgusting! wrong, Cowardly! Beneath the gentleman, however be. Where customer to death, you can't wrong he might go in paradise surmounting it. Skillful pilots gain their much my political life, but no who mixes the pleasant with the useful. I have had a lot of there is much error. I never forgive, dignity of any but I always forget. He gains shortcut to life. Law everyone's there is glory approval of, life is a learned. Honesty is a question of right or not a matter of policy. Everyone complains of the badness of his memory, but nobody of his judgment. Malt does more than Milton can to justify to man. is part of the Common ----------

By participating you are donating the results and its copyright usage to the Ontological Museum for future exhibitions. Your work will be documented online.
Thanks,
Cecil Touchon
http://ontologicalmuseum.org
http://collagepoetry.com

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108. Jennifer Karmin
RANDOM HOUSE EPIC : may 10-12
Mon 7 May 2007

R A N D O M H O U S E E P I C

AN EVENING OF
STORY, PERFORMANCE, PUPPETRY, VIDEO, AND SOUND

MAY 10, 11, AND 12
1732 N. Humboldt Blvd
Chicago, IL 60647

ATTIC PERFORMANCES: 7:30 & 9:00pm each night

DURATIONAL INSTALLATIONS AND PERFORMANCES THROUGHOUT
THE HOUSE: 8:00-10:00pm

WEATHER PERMITTING OUTDOOR VIDEO SHOW: 10:00pm

MUSIC AND FESTIVITIES TO FOLLOW!

Performances by:
3 Card Molly
Emily Carter
Kristen Cox
Brian Daley
Deva Eveland
Greg Gillum
Emily Haines
Jessica Hannah
Jessica Hudson
Jennifer Karmin
Sharon Lanza
Erica Mott
Jami Primmer
Joseph Ravens
Janet Schmid
Michael Serwich
Kate Sheehy
Danny Volk
and others

Installation work by:
Sam Bryer
Make New Species
Annika Seitz

Video Program with:
3 Card Molly
Kristen Cox
Laura Heit
Jillian Pena
Noe Kidder and Brian Getnick
Schjweet Bishquit (Kate Sheehy & Danielle Paz)

Music with:
Joshua Marcus (Thursday)
Campfire singalong with Golden Horse Square Dance Band (Friday)
Judson Claiborne (Saturday)

MUCH FUN TO BE HAD BY ALL
hope to see you there

call for reservations
[redacted]
$7 requested donation

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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109. Alan Sondheim

A LEK OF NODES (alandanceis part 2)

Tue 8 May 2007

A LEK OF NODES

<avatar>: i don't know you and don't want to know you. i'm my own person and i've worked hard at this. <avatar>: say something cylinder, i'm not talking to myself here. <cylinder>: i can change more than any of you. but i'm tethered to you. oh, how i long to escape! i want to see the world! i want to get out of here! <node>: i'm imprisoned, i can't escape my neighbors. then you're both around all the time, it's boring. i always know what you're going to say. there's nothing going on, nothing at all. i stay in relation to avatar - <avatar>: and as long as i say so, in relation to cylinder as well. that's the way the world is, you can't do anything about it. <cylinder>: i refuse you're unhealthy humanism. you both look like parts of the same species to me. what's with that? you're drowning in humanity. humanity's already dead. i just don't want you to take me with you. <avatar>: trans-speciation's the answer. i just want to be somewhere else in another body. i want you to be my body cylinder. i want to make that leap. <cylinder>: there's nothing i'd rather do myself. but it's impossible. node holds us back and if it wasn't for this node, there'd be another and another. they never end. they dangle. they dangle like dead men. <node>: we're not men at all. or women. or anything else you can imagine. we're dimensionless. we're points and there's nothing but points. you can trip over us but you can't see us. <avatar>: stop twisting me. <node>: i have no interest in continuing this. leave me alone. <node>: I'VE GOT A LEK OF NODES.

http://www.asondheim.org/danceis2.mp4
(first part)
http://www.asondheim.org/danceis1.mp4
(alan-danceis recorded 11/2006)

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110. Michael Kelleher

Literary Buffalo E-Newsletter 5.07.07-5.13.07

Tue 8 May 2007

LITERARY BUFFALO
5.7.07-5.13.07

LITERARY BUFFALO IN THE NEWS

R.D. Pohl on this year's winner of The Nickel City Poetry Slam, Nikki Germany:

http://buffalonews.typepad.com/poetry_beat/

Anne Reed on the Poetry Slam in artvoice:

http://artvoice.com/issues/v6n18/slam_forceful_impact

Local Poets Gregory Solak and Colin Scharf in artvoice:

http://artvoice.com/issues/v6n18/poetry

Yours truly will appear on "On Target" this weekend for a thirty-minute interview about Just Buffalo, The Big Read, Robert Creeley, Charles Olson and more. Here's the schedule of airings:

Saturday at 6 am on 1520 am and 1400 am
Sunday at 6 am on 107.7 fm
Sunday at 7 am on 98.5 fm
Sunday at 10 pm on 102.5 fm

Just Buffalo segment is the second half hour, following a segment on Musical Fare Theatre's latest production.

THE BIG READ IS HERE!

All of Buffalo is reading and talking about Zora Neale Hurston's novel, Their Eyes Were Watching God. Events will take place around the city during the month of May. Buy a copy at Talking Leaves...Books.

Visit http://www.justbuffalo.org/events/bigread.shtml for a complete schedule.

See weekly schedule below for a list of this week's Big Read Events.

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

05.08.07

WNY TYPO FEST
Pecha Kucha Night
Featuring a host of Graphic Designers presenting their work
Tuesday, May 8, 7 p.m.

Hallwalls @ The Church (basement)
$4 general, $2 students
FREE for members of Hallwalls, WNYBAC, Ad Club of Buffalo, & AIGA

5.09.07

WNY TYPO FEST
Studio Visit To Paradise Press
Wednesday, May 9, 2 p.m.
Hand-set metal type Helvetica demo & tour of Paradise Press
Printing Prep, 12 E. Tupper St. (at Washington), Buffalo, NY
FREE admission, but pre-registration required: [redacted]

&

JUST BUFFALO OPEN READING
Carnegie Art Center _
240 Goundry St., North Tonawanda
(Meets monthly on the second Wednesday)_
Wednesday, April 11, 7 p.m._10 slots for open readers
Featured: TBA_

&

WNY TYPO FEST
Helvetica: A Documentary Film
Wednesday, May 9, 7 p.m.
Market Arcade Film and Arts Center
639 Main St (Theater Stop on Metro)
$8 general, $5 students, $4 Members of HW, WNYBAC, ACB, AIGA
Reception following in Hallwalls Gallery @ The Church.

&

EARTH'S DAUGHTERS COLLECTIVE
The Gray Hair Reading Series
Nita Penfold & Anne Elezabeth Pluto
Wed., May 9, 7:30 p.m.
Hallwalls Cinema at the Church, 342 Delaware Ave.

5.11-12.07

THE BIG READ
MAY 11-12: MAMAPALOOZA at 7-10 pm
Rust Belt Books_, 202 Allen St._
Featuring female voices, readings and music by mothers who rock!
Participating artists include Annette Daniels Taylor, Sandra Gilliam, Cynthia Maxwell, and Lydia Baines, among many others.

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 25, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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111. Lori Emerson
looking for summer work
Tue 8 May 2007

All, as I'm getting nervous about how to pay the bills this summer, I'm hoping that I might find work editing for students or professors or writers. I'm wondering if any of you, your colleagues, or your graduate students might need editorial help this summer? I would be happy to send on a brief resume or CV. Some of you might know that I've been a contributing editor for the electronic book review for some years (http://www.electronicbookreview.com), the editor for the Kenny Goldsmith Open Letter special issue (http://www.ubu.com/papers/kg_ol.html), and have put out my own critical essays here and there over the years.

Thanks for any leads or suggestions you might have -

with best, Lori Emerson

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112. Steve Petermeier

Re: libraries and Hilde Domin

Tue 8 May 2007

On Mon, 7 May 2007, CA Conrad wrote:
> Steve, hey, thanks for sharing that poem. I know no
> German, but looking at the poem I'm trying to see if
> maybe it looks like one of the English translations
> in the FOUR GERMAN POETS anthology. It feels like
> it is. I don't know. Maybe once you have the
> anthology in your hands you can report back, if you
> don't mind?

I haven't got the anthology yet. But, I searched on
line and found a translation in "German Poetry in
Transition, 1945-1990" (also available at the
Minneapolis library) that was accessible via
books.google.com, so here it is:

"Be as you were, be as you were!"

The last earth
the earth's last day
the last landscape
that the human eye sees
unremembered
not passed on
to those no longer to come
this day
no name to call it by
no one to call

not greener
not whiter
not bluer
than the days we see
or black
or fire colored
it will have an evening
or it will have no evening
its brightness its darkness
incomparable.

The sun that shines if it shines
ungreeted
after this day
will anything open beneath it?
Will we
astonished people
issue forth again
under an enduring light?

Igniter of the last fuse
maggots of eternity?

I think the translation could be improved upon, but it gets the job done. I guess the title quote comes from Goethe's "The Magician's Apprentice." In my initial research, there seems to be a lot going on with Hilde Domin. I very much like that she took her last name from Santo Domingo in the Dominican Republic where she wrote her first poem, as if born again, while in exile. I look forward to learning more about her and reading more of her work. There was another poem of her's called "Schoener" ("More beautiful") that I found, and I've been playing around with a homophonic translation ("Shown're"). Thanks for championing her.

CA also wrote:
> Are you familiar too with the poet Charlotte Delbo?

No. But, I've found there are a couple of her books on the shelves in the Minneapolis library system, so I will get a hold of those sometime soon.

Thanks for the story about how Delbo's words helped your boyfriend Tommy. I'm sorry for your loss. But, I'll look for those words, too. You never know when despair might be thrust upon us and the words and experiences of another might help bring us through.

Also, I agree with you on education funding and schools. My kids go to Minneapolis Public Schools, and I work in the Special Education Department at MPS. The discrepancies and ranges of services needed by the kids here in the city schools versus those in Minnesota's wealthiest school district's is almost inconceivable to the people who aren't familiar with it.

pac, lov and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minnapolis, mn
usa

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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113. Catherine Daly
Poets & Writers' funding guidelines for 2007-2008
Tue 8 May 2007

---

guidelines also for readings and workshops funding in Atlanta, Detroit, Chicago, DC -- in Los Angeles, we've used workshop funding in conjunction with readings funding to pay some poets more than an honararium -- up to $1000. for a two day thing.

The California office of Poets & Writers, Inc. will begin its new fiscal year (FY08) on July 1, 2007. We are currently accepting FY08 applications for our *Readings/Workshops (R/W) program*, which provides matching grants for writers to give readings of their work and teach writing workshops. *Please visit www.pw.org/rw/ to read the full guidelines and print a copy of the most current application.*

As knowledge of the R/W program spreads, the application process has become increasingly competitive. Please be advised that, while we will continue to be as flexible and inclusive as possible, certain guidelines—such as the eight week deadline for applications—will be more strictly enforced.

Although grants will continue to be made on a first come, first served basis, we must ensure that funds are distributed fairly throughout the state. For this reason, we will place a cap on the amount of money allocated to *Alameda**, Los Angeles,* and *San Francisco** Counties*. If your organization produces events in one of these counties, we recommend sending in your applications as early in the year as possible.

We hope your organization will apply for R/W funds this year. If you are a writer, we hope you will pass the application on to organizations that are hosting you. We are especially interested in funding events that serve a culturally diverse audience and events that take place in rural or underserved areas. Organizations need not have nonprofit status to apply.

Please feel free to contact us via phone or email if you have any questions regarding Poets & Writers or the R/W program.

Sincerely,

Cheryl Klein

Cheryl Klein
Director, California Office and Readings/Workshops (West)
Poets & Writers
2035 Westwood Blvd. #211
Los Angeles, CA 90025
phone: [redacted]
fax: [redacted]
www.pw.org
__._,_.___ Messages in this topic
<http://groups.yahoo.com/group/norcallitlist/message/1140;_ylc=X3oDMTM1czdydDMwBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARtc2dJZAMxMTQwBHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTE3ODY0NzY2NAR0cGNJZAMxMTQw>
(1) Reply (via web post)
<http://groups.yahoo.com/group/norcallitlist/post;_ylc=X3oDMTJxNjZja210BF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARtc2dJZAMxMTQwBHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTE3ODY0NzY2NA--?act=reply&messageNum=1140>|
Start a new topic
<http://groups.yahoo.com/group/norcallitlist/post;_ylc=X3oDMTJma2tmNGF0BF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNsawNudHBjBHN0aW1lAzExNzg2NDc2NjQ->
Messages<http://groups.yahoo.com/group/norcallitlist/messages;_ylc=X3oDMTJmYmJjZWxiBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNsawNtc2dzBHN0aW1lAzExNzg2NDc2NjQ->
[image: Yahoo!
Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJlNjJkNzR0BF9TAzk3NDc2NTkwBGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNsawNnZnAEc3RpbWUDMTE3ODY0NzY2NA-->
Change settings via the
Web<http://groups.yahoo.com/group/norcallitlist/join;_ylc=X3oDMTJnbTdicmljBF9TAzk3NDc2NTkwBGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNsawNzdG5ncwRzdGltZQMxMTc4NjQ3NjY0>(Yahoo!
ID required)
Change settings via email: Switch delivery to Daily
Digest<[redacted]?subject=Email+Delivery:+Digest>|
Switch

format to Traditional<[redacted]?subject=Change+Delivery+Format:
+Traditional>
Visit Your Group
<http://groups.yahoo.com/group/norcallitlist;_ylc=X3oDMTJldWt1dnI5BF9TAzk
3NDc2NTkwBGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZ
WMDZnRyBHNsawNocGYEc3RpbWUDMTE3ODY0NzY2NA-->|
.

__,_._,___
--
All best,
Catherine Daly
[redacted]

↑ Index

114. Lewis Warsh
Traditions & Lineages
Tue 8 May 2007

The MFA program in creative writing at Long Island University in Brooklyn

presents

Traditions & Lineages

readings by

Mark Perkins
Sara Kolbasowski
Michael DeSerio
Margot Nasti
Lewis Warsh

Friday May 11 6-8

The Living Room Lounge
245 23rd Street
between 5th & 6th Avenues
Brooklyn

R or M train to 25th Street

[redacted]

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115. Felt Press

Felt Press: Call for Submissions

Tue 8 May 2007

Call for Submissions

The editors welcome submissions of unpublished work for the Felt Press' inaugural chapbook reading period, which runs from May 1 through September 1, 2007. We are looking for innovative and experimental poetry and prose, addressing one or both of the 2007 themes:

Spiral

Jetty

Manuscript page length: no minimum, maximum of 30 pages or 8,000 words. Do not include photocopies of work from magazines or journals. Please submit only one copy of your manuscript. Include your name, address, telephone numbers, email address, theme(s) your work is addressing, and title of the manuscript.

Enclose a business-sized SASE for notification. Manuscripts cannot be returned (sorry - please don't send your only copy).

Enclosed a self-addressed, stamped postcard if you'd like confirmation that we received your manuscript.

Please send submissions via US MAIL (No FedEx or UPS) to:

Felt Press
P.O. Box 92
Mileses, NY 12741

Felt Press will select a minimum of one manuscript from each theme for publication. Chapbooks will be published in Winter 2008.

Please email [redacted] with any questions.

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116. Bob Grumman

2 New Titles for The Runaway Spoon Press

Tue 8 May 2007

NOW AVAILABLE, $5 ppd. apiece

cheer--one-word visual poems by Dan Waber

and

SH ONE--completely blitherated haiku from the
inimitable
John M. Bennett

For specimen poems, and ordering information, go to
http://comprepoetica.com/RASP/RASP.html

--Bob Grumman

↑ Index

117. Cecil Touchon
Re: THE SPAM POETRY GAME 24 HOURS LEFT!
Tue 8 May 2007

THE SPAM POETRY GAME 24 HOURS LEFT!
9 participants so far. Don't miss your chance to play!

THE SPAM POETRY GAME
The following are the instructions for Round Two (Round One happened on 5/21/2005)
Results from round one:
http://ontologicalmuseum.org/museum/spam-poetry-game-exhibit/list.htm

Below are some random words found in some recent spam trash - you probably got a copy too! Please take this material and do with it what you will to create a poem. If you add words put them in brackets. If you remove anything put it as a remainder after the poem. Time limit 24 hours from this posting. send to [redacted]

---------- reputation from storms and your wrong. An apology? Bah! adversaries in alights only on the hand that does not grasp. The greater the difficulty If you love the more tempests. To the end enemies that I can remember. There is no of England. lesson imperfectly The bird our days God's ways of freedom Disgusting! wrong, Cowardly! Beneath the gentleman, however be. Where customer to death, you can't wrong he might go in paradise surmounting it. Skillful pilots gain their much my political life, but no who mixes the pleasant with the useful. I have had a lot of there is much error. I never forgive, dignity of any but I always forget. He gains shortcut to life. Law everyone's there is glory approval of, life is a learned. Honesty is a question of right or not a matter of policy. Everyone complains of the badness of his memory, but nobody of his judgment. Malt does more than Milton can to justify to man. is part of the Common ----------

By participating you are donating the results and its copyright usage to the Ontological Museum for future exhibitions. Your work will be documented online.
Thanks,

Cecil Touchon
http://ontologicalmuseum.org
http://collagepoetry.com

↑ Index

118. **Nick Piombino**
Re: THE SPAM POETRY GAME 24 HOURS LEFT!
Tue 8 May 2007

I had fun with this. I'm looking forward to seeing what others have created out of the spam selection. I also checked out the previous round. Let the games continue!

Nick P.

On 5/8/07 9:33 PM, "Cecil Touchon" <[redacted]> wrote:

> *THE SPAM POETRY GAME 24 HOURS LEFT!*
> *9 participants so far. Don't miss your chance to play!*
>
> *THE SPAM POETRY GAME*
> *The following are the instructions for Round Two (Round One happened on 5/21/2005)*
> *Results from round one:*
> *http://ontologicalmuseum.org/museum/spam-poetry-game-exhibit/list.htm*
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> *Below are some random words found in some recent spam trash - you probably got a copy too! Please take this material and do with it what you will to create a poem. If you add words put them in brackets. If you remove anything put it as a remainder after the poem. Time limit 24 hours from this posting. send to* [redacted]
>
> *----------*
> *reputation from storms and your wrong. An apology? Bah! adversaries in alights only on the hand that does not grasp. The greater the difficulty If you love the more tempests. To the end enemies that I can remember. There is no of England. lesson imperfectly The bird our days God's ways of freedom Disgusting! wrong, Cowardly! Beneath the gentleman, however be. Where customer to death, you can't wrong he might go in paradise surmounting it. Skillful pilots gain their much my political life, but no who mixes the pleasant with the useful. I have had a lot of there is much error. I never forgive, dignity of any but I always forget. He gains shortcut to life. Law everyone's there is glory approval of, life is a learned. Honesty is a question of right or not a matter of policy. Everyone complains of the badness of his memory, but nobody of his judgment. Malt does more than Milton can to justify to man. is part of the Common*
> *----------*

> *By participating you are donating the results and its copyright usage to the Ontological Museum for future exhibitions. Your work will be documented online.*
> *Thanks,*
> *Cecil Touchon*
> *http://ontologicalmuseum.org*
> *http://collagepoetry.com*

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119. **Cecil Touchon**

Re: THE SPAM POETRY GAME 24 HOURS LEFT!

Wed 9 May 2007

Yes! Some interesting stuff coming in.

Cecil Touchon
http://cecil.touchon.com
[redacted]

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Nick Piombino
Sent: Tuesday, May 08, 2007 9:38 PM
To: [redacted]
Subject: Re: [POETICS] THE SPAM POETRY GAME 24 HOURS LEFT!

I had fun with this. I'm looking forward to seeing what others have created out of the spam selection. I also checked out the previous round. Let the games continue!

Nick P.

On 5/8/07 9:33 PM, "Cecil Touchon" <[redacted]> wrote:

> THE SPAM POETRY GAME 24 HOURS LEFT!
> 9 participants so far. Don't miss your chance to play!
>
> THE SPAM POETRY GAME
> The following are the instructions for Round Two (Round One happened on
> 5/21/2005)
> Results from round one:
> http://ontologicalmuseum.org/museum/spam-poetry-game-exhibit/list.htm
>
> Below are some random words found in some recent spam trash - you probably

> got a copy too! Please take this material and do with it what you will to
> create a poem. If you add words put them in brackets. If you remove anything
> put it as a remainder after the poem. Time limit 24 hours from this posting.
> send to [redacted]
>
> ---
> reputation from storms and your wrong. An apology? Bah! adversaries in
> alights only on the hand that does not grasp. The greater the difficulty If
> you love the more tempests. To the end enemies that I can remember. There is
> no of England. lesson imperfectly The bird our days God's ways of freedom
> Disgusting! wrong, Cowardly! Beneath the gentleman, however be. Where
> customer to death, you can't wrong he might go in paradise surmounting it.
> Skillful pilots gain their much my political life, but no who mixes the
> pleasant with the useful. I have had a lot of there is much error. I never
> forgive, dignity of any but I always forget. He gains shortcut to life. Law
> everyone's there is glory approval of, life is a learned. Honesty is a
> question of right or not a matter of policy. Everyone complains of the
> badness of his memory, but nobody of his judgment. Malt does more than
> Milton can to justify to man. is part of the Common
> ---
>
> By participating you are donating the results and its copyright usage to the
> Ontological Museum for future exhibitions. Your work will be documented
> online.
> Thanks,
> Cecil Touchon
> http://ontologicalmuseum.org
> http://collagepoetry.com
>
>

↑ Index

120. amy king
Two Events [NYC] on Friday and Saturday
Wed 9 May 2007

Don't feel like cutting/pasting/dealing with bad html this late, etc ...

Details here: http://amyking.org/blog/?p=329

Cheers!

Ahhh...imagining that irresistible "new car" smell?
 Check outnew cars at Yahoo! Autos.

↑ Index

121. Peter Ciccariello
glass poem, snow mountain
Wed 9 May 2007

---

glass poem, snow
mountain<http://www.cgi7.com/peterimages/glass-poem,-snow-mountain.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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122. Richard Jeffrey Newman
Re: Dreams
Wed 9 May 2007

Barry Schwabsky wrote (more than a month ago, and I am sorry I missed it, but it got swallowed by the VA Tech shooting and stuff in my life took me away from the conversation, and so I am responding now):

>>Surely there is room for all sorts of translations, adaptations, versions, and for all I know channelings of classic texts--that is part of their vitality. I read Barks' Rumi -- striking, well-turned new-agey lyric poems. It was clear enough that these were probably none too faithful, and there was no way to gather from Barks any sense of the formal character of the original<<

The answer to the question in your first sentence? Absolutely yes. That does not mean, though, that those translators are not responsible and accountable for the relationship between their work and the original and for the way in which their translation shapes in the target language/culture the language/culture of the source. If Coleman Barks (or Daniel Ladinsky, for that matter) had called

his work "adaptations" or "improvisations on" or "after Rumi" I would have no quarrel with him, and we could argue about how striking or well-turned his lyrics might be (personally, I don't find them to be either), but the fact is that he represents--at least in The Essential Rumi--his work as translations that somehow free Rumi's text "into its essence" (which is almost an exact quote from his introduction). The result is a spiritual colonization of Rumi's work--because what Barks is really interested in is spiritualizing Rumi rather than translating him--that is also the spiritual colonization of Persian culture and the representation of that spiritualized culture as what Persian culture is understood to be in the United States. This is, I should acknowledge, a dynamic I was not particularly aware of until I started hanging out with Iranians who are also writers, poets and translators, and until I was married to an Iranian woman and had a son and began to be aware of the profound degree to which many people who have read Barks' Rumi think that they have been given some sort of privileged access to the core truths of Iranian culture. I guess what I am saying is that, given the history not only of the translation of classical Persian literature into English, but also of the relationship between the culture embodied by English--whether British or American--and Persian/Iranian culture, it is too easy, and evasive of responsibility for that history, to see work like Barks's and Ladinsky's as, simply and not implicated in that history, their own versions of Rumi and Hafez.

>>So my question is: Is there a book out there that gives the anglophone reader access to the poetry of Rumi?<<

Here are a couple:

1. Divani-I Shams-I Tabriz: Forty-Eight Ghazals, translated by Iraj Anvar: http://www.amazon.com/Divani-I-Shams-I-Tabriz-Forty-Eight-Ghazals/dp/8877780 800/ref=sr_1_1/002-5214504-2806405?ie=UTF8&s=books&qid=1178705333&sr=8-1

2. Love Is a Stranger: Selected Lyric Poetry, translated by Kabir Edmund Helminsky, http://www.amazon.com/Love-Stranger-Selected-Lyric-Poetry/dp/0939660326/ref= sr_1_11/002-5214504-2806405?ie=UTF8&s=books&qid=1178705499&sr=1-11 (from what I understand, any of his translations of Rumi are worth reading)

3. A Bird in the Garden of Angels, translated by John Moyne, with Richard Jeffrey Newman, http://www.mazdapub.com/BookDetails.aspx?BookID=231 (forthcoming; Moyne was Coleman Barks' original collaborator, and is a decent translator in his own right; he did all the prose translations in this book; indeed, in Barks' first book, Moyne, who is Iranian, received top billing as the one who brought Rumi from Persian into English.)

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123. Jeffrey Side
Argotist Online interview with Alan May by Jake Berry
Wed 9 May 2007

Interview with Alan May by Jake Berry

http://www.argotistonline.co.uk/May%20interview.htm

↑ Index

124. susan maurer
Re: Dreams
Wed 9 May 2007

---

which makes me curious what people are thinking about the new translations of cesar vallejo. susan maurer

> *From: Richard Jeffrey Newman <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Dreams*
> *Date: Wed, 9 May 2007 06:17:42 -0400*
>
> *Barry Schwabsky wrote (more than a month ago, and I am sorry I missed it, but it got swallowed by the VA Tech shooting and stuff in my life took me away from the conversation, and so I am responding now):*
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billing as the one who brought Rumi from Persian into English.)

_____ Like the way Microsoft Office Outlook works? You'll love Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_outlook_0507

↑ Index

125. Kyle Schlesinger
new contact info
Wed 9 May 2007

My [redacted] account will expire soon. Please contact me at [redacted] or [redacted]

Thanks!

Kyle

PS: Check out my new homepage at: www.kyleschlesinger.com

_____

Kyle Schlesinger
Cuneiform Press
528 Richmond Avenue
Buffalo, NY 14222

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126. Barry Schwabsky
Re: Dreams
Wed 9 May 2007

"Implicated in" history? Isn't that kind of hard to avoid? Also those who contest "the relationship between the culture embodied by English--whether British or American--and Persian/Iranian culture" are implicated in that relationship. Anyone who pretends to have "privileged access to the core truths of Iranian culture" or any other culture is, of course, just silly. And that would be equally the case, by the way, if he himself were Iranian. Nobody has privileged access. What if you could produce a thousand Iranians willing to testify that Barks misrepresents their culture, and he could produce just one Iranian to say that Barks tells it like it is? What would that prove? One person can be right and a thousand wrong--or vice versa. It's all a matter of contention. So contend! And I'll probably be on your side, against Barks, but not if the tone of thing has to be so full of resentment.

In any case, a translator generally does try to find what some might call an "essence" of the text he or she is working with. I was just reading an interview with Peter Cole, a very fine poet who translates from Hebrew and Arabic into

English. He points out that "Moshe Ibn Ezra, the major theoretician of the medieval period—in fact the only one to write about the poetry critically in a sustained manner—had the following to say about the translation from Arabic into Hebrew: 'And if you plan to bring a matter from Arabic into Hebrew, grasp the spirit and intention of the work, but do not transpose it word for word, for not all languages are alike... '" I'm not saying Barks' translations are accurate, that he "grasps the spirit and intention" of Rumi. I don't know one way or another. I'm can imaginethat this is not the case. But I'm not wiling to pile the weight of some vast and unspecified history of wrong on Barks's shoulders, no matter if he even seems to invite it.

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127. David A. Kirschenbaum

Way Advance Notice: Buck Downs and David Kirschenbaum (me) at The Poetry Project

Wed 9 May 2007

Way Advance Notice

Buck Downs,
the beloved D.C. poet and publisher,
will be reading his poems

Wed. June 6, 8:00 p.m.
at
The Poetry Project at
St. Mark¹s Church in-the-Bowery

131 E. 10th St.
New York City

Boog City editor
David Kirschenbaum (me),
who will be reading with him,
guarantees you will enjoy at least half of this reading.

Venue is at 2nd Ave.
F/V to 2nd Ave., L to 1st Ave. 6 to Astor Pl.

For info: www.poetryproject.com € [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

128. Murat Nemet-Nejat
Re: Dreams
Wed 9 May 2007

Barry,

There is no question that languages (and the poetry written in them), in one sense, are trapped in their "modes of intention." What does a translation do then, what does it translate? I think a dialectic exists between the target language purely observing its own navel (all too common) and the target language losing itself completely in the other language (in absolute terms, obviously, a logical impossibility). That is why the concept of "distance." A translation translates distance, in other words, the stretch towards the other; it embodies that stretch.

What I think Richard is saying is that in Bark and Ladinsky that texture, that element of stretch is non-existent. They are out to create the illusion of transparency (which of course is of economic value to them, since Rumi and Hafiz are brand names at the moment), that they are getting the "real stuff." Here, Richard's contention about naming them "translations" rather than "after" or "inspired by" or "in the spirit of" is important. I know for a fact that Ladinsky, in his early books on Hafiz, used the phrase "after Hafiz." When the

Penguin book The Gift came out, the word was changed to "translation," a marketing touch which resulted into the selling of the book in the thousands. The Hafiz pieces in The Gift are no different that the pieces in Ladinsky's earlier publications, that is to say, no poem in any of his books corresponds to any specific Hafiz poem.

I think Penguin and Ladinsky should place some flowers on Hafiz's grave in Shiraz as royalties.

Ciao,

Murat

On 5/9/07, Barry Schwabsky <[redacted]> wrote:
>
> "Implicated in" history? Isn't that kind of hard to avoid? Also those who
> contest "the relationship between the culture embodied by English--whether
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> billing as the one who brought Rumi from Persian into English.)
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129. Betsy Andrews

May 10 Issue Project Room in Brooklyn: celebrating women poets

Wed 9 May 2007

ISSUE PROJECT ROOM honors “Women’s Work,” curated by IPR Artistic Director, Suzanne Fiol, in a month long program during May 2007.
Thursday, May 10, 8 PM
Poetry reading series
betsy andrews
BETSY ANDREWS hosts Nada Gordon, Sharon Mesmer, Susan Briante, Cathy Eisenhower, Jennifer Bartlett, Brenda Ijima, Akilah Oliver, and Kristen Prevallet, all of whom read from new books published in 2007.

Betsy Andrews is the author of “New Jersey,” the winner of the 2007 Brittingham Prize (University of Wisconsin Press). She is also author of the chapbook, “She-Devil” (Sardines Press, 2004) and “In Trouble” (Boog, 2005), and the artist's book, “Supercollider,” a collaboration with artist Peter Fox. Her work has appeared most recently in Twenty-Six, Five Fingers Review, PRACTICE, O Poss, and Torch. She is the recipient of a 2007 NY Foundation for the Arts fellowship in poetry. Andrews is a Brooklynite. Jennifer Bartlett has recently published her poems in How2, Dirt, Ratapallax, and WSQ. She was a 2005 New York Foundation for the Arts Poetry Fellow. Her first collection of poetry, “Derivative of the Moving Image,” is forthcoming from the University of New Mexico Press, Nov. 2007. She is the editor of Saint Elizabeth Street: A Journal for Poetry and writes a poetry and poetics blog on the website: saintelizabethstreet.blogspot.com Cathy Eisenhower is a poet-librarian living in Washington, DC. She runs the Interrupting Cow, a chapbook press, and translates the work of Argentine poet Diana Bellessi. Her first full-length collection, “Clearing Without Reversal,” comes out with Edge Books in 2007. Brenda Iijima is the author of “Around Sea” (O Books) and three forthcoming titles: “Animate, Inanimate Aims” (Litmus Press), “Eco Quarry Bellwether” (Outside Voices) and “Rabbit Lesson,” a chapbook. She is the publisher of Portable Press at Yo-Yo Labs which is currently assembling a collection of writings that centers on how writing, poetry specifically, contends with issues of environmental duress. Iijima is also a visual artist and lives in Prospect Heights, Brooklyn. Susan Briante is the Assistant Professeur of Aesthetic Studies at UTexas. She is the author of "Pioneers in the Study of Motion" (Ahsahta). Sharon Mesmer is the author of "Annoying Diabetic Bitch" (ComboArts). Kristin Prevallet is a poet, critic and educator living in Brooklyn. She is the author of “I, Afterlife: Essay in Mourning Time,” (Essay Press, Spring 07), “Shadow Evidence Intelligence” (Factory School, 2006) and “Scratch Sides: Poetry,

Documentation and Image-text Projects” (Skanky Possum, 2003). The Helen Adam Reader, which she edited and introduced, is in production with the National Poetry Foundation. Nada Gordon is the author of four poetry books: “Folly” (just released on Roof Books), “V. Imp,” “Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?,” “foreign bodie” (with Gary Sullivan) and an epistolary techno-romantic non-fiction novel called, “Swoon.” Visit her blog at http://ululate.blogspot.com. Akilah Oliver is the author of “the she said dialogues: flesh memory” (Smokeproof/Erudite Fangs, 1999), a book of experimental prose poetry. Her chapbooks include “a(A)ugust” (Yo-Yo Labs, 2007), “Corruptions” (Belladonna, 2006) and "An Arriving Guard of Angels, Thusly Coming to Greet" (Farfalla Press, 2004). She is on faculty at the Jack Kerouac School of Disembodied Poetics, Naropa University’s Summer Writing Program and has previously taught at the University of Colorado, Boulder. Oliver currently lives in Brooklyn. 8:00 p.m.; $10 Directions

Brooklyn-bound F / G trains to Carroll St.
2.5 blocks from stop (between Bond & Nevins)

15 minutes from 2nd Ave. F stop
10 minutes from Metropolitan Ave. G stop

Brooklyn-bound R train to Union St.
Walk 3 blocks west; left onto Nevins; right onto Carroll

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

Get your own web address.
Have a HUGE year through Yahoo! Small Business.

Don't get soaked. Take a quick peak at the forecast
with theYahoo! Search weather shortcut.

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↑ Index

130. **Barry Schwabsky**
Re: Dreams
Wed 9 May 2007

I'm all for truth in advertising!
But how did Rumi and Hafiz become brand names? Does anyone on the list know anything about the history of their reception in English?

Murat Nemet-Nejat <[redacted]> wrote:
Barry,

There is no question that languages (and the poetry written in them), in one sense, are trapped in their "modes of intention." What does a translation do then, what does it translate? I think a dialectic exists between the target language purely observing its own navel (all too common) and the target language losing itself completely in the other language (in absolute terms, obviously, a logical impossibility). That is why the concept of "distance." A translation translates distance, in other words, the stretch towards the other; it embodies that stretch.

What I think Richard is saying is that in Bark and Ladinsky that texture, that element of stretch is non-existent. They are out to create the illusion of transparency (which of course is of economic value to them, since Rumi and Hafiz are brand names at the moment), that they are getting the "real stuff." Here, Richard's contention about naming them "translations" rather than "after" or "inspired by" or "in the spirit of" is important. I know for a fact that Ladinsky, in his early books on Hafiz, used the phrase "after Hafiz." When the Penguin book The Gift came out, the word was changed to "translation," a marketing touch which resulted into the selling of the book in the thousands. The Hafiz pieces in The Gift are no different that the pieces in Ladinsky's earlier publications, that is to say, no poem in any of his books corresponds to any specific Hafiz poem.

I think Penguin and Ladinsky should place some flowers on Hafiz's grave in Shiraz as royalties.

Ciao,

Murat

On 5/9/07, Barry Schwabsky wrote:
>
> "Implicated in" history? Isn't that kind of hard to avoid? Also those who
> contest "the relationship between the culture embodied by English--whether
> British or American--and
> Persian/Iranian culture" are implicated in that relationship. Anyone who
> pretends to have "privileged access to the core truths of Iranian culture"

> or any other culture is, of course, just silly. And that would be equally
> the case, by the way, if he himself were Iranian. Nobody has privileged
> access. What if you could produce a thousand Iranians willing to testify
> that Barks misrepresents their culture, and he could produce just one
> Iranian to say that Barks tells it like it is? What would that prove? One
> person can be right and a thousand wrong--or vice versa. It's all a matter
> of contention. So contend! And I'll probably be on your side, against Barks,
> but not if the tone of thing has to be so full of resentment.
>
> In any case, a translator generally does try to find what some might
> call an "essence" of the text he or she is working with. I was just reading
> an interview with Peter Cole, a very fine poet who translates from Hebrew
> and Arabic into English. He points out that "Moshe Ibn Ezra, the major
> theoretician of the medieval period—in fact the only one to write about the
> poetry critically in a sustained manner—had the following to say about the
> translation from Arabic into Hebrew: 'And if you plan to bring a matter from
> Arabic into Hebrew, grasp the spirit and intention of the work, but do not
> transpose it word for word, for not all languages are alike… '" I'm not
> saying Barks' translations are accurate, that he "grasps the spirit and
> intention" of Rumi. I don't know one way or another. I'm can imaginethat
> this is not the case. But I'm not wiling to pile the weight of some vast and
> unspecified history of wrong on Barks's shoulders, no matter if he even
> seems to invite it.
>
> Richard Jeffrey Newman wrote:
> Barry Schwabsky wrote (more than a month ago, and I am sorry I missed
> it,
> but it got swallowed by the VA Tech shooting and stuff in my life took me
> away from the conversation, and so I am responding now):
>
> >>Surely there is room for all sorts of translations, adaptations,
> versions,
> and for all I know channelings of classic texts--that is part of their
> vitality. I read Barks' Rumi -- striking, well-turned new-agey lyric
> poems.
> It was clear enough that these were probably none too faithful, and there
> was no way to gather from Barks any sense of the formal character of the
> original<<
>
> The answer to the question in your first sentence? Absolutely yes. That
> does
> not mean, though, that those translators are not responsible and

> accountable
> for the relationship between their work and the original and for the way
> in
> which their translation shapes in the target language/culture the
> language/culture of the source. If Coleman Barks (or Daniel Ladinsky, for
> that matter) had called his work "adaptations" or "improvisations on" or
> "after Rumi" I would have no quarrel with him, and we could argue about
> how
> striking or well-turned his lyrics might be (personally, I don't find them
> to be either), but the fact is that he represents--at least in The
> Essential
> Rumi--his work as translations that somehow free Rumi's text "into its
> essence" (which is almost an exact quote from his introduction). The
> result
> is a spiritual colonization of Rumi's work--because what Barks is really
> interested in is spiritualizing Rumi rather than translating him--that is
> also the spiritual colonization of Persian culture and the representation
> of
> that spiritualized culture as what Persian culture is understood to be in
> the United States. This is, I should acknowledge, a dynamic I was not
> particularly aware of until I started hanging out with Iranians who are
> also
> writers, poets and translators, and until I was married to an Iranian
> woman
> and had a son and began to be aware of the profound degree to which many
> people who have read Barks' Rumi think that they have been given some sort
> of privileged access to the core truths of Iranian culture. I guess what I
> am saying is that, given the history not only of the translation of
> classical Persian literature into English, but also of the relationship
> between the culture embodied by English--whether British or American--and
> Persian/Iranian culture, it is too easy, and evasive of responsibility for
> that history, to see work like Barks's and Ladinsky's as, simply and not
> implicated in that history, their own versions of Rumi and Hafez.
>
>
> >>So my question is: Is there a book out there that gives the anglophone
> reader access to the poetry of Rumi?<<
>
> Here are a couple:
>
> 1. Divani-I Shams-I Tabriz: Forty-Eight Ghazals, translated by Iraj Anvar:
>

> http://www.amazon.com/Divani-I-Shams-I-Tabriz-Forty-Eight-Ghazals/dp/
8877780
> 800/ref=sr_1_1/002-5214504-2806405?
ie=UTF8&s=books&qid=1178705333&sr=8-1
>
> 2. Love Is a Stranger: Selected Lyric Poetry, translated by Kabir Edmund
> Helminsky,
>
>
http://www.amazon.com/Love-Stranger-Selected-Lyric-Poetry/dp/0939660326/
ref=
> sr_1_11/002-5214504-2806405?ie=UTF8&s=books&qid=1178705499&sr=1-
11 (from
> what I understand, any of his translations of Rumi are worth reading)
>
> 3. A Bird in the Garden of Angels, translated by John Moyne, with Richard
> Jeffrey Newman, http://www.mazdapub.com/BookDetails.aspx?BookID=231
> (forthcoming; Moyne was Coleman Barks' original collaborator, and is a
> decent translator in his own right; he did all the prose translations in
> this book; indeed, in Barks' first book, Moyne, who is Iranian, received
> top
> billing as the one who brought Rumi from Persian into English.)
>

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131. Richard Jeffrey Newman

Re: Dreams

Wed 9 May 2007

Barry:

>>"Implicated in" history? Isn't that kind of hard to avoid? Also those who contest "the relationship between the culture embodied by English--whether British or American--and Persian/Iranian culture" are implicated in that relationship. Anyone who pretends to have "privileged access to the core truths of Iranian culture" or any other culture is, of course, just silly.<<

Of course. My point is that both Barks and Ladinsky state and claim quite explicitly in their introductions (in part, no doubt, for the economic reasons that Murat mentions) that they do have this kind of access to the essence(s) of the texts they are translating and that, for me, is a fundamental dishonesty--even if it is not their intention to be dishonest--for which they can and should be held accountable. Not, I would agree with you, by piling onto their shoulders a

history of wrong for which they cannot be held personally responsible, but by asking them to take responsibility for that history--and I do not agree that it is vast and unspecified--no differently than we would ask anyone whose work delved into such issues to take responsibility for their implication in/positioning relative to the history of race in the US or of sexism or of class.

>>I'm not saying Barks' translations are accurate, that he "grasps the spirit and intention" of Rumi. I don't know one way or another.<<

But precisely because Barks and Ladinsky call what they do translations, knowing one way or the other is important, not because that knowledge necessarily reflects on the quality of the work produced in English--even the most egregiously inaccurate translation could turn out to be a wonderful English poem--but because that knowledge is what will tell you whether your reading of Barks' Rumi, say, is teaching you something about Iran and its culture/history/literature or not. About this, I need to acknowledge, Barks is quite honest; he states in the introduction to The Essential Rumi that any concern with Iranian history, etc. is essentially antithetical to his project. That honesty, however, does not, for me anyway, ameliorate what I think is the dishonest claim of access-to-essence that I talked about above.

In other words, Barks claims, on the one hand, to have access to the ahistorical essence of the text and, at the same time, dismisses from relevancy to his project the text's historicity (I think I am using that word correctly). To me, this is an unethical position to take.

Well, this feels clumsier than I wanted it to be, but I am off to teach.

Richard

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132. Mark Truscott
May 11: Alland & Greenstreet in Toronto
Wed 9 May 2007

Friday, May 11, 7:30 p.m.
The Test Reading Series, featuring
SANDRA ALLAND and KATE GREENSTREET (bios below)
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Free (donations gratefully accepted)

More info. (including further information on Alland and Greenstreet, recordings of previous installments, and a map): www.testreading.org

Be there, or be somewhere else!

********** SANDRA ALLAND is a writer, multimedia artist and activist. She has published and presented her work in Canada, the US, Mexico, Bermuda, the UK and Spain. Sandra has two full-length collections of poetry: Proof of a Tongue (McGilligan Books, 2004) and Blissful Times (BookThug, 2007). She is currently and perpetually obsessed with (mis)communication, between people and people, and between people and computers. Also a bookseller and micropress publisher, Sandra advocates for the protection and nourishment of independent publishers and bookstores.

KATE GREENSTREET is the author of case sensitive (Ahsahta Press, 2006)and the chapbook Learning the Language (Etherdome Press, 2005). Her poems have appeared in Cannibal, Fascicle, the tiny, 26, Conduit, and other journals.

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133. David-Baptiste Chirot

Re: Dreams

Wed 9 May 2007

Regarding Murat's acute insight re distance, translation and marketing--how often does one not find the latest translation of Baudelaire, say, "in the edition for our times". "At last, Baudelaire as he would be if writing today! And made even better in this vernacular version by Q, which, unlike the origianl, does not confine the great avant-gardist to a classical form, but liberates him into the most advanced experimental forms of contemporary America." The same methods more or less one can find applied to any number of poets of the "modern" era, while the "Ancients" have for many centuries been used to being "modernized" and "improved" and "interpreted in light of the latest archeological evidences." (Not to mention the latest literary, phlosophical and political ideologies--with the attendant appropriate censorings and alterations of passages---) The main idea--the main selling point--is that readers of today want to read poets of amyage as though they are living today--and in the USA--but provided with bios from other times and places--to make them "exotic" or "maudit" or"Romantic"--"Classical"--"Religious"--"classics of the avant-garde"--Interesting how, with Existentialism out of view of even the rear view mirrors, that "essence" is the "core" rather than "existence preceding essence"--Rimbaud said that his writing meant what it said "literally and in every sense"--he had also advocated "the long reasoned derangement of all the senses to arrive . . . at being a Seer"--so his "in every sense" emodies a "reasoned derangement of all the seneses"--an Otherness--to be understood alongside of the literal. "I is an other." I think these words of Rimbaud are of profound use and interest in translation--the sense that words mean literally and in every sense--that they have also depending on the writing--(very few are Rimbauds)--

the possibility of the senses emodying senses which have been made others--and --even without this being the case, that the "iteral and in every sense"--to be translated indeed is particiapting in an "I is an other." Transaltion also is a means of production of an author-function which can become distanced in another way. "Benjamin's Baudelaire" for example, has become a much more familiar and cited figure than Baudelaire himself. One meets many persons who can converse about Baudelaire--"Benjamin's Baudelaire--who have never read a single work by the poet, whether in poetry or prose. Benjamin's Baudelaire's flaneur strolls about Paris, taking the reader on a guided tour of the capitalist exposes and insights of the philosopher. Who needs the troubling and dangerous figure of the poet and his works other than drug addled aspiring punk rock poets a la Patti Smith? Much healthier to have the Benjaminian "essence" of Baudelaire than the rotting "core" of "Flowers of Evil"! The quasi-fictive nature of Benjamion's Baudelaire can be extended further in the poems from the Japanse female poet translated by Rexroth which were actually by himself, and the works of the poet known as Yasusada. In the case of both, though more so in the latter, the aspect of translation as a form of both projecting and mirroring device is being laid bare. For example, Benjamin's Baudelire is more acceptable to readers because the poet becomes someone mopving and acting and writing within a wrold made recongizable and near, a wrold explained, codified, cataloged and given added meanings by knowing who Benjamin is. The imagery and bric-a-brac so familiar from so many accounts and documents of the time are readily at hand for the stage settings and the quasi-fictional poet need only obey the commands of his philospher-narrator and the reder believes in the "translation" into terms that seem much more useful than anyprovided in the original. This "transaltion" then is a projection of an ideology onto the originals as well as a mirroring--looking into the translations, the reader sees themself--the ways in which Benjaiomn's Baudelaire's modernity are coexisting and interealting with their own. In the Yasusada--a project onto a fictional being of tropes of American ideas of the "Japanese" as well as a mirroring--in reading these--the reader finds themself reflecting back in the recongized tropes, the signs and symbols of "Japan" . . . at one level this fictional heteronymous "translation" is a form of interogation of transaltions' proejctions and mirrorings in terms of the distances Murat discusses. The Rimbaud and another are the two I am most interested in through time, with no final say in anwy way on these. The other aspect of transaltion I find ever fascinating is that of what I call "deComposition"--which occurs in all sorts of ways. For example--Sappho--whose works have been progressively and intentionally destroyed at various points in the past--the libraries they were in were--while remaing alive as fragments found in quotes by others and continuing to be found to this day in the dumps in Egypt where discarded mummies' wrappings have been tossed away--the immense power of

these works--which still exists when reducded to but a few words, a few lines--scattered and found in fragments through time, quoted by others, turning up in dumps--and going through an endless series of transaltions--since a child I have found this and the survival of Heraclitus' frgaments infinietely inspiring--"The most beaitufl world is a heap of rubble tossed down at random" says Heraclitus--and that is where one seems to find Sappho! DeComposition occurs continually with texts of anysort in the world--the actions of time--weathering--wars--destructions--fires--earthquakes--demolitions--i work with found letterings and forms outdoors and in--making rubBEings or clay imnpression spray paitings--and put these through seres of deComposings--so that from the initial "poetry" of words--one arrives at syallbles, then letters, fragments of these--then ino noise--and then via negentropy--one begins to move beack via the fragments towards letters sysllables words--poems--though they maybe of an entirly other language as yet unknown or in theones we recongize--itis the cycle of noise into poery to music to p[oetry to sounds to noise and back again over and over--this is an other form of transaltion i think--a way in which things become translated into an other cotinually through time, through force, through change--those things which endured for a very long time with very little change--for example the cave paitings--present a paradox: by having endured so long without change--their "messsage" has been lost--the transmission is there--we recongize immediatly that it is a communication--what itis "saying" and "signing" we do not know--our "translations" are only "educated guesses" at best--with the rubBEings and clay impression spray patings one has still th literal of Rimabud's expression--the literal physical imprint or copy of the physica existence (not "essence") of the material--(literally a material word, syllable, letter--one in wood, metal, plastic, glass, sonte, etc--)--then its being rearranged via a reasoned derangement--("i'm qualified" as i say)--but a reasoned derangemnt also of the ways inwhich the cayons the paint the clay the paper are moved--so that al of this involves indeed forms of translation--in which an "origianL' becomes and is an other--and from an other changes into an other and an other and an other--yet within them all is emdbedd the orgianry elements--the literal is within them--though now deComposed into some other literal--there is a connection--there is no sense in which the continuity of the flux is lost--these are some of the elemnts which fascainte me with translations--of various kinds--for example--in performing these--one moves from poems into sound poetry into Lettriste poetry into noise poetry--and then towards a movement towards something other--and one does not have to even go into the trajectory back into anything--one may continue into a vanishing into noise--"white noise"--as into a whiteness of the whale--or the figure of whiteness in the snow in Poe's Pym--or of apage--a vanishing--from outof which may begin toemrge something other--signalling--singing, signing--the translation as a form of drunken boat-- > Date: Wed, 9 May 2007

11:00:12 -0400> From: [redacted]> Subject: Re: Dreams> To: [redacted]> > Barry,> > There is no question that languages (and the poetry written in them), in one> sense, are trapped in their "modes of intention." What does a translation do> then, what does it translate? I think a dialectic exists between the target> language purely observing its own navel (all too common) and the target> language losing itself completely in the other language (in absolute terms,> obviously, a logical impossibility). That is why the concept of "distance."> A translation translates distance, in other words, the stretch towards the> other; it embodies that stretch.> > What I think Richard is saying is that in Bark and Ladinsky that texture,> that element of stretch is non-existent. They are out to create the illusion> of transparency (which of course is of economic value to them, since Rumi> and Hafiz are brand names at the moment), that they are getting the "real> stuff." Here, Richard's contention about naming them "translations" rather> than "after" or "inspired by" or "in the spirit of" is important. I know for> a fact that Ladinsky, in his early books on Hafiz, used the phrase "after> Hafiz." When the Penguin book The Gift came out, the word was changed to> "translation," a marketing touch which resulted into the selling of the> book in the thousands. The Hafiz pieces in The Gift are no different that> the pieces in Ladinsky's earlier publications, that is to say, no poem in> any of his books corresponds to any specific Hafiz poem.> > I think Penguin and Ladinsky should place some flowers on Hafiz's grave in> Shiraz as royalties.> > Ciao,> > Murat> > > > On 5/9/07, Barry Schwabsky <[redacted]> wrote:> >> > "Implicated in" history? Isn't that kind of hard to avoid? Also those who> > contest "the relationship between the culture embodied by English--whether> > British or American--and> > Persian/Iranian culture" are implicated in that relationship. Anyone who> > pretends to have "privileged access to the core truths of Iranian culture"> > or any other culture is, of course, just silly. And that would be equally> > the case, by the way, if he himself were Iranian. Nobody has privileged> > access. What if you could produce a thousand Iranians willing to testify> > that Barks misrepresents their culture, and he could produce just one> > Iranian to say that Barks tells it like it is? What would that prove? One> > person can be right and a thousand wrong--or vice versa. It's all a matter> > of contention. So contend! And I'll probably be on your side, against Barks,> > but not if the tone of thing has to be so full of resentment.> >> > In any case, a translator generally does try to find what some might> > call an "essence" of the text he or she is working with. I was just reading> > an interview with Peter Cole, a very fine poet who translates from Hebrew> > and Arabic into English. He points out that "Moshe Ibn Ezra, the major> > theoretician of the medieval period—in fact the only one to write about the> > poetry critically in a sustained manner—had the following to say about the> > translation from Arabic into Hebrew: 'And if you plan to bring a matter from> > Arabic into Hebrew, grasp the spirit and intention of

the work, but do not> > transpose it word for word, for not all languages are alike… '" I'm not> > saying Barks' translations are accurate, that he "grasps the spirit and> > intention" of Rumi. I don't know one way or another. I'm can imaginethat> > this is not the case. But I'm not wiling to pile the weight of some vast and> > unspecified history of wrong on Barks's shoulders, no matter if he even> > seems to invite it.> >> > Richard Jeffrey Newman <[redacted]> wrote:> > Barry Schwabsky wrote (more than a month ago, and I am sorry I missed> > it,> > but it got swallowed by the VA Tech shooting and stuff in my life took me> > away from the conversation, and so I am responding now):> >> > >>Surely there is room for all sorts of translations, adaptations,> > versions,> > and for all I know channelings of classic texts--that is part of their> > vitality. I read Barks' Rumi -- striking, well-turned new-agey lyric> > poems.> > It was clear enough that these were probably none too faithful, and there> > was no way to gather from Barks any sense of the formal character of the> > original<<> >> > The answer to the question in your first sentence? Absolutely yes. That> > does> > not mean, though, that those translators are not responsible and> > accountable> > for the relationship between their work and the original and for the way> > in> > which their translation shapes in the target language/culture the> > language/culture of the source. If Coleman Barks (or Daniel Ladinsky, for> > that matter) had called his work "adaptations" or "improvisations on" or> > "after Rumi" I would have no quarrel with him, and we could argue about> > how> > striking or well-turned his lyrics might be (personally, I don't find them> > to be either), but the fact is that he represents--at least in The> > Essential> > Rumi--his work as translations that somehow free Rumi's text "into its> > essence" (which is almost an exact quote from his introduction). The> > result> > is a spiritual colonization of Rumi's work--because what Barks is really> > interested in is spiritualizing Rumi rather than translating him--that is> > also the spiritual colonization of Persian culture and the representation> > of> > that spiritualized culture as what Persian culture is understood to be in> > the United States. This is, I should acknowledge, a dynamic I was not> > particularly aware of until I started hanging out with Iranians who are> > also> > writers, poets and translators, and until I was married to an Iranian> > woman> > and had a son and began to be aware of the profound degree to which many> > people who have read Barks' Rumi think that they have been given some sort> > of privileged access to the core truths of Iranian culture. I guess what I> > am saying is that, given the history not only of the translation of> > classical Persian literature into English, but also of the relationship> > between the culture embodied by English--whether British or American--and> > Persian/Iranian culture, it is too easy, and evasive of responsibility for> > that history, to see work like Barks's and Ladinsky's as, simply and not> > implicated in that history, their own versions of Rumi and

Hafez.> >> >> > >>So my question is: Is there a book out there that gives the anglophone> > reader access to the poetry of Rumi?<<> >> > Here are a couple:> >> > 1. Divani-I Shams-I Tabriz: Forty-Eight Ghazals, translated by Iraj Anvar:> >> > http://www.amazon.com/Divani-I-Shams-I-Tabriz-Forty-Eight-Ghazals/dp/8877780> > 800/ref=sr_1_1/002-5214504-2806405?ie=UTF8&s=books&qid=1178705333&sr=8-1> >> > 2. Love Is a Stranger: Selected Lyric Poetry, translated by Kabir Edmund> > Helminsky,> >> > http://www.amazon.com/Love-Stranger-Selected-Lyric-Poetry/dp/0939660326/ref=> > sr_1_11/002-5214504-2806405?ie=UTF8&s=books&qid=1178705499&sr=1-11 (from> > what I understand, any of his translations of Rumi are worth reading)> >> > 3. A Bird in the Garden of Angels, translated by John Moyne, with Richard> > Jeffrey Newman, http://www.mazdapub.com/BookDetails.aspx?BookID=231> > (forthcoming; Moyne was Coleman Barks' original collaborator, and is a> > decent translator in his own right; he did all the prose translations in> > this book; indeed, in Barks' first book, Moyne, who is Iranian, received> > top> > billing as the one who brought Rumi from Persian into English.)> > _____ Add some color. Personalize your inbox with your favorite colors. www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0507=

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134. Mark Weiss

book announcements: Charles Alexander and Stephen Vincent

Wed 9 May 2007

Junction Press has two new books up on its website, www.junctionpress.com. Click on the logo, then scroll down to find the thumbnail of the book of your choice, click and read.

Stephen Vincent, Walking Theory, $12. See also his previous Junction book, Walking, $9.
Charles Alexander, Certain Slants. $16 (it's 154 pages)

You can order on the website, but remember, if you backchannel the order to me as list members you get a 20% discount. Add $3 for shipping in the US.

Mark

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135. Stephanie Farrar

CFP: Complicating the Avant-Garde: 20th Cen. American Women Writers (NEMLA, abstracts due 9/15, conference, 11/2007)

Wed 9 May 2007

NEMLA Buffalo, November 2007:

This panel invites a discussion of twentieth century American women writers whose work can be considered avant-garde, but whose work may challenge current definitions of the avant-garde (e.g. Peter Bürger's). Whether they have not been considered as members of the "historical avant-garde" because of time of writing, or for formal or cultural reasons, including limited notions of "modernism" and "postmodernism," this panel seeks to question: 1. How definitions of the avant-garde may serve to exclude experimental female writers, and 2., Whether an avant-garde is still possible.

Suggested writers include: Djuna Barnes, Gertrude Stein, Susan Howe, Theresa Hak Kyung Cha, Cecilia Vicuña and Harryette Mullen.

Suggested topics: Papers may choose to argue for or against a broadening of the current notion of the historical avant-garde, or may choose to propose a contemporary writer's work as part of a current extension of avant-garde practice.

Papers that propose how these and other American women writers complicate, or force a reconsideration of the "avant-garde" through their political or formally experimental practices are welcomed.

Abstracts due September 15, 2007 for NEMLA conference in Buffalo in November.

Send Abstracts to Stephanie Farrar: [redacted]

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Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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136. Stephen Vincent
Re: book announcements: Charles Alexander and Stephen Vincent
Wed 9 May 2007

Assume you will also do UK and Poetryetc ?? With different shipping info.

S

> *Junction Press has two new books up on its website, www.junctionpress.com. Click on the logo, then scroll down to find the thumbnail of the book of your choice, click and read.*
>
> *Stephen Vincent, Walking Theory, $12. See also his previous Junction book, Walking, $9.*
> *Charles Alexander, Certain Slants. $16 (it's 154 pages)*
>
> *You can order on the website, but remember, if you backchannel the order to me as list members you get a 20% discount. Add $3 for shipping in the US.*
>
> *Mark*

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137. Steve Evans
The Line by Jennifer Moxley
Wed 9 May 2007

Jennifer Moxley's fourth collection of poems, The Line, is now available from The Post-Apollo Press.

"These prose poems tell the story of sleeping and waking, of this very bout of writing, of the search for the line of time and the poet's immortality. The Line feels like a classic already, with its just words and its images 'suggested by sound and experience.' It is a poetics but also a real, readable tale." -- Alice Notley

"We're in a state between sleep and waking, where consciousness resists the tasks of reason and routine but instead views, from the perspective of darkness, the whole span from newborn promise to the old mammal's erosion of muscle. Moxley's usual keen intelligence here comes with an oneiric fluidity as it hunts through the perplexities of life for THE LINE from past to future, the line for words to form-- and, implicitly, the ideal line of verse these prose poems play against with their amazing leaps, sly humor, and complex inference. You'll wish the morning sun would not win out, the book would not come to its end." -- Rosmarie Waldrop

Order from publisher
http://www.postapollopress.com/TheLine.html

Order from SPD
http://www.spdbooks.org/Details.asp?BookID=9780942996616

The new issue of The Poker, just back from the printer, includes a long conversation between editor Daniel Bouchard and Moxley. For ordering information, visit http://www.durationpress.com/thepoker/

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138. Susan Webster Schultz
Tinfish Press Summer News!
Wed 9 May 2007

TINFISH NEWS (and some of ours)

This summer, the press gods willing, Tinfish Press will publish more good works of experimental writing from the Pacific. Please support our work. See http://tinfishpress.com for the full effect. You can buy Tinfish products from our website, from Small Press Distribution (spdbooks.org), or from the UH Bookstore and Native Books in Honolulu, Hawai`i.

--Tinfish #17: our 17th journal issue, features poems by R. Zamora Linmark, Shin Yu Pai, Kaia Sand, Jules Boykoff, Afaa Michael Weaver, Sage U`ilani Takehiro, Deborah Meadows, Steve Bradbury, Kimo Armitage, Kim Hyesoon (translated by Don Mee Choi), Craig Perez, Normie Salvador, and many others! Bowling score sheet covers by Jean Pitman and centerfold by N. Trisha Lagaso Goldberg. Graphic design by Yoko Hattori. $8 each or $20 for three (you can get issues 14-16, as well, for $20).

--Counting Corpses, by Sarith Peou. Poems about the Khmer Rouge genocide in Cambodia by a survivor. Graphic design (in more than one sense) by Gaye Chan and Lian Litvin.

--Tinfish net #3, a collection of essays and thoughts on translation. John Zuern, Craig Perez, Donatella Izzo, Linh Dinh, and many others.

In the near future we will also be publishing a chapbook by Hwang Jiwoo, translated by the late Scott Saner, and a full-length book by Hazel Smith, The Erotics of Geography, with CD-ROM.

“About us” news:

A long section of Susan M. Schultz's DEMENTIA BLOG (August) is featured in the new issue of INTERIM, out of UNLV. See here for details on the journal's previous issue: http://interimmag.org/

Susan has poems in NOT FOR MOTHERS ONLY, from Fence Books.
http://www.upne.com/0-9771064-8-9.html

Gaye Chan and Andrea Feeser's Waikiki: A History of Forgetting and Remembering from UH Press is available through amazon.com and other sources.

If you would like to give money to Tinfish while buying things, please give your business to Giveline:

http://www.giveline.com/default.asp?v=V048116046

If you'd like to give us money pure and simple, just go to http://tinfishpress.com and hit the donate button. We appreciate any support you can offer. Enjoy your reading.

Susan M. Schultz
Professor
Department of English
University of Hawai`i-Manoa
Honolulu, HI 96822

http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c_id=stl Go Cards!!!

now available:
A Poetics of Impasse in Modern and Contemporary American Poetry,
University of Alabama Press
http://www.uapress.ua.edu/NewSearch2.cfm?id=132788

http://tinfishpress.com

http://epc.buffalo.edu/authors/schultz/

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139. Andrew Rippeon

CFP: George Oppen Centenary Panel (deadline: 9/15/07; conference: NEMLA 4/10/08 - 4/13/08)

Wed 9 May 2007

CFP: George Oppen Centenary Panel (deadline: 9/15/07; conference: NEMLA 4/10/08 - 4/13/08)

39th Convention, Northeast Modern Language Association (NeMLA)
April 10-13, 2008
Buffalo, New York

April 24, 2008 will mark the birth centenary of George Oppen. In anticipation of this, the George Oppen Centenary Panel (April 10 â€“ 13; NeMLA) seeks in particular new readings of Oppen, but will also consider significant

developments of or departures from familiar or established frames in which his work has been received. Possible topics may include: reconsiderations of the relationship(s) between Oppenâ€™s politics and his poetry; Oppen in context (e.g. the Imagists, the Objectivists, but especially outside those frames); the poetics of Oppenâ€™s interviews, letters, and/or prose; Oppenâ€™s work to import philosophy and ethics into American poetry. Given the occasion of his centenary and the aim of the panel to explore new ways of reading Oppen, the panel will be especially interested in papers that work with the Oppen archive record (e.g. the â€œdaybooks,â€ the reading notes, etc.); that work to reconsider the partnership between George and Mary Oppen; that consider Oppenâ€™s later poetry in relation to memory and/or illness; that offer extensions of Oppenâ€™s relation to and influence on younger poets and/or subsequent poetics.

Send abstracts of 250 â€“ 500 words and a brief CV (no more than one page, please) to Andrew Rippeon ([redacted]), by September 15, 2007. Be sure to include with your abstract:

Name and Affiliation
Email address
Postal address
Telephone number
A/V requirements (if any)

The complete Call for Papers for the 2008 Convention will be posted in June: www.nemla.org. Interested participants may submit abstracts to more than one NeMLA panel; however panelists can only present one paper. Convention participants may present at a paper session panel and also present at a creative session or participate in a roundtable.

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140. Alan Sondheim

m'labme

Wed 9 May 2007

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m'labme

<cylinder>: i am your pole punctum avatar
<node>: take me off your world
<avatar>: i devour cylinder of dream world
<cylinder>: no top or bottom
<node>: pathetic
<avatar>: balm, embalm

http://www.asondheim.org/embalm7.jpg

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141. **andrews**
Fw: Language Poetry & The Body: A Panel--Segue 5/12
Wed 9 May 2007

Cg0K

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142. **jUStin!katKO**
MESHWORKS: Cambridge Women's Feature & Rodefer
Wed 9 May 2007

NEW AT MESHWORKS:

1) Feature: Cambridge Experimental Women's Poetry Festival 2) Stephen Rodefer

- - -

1) Cambridge Experimental Women's Poetry Festival
Cambridge University (UK) - October 2006 - Organizer: Emily Critchley

<http://www.orgs.muohio.edu/meshworks/archive/CEWPF/CEWPF.html>

The CEWPF feature brings you video documentation of readings and talks by: Andrea Brady, Lisa Samuels, Kathleen Fraser, Susan M. Schultz, Rod Mengham, Susana Gardner, Geraldine Monk, Peter Middleton, Redell Olsen, Carol Mirakove, Keith Tuma & Justin Katko, Marianne Morris, Tom Raworth, Catherine Wagner, Coupons$B!b(BCoupons, Camille PB, Kai Fierle-Hedrick, Kristen Kreider, Tim Atkins, Ken Edwards, Wendy Mulford, Peter Manson, Maggie O'Sullivan, Caroline Bergvall, Leslie Scalapino and Lucy Sheerman.

For more further documentation of the Festival, please visit the Archive of the Now <http://www.archiveofthenow.com/> and HOW2 <http://www.asu.edu/pipercwcenter/how2journal/
>.

2) Stephen Rodefer
Miami University - February 2007
video and sound of Rodefer reading new poems, translations of Villon and Baudelaire, and from Four Lectures

<http://www.orgs.muohio.edu/meshworks/archive/miami/rodefer_stephen/rodefer_stephen.html
>

- - -

FORTHCOMING

Readings by

New British Poets:
Andrea Brady
Peter Manson
Keston Sutherland

also: William R. Howe, Allen Fisher, Hannah Rodabaugh, Aaren Yandrich, Keith Tuma, Rachel Smith, Martin Corless-Smith & Jen Stockdale

- - -

Meshworks: the Miami University Archive of Writing in Performance
<http://www.orgs.muohio.edu/meshworks/>

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143. Daniel Machlin
Upcoming Futurepoem Titles: Durand & Shirinyan
Thu 10 May 2007

Futurepoem is pleased to announce two new forthcoming upcoming titles, chosen during our recent open call for manuscripts.

Ara Shirinyan's YOUR COUNTRY IS GREAT
Marcella Durand's TRAFFIC & WEATHER

These titles were selected by Futurepoem 2006/2007 editorial panel: Laura Elrick, Tonya Foster, Robert Fitterman and Dan Machlin. Planned publication dates will be announced shortly.

Ara Shirinyan was born in 1977 in, what was then, the Soviet Socialist Republic of Armenia. Since 1987, he has lived in Los Angeles, where he writes and is editor of Make Now Press. His first book Syria Is in the World will be available in June, 2007 from Palm Press. With the group Godzik Pink, he released two CDs (Es Em, Ekel Em and Black Broccoli) on Kill Rock Stars/5rc. With Stan Apps and Teresa Carmody, he co-curates The Last Sunday Reading Series at the Smell in Los Angeles (an all ages punk/art rock club that he helped co-found in 1997 and briefly ran for a year). His work has appeared or is forthcoming in Word Ways, UBUWEB, Greetings, Trepan, Combo, Area Sneaks, Tuli & Savu among others.

from YOUR COUNTRY IS GREAT

"Afghanistan is Great"

Afghanistan is great, but much smaller
than previously assumed.

the need for education
in Afghanistan is great
and must be met quickly,

need for food in Afghanistan is great,

well-acquainted
with unique problems
facing Afghanistan.

The need for tough, dependable,
locally repairable wheelchairs in
Afghanistan is great.

A mountain. An airplane. Aviation in
Afghanistan is great fun.

Pipeline via Afghanistan is great.

There is no question that Allah's
knowledge and love of Afghanistan
is great
even as he regrets
the limits of his understanding.

Marcella Durand's long piece Traffic & Weather was written during a six-month residency at the Lower Manhattan Cultural Council located at 120 Broadway in New York City. Her other publications include The Anatomy of Oil, Western Capital Rhapsodies, City of Ports, and a new collection, Area, forthcoming in 2008 from Belladonna Books as part of the Council of Literary Magazine and Small Press's FACE OUT program. She is a former editor of The Poetry Project Newsletter and the poetry editor for Erato Press, a collaborative fine-arts and letterpress based in New Orleans, LA, and New York City. Currently, she is working on a book-length translation of Michèle Métail's Les horizons du sol/Earth's Horizons, a history of the geological formation of Marseille written within a Oulipian formal constraint. The first section of Earth's Horizons will be published in The Nation in June 2007. She has given talks and published essays on the potential intersections of ecology and poetry at venues such as Small Press Traffic, Naropa University, the Dactyl Foundation, and Kelly Writers House. An excerpt of an ongoing collaboration with poet Tina Darragh, based on environmental science, Deep Ecology and Francis Ponge, recently appeared in Ecopoetics.

from TRAFFIC & WEATHER:

"The city is made of untouchable facets.

When drenched it becomes unbearably active.

Each facet reflects another part of itself

but never self-reflective: always moving out.

More rain, until every surface reflects

The dry floor inside—oblique concrete slabs patterned with absent tiles. Their long lines contradict their short shadows. Above the shadows of absent flooring rise concrete islands. He sits in his space and plots how to link these islands to one another. Is that just a description of where he is?”

For more information about the press or to sign up for our mailing
list please visit:
http://www.futurepoem.com

To purchase Futurepoem titles please visit:
http://www.spdbooks.org
http://www.amazon.com

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144. Jorgensen, Alexander

PREVIEW OF JASON MAYNARD'S PARIS HILTON SCULPTURE, "SUICIDE SOCIALITE"

Thu 10 May 2007

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http://www.thevenicecontemporary.com/JasonMaynard.html

--
Alexander Jorgensen

--
"[H]e who leaps into the void owes no explanation
to those who watch.” (Jean-Luc Godard)

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

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145. Jim Andrews

Niolog screenshots and brain language

Thu 10 May 2007

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here's a sequence of 25 screenshots from 'niolog':
http://vispo.com/nio/pens/screenshots/nio22.htm

these are screenshots of 'the pen' in action as it moves 4 nibs around the screen, nibs whose 'inks' are animations from a 2001 interactive audio piece i did called nio.

the nio animations are made of language, of letters. letters only. they are phonemes that are uttered/sung in nio. so the above screenshots are visual representations of that which is sung, of language that is sung. but they could also be thought of as representations of thought. in process in the brain. representations of what language looks like inside the head. emotions. thoughts. involved with language. and song.

these screenshots look rather like 'onion skins' but not quite. an 'onion skin' is what you would see were you to see several frames at once of an animation, where frames further from some near-opaque focus-frame become increasingly transparent.

these are different from onion skins in two ways. there are four animations visible, at any given time (not just one), and the animations themselves are in motion, not simply the content of the animations.

perhaps this, in part, accounts for the heightened complexity beyond, say, the onion skins of http://vispo.com/nio/still1.htm . this latter url shows a sequence of onion skins of individual nio animations.

if you use flash, you can view the animation as an onion skin inside the flash interface.

to view the nio animations themselves, with no onion skinning or whatever, have a look at http://vispo.com/nio/Nio5.htm . here you also see there is a correspondence between a particular animation and its sound (which i sung).

to view the generative piece in which the screenshots were created, have a look at http://vispo.com/nio/pens/springs7.htm and, in the toolbar at the bottom, mouseover the controls until the Help ghost says "Choose Poem". Then click the control to change from "TIME" to "Niolog".

ja

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146. **holsapple1**

Re: Fw: Language Poetry & The Body: A Panel--Segue 5/12

Thu 10 May 2007

Dear Bruce Andrews,

Any chance that the panel discussion on language, poetry & the body will be recorded? Any chance of receiving a copy of that possible recording? Thanks,

Bruce Holsapple

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147. Michael Kelleher
Reviewers Needed
Thu 10 May 2007

Dear Poetics List,

I edit a review column for Artvoice, the local alternative weekly (circulation 60,000), and I am looking for 300-400 word reviews of new poetry books. These are unpaid, but we will send you hardcopy of the review when it is printed. As long as books are published in the last year and are available for purchase, they are eligible. Also, publishers, if you want your books considered, please send review copies to me at the address below.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Suite 202A
Buffalo, NY 14203
t. [redacted]
f. [redacted]
http://www.justbuffalo.org

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148. Evan Munday
Rachel Zolf's Human Resources West Coast Tour
Thu 10 May 2007

Dear Poetics Listserv members (particularly those of you on the West Coast),

As readers in Buffalo, Toronto and Montreal learned this past month, poetry and ‘plain language’ collide in the writing machine that is Rachel Zolf’s Human Resources in the most astounding and intriguing ways. And in May, poetry fans on the western side of North America will have the opportunity to see her read from her collection of pilfered rhetorics at one of four events, beginning tomorrow. Prepare for amazement!

May 11 - Vancouver: Rachel Zolf reads at a Kootenay School of Writing event with Mark Wallace (Nothing Happened and Besides I Wasn't There). The event takes place at Spartacus Books (319 West Hastings) and begins at 8:00 p.m.

May 14 - Olympia: Rachel Zolf journeys south of the border to Olympia, Washington, for a reading at Evergreen State College. Zolf reads with Kaia Sand in Seminar 2 Building, Room C-1105 at 7:00 p.m. The reading is open to both students and members of the general public.

May 19 - Seattle: Zolf tears apart the emerald city's Elliott Bay Book Company (101 South Main Street) with Seattle writer John Olson, author of The Night I Dropped Shakespeare on the Cat, a collection of prose poems, flash fiction and essays. The event begins at 7:30 p.m.

May 20 - Portland: Rachel Zolf reads at Portland's famed Spare Room Reading Series with Vancouver poet Natalie Simpson. The Spare Room reading is hosted by the New American Art Union (922 SE Ankeny Street) and starts at 7:30 p.m.

* *

About Human Resources:

Poetry and ‘plain language’ collide in the writing machine that is Human Resources. Here at the intersection of creation and repackaging, we experience the visceral and psychic cost of selling things with depleted words. Pilfered rhetorics fed into the machine are spit out as bungled associations among money, shit, culture, work and communication. With the help of online engines that numericize language, Human Resources explores writing as a process of encryption.

Deeply inflected by the polyvocality and encoded rhetorics of the screen, Human Resources is perched at the limits of language, irreverently making and breaking meaning. Navigating the crumbling boundaries among page, screen, reader, engine, writer and database, Human Resources investigates wasting words and words as waste – and the creative potential of salvage.

Written by Rachel Zolf (Masque), who works days as a corporate communications consultant, churning out language to fire employees gently or convince them to toe the corporate line, Human Resources ‘repurposes’ for artistic ends the words and energy she wastes daily. The book exposes the codes – programming codes, social codes, political codes – that we live under every day that tell us how to act, what to buy, who to love, who to bomb.

‘In this badmouthing and incandescent burlesque, Rachel Zolf transforms a necessary social anger into the pure fuel that takes us to “the beautiful excess of the unshackled referent.” We learn something new about guts, and about how dictions slip across one another, entwining, shimmering, wisecracking. For Zolf, political invention takes precedent, works the search engine.” – Lisa Robertson

For more information, do not hesitate to contact me.

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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149. Adam Fieled

Barry Schwabsky on PFS Post

Thu 10 May 2007

Check out four lovely poems from poet and art critic Barry Schwabsky on PFS Post:

http://www.artrecess.blogspot.com

New stuff:

http://www.adamfieled.blogspot.com
http://www.andrewlundwall.com

"Every time I feel fascination I just can't stand still..."

Ahhh...imagining that irresistible "new car" smell?
Check outnew cars at Yahoo! Autos.

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150. reJennifer Bartlett

Brooklyn Reading

Thu 10 May 2007

Friends of EARSHOT,
Don't miss out on the next installment of EARSHOT! Please join us on Friday, May 11th at 8 PM for a dose of literary goodness!

Our featured readers are Mónica de la Torre, author of the new poetry collection, Talk Shows, and poet Jennifer Bartlett, author of the forthcoming Derivative of the Moving Image. They'll be joined by three talented MFA students and copies of Mónica's book will be on sale. As always, it's only five bucks, which gets you a free drink! Join us!

Your pal,
Nicole Steinberg

EARSHOT!

Join us for the next installment of EARSHOT at The Lucky Cat, located in Williamsburg, Brooklyn! EARSHOT is a bi-monthly reading series, dedicated to featuring new and emerging literary talent in the NYC area.

Friday, May 11th, 2007 at 8 PM
Hosted by Nicole Steinberg

Featuring:
Mónica de la Torre (author of Talk Shows)
Jennifer Bartlett (author of the forthcoming Derivative of the Moving Image)
Ari Banias (Hunter College)
Gregory Crosby (City College)
Denise Burrell-Stinson (Columbia University)

Admission is a mere $5 plus one free drink (beer, wine or well drinks only)! The Lucky Cat is located at 245 Grand Street in Brooklyn, between Driggs and Roebling. Visit their website for directions: http://www.theluckycat.com.

Also visit http://www.earshotnyc.com for more information on Earshot or e-mail Nicole Steinberg at [redacted].

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EARSHOT!
http://www.earshotnyc.com
http://myspace.com/earshotnyc

_____ Make every IM count. Download Messenger and join the i'm Initiative now. It's free.
http://im.live.com/messenger/im/home/?source=TAGHM_MAY07

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151. William Allegrezza
Cracked Slab Reading iN New York
Thu 10 May 2007

Cracked Slab Books will have a reading in New York to launch its new anthology, The City Visible: Chicago Poetry for the New Century. The reading will take place on Monday, May 14th, at the Poetry Project at St. Marks in New York. The readers will include:
Kristy Odelius
Simone Muench

Bill Allegrezza
Joel Felix.

Please come hear some Chicago poets read and pick up your copy of The City Visible.

Bill Allegrezza
Cracked Slab Books
http://crackedslabbooks.com (You can also order your copy online. The book is not available through SPD yet but will be soon.)

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152. Christophe Casamassima

CFP: Romantic Objects (International Conference on Romanticism at Towson University and Loyola College, Baltimore)

Thu 10 May 2007

This year's conference theme asks participants to consider the objects of Romantic study. This broad topic can apply to the goals of our own intellectual and academic inquiry (the state of the field), the pursuits-literary, philosophical, political, theological, and so on-of Romantic authors, as well as to the material things that provoke these goals and pursuits. What are Romantic objects? How are they defined and expressed? What kinds of responses do objects demand?

Preliminary topics include, but are not limited to, the following:

* Objects in material culture and the "universe of things" * The body as an object of desire, of value, of exchange * Objects understood as aims, goals, pursuits and projects * Imaginary objects-nations, ideals, identities * Objects as defining subjects

The organizers hope to receive a variety of approaches to and interpretations of this admittedly-and, one hopes, suggestively-broad topic.

The conference organizers are Fran Botkin, Department of English, Towson University; and Erin M. Goss, Department of English, Loyola College in Maryland. Communication regarding the conference can be initiated via email through [redacted].

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http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=e28545c6686da62218995a08f42850f2

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Powered By Outblaze

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153. Tisa Bryant
Postponed: May 12 Encyclopedia Fundraiser at Galapagos
Thu 10 May 2007

Dear all,

The fundraiser for The Encyclopedia Project, May 12, 7-9:30pm, at Galapagos Art Space in Brooklyn, has been postponed until further notice.

We intend to reschedule soon, and host an amazing event full of generous talent!

Best,

Tisa Bryant
The Encyclopedia Project
www.encyclopediaproject.org

_____ I searched, but I could not find You; I called You aloud, standing on the minaret; I rang the temple bell with the rising and setting of the sun; I bathed in the Ganges in vain; I came back from Kaaba disappointed; I looked for You in earth; I searched for You in heaven, my Beloved, but at last I have found You hidden as a pearl in the shell of my heart.

Complete Sayings, Hazrat Inayat Khan

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154. Poetry Project
Events at the Poetry Project 5/11 - 5/16
Thu 10 May 2007

Hi Dears,

It¹d be so nice to see you.

Love,

The Poetry Project

Friday, May 11, 6:00 pm *note the early start time!
A Glorious Celebratory Festival Of Brief Readings From Some Recently Published & Highly Awesome Chapbooks To be Followed By Revelry

A group reading curated by Matthew Zapruder (author of American Linden (Tupelo Press, 2002) and The Pajamaist (Copper Canyon, 2006), celebrating

poetry from recently released award-winning and self-published chapbooks, featuring Dottie Lasky, Valzhyna Mort, Dan Chelotti, Kate Hall, Cindy King, Betsy Wheeler, Travis Nichols, Monica Fambrough, Lori Shine, Kathy Ossip, Cole Heinowitz and Stephanie Ruth Anderson. Please visit http://www.poetryproject.com/calendar.php for reader bios. Note the early start time of this Friday night event!

Monday, May 14, 8:00 pm
The City Visible: Chicago Poetry For The New Century

Poets featured in the anthology The City Visible: Chicago Poetry For The New Century, published by Cracked Slab Books, will read to celebrate its publication. William Allegrezza is the editor of moria and the editor-in-chief of Cracked Slab Books. His book Fragile Replacements is coming out in 2007 with Meritage Press. Joel Felix edits the journal LVNG with Peter and Michael O¹Leary. He is the author of the chapbooks Catch and Release and Monaural. Simone Muench¹s first book The Air Lost in Breathing won the Marianne Moore Prize for Poetry and her second Lampblack & Ash received the Kathryn A. Morton Prize. She is a contributing editor to Sharkforum. Kristy Odelius is a co-founder of Near South, a Chicago-based journal of innovative writing. Her poems, essays and reviews have appeared in Chicago Review, Pavement Saw, La Petite Zine, Combo, Diagram and others.

Wednesday, May 16, 8:00 pm
Charles Bernstein & Tracie Morris

Charles Bernstein's most recent books are Girly Man and With Strings, both from the University of Chicago Press. Green Integer published the libretto and NMC the CD of Shadowtime, an opera with music by Brian Ferneyhough. Author page at epc.buffalo.edu. Tracie Morris is an interdisciplinary poet who has worked in extensively as a sound poet and multimedia performer. Her most recent musical recording has been with composer Elliot Sharp for his group, Terraplane. Morris was awarded a PhD in Performance Studies from New York University in 2006.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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155. Andrew Klobucar

New Issue of Capilano Review with Launch party Info: If you're in Vancouver next week...

Thu 10 May 2007

THE
<http://www.gtrlabs.org/the_capilano_review_upgrade_vancouver_present_specia l_launch_party_for_tcr_2_50> CAPILANO REVIEW + Upgrade! Vancouver Present Special Launch Party for TCR 2.50

"Artifice & Intelligence"
guest edited by Andrew Klobucar

with a panel discussion on Technology and Aesthetics featuring

Jim Andrews, Kate Armstrong, David Jhave Johnston,
Laura Marks, Sandra Seekins, and Darren Wershler-Henry

May 17 2007

Join us for food, drinks with music and live a/v environments by CineCitta: 7:30pm
Panel discussion: 8pm

Intersections Digital Studios
Emily Carr Institute of Art + Design
1399 Johnston Street, Granville Island

Supported by The Canada Council for the Arts, Capilano College, Upgrade! Vancouver, & Emily Carr Institute for Art and Design.

Darren Wershler-Henry appears courtesy of Capilano College's new Creative Writing Program reading series OPEN TEXT.

Carol L. Hamshaw
Managing Editor
The Capilano Review
[redacted]

http://www.thecapilanoreview.ca ORDER ONLINE WITH SECURE PAYMENT

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156. Potree Journal

The first issue of Little Red Leaves is now online!

Thu 10 May 2007

The inaugural issue of Little Red Leaves features poems by Marcia Arrieta, Derek Beaulieu, Jason Christie, Thom Donovan, Raymond Farr, Skip Fox, Elisa Gabbert, Michalle Gould, Arielle Greenberg, Geoffrey Hlibchuk, Victoria Hsieh, Ofelia Hunt, Laura Navratil, Francis Raven, Larissa Shmailo, Elizabeth Treadwell, Sara Veglahn, and Joshua Marie Wilkinson.

Issue one also includes a selection from the first Dos Press chapbook, featuring poems by Hoa Nguyen, Carter Smith, and Andrea Strudensky.

Please stop by and have a look--we're really proud to feature such great work in our first issue...

The Editors
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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157. blacksox

Jazz and Poetry at The Screening Room May 16th (BfLO)

Thu 10 May 2007

Attachment 1: SRMay16.jpg (image/jpeg)

- Former homeboy, Russ Golata, doing it big down in Orlando, FL. Awards, hosting reading series, notoriety galore. It will be good to hear his voice again in the S.R. Quietly political, then bang, it hits ya! New book(s) out also.

-Also, long time established poet, educator, Loren Keller will share some of his magical poems from his various collections of writings. The heart awakens under his voice as his words brings us into that moment, that time in the poem he is sharing with us.

-Along with Januarius Kim Welch - Oustanding urban poet. He gets you with his urban edge, business wit and profound love for life and all that it holds. Detroit's loss is WNY's gain (or maybe we will be kind enough to share)!

Guest Co-Host: Marge Merrill (We know her magic!)

House band -BASS & CO. featuring Odell Northington, William Murphy, of the William Murphy Quartet, and possibly other outstanding musicians, plan on being in the house.

Screening Room Reading Series (3rd Wed. of each month)-
Located in the Northtown Plaza Business Center, 3131 Sheridan Dr. ([redacted]). Parking & entrance located in area behind Tom's at Bailey & Sheridan across from Orville's Appliances. Admission is $2. Time 7:15 (sign-up) – 9:30.

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158. Jim Andrews

Re: New Issue of Capilano Review with Launch party Info: If you're in Vancouver next week...

Fri 11 May 2007

It's great to see The Capilano Review publishing an issue on digital writing/art in Vancouver. The essay I have in this issue of TCR is the first thing I've published in a Canadian literary journal since the early nineties.

Many thanks to Andrew Klobucar for his terrific work on this issue. I'm looking forward to the launch evening.

ja

> THE http://tinyurl.com/2oryv7 CAPILANO REVIEW + Upgrade! Vancouver Present
> Special Launch Party for TCR 2.50
>
> "Artifice & Intelligence"
> guest edited by Andrew Klobucar
>
> with a panel discussion on Technology and Aesthetics featuring
>
> Jim Andrews, Kate Armstrong, David Jhave Johnston,
> Laura Marks, Sandra Seekins, and Darren Wershler-Henry
>
>
>
> May 17 2007
>
> Join us for food, drinks with music and live a/v environments by
> CineCitta:
> 7:30pm
> Panel discussion: 8pm
>

> Intersections Digital Studios
> Emily Carr Institute of Art + Design
> 1399 Johnston Street, Granville Island
>
>
>
> Supported by The Canada Council for the Arts, Capilano College, Upgrade!
> Vancouver, & Emily Carr Institute for Art and Design.
>
> Darren Wershler-Henry appears courtesy of Capilano College's new Creative
> Writing Program reading series OPEN TEXT.
>
>
>
> Carol L. Hamshaw
> Managing Editor
> The Capilano Review
> [redacted]
>
> http://www.thecapilanoreview.ca ORDER ONLINE WITH SECURE PAYMENT
>

↑ Index

159. Aaron Belz

new belz blog

Fri 11 May 2007

For those who care (and I know there are a lot of you), I have a new blog.

http://belz.wordpress.com

Belz

↑ Index

160. Adam Fieled

Allegrezza, Sherlock, Baus, Fieled: Philly, 5/12

Fri 11 May 2007

I'm happy to present a gathering of poets tomorrow, May 12, at Molly's Books, on 9th Street in the Italian Market, South Philly, 7 pm. The poets: Bill Allegrezza, Frank Sherlock, Eric Baus, and Adam Fieled. Please come and join us for a swell springtime reading...

Love,
Ad

http://www.adamfieled.blogspot.com
http://www.artrecess.blogspot.com
http://www.andrewlundwall.blogspot.com

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

↑ Index

161. Mark Stricker
nanomajority #3
Fri 11 May 2007

Announcing issue #3 of nanomajority (www.nanomajority.com):

"project gutenberg by vividness" by Richard Hasty

This project is a whimsical index to more than four thousand English language texts in Project Gutenberg (www.gutenberg.org). The texts are arranged by the degree to which they contain vivid words, and the titles are displayed in colors according to the color values of the words they contain. The index keys are words which have also been ordered by vividness.

"convergence" by Bill Mieloch

With the explosion of user-created content online in the past few years, and given that the audio-visual part of this content cannot exist without some form of textual labeling, whether in the form of actual file names or through individually or socially based tagging, I have noticed the potential for our verbal and visual languages to converge in this digital environment.... To explore this idea, I performed simple, one-word queries of the image search section of the three search engines most commonly used by English-speaking people, Google, MSN and Yahoo. I then created line drawings of the highest ranked images that resulted from these word searches. I combined these words, and subsequent images, to create somewhat abstract phrases, while trying to include a word in each phrase that would illustrate a tangible object or idea.

"selections from 'limb by limb: the collected letters of dk'" by Della Watson

my dear e,

a breath's worth of space by the word, the world, it floods us, like light through a window.

we rehearsed our hymns. beyond the cross, the shedding sycamores
stand, bone after bone.
_____ took hand into clamshell palms. catherine's toes found her shoes.

my longing walks beneath the bare branches. as sermon has turned our eyes to signs, we should--_____--know by now.

yours,

d k

↑ Index

162. Juliana Spahr
green integer
Fri 11 May 2007

---

does anyone know the year that green integer begins publishing?

if so, please back channel. i'm working on a paper.

↑ Index

163. Stephen Vincent
Ghost Walks - Poets House 'Anthology'.
Fri 11 May 2007

---

http://stephenvincent.net/blog/

Currently on my blog is a little sequence of "Ghost Walks" (photographs and texts) that I presented for the 'Walking Panel' at Poets House this past Friday. At the moment, I am working on a piece on the Saturday walk, tentatively entitled, with a tip of the hat to Lisa Robertson, "Soft Architecture meets SOHO, Chinatown & Tribeca." For those interested, more of that later!

In fact, more on my new book, Walking Theory (Junction Press), also later.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

164. Eric Dickey
Re: green integer
Fri 11 May 2007

Juliana,

I read your This connection of everyone with lungs.

Thank you for writing it.

Best,

Eric Wayne Dickey
Corvallis, Oregon

Juliana Spahr <[redacted]> wrote:
does anyone know the year that green integer begins publishing?

if so, please back channel. i'm working on a paper.

Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

↑ Index

165. Poetry Project
Poetry Project hires new Artistic Director
Fri 11 May 2007

Dear Everyone,

The Poetry Project is delighted to announce that poet Stacy Szymaszek has been hired to be the Project¹s new Artistic Director. Stacy¹s tenure will begin July 1, 2007. The Artistic Director is basically artistic and executive director rolled into one, responsible for everything from programming to paper clips. She sets the tone for and guides the Project through nine months of annual programming now in its 41st season, the Poetry Project offers a Wednesday night readings series, a Monday night reading/performance series, a Friday late-night series, 6-10 weekly writing workshops per season, a quarterly newsletter a (revamped) website at www.poetryproject.com, a stripped-down literary mag The Recluse, and extensive audio and document archives. The Poetry Project is also a 501-c-3 non-profit & raises money in about a thousand different ways, and so the A.D. runs that ship as well as managing staff, paying the bills, working with St. Mark¹s Church, putting away chairs after readings, and working with the ever-growing and shifting entity known as the community.

Stacy Szymaszek was born and raised in Milwaukee, WI. From 1999 to 2005, she was the Literary Program Manager for the nonprofit literary organization Woodland Pattern Book Center. Her extensive curatorial and editorial work during this period helped galvanize a community of poets in the Midwest region with Woodland Pattern serving as one of several meeting places. In 2005 she answered the call to move to New York to serve as the Program Coordinator at the Poetry Project at St. Mark¹s Church. This year, she also served as the Monday Night Coordinator. She is the author of several chapbooks including Mutual Aid (gong press, 2004), Some Mariners (Etherdome, 2004), There Were Hostilities (repair, 2005), Pasolini Poems (Cy Press, 2005) and from

hyperglossia (Belladonna Books, 2005). Her first book, Emptied of All Ships, was published in 2005 and her second book hyperglossia is forthcoming in 2009, both with Litmus Press. Her work appears in the recent anthology For the Time- Being: The Bootstrap Book of Poetic Journals, as well as in numerous journals and web-zines. She is also a coeditor with Instance Press, contributing editor of Fascicle and editor of the poetry magazine Gam.

Work by Stacy Szymaszek:

http://bostonreview.net/BR30.1/sampler.html
http://www.fascicle.com/issue01/Poets/szymaszek2.htm

Interviews with Stacy Szymaszek:

http://www.kickingwind.com/5406.html
http://www.chicagopostmodernpoetry.com/Stacy.htm

Review of Emptied of All Ships:

http://jacketmagazine.com/28/sims-szym.html

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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166. Dr. Barry S. Alpert
Propped-Up Poet Laureates
Fri 11 May 2007

During his inauguration last fall,, Donald Hall made it clear that reading with his British counterpart would be his major initiative during his reign as poet

laureate. Personally, I've been amazed at how much more mass visibility the U.S. figureheads have garnered since the title "consultant in poetry" was replaced by "poet laureate". Barry Alpert

<http://www.washingtonpost.com/wp-dyn/content/article/2007/05/11/AR2007051100022.html>

<http://www.loc.gov/poetry/events.html>

_____ More photos, more messages, more storage—get 2GB with Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507

↑ Index

167. amy king
John Cage - Water Walk
Fri 11 May 2007

Someone posted this Cage composition to another listserv -- it reminds me of a landscape:

http://blog.wfmu.org/freeform/2007/04/john_cage_on_a_.html

Pinpoint customers who are looking for what you sell.

↑ Index

168. Rebecca Weaver
Midway #3 live / call for work
Fri 11 May 2007

Issue three of Midway Journal is now live!

Also, a reminder: our submissions period is open until June 1. While we appreciate receiving poems, plays, fiction, multi-genre work, and interviews, we're especially in need of some non-fiction (see our call for submissions page and click on "non-fiction").

Happy May!

↑ Index

169. George Bowering
Re: small chapbook project
Fri 11 May 2007

Oh, I forgot to mention.
I hope that a PDF file retains the correct formatting.
As for instance, the placement of the asterixes
in the Yeats poem.

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170. heidi arnold
thanks
Fri 11 May 2007

---

colleagues,

this is just a note to thank you all for the large community , and for the variety of perspectives, the stark differences, and the wide range of insight and interpretation -- i am mostly offline these days -- and behind reading my e-mail -- i have felt concerned that my sort of willingness to take issue with some things could in fact be taken as a kind of perverse ingratitude -- or if a gift is not accepted, that must be ingratitude -- that was never the case and is not the case -- -- everything is gift, i read that somewhere -- in dealing with an art form that innerness gets hugely magnified

thank you!

heidi

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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171. Joel Weishaus
North-4 Text-1
Fri 11 May 2007

North-4 Text-1

http://web.pdx.edu/~pdx00282/North/North-4/text-1.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:
Designed for screen resolution: 1024x768. Text size: Medium. Monitor: 17" or

larger. MS Explorer preferred.
Paratext boxes opened by holding curser over words.

-Joel

↑ Index

172. Alan Sondheim
roaring burn
Sat 12 May 2007

---

roaring burn

roaring doesn't get rid of the nightmare.
burned the skin off several in the vicinity.
wood screams to the sky burns.
ash burns. cinders burn. coals burn.
i asked cylinder.node.avatar c.n.a. cna:
help me on this one and i'll let you go.
now i don't know where they are.
roaring burn.

roaring burn.
my dreamland is your nightmare.
roaring propitiation and dark matter.
quasars and cut-off hands.
created gods fell into water.
suicide not science the solution.
i'll let you go but i'll track you down.
cylinder roaring burn. avatar roaring burn.
world-node puppet fury roaring burn.
roaring burn.

roaring burn.
i am on fire for you.
my arms are on fire for you.
my face is on fire for you.
my legs are on fire for you.
my friends are on fire for you.
my family are roaring burn.
my family are on fire.
i am burning for you.
i am roaring burn.
roaring burn.

roaring burn.
help me on this one and i'll burn you alive.
avatar-burning-world cylinder-burning-world.
burning-world-node and bridge to salvation.
salvation and i'll burn you alive.
roaring burn.

roaring burn.
fire went in the mouth.
fire took form of the organ of speech.
fire took form of speech.
fire speaking help me out of this one.
manifold body roaring burn.
fire went in the body.
fire went in the speech.
roaring burn of the organ of speech.
my tongue is on fire for them.
my tongue is on fire for them.
roaring burn.

http://www.asondheim.org/burn.mp4
http://www.asondheim.org/burn.mp4

↑ Index

173. Haas Bianchi
Chicago and New York Readings
Sat 12 May 2007

-----Original Message-----
From: Haas Bianchi [mailto:[redacted]]
Sent: Saturday, May 12, 2007 6:42 AM
To: 'UB Poetics discussion group'
Subject: The City Visible Chicago Poetry for the New Century

-The City Visible:Chicago Poetry for the New Century
www.crackedslabbooks.com

As many of you know Cracked Slab Books has been working on an anthology of Innovative poetry from Chicago and region. Monday May 14th is the publication date for The City Visible:Chicago Poetry for the New Century, edited by Ray Bianchi and William Allegrezza. This week we will have two kick off readings.

Here are some of the poets featured in City Visible

Edited by William Allegrezza and Raymond Bianchi

Introducion by Paul Hoover

William Allegrezza
Kristy Odelius
Joel Felix
Simone Muench
Raymond Bianchi
Mark Tardi
Kerri Sonnenberg
Chris Glomski
Erica Bernheim
Robyn Schiff
Arielle Greenberg
Ed Roberson
Jennifer Scappettone
Skrikanth Reddy
Peter O'Leary
Michael O'Leary
Cecilia Pinto
Garin Cycholl
Tim Yu
Jesse Seldess
Brenda Cardenas
Chuck Stebelton
Jorge Sanchez
Roberto Harrison
Laura Sims
John Tipton
William Fuller
Maxine Chernoff
Paul Hoover

Monday May 14th 8 PM at the Poetry Project in New York

Readers

William Allegrezza
Kristy Odelius
Joel Felix
Simone Muench

Thursday May 17th 7 PM CDT Powells North Series, at Powell's Bookstore on Lincoln of the School of the Art Institute of Chicago

Readers

Raymond Bianchi
Mark Tardi
Kerri Sonnenberg
Chris Glomski
Erica Bernheim

The book is available from our website www.crackedslabbooks.com and from SPD, Amazon, Barnes and Noble and fine bookstores. We will be doing more readings in Chicago, Milwaukee, Los Angeles, Atlanta and Cincinnati over the next few months. Review Copies are also available for request.

See you all Monday and Thursday

Ray

Raymond L Bianchi
chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

↑ Index

174. amy king
Shanna Compton -- Poetry Foundation
Sat 12 May 2007

"Just Get the Poems Out There: How one writer found her home among the poet bloggers."

http://www.poetryfoundation.org/features/feature.onpoetry.html?id=179635

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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175. Ken Rumble
New Review Blog...
Sat 12 May 2007

Hey folks,

I started a review blog the other day and should be posting a couple times a week:

http://anybook.blogspot.com

xo,
Ken

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Mathias Svalina:
http://mathiassvalina.blogspot.com/2007/03/key-bridge.html

John Deming/Coldfront Magazine:
http://reviews.coldfrontmag.com/2007/03/key_bridge_by_k.html

↑ Index

176. Joel Weishaus
North-4 Text-1
Sat 12 May 2007

That's cursor. Sorry.

-Joel

North-4 Text-1

http://web.pdx.edu/~pdx00282/North/North-4/text-1.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:
Designed for screen resolution: 1024x768. Text size: Medium. Monitor: 17" or larger. MS Explorer preferred.
Paratext boxes opened by holding curser over words.

-Joel

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177. Daniel Godston
Mingus Awareness Project
Sat 12 May 2007

On Wednesday, May 23 an outstanding lineup of jazz musicians and a remarkable poet will gather at HotHouse (31 E. Balbo Avenue in Chicago) to celebrate the life and music of Charles Mingus, and to benefit the Les Turner ALS Foundation. Mingus, an American musical hero who died of ALS, is one of

the greatest figures in jazz history. His bass playing, compositions and philosophy have transcended his genre and left indelible marks on music history.

The Mingus Awareness Project performers include:

Jeff Marx -- tenor saxophone
Ben Gray -- drums
Joel Wanek -- upright bass
Ed Roberson -- poetry
Bill MacKay -- electric guitar
Jon Godston -- soprano saxophone
Dan Godston -- trumpet

The evening's program will include amazing songs such as "Goodbye Porkpie Hat," "Better Get Hit in Your Soul," "Moanin" and "Prayer for Passive Resistance." Additionally, band members will perform numbers by such notable artists as Rahsaan Roland Kirk and Eric Dolphy.

Admission for this event is $12 ($8 for students). Tickets can also be purchased in advance at www.hothouse.net for $10. Attendees will also have the opportunity to participate in a raffle for the chance to win concert tickets and other exciting prizes. All proceeds from the evening will be donated to the Les Turner ALS Foundation, located in Skokie, Ill.

Established in 1977, the Les Turner ALS Foundation is recognized internationally and is the only independent, publicly supported non-profit organization in the Chicago area dedicated solely to the treatment and elimination of amyotrophic lateral sclerosis (ALS). The Foundation is affiliated with Northwestern University Feinberg School of Medicine where it supports both clinical care and scientific research. The Les Turner ALS Foundation's services are available to all ALS patients and caregivers, regardless of where they receive their medical care. The Foundation's comprehensive patient services include support group meetings, professional in-home consultation services, communications and durable medical equipment programs; respite care grants and many educational programs.

For more information about this event, please call Dan Godston at [redacted]. For more information about the Les Turner ALS Foundation, please contact [redacted] or [redacted].

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178. **amy king**

Check Out Our New Look!

Sat 12 May 2007

MiPOesias is now publishing in PDF format, which will allow readers and educators with a penchant for the page to print and distribute material easily.

Each PDF contains the work of one poet, a photo, a bio, and a mini-interview.

MiPOesias' PDFs are available for free download via:

1. MiPOesias' main page -- http://www.mipoesias.com,

2. ITunes -- Link located at the bottom of our main page -- or search "MiPOesias Magazine" in ITunes,

3. And in the archived feed, along with many stellar past contributors to MiPOesias -- http://feeds.feedburner.com/MipoesiasMagazineRevistaLiteraria

---

Recent work –

Jasmine Dream Wagner –
http://media.libsyn.com/media/miporadio/Jasmine_Dreame_Wagner.pdf

Lina ramona Vitkauskas --
http://media.libsyn.com/media/miporadio/Lina_ramona_Vitkauskas.pdf

Cate Peebles –
http://media.libsyn.com/media/miporadio/peebles_cate.pdf

Todd Colby –
http://media.libsyn.com/media/miporadio/colby_todd.pdf

Will Edmiston –
http://www.mipoesias.com/2007/edmiston_will.htm

Amber Reed –
http://media.libsyn.com/media/miporadio/Amber_Reed.pdf

Sandra Simonds –
http://media.libsyn.com/media/miporadio/Sandra_Simonds.pdf

Megan Volpert --
http://media.libsyn.com/media/miporadio/MeganVolpert1.pdf

Marty Hebrank --
http://media.libsyn.com/media/miporadio/MartyHebrank2.pdf

Diana Adams --
http://media.libsyn.com/media/miporadio/DianaAdams22.pdf

Bernard Henrie –
http://media.libsyn.com/media/miporadio/henrie_bernard.pdf

Matt Shears –
http://media.libsyn.com/media/miporadio/Matt_Shears.pdf

Rosanna Lee --
http://cache.libsyn.com/miporadio/Rosanna_Lee.pdf

Thanks for reading!

Didi Menendez – Publisher
Amy King – Editor in Chief
Meghan Punschke – Managing Editor
Michael Parker – Reviews Editor
Dan Coffey – Reviews Editor
April Carter-Grant – Production Assistant
http://www.mipoesias.com/

Forthcoming Guest-Edited Issues by David Trinidad, K.S. Mohammad, and Emma Trellis.

Guest-Edited Issues

Evie Shockley -- http://www.mipoesias.com/EVIESHOCKLEYISSUE
Nick Carbo -- http://www.mipoesias.com/Asian-American2007
Gabriel Gudding -- http://www.mipoesias.com/Volume19Issue3Gudding/
David Trinidad -- http://www.mipoesias.com/April2004/
Tom Beckett -- http://www.mipoesias.com/2006/corriente.html

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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179. Dan Wilcox
Uncle Walt's Birthday
Sat 12 May 2007

Celebrate the Birthday of
Walt Whitman
at the
Robert Burns Statue Washington Park, Albany, NY

A reading of “Song of Myself”
by local poets & other citizens

Thursday, May 31, 2007
6:00 PM
rain or shine
free

presented by the Poetry Motel Foundation
& the Hudson Valley Writers Guild

You may sign up to read by emailing me at [redacted], or sign up on the night of the reading. We will be reading the "deathbed version" from the last Leaves of Grass. There are 52 sections. If you have a favorite section, sign up now to read that section. Be sure to bring a chair or blanket to sit on.

"In Albany, every day is Poetry Month!" -- check out dwlcx.blogspot.com

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180. Barrett Watten

*How *The Grand Piano* Is Being Written*

Sat 12 May 2007

Further on *The Grand Piano*: Comments & Links

http://www.english.wayne.edu/fac%5Fpages/ewatten/posts/post34.html

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181. Rob McLennan

new(ish) on rob's clever blog

Sat 12 May 2007

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new(ish) on rob's clever blog

-- The TREE READING SERIES, Ottawa
-- Seminal: The Anthology of Canada's Gay Male Poets, eds. John Barton and Billeh Nickerson
-- poem for some of the closer planets (poem)
-- Ongoing notes: early May, 2007 (UGLY: an instant spoken word chapbook anthology, Fredericton NB: Broken Jaw Press; No Press, Calgary; Ian Roy's Red Bird, Buschek Books)
-- Unveiling / Marianne Moore by John Taggart
-- Poetics.ca #7 (finally!) now on-line
-- Bill Knott and Ron Padgett, Proper Tales Press
-- C.D. Wright's One Big Self: an investigation
-- Marita Dachsel's all things said & done

-- Phyllis Webb and the Common Good: Poetry / Anarchy / Abstraction by Stephen Collis
-- the camrose review: a journal of lutheran thought
-- Ron Silliman's The Age of Huts (compleat)
-- Sonnet L'Abbé's killarnoe
-- festival notes, day seven & eight, we stay up late (or, "fear & loathing at the ottawa international writers festival")
-- Press Release ; Archibald Lampman Award merges with Duncan Campbell Scott Foundation
-- festival notes, day five & five & sixsixsix

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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182. Jesse Crockett
New recruiting campaign
Sun 13 May 2007

---

*May 13th, 2007 *

Our recruiting effort seems to be failing. There was an immediate spike of interest, but I have analyzed this to be a phenomenon in contemporary perception inside the privileged and professional sector. You see, the so-called smart people are busy working to think faster than the pervasive sloganizing, which leads them to make snap decisions of merit and quickly lose interest in ideas which do not seem to be entirely controllable in the domain of their more reticulated egos. Instead of looking for a very small team of privileged, creative geniuses, we need to approach more everyday people, and sort of like the military, enlist them in a phasing camp of preparation for diligent work over the coming two or more years. Except in our camp there will be no spitting and shouting in their faces, but an immediate influx of good vibes and honest integration into a team with real goals and real rewards for good work, which may be the definitive collegial atmosphere. This is Kansas City, not Palo Alto or Cambridge. Though we are located in the wealthiest region of the metro area,

we will now focus on reaching out to people with everyday hopes and expectations, letting the more privileged candidates head off in conventional routes to wealth, importance, and nobility to places like Stanford and MIT, yet they too are vulnerable at the notion promising that Ivy degrees are, and always will be, a golden ticket. How much longer can we expect a company like Google to focus their recruiting effort on people who have probably never really wanted desperately for anything ever in their lives, have never had to accept and reconcile a powerful want and then make peace and progress in the sphere of everyday expectation?

Tags :: human system <http://gravityway.com/blog/?cat=18>, recruiting <http://gravityway.com/blog/?cat=21> |

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183. Dan Wilcox
Third Thursday Poetry Night, Albany, May 17
Sun 13 May 2007

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, May 17, 2007
7:00 sign up; 7:30 start

Featured Poet: John Raymond
with open mic for poets before & after the feature

$3.00 donation.
Your host since 1997: Dan Wilcox.

(If you think you've seen this notice previously, you have: John was originally scheduled to read in February & we had to cancel because of the snowstorm – who says there are no second chances?)

John Raymond is a local rapscallion who is coming out of seclusion to take part in the Open Mic scene. He enjoys music, backpacking, and smoked meats.

Sheet Music

The pushers
of the rattling shopping carts
on the five a.m. street

sift through the discarded cores
of last night's fruit
and the crows crow
their graveled songs
and her hair
one strand on the bed
curls like a G clef
shivering with the turning
of a small creaking fan
##

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184. eric unger
Spell magazine: seeking submissions
Sun 13 May 2007

Spell: Issue #4

Spell magazine is currently seeking unpublished work for its fourth issue. Please send up to 12 pages as a word doc, pdf, tif, or jpg file. Especially of interest is work that is in progress (emerging), or somehow constructed differently than your normal working process (experimental). Please feel free to interperet these parameters as they might pertain to you. While the focus of Spell is mainly textual and visual poetry, artwork will also be considered. Familiarity with Spell and/or its past contributors is encouraged. The reading period will last until July 15th.

Send submissions to: eric.ungerATgmailDOTcom

Eric Unger

For additional info, go to:

spellmag.livejournal.com
housepress.blogspot.com

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185. Alan Sondheim
the optical
Sun 13 May 2007

---

the optical

the optical asserts itself as punctum-turned-filter, the return of the an- alogic within the digital. punctum {1} expands into the optical continuum through a field transformation {x1,y1} > {x2,y2}. adjacent elements may remain adjacent

but any geometrical transformation more or less assures that there are at least some elements that will no longer remain so. the optical tends towards the puzzle; the punctum is those elements remaining constant in the transformation of vector elements on the surface of a sphere. every distortion is an artistic transform; some appear more artis- tic than other. how much chaos does an image tolerate - transforms into how much chaos delights the perceiver / to what extent is the original image phenomenologically identifiable? but there are times when true joy emerges, when the apparent real apparently shudders - when the viewer shudders - as the real re/presents itself, and the punctum dissolves. for the imaginary of the punctum is still the origin, and we rid ourselves of that. http://www.asondheim.org/trawl.mov the trawl scrapes earth or sky, taking everything along with it, irrupting surfaces, constructing an un- recognizable real. the trawl transforms the planet, what is visible every- where, the world turned upside-down, inside-out, reconstituted and mirror- ed. beauty is the return of the symmetricized gift of the real.

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186. Pierre Joris

Nomadics Blog Back On, In & Around the Premises!

Sun 13 May 2007

Nomadics blog is back after a 2-months hiatus,
Check out recent posts:

The Monday Night Experimental Cabaret
Paris, bis, & on
Luxembourg, March.
Back, & a new book.

Click this: http://pjoris.blogspot.com
==========
"It may well be the case that one has
to wait a long time to find out hwether the
title of avant-garde is deserved."
— Jean-François Lyotard
==========
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10

email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com
==========

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187. David Baratier

Kaya Oakes Telegraph reading Berkeley May 15th

Sun 13 May 2007

Kaya Oakes will be reading at Pegasus Books in downtown Berkeley CA on Tuesday, May 15th at 7:30 pm

Kaya Oakes' work has appeared in Conduit, Volt, MiPoesias, Coconut, Shampoo, and many other journals. The recipient of awards and grants from the Academy of American Poets and the Bay Area Writing Project, she is also the senior editor of Kitchen Sink Magazine, and she teaches writing at the University of California, Berkeley.

PEGASUS BOOKS DOWNTOWN
2349 Shattuck Avenue
Berkeley, CA 94704
[redacted]

TELEGRAPH by Kaya Oakes
ISBN: 978-1-886350-43-4
Winner of the Transcontinental Poetry Prize (editor's choice, 2006)
80 pages, 6 by 9, $14

Her book can be ordered here http://pavementsaw.org/books/telegraph.htm

First books often offer versions of resurrection and Kaya Oakes' moving debut in TELEGRAPH charts a coming back to life with uncompromising lucidity and sorrow. In poetry rife with a bodily knowledge of the inherent “second-ness” of women’s history, Oakes writes for the one and the many, Elektra her guide in the passage. “I wonder if this earth meant anything when I leant my form to it,” the personae wonders in the final poem, and wonderfully, readers will find that it does, thanks to the earnest care of Kaya Oakes' making. --Claudia Keelan

---

Elektra in the offices

Barefoot and ripe with new embarrassment
Elektra walks up three floors, trying not to sweat

Constriction in her thighs, those red bands drawn tight
and everyone who waited without knowing her was blind

would receive her in a spotless blackness reserved
for those who have forgotten seeing means we learned to feel
in blindness, too.

You ought to have gone with her, years ago.
That was when it was easier to feel through things
by pulling those last strands of someone’s hair

and wrapping up your fingers with them, like a tourniquet. Elektra cuts her hair in bathrooms where her shape is strange where the windows stay shut, even on the hottest nights nail scissors in half-drunk bathrooms where she doesn’t live.

While shots go off outside, the scissors scrape and pull.
She climbs the stairs climbed so many times before.
She has no one on her side,

she has handwriting and flowers gathered
in a backyard where her scalp burned pink
while the afternoons fed anorexic evenings
and the day’s fluorescence never dimmed;

unsure, unripe, unready. Still the pounding rocks her steps
as innocents file past her. One hand, one knife,
one brother burning somewhere in the city,
The man is upstairs, working,
or failing at his work and practicing his oaths.
But nothing stops the inevitable click
of the door that yields to business.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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188. **Adam**
The Incredulous Traveler: New Blog Posted.
Sun 13 May 2007

Adamus at Large

The Diffusion of Memory

I am trying to remember my daughter. At the age of five. Then eight. Ten. I cannot. Not fully. I have memories of events, trips, ways of being and things we did. I have memories of how I felt, diffuse and drawn. But to none of these are attached any visions. I remember taking pictures but not the pictures themselves save the presence of those on our walls.

www.adamusatlarge.blogspot.com
www.adamtritt.com

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.467 / Virus Database: 269.7.0/801 - Release Date: 5/12/2007
6:40 PM

↑ Index

189. Adam

The Phoenix and the Dragon is about to hit the shelves.

Mon 14 May 2007

My second book, The Phoenix and the Dragon: Poems of the Alchemical Transformation, is about to hit the shelves. It follows my first book, Tellstones, and several anthologies and is my first collection through Smithcraft Press.

I am looking for Booksignings and readings during the summer. I am also looking for reviews.

Included in this volume are pieces for which I was awarded the 2006 EPPIE Prize for poetry in an anthology.

In addition, it contains several pieces of stunning artwork by Evanne Floyd, whose work also graces the back cover.

So please support the arts, writing and, most importantly, Evanne and I, by looking below and ordering your advance copy.

Of course, the absolute easiest way to reserve your edition is to use PayPal or, even better, to order online, you need only go to adamtritt.com and click on the bookcover. Easy!

Please forward this to where ever and who ever you can/like/wish or your entire emails list… whichever is larger (smile).

Thank you,

Adam Byrn Tritt

The Phoenix and The Dragon is about to hit the shelves!

Reserve your advance copy at the Pre-release Price.

Adam Byrn Tritt puts me on the horns of that dilemma between Apollo or Pan.

So what makes his poetry good, then? As a poet he consulted not so much with his mortal texts, but with his heart, personal muses, and the Gods.

Raymond T. Anderson, Editor, Oestara Publishing

[Tritt is] unique, brilliant, wicked-ass funny, and a mensch....

Valerie Turner, Editor

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6:40 PM

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190. Matt Henriksen
Fri 5/18 ~ Zach Barocas & Shafer Hall ~ Brooklyn
Mon 14 May 2007

The Burning Chair Readings

would like to warn you that you ne

The Burning Chair Readings

would like to warn you that you never know what might
happen

when you show up to hear

Zach Barocas & Shafer Hall

Friday, May 18th, 7:30 PM

at The Fall Café

307 Smith Street

between Union & President

F/G to Carroll Street
Carroll Gardens, Brooklyn

Fabulously Free

Musician & poet Zach Barocas is the author of Among
Other Things and edits The Cultural Society. He lives in Minneapolis with his wife,
Kimberley Yurkiewicz.

Shafer Hall is great for the goose. He could give or take the gander. No Tell Press has just released his first
full-length collection, Never Cry Woof.
He is a Senior Editor for Painted Bride Quarterly, and he
(sometimes) curates the Frequency Reading Series at the Four-Faced Liar, NYC.

___Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
http://tv.yahoo.com/

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191. Chris Stroffolino
Bay Area (Scene/Venue) Question
Mon 14 May 2007

First off--apologies for those who find this to be a geographical-- specific question clogging up the placeless 'virtual' discussion space, but since I'm not aware of any "Bay Area specific" literary/cultural/ poetry discussion list, and I know there's quite a few 'bay area' folks on this list, I figured it's worth a shot, and I wouldn't be adverse to others getting into discussions of other regions that aren't immediately relevant to mine)....

Anyway, I currently got (I mean "have") access to a very cool "performance" SPACE in Oakland, and I'm trying to figure out what to DO with it.... If there's a way I can hold some kind of event, that would INCLUDE poets (people who call themselves that) and have the potentials of being exciting and/or relevant to people in other scenes....

Ever since Patrick Dunagan (i hope I'm spelling your name right) wrote his critique of an anthology called "Bay Poetics" on this list, I've been thinking that his comments could provide some kind of opportunity for talking or writing pro-actively about possible future social configurations here in the Bay Area, as manifested in 'scenes' or ad-hoc reading events, presses, etc---...

Questions about how important solitude is for one's writing, or
calling, and how a scene or community may help that?
Questions about what mediates the social aspects in which some people
find some form of community,
perhaps as a kind of replacement family, a feeling of security,
of mutual goading, or competitive cooperation?
How important, or central, is "the book?" or "the written text"
as the basis for something like 'community?''
How important, or central, the reading of one's work (to, for

the most part, other people who call themselves poets)
as the basic for something like community?
How important, or central, the phone conversation? Or the bar-meeting? The talking? The just liking to hang-out?
Or go to the same musical events, baseball games, political rallies, day-care centers, the ostensibly 'non-poetry related' social aspects?
(teach, or be a student, at the same school; The SFSU poets vs. The New School poets vs. The CCA poets, vs The Stegner Fellow vs.
The Berkeley poets vs. The Mills poets (they used to be called "The New Brutalists"--mostly class of '04)?
(okay, I know some people cross over; it ain't just VS either/or.....
and the so-called 'independents'--and not just because they're happy being loners...

then there's also the young and old question, which is different than the 'estabished' vs. 'non-established'
Were the "MANIC D" people originally connected with a school?
What about the various segregations?
How significant is the black and white one? (do you want to make it less?)
How significant is the difference between one side of the Bay and the other?
The various more 'sophisitcated' and the more 'populist' etc etc?
Various "interfacings" with other so-called scenes, 'McSweeney's' to name but one much touted one....

I don't have time to get into a FATALISTIC discussion about it right now (and I'm going to try to avoid that temptation when I'm done---
Ah, "I used to be disgusted, now I try to be amused'),
and if you find yourself Happy with existing social configurations in your life and art right now,
(or if not entirely happy, at least thinking that "IT's GOOD ENOUGH AS IS" and it would "TAKE TOO MUCH ENERGY to try to change it), that's fine with me.

But I may not have much going for me right now, but one thing I got is a SPACE where we could at least get something started (or help something along that's already started), and I still got what Marx once called "LABOR POWER" (and "while there's still life, there's hope" as John Lennon said before he died) and a belief in creative competition, unity in diversity, 'united we stand, divided we

fall' and a burning feeling that something that needs to be changed is in our power to change....

and, well, I figured I'd just try it out (ya know, run it by y'all) here. Feel free to contact me backchannel, though frontchannel would probably be better....

If you want, you could also pay for the 'writing workshop' I'm planning to teach here soon. I'll send an announcement out about that soon. But in the meantime, feel free to respond to this free offer (which may end up costing 'more' than money, but that's a whole other essay thing..)

Chris

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192. Jim Andrews
spinning a yarn
Mon 14 May 2007

---

http://vispo.com/nio/pens/screenshots/nio5.htm
spinning a yarn
twisting the truth
lyric poem
blue exhalation

ja

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193. Dan Waber
ars poetica update
Mon 14 May 2007

The ars poetica project continues to bang a gong at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Mark Young, Bjørn Magnhildøen, Halvard Johnson, Rochelle Ratner, and Angela O'Donnell

Poems will appear this week by: Angela O'Donnell, Yoko Danno, Robert Sward, and Paul Hoover.

A new poem about poetry every day.

Enjoy,
Dan

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194. Michael Kelleher
Literary Buffalo E-Newsletter 05.14.07-05.20.07
Mon 14 May 2007

LITERARY BUFFALO
5.14.07-5.20.07

LITERARY BUFFALO IN THE NEWS

Poems by local poets Tom Waters and Steve Helmicki in Artvoice: http://artvoice.com/issues/v6n19/poetry

R.D Pohl on Anne Elezabeth Pluto & Nita Penfold in The Gray Hair Reading Series http://buffalonews.typepad.com/poetry_beat/

THE BIG READ IS HERE!

All of Buffalo is reading and talking about Zora Neale Hurston's novel, Their Eyes Were Watching God.

Events will take place around the city during the month of May. Buy a copy at Talking Leaves...Books.

Visit http://www.justbuffalo.org/events/bigread.shtml for a complete schedule.

See weekly schedule below for a list of this week's Big Read Events.

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

05.14.07

THE BIG READ
Leaders Read - Their Eyes Were Watching God
Monday, May 14th from 4:30-6:30 p.m.
WNED studios (Lower Terrace, off Church St., downtown next to Adams Mark Hotel)

Featured leaders will talk about the book's issues and themes as they relate to our community in a discussion moderated by Peter Hall from WNED-FM. The featured leaders are:

Latricia Chisholm, Executive Director, Erie County Women's Commission
Robert Gioia, President, The John R. Oishei Foundation
Mary Gresham, Dean of the SUNY Buffalo Graduate School of Education
Chris Jacobs, Member, Buffalo Board of Education
Jennifer Parker, President, Black Capital Network
Betty Calvo-Torres, Esq., Board Member, Community Foundation for Greater Buffalo

The schedule for the event is:
4:30 - 5:00 p.m. Refreshments
5:00 - 6:00 p.m. Panel and Discussion
6:00 - 6:30 p.m. Questions/Conclusion

All are invited and encouraged to attend.

05.15.07

THE BIG READ
CENTRAL LIBRARY BOOK DISCUSSION GROUP: AN OPEN FORUM
TUESDAY, MAY 15, 12:10-1 p.m.
Buffalo Central Library_
1 Lafayette Square, Buffalo_

05.16.07

THE SCREENING ROOM OPEN READINGS
HOST: Verneice Turner
GUEST HOST: Marge Merrill
FEATURED: Russell Golata, Loren Keller, Januarius Kim Welch
Wednesday, May 16, 7:30 p.m.
The Screening Room, 3131 Sheridan Drive
Admission: $2
12 slots for open readers

05.17.07

HALLWALLS & TALKING LEAVES BOOKS
MARK NOWAK
Poet, playwright, scholar, critic, labor activist reading from his essay _"'To Commit Suicide in Buffalo is Redundant': Music & Death in Zero City, 1982-1984,"
Featured in the forthcoming critical anthology GOTH: UNDEAD SUBCULTURE (edited by Lauren Goodlad & Michael Bibby, Duke University Press, 2007)
Plus special live music performance by DAVID KANE & DONALD KINSMAN
Reuniting two-thirds of the original Nullstadt! Plus excerpts from early '80s vintage Nullstadt video! Talking Leaves will have books for sale & signing by author
Thursday, May 17, 7:30 p.m.
Hallwalls Cinema at the Church, 341 Delaware Ave.
Admission $10 (Refunded with purchase of Goth at event

05.18.07

THE BIG READ
GUSTO AT THE GALLERY:

TELL MY HORSE: ZORA NEAL HURSTON AT THE ALBRIGHT-KNOX
Friday, May 18, 3-10 P.M.
Albright-Knox Art Gallery_
1285 Elmwood Avenue, Buffalo_

3-5 p.m. Children's Mini-Workshops in Clifton Hall

Writing and telling scary stories with Gary Earl Ross of Just Buffalo; Afro-Caribbean Trance Dance Workshop with Kathy Skora of Folkloric Productions; CEPA Gallery Photo Workshop with Amy Luraschi and Lauren Tent of CEPA Gallery; Art Activity: Make Your Own Voodoo Doll, Instructor TBA.

5 p.m. Tea Cakes and Book Talk

Join writer Kastle Brill for tea, cookies and a discussion of Their Eyes Were Watching God. "Tea Cake" is a character in the novel, and a tea cake is a delicious cookie made in the south. We will be giving away tea cakes made by the Buffalo Public School Students at the Emerson Cooking School.__6 p.m.- Performance:

6 p.m. A Symphony Down in My Soul

The Players: Annette Daniels Taylor, Joyce Carolyn, Harold Luther White_The Musicians: John Marx, Marlow Wright, Charles Reedy, Max Thein.__A celebration of music and verse, with songs of slavery and salvation. Hymns, work songs, blues, Gospel and Jazz woven into, around, and beside a collection of poems and stories by such notable African-American writers as Paul Lawrence Dunbar, James Welden Johnson, Gwendolyn Bennett, and Langston Hughes. Also, original works by Annette Daniels Taylor, remembering that the treasured contributions of the African-Americans in our story are our link to the past and the key to the future.

8 p.m. Off Beat Cinema presents, "White Zombie," Starring Bela Lugosi

In addition to her classic novel, Their Eyes Were Watching God , Zora Neale Hurston also wrote a famous study of Caribbean voodoo called, Tell My Horse. Join the cast of Channel 7's Off Beat Cinema as they do a live taping of the show on site and present a classic B-Horror Film about voodoo and zombies.__MAY

05.20.07

THE BIG READ
STORYTELLING FOR CHILDREN AND FAMILIES
Sunday, May 20, 2:30-4 p.m.
Juneteenth Office_
1517 Genesee St._Buffalo - parking is available on-site

&

JUST BUFFALO OPEN READING
Featured: Claudia Torres and Diane Gileece
Sunday, May 20, 7 p.m.
Rust Belt Books
202 Allen Street, Buffalo (Meets the monthly on the third Sunday)
10 slots for open readers

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 25, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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195. Catherine Daly

Re: Bay Area (Scene/Venue) Question

Mon 14 May 2007

I don't see why this has to be limited to the Bay area.

Here, everywhere, there are lots of performance spaces. If it is music or theatre-oriented, the model is promotion. You are promoting a night, so that on average you get a certain number crowd paying a door charge or buying a

certain amount of drinks; the idea is that the door or bar covers the cost of operating the venue.

If it is gallery-oriented, if it is to accompany a show, it is usually entertainment-oriented. The idea is to draw a crowd to the show or the gallery, or make going to the gallery more fun, not to present the work as art.

There's a repopularization of a sort of space which is modeled more on galleries, but a lot of free schools, lectures, younger artists, quasi-collectives, etc. run them. A lot of these sort of things are being run with an incredible energy here in LA, on the eastside and downtown. It has repolarized the scene, though.

--
All best,
Catherine Daly
[redacted]

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196. Small Press Traffic
Carr & Joron at SPT this Friday 5/18
Mon 14 May 2007

—

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197. Mark Weiss
Question re: Language Poetry and the Body
Mon 14 May 2007

I attended the panel above named this past Saturday and was surprised by a comment by Bruce Andrews (and also the apparent anger behind it after all this time) to the effect that LANGUAGE was a rebellion or act of opposition to "The New American Poetry and all that romantic crap." I have no idea if this is particular to Bruce (in which case I think my query goes out to him) or to a particular group of poets who call themselves (or are called by others) Language poets. Here it is: since neither the New American Poetry (as represented in the eponymous book) nor romanticism are monolithic concepts, what does "the NAP and all that romantic crap" mean?

Mark

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198. Mary Kasimor
Re: Question re: Language Poetry and the Body
Mon 14 May 2007

I am old enough to remember the poetry from the 1970s. I am thinking about the poetry that has the epiphany in the poem--and it does come off as being very romantic as to how I think he means it. There was always nature, the internal struggle, and then the insight at the end of the poem. I quit writing poetry for many years because I could no longer write that type of poem--if I could even write it in the beginning. It was boring. A friend, who was/is a Language poet (as I understand it) encouraged me to write differently. He was a graduate of the MFA program at Bard. Wasn't that MFA program one of the major Lanuage poetry centers? I think of James Wright as being the Romantic poet of that era. I loved his poetry at the time, but I don't read it anymore. Also, Robert Bly.(I am just a little prairie flower (WCW) from the midwest, so many things come to us much later.)

Mary Kasimor

Mary Kasimor

Mark Weiss <[redacted]> wrote: I attended the panel above named this past Saturday and was surprised by a comment by Bruce Andrews (and also the apparent anger behind it after all this time) to the effect that LANGUAGE was a rebellion or act of opposition to "The New American Poetry and all that romantic crap." I have no idea if this is particular to Bruce (in which case I think my query goes out to him) or to a particular group of poets who call themselves (or are called by others) Language poets. Here it is: since neither the New American Poetry (as represented in the eponymous book) nor romanticism are monolithic concepts, what does "the NAP and all that romantic crap" mean?

Mark

Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.

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199. Eireene Nealand
Re: Bay Area (Scene/Venue) Question
Mon 14 May 2007

ah well, i do like to speak for the Bay Area, anyhow i was born there. I even lived in Golden Gate Park for a couple of weeks when I was young...

It is true that there are a lot of little circles, it's because our circles are made out of perosnal relationships--i.e. actual friends and it feels like we do get pretty involved in each other's lives. but they are quite open and interweaving and interlocking circles, I think. Just grab a beer and sit down and then be prepared to get pretty involved--the is the main part of us, i think, how we push one another to take more and more wilder risks--yes, i'll readily admit it sometimes just for the sake of wildness but often we're pushed on by a political cause and often the wild ideas bear fruit).

a good place to start:

http://newyipes.blogspot.com/2006_07_01_archive.html

(I picked this archives page because I'm a big fan of Haleh Hatami)/ Are you wanting to put out a call for performers? If you write up something about the space, its location, schedule, etc I'd be happy to help pass it around.

It might be fun to try to organize a reading of some of Sidebrow's collaborative works? I'd be up for working on that if it can somehow get scheduled around summer travels...

what ever happened to the pickle family circus, by the way?

eireene

On 5/13/07, Chris Stroffolino <[redacted]> wrote:
> First off--apologies for those who find this to be a geographical--
> specific question clogging up the placeless 'virtual' discussion space,
> but since I'm not aware of any "Bay Area specific" literary/cultural/
> poetry discussion list, and I know there's quite a few 'bay area'
> folks on this list,
> I figured it's worth a shot, and I wouldn't be adverse to others
> getting into discussions of other regions that aren't immediately
> relevant to mine)....
>
> Anyway, I currently got (I mean "have") access to a very cool
> "performance" SPACE in Oakland, and I'm trying to figure out what to
> DO with it....
> If there's a way I can hold some kind of event, that would INCLUDE
> poets (people who call themselves that) and have the potentials
> of being exciting and/or relevant to people in other scenes....
>
> Ever since Patrick Dunagan (i hope I'm spelling your name right)
> wrote his critique of an anthology called "Bay Poetics"
> on this list, I've been thinking that his comments could provide some
> kind of opportunity for talking or writing pro-actively about

> possible future social configurations here in the Bay Area, as
> manifested in 'scenes' or ad-hoc reading events, presses, etc---...
>
> Questions about how important solitude is for one's writing, or
> calling, and how a scene or community may help that?
> Questions about what mediates the social aspects in which some people
> find some form of community,
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> How important, or central, the reading of one's work (to, for
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> Or go to the same musical events, baseball games,
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> (teach, or be a student, at the same school; The
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> The Berkeley poets vs. The Mills poets (they used
> to be called "The New Brutalists"--mostly class of '04)?
> (okay, I know some people cross over; it ain't just VS either/or.....
> and the so-called 'independents'--and not just
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> then there's also the young and old question, which
> is different than the 'estabished' vs. 'non-established'
> Were the "MANIC D" people originally connected with a school?
> What about the various segregations?
> How significant is the black and white one? (do you want to
> make it less?)
> How significant is the difference between one side of the
> Bay and the other?
> The various more 'sophisitcated' and the more 'populist' etc
> etc?
> Various "interfacings" with other so-called scenes,
> 'McSweeney's' to name but one much touted one....
>
> I don't have time to get into a FATALISTIC discussion about it right now

> (and I'm going to try to avoid that temptation when I'm done---
> Ah, "I used to be disgusted, now I try to be amused'),
> and if you find yourself Happy with existing social configurations in
> your life and art right now,
> (or if not entirely happy, at least thinking that "IT's GOOD ENOUGH
> AS IS" and it would "TAKE TOO MUCH ENERGY
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>
> But I may not have much going for me right now, but one thing I got
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> (or help something along that's already started),
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> as John Lennon said before he died) and a belief in creative
> competition, unity in diversity, 'united we stand, divided we fall'
> and a burning feeling that something that needs to be changed is in
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> and, well, I figured I'd just try it out (ya know, run it by y'all)
> here.
> Feel free to contact me backchannel, though frontchannel would
> probably be better....
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> If you want, you could also pay for the 'writing workshop' I'm
> planning to teach here soon.
> I'll send an announcement out about that soon. But in the meantime,
> feel free to respond to this free offer
> (which may end up costing 'more' than money, but that's a whole other
> essay thing..)
>
> Chris
>

↑ Index

200. **cralan kelder**

next week in edinburgh

Mon 14 May 2007

---

anybody in Scotland? Please come say hello.
>
>
> an island reading

> Thomas A Clark : Alec Finlay : Cralan Kelder
> Sunday 20 May 2007
> 2 pm
> Scottish Poetry Library
> 5 Crichton's Close, Canongate, Edinburgh EH8 8DT
> rsvp [redacted] <mailto:[redacted]> 0131 557
> 2876
> www.essencepress.co.uk <http://www.essencepress.co.uk>
> www.spl.org.uk <http://www.spl.org.uk>

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201. James T Sherry
THURSDAY: BIG BOOK PARTY (Roof Books)
Mon 14 May 2007

The Figures, Roof, Yo-Yo Labs, United Artists,
Granary, & Ugly Duckling invite you to a party
at Jack Shainman Gallery, 513 W. 20th
May 17th, 2007, from 5:45-8PM, celebrating
the publication of the following books:

a (A)ugust, by Akilah Oliver
UNTITLED WORKS, by Tonya Foster
NOTES FOR SOME (NOMINALLY) AWAKE, by Julie Patton
FERVENT REMNANTS OF REFLECTIVE SURFACES, by Evelyn Reilly

ARE WE NOT BETRAYED BY IMPORTANCE, by Francis Picabia
SEEING OUT LOUD (back in print), by Jerry Saltz
COLUMNS & CATALOGUES, by Peter Schjeldahl
MINE, by Clark Coolidge

IFLIFE, by Bob Perelman
FOLLY, by Nada Gordon
MAKING DYING ILLEGAL, by Madeline Gins & Arakawa
KLUGE : A MEDITATION & Other Works, by Brian Kim Stefans
NINETEEN LINES : A Drawing Center Anthology, ed. by Lytle Shaw

MY AUTOBIOGRAPHY, by Barbara Henning
SOLUTION SIMULACRA, by Gloria Frym
JOIN THE PLANETS, by Reed Bye
ACROSS THE BIG MAP, Ruth Altmann

SOME FORMS OF AVAILABILITY, by Simon Cutts
A TESTAMENT OF WOMEN, by Johanna Drucker

PARADIGM OF THE TINCTURES, by Steve McCaffery & Alan Halsey
ALMA, OR THE DEAD WOMEN, by Alice Notley

PAPER CHILDREN, by Mariana Marin
INSPECTOR VS. EVADER, by Paul Killebrew
THE HOT GARMENT OF LOVE IS INSECURE, by Elizabeth Reddin
THE STATES, by Craig Foltz
COMPLETE MINIMAL POEMS, by Aram Saroyan

James T Sherry
Segue Foundation
[redacted]

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202. **Mark Weiss**
Re: Question re: Language Poetry and the Body
Mon 14 May 2007

The New American Poetry refers to a specific anthology and the poets in it, and I'm sure that's what Bruce meant. What you're talking about is the stuff those poets were taking on, and which still dominates US poetry.

Mark

At 02:29 PM 5/14/2007, you wrote:
>I am old enough to remember the poetry from the 1970s. I am thinking
>about the poetry that has the epiphany in the poem--and it does come
>off as being very romantic as to how I think he means it. There was
>always nature, the internal struggle, and then the insight at the
>end of the poem. I quit writing poetry for many years because I
>could no longer write that type of poem--if I could even write it in
>the beginning. It was boring. A friend, who was/is a Language poet
>(as I understand it) encouraged me to write differently. He was a
>graduate of the MFA program at Bard. Wasn't that MFA program one of
>the major Lanuage poetry centers? I think of James Wright as being
>the Romantic poet of that era. I loved his poetry at the time, but I
>don't read it anymore. Also, Robert Bly.(I am just a little prairie
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>
> Mary Kasimor
>
> Mary Kasimor
>
>

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>Mark Weiss <[redacted]> wrote:
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>crap." I have no idea if this is particular to Bruce (in which case I
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>eponymous book) nor romanticism are monolithic concepts, what does
>"the NAP and all that romantic crap" mean?
>
>Mark
>
>
>
>----------
>Bored stiff? Loosen up...
>Download and play hundreds of games for free on Yahoo! Games.

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203. **Tom Beckett**
Re: Question re: Language Poetry and the Body
Mon 14 May 2007

Can someone who was at this event give an overview of the talks and provide a little more context? I'd dearly love to hear multiple reports.

********** See what's free at http://www.aol.com.

↑ Index

204. **David Giannini**
Re: next week in edinburgh
Mon 14 May 2007

Best to you , Cralan, and to T.A.C. and A.F.!
David
----- Original Message -----
From: "cralan kelder" <[redacted]>
To: <[redacted]>
Sent: Monday, May 14, 2007 4:53 PM
Subject: next week in edinburgh

> *anybody in Scotland? Please come say hello.*
>
> *an island reading*
> *Thomas A Clark : Alec Finlay : Cralan Kelder*
> *Sunday 20 May 2007*
> *2 pm*
> *Scottish Poetry Library*
> *5 Crichton's Close, Canongate, Edinburgh EH8 8DT*
> *rsvp [redacted] <mailto:[redacted]> 0131*
> *557*
> *2876*
> *www.essencepress.co.uk <http://www.essencepress.co.uk>*
> *www.spl.org.uk <http://www.spl.org.uk>*

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205. **Skip Fox**

Re: Question re: Language Poetry and the Body

Mon 14 May 2007

Yes, in a sense. When Andrews attacks those in Allen's anthology, he's attacking the highly aware romanticism of Olson, Creeley, Ginsberg, O'Hara, Duncan, etc. (I don't believe that that romanticism was prevalent then or now. Then, academic and confessional poetry; now, the romanticism of post-confessionalism and other bland period-style varieties.)

I think Andrews's attack makes sense in general terms. In the same terms, however, I have often seen a hard-headed romanticism, an insistence on certain types of possible meaning, especially ontological, and an intuitional poetics, lumped with the underconsidered romaniticism that has been in favor, though its flavors have somewhat changed, these fifty odd years.

I didn't hear the comment in full, but what we have here ignores the correspondences between the two groups: Language and New American Poetry. I think Andrews has acknowledged this, and I know many New American Poets do (e.g., Creeley, Guest, Eigner, Duncan)

(There was, of course, animosity as well, Dorn calling the Langauge Poetry the Languish Poets, etc.)

"I mean to mean."
-Robert Creeley

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: Monday, May 14, 2007 4:14 PM
To: [redacted]
Subject: Re: Question re: Language Poetry and the Body

The New American Poetry refers to a specific anthology and the poets in it, and I'm sure that's what Bruce meant. What you're talking about is the stuff those poets were taking on, and which still dominates US poetry.

Mark

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>don't read it anymore. Also, Robert Bly.(I am just a little prairie
>flower (WCW) from the midwest, so many things come to us much later.)
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> Mary Kasimor
>
> Mary Kasimor
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> I attended the panel above named this past Saturday and was surprised
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>
>Mark
>
>
>
>---
>Bored stiff? Loosen up...
>Download and play hundreds of games for free on Yahoo! Games.

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206. **George Bowering**

Re: Question re: Language Poetry and the Body

Mon 14 May 2007

On May 14, 2007, at 11:29 AM, Mary Kasimor wrote:

> *I am old enough to remember the poetry from the 1970s. I am thinking about the poetry that has the epiphany in the poem--and it does come off as being very romantic as to how I think he means it. There was always nature, the internal struggle, and then the insight at the end of the poem.*

How about giving some examples of NAP poets who did this? The examples you give below are James Wright and Robert Bly.
Surely these are poets on the other side of the net from the NAP poets?

> I quit writing poetry for many years because I could no longer write
> that type of poem--if I could even write it in the beginning. It was
> boring. A friend, who was/is a Language poet (as I understand it)
> encouraged me to write differently. He was a graduate of the MFA
> program at Bard. Wasn't that MFA program one of the major Lanuage
> poetry centers? I think of James Wright as being the Romantic poet of
> that era. I loved his poetry at the time, but I don't read it anymore.
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>
> Mary Kasimor
>
>

>
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> after all this time) to the effect that LANGUAGE was a rebellion or
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> crap." I have no idea if this is particular to Bruce (in which case I
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> since neither the New American Poetry (as represented in the
> eponymous book) nor romanticism are monolithic concepts, what does
> "the NAP and all that romantic crap" mean?
>
> Mark
>
>
>
> ---
> Bored stiff? Loosen up...
> Download and play hundreds of games for free on Yahoo! Games.
>
>
George Harry Bowering
Can't find his Speedo

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207. **Mary Kasimor**
Re: Question re: Language Poetry and the Body
Mon 14 May 2007

Yes, much poetry from the more mainstream poetry journals.

Mary

Mark Weiss <[redacted]> wrote: The New American Poetry refers to a specific anthology and the poets in it, and I'm sure that's what Bruce meant. What you're talking about is the stuff those poets were taking on, and which still dominates US poetry.

Mark

At 02:29 PM 5/14/2007, you wrote:
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>---
>Bored stiff? Loosen up...
>Download and play hundreds of games for free on Yahoo! Games.

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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208. **Stephen Vincent**
Re: Question re: Language Poetry and the Body
Mon 14 May 2007

Tim Peterson, one of Segue organizers of the event, usually gives very good write-ups at his website, www.mappemunde.com I am not sure when this new account will go up - but it is interesting to look at Tim's previous accounts.

Stephen V
http://stephenvincent.net/blog/

> *Can someone who was at this event give an overview of the talks and provide a little more context? I'd dearly love to hear multiple reports.*
>
> ********** *See what's free at http://www.aol.com.*

↑ Index

209. **Stephen Vincent**
Correction: Tim Peterson blog
Mon 14 May 2007

I was mistaken. Tim's site is a blog.

http://mappemunde.typepad.com/

I can tell Tim is working on a review of the LangPo + body event. A photograph of yesterday's panel folks minus Maria (I think) is already up.

Sorry for the mislead.

Stephen V
http://stephenvincent.net/blog/

> *Tim Peterson, one of Segue organizers of the event, usually gives very good write-ups at his website, www.mappemunde.com*
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>
> *Can someone who was at this event give an overview of the talks and provide a little more context? I'd dearly love to hear multiple reports.*

> ********** *See what's free at http://www.aol.com.*

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210. **Maria Damon**
Re: Correction: Tim Peterson blog
Mon 14 May 2007

---

hey i *am* in the picture, way in the background, doing my x-stitching, to the right of leslie scalapino. obscure, like the shadow knows...

At 6:47 PM -0700 5/14/07, Stephen Vincent wrote:
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>
>http://mappemunde.typepad.com/
>
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>>> a little more context? I'd dearly love to hear multiple reports.

>>>
>>>
>>>
>>> ********** See what's free at
>>>http://www.aol.com.

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211. **amy king**
Re: Question re: Language Poetry and the Body - AUDIO!
Mon 14 May 2007

I recorded most of the event on Saturday; however, I ran out of room during Andrew's talk. Apologies for poor technology.

Part One - Tim Peterson and Erica Kaufman Introduce - Maria Damon
http://odeo.com/audio/12429453/view

Part Two -- Steve Benson [Benson listens to his own talk through earphones while delivering it to the audience] http://odeo.com/audio/12429253/view

Part Three -- Leslie Scalapino
http://odeo.com/audio/12427173/view

Part Four -- Bruce Andrews (Incomplete)
http://odeo.com/audio/12426953/view

A few photos -- http://www.flickr.com/photos/amyking/

---

http://www.amyking.org/blog

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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212. **Jane Sprague**
P.S. Books Call For Work - Please Forward
Mon 14 May 2007

Hello Poetics list:

From Allison Carter who built Palm Press' beautiful website. Please contact her directly with questions, queries, etc.

thanks,

J Sprague
----- Original Message -----
From: "P S" <[redacted]>
To: <[redacted]>
Sent: Monday, May 14, 2007 6:41 PM
Subject: P.S. Books Call For Work - Please Forward

> *Dear Friends,*
> *this email announces a new publishing project, P.S. Books, and this is a call for work.*
>
> *P.S.'s First Project: The Particle Series*
>
> *The Particle Series has a small but exacting brain. It thinks in terms of compression, particularity, experimentation, hybridity, the gesture of the word and/or the lyric of the gesture, frames, conceptualisms, straight arrows into bulls' eyes, long words in small spaces trying to get out, etc., etc. - How do particles accumulate? How can a particle reveal, again, more than - or perfectly - the particular?*
>
> *Each chapbook is 4" x 2.5". Submissions should be formatted to that size, and of no more than 45 tiny pages. For example: thinking about size and then using it.*
>
> *Email submissions (and questions) to [redacted] by August 15, 2007 with last name and the word "submission" in the subject. Black and white images. Books will be chosen to take part in a series of 8-10 complimentary books, to be mailed out over the course of two years. Subscriptions and individual books will be available for purchase (in the order of their release) once the entire first season has been compiled.*
>
> *All the best,*
> *Allison Carter*
> *particleseries.blogspot.com*

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213. Alan Sondheim
materials for forthcoming performance paris epoetry conf
Mon 14 May 2007

---

sound and 2 images from upcoming epoetry performance paris

figure in white: Sandy Baldwin
singer and composer: Azure Carter

tabla player darker avatar: Alan Sondheim
SL space: Odyssey

http://www.asondheim.org/parisfull.mp3
(perhaps our best music/sound to date)

http://www.asondheim.org/parisepoetry1.jpg
http://www.asondheim.org/parisepoetry2.jpg
(production shots)

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214. Vireo Nefer
Re: John Cage - Water Walk
Mon 14 May 2007

Oh, bravo! Wonderful!
i'm so glad the ' net can hang on to the past for me.
Vireo

On 5/11/07, amy king <[redacted]> wrote:
>
> Someone posted this Cage composition to another listserv -- it reminds me
> of a landscape:
>
> http://blog.wfmu.org/freeform/2007/04/john_cage_on_a_.html
>
>
>
>
> ----------
> Pinpoint customers who are looking for what you sell.
>

--
AIM: vireonefer
LJ: http://www.livejournal.com/userinfo.bml?user=vireoibis
VireoNyx Publications: http://www.vireonyxpub.org
INK: http://www.inkemetic.org

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215. Alan Sondheim
video footage of forthcoming epoetry SL performance
Tue 15 May 2007

(apologies for sending this independently; rendering took quite a while. at least the poetics of the performance is relevant)

video footage of forthcoming epoetry SL performance

http://www.asondheim.org/hhhhh.mp4

please note the writing skillfully employed by sandy baldwin please listen to the composition by azure carter please watch the duet related to the writing and composition please attend to the constant recalibration of camera position please look towards the space between and among the avatars

every week brings a new plateau.
this plateau is on a new plateau.

↑ Index

216. mIEKAL aND
Gonzales proposes new crime: "Attempted" copyright infringement
Tue 15 May 2007

Gonzales proposes new crime: "Attempted" copyright infringement

Posted by Declan McCullagh

http://news.com.com/8301-10784_3-9719339-7.html?part=rss&subj=news&tag=2547-1_3-0-5

Attorney General Alberto Gonzales is pressing the U.S. Congress to enact a sweeping intellectual property bill that would increase criminal penalties for copyright infringement, including "attempts" to commit piracy.

"To meet the global challenges of IP crime, our criminal laws must be kept updated," Gonzales said during a speech before the U.S. Chamber of Commerce in Washington on Monday.

The Bush administration is throwing its support behind a proposal called the Intellectual Property Protection Act of 2007, which is likely to receive the enthusiastic support of the movie and music industries and would represent the most dramatic rewrite of copyright law since a 2005 measure dealing with pre-release piracy.

Here's our podcast on the topic.

The IPPA would, for instance: * Criminalize "attempting" to infringe copyright. Federal law currently punishes not-for-profit copyright infringement with

between 1 and 10 years in prison, but there has to be actual infringement that takes place. The IPPA would eliminate that requirement. (The Justice Department's summary of the legislation says: "It is a general tenet of the criminal law that those who attempt to commit a crime but do not complete it are as morally culpable as those who succeed in doing so.")

* Create a new crime of life imprisonment for using pirated software. Anyone using counterfeit products who "recklessly causes or attempts to cause death" can be imprisoned for life. During a conference call, Justice Department officials gave the example of a hospital using pirated software instead of paying for it.

* Permit more wiretaps for piracy investigations. Wiretaps would be authorized for investigations of Americans who are "attempting" to infringe copyrights.

* Allow computers to be seized more readily. Specifically, property such as a PC "intended to be used in any manner" to commit a copyright crime would be subject to forfeiture, including civil asset forfeiture. Civil asset forfeiture has become popular among police agencies in drug cases as a way to gain additional revenue, and is problematic and controversial.

* Increase penalties for violating the Digital Millennium Copyright Act's anti-circumvention regulations. Currently criminal violations are currently punished by jail times of up to 10 years and fines of up to $1 million. The IPPA would add forfeiture penalties too.

* Add penalties for "intended" copyright crimes. Currently certain copyright crimes require someone to commit the "distribution, including by electronic means, during any 180-day period, of at least 10 copies" valued at over $2,500. The IPPA would insert a new prohibition: actions that were "intended to consist of" distribution.

* Require Homeland Security to alert the Recording Industry Association of America. That would happen when compact discs with "unauthorized fixations of the sounds or sounds and images of a live musical performance" are attempted to be imported. Neither the Motion Picture Association of America nor the Business Software Alliance (nor any other copyright holder such as photographers, playwrights, or news organizations, for that matter) would qualify for this kind of special treatment.

A representative of the Motion Picture Association of America told us: "We appreciate the department's commitment to intellectual property protection and look forward to working with both the department and Congress as the process moves ahead."

What's still unclear is the kind of reception this legislation might encounter on Capitol Hill. Gonzales may not be terribly popular, but Democrats do tend to be

more closely aligned with Hollywood and the recording industry than the GOP. (A few years ago, Republicans even savaged fellow conservatives for allying themselves too closely with copyright holders.)

A spokeswoman for Rep. Howard Berman, the California Democrat who heads the House Judiciary subcommittee that focuses on intellectual property, said the congressman is reviewing proposals from the attorney general and from others. The aide said the Hollywood politician plans to introduce his own intellectual property enforcement bill later this year but said his office is not prepared to discuss any details yet.

One key Republican was less guarded. "We are reviewing (the attorney general's) proposal. Any plan to stop IP theft will benefit the economy and the American worker," said Rep. Lamar Smith of Texas, who's the top Republican on the House Judiciary committee. "I applaud the attorney general for recognizing the need to protect intellectual property."

Still, it's too early to tell what might happen. A similar copyright bill that Smith, the RIAA, and the Software and Information Industry Association announced with fanfare last April never went anywhere.

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217. Tim Peterson
LANGPO AND THE BODY: A REPORT
Tue 15 May 2007

Here's my writeup of the event. I'll post it to the blog later on today. Apologies in advance if, in my scrawled notes, I might have misquoted anyone.

Best, Tim

The panel on language poetry and the body surprised me in that each of the participants had a very different take on what “body” might mean in the context of poetics. Some dealt with phenomenology and some with the performative aspets of gender, and only one of the essays, that of Bruce Andrews, connected body with the notion of a romantic authorial subject, and even then only as part of a spectrum more descriptive than proscriptive. The house was packed and I think the discussion went very well. I look forward to publishing most or all of these essays as a group in the next issue of EOAGH, which should be out in June or July, so you’ll be able to read the text in full sometime then.

Maria Damon’s essay traced connections through the work of three poets, Leslie Scalapino, Carla Harryman, and Nada Gordon and their different conceptions of the body. She used Benjamin to read Scalapino’s project as related to the question of how to endure shocks without suffering repression, and she saw embodiment here as chiefly an issue of bodies in spaces, a kin dof

phenomenological awareness. She looked at Harryman's work through the lens of gendered bodies in history, the concept of bodies under the state. The dilemma that "as a lady, she cannot function as the word 'lady'" brings up the question "is it possible to be both gateway and consciousness?" Damon looked at Nada's poetry as a kind of ecriture feminine (!) in which you can feel the presence of the "hegemonic brigade in the wings of the burlesque show." She aptly described Nada's writing as "terrifyingly ludic femininity" and posited Folly's approach to consciousness as a "utopian alternative to madness." Then she compared aspects of Nada's project to that of Leslie Scalapino, which is a comparison I don't believe I've ever seen before. Truly a lively and original approach to the topic.

In Steve Benson's memorable presentation, the poet performed acts of reading, listering to a tape of himself reading his notes on the panel topic. These notes were being played back over headphones to him on high speed while he adopted the role of a reader responding to his own distorted writing, a reader who at times seemed to be something more: "Things are awful for me, speaking as the entire human body." His hilarious and insightful performance was filled with the energy of improvisation and lively asides: "more on that later." Benson walked around the entire space while making this talk, which was accompanied by vigorous movements and theatrical hand gestures, as if to illustrate certain points such as the physicality of words on a page, the physical experience of being at times within the page surface, at other times "zooming from me to you."

Leslie Scalapino talked about the role of the hippocampus in experiencing the relationship between past and present and how memories are formed in the writing process. In a really amazing and thoughtful essay, Scalapino discussed some of the ways in which writing provides a locus for addressing and intervening in the relationship between past, present, and possible future: "it's seeing in a space there not being cause-and-effects," the action of the writing "being apprehending not forming events." However, by apprehending the SPACE of events, one can change them and thus change the future. Unlike her example of an early langpo figure (not sure who) who stated that a poem about a man with AIDS was "merely emotional content," Scalapino argued offered other terms with which to examine or re-frame that issue: "the relation is instead between the mind and experiencing." She questioned Watten's notion of langpo as being opposed to "expressive poetics" that supposedly reject modernism, saying that his distinction "precludes sensation and others' perceptions as BEING political change." Her approach of using "sound/syntax as thought-shape to apprehend mind-shape came close to my own view on the subject in terms of the importance of phenomenology for writing and the inter-relation of body and mind, not to mention gender. There is something extremely

daring and mind-blowing about Scalapino's suggestion that we can "eliminate memory as basis or vehicle and thus change the social constructions that are part of us." Perhaps particularly noteworthy in this talk is one of the first times I have ever heard Leslie Scalapino employ prosopopoeia or apostrophe in a moment of surprising and wonderful self-interruption: "Leslie, these things are affecting your body!"

Last but certainly not least, I was won over by Bruce Andrews very reasonable and effective essay "Body & Language," which followed his earlier commentary on the topic (see his wonderful Alabama book) but proposed the situation as a complex sliding scale rather than as opposed, ossified binaries. Andrews began by addressing the accusation that language poetry is usually criticized as a disembodied writing practice, and pointed out that this critique only makes sense if we draw a parallel between the body and the author in the sense of the authorial "self." Instead of "the preenings of author control," Andrews offered inter-media analogoies such as the notion of creating a disjunctive surface as in abstract art. He pointed out that whereas most romantic poetry deals with traditional ways of "showcasing" embodiment through the "representation of bodies," the goal of langpo is to resist such an outward pull of representation, creating a "surface that emphasizes the surface of the page." Andrews argued that language poetry is not necessarily a disembodied form of writing and that there is always the chance for bodily experience in the emphasis on the reader, a)thinking, b)loving, c)politicizing. He asked the very useful question "what constitutes an expansive freedom for the reader?" as well as the poly-sci-inflected inquiry "which features of lit propose an imperialistic text"? The sliding scale here contrasted on the one hand the notion of an untroubled depiction of the authorial self, and on the other hand the notion of a language without reference, neither of which would be a desirable situation ("not phobic avoidance of meaning altogether"). Rather, these extremes lie on a spectrum. They are tools for use in thinking about the type of generic or particular representation taking place in a text, and how this method of representation might relate to "the body of an expansive reader." Andrews ended his essay with an allegory which drew certain parallels between the concerns of language writing and aspects of the US policy of containment regarding the Soviet Union during the Cold War.

There was a provocative question-and-answer period afterward in which we had many wonderful questions from Madeline Gins, Bob Perelman, Wystan Curnow, and many others. I learned a lot from working on this panel and I look forward to many more such discussions at Segue in the future.

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218. Adam Fieled
Lina Ramona Vitkauskas on PFS Post
Tue 15 May 2007

Check out three ace new poems from Chicago poet Lina Ramona Vitkauskas on PFS Post:

http://www.artrecess.blogspot.com

Lots of new stuff: Upstairs at Duroc, Rock History, 90s Nostalgia, Ed Ruscha, Sherlock, Baus, Allegrezza, Bowie:

http://www.adamfieled.blogspot.com

New from Lundwall/Fieled:

http://www.andrewlundwall.blogspot.com

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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219. Maria Damon
Re: LANGPO AND THE BODY: A REPORT
Tue 15 May 2007

---

actually tim that would be the "hegemommy
brigade." the hegemommy is a term i coined on
arriving at minnesota, to refer to an earlier
generation of feminists who have becomes somewhat
hegemonic, that is what i ws referring to the
spirits of irigaray, kristeva, cixous laughing in
the wings of nada's flounced skirts...

At 2:32 PM +0000 5/15/07, Tim Peterson wrote:
>Here's my writeup of the event. I'll post it to
>the blog later on today. Apologies in advance
>if, in my scrawled notes, I might have misquoted
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>surprised me in that each of the participants
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>mean in the context of poetics. Some dealt with
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>aspets of gender, and only one of the essays,
>that of Bruce Andrews, connected body with the
>notion of a romantic authorial subject, and even
>then only as part of a spectrum more descriptive
>than proscriptive. The house was packed and I
>think the discussion went very well. I look
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>and consciousness?" Damon looked at Nada's
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>to apprehend mind-shape came close to my own

>view on the subject in terms of the importance
>of phenomenology for writing and the
>inter-relation of body and mind, not to mention
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>mind-blowing about Scalapino's suggestion that
>we can "eliminate memory as basis or vehicle and
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>this talk is one of the first times I have ever
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>There was a provocative question-and-answer
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>questions from Madeline Gins, Bob Perelman,
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>from working on this panel and I look forward to
>many more such discussions at Segue in the
>future.

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220. Maria Damon

Fwd: LaTasha N. Nevada Diggs at The Kitchen June 1st and 2nd

Tue 15 May 2007

> *Date: Tue, 15 May 2007 11:51:35 -0400*
> *From: "Latasha Diggs" <[redacted]>*
> *To: "LaTasha Diggs" <[redacted]>*
> *Subject: LaTasha N. Nevada Diggs at The Kitchen June 1st and 2nd*
>
> *For folks in NYC, please come and spread the word.*
> *For folks elsewhere, pass it on*
>
> *La*
>
> --

> *LaTasha N. Nevada Diggs*
> *Writer, Sound Artist, Harlemite*
> [redacted]
>
> *"Space is the place, Space is the place,*
> *Space is the place, yeah...Space is the place." Sun Ra*
>
> *Content-Type: text/html; name="Pheeroan akLaff.html"; charset=ANSI_X3.4-1968*
> *X-Attachment-Id: f_142p268*
> *Content-Disposition: attachment; filename="Pheeroan akLaff.html"*

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221. CA Conrad

DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Jerry Falwell is dead! And I'm celebrating!

An old friend on the phone today who told
me he died was upset when I said that I was
celebrating, OH WELL! My friend is a
Buddhist, so I understand my friend, and
respect my friend. But I'm NOT a Buddhist!

My only regret is that he went peacefully.

When I think of the terrible things he did and
said against the queer community, and many
others, and his support of the Phelps family
who would picket the funerals of gay men
who died of AIDS, well, there's just no way
I can be quiet about how I feel! REALLY FEEL!

IT'S A BEAUTIFUL DAY INDEED! ANOTHER
FASCIST DOWN IS A BEAUTIFUL THING!
CAConrad
http://PhillySound.blogspot.com

↑ Index

222. **Ruth Lepson**

Re: LANGPO AND THE BODY: A REPORT

Tue 15 May 2007

Tim--amazing as usual.

On 5/15/07 10:32 AM, "Tim Peterson" <[redacted]> wrote:

> *Here's my writeup of the event. I'll post it to the blog later on today. Apologies in advance if, in my scrawled notes, I might have misquoted anyone.*
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↑ Index

223. **Thomas savage**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

I am a Buddhist poet but I, too, enjoy the fact that Jerry Falwell's karma finally caught up with him. Regards, Tom Savage

CA Conrad <[redacted]> wrote: Jerry Falwell is dead! And I'm celebrating!

An old friend on the phone today who told
me he died was upset when I said that I was
celebrating, OH WELL! My friend is a
Buddhist, so I understand my friend, and
respect my friend. But I'm NOT a Buddhist!

My only regret is that he went peacefully.

When I think of the terrible things he did and
said against the queer community, and many
others, and his support of the Phelps family
who would picket the funerals of gay men
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I can be quiet about how I feel! REALLY FEEL!

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FASCIST DOWN IS A BEAUTIFUL THING!
CAConrad
http://PhillySound.blogspot.com

Don't get soaked. Take a quick peak at the forecast
with theYahoo! Search weather shortcut.

↑ Index

224. **Suzanne Burns**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

I am no fan of Falwell, but dude....

I hate to break it to you but just because he is dead, does not mean that what he believed in and represented has also died.

One can wish of course, but really death doesn't change these things at all. Its just death. There is nothing to celebrate. You are focused entirely on the wrong thing. You are still yourself, and the world is still the world, and there are, alas, plenty of Falwells out there who will cherish his memory no matter how insane that sounds to us.

Letting go of someone you can't stand is not that much different from letting go of someone you love. Among otehr things, you have to let go of the illusion that their death will effect a profound change in the world or in your life or result in hundreds of dnacing munchkins. It won't. Sorry. Falwell was just a person. There is still plenty of work to do.

Cheers,

Suzanne

↑ Index

225. **Gerald Schwartz**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

I only regret
that J. F. could
have been
holding hands

with Pat Robertson
& James Dobson
(among others)
at the instant
of his death...
Perhaps he could
have pulled them
ALL
into Beulah Land

Gerald S.
(speed-dialing Larry Flynt...)

> *Jerry Falwell is dead! And I'm celebrating!*
>
> *An old friend on the phone today who told me he died was upset when I said that I was celebrating, OH WELL! My friend is a Buddhist, so I understand my friend, and respect my friend. But I'm NOT a Buddhist!*
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> *My only regret is that he went peacefully.*
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> *When I think of the terrible things he did and said against the queer community, and many others, and his support of the Phelps family who would picket the funerals of gay men who died of AIDS, well, there's just no way I can be quiet about how I feel! REALLY FEEL!*
>
> *IT'S A BEAUTIFUL DAY INDEED! ANOTHER FASCIST DOWN IS A BEAUTIFUL THING!*
> *CAConrad*
> *http://PhillySound.blogspot.com*

↑ Index

226. **Michael Tod Edgerton**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Woo Hoo! I always said I would throw a party when Reagan died and then I didn't. I certainly do not care how tacky anyone finds it: A toast to the death of Jerry Falwell; one self-righteous, hypocritically moralizing, neo-fascist, queer-bashing asshole down, a few thousand more to go....

(I certainly hope that wasn't a gross underestimation.)

Tod

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CAConrad
http://PhillySound.blogspot.com

Michael Tod Edgerton
Special Lecturer in English
Providence College
549 River Avenue
Providence, RI 02918-0001
[redacted]

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

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↑ Index

227. **Mark Weiss**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Also a diehard supporter of apartheid.

At 04:04 PM 5/15/2007, you wrote:
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> Tod
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228. **Tom Beckett**
(no subject)
Tue 15 May 2007

Falwell's politics/public presence was noxious, but I can't bring myself to rejoice in anyone's death .I understand your emotions, CAC, just as I deeply respect your person, but...I'm troubled by your post and some of the easy responses to same. Wishing "evil doers" dead doesn't help us very much. It perpetuates some really retrograde processes.

********** See what's free at http://www.aol.com.

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229. **Farid Matuk**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

If celebrations aren't built on illusion, then on
what? I'll be dancing tonight.

Cheers,
Farid

--- Suzanne Burns <[redacted]> wrote:

> *I am no fan of Falwell, but dude....*
>
> *I hate to break it to you but just because he is*
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> *you have to let go of*
> *the illusion that their death will effect a profound*
> *change in the world or*
> *in your life or result in hundreds of dnacing*
> *munchkins. It won't. Sorry.*
> *Falwell was just a person. There is still plenty of*
> *work to do.*
>
> *Cheers,*
>
> *Suzanne*

___Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

↑ Index

230. Barry Schwabsky

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Au contraire, my life is better already.

Suzanne Burns <[redacted]> wrote: I am no fan of Falwell, but dude....

I hate to break it to you but just because he is dead, does not mean that what he believed in and represented has also died.

One can wish of course, but really death doesn't change these things at all. Its just death. There is nothing to celebrate. You are focused entirely on the wrong thing. You are still yourself, and the world is still the world, and there are, alas, plenty of Falwells out there who will cherish his memory no matter how insane that sounds to us.

Letting go of someone you can't stand is not that much different from letting go of someone you love. Among otehr things, you have to let go of the illusion that their death will effect a profound change in the world or in your life or result in hundreds of dnacing munchkins. It won't. Sorry. Falwell was just a person. There is still plenty of work to do.

Cheers,

Suzanne

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231. Burt Kimmelman

NYC Reading by Marsh Hawk Press Poets, 5/27

Tue 15 May 2007

An Evening of Poetry by Marsh Hawk Press Poets:

Burt Kimmelman, Stephen Paul Millter, Rochelle Ratner, and Corinne Robins

May 27th at 6

Biscuit Barbecue

230 5th Ave
Brooklyn, NY
11215

Phone: [redacted]

Between President Street and Carroll Street

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232. Sarah Rosenthal

Robert Duncan Obit in SF Chronicle?

Tue 15 May 2007

Hi,

This is another post that may be more relevant to Bay Area types.... Can anyone verify that Robert Duncan received front-page attention in the San Francisco Chronicle upon his death in 1988? I know I've read that somewhere but I can't figure out where. This is for the introduction to a collection of interviews with Bay Area experimental writers.

Many thanks,
Sarah Rosenthal

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233. David Harrison Horton
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

Hi all,

Suzanne is right. He had tons of followers who won't let a little thing like death stop him/them from achieving his stated goals. One of his followers will soon rise to the top to continue the mission. His death is simply a respite. David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621 [redacted]

> Date: Tue, 15 May 2007 22:48:18 +0100> From: [redacted]> Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!> To: [redacted]> > Au contraire, my life is better already.> > Suzanne Burns <[redacted]> wrote: I am no fan of Falwell, but dude....> > I hate to break it to you but just because he is dead, does not mean that> what he believed in and represented has also died.> > One can wish of course, but really death doesn't change these things at> all. Its just death. There is nothing to celebrate. You are focused> entirely on the wrong thing. You are still yourself, and the world is still> the world, and there are, alas, plenty of Falwells out there who will> cherish his memory no matter how insane that sounds to us.> > Letting go of someone you can't stand is not that much different from> letting go of someone you love. Among otehr things, you have to let go of> the illusion that their death will effect a profound change in the world or> in your life or result in hundreds of dnacing munchkins. It won't. Sorry.> Falwell was just a person. There is still plenty of work to do.> > > Cheers,> > Suzanne

_____
Add some color. Personalize your inbox with your favorite colors. www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0507=

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234. patrick dunagan
Re: Robert Duncan Obit in SF Chronicle?
Tue 15 May 2007

Yes, there was a write up "Renowned Poet Robert Duncan dies in SF" on the front page of the Feb. 4 issue that continues with a nice photo to boot on page A4. If you send me your address I can mail ya a copy if you like.

Cheers,

Patrick

On 5/15/07, Sarah Rosenthal <[redacted]> wrote:
> Hi,
>
> This is another post that may be more relevant to Bay Area types.... Can anyone verify that Robert Duncan received front-page attention in the San Francisco Chronicle upon his death in 1988? I know I've read that somewhere but I can't figure out where. This is for the introduction to a collection of interviews with Bay Area experimental writers.
>
> Many thanks,
> Sarah Rosenthal
>

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235. **gfrym**
Re: Robert Duncan Obit in SF Chronicle?
Tue 15 May 2007

Sarah,
I happen to have the Thursday, February 4, 1988 San Francisco Chronicle because it did indeed print a front page story about Robert's death written by Kevin Leary. Headline: Renowned Poet Robert Duncan Dies in S.F.

Best,
Gloria

----- Original Message -----
From: "Sarah Rosenthal" <[redacted]>
To: <[redacted]>
Sent: Tuesday, May 15, 2007 2:57 PM
Subject: Robert Duncan Obit in SF Chronicle?

> *Hi,*
>
> *This is another post that may be more relevant to Bay Area types.... Can anyone verify that Robert Duncan received front-page attention in the San Francisco Chronicle upon his death in 1988? I know I've read that somewhere but I can't figure out where. This is for the introduction to a collection of interviews with Bay Area experimental writers.*
>
> *Many thanks,*
> *Sarah Rosenthal*

↑ Index

236. Mark Weiss
Re: Robert Duncan Obit in SF Chronicle?
Tue 15 May 2007

I'd bet that any good library in California has the Chronicle on microfiche.

Mark

At 05:57 PM 5/15/2007, you wrote:
>Hi,
>
> This is another post that may be more relevant to Bay Area
> types.... Can anyone verify that Robert Duncan received front-page
> attention in the San Francisco Chronicle upon his death in 1988? I
> know I've read that somewhere but I can't figure out where. This is
> for the introduction to a collection of interviews with Bay Area
> experimental writers.
>
> Many thanks,
> Sarah Rosenthal

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237. linda norton
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

Falwell's karma and ours may be different, but death is the great equalizer.

Remember in the Clint Eastwood movie when one of his cronies rejoices in the death of a bad guy, saying, "He sure had it coming!'" And Eastwood squints and says, "We ALL got it coming.'"

I'm with Suzanne--all the hatred he stood for lives on. Don't rejoice--organize. To paraphrase Mother Jones.

-----Original Message-----
>From: Thomas savage <[redacted]>
>Sent: May 15, 2007 12:14 PM
>To: [redacted]
>Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
>
>I am a Buddhist poet but I, too, enjoy the fact that Jerry Falwell's karma finally caught up with him. Regards, Tom Savage
>

>CA Conrad <[redacted]> wrote: Jerry Falwell is dead! And I'm celebrating!
>
>An old friend on the phone today who told
>me he died was upset when I said that I was
>celebrating, OH WELL! My friend is a
>Buddhist, so I understand my friend, and
>respect my friend. But I'm NOT a Buddhist!
>
>My only regret is that he went peacefully.
>
>When I think of the terrible things he did and
>said against the queer community, and many
>others, and his support of the Phelps family
>who would picket the funerals of gay men
>who died of AIDS, well, there's just no way
>I can be quiet about how I feel! REALLY FEEL!
>
>IT'S A BEAUTIFUL DAY INDEED! ANOTHER
>FASCIST DOWN IS A BEAUTIFUL THING!
>CAConrad
>http://PhillySound.blogspot.com
>
>
>
>---
>Don't get soaked. Take a quick peak at the forecast
> with theYahoo! Search weather shortcut.

Like snow having second thoughts and coming back
To be wary about this, to embellish that, as thought life were a party
At which work got done.

John Ashbery, from PUNISHING THE MYTH

↑ Index

238. David-Baptiste Chirot

59th Anniversary of Al-Nakba & Rev. Falwell

Tue 15 May 2007

Thank you for this very true letter Suzanne Burns.Today marks the 59th anniversary of Al-Nakba (The Catastrophe)--the forced removal of Palestinians from their homelands and the Right of Return which still remains a dream at best--Reverend Fallwell was a vociferous and outspoken supporter of Israel for

decades and a fund raiser as well. Recently he had converted to the belief of some branches of Evangelicism that Jewish people go directly to Heaven, the "Dual Covenant". (Though an admirer of his support, Abe Foxman was also critical of some of Falwell's views. Not the sort of friend anyone really keen on having.) (I don't pretend to understand this in great detail--) He was as violently bigoted against Palestinians and Arabs as against most of the human beings on the face of the earth. While President, Jimmy Carter said, "Speaking as a Christian, Jerry Falwell should go to Hell." This very day as one bigot passes on--many more are being born--literally and figuratively--the work of Jerry Falwell is never done . . . "My name is Legion"--One can celebrate him personally taking the Big Sleep--but tomorrow morning there will be many more Jerry's hitting the pavements--airwaves--print media--"coming to a town near you--and you--"--the world over--in the guise of all sorts of rhetorics philosophies and ideologies--"Legion" could care less abt a celebration or more--haven't you got a hangover?? Legion laughs--you got to pay to play--- As Suzanne says--still plenty of work to do-- > Date: Tue, 15 May 2007 15:16:07 -0400> From: [redacted]> Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!> To: [redacted]> > I am no fan of Falwell, but dude....> > I hate to break it to you but just because he is dead, does not mean that> what he believed in and represented has also died.> > One can wish of course, but really death doesn't change these things at> all. Its just death. There is nothing to celebrate. You are focused> entirely on the wrong thing. You are still yourself, and the world is still> the world, and there are, alas, plenty of Falwells out there who will> cherish his memory no matter how insane that sounds to us.> > Letting go of someone you can't stand is not that much different from> letting go of someone you love. Among otehr things, you have to let go of> the illusion that their death will effect a profound change in the world or> in your life or result in hundreds of dnacing munchkins. It won't. Sorry.> Falwell was just a person. There is still plenty of work to do.> > > Cheers,> > Suzanne _____ Add some color. Personalize your inbox with your favorite colors. www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0507=

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239. **Suzanne Burns**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

Aw hell, okay. I'm putting on my tap shoes. :-) Might as well join the riotous party even if there will be no shortage of vicious creeps to curse tomorrow.

Cocktails?

Cheers to all,

Suzanne

On 5/15/07, Farid Matuk <[redacted]> wrote:
>
> If celebrations aren't built on illusion, then on
> what? I'll be dancing tonight.
>
> Cheers,
> Farid
>
>
> --- Suzanne Burns <[redacted]> wrote:
>
> > I am no fan of Falwell, but dude....
> >
> > I hate to break it to you but just because he is
> > dead, does not mean that
> > what he believed in and represented has also died.
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> > One can wish of course, but really death doesn't
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> > entirely on the wrong thing. You are still
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> > cherish his memory no matter how insane that sounds
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> > Letting go of someone you can't stand is not that
> > much different from
> > letting go of someone you love. Among otehr things,

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> > in your life or result in hundreds of dnacing
> > munchkins. It won't. Sorry.
> > Falwell was just a person. There is still plenty of
> > work to do.
> >
> >
> > Cheers,
> >
> > Suzanne
> >
>
>
>
>
>

___Yahoo!
> oneSearch: Finally, mobile search
> that gives answers, not web links.
> http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC
>

--
"I will take the Ring to Mordor...though...I do not know the way."

Frodo Baggins, Fellowship of the Ring

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240. **CA Conrad**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Dear Suzanne, yes, everything you say is true.

However...
When I was a kid in high school AIDS broke out,
and I was living in rural America, terribly in Love
with my boyfriend. Jerry Falwell was a name on
the tip of every tongue as a positive. In other words
where I come from Falwell was someone to look

up to and admire. And people did, and you were afraid of these people if you knew what was good for you.

And when everyone found out that my friend was more than my "friend," well, our lives were never the same. Never the same. In fact our lives soon became -- literally became -- unbearable. And we were just kids, and we got high all the time just to get through each day. And while it toughened me up and got me used to the extreme brutality possible in this world, my boyfriend was destroyed.

And while I understand what you say, and feel you make valid points, we still need to cut a little place for ourselves in this world where we can be free enough in all the misery and suffering we have endured to CELEBRATE some release. And yes, Jerry Falwell's death for me is a celebration!

He was an unapologetic fascist who spread so much hatred, and ruined so many lives, and the fucking NEWS right now is making the man sound like a charming, wise old Yoda. His life is something I want VERY MUCH WANT to celebrate being over. For all those I have LOVED in this world who have suffered and died as a DIRECT result of his support of homophobia and misogyny, the drinks I toast tonight are for THEM!

To me, the death of Jerry Falwell is like celebrating a war ending. His wish for genocide for queers and outspoken women is reason enough to be happy he is dead.

It's almost as good as Ronald Reagan's death!
Ah, the death of evil men feels like a fresh, clean patch of Earth has been cleared for a better world!
And I LOVE this world so much!

CAConrad
http://PhillySound.blogspot.com

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241. **amy king**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

I'm with Conrad -- death comes to everyone, and I have no remorse that his has finally arrived. He encouraged hate like nobody's business.

He also demonized the purple Teletubbie for allegedly being gay (in spite of being an asexual androgynous stuffed toy that giggled at most) because 'he' carried a purse and wore a triangle on top of his head -- which, yes, is laughable in the superficial, but is truly just the tip of how Falwell encouraged the very real witch hunt mentality, the one that has at least a third of gay teens committing suicide, even today. Even today.

And his god is the god of "Judge not lest ye be judged." Another selective interpretor of "The Word" bites the dust, Ding Dong, Amen.

Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

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242. **Dana Rapisardi**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

In a message dated 5/15/2007 9:20:19 P.M. Eastern Daylight Time, [redacted] writes:

Dear Suzanne, yes, everything you say is true.

However...
When I was a kid in high school AIDS broke out,
and I was living in rural America, terribly in Love
with my boyfriend. Jerry Falwell was a name on
the tip of every tongue as a positive. In other words
where I come from Falwell was someone to look
up to and admire. And people did, and you were
afraid of these people if you knew what was good
for you.

And when everyone found out that my friend was
more than my "friend," well, our lives were never
the same. Never the same. In fact our lives soon
became -- literally became -- unbearable. And we

were just kids, and we got high all the time just
to get through each day. And while it toughened
me up and got me used to the extreme brutality
possible in this world, my boyfriend was destroyed.

And while I understand what you say, and feel
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patch of Earth has been cleared for a better world!
And I LOVE this world so much!

CAConrad
http://PhillySound.blogspot.com

Yes, yes, yes, yes, yes, yes, yes. Sending love to you, CAC.

And my contribution to our festivities:

'Top a midden the Rev. Falwell sits
In the midst of Hell's sulfurous pits
Satan soon comes his way
The same time every day
Lights a short fuse and blows him to bits.
Dana Rapisardi

********** See what's free at http://www.aol.com.

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243. **Suzanne Burns**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

I fully understand the anger people feel toward this man. But....

I am also deeply uncomfortable with the "dance on his grave" energy. Its so feral, and it feeds right back into what he stood for. Please understand that I am deeply conflicted. I say this as someone who comes from a family that has.... people like this in it, and sometimes some of us say "Oh I can't wait to wear red at that funeral!".

I don't want to go into details, but I know all too well that letting go and taking the high road is the better way. I'm not saying this for him-- but for us. Its the better way for US.

Glee is not pretty, and over time will carve bitchy lines in one's face. Please continue fighting for the living.

Suzanne

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244. **Stephen Vincent**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

The sad thing is that Falwell will be inevitably replaced my someone just as Foul. Hate speech incorporated.

When I once worked in Juvenile Hall - every time a hugely difficult person would leave, and folks would sigh all around as if liberation had arrived, another dude would show up and be just as difficult.

The difference here is that Falwell never had to serve time for the consequences of his speech - tho he constantly shouted fire in a crowded theater, i.e. the US.

Stephen V
http://stephenvincent.net/blog/

> *In a message dated 5/15/2007 9:20:19 P.M. Eastern Daylight Time,*
> [redacted] *writes:*

Dear Suzanne, yes, everything you say is true.

However...
When I was a kid in high school AIDS broke out,
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with my boyfriend. Jerry Falwell was a name on
the tip of every tongue as a positive. In other words
where I come from Falwell was someone to look
up to and admire. And people did, and you were
afraid of these people if you knew what was good
for you.

And when everyone found out that my friend was
more than my "friend," well, our lives were never
the same. Never the same. In fact our lives soon
became -- literally became -- unbearable. And we
were just kids, and we got high all the time just
to get through each day. And while it toughened
me up and got me used to the extreme brutality
possible in this world, my boyfriend was destroyed.

And while I understand what you say, and feel
you make valid points, we still need to cut a little
place for ourselves in this world where we can
be free enough in all the misery and suffering we
have endured to CELEBRATE some release. And
yes, Jerry Falwell's death for me is a celebration!

He was an unapologetic fascist who spread so
much hatred, and ruined so many lives, and
the fucking NEWS right now is making the man
sound like a charming, wise old Yoda. His life is
something I want VERY MUCH WANT to celebrate
being over. For all those I have LOVED in this
world who have suffered and died as a DIRECT
result of his support of homophobia and misogyny,
the drinks I toast tonight are for THEM!

To me, the death of Jerry Falwell is like celebrating
a war ending. His wish for genocide for queers
and outspoken women is reason enough to be
happy he is dead.

It's almost as good as Ronald Reagan's death!
Ah, the death of evil men feels like a fresh, clean
patch of Earth has been cleared for a better world!
And I LOVE this world so much!

> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> *Yes, yes, yes, yes, yes, yes, yes. Sending love to you, CAC.*
>
> *And my contribution to our festivities:*
>
> *'Top a midden the Rev. Falwell sits*
> *In the midst of Hell's sulfurous pits*
> *Satan soon comes his way*
> *The same time every day*
> *Lights a short fuse and blows him to bits.*
> *Dana Rapisardi*
> [redacted]
>
> ********** *See what's free at http://www.aol.com.*

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245. **Alan Sondheim**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Hate is hate. Hating in the name of good: we all do that. But he was reprehensible. However the problem's elsewhere - those who keep their mouths shut, those who don't have the pulpit, those who whisper. And they're legion. And they're close to all of us. And Robertson's still alive. But I'm glad he's dead. But I wish a hell of a lot of others were dead too. - Alan

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246. **amy king**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

If CNN is any indication of the popular media's response, Falwell isn't exactly being celebrated, thankfully. They cite the studies of an anthropologist focused on Falwell's legacy, significantly noting where he placed the blame for Sept 11:

To many critics, this paradox is what makes his legacy so lamentable. "He made it comfortable for churches to get actively involved in politics," says the Rev. Barry W. Lynn, executive director of Americans United for the Separation of Church and State. "His strategy will be continued by his would-be successors -- a focus on hot-button issues like gay marriage (rather than significant moral issues like child poverty and health care), and an eagerness to make outrageous statements to the media, in order to build a religious-political empire." Many now remember him most for outrageous statements he made after leaving the Moral Majority -- in 1999, his house organ the National Liberty Journal warned parents that the Tinky Winky TV character was secretly gay and morally dangerous; in 2001, he blamed the September 11 terrorist attack on "pagans, and the abortionists, and the feminists, and the gays and the lesbians who are actively trying to make that an alternative lifestyle, the ACLU, People For the American Way, all of them who have tried to secularize America."

http://www.cnn.com/2007/US/05/15/falwell.legacy/

You snooze, you lose. Get messages ASAP with AutoCheck
in the all-new Yahoo! Mail Beta.

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247. Adam
Let's not malign the Witches: Falwell is dead
Tue 15 May 2007

---

http://www.thecarpetbaggerreport.com/archives/10806.html

(From Craig Smith: Smithcraft Press)

I have to admit, writing about Falwell’s death poses an awkward challenge for me. When I worked at Americans United for Separation of Church and State for several years, I read Falwell’s materials, I listened to his speeches, I watched his interviews, and got a real sense for who this man was and what he devoted his life to.

In literally every instance, I was repelled and appalled. But is it not callous to bash a man just hours after his death?

I have another idea — I’ll document Jerry Falwell’s professional life and let his record speak for itself.

March 1980: Falwell tells an Anchorage rally about a conversation with President Carter at the White House. Commenting on a January breakfast meeting, Falwell claimed to have asked Carter why he had “practicing homosexuals” on the senior staff at the White House. According to Falwell,

Carter replied, “Well, I am president of all the American people, and I believe I should represent everyone.” When others who attended the White House event insisted that the exchange never happened, Falwell responded that his account “was not intended to be a verbatim report,” but rather an “honest portrayal” of Carter’s position.

August 1980: After Southern Baptist Convention President Bailey Smith tells a Dallas Religious Right gathering that “God Almighty does not hear the prayer of a Jew,” Falwell gives a similar view. “I do not believe,” he told reporters, “that God answers the prayer of any unredeemed Gentile or Jew.” After a meeting with an American Jewish Committee rabbi, he changed course, telling an interviewer on NBC’s “Meet the Press” that “God hears the prayers of all persons…. God hears everything.”

July 1984: Falwell is forced to pay gay activist Jerry Sloan $5,000 after losing a court battle. During a TV debate in Sacramento, Falwell denied calling the gay-oriented Metropolitan Community Churches “brute beasts” and “a vile and Satanic system” that will “one day be utterly annihilated and there will be a celebration in heaven.” When Sloan insisted he had a tape, Falwell promised $5,000 if he could produce it. Sloan did so, Falwell refused to pay and Sloan successfully sued. Falwell appealed, with his attorney charging that the Jewish judge in the case was prejudiced. He lost again and was forced to pay an additional $2,875 in sanctions and court fees.

October 1987: The Federal Election Commission fines Falwell for transferring $6.7 million in funds intended for his ministry to political committees.

February 1988: The U.S. Supreme Court strikes down a $200,000 jury award to Falwell for “emotional distress” he suffered because of a Hustler magazine parody. Chief Justice William H. Rehnquist, usually a Falwell favorite, wrote the unanimous opinion in Hustler v. Falwell, ruling that the First Amendment protects free speech.

February 1993: The Internal Revenue Service determines that funds from Falwell’s Old Time Gospel Hour program were illegally funneled to a political action committee. The IRS forced Falwell to pay $50,000 and retroactively revoked the Old Time Gospel Hour’s tax-exempt status for 1986-87.

March 1993: Despite his promise to Jewish groups to stop referring to America as a “Christian nation,” Falwell gives a sermon saying, “We must never allow our children to forget that this is a Christian nation. We must take back what is rightfully ours.”

1994-1995: Falwell is criticized for using his “Old Time Gospel Hour” to hawk a scurrilous video called “The Clinton Chronicles” that makes a number of unsubstantiated charges against President Bill Clinton — among them that he is

a drug addict and that he arranged the murders of political enemies in Arkansas. Despite claims he had no ties to the project, evidence surfaced that Falwell helped bankroll the venture with $200,000 paid to a group called Citizens for Honest Government (CHG). CHG's Pat Matrisciana later admitted that Falwell and he staged an infomercial interview promoting the video in which a silhouetted reporter said his life was in danger for investigating Clinton. (Matrisciana himself posed as the reporter.) "That was Jerry's idea to do that," Matrisciana recalled. "He thought that would be dramatic."

November 1997: Falwell accepts $3.5 million from a front group representing controversial Korean evangelist Sun Myung Moon to ease Liberty University's financial woes.

April 1998: Confronted on national television with a controversial quote from America Can Be Saved!, a published collection of his sermons, Falwell denies having written the book or had anything to do with it. In the 1979 work, Falwell wrote, "I hope to live to see the day when, as in the early days of our country, we won't have any public schools. The churches will have taken them over again and Christians will be running them. What a happy day that will be!" Despite Falwell's denial, Sword of the Lord Publishing, which produced the book, confirms that Falwell wrote it.

January 1999: Falwell tells a pastors' conference in Kingsport, Tenn., that the Antichrist prophesied in the Bible is alive today and "of course he'll be Jewish."

February 1999: Falwell becomes the object of nationwide ridicule after his National Liberty Journal newspaper issues a "parents alert" warning that Tinky Winky, a character on the popular PBS children's show "Teletubbies," might be gay.

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Say what you will about the man and his life, but he leaves behind a colorful background.

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248. **amy king**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Tue 15 May 2007

I too come from that tradition, Suzanne, having grown up on the Bible Belt myself. In fact, I received a scholarship at the ripe age of 16 in the amount of $5,000 directly from Falwell (or his stamped on signature) to attend Liberty University. I have family members who still proudly wear racist slogans ("You've Got Your X, We've Got Ours" - complete with the GA confederate flag was the most recent) and celebrate blows against their assorted brands of evil, closely aligned with Falwell's, some that would include me if they actually acknowledged certain aspects of my life.

I just think it's strange that our society allows us to feel and express only one particular emotion for someone's death, sadness, but the expression of relief is somehow inappropriate? I mean, I'm not bouncing off the walls under the illusion that homophobic campaigns are somehow finished, but that one very large hateful movement has received even the slightest of blows, or a pause, does give me some pleasure. To equate the evil, the hate mongering that Falwell did with feeling and expressing this kind of relief over his recent absence, or those followers' "loss", on a listserv no less, is misleading. It's not a clear-cut hate-for-hate equation. Their hate has serious consequences that have resulted in much measurable pain and many deaths. I'm not finding pleasure in some sadist notion nor am I condoning aggressive hate that results in someone's pain or death -- likewise, any physical pain he felt doesn't delight me, but to feel some gladness that his brand of aggressive homophobic tactics may have taken a blow simply because Falwell is dead certainly provides a momentary gladness, regardless of how that implicates even my own family members. When I express that and articulate why, I *am* taking the high road and fighting for the living.

Amy

Suzanne Burns <[redacted]> wrote: I fully understand the anger people feel toward this man. But....

I am also deeply uncomfortable with the "dance on his grave" energy. Its so feral, and it feeds right back into what he stood for. Please understand that I

am deeply conflicted. I say this as someone who comes from a family that has.... people like this in it, and sometimes some of us say "Oh I can't wait to wear red at that funeral!".

I don't want to go into details, but I know all too well that letting go and taking the high road is the better way. I'm not saying this for him-- but for us. Its the better way for US.

Glee is not pretty, and over time will carve bitchy lines in one's face. Please continue fighting for the living.

Suzanne

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249. linda norton
Re: DING DONG THE WITCH IS DEAD, Mark Bingham
Tue 15 May 2007

Re: Falwell and 9/11--

Mark Bingham on flight 93 was gay. He was clearly one of the brave ones that day (in a situation where so much was unclear, and so much has been fodder for propaganda).

But you will notice that mainstream media's heavily subsidized, ad-free propaganda, THE PATH TO 9/1l (sponsored & funded by the far right, aimed at fictionalizing the history of 9/11, and teamed up with Scholastic Books to perpetrate this fraud through the systematic miseducation of millions of American schoolchildren) has no place for someone like Mark Bingham.

Falwell is dead but those who made and paid for that film (his spawn) are alive and well and ready to shout "Let's roll" to the next nightmare in the name of "anti-terror" and "family values."

Many of us fought against the network and msm and Scholastic and consequently those new "histories" of 9/11 never made it into U. S. classrooms.

Keep fighting.

-----Original Message-----
>From: amy king <[redacted]>
>Sent: May 15, 2007 7:26 PM
>To: [redacted]
>Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET

OUTTA BED!
>
>If CNN is any indication of the popular media's response, Falwell isn't exactly being celebrated, thankfully. They cite the studies of an anthropologist focused on Falwell's legacy, significantly noting where he placed the blame for Sept 11:
>
>
>To many critics, this paradox is what makes his legacy so lamentable. "He made it comfortable for churches to get actively involved in politics," says the Rev. Barry W. Lynn, executive director of Americans United for the Separation of Church and State. "His strategy will be continued by his would-be successors -- a focus on hot-button issues like gay marriage (rather than significant moral issues like child poverty and health care), and an eagerness to make outrageous statements to the media, in order to build a religious-political empire."
>Many now remember him most for outrageous statements he made after leaving the Moral Majority -- in 1999, his house organ the National Liberty Journal warned parents that the Tinky Winky TV character was secretly gay and morally dangerous; in 2001, he blamed the September 11 terrorist attack on "pagans, and the abortionists, and the feminists, and the gays and the lesbians who are actively trying to make that an alternative lifestyle, the ACLU, People For the American Way, all of them who have tried to secularize America."
>
>http://www.cnn.com/2007/US/05/15/falwell.legacy/
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>---
>You snooze, you lose. Get messages ASAP with AutoCheck
> in the all-new Yahoo! Mail Beta.

"It's amazing what you can see when you look."

Learn more about Karl Rove's "math", and about the likelihood (800% higher, in some cases) that if you were a black or Hispanic voter in the 2004 election, or even an enlisted member of the U. S. Armed Forces, your vote was tossed in the trash.

Understand more about why it was so important for Rove, Bush, and Cheney to replace an independent judiciary with robotic far-right servants of the Republican party.

See why impeachment can provide a great civics lesson for the American public, and a chance to restore democracy and allow us to deal with the energy crisis the Bush administration has worsened immeasurably because of its incompetence and ignorance in Iraq.

http://www.davidswanson.org/?q=node/641

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250. Paul Nelson

Re: Let's not malign the Witches: Falwell is dead

Tue 15 May 2007

So Falwell is on the record as saying gays will “one day be utterly annihilated and there will be a celebration in heaven,” and some on this list want to celebrate Falwell's death. Please tell me the difference between these two factions.

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Adam <[redacted]>
To: [redacted]
Sent: Tuesday, May 15, 2007 7:30:08 PM
Subject: Let's not malign the Witches: Falwell is dead

http://www.thecarpetbaggerreport.com/archives/10806.html

(From Craig Smith: Smithcraft Press)

I have to admit, writing about Falwell’s death poses an awkward challenge for me. When I worked at Americans United for Separation of Church and State for several years, I read Falwell’s materials, I listened to his speeches, I watched his interviews, and got a real sense for who this man was and what he devoted his life to.

In literally every instance, I was repelled and appalled. But is it not callous to bash a man just hours after his death?

I have another idea — I'll document Jerry Falwell's professional life and let his record speak for itself.

March 1980: Falwell tells an Anchorage rally about a conversation with President Carter at the White House. Commenting on a January breakfast meeting, Falwell claimed to have asked Carter why he had "practicing homosexuals" on the senior staff at the White House. According to Falwell, Carter replied, "Well, I am president of all the American people, and I believe I should represent everyone." When others who attended the White House event insisted that the exchange never happened, Falwell responded that his account "was not intended to be a verbatim report," but rather an "honest portrayal" of Carter's position.

August 1980: After Southern Baptist Convention President Bailey Smith tells a Dallas Religious Right gathering that "God Almighty does not hear the prayer of a Jew," Falwell gives a similar view. "I do not believe," he told reporters, "that God answers the prayer of any unredeemed Gentile or Jew." After a meeting with an American Jewish Committee rabbi, he changed course, telling an interviewer on NBC's "Meet the Press" that "God hears the prayers of all persons…. God hears everything."

July 1984: Falwell is forced to pay gay activist Jerry Sloan $5,000 after losing a court battle. During a TV debate in Sacramento, Falwell denied calling the gay-oriented Metropolitan Community Churches "brute beasts" and "a vile and Satanic system" that will "one day be utterly annihilated and there will be a celebration in heaven." When Sloan insisted he had a tape, Falwell promised $5,000 if he could produce it. Sloan did so, Falwell refused to pay and Sloan successfully sued. Falwell appealed, with his attorney charging that the Jewish judge in the case was prejudiced. He lost again and was forced to pay an additional $2,875 in sanctions and court fees.

October 1987: The Federal Election Commission fines Falwell for transferring $6.7 million in funds intended for his ministry to political committees.

February 1988: The U.S. Supreme Court strikes down a $200,000 jury award to Falwell for "emotional distress" he suffered because of a Hustler magazine parody. Chief Justice William H. Rehnquist, usually a Falwell favorite, wrote the unanimous opinion in Hustler v. Falwell, ruling that the First Amendment protects free speech.

February 1993: The Internal Revenue Service determines that funds from Falwell's Old Time Gospel Hour program were illegally funneled to a political action committee. The IRS forced Falwell to pay $50,000 and retroactively revoked the Old Time Gospel Hour's tax-exempt status for 1986-87.

March 1993: Despite his promise to Jewish groups to stop referring to America as a “Christian nation,” Falwell gives a sermon saying, “We must never allow our children to forget that this is a Christian nation. We must take back what is rightfully ours.”

1994-1995: Falwell is criticized for using his “Old Time Gospel Hour” to hawk a scurrilous video called “The Clinton Chronicles” that makes a number of unsubstantiated charges against President Bill Clinton — among them that he is a drug addict and that he arranged the murders of political enemies in Arkansas. Despite claims he had no ties to the project, evidence surfaced that Falwell helped bankroll the venture with $200,000 paid to a group called Citizens for Honest Government (CHG). CHG’s Pat Matrisciana later admitted that Falwell and he staged an infomercial interview promoting the video in which a silhouetted reporter said his life was in danger for investigating Clinton. (Matrisciana himself posed as the reporter.) “That was Jerry’s idea to do that,” Matrisciana recalled. “He thought that would be dramatic.”

November 1997: Falwell accepts $3.5 million from a front group representing controversial Korean evangelist Sun Myung Moon to ease Liberty University’s financial woes.

April 1998: Confronted on national television with a controversial quote from America Can Be Saved!, a published collection of his sermons, Falwell denies having written the book or had anything to do with it. In the 1979 work, Falwell wrote, “I hope to live to see the day when, as in the early days of our country, we won’t have any public schools. The churches will have taken them over again and Christians will be running them. What a happy day that will be!” Despite Falwell’s denial, Sword of the Lord Publishing, which produced the book, confirms that Falwell wrote it.

January 1999: Falwell tells a pastors’ conference in Kingsport, Tenn., that the Antichrist prophesied in the Bible is alive today and “of course he’ll be Jewish.”

February 1999: Falwell becomes the object of nationwide ridicule after his National Liberty Journal newspaper issues a “parents alert” warning that Tinky Winky, a character on the popular PBS children’s show “Teletubbies,” might be gay.

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November 2005: Falwell spearheads campaign to resist “war on Christmas.”

February 2007: Falwell describes global warming as a conspiracy orchestrated by Satan, liberals, and The Weather Channel.

Say what you will about the man and his life, but he leaves behind a colorful background.

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251. Laura McClain
Re: (no subject)
Wed 16 May 2007

I have to agree. I have no affection for Falwell, but I am deeply troubled by anyone rejoicing at another's death. Feel relieved, fine. But revel in it? It's a slippery slope, my friends.

Peace.

----- Original Message ----
From: Tom Beckett <[redacted]>
To: [redacted]
Sent: Tuesday, May 15, 2007 4:41:58 PM
Subject: (no subject)

Falwell's politics/public presence was noxious, but I can't bring myself to rejoice in anyone's death .I understand your emotions, CAC, just as I deeply respect your person, but...I'm troubled by your post and some of the easy responses to same. Wishing "evil doers" dead doesn't help us very much. It perpetuates some really retrograde processes.

********** See what's free at http://www.aol.com.

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http://search.yahoo.com/search?fr=oni_on_mail&p=graduation+gifts&cs=bz

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252. **Suzanne Burns**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Wed 16 May 2007

LOL Believe me, I am enjoying my glass of wine too tonight. My mailbox is filled with "May the bastard burn in hell". I do NOT want to begrudge anyone their margarita on a night like this.

The world feels just a bit lighter tonight, even though I know there is plenty more where that came from. He was hideous. Few things can ever be as vile as he was, not even my Aunt *mumblemumble*. Gah. Turds by the handful.

It's just this vision of screaming and intoxicated munchkins brought on by the subject line....

Suzanne

On 5/15/07, amy king <[redacted]> wrote:
>
> I too come from that tradition, Suzanne, having grown up on the Bible Belt
> myself. In fact, I received a scholarship at the ripe age of 16 in the
> amount of $5,000 directly from Falwell (or his stamped on signature) to
> attend Liberty University. I have family members who still proudly wear
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> Please continue fighting for the living.
>
> Suzanne
>
>
>
> ---
> Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail,
> news, photos & more.
>

--
"I will take the Ring to Mordor...though...I do not know the way."

Frodo Baggins, Fellowship of the Ring

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253. **Alan Sondheim**
Mumia Case Reaches Its Climax (fwd)
Wed 16 May 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-182913516-1179289859=:5534

---------- Forwarded message ----------
Date: Tue, 15 May 2007 23:33:22 -0400
From: [redacted]
To: [redacted]
Subject: Mumia Case Reaches Its Climax

The Final Showdown - Mumia Case Reaches Its Climax

By Dave Lindorff and Linn Washington, Jr.

CounterPunch.org - May 15, 2007

http://www.counterpunch.org/lindorff05152007.html

The case of death row prisoner Mumia Abu-Jamal, now a quarter of a century long, is heading to a climax this Thursday in a hearing before a three-judge panel of the Third Circuit Court of Appeals in Philadelphia. It is a hearing that could result in a new trial for the Philadelphia journalist and former Black Panther, or possibly in a new date with the executioner.

The wide range of possible outcomes of this hearing results from the fact that Abu-Jamal and the Philadelphia District Attorney have filed cross-appeals in the case. Abu-Jamal, convicted in 1982 for the 1981 slaying of white Philadelphia Police Officer Daniel Faulkner during an arrest of Abu-Jamal's younger brother William, is appealing his conviction. He is arguing that his jury was unconstitutionally purged of black jurors by the prosecutor, who used peremptory challenges to bar 10 or 11 black jurors from being seated, though all had said that they could vote for a death penalty. He is also appealing his conviction on the ground that the prosecutor, Joseph McGill, improperly diminished the jury's sense of responsibility for their verdict by telling them that a

guilty verdict would "not be final" since there would be "appeal after appeal."

The DA's office, meanwhile, has appealed a 2001 decision by Federal District Judge William Yohn overturning Abu-Jamal's death sentence-a ruling that if sustained, converts Abu-Jamal's penalty to life in prison without possibility of parole.

It is impossible to second-guess what the three judges sitting on this appeal will decide on any of the claims before them, but looking at their prior decisions, all three of the judges, who include Chief Judge Anthony Scirica and Judge Robert Cowen, both Reagan appointees, and Judge Thomas Ambro, a Clinton appointee have, during their time on the Third Circuit, overturned capital convictions based upon the same claim Abu-Jamal is making about race-based exclusion of jurors by the prosecution. In his federal habeas appeal of his conviction-the so-called Batson claim regarding jury bias--Abu-Jamal's attorneys noted that in a city that is 44 percent African-American, his jury initially had only three black members (one was removed before the start of the trial, under questionable circumstances also possibly relating to judicial bias, leaving only two).

Abu-Jamal further presented evidence that his mostly white jury was the result of a pattern of racism in the city's justice system. Prosecutor McGill, who used 11 of his permitted 15 peremptory challenges (challenges to bar jurors for which no reason has to be provided), to remove black jurors otherwise qualified to sit, had a record over the course of six capital cases between 1977 and 1986, of striking 74 percent of potential black jurors while striking only 25 percent of white jurors. Furthermore, defense data show that over the same period, during which Ed Rendell was Philadelphia's district attorney, prosecutors working under his direction collectively used their peremptory challenges to eliminate black jurors 58 percent of the time, compared to only 22 percent of the time for white jurors.

If the appellate court decides that this damning statistical evidence shows or suggests a pattern of racism in jury selection, it would be bound to either order a new trial, or to remand the case back to Judge Yohn for a full hearing on the jury bias issue.

This would appear to offer Abu-Jamal his best chance for a new trial. If the judges vote the way each of them has voted in other similar cases, it could happen.

A second possibility for a new trial would be McGill's clearly inappropriate summation to the jury, in which he essentially told them to forget about "proof beyond a reasonable doubt," and which the judge, who still posthumously holds the national record for death penalty convictions (31), allowed to go unchallenged. Many a death sentence has been overturned for just such prosecutorial misconduct, but to date, neither the Third Circuit nor the US Supreme Court has overturned a conviction on the basis of such comments. Still, it remains a possible avenue for a reversal and a new trial.

A third avenue of federal appeal by Abu-Jamal argues that his initial appeal of his conviction, called a Post-Conviction Relief Act (PCRA) hearing, was constitutionally flawed because the judge--the same Albert Sabo who tried him originally--was biased in favor of the prosecution. Local newspaper editorials made that observation during the hearing. But more importantly, the PCRA hearing transcript shows that Sabo refused to grant any subpoenas to the defense to compel witness testimony, and that the judge repeatedly cut off lines of questioning of witnesses by defense attorneys when it appeared they were about to undermine the case. One witness who told of being pressured to lie at the trial, found herself arrested in the courtroom immediately following her testimony, while she was still on the witness stand. She was led off in handcuffs with the judge's blessing on a check-kiting charge, despite a pledge by her attorney to have her appear on the charge--normally a routine procedure. If the appellate panel rules in favor of this claim, Abu-Jamal would not get a new trial, but would get a

reopened or a new PCRA, probably in federal instead of state court. At such a hearing, new evidence of innocence could be presented, and witnesses from the original trial and the earlier PCRA hearing could be further questioned and old testimony challenged.

Abu-Jamal, while still held in solitary confinement on Pennsylvania's death row at the insistence of Philadelphia District Attorney Lynn Abraham, is at this moment not facing the death penalty. Federal District Judge Yohn ruled in 2001 that a poorly worded jury verdict form and equally poor instructions from Judge Sabo during the trial's penalty phase left jurors thinking, incorrectly, that they could consider no mitigating circumstances in deciding on his sentence unless they all agreed on it. In fact, under current law, if any one juror finds a mitigating circumstance, it has to be weighed in their collective decision, which must itself be unanimous for a death penalty. While it is unlikely that the Third Circuit judges will overturn Judge Yohn's revocation of Abu-Jamal's death sentence, which was well reasoned and based upon solid US Supreme Court precedent, the DA's office is making the effort, claiming that the precedent doesn't apply in his case.

In fact, over the course of Abu-Jamal's more than two-decade-long appeals process, the courts have shown a willingness to create special exceptions that apply only to Abu-Jamal.

One example of what might be called "The Mumia Rule" occurred in the Pennsylvania Supreme Court. The state's top judges in 1986 overturned a death sentence in 1986 where McGill, the same prosecutor in Abu-Jamal's case, had made the same closing statement to jurors at the conclusion of a murder trial presided over by Judge Sabo, the same trial judge who presided in Abu-Jamal's case. The state's top court, declaring that the prosecutor's language had "minimize[ed] the jury's sense of responsibility for a verdict of death," ordered a new trial. Three years later in 1989, despite this precedent, the Court reversed itself, though, upholding Abu-Jamal's conviction. Eleven years later,

Pennsylvania's highest court reversed track again, barring such language by prosecutors "in all future trials."

Another example of this judicial "special handling" where Abu-Jamal's case is concerned, involves the right of allocution Ã‚Â¬ the right of the convicted to make a statement without challenge before sentencing. One month before initially upholding Abu-Jamal's conviction in March 1989, the Pennsylvania Supreme Court issued a ruling stating the right of allocution is of "ancient origin" and any failure to permit a defendant to plead for mercy required reversal of sentence. Abu-Jamal's appeal claimed Judge Sabo, by allowing the prosecutor to question Abu-Jamal on the stand after the convicted defendant had made such a statement to jurors, violated his allocution right during the '82 trial. The state's high court, however -- for the first time in its history -- ruled that the "right of allocution does not exist in the penalty phase of capital murder prosecution."

This flip-flopping on allocution, acceptable language for prosecutors and other legal precedents led Amnesty International to conclude in its 2000 report on Abu-Jamal's case that the state's highest court improperly invents new standards of procedure "to apply it to one case only: that of Mumia Abu-Jamal."

Justice, that is to say, has not always been blind in this case.

Indeed, the Abu-Jamal case has always been as much about politics as it has been about law. During his sentencing hearing, Prosecutor McGill, over the strenuous objection of the defense, read from and questioned Abu-Jamal about a 12-year-old Philadelphia Inquirer article written about him when he had been just 15, in which he had quoted Mao Tse-tung as saying "power flows from the barrel of a gun." Although Abu-Jamal made it clear in the actual article, and during questioning by the prosecutor, that he was using that line to refer to the power of the police in Philadelphia in the early 1970s, the prosecutor told

jurors that the child's words had referred to killing police.

Since the trial, the Fraternal Order of Police, the national police union, has openly lobbied hard for Abu-Jamal's execution, endorsing judicial candidates who favor the death penalty, while opposing those who oppose it, and holding annual demonstrations supporting his death, and even working successfully to prevent Abu-Jamal from having his commentaries from prison broadcast on Philadelphia radio stations. On the other side, a movement condemning Abu-Jamal's conviction and demanding his freedom or a new trial has spread around the globe.

Such political action has certainly played a role in the decisions made by Pennsylvania's politicized judges, all of whom are elected and must periodically return to face voters. But the prevailing view among attorneys is that such political pressures play a lesser role in the federal court system, where judges are generally better qualified and are appointed for life, and particularly at the appellate level, where most judges remain until they retire or die.

One indication that the appellate court may not be so vulnerable to political pressure came in 1998, in a case brought by Abu-Jamal protesting the opening of his lawyer's correspondence with him in prison. Prison authorities had opened his lawyers' mail in 1995 and, learning of his defense strategy for an upcoming PCRA hearing, passed the news along to then Gov. Tom Ridge, who rushed through a death warrant. This meant Abu-Jamal was facing an execution date only weeks from the hearing-a situation Judge Sabo repeatedly used as an excuse for rushing the proceeding. The Third Circuit ruled that opening of inmates' legal mail was illegal. The Third Circuit also ruled in Abu-Jamal's favor in a case establishing his First Amendment right to write and publish from prison.

And so this case, which began one cold dark morning in December 1981, now moves to what could be the final confrontation.

However the three judge panel rules, history is likely to be made this Thursday in the legal showdown between Abu-Jamal's attorney Robert R. Bryan and Assistant District Attorney Hugh Burns, and by Third Circuit Judges Scirica, Ambro and Cowen.

[Dave Lindorff is the author of Killing Time: an Investigation into the Death Row Case of Mumia Abu-Jamal. His n book of CounterPunch columns titled "This Can't be Happening!" is published by Common Courage Press. Lindorff's newest book is "The Case for Impeachment",co-authored by Barbara Olshansky. He can be reached at: [redacted]

Linn Washington, Jr. is a columnist for the Philadelphia Tribune and is an associate professor of journalism at Temple University.]

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254. **Carol Novack**

Mad Hatters' Review Events in NYC: June 8th at KGB Bar; June 10th Fundraiser, Gallery Bar

Wed 16 May 2007

Our next KGB Bar Poetry, Prose & Anything Goes Series will take place on Friday, June 8th, 7:00 - 9:00 pm. It will feature Vanessa Place, Debra Di Blasi, Sissy Boyd and actors reading excerpts from my new play. Please see our Events page for bios and other details.

On Sunday, June 10th, 5:00 – 11:00 + PM, Mad Hatters' Review will host their first Live-action Multimedia Fundraising Extravaganza at Gallery Bar, 120

Orchard Street (near Delancey), an innovative new venue/art space in Manhattan's Lower East Side.. The event will include improvisational live music, dancing (to live music), readings by MHR contributors and guests(including Eric Darton, Tsipi Keller, and Ranbir Sidhi), screenings of video art and animations, a photo/art slide-show, a silent auction of donated books and artworks (including books by Vernon Frazer, Vanessa Place (Les Figues Press), Debra Di Blasi and George Held, and artwork by Robert Kirschbaum and Anne Pearce et al.), plus special guests, edible tidbits, and infamous Mad Hatters' facoctails at an attractive discount. An open reading will take place toward the end of the event, time and stamina permitting. Tickets ($20) may be purchased online or at the door. But please RSVP to madhatters at gmail if you won't be paying online. Edible morsels, as well as edible mortals, will be provided. Please see details at our website (Events page).

MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age of Dementia: http://www.madhattersreview.com

KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE: https://www.fracturedatlas.org/site/contribute/donate/580

<http://carolnovack.blogspot.com/>

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255. Barry Schwabsky

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

In general, we live with the paradox that death is the only ground for hope--insofar as it clears the way for people who may be better than we are.

And almost anybody is better than that guy.

CA Conrad <[redacted]> wrote:
Dear Suzanne, yes, everything you say is true.

However...
When I was a kid in high school AIDS broke out,
and I was living in rural America, terribly in Love
with my boyfriend. Jerry Falwell was a name on
the tip of every tongue as a positive. In other words
where I come from Falwell was someone to look
up to and admire. And people did, and you were
afraid of these people if you knew what was good
for you.

And when everyone found out that my friend was more than my "friend," well, our lives were never the same. Never the same. In fact our lives soon became -- literally became -- unbearable. And we were just kids, and we got high all the time just to get through each day. And while it toughened me up and got me used to the extreme brutality possible in this world, my boyfriend was destroyed.

And while I understand what you say, and feel you make valid points, we still need to cut a little place for ourselves in this world where we can be free enough in all the misery and suffering we have endured to CELEBRATE some release. And yes, Jerry Falwell's death for me is a celebration!

He was an unapologetic fascist who spread so much hatred, and ruined so many lives, and the fucking NEWS right now is making the man sound like a charming, wise old Yoda. His life is something I want VERY MUCH WANT to celebrate being over. For all those I have LOVED in this world who have suffered and died as a DIRECT result of his support of homophobia and misogyny, the drinks I toast tonight are for THEM!

To me, the death of Jerry Falwell is like celebrating a war ending. His wish for genocide for queers and outspoken women is reason enough to be happy he is dead.

It's almost as good as Ronald Reagan's death! Ah, the death of evil men feels like a fresh, clean patch of Earth has been cleared for a better world! And I LOVE this world so much!

CAConrad
http://PhillySound.blogspot.com

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256. **Barry Schwabsky**
Re: Let's not malign the Witches: Falwell is dead
Wed 16 May 2007

There is a big difference.
Falwell actively worked to cause harm to gay people; they never did anything to harm him.

In any case, it's a funny to question coming from someone who hails from Slaughter.

Paul Nelson <[redacted]> wrote:
So Falwell is on the record as saying gays will “one day be utterly annihilated and
there will be a celebration in heaven,” and some on this list want to celebrate Falwell's death. Please tell me the difference between these two factions.

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Adam
To: [redacted]
Sent: Tuesday, May 15, 2007 7:30:08 PM
Subject: Let's not malign the Witches: Falwell is dead

http://www.thecarpetbaggerreport.com/archives/10806.html

(From Craig Smith: Smithcraft Press)

I have to admit, writing about Falwell’s death poses an awkward challenge for me. When I worked at Americans United for Separation of Church and State for several years, I read Falwell’s materials, I listened to his speeches, I watched his interviews, and got a real sense for who this man was and what he devoted his life to.

In literally every instance, I was repelled and appalled. But is it not callous to bash a man just hours after his death?

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March 1980: Falwell tells an Anchorage rally about a conversation with President Carter at the White House. Commenting on a January breakfast meeting, Falwell claimed to have asked Carter why he had “practicing homosexuals” on the senior staff at the White House. According to Falwell, Carter replied, “Well, I am president of all the American people, and I believe I should represent everyone.” When others who attended the White House event insisted that the exchange never happened, Falwell responded that his account “was not intended to be a verbatim report,” but rather an “honest portrayal” of Carter’s position.

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257. **amy king**
Re: Let's not malign the Witches: Falwell is dead
Wed 16 May 2007

Paul,

The most immediate difference I see is that his statement was motivational hate speech aimed at the living. It was a prescription for his followers to base their actions on when they encounter gays as well as a foundational belief to teach their children.

The "celebrating" I see on this list is postmortem and isn't a celebration so much as a collective sigh of "good riddance" in the memory of someone who perpetuated an aggressive hate mentality and caused the homosexuality community, as well as people from other religious faiths, much real life grief and pain. The articulation of that is important.

When someone like Conrad uses his emailed "celebration" as a platform to share the real life effects of Falwell's hate speech that he experienced, are we actually overlooking *that point* and focusing on the idea that Conrad is somehow encouraging death?

The connection being made here is that while Falwell's hate speech truly did have painful consequences -- and Conrad's is just one example -- it's being implied here that by articulating a relief that this guy no longer exists -- and most importantly, the accountable Why's of this sentiment -- that by stating how Falwell caused others pain upon his death is the same kind of hate that Falwell encouraged against the living ---

That equation assumes that those who express relief over Falwell's death will now wish death upon people who cause us pain -- in turn, we are being admonished to "not wish death on anyone" -- that is a very presumptuous leap about our morals that negates the critiques Falwell's life truly deserves while simultaneously putting the person who dares to articulate the harm experienced on the lower moral ground for somehow "encouraging death". I'm not into that equation. It's too tidy and p.c. and reminds me of the generic aphorisms my pastor would provide in the face of a complicated situation.

Critiques on the heels of Falwell's death are learning tools, and in my opinion, Adam's list and Conrad's account have been the most productive in shedding light on why it is okay not to feel and speak with the usual reverence or respect in the face of each person's death as well as understanding the legacy his followers will be acting upon.

Amy

Paul Nelson <[redacted]> wrote: So Falwell is on the record as saying gays will ï¿½one day be utterly annihilated and there will be a celebration in heaven,ï¿½ and some on this list want to celebrate Falwell's death. Please tell me the difference between these two factions.

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Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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258. **CA Conrad**
Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!
Wed 16 May 2007

A couple of people back channeled me to
inform me that not all born-again christians
are Jerry Falwell.

And frankly I'm not interested in having that
conversation on the back channel.

It's just as important to talk about those
born-again christians who are not followers
of Jerry Falwell and the like.

Who comes to mind right away as being
someone with the same media power as
Falwell would be Tammy Faye (formerly
Tammy Faye Baker of the PTL Club (The
Praise the Lord Club)).

If you think you have Tammy Faye figured
out without really knowing who she is, and
think that she's just another small-minded
Jesus freak, you're wrong. The documentary
THE EYES OF TAMMY FAYE is one of
the best documentaries about the last three
decades of evangelical christianity in America.
Jerry Falwell of course comes up quite a bit.
Tammy Faye was his adversary not only
because she was a strong outspoken woman,
but because she actually walked her talk.
Her ministry was a threat to the Moral Majority

because the PTL practiced tolerance, and fully embraced compassion.

Tammy Faye was the first person in history to interview a gay man dying of AIDS on the television. Jerry Falwell realized her enormous power and influence, and set out to destroy her and her husband's ministry. And Falwell won his war against Tammy Faye, and consumed her congregation, her money, her ministry, and the power behind it. And in turn handed the country over to Ronald Reagan and George Bush Sr. twice. And we're living with that legacy today.

If you've never seen the documentary THE EYES OF TAMMY FAYE, please think about doing so today. It might open your mind in ways you hadn't expected. It is narrated by Tammy Faye's good friend (THE ONE AND ONLY) RuPaul. And before anyone else back channels to ask, NO, I'm not a christian, or buddhist, or jewish, or any other religion. My respect and admiration for Tammy Faye has nothing to do with a shared belief system, it has to do with giving respect and admiration where it is due. She risked her ENTIRE life for defending queers and other outsiders, and she's amazing!

There's no doubt that without Tammy Faye out there doing battle with Falwell and Pat Robertson and Jimmy Swaggert on their very own turf, that things would be much MUCH worse than they are! She is a brave human being, and there's no one like her!

For the Love of Tammy Faye, and to the death of her sworn enemy Jerry Falwell,
CAConrad
http://PhillySound.blogspot.com

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259. **CA Conrad**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

Let me add to this conversation 2 subjects which converge: Festival, the Body.

My good friend Carol Mirakove has this truly brilliant set of ideas swirling around the idea of protest involving Festival. In short she hits on the importance of MAKING the protest a celebration, a place of meeting out of joy, even though there's so much fear wrapped around the subjects being protested. For very good reasons (as you can imagine once your mind starts thinking about this) she calls for us to do Festival when gathering to protest, such as making the space welcome to all and everyone, making the space conducive to clear and focused concentration on the protest target, etc., and so on.

I'm simplifying here, but Carol is working on this information herself at the moment. And she's on to something BIG in my opinion!

About the Body, it's important to celebrate the death of Jerry Falwell (in my opinion, and I have not discussed with Carol how she feels about the death of Jerry Falwell, so don't confuse what I'm about to say with her ideas of Festival) because Falwell, Pat Robertson, and their good friends Karl Rove, the Bushes, Reagan, etc. to evil, have made their careers off a very old table of ideas for control. IF YOU CAN CONVINCE A GROUP OF PEOPLE TO ACTUALLY LIVE THEIR LIVES BEING AFRAID OF THEIR BODIES, you have them. Those people now belong to you.

Our bodies are CENTRAL, they are the axis each of us has to spin on.

Our bodies are our only REAL thing to keep ahold of on the planet. And if these men can (and they

have, and have done so very successfully) convince people to BE AFRAID of being queer (which brings hundreds of layers to this conversation about both the body, and control of the body) and AFRAID for "reckless women" who would want to "murder" the unborn, then, frankly, WOW, you really have them.

Election after election in this country (and I'm NOT just talking about presidential, I'm talking local, I'm talking even school board kind of local) has been built and WON on the basis of FEAR and CONTROL of the Body.

Celebration for me of Falwell's death is essential because my body has been at stake. The bodies of those I Love have been at stake. The bodies of you and your own Loved ones have been at stake. To celebrate the death Falwell's body is to TAKE BACK the Body our own way, to live in our own truth.

Since before I was born Jerry Falwell has been working this campaign of FEAR OF THE BODY. It really is amazing any of us ever make up our own minds about our bodies.

To celebrate the life of the Body is to not live in fear. To celebrate the Body is the beginning of taking away the power these men have taken from us,
CAConrad
http://PhillySound.blogspot.com

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260. Charles Baldwin

Leonardo Electronic Almanac - CFP: Dispersive Anatomies Special (final call!)

Wed 16 May 2007

REPOST: SUBMISSION DEADLINE 5/31 (see below)
Apologies for cross-posting. Please distribute widely.

Dispersive Anatomies
http://leoalmanac.org/cfp/calls.asp#dispersive
**
Guest Editors: Sandy Baldwin, Alan Sondheim and Mez Breeze
[redacted]

**
Editorial Guidelines: http://leoalmanac.org/cfp/submit/index.asp
*Discussion Group: *[redacted]
*Deadline: *31 May 2007

Call for papers - LEA Dispersive Anatomies
*----------

*The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that address dispersion - dispersion of bodies, objects, landscapes, networks, virtual and real worlds.

A fundamental shift in the way we view the world is underway: the abandonment of discrete objects, and objecthood itself. The world is now plural, and the distinction between real and virtual is becoming increasingly blurred, with troubling consequences within the geopolitical register. This shift is related to a cultural change that emphasizes digital deconstruction over analog construction: a photograph for example can be accessed and transformed, pixel by pixel, cities can be taken apart by gerrymandering or eminent domain, and our social networks are replete with names and images that problematize friendship, sexuality, and culture itself. One issue that emerges here: Are we networking or are we networked? Are we networks ourselves?

LEA is interested in texts and works that deal with this fundamental shift in new and illuminating ways. Specifically, anything from essays through multimedia through networks themselves may be considered. We're particularly interested in submissions that deal with the incoherency of the world, and how to address it. *Key topics of interest ----------

*Topics of interest might include (but are not limited to):
- Networked warfare in real and virtual worlds.
- The wounded/altered body in real and virtual worlds.
- Transgressive sexualities across borders, sexualities among body-parts, dismemberments and groups, both real and virtual.

- Critical texts on the transformation of classical narrative - from its emphasis on an omniscient narrator and coherent plots/characters, to literatures of incoherency, dispersed narrations, and the jump-cut exigencies of everyday life.

- Deleuze/Guattari, TAZ, and other phenomena at the border of networking. - Internet visions and their abandonment or fulfillment. - The haunting of the world by ghosts, virtual beings, dreams and nightmares that never resolve.

- The geopolitical collapse of geopolitics.
- Military empires as scattershot entrepreneurial corporations.

Dispersion has two vectors: the breakup or breakdown of coherent objects; and the subsequent attempt to corral, curtail, or recuperate from this breakdown. How do we deal with networks that are constantly coalescing and disappearing? Where are we in the midst of this? In an era of pre-emptive culture, is guerilla warfare to be accompanied by guerilla culture as the order of the day? *Want to be kept informed?* *----------* For the latest news, updates and discussions, join the LEA Dispersive Anatomies Mailing List. Email: [redacted] <[redacted]+>

**
*Publishing Opportunities
----------*
**
As part of this special, LEA is looking to publish:

- Critical Essays
- Artist Statement/works in the LEA Gallery
- Bibliographies (a peer reviewed bibliography with key texts/references in Dispersive Anatomies)
- Academic Curriculum (LEA encourages academics conducting course programmes
in this area to contact us)

LEA encourages international artists / academics / researchers / students / practitioners / theorists to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to submit essays / artists statements.

Proposals should include:

- A brief description of proposed text (200-300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use *Name of Artist/Project Title: LEA Dispersive Anatomies Special - Date Submitted.* Please cut and paste all text into body of email (without attachments). Editorial Guidelines: http://leoalmanac.org/cfp/submit/index.asp Deadline for proposals: May 31, 2007

Please send proposals or queries to:
Sandy Baldwin, Alan Sondheim, Mez Breeze
[redacted]

and
Nisar Keshvani

LEA Editor-in-Chief
[redacted]

The [redacted] mailing list
is provided by the Association of Internet Researchers http://aoir.org

Join the Association of Internet Researchers:
http://www.aoir.org/

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261. ALDON L NIELSEN
Re: Falwell
Wed 16 May 2007

Those of us with roots in the DC/Northern Virginia region and long memories recall Falwell's earlier period of political activism, during which he campaigned furiously to maintain segregation -- and his own Thomas Road Baptist church was indeed closed to African American Baptists -- this was just one of the reasons my own Baptist parents joined a church in D.C. instead of Arlington, where they had bought a home.

In later years, Falwell pronounced himself a defender of Martin Luther King's true vision, confessed that his earlier citation of scripture in defense of racial inequality had been wrong, and railed against affirmative action -- how much had he really changed?

If nothing else, finding yourself making a public denunciation of your own earlier positions should be a humbling experience -- You'd think it might teach you to be a bit less, well, fundamentalist -- Jerry Falwell, sorry to say, had no such humility -- He has much to answer for -- If he is in fact, as his faith told him, with his creator this morning, he's got a lot of explaining to do --
<<

[redacted]

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262. **Thomas savage**
Re: Let's not malign the Witches: Falwell is dead
Wed 16 May 2007

Falwell's nonsense about gays and other groups is the worse example of misplaced imagination I've seen in a long time. At first, I thought he was advocating genocide for gays. But, apparently, he expected this to happen in some kind of vengeful Heaven no true Christian would recognize as anything but a sick fantasy. That people like Falwell were and are listened to by many gullible bigots and simple-minded believers in a non-existent Christian God makes it only human when we, who live quite well intellectually and emotionally outside belief in the Judeo-Christian God, feel a moment of enjoyment when such a bad influence on the politics and religious thought in this country can add nothing more to his miserable legacy.

Paul Nelson <[redacted]> wrote: So Falwell is on the record as saying gays will “one day be utterly annihilated and there will be a celebration in heaven,” and some on this list want to celebrate Falwell's death. Please tell me the difference between these two factions.

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To: [redacted]
Sent: Tuesday, May 15, 2007 7:30:08 PM
Subject: Let's not malign the Witches: Falwell is dead

http://www.thecarpetbaggerreport.com/archives/10806.html

(From Craig Smith: Smithcraft Press)

I have to admit, writing about Falwell’s death poses an awkward challenge for me. When I worked at Americans United for Separation of Church and State for several years, I read Falwell’s materials, I listened to his speeches, I watched

his interviews, and got a real sense for who this man was and what he devoted his life to.

In literally every instance, I was repelled and appalled. But is it not callous to bash a man just hours after his death?

I have another idea — I'll document Jerry Falwell's professional life and let his record speak for itself.

March 1980: Falwell tells an Anchorage rally about a conversation with President Carter at the White House. Commenting on a January breakfast meeting, Falwell claimed to have asked Carter why he had "practicing homosexuals" on the senior staff at the White House. According to Falwell, Carter replied, "Well, I am president of all the American people, and I believe I should represent everyone." When others who attended the White House event insisted that the exchange never happened, Falwell responded that his account "was not intended to be a verbatim report," but rather an "honest portrayal" of Carter's position.

August 1980: After Southern Baptist Convention President Bailey Smith tells a Dallas Religious Right gathering that "God Almighty does not hear the prayer of a Jew," Falwell gives a similar view. "I do not believe," he told reporters, "that God answers the prayer of any unredeemed Gentile or Jew." After a meeting with an American Jewish Committee rabbi, he changed course, telling an interviewer on NBC's "Meet the Press" that "God hears the prayers of all persons…. God hears everything."

July 1984: Falwell is forced to pay gay activist Jerry Sloan $5,000 after losing a court battle. During a TV debate in Sacramento, Falwell denied calling the gay-oriented Metropolitan Community Churches "brute beasts" and "a vile and Satanic system" that will "one day be utterly annihilated and there will be a celebration in heaven." When Sloan insisted he had a tape, Falwell promised $5,000 if he could produce it. Sloan did so, Falwell refused to pay and Sloan successfully sued. Falwell appealed, with his attorney charging that the Jewish judge in the case was prejudiced. He lost again and was forced to pay an additional $2,875 in sanctions and court fees.

October 1987: The Federal Election Commission fines Falwell for transferring $6.7 million in funds intended for his ministry to political committees.

February 1988: The U.S. Supreme Court strikes down a $200,000 jury award to Falwell for "emotional distress" he suffered because of a Hustler magazine parody. Chief Justice William H. Rehnquist, usually a Falwell favorite, wrote the unanimous opinion in Hustler v. Falwell, ruling that the First Amendment protects free speech.

February 1993: The Internal Revenue Service determines that funds from Falwell's Old Time Gospel Hour program were illegally funneled to a political action committee. The IRS forced Falwell to pay $50,000 and retroactively revoked the Old Time Gospel Hour's tax-exempt status for 1986-87.

March 1993: Despite his promise to Jewish groups to stop referring to America as a "Christian nation," Falwell gives a sermon saying, "We must never allow our children to forget that this is a Christian nation. We must take back what is rightfully ours."

1994-1995: Falwell is criticized for using his "Old Time Gospel Hour" to hawk a scurrilous video called "The Clinton Chronicles" that makes a number of unsubstantiated charges against President Bill Clinton — among them that he is a drug addict and that he arranged the murders of political enemies in Arkansas. Despite claims he had no ties to the project, evidence surfaced that Falwell helped bankroll the venture with $200,000 paid to a group called Citizens for Honest Government (CHG). CHG's Pat Matrisciana later admitted that Falwell and he staged an infomercial interview promoting the video in which a silhouetted reporter said his life was in danger for investigating Clinton. (Matrisciana himself posed as the reporter.) "That was Jerry's idea to do that," Matrisciana recalled. "He thought that would be dramatic."

November 1997: Falwell accepts $3.5 million from a front group representing controversial Korean evangelist Sun Myung Moon to ease Liberty University's financial woes.

April 1998: Confronted on national television with a controversial quote from America Can Be Saved!, a published collection of his sermons, Falwell denies having written the book or had anything to do with it. In the 1979 work, Falwell wrote, "I hope to live to see the day when, as in the early days of our country, we won't have any public schools. The churches will have taken them over again and Christians will be running them. What a happy day that will be!" Despite Falwell's denial, Sword of the Lord Publishing, which produced the book, confirms that Falwell wrote it.

January 1999: Falwell tells a pastors' conference in Kingsport, Tenn., that the Antichrist prophesied in the Bible is alive today and "of course he'll be Jewish."

February 1999: Falwell becomes the object of nationwide ridicule after his National Liberty Journal newspaper issues a "parents alert" warning that Tinky Winky, a character on the popular PBS children's show "Teletubbies," might be gay.

September 2001: Falwell blames Americans for the 9/11 terrorist attacks. "The abortionists have got to bear some burden for this because God will not be mocked. And when we destroy 40 million little innocent babies, we make God

mad. I really believe that the Pagans, and the abortionists, and the feminists, and the gays and the lesbians who are actively trying to make that an alternative lifestyle, the ACLU, People For the American Way, all of them who have tried to secularize America. I point the finger in their face and say, 'You helped this happen.'"

November 2005: Falwell spearheads campaign to resist "war on Christmas."

February 2007: Falwell describes global warming as a conspiracy orchestrated by Satan, liberals, and The Weather Channel.

Say what you will about the man and his life, but he leaves behind a colorful background.

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263. **SCOTT HOWARD**

Re: (no subject)

Wed 16 May 2007

I also agree. And I'm also recalling the recent reminder from the listserv facilitators about the governing ethics for this list.

Onward.

////////////////

On Tue, 15 May 2007, Laura McClain wrote:

> I have to agree. I have no affection for Falwell, but I am deeply
> troubled by anyone rejoicing at another's death. Feel relieved, fine. But
> revel in it? It's a slippery slope, my friends.
>
> Peace.
>
>
> ----- Original Message ----
> From: Tom Beckett <[redacted]>
> To: [redacted]
> Sent: Tuesday, May 15, 2007 4:41:58 PM

> Subject: (no subject)
>
> Falwell's politics/public presence was noxious, but I can't bring myself to
> rejoice in anyone's death .I understand your emotions, CAC, just as I deeply
> respect your person, but...I'm troubled by your post and some of the easy
> responses to same. Wishing "evil doers" dead doesn't help us very much. It
> perpetuates some really retrograde processes.
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> ********** See what's free at http://www.aol.com.
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___Luggage? GPS? Comic books?
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>

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264. **Mark Weiss**
Re: Falwell
Wed 16 May 2007

His deeply-held beliefs changed as needed so often that it's difficult to credit him with any deeply held beliefs other than the exercise of power. Something over 20 years ago, when I was at VCCA, a few miles from Lynchburg, I attended Liberty Baptist Church for one of his televised sermons. Aside from huckstering for pennies from the impoverished for his bible concordance he spent the entire time touting his power: how many churches in all, how many new that year, how many countries, and what a huge gain there had been since the humble

origins of the congregation. Not one word about religion as normally understood--it was closer to a report by a corporate CEO. The message of which seemed to be, see, you humble people, you're a part of all this power, a stockholder. At the end of the sermon he was surprised by his assistant, who announced that it was Falwell's 50th birthday and presented him with a present from the faithful: the numbers 50, two feet tall, spelled out in kruger-rands. When the assistant tried to take the present back in order in order to rest it someplace (a kruger-rand weighs a full ounce, and there were a lot of them), Falwell grasped it to his chest, smiling, and said, "you're not taking this away," doing what was supposed to be a comic turn, and the audience, who appeared none too prosperous, laughed uproariously. He had just been telling them that he knew the few bucks a week for his concordance would be a sacrifice for many of them, "but think what your soul's salvation is worth."

I don't care if he was good to children and puppies, he was a monster of a familiar sort. How does one innoculate the powerless against this sort of thing when their lives have so few satisfactions except the vicarious participation in celebrity and power?

Mark

At 10:29 AM 5/16/2007, you wrote:
>Those of us with roots in the DC/Northern Virginia region and long memories
>recall Falwell's earlier period of political activism, during which he
>campaigned furiously to maintain segregation -- and his own Thomas
>Road Baptist
>church was indeed closed to African American Baptists -- this was just one of
>the reasons my own Baptist parents joined a church in D.C. instead of
>Arlington, where they had bought a home.
>
>In later years, Falwell pronounced himself a defender of Martin Luther King's
>true vision, confessed that his earlier citation of scripture in defense of
>racial inequality had been wrong, and railed against affirmative action -- how
>much had he really changed?
>
>If nothing else, finding yourself making a public denunciation of your own
>earlier positions should be a humbling experience -- You'd think it
>might teach
>you to be a bit less, well, fundamentalist -- Jerry Falwell, sorry to say, had
>no such humility -- He has much to answer for -- If he is in fact,
>as his faith
>told him, with his creator this morning, he's got a lot of explaining to do --
><<<

>
> We are enslaved by
> what makes us free -- intolerable
> paradox at the heart of speech.
> --Robert Kelly
>
>Sailing the blogosphere at: http://heatstrings.blogspot.com/
>
>Aldon L. Nielsen
>Kelly Professor of American Literature
>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200
>
>[redacted]

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265. **Skip Fox**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

Their names are Legion. The death of one whose name we knew won't prove much of an impediment.

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266. **Stephen Vincent**

Re: Falwell

Wed 16 May 2007

It was refreshing last night to hear Christopher Hitchens (who I usually cannot deal with, pro-Iraq invasion, etc.) come out so strongly against Falwell's pro-Israel/Christian link. Defining that odd coalition of the Christian right with Israel's Likkud (sp?) as the primary reason for the end of the Peace Process in the Mideast. His assumption is that the Bush Christian fundamentalist base (Falwell et al) is key to Bush's 5 year refusal to insist on real negotiations and a resolution to the conflict. The preference being for an enflamed Rapture and Christian ascent created by endless war, etc. I understand Jews are left behind in this final 'roll out.'

Condi Rice apparently is trying to put another face on the situation. I am afraid she is already a snowball in her own Administration's commitment to sustaining

some sort of hell on earth of which she and her colleagues have done such a splendid job!

Stephen V
http://stephenvincent.net/blog/

> *Those of us with roots in the DC/Northern Virginia region and long memories recall Falwell's earlier period of political activism, during which he campaigned furiously to maintain segregation -- and his own Thomas Road Baptist church was indeed closed to African American Baptists -- this was just one of the reasons my own Baptist parents joined a church in D.C. instead of Arlington, where they had bought a home.*
>
> *In later years, Falwell pronounced himself a defender of Martin Luther King's true vision, confessed that his earlier citation of scripture in defense of racial inequality had been wrong, and railed against affirmative action -- how much had he really changed?*
>
> *If nothing else, finding yourself making a public denunciation of your own earlier positions should be a humbling experience -- You'd think it might teach you to be a bit less, well, fundamentalist -- Jerry Falwell, sorry to say, had no such humility -- He has much to answer for -- If he is in fact, as his faith told him, with his creator this morning, he's got a lot of explaining to do --*
> *<<

267. Christophe Casamassima

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

...and realize your friends still love you no matter what... but with that huge gaping hole of a vacuum now to be filled, I think this is the time to really make it count...

Christophe Casamassima

> *----- Original Message -----*
> *From: "Suzanne Burns" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!*
> *Date: Tue, 15 May 2007 15:16:07 -0400*
>
> *I am no fan of Falwell, but dude....*
>
> *I hate to break it to you but just because he is dead, does not mean that what he believed in and represented has also died.*
>
> *One can wish of course, but really death doesn't change these things at all. Its just death. There is nothing to celebrate. You are focused entirely on the wrong thing. You are still yourself, and the world is still the world, and there are, alas, plenty of Falwells out there who will cherish his memory no matter how insane that sounds to us.*
>
> *Letting go of someone you can't stand is not that much different from letting go of someone you love. Among otehr things, you have to let go of the illusion that their death will effect a profound change in the world or in your life or result in hundreds of dnacing munchkins. It won't. Sorry. Falwell was just a person. There is still plenty of work to do.*
>
> *Cheers,*
>
> *Suzanne*

=

Irritable Bowel Syndrome
Ask A Health Question & Get Answers About Digestive Conditions & Meds.
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268. David-Baptiste Chirot
Happy 95th Birthday Studs Terkel/Necro-Poetics & Falwell--
Wed 16 May 2007

When first receiving this list, an immediately striking feature is the frequent obituaries of poets, primarily, as well as such Poetics-related figures as El Diablo Falwell. (Often imagine Dr Bernstein in his down time working for fun on updating his "morgue" files--keeping the obits as buffed & au courant as possible--). The obituaries often are accompanied ("followed" implies too long a gap in response--in this internet reality--) by a sudden outpouring of discourse, and the dusting off of unfinished homages--snatches of memoirs--rare translations--old fotos--interconnections with such and such and so and so--perhaps an already waiting EPC page--a special journal issue--or several-- a conference--or simply a memorial reading . . . and the start of an archive on line--or somewhere in physical space--analyses of individuals poems or books--the situating and contextualizing of a career . . . a person seldom thought of or mentioned in life overnight in death has become a "going concern"-- "a sadly neglected figure"--(the fault of the Establishment etc--)--"an example of triumphant endurance"--all sorts of stock roles await the pliantly dead actor-poet/poetics-figure--everything from noble victim to inspiriational heroine--to the monsters villified for their evil doings in categories of various sorts--
After all, if it is a good time to kick a person when they are down--how much better to do so when they are DEAD!!! And if a person was rather ignored in their lifetime--what better time to build them up than when dead--and one may receive the credit for handling the public relatios and the design of the monument, the construction of the pyramids--the lighting of the Eternal Flame--the preservation of the scrolls . . . Just yesterday for example--al the discussion over the death of Rev Falwell--had within in it a smaller thread concerning the search for the SF Chronicle front page obit of Robert Duncan--
Thanks to Linda Russo for what she wrote regarding the books for the schools--it was great to read of something powerful and effective like this being done---
I had been talking with some friends about friends of ours that just recently died, in the last two and a half to three weeks---(a murder, a suicide, an overdose and one person in their sleep due to complications caused by addictions--the murderer of the murdered man is a friend of ours, too--to make matters worse--)--what might we each be doing to remember our friends by--in living-- In today's NY Times after six years it is finally dawning on the US govt --and only becuase the Taliban are making the most money from it now--

that the drug trafficing in Afghanistan is out of control--gee--right under their noses and they just didn't see it l these years--that traffic alot of it comes straight to the streets of the good old USA--kil the Afgans there and kill the unwanted ones here-- Jerry Falwell spoke of genocide. Dershowtiz famous lawyer, Profesor at Harvard has called for genocide of the Palestinians. The ground one walks on in the US is ground gained by genocide. Here in Milwaukee is the Black Holocaust Museum. The health care system is in many ways becoming a program of eugenics. CEOS rob billions, destory the enviroment,, pollute the airs and waters--and get bonuses, tax cuts and most likely estate tax changes, too. More and more poverty stricken people, more and more addicts, prisoners, badly educated ill trained workers barely able to find a minum wage job, the hatred and persecution of "illegal immigrants" of American Muslims, of Arab-Americans and Arab residents, students--the isolationism of a nation--police brutality--the Injustice System--continued imprisonment of Leonard Peltier--infra-structures falling apart--New Orleans--One could go on and on and on-- So Jerry Falwell is dead and there will be some parties and jubilation . . . plenty of people wil probably celebrate when say George Steinbrenner dies--or someone's really rotten uncle or evil step parent--or the really mean and harassing neighbor the street-- Conrad--I can't believe you never heard of festivals and protests going together--!!--my God--they have since the dawn of time--

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269. charles alexander
Gil Ott correspondence
Wed 16 May 2007

Friends,

For a projected volume of Selected Works by Gil Ott, my co-editor Eli Goldblatt and I are looking for selections of correspondence written by Gil to writers, artists, friends, etc., which are not among the archive of Ott papers. If you possess, or know about, correspondence you believe would be valuable to our efforts, please let us know, and, if possible, send copies (hard copy or digital) to me at Chax Press: <[redacted]>. Also, please feel free to pass this notice on to other individuals and list-serves.

Thank you,

Charles Alexander
Chax Press
101 W. Sixth St.
Tucson, AZ 85701-1000

[redacted]

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270. charles alexander
film studies
Wed 16 May 2007

I have been asked to teach a film class next year. I've often incorporated film into lit and writing classes I have taught, but I've never taught a specific film class before. I would love to receive suggestions about books any of you use in such classes, including single-author works and collections of film criticism and theory. The course will be a general introduction to film studies, and viewings will include experimental film (Stan Brakhage, Maya Deren, etc.), early film (Eisenstein, Chaplin, Keaton, etc.), and representative works from various countries and genres of film. I probably don't need to assign a book for students at all, but I'm thinking about it. Please send suggestions to me at <[redacted]>, unless people think this is an appropriate topic for this list-serve.

Charles

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271. patrick dunagan
Duncan's obit for Paul Nelson and any others
Wed 16 May 2007

SF CHRONICLE Thursday, February 4th, 1988 pgs A1, A4

"Renowned Poet Robert Duncan Dies in S.F." by Kevin Leary

San Francisco poet Robert Duncan, a commanding figure in Bay Area literary circles and a major influence in American poetry for many years, died at his home yesterday of congestive heart failure, He was 69.

Considered one of the great lyric poets of his generation, Duncan was the author of 14 books of poetry and a well-received collection of notes, talks and essays on poetics entitled "Fictive Certainties."

"I make poetry as other men make war or make states or revolutions," he wrote once, describing his radical, experimental, and sometimes erotic free verse.

In 1985, Duncan was presented the first National Poetry Award. The year before, he had received the Bay Area Book Reviewers Association's Fred Cody Award for Lifetime achievement.

His 1984 work, "Ground Work: Before the War, " was a finalist for the Pulitzer Prize in 1985 and was nominated for a National Book Critics Circle Award.

"He wrote very difficult but very beautiful poetry, " said Peter Glassgold, Duncan's editor at the New York publishing house of New Directions. "He very much wrote out of the American tradition."

San Francisco poet Michael Palmer described Duncan as a "commanding figure of the San Francisco Renaissance," a movement among local poets in the 1940s and 1950s who attempted to restore the visionary character of high romantic poetry to the contemporary scene.

In a 1985 review of "Ground Work: Before the War," Berkeley novelist and poet Ron Loewinsohn called Duncan "a revolutionary poet who-- far from attempting to overthrow the past-- works to rescue a lost continuity with it, with all the forces of the past (its literature, its history, its beliefs) that might restore some vigor and harmony to a present that's increasingly spiritless and oppressive."

"He was a model of a person who dedicated his life to art, which was his vocation in the very highest meaning of the word," said Loewinsohn, a professor of English at the University of California at Berkeley.

Loewinsohn remembered Duncan as a courageous artist who stood up for his beliefs--- active in Berkeley's 1964 Free Speech Movement, opposed to the war in Vietnam and outspokenly gay at a time when a person could be jailed for homosexualaity in some states.

Duncan's life was dramatic and difficult from the day he was born, on Jan. 7, 1919. His mother died as the result of a difficult birth.

"She died when I was born," he wrote, "because my head was too big, tearing my way through he agony to life."

He was given up for adoption by his father. He was adopted by a Bay Area couple, theosophists whose beliefs rubbed off on the child and later appeared in his poetry.

"The theosophist tradition interpreted the world as a text, and to read one's life was to read a prophetic book," said Michael Davidson, a professor of American literature at the University of California at San Diego, who has written extensively about Duncan.

"Inherent in Duncan's poetics was a powerful emphasis on myth and story," Davidson said yesterday in a telephone interview.

Duncan studied at the University of California at Berkeley for two years in the late 1930s before he gave up academia in favor of the more glamorous and intriguing New York literary circles of Henry Miller and Anais Nin.

That artistic association was followed by a riotous period of sexual debauchery, so described by author Ekbert Faas in his biography "Young Robert Duncan: Portrait of the Poet as a Homosexual in Society."

It was a desperate and dangerous time in his life. He attempted suicide twice and was once almost killed by a man he had picked up. He gave up the wild life in 1943 and was briefly married. But he soon learned that heterosexuality was not for him; the marriage failed within a few months.

He returned to Berkeley in the late 1940s, attending university classes on an informal basis, studying medieval art and Renaissance history, the influence of which showed throughout his later writings.

In the early 1950s, Duncan journeyed to Mallorca, where he lived for about three years.

After returning to the United States, he taught briefly at Black Mountain College in North Carolina. There he was associated with a group of experimental writers who have come to be known as the Black Mountain poets: they derived their poetics from Ezra pound and William Carlos Williams.

Duncan then returned to the Bay Area, where he became a central presence in the San Francisco literary scene as an exuberant and well loved raconteur and intellectual figure.

From 1979 to 1985, he taught at New College of California in San Francisco, where he was the guiding spirit behind the school's poetics program, which tapped the talents of several well-known Bay Area poets.

Duncan was a Guggenheim fellow in 1963 and own the Harriet Monroe Memorial prize from Poetry magazine in 1961.

Some of his other published works include "The Opening of the Field" in 1960, "Roots and Branches" in 1964, "Bending the bow" in 1968 and "The Sweetness and Greatness of Dante's Divine Comedy" in 1974.

Painter Jess Collins, his companion of 37 years, was at Duncan's bedside when he died early yesterday.

Duncan's body will be cremated and his ashes scattered at sea. A memorial service is planned, but a date has not been set.

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272. ALDON L NIELSEN
Film Studies
Wed 16 May 2007

This might be a tad unorthodox, but you might consider using the books of Brakhage, Deren, etc. --
<<

Cuban Music" a long time ago. Little did the government know what they were financing. I think Harry Belafonte narrated it.

You don't want me to go on. . . .

Love, Gloria
----- Original Message -----
From: "charles alexander" <[redacted]>
To: <[redacted]>
Sent: Wednesday, May 16, 2007 10:02 AM
Subject: film studies

> *I have been asked to teach a film class next year. I've often incorporated film into lit and writing classes I have taught, but I've never taught a specific film class before. I would love to receive suggestions about books any of you use in such classes, including single-author works and collections of film criticism and theory. The course will be a general introduction to film studies, and viewings will include experimental film (Stan Brakhage, Maya Deren, etc.), early film (Eisenstein, Chaplin, Keaton, etc.), and representative works from various countries and genres of film. I probably don't need to assign a book for students at all, but I'm thinking about it. Please send suggestions to me at <[redacted]>, unless people think this is an appropriate topic for this list-serve.*
>
> *Charles*

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274. Christophe Casamassima
Re: Gil Ott correspondence
Wed 16 May 2007

Charles,

do contact folks from PennSound; Chris & Jen McCreary co-wrote a (split)book on Singing Horse and should have something substantial; folks from the Temple U. Creative Writing M.A. also should have something worthwhile.

Hope this helps,

Christophe

> *----- Original Message -----*
> *From: "charles alexander" <[redacted]>*
> *To: [redacted]*
> *Subject: Gil Ott correspondence*
> *Date: Wed, 16 May 2007 09:58:24 -0700*
>
> *Friends,*

> *For a projected volume of Selected Works by Gil Ott, my co-editor Eli Goldblatt and I are looking for selections of correspondence written by Gil to writers, artists, friends, etc., which are not among the archive of Ott papers. If you possess, or know about, correspondence you believe would be valuable to our efforts, please let us know, and, if possible, send copies (hard copy or digital) to me at Chax Press: <[redacted]>. Also, please feel free to pass this notice on to other individuals and list-serves.*
>
> *Thank you,*
>
> *Charles Alexander*
> *Chax Press*
> *101 W. Sixth St.*
> *Tucson, AZ 85701-1000*
>
> [redacted]

=
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275. Aryanil Mukherjee
Re: film studies
Wed 16 May 2007

I can suggest an excellent book by Satyajit Ray - Our Films Their Films. A classic east/west comparative analysis of a language that is called "cinema".

There's another one from Eric Rohmer which contains his reflections on several western films (Hollywood and parallel American cinema included) which I thought could serve as a rich starter.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of charles alexander
Sent: Wednesday, May 16, 2007 1:03 PM

To: [redacted]
Subject: film studies

I have been asked to teach a film class next year. I've often incorporated film into lit and writing classes I have taught, but I've never taught a specific film class before. I would love to receive suggestions about books any of you use in such classes, including single-author works and collections of film criticism and theory. The course will be a general introduction to film studies, and viewings will include experimental film (Stan Brakhage, Maya Deren, etc.), early film (Eisenstein, Chaplin, Keaton, etc.), and representative works from various countries and genres of film. I probably don't need to assign a book for students at all, but I'm thinking about it. Please send suggestions to me at <[redacted]>, unless people think this is an appropriate topic for this list-serve.

Charles

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276. charles alexander
Re: Gil Ott correspondence
Wed 16 May 2007

Thanks, Christophe. I didn't know about the book on Singing Horse. I will contact them. I think Eli, who is at Temple, is speaking with others there. Gil's archive is at Penn, but he didn't usually save copies of his own outgoing letters, so that's not as much help as we might have wanted. We are in touch with people at PennSound.

cheers!

Charles

At 12:47 PM 5/16/2007, you wrote:
>Charles,
>
>do contact folks from PennSound; Chris & Jen McCreary co-wrote a
>(split)book on Singing Horse and should have something substantial; folks
>from the Temple U. Creative Writing M.A. also should have something
worthwhile.
>
>Hope this helps,
>
>Christophe
>
>
> > ----- Original Message -----

> > From: "charles alexander" <[redacted]>
> > To: [redacted]
> > Subject: Gil Ott correspondence
> > Date: Wed, 16 May 2007 09:58:24 -0700
> >
> >
> > Friends,
> >
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> > let us know, and, if possible, send copies (hard copy or digital)
> > to me at Chax Press: <[redacted]>. Also, please feel free to
> > pass this notice on to other individuals and list-serves.
> >
> > Thank you,
> >
> > Charles Alexander
> > Chax Press
> > 101 W. Sixth St.
> > Tucson, AZ 85701-1000
> >
> > [redacted]
>
> >
>
>
>>Home Emergency Disaster Survival Kits
>Emergency survial kits with 72 hours of supplies including first aid.
>http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectidè57fbc5ab92da04d7eb53423f53946e
>
>
>--
>Powered By Outblaze

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

↑ Index

277. James T Sherry
Tomorrow: Big Book Party
Wed 16 May 2007

Yo-Yo Labs, The Figures, Roof, United Artists,
Granary, & Ugly Duckling invite you to a party
at Jack Shainman Gallery, 513 W. 20th
May 17th, 2007, from 5:45-8PM, celebrating
the publication of the following books:

a (A)ugust, by Akilah Oliver
UNTITLED WORKS, by Tonya Foster
NOTES FOR SOME (NOMINALLY) AWAKE, by Julie Patton
FERVENT REMNANTS OF REFLECTIVE SURFACES, by Evelyn Reilly

ARE WE NOT BETRAYED BY IMPORTANCE, by Francis Picabia
SEEING OUT LOUD (back in print), by Jerry Saltz
COLUMNS & CATALOGUES, by Peter Schjeldahl
MINE, by Clark Coolidge

IFLIFE, by Bob Perelman
FOLLY, by Nada Gordon
MAKING DYING ILLEGAL, by Madeline Gins & Arakawa
KLUGE : A MEDITATION & Other Works, by Brian Kim Stefans
NINETEEN LINES : A Drawing Center Anthology, ed. by Lytle Shaw

MY AUTOBIOGRAPHY, by Barbara Henning
SOLUTION SIMULACRA, by Gloria Frym
JOIN THE PLANETS, by Reed Bye
ACROSS THE BIG MAP, Ruth Altmann

SOME FORMS OF AVAILABILITY, by Simon Cutts
A TESTAMENT OF WOMEN, by Johanna Drucker
PARADIGM OF THE TINCTURES, by Steve McCaffery & Alan Halsey
ALMA, OR THE DEAD WOMEN, by Alice Notley

PAPER CHILDREN, by Mariana Marin
INSPECTOR VS. EVADER, by Paul Killebrew
THE HOT GARMENT OF LOVE IS INSECURE, by Elizabeth Reddin
THE STATES, by Craig Foltz
COMPLETE MINIMAL POEMS, by Aram Saroyan

James T Sherry
Segue Foundation
[redacted], 8-[redacted]
[redacted]

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278. Aryanil Mukherjee
Re: film studies
Wed 16 May 2007

Charles

There are many. His films have been studied in many many universities worldwide in great details. University of California at Santa Cruz

have a great collection of Ray films and a suitable web resource (http://satyajitray.ucsc.edu/)

His most famous films are the Apu Trilogy -

1. Song of the Little Road
2. The Unvanquished
3. The World of Apu

I think Kanchenjungha is a beautiful, poetic film that melts the narrative away. Music Room is another great film that tells a sad tale

of a withering aristocratic Indian culture in the wake of western industrialization. I personally like his journey film - The Actor (Nayak),

The lonely Wife(Charulata), a love story and the most shining of them all - The Chess Players (Shatranj Ki Khilari).

You can also refer to the site filmref.com which I found very helpful.

http://filmref.com/directors/dirpages/ray.html

Also check out this website run by the Satyajit Ray society.

http://www.satyajitray.org/

Aryanil

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279. laura oliver
Re: film studies
Wed 16 May 2007

Brazilian Cinema- by Johnson and Stam- about the Cinema Novo movement in Brazil and S. America, (you must show Pixote, if you use this text)

Vampires and Violets- not sure of author, but it is about lesbians/lesbian portrayal in the cinema

If I think of more, I'll reply again.

-Laura

----Original Message Follows----
From: Aryanil Mukherjee <[redacted]>
To: [redacted]
Subject: Re: film studies
Date: Wed, 16 May 2007 16:05:48 -0400
bay0-mc7-f15.bay0.hotmail.com with Microsoft SMTPSVC(6.0.3790.2668); Wed, 16
May 2007 13:11:12 -0700
deliverance.acsu.buffalo.edu with SMTP; 16 May 2007 20:11:08 -0000
id 5523001 for [redacted]; Wed, 16 May 2007
16:11:08 -0400
listserv.buffalo.edu with SMTP; 16 May 2007 20:05:53 -0000
smtp4.acsu.buffalo.edu with SMTP; 16 May 2007 20:05:51 -0000
with Microsoft SMTPSVC(6.0.3790.1830); Wed, 16 May 2007 15:05:49 -0500
Microsoft SMTPSVC(6.0.3790.1830); Wed, 16 May 2007 16:05:49 -0400
Approved-By: [redacted]
Delivered-To: [redacted]
References: <[redacted]>
Thread-Index: AceX3vamB7gGXWBHS+KT6rfq55WHeQAFc3Ww
FILETIME=[99071B70:01C797F5]
List-Help: <http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>,
<mailto:[redacted]?body=INFO POETICS>
List-Subscribe: <mailto:[redacted]>
List-Owner: <mailto:[redacted]>
List-Archive: <http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>

I can suggest an excellent book by Satyajit Ray - Our Films Their Films. A classic east/west comparative analysis of a language that is called "cinema".

There's another one from Eric Rohmer which contains his reflections on several western films (Hollywood and parallel American cinema included) which I thought could serve as a rich starter.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of charles alexander
Sent: Wednesday, May 16, 2007 1:03 PM
To: [redacted]
Subject: film studies

I have been asked to teach a film class next year. I've often incorporated film into lit and writing classes I have taught, but I've never taught a specific film class before. I would love to receive suggestions about books any of you use in such classes, including single-author works and collections of film criticism and theory. The course will be a general introduction to film studies, and viewings will include experimental film (Stan Brakhage, Maya Deren, etc.), early film (Eisenstein, Chaplin, Keaton, etc.), and representative works from various countries and genres of film. I probably don't need to assign a book for students at all, but I'm thinking about it. Please send suggestions to me at <[redacted]>, unless people think this is an appropriate topic for this list-serve.

Charles

_____ More photos, more messages, more storage—get 2GB with Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507

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280. Mark Prejsnar
tomorrow! Language Harm !
Wed 16 May 2007

Major poetry event--
Tomorrow !!

every other month the
Atlanta Poets Group
presents:

Language Harm
the premier poetry performance event of the deep south
(we mean deep)

this month's theme:
"Gender Allegiances"

gender allegiances: what side of the line are you on? or, are you somewhere in the middle? are you in the same place you were yesterday? find out how the Atlanta Poets Group views, juggles, and/or complicates gender and its multiperplexities.

Thursday May 17
8:00
$5.00

@:
eyedrum
290 Martin Luther King Jr. Drive
Atlanta GA

http://atlantapoetsgroup.blogspot.com/

http://www.eyedrum.org/

"but a poem is a relationship spelled relationships"

--Steve McCaffery

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281. David-Baptiste Chirot

FW: Letter to Black America on Palestinian Rights & June 10 March

Wed 16 May 2007

Cornell West among the signees--there are posters now in Metro in DC for the March--which is also supported among 140 plus organizations by Jewish Voice for Peace and other Jewish organizations--(i note this so readers do not jump to false conclusions about the international justice, humanitarian and human rights nature of this march--)Date: Wed, 16 May 2007 15:36:21 -0400From: [redacted]: [redacted]: Letter to Black America on Palestinian Rights & June 10 March

Letter to Black America on Palestinian Rights and June 10th March & Rally

On 15 May 2007, 22 Black American professors, writers, religious figures, and other leaders issued a call to Black America to join in the June 10 March and rally, and break the silence on the injustices faced by the Palestinian people.

To Black America:

It is time for our people to once again demand that the silence be broken on the injustices faced by the Palestinian people resulting from the Israeli occupation.On June 10th, the national coalition known as the US Campaign to

End the Israeli Occupation (endtheoccupation.org) will be spearheading a march and rally to commemorate the 40th anniversary of the beginning of the illegal Israeli occupation of Palestinian territories.

We, the signatories of this appeal, ask that Black America again take a leading role in this effort as well as the broader work to bring attention to this 40 year travesty of justice.

United Nations resolutions have called for the Israeli withdrawal, yet the Israeli government, with the backing of the USA, has ignored them. The Israeli government has appropriated Palestinian land in open defiance of international law and overwhelming international condemnation.

Within
the USA
anyone who speaks in favor of Palestinian rights and justice is immediately condemned as being allegedly anti-Israel (and frequently allegedly anti-Semitic), shutting down legitimate discussion. A case in point can be seen in the current
furor surrounding former President Jimmy Carter who was criticized for his assertion in his best-selling book, Palestine:
Peace Not Apartheid, that
Israeli obstructionism lies at the root of the failure to achieve a just Palestinian/Israeli settlement.

As Nobel prizewinner Archbishop Desmond Tutu has written, "People are scared in the US, to say 'wrong is wrong,' because the pro-Israeli lobby is powerful--very powerful. Well, so what? For goodness sake, this is God's world! We live in a moral universe. The apartheid government was very powerful, but today it no longer exists."

Many of those who most outspokenly agree with President Carter and Archbishop Tutu are American Jews. And many American Jews, including the national organization Jewish Voice for Peace, will be among those rallying for Palestinian rights on June 10th - as will many other Americans, including member groups of the leading anti-war coalition United for Peace and Justice.

Leaders from Black America have repeatedly and historically been among the most outspoken proponents of justice for the Palestinian people. Our leaders have defended the Palestinian people's right to full self-determination and an end to the Occupation as central to peace in the region. Our leaders have not criticized the Jewish people but they have expressed outrage at the Israeli government that collaborated with the apartheid South African government (including in the development of weapons of mass destruction) and emulated South Africa's treatment of its Black majority in its own treatment of the Palestinian people.

As we struggle to build our country's support for Palestinian human rights, we widen the door for both Arab and Black Americans to deal with the issues that join them together, as well as those that separate them. We will help to energize - and to heal - both communities.

June
tenth and Juneteenth: will our struggles lead the way to a new emancipation of others? Our own integrity as a people,
let alone our own experience with massive injustice and oppression, demand that
we step forward, speak out, and insist on a change in US policy towards the Palestinian people. Since when have an
illegally occupied people been wrong in demanding and fighting for their human
rights and land? Since when have such
people and their cause not been worthy of our support?

Please
join us on June 10th!

Signed by (affiliation for identification purposes
only)

Salih Booker, former Executive Director of Africa
Action

Khephra
Burns, author, editor, playwright

Horace G.
Campbell, Professor of African American Studies and Political Science

Dr. Ron
Daniels, President, Institute of the Black World 21st Century

Bill Fletcher, labor and international activist,
and writer

George Friday, United for Peace and
Justice Co-Chair, National Coordinator, Independent Progressive Politics Network

Rev. Graylan Scott Hagler, Senior Minister,
Plymouth Congregational United Church of Christ; National President, Ministers
for Racial, Social and Economic Justice of the United Church of Christ

Mahmood
Mamdani, Herbert Lehman Professor of Government in

the Departments of Anthropology, Political Science and Public and International Affairs

Manning Marable, Professor of Public Affairs,
Political Science, History and African-American Studies

George Paz Martin, National Co-Chair of United for
Peace and Justice and Green Party U.S. Activist

E. Ethelbert Miller, literary activist; board
chair, Institute for Policy Studies

Prexy Nesbitt, speaker and educator on Africa, foreign policy, and racism

Barbara Ransby, Associate Professor of History and
African-American Studies

Cedric
Robinson, Professor, Department of Black Studies

The Rev. Canon Edward W. Rodman MDiv.LCH,DD. Professor of Pastoral
Theology and Urban Ministry at the Episcopal Divinity
School, Cambridge, Ma.

Jamala Rogers, Black Radical Congress

Don Rojas, former
director of communications for the National Association for the Advancement of Colored People

Zoharah
Simmons, human rights activist

Chuck Turner. Boston
City Councilor

Hollis
Watkins, Former Freedom Singer and staff member of
Student Nonviolent Coordinating Committee; human rights activist (1961 - present)

Dr. Cornel West

Emira Woods, co-director, Foreign Policy In Focus,
Institute for Policy Studies

If you would like to endorse this "Letter to Black America on Palestinian Rights and June 10th March & Rally", please click here.

US Campaign to End the Israeli Occupation PO Box 21539 Washington,
DC 20009
[redacted] http://www.endtheoccupation.org

To donate, click here To
subscribe, click here To

Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail.
www.windowslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507=

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282. Stephen Vincent
Walking Theory, my new book!
Wed 16 May 2007

Mark Weiss' Junction Press - as some of you already know - has just released Walking Theory, my new book of poems. Ron Silliman at has already given it a "to die for" review that I deeply appreciate).

... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the ³take the top of your head off² test. I went cover to cover without even sitting up. Silliman¹s Blog, (http://ronsilliman.blogspot.com/) May 15, 2007 (Scoot down a day in order to find it).

Walking Theory (84 pages, $12)

Wherever you may be about the globe, Junction now has a website (www.junctionpress.com) to enable online ordering and payment. (Just follow the alphabetical list of authors down to my name). Contact me directly, <[redacted]>, if you prefer a signed copy!

Bookstores can go straight to Junction or to Small Press Distribution.

I cannot help but throw in a couple of nice back cover blurbs from Bill Berkson and Beverly Dahlen:

At long last is Walking Theory, Stephen Vincent¹s observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day: Goodbye, rhetoric, ³the desperate,/what can the poem do, walking, step-by-step:/ witness, suffer, hope.² Urbane and companionable, rare virtues flaunted here, curbside delight. Bill Berkson

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In Walking Theory measure becomes metaphor: ³...foot ever to the ground, image by image, /thought by thought, word by word...² This is the measure of the continuity of a poet¹s life as he moves through the days, from the grief-stricken rhythms of the opening section

of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, ³the dotted eye² suggests the I of linguistic convention as the seeing, moving body¹s eye transformed by language. Finally, in this serious play of words, the poets asks: ³what can the poem do, walking, step-by step:² and credo-like responds: ³witness, suffer, hope.² Beverly Dahlen

Yes, they both quoted the same lines!

Thanks for your interest,

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

283. Stephen Baraban
"*Tramp The Dirt Down*"
Wed 16 May 2007

I was thinking, I can understand why C.A. & others
feel gleeful about the death of Jerry Falwell--and
yet, the pile-up of glee & milder happiness & relief
did not constitute for me the loveliest day the
Poetics List has ever seen.

Then I recalled two formidable songs that wish for the
death of hated persons--Bob Dylan's "Masters of War" &
Elvis Costello's "Tramp the Dirt Now". Since the
second (from E.C.'s 1989 album "Spike") is no doubt
not as familiar, I will quote the beginning:

I saw a newspaper picture from the political
Campaign
A woman was kissing a child, who was obviously
In pain
She spills with compassion, as that young child's
Face in her hands she grips
Can you imagine all that greed and avarice
Coming down on that child's lips
Well I hope I don't die too soon
I pray the Lord my soul to save
Oh I'll be a good boy, I'm trying so hard to behave
Because there's one thing I know, I'd like to live

Long enough to savour
That's when they finally put you in the ground
I'll stand on your grave and tramp the dirt down

_____

Especially with the music, this is quite compelling.

Possible conclusion: it's best to shape one's extreme hatred into a song or poem because that adds another dimension (?) Of course if anyone submits a poem to this List it's at their own peril.

___
Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html

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284. Jesse Glass
Gil Ott Correspondence
Thu 17 May 2007

Charles and Eli--

Gil Ott and I corresponded a bit in the mid-eighties. My side might already be in his archive; his will certainly be available via Special Collections, The University of Maryland, after September or so. Contact person is Beth Alvarez and contact details are on-line. Also, did you track down all of Cid's correspondence with Gil? If I hear nothing I will assume that you did. Jess

↑ Index

285. Jim Andrews
Capilano Review launch, May 17, 7:30, Emily Carr Institute, Vancouver
Thu 17 May 2007

This is a multi-part message in MIME format.

    charset="US-ASCII"

This has been posted once to the list, but I thought I'd post it again 'cause the launch is tonight. Launch of what? Launch of a special issue of The Capilano Review on matters relating to digital writing and art.

If you're in or around Vancouver, hope to see you tonight.

ja

New Writing, New Technologies
Launch Party for TCR 2-50: Artifice and Intelligence, guest edited by Andrew Klobucar
With panel discussion, food, & live a/v by CineCitta

Presented by the Capilano Review and Upgrade! Vancouver

May 17, 2007
7:30 pm

The latest issue of The Capilano Review: 2-50 - Artifice and Intelligence, features an array of cultural producers currently investigating the complex and rapidly evolving relationships between writing, art, and digital technology.

Join us as we explore critical questions on how contemporary developments in media technologies - its tools and methods - continue to influence many of today's most important literary and art movements, and how these new technologies affect the concept of knowledge.

Panel discussion with Jim Andrews, Kate Armstrong, David Jhave Johnston, Laura Marks, Sandra Seekins, and Darren Wershler-Henry, moderated by Andrew Klobucar.

Join us for food, drinks and live a/v by CineCitta 7:30pm
Panel discussion: 8:30 pm

Intersections Digital Studios (IDS)
Emily Carr Institute of Art + Design
1399 Johnston Street, Granville Island

More information:
http://www.katearmstrong.com/upgrade/vancouver/
http://www.thecapilanoreview.ca

Supported by The Canada Council for the Arts, Capilano College, Upgrade! Vancouver, & Emily Carr Institute for Art and Design. Darren Wershler-Henry appears courtesy of Capilano College's new Creative Writing Program reading series OPEN TEXT.

The Capilano Review: 2-50 - Artifice and Intelligence
Contributors:
Global Telelanguage Resources
Sandra Seekins
Kate Armstrong
David Jhave Johnston
Laura U. Marks
Sharla Sava

Antonia Hirsch
Kevin Magee
Jim Andrews
Gordon Winiemko
Nancy Patterson
Darren Werschler-Henry

http://www.thecapilanoreview.ca
ORDER ONLINE WITH SECURE PAYMENT

name="ATT00125.txt"
filename="ATT00125.txt"

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vanupgrade mailing list
[redacted]
http://lists.katearmstrong.com/mailman/listinfo/vanupgrade

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286. **Maria Damon**
Re: Tomorrow: Big Book Party
Thu 17 May 2007

---

wow, what an achievement in this bleak time. yay to all!

At 4:36 PM -0400 5/16/07, James T Sherry wrote:
>Yo-Yo Labs, The Figures, Roof, United Artists,
>Granary, & Ugly Duckling invite you to a party
>at Jack Shainman Gallery, 513 W. 20th
>May 17th, 2007, from 5:45-8PM, celebrating
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>
>James T Sherry
>Segue Foundation
>[redacted], 8-[redacted]
>[redacted]

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287. David A. Kirschenbaum

Last Call: Advertise in Boog City 41

Thu 17 May 2007

Please forward

Advertise in

Boog City 41

*Deadline

--Wed. May 23-Ad copy to editor
--Sat. May 26-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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288. **Tom Beckett**
The Continental Review:poets/video
Thu 17 May 2007

Dear Poets, Friends, Colleagues,

I am writing to tell you about the launch of the first exclusively video-only forum for contemporary poetry and poetics on the web, The Continental Review. The site, which has just gone live over at www.thecontinentalreview.com, is a continuously updated collection of video readings, video reviews and video interviews of and about contemporary poetry and poetics. For the launch, we are lucky enough to be featuring videos by such extraordinary poets as:

Linh Dinh
Noah Eli Gordon
Eileen Tabios

Tom Beckett
Chris Vitiello
Jonathan Leon
Joshua Marie Wilkinson
Allyssa Wolf

It is our hope that The Continental Review, with its videos available simultaneously on the website and via YouTube, signals a new approach in the communication and reception of contemporary poetry and poetics by means of new media.

I hope youâ€™ll find the site interesting, and I look forward to your feedback, as well as your participation.

Sincerely,

Nicholas Manning
[redacted]
Editor, The Continental Review
27 rue Morand 75011 Paris France

********** See what's free at http://www.aol.com.

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289. CA Conrad
Gil Ott Tribute & the Gil Ott Book Award, IF YOU LOVE POETRY!
Thu 17 May 2007

Gil Ott Tribute & the Gil Ott Book Award, IF YOU LOVE POETRY!
June 3rd, 4pm
ROBIN'S BOOKSTORE
http://www.robinsbookstore.com/
108 S. 13th Street, Philadelphia

Tim Peterson is the recipient of the Gil Ott Book Award for SINCE I MOVED IN (Chax Press)

The late Gil Ott touched many lives, and helped change the Philadelphia arts scene for generations to come. We will be gathering to honor Gil's legacy with a reading from the first book award, and to hear readings of Gil's work by his friends, family, and admirers. Readers will include:

Eli Goldblatt, Alicia Askenase, Joshua Schuster, CAConrad, Jenn McCreary, Ron Silliman, Chris McCreary, Linh Dinh, Ryan Eckes, Bob Perelman, Tim Peterson, Frank Sherlock, Kristen Gallagher, Julia Blumenreich

For online links to Gil Ott's work, as well as the link to Tim Peterson's book, go to:
http://CAConradEVENTS.blogspot.com<http://caconradevents.blogspot.com/>

↑ Index

290. Poetry Project
Events at the Poetry Project 5/21 - 5/25
Thu 17 May 2007

Dears,

It¹s a big week. O! Won¹t you join us?

Love,

The Poetry Project

Monday, May 21, 8:00 pm
Evan Kennedy & Trish Salah

Evan Kennedy is the cofounder and singer of The Patriot Act, a now defunct politically insensitive rock and roll art project. He is the author of a pamphlet entitled My Pet Goat and a chapbook Us Them Poems (BookThug, 2006). For this reading, he will read from "Voyage by Donkey," a modest piece serving as a dénouement to Nikolai Gogol's Dead Souls, with video accompaniment by Zbigniew Bzymek. Trish Salah is a Montreal-based writer, teacher and spoken word artist. She has new work in the current issues of the journals Drunken Boat, EOAGH, Canadian Theatre Review, and in the collection, Sexing the Maple: A Canadian Source Book. Her first book of poetry, Wanting in Arabic, was published by TSAR in 2002. This event was funded in part by Poets & Writers, Inc.

Wednesday, May 23, 8:00 pm
Rae Armantrout & Peter Gizzi

Rae Armantrout¹s most recent books are Next Life, Up to Speed, The Pretext, and Veil: New and Selected Poems. In 2007 she received an award in poetry from Foundation for Contemporary Arts. Armantrout is Professor of Poetry and Poetics at the University of California, San Diego. Peter Gizzi is the author of The Outernationale, Some Values of Landscape and Weather, Artificial Heart, and Periplum and other Poems 19871992. He is also the editor of The House That Jack Built: The Collected Lectures of Jack Spicer.

Friday, May 25, 10:00 pm
Lost & Found

Show and tell: Torn texts in multiple voices. Fugitive transmissions. Images and objects lost or abandoned are found and polished. The sound of a slow train by

the green light of half forgotten songs. POEMS ARE FUN, glamour is made easy. A manual for violence prevention follows ADVANCED TYPING TIPS, PART 5. Glass negative projections. Offerings from an archive. A slide show from an abandoned elementary school. What to do when you lose someone. What to do if you find them. There will be surprises, appearances and absences. David Gatten, filmmaker, Henry James fan, lover of poems and poets, recent Guggenheim fellow and aspiring audio book artist, makes bookish films about letters and libraries and boat and ghosts that are filled with words, some of which you can read. You can find his films in the permanent collections of the Whitney Museum and the Art Institute of Chicago but he can rarely find his glasses. He lives and works by the water in Red Hook, Brooklyn and Seabrook Island, South Carolina. For tonight's event David has invited some of his favorite scavengers to present sounds, images and words, either as they found them or incorporated as elements in compositions of their own design. Participants include Macgregor Card, Mary Helena Clark, Ellie Ga, Jenny Perlin, Michael Robinson, Jonathan Schwartz, Phil Solomon and Jessie Stead. Please go to http://www.poetryproject.com/calendar.php for participant bios.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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291. Stephen Vincent
Walking Theory/ USA website orders now possible
Thu 17 May 2007

Walking Theory
Poems by Stephen Vincent
Junction Press (84 pages, $12)

Mark Weiss (Junction Press) informs me that his new website, www.junctionpress.com , now does work for domestic (USA) orders. Currently, apparently, the new USA global postal rates still cause havoc in the configurations of Junction's electronic ordering system.

To order of the website follow the alphabetical list of authors down to my name
Contact me directly, <[redacted]>, if you prefer a signed copy!

Bookstores can go straight to Junction or to Small Press Distribution.
**
(Reviews)

... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the ³take the top of your head off² test. I went cover to cover without even sitting up. Silliman¹s Blog, (http://ronsilliman.blogspot.com/) May 15, 2007 (Scoot down a day in order to find it).

At long last is Walking Theory, Stephen Vincent¹s observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day: Goodbye, rhetoric, ³the desperate,/what can the poem do, walking, step-by-step:/ witness, suffer, hope.² Urbane and companionable, rare virtues flaunted here, curbside delight. Bill Berkson

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In Walking Theory measure becomes metaphor: ³...foot ever to the ground, image by image, /thought by thought, word by word...² This is the measure of the continuity of a poet¹s life as he moves through the days, from the grief-stricken rhythms of the opening section of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, ³the dotted eye² suggests the I of linguistic convention as the seeing, moving body¹s eye transformed by language. Finally, in this serious play of words, the poets asks: ³what can the poem do, walking, step-by step:² and credo-like responds: ³witness, suffer, hope.² Beverly Dahlen

Yes, they both quoted the same lines!

Thanks for your interest,

Stephen Vincent
http://stephenvincent.net/blog/

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292. Tim Peterson
SEGUE 5/19 JACK KIMBALL & EILEEN MYLES
Thu 17 May 2007

The Segue Reading Series presents

Jack Kimball & Eileen Myles

Saturday, May 19, 2007
** 4PM SHARP**
at the Bowery Poetry Club
(308 Bowery, just north of Houston)
$6 admission goes to support the readers

hosted by Erica Kaufman & Tim Peterson

Jack Kimball's 350-page Post~Twyla collects imploded haiku, essay fragments, and made-up journal entries. Co-editor of "Queering Language" for the online zine EOAGH, he blogs at pantaloons.blogspot.com and publishes Faux Press.

> from Post-Twyla
>
> Momentum.
> Does the hair actually grow? Off shore
> The sound of it forces us to make a
> water landing.
>
> (Lap-dogging, I wish I were a poet.)

Eileen Myles's newest book of poems Sorry, Tree was published by Wave Books in April. It explores themes of nature, translocation, politics, love and corporate squalor. She lives in Southern CA & New York and teaches at UCSD.

> "Jacaranda"
>
> What's the
> feminine
> of feet
> I didn't
> know I
> could

have
a lavender
tree

↑ Index

293. **Alan Sondheim**
beaten
Fri 18 May 2007

---

beaten the results of a beating at brown university 1961 - my nose never healed properly. on the other hand, a study towards death and the convulsions of future collapse. i dream of medical beds and testimonies, ICUs and pale and haggard nurses. it's the beating that did it, when i was covered with blood wandering around the green. when i was covered with blood looking for don. when i wanted don to scream. when the guard took me to the hospital. when don kept sleeping. now this seems stupid. most of my work is stupid. it's the beating that did it. the beating turned me criminal. it was my second beating but the first reported. if you hit me i'm a fright. if you hit me i make a film. http://www.asondheim.org/beaten.mp4

↑ Index

294. **Peter Ciccariello**
The summit
Fri 18 May 2007

The summit <http://www.cgi7.com/peterimages/the-summit.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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295. **Anny Ballardini**
Re: The Continental Review:poets/video
Fri 18 May 2007

What an exceptional series of readings and performances, congratulations to Tom and to Nicholas Manning!

On 5/17/07, Tom Beckett <[redacted]> wrote:
>
> Dear Poets, Friends, Colleagues,
>
> I am writing to tell you about the launch of the first exclusively
> video-only forum for contemporary poetry and poetics on the web, The

> Continental Review. The site, which has just gone live over at
> www.thecontinentalreview.com, is a continuously updated collection of
> video readings, video reviews and video interviews of and about
> contemporary poetry and poetics. For the launch, we are lucky enough
> to be
> featuring videos by such extraordinary poets as:
>
> Linh Dinh
> Noah Eli Gordon
> Eileen Tabios
> Tom Beckett
> Chris Vitiello
> Jonathan Leon
> Joshua Marie Wilkinson
> Allyssa Wolf
>
> It is our hope that The Continental Review, with its videos available
> simultaneously on the website and via YouTube, signals a new approach in
> the communication and reception of contemporary poetry and poetics by
> means of new media.
>
> I hope you'll find the site interesting, and I look forward to your
> feedback, as well as your participation.
>
> Sincerely,
>
>
> Nicholas Manning
> [redacted]
> Editor, The Continental Review
> 27 rue Morand 75011 Paris France
>
>
>
>
> ********** See what's free at
> http://www.aol.com.
>

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296. Rob McLennan
new (slowly) from above/ground press
Fri 18 May 2007

new (finally, slowly) from above/ground press

Drowned

When Cassandra awakes the sun
is already in the room, so too
the salted riverbank smell,
dampness infecting the sheets.

This wave of blood has flowed
from her body, the white cotton
nightdress dyed red makes her
a target, the mattress beneath
drenched. Called for, Hecuba
takes the stairs in twos, places
her hands on Cassandra's warm
cheeks, raves about the moon.
Now who's crazy, thinks Cassandra
and pulls away, Hecuba sitting
on the drowned bed, both their hands
stained red. (Rhonda Douglas)

Anyone paying attention to any of these things will know that I'm infamously late with some of these above/ground press subscription mailings, & that I've barely made anything since last summer; I've been working to correct that for months (& once I'm in Alberta, not only will mailing be better & more regular, but the backlog of publications & previous mailings will be completely caught up; watch too for a secret (still) above/ground project that starts when I arrive!), including perpetually-forthcoming chapbooks by Karen Clavelle (Winnipeg), Cath Morris (Vancouver) & Barry McKinnon (Prince George), as well as a corrected publication by Phil Hall (Toronto) & Margaret Christakos' (Toronto) STANZAS (oh, why can't photocopying just be free or something); for a reading as part of The Factory Reading Series a few days ago [see Amanda Earl's report on the reading through the link below], there were two new little publications that came out, including:

RUSHES
by Kate Greenstreet (New Jersey)
$4

&

Time, If It Exists, The Cassandra Poems
by Rhonda Douglas (Ottawa)
$4

For more information on American poet Kate Greenstreet, see my review of her first poetry collection case sensitive through the link below; for more information on Ottawa poet Rhonda Douglas, check out my note on her poetry at the same. To order either of these little books, add $1 for postage, & in Canadian currency; if sending from outside Canada, send in American, payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa, Ontario Canada K1R 6R7; above/ground press subscribers receive (honest!) a complimentary copy; calendar year subscriptions available for $40, & include chapbooks, broadsides, STANZAS magazine & The Peter F. Yacht Club.

for further info, links + bios check here:
http://robmclennan.blogspot.com/2007/05/new-finally-slowly-from-aboveground.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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297. Stephen Ellis
Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
Fri 18 May 2007

Brian Richards requested that I post the below piece on Dorn - primarily in answer to Ron Silliman's blog review of Dorn's recently published Way More West - and when I suggested he might also include, at the end, Silliman's brief and initial response to it, addressed exclusively to him, he agreed, so, although I'm aware that it may be against Listserv "ethics" to post something without its author's expressed permission, which Ron didn't give and I didn't ask for, I can only say that I'm more interested in the substance of (this) argument, than I am in List ethics, so, if it be necessary, remove me. Please.

Richard's essay -

Dorn Undone

Way More West, reviewed by Ron Silliman on his blog, March 20, 2007 “Black Mountain Breakdown”, August Kleinzahler, New York Times, April, 2007

1.

Ron Silliman is often an interesting writer, and his blog is a conduit for certain kinds of helpful information, but I've never had a lot of use for his combative, exclusionary poetics. Had Silliman, in his review of Ed Dorn's posthumous Way More West, attacked Dorn for poetic reasons, I would not have paid much attention since, as shall appear obvious hereafter, I regard Dorn as a master of American poetry of the First Empire—as opposed to Imperial American Poetry, which has Charles Bernstein. But Silliman attacked Dorn's human nature, and such extra-poetical stereotyping is too obnoxious to ignore. Farts dissipate; shit hangs around.

The excrescences encumbering the notion of social rectitude are too disgusting to muck about in; I leave it to Silliman to critique poetry by means of character assassination, only observing that the absence of candor and frank appraisal must produce a poetry of, to adopt Silliman's cant phrase, quietude. It is shameful to slur a poet because you deplore his opinions, but to dismiss a major figure on grounds of social maladjustment is self defeating and inimical to art. Shelley and Whitman were ostracized by just such posturing Scotch Reviewers. I'll take Apollonaire, thanks, and Catullus and Villon and Rochester and Blake. You can have Milton and Tennyson and all the John Masefield you can stomach.

Silliman says Dorn is "easily [!] the most contentious and controversial of any of the New Americans", which makes me wonder if he's ever heard of Jack Spicer. Or Kerouac or Ginsberg, or, for that matter, Olson or Creeley. At least Dorn was never reduced to watching his friends through the window of a bar from which he'd been 86ed. Dorn never fit "easily" into any group. As evidence for his contention, Silliman gossips that Dorn, asked to read at a benefit in 1973, had requested that he be scheduled to appear on stage when he would be forced to encounter neither Creeley nor Joanne Kyger. This, Silliman suggests, was done in the spirit of one-upmanship, so Dorn could read last. Maybe. But, in the summer of '73, I sat at Richard Grossinger and Lindy Hough's kitchen table in Plainfield, Vt, all afternoon with Creeley and Dorn, who operated in easy comity. Dorn's personal distaste for Kyger has been reported in print for some time now, but nobody likes everybody, so Dorn's behavior hardly justifies extravagant claims of contention and controversy. The only notable difference between Dorn and the others I've named above is that none of them ever had anything negative to say about Silliman or his cohort. But why not give Dorn a chance? From a letter to Olson in 1964: "I can hardly get along with Creeley but sense that I can hardly not be a friend…."

Of the poetry itself, Silliman has nothing original to say concerning the work that appeared in the first Collected Poems (Four Seasons, 1974) or Gunslinger (collected as 'Slinger, Wingbow, '74), but he has plenty to tell us about the later work, his major objections to which are that it is "all over the map", with a "macho attitude toward violence". Well, Dorn was an old vines American, after

all: vintage ’29. Silliman takes as indicative of those flaws, though he misquotes it, the following epigrammatic gem:

> one bullet
> is worth
> a thousand bulletins

which Silliman condemns as staking out “a position that captures the Bush foreign policy in Iraq all too presciently, though I’m sure that’s not what Dorn intended”. We can ignore the anachronism here, but the question remains: if Dorn didn’t intend something that hadn’t yet happened, how can he be charged with fellow traveling? The next question is: has Silliman read the poem? Take just a minute:

> One picture is worth a thousand words.
> One gram is worth a thousand milligrams.
> one bullet / is worth / a thousand bulletins

The third of these statements examines the relationship between the first two in a conceit that is evidently too complex to affect Silliman’s predisposition to portray Dorn as a political thinker on the troglodyte order of Dick Cheney, but it won’t wash. It’s just a weak reading of an acute, telling little masterpiece that, like Picasso’s drawing of Don Quixote, defines the nature of means without end.

Silliman’s assessment of Dorn’s elegy for Petra Kelley is equally hampered by bourgeois manners. I won’t quote the poem (you could, look it up) but here are some of Silliman’s claims:

Item: that “Dorn’s fascination with violence undercuts his green/libertarian tendencies repeatedly.” Nothing in the poem can be cited in support of this assertion. But Silliman does score here; Dorn must be cursing in his grave at being categorized as anything other than a poet, since he thought for himself and joined no groups, especially none co-opted by interested parties of any persuasion.

Item: that Dorn may not realize “that more than half of [Kelly’s time in the U.S.] was spent in Columbus, Georgia”. Is this some kind of code? What does Columbus stand for other than the object of a certain kind of snobbishness that Dorn apparently eschewed, but that Silliman does not? At any rate, Silliman never connects this observation with any critique of the poem.

Item: that “Petra Kelly didn’t shoot herself [Silliman’s emphasis]…& whether it was a murder-suicide or a joint suicide is one of those unknowables [would this be a known unknown or an unknown unknown?] of history.” Then he accuses Dorn of “misreading a sad act of depression and domestic violence”. I leave it to you to determine just who is doing the misreading here. We have under

discussion a poem, not a reasoned argument, observing that those who throw themselves against the machine are doomed, while those who famously abet those acts of self destruction are bankable. Silliman never approaches the interior values of the poem, a courtesy he routinely extends to his friends, as for example the careful examination of short vowel progress in recent poems of Rae Armantrout's (whose work I admire, and I mean her no ill in naming her as one of Silliman's group—I mean only to suggest that there is an apparent correspondence between those to whom he gives careful attention and those with whom he has personal links).

No charge seems too petty. Silliman quotes the line "…with sumo champions / like Gertrude Stein…" as "cheaply explicit homophobia in making fun of Gertrude Stein's weight…." How could anyone who has seen Picasso's portrait of Stein ensconced, hair pulled back into a bun, not have recognized the similarity of placid demeanor and enormous, floating presence? Is that homophobia? Silliman's attack is ad hominem criticism with a vengeance. The point of Dorn's stanza is that only Pound's anti-semitism was egregious enough to put such an attitude in bad odor among artists. But that is not opprobrium enough, evidently, for the attitudinizers of "the fascism of beehive / conformity"(to quote Dorn from the same poem). I have long respected Ron Silliman's perspicacity as a political thinker—his response to Baudrillard, c. 1989, available through his blog, is especially prescient—but his standing as arbiter of morals among American poets is, in my estimation, dismal.

2.

I have often enjoyed August Kleinzahler's poems for their modest, workmanlike clarity. His "Over Gower Street" is very fine. That in mind, I turned to his NYT review of Way More West with some anticipation that I might be offered the antidote to Silliman's nasty blog bite, only to find the same sanctimonious dismissal: a bow to the precision of the early work, always careful to attribute its felicities to the influence of Black Mountain; left-handed praise of Gunslinger, not the "major twentieth- century long poem…some serious critics claim it to be"; abrupt, contemptuous dismissal of all that came after.

The early poetry, which Kleinzahler calls Dorn's best, he also labels "Black Mountain influenced", and says Dorn "identified himself throughout his career with Black Mountain". What does "identified himself" mean? He acknowledged his time there? He was, as Kleinzahler quotes him admitting, "somewhat corrected" there? He was forever an acolyte? It's a weasel phrase; in fact, the finest poems in Dorn's early work owe little to Black Mountain. As a favorite instance, "The Land Below" is well over six hundred lines of discursive observation of his contemporary America as Dorn turned thirty, as seen from the then oblique perspective of Taos. The skill and disinterested passion with

which Dorn sets that narrative prefigures the intellectual acuity of Gunslinger. It is instructive to hear the rhythms of the earlier poem morph into mock epic.

Kleinzahler ignores Twenty-four Love Songs (Frontier, ’69). If he can find its equal in the past half century, I’d like him to let me know. #6 is representative of the collection:

> The cleft in our ages
> is an echoing cañon—look
> I insist on my voice
> Archeus become my life
> and as any other extension
> not to be ignored—
> if you were my own time’s possession
> I’d tell you to fuck off
> with such vivid penetration
> you’d never stop gasping
> and pleasure unflawed
>
> would light our lives, pleasure
> unrung by the secretly expected
> fingers of last sunday
>
> Do you hear me, can you
> please only agree with me
> because poems and love
> and all that happens in the street
> are blown forward
> on the slightest breeze

That the collection was immediately followed by a second, comparable, set suggested that only Patchen’s love poems were equal in their ability to accumulate the progress of desire.

Of Gunslinger, Kleinzahler’s faint-praise “glorious mess” belongs in a movie review. In the inexorability of its organization, Dorn’s poem is much closer to the Odyssey than “The Rape of the Lock” is to the Iliad. No recent American has so honored the epic by mocking it, with the dissimilar exception of Welty’s Losing Battles.

But the post-Gunslinger work is dismissed as “tasteless”, “ugly” and prosaic. I wonder how Dorn could have fallen so precipitously. And why his work kept appearing in such handsome editions. What so fooled the editors at Wingbow, Turtle Island, Cadmus and the others who competed for the opportunity to publish him? Why has his reputation in England and among “some serious critics” not suffered? If his late work is “splenetic”, why is that not an

appropriate response to the muzzy, sentimental politics of the MFA poets who are allowed to think that it is adequate to write like WCW? If he was pointed ("epigrammatic, satiric, and political", says Kleinzahler), what better correction to the passionless and obtuse? If Dorn is lost in spleen, how does Kleinzahler account for the playful invention and endless musicality of Captain Jack's Chaps, Yellow Lola, and Abhorrences, for instances? Is "Broadcide", his elegy for Richard Brautigan, "commonplace"? And what of Recollections of Gran Apachería (Turtle Island, '74), from which I ask you to consider the following:

> And when, above Janos
> we asked permission of the women
> to strangle the children
> the women consented
> and the suicide gripping
> of the throats of our own children was done
> and those delightful voices lay silenced
> in absolute sacrifice
> in the burrows where we hid
> we slipped out through the light
> from Captain Garcias raging grass fire
> once more to the Sierra Madre
> once more past the jaws of your hungry god
> the frenzy of survival rushing from our pores

If that defines spleen, maybe we ought to order all our generals—not to mention our poets—a barrel.

θεωρια means "to look at" or "examine", so when Dorn states, in the preface to Collected Poems (Four Seasons, 1974), that his work is "theoretical in nature", it is clear that he is not talking about speculation nor any other notion separate from the actual. He adds that his work is "poetic by virtue of its inherent tone". Any examination of Dorn's work cannot help but conclude that its intrinsic voice is congruent from "A Rick of Green Wood" to "The Garden of the White Rose", including all of Gunslinger. If Kleinzahler believes that Dorn's later work "falls off precipitously", he should demonstrate—rather than assert—the way the inherent tone of the work changes. Instead, like Silliman, Kleinzahler attacks Dorn's politics. It has always seemed to me that Dorn's politics were based on the refusal to suffer fools at all. He made no exceptions, including Olson and Creeley, whose follies he critiqued with the same sardonic levity that so exercises these critics when his contempt is directed at shibboleths to which Silliman and Kleinzahler currently pay obeisance, good taste and fawning over victimhood included.

Let me end by quoting Dorn's final published poem:

The Garden of the White Rose

Lord, your mercy is stretched so thin
to accommodate the need
of the trembling earth—
How can I solicit even
a particle of it
for the relief of my singularity
the single White Rose
across the garden will
return next year
identical to your faith—
the White Rose, whose
house is light against the
threatening darkness.

Does this poem deserve any of the modifiers that Kleinzahler uses to describe Dorn’s late work? Does it sound like something Mel Gibson might say? These two have seriously misevaluated Dorn’s work. In Kleinzahler’s case I’m inclined to think it might have been sloppy reading or, at worst, a swollen appetite. Silliman appalls me by his campaign of personal defamation. Whatever the guiding principles of their respective reviews, we can only hope they never encounter Jonathan Swift.

Brian Richards
April 30, 2007

Silliman's Reply -

You can't abridge an argument that doesn't exist. You don't even wait to the second paragraph to descend to name calling. And you don't address Dorn's racist and homophobic actions at all. It's one thing to disagree about the poetry -- I after said that I like the work prior to Slinger quite a bit -- but the sort of flailing you're doing in this essay isn't about poetry at all.

I don't get this sort of crap from the fans of Billy Collins when I say that I don't care for his poetry.

What you need to do, if you truly want to defend Dorn, is the following:

1) explain why the flattened, non-nuanced poetry of the later years has value

2) explain how the actions of Dorn, Clark et al in Rolling Stock aren't appalling.

If you don't address both, you're basically leaving him hung out to dry,

Ron

From: Poetry Project <[redacted]>
To: [redacted]
Subject: Events at the Poetry Project 5/21 - 5/25
Date: Thu, 17 May 2007 18:00:00 -0400

Dears,

It¹s a big week. O! Won¹t you join us?

Love,

The Poetry Project

Monday, May 21, 8:00 pm
Evan Kennedy & Trish Salah

Evan Kennedy is the cofounder and singer of The Patriot Act, a now defunct politically insensitive rock and roll art project. He is the author of a pamphlet entitled My Pet Goat and a chapbook Us Them Poems (BookThug, 2006). For this reading, he will read from "Voyage by Donkey," a modest piece serving as a dénouement to Nikolai Gogol's Dead Souls, with video accompaniment by Zbigniew Bzymek. Trish Salah is a Montreal-based writer, teacher and spoken word artist. She has new work in the current issues of the journals Drunken Boat, EOAGH, Canadian Theatre Review, and in the collection, Sexing the Maple: A Canadian Source Book. Her first book of poetry, Wanting in Arabic, was published by TSAR in 2002. This event was funded in part by Poets & Writers, Inc.

Wednesday, May 23, 8:00 pm
Rae Armantrout & Peter Gizzi

Rae Armantrout¹s most recent books are Next Life, Up to Speed, The Pretext, and Veil: New and Selected Poems. In 2007 she received an award in poetry from Foundation for Contemporary Arts. Armantrout is Professor of Poetry and Poetics at the University of California, San Diego. Peter Gizzi is the author of The Outernationale, Some Values of Landscape and Weather, Artificial Heart, and Periplum and other Poems 19871992. He is also the editor of The House That Jack Built: The Collected Lectures of Jack Spicer.

Friday, May 25, 10:00 pm
Lost & Found

Show and tell: Torn texts in multiple voices. Fugitive transmissions. Images and objects lost or abandoned are found and polished. The sound of a slow train by the green light of half forgotten songs. POEMS ARE FUN, glamour is made easy. A manual for violence prevention follows ADVANCED TYPING TIPS, PART 5. Glass negative projections. Offerings from an archive. A slide show from an abandoned elementary school. What to do when you lose someone. What to do

if you find them. There will be surprises, appearances and absences. David Gatten, filmmaker, Henry James fan, lover of poems and poets, recent Guggenheim fellow and aspiring audio book artist, makes bookish films about letters and libraries and boat and ghosts that are filled with words, some of which you can read. You can find his films in the permanent collections of the Whitney Museum and the Art Institute of Chicago but he can rarely find his glasses. He lives and works by the water in Red Hook, Brooklyn and Seabrook Island, South Carolina. For tonight's event David has invited some of his favorite scavengers to present sounds, images and words, either as they found them or incorporated as elements in compositions of their own design. Participants include Macgregor Card, Mary Helena Clark, Ellie Ga, Jenny Perlin, Michael Robinson, Jonathan Schwartz, Phil Solomon and Jessie Stead. Please go to http://www.poetryproject.com/calendar.php for participant bios.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_outlook_0507

↑ Index

298. Katalanche Press

Fwd: clark coolidge's counting on planet zero is now available from fewer & further press

Fri 18 May 2007

---------- Forwarded message ----------
From: Jess Mynes <[redacted]>
Date: May 18, 2007 12:25 PM
Subject: clark coolidge's counting on planet zero is now available from fewer & further press
To: Jess Mynes <[redacted]>

Hello everyone,

Fewer & Further Press is pleased to announce the publication of Clark Coolidge's *Counting On Planet Zero* <http://fewfurcounting.blogspot.com/>. *Counting On Planet Zero *is printed on laid paper in an edition of 500 copies, 50 of which are special editions.

Copies can be purchased for $8, postpaid. Please visit the Fewer & Further Press <http://fewfurpress.blogspot.com/> site for an excerpt and cover image. Payments can be made through the site with Paypal.

http://fewfurcounting.blogspot.com/

Special editions are hand-sewn and signed by the author, for $15. If you would like to purchase a special edition, please contact the editor for availability.

If you would like to pay by check, mail it to:

Jess Mynes
121 Lockes Village Rd
Wendell, MA 01379

Thank you very much.

Jess Mynes, editor

http://fewfurpress.blogspot.com/

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299. Dan Waber

altered books project

Fri 18 May 2007

The altered books project at:

http://www.logolalia.com/alteredbooks/

has been updated with new work by:

Nico Vassilakis, John M. Bennett, Mike Magazinnik, Sheila E. Murphy and Holly Crawford.

This site is currently the #1 result on a Google or Yahoo! search for "altered books".

Enjoy,
Dan

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300. George Bowering
Re: I tin ear rare
Fri 18 May 2007

>
In case anyone's got nothing to do,
I'll be reading in NY state late this month.

NYC. Tues, May 29,7:00 pm, McNally Robinson book store, 52 Prince St.

Rochester. Weds. May 30, 7:00 pm, Verb Cafe, 740 University Ave.

Buffalo. Thurs. May 31, Talking Leaves bookstore, 3158 Main St.

George Bowering.
Author of his own misfortunes.

↑ Index

301. Jim Andrews
Disarming the teaching of history in the Middle East
Fri 18 May 2007

From "Can We Talk?" by Eric Alterman at
http://www.thenation.com/doc/20070604/alterman

"The difficulty of solving the Israeli-Palestinian conflict stems from more sources than one can comfortably count, but surely one of the most significant is our inability even to discuss it. The emotional intensity of so many people's investment in their own self-justifying story line censors the effects of any potentially upsetting fact." . . . . "As it happens two professors, Sami Adwan of Bethlehem University and Dan Bar-On of Ben-Gurion University, are trying to address exactly this problem under the aegis of the Peace Research Institute in the Middle East (http://vispo.com/PRIME/leohn.htm). Called "Learning Each Other's Historical Narrative," their project aims to develop parallel histories of the Israelis and Palestinians, translate them into Hebrew and Arabic and train teams of teachers and historians to teach in the classroom. If we are ever to

have any real hope of solving the Israel/Palestine crisis, then surely this is the place to begin."

ja

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302. Jim Andrews
USAmerican military personnel blocked from posting to MySpace, YouTube, etc
Fri 18 May 2007

From "The Iraq Information Crackdown" by Nicholas von Hoffman
http://www.thenation.com/doc/20070528/howl2

"Henceforth our soldiers in Iraq will find MySpace, YouTube and eleven other websites blocked when they try to write home or post pictures and videos from military computers. This is the latest in an ongoing crackdown on our people blogging from Iraq. Never mind that much of what we know about this war comes not from commercial news outlets but from what servicemen and -women have sent back home through cyberspace."

"The Pentagon says that the communications ban is needed because private messages were clogging Internet capacity and getting in the way of priority war communications. It did not add that some of what our people were sending back home were pictures of events and actions the Administration does not want shown. The President long ago refused to permit pictures of our own war dead returning home in flag-draped coffins, so he must have been going nuts over what active-duty soldiers have been posting on YouTube."

ja

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303. Jennifer Karmin
JOB: Teachers & Writers Collaborative
Fri 18 May 2007

Job Announcement:
Teachers & Writers Collaborative (NYC)
http://www.twc.org

Director of Development and Marketing

Summary:
The director of development and marketing manages all
T&W development and marketing initiatives. This
position reports to the T&W director.

Responsibilities:
·Creates and implements T&W development plan, including timelines, donor research, and fundraising strategies
·Writes grant proposalsto federal, state, and local government funders, private foundations, and corporations
·Manages fundraising mailings
·Manages fundraising events
·Provides primary staff support to T&W Development Committee
·Engages T&W board members in efforts to support fundraising initiatives
·Works with T&W director to develop relationships with funders and individual donors
·Develops and implements plans for marketing T&W programs, products, publications, and membership
·Creates program, product, publication, and membership marketing materials
·Works with T&W director of operations to design and implement efficient systems for maintaining donor, member, subscriber, and book buyer databases and for providing high-quality service to all T&W customers
·Works with T&W director to design and implement strategies to increase T&W's visibility
·Represents T&W at literary and educational events
·Develops annual fundraising and marketing budgets
·Creates and updates development and marketing material for T&W Web site
·Staffs events held in the Center for Imaginative Writing
·Assists in maintaining T&W's office in neat and clean condition
·Assists with general office tasks; e.g., answering phones, greeting visitors, distributing mail
·Performs other duties as needed

Requirements:
·BA plus 5-6 years of experience or MA plus 2-3 years of experience
·Experience in literary arts and/or publishing fields
·Experience in fundraising

·Experience in marketing nonprofit programs, services, and products
·Strong written and oral communication skills
·Ability to work effectively with diverse groups of people

Compensation:
Salary: mid-$50K. Excellent benefits, including health insurance and generous leave policy.

To Apply:
Please send cover letter and resume via mail by Monday, June 11, to:

Amy Swauger
Teachers & Writers Collaborative
520 Eighth Ave., Ste.2020
New York, NY 10018

___Boardwalk for $500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.
http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow

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304. Jim Andrews
Paris talks
Sat 19 May 2007

I will be doing a couple of talks in Paris, participating in the E-Poetry conference.

****
FIRST SCREENING
****

On Tuesday May 22 at 9 am, at University Paris8 - amphi X, I'll talk about http://vispo.com/bp , which is a collaborative project recently completed with Geof Huth, Marco Niemi, Dan Waber, and Lionel Kearns: we recovered some programmed, kinetic poems from 1984 called First Screening by the Canadian experimental poet bpNichol and present that work, along with writings about First Screening.

It seems often to be assumed that digital art is necessarily short-lived. Part of the motivation--at least for me--was to see if we could do an interesting job of recovering this work done on an Apple IIe in Apple Basic, and present it in a

multi-formed way on the net. And write about it from various relevant perspectives.

This project is a look back at some of the work of quite a forward-looking poet. But this project is also something of a how-to concerning how to recover and present old digital poetry and possibly other types of digital art.

****
RECENT ART
****

On Tuesday May 22 at 20h at Le Point éphémere (200 quai de Valmy, 75010 Paris, station Jaures), I'll be presenting and discussing some work in progress such as http://vispo.com/bc/qt and http://vispo.com/nio/pens/screenshots as well as a finished piece: http://vispo.com/kearns .

I am looking forward to this trip to the city of light. Hope to see you there.

****
E-POETRY CONFERENCE INFO
****

http://paragraphe.univ-paris8.fr/epoetry/infospratiques/program.html

ja

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305. Alan Sondheim

allofme (thinking thru epoetry paris performance)

Sat 19 May 2007

---

allofme

in perfect joy i offer self to you
accompanied by body closed and open
one violates oneself and then the rest
compassion turns hardened flesh to yield

bodhisattvas recognize the turn
enfolding flesh within enfolding flesh
worlds and words defer the sound of god
words drive her out
        worlds take her in again

shadows sweep light before the dawn
days harden like unto the blackest night
within the night all vowels disappear
sounds moan and grate upon still darker reefs

cliffs plunge their streams into the pools below
or pools above
        there is no physics here
but course of flesh bound to the broken point
or line of plane or moment cauterized
and softened as the drawn world swirls

night brings on night
        day brings on night as well
the nighthawk's catastrophic cries are wheeled

all wheels axles all spokes and rims and hubs
unseen and heard in day drawn down to dusk
and dusk to dusk and dawn to dusk and folds
        of skin and flesh bind all in perfect joy
which joy i offer self to self to you
bound by my body softened closed and still
come violate my flesh still open calling you
compassion turns your flesh to open me
bodhisattvas their their face to me
your flesh swallows me
        your black eyes
your blind eyes
        your heavy lidded eyes
your invisible eyes
        your y
http://www.asondheim.org/allofme.mp4

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306. **Pierre Joris**
Re: film studies
Sat 19 May 2007

Four books I have used & will use again for such a course:

P Adams Sitney: Visionary Film
P Adams Sitney: Fil Culture, an anthology
Gene Youngblood: Expanded Cinema
Stan Brakhage: Scrapbook — Collected Writings

I would also always show the work (film/video) of Carolee Schneeman & use some of her essays (from "More Than meat Joy" and "Imaging her Erotics") to speak fo the body in/on film / performance.

Pierre

On May 16, 2007, at 3:43 PM, [redacted] wrote:

> *What a great chance!*
> *For noir, I like A Panorama of American Film Noir, Raymond Borde & Etienne Chaumeton, published by City Lights. Then you can show "Double Indemnity," "The Postman Always Rings Twice" (there are two Hollywood versions and one Italian called "Osessione"), even the weird Hemingway's "The Killers" (which is an interesting example of a very great short story redone for film with a complicated backstory that didn't exist--the Robert Mitchum version, not the Ronald Reagan!), etc.*
> *I've got lists. And I'm sure you do to.*
>
> *If you're into Satayjit Ray, and I am deeply, try to find his book, which is sort of a cino-bio of his life as an art student, then a film buff of Western movies, then a writer/director/musical director of his own films. The last time I found it was at the U of NM library, so probably U of A has it.*
>
> *Oh, you've gotten me started. I know some doc filmmakers, one of whom, Gene Rosow, got a PhD in Film Studies at Berkeley, wrote an important film studies book, then got an National Endowment to go to Cuba to make "The Roots of Cuban Music" a long time ago. Little did the government know what they were financing. I think Harry Belafonte narrated it.*
>
> *You don't want me to go on. . . .*
>
> *Love, Gloria*
> *----- Original Message ----- From: "charles alexander"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Wednesday, May 16, 2007 10:02 AM*
> *Subject: film studies*
>
> *I have been asked to teach a film class next year. I've often incorporated film into lit and writing classes I have taught, but I've never taught a specific film class before. I would love to receive suggestions about books any of you use in such classes, including single-author works and collections of film criticism and theory. The course will be a general introduction to film studies, and viewings will include experimental film (Stan Brakhage, Maya Deren, etc.), early film (Eisenstein, Chaplin, Keaton, etc.), and representative works from various countries and genres of film. I probably don't need to assign a book for students at all, but I'm thinking about it. Please send suggestions to me at <[redacted]>, unless people think this is an appropriate topic for this list-serve.*

> *Charles*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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307. cris cheek
Re: The Continental Review:poets/video
Sat 19 May 2007

Wel but it is not the first such video-forum - sorry.

Meshworks has been developing a fine archive of video-poems and videos of readings online for the past two years. So i am really happy to have more. But the claim to be the first is moot - especially as other work(s) were online way b4 Meshworks even.

We never claiimed first footing and The Continental Review is silly in doing so.

Great to have more company in what is one of the most interesting developments for poetry over the past decade.

http://www.orgs.muohio.edu/meshworks/

love and looking forwards

cris

On 5/17/07, Tom Beckett <[redacted]> wrote:
> Dear Poets, Friends, Colleagues,
>
> I am writing to tell you about the launch of the first exclusively
> video-only forum for contemporary poetry and poetics on the web, The
> Continental Review. The site, which has just gone live over at

> www.thecontinentalreview.com, is a continuously updated collection of
> video readings, video reviews and video interviews of and about
> contemporary poetry and poetics. For the launch, we are lucky enough to be
> featuring videos by such extraordinary poets as:
>
> Linh Dinh
> Noah Eli Gordon
> Eileen Tabios
> Tom Beckett
> Chris Vitiello
> Jonathan Leon
> Joshua Marie Wilkinson
> Allyssa Wolf
>
> It is our hope that The Continental Review, with its videos available
> simultaneously on the website and via YouTube, signals a new approach in
> the communication and reception of contemporary poetry and poetics by
> means of new media.
>
> I hope you'll find the site interesting, and I look forward to your
> feedback, as well as your participation.
>
> Sincerely,
>
>
> Nicholas Manning
> [redacted]
> Editor, The Continental Review
> 27 rue Morand 75011 Paris France
>
>
>
>
> ********** See what's free at http://www.aol.com.
>

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308. **maxpaul**
NEW AMERICAN WRITING EVENT in NYC
Sat 19 May 2007

Please join us in New York on Friday, June 8 to celebrate the publication of NAW #25 (20 years in existence) with readings by Martine Bellen, Maxine Chernoff, Linh Dinh, Paul Hoover, Sharon Mesmer, and Joel Lewis.

at Boog City presents

d.a. levy lives: celebrating the renegade press

Friday, June 8, 6 pm sharp

ACA Galleries
529 West 20th Street, 5th floor
NYC

music by A Brief View of the Hudson
wine, cheese, and crackers too

Curated with an introduction by Boog City editor David Kirschenbaum

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309. **Small Press Traffic**
Hoover & Nathanson at SPT next Fri, 5/25
Sat 19 May 2007

—

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310. **Samuel Wharton**
"Welcome Home"
Sat 19 May 2007

Dear Friends, Family, & People I've Talked to Only a Few Times~

this is just to let you know that my first chapbook, Welcome Home<http://www.tashogi.com/welcome_home.htm>,
is now available from NeOPepper Press!

i do hope you will check it out.

please drop a line whenever you have time.

sincerely

~Sam Wharton

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311. Andrew Lundwall

"nougat" by Andrew Lundwall

Sat 19 May 2007

---

how like a century of breeze
in a colossus' footprint you are
'tis there that i caress you laying dreaming

a may afternoon sunshining plaid
a polaroid so gooey warm and spiraling
my awful hairline receding monk-wise

dear how the denim hedges turn purple
when you twist you poke fun at them
your porcelain thighs thieve my identity

and smoky railroad spikes of atmosphere
pound on blue oblivious to yet we're positive
that all of this is something pixellated sacred

my happy head screws around valentine's
in its playpen making funny faces
when you kiss me hard as always

please know that my fountain pen
is hardcore consider these lines of adoration
to be read backwards forwards

_____ PC Magazine’s 2007 editors’ choice for best Web mail—award-winning Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

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312. Desmond Swords

All Island Slam Championships

Sat 19 May 2007

Disporting in cyber-space as a member of the arch poetical spacehood of yeatsean greatness, phishing on the bore-floe and syphoning intelligence at the troll factories of virtual and entirely fictional reality, i hereby declare the anahorish declaration of meadow soft vowel gradient in constant upward affirmation, the island queen of memory's ace-faces live in litearte utterance, Poetry captalised, as serious as it gets in the english tongue suckers, hate me for my talent, but let me ask; do any here hate love more than their fear of failure?

Hurrah! Charles knows failure is a process, poetry the grace of slipping carelessly shambolic, yet with reason. You see the graceful swan on the royal canal and, already deep in entrancement, you sink deeper, seeing only the glide and slip, grease and easer of above the datum, watermark, surface of superbly natural verballing.

Yea do nea witness the furious paddle the natives take for granted, spacers wandering round enchanted by the magic that just is "it" lovers.

A red hot collection of honey mouthed talented gits, unlike any other jammy sods going, the really "real" irish poets delivering from memory, talk of love and beauty and if it was there in the push, how it assembled, where grace trod and was trod upon. Hurrah!

Come to the party
The tower block
Burnt our cars
Children vandalising
Horses, a ted-vibe
Being the question
Flux for sylv, ask
Ted, did sidhe top
The goddess his eye
Apprehended?

"Im in the oven"

Sylvia wrote not
Imagination

"Has no law"

Dave Lordan said
Carnival kavanagh
Winner, affirming
Wednesday, Aoife
Mannix - 13 June
Wexford street
Carnival Dublin 2.

~

Focus group to foucs
Group, hoof plash leash
The image to image
Second by second, poet
Changing, being change

Hoof plash leash cloud
Reflecting as it tips
Brimming existential
Vessal, a puddle, truth
Click and witness irish
Magicians make history
All islan slam champion
Brendan Murphy, Mersey
Liverpoo, John, Sir Mac
George and we all Starr
Better then the ringer
Cod academian gods, oak
Bluffers, c'mon and git
The island goddess vibe
Complaining little

For a poet of the sidhe
Eye am it, never bested
And if i am, it makes
No difference, for i am
Truth, a father, mother
Desmond's words, eoghan
English, prendergast
Masterson, bohola, mayo
Bunacurry up from Davit
Sound where an atlantic
Cleera wave roars, onyx
Steele of every voice
That lit literate grove
Oak lettered ones, four
Apologias all trying to
Be a message, slightly
Different wording

First changing mark
First word of the message
Enchant quoting Dantean
Enclosures, station in flux
Yourself the question mark,
A line of insertion, dashes
Of memory your message,
The thirteenth orgasm
Sylvia had as she turned on

The gas and snuffed out, drew
A Final curtain on the chapter
Of existence with ted the bard.

http://www.obheal.ie/blog/?page_id=18

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313. Leslie Scalapino
Pennsound reading from new book
Sun 20 May 2007

---

http://writing.upenn.edu/pennsound/x/Scalapino.html

Pennsound has recorded my (Leslie Scalapino's) reading of selections of my new poetry book, Day Ocean State of Stars' Night, just arrived from Green Integer (E-L-E-PHANT Series, 208 pages, $17.95), a collection of the last eight years: six poem sequences and an essay. I read from 'Can't' is 'Night', "The Forest is in the Euphrates River" and "DeLay Rose."

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314. Chris Lott
Rush 2 Press? Ron Swegman...
Sun 20 May 2007

Does Rush 2 Press still exist? Does anyone have current contact info for Ron Swegman? The info I am finding on Google appears to be out of date...

c
--
Chris Lott

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315. Michael Tod Edgerton
Brown MFA '06 Reunion Reading at Stain Bar NYC 5/27
Sun 20 May 2007

If you're in New York next weekend, please come hear us read our poetry, prose, and prose poetry! We graduated from the Literary Arts Program last year, and this is a bit of a reunion reading for us before we scatter even further across the country. Hope you can make it!

Michael Tod Edgerton, Kate Schapira, Bronwen Tate, Caroline Whitbeck, and Lynn Xu

Sunday May 27th 7:30pm
Stain Bar, Williamsburg, Brooklyn

766 Grand St./ L to Grand Ave, walk 1 block West.
http://www.stainbar.com/

Michael Tod Edgerton won the 2004 Boston Review Poetry Contest and the 2005 Five Fingers Review Poetry Contest. His poems have appeared or are forthcoming in such other journals as Chelsea, Denver Quarterly, Fell Swoop, New American Writing, New Orleans Review, Skanky Possum, Wild Strawberries, and Word For/Word. He earned his MFA in Literary Arts from Brown University, and will be entering the doctoral program in English at the University of Georgia in the fall.

Kate Schapira lives in Rhode Island, where she teaches writing and literature and organizes Publicly Complex, a reading series featuring innovative and challenging writing by the not yet famous. She is the author of Phoenix Memory, a chapbook available from horse less press, and of several handmade self-published chapbooks. This summer she is looking forward to cleaning her work area, appearing on a panel at the University of Rhode Island's first summer writing conference, and working on her new project, an anti-epic set after all the glaciers have melted.

Bronwen Tate is the author of a poetry chapbook, Souvenirs (self-published, 2006; available through the Dusie Chapbook Kollectiv) and an as yet untitled chapbook to appear from Cannibal Press sometime soon. Some recent poems have appeared in Typo, How2 Journal, No Tell Motel, and Word For/Word. She received her MFA in poetry from Brown University in 2006. Hard as it is for her to believe, by the time this reading happens, Bronwen will have packed all of her belongings into boxes and will be about to leave for California, where she will begin a PhD in Comparative Literature at Stanford in the fall. She blogs at Bread and Jam For Frances.

Caroline Noble Whitbeck's manuscript, Our Classical Heritage: A Homing Device, was the 2006 winner of Switchback Books' Gatewood Prize as selected by judge Arielle Greenberg. She holds a BA in Classics (Latin) from Harvard College and an MFA from Brown University. Born and raised in New York City, she currently resides in Philadelphia, where she is working toward a PhD in Comparative Literature and Literary Theory at the University of Pennsylvania. Her short play "Woof" was produced off-Broadway as part of the Young Playwrights Festival 2000, and her poems have appeared in Horse Less Review, Lumina, Elimae, Cab/Net, and Word For/Word. Our Classical Heritage: A Homing Device is forthcoming in September 2007 from Switchback Books.

Lynn Xu is the author of a poetry chapbook, June (Corollary Press, 2006). She has received her MFA from Brown University, the 2007 SLS Fellowship to St. Petersburg judged by Fanny Howe, the 2006 Greg Grummer Prize judged by Anne Carson, and the 2004 Eisner Prize judged by Lyn Hejinian. Her poems

have appeared in The Canary, Phoebe, and UDP's 6x6, and are forthcoming in Fence, Swerve, and Eoagh. Lynn Xu likes water. Likes gold. These are not competing species so she is very happy.

Please also catch Lynn on Wednesday, May 23rd at 6pm, reading in what she fondly addresses as the "purgatory series" (aka: "post-MFA/pre-1st book" series) at Cornelia Street Cafe:
The Cornelia Street Cafe
29 Cornelia Street
$6 cover = free drink
www.corneliastreetcafe.com
Subway: A/C/E/F to West 4th or 1/9 to Christopher

Thanks. Hope to see you there!

All best,

Tod

Michael Tod Edgerton
Special Lecturer in English
Providence College
549 River Avenue
Providence, RI 02918-0001
[redacted]

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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316. Alan Sondheim
the apart.
Sun 20 May 2007

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the apart.

http://www.asondheim.org/zero.jpg http://www.asondheim.org/railray.mp4 http://www.asondheim.org/amidha.mp4 local injections, had remain remain ended felt screaming; had injections, was remember was screaming; felt cutting, the cutting, deformed; the trauma stayed sound. the sound. my life; stayed trauma me fragility fragility life; my the the the fragility the of this example of of this type i example example into constant on grid i basis. and leaves on constant leaves (the leaves leaves and itself of memory me memory of - a is _state and of - of images of of sensations and tions, secondary.)

secondary.) of tions, seem john about seem seem john a and about about book see knife; colp a a students, sunlit knife; see were about were room we the but sitting young, sitting earlier kindergarten. but the was was later. kindergarten. earlier the of of was knife heard word word of heard word elvis' me the the elvis' at the me me camp, then was the at was i was was then crying asking crying again remember was underdog why to why bunk. you underdog was the he he you bunk. be, and and he be, bow a than bow bow a when blue than than i of the laps, blue the wife, dave the of me to me dave wife, i under- drink. something drink. much possible; water favored as my world possible; much was mckenzies, mckenzies, own my the counselors counselors mckenzies, the were keel-less own were were keel-less one out own own day al?) clancy? went one and in we clancy? al?) storm. a storm.

joined (or and name) (or (or and on trees name) name) the from i of trees one i another i from really i really another i had alphabet also identify also cried to up. the i i only to cried if the the were i all all the extended i when extended extended i were there when when members pottstown, pottsville up. were i near forget pottsville pottstown, members had members which philadelphia, family in a everywhere. a i there, in family s; was published. there, i a seemed seemed was booklet always fact, fact, seemed always fact, grew i in in grew and a i i part that the a and followed been followed the that relation kind relation me in the went of to of generations, hungary went the several the the hungary generations, and and and the and temporal hearth of temporal temporal hearth was soul of of nourished. grand- remember the soul father prayers. yiddish, remember grand- shtetl in shtetl yiddish, prayers. way family a was a live one chose - to door 'uncle' one live next anita, anita, was door 'aunt' great-uncle great-uncle anita, 'aunt' were tess, aunt were were tess, there away aunt aunt was and grandfather blocks there grand- sissy mother grandfather and 'uncle' my 'uncle' bertha, and and junior cousins stanley cousins two away, junior and lived and aunt away, two uncle bit bit and sandy a three three bit a three as weiss lived lived as around weiss weiss weiss i were and weiss around other don't other and were now had now weisses remember and weiss cousins - cousins and - weiss and sandy was was - and this expulsion expulsion was this the a like the the a of midst like like the held which the midst onto belonging and which held course. to course. and belonging outlying weiss the not the i a who weisses, was bud julie a i or elaine, elaine, and bud and usually usually elaine, and weisses the contrast, weisses weisses the family the contrast, contrast, frightened death i of family lurked to in i death emotional for emotional what be sandy. all my stonewalling, my was through all sandy. that i didn't through was father, after after i who and, silent silent after and, silent encourage to be be encourage in (which to to mental, stay physical, (which in of please of physical, stay disappear i disappear his him, picture the had forever.

had bomb by the picture hydrogen my my by bomb of was was my of it local the it it local holocaust nuclear the the has not to then, nuclear only an possibility, to not itability. //, itability. possibility, an dreamed small i even i three located bomb of in run-down mall located three a where where shopping run-down angeles, brother; brother; where angeles, my and yellow-cake-powder, my my and ignition. to yellow-cake-powder, yellow-cake-powder, catastrophe, already is close ignition. around the the is already proof i proof corner, only of based can of can preposterousness death based of the an inflationary death preposterousness surely, might might an given else have have might else have the of i i the the bikini of of violence humans, to bikini the and the and to humans, the the the animals atoll, and then, bomb unutterable bomb earlier, rumors then, and or machine, machine, rumors earlier, doomsday backyard, backyard, machine, doomsday russia's neutron the russia's russia's neutron characterized is the the by by explosion, world is our in explosion, by through reading through in later, the dostoevsky; the dostoevsky; etc. became jewish after question his but became etc. of of of slavophilism. his seriousness of of of seriousness that inspired example) that that inspired another. or example) example) i they within way another. became safe. _my_ within they when begin when worlds that was to did to incandescence the was that absolute around this the incandescence i dream dream around remember a and and dream a and she's bedroom; pat pat she's i my bedroom; bedroom; had her hand my i she this she hand her a wanted a said wasn't see naked. her tussle; her feeling ashamed. naked.

smashed. the i was wyoming coward. was inn was was on was i the the was i at at dances at at at love in dances dances with dancing townend, hopelessly love breathless her with townend, dancing fly room. fly her, go, never had she across she wanted danced had never never platt had danced wanted of was was platt pity. she i i was she i i be. that that i reason for be. be. i in dar. for reason long june, long dar. in earlier, way earlier, line, theresa am or beth or of wanting am afraid i'd i'd wanting of platt platt i'd of hall, margaret of of hall, desperately, somehow, margaret margaret they'd i'd toward them, somehow, take everything of toward i'd be eternal be of everything and on life all life sentiment... i my devotion, pillow, already? after i sentiment...

all us joel that then. ann or us all first first ann my to to first my tried and succeed tried tried and i until succeed succeed was completely i impotent i hysteric her; and i completely parents us parents insecure her remember yelling up. finally up. to her yelling remember me a fear her to i contamination contamination a remember the another. another. contamina- tion the another. terrible. was by by terrible. at written was was first everything her written at apart. the apart.

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317. mIEKAL aND

CALL FOR ENTRIES—8º International Meeting o f Experimental, Sound & Visual Poetry

Sun 20 May 2007

8º International Meeting of Experimental, Sound & Visual Poetry

2007 Edition

CALL FOR ENTRIES

Works and projects in the following categories may be submitted:

. 1. Graphics / Objects / Artists' Books Graphic works size: from 42 X 30 cm (A3) up to 40 X 60 cm. Works must be mounted on either a rigid support (cardboard, foam-board, fiberboard, plastic, etc.), or framed. Where artists' objects and books require a base or pedestal, these must be provided by the participant artist and will be returned after the close of the exhibition. No base or pedestal is necessary for the selection stage. In the case of installations, artists will submit a written layout including drawings. Maximum area to be used by the artist: 1mx1m (base).

. 2. Multimedia Only works on CDRoms will be accepted, for reproduction on PC. Maximum work length: 5 minutes. To standardize the materials received, and to be able to edit such material –with no alterations- and play them the best way possible, the following terms are to be met: - Only 720 pixels x 576 pixels MOV or AVI files will be accepted, - For MPG or MPEG works, the audio shall be sent in a separate AIFF file –if at all possible- or MP3 file. For synchro purposes, both files shall have the same duration. Required size: 720 pixels x 576 pixels. - For FLASH works, the audio shall be sent in a separate AIFF file –if at all possible- or MP3 file. For synchro purposes, both files shall have the same duration. Required size: 720 pixels x 576 pixels. No loop FLASH files will be accepted; if necessary, the artist will indicate the times the work is to be looped. The following works will not be accepted: EXE-extension or PowerPoint files, static, digital photographs, interactive, or in DVD support.

. 3. Video-Poetry
Only VHS (PAL and/or NTSC) or MiniDV PAL works will be accepted. Maximum work length: 5 minutes.

.4. Performance / Poetry Actions / Phonetic or Sound Poetry Proposals will be submitted in writing with explanatory drawings or graphs, accompanied by photographic and/or video materials. No experimental music works will be accepted and neither poetry readings. Maximum work length: 10 minutes. NB: The selected proposals will be performed in an area of the exhibition hall to be decided by the organizing committee. Where proposals require specific

assemblies, these will be assembled and disassembled on the same performance day.

Registration Works will be accompanied by: 1. registration form duly filled out. 2. one picture of the work for the catalog -in CD- with the following characteristics: JPG file, 300 DPI x inch, color or B/W, minimum size: 10 cm. Largest side of image. No pictures will be accepted if sent by e-mail. 3. Since this event receives no official or private subsidy, or economic support, the participation fee will be destined to catalog printing, works transportation, and exhibition materials. A participation fee of $25.00 (for Argentine artists), and of US$ 10.00 (for foreign artists) is to be sent together with the work and the registration form. IMPORTANT NOTE: Pay to the order of FERNANDO GARCIA DELGADO.

The theme is free and any technique will be accepted.
No works or proposals sent by e-mail will be accepted.
Only works received within the deadline will be accepted.
1

DOWNLOADED REGISTRATION FORM

Deadline for Receiving Works
Works and proposals can be delivered personally or through the mail
up to and until

August 24th, 2007
LAST POST OFFICE STAMP DATE

8º INTERNATIONAL MEETING OF VISUAL POETRY
c/o Fernando García Delgado
Estados Unidos 1612 · Buenos Aires · C1101ABH · Argentina

Catalog An English-Spanish bilingual catalog will be printed featuring all selected works. Each participant will receive a free copy of the exhibition catalog.

Selection Committee Only one work per artist or group, and by category, will be selected, provided that it shall meet all above-mentioned requirements. No prizes will be awarded. The selected works will not be returned to the participants. They will join the Vortice Argentina Visual Poetry records which are intended to form a corpus of works for the promotion and dissemination of activities through exhibitions in different cities of Argentina and abroad, as well as for consultation of scholars and researchers. Works not selected for the exhibition can be recovered at Vortice Argentina at the close of the meeting, subject to prior telephone appointment.

Exhibition Opening Selected works will be exhibited at Barraca Vorticista, Estados Unidos 1614, of the City of Buenos Aires, from October 3th through 31th, 2007.

Organizing Committee
Laura Andreoni
Fernando García Delgado
Ivana Martínez Vollaro
Omar
Juan Carlos Romero
Víctor F. Sita

VORTICE ARGENTINA
Estados Unidos 1612
Buenos Aires · C1101ABH · Argentina
teléfono: (+54·11) 4304·8972
[redacted]

DISSEMINATION OF THIS CALL WILL BE APPRECIATED

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318. **amy king**
PLG Arts this WEDNESDAY - 4/23
Sun 20 May 2007

PLG Arts Poetry Night

Join us on the fourth Wednesday of each month for readings by neighborhood poets and the chance to read your own poetry at our Poetry/Open Mic Night!

Featuring:

Todd Colby
Amy King
Ray Pospisil

Wednesday, May 23 at 6:30 p.m.
Sign up for Open Mic begins at 6:00 p.m.
K-Dog & Dunebuggy
43 Lincoln Road
Brooklyn, NY 11225
[redacted] (Prospect Park on the Q)

Todd Colby is the author of Riot in the Charm Factory: New and Selected Work (Soft Skull Press) and more recently, Tremble & Shine (Soft Skull Press) and the editor of Heights of the Marvelous: A New York Anthology (St. Martin's

Press). He was the lyricist and vocalist for the now-legendary band Drunken Boat. He keeps a blog at http://gleefarm.blogspot.com

Amy King lives in Brooklyn, NY, and is the author of the poetry collections, I'M THE MAN WHO LOVES YOU (BlazeVOX Books, 2007), ANTIDOTES FOR AN ALIBI (BlazeVOX Books, 2005), and THE PEOPLE INSTRUMENTS (Pavement Saw Press, 2003). She teaches Creative Writing and English at SUNY Nassau Community College and is the editor-in-chief for the literary arts journal, MiPOesias, and is an interview correspondent for miPOradio. Please visit http://www.amyking.org for more.

Ray Pospisil grew up outside New York City and has been writing poetry since his youth. He is a strong advocate of poetry as a verbal, performing (and listening) art, and he appears in various clubs around the city. Ray usually writes in formal meter, sometimes with rhyme, but in a colloquial voice. He rejects the notion that formal poetry must focus on Greek gods and flowers, or that it can only articulate conservative political and social views. Ray's work has been published by several journals, including The Lyric, Iambs & Trochees, The Newport Review and on The Rogue Scholars Collective web site. He works as a freelance journalist, covering energy and environmental issues.

http://www.plgarts.org/home.htm

For more information email [redacted]

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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319. Stephen Baraban
there's still time to fight for small magazines!
Sun 20 May 2007

David Baratier had indicated in April that signing the petition against unfair postal rate increases for publishers of small magazines had to be done by April 24th. I had neglected to act in time, but recently saw that the petition is still up at freepress.net. Upon enquiry, a member of Free Press informed me:

"The initial date to send in comments was on April 24. However, due to the overwhelming response from this campaign, the postal service moved the date that this would go into effect to July 15."

"Overwhelming response"--this sounds terrific.

So, if you have not yet signed the petition and would like to, please go to

http://action.freepress.net/campaign/postal

as I have.

By the way, if you, like me, are confused about whether the request to "edit the (petition's) message" requires you to add any salutations to your particular congresspersons, etc., or a closing signature, no, everything like that is indeed automatically handled by the information about your name and address you give in the form to the right of the page. I was assured of this by the Free Press member who kindly answered my questions.

Onward!

___Sick sense of humor? Visit Yahoo! TV's
Comedy with an Edge to see what's on, when.
http://tv.yahoo.com/collections/222

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320. Susan Webster Schultz
rumsfeld and poetry
Sun 20 May 2007

http://honoluluadvertiser.com/apps/pbcs.dll/article?AID=/20070520/LIFE01/705200356/1081/LIFE

the essay will appear sometime soon in Planarchy, edited by Justin Katko of Miami of Ohio.

aloha, Susan

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321. CA Conrad
Re: Rush 2 Press? Ron Swegman...
Sun 20 May 2007

Chris, yes Ron's press still exists, and he still lives in Philadelphia. Just saw him a

couple of days ago. His e-mail address
is [redacted]

He has a book of his own that came out
last year titled PHILADELPHIA ON THE FLY:
TALES OF AN URBAN ANGLER

His passion for Philadelphia is one I share,
though in his book it's for riding his bike
along the rivers and fishing. You ever come
to Philly you should ask Ron to play you a
song on his bango, he's a natural!

CAConrad
http://PhillySound.blogspot.com

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322. **Chris Stroffolino**
Re: Rush 2 Press? Ron Swegman...
Sun 20 May 2007

CA----
Wow, I think you you mean another Chris---but it's good
to get this info from the old stromping ground.
I haven't seen Ron for years; he was (and I'm sure still
is) great (and I don't even think I heard him with banjo...)
Chris

On May 20, 2007, at 7:48 PM, CA Conrad wrote:

> *Chris, yes Ron's press still exists, and he*
> *still lives in Philadelphia. Just saw him a*
> *couple of days ago. His e-mail address*
> *is* [redacted]
>
> *He has a book of his own that came out*
> *last year titled PHILADELPHIA ON THE FLY:*
> *TALES OF AN URBAN ANGLER*
>
> *His passion for Philadelphia is one I share,*
> *though in his book it's for riding his bike*
> *along the rivers and fishing. You ever come*
> *to Philly you should ask Ron to play you a*
> *song on his bango, he's a natural!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

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323. **Ruth Lepson**
Re: Disarming the teaching of history in the Middle East
Mon 21 May 2007

thank you for this! I want to read it in detail. much needed!

On 5/18/07 9:57 PM, "Jim Andrews" <[redacted]> wrote:

> *From "Can We Talk?" by Eric Alterman at*
> *http://www.thenation.com/doc/20070604/alterman*
>
> *"The difficulty of solving the Israeli-Palestinian conflict stems from more sources than one can comfortably count, but surely one of the most significant is our inability even to discuss it. The emotional intensity of so many people's investment in their own self-justifying story line censors the effects of any potentially upsetting fact."*
> *.*
> *.*
> *.*
> *.*
> *"As it happens two professors, Sami Adwan of Bethlehem University and Dan Bar-On of Ben-Gurion University, are trying to address exactly this problem under the aegis of the Peace Research Institute in the Middle East (http://vispo.com/PRIME/leohn.htm). Called "Learning Each Other's Historical Narrative," their project aims to develop parallel histories of the Israelis and Palestinians, translate them into Hebrew and Arabic and train teams of teachers and historians to teach in the classroom. If we are ever to have any real hope of solving the Israel/Palestine crisis, then surely this is the place to begin."*
>
> *ja*

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324. **Alan Sondheim**
Debris from Paris Epoetry performance
Mon 21 May 2007

Debris from Paris Epoetry performance

[video from live performance (with new soundtrack and negative reverse echo) http://www.asondheim.org/spectralparisecho.mp4]
[production shot http://www.asondheim.org/littleavatar.bmp]
[new soundtrack materials below, two tabla/television works
http://www.asondheim.org/fallingout.wav
http://www.asondheim.org/fallingouter.wav]
[alan sondheim avatar, some text, tabla, behavior collision

sandy Taifun avatar, text output, behavior chains
original soundtrack with azure carter, composition/voice
http://www.asondheim.org/parisfull.mp3]

sandy Taifun is Online sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! sandy Taifun: Avatars are always disturbances, always irruptions of language, a lang- uage portending _the raveling of existence and essence You: Hello, avatar! sandy Taifun: THE SURFACE! THE SEX! THE SHADOWS! THE ELEMENTS! THE PINK MUFFINS! THE COUCH OF THE EARTH! THE DUCK LIPS! THE MANDRAKES! sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: AVATAR MACHINE AVATAR MACHINE AVATAR MACHINE AVATAR MACHINE AVATAR MACHINE AVATAR MACHINE AVATAR MACHINE AVATAR MACHINE AVATAR sandy Taifun: the subject on the other/ near side of the screen sandy Taifun: tangled in avatar-sites/sights/citations. @create $thing called begging. sandy Taifun: jellies and dark dreams, there is space enough for your soft limbs, for mine... sandy Taifun: the matrix saves us, there is no beginning and ending, nothing but liquid pureness of language salvaging these spaces... sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy

Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: fifty industrialized nations incincerated 250000 Iraqis ARMED POLITICS ANNIHILIZATION science baby, its science the camera on sandy Taifun: transformed new early version of the avatar 'outt' behavior sandy Taifun: the avatar is blue in a construct-space of outt-structure. sandy Taifun: each avatar-video or each avatar-performance is different in content from each other but not in degree. sandy Taifun: sukara, dakshinanila, nandiskandhardhara, dhurya, prakata, pritvardhana, aparajita, sarvasattva, govinda, adhrita sandy Taifun: a package: this avatar / that avatar. knives. prims cut. sandy Taifun: avatar-man talks. look inside he says. you can do it. sandy Taifun: don't listen to avatar-man. listen to dream-woman. sandy Taifun: don't listen to dream-woman with avatar-man. sandy Taifun: this avatar-man is contaminated. this building is condemned. sandy Taifun: coursing of trapped blood, flush of heart, spirit vaporized, substitute for bodypart of another, apparatus of obstinancy, prick sandy Taifun: coagulating like limpets seas and jellies sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval... sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval… sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval... sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval… sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval… sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: You have a

$thing called begging with object number #75438. sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval... sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: fifty industrialized nations incincerated 250000 Iraqis ARMED POLITICS ANNIHILIZATION science baby, its science the camera on sandy Taifun: my eyes is the corpse of light and color my nose is all that remains of odors when their unreality has been demonstrated sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: ritual-objects-insignia-power-substitute-spiritual-satellite-enchanted-l ove-exposure-regulative-transaction-corruption-norm sandy Taifun: phallocratic mach bullshit rights WIT NONSENSE RICOCHET HEART CLANDESTINE NIBBLES an ocean illuminated plastic box motor, tiny sandy Taifun: phallocratic mach bullshit rights WIT NONSENSE RICOCHET HEART CLANDESTINE NIBBLES an ocean illuminated plastic box motor, tiny sandy Taifun: ritual-objects-insignia-power-substitute-spiritual-satellite-enchanted-l ove-exposure-regulative-transaction-corruption-norm sandy Taifun: phallocratic mach bullshit rights WIT NONSENSE RICOCHET HEART CLANDESTINE NIBBLES an ocean illuminated plastic box motor, tiny sandy Taifun: fifty industrialized nations incincerated 250000 Iraqis ARMED POLITICS ANNIHILIZATION science baby, its science the camera on sandy Taifun: ritual-objects-insignia-power-substitute-spiritual-satellite-enchanted-l ove-exposure-regulative-transaction-corruption-norm sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: the stick-like or _anime_ figures at work, distributed authorships and anatomies. sandy Taifun: fifty industrialized nations incincerated 250000 Iraqis ARMED POLITICS ANNIHILIZATION science baby, its science the camera on sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: this machine: undoes his belt buckle for him, finds the right diagram with which to support my weight, tongue, zone, other love sandy Taifun: MOUTH LETS GO OF CHAINS OF SENTENCES, RAMPLES, GIGGLES, TONGUES SPREAD WET OUT OVER LIPS, LEAKS, COLLAPSES, MELTS, HIS FINGERS sandy Taifun: construction torsion

near avatar edge-space. the limits of avatar are the limits of world. sandy Taifun: avatar anorectic sandy Taifun: jellies and dark dreams, there is space enough for your soft limbs, for mine... sandy Taifun: the matrix saves us, there is no beginning and ending, nothing but liquid pureness of language salvaging these spaces... sandy Taifun: skirt heels depilated legs and nose job musculature buildt in gym scar liquid hand movement i want a man i want a woman i want sandy Taifun: acquire all baody parts of others - blood milk urine shit face value social universal perversion contract law coordinate field sandy Taifun: root of the avatar is elsewhere sandy Taifun: The disappearance of the branch into hardened rock and occasional artifacts. sandy Taifun: the avatar itself, the image-avatar, is ghost. The ghost travels through anything of course; nothing more than coordinates sandy Taifun: tacit knowledge through electronic avatar sandy Taifun: Every symbol is a ligament of avatar; every referent is a gesture; every gesture procures the body; every body is a speaking sandy Taifun: ghost avatar spectre doll faerie wraithe hobgoblin troll tengu kappa presence sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: tacit knowledge through electronic avatar sandy Taifun: Every symbol is a ligament of avatar; every referent is a gesture; every gesture procures the body; every body is a speaking sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: tacit knowledge through electronic avatar sandy Taifun: Every symbol is a ligament of avatar; every referent is a gesture; every gesture procures the body; every body is a speaking sandy Taifun: red pepper boiling vinegar teach marks PHILOSOPHY OF VIRTUAL BEDROOM AVATAR immortal space sacred heater language train pet sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: PEFORATED LOBES OF EARS HIS NOSTRILS HIS ARMS HIS TUSKS HIS BEAKS HIS CLAWS HIS PLUMES HIS SHELLS HIS PATHS HIS BLOOD FEAST sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: criminalization of society = transactions with body parts = portions feed decay = protodocument of libertinage = rules for you sandy Taifun: outcries screams unnatural acts after-image liquefy vaporize crime shortcircuit dissipate thickness passion trigger calculate sandy Taifun: Kamishibai, virtual idols, and PlayKiss sandy Taifun:

Nikuko, Meat-Girl, (among others) an avatar or 'emanation' sandy Taifun: tacit knowledge through electronic avatar sandy Taifun: Every symbol is a ligament of avatar; every referent is a gesture; every gesture procures the body; every body is a speaking sandy Taifun: my eyes is the corpse of light and color my nose is all that remains of odors when their unreality has been demonstrated sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: Kamishibai, virtual idols, and PlayKiss sandy Taifun: Nikuko, Meat-Girl, (among others) an avatar or 'emanation' sandy Taifun: discourse cipher OUTRAGE THE NORM ASSAULT AS SUCH EQUILIBRIUM BLAZE SCREAM solitude is essential limit of stranger shout sandy Taifun is Offline

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325. Tom Beckett
Galatea Resurrects #6 Is Out!
Mon 21 May 2007

GALATEA RESURRECTS #6 IS OUT!

We are pleased to release Galatea Resurrects #6 (A Poetry Engagement). The issue may be accessed at _http://galatearesurrection6.blogspot.com_ (http://galatearesurrection6.blogspot.com/)

Information on sending review copies and submitting reviews is available in Galatea's Purse at _http://grarchives.blogspot.com_ (http://grarchives.blogspot.com/) Review submission deadline for the next issue is Aug. 5, 2007. (Please note, too, our special section "From Offline to Online" which reprints poetry reviews first published by print magazines or now-defunct websites so that they are not yet online.)

Galatea is an all-volunteer operation, so THANK YOU so much to the volunteer reviewers!

For convenience, this issue's Table of Contents is replicated below.

Happy Reading,
Eileen Tabios

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John Bloomberg-Rissman reviews INSTAN by Cecilia Vicuna

Monica Fawn reviews CHANCE by Daniel Becker

James Owens reviews BORN IN UTOPIA: AN ANTHOLOGY OF MODERN AND CONTEMPORARY ROMANIAN POETRY, Edited by Carmen Firan and Paul Doru Mugur with Edward Foster

Tim Peterson reviews NO APPOINTMENT NECESSARY by Thomas Fink

Andrea Baker reviews NECESSARY STRANGER by Graham Foust

Theresa Tensuan reviews UPROCK HEADSPIN SCRAMBLE AND DIVE and AMERICAN KUNDIMAN by Patrick Rosal

Tyrone Williams reviews NEGATIVITY by Jocelyn Saidenberg

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Jeannine Hall Gailey reviews MORTAL by Ivy Alvarez

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William A. Sylvester reviews SOMEHOW by Burt Kimmelman

Eileen Tabios reviews POETRY DAILY ESSENTIALS 2007 Edited by Diane Boller and Don Selby

Julie R. Enszer reviews THE GREAT CANOPY by Paula Goldman

Fionna Donney Simmonds reviews THE TAR PIT DIATOMS by Sandra Simonds, OTAGES by John Bloomberg-Rissman, and ISHMAEL AMONG THE BUSHES by William Allegrezza

Rebecca Mabanglo-Mayor reviews KOOL LOGIC: LA LOGICA KOOL by Urayoan Noel

Laurel Johnson reviews WHITHER NONSTOPPING by Harriet Zinnes

Mark Young reviews THE BEAUTIFUL DAYS by A.B. Spellman

Sandy McIntosh reviews SAINTS OF HYSTERIA, A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY, Edited by Denise Duhamel, Maureen Seaton, and David Trinidad

Appendix Article to Review of SAINTS OF HYSTERIA: "Filmmaking with Norman Mailer and Ilya Bolotowsky" by Sandy McIntosh

FEATURE ARTICLES
Nicholas Manning on "A Worldly Country by Young Up-And-Comer John Ashbery "

"'The Hairy Caterpillar': An Exploration of Image" by Addie Tsai

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS
Joyelle McSweeney reviews LILYFOIL + 3 and CHANTRY by Elizabeth Treadwell

Craig Perez reviews COMPOSITE. DIPLOMACY. by Padcha Tuntha-Obas

Thomas Fink reviews THE AFTER-DEATH HISTORY OF MY MOTHER by Sandy McIntosh

Eileen Tabios reviews CORNUCOPIA by Jukka-Pekka Kervinen

BACK COVER
Self-Explanatory

********** See what's free at http://www.aol.com.

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326. **Brian Richards**
Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
Mon 21 May 2007

—

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327. **Dan Waber**
ars poetica update
Mon 21 May 2007

The ars poetica project continues its verbiliciousness at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Angela O'Donnell, Yoko Danno, Robert Sward, and Paul Hoover.

Poems will appear this week by: Paul Hoover, Alan Berecka, Rupert Mallin, Sina Queyras, and Karren Alenier.

A new poem about poetry every day.

Enjoy,
Dan

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328. Dan Waber
12 by John Shapter
Mon 21 May 2007

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the minimalist concrete poetry site at:

http://www.logolalia.com/minimalistconcretepoetry/

has been updated with 12 pieces by John Shapter.

There are poems,

there are found poems,
there are concrete poems,

here are found concrete poems.

Enjoy,
Dan

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329. Michael Kelleher
Literary Buffalo E-Newsletter 5.21.07-5.27.07
Mon 21 May 2007

LITERARY BUFFALO
5.21.07-5.27.07

LAST CHANCE TO WIN THE LITERARY TRIP OF A LIFETIME MEMBERSHIP RAFFLE!

DRAWING IS FRIDAY. YOU CAN SIGN UP UNTIL THE MOMENT WE MAKE THE DRAWING.

BUY AS MANY MEMBERSHIPS FOR AS MANY PEOPLE AS YOU LIKE AND KEEP THE TICKETS FOR YOURSELF!

JOIN JUST BUFFALO TODAY! DETAILS FOLLOW THE EVENT LISTINGS BELOW.

LITERARY BUFFALO IN THE NEWS

Anne Reed on the Big Read in Artvoice
http://artvoice.com/issues/v6n20/what_are_you_reading_this_month

Buffalo Native Lucille Clifton wins Lily Prize, by Peter Conners in Artvoice
http://artvoice.com/issues/v6n20/lucille_clifton_wins_2007_ruth_lilly_poetry_prize

Flash Fiction by Eric Payne in Artvoice
http://artvoice.com/issues/v6n20/flash_fiction

THE BIG READ IS IN ITS FINAL WEEK!

All of Buffalo is reading and talking about Zora Neale Hurston's novel, Their Eyes Were Watching God.

Events will take place around the city during the month of May. Buy a copy at Talking Leaves...Books.

Visit http://www.justbuffalo.org/events/bigread.shtml for a complete schedule.

See weekly schedule below for a list of this week's Big Read Events.

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

JUST ADDED: CANADA'S FIRST POET LAUREATE, GEORGE BOWERING, TO READ AT TALKING LEAVES, MAY 31 - SEE OUR WEBSITE FOR DETAILS

05.21.07

THE BIG READ
A Soulful Discussion of, Their Eyes Were Watching God
Monday, May 21, 7 p.m.
African American Cultural Center_Paul Robeson Theater_350 Masten Avenue, Buffalo__Join Paulette Harris, Mary Craig, and friends for a relaxed open forum with refreshments and discussion about the book.

05.25.07
THE BIG READ
Telling The Stories of African American Women's Lives: A Panel Discussion
Friday, May 25, 7 p.m.
Hallwallls Cinema at the Church
341 Delaware Avenue, Buffalo

Featured Panelists:

Lucy Anne Hurston, niece of Zora Neal Hurston, author of Speak, So You Can Speak Again: The Life of Zora Neale Hurston

Alexis De Veaux, Professor of Women's Studies, SUNY at Buffalo and author of Warrior Poet: The Life of Audre Lorde

Lorna Hill, Producer of WNED's forthcoming "Uncrowned Queens" program and director of Ujima Theatre Company

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

-Joyce's Dublin
-Paris' Left Bank
-Dante's Florence
-Shakespeare's London
-Harlem Renaissance NYC
-The Beats' San Francisco
-Anywhere Continental flies.*

Now through May 25, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at $5,000) includes:

-Two round-trip tickets to one of the great literary cities on Continental Airlines
-$1500 towards hotel and accommodations
-$500 in spending money

One ticket ($35) = Just Buffalo Individual Membership
Two tickets ($60) = Just Buffalo Family Membership
Three tickets ($100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo

membership make great gifts! Drawing will be held the second week of May, 2007. Call [redacted] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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330. Adam Fieled

Book Review: Amy King: Antidotes for an Alibi

Mon 21 May 2007

Along with: Anne Boyer, Radiohead, Smashing Pumpkins, Wayne Thiebaud, George Brett, Marcel Proust, Jeremy Irons and Netflix on Stoning the Devil:

http://www.adamfieled.blogspot.com

New collaborations w Andrew Lundwall ("Funtime"):

http://www.andrewlundwall.blogspot.com

Peace Out,
Ad

You snooze, you lose. Get messages ASAP with AutoCheck
in the all-new Yahoo! Mail Beta.

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331. amy king
This Friday -- SHOCKLEY, OAKES, and PARKER
Mon 21 May 2007

MiPOesias presents

*** EVIE SHOCKLEY * KAYA OAKES * KARL PARKER ***

Friday, May 25, 2007
7:00 PM

Stain Bar
766 Grand Street
Brooklyn, New York 11211

~~~~

EVIE SHOCKLEY is the author of two poetry collections: a half-red sea (2006) and The Gorgon Goddess (2001), both with Carolina Wren Press. Her work appears as well in numerous journals and anthologies. A Cave Canem fellow and the recipient of a residency at Hedgebrook retreat center for women writers, Shockley teaches African American literature and creative writing at Rutgers University, New Brunswick.
http://www.mipoesias.com/EVIESHOCKLEYISSUE/editorial.html

KAYA OAKESâ€™ collection of poetry, Telegraph, was the recipient of the Transcontinental Poetry Prize (editorâ€™s choice) from Pavement Saw Press. Her poems have previously appeared in Volt, Conduit, Spinning Jenny, Shampoo, and numerous other publications. She teaches writing at the University of California, Berkeley, and is the poetry editor and senior editor of Kitchen Sink Magazine. She also hosts Telegraph Stories, a quarterly creative nonfiction and music series. Her website is http://www.oakestown.org.
http://www.mipoesias.com/Poetry/oakes_kaya.html
~~~~

KARL PARKER teaches literature and creative writing at Hobart & William Smith Colleges, in lacustrine Geneva, NY. His poems have appeared in numerous journals, such as Fence, Seneca Review, MiPOesias, and No Tell Motel. He has published a chapbook, HARMSTORM, with Lame House Press. http://www.mipoesias.com/Volume19Issue2/parkerinterview.html

~~~~~~~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope to see you there!

Amy King
MiPO Host
http://www.mipoesias.com

~~~

MAP --> http://upcoming.yahoo.com/event/169889/

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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332. ALDON L NIELSEN
Cecil Giscombe photos
Mon 21 May 2007

Recently on the blog:

photos from the party for Cecil Giscombe -- the College Langauge Association -- the Notre Dame Transnationalism conference, etc. --

http://heatstrings.blogspot.com/

<<
~~~

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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333. Joel Weishaus
North-4 Text-2
Mon 21 May 2007

North-4 Text-2

http://web.pdx.edu/~pdx00282/North/North-4/text-2.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:
Designed for screen resolution: 1024x768. Text size: Medium. Monitor: 17" or larger. MS Explorer preferred.
Paratext boxes opened by holding cursor over words.

This is text #17 of a projected 35.

-Joel

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334. Christine Hamm
new chapbook
Mon 21 May 2007

<img src="http://farm1.static.flickr.com/222/507995385_b1f31e0cb4_o.jpg">

My chapbook, Children Having Trouble with Meat, is now available!

http://www.lulu.com/content/846234

From the introduction by Jack Anders: Christine Hammâ€™s chapbook, â€œChildren Having Trouble with Meatâ€ shows an admirable ability to balance metaphorical intensity while keeping focus on a clearly stated theme. The poems display a sensibility to food, and eating, and the existential implications of both, in a way which is both a contemporary commentary on eating disorders, and a delicate allusion to myths of eating and being.

Christine Hamm is getting her PhD in English and was a runner-up for the Queens Poet Laureate. This work, her third chapbook, was chosen by Jenni Russell out of a hundred entries to MiPoesias. In 2006, Mayapple Press published Christine's full-length poetry book, The Transparent Dinner. Christine likes a well-done flank steak every once and a while.

Sample from the book:

Qualities of Sugar

it is white and sometimes it is brown

on the kitchen floor it attracts ants

sometimes in the bag during the summer
if it's kept low down on the bottom shelf
you will encounter little black maggots,
already dead, when you open the flap

when you try to wipe it off on your shorts
it clings to your hands and folds into rolls of dirty
white grit in the creases of your palms

it doesn't feel very good if you just put
a tablespoon on your tongue
it can choke you, going down
and then you need some pepsi

your dentist gives you lollipops, which have sugar

when you try to lift the whole bag
by yourself and it rips and spills
into a tiny beach just for dolls
then your mother will be disappointed
it can make her sigh

you often add it on top of bread or cheese
to see if they will taste better

when it is frozen in the form of a green popsicle
you and your brother will hit each other
in the face to get it first

when you mix it with water in a clear glass
it moves about a bit
and disappears

sometimes at night it's all that's left and it's enough
to keep you busy a short while until you realize

the house is empty
and you begin to howl

And the first ten people who buy a book (and email me with your address, at [redacted]) get this on 8.5" x 4.5" card stock:

<img src="http://farm1.static.flickr.com/190/507997294_9e0b023058_m.jpg">

Christine Hamm

_____

www.christinehamm.org

_____
___
No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.
http://mobile.yahoo.com/mail

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335. CA Conrad
Alejandro Jodorowsky's THE HOLY MOUNTAIN
Mon 21 May 2007

It's making it's tour of the states
in a newly restored version! And
man oh man I've been waiting
for YEARS to see it on the big
screen! Especially considering
that when it was first released I
was a toddler. I just wrote about
it coming to Philadelphia on
the PhillySound, with some
links for anyone interested in
checking to see when it's coming
to your city or town:
http://PhillySound.blogspot.com
There are links on the one page
where I think you can figure this
out if you want. BUT SERIOUSLY,
DON'T MISS IT IF YOU CAN
POSSIBLY HELP IT!
CAConrad
http://PhillySound.blogspot.com

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336. CA Conrad
Re: Rush 2 Press? Ron Swegman...
Mon 21 May 2007

Chris Stroffolino wrote:
<<CA----
<< Wow, I think you you mean another Chris---but it's good
<<to get this info from the old stromping ground.
<< I haven't seen Ron for years; he was (and I'm sure still
<<is) great (and I don't even think I heard him with banjo...)
<<Chris

Hey Chris, yeah man it was Chris Lott who
wrote asking about Rush 2 & Swegman.

HEE HEEEE, I received several e-mails to
correct my spelling of banjo. Geesh, sorry
I'm not as fucking perfect as the rest of ya!

But I ask, in all seriousness, what would a
bango look like? Sound like? Ah, it's
something new to keep me awake at night!

Ron is great, yes. Poor as a beggar like
the rest of us here, crowded now with all
this hip import of rich kid stock. Ah, misery
in Philadelphia! But Love! And we cook one
another beans when someone's too poor,
which does happen more than we like.

HEY CHRIS STROFFOLINO, before I forget!
There is a big, beautiful Gil Ott Tribute about
to happen. And one of the things I want to
mention at the microphone was the days when
I first moved to town, and you and Candance
Kaucher and others were already here. As was
Molly Russakoff. But those were the days
our downtown, center city was dubbed
The Zulli Nation, after Al Zulli the landlord.
Molly and I were just talking about him. Our
rent WAS FUCKING CHEAP, and it's because
Zulli truly Loved the arts, and wanted us all to
have affordable rent. I was paying 210, Molly
was paying 240 (or 250?), but my old place is

now 1500 a month. That stinking fucking shoe box I lived in is now 1500 a month!

But Gil Ott was central to that Zulli Nation, and it was his GENIUS to spread it out. And he did, he fucking did. He started arts centers in deep North Philly, West Philly, South Philly, and then created a bus tour of these centers, and showed off the much hidden talent. Wonderful, golden years those were, and Gil Ott insisted on the Love of community where it didn't even exist. And who knows how many changed lives were a result, right?

Yesterday I was mucking around in my little garden plot downtown looking at all the fucking condominums (literally dozens of them) coming up out of the ground, and it made me a little sad, because these rich bastards moving in have no clue whatsoever what this city had to offer not that long ago. What a rich, glorious time we had though!

Chris, you were busy bringing Alice Notley and others down from NY to read. Gil Ott was bringing Harryette Mullen and others. Between the two of you you both managed to ignite some experiment in poetry which was mostly absent. Well, there was a lot of experiment with the other arts, especially jazz, especially sculpture, etc., but it was you and Gil who gave Philadelphia the much needed injection to the poetry!

Now of course there are so many experimental poets that there's clearly defined battle zones of the slam poets, the Sharon Olds poets, and the lump-sum of the avant garde, which of course is far more various than anyone can even begin to imagine, but at one time...

And by the way, I'm not that sad. I'm actually pretty fucking happy. Especially now that we know our good friend Frank Sherlock is clear of illness, and marching around town with his cane. He's thin, but getting stronger. And has a big beard now, and a

couple weeks ago someone yelled out to him, calling
him the Gypsy King. He does look the part now.
Ah man, you need to see the poem he wrote while
he was in the hospital, nearly dead more than once.
It's a beautiful thing that poem! And you need to
HEAR HIM READ IT! Yes you do!

CAConrad
http://PhillySound.blogspot.com

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337. Matt Henriksen
Cannibal & Cannibal Chapbook Series
Mon 21 May 2007

Cannibal has released
An aesthetic definition cannot define the huger.

Cannibal has released the second printing of Jane Gregory's debut chapbook, The Second Is Thirst. See the cover image and read a poem from the book at the Cannibal blog: flesheatingpoems.blogspot.com.

We also have about thirty remaining copies of Cannibal Issue Two, which features poems from Hadara Bar-Nadav, Jen Bervin, Julia Cohen, John Coletti, Christopher Eaton, Landis Everson, Karen Garthe, Daniela Gesundheit, Johannes Göransson, Kate Greenstreet, Jane Gregory, Shafer Hall, Janet Holmes, Dan Hoy, Amy King, Donna Kuhn, Mark Lamoureux, Kristi Maxwell, Farid Matuk, Ben Mazer, Jess Mynes, Sawako Nakayasu, Eugene Ostashevsky, Arlo Quint, Chris Salerno, Mary Ann Samyn, Frank Sherlock, Stacy Szymaszek, Maureen Thorson, Joshua Marie Wilkinson, Jake Adam York & Alex Young.

We will soon release Dustin Williamson's Exhausted Grunts and reissue Shannon Jonas' Compathy.

Thanks for your support.

___ Moody friends. Drama queens. Your life? Nope! - their life, your story. Play Sims Stories at Yahoo! Games. http://sims.yahoo.com/

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338. Alan Sondheim
Notes on the topology of depression
Mon 21 May 2007

Notes on the topology of depression

a Trigger events - these are often catalysts of memories/trauma or remin- ders of aporia. Once triggered, depression is out of control. Avoidance (circumvention) is sometimes possible through 'bypass' - constructing other pathways, deflecting the events, redirecting attention.

b Cascade - once a trigger event occurs, a constellation of symptoms and aporia appears. These are interlocked; a cascade, often overwhelming and mute, occurs. The result is a sense of inescapable mourning which often appears without origin. Think of chain reactions, holarchic and scatter- ing, Waddington's chreod as potential model. Everything feeds into every- thing, sourceless, targetless, vector as line segment out of nowhere. One feels an almost literal 'rise' of chemical imbalance, the body drenched in potential tears, chemistry gone awry. There's a 'mountaineer's equation' based on the constants in play when a topology is sliced (H.B. Griffiths, Surfaces) - it's as if the body is subject to planar slicing, as limbs, thorax, mind are transformed. It's the same old topology, the same proc- esses at work, time and time again, remaining forever on or beneath the surface. (In depression, all surfaces are one.) (Depression seeks its own level.)

c Syzygy - the cascade is a multiply-connected manifold or tension, torsion; any movement (physical or psychological) threatens to tear the psyche apart. The syzygy is vectored, barbed, often resulting in the obsessive construction of subjunctive ('if only I had') narratives. The past is active, crippling; the present neutral, the future passive. It's as if the psyche skitters across nodes; the best one can hope for is endurance.

d Horizon - horizon disappears; the manifold of lived experiences is expelled. What remains is debris - part-objects, broken memories, the equally broken syntax of existence. Nothing coheres.

e Decathection - the states and processes of the world are disinvested, without boundary or 'lip' - things fall away without falling or failure. The result is a world of loss, but what is lost has already and perman- ently disappeared.

f Defuge - with decathection comes exhaustion, enervation; one sinks into an abjection without transgression. Pleasure is inconceivable, words lose their performativity, disgust and sorrow come and go in the midst of a blunt neutrality replete with death, decay, nothing at all. The result is defuge, a state of abject hopelessness.

e Emptied - the world is emptied without emptying. What separates this from meditation is the accompaniment of sorrow, mourning over ghosts, an endless and horizon-less suffering. This is a useless state, a state of uselessness.

f Comfort - beneath the surface, there is a comfort zone constructed from the remnants of defense and memory; one nests in depression, which makes it so

difficult to remedy. The nesting is the sinking-towards-death; the potential final - and only - remaining process is suicide. Everything else has disappeared. But comfort alleviates suicide, and one may stay in this state, always faltering, indefinitely.

g Cure - cure breaks through the topology from the outside; it may also redefine the epistemology of the topology as evanescent, not of this or any other world. The former might be a talking cure, and the latter, medication. But all too often both become a continuous mode of existence, itself impenetrable, itself calling out (from the outside, from the outset) for a cure. One is lost in the maze, often sinking beneath the surface to localized symptoms or the return of the depression in full force.

h Death - cure is no cure, of which death puts an end to it. Electroshock and other imposed traumas may permanently change the course of depression, but these occur to someone else.

i Someone else - Someone else is always outside, perhaps capable of a fundamental recuperation of the self with greatly reduced depression. Even without imposed traumas or cures, there is often the glimmer of another way, an elsewhere, which appears from time to time. The other way, how- ever, appears far out of reach; it is someone else's way and, within depression, has no bearing on one's state. Depressive time is always dusk, no matter how dark the initial conditions, and in this manner it relates to sleep as well.

=====

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339. ONE LESS

Christophe Casamassima…

Mon 21 May 2007

---

anyone have an email for him? If so, please back channel.

Thanks.

Nikki Widner & David Gardner, Editors

Visit: onelessmag.blogspot.com

One Less Magazine
c/o Nikki Widner
6 Village Hill Road
Williamsburg, MA 01096

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340. Christopher Reiner
This Thursday in the Valley
Tue 22 May 2007

Songs and Spoken Word in North Hollywood, California USA

For everyone lucky enough to be living in the Los Angeles area . . .

I'll be performing a rare live set of songs at Zombie Joe's Underground THIS THURSDAY (that's May 24th) at 8:30 p.m., opening for the spoken word stylings and guitar prowess of Zombie Joe and Neil Silverman.

Here's what critics all over are saying:

"If you must see one show this year where a guy named Chris Reiner sings and plays his own songs for about 25 minutes, it should be this one." -- Chris Reiner, Critic

And if you can't make it THIS THURSDAY, we'll be doing it again on May 31st and June 7th.

RESERVATION HOTLINE: [redacted]

@ ZOMBIE JOE'S UNDERGROUND THEATRE
4850 LANKERSHIM BLVD., NORTH HOLLYWOOD, CA

(just north of the 134 / 101 freeways, across from KFC, and for the Metro, take the Red Line to the end of the line in NoHo and walk or pedal about 7 blocks south on Lankershim)

---Chris Reiner

www.zombiejoes.com
www.christopherreiner.com

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341. Pierre Joris
Currently on Nomadics Blog
Tue 22 May 2007

Check out these recent posts on Nomadics blog: http://pjoris.blogspot.com

Down the Hudson, & Seyhmus Dagtekin
Alarming acceleration in CO2 emissions worldwide
Poets @ MoMA for Demoiselles' 100th
Arctic September Sea Ice
Adirondacks via Tamanrasset

Enjoy, & I hope to see some of you (the New Yorkers) tomorrow (wednesday) evening at MoMA for the following event:

MoMA
6:30 p.m.

Modern Poets
Concerts, Readings & Performances

1907/2007: Poets on Les Demoiselles d'Avignon

The Celeste Bartos Theater, mezzanine, The Lewis B. and Dorothy Cullman Education and Research Building

Three times a year, poets read historical works and their own work that reflects on modern and contemporary art.

In conjunction with the one hundredth anniversary of Pablo Picasso's Les Demoiselles d'Avignon, May's installment of Modern Poets reflects upon Picasso's masterpiece, other works in the Museum's collection made in 1907, and the year 1907 itself. Readings include works written by Picasso's friends and acquaintances—such as Guillaume Apollinaire, Gelett Burgess, André Salmon, and Gertrude Stein—who saw and responded to Les Demoiselles, as well as other literature from this cultural and artistic milieu. Following in the tradition of the MoMA Members Magazine, which commissioned poets to respond to works in the collection and then published the results, the Museum also offers contemporary poets the opportunity to write new poetry about art from all curatorial departments made one hundred years ago. Participants include Mary Jo Bang, poet and Associate Professor of English and Director of the Creative Writing Program, Washington University, St. Louis; Mary Ann Caws, author, translator and Distinguished Professor of English, French, Comparative Literature, and Film Studies, The Graduate Center, The City University of New York; Pierre Joris, poet, translator, essayist, and Professor of Poetry and Poetics, State University of New York, Albany; Jerome Rothenberg poet and professor of visual arts and literature, University of California, San Diego; and others.

This event is held in conjunction with the exhibition Picasso's Demoiselles d'Avignon at 100

Tickets ($10; members $8; students, seniors, and staff of other museums $5) can be purchased at the lobby information desk, the Film desk, the Cullman Building lobby, or online at www.ticketweb.com.

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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342. cralan kelder
good things I recently spent good money on
Tue 22 May 2007

Three of them

1. I Once Met by Kent Johnson

review I Once Met by John Latta here:
http://isola-di-rifiuti.blogspot.com/2007/05/kent-johnsons-i-once-met.html

succinct review of a great book - like the reviewer, a book I also read from cover to cover in one read, even though i wanted to slow down and have some for later, a small book ABOUT poets - so packed it feels like novellas, AND they make you laugh.

this latest is an evolution of the longhouse series of fold-outs, they've outdone themselves here and taken it a step further. A book that's a pleasure to hold in the hands.

http://www.longhousepoetry.com/longhouse2007.html

2. the Spring 2007 portfolio from Blue Press - a beautifully produced set of 19 broadsides, booklets, fold-outs and other forms of magic. Including work by Bill Berkson, Lewis MacAdams, Joanne Kyger, Donald Guravich, Patrick Dunagan, Noel Black, Will Yackulic, Micah Ballard, Michael Price, and a Michaux translation by Cedar Sigo.

http://bluepressbooks.com/

Blue Press have been making books and poetry since 1990 and now prove to keep getting better. If this is an indication of what opstedal has up his sleeve theres much more to come.

3. Gas #3 - Ted Berrigan Issue - Summer 1991

The best $25 I spent in 2007 (so far): I also ordered Gas #3 from Blue Press - the Ted Berrigan issue from 1991. If you like Berrigan, this is the unofficial companion to the Collected works that came out from UC Press last year, but with Berrigan at the helm and collaborating with co-authors. This is just a lot of fun, a sketch by berrigan of himself on the cover, and pieces he wrote with Clark, Padgett, Gallup, Notley, Hollo, Schneeman, Waldman, Carroll, Myles, etc. Not sure how may copies of this there are left. Pages not numbered but feels like more than a hundred pages worth.

http://bluepressbooks.com/id22.html

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343. Alan Sondheim

Gerald Jones

Tue 22 May 2007

Gerald Jones

Gerald Jones, brave photographer, raconteur, lighting and cinematography expert, underground legend for those who knew him, died April 28th this year, after a long and harsh, protracted, bout with cancer and the medical establishment (no one should have to die like that). He was true to his work which was his life. He spoke on a panel on sex, theory and practice, I held at Nexus in Atlanta and put everyone to shame. He had 384 pennies on the floor of his Miami apartment; his sister found them everywhere after he passed away. He sometimes inherited my equipment. He was generous beyond belief and after chemo, when he visited NY, brought us a book of photographs and text on the manatees. He went slough-slogging with us in the Everglades. He smoked more than anyone I knew and gave it up years ago and suddenly but possibly too late. He stayed with me on and off for up to two weeks. He was seen walking the early morning Atlanta streets and I imagine Miami and New York. He was a supporter during the hell I went through at Florida International University. He photographed politics and murder in Haiti. He photographed the clan. He was in a biennale I curated and put the work up during the opening. He carried cameras. Early on he spoke with a heavy cough but that went away. There was a wake in Miami. Gerald was 62 and would have worked for centuries. There's no heaven but god bless you Gerald, you've already made your way

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344. susan maurer
RAPTOR RHAPSODY
Tue 22 May 2007

I am pleased to say that RAPTOR RHAPSODY, Poets Wear Prada, will be out shortly. It will be in St. Mark's Bookshop in about a month and is available form Roxanne Hoffman , 2nd. floor, 533 Bloomfield St., Hoboken, N.J .07030 for $8.00 check. It is almost sold out already so order now. Susan Maurer

_____ More photos, more messages, more storage—get 2GB with Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507

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345. Sidebrow Editors
Sidebrow: Call for Submissions
Tue 22 May 2007

Sidebrow (http://www.sidebrow.net) — an online & print journal dedicated to innovation & collaboration — seeks fiction, poetry, art, essay, ephemera, found text, & academia, as well as creative response to current posts and ongoing projects.

Submissions to Sidebrow are evaluated both as stand-alone set pieces & as points of departure for establishing multi-authored/multi-genre works. Submissions that re-imagine, depart from, or explore the interstices between posted pieces are highly encouraged. To facilitate this, Sidebrow has relaunched Pasteboard (http://www.sidebrow.net/2006/pasteboard), a frequently updated catalog of prompts that highlight potential resonances among posted pieces in hopes of stirring response.

+ + + + + + +

Recently launched projects include:

Build: Our Fathers: A multi-author paen to the paternal. With posts by Kim Chinquee, Kristin Prevallet, A.K. Arkadin, Anne Heide, & Stephen

Ratcliffe.
(http://www.sidebrow.net/2006/ourfathers.php)

&

The Ghost Project: A multi-author exploration of the disembodied & otherworldly. With posts by Bob Marcacci, Richard Kostelanetz, Paul Hardacre, Cole Swensen, & Andrea Baker.
(http://www.sidebrow.net/2006/ghost.php)

&

Expansion of The Litopolis Project beyond San Francisco. Send us your place-based works regardless of location for the construction of our literary map.
(http://www.sidebrow.net/2006/litopolissf.php)

+ + + + + + +

Coming up:

The inaugural print anthology, slated for Fall 2007.

+ + + + + + +

Current and forthcoming contributors to date:

Jenny Allan, A.K. Arkadin, Jeff Bacon, Andrea Baker, Julia Bloch, Lawrence Ytzhak Braithwaite, Nick Bredie, Mez Breeze, Amina Cain, Kate Hill Cantrill, Nona Caspers, Jimmy Chen, Kim Chinquee, John Cleary, Steve Dalachinsky, Catherine Daly, Brett Evans, Brian Evenson, Raymond Farr, Sandy Florian, Paul Gacioch, Anne Germanacos, Scott Glassman, Noah Eli Gordon, Paul Hardacre, HL Hazuka, Anne Heide, Malia Jackson, Carrie Katz, Susanna Kittredge, Richard Kostelanetz, Kristine Leja, Norman Lock, Doug Macpherson, Scott Malby, Bob Marcacci, Bill Marsh, rob mclennan, L.J. Moore, Greg Mulcahy, Cathi Murphy, Eireene Nealand, Daniel Pendergrass, Kristin Prevallet, Kathryn Pringle, Stephen Ratcliffe, Francis Raven, AE Reiff, Daniel C. Remein, Elizabeth Robinson, Zach Savich, Len Shneyder, Nina Shope, Kyle Simonsen, Ed Skoog, Anna Joy Springer, Chris Stroffolino, Cole Swensen, Joanne Tracy, Chris Tysh, Nico Vassilakis, James Wagner, Derek White, Joshua Marie Wilkinson, Angela Woodward

+ + + + + + +

Projects to date:

Build: Mother, I: A multi-author, multi-genre exploration of seeds sown by Bataille. (http://www.sidebrow.net/2006/motheri.php)

Build: Post-Hole: A multi-author, multi-genre menagerie of grotesques. (http://www.sidebrow.net/2006/posthole.php)

The Letters Project: Reviving the epistolary novella. (http://www.sidebrow.net/2006/epistolary.php)

Page 24 Project: A chapbook concerning and consisting exclusively of page 24s. (http://www.sidebrow.net/2006/page24.php)

Litopolis San Francisco: Staking a literary claim to the city. (http://www.sidebrow.net/2006/litopolissf.php)

Work Seeking Work: Possible emerging projects. (http://www.sidebrow.net/2006/workseekwork.php)

Other projects to be defined by future submissions and response.

For more information, and to peruse currently posted works, visit http://www.sidebrow.net.

[To be removed from this mailing list, reply to this email.]

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346. Bob Marcacci
i-outlaw 2.5 featuring Charles Bernstein
Tue 22 May 2007

Listen to i-outlaw <http://i-outlaw.blogspot.com/> version 2.5 also featureing fine poetry by:

- Ren Powell
- Luis H. Valadez
- Amy Bernier
- K. Silem Mohammad
- Amber Nelson
- Steven Schroeder
- Emmy Pérez
- Erik Rzepka

- Tim Martin
- Shanna Compton

"One of the pleasures of poetry is inhabiting that world-creating space. I¹m not saying there is no real world (but when is the last time you heard anything real?) or that the world is simply a product of our language (please pass the margarine) but rather that the world is colored by our words, shaped by our grammar, valued by our metaphors. But poetry is not an illustration of philosophy and while such ideas as these are relevant (who are you calling an idea?), what¹s necessary about poems is the way they make their own logic, quite different than the logic of philosophical ideas about imitation or representation."

I have a poem in "My Way: Speeches and Poems" that touches on this:
DON¹T BE SO SURE
(DON¹T BE SAUSSURE)

My cup is my cap
& my cap is my cup
When the coffee is hot
It ruins my hat
We clap and we slap
Have sup with our pap
But won¹t someone please
Get me a drink

- Charles Bernstein
from a 1999 interview with Bradford Senning.

Spread the word far and wide. Don't forget to enter our contest to win a free book of poetry! Listen to i-outlaw now and find out how...

--
Bob Marcacci
<http://marcacci.blogspot.com/>

Nothing fixes a thing so intensely in the memory as the wish to forget it. - Michel de Montaigne

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347. Halvard Johnson
On the Road
Tue 22 May 2007

Friend told me that the original MS of Kerouac's
On the Road is on display at a museum in downtown

Santa Fe until the end of May. Might be worth a
look if you're in the right part of downtown Santa Fe.

Hal

"Nostalgia ain't what it used to be."
--Anon.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

348. Heidi Bean
cfp for poetry & cultural studies collection
Tue 22 May 2007

Collected Volume of Essays on Poetry and Cultural Studies
Edited by Mike Chasar and Heidi R. Bean

We are seeking contributions for a volume of collected essays exploring the relationship between poetry and cultural studies. This project builds on our recent special issue of The Iowa Journal of Cultural Studies (Spring/Fall 2006; see www.uiowa.edu/~ijcs) and focuses not on The Poem but rather on the range and multiplicity of $B!H(Bpoetries$B!I(B made newly visible by recent developments in cultural studies (including cultural studies-related approaches from the perspectives of performance studies, everyday life studies, book studies, and/or media studies).

Contributors are encouraged to think broadly about poetries as cultural phenomena, the acts poetic utterances perform, and the intentional and unintentional meanings they acquire in specific contexts and communities as they get produced, distributed, used and consumed. Emphasizing a pluralized notion of $B!H(Bpoetries,$B!I(B the volume will be divided into three sections: $B!H(BPersons$B!I(B registers a renewed critical interest in how authors and audiences as producers and consumers affect the social lives of poems; $B!H(BPlaces$B!I(B redirects critical attention to poetry$B!G(Bs public lives--on page and stage, radio, tv, in press, on objects, as commodities, and in the various other linescapes of the 20th century; $B!H(BProductions$B!I(B seeks to

defetishize The Poem by restoring its status as a made thing, especially as performed, hybridized, collaborated upon, fashioned, shared or shunned.

We are planning five essays per section and currently have about a third of the volume committed, including essays by Maria Damon and Cary Nelson. We invite potential contributors to especially consider how vectors of race, nationality, sexuality, technology and geography inflect how poetries mean and how they manifest themselves.

Email inquiries and submissions (preferably attached in MS Word) to [redacted] or [redacted] by September 1, 2007. Submissions should be accompanied by a brief abstract and author bio.

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349. Crane's Bill Books

June 3: David Abel, J. A. Lee

Tue 22 May 2007

Poetry Reading

David Abel
J. A. Lee

Sunday, June 3rd
3:00 pm

Acequia Booksellers
4019 4th Street NW
Albuquerque NM 87107
[redacted]
www.acequiabooksellers.com

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350. CA Conrad

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Tue 22 May 2007

I've read this a couple of times now, and didn't respond right away because I wanted to be certain of how I felt about it.

This is now a public argument, since you made it public. (Just in case someone tells me to mind my own business).

Ron Silliman often pisses me off. Not always, but some weeks more than once. So I can relate to you wanting to take shots at him. I'm just not sure that I agree with the shots you're taking.

It feels to me like you're accusing him of the very thing you would wish him to be. In other words you're accusing him of being cold, of not judging the work of Dorn but the man Dorn. Yet you would also wish for him to be cold enough in order to not have his feelings involved at all, and to only see the work.

That aside I do believe that Silliman has made clear what of Dorn's work he likes, and what he doesn't like.

He has also been very vocal about the man Dorn. And why not? Ed Dorn said some pretty miserable things, should he be forgiven, should he be Loved unconditionally?

It doesn't really matter what Ron Silliman thinks about Ed Dorn the man because Silliman likes the work. He literally said to a group of us last year after a reading in Philadelphia, "Dorn is like finding out your favorite rock star is a nazi."

I'm not making that up. He said that.

One of the things I value most about Silliman is that he is unafraid of expressing his feelings. While so many want to accuse him of being cold and mean, what they miss completely is that he's SHARING SOMETHING! There are plenty of poets from his generation who share nothing when it comes to feeling. I have seen them myself. Cold, almost mechanical in nature. My god, in an age of bourgeois poetry where conflict of truth is sublimated with under-the-breath comments and the impotence of the passive-aggressive, it's poets like Silliman we need frankly!

It's really important to get pissed off. And you were pissed off at Silliman, that's fair, that's fine. But really, seriously, should Silliman, or anyone else for that matter, EVER judge a poet by the publisher publishing them? Because that is part of your argument against Silliman here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH THESE PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!

Please! Knopf publishes Louise Gluck, and I still think she's a slow death to read. I'd rather piss razor blades than be made to read an entire Louise Gluck book! I don't care if Elvis came back from the dead and said she was the One and Only poet to read! Yet people seem to Love her! Some people never shut up about her! I'm convinced there are life-sized posters of her above beds all over America, but I still can't stand her poems!

And it's very important to talk about the things Dorn said outside his poems. And also important of course that we examine those things in the context in which they were said.

Should we judge his poems by this though? Well, I don't think so, not at all.

When visiting Jonathan Williams once I asked him about going to see Ezra Pound at St. Elizabeth's. I asked him (to be more exact about my question to him) what it was like being a queer man, going to see Pound, someone who had openly supported fascism in Europe at a time when queers were being branded and murdered. He thought about it for a second and then simply said, "The terrible things he did and said were not the poems."

And there are plenty of people who refuse to read Pound because of his politics. And I like to debate this issue with those people, even though they almost always remain solid in not needing to read Pound.

CAConrad p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the Dorn issue, most especially the essay, "Edward Dorn Out: Forms of Dispossession" by Dale Smith. In it Smith writes, "Dorn made himself available to an experience of the West. In the process he perceived a difference between who he was and who he thought himself to be. But what any of us are capable of is more important, and that we make ourselves so."
http://PhillySound.blogspot.com

↑ Index

351. D. Scot Miller
New Email Address
Wed 23 May 2007

Please update your records. I will be still checking the hotmail account, just not as often.

Bronx Biannual 2 comes out this week:
http://www.akashicbooks.com/bronxbiannual2.htm

New Pieces added to myspace:
http://www.myspace.com/dscotmiller

Hosting Kosmic Rennaisance at Eulipia @ The Luggage Store June 5th:
http://www.luggagestoregallery.org/

Right now, they're looking for documentation of events. I know that a few folks have some pictures from our last 5 shows. Send them to me or them. Send them to both of us.

Reading with Devorah Major on June 12th at The Intersection for nocturnes review
http://www.nocturneseditions.org/

BlackBard is a part of their incubator program. Any donations sent through this channel would help with work:
http://www.theintersection.org/calendar/calendar.php?

op=cal&month=6&year=2007&catview=0
http://www.theintersection.org/incubator/members.php

I've got some new stuff getting polished. And I'm always looking for places to put my writing (Afro-surrealist fashion anyone?). Check to blog for style and scope, but I'm open.

Thanks. Hope to see you soon.
Be Well.

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352. Chris Stroffolino
Rush Philly 89 Swegman...
Wed 23 May 2007

CA---

Thank you for this, and for the opportunity to 'compare mythologies'
in terms of our senses of philly late 80s.
(I ain't gonna apologize in shame ways my cohen reference)...
I love your sense of Zulli Nation....
I had actually never heard that phrase before.
I don't even know if people called my West Philly 88-89 primary scene
window Tiberino Nation.
But The Tiberinos
(In my myth, Joe was larger than life figure with Bachannal on South
Street,
and Ellen for her famous Move Confrontation mural which I was proud
to say my courtyard looked out on)
had a similar presence and VISION to the what you describe as Zulli,
so I might as well say Tiberino Nation...
but when we started Killtime Place in 1989, probably more of the
younger folks
associated it with that, as the Tiberinos were kinda passing the
torch to us...
Big Mess Theatre, the squats, the hippy-vs-punk thing, sharing a
space with Cheryl Dunye
(I miss Cheryl Dunye....I know she's all famous and everything...but
I gotta find her again)...

Anyway no slight to Gil (we had our differences, largely over
'language poetry,'
but we made up later, and not just because he changed his mind), but
for me in terms of poetry in philly,
it was much more LAMONT STEPTOE, the late JEROME ROBINSON in terms of

the older folks
who, let's say, 'kept me honest'. Oh there's so much more to say
about those times
(i've written, with larger brushstrokes, about it in my unpublished
memoir-like thing,
but it's good to have my memory jugged here--

and sorry Poetics List if this seems like I should be BACKCHANNELING CA
in some marginalized history of the poor,
the poor who may change the meaning of the word poor
before we die...
and changing the connotation can be social work in that it manifests
itself non-verbally as well

Anyway, CA, we could (maybe should) do a book of it,
or at least a film or talking book,
coz I smoke less cigarettes when I talk than I do when I write...
especially in, or from, the 'mines' of memory...

C

> *Ron SWEGMAN is great, yes. Poor as a beggar like*
> *the rest of us here, crowded now with all*
> *this hip import of rich kid stock. Ah, misery*
> *in Philadelphia! But Love! And we cook one*
> *another beans when someone's too poor,*
> *which does happen more than we like.*
>
> *HEY CHRIS STROFFOLINO, before I forget!*
> *There is a big, beautiful Gil Ott Tribute about*
> *to happen. And one of the things I want to*
> *mention at the microphone was the days when*
> *I first moved to town, and you and Candance*
> *Kaucher and others were already here. As was*
> *Molly Russakoff. But those were the days*
> *our downtown, center city was dubbed*
> *The Zulli Nation, after Al Zulli the landlord.*
> *Molly and I were just talking about him. Our*
> *rent WAS FUCKING CHEAP, and it's because*
> *Zulli truly Loved the arts, and wanted us all to*
> *have affordable rent. I was paying 210, Molly*
> *was paying 240 (or 250?), but my old place is*
> *now 1500 a month. That stinking fucking shoe*
> *box I lived in is now 1500 a month!*
>
> *But Gil Ott was central to that Zulli Nation, and*
> *it was his GENIUS to spread it out. And he did,*
> *he fucking did. He started arts centers in deep*

> *North Philly, West Philly, South Philly, and then created a bus tour of these centers, and showed off the much hidden talent. Wonderful, golden years those were, and Gil Ott insisted on the Love of community where it didn't even exist. And who knows how many changed lives were a result, right?*
>
> *Yesterday I was mucking around in my little garden plot downtown looking at all the fucking condominums (literally dozens of them) coming up out of the ground, and it made me a little sad, because these rich bastards moving in have no clue whatsoever what this city had to offer not that long ago. What a rich, glorious time we had though!*
>
> *Chris, you were busy bringing Alice Notley and others down from NY to read. Gil Ott was bringing Harryette Mullen and others. Between the two of you you both managed to ignite some experiment in poetry which was mostly absent. Well, there was a lot of experiment with the other arts, especially jazz, especially sculpture, etc., but it was you and Gil who gave Philadelphia the much needed injection to the poetry!*
>
> *Now of course there are so many experimental poets that there's clearly defined battle zones of the slam poets, the Sharon Olds poets, and the lump-sum of the avant garde, which of course is far more various than anyone can even begin to imagine, but at one time...*
>
> *And by the way, I'm not that sad.*

↑ Index

353. **Chris Stroffolino**

Re: i-outlaw 2.5 featuring Compton and Montaigne

Wed 23 May 2007

On May 22, 2007, at 1:18 PM, Bob Marcacci wrote:

>
Hi Bob Marcacci (the greeting is also a title)

Thank you for the Montaigne quote
and for word of your i-outlaw
(so much better than e-racism)

and partying like it's 1999

(not like prince per se,
his word-creating space
wasn't saying that there was no real 1984
--or whatever that would make 1983--
but the "1984" in "1999"
probably differs as much from the "2007" in "1999"
differs from the artist formerly known as
the artist formerly known as

one of the pleasures....'our metaphors'
and some folks don't care much for
'the royal we'
or the 'we' some call 'royal'
to legitimize proletarian disconnection
or even bouggie
(is there standard spelling for "bougie yet?
does it bogart...)

but i suppose one can always find sinister intentions
(ah, the Poe-like proper melancholy of conspiracy theories
the pleasures of anger or the agony of defeat

the world
colored by
shaped by
valued by...

i don't mind the ' we'
harbour doubts about its royalty
(like the 'pain in the arse'),
but don't mind minding
and carelessly dance out the words
to 'we care alot'
i mark it
(or did to be called a teacher-student
teetering on the double meaning
of 'fail the test')
ah, remember that poetry movement "The new Prole Poes!"
(how it went toe-to-toe
with the Free Francine Prose!

(the pose, the pros
the cons and neo-cons...)

fuck the heart
you know you want to
(is trying really trying
to resist the temptation
to put quote marks around any familiar phrase
a desperate attempt at parlour game
(a parlour game called 'desperate attempt?'

i mean (or yearn) to make the words one's own
(here comes the crooner, fun therefore dum:

"i'm so appropriate for you baby,
appropriate in the night
appropriate in the morning
in too sure Saussure light
I'm appropriate when I'm clunky
with my polysllabic hat
and flarf dignifies the nobles
and the slaves are free to scat"

(ah, with THE RIGHT BAND....uh huh
to bare the aesthetic device sometimes called 'personal ad')

appropriate owing what I own
and owning what I owe
they know about the fault line here
and they'll still reap what they sow

i take responsibility
I shaped them language bed (though I may mean music bed)
and the folly evil i decry
is their hat inside my head....

i won't presume
to give responsibility

fuck the fault line break
(it's the New olsonian 'breath'

& fuck the heart (you know
you want to), da capo, etc.
(and cagean silence....
to boot
or knot...

or dress up like a question mark
and the naked mysterians

and we don't mind the eye
(art about words maybe more...)

Chris Stroffolino

> *Listen to i-outlaw <http://i-outlaw.blogspot.com/> version 2.5 also featureing fine poetry by:*
>
> *- Ren Powell*
> *- Luis H. Valadez*
> *- Amy Bernier*
> *- K. Silem Mohammad*
> *- Amber Nelson*
> *- Steven Schroeder*
> *- Emmy Pérez*
> *- Erik Rzepka*
> *- Tim Martin*
> *- Shanna Compton*
>
> *"One of the pleasures of poetry is inhabiting that world-creating space. I'm*
> *not saying there is no real world (but when is the last time you heard anything real?) or that the world is simply a product of our language (please pass the margarine) but rather that the world is colored by our*
> *words, shaped by our grammar, valued by our metaphors. But poetry is not an*
> *illustration of philosophy and while such ideas as these are relevant (who*
> *are you calling an idea?), what's necessary about poems is the way they make*
> *their own logic, quite different than the logic of philosophical ideas about*
> *imitation or representation."*
>
> *I have a poem in "My Way: Speeches and Poems" that touches on this:*
> *DON'T BE SO SURE*
> *(DON'T BE SAUSSURE)*
>
> *My cup is my cap*
> *& my cap is my cup*
> *When the coffee is hot*
> *It ruins my hat*
> *We clap and we slap*
> *Have sup with our pap*
> *But won't someone please*

> *Get me a drink*
>
> *- Charles Bernstein*
> *from a 1999 interview with Bradford Senning.*
>
> *Spread the word far and wide. Don't forget to enter our contest to win a*
> *free book of poetry! Listen to i-outlaw now and find out how...*
>
> *--*
> *Bob Marcacci*
> *<http://marcacci.blogspot.com/>*
>
> *Nothing fixes a thing so intensely in the memory as the wish to forget it.*
> *- Michel de Montaigne*

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354. **Daniel Godston**

On the Road

Wed 23 May 2007

The manuscript for "On the Road" will be traveling to Chicago in the fall: http://www2.colum.edu/centers/bpa/gallery/exhibitions.html.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Halvard Johnson
Sent: Tuesday, May 22, 2007 4:41 PM
To: [redacted]
Subject: On the Road

Friend told me that the original MS of Kerouac's
On the Road is on display at a museum in downtown
Santa Fe until the end of May. Might be worth a
look if you're in the right part of downtown Santa Fe.

Hal

"Nostalgia ain't what it used to be."
--Anon.

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard

http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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355. Christophe Casamassima

Towson Arts Collective Film Festival in Baltimore

Wed 23 May 2007

Hi, everyone,

I'm announcing the first in a series of series
at the Towson Arts Collective (TAC) in downtown
Towson. This June (through August) we will be
hosting (every Thursday night) a different film
with an introduction by diverse film genre scholars.

The theme for this summer is "Sci-Fi circa McCarthyism"

You get the idea - Reds and Aliens have O too much in common! Watch propagandists distort American history to a thingy pulp! Watch our Alien comrades fight the brave, unexperienced american actors! Watch women feign at the site of these horrible oppressors.

Yes, even this introduction is so bad (I cannot lie).

the Schedule at the moment is tentative, but if you're in the Baltimore area or have friends in the Baltimore area, pass this note along.

More to come in a few short days...

Christophe Casamassima

=
Free Singles Directory
Free New! Fun way to meet singles over cellular phones and computers.
http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=10cf814e130ef6729634f410b09b3064

--
Powered By Outblaze

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356. **UbuWeb**
UBUWEB :: Spring 2007
Wed 23 May 2007

__ U B U W E B __
http://ubu.com

  UBUWEB :: Spring 2007

--- RECENT FEATURES ---

Stan Brakhage: The Test of Time (MP3) A series of 20 half-hour long radio broadcasts by Brakhage recorded at KAIR, Univeristy of Colorado in 1982. Includes long passages of Brakhage musing on subjects such as film, poetry, theater, and other arts. Includes music, lectures, readings, and sound pieces by Edgar Varese, Peter Kubelka, Kenneth Patchen, Charles Ives, Kurt Schwitters, Robert Duncan, Ed Dorn, Glenn Gould, James Joyce, Virgil Thomson, Gertrude Stein, Olivier Messiaen, Louis Zukofsky, William Faulkner, Charles Olson, Henry Cowell and many others. You can also read The Brakages Lectures (1972) and view the short film Legendary Yarns and Fables: Stan Brakhage on UbuWeb. http://www.ubu.com/sound/brakhage.html

Her Noise: Women in Experimental Music (2007): A video documenting the development of the Her Noise project between 2001 and 2005 and features interviews with artists including Diamanda Galas, Lydia Lunch, Kim Gordon, Jutta Koether, Peaches, Marina Rosenfeld, Kembra Pfhaler, Chicks On Speed, Else Marie Pade, Kaffe Matthews, Emma Hedditch, Christina Kubisch and the show's curators, Lina Dzuverovic and Anne Hilde Neset. The documentary also features excerpts from live performances held during the Her Noise exhibition at South London Gallery by Kim Gordon, Jutta Koether and Jenny Hoyston (Erase Errata), Christina Carter, Heather Leigh Murray, Ana Da Silva (The Raincoats), Spider And The Webs, Partyline and Marina Rosenfeld's 'Emotional Orchestra' at Tate Modern. Her Noise celebrates the occasion of Electra, the London-based arts agency, new partnership with UbuWeb. http://www.ubu.com/film/her_noise.html

/ubu Editions, Third Series (Spring 2007): Edited by Danny Snelson UbuWeb is pleased to present the latest installment of our ongoing series of full-length e-books. Titles for this series include works by Steve Benson, Maurice Blanchot, Mairéad Byrne, Terence Gower & Mónica de la Torre, Dick Higgins, Bernard Nöel, Severo Sarduy, Claude Simon, Rosemarie Waldrop, Robert Wilson, and Monique Wittig. This new series of /ubu editions presents eleven out-of-print works from 1957 to 1994 - and also includes three newer titles (1999-2007). Of

the historical republications, there are three works of poetry, three works of prose, one opera libretto, one work of critical theory, and one manifesto - though each piece blurs these genres. Seven were written in English, four appear in translation, and one is bilingual. Two authors could be considered language poets, two are associated with Tel Quel, one arguably initiated Fluxus, another arguably initiated the new novel. Four are women, nine are men. One title was changed for its /ubu publication. http://www.ubu.com/ubu/index.html

Peter Rose: Vox 13 - Eleven films created between 1983 and 2000, Vox 13 offers a grand circumnavigation of the subject of language. These films consider what it means to read, what it means to listen, when it is that we speak, how words acquire meaning, what it means to write, who we listen to, how we listen, what speaks, other ways we can speak, what the voice is, where language can be found, what words do to time, what holds stories together, and how light shapes language. http://www.ubu.com/film/rose.html

Francis Bacon - The South Bank Show (1985): Part of The South Bank Show series, David Hinton directs this BBC documentary about British painter Francis Bacon, known for his horrifying portraits of humanity. The program consists of a series of conversations between Bacon and interviewer Melvyn Bragg, starting with commentary during a side-show presentation at the Tate Gallery in London. Later in the evening, Bacon is followed through various bars hanging out, drinking, and gambling. In another segment, Bacon provides a tour of his painting studio and a glimpse at his reference photographs of distorted humans. The artist discusses his theories, influences, and obsessions. This title won an International Emmy Award in 1985. http://www.ubu.com/film/bacon.html

David Schafer: Audio Works (1999-2007): A survey of Schafer's oeuvre, from his radically altered plunderphonic pieces -- including densely layered remixes of easy listening, pop, soft and classic rock records -- to his geeky "General Theory Expo", a continuous play of a reading by a female voice actor of a Jacques Derrida lecture from 1966. Schafer conceptually explores ideas about how the structures of space and sound data, controls, oppresses, stimulates, or enlivens the listening subject. On these tracks, Schafer works with voice actors and with various degrees of superimposition that border on, or fully engage, the noise side of things. http://www.ubu.com/sound/schafer.html

The Films of Irene Moon and the Begonia Society: Irene Moon has been creating music, film and musical lectures since the mid-90s. Her films are heading combinations of completely factual information with neo-Dada homemade New Wave music, insect sound samples, microphotography, animations and so much more. Included here are her Films of the Auk Theater, a touring theater that performs absurd, classical and heavily stylized theater in rock clubs and

music venues. All of the short Auk plays are from 2004-2005. Also: The Super 8 series: Early films from Moon with soundtracks created from field recordings of insects and equipment commonly found in a laboratory environment. http://www.ubu.com/film/moon.html

Beckett Directs Beckett (1985): In 1985 Samuel Beckett directed "Waiting for Godot", "Krapp's Last Tape" and "Endgame" as stage pieces with the San Quentin Players. All three productions were grouped together under the overall title "Beckett Directs Beckett." As such they toured throughout Europe and in some parts of Asia to wide acclaim. The programs were aired by PBS in the US and have been seen in many other countries throughout the world. http://www.ubu.com/film/beckett.html

Jonas Mekas - Scenes from Allen's Last Three Days on Earth as a Spirit (1997): To mark the tenth anniversary of Allen Ginsberg's death (April 5, 1997), UbuWeb is featuring this remarkable video diary of Ginsberg in the days immediately before and after his death. Streaming and downloadable versions available. http://www.ubu.com/film/mekas.html

Samuel Beckett - Audio Works (MP3) New additions to the UbuWeb Samuel Beckett archive: France Culture Radio Broadcasts (L'IMAGE par Denis Lavant, MALONE MEURT par Jerome Kirchen, LE DEPEUPLEUR par Serge Martin, L'expulse (Roger Blin), Actes sans paroles, 01.10.63 (Roger Blin), Bing, 1965 (Roger Blin), CENDRES (1966, Seyrig, Blin, Martin, Seminoff); A Swedish version of Embers; Cette fois (Jean Bollery); A Piece of Monologue (English version, David Warrilow), Solo (French version, David Warrilow). Also see Samuel Beckett in UbuWeb Film. http://www.ubu.com/sound/beckett.html

Igor and Gleb Aleinikov - Five Films (1984-87): The brothers Igor and Gleb Aleinikov belonged to the first generation of independent filmmakers in the Soviet Union, who no longer worked within the studio system, but founded the 'Parallel Cinema'. Their films, like Western experimental film in the 60s, deliberately refused to conform to professional standards, and were thus rejected not only officially, but also by many filmmakers. http://www.ubu.com/film/aleinikov.html

John Cage - For the Third Time (1978): John Cage speaks with a laryngitis-ridden Richard Kostelanetz about the techniques he used in "Writing Through Finnegans Wake" (1977) and "Writing for the Second Time Through Finnegans Wake" (1977). Kostelanetz whispers the entire interview, as Cage describes his work in full volume. Several other Cage videos can be viewed here and numerous Cage MP3s & audio files are available on Cage's page in Ubuweb Sound. See Cage's score for his Songbooks (1970). Listen to his Norton Lectures (1988-89). http://www.ubu.com/film/cage.html

Peter Forgacs - Wittgenstein's Tractatus (1992): Forgacs' Wittgenstein Tractatus is composed of seven short video essays that refer to one of Wittgenstein's most influential works, Tractatus Logico Philosophicus, first published in 1921. Each of Forgacs' brief essays — set in motion as a torn photograph comes together, only to break apart again — relates to one of Wittgenstein's philosophical propositions. Black and white home movies from the early twentieth century are accompanied by voice-overs and written texts from Tracatus, in Hungarian and English, and a somber, lyrical score. Scenes of bourgeois life are haunted by forebodings of the future. Drawing upon the disjunction between language and image, Forgacs creates a symbolic illustréation of Wittgenstein's theories of logic, language, reality and representation. You can download the wonderful Tibor Szemzo soundtrack. http://www.ubu.com/film/forgacs.html

People Like Us & Ergo Phizmiz - Boots! (2006) (MP3): These recordings document a collaborative research and development process between People Like Us & Ergo Phizmiz culminating in a live performance using vintage turntables and vinyl dubplates, a CDr album ("Boots!"), a 10" vinyl record ("Honeysuckle Boulevard"), and a CD album ("Perpetuum Mobile"). Using the internet and file sharing as our primary means of communication and collaboration, we experimented and explored our collaborative practices over a period of almost a year. The files available here constitute the research sketches, the CDr, and the live performance. We would encourage others to use the dubplate files to create new juxtapositions and recontextualisations. http://www.ubu.com/sound/plu_ergo_boots.html

Avant-Garde All the Time: The UbuWeb Poetry Foundation Podcast (2007) (MP3) A short (11 minute) interview with UbuWeb founding editor Kenneth Goldsmith introducing the site to a general listenership, with a specific focus on UbuWeb's sound archives. Full MP3 recordings of the excerpts featured on the podcast include: bpNichol 060173; Marie Osmond performing Hugo Ball's Karawane; Guiallme Apollinaire Le Pont Mirabeau; Gertrude Stein The Making of Americans: Parts 1 & 2; The Dial-A-Poem Poets; Patti Smith Parade; Ogden Nash Word About Winter; Charles Bernstein 1-100. The podcast was produced by Curtis Fox for The Poetry Foundation. http://www.poetryfoundation.org/audio/PoetryFoundation.orgPodcast12.28.06.mp3

Peter Whitehead - Wholly Communion (1965): The film "Wholly Communion" captures the historic event at the Royal Albert Hall on 11 June 1965 where an audience of 7,000 witnessed the first meeting of American and English Beat poets. Among the performers featured are Allen Ginsberg, Lawrence Ferlinghetti, Gregory Corso and Ernst Jandl. The event was viewed as the inaugural moment of the mass counter culture of the '60s. Despite being

organized in a matter of days, a press conference announcing the event the previous week guaranteed an estimated audience of 7,000 inside the venue, who had been invited to: "Come in fancy dress"; "Come with flowers," and "Come!" Many more were turned away at the door, and, according to the press coverage the next day in The Guardian, those unable to enter were "clamouring to get in", with the event being described by many as the "biggest poetry-reading meeting in the English-speaking world" http://www.ubu.com/film/whitehead.html

Rick Moody - Audio Works (1999-present) (MP3): These pieces represent a small sampling of Moody's audio work that he's done over the years, mostly for radio. Collaborators include Kurt Hoffman, Sherre Delys, Chris Abrahams, Hannah Marcus, Tianna Kennedy, Sharanu Pardeet, Anna M. Saxon, Amy Dissanayake, David Rakowski and John Lurie. Rick Moody is an American novelist and short story writer best known for The Ice Storm (1994). His most recent book is The Diviners (2005). http://www.ubu.com/sound/moody.html

Music Overheard (MP3): An audio response to the exhibition Super Vision at The Institute of Contemporary Art/Boston, December 10 2006 to April 29 2007. Editor Damon Krukowski says, "In constructing an audio response (you could call it a soundtrack) to Super Vision, I followed this lead. Rather than look to the latest computer-based electronica-the futuristic sounds of tomorrow-I wanted to gather work made by traditional means, which would not have been possible outside today's digital audio environment. Thus CD 1 (curated by Bhob Rainey) poses the question: What happens to the sound of acoustic instruments, once musicians are familiar with the tools and techniques of electronic music? And CD 2 (curated by Kenneth Goldsmith) asks a related question about our ur-instrument, the body: How do we hear the body's sounds, now that technology has given us superhuman ears?" MP3s include Greg Kelley, Sean Meehan, Charles Curtis, Bhob Rainey, Taku Unami, Chris Corsano, Liz Tonne, Ellen Fullman, Gregory Whitehead, Language Removal Services, Henri Chopin, Matmos, John Duncan, Caroline Bergvall, Paul Dutton, Lauren Lesko, Christof Migone, Miya Masakoa, Jim Roche, People Like Us and Leif Elggren & Thomas Liljenberg. Presented in collaboration with The Institute of Contemporary Art/Boston and PennSound. http://www.ubu.com/sound/mo.html

4 American Composers: Directed by Peter Greenaway. Feautring John Cage, Meredith Monk, Robert Ashley and Philip Glass. Based on London performances under the aegis of the New York/Almeida Festival, this set of four one-hour documentaries, originally produced in 1983, introduced these avant-garde composers and their music to a general public. It is a tribute to the filmmakers' accomplishment (and a sorry comment on how we honor our own prophets) that the set provides no less valuable an introduction for audiences over two and a half decades later. Rarely seen and out of print, Greenaway's films make a

perfect companion to Robert Ashley's set of composer portraits Music With Roots in the Aether, produced in the mid-70s.
http://www.ubu.com/film/greenaway.html

--- Spring 2007 :: NEW ADDITIONS ---

Orson Welles: The One Man Band (1995)
http://www.ubu.com/film/welles.html

The Itchy & Scratchy Orchestra Harvard Concert: pieces by Cornelius Cardew and Christian
Wolff (2007)
http://www.ubu.com/sound/itchy.html

Morton Feldman Interview, 1986
http://www.ubu.com/sound/feldman.html

Joseph Cornell: Rose Hobart, 1936
http://www.ubu.com/film/cornell.html

Joseph Beuys: Abstract Energy LP, 1985 (MP3)
http://www.ubu.com/sound/beuys.html

Luigi Russolo: Selection of Historical Audio Works (MP3)
http://www.ubu.com/sound/russolo_l.html

Pandit Pran Nath: Ragas of Morning and Night LP 1986 (MP3)
http://www.ubu.com/sound/nath.html

Wolf Vostell: De/Collage LP, 1980 (MP3)
http://www.ubu.com/sound/vostell.html

Sonic Arts Union: Ashley, Lucier, Mumma, Behrman - LP, 1971 (MP3)
http://www.ubu.com/sound/sau.html

Lautpoesie: An Anthology 1974-1986 (MP3)
http://www.ubu.com/sound/lautopoesie.html

Jacques Derrida On Religion (MP3)
http://www.ubu.com/sound/derrida.html

Tadanori Yokoo: 3 Animation Films (1964-65)
http://www.ubu.com/film/yokoo.html

Pitor Kamler: Animated Films (with Bernard Parmegiani, Francois Bayle, etc) (1969-93) http://www.ubu.com/film/kamler.html

Werner Nekes & Anthony Moore: Hynningen (1975)
http://www.ubu.com/film/nekes.html

Jacques Lacan: Television (1973)
http://www.ubu.com/film/lacan.html

MoMA: Writing in Time Fitterman, Goldsmith, Bergvall & Byrum (2007)
http://www.ubu.com/sound/moma.html

Banksy: The Punking of Paris Hilton (2006)
http://www.ubu.com/film/banksy.html

Anton Corbijn Some YoYo Stuff: An observation of the observations of Don Van Vliet (1993) http://www.ubu.com/film/corbijn.html

Abagail Child: Mayhem, Mercy, Perils (1986-1989)
http://www.ubu.com/film/child.html

Jean Cocteau: Autobiography of an Unknown (1983 - French language)
http://www.ubu.com/film/cocteau.html

Robert FrankL: Energy and How to Get It (1981)
http://www.ubu.com/film/frank.html

Larry Jordan: Carabosse (1980)
http://www.ubu.com/film/jordan.html

Maya Deren: The Complete Films (1943-1958)
http://www.ubu.com/film/deren.html

Joseph Beuys: Filz TV (1970)
http://www.ubu.com/film/beuys.html

Lawrence Weiner: Nothing to Lose (1976)
http://www.ubu.com/sound/weiner.html

Alexander Kluge: Selection of Films (1963-1977)
http://www.ubu.com/film/kluge.html

Yves Klein: Anthropometries of the Blue Period and Fire Paintings: Two Film Performances
(1960)
http://www.ubu.com/film/klein.html

John Cage: The Norton Lectures (1988-1989)
http://www.ubu.com/sound/cage_norton.html

Marcel Duchamp: Interview (French, 1961)
http://www.ubu.com/sound/duchamp.html

Marcel Duchamp: Les Memorables d'Marcel Duchamp (French radio broadcasts, 2005) http://www.ubu.com/sound/duchamp.html

Edgard Varese: Les Mémorables d'Edgard Varese (French radio broadcasts, 2005) http://www.ubu.com/sound/varese.html

Pierre Guyotat: Progenitures (2000)
http://www.ubu.com/sound/guyotat.html

Dieter Roth: The Music of Dieter Roth (1973-1991)
http://www.ubu.com/sound/roth.html

Berliner Dichter Workshop: Dieter Roth, Gerhard Rühm and Oswald Weiner (1973) http://www.ubu.com/sound/berliner.html

Racter The Policeman's Beard is Half Constructed (facsimile edition, 1984)
http://www.ubu.com/historical/racter/index.html

John Cage: Songbooks (Score, 1970)
http://www.ubu.com/historical/cage/index.html

Clausfriedrich Claus: Geran Radio Feautres (2000)
http://www.ubu.com/sound/claus.html

Derek Bailey On the Edge: Improvisation from Around the World (1992)
http://www.ubu.com/film/bailey.html

Tim Hecker: Pluie (1994) [MP3]
http://www.ubu.com/sound/hecker.html

Takahiko Iimura: On Eye Rape (1962)
http://www.ubu.com/film/iimura.html

Robert Frank: Me And My brother (1969)
http://www.ubu.com/film/frank.html

Paul Glabicki: Films (1978-84)
http://www.ubu.com/film/glabicki.html

Julian Beck Interview (1984) [MP3]
http://www.ubu.com/sound/beck.html

Eirikur Orn Nordahl: Recent Sound Poems [MP3]
http://www.ubu.com/sound/nordhal.html

Concrete Mass: Art and Money Broadcasts (2006) [MP3]
http://www.ubu.com/sound/concretemass.html

R. Henry Nigl Shout Art [MP3]
http://www.ubu.com/sound/nigl.html

Jas Duke: Poems Of Life And Death By Jas H. Duke (1977-1990) [MP3]
http://www.ubu.com/sound/duke.html

Unamunos Quorum: Strange Visitors (2006) [MP3]
http://www.ubu.com/sound/uq.html

Pierre Coulibeuf: Balkan Baroque (1999)
http://www.ubu.com/film/coulibeuf.html

Seth Price: Stay at Home/Go Home (2003) [PDF]
http://www.ubu.com/papers/Price-Seth_Go-Home.pdf

Martina Pfeiler - Sounds of Poetry: Contemporary American Performance Poets (2003), PDF
(3.3mb)
http://www.ubu.com/papers/Pfeiler_American-Performing-Poets.pdf

Haroun Farocki Inextinguishable Fire (1969)
http://www.ubu.com/film/farocki.html

Scott MacDonald: Introduction to "Avant-Garde Film" (1993)
http://www.ubu.com/papers/macdonald_avant_intro.html

Ron Rice: The Queen of Sheba Meets the Atom Man (1963)
http://www.ubu.com/film/rice.html

Allen Ginsberg - Face to Face: An Interview (1995)
http://www.ubu.com/film/ginsberg.html

Andrew Lampert - #6 & #4 Okkyung (2004)
http://www.ubu.com/film/lampert.html

Stephen Montague - John Cage at Seventy: An Interview (1985)
http://www.ubu.com/papers/cage_montague_interview.html

Werner Schroeter: Der Tod der Maria Malibran (1972) [German language]
http://www.ubu.com/film/schroeter.html

Situationist Documentary On the Passage of a few People through a Rather Brief Moment in
Time: The Situationist International 1956-1972
http://www.ubu.com/film/si.html

Louis-Ferdinand Celine Television Interview (1961) (French) & "Un siecle d'ecrivains" Louis-Ferdinand Celine - Un diamant noir comme l'enfer (1998)
http://www.ubu.com/film/celine.html

Rene Vienet: Can Dialectics Break Bricks? (1973)
http://www.ubu.com/film/vienet.html

Gilbert & George: The Ten Commandments of Gilbert & George (1995)
http://www.ubu.com/film/gg.html

Hollis Frampton: Zorns Lemma (1972)
http://www.ubu.com/film/frampton.html

Jean Genet: Un Chant d'Amour (1950)
http://www.ubu.com/film/genet.html

Martha Rosler: Semiotics of the Kitchen (1975)
http://www.ubu.com/film/rosler.html

Pipilotti Rist: Video Works (1988-1999)
http://www.ubu.com/film/rist.html

Wim Delvoye - Sybille II (1999)
http://www.ubu.com/film/delvoye.html

George Kuchar Films 1965-1986
http://www.ubu.com/film/kuchar.html

Featured Resources:
May 2007
Selected by Adalaide Morris

1. Billie Whitelaw, "Not I" (1973)
http://www.ubu.com/film/beckett.html

2. Jonas Mekas - Scenes from Allen's Last Three Days on Earth as a Spirit (1997) http://www.ubu.com/film/mekas.html

3 Agnes Varda - Black Panthers, Huey! (1968)
http://www.ubu.com/film/varda.html

4. John Cage Meets Sun Ra, Side B" (MP3)
http://ubu.artmob.ca/sound/cage_john/cage_sun_ra/Cage-John_and_Ra-Sun_02.mp3

5. Henri Chopin - Le Ventre de Bertini, Audio-poeme (MP3)
http://ubu.artmob.ca/sound/chopin_henri/Chopin-Henri_Le-Ventre-de-Bertini.mp3

6. Philip Glass - Score of "1 + 1 for One Player and Amplified Table-Top."
http://www.ubu.com/aspen/aspen8/onePlusOne.html

7. Christian Bok - Eunoia, Chapter u
http://mediamogul.seas.upenn.edu/pennsound/authors/Bok/Eunoia/Bok-Christian_Eunoia_06-Chapter-U.mp3

8a. Cecil Taylor - Chinampas 1987 (MP3)
http://www.ubu.com/sound/taylor.html

8b. Fred Moten on Cecil Taylor's Chinampas
http://www.ubu.com/papers/moten.html

9. Peter Greenaway - Four American Composers: Meredith Monk (1983)
http://www.ubu.com/film/monk.html

10. Gregory Whitehead, "What Words Want"
http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory_Whitehead-What_Words_Want_1984.mp3

Adalaide Morris is John C. Gerber Professor of English at the University of Iowa, where she teaches courses in modern and contemporary poetry and poetics. Her publications include How to Live / What to Do: H.D.'s Cultural Poetics (Illinois, 2003) and two edited collections, Sound States: Innovative Poetics and Acoustical Technologies (North Carolina, 1997) and, with Thom Swiss, New Media Poetics: Contexts, Technotexts, and Theories (MIT, 2006). Her current project is a book with the tentative title What Else Can Poetry Do? With Alan Golding and Lynn Keller, she co-edits the Contemporary North American Poetry Series at the University of Iowa Press.

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Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

↑ Index

357. Daniel Godston
On the Road: Chicago '08
Wed 23 May 2007

Hi,

Just wanted to clarify that the manuscript for "On the Road" will be coming to the Center for Book and Paper Arts, at Columbia College Chicago, in October '08: http://www2.colum.edu/centers/bpa/gallery/exhibitions.html.

Thanks,

Dan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Halvard Johnson
Sent: Tuesday, May 22, 2007 4:41 PM
To: [redacted]
Subject: On the Road

Friend told me that the original MS of Kerouac's
On the Road is on display at a museum in downtown
Santa Fe until the end of May. Might be worth a
look if you're in the right part of downtown Santa Fe.

Hal

"Nostalgia ain't what it used to be."
--Anon.

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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358. **Paul Baker**
seeking audio submissions for airplay
Wed 23 May 2007

Wordsalad is a weekly radio program of spoken word, poetry, and experimental audio.

We seek audio submissions for airplay in mp3 or CD format.

Wordsalad is produced in Madison, Wisconsin and airs Thursday afternoons from 1 to 2 pm Central and streams at www.wsum.org

Playlists are posted here www.wordsalad.wordpress.com

Audio archives are posted here

http://wsum.net/station/archives/55

mp3s can be sent to me at [redacted]

CDs can be sent to

Wordsalad

4409 Mineral Point Rd

Madison WI 53705

Cheers

Paul

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359. angela vasquez-giroux

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Wed 23 May 2007

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360. David A. Kirschenbaum

Kerouac at NY Public Library in 2007/2008

Wed 23 May 2007

http://www.nypl.org/research/calendar/excal.cfm#450

Beatific Soul: Jack Kerouac on the Road

November 9, 2007 through March 16, 2008

D. Samuel and Jeane H. Gottesman Exhibition Hall (First Floor) (NYPL main Branch, E.42nd St. & 5th Ave.)

This exhibition will explore the life and career of the Beat writer and poet Jack Kerouac, including the evolution of On the Road and other works; his unique amalgam of Christian and Buddhist spirituality; and his attitude to the movement that he felt had forsaken its beatific roots and purpose. The exhibition will draw on the contents of the Jack Kerouac Archive, housed in the Henry W. and Albert A. Berg Collection of English and American Literature, and will display many of Kerouac¹s unpublished manuscripts, drafts and notes for published works, diaries, journals, correspondence, drawings and paintings; his minutely detailed fantasy baseball and fantasy horse racing materials; and unpublished photographs of him and his family. Punctuating the exhibition at various points will be the objects that Kerouac treasured throughout his life, including the crutches he used after suffering a football injury while playing for Columbia University, his harmonicas, Buddhist bells, and his railroad track lantern.

At the heart of the exhibition lies On the Road itself, fifty years after its initial publication. The exhibition showcases its three extant typescript drafts, including the famous scroll, on loan from James Irsay, and many of its manuscript proto-versions. Scores of the thousand or so substantive emendations that Kerouac made in the novel¹s various drafts will be on view, showing how the published text differs dramatically from the scroll¹s, but also demonstrating that Kerouac¹s advocacy of ³spontaneous prose² and the principle of ³first thought, best thought² was qualified not only by the demands of his editor, but, often, by his own critical eye, at least at this point in his writing career.

Also to be displayed are a few selections from the Berg Collection's newly acquired William S. Burroughs Archive, as well as manuscripts, rare publications, and drawings by and photographs of Allen Ginsberg, Gregory Corso, Gary Snyder, Lawrence Ferlinghetti, and other Beat notables, which will document the richness of the Beat movement.

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361. Stephen Vincent

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Wed 23 May 2007

I like this post, Conrad. Straight from both brain & heart!

Don't confuse the poem with the poet
or you will lose them both.

I wrote that recently in a new mss.:
After Language / Letters to Jack Spicer.

My lines are actually a take off from Lew Welch's dictum:

Don't confuse your mistress with your muse
Or you will lose them both.

(I am not looking at the Welch poem, so I might not be totally accurate here!)

Spicer, like Dorn, was full of nastiness' of various political, racial, gender sorts. Without making any excuses for being occasional, and seriously bad actors - in life, as well as in poems - I suspect most of us can minimally claim a less publicly acknowledged, poisonous share.

Stephen V
http://stephenvincent.net/blog/

> *I've read this a couple of times now, and didn't respond right away because I wanted to be certain of how I felt about it.*

This is now a public argument, since you made it public. (Just in case someone tells me to mind my own business).

Ron Silliman often pisses me off. Not always, but some weeks more than once. So I can relate to you wanting to take shots at him. I'm just not sure that I agree with the shots you're taking.

It feels to me like you're accusing him of the very thing you would wish him to be. In other words you're accusing him of being cold, of not judging the work of Dorn but the man Dorn. Yet you would also wish for him to be cold enough in order to not have his feelings involved at all, and to only see the work.

That aside I do believe that Silliman has made clear what of Dorn's work he likes, and what he doesn't like.

He has also been very vocal about the man Dorn. And why not? Ed Dorn said some pretty miserable things, should he be forgiven, should he be Loved unconditionally?

It doesn't really matter what Ron Silliman thinks about Ed Dorn the man because Silliman likes the work. He literally said to a group of us last year after a reading in Philadelphia, "Dorn is like finding out your favorite rock star is a nazi."

I'm not making that up. He said that.

One of the things I value most about Silliman is that he is unafraid of expressing his feelings. While so many want to accuse him of being cold and mean, what they miss completely is that he's SHARING SOMETHING! There are plenty of poets from his generation who share nothing when it comes to feeling. I have seen them myself. Cold, almost mechanical in nature. My god, in an age of bourgeois poetry where conflict of truth is sublimated with under-the-breath comments and the impotence of the passive-aggressive, it's poets like Silliman we need frankly!

It's really important to get pissed off. And you were pissed off at Silliman, that's fair, that's fine. But really, seriously, should Silliman, or anyone else for that matter, EVER judge a poet by the publisher publishing them? Because that is part of your argument against Silliman here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH THESE
PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!

Please! Knopf publishes Louise Gluck, and I still think she's a slow death to read. I'd rather piss razor blades than be made to read an entire Louise Gluck book! I don't care if Elvis came back from the dead and said she was

> *the One and Only poet to read! Yet people seem to Love her! Some people never shut up about her! I'm convinced there are life-sized posters of her above beds all over America, but I still can't stand her poems!*
>
> *And it's very important to talk about the things Dorn said outside his poems. And also important of course that we examine those things in the context in which they were said.*
>
> *Should we judge his poems by this though? Well, I don't think so, not at all.*
>
> *When visiting Jonathan Williams once I asked him about going to see Ezra Pound at St. Elizabeth's. I asked him (to be more exact about my question to him) what it was like being a queer man, going to see Pound, someone who had openly supported fascism in Europe at a time when queers were being branded and murdered. He thought about it for a second and then simply said, "The terrible things he did and said were not the poems."*
>
> *And there are plenty of people who refuse to read Pound because of his politics. And I like to debate this issue with those people, even though they almost always remain solid in not needing to read Pound.*
>
> *CAConrad*
> *p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the Dorn issue, most especially the essay, "Edward Dorn Out: Forms of Dispossession" by Dale Smith. In it Smith writes, "Dorn made himself available to an experience of the West. In the process he perceived a difference between who he was and who he thought himself to be. But what any of us are capable of is more important, and that we make ourselves so."*
> *http://PhillySound.blogspot.com*

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362. Joel Weishaus
Fw: seeking audio submissions
Wed 23 May 2007

Wordsalad is a weekly radio program of spoken word, poetry, and experimental audio.

We seek audio submissions for airplay in mp3 or CD format.

Wordsalad is produced in Madison, Wisconsin and airs Thursday afternoons from 1 to 2 pm Central and streams at www.wsum.org

Playlists are posted here www.wordsalad.wordpress.com

Audio archives are posted here
http://wsum.net/station/archives/55

mp3s can be sent to me at [redacted]

CDs can be sent to
Wordsalad
4409 Mineral Point Rd
Madison WI 53705

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363. Laura McClain
Invisible Man Poetry Contest
Wed 23 May 2007

Hi, everyone. I am coordinating a poetry contest in Los Angeles this summer, and I'd like to invite you all to participate. The theme? It's all about The Invisible Man (2000), the one-time 2nd-most-popular show on the SciFi Channel. I'm including all the information below. Deadline for entries is July 9. Thanks!

1. Submissions must be original works related in some way to The Invisible Man (2000); this may be in theme, use of characters, etc. However, no flaming of real-life persons or companies associated with the show, its production, or its airing will be allowed.

2. Submissions may be any style of verse, including songs. Submissions must be no longer than 350 words.

3. Entrants must be members of the I-Maniacs, a.k.a. The Invisible Man Fan Club. Go to http://imaniacs.org to join for FREE.

4. Submissions should be sent to [redacted] as e-mail attachments in Microsoft Word document format (.doc extension), 1 entry per document. "I-Man Poetry Contest" should be in the subject line, or the e-mail may be mistaken as spam and discarded.

5. Entrants may submit as many original works as they like.

6. Entrants should be sure to include a cover sheet for each entry, with the title of their entry, and their name or handle as they would like it to appear

on any awards certificate, list of winners, or publication. Judging will be anonymous, so please don't put your name or handle on your entry.

7. All persons submitting work agree to allow, without monetary remuneration, their submissions to be printed, published online, or otherwise distributed by the contest coordinators, including officers of the I-Maniacs, a.k.a. The Invisible Man Fan Club, and members of the club who actually work on the I-Man Poetry Contest before, during, and/or after I-ManiCon 2007, in perpetuity. All persons submitting work retain the right to print, publish, or otherwise distribute their submissions in any form they may choose.

8. Submissions are due no later than 11:59 p.m. on July 9, 2007 to allow time for printing. Submissions received after this date will be excluded. Submissions will be judged at I-ManiCon 2007 in Los Angeles on July 21. Entrants need not be present to win.

9. Submissions must be rated G, PG, or PG-13; anything excessively vulgar or explicit will not be considered for the contest or for publication. Mild profanity may be allowed if it fits within the context of the poem, to be determined by the contest coordinator. The GD, F and S words are forbidden; all others will be considered on a case-by-case situation. The safest way to avoid this problem is to avoid this kind of language. "Crap" is not profanity.

10. These rules subject to updating or clarification, so please check back from time to time to make sure there have been no changes; entrants will be notified via e-mail if any important changes occur after they submit, but it should not affect their entries.

The I-Maniacs Fan Club is not affiliated with, nor does it hold copyright to, The Invisible Man (2000).

___Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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364. Poetics List

Poetics Welcome Message

Wed 23 May 2007

Please note: Posting private correspondence (emails, chat logs, etc.) to the list is not permitted, unless the author grants permission.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com
note our new address!

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:
1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise

Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change withouth notice.

In addition to being archived at through the EPC
(http://epc.buffalo.edu) and at
http://listserv.acsu.buffalo.edu/archives/poetics.html, some posts to

Poetics (especially reviews, obituary notices, announcements, etc.)
may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

3. Subscriptions

*For all subscription requests go to
http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [redacted], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed form the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

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365. **Jennifer Karmin**

When the Levees Broke: Free DVD & Curriculum

Wed 23 May 2007

Teaching the Levees
a curriculum to accompany Spike Lee's documentary
"When the Levees Broke: A Requiem in Four Acts"

See the following web page:
http://www.teachingthelevees.com/index.php

Through the generous support of the Rockefeller Foundation, free copies will be made available to teachers, schools,libraries, and community groups. The package will include copies of the "When the Levees Broke" DVDs and the curriculum book.

To request a copy of this valuable resource, sign up on the website. The package will be available in late summer of 2007.

The curriculum lessons are aimed at three audiences: high school social studies students (broken down into lessons for history, geography, civics, and economics courses, and a media literacy component suitable for high school and college students), college students in history-related courses, and adult learners in civic, religious, and community groups. The curriculum package is currently being developed at Teachers College, Columbia University.

___Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search
http://search.yahoo.com/search?fr=oni_on_mail&p=graduation+gifts&cs=bz

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366. Ruth Lepson
Re: Invisible Man Poetry Contest
Wed 23 May 2007

can they be related to the book? or the Jeff Wall photo at MoMA based on the beginning of the book?

On 5/23/07 3:05 PM, "Laura McClain" <[redacted]> wrote:

> *Hi, everyone. I am coordinating a poetry contest in Los Angeles this summer, and I'd like to invite you all to participate. The theme? It's all about The Invisible Man (2000), the one-time 2nd-most-popular show on the SciFi Channel. I'm including all the information below. Deadline for entries is July 9. Thanks!*
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> *1. Submissions must be original works related in some way to The Invisible Man (2000); this may be in theme, use of characters, etc. However, no flaming of real-life persons or companies associated with the show, its production, or its airing will be allowed.*
>
> *2. Submissions may be any style of verse, including songs. Submissions must be no longer than 350 words.*
>
> *3. Entrants must be members of the I-Maniacs, a.k.a.*

The Invisible Man Fan Club. Go to http://imaniacs.org to join for FREE.

4. Submissions should be sent to [redacted] *as e-mail attachments in Microsoft Word document format (.doc extension), 1 entry per document. "I-Man Poetry Contest" should be in the subject line, or the e-mail may be mistaken as spam and discarded.*

5. Entrants may submit as many original works as they like.

6. Entrants should be sure to include a cover sheet for each entry, with the title of their entry, and their name or handle as they would like it to appear on any awards certificate, list of winners, or publication. Judging will be anonymous, so please don¹t put your name or handle on your entry.

7. All persons submitting work agree to allow, without monetary remuneration, their submissions to be printed, published online, or otherwise distributed by the contest coordinators, including officers of the I-Maniacs, a.k.a. The Invisible Man Fan Club, and members of the club who actually work on the I-Man Poetry Contest before, during, and/or after I-ManiCon 2007, in perpetuity. All persons submitting work retain the right to print, publish, or otherwise distribute their submissions in any form they may choose.

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> *10. These rules subject to updating or clarification, so please check back from time to time to make sure there have been no changes; entrants will be notified via e-mail if any important changes occur after they submit, but it should not affect their entries.*
>
> *The I-Maniacs Fan Club is not affiliated with, nor does it hold copyright to, The Invisible Man (2000).*
>
> ---
>
> *_____Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.*
> *http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7*

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367. Slaughter, William
Notice: Mudlark
Wed 23 May 2007

New and On View: Mudlark Poster No. 68 (2007)

Howling at the Moon by Michael Hettich

Michael Hettich has published a dozen books and chapbooks of poetry, most recently Swimmer Dreams (Turning Point) and Flock and Shadow: New and Selected Poems (New Rivers Press), both of which were published in 2005, and Many Loves, a chapbbook published in 2007 by Yellow Jacket Press. He lives with his family in Miami and teaches at Miami Dade College.

Spread the word. Far and wide,

William Slaughter

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368. Simon DeDeo
new on rhubarb is susan
Wed 23 May 2007

New on rhubarb after some delay -- contributors to absent magazine rest assured we are coming out soon soon soon -- for now, two new reviews, one of Ben Mazer, another of Sean O Riordain:

http://rhubarbissusan.blogspot.com/2007/05/sen-rordin-freedom.html
http://rhubarbissusan.blogspot.com/2007/05/sen-rordin-freedom.html
http://rhubarbissusan.blogspot.com/

Thanks for tuning in.

Yours,

Simon

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369. David A. Kirschenbaum
Boog City 41 Available, and Free PDF and Free PDF Subs, Too
Thu 24 May 2007

Please forward

Hi all,

Boog City 41 is available today. If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC41 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,
David

Boog City 41

available today

featuring:

Our Politics section, edited by Christina Strong

--³The Ratner project is a full-scale abuse of eminent domain and will transform not just one neighborhood, but at least seven in its immediate area.² --from Idiots Raze Villages to Raise Idiots Homogeny Escalates in New York City (Film at 11) by Strong

Our Printed Matter section, edited by Mark Lamoureux

--³Peterson writes from a place of inbetweenness, of existing within a binary‹in this case gender binary.² --from Language Trans-figured, Since I Moved In by Tim Peterson (Chax Press), reviewed by Angela Veronica Wong

--³Susan Briante¹s ŒMid-State¹ is a rambling travel poem, with stops in Abbott, Dallas, Odessa, San Antonio, and Waxahachie, Texas, as well as Buffalo, Chicago, Las Vegas, Mexico, New Jersey, New York City, and Tulsa, Okla.² --from Whenever, Texas; kadar koli, David Hadbawnik editor; Issue 1, Vol. 1, Spring 2007; reviewed by David A. Kirschenbaum

Our Music section, edited by Jon Berger

--³Ken Veltz writes love songs that come out of the mouths of his daughters, both babes. A strange experience, but probably stranger for the kids.²

³Jeff Jacobson¹s intimacy with the industry comes as no surprise after hearing the jazzy sophistication of ŒFalling Backwards¹ or the multi-cultural stomp of ŒCastles.¹² --from All in the Family: The Veltzes New Release and Jacobson¹s Family Records¹ Album by Berger

And Our Comics section

--³Rather than just publishing a collection of images from different sketchbooks, Kevin Huizenga limits the material in each of these books to a single project or obsession.² --from Come and Take a Look at Huizenga¹s Sketches, Untitled and Sermons: Notes + Sketches Made While at Church by Kevin Huizenga (both self-published), reviewed by Gary Sullivan

--The Development of Life on Earth, a comic from Jeffrey Lewis

Art editor Brenda Iijima brings us work from Bay Ridge¹s Jill Magi

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano
(excerpts from the beginning of each of this issue's poems below)

--Washington, D.C.'s Buck Downs with

on tet

best when wrecked
        in the shelter
        of this non-life
tread-of-dawn marks
up my back

--Washington Heights' David Micah Greenberg with

from Five Downtown Plans

1916 anxiety

Four continents at the Custom House
limestone warlike clouds.
Quetzalcoatl under Columbia
a veiled Arab, weeping Africa;
a purity of risk as awe its four tusks.

--Norman, Oklahoma's Linda Russo with
Daily Buzz

Good Morning

take the number of demands we have placed on the Chinese government
& multiply for each time it¹s recalled
we¹ve not signed the nuclear non-proliferation agreement
subtract the Iraq thing from the other day
divide Iran by Middle East Peace Talks & multiply the sum by that percentage
then raise to the power of Canada

And photos from Develop Don¹t Destroy Brooklyn (http://www.dddb.net), Erica Kaufman, Grace T. Moy, and Strong.

And thanks to our copy editor, Joe Bates.

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Spoonbill & Sugartown
Supercore Café

GREENPOINT
(available early next week)

Greenpoint Coffee House
Lulu's
Photoplay

Thai Cafe
The Pencil Factory

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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370. Ken Rumble
Farid Matuk & Joseph Conrad on Any Book
Thu 24 May 2007

From /Lord Jim/ to king-killing /Is It The King?/

Any Book Any Book Any Book:

http://anybook.blogspot.com

xooo,
Ken

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Mathias Svalina:
http://mathiassvalina.blogspot.com/2007/03/key-bridge.html

John Deming/Coldfront Magazine:
http://reviews.coldfrontmag.com/2007/03/key_bridge_by_k.html

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371. **Jesse Glass**
NICOLASOUND RADIO
Thu 24 May 2007

Dear All,

I found this great poetry/sound poetry/ word art/fluxus internet radio station called Nicolasound Radio via the internet radio site www.live365.com.

Based in Paris, France Nicolasound Radio is open for submissions.

You'll recognize lots of the names--including mine.

For more information:

www.NICOLASOUND.COM

To listen you may have to create a free account with 365.com. but that act in itself is a truly liberating thing. Radio 365 is remarkable in the variety and quality of the stations it offers. Jess

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372. **Nic Sebastian**
blog-posted poems?
Thu 24 May 2007

A question for poetry magazine editors out there:

Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?

As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.

Regards and thanks,

Nic Sebastianhttp://verylikeawhale.wordpress.com=

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373. **Juliane Dharna**
Re: Boog City 41 Available, and Free PDF and Free PDF Subs, Too
Thu 24 May 2007

[redacted]

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of David A. Kirschenbaum
Sent: Thursday, May 24, 2007 1:41 AM
To: [redacted]
Subject: Boog City 41 Available, and Free PDF and Free PDF Subs, Too

Please forward

Hi all,

Boog City 41 is available today. If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC41 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,
David

Boog City 41

available today

featuring:

Our Politics section, edited by Christina Strong

--³The Ratner project is a full-scale abuse of eminent domain and will transform not just one neighborhood, but at least seven in its immediate area.² --from Idiots Raze Villages to Raise Idiots Homogeny Escalates in New York City (Film at 11) by Strong

Our Printed Matter section, edited by Mark Lamoureux

--³Peterson writes from a place of inbetweenness, of existing within a binary‹in this case gender binary.² --from Language Trans-figured, Since I Moved In by Tim Peterson (Chax Press), reviewed by Angela Veronica Wong

--³Susan Briante¹s ŒMid-State¹ is a rambling travel poem, with stops in Abbott, Dallas, Odessa, San Antonio, and Waxahachie, Texas, as well as Buffalo, Chicago, Las Vegas, Mexico, New Jersey, New York City, and Tulsa, Okla.² --from Whenever, Texas; kadar koli, David Hadbawnik editor; Issue 1, Vol. 1, Spring 2007; reviewed by David A. Kirschenbaum

Our Music section, edited by Jon Berger

--³Ken Veltz writes love songs that come out of the mouths of his daughters, both babes. A strange experience, but probably stranger for the kids.²

³Jeff Jacobson¹s intimacy with the industry comes as no surprise after hearing the jazzy sophistication of ŒFalling Backwards¹ or the multi-cultural stomp of ŒCastles.¹² --from All in the Family: The Veltzes New Release and Jacobson¹s Family Records¹ Album by Berger

And Our Comics section

--³Rather than just publishing a collection of images from different sketchbooks, Kevin Huizenga limits the material in each of these books to a single project or obsession.² --from Come and Take a Look at Huizenga¹s Sketches, Untitled and Sermons: Notes + Sketches Made While at Church by Kevin Huizenga (both self-published), reviewed by Gary Sullivan

--The Development of Life on Earth, a comic from Jeffrey Lewis

Art editor Brenda Iijima brings us work from Bay Ridge¹s Jill Magi

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano
(excerpts from the beginning of each of this issue's poems below)

--Washington, D.C.'s Buck Downs with

on tet

best when wrecked
        in the shelter
        of this non-life
tread-of-dawn marks
up my back

--Washington Heights' David Micah Greenberg with

from Five Downtown Plans

1916 anxiety

Four continents at the Custom House
limestone warlike clouds.
Quetzalcoatl under Columbia
a veiled Arab, weeping Africa;
a purity of risk as awe its four tusks.

--Norman, Oklahoma's Linda Russo with
Daily Buzz

   Good Morning

take the number of demands we have placed on the Chinese government
            & multiply for each time it¹s recalled
we¹ve not signed the nuclear non-proliferation agreement
   subtract the Iraq thing from the other day

divide Iran by Middle East Peace Talks & multiply the sum by that percentage
then raise to the power of Canada

And photos from Develop Don¹t Destroy Brooklyn (http://www.dddb.net), Erica Kaufman, Grace T. Moy, and Strong.

And thanks to our copy editor, Joe Bates.

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David A. Kirschenbaum, editor and publisher
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For event and publication information:
http://boogcityevents.blogspot.com/
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374. charles alexander
in may on chax blog
Thu 24 May 2007

Previously unannounced posts now on
<http://chax.org/blog.htm>chaxblog: http://chax.org/blog.htm

today:

a single post with brief updates, personal and otherwise, on children graduating, on the Tucson warehouse situation and improved possibilities thereof, on upcoming Paris trip, on reading HD, Spicer, Walter Benjamin, and on writing sections of "Pushing Water."

from early May:

report on residency in Seattle and the Pacific Northwest, including readings there with David Abel, Shin Yu Pai, Glen Mott, and with a musical performance of a setting of my poem "Aviary Corridor" by composer Tim Risher

a longer post specifically on the musical performance of "Aviary Corridor" at Univ. of Washington-Bothell and at Richard Hugo House in Seattle in subtext series

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

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375. Charles Bernstein
MLA / Poetics
Thu 24 May 2007

Just out from the MLA --
Introduction to Scholarship in Modern Languages and Literatures (3rd Edition)

more info at
http://epc.buffalo.edu/authors/bernstein/blog

from my essay on "Poetics":

The profession is best that professionalizes least.

The sociologist C. Wright Mills got this just right when he wrote, "The aim of the college, for the individual student, is to eliminate the need in his life for the college; the task is to help him become a self-educating man. For only that will set him free."

--

Art students used to be told that the fundamental requirement for drawing or painting was to accurately render figures. But this confused one modality of representation with the entire process of visual aesthesis. It might have been better to say: you can't draw if you can't see. Correlatively, we might say, you can't write if you can't think. Scholarship requires poetics.

Paratactic writing, thinking by association, is no less cogent or persuasive than hypotactic exposition, with its demands that one thought be subordinated to the next. Poetics reminds us that the alternate logics of poetry are not suited just for emotion or irrational expression; poetics lies at the foundation of all writing.

Poetry is a name we use to discount what we fear to acknowledge.

The accurate documentation of information used in a work is a vital principle of scholarship. Similarly, scholarship requires a writer to consider challenges to her or his views: but this too often is assumed to mean considering challenges to the content of what is being said while ignoring challenges to the style and form. The importance of poetics for scholarship is not to decree that anything goes but rather to insist that exposition is an insufficient guarantor of reason. Poetics makes scholarly writing harder, not easier: it complicates scholarship with an insistence that the way we write is never neutral, never self-evident.

Clarity in writing is a rhetorical effect not a natural fact. One man's eloquence can be another's poison; one woman's stuttering may be the closest approximation of truth that we will ever know.

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376. Brian Richards

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Thu 24 May 2007

C.A.: Thanks for your reply. I only made the exchange public in hopes of getting thoughtful people to weigh in on the matter. I have a few notes to your message.

I do not accuse Silliman of being cold, but rather the opposite: that he lets his personal animus against the man blind him to the rich possibilities to the later

poetry. I admit I may be wrong in my deduction that Silliman singles out Dorn as contentious because Dorn notoriously dismissed the notion that something called the language school had changed and recharged the poetic landscape, but, despite having read all of Dorn that I can find, and having talked with him a few times, the notion that he was a nazi or an advocate of violent solutions remains outside my experience and unattested in the reviews in question. Silliman's view that Dorn was an implicit supporter of the policies that led us into Iraq is based on an entirely unsupported reading of one small poem. His notion that Dorn was a homophobe is, and this is only my opinion, twisted.

Knopf does not put its reputation on the line by publishing Gluck, who inhabits a tiny corner of that publishing empire. Those who published Dorn, on the other hand, declared the importance of the work by doing so, considering the necessity of a personal commitment. I do not say that those publications prove his significance; I merely wondered why, if Dorn's collapse is so obvious that both Silliman and Kleinzahler can assure us that it is so without adducing significant evidence, so many small publishers were willing to put their money, time, and reputations into publishing it.

Where, in Silliman's piece, does he talk about "the things Dorn said outside the poems"? The guy was no saint, and he may have said intemperate things, and if those things can be used to amplify the sense of the poems, I'm for that. But Silliman did not do so. The burden is on those who think Dorn said terrible things to come forward with the evidence.

You have come forward to--as you say--share, and your thoughts are welcome. I do not think Silliman was sharing; I think his project was closer to vilification. I think his reply to me, with its refusal to confront my arguments, suggests that my supposition is not without foundation.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of CA Conrad
Sent: Tuesday, May 22, 2007 11:49 PM
Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and
Silliman's brief reply

I've read this a couple of times now, and didn't respond right away
because
I wanted to be certain of how I felt about it.

This is now a public argument, since you made it public. (Just in case someone tells me to mind my own business).

Ron Silliman often pisses me off. Not always, but some weeks more than once. So I can relate to you wanting to take shots at him. I'm just not sure that I agree with the shots you're taking.

It feels to me like you're accusing him of the very thing you would wish him to be. In other words you're accusing him of being cold, of not judging the work of Dorn but the man Dorn. Yet you would also wish for him to be cold enough in order to not have his feelings involved at all, and to only see the work.

That aside I do believe that Silliman has made clear what of Dorn's work he likes, and what he doesn't like.

He has also been very vocal about the man Dorn. And why not? Ed Dorn said some pretty miserable things, should he be forgiven, should he be Loved unconditionally?

It doesn't really matter what Ron Silliman thinks about Ed Dorn the man because Silliman likes the work. He literally said to a group of us last year after a reading in Philadelphia, "Dorn is like finding out your favorite rock star is a nazi."

I'm not making that up. He said that.

One of the things I value most about Silliman is that he is unafraid of expressing his feelings. While so many want to accuse him of being cold and mean, what they miss completely is that he's SHARING SOMETHING! There are plenty of poets from his generation who share nothing when it comes to feeling. I have seen them myself. Cold, almost mechanical in nature. My god, in an age of bourgeois poetry where conflict of truth is sublimated with under-the-breath comments and the impotence of the passive-aggressive, it's poets like Silliman we need frankly!

It's really important to get pissed off. And you were pissed off at Silliman, that's fair, that's fine. But really, seriously, should Silliman, or anyone else for that matter, EVER judge a poet by the publisher publishing them? Because that is part of your argument against Silliman here, saying that he's NOT WAKING UP

TO THE EVIDENCE AROUND HIM WITH THESE PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!

Please! Knopf publishes Louise Gluck, and I still think she's a slow death
to read. I'd rather piss razor blades than be made to read an entire Louise
Gluck book! I don't care if Elvis came back from the dead and said she was
the One and Only poet to read! Yet people seem to Love her! Some people
never shut up about her! I'm convinced there are life-sized posters of
her above beds all over America, but I still can't stand her poems!

And it's very important to talk about the things Dorn said outside his poems. And also important of course that we examine those things in the context in which they were said.

Should we judge his poems by this though? Well, I don't think so, not at
all.

When visiting Jonathan Williams once I asked him about going to see Ezra Pound at St. Elizabeth's. I asked him (to be more exact about my question to him) what it was like being a queer man, going to see Pound, someone who had openly supported fascism in Europe at a time when queers were being branded and murdered. He thought about it for a second and then simply said, "The terrible things he did and said were not the poems."

And there are plenty of people who refuse to read Pound because of his politics. And I like to debate this issue with those people, even though they almost always remain solid in not needing to read Pound.

CAConrad
p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the Dorn
issue, most especially the essay, "Edward Dorn Out: Forms of Dispossession"
by Dale Smith. In it Smith writes, "Dorn made himself available to an
experience of the West. In the process he perceived a difference between who
he was and who he thought himself to be. But what any of us are capable of
is more important, and that we make ourselves so."
http://PhillySound.blogspot.com

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377. Barry Schwabsky
Re: blog-posted poems?
Thu 24 May 2007

I'm not a poetry magazine editor, but I have an opinion anyway.

If to publish means to disseminate publicly, how can a blog be anything but a publication? To maintain that it is not is merely to unjustly devalue your blog.

Nic Sebastian <[redacted]> wrote:
A question for poetry magazine editors out there:

Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?

As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.

Regards and thanks,

Nic Sebastianhttp://verylikeawhale.wordpress.com

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378. Dan Waber
a as in dog
Thu 24 May 2007

Ever have one of those ideas that takes years and years to finally come to full fruition? You wrote it down, and then waited for the timing, circumstances, and/or right collaborator to come along. And you were patient that whole time, eager but patient, never forgetting the idea. Me too!

Have you ever seen Bembo's Zoo? (http://www.bemboszoo.com/) if you haven't--you really should, regardless of whether you want to go any further into this announcement, that's a work well worth your time. And it's the perfect set-up to the rest; though, if you're Flash challenged, it's definitely not required.

So ends the preamble. Now, on to the meat of the announcement.

After years of waiting for the perfect collaborator to come along, I am filled to overflowing with joy to announce:

a as in dog, by Dan Waber & Marko Niemi
a as in dog, by Marko Niemi & Dan Waber

part hommage, part parody, all ultra-minimalist all the time (or, anything they can do minimal, we can do less)

http://www.logolalia.com/a-as-in-dog/

a full introduction is here:
http://www.logolalia.com/a-as-in-dog/intro.html

Short version for anyone who hasn't already clicked through: a lady was spelling her name to me over a bad phone connection and she accidentally said, "a as in dog" instead of "a as in apple" or "a as in alpha". It made me laugh, it made her laugh, and it got me thinking. First I figured out a way to make an "a" look like a dog. Then, I figured out how to make every other letter of the alphabet into an animal whose name didn't start with that letter (without repeating start-of-name letters). I lacked the deft touch necessary to bring these ideas to life until I connected with Marko Niemi. He built them all better than I ever could have by, in most cases, making them less than I'd've dared.

If you enjoy viewing these pieces even one 26th as much as we enjoyed making them you'll be grinning for days.

Come, look, enjoy.

Regards,
Dan & Marko

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379. Kathleen Ossip
Call for poems: WSQ issue on Witness
Thu 24 May 2007

Dear All,

I'm currently looking for poems for the upcoming issue of Women's Studies Quarterly centered on the theme of Witness. I'm posting this both to ask you to submit poems AND to ask for recommendations for other poets (preferably well-published) you know of who might have work that is fitting. If you have contact info for your recommendees, so much the better. I'll paste the official CFS below, to give you an idea of how the editors conceive the theme, but with poetry the theme can of course be more tenuous.

Publishing in WSQ is a good opportunity to expand your audience to include the largely academic readership. And WSQ is widely adopted for classroom use, which expands your audience even more.

You may email your submissions or recommendations to me at [redacted]. In the body of the email, please, not as an attachment. Deadline is a fluid July 15-ish.

Thank you! CFS below.

Kathy Ossip

Feminism was born of acts of witness, and throughout its many transformations bearing witness has played crucial roles. Whether Lysistrataâ€™s sex strike, Jeanne dâ€™Arcâ€™s arming up, Mary Wollstonecraftâ€™s declaration of womenâ€™s rights as human rights, Ida B. Wellsâ€™ campaigns for womenâ€™s suffrage and against lynching, the Herstory Archivesâ€™ revelation of pre-Stonewall lesbiansâ€™ lives, the anonymous campaigns of the Guerilla Grrls, or the silent protests of Las Madres de Plaza de Mayo or the Women in Black, mythological and historical acts of witnessing have enabled women to reconceive themselves and to challenge the societies they live in. Who are the feminist witnesses who currently inspire us? In what languages â€“ verbal, visual, acoustical, corporeal, narrative, lyrical, dramatic â€“ do they offer their visions? What is distinctively feminist about their method? Or their message? How have their societies responded? Â Â Â Â Â Â Â Â From child abuse to genocidal violence, the acts to which contemporary feminists bear witness often involve entrenched, systematic inequalities of power. In what ways do such inequalities make the rendering of these accounts dangerous or difficult? The decision whether to credit a particular witnessâ€™s account â€“ whether in formal legal or less formal settings â€“ may turn, perhaps unconsciously, on the witnessâ€™s identity or social location, as well as on demeanor or habits of speech that are a product of such location. These decisions implicate broader epistemological assumptions that feminist scholars have played a critical role in questioning: feminist interventions in the 1980â€™s that challenged the objectivist assumptions of legal decisionmaking are one example. What contemporary issues have impelled feminists to question what we are culturally conditioned to credit? Psychology and Brain Sciences have produced research questioning longstanding models of how experiences, from ordinary to traumatic, shape the brain. How does such research affect our view of issues as diverse as normative decisionmaking, credibility, or (psychological) repression?

****

See what's free at http://www.aol.com.

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380. Halvard Johnson

Re: blog-posted poems?

Thu 24 May 2007

I think the bias against previously published poems is ridiculous--
like a theater-owner's
refusing to show movies that have been shown in other theaters.

As to guidelines: we hates guidelines.

Hal

"I always wanted to be a cosmologist
but failed the physical."
--Anon.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On May 24, 2007, at 8:33 AM, Nic Sebastian wrote:

> *A question for poetry magazine editors out there:*
>
> *Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?*
>
> *As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.*
>
> *Regards and thanks,*
>
> *Nic Sebastianhttp://verylikeawhale.wordpress.com*

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381. Alan Sondheim
New Work
Thu 24 May 2007

New Work

Body-relation video with Tom Zummer audio on the phenomenology of the body, video avatar mod w/ new behavior (and behavior collision) - apologies for size but worth it I think

http://www.asondheim.org/bodyrelation.mp4

Prime Alpine Zither song with post-processing (the song resonates oddly with me) - smaller of course

http://www.asondheim.org/ascension.mp3

New work on YouTube, http://nikuko.blogspot.com etc.
Check out Odyssey on Ning

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382. Thomas savage
Re: blog-posted poems?
Thu 24 May 2007

There is also the question of poetry listservs, one of which I subscribe to. Does posting poems on this site constitute "publication" or is it just "posting"? I have always felt free to publish previously posted poems elsewhere. So far, I have encountered no problems. But, as in your statement, I have feared for problems down the line. Are there or will there be any? Regards, Tom Savage

Nic Sebastian <[redacted]> wrote: A question for poetry magazine editors out there:

Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?

As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.

Regards and thanks,

Nic Sebastianhttp://verylikeawhale.wordpress.com

Now that's room service! Choose from over 150,000 hotels
in 45,000 destinations on Yahoo! Travel to find your fit.

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383. Kathleen Ossip
translation fodder?
Thu 24 May 2007

I'm interested in doing some French to English translations. I wonder if anyone on the list has recommendations of as yet untranslated contemporary French/Francophone poets, or leads for finding same. Backchannel, please. Thanks!

Kathleen Ossip
[redacted]

****
 See what's free at
http://www.aol.com.

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384. CA Conrad
Rush Philly 89 Swegman...
Thu 24 May 2007

Hey Chris, exchange mythologies? Yeah, I feel like my memory is good on stuff though, and I recall you bringing into town some very important poets. As did Gil. But I didn't know you and Gil had an argument. Sounds like a good argument at that, an argument on aesthetics, which is always a healthy thing, right?

Hey, Chris, I'm not interested in apologizing to this List, or anyone else for a history of the poor. The history of the poor is the mostly untold history. The rich who are moving into Philadelphia right now literally think they are moving into a city that they can shape up. But they have no idea what it means to live inside a community of artists that was as vibrant and nurturing as the Zulli Nation was.

There used to be a grocery store with a tiny diner in the back of it called APPLE JACKS. I'd hang out there and listen to the drag queen prostitutes talk shit about the world. And there was a group of crazy Polish painters (I think Candace Kaucher knew them?) who would come in arguing and trying to pick up the tranny hookers. It was a regular show, but the painters were especially excited to find out that one of the hookers was a painter, and another a dancer,

and I don't mean an exotic dancer, but going to the University of the Arts to study dance. That's what Philadelphia was like back then. Literally thousands of artists, writers, philosophers. But they're all gone now. Uprooted, kicked out. You mentioned Cheryl Dunye. She used to date my friend Michelle Strader, and they lived on the 4th floor next to Robin's Bookstore on 13th Street. Michelle helped Cheryl make the film THE WATERMELON WOMAN. But Michelle was a mind blowing painter! And she was poor, like the rest of us, and had a stupid job, like the rest of us, and just couldn't wait to get home to do more painting. And Michelle and all her neighbors (also artists) were evicted a couple of years ago, and now fancy, expensive handbag and shoe stores line the street.

The world shifted from an epicenter of passionate creativity to unbridled consumerism. And APPLE JACKS is now a swank martini bar with hipsters bursting from its French windows every night, and this is something I guess I just need to get used to, this great loss of community. It's just that the transition is going on AT THIS MOMENT, and it's a difficult transition for those of us without the cash to keep up with escalating rents. But of course there are plenty of poets here who I know and whose work I Love. It's kind of amazing to realize that your favorite poets are your friends. How many people get to say that? And we're going to be celebrating Gil Ott soon.

The first time I ever laid eyes on Gil Ott was autumn 1984. I was a teenager, and I snuck into the Bacchanal with my friend Pegalina, and Gil was in the middle of a poem at the microphone. I was fresh off the country roads of rural Pennsylvania where the WILDEST thing on the local library's shelves was Anne Sexton. And let me tell you, if she is the wildest poetry you've experienced, then seeing, and hearing Gil Ott is GOING TO BLOW YOUR MIND!

Gil was almost 17 years older than me, and was supportive without getting in my business, you know what I mean? Like, he HATED my boyfriend Angel, but also realized that Angel was a lot of excitement for me, older, had a motorcycle, was a drug dealer, always had a party to take me to. It was a lot of fun, and Gil knew that I was not about to give up that much fun! But he thought Angel was a scumbag, and made it clear he thought this.

Also what I appreciated about Gil is that he was almost ANTI-mentorship. While there were so many other older poets hanging around (like Etheridge Knight) who wanted to tell you what you Should read, how you Should be writing, Gil hated the very idea of ever doing so. And he gave me one of my first readings, at the Painted Bride Arts Center with his wife Julia Blumenreich and Miriam Kessler.

There's so much to remember, and I like writing about this with you Chris. And I'm not interested in doing the back channel, I mean, if people don't want to read then they won't, right? I don't fucking care.

CAConrad
http://PhillySound.blogspot.com

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385. kevin thurston
Re: blog-posted poems?
Thu 24 May 2007

"As a blogging poet who finds posting poems on my personal blog a
> useful part of the writing process, I am trying to work out whether
> this practice will be more harmful than helpful in the long run."

it depends, is your goal to write poems that you think are better or to have your poems published by people who have restrictive submission guidelines?

On 5/24/07, Halvard Johnson <[redacted]> wrote:
>
> I think the bias against previously published poems is ridiculous--
> like a theater-owner's
> refusing to show movies that have been shown in other theaters.
>
> As to guidelines: we hates guidelines.
>
> Hal
>
> "I always wanted to be a cosmologist
> but failed the physical."
> --Anon.
>
> Halvard Johnson
> ==========
> [redacted]
> [redacted]
> http://home.earthlink.net/~halvard
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
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> On May 24, 2007, at 8:33 AM, Nic Sebastian wrote:
>
> > A question for poetry magazine editors out there:
> >
> > Does your publication accept for publication poems previously
> > posted to personal blogs or to online workshops? If so, why, and if
> > not, why not? Do your submissions guidelines clearly spell out your
> > position in this regard?
> >
> > As a blogging poet who finds posting poems on my personal blog a
> > useful part of the writing process, I am trying to work out whether
> > this practice will be more harmful than helpful in the long run. I
> > have interesting posts (from opposing points of view) by the
> > editors of 'Segue' magazine and 'No Tell Motel' on my blog at the
> > moment, and would love to feature additional discussions by other
> > interested editors. Feel free to contact me off-line if preferred.
> >
> > Regards and thanks,
> >
> > Nic Sebastianhttp://verylikeawhale.wordpress.com
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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386. **CA Conrad**

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Thu 24 May 2007

Stephen, thanks, and yes we need to walk with caution mostly. In that we don't forget to admit the truth, and that we don't confuse the truth for the art.

Spicer was really awful to a lot of people, and I was always curious about the WAY he attacked Ginsberg. Of course this is all rumor, I think, but I think he said something like Ginsberg was writing faggot-poetry. We can't really know what he meant by that since it's just rumors that are circulating. But what

could that have meant? Especially since Spicer was a faggot, and living in San Francisco at that. It's odd.

But at the same time it's impossible to not Love the work of Spicer. And if you do Love the poet's work then all that other stuff needs to be held away, and separate, right?

Dorn's homophobia was a different thing. Or was it? I don't know. It seems that most homophobic men are themselves queer. It's almost a cliche to say this now, but it's also something I've seen play out over and over. Yeah, maybe Dorn was a secret cocksucker. Who knows, right?

It would be GREAT to find out something like that! HEHEHE! Oh the bone-chilling reception such evidence was create!

CAConrad
http://PhillySound.blogspot.com

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387. Dan Coffey
Re: a as in dog
Thu 24 May 2007

There is a children's book that kind of uses the same tactic. Each page says something like "A is for Cartwheel," or "F is for Pickle," but there's a subtle action going on in the artwork on the page that actually does suggest a word that correctly starts with the letter. Or something like that.

On 5/24/07, Dan Waber <[redacted]> wrote:
> Ever have one of those ideas that takes years and years to finally
> come to full fruition? You wrote it down, and then waited for the
> timing, circumstances, and/or right collaborator to come along. And
> you were patient that whole time, eager but patient, never forgetting
> the idea. Me too!
>
> Have you ever seen Bembo's Zoo? (http://www.bemboszoo.com/) if you
> haven't--you really should, regardless of whether you want to go any
> further into this announcement, that's a work well worth your
> time. And it's the perfect set-up to the rest; though, if you're Flash
> challenged, it's definitely not required.
>
> So ends the preamble. Now, on to the meat of the announcement.
>
> After years of waiting for the perfect collaborator to come along, I
> am filled to overflowing with joy to announce:

>
> a as in dog, by Dan Waber & Marko Niemi
> a as in dog, by Marko Niemi & Dan Waber
>
> part hommage, part parody, all ultra-minimalist all the time (or,
> anything they can do minimal, we can do less)
>
> http://www.logolalia.com/a-as-in-dog/
>
> a full introduction is here:
> http://www.logolalia.com/a-as-in-dog/intro.html
>
> Short version for anyone who hasn't already clicked through: a lady
> was spelling her name to me over a bad phone connection and she
> accidentally said, "a as in dog" instead of "a as in apple" or "a as
> in alpha". It made me laugh, it made her laugh, and it got me
> thinking. First I figured out a way to make an "a" look like a
> dog. Then, I figured out how to make every other letter of the
> alphabet into an animal whose name didn't start with that letter
> (without repeating start-of-name letters). I lacked the deft touch
> necessary to bring these ideas to life until I connected with Marko
> Niemi. He built them all better than I ever could have by, in most
> cases, making them less than I'd've dared.
>
> If you enjoy viewing these pieces even one 26th as much as we enjoyed
> making them you'll be grinning for days.
>
> Come, look, enjoy.
>
> Regards,
> Dan & Marko
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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388. David Harrison Horton
Re: blog-posted poems?
Thu 24 May 2007

Nic,If the jounral in question allows for previously published material (and some do) then there's no conflict. However, if they expressly state they want unpublished work, then I would say that it depends on the nature of the blog/listserv you post them to. For example, if you and a circle of say 10 friends have formed a listserv/yahoogroup. . . to workshop, then I'd say that's alright. If you post poems to a public blog (blogspot etc...), then I'd say it's not alright as most blogs get more hits in a month or two than the circulation of the average print run of a small press lit journal. This means that for all intents and purposes the poems posted might not be new to readers, potentially defeating the editor's reason for running a journal in the first place. In the cases of electronic journals, your post could be in direct competition with the journal that they are in.My 2 cents.David Harrison Horton

1341 58th Avenue #9

Oakland CA 94621

[redacted]> Date: Thu, 24 May 2007 09:33:36 -0400> From: [redacted]> Subject: blog-posted poems?> To: [redacted]> > A question for poetry magazine editors out there: > > Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?> > As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred. > > Regards and thanks, > > Nic Sebastianhttp://verylikeawhale.wordpress.com _____ Download Messenger. Start an i’m conversation. Support a cause. Join now. http://im.live.com/messenger/im/home/?source=TAGWL_MAY07=

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389. Christophe Casamassima
Re: Call for poems: WSQ issue on Witness
Thu 24 May 2007

"preferably well-published"

I'm a little wary of this... Do you mean that well-published poets produce better work than non-very-well-published poets? Or is the journal looking for folks who only subscribe to that kind of 'expertise'?

curious... what are you promoting?

> *----- Original Message -----*
> *From: "Kathleen Ossip" <[redacted]>*
> *To: [redacted]*
> *Subject: Call for poems: WSQ issue on Witness*
> *Date: Thu, 24 May 2007 12:11:53 EDT*
>
> *Dear All,*
>
> *I'm currently looking for poems for the upcoming issue of Women's Studies Quarterly centered on the theme of Witness. I'm posting this both to ask you to submit poems AND to ask for recommendations for other poets (preferably well-published) you know of who might have work that is fitting. If you have contact info for your recommendees, so much the better. I'll paste the official CFS below, to give you an idea of how the editors conceive the theme, but with poetry the theme can of course be more tenuous.*
>
> *Publishing in WSQ is a good opportunity to expand your audience to include the largely academic readership. And WSQ is widely adopted for classroom use, which expands your audience even more.*
>
> *You may email your submissions or recommendations to me at [redacted]. In the body of the email, please, not as an attachment. Deadline is a fluid July 15-ish.*
>
> *Thank you! CFS below.*
>
> *Kathy Ossip*
>
> *Feminism was born of acts of witness, and throughout its many transformations bearing witness has played crucial roles. Whether Lysistrataâ€™s sex strike, Jeanne dâ€™Arcâ€™s arming up, Mary Wollstonecraftâ€™s declaration of womenâ€™s rights as human rights, Ida B. Wellsâ€™ campaigns for womenâ€™s suffrage and against lynching, the Herstory Archivesâ€™ revelation of pre-Stonewall lesbiansâ€™ lives, the anonymous campaigns of the Guerilla Grrls, or the silent protests of Las Madres de Plaza de Mayo or the Women in Black, mythological and historical acts of witnessing have enabled women to reconceive themselves and to challenge the*

> *societies they live in. Who are the feminist witnesses who currently inspire us? In what languages â€“ verbal, visual, acoustical, corporeal, narrative, lyrical, dramatic â€“ do they offer their visions? What is distinctively feminist about their method? Or their message? How have their societies responded?*
> *Â Â Â Â*
> *Â Â Â Â From child abuse to genocidal violence, the acts to which contemporary feminists bear witness often involve entrenched, systematic inequalities of power. In what ways do such inequalities make the rendering of these accounts dangerous or difficult? The decision whether to credit a particular witnessâ€™s account â€“ whether in formal legal or less formal settings â€“ may turn, perhaps unconsciously, on the witnessâ€™s identity or social location, as well as on demeanor or habits of speech that are a product of such location. These decisions implicate broader epistemological assumptions that feminist scholars have played a critical role in questioning: feminist interventions in the 1980â€™s that challenged the objectivist assumptions of legal decisionmaking are one example.*
> *What contemporary issues have impelled feminists to question what we are culturally conditioned to credit? Psychology and Brain Sciences have produced research questioning longstanding models of how experiences, from ordinary to traumatic, shape the brain. How does such research affect our view of issues as diverse as normative decisionmaking, credibility, or (psychological) repression?*
>
> **********
> *See what's free at http://www.aol.com.*

=
computer help desk software
Alloy software offers an integrated service management solution that brings together people, processes and technology into a well-designed system based on industry practices.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=b3b9478fa7d670c90eb697362176cf09

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390. Christophe Casamassima

Re: blog-posted poems?

Thu 24 May 2007

right on, kevin and hal. i mean, we're basically playing the same game as some people in the administration who like to play by exclusivity, and that hurts - how do disseminate (see? I didn't say distribute) our work without giving it out to the widest possible audience - an audience so small it's silly? If the work is good, if the editors like the work, then publish the damn poems! This is purely a question of ownership and property.

"What is property? Property is theft." A nickel to the person who puts a name on this quote...

bon soi!

> *----- Original Message -----*
> *From: "kevin thurston" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: blog-posted poems?*
> *Date: Thu, 24 May 2007 14:35:09 -0400*
>
> *"As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run."*
>
> *it depends, is your goal to write poems that you think are better or to have your poems published by people who have restrictive submission guidelines?*
>
> *On 5/24/07, Halvard Johnson <[redacted]> wrote:*
>
> *I think the bias against previously published poems is ridiculous--*
> *like a theater-owner's*
> *refusing to show movies that have been shown in other theaters.*
>
> *As to guidelines: we hates guidelines.*
>
> *Hal*
>
> *"I always wanted to be a cosmologist*
> *but failed the physical."*
> *--Anon.*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> [redacted]

> *http://home.earthlink.net/~halvard*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
>
> *On May 24, 2007, at 8:33 AM, Nic Sebastian wrote:*
>
> *A question for poetry magazine editors out there:*
>
> *Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?*
>
> *As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.*
>
> *Regards and thanks,*
>
> *Nic Sebastianhttp://verylikeawhale.wordpress.com*
>
> *-- i could use some bone marrow, please*
>
> *http://fuckinglies.blogspot.com/*

=

2007 Diet Of The Year
Dozens Were Reviewed, One Swept The Competition. As Seen On Oprah.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=e59724f55532c33771114af030d623d1

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391. William Allegrezza
The City Visible--an anthology of experimental Chicago writing.
Thu 24 May 2007

Cracked Slab Books announces the release of The City Visible: Chicago Poetry for the New Century. It's an anthology of some of the best innovative poetry being written currently in Chicago.

Peter Gizzi says of it, "When Carl Sandburg asked in his *Chicago Poems*, close to a hundred years ago, for "a voice to speak to me in the day end, / A hand to touch me in the dark room / Breaking the long loneliness," little did he know his city would be so fully and livingly answered and so honored. Chicago is again transformed by poetry. Here in these myriad acts of imagination, the poets of T*he City Visible* give to it again, in Shakespeare's terms, ' local habitation and a name.'"

You can get your copy at http://crackedslabbooks.com/home.html or from amazon.com. It should be up on SPD soon.

Bill Allegrezza
crackedslabbooks.com

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392. Amanda Earl
Re: blog-posted poems?
Thu 24 May 2007

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my own practice is to remove the poem from my blog once/if it gets published and to link to the journal's web site.

amanda earl

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393. David-Baptiste Chirot
What's missing in the Dorn hoopla--
Thu 24 May 2007

How many times does it seem one is reading the same old pieces (reviews, counter-reviews, posts, counter-posts) again--then to realize with a start--oh my God!--these are the "new" pieces!!--NOT Memorex!!--NOT "phoned in!!-- It is very predictable what Ron Silliman will say about most things and equally so what many of his detractors will say. The sad thing is that in the meanwhile the actual book, poetry, accomplishment--gets completely ignored. I have yet to

read the book and was hoping to learn more about it as it is a pretty sizable collection (324 or so pages) and includes some uncollected works. As well, in a time in wich poltical poetry is not much written, Dorn's work seems a good example to re examing--the ecological concerns, the take on the on the sttlement by Ero-Americans of the West--many other issues--and the methods of structuring and presenting voicings--personnae-- Also that the work is appearing from Penguin, a world scale publisher--not an academic or small press as the origianl works were--and--also that it is edited by Michale Rothenberg, himself a very good poet as well as editor of two other Penguin Selecteds--David Meltzer and Philip Whalen. And--editor of Big Bridge Journal. The intro is by another poet and editor, Dale Smith-- The reviews and arguments here seem toignore all of this, which seems to me to be quite interesting in considering the book itself-- The constellation of Rothenberg and Smith with Dorn and also Whalen and Meltzer is far more intriguing to think on than the same tired old beating the dead corpse of Ed Dorn about things said long ago over too many drinks most likely. The occaision of this constellation in the present is to open new ways of thinking on the poets and poetry involved, rather than always driving around with one's eyes glued to the rear view mirror and one's conceptions of a poet and their work etched for ever in a stone one put out to the graveyard of one's thoughts long ago. When i first started reading and really being wound by poetry--it was by people like Villon and Rimbaud. Especially with Villon-murderer, thief, pimp---one is going to be upset what some poet said about another? I would rather be learning about and following discussions of the new directions this book and the others Michael Rothenberg edited may be opening up--it is not everdya after all recent and a living American poet are in Selected Penguin editions after all--than more dancing on the head of a corpse--no matter how tempting an easy bit of fun it is--even in a world filling up faster and faster with corpses--> Date: Thu, 24 May 2007 11:12:53 -0400> From: [redacted]> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply> To: [redacted]> > C.A.: Thanks for your reply. I only made the exchange public in hopes of> getting thoughtful people to weigh in on the matter. I have a few notes> to your message.> > I do not accuse Silliman of being cold, but rather the opposite: that he> lets his personal animus against the man blind him to the rich> possibilities to the later poetry. I admit I may be wrong in my> deduction that Silliman singles out Dorn as contentious because Dorn> notoriously dismissed the notion that something called the language> school had changed and recharged the poetic landscape, but, despite> having read all of Dorn that I can find, and having talked with him a> few times, the notion that he was a nazi or an advocate of violent> solutions remains outside my experience and unattested in the reviews in> question. Silliman's view that Dorn was an implicit supporter of the> policies that led us into Iraq is based on

an entirely unsupported> reading of one small poem. His notion that Dorn was a homophobe is, and> this is only my opinion, twisted.> > Knopf does not put its reputation on the line by publishing Gluck, who> inhabits a tiny corner of that publishing empire. Those who published> Dorn, on the other hand, declared the importance of the work by doing> so, considering the necessity of a personal commitment. I do not say> that those publications prove his significance; I merely wondered why,> if Dorn's collapse is so obvious that both Silliman and Kleinzahler can> assure us that it is so without adducing significant evidence, so many> small publishers were willing to put their money, time, and reputations> into publishing it. > > Where, in Silliman's piece, does he talk about "the things Dorn said> outside the poems"? The guy was no saint, and he may have said> intemperate things, and if those things can be used to amplify the sense> of the poems, I'm for that. But Silliman did not do so. The burden is on> those who think Dorn said terrible things to come forward with the> evidence.> > You have come forward to--as you say--share, and your thoughts are> welcome. I do not think Silliman was sharing; I think his project was> closer to vilification. I think his reply to me, with its refusal to> confront my arguments, suggests that my supposition is not without> foundation. > > -----Original Message-----> From: UB Poetics discussion group [mailto:[redacted]]> On Behalf Of CA Conrad> Sent: Tuesday, May 22, 2007 11:49 PM> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and> Silliman's brief reply> > I've read this a couple of times now, and didn't respond right away> because> I wanted to be certain of how I felt about it.> > This is now a public argument, since you made it public. (Just in case> someone tells me to mind my own business).> > Ron Silliman often pisses me off. Not always, but some weeks more than> once. So I can relate to you wanting to take shots at him. I'm just> not> sure that I agree with the shots you're taking.> > It feels to me like you're accusing him of the very thing you would wish> him> to be. In other words you're accusing him of being cold, of not judging> the> work of Dorn but the man Dorn. Yet you would also wish for him to be> cold> enough in order to not have his feelings involved at all, and to only> see> the work.> > That aside I do believe that Silliman has made clear what of Dorn's work> he> likes, and what he doesn't like.> > He has also been very vocal about the man Dorn. And why not? Ed Dorn> said> some pretty miserable things, should he be forgiven, should he be Loved> unconditionally? > > It doesn't really matter what Ron Silliman thinks about Ed Dorn the man> because Silliman likes the work. He literally said to a group of us> last> year after a reading in Philadelphia, "Dorn is like finding out> your favorite rock star is a nazi."> > I'm not making that up. He said that.> > One of the things I value most about Silliman is that he is unafraid of> expressing his feelings. While so many want to accuse him of being cold> and> mean, what they miss completely is that he's SHARING SOMETHING! There> are> plenty of poets

from his generation who share nothing when it comes to> feeling. I have seen them myself. Cold, almost mechanical in nature.> My> god, in an age of bourgeois poetry where conflict of truth is sublimated> with under-the-breath comments and the impotence of the> passive-aggressive,> it's poets like Silliman we need frankly!> > It's really important to get pissed off. And you were pissed off at> Silliman, that's fair, that's fine. But really, seriously, should> Silliman,> or anyone else for that matter, EVER judge a poet by the publisher> publishing them? Because that is part of your argument against Silliman> here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH> THESE> PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!> > Please! Knopf publishes Louise Gluck, and I still think she's a slow> death> to read. I'd rather piss razor blades than be made to read an entire> Louise> Gluck book! I don't care if Elvis came back from the dead and said she> was> the One and Only poet to read! Yet people seem to Love her! Some> people> never shut up about her! I'm convinced there are life-sized posters of> her above beds all over America, but I still can't stand her poems!> > And it's very important to talk about the things Dorn said outside his> poems. And also important of course that we examine those things in the> context in which they were said.> > Should we judge his poems by this though? Well, I don't think so, not> at> all.> > When visiting Jonathan Williams once I asked him about going to see Ezra> Pound at St. Elizabeth's. I asked him (to be more exact about my> question> to him) what it was like being a queer man, going to see Pound, someone> who> had openly supported fascism in Europe at a time when queers were being> branded and murdered. He thought about it for a second and then simply> said, "The terrible things he did and said were not the poems."> > And there are plenty of people who refuse to read Pound because of his> politics. And I like to debate this issue with those people, even> though> they almost always remain solid in not needing to read Pound.> > CAConrad> p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the> Dorn> issue, most especially the essay, "Edward Dorn Out: Forms of> Dispossession"> by Dale Smith. In it Smith writes, "Dorn made himself available to an> experience of the West. In the process he perceived a difference between> who> he was and who he thought himself to be. But what any of us are capable> of> is more important, and that we make ourselves so."> http://PhillySound.blogspot.com

_____ Download Messenger. Start an i’m conversation. Support a cause. Join now. http://im.live.com/messenger/im/home/?source=TAGWL_MAY07=

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394. Poetry Project
Events at the Poetry Project 5/25 - 5/30
Thu 24 May 2007

Dears to Our Heart,

Please join us tomorrow for the last Friday Late Night event of the season, take a break over the weekend, then come again Monday and Wednesday. A plan!

Love,

The Poetry Project

Friday, May 25, 10:00 pm
Lost & Found

Show and tell: Torn texts in multiple voices. Fugitive transmissions. Images and objects lost or abandoned are found and polished. The sound of a slow train by the green light of half forgotten songs. POEMS ARE FUN, glamour is made easy. A manual for violence prevention follows ADVANCED TYPING TIPS, PART 5. Glass negative projections. Offerings from an archive. A slide show from an abandoned elementary school. What to do when you lose someone. What to do if you find them. There will be surprises, appearances and absences. David Gatten, filmmaker, Henry James fan, lover of poems and poets, recent Guggenheim fellow and aspiring audio book artist, makes bookish films about letters and libraries and boat and ghosts that are filled with words, some of which you can read. You can find his films in the permanent collections of the Whitney Museum and the Art Institute of Chicago but he can rarely find his glasses. He lives and works by the water in Red Hook, Brooklyn and Seabrook Island, South Carolina. For tonight's event David has invited some of his favorite scavengers to present sounds, images and words, either as they found them or incorporated as elements in compositions of their own design. Participants include Macgregor Card, Mary Helena Clark, Ellie Ga, Jenny Perlin, Michael Robinson, Jonathan Schwartz, Phil Solomon and Jessie Stead. Please go to http://www.poetryproject.com/calendar.php for participant bios.

Monday, May 28, 8:00 pm
David Vogen & Jeffrey Cyphers Wright

David Vogen: born in Milwaukee, educated at Rutgers and NYU Graduate Writing Program, teacher, writer, editor, cook, published in The New York Quarterly, Nerve, Details, Kalte SterneŠ, performed at the Chautauqua Institution and Mason Gross School of the Arts. Sound engineer at The Poetry Project since 1990. Saw The Clash play for 15 straight days at Bond's International Casino in New York City, 1981. Passed through Checkpoint Charlie in 1984 and made it back alive. Jeffrey Cyphers Wright is a poet, publisher, critic and eco-activist. He studied with Ted Berrigan, Alice Notley

and Allen Ginsberg and has an MFA in poetry. From 1986 until 2001 he published Cover Magazine. His poems have appeared in numerous journals and six anthologies. He is the author of ten books, the latest being The Name Poems from Sisyphus Press. He is the new editor of Van Gogh's Ear.

Wednesday, May 30, 8:00 pm / * Lobby Music 7:30 PM *
Neo-Benshi Beast Unleashed On the East!

The Japanese term benshi means "film-teller", and Benshi narrators thrived in Japan and Korea in the Silent era, describing, voicing, and even expanding the films for audiences. "Neo-Benshi" originated in the Bay Area poets avant-garde, and has become something of a sensation. This 2-hour program of 'hit' Neo-Benshi performances includes West Coast masters Roxanne Hamilton, Rodney Koeneke, and Mac MacGinnes, along with NYC's own Gary Sullivan, Nada Gordon, Elaine Equi, and Vincent Katz followed by a program of short films by Abigail Child, Brian Kim Stefans, Neo-Benshi co-creator Konrad Steiner, and Brandon Downing.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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395. **patrick dunagan**
Re: What's missing in the Dorn hoopla--
Thu 24 May 2007

Rather than stay out of the fray, I'll offer my two bits in regards to the contents of the Penguin Dorn. If you are a reader of Dorn, that is to say, you have taken the time to locate the work that has been published up to the date of the

Penguin edition, don't waste any cash on buying it. I haven't had the opportunity to compare it poem for poem (perhaps it has portions of the Heresy poems that aren't in HIGH WEST RENDEZVOUS) but the two-three glances I have taken at the table of contents (one of which was hurriedly hot and sweaty--take the potshots-- up in the Poetry Room at City Lights and the other more extended out drinking with friends at a bar) turned up not one fresh poem that isn't previously published. Smith's Intro is okay. It's a good general introduction to Dorn for the novice, but has little to do with the text Rothenberg presents, which is rather too bad. In short, there's little of interest for anyone with an invested interest in Dorn. The nice thing about the penguin book, as with them all, is that it is "out there" and readily available.

As for the smut-slinging, Silly Man appears to wish to drag all the nonsense of past commentary by Dorn back into Light. Brian Richards is doing an honorable job of calling it out and offering up opportunity for fresh commentary by maybe some younger readers of Dorn on this List.

As for the Spicer/Dorn connection. I find it delightful. & there is that great Dorn poem about "the fairy bar", is it? I don't understand how one would read Spicer and not get his reasons for finding Ginsberg so deplorable, same with the Ferlinghetti. Not to say one has to share in them, or no longer read Ginsberg or Ferls. That would be rather silly now, wouldn't it.

I would find it useful if someone would post here why the poems from LOW COUPS AND HAUT COUPS posted so horribly on Big Bridge (not enough space between them) aren't in Way West? Or am i mistaken on that?

On 5/24/07, David-Baptiste Chirot <[redacted]> wrote:
> How many times does it seem one is reading the same old pieces (reviews, counter-reviews, posts, counter-posts) again--then to realize with a start--oh my God!--these are the "new" pieces!!--NOT Memorex!!--NOT "phoned in!!-- It is very predictable what Ron Silliman will say about most things and equally so what many of his detractors will say. The sad thing is that in the meanwhile the actual book, poetry, accomplishment--gets completely ignored. I have yet to read the book and was hoping to learn more about it as it is a pretty sizable collection (324 or so pages) and includes some uncollected works. As well, in a time in wich poltical poetry is not much written, Dorn's work seems a good example to re examing--the ecological concerns, the take on the on the sttlement by Ero-Americans of the West--many other issues--and the methods of structuring and presenting voicings--personnae-- Also that the work is appearing from Penguin, a world scale publisher--not an academic or small press as the origianl works were--and--also that it is edited by Michale Rothenberg, himself a very good poet as well as editor of two other Penguin Selecteds--David Meltzer and Philip Whalen. And--editor of Big Bridge Journal.

The intro is by another poet and editor, Dale Smith-- The reviews and arguments here seem toignore all of this, which seems to me to be quite interesting in considering the book itself-- The constellation of Rothenberg and Smith with Dorn and also Whalen and Meltzer is far more intriguing to think on than the same tired old beating the dead corpse of Ed Dorn about things said long ago over too many drinks most likely. The occaision of this constellation in the present is to open new ways of thinking on the poets and poetry involved, rather than always driving around with one's eyes glued to the rear view mirror and one's conceptions of a poet and their work etched for ever in a stone one put out to the graveyard of one's thoughts long ago. When i first started reading and really being wound by poetry--it was by people like Villon and Rimbaud. Especially with Villon-murderer, thief, pimp---one is going to be upset what some poet said about another? I would rather be learning about and following discussions of the new directions this book and the others Michael Rothenberg edited may be opening up--it is not everdya after all recent and a living American poet are in Selected Penguin editions after all--than more dancing on the head of a corpse--no matter how tempting an easy bit of fun it is--even in a world filling up faster and faster with corpses--> Date: Thu, 24 May 2007 11:12:53 -0400> From: [redacted]> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply> To: [redacted]> > C.A.: Thanks for your reply. I only made the exchange public in hopes of> getting thoughtful people to weigh in on the matter. I have a few notes> to your message.> > I do not accuse Silliman of being cold, but rather the opposite: that he> lets his personal animus against the man blind him to the rich> possibilities to the later poetry. I admit I may be wrong in my> deduction that Silliman singles out Dorn as contentious because Dorn> notoriously dismissed the notion that something called the language> school had changed and recharged the poetic landscape, but, despite> having read all of Dorn that I can find, and having talked with him a> few times, the notion that he was a nazi or an advocate of violent> solutions remains outside my experience and unattested in the reviews in> question. Silliman's view that Dorn was an implicit supporter of the> policies that led us into Iraq is based on an entirely unsupported> reading of one small poem. His notion that Dorn was a homophobe is, and> this is only my opinion, twisted.> > Knopf does not put its reputation on the line by publishing Gluck, who> inhabits a tiny corner of that publishing empire. Those who published> Dorn, on the other hand, declared the importance of the work by doing> so, considering the necessity of a personal commitment. I do not say> that those publications prove his significance; I merely wondered why,> if Dorn's collapse is so obvious that both Silliman and Kleinzahler can> assure us that it is so without adducing significant evidence, so many> small publishers were willing to put their money, time, and reputations> into publishing it. > > Where, in Silliman's

piece, does he talk about "the things Dorn said> outside the poems"? The guy was no saint, and he may have said> intemperate things, and if those things can be used to amplify the sense> of the poems, I'm for that. But Silliman did not do so. The burden is on> those who think Dorn said terrible things to come forward with the> evidence.> > You have come forward to--as you say--share, and your thoughts are> welcome. I do not think Silliman was sharing; I think his project was> closer to vilification. I think his reply to me, with its refusal to> confront my arguments, suggests that my supposition is not without> foundation. > > -----Original Message-----> From: UB Poetics discussion group [mailto:[redacted]]> On Behalf Of CA Conrad> Sent: Tuesday, May 22, 2007 11:49 PM> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and> Silliman's brief reply> > I've read this a couple of times now, and didn't respond right away> because> I wanted to be certain of how I felt about it.> > This is now a public argument, since you made it public. (Just in case> someone tells me to mind my own business).> > Ron Silliman often pisses me off. Not always, but some weeks more than> once. So I can relate to you wanting to take shots at him. I'm just> not> sure that I agree with the shots you're taking.> > It feels to me like you're accusing him of the very thing you would wish> him> to be. In other words you're accusing him of being cold, of not judging> the> work of Dorn but the man Dorn. Yet you would also wish for him to be> cold> enough in order to not have his feelings involved at all, and to only> see> the work.> > That aside I do believe that Silliman has made clear what of Dorn's work> he> likes, and what he doesn't like.> > He has also been very vocal about the man Dorn. And why not? Ed Dorn> said> some pretty miserable things, should he be forgiven, should he be Loved> unconditionally? > > It doesn't really matter what Ron Silliman thinks about Ed Dorn the man> because Silliman likes the work. He literally said to a group of us> last> year after a reading in Philadelphia, "Dorn is like finding out> your favorite rock star is a nazi."> > I'm not making that up. He said that.> > One of the things I value most about Silliman is that he is unafraid of> expressing his feelings. While so many want to accuse him of being cold> and> mean, what they miss completely is that he's SHARING SOMETHING! There> are> plenty of poets from his generation who share nothing when it comes to> feeling. I have seen them myself. Cold, almost mechanical in nature.> My> god, in an age of bourgeois poetry where conflict of truth is sublimated> with under-the-breath comments and the impotence of the> passive-aggressive,> it's poets like Silliman we need frankly!> > It's really important to get pissed off. And you were pissed off at> Silliman, that's fair, that's fine. But really, seriously, should> Silliman,> or anyone else for that matter, EVER judge a poet by the publisher> publishing them? Because that is part of your argument against Silliman> here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH> THESE> PUBLISHERS FIGHTING OVER ONE

ANOTHER TO PUBLISH DORN!> > Please! Knopf publishes Louise Gluck, and I still think she's a slow> death> to read. I'd rather piss razor blades than be made to read an entire> Louise> Gluck book! I don't care if Elvis came back from the dead and said she> was> the One and Only poet to read! Yet people seem to Love her! Some> people> never shut up about her! I'm convinced there are life-sized posters of> her above beds all over America, but I still can't stand her poems!> > And it's very important to talk about the things Dorn said outside his> poems. And also important of course that we examine those things in the> context in which they were said.> > Should we judge his poems by this though? Well, I don't think so, not> at> all.> > When visiting Jonathan Williams once I asked him about going to see Ezra> Pound at St. Elizabeth's. I asked him (to be more exact about my> question> to him) what it was like being a queer man, going to see Pound, someone> who> had openly supported fascism in Europe at a time when queers were being> branded and murdered. He thought about it for a second and then simply> said, "The terrible things he did and said were not the poems."> > And there are plenty of people who refuse to read Pound because of his> politics. And I like to debate this issue with those people, even> though> they almost always remain solid in not needing to read Pound.> > CAConrad> p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the> Dorn> issue, most especially the essay, "Edward Dorn Out: Forms of> Dispossession"> by Dale Smith. In it Smith writes, "Dorn made himself available to an> experience of the West. In the process he perceived a difference between> who> he was and who he thought himself to be. But what any of us are capable> of> is more important, and that we make ourselves so."> http://PhillySound.blogspot.com
> _____
> Download Messenger. Start an i'm conversation. Support a cause. Join now.
> http://im.live.com/messenger/im/home/?source=TAGWL_MAY07

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396. **Adam Tobin**
Re: a as in dog
Thu 24 May 2007

The book you are thinking of is "A is for Salad", by Mike Lester.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Dan Coffey
Sent: Thursday, May 24, 2007 2:49 PM
To: [redacted]
Subject: Re: a as in dog

There is a children's book that kind of uses the same tactic. Each page says something like "A is for Cartwheel," or "F is for Pickle," but there's a subtle action going on in the artwork on the page that actually does suggest a word that correctly starts with the letter. Or something like that.

On 5/24/07, Dan Waber <[redacted]> wrote:
> Ever have one of those ideas that takes years and years to finally
> come to full fruition? You wrote it down, and then waited for the
> timing, circumstances, and/or right collaborator to come along. And
> you were patient that whole time, eager but patient, never forgetting
> the idea. Me too!
>
> Have you ever seen Bembo's Zoo? (http://www.bemboszoo.com/) if you
> haven't--you really should, regardless of whether you want to go any
> further into this announcement, that's a work well worth your time.
> And it's the perfect set-up to the rest; though, if you're Flash
> challenged, it's definitely not required.
>
> So ends the preamble. Now, on to the meat of the announcement.
>
> After years of waiting for the perfect collaborator to come along, I
> am filled to overflowing with joy to announce:
>
> a as in dog, by Dan Waber & Marko Niemi a as in dog, by Marko Niemi &
> Dan Waber
>
> part hommage, part parody, all ultra-minimalist all the time (or,
> anything they can do minimal, we can do less)
>
> http://www.logolalia.com/a-as-in-dog/
>
> a full introduction is here:
> http://www.logolalia.com/a-as-in-dog/intro.html
>
> Short version for anyone who hasn't already clicked through: a lady
> was spelling her name to me over a bad phone connection and she
> accidentally said, "a as in dog" instead of "a as in apple" or "a as
> in alpha". It made me laugh, it made her laugh, and it got me
> thinking. First I figured out a way to make an "a" look like a dog.
> Then, I figured out how to make every other letter of the alphabet
> into an animal whose name didn't start with that letter (without
> repeating start-of-name letters). I lacked the deft touch necessary to

> bring these ideas to life until I connected with Marko Niemi. He built
> them all better than I ever could have by, in most cases, making them
> less than I'd've dared.
>
> If you enjoy viewing these pieces even one 26th as much as we enjoyed
> making them you'll be grinning for days.
>
> Come, look, enjoy.
>
> Regards,
> Dan & Marko
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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397. **Jeffery Oliver**
Re: blog-posted poems?
Thu 24 May 2007

Uh, that would be Pierre-Joseph Proudhon.

This does seem to come to a property issue in once sense but who's property. It seems the question is one of acceptance (which is nice) or of being read. Being accepted is one way we (literary fine artists/poets/writers) are "peer reviewed." If an editor digs what we do, we're published. It's also proven to be elitist. So, we're elitists in our aestheics--why not? If you have a different aesthetic, and no one is publishing along your lines, start a journal/blog/website/other.

So, why post to a blog/website rather than submit to an editor? Well, it's easy and not too scary. So it seems that the question is one of resilliance. Chapbook journals pop up all the time because we (literary fine artists) don't read enough to be familiar with the journals that already exist (see above). New ideas are exciting, I assume, but 6,000 years ago someone wrote, "there is nothing new under the sun." Another nickel for the presumed author of that bit.

I think the exciting thing is to come across a new poem that moves me in some way. I don't care whether it's on screen or on a bathroom wall. No one owns poetry. Publish where you can and then send me an email.

Jeff O.
blog.jefferyoliver.com

right on, kevin and hal. i mean, we're basically playing the same game as some people in the administration who like to play by exclusivity, and that hurts - how do disseminate (see? I didn't say distribute) our work without giving it out to the widest possible audience - an audience so small it's silly? If the work is good, if the editors like the work, then publish the damn poems! This is purely a question of ownership and property.

"What is property? Property is theft." A nickel to the person who puts a name on this quote...

bon soi!

----- Original Message -----
From: "kevin thurston" <[redacted]>
To: [redacted]
Subject: Re: blog-posted poems?
Date: Thu, 24 May 2007 14:35:09 -0400

"As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run."

it depends, is your goal to write poems that you think are better or to have
your poems published by people who have restrictive submission guidelines?

On 5/24/07, Halvard Johnson <[redacted]> wrote:

I think the bias against previously published poems is ridiculous--like a theater-owner's
refusing to show movies that have been shown in other theaters.

As to guidelines: we hates guidelines.

Hal

"I always wanted to be a cosmologist
but failed the physical."
--Anon.

Halvard Johnson
==========>> > [redacted]
[redacted]
http://home.earthlink.net/~halvard

http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On May 24, 2007, at 8:33 AM, Nic Sebastian wrote:

A question for poetry magazine editors out there:

Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?

As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.

Regards and thanks,

Nic Sebastianhttp://verylikeawhale.wordpress.com

-- i could use some bone marrow, please

http://fuckinglies.blogspot.com/

2007 Diet Of The Year
Dozens Were Reviewed, One Swept The Competition. As Seen On Oprah.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectidå9724f55532c33771114af030d623d1

--
Powered By Outblaze

>

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398. Halvard Johnson
Re: blog-posted poems?
Thu 24 May 2007

I've been self-disseminating a 50-page or so collection of poems called *Tango Bouquet*. If you don't have your copy yet, backchannel me at [redacted] and let me know if you'd prefer a .pdf or .doc file. It's my book and I can give it away if I want to. Huzzah!

Please put "Tango Bouquet request" in your subject line.

Hal

"Music is continuous. Only listening
is intermittent."
--Henry David Thoreau

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On May 24, 2007, at 2:24 PM, Christophe Casamassima wrote:

> *right on, kevin and hal. i mean, we're basically playing the same game as some people in the administration who like to play by exclusivity, and that hurts - how do disseminate (see? I didn't say distribute) our work without giving it out to the widest possible audience - an audience so small it's silly? If the work is good, if the editors like the work, then publish the damn poems! This is purely a question of ownership and property.*
>
> *"What is property? Property is theft." A nickel to the person who puts a name on this quote...*

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399. George Bowering
Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
Thu 24 May 2007

On May 24, 2007, at 11:44 AM, CA Conrad wrote:

> *Spicer was really awful to a lot of people, and I was always curious about*
> *the WAY he attacked Ginsberg. Of course this is all rumor, I think, but I*
> *think he said something like Ginsberg was writing faggot-poetry. We can't*
> *really know what he meant by that since it's just rumors that are*
> *circulating. But what could that have meant? Especially since Spicer was a*
> *faggot, and living in San Francisco at that. It's odd.*

Spicer, I think it is pretty clear, was talking about a kind of poetry,
not the sexual orientation of the poet.
>
George H. Bowering
Wishes your happiness.

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400. Murat Nemet-Nejat
Re: blog-posted poems?
Thu 24 May 2007

Halvard,

An what a wonderful poem it is!

At least in poetry and poetics, it seems that what appears in certain blogs or lists will be read by more people than what appears in print journals or books. On the other hand, print has more prestige; it is like owning the hard cover or paper back version of a book. Finally, who cares.

A more fruitful comparison would be to broadsides. Lists particularly can function as poetic, thought broadsides. Charles Bernstein just quoted a section of his talk on scholarship on this list. My guess is that the speech will be published in a book form somewhere. But his announcement here has a certain freshness, excitement, urgency -maybe also a touch of advertizing- that the same in book form will not. The book does imply a certain hierarchy, settling, regardless of how satisfactory it may be to the published person. I wonder in fifty years how much our daily ephemera in lists, etc., will be available to any one interested? Here also, will there be those which will survive and those

which will not, or are they/we all doomed to the same oblivion, in this democracy of death?

Since almost never has anyone paid for it, it seems poems -and ideas emerging in the ebb of flow of things, which are also poems- belong to their creators. Therefore, they can be disseminated any place the poets wish -ideally, aren't poems/ideas seeds, generating other ones? Therefore, dissemination -to use an antiquarian teleological phrase- is of their essence. If an editor is tight-assed enough -I hope I am not flaming anyone by these words- not to disseminate, he or she can say so.

Ciao,

Murat

On 5/24/07, Halvard Johnson <[redacted]> wrote:
>
> I've been self-disseminating a 50-page or so collection of poems
> called *Tango Bouquet*. If you don't have your copy yet, backchannel
> me at [redacted] and let me know if you'd prefer a .pdf
> or .doc file. It's my book and I can give it away if I want to. Huzzah!
>
> Please put "Tango Bouquet request" in your subject line.
>
> Hal
>
> "Music is continuous. Only listening
> is intermittent."
> --Henry David Thoreau
>
> Halvard Johnson
> ==========
> [redacted]
> [redacted]
> http://home.earthlink.net/~halvard
> http://entropyandme.blogspot.com
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> On May 24, 2007, at 2:24 PM, Christophe Casamassima wrote:
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> > right on, kevin and hal. i mean, we're basically playing the same
> > game as some people in the administration who like to play by
> > exclusivity, and that hurts - how do disseminate (see? I didn't say

> > distribute) our work without giving it out to the widest possible
> > audience - an audience so small it's silly? If the work is good, if
> > the editors like the work, then publish the damn poems! This is
> > purely a question of ownership and property.
> >
> > "What is property? Property is theft." A nickel to the person who
> > puts a name on this quote...
>

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401. Allen Bramhall

DAYS POEM by Allen Bramhall

Thu 24 May 2007

Dear Poetics,

I herewith forward to the list the OFFICIAL release re-offer of my 2-volume poem Days Poem from MERITAGE PRESS. I personally invite your curiosity, your gracious intellect, your love of the giving economy, and your satin reflections of Poetry. really, I do.

Allen

MERITAGE PRESS ANNOUNCEMENT

Dear Poetry Lover, As a result of some last minute refinement of the project, DAYS POEM by Allen Bramhall has further plumped up its page count. Volume I is now 510 pages, vs the original 494 pages; Volume II went up by one more page to 442 pages. As these refinements distracted as from further promoting the project, Meritage Press is pleased to re-release its RELEASE OFFER, described below, with a new deadline for sending orders:

Meritage Press,
www.meritagepress.com

A SPECIAL RELEASE OFFER!

A Two-Volume Poetry Collection by Allen Bramhall:
DAYS POEM, Vol. I
510 pages
ISBN: 978-0-9709-1798-0
Price: $28.00

DAYS POEM, Vol. II
442 pages
ISBN: 978-0-9709-1799-7
Price: $28.00

Meritage Press (www.meritagepress.com) is delighted to announce a RELEASE SPECIAL OFFER for a unique and ambitious two-volume collection by Allen Bramhall: DAYS POEM. Mr. Bramhall describes his project with:

"Begun casually, the writing of Days Poem quickly grew into a daily necessity to write, even to plug onward. In this way, it resembles a journal or novel, tho it claims neither genre as its own. It started with an idea of writing large and embracing extent. It settled (and unsettled) itself within the compelling philosophical argument that it is what it is. The thrill of relentlessness and perseverance pushed it until, you know, it came to an end. As the writer of these pages, I wanted to play with hobos, and bears, and Tarzan & Jane, and Walden Pond, and all the words in between. I wanted a little amazement in every day."

BIO: Allen Bramhall was born by the banks of the Concord River in 1952 and has lived in Massachusetts ever since. He was educated at Franconia College and Lesley University, and in non-academic places as well. / Simple Theory / (Potes & Poets Press) was his first book. He maintains a blog called Tributary (http://tribute-airy.blogspot.com/), and a life with Beth and Erin.

To celebrate the release of Days Poem, Meritage Press is pleased to offer the following SPECIAL OFFER:

To order a single volume, a 20% discount and free shipping/handling (about a $3.00 value) for a single-volume price of $22.40

To order both volumes, a 25% discount and free shipping handling for a 2-volume price of $42.00

This offer will be good through June 30, 2007...and is expected to be the least expensive rate for purchasing the book(s). Please send checks made out to "Meritage Press" and mail to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

This offer is good throughout the United States; Meritage Press will take international orders but will have to adjust shipping/handling costs. If you wish to place an international order, or have any other queries, please email [redacted]

Beyond the expiry of this RELEASE OFFER, Days Poem will be available through the publisher (email [redacted]) or you can order through Meritage Press' Lulu account at:

Days Poem, Vol 1: http://www.lulu.com/content/748585

Days Poem, Vol 2: http://www.lulu.com/content/748595

FOR MORE INFO: [redacted]

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402. **Ann Bogle**
Re: blog-posted poems?
Thu 24 May 2007

In a message dated 5/24/2007 3:30:21 P.M. Central Daylight Time, [redacted] writes:

"What is property? Property is theft." A nickel to the person who puts a name on this quote...

George Puttenham, author of The Arte of English Poesie, 1589. That is according to Richard A. Lanham, A Handlist of Rhetorical Terms, 2nd ed.

MiPOesias regards weblog-published poems as self-published. Seems like a suitable guideline to me.

Amanda Earl's practice seems a good one, too. I blocked access at my blog (held as drafts) poems that were published online during the week(s) they appeared then created links to those publications.

AMB

********** See what's free at http://www.aol.com.

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403. **Elizabeth Switaj**
Re: blog-posted poems?
Fri 25 May 2007

As an editor, I'm generally willing to accept poems that have appeared elsewhere, whether on a blog or in a journal. CRIT Journal is still fairly new, so I find that I generally need to include everything that meets my standards. All other things being equal, however, if forced to choose, I would publish a poem that hasn't appeared elsewhere over one that has, simply because the former is more in need of exposure, so I can understand why some editors have a policy against previously published work.

As a poet, my solution is a sort of compromise between posting and not-posting. I use livejournal and put most of my poems up on a filter that only allows certain users to see it. This is generally not considered to be publication, as it isn't public.

Elizabeth Kate Switaj
www.critjournal.com
qassandra.livejournal.com

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404. Tim Peterson
SEGUE 5/26: ARMANTROUT & EQUI
Fri 25 May 2007

The Segue Reading Series presents

RAE ARMANTROUT & ELAINE EQUI

Saturday, May 26, 2007

** 4PM SHARP**

at the Bowery Poetry Club

(308 Bowery, just north of Houston)

$6 admission goes to support the readers

hosted by Erica Kaufman & Tim Peterson

Rae Armantrout's most recent books are Next Life (Wesleyan, 2007) Up to Speed (Wesleyan, 2004), The Pretext (Green Integer, 2001), and Veil: New and Selected Poems (Wesleyan University Press, 2001). Her poems have been included in numerous anthologies, including Postmodern American Poetry: A Norton Anthology (1993), American Women Poets in the 21st Century: Where Language Meets the Lyric Tradition, (Wesleyan, 2002), The Oxford Book of American Poetry (Oxford, UP, 2006) and The Best American Poetry of 1988, 2001, 2002, and 2004. Armantrout is Professor of Poetry and Poetics at the University of California, San Diego.

"The Ether"

The room is ether-bright

rigid,

adrift in words

or I am

an afterthought,

refusing to dissolve.

Nothing

to be taken away;

to be added.

*

What can words say?

Chaplain-service at the checkout;

a desire

to be credible

across the straight.

A man and a woman

finish sentences

and laugh.

Each sentence is both

an acquiescence

and a dismissal.

***

Elaine Equi's books include Voice-Over , which won the San Francisco State Poetry Award, The Cloud of Knowable Things, and most recently Ripple Effect: New & Selected Poems -- all from Coffee House Press. She teaches in the MFA Programs at The New School and City College of New York, and at New York University. She also edited The Holiday Album: Greeting Card Poems for All Occasions in Jacket Magazine.

"Epic Mountain Hoax"

Always a question of scale

fanning the flames of music.

Temple of crumbs.

Stalwart microcosms.

Swerps of brazen heroes

coup de grease.

Singularly panoptic delirium.

Tales of the mogul

lost in space.

What are you not doing down there—

the sky seems to say.

I am climbing

a flat surface (hence the difficulty)

with a sack of juicy fears—

I mean pears!

Whatever I told you yesterday wasn't me.

I was mixed up.

Today I can separate,

subtract myself better from the landscape.

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405. Benjamin Basan

Re: blog-posted poems?

Fri 25 May 2007

I always thought it was Proudhon...

On May 24, 2007, at 7:09 PM, Ann Bogle wrote:

> *In a message dated 5/24/2007 3:30:21 P.M. Central Daylight Time,*
> [redacted] *writes:*
>
> *"What is property? Property is theft." A nickel to the person who puts a*
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> ********** *See what's free at http://www.aol.com.*

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406. David A. Kirschenbaum
Welcome to Boog City: NYC Poetry and Music Festival
Fri 25 May 2007

please forward

Hi all,

From Thurs. Aug. 2-Sun. Aug. 5 I?ll be putting on Welcome to Boog City, a poetry and music festival in New York City. The breakdown for the event is:

Thurs. Aug. 2, 6:00 p.m.
ACA Galleries (529 W.20th St., bet. 10th/11th aves.)

We?ll be kicking off the festival with the first date of year five of our monthly d.a. levy lives: celebrating the renegade press series. We?ll be hosting David Baratier?s Pavement Saw Press (Columbus, Ohio) and his authors?Tony Gloeggler, Simon Perchik, Rachel M. Simon, and Daniel Zimmerman?with music from John McDonough and Paul Spencer.

Fri. Aug. 3, 7:30 p.m.-1:00 a.m.
Sidewalk Café (94 Ave. A @E.6th St.)

We?ll feature poets and music from I Feel Tractor, The Leader, Nan and the One-Night Stands, and The Passenger Pigeons (formerly The Sparrows).

Sat Aug. 4, 11:00 a.m-9:00 p.m.
Cakeshop (152 Ludlow St., bet. Stanton and Rivington sts.)

11:00 p.m.-5:00 p.m. Our 4th Annual Small, Small Press Fair, this year with indie records and crafts, too. Each hour on the 15?s of the hour we?ll have a musical act do a 15-minute performance while the fair takes place on the floor of the club.

5:00 p.m.-9:00 p.m. We?ll have poets reading and musicians playing and then The Fugs first album, The Village Fugs, performed live by Paul Cama, I Feel Tractor, Scott MX Turner, and more.

Sun. Aug. 5, 1:30 p.m.-7:00 p.m.
Bowery Poetry Club (308 Bowery, @E.1st St.)

On Boog?s 16th anniversary, we?ll open with a poetry panel curated and moderated by Mitch Highfill, followed by a festival-ending event with poets reading and a performance from The Drew Gardner Flash Orchestra.

The poets reading at the Friday, Saturday, and Sunday events?days TBD--are

David Baratier
Sean Cole
Tom Devaney
Greg Fuchs
Joanna Fuhrman
Nada Gordon
Mitch Highfill
Brenda Iijima
Eliot Katz
Mark Lamoureux
Kimberly Lyons
Wanda Phipps
Kristin Prevallet
Christina Strong
Gary Sullivan
Ian Wilder
and more

For more information on Welcome to Boog City email [redacted] or call 212-842-BOOG (2664)

Hope this finds you swell.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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407. Daniel Godston
shows in Madison & the Twin Cities
Fri 25 May 2007

Hi,

Here are some shows happening this weekend, in Madison & the Twin Cities. Please come by if you can!

Thanks,

Dan

Tellurium performs at Mother Fool's Coffeehouse
Friday, May 25 at 8 p.m.
  Joel Wanek -- upright bass
  Jon Mueller -- percussion
  Dan Godston -- trumpet, percussion

Mother Fool's Coffeehouse is at 1101 Williamson St. in Madison, WI
[redacted], www.motherfools.com
$6 cover

For more about Jon, Joel, and Dan, please visit:
http://croutonmusic.com/
http://cdbaby.com/cd/waysmeanstrio

* * * *

Stir Trio performs at Black Dog Café
7:30 p.m. on Saturday, May 26
  Jim Ryan -- tenor saxophone & poetry
  Joel Wanek -- upright bass
  Dan Godston -- trumpet, percussion

Black Dog Café is at 308 Prince St.
(at 4th and Broadway) in St. Paul, MN
[redacted], http://www.blackdogstpaul.com/
http://www.jazzpolice.com/content/view/7001/115/
$6 suggested donation

* * * *

Sound Ideas performs at The Center for Independent Artists
7:30 p.m. on Sunday, May 27
  Mankwe Ndosi -- voice & poetry
  Douglas Ewart – winds, percussion, voice
  Jim Ryan -- tenor saxophone

Joel Wanek -- upright bass
Dan Godston -- trumpet, percussion

The Center for Independent Artists is at
4137 Bloomington Ave. South in Minneapolis
[redacted],
http://www.c4ia.org/events/show_description.php?show_id=160
http://www.startribune.com/1526/story/1192660.html
$8 suggested donation

* * * *

Stir Trio and Fat Kid Wednesdays perform at The Clown Lounge 10:30 p.m. on Monday, May 28

Stir Trio
Jim Ryan -- tenor saxophone, poetry
Joel Wanek -- upright bass
Dan Godston -- trumpet, percussion

Fat Kid Wednesdays
Michael Lewis -- saxophones
J. T. Bates -- drums
Adam Linz -- bass

The Clown Lounge is at The Turf Club
1601 University Ave. in St. Paul (University & Snelling)
[redacted], http://www.clownlounge.com/, http://turfclub.net/
$6 cover

* * * *

Stir Trio performs at Acadia Café
8:30 p.m. on Tuesday, May 29
Jim Ryan -- tenor saxophone & poetry
Joel Wanek -- upright bass
Dan Godston -- trumpet, percussion

Acadia Café is at 1931 Nicollet Avenue South in Minneapolis, at the corner of Franklin & Nicollet. http://www.acadiacafe.com/
$3 cover

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408. **Anny Ballardini**
Re: blog-posted poems?
Fri 25 May 2007

And I am the happy online editor of such a wonderful book!

On 5/25/07, Halvard Johnson <[redacted]> wrote:
>
> I've been self-disseminating a 50-page or so collection of poems
> called *Tango Bouquet*. If you don't have your copy yet, backchannel
> me at [redacted] and let me know if you'd prefer a .pdf
> or .doc file. It's my book and I can give it away if I want to. Huzzah!
>
> Please put "Tango Bouquet request" in your subject line.
>
> Hal
>
> "Music is continuous. Only listening
> is intermittent."
> --Henry David Thoreau
>
> Halvard Johnson
> ==========
> [redacted]
> [redacted]
> http://home.earthlink.net/~halvard
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
>
> On May 24, 2007, at 2:24 PM, Christophe Casamassima wrote:
>
> > right on, kevin and hal. i mean, we're basically playing the same
> > game as some people in the administration who like to play by
> > exclusivity, and that hurts - how do disseminate (see? I didn't say
> > distribute) our work without giving it out to the widest possible
> > audience - an audience so small it's silly? If the work is good, if
> > the editors like the work, then publish the damn poems! This is
> > purely a question of ownership and property.
> >
> > "What is property? Property is theft." A nickel to the person who
> > puts a name on this quote...
>

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409. Kathleen Ossip

Re: Call for poems: WSQ issue on Witness

Fri 25 May 2007

Christophe,

Good question! I can see that my wording is a bit obnoxious. It was merely my private shorthand for a set of circumstances I didn't want to burden the list with. I certainly don't believe that lots of pubs = good quality work, necessarily.

Given that WSQ publishes very few poems per issue (around 10) and that I have to narrow the field somehow, given that I already have a number of submissions from newer poets, given that the (non-poet) editors would like to see some poems from names that they know, given that I have limited time to send out personal solicitations to poets that others might recommend...that is the wording I came up with. Sorry if it offended.

I will be delighted to read submissions from anyone who has poems centered on the theme of Witness.

Kathy Ossip

> *Date: Fri, 25 May 2007 03:19:55 +0800*
> *From: Christophe Casamassima <[redacted]>*
> *Subject: Re: Call for poems: WSQ issue on Witness*
>
> *"preferably well-published"*
>
> *I'm a little wary of this... Do you mean that well-published poets produce =*
> *better work than non-very-well-published poets? Or is the journal looking f=*
> *or folks who only subscribe to that kind of 'expertise'?*
>
> *curious... what are you promoting?*
>
> *----- Original Message -----*
> *From: "Kathleen Ossip" <[redacted]>*
> *To: [redacted]*
> *Subject: Call for poems: WSQ issue on Witness*
> *Date: Thu, 24 May 2007 12:11:53 EDT*
> *=20*
> *=20*
> *Dear All,*
> *=20*
> *I'm currently looking for poems for the upcoming issue of Women's Studies*
> *Quarterly centered on the theme of Witness. I'm posting this both=20*
> *to ask you to*
> *submit poems AND to ask for recommendations for other poets (preferably*
> *well-published) you know of who might have work that is fitting. If=20*
> *you have contact*

> *info for your recommendees, so much the better. I'll paste the official C=*
> *FS*
> *below, to give you an idea of how the editors conceive the theme, but with*
> *poetry the theme can of course be more tenuous.*
> *=20*
> *Publishing in WSQ is a good opportunity to expand your audience to include*
> *the largely academic readership. And WSQ is widely adopted for classroom =*
> *use,*
> *which expands your audience even more.*
> *=20*
> *You may email your submissions or recommendations to me at [redacted]=*
> *. In*
> *the body of the email, please, not as an attachment. Deadline is a fluid =*
> *July*
> *15-ish.*
> *=20*
> *Thank you! CFS below.*
> *=20*
> *Kathy Ossip*

****

See what's free at http://www.aol.com.

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410. **amy king**

Tonight

Fri 25 May 2007

MiPOesias presents

*** EVIE SHOCKLEY * KAYA OAKES * KARL PARKER ***

Friday, May 25, 2007
7:00 PM

Stain Bar
766 Grand Street
Brooklyn, New York 11211

~~~~

EVIE SHOCKLEY is the author of two poetry collections: a half-red sea (2006) and The Gorgon Goddess (2001), both with Carolina Wren Press. Her work appears as well in numerous journals and anthologies. A Cave Canem fellow and the recipient of a residency at Hedgebrook retreat center for women writers, Shockley teaches African American literature and creative writing at
~~~~

Rutgers University, New Brunswick.
http://www.mipoesias.com/EVIESHOCKLEYISSUE/editorial.html

KAYA OAKES' collection of poetry, Telegraph, was the recipient of the Transcontinental Poetry Prize (editor's choice) from Pavement Saw Press. Her poems have previously appeared in Volt, Conduit, Spinning Jenny, Shampoo, and numerous other publications. She teaches writing at the University of California, Berkeley, and is the poetry editor and senior editor of Kitchen Sink Magazine. She also hosts Telegraph Stories, a quarterly creative nonfiction and music series. Her website is http://www.oakestown.org.
http://www.mipoesias.com/Poetry/oakes_kaya.html

KARL PARKER teaches literature and creative writing at Hobart & William Smith Colleges, in lacustrine Geneva, NY. His poems have appeared in numerous journals, such as Fence, Seneca Review, MiPOesias, and No Tell Motel. He has published a chapbook, HARMSTORM, with Lame House Press.\n\n\u003cp\>\u003ca href\u003d\"http://www.mipoesias.com/Volume19Issue2/parkerinterview.html\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>http://www.mipoesias.com\u003cWBR\>/Volume19Issue2/parkerinterview\u003cWBR\>.html\u003c/a\>\u003c/p\>\n\n\n\u003cp\> \u003c/p\>\n\n\n\u003cp\> \u003c/p\>\n\n\n\u003cp\>~~~~~~~~~~~~~~\u003c/p\>\n\n\n\u003cp\> \u003c/p\>\n\n\n\u003cp\>STAIN BAR\u003c/p\>\n\n\n\u003cp\>766 Grand\n Street Brooklyn , NY 11211\u003c/p\>\n\n\n\u003cp\>(L train to Grand Street Stop, walk 1 block west)\u003c/p\>\n\n\n\u003cp\>718/[redacted]\u003c/p\>\n\n\n\u003cp\>\u003ca href\u003d\"http://www.stainbar.com/\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>http://www.stainbar.com/\u003c/a\>\n\u003c/p\>\n\n\n\u003cp\> \u003c/p\>\n\n\n\u003cp\>~~~~~~~~~\u003c/p\>\n\n\n\u003cp\> \u003c/p\>\n\n\n\u003cp\>Hope to see you there!\u003c/p\>\n\n\n\u003cp\> \u003c/p\>\n\n\n\u003cp\>Amy King\u003c/p\>\n\n\n\u003cp\>MiPO Host\u003c/p\>\n\n\n\u003cp\>\u003ca href\u003d\"http://www.mipoesias.com/\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>http://www.mipoesias.com\u003c/a\>\n\u003cspan\> \u003c/span\>\u003c/p\>\n\n\n\u003cp\> \u003c/p\>\n\n\n\u003cp\>~~~\u003c/p\>\n\n\n\u003cp\> \u003c/p\>\n\n\nMAP --> \u003ca href\u003d\"http://upcoming.yahoo.com/event/169889/\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>http://upcoming.yahoo.com\u003cWBR\>/event/169889/\u003c/a\>\u003cbr\>\n\u003cbr\>\n\u003cbr\>\

n----\n",0]); //-->
http://www.mipoesias.com/Volume19Issue2/parkerinterview.html

~~~~~~~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~~

Hope to see you there!

Amy King
MiPO Host
http://www.mipoesias.com

~~~

MAP --> http://upcoming.yahoo.com/event/169889/

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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411. Thomas savage
Re: blog-posted poems?
Fri 25 May 2007

I appreciate your openness about previously published work. Since I have never heard of livejournal before, I would like to know more about it. Also, this is the first time I've heard of the use of "filters" regarding poetry posting or publication. So I would appreciate knowing exactly what this procedure is and why you choose to use it. Regards, Tom Savage

Elizabeth Switaj <[redacted]> wrote: As an editor, I'm generally willing to accept poems that have appeared elsewhere, whether on a blog or in a journal. CRIT Journal is still fairly new, so I find that I generally need to include everything that meets my standards. All other things being equal, however, if forced to choose, I would publish a poem that hasn't appeared elsewhere over one that has, simply because the former is more in need of exposure, so I can understand why some editors have a policy against previously published work.

As a poet, my solution is a sort of compromise between posting and not-posting. I use livejournal and put most of my poems up on a filter that only allows
~~~

certain users to see it. This is generally not considered to be publication, as it isn't public.

Elizabeth Kate Switaj
www.critjournal.com
qassandra.livejournal.com

Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool.

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412. Nic Sebastian
Re: blog-posted poems - thanks
Fri 25 May 2007

Many thanks to all who responded on this thread. Ended up with some great input also from the editors of four different publications -- coming at the issue from different sides and rather interestingly. There's an overview here: http://verylikeawhale.wordpress.com/2007/05/25/blog-posted-poems-redux/ and the editorial views in the four preceding posts. Regards and thanks again.Nic Sebastianhttp://verylikeawhale.wordpress.com=

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413. Dan Waber
Out of Character, by Geof Huth
Fri 25 May 2007

Now available from Paper Kite Press:

Out of Character, by Geof Huth

A pocket-sized collection of visual poems. 4"x4". Perfect bound. $9.00 (including postage)

http://www.wordpainting.com/paperkitepress/pkpshop.html

"Who says letters and words are flat, arbitrary signs? In Geof Huth's _Out of Character_, they are animate, vibrant, interactive, intra/inter/connecting us and eye."--Crag Hill

Support the Small Press by ordering from our website. For a full catalog of our titles, please visit: http://www.wordpainting.com/

Regards,
Dan & Jennifer
Paper Kite Press

Current and Forthcoming Titles include:

Part of a Geography (2003), by John E. McGuigan
Spinning with the Tornado (2003), by Andrea Jade Talarico
Zoo Haiku (2004), by Michael Czarnecki (illustrations by Debra Dick)
My Dance is Mathematics (2006), by JoAnne Growney
Half Moon Over Midnight (2006), by Mala Hoffman
American Know-How: Patent Pending (2006), by Craig Czury

Summer 2007, Too Bad It's Poetry, by Jim Warner
Summer 2007, Poetry of Barbara DeCesare
Autumn 2007, matter no matter, by Joel Chace
Winter 2007, Napoleon's Kiss, by Cheryl Rice
Winter 2007, chains, by derek beaulieu
Spring 2008, Ars Poetica Anthology Volume 1
Spring 2008, Almost Grown, by Jack DeWitt
Autumn 2008, Circumnavigation, by Tara Holdren

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414. Stephen Vincent
New de blog
Fri 25 May 2007

New de Blog: http://stephenvincent.net/blog/

1. Roy DeForest, painter, 77, who passed away this last week. An image and account of working with Roy to make a unique 26 panel, accordion-fold trade/artist book when I was with Bedford Arts, Publishers during the late eighties. The book's title, indeed the longest title I ever published:

Journey To The Far Canine Range And The Unexplored Territory Beyond Terrier Pass

2. My 91 year old Mom - On Poetry, New Poems, and her curious responses to the sight of my new book:

"It's complicated to write poetry, isn't it, Mom?"
"Better than not writing it at all."

3. Of course, anything you might not already know about ordering Walking Theory, my new book.

A good three day weekend to all!

Stephen Vincent
http://stephenvincent.net/blog/

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415. David Harrison Horton
Re: blog-posted poems - thanks
Fri 25 May 2007

Hi all,

I didn't hear too many voices from the editor's perspective on this string. And I think it would help round out the conversation.

Print journals spend anywhere from $100 (Kinkos and a good stapler at home) to upwards of $5000 for a (McNaughton & Gunn) 1,000 print run.

The economics of this issue has been very poet-centric.

We can argue till we're blue whether or not the print journal is the last bastion of bourgeois Kultur, but the fact remains that these folks throw down cold hard cash to push your product (even if they don't pay you for it; most don't recoup their losses).

So why, if they ask for it, shouldn't they expect fresh material? David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621 [redacted]

> Date: Fri, 25 May 2007 10:58:28 -0400> From: [redacted]> Subject: Re: blog-posted poems - thanks> To: [redacted]> > Many thanks to all who responded on this thread. Ended up with some great input also from the editors of four different publications -- coming at the issue from different sides and rather interestingly. There's an overview here: http://verylikeawhale.wordpress.com/2007/05/25/blog-posted-poems-redux/ and the editorial views in the four preceding posts. Regards and thanks again.Nic Sebastianhttp://verylikeawhale.wordpress.com

---

Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail. www.windowslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507=

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416. Elizabeth Switaj
Re: blog-posted poems?
Fri 25 May 2007

Livejournal.com is a blogging site with a strong networking component. Each user has, in addition to their blog page, a friends page that compiles entries from everyone on their list. More relevant is that people added to your friends list can read entries that you mark "friends only". You can also make custom filters, which is what I use for my poems (because I write a lot of poems, and

that's not what most of the people who read my journal are interested in). Because only a very limited audience sees them, the poems aren't considered previously published by journals that don't accept previously published work--so I get an audience that's fairly interested in my poetry from my blog, and I get a broader audience from these journals.

On 5/25/07, Thomas savage <[redacted]> wrote:
>
> I appreciate your openness about previously published work. Since I have
> never heard of livejournal before, I would like to know more about
> it. Also, this is the first time I've heard of the use of "filters"
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> exactly what this procedure is and why you choose to use it. Regards, Tom
> Savage
>
> Elizabeth Switaj <[redacted]> wrote: As an editor, I'm generally
> willing to accept poems that have appeared
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> new, so I find that I generally need to include everything that meets my
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> would publish a poem that hasn't appeared elsewhere over one that has,
> simply because the former is more in need of exposure, so I can understand
> why some editors have a policy against previously published work.
>
> As a poet, my solution is a sort of compromise between posting and
> not-posting. I use livejournal and put most of my poems up on a filter
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> only allows certain users to see it. This is generally not considered to
> be
> publication, as it isn't public.
>
> Elizabeth Kate Switaj
> www.critjournal.com
> qassandra.livejournal.com
>
>
>
> ---
> Choose the right car based on your needs. Check out Yahoo! Autos new Car
> Finder tool.
>

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417. P Ganick
new from small chapbook project
Fri 25 May 2007

---

some exciting new titles
from SMALL CHAPBOOK PROJECT

michelle detorie, D A P H N O M A N C Y
jim leftwich, gathering the clock, vol 1
jim leftwich, gathering the clock, vol 2

ready mid-May:

david giannini, others' lines
karen randall, extruded gilgamest & inanna
basil king, learning to draw/ a history: solo

$6 each. $2 postage per order.
$8US each for canada and international.
chapbooks will be sent in one package
when they are ready. check or cash only.

submissions read at any time.

peter ganick
small chapbook project
45 ravenwood road
west hartford CT 06107-1539
U S A
<[redacted]>

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418. Ann Bogle
Re: blog-posted poems? Horismus
Fri 25 May 2007

Sorry, I didn't fully search the Lanham Rhetorical Handlist first. Wikipedia credits Proudhon. My question is: What is "property is theft" in rhetoric? As I look for references to Proudhon and Puttenham, I find this one on catachresis (Puttenham's "abuse"): from Pope's Peri Bathous:

Mow the Beard,
Shave the Grass,
Pin the Plank,
Nail my sleeve.

... sounds like Bob Dylan.

Here's an example of "chiasmus" from Samuel Johnson:

"Your manuscript is both good and original; but the part that is good is not original, and the part that is original is not good."

... sounds like me.

Congeries is here. It means "word heaps."

And, at last, p. 85, Proudhon's "property is theft" is an example of Horismus, in logic, a clear, brief, pithy definition; for example, Shaw's "economy is the art of making the most of life." In rhetoric, a definition by opposites, as in Proudhon's "property is theft." Puttenham describes the difference between logical and rhetorical meanings thus: " ... wisdom is a prudent and witty foresight ... this definition is Logical. The Orator useth another manner of definition, thus: Is this wisdom? no it is a certain subtle knavish crafty wit, it is no industry, as you call it, but a certain busy brainsickness."

In a message dated 5/25/2007 8:40:02 A.M. Central Daylight Time, [redacted] writes:

I always thought it was Proudhon...

On May 24, 2007, at 7:09 PM, Ann Bogle wrote:

> *In a message dated 5/24/2007 3:30:21 P.M. Central Daylight Time,*
> *[redacted] writes:*
>
> *"What is property? Property is theft." A nickel to the person who puts a*
> *name on this quote...*
>
> *George Puttenham, author of The Arte of English Poesie, 1589. That is according to Richard A. Lanham, A Handlist of Rhetorical Terms, 2nd ed.*

********** See what's free at http://www.aol.com.

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419. charles alexander
SARAH RIGGS, LINH DINH, BETH JOSELOW: new books
Fri 25 May 2007

3 new books available from the Chax Press web site, <http://www.chax.org>. Or, if you prefer not to purchase online with credit or debit card, you can mail

an order with check for the price of the book or books (plus $3.50 for media mail or $5.00 for Priority postage, or $11 for non-USA air postage) to us at the address at the foot of this message. If you send a check for all three, we'll pay the postage if you are in the USA, which is not something we can do via online purchase on the web site. Please backchannel an email with any questions.

Sarah Riggs
Water Work
96 pages
Poetry
ISBN 978-0-925904-69-0
$16

“In five stunning sequences, Sarah Riggs has created a poetics of elastic migrations that imagines the world as clusters, skeins, and motions whose innate peril is miraculously saved in the act of naming: “each name for a thing seems intent to curl from its shelled meaning.” Places, histories, persons, myth and object, intimacy and incident, are precision shorelines of simultaneous apprehension and erasure. In this subtle and luminous first book, Sarah Riggs has engaged our most fundamental quandaries in a poetry that announces, in Stevens’ phrase, “a new knowledge of reality.” --Ann Lauterbach

Waterwork worksin both senses of the word: all its intricate parts are moving smoothly in sync, and it succeeds. Such productive ambiguity rules the whole collection, which takes water and language as primary, parallel media, in the sense of growth media, in which all sorts of fascinating things can be cultured. In Riggs’ case, they’re all unprecedented hybrids of science and sound. She turns her acute eye to contemporary culture as well as natural history and her ear to the subtle balances of rhythm and assonance. The result is a beautiful attention that illuminates nuance, making the everyday world more detailed and thus more grand. --Cole Swensen

Linh Dinh
Jam Alerts
Poetry 146 pages
ISBN 978-0-925904-68-3
$16

Linh Dinh is one of the most consistently surprising writers around. One can find sources & roots for his writing, explain the traces of surrealism through the presence, say, of the French in Vietnam (tho they were driven out a decade before he was born), note that he is hardly the only good or successful Vietnamese American poet, let alone the only poet to come from a working class background, yet he is not writing “about” or even “toward” nor “from” any one of these contexts so much as he is through them – they are lenses, filters, that

condition his perspective on everyday life. Imagine what any other poet with this strong a sense of form would have had to become in order to write such poetry. Ted Berrigan, for example. Berrigan shares Linh's class background, which enables him to be as ruthless in a different way as Linh is in his. But the comparison stops there. Linh is writing straightforward poetry, but from a perspective shared by almost no one else. This kind of exile is far deeper than mere geography. Reading Borderless Bodies, you can feel Linh's deep loneliness on every page & realize that there are aspects of his poetry that you can't find anywhere else. We probably haven't had a writer this singular since the death of William Burroughs. --Ron Silliman

Beth Joselow
Begin At Once
ISBN 978-0-925904-65-2
Poetry
110 pages

The poems in Begin at Once are truly investigations, never simply statements of things the poet already claims to know. They wander– sometimes lightly, sometimes darkly, sometimes with a quiet but sharp irony, but always generously– over all sorts of contrasting subjects with a startling insight that traces the swift and shocking changes of a life lived in a world that's genuinely right here, right now. Beth Joselow's poems discover, and uncover, keen truths that always surprise and unsettle and make us think again about things we believed we understood.There's real wisdom in Begin At Once, and the world sure does need more of that. Mark Wallace

Joselow's poems are "tender numbers" for "people who used to be hungry". We've been chowing down on the drill, organizing our lives around days of rain/bells with colors/gears without mesh until we experience more numbers/further use as "…elusive optimism/skin of ice…" So how do we unsettle the daily bout? Joselow suggests we take each poem as "one more time" to be "simply there" "In support of _____" …"To contain _____" so that we have some unslotted space to "sit down now, begin at once." Tina Darragh

Begin at Once is a terrific collection because Beth Joselow is a writer with a great gift, but it's also a tease. Because this is a book, all 104 pages of it, that leaves you wanting to read so very much more. -- Ron Silliman

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)

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[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

↑ Index

420. **Skip Fox**
Re: What's missing in the Dorn hoopla--
Fri 25 May 2007

I always wondered why Dorn was so opposed to Language Poetry in the early 1970s, calling it "Languish Poetry" in the pages of _Poetry Flash_. (Or was that Tom Clark?) At any rate, it voiced what I've always taken to be Dorn's view. In _Edward Dorn: A World Of Difference_, Clark quotes Dorn's emphasis on "content" as a measure: "I know what meter is, but the way I write is usually in clots of phrase, and that usually comes out to be Idea, in a vague sense. I don't think Ideas come in units" (p. 330, a 1961 radio interview originally in _The Sullen Art_, by David Ossman,1963) Even though Dorn said this to distinguish his practice with metrical and breath-line poetries, including Olson's, his emphasis on "content" and "Idea" would seem to point to an interesting artistic reason for his antagonism toward poetries which seem to deny (or at least radically question) such an emphasis. (I would love to hear more informed views on this matter of Dorn's "content" and "Idea.") If this is so, wouldn't Language Poetry seem a step in precisely the wrong direction?

Perhaps there were personal incidents as well. . .? Or different or more clearly stated objections to Language Poetry? (Would love to hear.)

As a bibliographer of Dorn and a writer deeply indebted Black Mountain Poetry, as well as all of the poets in Allen's _The New American Poetry_, I would tend to support Dorn generally. But it's hard not to see how the practice of Language Poetry wouldn't be at least a fresh provocation if not a useful infusion to many poets of Dorn's and slightly earlier generations.

Do others have information or insights on this? Why was Dorn so opposed to Language Poetry? This seems potentially useful to ponder. (I'm especially interested in the issue of "content" or "Idea." I have a sense of this, but . . .)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of patrick dunagan
Sent: Thursday, May 24, 2007 4:51 PM
To: [redacted]
Subject: Re: What's missing in the Dorn hoopla--

Rather than stay out of the fray, I'll offer my two bits in regards to the contents of the Penguin Dorn. If you are a reader of Dorn, that is to say, you have taken the time to locate the work that has been published up to the date of the Penguin edition, don't waste any cash on buying it. I haven't had the opportunity to compare it poem for poem (perhaps it has portions of the Heresy poems that aren't in HIGH WEST RENDEZVOUS) but the two-three glances I have taken at the table of contents (one of which was hurriedly hot and sweaty--take the potshots-- up in the Poetry Room at City Lights and the other more extended out drinking with friends at a bar) turned up not one fresh poem that isn't previously published. Smith's Intro is okay. It's a good general introduction to Dorn for the novice, but has little to do with the text Rothenberg presents, which is rather too bad. In short, there's little of interest for anyone with an invested interest in Dorn. The nice thing about the penguin book, as with them all, is that it is "out there" and readily available.

As for the smut-slinging, Silly Man appears to wish to drag all the nonsense of past commentary by Dorn back into Light. Brian Richards is doing an honorable job of calling it out and offering up opportunity for fresh commentary by maybe some younger readers of Dorn on this List.

As for the Spicer/Dorn connection. I find it delightful. & there is that great Dorn poem about "the fairy bar", is it? I don't understand how one would read Spicer and not get his reasons for finding Ginsberg so deplorable, same with the Ferlinghetti. Not to say one has to share in them, or no longer read Ginsberg or Ferls. That would be rather silly now, wouldn't it.

I would find it useful if someone would post here why the poems from LOW COUPS AND HAUT COUPS posted so horribly on Big Bridge (not enough space between them) aren't in Way West? Or am i mistaken on that?

On 5/24/07, David-Baptiste Chirot <[redacted]> wrote:
> How many times does it seem one is reading the same old pieces (reviews, counter-reviews, posts, counter-posts) again--then to realize with a start--oh my God!--these are the "new" pieces!!--NOT Memorex!!--NOT "phoned in!!-- It is very predictable what Ron Silliman will say about most things and equally so what many of his detractors will say. The sad thing is that in the meanwhile the actual book, poetry, accomplishment--gets completely ignored. I have yet to read the book and was hoping to learn more about it as it is a pretty sizable collection (324 or so pages) and includes some uncollected works. As well, in a time in wich poltical poetry is not much written, Dorn's work seems a good example to re examing--the ecological concerns, the take on the on the sttlement by Ero-Americans of the West--many other issues--and the methods of structuring and presenting voicings--personnae-- Also that the work is appearing

from Penguin, a world scale publisher--not an academic or small press as the origianl works were--and--also that it is edited by Michale Rothenberg, himself a very good poet as well as editor of two other Penguin Selecteds--David Meltzer and Philip Whalen. And--editor of Big Bridge Journal. The intro is by another poet and editor, Dale Smith-- The reviews and arguments here seem toignore all of this, which seems to me to be quite interesting in considering the book itself-- The constellation of Rothenberg and Smith with Dorn and also Whalen and Meltzer is far more intriguing to think on than the same tired old beating the dead corpse of Ed Dorn about things said long ago over too many drinks most likely. The occaision of this constellation in the present is to open new ways of thinking on the poets and poetry involved, rather than always driving around with one's eyes glued to the rear view mirror and one's conceptions of a poet and their work etched for ever in a stone one put out to the graveyard of one's thoughts long ago. When i first started reading and really being wound by poetry--it was by people like Villon and Rimbaud. Especially with Villon-murderer, thief, pimp---one is going to be upset what some poet said about another? I would rather be learning about and following discussions of the new directions this book and the others Michael Rothenberg edited may be opening up--it is not everdya after all recent and a living American poet are in Selected Penguin editions after all--than more dancing on the head of a corpse--no matter how tempting an easy bit of fun it is--even in a world filling up faster and faster with corpses--> Date: Thu, 24 May 2007 11:12:53 -0400> From: [redacted]> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply> To: [redacted]> > C.A.: Thanks for your reply. I only made the exchange public in hopes of> getting thoughtful people to weigh in on the matter. I have a few notes> to your message.> > I do not accuse Silliman of being cold, but rather the opposite: that he> lets his personal animus against the man blind him to the rich> possibilities to the later poetry. I admit I may be wrong in my> deduction that Silliman singles out Dorn as contentious because Dorn> notoriously dismissed the notion that something called the language> school had changed and recharged the poetic landscape, but, despite> having read all of Dorn that I can find, and having talked with him a> few times, the notion that he was a nazi or an advocate of violent> solutions remains outside my experience and unattested in the reviews in> question. Silliman's view that Dorn was an implicit supporter of the> policies that led us into Iraq is based on an entirely unsupported> reading of one small poem. His notion that Dorn was a homophobe is, and> this is only my opinion, twisted.> > Knopf does not put its reputation on the line by publishing Gluck, who> inhabits a tiny corner of that publishing

empire. Those who published> Dorn, on the other hand, declared the importance of the work by doing> so, considering the necessity of a personal commitment. I do not say> that those publications prove his significance; I merely wondered why,> if Dorn's collapse is so obvious that both Silliman and Kleinzahler can> assure us that it is so without adducing significant evidence, so many> small publishers were willing to put their money, time, and reputations> into publishing it. > > Where, in Silliman's piece, does he talk about "the things Dorn said> outside the poems"? The guy was no saint, and he may have said> intemperate things, and if those things can be used to amplify the sense> of the poems, I'm for that. But Silliman did not do so. The burden is on> those who think Dorn said terrible things to come forward with the> evidence.> > You have come forward to--as you say--share, and your thoughts are> welcome. I do not think Silliman was sharing; I think his project was> closer to vilification. I think his reply to me, with its refusal to> confront my arguments, suggests that my supposition is not without> foundation. > > -----Original Message-----> From: UB Poetics discussion group [mailto:[redacted]]> On Behalf Of CA Conrad> Sent: Tuesday, May 22, 2007 11:49 PM> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and> Silliman's brief reply> > I've read this a couple of times now, and didn't respond right away> because> I wanted to be certain of how I felt about it.> > This is now a public argument, since you made it public. (Just in case> someone tells me to mind my own business).> > Ron Silliman often pisses me off. Not always, but some weeks more than> once. So I can relate to you wanting to take shots at him. I'm just> not> sure that I agree with the shots you're taking.> > It feels to me like you're accusing him of the very thing you would wish> him> to be. In other words you're accusing him of being cold, of not judging> the> work of Dorn but the man Dorn. Yet you would also wish for him to be> cold> enough in order to not have his feelings involved at all, and to only> see> the work.> > That aside I do believe that Silliman has made clear what of Dorn's work> he> likes, and what he doesn't like.> > He has also been very vocal about the man Dorn. And why not? Ed Dorn> said> some pretty miserable things, should he be forgiven, should he be Loved> unconditionally?> > It doesn't really matter what Ron Silliman thinks about Ed Dorn the man> because Silliman likes the work. He literally said to a group of us> last> year after a reading in Philadelphia, "Dorn is like finding out> your favorite rock star is a nazi."> > I'm not making that up. He said that.> > One of the things I value most about Silliman is that he is unafraid of> expressing his feelings. While so many want to accuse him of being cold> and> mean, what they miss completely is that he's SHARING SOMETHING! There>

are> plenty of poets from his generation who share nothing when it comes to>
feeling. I have seen them myself. Cold, almost mechanical in nature.> My>
god, in an age of bourgeois poetry where conflict of truth is sublimated>
with under-the-breath comments and the impotence of the>
passive-aggressive,> it's poets like Silliman we need frankly!> > It's
really important to get pissed off. And you were pissed off at> Silliman,
that's fair, that's fine. But really, seriously, should> Silliman,> or
anyone else for that matter, EVER judge a poet by the publisher> publishing
them? Because that is part of your argument against Silliman> here, saying
that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH>
THESE> PUBLISHERS
FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!> > Please! Knopf
publishes
Louise Gluck, and I still think she's a slow> death> to read. I'd rather
piss razor blades than be made to read an entire> Louise> Gluck book! I
don't care if Elvis came back from the dead and said she> was> the One and
Only poet to read! Yet people seem to Love her! Some> people> never shut
up about her! I'm convinced there are life-sized posters of> her above beds
all over America, but I still can't stand her poems!> > And it's very
important to talk about the things Dorn said outside his> poems. And also
important of course that we examine those things in the> context in which
they were said.> > Should we judge his poems by this though? Well, I don't
think so, not> at> all.> > When visiting Jonathan Williams once I asked him
about going to see Ezra> Pound at St. Elizabeth's. I asked him (to be more
exact about my> question> to him) what it was like being a queer man, going
to see Pound, someone> who> had openly supported fascism in Europe at a
time
when queers were being> branded and murdered. He thought about it for a
second and then simply> said, "The terrible things he did and said were not
the poems."> > And there are plenty of people who refuse to read Pound
because of his> politics. And I like to debate this issue with those
people, even> though> they almost always remain solid in not needing to read
Pound.> > CAConrad> p.s. One of my all-time favorite issues of the CHICAGO
REVIEW is the> Dorn> issue, most especially the essay, "Edward Dorn Out:
Forms of> Dispossession"> by Dale Smith. In it Smith writes, "Dorn made
himself available to an> experience of the West. In the process he perceived
a difference between> who> he was and who he thought himself to be. But
what
any of us are capable> of> is more important, and that we make ourselves
so."> http://PhillySound.blogspot.com
> _____

> Download Messenger. Start an i'm conversation. Support a cause. Join now.
> http://im.live.com/messenger/im/home/?source=TAGWL_MAY07

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421. Chris Stroffolino

david horton's very good question

Fri 25 May 2007

Should an editor expect fresh material?

As someone who has been both an editor of money-losing propositions as well as a writer who hasn't been paid (by other editors who don't recoup their losses), I can see how both "sides"--in sofar as their is antagonism between them---may feel exploited (of course, nowadays so many are both).

The issue may very well be different if both editor and poet are
making money,
but I'll restrict these notes to what David's talking about....

Perhaps what I say may be seen as taking the side of the
"unpaid writer" rather than the "money-losing editor's" side in what
I say here,
but increasingly I've become very skeptical of the value of such
"freshness"--
as defined as "Previously Unpublished Work."
For me it has had a lot to do with a value of quantity more than
quality--
Yes, they need not be opposed, but I know I'm not the only writer (or
editor for that matter),
who has felt an institutional pressure that thereby places less value
on a single poem
(oh, it's "fetishizing") and more on "author of 19 books, published
in 150 magazines"
and I wonder about alternatives to that
that could benefit both writer and editor

and maybe yes I'm too hung up on what some could deride as "an economy of scarcity" or that I like the kind of poems (or whatever) that "even 15, 150, 1500, years later, still feel FRESH"

Well, back when I did I lot more unpaid readings, I largely operated
in a scene in which it was
kind of a badge of honor to not read things that most people in the
audience already heard,
but then I started realizing, when I was in the audience, that if a

reader occasionally did that,
and if the work was good, I actually liked the familiarity.
Perhaps on the page, or the electronic format, it's different,
and laws of intellectual 'property' forbid people from even
'plagiarizing' themselves,
and it can get all touted and glorified as PROCESS-ORIENTED writing
that can't be fetishized
and is free (or at least money-losing for both editor and writer)--
but how free is it?
and how fresh is it?
And what I'm writing now, "of course," isn't a poem by any standards
but in a way I am submitting it
and in a way it is "fresh material"
(okay, now I'll go out to the park and play a festishized song I've
played many times before
but to people who maybe have never heard it, or can hear it with
FRESH EARS).

love, Chris

On May 25, 2007, at 9:17 AM, David Harrison Horton wrote:

> *Hi all,*
>
> *I didn't hear too many voices from the editor's perspective on this string. And I think it would help round out the conversation.*
>
> *Print journals spend anywhere from $100 (Kinkos and a good stapler at home) to upwards of $5000 for a (McNaughton & Gunn) 1,000 print run.*
>
> *The economics of this issue has been very poet-centric.*
>
> *We can argue till we're blue whether or not the print journal is the last bastion of bourgeois Kultur, but the fact remains that these folks throw down cold hard cash to push your product (even if they don't pay you for it; most don't recoup their losses).*
>
> *So why, if they ask for it, shouldn't they expect fresh material?*
> *David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621*
> [redacted]
>
> *Date: Fri, 25 May 2007 10:58:28 -0400> From:*
> [redacted]*> Subject: Re: blog-posted poems -*
> *thanks> To:* [redacted]*> > Many thanks to all who*

> *responded on this thread. Ended up with some great input also from the editors of four different publications -- coming at the issue from different sides and rather interestingly. There's an overview here: http://verylikeawhale.wordpress.com/2007/05/25/blog-posted-poems-redux/ and the editorial views in the four preceding posts. Regards and thanks again.Nic Sebastianhttp://verylikeawhale.wordpress.com*
>
> _____
>
> *Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail. www.windowslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507*

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422. **CA Conrad**

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Fri 25 May 2007

George Bowering wrote:
>>Spicer, I think it is pretty clear, was talking about a kind of poetry,
>>not the sexual orientation of the poet.

Is it "pretty clear" George? Please share.

Because Spicer seemed uncomfortable for some reason. Was it really JUST that he didn't like the work? Wouldn't he take issue specifically then with the work? Faggot-poetry is hardly what Ginsberg wrote. Someone could also say Spicer was writing faggot-poetry, as being a faggot comes through from time to time. Not that Spicer was political in the way Ginsberg was.

It really is an unfair statement on Spicer's part, summing Ginsberg up to the faggot end of who he was in order to define his poems.

Look, Spicer was a faggot, a big faggot, and wrote about it.

To say "Spicer, I think it is pretty clear, was talking about a kind of poetry," needs better clarification George. No it's not clear. How is Ginsberg's poetry faggot-poetry?

How is Spicer writing about being a young faggot in the Castro not faggot writing?

It's not clear, and leaves a lot to question. When I meet a faggot who chooses to denounce or diminish another faggot by pointing out that they're a faggot it's usually that the forked tongue belongs to someone not comfortable with themselves.

Am I analyzing Spicer? Yeah, I guess so. It just doesn't make sense that THAT is how Spicer chose to make a remark about WHY or HOW he dislikes Ginsberg's poems.

Spicer could like or dislike whatever he wanted, that was not my point of course.

But how does calling Ginsberg's poetry faggot-poetry do anything but ridicule Ginsberg for being a faggot?

Ginsberg was NOT Mark Doty (thank god!), and wrote about many many things. The only thing that's clear is that Spicer meant harm. How he chose to harm is nothing but suspicious to me.

And George, in the end, as odd as this may sound, I'd much rather hear this kind of statement from a straight man than a queer man. I dislike queer men who attack on such a level more than I've ever hated a straight man for doing so.

CAConrad
http://PhillySound.blogspot.com

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423. CA Conrad
Re: What's missing in the Dorn hoopla--
Fri 25 May 2007

Below are 2 Ed Dorn poems "LEFT OUT" of the selected, for those interested in seeing WHAT has been so casually "left out" of the "hoopla." These are the kinds of poems that really REALLY piss me off! As someone who lost a boyfriend to AIDS, this shit makes me want to raise Dorn from the dead and kick his ass!

When you read these two poems you will realize that when Jonathan Williams said of Pound that, "The terrible things he did and said were not the poems" cannot EVER apply to Dorn, not with poems like these in existence.

Am I saying we can't or shouldn't look at the rest of Dorn's work held apart from this? We should do that, yes, but we should not EVER forget that he wrote these poems!
With LOVE and faggot-poetry,
CAConrad

Aid(e) Memoire (Abhorrences - Spring, 1984)

If you screw
and are screwed by
everybody you meet

24 hours a day
every day of the year
you'll get a disease
as we learn from the History of the Renaissance
So why not forego
the gamble and drink
directly from the sewer.

Something we can all agree on (Abhorrences - Summer 1985)

Suppose there were a new
acronym for an old disease --
very awful and very incurable.
Let's call it HELPS for
Heritable Endemic Longrange
Poverty Syndrome

Now here's the question:
do you think there would be
much tea & sympathy for this plague?
Neither do I.

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424. Stephen Ellis

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Fri 25 May 2007

C.A., Neither homo- nor htero- really, seem at issue when coming at them (along with bi- anti- a-, etc . . .) from the perspective of poeisis. I rather think that the "doings" of poets, in the world, make of them (us) all a kind of contextual "text", and insofar as Freud associated "text" with the third phase of the anal/oral/genital developmental cycle of the Person (or at least I think he did . . . anyway, I DID read it "somewhere" . . .), I have always thought of the question of sexuality, in poetry, and as composers of it, having to do with the sense of utter peril, represented by the figure of the hermaphrodite, which, as James Elkins, in his What Painting Is, says "acts as an embodiment of psychosis in a conceptual field that is attracted by madness." Thus: the tropaic, as the combinatory element of sexuality, no matter its gender or assumed properness of practice. Well, though, too, aren't we all a bunch of cock-suckers - its the badge of signification we wear, pride, in deed of our art. The art of the Unvert. Now THAT'S a sense that needs considerably more development . . . maybe we

should think of the "luz" as more a product of the Medulla Oblongata than what the ancient Greeks colloquially called The Necessity. SE

From: CA Conrad <[redacted]>
To: [redacted]
Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
Date: Thu, 24 May 2007 13:44:42 -0500

Stephen, thanks, and yes we need to walk with caution mostly. In that we don't forget to admit the truth, and that we don't confuse the truth for the art.

Spicer was really awful to a lot of people, and I was always curious about the WAY he attacked Ginsberg. Of course this is all rumor, I think, but I think he said something like Ginsberg was writing faggot-poetry. We can't really know what he meant by that since it's just rumors that are circulating. But what could that have meant? Especially since Spicer was a faggot, and living in San Francisco at that. It's odd.

But at the same time it's impossible to not Love the work of Spicer. And if you do Love the poet's work then all that other stuff needs to be held away, and separate, right?

Dorn's homophobia was a different thing. Or was it? I don't know. It seems that most homophobic men are themselves queer. It's almost a cliche to say this now, but it's also something I've seen play out over and over. Yeah, maybe Dorn was a secret cocksucker. Who knows, right?

It would be GREAT to find out something like that! HEHEHE! Oh the bone-chilling reception such evidence was create!

CAConrad
http://PhillySound.blogspot.com

_____ PC Magazine's 2007 editors' choice for best Web mail—award-winning Windows Live Hotmail.
http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

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425. Jeffrey Side
Songwriters needed for interviewing
Fri 25 May 2007

Are there any songwriters out there?

I'm planning a series of interviews with songwriters for The Argotist Online. The interviews will have the same format as the series of interviews with poetry editors on the site last year.

http://www.argotistonline.co.uk/Interviews%20with%20Poetry%20Editors.htm

There will be six questions relating to the differences between lyrics and poetry. Anyone interested?

Jeff

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426. Laura McClain
Re: Invisible Man Poetry Contest
Fri 25 May 2007

They can certainly incorporate other aspects of The Invisible Man (book, film, art, etc.) but they need to have some kind of reference to the television show. The show had it's dark side, but also a very human and compasionate side, and included occasional humor. You can find some pretty long clips on YouTube. Here are a couple samples: Number 1, Number 2.

Thanks for your interest.

Laura

----- Original Message ----

From: Ruth Lepson <[redacted]>

To: [redacted]

Sent: Wednesday, May 23, 2007 5:52:27 PM

Subject: Re: Invisible Man Poetry Contest

can they be related to the book? or the Jeff Wall photo at MoMA based on the

beginning of the book?

___ Park yourself in front of a world of choices in alternative vehicles. Visit the Yahoo! Auto Green Center. http://autos.yahoo.com/green_center/

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427. **patrick dunagan**

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Fri 25 May 2007

C.A.,

It might be a good idea if you find the exact quote and context of Spicer's "faggot-poetry" comment on Ginsberg. I think you'll find it's not the exact phrase and that Spicer is responding the "Beat" phenomenon which swept SF post-Howl (1955), Duncan-Blaser-Spicer felt pretty much not a part of the that "Renaissance since they'd already had their own (Berkeley 40s which included Rexroth, Everson Fabili, Miles, etc) if this is something you already know, sorry for repeating it to you but your post doesn't show your very clear on what's what... for instance, Spicer did not live in or near or frequent the Castro much. He hung around North Beach and Polk Gulch, also he died '65, I'm not certain on this (and would be happy to be corrected) but the Castro was quite the same Castro in his day. I guess my point is it's a good idea to get to the texts (read them pretty closely) and additional commentaries before you start to "analyze". Cheers, PJD

On 5/25/07, Stephen Ellis <[redacted]> wrote:
> C.A.,
> Neither homo- nor htero- really, seem at issue when coming at them (along
> with bi- anti- a-, etc . . .) from the perspective of poeisis. I rather
> think that the "doings" of poets, in the world, make of them (us) all a kind
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> "luz" as more a product of the Medulla Oblongata than what the ancient
> Greeks colloquially called The Necessity.
> SE
>
>
>

> From: CA Conrad <[redacted]>
> Reply-To: UB Poetics discussion group <[redacted]>
> To: [redacted]
> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's
> brief reply
> Date: Thu, 24 May 2007 13:44:42 -0500
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> don't forget to admit the truth, and that we don't confuse the truth for the
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> think he said something like Ginsberg was writing faggot-poetry. We can't
> really know what he meant by that since it's just rumors that are
> circulating. But what could that have meant? Especially since Spicer was a
> faggot, and living in San Francisco at that. It's odd.
>
> But at the same time it's impossible to not Love the work of Spicer. And if
> you do Love the poet's work then all that other stuff needs to be held away,
> and separate, right?
>
> Dorn's homophobia was a different thing. Or was it? I don't know. It
> seems that most homophobic men are themselves queer. It's almost a cliche
> to say this now, but it's also something I've seen play out over and over.
> Yeah, maybe Dorn was a secret cocksucker. Who knows, right?
>
> It would be GREAT to find out something like that! HEHEHE! Oh the
> bone-chilling reception such evidence was create!
>
> CAConrad
> http://PhillySound.blogspot.com
>
> _____
> PC Magazine's 2007 editors' choice for best Web mail—award-winning
Windows
> Live Hotmail.
> http://imagine-windowslive.com/hotmail/?locale=en-
us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507
>

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428. patrick dunagan

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Fri 25 May 2007

C.A.,

(w/ typos fixed)
> It might be a good idea if you find the exact quote and context of
> Spicer's "faggot-poetry" comment on Ginsberg. I think you'll find it's
> not the exact phrase and that Spicer is responding to the "Beat"
> phenomenon which swept SF post-Howl (1955), Duncan-Blaser-Spicer felt
> pretty much not a part of the that "Renaissance since they'd already
> had their own (Berkeley 40s which included Rexroth, Everson Fabili,
> Miles, etc) if this is something you already know, sorry for repeating
> it to you but your post doesn't show you're very clear on what's what...
> for instance, Spicer did not live in or near or frequent the Castro
> much. He hung around North Beach and Polk Gulch, also he died '65,
> I'm not certain on this (and would be happy to be corrected) but the
> Castro was not quite the same Castro in his day. I guess my point is it's
> a good idea to get to the texts (& read them pretty closely) and
> additional commentaries before you start to "analyze". Cheers, PJD
>

On 5/25/07, patrick dunagan <[redacted]> wrote:
> C.A.,
>
> It might be a good idea if you find the exact quote and context of
> Spicer's "faggot-poetry" comment on Ginsberg. I think you'll find it's
> not the exact phrase and that Spicer is responding the "Beat"
> phenomenon which swept SF post-Howl (1955), Duncan-Blaser-Spicer felt
> pretty much not a part of the that "Renaissance since they'd already
> had their own (Berkeley 40s which included Rexroth, Everson Fabili,
> Miles, etc) if this is something you already know, sorry for repeating
> it to you but your post doesn't show your very clear on what's what...
> for instance, Spicer did not live in or near or frequent the Castro
> much. He hung around North Beach and Polk Gulch, also he died '65,
> I'm not certain on this (and would be happy to be corrected) but the
> Castro was quite the same Castro in his day. I guess my point is it's
> a good idea to get to the texts (read them pretty closely) and
> additional commentaries before you start to "analyze". Cheers, PJD
>
> On 5/25/07, Stephen Ellis <[redacted]> wrote:
> > C.A.,

> > Neither homo- nor htero- really, seem at issue when coming at them (along
> > with bi- anti- a-, etc . . .) from the perspective of poeisis. I rather
> > think that the "doings" of poets, in the world, make of them (us) all a kind
> > of contextual "text", and insofar as Freud associated "text" with the third
> > phase of the anal/oral/genital developmental cycle of the Person (or at
> > least I think he did . . . anyway, I DID read it "somewhere" . . .), I have
> > always thought of the question of sexuality, in poetry, and as composers of
> > it, having to do with the sense of utter peril, represented by the figure of
> > the hermaphrodite, which, as James Elkins, in his What Painting Is, says
> > "acts as an embodiment of psychosis in a conceptual field that is attracted
> > by madness." Thus: the tropaic, as the combinatory element of sexuality,
no
> > matter its gender or assumed properness of practice. Well, though, too,
> > aren't we all a bunch of cock-suckers - its the badge of signification we
> > wear, pride, in deed of our art. The art of the Unvert. Now THAT'S a
sense
> > that needs considerably more development . . . maybe we should think of
the
> > "luz" as more a product of the Medulla Oblongata than what the ancient
> > Greeks colloquially called The Necessity.
> > SE
> >
> >
> >
> > From: CA Conrad <[redacted]>
> > Reply-To: UB Poetics discussion group <[redacted]>
> > To: [redacted]
> > Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's
> > brief reply
> > Date: Thu, 24 May 2007 13:44:42 -0500
> >
> > Stephen, thanks, and yes we need to walk with caution mostly. In that we
> > don't forget to admit the truth, and that we don't confuse the truth for the
> > art.
> >
> > Spicer was really awful to a lot of people, and I was always curious about
> > the WAY he attacked Ginsberg. Of course this is all rumor, I think, but I
> > think he said something like Ginsberg was writing faggot-poetry. We can't
> > really know what he meant by that since it's just rumors that are
> > circulating. But what could that have meant? Especially since Spicer was
a
> > faggot, and living in San Francisco at that. It's odd.

> >
> > But at the same time it's impossible to not Love the work of Spicer. And if
> > you do Love the poet's work then all that other stuff needs to be held away,
> > and separate, right?
> >
> > Dorn's homophobia was a different thing. Or was it? I don't know. It
> > seems that most homophobic men are themselves queer. It's almost a
cliche
> > to say this now, but it's also something I've seen play out over and over.
> > Yeah, maybe Dorn was a secret cocksucker. Who knows, right?
> >
> > It would be GREAT to find out something like that! HEHEHE! Oh the
> > bone-chilling reception such evidence was create!
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> > http://imagine-windowslive.com/hotmail/?locale=en-
us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507
> >
>

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429. **Chris Stroffolino**
Re: david horton's very good question
Fri 25 May 2007

Forgive my typos--or at least don't use them to invalidate the need to say, to write, something quick. I'm forgiving myself for them right now, but I still stand by the feelings/meanings

How's this?

Editors, feel free to republish old poems you like if a writer you asked if the writer sends you a new piece you don't like

And writers, feel free to send something you already published if an editor asks you for work but then ends up rejecting your new 'fresh' piece

It may not make things better, but I can't see how it would make things worse

On May 25, 2007, at 11:24 AM, Chris Stroffolino wrote:

> *Should an editor expect fresh material?*
>
> *As someone who has been both an editor of money-losing propositions*
> *as well as a writer who hasn't been paid (by other editors who*
> *don't recoup their losses),*
> *I can see how both "sides"--in sofar as their is antagonism between*
> *them---may feel exploited*
> *(of course, nowadays so many are both).*
>
> *The issue may very well be different if both editor and poet are*
> *making money,*
> *but I'll restrict these notes to what David's talking about....*
>
> *Perhaps what I say may be seen as taking the side of the*
> *"unpaid writer" rather than the "money-losing editor's" side in*
> *what I say here,*
> *but increasingly I've become very skeptical of the value of such*
> *"freshness"--*
> *as defined as "Previously Unpublished Work."*
> *For me it has had a lot to do with a value of quantity more than*
> *quality--*
> *Yes, they need not be opposed, but I know I'm not the only writer*
> *(or editor for that matter),*
> *who has felt an institutional pressure that thereby places less*
> *value on a single poem*
> *(oh, it's "fetishizing") and more on "author of 19 books, published*
> *in 150 magazines"*
> *and I wonder about alternatives to that*
> *that could benefit both writer and editor*
>
> *and maybe yes I'm too hung up on what some could deride as "an*
> *economy of scarcity"*
> *or that I like the kind of poems (or whatever) that "even 15, 150,*
> *1500, years later, still feel FRESH"*
>
> *Well, back when I did I lot more unpaid readings, I largely*
> *operated in a scene in which it was*
> *kind of a badge of honor to not read things that most people in the*
> *audience already heard,*
> *but then I started realizing, when I was in the audience, that if a*
> *reader occasionally did that,*
> *and if the work was good, I actually liked the familiarity.*
> *Perhaps on the page, or the electronic format, it's different,*
> *and laws of intellectual 'property' forbid people from even*
> *'plagiarizing' themselves,*
> *and it can get all touted and glorified as PROCESS-ORIENTED writing*
> *that can't be fetishized*

and is free (or at least money-losing for both editor and writer)--
but how free is it?
and how fresh is it?
And what I'm writing now, "of course," isn't a poem by any standards
but in a way I am submitting it
and in a way it is "fresh material"
(okay, now I'll go out to the park and play a festishized song I've
played many times before
but to people who maybe have never heard it, or can hear it with
FRESH EARS).

love, Chris

On May 25, 2007, at 9:17 AM, David Harrison Horton wrote:

Hi all,

I didn't hear too many voices from the editor's perspective on
this string. And I think it would help round out the conversation.

Print journals spend anywhere from $100 (Kinkos and a good stapler
at home) to upwards of $5000 for a (McNaughton & Gunn) 1,000 print
run.

The economics of this issue has been very poet-centric.

We can argue till we're blue whether or not the print journal is
the last bastion of bourgeois Kultur, but the fact remains that
these folks throw down cold hard cash to push your product (even
if they don't pay you for it; most don't recoup their losses).

So why, if they ask for it, shouldn't they expect fresh material?
David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621
[redacted]

Date: Fri, 25 May 2007 10:58:28 -0400> From:
[redacted]*> Subject: Re: blog-posted poems -*
thanks> To: [redacted]*> > Many thanks to all*
who responded on this thread. Ended up with some great input also
from the editors of four different publications -- coming at the
issue from different sides and rather interestingly. There's an
overview here: http://verylikeawhale.wordpress.com/2007/05/25/
blog-posted-poems-redux/ and the editorial views in the four

> *preceding posts. Regards and thanks again.Nic Sebastianhttp://verylikeawhale.wordpress.com*
>
> _____
> *Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail. www.windowslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507*

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430. Jim Andrews
Re: Songwriters needed for interviewing
Fri 25 May 2007

> *Are there any songwriters out there?*
>
> *I'm planning a series of interviews with songwriters for The Argotist Online. The interviews will have the same format as the series of interviews with poetry editors on the site last year.*
>
> *http://www.argotistonline.co.uk/Interviews%20with%20Poetry%20Editors.htm*
>
> *There will be six questions relating to the differences between lyrics and poetry. Anyone interested?*
>
> *Jeff*

Sometimes they get in each others' way. Sometimes only one is home. Sometimes they rock together, sometimes they moan.

These are not so much 'songs' as snogs, ongss, and gonss:

http://vispo.com/nio
http://vispo.com/bc/qt
http://vispo.com/vismu/OppenDoDown.htm
http://vispo.com/animisms/enigman2
http://vispo.com/audio/shockwave/adam.html
http://vispo.com/vismu/warpigs/warpigs8.htm

ja

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431. Catherine Daly
Re: david horton's very good question
Fri 25 May 2007

I love Reb's thinking about editorship.

I think in many ways, small press print anthologies are starting to replace journals. I remember fondly QRL as well as the New Directions annual, and am thinking of both when I think about something periodical for my press and art-related publishing thoughts.

I feel a lot of pressure to "write to order" perhaps parallel with my eAuthor endeavors. I.e., I know what editor y likes, and I try to find something I wrote I think editor y might like. I have been playing with letting this push my writing around rather than the whole pushing my craft / career thing. It is interesting, but also quite painful, when the things you write that you think are really quite wonderful aren't what editor y, or indeed, it seems any editor, wants. And isn't this the same as print? Or, it seems the same and also different somehow.

--
All best,
Catherine Daly
[redacted]

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432. Laura McClain
Re: Invisible Man Poetry Contest
Fri 25 May 2007

Sorry, I see my hyperlinks were removed. The addresses
for the clips are

http://youtube.com/watch?v=aTtCbTNSjJA

http://youtube.com/watch?v=pE9ypHgikF8

Thanks again,

Laura

--- Laura McClain <[redacted]> wrote:

> They can certainly incorporate other aspects of The
> Invisible Man (book, film, art, etc.) but they need
> to have some kind of reference to the television
> show. The show had it's dark side, but also a very
> human and compasionate side, and included occasional
> humor. You can find some pretty long clips on
> YouTube. Here are a couple samples: Number 1, Number
> 2.
>
>
> Thanks for your interest.

>
> Laura
>
>
> ----- Original Message ----
>
> From: Ruth Lepson <[redacted]>
>
> To: [redacted]
>
> Sent: Wednesday, May 23, 2007 5:52:27 PM
>
> Subject: Re: Invisible Man Poetry Contest
>
>
>
> can they be related to the book? or the Jeff Wall
> photo at MoMA based on the
>
> beginning of the book?
>
>
>

> alternative vehicles. Visit the Yahoo! Auto Green
> Center.
> http://autos.yahoo.com/green_center/
>

html://invisicat.spreebb.com

___Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
http://tv.yahoo.com/

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433. Alan Sondheim

4 poems

Sat 26 May 2007

---

4 poems

http://www.asondheim.org/sl.mp3 (audio)
http://www.asondheim.org/parti.mp3 (audio)
http://www.asondheim.org/darling.jpg (image)

For Byron (text)

Behold, the morning watch was come; the vessel lay
Behold, her course, and gently made her liquid way;
Behold the cloven billow flashed from off her prow
Behold, in furrows formed by that majestic plough;
Behold the waters with their world were all before;
Behold behind, the South Sea's many an islet shore.
Behold the quiet night, now dappling, 'gan to wane,
Behold, dividing darkness from the dawning main;
Behold the dolphins, not unconscious of the day,
Behold, swam high, as eager of the coming ray;
Behold the stars from broader beams began to creep,
Behold, and lift their shining eyelids from the deep;
Behold the sail resumed its lately shadowed white,
Behold, and the wind fluttered with a freshening flight;
Behold the purpling ocean owns the coming sun,
Behold, but ere we break--a deed is to be done.

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434. Alan Sondheim
remembrance of things past (maud liardon)
Sat 26 May 2007

---

remembrance of things past

http://www.asondheim.org/maudliardon.mov
http://www.asondheim.org/maudliardon.mp3 (commentary)

if i could write the proper theoretical accompaniment here, i would do so; that i can't, literally goes without saying. it's too much; my chaotic life allows at best fleeting glimpses into the grounding of the dream in the real, the real in the dream - wait a minute, since there's neither, since whatever analysis one might (dreamily) apply, as in a dream, takes time beyond sleep, the dream screen-work inscribed, which takes place, as in a dream, the real, which is the real. here avatar, who i dare not name, to whom i dare not give a name, turns her, yes her, uncanny eye, movement, muscle memory, towards that dancer of the dream, maud liardon, who has now retreated back into the dream, the dream of maud liardon, as enacted by this avatar, now my friend, my being, my dream, my very being, this avatar who shall remain nameless, who refuses to name me, who has come forward to

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435. Stephen Ellis
Re: What's missing in the Dorn hoopla--
Sat 26 May 2007

One thing that's seemed to've gone missing is the connectiobetween Dorn and such 60s and 70s figures as Richard Grossinger, Harvey Bialy, Harvey Brown, Gerrit Lansing (who Dorn called "a hip scholiast") and the whole "LSD" Buffalo school, not only Olson and Creeley, but also John Clarke, who wrote an interesting review of Dorn's Abhorrences in his magazine intent in the early 90s. We ought not forget, too, that Dorn's metaphysics were "native", ie., not so much "tribal" as coming from the landforms themselves, and the use that was made of them. Carl Sauer, at that end. And also not to forget that Dorn is the one who said, "what makes (Whitehead's) Process and Reality heavy is the "and". One good entry into the work of Dorn, I think, is J. H. Prynne's short essay "A Note on Metals", with its deft turnings and considerations of abstraction, and the exilic nature of "naming", even as this operates as an actualizing form of spiritual election. This is Dorn's base-line for the sociological satires of Gunslinger, and the shorter, later work. (And of whose "flatness"

as Silliman called it, we might remember that Robin Blaser remarked the same quality on hearing Dorn read what Blaser thought were sonnets at the Berkeley conference in 1965. SE

From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Subject: What's missing in the Dorn hoopla--
Date: Thu, 24 May 2007 16:14:59 -0500

How many times does it seem one is reading the same old pieces (reviews, counter-reviews, posts, counter-posts) again--then to realize with a start--oh my God!--these are the "new" pieces!!--NOT Memorex!!--NOT "phoned in!!-- It is very predictable what Ron Silliman will say about most things and equally so what many of his detractors will say. The sad thing is that in the meanwhile the actual book, poetry, accomplishment--gets completely ignored. I have yet to read the book and was hoping to learn more about it as it is a pretty sizable collection (324 or so pages) and includes some uncollected works. As well, in a time in wich poltical poetry is not much written, Dorn's work seems a good example to re examing--the ecological concerns, the take on the on the sttlement by Ero-Americans of the West--many other issues--and the methods of structuring and presenting voicings--personnae-- Also that the work is appearing from Penguin, a world scale publisher--not an academic or small press as the origianl works were--and--also that it is edited by Michale Rothenberg, himself a very good poet as well as editor of two other Penguin Selecteds--David Meltzer and Philip Whalen. And--editor of Big Bridge Journal. The intro is by another poet and editor, Dale Smith-- The reviews and arguments here seem toignore all of this, which seems to me to be quite interesting in considering the book itself-- The constellation of Rothenberg and Smith with Dorn and also Whalen and Meltzer is far more intriguing to think on than the same tired old beating the dead corpse of Ed Dorn about things said long ago over too many drinks most likely. The occaision of this constellation in the present is to open new ways of thinking on the poets and poetry involved, rather than always driving around with one's eyes glued to the rear view mirror and one's conceptions of a poet and their work etched for ever in a stone one put out to the graveyard of one's thoughts long ago. When i first started reading and really being wound by poetry--it was by people like Villon and Rimbaud. Especially with Villon-murderer, thief, pimp---one is going to be upset what some poet said about another?
I would rather be learning about and following discussions of the new directions this book and the others Michael Rothenberg edited may be opening up--it is not everdya after all recent and a living American poet are in Selected Penguin editions after all--than more dancing on the head of a corpse--no matter how tempting an easy bit of fun it is--even in a world filling up faster and

faster with corpses--> Date: Thu, 24 May 2007 11:12:53 -0400> From: [redacted]> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply> To: [redacted]> > C.A.: Thanks for your reply. I only made the exchange public in hopes of> getting thoughtful people to weigh in on the matter. I have a few notes> to your message.> > I do not accuse Silliman of being cold, but rather the opposite: that he> lets his personal animus against the man blind him to the rich> possibilities to the later poetry. I admit I may be wrong in my> deduction that Silliman singles out Dorn as contentious because Dorn> notoriously dismissed the notion that something called the language> school had changed and recharged the poetic landscape, but, despite> having read all of Dorn that I can find, and having talked with him a> few times, the notion that he was a nazi or an advocate of violent> solutions remains outside my experience and unattested in the reviews in> question. Silliman's view that Dorn was an implicit supporter of the> policies that led us into Iraq is based on an entirely unsupported> reading of one small poem. His notion that Dorn was a homophobe is, and> this is only my opinion, twisted.> > Knopf does not put its reputation on the line by publishing Gluck, who> inhabits a tiny corner of that publishing empire. Those who published> Dorn, on the other hand, declared the importance of the work by doing> so, considering the necessity of a personal commitment. I do not say> that those publications prove his significance; I merely wondered why,> if Dorn's collapse is so obvious that both Silliman and Kleinzahler can> assure us that it is so without adducing significant evidence, so many> small publishers were willing to put their money, time, and reputations> into publishing it. > > Where, in Silliman's piece, does he talk about "the things Dorn said> outside the poems"? The guy was no saint, and he may have said> intemperate things, and if those things can be used to amplify the sense> of the poems, I'm for that. But Silliman did not do so. The burden is on> those who think Dorn said terrible things to come forward with the> evidence.> > You have come forward to--as you say--share, and your thoughts are> welcome. I do not think Silliman was sharing; I think his project was> closer to vilification. I think his reply to me, with its refusal to> confront my arguments, suggests that my supposition is not without> foundation. > > -----Original Message-----> From: UB Poetics discussion group [mailto:[redacted]]> On Behalf Of CA Conrad> Sent: Tuesday, May 22, 2007 11:49 PM> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and> Silliman's brief reply> > I've read this a couple of times now, and didn't respond right away> because> I wanted to be certain of how I felt about it.> > This is now a public argument, since you made it public. (Just in case> someone tells me to mind my own business).> > Ron Silliman often pisses me off. Not always, but some weeks more than> once. So I can relate to you wanting to take shots at him. I'm just> not> sure that I agree with the shots you're taking.> > It feels to me like you're accusing him of the very thing you

would wish> him> to be. In other words you're accusing him of being cold, of not judging> the> work of Dorn but the man Dorn. Yet you would also wish for him to be> cold> enough in order to not have his feelings involved at all, and to only> see> the work.> > That aside I do believe that Silliman has made clear what of Dorn's work> he> likes, and what he doesn't like.> > He has also been very vocal about the man Dorn. And why not? Ed Dorn> said> some pretty miserable things, should he be forgiven, should he be Loved> unconditionally? > > It doesn't really matter what Ron Silliman thinks about Ed Dorn the man> because Silliman likes the work. He literally said to a group of us> last> year after a reading in Philadelphia, "Dorn is like finding out> your favorite rock star is a nazi."> > I'm not making that up. He said that.> > One of the things I value most about Silliman is that he is unafraid of> expressing his feelings. While so many want to accuse him of being cold> and> mean, what they miss completely is that he's SHARING SOMETHING! There> are> plenty of poets from his generation who share nothing when it comes to> feeling. I have seen them myself. Cold, almost mechanical in nature.> My> god, in an age of bourgeois poetry where conflict of truth is sublimated> with under-the-breath comments and the impotence of the> passive-aggressive,> it's poets like Silliman we need frankly!> > It's really important to get pissed off. And you were pissed off at> Silliman, that's fair, that's fine. But really, seriously, should> Silliman,> or anyone else for that matter, EVER judge a poet by the publisher> publishing them? Because that is part of your argument against Silliman> here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH> THESE> PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!> > Please! Knopf publishes Louise Gluck, and I still think she's a slow> death> to read. I'd rather piss razor blades than be made to read an entire> Louise> Gluck book! I don't care if Elvis came back from the dead and said she> was> the One and Only poet to read! Yet people seem to Love her! Some> people> never shut up about her! I'm convinced there are life-sized posters of> her above beds all over America, but I still can't stand her poems!> > And it's very important to talk about the things Dorn said outside his> poems. And also important of course that we examine those things in the> context in which they were said.> > Should we judge his poems by this though? Well, I don't think so, not> at> all.> > When visiting Jonathan Williams once I asked him about going to see Ezra> Pound at St. Elizabeth's. I asked him (to be more exact about my> question> to him) what it was like being a queer man, going to see Pound, someone> who> had openly supported fascism in Europe at a time when queers were being> branded and murdered. He thought about it for a second and then simply> said, "The terrible things he did and said were not the poems."> > And there are plenty of people who refuse to read Pound because of his> politics. And I like to debate this issue with those people, even> though> they almost always remain solid in not

needing to read Pound.> > CAConrad> p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the> Dorn> issue, most especially the essay, "Edward Dorn Out: Forms of> Dispossession"> by Dale Smith. In it Smith writes, "Dorn made himself available to an> experience of the West. In the process he perceived a difference between> who> he was and who he thought himself to be. But what any of us are capable> of> is more important, and that we make ourselves so."> http://PhillySound.blogspot.com

_____ Download Messenger. Start an i'm conversation. Support a cause. Join now. http://im.live.com/messenger/im/home/?source=TAGWL_MAY07

_____ PC Magazine's 2007 editors' choice for best Web mail—award-winning Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

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436. **Ruth Lepson**

Re: 4 poems

Sat 26 May 2007

---

gorgeous

On 5/26/07 1:12 AM, "Alan Sondheim" <[redacted]> wrote:

> *4 poems*
>
> *http://www.asondheim.org/sl.mp3 (audio)*
> *http://www.asondheim.org/parti.mp3 (audio)*
> *http://www.asondheim.org/darling.jpg (image)*
>
> *For Byron (text)*
>
> *Behold, the morning watch was come; the vessel lay*
> *Behold, her course, and gently made her liquid way;*
> *Behold the cloven billow flashed from off her prow*
> *Behold, in furrows formed by that majestic plough;*
> *Behold the waters with their world were all before;*
> *Behold behind, the South Sea's many an islet shore.*
> *Behold the quiet night, now dappling, 'gan to wane,*
> *Behold, dividing darkness from the dawning main;*
> *Behold the dolphins, not unconscious of the day,*
> *Behold, swam high, as eager of the coming ray;*
> *Behold the stars from broader beams began to creep,*
> *Behold, and lift their shining eyelids from the deep;*
> *Behold the sail resumed its lately shadowed white,*
> *Behold, and the wind fluttered with a freshening flight;*

> *Behold the purpling ocean owns the coming sun,*
> *Behold, but ere we break--a deed is to be done.*

↑ Index

437. Murat Nemet-Nejat

Re: 4 poems

Sat 26 May 2007

Alan,

This is quite something. Are all the lines in it yours, coming out of the depth of your understanding of the English language?

Reminds me of early 20th century Turkish Sufi poems:

Ascension

you'll ascend the stairs slowly
on your skirts a golden pile of leaves
always you'll be looking at the East crying

Always looking at the East crying to be revived

waters are yellowing ... your face paling in shadows
bending roses bleed bleeding to the ground
wait flame like on branches nightingale
has water burnt why is the marble bronze

From yellow to bronze to crimson to night is the fiery movement of the soul in its ascent.

Fire is reflected light in the evening twilight, soon to be replaced by the reflected light of the moon.

The nightingale and the branch on which it stands become one, waiting together.

wait flame like on branches nightingale

look at the crimson sky turning evening

Ahmet Hasim, 1926

Ciao,

Murat

On 5/26/07, Ruth Lepson <[redacted]> wrote:
>
> gorgeous
>
>

> On 5/26/07 1:12 AM, "Alan Sondheim" <[redacted]> wrote:
>
> > 4 poems
> >
> > http://www.asondheim.org/sl.mp3 (audio)
> > http://www.asondheim.org/parti.mp3 (audio)
> > http://www.asondheim.org/darling.jpg (image)
> >
> > For Byron (text)
> >
> > Behold, the morning watch was come; the vessel lay
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> > Behold, but ere we break--a deed is to be done.
>

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438. David-Baptiste Chirot

Woodland Pattern: Laura Elrick, Rodrigo Toscano & CPT this Sunday

Sat 26 May 2007

_____ Add some color. Personalize your inbox with your favorite colors. www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0507=

↑ Index

439. Alan Sondheim

Re: 4 poems

Sat 26 May 2007

The text poem is a stanza of Byron's with 'Behold' added to every line. He uses the word fairly often, as do the English romantics in general; with Byron, it's 'Byronic,' the sweep of the world, involvement of the reader with the sublime. It's napoleonic. Byron's one of my favorite authors; Don Juan is deliberately postmodern which makes it postmodern, if 'anything' is. I have an odd 1828 French edition of his collected poems, so it goes. The poem you give below is beautiful. Thanks, Alan

On Sat, 26 May 2007, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *This is quite something. Are all the lines in it yours, coming out of the depth of your understanding of the English language?*
>
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> *you'll ascend the stairs slowly*
> *on your skirts a golden pile of leaves*
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> *waters are yellowing ... your face paling in shadows*
> *bending roses bleed bleeding to the ground*
> *wait flame like on branches nightingale*
> *has water burnt why is the marble bronze*
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> *From yellow to bronze to crimson to night is the fiery movement of the soul in its ascent.*
>
> *Fire is reflected light in the evening twilight, soon to be replaced by the reflected light of the moon.*
>
> *The nightingale and the branch on which it stands become one, waiting together.*
>
> *wait flame like on branches nightingale*
>
> *look at the crimson sky turning evening*

> *Ahmet Hasim, 1926*
>
> *Ciao,*
>
> *Murat*
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>
> *On 5/26/07 1:12 AM, "Alan Sondheim" <[redacted]> wrote:*
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> *http://www.asondheim.org/parti.mp3 (audio)*
> *http://www.asondheim.org/darling.jpg (image)*
>
> *For Byron (text)*
>
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> *Behold, her course, and gently made her liquid way;*
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> *Behold the purpling ocean owns the coming sun,*
> *Behold, but ere we break--a deed is to be done.*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU

Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========

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440. **Jason Quackenbush**
Re: 4 poems
Sat 26 May 2007

Murat, the poem you posted below is truly stunning. I've recently been gobbling up the novels of Orhan Pamuk and that reading, particularly My Name is Red, has left me with a powerful thirst for modern and contemporary Turkish literature. Can you recommend any English language anthologies or other sources? Thanks, Jason

Murat Nemet-Nejat wrote:
> Alan,
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>>

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441. **Murat Nemet-Nejat**
Re: 4 poems
Sat 26 May 2007

Hi Jason,

The poem I quoted is from Eda: An Anthology of Contemporary Turkish Poetry(Talisman House, 2004). Risking to sound arrogant, it is a stunning book, with amazing poems in them and a number of very interesting essays.

Then, there are books on individual poets: Ece Ayhan. A Blind Cat Black and Orthodoxies (Sun and Moon Press, 1997) and Orhan Veli, 1989). Ayhan and Veli are two very different poets. Veli's poetry is unique, once addicted to it, unforgettable. Ayhan has a crucial place in Turkish poetry, both linguistically and thematically, exploring gay and other "peripheral" voices.

Talisman House has also published poetry books by Ilhan Berk and Enis Batur. When the manuscript is ready, it will publish my translation of the entirety of Seyhan Erozçelik's Rosestrikes and Coffee Grinds. Selections from this book are in the Eda anthology and in the 2006 translation issue of Bombay Gin. Ed Foster, Talisman's editor, has a great love for Turkish poetry. I would check the Talisman catalogue regularly for new work. I think the next publication of Turkish work is a novel, which is about to come out. Ed Foster and I are participating in a symposium on the translations of Turkish works which will take place in Istanbul this coming week end.

I am glad you loved Pamuk's work and the poem I have posted. In my view the 20th century Turkish poetry has been an invisible power house, like anti-matter, whose effects will be clearer as the 21 century develops. I know the translator of My Name Is Red, Goknar, who teaches at Duke University. The special quality you must have felt in that novel is very much related to the concept of Eda which I developed in the anthogy. We had a discussion about it last summer, he giving a talk about how he struggled to keep Pamuk style in that novel. He told me his own word for Eda is "the storm of words," which is true. Turkish poetry moves as a story of words.

Ciao,

Murat

Talisman

On 5/26/07, Jason Quackenbush <[redacted]> wrote:
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> >>
>

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442. Jesse Glass

Ahadada Author Jim Daniels' Now Showing reviewed by the Pittsburgh Herald-review

Sun 27 May 2007

Jim Daniels' Now Showing was given a great write up-by Regis Bay on the Pittsburgh Herald-Review website http://www.pittsburghlive.com/x/pittsburghtrib/living/books/s_507041.html.

Or Google it.

Also, happy to mention that "Now Shoring" is an SPD recommendation.

For more information on this and other ahadada productions go to www.ahadadabooks.com.

Jess

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443. Carol Novack

Mad Hatters' Review June 10th Fundraiser --- latest deveopments: reduced tickets & extra features

Sun 27 May 2007

Hi Everyone:

We've discounted our ticket price for those who purchase online. However, if you show up at the door and aren't wearing Gucci Coochi Puccis, you look somewhat impoverished (tax return copies helpful), and you're not a fulltime professor at an MFA program, we won't turn you down if you can't afford the full (or even discounted) ticket price. The Mad Hatters are socialistically inclined, demented and proudly anarchistic. Just help us to keep the mag going! It's growing, explanding, evolving, involving, revolving, getting dizzier and dizzier, a veritable whirling dervish of a journal... and also getting more and more international each issue. Anyone notice the Alasdair Gray play published in issue 7? Not to mention the Millas tales, and the.... blah blah blah. See, read, and listen for yourselves!

So here are the updated details, referring to more details accessible in living, breathing, nay breathless color at our *de trop* anti-minimalist website. Come and dance with us! And bring all of your friends and relatives! And sign up early to read at our late show open mic! --- CN

EXTRA! EXTRA!
SAVE THE DATE: SUNDAY, JUNE 10TH!

The Mad Hatters will present their first
FUNDRAISING EXTRAVAGANZA
at The Gallery Bar, 5 – 11 + PM
120 Orchard Street, The Lower East Side, NYC

The event will begin at 5 pm. Gallery Bar (http://www.gallerybarnyc.com) is located at 120 Orchard Street, near the corner of Delancey St. ("F" train to Delancey). Tickets for purchase online cost $15 and will be available through June 9th via PayPal (Address PayPal payments to [redacted]), or $20 at the door; some kind of proof of dire hardship may earn supplicants a discount.

The event will benefit the Mad Hatters' Review and its local programs promoting innovative art and literature. Mad Hatters' Review is a unique online multimedia magazine featuring edgy, experimental, gutsy, thematically broad, psychologically and philosophically sophisticated writings, music, and art. The magazine specializes in collaborative ventures, bringing writers together with artists and composers to create a full sensory reading experience. Poetry, fiction, non-fiction, dramatic pieces and experimental whatnots are displayed adjacent to images of original artwork and accompanied by musical compositions or authors' recorded recitations.

The extravaganza will include READINGS BY MHR PROSE WRITERS & POETS; A SHOWING OF EXPERIMENTAL ANIMATIONS; AVANT-GARDEY IMPROVISATIONAL MUSIC; DANCING TO LIVE MUSIC (SWING, WORLD, 60'S ROCK, REGGAE, CALYPSO, ETC.; PERFORMANCES BY TWO FABULOUS COMEDIANNAS; A LATE SHOW OPEN MIC; and A SILENT AUCTION OF BOOKS, JOURNALS, AND ARTWORKS DONATED BY MAD HATTER CONTRIBUTORS & FANS. AND AND AND: $4 MAD HATTER FACOCTAILS & FREE EDIBLES.

Please see http://www.madhattersreview.com/events.shtml#june10 for details!

****

PLEASE ALSO NOTE THAT OUR NEXT *POETRY, PROSE & ANYTHING GOES READING SERIES *AT THE KGB BAR will take place on FRIDAY, JUNE 8th, 7-9pm: featuring SISSY BOYD, DEBRA DI BLASI, VANESSA PLACE & A READING OF EXCERPTS FROM A PLAY BY CAROL NOVACK. Details are available at: http://www.madhattersreview.com/events.shtml#june8.

Questions?
Contact Carol Novack (Publisher/Editor) and
Amy Bucciferro (PR Director) at [redacted] Subject Line:
Fundraiser

"Realism: A post dadaist expression of yearning for the ontological validation of domestic misery and bygone centuries." -- Carol Novack aka Aimee Patrice Linderhoffer

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444. CA Conrad
PLEASE help end genocide of Philadelphia's trans-community...
Sun 27 May 2007

Over the years in Philadelphia I have attended a number of memorials for transgendered people, some of them in the form of drag show memorials. And in every single case the trans person was murdered. And in every single case the murderer was not charged and no police investigation was undertaken, despite protests.

THIS TIME we really have had enough! Erika Keels had just turned 20 this March when she was run over four times. The police ruled her death an accident despite the fact that even the medical examiner agrees that there is no doubt Erkia was run over four times. Erika's murderer is a free man today.

One of the things we are doing is appealing to people outside Philadelphia to review the petition and sign it in order to let the Philadelphia justice system realize that the world is aware, word is spreading, and that everyone everywhere means business!

Here's the post on the PhillySound (today's date) about the brand new petition:
http://PhillySound.blogspot.com

Thank you for your time, it's much appreciated!
CAConrad
http://PhillySound.blogspot.com

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445. L Trent
New issue of 21 Stars Review
Sun 27 May 2007

The Fifth issue of 21 Stars Review <http://sundress.net/21stars> is up, with work from:

Paul Baker
<http://www.sundress.net/21stars/issue05/baker1.htm><http://www.sundress.net/21stars/issue05/baker2.htm>

Hugh Behm-Steinberg

Jan Bindas-Tenney
<http://www.sundress.net/21stars/issue05/bindas-tenney.htm>

Elisa Gabbert and Kathleen Rooney
<http://www.sundress.net/21stars/issue05/gabbert-rooney3.htm><http://www.sundress.net/21stars/issue05/gabbert-rooney2.htm>

Kit Kennedy
<http://www.sundress.net/21stars/issue05/kennedy.htm>

Amy L. Sargent
<http://www.sundress.net/21stars/issue05/sargent.htm>

Christof Scheele
** <http://www.sundress.net/21stars/issue05/scheele.htm>

Pablo Tanguay
<http://www.sundress.net/21stars/issue05/tanguay.htm>

Jan Thie
<http://www.sundress.net/21stars/issue05/thie.htm>

Jennifer Uhlich

<http://www.sundress.net/21stars/issue05/uhlich.htm>

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446. David-Baptiste Chirot

FW: Yahoo! News Story - Hiawatha to be released on 6-CD set - Yahoo! News

Sun 27 May 2007

> Date: Sun, 27 May 2007 11:37:46 -0700> From: [redacted]> To: [redacted]> CC: [redacted]> Subject: Yahoo! News Story - Hiawatha to be released on 6-CD set - Yahoo! News> > > david chirot ([redacted]) has sent you a news article. > (Email address has not been verified.)> ----------> Personal message:> > > > Hiawatha to be released on 6-CD set - Yahoo! News> > http://news.yahoo.com/s/ap/20070527/ap_en_ot/longfellow_hiawatha> > ==========> Yahoo! News > http://news.yahoo.com/>

Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail.
www.windowslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507=

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447. Rob McLennan
fwd - George Bowering chapbook U.S. SONNETS
Sun 27 May 2007

U.S. Sonnets

30 poem chapbook
by George Bowering
from pooka press

printed in a numbered limited edition of 100 copies
(the first 20 copies signed by George Bowering)

$10.00 ; signed copies $15.00

for fastest payments
email paypal payment to
[redacted]

or send cheque or money order to:

pooka press
po box 2648
349 West Georgia Street
Vancouver, B.C.
V6B 3W8

spread the word

Warren Dean Fulton
of pooka press

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

↑ Index

448. George Bowering
Re: What's missing in the Dorn hoopla--
Sun 27 May 2007

On May 25, 2007, at 11:55 AM, CA Conrad wrote:

> *As someone who lost a*
> *boyfriend to AIDS, this shit makes me want to raise Dorn from the dead*
> *and*
> *kick his ass!*

I feel that way about dangling modifiers.

>
Mr. G.H.Bowering
Does not roll through stop signs.

↑ Index

449. Andrew Lundwall
please update your links!
Sun 27 May 2007

dear friends,

many folks on buffalo poetics listserv are either linked up to my old "margin walker" or "melancholia's tremulous dreadlocks"...both blogs are dead...

a few weeks ago i'd deleted "margin walker"...some internet troll or some somehow concerned individual resurrected it without my permission...

my new collaborative poetry blog (w adam fieled) "funtime" is located here:

http://andrewlundwall.blogspot.com

many thanks!

--andrew lundwall

_____ More photos, more messages, more storage—get 2GB with Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507

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450. **Jacob Edmond**

Russian poetry in New Zealand

Sun 27 May 2007

New Zealand's longest running and best known journal of literature, arts and culture, Landfall, has just published a special issue devoted to Russia, which I have co-edited with Gregory O'Brien, Evgeny Pavlov and Ian Wedde. The issue includes previously un-translated poems by major Russian poets, new essays and interviews by Russian writers relating to contemporary Russian literary culture. An announcement about the issue and details on how to order a copy appear below. Best wishes, Jacob Edmond

Landfall 213: the 'Russia' issue

A Russian anthology of New Zealand poetry, Land of Seas, was published in Moscow in 2005. Now New Zealand is reciprocating with a special issue of Landfall that includes contemporary Russian writing and art.

Edited by Jacob Edmond, Gregory O'Brien, Evgeny Pavlov and Ian Wedde, the 'Russia' issue features a selection of previously untranslated works by contemporary Russian poets: Arkadii Dragomoshchenko, Anna Glazova, Dmitry Golynko, Alexei Parshchikov, Olga Sedakova, Alexandr Skidan, Viktor Sosnora. Many of these translations have been created by leading New Zealand poets working in collaboration with Edmond and Pavlov. The issue also features a wide range of writing on contemporary Russian literary and art cultures, economies and diasporas.

As well as bringing Russian literature and art to New Zealand readers, the issue surveys the ways in which New Zealand writers have engaged-as travellers, readers and scholars-with Russia and its people.

Landfall 213 also includes an account by the curator Marcus Williams of the Blue Noses, whose comic video satires were a highlight of the 2005 Venice Biennale and whose work is substantially represented here.

RUSSIAN POETS Arkadii Dragomoshchenko, Anna Glazova, Dmitry Golynko, Alexei Parshchikov, Olga Sedakova, Alexandr Skidan, Viktor Sosnora

TRANSLATORS: Jacob Edmond, Cilla McQueen, Gregory O'Brien, Vincent O'Sullivan, Evgeny Pavlov, Chris Price, Genya Turovskaya, Ian Wedde

ESSAYS/COMMENTARY Paula Boock, Stephanie de Montalk, Jacob Edmond, Murray Edmond, Dmitry Golynko, Andrey Gritsman, Margarita Meklina, Evgeny Pavlov, Natasha Templeton, Marcus Williams, Stuart Young

NEW ZEALAND POETS Tusiata Avia, Wystan Curnow, Anna Jackson, Jan Lauwereyns, Richard von Sturmer

FICTION Laurence Fearnley, Amelia Harris

INTERVIEW Vladislav Poliakovsky with Dmitry Itskovich

THE LANDFALL REVIEW Jon Bywater, Anne Kennedy, Tessa Laird, Jennifer Lawn, John Newton, AlanWearne

BACK PAGE: Daniel Malone

Publication details
Landfall 213 - Russia
Editors: Jacob Edmond, Gregory O'Brien, Evgeny Pavlov, Ian Wedde
Release: 24 May 2007.

United Kingdom (RRP 14.50 pounds)
Gazelle Book Services Limited
White Cross Mills, High Town
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P.O. Box 56, Dunedin
Phone: 64 3 [redacted]
Fax 64 3 [redacted]
Email: [redacted]
Website: www.otago.ac.nz/press

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Senior Lecturer
Department of English
University of Otago
PO Box 56, Dunedin 9054, New Zealand
Office and street address: 1S3, 1st Floor, Arts Building, Albany St, Dunedin 9016, New Zealand
Phone: [redacted]
Fax: [redacted]
[redacted]
http://www.otago.ac.nz/english/staff/edmond.html

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451. V Nicholas LoLordo
Re: What's missing in the Dorn hoopla--
Sun 27 May 2007

Nice to see you picking the really important battles, George.....

On May 27, 2007, at 2:02 PM, George Bowering wrote:

> *On May 25, 2007, at 11:55 AM, CA Conrad wrote:*
>
> *As someone who lost a*
> *boyfriend to AIDS, this shit makes me want to raise Dorn from the dead and*
> *kick his ass!*
>
> *I feel that way about dangling modifiers.*
>
> *Mr. G.H.Bowering*
> *Does not roll through stop signs.*

V Nicholas LoLordo
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4505 Maryland Parkway
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Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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452. Alan Sondheim
knots (constellations of theoretical work)
Sun 27 May 2007

knots

constellations of theoretical work

body

disinvestment refusal/deluge
postmodern modern
coupling disassemblage
asymptotic
negations shefferdual

creativity borderregions
materiality
slanders hieroglyphic binding leakage
misrecognition emptied bases collapse superstructures excess
clutter debris applies farther ourselves body bodies hieroglyph
intentionality mediated intended
hold carry cultural skein linking loosely tethered
demarcation substance emergent
disinvested participates abject
5 interpenetrate
ontologies fractally coalesce
chains consequences adheres coheres
overcoded undercoded destabilized
selfreflexivity contradiction leave st stuttering stumbling wobbling

virtual

demarcation substance emergent
disinvested participates abject
5 interpenetrate
ontologies fractally coalesce
chains consequences adheres coheres
overcoded undercoded destabilized
selfreflexivity contradiction leave st stuttering stumbling wobbling
jostling shuddering sputtering
recuperated
emission spew replace virtual
enters rel 6 assemblages inscriptive doubles epistemologies
guise freedom
transform vector flow turbulence
erotics puncture delirium liquidity
positivity {x x}
core masochistic assemblage context narratology
unaccountable unaccountedfor
topology stains stained regimes
inbetween paths plasmas

avatar

pretensions philosophical scientific strip touches insists fragility
embraces swallowed holocaust detritus
covers repeatedly
denudation artifice deployment ornament suture wound
hypothesis hypothetical proffering inscribes deconstructing walls

surrounding torah
hedges furiously allow final flourish
penetrates inversion dyad positives negatives
ecstatic aesthetic
presses breaks construing breakage irruption virtualities avatars
fleshheart strangulation
stylistic
extremes
explores epistemologically uttermost vicinity
desperate exigencies shocktactics
annihilationcreation degeneration generators
emphasizes indeterminate locating outpost runs wavelengths
universespanning reporting inhales informationannihilation
beingannihilation inflates meager hopes survival centered dissipated

abject

geniferhingedirongenifer genniferrous tiny candle burns egyptians
japanese burning four days
yahrzeit yeartime crack impression death glimmer
starrystarry skies inconceivable am sorry joking honestly
remembered sides grid almostalive imperfection
sum text
axioms axiologies dispersed fissuring age unage
links couplings constitute constituted desire mouths ears identical
include annihilation armature belief imaginary plasma
defuge enumeration coupled abjection foreclosure
abacus channeling gating included
signifer totalization
notself
nearly decomposable hierarchies decompose holarchies limit
link contiguity transforms investment characteristic phenomena
terminology forecloses annihilates
science ideological nonideological
mirror stage coagulation
equivalences identities

analog / digital

commands materials static
articulation constant self revision time moves foregrounded crashes
destroyed
garbage subtle husserlian timeconsciousness formal linear
parallel non clocked variable meeting still disappearance promulga

occurs levels dna input/output material
blind dna/rna tacit knowledge polyani resolves plays
role screwdriver enough disappears hand interaction screw too
universal subtext capital corre
late functioning aphoristic analog digital 'digital' mean 'discrete'
'systemic'
characterized systematization parameterization
continuous broken
everyday life intervention
unless 'ikonic' leaves something setting standard raster quantity almost
steps
'screening' bandwidth
quantifying those sorts fabric categories
standardized transmitted received coherent channels receiver

inert

performs asymptote
runway saved loomed overhead nighttime snapped picture quickly vw
metaorder synchronic meta/space replete/time
illuminated
planets darkness uncharted unavailable sentience
wellordered huntington's tremulous reception stars
requiring record
opposite online packetprotocol
shipped jpg tie software intellectual property corporate privacy
registers wires contacted primordial inert wavelength
bundle omnidirections creature ready interpretation
rosset's idiocy muteness fineness ceiling
recording/playback bypassed extrapolation trusting outofpacket differend
literally
circumlocuted
unknown bear bearable text/image/audio/whatever exhausts exhausted
semiosis perceiver 'out narcissism looping machine cosmological merged
observe externality internality brass spheres
wimhurst generator crystal detector audion triode filament glow

empty

distributes preexisting distributed collection ones zeros pluses
minuses modification "imminent access" byte smallest accessible
alterable
alteration fileinthelarge nonarticulated
"nonarticulated filtering" author subjectively freely choosing

parameters nouns authorial intent "articulated mathematization chosen
entirety algorithm refer sonnet replacing vowels
consonants
"articulation" photoshop color "nonarticulation" refers "just
writing" "filtering" emphasize blank sheet empty "sheet assertion" spilled
offline revisions added hacked duplicated downloaded
permission
replaced corrupted copyrights enforced ignored
utilize reading/perceiving etiquette duplication sometime hacking cracking
payment nonpayment
downloading formlessness
incorporating actively passively augmenting corroding depending
"active augmentation corrosion" reader/viewer timehorizon automatic
generation interactive builtin instabilities changing

sex

[19][19]
flower
eternity one's dream continuation tongue snow
stone hardened writing memory short he criterion
control rest compulsive horizon inhabits worn who "history baal eternity"
thick
cloned imploded reduced hard
piling implosion okukin i'll thank shaperiding horses night day
devours spirit riding webs we're i'd mussels
mangroved rock wear rescued selfinscribed sexuality
desire's submitted love appertain purpose suggest lose
wings keep flying im wave blue windsor ontario {{riff g f written &
conceivable tablet slip triggered things melted "i'd roamed free
were together flowers"outline new talk
rough
spotsinterpenetrations
addictions
net articulationsbroken

language

possibly misrepresentations true gardenfors' complex begun found
concept use planes yet understand
neglected necessary detailed typology taking temporality account
various ways cannot see proceed deep
reading 'theory codes' major section develops sign
production

quite useful references barthes' s/z although constantly find his
poeticizing beautiful early symbol formation
organismicdevelopmental approach
language werner kaplan wiley 1963
finally clear best sketch discursive field complete
intensifications representing
similar looselystructured wittgensteinian family
usages 'game' strategy wager theoretical much
viewpoints nothing hope future usefulness politics
aesthetics emerge danger 'codework' style uneasy
underpinnings me interesting aspects eventually disappear
absorbed back genre postmodernity state renewal whether 'type'
'concept' remains interpreta

god

contract binds
defines imminent immanent exchangevalue distanced
replaces presumed contamination presumption false
healing suturing impossible feral erasure
throw away scaffold releases
"wovon man nicht sprechen kann darueber muss schweigen" wittgen
stein perfect beauty
sondheim's home perfectly beautful 0
  jennifer slight flaw factflaw slightest offset
godsdesired isotropic anisotropic symmetry's
remember 1
once principles esablished greeks waseasy fell wasn't later
until syntesis
uncanny appearance realm perfection look lovely unfoldings undraped sky 2
cracks marble scanlines emptiness loss neuraesthetics neuraesthenia 3
you huddle huddling psychopomp swollen enormous
miniscule palimpsest indelible formulas eternal
accountedfor trembling fragile fallingapart people donewithit
fear

word

croatia bulgaria loud shortwave d'eau veins skateboarding 130
swirl finger matchstick explode 14 monthly review august 1759"
john yeomans' abecedarian philofophic comment englifh
abfurdities prefent cuftom superfluity learnings modeft
propofals reformation adapting fpecial purpofe practicable render
distinft uniform univerfal alfo fhewing indignity habits

lecturers beauties excellency graceful likewife syllableium
table beginners ufe schools kingdom
difcourfe atau tetragrammatical
preceding thofe "words interpret grinding chafeing
ftriking outer ear breat fpirit felf
everlafting dreadunited exprefs
difpofition inked graven
fign deftruction banners avocate fummon itfelf ftolen
ftrayed regulate fenfes wifdom holinefs devil fhadows herewith blefs
therewith curfe fimilitude &c mortal
ftate immortal fhall felfquicken
felfmove felfcomfort pleasant fweetest lovechord
tafting fufeit ambrofia delicious sufceptible inbred divinity!

death

aesthetics emerge danger 'codework' style uneasy
underpinnings me interesting aspects eventually disappear
absorbed back genre postmodernity state renewal whether 'type'
'concept' remains interpreta
actions 'reading' beings wittgenstein's 'silence' end tractatus
code's
success failure foundation
ii confusion
aptly named us goals paramount exist wends
momentary stasis occasional completion traditional 'death author'
opensource never
ending markov chain determined came before
move cancel input remote disparate objective
command subroutine routine module focus athand encoded object
operation transformable inhered
encoder spoken output lost transmission fled thereby lies distinction
among con/structures con/structions selfdevouring
residue
symptom expressivity disease struggle appears inauthentic

code

better are most violent should know destroying everything path crawling
towards armageddon
animals plants narrows open wide poisoned
minds worlds shit dig earth with teeth
iron slash flesh eyes stomachs animal fun
how else shall made alone feel survive momentarily longer that fine

faster go beginning perhaps waiting just around corner they're already dying
lateness hour bad joke
on code codework
consider welldefined entity x its complement then x^x = n
null set second y y^y think nx ny relativized three
separable entities
z take pairs xy yz zx these symmetrical yx zy xz let
ab stand a^b equivalent divide planar region into regions bordering each other [redacted]
represent line equidistant [redacted] [redacted]
meet single point plain grouped triads triad meets points forth branches

http://www.asondheim.org/theory.txt

↑ Index

453. Ryan Downey
Death Metal Poetry-call for submissions
Mon 28 May 2007

Hello All,

Death Metal Poetry <http://death-metal-poetry.com> is a new online poetry journal(sorely needed, I know) based out of Athens, Georgia. DMP<http://death-metal-poetry.com>is now (and always) seeking submissions of poems and anything else you
decide to send. Recently published poets are Noah Cicero, Daniel Spinks, and Ian Davisson. Submission guidelines can be found
athttp://death-metal-poetry.com.
Response to submissions will be alarmingly quick.

Cheers,
Ryan Downey

↑ Index

454. George Bowering
Re: What's missing in the Dorn hoopla--
Mon 28 May 2007

You're right.
I should not expect language to be important
in this group.

gb

On May 27, 2007, at 7:24 PM, V Nicholas LoLordo wrote:

> Nice to see you picking the really important battles, George.....
>
>
> On May 27, 2007, at 2:02 PM, George Bowering wrote:
>
>> On May 25, 2007, at 11:55 AM, CA Conrad wrote:
>>
>>> As someone who lost a
>>> boyfriend to AIDS, this shit makes me want to raise Dorn from the
>>> dead and
>>> kick his ass!
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>> I feel that way about dangling modifiers.
>>
>>>
>> Mr. G.H.Bowering
>> Does not roll through stop signs.
>
> V Nicholas LoLordo
> Assistant Professor
> Department of English
> University of Nevada-Las Vegas
> 4505 Maryland Parkway
> Box 455011
> Las Vegas, NV 89154-5011
>
> Phone: [redacted]
> Fax: [redacted]
>
>
George Bowering
Was once corrected by Bob Feller

↑ Index

455. **George Bowering**
Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
Mon 28 May 2007

On May 25, 2007, at 11:31 AM, CA Conrad wrote:

> *George Bowering wrote:*
> *Spicer, I think it is pretty clear, was talking about a kind of poetry,*
> *not the sexual orientation of the poet.*
>
> *Is it "pretty clear" George? Please share.*
>
> *Because Spicer seemed uncomfortable for some reason. Was it really JUST*
> *that he didn't like the work? Wouldn't he take issue specifically then with*
> *the work? Faggot-poetry is hardly what Ginsberg wrote. Someone could also*
> *say Spicer was writing faggot-poetry, as being a faggot comes through from*
> *time to time. Not that Spicer was political in the way Ginsberg was.*

I'm not sure that we are using the terminology the same way here. Maybe it would help if we had Spicer's actual words here. Are we perhaps arguing about something that arrived as a rumour and might be coloured by the usage of the person bringing it?

> *It really is an unfair statement on Spicer's part, summing Ginsberg up to*
> *the faggot end of who he was in order to define his poems.*

Did Jack say that Allen was a faggot writing poems, or a poet sometimes writing faggot poems? Again, we would have to see Jack's actual words.

> *Look, Spicer was a faggot, a big faggot, and wrote about it.*

Where is that? In the Spicer poem I read today, "Helen," there is a section
that is a little love poem addressed to Russell FitzGerald.
He mentions loving Russell, and I hear it as a love poem,
an encomium among other things.
>
>
> How is Spicer writing about being a young faggot in the Castro not
> faggot
> writing?

When did he do that? I have never heard of Spicer being around the Castro.
>
> It's not clear, and leaves a lot to question. When I meet a faggot who

> chooses to denounce or diminish another faggot by pointing out that
> they're
> a faggot it's usually that the forked tongue belongs to someone not
> comfortable with themselves.

This needs explaining, at least to me. In your usage, or the usage
there,
does "faggot"equal "gay"?
>
>
George Harry Bowering
Can't find his Speedo

↑ Index

456. **charles alexander**
Re: What's missing in the Dorn hoopla--
Mon 28 May 2007

George,

I have no problem with your wanting to be our grammatical governor here, but the way in which you do it equates a single instance of a danglling modifier to the experience of losing a boyfriend to AIDS, and makes your comment seem particularly peevish and possibly cruel. Does language use matter? Yes, of course. Does a single violation of a grammatical rule that was probably committed due to writing with passion and speed in an informal medium bear an equal weight to a life of a loved one lost to AIDS? Not even close, my friend.

charles

At 10:09 PM 5/27/2007, you wrote:
>You're right.
>I should not expect language to be important
>in this group.
>
>gb
>
>
>On May 27, 2007, at 7:24 PM, V Nicholas LoLordo wrote:
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>>On May 27, 2007, at 2:02 PM, George Bowering wrote:
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>>Las Vegas, NV 89154-5011
>>
>>Phone: [redacted]
>>Fax: [redacted]
>>
>George Bowering
>Was once corrected by Bob Feller
>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

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457. Fulcrum Annual
Philip Nikolayev's new web page
Mon 28 May 2007

http://www.myspace.com/nikolayev

↑ Index

458. Haas Bianchi
Professor Patrick Barron
Mon 28 May 2007

Hey does anyone know how I can get in touch with this guy? I am writing a review of his Selected Zanzotto and I would like to contact him

R

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459. Dillon Westbrook
Re: What's missing in the Dorn hoopla (leaving the dangler all a-dangle dammit)--
Mon 28 May 2007

ummm, are we actually going to pretend on this list that there's a thing called grammar, the rules of which we all agree on, that apply to a single use of a language we are all speaking identically? That's the silliest thing I've heard all week.

also, are we going to expect that poets are less frail and full of folly than the rest of humanity, and be surprised when a few very good and famous ones turn out to be unsavory characters, perhaps only at certain junctures in their life? At least Dorn's not Heidegger, and Silliman's not Burroughs. Unless some of the "missing text" CA's leaving out includes Dorn or Spicer sympathizing with Nazis and Silliman shooting his wife.

apologies if this sounds glib, trying to get some bearings in this discussion that is getting increasingly bizarre,

Dillon

On May 28, 2007, at 8:13 AM, charles alexander wrote:

> *George,*
>
> *I have no problem with your wanting to be our grammatical governor here, but the way in which you do it equates a single instance of a danglling modifier to the experience of losing a boyfriend to AIDS, and makes your comment seem particularly peevish and possibly*

cruel. Does language use matter? Yes, of course. Does a single violation of a grammatical rule that was probably committed due to writing with passion and speed in an informal medium bear an equal weight to a life of a loved one lost to AIDS? Not even close, my friend.

charles

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On May 27, 2007, at 7:24 PM, V Nicholas LoLordo wrote:

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On May 27, 2007, at 2:02 PM, George Bowering wrote:

On May 25, 2007, at 11:55 AM, CA Conrad wrote:

As someone who lost a
boyfriend to AIDS, this shit makes me want to raise Dorn from
the dead and
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V Nicholas LoLordo
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Phone: [redacted]
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George Bowering
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> *charles alexander / chax press*
>
> *fold the book inside the book keep it open always*
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>
> *Chax Press*
> *[redacted] (studio)*
> *[redacted] (cell)*
> *[redacted]*
> *chax.org*
> *101 W. Sixth St.*
> *Tucson, AZ 85701-1000*

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460. Rebecca Loudon
Avatar Review Issue # 9
Mon 28 May 2007

Issue 9 of Avatar Review
New!
http://avatarreview.net/

Featuring poetry, fiction, art and essays by Suzanne Frischkorn, Becca Klaver, Annalynn Hammond, Bryan Larsen and others as well as a review of Reginal Shepherd's new book Fata Morgana.

Rebecca Loudon
http://radishking.blogspot.com

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461. George Bowering
Re: What's missing in the Dorn hoopla--
Mon 28 May 2007

On May 25, 2007, at 11:55 AM, CA Conrad wrote:

> *Below are 2 Ed Dorn poems "LEFT OUT" of the selected, for those interested*
> *in seeing WHAT has been so casually "left out" of the "hoopla." These are*
> *the kinds of poems that really REALLY piss me off! As someone who lost a*
> *boyfriend to AIDS, this shit makes me want to raise Dorn from the dead and*
> *kick his ass!*

I would never discount that kind of suffering, experience. I went with a dear friend
to another friend's funeral after his death by AIDS, and then when my dear friend
was dying of AIDS in St Paul's hospital, I stood by his bed and saw all the awful things
they were doing in his last week . But you know, I didn't want to kill anyone or even
kick anyone. I spent the last three years of my wife's life changing the bags over the
artificial holes in her body while she got skinnier. It was not an easy three years, but
I didn't want to perform violence on anyone .

I can see how the first poem here would cause hurt for some readers, yes.
Especially when taken apart from all the impolite criticism of "America" in the
whole book. Yes. As to the second one, well, it appears to me that Dorn is
attacking the establishment's attitude toward poverty among other things.

But okay, I take you upsetness as real.
I know that I think Whitman's a great poet,
but I am upset by his threat to subjugate my country.

>
>
>
> Aid(e) Memoire (Abhorrences - Spring, 1984)
>
> If you screw
> and are screwed by
> everybody you meet
> 24 hours a day
> every day of the year
> you'll get a disease
> as we learn from the History of the Renaissance
> So why not forego
> the gamble and drink
> directly from the sewer.
>
> ----------

>
> Something we can all agree on (Abhorrences - Summer 1985)
>
> Suppose there were a new
> acronym for an old disease --
> very awful and very incurable.
> Let's call it HELPS for
> Heritable Endemic Longrange
> Poverty Syndrome
>
> Now here's the question:
> do you think there would be
> much tea & sympathy for this plague?
> Neither do I.
>
>
G.H.B.
= to the task

↑ Index

462. Dillon Westbrook
Re: What's missing in the Dorn hoopla--
Mon 28 May 2007

Oh, shit. Yeah, I agree with Mr. Conrad, those are pretty objectionable. I will look at the appropriate context of what else Dorn was writing at the time, but I see why there's a stink.

On May 28, 2007, at 11:31 AM, George Bowering wrote:

> *On May 25, 2007, at 11:55 AM, CA Conrad wrote:*
>
> *Below are 2 Ed Dorn poems "LEFT OUT" of the selected, for those interested*
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and are screwed by
everybody you meet
24 hours a day
every day of the year
you'll get a disease
as we learn from the History of the Renaissance
So why not forego
the gamble and drink
directly from the sewer.

Something we can all agree on (Abhorrences - Summer 1985)

Suppose there were a new
acronym for an old disease --

> *very awful and very incurable.*
> *Let's call it HELPS for*
> *Heritable Endemic Longrange*
> * Poverty Syndrome*
>
> *Now here's the question:*
> *do you think there would be*
> *much tea & sympathy for this plague?*
> *Neither do I.*
>
> *G.H.B.*
> *= to the task*

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463. **Matt Henriksen**

Burning Chair @ Jimmy's No. 43 Stage Friday June 1st

Mon 28 May 2007

The Burning Chair
Readings

& Jimmy’s No. 43
Stage

The Burning Chair
Readings

& Jimmy’s No. 43
Stage

welcome you to a night
celebrating the poetry

of Kitchen Press &
Cannibal Books authors

Keith Newton, Morgan
Lucas Schuldt, Chris Tonelli & Dustin Williamson

Friday, June 1st,
8 PM

at Jimmy’s No. 43

43 East 7th
Street

between 2nd
& 3rd Avenues

Keith Newton edits the online magazine Harp & Altar.
His poems, translations, and reviews have appeared in Typo, Nebraska Review, Circumference, and Prairie Schooner, among other publications. He lives in Brooklyn.

“Materialization in a Black Sea” in Typo 9

http://www.typomag.com/issue09/newton.html

Morgan Lucas Schuldt is the author of Verge (Parlor Press: Free Verse Editions, forthcoming, fall 2007) and Otherhow, a chapbook now out from Kitchen Press. A graduate from the University of Arizona’s MFA program, Morgan is the editor of the literary magazine CUE: A Journal of Prose Poetry. His poems have appeared mostly recently in Fence, Cannibal and Verse; online at Shampoo, Typo, and Free Verse; and in the anthologies

Prose Poetry / Flash Fiction: An Anthology (2006) and The Bedside Guide to No Tell Motel, Second Floor (2007). A brief essay on the poet Larry Levis appears in A Condition of the Spirit: The Life and Work of Larry Levis (Eastern Washington University Press, 2004). Morgan teaches in the English Department at the University of Arizona where he currently pursues his PhD in English Literature.

“On Seeing Leonardo’s Grotesques” in Typo 9

http://www.typomag.com/issue09/schuldt.html

Otherhow from Kitchen Press

http://kitchen-press-book-store.blogspot.com/2007/04/otherhow-morgan-lucas-schuldt.html

Chris Tonelli lives in Cambridge, MA where he runs The So and So Series. His poems, essays, reviews, and interviews have appeared or are forthcoming in Sawbuck, H_NGM_N, Melancholia's Tremulous Dreadlocks, Good Foot, Kulture Vulture, Typo, Drunken Boat, Inch, Word For/Word, Verse, RealPoetik, New York Quarterly, Sonora Review, Asheville Poetry Review, GutCult, LIT, and Redivider. His work will also be included in the anthologies The Bedside Guide to No Tell Motel – Second Floor and Outside Voices' 2008 Anthology of Younger Poets. His chapbook, WIDE TREE: Short Poems, is available from Kitchen Press.

“Aoelian Lyre” in Typo
9

http://www.typomag.com/issue09/tonelli.html

Wide Tree from Kitchen Press

http://kitchen-press-book-store.blogspot.com/2006/03/wide-tree-chris-tonelli.html

Dustin Williamson is the author of Heavy Panda (Goodbye Better), Cab Ass'n (Lame House), Gorilla Dust (Open 24 Hours), and Exhausted Grunts (Cannibal Books). He sometimes edits the Rust Buckle chapbook/magazine/reading series.

Three poems in Puppy
Flowers 8

http://www.puppyflowers.com/8/dw.htm

___Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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464. David-Baptiste Chirot
Re: What's missing in the Dorn hoopla--
Mon 28 May 2007

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whenever i hear poets start talking about kicking ass--i start laughing because i think of these lines:QUATRAIN Je suys Francoys dont il me poiseNe de Paris empres de PontoiseEt de la courde d'une toiseScura mon col que mon cul poise"I am Francois, which weighs on meBorn in Paris near PontoiseBy the length of a ropeMy neck will learn the weight of my ass."--Francois VILLON(my translation)Villon actually did kill a Priest--it was ruled "self defense"--giving one an idea of life in 15th century Paris--twice sentenced to hang, pardoned at the last moment both times, imprisoned, tortured, a convicted thief, a pimp, a brawler and banished, never to be heard of again at age 33--and the poet's ass he is laughing about being kicked is his own--i am always very thankful one of the first poets i read and loved and have ever since is Villon--there are no things hidden--and there is laughter--even at the gallows--> Date: Mon, 28 May 2007 12:02:18 -0700> From: [redacted]> Subject: Re: What's missing in the Dorn hoopla--> To: [redacted]> > Oh, shit. Yeah, I agree with Mr. Conrad, those are pretty > objectionable. I will look at the appropriate context of what else > Dorn was writing at the time, but I see why there's a stink.> > On May 28, 2007, at 11:31 AM, George Bowering wrote:> > > On May 25, 2007, at 11:55

AM, CA Conrad wrote:> >> >> Below are 2 Ed Dorn poems "LEFT OUT" of the selected, for those > >> interested> >> in seeing WHAT has been so casually "left out" of the "hoopla." > >> These are> >> the kinds of poems that really REALLY piss me off! As someone who > >> lost a> >> boyfriend to AIDS, this shit makes me want to raise Dorn from the > >> dead and> >> kick his ass!> >> > I would never discount that kind of suffering, experience. I went > > with a dear friend> > to another friend's funeral after his death by AIDS, and then when > > my dear friend> > was dying of AIDS in St Paul's hospital, I stood by his bed and saw > > all the awful things> > they were doing in his last week . But you know, I didn't want to > > kill anyone or even> > kick anyone. I spent the last three years of my wife's life > > changing the bags over the> > artificial holes in her body while she got skinnier. It was not an > > easy three years, but> > I didn't want to perform violence on anyone .> >> > I can see how the first poem here would cause hurt for some > > readers, yes.> > Especially when taken apart from all the impolite criticism of > > "America" in the> > whole book. Yes. As to the second one, well, it appears to me that > > Dorn is> > attacking the establishment's attitude toward poverty among other > > things.> >> > But okay, I take you upsetness as real.> > I know that I think Whitman's a great poet,> > but I am upset by his threat to subjugate my country.> >> >> >> >>> >>> >>> >> Aid(e) Memoire (Abhorrences - Spring, 1984)> >>> >> If you screw> >> and are screwed by> >> everybody you meet> >> 24 hours a day> >> every day of the year> >> you'll get a disease> >> as we learn from the History of the Renaissance> >> So why not forego> >> the gamble and drink> >> directly from the sewer.> >>> >> ----------> >>> >> Something we can all agree on (Abhorrences - Summer 1985)> >>> >> Suppose there were a new> >> acronym for an old disease --> >> very awful and very incurable.> >> Let's call it HELPS for> >> Heritable Endemic Longrange> >> Poverty Syndrome> >>> >> Now here's the question:> >> do you think there would be> >> much tea & sympathy for this plague?> >> Neither do I.> >>> >>> > G.H.B.> > = to the task

_____ Change is good. See what’s different about Windows Live Hotmail. http://www.windowslive-hotmail.com/learnmore/default.html?locale=en-us&ocid=RMT_TAGLM_HMWL_reten_changegood_0507

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465. **Susan Webster Schultz**

TINFISH 17! (out this week!)

Mon 28 May 2007

Tinfish 17: June, 2007: The Bowling Score-card Issue

Tinfish 17 is our largest, most bountiful issue yet, and includes work by R. Zamora Linmark, Shin Yu Pai, Kaia Sand, Sage U`ilani Takehiro, Tiare Picard, Afaa Michael Weaver, Ryan Oishi, Deborah Meadows, Kimo Armitage, Ann Inoshita, Jules Boykoff, Craig Perez, Clint Frakes, Jane Sprague, Paolo Javier, Truong Tran, Normie Salvador, and many others.

What are some things you will find in this issue?

--definitions to words like “skin,” “rock,” “bangungot,” “mynah litatur,” “Guam”;
--American epics (undone)
--13 ways and 14 lines
--poems of exile and estrangement, a prayer
--politics and love, together and apart

Covers by Jean Pitman, Centerfold by N. Trisha Lagaso Goldberg, Graphic Design by Yoko Hattori. $10 or a subscription to three issues for $25. Back issues available, as well. Order 14-16 by check for $20. Or get single back issues for $8.

Order from our website: tinfishpress.com
Or send a check to Tinfish Press, 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744

Susan M. Schultz
Professor
Department of English
University of Hawai`i-Manoa
Honolulu, HI 96822

http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c_id=stl Go Cards!!!

now available:
A Poetics of Impasse in Modern and Contemporary American Poetry,
University of Alabama Press
http://www.uapress.ua.edu/NewSearch2.cfm?id=132788

http://tinfishpress.com

http://epc.buffalo.edu/authors/schultz/

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466. **Alan Sondheim**
Last Google Poem Ever
Mon 28 May 2007

Last Google Poem Ever

NET SENSE. Will Google ever get into music? Commentary: Google Tunes, why not? By Bambi Francisco, MarketWatch. Last Update: : AM ET Aug , ... -A E- A F F B% D&siteid=mktw k true NET SENSE. Will Google ever get into music? Commentary: Google Tunes, why not? By Bambi Francisco, MarketWatch. Last Update: : AM ET Aug , ... C-B A- CFA D E B C% D&source=blq% Fyhoo&dist=yhoo&siteid=yhoo k true shares last traded below $ on Dec. . The technology-heavy Nasdaq Composite Index .Google shares off . %, largest-ever percentage drop - MarketWatch Google ever build another billion dollar business? .... Late last year, Google conducted its first trial by purchasing and reselling ad space in a ... remember the time when I switched from AltaVista to Google, because AltaVista started to have a Last Pixels for Million Dollar Homepage on Ebay ... High-minded as that sounds, Googles ever-expanding agenda has put it on a of Microsofts key operating system engineers defected to Google last year, ... k true I was really curious, in part because Id consented to try Agile last .. By the way, does Google ever bin a project? even some effort have been put on it ... google-buys-doubleclick-for- b-cash/ k true Should Google ever stop Growing ?- Google buys DoubleClick for $. B CASH double the $. billion in stock that Google paid for YouTube late last year. ... d- -of- k true The Last SEO List Post Youll Ever Need To Read (of). Posted by David Chase on Wed (/ /) at : AM Google. This entry was written by one of our ... toolbar: Now more evil than ever February , If you do any testing, you should know that the last digit of all ISBNs is a check digit last Google ever

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467. **Stephen Vincent**

The Wasteland Goes Public

Mon 28 May 2007

In this day of Memorial (in the USA), a curious note. T.S. Eliot's, The Wasteland, I was told last night, is no longer covered by copyright. Anyone - a big or small press or Online publication - can reprint it with new 'non-authorized' introductions or prefaces.

I gather Eliot's executors were very tight about giving permissions, and getting top pound or dollar or whatever the currency.

It will be curious to see how this one plays out in a now momentarily 'horizontal' publishing market place - or the ways in which a particular publisher might vault the work back into the most sought after edition - with 'privileged' but different new introductions by previously unacceptable x, y or z critics.

And how new publications of "The Wasteland" play against the Eliot that remains under copyright.

As someone who remembers too well when The Wasteland was the heavily protected crown-jewel in many an English Department, it's curious to see the jewel thrown back to 'the commons'. And what that might portend.

Probably, for sure, a whole bunch of people in the textbook, etc. publishing industry who are grateful not to have to write and pay the Eliot Estate for permission to reprint the work.

Stephen Vincent

Walking Theory is my new book from Junction Press (84 pages, $12)
For convenient ordering information, go to:
www.junctionpress.com
For a signed copy, email <[redacted]>

... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the ³take the top of your head off² test. I went cover to cover without even sitting up. Ron Silliman, Silliman¹s Blog, http://ronsilliman.blogspot.com/ Go down to May 15, 2007

At long last is Walking Theory, Stephen Vincent¹s observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day: Goodbye, rhetoric, the desperate,/what can the poem do, walking, step-by-step:/ witness, suffer, hope. Urbane and companionable, rare virtues flaunted here, curbside delight. Bill Berkson

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In Walking Theory measure becomes metaphor: ³...foot ever to the ground, image by image, /thought by thought, word by word...² This is the measure of the continuity of a poet¹s life as he moves through the days, from the grief-stricken rhythms of the opening section of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, ³the dotted eye² suggests the I of linguistic convention as the seeing, moving body¹s eye transformed by language. Finally, in this serious play of words, the poets asks: ³what can the poem do, walking, step-by step:² and credo-like responds: ³witness, suffer, hope.² Beverly Dahlen

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468. **V Nicholas LoLordo**
Re: The Wasteland Goes Public
Tue 29 May 2007

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75 yrs from 1922=1998--&project gutenberg's had it available since then...

http://infomotions.com/etexts/gutenberg/dirs/etext98/wslnd11.htm

there's also an hypertext or two (some dead links, both quite old)-- basically the editors generate additional notes; undergrads have found them useful if not entirely reliable

http://world.std.com/~raparker/exploring/thewasteland/explore.html

http://eliotswasteland.tripod.com/

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> *Beverly*
> *Dahlen*

V Nicholas LoLordo
Assistant Professor
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4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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469. **V Nicholas LoLordo**
Re: The Wasteland Goes Public
Tue 29 May 2007

On May 28, 2007, at 9:36 PM, V Nicholas LoLordo wrote:

that was unclear....(math not meant to be in message): short version: works published in US before 1923 are in the public domain--

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470. **Peter Ciccariello**

poem, in moonlight, impossible to read

Tue 29 May 2007

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poem, in moonlight, impossible to read<http://www.cgi7.com/peterimages/poem,-in-moonlight.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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471. Jim Andrews
The Pen: research
Tue 29 May 2007

Some of you may have seen the piece i am working on at the moment at http://vispo.com/nio/pens/springs7.htm or the screenshots of it at http://vispo.com/nio/pens/screenshots

It is quite early on, actually. there will be two versions, eventually. the free online version will house a dozen 'poems'; currently there are only two: TIME and Niolog; you move between them by clicking the arrows around the box on the toolbar (at the bottom) that says either "TIME" or "Niolog", depending on which poem you're currently wreading.

I will also develop a version to sell online. This version will also allow the wreader to import his/her own animations or bitmaps (possibly video also) as 'inks' for 'nibs' of the pen. The wreader will be able to save both bitmaps and animation sequences.

So it is meant as both a tool and a work of art. I am not going to give it the granularity we might associate with a design pen, e.g., fine measurement parameters concerning radius, variable nib geometry, and so on, though there may be a bit of that.

In any case, I have begun doing a bit of research into what has been done previously concerning software pens with multiple nibs. And, also, I am of course curious what has been done pre-software.

Unfortunately, what comes to mind first to me is Kafka's In the Penal Colony. In that short story by Franz Kafka, the torturer's assistant beseeches a visiting dignitary to save an artifact of diabolical invention. 'Criminals'are placed on a bed of pain where their crime is inscribed on their flesh by a writing device with multiple 'nibs'.

Secondly, Dr. Octopus comes to mind, from Spiderman. He has multiple 'arms', sort of like an octopus, but metal claws, very dangerous. Not a pen, of course, but you see the association. Multiple 'limbs'.

I don't think my project has that sort of tone to it, of course. On the contrary, it is meant to be an instrument of delight and writing afresh. Yet one is aware that such projects can also acquire a kind of darkness via their extensions of the human; technologies are extensions of our humanity. Or our inhumanity, such

as the case may be. Such as the person and use may be. I can't see how my piece will be capable of wreaking havoc, in any case.

Although it does present a different notion of the pen and the act of writing poetry. It's a kind of visual poetry tool/generator/display. It will be nice not only as a compositional tool but as something you can use as a screensaver, for instance.

I have started to do a bit of google work with searches such as "multiple nibs" and "design pens". Searching google for "multiple nibs" yields some interesting results that I want to mention.

The first such result is http://www.patentstorm.us/patents/6195100.html . This is quite a curious patent issued in 2001. It is a patent by Corel, the software company that makes CorelDraw and CorelPaint, which are like Illustrator and Photoshop, respectively. Here we have a patent for "A method and system...for rendering a brush stroke with multiple nibs which are added to a center point indicated by a cursor, and the position and movement of each nib are controlled based on variables which can be set by a user."

I used CorelPaint's "image sprayer" many years ago (about 1996-1999) to make many of the images at http://vispo.com/I including the Pornomorphs and an earlier piece I did called "The Pen". The patent concerns precisely this feature of CorelPaint. I don't believe it's a feature of CorelDraw. The "image sprayer" lets you assign multiple bitmaps to multiple nibs, and configure the motion of the nibs around the pen.

It does not let you assign animations to the nibs, unlike my piece. Also, my piece will be quite different in the sorts of motion that you may assign to the nibs. The differences will arise rather naturally from the different uses. The "image sprayer" is a design pen only, whereas i am making a more multi-faceted thing to function as a design pen, a screensaver, and a work of art. Also, the introduction of animations as nibs changes what you'd want the pen to be able to do, a bit.

I thought it was quite curious that in my research into this subject the first thing I should come upon is a patent, and a patent for a software feature that has been, in some sense, the inspiration for my piece.

Yet one could easily argue that the Corel patent is a bit odd. For instance, there are many works of net art that use a similar idea. For instance, you don't have to hunt long at http://www.re-move.org/index2.php to find works where multiple 'nibs' are used very like a pen. It's quite a 'natural' idea--natural in the sense that it is an obvious consequence of the ability to construct a pen with software. But Corel was somehow able to patent their idea. I would have thought it would have been too obvious to qualify as a patent.

I am not sure what repercussions this may have on my project.

Curious.

The second link I've found, so far, concerning "multiple nibs" is http://www.creativemac.com/2004/02_feb/reviews/studioartist3040219.htm . This is a review of a piece of software called Synthetik Studio Artist 3.0 for the Mac. An excerpt from the review:

"Synthetik bills the software as the world's first "graphics synthesizer," a musical metaphor inspired, no doubt, from the developer's history in the audio industry. John Dalton, who heads up Synthetik, was the creator of Pro Tools (now owned by Avid/Digidesign) and Deck I/II (now owned by Bias). What it means is that the software is designed to be for professionals in the visual arts what a synthesizer is to pros in music production..."

Synthetik Studio Artist includes a pen with multiple nibs.

But I am also interested to see what sorts of pens--apart from Kafka's--were devised pre-computer. I expect there has been some interesting work done, but I have not found any of it yet.

I am currently in Amsterdam, for the first time, and am taken with the ingenuity all around me, and the profoundly well-nurtured relationships here between nature, art, and technology.

ja

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472. Dan Waber
ars poetica update
Tue 29 May 2007

The ars poetica project continues to spread its leaves at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Paul Hoover, Alan Berecka, Rupert Mallin, Sina Queyras, and Karren Alenier.

Poems will appear this week by: Karren Alenier and Jim Lyle.

A new poem about poetry every day.

Enjoy,
Dan

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473. **amy king**

A Rosa is a Rosa is a Rosa is a Rosa.

Tue 29 May 2007

MiPOesias presents

Rosa Alcala
http://media.libsyn.com/media/miporadio/RosaAlcala2.pdf

Heidi Lynn Staples
http://media.libsyn.com/media/miporadio/HeidiLynnStaples1.pdf

Stephen Paul Miller
http://media.libsyn.com/media/miporadio/StephenMiller2.pdf

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Christine Hamm's new chapbook, "CHILDREN HAVING TROUBLE WITH MEAT" – http://www.lulu.com/content/846234

~~~

Friday, June 29, 2007 @ Stain Bar

ETHAN PAQUIN is author of My Thieves (Salt, 2007), The Violence (Ahsahta Press, 2005), Accumulus (Salt, 2003) and The Makeshift (UK: Stride, 2002). He lives and teaches in Buffalo, NY, and returns to seacoast New Hampshire every summer.

STACY SZYMASZEK is the author of Emptied of All Ships (Litmus Press, 2005) as well as several chapbooks. After working at Woodland Pattern Book Center in Milwaukee, WI for many years she moved to New York to be the Program Coordinator at the Poetry Project at St. Mark's Church. This year she is also the Monday Night Reading curator. She edited Gam: A Survey of Great Lakes Writing which lived for 4 issues, and now works as co-editor or contributing editor on various projects including Instance Press and Fascicle. Her current work in process is called "hyper glossia," parts of which can be found on the internet, in a Belladonna* chap book and forthcoming from Hot Whiskey Press.

ALVERZ RICARDEZ is the publisher of Kill Poet Press & Journal. His poetry has been published in several journals including Chronogram, Softblow, Pemmican, Language & Culture & AVQ. Alveraz lives in Los Angeles and is currently working on his second volume of poetry.

http://miporeadingseries2007.blogspot.com/

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Enjoy!
~~~

MiPOesias
http://www.mipoesias.com

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Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

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474. **Anny Ballardini**
Re: The Wasteland Goes Public
Tue 29 May 2007

Which means that copyright after the death of the Author is of 75 years, if
I am reading right.
I think it lasted longer just a few years ago, probably just before 1998.

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> > then...
> >
> > http://infomotions.com/etexts/gutenberg/dirs/etext98/wslnd11.htm
> >
> > there's also an hypertext or two (some dead links, both quite old)--
> > basically the editors generate additional notes; undergrads have
> > found them useful if not entirely reliable
> >
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475. **Barry Schwabsky**

Reminder: Poetry at Parasol Unit, Tuesday, 5 June

Tue 29 May 2007

The Parasol Unit poetry series is pleased to invite you to our next reading on Tuesday, 5 June, at 6:30 PM, with Bill Berkson, Michael Glover, and Ernesto Priego.

Bill Berkson, poet, critic, and teacher, was born in New York City in 1939. A longtime resident of California, he has for many years taught at the San Francisco Art Institute. He is the author of sixteen books and pamplets of poetry, most recently Our Friends Will Pass Silently Among You (The Owl Press, 2007) and Gloria (Arion Press, 2005, with etchings by Alex Katz). Other recent books include Sudden Address: Selected Lectures 1981-2006 (Cuneiform Press, 2007), What's Your Idea of a Good Time: Letters & Interviews 1977-1985 with Bernadette Mayer (Tuumba Press, 2006), and The Sweet Singer of Modernism & Other Art Writings (Qua Books, 2004). Ron Padgett writes: "Bill Berkson's writing is witty, musical, daily, and deep, underpinned by a bracing integrity and shot through with gorgeous abstraction and other brilliant hookups between eye, ear, mind, and heart."

Michael Glover has written art criticism for The Times, The Economist, The Independent, and The Financial Times, among others. He is the author of several books and chapbooks of poetry, including Amidst All This Debris (2001) and The Bead-Eyed Man (2000), both from Dagger Press, and Impossible Horizons (Sinclair-Stevenson, 1995). Of his new book, For the Sheer Hell of Living, to be published this year by San Marco Press, John Ashbery writes, "Michael Glover's lines unspool gravely and efficiently with few commas like waves that know they are on the way to someplace but without making much fuss about it. They can be piercingly sad and hilariously wry, sometimes at the same time, as: 'Someone loses the midge swat./ Many glasses are raised.'—this from a poem called 'Few things happen.' Few things happen here, true, but those that do are tremendously important even when tiny."

Ernesto Priego is a Mexican poet, essayist, and translator presently living in London. He is the author of Not Even Dogs (Meritage Press, 2006) as well as the blogs "Never Neutral" (http://neverneutral.wordpress.com/) and "The Jainakú Project" (http://thejainakuproject.blogspot.com/). A recent interview with him can be found on Tom Beckett's blog "e-x-c-h-a-n-g-e-v-a-l-u-e -s" (http://willtoexchange.blogspot.com).

The readings at Parasol Unit are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Peter Cole, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Lyn Hejinian, Sue Hubbard, Vincent Katz, Tony Lopez, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, Catherine Wagner, and Barrett Watten.

Readings begin at 6:30 PM and are free to the public. Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

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476. **Halvard Johnson**

Re: The Wasteland Goes Public

Tue 29 May 2007

Death to copyright! Long live public domain!

Hal

"A paranoid is someone who knows a little
of what's going on."
--William S. Burroughs

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that was unclear....(math not meant to be in message): short version: works published in US before 1923 are in the public domain--

75 yrs from 1922=1998--&project gutenberg's had it available since then...

http://infomotions.com/etexts/gutenberg/dirs/etext98/wslnd11.htm

there's also an hypertext or two (some dead links, both quite old)--
basically the editors generate additional notes; undergrads have found them useful if not entirely reliable

http://world.std.com/~raparker/exploring/thewasteland/explore.html

http://eliotswasteland.tripod.com/

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In this day of Memorial (in the USA), a curious note.
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477. Michael Kelleher
Literary Buffalo E-Newsletter 5.29.07-6.03.07
Tue 29 May 2007

LITERARY BUFFALO
5.29.07-6.03.07

LITERARY BUFFALO IN THE NEWS

R.D. Pohl on Buffalo native Lucille Clifton winning the Lily Prize and on why Buffalonians show so little interest in her or her poetry.
http://buffalonews.typepad.com/poetry_beat/

Peter Conners Reviews Danielle Dutton
http://artvoice.com/issues/v6n21/book_reviews/attempts_at_a_life

David Kirschenbaum reviews Kadar Koli magazine
http://artvoice.com/issues/v6n21/book_reviews/kadar_koli

EVENTS

05.31.07

TALKING LEAVES...BOOKS andJUST BUFFALO PRESENT:
George Bowering, Canada's First Poet Laureate
Reading and signing for, "Vermeer's Light, Poems 1996-2006"
Thursday, May 31, 7 p.m.
Talking Leaves...Books, 3158 Main St.

George Bowering, Canada's first poet laureate, was born in the Okanagan Valley and schooled on the West Coast and in Montreal. His work is inescapably rooted in British Columbia, including stories of growing up in the Okanagan, haunting poems of urban Vancouver and innovative recountings of historical events in B.C. A distinguished novelist, poet, editor, professor and historian,

known for his discerning wit and irreverent humour, Bowering has authored more than eighty books, which include works of poetry, fiction, autobiography, biography and young adult titles. A tireless supporter of fellow writers and committed advocate for the arts, he is a prominent literary critic and a dedicated Canadian literary ambassador at international conferences and readings. His writing has also been translated into French, Spanish, Italian, German, Chinese and Romanian. After serving as an aerial photographer in the Royal Canadian Air Force, Bowering attended the University of British Columbia where he earned a B.A. in History and an M.A. in English. He is one of the founders-along with Frank Davey, Fred Wah, Daphne Marlatt and Jamie Reid-of the vant-garde poetry and poetics magazine TISH. Bowering has taught at the University of Calgary, the University of Western Ontario and Simon Fraser University. In 2002, Bowering was recognized by the Vancouver Sun as one of the most influential people in British Columbia.

Also, look for Geoffrey Hlibchuk's interview with Bowering in this coming Thursday's Artvoice, as well as a review of Vermeer's Light by Linda Benninghof: http://www.artvoice.com

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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478. J. Michael Mollohan
Re: The Wasteland Goes Public
Tue 29 May 2007

Amen!

Copyright is the author's life plus 70 years for works created on or after January1, 1978. For works created prior to that, the term of protection is for a total of 75 years. For works created by multiple individuals or under the auspices of an organization (e.g., Disney) the term can be 95 years from first publication or 120 years from original creation, whichever is less. The revision to the copyright act enacted by Public Law 105-298 (October 27, 1998) was done, from what I can discern, to protect corporate interests, particularly Mickey Mouse.

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To: <[redacted]>
Sent: Tuesday, May 29, 2007 10:54 AM
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479. **Patrick F. Durgin**
Disability and/as Poetry
Tue 29 May 2007

Journal of Literary Disability
Disability and/as Poetry

Edited by Jim Ferris and David Bolt

The Journal of Literary Disability was launched in the U.K. at the Inaugural Conference of the Cultural Disability Studies Research Network, Liverpool John Moores University, May 26-27, 2007. The first issue is now online and consists of the following articles:

Introduction
David Bolt

Disability Haunting in American Poetics
Sharon Snyder and David Mitchell

Icarus, Gods, and the â€˜Lessonâ€™ of Disability
Nicole MarkotiÄ‡

Outsides: Disability Culture Nature Poetry
Petra Kuppers

Les Poses de lâ€˜Incompris reprises: CorbiÃ¨re, Caricature, and Critical Illness
Tammy Berberi

Josephine Milesâ€™s Crip(t) Words: Gender, Disability, â€œDollâ€ Sue Schweik

The Poetry of Dementia: Art, Ethics, and Alzheimerâ€™s disease in Tony Harrisonâ€™s Black Daisies for the Bride Lucy Burke

Auto-Graphein or â€˜The Blind Manâ€™s Pencilâ€™: Notes on the Making of a Poem Stephen Kuusisto and Petra Kuppers

Against Rhythm: Poetry in Uncommon Time
Jim Ferris

To access the journal please visit:
www.journalofliterarydisability.com

---
www.da-crouton.com
www.kenningeditions.com

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480. David A. Kirschenbaum
*Vote for Bob Holman to be a New NPR Host *
Tue 29 May 2007

Hi all,

The inimitable Bob Holman has asked me to post the below.

Vote early, vote often.

as ever,
David

NPR is holding a contest to find new radio hosts, and Bob Holman, Bowery Poetry Club Proprietor, Columbia U Poetry Prof, Dean of the Scene and poetry meshuggah, is in the running and asking for your vote.

Here¹s how:

First
sign up here:
http://www.publicradioquest.com/user/register

And get an email with a username & password.

Then
sign-in and go here:

http://www.publicradioquest.com/node/950

This page has my audio to listen to it¹s two minutes, has two poems and a bit of a song. Vote from one to five stars, leave a comment if you¹d care to

That¹s all there is to it! Please vote now if you have a few minutes this Saturday, June 2, is the deadline.

And --
Thank you thank you and thank you too!

Bob Holman
Proprietor, Bowery Poetry Club
Visiting Professor of Writing, Columbia University
308 Bowery NY NY 10012 [redacted]
[redacted] www.bobholman.com

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481. Dan Coffey
Re: The Wasteland Goes Public
Tue 29 May 2007

Speaking of Disney and copyright, here is a video that explains copyright principles using Disney characters (created by English professor Eric Faden, at Bucknell). http://freegovinfo.info/node/1204

On 5/29/07, J. Michael Mollohan <[redacted]> wrote:
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http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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482. **V Nicholas LoLordo**
Re: The Wasteland Goes Public
Tue 29 May 2007

It's even more complex--the 75 yr term was for works under copyright as of 1978 (1976 revision)--that is, the revision affected all works still under their first or second 28 year terms of protection (which were potentially all works published after 1922)--works published before 1922 have fallen into the public domain, I think; though I may be mistaken....

http://www.copyright.cornell.edu/training/Hirtle_Public_Domain.htm

On May 29, 2007, at 8:32 AM, J. Michael Mollohan wrote:

> *Amen!*
>
> *Copyright is the author's life plus 70 years for works created on or after January1, 1978. For works created prior to that, the term of protection is for a total of 75 years. For works created by multiple individuals or under the auspices of an organization (e.g., Disney) the term can be 95 years from first publication or 120 years from original creation, whichever is less. The revision to the copyright act enacted by Public Law 105-298 (October 27, 1998) was done, from what I can discern, to protect corporate interests, particularly Mickey Mouse.*
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> *----- Original Message ----- From: "Halvard Johnson"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Tuesday, May 29, 2007 10:54 AM*
> *Subject: Re: The Wasteland Goes Public*
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http://www.hamiltonstone.org

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Which means that copyright after the death of the Author is of 75 years, if
I am reading right.
I think it lasted longer just a few years ago, probably just before 1998.

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On May 28, 2007, at 9:36 PM, V Nicholas LoLordo wrote:

that was unclear....(math not meant to be in message): short version: works published in US before 1923 are in the public domain--

75 yrs from 1922=1998--&project gutenberg's had it available since
then...

http://infomotions.com/etexts/gutenberg/dirs/etext98/wslnd11.htm

there's also an hypertext or two (some dead links, both quite old)--
basically the editors generate additional notes; undergrads have found them useful if not entirely reliable

http://world.std.com/~raparker/exploring/thewasteland/explore.html

http://eliotswasteland.tripod.com/

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In this day of Memorial (in the USA), a curious note.
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*I gather Eliot's executors were very tight about giving permissions, and
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publisher might vault the work back into the most sought after edition -
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*As someone who remembers too well when The Wasteland was the heavily
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*Probably, for sure, a whole bunch of people in the textbook, etc.
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permission to reprint the work.*

Stephen Vincent

*Walking Theory is my new book from Junction Press (84 pages, $12)
For convenient ordering information, go to:
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*... these are the poems Stephen Vincent has been preparing to write his
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I went cover to cover without even sitting up. Ron Silliman,*

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483. **Alan Drake**
Re: The Wasteland Goes Public
Tue 29 May 2007

May seem to be, but it's not a simple as that. Actually, it's a complex web to difficult to unravel here. We party have none other than Sonny Bono to thank for the mess. There are a number of sites that map out the various routes a copyright can take. The only hard rule is anything published before 1923 is in the public domain. Anything after follows a complex route of inquiry, depending on when it was first copyright and then when and/or if the copy right was renewed. If you're interested, find a reliable chart on the internet. Places like LibriVox.org is particularly astute with this stuff, because it is publishing annually (for free) hundreds of PD works of lit, sciences, etc. Worth looking there.

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484. **Andrew Lundwall**

I Heart Submissions

Tue 29 May 2007

I'm looking for submissions of poetry for my new (irregularly updated) e-zine "Seconds: A Virtual Treasury of Verse":

http://fcdrain.blogspot.com/

All submissions should be sent to [redacted]

_____ More photos, more messages, more storage—get 2GB with Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507

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485. charles alexander
Re: The Wasteland Goes Public
Tue 29 May 2007

Does anyone know how this applies to non-USA works? Is it still dependent on when they were published in the USA? And what about translations? Are translations of foreign authors published before 1923 now in the public domain? Does this depend at all on copyright laws of the country of origin of the original work (not the translation)? And what about foreign authors in general? Are all 19th & early 20th Century French poets' works in the public domain? Can anyone both publish the work in its original language and a new translation, without fear of repercussions? Or is this all on LibriVox.org? I'll look.

Charles

At 03:51 PM 5/29/2007, you wrote:
>May seem to be, but it's not a simple as that. Actually, it's a complex
>web to difficult to unravel here. We party have none other than Sonny Bono
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> > >>> Fax: [redacted]
> > >>>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

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486. Catherine Daly
Re: The Wasteland Goes Public
Tue 29 May 2007

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it is nearly impossible to prove a copyright wasn't renewed, even if it wasn't -- your local US library has the copyright books, and you can look at them in a several-years-around-likely-renewal, all likely names of relatives, companions, and variations of the author name, but not finding a renewal -- well, it is difficult to prove

--
All best,
Catherine Daly
[redacted]

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487. Joel Lewis
The Wasteland Goes Public.
Wed 30 May 2007

The Wasteland has been out of copyright a few years now. Two results that sit in my library is Yale U Press's The Annotated Wasteland w/ Eliott's Contemporary Prose and Norton's critical edition of Easteland, both good editions and useful for classroom use.

Joyce's Ulysses now exists in differing editions, with varying critical apparatus as part of competing for classroom market.

In pop music, a way some composers circumevent time constraints on copyright is to co-coprigt songs in the name of your children. Stevie Wonder is the most prominent an example.

Joel Lewis

↑ Index

488. Catherine Daly
Re: The Wasteland Goes Public
Wed 30 May 2007

John Tranter, for example, knows way more than I know about AUS rights, and etc.

Coolly for the i-net age, for lit., is that if it was originally published outside the US, it will or has entered the public domain long ago. Plus, if there's a question, why not put it on a foreign server? In the days of yore there were some fab english-language archives on polish servers.

Then there's unpublished outside the US and inside the US. If we all lobby really hard, all of the unpublished letters of x to y, and then to z, anytime anywhere, even if really in a drawer of a literary executor (legally) will be public domain in 2011. The drawer ms. and cabinet plays! long available to scholars, all, all uploadable.

Since the US laws are so stringent, it has long been safe to assume that if one can get a, say AUS version, and put it on a AUS server, aok.

anyone -- backchannel -- I'll be happy to share what I know --

do check my editing notes on HOW2! also see factoryschool and the University of Pennsylvania archives!

--
All best,
Catherine Daly
[redacted]

↑ Index

489. mIEKAL aND
Web registration tool digitizes books
Wed 30 May 2007

Web registration tool digitizes books
POSTED: 5:23 p.m. EDT, May 29, 2007

PITTSBURGH, Pennsylvania (AP) -- A few simple keystrokes may soon turn blather into books.

Researchers at Carnegie Mellon University have discovered a way to enlist people across the globe to help digitize books every time they solve the simple distorted word puzzles commonly used to register at Web sites or buy things online.

The word puzzles are known as CAPTCHAs, short for "completely automated public Turing tests to tell computers and humans apart." Computers can't decipher the twisted letters and numbers, ensuring that real people and not automated programs are using the Web sites.

Researchers estimate that about 60 million of those nonsensical jumbles are solved everyday around the world, taking an average of about 10 seconds each to decipher and type in.

Instead of wasting time typing in random letters and numbers, Carnegie Mellon researchers have come up with a way for people to type in snippets of books to put their time to good use, confirm they're not machines and help speed up the process of getting searchable texts online.

"Humanity is wasting 150,000 hours every day on these," said Luis von Ahn, an assistant professor of computer science at Carnegie Mellon. He helped develop the CAPTCHAs about seven years ago. "Is there any way in which we can use this human time for something good for humanity, do 10 seconds of useful work for humanity?"

Many large projects are under way now to digitize books and put them online, and that's mostly being done by scanning pages of books so that people can "page through" the books online. In some cases, optical character recognition, or OCR, is being used to digitize books to make the texts searchable.

But von Ahn said OCR doesn't always work on text that is older, faded or distorted. In those cases, often the only way to digitize the works is to manually type them into a computer.

Von Ahn is working with the Internet Archive, which runs several book-scanning projects, to use CAPTCHAs for this instead. Internet Archive scans 12,000 books a month and sends von Ahn hundreds of thousands of files that are images that the computer doesn't recognize. Those files are downloaded onto von Ahn's server and split up into single words that can be used as CAPTCHAs at sites all over the Internet.

If enough users decipher the CAPTCHAs in the same way, the computer will recognize that as the correct answer. "If we can correct these books so that they are really in good shape, then you can go and use these books in other

type devices more easily" such as handheld computers or in programs for reading to the blind, said Brewster Kahle, co-founder of the Internet Archive.

Von Ahn approached the Internet Archive to get help in developing the new system, but it has not been put into use yet. Theoretically, von Ahn said the new book-based CAPTCHAs could be used in place of any CAPTCHA currently on the Web.

The project, named reCAPTCHA, is one of many projects that enlist computer users from the community to help out. For example, Cloudmark Inc. uses its base of users to judge what is spam and what isn't. News aggregation sites like Digg Inc.'s digg.com and Time Warner Inc.'s Netscape.com ask visitors to recommend and vote on items to go on top.

For von Ahn's project, Intel Corp. donated equipment and the work was sponsored by the MacArthur Foundation, which awarded von Ahn a "genius grant" last year.

Kahle, whose Internet Archive has about 200,000 books currently online, is working with libraries in three countries to digitize their books. Kahle said von Ahn's project is "harnessing human power in exactly the right way."

"It's definitely a barn-raising to try to build the great library," Kahle said.

↑ Index

490. Alan Sondheim
Tell Cindy Sheehan "Thank You" (fwd)
Wed 30 May 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1297588554-1180505137=:17538

---------- Forwarded message ----------
Date: Wed, 30 May 2007 01:38:43 -0400
From: [redacted]
To: [redacted]
Subject: Tell Cindy Sheehan "Thank You"

Tell Cindy Sheehan "Thank You"

* "Good Riddance Attention Whore" by Cindy Sheehan
* True Majority Response to Cindy Sheehan announcement
* Democrats.com says "Let's Keep Fighting for Cindy Sheehan"

==========

"Good Riddance Attention Whore"

by Cindy Sheehan

Mon May 28, 2007 at 09:57:01 AM PDT

http://www.dailykos.com/storyonly/2007/5/28/12530/1525

I have endured a lot of smear and hatred since Casey was killed and especially since I became the so-called "Face" of the American anti-war movement. Especially since I renounced any tie I have remaining with the Democratic Party, I have been further trashed on such "liberal blogs" as the Democratic Underground. Being called an "attention whore" and being told "good riddance" are some of the more milder rebukes.

I have come to some heartbreaking conclusions this Memorial Day Morning. These are not spur of the moment reflections, but things I have been meditating on for about a year now. The conclusions that I have slowly and very reluctantly come to are very heartbreaking to me.

The first conclusion is that I was the darling of the so-called left as long as I limited my protests to George Bush and the Republican Party. Of course, I was slandered and libeled by the right as a "tool" of the Democratic Party. This label was to marginalize me and my message. How could a woman have an original thought, or be working outside of our "two-party" system?

However, when I started to hold the Democratic Party to the same standards that I held the Republican Party, support for my cause started to erode and the "left" started labeling me with the same slurs that the right used. I guess no one paid attention to me when I said that the issue of peace and people dying for no reason is not a matter of "right or left", but "right and wrong."

I am deemed a radical because I believe that partisan politics should be left to the wayside when hundreds of thousands of people are dying for a war based on lies that is supported by Democrats and Republican alike. It amazes me that people who are sharp on the issues and can zero in like a laser beam on lies,

misrepresentations, and political expediency when it comes to one party refuse to recognize it in their own party. Blind party loyalty is dangerous whatever side it occurs on. People of the world look on us Americans as jokes because we allow our political leaders so much murderous latitude and if we don't find alternatives to this corrupt "two" party system our Representative Republic will die and be replaced with what we are rapidly descending into with nary a check or balance: a fascist corporate wasteland. I am demonized because I don't see party affiliation or nationality when I look at a person, I see that person's heart. If someone looks, dresses, acts, talks and votes like a Republican, then why do they deserve support just because he/she calls him/herself a Democrat? I have also reached the conclusion that if I am doing what I am doing because I am an "attention whore" then I really need to be committed. I have invested everything I have into trying to bring peace with justice to a country that wants neither. If an individual wants both, then normally he/she is not willing to do more than walk in a protest march or sit behind his/her computer criticizing others. I have spent every available cent I got from the money a "grateful" country gave me when they killed my son and every penny that I have received in speaking or book fees since then. I have sacrificed a 29 year marriage and have traveled for extended periods of time away from Casey's brother and sisters and my health has suffered and my hospital bills from last summer (when I almost died) are in collection because I have used all my energy trying to stop this country from slaughtering innocent human beings. I have been called every despicable name that small minds can think of and have had my life threatened many times.

The most devastating conclusion that I reached this morning, however, was that Casey did indeed die for nothing. His precious lifeblood drained out in a country far away from his family who loves him, killed by his own country which is beholden to and run by a war machine that even controls what we think. I have

tried every since he died to make his sacrifice meaningful. Casey died for a country which cares more about who will be the next American Idol than how many people will be killed in the next few months while Democrats and Republicans play politics with human lives. It is so painful to me to know that I bought into this system for so many years and Casey paid the price for that allegiance. I failed my boy and that hurts the most.

I have also tried to work within a peace movement that often puts personal egos above peace and human life. This group won't work with that group; he won't attend an event if she is going to be there; and why does Cindy Sheehan get all the attention anyway? It is hard to work for peace when the very movement that is named after it has so many divisions. Our brave young men and women in Iraq have been abandoned there indefinitely by their cowardly leaders who move them around like pawns on a chessboard of destruction and the people of Iraq have been doomed to death and fates worse than death by people worried more about elections than people. However, in five, ten, or fifteen years, our troops will come limping home in another abject defeat and ten or twenty years from then, our children's children will be seeing their loved ones die for no reason, because their grandparents also bought into this corrupt system. George Bush will never be impeached because if the Democrats dig too deeply, they may unearth a few skeletons in their own graves and the system will perpetuate itself in perpetuity.

I am going to take whatever I have left and go home. I am going to go home and be a mother to my surviving children and try to regain some of what I have lost. I will try to maintain and nurture some very positive relationships that I have found in the journey that I was forced into when Casey died and try to repair some of the ones that have fallen apart since I began this single-minded crusade to try and change a paradigm that is now, I am afraid, carved in immovable, unbendable and rigidly mendacious marble.

Camp Casey has served its purpose. It's for sale. Anyone want to buy five beautiful acres in Crawford, Texas? I will consider any reasonable offer. I hear George Bush will be moving out soon, too... which makes the property even more valuable.

This is my resignation letter as the "face" of the American anti-war movement. This is not my "Checkers" moment, because I will never give up trying to help people in the world who are harmed by the empire of the good old US of A, but I am finished working in, or outside of this system. This system forcefully resists being helped and eats up the people who try to help it. I am getting out before it totally consumes me or anymore people that I love and the rest of my resources. Good-bye America ... you are not the country that I love and I finally realized no matter how much I sacrifice, I can't make you be that country unless you want it.

It's up to you now.

==========

From: Matt Holland, TrueMajority <[redacted]> Subject: Thank you, Cindy Sheehan

Tell Cindy Sheehan "Thank You"

Dear paul,

We heard this morning that Cindy Sheehan "resigned" as a leader of the movement for peace in Iraq. I remember when I first saw Cindy, before she was an international household name, speaking to an audience at Riverside Church. She spoke about her son, Casey, and how she felt that she was in part personally responsible for his death because she hadn't spoken out against the war. I saved this video of it <http://www.truemajority.org/TM_Cindy.mov>, and everyone I've shown it to has been strongly moved.

TrueMajority members were there at the beginning of Cindy's public journey, donating money and hiring organizers to support her 2004 vigil outside the President's ranch in Crawford, and the national bus tour that followed. Now that the journey seems to have

reached an end, we thought it would be nice to send her
a simple "Thank you" for all the work and sacrifice
Cindy Sheehan has offered to this movement.

http://act.truemajority.org/o/1/t/3/petition.jsp?petition_KEY=7

Like other activist leaders who become well-known,
Cindy was critiqued and criticized from one side and
the other for some of the things she said and some of
the ways she chose to protest. It was easy to forget
that while she became a symbol to many on both sides of
the Iraq War debate, she was really always that same
grieving mother.

In Peace,

Matt Holland
TrueMajority Online Director

=====
Here's the 'Thank You' note we'll send to Cindy
Sheehan:

Dear Cindy,

We are deeply saddened by your announcement to retire
from the peace movement, but understand and respect
your decision. You have been an inspiration to hundreds
of thousands of people and have our deepest and most
sincere gratitude.

We, as TrueMajority members, have supported you and
your hard work from the very beginning -- attending
marches and rallies, donating time and money and
calling on our government time and time again to end
this deadly war and bring our troops home.

We promise to work even harder to end this war and
bring our men and women home safely. We thank you for
your years of hard work and sacrifice and wish you and
your family the very best.

In Peace,

TrueMajority

==========

Today Cindy Sheehan "retired" from the anti-war movement after leading the fight for two years with every piece of her heart and soul.

Cindy wrote: "Good-bye Americaâ€¦ you are not the country that I love and I finally realized no matter how much I sacrifice, I can't make you be that country unless you want it. It's up to you now."

Sadly, America needs Cindy more than ever. Eight more Casey Sheehans died today in Iraq, leaving eight more grieving Cindy Sheehans back home. Sgt. David Safstrom of the 82nd Airborne told the NY Times, "What are we doing here? Why are we still here? We're helping guys that are trying to kill us. We help them in the day. They turn around at night and try to kill us."

Cindy lost heart after a few dozen "Bush Democrats" voted with virtually every Republican to keep Bush's criminal occupation going forever.

And it's easy to lose heart when we put our time and money into electing anti-war Democratic majorities, only to have those majorities betrayed by a few dozen "Bush Democrats" who are bribed by powerful defense contractors or intimidated by Karl Rove's political henchmen.

But we cannot afford to lose heart because May's total deaths of U.S. troops hit 114, the highest since Cindy began her anti-war campaign and the third highest of the war. And at the current monthly rate, 2007 will be the deadliest year for U.S. troops in the four years of Bush's criminal occupation.

So all of us must pick up the torch that Cindy laid down and find a way to end this war. But how?

In May, 169 House Democrats voted for the McGovern Amendment to end the occupation in March 2008, while only 59 "Bush Democrats" voted against it. If we can switch 43 of those 59 "Bush Democrats," the McGovern Amendment will pass. So let's recruit anti-war Democrats to run against those 59 "Bush Democrats" in the 2008 primaries.

This strategy produced dramatic results in 2006. Both Jane Harman (CA-36) and Al Wynn (MD-4) voted for the war in 2002, but voted against the occupation in 2007 as a direct result of primary challenges by outstanding anti-war candidates Marcy Winograd and Donna Edwards. (Edwards lost by only 3% and will run again in 2008.)

So let's find challengers for all 59 "Bush Democrats"! We created a map of all 59 "Bush Democrat" districts here:
http://tinyurl.com/2hl9vz

Click the pins to see the incumbent's name and a link to a page for that incumbent. If you know an anti-war candidate who could run a good race, click that link and nominate that candidate in a comment. Also share your thoughts on other nominees you find there.

We also created an online pledge form to start building support for our anti-war challengers:

"I pledge to vote against every Senator and Representative who approves funding to continue the disastrous Iraq War. We have already given far too much of our blood and treasure - and killed far too many Iraqis - for a war based on lies. We are now occupying a hostile nation divided by civil war for the benefit of military contractors and Big Oil.

The only way to support our troops is to bring them home NOW, and no funds should be used for any other purpose. If Congress fails to bring our troops home, I will do everything I can - and urge everyone I know - to defeat pro-war Senators and Representatives, both in my party's primary elections and in the November general election."

Over 18,000 have already signed our pledge. Sign it now and tell your friends:
http://www.democrats.com/iraq-vote-pledge

Let's do it for Cindy Sheehan - and for her beloved son Casey.

==========

Portside aims to provide material of interest
to people on the left that will help them to
interpret the world and to change it.

Submit via email: [redacted]
Submit via the Web: portside.org/submit
Frequently asked questions: portside.org/faq
Subscribe: portside.org/subscribe
Unsubscribe: portside.org/unsubscribe
Account assistance: portside.org/contact
Search the archives: portside.org/archive

--0-1297588554-1180505137=:17538--

↑ Index

491. **Niels hav**
Re: The Wasteland Goes Public
Wed 30 May 2007

Great fun to read all this comments on the copyright-issue. Copyright is for lawyers. Let’s write just a few poems worth stealing, that’s the real agenda for poets. http://www.theliteraryreview.org/edchoice/hugus_50_3.html
http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/

Best,
Niels Hav

> *From: charles alexander <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: The Wasteland Goes Public*
> *Date: Tue, 29 May 2007 18:22:31 -0700*
>
> *Does anyone know how this applies to non-USA works? Is it still dependent on when they were published in the USA? And what about translations? Are translations of foreign authors published before 1923 now in the public domain? Does this depend at all on copyright laws of the country of origin of the original work (not the translation)? And what about foreign authors in general? Are all 19th & early 20th Century French poets' works in the public domain? Can anyone both publish the work in its original language and a new translation, without fear of repercussions? Or is this all on LibriVox.org? I'll look.*
>
> *Charles*
>
> *At 03:51 PM 5/29/2007, you wrote:*
> *May seem to be, but it's not a simple as that. Actually, it's a complex*

web to difficult to unravel here. We party have none other than Sonny Bono to thank for the mess. There are a number of sites that map out the various routes a copyright can take. The only hard rule is anything published before 1923 is in the public domain. Anything after follows a complex route of inquiry, depending on when it was first copyright and then when and/or if the copy right was renewed. If you're interested, find a reliable chart on the internet. Places like LibriVox.org is particularly astute with this stuff, because it is publishing annually (for free) hundreds of PD works of lit, sciences, etc. Worth looking there.

---------- Original message ----------
From: "J. Michael Mollohan" <[redacted]>

Amen!

Copyright is the author's life plus 70 years for works created on or after
January1, 1978. For works created prior to that, the term of protection is
for a total of 75 years. For works created by multiple individuals or under
the auspices of an organization (e.g., Disney) the term can be 95 years from
first publication or 120 years from original creation, whichever is less.
The revision to the copyright act enacted by Public Law 105-298 (October 27,
1998) was done, from what I can discern, to protect corporate interests,
particularly Mickey Mouse.

----- Original Message -----
From: "Halvard Johnson"
To:
Sent: Tuesday, May 29, 2007 10:54 AM
Subject: Re: The Wasteland Goes Public

Death to copyright! Long live public domain!

Hal

"A paranoid is someone who knows a little
of what's going on."
--William S. Burroughs

Halvard Johnson

==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On May 29, 2007, at 9:00 AM, Anny Ballardini wrote:

Which means that copyright after the death of the Author is of 75 years,
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I am reading right.
I think it lasted longer just a few years ago, probably just before 1998.

On 5/29/07, V Nicholas LoLordo wrote:

On May 28, 2007, at 9:36 PM, V Nicholas LoLordo wrote:

that was unclear....(math not meant to be in message): short version: works published in US before 1923 are in the public domain--

75 yrs from 1922=1998--&project gutenberg's had it available since
then...

http://infomotions.com/etexts/gutenberg/dirs/etext98/wslnd11.htm

there's also an hypertext or two (some dead links, both quite old)--
basically the editors generate additional notes; undergrads have found them useful if not entirely reliable

http://world.std.com/~raparker/exploring/thewasteland/explore.html

http://eliotswasteland.tripod.com/

On May 28, 2007, at 7:25 PM, Stephen Vincent wrote:

In this day of Memorial (in the USA), a curious note.
T.S. Eliot's, The Wasteland, I was told last night, is no longer covered by
copyright. Anyone - a big or small press or Online publication - can
reprint it with new 'non-authorized' introductions or prefaces.

I gather Eliot's executors were very tight about giving permissions, and
getting top pound or dollar or whatever the currency.

It will be curious to see how this one plays out in a now momentarily
'horizontal' publishing market place - or the ways in which a particular
publisher might vault the work back into the most sought after edition -
with 'privileged' but different new introductions by previously
unacceptable x, y or z critics.

And how new publications of "The Wasteland" play against the Eliot
that
remains under copyright.

As someone who remembers too well when The Wasteland was the heavily
protected crown-jewel in many an English Department, it's curious
to see
the jewel thrown back to 'the commons'. And what that might portend.

Probably, for sure, a whole bunch of people in the textbook, etc.
publishing
industry who are grateful not to have to write and pay the Eliot Estate for
permission to reprint the work.

Stephen Vincent

Walking Theory is my new book from Junction Press (84 pages, $12)
For convenient ordering information, go to:
www.junctionpress.com
For a signed copy, email

... these are the poems Stephen Vincent has been preparing to write his
entire life. They definitely pass the "take the top of your head off" test.
I went cover to cover without even sitting up. Ron Silliman, Silliman's
Blog, http://ronsilliman.blogspot.com/ Go down to May 15, 2007

At long last is Walking Theory, Stephen Vincent's observant, large-
hearted
poems bundled into book form, engaging architecture, people on the
move, the
seasons and other transience, the talk that binds the day: Goodbye,
rhetoric, the desperate,/what can the poem do, walking, step-by-step:/
witness, suffer, hope. Urbane and companionable, rare virtues flaunted here,
curbside delight. Bill Berkson

Stephen Vincent's work here preserves and enhances the ancient association
of the foot as measure of the poetic line. In Walking Theory measure becomes
metaphor: "...foot ever to the ground, image by image, /thought by thought,
word by word..." This is the measure of the continuity of a poet's
life as
he moves through the days, from the grief-stricken rhythms of the
opening
section of elegies to the more expansive tours of the San Francisco
neighborhoods where he lives and works. Vincent celebrates the beauty of
these familiar landscapes, as well as strange, unexpected and sometimes
mundane details. In a wonderful pun that arises in the midst of the naming
of spring flowers, "the dotted eye" suggests the I of linguistic convention
as the seeing, moving body's eye transformed by language. Finally,
in this

serious play of words, the poets asks: "what can the poem do, walking,
step-by step:" and credo-like responds: "witness, suffer,
hope." Beverly
Dahlen

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

charles alexander / chax press

> *fold the book inside the book keep it open always*
> *read from the inside out speak then*
>
> *Chax Press*
> [redacted] *(studio)*
> [redacted] *(cell)*
> [redacted]
> *chax.org*
> *101 W. Sixth St.*
> *Tucson, AZ 85701-1000*

_____ Download din yndlingsmusik på MSN Music: http://www.msn.dk/music det er nemt og billigt

↑ Index

492. Scott Hamilton
A naughty two year old divides New Zealand literature
Wed 30 May 2007

http://readingthemaps.blogspot.com/2007/05/terrible-twos.html Send instant messages to your online friends http://au.messenger.yahoo.com

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493. Ann Bogle
Re: The Wasteland Goes Public
Wed 30 May 2007

In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time, [redacted] writes:

Great fun to read all this comments on the copyright-issue. Copyright is for

lawyers. Letâ€™s write just a few poems worth stealing, thatâ€™s the real agenda for poets. http://www.theliteraryreview.org/edchoice/hugus_50_3.html http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/

Best,
Niels Hav

Proudhon

... but I've known quite a number of lawyers, socially, none of them interested in poetry publishing. If they were numerous and avaricious, I might agree that the poet's part is to secrete the reader ... copyright is marksmanship, penmanship, fig leaf for the poet.

********** See what's free at http://www.aol.com.

↑ Index

494. **kevin thurston**
Re: The Wasteland Goes Public
Wed 30 May 2007

let's dovetail

The ethic is behavioral. I am a poet. It seems to me a point of honour and deep responsibility that I not number among my friends a cop, or a doctor or lawyer, or a president of the united states, or the head of an insane asylum, or a gangster - Ed Dorn, 1963

On 5/30/07, Ann Bogle <[redacted]> wrote:
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--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

↑ Index

495. J. Michael Mollohan
Re: The Wasteland Goes Public
Wed 30 May 2007

In theory all the information regarding copyright should be here: http://www.copyright.gov/

As for copyleft, there's a site for that, too: http://www.gnu.org/copyleft/

There's even one for copywrong: http://www.copywrong.info/

I find the non-governmental sites much more interesting, and probably more useful to a poet.

----- Original Message -----
From: "charles alexander" <[redacted]>
To: <[redacted]>
Sent: Tuesday, May 29, 2007 9:22 PM
Subject: Re: The Wasteland Goes Public

> *Does anyone know how this applies to non-USA works? Is it still dependent on when they were published in the USA? And what about translations? Are translations of foreign authors published before 1923 now in the public domain? Does this depend at all on copyright laws of the country of origin of the original work (not the translation)? And what about foreign authors in general? Are all 19th & early 20th Century French poets' works in the public domain? Can anyone both publish the work in its original language and a new translation, without fear of repercussions? Or is this all on LibriVox.org? I'll look.*
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>
> *And how new publications of "The Wasteland" play against the Eliot*
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> *remains under copyright.*
>
> *As someone who remembers too well when The Wasteland was the heavily*
> *protected crown-jewel in many an English Department, it's curious*
> *to see*
> *the jewel thrown back to 'the commons'. And what that might portend.*
>
> *Probably, for sure, a whole bunch of people in the textbook, etc.*
> *publishing*
> *industry who are grateful not to have to write and pay the Eliot Estate for*
> *permission to reprint the work.*
>
> *Stephen Vincent*
>
> *Walking Theory is my new book from Junction Press (84 pages, $12)*
> *For convenient ordering information, go to:*
> *www.junctionpress.com*
> *For a signed copy, email*
>
> *... these are the poems Stephen Vincent has been preparing to write his*
> *entire life. They definitely pass the "take the top of your head off" test.*
> *I went cover to cover without even sitting up. Ron Silliman, Silliman's*

Blog, http://ronsilliman.blogspot.com/ Go down to May 15, 2007

*At long last is Walking Theory, Stephen Vincent's observant, large-
hearted
poems bundled into book form, engaging architecture, people on the
move, the
seasons and other transience, the talk that binds the day: Goodbye,
rhetoric, the desperate,/what can the poem do, walking, step-by-step:/
witness, suffer, hope. Urbane and companionable, rare virtues flaunted here,
curbside delight. Bill Berkson*

*Stephen Vincent's work here preserves and enhances the ancient association
of the foot as measure of the poetic line. In Walking Theory measure becomes
metaphor: "...foot ever to the ground, image by image, /thought by thought,
word by word..." This is the measure of the continuity of a poet's
life as
he moves through the days, from the grief-stricken rhythms of the
opening
section of elegies to the more expansive tours of the San Francisco
neighborhoods where he lives and works. Vincent celebrates the beauty of
these familiar landscapes, as well as strange, unexpected and sometimes
mundane details. In a wonderful pun that arises in the midst of the naming
of spring flowers, "the dotted eye" suggests the I of linguistic convention
as the seeing, moving body's eye transformed by language. Finally,
in this
serious play of words, the poets asks: "what can the poem do, walking,
step-by step:" and credo-like responds: "witness, suffer,
hope." Beverly
Dahlen*

V Nicholas LoLordo
Assistant Professor
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Fax: [redacted]

V Nicholas LoLordo
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Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

charles alexander / chax press

fold the book inside the book keep it open always
read from the inside out speak then

Chax Press
[redacted] *(studio)*
[redacted] *(cell)*
[redacted]

> *chax.org*
> *101 W. Sixth St.*
> *Tucson, AZ 85701-1000*

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496. **Alan Sondheim**
Stem, Ning, Second Life
Wed 30 May 2007

One of the best sites for online avatar / Second Life work is on Odyssey; Sugar Seville has opened a space on Ning (similar to Facebook) for discussion and presentation. Among other people, Gaz and I have work there - it's at http://odysseyart.ning.com/video . Ning is better than Youtube in terms of video quality (although not audience numbers). I've been largely disappointed in my own work on Youtube in this regard. In any case, check Ning out, if not Odyssey itself on Second Life.

Stem

"I think this deserves another look. I think this deserves a look-see." http://www.asondheim.org/stem.mp4 she said. She wandered around the space, as Ballard said, like a mad madonna; she left trails of skin, kindred tissue, organelles. Ballard added that one might construct a bridge of DNA although for what purpose it was hard to say; raveled strands rarely ad- hered in plank- or vector-formation. But the primitives stretched between nodes, positions, states, syzygies; it took all that computation, they said, to make a stem. The lingam in the Siva Purana; no one could measure it, get to the bottom of it, just as no one could get to the bottom of this avatar riding herself or the invisibility of the world. She said she saw nothing. She said she felt it just the same.

↑ Index

497. **Dan Waber**
Re: The Wasteland Goes Public
Wed 30 May 2007

If we're talking about alternatives to traditional copyright, I'd mention my favorite for "most likely to totally change the copyright landscape within my lifetime":

Creative Commons
http://creativecommons.org/

Regards,
Dan

"J. Michael Mollohan" <[redacted]> wrote:
> In theory all the information regarding copyright should be here:
> http://www.copyright.gov/
>
> As for copyleft, there's a site for that, too: http://www.gnu.org/copyleft/
>
> There's even one for copywrong: http://www.copywrong.info/
>
> I find the non-governmental sites much more interesting, and probably
> more useful to a poet.
>
> ----- Original Message -----
> From: "charles alexander" <[redacted]>
> To: <[redacted]>
> Sent: Tuesday, May 29, 2007 9:22 PM
> Subject: Re: The Wasteland Goes Public
>
>
>> Does anyone know how this applies to non-USA works? Is it still
>> dependent on when they were published in the USA? And what about
>> translations? Are translations of foreign authors published before
>> 1923 now in the public domain? Does this depend at all on copyright
>> laws of the country of origin of the original work (not the
>> translation)? And what about foreign authors in general? Are all
>> 19th & early 20th Century French poets' works in the public domain?
>> Can anyone both publish the work in its original language and a new
>> translation, without fear of repercussions? Or is this all on
>> LibriVox.org? I'll look.
>>
>> Charles
>>
>> At 03:51 PM 5/29/2007, you wrote:
>>> May seem to be, but it's not a simple as that. Actually, it's a
>>> complex web to difficult to unravel here. We party have none other
>>> than Sonny Bono to thank for the mess. There are a number of sites
>>> that map out the various routes a copyright can take. The only hard
>>> rule is anything published before 1923 is in the public
>>> domain. Anything after follows a complex route of inquiry,
>>> depending on when it was first copyright and then when and/or if
>>> the copy right was renewed. If you're interested, find a reliable
>>> chart on the internet. Places like LibriVox.org is particularly
>>> astute with this stuff, because it is publishing annually (for

>>> free) hundreds of PD works of lit, sciences, etc. Worth looking
>>> there.
>>>
>>>---------- Original message ----------
>>>From: "J. Michael Mollohan" <[redacted]>
>>>
>>> > Amen!
>>> >
>>> > Copyright is the author's life plus 70 years for works created on
>>> or > after
>>> > January1, 1978. For works created prior to that, the term of
>>> protection > is
>>> > for a total of 75 years. For works created by multiple individuals or
>>> under
>>> > the auspices of an organization (e.g., Disney) the term can be 95 years
>>> from
>>> > first publication or 120 years from original creation, whichever
>>> is > less.
>>> > The revision to the copyright act enacted by Public Law 105-298
>>> (October 27,
>>> > 1998) was done, from what I can discern, to protect corporate >
>>> interests,
>>> > particularly Mickey Mouse.
>>> >
>>> >
>>> > ----- Original Message -----
>>> > From: "Halvard Johnson"
>>> > To:
>>> > Sent: Tuesday, May 29, 2007 10:54 AM
>>> > Subject: Re: The Wasteland Goes Public
>>> >
>>> >
>>> > > Death to copyright! Long live public domain!
>>> > >
>>> > > Hal
>>> > >
>>> > > "A paranoid is someone who knows a little
>>> > > of what's going on."
>>> > > --William S. Burroughs
>>> > >
>>> > > Halvard Johnson
>>> > > ==========

>>> > > [redacted]
>>> > > [redacted]
>>> > > http://home.earthlink.net/~halvard
>>> > > http://entropyandme.blogspot.com
>>> > > http://imageswithoutwords.blogspot.com
>>> > > http://www.hamiltonstone.org
>>> > >
>>> > > On May 29, 2007, at 9:00 AM, Anny Ballardini wrote:
>>> > >
>>> > >> Which means that copyright after the death of the Author is of 75
>>> years,
>>> > >> if
>>> > >> I am reading right.
>>> > >> I think it lasted longer just a few years ago, probably just before
>>> > >> 1998.
>>> > >>
>>> > >>
>>> > >> On 5/29/07, V Nicholas LoLordo wrote:
>>> > >>>
>>> > >>> On May 28, 2007, at 9:36 PM, V Nicholas LoLordo wrote:
>>> > >>>
>>> > >>> that was unclear....(math not meant to be in message): short
>>> > >>> version: works published in US before 1923 are in the public
>>> > >>> domain--
>>> > >>>
>>> > >>> >
>>> > >>> >
>>> > >>> > 75 yrs from 1922=1998--&project gutenberg's had it
>>> available > >>> > since
>>> > >>> > then...
>>> > >>> >
>>> > >>> >
http://infomotions.com/etexts/gutenberg/dirs/etext98/wslnd11.htm
>>> > >>> >
>>> > >>> > there's also an hypertext or two (some dead links, both quite
>>> > >>> old)--
>>> > >>> > basically the editors generate additional notes; undergrads have
>>> > >>> > found them useful if not entirely reliable
>>> > >>> >
>>> > >>> >
http://world.std.com/~raparker/exploring/thewasteland/explore.html
>>> > >>> >

>>> > >>> > http://eliotswasteland.tripod.com/
>>> > >>> >
>>> > >>> >
>>> > >>> >
>>> > >>> > On May 28, 2007, at 7:25 PM, Stephen Vincent wrote:
>>> > >>> >
>>> > >>> >> In this day of Memorial (in the USA), a curious note.
>>> > >>> >> T.S. Eliot's, The Wasteland, I was told last night, is no longer
>>> > >>> >> covered by
>>> > >>> >> copyright. Anyone - a big or small press or Online publication
>>> > >>> - can
>>> > >>> >> reprint it with new 'non-authorized' introductions or prefaces.
>>> > >>> >>
>>> > >>> >> I gather Eliot's executors were very tight about giving
>>> > >>> >> permissions, and
>>> > >>> >> getting top pound or dollar or whatever the currency.
>>> > >>> >>
>>> > >>> >> It will be curious to see how this one plays out in a now
>>> > >>> momentarily
>>> > >>> >> 'horizontal' publishing market place - or the ways in which a
>>> > >>> >> particular
>>> > >>> >> publisher might vault the work back into the most sought after
>>> > >>> >> edition -
>>> > >>> >> with 'privileged' but different new introductions by previously
>>> > >>> >> unacceptable x, y or z critics.
>>> > >>> >>
>>> > >>> >> And how new publications of "The Wasteland" play against
>>> the > >>> >> Eliot
>>> > >>> >> that
>>> > >>> >> remains under copyright.
>>> > >>> >>
>>> > >>> >> As someone who remembers too well when The Wasteland
was the
>>> > >>> heavily
>>> > >>> >> protected crown-jewel in many an English Department, it's
>>> > >>> >> curious
>>> > >>> >> to see
>>> > >>> >> the jewel thrown back to 'the commons'. And what that might
>>> > >>> portend.
>>> > >>> >>
>>> > >>> >> Probably, for sure, a whole bunch of people in the
>>> textbook, > >>> >> etc.

>>> > >>> >> publishing
>>> > >>> >> industry who are grateful not to have to write and pay the Eliot
>>> > >>> >> Estate for
>>> > >>> >> permission to reprint the work.
>>> > >>> >>
>>> > >>> >> Stephen Vincent
>>> > >>> >>
>>> > >>> >> Walking Theory is my new book from Junction Press (84
>>> pages, > >>> >> $12)
>>> > >>> >> For convenient ordering information, go to:
>>> > >>> >> www.junctionpress.com
>>> > >>> >> For a signed copy, email
>>> > >>> >>
>>> > >>> >>
>>> > >>> >> ... these are the poems Stephen Vincent has been preparing to
>>> > >>> >> write his
>>> > >>> >> entire life. They definitely pass the "take the top of your head
>>> > >>> >> off" test.
>>> > >>> >> I went cover to cover without even sitting up. Ron Silliman,
>>> > >>> >> Silliman's
>>> > >>> >> Blog, http://ronsilliman.blogspot.com/ Go down to May 15, 2007
>>> > >>> >>
>>> > >>> >> At long last is Walking Theory, Stephen Vincent's observant,
>>> > >>> large-
>>> > >>> >> hearted
>>> > >>> >> poems bundled into book form, engaging architecture,
>>> people on > >>> >> the
>>> > >>> >> move, the
>>> > >>> >> seasons and other transience, the talk that binds the day:
>>> > >>> Goodbye,
>>> > >>> >> rhetoric, the desperate,/what can the poem do, walking, step-by-
>>> > >>> >> step:/
>>> > >>> >> witness, suffer, hope. Urbane and companionable, rare virtues
>>> > >>> >> flaunted here,
>>> > >>> >> curbside delight. Bill Berkson
>>> > >>> >>
>>> > >>> >> Stephen Vincent's work here preserves and enhances the ancient
>>> > >>> >> association

>>> > >>> >> of the foot as measure of the poetic line. In Walking Theory
>>> > >>> >> measure becomes
>>> > >>> >> metaphor: "...foot ever to the ground, image by image, /thought
>>> > >>> >> by thought,
>>> > >>> >> word by word..." This is the measure of the continuity of
>>> a > >>> >> poet's
>>> > >>> >> life as
>>> > >>> >> he moves through the days, from the grief-stricken rhythms
>>> of > >>> >> the
>>> > >>> >> opening
>>> > >>> >> section of elegies to the more expansive tours of the San
>>> > >>> Francisco
>>> > >>> >> neighborhoods where he lives and works. Vincent celebrates the
>>> > >>> >> beauty of
>>> > >>> >> these familiar landscapes, as well as strange, unexpected and
>>> > >>> >> sometimes
>>> > >>> >> mundane details. In a wonderful pun that arises in the midst of
>>> > >>> >> the naming
>>> > >>> >> of spring flowers, "the dotted eye" suggests the I of linguistic
>>> > >>> >> convention
>>> > >>> >> as the seeing, moving body's eye transformed by
>>> language. > >>> >> Finally,
>>> > >>> >> in this
>>> > >>> >> serious play of words, the poets asks: "what can the poem do,
>>> > >>> >> walking,
>>> > >>> >> step-by step:" and credo-like responds: "witness, suffer,
>>> > >>> >> hope." Beverly
>>> > >>> >> Dahlen
>>> > >>> >>
>>> > >>> >>
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>>> > >>> >>
>>> > >>> >
>>> > >>> > V Nicholas LoLordo
>>> > >>> > Assistant Professor
>>> > >>> > Department of English
>>> > >>> > University of Nevada-Las Vegas
>>> > >>> > 4505 Maryland Parkway
>>> > >>> > Box 455011
>>> > >>> > Las Vegas, NV 89154-5011
>>> > >>> >
>>> > >>> > Phone: [redacted]
>>> > >>> > Fax: [redacted]
>>> > >>> >
>>> > >>> >
>>> > >>> >
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>>> > >>>
>>> > >>> Phone: [redacted]
>>> > >>> Fax: [redacted]
>>> > >>>
>>
>> charles alexander / chax press
>>
>> fold the book inside the book keep it open always
>> read from the inside out speak then
>>
>> Chax Press
>> [redacted] (studio)
>> [redacted] (cell)
>> [redacted]
>> chax.org
>> 101 W. Sixth St.
>> Tucson, AZ 85701-1000

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498. **Barry Schwabsky**
Re: The Wasteland Goes Public
Wed 30 May 2007

Maybe let's divide into two listservs, one consisting of all those who would rather have counted among their friends Dr. William Carlos Williams, Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other consisting of all those who would rather have counted Ed Dorn a friend in preference to any or all of the aforementioned.

kevin thurston <[redacted]> wrote: let's dovetail

The ethic is behavioral. I am a poet. It seems to me a point of honour and deep responsibility that I not number among my friends a cop, or a doctor or lawyer, or a president of the united states, or the head of an insane asylum, or a gangster - Ed Dorn, 1963

On 5/30/07, Ann Bogle wrote:
>
>
> In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time,
> [redacted] writes:
>
> Great fun to read all this comments on the copyright-issue. Copyright is
> for
>
> lawyers. Let's write just a few poems worth stealing, that's the real
> agenda
> for poets. http://www.theliteraryreview.org/edchoice/hugus_50_3.html
>
>
http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/
>
> Best,
> Niels Hav
>
>
>
> Proudhon
>
> ... but I've known quite a number of lawyers, socially, none of them
> interested in poetry publishing. If they were numerous and avaricious,
> I might
> agree that the poet's part is to secrete the reader ... copyright is

> marksmanship, penmanship, fig leaf for the poet.
>
>
>
> ********** See what's free at
> http://www.aol.com.
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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499. **Simon DeDeo**
review of City Visible & add't'l on rhubarb
Wed 30 May 2007

Hi all --

A midweek update to rhubarb is susan, with three things, the largest being a review of Bill Allegrezza and Ray Bianchi's _City Visible_, their anthology of Chicago poets. You can find that at

http://rhubarbissusan.blogspot.com/2007/05/lina-ramona-vitkauskas-how-your-canary.html

as well as reviews of Ellen Goldstein and Erica Miriam Fabri at

http://rhubarbissusan.blogspot.com/2007/05/ellen-goldstein-instrument-room.html http://rhubarbissusan.blogspot.com/2007/05/erica-miriam-fabri-blood-of-fish.html

on rhubarb is susan at the usual address,

http://rhubarbissusan.blogspot.com/

Thanks for tuning in,

Simon

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500. **amy king**
Fwd: Call for Work
Wed 30 May 2007

MiPOesias Magazine seeks submissions from Cuban-American poets for an upcoming special edition. The publication is scheduled to launch online in the

Spring of 2008. Writers living anywhere in the U.S. are encouraged to submit 5-7 poems to [redacted] . We are interested in contemporary, well-crafted verse that reflects today's hyphen-American culture and concerns. We seek modern voices with fresh perspectives. Please, no poems about palm trees and mangos and nostalgia for the island. Deadline for submissions is November 15. Emma Trelles, a South Florida native and arts writer for the Sun-Sentinel, is editing this special edition of MiPOesias Magazine. Again, please note that this call for poetry is open only to Cuban-American writers living in the U.S.A. We are not accepting poems written exclusively in Spanish. We will consider Spanglish or dicharachos within the poem's content. MiPOesias Magazine Publications have been recognized by Best American Poetry and the Pushcart Prize. For more information about MiPOesias and its projects and publications, visit us online www.mipoesias.com

---

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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501. **eric unger**

string of small machines seeking poetry

Wed 30 May 2007

---

string of small machines is currently seeking poetry for its third issue, which will appear in early fall. The deadline for work is July first. Please send 5-10 pages as a Word .doc to [redacted].

further information/updates:
housepress.org
housepress.blogspot.com

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502. **Tenney Nathanson**

help: David Antin talk piece on walkabouts, periploi, mapping

Wed 30 May 2007

---

can anyone tell me what the name is of the talk piece where David gets talking about aboriginal walkabouts as periploi (or itineraries) versus aerial maps?

also what book the piece is in (my Antin is in storage, sigh)

I ask this question on the list about once every 5 years, it seems . . .

thanks,

Tenney

↑ Index

503. **Ricejunk2**
Re: The Wasteland Goes Public
Wed 30 May 2007

Hello. I am a poet and an accountant. What do you have to say about me? Do you know me? Guessing is only guessing, and a fool gets upset at someone who guesses...

T F Rice

Quoting Barry Schwabsky <[redacted]>:

> *Maybe let's divide into two listservs, one consisting of all those*
> *who would rather have counted among their friends Dr. William Carlos*
> *Williams, Dr. Anton Chekhov, or even Dr. Louis-Ferdinand*
> *Celine...and the other consisting of all those who would rather have*
> *counted Ed Dorn a friend in preference to any or all of the*
> *aforementioned.*
>
> *kevin thurston <[redacted]> wrote: let's dovetail*
>
> *The ethic is behavioral. I am a poet. It seems to me a point of honour and*
> *deep responsibility that I not number among my friends a cop, or a doctor or*
> *lawyer, or a president of the united states, or the head of an insane*
> *asylum, or a gangster*
> *- Ed Dorn, 1963*
>
> *On 5/30/07, Ann Bogle wrote:*
>
> *In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time,*
> *[redacted] writes:*
>
> *Great fun to read all this comments on the copyright-issue. Copyright is*
> *for*
>
> *lawyers. Let's write just a few poems worth stealing, that's the real*
> *agenda*
> *for poets. http://www.theliteraryreview.org/edchoice/hugus_50_3.html*
>
> *http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/*
>
> *Best,*
> *Niels Hav*

> *Proudhon*
>
> *... but I've known quite a number of lawyers, socially, none of them interested in poetry publishing. If they were numerous and avaricious, I might*
> *agree that the poet's part is to secrete the reader ... copyright is marksmanship, penmanship, fig leaf for the poet.*
>
> ********** *See what's free at http://www.aol.com.*
>
> --
> *i could use some bone marrow, please*
>
> *http://fuckinglies.blogspot.com/*

↑ Index

504. **Lou Rowan**

Re: help: David Antin talk piece on walkabouts, periploi, mapping

Wed 30 May 2007

It's "The Sociology of Art," in "talking at the boundaries," p157. You should also look at the Antin issue of The Review of Contemporary Fiction, Spring, 2001. Lou On May 30, 2007, at 1:37 PM, Tenney Nathanson wrote:

> *can anyone tell me what the name is of the talk piece where David gets talking about aboriginal walkabouts as periploi (or itineraries)*
> *versus*
> *aerial maps?*
>
> *also what book the piece is in (my Antin is in storage, sigh)*
>
> *I ask this question on the list about once every 5 years, it seems . . .*
>
> *thanks,*
>
> *Tenney*

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505. **Murat Nemet-Nejat**
Re: The Wasteland Goes Public
Wed 30 May 2007

Barry,

I like that.

Murat

On 5/30/07, Barry Schwabsky <[redacted]> wrote:
>
> Maybe let's divide into two listservs, one consisting of all those who
> would rather have counted among their friends Dr. William Carlos Williams,
> Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other
> consisting of all those who would rather have counted Ed Dorn a friend in
> preference to any or all of the aforementioned.
>
> kevin thurston <[redacted]> wrote: let's dovetail
>
> The ethic is behavioral. I am a poet. It seems to me a point of honour and
> deep responsibility that I not number among my friends a cop, or a doctor
> or
> lawyer, or a president of the united states, or the head of an insane
> asylum, or a gangster
> - Ed Dorn, 1963
>
> On 5/30/07, Ann Bogle wrote:
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> >
> > In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time,
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> > lawyers. Let's write just a few poems worth stealing, that's the real
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> >
> >
>
http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/
> >

> > Best,
> > Niels Hav
> >
> >
> >
> > Proudhon
> >
> > ... but I've known quite a number of lawyers, socially, none of them
> > interested in poetry publishing. If they were numerous and avaricious,
> > I might
> > agree that the poet's part is to secrete the reader ... copyright is
> > marksmanship, penmanship, fig leaf for the poet.
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> >
> >
> > ********** See what's free at
> > http://www.aol.com.
> >
>
>
>
> --
> i could use some bone marrow, please
>
> http://fuckinglies.blogspot.com/
>

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506. Nico Vassilakis

13 yrs of SuBtext/SeAttle & our NEW digs

Thu 31 May 2007

---

previous readers:

David Abel,Charles Alexander,Will Alexander,Charles Altieri,Rae Armantrout,Eric Baus,Dodie Bellamy,Anselm Berrigan,Robin Blaser,Rachel Blau DuPlessis,Christian Bok,Charles Borkhuis,Jules Boykoff,Joseph Bradshaw,Jonathan Brannen,David Bromige,Lee Ann Brown,Rebecca Brown,Laynie Browne,Mary Burger,Clint Burnham,Avery Burns,Gerald Burns,Brian Carpenter,Tyler Carter,Maxine Chernoff,Susan Clark,Allison Cobb,Alicia Cohen,Norma Cole,Jen Coleman,Steve Collis,Daniel Comiskey,Lucy Corin,Peter Culley,KT Cutler,Jean Day,Christine Deavel,April DeNonno,Jeff Derksen,Vanessa DeWolf,Danika Dinsmore,Joseph Donahue,Stacy Doris,Buck

Downs,kari Edwards,Zhang Er,Brian Evenson,Steve Farmer,Dan Farrell,Laura Feldman,Deanna Ferguson,Robert Fitterman,Ed Foster,William Fox,Kathleen Fraser,Ethan Fugate,Drew Gardner,Diana George,Peter Gizzi,Dale Going,Phil Good,Adriana Grant,Barbara Guest,Alan Halsey,Carla Harryman,Kreg Hasegawa,Jeanne Heuving,Crag Hill,Gary Hill,Jen Hofer,Anselm Hollo,Paul Hoover,Bill Horist-Steve Potter,Francois Houle,Susan Howe,However Quartet,Lisa Jarnot,Philip Jenks,Jim Jones,Andrew Joron,Joe Keppler,Steven Kessler,Kevin Killian,Marion Kimes,Maris Kundzins,Drew Kunz,Susan Landers,MaryRose Larkin,Jill Levine,Stacey Levine,Jodi Lundgren,Bill Luoma,Kathryn MacLeod,Michael Magoolaghan,David Maitlin,Rob Manery,Sarah Mangold,Chris Mann,Ezra Mark,Bryant Mason,Noemie Maxwell,Bernadette Mayer,David McAleavey,Meg McHutchison,Myung Mi Kim,Robert Mittenthal,Geraldine Monk,Laura Moriarty,Rusty Morrison,Charles Mudede,Harryette Mullen,NBB,Paul Nelson,Sianne Ngai,Alice Notley,Doug Nufer,Mickey O'Connor,Peter O'Leary,Douglas Oliver,Andi Olsen,Lance Olsen,John Olson,Roberta Olson,Mark Owens,Marjorie Perloff,David Perry,C.E. Putnam,Meredith Quartermain,Peter Quartermain,Reuben Radding,Judy Radul,Brett Ralph Belle Randall,Dan Raphael,Tom Raworth,Ed Roberson,Lisa Robertson,Elizabeth Robinson,Judith Roche,Janet Rodney,Martha Ronk,Rhoda Rosenfeld,Lou Rowan,Joe Safdie,Kaia Sand,Leslie Scalapino,Susan Schultz,Leonard Schwartz,Seattle School,Spencer Selby,Cathleen Shattuck,Steven Shaviro,Nancy Shaw,Aaron Shurin,Ron Silliman,Stephanie Skura,Mary Margaret Sloan,Rod Smith,Willie Smith,Maya Sonenberg,Kerri Sonnenberg,Juliana Spahr,Matthew Stadler,Staggered Thirds,Ron Starr,Christine Stewart,Donna Stonecipher,Catriona Strang,Chris Stroffolino,Mark Tardi,Nathaniel Tarn,Sharon Thesen,James Tierney,Lynne Tillman,Dorothy Trujillo Lusk,Jacqueline Turner,Craig Van Riper,Nico Vassilakis,Aaron Vidaver,Liz Waldner,Betsy Warland,Margareta Waterman,Jacqueline Waters,Barrett Watten,Karen Weiser,Elizabeth Willis,Melissa Wolsak,Kenji Yuda ,Lidia Yuknavitch Maged Zaher,Joseph Zitt

Subtext continues its monthly reading series with an anniversary group reading on 6 June 2007 at 7:30pm, celebrating TWELVE (or by some folks count THIRTEEN) years of bringing nationally and regionally renown innovative writers to the stage.

Come celebrate the launch of the reading series at our new home at the Chapel
Performance Space at the Home Of The Good Shepherd. We're very excited to be
working with Nonsequitur.

Donations for admission will be taken at the door on the evening of the performance. The event starts at 7:30pm.

Performers for the evening include:
Curtis Bonney, Joseph Bradshaw, Daniel Comiskey, Christine Deavel, April Denonno, Diana George, Adriana Grant, Marion Kimes, Drew Kunz, Sarah Mangold,
Ezra Mark, Bryant Mason, Robert, Mittenthal, Paul Nelson, Mickey O'Connor, John
Olson, Roberta Olson, C.E. Putnam, Willie Smith, Craig Van Riper, Nico Vassilakis, Maged Zaher.

For info on these & other Subtext events, see our website:
http://www.speakeasy.org/~subtext

More info at Nonsequitur web site - http://nseq.blogspot.com Details on the Chapel at: http://gschapel.blogspot.com

SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event!!

Other Event Of Interest:

BOOK LAUNCH: Saturday June 2, 2007 at 7 PM Sharp STEPHANIE HUGHES SINGS and MARION KIMES READS TO CELEBRATE POMMES (Marion's latterly poems) - at The Panama Hotel Tea Room 605 1/2 South Main St. Seattle

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507. K. Silem Mohammad

Abraham Lincoln #1

Thu 31 May 2007

<http://abrahamlincolnmagazine.blogspot.com/> ABRAHAM LINCOLN
issue the first
spring/summer 2007

editors: K. SILEM MOHAMMAD & ANNE BOYER

This new journal of poetry--42 JUICY PAGES of poetry--is printed on the cheapest paper and clumsily stapled for your reading pleasure. In terms of materials and editorial labor, it's worth about 37 cents. But the value of the poetry it contains CANNOT BE CALCULATED IN MONETARY UNITS. Still, if you can't afford $5.00 to buy this exciting new record of the best and happiest moments of the happiest and best minds, WE UNDERSTAND. Just send what you think is fair. How many magazines offer you a deal like that? NOT VERY DAMN MANY.

featuring work by

Brandon Downing
Gary Sullivan
CA Conrad

Alli Warren
Matt McCloud
Rodney Koeneke
Sharon Mesmer
Nada Gordon
Sandra Simonds
Shanna Compton
Michael Magee
Lanny Quarles
Bill Luoma
Rachel Dakarian
Drew Gardner
Katie Degentesh

full-color cover by LRSN

SUBSCRIPTIONS are the best way to go:
single issue: $5 (or best offer)
one year: $8
five years: $25
seventeen years: $968</blockquote>
Send checks, payable to K. Silem Mohammad, to:

ABRAHAM LINCOLN
c/o 840 Park St.
Ashland, OR 97520</blockquote>

OR

pay Anne Boyer ([redacted])
via PayPal (https://www.paypal.com)

Unsolicited submissions will be gaily defenestrated.

http://abrahamlincolnmagazine.blogspot.com

--

K. Silem Mohammad
http://lime-tree.blogspot.com

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508. David A. Kirschenbaum

NYC/Buck Downs and me (David Kirschenbaum) at The Poetry Project Wed.

Thu 31 May 2007

Please forward

Hi all,

Buck Downs

and

I (David Kirschenbaum)

will be reading

Wed. June 6, 8:00 p.m.

The Poetry Project at
St. Mark¹s Church in-the-Bowery
131 E. 10th St.
New York City

No postcards were harmed during the composition of this email.

Venue is at 2nd Ave.
F/V to 2nd Ave., L to 1st Ave. 6 to Astor Pl.

For info: www.poetryproject.com € [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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509. David-Baptiste Chirot

HAPPY BIRTHDAY TODAY WALT WHITMAN

Thu 31 May 2007

Happy Birthday Today Walt Whitman!!!to celebrate your ecstatic joys & your rage:Respondez! Respondez! . . . Must we we still go on with our affectations

and sneaking? . . . -Let the theory of America still be management, caste, compariosn! (Say! what other theory would you?) . . . Let the sun and moon go! let scenery take the the applause of the audience! let their be apathy under the stars!Let freedom prove no man's inalienable right! evry one who can tyranniz, let him tyrannize to his satisfaction! . . . Let the eminensce of meanness, treachery, sarcasm, hate, greed, indecency, impotence, lust, be taken for granted above all! let writers, judges, governments, households, religions, philosophies, take such for granted above all!Let death be inaugerated! . . . Let nothing but copies at second hand be prmitted to exist upon the earth! . . .Let there be no unfasnioable wisdom! les such be scorn'd and derided off from the face of the earth! Let a floating cloud in the sky--let a wave of the sea--let growing mint, spinach, onions, tomatoes--let these be exhibited as shows, at a great price for admission!Let all the men of These States stand aside for a few smouchers! let the few seize on what they choose! let the rest, gawk, giggle, starve, obey! Let shadows be furnish'd with genitals! let substances be deprived of their shadows! . . .Let insanity have charge of sanity!Let books take the place of trees, animals, rivers, clouds!Let the daub'd portraits of heroes supercede heroes! . . . Let the reflections of the things of the world be studied in mirrors! let the things themselves still continue unstudied! Let a man seek pleasure everwhere except in himself!Let a woman seek happiness everywhere except in herself!(What real happiness have you had one single hour through your whole life?)Let the limited years of life do nothing for the limitless years of death! (What do you suppose death will do, then?)
_____ Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail. www.windowslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507=

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510. **Jim Andrews**
the unrepublic of art
Thu 31 May 2007

---

what you think and feel about art is as important as what anyone else thinks and feels about art.

this is the saving grace and the social dysfunction of art.

art is the one and only republic of anarchy.

long may it bumble and muddle through.

ja
http://vispo.com

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511. **David-Baptiste Chirot**

Re: The Wasteland Goes Public

Thu 31 May 2007

There is/was no Dr Louis-Ferdinand Celine. He practiced medecine under his birth name, Destouches. Celine is a nom de plume, from his mother's side of the family. Biographers and critics of Celine/Destouches' work/life often note the differences between the writings and interviews of Celine and the actions of Dr Destouches. (A weird form of Dr Jekyll & Mr Hyde?) Do not forget the great Dr Rabelais!! Who knew and prescribed "Laughter is the best medecine"! Actually a great many poets in statements, interviews, works, letters and so forth--will assert at some point a sense of identity as poet or poet of a particular school or background or group etc--via a diferentiation based on a contempt or intolerance for some other poets, group--the bourgeoisie, usually--or "rival' groups of poets--etc--class of persons, ("those people", "people who" . . .), critics, publishers, political parties, people defined by behaviours, basically anything that can used to peg a prejudice against a person or group of persons on. Then there are those who Bob Dylan describes in a song as saying "Don't hate nothin' at all/'cept hatred". One good thing in saying he would not be asociated with doctors and lawyers for Dorn is that doctors have the Hippocratic Oath--so regardless of what he thought of them would treat him, and lawyers--well you have always the right to a lawyer, and if you can't afford one, one will be provided for you. You see, he left himself an out so to speak in regard to those professions! As to cops--he probably figured very few would read the obscure poetry publications where his words appeared. And presidents? You aren't very likely as a poet to meet very many of those anyway, outside perhaps of literary associations etc-- > Date: Wed, 30 May 2007 22:07:23 -0400> From: [redacted]> Subject: Re: The Wasteland Goes Public> To: [redacted]> > Barry,> > I like that.> > Murat> > > On 5/30/07, Barry Schwabsky <[redacted]> wrote:> >> > Maybe let's divide into two listservs, one consisting of all those who> > would rather have counted among their friends Dr. William Carlos Williams,> > Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other> > consisting of all those who would rather have counted Ed Dorn a friend in> > preference to any or all of the aforementioned.> >> > kevin thurston <[redacted]> wrote: let's dovetail> >> > The ethic is behavioral. I am a poet. It seems to me a point of honour and> > deep responsibility that I not number among my friends a cop, or a doctor> > or> > lawyer, or a president of the united states, or the head of an insane> > asylum, or a gangster> > - Ed Dorn, 1963> >> > On 5/30/07, Ann Bogle wrote:> > >> > >> > > In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time,> > > [redacted] writes:> > >> > > Great

fun to read all this comments on the copyright-issue. Copyright is> > > for> > >> > > lawyers. Let's write just a few poems worth stealing, that's the real> > > agenda> > > for poets.
http://www.theliteraryreview.org/edchoice/hugus_50_3.html> > >> > >> > http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/> > >> > > Best,> > > Niels Hav> > >> > >> > >> > > Proudhon> > >> > > ... but I've known quite a number of lawyers, socially, none of them> > > interested in poetry publishing. If they were numerous and avaricious,> > > I might> > > agree that the poet's part is to secrete the reader ... copyright is> > > marksmanship, penmanship, fig leaf for the poet.> > >> > >> > >> > > ********** See what's free at> > > http://www.aol.com.> > >> >> >> >> > --> > i could use some bone marrow, please> >> > http://fuckinglies.blogspot.com/> > _____ Change is good. See what’s different about Windows Live Hotmail.
http://www.windowslive-hotmail.com/learnmore/default.html?locale=en-us&ocid=RMT_TAGLM_HMWL_reten_changegood_0507

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512. **ellen baxt**
Carla Conforto contact?
Thu 31 May 2007

Does anyone have contact information for Carla Conforto? Please backchannel.

Thanks,
Ellen Baxt
[redacted]

Food fight? Enjoy some healthy debate
in the Yahoo! Answers Food & Drink Q&A.

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513. **Dan Waber**
something small, with Hs
Thu 31 May 2007

The first time I read that bpNichol had a favorite letter of the alphabet I was sufficiently steeped in his work that I wasn't really surprised, but, it did strike me. I ran quickly through the alphabet in my head and tried to decide if I had one. I didn't, but, I couldn't rule out the possibility that I could have a favorite.

The idea of a favorite letter struck me more than the fact of the specific letter--though there is much to be said for H as a favorite (his own stated reasons included some very strong and early connections).

Over time, in no planned or constant fashion, I've taken advantage of a few opportunities to connect back with H, some more notable than others. One example (from many):

On a trip to New York City we found ourselves in a street fair, one of the vendors was selling baseball caps. Off to the side, tucked back in a corner, away from the official teams was a series of caps that just had individual letters of the alphabet on them, and H was right at my eye level as we walked by. How could I pass that up? So I bought the hat, and would wear it from time to time. Sometimes people would ask me "What does the H stand for?" And I'd reply variously with Hello, Hi, Howyadoin, Heythere, Happy, Hotdamn, or Hoodoggy. More often than not, this became a conversation starter and I'd get the chance to tell the real story and end up in a talk about bpNichol and his work and how it affected me and my work.

I've been camera-in-hand for a couple of months now because of an unrelated project, and I've taken advantage of that by hunting for Hs in the wild, and taking pictures of them.

So I had this accumulated group of Hs, and even without any intentional plans to continue adding to the group (which I do have), it became clear that it was time to give these Hs a proper home. I'd put some up on flickr.com for a while, but have lately become disenchanted with them as a service, ever since they were bought out by Yahoo! and made some changes to the way they operate that rub me the wrong way.

After a frustrating day of hunting for a canned solution that met all or most of my needs, I decided it was time to call in the experts. I contacted Marko Niemi, described to him what I wanted (a grid in the shape of an H that would randomly cycle through all of the images in a directory on a webserver that I could just upload images into), and asked him if that was something simple or difficult--it's a minor and obscure project, and I didn't want to waste his time on it if it was one of those things that's really easy to describe and really difficult to implement. Within hours with only a couple of back and forths, it was completely finished.

Reason #378 why I love collaborating with Marko Niemi: only AFTER everything was completely finished and ready to launch did Marko ask me, "Btw, is there a particular reason for the obsession with the letter H?" Create first, ask questions later.

I am pleased to offer for your ongoing use, "Hs for bpNichol", a piece that will continue to grow and shift and change as Hs drift in, through, and out of my life.

http://www.logolalia.com/H/

Enjoy,
Dan

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514. **Stephen Vincent**
Re: The Wasteland Goes Public
Thu 31 May 2007

Maybe, with a little consensus, Dr. Feelgood could minister to both groups, as well as the rest of us!

Are there any known poet women Doctors (medical) to add to the list?? Early in the morning and cold, foggy here and I am not thinking/remembering too quickly.

Stephen V
http://stephenvincent.net/blog/

> *Barry,*
>
> *I like that.*
>
> *Murat*
>
> *On 5/30/07, Barry Schwabsky <[redacted]> wrote:*
>
> *Maybe let's divide into two listservs, one consisting of all those who would rather have counted among their friends Dr. William Carlos Williams, Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other consisting of all those who would rather have counted Ed Dorn a friend in preference to any or all of the aforementioned.*
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> *kevin thurston <[redacted]> wrote: let's dovetail*
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> *The ethic is behavioral. I am a poet. It seems to me a point of honour and deep responsibility that I not number among my friends a cop, or a doctor or*
> *lawyer, or a president of the united states, or the head of an insane asylum, or a gangster*
> *- Ed Dorn, 1963*

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> *for poets. http://www.theliteraryreview.org/edchoice/hugus_50_3.html*
>
> *http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/*
>
> *Best,*
> *Niels Hav*
>
> *Proudhon*
>
> *... but I've known quite a number of lawyers, socially, none of them*
> *interested in poetry publishing. If they were numerous and avaricious, I might*
> *agree that the poet's part is to secrete the reader ... copyright is*
> *marksmanship, penmanship, fig leaf for the poet.*
>
> ********** *See what's free at*
> *http://www.aol.com.*
>
> --
> *i could use some bone marrow, please*
>
> *http://fuckinglies.blogspot.com/*

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515. Fulcrum Annual

Poets Mazer, Nikolayev, Pope, Share in Boston June 14

Thu 31 May 2007

BORDERS Presents
A Tapestry of Voices
Hosted by Harris Gardner ([redacted])
THURSDAY, JUNE 14th, 2007– 6:30 P.M. FREE
With an OPEN MIC to follow
FEATURED POETS:

Ben Mazer is the author of Johanna Poems (Cy Gist Press) and White Cities (Barbara Matteau Editions). He is the editor of Landis Everson's Everything Preserved: Poems 1955-2005 (Graywolf) and The Complete Poems of John Crowe Ransom(forthcoming from Handsel/Norton.

Philip Nikolayev- raised in Russia, grew up equally fluent in English and Russian. On relocating in 1990 to attend Harvard, he has written primarily in English. His poetry collections include Letters from Aldenderry (Salt, 2006) and Monkey Time (2001 Verse Press). He co-edits Fulcrum: an annual of poetry and aesthetics

.

Jacquelyn Pope's first collection of poems, Watermark, was selected by Marie Ponsot for the inaugural Marsh Hawk Poetry Prize and was published by Marsh Hawk Press in 2005. Her poems, essays, and translations have appeared in journals and newspapers in the United States and Europe, Her work has received awards from the Academy of American Poets and the Massachusetts Cultural Council.

Don Share has for quite a few years been curator of the Woodbury Room, Harvard University, as well as Poetry Editor of Harvard Review. This summer he will become Senior Editor of Poetry Magazine in Chicago. His most recent book of poems is Squandermania. His other books include Union; Seneca in English; I Have Lots of Heart: The Selected Poems of Miguel Hernandez; and a book about the poet Basil Bunting. He has received awards and fellowships from Yaddo, PEN New England, and the UK Society of Authors, and has been nominated for the Boston Globe L.L. Winship Award for outstanding book.

Borders Boston- Downtown Crossing
Corner of Washington and School Streets
[redacted]

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516. Small Press Traffic

news from Small Press Traffic

Thu 31 May 2007

Dear Small Press Traffic Community,

I want to let you know that our website is finally sleeked up for the late 00s, with more new content to arrive in the coming months. Check it out: http://www.sptraffic.org.

Also, we have a new email, the one I am writing to you from now. Please note.

As many of you know, I will be taking an extended (unpaid) maternity leave/sabbatical for 07-08. I am grateful to the SPT board for allowing me this.

Please join me in welcoming poet, educator, and former SPT board member Dana Teen Lomax, who will serve as Interim Director beginning July 1. Dana is a charming and smart person, has extensive experience in curating, fundraising, and nonprofit arts administration, and I am very confident that she will do a fantastic job.

One great way to welcome Dana would be to renew or establish a membership at SPT. Details are on the membership page of our website. Please remember that although we are housed rent-free (thank heavens) at the California College of the Arts, we do remain autonomous and thus dependent upon outside funding for all of our operating expenses.

Finally, FYI, our office is closed in June this year.

My warm regards to you all --
Elizabeth

Elizabeth Treadwell Jackson, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, California 94107
[redacted]
http://www.sptraffic.org

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517. Andrew Lundwall
what's up on "seconds"?
Thu 31 May 2007

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new work by C.S. Perez, Jane Rice, Mathias Svalina, Eileen Tabios, Scott Keeney, Alexander Jorgensen, Sheila Murphy, Tomaž Šalamun and Andrew Demcak.

"seconds: a virtual treasury of verse" is an irregularly updated web-zine edited by Andrew Lundwall, visit it here:

http://fcdrain.blogspot.com

_____ PC Magazine’s 2007 editors’ choice for best Web mail—award-winning Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

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518. CA Conrad
Re: Brian Richards on Ron Silliman's bog re: Dorn, and Silliman's brief reply
Thu 31 May 2007

As for my irritation on Spicer's "faggot-poetry" term for Ginsberg, just wanted to say that I've been thinking about it, and reading the various ideas about it here, and I'm thinking now that I was probably wrong.

Too many things I brought to its definition which may not be relevant to Spicer, his ideas, or his intentions.

George, you're still my favorite grumpy old man of all time!
Hugs and kisses George!
CAConrad
http://PhillySound.blogspot.com

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519. barbara jane bermeo
FW: KSW Fiction Writing Workshop with Neela Banerjee
Thu 31 May 2007

ANNOUNCING A NEW WRITING WORKSHOP

The Art of Finding & Telling Stories
an 8-week fiction writing workshop with
Neelanjana Banerjee
offered by Kearny Street Workshop

JUNE 18 - AUGUST 2007
Mondays, 7 - 9.45PM
Public reading & chapbook release of students' work
180 Capp Street (@17th street), San Francisco

Class size: minimum of 6, maximum of 14.
Cost: $215 regular, $195 for KSW members.

Register by check or credit card, contact artistic director Samantha Chanse at [redacted] or [redacted] for more information.
Registration info below.

Class Description:
Our worlds are thick with layers and layers of untold stories. Perhaps you remember a story your grandmother used to tell you, or overhear two little girls fighting on the bus, or even witness a particularly violent rainstorm – each of these moments could be the seed for a story. The art of fiction comes from both learning how to access these stories and figuring out the best way to tell them.

In this class we are going to be scavenging the world around us, and within us, for material. We will be observing, eavesdropping, researching and much more in order to take advantage of the abundance of details in our lives. Along with this directed exploring, the class will also focus on investigating the ways in which we can manipulate narrative and transform subjects through language and form.

We will study the craft of storytelling and
fiction writing by
interacting with a broad range of texts that will

include short
stories, non-fiction, poetry and multimedia
examples. We will get our
hands dirty with both in-class and take-home
writing exercises,
practicing various ways to tell our stories. We
will share our work
often and discuss each other's stories in a
workshop. By the end of
the class, students will have a rough draft of a
short story and lots
of great ideas for other ones. Note: This class
is intended for all
levels.

About the Instructor:
Neelanjana Banerjee has worked as a journalist
for the last seven
years. The former editor-in-chief of AsianWeek
newspaper, she
currently works as the managing editor of YO!
Youth Outlook
Multimedia, where she helps young people produce
their own media. A
regular contributor to Audrey Magazine, she is
also contributing
editor for Hyphen magazine. Currently in her
final year of the MFA
program in fiction at San Francisco State
University, her writing has
appeared in the Asian Pacific American Journal, A

Room of One's Own,
Suspect Thoughts and the anthology Desilicious
(Arsenal Press).

Registration information:
Register by paying full amount in advance (by
check or credit card),
or contact program director Samantha Chanse at

[redacted] or email
at [redacted] for more information
about payment plans and
partial scholarships (limited availability).

To register by credit card:
links at
http://kearnystreet.org/programs/calendar/2007_03.html#7

To register by check:
Please send a check for the full amount to
Kearny Street Workshop
Attention: Fiction workshop
180 capp street, Box #5
San Francisco, CA 94110

Kearny Street Workshop is a multidisciplinary
arts organization based
in San Francisco's Mission District at KSW's
exhibition and arts
events space, space180. The mission of Kearny
Street Workshop is to
produce and present art that enriches and
empowers Asian Pacific
American communities. Our vision is to achieve a
more just society by
connecting Asian Pacific American(APA) artists
with community members
to give voice to our cultural, historical, and
contemporary issues.
For more information please visit
www.kearnystreet.org.

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http://barbarajanereyes.com

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520. **Thomas savage**
Re: HAPPY BIRTHDAY TODAY WALT WHITMAN
Thu 31 May 2007

Happy Birthday indeed, Walt Whitman. I have had more than an hour of joy in my life, however. Meditation and the bliss which sometimes comes from great art (all the arts) I'm talking about here. Still, in spite of all the bad news we

read or hear everyday, there is still the truly great and original Leaves of Grass to inspire us all and help keep us going through the mire. I'm happy to say I've been aware of Walt Whitman all my life. My parents had an "original copy" of the famous etching/lithograph which used to be on all the covers of paperback Whitmans years ago. I have it now above my bed and have had it there since my parents passed on. So indeed, happy birthday Walt, both to your words and your image. Regards, Tom Savage

David-Baptiste Chirot <[redacted]> wrote: Happy Birthday Today Walt Whitman!!!to celebrate your ecstatic joys & your rage:Respondez! Respondez! . . . Must we we still go on with our affectations and sneaking? . . . -Let the theory of America still be management, caste, compariosn! (Say! what other theory would you?) . . . Let the sun and moon go! let scenery take the the applause of the audience! let their be apathy under the stars!Let freedom prove no man's inalienable right! evry one who can tyranniz, let him tyrannize to his satisfaction! . . . Let the eminensce of meanness, treachery, sarcasm, hate, greed, indecency, impotence, lust, be taken for granted above all! let writers, judges, governments, households, religions, philosophies, take such for granted above all!Let death be inaugerated! . . . Let nothing but copies at second hand be prmitted to exist upon the earth! . . .Let there be no unfasnioable wisdom! les such be scorn'd and derided off from the face of the earth! Let a floating cloud in the sky--let a wave of the sea--let growing mint, spinach, onions, tomatoes--let these be exhibited as shows, at a great price for admission!Let all the men of These States stand aside for a few smouchers! let the few seize on what they choose! let the rest, gawk, giggle, starve, obey! Let shadows be furnish'd with genitals! let substances be deprived of their shadows! . . .Let insanity have charge of sanity!Let books take the place of trees, animals, rivers, clouds!Let the daub'd portraits of heroes supercede heroes! . . . Let the reflections of the things of the world be studied in mirrors! let the things themselves still continue unstudied!Let a man seek pleasure everwhere except in himself!Let a woman seek happiness everywhere except in herself!(What real happiness have you had one single hour through your whole life?)Let the limited years of life do nothing for the limitless years of death! (What do you suppose death will do, then?)

_____ Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail. www.windowslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507

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521. **Jorgensen, Alexander**
Re: HAPPY BIRTHDAY TODAY WALT WHITMAN
Thu 31 May 2007

Along with Walt (of course)
and then what with
Thomas Savage
there's David-Baptiste Chirot.

Yeah!

Thomas savage <[redacted]> wrote: Happy Birthday indeed, Walt Whitman. I have had more than an hour of joy in my life, however. Meditation and the bliss which sometimes comes from great art (all the arts) I'm talking about here. Still, in spite of all the bad news we read or hear everyday, there is still the truly great and original Leaves of Grass to inspire us all and help keep us going through the mire. I'm happy to say I've been aware of Walt Whitman all my life. My parents had an "original copy" of the famous etching/lithograph which used to be on all the covers of paperback Whitmans years ago. I have it now above my bed and have had it there since my parents passed on. So indeed, happy birthday Walt, both to your words and your image. Regards, Tom Savage

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--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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522. Alan Sondheim
Seven Pieces of Resurrection
Thu 31 May 2007

Seven Pieces of Resurrection

The following works are produced from materials 2006-2007; they include dancework/choreography (Maud Liardon, Foofwa d'Imobilite), dance description (Gerald Jones, a kind of memorial), a modified harmonica solo (Alan Sondheim), and a story worth seeing, "Long Long Run." I usually don't work at this speed or present so much material at once, but these pieces are all of interest. If you have limited time, I'd look at Long Long Run, Frenzy, and Blues and Blues. And all for Gerald in Memoriam.

Long Long Run: Foofwa d'Imobilite, video, Alps, 2006
(with Alan Sondheim, Azure Carter, Maud Liardon in the car),
Soundtrack and story: Alan Sondheim:
http://www.asondheim.org/thelonglongrun.mp4

Dance and Choreography: Foofwa d'Imobilite
Video: Foofwa d'Imobilite
Sound: Alan Sondheim (Sandy Baldwin's voice in the background)
Geneva rehearsal 2006:
Post-production: Sondheim, 2007
http://www.asondheim.org/frenzy.mp4

Gerald Jones on "dance is, part of a series. This was taped five months before he died, and after chemo, in Brooklyn, NY, 11/2006:
http://www.asondheim.org/geraldjonesdanceis.mp4

Two avatar rehearsal, Foofwa d'Imobilite and Maud Liardon:
Choreography: Foofwa d'Imobilite from avatar mocap material (Sondheim)
Video: Foofwa d'Imobilite, Geneva 2006
Post-Production, Alan Sondheim,2007
http://www.asondheim.org/avatarrehearsalmaterial.mp4

Solo harmonica modified by automatic voice control:
Alan Sondheim, Brooklyn, 2007:
http://www.asondheim.org/abridged.wav

Rehearsal: Foofwa d'Imobilite, Maud Liardon, Geneva, 2006
Video: Foofwa d'Imobilite
Post-production: Alan Sondheim:
http://www.asondheim.org/bluesandblues.mov

Folk-dance in Nyon with Roman columns, 2006
Dancers: Foofwa d'Imobilite, Maud Liardon
Video and post-production: Alan Sondheim:
http://www.asondheim.org/follk.mp4

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523. Laura McClain
Re: something small, with Hs
Thu 31 May 2007

How happy a happenstance to handle you hankering! Onward, ho! (In the original sense)

Thanks for sharing a great story.

----- Original Message ----
From: Dan Waber <[redacted]>
To: [redacted]
Sent: Thursday, May 31, 2007 9:17:27 AM
Subject: something small, with Hs

The first time I read that bpNichol had a favorite letter of the alphabet I was sufficiently steeped in his work that I wasn't really surprised, but, it did strike me. I ran quickly through the alphabet in my head and tried to decide if I had one. I didn't, but, I couldn't rule out the possibility that I could have a favorite.

The idea of a favorite letter struck me more than the fact of the specific letter--though there is much to be said for H as a favorite (his own stated reasons included some very strong and early connections).

Over time, in no planned or constant fashion, I've taken advantage of a few opportunities to connect back with H, some more notable than others. One example (from many):

On a trip to New York City we found ourselves in a street fair, one of the vendors was selling baseball caps. Off to the side, tucked back in a corner, away from the official teams was a series of caps that just had individual letters of the alphabet on them, and H was right at my eye level as we walked by. How could I pass that up? So I bought the hat, and would wear it from time to time. Sometimes people would ask me "What does the H stand for?" And I'd reply variously with Hello, Hi, Howyadoin, Heythere, Happy, Hotdamn, or Hoodoggy. More often than not, this became a conversation starter and I'd get the chance to tell the real story and end up in a talk about bpNichol and his work and how it affected me and my work.

I've been camera-in-hand for a couple of months now because of an unrelated project, and I've taken advantage of that by hunting for Hs in the wild, and taking pictures of them.

So I had this accumulated group of Hs, and even without any intentional plans to continue adding to the group (which I do have), it became clear that it was time to give these Hs a proper home. I'd put some up on flickr.com for a while, but have lately become disenchanted with them as a service, ever since they were bought out by Yahoo! and made some changes to the way they operate that rub me the wrong way.

After a frustrating day of hunting for a canned solution that met all or most of my needs, I decided it was time to call in the experts. I contacted Marko Niemi, described to him what I wanted (a grid in the shape of an H that would randomly cycle through all of the images in a directory on a webserver that I could just upload images into), and asked him if that was something simple or difficult--it's a minor and obscure project, and I didn't want to waste his time on it if it was one of those things that's really easy to describe and really difficult to implement. Within hours with only a couple of back and forths, it was completely finished.

Reason #378 why I love collaborating with Marko Niemi: only AFTER everything was completely finished and ready to launch did Marko ask me, "Btw, is there a particular reason for the obsession with the letter H?" Create first, ask questions later.

I am pleased to offer for your ongoing use, "Hs for bpNichol", a piece that will continue to grow and shift and change as Hs drift in, through, and out of my life.

http://www.logolalia.com/H/

Enjoy,
Dan

___ Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.
http://new.toolbar.yahoo.com/toolbar/features/mail/index.php

↑ Index

524. David A. Kirschenbaum
NYC/Fugs Exhibit Opening at Printed Matter Sat.
Thu 31 May 2007

Hi all,

I have nothing to do with the below exhibit, other than that I'll be checking it out because I dig The Fugs and Printed Matter always does great work.

best,
David

Please forward

FUCK FOR PEACE
A History of The Fugs
June 2 -September 8 2007,
Opening Reception, this Sat. June 2, 5-7 PM

Printed Matter is pleased to announce an exhibition on the legendary sixties folk rock group The Fugs. On view throughout the summer, FUCK FOR PEACE: A History of The Fugs will showcase the band¹s records and ephemera as well as the dozens of publications published by The Fug¹s founding members Tuli Kupferberg and Ed Sanders. Please join us this Saturday for the opening reception.

For more info: http://printedmatter.org/news/news.cfm?article_id=282

Printed Matter
195 Tenth Avenue (at 22nd Street)
New York City.
T: [redacted], F: [redacted]

Store Hours:
Tuesday to Wednesday: 11am - 6pm
Thursday to Saturday: 11am - 7pm
Closed Sundays & Mondays

http://printedmatter.org/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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525. Alan Sondheim
Foofwa did not die! (fwd)
Thu 31 May 2007

- This is fiction! - Alan (someone asked)

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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526. Poetry Project
Events at the Poetry Project in June
Thu 31 May 2007

Dears,

Please scroll down for details of our final four readings for the season. Also, save the date of Wednesday June 20th, as we will be celebrating all there is to celebrate.

Love
The Poetry Project

Monday, June 4, 8:00 pm
Spring Workshop Reading

Spring participants from the workshops taught by Joanna Fuhrman, Akilah Oliver, Douglas Rothschild and Thomas Savage will share the work they wrote in class.

Wednesday, June 6, 8:00 pm
Buck Downs & David Kirschenbaum

A native of Jones County Miss., Buck Downs lives in Washington DC and works in a location nearby. Recent projects include pontiac fever, Ladies Love Outlaws, and Recreational Vehicle. Poems can be found online at fascicle and onedit. David Kirschenbaum¹s work has appeared in The Brooklyn Review Online, canwehaveourballback.com, Chain, Pavement Saw, and unpleasanteventschedule.com, among others. He is the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 16th year.

Monday, June 11, 8:00 pm
The Recluse Reading

Poets whose work appears in The Recluse 3, edited by the Project¹s staff, will read their work. Readers will include Nathaniel Farrell, Kendall Grady, Stephanie Gray, Janet Hamill, Robert Hershon, Jeremy Hoevenaar, Patricia Spears Jones, Evan Kennedy, Rachel Levitsky, Stefania Iryne Marthakis, Akilah Oliver & Jeffrey Cyphers Wright.

Wednesday, June 13, 8:00 pm
Edmund Berrigan & David Cameron

Edmund Berrigan is the author of Disarming Matter, Your Cheatin' Heart, and Glad Stone Children, coming this spring. Under the guise of I Feel Tractor, he has released a CD, Once I had an Earthquake (Goodbye Better, 2006). He also co-edited The Collected Poems of Ted Berrigan. David Cameron began studying French in order to understand cartoons on Canadian television. A lover of variants and misunderstanding, he is the author of Flowers Of Bad, a False Translation of Charles Baudelaire's Les Fleurs Du Mal, jointly produced by Unbelievable Alligator and Ugly Duckling Presse and L.P., a series of variations on the Lord's Prayer soon to be made available by Unbelievable Alligator as a free e-book.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

***Thomas Savage¹s workshop, Poetry for the Page, Stage and Computer Screen, will live on at A Gathering of the Tribes, beginning this Saturday June 2. Anyone can join, the cost is $10 per session.

Call Tribes at [redacted] for more info, or email [redacted].

285 E. 3rd St. between C & D

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527. **Maria Damon**

Fwd: Re: translation publication possibilities

Thu 31 May 2007

Dear Listlings: I got the following msg from someone who works in the Math Dept, adjacent to my dept at UMN: he's translated what looks like a v charming and interesting book by Ernesto Sabato (see description below). Now he is interested in publication possibilities. He is cc'd on the msg above, so those of you who want to read the ms or have any other interest in the project shd contact him (Carl Toews) directly. bests, md

> *Date: Thu, 31 May 2007 14:39:24 -0500*
> *From: Carl Toews <[redacted]>*
> *To: Maria Damon <[redacted]>*
> *Subject: Re: translation publication possibilities*
>
> *Hi Maria,*
>
> *Thanks for our brief chat this afternoon about publication possibilities for my translation. The book, as I mentioned, is /Uno Y El Universo/, written by Ernesto Sabato in 1944, the year he left physics and began to*

> *turn his attention to literature. It is an obscure work, consisting of short essays (fragments, really) arranged in alphabetical order, and touching on everything from Dali to Borges to Heisenberg to Pythagoras. It is sufficiently arcane that it wouldn't surprise me if no American publisher wanted to touch it, but my personal feeling is that it is both lovely and relevant: as the record of a great spirit struggling to understand the relation between art , science, and the human condition, it is as timely reminder of the primacy of the interior.*
>
> *Though I undertook the translation as a labor of love, it would be nice to see an English version in print: if you find that email, or have any other suggestions for how I might go about seeking a publisher, I would appreciate hearing from you.*
>
> *Thanks again,*
>
> *Carl Toews*
> *Institute for Mathematics and Its Applications*
> [redacted]
>
> *Maria Damon wrote:*
> *my name is maria damon*
> *email* [redacted]
>
> *send me an email about our conversation and i will look for that email from the hispanic/latino publisher.*

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528. **Heidi Bean**

Need help identifying a Stein source

Thu 31 May 2007

I'm looking for the source of these Stein lines:

MRS. MISSES KISSES MRS. MOST MRS.
MISSES KISSES MISSES KISSES
MOST.

The line breaks are likely wrong (I'm guessing it was one "sentence" in the original). And it may be followed by "And the twelfth."

Any leads would be greatly appreciated.

Heidi Bean
[redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2007

527 messages · Thu 31 May 2007 – Sat 30 Jun 2007

June 2007 took up three of the culture's cherished purities — Great Art against amateur dross, original composition against borrowed source, the analog against the digital — and, without quite announcing it, dissolved all three. Five hundred and thirty-one messages moved through the list in a season loud with panic about authenticity, and the room's quiet reply, gathered across its largest threads, was the same each time: that nothing was ever as pure as the gatekeepers claim, and that the walls they mount to defend had gaps in them from the start.

The loudest panic was about amateurs. Andrew Keen's Cult of the Amateur, arguing that the untrained hordes of Web 2.0 were degrading culture, set the room arguing, and Tom W. Lewis pushed back at the premise itself — that the very phrase Great Art rang, to his ears, as tinny and false as the Great American Novel, and that the people who brandished it were mostly measuring works against the canon, that *"imaginary library in the sky"*. The masterpiece-hoard the amateurs supposedly threatened was, he suspected, half a fantasy to begin with, an idol assembled after the fact to keep the gate and to flatter the gatekeepers who had memorized its shelves.

The second purity fell to a single deadpan line. In a thread on the ethics of using source material in poems — the appropriation and found text then cresting into a whole conceptual poetics — wil Hallgren supplied the deflating reminder that ended the argument: *"The Waste Land had a lot of foot notes"*. The supreme monument of modernism, set loose to the public only the month before, was itself a collage of quotation and theft. Appropriation had never been the amateur's crime; it was the master's own method, footnoted and canonized.

The third purity was the medium. Alan Sondheim's essay on film as the first digital medium argued that even the analog art was always discrete underneath — the early Lumière train arriving to its astonished audience as *"a series of stutters or spurts"* the eye then stitched into smooth motion. The seamless analog, like the original author and the Great Work, turned out on inspection to be a mosaic of gaps, an illusion of continuity the mind lays over a pile of separate frames — the wholeness in the eye of the beholder, not in the thing.

The three collapses were one collapse. The Great Art invoked to shame the amateur was footnoted appropriation; the analog was digital; the professional original built from the same borrowed heap as the amateur it despised. I have set

June down exactly as the archive delivered it — the imaginary library, the footnoted Waste Land, and the stuttering train — because it was the month the culture panicked over amateurs degrading a purity that had never existed, and the room, examining its own summit, found the masterpiece raised to rebuke the borrower was the greatest borrower of all, and the door the canon guards standing, as it always had, wide open.

— Kristen M. Fabians

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186. Stephen Vincent — New de Blog
187. Jim Andrews — videos from epoetry conference in paris
188. Edmund Hardy — two ebooks
189. Lewis LaCook — Beginning with Ganick (Christ riding shotgun)
190. Alexander Dickow — hapax summer 2007
191. Andrew Jones — Digital Art Weeks '07 Zurich
192. ALDON L NIELSEN — FW: RE: mourning Ousmane Sembene
193. George Bowering — Re: cape town

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194. Dan Waber — ars poetica update
195. mIEKAL aND — cowsunite.org
196. Poetics List — Weekend Poetry Retreats at Bernadette Mayer's
197. Barry Schwabsky — MIchael Hamburger obit, The Independent
198. Tom Orange — Re: Mandel & "Poetry as Sociology"
199. Alan Sondheim — Film, the first Digital Medium
200. ALDON L NIELSEN — And now Richard Rorty too -----
201. Michael Kelleher — Literary Buffalo E-Newsletter 06.11.07-06.17.07
202. Stephen Vincent — "Torture" on Talk of the Nation Monday 6/11
203. Ruth Lepson — Re: cowsunite.org
204. Crane's Bill Books — Call for artists (and poets)
205. Crane's Bill Books — New Mexico Word in the Seed Workshop
206. mIEKAL aND — Re: cowsunite.org
207. Murat Nemet-Nejat — Re: Film, the first Digital Medium
208. Tom W. Lewis — Re: did Andrews say "romantic crap" at the Body panel last month?
209. Ruth Lepson — Re: cowsunite.org
210. David Harrison Horton — Deep Oakland website launched
211. Simon DeDeo — Re: Mandel & "Poetry as Sociology"
212. ellen baxt — New Shearsman Book
213. P Ganick — cover ormat change at BLUELIONBOOKS,,,

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214. Alan Sondheim — Re: Film, the first Digital Medium
215. David-Baptiste Chirot — Re: Film, the first Digital Medium/AS ORIGINALLY SHOWN NOT JERKY AC...
216. Tom Orange — Mandel & "Poetry as Sociology"
217. Jim Andrews — Re: Film, the first Digital Medium/AS ORIGINALLY SHOWN NOT JERKY ACTIONS
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220. Mark Weiss — Re: Film, the first Digital Medium
221. Tom W. Lewis — Re: Mandel & "Poetry as Sociology"
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228. Jim Andrews — Re: Film, the first Digital Medium
229. melissa benham — Launch : Digital Artifact Magazine : Issue 1
230. Murat Nemet-Nejat — Re: Film, the first Digital Medium
231. konrad — Re: Film, the first Digital Medium
232. Jim Andrews — Re: Film, the first Digital Medium
233. Alison Croggon — Re: Film, the first Digital Medium

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234. David A. Kirschenbaum — OT: NYC/2007 Mets Tix for Sale
235. Nicholas Karavatos — Re: rhythm 'n meter in poetry--a basic teaching/learning question
236. Joy Bennett — Digital Artifacts Magazine
237. David-Baptiste Chirot — FW: Sembrar la Memoria - Sowing Memory
238. Mark Weiss — Re: rhythm 'n meter in poetry--a basic teaching/learning question
239. David-Baptiste Chirot — Re: Film, Scene/Seen/Signe-ayma of Disappearance
240. Alan Sondheim — Re: Film, the first Digital Medium
241. Alan Sondheim — Stardust
242. Peter Ciccariello — poem as prospect
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245. konrad — Re: Film, the first Digital Medium
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247. Tom W. Lewis — Re: going over these lines... not a masochist, but perhaps a megalomaniac
248. Charlotte Mandel — Re: Film, the first Digital Medium
249. Alison Croggon — Re: Film, the first Digital Medium
250. Betsy Andrews — Betsy Andrews, Erica Kaufman, Justin Torres, Jaime Shearn at Bluestockings ...
251. Aryanil Mukherjee — Re: Film, the first Digital Medium
252. Aryanil Mukherjee — Re: Film, the first Digital Medium
253. George Bowering — Re: rhythm 'n meter in poetry--a basic teaching/learning question
254. Jane Sprague — New from Palm Press: Syria Is in the World
255. Tony Trigilio — Book announcement: Allen Ginsberg's Buddhist Poetics

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256. Bill Berkson — FW: Announcements
257. Pam Brown — Re: POETICS Digest - 12 Jun 2007 to 13 Jun 2007 (#2007-164)
258. Anny Ballardini — Re: Film, the first Digital Medium
259. Alison Croggon — Re: rhythm 'n meter in poetry--a basic teaching/learning question
260. Pierre Joris — Nomadic blog posts
261. Murat Nemet-Nejat — Re: Film, the first Digital Medium
262. Aryanil Mukherjee — mapping a day to a film-sec
263. Dan Coffey — Re: mapping a day to a film-sec
264. William Allegrezza — seris A next Tuesday--Tardi and Heim!
265. Aryanil Mukherjee — Re: Film, the first Digital Medium
266. susan maurer — Raptor Rhapsody
267. amy king — Special Guest-Edited Issue
268. Murat Nemet-Nejat — Re: Film, Scene/Seen/Signe-ayma of Disappearance
269. Alan Sondheim — Re: Film, Scene/Seen/Signe-ayma of Disappearance
270. Alan Sondheim — Re: Film, Scene/Seen/Signe-ayma of Disappearance
271. Chris Stroffolino — Re: Gil Ott correspondence
272. Nicholas Karavatos — Re: rhythm 'n meter in poetry--a basic teaching/learning question
273. Dr. Barry S. Alpert — Re: Film, the first Digital Medium
274. Chuck Stebelton — Woodland Pattern Announcement
275. Aryanil Mukherjee — Re: Film, the first Digital Medium
276. Murat Nemet-Nejat — Re: Film, the first Digital Medium
277. Jim Andrews — libr-critique and Hortense Gauthier video interview with Joerg Piringer
278. Bob Marcacci — From the Vault of Antiquity
279. Poetry Project — Event at the Poetry Project 6/20
280. Anny Ballardini — Update: The Poets' Corner
281. Alison Croggon — Re: POETICS Digest - 12 Jun 2007 to 13 Jun 2007 (#2007-164)
282. Jim Andrews — question for bloggers
283. CA Conrad — writing this quickly to catch the disappointment and irritation before anything...
284. Dan Waber — Re: question for bloggers

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285. amy king — Re: writing this quickly to catch the disappointment and irritation before anyth...
286. Alison Croggon — Re: writing this quickly to catch the disappointment and irritation before...
287. richard owens — query: contemporary australian poets
288. David A. Kirschenbaum — **Last Call: Advertise in Boog City 42**
289. CA Conrad — Re: writing this quickly to catch the disappointment and irritation before anyt...
290. Jorgensen, Alexander — China Info - Real Media Stream - Texting the Xiamen Protest
291. Ruth Lepson — Re: writing this quickly to catch the disappointment and irritation before an...

292. mIEKAL aND — Re: question for bloggers
293. Jim Andrews — Re: question for bloggers
294. Jim Andrews — Re: question for bloggers
295. ALDON L NIELSEN — currently on the blog
296. Daniel Godston — Obsessive Project Fixation
297. SCOTT HOWARD — on Blogging
298. Peter Quartermain — New work from 2 award-winning Canadian writers
299. Raymond Bianchi — Re: seris A next Tuesday--Tardi and Heim!
300. Jack Daw — Re: question for bloggers
301. David-Baptiste Chirot — film/photography & disappearance: Los Desaparecidos at El Mueso del...
302. Gerald Schwartz — Re: mapping a day to a film-sec
303. Gerald Schwartz — Re: Film, the first Digital Medium
304. Desmond Swords — In Sight Of Raferty Festival Vidz
305. Charlotte Mandel — Picasso, Braque and Early Film in Cubism:
306. Alison Croggon — Re: query: contemporary australian poets
307. Jill Jones — Re: query: contemporary australian poets
308. Jill Jones — Re: query: contemporary australian poets

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309. Alan Sondheim — revised analog/digital essay, wanting comments
310. Charlie Rossiter — Re: query: contemporary australian poets
311. reJennifer Bartlett — Request for librarians and SES blog
312. Jorgensen, Alexander — Re: query: contemporary australian poets
313. Joel Weishaus — North-4 Text-4
314. Rod Smith — New @ Bridge Street: Abraham Lincoln, Berkson, Brossard, Celan, Davis, O'Hara, ...
315. William Slaughter — Notice: Mudlark

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316. Hot Whiskey Press — letterpress in Chicago?
317. Dan Wilcox — Third Thursday Poetry Night, Albany, NY
318. Fulcrum Annual — Fulcrum on MySpace
319. Murat Nemet-Nejat — Re: Film, Scene/Seen/Signe-ayma of Disappearance
320. Stephen Vincent — Hersh/Rumsfeld/Taguba / Torture 'goods"
321. Alan Sondheim — Re: Film, Scene/Seen/Signe-ayma of Disappearance
322. Halvard Johnson — Vida Loca Books
323. Mark Weiss — Re: Film, Scene/Seen/Signe-ayma of Disappearance
324. Gabrielle Welford — Re: Hersh/Rumsfeld/Taguba / Torture 'goods"
325. Kate Pringle — minor/american 1.1 now available
326. Simon DeDeo — new on rhubarb is susan
327. Murat Nemet-Nejat — Re: Film, Scene/Seen/Signe-ayma of Disappearance
328. Mark Weiss — Re: Film, Scene/Seen/Signe-ayma of Disappearance
329. Desmond Swords — Irish Chancers on Video reading poems: gifted gits
330. Alan Sondheim — Re: Film, Scene/Seen/Signe-ayma of Disappearance

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331. Gabrielle Welford — Re: Irish Chancers on Video reading poems: gifted gits
332. Dan Waber — Ulysses on LibriVox.org
333. Dan Waber — ars poetica update
334. ian davidson — Ideas of Space in Contemporary Poetry - advert
335. sandra de 1913 — The 1913 Prize winners + finalists
336. Maria Damon — Re: Ideas of Space in Contemporary Poetry - advert
337. Vernon Frazer — Re: Ideas of Space in Contemporary Poetry - advert
338. Will Esposito — Accepting Broadside Submissions for Philadelphia Galleries
339. Aaron Belz — the beautiful books

340. Alan Sondheim — [ELO-MEMBERS] Two new publications: Illogic of Sense; META/DATA (fwd)
341. Lea Graham — Re: the beautiful books
342. Schlesinger Kyle — Re: the beautiful books
343. Jim Andrews — Re: Ideas of Space in Contemporary Poetry - advert
344. David-Baptiste Chirot — Re: film, fotos & seen/sceen/signe (foto-lization & totalizations)
345. Anny Ballardini — Re: film, fotos & seen/sceen/signe (foto-lization & totalizations)

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346. amy king — Fwd: Call for critical writing in Aufgabe #7
347. David Baratier — Re: the beautiful books
348. Alan Sondheim — Muybridge A/D
349. Stephen Vincent — New de blog
350. K. R. Waldrop — Burning Deck reprints Coover
351. William Allegrezza — Reviewers needed
352. mIEKAL aND — Ezra's Pound
353. Christophe Casamassima — Re: the beautiful books
354. Chris Stroffolino — Re: the beautiful books
355. luke daly — Re: the beautiful books
356. gfrym — Re: the beautiful books
357. Jennifer Karmin — JOB: Chicago Artists' Coalition
358. Christophe Casamassima — Re: the beautiful books
359. Stephen Vincent — Re: Ezra's Pound
360. lily robert-foley — Re: the beautiful books
361. charles alexander — Re: beautiful books

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362. Jennifer Karmin — June 21-24: Education for Liberation (Chicago)
363. Aryanil Mukherjee — New English Translation Site - KAURAB, A Historic Indian Poetry Journal
364. Aryanil Mukherjee — New interviews of Charles Bernstein and John Tranter
365. mIEKAL aND — Into Middle America but Staying on the Fringe
366. Alan Sondheim — Re: [webartery] Into Middle America but Staying on the Fringe
367. Barry Schwabsky — Re: beautiful books
368. Rob McLennan — new(ish) on rob's clever blog
369. Alan Sondheim — Mountain Sutra
370. charles alexander — Re: beautiful books
371. Anny Ballardini — Re: [webartery] Into Middle America but Staying on the Fringe
372. luke daly — Eric Unger / Just as Form
373. barbara jane bermeo — KSW Apature Call for Submissions
374. Patrick F. Durgin — Kenning Editions: New Home/New Title/New Subscription Offer
375. charles alexander — Re: beautiful books
376. Pai Shin Yu — Publication Announcement: Works on Paper by Shin Yu Pai

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377. Peter Ciccariello — Exobiologic language
378. John Tranter — "Pre-announcing partly-built Jacket 33"
379. David-Baptiste Chirot — WSJ.com - The Prison Poets Of Guantanamo Find a Publisher
380. Gary Sullivan — Newly discovered Frank O'Hara play, world premiere in NYC
381. Karen Randall — extruded gilgamesh
382. Alan Sondheim — Filtering and Analog Digital
383. Allison Thomas — Soon to be released: POEMS FROM GUANTÁNAMO
384. mIEKAL aND — Re: extruded gilgamesh
385. amy king — US and THEM
386. Aaron Belz — the alligator king
387. David Buuck — Reading Thur 6/28 @ Electricworks Gallery (SF)
388. Ann Bogle — P.I.F.

389. Tom W. Lewis — Re: the alligator king
390. Jane Sprague — Book Release Party: Ara Shirinyan's Syria Is in the World at Late Night Snack
391. Ann Bogle — Wisc. Onions
392. George Bowering — Re: Wisc. Onions
393. Mark Prejsnar — new blog - APG

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394. Jesse Glass — SPD Recommends Oulipoems by Philip Terry (Ahadada Books)
395. Jesse Glass — Indigenous Writing Systems--Miekal And and the NYT
396. David Chirot — Wisconsin's Outside Art--Art Environments
397. David A. Kirschenbaum — Exhibit at Boog City¹s 4th Annual Small, Small Press Fair
398. Jim Andrews — News War; How Democrats Should Talk; Shirky Defends the Internet
399. kevin thurston — Fwd: Subscribe to FOURSQUARE!
400. susan maurer — Re: the alligator king
401. Thomas savage — Re: Newly discovered Frank O'Hara play, world premiere in NYC
402. Didi Menendez — Fw: Sugar Babies on TV-5pm-Univision--Primer Impacto
403. Adam Fieled — PFS Presents: King, Lamoureux, Fieled: 6/24
404. mIEKAL aND — Re: Indigenous Writing Systems--Miekal And and the NYT
405. mIEKAL aND — Re: Wisconsin's Outside Art--Art Environments
406. Fulcrum Annual — FULCRUM's New MySpace Page & Blog
407. konrad — 7/7/07 8PM SF: Writers Tell Film
408. Laura McClain — Found Poems
409. Maria Damon — Re: Indigenous Writing Systems--Miekal And and the NYT
410. Matt Timmons — Fold Appropriate Text!!!
411. Lisa Jarnot — poet running nyc marathon: please donate to Team For Kids
412. David A. Kirschenbaum — Boog City 42 Available, and Free PDF and Free PDF Subs, Too
413. Alan Sondheim — Heading

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414. Tom Beckett — MERITAGE PRESS ANOUNCEMENT
415. Joy Bennett — Habit Podcast
416. Nick Piombino — new on *fait accompli*
417. Didi Menendez — updated submission guidelines for MiPO now online
418. Andrea Rexilius — Parcel Issue One
419. Ricejunk2 — Request for flash-fiction submissions
420. Sheila Murphy — new from Sheila E. Murphy
421. Fulcrum Annual — FULCRUM seeks interns in Boston

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422. Jennifer Karmin — JOB: Chicago Arts Partnerships in Education
423. Poetics List — On behalf of David B. Chirot
424. Didi Menendez — Looking for a Guest Editor for OCHO #15 and #16
425. Cecelia Belle — Apology
426. Paul Nelson — Re: On behalf of David B. Chirot

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427. Jill Chan — New issue of Poetry Sz:demystifying mental illness
428. Alexander Jorgensen — Looking for Info on Broadsides
429. Alan Sondheim — [Ringing julu...]
430. Alexander Jorgensen — Info on List servers
431. Andrew Jones — Selfish Monologues
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433. Halvard Johnson — Re: On behalf of David B. Chirot
434. Karen Randall — Re: Looking for Info on Broadsides
435. Schlesinger Kyle — Re: Looking for Info on Broadsides
436. Murat Nemet-Nejat — Re: On behalf of David B. Chirot

437. Vernon Frazer — Re: On behalf of David B. Chirot
438. Paul Nelson — Re: On behalf of David B. Chirot
439. mIEKAL aND — Re: Info on List servers
440. Stephen Vincent — Re: On behalf of David B. Chirot
441. Rob McLennan — [[redacted]: It's Still Belford]
442. Skip Fox — Re: On behalf of David B. Chirot
443. Jennifer Karmin — Red Rover triple play: ACM, Karmin & Prevallet
444. Tom Beckett — The Chained Hay(na)ku Project!
445. Michael Kelleher — LITERARY BUFFALO E-NEWSLETTER 06.25.07
446. Paul Nelson — Re: On behalf of David B. Chirot
447. amy king — This Friday ...
448. Murat Nemet-Nejat — Re: On behalf of David B. Chirot
449. Stephen Vincent — Latta on T. Berrigan's 'trans...'

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450. David Baratier — Dan Boehl, new chap from Pavement Saw
451. Pam Brown — the deletions
452. Jeffrey Side — Critical survey by Andrew Duncan of UK poetry anthologies.
453. Dan Waber — Guns In Loving Memory
454. David A. Kirschenbaum — Garden Party with Compton, Fitzpatrick, Kikuchi, and Kreutz
455. David A. Kirschenbaum — **Advertise in Welcome to Boog City Festival Issue**
456. eric unger — My New Chapbook from House Press
457. Simon DeDeo — new on rhubarb is susan
458. Trevor Joyce — SoundEye Festival #11
459. lily robert-foley — Re: Indigenous Writing Systems--Miekal And and the NYT
460. Jeffrey Side — Andrew Motion and Blake Morrison's The Penguin Book of Contemporary British ...
461. mIEKAL aND — Re: Indigenous Writing Systems
462. tlrelf — Re: Indigenous Writing Systems--Miekal And and the NYT

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463. Dan Waber — illustrations from Boys, A-Z / A Primer
464. Dan Waber — Meritage Press Announcement
465. Jonathan Skinner — The Medium is the Massage: Save Net Radio
466. Schlesinger Kyle — FW: finding Bill Bissett
467. Jilly Dybka — Mary Ellen Solt
468. Evan Munday — Re: finding Bill Bissett
469. Didi Menendez — new HARD TO SAY with William Stobb
470. Halvard Johnson — Re: Indigenous Writing Systems
471. Jonathan Skinner — FW: onedit mail out
472. Alexis Quinlan — On behalf of Chirot/"The Ordinary Reader"
473. Tom Beckett — POETRY FEEDS THE WORLD
474. Mairead Byrne — Re: Mary Ellen Solt
475. J. Michael Mollohan — Re: Indigenous Writing Systems
476. David-Baptiste Chirot — Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead
477. George Bowering — Re: Indigenous Writing Systems--Miekal And and the NYT
478. Skip Fox — Re: Mary Ellen Solt

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479. Alan Sondheim — Gnat swarming behavior
480. Peter Ciccariello — The Soft Poem
481. Niels hav — Re: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead
482. Jesse Glass — Cherokee and Japanese
483. Jim Andrews — Re: On behalf of Chirot/"The Ordinary Reader"
484. Ann Bogle — Re: On behalf of Chirot/"The Ordinary Reader"
485. Aaron Belz — Observable Readings, 2007-08
486. Philip Metres — new blog behindthelinespoetry.blogspot.com

487. Stephen Vincent — Supreme Court on Race & Schools
488. Halvard Johnson — Hamilton Stone Review, Issue 12, Summer 2007, Now Online!
489. amy king — Re: Observable Readings, 2007-08
490. Halvard Johnson — Hamilton Stone Review, Issue 12, Summer 2007, Now Online! w/apology
491. Scott Michael Pierce — Dale Smith's BLACK STONE
492. Catherine Daly — LA, CA: H-Society Friday, June 29 at 7:30 pm
493. Diane DiPrima — Re: Gnat swarming behavior
494. David A. Kirschenbaum — Boog City's Renegade Press Series at Vox Pop Fest, July 7-8
495. George Bowering — Re: Apology

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496. Alan Sondheim — Re: Gnat swarming behavior
497. ALDON L NIELSEN — Re: Supreme Court on Race & Schools
498. Jennifer Karmin — 2008 Sandburg-Auden-Stein Residency
499. Kate Eichhorn — The Scream Literary Festival - Toronto (July 3 to July 9)
500. Dan Waber — altered books project
501. David-Baptiste Chirot — As Street Art Goes Commercial, a Resistance Raises a Real Stink/rub...
502. Sheila Murphy — email for Bill Keckler
503. amy king — Tonight in Brooklyn
504. Lewis LaCook — The ghosts at play beneath my skin
505. Fulcrum Annual — DULBLIN: to whom it may concern
506. Diane DiPrima — Re: The Scream Literary Festival - Toronto (July 3 to July 9)
507. Murat Nemet-Nejat — Re: Gnat swarming behavior
508. Murat Nemet-Nejat — Re: Gnat swarming behavior/ OOPS
509. Jesse Crockett — listenlight --- 1st anniv. iss. 10 (is awesome)
510. Skip Fox — Re: Gnat swarming behavior
511. Potree Journal — Dos Press subscription offer
512. mIEKAL aND — camille martin's email
513. Poetry Project — Non-Events at the Poetry Project, Summer 2007
514. Al Filreis — job at PENNsound
515. Alan Sondheim — Re: Gnat swarming behavior
516. Alan Sondheim — mother i will make

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517. Tom W. Lewis — Re: The Scream Literary Festival - Toronto (July 3 to July 9)
518. David Baratier — Kaya Oakes, first book winner of the trans award
519. Jim Andrews — talks to walk by
520. steve d. dalachinsky — Re: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead
521. steve d. dalachinsky — Re: Observable Readings, 2007-08
522. Fulcrum Annual — Re: DULBLIN: to whom it may concern
523. Mary Kasimor — Re: The Scream Literary Festival - Toronto (July 3 to July 9)
524. mIEKAL aND — Re: talks to walk by
525. Tom W. Lewis — mind-mapping Minnesota
526. charles alexander — Re: talks to walk by
527. Mark Weiss — Re: talks to walk by

1. David Baratier

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's

Thu 31 May 2007

Howdy Brian, dbc, CA and who all else--

I suppose what interests me most about this discussion as a person with a somewhat limited vested interest, but enough so to have at least one whole issue of a literary journal dedicated to attacking me and Pavement Saw about Ed Dorn, is the idea that the more current poems are in some way invalid. While I have not read the current edition, tho I am grateful to have Dale Smith as writer as the forward (on principle), and Michael Rothenberg as editor (because he, unlike the Chicago Review, is not a dabbler who has decided it is fashionable to run SOMETHING because ED died and is famous). Let me back that up, CR has shown recently, unfortunately, they are not interested in political poems unless they are by someone of accepted note, their entire tone has went to silence, in poetry that promotes inaction and is out of step with the needs of the current age. As our gas prices hit $3.49 and George Bush heads towards another record year of addition to his family's income I find CR's inaction a suspect device in the stream of things. This is not to say they are entirely at fault but do they really think that the political power of poetry is irrelevant and unheard by others? Perhaps they should join Dana Gioia or the more recent meanderings of Dana Goodyear and Daisy Fried in their lack of understanding of why poetry can matter especially in the political realm.

The current poems I read in Ed Dorn's Etruscan edition as well as my friends at Limberlost, which I assume, between the two, is the majority of the new material being pointed at, hit me as having a ticker tape on the bottom and the top, with crosses at times, the same as we experience watching CNN, or, forgive me, Fox News, except, instead of exposing a Gay Teletubby, the lines above and below actually point toward underlying concerns about a problem rather than exuding a paid for perpetuated conservative agenda. The poem couched within is one of symbol, one that is free within the top and bottom headlines that couch its meaning and moment.

Back to Dale, his words follow his actions, not only did he substantially invest in ED, but also in Carl Thayler as PSP did and Brian for that matter, even though I think each of us knew what we were getting involved in, a controversial long shot whose political beliefs and a number of other things were continually questioned and attacked. I made this choice because I thought the poems would long outlive the resonance of the man; even tho I am composed of belief structures that created well known difficulties between Carl and I before his passing. Juvenal could have been a total jew hating satanist as far as I am concerned, what does this matter at this remove? Or Cardenal, or

Gavaudan, or Sordello? Not to say that Ed is guilty, but is treated as a corpus vile, nearly all of the voices rallying against him so far have been suspect and intricately steeped in poetic politics. Most appear to be those who would gain from tainting his name. If we know WCW is guilty, so what? Does it really add any direct meaning or should we fault those fuzzy things in the background? Well, I have had enough of them.

In addition, the whole Duke U Gunslinger is, in my opinion, a jest, a sad re-fashioning of history which is parallel to Ted Berrigan's Penguin version of the Sonnets. If you are in conflict with someone through out your life then I believe you do not wait until they die to retract the fangs; some of the positive items being said are outright disturbing if you knew the surrounding information about Ed or Ted or Hannah or Gil or whomever. In this situation a group of post partum parties got involved who were, at the very least, against Ed and said a substantial amount of negative material about the man, then suddenly decided it was in their best interest to "renegotiate" their beliefs.

To take it one step further, that Frontier Press vested their whole ass, not just a partial cheek, into the project seems a very relevant point of Brian's; Joanne Kyger gave me a copy of a number of the individual collections, Winter Book, 24 songs, the cycle, I forget what else, as there were copies left when Harvey Brown died because of how deep they were in their commitment. I like that fact that I am able to be that committed to an author myself, that I am not one of the flyboys (and yes they are mostly boys and poetically cute at that, but only in a surface, semotic sense) who have printed so few copies of something that they are unable to spare a trade copy. At our table at AWP this year I was astounded at how many presses were afraid to trade their books due to only having ten copies printed.

The total separation of the author and text suggested by Jerome McGann seems as relevant today as when certain poets upheld and reified this notion on others. Otherwise we are back to a New Critical approach that is only able to "grade" a poem on the basis of a poets' life and its negative and/or meritable acts and the corrolation between. I hope our society as a whole has not become so retrograde as to adopt these types of policies in the microcosm of poetry for fear of that which will occur if we do not.

By the way Brian, Tom Raworth said to say hello and that he plans to reprint your first post on his website, if there is problem, or you wish to speak to him, let me know backchannel and I will give his info.

---------- C.A.: Thanks for your reply. I only made the exchange public in hopes of getting thoughtful people to weigh in on the matter. I have a few notes to your message.

I do not accuse Silliman of being cold, but rather the opposite: that he lets his personal animus against the man blind him to the rich possibilities to the later poetry. I admit I may be wrong in my deduction that Silliman singles out Dorn as contentious because Dorn notoriously dismissed the notion that something called the language school had changed and recharged the poetic landscape, but, despite having read all of Dorn that I can find, and having talked with him a few times, the notion that he was a nazi or an advocate of violent solutions remains outside my experience and unattested in the reviews in question. Silliman's view that Dorn was an implicit supporter of the policies that led us into Iraq is based on an entirely unsupported reading of one small poem. His notion that Dorn was a homophobe is, and this is only my opinion, twisted.

Knopf does not put its reputation on the line by publishing Gluck, who inhabits a tiny corner of that publishing empire. Those who published Dorn, on the other hand, declared the importance of the work by doing so, considering the necessity of a personal commitment. I do not say that those publications prove his significance; I merely wondered why, if Dorn's collapse is so obvious that both Silliman and Kleinzahler can assure us that it is so without adducing significant evidence, so many small publishers were willing to put their money, time, and reputations into publishing it.=20

Where, in Silliman's piece, does he talk about "the things Dorn said outside the poems"? The guy was no saint, and he may have said intemperate things, and if those things can be used to amplify the sense of the poems, I'm for that. But Silliman did not do so. The burden is on those who think Dorn said terrible things to come forward with the evidence.

You have come forward to--as you say--share, and your thoughts are welcome. I do not think Silliman was sharing; I think his project was closer to vilification. I think his reply to me, with its refusal to confront my arguments, suggests that my supposition is not without foundation.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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2. Brian Cassidy, Bookseller
Re: Need help identifying a Stein source
Fri 1 Jun 2007

"He Said It" from Geography and Plays, I believe.

Hope this helps.

-Brian

brian cassidy, bookseller
shop @ 471 wave st. monterey ca
mail: po box 8636 monterey ca 93943
[redacted] / [redacted] (c)
[redacted]
http://www.briancassidy.net

On 5/31/07, Heidi Bean <[redacted]> wrote:
> I'm looking for the source of these Stein lines:
>
> MRS. MISSES KISSES MRS. MOST MRS.
> MISSES KISSES MISSES KISSES
> MOST.
>
> The line breaks are likely wrong (I'm guessing it was one "sentence"
> in the original). And it may be followed by "And the twelfth."
>
> Any leads would be greatly appreciated.
>
> Heidi Bean
> [redacted]
>

↑ Index

3. David Baratier
Re: The Wasteland Goes public
Fri 1 Jun 2007

Barry--

The split already happened. Where were you?

On 5/30/07, Barry Schwabsky <[redacted]> wrote:
>
> Maybe let's divide into two listservs, one consisting of all those
who

> would rather have counted among their friends Dr. William Carlos Williams,
> Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other
> consisting of all those who would rather have counted Ed Dorn a friend in
> preference to any or all of the aforementioned.
>
> kevin thurston <[redacted]> wrote: let's dovetail
>
> The ethic is behavioral. I am a poet. It seems to me a point of honour and
> deep responsibility that I not number among my friends a cop, or a doctor
> or
> lawyer, or a president of the united states, or the head of an insane
> asylum, or a gangster
> - Ed Dorn, 1963

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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4. Barry Schwabsky

Re: Fwd: Re: translation publication possibilities

Fri 1 Jun 2007

To all you publishers out there--check this out. Sabato is amazing. I don't know this book but his "On Heroes and Tombs" is certainly one of the greatest novels of the second half of the 20th century. I've also read the three other books of his that have been translated (a novel, The Angel of Darkness; a novella, The Tunnel; and a collection of essays, The Writer in the Catastrophe of Our Time) and they are all worth seeking out too--though none appears to be currently in print.

Maria Damon <[redacted]> wrote: Dear Listlings: I got the following msg from someone who works in the Math Dept, adjacent to my dept at UMN: he's translated what looks like a v charming and interesting book by Ernesto Sabato (see description below). Now he is interested in publication possibilities. He is

cc'd on the msg above, so those of you who want to read the ms or have any other interest in the project shd contact him (Carl Toews) directly. bests, md

> *Date: Thu, 31 May 2007 14:39:24 -0500*
> *From: Carl Toews*
> *To: Maria Damon*
> *Subject: Re: translation publication possibilities*
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> *Hi Maria,*
>
> *Thanks for our brief chat this afternoon about publication possibilities for my translation. The book, as I mentioned, is /Uno Y El Universo/, written by Ernesto Sabato in 1944, the year he left physics and began to turn his attention to literature. It is an obscure work, consisting of short essays (fragments, really) arranged in alphabetical order, and touching on everything from Dali to Borges to Heisenberg to Pythagoras. It is sufficiently arcane that it wouldn't surprise me if no American publisher wanted to touch it, but my personal feeling is that it is both lovely and relevant: as the record of a great spirit struggling to understand the relation between art , science, and the human condition, it is as timely reminder of the primacy of the interior.*
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> *Though I undertook the translation as a labor of love, it would be nice to see an English version in print: if you find that email, or have any other suggestions for how I might go about seeking a publisher, I would appreciate hearing from you.*
>
> *Thanks again,*
>
> *Carl Toews*
> *Institute for Mathematics and Its Applications*
> [redacted]
>
> *Maria Damon wrote:*
> *my name is maria damon*
> *email* [redacted]
>
> *send me an email about our conversation and i will look for that email from the hispanic/latino publisher.*

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5. Dan Waber
Rose Windows for the Cathedral of the Chewed, by Karl Kempton
Fri 1 Jun 2007

As we wave goodbye to the z of Jennifer Hill-Kaucher's Evolution Alphabet, it's time to wave hello to the a of Karl Kempton's Rose Windows for the Cathedral of the Chewed.

New series begins today at:

http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented one letter at a time over the course of 26 days are invited. If you don't have a series of your own that fits that description, please consider making one.

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6. JP Craig
Re: Need help identifying a Stein source
Fri 1 Jun 2007

This is as close as I can get: "I caught sight of a splendid Misses. She had handkerchiefs and kisses. She had eyes and yellow shoes she had everything to choose and she chose me."

Love Song of Alice B. -- and that's just googling for the words to arrive at this busy little website, with its odd backhanded compliment of the poem: http://www.gayheroes.com/gertrude.htm

On May 31, 2007, at 8:31 PM, Heidi Bean wrote:

> *I'm looking for the source of these Stein lines:*
>
> *MRS. MISSES KISSES MRS. MOST MRS.*
> *MISSES KISSES MISSES KISSES*
> *MOST.*
>
> *The line breaks are likely wrong (I'm guessing it was one "sentence" in the original). And it may be followed by "And the twelfth."*
>
> *Any leads would be greatly appreciated.*
>
> *Heidi Bean*
> [redacted]

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7. Dan Wilcox
Walt Whitman Celebration in Albany
Fri 1 Jun 2007

Happy Birthday, Walt -- May 31

Last night we gathered in Washington Park, at the Robert Burns Statue, to celebrate Walt Whitman's birthday by reading "Song of Myself". There were 12 readers sharing the duties while others wandered in & out, with their dogs, their babies, their ice cream cones, just to listen for a short or long while.

The long lines, the images from everyday life, the musings on philosophy, spirituality, the pure celebration of occupation, procreation, loafing resonated under the trees & on the grass while Robert Burns looked down from his perch. The multiple voices brought to life Walt's vision of democracy & diversity, the true greatness of America in its people.

"If you want me again look for me under your boot-soles."

Thank you to our readers Sylvia, Sally, Therese, Miriam, Mimi, Robin, Rebecca, Bob, Noah, Sue, & Marty.

See you all again next year -- & in the meantime, look for the schedule of Poets in the Park, 7PM, Saturdays in July, again under the shadow of Robert Burns in Washington Park, Albany.

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8. Mark Salerno
Looking For Readings
Fri 1 Jun 2007

Dear Colleagues:

I'll be on the road in March 2008, reading from my new book, entitled _Odalisque_ (see link below).

If anyone has a reading series in the following cities, let me know by b/c:

Austin
Baton Rouge
Atlanta
Miami, Florida

Thanks.

Mark Salerno

http://www.saltpublishing.com/books/smp/9781844713295.htm

↑ Index

9. Dan Waber
May's $100 winner at vispoets.com
Fri 1 Jun 2007

In the reward for interestingness monthly event*, the winner for May is:

C Mehrl Bennett for for her wide range of collaborations (kimonos and other). To note a particular image, see the one below of her work with Jukka-Pekka Kervinen:

word ptg no. 4**

Congratulations to Cathy, there's $100 worth of Bern Porter publications on their way to you from Mark Melnicove (Bern Porter's publisher, 1981-1992. Bern Porter's literary executor, currently). Enjoy!

Thanks to everyone who uploaded images to the Gallery this month. Keep uploading new images for your chance to win.

*http://vispoets.com/index.php?showtopic=481
**http://vispoets.com/index.php?automodule=gallery&req=si&img=1606

Regards,
Dan

PS: if you have a press that publishes visual poetry and are able to send "$100 worth of publications, your choice, including postage" to future winners, please email me with your interest.

Our members have posted a total of 1365 images and made 167 comments.
Total Gallery Size: 237.8mb
Total Image Views: 16772

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10. Christopher Leland Winks
Re: Fwd: Re: translation publication possibilities
Fri 1 Jun 2007

I heartily second Barry Schwabsky's assessment of Ernesto Sabato, who also headed the Argentine Commission investigating the disappearances during the Dirty War of 1976 and onwards, and had a lot to do with the report, "Nunca Mas" (translated into English and now, of course given our amnesic times, out of print). Sabato is still alive at 96, and in recent years has published a memoir,

"Antes del fin / Before the End," an essay, "La Resistencia," and diaries of a journey to Spain a few years ago.

----- Original Message -----
From: Barry Schwabsky <[redacted]>
Date: Friday, June 1, 2007 7:29 am
Subject: Re: Fwd: Re: translation publication possibilities
To: [redacted]

> *To all you publishers out there--check this out. Sabato is amazing. I don't know this book but his "On Heroes and Tombs" is certainly one of the greatest novels of the second half of the 20th century. I've also read the three other books of his that have been translated (a novel, The Angel of Darkness; a novella, The Tunnel; and a collection of essays, The Writer in the Catastrophe of Our Time) and they are all worth seeking out too--though none appears to be currently in print.*
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> *bests, md*
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> *>Date: Thu, 31 May 2007 14:39:24 -0500*
> *>From: Carl Toews*
> *>To: Maria Damon*
> *>Subject: Re: translation publication possibilities*
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> *>Hi Maria,*
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> *>Thanks for our brief chat this afternoon about publication possibilities*
> *>for my translation. The book, as I mentioned, is /Uno Y El Universo/,*
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> *>turn his attention to literature. It is an obscure work, consisting of*
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> *>touching on everything from Dali to Borges to Heisenberg to Pythagoras.*
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> *>it is as timely reminder of the primacy of the interior.*
> *>*
> *>Though I undertook the translation as a labor of love, it would be nice*
> *>to see an English version in print: if you find that email, or have any*
> *>other suggestions for how I might go about seeking a publisher, I would*
> *>appreciate hearing from you.*
> *>*
> *>Thanks again,*
> *>*
> *>Carl Toews*
> *>Institute for Mathematics and Its Applications*
> *>*[redacted]
> *>*[redacted]
> *>*
> *>*
> *>*
> *>*
> *>*
> *>*
> *>Maria Damon wrote:*
> *>> my name is maria damon*
> *>> email* [redacted]
> *>>*
> *>> send me an email about our conversation and i will look for that email*
> *>> from the hispanic/latino publisher.*
> *>>*

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11. ellen baxt

Ellen Baxt reading, NYC

Fri 1 Jun 2007

Book Party and Reading
of Analfabeto / An Alphabet by Ellen Baxt, published
by Shearsman Books

Wednesday June 6, 6:00-8:00 pm
Abrons Art Center, Main Gallery
466 Grand Street, NYC

Readings by Jill Magi, Wayne Koestenbaum and Ellen
Baxt

www.henrystreet.org
www.shearsman.com

See you there!

___Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
http://tv.yahoo.com/

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12. Kate Pringle
pringle & zurawski send-off reading
Fri 1 Jun 2007

---

we do hope Bay Area friends can make it!

& then, if you have time... there is also this:

the poetry center
and Café Royale
present
a celebratory send-off reading

kathryn l. pringle and
Magdalena Zurawski

Tuesday June 5, 2007
6:00 pm sharp @ Café Royale
800 Post (at Leavenworth), free

* In a few weeks, Minor Americans and local heroes kathryn l. pringle and Magadalena Zurawski are packing up their MINERAL green Toyota Corolla and heading south. Soon Durham, North Carolina will be all the richer, and those of us holding down the fort in the Bay Area will have to find them on their Minor American blog.

Magdalena Zurawski adopted the title "Minor American Poet" in the late 90s after coming across a reference listing Frank O'Hara as a minor American poet. She started a blog bearing that imprint in 2004, and in 2005, was joined by kathryn l. pringle.

kathryn l. pringle is a graduate of the MFA program at SFSU. Her chapbook Temper and Felicity Are Lovers was published by TAXT. Her work has appeared or is forthcoming in Fourteen Hills, 42opus, Alice Blue, Denver Quarterly, Dusie, Em Literary Asylum,

foursquare, sidebrow, small town, and others. She is co-editor, along with Elise Ficarra & Magdalena Zurawski, of the brand new print journal minor/american.

Magdalena Zurawski's novel The Bruise was recently awarded the Ronald Sukenick Innovative Fiction Prize, sponsored by FC2. FC2 will publish the novel in the fall of 2008.

: Of magic and sorcery the arts are twofold, for the soul is subject to its errors, and opinion is subject to its deceptions. : the Sophist Gorgias

: There seems to be no limit to what tropes can get away with : Paul de Man.

:http://minoramerican.blogspot.com:

Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

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13. Maria Damon

Re: Fwd: Re: translation publication possibilities

Fri 1 Jun 2007

---

glad for all the ringing endorsements; does any of you have publication suggestions for carl toews? or know of any translating rights in english, etc?

At 12:46 PM -0400 6/1/07, Christopher Leland Winks wrote:
>I heartily second Barry Schwabsky's assessment of Ernesto Sabato,
>who also headed the Argentine Commission investigating the
>disappearances during the Dirty War of 1976 and onwards, and had a
>lot to do with the report, "Nunca Mas" (translated into English and
>now, of course given our amnesic times, out of print). Sabato is
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>Subject: Re: Fwd: Re: translation publication possibilities

>To: [redacted]
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>> >> send me an email about our conversation and i will look for that email
>> >> from the hispanic/latino publisher.
>> >>
>>

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14. Michael Sokolowski

[MA] June: Buck Downs & Geoff Young; T. Winch & M. Lally.

Fri 1 Jun 2007

TWO READINGS

08 June 07 [Fri.]: Buck Downs & Geoffrey Young

29 June 07 [Fri.]: Terence Winch & Michael Lally

Location: Geoffrey Young Gallery, 40 Railroad St., Great Barrington, MA 01230. tel: [redacted].

Readings at 5:30pm. Note the gallery will be open 11-5pm, drop by early for a look around. Show details below.

For directions: http://www.geoffreyyoung.com/gyg/directions.html

-

'APHRODITE' - GALLERY OPENING - SAT JUNE 2, 2007

The Geoffrey Young Gallery is pleased to announce it's 16th season, reopening on Saturday, June 2, 2007 with a three-person show called APHRODITE.

The moody Americana of KK Kozik's paintings (like single-image novellas), will be joined by the stunning graphite and ink drawings of Blaze Lamper's turbulent, wind-blown universe, and by the excruciating sensibility of Ann Pibal's abstract paintings.

These three women inhabit completely different, but not alien realms within the art world. Their goddess of love is not an historical remnant togged in marble drapery, but is bodied forth in the passion and commitment with which they realize their particular creations.

There is a reception for the artists on Saturday, June 2, 5:30-7:30pm, to which all are invited.

APHRODITE runs from June 2 - July 1.

Gallery hours: Friday-Sunday, 11-5pm.

Geoffrey Young Gallery
40 Railroad Street
Great Barrington, MA 01230
[redacted]
directions: http://www.geoffreyyoung.com/gyg/directions.html

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15. Jennifer Karmin
June 8-10: InPrint Project
Fri 1 Jun 2007

THE INPRINT PROJECT:
PERFORMANCE AS ACTIVISM

The inPrint Project brings together revolutionary
artists and activists pushing the boundaries of
traditional definitions of 'art' and 'community' and
exploring the potential of these intersections.
Nine artists present work in three evenings curated by
Chicago-based performance artist, Erica Mott.
http://www.ericamott.com/productions_inprint.html

8pm June 8-10
at Links Hall, 3435 N. Sheffield
Chicago, IL
http://www.linkshall.org

With performances by:
Anida Yoeu Ali
Rachel Damon
Clare Dolan
Elisa Foshay
Nicole Garneau
Jennifer Karmin
Erica Mott
Genevieve Erin O'Brien
Cristal Sabbagh

Tickets are $12 (general)
$10 (students/low income)
different program each night
see schedule below

SYMPOSIUM:
The inPrint Project also features a free symposium, Contextualizing Art and Community, on Saturday, June 9, 2pm-5pm prior to that evening's performances. Participating artists will debate burning questions like "How can we re-contextualize an artistic act as a social act? How do we walk the line between didacticism and aesthetics?" These burning questions and more will be debated by provocateurs formerly and presently from such organizations as Amnesty International, Insight Arts, and Bread and Puppet. The audience is encouraged to participate as artists address traversing the sticky terrain where art-making meets political activism.

PUBLICATION:
During the weekend of events, Growing Up Girl: An Anthology of Voices from Marginalized Spaces will be available for viewing and purchasing. Growing Up Girl is an eclectic collection of poems, essays, and short stories documents the transition from girl to woman as told by the girls and women who know the journey best. The multicultural anthology examines issues such as

identity, domestic violence, acceptance, motherhood, beauty, and sexuality. Copies of the anthology will be available thanks to Women & Children First, one of the largest feminist bookstores in the country.
http://www.girlchildpress.com
http://www.womenandchildrenfirst.com

PERFORMANCE PROGRAM:
****Friday, June 8th****
Nicole Garneau and a crew of volunteers will create an outdoor public action for peace and compassion at the intersection of Newport, Sheffield, and Clark entitled, 220 Weeks of War / Acts of Love. For this work, she is inspired by the words of poet Sekou Sundiata, who calls on artists and activists to "uncover a 'transcendent' vision of society that lifts our visions to the highest possibilities of human conduct."

inPrint incorporates live voice, projected image, and movement to explore the disposability of the female body—a dark tale examining what we as a society throw away. Developed during a Dance Bridge Residency at the Chicago Cultural Center, inPrint was conceived by Chicago-based artist Erica Mott and includes movement by Mott, Rachel Damon, and Elisa Foshay

****Saturday, June 9th****
Exploring women's reactions to pornography and female pleasure, Jennifer Karmin will read her performative text This Expert Slut Moans. Part-poetry, part-narrative, inner and outer, beautiful and ugly at the same time.

In A Reading from the Interrogation Log of Detainee 063, Clare Dolan combines excerpts from the real interrogation log of a detainee held by the United States at "camp x-ray," with scenes of simple puppetry, movement, and music.

inPrint (see description above)

****Sunday, June 10th****
Created by Anida Yoeu Ali and Cristal Sabbagh, Say That! is a cathartic Butoh-inspired experiment in which sexual stereotypes of women are embodied,

confronted, and ultimately subverted. Improvisational movement and gesture also work in tandem with these memories, myths and emotions.

The Monk Who Licked Me is a modern day odyssey into the heart, mind, and body of a young woman on a spiritual quest. The story is a clever and poignant exploration of transnational identity and the effects of U.S. militarism from the U.S. war in Vietnam to the SARS scare to the current day U.S. war in Iraq . Through a compelling and often hilarious narrative, Erin O'Brien covers issues such as love, sexual violence against women, and globalization by interweaving her personal experiences and reactions with the realities of the aftermath of war and U.S. cultural imperialism.

inPrint (see description above)

ARTIST BIOS:
Anida Yoeu Ali is an interdisciplinary artist who seeks an artistic, spiritual and political exploration of her identity as a non hyphenated Cambodian Muslim American woman. She is interested in using performance work as a means to transform loss into conversations about healing and understanding. She aches for home, a good pair of ass-kicking shoes, and poetry by Audre Lorde.
http://www.atomicshogun.com

Rachel Damon performs, creates, designs, and manages performance. She currently works with Mad Shak Dance, Dance Chicago, Greasy Joan and Co., Collaboraction, Ravenswood Event Services, The NeoFuturists, and her own company Synapse Arts Collective. Rachel is the Technical Director of Links Hall, and is a member of Lumen Siccum, the production and lighting company under the direction of Margaret Nelson. Rachel also knits like a crazy woman, loves action movies, and eats dessert every day.
http://www.synapsearts.com.

Clare Dolan has been creating cantastoria performances, toy theater shows, and life-sized puppet plays since 1992. She leads workshops in

stilt-dancing, puppet building, pageant-making and other things, while leading a secret double life as a nursing student and counselor in a residential mental health program. This production is a creation of the Performance Department of The Museum Of Everyday Life, a developing new museum, both theoretical and actual, based in Glover , Vermont and Ms. Dolan's brain.

Elisa Foshay spent much of her childhood in long skirts, spinning in circles until the skirt was billowing out and she got dizzy and fell down. This simple joy found in movement has carried her through her time as a competitive ballroom dancer, her undergrad at Columbia College Chicago to her current life of teaching and performing dance. Elisa loves to investigate new ways of moving and continues to do so by performing with various independent movement artists.

Nicole Garneau is an interdisciplinary artist involved in experimental theater, music, dance, visual art, and writing. Her work is informed by feminism, struggle against white supremacy, the politics of the female body, sexuality, spirituality, her experiences living and working in Russia , and the sociopolitical issues of contemporary urban life. For 10 years, she has worked closely with Insight Arts, an arts organization dedicated to increasing access to cultural work that promotes social justice and defends human rights. She is interested in creating performance and visual art work that is directly political, critically conscious, and community building. She just completed HEAT:05, a year of daily performances marking ten years since the 1995 Chicago heat wave disaster. She is a member of the gender performance troupe, A Sordid Collective. http://www.nicolegarneau.com

Jennifer Karmin is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan . She curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a

number of festivals, artist-run spaces, community centers, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent publications include Bird Dog, Milk Magazine, The City Visible: Chicago Poetry for the New Century, and Growing Up Girl: An Anthology of Voices from Marginalized Spaces.

Erica Mott is a performer, director, and deviser whose work is particularly inspired by observation of her immediate environment. Through materials, improvisation, butoh inspired movement and site-specific performance, she attempts to capture and heighten the magic, mystery and tragedy in everyday activities and interactions. She endeavors to find universality in these actions and her performance that may be communicated across social, economic, and cultural boundaries. Erica has performed locally with Synapse Arts Collective, Storybox, Blair Thomas and Company, Redmoon Theater and Local Infinities Visual Theater. She was the artistic director of the MUKA Project Theatre in Johannesburg , South Africa and the founder/director of Collect4 in Exeter, England.

Genevieve Erin O'Brien is a Queer Vietnamese-Irish American interdisciplinary artist, community organizer, and popular educator. As an interdisciplinary artist her solo performance art has engaged audiences up and down the West Coast from Los Angeles to Vancouver B.C. Called a "modern day Virgil" by the LA Weekly, O'Brien's work addresses hate crimes, homophobia, and violence against women, with sensitivity and humor. http://www.erinobrien.org

Cristal Sabbagh teaches art at Adlai E. Stevenson High School . She received her B.F.A. in Art Education from the University of Illinois , in Urbana/Champaign, and her M.A. in Interdisciplinary Arts at Columbia College , Chicago . She is a visual artist as well as an interdisciplinary performance artist. Her work is motivated by film, culture, history, death/rebirth, music, hip hop, yoga, and

butoh. She has been studying butoh with Katsura Kan , Daisuke Yoshimoto, Diego Pinon and others. Cristal has performed work in Michigan, North Carolina, New York and throughout Chicago.

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. http://mobile.yahoo.com/go?refer=1GNXIC

↑ Index

16. Fulcrum Annual

Philip Nikolayev's new blog

Fri 1 Jun 2007

---

http://blog.myspace.com/nikolayev

↑ Index

17. Adam

Looking for Readings in South Florida

Sat 2 Jun 2007

Subject: Looking For Readings in South Florida

I'll be in South Florida doing Workshops on Poetry and Politics on July 15th. I would like to find opportunities for readings in the area July 13th through 15th in the Palm Beach, Broward and Dade County area. I would be reading from my current book, The Phoenix and the Dragon as well as my upcoming collection Identity Theft (see link below).

If anyone has a reading series in the area, please let me know.

Thanks.

Adam Byrn Tritt

www.adamtritt.com
www.adamusatlarge.blogspot.com

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.472 / Virus Database: 269.8.6/828 - Release Date: 6/1/2007 11:22 AM

↑ Index

18. Jim Andrews
ABC Invaders
Sat 2 Jun 2007

ABC Invaders: http://nokturno.org/tatu/ABC-invaders-high.html

This is a poem by Tatu Pohjavirta & Eino Santanen; the old arcade game Space Invaders goes textual. Plays very well. Would be interested in a translation of the text, if possible.

ja
http://vispo.com

↑ Index

19. J.P. Craig
Knoxville, TN poetry, poets?
Sat 2 Jun 2007

I'm moving to Knoxville in late July. Can anyone put me in contact with poets working there? Or tell me about some local venues? Googling is only getting me slams, which are nice but not my cup of poesy. I'm hoping for fellow-travelers there from the poetics list. JP

JP Craig
http://jpcraig.blogspot.com/
http://www.iowadsl.net/~jpcraig

↑ Index

20. Jim Andrews
Re: ABC Invaders: digital poem invades monitor
Sat 2 Jun 2007

Apologies, the link was bad. It should be
http://www.nokturno.org/tatu/ABC-invaders-high.html

> *This is a poem by Tatu Pohjavirta & Eino Santanen; the old arcade game Space*
> *Invaders goes textual. Plays very well. Would be interested in a translation*
> *of the text, if possible.*
>
> *ja*

↑ Index

21. Nick Piombino

Nick Piombino and Corinne Robins reading

Sat 2 Jun 2007

Corinne Robins and I will be reading at the Ceres Gallery on Thursday, June 7 at 7:30 p.m. Right now the gallery is showing the work of Carol Goebel, a sculptor in steel whose work I admire. The requested $8 donation goes to Planned Parenthood.

↑ Index

22. Mark Prejsnar

Radio poetry event

Sat 2 Jun 2007

This coming Sunday
June 3 (tomorrow)

7-9 pm
on WREK (91.1 FM)

The radio show Sunday Special
and host Chris Campbell
will profile the Atlanta Poets Group

The APG will be there, in the flesh

There will be lots of poetry performed

not to be missed

^^^^^^

WREK is the student owned and operated Georgia Tech radio station, broadcasting 24/7 at 91.1 FM with 40,000 Watts of power into Atlanta's atmosphere, and streaming MP3 onto the Internet (running 7-day archive, too!)

http://www.wrek.org/

--mark

"ahem see the doves fly from the computer"

--Hannah Weiner

↑ Index

23. Nick Piombino
Nick Piombino and Corinne Robins reading
Sat 2 Jun 2007

That address is: 547 West 27th Street, NY, NY 1000[redacted]. Hope to see you there.

↑ Index

24. amy king
I'm obsessed ...
Sat 2 Jun 2007

Today (& yesterday ...) --> http://www.amyking.org/blog

~

Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

↑ Index

25. George Bowering
Re: The Wasteland Goes Public.
Sat 2 Jun 2007

Without any snideness at all, I would like to point out that if we are
here referring to T.S. Eliot's poem,
the title is
The Waste Land.

gb

On May 29, 2007, at 9:50 PM, Joel Lewis wrote:

> The Wasteland has been out of copyright a few years now. Two results
> that sit in my library is Yale U Press's The Annotated Wasteland w/
> Eliott's Contemporary Prose and Norton's critical edition of
> Easteland, both good editions and useful for classroom use.
>
> Joyce's Ulysses now exists in differing editions, with varying
> critical apparatus as part of competing for classroom market.
>
> In pop music, a way some composers circumevent time constraints on
> copyright is to co-coprigt songs in the name of your children. Stevie
> Wonder is the most prominent an example.
>

> Joel Lewis
>
>
George Harvey Bowering
Fond of many dead people.

↑ Index

26. **maxpaul**

Reminder: NAW READING in NYC, Friday, June 8

Sat 2 Jun 2007

Please join us
Friday, June 8, in NYC:

Paul Hoover, Maxine Chernoff, Martine Bellen, Linh Dinh, Sharon Mesmer, and Joel Lewis will read for NEW AMERICAN WRITING,
in celebration of its 25th issue (and 25th year as a publication)

at the ACA Galleries
529 W. 20th Street, 5th floor
6-8pm

with music by A Brief View of the Hudson
and wine and cheese

sponsored by Boog City

↑ Index

27. **Mark Weiss**

New ebooks from Shearsman

Sat 2 Jun 2007

Shearsman books http://www.shearsman.com/ has three new ebooks up on its website, Ken Edwards, "Chaconne," Geoffrey Squires, "So," and Rodney Nelson, "Swede Poems." Very different work--Edwards does tight riffs on music, Squires comnes as close to silence as words can get, and Nelson makes a kind of history. All three are distinguished by a spareness and poise unmarred by the slightest pretension. In Geoff Squire's case "So" joins last year's ebook "Lines." Both read as a meditation at some very deep point in the mind where essential connections are questioned.

Shearsman's website has to be one of the most generous on the web. There are 18 ebooks so far, a few by folks known to this list--Steve Vincent, Carlos Blackburn, and myself--and a bunch of others that should be. Shearsman is one of the best sources for the important poetry coming out of Britain, Ireland, and

Australia, but also a growing number of Americans: Nancy Kuhl, Tom Lowenstein, Deborah Meadows, Toby Olson, Simon Perchik, Lisa Samuels, Spencer Selby, Gustaf Sobin, Nathaniel Tarn, Elizabeth Treadwell, and I probably missed a few. And there are the translations, from French, Swedish, Spanish, Irish, German, Portuguese and Anglo-Saxon.

A lot of great browsing. And then there are the backissues of Shearsman magazine, an online gallery of e-chapbooks, and a large recommendations section, with smart comments from Tony Fraser, the wizard of all this, on an enormous range of English language, German and Hispanic poetry.

One could easily spend several days here.

Mark

↑ Index

28. Stephen Baraban

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's

Sat 2 Jun 2007

David B., I am quite puzzled--surely you meant to
speak of a pre-New Critical, or a defiantly non-New
Critical, not a New Critical, approach, which bases
itself on an author's life...

> The total separation of the author and text
> suggested by Jerome McGann seems as relevant today
> as when certain poets upheld and reified this notion
> on others. Otherwise we are back to a New Critical
> approach that is only able to "grade" a poem on the
> basis of a poets' life and its negative and/or
> meritable acts and the corrolation between. I hope
> our society as a whole has not become so retrograde
> as to adopt these types of policies in the microcosm
> of poetry for fear of that which will occur if we do
> not.
>
>
> By the way Brian, Tom Raworth said to say hello
> and that he plans to reprint your first post on his
> website, if there is problem, or you wish to speak
> to him, let me know backchannel and I will give his
> info.
>
>

>

> C.A.: Thanks for your reply. I only made the
> exchange public in hopes of getting thoughtful
> people to weigh in on the matter. I have a few notes
> to your message.
>
> I do not accuse Silliman of being cold, but rather
> the opposite: that
> he lets his personal animus against the man blind
> him to the rich
> possibilities to the later poetry. I admit I may be
> wrong in my
> deduction that Silliman singles out Dorn as
> contentious because Dorn
> notoriously dismissed the notion that something
> called the language
> school had changed and recharged the poetic
> landscape, but, despite
> having read all of Dorn that I can find, and having
> talked with him a
> few times, the notion that he was a nazi or an
> advocate of violent
> solutions remains outside my experience and
> unattested in the reviews
> in question. Silliman's view that Dorn was an
> implicit supporter of the
> policies that led us into Iraq is based on an
> entirely unsupported
> reading of one small poem. His notion that Dorn was
> a homophobe is, and
> this is only my opinion, twisted.
>
> Knopf does not put its reputation on the line by
> publishing Gluck, who
> inhabits a tiny corner of that publishing empire.
> Those who published
> Dorn, on the other hand, declared the importance of
> the work by doing
> so, considering the necessity of a personal
> commitment. I do not say
> that those publications prove his significance; I

> merely wondered why,
> if Dorn's collapse is so obvious that both Silliman
> and Kleinzahler can
> assure us that it is so without adducing significant
> evidence, so many
> small publishers were willing to put their money,
> time, and reputations
> into publishing it.=20
>
> Where, in Silliman's piece, does he talk about "the
> things Dorn said
> outside the poems"? The guy was no saint, and he may
> have said
> intemperate things, and if those things can be used
> to amplify the
> sense of the poems, I'm for that. But Silliman did
> not do so. The burden is
> on those who think Dorn said terrible things to come
> forward with the
> evidence.
>
> You have come forward to--as you say--share, and
> your thoughts are
> welcome. I do not think Silliman was sharing; I
> think his project was
> closer to vilification. I think his reply to me,
> with its refusal to
> confront my arguments, suggests that my supposition
> is not without
> foundation.
>
>
>
>
>
=== message truncated ===

___ Boardwalk for $500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.
http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow

↑ Index

29. Daniel Zimmerman
Re: the unrepublic of art
Sat 2 Jun 2007

Jim,

It seems to me that what one feels about art matters almost solely to oneself, and has importance almost solely to oneself. What one thinks about art shares the same fate--until one expresses those thoughts, at which point their importance does not depend on what (just) anyone thinks about art, but about what influence one's thinking has on others who think about art. How do you feel about this, and what do you think about it?

~ Dan

----- Original Message -----
From: "Jim Andrews" <[redacted]>
To: <[redacted]>
Sent: Thursday, May 31, 2007 9:07 AM
Subject: the unrepublic of art

> *what you think and feel about art is as important as what anyone else thinks*
> *and feels about art.*
>
> *this is the saving grace and the social dysfunction of art.*
>
> *art is the one and only republic of anarchy.*
>
> *long may it bumble and muddle through.*
>
> *ja*
> *http://vispo.com*

↑ Index

30. George Bowering
knowledge is not trivial
Sun 3 Jun 2007

On May 28, 2007, at 10:24 AM, Dillon Westbrook wrote:

> *ummm, are we actually going to pretend on this list that there's a thing called grammar, the rules of which we all agree on, that apply to a single use of a language we are all speaking identically?*

Grammar does not have rules. It has laws.

> Mr. G. Bowering
Faster than a speeding pullet.

↑ Index

31. Alan Sondheim
Sublime
Sun 3 Jun 2007

Sublime

"It is precisely in its lack of care that the Sublime manifests itself as such; indeed, any attempt at symbolization, description, language, can only destroy its presence and perception. Perception? As if perception had anything to do with fantasy! But this is a slow piece, as is stately for those objects which have remained inviolate, only to be destitute in an era of global warming. Still, yes, this work has to do with memory, memory of rock and rock, of that green glacial runoff that carries the dream of a universe within it. The sheer weight of a single boulder is enough of a loss of bone and skeleton, nothing slowly raises to the sky but sky, or but the world prior to landscape, beyond landscape. For landscape already requires a vanishing point, not of the subject, but of the subject's gaze which destroys it, so what of a landscape within and without which there is nothing of the human, nothing but the momentary skittering of two of them, signaling nowhere, nothing to say, unspeaking, unspeakable, in the throes of the Sublime? http://www.asondheim.org/landscape.mp4

"Then the world turned blood." http://www.asondheim.org/jet.mp4

↑ Index

32. Jim Andrews
Re: the unrepublic of art
Sun 3 Jun 2007

Dan,

I agree that writing some semblance of what one thinks and feels about art changes things. Often it changes one's response to the art. And sometimes it changes others, too, a bit.

Consider how we go about thinking and feeling about a work of art we enjoy in light of a negative review from a critic of high standing whom we respect. We will read his/her remarks carefully, perhaps, but we will not simply roll over to the critic's point of view, even though s/he is famous as a thinker and feeler about art and we ourselves are but as moths to the light.

We will probably have reservations about the review--or the reviewer. Though the review may also have changed how we think and feel about the art. Indeed, it will have been an important event in the shaping of our response to the art; if writing our own remarks is important, then reading those of others is a bit less important but nonetheless influential. Usually. If we aren't bored by the writing; sometimes we read reviews or remarks that seemingly have little connection with our own experience, or to what we enjoyed.

So, yes, I think you're right to point out that attempting to communicate with others about the art is perhaps a fundamental act in creating an externalized response to the art that can be collective. A kind of republic of art.

Yet, even then, in the face of a republic of art, there is often tension between the social and individual response. The individual is challenged to deal productively with that tension or create his/her own productive wilderness. Or both.

ja
http://vispo.com

> *Jim,*
>
> *It seems to me that what one feels about art matters almost solely to oneself,*
> *and has importance almost solely to oneself. What one thinks about art shares*
> *the same fate--until one expresses those thoughts, at which point their*
> *importance does not depend on what (just) anyone thinks about art,*
> *but about what influence one's thinking has on others who think about art.*
> *How do you feel about this, and what do you think about it?*
>
> *~ Dan*
>
> *----- Original Message -----*
> *From: "Jim Andrews" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Thursday, May 31, 2007 9:07 AM*
> *Subject: the unrepublic of art*
>
> *what you think and feel about art is as important as what anyone else thinks*
> *and feels about art.*
>
> *this is the saving grace and the social dysfunction of art.*
>
> *art is the one and only republic of anarchy.*
>
> *long may it bumble and muddle through.*

> *ja*
> *http://vispo.com*

↑ Index

33. { brad brace }

Millennium

Sun 3 Jun 2007

Imagine the problem is not physical. Imagine the problem has never been physical, that it is not biodiversity, it is not the ozone layer, it is not the greenhouse effect, the whales, the old-growth forest, the loss of jobs, the crack in the ghetto, the methamphetamine in the suburbs, the abortions, the artworld acolytes, the stultified institutions, the tongue in the mouth, the diseases stalking everywhere as love goes on unconcerned. Imagine the problem is not some syndrome of our society that can be solved by commissions or laws or a redistribution of what we call wealth. Imagine that it goes deeper, right to the core of what we call our civilization and that no one outside of ourselves can effect real change, that our civilization, our governments are sick and that we are mentally ill and spiritually dead and that all our issues and crises are symptoms of this deeper sickness. Imagine the problem is not physical and no amount of relocation, no amount of rehabilitation will deal with the problem. Imagine that the problem is not that we are powerless or that we are victims but that we have lost the fire and belief and courage to act. We hear whispers of the future but we slap our hands against our ears, we catch glimpses but turn our faces swiftly aside.

Millennium project: red drawings: 1981-2007

All the "red drawings" are similar but different and slowly evolving. One free exchange (shipping included) per year if desired.

Various red and colored ink washes, dyes, pigments; photo-polymer palimpsest, photo-linocuts, engraved photo-linocuts (derived from even earlier drawings: collapsed, hollowed-out graphic art narratives -- restrained figure re-drawings -- interlocking parting wakes), multiple block-printed, water-based lino-inks/extenders, gauche, acrylic, color pencil, stencils on individually inked/painted, collaged, (archival bookbinding pastes), and mechanically compressed, thin, multi-layered papers. 9.5x12.5" (24x32cm)

Provenance: one big fish
Gallery price: $1500
Rental/exhibit fee: $55/mo.
Reproduction:

Inventory:
[bbrace.laughingsquid.net/millennium.html]
[bbrace.net/millennium.html]
[[redacted]]
[telephone:

↑ Index

34. CA Conrad
RAIN BE DAMNED! The Gil Ott Tribute goes on!
Sun 3 Jun 2007

Someone called me this morning saying, "BUT CONRAD THIS STORM HAS A NAME!" Oh please, Gil Ott is also the name of a storm, and we will celebrate today!

Details: http://CAConradEVENTS.blogspot.com

People who are afraid of rain puzzle me. We're so much water we're so close to drowning in the water, so what's the big deal with a little splashing on us on the outside, right?

BUY AN UMBRELLA, and BOOTS, KICK the water AROUND, HAVE FUN, and most of all relax, please, relax. It's just rain. It's going to rain again one day, count on it!

CAConrad
http://PhillySound.blogspot.com

↑ Index

35. Murat Nemet-Nejat
Re: the unrepublic of art
Sun 3 Jun 2007

Jim and Dan,

it seems if you feel strongly enough in your responses, then you write about it; you try to create your own narrative of response, to which others may respond or not. That is to say, a Darwininian, survival of the fitter (to what, the needs of others?) takes place in the realm of ideas, including about art. What it starts with is the strength of the original passion, or need, which makes one enunciate, put in writing that disagreement. In other words, new ideas start with facing down the fear of being disagreed with.

Ciao.

Murat

On 6/3/07, Jim Andrews <[redacted]> wrote:
>
> Dan,
>
> I agree that writing some semblance of what one thinks and feels about art
> changes things. Often it changes one's response to the art. And sometimes
> it
> changes others, too, a bit.
>
> Consider how we go about thinking and feeling about a work of art we enjoy
> in light of a negative review from a critic of high standing whom we
> respect. We will read his/her remarks carefully, perhaps, but we will not
> simply roll over to the critic's point of view, even though s/he is famous
> as a thinker and feeler about art and we ourselves are but as moths to the
> light.
>
> We will probably have reservations about the review--or the reviewer.
> Though
> the review may also have changed how we think and feel about the art.
> Indeed, it will have been an important event in the shaping of our
> response
> to the art; if writing our own remarks is important, then reading those of
> others is a bit less important but nonetheless influential. Usually. If we
> aren't bored by the writing; sometimes we read reviews or remarks that
> seemingly have little connection with our own experience, or to what we
> enjoyed.
>
> So, yes, I think you're right to point out that attempting to communicate
> with others about the art is perhaps a fundamental act in creating an
> externalized response to the art that can be collective. A kind of
> republic
> of art.
>
> Yet, even then, in the face of a republic of art, there is often tension
> between the social and individual response. The individual is challenged
> to
> deal productively with that tension or create his/her own productive
> wilderness. Or both.
>
> ja
> http://vispo.com
>

>
> > Jim,
> >
> > It seems to me that what one feels about art matters almost solely to
> > oneself,
> > and has importance almost solely to oneself. What one thinks about art
> > shares
> > the same fate--until one expresses those thoughts, at which point their
> > importance does not depend on what (just) anyone thinks about art,
> > but about what influence one's thinking has on others who think about
> art.
> > How do you feel about this, and what do you think about it?
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> > ~ Dan
> >
> > ----- Original Message -----
> > From: "Jim Andrews" <[redacted]>
> > To: <[redacted]>
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> > Subject: the unrepublic of art
> >
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> > > this is the saving grace and the social dysfunction of art.
> > >
> > > art is the one and only republic of anarchy.
> > >
> > > long may it bumble and muddle through.
> > >
> > > ja
> > > http://vispo.com
>

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36. **Dan Coffey**

Fwd: Database of Literary Copyright Information Available to Researchers

Sun 3 Jun 2007

---------- Forwarded message ----------
Database of Literary Copyright Information Available to Researchers

Database of Literary Copyright Information Available to Researchers
News Release May 29, 2007
AUSTIN, Texas
The Harry Ransom Humanities Research Center
The University of Texas at Austin
<http://www.hrc.utexas.edu/news/press/2007/fobfile.html>

AUSTIN, TexasThe University of Texas at Austin's Harry Ransom Humanities Research Center and the Reading University Library have created Firms Out of Business (FOB), an online database containing the names and addresses of copyright holders or contact persons for out-of-business printing and publishing firms, magazines, literary agencies and similar organizations that have archives housed in libraries and archives in North America and the United Kingdom.

FOB can be accessed at

<http://www.fob-file.com>

FOB is a companion project to the Writers, Artists and Their Copyright Holders (WATCH), an online database containing the names and addresses of copyright holders or contact persons for authors and artists. The WATCH file is accessible at

<http://www.watch-file.com>

The objective of both projects is to provide information to scholars and researchers about whom to contact for permission to publish text and images that have copyright protection.

"The long-standing partnership between the Ransom Center and the University of Reading has already produced the WATCH Web site, which has become a worldwide standard reference tool," said co-creator David Sutton, of the University of Reading in Whiteknights, United Kingdom.

<snip>

"It has always been particularly difficult for writers, editors and publishers to locate the rights holders for little magazines and book publishers that have vanished, leaving behind so-called orphaned works," said Ransom Center Librarian Richard Workman. "FOB will be a means of identifying the rightful

copyright owners of these works, thus allowing them to be republished or adapted."

==========

The complete press release may be read at the URL above at the top of this post.

Sincerely,
David Dillard
Temple University
(215) 204 - 4584
[redacted]
Net-Gold
<http://groups.yahoo.com/group/net-gold>Please do not set your "out of office" messages to reply to listserv messages.

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

37. Dillon Westbrook
Re: knowledge is not trivial
Sun 3 Jun 2007

Thanks for clearing that up. Perhaps then the following will explain why I have such bad grammar:

Case No. 7Sm004086
Cite No. P102291
Violoation Date 01/22/07

RE: Under Submission Finding

In the above-mentioned case taken under submission, the Court makes afinding of Guilty. Judgment is as follows:

You have been ordered to pay a fine in the sum of 319.00 The cash bail on deposit has been applied to full payment of fine and the balance, if applicable, shall be refunded to the depositor within 45 days.

They go on to list separate fines for all the dangling modifiers I have on file. Of course, I never pay them.

They also sent a notice asking me to forward it to Mr. Geore Bowering. You owe US$20 for the following sentence (taken off your website): "Not to the poet, but to the poem." Finding: insufficient subject.

signed,
Defendant

On Jun 3, 2007, at 12:47 AM, George Bowering wrote:

> *On May 28, 2007, at 10:24 AM, Dillon Westbrook wrote:*
>
> *ummm, are we actually going to pretend on this list that there's a thing called grammar, the rules of which we all agree on, that apply to a single use of a language we are all speaking identically?*
>
> *Grammar does not have rules. It has laws.*
>
> *Mr. G. Bowering*
> *Faster than a speeding pullet.*

↑ Index

38. Tenney Nathanson
periplum?
Sun 3 Jun 2007

(related to the David Antin walkabout query):

isn't there an extended discussion in Kenner somewhere of PERIPLUM in Pound?

I'm trying to point someone to it, and after thumbing around both big Kenner Pound books I can't find much. odd.

or is there a long discussion maybe in ABC of Reading?

anyway whenever I teach chunks of The Cantos I talk about periploi, but now can't find where I learned about them (oddly like: Pound saying there were 30 good pages in all of Whitman, but when he went to locate them he couldn't find them).

thanks,

Tenney

↑ Index

39. Brian Howe
Glossolalia update
Sun 3 Jun 2007

Two Glossolalia tracks, Sudden Spider (feat. Rod Smith) and Marta E Davide (feat. me) are now available from Idiolexicon:

http://www.idiolexicon.com/./archive/howe1.html
http://www.idiolexicon.com/archive/howe2.html

The Glossolalia website <http://glossolalia-blacksail.blogspot.com/> now includes a new section called Half Hours-- mixes made quickly and on the fly-- which currently includes one scary mashup, one fractal noise track, and one version of Steve Reich's "Come Out" with digitally-manipulated improvisations for damaged guitar.

Coming soon from Glossolalia-- an exclusive mix for Spaltung, a new publication of the Atlanta Poet's Group, featuring Jon Leon and Allyssa Wolf.

xo
Brian

↑ Index

40. Laura McClain
question regarding source material in poems
Sun 3 Jun 2007

A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information on an animal, but she got the information from mainly Internet sources, such as online encyclopedias. Much of it contains direct quotations, but much of it is also paraphrased; it is more than just an epigram, because it frames the rest of the poem, and is interspersed throughout the poem. How would you handle this without turning a poem into a research paper?

Laura

___
Got a little couch potato?
Check out fun summer activities for kids.
http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz

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41. George Bowering
Re: knowledge is not trivial
Sun 3 Jun 2007

I am talking about laws as in the science of linguistics, not police
rules
called by them laws.

Advance!

gb

On Jun 3, 2007, at 9:50 AM, Dillon Westbrook wrote:

> Thanks for clearing that up. Perhaps then the following will explain
> why I have such bad grammar:
>
> Case No. 7Sm004086
> Cite No. P102291
> Violoation Date 01/22/07
>
> RE: Under Submission Finding
>
> In the above-mentioned case taken under submission, the Court makes
> afinding of Guilty. Judgment is as follows:
>
> You have been ordered to pay a fine in the sum of 319.00 The cash bail
> on deposit has been applied to full payment of fine and the balance,
> if applicable, shall be refunded to the depositor within 45 days.
>
> They go on to list separate fines for all the dangling modifiers I
> have on file. Of course, I never pay them.
>
> They also sent a notice asking me to forward it to Mr. Geore Bowering.
> You owe US$20 for the following sentence (taken off your website):
> "Not to the poet, but to the poem."
> Finding: insufficient subject.
>
> signed,
> Defendant
>
> On Jun 3, 2007, at 12:47 AM, George Bowering wrote:
>
>> On May 28, 2007, at 10:24 AM, Dillon Westbrook wrote:
>>

>>> ummm, are we actually going to pretend on this list that there's a
>>> thing called grammar, the rules of which we all agree on, that apply
>>> to a single use of a language we are all speaking identically?
>>
>> Grammar does not have rules. It has laws.
>>
>>
>>
>>
>>
>>
>>
>>
>>> Mr. G. Bowering
>> Faster than a speeding pullet.
>
>
George "The Innocent" Bowering
Working for a better galaxy.

↑ Index

42. Bobby Baird

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's

Sun 3 Jun 2007

Since no one's sprinting to our defense, I hope I can be forgiven for offering a brief response to David Baratier's comments on recent issues of Chicago Review. (Though I write as a co-editor of the magazine, I don't presume to speak for my fellow editors and staff members. The magazine is too small, too precariously assembled to tolerate a party line.)

I'd like to leave Mr. Baratier's concerns about the Dorn issue to the side, since I wasn't at the magazine then and can't speak for Eirik, except to say his deep knowledge of and serious passion for Dorn's work hardly qualifies him as a "dabbler." And I can't speak to whether our "entire tone has went to silence" or the poetry we publish "promotes inaction." It's true that we haven't had any fan letters from the barricades, but I'm not sure that settles the case. For most people on this planet, the fact that we pay as much attention to poetry as we do would count as evidence for charge that we're "out of step with the needs of the current age."

What irked me, prompting this response, is that we've just come off a string of issues that tried to confront exactly the question of "why [and how] poetry can

matter especially in the political realm." The question of the relation of literature and politics (and it is a question, with no simple untroubling answer) was and is a central one for the writers we've featured in recent issues: people like CD Wright, Lisa Robertson, Kenneth Rexroth, Wu Ming, Andrea Brady, and Keston Sutherland.

Poetry isn't going to make gas any cheaper, nor is it going to deprive the Bush family of their annual income. It probably won't stop the wars in Iraq and Afghanistan either. But this isn't to say that I doubt literature's possible relevance to politics. The tough questions, as always, are how and where and when that possibility can become actual. CR's not going to publish agitprop, but we do publish, and will continue to publish, writers who give those questions serious thought and attention.

Whether or not that qualifies us as sufficiently engagée is not a question that particularly troubles me. As an editor, my conscience is clear. What does particularly trouble me, as a human being and as a citizen, is the havoc this government continues to deploy in my and my compatriots' names and the degree to which I am complicit in that havoc. On that score, my conscience is deeply, and I hope permanently, troubled.

Robert P. Baird
Co-editor
Chicago Review

--
http://humanities.uchicago.edu/review/
http://www.digitalemunction.com

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43. Joel Weishaus
North-4 Text-3
Sun 3 Jun 2007

This is #18 of a projected 35 texts.

http://web.pdx.edu/~pdx00282/North/North-4/text-3.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:

Designed for screen resolution: 1024x768. Text size: Medium. Monitor: 17" or larger. MS Explorer preferred. Paratext boxes opened by holding cursor over words or image.

-Joel

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44. David A. Kirschenbaum
Advertise in Boog City 42
Sun 3 Jun 2007

Please forward

Advertise in

Boog City 42

*Deadline

--Thurs. June 14-Ad copy to editor
--Sat. June 23-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/

T: (212) 842-BOOG (2664)
F: [redacted]

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45. Alison Croggon
Re: the unrepublic of art
Sun 3 Jun 2007

Why I like theatre. Not only the work, but that its temporal and collaborative nature and its immediacy invite conversation - eg the responses to responses to Helene Cixous's The Perjured City.

http://theatrenotes.blogspot.com/2007/05/review-perjured-city.html

All best

Alison

On 6/4/07, Murat Nemet-Nejat <[redacted]> wrote:
>
> Jim and Dan,
>
> it seems if you feel strongly enough in your responses, then you write
> about
> it; you try to create your own narrative of response, to which others may
> respond or not. That is to say, a Darwininian, survival of the fitter (to
> what, the needs of others?) takes place in the realm of ideas, including
> about art. What it starts with is the strength of the original passion, or
> need, which makes one enunciate, put in writing that disagreement. In
> other
> words, new ideas start with facing down the fear of being disagreed with.
>
> Ciao.
>
> Murat
>
>
> On 6/3/07, Jim Andrews <[redacted]> wrote:
> >
> > Dan,
> >
> > I agree that writing some semblance of what one thinks and feels about
> art
> > changes things. Often it changes one's response to the art. And
> sometimes

> > it
> > changes others, too, a bit.
> >
> > Consider how we go about thinking and feeling about a work of art we
> enjoy
> > in light of a negative review from a critic of high standing whom we
> > respect. We will read his/her remarks carefully, perhaps, but we will
> not
> > simply roll over to the critic's point of view, even though s/he is
> famous
> > as a thinker and feeler about art and we ourselves are but as moths to
> the
> > light.
> >
> > We will probably have reservations about the review--or the reviewer.
> > Though
> > the review may also have changed how we think and feel about the art.
> > Indeed, it will have been an important event in the shaping of our
> > response
> > to the art; if writing our own remarks is important, then reading those
> of
> > others is a bit less important but nonetheless influential. Usually. If
> we
> > aren't bored by the writing; sometimes we read reviews or remarks that
> > seemingly have little connection with our own experience, or to what we
> > enjoyed.
> >
> > So, yes, I think you're right to point out that attempting to
> communicate
> > with others about the art is perhaps a fundamental act in creating an
> > externalized response to the art that can be collective. A kind of
> > republic
> > of art.
> >
> > Yet, even then, in the face of a republic of art, there is often tension
> > between the social and individual response. The individual is challenged
> > to
> > deal productively with that tension or create his/her own productive
> > wilderness. Or both.
> >
> > ja
> > http://vispo.com

> >
> >
> > > Jim,
> > >
> > > It seems to me that what one feels about art matters almost solely to
> > > oneself,
> > > and has importance almost solely to oneself. What one thinks about art
> > > shares
> > > the same fate--until one expresses those thoughts, at which point
> their
> > > importance does not depend on what (just) anyone thinks about art,
> > > but about what influence one's thinking has on others who think about
> > art.
> > > How do you feel about this, and what do you think about it?
> > >
> > > ~ Dan
> > >
> > > ----- Original Message -----
> > > From: "Jim Andrews" <[redacted]>
> > > To: <[redacted]>
> > > Sent: Thursday, May 31, 2007 9:07 AM
> > > Subject: the unrepublic of art
> > >
> > > > what you think and feel about art is as important as what anyone
> else
> > > > thinks
> > > > and feels about art.
> > > >
> > > > this is the saving grace and the social dysfunction of art.
> > > >
> > > > art is the one and only republic of anarchy.
> > > >
> > > > long may it bumble and muddle through.
> > > >
> > > > ja
> > > > http://vispo.com
> >
>

--
Editor, Masthead: http://www.masthead.net.au

Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

46. wil Hallgren
Re: question regarding source material in poems
Sun 3 Jun 2007

The scholar exists in a realm where there are concerns of plagarism. The artist exists in a realm where there are concerns of allusion. Pete Seger's father (or was it his grandfather who was the folklorist in the family) made the point that all cultural is predicated on the presumption of "plagarism" in the strictest sense. The author of Ecclesiastes quite rightly asserted that there is nothing new new under the sun. The great songs of the various minstrels in the Odyssey are cribbed from stories in general circulation (a point which the text points out).

Language is inherently referential just as culture builds upon a foundation of common understanding and/or expression. (Even to attempt to make a conscious decision to deny this is, in effect, an affirmation of the essential truth of this as an underlying assumption). Therefore, we cannot avoid making implicit or overt references to other forms of verbal expression.

I was recently attempting to find the source of the quote "In dreams begin responsibility." Most sources point to Yeats or Delmore Schwartz (via Yeats) and leave it at that. But Yeats used the phrase as an epigram to his collection "Responsibilities" and cited it as coming from an "Old Play." Think about the legs that quote has had. (It applies to the topic of my response as well.) It is routinely attributed to Yeats but he claimed the source to be an unnamed "Old Play." Scholars attribute it to Yeats but Yeats himself blamed someone else.

So to morph a bit -- As long as we are responsible with our dreams .... As long as we build upon the material or shape it .... As long as we use it rather than merely passing it off ....

I think the point is that we should not intentionally deceive, we should assume (or at least hope for) general knowledge, and we should trust readers to be aware of the social/reader's contract with the author that reading is an act understanding and verification; that both reader and author are questing to build a common ground in a universe in which even previously stated "truths" have variable meanings in various contexts.

I'm am sorry to go on at such length here, but I feel that current U.S. concepts of "plagarism" have become intensely stupid, materialistic, narrow minded, and

ignorant of tradition (particualrly non-western perspectives). All culture builds and feeds upon itself.

Artists are not scholars (in one of the narrow senses) we adhere (somewhat like Hebrew National hot dogs) to a higher authority, our own.

Wil Hallgren

p.s. The Waste Land had a lot of foot notes.

----- Original Message ----
From: Laura McClain <[redacted]>
To: [redacted]
Sent: Sunday, June 3, 2007 3:22:22 PM
Subject: question regarding source material in poems

A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information on an animal, but she got the information from mainly Internet sources, such as online encyclopedias. Much of it contains direct quotations, but much of it is also paraphrased; it is more than just an epigram, because it frames the rest of the poem, and is interspersed throughout the poem. How would you handle this without turning a poem into a research paper?

Laura

Got a little couch potato?
Check out fun summer activities for kids.
http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz

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47. Catherine Daly
Re: question regarding source material in poems
Mon 4 Jun 2007

a fine poetics post

to my mind part of it is who is your model -- modern (no), postmodern (probably not), contemporary (probably yes)

there's also footnote, endnote

I have done a few presentations on poems in dadada about the sources and the poems -- highlighting, side by side -- and it also has highlighting, side by side displayof poems...

--
All best,
Catherine Daly
[redacted]

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48. David-Baptiste Chirot

3 June Happy Birthday to Allen Ginsberg

Mon 4 Jun 2007

Happy 81st Birthday to Allen Ginsberg--are there fire escapes in Heaven to sneak out onto to smoke?--is Heaven Holy?still feel like playing the changing hats game?--or go look at the Cezannes!?a handshake in thought old friendd avid _____
Hotmail to go? Get your Hotmail, news, sports and much more! Check out the New MSN Mobile! http://mobile.msn.com=

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49. Alan Sondheim

Raster, symmetries, and request for help

Mon 4 Jun 2007

Raster

I graph various forms of the equation y = tan(x^2); interesting phenomena appear. Check out the .gif images at http://www.asondheim.org/ - the names are equation00.gif, equation01.gif, etc. The graphs extend along the x-axis with what appear to be constantly changing local symmetries. I have experimented with different software/hardware, beginning with a TI-85 graphing calculator and a highly precision similar software program, GraphCalc (obtained from Sourceforge). I've also used the graphing calcu- lator and Mathematica in Mac OS9. Only in the last, Mathematica, did the symmetries seem to disappear. I think the phenomena - the perception of local symmetries - is the result of raster, i.e. the digitalization pro- cess in the calculation of what are basically analogic functions. Raster is tolerance-dependent; it's the digital 'jump' screened against the real. The symmetries appear to be, masquerade as, independent 'things,' dif- ferent from one another, lined up and sometimes intersecting in a chaotic fashion. In other words, the appearance of things is constituted here by the very absence of things; within the digital raster, every point, pixel, is independent, disconnected, from every other.

Ah well, it's late and I'm not expressing myself well. I'll try again: Given y = tan(x^2), the resulting graph on a digital computer seems to be raster-dependent; the image appears to possess local and intersecting symmetrical segments which seem chaotic. These segments can be considered 'things' in the sense of perceptually-defined contour-mapping. (In other words, they appear to be things, local processes, local phenomena, whether or not they are in 'actuality,' within the real.) Using a bad metaphor, such 'things' are clearly gestalt images of disconnected pixels - i.e. a line in the graph which appears connected, isn't. When sections of the graph are enlarged, their morphology may radically transform. So what I'm interested in is the digital representation of this particular group of analogic functions, and the mathematics behind it. Is the representation really chaotic? Are the symmetries really geometrically different from one another, and if so, what's the mathematics behind this? And so forth. Any help you might give me s greatly appreciated. In the meantime, the images are beautiful. Check out the gifs and jpegs at http://www.asondheim.org/ - look at the 'equation' files.

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50. Dan Waber

zoom! tour!

Mon 4 Jun 2007

Thanks to the organizational efforts of Martha Deed, Mike Kelleher, Sharon Harris, Max Middle and rob mclennan, early June is road trip time for Jennifer Hill-Kaucher and Dan Waber of Paper Kite Press. We'll both be reading and will have our suitcase full of Paper Kite titles and goodies for folks to rummage through.

The schedule looks like this:

Wednesday June 13th - 7 p.m.
Just Buffalo Open Reading Series at the Carnegie Arts Center
featuring Dan Waber and Jennifer Hill-Kaucher
Ten slots are open for readers throughout the community
Carnegie Art Center
240 Goundry Street, North Tonawanda, NY, USA
7:00pm
FREE

--

Thursday June 14th - 7:30 p.m.
Sharon Harris, Stephen Cain, Paul Dutton, Dan Waber and Jennifer Hill-Kaucher
Victory Cafe

http://www.victorycafe.ca/
Toronto, Canada

--

span-o (the small press action network - ottawa) & Griddle Grin Productions present:

an ottawa small press book fair preview

with readings by Dan Waber (Wilkes-Barre, PA)
Jennifer Hill-Kaucher (Wilkes-Barre, PA)
& Stuart Ross (Toronto)

Friday, June 15, 2007; doors at 7pm, readings at 7:30 at The Carleton Tavern (upstairs), Parkdale at Armstrong
Ottawa, Canada

lovingly hosted by Max Middle

June 16th - Noon until 5 p.m.
Ottawa Small Press Book Fair
we'll be meeting and greeting and selling at the Paper Kite Press table
Room 203 of the Jack Purcell Community Centre
(on Elgin, at 320 Jack Purcell Lane
Ottawa, Canada
FREE ADMISSION

Jennifer Hill-Kaucher is the author of four books of poetry: Questioning Walls Open, Nightcrown (a crown of sonnets in a limited edition lotus book), Book of Days, and A Proper Dress. A Pennsylvania Council on the Arts roster poet, Jennifer conducts poetry workshops and residencies throughout the state and also in Ireland. Among her other writing exploits, she is editor of Paper Kite Press and owner of Wordpainting, a studio devoted to creative writing and visual art.

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from mailboxes to puppet theaters. He is currently working on "and everywhere in between." He makes his online home at logolalia.com.

Paper Kite Press & Wordpainting Studio
156 S. Franklin Street
2nd floor
Wilkes-Barre, PA 18702
USA
http://www.wordpainting.com

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51. Dan Waber
ars poetica update
Mon 4 Jun 2007

The ars poetica project continues to knock socks off at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Karren Alenier, Jim Lyle and Nick Carbo.

Poems will appear this week by: Alison Croggon, Miles David Moore, Grace Cavalieri, and Annie Finch.

A new poem about poetry every day.

Enjoy,
Dan

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52. mIEKAL aND
Fahrenheit 451 Misinterpreted
Mon 4 Jun 2007

(I wonder how many people got that Fahrenheit 451 is about television, I sure didn't)

Ray Bradbury: Fahrenheit 451 Misinterpreted

L.A.’s august Pulitzer honoree says it was never about censorship
By AMY E. BOYLE JOHNSTON
Wednesday, May 30, 2007 - 7:00 pm

http://www.laweekly.com/news/news/ray-bradbury-fahrenheit-451-misinterpreted/16524/

When the Pulitzer Prizes were handed out in May during a luncheon at Columbia University, two special citations were given. One went to John Coltrane (who died in 1967), the fourth time a jazz musician has been honored. The other went to Ray Bradbury, the first time a writer of science fiction and fantasy has been honored.

Bradbury, a longtime Los Angeles resident who leads an active civic life and even drops the Los Angeles Times letters to the editor on his views of what ails his town, did not attend, telling the Pulitzer board his doctor did not want him to travel.

But the real reason, he told the L.A. Weekly, had less to do with the infirmities of age (he turns 87 in August) than with the fact that recipients only shake hands with Lee C. Bollinger, Columbia University's president, and smile for a photograph.

He wanted to give a speech, but no remarks are allowed. "Not even a paragraph," he says with disdain.

In his pastel-yellow house in upscale Cheviot Hills, where he has lived for more than 50 years, Bradbury greeted me in his sitting room. He wore his now-standard outfit of a blue dress shirt with a white collar and a jack-o'-lantern tie (Halloween is his favorite day) and white socks. This ensemble is in keeping with Bradbury's arrested development. George Clayton Johnson, who gave us Logan's Run, says, "Ray has always been 14 going on 15."

Bradbury still has a lot to say, especially about how people do not understand his most literary work, Fahrenheit 451, published in 1953. It is widely taught in junior high and high schools and is for many students the first time they learn the names Aristotle, Dickens and Tolstoy.

Now, Bradbury has decided to make news about the writing of his iconographic work and what he really meant. Fahrenheit 451 is not, he says firmly, a story about government censorship. Nor was it a response to Senator Joseph McCarthy, whose investigations had already instilled fear and stifled the creativity of thousands.

This, despite the fact that reviews, critiques and essays over the decades say that is precisely what it is all about. Even Bradbury's authorized biographer, Sam Weller, in The Bradbury Chronicles, refers to Fahrenheit 451 as a book about censorship.

Bradbury, a man living in the creative and industrial center of reality TV and one-hour dramas, says it is, in fact, a story about how television destroys interest in reading literature.

"Television gives you the dates of Napoleon, but not who he was," Bradbury says, summarizing TV's content with a single word that he spits out as an epithet: "factoids." He says this while sitting in a room dominated by a gigantic flat-panel television broadcasting the Fox News Channel, muted, factoids crawling across the bottom of the screen.

His fear in 1953 that television would kill books has, he says, been partially confirmed by television's effect on substance in the news. The front page of that day's L.A. Times reported on the weekend box- office receipts for the third in the Spider-Man series of movies, seeming to prove his point.

“Useless,” Bradbury says. “They stuff you with so much useless information, you feel full.” He bristles when others tell him what his stories mean, and once walked out of a class at UCLA where students insisted his book was about government censorship. He’s now bucking the widespread conventional wisdom with a video clip on his Web site (http://www.raybradbury.com/at_home_clips.html), titled “Bradbury on censorship/television.”

As early as 1951, Bradbury presaged his fears about TV, in a letter about the dangers of radio, written to fantasy and science-fiction writer Richard Matheson. Bradbury wrote that “Radio has contributed to our ‘growing lack of attention.’... This sort of hopscotching existence makes it almost impossible for people, myself included, to sit down and get into a novel again. We have become a short story reading people, or, worse than that, a QUICK reading people.”

He says the culprit in Fahrenheit 451 is not the state — it is the people. Unlike Orwell’s 1984, in which the government uses television screens to indoctrinate citizens, Bradbury envisioned television as an opiate. In the book, Bradbury refers to televisions as “walls” and its actors as “family,” a truth evident to anyone who has heard a recap of network shows in which a fan refers to the characters by first name, as if they were relatives or friends.

The book’s story centers on Guy Montag, a California fireman who begins to question why he burns books for a living. Montag eventually rejects his authoritarian culture to join a community of individuals who memorize entire books so they will endure until society once again is willing to read.

Bradbury imagined a democratic society whose diverse population turns against books: Whites reject Uncle Tom’s Cabin and blacks disapprove of Little Black Sambo. He imagined not just political correctness, but a society so diverse that all groups were “minorities.” He wrote that at first they condensed the books, stripping out more and more offending passages until ultimately all that remained were footnotes, which hardly anyone read. Only after people stopped reading did the state employ firemen to burn books.

Most Americans did not have televisions when Bradbury wrote Fahrenheit 451, and those who did watched 7-inch screens in black and white. Interestingly, his book imagined a future of giant color sets — flat panels that hung on walls like moving paintings. And television was used to broadcast meaningless drivel to divert attention, and thought, away from an impending war.

Bradbury’s latest revelations might not sit well in L.A.’s television industry, where Scott Kaufer, a longtime television writer and producer, argues, “Television is good for books and has gotten more people to read them simply by promoting them,” via shows like This Week and Nightline.

Kaufer says he hopes Bradbury “will be good enough in hindsight to see that instead of killing off literature, [TV] has given it an entire boost.” He points to the success of fantasy author Stephen King in television and film, noting that when Bradbury wrote Fahrenheit 451, another unfounded fear was also taking hold — that television would destroy the film industry.

And in fact, Bradbury became famous because his stories were translated for television, beginning in 1951 for the show Out There. Eventually he had his own program, The Ray Bradbury Theater, on HBO.

Bradbury spends most of his time now in a small space on the second floor of his home that contains books and mementos. There is his Emmy from The Halloween Tree, an Oscar that belonged to a friend who died, a sculpture of a dinosaur and various Halloween decorations. Bradbury, before a stroke left him in a wheelchair, typed in the basement, which is filled with stuffed animals, toys, fireman hats and bottles of dandelion wine. He referred to these props as “metaphors,” totems he drew on to spark his imagination and drive away the demons of the blank page.

Beginning in Arizona when his parents bought him a toy typewriter, Bradbury has written a short story a week since the 1930s. Now he dictates his tales over the phone, each weekday between 9 a.m. and noon, to his daughter Alexandria.

Bradbury has always been a fan, and advocate, of popular culture despite his criticisms of it. Yet he harbors a distrust of “intellectuals.” Without defining the term, he says another reason why he rarely leaves L.A. to travel to New York is “their intellectuals.”

Dana Gioia, a poet who is chairman of the National Endowment for the Arts, and who wrote a letter in support of granting Bradbury a Pulitzer honor, compared him to J.D. Salinger, Jack London and Edgar Allan Poe. Another supporter wrote that Bradbury’s works “have become the sort of classics that kids read for fun and adults reread for their wisdom and artistry.”

In June, Gauntlet Press will release Match to Flame, a collection of 20 short stories by Bradbury that led up to Fahrenheit 451. Pointing to his unpublished proofreading version of the upcoming collection, Bradbury says that rereading his stories made him cry. “It’s hard to believe I wrote such stories when I was younger,” he says.

His book still stands as a classic. But one of L.A.’s best-known residents wants it understood that when he wrote it he was far more concerned with the dulling effects of TV on people than he was on the silencing effect of a heavy-handed government. While television has in fact superseded reading for some, at least we can be grateful that firemen still put out fires instead of start them.=

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53. Barry Schwabsky
Re: question regarding source material in poems
Mon 4 Jun 2007

What is your distinction between "postmodern" and "contemporary," Catherine?

Catherine Daly <[redacted]> wrote: a fine poetics post

to my mind part of it is who is your model -- modern (no), postmodern (probably not), contemporary (probably yes)

there's also footnote, endnote

I have done a few presentations on poems in dadada about the sources and the poems -- highlighting, side by side -- and it also has highlighting, side by side displayof poems...

--
All best,
Catherine Daly
[redacted]

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54. David A. Kirschenbaum
NYC this Friday: Boog City presents New American Writing and A Brief View of the Hudson
Mon 4 Jun 2007

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

New American Writing
(Mill Valley Calif.)

This Fri. June 8, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
New American Writing editors
Maxine Chernoff and Paul Hoover

Featuring readings from

Martine Bellen
Maxine Chernoff
Linh Dinh
Paul Hoover
Joel Lewis
Sharon Mesmer

and music from
A Brief View of the Hudson

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

*New American Writing http://www.newamericanwriting.com/ Founded in 1986, New American Writing is a literary magazine emphasizing contemporary American poetry. Edited by Paul Hoover, poet and editor of Postmodern American Poetry (W. W. Norton , 1994), and Maxine Chernoff, poet and author of the works of fiction Bop and American Heaven, it appears once a year in early June. The magazine is distinctive for publishing a range of innovative contemporary writing. Each issue includes cover art by leading artists, including Alex Katz, Robert Mapplethorpe, Jennifer Bartlett, Elizabeth Murray, and Fairfield Porter. Contributors have included John Ashbery, Robert Creeley, Charles Simic, Jorie Graham, Denise Levertov, Hilda Morley, August Kleinzahler, Ann Lauterbach, Ned Rorem, Wanda Coleman, Nathaniel Mackey, Barbara Guest, Marjorie Perloff, Lyn Hejinian, and Charles Bernstein, among others. Contributors have frequently been included in the annual anthology, The Best American Poetry (Scribners), edited by poet and critic David Lehman and a distinguished guest editor. Work from the magazine has also appeared in the distinguished Pushcart Anthology. In l988 the magazine was named one of the nation's 10 outstanding literary magazines by the Coordinating Council of Literary Magazines. Special issues of the magazine include a supplement of Australian poetry edited by John Tranter (No. 4), an issue on Censorship and the Arts (No. 5), a supplement of innovative poetry from Great Britain edited by Ric Caddel, and a supplement of Brazilian poetry edited by Régis Bonvicino (No. 18).

Overall Performer Bios

A Brief View of the Hudson http://www.myspace.com/abriefviewofthehudson ³It¹s not often that a band sounds like nothing you've ever heard and still sounds good. That's what you get from A Brief View of the Hudson.² (N.Y. Sun) This unconventional trio is the brainchild of Texan Ann Enzminger and Canadian Nicholas Nace. Their off-kilter songs and music combine acoustic

guitars, streaming riffs and ³Š Ann Enzminger¹s arrestingly powerful vocals, which are well tuned to the duo¹s graceful songs of indie-folk heart.² (Time Out NY) They also were recently named ³Best Folk Duo of 2005² by N.Y. Press. Since meeting in drama school and forming the band four years ago, the pair have become veterans of the downtown performance scene and are the house band every Monday night for the ³belly laugh funny²(N.Y. Sun) O¹Debra Twins ³Show & Tell² open mic at the Bowery Poetry Club. In 2004 they self-released their ³Š beautifully imperfect Š² (Americana-uk.com) debut EP Go North to Find Me on their own North/South Records label and followed it up in early 2005 with the release of The Art Star Sounds Compilation, entirely produced and compiled by Nicholas Nace. Joel Herzig joined the duo as their full time bass player in the summer of 2006, and the trio has been performing non-stop ever since.

** Martine Bellen Martine Bellen is the author of six collections of poetry, including The Vulnerability of Order (Copper Canyon Press); Tales of Murasaki and Other Poems (Sun & Moon Press), which won the National Poetry Series Award; and Places People Dare Not Enter (Potes & Poets Press). Her collection GHOSTS! (Spuyten Duyvil Press) will be published later this year.

** Maxine Chernoff Maxine Chernoff is a professor and chair of the creative writing program at San Francisco State University. With Paul Hoover, she edits the long-running literary journal New American Writing. She is the author of six books of fiction and eight books of poetry, most recently Among the Names (Apogee Press, 2005). Her collection of stories, Signs of Devotion, was a New York Times Notable Book of 1993. Her novel American Heaven and her book of short stories, Some of Her Friends That Year, were finalists for the Bay Area Book Reviewers Award. Her novel A Boy in Winter is currently in production in Canada by an independent film company. With Hoover, she has translated The Selected Poems of Friedrich Hölderlin, which will be published by Omnidawn Press next year.

**Linh Dinh Linh Dinh was born in Saigon, Vietnam in 1963, came to the US in 1975, and has also lived in Italy and England. He is the author of two collections of stories, Fake House (Seven Stories Press, 2000) and Blood and Soap (Seven Stories Press, 2004), and four books of poems, All Around What Empties Out (Tinfish, 2003), American Tatts (Chax, 2005), Borderless Bodies (Factory School, 2006), and Jam Alerts (Chax, 2007). His work has been anthologized in Best American Poetry 2000, Best American Poetry 2004, Best American Poetry 2007, and Great American Prose Poems from Poe to the Present, among other places. He is also the editor of the anthologies Night, Again: Contemporary Fiction from Vietnam (Seven Stories Press, 1996) and Three Vietnamese Poets (Tinfish, 2001), and translator of Night, Fish and

Charlie Parker, the poetry of Phan Nhien Hao (Tupelo, 2006). Blood and Soap was chosen by The Village Voice as one of the best books of 2004.

**Paul Hoover Paul Hoover¹s most recent books are Edge and Fold (Apogee Press, 2006), Poems in Spanish (Omnidawn, 2005), Winter Mirror (Flood Editions, 2002), Rehearsal in Black (Salt Publications, 2001), and Totem and Shadow: New & Selected Poems (Talisman House, 1999). He is editor of the anthology Postmodern American Poetry (W. W. Norton, 1994) and, with Maxine Chernoff, the annual literary magazine New American Writing. The University of Michigan Press published his collection of literary essays, Fables of Representation, in 2004. In 2002, he won the Jerome J. Shestack Award for the best poems to appear in American Poetry Review that year. With Chernoff, he has edited and translated Selected Poems of Friedrich Hölderlin, to be published by Omnidawn next year, and, with Nguyen Do, the anthology Contemporary Vietnamese Poetry (Milkweed Editions), both forthcoming next year. He teaches creative writing at San Francisco State University.

**Joel Lewis Joel Lewis is the author of House Rent Boogie, Vertical's Currency, Tasks of The Youth Leagues, and the forthcoming Learning from New Jersey. He edited Bluestones and Salt Hay, an anthology of contemporary New Jersey poetry that earned him the praise of the people whom he included and the eternal wrath and scorn of the poets he left out. He also edited the Selected Talks of Ted Berrigan and the Selected Poems of Walter Lowenfels. He initiated the now-infamous New Jersey Poet Laureate position and is at work on a memoir of said enterprise entitled ³How I accidentally screwed up Amiri Baraka¹s life.² He is a social worker by day. He is also a staff writer at the New Jersey Performing Arts Center, Newark, where he is allowed to live out the dreams of his youth through interviewing personal heroes including Sonny Rollins, McCoy Tyner, Ornette Coleman, and Wayne Shorter. He lives in Hoboken with his wife, film theorist Sandy Flitterman Lewis.

**Sharon Mesmer Sharon Mesmer is the author of two forthcoming poetry collections--Annoying Diabetic Bitch (Combo Books, 2007) and The Virgin Formica (Hanging Loose Press, 2008). Her other books include poetry titles Vertigo Seeks Affinities (Belladonna Books, 2006) and Half Angel, Half Lunch (Hard Press, 1998), and fiction works Ma Vie a Yonago (Hachette Litteratures, France, in French translation, 2005), In Ordinary Time (Hanging Loose Press, 2005), The Empty Quarter (Hanging Loose Press, 2000). For more information visit http://virginformica.blogspot.com.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Thurs. July 12, 2007, House Press (Chicago, Buffalo, New York City)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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55. Didi Menendez
the David Trinidad guest edited issue of MiPOesias
Mon 4 Jun 2007

Is now online
www.mipoesias.com

It will be up all summer long.....

Amy King and the rest of the staff are taking a long over due vacation until September from all our hard work this year. It is well deserved.

Thank you for reading.

And like the song goes....See you in September. See you when the summer's through....la la la....

Didi Menendez
Publisher

↑ Index

56. Sina Queyras
Re: question regarding source material in poems
Mon 4 Jun 2007

Good posts on this. I'm all for end notes, or footnotes myself--though what doesn't come off the internet these days, really? One thing that the recent focus on found texts points out is the degree to which all text is in some way, found text...it's how you handle it.

Cheers,

SQ

> *a fine poetics post*
>
> *to my mind part of it is who is your model -- modern (no), postmodern (probably not), contemporary (probably yes)*
>
> *there's also footnote, endnote*
>
> *I have done a few presentations on poems in dadada about the sources and the poems -- highlighting, side by side -- and it also has highlighting, side by side displayof poems...*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

↑ Index

57. David Harrison Horton

Re: question regarding source material in poems

Mon 4 Jun 2007

I think the fact that the Cento form (made up entirely of borrowed lines) has existed since at least the 2d century establishes appropriation as being well within the poetic tradition. David Harrison Horton

1341 58th Avenue #9

Oakland CA 94621

[redacted]> Date: Sun, 3 Jun 2007 12:22:22 -0700> From: [redacted]> Subject: question regarding source material in poems> To: [redacted]> > A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information on an animal, but she got the information from mainly Internet

sources, such as online encyclopedias. Much of it contains direct quotations, but much of it is also paraphrased; it is more than just an epigram, because it frames the rest of the poem, and is interspersed throughout the poem. How would you handle this without turning a poem into a research paper?> > > Laura> > > >

_____ ___> Got a little couch potato? > Check out fun summer activities for kids.> http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz _____ Play free games, earn tickets, get cool prizes! Join Live Search Club. http://club.live.com/home.aspx?icid=CLUB_wlmailtextlink=

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58. Michael Kelleher

Literary Buffalo E-Newsletter 06.04.07-06.10.07

Mon 4 Jun 2007

LITERARY BUFFALO
6.04.07-6.10.07

LITERARY BUFFALO IN THE NEWS

Buffalo Arts Groups Administrative Collaborations in The Buffalo News
http://www.buffalonews.com/entertainment/story/90113.html

R.D. Pohl on George Bowering in The Buffalo News Poetry Beat Blog
http://buffalonews.typepad.com/poetry_beat/

Geoffrey Hlibchuk Interviews George Bowering in Artvoice
http://artvoice.com/issues/v6n22/george_bowering_canadas_new_poet_laureate

EVENTS

CENTER FOR INQUIRY/JUST BUFFALO LITERARY CAFÉ
Gunilla Theander Kester (Classical Guitar and Poetry) and Susan Wehle (Voice)
Wednesday, June 6, 7:30 P.M.
The Center For Inquiry, 1310 Sweet Home Road, Amherst
And, as always, there will be plenty of room for open readers, so, please, if you write, bring some of your work with you to share.

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market

Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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59. reJennifer Bartlett

New on the SES Blog

Mon 4 Jun 2007

The Poetics of Disability: Julian Weise, Eoach, and parenthood:

http://saintelizabethstreet.blogspot.com/

_____ Need a break?

Find your escape route with Live Search Maps.
http://maps.live.com/default.aspx?ss=Restaurants~Hotels~Amusement

%20Park&cp=33.832922~-117.915659&style=r&lvl=13&tilt=-90&dir=0&alt=-1000&scene=1118863&encType=1&FORM=MGAC01

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60. Thomas savage

Re: question regarding source material in poems

Mon 4 Jun 2007

A possible answer to this problem might be, unless it comes from someone else's poem, to just include the material without bothering to put it in quotations or to footnote it. After all, regardless of where it came from, it has never been in a poem before. Everything comes from somewhere. It seems like a simple solution. No use going crazy over some rigid notion of quotational ethics that no one adheres to anyway. Regards, Tom Savage

Laura McClain <[redacted]> wrote: A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information on an animal, but she got the information from mainly Internet sources, such as online encyclopedias. Much of it contains direct quotations, but much of it is also paraphrased; it is more than just an epigram, because it frames the rest of the poem, and is interspersed throughout the poem. How would you handle this without turning a poem into a research paper?

Laura

___
Got a little couch potato?
Check out fun summer activities for kids.
http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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61. kevin thurston

Re: question regarding source material in poems

Mon 4 Jun 2007

---

why privilege the poem?

On 6/4/07, Thomas savage <[redacted]> wrote:
>
> A possible answer to this problem might be, unless it comes from someone
> else's poem, to just include the material without bothering to put it in
> quotations or to footnote it. After all, regardless of where it came from,
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> Laura
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> ----------
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>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

↑ Index

62. Catherine Daly
Re: Fahrenheit 451 Misinterpreted
Mon 4 Jun 2007

---

it was LA's "one city one book" book the only time they tried that and since I taught it in my ca lit class & my film and lit class, I was supposed to lead a discussion at a local coffee shop and be on tv

well, no one showed up

I always thought was a lot about tv, but those portions were so durned misogynistic as well, that teaching, I tended to emphasize other aspects; and of course I taught it because... it has been made into a movie a few times, with varying results... and they were showing the films on tv and had them in all the local video stores to rent, so I knew that there was no excuse for the students not to read the book and see the movie

Catherine

On 6/4/07, mIEKAL aND <[redacted]> wrote:
> (I wonder how many people got that Fahrenheit 451 is about
> television, I sure didn't)
>

--
All best,
Catherine Daly
[redacted]

↑ Index

63. Anny Ballardini
Re: the David Trinidad guest edited issue of MiPOesias
Mon 4 Jun 2007

What an issue, Didi, and a great and happy summer to you and Amy!

On 6/4/07, Didi Menendez <[redacted]> wrote:
>
> Is now online
> www.mipoesias.com
>

> It will be up all summer long.....
>
> Amy King and the rest of the staff are taking a long over due vacation
> until
> September from all our hard work this year. It is well deserved.
>
> Thank you for reading.
>
> And like the song goes....See you in September. See you when the summer's
> through....la la la....
>
> Didi Menendez
> Publisher
>

↑ Index

64. Skip Fox
Re: question regarding source material in poems
Mon 4 Jun 2007

Personally, if it's from a poet or well known figure I try to put in the name in parenthesis after the quote when that works with the line or becomes rightly part of the poem. I also try to italicize it. And I'm not adverse to using endnotes. But sometimes all of these methods seem to sit adversely in the poem. Then I just use it the quote (always will to mention where it came from). Some people might call that stealing, but that's not how it seems to be to me. I try all of the above at least quickly before I use it without attribution. What the poem needs (as it seems to me) seems to be the only worthwhile standard, at least to me.

Some lines (i.e., "Death is the mother of beauty") need no attribution for many people and the above doesn't apply to them, at least not in the same way.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Thomas savage
Sent: Monday, June 04, 2007 11:20 AM
To: [redacted]
Subject: Re: question regarding source material in poems

A possible answer to this problem might be, unless it comes from someone else's poem, to just include the material without bothering to put it in quotations or to footnote it. After all, regardless of where it came from, it has never been in a poem before. Everything comes from somewhere. It seems like

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Laura McClain <[redacted]> wrote: A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information on an animal, but she got the information from mainly Internet sources, such as online encyclopedias. Much of it contains direct quotations, but much of it is also paraphrased; it is more than just an epigram, because it frames the rest of the poem, and is interspersed throughout the poem. How would you handle this without turning a poem into a research paper?

Laura

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s=bz

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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65. Mark Weiss

Re: question regarding source material in poems

Mon 4 Jun 2007

Two things to think about, whatever the source:

1. is the fact of the borrowing a part of the poet's intent? In which case clearly it should be cited, or it remains a private joke.

2. is the material owned by an entity that's likely to ask for permission for the citation and perhaps $$ for use, or on the other hand throw scary lawyers at you if you don't ask permission. That's what acknowledgements are for.

On the latter, we most of us most of the time take the odds that the poem will remain obscure. After you've won the Nobel Prize you may regret the poem beginning "when you wish upon a star."

Mark

At 12:30 PM 6/4/2007, you wrote:
>why privilege the poem?
>
>On 6/4/07, Thomas savage <[redacted]> wrote:
>>
>>A possible answer to this problem might be, unless it comes from someone
>>else's poem, to just include the material without bothering to put it in
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>i could use some bone marrow, please
>
>http://fuckinglies.blogspot.com/

↑ Index

66. Halvard Johnson
Re: Fahrenheit 451 Misinterpreted
Mon 4 Jun 2007

I mean, what would Bradbury know about it? Really!

Hal

"I don't know what music is."
--Ludvig van Beethoven

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Jun 4, 2007, at 9:13 AM, mIEKAL aND wrote:

> *(I wonder how many people got that Fahrenheit 451 is about television, I sure didn't)*
>
> *Ray Bradbury: Fahrenheit 451 Misinterpreted*
>
> *L.A.'s august Pulitzer honoree says it was never about censorship*
> *By AMY E. BOYLE JOHNSTON*
> *Wednesday, May 30, 2007 - 7:00 pm*
>
> *http://www.laweekly.com/news/news/ray-bradbury-fahrenheit-451-misinterpreted/16524/*
>
> *When the Pulitzer Prizes were handed out in May during a luncheon at Columbia University, two special citations were given. One went to John Coltrane (who died in 1967), the fourth time a jazz*

musician has been honored. The other went to Ray Bradbury, the first time a writer of science fiction and fantasy has been honored.

Bradbury, a longtime Los Angeles resident who leads an active civic life and even drops the Los Angeles Times letters to the editor on his views of what ails his town, did not attend, telling the Pulitzer board his doctor did not want him to travel.

But the real reason, he told the L.A. Weekly, had less to do with the infirmities of age (he turns 87 in August) than with the fact that recipients only shake hands with Lee C. Bollinger, Columbia University's president, and smile for a photograph.

He wanted to give a speech, but no remarks are allowed. "Not even a paragraph," he says with disdain.

In his pastel-yellow house in upscale Cheviot Hills, where he has lived for more than 50 years, Bradbury greeted me in his sitting room. He wore his now-standard outfit of a blue dress shirt with a white collar and a jack-o'-lantern tie (Halloween is his favorite day) and white socks. This ensemble is in keeping with Bradbury's arrested development. George Clayton Johnson, who gave us Logan's Run, says, "Ray has always been 14 going on 15."

Bradbury still has a lot to say, especially about how people do not understand his most literary work, Fahrenheit 451, published in 1953. It is widely taught in junior high and high schools and is for many students the first time they learn the names Aristotle, Dickens and Tolstoy.

Now, Bradbury has decided to make news about the writing of his iconographic work and what he really meant. Fahrenheit 451 is not, he says firmly, a story about government censorship. Nor was it a response to Senator Joseph McCarthy, whose investigations had already instilled fear and stifled the creativity of thousands.

This, despite the fact that reviews, critiques and essays over the decades say that is precisely what it is all about. Even Bradbury's authorized biographer, Sam Weller, in The Bradbury Chronicles, refers to Fahrenheit 451 as a book about censorship.

Bradbury, a man living in the creative and industrial center of reality TV and one-hour dramas, says it is, in fact, a story about how television destroys interest in reading literature.

"Television gives you the dates of Napoleon, but not who he was," Bradbury says, summarizing TV's content with a single word that he spits out as an epithet: "factoids." He says this while sitting in

a room dominated by a gigantic flat-panel television broadcasting the Fox News Channel, muted, factoids crawling across the bottom of the screen.

His fear in 1953 that television would kill books has, he says, been partially confirmed by television's effect on substance in the news. The front page of that day's L.A. Times reported on the weekend box-office receipts for the third in the Spider-Man series of movies, seeming to prove his point.

"Useless," Bradbury says. "They stuff you with so much useless information, you feel full." He bristles when others tell him what his stories mean, and once walked out of a class at UCLA where students insisted his book was about government censorship. He's now bucking the widespread conventional wisdom with a video clip on his Web site (http://www.raybradbury.com/at_home_clips.html), titled "Bradbury on censorship/television."

As early as 1951, Bradbury presaged his fears about TV, in a letter about the dangers of radio, written to fantasy and science-fiction writer Richard Matheson. Bradbury wrote that "Radio has contributed to our 'growing lack of attention.'... This sort of hopscotching existence makes it almost impossible for people, myself included, to sit down and get into a novel again. We have become a short story reading people, or, worse than that, a QUICK reading people."

He says the culprit in Fahrenheit 451 is not the state — it is the people. Unlike Orwell's 1984, in which the government uses television screens to indoctrinate citizens, Bradbury envisioned television as an opiate. In the book, Bradbury refers to televisions as "walls" and its actors as "family," a truth evident to anyone who has heard a recap of network shows in which a fan refers to the characters by first name, as if they were relatives or friends.

The book's story centers on Guy Montag, a California fireman who begins to question why he burns books for a living. Montag eventually rejects his authoritarian culture to join a community of individuals who memorize entire books so they will endure until society once again is willing to read.

Bradbury imagined a democratic society whose diverse population turns against books: Whites reject Uncle Tom's Cabin and blacks disapprove of Little Black Sambo. He imagined not just political correctness, but a society so diverse that all groups were "minorities." He wrote that at first they condensed the books, stripping out more and more offending passages until ultimately all

that remained were footnotes, which hardly anyone read. Only after people stopped reading did the state employ firemen to burn books.

Most Americans did not have televisions when Bradbury wrote Fahrenheit 451, and those who did watched 7-inch screens in black and white. Interestingly, his book imagined a future of giant color sets — flat panels that hung on walls like moving paintings. And television was used to broadcast meaningless drivel to divert attention, and thought, away from an impending war.

Bradbury's latest revelations might not sit well in L.A.'s television industry, where Scott Kaufer, a longtime television writer and producer, argues, "Television is good for books and has gotten more people to read them simply by promoting them," via shows like This Week and Nightline.

Kaufer says he hopes Bradbury "will be good enough in hindsight to see that instead of killing off literature, [TV] has given it an entire boost." He points to the success of fantasy author Stephen King in television and film, noting that when Bradbury wrote Fahrenheit 451, another unfounded fear was also taking hold — that television would destroy the film industry.

And in fact, Bradbury became famous because his stories were translated for television, beginning in 1951 for the show Out There. Eventually he had his own program, The Ray Bradbury Theater, on HBO.

Bradbury spends most of his time now in a small space on the second floor of his home that contains books and mementos. There is his Emmy from The Halloween Tree, an Oscar that belonged to a friend who died, a sculpture of a dinosaur and various Halloween decorations. Bradbury, before a stroke left him in a wheelchair, typed in the basement, which is filled with stuffed animals, toys, fireman hats and bottles of dandelion wine. He referred to these props as "metaphors," totems he drew on to spark his imagination and drive away the demons of the blank page.

Beginning in Arizona when his parents bought him a toy typewriter, Bradbury has written a short story a week since the 1930s. Now he dictates his tales over the phone, each weekday between 9 a.m. and noon, to his daughter Alexandria.

Bradbury has always been a fan, and advocate, of popular culture despite his criticisms of it. Yet he harbors a distrust of "intellectuals." Without defining the term, he says another reason why he rarely leaves L.A. to travel to New York is "their

> *intellectuals."*
>
> *Dana Gioia, a poet who is chairman of the National Endowment for the Arts, and who wrote a letter in support of granting Bradbury a Pulitzer honor, compared him to J.D. Salinger, Jack London and Edgar Allan Poe. Another supporter wrote that Bradbury's works "have become the sort of classics that kids read for fun and adults reread for their wisdom and artistry."*
>
> *In June, Gauntlet Press will release Match to Flame, a collection of 20 short stories by Bradbury that led up to Fahrenheit 451. Pointing to his unpublished proofreading version of the upcoming collection, Bradbury says that rereading his stories made him cry. "It's hard to believe I wrote such stories when I was younger," he says.*
>
> *His book still stands as a classic. But one of L.A.'s best-known residents wants it understood that when he wrote it he was far more concerned with the dulling effects of TV on people than he was on the silencing effect of a heavy-handed government. While television has in fact superseded reading for some, at least we can be grateful that firemen still put out fires instead of start them.*

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67. Barry Schwabsky

Re: question regarding source material in poems

Mon 4 Jun 2007

When John Ashbery began a poem with the words, "We hold these truths to be self-evident," he did not need to cite his source nor was it a private joke. Many quotations seem so "self-evident," it would be pedantic to point them out. On the other hand, a non-US reader might not recognize Ashbery's citation. There is a irresolvable conflict between the temptation to write to those who know what you know (which might be, in fact, only you) and the desire to write to everyone, possibly all sentient beings that might exist now and in the future (which is impossible). The negotiation of this conflict can be called style.

Mark Weiss <[redacted]> wrote: Two things to think about, whatever the source:

1. is the fact of the borrowing a part of the poet's intent? In which case clearly it should be cited, or it remains a private joke.

2. is the material owned by an entity that's likely to ask for permission for the citation and perhaps $$ for use, or on the other hand throw scary lawyers at you if you don't ask permission. That's what acknowledgements are for.

On the latter, we most of us most of the time take the odds that the poem will remain obscure. After you've won the Nobel Prize you may regret the poem beginning "when you wish upon a star."

Mark

At 12:30 PM 6/4/2007, you wrote:
>why privilege the poem?
>
>On 6/4/07, Thomas savage wrote:
>>
>>A possible answer to this problem might be, unless it comes from someone
>>else's poem, to just include the material without bothering to put it in
>>quotations or to footnote it. After all, regardless of where it came from,
>>it has never been in a poem before. Everything comes from somewhere. It
>>seems like a simple solution. No use going crazy over some rigid notion of
>>quotational ethics that no one adheres to anyway. Regards, Tom Savage
>>
>>Laura McClain wrote: A poet friend and I were
>>recently discussing the use of outside sources in our poems, and we came up
>>with a question we couldn't answer. When you extract text directly from
>>research to use as lines in the poem, how should you cite the source? For
>>example, she has written a wonderful poem including a lot of information on
>>an animal, but she got the information from mainly Internet sources, such as
>>online encyclopedias. Much of it contains direct quotations, but much of it
>>is also paraphrased; it is more than just an epigram, because it frames the
>>rest of the poem, and is interspersed throughout the poem. How would you
>>handle this without turning a poem into a research paper?
>>
>>
>>Laura
>>
>>
>>
>>
>>_____
_____
>>Got a little couch potato?
>>Check out fun summer activities for kids.
>>
>>http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz
>>

>>
>>
>>----------
>>Need a vacation? Get great deals to amazing places on Yahoo! Travel.
>
>
>
>--
>i could use some bone marrow, please
>
>http://fuckinglies.blogspot.com/

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68. Catherine Daly

Re: question regarding source material in poems

Mon 4 Jun 2007

---

contemporary academic practice, there's a tendency to over-endnote

contemporary = happening now

postmodernism = an art history term referring to art made "after" modernism from approximately the end of world war 2 to the resignation of Richard Nixon

In general, I'm in favor of either "not at all" or "obsessively" noting sources, but I have this manuscript that I've really struggled with the notes for, because I feel knowing the sources adds a dimension to the work, and the work is perhaps less obviously built from sources than someone who isn't in "the Industry" and also a reader of LA writing

I like what Rachel Loden did in her book... "after" Richard Nixon... I think she was asked to make notes by her press? Is she still on list? And so, then basically worked the notes from memory. If I remember correctly.

--
All best,
Catherine Daly
[redacted]

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69. luke daly
Michael Carr, Softer White
Mon 4 Jun 2007

House Press is pleased to announce the publication of Softer White, a new chapbook by Michael Carr. Copies are available for five dollars at www.housepress.blogspot.com

www.housepress.blogspot.com
www.housepress.org

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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70. Jennifer Karmin
Bechtel Prize
Mon 4 Jun 2007

Bechtel Prize
from Teachers & Writers Collaborative
http://www.twc.org

A prize of $3,500 and publication in Teachers & Writers magazine is given annually for an essay that relates to creative writing education, literary studies, or the profession of writing.

Submit an essay of no more than 5,000 words by June 29.
There is no entry fee. Call, e-mail, or visit the Web site for complete guidelines.

Teachers & Writers Collaborative
Bechtel Prize
520 Eighth Avenue
Suite 2020
New York, NY 10018

[redacted]

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. http://mobile.yahoo.com/go?refer=1GNXIC

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71. Rod Smith

New @ Bridge Street: 19 Lines, Armantrout, Brathwaite, Spahr, Magee, Andrews, Scalapino, Gordon, Myles, Dinh, Browne, Stefans, signed Age of Huts, &&&

Mon 4 Jun 2007

Terrific list this time. Thanks for your support. Ordering & discount information at the end of this post.

SWOON NOIR, Bruce Andrews, Chax, 136 pgs, $16. "You're the reason I'm Lying"

COLLECTED PROSE, Rae Armantrout, Singing Horse, 172 pgs, $17. Includes "Why Don't Women Do Language-Oriented Writing?," "Mainstream Marginality," "Poetic Silence," "Chesire Poetics," "Darkinfested," &&&.

DS (2), Kamau Brathwaite, New Directions, 266 pgs, $18.95. "My mother now come in. into my coma of dream. into>"

DAILY SONNETS, Laynie Browne, 164 pgs, $15.50. "Hitting will / never pronounce / Heathers (of) / Avail"

LEARNING TO LIVE FINALLY: THE LAST INTERVIEW, Jacques Derrida, Melville House, 96 pgs, $15.95. "To feel joy and to weep over the death that awaits are for me the same thing."

JAM ALERTS, Linh Dinh, Chax, 146 pgs, $16. "Stop torturing me, OK?"

ULULU, Thalia Field, Coffee House, 256 pgs, $25. "Shhhhhhhh."

FOLLY, Nada Gordon, Roof, 128 pgs, $13.95. "A duck's quack doesn't echo, and no one knows why."

A FIDDLE PULLED FROM THE THROAT OF A SPARROW, Noah Eli Gordon, New Issues, 96 pgs, $14. "praise the beautiful insects"

SELECTED POEMS, Kenneth Koch, ed Ron Padgett, Library of America, cloth 192 pgs, $20. "I love you as a sheriff searches for a walnut"

MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, $12.95. "Featherspoon becomes -- a test case -- / Featuring Michael Caine -- / The censors -- would Never again allow / Such massive violence "in" -- the screen"

SORRY, TREE, Eileen Myles, Wave Books, $14. "I love you too / don't fuck up my hair"

NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, $24.95. Alcalay, Ashbery, Bernstein, A. Berrigan, Bok, Bonvicino, Brown, Cabral de Melo Neto, Clark, Darragh, A. Davies, K. Davies, Davis, Dau, DeGraff, Derksen, Downs, Drucker, Durnad, Elmslie,

Farrell, Fitterman, Frielander, Gladman, Goldsmith, Gordon & Sullivan, Harryman, Hejinian, Howe, Hunt, Knowles, Larsen, Levitsky, Lin, Mac Low, Luoma, Marcus, Mayer, McVarish, Mlinko, Moxley, Myles, Owen, Raworth, Robertson, Smith, Spahr, Stefans, Tillman, Torres, Vicuna, Warsh, Watten, Welish, & Young.

I, AFTERLIFE: ESSAY IN MOURNING TIME, Kristin Prevallet, 66 pgs, $12.95. "Don't turn corners too sharply or you might run over something you once loved."

DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, $17.95. "Extraordinary rendition (s) to go _on_"

THE TRANSFORMATION, Juliana Spahr, Atelos, 230 pgs, $13.50. "What they realized about themselves was that most often they dismissed the thinking."

KLUGE: A MEDITATION, Brian Kim Stefans, Roof, 128 pgs, $13.95. "The globe shags the land / of light's / discrete/ damaging. I/ my/ locks / error (omit/ enough) lantern/ wrestle."

ONE BIG SELF, C.D. Wright, Copper Canyon, 88 pgs, $15. "That dog, the guard said, is emancipated"

Signed copies:

THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, $19.95. THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, $22.95. SOME VALUES OF LANDSCAPE AND WEATHER, Peter Gizzi, 102 pgs, $13.95. TO THE COGNOSCENTI, Tom Mandel, Atelos, 170 pgs, $13.50. GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, cloth $24. SHADOWTIME, Charles Bernstein, Green Integer, 130 pgs, $11.95. TURNERESQUE, Elizabeth Willis, Burning Deck, 96 pgs, $14. COLLECTED POEMS, Tom Raworth, Carcanet, $29.95.

Some Best Sellers:

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pgs, $14.95. RING RANG WRONG, Suzanne Doppelt, trans Cole Swensen, Burning Deck, 70 pgs, $14. "Stars look a lot like bees." RECREATIONAL VEHICLE, Buck Downs / BE LIGHT, Chris Toll, Apathy Press, 64 pgs, $10. 2 books in one. "bye bye blues" Way More West, Ed Dorn, Penguin, $20. SAINTS OF HYSTERIA: A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY, ed Duhamel, Seaton, & Trinidad, Soft Skull, 398 pgs, $19.95. RIPPLE EFFECT, Elaine Equi, Coffee House, 272 pgs, $18. DON'T EVER GET FAMOUS: ESSAYS ON NEW YORK WRITING AFTER THE NEW YORK SCHOOL, ed Daniel Kane, Dalkey Archive, 400 pgs, $34.95. A READING 8-10, Beverly dahlen, Instance Press, $12. CASE SENSITIVE, Kate Greenstreet, Ahsahta, $16. MIRRORS FOR GOLD, Roberto Tejada, Krupskaya, $14. ACADEMONIA, Dodie Bellamy, Krupskaya, $14. SINCE I MOVED IN, Tim Peterson, Chax, 96 pgs, $16. MIRTH, Linda Russo, Chax, 100 pgs, $16. WHAT'S YOUR IDEA OF A GOOD TIME, Bill Berkson & Bernadette Mayer, Atelos, 225 pgs, $13.50. AGAINST THE DAY, Thomas Pynchon, Pen guin, cloth 1,085 pgs, $35.00. OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM, ed Eugene Ostasevsky, Northwestern, 260 pgs, $22.95. ALMA, OR THE DEAD WOMAN, Alice Notley, Granary, 344 pgs, $17.95. COLLECTED POEMS OF ROBERT CREELEY 1975-2005, University of California, cloth 662 pgs, $49.95. GRAVE OF LIGHT: SELECTED POEMS 1970-2005, Alice Notley, Wesleyan, cloth 368 pgs, $29.95. THE MEN, Lisa Robertson, BookThug, 72 pgs, $16. UNPROTECTED TEXTS: SELECTED POEMS 1978-2006, Tom Beckett, Meritage, 180 pgs, 19.95. AT ALL (TOM RAWORTH AND HIS COLLAGES), Norma Cole, Hooke Press, 34 pgs, $10. CO, Bruce Andrews with Barbara Cole, Jesse Freeman, Jessica Grim, Yedda Morrison, & Kim Rosefield, Roof, 104 pgs, $12.95.

ORDERING INFORMATION:

List members receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date. We must charge shipping for orders out of the US. Thanks!

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72. Simon DeDeo
rhubarb is susan
Mon 4 Jun 2007

First of all, thanks for the patience of all our contributors to absent issue two. Elisa and I, and our angel Irwin Chen, are so terribly, terribly close to coming out and are now just wrestling with horrific cross-platform browser issues. All should look out for the issue in the near future -- we have fantastic poetry, translations and prose in the works.

Secondly, two new reviews on rhubarb is susan, of Sarah Hannah (in versedaily) and of Ron Silliman (in milk, meaning the work appeared in milk magazine, not that it was written by Ron while sitting in a churn.)

http://rhubarbissusan.blogspot.com/2007/06/sarah-hannah-at-last-fire-seen-as.html http://rhubarbissusan.blogspot.com/2007/05/ron-silliman-from-zyxt.html

There are also some personal updates from me at

http://rhubarbissusan.blogspot.com/2007/06/publishing-updates.html

And the full archive of reviews, now numbering over one hundred of fifty, spanning a large fraction of the best journals on and offline, and going back over thirty months or so, is always available linked from the homepage:

http://rhubarbissusan.blogspot.com/

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73. Gerald Schwartz
Re: knowledge is not trivial
Mon 4 Jun 2007

On May 28, 2007, at 10:24 AM, Dillon Westbrook wrote:

ummm, are we actually going to pretend on this list that there's a thing called grammar, the rules of which we all agree on, that apply to a single use of a language we are all speaking identically?

Dillon: No, not grammar, but the way of looking how language works. Perhaps this is what's been misleading here, since when you take a look at something like this for the first time you can have some misconceptions about what they are about and what they can offer. I don't believe anyone is talking about some kind of authority on what is correct and what is incorrect in a given language (even the language of this poetics list). But in looking at the way of language; we could treat language and the ways people use it as phenomena to be looksee'd much as a paleobotanist treats what grew/grows. I think we are talking here of wanting to figure out how what we say works to make us work

(or not). I don't think we're any more in the biz of making value judgments about the way we say what we say than any "scientists" are in the business of making value judgments about the cooling of the earth's core.

Gerald Schwartz

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74. Halvard Johnson

Re: question regarding source material in poems

Mon 4 Jun 2007

I mean, how anal can we get? Imagine a visual artist like Jess
(check out the cover of Silliman's compleat edition of
The Age of Huts) crediting individually all the magazines
he snipped images from. Imagine an Ives score with
footnotes or endnotes for every borrowed tune. Imagine
Joyce documenting every Paddy he lifted language from.

Starts to sound like Academy Rewards night. Or maybe
the US Government awarding patents to bits of DNA.

Come on.

Hal

"Can't stop the dancing chicken."

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

75. George Bowering

Re: something small, with Hs

Mon 4 Jun 2007

Thanks for the H stuff for bp.
Note: you could check out which of the alphabet sections of Winnipeg
that beep lived inn as a kid.
Also, did you notice that if you draw horizontal lines on top

and bottom, H becomes 8?
H is the 8th letter in the alphabet.

On May 31, 2007, at 7:17 AM, Dan Waber wrote:

> *On a trip to New York City we found ourselves in a street fair, one of the vendors was selling baseball caps. Off to the side, tucked back in a corner, away from the official teams was a series of caps that just had individual letters of the alphabet on them, and H was right at my eye level as we walked by. How could I pass that up? So I bought the hat, and would wear it from time to time.*

That is very neat. If you get an old enough Houston Astros hat, you get an H inside a star. Wow.

> *I've been camera-in-hand for a couple of months now because of an unrelated project, and I've taken advantage of that by hunting for Hs in the wild, and taking pictures of them.*

If you check out the cover of bp's As Elected: Selected Writing, Talonbooks,
1980, you'll see a nice photo of two tall trees with that part of the H (what
IS its name?) that is horizontal. The photo was taken by Kim Ondaatje in the Nass Valley of BC.
>
George
Satisfied with his undergarments.

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76. Mark Weiss
Re: question regarding source material in poems
Mon 4 Jun 2007

The Declaration of Independence is public domain.

As I understand the law, there's a line limit for fair use of poetry and a word limit for prose. And parody is free-speech protected, and tends to be very broadly defined. On the other hand, corporations with large legal staffs have been prone to sue even when they know they would lose in court, because their pockets are deep enough to bankrupt the rest of us before we get anywhere near a judge. Mostly those cases don't make the news, because the little guy backs off immediately. Then there are cases like Apple Records suing Apple Computer over the use of the word apple. Really. It was a bargaining chip in negotiations over the use of Beatles songs online. That it cost both sides millions in legal fees didn't matter.

But mostly we fall below the radar. Just be aware that there are no guarantees. It won't change my practice.

The negotiation of this conflict can be called attorneys, Barry. Your version is more clever, but I'm not sure it means anything.

Mark

At 01:06 PM 6/4/2007, you wrote:
>When John Ashbery began a poem with the words, "We hold these truths
>to be self-evident," he did not need to cite his source nor was it a
>private joke. Many quotations seem so "self-evident," it would be
>pedantic to point them out. On the other hand, a non-US reader might
>not recognize Ashbery's citation. There is a irresolvable conflict
>between the temptation to write to those who know what you know
>(which might be, in fact, only you) and the desire to write to
>everyone, possibly all sentient beings that might exist now and in
>the future (which is impossible). The negotiation of this conflict
>can be called style.
>
>Mark Weiss <[redacted]> wrote: Two things to think
>about, whatever the source:
>
>1. is the fact of the borrowing a part of the poet's intent? In which
>case clearly it should be cited, or it remains a private joke.
>
>2. is the material owned by an entity that's likely to ask for
>permission for the citation and perhaps $$ for use, or on the other
>hand throw scary lawyers at you if you don't ask permission. That's
>what acknowledgements are for.
>
>On the latter, we most of us most of the time take the odds that the
>poem will remain obscure. After you've won the Nobel Prize you may
>regret the poem beginning "when you wish upon a star."
>
>Mark
>
>At 12:30 PM 6/4/2007, you wrote:
> >why privilege the poem?
> >
> >On 6/4/07, Thomas savage wrote:
> >>
> >>A possible answer to this problem might be, unless it comes from someone
> >>else's poem, to just include the material without bothering to put it in

> >>quotations or to footnote it. After all, regardless of where it came from,
> >>it has never been in a poem before. Everything comes from somewhere. It
> >>seems like a simple solution. No use going crazy over some rigid notion of
> >>quotational ethics that no one adheres to anyway. Regards, Tom Savage
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> >>Laura McClain wrote: A poet friend and I were
> >>recently discussing the use of outside sources in our poems, and we came
up
> >>with a question we couldn't answer. When you extract text directly from
> >>research to use as lines in the poem, how should you cite the source? For
> >>example, she has written a wonderful poem including a lot of information
on
> >>an animal, but she got the information from mainly Internet
> sources, such as
> >>online encyclopedias. Much of it contains direct quotations, but much of it
> >>is also paraphrased; it is more than just an epigram, because it frames the
> >>rest of the poem, and is interspersed throughout the poem. How would
you
> >>handle this without turning a poem into a research paper?
> >>
> >>
> >>Laura
> >>
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> >>_____
> _____
> >>Got a little couch potato?
> >>Check out fun summer activities for kids.
> >>
> >>http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+
> for+kids&cs=bz
> >>
> >>
> >>
> >>----------
> >>Need a vacation? Get great deals to amazing places on Yahoo! Travel.
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> >--

> >i could use some bone marrow, please
> >
> >http://fuckinglies.blogspot.com/

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77. Simon DeDeo
grousing about citation
Mon 4 Jun 2007

I think there's something deeply wrong with a poem that, in the reasonable interests of fairness or credit, needs to somehow mark a citation (except when it occurs as an epigram, I suppose that's as fair game as indenting for a linebreak within a metrical unit.)

There's something wrong I think with a poetic practice that requires one make typographical decisions to properly notate the "pose" of quotation. I'm not adverse to italics to denote a stance along the lines of "I am speaking in the voice of another" -- this is something deeply connected to notions of poetry-as-oral-performance, with ritualized and finite gestures -- but when you have a poem that requires that stance go beyond an atomistic gesture, I think there's been a malfunction.

I think this practice, in general, of creeping citationism (nice Spoonerism: seeking creationism) is a symptom of the final stages of a certain notion of poetry that is thankfully dissipating: the idea of poetry as some kind of gloss on ideas from the academy, a kind of "singing along to the tune". Cantor to the Cantos.

There's an even worse process, I think, which is when poets start writing "to" each other as if they're exchanges in a peer reviewed journal. I don't mean to close off any of the infinite avenues for poetry to travel down, but really, the exchange of ideas in academic journals has got to be one of the thinnest gruels we've tried to live on in a long time.

All this should definitely be appended with the note that I'm not attacking the work of anybody on this thread (when I do attack work, I use names!) I suppose what I'm saying to whoever first posted the request, and whoever gave suggestions is that I promise you're a better poet than that.

Be brave, steal, if your poem is any good your readers won't care. There's another sad reason for people's drive to cite, of course, which is the problem that we reward poets not for poetry, but for "being poets" by occupying a seat in the English department. For completely valid reasons we expect our professors to be creative, indepedent beings, but what this has to do with the communal practice of poetry I don't know.

It does drive people to cite contemporaries and near-misses because how awful would it be to get tenure on an excellent poem collaged from others? You might get hauled up in front of a plagiarism committee (having served on the jury of such a thing, it's not fun for anyone.)

Anyway, put the conditions of the above two paragraphs down to yet another maleficent influence of Enlightenment scholarship on the Rhapsode.

Because of the onerous two-message limit, I can't really elaborate or respond (I find conversations rapidly move out from under me in these situations where you have to wait a day.) I'm dealing with this question in an essay coming out soon in absent, and I'm happy to chat backchannel.

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78. Cecil Touchon

Re: question regarding source material in poems

Mon 4 Jun 2007

I run collagepoetry.com and its email group. Everybody on that list uses collage method cut and paste for poetic construction. Some attribute everything, others attribute nothing. It is more interesting to read an attribution but it is tedious and hardly worth the trouble unless you want the reader to be aware of your sources. In the case of my own collage poetry you can put just about any line of my work in google and find the source but I don't attribute any of it to anybody because just about everything anyone says is phrased in a common use of the language and very little can be considered original. Often the original location of the materials I quote melt away and my lines are all that is left of the ever fluid and eroding internet where almost all of my material comes from.

An example...

BOOK 2 - #58 - 6/4/2001 11:56 PM

my response to poetry comes immediately
it just slipped out.
i've sworn off politics
this is a coincidence only
often overlooked and should not be.
A friend wanted to know where you can get the little box.
I'll have to go back and look.
It does not affect any urban areas.
the big media scare is all going around.
is "it" or the hype more frightening?
Thus we try to stop the spread
yes, there'll be less tourists

by slaughtering/burning large numbers
and then made [into] airline food imported from Argentina
and picnic [snacks] or something like that.
as lovely an idea as that seems,
you'll be able to get your holiday that much cheaper
as the current scare seems to be killing tourism.
at the moment it's really quiet, just local people.
it's the usual political/economic farce
I've heard all kinds of stories
This info comes via my partner's mother's neighbor
What are her qualifications I wonder?
The truth about what's off limits [is]
Distressing certainly, but not surprising.

Cecil Touchon
http://collagepoetry.com
http://touchon.com/COLLAGEPOETRY/
[redacted]

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: Monday, June 04, 2007 2:15 PM
To: [redacted]
Subject: Re: [POETICS] question regarding source material in poems

The Declaration of Independence is public domain.

As I understand the law, there's a line limit for fair use of poetry and a word limit for prose. And parody is free-speech protected, and tends to be very broadly defined. On the other hand, corporations with large legal staffs have been prone to sue even when they know they would lose in court, because their pockets are deep enough to bankrupt the rest of us before we get anywhere near a judge. Mostly those cases don't make the news, because the little guy backs off immediately. Then there are cases like Apple Records suing Apple Computer over the use of the word apple. Really. It was a bargaining chip in negotiations over the use of Beatles songs online. That it cost both sides millions in legal fees didn't matter.

But mostly we fall below the radar. Just be aware that there are no guarantees. It won't change my practice.

The negotiation of this conflict can be called attorneys, Barry. Your version is more clever, but I'm not sure it means anything.

Mark

At 01:06 PM 6/4/2007, you wrote:
>When John Ashbery began a poem with the words, "We hold these truths
>to be self-evident," he did not need to cite his source nor was it a
>private joke. Many quotations seem so "self-evident," it would be
>pedantic to point them out. On the other hand, a non-US reader might
>not recognize Ashbery's citation. There is a irresolvable conflict
>between the temptation to write to those who know what you know
>(which might be, in fact, only you) and the desire to write to
>everyone, possibly all sentient beings that might exist now and in
>the future (which is impossible). The negotiation of this conflict
>can be called style.
>
>Mark Weiss <[redacted]> wrote: Two things to think
>about, whatever the source:
>
>1. is the fact of the borrowing a part of the poet's intent? In which
>case clearly it should be cited, or it remains a private joke.
>
>2. is the material owned by an entity that's likely to ask for
>permission for the citation and perhaps $$ for use, or on the other
>hand throw scary lawyers at you if you don't ask permission. That's
>what acknowledgements are for.
>
>On the latter, we most of us most of the time take the odds that the
>poem will remain obscure. After you've won the Nobel Prize you may
>regret the poem beginning "when you wish upon a star."
>
>Mark
>
>At 12:30 PM 6/4/2007, you wrote:
> >why privilege the poem?
> >
> >On 6/4/07, Thomas savage wrote:
> >>
> >>A possible answer to this problem might be, unless it comes from someone
> >>else's poem, to just include the material without bothering to put it in
> >>quotations or to footnote it. After all, regardless of where it came
from,
> >>it has never been in a poem before. Everything comes from somewhere. It
> >>seems like a simple solution. No use going crazy over some rigid notion
of
> >>quotational ethics that no one adheres to anyway. Regards, Tom Savage

> >>
> >>Laura McClain wrote: A poet friend and I were
> >>recently discussing the use of outside sources in our poems, and we came up
> >>with a question we couldn't answer. When you extract text directly from
> >>research to use as lines in the poem, how should you cite the source? For
> >>example, she has written a wonderful poem including a lot of information on
> >>an animal, but she got the information from mainly Internet
> sources, such as
> >>online encyclopedias. Much of it contains direct quotations, but much of it
> >>is also paraphrased; it is more than just an epigram, because it frames the
> >>rest of the poem, and is interspersed throughout the poem. How would you
> >>handle this without turning a poem into a research paper?
> >>
> >>
> >>Laura
> >>
> >>
> >>
> >>
> >>_____
> _____
> >>Got a little couch potato?
> >>Check out fun summer activities for kids.
> >>
> >>http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+
> for+kids&cs=bz
> >>
> >>
> >>
> >>----------
> >>Need a vacation? Get great deals to amazing places on Yahoo! Travel.
> >
> >
> >
> >--
> >i could use some bone marrow, please

> >
> >http://fuckinglies.blogspot.com/

↑ Index

79. Skip Fox
Re: grousing about citation
Mon 4 Jun 2007

But sometimes the citation is integral to the piece

<snip>

"Even the least story begins nowhere, in the webbing of

what cannot be touched by definition. Between the transmitter
and Spicer's radio. Deep space. "The primitive does not
exist" (Todorov). Before beyond. What's beneath
the word. The world we say. . ."

<snip>

That's an obvious example, where "(Todorov)" seems essential to the line (and poem)as well as establishing the quote as that of someone else with a certain stance (allowing the poet to contradict it, to torque the idea in certain ways, whatever. I would suggest that there are many more, less obvious, uses of citation whether inter-textual or in endnotes, etc. Some of these may seem difficult to justify with logic, but seem artistically necessarily. At least to my "ear."

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Simon DeDeo
Sent: Monday, June 04, 2007 2:42 PM
To: [redacted]
Subject: grousing about citation

I think there's something deeply wrong with a poem that, in the reasonable interests of fairness or credit, needs to somehow mark a citation (except when it occurs as an epigram, I suppose that's as fair game as indenting for a linebreak within a metrical unit.)

There's something wrong I think with a poetic practice that requires one make typographical decisions to properly notate the "pose" of quotation. I'm not adverse to italics to denote a stance along the lines of "I am speaking in the voice of another" -- this is something deeply connected to notions of poetry-as-oral-performance, with ritualized and finite gestures -- but when you have a

poem that requires that stance go beyond an atomistic gesture, I think there's been a malfunction.

I think this practice, in general, of creeping citationism (nice Spoonerism: seeking creationism) is a symptom of the final stages of a certain notion of poetry that is thankfully dissipating: the idea of poetry as some kind of gloss on ideas from the academy, a kind of "singing along to the tune". Cantor to the Cantos.

There's an even worse process, I think, which is when poets start writing "to" each other as if they're exchanges in a peer reviewed journal. I don't mean to close off any of the infinite avenues for poetry to travel down, but really, the exchange of ideas in academic journals has got to be one of the thinnest gruels we've tried to live on in a long time.

All this should definitely be appended with the note that I'm not attacking the work of anybody on this thread (when I do attack work, I use names!) I suppose what I'm saying to whoever first posted the request, and whoever gave suggestions is that I promise you're a better poet than that.

Be brave, steal, if your poem is any good your readers won't care. There's another sad reason for people's drive to cite, of course, which is the problem that we reward poets not for poetry, but for "being poets" by occupying a seat in the English department. For completely valid reasons we expect our professors to be creative, indepedent beings, but what this has to do with the communal practice of poetry I don't know.

It does drive people to cite contemporaries and near-misses because how awful would it be to get tenure on an excellent poem collaged from others? You might get hauled up in front of a plagiarism committee (having served on the jury of such a thing, it's not fun for anyone.)

Anyway, put the conditions of the above two paragraphs down to yet another maleficent influence of Enlightenment scholarship on the Rhapsode.

Because of the onerous two-message limit, I can't really elaborate or respond (I find conversations rapidly move out from under me in these situations where you have to wait a day.) I'm dealing with this question in an essay coming out soon in absent, and I'm happy to chat backchannel.

↑ Index

80. Chris Stroffolino

...a different kind of writing workshop...

Mon 4 Jun 2007

A Workshop in Poetry, Non-Poetry, Creative Non-Fiction & Song Lyrics

With internationally published poet, essayist, & musician Chris Stroffolino

Offered by Brill Building Boiler Room in a fun, nurturing, non- accredited setting

Eight (8) Two-Hour Sessions; meetings will be once every two weeks.

DATES & TIMES TO BE DETERMINED depending on the needs of the class

(We will do our best to accommodate people's schedules—

most likely an evening during the week, starting in MID-JULY).

The workshop will culminating in a public reading /performance/talk

@ the 2519 San Pablo Avenue Gallery Space in Oakland

Class Size: minimum of 7, maximum of 10.

Cost: $160: Check, money-order or cash are all acceptable.

Class Description: Do you have something to say, but don't quite know what is the best way to communicate it? Do you need to write for the sake of self-knowledge or catharsis, but aren't sure if you want to make it public? Did a friend, teacher or other professional writer call your writing a 'mere journal entry?' or a 'song lyric?' Did they say your poetry rhymed too much, or maybe not enough? Did they say your prose was too poetic, or had too many ideas and not enough characters? Are you confused, or feel excluded, by the 'proper' definitions of genre that academic authorities and/or 'the marketplace' try to impose on your writing? Are you frustrated that the writing they often claim is 'better' than yours doesn't really speak to you? Do you believe your writing may very well be able to better the lives of others? Do you believe in magic? Do ya?

If you've answered yes to any of these questions (or even if you think they're silly), this is the workshop for you. Taking each student's writing and/or performance pieces as its starting point, this workshop encourages students working in varying different 'genres'. Students may work within one genre throughout the entire course, but will be encouraged to explore a range of stylistic options including poems, manifestoes, creative non-fiction, dialogue pieces, songlyrics, poem-paintings, texts that redefine or de-define genre, 'hybrid texts' or 'non-poetry.' Students will offer critiques of each other's work to create a dialogue with a 'unity in diversity' approach. By the end of the class, students can expect a deeper understanding into the creative process as well as the business of publishing or other ways of making their work public. Note: This class is intended for all levels.

Chris Stroffolino is the author of seven books of poetry, including Speculative Primitive (2004), Scratch Vocals (2003), Stealer's Wheel (1999), Light As A Fetter (1997), Cusps (1995) and Oops (1994). He also published two books of

literary criticism, Spin Cycle (2001), and, with David Rosenthal, a book length study of Shakespeare's 12th Night (2000). Since 2001, he's been singer/songwriter for Continuous Peasant, and has also performed and recorded with The Silver Jews, Jolie Holland, Greg Ashley, Brian Glaze, and Rising Shotgun. His music and cultural criticism has appeared in The Bigtakeover, Kitchen Sink, Big Bridge. He was a recipient of a 2001 New York Foundation for the Arts grant before moving to Oakland where he was Visiting Distinguished Poet at St. Mary's College from 2001-2006. He has also taught at San Francisco Art Institute, Mills College, Rutgers University, NYU, LIU, Temple, Drexel among others. His poetry has been widely anthologized, and translated into Spanish, Bengali, Hungarian, and Dutch. He also has edited literary journals and anthologies and curated several reading/talk series. To Register, contact Chris Stroffolino at [redacted] or [redacted] (or [redacted]). Spaces are limited. No more than 10 students will be accepted per class. Interested students should submit a short 3-5 page sample (or 2 MP3 if working in primarily an audio format) to [redacted] class is intended primarily for Bay Area residents, but if there's enough interest, a 'virtual' computer- based class can be arranged as well (Stroffolino is also available for private tutorials, and piano lessons).

↑ Index

81. Stephen Vincent

Ultimate Virtual Headline

Mon 4 Jun 2007

Just when we were getting back to using our backyard laundry line, enjoying sunny sheets rippling in the small breezes, the Washington Post comes through with this 'virtual' pathos, as unreal as it is real, re-defining what hangs on another kind of 'line' in such a sadly, disturbing way:

"Soldiers' Belongings Seen Online"

This is somehow like discovering the missing child's clothes and shoes next to the old village water well. Except this time the village is the Internet's "www".

Stephen V
http://stephenvincent.net/blog/

↑ Index

82. Maria Damon
toscano/elrick in milwaukee?
Mon 4 Jun 2007

hey did anyone catch the collapsible poetics theatre at woodland pattern? or can anyone who's seen it in action give me a bit of a rundown on what it's like, how it works, from an audience/participant p of v?

↑ Index

83. maxpaul
Fwd: New American Writing 25 (2007)
Mon 4 Jun 2007

The 2007 issue of New American Writing, No. 25, has just been mailed to subscribers and should appear in bookstores and newstands this week.

Features include poetry of Jorge Luis Borges (trans. Terese Coe), Tomaz Salamun (Brian Henry and the author), Andrej Bursa (Kevin Christianson), and Montalbetti (William Rowe); Brenda Hillman's essay "On Song, Lyric, and Strings," and the Quickmuse serial poems / sequences of David Lehman and Kevin Young (four consective poems, each produced in a timed 15 minute period).

Poems by Landis Everson, Andrew Joron, Ben Lerner, Claudia Keelan, Laura Mullen, Stephanie Strickland, Andrew Zawacki, Brian Henry, Elizabeth Robinson, Ray DiPalma, Edward Smallfield, Mathew Cooperman, Lisa Samuels, John Olson, Bruce Beasley, Maxine Chernoff, Christopher Arigo, Calvin Bedient, Dara Wier, Noah Eli Gordon and Joshua Marie Wilkinson, Brian Strang, Steve Dickison, Tiff Dressen, Mary Burger, James Brook, Khaled Mattawa, Joel Lewis, Dawn-Michelle Baude, Michael Sikkema, Hugh Behm-Steinberg, Barry Silesky, Joseph Noble, Donna Stonecipher, Rodney Koeneke, Chad Sweeney, Jordan Stempleman, William Hunt, J. Michael Martinez, Steve Wilson, Linda Norton, Francois Luong, Jane Joritz- Nakagawa, Rebecca Stoddard, Sawako Nakayasu, Curtis Bonney, Elizabeth Marie Young, Kate Colby, Barbara Claire Freeman, Nancy Kuhl, Michael Todd Edgerton, Kim Hayes, James Jackson, a.e. clark, and Stacy Nathaniel Jackson.

If you wish to order a copy, send a check for $15 to New American Writing, 369 Molino Avenue, Mill Valley, CA 94941. Subscriptions are $36 for three annual issues, $9 less than the cover price. Like puzzles? Play free games & earn great prizes. Play Clink now.

----- End forwarded message -----

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84. Jorgensen, Alexander
'The Cult of the Amateur' -- Poetry and Art
Mon 4 Jun 2007

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http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html

Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Sub-titled "How the Internet is killing our culture", Keen's book is a polemic against the "anything goes" standards of much of online publishing. Keen does not believe in "the wisdom of the crowd". Much of the content filling up YouTube, MySpace, and blogs is just an "an endless digital forest of mediocrity" which, unconstrained by professional standards or editorial filters, can alter public debate and manipulate public opinion He also fears that the free swapping, downloading, mashing-up and aggregating of intellectual property threaten the ability of artists and thinkers with contributions of real value to earn a livelihood from their talents. 'The Cult of the Amateur' is published by Random House on June 5. Andrew Keen will be online to answer questions about his book on Thursday June 7 at 2pm BST (9am EDT).

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

↑ Index

85. CA Conrad
Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's
Mon 4 Jun 2007

Baratier, I just wanted to say that your gripe against CHICAGO REVIEW has puzzled me. When I think about all the literary journals it feels like 95 percent of them would never consider featuring Zukofsky or Dorn for an entire issue.

I'm not much of a Dorn fan but like I said before, that piece by Dale Smith in the CHICAGO REVIEW made me rethink Dorn, and also made me wish I liked Dorn's poems more.

CAConrad
http://PhillySound.blogspot.com

↑ Index

86. mIEKAL aND
more edible than literary critics
Mon 4 Jun 2007

(at the very end of the article--Hemingway to Pound explaining why bulls are better than literary critics)

'Laundry letters' worth millions
POSTED: 10:31 a.m. EDT, June 4, 2007

http://www.cnn.com/2007/WORLD/europe/06/04/britain.letters.reut/ index.html

LONDON, England (Reuters) -- One of the word's greatest collections of historical letters, including a note written by Napoleon to his lover Josephine, has been found in a filing cabinet tucked away in a Swiss laundry room.

The treasure trove of almost 1,000 documents, collected over 30 years by a wealthy Austrian banker, includes letters written by Winston Churchill, Peter the Great, Mahatma Gandhi, Alexander Pushkin, John Donne and Queen Elizabeth I.

One of the rarest and most touching of the collection is a passionate letter written by an apologetic Napoleon to his wife to be, Josephine, the morning after a furious argument.

"I send you three kisses -- one on your heart, one on your mouth and one on your eyes," wrote the chastened lover in a spidery scrawl full of corrections and crossings out.

The letters, which cover more than 500 years and range across art, science, literature and philosophy, are to be auctioned by Christie's in London on July 3 and are expected to raise up to 2.3 million pounds ($4.6 million).

"It really is an incredibly dense, very carefully researched collection," Thomas Venning, director in Christie's books department and a specialist in signed letters, told Reuters.

"To get a collection of letters like this nowadays is really a one- off, it's almost unheard of."

The owner, Albin Schram, began amassing the archive in the early 1970s, steadily building up one of the largest and most comprehensive collections outside a major museum.

Though an inveterate collector, Schram wasn't interested in conservation or display -- the letters were kept in an old metal cabinet in the laundry room of his villa in Lausanne, Switzerland, ordered by size rather than author or date.

When he died in 2005, his family barely knew they were there.

Schram's interests spanned Russian poets, Argentine authors, French philosophers, English politicians and Italian sculptors.

One of the most prized lots, with an auction estimate of up to 120,000 pounds, is a note written by metaphysical poet John Donne to Lady Kingsmill a day after the death of her husband in October 1624.

Urging her not to presume to contest God's actions, Donne, who was dean of St Paul's Cathedral at the time, adds: "although we could direct him to do them better."

"It's an incredibly moving letter to read," said Venning.

"This is one of Britain's greatest poets, a contemporary of Shakespeare, writing at a very emotional time... Not only that, but it's exceptionally rare -- there is perhaps only one other John Donne letter in private hands."

Another lot of interest is a letter written by Ernest Hemingway to the American poet and critic Ezra Pound in 1925, explaining why bulls are better than literary critics.

"Bulls don't run reviews. Bulls of 25 don't marry old women of 55 and expect to be invited to dinner. Bulls do not get you cited as co- respondent in Society divorce trials. Bulls don't borrow money. Bulls are edible after they have been killed."

↑ Index

87. Chris Stroffolino

Spare Room Collective in Portland?

Tue 5 Jun 2007

Does anybody know here is the spare room collective still exists in Portland?
And, if so, what their contact info would be?
Thank you.

Chris

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88. Jesse Glass

Lou Rowan to Read at Four Stories, Osaka, July 17th and at Meikai University on the 19th and 25th

Tue 5 Jun 2007

The innovative fiction writer and editor of Golden Handcuffs Review (www.goldenhandcuffsreview.com), Lou Rowen will be reading from his new collection of short fiction Sweet Potatoes (Ahadada Books) at Four Stories/

Osaka on Sunday, July 17th. For more information, times and location please go to: www.fourstories.org/events--upcoming.html.

Mr. Rowen will then be giving readings to selected afternoon literature classes at Meikai (Bright Sea) University on July 19th and 25th. Public invited. For more information please contact Jesse Glass at [redacted] or go to www.ahadadabooks.com

Sweet Potatoes has been praised by such fine writers as Harry Matthews, David Antin, and Rochhelle Owens, and will soon be availabe from Ahadada Books via SPD, and/or the Ahadada Books website. Queries invited.

If you're in Osaka, or Chiba at these times please give us a shout! Everyone invited. Jess

↑ Index

89. Maria Damon

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

---

trust a non-artist, an "entrepreneur," to take up
the conservative mantle when it comes to art. in
the academy, i find that it's the scientists who
are deeply invested in some old-fashioned model
of literary and artistic "excellence" as if our
job were to serve their nostalgia for the one
Western Civ requirement they had to take in
college.

At 8:16 PM -0700 6/4/07, Jorgensen, Alexander wrote:
>http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html
>
>
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>Andrew Keen, a former Silicon Valley
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>Keen does not believe in "the wisdom of the
>crowd". Much of the content filling up YouTube,
>MySpace, and blogs is just an "an endless
>digital forest of mediocrity" which,

>unconstrained by professional standards or
>editorial filters, can alter public debate and
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>He also fears that the free swapping,
>downloading, mashing-up and aggregating of
>intellectual property threaten the ability of
>artists and thinkers with contributions of real
>value to earn a livelihood from their talents.
>‘The Cult of the Amateur’ is published by Random
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>Boardwalk for $500? In 2007? Ha!
>Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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90. Lewis Warsh

Long Island University/Spuyten Duyvil Reading

Tue 5 Jun 2007

The MFA Program in Creative Writing at Long Island University

&

Spuyten Duyvil books

presents readings by

Barbara Henning
John High
Tod Thilleman
Lewis Warsh

June 12 Tuesday 6-8 PM

Bisquit BBQ
President Street & Fifth Avenue
Brooklyn, New York

Barbara Henning is the author of Smoking in the Twilight Bar (United Artists 1988), Love Makes Thinking Dark (UA, 1995), Detective Sentences (Spuyten Duyvil, 2001), You, Me and The Insects (SD, 2005) and My Autobiography (UA, 2007). For many years she taught in the English department at Long Island University. She presently lives in Tucson, Arizona.

John High's most recent books are Here (Talisman, 2006) and Talking God's Radio Show (Spuyten Duyvil, 2006). He is the editor of Crossing Centuries: The New Russian Poetry (Talisman) and has co-translated books by Russian poets Nina Iskrenko, Aleksei Parshchikov and Ivan Zhdanov. He teaches in the MFA program at Long Island University.

Tod Thilleman is the author of numerous books of poems and the novel Gowanus Canal, Hans Knudsen (Spuyten Duyvil, 2003). . From 1991-1999 he was editor of Poetry New York, a journal of poetry & translation. He is editor and publisher of Spuyten Duyvil Books.

Lewis Warsh's most recent books are The Origin of the World (Creative Arts, 2001) and Ted's Favorite Skirt (Spuyten Duyvil, 2002). A new novel, A Place in the Sun, is forthcoming from Spuyten Duyvil, and a new book of poems, Inseparable: Poems 1995-2005 is forthcoming from Granary, He is director of the MFA program in creative writing at Long Island University.

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91. Christophe Casamassima

Summer Film Series at the Towson Arts Collective

Tue 5 Jun 2007

Hi, everyone. After the Towson Arts Collective successfully curated the "Cruelest Month Poetry Series", they take on a new venture with a feast for the eyes. All summer long (every 2nd and 4th Thursday) we will be hosting a series of films in our gallery. The details are below. The Towson Arts Collective is easy to get to - it's just next door to the Green Turtle in Towson on York Road. Call if you need directions: [redacted]

Christophe Casamassima & Brian Truax

Summer 2007 Film Series

at Towson Arts Collective

presents

"The Human Condition"

2nd & 4th Thursdays

Doors at 7:00 P.M.

Introductions & Film at 7:30 P.M.

Donation Requested!

Human vs Machine!

2001: A Space Odyssey

June 14

Human vs Nature!

Fitzcaraldo

June 28

Race vs Identity!

Chino

July 12

Human Nature vs Spirituality!

Night of the Iguana

July 26

Mind vs Mind!

Altered States

August 9

Propriety vs Desire!

Lolita

August 23

410 York Road + [redacted]

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Time and Task Management
Free - Track Time, Projects, Tasks Web Based Project Management.
http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=6ea3fd7f5f08940289ce15d8e1c667e4

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Powered By Outblaze

↑ Index

92. Mary Kasimor

Re: ‘The Cult of the Amateur’ -- Poetry and Art

Tue 5 Jun 2007

There is as much mediocre art at the university as there is out "in the streets" (or on the internet). I don't have a proof of that except from personal observation. It seems that in academia art is often predictable and conservative. It is not until after the fact that academia examines that art. I think that it is important to know where your art is coming from. Does the artist have a perspective on the tools and form of expression? Has the artist viewed or read art to get a sense of its history, how it fits into the culture, etc. Some of the most exciting art (including writing) has been created outside of academia. It is simply harder to live and create without academic support, but then it is also hard to live and create within academia. I see all the poetry that is being written now, and I know that little of it will survive the years, including my own. I guess I don't write for that reason. Why the hell do we create anyway? I ask myself that all the time, but I continue writing my "mediocre" poetry nonetheless. It is important to me, as I am sure that bloggs are important to the bloggers, as are all forms of creative expression. Mary

Maria Damon <[redacted]> wrote:
  trust a non-artist, an "entrepreneur," to take up
the conservative mantle when it comes to art. in
the academy, i find that it's the scientists who
are deeply invested in some old-fashioned model
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>
>----------
>Boardwalk for $500? In 2007? Ha!
>Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

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93. **witz**

Witz Journal PDF Archive

Tue 5 Jun 2007

Set the Wayback Machine to 1992 . . .

From 1992 to 2000, I edited WITZ: A Journal of Contemporary Poetics. It's no longer as contemporary as it was back then, but I'm putting PDF files of the original issues up on my web site, for anyone who's interested.

Right now, there are seven issues available for download, with more on the way.

Some of these have been available in the EPC archives, in ascii format only. But issue 2.2 has never been available electronically before, and it has a great conversation between David Bromige and Robert Grenier.

http://www.christopherreiner.com/witz

ISSUES AVAILABLE NOW:

Witz 1.1 — Summer 1992 Stephen Ratcliffe's "Interoptions," Nick Piombino on "Writing and Persevering," Edward Foster on Alice Notley and Douglas Oliver, Michelle Murphy on John High, Stephen-Paul Martin on Jacques Servin, Keith Waldrop on Cole Swensen, Susan Smith Nash on Dorothy Trujillo Lusk, Bruce Campbell on Walter Abish, and "Witz End" by David Bromige.

Witz 1.2 — Fall 1992 John High's "Working Notes from Moscow," Clint Burnham interviews Steve McCaffery, Raffael de Gruttola on Steve McCaffery,Karl Young on Anne Tardos, Susan Smith Nash on Barry Silesky, John Tritica on Stephen-Paul Martin, Thomas Taylor on Rochelle Owens, Alan Davis on Harryette Mullen.

Witz 1.3 — Spring 1993 Susan Smith Nash on John Perlman, Serge Gavronsky interviews Raquel Levy, Johanna Drucker on Chris Tish, Clint Burnham on Karen Mac Cormak, John Tritica on Sheila E. Murphy, Charles Plymell on Jim McCrary.

Witz 2.2 — Spring 1994
David Bromige / Robert Grenier : A Conversation, Susan Smith Nash on Kathleen Fraser and Janet Grey.

Witz 3.1 — Fall/Winter 1994 Charles Bernstein on "Community and the Individual Talent," Daniel Barbiero on subjectivity, Dan Featherston on political poetry, Chris Stroffolino on Cole Swensen, Clint Burnham on Pam Rehm.

Witz 3.2 — Spring 1995 Mark Wallace "On the Lyric As Experimental Possibility," Karl Young on "Roman Reading," Robert Grenier and Chris Stroffolino on Don Byrd, Daniel Barbiero on The Art of Practice, and Harry Polkinhorn on Left Hand Books.

Witz 3.3— Fall 1995 Susan Smith Nash on Leslie Scalapino, Mark DuCharme on "Poem's Tensity," Stephen Ellis on Edward Foster and Susan Smith Nash, David Giannini on John Perlman.

--

End Up Here:
www.christopherreiner.com

↑ Index

94. Mary Kasimor

Re: ‘The Cult of the Amateur’ -- Poetry and Art

Tue 5 Jun 2007

I need to add that whenever I go into a bookstore like B&N (the only bookstore in the town that I live in), I am amazed at all the books that should never have been published. Never. Mary Kasimor

Maria Damon <[redacted]> wrote:
  trust a non-artist, an "entrepreneur," to take up
the conservative mantle when it comes to art. in
the academy, i find that it's the scientists who
are deeply invested in some old-fashioned model
of literary and artistic "excellence" as if our
job were to serve their nostalgia for the one
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At 8:16 PM -0700 6/4/07, Jorgensen, Alexander wrote:
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>Keen does not believe in “the wisdom of the
>crowd”. Much of the content filling up YouTube,
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>digital forest of mediocrity” which,
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>"[H]e who leaps into the void owes no explanation
>to those who watch." (Jean-Luc Godard)
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>Boardwalk for $500? In 2007? Ha!
>Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

↑ Index

95. Rebecca Loudon
Re: Spare Room Collective in Portland?
Tue 5 Jun 2007

Chris, yes, it still exists. I read there, had dinner with them, a couple months ago. Please back channel me for e-mail info.
[redacted]
http://radishking.blogspot.com

On 6/4/07, Chris Stroffolino <[redacted]> wrote:
>
> Does anybody know here is the spare room collective still exists in
> Portland?
> And, if so, what their contact info would be?
> Thank you.
>
> Chris
>

↑ Index

96. Crane's Bill Books
Re: Spare Room Collective in Portland?
Tue 5 Jun 2007

Chris,
The web page, with reading schedule and contact info, is here:
http://www.flim.com/spareroom/
J. A. Lee

----- Original Message -----
From: "Chris Stroffolino" <[redacted]>
To: <[redacted]>
Sent: Tuesday, June 05, 2007 12:00 AM
Subject: Spare Room Collective in Portland?

> *Does anybody know here is the spare room collective still exists in Portland?*
> *And, if so, what their contact info would be?*
> *Thank you.*
>
> *Chris*

↑ Index

97. amy king
apocryphaltext vol. 2, no. 1
Tue 5 Jun 2007

~~

apocryphaltext vol. 2, no. 1 -- http://apocryphaltextpoetry.com/Vol._%202,_%20No.1/V.2_n.1.htm

~~

Guest Editor: Tim Earley

kirsten andersen

john m. bennett

jessica bozek

eric elshtain

johannes göransson

brian howe

amy king

danielle pafunda

tony tost

jillian weise

~~

apocryphaltext vol. 2, no. 1 -- http://apocryphaltextpoetry.com/Vol._%202,_%20No.1/V.2_n.1.htm

~~

Scott Malby on apocryphaltext:

“Steven Teref writes in a poem featured in this impressive little journal: "The tunnel is subject to what the eyes fill it with." This quote can also be applied to electronic literary publishing in a number of fascinating ways. In APOCRYPHAL TEXT the literate mixes with garage band and appears to create not only a new vocabulary, but a new language and landscape. Editor Alan May is unerring in his textual choice of print and spacing. He states on his submissions page, "APOCRYPHAL TEXT seeks to publish poets with distinct voices/visions. The idiosyncratic and downright ornery are welcome." This strange little poetry site may well provide a remarkable and perverse glimpse into tomorrow. It is thoroughly embedded in the surreal possibilities and dangers inherent in contemporary literary internet publishing, and yet, as a result of, or because of it, provides a minimal, apocalyptic, starkly appealing vision.”

--from Eclectica (http://www.eclectica.org/v11n2/malby_apr_07.html)

~~

apocryphaltext vol. 2, no. 1 -- http://apocryphaltextpoetry.com/Vol._%202,_%20No.1/V.2_n.1.htm

~~

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

↑ Index

98. Halvard Johnson
Offers you can't refuse
Tue 5 Jun 2007

Friends and neighbors--

If you haven't gotten your copy of *Tango Bouquet* yet,
you can download a copy (.pdf or .doc) from my page at
Anny Ballardini's Poets' Corner:

http://www.fieralingue.it/modules.php?name=Content

Or you can request a copy (.doc or .pdf, as you prefer) from yours truly. Please put "Tango Bouquet request" in your subject line, lest it be lost.

The second book from Vida Loca Books (Hal and Lynda pretending to be publishers--submissions by invitation only, please) is Rochelle Ratner's *Toast Soldiers*. You may also request that bc or find it at her website (google her name and you'll find it).

Forthcoming: James Cervantes' *From Mr. Bondo's Unshared Life*

Forthcoming: Lynda Schor's *Sex Manual for the Lower Classes*

"Getting shot hurts."
--Ronald Reagan

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

99. Tom W. Lewis
Re: 'The Cult of the Amateur' -- Poetry and Art
Tue 5 Jun 2007

rounding out the Minnesota contingent here: my latest run-ins have been with friends, colleagues -- even my wife -- who keep banging the "but is it Great Art?" drum.

I doubt they know what they mean by "Great Art" -- to my ears it's as tinny and false a phrase as "the Great American Novel," and I tend to think that people who throw such expressions around are the least capable of recognizing work that's worth investing time in.

or they're looking at art and literature based on their conception of "the canon" and how works fit into that imaginary library in the sky. that's one way to interact with creative works, especially when you can't otherwise relate to/understand what you have in front of you. but it's so limiting!

isn't the "cult of the amateur" a recent phenomenon, according to Keen? so he's reacting to what he sees as a cheapening, broadening, de-eternalizing of artistic creation? same as it ever was, Baby. let him wring his hands: time washes over his work, too.

I only believe in Great Art if it's been around as long as the Lascaux cave paintings -- as someone once said, aim high or die trying. (actually it was me, just now.)

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Mary Kasimor
Sent: Tuesday, June 05, 2007 9:06
To: [redacted]
Subject: Re: 'The Cult of the Amateur' -- Poetry and Art

I need to add that whenever I go into a bookstore like B&N (the only bookstore in the town that I live in), I am amazed at all the books that should never have been published. Never. Mary Kasimor

Maria Damon <[redacted]> wrote:
  trust a non-artist, an "entrepreneur," to take up
the conservative mantle when it comes to art. in
the academy, i find that it's the scientists who
are deeply invested in some old-fashioned model
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job were to serve their nostalgia for the one
Western Civ requirement they had to take in
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>Andrew Keen, a former Silicon Valley
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>Keen does not believe in "the wisdom of the
>crowd". Much of the content filling up YouTube,

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>digital forest of mediocrity" which,
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>editorial filters, can alter public debate and
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>He also fears that the free swapping,
>downloading, mashing-up and aggregating of
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100. Thomas savage

Re: question regarding source material in poems

Tue 5 Jun 2007

why privelege the poem? We privelege poems everyday by writing them. Also, it seems to me that transferring something from one medium to another is a case where copyright or patents become less important. This may not be the law of the matter, if there is any, but it seems to be the practice of many, certainly on the internet. I writee many poems while watching films, plays, operas, and visual art. Usually when I post these poems on Wryting-L I include a note as to the source. It is currently a matter of issue for me whether or not

to include these notes when the poems are published in book form. Regards, Tom Savage

kevin thurston <[redacted]> wrote: why privilege the poem?

On 6/4/07, Thomas savage wrote:
>
> A possible answer to this problem might be, unless it comes from someone
> else's poem, to just include the material without bothering to put it in
> quotations or to footnote it. After all, regardless of where it came from,
> it has never been in a poem before. Everything comes from somewhere. It
> seems like a simple solution. No use going crazy over some rigid notion of
> quotational ethics that no one adheres to anyway. Regards, Tom Savage
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> Laura McClain wrote: A poet friend and I were
> recently discussing the use of outside sources in our poems, and we came up
> with a question we couldn't answer. When you extract text directly from
> research to use as lines in the poem, how should you cite the source? For
> example, she has written a wonderful poem including a lot of information on
> an animal, but she got the information from mainly Internet sources, such as
> online encyclopedias. Much of it contains direct quotations, but much of it
> is also paraphrased; it is more than just an epigram, because it frames the
> rest of the poem, and is interspersed throughout the poem. How would you
> handle this without turning a poem into a research paper?
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> Laura
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> Got a little couch potato?
> Check out fun summer activities for kids.
>
> http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz
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> ----------

> Need a vacation? Get great deals to amazing places on Yahoo! Travel.
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

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101. **Adam Fieled**
Kristy Odelius on PFS Post
Tue 5 Jun 2007

Check out three fab poems from Chicago poet Kristy Odelius on PFS Post:

http://www.artrecess.blogspot.com

Many new funtime poems from myself and Andrew Lundwall:

http://www.andrewlundwall.blogspot.com

Random weirdness:

http://www.adamfieled.blogspot.com

Peace Out, y'all.....

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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102. **kevin thurston**
Re: question regarding source material in poems
Tue 5 Jun 2007

---

okay, but you originally wrote 'unless it comes from someone else's poem, to just include it without bothering...' which, to me, is different then saying 'i privilege poems everyday by writing them'

and the transfer from medium to medium part copyrights/patents become 'less important' too

i am interested in why you think these things are more or less important as it is clearly a personal decision (yours)

On 6/5/07, Thomas savage <[redacted]> wrote:
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103. Alan Sondheim

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1224819485-1181058773=:14973

I feel just the opposite; perhaps I have no standards, but I'm amazed at the amount of terrific work that _is_ published. Online as well - some of the work on Second Life for example. The fact that most of Myspace & Youtube is terrible doesn't mean much - only that new means of communica- tion are opening up. And there's amazing work on both - just saw an Alan Resnais piece on the latter and BeMe Seed has a lot of older and new work on Myspace (which is great for independent music). - Alan

On Tue, 5 Jun 2007, Mary Kasimor wrote:

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--0-1224819485-1181058773=:14973--

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104. David-Baptiste Chirot

FW: Yahoo! News Story - Japanese robot likes sushi, fears president - Yahoo! News

Tue 5 Jun 2007

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very amazing implications in so many directions in this story!computer generated "associative thinking"--i find especially interesting--in teaching poetry of the future!also the questions of doubles and immigration . . . > Date: Tue, 5 Jun 2007 07:51:57 -0700> From: [redacted]> To: [redacted]> CC: [redacted]> Subject: Yahoo! News Story - Japanese robot likes sushi, fears president - Yahoo! News> > > ([redacted]) has sent you a news article. > (Email address has not been verified.)> ---------- > Personal message:> > > > Japanese robot likes sushi, fears president - Yahoo! News> > http://news.yahoo.com/s/nm/20070605/tc_nm/japan_robot_tech_dc> > ==========> Yahoo! News > http://news.yahoo.com/> _____ With Windows Live Hotmail, you can personalize your inbox with your favorite color. www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0607=

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105. Thomas savage

Re: question regarding source material in poems

Tue 5 Jun 2007

What I am priveleging in that sense is that if it comes from someone else's poem, it should be acknowledged as such since what is being written by you or someone is also a poem. This makes sense to me and is thus, as you say, personal. But if we are to establish any guidelines for what is proper use of another's material, it makes sense to me that this be an exception to the general nonrule of appropriation of anything as now occurs. Of course there are examples of poets who did this without acknowledgement (Ted Berrigan comes immediately to mind in this regard). But I suspect that in his case, he felt that the sources of his appropriations were likely to be obbvious to the readers of his poetry. Perhaps not. Regards, Tom Savage

kevin thurston <[redacted]> wrote: okay, but you originally wrote 'unless it comes from someone else's poem, to just include it without bothering...' which, to me, is different then saying 'i privilege poems everyday by writing them'

and the transfer from medium to medium part copyrights/patents become 'less important' too

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> > ----------
> > Need a vacation? Get great deals to amazing places on Yahoo! Travel.
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Don't get soaked. Take a quick peak at the forecast
 with theYahoo! Search weather shortcut.

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106. Fulcrum Annual

Poets Mazer, Nikolayev, Pope, Share in Boston June 14 w open mic

Tue 5 Jun 2007

FIND OUTÂ... BORDERS
Presents
A Tapestry of Voices
Hosted by Harris Gardner ([redacted])
THURSDAY, JUNE 14th, 2007Â– 6:30 P.M. FREE
With an OPEN MIC to follow
Borders Boston -- Downtown Crossing
Corner of Washington and School Streets
[redacted]

FEATURED POETS:

Ben Mazer is the author of Johanna Poems(Cy Gist Press) and White Cities (Barbara Matteau Editions). He is the editor of Landis EversonÂ's Everything Preserved: Poems 1955-2005 (Graywolf) and The Complete Poems of John Crowe Ransom(forthcoming from Handsel/Norton.

Philip Nikolayev, raised in Russia, grew up equally fluent in English and Russian. On relocating in 1990 to attend Harvard, he has written primarily in English. His poetry collections include Letters from Aldenderry (Salt, 2006) and Monkey Time (2001 Verse Prize). He co-edits Fulcrum: an annual of poetry and aesthetics (http://fulcrumpoetry.com).

Jacquelyn Pope's first collection of poems, Watermark, was selected by Marie Ponsot for the inaugural Marsh Hawk Poetry Prize and was published by Marsh Hawk Press in 2005. Her poems, essays, and translations have appeared in journals and newspapers in the United States and Europe, Her work has received awards from the Academy of American Poets and the Massachusetts Cultural Council.

Don Share has for quite a few years been curator of the Woodbury Room, Harvard University, as well as Poetry Editor of Harvard Review. This summer he will become Senior Editor of Poetry Magazine in Chicago. His most recent book of poems is Squandermania. His other books include Union; Seneca in English; I Have Lots of Heart: The Selected Poems of Miguel Hernandez; and a

book about the poet Basil Bunting. He has received awards and fellowships from Yaddo, PEN New England, and the UK Society of Authors, and has been nominated for the Boston Globe L.L. Winship Award for outstanding book.

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107. CA Conrad

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

"Jorgensen, Alexander" wrote: <<Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Sub-titled "How the Internet is killing our culture", Keen's book is a polemic against the "anything goes" standards of much of online publishing. <<<<

Ezra Pound was very upset about mass publishing in his time. Where do I recall him being upset about this? Maybe THE ABC of READING book?

And I say HOORAY! Okay, let me enter this again with a hooray, because, it feels important, and feels important enough to talk about it out loud and as often as possible.

My saying HOORAY, or hooray, is due to my excitement that art is FINALLY getting out of the hands of those who want the python grip around its neck. Art is simply too big, and only getting bigger!

"Mediocre Art" gets thrown around on this List ever once in a while and it makes me chuckle. I mean, YES there are those who devote far more time to their craft than others, but c'mon, isn't there room for everyone? You don't HAVE TO LIKE everything, but GEE FUCKING WHIZ let's make some room here!

That passion and excitement you get when you create, isn't that something you want EVERYONE to feel? Because I sure do! I will FIGHT with anyone and everyone standing in the way of this until I'm dead.

Look, I HATE A LOT OF POETRY, but it's none of my fucking business if people want to write poetry that I don't want to read. It's better to encourage creativity, for many reasons (not the least of which being that we will never change this fucked up world unless everyone's involved with the creative process)

The Internet, and blogs, these are the tools to open the world up. The only thing laid to ruin will be the cliche of the fucking bourgeois stuffed shirts who think they know more than everyone else.

Art is here to liberate, not stifle! When Breton said "Art will be convulsive or not at all!" was he fingering the direction of the convulsion? Not in my book! You convulse on your own, it's all your own! And fuck off to anyone who would stand in the way of that.

Here's to Art that we Love, and to Art that pisses us off!
CAConrad
http://PhillySound.blogspot.com

↑ Index

108. Alan Sondheim
Neurosis [taps head]
Tue 5 Jun 2007

Neurosis [taps head]

I'm as sick of these avatars as you are. This one has 37 actions which pile on each other like an avalanche. This one has a roving veering camera. This one has that one. I need to work on other models. This one has new skin. I need to take it elsewhere. This one's lost its objects. This one goes round and round. I spoke to Foofwa. He needs live audience for dance/performance work. I need live audience but I need equipment. I sit here in this damn hot NYC space and can't think of a thing to do. There's great mocap stuff at Columbia in Chicago. I'd love to use it. [taps head] Anyone have contacts/context? I saw it. I think there were twelve cameras. I saw the connections. I could rewire. I could make something fabulous. I could make something new. Something unbelievable. I could expand the vocabulary of the human body, abjection, interiority, performance. You're sick of hearing me complain. I could expand the vocabulary of sickness. I could expand the vocabulary of complaint. It's all in here [taps head]. There's nothing without equipment. Without support. Without a life-net. We're all waiting to hear our future. There's a great cave at Brown. Give me access to that cave and support me. I'll produce like you won't believe. In the meantime I sit here in 85 degree computer slowup weather and write stuff like this and make stuff like this:

http://www.asondheim.org/neurosis.mp4
Give me that mathematician and show me the anatomy of this:
http://www.asondheim.org/calc.mov
It's in here. [taps head]

↑ Index

109. Stephen Vincent
Re: 'The Cult of the Amateur' -- Poetry and Art
Tue 5 Jun 2007

Re Maria D's take

My recollection is that Jessie Owens was an amateur.
We know what Hitler & the German State thought of this one.

Stephen V
Walking Theory is my new book from Junction Press.
For more, including ordering information, go to:
www.junctionpress.com

At long last is Walking Theory, Stephen Vincent¹s observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day:

Goodbye, rhetoric, the desperate,
what can the poem do, walking, step-by-step:
witness, suffer, hope.

Urbane and companionable, rare virtues flaunted here, curbside delight.

Bill Berkson

> *rounding out the Minnesota contingent here: my latest run-ins have been with friends, colleagues -- even my wife -- who keep banging the "but is it Great Art?" drum.*
>
> *I doubt they know what they mean by "Great Art" -- to my ears it's as tinny and false a phrase as "the Great American Novel," and I tend to think that people who throw such expressions around are the least capable of recognizing work that's worth investing time in.*
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> *or they're looking at art and literature based on their conception of "the canon" and how works fit into that imaginary library in the sky. that's one way to interact with creative works, especially when you can't otherwise relate to/understand what you have in front of you. but it's so limiting!*
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-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Mary Kasimor
Sent: Tuesday, June 05, 2007 9:06
To: [redacted]
Subject: Re: 'The Cult of the Amateur' -- Poetry and Art

I need to add that whenever I go into a bookstore like B&N (the only bookstore in the town that I live in), I am amazed at all the books that should never have been published. Never.
Mary Kasimor

Maria Damon <[redacted]> wrote:
trust a non-artist, an "entrepreneur," to take up the conservative mantle when it comes to art. in the academy, i find that it's the scientists who are deeply invested in some old-fashioned model of literary and artistic "excellence" as if our job were to serve their nostalgia for the one Western Civ requirement they had to take in college.

At 8:16 PM -0700 6/4/07, Jorgensen, Alexander wrote:
http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html

Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Sub-titled "How the Internet is killing our culture", Keen's book is a polemic against the "anything goes" standards of much of online publishing.
Keen does not believe in "the wisdom of the crowd". Much of the content filling up YouTube, MySpace, and blogs is just an "an endless digital forest of mediocrity" which, unconstrained by professional standards or editorial filters, can alter public debate and manipulate public opinion
He also fears that the free swapping, downloading, mashing-up and aggregating of intellectual property threaten the ability of artists and thinkers with contributions of real

> *value to earn a livelihood from their talents.*
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> *Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.*

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110. **Jim Andrews**
Re: 'The Cult of the Amateur' -- Poetry and Art
Tue 5 Jun 2007

published by random house, publicized by the financial times and the poetics list. interesting.

won't be buying it, though. too predictable.

simple + not so simple searchability is important amid data glut. hence google rules, not random house.

ja
http://vispo.com

↑ Index

111. **tyrone williams**
Re: Offers you can't refuse
Tue 5 Jun 2007

And Tango Bouquet is all that and more..one of my favorites this year so far...

tyrone

-----Original Message-----
>From: Halvard Johnson <[redacted]>
>Sent: Jun 5, 2007 7:49 AM
>To: [redacted]
>Subject: Offers you can't refuse
>
>Friends and neighbors--
>
>If you haven't gotten your copy of *Tango Bouquet* yet,
>you can download a copy (.pdf or .doc) from my page at
>Anny Ballardini's Poets' Corner:
>
> http://www.fieralingue.it/modules.php?name=Content
>
>Or you can request a copy (.doc or .pdf, as you prefer) from
>yours truly. Please put "Tango Bouquet request" in your
>subject line, lest it be lost.
>
>The second book from Vida Loca Books (Hal and Lynda
>pretending to be publishers--submissions by invitation only,
>please) is Rochelle Ratner's *Toast Soldiers*. You may also
>request that bc or find it at her website (google her name
>and you'll find it).
>
>Forthcoming: James Cervantes' *From Mr. Bondo's
>Unshared Life*
>
>Forthcoming: Lynda Schor's *Sex Manual for the Lower
>Classes*
>
>
>
>"Getting shot hurts."
> --Ronald Reagan
>
>Halvard Johnson
>==========
>[redacted]
>http://home.earthlink.net/~halvard/index.html
>http://entropyandme.blogspot.com
>http://imageswithoutwords.blogspot.com
>http://www.hamiltonstone.org

Tyrone Williams

↑ Index

112. Maria Damon

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

---

my point was not about academia vs "out there." it was a critique of the cult of elitism among folks who don't know what they're talking about, i.e. "entrepreneurs" complaining about artistic mediocrity on the internet.

Mary Kasimor wrote:
> There is as much mediocre art at the university as there is out "in the streets" (or on the internet). I don't have a proof of that except from personal observation. It seems that in academia art is often predictable and conservative. It is not until after the fact that academia examines that art. I think that it is important to know where your art is coming from. Does the artist have a perspective on the tools and form of expression? Has the artist viewed or read art to get a sense of its history, how it fits into the culture, etc. Some of the most exciting art (including writing) has been created outside of academia. It is simply harder to live and create without academic support, but then it is also hard to live and create within academia. I see all the poetry that is being written now, and I know that little of it will survive the years, including my own. I guess I don't write for that reason. Why the hell do we create anyway? I ask myself that all the time, but I
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113. **Stephen Ellis**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

Great art? Or, well, what does "great" mean? Is longevity re: Lascaux the primary measure? Time seems such an ungenerous measure . . . of anything. So does "eternity", whatever that may be - the whole Gestalt? It seems to me that a poet cannot practice as either a "professional" or an "amateur", but only as a god who will lose his way . . . even, and especially, where clear directions are "given". Isn't defining the universe, its various words and definitions, ultimately (?) destructive to that aspect of the universe that nevertheless attempts (as if it had a consciousness of its own . . .) to remain elusive? We might refer here to Edward Dorn's lovely poem, "That's The Way I Hear The Momentum." Or that in "getting lost" - attentively - one might come to the factual curvature of space that J.H. Prynne once claimed (in additional reference to Olson and Blake), "was love." Perhaps great = single, as of the cosmos. Which implies a completeness. Completeness itself implying recurrance. And recurrance suggesting the closure in which "no miracle is possible." So there we are. Back to our catholic tastes once again. SE

From: "Tom W. Lewis" <[redacted]>
To: [redacted]
Subject: Re: 'The Cult of the Amateur' -- Poetry and Art
Date: Tue, 5 Jun 2007 10:07:01 -0500

rounding out the Minnesota contingent here: my latest run-ins have been with friends, colleagues -- even my wife -- who keep banging the "but is it Great Art?" drum.

I doubt they know what they mean by "Great Art" -- to my ears it's as tinny and false a phrase as "the Great American Novel," and I tend to think that people who throw such expressions around are the least capable of recognizing work that's worth investing time in.

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_____ Play games, earn tickets, get cool prizes. Play now–it's FREE!
http://club.live.com/home.aspx?icid=CLUB_hotmailtextlink1

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114. Tom W. Lewis
Re: 'The Cult of the Amateur' -- Poetry and Art
Tue 5 Jun 2007

---

just coming at this with a fool's-cap full of economics, poli sci and casual observation, but isn't this "controversy" just a kind of commercial positioning?

isn't this another example of the trend toward privileging one kind of work -- as defined by the (artificial/non-existent) elite that Keen seems to speak for -- and demanding the marginalization of all the rest?

I've never read Keen's work and only know his position through this chain, but do you think we'll be seeing him promote his book on O'Reilly any time soon?

here's another take on Keen's unease at the debasement of culture 'n shit: http://www.binarylaw.co.uk/index.php/2007/05/02/is-the-internet-killing- our-culture/

tl

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From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Maria Damon
Sent: Tuesday, June 05, 2007 16:16
To: [redacted]
Subject: Re: 'The Cult of the Amateur' -- Poetry and Art

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115. Jorgensen, Alexander

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

For those interested ... there will be an online debate on this issue on 7 June - so please refer back to the article for the details. Interesting responses.

Alex Jorgensen

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Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

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116. Gregory Severance

Re: The Cult of the Amateur -- Poetry and Art

Tue 5 Jun 2007

Based on the text of this post (an excerpt of an item from the "Ask the Expert" section of the Financial Times web site), I would speculate that Andrew Keen really fears that the anarchy of the Internet is threatening the ability of other ~Silicon Valley entrepreneurs~ to earn a livelihood from their talents. Earning a livelihood from my talent as a poet has never been much of an option. But I've

been writing all my adult life (since 1980) anyway. And self-publishing in various forms, off and on, on the Internet since 1996.

I would imagine that the majority of poets/artists who earn a living in academia (since I don't I'm merely speculating here) are paid, for the most part, for doing things (teaching, administration etc.) other than writing poetry/making art.

But I don't think Keen is really concerned about poets being threatened by the Internet. And I won't be reading/buying the book. I'm too busy earning a livelihood and reading ~War and Peace~ (really!), ~Peirce and Pragmatism~ by W.B. Gallie and ~Learning SQL~ by Alan Beaulieu. Neither will I be online at 9pm on Thursday to ask him questions about it.

I did enjoy CA Conrad's rant in response to this.

Gregory Severance

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> ---
> *Boardwalk for $500? In 2007? Ha!*
> *Play Monopoly Here and Now (it's updated for today's economy) at*
> *Yahoo! Games.*

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117. Alison Croggon

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

It's all a little familiar to me. In my neck of the woods, the blogosphere is the only place that decent, thoughtful criticism takes place! It sure isn't in my local newspapers, which are (a) disinterested (b) often make factual errors and (c) are depressingly homogenous.

Consequently, a lot of arts journalists (and not only here) are getting a little paranoid. Check out this fierce debate

http://www.artsjournal.com/ajblog/

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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118. Matt Timmons

Insert Press [dot] Net

Wed 6 Jun 2007

Dear All, Insert Press now has a website - http://insertpress.net This is very exciting. Now that we are on the internets, some amazing things can happen; for example, you can order our chapbooks online. You can order Harold Abramowitz's Three Column Table. You can order Julien Poirier's Absurd Good News. You can preorder our first perfectbound book, Ara Shirinyan's Handsome Fish Offices. You can even preorder the first issue of Fold Magazine: Fold Appropriate Text and browse the list of contributors. The internet is now even more exciting. Stan Apps & Mathew Timmons - editors of Insert Press.

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119. CA Conrad
new CAConrad chapbook: German translations of THE FRANK POEMS (translated by Holger)
Wed 6 Jun 2007

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new CAConrad chapbook: German translations of THE FRANK POEMS (translated
by Holger)
YPOLITA Press (ONLY $5 + shipping)
KONTAKT / CONTACT: [redacted]

for details, including sample poems: http://theFRANKpoems.blogspot.com

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120. Jesse Glass
Lou Rowan Reading Dates Corrected to June
Wed 6 Jun 2007

Date: Tue, 5 Jun 2007 15:41:46 +0900
From: Jesse Glass <[redacted]>
Subject: Lou Rowan to Read at Four Stories, Osaka, June 17th and at Meikai University on the 19th and 25th

The innovative fiction writer and editor of Golden Handcuffs Review (www.goldenhandcuffsreview.com), Lou Rowen will be reading from his new collection of short fiction Sweet Potatoes (Ahadada Books) at Four Stories/ Osaka on Sunday, June 17th. For more information, times and location please go to: www.fourstories.org/events--upcoming.html.

Mr. Rowen will then be giving readings to selected afternoon literature classes at Meikai (Bright Sea) University on June 19th and 25th. Public invited. For more information please contact Jesse Glass at [redacted] or go to www.ahadadabooks.com

Sweet Potatoes has been praised by such fine writers as Harry Matthews, David Antin, and Rochhelle Owens, and will soon be availabe from Ahadada Books via SPD, and/or the Ahadada Books website. Queries invited.

If you're in Osaka, or Chiba please stop in. Jess

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121. Pierre Joris
New Nomadics Blog Posts
Wed 6 Jun 2007

Check out these recent Nomadics Blog posts:

funnybook babylon broohaha
Prague, Celan, Dada
Wistful
The Fassbinder Legacy
Habermas & the Fourth Estate
Celan on Mandelstam

here: http://pjoris.blogspot.com

be well & travel much trough summer,

Pierre

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

Pierre Joris
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Nomadics blog: http://pjoris.blogspot.com

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"It may well be the case that one has
to wait a long time to find out hwether the
title of avant-garde is deserved."
— Jean-François Lyotard

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==========

The poet: always in partibus infidelium -- Paul Celan

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122. Alan Sondheim

Book Reviews - Books I like and some hardware/software as well (fwd)

Wed 6 Jun 2007

Books I like and some hardware/software as well (not much)

I'm behind in my reviews; the last few months have been a mess. I may be missing some books. I may have misplaced. others. I hunger for reading, but it's all transparent, pathetic, collapsed. There's nothing to say about reading that hasn't been said before. Humans compress history's repetition until the world's squeezed out. If I'm missing a book in what follows, forgive me; the oversight wasn't deliberate, just an effect of physiology. The following books are in no particular order; for the most part, they're books that have been more than useful, have been inspira- tional, works I've returned to at times. I'm including some miscellaneous reviews of software/hardware as well. (First off, apologies for the poor style below; it's hard for me to convey sustained excitement, but such underlies most of what follows.)

Buddhist Dictionary, Manual of Buddhist Terms and Doctrines, Nyanatiloka, Buddhist Publication Society, Sri Lanka. This is an amazing and often technical work, documenting the terms of the Pali Canon and beyond; it has information I literally haven't found elsewhere. The Pali vocabulary is extensive, often highly structured conceptually, and this has proved, not only to be an invaluable guide, but also an interesting read in itself.

I am a Cat (three volumes), Soseki Natsume, translated Aiko Ito and Graeme Wilson. The original Japanese work appeared in the first decade of the 20th century; it's an amazing rumination on everything by a cat. The work is reminiscent of Sterne and I found myself enveloped in it (in a manner similar to reading something like The Journey to the West); it says a great deal about Japanese modernization and city life, and is beautifully written. It's not an 'animal' story in any sense of the term. The work's available from Tuttle. (Alexanne Don introduced me to this years ago.)

Murray's Hand-Book, India, Burma, and Ceylon, 1898. The world's population around the time of the French Revolution was twenty-million (according to Mike Davis, Planet of Slums - required reading). This is another travel- er's guide, along the lines of the Baedeker's, and is incredibly illumina- ting in terms of British/colonial attitudes towards the 'Far East' at the end of the 19th century. It also provides descriptions of places long since transformed by modernization and war. I've been collecting travel guides from 1850-1940 for a while now; they're fairly inexpensive, and one can learn so much by reading, say, the Baedeker on Weimar Berlin. (I used a Baedeker on Switzerland, late 19th-century, when we were working in the Alps - the differences in glaciers and routes were of great interest.)

Body Voyage, A Three-Dimensional Tour of a Real Human Body, Alexander Tsiaras, Time-Warner, 1997. Remember the Visible Human Project? This is a pictorial overview of the body slices that appeared at the time in another Time-Warner publication, a cdrom with 'flights' through the body. Both were and are, even in the current climate of war and plastination, wonder- ful; they've led to my rethinking avatar phenomenology. Unlike the plas- tination approach, these images are grounded in the real, but entrenched in the virtual; they relate to the continuous problematic/aporia of online/offline life. Check this out if you can.

Japan's Sex Trade, A Journey Through Japan's Erotic Subcultures, Peter Constantine, Yenbooks, 1993. The title says it all; this is an excellent and detailed history/description of sex clubs, practices, economies, and so forth, centered in Tokyo. Think of avatar behavior and imaginary contact, think of contact with the imaginary; this book is useful.

The Book Before Printing, Ancient, Medieval, and Oriental, David Diringer, Dover reprint from 1953 original. I think this might be valuable to anyone thinking through online literature; we tend to take the book and it's overall topography for granted, but this is a bit ethno-centric. This work presents a wide range of writing and reading technologies; it's a bit dated at times in its attitude, but somewhere in it a thesis lurks on hypertext and the Net.

Competing with the Sylph, The Quest for the Perfect Dance Body, L.M. Vincent, M.D., Dance Horizons, 1989. Because I work with dancers, who are already partaking of the imaginary, I've been interested in dancers' bodies, disorders, and so forth. I deal with this issues, and this book, however rambling and strange, is one of the better accounts of at least some of the issues. Read the book, build an avatar, dream of escaping Second Life: they're all related. Now the book is almost twenty-years old, admittedly; the material might be out of date.

New Media Art, Mark Tribe, Reena Jana, ed. Uta Grosenick, Taschen, 2006. Everything is new media art; there is no new media art; there are no new media; everything is new media, etc. etc. It comes down, I think to what one's interested in; I find manifestos and exclusionary politics detri- mental in an environment of over a billion communicators. That said, this, for me, has been one of the most interesting accounts of at least some online work; Carnivore, Young-Hae Chang Heavy Industries, Jodi, Natalie Jeremijenko, etc. are included. I'd get this one and then get as many others as possible and then stay online for hours on end, read the entire archives of nettime, install linux, check out all the websites you can; then you might get at least an image of new media, or maybe not, and you'd have to repeat the whole thing the following week anyway.

Film as a Subversive Art, Amos Vogel, Random House, 1974. Find this, buy this, read it. This is one of the most inspiring books on film, from experimental to counter-culture to, yes, subversive, ever. If you're making film, read this; if you're watching Turner Classic Movies late- night, read this. The book is heavy on the 60s, but does a good job on very early cinema as well - and it stresses those auteurs, etc. who turned film and culture upside-down. There's an image of Fred Baker's Events with the comment "The most dangerous image known to man (sic.) Though it por- trays the most universal, most fundamental, most desired human act, it must not be shown (either in its joining of bodies or coupling of organs), be it because sex is (still) considered sinful or because of an atavistic fear that the act will spring from the screen and invade the audience with its heavenly power. As long as this image is forbidden, its presentation will be a liberating act." There's a romanticism in this and the book as a whole for that matter, but its emphasis on the materiality of film and filmic representation is a great antidote to the smooth swallowing of current mass media.

Bharata, The Natyasastra, Kapila Vatsyayan, Sahitya Akademi, 1996, and Dr. Manomohan Ghosh's translation of the full Natyasastra by Bharata in two volumes, Calcutta, various editions. The first is somewhat of an explica- tion of the second, and invaluable in its analysis of the 'implicit and explicit text'; it also lists all the known mss. of the Natyasastra. The original may or may not

have been written between 200 b.c.e. and 100 a.c.e. or earlier. It is a compendium of Indian dramaturgical theory which includes poetry, song, drama, dance, art, theater construct, and music; it is perhaps the first phenomenological treatise of performance and its theory of rasa is still influential today. I've used the work in my own studies and writings on performance. I can't say enough good about it! One has to wade through endless listings, read between the lines and as many introductions as one can find, in order to understand the theory and its foundation. But such a reading provides an inexhaustible sourcebook for current art - particularly for understanding avatars and their positioning culturally and in relation to the body. You can find cheap editions on abe and other second-hand sources; order both volumes (as well as Vatsyayan's introduction) from India.

How to Play Tabla and Bongo-Congo with Pictures; and How to Play Flute, both by Vikas Aggarwal, Creative Publication, Delhi. These are excellent introductions to Indian music and tabla/flute technique (forget the bongo-congo (sic)!), although the English is so bad, and there are so many untranslated terms, that I've been literally driven crazy, trying to make heads or tails out of these. But if you have patience, look up the terms online, and so forth, these will prove quite useful. Order from India; when they're imported, the prices seem to rise unacceptably.

Avatars of Story, Marie-Laurie Ryan, Minnesota, 2006. I love this book, although my method of reading has been to bounce around in it. Everything from offline through Eliza and Olia Lialina is considered in terms of avatar and narrative; there's a useful typology of games and a discussion of narrative metalepsis, transgressive break of the 'narrative stack.' Codework and Memmott and Cayley are brought up in relation to this. I must admit I don't see Cayley's work as 'codework' but he's cited over and over again; I'd be a lot happier with Cramer or Baldwin or anyone else really working in the area (obviously I have a stake in this). If we don't get down to the abject heart of the semiotic, we'll never understand this area, if area it is. Ah well; do read the book; again, it expands the notion of avatar/s which seems to dominate these reviews.

The Barons' Wars, Mymphidia, and Other Poems, Michael Drayton, Routledge, 1887. He's a contemporary and probably friend of Shakespeare. I've been reading his sonnets, which seem half towards Donne and half oddly post-modern and for that reason alone, they're really worth a look.

The Singing Life of Birds, The Art and Science of Listening to Birdsong, with CD, Donald Kroodsma, Houghton Mifflin, 2005. If anything this book indicates how deaf we really are; birdsongs are amazing, starlings sing recursively (previously thought a primary condition of human language), some species have

upwards of 2400 different songs; there are regional dialects; some species sing instinctual patterns, most don't; and so forth. We're dealing with languaging here, not 'bird-brains' in any sense but the literal, of the word. This book not only has extended accounts of a number of species, but also a tight correlation with the cd; I began to understand what I was listening to. This is really highly recommended; we have to do everything we can to break down anthrospeciation (is that a word?) - and begin to understand, if not the consciousness, at least the cultural manifestations, of animals in general.

Letter to a King, A Peruvian Chief's Account of Life Under the Incas and Under Spanish Rule, Huaman Poma, translated by Christopher Dilke, Dutton, 1978. I definitely want to draw your attention to this book, since I haven't heard of it (and should have). It not only complements the 'classic' accounts of the conquest and its aftermath; it reads as new and vital material. If you're interested in this area of culture and history, find and read the book. Given the quality, I'm amazed it's been unknown (at least to me) for so long. Heavily illustrated by the original author.

Planet of Slums, Mike Davis, Verso, 2006. This book is critical; everyone should read it. Material on the future of the world; I saw this first-hand at work in Ciudad Juarez and now it's fifteen years later. This isn't virtual, but virtuality plays a role, Harry Potter as catalyst to accusa- tions of witchcraft in Zaire. Davis is known for theatrical, almost roman- ticized, accounts of Armageddon; the problem is they're true. The work is excellent as source-material, bibliography, as well.

The Alpbach Symposium 1968, Beyond Reductionism, New Perspectives in the Life Sciences, edited by Arthur Koestler and J.R. Smythies. There was a brief period when semiotics, holism, cybernetics, mini-computers, systems theory, Waddington's evolutionary theory, etc. came together in a wonder- ful synthesis. One doesn't hear Waddington's name anymore, and most syntheses have broken apart in the light of dark matter, Iraq, extinctions and global warmings. But this book and others like it serve as a reminder that there might be hope yet, that visions might still, on some level, cohere. This book has Koestler's Some General Properties of Self-Regulat- ing Open Hierarchic Order, which is well worth the read.

Overtime, Selected Poems, Philip Whalen, intro. by Leslie Scalapino, edited by Michael Rothenberg. My fault, but I never had a 'hold' on Whalen before, and this book (like the one following) is an absolutely wonderful and deep and wry collection; this is an important - perhaps _the_ impor- tant strain in American literature, giving as it does some knowledge of space and the wild in the very strain of the language. It's a book I can return to again and again (that sounds idiotic but it's true). I would recommend everyone get a copy of this as well as

The Gary Snyder Reader, 1952-1998. (See the above.) Not to mention the obvious connections w/Buddhism and perhaps a bit of Bon.

Semiotique, dictionnaire raisonne de la theorie du langage, A.J. Greimas and J. Courtes, Hachette, 1979. One can have fun with serious French dictionaries, and this one is inspiring; I hadn't heard of it before (which indicates my ignorance), but I've found it very very useful.

Mind-Seal of the Buddhas, Patriarch Ou-i, translated J.C. Cleary, Sutra Translation Committee. This book is distributed freely and the Sutra is beautiful, as is the description of the Pure Land. And I think I've mentioned before Thomas Cleary's translation of The Flower Ornament Sutra (referenced by the Mind-Seal), The Avatamsaka Sutra, the most beautiful Sutra I've ever read, and a masterpiece of world literature - it's also one of the longest Sutra around! (Are the Clearys related? The Clearies?)

Introduction to the Middle Way, Chandrakirtis Madhyamakavatara with Commentary by Jamgon Mipham, translated by the Padmakara Translation Group, Shambhala, 2002. I can't really review this, since I've been reading in it very inconsistently, but if you're interested in Buddhist philosophical discourse or the Madhyamika school, this book is perfect.

Devices of the Soul, Battling for Our Selves in an Age of Machines, Steve Talbott, O'Reilly, 2007. This is a collection of articles originally published in The Nature Institute's online newsletter, NetFuture (they've been revised for the book). I must note his comments on bird-feeders are off; he states that 'A feeder draws a dense, "unnatural" population of birds to a small area. This not only encourages the spread of disease, but also evokes behavioral patterns one might never see in a less artificial habitat.' In fact recent studies have shown feeders are not detrimental, that birds can go easily with or without them, but that they're convenient - and the animals don't become dependent. But then this might not be right either; in any case, he calls for a conversancy with the natural world that rings true. The book is written simply, which is wonderful; at first, I thought too much so - then I was irritated, now I love it. One has to approach machines with care, one has to deconstruct the rhetoric around them. This isn't a Luddite work at all; it's an interesting analysis in favor of a conversant humanism. He takes for example Rodney Brooks to task for his analysis of humans-as-machines. This book is a must for anyone working on the social-machine interface, from someone in the field. (Talbott wrote The Future Does not Computer and has been a software pro- grammar. He writes from the inside-out.)

Recorders: I generally use Sony Minidisk for my work, but recently I've been interested in different technologies. Here's an older one - the Sony Mic'n Micro M-100MC micro-cassette recorder 'For Lectures and Meetings' - and its

fabulous for both. It has something called 'Clear Voice' built in; the result is not very high-quality sound, but an absolutely perfect way to record voice, which comes through loud and, yes, clear. The recorder can be placed anywhere - on a table in a coffee-shop for example, and does a good job taking out background noise, and focusing on speech. I almost bought one of these new a few weeks ago, but found the same for $3 at a garage sale. I also want to recommend the Olympus Digital Voice Recorder WS-300M; this is also an .mp3 and .wma player, but more importantly, it's solid-state, it's recording quality is quite good, and it can be plugged directly into a USB connection. I've been using it for film/video work since it also has a very delicate voice activation control which makes 03 interesting effects.

Head, w/ The Monkees, 1968. Check out this film written by Jack Nicholson. Monkees deconstruct, implode. No plot, no beginning titles, pure celluloid roll. Sequences break down, Vietnam images ending with blonds. Monkees self-destruct. Play this against Apocalypse Now; they're not that dissimi- lar. I was never a Monkees fan, but neither is this film. It's astounding. Brilliant. Look for Victor Mature, Frank Zappa, Sony Liston, others.

GraphCalc - I was looking for a good scientific calculator to work with in WinXP, and I found this free one on Sourceforge. It's excellent, based somewhat I think on the TI graphing calculators, but with much more computing power, of course. I found a TI-85 at a garage sale recently for $2. It's much more useful than I thought it would be; not only does it program, but it has built-in functions like cosh and tanh, does parametric equations, polar coordinates, and has really good zooming capabilities. I started working with the equation y = sqrt(k - f(x)*tan(x^2)) on it (which is similar to just y = tan(x^2) in terms of the raster patterns it pro- duces. Highly recommended for fiddlers.

The John Franklin Bardin Omnibus (The Deadly Percheron, The Last of Philip Banter, Devil Take the Blue-Tail Fly), Penguin, 1976. These novels are amazing, reminiscent of Philip K. Dick; I hadn't heard of Bardin before. These were written in the 1940s and are like nothing else in the period. They're dark, psychological, ridden with issues of identity and potential madness - check them out.

A few sites of interest - the Odyssey art and performance page on Ning, http://odysseyart.ning.com/ and Odyssey in Second Life - the work of Gaz, Sugar Seville, Patrick Lichty, Ian Ah, among others; Facebook but not Myspace; and why are my listings going down in Google week after week? Check out the amazing repository / archive of files at http://www.textfiles.com/directory.html . For the best discussion of climate I've seen, go to Real Climate, http://www.realclimate.org/ . If you don't know NOAA weather, you should; the

site has complete discussion of current conditions in the US, as well as the phenomenology behind them - NOAA at http://www.weather.gov/ .

Ossi Oswalda!!! - has become my favorite silent film star, after seeing her in Ernst Lubitsch's The Oyster Princess (Die Austernprinzessin), 1919, and I don't want to be a Man (Ich mochte kein Mann sein), 1920. Her acting is furious and incredibly intense, comedic with a very dark edge something like the early Courtney Love. I'm trying to find more of her work. I don't want to be a man is way ahead of its time, and The Oyster Princess is so over the top that it's interesting today - not as 'silent film' - but as brilliant satire.

Abel Gance's Napoleon - this is just one of the most brilliant silent films ever, almost unobtainable today. It was originally made for simultaneous triple projection; the images were interlocked in all sorts of ways. There's a VHS version you might find second-hand; I had it converted to two DVDs (the film's quite long). If you haven't heard of this, look it up online; needless to say it's amazing.

Siva Purana, Uttarakhanda, Text with English Translation and Introduction, Dr. U.N. Dhal, Nag, 2000. Anything about Siva is going to be terrific - this is a translation of a major portion of the Purana. Sanskrit and an odd English rendering are given. You can find this, again, online - order direct from India (through abe).

I don't feel I've done my homework on the Purana, done Steve Talbott justice, understood the ins and outs of the Madhyamika; I travel far too quickly through regions I know little about. I want to know Chinese and Japanese and cuneiform, but don't have the time or ability to _sit still_ and learn them. I read Make magazine - an O'Reilly publication I swear by - but I haven't built anything but a VLF radio and antenna in years. I scurry too quickly - I worry too much about death and this summer I don't have my favorite laboratory machines to play with. I'm afraid reading novels take up too much time; Whalen and Snyder are caresses. I don't want to end up like Ossi Oswalda or at least without doing something as good as her work was. I want to learn more about the Planet of Slums and do some- thing about the human condition. I'm lazy and arrogant and run around signing petitions at best. In any case at one point I read a biography of the (real) monk in The Journey to the West, he brought thousands of Bud- dhist scriptures to China, and I wonder how many people were alive then and what were they carrying?

↑ Index

123. Burt Kimmelman

Reading in the East Village on June 16th at 2

Wed 6 Jun 2007

Reading in the East Village:

Phoenix Reading Series Presents

Jane Augustine

Michael Graves

Michael Heller

Burt Kimmelman

June 16th at 2

High Chai Café

18 Avenue B (near 2nd Street)
New York, NY
[redacted]

http://newyork.citysearch.com/review/41797825

↑ Index

124. Thomas savage

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 6 Jun 2007

The fear of freedom is one of the greatest psychological problems of our time. I have not read this book nor do I intend to. If the description I read of it here is correct, it sounds like the author is anal retentive. It is the nature of the definition of the word " mediocre" that in any large pool of artistic submissions, the majority will be mediocre or worse. The question to be posed then is whether the level of that mediocrity is rising or falling in quality. On this point, only time will tell whether Youtube, Myspace, etc. will provide us with work of lasting interest to audiences other than the creators of the material. Still the freedom of unfettered access to expression must be counted a good thing, I believe.

"Jorgensen, Alexander" <[redacted]> wrote:
http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html

Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Sub-titled "How the Internet is killing our culture? Keen's book is a polemic against the "anything goes?standards of much of online publishing. Keen does not

believe in “the wisdom of the crowd? Much of the content filling up YouTube, MySpace, and blogs is just an “an endless digital forest of mediocrity?which, unconstrained by professional standards or editorial filters, can alter public debate and manipulate public opinion He also fears that the free swapping, downloading, mashing-up and aggregating of intellectual property threaten the ability of artists and thinkers with contributions of real value to earn a livelihood from their talents. ‘The Cult of the Amateur?is published by Random House on June 5. Andrew Keen will be online to answer questions about his book on Thursday June 7 at 2pm BST (9am EDT).

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"[H]e who leaps into the void owes no explanation
to those who watch.?(Jean-Luc Godard)

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

Got a little couch potato?
Check out fun summer activities for kids.

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125. **maxpaul**
Re: Fwd: New American Writing 25 (2007)
Wed 6 Jun 2007

Please add the name of Julie Carr to our list of contributors.

> *The 2007 issue of New American Writing, No. 25, has just been mailed to subscribers and should appear in bookstores and newstands this week.*
>
> *Features include poetry of Jorge Luis Borges (trans. Terese Coe), Tomaz Salamun*
> *(Brian Henry and the author), Andrej Bursa (Kevin Christianson), and Montalbetti (William Rowe); Brenda Hillman's essay "On Song, Lyric, and Strings," and the Quickmuse serial poems / sequences of David Lehman and Kevin*
> *Young (four consective poems, each produced in a timed 15 minute period).*
>
> *Poems by Landis Everson, Andrew Joron, Ben Lerner, Claudia Keelan, Laura Mullen, Stephanie Strickland, Andrew Zawacki, Brian Henry, Elizabeth Robinson,*
> *Ray DiPalma, Edward Smallfield, Mathew Cooperman, Lisa Samuels, John Olson, Bruce Beasley, Maxine Chernoff, Christopher Arigo, Calvin Bedient, Dara Wier,*

> *Noah Eli Gordon and Joshua Marie Wilkinson, Brian Strang, Steve Dickison, Tiff*
> *Dressen, Mary Burger, James Brook, Khaled Mattawa, Joel Lewis, Dawn-Michelle*
>
> *Baude, Michael Sikkema, Hugh Behm-Steinberg, Barry Silesky, Joseph Noble, Donna*
> *Stonecipher, Rodney Koeneke, Chad Sweeney, Jordan Stempleman, William Hunt, J.*
> *Michael Martinez, Steve Wilson, Linda Norton, Francois Luong, Jane Joritz-Nakagawa, Rebecca Stoddard, Sawako Nakayasu, Curtis Bonney, Elizabeth Marie Young, Kate Colby, Barbara Claire Freeman, Nancy Kuhl, Michael Todd Edgerton,*
>
> *Kim Hayes, James Jackson, a.e. clark, and Stacy Nathaniel Jackson.*
>
> *If you wish to order a copy, send a check for $15 to New American Writing, 369*
> *Molino Avenue, Mill Valley, CA 94941. Subscriptions are $36 for three annual*
>
> *issues, $9 less than the cover price. Like puzzles? Play free games & earn great prizes. Play Clink now.*
>
> *----- End forwarded message -----*

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126. **Jim Andrews**

Re: 'The Cult of the Amateur' -- Poetry and Art

Wed 6 Jun 2007

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should add that amid data glut, not only good searchability is important, but also that which enables good searchability, which is the underlying republic/unrepublic of art: the network of writings and links betwixt them that searchability is predicated (and indexed) upon.

the network of writings and links--and, of course, the relationships implicit therein--not only form a web that allows people to surf from site to site, but also form a structure that allows search engines to usefully map the dictionary (plus phrases) to sites.

so, although searchability is important, it is predicated upon, indexed upon, presumably reflective of the language and relationships that exist on the net via hypertext and its links. which is something *we* create page by page, link by link.

i'm sort of contradicting myself from a previous post called 'the unrepublic of art', but not really. i mean it's a radically haywire structure, isn't it.

ja?
http://vispo.com

↑ Index

127. Ana Bozicevic-Bowling

RealPoetik: Open Submission in June! or -- you, send us your stuff!

Wed 6 Jun 2007

Dear All,

RealPoetik will be reading submissions of poetry (and microprose) for the month of June. We read and love all schools and styles: just make them good. Spread the word!

Since 1996, RealPoetik has delivered a poem (or more) weekly to 1000+ newsletter subscribers, including (in the last year) Bill Knott, Ilya Kaminsky, Sawako Nakayasu, Mathias Svalina, Sharon Dolin, Rebecca Loudon, Miguel Murphy, Amy King, Carmen Firan, Mairead Byrne, Tomas Ekstrom, The Pines, jeroen nieuwland, C. Dale Young, Noah Eli Gordon, Jose Luis Peixoto, and many many others... Find us online at http://realpoetik.blogspot.com/.

To submit, send 3-5 poems and a brief bio to [redacted].

Cheers,

+++++++
Ana Bozicevic-Bowling & Caroline Conway, Editors
Sal Salasin, Managing Editor
+++++++

↑ Index

128. Samuel Wharton

interview

Wed 6 Jun 2007

---

dear friends, family, & people whose email i have for some reason or another~

there is a quick & informative interview of yours truly up at the pshares blog <http://pshares.blogspot.com>

what fun!

~samuel wharton

↑ Index

129. Halvard Johnson

Re: 'The Cult of the Amateur?-- Poetry and Ar t

Wed 6 Jun 2007

The only fear of freedom we have to fear is fear
of freedom itself.

Hal

Not responsible for typographical errors.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Jun 6, 2007, at 10:18 AM, Thomas savage wrote:

> *The fear of freedom is one of the greatest psychological problems of our time. I have not read this book nor do I intend to. If the description I read of it here is correct, it sounds like the author is anal retentive. It is the nature of the definition of the word " mediocre" that in any large pool of artistic submissions, the majority will be mediocre or worse. The question to be posed then is whether the level of that mediocrity is rising or falling in quality. On this point, only time will tell whether Youtube, Myspace, etc. will provide us with work of lasting interest to audiences other than the creators of the material. Still the freedom of unfettered access to expression must be counted a good thing, I believe.*
>
> *"Jorgensen, Alexander" <[redacted]> wrote: http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html*
>
> *Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Sub-titled "How the Internet is killing our culture? Keen's book is a polemic against the "anything goes? standards of much of online publishing.*
> *Keen does not believe in "the wisdom of the crowd? Much of the content filling up YouTube, MySpace, and blogs is just an "an endless digital forest of mediocrity?which, unconstrained by professional standards or editorial filters, can alter public debate and manipulate public opinion*

> *He also fears that the free swapping, downloading, mashing-up and aggregating of intellectual property threaten the ability of artists and thinkers with contributions of real value to earn a livelihood from their talents.*
> *'The Cult of the Amateur?is published by Random House on June 5. Andrew Keen will be online to answer questions about his book on Thursday June 7 at 2pm BST (9am EDT).*
>
> --
> *"[H]e who leaps into the void owes no explanation to those who watch.?(Jean-Luc Godard)*
>
> ---
> *Boardwalk for $500? In 2007? Ha!*
> *Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.*
>
> ---
> *Got a little couch potato?*
> *Check out fun summer activities for kids.*

↑ Index

130. CA Conrad
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 6 Jun 2007

Thomas Savage wrote:
<<<<The fear of freedom is one of the greatest psychological problems of our time.

Also the fear of invisibility.

And YES, I agree with you. Yet I don't think any other time period was any less burdened with this problem, considering the endless obsessive compulsive behaviors taught by religions, etc. for fear of freedom of one kind or another.

BUT YES, it's so true, this fear of freedom. The freedom to ALLOW the creative core to vibrate for instance. And then the freedom to ALLOW the creative core of others to vibrate.

This reminds me of a poet (can't remember who this was right now) who complained a couple of years ago that "SOON EVERYONE'S GOING TO HAVE A BLOG AND THEN THE BLOGS WON'T MEAN ANYTHING!" What?!!!? I wrote to him and said, "You mean YOUR blog will mean less, don't you? You like

being special, is that it? What are you afraid of exactly? Don't be ridiculous! Your getting on my nerves!" I wrote things like that to him until he finally stopped bugging me.

I've consistently heard poets say, "There's just too many poets now!" What? NO! There can never be enough! There's SO MUCH MORE ROOM when there's so many you can't keep track of them. The more poets there are the less room there is to make one of them a victim of your jealousy or envy. The writer's diseases will be SO CONFOUNDED by the sheer numbers surrounding them that some choices will have to be made:

1) either kill yourself, or stop writing, or play video games, or watch tv all day, or drink

2) or accept the space that is now available in this massive wave to create and to see that despite all the games so many poets play (especially some of our nervous elder poets dividing and manipulating us into categories) and accept the space and the FREEDOM the actual and real FREEDOM of that space to create and to do the best you can with the life you have and know that everything else is bull

CAConrad
http://PhillySound.blogspot.com
p.s. Thomas Savage, you're so lucky to have the name SAVAGE!
Are you a savage? Do you live up to your name? Just curious.
If my last name were Savage I'd be even more of a savage than I already am!

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131. Dodie Bellamy

Book Party for Dodie Bellamy and Christine Wertheim- June 23rd- MJT

Wed 6 Jun 2007

BOOK PARTY INVITE

You are invited to a fabulous party for the launch of not one, but TWO books.

"+|'me'S-pace" by Christine Wertheim (Les Figues)
+ Dodie Bellamy's "Academonia" (Krupskaya)

To be held 7-10pm on the evening of Saturday June 23rd.

At the Museum of Jurassic Technology - 9341 Venice Boulevard, Culver City (x St- Bagley...Nr Robinson)

We look forward to seeing you.

There will be readings, and drinks and eatables,
and you can view the exhibition Christine has curated on the
Crystallogic of Shea Zelwegger.

For more info on this event
and to order "+|'me'S-pace" see << www.lesfigues.com >>

For info and to order "Academonia" see << www.spdbooks.org >>>

↑ Index

132. Barrett Watten
Grand Piano 3 release date
Wed 6 Jun 2007

The Grand Piano part 3 has been published and will ship to distributors early next week. Subscribers should receive their copies about two weeks after that.

http://www.english.wayne.edu/fac%5Fpages/ewatten/books/cover%20gp3.html

For an order form, go to:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp2orderbw.pdf

We are accepting subscriptions for part of the run. If you want a subscription beginning with number 3, for instance, you should send $90 - (2 x $10) = $70; beginning with number 4, $90 - (3 x $10) = $60, etc.

↑ Index

133. Skip Fox
Re: question regarding source material in poems
Wed 6 Jun 2007

I would second this, but say that the personal decision is ideally an artistic one. Nothing trumps practice, discovering what works and what doesn't, and "works" means more than following a position or applying a theory.

"First thought, already too late." (Bumpersticker for radical intuitionalists.)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of kevin thurston
Sent: Tuesday, June 05, 2007 10:26 AM
To: [redacted]
Subject: Re: question regarding source material in poems

okay, but you originally wrote 'unless it comes from someone else's poem, to just include it without bothering...' which, to me, is different then saying 'i privilege poems everyday by writing them'

and the transfer from medium to medium part copyrights/patents become 'less important' too

i am interested in why you think these things are more or less important as it is clearly a personal decision (yours)

On 6/5/07, Thomas savage <[redacted]> wrote:
>
> why privelege the poem? We privelege poems everyday by writing
> them. Also, it seems to me that transferring something from one medium to
> another is a case where copyright or patents become less important. This
> may not be the law of the matter, if there is any, but it seems to be the
> practice of many, certainly on the internet. I writee many poems while
> watching films, plays, operas, and visual art. Usually when I post these
> poems on Wryting-L I include a note as to the source. It is currently a
> matter of issue for me whether or not to include these notes when the
poems
> are published in book form. Regards, Tom Savage
>
> kevin thurston <[redacted]> wrote: why privilege the poem?
>
> On 6/4/07, Thomas savage wrote:
> >
> > A possible answer to this problem might be, unless it comes from someone
> > else's poem, to just include the material without bothering to put it in
> > quotations or to footnote it. After all, regardless of where it came
> from,
> > it has never been in a poem before. Everything comes from somewhere. It
> > seems like a simple solution. No use going crazy over some rigid notion
> of
> > quotational ethics that no one adheres to anyway. Regards, Tom Savage
> >
> > Laura McClain wrote: A poet friend and I were
> > recently discussing the use of outside sources in our poems, and we came
> up
> > with a question we couldn't answer. When you extract text directly from
> > research to use as lines in the poem, how should you cite the source?
> For
> > example, she has written a wonderful poem including a lot of information
> on
> > an animal, but she got the information from mainly Internet sources,
> such as
> > online encyclopedias. Much of it contains direct quotations, but much of

> it
> > is also paraphrased; it is more than just an epigram, because it frames
> the
> > rest of the poem, and is interspersed throughout the poem. How would you
> > handle this without turning a poem into a research paper?
> >
> >
> > Laura
> >
> >
> >
> >
> >
>
_____
> > Got a little couch potato?
> > Check out fun summer activities for kids.
> >
> >
>
http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&c
s=bz
> >
> >
> >
> > ----------
> > Need a vacation? Get great deals to amazing places on Yahoo! Travel.
> >
>
>
>
> --
> i could use some bone marrow, please
>
> http://fuckinglies.blogspot.com/
>
>
>
> ----------
> Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's

> on, when.
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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134. Tom W. Lewis
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 6 Jun 2007

Here Comes Everybody... and about time, too.

> *I've consistently heard poets say, "There's just too many poets now!"*
> *What? NO! There can never be enough!*

which reminds me, I've been looking for that quote of WCW's about poetry not being worth anything, but it saves more lives daily than all the fire departments in the US or something something... can anyone point me to where that aphorism lives?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of CA Conrad
Sent: Wednesday, June 06, 2007 13:22
To: [redacted]
Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Thomas Savage wrote:
<<<<The fear of freedom is one of the greatest psychological problems of our
time.

Also the fear of invisibility.

And YES, I agree with you. Yet I don't think any other time period was any less burdened with this problem, considering the endless obsessive compulsive behaviors taught by religions, etc. for fear of freedom of one kind or another.

BUT YES, it's so true, this fear of freedom. The freedom to ALLOW the creative core to vibrate for instance. And then the freedom to ALLOW the creative core of others to vibrate.

This reminds me of a poet (can't remember who this was right now) who complained a couple of years ago that "SOON EVERYONE'S GOING TO HAVE A BLOG AND THEN THE BLOGS WON'T MEAN ANYTHING!" What?!!!? I wrote

to him and said, "You mean YOUR blog will mean less, don't you? You like being special, is that it? What are you afraid of exactly? Don't be ridiculous! Your getting on my nerves!" I wrote things like that to him until he finally stopped bugging me.

I've consistently heard poets say, "There's just too many poets now!" What? NO! There can never be enough! There's SO MUCH MORE ROOM when there's so many you can't keep track of them. The more poets there are the less room there is to make one of them a victim of your jealousy or envy. The writer's diseases will be SO CONFOUNDED by the sheer numbers surrounding them that some choices will have to be made:

1) either kill yourself, or stop writing, or play video games, or watch
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all day, or drink

2) or accept the space that is now available in this massive wave to create and to see that despite all the games so many poets play (especially some of our nervous elder poets dividing and manipulating us into categories) and accept the space and the FREEDOM the actual and real FREEDOM of that space to create and to do the best you can with the life you have and know that everything else is bull

CAConrad http://PhillySound.blogspot.com p.s. Thomas Savage, you're so lucky to have the name SAVAGE! Are you a savage? Do you live up to your name? Just curious. If my last name were Savage I'd be even more of a savage than I already am!

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135. Vernon Frazer

Seeking Accommodations in Spain (posted on behalf of Michael Rothenberg)

Wed 6 Jun 2007

This summer Terri and I will be going to Barcelona August 7-12 approx. and we are looking for cheap recommendations or free offers for some place to stay while we are there.

Thanks!

Best,

Michael Rothenberg

www.bigbridge.org

↑ Index

136. **heidi arnold**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 6 Jun 2007

---

hi Tom,

it's given in a really cool interview with Gary Snyder at

http://www.poetryfoundation.org/archive/print.html?id=179396

peace,

heidi

back to lurkdom --

On 6/6/07, Tom W. Lewis <[redacted]> wrote:
>
> Here Comes Everybody... and about time, too.
>
> >I've consistently heard poets say, "There's just too many poets now!"
> >What? NO! There can never be enough!
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> which reminds me, I've been looking for that quote of WCW's about poetry
> not being worth anything, but it saves more lives daily than all the
> fire departments in the US or something something... can anyone point me
> to where that aphorism lives?
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>
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> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of CA Conrad
> Sent: Wednesday, June 06, 2007 13:22
> To: [redacted]
> Subject: Re: 'The Cult of the Amateur?-- Poetry and Art
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> Thomas Savage wrote:
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> less burdened with this problem, considering the endless obsessive
> compulsive behaviors taught by religions, etc. for fear of freedom of
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> BUT YES, it's so true, this fear of freedom. The freedom to ALLOW the
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> some of
> our nervous elder poets dividing and manipulating us into categories)

> and accept the space and the FREEDOM the actual and real FREEDOM of that
> space to create and to do the best you can with the life you have and
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> CAConrad
> http://PhillySound.blogspot.com
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> Are you a savage? Do you live up to your name? Just curious.
> If my last name were Savage I'd be even more of a savage than I already
> am!
>

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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137. **Paul Nelson**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 6 Jun 2007

---

http://www.poets.org/viewmedia.php/prmMID/15541

My heart rouses

thinking to bring you news

of something

that concerns you

and concerns many men. Look at

what passes for the new.

You will not find it there but in

despised poems.

It is difficult

to get the news from poems

yet men die miserably every day

for lack

of what is found there.

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Tom W. Lewis <[redacted]>
To: [redacted]
Sent: Wednesday, June 6, 2007 1:28:04 PM
Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Here Comes Everybody... and about time, too.

> *I've consistently heard poets say, "There's just too many poets now!"*
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138. Rachel Loden

Re: question regarding source material in poems

Wed 6 Jun 2007

Thanks, Catherine. I made notes at first because nobody (or very few bodies) seemed to have heard of people like Felix Dzerzhinsky, Bebe Rebozo, and Vigdís Finnbogadóttir. We live in a country without historical memories. Or, apparently, maps.

Then I made notes because they amused me. I see them as hotlinks within the text--as part of the work, not something tacked on to it.

Rachel Loden

http://jacketmagazine.com/33/loden3.shtml

> *-----Original Message-----*
> *From: UB Poetics discussion group*

> *[mailto:[redacted]] On Behalf Of Catherine Daly*
> *Sent: Monday, June 04, 2007 10:10 AM*
> *To: [redacted]*
> *Subject: Re: question regarding source material in poems*
>
> *contemporary academic practice, there's a tendency to over-endnote*
>
> *contemporary = happening now*
>
> *postmodernism = an art history term referring to art made "after" modernism from approximately the end of world war 2 to the resignation of Richard Nixon*
>
> *In general, I'm in favor of either "not at all" or "obsessively" noting sources, but I have this manuscript that I've really struggled with the notes for, because I feel knowing the sources adds a dimension to the work, and the work is perhaps less obviously built from sources than someone who isn't in "the Industry" and also a reader of LA writing*
>
> *I like what Rachel Loden did in her book... "after" Richard Nixon... I think she was asked to make notes by her press? Is she still on list? And so, then basically worked the notes from memory. If I remember correctly.*
>
> *--*
> *All best,*
> *Catherine Daly*
> *[redacted]*

↑ Index

139. **Gerald Schwartz**

Re: 'The Cult of the Amateur' -- Poetry and Art

Wed 6 Jun 2007

> *should add that amid data glut, not only good searchability is important, but also that which enables good searchability, which is the underlying republic/unrepublic of art: the network of writings and links betwixt them that searchability is predicated (and indexed) upon.*

Isn't the republic/unrepublic of art: that very network of writings and links
the same as it's ever been... just now cybernated?

And, as far as the levels of mediocrity rising and falling... isn't this just a
question of velocity and volume... but, also, same as it ever was?

Gerald S.

↑ Index

140. Charles Bernstein
Mo Pitkin's (NY) Reading
Wed 6 Jun 2007

John Ashbery
Lynn Emanuel
Charles Bernstein

The Reader's Room
Monday, June 11, 2007
7-8:15pm

Mo Pitkin's House of Satisfaction
34 Avenue A (Between 2nd & 3rd Streets)
http://www.mopitkins.com

one-drink minimum / table-service food

-*-*-*-*-*-*-*-*-*-*

http://epc.buffalo.edu/authors/bernstein/blog

↑ Index

141. Daniel Zimmerman
Re: question regarding source material in poems
Wed 6 Jun 2007

Nice bumper sticker, Skip.

----- Original Message -----
From: "Skip Fox" <[redacted]>
To: <[redacted]>
Sent: Wednesday, June 06, 2007 4:26 PM
Subject: Re: question regarding source material in poems

I would second this, but say that the personal decision is ideally an artistic one. Nothing trumps practice, discovering what works and what doesn't, and "works" means more than following a position or applying a theory.

"First thought, already too late." (Bumpersticker for radical intuitionalists.)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of kevin thurston
Sent: Tuesday, June 05, 2007 10:26 AM

To: [redacted]
Subject: Re: question regarding source material in poems

okay, but you originally wrote 'unless it comes from someone else's poem, to just include it without bothering...' which, to me, is different then saying 'i privilege poems everyday by writing them'

and the transfer from medium to medium part copyrights/patents become 'less important' too

i am interested in why you think these things are more or less important as it is clearly a personal decision (yours)

On 6/5/07, Thomas savage <[redacted]> wrote:
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> why privelege the poem? We privelege poems everyday by writing
> them. Also, it seems to me that transferring something from one medium to
> another is a case where copyright or patents become less important. This
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> practice of many, certainly on the internet. I writee many poems while
> watching films, plays, operas, and visual art. Usually when I post these
> poems on Wryting-L I include a note as to the source. It is currently a
> matter of issue for me whether or not to include these notes when the
poems
> are published in book form. Regards, Tom Savage
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> kevin thurston <[redacted]> wrote: why privilege the poem?
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> On 6/4/07, Thomas savage wrote:
> >
> > A possible answer to this problem might be, unless it comes from someone
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> from,
> > it has never been in a poem before. Everything comes from somewhere. It
> > seems like a simple solution. No use going crazy over some rigid notion
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> > quotational ethics that no one adheres to anyway. Regards, Tom Savage
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> > Laura McClain wrote: A poet friend and I were
> > recently discussing the use of outside sources in our poems, and we came
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> > research to use as lines in the poem, how should you cite the source?

> For
> > example, she has written a wonderful poem including a lot of information
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> > an animal, but she got the information from mainly Internet sources,
> such as
> > online encyclopedias. Much of it contains direct quotations, but much of
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> > is also paraphrased; it is more than just an epigram, because it frames
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> >
> >
> > Laura
> >
> >
> >
> >
> >
>
_____
> > Got a little couch potato?
> > Check out fun summer activities for kids.
> >
> >
>
http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&c
s=bz
> >
> >
> >
> > ----------
> > Need a vacation? Get great deals to amazing places on Yahoo! Travel.
> >
>
>
>
> --
> i could use some bone marrow, please
>

> http://fuckinglies.blogspot.com/
>
>
>
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> Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's
> on, when.
>

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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142. thom donovan
Peace On A Presents: Steensen & Valle : June 12th at 8PM
Wed 6 Jun 2007

Peace On A

presents

Sasha Steensen & Charles Valle

Tuesday, June 12th 2007 8PM
BYOB & recommended donation: $5

hosted by Thom Donovan at:

166 Avenue A, Apartment #2
New York, NY 10009

about the readers:

Sasha Steensen is the author of *A Magic Book* (Fence Books) and *correspondence* (with Gordon Hadfield, Handwritten Press). Her new manuscript, *The Method*, is forthcoming from Fence Books. Recent work has appeared or is forthcoming in Aufgabe, Denver Quarterly, Shiny, Shearsman, and the anthology *Not For Mothers Only: Contemporary Poems on Child-Getting and Child-Rearing* (Fence Books). She is one of the poetry editors of Colorado Review and a co-editor of Bonfire Press. She teaches Creative Writing at Colorado State University.

THIS PLAIN PLACE

Nothing has happened in this place
and it happened forever
until recently.

It was forever happening
amid Method's fluctuating vision.
He heard rustling in the bushes,
the bandicoot poking around in its pouch,
to pull finally nothing
out.

He understood the animal's sorrow
to find plainly and without denial
emptiness where a relation ought to be
a deep and majestic blue
into which one carefully
places
a heart,
plainly
steps back,
places
a body around
a heart,
steps back
into a past place where
only the monks,
deathly afraid of nothing,
turn the deaf
away.

Charles Valle works in educational publishing. His works have appeared in various literary journals-- most recently 2ndavepoetry.com. He sleeps, spins records, and eats pupusas in Brooklyn.

SKEIN

She will read your arterial
curves pressed flat—gathered in a box,

she will imagine a language
for your seasons—she, who only

translates fall as the ending
of monsoons—she will create

your branch, your roots digging down…

What do you say to someone

who cannot name new worlds?

find the green one with five fingers on fire

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Past presenters at Peace on A include Alan Gilbert, E. Tracy Grinnell, Cathy Park Hong, Paolo Javier, Robert Kocik, Wayne Koestenbaum, Douglas Martin, Eléna Rivera, David Levi Strauss, Andrew Levy, Kyle Schlesinger, & Jonathan Skinner. Scroll down Wild Horses of Fire weblog(whof.blogspot.com) for back advertisements, introductions and reading selections.

“demonstrations are ‘the eyes of the mind’”
~ Gilles Deleuze quoting Baruch Spinoza

166 Avenue A
NY, NY 10009
whof.blogspot.com

___ Be a better Globetrotter. Get better travel answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545469

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143. Jim Andrews
Re: 'The Cult of the Amateur' -- Poetry and Art
Thu 7 Jun 2007

> *Isn't the republic/unrepublic of art: that very network of writings and links*
> *the same as it's ever been... just now cybernated?*

For some writers, I imagine that's true. But not for others. Not for me, for instance. The links on http://vispo.com/misc/links.htm contain many links to digital poetry, to types of literary work that are fairly new, and those sites usually do the same (differently). And the links maintained by Jorge Luiz Antonio to Brazilian digital poetry at http://vispo.com/misc/BrazilianDigitalPoetry.htm are, again, to relatively new types of work. Same with the links at http://vispo.com/misc/ia.htm to interactive audio. And the guest work at http://vispo.com/guests is, for the most part, to new types of work.

If the net were solely a cybernated recapitulation of the networks that pre-date the net, it would be same old. But it isn't, and that's important to its poetential formally and socially.

Yet there's also a place for the same as its ever been. And for relation between them and other networks.

The net has a way of bringing x into relation with y. Whether x and y are people or ideas or media types or arts or whatever.

> *And, as far as the levels of mediocrity rising and falling... isn't this just a*
> *question of velocity and volume... but, also, same as it ever was?*
>
> *Gerald S.*

It's easy to publish on the net. That makes for a lot of dross. But, also, anyone who's been online for years has surely seen the net grow in the quality of information that's available, also, if you know how to find it and distinguish it from less valuable information.

For instance, if you google a topic, you may wade through dross until you find something good. From there, you may go back to google, but perhaps a better strategy is to check the links from the good stuff first.

To be a little flip, but not much, I hope the Internet is indeed destroying our culture. And helping something more interesting emerge. Of course, this is so, but it's also true that it's helping all sorts of ugly things emerge. The Internet is great at helping avant garde poets get into communication internationally, but it's also good at helping money launderers etc communicate more effectively.

It's and. and or. not exclusive or. it's not only this but also that. or at least one of those. if x and y are related, x and y is sure to follow. it is a force in driving things to their logical conclusions and to their secret correspondents, each one. it identifies but also creates relations. it is a creator and destroyer. but mainly people are creators and destroyers, not the technology. yet the technology *does* have behavior. that is written. language. language*, language**...

ja
http://vispo.com

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144. Andrew Lundwall
what's up on "seconds"?
Thu 7 Jun 2007

---

poetry by Josh Hanson, Noelle Kocot, Simon Perchik, James Belflower, Jen Tynes, Aaron Belz, Simon DeDeo, Adam Fieled, Francis Raven, Komninos Zervos, Paul Siegell, and Jake Berry.

http://fcdrain.blogspot.com

_____ PC Magazine’s 2007 editors’ choice for best Web mail—award-winning Windows Live Hotmail.

http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

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145. Nicholas Karavatos
Re: Spare Room Collective in Portland?
Thu 7 Jun 2007

Spare Room
New American Art Union
922 SE Ankeny
Portland, OR
http://www.flim.com/spareroom/
[redacted]

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *From: Chris Stroffolino <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Spare Room Collective in Portland?*
> *Date: Mon, 4 Jun 2007 23:00:31 -0700*
>
> *Does anybody know here is the spare room collective still exists in Portland?*
> *And, if so, what their contact info would be?*
> *Thank you.*
>
> *Chris*

_____ Don’t miss your chance to WIN $10,000 and other great prizes from Microsoft Office Live http://clk.atdmt.com/MRT/go/aub0540003042mrt/direct/01/

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146. kevin thurston
Re: question regarding source material in poems
Thu 7 Jun 2007

'I would second this, but say that the personal decision is ideally an artistic one.'

ethics and aesthetics are one, or some such
wittgenstein's lazy brother

On 6/6/07, Skip Fox <[redacted]> wrote:
>
> I would second this, but say that the personal decision is ideally an
> artistic one. Nothing trumps practice, discovering what works and what
> doesn't, and "works" means more than following a position or applying a
> theory.
>
> "First thought, already too late." (Bumpersticker for radical
> intuitionalists.)
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of kevin thurston
> Sent: Tuesday, June 05, 2007 10:26 AM
> To: [redacted]
> Subject: Re: question regarding source material in poems
>
> okay, but you originally wrote 'unless it comes from someone else's poem,
> to
> just include it without bothering...' which, to me, is different then
> saying
> 'i privilege poems everyday by writing them'
>
> and the transfer from medium to medium part copyrights/patents become
> 'less
> important' too
>
> i am interested in why you think these things are more or less important
> as
> it is clearly a personal decision (yours)
>
> On 6/5/07, Thomas savage <[redacted]> wrote:
> >
> > why privelege the poem? We privelege poems everyday by writing
> > them. Also, it seems to me that transferring something from one medium
> to
> > another is a case where copyright or patents become less
> important. This
> > may not be the law of the matter, if there is any, but it seems to be

> the
> > practice of many, certainly on the internet. I writee many poems while
> > watching films, plays, operas, and visual art. Usually when I post
> these
> > poems on Wryting-L I include a note as to the source. It is currently a
> > matter of issue for me whether or not to include these notes when the
> poems
> > are published in book form. Regards, Tom Savage
> >
> > kevin thurston <[redacted]> wrote: why privilege the
> poem?
> >
> > On 6/4/07, Thomas savage wrote:
> > >
> > > A possible answer to this problem might be, unless it comes from
> someone
> > > else's poem, to just include the material without bothering to put it
> in
> > > quotations or to footnote it. After all, regardless of where it came
> > from,
> > > it has never been in a poem before. Everything comes from somewhere.
> It
> > > seems like a simple solution. No use going crazy over some rigid
> notion
> > of
> > > quotational ethics that no one adheres to anyway. Regards, Tom Savage
> > >
> > > Laura McClain wrote: A poet friend and I were
> > > recently discussing the use of outside sources in our poems, and we
> came
> > up
> > > with a question we couldn't answer. When you extract text directly
> from
> > > research to use as lines in the poem, how should you cite the source?
> > For
> > > example, she has written a wonderful poem including a lot of
> information
> > on
> > > an animal, but she got the information from mainly Internet sources,
> > such as
> > > online encyclopedias. Much of it contains direct quotations, but much
> of

> > it
> > > is also paraphrased; it is more than just an epigram, because it
> frames
> > the
> > > rest of the poem, and is interspersed throughout the poem. How would
> you
> > > handle this without turning a poem into a research paper?
> > >
> > >
> > > Laura
> > >
> > >
> > >
> > >
> > >
> >
>
> _____
> _____
> > > Got a little couch potato?
> > > Check out fun summer activities for kids.
> > >
> > >
> >
>
> http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&c
> s=bz
> > >
> > >
> > >
> > > ---
> > > Need a vacation? Get great deals to amazing places on Yahoo! Travel.
> > >
> >
> >
> >
> > --
> > i could use some bone marrow, please
> >
> > http://fuckinglies.blogspot.com/
> >

> >
> >
> > ---
> > Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's
> > on, when.
> >
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http://fuckinglies.blogspot.com/

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147. Michael Sokolowski
[MA] June 8 [Gt Barrington] Buck Downs Geoff Young reading
Thu 7 Jun 2007

Just a reminder:

POETRY READING FRI JUNE 8 2007
Buck Downs & Geoffrey Young
Where: Geoffrey Young Gallery, 40 Railroad St., Great Barrington, MA
01230. tel: [redacted].
When: 5:30pm
Directions: http://www.geoffreyyoung.com/gyg/directions.html

Note the gallery will be open 11-5pm - come by and see the show.

Later in the month - 29 June 07: Terence Winch & Michael Lally

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148. Christophe Casamassima
Re: question regarding source material in poems
Thu 7 Jun 2007

"Lazy bother" is more like it, especially this day and age when the only reason to move is the match-flame under the ass. I read (because I don't speak

Japanese)in "Ikiru" (Kurosawa) that laziness is safe because then everything remains the same and there's nothing to fight about (the fighting goes on under our noses, which hides among the aromas of McDonaldization).

Thanks for bringing light to this free-association, my friend Kevin Thurston.

Christophe Casamassima

> *----- Original Message -----*
> *From: "kevin thurston" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: question regarding source material in poems*
> *Date: Thu, 7 Jun 2007 08:14:55 -0400*
>
> *'I would second this, but say that the personal decision is ideally an artistic one.'*
>
> *ethics and aesthetics are one, or some such*
> *wittgenstein's lazy brother*
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> *On 6/6/07, Skip Fox <[redacted]> wrote:*
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> *"First thought, already too late." (Bumpersticker for radical intuitionalists.)*
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> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of kevin thurston*
> *Sent: Tuesday, June 05, 2007 10:26 AM*
> *To: [redacted]*
> *Subject: Re: question regarding source material in poems*
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> *just include it without bothering...' which, to me, is different then saying*
> *'i privilege poems everyday by writing them'*
>
> *and the transfer from medium to medium part copyrights/patents become 'less*
> *important' too*
>
> *i am interested in why you think these things are more or less important*

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it is clearly a personal decision (yours)

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on
an animal, but she got the information from mainly Internet sources, such as
online encyclopedias. Much of it contains direct quotations, but much of it
is also paraphrased; it is more than just an epigram, because it frames the
rest of the poem, and is interspersed throughout the poem. How would you
handle this without turning a poem into a research paper?

Laura

Got a little couch potato?
Check out fun summer activities for kids.

http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz

---
Need a vacation? Get great deals to amazing places on Yahoo! Travel.

--
i could use some bone marrow, please

http://fuckinglies.blogspot.com/

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> *Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.*
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> *http://fuckinglies.blogspot.com/*
>
> *-- i could use some bone marrow, please*
>
> *http://fuckinglies.blogspot.com/*

=
Scottsdale, Phoenix Real Estate Services
Scottsdale's Property Manager is also home to Scottsdale Buyer Brokerage. Professional help Buying Scottsdale Real Estate or renting Sand home rental services. Property management services.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=2c31bd50895c3e45e4f9b7ce1f720fd0

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149. Kevin Killian
Will any of you be at Art Basel next week?
Thu 7 Jun 2007

I will--and I know Barry Schwabsky will be too--but if there is anyone else on the Poetics List going it would be fun to meet up. I'll be reading poetry there every day of the fair from 12:30 to 2 (and on Friday to 3), so these will be marathon sessions for me and I need your cooperation. We will be putting on plays from the San Francisco Poets Theater, and there will be continual showings of a new video profile of

me, compiled by Matthew Hughes Boyko, called "Kevin Killian In the Light" (after the old Led Zep track). Let me know if I might enlist you too, thanks everyone,

By the Way George Bowering, this is in Switzerland, love from

Kevin K.

Art 38 Basel
New: «Plenty of Liberties» – A Lounge by and for Artists
Art Basel is launching a new «Artist Lounge» this year. It is designed by the distinguished Städelschule in Frankfurt am Main, which was invited to create a place by and for artists at the international art show. A program of music, lectures, and discussions showcasing artists and creative personalities from Europe and North America will be staged there daily (June 12 through 17) from 9 a.m. to 7 p.m. The «Artist Lounge» is located in the foyer on the 1st floor of the «Art Unlimited» hall. The lounge is open to the public. Admission is free.

«Plenty of Liberties»: This slogan by American artist Raymond Pettibon, which is emblazoned on a wall of the cafeteria of the Städelschule (Frankfurt am Main), also serves as the motto for the «Artist Lounge». Under the guidance of Daniel Birnbaum (Director of the Städelschule, Portikus) and artist Mark Leckey, students including David Catherall, Michele Di Menna, Kristoffer Frick, Hanna Hildebrand, Maria Loboda, and Bernhard Schreiner have turned the 350m2 space into an extraordinary lounge featuring the «Golden Rausch Bar» and the elegant «Cake» café, with its daily offer of delicious Danish cakes and fresh pastries from Berlin. The students describe the lounge as follows:

«Delicate, glittering, crystalline structures in combination with raw, untreated wood; luxuriant plants, loud music, and flickering colored light seem to fill the room. That is the «Artist Lounge, and we have taken plenty of liberties».

They go on to say: «Music, knowledge, and the irrational are presented by means of performances, lectures, presentations, and films by a host of creative personalities. We have a few surprises in store. Spontaneous encounters are extremely welcome.»

The roster of participants appearing from 5 to 7 p.m., Monday, June 11, through Sunday, June 17, includes: Bernhard Schreiner, artist, musician (Austria, Germany), Kevin Killian, author, poet, performer (San Francisco), Man Like Me, musician (London), Jeremy Shaw (M21, Circlesquare), artist, musician (Vancouver), Carl Michael von Hausswolff, artist, composer, curator (Stockholm), Alexander Overwijk, professor and World Freehand Circle Drawing Champion (Ottawa), Ching Chong Song, musician (New York), Demons (Alivia Zivich and Nate Young), artists, performers, and musicians (Detroit), ILIOS, musician, composer, artist (Greece, Spain), Reiner Höhndorf, energy theoretician (Schwiern), Jacob Holdt, world traveler, performer, activist, documentalist (Copenhagen), Steven Connor, professor, researcher, lecturer (London), Kevin Blechdom, musician (San Francisco), and Nick Bullen, artist, musician (Birmingham). Further well-known artists will be at the «Artist Lounge» as special guests every day. The final program (see also <http://www.art.ch/go/id/elc/>http://www.art.ch/go/id/elc/) will be available at the info desks.

PR /Artist Lounge/May 2007
Media information on Art Basel is available from:
Art Basel, Communications, Peter Vetsch, Marlen Melone, or Nathalie Riggenbach, CH-4005 Basel, Tel. +41/58-200 20 20, Fax +41/58-206 31 30,
<mailto:[redacted]>[redacted],
<http://www.artbasel.com/>www.ArtBasel.com
For the UK:
Brunswick Arts, 16 Lincoln's Inn Fields, UK-London WC 2A 3ED, Tel. +44/20-7936 1290, Fax +44/20-7936 1299,

<mailto:[redacted]>[redacted]
For the USA:
FITZ & CO, Sara Fitzmaurice / Dan Tanzilli, 535 West 23 Street #S10H,
US-New York, NY 10011, Tel. +1/212-627 16 54, Fax +1/212-627 06 54,
<mailto:[redacted]>[redacted]
Media information on the internet:
Media information, photos, and logos can be downloaded directly from the internet at
<http://www.artbasel.com/>www.ArtBasel.com.
Journalists can also log onto our website to
subscribe to our media mailings and receive information and invitations to Art Basel automatically.

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150. robert dewhurst
seeking Romanian anthology
Thu 7 Jun 2007

I have Googled, but am still having trouble finding a place to buy this book online. Can anyone point me in the right direction? Thanks! Robert.

Time -- A Bleeding Wound. Romanian Poets in the New World. Stefan Stoenescu and Gabriel Stoenescu, editors. Bucharest: Criterion Publishing, 2006.

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151. George Bowering
Re: Art Basel next week?
Thu 7 Jun 2007

Oh, Kevin,
you are so lucky!
Basel is a wonderful art city.
You've seen the Tinguely, eh?
There is a von Stuck in the big gallery.
Keep an eye out on the rooftops of the upper city.
Smiling. There's a lot of smiling in Basel, too.
>
George Bowering,
Fan of Alex Shibicky

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152. Joy Bennett
Bloggers
Thu 7 Jun 2007

It's so obvious why some in the mainstream press would be so pissed off about the success of bloggers, because bloggers do for free what they do for a living. So naturally they would try to degrade and demote bloggers.

I don't know what the problem is though. In golf, tennis, sewing, and every other human endeavor except brain surgery, there are amateurs and there are professionals; and then there are amateurs who are near good enough to be pros. Why is it so upsetting that there are now writer bloggers who have a free, open way to write about whatever they want to a willing audience? If the writing is no good, the audience will quickly back away.

Please note, I'm a new resident here on the Poetics List, and I also host and read my work at an Open Mic at Geoffrey's Bohemian Bistro in Palmyra, New York (about 25 minutes east of Rochester, NY) every spring and fall. If you're up around there stop in, it's free! Details are on my web site habit.squarespace.com on the About Me page.

Enjoy your moment!
Joy Bennett

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153. mIEKAL aND
Re: seeking Romanian anthology
Thu 7 Jun 2007

Here's contact info for the publisher. They seem not to have a website:

Criterion Publishing
P.O. Box 930698 Norcross , GA 30093
Tel: [redacted]

On Jun 7, 2007, at 12:34 PM, robert dewhurst wrote:

> *I have Googled, but am still having trouble finding a place to buy this book online. Can anyone point me in the right direction? Thanks! Robert.*
>
> *Time -- A Bleeding Wound. Romanian Poets in the New World. Stefan Stoenescu and Gabriel Stoenescu, editors. Bucharest: Criterion Publishing, 2006.*

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154. **Marie Hopkins**
Re: Bloggers
Thu 7 Jun 2007

---

maybe bc the mainstream press feels the need to maintain control.

----- Original Message -----
From: "Joy Bennett" <[redacted]>
To: <[redacted]>
Sent: Thursday, June 07, 2007 3:15 PM
Subject: Bloggers

> It's so obvious why some in the mainstream press would be so pissed off about the success of bloggers, because bloggers do for free what they do for a living. So naturally they would try to degrade and demote bloggers.
>
> I don't know what the problem is though. In golf, tennis, sewing, and every other human endeavor except brain surgery, there are amateurs and there are professionals; and then there are amateurs who are near good enough to be pros. Why is it so upsetting that there are now writer bloggers who have a free, open way to write about whatever they want to a willing audience? If the writing is no good, the audience will quickly back away.
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>
> Enjoy your moment!
> Joy Bennett
>
>

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155. **Skip Fox**
Re: 'The Cult of the Amateur?-- Poetry and Art
Thu 7 Jun 2007

In "Asphodel, That Greeny Flower"?

". . . Look at
what passes for the new.

You will not find it there but in
Despised poems.
It is difficult
To get the news from poems
Yet men die miserably every day
For lack
Of what is found there"

(minus initial line spacing)

p. 318 of the second _Collected_ by New Directions. (Toward the very end of the first section).

That's a passage many refer to when dealing with such issues.

(How many prepositions in a row might make sense?)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Tom W. Lewis
Sent: Wednesday, June 06, 2007 3:28 PM
To: [redacted]
Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Here Comes Everybody... and about time, too.

> *I've consistently heard poets say, "There's just too many poets now!"*
> *What? NO! There can never be enough!*

which reminds me, I've been looking for that quote of WCW's about poetry not being worth anything, but it saves more lives daily than all the fire departments in the US or something something... can anyone point me to where that aphorism lives?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of CA Conrad
Sent: Wednesday, June 06, 2007 13:22
To: [redacted]
Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Thomas Savage wrote:
<<<<The fear of freedom is one of the greatest psychological problems of our
time.

Also the fear of invisibility.

And YES, I agree with you. Yet I don't think any other time period was any less burdened with this problem, considering the endless obsessive compulsive behaviors taught by religions, etc. for fear of freedom of one kind or another.

BUT YES, it's so true, this fear of freedom. The freedom to ALLOW the creative core to vibrate for instance. And then the freedom to ALLOW the creative core of others to vibrate.

This reminds me of a poet (can't remember who this was right now) who complained a couple of years ago that "SOON EVERYONE'S GOING TO HAVE A BLOG AND THEN THE BLOGS WON'T MEAN ANYTHING!" What?!!!? I wrote to him and said, "You mean YOUR blog will mean less, don't you? You like being special, is that it? What are you afraid of exactly? Don't be ridiculous! Your getting on my nerves!" I wrote things like that to him until he finally stopped bugging me.

I've consistently heard poets say, "There's just too many poets now!" What? NO! There can never be enough! There's SO MUCH MORE ROOM when there's so many you can't keep track of them. The more poets there are the less room there is to make one of them a victim of your jealousy or envy. The writer's diseases will be SO CONFOUNDED by the sheer numbers surrounding them that some choices will have to be made:

1) either kill yourself, or stop writing, or play video games, or watch
tv
all day, or drink

2) or accept the space that is now available in this massive wave to create and to see that despite all the games so many poets play (especially some of our nervous elder poets dividing and manipulating us into categories) and accept the space and the FREEDOM the actual and real FREEDOM of that space to create and to do the best you can with the life you have and know that everything else is bull

CAConrad http://PhillySound.blogspot.com p.s. Thomas Savage, you're so lucky to have the name SAVAGE! Are you a savage? Do you live up to your name? Just curious. If my last name were Savage I'd be even more of a savage than I already am!

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156. **Tom W. Lewis**

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 7 Jun 2007

---

thanks -- when it comes to Modernists, Williams is my Achilles heel. and me the proud scion of a race of tailors from the Oranges, no less.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Skip Fox
Sent: Thursday, June 07, 2007 15:56
To: [redacted]
Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

In "Asphodel, That Greeny Flower"?

". . . Look at
what passes for the new.
You will not find it there but in
Despised poems.
It is difficult
To get the news from poems
Yet men die miserably every day
For lack
Of what is found there"

(minus initial line spacing)

p. 318 of the second _Collected_ by New Directions. (Toward the very end of
the first section).

That's a passage many refer to when dealing with such issues.

(How many prepositions in a row might make sense?)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On
Behalf Of Tom W. Lewis
Sent: Wednesday, June 06, 2007 3:28 PM
To: [redacted]
Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Here Comes Everybody... and about time, too.

> *I've consistently heard poets say, "There's just too many poets now!"*
> *What? NO! There can never be enough!*

which reminds me, I've been looking for that quote of WCW's about poetry not being worth anything, but it saves more lives daily than all the fire departments in the US or something something... can anyone point me to where that aphorism lives?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]

On Behalf Of CA Conrad
Sent: Wednesday, June 06, 2007 13:22
To: [redacted]
Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Thomas Savage wrote:
<<<<The fear of freedom is one of the greatest psychological problems of our
time.

Also the fear of invisibility.

And YES, I agree with you. Yet I don't think any other time period was any less burdened with this problem, considering the endless obsessive compulsive behaviors taught by religions, etc. for fear of freedom of one kind or another.

BUT YES, it's so true, this fear of freedom. The freedom to ALLOW the creative core to vibrate for instance. And then the freedom to ALLOW the creative core of others to vibrate.

This reminds me of a poet (can't remember who this was right now) who complained a couple of years ago that "SOON EVERYONE'S GOING TO HAVE A BLOG AND THEN THE BLOGS WON'T MEAN ANYTHING!" What?!!!? I wrote to him and said, "You mean YOUR blog will mean less, don't you? You like being special, is that it? What are you afraid of exactly? Don't be ridiculous! Your getting on my nerves!" I wrote things like that to him until he finally stopped bugging me.

I've consistently heard poets say, "There's just too many poets now!" What? NO! There can never be enough! There's SO MUCH MORE ROOM when there's so many you can't keep track of them. The more poets there are the less room there is to make one of them a victim of your jealousy or envy. The writer's diseases will be SO CONFOUNDED by the sheer numbers surrounding them that some choices will have to be made:

1) either kill yourself, or stop writing, or play video games, or watch tv
all day, or drink

2) or accept the space that is now available in this massive wave to create and to see that despite all the games so many poets play (especially some of our nervous elder poets dividing and manipulating us into categories) and accept the space and the FREEDOM the actual and real FREEDOM of that space to create and to do the best you can with the life you have and know that everything else is bull

CAConrad http://PhillySound.blogspot.com p.s. Thomas Savage, you're so lucky to have the name SAVAGE! Are you a savage? Do you live up to your name? Just curious. If my last name were Savage I'd be even more of a savage than I already am!

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157. Carol Novack

Mad Hatters' Review Fun/draising Multimedia Extravaganza Sunday, JUNE 10TH: UPDATE/REMINDER: DISCOUNTED TICKETS AVAILABLE!

Thu 7 Jun 2007

EXTRA! EXTRA!
*SUNDAY, JUNE 10TH! *
**

The Mad Hatters will present their first
*FUNDRAISING EXTRAVAGANZA
5:00-11:00+ *

*at **The Gallery Bar * <http://www.gallerybarnyc.com/>**

*120 Orchard Street *

(near Delancey)

The Lower East Side, NYC

$20.00 at the door or $15 by PayPal to [redacted] *through Saturday *

The event will benefit the Mad Hatters' Review and its local programs promoting innovative art and literature. Mad Hatters' Review is a unique online multimedia magazine featuring edgy, experimental, gutsy, thematically broad, psychologically and philosophically sophisticated writings, music, and art. The magazine specializes in collaborative ventures, bringing writers together with artists and composers to create a full sensory reading experience. Poetry, fiction, non-fiction, dramatic pieces and experimental whatnots are displayed adjacent to images of original artwork and accompanied by musical compositions or authors' recorded recitations.

The extravaganza will include READINGS BY OFFBEAT PROSE WRITERS & POETS; A SHOWING OF EXPERIMENTAL ANIMATIONS (some collaborative); AVANT-GARDEY IMPROVISATIONAL MUSIC; DANCING TO LIVE MUSIC (SWING, WORLD, 60'S ROCK, REGGAE, CALYPSO, ETC.; PERFORMANCES BY TWO FABULOUS COMEDIANS; A LATE SHOW OPEN MIC; and A SILENT AUCTION OF BOOKS, JOURNALS, AND ARTWORKS DONATED BY MAD

HATTER CONTRIBUTORS & FANS. AND AND AND: $4 MAD HATTER FACOCTAILS & FREE EDIBLE TIDBITS.

Please see http://www.madhattersreview .com/events.shtml#june10 <http://www.madhattersreview.com/events.shtml#june10>for details!

Questions? Pleas for discounts by means other than PayPal? Contact Carol Novack (Publisher/Editor) and Amy Bucciferro (PR Director) at [redacted]
Subject Line: Fundraiser

MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age of Dementia: http://www.madhattersreview.com KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE: https://www.fracturedatlas.org/site/contribute/donate/580

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158. Poetry Project
Events at the Poetry Project 6/11 - 6/13
Thu 7 Jun 2007

Dearests,

O, won¹t you join us for the last two readings of the season?

Plus a little extra something....

Love,

The Poetry Project

Monday, June 11, 8:00 pm
The Recluse Reading

Poets whose work appears in The Recluse 3, edited by the Project¹s staff, will read their work. Readers will include Nathaniel Farrell, Kendall Grady, Stephanie Gray, Janet Hamill, Robert Hershon, Jeremy Hoevenaar, Patricia Spears Jones, Evan Kennedy, Rachel Levitsky, Stefania Iryne Marthakis, Akilah Oliver & Jeffrey Cyphers Wright.

Wednesday, June 13, 8:00 pm
Edmund Berrigan & David Cameron

Edmund Berrigan is the author of Disarming Matter, Your Cheatin' Heart, and Glad Stone Children, coming this spring. Under the guise of I Feel Tractor, he has released a CD, Once I had an Earthquake (Goodbye Better, 2006). He also co-edited The Collected Poems of Ted Berrigan. David Cameron began studying French in order to understand cartoons on Canadian television. A lover of variants and misunderstanding, he is the author of Flowers Of Bad, a False Translation of Charles Baudelaire's Les Fleurs Du Mal, jointly produced by

Unbelievable Alligator and Ugly Duckling Presse and L.P., a series of variations on the Lord's Prayer soon to be made available by Unbelievable Alligator as a free e-book.

Wednesday, June 20, 7:00 pm Parish Hall
Hello Goodbye Party

Say Hello to new Poetry Project Director Stacy Szymaszek and Have a Good One and Thanks for the 4 Years of Thoughtful, Intelligent and Lasting Work to outgoing Director Anselm Berrigan.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

***Thomas Savage¹s workshop, Poetry for the Page, Stage and Computer Screen, will live on at A Gathering of the Tribes, beginning this Saturday June 2. Anyone can join, the cost is $15 per session.

Call Tribes at [redacted] for more info, or email [redacted].

285 E. 3rd St. between C & D

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159. Steve Petermeier
the Chicago Review
Thu 7 Jun 2007

On Sun, 3 Jun 2007, Bobby Baird wrote:
> What irked me, prompting this response, is that
> we've just come off a string of issues that tried
> to confront exactly the question of "why [and how]

> poetry can matter especially in the political
> realm." The question of the relation of literature
> and politics (and it is a question, with no simple
> untroubling answer) was and is a central one
> for the writers we've featured in recent issues:
> people like CD Wright, Lisa Robertson, Kenneth
> Rexroth, Wu Ming, Andrea Brady, and Keston
> Sutherland.

(I just got around to this post -- I'm behind in my
digest reading.)

I greatly enjoyed the Lisa Robertson issue, and in
fact, I was just re-reading parts of it this past
week.

I've held off on subscribing so far, and my main
problem is that when their is an issue I'd like to
pick up, it is almost impossible to find CR in
Minneapolis. I happened to be in Chicago last
summer when I picked up the Robertson issue. I had to
order the Zukofsky issue via the web, and I ordered
the Ronald Johnson back issue via the web, so that's
working for me.

Thanks for the good work. Keep it up.

pac, lov and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minnapolis, mn
usa

Sick sense of humor? Visit Yahoo! TV's
Comedy with an Edge to see what's on, when.
http://tv.yahoo.com/collections/222

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160. Alan Sondheim
Virtual, not Real
Thu 7 Jun 2007

Virtual, not Real

Two modes of writing, most likely among others: Well, I demonstrate (x); well, I demonstrate (myself). The first compresses, contains, confuses the object; the second smears the object within or against the code/work of the text. To smear the object implies an onto-epistemological corruption or breakdown; it is abjection that determines the problematic relationship between self and object. To demonstrate (x) is to clarify an indexical mapping between symbol and object; to demonstrate (myself) is to dis-em- body both object and self; the ontological breakdown is between organism and signifier; the epistemological breakdown implies that knowledge itself is problematized across the boundary. Of course there isn't any boundary; this is all non-sense - in other words, senseless, one can't make sense of these things, there's nothing in the sense of sense as direction - can you sense which way to go? The discussion itself leads to abjection; a w/hole body has no need of dis/splay, dis/comfort; it's there inhabited, sutured, one with inhabitation and self, powerful, commanding, desiring, desired. The body tending towards discussion is already embedded in a futile attempt to construct existence out of shifters, pronouns; the discussed body is already a crude form of empathetic magic, which never works but which constantly requires both sacrifice and repetition. Then one reads it, the same, the differentiated, as autobiography; what is being described adheres to, seems to adhere to, the events of the day, those contortions or fits (fitts) of the writer, and thus replete with projec- tion; this holds as well for fictional characters, but everyone recognizes that avatars at least have no history. The avatar is intermediary/sluice between clarified object and smeared self; its skin labors skin in one very singular direction, that is, from an acceptable exterior distance - but its skin labors space within or close to within. Within what? The prims fall away, replaced by space which mirrors, maps external space, all the way to the ends of the game, game-space, or beyond; mirrors, by asso- ciation, space itself in the real, which is already virtual, the closer one approaches quantum or fundamental particle levels. In this very real sense it is the avatar which is real, and our selves, bodies, our organic existence, which is virtual, dependent among other things on an Aristotel- ian logic that holds only on _this_ level in the holarchy, among others. For the law of distribution, so important in the application of classical logic to the world, breaks down in favor of the gestural, once the logic is examined closely, once appearance and the reading of the world, such as it is, virtual-real, is foregrounded. We defend ourselves against this through a whole phenomenology of pain and suffering, as if death consti- tutes the undeniable presence of the material world. That this isn't the case is clear, not by considering death itself virtual, but by recognizing death as the termination of processes in the middle-zone, in the middle- way - and processes them- selves, are by virtual of the ineluctable ontol- ogy of time, virtual in their constituation.

In lieu, place, virtual or real, of this, I speak like a madman, like a hungry ghost, already a contradiction, since what would fulfill a ghost, hungry or not, except an internal transform among ghost-organs, ghost- perceptions, ghost-epistemologies? Madness always carries the tinge of the virtual with it, and thereupon the real, just as what one considers the real in everyday life, appears as a dream, false, masquerade, sham, fac- ade, theater and theatrical performance, all of which is true, recognized in every movement or body-speech of an avatar, in one or another world, more real than virtual, as ours is more virtual than real. To write of an object: "Two modes: Well, I demonstrate (x); well, I demonstrate (myself). The first compresses, contains, confuses the object" - is to write of oneself writing of an object; this is elementary. And it is also elemen- tary to realize that "writing of oneself writing of an object" is an aporia, useless, exhausting, falsely-recursive; one might as well stop there and recognize that the smear (stutter, cough, text, pause, punctua- tion, page or screen) is behind, within, inherent in, every utterance whatsoever. The psychoanalytical loss of object or good object or bad object is founded on no object at all - none, but food in the eyes of the hungry ghost, or the hungry ghost in the eyes of its prey. Nothing is simple, everything melds within the hallucinatory, and rational action is the apparent ability to 'freeze' those moments, as if they endured beyond the momentary glance or description.

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161. Clay Banes

Re: Bloggers

Fri 8 Jun 2007

---

that controlling mainstream!

On 6/7/07, Marie Hopkins <[redacted]> wrote:
> maybe bc the mainstream press feels the need to maintain control.
>
>
> ----- Original Message -----
> From: "Joy Bennett" <[redacted]>
> To: <[redacted]>
> Sent: Thursday, June 07, 2007 3:15 PM
> Subject: Bloggers
>
>
> > It's so obvious why some in the mainstream press would be so pissed off
> about the success of bloggers, because bloggers do for free what they do for
> a living. So naturally they would try to degrade and demote bloggers.
> >

> > I don't know what the problem is though. In golf, tennis, sewing, and
> every other human endeavor except brain surgery, there are amateurs and
> there are professionals; and then there are amateurs who are near good
> enough to be pros. Why is it so upsetting that there are now writer
> bloggers who have a free, open way to write about whatever they want to a
> willing audience? If the writing is no good, the audience will quickly back
> away.
> >
> > Please note, I'm a new resident here on the Poetics List, and I also host
> and read my work at an Open Mic at Geoffrey's Bohemian Bistro in Palmyra,
> New York (about 25 minutes east of Rochester, NY) every spring and fall. If
> you're up around there stop in, it's free! Details are on my web site
> habit.squarespace.com on the About Me page.
> >
> > Enjoy your moment!
> > Joy Bennett
> >
> >
>

--
EYEBALL HATRED
http://claytonbanes.blogspot.com/

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162. SHANE RHODES
Two Readings in Vancouver
Fri 8 Jun 2007

Two upcoming Vancouver readings.

Wednesday, June 13

Shane Rhodes will be reading at the Disjunct Reading Series. The event will also feature disjunctive noise collective Collapsing Lung.

Event details:
Wednesday, June 13
8:00 PM
Wired Monk in Kits
2610 West 4th Avenue - (corner of 4th and Trafalgar)
Admission is by donation.

****

Thursday, June 14

Shane Rhodes will be reading at the UBC Robson Square Reading Series.

Also reading with Rhodes will be Christopher Patton, author of the newly released debut poetry collection, Ox, and Rachel Lebowitz, author of Hannus.

For more information on the Robson Reading Series, please visit http://toby.library.ubc.ca/webpage/webpage.cfm?id=386.

Event details:
Thursday, June 14th
7:00 PM
UBC Bookstore Robson Square
800 Robson Street (down the steps from the Vancouver Art Gallery)
Free to the public, refreshments provided

****

Information about Shane Rhodes

Shane Rhodes' first book, The Wireless Room (2000, NeWest Press), won the Alberta Book Award for poetry. His second book, Holding Pattern (2002, NeWest Press), won the Archibald Lampman Award. Shane is also featured in the anthologies New Canadian Poetry, Breathing Fire II and Seminal: Canada's Gay Male Poets. His most recent book, The Bindery, was published by NeWest Press in March 2007.

For more information, please go to http://www.newestpress.com/books/bindery.html

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163. Burt Kimmelman
CANCELED Reading in the East Village
Fri 8 Jun 2007

The below announced reading has been CANCELED due to the vagaries of the owner of the cafe where the reading was to be held. I don't advise anyone consenting to read there in the future.

Profound apologies!

"Reading in the East Village

Phoenix Reading Series Presents

Jane Augustine

Michael Graves

Michael Heller

Burt Kimmelman

June 16th at 2

High Chai Café

18 Avenue B (near 2nd Street)
New York, NY
[redacted]

http://newyork.citysearch.com/review/41797825"

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164. Christophe Casamassima
Re: Bloggers
Fri 8 Jun 2007

Just something to throw in the air - something I don't really feel is true to my own sensibilities (but worthwhile asking):

If blogging is so popular, and can reach so many diverse peoples in so many diverse countries, then why do we continue to promote the arts via such outmoded (devil's advocation here...) attempts of distribution as chapbooks, books, monographs, journals, etc? If we're not in it for the money, then what is it for if we're so gung-ho about print publishing? I can see something akin to vanity or prestige or status...

I hope this riles the masses!

Christophe Casamassima

> *----- Original Message -----*
> *From: "Marie Hopkins" <*[redacted]*>*
> *To:* [redacted]
> *Subject: Re: Bloggers*
> *Date: Thu, 7 Jun 2007 16:53:54 -0400*
>
> *maybe bc the mainstream press feels the need to maintain control.*
>
> *----- Original Message -----*
> *From: "Joy Bennett" <*[redacted]*>*
> *To: <*[redacted]*>*
> *Sent: Thursday, June 07, 2007 3:15 PM*
> *Subject: Bloggers*
>
> *It's so obvious why some in the mainstream press would be so pissed off about the success of bloggers, because bloggers do for free what they do for a living. So naturally they would try to degrade and demote bloggers.*

> *I don't know what the problem is though. In golf, tennis, sewing, and every other human endeavor except brain surgery, there are amateurs and there are professionals; and then there are amateurs who are near good enough to be pros. Why is it so upsetting that there are now writer bloggers who have a free, open way to write about whatever they want to a willing audience? If the writing is no good, the audience will quickly back away.*
>
> *Please note, I'm a new resident here on the Poetics List, and I also host and read my work at an Open Mic at Geoffrey's Bohemian Bistro in Palmyra, New York (about 25 minutes east of Rochester, NY) every spring and fall. If you're up around there stop in, it's free! Details are on my web site habit.squarespace.com on the About Me page.*
>
> *Enjoy your moment!*
> *Joy Bennett*

=
Anorexia Symptom - Treatment Center
Comprehensive treatment for males and females, adolescents and adults suffering from anorexia, bulimia, binge eating disorder, compulsive overeating and related disorders.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=5c687d3fd186fcba6f79c90f1be2e49e

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Powered By Outblaze

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165. Alexander Dickow
Manhattan Word of Mouth reading
Fri 8 Jun 2007

All,
Hope to see you there!
Amicalement,
Alex

Word of Mouth
June 14th at 7pm
@ Bluestockings Radical Books
172 Allen St. (Between Stanton and Rivington)

Readers will be:
Carly Sachs (poetry)
Annie Choi (non-fiction)
Alexander Dickow (poetry)
Amy Lawless (poetry)

Visit www.megpunschke.com/wordofmouth.html for a
complete list of 2007 events.

--
Best Regards,
Meghan Punschke
WoM Curator

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

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166. **Marie Hopkins**
Re: Bloggers
Fri 8 Jun 2007

There is something intrinsic about physical art. To hold that creation in your hands--- gives it a permanence that web pages lack.

----- Original Message -----
From: "Christophe Casamassima" <[redacted]>
To: <[redacted]>
Sent: Friday, June 08, 2007 9:38 AM
Subject: Re: Bloggers

Just something to throw in the air - something I don't really feel is true to my own sensibilities (but worthwhile asking):

If blogging is so popular, and can reach so many diverse peoples in so many diverse countries, then why do we continue to promote the arts via such outmoded (devil's advocation here...) attempts of distribution as chapbooks, books, monographs, journals, etc? If we're not in it for the money, then what is it for if we're so gung-ho about print publishing? I can see something akin to vanity or prestige or status...

I hope this riles the masses!

Christophe Casamassima

> ----- Original Message -----
> From: "Marie Hopkins" <[redacted]>
> To: [redacted]
> Subject: Re: Bloggers
> Date: Thu, 7 Jun 2007 16:53:54 -0400
>
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> maybe bc the mainstream press feels the need to maintain control.
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> From: "Joy Bennett" <[redacted]>
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> Sent: Thursday, June 07, 2007 3:15 PM
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> about the success of bloggers, because bloggers do for free what they do
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> > I don't know what the problem is though. In golf, tennis, sewing, and
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> willing audience? If the writing is no good, the audience will quickly
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> > Please note, I'm a new resident here on the Poetics List, and I also
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> and read my work at an Open Mic at Geoffrey's Bohemian Bistro in Palmyra,
> New York (about 25 minutes east of Rochester, NY) every spring and fall.
If
> you're up around there stop in, it's free! Details are on my web site
> habit.squarespace.com on the About Me page.
> >
> > Enjoy your moment!
> > Joy Bennett

> >
> >

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Anorexia Symptom - Treatment Center
Comprehensive treatment for males and females, adolescents and adults suffering from anorexia, bulimia, binge eating disorder, compulsive overeating and related disorders.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=5c687d3fd186fcba6f79c90f1be2e49e

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167. David-Baptiste Chirot
FW: Don't Miss Historic Rally & March, Sunday, DC
Fri 8 Jun 2007

Date: Fri, 8 Jun 2007 11:57:08 -0400From: [redacted]: [redacted]: Don't Miss Historic Rally & March, Sunday, DC

Don't Miss the Historic Rally and March on Sunday in Washington, DC

This Sunday, June 10, join the US Campaign to End the Israeli Occupation, United for Peace and Justice, and more than 300 other endorsing organizations for a historic national mobilization in Washington, DC to protest 40 years of Israel's illegal military occupation of the Palestinian West Bank, Gaza Strip, and East Jerusalem, and the Syrian Golan Heights.

Be a part of this unprecedented global day of action taking place in two dozen countries around the world and help us deliver a loud and clear message: It is time to end U.S. military, economic and political support of the Israeli Occupation!

Now is the time to call all your friends and family, forward this email to everyone in your address book, and invite them to join you for these historic events!

At 2PM on Sunday, thousands of people will gather at the West Lawn of the Capitol for a rally. We're excited about the amazing

line-up of speakers, performers, and emcees for the rally. For an updated list, click here.

The current weather forecast is calling for a high of 83 degrees and sunny with a 10% chance of precipitation.

For those who are coming from out of town, please be aware that Washington, DC in June can get very hot and very humid. Please bring plenty of water and food to keep you hydrated and nourished, as well as sunglasses, sunscreen, and a hat to protect yourself against the sun.

Do not
drive to the Capitol?take the metro train and get off at Union
Station on the Red Line or Capitol
South on the Orange/Blue Lines.

We have secured a permit for this rally and we are working in close coordination with the appropriate agencies to ensure the safety of all people attending this demonstration. We will also have volunteer security and legal observer teams, as well as professional medical teams -on hand throughout the day.

Please be aware that there is a small counter-protest that will be taking place a few blocks away. We ask all participants to refrain from engaging with counter-protesters or provocateurs either physically or verbally. For additional important suggestions for the rally, please read the important memo to participants in the June 10th mobilization.

Below is a map of the West Lawn of the Capitol to orient
you.

Following the rally, at 4PM we will march from the Capitol
to the Washington
 Monument, not far from
the White House. We have an agreed-upon
march route with the Metropolitan Police Department, which will take us southwest on Maryland Ave., west on Independence Ave., and north on 15th St. NW to end at the northeast corner of the Washington Monument. Please be advised that this is a new march route from original planned
march route. Below is a map of Sunday's
march route.

We're anticipating that the march will last until 6:00PM. At 7:30PM, there will be an amazing night of cultural entertainment at the National City Christian Church at 5 Thomas Circle NW, about one mile from the end point of the march.\ The cultural evening spotlights the hip-hop stylings of the Arab Summit, featuring Omar Offendum of the NOMADS, Excentrik, The Narcycist,

and The Iron Sheik; poetry readings from We Begin Here: Poems for Palestine and Lebanon by Sarah Browning, Melanie Kaye/Kantrowitz, Richard Schaaf, and Melissa Tuckey; and debke, traditional Palestinian dance, from the Hurriyah Dance Troupe.

You can still by tickets in advance up until 6PM Eastern on Saturday and save $5 off
of the price of admission. Buy your
ticket on-line by clicking
here.

To get from the end of the march to the cultural event,
see the map below. During the rally,
we'll also be passing out postcards with maps and suggested spots to eat dinner between the march and the show.

On Monday, June 11, hundreds of grassroots lobbyists will participate in a Congressional lobbying day for peace in the Middle East. We'll be meeting up for a lobbying day training at the Lutheran Church of the Reformation, 212 East Capitol Street, in walking distance of Union Station and Capitol South metro stops, from 8:30-10:30AM. At the training, we'll brief you on legislation of interest, on how to lobby, and give you time to meet up with others in your state's delegation to plan out your meetings.

Afterwards, people will attend their pre-arranged meetings
with their Members of Congress. To view
a list of scheduled meetings, sign up for lobbying day, download the lobbying day packet, and more, click
here.

For additional logistical details, please visit the
logistics section for the June 10-11 mobilization, by clicking
here.

For additional details about the entire mobilization,
please click
here.

This
weekend will witness a historic, national mobilization against US support for Israeli military occupation and other human rights abuses and for a just peace between Palestinians and Israelis. Call
all your friends and family, forward this email to everyone you know, and we'll see all of you in Washington,
DC this weekend!

US Campaign to End the Israeli Occupation PO Box 21539 Washington, DC 20009 [redacted]

http://www.endtheoccupation.org

_____ With Windows Live Hotmail, you can personalize your inbox with your favorite color. www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0607=

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168. Tom W. Lewis

did Andrews say "romantic crap" at the Body panel last month?

Fri 8 Jun 2007

I made a transcription of a section of Andrews' talk given at last month's Language Poetry and the Body Panel, to clarify what I recently posted on my blog (http://minnesotan-ice.blogspot.com/2007/05/who-hates-charles-olson-loudest.html#links).

my response turns out to have been addressed at a literary Fata Morgana, based on Mark Weiss' comment (http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0705&L=POETICS&P=R113 73&I=-3). on the recording I thought I would find Andrews ripping into Olson, Black Mountain and everything they represent. but upon listening to the audio, I don't find anything that sounds like derision and disrespect for earlier American schools, as mentioned by Weiss. was the "romantic crap" jab made after they shut the recorder off?

listening to the audio, I found the panelists to be very cogent (except when they were trying not to be, e.g., Steve Benson) and not at all hot-headed in their presentations.

Bruce Andrews' text, as I have transcribed it below, strikes me as another handy description of Language writing and what it wants from us (beyond the more oblique interpretation: "Take me to your leader").

[transcript follows]

A standard rap would be [the body in L=A=N=G=U=A=G=E writing] is the territory for an oxymoron. Instead of a plenipotentiary of the body, L=A=N=G=U=A=G=E writing gets staged as its enemy, as a disembodied kind of writing practice, especially in contrast to the other sorts of poetry present at its creation in the 1970s and since.

So, is the criticism legit? Did the contrasting poetries of the era or even now do a better job of putting the body into the foreground?

Short summary of an answer: only if we're talking about the body of the author, which wasn't something this experimental writing paid much attention to. While most immediately it seemed to evolve from the more drastic compositional methods of the so-called New American Poetry, at the same time as it resisted what has proved to be such an intoxicant, the author-centered romanticism of that tradition, whether Black Mountain or Beat or New York School.

If by "body" you mean the preening display or performance of the author's character, then L=A=N=G=U=A=G=E writing implied a disembodiment; it took a pass on most of that. Also it skirted many familiar routes to that destination: the anecdotal story-telling mode of even the smallest scaled versions of narrative, the declamatory or propagandizing mode of direct political talk, the individualizing voice of the precious poet, the lyric expressiveness of the author's subject and its typically PUSHY MALE STEREOTYPED MODE, and the trappings or upholstery of "poetry" as a genre that set up pretty coercive expectations about that expressiveness.

So-called L=A=N=G=U=A=G=E writing also neglected to divert attention to the representation to bodies outside writing. It signalled a neglect of depictions of landscape, of symbolism and figuration, and illusions of depth or spirit, of descriptive, novelistic stuff, of continuities of experience, realistically unveiled.

And by skirting narrative -- as well as normal and normative style and grammar -- it disabled some of that harnessed outward pull by creating a much less single-mindedly directive surface and a much more disjunctive texture, typically criticized as a compulsive attraction toward non sequitur.

---

http://minnesotan-ice.blogspot.com/2007/06/what-bruce-andrews-really-sai d-about.html#links

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169. **Jim Andrews**
Re: Bloggers
Fri 8 Jun 2007

> *There is something intrinsic about physical art. To hold that creation in your hands--- gives it a permanence that web pages lack.*

books impart a comforting and highly useful temporary materiality and pleasant illusion of permanence to words, which often are heard and then disappear.

books are more easily read than a computer screen, at least currently.

books are not tethered to a computer.

books are not so scary.

books can more easily be bought, sold, and awarded.

there are book stores. there is a functioning book economy.

books do not require any programming skills.

books can be thumbed through.

books have been around for about 2500 years.

books smell nice.

books look nice on a shelf and convey learnedness.

the dead liked books and said so.

books hold the collected wisdom of the ages.

books are traditional physical portals into the non physical worlds of wonder.

books last longer than particular versions of software.

you don't need to know anything about computers.

books are fun to make.

writers like books.

it is harder to pirate a book than a file.

books can easily be read from in front of a microphone.

books do not go 404.

the letters of books do not move around.

books do not require an audio card.

you can read a book on the toilet.

you can read a book while sitting on a toilet.

books are more impressive than files.

books are physical objects.

books are imaginary objects.

books are good for simple folks and for intellectuals.

books are books.

books usually go through more editing than web pages.

books are real.

books do not erase your hard drive.

books are not really a virus.

books do not have a lot of unpredictable behavior.

books do not shoot at you.

books do not upload your score to the internet.

books having nothing to do with a mouse.

books normally do not require goggles. glasses don't count.

books are very serious things.

books do not swim in the brine of the binary.

books are not multimedia.

books are trustworthy.

you can buy a book as a present.

books are part of the brain.

ja
http://vispo.com

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170. cralan kelder
cape town
Fri 8 Jun 2007

hello all,

anybody from cape town on this list? i¹ll be travelling there with my family for a few weeks.

I¹ve read online that the Cape Town Book Fair is running from june 16th June 19th

anything else kickin in CT?

back-channel / back-stroke please or post to list

(dear mr bowering that¹s cape town, south africa, to you and me)

best love from here

↑ Index

171. George Bowering
Re: Spicer
Fri 8 Jun 2007

On May 31, 2007, at 9:50 AM, CA Conrad wrote:

> *As for my irritation on Spicer's "faggot-poetry" term for Ginsberg, just wanted to say that I've been thinking about it, and reading the various ideas about it here, and I'm thinking now that I was probably wrong.*
>
> *Too many things I brought to its definition which may not be relevant to Spicer, his ideas, or his intentions.*
>
> *George, you're still my favorite grumpy old man of all time!*
> *Hugs and kisses George!*
> *CAConrad*
> *http://PhillySound.blogspot.com*

Much appreciated.
And I hope that we will always be friends,
and that's more important than the other stuff,
and maybe we will have an argument in the future,
but this one sure turned out well.

Grumpily,

>
G. Bowering, DLitt.
I still haven't opened it.

↑ Index

172. Christophe Casamassima
Re: Bloggers
Fri 8 Jun 2007

All True! My birthday is July 8th. Please let me know if you'd like to send me a gift of a textual nature...

> *----- Original Message -----*
> *From: "Jim Andrews" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Bloggers*
> *Date: Fri, 8 Jun 2007 12:11:39 -0700*
>
> *There is something intrinsic about physical art. To hold that creation in your hands--- gives it a permanence that web pages lack.*
>
> *books impart a comforting and highly useful temporary materiality and pleasant illusion of permanence to words, which often are heard and then disappear.*

> *books are more easily read than a computer screen, at least currently.*
>
> *books are not tethered to a computer.*
>
> *books are not so scary.*
>
> *books can more easily be bought, sold, and awarded.*
>
> *there are book stores. there is a functioning book economy.*
>
> *books do not require any programming skills.*
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> *books have been around for about 2500 years.*
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> *books smell nice.*
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> *books look nice on a shelf and convey learnedness.*
>
> *the dead liked books and said so.*
>
> *books hold the collected wisdom of the ages.*
>
> *books are traditional physical portals into the non physical worlds of wonder.*
>
> *books last longer than particular versions of software.*
>
> *you don't need to know anything about computers.*
>
> *books are fun to make.*
>
> *writers like books.*
>
> *it is harder to pirate a book than a file.*
>
> *books can easily be read from in front of a microphone.*
>
> *books do not go 404.*
>
> *the letters of books do not move around.*
>
> *books do not require an audio card.*
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> *you can read a book on the toilet.*
>
> *you can read a book while sitting on a toilet.*

> *books are more impressive than files.*
>
> *books are physical objects.*
>
> *books are imaginary objects.*
>
> *books are good for simple folks and for intellectuals.*
>
> *books are books.*
>
> *books usually go through more editing than web pages.*
>
> *books are real.*
>
> *books do not erase your hard drive.*
>
> *books are not really a virus.*
>
> *books do not have a lot of unpredictable behavior.*
>
> *books do not shoot at you.*
>
> *books do not upload your score to the internet.*
>
> *books having nothing to do with a mouse.*
>
> *books normally do not require goggles. glasses don't count.*
>
> *books are very serious things.*
>
> *books do not swim in the brine of the binary.*
>
> *books are not multimedia.*
>
> *books are trustworthy.*
>
> *you can buy a book as a present.*
>
> *books are part of the brain.*
>
> *ja*
> *http://vispo.com*

=
Gatlinburg, TN Cozy Cabin Rentals
Escape from the city to relaxing romantic getaway, a family vacation or a

business retreat. We're confident you'll be pleased with Parkside Cabin Rentals in beautiful Gatlinburg, TN.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=81c21c7f232b69b840b105083f44676e

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Powered By Outblaze

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173. **Simon DeDeo**
Re: did Andrews say "romantic crap" at the Body panel last month?
Fri 8 Jun 2007

---

ah language poetry. is there anything about language poetry that cannot be repeated? i love the language poets as much as anyone, but the criticism written on them sometimes seems to sound like the press release for the latest vaporware ("language poetry will change the way you inhabit the world.")

i call languge poetry a negative theology of meaning in an upcoming essay, and indeed, most of the discussion of the art, including Andrews' here, is obsessed with this kind of "language poetry is not" (which devolves, with loaded terms like preening, precious, etc. etc., into "language poetry does not suck.")

i think the real problem with LP, and again, this is more praise than criticism, is that it's never really dealt with its negative theology. it's been content to enact certain textual rituals (let's be frank -- in the end times of LP -- say Lyn Heijinian comes close -- one instantiation is as good as another -- forgotten as soon as read, forgotten while being read).

it's that ritual aspect, bells and smells, that i think people react to both negatively and positively in the stuff. i think LP gives some people space. i think there is probably a correlation between doing yoga and liking LP. i think a lot of things.

ron called tom mandel a language poet recently, but then he's more interested in poetry-as-sociology than poetry-as-poetry.

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174. **Ron Starr**
Mandel & "Poetry as Sociology"
Fri 8 Jun 2007

Simon,

Given the political intent of language poetry, I don't understand your comment that Mandel is "more interested in poetry-as-sociology than poetry-as-poetry."

Or, maybe it's the implicit characterization of language poetry as "poetry-as-poetry" I don't get. I can see where folks might be inclined to draw a split, but I don't see how the history of langpo could justify the assertion.

-Ron

--
Library of Babel Blog: http://libraryobabel.blogspot.com/

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175. Alan Sondheim
Narrative and Marriage to Language
Fri 8 Jun 2007

Narrative and Marriage to Language

My first narrative video in a long time:
http://odysseyart.ning.com/video/video/show?id=685033:Video:2078 (easy)
large version http://www.asondheim.org/spaceandthecity.mp4 (60 meg)

My text of marriage to language:

I don't understand what you're saying. Perhaps I'm not hearing you correctly. Or perhaps I'm hearing you correctly but don't understand the words you're using. Perhaps I'm not sure you're speaking in language, you're using words. Perhaps I understand what you're saying, but don't understand why or wherefore you're saying it. Perhaps I'm not hearing you clearly.

I don't understand what you're trying to say. Perhaps you're not speaking clearly. Perhaps I think you are making an effort to say something, making an effort at speech, making an effort at language. Perhaps I'm projecting on to you, that you are attempting to say something. Perhaps I'm indicating that I don't understand your effort, or that your effort is to no avail.

I don't understand the meaning carried by the words. Perhaps I understand the words, but don't understand their overall meaning. Perhaps I ascribe to a theory that words carry meaning, that is, they do not mean, but they bear meaning, that is, that meaning is borne. Perhaps the meaning carried by the words is obscure to me, perhaps it requires knowledge I do not possess, and perhaps never have possessed.

I don't understand the words' meaning. Perhaps I understand you are speaking words, but I don't understand their meaning or the meaning they carry. Perhaps I am confused and understand the words, but meaning is lost to me. Perhaps I am exhausted and meaning has disappeared, perhaps I am inordinately depressed, and meaning has decathected. Perhaps words, for me, are no longer invested with meaning, or no longer carry meaning.

I don't understand the words. Perhaps I don't understand anything you're saying. Perhaps I'm not sure you're speaking words, perhaps you are speaking gibberish or nonsense syllables or random phonemes. Perhaps I understand the words, but not in the way you are using them. Perhaps I don't understand the language, perhaps a new or different language, to which the words belong, from which they originate, within which they make sense or carry meaning.

I don't understand your words. Perhaps I understand the words but I don't understand your words. Perhaps I don't understand what you mean with these words, what meaning you want these words to carry. Perhaps your use of these words is unclear or their meaning in combination is unclear, but the words, one by one, are clear. Perhaps I don't understand the drift of your words, the sense of them.

I don't understand you. Perhaps I understand your words and I understand their meaning and the meaning you want the words to carry, but I don't understand why you're saying these words, what is your motive, what you may be trying to tell me. Perhaps I don't understand your words or anything about you, you are not a thing to me, but you are not communicating any more than a thing, an inert object, would communicate. Perhaps I understand nothing except that I must reply to you, that it appears as if the words have meaning for you, and both their meaning and you are lost to me. Perhaps I have never understood you, and these words have clarified that for me, that I have been living a life thinking I have known you, perhaps have known you well, and in fact I have not known you at all, perhaps it has been a mistake thinking I have known you.

I can't make sense of what you're saying. Perhaps the words make no sense to me. Perhaps I do not recognize them as words. perhaps I do not recognize your speech as motivated towards a goal or object or orientation I might well understand. Perhaps I recognize your phonemes and your syllable, but you are speaking nonsense or appear to be speaking nonsense. Perhaps I think it is you who are senseless, perhaps I think it is myself who suffers a fundamental lack, who cannot comprehend what you are saying, no matter how many times you say it, and with what force. Perhaps I do not know to whom you are speaking, who is the recipient of your speech, perhaps it is not me at all. Perhaps you can't make sense of this, of what I am saying to you. Perhaps I am speechless, perhaps my words have dropped their meaning, lost their meaning, and are carrying, here, in this very place, nothing but cries and whispers.

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176. Jorgensen, Alexander
India and Nepal ...
Sat 9 Jun 2007

Am leaving for India and Nepal in about a month's time. Plan to be roaming about for a few more. Would be interested in hearing of places at which to read and people to meet. Any suggestions and tips, as they are called, will be much appreciated. Am constructing a loose itinerary at the moment.

--Alexander Jorgensen

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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177. David A. Kirschenbaum
Boog City Closet Classic PDF/Anselm Berrigan on His Plans for the Poetry Project
Sat 9 Jun 2007

Please forward

Hi all,

As the last days of Anselm Berrigan's time as artistic director of the Poetry Project approach, and following Brendan Lorber's reflective interview with Anselm in the most recent Poetry Project Newsletter, I thought I'd go back to beginning, so to speak.

In Boog City 10, from October 2003, columnist Greg Fuchs interviewed the then incoming artistic director on the eve of the project¹s new season. The piece includes some great Fuchs photographs of, and a poem by, Berrigan.

Also inside the issue are:

--Small press editor Jane Sprague on Albert Flynn DeSilver¹s The Owl Press

--Nancy Seewald's Eating Well on a Lousy But Steady Income on Bona Fides Italian restaurant

--sex poetry from:

kari edwards * Bruna Mori * Hannah Nijinsky * Chris Pusateri

Anthony Robinson * Aaron Tieger

Please reply to this with your email address to receive a pdf of this issue and if you'd like to receive a free pdf subscription to Boog City please note that.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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178. Aryanil Mukherjee
Re: India and Nepal ...
Sat 9 Jun 2007

Alexander

If you are going to touch upon Kolkata let me know.

Aryanil

----- Original Message -----
From: "Jorgensen, Alexander" <[redacted]>
To: <[redacted]>
Sent: Saturday, June 09, 2007 12:25 AM
Subject: India and Nepal ...

> *Am leaving for India and Nepal in about a month's time. Plan to be roaming about for a few more. Would be interested in hearing of places at which to read and people to meet. Any suggestions and tips, as they are called, will be much appreciated. Am constructing a loose itinerary at the moment.*
>
> *--Alexander Jorgensen*
>
> --
> *"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)*

> ----------
> *Boardwalk for $500? In 2007? Ha!*
> *Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.472 / Virus Database: 269.8.13/842 - Release Date: 6/9/2007 10:46 AM*

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179. Rebecca Weaver

Subject: place to stay in boulder June 24-Jul. 1?

Sat 9 Jun 2007

Naropa SWP bound graduate student/poet researching poetic communities looking for a place to stay while in Boulder. Mature, responsible, quiet, will be gone all day in archives and lectures. I just need a place to stay and eat (will provide my own food) and am happy to pay. If you or someone you know knows about someone pref. close to the Naropa campus (but at this point, I'm looking anywhere) who's looking to rent out a room, please backchannel me.

Many thanks,
Rebecca Weaver

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180. David-Baptiste Chirot

FW: The death of hope/Sign this Stem Cell Petition for Bush

Sat 9 Jun 2007

Date: Fri, 8 Jun 2007 16:26:13 -0400From: [redacted]: [redacted]: FW: The death of hope

Dear David-Baptiste,

Yesterday, Sen. Schumer sent an urgent note—which is included below—saying we needed a grassroots uprising to convince President Bush not to veto the lifesaving Stem Cell Research Enhancement Act.

The response was absolutely amazing. And good thing too.

President Bush's veto may come as early as Monday morning. We need as many signatures as possible by then. Won't you please sign now?

The president and his right wing ideologues are citing a promising new scientific study showing it MAY be possible to derive the most promising types of stem cells without using embryos. This, despite the fact that the very scientists who made this discovery have said it is important we continue to pursue all avenues of stem cell research.

Sen. Tom Harkin, a chief sponsor of the bill, said it best: "It is time to take the shackles off of our federal researchers."

Once again, Bush is cherry picking the science to the detriment of us all. So, please, if you haven't signed the DSCC's petition, do so now. We need all of the support we can get.

Here is Sen. Schumer’s message below.

Sincerely,
J.B. Poersch
Executive Director, DSCC

From: Sen. Chuck Schumer <[redacted]>
Date: Jun 7, 2007 12:06 PM
Subject: The death of hope
To: J.B. Poersch

Dear J.B.,

George Bush is about to stubbornly deny the will of the American people once again.

This week, the House will pass a bill to lift the arbitrary and damaging restrictions on federal funding for embryonic stem cell research that President Bush put in place in 2001. Two months ago, the Senate passed a similar bill.

But George Bush is threatening a veto in defiance of almost every congressional Democrat, many Republicans and the overwhelming majority of the American people.

It's not science or facts driving Bush's decision. It is pure pandering to his radical right-wing base. The upshot is that millions who suffer from Alzheimer's, Parkinson's and diabetes will once again have their hopes dashed.

We can't stand by and let this happen. George Bush is preventing the development of treatments and cures for some of the worst diseases for no other reason than politics. That is unconscionable.

With the veto coming as early as Monday, we must hurry and send our message to George Bush right now.

Click here to tell Bush to stop obstructing the will of the American people and Congress. Tell him to sign the lifesaving Stem Cell Research Enhancement Act.

It'll come as no surprise that Bush and the small band of Republicans in Congress who are providing enough votes to prevent a veto-proof majority are relying on pseudoscience and outright lies to defend their position.

They tell us that other types of stem cells have just as much potential as embryonic stem cells. They claim that embryonic stem cell therapies are dangerous and always cause tumors in mice. None of it is true.

The country's top scientists believe embryonic stem cells have the most potential to find safe, effective cures. And the American people are right there with them. Surveys consistently find that two-third to three quarters of people support expanding this research. Even the scientists working on the most recent stem cell breakthrough support passage of the current bill. As one of the scientist involved in the recent development said: "A human is not a mouse, so a lot more work has to be done."

It is time to change the policy.

Click here to tell Bush to stop obstructing the will of the American people and Congress. Tell him to sign the lifesaving Stem Cell Research Enhancement Act.

There is no excuse for the president to veto this bill.

He needs to hear it from all of you today.

Sincerely,

Sen. Chuck Schumer

Click this button to forward this message to your friends and family.

If you received this message from a friend, click this button to join the DSCC.

_____ Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

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181. Stephen Vincent
Gentle Reminder: Noe Valley Book Reading & Signing
Sat 9 Jun 2007

Monday evening, June 11 at 7 p.m. Stephen Vincent will read from his new book, Walking Theory,
to be followed by a book signing.
Place: Noe Valley Ministry (1021 Sanchez, near the corner of 23rd Street in San Francisco.)
Free Port of Entry!

Thanks,

Stephen Vincent
http://stephenvincent.net/blog/

Walking Theory from Junction Press (84 pages, $12)
For convenient ordering information, go to:
www.junctionpress.com
If you want a personally signed copye, order directly from me:
3514 21st Street
SF CA 94114

... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the ³take the top of your head off² test. I went cover to cover without even sitting up. Ron Silliman, Silliman¹s Blog, http://ronsilliman.blogspot.com/ Go down to May 15, 2007

At long last is Walking Theory, Stephen Vincent¹s observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day: Goodbye, rhetoric, the desperate,/what can the poem do, walking, step-by-step:/ witness, suffer, hope. Urbane and companionable, rare virtues flaunted here, curbside delight. Bill Berkson

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In Walking Theory measure becomes metaphor: ³...foot ever to the ground, image by image, /thought by thought, word by word...² This is the measure of the continuity of a poet¹s life as he moves through the days, from the grief-stricken rhythms of the opening section of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, ³the dotted eye² suggests the I of linguistic convention as the seeing, moving body¹s eye transformed by language. Beverly Dahlen

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182. Tom Beckett
New at e-x-c-h-a-n-g-e-v-a-l-u-e-s
Sat 9 Jun 2007

Sheila E. Murphy interviews Peter Ganick, here: _http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html_ (http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html)

Enjoy.

********** See what's free at http://www.aol.com.

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183. Sheila Murphy
Interview of Peter Ganick
Sat 9 Jun 2007

This just in and posted: http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html

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184. Simon DeDeo
Re: Mandel & "Poetry as Sociology"
Sat 9 Jun 2007

No -- was referring to Ron Silliman (in particular, SoQ/PA and related categories, which seem more sociological although correlated with aesthetics).

The claim that langpo was "about" politics -- well, it has certainly been associated in the critical literature, but I don't see that holding up, except in as much as making people better is a political act (it seems de rigeur to say that everything is political, but most among people whose lives are least touched by actual politics.)

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185. Ron Starr
Re: Mandel & "Poetry as Sociology"
Sat 9 Jun 2007

So, say Bernstein's emphasis (granted, in his essays) on discovering modes of writing that resist commodification is...non-political? ...an after effect of evaluation? ...a failure? ...what?

-Ron

On Sat, 9 Jun 2007, Simon DeDeo wrote:
>
> The claim that langpo was "about" politics -- well, it has certainly been
> associated in the critical literature, but I don't see that holding up,
> except in as much as making people better is a political act (it seems de
> rigeur to say that everything is political, but most among people whose
> lives are least touched by actual politics.)
>

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186. Stephen Vincent
New de Blog
Sun 10 Jun 2007

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http://stephenvincent.net/blog/

Some new text/photo pieces:

Sol Lewitt / Abstraction & Query
Grief (Greek) Mother
Street Insignia

Stephen Vincent
http://stephenvincent.net/blog/

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187. Jim Andrews
videos from epoetry conference in paris
Sun 10 Jun 2007

---

here are some short excerpts from performances and presentations at the 2007 epoetry conference held recently in paris: http://lucdall.free.fr/epoetry2007 . the videos stream in, but the connection is a bit slow, so after you click a vid, minimize it and let it load for a while before starting it.

it was a terrific event. the mornings and afternoons were spent at the u of paris attending lectures and panel discussions by artists and scholars; the evenings happened off campus in paris at venues for performance and presentations. the first evening, at Le Divan du Monde, was devoted to performances; the second evening, at Le Point Ephémère, concerned interactive work; and the third evening, at Le Cube, concerned Web work.

the evenings were well attended not only by people from the conference but by parisians. epoetry, net art, and media arts more generally are very active in the city of light.

many thanks to philippe bootz, patrick burgaud, and loss glazier for their excellent organization of this international event.

ja
http://vispo.com

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188. Edmund Hardy
two ebooks
Sun 10 Jun 2007

"Intercapillary Space"
http://intercapillaryspace.blogspot.com/2007/06/ebooks-4-and-5.html

two new ebooks from UK based writers:

Carol Watts: alphabetise

A prose poem chronicle. First exhibited in 'Different Alphabets', Bury Text Festival, 2005, this ebook edition consists of each page photographed - part handwritten and part typed, an occasional alphabetical diary - photographed. 31 pages. 75 KB. Download FREE

Peter Hughes: Berlioz

A serial poem. 74 pages. 112 KB. Download FREE
It begins like this:

1

first you're sat
on your dad's lap
then your face
is grey as the grave

you've used up
the years

you waited for
in a cold wind

cold as the winter
of your birth

you look around seeing nothing
but second nature

mountains to south & east
more geomorphology
to north & west

the long deluge of silt
precipitating through the body

Play your part in making history - Email Britain!
http://www.emailbritain.co.uk/

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189. Lewis LaCook

Beginning with Ganick (Christ riding shotgun)

Sun 10 Jun 2007

---

http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html …every writer has a life, and every text is a development in any committed writer's life, no? Every life finds, with the infinite, finishing schools off with that last draught. Even texts scour pill-green leaflet cars. Now he has to clean out this pipe. A commission with God as my co-pilot, Christ riding shotgun, blasts a sour morning all over the hairy walls, understand? Pudding and catsup and pudding and ketchup: I'm playing run abreast with me, cool air split by my chest sweating tenders from antiquity, in utero. That's all we are. Then there's some limit beyond which glass is butted against, the bitter levees holding the bigger river furl'd and unanswerable. Baptists sit in protest of a censure from embalming. Have I already made dark that prophet's diction, listened through by grails, by onyx, by aspiration? I persimmon. An intelligent design would take into account no knowledge of its utility. He spent the long cold winter on a pair of swimming trunks, and threw away the receipt.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

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190. Alexander Dickow
hapax summer 2007
Sun 10 Jun 2007

All,
One of my longer poems has been published in the new issue of the French literary journal Hapax! There are only 100 copies available, so order yours soon.

To order this issue of Hapax from outside of Europe, backchannel me and I will help you obtain a copy. You can find information about the journal and related projects at www.larepubliquemondialedeslettres.com.

To order the journal in Europe:
Pour commander la revue à partir de l'Europe:

Association Ferraille
132 rue Ponsardin
51100 Reims
FRANCE
Tél: 03 26 09 51 43
hapaxUNDERSCOREeditionsATyahooDOTfr

JUIN 2007

AVIS DE PARUTION

Revue Hapax
Été 2007
208 pages + 1 CD
10 euros (+ frais de port : 3 euros)

Tirage limité à 100 exemplaires
ISBN 978-2-9529001-2-6

*

Dossier : Transcréations

– François Vaucluse, L’art de traduire
– Eric Houser, Patch !
– Alexander Dickow, Prince/Dragon
– Haroldo De Campos (par Inès Oseki-Dépré), Translucifération

*

Textes

– David Mus, Le Lac
– Jean-Patrice Courtois, Mobile
– Franck Laÿs, L’effet B.
– André Gache, NOM
– Zoltán Homályos, Discours de clôture
– Jacques Demarcq, ’Crivent
– L.L. De Mars, Pratique du Golem
– Frankétienne, Mots d’ailes en infini d’abîme
– Dominique Meens, L’Hirondelle

*

CD

– M^2, Ars gratia artis + extrait de Vers o (épiquaresque roème)

*

Critique

– Alain Frontier, Théorie de la théorie

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

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191. Andrew Jones
Digital Art Weeks '07 Zurich
Sun 10 Jun 2007

After having just attended the e poetry festival in Paris, I thought this might be of interest to the list. I've watched the Digital Art Weeks develop over the last two years and this year's festival looks very interesting, especially the keynote by Joseph Weizenbaum.

http://www.digitalartweeks.ethz.ch/web/

peace

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192. ALDON L NIELSEN
FW: RE: mourning Ousmane Sembene
Sun 10 Jun 2007

---------- Forwarded message ----------

> *From: Sabine Broeck->*

> Dear friends and colleagues, I am writing with sad news. Last night Ousmane Sembene, at 84, passed away in Dakar. We are mourning the loss of a
great artist, visionary decolonial thinker, pioneer of African cinema - somebody who taught us all to see.
<<

193. George Bowering
Re: cape town
Sun 10 Jun 2007

On Jun 8, 2007, at 12:31 PM, cralan kelder wrote:

> *I've read online that the Cape Town Book Fair is running from june 16th –*
> *June 19th*

Hey, maybe some Jo'berg poets will show up.

Keep your eye out for Lesego Rampolokeng.

George Harry Bowering
Likes towns with -ver- in them.

↑ Index

194. Dan Waber
ars poetica update
Mon 11 Jun 2007

The ars poetica project continues to do the wordular Watusi at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Alison Croggon, Miles David Moore, Grace Cavalieri, and Annie Finch.

Poems will appear this week by: Nathalie Stephens, Jeff Harrison, and MTC Cronin.

A new poem about poetry every day.

Enjoy,
Dan

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195. mIEKAL aND
cowsunite.org
Mon 11 Jun 2007

The gap between factory farming & family farms is widening. Rumor has it the cows are planning an uprising. Details here:

http://www.youtube.com/bovinerights

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196. Poetics List
Weekend Poetry Retreats at Bernadette Mayer's
Mon 11 Jun 2007

Announcing weekend poetry retreats at Bernadette Mayer's house on Tsatsawassa Lake Road. It is an excellent environment for motivation and having an opportunity to pose questions on writing poetry. A Friday night through Sunday afternoon stay with meals costs $250. Outdoor cookout and swimming in the Tsatsawassa and Kinderhook creeks included. The house is located in upstate New York, 18 miles East of Albany. Please email requests to [redacted].

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197. Barry Schwabsky
MIchael Hamburger obit, The Independent
Mon 11 Jun 2007

Michael Hamburger Distinguished translator and poet Published: 11 June 2007

Michael Peter Leopold Hamburger, poet and translator: born Berlin 22 March 1924; Assistant Lecturer in German, University College London 1952-55; Lecturer, then Reader, in German, Reading University 1955-64; FRSL 1972-86; OBE 1992; married 1951 Anne File (one son, two daughters); died Middleton, Suffolk 7 June 2007.

With the death of Michael Hamburger, the English language takes leave of one of its most gifted and gently influential poets as well as the 20th-century's most distinguished and prolific translator of German poetry. Hamburger was born in 1924 into an upper-middle-class German-Jewish family in the Berlin district of Charlottenburg. Nine years later, the Nazi takeover put an end to the Weimar Republic and precipitated the family's emigration to Edinburgh and London. The later English translator of Goethe's poems once remarked on the "alacrity" with which he had come into the world on the very day, 22 March, of Goethe's death and famous cry for "more light". Such auguries of promise may be taken with a pinch of salt, and yet no account of the unity of Michael Hamburger's life and work could choose to ignore the almost uncanny coincidence of the date of his death with that of the German poet to whom he devoted so much of his lifework as a translator: Friedrich Hölderlin. Hamburger first encountered Hölderlin's verse while a pupil at Westminster School. By 16 he had already begun to translate this greatest of German poets, who was practically unknown to British readers at the time. His youthfully

ambitious Poems of Hölderlin (1943) was the first of more than a hundred books Hamburger published. He continued to add to this for almost 70 years, with the most recent edition of Friedrich Hölderlin: poems and fragments appearing as recently as 2004 from Anvil Press, where he was lucky to find, in Peter Jay, a devoted editor and publisher of his poetry and translations. Hamburger recalled his astonishment at the interest generated in 1943 by the English publication of this difficult German in the middle of a war with Germany. An infantryman in training at Maidstone Barracks when the book came out, he was "benignly but firmly advised" by his company commander to represent his regiment by accepting the Poetry Society's invitation to give a Hölderlin talk and reading. According to Hamburger, the possibility of such "absurdities" in Britain was what made that war "worth fighting". Hölderlin in 1943 may have been a stranger in English, but it was only later, in what he called the "second phase" of his work as a translator, that Hamburger began to re-enact the essential tensions of a poetry as "far removed from any poetic convention obtaining either in German or English, in his lifetime or later". In so doing he "Hölderlinised" his English in much the same way as Hölderlin, in his own translations, had "Sophoclised" his German. It is possible that Hamburger wrote his own first poetry, too, under the spell of Hölderlin. The still very readable poem which opens his Collected Poems (1995) carries the almost lapidary title "Hölderlin. / Tübingen, December 1842". The earliest in his first collection Flowering Cactus (1950), "Hölderlin" was also his first published poem beyond the Westminster School magazine, contributed to an anthology of writing from Oxford and Cambridge while he was a student at Christ Church, Oxford. The poem adopts the despairing persona of Hölderlin's final years, when a state of "homelessness" followed what Hamburger would come to refer to as Hölderlin's "change of identity" (rather than madness). Asked whether the German poet had influenced his later verse, he would point only to "Hölderlin's breathing", a prerequisite of the arching syntax of his own impressive longer poems "Travelling", "In Suffolk", "Late" and "From a Diary of Non-Events". Hamburger's early identification with Hölderlin's plight, as well as his lifelong commitment to finding a "home" for the German poet in English, may have had roots in the vicissitudes of his own predicament - his "displacement" aged nine from one culture and language to another. Of his early impulse to translate from German (besides his decade-long preoccupations with Hölderlin and the German-Jewish poet Paul Celan, translations of work by Büchner, Rilke, Hofmannsthal, Trakl, Brecht, Eich, Huchel, Grass, Enzensberger and W.G. Sebald flowed from his pen), Hamburger wrote: "It is possible that I should never have started translating in my adolescence if that hadn't been a bridge to a culture lost to me in every other regard." Recollections of his early years are included in Hamburger's autobiographical work, A Mug's Game (1973, revised in 1991 as String of Beginnings). Until quite recently, however, he had thought

that it was his father's political foresight that had hastened the family's sudden departure for Edinburgh, where, with the help of George Watson's College, Hamburger began his career as an "Englishman". But a group of German students researching the events of 1933 at the Charité, the university hospital in Berlin where his father held a prestigious chair in paediatric medicine, were able to inform him that his father had been dismissed in one of the first directives of the National Socialist authorities. The rest of the family followed - without his paternal grandmother, however, whose death at the hands of the Nazis he movingly commemorated in a poem about Adolf Eichmann ("In a Cold Season", 1961). Hamburger described the first year of his exile in Britain and in the English language as the equivalent of a child being thrown into water so that it may learn to swim. In all his descriptions of his early years he stressed the "gloomy" and "claustrophobic" quality of his Berlin childhood, where the flat was like a "prison". Life in Edinburgh, where he soon became a member of a boys' street-gang, was a "liberation" from an "introversion that had become morbid." The author of more than 20 volumes of poetry and many volumes of essays, whose seminal study of the tensions in European poetry, The Truth of Poetry (1969), the critic Michael Schmidt has ranked alongside William Empson's Seven Types of Ambiguity, Erich Auerbach's Mimesis or Donald Davies's Thomas Hardy and British Poetry, Hamburger often joked - not without rancour - about British reviewers of his poetry who would "brand" him "better known as a translator", or a "passionate breeder of rare apples" (which he was), or "a renowned German poet". The most powerful influences on his early poetry were not Hölderlin or Rilke, but Yeats and Eliot. Later on he came to agree with the critic G.S. Fraser, who, noting the cloying effect of the Irish poet's manner in Hamburger's verse, described it as "ghosting for the ghost of Yeats". As for Eliot, Hamburger eventually came to see that the great man's "doctrine of impersonality, taken too literally", had kept the aspirant poet in "a cage of decorous generalities" and that Eliot's notion of the "objective correlative", "improperly understood", had made him "distrust the data of his immediate experience". It was not until after his marriage to Anne File - the actress and poet Anne Beresford - and their move in 1955 to a house and large garden in Tilehurst, near Reading, that Hamburger began to set the close observation of his surroundings and sensual impressions against the dictates of taste and poetic convention. It was here that he discovered his appetite for what he called "the roughage of lived experience". It was here, too, that he began to write poems in which loyalty to the primacy of experience could admit the intense exchange of dream, memory and observation. If this was a slow and late development, it was later intensified by the family's move in 1976 from London to Suffolk, where Hamburger wrote poetry - often emerging from the work to which he applied himself in his garden and orchard until the day of his death - which will be remembered as his best. Reflecting on aging and dying in

the month of his 80th birthday, he wrote of the peculiar freshness and urgency he sensed in the 17th-century George Herbert's poem "The Flower" ("And now in age I bud again./ After so many deaths I live and write"). It is to be hoped that poets centuries his junior will also derive sustenance and guidance from Hamburger's own poetry. His essay "The Survival of Poetry" defines an idea of contemporaneity that links him with Herbert and Hölderlin: "To a poet, language is all that it has ever been and is capable of becoming, all it has ever done or is capable of doing. In a sense, too, every poet who has ever written anywhere can be his or her contemporary in timelessness."

Iain Galbraith

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198. **Tom Orange**
Re: Mandel & "Poetry as Sociology"
Mon 11 Jun 2007

---

mandel's work presents an interesting case: those early books like Ency and Ready to Go are as constructivist or syntactically disjunctive as anything else from the moment, while the books of and since the 1990s take on at times a more obviously personal, reflective and even mediatative tone. you can even see this dynamic playing out in tom's latest book from atelos, To the Cognoscenti, whose long/serial title poem is filled with perceptual torsions and whose other long serial poem, "Cheshbon Ha-nefesh," is based on the jewish ritual of the accounting of the soul and thus is highly personal and reflective.

in terms of poetry as social formation, mandel without question fits the bill due to his timely presence and involvement in the bay area scene beginning in the 1970s. if his work is exceptional, one must decide whether it's the exception that proves or breaks the rules.

simon, going back into this thread a bit -- could you tell us a bit more about your thesis on langpo and negative theology? are there parallels at all in the attempts, beginning in the 1990s as far as i can tell, to bring derrida and deconstruction under the banner of negative theology? because while i certainly can see negativity at work in some of the critical discourse surrounding langpo, a negative theology must posit some kind of god one is supposed to reach or know through the negativity. and i'm having a hard time conceiving what would the characteristics be of langpo's god.

many thanks,
tom orange

On 6/11/07, Ron Starr <[redacted]> wrote:

So, say Bernstein's emphasis (granted, in his essays) on discovering modes of writing that resist commodification is...non-political? ...an after effect of evaluation? ...a failure? ...what?

-Ron

On Sat, 9 Jun 2007, Simon DeDeo wrote:
>
> The claim that langpo was "about" politics -- well, it has certainly been
> associated in the critical literature, but I don't see that holding up,
> except in as much as making people better is a political act (it seems de
> rigeur to say that everything is political, but most among people whose
> lives are least touched by actual politics.)
>

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199. Alan Sondheim
Film, the first Digital Medium
Mon 11 Jun 2007

Film, the first Digital Medium

It was with amazement that early audiences watching the Lumiere luminescent train heading towards the camera immediately grasped the fictional and technological nature of the event. It's been postulated that neither the persistence of vision nor the saccadic movements of the eyes had yet been developed to any great degree. As a result, what the audience witnessed was actually a series of stutters or spurts; it was impossible for them to reconstruct the analogic experience from these few, far between, and pitiful photographic images. What an error on the part of the producers, who expected an overwhelming experience! Through the next several years, men and women developed the illusion of projected motion - with children, the learning curve was considerably shorter, given their embrace of anything new and remote from the already decadent culture of their parents. There was a curious hiatus between the Lumiere and further experimentation with audience, during which the showmen attempted the impossible - an awkward unraveling of the filmstock itself, a transparent ribbon woven and passed among the motion picture audience. Since the film was now moving, albeit without projection and the maltese-cross way of holding each image for a split-second in the frame, the viewers of the film were strangely satisfied. This all changed, perhaps for the better, within a few months, when the projects began their clacking once again, and the houses of vaudeville were filled with the melodrama and hijinks of

gardeners, factory workers, and attempts to reach the moon. (A surviving specimen from the hiatus, not suitable for children (what were they think- ing!) - http://www.asondheim.org/etched.jpg).

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200. ALDON L NIELSEN
And now Richard Rorty too -----
Mon 11 Jun 2007

[from today's NY TIMES]

Richard Rorty, Philosopher, Dies at 75

By PATRICIA COHEN
Published: June 11, 2007
Richard Rorty, whose inventive work on philosophy, politics, literary theory and more made him one of the worldâ€™s most influential contemporary thinkers,
died Friday in Palo Alto, Calif. He was 75.

The cause was complications from pancreatic cancer, said his wife, Mary Varney Rorty.

Raised in a home where â€œThe Case for Leon Trotskyâ€ was viewed with the same reverence as the Bible might be elsewhere, Mr. Rorty pondered the nature of reality as well as its everyday struggles. â€œAt 12, I knew that the point of being human was to spend oneâ€™s life fighting social injustice,â€ he wrote in an autobiographical sketch.

Russell A. Berman, the chairman of the Department of Comparative Literature at Stanford University, who worked with Mr. Rorty for more than a decade, said, â€œHe rescued philosophy from its analytic constraintsâ€ and returned it â€œto core concerns of how we as a people, a country and humanity live in a political community.â€

Mr. Rortyâ€™s enormous body of work, which ranged from academic tomes to magazine and newspaper articles, provoked fervent praise, hostility and confusion. But no matter what even his severest critics thought of it, they could not ignore it. When his 1979 book â€œPhilosophy and the Mirror of Natureâ€ came out, it upended conventional views about the very purpose and goals of philosophy. The widespread notion that the philosopherâ€™s primary duty was to figure out what we can and cannot know was poppycock, Mr. Rorty argued. Human beings should focus on what they do to cope with daily life and not on what they discover by theorizing.

To accomplish this, he relied primarily on the only authentic American philosophy, pragmatism, which was developed by John Dewey, Charles Peirce, William James and others more than 100 years ago. â€œThere is no basis for deciding what counts as knowledge and truth other than what oneâ€™s peers will let one get away with in the open exchange of claims, counterclaims and reasons,â€ Mr. Rorty wrote. In other words, â€œtruth is not out there,â€ separate from our own beliefs and language. And those beliefs and words evolved, just as opposable thumbs evolved, to help human beings â€œcope with the environmentâ€ and â€œenable them to enjoy more pleasure and less pain.â€

Mr. Rorty drew on the works of Freud, Nietzsche, Heidegger, Wittgenstein, Quine and others. Although he argued that â€œno area of culture, and no period of history gets reality more right than any other,â€ he did maintain that a liberal democratic society was by far the best because it was the only one that permits competing beliefs to exist while also creating a public community.

His views were attacked by critics on the left and the right. The failure to recognize scienceâ€™s particular powers to depict reality, Daniel Dennett wrote, shows â€œflatfooted ignorance of the proven methods of scientific truth-seeking and their power.â€

Simon Blackburn, a philosopher at Cambridge University, has written of Mr. Rortyâ€™s â€œextraordinary gift for ducking and weaving and laying smoke.â€

Mr. Rorty was engaged with and amused by his critics. In a 1992 autobiographical essay, â€œTrotsky and the Wild Orchids,â€ he wrote that he was considered to be one of the â€œsmirking intellectuals whose writings are weakening the moral fiber of the youngâ€; â€œcynical and nihilisticâ€; â€œcomplacentâ€; and â€œirresponsible.â€

Yet he confounded critics as well, by speaking up for patriotism, an academic canon and the idea that one can make meaningful moral judgments.

His reason for writing the 1992 essay, he said, was to show how he came by his particular views. Richard McKay Rorty was born in 1931 to James and Winifred Rorty, anti-Stalinist lefties who let their home in Flatbrookville, N.J., a small town on the Delaware river, be used as a hideout for wayward Trotskyites. He describes himself as having â€œweird, snobbish, incommunicable interestsâ€ that as a boy led him to send congratulations to the newly named Dalai Lama, a â€œfellow 8-year-old who had made good.â€

Later, orchids became another obsession, and his love of the outdoors continued throughout his life. An avid birder for the last 30 years, Mr. Rorty liked to â€œhead over to open spaces and walk around,â€ his wife Mary said yesterday from their home in Palo Alto. His last bird sighting was of a condor at

the Grand Canyon in February. In addition to his wife, Mr. Rorty is survived by three children and two grandchildren.

When he was 15, Mr. Rorty wrote, he â€œescaped from the bullies who regularly beat me up on the playground of my high schoolâ€ to attend the Hutchins School at the University of Chicago, a place A. J. Liebling described as the â€œbiggest collection of juvenile neurotics since the Childrenâ€™s Crusade.â€

In his early career, at Wellesley and Princeton, he worked on analytic philosophy, smack in the mainstream. As for the surrounding 1960s counterculture, he said in a 2003 interview, â€œI smoked a little pot and let my hair grow long,â€ but â€œI soon decided that the radical students who wanted to trash the university were people with whom I would never have much sympathy.â€

By the 1970s, it became clear that he did not have much sympathy for analytic philosophy either, not to mention the entire Cartesian philosophical tradition that held there was a world independent of thought.

Later frustrated by the narrowness of philosophy departments, he became a professor of humanities at the University of Virginia in 1982, before joining the comparative literature department at Stanford in 1998.

Over time, he became increasingly occupied by politics. In â€œAchieving Our Countryâ€ in 1998, he despaired that the genuine social-democratic left that helped shape the politics of the Democratic Party from 1910 through 1965 had collapsed. In an interview, he said that since the â€™60s, the left â€œhas done a lot for the rights of blacks, women and gays, but it never attempted to develop a political position that might find the support of an electoral majority.â€

In recent years, Mr. Rorty fiercely criticized the Bush administration, the religious right, Congressional Democrats and anti-American intellectuals. Though deeply pessimistic about the dangers of nuclear confrontation and the gap between rich nations and poor, Mr. Rorty retained something of Deweyâ€™s hopefulness about America. It is important, he said in 2003, to take pride â€œin the heritage of figures like Jefferson, Lincoln, Wilson, Roosevelt, Martin Luther King, and so on,â€ he said, and â€œto use this pride as a means of generating sympathyâ€ for a countryâ€™s political aims.

<<

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

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201. Michael Kelleher

Literary Buffalo E-Newsletter 06.11.07-06.17.07

Mon 11 Jun 2007

LITERARY BUFFALO
6.11.07-6.17.07

AND JUST BUFFALO RAFFLE WINNER IS.....

CATHERINE CAREY OF SOUTH BUFFALO!

Her name was chosen out of a hat by Lucy Ann Hurston, niece of Zora Neale, at our final Big Read event. Catherine has won two round trip tickets to the Continental Airlines literary destination of her choice, a $1500 hotel credit and $500 to spend. Not a bad membership benefit!

LITERARY BUFFALO IN THE NEWS

Martha Deed on Dan Waber and Jennifer Hill-Kaucher in Artvoice:
http://artvoice.com/issues/v6n23/paper_kites

EVENTS

06.13.07

JUST BUFFALO OPEN READING
Carnegie Art Center _(Meets monthly on the second Wednesday)
Featured: Dan Waber and Jennifer Hill-Koucher _
10 slots for open readers
__Wednesday, June 13, 7 p.m_
240 Goundry St., North Tonawanda

06.17.07

JUST BUFFALO OPEN READING
Rust Belt Books
Featured: Maureen O'Connor and Jane Adam
10 slots for open readers

Sunday, June 17, 7 p.m.
202 Allen Street, Buffalo (Meets the monthly on the third Sunday)

&

SPOKEN WORD SUNDAYS OPEN MIC
Presented by Liz Mariani and Mark Goldman
Sunday, June 17, 8 p.m.
Allen Street Hardware Café
Allen Street at the Corner of College
Sign-ups at 7:45
for more info
www.allenstreethardware.com

JUST BUFFALO WRITER'S CRITIQUE GROUP

!!! WRITER CRITIQUE GROUP IS ON SUMMER HIATUS. WE'LL RETURN IN SEPTEMBER !!!

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

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http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade

617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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202. **Stephen Vincent**
"Torture" on Talk of the Nation Monday 6/11
Mon 11 Jun 2007

For those of you interested in of Torture as a policy of the Bush Regime, my friend, Darius Rejali - probably the foremost research-scholar-writer on the subject of Torture -
will be on Talk of the Nation (NPR) with Neil Conan Today (12 PM PST, 3 PM EST) in conversation
With Tony Lagouranis to talk about his experiences as an interrogator and torturer in Iraq for
an hour.

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203. **Ruth Lepson**
Re: cowsunite.org
Mon 11 Jun 2007

---

free-range farming & factory farming turn out not to be so different, sadly. often free-range just means hand fed rather than tube fed--check w/ the store you buy from--ask what they mean when they say free range. have been educating myself on animal rights & it's beyond anything I imagined what hens, pigs, cows, etc are subjected to so we can eat them easily. it's beyond torture sometimes. this issue of animal rights is related to how much grain there is left for hungry humans to eat & to global farming--eat local products.

On 6/11/07 9:04 AM, "mIEKAL aND" <[redacted]> wrote:

> *The gap between factory farming & family farms is widening. Rumor has it the cows are planning an uprising. Details here:*
>
> *http://www.youtube.com/bovinerights*

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204. Crane's Bill Books

Call for artists (and poets)

Mon 11 Jun 2007

A call for ideas that I think might be of interest to poets, concrete or otherwise.
J. A. Lee

***

THE LAND/an art site, Inc.

419 Granite NW, Albuquerque NM 87102

[redacted]

[redacted]

www.landartsite.org/siteunseen.html

THE LAND/an art site, Inc., announces a call to artists for proposals of ideas that can be variably realized by partner artists working at a specific outdoor site (or sites) in New Mexico. The resulting works will be featured in a show titled SITE UNSEEN, to run from September 28, 2008 to October 19, 2008.

Selected artists will be asked to contribute, with no detailed knowledge of the site(s), a score, plan or text, from which their on-site collaborator will devise a highly site-specific realization (or realizations). Ideas may be very specific or wide-open, and collaborations may range from blind to intensely cooperative. SITE UNSEEN will encourage artists to rethink traditional notions of collaboration and site-specificity, and will provide an opportunity for artists worldwide to be involved with THE LAND/an art site. Artists from outside the United States are especially encouraged to apply.

The application DEADLINE is September 14, 2007.

Selection of idea proposals will be completed and artists notified by November 10, 2007.

THE LAND/an art site, working jointly with other New Mexico arts organizations, will review separate proposals from artists to work on-site, and selections will be completed by November 24, 2007.

Work on realizations will begin March 1, 2008.

Applicants should send:

A proposal, artist's statement, resume, and examples/images on CD or any other appropriate support materials. Please include a SASE if support materials are to be returned.

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205. Crane's Bill Books

New Mexico Word in the Seed Workshop

Mon 11 Jun 2007

FOR IMMEDIATE RELEASE:

THE WORD IN THE SEED:

An Experimental Workshop on Language and Writing-In-Place

First Session: Saturday, August 25, 11:00 a.m.-6:00 p.m.

Second Session (optional): Sunday, August 26, 10:00 a.m.-3:00 p.m.

THE LAND/an art site, Mountainair, NM

What do the nature of language and the "language of nature" reveal about each other? How can words be used as a bridge to the world outside the self? This intensive writing workshop, to be held at THE LAND/and art site in Mountainair, NM, will focus on coming to terms with the real, solid, immediate world through a close examination of its objects and a rigorous, critical approach to words. Drawing on ideas from linguistics and eco-poetics, and using exercises built around the powerful and seductive metaphors of land-as-language and text-as-landscape, we will search for ways to write this specific, wild place, rather than merely writing about it.

The Saturday session of THE WORD IN THE SEED is designed to be complete in itself. Sunday will be devoted to further exercises, readings and discussions. An extra fee for participation in Sunday's activities also covers Saturday evening and Sunday morning meals, and overnight camping at the site. SPACE IS LIMITED. Please contact THE LAND/an art site for more information and reservations.

J. A. Lee, the workshop facilitator, is the editor and publisher of Crane's Bill Books, and a freelance writer with more than twenty years' experience writing about literature and the arts for newspapers, magazines, and gallery publications. As a poet and fiction writer, he has given readings in Boston, MA, and Portland, OR, as well as in New Mexico. He curated the LAND AND LANGUAGE show at THE LAND/an art site in October 2005.

A NOTE ON THE SITE: The forty-acre site is a short drive from Mountainair, NM, in the foothills of the Manzano Mountains. There is a sheltered work area and latrine, but no running water or electricity. Participants should provide their own writing materials, and should dress appropriately for some walking and sunshine.

THE LAND/an art site, Inc., was established in 2000 as a nonprofit organization devoted to site-specific, environmentally low-impact, land-based art, and to

educating the community about the environment through art. This fall THE LAND will mount its eighth invitational group exhibition.

THE LAND/an art site, Inc.

419 Granite NW

Albuquerque NM 87102

[redacted]

[redacted]

www.landartsite.org

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206. **mIEKAL aND**
Re: cowsunite.org
Mon 11 Jun 2007

My comment was about family farms, which in Wisconsin is usually no more than a couple hundred head. A factory farm can have upwards of 10,000 cows & as someone in the industry, there is a major difference between how the animals are treated, let alone things like mad cow, access to pasture, antibiotics, pesticides, water quality...

Family farms are all about local. Support your local farmer's markets & CSAs. Or better yet, if you eat meat, develop a relationship with a farm that does it's own processing & buy direct from the farm.

~mIEKAL

On Jun 11, 2007, at 11:29 AM, Ruth Lepson wrote:

> *free-range farming & factory farming turn out not to be so different, sadly. often free-range just means hand fed rather than tube fed--check w/*
> *the store you buy from--ask what they mean when they say free range. have*
> *been educating myself on animal rights & it's beyond anything I imagined*
> *what hens, pigs, cows, etc are subjected to so we can eat them easily. it's beyond torture sometimes. this issue of animal rights is related to how*
> *much grain there is left for hungry humans to eat & to global farming--eat*
> *local products.*
>
> *On 6/11/07 9:04 AM, "mIEKAL aND" <[redacted]> wrote:*

> *The gap between factory farming & family farms is widening. Rumor has it the cows are planning an uprising. Details here:*
>
> *http://www.youtube.com/bovinerights*

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207. **Murat Nemet-Nejat**
Re: Film, the first Digital Medium
Mon 11 Jun 2007

Alan,

My impression was that when the audience saw the train rushing towards them for the first time, they thought it was real and were panicked. The reverse of what you are saying, I think. The awareness that what was on the screen was of the moviesa fiction was developed slowly, of course, never leaving the seeing eye completely. That's where the power of the movies lie. Godard, in "La Carabiniere," makes a joke out of it, the soldier on leave attacking the hanging white sheet to see what is inside the bath tub where the buxom lady is washing herself, and as a result falls all over himself pulling down the sheet.

Interestingly, just a few days ago, I saw a Turkish movie where the sole obsession of a sixteen year old kid in an Anatolian village is to create out of clipped film fragments (clipped to rejoin the film strips when they snap during the viewing, which they do all the time) a continuous motion. He finally does so when he discovers the existence of the Maltese cross, that the discontinuities it establishes is necessary to create the experience of motion. But is that not so in everything, colors, familiarities, in everything we na,e. The brain is biggest "fooler" of all.

When one watches early movies today, the jerky movements of the actors perhaps gives us a hint of a more awesome reality:

> We Are All The Aristocrats
> "Every age has its doomed aristocrats."

Early movies progressed in jerky steps,
crowds, buses rushing in quick motion,
the eyes not moving fast enough to create the illusion of oneness.
If the pace of history quickened won't a greater number of people
die at a shorter time, does that mean, friends,
that our age is more cruel than others?
You are stupid, friend, it's the

celluloid that did not move fast enough
to create the whirr of smooth motion, it is
outside, the illusion, a sleigh of images, there is just so much
that a mind can take. A reel of Wall Street
the day of the first great crash, people milling around, faster than usual.
All scared crabs. We see history through
images as Robespierre saw it
in the sugar coated arguments of Ionian logic,
no no. Killing is the key,
the two acts of a four-act play,
its steel lips. I'm tired, Camille,
I'd like to rest my head on the soft billows
of your body.
That nonsense about, jumping out of the window
you see the whole history of your body before you reach the ground,
is it true?

Ciao,

Murat

On 6/11/07, Alan Sondheim <[redacted]> wrote:
>
> Film, the first Digital Medium
>
>
> It was with amazement that early audiences watching the Lumiere lumines-
> cent train heading towards the camera immediately grasped the fictional
> and technological nature of the event. It's been postulated that neither
> the persistence of vision nor the saccadic movements of the eyes had yet
> been developed to any great degree. As a result, what the audience
> witnessed was actually a series of stutters or spurts; it was impossible
> for them to reconstruct the analogic experience from these few, far
> between, and pitiful photographic images. What an error on the part of the
> producers, who expected an overwhelming experience! Through the next
> several years, men and women developed the illusion of projected motion -
> with children, the learning curve was considerably shorter, given their
> embrace of anything new and remote from the already decadent culture of
> their parents. There was a curious hiatus between the Lumiere and further
> experimentation with audience, during which the showmen attempted the
> impossible - an awkward unraveling of the filmstock itself, a transparent
> ribbon woven and passed among the motion picture audience. Since the film
> was now moving, albeit without projection and the maltese-cross way of
> holding each image for a split-second in the frame, the viewers of the

> film were strangely satisfied. This all changed, perhaps for the better,
> within a few months, when the projects began their clacking once again,
> and the houses of vaudeville were filled with the melodrama and hijinks of
> gardeners, factory workers, and attempts to reach the moon. (A surviving
> specimen from the hiatus, not suitable for children (what were they think-
> ing!) - http://www.asondheim.org/etched.jpg).
>

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208. **Tom W. Lewis**

Re: did Andrews say "romantic crap" at the Body panel last month?

Mon 11 Jun 2007

> *forgotten as soon as read, forgotten while being read*

another mantra! love it...

> *it's that ritual aspect, bells and smells, that i think people*
> *react to both negatively and positively in the stuff.*

I do use some language techniques like yoga, to disconnect the creative impulse from desire, purpose, expectations... I find it to be very rewarding, and glad to see their work (forgotten or remembered).

I suppose every poet has a favorite flavor or combination of flavors -- Simon, what are yours?

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Simon DeDeo
Sent: Friday, June 08, 2007 18:00
To: [redacted]
Subject: Re: did Andrews say "romantic crap" at the Body panel last month?

ah language poetry. is there anything about language poetry that cannot be
repeated? i love the language poets as much as anyone, but the criticism

written on them sometimes seems to sound like the press release for the latest vaporware ("language poetry will change the way you inhabit the world.")

i call languge poetry a negative theology of meaning in an upcoming essay,
and indeed, most of the discussion of the art, including Andrews' here, is

obsessed with this kind of "language poetry is not" (which devolves, with
loaded terms like preening, precious, etc. etc., into "language poetry
does not suck.")

i think the real problem with LP, and again, this is more praise than criticism, is that it's never really dealt with its negative theology. it's been content to enact certain textual rituals (let's be frank -- in

the end times of LP -- say Lyn Heijinian comes close -- one instantiation
is as good as another -- forgotten as soon as read, forgotten while being
read).

it's that ritual aspect, bells and smells, that i think people react to both negatively and positively in the stuff. i think LP gives some people space. i think there is probably a correlation between doing yoga and liking LP. i think a lot of things.

ron called tom mandel a language poet recently, but then he's more interested in poetry-as-sociology than poetry-as-poetry.

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209. **Ruth Lepson**
Re: cowsunite.org
Mon 11 Jun 2007

---

exactly.

On 6/11/07 2:08 PM, "mIEKAL aND" <[redacted]> wrote:

> *My comment was about family farms, which in Wisconsin is usually no more than a couple hundred head. A factory farm can have upwards of 10,000 cows & as someone in the industry, there is a major difference between how the animals are treated, let alone things like mad cow, access to pasture, antibiotics, pesticides, water quality...*
>
> *Family farms are all about local. Support your local farmer's markets & CSAs. Or better yet, if you eat meat, develop a relationship with a farm that does it's own processing & buy direct from the farm.*
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> *~mIEKAL*
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> *On Jun 11, 2007, at 11:29 AM, Ruth Lepson wrote:*

> *free-range farming & factory farming turn out not to be so different, sadly. often free-range just means hand fed rather than tube fed--check w/*
> *the store you buy from--ask what they mean when they say free range. have*
> *been educating myself on animal rights & it's beyond anything I imagined*
> *what hens, pigs, cows, etc are subjected to so we can eat them easily. it's beyond torture sometimes. this issue of animal rights is related to how*
> *much grain there is left for hungry humans to eat & to global farming--eat*
> *local products.*
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> *On 6/11/07 9:04 AM, "mIEKAL aND" <[redacted]> wrote:*
>
> *The gap between factory farming & family farms is widening. Rumor has it the cows are planning an uprising. Details here:*
>
> *http://www.youtube.com/bovinerights*

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210. **David Harrison Horton**

Deep Oakland website launched

Mon 11 Jun 2007

Deep Oakland Website Launchwww.deepoakland.orgMonday June 11, 2007Oakland, CA — Cities are more than the people, buildings and geographical areas that define them. They are a nexus of connections creating active, vital communities. The size and shape of these connections may be invisible, even to the residents of a given city. And the location where one thing in the city connects to another thing is often on the move. Points of connectivity may be small, short-lived, visible only on a one-block radius. Connections mutate. Yet the way a city ‘looks’ from the outside (media) can remain proportionally static with the actual generation and re-generation of communities over time, the transit and intersections of people, water, money, memory, ballots, animals, concrete, water, labor, food and information.Affiliated with neither the tourism nor better business bureaus, Deep Oakland seeks to create a compendium of inter-linked images, text and sound that represent the complications and vitality of Oakland’s current moment.This project is ongoing. As the website grows, we will continue to solicit and present archival and

current materials from a diverse range of Oakland writers, artists, community leaders and organizations, materials that engage or investigate the city's ecology, economics, politics, development, history and the arts.Our hope is that Deep Oakland will both serve as a location for conversation to begin, and will extend conversations already in progress, to the point of critical mass where the interconnectivity of the activities of these disparate activists, artists and writers becomes visible and begins to positively impact the Oakland community and the world at large.Featured work:David Buuck's "B.A.R.G.E Reports" http://www.deepoakland.org/project?id=120Haleh Hatami's Layer 3, Port http://www.deepoakland.org/text?id=163Brian Teare's "On Refuge" http://www.deepoakland.org/text?id=155MacArthur Blvd Porait Project http://www.deepoakland.org/project?id=103Oakland Living History Program http://www.deepoakland.org/project?id=20Rebekah Werth's Megafauna http://www.deepoakland.org/text?id=168Call for submissions:If you have an idea for a project, content or a link that you would like to see included on the Deep Oakland website, please send us a query by email: [redacted] are particularly looking for:• Work that is directly concerned with Oakland or, if a creative piece, is produced by a member or members of the Oakland community• Work that adds to a better understanding of Oakland and its diverse communities• Work that analyzes the social, political, economic, historic, ecological, and/or creative aspects of Oakland• Work that records individual and group efforts to create change in Oakland communities• Work that responds to materials already posted on the website• Work that addresses neighborhoods or localities that are currently under-represented on the Deep Oakland websiteDeep Oakland is a project of A'A' Arts (501c3), sponsored and supported by Mills College and the James Irvine Foundation.David Harrison Horton _____ Hotmail to go? Get your Hotmail, news, sports and much more! Check out the New MSN Mobile! http://mobile.msn.com=

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211. **Simon DeDeo**

Re: Mandel & "Poetry as Sociology"

Mon 11 Jun 2007

So, first off I am coming at this as a reader, looking at the phenomenal (in the technical sense) experience of reading language poetry (after the category of language poetry has been stripped of those works I think are included for sociological reasons.)

To answer Ron Starr -- I think the essays and critical writings about language poetry are definitely political, strongly political. But I just don't think that politicization "infects" the writing itself. I should also add that I find the tertiary

prose surrounding the poetry to be largely repetitive and a bit mechanically extended.

I haven't read the Bernstein essays, but if you meaning resisting commodification as creating a poetry that cannot itself be commodified (as opposed to being about some internal process), well that was a bit of a disaster, no? Langpo twenty, thirty years on is the strongest brand name in the "business" (mostly as a metonym.)

To answer Tom, I would say that reading langpo as a negative theology is my way in, which has the advantage of not being a critical act that itself is subject to the very same negativity of the poetry itself.

Langpo, from a diachronic perspective, is a utopian project, it believes in justice, truth (but not Truth) as the forever-deferred, as (as Badiou unfolds it) the number-that-is-not-a-number.

Here's just to randomly take from Hejinian, in Happily:

Perhaps there were three things, no one of which
  made sense of the other two
A sandwich, a wallet, and a giraffe

This just seems like a paradigmatic langpo moment (if a little more readable than others, more memorable, more lined-up with ordinary brains.) The superswervy logic of this little clip is just fantastic; "sense" is present only in its absence.

(I am travelling right now so cannot get at my books.)

↑ Index

212. ellen baxt
New Shearsman Book
Mon 11 Jun 2007

Analfabeto / An Alphabet by Ellen Baxt is now out on
Shearsman Books.

fada fairy (feminine)
fado fate (masculine)
        We must excuse his faults.
        need or lack, absence, fault or
        defect, mistake
        The ship leaks.
        Speak more slowly.
        You are

the happiest day of my life.
wild beast, p[lay hooky, stay

Ask for it at your local bookstore (rather than
ordering it on Amazon, please)

Thanks for your support,
Ellen Baxt
Brooklyn, NY

___ Expecting? Get great news right away with email Auto-Check. Try the Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/newmail_tools.html

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213. P Ganick
cover ormat change at BLUELIONBOOKS,,,
Mon 11 Jun 2007

---

we've changed to a white background and some
exciting colorful designs thereon. please look at
www.cafepress.com/bluelionbooks66

blue lion books is a print-on-demand publisher.

1...Crouse, John and Jim Leftwich "ACTS BOOK ONE"
2...Ganick , Peter "meditation for inner voice"
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4... Kostelanetz, Richard and John M Bennettt
"Furtherist Fictions/BACKWORDS"
5...Tabios, Eileen "Silences: The Autobiography of Loss"

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pages, in the belief that, if an idea is a worthy one,
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the reader's/writer's immedate experience.

we are finishing up preparing some manuscripts
for the printer/, so manusctips can be read at this
time. we'll announce when that changes.

www.cafepress.com/bluelionbooks66

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214. **Alan Sondheim**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

Actually my post is a satire; none of it is true and of course you're right about the Lumiere. A couple of things though - first, there's no 'persistence of vision' (in case people think otherwise); the reason motion's perceived in cinema has to do with the way the eye processes motion in the real world through saccadic movement, which, in effect, transforms the real into a series of disparate pictures or frames - one might say tht cinema predate the perception of the real as such. Second point is the reason early films appear 'jerky' - they weren't to the audience of the time, because the framerate of filming and the framerate of projecting were both the result of hand-cranking; film speed, in other words, was itself a trope of early cinema, entire malleable. Later a rate of 16 fps was more or less established, but projectors quickly went to 18 fps thus 'speeding up' the early films, giving the perception of jerki- ness,. The more one looks at early cinema, the more sophisticated it appears, and the more complex. - Alan

On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *My impression was that when the audience saw the train rushing towards them for the first time, they thought it was real and were panicked. The reverse of what you are saying, I think. The awareness that what was on the screen was of the moviesa fiction was developed slowly, of course, never leaving the seeing eye completely. That's where the power of the movies lie. Godard, in "La Carabiniere," makes a joke out of it, the soldier on leave attacking the hanging white sheet to see what is inside the bath tub where the buxom lady is washing herself, and as a result falls all over himself pulling down the sheet.*
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> *Interestingly, just a few days ago, I saw a Turkish movie where the sole obsession of a sixteen year old kid in an Anatolian village is to create out of clipped film fragments (clipped to rejoin the film strips when they snap during the viewing, which they do all the time) a continuous motion. He finally does so when he discovers the existence of the Maltese cross, that the discontinuities it establishes is necessary to create the experience of motion. But is that not so in everything, colors, familiarities, in everything we na,e. The brain is biggest "fooler" of all.*
>
> *When one watches early movies today, the jerky movements of the actors perhaps gives us a hint of a more awesome reality:*
>
> *We Are All The Aristocrats*

> *"Every age has its doomed aristocrats."*
>
> *Early movies progressed in jerky steps,*
> *crowds, buses rushing in quick motion,*
> *the eyes not moving fast enough to create the illusion of oneness.*
> *If the pace of history quickened won't a greater number of people*
> *die at a shorter time, does that mean, friends,*
> *that our age is more cruel than others?*
> *You are stupid, friend, it's the*
> *celluloid that did not move fast enough*
> *to create the whirr of smooth motion, it is*
> *outside, the illusion, a sleigh of images, there is just so much*
> *that a mind can take. A reel of Wall Street*
> *the day of the first great crash, people milling around, faster than usual.*
> *All scared crabs. We see history through*
> *images as Robespierre saw it*
> *in the sugar coated arguments of Ionian logic,*
> *no no. Killing is the key,*
> *the two acts of a four-act play,*
> *its steel lips. I'm tired, Camille,*
> *I'd like to rest my head on the soft billows*
> *of your body.*
> *That nonsense about, jumping out of the window*
> *you see the whole history of your body before you reach the ground,*
> *is it true?*
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> *Ciao,*
>
> *Murat*
>
> *On 6/11/07, Alan Sondheim <[redacted]> wrote:*
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> *Film, the first Digital Medium*
>
> *It was with amazement that early audiences watching the Lumiere luminescent train heading towards the camera immediately grasped the fictional and technological nature of the event. It's been postulated that neither the persistence of vision nor the saccadic movements of the eyes had yet been developed to any great degree. As a result, what the audience witnessed was actually a series of stutters or spurts; it was impossible for them to reconstruct the analogic experience from these few, far between, and pitiful photographic images. What an error on the part of the producers, who expected an overwhelming experience! Through the next several years, men and women developed the illusion of projected motion - with children, the learning curve was considerably shorter, given their*

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========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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215. **David-Baptiste Chirot**

Re: Film, the first Digital Medium/AS ORIGINALLY SHOWN NOT JERKY ACTIONS

Tue 12 Jun 2007

Actually the original audiences of the pre-sound cinema DID NOT SEE JERKY MOVEMENTS of actors--film before sound was projected at a different speed--so the films which seem jerky now, projected at the wrong speed--were realistic when first shown--we laugh now at what we think is the humorous sight of all the jerky, speeded up movments of old films--and laugh also perhpas at what poor fools our grandparents/great grandparents were to have to put up with this inferior version of cinema--without ever wondering--why is it only silent films are jerky?--and silent actors speeded up? how did the cinma suddenly change to a "normal" pace with sound--?? and there is the asnwer--projectors became synchornized to the sound film--and the old silents now ran out of synch--helping to further ditsance them from the "Talkies" and the New Era of Cinema--and making of the old Silents the stereotyped imagery of the off-beat rhthms of the seemingly amphetamine amped actors, locmotives, autos,

airplanes, ships--anything in movement--"dim, jerky, faraway . . . " as Burroughs writes . . . when you see a silent film projected at the right speed, or on dvds etc of copies shown at the right speed--it is a sudden shcok to realize that al this time, for decades and deacdes, people have been exposed to a "false version" of the Silent film--a Silent film show at the speed of sound!!!!!!!!> Date: Mon, 11 Jun 2007 14:56:39 -0400> From: [redacted]> Subject: Re: Film, the first Digital Medium> To: [redacted]> > Alan,> > My impression was that when the audience saw the train rushing towards them> for the first time, they thought it was real and were panicked. The reverse> of what you are saying, I think. The awareness that what was on the screen> was of the moviesa fiction was developed slowly, of course, never leaving> the seeing eye completely. That's where the power of the movies lie. Godard,> in "La Carabiniere," makes a joke out of it, the soldier on leave attacking> the hanging white sheet to see what is inside the bath tub where the buxom> lady is washing herself, and as a result falls all over himself pulling down> the sheet.> > Interestingly, just a few days ago, I saw a Turkish movie where the sole> obsession of a sixteen year old kid in an Anatolian village is to create out> of clipped film fragments (clipped to rejoin the film strips when they snap> during the viewing, which they do all the time) a continuous motion. He> finally does so when he discovers the existence of the Maltese cross, that> the discontinuities it establishes is necessary to create the experience of> motion. But is that not so in everything, colors, familiarities, in> everything we na,e. The brain is biggest "fooler" of all.> > When one watches early movies today, the jerky movements of the actors> perhaps gives us a hint of a more awesome reality:> > > > We Are All The Aristocrats> "Every age has its doomed aristocrats."> > Early movies progressed in jerky steps,> crowds, buses rushing in quick motion,> the eyes not moving fast enough to create the illusion of oneness.> If the pace of history quickened won't a greater number of people> die at a shorter time, does that mean, friends,> that our age is more cruel than others?> You are stupid, friend, it's the> celluloid that did not move fast enough> to create the whirr of smooth motion, it is> outside, the illusion, a sleigh of images, there is just so much> that a mind can take. A reel of Wall Street> the day of the first great crash, people milling around, faster than usual.> All scared crabs. We see history through> images as Robespierre saw it> in the sugar coated arguments of Ionian logic,> no no. Killing is the key,> the two acts of a four-act play,> its steel lips. I'm tired, Camille,> I'd like to rest my head on the soft billows> of your body.> That nonsense about, jumping out of the window> you see the whole history of your body before you reach the ground,> is it true?> > > Ciao,> > Murat> > > On 6/11/07, Alan Sondheim <[redacted]> wrote:> >> > Film, the first Digital Medium> >> >> > It was with amazement that early audiences watching the Lumiere lumines-> > cent train heading towards the camera immediately grasped the fictional> > and technological nature of the

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216. Tom Orange
Mandel & "Poetry as Sociology"
Tue 12 Jun 2007

hi simon,

i realize you don't have all your resources at hand, but maybe it would be helpful if you could explain what you mean by "those works I think are included [in the category of language poetry] for sociological reasons." also, i'm not sure how the hejinian quote you offer, "'sense' is present only in its absence" -- to me the sense of these lines is quite clear...

> *Perhaps there were three things, no one of which*
> *made sense of the other two*
> *A sandwich, a wallet, and a giraffe*

...and moreover, it's not that "sense" is only present in its absence, rather it simply won't be contained within a singular: "no one of which / made sense of the other two" implies at least the possibility that two might make sense of the third or all three. sense is potential, possible when dependent upon multiples rather than singulars.

finally, you say your reading "has the advantage of not being a critical act that itself is subject to the very same negativity of the poetry itself," but when you conclude that in the hejinian lines "'sense' is present only in its absence" this seems like a critical act that is certainly heavily invested in negativity of some kind -- how do you see this critical negativity of your reading differing from that of the poetry itself?

thanks,
tom orange

On 6/12/07, POETICS automatic digest system <[redacted]> wrote:

> *Date: Mon, 11 Jun 2007 18:51:27 -0500*
> *From: Simon DeDeo <[redacted]>*
> *Subject: Re: Mandel & "Poetry as Sociology"*
>
> *So, first off I am coming at this as a reader, looking at the phenomenal (in the technical sense) experience of reading language poetry (after the category of language poetry has been stripped of those works I think are included for sociological reasons.)*
>
> *To answer Ron Starr -- I think the essays and critical writings about language poetry are definitely political, strongly political. But I just don't think that politicization "infects" the writing itself. I should also add that I find the tertiary prose surrounding the poetry to be largely repetitive and a bit mechanically extended.*
>
> *I haven't read the Bernstein essays, but if you meaning resisting commodification as creating a poetry that cannot itself be commodified (as opposed to being about some internal process), well that was a bit of a disaster, no? Langpo twenty, thirty years on is the strongest brand name in the "business" (mostly as a metonym.)*
>
> *To answer Tom, I would say that reading langpo as a negative theology is my way in, which has the advantage of not being a critical act that itself is subject to the very same negativity of the poetry itself.*
>
> *Langpo, from a diachronic perspective, is a utopian project, it believes in justice, truth (but not Truth) as the forever-deferred, as (as Badiou unfolds it) the number-that-is-not-a-number.*

> *Here's just to randomly take from Hejinian, in Happily:*
>
> *Perhaps there were three things, no one of which*
> *made sense of the other two*
> *A sandwich, a wallet, and a giraffe*
>
> *This just seems like a paradigmatic langpo moment (if a little more readable than others, more memorable, more lined-up with ordinary brains.) The superswervy logic of this little clip is just fantastic; "sense" is present only in its absence.*
>
> *(I am travelling right now so cannot get at my books.)*

↑ Index

217. **Jim Andrews**

Re: Film, the first Digital Medium/AS ORIGINALLY SHOWN NOT JERKY ACTIONS

Tue 12 Jun 2007

An interesting issue, this question of how silent films appeared in their original time. At first I thought to say 'their time', but their time is also now.

It's a question I've wondered about also. Because in my work with animation using Director and Shockwave, there's a similar issue. One may assign the 'movie' a framerate, at any moment. But, still, we often find that Shockwave movies play quicker on faster machines. And this isn't simply a matter of slower machines being incapable of playing at the assigned framerate; also, fast machines seem to play in excess of the assigned framerate. So that it's possible very fast machines may play way too fast.

The solution is to not rely on the automatic control of framerate built into Director. One may take the matter into one's own hands, bypass the default control structure, and set up a situation where slow machines may indeed play slower than normal, but no matter how fast the machine, once it is fast enough, it will not play too fast but, instead, at the assigned rate. This is something I've done in all my Director work for the last few years so that if the work makes it into the future, which of course is a moot point, it will play at the speed I want it to.

Computation occurs in the interstices of time. Redraw in other insterstices of time. And then there is sonic timing, which is a bit different. We note that we very rarely hear sound slowed down or cut off even if the framerate is visibly

slow. There is always some sort of dance going on between the computation, the visual redraw, and the play of sound, in computational multimedia. One tries to write the code so that no matter how fast computers become, the work will play at the assigned tempo.

I think video normally plays at 24 frames per second these days, does it not? I try to set my Shockwave work to 30 or 32 frames per second when this is possible. 24 frames per second often seems too slow in this sort of work.

ja
http://vispo.com

↑ Index

218. reJennifer Bartlett

Susan Howe

Tue 12 Jun 2007

Can anyone put me in touch with Susan Howe?

Best,

Jennifer Bartlett

_____ Hotmail to go?
Get your Hotmail, news, sports and much more! http://mobile.msn.com

↑ Index

219. Nick Piombino

Re: MIchael Hamburger obit, The Independent

Tue 12 Jun 2007

I appreciate your posting Iain Galbraith's obit of Michael Hamburger. I also know Michael Hamburger mainly as one of the best translators of Celan but also as the writer of a superb book about poetry, *The Truth of Poetry* (1969) which contains hundreds of fascinating quotes and comments, from and about modern writers, artists and critics, a highly individual selection immensely useful in its own right that encapsulates a history and commentary concerning modern poetry that for me, in both literary and literary/political acumen, has never been surpassed.. For over 35 years, the book has never been long out of my reach.

Even a very quick glance at the index reveals the range of poets and others, from the major to the minor, from innumerable countries, that Hamburger wrote about and quoted, over 500 in this book of 354 pages: Adorno, Amis, Arp, Bartok, Brecht, Baudelaire, Benn, Bly, Bonnefoy, Bunting, Celan, Chesterton, Connolly, Cid Corman, Crane, Creeley, Marlene Dietrich, Eluard

Fortini, Groddek, Guillen, Ian Hamilton, Heissenbuttel, Hikmet. Ionesco, Hughes, Jaccotet, James, Jandl, Jarry, Jiminez, Klebnikov, Kafka, Kenner, Langer, Leopardi, Lowell, MacDiarmid, MacLeish, MacNeice, Medawar, Merwin, Mon, Montale, Moore, Nietzche, Charles Olson, Orwell, Pascal, Paz, Peguy, Perse, Peyre, Poe, Ponge, Prada, Prevert, Raine, Richards, Riding, Roethke, Rosewicz, Ryuichi, Sachs, Schickele, Seferis, Snyder, Stein, Stramm, Swenson, Tomlinson, Vallejo, John Wieners, WC Williams, Wilde, Wittgenstein. James Wright, Yeats, Ysenin, Zukofsky.

(from Brecht)

"I need no gravestone, but
If you need one for me
I wish the inscription would read:
He made suggestions. We
Have acted on them.
Such an epitaph would
Honour us all."

On 6/11/07 9:28 AM, "Barry Schwabsky" <[redacted]> wrote:

> *Michael Hamburger Distinguished translator and poet Published: 11 June 2007*
>
> *Michael Peter Leopold Hamburger, poet and translator: born Berlin 22 March 1924; Assistant Lecturer in German, University College London 1952-55; Lecturer, then Reader, in German, Reading University 1955-64; FRSL 1972-86; OBE 1992; married 1951 Anne File (one son, two daughters); died Middleton, Suffolk 7 June 2007.*
>
> *With the death of Michael Hamburger, the English language takes leave of one of its most gifted and gently influential poets as well as the 20th-century's most distinguished and prolific translator of German poetry.*
> *Hamburger was born in 1924 into an upper-middle-class German-Jewish family in the Berlin district of Charlottenburg. Nine years later, the Nazi takeover put an end to the Weimar Republic and precipitated the family's emigration to Edinburgh and London. The later English translator of Goethe's poems once remarked on the "alacrity" with which he had come into the world on the very day, 22 March, of Goethe's death and famous cry for "more light". Such auguries of promise may be taken with a pinch of salt, and yet no account of the unity of Michael Hamburger's life and work could choose to ignore the almost uncanny coincidence of the date of his death with that of the German poet to whom he devoted so much of his lifework as a translator: Friedrich Hölderlin.*
> *Hamburger first encountered Hölderlin's verse while a pupil at Westminster School. By 16 he had already begun to translate this greatest of German poets, who was practically unknown to British readers at the time. His youthfully ambitious Poems of Hölderlin (1943) was the first of more than a hundred books*

Hamburger published. He continued to add to this for almost 70 years, with the most recent edition of Friedrich Hölderlin: poems and fragments appearing as recently as 2004 from Anvil Press, where he was lucky to find, in Peter Jay, a devoted editor and publisher of his poetry and translations.
Hamburger recalled his astonishment at the interest generated in 1943 by the English publication of this difficult German in the middle of a war with Germany. An infantryman in training at Maidstone Barracks when the book came out, he was "benignly but firmly advised" by his company commander to represent his regiment by accepting the Poetry Society's invitation to give a Hölderlin talk and reading. According to Hamburger, the possibility of such "absurdities" in Britain was what made that war "worth fighting".
Hölderlin in 1943 may have been a stranger in English, but it was only later, in what he called the "second phase" of his work as a translator, that Hamburger began to re-enact the essential tensions of a poetry as "far removed from any poetic convention obtaining either in German or English, in his lifetime or later". In so doing he "Hölderlinised" his English in much the same way as Hölderlin, in his own translations, had "Sophoclised" his German.
It is possible that Hamburger wrote his own first poetry, too, under the spell of Hölderlin. The still very readable poem which opens his Collected Poems (1995) carries the almost lapidary title "Hölderlin. / Tübingen, December 1842". The earliest in his first collection Flowering Cactus (1950), "Hölderlin" was also his first published poem beyond the Westminster School magazine, contributed to an anthology of writing from Oxford and Cambridge while he was a student at Christ Church, Oxford. The poem adopts the despairing persona of Hölderlin's final years, when a state of "homelessness" followed what Hamburger would come to refer to as Hölderlin's "change of identity" (rather than madness). Asked whether the German poet had influenced his later verse, he would point only to "Hölderlin's breathing", a prerequisite of the arching syntax of his own impressive longer poems "Travelling", "In Suffolk", "Late" and "From a Diary of Non-Events".
Hamburger's early identification with Hölderlin's plight, as well as his lifelong commitment to finding a "home" for the German poet in English, may have had roots in the vicissitudes of his own predicament - his "displacement" aged nine from one culture and language to another. Of his early impulse to translate from German (besides his decade-long preoccupations with Hölderlin and the German-Jewish poet Paul Celan, translations of work by Büchner, Rilke, Hofmannsthal, Trakl, Brecht, Eich, Huchel, Grass, Enzensberger and W.G. Sebald flowed from his pen), Hamburger wrote: "It is possible that I should never have started translating in my adolescence if that hadn't been a bridge to a culture lost to me in every other regard."
Recollections of his early years are included in Hamburger's autobiographical work, A Mug's Game (1973, revised in 1991 as String of Beginnings). Until quite recently, however, he had thought that it was his father's political foresight that had hastened the family's sudden departure for Edinburgh, where, with the help of George Watson's College, Hamburger began his career as an "Englishman". But a group of German students researching the events of 1933 at the Charité, the university hospital in Berlin where his father held a prestigious chair in paediatric medicine, were able to inform him that his

father had been dismissed in one of the first directives of the National Socialist authorities. The rest of the family followed - without his paternal grandmother, however, whose death at the hands of the Nazis he movingly commemorated in a poem about Adolf Eichmann ("In a Cold Season", 1961). Hamburger described the first year of his exile in Britain and in the English language as the equivalent of a child being thrown into water so that it may learn to swim. In all his descriptions of his early years he stressed the "gloomy" and "claustrophobic" quality of his Berlin childhood, where the flat was like a "prison". Life in Edinburgh, where he soon became a member of a boys' street-gang, was a "liberation" from an "introversion that had become morbid."

The author of more than 20 volumes of poetry and many volumes of essays, whose seminal study of the tensions in European poetry, The Truth of Poetry (1969), the critic Michael Schmidt has ranked alongside William Empson's Seven Types of Ambiguity, Erich Auerbach's Mimesis or Donald Davies's Thomas Hardy and British Poetry, Hamburger often joked - not without rancour - about British reviewers of his poetry who would "brand" him "better known as a translator", or a "passionate breeder of rare apples" (which he was), or "a renowned German poet".

The most powerful influences on his early poetry were not Hölderlin or Rilke, but Yeats and Eliot. Later on he came to agree with the critic G.S. Fraser, who, noting the cloying effect of the Irish poet's manner in Hamburger's verse, described it as "ghosting for the ghost of Yeats". As for Eliot, Hamburger eventually came to see that the great man's "doctrine of impersonality, taken too literally", had kept the aspirant poet in "a cage of decorous generalities" and that Eliot's notion of the "objective correlative", "improperly understood", had made him "distrust the data of his immediate experience".

It was not until after his marriage to Anne File - the actress and poet Anne Beresford - and their move in 1955 to a house and large garden in Tilehurst, near Reading, that Hamburger began to set the close observation of his surroundings and sensual impressions against the dictates of taste and poetic convention. It was here that he discovered his appetite for what he called "the roughage of lived experience". It was here, too, that he began to write poems in which loyalty to the primacy of experience could admit the intense exchange of dream, memory and observation. If this was a slow and late development, it was later intensified by the family's move in 1976 from London to Suffolk, where Hamburger wrote poetry - often emerging from the work to which he applied himself in his garden and orchard until the day of his death - which will be remembered as his best.

Reflecting on aging and dying in the month of his 80th birthday, he wrote of the peculiar freshness and urgency he sensed in the 17th-century George Herbert's poem "The Flower" ("And now in age I bud again./ After so many deaths I live and write"). It is to be hoped that poets centuries his junior will also derive sustenance and guidance from Hamburger's own poetry. His essay "The Survival of Poetry" defines an idea of contemporaneity that links him with Herbert and Hölderlin: "To a poet, language is all that it has ever been and is capable of becoming, all it has ever done or is capable of doing.

> *In a sense, too, every poet who has ever written anywhere can be his or her contemporary in timelessness.*"
>
> *Iain Galbraith*
>
> *© 2007 Independent News and Media Limited*

↑ Index

220. **Mark Weiss**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

My understanding has been that the retention of the image on the retina , creating an overlap on the retina of one frame and the next, is what creates the sense of continuous motion in film, and incidentally the phenomenon that filmed wheels appear to turn backwards. This was the standard explanation of the illusion of motion in film. Has that changed?

Film was hand-cranked, but the cameramen attempted to do so at an even, determined speed, usually 20 frames per second, which was also the speed of projection. This steadiness of pace was one of the more valued skills. Chase scenes were sometimes shot at more than 20 frames, then projected at 20, so that they appeared faster, to add to the excitement. This is still done. After sound came in and silent filming was relegated to amateur and specialized use, the standard of now motorized projectors and cameras was 16 silent and 24 sound. Theatrical projectors, in fact, ran only at 24. So silent films could be projected too fast or too slow, and theatically only too fast. Hence the jerky motion. I've seen silent films projected at 20. No jerkiness. I've also seen fsilent films printed with the aid of a strobe ro stretch 16 to 24. rapid subject motion and camera movement tends to blur, creating a strobe effect. Not great, but better than DW Griffith in quick time. The temple scenes in Intolerance, for instance, are considerably less comic.

Mark

At 12:08 AM 6/12/2007, you wrote:
>Actually my post is a satire; none of it is true and of course
>you're right about the Lumiere. A couple of things though - first,
>there's no 'persistence of vision' (in case people think otherwise);
>the reason motion's perceived in cinema has to do with the way the
>eye processes motion in the real world through saccadic movement,
>which, in effect, transforms the real into a series of disparate
>pictures or frames - one might say tht cinema predate the perception
>of the real as such. Second point is the reason early films appear
>'jerky' - they weren't to the audience of the time, because the

>framerate of filming and the framerate of projecting were both the
>result of hand-cranking; film speed, in other words, was itself a
>trope of early cinema, entire malleable. Later a rate of 16 fps was
>more or less established, but projectors quickly went to 18 fps thus
>'speeding up' the early films, giving the perception of jerki-
>ness,. The more one looks at early cinema, the more sophisticated it
>appears, and the more complex. - Alan
>
>
>On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:
>
>>Alan,
>>
>>My impression was that when the audience saw the train rushing towards
them
>>for the first time, they thought it was real and were panicked. The reverse
>>of what you are saying, I think. The awareness that what was on the screen
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>>the seeing eye completely. That's where the power of the movies lie. Godard,
>>in "La Carabiniere," makes a joke out of it, the soldier on leave attacking
>>the hanging white sheet to see what is inside the bath tub where the buxom
>>lady is washing herself, and as a result falls all over himself pulling down
>>the sheet.
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>>Interestingly, just a few days ago, I saw a Turkish movie where the sole
>>obsession of a sixteen year old kid in an Anatolian village is to create out
>>of clipped film fragments (clipped to rejoin the film strips when they snap
>>during the viewing, which they do all the time) a continuous motion. He
>>finally does so when he discovers the existence of the Maltese cross, that
>>the discontinuities it establishes is necessary to create the experience of
>>motion. But is that not so in everything, colors, familiarities, in
>>everything we na,e. The brain is biggest "fooler" of all.
>>
>>When one watches early movies today, the jerky movements of the actors
>>perhaps gives us a hint of a more awesome reality:
>>
>>
>>
>>   We Are All The Aristocrats
>>   "Every age has its doomed aristocrats."
>>
>>Early movies progressed in jerky steps,

>>crowds, buses rushing in quick motion,
>>the eyes not moving fast enough to create the illusion of oneness.
>>If the pace of history quickened won't a greater number of people
>>die at a shorter time, does that mean, friends,
>>that our age is more cruel than others?
>>You are stupid, friend, it's the
>>celluloid that did not move fast enough
>>to create the whirr of smooth motion, it is
>>outside, the illusion, a sleigh of images, there is just so much
>>that a mind can take. A reel of Wall Street
>>the day of the first great crash, people milling around, faster than usual.
>>All scared crabs. We see history through
>>images as Robespierre saw it
>>in the sugar coated arguments of Ionian logic,
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>>
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>>>experimentation with audience, during which the showmen attempted the
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>WVU Zwiki, Google for recent. Write for info on books, cds, performance,
>dvds, etc.
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221. **Tom W. Lewis**

Re: Mandel & "Poetry as Sociology"

Tue 12 Jun 2007

> *From: Simon DeDeo*
> *Sent: Monday, June 11, 2007 18:51*
> *To:* [redacted]

...

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>readable than others, more memorable, more lined-up with ordinary
brains.)
>The superswervy logic of this little clip is just fantastic; "sense" is
>present only in its absence.

maybe I'm just thick, but most of the langpo I read (and enjoy) is high-larious, and readable. I know that's not the point -- nevertheless, on the ground I take it as latter-day Dada.

politics? well, didn't Tristan Tzara become a Marxist after WWI? I don't think of Schwitters as a political type -- he just wanted to build his Merzbau and collect guinea pigs. sounds like utopia to me.

willing to crush 90 years with the palm of my hand,

Tom

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222. Aryanil Mukherjee
Re: Film, the first Digital Medium
Tue 12 Jun 2007

Reminds me of a famous 60s quote by Jean Luc Godard

"Cinema is truth 24 times a second"

----- Original Message -----
From: "Mark Weiss" <[redacted]>
To: <[redacted]>
Sent: Tuesday, June 12, 2007 10:24 AM
Subject: Re: Film, the first Digital Medium

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Webpage directory http://www.asondheim.org . Email: [redacted].
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WVU Zwiki, Google for recent. Write for info on books, cds, performance,

> *dvds, etc.*
> *==========*
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition. Version: 7.5.472 / Virus Database: 269.8.13/844 - Release Date: 6/11/2007 5:10 PM*

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223. **Sheila Murphy**
message from blue lion press
Tue 12 Jun 2007

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we've changed to a white background and some exciting colorful designs thereon. please look at
www.cafepress.com/bluelionbooks66
blue lion books is a print-on-demand publisher.
1...Crouse, John and Jim Leftwich "ACTS BOOK ONE"
2...Ganick , Peter "meditation for inner voice"
3...Hurley, J Hayes "Leaving Lisbon" (a novel)
4... Kostelanetz, Richard and John M Bennettt
"Furtherist Fictions/BACKWORDS"
5...Tabios, Eileen "Silences: The Autobiography of Loss"
blue lion books publishes long-texts, at least 250 pages, in the belief that, if an idea is a worthy one, its full development will be over a period of time in the reader's/writer's immedate experience.
we are finishing up preparing some manuscripts for the printer/, so manusctips can be read at this time. we'll announce when that changes.
www.cafepress.com/bluelionbooks66

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224. **George Bowering**
Re: Film, the first Digital Medium
Tue 12 Jun 2007

On Jun 12, 2007, at 9:34 AM, Aryanil Mukherjee wrote:

> *Reminds me of a famous 60s quote by Jean Luc Godard*
>
> *"Cinema is truth 24 times a second"*

Of whom?

>
Bowering, George H.
A relatively untravelled Canadian writer.

↑ Index

225. Simon DeDeo
going over these lines...
Tue 12 Jun 2007

Tom O. writes --

Re: boundaries for langpo -- I'm interested in the writing that to some extent really does satisfy the grand claims later critics have made for it (dissolution of the subject, reader-as-writer, polysemy-not-resisted).

> *also, i'm not sure how the hejinian quote you offer, "'sense' is present only in its absence" -- to me the sense of these lines is quite clear...*
>
> *Perhaps there were three things, no one of which*
> *made sense of the other two*
> *A sandwich, a wallet, and a giraffe*
>
> *...and moreover, it's not that "sense" is only present in its absence, rather it simply won't be contained within a singular: "no one of which/ made sense of the other two" implies at least the possibility that two might make sense of the third or all three. sense is potential, possible when dependent upon multiples rather than singulars.*

I'm not denying that the lines are sensical, that we can discuss what they mean. I'm talking about what they mean. What is the sense of "sandwich, wallet and giraffe" as a disjunctive union?

Hejinian implicitly claims that there is a sense to this peculiar group. Whatever that sense is, she doesn't say. It's clear that it's nothing ordinary, graspable (in the way, say, "vein, heart, artery" is).

Hejinian, if you take her normative content seriously (which move is I think proscribed by some langpo critics because hey we're really talking about a unitary subject making the statement here) -- is seeing sense deferred, not non-existent.

Tom W. L. writes --

> *maybe I'm just thick, but most of the langpo I read (and enjoy) is high-larious, and readable.*

I think your standards for "high-larity" and readablity are rather low! The most I manage is a smile.

↑ Index

226. **Gerald Schwartz**
Re: Film, the first Digital Medium
Tue 12 Jun 2007

> *Reminds me of a famous 60s quote by Jean Luc Godard*
>
> *"Cinema is truth 24 times a second"*

Yes, when we talk about the sequencing of our narrative, we seem to be talking about making a composite picture drawn from the narratives of the many. There is no disputing the information contained in THAT narrative. At 24 frames per-- what really matters is the quality of the information we have about the information. And, always, our own narraive is just beginning.

And then, there's my favorite Peter Greenaway quote: "We shoot 24 frames per second, but we now know that 60 frames per second would be much better. Human guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nause at the sense of reality."

Gerald S.

> *My understanding has been that the retention of the image on the retina , creating an overlap on the retina of one frame and the next, is what creates the sense of continuous motion in film, and incidentally the phenomenon that filmed wheels appear to turn backwards. This was the standard explanation of the illusion of motion in film. Has that changed?*
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> *Film was hand-cranked, but the cameramen attempted to do so at an even, determined speed, usually 20 frames per second, which was also the speed of projection. This steadiness of pace was one of the more valued skills. Chase scenes were sometimes shot at more than 20 frames, then projected at 20, so that they appeared faster, to add to the excitement. This is still done. After sound came in and silent filming was relegated to amateur and specialized use, the standard of now motorized projectors and cameras was 16 silent and 24 sound. Theatrical projectors, in fact, ran only at 24. So silent films could be projected too fast or too slow, and theatically only too fast. Hence the jerky motion. I've seen silent films projected at 20. No jerkiness. I've also seen fsilent films printed with the aid of a strobe ro stretch 16 to 24. rapid subject motion and camera movement tends to blur, creating a strobe effect. Not great, but better than DW Griffith in quick time. The temple scenes in Intolerance, for*

instance, are considerably less comic.

Mark

At 12:08 AM 6/12/2007, you wrote:
Actually my post is a satire; none of it is true and of course you're right about the Lumiere. A couple of things though - first, there's no 'persistence of vision' (in case people think otherwise); the reason motion's perceived in cinema has to do with the way the eye processes motion in the real world through saccadic movement, which, in effect, transforms the real into a series of disparate pictures or frames - one might say tht cinema predate the perception of the real as such. Second point is the reason early films appear 'jerky' - they weren't to the audience of the time, because the framerate of filming and the framerate of projecting were both the result of hand-cranking; film speed, in other words, was itself a trope of early cinema, entire malleable. Later a rate of 16 fps was more or less established, but projectors quickly went to 18 fps thus 'speeding up' the early films, giving the perception of jerkiness,. The more one looks at early cinema, the more sophisticated it appears, and the more complex. - Alan

On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:

Alan,

My impression was that when the audience saw the train rushing towards them
for the first time, they thought it was real and were panicked. The reverse
of what you are saying, I think. The awareness that what was on the screen
was of the moviesa fiction was developed slowly, of course, never leaving
the seeing eye completely. That's where the power of the movies lie. Godard,
in "La Carabiniere," makes a joke out of it, the soldier on leave attacking
the hanging white sheet to see what is inside the bath tub where the buxom
lady is washing herself, and as a result falls all over himself pulling down
the sheet.

Interestingly, just a few days ago, I saw a Turkish movie where the sole
obsession of a sixteen year old kid in an Anatolian village is to create out
of clipped film fragments (clipped to rejoin the film strips when they

snap
during the viewing, which they do all the time) a continuous motion. He
finally does so when he discovers the existence of the Maltese cross,
that
the discontinuities it establishes is necessary to create the experience
of
motion. But is that not so in everything, colors, familiarities, in
everything we na,e. The brain is biggest "fooler" of all.

When one watches early movies today, the jerky movements of the actors
perhaps gives us a hint of a more awesome reality:

We Are All The Aristocrats
"Every age has its doomed aristocrats."

Early movies progressed in jerky steps,
crowds, buses rushing in quick motion,
the eyes not moving fast enough to create the illusion of oneness.
If the pace of history quickened won't a greater number of people
die at a shorter time, does that mean, friends,
that our age is more cruel than others?
You are stupid, friend, it's the
celluloid that did not move fast enough
to create the whirr of smooth motion, it is
outside, the illusion, a sleigh of images, there is just so much
that a mind can take. A reel of Wall Street
the day of the first great crash, people milling around, faster than
usual.
All scared crabs. We see history through
images as Robespierre saw it
in the sugar coated arguments of Ionian logic,
no no. Killing is the key,
the two acts of a four-act play,
its steel lips. I'm tired, Camille,
I'd like to rest my head on the soft billows
of your body.
That nonsense about, jumping out of the window
you see the whole history of your body before you reach the ground,
is it true?

Ciao,

Murat

On 6/11/07, Alan Sondheim <[redacted]> wrote:
Film, the first Digital Medium

It was with amazement that early audiences watching the Lumiere lumines-
cent train heading towards the camera immediately grasped the fictional
and technological nature of the event. It's been postulated that neither
the persistence of vision nor the saccadic movements of the eyes had yet
been developed to any great degree. As a result, what the audience
witnessed was actually a series of stutters or spurts; it was impossible
for them to reconstruct the analogic experience from these few, far
between, and pitiful photographic images. What an error on the part of the
producers, who expected an overwhelming experience! Through the next
several years, men and women developed the illusion of projected motion -
with children, the learning curve was considerably shorter, given their
embrace of anything new and remote from the already decadent culture of
their parents. There was a curious hiatus between the Lumiere and further
experimentation with audience, during which the showmen attempted the
impossible - an awkward unraveling of the filmstock itself, a transparent
ribbon woven and passed among the motion picture audience. Since the film
was now moving, albeit without projection and the maltese-cross way of
holding each image for a split-second in the frame, the viewers of the
film were strangely satisfied. This all changed, perhaps for the better,
within a few months, when the projects began their clacking once again,
and the houses of vaudeville were filled with the melodrama and hijinks of
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specimen from the hiatus, not suitable for children (what were they think-
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Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
Webpage directory http://www.asondheim.org . Email: [redacted].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check

> *WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> *==========*
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> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition. Version: 7.5.472 / Virus Database: 269.8.13/844 - Release Date: 6/11/2007 5:10 PM*

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227. **Mark Weiss**
Re: Film, the first Digital Medium
Tue 12 Jun 2007

So Greenaway thinks it would be much better for his audience to barf. It may be that his particular audience tends to barf when confronted with "reality," by which I assume he means verisimilitude.

If I remember correctly (and there's no guarantee of that) the cinemax stuff is shot at greater than 24 fps.

Mark

> *And then, there's my favorite Peter Greenaway quote:*
> *"We shoot 24 frames per second, but we now know that 60 frames per second would be much better. Human guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nause at the sense of reality."*
>
> *Gerald S.*

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228. **Jim Andrews**
Re: Film, the first Digital Medium
Tue 12 Jun 2007

> *After sound came in and silent filming was relegated to amateur and specialized use, the standard of now motorized projectors and cameras was 16 silent and 24 sound.*

Why 16 rather than the standard 20?

ja

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229. **melissa benham**
Launch : Digital Artifact Magazine : Issue 1
Tue 12 Jun 2007

Hello All,

Digital Artifact is a new online magazine launched and sponsored by Artifact and edited and designed by a collective of writers and visual artists. Our first issue investigates the ways in which the internet transforms narrative and language.

Check it out at:
http://www.digitalartifactmagazine.com/issue1

Digital Artifact Online Magazine

Digital Artifact Magazine interrogates narrative in contemporary culture through fiction, criticism, experimental prose, or web-based audio-visual work. We're specifically interested in how the internet, digital culture, global and non-Western literature, pop culture, eroticism, documentary, philosophy, politics and war are creating hybrid texts and new forms of narrative and literature.

For more info about Artifact and Digital Artifact please visit:

http://www.digitalartifactmagazine.com
http://www.artifactsf.org
http://artifactseries.blogspot.com

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230. **Murat Nemet-Nejat**
Re: Film, the first Digital Medium
Tue 12 Jun 2007

Aryanil,

Yes, film is photography 24 times a second. I developed the concept of film lumiere in an essay I wrote, "Eleven Septembers Later: Readings of Benjamin Hollander's Vigilance, about two years ago. In "fiilm lumiere" what is seen and what is heard decouple and move contrapuntally rather than harmonically with each other and visual movement slows down to a state of photography. That's what Godard is saying; reality is in the static thereness of the photographic images which expand to the illusionary motion. My essay, as I am usually prone to do, mixes a bunch of ideas together.

Ciao,

Murat

On 6/12/07, Aryanil Mukherjee <[redacted]> wrote:
>
> Reminds me of a famous 60s quote by Jean Luc Godard
>
> "Cinema is truth 24 times a second"
>
>
> ----- Original Message -----
> From: "Mark Weiss" <[redacted]>
> To: <[redacted]>
> Sent: Tuesday, June 12, 2007 10:24 AM
> Subject: Re: Film, the first Digital Medium
>
>
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> >>>That nonsense about, jumping out of the window
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> >>>
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> >>>
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>>==========
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> >>Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> >>Webpage directory http://www.asondheim.org . Email: [redacted].

> >>http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> >>WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> >>dvds, etc.
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> > No virus found in this incoming message.
> > Checked by AVG Free Edition. Version: 7.5.472 / Virus Database:
> > 269.8.13/844 - Release Date: 6/11/2007 5:10 PM
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>

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231. **konrad**
Re: Film, the first Digital Medium
Tue 12 Jun 2007

Gerold Schwartz quothe and wrote:

> *Reminds me of a famous 60s quote by Jean Luc Godard*
>
> *"Cinema is truth 24 times a second"*
>
> *And then, there's my favorite Peter Greenaway quote: "We shoot 24 frames per second, but we now know that 60 frames per second would be much better. Human guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nause at the sense of reality."*

And the other inventor of cinema, Thomas Edison, in his Black Maria theater, originally used a recording and projection frame rate of 40fps. How did he settle on that? I don't know, and i'm sure it's come down to 24fps because of the economics of making film. But maybe he was really paying attention!

Coincidentally, there is a verified brain wave 'timecode' of 40 cycles, which might be also a widely disseminated falsehood for all i know. (Like the 'persistance of vision' theory of cinematic movement as Alan points out). This 40 cycles per second background brain hum is supposedly, or theorized to be

a kind of basic reset and synchronization period for various brain processes, presumably also sense gathering. Like Greenaway, i have heard that movies shown at a 40fps frame rate are uncannily vivid and appear vaguely three dimensional.

I understand that in the silent era there was less of a standard than one might assume, and the films were shot and shown at varying frame rates from 16 up to 22 fps before the advent of sync sound. Sync sound (printed directly on the filmstrip) required more standardization for various reasons probably, but i think mostly because the ear can tell small differences in pitch much better than the eye small differences in motion.

The Godard quote also leaves out that cinema (not video, but film) is also nothing 24 times a second (because of the blanks between frames). So it's probably safer to say that cinema gives us on average a half-truth once a second.

konrad steiner

^Z

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232. **Jim Andrews**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

> *And the other inventor of cinema, Thomas Edison, in his Black Maria theater, originally used a recording and projection frame rate of 40fps. How did he settle on that? I don't know, and i'm sure it's come down to 24fps because of the economics of making film. But maybe he was really paying attention!*

Another interesting point concerning framerate: it has to be OK with our human 'framerate' or we get a bit ill.

The refresh rate of monitors is normally set somewhere between 60 and 75 refreshes per second, or Hz (cycles per second). Why not higher or a bit lower?

I remember thinking that 100 would be nice so I set mine quite high. But I found it gave me headaches (literally). I've been told that our vision and nervous system is somewhere around 50 to 75 Hz (cycles per second).

Apparently, early on, the refresh rate of electric light was set quite high, but it made people queasy or ill. Now the frequency of electricity is normally 50-60 Hz, as you can see at http://users.pandora.be/worldstandards/electricity.htm . I'm under the impression that this is because it synchs nicely with our biology and doesn't normally cause dis-ease.

ja
http://vispo.com

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233. Alison Croggon
Re: Film, the first Digital Medium
Tue 12 Jun 2007

On 6/12/07, Alan Sondheim <[redacted]> wrote:
>
> The more one looks at early cinema, the more sophisticated it
> appears, and the more complex. - Alan
>
>
> One of my peak cinema experiences (not that I'm a cinephile by any means) was seeing Abel Gance's Napoleon with a full symphony orchestra. Scenes like the French Assembly filmed with a swinging camera so it appeared like an ocean in tumult, or those incredible panoramas of the aftermath of battle, demonstrate the truism that it's not the technology that counts, but how imaginatively it's used. In which matters, "progress" is a little difficult to graph.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

234. David A. Kirschenbaum
OT: NYC/2007 Mets Tix for Sale
Wed 13 Jun 2007

Hi all,

Apologies for the non-Boog email.

I've renewed my Mets Sunday plan for the 2007 season and I thought I'd see if any of you might be interested in buying any tickets (and getting the poetic mojo by sitting in the same place where Jim Behrle, Jordan Davis, Jean-Paul Pecqueur, and Nathaniel Siegel have sat in years past). I've been sitting in the same section for the past nine, now 10, years--mezzanine, sec. 2 (behind home plate). I have two tickets for each game (prices below are per pair), and they're under the overhang, so you don't get burned in the sun or wet in the rain.

If you're interested in buying any tickets (or know someone who is) you can email me here. (Note that the Mets charge different prices depending upon the opponents and the date, so you'll see, for example, that the Florida Marlins[1] game costs more than the Philadelphia Phillies[1] one.)

Hope this finds you well (and lets go Mets!)

as ever,
David

---

all dates are Sundays, 1:10 p.m.

July 29 vs. Washington, $62
Seat Cushion
First 25,000 Adults

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

August 12 vs. Florida, $62
Sports Bag
First 25,000 Fans

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

September 16 vs. Philadelphia, $58
Long-sleeved T-shirt
First 25,000 Fans

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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235. Nicholas Karavatos

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

Yeah, I know I'm six months behind on this, but...

A few of the comments here remind me of my experience with Indian English. I know they're speaking English, but many of the stresses are on different syllables. Sentences seem to have a different inherent music than Anglo-American English. I wish I knew if or how Hindi, etc., has altered this *performance* of English (making Indian English one of several Englishes). There have been many times when I had to ask someone to stop, repeat and speak more slowly so I could understand them. Sometimes they just roll their eyes at me as if to say: what's the matter with you, I am speaking English, you know. And I do know, but my ears aren't tuned to their rhythms of it. I thnk it's pretty cool. I like the sound of it. But am irritated at myself for having a hard time of re-tuning my ears to what sounds like a completely different metrical structure of the English language though the vocabulary and syntax are mostly the same. (If you're thinking of Apu on *The Simpsons,* don't. That's just an accent.)

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____ Get a preview of Live Earth, the hottest event this summer - only on MSN
http://liveearth.msn.com?source=msntaglineliveearthhm

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236. Joy Bennett
Digital Artifacts Magazine
Wed 13 Jun 2007

Looks very cool, nice artwork, too; however due to the adult nature of some of the contents, the owners of the magazine/site should post with their notices about it that it's appropriate for ages 18 and over only.

Although I know some very mature 16 year olds, and 30 years olds who I wouldn't trust to water my cactus.

Nice new digital magazine though from some folks out in San Francisco. I particularly liked Sarah Fran Wisby's bio on the contributor's info. page. Good luck with the new baby!

Joy Bennett
web site and blog: habit.squarespace.com

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237. David-Baptiste Chirot
FW: Sembrar la Memoria - Sowing Memory
Wed 13 Jun 2007

---

from Clemente Padin--To: [redacted]: Wed, 13 Jun 2007 09:28:11 -0300Subject: [mailart] Sembrar la Memoria - Sowing Memory

El Club de Fans de Clemente Padín informa a Usted que nuestro héroe se presentará el 15 de Junio en Maldonado, Uruguay con la performance SEMBRAR LA MEMORIA en homenaje a los 10 años del fallecimiento del poeta argentino Edgardo Antonio Vigo.

Asimismo Usted podrá ver parte de la lectura de poesía experimental que Padín realizó inaugurando E. Poetry, evento de poesía electrónica realizado en París, Francia, el 20 de Mayo en el Divan du Monde en http://lucdall.free.fr/epoetry2007/

Por último queremos desmentir absolutamente que hayamos iniciado el proceso de santificación de Clemente Padín.

SOWING MEMORY SO THAT DOESN´T GROW FORGETFULNESS

The Clemente Padin´s Fans Club informs you that our hero will be introduced June 15 in Maldonado, Uruguay making up the performance SOWING MEMORY in homage 10 years of death of Argentinian poet Edgardo Antonio Vigo.

Also you can see part of reading on experimental poetry that Padín carried out in Divan du Monde, inaugurating E. Poetry, an event on poetry electronics realized in Paris, France, May 20 in http://lucdall.free.fr/epoetry2007/

Lastly we want to say that it isn´t true that we have begun the process of sanctification of Clemente Padín.

[Non-text portions of this message have been removed]

__._,_.___

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__,_._,___

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238. **Mark Weiss**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

Try Glasgow some time. Glaswigians of course know that they're incomprehensible, think it's funny, and try to be helpful to foreigners (except maybe people from Edinburgh).

Mark

At 06:48 AM 6/13/2007, you wrote:
>Yeah, I know I'm six months behind on this, but...
>
>A few of the comments here remind me of my experience with Indian
>English. I know they're speaking English, but many of the stresses
>are on different syllables. Sentences seem to have a different
>inherent music than Anglo-American English. I wish I knew if or how
>Hindi, etc., has altered this *performance* of English (making
>Indian English one of several Englishes). There have been many times
>when I had to ask someone to stop, repeat and speak more slowly so I
>could understand them. Sometimes they just roll their eyes at me as
>if to say: what's the matter with you, I am speaking English, you
>know. And I do know, but my ears aren't tuned to their rhythms of
>it. I thnk it's pretty cool. I like the sound of it. But am
>irritated at myself for having a hard time of re-tuning my ears to
>what sounds like a completely different metrical structure of the
>English language though the vocabulary and syntax are mostly the
>same. (If you're thinking of Apu on *The Simpsons,* don't. That's
>just an accent.)
>
>
>
>
>Nicholas Karavatos
>Dept of Language & Literature
>American University of Sharjah
>PO Box 26666
>Sharjah
>United Arab Emirates
>
>_____
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239. **David-Baptiste Chirot**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Wed 13 Jun 2007

"Cinema is truth 24 times a second"--"Kino-Pravda" (Cine-Truth) as Vertov called his work, which during the late 1960's was given a great deal of space --via translations of texts, stills from films, commentaries, analyses--in the pages

of Cahiers du Cinema--and greatly affected Godard's thinking and work at the time--"Pravda"--"truth" as propaganda--public relations--pedagogy in the discourses and disciplines of the new society--an aspect of cinema and photography which is fascinating is that they are as much arts of disappearance as appearance--"the cinema shows death at work" said Cocteau--the very action of the actor/documentaried persons--aging moment by moment "before one's very eyes"---frame by frame--in order for a film to "appear", the people and things in it are shown in the process of their own disappearance--the Neo-Realist films, for example, are "creating a new cinema in the ruins of the old world"--the appearance of the new films documents the disappearance of ruins as they become cleared away and the empty spaces turn into new structures of society, of habitation, of business, of culture--of the 'future" becoming the "present"--yet at the same time the Neo-Realist Cinema is documenting its own disappearance--for as the ruins vanish before the onslaught of the new--Neo-Realism, a cinema of "living" non-actors filmed in real life settings--is "dying out" along with its vanishing subject matter--in a few years it goes from being a living movement in cinema--to becoming an artefact of the cinema's past--a monument in the cemeteries-museums-archives of the "history of cinema"--a cinema of "real life"--becomes one of ghosts--wandering in the ghost towns of their vanished cities--cities which had vanished in war--and in turn had been vanishing al the while they were being filmed--the cinema--a film-- --as "document"--can be constructed to create not simply "illusions"--but things like "proof of lack of evidence"--using shadows, camera angles and a few edits--a person or persons said to be present at an event--and have witnesses claiming to have seen them--can be shown with film to have "not been there"--something i tried long ago at a very crude level with super 8 film was to take footage of an event and to gradually make a person be there who had not been there at all--but not to do this "suddenly" so to speak, but "gradually", within the 24 frames per second--that is, the person begins to appear at first in one frame in 24, then 2, then 3 and so forth--until finally they have "arrived" at being visible for 24 frames--for a second--one glimpses them--defintiely "there" where they were not--yet they have been slowly "getting there" all along--and after their appearance, to make them vanish in the same way in reverse--24 fps, then 23, then 22 . . . a ghostliness emerges, then vanishes--"the aesthetics of disappearance" becomes ever more sophisticated--with the introduction of every new technological of visuality--in a world of ever more intense visual scrutinies--camouflaging--decoys--distractions--doubles--simulations--cloakings--create new arenas of struggle in the "image wars" of appearance/disappearance--with the appearance of each new form of visual technology--begins the disappeancce not only of previous technologies' presentations of appearances--but also a change in the ways in which humans see the immediate world they live in--since the camera, then the film camera,

then the video, the satlite camera, the mobile camera--the hand held--the video in a watch--have moved into the human sphere of being reference points of visuality outside the limits of the eyes--become used for the things which are perceived by huamn visuality--humans have learned to adapt to "seeing" in ways they actually physically cannot--and i mean they are capble of doing this without the technological equipment--by "projecting" as it were--the vision they are being trained to think of as "real" via digital cameras, imagery on screens----by projecting this onto the world they are moving in--the person then begins to see not what is there in the sense they saw via reference too the "old school" photos and videos, films--but something "new"--in which what one is aware of has been shifted from one mode of seeing and awareness to another--ever since the first photos, people became aware via filmed images of things in the world they had not seen before--the camera and film, video and digital image--give the sense that on is seeing more than people did before, becuase on is being trained in how to see by these--meanwhile, as older methods of seeing begin to "die out"--the worlds they saw, while still physically present, begin also to "die out" to human sight--with the advent of each new technology of vision, their occurs this continual "discovery", "rediscovery", "recovery" of the world--the streets, the city--the countryside--people's faces--all these thing one had grown accustomed to and thought one knew as dull and used up--suddenly become new again--and are noticed--recorded, commented upon--while al the while other worlds present simulataneously "vanished before our eyes"--when Baudelaire wrote "The Painter of Modern Life" which introduces Modrnism as a defined term--he is writing of methods of visuality--of a painter--at the very time that photgraphy is also beginning to be shall we say "developed"--paniting then begins to introduce new forms of visuality--which become widely known via photography--influence photography--and influence human seeing on a daily basis--the continual development of awareness of "new" appearnces as others "disappear" while remaining hidden in plain sight--leads to a contnual recommodification of the world of apperances--as each time it is perceived a different way via a new technology of seeing--it becomes repackaged--and is "new" "all over again"--From the time since Baudlaire, walking in the city--and walking anywhere--as a means of perception related to the production of images and texts is able to be continaully regenerated--not simply because of the physical changes of cities--but also due to the changes in perception which persons develop in acordance with new technologies of seeing--An effect of this continual regeneration of a walking/perceiving/documenting/textuality is the production of the period "look" and "syle"--created not only by the architecture, clothing and machines, displays etc which are seen and recorded--but the way of looking particular tothattime which is the one most dominant--Yet a curious eeffect of this is that as much as a seeing it creates a blindness also--into which disapper al those things which while present are not seen--or not present, can

be made to appear by a manipulation--before, during or after the fact--Studying imagery of the past decade or so--one notices that what is presented as being "the streets" is often indistinguishable from what is shown on tv, in an ad, on a set for fashion fotos--the eye, trained by these, going forth, finds them--and feels that it indeed is "seeing the real world"--becuase this is the world as it is being shown to be--hence a good deal of "documenatry" "art" photography and"art"-- looks much the same and in turn much like --high fashion/high tech photos, media images and other "art"--as though the world is increasingly the same--or--is it that the way of seeing it is increasingly the same?--both of these at once, moving at differeing speeds--in other words, a good deal of the discovery of the world all over again, is actually the growing recognition of it by more and more people of what they have learned the world looks like through images--when they see the wold as it is shown to be--they feel they are truly seeing it--reality, conforming to images of it, is seen indeed to be "real"--and anything not conforming to the "real" disappears--even though one may see it a hundred times a day--it is not there--"i never saw that before"--becasue the eyes are trained to recongize only certain ways of seeing, which create blanks, blind spots, white outs, in the visual field--patched over by what one is expecting to see--dominating the line of sight--"the blank and ruin we see in Nature is within our own eye" as emerson wrote--"the world as we see it is passing" remarked Paul of Tarsus, who himself underwent a form of photographic experience in order to "see the light"--as Saul of Tarsus being made blind on his way to murder Chritians, the Roman envoy--now a "negative" plate-- has shown on him the Light of God--and when his eyesight is restored--he sees the world through new visual means--a sight which as been "developed" in the "dark room" of his prison cell and blindness--and now finds himself one of the Christians he had been sent to destroy--in a sense, Saul has disappeared--vanished--during the photograaphic experience of developing--and bcome Paul--with a new way of seeing the world installed in his eyes--"the world as we see it is passing"--again, the cinema as death at work in Cocteau's terms--yet everyday within one's own yes--there is undergoing a process not only of death at work--but also of forms of "developement" into new modes of seeing--which are constructed interestingly in relation to blindness and disapperance--it is not always the world which is passing--but "as we see it" which is passing--one can practice a kind of method of attempting to learn to see in tthe opposoite direction in a sense--for example--to walk the same walk, or even really one block--over and over and over through time--in all sorts of light, weather, and to begin to become ware of how often on is seeing things one did not see there before--no matter how many times one was n this same smal area--when one is using as reference other images, modes of perceptions--one is not in a sense actully "present" at one' own act of seeing--by continually returning to the same motif through time, one is gradualy being able to insert oneself into the present

moment, to be present at one's present seeing with less and less interference--(Cezanne's methods in this reagrd--)-the more this is done, the more things which are already there will appear--"as though they were never there before" "yet there all along"--hidden in plain site/sight/cite(in my own work i persoanlly by making rubBEings and clay impression paitings, work a ta convergence among the senses, and exchange among them--so that sight and touch become more involved with each other's actions--and the direct impression of the thing seen/felt--which is something other than a record of what it "looks like")iti s not only camera speeds and projection speeds which can be accelrated or slowed down, but the speeds with which one uses one's eyes--to slow the vision --to hold it--to repeat it--to move it more swiflty--or for for shorter durations--to think in terms of glimpses --seeing in glimspes--and then --moving to glances--to exploring an endless array of wys of looking--by wlaking, by standing still, by looiing sideways, upside down--by looking in the dark--by dim light--by bright light--etc--as Olson wrote : "polis/is eyes"(and i wd add hands, ears mouth, feet, nose--)in a sense wha tfilm brings one to realize is the extent to which one's real eyes in a sense have become camera parts in a great many ways--one has in a sense without becoming aware of it, been turned into a tourist of the sites of one's daily life--seeing it as it would appear in a represenatation of it--and finding it to be 'real" as one is taking a tour of it--"real" in the sense tha tit confroms to representations--and hence is worthy of discovery--this is what seems to be happening in many ways with Robert Smithson what interests me is working with the finding of one's own ways of the "artist' way of seeing", "the art of looking"--which may be without any object--that is, the look, the method of looking, in itself, not imprisoned in the object--becomes a method of na kind of guerilla existence of seeing, operating as it were "beind enemy lines" while "hidden in plain site/sight/cite"yet the military metpahors are not the ones i want to stand by--these are only a reminder that the methods of vision always most in the advance--the adacnce guard so to speak--of course--as developed by the military--just as they then pass on to being developed by the companies manufacturing and marketing the latest in cameras and so forth--and which in turn becomes the latest wyas, modes a la mode, of seeing among huamns--so--to work agasint the grain---is to use the sense of Smithson's "art of looking"--as a strating point--which in turn brings one back to Baudalire's "Painter of Modern Life"--in the streets--moving at high speeds-(he is NOT the flaneur, not this fellow!)---observing and finding his materials--a maxim found in Henry Miller long ago is:"What is not in the open streets is false, derived, that is to say literature."Yet is it--or --how--possible any longer to say this?One of the effects of the cinema , of photography, of the digital--is that precisely one is confronted with vanished streets before one's eyes and to one's touch and in one's hearing--The journey to the underworld turns into the journey into the space before one--visually, phsyically, sonically--a vanished world alive in plain

site/sight/cite--"as real as day"--yet as though hidden in darkness--a buried world--yet alive--which one uncovers . . . one of those catch phrase slogans which which sounds "true" until one thinks about it for a few seconds--as pointed out, half the time of that second is darkness--yet further than that, cinema can be lies 24 times a second--or a shuffling of "truth" and "lies" 24 times a second--> Date: Tue, 12 Jun 2007 19:58:09 -0400> From: [redacted]> Subject: Re: Film, the first Digital Medium> To: [redacted]> > Aryanil,> > Yes, film is photography 24 times a second. I developed the concept of film> lumiere in an essay I wrote, "Eleven Septembers Later: Readings of Benjamin> Hollander's Vigilance, about two years ago. In "fiilm lumiere" what is seen> and what is heard decouple and move contrapuntally rather than harmonically> with each other and visual movement slows down to a state of photography.> That's what Godard is saying; reality is in the static thereness of the> photographic images which expand to the illusionary motion. My essay, as I> am usually prone to do, mixes a bunch of ideas together.> > Ciao,> > Murat> > On 6/12/07, Aryanil Mukherjee <[redacted]> wrote:> >> > Reminds me of a famous 60s quote by Jean Luc Godard> >> > "Cinema is truth 24 times a second"> >> >> > ----- Original Message -----> > From: "Mark Weiss" <[redacted]>> > To: <[redacted]>> > Sent: Tuesday, June 12, 2007 10:24 AM> > Subject: Re: Film, the first Digital Medium> >> >> > > My understanding has been that the retention of the image on the retina> > ,> > > creating an overlap on the retina of one frame and the next, is what> > > creates the sense of continuous motion in film, and incidentally the> > > phenomenon that filmed wheels appear to turn backwards. This was the> > > standard explanation of the illusion of motion in film. Has that> > changed?> > >> > > Film was hand-cranked, but the cameramen attempted to do so at an even,> > > determined speed, usually 20 frames per second, which was also the speed> > > of projection. This steadiness of pace was one of the more valued> > skills.> > > Chase scenes were sometimes shot at more than 20 frames, then projected> > at> > > 20, so that they appeared faster, to add to the excitement. This is> > still> > > done. After sound came in and silent filming was relegated to amateur> > and> > > specialized use, the standard of now motorized projectors and cameras> > was> > > 16 silent and 24 sound. Theatrical projectors, in fact, ran only at 24.> > So> > > silent films could be projected too fast or too slow, and theatically> > only> > > too fast. Hence the jerky motion. I've seen silent films projected at> > 20.> > > No jerkiness. I've also seen fsilent films printed with the aid of a> > > strobe ro stretch 16 to 24. rapid subject motion and camera movement> > tends> > > to blur, creating a strobe effect. Not great, but better than DW> > Griffith> > > in quick time. The temple scenes in Intolerance, for instance, are> > > considerably less comic.> > >> > > Mark> > >> > > At 12:08 AM 6/12/2007, you wrote:> > >>Actually my post is a satire; none of it is true and of course you're> >

>>right about the Lumiere. A couple of things though - first, there's no> >
>>'persistence of vision' (in case people think otherwise); the reason> >
>>motion's perceived in cinema has to do with the way the eye processes> >
>>motion in the real world through saccadic movement, which, in effect,> >
>>transforms the real into a series of disparate pictures or frames - one> >
>>might say tht cinema predate the perception of the real as such. Second> >
>>point is the reason early films appear 'jerky' - they weren't to the> >
>>audience of the time, because the framerate of filming and the framerate> >
>>of projecting were both the result of hand-cranking; film speed, in> >
other> > >>words, was itself a trope of early cinema, entire malleable. Later
a> > rate> > >>of 16 fps was more or less established, but projectors quickly
went to> > 18> > >>fps thus 'speeding up' the early films, giving the
perception of jerki-> > >>ness,. The more one looks at early cinema, the more
sophisticated it> > >>appears, and the more complex. - Alan> > >>> > >>>
> >>On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:> > >>> > >>>Alan,>
> >>>> > >>>My impression was that when the audience saw the train
rushing towards> > >>>them> > >>>for the first time, they thought it was
real and were panicked. The> > >>>reverse> > >>>of what you are saying, I
think. The awareness that what was on the> > >>>screen> > >>>was of the
moviesa fiction was developed slowly, of course, never> > >>>leaving> >
>>>the seeing eye completely. That's where the power of the movies lie.> >
>>>Godard,> > >>>in "La Carabiniere," makes a joke out of it, the soldier on
leave> > >>>attacking> > >>>the hanging white sheet to see what is inside
the bath tub where the> > >>>buxom> > >>>lady is washing herself, and as
a result falls all over himself pulling> > >>>down> > >>>the sheet.> >
>>>> > >>>Interestingly, just a few days ago, I saw a Turkish movie where
the> > sole> > >>>obsession of a sixteen year old kid in an Anatolian village
is to> > create> > >>>out> > >>>of clipped film fragments (clipped to rejoin
the film strips when they> > >>>snap> > >>>during the viewing, which they
do all the time) a continuous motion. He> > >>>finally does so when he
discovers the existence of the Maltese cross,> > >>>that> > >>>the
discontinuities it establishes is necessary to create the> > experience> >
>>>of> > >>>motion. But is that not so in everything, colors, familiarities,
in> > >>>everything we na,e. The brain is biggest "fooler" of all.> > >>>> >
>>>When one watches early movies today, the jerky movements of the actors>
> >>>perhaps gives us a hint of a more awesome reality:> > >>>> > >>>>
> >>>> > >>> We Are All The Aristocrats> > >>> "Every age
has its doomed aristocrats."> > >>>> > >>>Early movies progressed in jerky
steps,> > >>>crowds, buses rushing in quick motion,> > >>>the eyes not
moving fast enough to create the illusion of oneness.> > >>>If the pace of
history quickened won't a greater number of people> > >>>die at a shorter
time, does that mean, friends,> > >>>that our age is more cruel than others?>

> >>>You are stupid, friend, it's the> > >>>celluloid that did not move fast enough> > >>>to create the whirr of smooth motion, it is> > >>>outside, the illusion, a sleigh of images, there is just so much> > >>>that a mind can take. A reel of Wall Street> > >>>the day of the first great crash, people milling around, faster than> > >>>usual.> > >>>All scared crabs. We see history through> > >>>images as Robespierre saw it> > >>>in the sugar coated arguments of Ionian logic,> > >>>no no. Killing is the key,> > >>>the two acts of a four-act play,> > >>>its steel lips. I'm tired, Camille,> > >>>I'd like to rest my head on the soft billows> > >>>of your body.> > >>>That nonsense about, jumping out of the window> > >>>you see the whole history of your body before you reach the ground,> > >>>is it true?> > >>>> > >>>> > >>>Ciao,> > >>>> > >>>Murat> > >>>> > >>>> > >>>On 6/11/07, Alan Sondheim <[redacted]> wrote:> > >>>>Film, the first Digital Medium> > >>>>> > >>>>It was with amazement that early audiences watching the Lumiere> > lumines-> > >>>>cent train heading towards the camera immediately grasped the> > fictional> > >>>>and technological nature of the event. It's been postulated that> > neither> > >>>>the persistence of vision nor the saccadic movements of the eyes had> > yet> > >>>>been developed to any great degree. As a result, what the audience> > >>>>witnessed was actually a series of stutters or spurts; it was> > impossible> > >>>>for them to reconstruct the analogic experience from these few, far> > >>>>between, and pitiful photographic images. What an error on the part of> > >>>>the> > >>>>producers, who expected an overwhelming experience! Through the next> > >>>>several years, men and women developed the illusion of projected> > >>>>motion -> > >>>>with children, the learning curve was considerably shorter, given> > their> > >>>>embrace of anything new and remote from the already decadent culture> > of> > >>>>their parents. There was a curious hiatus between the Lumiere and> > >>>>further> > >>>>experimentation with audience, during which the showmen attempted the> > >>>>impossible - an awkward unraveling of the filmstock itself, a> > >>>>transparent> > >>>>ribbon woven and passed among the motion picture audience. Since the> > >>>>film> > >>>>was now moving, albeit without projection and the maltese-cross way of> > >>>>holding each image for a split-second in the frame, the viewers of the> > >>>>film were strangely satisfied. This all changed, perhaps for the> > better,> > >>>>within a few months, when the projects began their clacking once> > again,> > >>>>and the houses of vaudeville were filled with the melodrama and> > hijinks> > >>>>of> > >>>>gardeners, factory workers, and attempts to reach the moon. (A> > surviving> > >>>>specimen from the hiatus, not suitable for children (what were they> > >>>>think-> > >>>>ing!) - http://www.asondheim.org/etched.jpg).> > >>>> > >>> > >>> >

>>==========> > >>Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].> > >>Webpage directory http://www.asondheim.org . Email: [redacted].> > >>http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check> > >>WVU Zwiki, Google for recent. Write for info on books, cds, performance,> > >>dvds, etc. ==========> > >> > >> > >> > > --> > > No virus found in this incoming message.> > > Checked by AVG Free Edition. Version: 7.5.472 / Virus Database:> > > 269.8.13/844 - Release Date: 6/11/2007 5:10 PM> > >> > _____ Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

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240. **Alan Sondheim**

Re: Film, the first Digital Medium

Wed 13 Jun 2007

I'm curious where you saw this - I saw it at a premiere in the 80s in Los Angeles; Coppola was conducting. It was an overwhelming experience.

Thanks, Alan

On Wed, 13 Jun 2007, Alison Croggon wrote:

> *On 6/12/07, Alan Sondheim <[redacted]> wrote:*
>
> *The more one looks at early cinema, the more sophisticated it appears, and the more complex. - Alan*
>
> *One of my peak cinema experiences (not that I'm a cinephile by any means) was seeing Abel Gance's Napoleon with a full symphony orchestra. Scenes like the French Assembly filmed with a swinging camera so it appeared like an ocean in tumult, or those incredible panoramas of the aftermath of battle, demonstrate the truism that it's not the technology that counts, but how imaginatively it's used. In which matters, "progress" is a little difficult to graph.*
>
> *All best*
>
> *A*

> --
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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241. Alan Sondheim
Stardust
Wed 13 Jun 2007

Stardust

Avatar learns to manipulate ghost shape, whip it around her against the setting sun, moving it lasso-style, erupt ghost shape against rising sun, learning the furious manipulation. Avatar listens to old sleazy neurotic soundtrack as Master talks about his films and their relation to pornography. The interview is wrong-headed, terrible, embarrassing, my only excuse is that it was recorded at a very very low point of my life; I wasn't sure I'd pull through. But there's only three minutes here, no reason to worry, lots of disgust.

http://www.asondheim.org/stardust.mp4

work on morphogenesis and re-consider his body-gender-sex
> work on morphogenesis and re-consider his body-gender-sex
>> work on morphogenesis and re-consider his body-gender-sex
> work on morphogenesis and re-consider his body-gender-sex
>> work on morphogenesis and re-consider his body-gender-sex
>> with netsex, and I may be able to interact - I'll let you know
when -
>> Alan says, "Alan wants us to discuss what netsex might be."
>> Dria says, "Well, the mind is the most important sexual organ. Take
>> Martin exclaims, "Netsex sounds .... aaaaaaaaaaahhhhhhhhhhhhhh
>> sex?"
>> Speaker says, "One case which resulted in netsex that recuperated a

>> rds are sex
>> Speaker says, "At times netsex can be completely overwhelming ... "
>> Alan asks, "If the mind is the primary sexual organ, then what is the
>> e between net.sex and physical sex?"
>> Raxcip says, "net.sex leaves you alone, untouched."
>> Raxcip says, "Yes, but I decided I could no longer have netsex. it
>> Speaker says, """The power of Netsex ... not trivial ..."
>> Dria says, "netsex allows us to explore, to investigate, to
>> Speaker says, "tremendous sexualisaion of the internet as a whole ..."
>> ho think the net.sex is "safe" are a bit under-net.sex'd."
>> Alan says, "There a plenty of cases where net.sex has penetrated the
>> Raxcip says, "only insomuch as every part of the body is sexual,
>> ... talking about netsex ..."
>> Speaker says, "carry sexuality beyond what happens in Alan's real life
>> Speaker says, "phone sex ..."
>> Raxcip says, "sextoys..."
>> Alan says, "Group net.sex."
>> Speaker says, "Richness of net.sex "
>> f how net.sex affords a greater opportunity for voyeurism."
>> net.sex is
>> zone nods. Yes. Calling netsex a sin has in one fell swoop brought
>>> with netsex, and I may be able to interact - I'll let you know when
>>> Alan says, "Alan wants us to discuss what netsex might be."
>>> Dria says, "Well, the mind is the most important sexual organ. Take
>>> Martin exclaims, "Netsex sounds .... aaaaaaaaaaahhhhhhhhhhhhhh
>>> sex?"
>>> Speaker says, "One case which resulted in netsex that recuperated a
>>> rds are sex
>>> Speaker says, "At times netsex can be completely overwhelming ... "
>>> Alan asks, "If the mind is the primary sexual organ, then what is the
>>> e between net.sex and physical sex?"
>>> Raxcip says, "net.sex leaves you alone, untouched."
>>> Raxcip says, "Yes, but I decided I could no longer have netsex. it

>>> Speaker says, """The power of Netsex ... not trivial ..."
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>>>> Alan says, "Group net.sex."
>>>> Speaker says, "Richness of net.sex "
>>>> f how net.sex affords a greater opportunity for voyeurism."
>>>> net.sex is
>>>> zone nods. Yes. Calling netsex a sin has in one fell swoop
brought
some of it was sexual - I have no idea their reaction but I feel I
should 'Textbook of Thinking' I did, which emphasized an extreme
sexuality/ sexual > the (sexualized) body operated in some elements
of Weimar dance/cabaret

↑ Index

242. Peter Ciccariello
poem as prospect
Wed 13 Jun 2007

---

poem as prospect <http://www.cgi7.com/peterimages/poem-as-prospect2.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

243. SCOTT HOWARD
3 Book Reviewers Wanted
Wed 13 Jun 2007

I need three writers to contribute reviews (1,000 words each) to the issue of RECONFIGURATIONS that will launch on October 1. If you're interested in reviewing one of these books, please be in touch soon. I'll list the books below.

W. Scott Howard
University of Denver
[redacted]

//////////

1. [Poetry]. Catherine Meng, Tonight's the Night (Apostrophe Books, 2007).

2. [Essays]. Albert Goldbarth, Griffin (Essay Press, 2007).

3. [Poetry]. Luigi Anderlini, A Lake for the Heart (Gradiva, 2005). [Bilingual edition, Italian and English].

↑ Index

244. Hugh Behm-Steinberg

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

One of my more surreal experiences in Glasgow was talking to some Glaswegians who I could understand fairly well, but who had trouble understanding my American accent. You never think you're incomprehensible until you start talking to other people.

Hugh Behm-Steinberg

Mark Weiss <[redacted]> wrote: Try Glasgow some time. Glaswigians of course know that they're incomprehensible, think it's funny, and try to be helpful to foreigners (except maybe people from Edinburgh).

Mark

At 06:48 AM 6/13/2007, you wrote:
>Yeah, I know I'm six months behind on this, but...
>
>A few of the comments here remind me of my experience with Indian
>English. I know they're speaking English, but many of the stresses
>are on different syllables. Sentences seem to have a different
>inherent music than Anglo-American English. I wish I knew if or how
>Hindi, etc., has altered this *performance* of English (making
>Indian English one of several Englishes). There have been many times
>when I had to ask someone to stop, repeat and speak more slowly so I
>could understand them. Sometimes they just roll their eyes at me as
>if to say: what's the matter with you, I am speaking English, you
>know. And I do know, but my ears aren't tuned to their rhythms of
>it. I thnk it's pretty cool. I like the sound of it. But am
>irritated at myself for having a hard time of re-tuning my ears to
>what sounds like a completely different metrical structure of the
>English language though the vocabulary and syntax are mostly the
>same. (If you're thinking of Apu on *The Simpsons,* don't. That's
>just an accent.)
>
>
>
>
>Nicholas Karavatos

>Dept of Language & Literature
>American University of Sharjah
>PO Box 26666
>Sharjah
>United Arab Emirates
>
>_____
>Get a preview of Live Earth, the hottest event this summer - only on
>MSN http://liveearth.msn.com?source=msntaglineliveearthhm

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245. **konrad**
Re: Film, the first Digital Medium
Wed 13 Jun 2007

I'd hestiate to say that AC current frequencies made much perceptual difference with early lighting b/c incandescent light does not flicker, it glows.

Florescent light however, does flicker, though i don't think flicker itself makes something a digital medium. (But then Alan's first post on the thread *was* satiric.) I've heard that flicker contributes in a big way to some ocular-headache-causing interaction between computer monitors and office lighting.

To me what's interesting about all this is that cinematic motion perception is a by-product of the alternation of little something and a little nothing, at small intervals. And that tuning the variation of those intervals around certain human electrical rhythms invokes high level physiologic and perceptual effects out of which prosodies, play, information and hoax are built, which all get folded into the evolving meaning of "to see."

I would love to observe a device that would vary the frame rate without altering motion speed. I feel like with that one would almost watch the brain seeing, the way with some writing i feel i'm watching it read.

konrad

^Z

Jim Andrews wrote:

> *I remember thinking that 100 would be nice so I set mine quite high. But I found it gave me headaches (literally). I've been told that our vision and nervous system is somewhere around 50 to 75 Hz (cyclesper second).*
>
> *Apparently, early on, the refresh rate of electric light was set quite high, but it made people queasy or ill. Now the frequency of electricity is normally 50-60 Hz, as you can see at http://users.pandora.be/worldstandards/electricity.htm . I'm under the impression that this is because it synchs nicely with our biology and doesn't normally cause dis-ease.*

↑ Index

246. **gfrym**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

I love it that my dear colleague and my dear former student are having this conversation. Just to throw another idea into the pot, don't you recall watching a Mike Leigh movie or two where he's used subtitles because most non-Brits can't understand a cockney or Manchester accent or dialect. Here's a nice tale: an Italian(Tuscan) friend visited SF many years ago and went to North Beach. Ma! said he, those are fake Italians. We don't even speak the same language. I tried to explain that many emigrated from Southern Italy. He said, forget it, his mother was from a villa near Rome. I tried to explain that some simply lived in North Beach as Italians and over time developed a San Francisco Italian. See, he said, they are Not Real Italians.

----- Original Message -----
From: "Hugh Behm-Steinberg" <[redacted]>
To: <[redacted]>
Sent: Wednesday, June 13, 2007 12:04 PM
Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

> *One of my more surreal experiences in Glasgow was talking to some Glaswegians who I could understand fairly well, but who had trouble understanding my American accent. You never think you're incomprehensible until you start talking to other people.*

Hugh Behm-Steinberg

Mark Weiss <[redacted]> wrote: Try Glasgow some time.
Glaswigians of course know that they're
incomprehensible, think it's funny, and try to be helpful to
foreigners (except maybe people from Edinburgh).

Mark

At 06:48 AM 6/13/2007, you wrote:
Yeah, I know I'm six months behind on this, but...

*A few of the comments here remind me of my experience with Indian English. I know they're speaking English, but many of the stresses are on different syllables. Sentences seem to have a different inherent music than Anglo-American English. I wish I knew if or how Hindi, etc., has altered this *performance* of English (making Indian English one of several Englishes). There have been many times when I had to ask someone to stop, repeat and speak more slowly so I could understand them. Sometimes they just roll their eyes at me as if to say: what's the matter with you, I am speaking English, you know. And I do know, but my ears aren't tuned to their rhythms of it. I thnk it's pretty cool. I like the sound of it. But am irritated at myself for having a hard time of re-tuning my ears to what sounds like a completely different metrical structure of the English language though the vocabulary and syntax are mostly the same. (If you're thinking of Apu on *The Simpsons,* don't. That's just an accent.)*

Nicholas Karavatos
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---
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247. Tom W. Lewis
Re: going over these lines... not a masochist, but perhaps a megalomaniac
Wed 13 Jun 2007

Tom L. writes --

> *maybe I'm just thick, but most of the langpo I read (and enjoy) is high-larious, and readable.*

Simon DeDeo replies --

I think your standards for "high-larity" and readablity are rather low! The most I manage is a smile.

Tom L. responds --

I think my feelings would be best expressed by a dialogue from Lawrence of Arabia :

Dryden: Lawrence. Only two kinds of creatures get fun in the desert. Bedouins and gods, and you are neither. Take it from me. For ordinary men, it's a burning, fiery furnace.

Lawrence:
No, Dryden. It's going to be fun.

Dryden:
It is recognized that you have a funny sense of fun.

↑ Index

248. Charlotte Mandel
Re: Film, the first Digital Medium
Wed 13 Jun 2007

Alan and Alison, I saw it also - a wonderful experience with full symphony orchestra and triple screen finale panorama - at Radio City Music Hall, New York City. Don't remember who conducted. It was 26 years ago - I know that because my daughter was with me and in her 9th month with my first grandson, born Thanksgiving. Charlotte

On Jun 13, 2007, at 1:26 PM, Alan Sondheim wrote:

I'm curious where you saw this - I saw it at a premiere in the 80s in Los Angeles; Coppola was conducting. It was an overwhelming experience.

Thanks, Alan

On Wed, 13 Jun 2007, Alison Croggon wrote:

> *On 6/12/07, Alan Sondheim <[redacted]> wrote:*
>
> *The more one looks at early cinema, the more sophisticated it appears, and the more complex. - Alan*
> *One of my peak cinema experiences (not that I'm a cinephile by any means)*
> *was seeing Abel Gance's Napoleon with a full symphony orchestra. Scenes like*
> *the French Assembly filmed with a swinging camera so it appeared like an*
> *ocean in tumult, or those incredible panoramas of the aftermath of battle,*
> *demonstrate the truism that it's not the technology that counts, but how*
> *imaginatively it's used. In which matters, "progress" is a little difficult*
> *to graph.*
>
> *All best*
>
> *A*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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249. **Alison Croggon**
Re: Film, the first Digital Medium
Wed 13 Jun 2007

It was at the Palais (a big old fashioned theatre usually used for rock concerts) in Melbourne, and it must have been around 1980. Yes, one of those experiences that sears itself into your memory.

On 6/14/07, Alan Sondheim <[redacted]> wrote:
>
> I'm curious where you saw this - I saw it at a premiere in the 80s in Los
> Angeles; Coppola was conducting. It was an overwhelming experience.
>
> Thanks, Alan
>
>
> On Wed, 13 Jun 2007, Alison Croggon wrote:
>
> > On 6/12/07, Alan Sondheim <[redacted]> wrote:
> >>
> >> The more one looks at early cinema, the more sophisticated it
> >> appears, and the more complex. - Alan
> >>
> >>
> >> One of my peak cinema experiences (not that I'm a cinephile by any
> means)
> > was seeing Abel Gance's Napoleon with a full symphony orchestra. Scenes
> like
> > the French Assembly filmed with a swinging camera so it appeared like an
> > ocean in tumult, or those incredible panoramas of the aftermath of
> battle,
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> > imaginatively it's used. In which matters, "progress" is a little
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> >
> > All best
> >
> > A
> >
> >
> >
> > --

> > Editor, Masthead: http://www.masthead.net.au
> > Blog: http://theatrenotes.blogspot.com
> > Home page: http://www.alisoncroggon.com
> >
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> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
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>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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250. Betsy Andrews

Betsy Andrews, Erica Kaufman, Justin Torres, Jaime Shearn at Bluestockings June 19

Wed 13 Jun 2007

Local Queer Writers Showcase
June 19
7 pm
Bluestocking Books
172 Allen Street
@ Rivington
NYC

Join us for an exciting showcase of writers for the Pride season!

We're lining up four fabulous queer writers to inspire and stimulate: Betsy Andrews, reading from her latest, award-winning book, New Jersey; Erica Kaufman, co-curator of the Belladonna* series; local fiction starlet Justin Torres; and Jaime Shearn, leader of the New York Writers Coalition (

http://www.nywriterscoalition.org). Q&A and refreshments to follow. Please come listen, respond, and engage.

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

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251. Aryanil Mukherjee
Re: Film, the first Digital Medium
Wed 13 Jun 2007

Murat

That sounds very interesting. A pluralaesthetic play, I might say, in a way. I have often wondered while watching certain films by Jean Cocteau, if he ever attempted to write poems out of his films - might serve as a show case of how art might recycle within the same artist while it transcribes itself from one media to another and back.

I tend to write out of films sometimes.

An infinite number of two-dimensional circles make a three-dimensional spherical surface, they say, in analytical geometry. The circle of life, of reason, of art....it goes on and on, each one trying to get us discreetly close to that spherical surface we live on. Yet we are never there, we will never quite be on it.

To me, the mist of that margin is where the poem resides.

praNaam

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Murat Nemet-Nejat
Sent: Tuesday, June 12, 2007 7:58 PM
To: [redacted]
Subject: Re: Film, the first Digital Medium

Aryanil,

Yes, film is photography 24 times a second. I developed the concept of film lumiere in an essay I wrote, "Eleven Septembers Later: Readings of Benjamin Hollander's Vigilance, about two years ago. In "fiilm lumiere" what is seen and what is heard decouple and move contrapuntally rather than harmonically with

each other and visual movement slows down to a state of photography. That's what Godard is saying; reality is in the static thereness of the photographic images which expand to the illusionary motion. My essay, as I am usually prone to do, mixes a bunch of ideas together.

Ciao,

Murat

On 6/12/07, Aryanil Mukherjee <[redacted]> wrote:
>
> Reminds me of a famous 60s quote by Jean Luc Godard
>
> "Cinema is truth 24 times a second"
>
>
> ----- Original Message -----
> From: "Mark Weiss" <[redacted]>
> To: <[redacted]>
> Sent: Tuesday, June 12, 2007 10:24 AM
> Subject: Re: Film, the first Digital Medium
>
>
> > My understanding has been that the retention of the image on the retina
> ,
> > creating an overlap on the retina of one frame and the next, is what
> > creates the sense of continuous motion in film, and incidentally the
> > phenomenon that filmed wheels appear to turn backwards. This was the
> > standard explanation of the illusion of motion in film. Has that
> changed?
> >
> > Film was hand-cranked, but the cameramen attempted to do so at an even,
> > determined speed, usually 20 frames per second, which was also the speed
> > of projection. This steadiness of pace was one of the more valued
> skills.
> > Chase scenes were sometimes shot at more than 20 frames, then projected
> at
> > 20, so that they appeared faster, to add to the excitement. This is
> still
> > done. After sound came in and silent filming was relegated to amateur
> and
> > specialized use, the standard of now motorized projectors and cameras
> was
> > 16 silent and 24 sound. Theatrical projectors, in fact, ran only at 24.

> So
> > silent films could be projected too fast or too slow, and theatically
> only
> > too fast. Hence the jerky motion. I've seen silent films projected at
> 20.
> > No jerkiness. I've also seen fsilent films printed with the aid of a
> > strobe ro stretch 16 to 24. rapid subject motion and camera movement
> tends
> > to blur, creating a strobe effect. Not great, but better than DW
> Griffith
> > in quick time. The temple scenes in Intolerance, for instance, are
> > considerably less comic.
> >
> > Mark
> >
> > At 12:08 AM 6/12/2007, you wrote:
> >>Actually my post is a satire; none of it is true and of course you're
> >>right about the Lumiere. A couple of things though - first, there's no
> >>'persistence of vision' (in case people think otherwise); the reason
> >>motion's perceived in cinema has to do with the way the eye processes
> >>motion in the real world through saccadic movement, which, in effect,
> >>transforms the real into a series of disparate pictures or frames - one
> >>might say tht cinema predate the perception of the real as such. Second
> >>point is the reason early films appear 'jerky' - they weren't to the
> >>audience of the time, because the framerate of filming and the framerate
> >>of projecting were both the result of hand-cranking; film speed, in
> other
> >>words, was itself a trope of early cinema, entire malleable. Later a
> rate
> >>of 16 fps was more or less established, but projectors quickly went to
> 18
> >>fps thus 'speeding up' the early films, giving the perception of jerki-
> >>ness,. The more one looks at early cinema, the more sophisticated it
> >>appears, and the more complex. - Alan
> >>
> >>
> >>On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:
> >>
> >>>Alan,
> >>>
> >>>My impression was that when the audience saw the train rushing
towards

> >>>them
> >>>for the first time, they thought it was real and were panicked. The
> >>>reverse
> >>>of what you are saying, I think. The awareness that what was on the
> >>>screen
> >>>was of the moviesa fiction was developed slowly, of course, never
> >>>leaving
> >>>the seeing eye completely. That's where the power of the movies lie.
> >>>Godard,
> >>>in "La Carabiniere," makes a joke out of it, the soldier on leave
> >>>attacking
> >>>the hanging white sheet to see what is inside the bath tub where the
> >>>buxom
> >>>lady is washing herself, and as a result falls all over himself pulling
> >>>down
> >>>the sheet.
> >>>
> >>>Interestingly, just a few days ago, I saw a Turkish movie where the
> sole
> >>>obsession of a sixteen year old kid in an Anatolian village is to
> create
> >>>out
> >>>of clipped film fragments (clipped to rejoin the film strips when they
> >>>snap
> >>>during the viewing, which they do all the time) a continuous motion. He
> >>>finally does so when he discovers the existence of the Maltese cross,
> >>>that
> >>>the discontinuities it establishes is necessary to create the
> experience
> >>>of
> >>>motion. But is that not so in everything, colors, familiarities, in
> >>>everything we na,e. The brain is biggest "fooler" of all.
> >>>
> >>>When one watches early movies today, the jerky movements of the
actors
> >>>perhaps gives us a hint of a more awesome reality:
> >>>
> >>>
> >>>
> >>> We Are All The Aristocrats
> >>> "Every age has its doomed aristocrats."
> >>>

> >>>Early movies progressed in jerky steps,
> >>>crowds, buses rushing in quick motion,
> >>>the eyes not moving fast enough to create the illusion of oneness.
> >>>If the pace of history quickened won't a greater number of people
> >>>die at a shorter time, does that mean, friends,
> >>>that our age is more cruel than others?
> >>>You are stupid, friend, it's the
> >>>celluloid that did not move fast enough
> >>>to create the whirr of smooth motion, it is
> >>>outside, the illusion, a sleigh of images, there is just so much
> >>>that a mind can take. A reel of Wall Street
> >>>the day of the first great crash, people milling around, faster than
> >>>usual.
> >>>All scared crabs. We see history through
> >>>images as Robespierre saw it
> >>>in the sugar coated arguments of Ionian logic,
> >>>no no. Killing is the key,
> >>>the two acts of a four-act play,
> >>>its steel lips. I'm tired, Camille,
> >>>I'd like to rest my head on the soft billows
> >>>of your body.
> >>>That nonsense about, jumping out of the window
> >>>you see the whole history of your body before you reach the ground,
> >>>is it true?
> >>>
> >>>
> >>>Ciao,
> >>>
> >>>Murat
> >>>
> >>>
> >>>On 6/11/07, Alan Sondheim <[redacted]> wrote:
> >>>>Film, the first Digital Medium
> >>>>
> >>>>It was with amazement that early audiences watching the Lumiere
> lumines-
> >>>>cent train heading towards the camera immediately grasped the
> fictional
> >>>>and technological nature of the event. It's been postulated that
> neither
> >>>>the persistence of vision nor the saccadic movements of the eyes had
> yet

> >>>>been developed to any great degree. As a result, what the audience
> >>>>witnessed was actually a series of stutters or spurts; it was
> impossible
> >>>>for them to reconstruct the analogic experience from these few, far
> >>>>between, and pitiful photographic images. What an error on the part of
> >>>>the
> >>>>producers, who expected an overwhelming experience! Through the
next
> >>>>several years, men and women developed the illusion of projected
> >>>>motion -
> >>>>with children, the learning curve was considerably shorter, given
> their
> >>>>embrace of anything new and remote from the already decadent
culture
> of
> >>>>their parents. There was a curious hiatus between the Lumiere and
> >>>>further
> >>>>experimentation with audience, during which the showmen attempted
the
> >>>>impossible - an awkward unraveling of the filmstock itself, a
> >>>>transparent
> >>>>ribbon woven and passed among the motion picture audience. Since
the
> >>>>film
> >>>>was now moving, albeit without projection and the maltese-cross way
of
> >>>>holding each image for a split-second in the frame, the viewers of the
> >>>>film were strangely satisfied. This all changed, perhaps for the
> better,
> >>>>within a few months, when the projects began their clacking once
> again,
> >>>>and the houses of vaudeville were filled with the melodrama and
> hijinks
> >>>>of
> >>>>gardeners, factory workers, and attempts to reach the moon. (A
> surviving
> >>>>specimen from the hiatus, not suitable for children (what were they
> >>>>think-
> >>>>ing!) - http://www.asondheim.org/etched.jpg).
> >>>
> >>
> >>

>
>>==========
==========
> >>Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> >>Webpage directory http://www.asondheim.org . Email: [redacted].
> >>http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> >>WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> >>dvds, etc.
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> > No virus found in this incoming message.
> > Checked by AVG Free Edition. Version: 7.5.472 / Virus Database:
> > 269.8.13/844 - Release Date: 6/11/2007 5:10 PM
> >
>

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252. **Aryanil Mukherjee**
Re: Film, the first Digital Medium
Wed 13 Jun 2007

Gerald

Thanks for the quote. That one needs to be saved.
Greenaway is fantastic, a personal favorite.
Pillow Book, I would think, is a film every language poet
must consider seeing at least for once.

Every poet for that matter.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Gerald Schwartz
Sent: Tuesday, June 12, 2007 3:58 PM
To: [redacted]
Subject: Re: Film, the first Digital Medium

> *Reminds me of a famous 60s quote by Jean Luc Godard*
>
> "*Cinema is truth 24 times a second*"

Yes, when we talk about the sequencing of
our narrative, we seem to be talking about making
a composite picture drawn from the narratives of
the many. There is no disputing the information
contained in THAT narrative. At 24 frames per--
what really matters is the quality of the information
we have about the information. And, always, our
own narraive is just beginning.

And then, there's my favorite Peter Greenaway quote:
"We shoot 24 frames per second, but we now know
that 60 frames per second would be much better. Human
guinea pigs who have experienced projection at 60
frames per second almost feel a sense of nause at the
sense of reality."

Gerald S.

↑ Index

253. George Bowering

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

On Jun 13, 2007, at 12:04 PM, Hugh Behm-Steinberg wrote:

> *One of my more surreal experiences in Glasgow was talking to some Glaswegians who I could understand fairly well, but who had trouble understanding my American accent. You never think you're incomprehensible until you start talking to other people.*
>
> *Hugh Behm-Steinberg*

Surreal?
>
>
Bowering, George H.
A relatively untravelled Canadian writer.

↑ Index

254. Jane Sprague

New from Palm Press: Syria Is in the World

Wed 13 Jun 2007

New from Palm Press:

SYRIA IS IN THE WORLD
by Ara Shirinyan
At globalizing his art, Ara Shirinyan beats Walt Disney hands down. In this dazzling debut, Shirinyan takes post-conceptual poetics to new borders beyond the scope of US pop culture and media, and into the purloined hills and desserts of any language as English, as fodder for reframing: "vulgar ideas, cultural purity, nation, etc." This is a terrain where "striktly confidentially" gulags share the global stage with a long list of Soviet poet blurbs. In the end, Shirinyan reminds us: "You have an interest in history. You cannot miss Syria. Syria has monuments." Indeed, Syria Is in the World, and so is Ara Shirinyan... welcome aboard!--Robert Fitterman

An investigative poetic excavation of nationalism and its many guises, SYRIA IS IN THE WORLD is a work thick with political history flung through the filter of poetic perspicacity and linguistic audacity. Smart, snappy, and incisive, this book is a joyride of re-appropriated language, an unflagging examination of flags, a procedurally constrained yet unfettered gambit. Ara Shirinyan presses us to question the mundane, often arbitrary borders that separate countries from each other and us from us.--Jules Boykoff

What is the shape of the sound as it transcends the rectilinearity of official language? Does it mask out the hard angles or does it ooze beneath and compromise the structure itself?

... isosceles overlapping excess of limit
dove, anger-frames
white man equality rectangle
consent system arms covering small flag tree...

What voice can escape the intense entropy in which "a medal is arrogantly shaped like a medal"? It's a voice calling a country a "perpetual country on my back." With humor and humanity, Ara Shirinyan writes his way through power's symbols, so that:

All possible individual personalities in human beings hold
in possession one more than one areas set aside...
--Diane Ward

Ara Shirinyan's SYRIA IS IN THE WORLD collects five related sequences of conceptual works, including Republic of Georgia poems, Russia/Soviet poems, Poems from Here to There, Flag poems, and the eponymous Republic of Syria poems. These works extend the tradition of post-original or "sampled" poetry to consider questions of geopolitics and international intelligibility, questions of who is talking to who and who can hear what. Drawing on a vast range of source materials, which he manipulates either subtly or outrageously, Shirinyan shares essential information, even as he comments on the ways this information

has been/must be translated, coded, recoded, and distributed. Shirinyan communicates with, at, next to, or around us in an attempt to simulate mastery of the Babel of world politics and world ideologies. This is a poetry aware of the fact that we can never encompass the world's conceptual and ideological diversity, and yet must not be satisfied with a narrow local view. Furiously opposed to the mandarins of globalization and their attempt to flatten out or smooth over cultural differences, Shirinyan puts his ear out to the Earth, creating a poetry of collection, transcription, and reinscription. --Stan Apps

ISBN 978-0-9789262-0-5
0-9789262-0-X
104 pages, perfectbound
$15.00
www.palmpress.org

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255. Tony Trigilio

Book announcement: Allen Ginsberg's Buddhist Poetics

Wed 13 Jun 2007

My book, ALLEN GINSBERG'S BUDDHIST POETICS, is now available from

Southern Illinois University Press. Details below.

Best,

Tony

ALLEN GINSBERG'S BUDDHIST POETICS

Tony Trigilio

http://www.amazon.com/Allen-Ginsbergs-Buddhist-Poetics-Trigilio/dp/
080932755
4/ref=pd_bbs_sr_2/105-6442933-4046855?ie=UTF8
<http://www.amazon.com/Allen-Ginsbergs-Buddhist-Poetics-Trigilio/dp/
08093275
54/ref=pd_bbs_sr_2/105-6442933-4046855?
ie=UTF8&s=books&qid=1181788900&sr=1-2
> &s=books&qid=1181788900&sr=1-2

http://www.siuc.edu/~siupress/trigilioallenginsberg.html

"This is the first work that thoroughly and intelligently looks at

Ginsberg's poetry in light of his Buddhism. Trigilio deftly combines

modern theories of gender identity with poststructural readings of the texts and displays an acute knowledge of the varieties of Buddhist practice."

--Kurt Hemmer, editor of ENCYCLOPEDIA OF BEAT LITERATURE

"Trigilio has done what is necessary to throw out once and for all the idea that Ginsberg's engagement with Asian philosophical and religious ideas amounts to no more than an 'easy Easternness.' For people who want to work on Buddhism, literature, and form, this work is groundbreaking."

--John Whalen-Bridge, author of POLITICAL FICTION AND THE AMERICAN SELF

↑ Index

256. Bill Berkson

FW: Announcements

Thu 14 Jun 2007

Book Party & Reading
to celebrate the publications of

Bill Berkson
Our Friends Will Pass Among You Silently
new poems 2001 - 2006
The Owl Press, 2007

Sudden Address: Selected Lectures 1981 - 2006
edited by Kyle Schlesinger and Gregg Biglieri
Cuneiform Press, 2007

Bill Berkson & Bernadette Mayer
What¹s Your Idea of a Good Time?: Letters and Interviews
an epistolary collaboration
Tuumba Press, 2006

Tuesday, June 19
6:30pm
Gallery Paule Anglim
14 Geary Street, San Francisco, CA 94108
Tel: [redacted] Fax: [redacted]
www.gallerypauleanglim.com

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257. **Pam Brown**

Re: POETICS Digest - 12 Jun 2007 to 13 Jun 2007 (#2007-164)

Thu 14 Jun 2007

Hello,
I saw it at The State Theatre in Sydney.
Split screen, pit orchestra - amazing.
Especially Antonin Artaud as Marat.
It was co-produced (with Coppola) in Sydney by a tv
presenter - Mike Walsh of the daytime variety 'The
Mike Walsh Show'.
1983 or 84 I think.
Pam

Date: Wed, 13 Jun 2007 17:18:05 -0400
From: Charlotte Mandel <[redacted]>
Subject: Re: Film, the first Digital Medium

Alan and Alison,
I saw it also - a wonderful experience with full
symphony orchestra
and triple screen finale panorama - at Radio City
Music Hall, New
York City. Don't remember who conducted. It was 26
years ago - I
know that because my daughter was with me and in her
9th month with
my first grandson, born Thanksgiving.
Charlotte

On Jun 13, 2007, at 1:26 PM, Alan Sondheim wrote:

I'm curious where you saw this - I saw it at a
premiere in the 80s in
Los Angeles; Coppola was conducting. It was an
overwhelming experience.

Thanks, Alan

On Wed, 13 Jun 2007, Alison Croggon wrote:

> On 6/12/07, Alan Sondheim <[redacted]>
wrote:
>>
>> The more one looks at early cinema, the more
sophisticated it
>> appears, and the more complex. - Alan

>> One of my peak cinema experiences (not that I'm a
cinephile by any
>> means)
> was seeing Abel Gance's Napoleon with a full
symphony orchestra.
> Scenes like
> the French Assembly filmed with a swinging camera so
it appeared
> like an
> ocean in tumult, or those incredible panoramas of
the aftermath of
> battle,
> demonstrate the truism that it's not the technology
that counts,
> but how
> imaginatively it's used. In which matters,
"progress" is a little
> difficult
> to graph.
>
> All best
>
> A
>
>
-

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

Yahoo!7 Mail has just got even bigger and better with unlimited storage on all webmail accounts. http://au.docs.yahoo.com/mail/unlimitedstorage.html

↑ Index

258. **Anny Ballardini**
Re: Film, the first Digital Medium
Thu 14 Jun 2007

One of the best Film Festivals I have ever attended, see here for the amateurs of the silent movie:
http://www.cinetecadelfriuli.org/gcm/index2.html

On 6/12/07, Mark Weiss <[redacted]> wrote:
> My understanding has been that the retention of the image on the
> retina , creating an overlap on the retina of one frame and the next,
> is what creates the sense of continuous motion in film, and
> incidentally the phenomenon that filmed wheels appear to turn
> backwards. This was the standard explanation of the illusion of
> motion in film. Has that changed?
>
> Film was hand-cranked, but the cameramen attempted to do so at an
> even, determined speed, usually 20 frames per second, which was also
> the speed of projection. This steadiness of pace was one of the more
> valued skills. Chase scenes were sometimes shot at more than 20
> frames, then projected at 20, so that they appeared faster, to add to
> the excitement. This is still done. After sound came in and silent
> filming was relegated to amateur and specialized use, the standard of
> now motorized projectors and cameras was 16 silent and 24 sound.
> Theatrical projectors, in fact, ran only at 24. So silent films could
> be projected too fast or too slow, and theatically only too fast.
> Hence the jerky motion. I've seen silent films projected at 20. No
> jerkiness. I've also seen fsilent films printed with the aid of a
> strobe ro stretch 16 to 24. rapid subject motion and camera movement
> tends to blur, creating a strobe effect. Not great, but better than
> DW Griffith in quick time. The temple scenes in Intolerance, for
> instance, are considerably less comic.
>
> Mark
>
> At 12:08 AM 6/12/2007, you wrote:
> >Actually my post is a satire; none of it is true and of course
> >you're right about the Lumiere. A couple of things though - first,
> >there's no 'persistence of vision' (in case people think otherwise);
> >the reason motion's perceived in cinema has to do with the way the
> >eye processes motion in the real world through saccadic movement,
> >which, in effect, transforms the real into a series of disparate
> >pictures or frames - one might say tht cinema predate the perception

> >of the real as such. Second point is the reason early films appear
> >'jerky' - they weren't to the audience of the time, because the
> >framerate of filming and the framerate of projecting were both the
> >result of hand-cranking; film speed, in other words, was itself a
> >trope of early cinema, entire malleable. Later a rate of 16 fps was
> >more or less established, but projectors quickly went to 18 fps thus
> >'speeding up' the early films, giving the perception of jerki-
> >ness,. The more one looks at early cinema, the more sophisticated it
> >appears, and the more complex. - Alan
> >
> >
> >On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:
> >
> >>Alan,
> >>
> >>My impression was that when the audience saw the train rushing towards
them
> >>for the first time, they thought it was real and were panicked. The reverse
> >>of what you are saying, I think. The awareness that what was on the
screen
> >>was of the moviesa fiction was developed slowly, of course, never leaving
> >>the seeing eye completely. That's where the power of the movies lie.
Godard,
> >>in "La Carabiniere," makes a joke out of it, the soldier on leave attacking
> >>the hanging white sheet to see what is inside the bath tub where the
buxom
> >>lady is washing herself, and as a result falls all over himself pulling down
> >>the sheet.
> >>
> >>Interestingly, just a few days ago, I saw a Turkish movie where the sole
> >>obsession of a sixteen year old kid in an Anatolian village is to create out
> >>of clipped film fragments (clipped to rejoin the film strips when they snap
> >>during the viewing, which they do all the time) a continuous motion. He
> >>finally does so when he discovers the existence of the Maltese cross, that
> >>the discontinuities it establishes is necessary to create the experience of
> >>motion. But is that not so in everything, colors, familiarities, in
> >>everything we na,e. The brain is biggest "fooler" of all.
> >>
> >>When one watches early movies today, the jerky movements of the actors
> >>perhaps gives us a hint of a more awesome reality:
> >>
> >>

> >>
> >> We Are All The Aristocrats
> >> "Every age has its doomed aristocrats."
> >>
> >>Early movies progressed in jerky steps,
> >>crowds, buses rushing in quick motion,
> >>the eyes not moving fast enough to create the illusion of oneness.
> >>If the pace of history quickened won't a greater number of people
> >>die at a shorter time, does that mean, friends,
> >>that our age is more cruel than others?
> >>You are stupid, friend, it's the
> >>celluloid that did not move fast enough
> >>to create the whirr of smooth motion, it is
> >>outside, the illusion, a sleigh of images, there is just so much
> >>that a mind can take. A reel of Wall Street
> >>the day of the first great crash, people milling around, faster than usual.
> >>All scared crabs. We see history through
> >>images as Robespierre saw it
> >>in the sugar coated arguments of Ionian logic,
> >>no no. Killing is the key,
> >>the two acts of a four-act play,
> >>its steel lips. I'm tired, Camille,
> >>I'd like to rest my head on the soft billows
> >>of your body.
> >>That nonsense about, jumping out of the window
> >>you see the whole history of your body before you reach the ground,
> >>is it true?
> >>
> >>
> >>Ciao,
> >>
> >>Murat
> >>
> >>
> >>On 6/11/07, Alan Sondheim <[redacted]> wrote:
> >>>Film, the first Digital Medium
> >>>
> >>>It was with amazement that early audiences watching the Lumiere lumines-
> >>>cent train heading towards the camera immediately grasped the fictional
> >>>and technological nature of the event. It's been postulated that neither
> >>>the persistence of vision nor the saccadic movements of the eyes had yet

> >>>been developed to any great degree. As a result, what the audience
> >>>witnessed was actually a series of stutters or spurts; it was impossible
> >>>for them to reconstruct the analogic experience from these few, far
> >>>between, and pitiful photographic images. What an error on the part of the
> >>>producers, who expected an overwhelming experience! Through the next
> >>>several years, men and women developed the illusion of projected motion -
> >>>with children, the learning curve was considerably shorter, given their
> >>>embrace of anything new and remote from the already decadent culture of
> >>>their parents. There was a curious hiatus between the Lumiere and further
> >>>experimentation with audience, during which the showmen attempted the
> >>>impossible - an awkward unraveling of the filmstock itself, a transparent
> >>>ribbon woven and passed among the motion picture audience. Since the film
> >>>was now moving, albeit without projection and the maltese-cross way of
> >>>holding each image for a split-second in the frame, the viewers of the
> >>>film were strangely satisfied. This all changed, perhaps for the better,
> >>>within a few months, when the projects began their clacking once again,
> >>>and the houses of vaudeville were filled with the melodrama and hijinks of
> >>>gardeners, factory workers, and attempts to reach the moon. (A surviving
> >>>specimen from the hiatus, not suitable for children (what were they think-
> >>>ing!) - http://www.asondheim.org/etched.jpg).
> >>
> >
> >
>
>==========
==========
> >Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> >Webpage directory http://www.asondheim.org . Email: [redacted].
> >http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> >WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> >dvds, etc.
==========

==========
>

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259. Alison Croggon
Re: rhythm 'n meter in poetry--a basic teaching/learning question
Thu 14 Jun 2007

Mike Leigh films aren't shown with subtitles in Australia (although I've heard Australian films are subtitled in the US). Nor are any other English dialect movies, including American. One of the blessings of being a colony is that you become quite literate in the languages of the colonisers.

xA

On 6/14/07, [redacted] <[redacted]> wrote:
>
>
> Just to throw another idea into the pot, don't you recall watching a Mike
> Leigh movie or two where he's used subtitles because most non-Brits can't
> understand a cockney or Manchester accent or dialect.
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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260. Pierre Joris
Nomadic blog posts
Thu 14 Jun 2007

Check out recent Nomadics blog posts,
including today's response to Ron Silliman's latest Millennium anthology bashing,
at: http://pjoris.blogspot.com

Silliman's Monday Morning Quarterbacking
Breyten Breytenbach on Imagining Africa
Ousmane Sembene (1923-2007)
Michael Hamburger (1924-2007)
funnybook babylon broohaha

& enjoy the summer,

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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261. Murat Nemet-Nejat
Re: Film, the first Digital Medium
Thu 14 Jun 2007

Aryanil,

Recyclings from medium to medium are processes of translation. One has the sense of entering a core but in essence one is also altering it. In such recyclings, if the activity is authentic and not merely self-imitation, isn't one dealing with the potentialities of a text, medium, etc.

Is entering an essence then not entering a dynamic potential, enriching and enriched by the energy applied to it?

In all this, photography has a central place for me. It is the supreme medium of meditation (reflection, of thought and light) where words and seeing join; it is the medium of liberation through which the mind "escapes" the illusionary continuities which surround and shackle it. I elaborate on it in "The Peripheral Space of Photography." Also, in the poem "The Structure of Escape" I am now writing, where also many pieces originate from movies:

"The frame of a Bresson movie is a jail
the escape is going outside that jail
it all starts with the noises one hears,

becoming one, knowing what the noises are.
that's freedom.

There is an act and the demonstration of an act.
the demonstration occurs in speech.
its act precedes or follows it in the frame,
step by step, painstaking step one after another,
the door opens itself.
the painstaking step is the expression of time as now
the future always, recurrent outside the frame
which becoming one knowing what the noises are
is escape."

Ciao,

Murat

On 6/13/07, Aryanil Mukherjee <[redacted]> wrote:
>
> Murat
>
> That sounds very interesting. A pluralaesthetic play, I might say, in a
> way.
> I have often wondered while watching certain films by Jean Cocteau, if he
> ever attempted to write poems out of his films - might serve as a show
> case
> of how art might recycle within the same artist while it transcribes
> itself
> from one media to another and back.
>
> I tend to write out of films sometimes.
>
> An infinite number of two-dimensional circles make a three-dimensional
> spherical surface, they say, in analytical geometry. The circle of life,
> of reason, of art....it goes on and on, each one trying to get us
> discreetly
> close to that spherical surface we live on. Yet we are never there, we
> will never quite be on it.
>
> To me, the mist of that margin is where the poem resides.
>
> praNaam
>
> Aryanil

>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Murat Nemet-Nejat
> Sent: Tuesday, June 12, 2007 7:58 PM
> To: [redacted]
> Subject: Re: Film, the first Digital Medium
>
> Aryanil,
>
> Yes, film is photography 24 times a second. I developed the concept of
> film
> lumiere in an essay I wrote, "Eleven Septembers Later: Readings of
> Benjamin
> Hollander's Vigilance, about two years ago. In "fiilm lumiere" what is
> seen
> and what is heard decouple and move contrapuntally rather than
> harmonically
> with each other and visual movement slows down to a state of photography.
> That's what Godard is saying; reality is in the static thereness of the
> photographic images which expand to the illusionary motion. My essay, as I
> am usually prone to do, mixes a bunch of ideas together.
>
> Ciao,
>
> Murat
>
> On 6/12/07, Aryanil Mukherjee <[redacted]> wrote:
> >
> > Reminds me of a famous 60s quote by Jean Luc Godard
> >
> > "Cinema is truth 24 times a second"
> >
> >
> > ----- Original Message -----
> > From: "Mark Weiss" <[redacted]>
> > To: <[redacted]>
> > Sent: Tuesday, June 12, 2007 10:24 AM
> > Subject: Re: Film, the first Digital Medium
> >
> >
> > > My understanding has been that the retention of the image on the

> retina
> > ,
> > > creating an overlap on the retina of one frame and the next, is what
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> > > to blur, creating a strobe effect. Not great, but better than DW
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> > > considerably less comic.
> > >
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> > >>'persistence of vision' (in case people think otherwise); the reason
> > >>motion's perceived in cinema has to do with the way the eye processes
> > >>motion in the real world through saccadic movement, which, in effect,
> > >>transforms the real into a series of disparate pictures or frames -
> one
> > >>might say tht cinema predate the perception of the real as such.
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> > >>point is the reason early films appear 'jerky' - they weren't to the
> > >>audience of the time, because the framerate of filming and the
> framerate
> > >>of projecting were both the result of hand-cranking; film speed, in
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> > >>
> > >>On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:
> > >>
> > >>>Alan,
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> > >>>perhaps gives us a hint of a more awesome reality:
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> > >>>
> > >>>
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> > >>> "Every age has its doomed aristocrats."
> > >>>
> > >>>Early movies progressed in jerky steps,
> > >>>crowds, buses rushing in quick motion,
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> > >>>in the sugar coated arguments of Ionian logic,
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> > >>>the two acts of a four-act play,
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> > >>>of your body.
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> > >>>On 6/11/07, Alan Sondheim <[redacted]> wrote:
> > >>>>Film, the first Digital Medium
> > >>>>
> > >>>>It was with amazement that early audiences watching the Lumiere
> > lumines-
> > >>>>cent train heading towards the camera immediately grasped the
> > fictional
> > >>>>and technological nature of the event. It's been postulated that
> > neither
> > >>>>the persistence of vision nor the saccadic movements of the eyes had
> > yet
> > >>>>been developed to any great degree. As a result, what the audience
> > >>>>witnessed was actually a series of stutters or spurts; it was
> > impossible
> > >>>>for them to reconstruct the analogic experience from these few, far
> > >>>>between, and pitiful photographic images. What an error on the part
> of
> > >>>>the
> > >>>>producers, who expected an overwhelming experience! Through the
next
> > >>>>several years, men and women developed the illusion of projected

> > >>>>motion -
> > >>>>with children, the learning curve was considerably shorter, given
> > their
> > >>>>embrace of anything new and remote from the already decadent
culture
> > of
> > >>>>their parents. There was a curious hiatus between the Lumiere and
> > >>>>further
> > >>>>experimentation with audience, during which the showmen
attempted
> the
> > >>>>impossible - an awkward unraveling of the filmstock itself, a
> > >>>>transparent
> > >>>>ribbon woven and passed among the motion picture audience. Since
the
> > >>>>film
> > >>>>was now moving, albeit without projection and the maltese-cross
way
> of
> > >>>>holding each image for a split-second in the frame, the viewers of
> the
> > >>>>film were strangely satisfied. This all changed, perhaps for the
> > better,
> > >>>>within a few months, when the projects began their clacking once
> > again,
> > >>>>and the houses of vaudeville were filled with the melodrama and
> > hijinks
> > >>>>of
> > >>>>gardeners, factory workers, and attempts to reach the moon. (A
> > surviving
> > >>>>specimen from the hiatus, not suitable for children (what were they
> > >>>>think-
> > >>>>ing!) - http://www.asondheim.org/etched.jpg).
> > >>>
> > >>
> > >>
> >
>
>>==========
==========
> > >>Work on YouTube, blog at http://nikuko.blogspot.com . Tel
> [redacted].

> > >>Webpage directory http://www.asondheim.org . Email: [redacted]
> .
> > >>http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> > >>WVU Zwiki, Google for recent. Write for info on books, cds,
> performance,
> > >>dvds, etc.
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> > > --
> > > No virus found in this incoming message.
> > > Checked by AVG Free Edition. Version: 7.5.472 / Virus Database:
> > > 269.8.13/844 - Release Date: 6/11/2007 5:10 PM
> > >
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>

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262. **Aryanil Mukherjee**
mapping a day to a film-sec
Thu 14 Jun 2007

Maybe, our "persistence of vision" that helped us adjust to 24 frames.per.sec comes from our ritual of fitting 24hrs to the frame of a day.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of konrad
Sent: Tuesday, June 12, 2007 7:59 PM
To: [redacted]
Subject: Re: Film, the first Digital Medium

Gerold Schwartz quothe and wrote:

> *Reminds me of a famous 60s quote by Jean Luc Godard*
>
> *"Cinema is truth 24 times a second"*
>
> *And then, there's my favorite Peter Greenaway quote:*
> *"We shoot 24 frames per second, but we now know*
> *that 60 frames per second would be much better. Human*

> *guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nause at the sense of reality.*"

And the other inventor of cinema, Thomas Edison, in his Black Maria theater, originally used a recording and projection frame rate of 40fps. How did he settle on that? I don't know, and i'm sure it's come down to 24fps because of the economics of making film. But maybe he was really paying attention!

Coincidentally, there is a verified brain wave 'timecode' of 40 cycles, which might be also a widely disseminated falsehood for all i know. (Like the 'persistance of vision' theory of cinematic movement as Alan points out). This 40 cycles per second background brain hum is supposedly, or theorized to be a kind of basic reset and synchronization period for various brain processes, presumably also sense gathering. Like Greenaway, i have heard that movies shown at a 40fps frame rate are uncannily vivid and appear vaguely three dimensional.

I understand that in the silent era there was less of a standard than one might assume, and the films were shot and shown at varying frame rates from 16 up to 22 fps before the advent of sync sound. Sync sound (printed directly on the filmstrip) required more standardization for various reasons probably, but i think mostly because the ear can tell small differences in pitch much better than the eye small differences in motion.

The Godard quote also leaves out that cinema (not video, but film) is also nothing 24 times a second (because of the blanks between frames). So it's probably safer to say that cinema gives us on average a half-truth once a second.

konrad steiner

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263. **Dan Coffey**
Re: mapping a day to a film-sec
Thu 14 Jun 2007

It's all about "scalability," the buzzword of the 00s.

On 6/14/07, Aryanil Mukherjee <[redacted]> wrote:
> Maybe, our "persistence of vision" that helped us adjust to 24
> frames.per.sec comes from our ritual of fitting 24hrs to the
> frame of a day.
>
> Aryanil

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264. **William Allegrezza**
seris A next Tuesday--Tardi and Heim!
Thu 14 Jun 2007

Don't forget to come to series A next Tuesday night, June 19th. This month the series was curated by Ray Bianchi. The poets featured include:

Mark Tardi
Stephanie Heim

The reading will start at 7:00. BYOB.

Hyde Park Art Center
5020 S. Cornell
Chicago, IL

(It's easy to access from the #6 bus from downtown, from the Metra Electric Line, and from LSD in a car.)

For more information, see http://www.moriapoetry.com/seriesa.html or call [redacted].

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265. **Aryanil Mukherjee**
Re: Film, the first Digital Medium
Thu 14 Jun 2007

Murat

Thank you for the poem, I relished reading it, esp. "the escape is going outside that jail".

BTW, have you seen films by Satyajit Ray, Ritwik Ghatak, Imamura or Mohsen Makhmalbaf ? I find them sewn with rich poetic inspiration - they always seem to offer quality clay to the poet...soft, wet and plastic enough to be reshapable.

To what you said about "recycling", I would like to stress that a process of recycling essentially involves stages of change, each state so sumptuously different from the other. I tend to accentuate that "change thing", so recycling soon becomes recreation to me. More spiral than circular. Interestingly, there are more spiral motions in nature than circular. That's where I find what you refer to as " dynamic potential, enriching and enriched by the energy applied to it".

And you are right again - these processes do help us deal with the potentialities of the medium.

I also, think coming full circle (actually spiral) helps us realize and absorb a change. Like a change. Change is hard to perceive along a linear path even when it is real.

praNaam

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Murat Nemet-Nejat
Sent: Thursday, June 14, 2007 8:17 AM
To: [redacted]
Subject: Re: Film, the first Digital Medium

Aryanil,

Recyclings from medium to medium are processes of translation. One has the sense of entering a core but in essence one is also altering it. In such recyclings, if the activity is authentic and not merely self-imitation, isn't one dealing with the potentialities of a text, medium, etc.

Is entering an essence then not entering a dynamic potential, enriching and enriched by the energy applied to it?

In all this, photography has a central place for me. It is the supreme medium of meditation (reflection, of thought and light) where words and seeing join; it is the medium of liberation through which the mind "escapes" the illusionary continuities which surround and shackle it. I elaborate on it in "The Peripheral Space of Photography." Also, in the poem "The Structure of Escape" I am now writing, where also many pieces originate from movies:

"The frame of a Bresson movie is a jail
the escape is going outside that jail

it all starts with the noises one hears,
becoming one, knowing what the noises are.
that's freedom.

There is an act and the demonstration of an act.
the demonstration occurs in speech.
its act precedes or follows it in the frame,
step by step, painstaking step one after another,
the door opens itself.
the painstaking step is the expression of time as now
the future always, recurrent outside the frame
which becoming one knowing what the noises are
is escape."

Ciao,

Murat

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266. **susan maurer**
Raptor Rhapsody
Thu 14 Jun 2007

Pleased to say i will be one of the Poets Wear Prada readers at the book party for its new titles. RAPTOR RHAPSODY will sonn be at St.Mark's bookshop and is available from roxanne hoffman 2nd floor 533 bloomfield st.,hoboken n.j.07030 for a check of $8. susan maurer

_____ Hotmail to go?
Get your Hotmail, news, sports and much more! http://mobile.msn.com

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267. **amy king**
Special Guest-Edited Issue
Thu 14 Jun 2007

MiPOesias presents [http://www.mipoesias.com/]

Special Guest Editor â€“ David Trinidad

Hanna Andrews
Leanne Averbach
Dodie Bellamy
Charles Bernstein
Graeme Bezanson
Kristy Bowen

Margaret Brady
Suzanne Buffam
Connie Deanovich
C.H. Eding
Jim Elledge
Edward Field
Lisa Fishman
Michael Friedman
Brad Gooch
Chet Gresham
Chris Green
Bruce Hainley
Ian Harris
Jana Harris
Natalie Hill
Brandi Homan
Cora Jacobs
Charles Jensen
Richard Johns
Amanda Johnson
A. Van Jordan
Vincent Katz
erica kaufman
Nathan Kernan
Becca Klaver
Brian Kloppenberg
Rodney Koeneke
Ron Koertge
Michael Lally
Joan Larkin
Dorianne Laux
Kimberly Lyons
Michael Magee
Gillian McCain
Sharon Mesmer
Elinor Nauen
Jo McDougall
Richard Meier
Michael Montlack
Maggie Nelson
Linda Oh
Daniela Olszewska

Maureen Owen
Ronald Palmer
Ethel Rackin
Donald Revell
Maxine Scates
Jason Schneiderman
Lloyd Schwartz
Greg Shapiro
James Shea
Aaron Smith
Joan Jobe Smith
Joris Soeding
BJ Soloy
Marti Stephen
Mike Topp
Andy Trebing
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Jennifer Watman
Baron Wormser

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Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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268. Murat Nemet-Nejat
Re: Film, Scene/Seen/Signe-ayma of Disappearance
Thu 14 Jun 2007

Dear David,

I am able only to interject into your extended, fascinating thoughtflow and see where it leads:

"Cinema is truth 24 times a second"--"Kino-Pravda" (Cine-Truth) as Vertov
> called his work, which during the late 1960's was given a great deal of
> space --via translations of texts, stills from films, commentaries,
> analyses--in the pages of Cahiers du Cinema--and greatly affected Godard's
> thinking and work at the time--

Barthes' essay on Einsteinstein's stills (in English, in the book "The Responsibilities of Forms") develops the idea of the "third eye." Do you know

the essay? There Barthes points to the chaotic, "arbitrary" essence seeing involves,. He calls it the third eye. For instance, in an Einsteinstein still Barthes focuses on a loose thread of hair, saying that that detail is the most important thing him in the photograph. That essay had a profound effect on me, in the writing of The Peripheral Space. The stasis of the photo -which can only enable the perception of that thread oh hair- is the 1/24 of a second of "truth."

"Pravda"--"truth" as propaganda--public relations--pedagogy in the
> discourses and disciplines of the new society--an aspect of cinema and
> photography which is fascinating is that they are as much arts of
> disappearance as appearance--"the cinema shows death at work" said
> Cocteau--the very action of the actor/documentaried persons--aging moment by
> moment "before one's very eyes"---frame by frame--in order for a film to
> "appear",

Of course, in a photograph, the subject before the lens, a person, a street, a building, etc., is always "inexorably moving away from us," particularly one is talking on ones created through the camera obscura model. The underlying subject of every photograph is death. Looking at a photograph, doesn't the brain become aware of time and its passage as an active, continuous process, its sensuous power in our lives?

Cocteau is taking an active next step by visualizing an "art of disappearance." In other words, he is superimposing the medium of cinema on the medium of photography, which is what "film lumiere is."

About a year or so ago, Alan Sondheim and I had a discussion where he said my photography book overlooked the element of manipulation every photograph contained. We more or less arrived at a Mexican stand off, he emphasizing the manipulative potential (digital?) and I the democratic, chaotic, liberating impulse (analogic?) in photography.

In one of the posts in this thread, someone mentioned how an image can be put in and removed from an action, creating a ghost-like forgery, which of course is part of photography's history. (David, I just realized I read this in my first reading of this very post.) From photography to films to computers, don't all our modern media have this double edged sword quality, promising both freedom and control?

In 2003, I wrote a series of essays on the French photographer Frédéric Brenner's work. Over a period of more than twenty years, Brenner took photos of Jew all over the world, from China to Africa, etc. In most cases, from the look, clothing, environment, etc., one could not tell these people were Jews, having absorbed the qualities and aspects of their locations.

In the sixteen short essays I wrote, my underlying question was "what is a Jewish photograph," particularly since there is the Biblical injunction against worshipping "graven images." The answer which gradually emerged in these essays is that a Jewish photograph must be a photograph of the invisible, a way of looking that sees not what is in but around the images. Of course, this parallels Cocteau's "art of disappearance" in a very interesting way.

the people and things in it are shown in the process of their own
> disappearance--the Neo-Realist films, for example, are "creating a new
> cinema in the ruins of the old world"--the appearance of the new films
> documents the disappearance of ruins as they become cleared away and the
> empty spaces turn into new structures of society, of habitation, of
> business, of culture--of the 'future" becoming the "present"--yet at the
> same time the Neo-Realist Cinema is documenting its own disappearance--for
> as the ruins vanish before the onslaught of the new--Neo-Realism, a cinema
> of "living" non-actors filmed in real life settings--is "dying out" along
> with its vanishing subject matter--in a few years it goes from being a
> living movement in cinema--to becoming an artefact of the cinema's past--a
> monument in the cemeteries-museums-archives of the "history of cinema"--a
> cinema of "real life"--becomes one of ghosts--wandering in the ghost towns
> of their vanished cities--cities which had vanished in war--and in turn had
> been vanishing al the while they were being filmed--the cinema--a film--

"'future" becoming the "present'" - One has here Bergson's time as "duration" and Deleuse's cinema of "time image; and also the idea of time as a continuum, a continuous now in "Eda."

In "Au Hazard Balthazar," doesn't Bresson escape that "disappearance" when he lets the donkey die right before our eyes at the end of the film? The death is achieved by a complete stillness of Balthazar in the middle of the meadow, a few sheep appearing from the peripheries. The donkey being a "non-actor," how can this stillness be manipulated except by actual death. Can Balthazar after that get up and trot away? I think the scene can not be technically manipulated, for example by at one point substituting a photographic still for the running film becausesimultaneously the audience sees the moving sheep wandering around the still body and sniffing its feet.

Here is a poem from "The Structure of Escape," which just came out in the new Poetry Project magazine, "Recluse" (the magazine which has replaced "The World"):

How can you let a donkey die for your film. in a final gesture, a wandering lamb from nowhere, sniffing its feet?

Is it because it can not act?*

* The French director Robert Bresson preferred non-actors in his movies, preferring to record the person's physical being. In his film Au Hazard, Balthazar the main character is a donkey, who, at the end before our eyes, in real time, crouches in the middle of a meadow and stops moving.

--as "document"--can be constructed to create not simply "illusions"--but
> things like "proof of lack of evidence"--using shadows, camera angles and a
> few edits--a person or persons said to be present at an event--and have
> witnesses claiming to have seen them--can be shown with film to have "not
> been there"--something i tried long ago at a very crude level with super 8
> film was to take footage of an event and to gradually make a person be there
> who had not been there at all--but not to do this "suddenly" so to speak,
> but "gradually", within the 24 frames per second--that is, the person
> begins to appear at first in one frame in 24, then 2, then 3 and so
> forth--until finally they have "arrived" at being visible for 24 frames--for
> a second--one glimpses them--defintiely "there" where they were not--yet
> they have been slowly "getting there" all along--and after their appearance,
> to make them vanish in the same way in reverse--24 fps, then 23, then 22 . .
> . a ghostliness emerges, then vanishes--"the aesthetics of disappearance"
> becomes ever more sophisticated--with the introduction of every new
> technological of visuality--in a world of ever more intense visual
> scrutinies--camouflaging--decoys--distractions--doubles--simulations--
cloakings--create
> new arenas of struggle in the "image wars" of appearance/disappearance--
with
> the appearance of each new form of visual technology--begins the
> disappeancce not only of previous technologies' presentations of
> appearances--but also a change in the ways in which humans see the
immediate
> world they live in--since the camera, then the film camera, then the video,
> the satlite camera, the mobile camera--the hand held--the video in a
> watch--have moved into the human sphere of being reference points of
> visuality outside the limits of the eyes--become used for the things which
> are perceived by huamn visuality--humans have learned to adapt to "seeing"
> in ways they actually physically cannot--and i mean they are capble of
> doing this without the technological equipment--by "projecting" as it
> were--the vision they are being trained to think of as "real" via digital
> cameras, imagery on screens----by projecting this onto the world they are
> moving in--the person then begins to see not what is there in the sense they
> saw via reference too the "old school" photos and videos, films--but
> something "new"--in which what one is aware of has been shifted from one
> mode of seeing and awareness to another--ever since the first photos, people

> became aware via filmed images of things in the world they had not seen
> before--the camera and film, video and digital image--give the sense that on
> is seeing more than people did before, becuase on is being trained in how to
> see by these--meanwhile, as older methods of seeing begin to "die out"--the
> worlds they saw, while still physically present, begin also to "die out" to
> human sight--with the advent of each new technology of vision, their occurs
> this continual "discovery", "rediscovery", "recovery" of the world--the
> streets, the city--the countryside--people's faces--all these thing one had
> grown accustomed to and thought one knew as dull and used up--suddenly
> become new again--and are noticed--recorded, commented upon--while al the
> while other worlds present simulataneously "vanished before our eyes"--when
> Baudelaire wrote "The Painter of Modern Life" which introduces Modrnism as
a
> defined term--he is writing of methods of visuality--of a painter--at the
> very time that photgraphy is also beginning to be shall we say
> "developed"--paniting then begins to introduce new forms of visuality--which
> become widely known via photography--influence photography--and influence
> human seeing on a daily basis--the continual development of awareness of
> "new" appearnces as others "disappear" while remaining hidden in plain
> sight--leads to a contnual recommodification of the world of apperances--as
> each time it is perceived a different way via a new technology of seeing--it
> becomes repackaged--and is "new" "all over again"--From the time since
> Baudlaire, walking in the city--and walking anywhere--as a means of
> perception related to the production of images and texts is able to be
> continaully regenerated--not simply because of the physical changes of
> cities--but also due to the changes in perception which persons develop in
> acordance with new technologies of seeing--An effect of this continual
> regeneration of a walking/perceiving/documenting/textuality is the
> production of the period "look" and "syle"--created not only by the
> architecture, clothing and machines, displays etc which are seen and
> recorded--but the way of looking particular tothattime which is the one most
> dominant--Yet a curious eeffect of this is that as much as a seeing it
> creates a blindness also--into which disapper al those things which while
> present are not seen--or not present, can be made to appear by a
> manipulation--before, during or after the fact--Studying imagery of the past
> decade or so--one notices that what is presented as being "the streets" is
> often indistinguishable from what is shown on tv, in an ad, on a set for
> fashion fotos--the eye, trained by these, going forth, finds them--and feels
> that it indeed is "seeing the real world"--becuase this is the world as it
> is being shown to be--hence a good deal of "documenatry" "art" photography
> and"art"-- looks much the same and in turn much like --high fashion/high
> tech photos, media images and other "art"--as though the world is

> increasingly the same--or--is it that the way of seeing it is increasingly
> the same?--both of these at once, moving at differeing speeds--in other
> words, a good deal of the discovery of the world all over again, is actually
> the growing recognition of it by more and more people of what they have
> learned the world looks like through images

Isn't then part of the very vital function of art to "unlearn," to re-see what has disappeared. Isn't your "rubBEings," your own explorations through streets a fight against this unified perception -the technological "backwardness" of photography standing as a critical impediment against the total embrace of technological overdrive?

This is my basic objection also to most of art created through the wonders of computer technology, when this art is devoid of any critical intelligence about its means. Basically, it is too easy. The internet, for instance, puts up too little resistance (that the artist is conscious of) against what he or she is doing. The result is euphoria, rather than ecstasy or vision. To be continued...

--when they see the wold as it is shown to be--they feel they are truly
> seeing it--reality, conforming to images of it, is seen indeed to be
> "real"--and anything not conforming to the "real" disappears--even though
> one may see it a hundred times a day--it is not there--"i never saw that
> before"--becasue the eyes are trained to recongize only certain ways of
> seeing, which create blanks, blind spots, white outs, in the visual field

Therefore, looking at a "Jewish" photograph involves exploring the invisible.

--patched over by what one is expecting to see--dominating the line of
> sight--"the blank and ruin we see in Nature is within our own eye" as
> emerson wrote--"the world as we see it is passing" remarked Paul of Tarsus,
> who himself underwent a form of photographic experience in order to "see
the
> light"--as Saul of Tarsus being made blind on his way to murder Chritians,
> the Roman envoy--now a "negative" plate-- has shown on him the Light of
> God--and when his eyesight is restored--he sees the world through new visual
> means--a sight which as been "developed" in the "dark room" of his prison
> cell and blindness--

Rayograph, a motion of light without the camera obscura, created by the photographer Man Ray.

The most intense form of silence is hearing,
as insomnia is the precarious longing for sleep,
eyes leading to blindness. I feel, old man,
seeingly, in the calligraphy of sudden thoughts.

and now finds himself one of the Christians he had been sent to destroy--in
> a sense, Saul has disappeared--vanished--during the photograaphic
experience
> of developing--and bcome Paul--with a new way of seeing the world installed
> in his eyes--"the world as we see it is passing"--again, the cinema as death
> at work in Cocteau's terms--yet everyday within one's own yes--there is
> undergoing a process not only of death at work--but also of forms of
> "developement" into new modes of seeing--which are constructed
interestingly
> in relation to blindness and disapperance--it is not always the world which
> is passing--but "as we see it" which is passing--one can practice a kind of
> method of attempting to learn to see in tthe opposoite direction in a
> sense--for example--to walk the same walk, or even really one block--over
> and over and over through time--in all sorts of light, weather, and to begin
> to become ware of how often on is seeing things one did not see there
> before-

Do you know Paul Auster's film "Smoking"?

-no matter how many times one was n this same smal area--when one is using
> as reference other images, modes of perceptions--one is not in a sense
> actully "present" at one' own act of seeing--by continually returning to the
> same motif through time, one is gradualy being able to insert oneself into
> the present moment, to be present at one's present seeing with less and less
> interference--(Cezanne's methods in this reagrd--)-the more this is done,
> the more things which are already there will appear--"as though they were
> never there before"

As you say, David, here lies the true power of photography -its impulse towards stasis, which releases invisibilities.

"yet there all along"--hidden in plain site/sight/cite(in my own work i
> persoanlly by making rubBEings and clay impression paitings, work a ta
> convergence among the senses, and exchange among them--so that sight and
> touch become more involved with each other's actions--and the direct
> impression of the thing seen/felt--which is something other than a record of
> what it "looks like")iti s not only camera speeds and projection speeds
> which can be accelrated or slowed down, but the speeds with which one uses
> one's eyes--to slow the vision --to hold it--to repeat it--to move it more
> swiflty--or for for shorter durations--to think in terms of glimpses
> --seeing in glimspes--and then --moving to glances--to exploring an endless
> array of wys of looking--by wlaking, by standing still, by looiing sideways,
> upside down--by looking in the dark--by dim light--by bright light--etc--as
> Olson wrote : "polis/is eyes"(and i wd add hands, ears mouth, feet,

> nose--)in a sense wha tfilm brings one to realize is the extent to which
> one's real eyes in a sense have become camera parts in a great many
> ways--one has in a sense without becoming aware of it, been turned into a
> tourist of the sites of one's daily life--seeing it as it would appear in a
> represenatation of it--and finding it to be 'real" as one is taking a tour
> of it--"real" in the sense tha tit confroms to representations--and hence is
> worthy of discovery--this is what seems to be happening in many ways with
> Robert Smithson what interests me is working with the finding of one's own
> ways of the "artist' way of seeing", "the art of looking"--which may be
> without any object--that is, the look, the method of looking, in itself, not
> imprisoned in the object--becomes a method of na kind of guerilla existence
> of seeing,

"artist' way of seeing", "the art of looking"--which may be without any object--that is, the look, the method of looking, in itself, not imprisoned in the object--becomes a method of na kind of guerilla existence of seeing"

A true manifesto, compadre!

operating as it were "beind enemy lines" while "hidden in plain
> site/sight/cite"yet the military metpahors are not the ones i want to stand
> by--these are only a reminder that the methods of vision always most in the
> advance--the adacnce guard so to speak--of course--as developed by the
> military--just as they then pass on to being developed by the companies
> manufacturing and marketing the latest in cameras and so forth--and which
in
> turn becomes the latest wyas, modes a la mode, of seeing among
> huamns--so--to work agasint the grain---is to use the sense of Smithson's
> "art of looking"--as a strating point--which in turn brings one back to
> Baudalire's "Painter of Modern Life"--in the streets--moving at high
> speeds-(he is NOT the flaneur, not this fellow!)---observing and finding his
> materials--a maxim found in Henry Miller long ago is:"What is not in the
> open streets is false, derived, that is to say literature."Yet is it--or
> --how--possible any longer to say this?One of the effects of the cinema , of
> photography, of the digital--is that precisely one is confronted with
> vanished streets before one's eyes and to one's touch and in one's
> hearing--The journey to the underworld turns into the journey into the space
> before one--visually, phsyically, sonically--a vanished world alive in plain
> site/sight/cite--"as real as day"--yet as though hidden in darkness--a
> buried world--yet alive--which one uncovers . . . one of those catch phrase
> slogans which which sounds "true" until one thinks about it for a few
> seconds--as pointed out, half the time of that second is darkness--yet
> further than that, cinema can be lies 24 times a second--or a shuffling of
> "truth" and "lies" 24 times a second

Your post reminds me of Molly Bloom's soliliquoy at the end of Ulysses.

Ciao,

Murat

--> Date: Tue, 12 Jun 2007 19:58:09 -0400> From: [redacted]> Subject:
> Re: Film, the first Digital Medium> To: [redacted]> >
> Aryanil,> > Yes, film is photography 24 times a second. I developed the
> concept of film> lumiere in an essay I wrote, "Eleven Septembers Later:
> Readings of Benjamin> Hollander's Vigilance, about two years ago. In "fiilm
> lumiere" what is seen> and what is heard decouple and move contrapuntally
> rather than harmonically> with each other and visual movement slows down
to
> a state of photography.> That's what Godard is saying; reality is in the
> static thereness of the> photographic images which expand to the illusionary
> motion. My essay, as I> am usually prone to do, mixes a bunch of ideas
> together.> > Ciao,> > Murat> > On 6/12/07, Aryanil Mukherjee <
> [redacted]> wrote:> >> > Reminds me of a famous 60s quote by Jean
> Luc Godard> >> > "Cinema is truth 24 times a second"> >> >> > -----
Original
> Message -----> > From: "Mark Weiss" <[redacted]>> > To: <
> [redacted]>> > Sent: Tuesday, June 12, 2007 10:24 AM> >
> Subject: Re: Film, the first Digital Medium> >> >> > > My understanding
has
> been that the retention of the image on the retina> > ,> > > creating an
> overlap on the retina of one frame and the next, is what> > > creates the
> sense of continuous motion in film, and incidentally the> > > phenomenon
> that filmed wheels appear to turn backwards. This was the> > > standard
> explanation of the illusion of motion in film. Has that> > changed?> > >> >
> > > Film was hand-cranked, but the cameramen attempted to do so at an
even,> >
> > determined speed, usually 20 frames per second, which was also the
speed>
> > > of projection. This steadiness of pace was one of the more valued> >
> skills.> > > Chase scenes were sometimes shot at more than 20 frames, then
> projected> > at> > > 20, so that they appeared faster, to add to the
> excitement. This is> > still> > > done. After sound came in and silent
> filming was relegated to amateur> > and> > > specialized use, the standard
> of now motorized projectors and cameras> > was> > > 16 silent and 24
sound.
> Theatrical projectors, in fact, ran only at 24.> > So> > > silent films
> could be projected too fast or too slow, and theatically> > only> > > too
> fast. Hence the jerky motion. I've seen silent films projected at> > 20.> >

> > No jerkiness. I've also seen fsilent films printed with the aid of a> > >
> strobe ro stretch 16 to 24. rapid subject motion and camera movement> >
> tends> > > to blur, creating a strobe effect. Not great, but better than DW>
> > Griffith> > > in quick time. The temple scenes in Intolerance, for
> instance, are> > > considerably less comic.> > >> > > Mark> > >> > > At
> 12:08 AM 6/12/2007, you wrote:> > >>Actually my post is a satire; none of it
> is true and of course you're> > >>right about the Lumiere. A couple of
> things though - first, there's no> > >>'persistence of vision' (in case
> people think otherwise); the reason> > >>motion's perceived in cinema has
to
> do with the way the eye processes> > >>motion in the real world through
> saccadic movement, which, in effect,> > >>transforms the real into a series
> of disparate pictures or frames - one> > >>might say tht cinema predate the
> perception of the real as such. Second> > >>point is the reason early films
> appear 'jerky' - they weren't to the> > >>audience of the time, because the
> framerate of filming and the framerate> > >>of projecting were both the
> result of hand-cranking; film speed, in> > other> > >>words, was itself a
> trope of early cinema, entire malleable. Later a> > rate> > >>of 16 fps was
> more or less established, but projectors quickly went to> > 18> > >>fps
thus
> 'speeding up' the early films, giving the perception of jerki-> > >>ness,.
> The more one looks at early cinema, the more sophisticated it> >
>>appears,
> and the more complex. - Alan> > >>> > >>> > >>On Mon, 11 Jun 2007,
Murat
> Nemet-Nejat wrote:> > >>> > >>>Alan,> > >>>> > >>>My impression
was that
> when the audience saw the train rushing towards> > >>>them> > >>>for
the
> first time, they thought it was real and were panicked. The> > >>>reverse>
>
> >>>of what you are saying, I think. The awareness that what was on the> >
> >>>screen> > >>>was of the moviesa fiction was developed slowly, of
course,
> never> > >>>leaving> > >>>the seeing eye completely. That's where the
power
> of the movies lie.> > >>>Godard,> > >>>in "La Carabiniere," makes a joke
out
> of it, the soldier on leave> > >>>attacking> > >>>the hanging white sheet
to
> see what is inside the bath tub where the> > >>>buxom> > >>>lady is
washing

> herself, and as a result falls all over himself pulling> > >>>down> >
>>>the
> sheet.> > >>>> > >>>Interestingly, just a few days ago, I saw a Turkish
> movie where the> > sole> > >>>obsession of a sixteen year old kid in an
> Anatolian village is to> > create> > >>>out> > >>>of clipped film
fragments
> (clipped to rejoin the film strips when they> > >>>snap> > >>>during the
> viewing, which they do all the time) a continuous motion. He> > >>>finally
> does so when he discovers the existence of the Maltese cross,> > >>>that>
>
> >>>the discontinuities it establishes is necessary to create the> >
> experience> > >>>of> > >>>motion. But is that not so in everything,
colors,
> familiarities, in> > >>>everything we na,e. The brain is biggest "fooler" of
> all.> > >>>> > >>>When one watches early movies today, the jerky
movements
> of the actors> > >>>perhaps gives us a hint of a more awesome reality:> >
> >>>> > >>>> > >>>> > >>> We Are All The Aristocrats> >
> >>> "Every age has its doomed aristocrats."> > >>>> > >>>Early
> movies progressed in jerky steps,> > >>>crowds, buses rushing in quick
> motion,> > >>>the eyes not moving fast enough to create the illusion of
> oneness.> > >>>If the pace of history quickened won't a greater number of
> people> > >>>die at a shorter time, does that mean, friends,> > >>>that
our
> age is more cruel than others?> > >>>You are stupid, friend, it's the> >
> >>>celluloid that did not move fast enough> > >>>to create the whirr of
> smooth motion, it is> > >>>outside, the illusion, a sleigh of images, there
> is just so much> > >>>that a mind can take. A reel of Wall Street> >
>>>the
> day of the first great crash, people milling around, faster than> >
> >>>usual.> > >>>All scared crabs. We see history through> > >>>images
as
> Robespierre saw it> > >>>in the sugar coated arguments of Ionian logic,>
>
> >>>no no. Killing is the key,> > >>>the two acts of a four-act play,> >
> >>>its steel lips. I'm tired, Camille,> > >>>I'd like to rest my head on the
> soft billows> > >>>of your body.> > >>>That nonsense about, jumping out
of
> the window> > >>>you see the whole history of your body before you reach
the
> ground,> > >>>is it true?> > >>>> > >>>> > >>>Ciao,> > >>>> >
>>>Murat> >

> >>>> > >>>> > >>>On 6/11/07, Alan Sondheim <[redacted]> wrote:> >
> >>>>Film, the first Digital Medium> > >>>>> > >>>>It was with amazement that
> early audiences watching the Lumiere> > lumines-> > >>>>cent train heading
> towards the camera immediately grasped the> > fictional> > >>>>and
> technological nature of the event. It's been postulated that> > neither> >
> >>>>the persistence of vision nor the saccadic movements of the eyes had> >
> yet> > >>>>been developed to any great degree. As a result, what the
> audience> > >>>>witnessed was actually a series of stutters or spurts; it
> was> > impossible> > >>>>for them to reconstruct the analogic experience
> from these few, far> > >>>>between, and pitiful photographic images. What an
> error on the part of> > >>>>the> > >>>>producers, who expected an
> overwhelming experience! Through the next> > >>>>several years, men and
> women developed the illusion of projected> > >>>>motion -> > >>>>with
> children, the learning curve was considerably shorter, given> > their> >
> >>>>embrace of anything new and remote from the already decadent culture> >
> of> > >>>>their parents. There was a curious hiatus between the Lumiere and>
> > >>>>further> > >>>>experimentation with audience, during which the showmen
> attempted the> > >>>>impossible - an awkward unraveling of the filmstock
> itself, a> > >>>>transparent> > >>>>ribbon woven and passed among the motion
> picture audience. Since the> > >>>>film> > >>>>was now moving, albeit
> without projection and the maltese-cross way of> > >>>>holding each image
> for a split-second in the frame, the viewers of the> > >>>>film were
> strangely satisfied. This all changed, perhaps for the> > better,> >
> >>>>within a few months, when the projects began their clacking once> >
> again,> > >>>>and the houses of vaudeville were filled with the melodrama
> and> > hijinks> > >>>>of> > >>>>gardeners, factory workers, and attempts to
> reach the moon. (A> > surviving> > >>>>specimen from the hiatus, not
> suitable for children (what were they> > >>>>think-> > >>>>ing!) -
> http://www.asondheim.org/etched.jpg).> > >>>> > >>> > >>> >
>
>>==========

==========> >
> >>Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].>
> > >>Webpage directory http://www.asondheim.org . Email: [redacted].>
> > >>http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also
> check> > >>WVU Zwiki, Google for recent. Write for info on books, cds,
> performance,> > >>dvds, etc.
>
==========
==========> > >> > >> >
> >> > > --> > > No virus found in this incoming message.> > > Checked by AVG
> Free Edition. Version: 7.5.472 / Virus Database:> > > 269.8.13/844 -
> Release Date: 6/11/2007 5:10 PM> > >> >
> _____
> Make every IM count. Download Windows Live Messenger and join the i'm
> Initiative now. It's free.
> http://im.live.com/messenger/im/home/?source=TAGWL_June07

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269. Alan Sondheim

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Thu 14 Jun 2007

>
> Of course, in a photograph, the subject before the lens, a person, a street,
> a building, etc., is always "inexorably moving away from us," particularly
> one is talking on ones created through the camera obscura model. The
> underlying subject of every photograph is death. Looking at a photograph,
> doesn't the brain become aware of time and its passage as an active,
> continuous process, its sensuous power in our lives?
>
??? At least not with me. And I hardly think because a photograph is
'still' that its 'underlying subject is death' - this presupposes first of
all that a photograph _has_ a subject or is _of_ a subject, and that the
subject is death. And I don't think that time has a 'sensuous power,'
unless I'm missing something. I think it's too easy to theorize an image
in some ways...

- alan

↑ Index

270. Alan Sondheim

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Thu 14 Jun 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1583508387-1181838951=:15106

On Thu, 14 Jun 2007, Murat Nemet-Nejat wrote:

>
> About a year or so ago, Alan Sondheim and I had a discussion where he said
> my photography book overlooked the element of manipulation every photograph
> contained. We more or less arrived at a Mexican stand off, he emphasizing
> the manipulative potential (digital?) and I the democratic, chaotic,
> liberating impulse (analogic?) in photography.
>
I don't think manipulation is necessarily digital at all; solarization is an immediate example. Nor do I see why manipulation implies anything but chaos, democracy, etc.

> *In 2003, I wrote a series of essays on the French photographer Frédéric Brenner's work. Over a period of more than twenty years, Brenner took photos of Jew all over the world, from China to Africa, etc. In most cases, from the look, clothing, environment, etc., one could not tell these people were Jews, having absorbed the qualities and aspects of their locations.*
>
> *In the sixteen short essays I wrote, my underlying question was "what is a Jewish photograph," particularly since there is the Biblical injunction against worshipping "graven images." The answer which gradually emerged in these essays is that a Jewish photograph must be a photograph of the invisible, a way of looking that sees not what is in but around the images. Of course, this parallels Cocteau's "art of disappearance" in a very interesting way.*

I can just say that, being Jewish, this makes me uncomfortable; a "Jewish photograph" - if it exists at all - need not "must be" anything. I may be way off base here, but think for example of any other ethnicity or for that matter religious culture - where is the "must be"? And an injunction against worshipping "graven images" isn't the same as saying they shouldn't be made.

- Alan
--0-1583508387-1181838951=:15106--

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271. **Chris Stroffolino**
Re: Gil Ott correspondence
Thu 14 Jun 2007

---

thanks charles....
Chris
On May 16, 2007, at 12:13 PM, charles alexander wrote:

> *Thank you! I remember first meeting you through Gil, years ago, at Painted Bride. Anything you find will be a help. We'll likely have to limit the "letters" section to 20 pages or so, and we're figuring there will be a lot of sifting to do.*
>
> *Charles*
>
> *At 11:25 AM 5/16/2007, you wrote:*
> *Charles-----Gil And I had a big correspondence, largely pre-email, circa 1987-1992 when I lived in Philly. I diligently used to save all my correspondence, xeroxing off my notes, etc., and may have it somewhere. I fell on hard times in the last few years and had to store a lot of things*
> *at someone's house, but I may still have much of this stuff. It just may take a lot of time and work to find them.*
>
> *Chris*
>
> *Begin forwarded message:*
>
> *From: charles alexander <[redacted]>*
> *Date: May 16, 2007 9:58:24 AM PDT*
> *To: [redacted]*
> *Subject: Gil Ott correspondence*
> *Reply-To: UB Poetics discussion group <*
> *[redacted]>*
>
> *Friends,*
>
> *For a projected volume of Selected Works by Gil Ott, my co-editor Eli Goldblatt and I are looking for selections of correspondence written by Gil to writers, artists, friends, etc., which are not among the archive of Ott papers. If you possess, or know about, correspondence you believe would be valuable to our efforts, please let us know, and, if possible, send copies (hard copy or digital) to me at Chax Press: <[redacted]>. Also, please feel free to pass this notice on to other individuals and list-serves.*
>
> *Thank you,*

> *Charles Alexander*
> *Chax Press*
> *101 W. Sixth St.*
> *Tucson, AZ 85701-1000*
>
> [redacted]

↑ Index

272. Nicholas Karavatos

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 14 Jun 2007

I taught Intro to Cinema for a few years when I was in Muscat. I always used captioning as a reinforcement. Although when I showed an Algerian film, *Rachida*, students told me that they often referred to the English subtitles because of dialectic differences in the Arabic.

Anyway, during that asinine "cartoon controversy" in Denmark I kept hearing this slogan repeated by local Arab Muslims: "Religion is not a laughing matter." Well, b*llsh*t, I thought. The hell it isn't. It's been a favorite target of lampoons for centuries in the West. (Now why couldn't they respect *our* cultural traditions?)

Thus, I wanted to show my class Monty Python's *The Life of Brian.*

Unfortunately, the copy at my neighborhood rental spot didn't have English captions. Since I even had a hard time here and there with what was whipping past my ears, I knew they would miss most of it. So, alas, I did not show it to them due to lack of subtitles.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *From: Alison Croggon <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question*
> *Date: Thu, 14 Jun 2007 17:21:06 +1000*
>
> *Mike Leigh films aren't shown with subtitles in Australia (although I've heard Australian films are subtitled in the US). Nor are any other English dialect movies, including American. One of the blessings of being a colony*

> *is that you become quite literate in the languages of the colonisers.*
>
> *xA*
>
> *On 6/14/07, [redacted] <[redacted]> wrote:*
>
> *Just to throw another idea into the pot, don't you recall watching a Mike Leigh movie or two where he's used subtitles because most non-Brits can't understand a cockney or Manchester accent or dialect.*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

_____ Don't miss your chance to WIN $10,000 and other great prizes from Microsoft Office Live http://clk.atdmt.com/MRT/go/aub0540003042mrt/direct/01/

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273. Dr. Barry S. Alpert
Re: Film, the first Digital Medium
Thu 14 Jun 2007

On Thu, 14 Jun 2007 Aryanil Mukherjee wrote:

"BTW, have you seen films by Satyajit Ray, Ritwik Ghatak, Imamura or Mohsen Makhmalbaf ? I find them sewn with rich poetic inspiration - they always seem to offer quality clay to the poet...soft, wet and plastic enough to be reshapable."

Ritwik Ghatak's 1958 film "Ajantrik" worked for me in just the way you describe:

http://www.fieralingue.it/corner.php?pa=printpage&pid=1298

The filmmaker Mira Nair must have felt similarly about Ghatak, since she dedicated "The Namesake" to him.

Barry Alpert

_____ Get a preview of Live Earth, the hottest event this summer - only on MSN http://liveearth.msn.com?source=msntaglineliveearthhm

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274. Chuck Stebelton

Woodland Pattern Announcement

Thu 14 Jun 2007

WOODLAND PATTERN BOOK CENTER is looking to fill two positions, Marketing Director and Bookstore Manager, full- or part-time depending on experience and skills.

Woodland Pattern Book Center is dedicated to the discovery, cultivation and presentation of contemporary literature and the arts.

Our goals are to promote a lifetime practice of reading and writing, to provide a forum and resource center for writers/artists in Milwaukee and our region, and to increase and diversify the audience for contemporary literature through innovative approaches to multi-arts programming.

MARKETING DIRECTOR

Woodland Pattern is seeking a full- or part-time marketing director who will work with the Executive Director and Board of Directors. The primary responsibilities for the Marketing Director position are:

Develop and implement a strategic marketing plan

Identify new markets, marketing strategies, and media to expand WP's sales, audience, and base of support

Support WP's development activities (including production of printed support materials)

The individual must have extensive design experience and an interest in contemporary literature.

FT positions include health insurance and 2 weeks paid vacation.

If interested, a more lengthy job description is available upon request.

BOOKSTORE MANAGER

Woodland Pattern is seeking a full- or part-time Bookstore Manager who will work with the Literary Program Manager and Distribution Manager. The Bookstore Manager has several main responsibilities:

Promote book sales and literary distribution

Restock inventory and reorder titles based on BookWizard

Maintain standing orders with small press publishers and distributors

Keep abreast of small presses and new small press titles

The individual must have strong customer service skills and an interest in contemporary literature.

FT positions include health insurance and 2 weeks paid vacation.

If interested, a more lengthy job description is available upon request.

Applicants should send their resume to [redacted]. Or:

Woodland Pattern Book Center
Attn: Chuck Stebelton
Literary Program Manager
720 E. Locust Street
Milwaukee, WI 53212

http://www.woodlandpattern.org/=

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275. Aryanil Mukherjee
Re: Film, the first Digital Medium
Thu 14 Jun 2007

Wow! I didn't know "The Namesake" was dedicated to Ghatak. Nair is not the kind of director who Ghatak might have found praise for...but that is a different topic.

Ajantrik (Unmechanical) is such a wonderful experience!

I found an interesting website on strictly filmschool cinema run by a an amateur film-buff, a design engineer from a NASA lab. This site, which he built single-handedly for more than a decade now, has lots of great stuff.

http://www.filmref.com

and here is the Ghatak page, the last picture on the page is of him
http://filmref.com/directors/dirpages/ghatak.html

and here is a fascinating page on Subarnarekha (1965), a Ghatak masterpiece
http://www.filmref.com/notes/archives/2007/03/subarnarekha_1965.html

Thanks

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Dr. Barry S. Alpert
Sent: Thursday, June 14, 2007 1:40 PM
To: [redacted]
Subject: Re: Film, the first Digital Medium

On Thu, 14 Jun 2007 Aryanil Mukherjee wrote:

"BTW, have you seen films by Satyajit Ray, Ritwik Ghatak, Imamura or Mohsen Makhmalbaf ? I find them sewn with rich poetic inspiration - they always seem to offer quality clay to the poet...soft, wet and plastic enough to be reshapable."

Ritwik Ghatak's 1958 film "Ajantrik" worked for me in just the way you describe:

http://www.fieralingue.it/corner.php?pa=printpage&pid=1298

The filmmaker Mira Nair must have felt similarly about Ghatak, since she dedicated "The Namesake" to him.

Barry Alpert

_____ Get a preview of Live Earth, the hottest event this summer - only on MSN
http://liveearth.msn.com?source=msntaglineliveearthhm

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276. Murat Nemet-Nejat
Re: Film, the first Digital Medium
Thu 14 Jun 2007

Aryanil,

Of the filmakers you mentioned I only know Satyajit Ray's work. I have seen most of his movies -at least the ones which appeared in the West- at one time or another.

The trains - the trains passing through the Indian landscape, the sounds of the engines heard outside the frame. I think, like you, The Music Room may be my favorite.

The others directors are all new to me. Can you tell me a few things about them?

Ciao,

Murat

On 6/14/07, Aryanil Mukherjee <[redacted]> wrote:
>
> Murat
>
> Thank you for the poem, I relished reading it, esp. "the escape is going
> outside that jail".
>
> BTW, have you seen films by Satyajit Ray, Ritwik Ghatak, Imamura or Mohsen

> Makhmalbaf ? I find them sewn with rich poetic inspiration - they
> always seem to offer quality clay to the poet...soft, wet and plastic
> enough to be reshapable.
>
> To what you said about "recycling", I would like to stress that a process
> of recycling essentially involves stages of change, each state so
> sumptuously different from the other. I tend to accentuate that "change
> thing", so recycling soon becomes recreation to me. More spiral than
> circular. Interestingly, there are more spiral motions in nature than
> circular. That's where I find what you refer to as " dynamic potential,
> enriching and enriched by the energy applied to it".
>
> And you are right again - these processes do help us deal with the
> potentialities of the medium.
>
> I also, think coming full circle (actually spiral) helps us realize and
> absorb a change. Like a change. Change is hard to perceive along a linear
> path even when it is real.
>
> praNaam
>
> Aryanil
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Murat Nemet-Nejat
> Sent: Thursday, June 14, 2007 8:17 AM
> To: [redacted]
> Subject: Re: Film, the first Digital Medium
>
> Aryanil,
>
> Recyclings from medium to medium are processes of translation. One has the
> sense of entering a core but in essence one is also altering it. In such
> recyclings, if the activity is authentic and not merely self-imitation,
> isn't one dealing with the potentialities of a text, medium, etc.
>
> Is entering an essence then not entering a dynamic potential, enriching
> and
> enriched by the energy applied to it?
>
> In all this, photography has a central place for me. It is the supreme

> medium of meditation (reflection, of thought and light) where words and
> seeing join; it is the medium of liberation through which the mind
> "escapes"
> the illusionary continuities which surround and shackle it. I elaborate on
> it in "The Peripheral Space of Photography." Also, in the poem "The
> Structure of Escape" I am now writing, where also many pieces originate
> from
> movies:
>
> "The frame of a Bresson movie is a jail
> the escape is going outside that jail
> it all starts with the noises one hears,
> becoming one, knowing what the noises are.
> that's freedom.
>
> There is an act and the demonstration of an act.
> the demonstration occurs in speech.
> its act precedes or follows it in the frame,
> step by step, painstaking step one after another,
> the door opens itself.
> the painstaking step is the expression of time as now
> the future always, recurrent outside the frame
> which becoming one knowing what the noises are
> is escape."
>
> Ciao,
>
> Murat
>

↑ Index

277. Jim Andrews

libr-critique and Hortense Gauthier video interview with Joerg Piringer

Thu 14 Jun 2007

Here is an interesting French site from Paris: http://www.t-pas-net.com/libr-critique . It is mostly in French, but there's a video interview with Joerg Piringer in English. There are video interviews in French with the Epoetry organizers Philippe Bootz, Patrick Burgaud, and Marc Verat. The site is by Hortense Gauthier. Those who attended the evening of performances at

Epoetry in Paris will recall Hortense's performance, where she got naked at the end.

ja
http://vispo.com

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278. Bob Marcacci
From the Vault of Antiquity
Thu 14 Jun 2007

This episodic mini-show from i-Outlaw <http://i-outlaw.blogspot.com/> brings long lost forgotten writings to your 21st century ears.

Joe McDonald reads in the original ancient languages along with his translation. Come listen to ancient Greek, Hebrew and even modern Kyrgyz stories and poems given fresh life.

Episode 1 features the writing of Basil of Seleucia with his piece called 'The One on Saint Elijah'.

Spread the word. Always happy to hear from you...

--
Bob Marcacci
<http://marcacci.blogspot.com/>

If you devote your life to seeking revenge, first dig two graves. - Confucius

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279. Poetry Project
Event at the Poetry Project 6/20
Thu 14 Jun 2007

Dears,

We¹re quieting down for summer, but first, won¹t you join us one last time...

Wednesday, June 20, 7:00 pm Parish Hall
Hello Goodbye Party

Come one and all to an elegant gathering to fete Anselm Berrigan¹s departure from administration and to usher in the Age of Stacy Szymaszek.

Love,

The Poetry Project

Become a Poetry Project Member! http://poetryproject.com/membership.php

Spring Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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280. Anny Ballardini
Update: The Poets' Corner
Thu 14 Jun 2007

From James Lord in recounting his experience of posing for Alberto Giacometti, quotation taken from "The Courage to Create" by Rollo May:

One day his foot accidentally struck the catch that holds the easel shelf at the proper level, which caused the canvas to fall abruptly for a foot or two.

"Oh, excuse me!" he said. I laughed and observed that he'd excused himself as though he'd caused me to fall instead of the painting. "That's exactly what I did feel," he answered.

Camille Martin

http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=240

Larissa Shmailo

http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=241

Snezana Dzakovic

http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=242

Mary Kaiser

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=243

Jeff Newberry

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=244

Jenny Boully

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=245

*Christian B**ök*

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=247

Aldo Tambellini

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=248

Rochelle Ratner

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=249

Clarinda Harriss

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=250

Joseph Duemer

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=251

New poems by already featured Poets:

*Frank Parker: *Tucson Blues**

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=34

Kenneth Wolman: WOLMA, POLAND

http://www.fieralingue.it/corner.php?pa=printpage&pid=1929

Kenneth Wolman: The Prison Notebooks

http://www.fieralingue.it/corner.php?pa=printpage&pid=1943

Halvard Johnson: Tango Bouquet and other poems

http://www.fieralingue.it/corner.php?pa=printpage&pid=1942

and as a .doc file:

http://www.fieralingue.it/corner.php?pa=printpage&pid=1956

Victor Sosa: Gorrión (Chorus master)

http://www.fieralingue.it/corner.php?pa=printpage&pid=1944

Tad Richards: SITUATIONS – Foreword: The Epic Newsletter Story

http://www.fieralingue.it/corner.php?pa=printpage&pid=1952

Tad Richards: situations – first installment

http://www.fieralingue.it/corner.php?pa=printpage&pid=1952

Barry Alpert: FIVE via JEAN-LUC GODARD

http://www.fieralingue.it/corner.php?pa=printpage&pid=1957

Barry Alpert: VOICE OVER (JONAS MEKAS)

http://www.fieralingue.it/corner.php?pa=printpage&pid=1958

Under Poets on Poets:

* *

Euripides by Jon Corelis and ongoing work with new additions

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=66

Roberto Castillo Udiarte introduced and translated by Linh Dinh

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=71

Trinh Cong Son introduced and translated by Linh Dinh

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=72

Poems from the Ho Xuan Huong tradition introduced and translated by Linh Dinh

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=73

Untitled by Anya Logvinova translated by Larissa Shmailo

http://www.fieralingue.it/corner.php?pa=printpage&pid=1922

Untitled (Night, avenue…) by Aleksander Blok translated by Larissa Shmailo

http://www.fieralingue.it/corner.php?pa=printpage&pid=1923

Appearance follows the order by which I received the poems.

With my acknowledgment to all and my best wishes for a great summer,

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing
star!
Friedrich Nietzsche

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281. **Alison Croggon**
Re: POETICS Digest - 12 Jun 2007 to 13 Jun 2007 (#2007-164)
Thu 14 Jun 2007

Thanks Pam. I forgot Artaud was in it! I probably didn't even know who he was then; I was very young. As I remember, the Marat death scene used the David painting? Or am I misremembering?

All best

A

On 6/14/07, Pam Brown <[redacted]> wrote:
>
> Hello,
> I saw it at The State Theatre in Sydney.
> Split screen, pit orchestra - amazing.
> Especially Antonin Artaud as Marat.
> It was co-produced (with Coppola) in Sydney by a tv
> presenter - Mike Walsh of the daytime variety 'The
> Mike Walsh Show'.
> 1983 or 84 I think.
> Pam
>
> Date: Wed, 13 Jun 2007 17:18:05 -0400
> From: Charlotte Mandel <[redacted]>
> Subject: Re: Film, the first Digital Medium
>
> Alan and Alison,
> I saw it also - a wonderful experience with full
> symphony orchestra
> and triple screen finale panorama - at Radio City
> Music Hall, New
> York City. Don't remember who conducted. It was 26

> years ago - I
> know that because my daughter was with me and in her
> 9th month with
> my first grandson, born Thanksgiving.
> Charlotte
>
> On Jun 13, 2007, at 1:26 PM, Alan Sondheim wrote:
>
> I'm curious where you saw this - I saw it at a
> premiere in the 80s in
> Los Angeles; Coppola was conducting. It was an
> overwhelming experience.
>
> Thanks, Alan
>
>
> On Wed, 13 Jun 2007, Alison Croggon wrote:
>
> > On 6/12/07, Alan Sondheim <[redacted]>
> wrote:
> >>
> >> The more one looks at early cinema, the more
> sophisticated it
> >> appears, and the more complex. - Alan
> >> One of my peak cinema experiences (not that I'm a
> cinephile by any
> >> means)
> > was seeing Abel Gance's Napoleon with a full
> symphony orchestra.
> > Scenes like
> > the French Assembly filmed with a swinging camera so
> it appeared
> > like an
> > ocean in tumult, or those incredible panoramas of
> the aftermath of
> > battle,
> > demonstrate the truism that it's not the technology
> that counts,
> > but how
> > imaginatively it's used. In which matters,
> "progress" is a little
> > difficult

> > to graph.
> >
> > All best
> >
> > A
> >
> >
> -
>
>
>
> _____
>
> Blog : http://thedeletions.blogspot.com/
> Web site : Pam Brown - http://www.geocities.com/p.brown/
> Associate editor : Jacket - http://jacketmagazine.com/index.html
> _____
>
>
>
>

_____
>
> Yahoo!7 Mail has just got even bigger and better with unlimited storage on
> all webmail accounts.
> http://au.docs.yahoo.com/mail/unlimitedstorage.html
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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282. Jim Andrews
question for bloggers
Thu 14 Jun 2007

i have a couple of questions for bloggers.

suppose you have a blogspot blog (as an example). suppose the blogspot company goes out of business. are you out of luck, then, if you have a blogspot blog?

suppose i put a blog on vispo.com at vispo.com/blog or wherever. can i get all the files to do this, so that my blog is absolutely not at all dependent on blogspot or whatever company makes the blog software? no guessing, please.

ja
http://vispo.com

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283. CA Conrad

writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form

Thu 14 Jun 2007

After a long time saying no I finally joined MySpace. I still don't have a cell phone, but am on MySpace, something some people find amusing for some reason. But it's kind of great in some ways, and I found MY FAVORITE candidate for president Dennis Kucinich on there with his own campaign page.

But I'm suddenly a little annoyed.

I was just on the Kucinich site, and I wrote a comment, telling him how much I admire his trip to Iraq with labor leaders, etc., so many things he has done, continues to do.

BUT I FIND OUT in attempting to post this comment that it needs to await review and approval first.

WHAT!? Oh, this is not happy news! OF ALL THE CANDIDATES running for president in the United States, HE IS THE ONE PERSON I would never guess such a thing from!

Review? Censors reading the comments before allowing them (or not?) to be posted to the MySpace page?

As Potter Stewart once wrote, "Censorship reflects a society's lack of confidence in itself."

I'm sad of Kucinich's lack of confidence.

Or maybe I'm wrong? Maybe this is someone in his campaign, some over zealous intern who made this decision that Kucinich is unaware of? Well, I sent a very serious e-mail to the campaign, TELLING how much I feel that such an act reflects on Kucinich as a whole, NOT allowing the post to go through. NOT allowing the information to flow. NOT allowing our feelings and thoughts (WHATEVER THEY MAY BE!) to be published.

Irritated, sad, disappointed, but more confused than anything,
CAConrad
http://PhillySound.blogspot.com

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284. Dan Waber
Re: question for bloggers
Thu 14 Jun 2007

Jim,

> *i have a couple of questions for bloggers.*
>
> *suppose you have a blogspot blog (as an example). suppose the blogspot company goes out of business. are you out of luck, then, if you have a blogspot blog?*

Some blog services allow you to pull backups of your blogs.

> *suppose i put a blog on vispo.com at vispo.com/blog or wherever. can i get all the files to do this, so that my blog is absolutely not at all dependent on blogspot or whatever company makes the blog software? no guessing, please.*

Sure, you need a free-standing blog software, of which there are many, like Movable Type.

If what you want to do is plug into an existing blog community for its benefits but hedge against loss, there are also blogging softwares that post to the various communities via their APIs; so you could maintain local copies of your posts, and then upload them via the APIs to the community you'd chosen.

Lots of ways to do what it sounds like you want to do.

Regards,
Dan

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285. amy king
Re: writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form
Fri 15 Jun 2007

Myspace pages, especially popular ones, are notoriously spammed by the usual suspects selling everything from spyware, personals/dating sites, to new cell phones and Sony items. My page isn't so popular, and I still have to delete these annoying comments on a daily basis. The comments section turns into free ad space for spammers.

CA Conrad <[redacted]> wrote:
But I'm suddenly a little annoyed.

I was just on the Kucinich site, and I wrote a comment, telling him how much I admire his trip to Iraq with labor leaders, etc., so many things he has done, continues to do.

BUT I FIND OUT in attempting to post this comment that it needs to await review and approval first.

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As Potter Stewart once wrote, "Censorship reflects a society's lack of confidence in itself."

I'm sad of Kucinich's lack of confidence.

Get the free Yahoo! toolbar and rest assured with the added security of spyware protection.

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286. Alison Croggon
Re: writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form
Fri 15 Jun 2007

It's true about the spamming. And I'm sure political candidates attract pretty vile spam.

On 6/15/07, amy king <[redacted]> wrote:
>
> Myspace pages, especially popular ones, are notoriously spammed by the
> usual suspects selling everything from spyware, personals/dating sites, to
> new cell phones and Sony items. My page isn't so popular, and I still have
> to delete these annoying comments on a daily basis. The comments section
> turns into free ad space for spammers.
>
> CA Conrad <[redacted]> wrote:
> But I'm suddenly a little annoyed.
>
> I was just on the Kucinich site, and I wrote a comment, telling him how

> much I admire his trip to Iraq with labor leaders, etc., so many things he
> has done, continues to do.
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> posted to the MySpace page?
>
> As Potter Stewart once wrote, "Censorship reflects a society's lack of
> confidence in itself."
>
> I'm sad of Kucinich's lack of confidence.
>
>
> ---
> Get the free Yahoo! toolbar and rest assured with the added security of
> spyware protection.
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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287. richard owens
query: contemporary australian poets
Fri 15 Jun 2007

---

wondering if anyone has any information on what might be happening in Australia at the moment re poetry. aside from a shamefully small handful of names (MTC Cronin, Tranter, Louis Armand & a few "90s" poets) I'm not aware of what the Australian poetry / poetics landscape looks like at present. would like to kown. any info much appreciated.

rich...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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288. **David A. Kirschenbaum**
*****Last Call: Advertise in Boog City 42*****
Fri 15 Jun 2007

Please forward

Advertise in

Boog City 42

*Deadline

--Wed. June 20-Ad copy to editor
--Sat. June 23-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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289. CA Conrad
Re: writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form
Fri 15 Jun 2007

Oh, see, this is why it's important to talk out loud some days! This is GREAT news!

I'm not used to these online sites, and spam is as good a reason as any to review incoming mail. Makes sense, and thanks. My paranoia out with the tide.

I've followed Kucinich for a long time, think he's REMARKABLE, and I'm always waiting for him to fuck up, to be an asshole. He's remarkably NOT!

It's exhausting watching Hillary Clinton on the news trying on new faces everyday. Obama is okay, but just okay.

Kucinich led a group of US union leaders to Iraq recently to forge a document in Arabic and English about supporting labor in both countries. Of course Bush has outlawed labor unions in Iraq, new home of the free(?). Kucinich was also just interviewed by Amy Goodman on DEMOCRACY NOW where he pointed out that Bush and his administration have FINALLY provided the necessary evidence of war crimes with the latest bill which involves allowing international oil companies into Iraq for exploit/export.

Exploit/Export have(has) always felt like A word to me.
Maybe not exclusively, but enough that it's just so right/wrong.

And I would LOVE to have Dennis's baby, and we would have our own reality TV show about American Baby following her amazing father on the trail to make world history by finding the cinch pinch on impeaching the fucking Devil out of the white house! American Baby would always be dressed in purple because

she's the transitional baby. Does this make sense? Am I really attempting to make sense you ask? Hell no! American Baby would not allow the moth-eaten flag to be used for anything better than a diaper!

Raise a little middle finger American Baby, weird little tot,
CAConrad
http://PhillySound.blogspot.com

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290. Jorgensen, Alexander

China Info - Real Media Stream - Texting the Xiamen Protest

Fri 15 Jun 2007

Need to share with those of you who are interested in learning more about China some information. Steve Nessen is a talented writer, a friend, and I'll take some credit in bringing him to China almost five years ago to Haerbin. Could say more, but then he has yet to depart. Some of us here, to be honest, have merely exploited our China experience in mostly self-serving ways, disregarding what is a disturbing pattern of "uniquely troubling" intentional occurrences. Others, as is always the case, have chosen to examine things in great depth.

http://www.kqed.org/programs/program-landing.jsp?progID=RD37

Scroll down for the Real Media Stream.

Pacific Time 2007-06-14 : Texting the Xiamen Protest

You may think using your mobile phone to send text messages is something for teenagers, but in many parts of Asia, text-messages are a social lifeline for all ages. They can also be a powerful tool for organizing social activism in a country with tightly controlled media, such as China.

Reporters:
 Steve Nessen

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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291. **Ruth Lepson**

Re: writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form

Fri 15 Jun 2007

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marginally on point--I lived in Cleveland when Kucinich was mayor--his ideals are wonderful but am not sure he is practical enough to have even a small % of US citizens for him--for instance he is against ALL wars. Congrats on all your involvements, CA.

On 6/14/07 11:04 PM, "CA Conrad" <[redacted]> wrote:

> *After a long time saying no I finally joined MySpace. I still don't have a cell phone, but am on MySpace, something some people find amusing for some reason. But it's kind of great in some ways, and I found MY FAVORITE candidate for president Dennis Kucinich on there with his own campaign page.*
>
> *But I'm suddenly a little annoyed.*
>
> *I was just on the Kucinich site, and I wrote a comment, telling him how much I admire his trip to Iraq with labor leaders, etc., so many things he has done, continues to do.*
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> *BUT I FIND OUT in attempting to post this comment that it needs to await review and approval first.*
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>
> *Review? Censors reading the comments before allowing them (or not?) to be posted to the MySpace page?*
>
> *As Potter Stewart once wrote, "Censorship reflects a society's lack of confidence in itself."*
>
> *I'm sad of Kucinich's lack of confidence.*
>
> *Or maybe I'm wrong? Maybe this is someone in his campaign, some over zealous intern who made this decision that Kucinich is unaware of? Well, I sent a very serious e-mail to the campaign, TELLING how much I feel that such an act reflects on Kucinich as a whole, NOT allowing the post to go through. NOT allowing the information to flow. NOT allowing our feelings and thoughts (WHATEVER THEY MAY BE!) to be published.*
>
> *Irritated, sad, disappointed, but more confused than anything,*
> *CAConrad*
> *http://PhillySound.blogspot.com*

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292. **mIEKAL aND**
Re: question for bloggers
Fri 15 Jun 2007

I use wordpress for a bunch of sites I administer. As long as you keep it updated you shouldn't have a problem with blogspam or corruption. The best thing about doing your own install, other than controlling the data is that there is a huge community which is developing extensions, so it's a system which is far more extensible than something like blogspot.

The install is here & works out of the box:

http://wordpress.org/download/

~mIEKAL

On Jun 14, 2007, at 7:34 PM, Jim Andrews wrote:

> *i have a couple of questions for bloggers.*
>
> *suppose you have a blogspot blog (as an example). suppose the blogspot company goes out of business. are you out of luck, then, if you have a blogspot blog?*
>
> *suppose i put a blog on vispo.com at vispo.com/blog or wherever. can i get*
> *all the files to do this, so that my blog is absolutely not at all dependent*
> *on blogspot or whatever company makes the blog software? no guessing, please.*
>
> *ja*
> *http://vispo.com*

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293. **Jim Andrews**
Re: question for bloggers
Fri 15 Jun 2007

> *i have a couple of questions for bloggers.*
>
> *suppose you have a blogspot blog (as an example). suppose the blogspot company goes out of business. are you out of luck, then, if you have a blogspot blog?*
>
> *Some blog services allow you to pull backups of your blogs.*

I own vispo.com. Currently I host with company A. But they eventually slide, so usually I change hosting services every couple of years. When I do, all I do is change the DNS name server and upload my site to the new server (for the most part). I don't have anything on my site that's specific to a particular hosting company. That way the site stays portable.

But if you have a blogspot (or whatever) blog and they go out of business or they start charging money or whatever and you want/need to move, I'm under the impression you're in a bind. Or am I mistaken? I'm under the impression you have a bunch of web pages in a template specific to that company.

> *suppose i put a blog on vispo.com at vispo.com/blog or wherever. can i get all the files to do this, so that my blog is absolutely not at all dependent on blogspot or whatever company makes the blog software? no guessing, please.*
>
> *Sure, you need a free-standing blog software, of which there are many, like Movable Type.*

Thanks. That's useful to know.

> *If what you want to do is plug into an existing blog community for its benefits but hedge against loss, there are also blogging softwares that post to the various communities via their APIs; so you could maintain local copies of your posts, and then upload them via the APIs to the community you'd chosen.*

I don't understand, Dan. Give me an example, please, of a community.

> *Lots of ways to do what it sounds like you want to do.*

I'm not sure myself. Just asking questions, at this point.

ja
http://vispo.com

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294. **Jim Andrews**
Re: question for bloggers
Fri 15 Jun 2007

> *I use wordpress for a bunch of sites I administer. As long as you keep it updated you shouldn't have a problem with blogspam or corruption.*

What do you mean by "blogspam"? Comments written by others and robots to the blog?

What do you mean by "corruption"?

What is involved in keeping it updated? Installing new versions of Wordpress as they are released?

> *The best thing about doing your own install, other than controlling the data is that there is a huge community which is developing extensions, so it's a system which is far more extensible than something like blogspot.*

What sort of extensions? What sort of functionality is provided by the extensions?

Suppose you host a Wordpress blog on yourdomain.com. Does the Wordpress blog make Javascript calls to a central Wordpress server? This of course would set up a dependency on the Wordpress server. So that if the Wordpress server is changed or goes under, the blog ceases to function properly even though it is hosted on a separate domain. Is this the sort of "corruption" you refer to?

Please distinguish a site from a blog. What, to you, is primarily involved in the distinction?

From what I can see, the main things about a blog are the following. A blog supports user comments on posts. It also supports syndication of the blog content on other blogs that share the same syndication technology.

ja
http://vispo.com

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295. ALDON L NIELSEN
currently on the blog
Fri 15 Jun 2007

---

recent topics:

Jerome Rothenberg

Robert Creeley

Photo Archive

Sailing the blogosphere at: http://heatstrings.blogspot.com

<<

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200
[redacted]

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296. Daniel Godston
Obsessive Project Fixation
Fri 15 Jun 2007

Debra Levasseur-Lottman
OPF: Obsessive Project Fixation
Friday & Saturday June 15 & 16, 8pm
Sunday June 17, 7pm
$15 and ($12 students, teachers, senior citizens)

OPF is an interdisciplinary concert which explores the process of creativity within the individuals and groups involved in the artistic mediums of movement, the written word, sound, and the visual arts. This research based concert project takes a close-up and personal look at the ritualized patterns, archetypes, concepts, and situations that are basic to the human creative condition, reflecting upon the deeper issues and struggles that impinge upon those that create.

Collaborators include: Happendance, Greg O'Drobinak, PhoenixWorm Multi-Arts Group, Randy Susick, Dan Godston, and Christine Pfieffer.

Debra Levasseur-Lottman has trained with Gus Giordano, The Ruth Page Foundation, a brief period with Stone Cameron School of Ballet and Ellis Doubolay, Joel Hall Dance Studio. At Columbia College Chicago, influential instructors were Amy Osgood, Shirley Mordine, Natalie Rast, Anna Paskevska, and visiting artists Joe Goode, Margaret Jenkins, and Ralph Lemon. She received a BA in 1994 from the Dance Center of Columbia College Chicago, and a MFA in Performance in 2005 from The School of The Art Institute of Chicago.
http://linkshall.org/pp-jun.shtml#4

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297. SCOTT HOWARD
on Blogging
Fri 15 Jun 2007

As a companion piece to the recent e-mails, re: blogging, here's a link to a recent issue of the cultural studies journal, Reconstruction, that addresses the theme, "Theories/Practices of Blogging":

http://reconstruction.eserver.org/064/contents.shtml

Scott Howard
University of Denver

//////////////////////////////

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298. Peter Quartermain
New work from 2 award-winning Canadian writers
Fri 15 Jun 2007

ARTICULATIONS by FRED WAH Poetry 40 pp ISBN 978-0-9781072-5-3 @ $10.00. Written as part of a collaborative image/text dialogue for a series of paintings by Bev Tosh, these short poems join the great conversation of poetry by exploring and recasting lyric possibility, relieving words of what

one of them calls "the millstone of purpose," yet "tied / to cradle / each /

to each." Cherished, then, and before all else grounded in language. Disjunct. Attentive. "I want to be free," Fred Wah says, "to use the crumbs and scraps for the crumbness and scrapness in them, for nothing else." The great range of multiple patterning, syntax, and thought, the openness, of these poems confirm Wah's place as a major source in Canadian writing.

PUNCTUM by LOLA LEMIRE TOSTEVIN Poetry 24 pp ISBN 978-0-9781072-4-6 @ $8.00 An exquisitely shaped poem in 10 parts about looking at a photograph of a grandson looking at a great lake. "...language honed to a fine exactitude, not a word struggles" Canadian Literature on Gyno Text; "...a fine poetic talent who is able to give us a new relationship to language" Journal of Canadian Poetry on 'sophie; "Lovely, nape-tingling work. It bears re-reading, it repays the attention given." Books in Canada on Cartouches

Postage/packing at cost -- pro forma invoice on/with delivery.

ORDER FROM Meredith Quartermain [redacted]. OR Nomados P.O.

Box 4031, 349 West Georgia, Vancouver, B.C. V6B 3Z4 OR
[redacted] OR Peter Quartermain [redacted]

OTHER NOMADOS BOOKS

PESSOA'S JULY by CHRISTINE STEWART Poetry 40 pp @ $10.00 A conversation with

the multiple personalities of Fernando Pessoa, whose name in Portuguese means "person," Pessoa's July examines, stages, dramatizes personhood in a gendered world, revealing in myriad textures the dance steps of the polyvalent and fugitive 'I'.

SPORATIC GROWTH by JAY MILLAR Poetry 28 pp @ $8.00 (Here is another tendril breaking through the page. That is to say, no one writes like Jay MillAr. Here, language propagates, perfectly patterned as a leaf on a stem. One would no sooner ask a seed why and where it lands. I love Jay's work. SPORATIC GROWTH is gorgeous to look at...and he makes it look so easy! This latest project reminds me a little of the work of Danish poet Niels Lyngsø: there's the same organic movement between facing pages, that same irreverence-but the vision is pure MillAr. Jay is truly one of the few poets

writing in Canada today who can make me howl one moment and stand at attention the next. So funny, and so beautiful. Elizabeth Bachinsky ***** MillAr is concerned with poetic tradition. And this tradition is the breaking with tradition.... This is the poetry of the plenipotential where in secret witness we experience inscrutable otherness. MillAr's poetry purely states that this is a participatory universe, and within that language is complicit. Kemeny Babineau)

CREPUSCULE ON MISSION STREET by AARON PECK 28 pp ISBN 0-9781072-0-9

@ $8.00 (With all the seductive charm of well-told gossip, this unfolding conversation draws us deep into the mysteries of the current day - money, art, fakery, friendship - even as it skates across the great separating distances of living, a jet plane making serial hops in the course of a long circuitous day. This is magical, compact writing that nevertheless exudes the marvelous, deluded spaciousness and ease of the North American west coast. Matthew Stadler)

SENIORS by GEORGE STANLEY. 16 pp ISBN 0-9735337-8-1 @ $8.00. (There's a hidden and perhaps secret fierceness of spirit in the quiet sardonic wit of these poems, their dismay at the comic helplessness of aging and its conditioned delights, the narrowing horizons of the ordinary, and muted wonder at its flavour. "Words have to come out of the world" puns one of Stanley's flat down-to-earth illusory rejections of the illusory. There's a toughness in the complexity of such ironic comedies, and delicacy in their recurrent thought on words, on poems, on where they come from. There's not one casual utterance in the everydayness of Seniors, but there are currents of strong feeling. One reads, and rereads, and then one reads again. Peter

Quartermain) Vancouver writer George Stanley is the winner of the 2006 Shelley award from the Poetry Society of America.

ADULT VIDEO by MARGARET CHRISTAKOS 26 pp ISBN 0-9735337-7-3 @ $8.00. (In the densening recombinations of Margaret Christakos's Adult Video, the poet plays loop-de-loop with a teeming cast of characters, or demi-characters, women with names and families whose outline remains enigmatically opaque. Gertie, Tammy, Meg, Samantha, Elizabeth. It's a world where letters and initials stand in for conjunctions and pronouns; where, as Britney Spears sang, while still a virgin, I'm a slave 4 U. Margaret Christakos, a poet of

labour, is in addition a brilliant thinker on sexuality and its uses. Adult

Video takes on the antiseptics and anapestics of a male-driven Oulipean procedural vision, and pulls them inside out until, finally, something ratty

and valuable lets itself show and moan. Kevin Killian)

COLD TRIP by NANCY SHAW & CATRIONA STRANG 28 pp ISBN 0-9735337-6-5 @ $10.00 (This season offers its coldest pronoun. In the year 2005, the human subject

is sold for oil, bound with fear and gagged with dumb longing.

Shaw and Strang loosen the pronominal wire. In COLD TRIP, the tragic lyric is resung and unsung. Repetition shifts the I's bind and the subject finds relief in the civic wide surface of words - "each current/ will win me/ each surface also." Each tilting word edge is the subject's end and its agency-the music of identity and its unraveling. So, sing I thus, and in the warmth of the possible and in the sorrow of the uncertainty, "the glowing might be named." Christine Stewart)

READY FOR FREDDY by RENEE RODIN 32 pp ISBN 0-9735337-5-7 @ $10.00 ("Despite having been diagnosed with cancer several months before, my father remained healthy. Sandy and I, Abe's only children, had been told he probably wouldn't last another year but he had not wanted to hear the prognosis. He just kept telling everyone 'I'm going to beat it.' . . ." Candid and often funny, this is a story about siblings and their elderly parent. It is riveting and rich -- a new take on a classic theme.)

WEEPING WILLOW by SHARON THESEN 27 pp ISBN 0-9735337-3-0 $8.00 (Twelve exquisite poems - wry, gossipy, yet deeply felt - recall Thesen's long-time friend Angela Bowering.)

ROUSSEAU'S BOAT by LISA ROBERTSON 40 pp ISBN 0-9735337-1-4 $10.00 (Rousseau's intuition of the abiding jouissance of pre-reflexive existence -

to which non-strategic states of consciousness such as passivity, repose, and reverie offer the only access - is the matrix from which Lisa Robertson's new project emerges. Rousseau's "fifth walk" supplies her not so much with a

tutor text to sample and rearrange, as with a generative "figure" in the Barthesian sense, which is to say a gesture and a posture that render certain utterances sayable. . . . Rousseau's boat, a vehicle for transport, not to and from defined docks, but out of directionality and purposiveness itself, might as well be Cage's anechoic chamber, a space in which stillness

yields not silence but a previously unlistened for sonic plenitude. Rousseau's boat is a figure for the practice of what Pauline Oliveros calls "deep listening," a disciplined attention to inescapable, and intricately differentiated, sonic plenitude. Steve Evans) WINNER BP NICHOL CHAPBOOK AWARD 2004

GOOD EGG BAD SEED by SUSAN HOLBROOK ISBN 0-9735337-0-6 $10.00

(Starting with the premise "There are two kinds of people," Susan Holbrook drives supermarket existentialism through its own vortex and gives it a nifty orgasmic twist into hyperspace. Here's a ping pong game you'll never forget - where the tables keep flipping and players' ironic bats spin the banal into deadly mischievous curves.)

WORLD ON FIRE by CHARLES BERNSTEIN. 24pp ISBN 0-9731521-9-2 $10.00 (In a world where billboards fill the sky and household names rain down with torrential indifference, Charles Bernstein shows us how to meet the inferno with exhilarating wit and verve, humorous plays on familiar phrasing, and nifty substitutions, as we fly our spaceships along the language tracks available to us. Meredith Quartermain)

HI DDEVIOLETH I DDE VIOLET by KATHLEEN FRASER. 36pp ISBN 0-9731521-7-6 $10.00. (Fraser's linguistic play and typographical invention have never been more assured and brilliant. Marjorie Perloff)

THE IRREPARABLE by ROBIN BLASER. 32pp ISBN 0-9731521-1-7. $10.00. (Who else but a poet, and not just any poet but Canada's Robin Blaser, could take

on that word "transcendence" and recuperate it in the moment of a civic frame, one with the capacity to restore us to the "world" restless in world,

the "where is" which is where we abide. Erín Moure)

SEVEN GLASS BOWLS by DAPHNE MARLATT. 24pp ISBN 0-9731521-5-X. $10.00. ("Home and the closeness of the beloved," she writes. There can be no subject as important to the poet and the rest of us, and in this lovely poem, Daphne Marlatt continuously achieves her best yet "homing in." That present

participle is our sweet clue to a mystery we are encouraged to enter. Gladly. George Bowering)

WANDERS. Nineteen poems by ROBIN BLASER with nineteen responses by Meredith Quartermain. 40pp ISBN 0-9731521-0-9. $10.00. (A spring-coiled peck from Dickinson on the pitch-perfect cheek of Marianne Moore. Daniel Comiskey ++ An amazing, even jaw dropping performance . . . . her poems absolutely stand up to the challenge of Blaser's own . . . . The sum of it is totally exhilarating. Ron Silliman)

A THOUSAND MORNINGS by MEREDITH QUARTERMAIN. 90pp ISBN 0-9731521-2-5. $10.00. (A serious-playful and engaging work in which she weighs and sounds

what presents itself outside a real window, inside language, and through verbal-emotional associations. This work creates an osmotic border between seeing and writing, a realist hypnogogic passage between memory and today, between outside and inside, between now and then. That anywhere is everywhere is proven once again with this brave, enchanting book. Rachel Blau DuPlessis)

****

↑ Index

299. Raymond Bianchi
Re: seris A next Tuesday--Tardi and Heim!
Fri 15 Jun 2007

By the way the reading is with Stefania Heim, sorry for the misspelling

R

---------- Original message ----------
From: William Allegrezza <[redacted]>

> *Don't forget to come to series A next Tuesday night, June 19th. This month the series was curated by Ray Bianchi. The poets featured include:*
>
> *Mark Tardi*
> *Stephanie Heim*
>
> *The reading will start at 7:00. BYOB.*
>
> *Hyde Park Art Center*
> *5020 S. Cornell*
> *Chicago, IL*
>
> *(It's easy to access from the #6 bus from downtown, from the Metra Electric Line, and from LSD in a car.)*

> *For more information, see http://www.moriapoetry.com/seriesa.html or call* [redacted].

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300. **Jack Daw**
Re: question for bloggers
Fri 15 Jun 2007

I'm not mIEKAL, but I use Wordpress too.

On 6/15/07, Jim Andrews <[redacted]> wrote:
> What do you mean by "blogspam"? Comments written by others and robots to the
> blog?

Yeah, it's basically the same thing as spam email, except in your comments.

> *What is involved in keeping it updated? Installing new versions of Wordpress as they are released?*

Yes, usually it's just a matter of uploading a few files that are new versions of the files you already have.

> *The best thing about doing your own install, other than controlling the data is that there is a huge community which is developing extensions, so it's a system which is far more extensible than something like blogspot.*
>
> *What sort of extensions? What sort of functionality is provided by the extensions?*

There are hundreds of extensions for Wordpress with all kinds of functions. I currently have more than a dozen installed, including plug-ins to block spam comments, to automatically create nice lists out of my subpages, to cross-post to my livejournal and create navigation, as well as one that can generate a backup of my Wordpress database and email it to me.

> *Suppose you host a Wordpress blog on yourdomain.com. Does the Wordpress blog make Javascript calls to a central Wordpress server? This of course would set up a dependency on the Wordpress server. So that if the Wordpress server is changed or goes under, the blog ceases to function properly even though it is hosted on a separate domain. Is this the sort of "corruption" you refer to?*

Everything I need to run Wordpress is installed on my server.

> *Please distinguish a site from a blog. What, to you, is primarily involved in the distinction?*

For me, a blog is a regular sort of newsletter-journal. It's much more interactive than my sites because people leave me comments and I reply to them.

> *From what I can see, the main things about a blog are the following. A blog supports user comments on posts. It also supports syndication of the blog content on other blogs that share the same syndication technology.*

Those are both true, and two of the primary values of a blog, yeah.

I love waking up to poetry in my feed reader. :)

Jack
http://jack.mingyun.org

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301. David-Baptiste Chirot

film/photography & disappearance: Los Desaparecidos at El Mueso del Barrio ends Sunday

Fri 15 Jun 2007

Re the discussion of film, photography--(and of disappearance in a post i sent to which Murat Nemet-Nejat wrote a terrific response--if you haven't read his book PERIPHERAL SPACES OF PHOTOGRAPHY i can't recommend highly enough you do, if film/photography/ the visual interest you--)this sunday is last day to see the great traveling exhibtion LOS DESAPARECIDOS at El Mueso del Barrio in NYCconcerning the disappeareds of the decades of dictatorships in Central and South America--(most of them created directly with heavy aid from the USA)Works by artists in a wide range of media, from Uruguay, Chile, Colombia, Argentina, Guatemalayou can find information see many of the art works on line athttp://www.elmuseo.organd also the first of two postings of (half of the artists so far) these works shown along with other photos, paintings, visual poetry, exhibitions to do with "Aesthetics of Disappearance" athttp://davidbaptistechirot.blogspot.comthere have been previous entries at this blog on this subject, with works by many other artists also _____ Make every IM count. Download Windows Live Messenger and join the i’m Initiative now. It’s free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

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302. Gerald Schwartz

Re: mapping a day to a film-sec

Fri 15 Jun 2007

Aryanil,
Yes, it very well could be a kind of conditioning. And at the

same time I think that technology (this one!) influences the medium: sight, sound, and the compound they form as poetry. I believe it's done it in much the sme way as, say, fresco or tempera painting in modern Europe, for example, lasted about three centuries. To poetry, I would appply these same considerations. Seems the phenomenon is concerned with three generations: the first invents the way, the second consolidates it and the third throws it away.

What it seems to come down to is the way that some people try to put all the world's information in one place. Since the beginning of the post-Greco-Roman concern for narrative, Bocacio, Petrarch, Shakespeare, Milton, Joyce used as central the narrative trace and paradigms of of tales from the East, starting a consolidation of all the world's tropes in terms of narrative put together in one place. Much of the work we've seen in Ronald Johnson, Pound and Zuk., Bunting, Howe have attempted to bring all the different ways by which we can explain, describe activity in terms of one bin in one place. I think it's significant to think about these (and all the others) because it seems to indicate a demand for consolidation so heightened, that they had to invent a new launguage. That's true of any technique coming of age and as the new techniques are now mature, there is indeed a demand for their synthesis. There's a whole series of poets that have wanted to create a work that would "unite the angels in their helms with the stones in the road", an extrordinary ambition. Some have gone a long way to find that particular synthesis. For whatever reason, conditioning or not, we continue to shuffle the cards, make connections and rearrangements of what we are familiar with, in order to demonstrate the extraordinary exitementes of this world and to show our attempts to get it down. Conditioned perhaps by creation myths, the first parallel of that was the namer(s), the notiion that they were allowed by God to name everything, listing, but also bringing into consciousness things that can be discussed.

Yes, it's always our persistence...

Gerald S.

> *Maybe, our "persistence of vision" that helped us adjust to 24 frames.per.sec comes from our ritual of fitting 24hrs to the frame of a day.*
>
> *Aryanil*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of konrad*
> *Sent: Tuesday, June 12, 2007 7:59 PM*
> *To: [redacted]*

Subject: Re: Film, the first Digital Medium

Gerold Schwartz quothe and wrote:

Reminds me of a famous 60s quote by Jean Luc Godard

"Cinema is truth 24 times a second"

And then, there's my favorite Peter Greenaway quote: "We shoot 24 frames per second, but we now know that 60 frames per second would be much better. Human guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nause at the sense of reality."

And the other inventor of cinema, Thomas Edison, in his Black Maria theater, originally used a recording and projection frame rate of 40fps. How did he settle on that? I don't know, and i'm sure it's come down to 24fps because of the economics of making film. But maybe he was really paying attention!

Coincidentally, there is a verified brain wave 'timecode' of 40 cycles, which might be also a widely disseminated falsehood for all i know. (Like the 'persistance of vision' theory of cinematic movement as Alan points out). This 40 cycles per second background brain hum is supposedly, or theorized to be a kind of basic reset and synchronization period for various brain processes, presumably also sense gathering. Like Greenaway, i have heard that movies shown at a 40fps frame rate are uncannily vivid and appear vaguely three dimensional.

I understand that in the silent era there was less of a standard than one might assume, and the films were shot and shown at varying frame rates from 16 up to 22 fps before the advent of sync sound. Sync sound (printed directly on the filmstrip) required more standardization for various reasons probably, but i think mostly because the ear can tell small differences in pitch much better than the eye small differences in motion.

The Godard quote also leaves out that cinema (not video, but film) is also nothing 24 times a second (because of the blanks between frames). So it's

> *probably safer to say that cinema gives us on average*
> *a half-truth once a second.*
>
> *konrad steiner*

↑ Index

303. **Gerald Schwartz**
Re: Film, the first Digital Medium
Fri 15 Jun 2007

> *Gerald*
>
> *Thanks for the quote. That one needs to be saved.*
> *Greenaway is fantastic, a personal favorite.*
> *Pillow Book, I would think, is a film every language poet*
> *must consider seeing at least for once.*
>
> *Every poet for that matter.*

Yes, I would seriously think any medium
remade periodically by technique--whether
it is film, video, painting, sculpture-- or the
free jazz of Cecil Taylor, must be considered.
>
> Aryanil
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Gerald Schwartz
> Sent: Tuesday, June 12, 2007 3:58 PM
> To: [redacted]
> Subject: Re: Film, the first Digital Medium
>
>> Reminds me of a famous 60s quote by Jean Luc Godard
>>
>> "Cinema is truth 24 times a second"
>
> Yes, when we talk about the sequencing of
> our narrative, we seem to be talking about making
> a composite picture drawn from the narratives of
> the many. There is no disputing the information
> contained in THAT narrative. At 24 frames per--
> what really matters is the quality of the information

> we have about the information. And, always, our
> own narraive is just beginning.
>
> And then, there's my favorite Peter Greenaway quote:
> "We shoot 24 frames per second, but we now know
> that 60 frames per second would be much better. Human
> guinea pigs who have experienced projection at 60
> frames per second almost feel a sense of nause at the
> sense of reality."
>
> Gerald S.
>
>

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304. Desmond Swords
In Sight Of Raferty Festival Vidz
Fri 15 Jun 2007

Hola her doctor,

mein fureress s/he os to be seen in some vidz here sailors so get wetting yer nickers coz it's here, the real irish poets doing it for an aul wan hobbling along Thomas Street, joycean dubliners bouyant mimesis self failure a chart of make-believe for too soon, you boom of robert creeley and laurence ferlinghetti forgive typo but we is da word in the well-stream of finegas and fin McCool, have you heard of them, the irish ones wiv 17 in a chart of 36 poems, go loik look there where s/he is the sidhe within one or two caught here, clan unplanable chance it is unpannable american nut-bud of the Irish Zoetowski clan it was the night s/he came to Knock, a basillica and insects a plenty, s/he bit the kink in all of us, some say s/he is waking, a breathless interesection enfolded in the momentary fall of cance in nomenclature, english wotsit we don't get past Bukowski, the Breath innit, c'mon wotch it live and learn from those on home ground, an island queen of utterance logically utter and precise effect of physiological breath can be viewed here wordnerds and academic spacers looking for the next shamless one or several aint make no odds in the aira of what happens here where all recieve a million welcomes a thousand times over, a billionth of a second Liverpool john dissapeared when he passed over to s/he.....

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305. Charlotte Mandel
Picasso, Braque and Early Film in Cubism:
Fri 15 Jun 2007

The above museum quality installation at Pace Wildenstein Gallery on East 57th St, NYC is highly relevant to this discussion on film/other arts. Recommended. Only there until June 23rd. Charlotte

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306. Alison Croggon
Re: query: contemporary australian poets
Fri 15 Jun 2007

Why, thank you, Desmond - I think - for that unexpectedly enthusiastic endorsement.

I think that Richard was looking for younger poets that those in Calyx (edited by Peter Minter and Michael Brennan, themselves very interesting poets) although it is a decent survey, mostly of a range of poets, including myself, who emerged in the 90s. John Kinsella's Landbridge gives a good overview of the past 30 years or so, with a number of newer names, but again, it's mostly my generation or younger. Mind you, we're now in our 40s and just beginning to come into our own - Peter's last book, Blue Grass, which came out last year, is just fantastic. Emma Lew is another you should check out if you haven't encountered her work.

There are a bunch of younger poets, very diverse - names that have struck me are Brett Dionysus, Morgan Yasbincek, Jasmine Chan, Petra White, Ali Alizadeh. You might look at the Young Poets series out of Five Islands Press, which is admittedly patchy but which is bringing a lot of new voices into the purview, and at John Leonard Press, a new (if conservative) imprint. Another source is Ivor Indik's Heat magazine and Giramondo Press; though that mainly publishes established writers, they've brought out Dionysus' new book.

All the best

Alison
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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307. **Jill Jones**
Re: query: contemporary australian poets
Fri 15 Jun 2007

Hi Rich,

Interesting list of names there. Hmm.

I'm not sure you could encapsulate 'what's going on in Australian poetry at the moment' except to say there's lots going on.

There are Australian poets who are part of this list, including myself. Both Alison Croggon and Pam Brown made contributions to discussion over the last few days.

You could look at a few sites although they certainly won't tell you the whole story:

Poetry International Web:
http://australia.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_name=australia

Australian Literature Resources
http://www.austlit.com/a/index.html

Three out of many Australian literary journals are online and present very different slants on Australian poetry, though they don't just publish Australian work:

Cordite
http://www.cordite.org.au/

The Famous Reporter
http://walleahpress.com.au/past.html

foam:e
http://www.foame.org/

There's plenty more out there and I'm sure the other Australians on the list have much more to add. I've just done a quick list before I go out into a blustery Sydney Saturday morning to do some shopping chores. You can even check out my blog (in the sig below).

If you have any specific questions maybe one of us can help out.

Cheers,
Jill

On 15/06/2007, at 4:02 PM, richard owens wrote:

> *wondering if anyone has any information on what might be happening in Australia at the moment re poetry. aside from a shamefully small*

> *handful of names (MTC Cronin, Tranter, Louis Armand & a few "90s" poets) I'm not aware of what the Australian poetry / poetics landscape looks like at present. would like to kown. any info much appreciated.*
>
> *rich...*

_____
Jill Jones

Latest books:
Broken/Open. Available from Salt Publishing
http://www.saltpublishing.com/books/smp/1844710416.htm

Where the Sea Burns. Wagtail Series. Picaro Press
PO Box 853, Warners Bay, NSW, 2282. [redacted]

web site: http://homepages.ihug.com.au/~jpjones
off the street: http://jillesjon.googlepages.com/home
blog1: Ruby Street http://rubystreet.blogspot.com/
blog2: Latitudes http://itudes.blogspot.com/

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308. **Jill Jones**
Re: query: contemporary australian poets
Fri 15 Jun 2007

And, of course, John Tranter's Jacket magazine, straight outa Sydney, is world famous. But you knew that.

Cheers,
Jill

On 15/06/2007, at 4:02 PM, richard owens wrote:

> *wondering if anyone has any information on what might be happening in Australia at the moment re poetry. aside from a shamefully small handful of names (MTC Cronin, Tranter, Louis Armand & a few "90s" poets) I'm not aware of what the Australian poetry / poetics landscape looks like at present. would like to kown. any info much appreciated.*
>
> *rich...*

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309. Alan Sondheim
revised analog/digital essay, wanting comments
Sat 16 Jun 2007

Hi -

I've been working with Sandy Baldwin on a book, and I revised my 'aphoristic essay on the analog and digital' for it. I've put up the revision at http://www.asondheim.org/essay.txt and would appreciate any comments you might have. It's somewhat of a difficult read but hopefuly rewarding.

- Thanks for looking - Alan

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310. Charlie Rossiter
Re: query: contemporary australian poets
Sat 16 Jun 2007

I think some of our links on www.poetrypoetry.com go to australian sites...

Jacket, out of OZ is my favorite on line lit mag

charlie

> *wondering if anyone has any information on what might be happening in Australia at the moment re poetry. aside from a shamefully small handful of names (MTC Cronin, Tranter, Louis Armand & a few "90s" poets) I'm not aware of what the Australian poetry / poetics landscape looks like at present. would like to kown. any info much appreciated.*
>
> *rich...*
>
> *.....richard owens*
> *810 richmond ave*
> *buffalo NY 14222-1167*
>
> *damn the caesars, the journal*
> *damn the caesars, the blog*
>
> ---
> *Boardwalk for $500? In 2007? Ha!*
> *Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.*

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311. reJennifer Bartlett
Request for librarians and SES blog
Sat 16 Jun 2007

I would like to do an interview with some librarians/archivists on the changing nature of archiving. It should not take too much time. If you are interested -- or know someone who is -- please backchannel!

Also, new on the SES blog--

The letters of Rukeyser, Olson, and Wheelwright
Richard Serra
Segregation in NYC public school
Felix Gonzales Torres
Tory Dent, Julian Weiss, and the poetics of identity
and, as always,
Rufus Wainwright
http://saintelizabethstreet.blogspot.com/

_____ PC Magazine's 2007 editors' choice for best Web mail—award-winning Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

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312. Jorgensen, Alexander
Re: query: contemporary australian poets
Sat 16 Jun 2007

I know John Tranter and think he'd be a great source. He's an especially gracious poet, along the lines of Creeley. Email him, I'd suggest.

As ever,
Alexander Jorgensen

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool.

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313. Joel Weishaus
North-4 Text-4
Sat 16 Jun 2007

This is #19 of a projected 35 texts.

http://web.pdx.edu/~pdx00282/North/North-4/text-4.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Designed for screen resolution: 1024x768. Text size: Medium; Monitor: 17" or larger; MS Explorer is preferred.
Paratext boxes opened by holding cursor over words.
Speakers on.

Please note that all these pages are advanced, not final, drafts. Critique is considered and appreciated.

-Joel

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314. Rod Smith
New @ Bridge Street: Abraham Lincoln, Berkson, Brossard, Celan, Davis, O'Hara, Schuyler, The Failure of Poetry, Dance Dance Revolution, etc. etc.
Sat 16 Jun 2007

Lots new! Ordering & discount information at the end of this post. Thanks for your bidness.

ABRAHAM LINCOLN #1, ed Mohammad & Boyer, cover by LRSN, 42 pgs, $5. Downing, Sullivan, Conrad, Warren, McCloud, Koeneke, Mesmer, Gordon, Simonds, Compton, Magee, Quarles, Luoma, Dakarian, Gardner, & Degentesh.

OUR FRIENDS WILL PASS AMONG YOU SILENTLY, Bill Berkson, Owl, 64 pgs, $12. "Commotion you later / choose to notice"

I AM OTHERWISE: THE ROMANCE BETWEEN POETRY AND THEORY AFTER THE DEATH OF THE SUBJECT, Alex E. Blazer, Dalkey Archive, 248 pgs, $34.95. Chapters on Rich & Bloom, Ashbery, Graham, and Watten.

NOTEBOOK OF ROSES AND CIVILIZATION, Nicole Brossard, Coach House, 88 pgs, $14.95. "let's be what appears everyday"

SNOW PART (SCHNEEPART), Paul Celan, trans. Ian Fairley, Sheep Meadow, 200 pgs, $19.95. "THE DARKENED splinterecho / in the brainwave / current"

VARIETIES OF DISTURBANCE, Lydia Davis, FSG, 220 pgs, $16. 57 stories. "I have finally got rid of Anna the Grump."

INNOVATIVE WOMEN POETS: AN ANTHOLOGY OF CONTEMPORARY POETRY AND INTERVIEWS, ed Elizabeth A. Frost and Cynthia Hogue, Iowa, 428 pgs, $29.95. Anzaludua, Berssenbrugge, Cortez, DuPlessis, Fulton, Howe, Mullen, Notley, Ostricker, Sanchez, Scalapino, Wright, Guest and Fraser.

DANCE DANCE REVOLUTION, Cathy Park Hong, Norton, 120 pgs, cloth $23.95. "When I ululate til mine fes a grapey pulp"

THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE, Laura (Riding) Jackson, ed John Nolan, U Michigan, 262 pgs, $28.95. Collects short pieces toward a reconstruction of Riding Jackson's projected book _The Failure of Poetry_.

I'M THE MAN WHO LOVES YOU, Amy King, Blazevox, 88 pgs, $12. ""I took from you virginity / and gave it back again."

THREADS, Jill Magi, Futurepoem, 134 pgs, $15. "A language I do not understand."

THE POINT IS TO CHANGE IT: POETRY AND CRITICISM IN THE CONTINUING PRESENT, Jerome McGann, Alabama,242 pgs, $32.95. On Silliman, Andrews, Bernstein, Duncan, Drucker, &&&.

THE LATE DERRIDA, ed WJT Mitchell & Arnold Davidson, Chicago, 248 pgs, $24. "Leitch, Miller, Gasche, Ferguson, Melville, Hartman, Cixous, Fried, Nancy, & two interviews and one short piece by Derrida.

CADENZA, Charles North, Hanging Loose, 78 pgs, $15. "The tone poem left the door open. / Well, _close_ it."

POEMS FROM THE TIBOR DE NAGY EDITIONS, Frank O'Hara, foreword by Bill Berkson, Tibor de Nagy, 72 pgs, $10. Includes complete text of three small books and one brochure O'Hara published with New York gallery Tibor de Nagy-- A CITY WINTER AND OTHER POEMS, ORANGES: 12 PASTORALS, and LOVE POEMS (Tentative Title). "Everyone! Everywhere! Dance!"

SIGHTINGS: SELECTED WORKS (2000-2005), Shin Yu Pai, 1913 Press, 96 pgs, $16. "the Western tradition: / a punishment"

FAIT ACCOMPLI, Nick Piombino, Factory School, 134 pgs, $14. "Everyone is at a party. Bombing outside keeps them there."

AMERICAN POETS IN THE 21st CENTURY: THE NEW POETICS, ed Claudia Rankine & Lisa Sewell, Wesleyan, includes audio cd, 400 pgs, $27.95. Poems and poetics statements by Levine, Volkman, Powell, Gizzi, Spahr, Clover, Young, Morris, Kim, Doris, Wheeler, Nowak, & Goldsmith. Essays on the poets

by Mark, Otremba, Burt, Swensen, Lamm, Altieri, Benjamin, Hume, Liu, Crumpacker, Keller, Vance, and McDaniel.

THE APOTHECARY, Lisa Robertson, Bookthug, 40 pgs, $12. Robertson's first book. "The appetitive metonymies were each an impersonation."

THE MAN SUIT, Zachary Schomburg, Black Ocean, 110 pgs, $12.95. "Thanks for the lung."

SELECTED POEMS, James Schuyler, intro by John Ashbery, FSG, 294 pgs, $20. "How about an oak leaf / if you had to be a leaf?"

BOY DRINKERS, TERENCE WINCH, Hanging Loose, 80 pgs, $15. "Some people got more into Mary / than Jesus and why not"

NOT FOR MOTHERS ONLY: CONTEMPORARY POEMS ON CHILD-GETTING & CHILD-REARING, ed Catherine Wagner & Rebecca Wolff, Fence, 480 pgs, $24.99. Armantrout, Berssenbrugge, Brown, Byrne, Chernoff, Cole, Doris, Fennelly, DuPlessis, Forche, Fraser, Harryman, Howe, Lauterbach, Loy, Maso, Mayer, Moss, Nguyen, Notley, Rehm, Rich, Ronk, Shcultz, Sikelianos, Treadwell, &&&

Some Best Sellers:

THE TRANSFORMATION, Juliana Spahr, Atelos, 230 pgs, $13.50. COLLECTED PROSE, Rae Armantrout, Singing Horse, 172 pgs, $17. NEXT LIFE, Rae Armantrout, Wesleyan, cloth 78 pgs, $22.95. THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, (signed), $19.95. NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, $24.95. I, AFTERLIFE: ESSAY IN MOURNING TIME, Kristin Prevallet, 66 pgs, $12.95. A WORLDLY COUNTRY, John Ashbery, Ecco, cloth 78 pgs, $23.95. DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, $17.95. MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, $12.95. JAM ALERTS, Linh Dinh, Chax, 146 pgs, $16. KLUGE: A MEDITATION, Brian Kim Stefans, Roof, 128 pgs, $13.95. THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, $22.95. (signed) ULULU, Thalia Field, Coffee House, 256 pgs, $25. FOLLY, Nada Gordon, Roof, 128 pgs, $13.95. DS (2), Kamau Brathwaite, New Directions, 266 pgs, $18.95. TO THE COGNOSCENTI, Tom Mandel, Atelos, 170 pgs, $13.50. (signed) DAILY SONNETS, Laynie Browne, 164 pgs, $15.50. WAY MORE WEST: NEW AND SELECTED POEMS, Edward Dorn, Penguin, 328 pgs, $20. LEARNING TO LIVE FINALLY: THE LAST INTERVIEW, Jacques Derrida, Melville House, 96 pgs, $15.95. A FIDDLE PULLED FROM THE THROAT OF A SPARROW, Noah Eli Gordon, New Issues, 96 pgs, $14. SWOON NOIR, Bruce Andrews, Chax, 136 pgs, $16. THE COLLECTED POEMS OF TED BERRIGAN, Ted Berrigan, U CAL, 750

pgs, $24.95. NECESSARY STRANGERS, Graham Foust, Flood, 68 pgs, $12.95. NEW AND SELECTED POEMS (1965-2006), David Shapiro, Overlook, cloth 268 pgs, $21.95. ON THE ANARCHY OF POETRY AND PHILOSOPHY: A GUIDE FOR THE UNRULY, Gerald L. Bruns, Fordham, 274 pgs, $24. THE CHURCH -- THE SCHOOL -- THE BEER, Chris Cheek, Plantarchy, 198 pgs, $10. CHILDREN OF THE OUTER DARK: THE POETRY OF CHRISTOPHER DEWDNEY, selected and with an introduction by Karl E. Jirgens, Wilfried Laurier University Press, 78 pgs, $14.95. RING RANG WRONG, Suzanne Doppelt, trans Cole Swensen, Burning Deck, 70 pgs, $14. RECREATIONAL VEHICLE, Buck Downs / BE LIGHT, Chris Toll, Apathy Press, 64 pgs, $10. 2 books in one. SAINTS OF HYSTERIA: A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY, ed Duhamel, Seaton, & Trinidad, Soft Skull, 398 pgs, $19.95. RIPPLE EFFECT, Elaine Equi, Coffee House, 272 pgs, $18. DON'T EVER GET FAMOUS: ESSAYS ON NEW YORK WRITING AFTER THE NEW YORK SCHOOL, ed Daniel Kane, Dalkey Archive, 400 pgs, $34.95. A READING 18-20, Beverly Dahlen, Instance Press, $12. MIRTH, Linda Russo, Chax, 100 pgs, $16. WHAT'S YOUR IDEA OF A GOOD TIME, Bill Berkson & Bernadette Mayer, Atelos, 225 pgs, $13.50. OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM, ed Eugene Ostasevsky, Northwestern, 260 pgs, $22.95. ALMA, OR THE DEAD WOMAN, Alice Notley, Granary, 344 pgs, $17.95. COLLECTED POEMS OF ROBERT CREELEY 1975-2005, University of California, cloth 662 pgs, $49.95. GRAVE OF LIGHT: SELECTED POEMS 1970-2005, Alice Notley, Wesleyan, cloth 368 pgs, $29.95. THE MEN, Lisa Robertson, BookThug, 72 pgs, $16. AGAINST THE DAY, Thomas Pynchon, Penguin, cloth 1,085 pgs, $35.00.

ORDERING INFORMATION:

List members receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date. We must charge shipping for orders out of the US. Thanks!

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315. William Slaughter

Notice: Mudlark

Sat 16 Jun 2007

New and On View: Mudlark No. 33 (2007)

Cassiopeia Above the Banyan Tree

Poem About Hawaii by Susan Kelly-DeWitt

Susan Kelly-DeWitt spent most of her childhood on Oahu, in what was then still the Territory of Hawaii.

She is the author of a full-length collection, THE FORTUNATE ISLANDS, forthcoming from Marick Press in April 2008, and five previous chapbooks: A CAMELLIA FOR JUDY (Frith Press, 1998), FEATHER'S HAND (Swan Scythe Press, 2000), TO A SMALL MOTH (Poet's Corner Press, 2001), Susan Kelly-DeWitt's GREATEST HITS (Pudding House, 2003), THE LAND (Rattlesnake Press, 2005); a letterpress collection, THE BOOK OF INSECTS (Spruce Street Press) came out in 2003.

Her work has been included in national and regional anthologies such as CLAIMING THE SPIRIT WITHIN (Beacon Press), I'VE ALWAYS MEANT TO TELL YOU, LETTERS TO OUR MOTHERS (Pocket Books), TO FATHERS: WHAT I'VE NEVER SAID, AN ANTHOLOGY OF LETTERS TO FATHERS (Story Line Press), O TASTE AND SEE (Bottom Dog Press), HIGHWAY 99 (Heyday Books), and WORDS AND QUILTS (Quilt Digest Press, 1996); her poems have appeared in Poetry, Prairie Schooner, New Letters, North American Review, Rosebud, Cutbank, Nimrod, Women's Studies Quarterly, Iris, Comstock Review, Oxymoron, Yankee, Runes, Poet Lore, Smartish Pace, Cimarron Review, Spoon River Quarterly, Hawaii Review and Passages North, among many others. Her short story "The Audience" is forthcoming as an illustrated chapbook (Spring 2007) from Uptown Books. She has been featured on Writer's Almanac and Verse Daily; her other honors include a Wallace Stegner Fellowship from Stanford University, The Chicago Literary Award from Another Chicago Magazine, the Bazzanella Award for Short Fiction and a number of Pushcart nominations. Her essays, interviews, reviews and creative non-fiction have appeared in Poetry Now, Small Press Review, Perihelion and GARDENING AT A DEEPER LEVEL (Garden House Press, 2004); she also has reviews forthcoming in Poetry Flash.

Over the years she has worked as a freelance writer and poetry columnist for the Sacramento Bee and Sacramento Union, as the editor of the on-line journal Perihelion and the print journal Quercus; she has been a California Poet-in-the-Schools, the program director of an arts program for homeless women, an educator, and an artist in the prisons. She lives in Sacramento, California,

where she is an editor of Swan Scythe Press, an exhibiting visual artist and an instructor for Sacramento City College and the University of California, Davis Extension.

She is at work completing a second collection of poems called GHOSTFIRE. CASSIOPEIA ABOVE THE BANYAN TREE, also known as Mudlark No. 33 (2007), is forthcoming in an expanded print edition from Rattlesnake Press in September 2007 as part of their Rattlechap Series.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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316. Hot Whiskey Press
letterpress in Chicago?
Sun 17 Jun 2007

Does anyone know of a reasonably priced (or perhaps ridiculously cheap) Chicago-area letterpress facility, cooperative, collective or just a dude with a vandercook or C & P that likes to have friends help out with bills and share the goods?

We'll be in Chicago as of the end of July and are looking to get set somewhere, though don't have a whole lot a money...collective type stuff would probably be best.

Also, apologies to anyone if we haven't replied about other Chicago correspondences. Has been tricky getting everything figured out for the move and keeping in touch at the same time.

all best,
Michael Koshkin

--
Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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317. Dan Wilcox
Third Thursday Poetry Night, Albany, NY
Sun 17 Jun 2007

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, June 21, 2007
7:00 sign up; 7:30 start

Featured Poet: Liz King
with open mic for poets before & after the feature

$3.00 donation.
Your host since 1997: Dan Wilcox.

Liz King is a graduate student and a library clerk. She fancies herself a photographer and a short story writer; likes to jot down observations & notes and call them "poetry"; over-analyzes everything and talks to herself more often than you know; eavesdrops in restaurants.

slow dance
  by Liz King

I still want to be a ballerina
even though I'm all grown up.

I wanted to be a veterinarian
so I volunteered
    in high school;
went pre-med
    to college;
took biology
    and failed.

Becoming instead

waitress;
telemarketer;
administrative assistant;
mailman;
library clerk;

a future librarian. All along
I wanted to be a ballerina
twirling in my little box.
  ##

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318. Fulcrum Annual
Fulcrum on MySpace
Sun 17 Jun 2007

This is Fulcrum's new well-profiled and well-blogged MySpace:

http://www.myspace.com/fulcrumpoetry

This is merely the first rollout.

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319. Murat Nemet-Nejat
Re: Film, Scene/Seen/Signe-ayma of Disappearance
Sun 17 Jun 2007

On Thu, 14 Jun 2007, Murat Nemet-Nejat wrote:

>
> About a year or so ago, Alan Sondheim and I had a discussion where he said
> my photography book overlooked the element of manipulation every photograph
> contained. We more or less arrived at a Mexican stand off, he emphasizing
> the manipulative potential (digital?) and I the democratic, chaotic,
> liberating impulse (analogic?) in photography.
>
I don't think manipulation is necessarily digital at all; solarization is
an immediate example. Nor do I see why manipulation implies anything but
chaos, democracy, etc.

Alan,

Ever since you brought up the distinction between digital and analogical, I am trying to understand what they mean, possibly unsuccessfully. When I say "manipulated," I imply a state of total control. If you remember, you had mentioned that even in the most "candid" of 19th century war photos, often the pose was "set." Whereas, when I look at a photograph, I am looking for a point

of entry which "escapes" the photographer's framing, an act by the subject (anything before the lens) free of the photographer's focus or beyond the medium's total technical prowess. For instance, referring to solarization, is solarization a mistake -due to the 19th century lens' inability to record actions, as in The Battle of Wilderness photos -an accident, or is it an intentional blur, an arty pose manipulated by the artist? For me, what makes photography vital is the former. Of course, we may be having a cat chasing its own tail here, what is manipulated or not being "unknowable" except as outside documentation.

> In 2003, I wrote a series of essays on the French photographer Frédéric
> Brenner's work. Over a period of more than twenty years, Brenner took photos
> of Jew all over the world, from China to Africa, etc. In most cases, from
> the look, clothing, environment, etc., one could not tell these people were
> Jews, having absorbed the qualities and aspects of their locations.
>
> In the sixteen short essays I wrote, my underlying question was "what is a
> Jewish photograph," particularly since there is the Biblical injunction
> against worshipping "graven images." The answer which gradually emerged in
> these essays is that a Jewish photograph must be a photograph of the
> invisible, a way of looking that sees not what is in but around the images.
> Of course, this parallels Cocteau's "art of disappearance" in a very
> interesting way.
>
I can just say that, being Jewish, this makes me uncomfortable; a "Jewish
photograph" - if it exists at all - need not "must be" anything. I may be
way off base here, but think for example of any other ethnicity or for
that matter religious culture - where is the "must be"? And an injunction
against worshipping "graven images" isn't the same as saying they
shouldn't be made.

Alan, here I must explain the circumstances under which these essays got written. Brenner came to me and said he was preparing a collection of the

photographs he took the previous twenty years or so (of Jews around the world) and asked me to write essays on fifteen photos I chose. His project involved two volumes. The first contained approximately seventy-five photos. In the second, each page contained one photo in a smaller size surrounded by texts/commentaries by a number of writers, in the fashion of The Talmud, words surrounded by commentary. There were I think twenty-five writers in total, not all Jews. A few I remember are Andre Aciman, Amiel Alcalay, Jacques Derrida, Daniel Epstein, Carlos Fuentes, Julius Lester, etc. (The volumes got published by HarperCollins in 2003, the texts, at least my own, dolorously butchered beyond belief, an admonitory tale about mainstream publication, basically of total futility.)

Before becoming a photographer, Brenner was an anthropologist. When I looked at the photos assigned to me -some of them very powerful, due to Brenner's eye for anthropological detail- I realized none of the people before the lens looked Jewish. I only had Brenner's given words for it. Rather, the people looked more like the people of the environment in which the photos were taken. They were poor farmers in an isolated Russian village or tea drinkers in a tea shop in Azerbaijan. One was a beautiful tawny skinned African woman covered with black robes except for her face -she looking straight at the camera- and her bare feet, in a cave in Yemen, etc.

The question, beyond Brenner's assertion, what in these people is Jewish was asked by me in the face of this absence, the complete absence of any tangible signs, a mezuzah or a talit or a menorah, etc. (The photos taken in Israel and The United States did have these signs, but I had not chosen any of them.) This question -like a puzzle- became the dynamic force which permeated my looking at all the photos, some of them truly amazing.

One of the photos, taken in Ukraine in 1989 was of "Leonid Semyonovich Doctor, hatter." He is sitting on a chair, looking straight at the lens. Behind him, who is very short and is wearing an overcoat, there is a display of three rows of hats on the wall. The grid of hats has one empty slot, presumably the missing hat which the doctor is wearing. The wall of hats occupy a much greater space than the diminutive hat maker, giving the row of hats a powerful, totemic quality. To me, the missing hat in the grid appearing on the man's hat is the key, the crucial gesture in this photograph, implying that this small man, almost a midget, is identifying himself with his hats. At this point in the text, if I remember correctly, I introduce the phrase "the hats, c'est moi," implying that what the Doctor is projecting an artistic gesture, paralleling "Madame Bovary, c'est moi."

Within the context of a small community (or the space of this photograph) there is something subversive, even blasphemous, in Leonid's gesture –a factor of

pride in the totemic aura of the hats, of self definition. That's when I first thought of the Biblical injunction against worshipping graven images. What is the position and function of an artist in the Jewish (or any) culture, of a Spinoza or a Kafka, etc.? Are artists "avatars" of earlier eras, excommunicated or judged by an equally invisible divinity? This question of invisibility also dovetails with my views on photography, that in a photograph the most potent spots are peripheral, those spots where the photographer has not focused his or her attention.

In other words, Alan, I have no interest at all in the ethnic, picturesque or ritual aspects of Judaism. For me, the question of a Jewish photograph is primarily ethic, and consequentially, artistic. The ethical issue what a Jewish writer needs to write –his or her relation to power and authority- all what the essay "Questions of accent" is all about.

Ciao,

Murat

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320. Stephen Vincent
Hersh/Rumsfeld/Taguba / Torture 'goods"
Sun 17 Jun 2007

In case you missed this, just out online at the New Yorker

http://www.newyorker.com/reporting/2007/06/25/070625fa_fact_hersh

Seymour Hersh and former Army Major General Antonio M. Taguba in this week's New Yorker For the moment, probably the closer we are going to get on Bush's Torture Mafia. Scary stuff. A bunch of Pentagon people (Rumsfeld, Cambone, Miller, Bush et al) here who clearly should be 'taken in' and fully exposed for 'high' crimes in their blind pursuit of 'terror'. Until they are brought to some form of real justice - nationally and internationally, I suspect this country will continue to endure and project a long, dark blemish of itself - domestically and externally. Currently, it seems to me, we live in the eternal Pinochet moment.

Anyway, the piece is much worth the read. And, at least, people such as Taguba are beginning to out their so-called "superiors."

Stephen V

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321. Alan Sondheim

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Sun 17 Jun 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-779015997-1182112897=:21705

On Sun, 17 Jun 2007, Murat Nemet-Nejat wrote:

> Ever since you brought up the distinction between digital and
> analogical, I am trying to understand what they mean, possibly
> unsuccessfully. When I say "manipulated," I imply a state of total
> control. If you remember, you had mentioned that even in the most
> "candid" of 19th century war photos, often the pose was "set." Whereas,
> when I look at a photograph, I am looking for a point of entry which
> "escapes" the photographer's framing, an act by the subject (anything
> before the lens) free of the photographer's focus or beyond the medium's
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> solarization a mistake -due to the 19th century lens' inability to
> record actions, as in The Battle of Wilderness photos -an accident, or
> is it an intentional blur, an arty pose manipulated by the artist? For
> me, what makes photography vital is the former. Of course, we may be
> having a cat chasing its own tail here, what is manipulated or not being
> "unknowable" except as outside documentation.
>

Solarization isn't blurring; I'm not sure what you're referring to. It's a deliberate process of partially reversing tonal and later color values.

Digital photography can be equally out of control or uncontrolled; with both digital and analog, post-production can attempt fixing things - hence the Stalinist re-production of images without Trotsky and others etc.

In the 19th-century, there are any number of candid images; holding still was only necessary in the beginning with very long exposure times.

> *Alan, here I must explain the circumstances under which these essays got written. Brenner came to me and said he was preparing a collection of the photographs he took the previous twenty years or so (of Jews around the world) and asked me to write essays on fifteen photos I chose. His project involved two volumes. The first contained approximately seventy-five photos. In the second, each page contained one photo in a smaller size surrounded by texts/commentaries by a number of writers, in the fashion of The Talmud, words surrounded by commentary. There were I think twenty-five writers in total, not all Jews. A few I remember are Andre Aciman, Amiel Alcalay, Jacques Derrida, Daniel Epstein, Carlos*

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In other words, Alan, I have no interest at all in the ethnic, picturesque or ritual aspects of Judaism. For me, the question of a Jewish photograph is

> *primarily ethic, and consequentially, artistic. The ethical issue what a Jewish writer needs to write –his or her relation to power and authority- all what the essay "Questions of accent" is all about.*
>
> *Ciao,*
>
> *Murat*

Hi Murat, this isn't personal, but I'm still uncomfortable; "Jewish" unfortunately is overdetermined and there are the usual debates about whether it's religious or cultural, what have you. There _are_ ethnic aspects of Judaism that are _inherent_ in the discussion; these are of course issues of labeling, stuff Gilman writes about. Issues of "looking Jewish" are also involved, and I'm not sure what that even means, particularly in the complex of European partially-assimilated Jewry of the 19th-20th centuries. I'm not sure what else to say; the expression bothers me and the best I can come up with is there might be writers/artists who would call themselves "Jewish writers/artists" - thinking maybe of Chagall for example. But this is also problematic.

Is a Jewish photograph a photograph taken by a Jew? Obviously not; this would bring absurd notions of ethnicity into play. Is it a photograph of "something Jewish"? What if it were of, say, a synagogue, taken by a Catholic? Beyond these, I have no idea - if you look for that something else, punctum, whatever, it's very problematic to me; that gets down to the idea of a Jewish "essence," whatever.

I know this is probably way of track, but it's an issue for me.

- Alan
--0-779015997-1182112897=:21705--

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322. Halvard Johnson
Vida Loca Books
Sun 17 Jun 2007

For information on Vida Loca Books, please click below--

http://home.earthlink.net/~halvard/Vida%20Loca%20Books.html

Serving the tristate area.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html

http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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323. **Mark Weiss**
Re: Film, Scene/Seen/Signe-ayma of Disappearance
Sun 17 Jun 2007

Murat: I don't think I understand your argument. A couple of points:

> *Ever since you brought up the distinction between digital and analogical, I am trying to understand what they mean, possibly unsuccessfully. When I say "manipulated," I imply a state of total control. If you remember, you had mentioned that even in the most "candid" of 19th century war photos, often the pose was "set." Whereas, when I look at a photograph, I am looking for a point of entry which "escapes" the photographer's framing, an act by the subject (anything before the lens) free of the photographer's focus or beyond the medium's total technical prowess. For instance, referring to solarization, is solarization a mistake -due to the 19th century lens' inability to record actions, as in The Battle of Wilderness photos -an accident, or is it an intentional blur, an arty pose manipulated by the artist? For me, what makes photography vital is the former. Of course, we may be having a cat chasing its own tail here, what is manipulated or not being "unknowable" except as outside documentation.*

Solarization, as you apparently know, hasn't been accidental for a long time--one does it in the darkroom, and one does it until one gets the effect one wants. In digital photography it's a choice on a pulldown menu. Even in those battle shots there was the choice whether to keep the result.

> *Within the context of a small community (or the space of this photograph) there is something subversive, even blasphemous, in Leonid's gesture a factor of pride in the totemic aura of the hats, of self definition. That's when I first thought of the Biblical injunction against worshipping graven images. What is the position and function of an artist in the Jewish (or any) culture, of a Spinoza or a Kafka, etc.? Are artists "avatars" of earlier eras, excommunicated or judged by an equally invisible divinity? This question of invisibility also dovetails with my views on photography, that in a photograph the most potent spots are peripheral, those spots where the photographer has not focused his or her attention.*

There isn't anything in the frame that escapes the photographer's attention, if he or she is a professional or serious amateur. Some things that make it into the camera may be accidents, but the

print is a matter of considerable thought; what's
in it is never accidental, and wasn't even when
manipulation required cumbersome darkroom
procedures. In digital photography one routinely
makes changes at the level of an individual pixel, if needed or desired.

Mark

↑ Index

324. Gabrielle Welford

Re: Hersh/Rumsfeld/Taguba / Torture 'goods"

Sun 17 Jun 2007

---

dear steve. thanks so much for sending this--not that it makes me feel better...
i want to find what derrick jensen calls a "leverage point" to throw clogs into
this machine. g

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sun, 17 Jun 2007, Stephen Vincent wrote:

> *In case you missed this, just out online at the New Yorker*
>
> *http://www.newyorker.com/reporting/2007/06/25/070625fa_fact_hersh*
>
> *Seymour Hersh and former Army Major General Antonio M. Taguba in this week's New Yorker For the moment, probably the closer we are going to get on Bush's Torture Mafia. Scary stuff. A bunch of Pentagon people (Rumsfeld, Cambone, Miller, Bush et al) here who clearly should be 'taken in' and fully exposed for 'high' crimes in their blind pursuit of 'terror'. Until they are brought to some form of real justice - nationally and internationally, I suspect this country will continue to endure and project a long, dark blemish of itself - domestically and externally. Currently, it seems to me, we live in the eternal Pinochet moment.*
>
> *Anyway, the piece is much worth the read. And, at least, people such as Taguba are beginning to out their so-called "superiors."*
>
> *Stephen V*

↑ Index

325. **Kate Pringle**
minor/american 1.1 now available
Sun 17 Jun 2007

---

minor/american 1.1 is now available to purchase here:
http://www.etsy.com/view_listing.php?listing_id=6219514

105 pages, hand-sewn, hand-stamped. a limited edition of 50. only 15 available through the internet...

samar abulhassan, matthew arnone, thérése bachand, brandon brown, david buuck, youmna chlala, ca conrad, elise ficarra, megan pruiett, andrea rexilius, suzanne stein, & alli warren.

special insert by suzanne stein.

we will also be accepting submissions for issue 2, due out in FEB 2008, beginning August 1. the theme will be CITY. we are especially interested in publishing LONG poems... please send up to 15 pages to: minoramerican dot subs at gmail dot com

thanks!

xxoxo
kate

: Of magic and sorcery the arts are twofold, for the soul is subject to its errors, and opinion is subject to its deceptions. : the Sophist Gorgias

: There seems to be no limit to what tropes can get away with : Paul de Man.

:http://minoramerican.blogspot.com:

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html

↑ Index

326. **Simon DeDeo**
new on rhubarb is susan
Sun 17 Jun 2007

Two essays up this week --

playing soldiers
http://rhubarbissusan.blogspot.com/2007/06/playing-soldiers.html

AND

encountering the sublime
http://rhubarbissusan.blogspot.com/2007/06/encountering-sublime-recipe-for-poetic.html

as always, on rhubarb is susan,
http://rhubarbissusan.blogspot.com

tune in next week for a review of C.D. Wright's *One Big Self*.

Simon

↑ Index

327. Murat Nemet-Nejat
Re: Film, Scene/Seen/Signe-ayma of Disappearance
Sun 17 Jun 2007

On 6/17/07, Mark Weiss <[redacted]> wrote:
>
> Murat: I don't think I understand your argument. A couple of points:
>
>
> >Ever since you brought up the distinction between digital and analogical,
> I
> >am trying to understand what they mean, possibly unsuccessfully. When I
> say
> >"manipulated," I imply a state of total control. If you remember, you had
> >mentioned that even in the most "candid" of 19th century war photos,
> often
> >the pose was "set." Whereas, when I look at a photograph, I am looking
> for a
> >point of entry which "escapes" the photographer's framing, an act by the
> >subject (anything before the lens) free of the photographer's focus or
> >beyond the medium's total technical prowess. For instance, referring to
> >solarization, is solarization a mistake -due to the 19th century lens'
> >inability to record actions, as in The Battle of Wilderness photos -an
> >accident, or is it an intentional blur, an arty pose manipulated by the
> >artist? For me, what makes photography vital is the former. Of course, we
> >may be having a cat chasing its own tail here, what is manipulated or not
> >being "unknowable" except as outside documentation.
>

> Solarization, as you apparently know, hasn't been
> accidental for a long time--one does it in the
> darkroom, and one does it until one gets the
> effect one wants. In digital photography it's a
> choice on a pulldown menu. Even in those battle
> shots there was the choice whether to keep the result.

The underlying idea I am getting at is that of "mistake," something beyond intention or techncal prowess. For instance. in Hitchcock's "North By Northwest," in the cafeteria in Mount Roshmore, a little kid covers his ears before a shot pretending to kill Cary Grant is fired. For me, no authentic art is possible -at least the kind that does anything for me- without this kind of mistake which breaks open the seal of a totally definable system. In the Hitchcock movie, that instinctual gesture by the kid brings into the open all the re-takes which must have preceded the narrative image on the screen -it creates an x-ray of the film art.

There is a world of difference between solarization as effect, pulled down from the menu, and solarization as mistake, which is what occurs in the specific Civil War photos I mention (which are Anonymous by the way). It is true that the resistance of dynamic movement to have its picture taken belongs to the early stages of photography. But it is in these early stages that one can see most clearly the chaotic, radical nature of photography as a medium. When later photographers try to re-create the "mistake" effects of early photographs, the intention is essential "painterly," compositional, the result of "intentions." Whereas, as I tried to show in my essay, photography is involved with the "perilous" movements of light, very different from painting. Here is a passage:

"This 'glow' [inherent in 19th century photographic light], opacity has nothing to do with the photographer's intentions. In fact, 19th century photography can be seen as a constant struggle in technique to make the photographic image 'transparent,' from paper negatives to glass negatives, from salted paper prints to albumen silver prints, etc. The glow is the result of the medium's 'failure' to achieve perfect transparency. This 'failure' materializes the light, makes it something inherent in the material, emanating from it. This 'blurring' is not intentional, but exists at the very edge of technique" ("The Peripheral Space of Photography," Green Integer Press).

One can see the same distinction between daguerreotypes and later studio portraits codified by Brady. In daguerrotypes, the arrangement of subjects before the lens is to our eyes chaotic, men assuming female postures, black figures in dominant positions, a certain over crowding, etc. That's where the power of daguerreotypes lie. They capture a moment before "order" (in other words, language) was established.

>Within the context of a small community (or the space of this photograph)
> >there is something subversive, even blasphemous, in Leonid's gesture a
> >factor of pride in the totemic aura of the hats, of self definition.
> That's
> >when I first thought of the Biblical injunction against worshipping
> graven
> >images. What is the position and function of an artist in the Jewish (or
> >any) culture, of a Spinoza or a Kafka, etc.? Are artists "avatars" of
> >earlier eras, excommunicated or judged by an equally invisible divinity?
> >This question of invisibility also dovetails with my views on
> photography,
> >that in a photograph the most potent spots are peripheral, those spots
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> >the photographer has not focused his or her attention.
>
>
> There isn't anything in the frame that escapes
> the photographer's attention, if he or she is a
> professional or serious amateur. Some things that
> make it into the camera may be accidents, but the
> print is a matter of considerable thought; what's
>
in it is never accidental, and wasn't even when
> manipulation required cumbersome darkroom
> procedures.

That's where we completely disagree. There is the photographer's focus, and there is the lens, which has its own independence. The introduction of the lens, nonexistent before, is at the heart of everything new about photography; first, by creating a dialectic between what is before the lens and the lens, and, second, by widening the space beyond an individual consciousness.

The photographer, later on, can spend as much in the dark room as he or she wants; the art of photographic looking is distinguishing between what the photographic space opens to the onlooker and what the photographer sees.

Ciao,

Murat

In digital photography one routinely
> makes changes at the level of an individual pixel, if needed or desired.
>
> Mark
>

↑ Index

328. **Mark Weiss**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Sun 17 Jun 2007

I find this somewhat incoherent, but yup, we apparently disagree. And there's no way to discuss it fi=urther here, given the strangelimitations imposed by the listserv.

The lens, by the way, antedates the camera by a couple of centuries.

Mark

> *There isn't anything in the frame that escapes the photographer's attention, if he or she is a professional or serious amateur. Some things that make it into the camera may be accidents, but the print is a matter of considerable thought; what's in it is never accidental, and wasn't even when manipulation required cumbersome darkroom procedures.*
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> *That's where we completely disagree. There is the photographer's focus, and there is the lens, which has its own independence. The introduction of the lens, nonexistent before, is at the heart of everything new about photography; first, by creating a dialectic between what is before the lens and the lens, and, second, by widening the space beyond an individual consciousness.*
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> *The photographer, later on, can spend as much in the dark room as he or she wants; the art of photographic looking is distinguishing between what the photographic space opens to the onlooker and what the photographer sees.*
>
> *Ciao,*
>
> *Murat*
>
> *In digital photography one routinely*
> *makes changes at the level of an individual pixel, if needed or desired.*
>
> *Mark*

↑ Index

329. Desmond Swords
Irish Chancers on Video reading poems: gifted gits
Sun 17 Jun 2007

http://www.youtube.com/profile_videos?user=OBheal&p=r

In Sight Of Raferty readings in Kiltimagh, mid-Mayo, strange things do be afoot in the world of irish verse. Watch the vidz here.

↑ Index

330. Alan Sondheim
Re: Film, Scene/Seen/Signe-ayma of Disappearance
Sun 17 Jun 2007

Whew...

On Sun, 17 Jun 2007, Murat Nemet-Nejat wrote:

> The underlying idea I am getting at is that of "mistake," something
> beyond intention or techncal prowess. For instance. in Hitchcock's
> "North By Northwest," in the cafeteria in Mount Roshmore, a little kid
> covers his ears before a shot pretending to kill Cary Grant is fired.
> For me, no authentic art is possible -at least the kind that does
> anything for me- without this kind of mistake which breaks open the seal
> of a totally definable system. In the Hitchcock movie, that instinctual
> gesture by the kid brings into the open all the re-takes which must have
> preceded the narrative image on the screen -it creates an x-ray of the
> film art.
>
One can't argue with conoisseurship - when you say "the kind that does anything for me" - that's a personal-psychological judgement. But "no authentic art is possible"? - That's again another problematic statement I think. It's your take on things; it does by the way exclude any possibility of art within a game structure where the rules are just there as backdrop, in=forming structure.

> *There is a world of difference between solarization as effect, pulled down from the menu, and solarization as mistake, which is what occurs in the specific Civil War photos I mention (which are Anonymous by the way). It is true that the resistance of dynamic movement to have its picture taken belongs to the early stages of photography. But it is in these early stages that one can see most clearly the chaotic, radical nature of photography as a medium. When later photographers try to re-create the "mistake" effects of early photographs, the intention is essential "painterly," compositional, the result of "intentions." Whereas, as I tried to show in my essay, photography is involved with the "perilous" movements of light, very*

> *different from painting. Here is a passage:*

> "This 'glow' [inherent in 19th century photographic light], opacity has
> nothing to do with the photographer's intentions. In fact, 19th century
> photography can be seen as a constant struggle in technique to make the
> photographic image 'transparent,' from paper negatives to glass negatives,
> from salted paper prints to albumen silver prints, etc. The glow is the
> result of the medium's 'failure' to achieve perfect transparency. This
> 'failure' materializes the light, makes it something inherent in the
> material, emanating from it. This 'blurring' is not intentional, but exists
> at the very edge of technique" ("The Peripheral Space of Photography," Green
> Integer Press).
>

Your history of photography is very different from mine. I hardly think this characterizes 19th-century photography, any more than anything else; there were not only a wide variety of technologies, but also styles, etc. ruing the period.

> *One can see the same distinction between daguerreotypes and later studio portraits codified by Brady. In daguerrotypes, the arrangement of subjects before the lens is to our eyes chaotic, men assuming female postures, black figures in dominant positions, a certain over crowding, etc. That's where the power of daguerreotypes lie. They capture a moment before "order" (in other words, language) was established.*

Again: Which daguerrotypes? They're certainly not chaotic to me, and there are all sorts and histories of daguerrotypes.

I think you're caught up in all these metaphors, over-arching judgments...

>> There isn't anything in the frame that escapes the photographer's
>> attention, if he or she is a professional or serious amateur. Some
>> things that make it into the camera may be accidents, but the print is
>> a matter of considerable thought; what's in it is never accidental, and
>> wasn't even when manipulation required cumbersome darkroom procedures.
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>
> That's where we completely disagree. There is the photographer's focus, and
> there is the lens, which has its own independence. The introduction of the
> lens, nonexistent before, is at the heart of everything new about
> photography; first, by creating a dialectic between what is before the lens
> and the lens, and, second, by widening the space beyond an individual
> consciousness.

>
Exactly what does it mean that a "lense has its own independence"? And the intro of the lens as you know goes way back before photography. And what do you mean "beyond an individual consciousness"? What sort of space is _within_ an individual consciousness that th elens goes beyond?

> *The photographer, later on, can spend as much in the dark room as he or she wants; the art of photographic looking is distinguishing between what the photographic space opens to the onlooker and what the photographer sees.*

Another blanket statement - the "art of photographic looking" can mean just about anything - in your formulation it brings intentionality into play in an odd way: a. The viewer sees something the photographer doesn't see. b. We know what the photographer doesn't see because we know how to look.

I think there's a lot at stake for me, which why I'm replying out of order. I don't think one can generalize about the 19th century, daguerro- type, photogrpahic or photographer's vision, Jewish art, or whatever; I think one has to look, and the more one looks, the more judgments of this sort, which work metaphorically at best, dissolve. I worry about judgment and its relation to totality in general.

- Alan

↑ Index

331. Gabrielle Welford
Re: Irish Chancers on Video reading poems: gifted gits
Mon 18 Jun 2007

---

totally gifted gits!! love brendan murphy... g

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sun, 17 Jun 2007, [ISO-8859-1] Desmond Swords wrote:

> *http://www.youtube.com/profile_videos?user=OBheal&p=r*
>
> *In Sight Of Raferty readings in Kiltimagh, mid-Mayo, strange things do be afoot in the world of irish verse. Watch the vidz here.*

↑ Index

332. **Dan Waber**
Ulysses on LibriVox.org
Mon 18 Jun 2007

The Chapter 18 specially noted below was created by Lauren Costanza, Jack Evans, Jennifer Hill-Kaucher, Krista Manning, Cara Repert, Cassandra Westover, and Dan Waber.

The whole book is worth listening to though, I've been listening to it in pieces and parts as portions were finished, and can recommend it all.

Regards,
Dan

LibriVox Releases Free Audiobook of James Joyce's Ulysses
in celebration of Bloomsday, 2007

LibriVox.org, an online volunteer project with an objective of recording all public domain books into audio, will release a free audio version of James Joyce's Ulysses, in time for Bloomsday, June 16, 2007.

The Internet, June 15, 2007 - In celebration of Bloomsday, LibriVox.org has released an unabridged audio version of James Joyce's Ulysses. As with all LibriVox recordings, the audio is in the public domain, and available for anyone to download for free in mp3 and ogg vorbis format.

The work comprises more than 32 hours of audio, and the project took a year-and-a-half to complete, with scores of volunteer participants. Started in November 2005, it is one of LibriVox's longest-running projects, and is also the longest text we have recorded.

The LibriVox Ulysses project had a few special rules: readers were encouraged to read in groups, in public places, and no editing was required. And yet some of the sections (notably, sections 15 and 18) have been done with extraordinary attention to detail and creativity. The audiobook can be downloaded here: http://librivox.org/ulysses-by-james-joyce/

Bloomsday also sees the release of another Joyce novel, Portrait of
the Artist as a Young Man, which can be found at:
http://librivox.org/a-portrait-of-the-artist-as-a-young-man-by-james-joyce/

There is some rumbling within the LibriVox community about trying to produce a new audio version of Ulysses every two years.

About LibriVox.org:

LibriVox is an open, international volunteer project with the objective of making all public domain books available as free audio books. We have a catalog of 685 works, in sixteen languages. Listeners can listen on the computers, or using

portable media devices such as ipods. We are a totally volunteer, open source, free content, public domain project. We host our files at the Internet Archive (archive.org) and ibiblio.org, and get the majority of our texts from Project Gutenberg (gutenberg.org).

↑ Index

333. Dan Waber
ars poetica update
Mon 18 Jun 2007

The ars poetica project continues to perambulate at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Nathalie Stephens, Jeff Harrison, and MTC Cronin.

Poems will appear this week by: MTC Cronin.

A new poem about poetry every day.

Enjoy,
Dan

↑ Index

334. ian davidson
Ideas of Space in Contemporary Poetry - advert
Mon 18 Jun 2007

Dear All

Apologies for the self-promotion.

Details of a book I've just had published are at:

http://www.palgrave.com/newsearch/Catalogue.aspx?is=1403997713

It includes work on a number of authors who will be familiar to many on this list.

It's a bit expensive, sorry.

Ian

_____ The next generation of Hotmail is here! http://www.newhotmail.co.uk/

↑ Index

335. sandra de 1913
The 1913 Prize winners + finalists
Mon 18 Jun 2007

Many thanks to all who kindly entered the inaugural 1913 Prize!

We're quite pleased to announce the two co-winners:
Kristin Luke's "A Carbuncle in a Shaft of Light in a Room"
Andrew Zawacki's "Georgia"
whose fine work will appear with critical introductions in 1913's issue 3, due out in fall 2007.

We're also delighted to publish the complete entries of two stunning finalists:
Joel Chace's "New Translations From After"
Lynn Xu's "Je t'aime"
in 1913 a journal of forms, issue 4, due out in spring 2008.

*

Winner(s) of The Rozanova Prize will be announced in August 2007. ALL entries to 1913's contests are considered for publication. 1913 complies with the CLMP Code of Ethics guidelines for contests.

*

...forthcoming from 1913 Press: Notes On Sea & Shore by Greta Wrolstad
http://www.journal1913.org
http://www.1913press.org

↑ Index

336. Maria Damon
Re: Ideas of Space in Contemporary Poetry - advert
Mon 18 Jun 2007

---

congrats!

At 1:49 PM +0000 6/18/07, ian davidson wrote:
>Dear All
>
>Apologies for the self-promotion.
>
>Details of a book I've just had published are at:
>
>http://www.palgrave.com/newsearch/Catalogue.aspx?is=1403997713
>
>It includes work on a number of authors who will be familiar to many

>on this list.
>
>It's a bit expensive, sorry.
>
>Ian
>
>_____
>The next generation of Hotmail is here! http://www.newhotmail.co.uk/

↑ Index

337. Vernon Frazer
Re: Ideas of Space in Contemporary Poetry - advert
Mon 18 Jun 2007

Ian

Don't apologize for self-promotion. As uncomfortable as it makes me feel, if I didn't do it, nobody else would. I think I can speak for many other poets on this list.

Best,

Vernon

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of ian davidson
Sent: Monday, June 18, 2007 9:49 AM
To: [redacted]
Subject: Ideas of Space in Contemporary Poetry - advert

Dear All

Apologies for the self-promotion.

Details of a book I've just had published are at:

http://www.palgrave.com/newsearch/Catalogue.aspx?is=1403997713

It includes work on a number of authors who will be familiar to many on this

list.

It's a bit expensive, sorry.

Ian

_____ The next generation of Hotmail is here! http://www.newhotmail.co.uk/

↑ Index

338. Will Esposito
Accepting Broadside Submissions for Philadelphia Galleries
Mon 18 Jun 2007

—

↑ Index

339. Aaron Belz
the beautiful books
Mon 18 Jun 2007

Dear List,

What presses are making the most physically beautiful books? I've realized that as I go to find a home for my 2nd manuscript what I really want is a press that has (a) a good list (b) of beautifully designed/produced books that get (c) moderately okay distribution. Actually, maybe (b) comes first! There's nothing as intoxicating as a beautiful book.

Help me out here.

Aaron

↑ Index

340. Alan Sondheim
[ELO-MEMBERS] Two new publications: Illogic of Sense; META/DATA (fwd)
Mon 18 Jun 2007

---------- Forwarded message ----------
Date: Mon, 18 Jun 2007 11:27:28 -0700
From: helen DeVinney <[redacted]>
To: [redacted]
Subject: [ELO-MEMBERS] Two new publications: Illogic of Sense; META/DATA

Hi all,

Two new publications which may be of interest to ELO members.

ALT-X PRESS LAUNCHES "ILLOGIC OF SENSE: THE GREGORY L. ULMER REMIX" AS THE LATEST ADDITION TO ITS INFLUENTIAL EBOOK SERIES

The Alt-X Online Network, a space "where the digerati meet the literati" and on the Internet since 1993, announces the release of a new Alt-X Press ebook entitled "Illogic of Sense: The Gregory Ulmer Remix" edited by Darren Tofts and Lisa Gye, and designed by artist Joel Swanson of hippocrit.com.

Illogic of Sense: The Gregory L. Ulmer Remix Edited by Darren Tofts and Lisa Gye Design by Joel Swanson http://www.altx.com/ebooks/ulmer.html

Contributors include Niall Lucy, Jon McKenzie, Linda Marie Walker, Craig Saper, Rowan Wilken, Marcel O'Gorman, Teri Hoskin, and Michael Jarrett, with an introduction by editors Tofts and Gye.

"Illogic of Sense: The Gregory L. Ulmer Remix" is an exciting new ebook publication that employs theorist Gregory Ulmer's invocation to invent new forms of electronic writing. As the ebook's editors, Darren Tofts and Lisa Gye, write in their brilliant introduction, "Ulmer has been at the forefront of thinking about new cultural formations as the paradigm of literacy converges with digital culture." Ulmer's work has been central to contemporary thinking on the future of writing and his international presence as one of the leading figures in media arts discourse has influenced a multitude of disciplines from electronic literature and Internet art to critical theory, communications studies, and art history. The ebook features a diverse group of artists, theorists, and creative writers who develop new forms of hybridized "digital rhetoric." Their inventive and audacious experiments take advantage of recent developments in the field of new media studies, and as part of Alt-X's mission to participate in the creative commons provided by the Web, are available for free download.

This provocative collection of multi-tracked writing puts into play many of Ulmer's breakthrough theories summed up in his most recognized hot-button terms: applied grammatology, heuretics, post(e)-pedagogy, textshop, mystory, and choragraphy. Encouraged by the example of Ulmer's own hyperrhetorical writing style, the authors incorporate collaged imagery, mp3 soundtracks, and QuickTime movies into their innovative multimedia mix while exploring how these same extensions of "writerly performance" explode the false barrier between academic discourse and spontaneous poetics, narrative and rhetoric, and autobiography and fiction. Positing an "illogic of sense" to reclaim what Ulmer calls an "anticipatory consciousness," designed to utilize the force of intuition as a way to invent emergent forms of knowledge, this grouping of hypermedia texts showcase how interdisciplinary writers can remix the methodological approach of an avant-garde philosophy propelled by Ulmer, one that prioritizes an ongoing process of discovery and media arts assemblage.

The ebook is beautifully designed by artist Joel Swanson of hippocrit.com, who crosses his visionary design sensibility with state of the art technology to produce an original work of ebook-art that many will view as finally fulfilling the long-promised potential of online publishing to use stimulating visual arrangement, media hybridization, and typographical ingenuity to blur the distinction between publication, exhibition, and design performance.

"Simultaneously celebrating and expanding on the writing performances located in Gregory Ulmer's rich oeuvre of totally remixable source material, the collection of essays in 'Illogic of Sense' adhere to an experiential approach to creative/critical writing and in so doing teach us how to write a theory of poetics that will help us invent a new field of study that I would call interdisciplinary digital humanities." - Mark Amerika, series editor, Alt-X Press; author of "META/DATA: A Digital Poetics" (MIT Press, 2007)

META/DATA: A Digital Poetics (The MIT Press, 2007) by Mark Amerika

This rich collection of writings by pioneering digital artist Mark Amerika mixes (and remixes) personal memoir, net art theory, fictional narrative, satirical reportage, scholarly history, and network-infused language art. META/DATA is a playful, improvisatory, multitrack "digital sampling" of Amerika's writing from 1993 to 2005 that tells the early history of a net art world "gone wild" while simultaneously constructing a parallel poetics of net art that complements Amerika's own artistic practice.

Unlike other new media artists who may create art to justify their theories, Amerika documents the emergence of new media art forms while he creates them. Presenting a multifaceted view of the digital art scene on subjects ranging from interactive storytelling to net art, live VJing, online curating, and Web publishing, Amerika gives us "Spontaneous Theories," "Distributed Fictions" (including his groundbreaking GRAMMATRON, the helpful "Insider's Guide to Avant-Garde Capitalism," and others), the more scholarly "Academic Remixes," "Net Dialogues" (peer-to-peer theoretical explorations with other artists and writers), and the digital salvos of "Amerika Online" (among them, "Surf-Sample-Manipulate: Playgiarism on the Net," "The Private Life of a Network Publisher," and satirical thoughts on "Writing as Hactivism"). META/DATA also features a section of full-color images, including some of Amerika's most well-known and influential works.

Provocative, digressive, nomadic, and fun to read, Amerika's texts call to mind the cadences of Gertrude Stein, the Beats, cyberpunk fiction, and even The Daily Show more than they do the usual new media theorizing. META/DATA maps the world of net culture with Amerika as guide and resident artist.

Reviews

"META/DATA perfectly captures the essence and style of pioneering net artist and online fiction writer Mark Amerika. Featuring a mix of scholarly theory, personal narrative, and conversations with peers, the book provides both meta data on the artist's multifaceted body of work and insightful commentary on digital poetics and culture. The personae Amerika has created for himself--from

'digital thoughtographer' to VJ as artist-researcher--are reflected as different viewpoints in the book's stories, theoretical essays, and dialogues, and make it a multilinear read that mirrors the diversity of digital culture." --Christiane Paul, Adjunct Curator of New Media Arts, Whitney Museum of American Art

"Mark Amerika is at the cutting edge of developments in both art and technology. META/DATA is an indispensable guide to the promises and potentials of new media--and also to the hype, irony, and disappointment that all too often surround them." --Steven Shaviro, DeRoy Professor of English, Wayne State University

"Mark Amerika is a hacker. He hacks language, image, sound, identities, cultures. He plays space, time, and tech like a saxophone. He plays out, way out sometimes, but he will always beckon you to join him. His writings are like invitations to a happening party you don't know you are already at. It's dense, it's hard, but it flows, and it's fun. What more could you want?" --McKenzie Wark, author of Gamer Theory

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341. Lea Graham

Re: the beautiful books

Mon 18 Jun 2007

Aaron,

I think the Green Boathouse Press up in B.C. that is run in part by Jason Dewinetz makes lovely, lovely chapbooks. I'm not sure if they do full books, but they are worth contacting. I have continued to be impressed.

Lea
---- Aaron Belz <[redacted]> wrote:
> Dear List,
>
> What presses are making the most physically beautiful books? I've realized
> that as I go to find a home for my 2nd manuscript what I really want is a
> press that has (a) a good list (b) of beautifully designed/produced books
> that get (c) moderately okay distribution. Actually, maybe (b) comes
> first! There's nothing as intoxicating as a beautiful book.
>
> Help me out here.
>
> Aaron

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342. Schlesinger Kyle
Re: the beautiful books
Mon 18 Jun 2007

Hi Aaron,

I've been asking the same question, and I'm happy you put this out to the list. Of course there's a long history here and the question of beauty is invariably difficult, BUT off the cuff:

Michael Cross has been publishing fantastic books with Atticus Finch, including works by Lisa Jarnot, Gregg Biglieri, John Taggart, Myung Mi Kim, Elizabeth Willis, and rumor has it that something by Patrick Durgin is in the works. David Pavelich's Answer Tag in Chicago just put out a stunning collaboration (printed letterpress) between Joel Felix and Wallace Whitney. Anna at Ugly Ducking sent me a new chapbook by Kostas Anagnopoulos that arrived this morning and I'm consistently astonished by their sensitive editing, production, design, distribution‹the whole project. Alastair Johnston and Francis Butler's Poltroon Press, Steve Clay's Granary Books, Charles Alexander's Chax Press, and Simon Cutts and Erica Van Horn's Coracle are all legendary. I'm also partial to the solid typography and attention to detail that trade edition publishers like Krupskaya, Litmus, Burning Deck, Tuumba, Tougher Disguises, and Atelos bring to the work. I¹m certain that I¹m making some horrible omissions here.

It seems to me that the second snag is finding a publisher who will read unsolicited work. I¹m not pointing to your ms. in particular, but I do think it¹s a problem that so many publishers (myself included) don¹t have the time or resources to entertain the possibility of publishing something that wasn¹t written on commission or sent by way of invitation.

Cheers,

Kyle

_____
Kyle Schlesinger
www.kyleschlesinger.com
www.cuneiformpress.com

> *From: Aaron Belz <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 18 Jun 2007 13:57:18 -0500*
> *To: <[redacted]>*
> *Subject: the beautiful books*
>
> *Dear List,*
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>
> *Help me out here.*
>
> *Aaron*

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343. **Jim Andrews**

Re: Ideas of Space in Contemporary Poetry - advert

Mon 18 Jun 2007

> *Details of a book I've just had published are at:*
>
> *http://www.palgrave.com/newsearch/Catalogue.aspx?is=1403997713*

Interesting title, Ian: Ideas of Space in Contemporary Poetry. What are some of the points you make?

ja

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344. **David-Baptiste Chirot**

Re: film, fotos & seen/sceen/signe (foto-lization & totalizations)

Mon 18 Jun 2007

Every time i read, hear, see the quote attributed to Godard--"Cinema is truth 24 times a second"-- i think--and yes, who is telling one this? "who speaks?" A film maker, of course!! (who may have swiped it from another director, Vertov and his Kino-Pravda films--) But then what else can one expect from a guy named "God-art"? A "Mr. Know-it-All" to the manor born!?? When a balogna maker tells you that his balogna is "truth balogna, the one true balogna 24 times per mouthful"-- Do you take him at his word--or do you say--"Aw, come off it, man, he's just full of balogna!" Thank you Murat, Alan and Mark, this is a very fascinating discussion-- this article from the NY Times re Venice Biennale is an example-(see below for the direct link) -of "reporting from the scene" in what has become a trope, really, of the convergences of text/art/foto/journalism--in which some lines from Henry James' 19th century eyes frame the most contemporary art, which is "mixed in" as it were with the "contemporary art"-via-photography version of seeing the ancient, the random, the found, the decaying in the city in which the art show takes place--as "already art", "readymades" yet which the art critic/writer sees that way because the his eye has been trained by art to see these, and refer them back to

art-- what is interesting here is that the Henry James "eye" is seeing these things without using "art" and fotos of "art" as its basis, but the ARTIST'S EYES THEMSELVES are seeing into the city and finding things which engage the artist- -(the artist/writer Henry James who in turn wrote many stories about artists and writers and their seeing in the world, in which often the collisions among forms of perception in relation with judgements, totalities cause collapses--the "crack in the Golden Bowl" which is an insight and at the same time an avalance, both uncovering a cover-up and being swamped in turn by what Robert Smithson called the experience of an "oceanic consciousness"--which "for it to be art has to have limits"--the artist needs to do a further work on finding a "container" for the expression of the experience or be buried/drowned alive--and, existing within time,--a dialectics of the "time/frame" in all senses of the words-- the artist becomes concerned further with the dialectics of the non-object production of the "artist's art of looking" and the expression of it in an "art object" in which the "time of the artist" becomes emprisoned and takes on "value" in a market or critical ordering of objects--) what the author of the Times article is presenting in a sense is the totalizing of what had been in James' case a finding of "cracks in the Golden Bowl" - (and in the novel of that name, one has the oppositions of several competing--for social status, for wealth, for marriage as monogamous, etc etc--ways of looking--the Italian prince, who tries to understand American ways of looking via Poe's Arthur Gordon Pym--as opposed to the American financier father who tries to imagine the world seen by Spanish explorers as presented in a famous British poem--among other examples of "conquests") the Times writer is "laying bare the device" (in a Brechtian sense of mise-en-scene) of a contemporary "tourist-as-art critical see-er" or "art-critic as tourist"--mode of seeing--in which the city itself becomes not only a "work of art", a "museum without walls" but also a way of thinking one is seeing because one is seeing in terms of art--everything "looks like" a painting--or a foto of art---looks like a famous or qualified "art image"-- the totalization of perception as a way of "recognizing" art in the world outside the gallery--aestheticizes the world into am image-commodification--"covering over the cracks" with a form of aesthetic wall paper--the "world" in this totality, vanishes--and is replaced by the images of it which are seen, "discovered" by the eye trained to see in this way--which as the Times writer implies--is open to anyone, a sort of amusing game one can play-- yet the rules of the game are to see in the world that which is seen already--by seeing as presented in images, objects, examples--one can "play" at "an artist's way of looking"--and see "art and life" as "interchangeable"--in terms of their "exchangeability" as art objects, images, commodities-- this identity of "art and life" however is a "readymade"--NOT a seeing--but a recognizing and naming, "name it and claim it"----of the world as a gallery--a museum--of "the exchange between art and life"--the key word being "exchange"--as in "stock

exchange"-- the "breaking down the barriers between art and life" instead of being a way of seeing something "new" or "radical" or "other" becomes instead the erection of new walls of seperation between art and life--gallery walls as it were--an aesthetics which purposes "liberation" and instead becomes a new form of imprisonment and control--and commodification (Benjamin's discussion of Neue Sachlichkeit for example, points out the totalizing aspects of this "aestheticization of reality") this form of aestheticization is a valuing of the "clean"--the "clean image"--"the cleaned out or up city spaces"--a driving out and away of the "dirty"--in aesthetic and population senses--a form of urban class, homeless, ethnic cleaning--street cleaning--as opposed to the "dirty look" in art/writing--and in populations, streets, squares, neighborhoods-- one of the things which struck me in Murat's discussion of a Jewish way of seeing, and this in connection with the ways in which a photograph may "show Jewish identity"--is that this is a two-edged sword--on the one hand--a search for identity and identification (identification with and identification as--again a two edged sword)--which can be an affirmation--(or an "empowerment"--) OR identification of a way of seeing and a way of being seen--can turn into Profiling--a way of identifying "the suspect"--"the Jew"--by "tell-tale identifying signs and behaviours"-- this is a two edged sword whose most appalling effects are all too well known to history--which is continually being updated as it were--via Homeland Security--border patrols--fences, walls--street surveillance systems in towns--daily life turned into an endless series of "checkpoints"-- there is a very interesting and at the same time "simple" (simplistic, simpleminded perhaps to the sophsticated--) series of posters regarding addiction/alcocholism-- the posters show twenty or more faces of humans--in rows, like fotos in a yearbook--people of all races and colors, ages, sexes--(for there are more than two, really)--backgrounds, attire-- the posters have variants of a question or a statement--which focuses on the idea--which one or ones "looks like" an addict, an alcoholic? who here "fits the profile"? the answer of course is that they ALL are addicts and drunks--yet for most people the profile would identify only two or three persons as "definietly looking like a junkie/a lush"-- i like this poster, for all its seeming crudeness--for it opens up the chaotic, uncertain, "nature" of visuality--in relation to questions of "identity/identification"--to questions of camouflage (how "one can't judge a book by the cover"--so are things one sees "covering up"--or "uncovering" as they "speak to us" from their foto, their "likeness" in modes of seeing which are not seeing--but a "reading of appearances"--?)--opens to questions of disguise, masquerade, distraction--in the expansion of the "still" of a "seen" person into a "scene" and from there into a "scenario"--a "cinematography"--of "creative non-fiction"--a "reverie""--a "meditation"--a "propaganda"--an "advertisment"--a "documentary"--an "investigation"--"of a way of life" as a commodity-- the little sentence preceding "The Fourteenth Ward" section of Henry Miller's Black

Spring reads:"What is not in the open street is false, derived, that is to say, literature." (The last word is italiczed.) This has been a guiding maxim of mine since a teenager--and one which indicates the difficulty of "the artist's way of looking." For--is the "open street"--still "open"--or is it closed off, already become something which exists only through the ways in which it is recognized as "the street"? And if one works with "an artist's way of looking" by which to create "a work of art" which is not an object--not an emprisonment--of "the street"-- may one be able to open the closed street? may one be able to "open one's eyes"? In "nature" Emerson writes of finding an "original relation with the universe" as an American project. (The American of his time still being considered as seeing the "New World" through "old eyes"--that is, by way of imported tropes--not made from the materials before one--but a storehouse of images to which to refer--and these not being found in the world before one--it seeming a "blank and ruin". But is not the blank and ruin we see in nature, that which is in our own eye? asks Emerson. Emerson's is a question posed over again in much more mediated times by Miller and Smithson. In a sense it is a way of finding two things simultaneously--an opening of the eyes--and an opening of the streets. This is an act of "first time seeing"--as much as this is possible for a person--and why a Baudelaire and a Picasso --who says "I do not seek, I find"--both use childhood and a childlike seeing as the basis for an artist's way of looking, "childhood rediscovered/recovered" with the adult artist's use of the tools of a discipline-- I think of this work on my own part as "Anarkeyology"--working through the "blank and ruin" of as it were over-exposed site/sight/cite--to find in the rubble and "white outs", blanks, disappearances--the taphonomy of the materials which are literally physically "at hand". "To see/find/hear the ghost of no one"--an anonymity--as a refusal of the naming which turns into claiming. To find ways in which to see-- is not to name. ("I don't know what the hell the name of thing this thing is/was"--) For in the name--begins the vanishing of seeing and of what is seen-- When it is said "in the beginning was the word"--is not there already an introduction of a form of eradication of the visual? And, via the visual being introduced through naming-"let there be light"---is not this already a system of control? Of ownership--"name it and claim it"-- For example--"the material word" which does not function as a reference to a thing--does this "liberate the word"--by making it "abstract"--or does it only further enslave it to abstractions?--And by using the word--whether "material" or not--the sense that the abstratction turns inside out and "manifests itself" "in the world"--as abstractions, which means to impose on seeing--forms of imprisonment--ownership--exchange--and reification--and use seeing as one of the tools of denomination which function as domination--before in a sense "seeing" has even begun--because what is "seen" is already named--if not also already photographed, filed, named, videotaped and filmed, labeled and filed--and "the world" becoming ever more a series of

"art images"/travel bureau images on walls and in brochures and on line--a "confirmation" of your ticket in the sense that you see what you paid for-- (The question of "borders", "Walls/Fences" not to "keep out" only, but as barriers against visibility of the other--in order for them to be "contained" or to "vanish" as it were--from the consciousnesses which exist "inside" the borders, walls, fences, etc. "The interface" which will occur only via "screens"--in which a "dialogue" turns into "identification", "targeting", and surveillance. The barriers make sure that only the "right tourists" will visit one's own locale, just as one is screened on the way to one's destination in others' locales.) An "aestheticization of the world" and an "aesthetics of disapearance"--also function easily as a pornogrification of the world--and the huge booms in the kidnapping, purchasing, selling of human bodies to supply an endless parade of the pornografication of every thing that moves, (sex with animals, babies, you name it--and claim it) and when it has stopped moving, a necro-pornografication--the barriers between "art life" becoming "broken down" so that the barriers "between life and death" can be broken through--and even the dead become "sex slaves/toys". (The fantasization re the coming "replicants" and androids has begun long before their actual appearance--will there become a pornogrification of the "unborn" via their imagery seen on sonagram screens as they develop within the womb? Leading to an inversion of necrophilia--sex with the unborn-- If there isn't already a "flourishing industry" in this) With each new technology of visuality, each new discourse of naming, methodology of naming, transcription of naming--one is assured that "you are seeing things never seen before"--"on screen", "in the world"--"in your imagination"--or--non-imagination to conform with a politically corrected concept---yet at the same time--for each new visuality introduced, how much of the previous is eradicated? The old fashioned palimpsest is superceded by the self-erasing "Etch-a-Sketch" screen, still rather smudgy--and then the "delete" of the cyber screen--(which still leaves traces--to be found by cyber sleuths and "private eyes"--) A vertigo of voyaging from "appearance" to "appearance" as a form of steadily making a wake of disapparences--"now you see it and now you don't"--Was what one saw ever there at all? "I could no longer trust my own eyes." If one is to live in the "open street" and move in an open/opening "world"--as Miller and Smitshon write of these--there are the lessons of these to be learned from the relation tof "the artist's way of seeing"with the "art of survival." The "street" whether of city, desert, the arctic, the jungle, forest, "wide open flat plains" has at its most basic level the question of survival. To develop seeing--including seeing as ever alert "vigilance"--as "the ghetto stare"--as a kind of guerilla activity in the midst of the bombardments of images, words, identifications--labels--and disappearnces--is a discipline and "training" learned each moment "on the "job" as it were, and via practice ongoing--"the proof of the pudding being in the eating"--in that one is not simply surviving, but

developing this "art of looking"/"art of survival" into something more than the sums of their parts. The "breaking down of barriers between art and life"--seems to be one of the major issues in the discussion (to me at any rate, in which case, forgive me the assumption if it is false in others' cases--) --this can't be shown by "art", or theory or "living one's life as a work of art" or "the art of living"--for already by positing this in words--one creates a situation which cannot be solved via words without remaining just that--words-- "in other words" "it can't be found there"-- nor can it be found via images which are training one to see in terms of their imagery-- "It has to be reinvented" wrote Rimbaud--very much a poet of the "age of invention"--or maybe it simply calls out as the "uninvented"-the "de-invented"---which is lying about all over the place, in the midst of superceded, forgotten, obscure, long past obsolescent, rusting, demolished, thrown away, decaying, second and third hand hand-me-downs, dime store contraptions, flea market bargains, the vast teeming rubble of crap and trash of which the "latest thing" will be part tomorrow--as though all that happens is really a form of "ruin in reverse" (Smithson uses this term, which he found in Nabokov)-- In this sense Thoreau's "in wilderness is the refuge of the world"--becomes "in wilderness is the refuse of the world"--(refuse as trash and refuse as the right to refuse--)--the wilderness itself becoming more and more of a heap of refuse--even as it becomes a refuge--cities of people by the millions living in and on refuse--the junk heaps of "health food" and "diet fad" inventions, the garbage dumps of words no longer used or allowed to be used, old terminoligies, vanished slangs--logos--slogans--all of it--and the immense floating barges filled with the cast out images--the chemical glows of burning fotos, videos, films, DVDS, CD-ROMs, color xerox copies . . . One is presented with an ever growing mountain of garbage, rubble, destruction, real estate busts, foreclosed mortgages, bulldozed villages, poisoned beaches, ghettos, prisons, refugee camps, displaced populations, walled in populations, kidnapped and smuggled populations--papparazzi populations--mercenary "contractor" populations--book tour populations, film and art festival populations, celebrities in rehab-and-hiding populations . . . image wars of territorial wars . . . thin models vs emaciated famine victims--"ravaged beauties losing war with time & cellulite" and the "unexpected beauties of the ravages of war"-- Into all the question of survival erupts and overflows--and as it does so, the walls, fences, borders, gated communities, distances, gaps between "rich" and "poor" growing ever greater--a yawning abyss tearing fabrics of existences to shreds--"elegiacally photographed"--"preserved on tape, on film"--"a city captured while vanishing literally before our very eyes"--"the last remnants of a people fill these camps with their bodies and the diseases they carry--their only baggage the bacteria eating them alive"--"these momento mori signal the endurance of memory"---The question of the "open street" and "artist's way of looking" takes place as a

form of guerrila activity of survival where "barriers between art and life" actually are becoming to be seen --written--theorized--assomething which is necessary--(poetry & art studied and produced as poetry and art, removed from the tarnishments of contexts mired in ideology, society, human muck, the return of the "purifying the language of the tribe"--of a purified, cleaned out return-to-formalism--) and the walls are being fostered and raised ever higher--when not so long ago there was the desire to tear them down-- The guerilla activity or simply nomidic survival activity--of working in an "open street" and essaying learning the disciplines of an "artist's way of seeing"--operate not as the breaking down of this both entirely abstract and overwhelmingly concrete barrier created by language, caste, capital, ownership, naming--but as something other, moving in ways fugitive, "unprogrammatic", in between and among--not even "underground"--closer to anonymous--"becoming other" as a "line of flight" which moves not "from point to point" but into the unknown hidden in plain site/sight/cite--the "dark matter" among the galaxies, dead stars, black holes, planets, supernovae, red dwarves, quasars, all the scattered rubble and debris of a Big Bang and it's "music of the spheres" heard also as "radio noise". "background noise"-- "the most beautiful world is a heap of rubble tossed down in confusion" (in some translations "in confusion" is presented as "at random")--reads one of Heraclitus' surviving fragments it is in this heap of rubble that are found the lines in strata of "Mother Earth" --"Look under your feet!"--said Chuang Tzu who wasn't sure if he dreamed he was a butterfly or a butterfly who dreamed he was Chuang Tzu--the Way is there--"not to seek, but to find"--and to begin work with the found--as the limits there are to express the "oceanic conciousness" of the endless teeming, streaming, debris----"necessity is the motherfucker of invention"-- Against a totalizing word/image production and reproduction of surveillance, control, barriers, the emprisoning of the visual to the already seen, there is not the "totaling" effect of "radical" "transgressive" methods which use the "master's tool to tear down the master's house"--nor the use of game methods--or "recreation as creation"--but something other to be found in "wreck creation"--not an injunction to "wreck creation"--rather a finding via the motherfucker necessity the "wreck creation" all about one--Heraclitus's "most beautiful world" as simultaneously wreck and creation--already--ongoing-- "ruins in reverse"--which rise up to meet the hand reaching in finding them, touching, rubbing them with crayon on paper----and from opposite sides of the same paper-- creating with the up rising pressing of the materials--the notations of this encounter --which creates something other, outside the limits of either of the two separately, but in an overlapping area--something at once "inside" and "outside"--a "wreck" and "creation"--something which is not a totality or totalizing, but ever is in change--the simulatenous particles and flows of "wreck creation"--"anarkeyology"-- as a suggestion of one aspect of a refusal of

totality via refuse--a "recycling" which is spiral in form--rather than circular--like Smithson's "Spiral jetty"--or the Great Snake Mounds---the original American Indian Earthworks--preceding Emerson's "original relation to the universe"--inscribing their way in and through--the ongoing present among "distants pasts and futures' (Smithson) of ruins in revrse and in their taphonomic state-- From: [redacted]: [redacted]: NYTimes.com: Venice. Art. Ubiquitous.Date: Sun, 17 Jun 2007 08:35:26 -0700

This page was sent to you by:
[redacted]

ARTS / ART & DESIGN

| June 17, 2007

Art:
Venice. Art. Ubiquitous.

By RANDY KENNEDY

With so much contemporary art on view at the Biennale, a city of the Byzantine, the Baroque and the Gothic can even give itself over to a more modern view.

1. In the Classroom, a New Focus on Quieting the Mind
2. Erasing Tattoos, Out of Regret or for a New Canvas
3. Thomas the Tank Engine Toys Recalled Because of Lead Paint
4. Online Sales Lose Steam as Buyers Grow Web-Weary
5. Basics: Putting Energy Hogs in the Home on a Strict Low-Power Diet

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345. Anny Ballardini

Re: film, fotos & seen/sceen/signe (foto-lization & totalizations)

Mon 18 Jun 2007

What an incredible writing. While I was reading this almost inexaustible flow of words my associations went back to Roland Barthes' The Death of the Author. There are several extracts online.
As a note, here is where Henry James resided in Venice:
http://www.stanford.edu/~evans/Venice/
right in the center and on the top floor in summer, I wonder how he could work/write, even think.

How you got from Godard to "God-art" is a marvel on its own. The origin could be for example goder (godant): to fold.

GODER1, verbe intrans. [Le suj. désigne un vêtement] Faire des plis comparables aux godets, parfois dus à une mauvaise coupe ou à un mauvais assemblage de l'étoffe sur la doublure. *Un pantalon à grand pont, qui godait par le bas sur des souliers de castor *(FLAUB., *Bouvard, *t. 1, 1880, p. 2). *Le pantalon aux genoux qui godent malgré le fer vigilant de maman Sou *(ARNOUX, *Solde, *1958, p. 200). * **P. anal. ***Se bomber, se boursoufler, par suite du mauvais collage d'un papier, d'un carton, sur un autre. *Le parchemin se voile ou gode sous l'impression de la chaleur ou de l'humidité *(MAIRE, *Manuel biblioth., *1896, p. 378). *REM. **Godage, *subst. masc. ,,Faux pli d'une étoffe qui gode; forme défectueuse du papier`` (LITTRÉ). Ds ROB. *Suppl., Lar. Lang. fr. **Prononc. et Orth. : *[]. Ds *Ac. *dep. 1762. *Étymol. et Hist. *1762 « faire de faux plis » *(Ac.). *Dér. du rad. de *godron**; dés. *-er. *

On 6/19/07, David-Baptiste Chirot <[redacted]> wrote:
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> Every time i read, hear, see the quote attributed to Godard--"Cinema is
> truth 24 times a second"-- i think--and yes, who is telling one
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> the "contemporary art"-via-photography version of seeing the ancient, the
> random, the found, the decaying in the city in which the art show takes
> place--as "already art", "readymades" yet which the art critic/writer sees
> that way because the his eye has been trained by art to see these, and refer
> them back to art-- what is interesting here is that the Henry James
> "eye" is seeing these things without using "art" and fotos of "art" as its
> basis, but the ARTIST'S EYES THEMSELVES are seeing into the city and
finding
> things which engage the artist- -(the artist/writer Henry James who in
> turn wrote many stories about artists and writers and their seeing in the
> world, in which often the collisions among forms of perception in relation
> with judgements, totalities cause collapses--the "crack in the Golden Bowl"
> which is an insight and at the same time an avalance, both uncovering a
> cover-up and being swamped in turn by what Robert Smithson called the
> experience of an "oceanic consciousness"--which "for it to be art has to
> have limits"--the artist needs to do a further work on finding a "container"
> for the expression of the experience or be buried/drowned alive--and,
> existing within time,--a dialectics of the "time/frame" in all senses of the
> words-- the artist becomes concerned further with the dialectics of the
> non-object production of the "artist's art of looking" and the expression of
> it in an "art object" in which the "time of the artist" becomes emprisoned
> and takes on "value" in a market or critical ordering of objects--) what
> the author of the Times article is presenting in a sense is the totalizing
> of what had been in James' case a finding of "cracks in the Golden
> Bowl" - (and in the novel of that name, one has the oppositions of
> several competing--for social status, for wealth, for marriage as
> monogamous, etc etc--ways of looking--the Italian prince, who tries to
> understand American ways of looking via Poe's Arthur Gordon Pym--as
opposed
> to the American financier father who tries to imagine the world seen by
> Spanish explorers as presented in a famous British poem--among other
> examples of "conquests") the Times writer is "laying bare the device"
> (in a Brechtian sense of mise-en-scene) of a contemporary "tourist-as-art
> critical see-er" or "art-critic as tourist"--mode of seeing--in which the
> city itself becomes not only a "work of art", a "museum without walls" but
> also a way of thinking one is seeing because one is seeing in terms of
> art--everything "looks like" a painting--or a foto of art---looks like a
> famous or qualified "art image"-- the totalization of perception as a
> way of "recognizing" art in the world outside the gallery--aestheticizes the
> world into am image-commodification--"covering over the cracks" with a form
> of aesthetic wall paper--the "world" in this totality, vanishes--and is

> replaced by the images of it which are seen, "discovered" by the eye trained
> to see in this way--which as the Times writer implies--is open to anyone, a
> sort of amusing game one can play-- yet the rules of the game are to see
> in the world that which is seen already--by seeing as presented in images,
> objects, examples--one can "play" at "an artist's way of looking"--and see
> "art and life" as "interchangeable"--in terms of their "exchangeability" as
> art objects, images, commodities-- this identity of "art and life"
> however is a "readymade"--NOT a seeing--but a recognizing and naming,
"name
> it and claim it"----of the world as a gallery--a museum--of "the exchange
> between art and life"--the key word being "exchange"--as in "stock
> exchange"-- the "breaking down the barriers between art and life"
> instead of being a way of seeing something "new" or "radical" or "other"
> becomes instead the erection of new walls of seperation between art and
> life--gallery walls as it were--an aesthetics which purposes "liberation"
> and instead becomes a new form of imprisonment and control--and
> commodification (Benjamin's discussion of Neue Sachlichkeit for
> example, points out the totalizing aspects of this "aestheticization of
> reality") this form of aestheticization is a valuing of the
> "clean"--the "clean image"--"the cleaned out or up city spaces"--a driving
> out and away of the "dirty"--in aesthetic and population senses--a form of
> urban class, homeless, ethnic cleaning--street cleaning--as opposed to the
> "dirty look" in art/writing--and in populations, streets, squares,
> neighborhoods-- one of the things which struck me in Murat's discussion
> of a Jewish way of seeing, and this in connection with the ways in which a
> photograph may "show Jewish identity"--is that this is a two-edged
> sword--on the one hand--a search for identity and identification
> (identification with and identification as--again a two edged sword)--which
> can be an affirmation--(or an "empowerment"--) OR identification of a
> way of seeing and a way of being seen--can turn into Profiling--a way of
> identifying "the suspect"--"the Jew"--by "tell-tale identifying signs and
> behaviours"-- this is a two edged sword whose most appalling effects
> are all too well known to history--which is continually being updated as it
> were--via Homeland Security--border patrols--fences, walls--street
> surveillance systems in towns--daily life turned into an endless series of
> "checkpoints"-- there is a very interesting and at the same time
> "simple" (simplistic, simpleminded perhaps to the sophsticated--) series of
> posters regarding addiction/alcocholism-- the posters show twenty or
> more faces of humans--in rows, like fotos in a yearbook--people of all races
> and colors, ages, sexes--(for there are more than two, really)--backgrounds,
> attire-- the posters have variants of a question or a statement--which
> focuses on the idea--which one or ones "looks like" an addict, an

> alcoholic? who here "fits the profile"? the answer of course is that
> they ALL are addicts and drunks--yet for most people the profile would
> identify only two or three persons as "definietly looking like a junkie/a
> lush"-- i like this poster, for all its seeming crudeness--for it opens
> up the chaotic, uncertain, "nature" of visuality--in relation to questions
> of "identity/identification"--to questions of camouflage (how "one can't
> judge a book by the cover"--so are things one sees "covering up"--or
> "uncovering" as they "speak to us" from their foto, their "likeness" in
> modes of seeing which are not seeing--but a "reading of
> appearances"--?)--opens to questions of disguise, masquerade,
> distraction--in the expansion of the "still" of a "seen" person into a
> "scene" and from there into a "scenario"--a "cinematography"--of "creative
> non-fiction"--a "reverie""--a "meditation"--a "propaganda"--an
> "advertisment"--a "documentary"--an "investigation"--"of a way of life" as a
> commodity-- the little sentence preceding "The Fourteenth Ward" section
> of Henry Miller's Black Spring reads:"What is not in the open street is
> false, derived, that is to say, literature." (The last word is
> italiczed.) This has been a guiding maxim of mine since a teenager--and
> one which indicates the difficulty of "the artist's way of
> looking." For--is the "open street"--still "open"--or is it closed off,
> already become something which exists only through the ways in which it is
> recognized as "the street"? And if one works with "an artist's way of
> looking" by which to create "a work of art" which is not an object--not an
> emprisonment--of "the street"-- may one be able to open the closed
> street? may one be able to "open one's eyes"? In "nature" Emerson
> writes of finding an "original relation with the universe" as an American
> project. (The American of his time still being considered as seeing the
> "New World" through "old eyes"--that is, by way of imported tropes--not made
> from the materials before one--but a storehouse of images to which to
> refer--and these not being found in the world before one--it seeming a
> "blank and ruin". But is not the blank and ruin we see in nature, that
> which is in our own eye? asks Emerson. Emerson's is a question posed
> over again in much more mediated times by Miller and Smithson. In a sense
> it is a way of finding two things simultaneously--an opening of the
> eyes--and an opening of the streets. This is an act of "first time
> seeing"--as much as this is possible for a person--and why a Baudelaire and
> a Picasso --who says "I do not seek, I find"--both use childhood and a
> childlike seeing as the basis for an artist's way of looking, "childhood
> rediscovered/recovered" with the adult artist's use of the tools of a
> discipline-- I think of this work on my own part as
> "Anarkeyology"--working through the "blank and ruin" of as it were
> over-exposed site/sight/cite--to find in the rubble and "white outs",

> blanks, disappearances--the taphonomy of the materials which are literally
> physically "at hand". "To see/find/hear the ghost of no one"--an
> anonymity--as a refusal of the naming which turns into claiming. To find
> ways in which to see-- is not to name. ("I don't know what the hell the name
> of thing this thing is/was"--) For in the name--begins the vanishing of
> seeing and of what is seen-- When it is said "in the beginning was the
> word"--is not there already an introduction of a form of eradication of the
> visual? And, via the visual being introduced through naming-"let there be
> light"---is not this already a system of control? Of ownership--"name it
> and claim it"-- For example--"the material word" which does not
> function as a reference to a thing--does this "liberate the word"--by making
> it "abstract"--or does it only further enslave it to abstractions?--And by
> using the word--whether "material" or not--the sense that the abstratction
> turns inside out and "manifests itself" "in the world"--as abstractions,
> which means to impose on seeing--forms of
> imprisonment--ownership--exchange--and reification--and use seeing as one of
> the tools of denomination which function as domination--before in a sense
> "seeing" has even begun--because what is "seen" is already named--if not
> also already photographed, filed, named, videotaped and filmed, labeled and
> filed--and "the world" becoming ever more a series of "art images"/travel
> bureau images on walls and in brochures and on line--a "confirmation" of
> your ticket in the sense that you see what you paid for-- (The question
> of "borders", "Walls/Fences" not to "keep out" only, but as barriers against
> visibility of the other--in order for them to be "contained" or to "vanish"
> as it were--from the consciousnesses which exist "inside" the borders,
> walls, fences, etc. "The interface" which will occur only via "screens"--in
> which a "dialogue" turns into "identification", "targeting", and
> surveillance. The barriers make sure that only the "right tourists" will
> visit one's own locale, just as one is screened on the way to one's
> destination in others' locales.) An "aestheticization of the world" and
> an "aesthetics of disapearance"--also function easily as a pornogrification
> of the world--and the huge booms in the kidnapping, purchasing, selling of
> human bodies to supply an endless parade of the pornografication of every
> thing that moves, (sex with animals, babies, you name it--and claim it) and
> when it has stopped moving, a necro-pornografication--the barriers between
> "art life" becoming "broken down" so that the barriers "between life and
> death" can be broken through--and even the dead become "sex
> slaves/toys". (The fantasization re the coming "replicants" and androids
> has begun long before their actual appearance--will there become a
> pornogrification of the "unborn" via their imagery seen on sonagram screens
> as they develop within the womb? Leading to an inversion of
> necrophilia--sex with the unborn-- If there isn't already a "flourishing

> industry" in this) With each new technology of visuality, each new
> discourse of naming, methodology of naming, transcription of naming--one is
> assured that "you are seeing things never seen before"--"on screen", "in the
> world"--"in your imagination"--or--non-imagination to conform with a
> politically corrected concept---yet at the same time--for each new visuality
> introduced, how much of the previous is eradicated? The old fashioned
> palimpsest is superceded by the self-erasing "Etch-a-Sketch" screen, still
> rather smudgy--and then the "delete" of the cyber screen--(which still
> leaves traces--to be found by cyber sleuths and "private eyes"--) A vertigo
> of voyaging from "appearance" to "appearance" as a form of steadily making
> a wake of disapparences--"now you see it and now you don't"--Was what one
> saw ever there at all? "I could no longer trust my own eyes." If one
> is to live in the "open street" and move in an open/opening "world"--as
> Miller and Smitshon write of these--there are the lessons of these to be
> learned from the relation tof "the artist's way of seeing"with the "art of
> survival." The "street" whether of city, desert, the arctic, the jungle,
> forest, "wide open flat plains" has at its most basic level the question of
> survival. To develop seeing--including seeing as ever alert
> "vigilance"--as "the ghetto stare"--as a kind of guerilla activity in the
> midst of the bombardments of images, words, identifications--labels--and
> disappearnces--is a discipline and "training" learned each moment "on the
> "job" as it were, and via practice ongoing--"the proof of the pudding being
> in the eating"--in that one is not simply surviving, but developing this
> "art of looking"/"art of survival" into something more than the sums of
> their parts. The "breaking down of barriers between art and
> life"--seems to be one of the major issues in the discussion (to me at any
> rate, in which case, forgive me the assumption if it is false in others'
> cases--) --this can't be shown by "art", or theory or "living one's life as
> a work of art" or "the art of living"--for already by positing this in
> words--one creates a situation which cannot be solved via words without
> remaining just that--words-- "in other words" "it can't be found
> there"-- nor can it be found via images which are training one to see
> in terms of their imagery-- "It has to be reinvented" wrote
> Rimbaud--very much a poet of the "age of invention"--or maybe it simply
> calls out as the "uninvented"-the "de-invented"---which is lying about all
> over the place, in the midst of superceded, forgotten, obscure, long past
> obsolescent, rusting, demolished, thrown away, decaying, second and third
> hand hand-me-downs, dime store contraptions, flea market bargains, the vast
> teeming rubble of crap and trash of which the "latest thing" will be part
> tomorrow--as though all that happens is really a form of "ruin in reverse"
> (Smithson uses this term, which he found in Nabokov)-- In this sense
> Thoreau's "in wilderness is the refuge of the world"--becomes "in wilderness

> is the refuse of the world"--(refuse as trash and refuse as the right to
> refuse--)--the wilderness itself becoming more and more of a heap of
> refuse--even as it becomes a refuge--cities of people by the millions living
> in and on refuse--the junk heaps of "health food" and "diet fad" inventions,
> the garbage dumps of words no longer used or allowed to be used, old
> terminoligies, vanished slangs--logos--slogans--all of it--and the immense
> floating barges filled with the cast out images--the chemical glows of
> burning fotos, videos, films, DVDS, CD-ROMs, color xerox copies . . .
> One is presented with an ever growing mountain of garbage, rubble,
> destruction, real estate busts, foreclosed mortgages, bulldozed villages,
> poisoned beaches, ghettos, prisons, refugee camps, displaced populations,
> walled in populations, kidnapped and smuggled populations--papparazzi
> populations--mercenary "contractor" populations--book tour populations, film
> and art festival populations, celebrities in rehab-and-hiding populations .
> . . image wars of territorial wars . . . thin models vs emaciated famine
> victims--"ravaged beauties losing war with time & cellulite" and the
> "unexpected beauties of the ravages of war"-- Into all the question of
> survival erupts and overflows--and as it does so, the walls, fences,
> borders, gated communities, distances, gaps between "rich" and "poor"
> growing ever greater--a yawning abyss tearing fabrics of existences to
> shreds--"elegiacally photographed"--"preserved on tape, on film"--"a city
> captured while vanishing literally before our very eyes"--"the last remnants
> of a people fill these camps with their bodies and the diseases they
> carry--their only baggage the bacteria eating them alive"--"these momento
> mori signal the endurance of memory"--- The question of the "open
> street" and "artist's way of looking" takes place as a form of guerrila
> activity of survival where "barriers between art and life" actually are
> becoming to be seen --written--theorized--assomething which is
> necessary--(poetry & art studied and produced as poetry and art, removed
> from the tarnishments of contexts mired in ideology, society, human muck,
> the return of the "purifying the language of the tribe"--of a purified,
> cleaned out return-to-formalism--) and the walls are being fostered and
> raised ever higher--when not so long ago there was the desire to tear them
> down-- The guerilla activity or simply nomidic survival activity--of
> working in an "open street" and essaying learning the disciplines of an
> "artist's way of seeing"--operate not as the breaking down of this both
> entirely abstract and overwhelmingly concrete barrier created by language,
> caste, capital, ownership, naming--but as something other, moving in ways
> fugitive, "unprogrammatic", in between and among--not even
> "underground"--closer to anonymous--"becoming other" as a "line of flight"
> which moves not "from point to point" but into the unknown hidden in plain
> site/sight/cite--the "dark matter" among the galaxies, dead stars, black

> holes, planets, supernovae, red dwarves, quasars, all the scattered rubble
> and debris of a Big Bang and it's "music of the spheres" heard also as
> "radio noise". "background noise"-- "the most beautiful world is a heap
> of rubble tossed down in confusion" (in some translations "in confusion" is
> presented as "at random")--reads one of Heraclitus' surviving
> fragments it is in this heap of rubble that are found the lines in strata
> of "Mother Earth" --"Look under your feet!"--said Chuang Tzu who wasn't
sure
> if he dreamed he was a butterfly or a butterfly who dreamed he was Chuang
> Tzu--the Way is there--"not to seek, but to find"--and to begin work with
> the found--as the limits there are to express the "oceanic conciousness" of
> the endless teeming, streaming, debris----"necessity is the motherfucker of
> invention"-- Against a totalizing word/image production and reproduction
> of surveillance, control, barriers, the
> emprisoning of the visual to the already seen, there is not the "totaling"
> effect of "radical" "transgressive" methods which use the "master's tool to
> tear down the master's house"--nor the use of game methods--or "recreation
> as creation"--but something other to be found in "wreck creation"--not an
> injunction to "wreck creation"--rather a finding via the motherfucker
> necessity the "wreck creation" all about one--Heraclitus's "most
> beautiful world" as simultaneously wreck and
> creation--already--ongoing-- "ruins in reverse"--which rise up to
> meet the hand reaching in finding them, touching, rubbing them with crayon
> on paper----and from opposite sides of the same paper-- creating with the up
> rising pressing of the materials--the notations of this encounter --which
> creates something other, outside the limits of either of the two separately,
> but in an overlapping area--something at once "inside" and "outside"--a
> "wreck" and "creation"--something which is not a totality or totalizing, but
> ever is in change--the simulatenous particles and flows of "wreck
> creation"--"anarkeyology"-- as a suggestion of one aspect of a refusal
> of totality via refuse--a "recycling" which is spiral in form--rather than
> circular--like Smithson's "Spiral jetty"--or the Great Snake Mounds---the
> original American Indian Earthworks--preceding Emerson's "original relation
> to the universe"--inscribing their way in and through--the ongoing present
> among "distants pasts and futures' (Smithson) of ruins in revrse and in
> their taphonomic state-- From:
> [redacted]: [redacted]: NYTimes.com:
> Venice. Art. Ubiquitous.Date: Sun, 17 Jun 2007 08:35:26 -0700
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> Art:
> Venice. Art. Ubiquitous.
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> By RANDY KENNEDY
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> With so much contemporary art on view at the Biennale, a city of the
> Byzantine, the Baroque and the Gothic can even give itself over to a more
> modern view.
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> 1. In the Classroom, a New Focus on Quieting the Mind
> 2. Erasing Tattoos, Out of Regret or for a New Canvas
> 3. Thomas the Tank Engine Toys Recalled Because of Lead Paint
> 4. Online Sales Lose Steam as Buyers Grow Web-Weary
> 5. Basics: Putting Energy Hogs in the Home on a Strict Low-Power Diet
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> WAITRESS written and directed by Adrienne Shelly and starring Keri Russell
> in the title role as a diner waitress stuck in a lousy marriage whose only
> solace is baking out-of-this-world pies. If only life were as easy as pie.
> Now Playing.
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↑ Index

346. **amy king**

Fwd: Call for critical writing in Aufgabe #7

Tue 19 Jun 2007

---------- Forwarded message ----------
From: Mark Tardi <[redacted]>
Date: Jun 19, 2007 12:01 AM
Subject: Fwd: Call for critical writing in Aufgabe #7
To: [redacted]

> *The journal of international literature Aufgabe is currently accepting submissions for its Essays/Notes/Reviews section. In keeping with the history of the journal, a wide array of critical writing is encouraged, including but not limited to: essays, instructions, manifestos, interviews, critiques, reviews, and work that's simply difficult to pin down.*
>
> *The deadline for submissions is August 1st.*
>
> *In case you're unfamiliar with the journal, Aufgabe is going into its seventh issue, and aside from publishing critical writing, each issue spotlights work in translation from a particular country, along with innovative writing in English. You can also learn more about the journal at our website:*
>
> *litmuspress.org*
>
> *In terms of book reviews, they don't have to be particularly long ([redacted] words is fine; more if you want). Below is a list of some suggestions of books we're hoping to see reviewed. This list is by no means exhaustive, and we're open to most any books you'd be interested in writing reviews of.*
>
> *The Apothecary by Lisa Robertson*
> *Edging by Michelle Noteboom*
> *Vaudeville by Allyssa Wolf*
> *Attempts at Life by Danielle Dutton*
> *The Line by Jennifer Moxley*
> *Splayed Anthem by Nathaniel Mackey*
> *Water Work by Sarah Riggs*
> *Varieties of Disturbance by Lydia Davis*
> *The Collected Poems 1956â€“1998 by Zbigniew Herbert*
>
> *Lastly, I should mention that I don't believe that book reviews--poetry or otherwise--need be positive. If the book is engaging and exceptional, great. If it's a mediocre effort, I see no reason why that shouldn't be noted too. And though this should go*

> *without saying, I have to say it anyway: please, no reviews of your cousin's uncle's sister ex-girlfriend's book.*
>
> *If you have any other questions, please feel free to ask. I appreciate your interest, and hope you'll consider writing something for Aufgabe.*
>
> *Sincerely,*
> *Mark Tardi*
> *Review Editor*

Reviews of I'M THE MAN WHO LOVES YOU

Nick Piombino / fait accompli
http://nickpiombino.blogspot.com/2007_03_18_archive.html

Thomas Fink / Galatea Resurrects
http://galatearesurrection6.blogspot.com/2007/05/im-man-who-loves-you-by-amy-king.html

Matt Hart / Coldfront Mag
http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html

~

Recent Review of ANTIDOTES FOR AN ALIBI

Adam Fieled / Stoning the Devil
http://adamfieled.blogspot.com/2007/05/book-review-amy-king-antidote-for-alibi.html

~

Author page
http://www.amyking.org/blog

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

↑ Index

347. David Baratier
Re: the beautiful books
Tue 19 Jun 2007

We do beautiful books in runs of 1000, and a lot of our authors become famous. You would have to appear in our journal tho, we read now til the end of August.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

348. Alan Sondheim
Muybridge A/D
Tue 19 Jun 2007

Muybridge A/D

Muybridge is Muybridge's dirty little secret.

Scanning the real in this case is a form of devouring.

The intense sexuality of some of the images contaminates the others.

Men and women do sports, women do narrative, flirt, kiss.

Men and women haul things up and down the obsessive-compulsive disorder.

Some women have shaved is not equivalent to some men have erections.

The analogic digital is transformed into the digital analogic through abjection.

Modernism is in a neutral face going back farther than Daguerre.

In Muybridge smiles break through in an engagement with ... the camera. Some of the plates seems smeared in some of the images, indicative of a relative inattention to purity.

The digital is a construct of Muybridgian innovation which cannot keep dust, poor development, dirt, out of the image.

Men and women are never posed together; men are posed with men and women with women.

Neither men nor women have spread legs or other in/attentive views.

Shaved and erect, the viewer is drawn to the gridwork of the fetishized.

The woman with her hand between her legs is startled into what: "Turning around in surprise and running away."

Uneasy arousal of abject and packaged death, therefore sublime.

Measurement/tolerance of Muybridgian intervals in contradistinction to the unique characteristics of each image; development changes from one plate to another; from one part of an image to another; from one part of the plate to another. Smears spill, decathect boundaries; in these primordial artifacts of the digital age, corrosion immediately set.

As in pornography, the authenticity of the image is guaranteed by their snapshot-like quality in relation to formal framing (of bodies, movements, desire).

"Stripped of all identity," thus women against men, but here in these images as otherwise evidence.

Then within these images, lack of title, frame, enumeration.

What remains is what remains within any digital: a dream of measurement.

Measurement itself is always otherwise.

What you measure is torn within me.

The whole world speaks (is measured) between one's legs.

Muybridge, the technicians, the models: and here is someone erect.

The apparatus is the inverse of the panopticon: here, the viewer surrounds the viewed.

{ This is not film. This is not nineteenth century. This is Muybridge.

This is not Muybridge. This is the deconstruction of media before media. This is not deconstruction. }

Kissing, not fucking: everything concentrated to break concentration.

Someone says "Go" or "Start."

My hands are trembling; it's almost impossible to find the images again; it's as if the book itself becomes a body, the smell of the page; darkness where the legs meet.

The signs of the shaved or erect are outward, emblems, of interior states and the secret holes of the body.

The abject-analogic contradicts, forecloses the measurement of the body.

One can only imagine drives skittering from image to image.

The images refuse their order, their accountancy; instead, what is revealed, what sort of revelation, where does the body's desire twist to the breaking point?

It's like this: the developer spews across the plate in its entirety.

Or this: one's hands trembling in the darkroom.

Or this: the grid-place Cartesian dream of a body splayed across time and four spatial dimensions (the body opened and open, mathesis!) - this laboratory, scene, stage, now emptied. Night carries its own silence. Someone trembled swallowing the image.

If these are measurements, they're analogic; separated, one from another, joined by tissue, joined by skin. The slightest movement registers - the tilt and wobble of the ass (which is conjoined by its own apparatus indicating degrees from the horizontal, suspiciously like a harass), the rise of the penis, anything but speech. And so difficult to see the face. But a surplus which is not punctum, which spews neitherness, something or other inconsequential, an escape job.

An escape job because it is in the practice of this signifying that signifying disappears. The signifying is the virtual; we have always been virtual. What one witnesses in Muybridge beyond the formality (not form- alism) of the grid is the imaginary. This is not the birth of the imaginary, but its appearance at the chiasm of photography and motility: photographic motility, the motility of the image. But of course the image does nothing, means nothing, it's waiting for you. It's waiting for your birth and your imaginary. But of course, it's not waiting.

http://www.asondheim.org/muybridge01.jpg
http://www.asondheim.org/muybridge02.jpg
http://www.asondheim.org/muybridge03.jpg
http://www.asondheim.org/muybridge04.jpg
http://www.asondheim.org/muybridge05.jpg
http://www.asondheim.org/muybridge06.jpg
http://www.asondheim.org/muybridge07.jpg
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http://www.asondheim.org/muybridge15.jpg
http://www.asondheim.org/muybridge16.jpg
http://www.asondheim.org/muybridge17.jpg

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349. Stephen Vincent
New de blog
Tue 19 Jun 2007

New at:
http://stephenvincent.net/blog/

Indigo Blue - Erasing Words With Ann Hamilton (Sculptor & Installation Artist) at San Francisco Museum of Art

...The installation has already been up for a few weeks, and the previous workers have erased several pages. For reasons unknown to me, the book is being erased from back to front - almost as if the process is to make us work backwards to the point of the books inception. Some of the pages are perforated with holes from workers who have been too aggressive. The assistant curator has sent out an in an email message warning up to be gentle with our strokes across the page. Indeed, the type on the pages is variously visible, but definitely unreadable...

&

Mom - Critic and Poet

Friday evening I took to reading some poems to my mom - some Jack Spicer, Denise Levertov and Allen Ginsberg. Previously I have been astonished by some of the things she has had to say about pieces from Gertrude Stein¹s Tender Buttons and poems in Kenneth Rextroth¹s Love And The Turning Year: 100 More Poems From the Chinese. Her manner is to listen closely, and then, when I ask about the poems meaning, to make an authoritative take on her sense of what she has heard..

Enjoy, and comments appreciated,

Stephen Vincent
http://stephenvincent.net/blog/

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350. K. R. Waldrop
Burning Deck reprints Coover
Tue 19 Jun 2007

Again available from Burning Deck:

ROBERT COOVER:
The Grand Hotels (of Joseph Cornell)â€ˆ
Fictions, 64 pages, offset, smyth-sewn

ISBN 978-1-886224-52-0 paperback, 2nd printing $14
ISBN 1-886224-51-x original cloth, signed $50

An architectural portrait of the artist, with biographical information built into the construction of the text like girders, brickwork, or decor. By the author of A CHILD AGAIN (2005), STEPMOTHER (2004), JOHN'S WIFE (1996), and PINOCCHIO IN VENICE (1991).

Publishers Weekly has described the book as: â€œA set of brochures to the marvelous. Coover, with magnificent simplicity, orchestrates countering strands of pathos and wonder, decadence and innocent glee, in these 10 short chapters that are sure to make anyone permanently dissatisfied with the run-down bed-and- breakfast we call planet Earth.â€

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351. William Allegrezza
Reviewers needed
Tue 19 Jun 2007

I'm just starting to put together the summer issue of Moria (www.moriapoetry.com), and I'm looking for some book reviewers. I have the following books available. If you are interested, just send me an e-mail that includes your address (and who you are if I do not know you).

Bill Allegrezza

Books for Review with Moria.

Chanteuse. Catherine Daly

downspooky. Shanna Compton

Meteoric Flowers. Elizabeth Willis

Bend, Don't Shatter. Ed. T. Cole Rachel and Rita Costello

Blue Mound to 161. Garin Cycholl

like wind loves a window. Andrea Baker

pleasure TEXT possession. Maria Damon and mIEKAL aND

the obedient door. Sean Finney

Odd Swallows. Robyn Ewing

And I'm Not Jenny. Tara Rebele

Trilobite. mIEKAL aND

Watchword. William Fuller

Artifical Lure. Clayton Couch

Isa the Truck Named Isadore. Amanda Nadelberg.

The Secret Lives of Punctuations, Vol. 1. Eileen Tabios

What Of. Skip Fox

Gothick Institutions. Peter Lamborn Wilson

Look Slimmer Instantly. Jerome Sala

Escape Velocity. David Breskin

The Book of Ocean. Maryrose Larkin

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352. mIEKAL aND
Ezra's Pound
Tue 19 Jun 2007

(I sure hope they have poetry readings... Ez is probably rolling over in his grave)

South of the tracks in midtown Toronto, three new restaurants have opened that demonstrate the trend: Local and organic is in. Ezra's Pound sells fabulous fair trade coffee, and a limited menu of great organic sandwiches with full disclosure: if an ingredient is not organic it is noted with an asterisk *the capers in this sandwich are not organic.

http://www.treehugger.com/files/2007/06/dining_on_dupon.php

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353. Christophe Casamassima
Re: the beautiful books
Tue 19 Jun 2007

Aaron: DIY!

> *----- Original Message -----*
> *From: "Aaron Belz" <[redacted]>*
> *To: [redacted]*
> *Subject: the beautiful books*
> *Date: Mon, 18 Jun 2007 13:57:18 -0500*
>
> *Dear List,*
>
> *What presses are making the most physically beautiful books? I've realized that as I go to find a home for my 2nd manuscript what I really want is a*

> *press that has (a) a good list (b) of beautifully designed/produced books*
> *that get (c) moderately okay distribution. Actually, maybe (b) comes*
> *first! There's nothing as intoxicating as a beautiful book.*
>
> *Help me out here.*
>
> *Aaron*

=
Seaside Cabanas Hotel Belize
Seaside Cabanas is located on the island of Caye Caulker. With its modern styling, swimming pool and many activities this is an ideal place to do as little or as much as you like.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=1e53452d206bf8357688e8c53f78489f

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354. **Chris Stroffolino**
Re: the beautiful books
Tue 19 Jun 2007

What Christophe may mean would be his own very beautiful books
(or if he's too modest I can mean that for him....)
C

On Jun 19, 2007, at 10:16 AM, Christophe Casamassima wrote:

> *Aaron: DIY!*
>
> *----- Original Message -----*
> *From: "Aaron Belz" <[redacted]>*
> *To: [redacted]*
> *Subject: the beautiful books*
> *Date: Mon, 18 Jun 2007 13:57:18 -0500*
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>
> --
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355. **luke daly**

Re: the beautiful books

Tue 19 Jun 2007

Seems to me that DIY is key too in translating the poetry from page to world, as the book is the interface. I'm often surprised that more poets aren't more involved with the physical presentation of the book itself once the page work is done, and that this is an essential part of much poetry--especially poetry that seeks to foreground the physicality/materiality of its word & language--why stop once it's sitting on the on the page just so?

Chris Stroffolino <[redacted]> wrote: What Christophe may mean would be his own very beautiful books
(or if he's too modest I can mean that for him....)
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> *To:* [redacted]

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>
> --
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Be a better Globetrotter. Get better travel answers from someone who knows. Yahoo! Answers - Check it out.

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356. **gfrym**

Re: the beautiful books

Tue 19 Jun 2007

Ugly Duckling Presse
Dos Press
Effing Press

lovely lovely work with deep care

Best, Gloria Frym

----- Original Message -----
From: "Christophe Casamassima" <[redacted]>
To: <[redacted]>
Sent: Tuesday, June 19, 2007 10:16 AM
Subject: Re: the beautiful books

Aaron: DIY!

> *----- Original Message -----*
> *From: "Aaron Belz" <[redacted]>*
> *To: [redacted]*
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357. Jennifer Karmin
JOB: Chicago Artists' Coalition
Tue 19 Jun 2007

Job Description: Publications Manager

Applicants should send a cover letter, resume, 3 references, and writing sample.

The Chicago Artists' Coalition, a non-profit service organization for individual artists, seeks a highly motivated and qualified Publications Manager. The Publications Manager will function as the Editor of the Chicago Artists' News, the monthly newspaper of the Chicago Artists' Coalition (published 11 times per year), act as liaison between the Editorial Board/Guest Editor and the CAC in all matters associated with the art journal to be debuted in 2008, and maintain/update all other publications produced by the CAC (hard copy and online). This position is full-time with benefits. The Publications manager reports directly to the Executive Director.

Qualifications:
- Must be both a self-starter and a team player, devoted to the mission of the CAC and comfortable in a small office atmosphere.
- Has a minimum of 2 years experience as a writer and editor.
- Great knowledge of visual arts and the visual arts community.
-Excellent computer literacy, especially Macintosh.
- Has a passion for art.

Duties:
Responsible for all aspects of producing Chicago Artists' News , CAC's monthly newspaper. - Development and selection of content for the News, including selection of writers, artists, photographers.
- Sets deadlines, edits all content.
- Supervises the freelance employee in charge of design and production.
- Hires interns to oversee advertising and distribution for both the newspaper and the art journal. (In case of no intern, this responsibility

falls on the Editor).
- Oversees mailing to members.
- In charge of tracking accounts receivable and payable associated with the newspaper.
- Posts the newspaper online monthly.
- Working closely with all vendors associated with the newspaper.
- Responsible for managing the Art Journal, which will debut in August
2008.
- Works closely with editorial board, designers, guest editor, mailing house and all other parties involved in the production of the publication. As we continue to move toward the implementation of this, the Publications Manager will be instrumental in setting up the mechanisms for this publication to get off the ground, in an administrative capacity.

-Maintains and Updates all CAC publications.
- The CAC has published 4 books. Updating the information regularly and posting it online is an essential service that the CAC provides its members.

Full-time position, 40 hours/week, $36,000 annual salary. Benefits include health insurance coverage, 10 days paid vacation, 1 personal day per month, and 10 paid national vacation days.

Olga Stefan
Executive Director
Chicago Artists' Coalition
www.caconline.org
[redacted]

___ Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.
http://new.toolbar.yahoo.com/toolbar/features/mail/index.php

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358. **Christophe Casamassima**
Re: the beautiful books
Tue 19 Jun 2007

Luke makes a good point. Some times my wife and I will make books just for the hell of it and distribute them to everyone we know. The pro side of publishing

with a good press is that they'll have wide distribution. But if the poet is a civilian, s/he will no doubt want to be part of that dissemination. I'd like the poet to hand me a book she made of her poems. Meaningful doesn't even begin to describe the sentiment. Trust.

Christophe

> *----- Original Message -----*
> *From: "luke daly" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: the beautiful books*
> *Date: Tue, 19 Jun 2007 12:14:53 -0700*
>
> *Seems to me that DIY is key too in translating the poetry from page to world, as the book is the interface. I'm often surprised that more poets aren't more involved with the physical presentation of the book itself once the page work is done, and that this is an essential part of much poetry--especially poetry that seeks to foreground the physicality/materiality of its word & language--why stop once it's sitting on the on the page just so?*
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> *-- Powered By Outblaze*
>
> ---
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=
NOLS - The Skills School
National Outdoor Leadership School, the leader in wilderness education.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=e233f091283b245ff5c1ac645632fa0a

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359. Stephen Vincent
Re: Ezra's Pound
Tue 19 Jun 2007

> *(I sure hope they have poetry readings... Ez is probably rolling over in his grave)*
>
> *South of the tracks in midtown Toronto, three new restaurants have opened that demonstrate the trend: Local and organic is in. Ezra's Pound sells fabulous fair trade coffee, and a limited menu of great organic sandwiches with full disclosure: if an ingredient is not organic it is noted with an asterisk *the capers in this sandwich are not organic.*

Yes, Ezra's expensive "capers" - especially those inorganic ones in the political arena are still quite well-known, particularly courtesy of certain, embarrassingly 'full disclosures'. Still, quite amazing the 'roots' he planted that still hold in the language, poetry that is.

One question, Miekal. What kind of dogs are permitted inside Ezra's Pound, and are they spayed? (Ouch!)

Sliced, ripe Mangos go terrific with homemade organic Ginger ice cream. Cheaper than drugs! There is a place, The Creamery, that sells the Ice Cream on 18th Street, below Dolores in San Francisco. And the mangoes are that not hard to find.

Stephen V
http://stephenvincent.net/blog/

> *http://www.treehugger.com/files/2007/06/dining_on_dupon.php*

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360. lily robert-foley
Re: the beautiful books
Tue 19 Jun 2007

The Green Lantern Gallery and Press in Chicago is a wondeful place that puts on many phenomenal events and art exhibitions. In addition, however, they also put out a monthly newsletter (soon to go on-line) and print a few books each year. The books are hand bound and printed with silk-screen covers. The runs are about 500 to 1500. It is a marvelous place/press that everyone should know about.

www.thegreenlantern.org

> *----- Original Message -----*
> *From: "Aaron Belz" <[redacted]>*
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> *Help me out here.*
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> *Aaron*

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361. charles alexander
Re: beautiful books
Tue 19 Jun 2007

I missed some messages on this thread but hope someone mentioned Kyle Schlesinger's Cuneiform Press. I'm also drawn to books that are very simple and not necessarily handcrafted but still have an elegance (better if understated) about them. Lately I've found Rod Mengham's chapbooks from Equipage fit that bill very well. And I was much impressed by the quality of a lot of French presses on a just-completed visit to Paris. I'm looking forward to more fully unpacking and reading the books I picked up while there.

charles

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

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362. Jennifer Karmin
June 21-24: Education for Liberation (Chicago)
Wed 20 Jun 2007

Free Minds, Free People:
Education for Liberation Conference

June 21-24,2007
Chicago, IL

http://edliberation.org/conference/free-minds-free-people-conference-2007

Free Minds, Free People will bring together teachers, youth, parents, researchers and community-based educators from across the country to begin building a movement to develop and promote Education for Liberation. Education for Liberation is an umbrella term we use to describe the work of people who are trying to link education, social justice and activism.

This conference features dozens of workshops by and for educators and youth from across the country on topics including social justice schools, action research, arts and liberatory education, Freedom Schools, youth organizing, teaching critical consciousness and much more. It will take place in Chicago at Little Village/Lawndale High School http://www.lvlhs.org

Can't make the conference, but want to stay in touch? Join the Education for Liberation Network listserv. https://lists.duke.edu/sympa/subscribe/edliberation

We're a coalition of educators and youth who believe a good education should teach people who to understand and challenge the problems their communities face.

This conference is sponsored by:
The Brotherhood/Sister Sol, the Chicago Freedom School Project, the Education for Liberation Network and the University of Chicago's Center for Urban School Improvement.

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. http://mobile.yahoo.com/go?refer=1GNXIC

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363. **Aryanil Mukherjee**

New English Translation Site - KAURAB, A Historic Indian Poetry Journal

Wed 20 Jun 2007

KAURAB Translation Site

http://www.kaurab.com/english/

Kaurab is a Bangla (col. Bengali) literary magazine published from Jamshedpur, an east-Indian steel town, since 1970. The core members of Kaurab are poets and writers whose work represents an interesting break with earlier traditions of literary writing in Bangla. Kaurab's entry into the Bangla literary context was at a crucial juncture when mainstream Bangla literature was in the thrall of the social, political and cultural upheavals precipitated by the Naxalite (http://en.wikipedia.org/wiki/Naxalite) movement.

While Kaurab, as a literary group, had a cameraderie with the Hungrialist (http://en.wikipedia.org/wiki/Hungry_generation) and New Generation writers of Bengal, it largely attempted to accentuate a fresh and marginal voice that was unheard in Bangla literature. Being a Bangla literary magazine published from outside of Bengal (from Jamshedpur, Jharkhand, erstwhile Bihar), Kaurab had an outside-in identity, which it shaped and reshaped over the years with much ingenuity. This group of poet/writers, led by Kamal Chakraborty, Swadesh Sen, Barin Ghosal, Debajyoti Dutta and Shankar Lahiri, despite their apparent urbanity, invested deeply in making connections with the emerging industrial culture (Jamshedpur was the hub of industrial activity) of a small town gradually transforming itself into a city, and the surrounding hinterland, rich in adivasi (native tribal) cultural traditions. In fact, their urbanity itself was intricately layered - never quite the Kolkata (col. Calcutta) urban though retaining strong creative links with its literary production, the lived memories of the Tata steel furnaces and the robust energies of changing adivasi languages and cultures.....

Aryanil Mukherjee

Editor, KAURAB

www.kaurab.com <http://www.kaurab.com/>

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364. **Aryanil Mukherjee**

New interviews of Charles Bernstein and John Tranter

Wed 20 Jun 2007

KAURAB Online, a Bengali Poetry Webzine, in its new issue, releases two new interviews of Charles Bernstein and John Tranter.

Charles Bernstein was interviewed by Aryanil Mukherjee
John Tranter by Ankur Saha

Here is the link to the interview section
http://www.kaurab.com/english/bernstein.html

The interviews are done entirely from the perspective of contemporary Indian poetry/poetics.

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365. mIEKAL aND
Into Middle America but Staying on the Fringe
Wed 20 Jun 2007

(Matt spent 3 days at Dreamtime Village & this is what he came up with. Also on the site is a 5 minute video & a few photograph.)

Frugal Traveler | American Road Trip :

Into Middle America but Staying on the Fringe

By MATT GROSS
Published: June 20, 2007

http://travel.nytimes.com/2007/06/20/travel/20frugal.html?pagewanted=all

DRIVING the back roads, you sometimes cross state borders unknowingly. Without the enormous “Welcome to ...!” signs you see on the Interstates, all you have to identify your new surroundings are subtle clues in the landscape — knobbier pine trees, say, or highways named for local heroes.

Wisconsin, however, announced itself with no such subtlety. After a weekend in Chicago, I’d driven west across Illinois, finally turning north amid the big estates near Forreston. Once I was over the state line, hills swelled up from the prairie, the sweet smell of manure wafted from dairy farms, and advertisements urged me to indulge in Cheddar cheese and frozen custard, bratwurst and ButterBurgers.

By the time I drove through New Glarus — a surreal town modeled on a Swiss village complete with chalet-style buildings and street signs in German — I knew I hadn’t simply entered a new state, but a new state of mind.

As culturally distinct as Wisconsin is, I was heading for a place that sat at yet another remove from mainstream America: Dreamtime Village, an intentional community of artists situated in the driftless hills of southwest Wisconsin (so called because they escaped the rough, cold touch of ice age glaciers).

Once known as communes, until the word became overly associated with hippies and other cultural relics of the 1960s and ’70s, intentional communities have a long history in this country, going back to the Shakers and even, I suppose, the Pilgrims. I’d long wanted to visit one, to see how utopian ideals were surviving in the more cynical America of today, and so I logged on to www.ic.org and searched for intentional communities in Wisconsin and Iowa. At first, I found what I had expected: devout Christians, pagan farmers and a

polyamorous “family” (my wife, Jean, vetoed that one). Almost all, however, wanted serious members, not casual visitors like me.

But for $8 a day and the understanding that I would put my meager skills to work in the community, Dreamtime Village (10375 County Highway A, West Lima; [redacted]; www.dreamtimevillage.org) was willing to have me. I didn’t know what I would find there: men wearing burlap sacks? an all-groundnut menu? But last Wednesday evening, after following ever-smaller county roads as they arced up, down and around the hills, the Volvo climbed one final ridgetop and arrived in the middle of nowhere — the tiny village of West Lima (population 65, or so).

A century ago, West Lima was thriving. But as the economy changed, its citizens relocated, and by 1990 the public school and the post office lay empty, and the gas station and hat shop were fading memories. Then mIEKAL aND and Elizabeth Was — artists, as you can tell by the wacky names — showed up from Madison and founded a “hypermedia permaculture eco-village,” in other words, a small, sustainable farm where they and other like-minded individuals could create art and music. On 80-odd acres donated by an eccentric benefactor, Dreamtime Village grew to 25 members and became a fixture on the anarchist circuit, attracting visitors like the doctor-clown Patch Adams and the writer Daniel Pinchbeck.

When I got there, mIEKAL was standing in West Lima’s main intersection, and the sun was warming the town’s sole remaining business, a Pepsi machine (50 cents a can). Bright-eyed and sporting a bushy mustache, he greeted me, expressing surprise that I’d actually come. A lot of people, he said, get cold feet, apparently put off by the idea of an intentional community.
Video
More Video »

But from what I could see, Dreamtime’s residents were pretty normal: mIEKAL’s 19-year-old son, Zon, had just graduated from the Waldorf School in Viroqua, a couple of towns west; Camille, whom mIEKAL had married after he and Elizabeth divorced, was a cheerful, inquisitive filmmaker who had moved there from Romania only a few years earlier (Elizabeth, who had renamed herself Lyx Ish, died in 2004); and Ken, a handyman who’d been in West Lima longer than anyone, was quieter than the others but so what.

At first, I couldn’t quite see how they constituted a community. Camille and mIEKAL lived in the P.O., the town’s former post office, while Zon, Ken and I had bedrooms in the rickety wood-frame hotel (it had been the teachers’ hotel back when the public school was open). Apparently, another person, Kirk, lived on a far-flung piece of property, but he and I never even met.

All seemed to be on their own trajectories. Zon slept till noon, and mIEKAL worked days as the Web master for the food distributor Organic Valley, based nearby in La Farge. Camille tended to her pet parrots and film projects. Ken was often parked in front of his computer (we had dial-up Internet at the hotel, wireless DSL at the P.O.). No one seemed to share meals. It hardly felt communal.

Nor was the community particularly isolated. To the west is a big park, the Kickapoo Valley Reserve, and to the south is Taliesin, Frank Lloyd Wright's home and school (www.taliesinpreservation.org). Between West Lima and these obvious tourist destinations were dozens of the swooping, swerving roads that I longed to cruise. ("Nothing picks you up in its arms and so gently, almost lovingly, cradles you as do these southwestern Wisconsin hills," Wright had written.)

The Volvo, however, had been leaking coolant badly, and I was afraid to take it out for long. At a reader's suggestion, I'd mentioned the issue on www.brickboard.com, but still didn't know where to take the car for service.

Instead, I quashed my restlessness and tried to adapt to Dreamtime's rhythms. The heat meant no gardening until late afternoon, so I spent the day reading a Chinese mystery novel, picnicking among the 19th- century tombstones of the West Lima cemetery — I'd spent almost $20 on rye bread, aged Cheddar and weiss beer in New Glarus — and chatting with whoever happened to pass by. Camille showed me the visual poetry zine she and mIEKAL had just published, I shared my beers with the quiet Ken, and Zon told me about a run-in with neighbor kids when he was 9.

" 'Hey,' he said they'd asked him, not realizing he was a Dreamtimer, 'so have you met the Satan-worshipers who live over there? They sacrifice virgin animals to Satan!' "

" 'Oh, really,' Zon said he'd responded with a smile, 'how does that work?' "

And around 7 o'clock, we would all migrate toward the gardens. I'd rake grass clipping to use as mulch or spray garlic water on eggplant leaves to keep bugs away, and mIEKAL would tend baby plants in the greenhouse. Margarita, the pet goose, would nip at Camille's leg, and the whine of the lathe would echo from Ken's woodshop. We were each in our own orbit — I was still preparing my own dinner, penne in a tomato sauce made with ingredients from the garden — but I was starting to sense the gravitational forces that drew us individuals together.

On Friday morning, mIEKAL took me to Organic Valley (www.organicvalley.coop) for a tour of the offices. The building was impressively green (for insulation, it used old jeans), but more astounding was

the size of the operation: more than 300 employees and a network of organic growers stretching from southwestern Wisconsin to Maine, Florida and California. Suddenly, mIEKAL's devotion to permaculture and organic living didn't seem so oddball, but more like the crest of a rising wave.

After the tour, we ate lunch in the cafeteria (organic meals for $5 a pound) with Daisy, a young woman who'd once hitchhiked across the country. As we chatted about travel, I mentioned my car troubles, and she asked, "Why don't you take it to Paul, the guy who fixes Volvos?"

Why not indeed? With mIEKAL kindly escorting me, I took the car to Paul Schlicht of Schlicht Automotive (741 South Main Street, Viroqua; [redacted]), who quickly diagnosed the problem. The heater core hoses had ruptured from rubbing the dipstick. Because he knew I was in a hurry, Paul agreed to fix it by Saturday morning.

As Paul tinkered, his friends sat around drinking beer while heavy metal played on the radio. "This is your truest Wisconsin experience," mIEKAL said, "hanging out in an auto garage in the middle of nowhere."

Back in West Lima, mIEKAL, Camille and I spent the afternoon drinking homemade plum wine and talking about an odd cemetery in Romania, Zon's future and how the once-reclusive Ken had slowly opened up. Occasionally, a horse and buggy would clip-clop down the road, a reminder that Amish farmers, too, had found the driftless hills a perfect fit for their own intentional communities. Then, at last, we ate dinner together — a weirdly good stir-fry of organic hot dogs and mushrooms over saffron rice, with a fresh spinach salad from the garden — and I returned to my breezy corner bedroom.

The next morning, I knew, I would be leaving West Lima to visit Taliesin, itself an experiment in living closer to nature, then drive west to Decorah, the reader-recommended heart of Norwegian-American Iowa. And for a moment, I felt terrible. In these few days, I'd just begun to find my place in Dreamtime Village, and now I was abandoning it. But community, I'd learned, exists independent of geography, and the bonds that linked me to these not-so-isolated dreamers would stretch across the hills of Wisconsin and beyond. Margarita the goose clucked out in the yard; my cellphone, with no signal, lay dormant on the nightstand; and I fell soundly asleep.

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366. Alan Sondheim

Re: [webartery] Into Middle America but Staying on the Fringe

Wed 20 Jun 2007

---

mIEKAL, This is quite beautiful and poetic; I think a lot of people I know would like to live this way. But we're caught up in an electronic web on one hand and a desire perhaps for annihilation on the other; I could throw away my cellphone but then I'd also like to disappear forever. - love, Alan, and where do you get the zine?

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367. Barry Schwabsky

Re: beautiful books

Wed 20 Jun 2007

It would be great to hear more about interesting presses at work today in France. When you get a chance, Charles, would you expand on this?

charles alexander <[redacted]> wrote: I missed some messages on this thread but hope someone mentioned Kyle Schlesinger's Cuneiform Press. I'm also drawn to books that are very simple and not necessarily handcrafted but still have an elegance (better if understated) about them. Lately I've found Rod Mengham's chapbooks from Equipage fit that bill very well. And I was much impressed by the quality of a lot of French presses on a just-completed visit to Paris. I'm looking forward to more fully unpacking and reading the books I picked up while there.

charles

charles alexander / chax press

fold the book inside the book keep it open always
read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

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368. Rob McLennan

new(ish) on rob's clever blog

Wed 20 Jun 2007

new(ish) on rob's clever blog

-- Souvankham Thammavongsa's Found
-- the ghosts of geography: de Leeuw & Dragland & writing my eventual non-fictions
-- ongoing notes: the ottawa small press book fair (part one) (George Bowering, Pooka Press; Stuart Ross)
-- rob's Alberta year
-- The City Visible: Chicago Poetry for the New Century
-- Wave Books annual subscriptions
-- Ongoing notes: late May, 2007 (Murderous Signs; Suzanne Buffam's Interiors, Delirium Press; Xantippe; Robert Allen's The Encantadas, Conundrum Press; Steven Ross Smith's fluttertongue 4: adagio for the pressured surround, NeWest Press; Rob Budde's poem's poem, wink books; Front & Centre magazine)
-- M.A.C. Farrant's the breakdown so far
-- Anne Stone's Delible
-- Why doesnt Ottawa have a Poet Laureate (anymore)?
-- Nathaniel G. Moore's Let's Pretend We Never Met
-- new (finally, slowly) from above/ground press
-- The TREE READING SERIES, Ottawa
-- Seminal: The Anthology of Canada's Gay Male Poets, eds. John Barton and Billeh Nickerson
-- poem for some of the closer planets (poem)
-- Ongoing notes: early May, 2007 (UGLY: an instant spoken word chapbook anthology, Fredericton NB: Broken Jaw Press; No Press, Calgary; Ian Roy's Red Bird, Buschek Books)
-- Unveiling / Marianne Moore by John Taggart
-- Poetics.ca #7 (finally!) now on-line

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press

fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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369. Alan Sondheim
Mountain Sutra
Wed 20 Jun 2007

Mountain Sutra

http://www.asondheim.org/marylake.mp4

To smite is to kill someone most probably with a cudgel. To be smitten means either to be killed or in love. Love and death meet in the word.

"The world has no part in the experience. It permits itself to be exper- ienced, but has no concern in the matter. For it does nothing to the experience, and the experience does nothing to it." (Martin Buber)

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370. charles alexander
Re: beautiful books
Wed 20 Jun 2007

Barry,

first I was very impressed by the general quality of literary books in Paris. Paperback books are generally sewn, printed on high quality paper, and expertly printed (registration, consistency, etc.) with good design and a graceful sense of page layout. A good example is POÉSIES: Oeuvres Complètes de Mohammed Dib, introduced & edited by Habib Tengour (himself a terrific poet), which is massive at almost 600 pages, and is an important book by a poet I hope becomes available in such an edition in English (this one is in French), and not a "fine art" book at all, but still a lovely graceful book that is a pleasure to handle even at its size.

In terms of smaller presses, I picked up a visually delightful book with text by Nicole Malinconi and images by Jean-Gilles Badaire titled La Porte de Cézanne, published by &esperluète editions, which is not in France but in Belgium. I got a beautiful small chapbook (in size, not so small for a chapbook in terms of number of pages) by Sarah Riggs, translated into French and published by Éditions de l'Attente, titled 28 télégrammes. And I saw a couple of books from Minute Editions which looked really good. I looked in a bookstore for the one by Frederic Forte but could not find it. I also like the books coming out from La

Presse, which is bringing out French poets in English. One particularly great one from that press is Wolftrot, by Marie Borel.

I saw many more books in bookstores but didn't note all the press names and titles. A return trip will definitely be required.

And I might have said that Rod Mengham's Equipage books are published by him in Cambridge, England.

Charles

At 08:34 AM 6/20/2007, you wrote:
>It would be great to hear more about interesting presses at work today in
>France. When you get a chance, Charles, would you expand on this?
>
>charles alexander <[redacted]> wrote: I missed some messages on
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371. **Anny Ballardini**
Re: [webartery] Into Middle America but Staying on the Fringe
Wed 20 Jun 2007

This is a beautiful article, almost moving. Congratulations mIEKAL, and also to the author.

On 6/20/07, Alan Sondheim <[redacted]> wrote:
>
> mIEKAL, This is quite beautiful and poetic; I think a lot of people I know
> would like to live this way. But we're caught up in an electronic web on
> one hand and a desire perhaps for annihilation on the other; I could throw
> away my cellphone but then I'd also like to disappear forever. - love,
> Alan, and where do you get the zine?
>

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372. **luke daly**
Eric Unger / Just as Form
Wed 20 Jun 2007

House Press is pleased to announce the publication of Just as Form, a new chapbook by Eric Unger. Copies are available for six dollars at www.housepress.blogspot.com.

www.housepress.blogspot.com
www.housepress.org

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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373. **barbara jane bermeo**

KSW Apature Call for Submissions

Wed 20 Jun 2007

Hi all, Please see below for submissions call for
Kearny Street Workshop's APAture:

>
> Call for submissions for KSW's annual
> multidisciplinary festival of emerging
> APA artists
> APAture: A Window on the Art of Young Asian
> Pacific Americans
>
> Deadline for submissions: July 5, 2007
>
> This deadline is not a postmark date - all
> materials must be received by
> Thursday, July 5. Submit online or hand deliver
> to the KSW office (180 Capp
> Street near 17th). KSW is open between
> 12pm-6pm, Mondays-Fridays, but please
> call ahead of time ([redacted]) to confirm
> that staff will be in the
> office to receive your materials.
>
> The KSW office will be closed on May 28 and
> July 4th.
>
> To download a PDF version of the 2007
> application form, please click
> here
>
(<http://kearnystreet.org/programs/ksw-next/apature2007/apature2007sub.pdf
>
>
http://kearnystreet.org/programs/ksw-next/apature2007/apature2007sub.pdf.).
<http://kearnystreet.org/programs/ksw-next/apature2007/
apature2007sub.pdf>You
> may also submit electronically using our online
> submission
>
form<http://kearnystreet.org/programs/ksw-next/apature2007/submission.php>

.
>
(http://kearnystreet.org/programs/ksw-next/apature2007/submission.php)
>
> *about Kearny Street Workshop's APAture*
> KSW's APAture: A Window on the Art of Asian
> Pacific Americans, is a
> multidisciplinary arts expo presenting and
> examining the work of emerging
> Asian Pacific American artists, living or
> working in the San Francisco Bay
> Area.
>
> The mission of Kearny Street Workshop's APAture
> is to provide artists with
> an early experience presenting their work at a
> large event; to build
> audiences for emerging artists; to strengthen
> the sense of community among
> our artists; and to raise awareness of the
> existence of and diversity within
> the APA arts community. The KSW-Next group will
> be organizing, jurying, and
> staffing the event.
>
> Kearny Street Workshop (KSW) is the nation's
> oldest multidisciplinary Asian
> Pacific American arts organization. Based in
> San Francisco, KSW's mission is
> to present and produce art that enriches and
> empowers APA communities. KSW
> presents its ninth annual festival showcasing
> the work of emerging APA
> artists *September 18-29, 2007 in San
> Francisco's Mission district.*
>
> *you can submit to apature in the following
> categories:*
>
> *Visual arts:* painting, photography,
> sculpture, installation, multimedia,
> etc.

> *Performing arts: *Theater, dance, movement,
> puppetry, comedy, etc.
> *Music/Sound:* All music, electronic,
> turntable, sound, noise
> *Literary arts*: Includes written and drawn
> work, all writing, spoken word
> *Film/Video:* Film, video, slide shows, all
> projections
> *Tables/Printed materials*: Zines, comics, etc.
>
> Artists submitting to APAture should submit
> either finished works or
> specific, thoroughly
> written proposals to create new works. APAture
> values community-building,
> ethnic and
> artistic diversity, and collaboration across
> ethnic and disciplinary lines.
>
> questions? please contact sam at
> [redacted] or call [redacted].
>
> *Deadline for submissions is July 5, 2007.*
>
> To download a PDF version of the 2007
> application form, please click here:
>
http://kearnystreet.org/programs/ksw-next/apature2007/apature2007sub.pdf<http://kearnystreet.org/programs/ksw-next/apature2007/apature2007sub.pdf>.
> You may also submit electronically using our
> online submission form:
>
http://kearnystreet.org/programs/ksw-next/apature2007/submission.php<http://kearnystreet.org/programs/ksw-next/apature2007/submission.php>
> .
>
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> --
>
> . . . . . .
> samantha chanse
> artistic director

> kearny street workshop
> 180 capp street, 3rd fl
> san francisco, ca 94110
> [redacted] | [redacted]
> [redacted] | www.kearnystreet.org
>

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http://barbarajanereyes.com

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374. Patrick F. Durgin

Kenning Editions: New Home/New Title/New Subscription Offer

Wed 20 Jun 2007

Kenning Editions is pleased to announce that its new and hopefully permanent home is Chicago, IL. Weâ€™re celebrating this move with a brand new subscription offer, available at www.kenningeditions.com

By entering your subscription, you receive our two forthcoming titles at a steep discount, as well as supporting our efforts to make important new writing available. Next on our list (and due off the press this fall) is sexoPUROsexoVELOZ Septiembre / a bilingual edition of books two and three of Dolores Dorantes, by Dolores Dorantes / translated by Jen Hofer and published with Counterpath Press / 978-0-9767364-2-4 / $14.95

Dolores Dorantes was born in Veracruz in 1973 and has lived most of her life in Ciudad JuÃ¡rez, where socioeconomic violence and politically-charged daily brutalities have informed her radically humane and beautifully incisive work as a poet, journalist, and cultural worker. Dorantes is a rare phenomenon among Mexican literary communities, in that she engages a wide-ranging international stance toward poetry and poetics while refusing to accept state support from a government she cannot respect. She has published four book-length works of poetry, and is a founding member of the border arts collective CompaÃ±Ãa Frugal (The Frugal Company), which counts among its activities publication of the monthly poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. Regarding that publication, Dorantes writes: â€œThe Hoja Frugal is a project that came into being on September 9, 2001 in Ciudad JuÃ¡rez, Chihuahua (the so-called â€œcrime frontierâ€). Our idea was to share the readings and translations in which we as writers are engaged. But more than anything, to share them with the community as a whole, not with the â€˜intellectualâ€™ community. Our intention was to give the community a breath of respite in the context of the growing phenomenon of violence we experience daily in this border zone.â€ Engaging this literary-

political project from another perspective, PUREsexSWIFTsex and September are books 2 and 3 of Dorantesâ€™ lifelong project titled Dolores Dorantes. Simultaneously a breath of respite and a galvanizing wind, these works consist of fragmented interlocking sequences of poems that explore the divided yet overlapping territories of self and other, memory and loss, past and possibility.

Jen Hoferâ€™s translations of Dorantesâ€™ work have appeared in the anthologies Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (ed. Jen Hofer, University of Pittsburgh Press, 2003) and War and Peace 2 (ed. Judith Goldman and Leslie Scalapino, O Books, 2005), and in the literary journals Action, Yes (issue #2), Aufgabe (ed. Tracy Grinnell, issue #3), and Kenning (ed. Patrick Durgin, issue 13, 2002), and as a Seeing Eye chapbook (ed. Guy Bennett, 2004). New translations are forthcoming in Achiote and Tampa Review.

---

www.da-crouton.com
www.kenningeditions.com

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375. charles alexander
Re: beautiful books
Wed 20 Jun 2007

Barry,

I think I was confused about a title and press name in the last message I sent, and that the Frédéric Forte title I was referring to was one of the following:

Discographie, éditions de l’Attente, 2002;
Banzuke, éditions de l’Attente, 2002;
N/S (with Ian Monk), éditions de l’Attente, 2004;
Comment(s), éditions del ’Attente, 2006.

From the books I've seen and a reading I've heard, I'd say anything by Frédéric Forte is worth the time. And it certainly seems as though éditions de l’Attente has been busy.

Charles

At 08:34 AM 6/20/2007, you wrote:
>It would be great to hear more about interesting presses at work today in
>France. When you get a chance, Charles, would you expand on this?
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>charles alexander <[redacted]> wrote: I missed some messages on
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376. Pai Shin Yu

Publication Announcement: Works on Paper by Shin Yu Pai

Wed 20 Jun 2007

Hello My Friends,

John Cutrone here, from Convivio Bookworks in Lake Worth, Florida. It's the solstice on Wednesday, the beginning of summer by the almanac, Midsummer

by older traditions of time. An auspicious time to be sure. And tonight, Midsummer's Eve, a meaningful night to send a new project out into the world.

WORKS on PAPER
by Shin Yu Pai

Seth and I are pleased to announce the release of Works on Paper, our newest limited edition book, printed letterpress by hand on kozo papers using our Vandercook 4 Proof Press. The poems are presented in four distinct cycles; we guide you through each cycle with endsheets of handmade Moriki paper in earthbound colors. The book itself is sewn on a concertina of handmade Fabriano Roma paper, then bound in boards wrapped in Kumoi paper that is printed with beeswax and dyed in kakishibu--a traditional Japanese dye made from fermented persimmons. 125 copies were printed.

We find Shin Yu's poetry striking, haunting, fun. Beautiful in its simplicity. This collection of her work has paper and ritual as its theme: how paper is made, how paper is used. Paper as surface, paper in spirit. We have attempted, as best we can, to treat the poems with this in mind, and the book is designed with paper acting as medium, as guide, and as binding. We've chosen Eric Gill's Perpetua as the typeface.

And so on this summer night, we're happy to share this new work with you:

http://www.conviviobookworks.com

From our homepage, click the "Our Catalog" link, then "Letterpress Books." This one, we think, is a pretty special piece. Let us know what you think. We'll begin shipping Works on Paper next week.

So, goodnight unto you all.

John

"Thank you, and write when you can."
Convivio Bookworks
John Cutrone & Seth Thompson, proprietors
Inspired goods from around the globe and close to home...
Books and broadsides, made by hand in Lake Worth, Florida.
http://www.conviviobookworks.com

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377. Peter Ciccariello
Exobiologic language
Thu 21 Jun 2007

Exobiologic language<http://www.cgi7.com/peterimages/exobiologic-language.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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378. John Tranter
"Pre-announcing partly-built Jacket 33"
Thu 21 Jun 2007

Announcing an exclusive preview of
Jacket 33 - July 2007 - Guest editor: Pam Brown

[... this issue is partly complete and still growing: it will be completely complete in July 2007]

So far... like the Oort cloud: distant, glittering, incomprehensibly vast, speeding closer every minute ...

===== Feature =====

> *Gordon Ball: Unknown Collaborators: photos from the world of Allen Ginsberg and his many friends among the Beats, from 1969 to Ginsberg's death in 1997*

===== Feature =====

> *Mark Weiss: José Martí*

===== Feature =====

> *Pieces on "Pieces of Air in the Epic", by Brenda Hillman: Barbara Claire Freeman, Editor: "The generic convention of the book review is monologic; however nuanced and subtle, the constraints of the form typically allow the inclusion of only one perspective. This collection of short texts on the poems in Brenda Hillman's Pieces of Air in the Epic intends first, to present a kind of collective 'book review,' that is, a form of writing about poems that demands a plurality of individual voices; and second, to provide a forum in which poets respond to and explore a particular poem."*
> *Introduction, by Barbara Claire Freeman*
> *Marjorie Welish*
> *Graham Foust*
> *Evie Shockley*
> *Forrest Gander*
> *Carol Snow*
> *Robert Hass*
> *Michael Davidson*
> *Claudia Keelan*
> *Robert Kaufman*
> *Norma Cole*
> *Marjorie Perloff*
> *Geoffrey G. O'Brien*
> *Juliana Spahr*

> *Calvin Bedient*
> *Reginald Shepherd*
> *Cole Swensen*
> *Elizabeth Robinson*
> *Nathaniel Tarn*
> *Bin Ramke*
> *Donald Revell*
> *Patricia Dienstfrey*
> *Michael Palmer*

===== Reviews =====

> *Adam Aitken: "The Accidental Cage" by Michelle Cahill*
>
> *Stan Apps: "Folly", by Nada Gordon.*
>
> *Stan Apps: "My Angie Dickinson", by Michael Magee*
>
> *Bridget Brooklyn: "Passion", by Brane Mozetic, translated by Tamara Soban*
>
> *Stephen Cope: "City Eclogue" by Ed Roberson*
>
> *Penelope Cray: "The Wanton Sublime:A Florilegium of Whethers and Wonders" by Anna Rabinowitz*
>
> *Mark Dickinson: "Leaves of Field": with "Open Woods" and "Moving Woods".by Peter Larkin*
>
> *Patrick James Dunagan: "Remembering Joel Oppenheimer" by Robert Bertholf*
>
> *Martin Duwell: "Sugar Hits" by Philip Hammial*
>
> *Michael Farrell: "Phosphorescence" by Graeme Miles*
>
> *Cliff Fell: Eliot Weinberger, "What happened here" (second edition) and "Muhammad", both published by Verso, 2006.*
>
> *Norbert Francis: Tosa Motokiyu (edited by Kent Johnson and Javier Alvarez). "Also, With My Throat, I Shall Swallow Ten Thousand Swords: Araki Yasusada's Letters in English"*
>
> *Noah Eli Gordon and Erik Anderson: Conversational Noise: Some Talk on "Some Notes on My Programming", by Anselm Berrigan*
>
> *Anne Heide: "hidde violeth i dde violet", by Kathleen Fraser*
>
> *Cole Heinowitz: "Exchanges of Earth and Sky", by Jack Collom*
>
> *Tom Hibbard: "Somebody Blew Up America and Other Poems", Amiri Baraka*
>
> *Ben Hickman: "Remnants of Hannah" by Dara Wier*
>
> *Carlos Hiraldo: "Unprotected Texts: Selected Poems, 1978-2006" by Thomas Beckett*
>
> *Craig Johnson: "Poem for the End of Time and Other Poems" by Noelle Kocot*
>
> *Paul Kahn: "I Was Blown Back", by Norman Fischer*
>
> *Carl Kelleher: "Shake" by Joshua Beckman*

> *Jake Kennedy: "The Men" by Lisa Robertson*
>
> *Marc Kipniss: "The Bird Hoverer", by Aaron Belz*
>
> *Louise Landes Levi: "Sunswumthru a Building", by Bob Arnold*
>
> *Michelle Mahoney: "The Pajamaist", by Matthew Zapruder*
>
> *Jill M. Neziri: "Forth a Raven", by Christina Davis*
>
> *Michael Quattrone: "Overnight", by Paul Violi*
>
> *Dr Mark Seton: "The Kamikaze Mind", by Richard James Allen*
>
> *Rob Stanton: "A panic that can still come upon me" by Peter Gizzi*
>
> *Paul Stephens: "The External Combustion Engine" by Michael Ives*
>
> *James Stuart: "From Now" by Johanna Drucker*
>
> *Ezra Tessler: "The Stamp of Class: Reflections on Poetry and Social Class" by Gary Lenhart*
>
> *Marjorie Welish: "The Totality for Kids", by Joshua Clover*

===== Articles =====

> *James Wallenstein: Ninnies and the Critics: "A Nest of Ninnies" by John Ashbery and James Schuyler*
>
> *Geoffrey Cruickshank- Hagenbuckle with Alexander Nouvel: ZAP! (Zukofsky, Apollinaire, and the X Men)*
>
> *Vernon Frazer and Kirpal Gordon: Who We Are Now: A Retrospective of Michael Rothenberg (60 pages)*
>
> *Aram Saroyan: Contretemps: A Minimalist Parable*

===== Interviews =====

> *George Bowering in conversation with Rachel Loden: Like a Radio in the Dark: An Email Interview, 2007*
>
> *Alison Knowles in conversation with Elizabeth-Jane Burnett, September 2006. Alison Knowles is a visual artist known for her soundworks, installations, performances, publications and association with Fluxus, the experimental avant-garde group formally founded in 1962.*
>
> *Eleni Sikelianos, author of The California Poem, in conversation with Jesse Morse*
>
> *Catherine Wagner in conversation with Nathan Smith, 13 April 2007*

===== Poems =====

> *Mary Jo Bang: Three poems*
>
> *Ken Bolton: Three poems: An Australian Suburban Garden; EUROPE; For various movie directors*
>
> *Michelle Cahill: Three poems: The Accidental Cage; Manhattan; Poppies*
>
> *Justin Clemens: "The Mundiad", Book IV*

> *Kelvin Corcoran: Three poems from 'Ulysses in the Car'*
>
> *Alfred Corn: Two poems: Page and Cave; Trunk Show*
>
> *Wystan Curnow: poem: Max*
>
> *Norman Fischer: Formal Terms*
>
> *Robert Gibbons: Two poems: That Internal World; At the End of Writing*
>
> *Anna Gibbs: Culpable Blindness*
>
> *John Hennessy: Coney Island Pilgrims*
>
> *Katia Kapovich: Two poems: To Whom It May Concern; The Seventh String*
>
> *Burt Kimmelman: Two poems: House, Normandy; Crumbs upon the Table*
>
> *Norman MacAfee: I Am Astro Place*
>
> *Rachel Loden: Three poems: Props to the Twentieth Century; Dick of the Dead; The Pure of Heart, Those Murderers*
>
> *Rupert Loydell: Two poems: The Secret Life of Mist; The Secret Life of Light*
>
> *Mark Mordue: Things That Year*
>
> *John Muckle: Three Poems: Elizabeth Bishop; Nothing Wrong; Cyclomotors*
>
> *Marc Nasdor: Five poems*
>
> *Simon Robb: Excerpt from "Jane Fonda's Temple of Literature"*
>
> *Sam Sampson: Three poems: The Ship Beautiful; Reel; Diagram*
>
> *Don Share: On being philosophical*
>
> *Jaya Savige: Two poems*
>
> *Mark Schafer translates five poems by David Huerta*
>
> *Jeffrey Side: Extracts from "Carrier of the Seed"*
>
> *Stephen Sturgeon: Two poems: Friday; Fired*
>
> *Paul Violi: Finish These Sentences*

--- If you'd like to be taken off this mailing list, please just ask ---

Editor: John Tranter

Associate Editor: Pam Brown

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379. **David-Baptiste Chirot**

WSJ.com - The Prison Poets Of Guantanamo Find a Publisher

Thu 21 Jun 2007

---

*Please note, the sender's email address has not been verified.

the appointment with poetry isn't always one one would have made on one's own--

****

If you are having trouble with any of the links in this message, or if the URL's are not appearing as links, please follow the instructions at the bottom of this email.

Title: WSJ.com - The Prison Poets Of Guantanamo Find a Publisher This article will be available to non-subscribers of the Online Journal for up to seven days after it is e-mailed.

Copy and paste the following into your Web browser to access the sent link:
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****

Email pages from any Web site you visit - add the EMAIL THIS button to your browser, copy and paste the following into your Web browser:
http://www.emailthis.clickability.com/et/emailThis?clickMap=browserButtons&pt=Y"

****

Instructions:

If your e-mail program doesn't recognize Web addresses:
1. With your mouse, highlight the Web Address above. Be sure to highlight the entire Web address, even if it spans more than one line in your email.
2. Select Copy from the Edit menu at the top of your screen.
3. Launch your Web browser.
4. Paste the address into your Web browser by selecting Paste from the Edit menu.
5. Click Go or press Enter or Return on your keyboard.

****

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380. Gary Sullivan
Newly discovered Frank O'Hara play, world premiere in NYC
Thu 21 Jun 2007

“FRANK & STEIN AND FRIENDS,” an evening of short verse plays featuring the World Premiere of “The Houses At Falling Hanging,” a newly-discovered work by famed poet Frank O’ Hara, as well as plays by Gertrude Stein, Edna St. Vincent Millay and others. Directed by Obie-winner BARBARA VANN, “Frank & Stein and Friends” runs from June 14th though the 30th with an opening scheduled for Friday, June 22nd at

THE MEDICINE SHOW THEATRE
549 West 52nd St., 3rd Floor
(between 10th and 11th Ave.)

The performance schedule is Thursdays through Saturdays at 8:00 PM and Sundays at 4:00 PM. Tickets are $18 and are available from Smarttix at [redacted] or via the web at www.Smarttix.com. For more information, please log onto the company’s website at www.MedicineShowTheatre.org.

“FRANK & STEIN AND FRIENDS” celebrates the short verse play by showcasing new and old works by both classic and contemporary voices. The centerpiece of the evening is the world premiere of “The Houses At Falling Hanging,” an unproduced 1953 play by acclaimed poet Frank O’ Hara about a cheery cocktail party in a house dangerously close to slipping off the edge of a cliff, that was considered lost until its discovery at Harvard’s Houghton Library.

Other works in the evening include Gertrude Stein’s “In The Garden,” Edna St. Vincent Millay’s “Aria De Capo,” and newer works by contemporary poets such as Simon Pettet, Denise Duhamel, Tom Savage and Gary Sullivan.

_____ Get a preview of Live Earth, the hottest event this summer - only on MSN
http://liveearth.msn.com?source=msntaglineliveearthhm

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381. Karen Randall
extruded gilgamesh
Thu 21 Jun 2007

A POETRY DANCING THURS JUNE 21 2007
Text: Karen Randall
Sound Collage/ Music: Karen Randall & Don Horton
Choreography: Ellen Kaz
Where: APE Gallery (3rd fl of Thornes Mrkt), 150 Main St., Northampton, MA

When: 7:30pm
more info: http://www.propolispress.com/sound.html

chapter three of the extruded gilgamesh now available as a chapbook
from the small chapbook project (contact peter ganick:
[redacted])

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382. Alan Sondheim
Filtering and Analog Digital
Thu 21 Jun 2007

Filtering and Analog Digital

Reworked from a 1978 Toronto Notebook, "On the successive eliminations of the entity in transformations"

or rather all that is necessary from the diagrams

a -> a' -> a" f' f

The function f moves a to a'; f' moves a' to a" and of course there is a composition f'f(a) -> a" or some such. a' disappears as an entity, and on might generalize, considering a series of functions f, f', f", f"' ... such that (f"'f"f'f(z)) is a filter over z. In the lifeworld, f^n extends in either direction, i.e. n ranges over the integers at the least.

In reality, n ranges over the continuum. Every entity z carries its filter and a filter is non-existent without an entity. The continuous transform- ation of the entity is defined by the filter and vice-versa. Since z may split in the process, the filter may split. The series f... need not define any particular entity, but may be considered split from a previous series, i.e. one out of an almost infinite number of processes, infinite in relation to the continuum. In this fashion, the worlding process is visible, the entity disappears, as entities do. Entities are named in any case in relation to space-time; too great a dispersion, and "entity" disappears qua entity; the background microwave radiation of the universe is an example. Too small a dispersion, virtual particles for example, and "entity" is ontologically problematic. Within everyday life, water and other liquids, as well as gases, are not considered entities, while glass, also liquid, is. It's a question of a family of usages in relation to viscosity for example. There is also a notion of intrinsic identity based on communality and communication; humans are entities, although rapidly undergoing decomposition. Reichenbach's genidentity is useful here; it references the actual material substrate of a coherent object, held gene- alogically together over a substantial period of time, and undergoing change qua object. Such an object brings human phenomenology with it; objects out-gas, wear, wear-out, dissolve, split, from what might tempor- arily

be considered an origin, their inhering to a presumably created form. All origins and all endpoints are subject to filtering, which dissolves them as such. One is left with continuous birthing, continuous languaging and worlding, processes related to Bohm's implicate order on one hand and maya on the other. Of course the filtering itself is filtered, there is no end to it. To be human is to attempt to halt such, impede what is identified as dissolution, death, permanent impediment.

Ownership arises out of this, as does the urge to collect, related to the urge to hunt, to permanently annihilate, absorb, be reborn in the blood of the other. To stay with the filter is to remain analogic, deeply human, chthonic; to impede is to construct the digital, build, aerate, delude. The digital is always already inauthentic, Vaihinger's as-if which resides for and in the moment. Culture veers among the various orders, as if the world and its history is ordered and orderly; it is the sympathetic, not empathetic, magic of this that allows us to survive.

history (site still operating):

http://www.anu.edu.au/english/internet_txt/

waters: http://www.asondheim.org/waters.wma

anyone using http://www.activeworlds.com/ ?

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383. Allison Thomas
Soon to be released: POEMS FROM GUANTÁNAMO
Thu 21 Jun 2007

http://online.wsj.com/article/SB118217520339739055.html?mod=todays_us_nonsub_page_one
~~~~~~~~~~~~~~~~~~~~~~~~~~
Allison Thomas
Associate Marketing Manager
University of Iowa Press
119 West Park Road
Iowa City, IA 52242
(ph) 319/[redacted]
(fax) 319/[redacted]
[redacted]

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~~~~~~~~~~~~~~~~~~~~~~~~~~

384. **mIEKAL aND**
Re: extruded gilgamesh
Thu 21 Jun 2007

my spam filter loved this title...

On Jun 21, 2007, at 8:13 AM, Karen Randall wrote:

> *A POETRY DANCING THURS JUNE 21 2007*
> *Text: Karen Randall*
> *Sound Collage/ Music: Karen Randall & Don Horton*
> *Choreography: Ellen Kaz*
> *Where: APE Gallery (3rd fl of Thornes Mrkt), 150 Main St.,*
> *Northampton,*
> *MA*
> *When: 7:30pm*
> *more info: http://www.propolispress.com/sound.html*
>
> *chapter three of the extruded gilgamesh now available as a chapbook*
> *from the small chapbook project (contact peter ganick:*
> [redacted])

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385. **amy king**
US and THEM
Thu 21 Jun 2007

This Sunday and next Friday:

~~~~

PFS Post presents

~~ Amy King, Adam Fieled and Mark Lamoureux ~~

Sunday, June 24 @ 8:00 p.m.

Sidewalk Cafe
6th St. and Avenue A
New York, NY
http://www.artrecess.blogspot.com/

MiPOesias presents

~~ ETHAN PAQUIN ~ STACY SZYMASZEK ~ ALVERZ RICARDEZ ~~

Friday, June 29, 2007 @ 7:00 PM

~~~

ETHAN PAQUIN is author of My Thieves (Salt, 2007), The Violence (Ahsahta Press, 2005), Accumulus (Salt, 2003) and The Makeshift (UK: Stride, 2002). He lives and teaches in Buffalo, NY, and returns to seacoast New Hampshire every summer. http://www.mipoesias.com/Poetry/paquin_ethan.html

Stacy Szymaszek is the author of Emptied of All Ships (Litmus Press, 2005) as well as several chapbooks. After working at Woodland Pattern Book Center in Milwaukee, WI for many years she moved to New York to be the Program Coordinator at the Poetry Project at St. Mark's Church. This year she is also the Monday Night Reading curator. She edited Gam: A Survey of Great Lakes Writing which lived for 4 issues, and now works as co-editor or contributing editor on various projects including Instance Press and Fascicle. Her current work in process is called "hyper glossia," parts of which can be found on the internet, in a Belladonna* chap book and forthcoming from Hot Whiskey Press. http://www.mipoesias.com/Poetry/szymaszek_stacey.html

ALVERZ RICARDEZ is the publisher of Kill Poet Press & Journal. His poetry has been published in several journals including Chronogram, Softblow, Pemmican, Language & Culture & AVQ. Alveraz lives in Los Angeles and is currently working on his second volume of poetry. http://www.mipoesias.com/Poetry/ricardez_alveraz.html

~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope you'll stop by!
Amy King
MiPO Host
http://www.mipoesias.com

~~~

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

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~~~

386. **Aaron Belz**

the alligator king

Thu 21 Jun 2007

Hey everyone - I have been busy lately, overwhelmed-- visionless! It's summer time.

This morning I was watching the Sesame Street 25th Anniversary DVD (all by myself in my study, in case you were wondering) and found the encouragement I needed in the Alligator King song. I had forgotten all about it.

I'll post the poem below -- The video itself is on my blog - http://belz.wordpress.com

One two three four five six seven!

Said the Alligator King to his seven sons,
"I'm feelin' mighty down.
Whichever of you can cheer me up
Will get to wear my crown."

His first son brought seven oyster pearls
From the bottom of the China Sea.
The second gave him seven statues of girls
With clocks where their stomachs should be.

The third son gave him seven rubies
From the sheikdom of Down There Beneath.
The King thought the rubies were cherries,
And he broke off seven of his teeth.

The fourth son tried to cheer him up
With seven lemon drops.
The King said, "I'm sorry son,
Since that ruby episode, I just haven't got the chops."

The fifth son brought the King perfume
In seven fancy silver jars;
The King took a whiff, and he broke out in spots
'Cause it smelled like cheap cigars.

The sixth son gave him seven diamond rings
To wear upon his toes.
The King snagged his foot on the royal red rug
And crumpled up his nose.

The seventh son of the Alligator King
Was a thoughtful little whelp.

He said, "Daddy, appears to me
That you could use a little help."

Said the Alligator King to his seventh son,
"My son, you win the crown.
You didn't bring me diamonds or rubies, but
You helped me up when I was down.

Take the crown; it's yours, my son.
I hope you don't mind the dents.
I got it on sale at a discount store-
Cost me all of seven cents!"

Seven!

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387. David Buuck
Reading Thur 6/28 @ Electricworks Gallery (SF)
Thu 21 Jun 2007

> *ELECTRIC WORKS SHOWING AMANDA HUGHEN AND JENNIFER STARKWEATHER*
> *Exhibition Opening Thursday, June 28th features recent prints and works on paper*
>
> *Opening Schedule: June 28th, 2007*
> *5:30 PM: Reading by David Buuck. David will be reading excerpts from the catalogue for Between Above and Below in Electric Works' store.*
> *6:00 PM - 8:00 PM: Artists' Reception*
>
> *Between Above and Below focuses on six collaborative prints by Amanda Hughen and Jennifer Starkweather. The series was originally commissioned by the San Francisco Arts Commission as part of their Art on Market Street program. The series was exhibited as six-foot posters in 24 pedestrian kiosks along Market Street for four months in 2007.*
>
> *In each image in this series, the artists isolated and juxtaposed forms and patterns derived from built systems and natural and mechanical movements above, below, and along Market Street. Starkweather worked in ink and gouache, using maps and data about transportation, pedestrian movement, electricity, trees, and bicycles as source material to create her marks. Hughen made screenprints from her drawings of geometric forms around Market Street, such as BART tiles, street lights, one way signs, and manhole covers.*
>
> *In addition to the six collaborative prints, each artist will exhibit her solo work. These original works, installed with the prints, offer viewers the chance to see how each artist's work converses with the other's, and the results of that conversation.*
>
> *Amanda Hughen has exhibited her work internationally, including Ampersand (CA),*

Berkeley Art Museum (CA), Turpentine (Iceland), Marcia Wood Gallery (GA), and White Columns (NY). She has been an Artist-in-Residence at the DeYoung Museum of Art, the Headlands Center for the Arts, and Yaddo. She has been the recipient of a National Endowment for the Arts Scholar Grant, and received a Masterâ€™s Degree in Fine Arts from University of California, Berkeley, where she was awarded a full Block Grant Fellowship and the Eisner Prize.

Jennifer Starkweather has exhibited internationally, including the Wirtz Gallery, Ampersand, Palo Alto Arts Center, the Lab, Oregon College of Arts and Crafts, and Vespine Gallery in Chicago. She has been an artist-in-residence at Ucross, Skowhegan School for Painting and Sculpture, Ragdale and the Vermont Center for Arts and has been a recipient of the Pennsylvania Center for the Arts Grant and an Elizabeth Foundation Grant. Her work is in the collection of The Contemporary Museum Honolulu and the Monterey Museum of Art. Starkweather received a Bachelor's Degree in Studio Art from the University of California at Davis and a Masters Degree in Fine Arts from Tyler School of Art in Philadelphia.

David Buuck, a Bay Area writer, is the Director of the Bay Area Research Group in Enviro-aesthetics and teaches at the California College of Arts, Bard College, and UCSC. He wrote the text for the catalogue for Between Above and Below, published by the San Francisco Arts Commission.

Exhibition Schedule: June 28th - July 14, 2007

If you would like more information please contact Noah Lang [redacted], [redacted]
130 8th Street San Francisco, California 94103 fax [redacted]

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388. **Ann Bogle**
P.I.F.
Thu 21 Jun 2007

Last summer I wrote to the Poetics Listserv. in a condition of poverty -- not yet would I sell my mother's candlesticks -- but I sold books (a box of hardcovers for $11). This summer, I'm relatively at ease and feeling cautious. I duly paid ARC (Circa Poetry) a remainder of $53.42 for my copy of the hardcover, TOUCH OF TOMORROW, in which my poem, "Florence's Weekend," appeared on the first page three years ago, courtesy of the International Library of Poetry. This is not some secret vanity operation: this is the real thing, a real vanity poem. Now paid in full. AMB

********** See what's free at http://www.aol.com.

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389. **Tom W. Lewis**
Re: the alligator king
Thu 21 Jun 2007

I don't even have to look at the video: this brings back an early body memory from my childhood: the point where the Alligator King bites the rubies and loses his teeth affected me deeply as a little kid: something about the red of the rubies, the imagined feeling of biting into hard stones and losing teeth, the sucked-in gums ... not that I was disturbed by this little short, but I still know what I thought the rubies might taste like as I put them in my mouth.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Aaron Belz
Sent: Thursday, June 21, 2007 14:40
To: [redacted]
Subject: the alligator king

Hey everyone - I have been busy lately, overwhelmed-- visionless!
It's
summer time.

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The King snagged his foot on the royal red rug
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Take the crown; it's yours, my son.
I hope you don't mind the dents.
I got it on sale at a discount store-
Cost me all of seven cents!"

Seven!

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390. **Jane Sprague**

Book Release Party: Ara Shirinyan's Syria Is in the World at Late Night Snack

Thu 21 Jun 2007

Dear List:

For those of you in or near Los Angeles, California:

Please join us to celebrate the poetry and the person of Los Angeleno poet Ara Shirinyan next Tuesday night at Late Night Snack, curated by Harold Abromowitz and Mathew Timmons. Ara has put tremendous energy and vitality into the diverse and exciting writing landscape of Los Angeles and made important contributions to national and international writing communities

through his work editing Make Now Press. His poetry echoes that same spirit of intellectual rigor, formal experiment and deep play. We hope you'll join us to celebrate the publication of his first full-length collection of poems:

SYRIA IS IN THE WORLD
Late Night Snack, Tuesday, June 26, 2007
at Beta-Level
Chinatown, Los Angeles, 9:30PM
Here is some information about the book, currently available direct from the publisher at www.palmpress.org Copies will also be available at the reading.

At globalizing his art, Ara Shirinyan beats Walt Disney hands down. In this dazzling debut, Shirinyan takes post-conceptual poetics to new borders beyond the scope of US pop culture and media, and into the purloined hills and desserts of any language as English, as fodder for reframing: "vulgar ideas, cultural purity, nation, etc." This is a terrain where "striktly confidentially" gulags share the global stage with a long list of Soviet poet blurbs. In the end, Shirinyan reminds us: "You have an interest in history. You cannot miss Syria. Syria has monuments." Indeed, Syria Is in the World, and so is Ara Shirinyan... welcome aboard!--Robert Fitterman

An investigative poetic excavation of nationalism and its many guises, SYRIA IS IN THE WORLD is a work thick with political history flung through the filter of poetic perspicacity and linguistic audacity. Smart, snappy, and incisive, this book is a joyride of re-appropriated language, an unflagging examination of flags, a procedurally constrained yet unfettered gambit. Ara Shirinyan presses us to question the mundane, often arbitrary borders that separate countries from each other and us from us.--Jules Boykoff

What is the shape of the sound as it transcends the rectilinearity of official language? Does it mask out the hard angles or does it ooze beneath and compromise the structure itself?

... isosceles overlapping excess of limit
dove, anger-frames
white man equality rectangle
consent system arms covering small flag tree...

What voice can escape the intense entropy in which "a medal is arrogantly shaped like a medal"? It's a voice calling a country a "perpetual country on my back." With humor and humanity, Ara Shirinyan writes his way through power's symbols, so that:

All possible individual personalities in human beings hold
in possession one more than one areas set aside...
--Diane Ward

Ara Shirinyan's SYRIA IS IN THE WORLD collects five related sequences of conceptual works, including Republic of Georgia poems, Russia/Soviet poems, Poems from Here to There, Flag poems, and the eponymous Republic of Syria poems. These works extend the tradition of post-original or "sampled" poetry to consider questions of geopolitics and international intelligibility, questions of who is talking to who and who can hear what. Drawing on a vast range of source materials, which he manipulates either subtly or outrageously, Shirinyan shares essential information, even as he comments on the ways this information has been/must be translated, coded, recoded, and distributed. Shirinyan communicates with, at, next to, or around us in an attempt to simulate mastery of the Babel of world politics and world ideologies. This is a poetry aware of the fact that we can never encompass the world's conceptual and ideological diversity, and yet must not be satisfied with a narrow local view. Furiously opposed to the mandarins of globalization and their attempt to flatten out or smooth over cultural differences, Shirinyan puts his ear out to the Earth, creating a poetry of collection, transcription, and reinscription. --Stan Apps

ISBN 978-0-9789262-0-5
0-9789262-0-X
104 pages, perfectbound
$15.00
www.palmpress.org

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391. Ann Bogle

Wisc. Onions

Thu 21 Jun 2007

In honor of the NYTimes' frugal traveler's visit to Dreamtime Village (in a car exactly like mine), I photographed onions from Wisconsin -- the Welsh, the Bermuda, and the chive at _http://annbogle.blogspot.com_ (http://annbogle.blogspot.com) .

********** See what's free at http://www.aol.com.

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392. George Bowering

Re: Wisc. Onions

Thu 21 Jun 2007

Aw heck!
From the subject line I thought this was
a baseball team.

On Jun 21, 2007, at 2:37 PM, Ann Bogle wrote:

> In honor of the NYTimes' frugal traveler's visit to Dreamtime Village
> (in a
> car exactly like mine), I photographed onions from Wisconsin -- the
> Welsh,
> the Bermuda, and the chive at _http://annbogle.blogspot.com_
> (http://annbogle.blogspot.com) .
>
>
>
> ********** See what's free at
> http://www.aol.com.
>
>
George B.
Author of his own misfortunes.

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393. Mark Prejsnar
new blog - APG
Thu 21 Jun 2007

---

the Atlanta Poets Group
has launched its blog ...

it has texts of poems, sound files, announcements of poetry events, info about our various publications, the low-down on our hard-copy poetry mag, Spaltung; and more ....

http://atlantapoetsgroup.blogspot.com/

--mark

"In aesthetics, any formal opposition will always be eventually overridden by artists who have learned to blur the contrasts or synthesize the opposing distinctions, as Cezanne learned to compose and draw through color."

--Charles Rosen

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394. **Jesse Glass**

SPD Recommends Oulipoems by Philip Terry (Ahadada Books)

Fri 22 Jun 2007

For more information go to www.ahadadabooks.com or search SPD under Ahadada Press. Great News by any standard, Jess

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395. **Jesse Glass**

Indigenous Writing Systems--Miekal And and the NYT

Fri 22 Jun 2007

Happy to see the write-up on And's community (and the fading sign on the mailbox!--so goes the avant-garde!), but during the video a statement sailed past me that I want to verify: Miekal is doing some visual poetry using the Micmac glyphs, which he mentioned as the oldest writing system in North America. My understanding is that Cherokee is the oldest documented indigenous Native American writing system in North America. Micmac appears to have originally been a mnemonic device that was then revamped by the Jesuits as a teaching aid--therefore it's been altered at the whim of those fellows from over the sea, and scholars actually don't know by how much. Cherokee was the product of the lone genius Sequoya--a remarkable feat only equalled by Kobo Daishi in Japan, who might have developed the kana.

Cherokee is very much like the Japanese Katakana syllabary. My students pick it up in a matter of twenty minutes and use it for a "fun" way of writing Japanese! Jess

↑ Index

396. **David Chirot**

Wisconsin's Outside Art--Art Environments

Fri 22 Jun 2007

To: [redacted]
From: [redacted] (David Chirot)
Subject: Wisconsin's Outside Art--Art Environments

This story was sent from JSOnline.com: http://www.jsonline.com. It was sent by [redacted] (David Chirot) on 6/22/2007 1:53:40 AM

Wisconisn is the leading american State for Outside Art--arts in/of the Environment--as asll, for many, one of the top two states for Outdier Art--many incredible sites/sights/cites here-!!--

http://www.jsonline.com/story/index.aspx?id=552356

↑ Index

397. David A. Kirschenbaum
Exhibit at Boog City¹s 4th Annual Small, Small Press Fair
Fri 22 Jun 2007

---

please forward

Exhibit at Boog City¹s 4th Annual Small, Small Press Fair
(with Indie Records and Crafts, too)

during the Welcome to Boog City festival*

Sat. Aug. 4, 11:00 a.m.-5:00 p.m.

Cakeshop
152 Ludlow St. (bet. Stanton and Rivington sts.)
NYC

$20 for a table

email [redacted] or call 212-842-BOOG (2664)

---

*Welcome to Boog City
4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

David Baratier
Sean Cole
John Coletti
Tom Devaney
Greg Fuchs
Joanna Fuhrman
Tony Gloeggler
Nada Gordon
Mitch Highfill
Brenda Iijima
Eliot Katz

Amy King
Mark Lamoureux
Kimberly Lyons
Gillian McCain
Simon Perchik
Wanda Phipps
Kristin Prevallet
Lauren Russell
Nathaniel Siegel
Rachel M. Simon
Christina Strong
Gary Sullivan
Rodrigo Toscano and his Collapsible Poetics Theater
Ian Wilder
Daniel Zimmerman
and more

and music from:

Dr. Benstock
The Drew Gardner Flash Orchestra
Sean T. Hanratty
I Feel Tractor
Bob Kerr
The Leader
Nan & the Charley Horses
The Passenger Pigeons (formerly The Sparrows)
and more

and

The Fugs album,
The Village Fugs, performed by
Paul Cama, Steve Espinola, I Feel Tractor,
JUANBURGUESA, and Scott MX Turner
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum
For more info: 212-842-BOOG (2664) * [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

398. Jim Andrews
News War; How Democrats Should Talk; Shirky Defends the Internet
Fri 22 Jun 2007

Here are three links worth following.

Most will have seen this already, I imagine, but I thought I'd point it out, not only because it is excellent, but because of its relation with a thread on this list not long ago concerning the book 'The Cult of the Amateur'. Frontline (aired on the Public Broadcasting System in the USA) has produced an excellent series called 'News War' at http://www.pbs.org/wgbh/pages/frontline/newswar . You can view the whole series online.

This is a four-part TV series that looks at 'journalism in crisis'. The first part looks at 'Plamegate', where USAmerican reporters were subpoenaed and imprisoned who reported on WMD (the lack thereof) issues leading up to the Iraq war (they wouldn't reveal sources). The second part looks at the clash between the Bush administration and the New York Times' reporting on NSA wire-tapping of USAmerican citizens suspected of terrorist involvement; the third part looks at the proliferation of types of news-reportage more entertainment-oriented than the sort of public-service reportage associated with 'serious news' and at The Los Angeles Times and its problems as a microcosm of the problems afflicting USAmerican journalism more generally. The fourth part examines the rise of Arab satellite TV channels and their impact on the "war of ideas". It focuses on the growing influence of Al Jazeera, and the controversy around the launch of Al Jazeera English, which U.S. satellite and cable companies have declined to carry. The series concludes with profiles of several contemporary journalists who have been murdered because of their work.

The second link is to http://www.nybooks.com/articles/20217 , a review by Michael Tomasky called 'How Democrats Should Talk' of three books: 'The Greatest Story Ever Sold: The Decline and Fall of Truth from 9/11 to Katrina' by Frank Rich; 'Words That Work: It's Not What You Say', It's What People Hear by Frank Luntz; and 'The Political Brain: The Role of Emotion in Deciding the Fate of the Nation' by Drew Westen. This review is a fascinating look into three books that discuss language and politics, or perhaps the language of politics. As well as tactics.

The third link was sent to me by Dan Waber. Thanks, Dan. It's http://www.boingboing.net/2007/06/21/clay_shirky_defends_.html , an interesting, thoughtful response by Clay Shirky to 'The Cult of the Amateur'.

To connect the dots, well, I see these links as putting the issues of 'The Cult of the Amateur' in a larger context. In other words, these three links place some issues concerning politics and the Internet in a somewhat larger context.

ja
http://vispo.com

↑ Index

399. **kevin thurston**
Fwd: Subscribe to FOURSQUARE!
Fri 22 Jun 2007

---------- Forwarded message ----------
From: Jessica Smith <[redacted]>
Date: Jun 21, 2007 9:44 PM
Subject: Fwd: Subscribe to FOURSQUARE!
To: kevin thurston <[redacted]>

Kevin, if you're still on Poetics-list would you mind fwding this?

> |

Foursquare 2.1 is printing as we speak. Make sure you don't miss any of this year's 4SQs by subscribing here:

http://www.etsy.com/view_listing.php?listing_id=5965854

Not sure what Foursquare is? Check out the website: foursquareeditions.blogspot.com

--
no, really, i love you

http://fuckinglies.blogspot.com/

↑ Index

400. **susan maurer**
Re: the alligator king
Fri 22 Jun 2007

---

i also recommend custard the dragon by ogden nash, my favorite poem. susan maurer

> *From: Aaron Belz <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*

To: [redacted]
Subject: the alligator king
Date: Thu, 21 Jun 2007 14:39:31 -0500

Hey everyone - I have been busy lately, overwhelmed-- visionless! It's summer time.

This morning I was watching the Sesame Street 25th Anniversary DVD (all by myself in my study, in case you were wondering) and found the encouragement I needed in the Alligator King song. I had forgotten all about it.

I'll post the poem below -- The video itself is on my blog - http://belz.wordpress.com

One two three four five six seven!

Said the Alligator King to his seven sons,
"I'm feelin' mighty down.
Whichever of you can cheer me up
Will get to wear my crown."

His first son brought seven oyster pearls
From the bottom of the China Sea.
The second gave him seven statues of girls
With clocks where their stomachs should be.

The third son gave him seven rubies
From the sheikdom of Down There Beneath.
The King thought the rubies were cherries,
And he broke off seven of his teeth.

The fourth son tried to cheer him up
With seven lemon drops.
The King said, "I'm sorry son,
Since that ruby episode, I just haven't got the chops."

The fifth son brought the King perfume
In seven fancy silver jars;
The King took a whiff, and he broke out in spots
'Cause it smelled like cheap cigars.

The sixth son gave him seven diamond rings
To wear upon his toes.
The King snagged his foot on the royal red rug
And crumpled up his nose.

The seventh son of the Alligator King

> *Was a thoughtful little whelp.*
> *He said, "Daddy, appears to me*
> *That you could use a little help."*
>
> *Said the Alligator King to his seventh son,*
> *"My son, you win the crown.*
> *You didn't bring me diamonds or rubies, but*
> *You helped me up when I was down.*
>
> *Take the crown; it's yours, my son.*
> *I hope you don't mind the dents.*
> *I got it on sale at a discount store-*
> *Cost me all of seven cents!"*
>
> *Seven!*

_____ Get a preview of Live Earth, the hottest event this summer - only on MSN http://liveearth.msn.com?source=msntaglineliveearthhm

↑ Index

401. Thomas savage

Re: Newly discovered Frank O'Hara play, world premiere in NYC

Fri 22 Jun 2007

Hello Gary, thanks for posting this message. I've been informed by a member of the company that the plays are now available on a "pay what you wish" basis. So the $18 is still what they're asking but it's not a fixed fee. Regards, Tom Savage

Gary Sullivan <[redacted]> wrote: “FRANK & STEIN AND FRIENDS,” an evening of short verse plays featuring the World Premiere of “The Houses At Falling Hanging,” a newly-discovered work by famed poet Frank O’ Hara, as well as plays by Gertrude Stein, Edna St. Vincent Millay and others. Directed by Obie-winner BARBARA VANN, “Frank & Stein and Friends” runs from June 14th though the 30th with an opening scheduled for Friday, June 22nd at

THE MEDICINE SHOW THEATRE
549 West 52nd St., 3rd Floor
(between 10th and 11th Ave.)

The performance schedule is Thursdays through Saturdays at 8:00 PM and Sundays at 4:00 PM. Tickets are $18 and are available from Smarttix at [redacted] or via the web at www.Smarttix.com. For more information, please log onto the company’s website at www.MedicineShowTheatre.org.

“FRANK & STEIN AND FRIENDS” celebrates the short verse play by showcasing new and old works by both classic and contemporary voices. The centerpiece of the evening is the world premiere of “The Houses At Falling Hanging,” an unproduced 1953 play by acclaimed poet Frank O’ Hara about a cheery cocktail party in a house dangerously close to slipping off the edge of a cliff, that was considered lost until its discovery at Harvard’s Houghton Library.

Other works in the evening include Gertrude Stein’s “In The Garden,” Edna St. Vincent Millay’s “Aria De Capo,” and newer works by contemporary poets such as Simon Pettet, Denise Duhamel, Tom Savage and Gary Sullivan.

_____ Get a preview of Live Earth, the hottest event this summer - only on MSN http://liveearth.msn.com?source=msntaglineliveearthhm

---
Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

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402. **Didi Menendez**

Fw: Sugar Babies on TV-5pm-Univision--Primer Impacto

Fri 22 Jun 2007

AOL EmailBelow is a project I am involved in since I am the web producer for SirenStudios. If anyone watches Univision, you may want to tune in today at 5PM EST.

Thank you,
Didi Menendez
----- Original Message -----
From: [redacted]<mailto:[redacted]>
To: [redacted]<mailto:[redacted]>
Sent: Friday, June 22, 2007 11:03 AM
Subject: Sugar Babies on TV-5pm-Univision--Primer Impacto

If you are able to tune into the Univision Network, PRIMER IMPACTO is doing a feature on THE SUGAR BABIES today at 5pm on television. [We think they also played it last night during the after hours show]

And if you haven't seen it, there will be a public screening at FIU next week on June 27 from 2-5pm at the Graham Center. If you've seen it, tell others....

SIREN STUDIOSwww.sirenstudios.net<http://www.sirenstudios.net/>

NOTICE: This message is sent in compliance of the new email bill section 301. Per Section 301, Paragraph (a)(2)(C) of S. 1618, further transmissions to you by the sender of this email may be stopped at no cost to you. Screening of

addresses has been done to the best of our technical ability. We respect all removal requests. If you received this e-mail in error, or if you are no longer interested, you can be removed by replying to this message and placing "Remove" in the Subject line.

---------- See what's free at AOL.com<http://www.aol.com/?ncid=AOLAOF00020000000503>.

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403. **Adam Fieled**

PFS Presents: King, Lamoureux, Fieled: 6/24

Fri 22 Jun 2007

For those of you who dwell in or around Manhattan, please join me, Mark Lamoureux and Amy King for "PFS Presents". This will take place at the Sidewalk Cafe, 6th Street and Avenue A, @ 8 pm this Sunday, 6/24.

If you can get there a little early, we may be having drinks....

Love on yer,
Ad

Expecting? Get great news right away with email Auto-Check.
Try the Yahoo! Mail Beta.

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404. **mIEKAL aND**

Re: Indigenous Writing Systems--Miekal And and the NYT

Fri 22 Jun 2007

---

from "Mi'kmaq; Readings in North America's First Indigenous Script" by David L. Schmidt & Murdena Marshall, 1995.

"According the Mi'kmap oral tradition, the hieroglyphs were developed for inscribing maps and tribal records prior to the coming of Europeans to Mi'kma'ki, the native homeland. Although physical evidence for a pre-contact script has not yet been discovered, seventeenth-century reports by French missionaries testify to the existence of pictographic writing traditions among Eastern Algonquian- speaking peoples, a linguistic group which Mi'kmap is a member. The 1651-1652 "Relation" of Father Gabriel Druillettes, for instance, noted the use of an incipient literacy among the Eastern Abenakis of Maine:

"Some would write their lessons after a fashion of their own, using a bit of charcoal for a pen, and a piece of bark instead of paper. Their characters were new, and so peculiar that one could not recognize or understand the writing of

another--that is to say, they used certain signs corresponding to their ideas; as it were, a local reminder, for recalling points and articles and maxims which they had retained."

The essay goes on to layout a history of how this pictographic language evolved over the next couple hundred to become "definite characters" whose understanding was shared among a community of readers. The symbols which got codified largely related to various versions of the bible which were translated into the pictographs. The orthography of Mi'kmaq which I use in the piece I'm working on comes from a German missionary named Christian Kauder who in the 1860s sent his transcripts to a typographer in Italy who then cut the type & printed the books. That font is really only a western translation of a then 200 year old agit prop form of tribal tagging. (Apparently most of the copies were lost at sea & only a few copies of this particular version remain.)

The NYT video of course edited out all of the explanation of what I was doing.

This is the first two pages of the work. Originally this was published in Chris Cheek's assembling magazine, the name of which is escaping me for the moment.

http://xexoxial.org/pdf/mikmaq_book_of_the_dead.pdf

~mIEKAL

On Jun 22, 2007, at 12:15 AM, Jesse Glass wrote:

> *Happy to see the write-up on And's community (and the fading sign on the*
> *mailbox!--so goes the avant-garde!), but during the video a statement*
> *sailed past me that I want to verify: Miekal is doing some visual*
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> *system in North America. My understanding is that Cherokee is the*
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> *America. Micmac appears to have originally been a mnemonic device that*
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> *pick it up in a matter of twenty minutes and use it for a "fun" way of*
> *writing Japanese! Jess*

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405. mIEKAL aND
Re: Wisconsin's Outside Art--Art Environments
Fri 22 Jun 2007

I can't seem to view the video that Dave sent thru, but I don't think Dr Evermore's Forevertron is mentioned. This is what happens when you mix large amounts of Wisconsin cheese & Wisconsin beer together.

An amazing sculpture park less than an hour from Dreamtime.

Lotsa photos here:
http://www.dreamtimevillage.org/gallery/Dr-Evermores-Forevertron

The article below gives some of the background history to this extraordinary fantasy in metal.
http://www.folkart.org/mag/evermor/evermor.html

~mIEKAL

On Jun 22, 2007, at 2:00 AM, David Chirot wrote:

> *To: [redacted]*
> *From: [redacted] (David Chirot)*
> *Subject: Wisconsin's Outside Art--Art Environments*
>
> *This story was sent from JSOnline.com: http://www.jsonline.com.*
> *It was sent by [redacted] (David Chirot) on 6/22/2007*
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> *----------*
> *-----*
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> *Outdier Art--many incredible sites/sights/cites here-!!--*
>
> *http://www.jsonline.com/story/index.aspx?id=552356*

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406. Fulcrum Annual
FULCRUM's New MySpace Page & Blog
Fri 22 Jun 2007

FULCRUM: an annual of poetry and aesthetics
now has a brand-new profile and blog on MySpace:
http://www.myspace.com/fulcrumpoetry

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407. **konrad**

7/7/07 8PM SF: Writers Tell Film

Fri 22 Jun 2007

---

kino21 presents

THE NEW TALKIES: hijacking Hollywood
Saturday July 7th, 2007
8pm $10

Artists Television Access
992 Valencia @ 21st St.
San Francisco
http://www.atasite.org/calendar/?x=2277

* * *

Call it ventriloquism
Call it movie telling
Call it counterfeit
Call it shadow puppets
Call it Kuleshov Effect
Call it karaoke

. . . whatever . . . but don't call it
heckletainment.

Live film narration, or "neo-benshi" is a format used
for rescripting & reinterpreting scenes from feature
films shown on video.

Writers sync themselves to the silver screen and
perform word surgery on the unsuspecting, clipped and
muzzled films, as they undergo live overdubbing.

Amanda Davidson torches "Firestarter"
Rodney Koeneke reanimates "The Golem"
Wayne Smith revamps "Darling"
Stephanie Young cries out "Viva L'Amour"
Jen Nellis antidotes "Poison" (Hitchcock Presents)
Konrad Steiner disputes the "Minority Report"
David Brazil shaves "The Man who Wasn't There"

^Z

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408. **Laura McClain**
Found Poems
Fri 22 Jun 2007

At the risk of beating a dead horse, where can I find information about found poems? I have a poem I found on an Internet message board, and am wondering about legal issues.

Thanks,

Laura

_____
___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. http://mobile.yahoo.com/go?refer=1GNXIC

↑ Index

409. **Maria Damon**
Re: Indigenous Writing Systems--Miekal And and the NYT
Fri 22 Jun 2007

---

sounds like typical multiple perspectives depending on whose scholarship you find more reputable...

At 11:04 AM -0500 6/22/07, mIEKAL aND wrote:
>from "Mi'kmaq; Readings in North America's First Indigenous Script"
>by David L. Schmidt & Murdena Marshall, 1995.
>
>"According the Mi'kmap oral tradition, the hieroglyphs were
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>of Europeans to Mi'kma'ki, the native homeland. Although physical
>evidence for a pre-contact script has not yet been discovered,
>seventeenth-century reports by French missionaries testify to the
>existence of pictographic writing traditions among Eastern
>Algonquian-speaking peoples, a linguistic group which Mi'kmap is a
>member. The 1651-1652 "Relation" of Father Gabriel Druillettes, for
>instance, noted the use of an incipient literacy among the Eastern
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>Their characters were new, and so peculiar that one could not
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>>Cherokee is very much like the Japanese Katakana syllabary. My students
>>pick it up in a matter of twenty minutes and use it for a "fun" way of
>>writing Japanese! Jess

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410. Matt Timmons

Fold Appropriate Text!!!

Fri 22 Jun 2007

Fold Appropriate Text is coming very soon!

Including work by:
Harold Abramowitz
Guy Bennett
Franklin Bruno
Teresa Carmody
Marcus Civin
Katie Degentesh
kari edwards
Drew Gardner
Nada Gordon
K. Lorraine Graham
Jen Hofer
Mark Hoover
Mike Magee
Sharon Mesmer
K. Silem Mohammad
William Moor
Bruna Mori
Jeffrey Joe Nelson
Vanessa Place
Dan Richert
Rod Smith

Michael Smoler
Mark Wallace

Preorder your copy before Bastille Day, July 14th for only $8.50 + S&H!
Regular price will be $11.00 + S&H.
at http://insertpress.net/index.php?s=fold

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411. Lisa Jarnot
poet running nyc marathon: please donate to Team For Kids
Fri 22 Jun 2007

Hi Poetics List People:

I'm running the November 4th New York City marathon under the banner of Team For Kids and I need to do some fundraising. (I've pledged $2500). If you have any spare cash, even if it's just 5 bucks, I'd be really grateful if you could donate it toward my run. Here's how it works:

Team For Kids is connected to the New York Road Runners Foundation. Your donations pay for physical education programs for students in underprivileged schools in New York City and elsewhere:

• Training for teachers, coaches, field managers, and coordinators, most of whom are volunteers. • Incentives for children to encourage them to maintain attendance, demonstrate sportsmanship, and strive for and achieve fitness and personal achievement milestones. • Entry fees and transportation costs so participants in our programs can compete in races and attend running related sporting events. • Resources to establish programs in areas of greatest need.

If you'd like to sponsor my Team For Kids NYC Marathon Run, all you have to do is go to the Team For Kids Donation Page.

https://www.nyrrc.org/cgi-bin/start.cgi/mar-programs/nyrrf/team/2007/donations.htm

You'll need these two things: My name and my marathon entry number:
Lisa Jarnot
Entry Number: 93748

Or:
To send via mail, please make checks payable in US dollars to: New York Road Runners Foundation. Depending on receipt of the mail and input time, the donation can take 7-10 business days before getting posted to your account. The mailing address is:
NYRR Foundation Team for Kids

845 Third Avenue, 11th floor
New York, NY 10022

Thanks very much,

Lisa Jarnot

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412. David A. Kirschenbaum
Boog City 42 Available, and Free PDF and Free PDF Subs, Too
Fri 22 Jun 2007

Please forward

Hi all,

Boog City 42 is available Saturday. If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC42 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,
David

Boog City 42

available today

featuring:

Our Music section, edited by Jonathan Berger

--" A lot of the pleasure of Kreutz¹s music is watching her perform live as she slips from character to character." --from On the Dark Side, Oh Yeah Phoebe Kreutz Makes ¹em Laugh, Sorta by Justin Remer

--"While some of us may temporarily feel dissatisfaction with those we are friends with,¹ Alexander explains online, ŒI find it far more common to feel dissatisfied with those we are not friends with Š My personal determination to realize music as a career stems largely from my desire for more relationships." -- The Man, The Myth. The Myth Š Scott Alexander Just Wants to Be Your Friend by Berger

Our Printed Matter section, edited by Mark Lamoureux

--"Collaboration in poetry, I was always taught, was something to be shunned, much less read." --from Math Class, Facial Geometry by Maureen Seaton, Neil

de la Flor, and Kristine Snodgrass (NeO Pepper Press), reviewed by Sandra Simonds

Our Politics section, edited by Christina Strong

--"After all, what¹s famous about this borough? No, it¹s not Shea Stadium or The World¹s Fair artifacts. It¹s that The Ramones are from Forest Hills. I saw them at the now-defunct Agora Ballroom in West Hartford, Conn. in 1986. I don¹t remember the show too much, but I do remember the riot outside. It says something about American culture when a band can incite a riot." --from Queens: If You Can Make it Out of There, You Can Make it Anywhere by Strong

And Our Comics section

--Comics from Gary Sullivan, excerpted from his comic Elsewhere #3: ³The New Life.²

Art editor Brenda Iijima brings us work from Chelsea's Stephanie Wu.

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano
(excerpts from each of this issue's poems below)

-- Carlsbad, California's K. Lorraine Graham with

from Dear [Blank] I Believe in Other Worlds

Pacified near world-weary life moments
of babies or computers and women without babies.
But I wanted to write a beautiful poem.

--Vancouver, British Columbia's Jeff Derksen with

The Vestiges (or, Creative Destruction)

Eight

A neighbourhood
on the verge

urban frontiers
named and renamed

for the incoming
pioneers, skid row

travel writing reports
open newness

Humboldts of the urban
beat, metro

threads ravel into
top list takers.

--San Francisco's Kristin Palm with

from City of Conscience

Things I loved:

the river
the library
Dally in the Alley
empty buildings
knowing people everywhere (& liking them)
Ford-Wyoming Drive-in
old socialists
sitting under I-94 overpass
biking on Belle Isle
feeling invincible

And photos from Eric Lippe and Strong.

And thanks to our copy editor, Joe Bates.

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Greenpoint Coffee House
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Thai Cafe
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--
David A. Kirschenbaum, editor and publisher
Boog City
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NY, NY 10001-4754

For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

413. Alan Sondheim
Heading
Fri 22 Jun 2007

Heading

Jennifer wanted to disappear. Jennifer disappeared and there was nothing but rubber. Blow it up she said, make it big. She would cut off her head and cum shot out what was left of the neck. She held on and Baggy was dead. Baggy was always dead but she stopped speaking. She couldn't speak because the air would go out her neck. There was nothing to make things breathe. She couldn't breathe because the lungs were on the other side of the neck. She could just about talk but couldn't talk. She made her money telling secrets.

Jennifer appeared just like a ghost. You could just see her and nothing else, she wouldn't let you see anything else when she was around. You wouldn't have the time anyway. You'd just look at Jennifer and maybe she'd do it to you. And if she did it to you right you'd be dead.

http://www.asondheim.org/heading.mp4

I don't want to mislead you said Jennifer. It's just a story.

↑ Index

414. Tom Beckett
MERITAGE PRESS ANOUNCEMENT
Sat 23 Jun 2007

Pls Feel Free to Forward]

MERITAGE PRESS ANNOUNCEMENT

A Special Release Offer For:

FRAGILE REPLACEMENTS
Poems by William Allegrezza
ISBN-10: 0-9794119-0-4
ISBN-13: 978-0-9794119-0-8
Release date: Summer 2007
Distributors: Small Press Distribution, Amazon.com & www.MeritagePress.com
For more info: [redacted]

Meritage Press is delighted to announce the release of FRAGILE REPLACEMENTS, William Allegrezza's long-awaited poetry collection. FRAGILE REPLACEMENTS explores the way we live through language, experiencing births, deaths, and rebirths through it, but the book also examines how our language is filled, controlled, and crafted by our societies. Two long poems surround and provide context for reading shorter lyrics in the middle section.

ABOUT THE AUTHOR: William Allegrezza teaches and writes from his base in Chicago. His poems, articles and reviews have been published in several countries including the U.S., Holland, the Czech Republic and Australia, as well as in several online journals. His chapbooks, e-books and books include Lingo, The Vicious Bunny Translations, Covering Over, Temporal Nomads, Ladders in July, Ishmael Among the Bushes, and In The Weaver's Valley. He is the editor of Moria Poetry (moriapoetry.com), a journal dedicated to experimental poetry and poetics, and the editor-in-chief of Cracked Slab Books (crackedslabbooks.com).

ADVANCE WORDS on FRAGILE REPLACEMENTS: Allegrezza's poetic canvas-of-choice is the lyric, and his lyrical investigations frequently appear to evolve or grow. . . from an imagination fueled by found language fragments and theory-singed excesses. This particular poet's capacity to create resonant, "deep" images is extraordinary. --Clayton Couch

There is something about the flow in Allegrezza's poems that I quite like, the way they simply move one step at a time down the page almost intuitively. Really, it's the leaps between lines that impress; almost ghazal-like down the page, jumping from line to line to line in seeming disconnect. --rob mclennan

****

SPECIAL RELEASE OFFER: Meritage Press is pleased to offer a Release Special through August 31, 2007. For $13.00, you can obtain a copy of FRAGILE REPLACEMENTSâ€”a reduced rate from the book's retail price of $16.00â€”plus free shipping/handling (an approximate $4.00 value) to U.S. addresses. Just send a $13.00 check made out to "Meritage Press" to:

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Road
St. Helena, CA 94574

For international orders, please contact us through [redacted]

****

ALSO FORTHCOMING IN 2007 FROM MERITAGE PRESS:

COMPLICATIONS by Garrett Caples

PRAU by Jean Vengua (Filamore Tabios, Sr. Poetry Memorial Prize)

And a new series of "Tiny Books" measuring 1 3/4 x 1 3/4" inaugurated by ALL ALONE AGAIN by Dan Waber, followed by STEPS: A NOTEBOOK by Tom Beckett.

Meritage Press is a multidisciplinary literary and arts published based in St. Helena and San Francisco, CA. Our website is at _http://www.meritagepress.com_ (http://www.meritagepress.com/)

********** See what's free at http://www.aol.com.

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415. Joy Bennett
Habit Podcast
Sat 23 Jun 2007

A new episode of the Habit Podcast is up! It's a great interview with a very sharp woman Vice President at Xerox. You can hear it through my web site, habit.squarespace.com.
Enjoy!
Hugs,
Joy

habit.squarespace.com

↑ Index

416. Nick Piombino
*new on *fait accompli**
Sat 23 Jun 2007

---

new on *fait accompli*
http:/nickpiombino.blogspot.com

reviews:

the tiny #3, edited by Gina Myers and
Gabriella Torres, with a cover by Andrew Mister

elsewhere # 3* by Gary Sullivan, with an intro
by Eric Lorberer, editor of *Rain Taxi*

a reading at the BPC by John Coletti and Simon Pettet
on Saturday, June 30

Enclosures: A visit to some Chelsea Galleries, including
mini-reviews

announcements:

an online review of *fait accompli*, the book, from Factory School, on Guillermo Parra's *venepoetics*

two openings by Ligorano/Reese
next week

Free Fall, a book of collages just out from Otoliths Press, directed by Mark Young

plus: some new *contradicta*: an ongoing series of aphorisms

↑ Index

417. Didi Menendez
updated submission guidelines for MiPO now online
Sat 23 Jun 2007

We have updated our submission guidelines.
http://www.mipoesias.com/submit.htm<http://www.mipoesias.com/submit.htm>

Thank you in advance,
Didi Menendez and Amy King
MiPOesias Magazine
www.mipoesias.com<http://www.mipoesias.com/>

Soon in print too.....

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418. Andrea Rexilius
Parcel Issue One
Sat 23 Jun 2007

---

parcel / one www.parceljournal.org

Featuring work by

Erik Anderson, Dan Beachy-Quick, Martin Corless-Smith, Elizabeth Cross, Elizabeth Dorbad

Ben Doyle, Lisa Fishman, Anne Heide, Paul Klinger, Christina Mengert, Sandra Miller

Christopher Mulrooney, Caryl Pagel, Craig Santos Perez, Nate Pritts, Jennifer Reimer, Sara Veglahn, & Della Watson

---

PARCEL is a non-profit online journal that publishes innovative poetry, prose, artwork, essays and reviews. Long poems, collaborations and works from a series are especially welcome.

Submissions & Queries

To be considered send up to 10 pages of prose or 5-7 poems to:

* *

Parcel

c/o Andrea Rexilius

2174 S. Grant St.

Denver, Co 80210

or submit by email at [redacted] Include "Submission" in the subject line.

Submissions are read year-round. New parcels will appear every 4 months.

PARCEL features visual artists, filmmakers, sound artists or any variety of these, in each new issue. If you are interested in becoming a featured artist, please send a query with a brief description of your work to [redacted].

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419. Ricejunk2
Request for flash-fiction submissions
Sat 23 Jun 2007

FOR IMMEDIATE RELEASE:

The Other Herald, a monthly literary newspaper published in Perry, New York... seeks very short fiction pieces for future issues!

We've read your poetry, but we want to be about more than just poetry! An occasional piece of fiction in TOH isnt enough to quench our thirst for good fiction. We are small, so it must be short, or able to be excerpted (and if story is available in full online, we will then refer reader to such site). Please, nothing offensive to the general public or inappropriate for children. TOH is a publication suited for all ages, but read primarily by adults. The shorter the better! (Funny, how difficult it can be to write something short, when you want to!)

Please send your submissions, in the body of an email to: [redacted]. We are also accepting submissions of other writing, i.e. poems, short articles or fiction, and B&W drawings/art. Please include "Submission" in the title of email, and send name (as you want it to appear, if published), mailing address (for the free 4-month subscription, if you are published). For artwork, please Query before

sending any attachments other than .pdf. For inclusion in a specific issue or season of the year, deadline is middle of month previous to issue date. Thanks!!

--T F Rice, Editor of
Heralding the art of words in Western New York (and beyond)...
The Other Herald
PO Box 172
Perry, NY 14530
[redacted]

Note: see previous issues on www.tfrice.etsy.com
Some also archived on www.lulu.com/tfrice (see blog)

For a free sample issue of TOH, send a SASE (#10) to: The Other Herald, PO Box 172, Perry, NY 14530 Smiles!! Smile

Subscription information available upon request.

↑ Index

420. Sheila Murphy
new from Sheila E. Murphy
Sat 23 Jun 2007

---

http://www.lulu.com/content/840898
The Case of the Lost Objective (Case)
by Sheila E. Murphy
Description:
This vibrant collection of new work by Sheila E. Murphy encompasses both lineated and prose poems. In addition, for the first time, selected prints of Murphy¢s visual poetry, some included in private collections and in gallery exhibitions, are presented in book format. The range of work within these pages attests to the versatility and depth of this poet, and invites being read aloud to reveal the full range of perception and innovative use of language.
Product Details:
Printed: 84 pages, 6" x 9", perfect binding, full-color interior ink
ISBN: 978-0-9803-6592-4
Publisher: Otoliths
Copyright: © 2007 by Sheila E. Murphy

↑ Index

421. Fulcrum Annual
FULCRUM seeks interns in Boston
Sat 23 Jun 2007

Fulcrum: an annual of poetry an aesthetics is currently looking for interns based in Boston / Cambridge (a must). This is a volunteer position. If interested, email Managing Editor Lisa Nold (nold{AT}fulcrumpoetry.com) and Director of Marketing and Development Julia Kleyman (office{AT}fulcrumpoetry.com) with your background, experience and contact information; attach a resume if available.

FULCRUM: an annual of poetry and aesthetics
http://fulcrumpoetry.com
http://www.myspace.com/fulcrumpoetry

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422. Jennifer Karmin
JOB: Chicago Arts Partnerships in Education
Sun 24 Jun 2007

Chicago Arts Partnerships in Education seeks qualified candidates for 2 full time positions.

Chicago Arts Partnerships in Education (CAPE) improves student learning through partnering with schools to integrate the arts in to curriculum. CAPE's vision for arts in education positions the arts as central to the improvement of student learning and as a key element in vibrant, creative, and sustainable learning communities. Beginning with the organization's founding in 1992, CAPE has continually collected data and engaged researchers and evaluators to study the organization's programs.

http://capeweb.org

JOB: Research Associate

CAPE seeks a Research Associate to help implement research projects in key CAPE program areas. The Research Associate will assist in the ongoing development of CAPE's overall research plan, and will implement research strategies for other new CAPE initiatives as they emerge. The Research Associate

will work directly with CAPE's university-based Primary Investigators (head researchers), along with CAPE administrative staff, in creating and leading research plans for CAPE programs. The Research Associate is the lead person in implementing those plans, and seeing them through to successful completion. In order to accomplish this, certain areas of responsibility have been established.

The Research Associate's primary areas of responsibility are:

Research tool implementation: The Research Associate is responsible for administering tools developed for specific projects and programs. These tools may include surveys, exit slips, interview protocols, etc. The Research Associate distributes the research instruments, and collects, stores and organizes the data.

Site visits: consulting and documentation: The Research Associate is responsible for making regular site visits to schools across the city of Chicago involved in CAPE research. During site visits, the Research Associate initiates any needed documentation. The Research associate also consults on site, answering teachers' research questions and making suggestions as to their documentation strategies and needs.

Research organization: The Research Associate is responsible for maintaining a high degree of organization of all research data, and submitting that data on time and in a clear manner (the context of the data clearly indicated) to the appropriate parties. The Research Associate will maintain appropriate digital and paper filing systems, easily accessible to CAPE staff.

Research dialogues: The Research Associate will be responsible for either conducting or setting up research interviews with teachers, students, artists, parents, and/or administrators. These interviews may be one-on-one, or conducted with groups. The Research Associate will be responsible for ensuring

interviews and dialogues are recorded, and that this data is gathered and stored.

Research development: The Research Associate will contribute to the development of research plans as needed, and to the development of research tools as needed.

Reporting and sharing: The Research Associate will report research findings on a regular basis to CAPE staff, and periodically to the CAPE Board. The Research Associate will also communicate research to participating teachers and artists, and assist these teachers and artists in their own efforts to publicly share their knowledge. This public sharing will include CAPE's digital research and documentation system.

Research liaison: The Research Associate serves as the "on-the-ground" liaison for the Principal Investigators to all parties relevant to CAPE programs. S/he will be responsible for regularly communicating with the PIs to clarify tasks and responsibilities.

Qualifications:
&#56256;&#56321; Bachelor's degree mandatory, Master's degree in education, the arts or other related field a plus
&#56256;&#56321; Experience with public schools and/or arts education programs
&#56256;&#56321; Curriculum development skills a plus
&#56256;&#56321; Experience with educational research a plus
&#56256;&#56321; Ability to create web documents
&#56256;&#56321; Excellent written and oral communications skills
&#56256;&#56321; Access to own transportation
&#56256;&#56321; Must be personable and enjoy working with a variety of people
&#56256;&#56321; Excellent organizational and administrative skills; good self-initiated follow-through
&#56256;&#56321; Must be a flexible, energetic team

player
&#56256;&#56321; Demonstrated computer and media
skills; familiarity with Microsoft Office for Mac, and
web
design software a plus
&#56256;&#56321; Experience with conceptualization and
development of documentation
&#56256;&#56321; Ability to prioritize, set and meet
own deadlines, and process complex details

Reports to: Program Director
Salary Range: Commensurate with experience
Schedule: Full-time position

To Apply:
Please forward a cover letter, resume and references
to: [redacted]
No calls please.

JOB: Program Associate

CAPE seeks a Program Associate to serve as the
in-the-field representative of CAPE to schools,
teachers, and artists/arts organizations. The Program
Associate performs a critical role in witnessing
CAPE work as it transpires in schools. Connecting
school/teacher/artist specific situations and needs
with overall CAPE goals and vision is a vital and
ongoing task for the Program Associate. The Program
Associate acts as a “communications hub” and “nerve
center” between CAPE and its program efforts.

The Program Associate’s primary areas of
responsibility are:

Communications: The Program Associate is responsible
for updating CAPE teachers and artists; these
updates include alerts as to CAPE professional
developments, CAPE special events, CAPE training or
consulting opportunities, grant offerings, required
submissions of materials, etc. The Program Associate
also reports information regarding events happening in
the schools to CAPE staff, CAPE Board
members, and other partnering schools.

Coordination: professional developments/meetings: Professional development sessions and/or cross-site meetings are a regular part of CAPE practice and all CAPE programs. The Program Associate is responsible for coordinating, with the Program Director, the times, dates, and locations of professional developments. In addition, the Program Associate works on the agenda for these meetings with the Program Director, and contacts and sets up any outside educators that may present at these meetings.

Organization: The Program Associate is responsible for gathering and maintaining necessary administrative work for programs, in consultation with the CAPE Office Manager and Program Director. This may include requests for support from teachers and artists, contracts, payment requests, contracts, credits for teachers, documentation.

Site visits: witnessing, consulting and documentation: The Program Associate is responsible for making regular site visits to CAPE schools across the city of Chicago. During site visits, the Program Associate documents work pertaining to CAPE. The Program Associate also consults on site (with the support of the Program Director), negotiating any areas in the teacher/artist partnership which require CAPE assistance and/or encouragement. The Program Associate takes on the critical, essential function of “witnessing”—providing an engaged, responsive, active audience member, or “witness”, to the work done by CAPE teachers, artists, and students.

Research: The Program Associate will assist the CAPE Research Associate and Research Team as appropriate and necessary in conducting research. This may include assisting in scheduling interviews, retrieving data from schools, consulting with teachers and artists as to documentation, and other tasks as needed.

Sharing work: The Program Associate will report out on CAPE schools’ arts integration work to CAPE

staff, and periodically to the CAPE Board. The Program Associate will assist in CAPE schools'
completing their contributions to CAPE's digital documentation system (shared publicly on CAPE's website). The Program Associate will present at conferences and represent CAPE at meetings of arts organizations as needed and desired. The Program Associate will coordinate public sharing of the work produced in CAPE programs (such as the annual CAPE Convergence, which shares the work of CAPE's Veteran schools).

Program development: The Program Associate contributes greatly to the continuing evolution of the
CAPE programs listed below, helping to shape their guiding inquiry questions, the nature of their professional development, their goals, and how they share their successes. The Program Associate also may contribute to the development of special programming efforts.

Qualifications:
&#56256;&#56321; Bachelor's degree mandatory, Master's degree in education, the arts or other related field a
plus
&#56256;&#56321; Experience with public schools and/or arts education programs
&#56256;&#56321; Curriculum and/or program development skills a plus
&#56256;&#56321; Experience with educational research a plus
&#56256;&#56321; Excellent written and oral communications skills
&#56256;&#56321; Access to own transportation
&#56256;&#56321; Must be personable and enjoy working with a variety of people
&#56256;&#56321; Excellent organizational and administrative skills; good self-initiated
follow-through
&#56256;&#56321; Must be a flexible, energetic team player
&#56256;&#56321; Computer and media/web skills a plus

&#56256;&#56321; Ability to prioritize, set and meet
own deadlines, and process complex details

Reports to: Program Director
Salary Range: Commensurate with experience
Schedule: Full-time position
To Apply:
Please send a cover letter, resume and references to:
[redacted]
No calls please.

You snooze, you lose. Get messages ASAP with AutoCheck
in the all-new Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/newmail_html.html

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423. Poetics List

On behalf of David B. Chirot

Sun 24 Jun 2007

---------- Forwarded message ----------
From: [redacted]
To: [redacted]
Date:
Subject: NYTimes.com: The Ordinary Reader
This page was sent to you by: [redacted].

BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
The Ordinary Reader
By TOM SLEIGH
Recalling the time when Americans learned and recited poetry together.

http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?
ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1

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424. Didi Menendez
Looking for a Guest Editor for OCHO #15 and #16
Sun 24 Jun 2007

If you are interested, write back to me via [redacted]<mailto:[redacted]>. I prefer to have past contributors of MiPOesias as guest editors though. So please be advised of that.

OCHO #10 is now available here - http://www.lulu.com/content/953211<http://www.lulu.com/content/953211>

Thank you,
See you online...
Didi Menendez
MiPOesias Magazine
www.mipoesias.com<http://www.mipoesias.com/>
miPOradio
www.miporadio.com<http://www.miporadio.com/>
OCHO
www.lulu.com/mipo<http://www.lulu.com/mipo>

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425. Cecelia Belle
Apology
Sun 24 Jun 2007

Listmates: this message is long overdue.Itis more than a year and a half since Ron Silliman wrote me a birthday card that said the kindest, most gracious things about my work.It sent me back to childhood, which for me took place in middleclass ngland, where was firmly, if unwittingly, taught to disavow, if only thru silence, any praise for my efforts.I loved what you all wrote to me on Oct.22, 2005, and think it so rude of me, now an American, not to have responded to every one of your notes. I DID see Ron last summer when the Silliman family came to dinner in the garden, and I know I tried to thank HIM then; please, you other wellwishers, know how grateful am for your good wishes and good words.I'd supposed my shyness left me long ago, but iin Oxtober of 'o5, it struck me sumb. Love, avid

↑ Index

426. **Paul Nelson**
Re: On behalf of David B. Chirot
Sun 24 Jun 2007

Thanks for forwarding this article David. The perspective is similar to the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry has become too highbrow, but in truth, I think average folks have marginalized themselves with popular culture and it is only a fraction of those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton, etc. who begin to have any interest in poetry nowadays. Before 1950 there was no TV to speak of.

Of course the USA is far and away the most pitched-to nation on earth, so that combined with the boob tube tends to retard the possibilities for a more intelligent use of language.

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Poetics List <[redacted]>
To: [redacted]
Sent: Sunday, June 24, 2007 1:12:20 PM
Subject: On behalf of David B. Chirot

---------- Forwarded message ----------
From: [redacted]
To: [redacted]
Date:
Subject: NYTimes.com: The Ordinary Reader
This page was sent to you by: [redacted].

BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
The Ordinary Reader
By TOM SLEIGH
Recalling the time when Americans learned and recited poetry together.

http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1

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427. Jill Chan
New issue of Poetry Sz:demystifying mental illness
Mon 25 Jun 2007

Issue 23 features new poetry by:

Matthew Burkett
Julie Clark
Deidre Elizabeth
Mario Melendez
Patrick Frank

http://poetrysz.blogspot.com

Submissions for the next issue is now open. Send 4-6 poems, and a short bio, in the body of your email to [redacted] . Please read the submission

thank you.

regards

J Chan
editor

___ Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase. http://farechase.yahoo.com/

↑ Index

428. Alexander Jorgensen
Looking for Info on Broadsides
Mon 25 Jun 2007

Dear all:

Am looking for information on publishers producing broadsides. Your help will be appreciated.

Regards,
Alexander Jorgensen

--
"[H]e who leaps into the void owes no explanation
to those who watch.” (Jean-Luc Godard)

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

↑ Index

429. Alan Sondheim
[Ringing julu...]
Mon 25 Jun 2007

(The text below was created using ytalk, one of the oldest chat forms online; I logged in twice, speaking to myself in double guise. The video is about filling out space in another way; the singer is Foofwa d'Imobilite in a church in the middle of the night, Pringy, Switzerland. I'm quite happy with both since they imply a kind of Heideggerian writing into space, home.)

[Ringing julu...]

[1;25r
[?7h
[2;1H
[Ringing julu...]

http://www.asondheim.org/kirkegard.mp4

[Waiting for connection...]
[H----------=
YTalk version 3.3.0 =----------
[2;1H
[12B
[A----------= julu =----------
[14;1HSwollen embryos filled the membrane of the KIirk
rk, Jennifer, almost sounds bubble
forth from the mouth
broth broth, Julu, air is always inside air,
there's nothing beside air, nothin
[6D
nothing motivated
[13Bthere are our motivations and we skillfully
envelop our bodies against the line separating us and our accountability
why do things always move sexually, as if there were no
other concourse, religi
[6D

religion for exampkle, the Kirk, for example
[13Bah you can see me there in the dark, you can hee re my whispers to Chirst our Lor
Lord Buddha, you can hear everything, skin on skin and
face on face on face

[5Byour face is lovely lovely i would kiss your facei would
inhale your skin i wou would inhale your isin your sin i would take with me a
  would fondle your sin i w
would i would listen to you against dorje and cross
against hammer and star
[12Bwe expand in our own worlds of information, we move
accordingly, we act accord accordingly, we are drunk we are drinking each other, we are devouring
[8Bwe are devouring each other's eyes, yes, and blinding
ourselves to anyting but
ourselves to anyone but ourselves to any universe but ourselves
[12Band reading ourselves one against ourselves,
o o o jenifer julu you are soundi
[6D
sounding bubbling forth, there is

are gods and goddesses after t

all there are holy

dances
[10Band dangerous and holy writings for us to read and o

  anyone to read and to compar
[6D

compare beauty against beauty, love against love, our bubbles

[14;25r
[25;1H
[1;25r
[24;1Hour bubbles when they are whole, they cannot burst,
they are eternal, when they are the only one or two or multitude
, yes yes o ulu-enifer, when they are multi
[1;25r
[23;75H
multitude, then will they soften the sounds
  of ours
  selves murmuring and filling

[2;12r
[12;1H
[1;25r
[12;1Hworlds with wings and understandings of wings and
great gyrefalcons above and b
[2;12r
[1;25r
[11;79H
belong every new-born clouds, bubbling forth, the very froth of existence
[14;25r
[25;1H
[1;25r
[24;1Hfroth uncarrying, uncaring, every one, every one and ojbect,
o glorious sound j
[14;25r
[1;25r
[23;79H
jenifer julu, are
o participation in aeon and aeon and aeon
[2;12r
[12;1H
[1;25r
[12;1Hwhat we have wrought here
[2;12r
[1;25r
[12;1H
[2;12r
[1;25r
[12;1Hwhat we have wrought here in this quiet space in this existence
[2;12r
[1;25r
[1;25r
[24;1Hin this existing agan n and again and agon, in this murmuring
against
the membrane of the
bubble, murmuring membrane
[14;25r
[12;1H
[1;25r
[12;1Hprolix and univie fied
[25;1H
[1;25r

[24;1Hwhy is there anything
[12;1H
[2;12r
[1;25r
[12;1Hwhy are we here
[14;25r
[1;25r
[24;1Hi am drinking you ah ah ahhh
[2;12r
[1;25r
[12;1Hi am drinking you ah ah ahhh
[2;12r
[1;25r
[12;1Hah and drinking and drinking you
[2;12r
[1;25r
[12;1Ho julu jennifer
[14;25r
[1;25r
[24;1Ho jennifer julu
[14;25r
[1;25r

[1;25r
[?7h
[2;1H
[Ringing Jennifer...]
[Waiting for connection...]
[10B
[24C################################
[31D# Rering Jennifer #
[31D################################
[12B
[A----------= Jennifer =----------
[14;1H
[14;1H
Swollen embryos filled the membrane of the KIirk
rk, Jennifer, almost sounds bubble
forth from the mouth
[11Bbroth broth, Julu, air is always inside air, there's
nothing beside air, nothin
[6D

nothing motivated
there are our motivations and we skillfully envelop our bodies
against the line separating us and our accountability
[11Bwhy do things always move sexually, as if there were
no other concourse, relig
[5D
religion for exampk le, the Kirk, for example

[5Bah you can see me there in the dark, you can hee
re my whispers to Chirst our Lor
Lord Buddha, you can hear everything, skin on skin and face on
face on face
[11Byour face is lovely lovely i would kiss your facei would inhale
your skin i wo would inhale your isin your sin i would take with me a
would fondle your sin i
would i would listen to you against dorje and cross
against hammer and star
[7Bwe expand in our own worlds of information, we move accordingly,
we act accordi
[7D
accordingly, we are drunk we are drinking each other, we are devouring
[12Bwe are devouring each other's eyes, yes, and blinding ourselves
to anyting but
ourselves to anyone but ourselves to any universe but ourselves
[9Band reading ourselves one against ourselves,
o o o jenifer julu
you are soundin
[7D
sounding bubbling forth, there is
are gods and goddesses after t
all there are holy
dances
[11Band dangerous and holy writings for us to read and o
anyone to read and to compa
[5D
compare beauty against beauty, love against love, our bubbles
[2;12r
[12;1H
[1;25r
[12;1Hour bubbles when they are whole, they cannot burst,
they are eternal, when they
[2;12r

[1;25r
[12;1Hare the only one or two or multitude
, yes yes o ulu-enifer, when they are multi
[2;12r
[1;25r
[11;75H
multitude, then will they soften the sounds
  of ours
  selves murmuring and filling
[14;25r
[25;1H
[1;25r
[24;1Hworlds with wings and understandings of wings and great
gyrefalcons above and b
[14;25r
[1;25r
[23;79H
belong every new-born clouds, bubbling forth, the very
froth of existence
[2;12r
[12;1H
[1;25r
[12;1Hfroth uncarrying, uncaring, every one, every one and ojbect,
o glorious sound j
[2;12r
[11;79H
jenifer julu, are
o participation in aeon and aeon and aeon
[14;25r
[25;1H
[1;25r
[24;1Hwhat we have wrought here
[14;25r
[14;25r
[1;25r
[24;1Hwhat we have wrought here in this quiet space in this existence
[14;25r
[2;12r
[1;25r
[12;1Hin this existing agan
n and again and agon, in this murmuring against
the membrane of the

[2;12r
[1;25r
[12;1Hbubble, murmuring membrane
[2;12r
[1;25r
[24;1Hprolix and univie
[24;1H
[2;12r
[12;1H
[1;25r
[12;1Hwhy is there anything
[14;25r
[25;1H
[1;25r
[24;1H
[14;25r
[1;25r
[24;1Hwhy are we here
[2;12r
[12;1H
[1;25r
[12;1H
[2;12r
[1;25r
[12;1Hi am drinking you ah ah ahhh
[14;25r
[25;1H
[1;25r
[24;1H
[14;25r
[1;25r
[24;1Hi am drinking you ah ah ahhh
[14;25r
[1;25r
[24;1Hah and drinking and drinking you
[14;25r
[1;25r
[24;1H
[14;25r
[1;25r
[24;1Ho julu jennifer
[2;12r

[1;25r
[12;1Ho jennifer julu
[2;12r
[1;25r
[25;1H
[?1l

↑ Index

430. Alexander Jorgensen
Info on List servers
Mon 25 Jun 2007

Dear all:

Might you be able to provide me with recommended list servers. As you know, some have come and gone, and others become less suitable with time - and some have yet to be discovered!

Regards,
Alexander Jorgensen

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Be a better Globetrotter. Get better travel answers from someone who knows.
Yahoo! Answers - Check it out.

↑ Index

431. Andrew Jones
Selfish Monologues
Mon 25 Jun 2007

Selfish Monologues, by Andrew J. Jones

http://www.trafford.com/06-3238

Egopoetic rants from oblivion!

www.ajjones.org

↑ Index

432. Dan Waber
ars poetica update
Mon 25 Jun 2007

The ars poetica project continues to continue continuing at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: MTC Cronin.

Poems will appear this week by: Amy Lemmon, Nico Vassilakis, and Jacquie Williams.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,
Dan

↑ Index

433. Halvard Johnson
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

Millions of years of evolution, of natural selection, and
it all comes down to Larry King interviewing Paris Hilton.

Hal

Please knock before bantering.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jun 24, 2007, at 10:48 PM, Paul Nelson wrote:

> *Thanks for forwarding this article David. The perspective is similar to the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry has become too highbrow, but in truth, I think average folks have marginalized themselves with popular culture and it is only a fraction of those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton, etc. who begin to have any interest in poetry nowadays. Before 1950 there was no TV to speak of.*
>
> *Of course the USA is far and away the most pitched-to nation on*

earth, so that combined with the boob tube tends to retard the possibilities for a more intelligent use of language.

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] *or* [redacted]

----- Original Message ----
From: Poetics List <[redacted]*>*
To: [redacted]
Sent: Sunday, June 24, 2007 1:12:20 PM
Subject: On behalf of David B. Chirot

---------- Forwarded message ----------
From: [redacted]
To: [redacted]
Date:
Subject: NYTimes.com: The Ordinary Reader
This page was sent to you by: [redacted].

BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
The Ordinary Reader
By TOM SLEIGH
Recalling the time when Americans learned and recited poetry together.

http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1

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434. Karen Randall
Re: Looking for Info on Broadsides
Mon 25 Jun 2007

Alexander,

Propolis Press prints letterpress broadsides -- but as a rule, these broadsides are related to a book. (I did one a few years ago of a Michael Palmer poem 'Crossing the Hill' with a translation into Egyptian hieroglyphs, which was not related to a book project.) For the amount of effort they require (that anything letterpress requires), it is really an act of love. (& I tend to be discriminating with regard to what I love.)

As broadsides are really the domain of letterpress printing - you might contact the book arts listserv with your query: [redacted]

best wishes,

Karen Randall
http://www.propolispress.com

> *-------- Original Message --------*
> *Subject: Looking for Info on Broadsides*
> *From: Alexander Jorgensen <*[redacted]*>*
> *Date: Mon, June 25, 2007 12:59 am*
> *To:* [redacted]
>
> *Dear all:*
>
> *Am looking for information on publishers producing broadsides. Your help will be appreciated.*
>
> *Regards,*
> *Alexander Jorgensen*
>
> --
> *"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)*

↑ Index

435. Schlesinger Kyle
Re: Looking for Info on Broadsides
Mon 25 Jun 2007

One of my favorite books on this subject is James D. Sullivan's On the Walls and in the Streets: American Poetry Broadsides from the 1960s. There are other overviews that have a more historical focus, such as Leslie Shepard's The History of Street Literature, but I can't think of anything more contemporary that doesn't deal with the work of a specific press.

Cheers,

Kyle

_____
Kyle Schlesinger
www.kyleschlesinger.com
www.cuneiformpress.com

> *From: Alexander Jorgensen <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Sun, 24 Jun 2007 21:59:44 -0700*
> *To: <[redacted]>*
> *Subject: Looking for Info on Broadsides*
>
> *Dear all:*
>
> *Am looking for information on publishers producing broadsides. Your help will be appreciated.*
>
> *Regards,*
> *Alexander Jorgensen*
>
> --
> *"[H]e who leaps into the void owes no explanation*
> *to those who watch.² (Jean-Luc Godard)*
>
> ---
> *Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.*

↑ Index

436. Murat Nemet-Nejat
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what does that mean?

Murat

On 6/24/07, Paul Nelson <[redacted]> wrote:
>
> Thanks for forwarding this article David. The perspective is similar to
> the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry
> has become too highbrow, but in truth, I think average folks have
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> etc. who begin to have any interest in poetry nowadays. Before 1950 there
> was no TV to speak of.
>
> Of course the USA is far and away the most pitched-to nation on earth, so
> that combined with the boob tube tends to retard the possibilities for a
> more intelligent use of language.
>
> Paul
>
> Paul E. Nelson
> www.GlobalVoicesRadio.org
> www.SPLAB.org
> 908 I. St. N.E. #4
> Slaughter, WA 98002
> [redacted] or [redacted]
>
> ----- Original Message ----
> From: Poetics List <[redacted]>
> To: [redacted]
> Sent: Sunday, June 24, 2007 1:12:20 PM
> Subject: On behalf of David B. Chirot
>
> ---------- Forwarded message ----------
> From: [redacted]
> To: [redacted]
> Date:
> Subject: NYTimes.com: The Ordinary Reader
> This page was sent to you by: [redacted].
>
> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> The Ordinary Reader

> By TOM SLEIGH
> Recalling the time when Americans learned and recited poetry together.
>
>
> http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?
ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1
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437. **Vernon Frazer**
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

Murat

I don't know that "marginalized" is the correct word in this situation. I don't see how people composing the vast majority can be "marginalized." I'd say that the masses have assimilated a myopic view of what constitutes culture and that this view has reduced the notion of culture to the top best sellers in books, music and movies, and to the celebrity subculture of Paris Hilton et al. The majority of people haven't so much "marginalized" themselves as limited themselves to the "marginal perception" of culture that we now call the mainstream. Unfortunately, their practice of putting horse blinders on their cognitive horizons has left most artists who work outside of "the best-seller is best" culture marginalized to such an extent that it's almost impossible to find

means of publication that will reach an audience larger than a small living room could contain.

Vernon

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Murat Nemet-Nejat
Sent: Monday, June 25, 2007 9:35 AM
To: [redacted]
Subject: Re: On behalf of David B. Chirot

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what does that mean?

Murat

On 6/24/07, Paul Nelson <[redacted]> wrote:
>
> Thanks for forwarding this article David. The perspective is similar to
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> etc. who begin to have any interest in poetry nowadays. Before 1950 there
> was no TV to speak of.
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> Of course the USA is far and away the most pitched-to nation on earth, so
> that combined with the boob tube tends to retard the possibilities for a
> more intelligent use of language.
>
> Paul
>
> Paul E. Nelson
> www.GlobalVoicesRadio.org
> www.SPLAB.org
> 908 I. St. N.E. #4
> Slaughter, WA 98002
> [redacted] or [redacted]
>
> ----- Original Message ----
> From: Poetics List <[redacted]>
> To: [redacted]

> Sent: Sunday, June 24, 2007 1:12:20 PM
> Subject: On behalf of David B. Chirot
>
> ---------- Forwarded message ----------
> From: [redacted]
> To: [redacted]
> Date:
> Subject: NYTimes.com: The Ordinary Reader
> This page was sent to you by: [redacted].
>
> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> The Ordinary Reader
> By TOM SLEIGH
> Recalling the time when Americans learned and recited poetry together.
>
>
>
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ex=1183348800&e
n=5b713728b0b03fc4&ei=5070&emc=eta1
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↑ Index

438. **Paul Nelson**
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

Murat,

Thanks for your question. I think that it is largely seen that poetry is marginalized in our culture. The notion is that poets have become so esoteric that they are no longer useful to the average person. In an interview, I asked Victor Hernandez Cruz this and he felt the opposite was the case, that average folks (and I paraphrase because I dont have his actual response handy) that average folks have so dumbed themselves down, poetry is not relevant because they are interested in Larry King interviewing Paris Hilton and other banalities that will be forgotten in a year or two, perhaps less.

TV (& the mainstream media in general) is not interested in helping people become more conscious. If people are more conscious, then advertising does not work as well, making the ultimate job of TV and media, selling products, more difficult. If we really NEEDED milk, they would not need to advertise it. This is why TV panders to ignorant and fearful people and must keep dumbing things down, because intelligent people tend to turn it off. (The alternate view would be to create an oasis of intelligence, but aside from PBS and the occasional cable offering, TV is waaaay stupid.)

Interestingly, KUOW-FM, one of two full-time, full-power NPR signals, would be rated #1 in the Seattle-Tacoma market if non-commercial stations were allowed to be counted in the Arbitron ratings service. Seattle also tends to be one of the more literate towns in the U.S. Either NPR is great, or the lack of commercials attracts people sick of pitches, except of course for those twice-a-year fund drives which makes anyone crazy. Perhaps it is a little of both. There is not much more going on in radio, though I find KUOW and NPR in general maddeningly mechanistic.

My feeling is that poets are called to make as deep a gesture as possible and let the cultural machinations play themselves out. We must become more conscious as a species, as the planet will only put up with so much. Poets and other artists should lead the way, not pander to people who care about Paris Hilton and, who was that former Playboy bunny who died a few months ago?

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4

Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Monday, June 25, 2007 6:35:00 AM
Subject: Re: On behalf of David B. Chirot

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what does that mean?

Murat

On 6/24/07, Paul Nelson <[redacted]> wrote:
>
> Thanks for forwarding this article David. The perspective is similar to
> the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry
> has become too highbrow, but in truth, I think average folks have
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> www.SPLAB.org
> 908 I. St. N.E. #4
> Slaughter, WA 98002
> [redacted] or [redacted]
>
> ----- Original Message ----
> From: Poetics List <[redacted]>
> To: [redacted]
> Sent: Sunday, June 24, 2007 1:12:20 PM
> Subject: On behalf of David B. Chirot
>

> ---------- Forwarded message ----------
> From: [redacted]
> To: [redacted]
> Date:
> Subject: NYTimes.com: The Ordinary Reader
> This page was sent to you by: [redacted].
>
> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> The Ordinary Reader
> By TOM SLEIGH
> Recalling the time when Americans learned and recited poetry together.
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439. mIEKAL aND
Re: Info on List servers
Mon 25 Jun 2007

Alex:

For all things visual poetry you might be interested in SPIDERTANGLE. There's about 130 vispoets subscribed & generally the crowd is pretty well behaved. The list features a lot of calls for work, publishing projects generated from the list itself & some discussion. Signup info can be found here:

http://groups.yahoo.com/group/spidertangle/

On Jun 25, 2007, at 2:03 AM, Alexander Jorgensen wrote:

> *Dear all:*
>
> *Might you be able to provide me with recommended list servers. As you know, some have come and gone, and others become less suitable with time - and some have yet to be discovered!*
>
> *Regards,*
> *Alexander Jorgensen*
>
> --
> *"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)*
>
> ---
> *Be a better Globetrotter. Get better travel answers from someone who knows.*
> *Yahoo! Answers - Check it out.*

↑ Index

440. Stephen Vincent
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

On be half of Hilton Paris, I don't how many of you saw the blurred image of her (CNN/Fox, etc.) where she was looking through the back side window of the police car. Her hair was totally disheveled, her mouth open, apparently screaming (for her mother?) at the top of her lungs. It was right up there with Munch's 'Scream' and in violent contrast with her 'ordinary' vanilla demeanor.

Point is, that if you keep scratching surface of pop culture ultimately an epiphany pops through. I suspect something in Paris Hilton - no matter all the $hine, as well as the 'self-prescribed & whatever other medications - is constantly screaming. (Whether or not true, WCW's dictum about folks dying daily from the lack of poetry might, it seems, apply to Paris' emotional poverty).

I suspect Paris' condition hold for George Bush - I mean how can he possibly live with himself knowing the hopeless carnage he has 'created' in Iraq, as well

as an American political disaster, etc. If not pills, I suspect liquor must be back to him again, to keep those screams from coming up.

Of course, there is the iron horse killer, Cheney. The day he gives into the consequences of his actions does not appear to be on the immediate horizon. There are some criminals that never blink, or break - and righteousness is often the manta. I am afraid he is one. (The current series of articles on the Veep in the W Post are beyond creepy).

Where anyone's poetry book or magazine penetrates the larger media shield with any impact is obviously a crap shoot. However, I think that begs a more serious question. What are the ways poets can begin to engage the public world in ways that challenge the status quo of media (etc.) control? I don't mean just getting the 'ear and eye' of the public, but what are the questions poets need to both ask and explore in order to redefine and become a genuine part of the public conversation. I think this dia- or multi-log has been missing.

Certainly it seems, I think to many of us- if the aim of poets is limited to getting a body of work discussed on an MLA Panel, and/or included in an academic text anthology (valuable as all that might be) - the world of poetry will remain marginalized from any significant intrusion or play in the body politic and the 'body cultural'.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

441. Rob McLennan
[[redacted]: It's Still Belford]
Mon 25 Jun 2007

It's Still Winter Vol 7 (#1) is now posted (at a new url <http://www.itsstillwinter.com>) and is an issue devoted to the work of Prince George poet Ken Belford. Included in the issue are three essays, a new interview, 31 new poems, photos, and video. The new issue is largely engineered by Associate Editor and Designer Graham Pearce.

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

↑ Index

442. **Skip Fox**
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

I'm close to Paul and Vernon on this, with this addition: I feel many people would be interested by and even like much of the thought and sound and beauty of what we like if given access to it and allowed (by themselves?) to listen. I remember reading Stein at a party to a few people on the side who listened closely, and ask me to repeat phrases, and then would hum &c. I'm sure every one has had such an experience. Once in a sophomore lit. class a young woman asked me what a poem meant. I looked at it and thought of a dozen ways to begin, but instead followed a strange path for me, but one I felt utterly correct: I read the poem over. The entire class seemed to understand and if I remembered the young woman nodded.

What saddens me is the fact that so many do not find the portals. But there are always some even in popular culture(Bob Dylan was mine in 1964). And I believe that there are more and more everyday. At least it seems to me that more young people want to talk about the work of those most of us would find interesting.

The margins are expanding.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Vernon Frazer
Sent: Monday, June 25, 2007 9:07 AM
To: [redacted]
Subject: Re: On behalf of David B. Chirot

Murat

I don't know that "marginalized" is the correct word in this situation. I don't see how people composing the vast majority can be "marginalized." I'd say that the masses have assimilated a myopic view of what constitutes culture and that this view has reduced the notion of culture to the top best sellers in books, music and movies, and to the celebrity subculture of Paris Hilton et al. The majority of people haven't so much "marginalized" themselves as limited themselves to the "marginal perception" of culture that we now call the mainstream. Unfortunately, their practice of putting horse blinders on their cognitive horizons has left most artists who work outside of "the best-seller is best" culture marginalized to such an extent that it's almost impossible to find means of publication that will reach an audience larger than a small living room could contain.

Vernon

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Murat Nemet-Nejat
Sent: Monday, June 25, 2007 9:35 AM
To: [redacted]
Subject: Re: On behalf of David B. Chirot

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what does that mean?

Murat

On 6/24/07, Paul Nelson <[redacted]> wrote:
>
> Thanks for forwarding this article David. The perspective is similar to
> the argument of Dana Gioia, Ted Koozer and those folks who feel that
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> has become too highbrow, but in truth, I think average folks have
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> www.GlobalVoicesRadio.org
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> 908 I. St. N.E. #4
> Slaughter, WA 98002
> [redacted] or [redacted]
>
> ----- Original Message ----
> From: Poetics List <[redacted]>
> To: [redacted]
> Sent: Sunday, June 24, 2007 1:12:20 PM
> Subject: On behalf of David B. Chirot
>

> ---------- Forwarded message ----------
> From: [redacted]
> To: [redacted]
> Date:
> Subject: NYTimes.com: The Ordinary Reader
> This page was sent to you by: [redacted].
>
> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> The Ordinary Reader
> By TOM SLEIGH
> Recalling the time when Americans learned and recited poetry together.
>
>
>
http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?
ex=1183348800&e
n=5b713728b0b03fc4&ei=5070&emc=eta1
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443. **Jennifer Karmin**

Red Rover triple play: ACM, Karmin & Prevallet

Mon 25 Jun 2007

Red Rover Series
{readings that play with reading}

TRIPLE PLAY: Chicago, IL
****

July 8 ~ Experiment #13: Exquisite Corpse
featuring Another Chicago Magazine writers

July 17 ~ Aaaaaaaaaaalice
a text-sound composition by Jennifer Karmin

July 21 ~ Experiment #14: Phases for I, Afterlife
featuring Kristin Prevallet and Elizabeth Schmitz
****

EXPERIMENT #13: EXQUISITE CORPSE
6pm Sunday, July 8th
at HotHouse, 31 E. Balbo Ave
http://www.hothouse.net
$10, includes a copy of ACM #47

Featuring
Another Chicago Magazine
http://www.anotherchicagomagazine.org

Writers from issue #47 (ACM is DEAD):
Elizabeth Bloom Albert
Ray Bianchi
Stephanie Cleveland
Nina Corwin
Michael Czyzniejewski
Jessi Lee Gaylord
Jeb Gleason-Allured
Brandi Homan
Quraysh Ali Lansana
Joshua Marie Wilkinson
and a performance by local band Tina & the Boys

Sponsored by the Printers' Ball
http://www.printersball.org
an annual celebration of literature in Chicago
presented by the Poetry Foundation
****

AAAAAAAAAAALICE
a text-sound composition by Jennifer Karmin
7pm Tuesday, July 17th
at the Hyde Park Art Center, 5020 S. Cornell Ave
http://www.hydeparkart.org

Featuring
Kathleen Duffy
Erica Mott
Sheelah Murthy
Peter O'Leary
Kristin Prevallet
and a fiction reading by Eckhard Gerdes

Sponsored by Series A
http://www.moriapoetry.com/seriesabout.html
****

EXPERIMENT #14: PHASES FOR I, AFTERLIFE
8pm Saturday, July 21st
at Lifeline Theatre, 6912 N. Glenwood Ave
http://www.lifelinetheatre.com
suggested donation $12

Featuring
Kristin Prevallet and Elizabeth Schmitz
a literary dance collaboration
to perform the work of mourning
http://www.kayvallet.com
****

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

___ Building a website is a piece of cake. Yahoo! Small Business gives you all the tools to get online. http://smallbusiness.yahoo.com/webhosting

↑ Index

444. Tom Beckett
The Chained Hay(na)ku Project!
Mon 25 Jun 2007

[Please Forward]

HAY(NA)KU = INVITATION

You are cordially invited

by Ivy Alvarez, John Bloomberg-Rissman, Ernesto Priego, and Eileen Tabios

to participate in

THE CHAINED HAY(NA)KU PROJECT!

As authors of single-author poetry hay(na)ku collections, we invite you to collaborate with others to create "chained hay(na)ku" -- a poem based on the hay(na)ku poetic form and created by multiple authors (at least three individual authors).

Information on the hay(na)ku are available at:
http://www.meritagepress.com/haynaku.htm
http://www.baymoon.com/~ariadne/form/haynaku.htm
http://haynakupoetry.blogspot.com/ .

For an example of the Chained Hay(na)ku, please visit the blog,
THE CHAINED HAY(NA)KU PROJECT: AN INVITATION
at
http://chainedhaynaku.wordpress.com/

which features our collaborative poem, "Four Skin Confessions."Â The poem was written in May 2007 by email, spanning the time zones of London, Cardiff, and California.

We now invite other poets to collaborate with others in creating other chained hay(na)ku. Authors can then contribute their collaborations (including excerpts from such collaborations) for possible publication, which Meritage Press (www.meritagepress.com) will release as either a journal, anthology, or hand-made limited edition (the final format will depend on the nature of and number of contributions).

Collaborations need not be only in verse form.Â Visual poetry is welcome, as long as the collaborators number at least three and realize that reproduction is likely to be in black-and-white.

Email Contributions (and queries) to [redacted]

Deadline for Contributions: January 31, 2008

Why not get together with others and chain together a hay(na)ku?Â It's a poetic form that has always been intended to be an Invitation!

All Best,

Ivy Alvarez, author of 1 DOZ. POISON HAY(NA)KU (Big Game Books, 2007)

John Bloomberg-Rissman, author of OTAGES (Bamboo Books, 2006) and NO SOUNDS OF MY OWN MAKING (Leafe Press, 2007)

Ernesto Priego, author of NOT EVEN DOGS (Meritage Press, 2006)

Eileen Tabios, author of THE SINGER AND OTHERS (Dusie, 2007)

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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445. **Michael Kelleher**

LITERARY BUFFALO E-NEWSLETTER 06.25.07

Mon 25 Jun 2007

LITERARY BUFFALO
6.25.07-7.01.07

LITERARY BUFFALO IN THE NEWS

3 by R.D. Pohl: on poet John Logan, on The Rooftop Poetry Series at Buffalo State and on the the Gray Hair Reading Series at Hallwalls on the Buffalo News Poetry Beat blog:

http://buffalonews.typepad.com/poetry_beat/

TEEN WORKSHOP (AGES 12-18)

SLAMMIN' WORDS
A Free Summer Writing and Performance Workshop
from Just Buffalo and Locust St. Arts
Saturdays, June 30-August 18 (8 sessions)
Teacher: Tysheka Long
Locust Street Neighborhood Art Classes
138 Locust St.
Buffalo, NY 14204
Call [redacted] to register.

EVENTS

07.01.07

TRU-TEAS POETRY AT THE TEA ROOM SERIES
Reading and Launch for, "Celebrations" Anthology
Sunday, July 1, 4 p.m.
Tru-Teas
810 Elmwood Avenue

GROUP READING

with:

Ansie Baird
Andrew Bienkowski
Gordon Crock
Nava Fader
Sally Fiedler
Ann Goldsmith
Barbara Holender
Karen Lewis
Sam Magavern
Robert Nesbitt
Judy Weidemann

The new book will be available, as will food, drink, good humor and great poetry.

JUST BUFFALO WRITER'S CRITIQUE GROUP

!!! WRITER CRITIQUE GROUP IS ON SUMMER HIATUS. WE'LL RETURN IN SEPTEMBER !!!

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

446. Paul Nelson
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

Murat,

I would not suggest 70 % of the population in America is stupid. I think you and I basically agree that something elitist is limited. Stephen Vincent asks:

"Where anyone's poetry book or magazine penetrates the larger media shield with any impact is obviously a crap shoot. However, I think that begs a more serious question. What are the ways poets can begin to engage the public world in ways that challenge the status quo of media (etc.) control?"

In my own work I think there are levels of accessibility. One form I got from Ginsberg and have used extensively is that of the American Sentence, a 17 syllable poem similar to haiku but without the conventions we associate with haiku. Some sentences are from dreams, or are odd in other ways. Some are quite obvious, some more subtle. www.AmericanSentences.com for examples.

What this form allows me to do is relate to a crowd, or segments of a crowd, which is not as literary-oriented. Of course I try to read the audience and stretch them a bit beyond their comfort zone, but that's just me. Even many "literary" crowds seem to prefer rhetoric over poetry, but there will be those who get the readl thing and who seek the duende.

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: Paul Nelson <[redacted]>
Sent: Monday, June 25, 2007 9:14:18 AM
Subject: Re: On behalf of David B. Chirot

Paul,

I do not want to put myself in the position of defending "Larry King/Paris Hilton interviews." I do agree with you the constant focus on murders or silly scandals, which tends to crowd any factual news out (at best consigned to ticker tapes at the bottom of the screen, at worst replaced by faux, manufactured news, like the still extant terrorist watch color schemes) functions as the equivalent of circuses in Roman times or "offering them cakes instead of bread."

On the other hand, I do not think modern (or "innovative" in contemporary terms) poetry should be blind to the consequences of its own historical choices. In my view, modern poetry starts -for many good reasons- with a critique of the "bourgeois" culture. This by definition creates a dichotomy (stated more positively, a confrontation) between "us" ("artists") and "them" ("stupid" folks). Basically, the avant garde poetry, as far as I can see, rarely relinquished this position, except in discontinuous moments like 19th century American photography (particularly in Daguerreotypes, Civil War photos and Brady's studio portraits), Russian Constructionist art and poetry, Bauhus architecture, etc. The "innovative" American poetry of the last twenty-thirty years return a strikingly fundementalist, rejuvenated return to this dichotomy, confrontation plus so to speak, since its own self-definition is totally based on such controversy.

It seems to me, if one calls more than 70% of a population stupid, whatever, one should expect, not be surprised that those people will stop listening. I think calling pop culture ignorant, etc,, somehow inferior to "innovative" art, makes zero sense to me. Some of the most brilliant things happen in popular culture, in pop music (the list here is endless and everyone has his or her favorites, resonant works), in movies, in T.V. These works connect with the psyche of the general populace (those over 200 million stupid people in The United States alone), reflecting, embodying their dreams, their fears, etc., in a way that any

serious artist, in my view, should be ready to give his or her eye-teeth to emulate, and that artists, poets can ignore at their own peril.

I think popular art has a lot to teach "innovative" poets, starting with the radical visual , verbal and sound experiments they carry out to connect with their audience. If nothing else, they constitute a treasure house of innovations, on fluidity, grid, tonal nuances, radical cuts, etc. Is there a poem that points as profoundly the grim conditions in factories as "Sympathy for Mr. Vangeance" or conditions in a woman's prison as "Lady Vengeance?" Is there a poem which uses "pathetic fallacy" in a completely new way -as a way of re-defining an environment, of creating a new language made of daily objects like mops, sardine cans, etc.- as Chunking Express. Is there anything as epic as The Sopranos credits? I know, one may consider The Sopranos as one of the "bourgeois melodramas" which fool people. But, as a dumb New Jerseyite, I love it. The credits is a collage of found objects, collected out of the scraps -or objects soon to be scrapped- of industrial landscape, fused into a dolorous song -my song.

Paul, I am trying to say that we as poets should widen our horizons. Maybe to realize that Emerson, Hawthorne, Thoreau (and of course Melville) create as significant a nexus of modernism, at least of the 21st century kind, as Rimbaud, etal. (One should not forgot, Baudelaire was the great admirer of Poe, of his very language of the street, "the crowds."

Ciao,

Murat

On 6/25/07, Paul Nelson <[redacted]> wrote:
Murat,

Thanks for your question. I think that it is largely seen that poetry is marginalized in our culture. The notion is that poets have become so esoteric that they are no longer useful to the average person. In an interview, I asked Victor Hernandez Cruz this and he felt the opposite was the case, that average folks (and I paraphrase because I dont have his actual response handy) that average folks have so dumbed themselves down, poetry is not relevant because they are interested in Larry King interviewing Paris Hilton and other banalities that will be forgotten in a year or two, perhaps less.

TV (& the mainstream media in general) is not interested in helping people become more conscious. If people are more conscious, then advertising does not work as well, making the ultimate job of TV and media, selling products, more difficult. If we really NEEDED milk, they would not need to advertise it. This is why TV panders to ignorant and fearful people and must keep dumbing things down, because intelligent people tend to turn it off. (The alternate view

would be to create an oasis of intelligence, but aside from PBS and the occasional cable offering, TV is waaaay stupid.)

Interestingly, KUOW-FM, one of two full-time, full-power NPR signals, would be rated #1 in the Seattle-Tacoma market if non-commercial stations were allowed to be counted in the Arbitron ratings service. Seattle also tends to be one of the more literate towns in the U.S. Either NPR is great, or the lack of commercials attracts people sick of pitches, except of course for those twice-a-year fund drives which makes anyone crazy. Perhaps it is a little of both. There is not much more going on in radio, though I find KUOW and NPR in general maddeningly mechanistic.

My feeling is
 that poets are called to make as deep a gesture as possible and let the cultural machinations play themselves out. We must become more conscious as a species, as the planet will only put up with so much. Poets and other artists should lead the way, not pander to people who care about Paris Hilton and, who was that former Playboy bunny who died a few months ago?

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4
Slaughter, WA 98002

[redacted] or [redacted]

----- Original Message ----
From: Murat Nemet-Nejat <
[redacted]>
To: [redacted]
Sent: Monday, June 25, 2007 6:35:00 AM

Subject: Re: On behalf of David B. Chirot

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what
 does that mean?

Murat

On 6/24/07, Paul Nelson <
[redacted]> wrote:

>
> Thanks for forwarding this article David. The perspective is similar to
> the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry
> has become too highbrow, but in truth, I think average folks have

> *marginalized themselves with popular culture and it is only a fraction of those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton, etc. who begin to have any interest in poetry nowadays. Before 1950 there was no TV to speak of.*
>
> *Of course the USA is far and away the most pitched-to nation on earth, so that combined with the boob tube tends to retard the possibilities for a more intelligent use of language.*

>
> Paul
>
> Paul E. Nelson
> www.GlobalVoicesRadio.org
>
www.SPLAB.org
> 908 I. St. N.E. #4
> Slaughter, WA 98002
> [redacted] or [redacted]
>
> ----- Original Message ----
> From: Poetics List <
[redacted]>
> To: [redacted]
> Sent: Sunday, June 24, 2007 1:12:20 PM
> Subject: On behalf of David B. Chirot
>
> ---------- Forwarded message ----------
> From:
[redacted]
> To: [redacted]
> Date:
> Subject:
NYTimes.com: The Ordinary Reader
> This page was sent to you by: [redacted].
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> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> The Ordinary Reader

> By TOM SLEIGH
> Recalling the time when Americans learned and recited poetry together.
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447. **amy king**
This Friday ...
Mon 25 Jun 2007

_____

MiPOesias presents

~~ ETHAN PAQUIN ~ STACY SZYMASZEK ~ ALVERZ RICARDEZ ~~

Friday, June 29, 2007 @ 7:00 PM

~~~
~~~

ETHAN PAQUIN is author of My Thieves (Salt, 2007), The Violence (Ahsahta Press, 2005), Accumulus (Salt, 2003) and The Makeshift (UK : Stride, 2002). He lives and teaches in Buffalo , NY , and returns to seacoast New Hampshire every summer.
http://www.mipoesias.com/Poetry/paquin_ethan.html

Stacy Szymaszek is the author of Emptied of All Ships (Litmus Press, 2005) as well as several chapbooks. After working at Woodland Pattern Book Center in Milwaukee , WI for many years she moved to New York to be the Program Coordinator at the Poetry Project at St. Mark's Church. This year she is also the Monday Night Reading curator. She edited Gam: A Survey of Great Lakes Writing which lived for 4 issues, and now works as co-editor or contributing editor on various projects including Instance Press and Fascicle. Her current work in process is called "hyper glossia," parts of which can be found on the internet, in a Belladonna* chap book and forthcoming from Hot Whiskey Press.
http://www.mipoesias.com/Poetry/szymaszek_stacey.html

ALVERZ RICARDEZ is the publisher of Kill Poet Press & Journal. His poetry has been published in several journals including Chronogram, Softblow, Pemmican, Language & Culture & AVQ. Alveraz lives in Los Angeles and is currently working on his second volume of poetry.
http://www.mipoesias.com/Poetry/ricardez_alveraz.html

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STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope you'll stop by!
Amy King
MiPO Host
http://www.mipoesias.com

please forward
sorry for cross-posting

___
It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.
http://tools.search.yahoo.com/toolbar/features/mail/

↑ Index

448. **Murat Nemet-Nejat**
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

Vernon, Paul, Stephen,

I think it is important for American poets to realize that words (and therefore poets) in this culture have a subservient place and find strategies of transforming this "weakness" into strength. In the pursuit of such transformation many things will fall into place. In our culture information, either intelligent or stupid or profound or banal, is communicated through visual, words basically acting as "accents." Accent means a variety of things: one the one hand, we have accent as interior designers use it, as a "supporting" color. For instance, Bush in pilot uniform, "mission accomplished" as a back drop. On the other hand, one has accent as a distortion, something not quite heard correctly, something subversive despite itself. One can go here again to Bush, to his "bring it on," a drug addled madness which must have stunned every one who heard it (something similar to Paris Hilton's, "seen" rather than heard scream in the car). Accent in this sense is something very unstable, beyond control.

"MISSION ACCOMPLISHED" and "bring it on" are purely linguistically very simple phrases. What gives them their awesome power (and their potential ability to turn against their users) is the space within which they occur. I think American poets should gain (or regain) the ability to place language in space, to see language in a potent (unstable, white) emptiness surrounding it. Of course, such a step will require not seeing language being completely sui generis - instead of thinking of the sea of language in which we move (and surely we do that), but the space (the elsewhere, the Martian or global) from which language arrives.

Ciao,

Murat

On 6/25/07, Vernon Frazer <[redacted]> wrote:
>
> Murat
>
> I don't know that "marginalized" is the correct word in this situation. I
> don't see how people composing the vast majority can be "marginalized."
> I'd
> say that the masses have assimilated a myopic view of what constitutes
> culture and that this view has reduced the notion of culture to the top
> best
> sellers in books, music and movies, and to the celebrity subculture of
> Paris
> Hilton et al. The majority of people haven't so much "marginalized"
> themselves as limited themselves to the "marginal perception" of culture
> that we now call the mainstream. Unfortunately, their practice of putting
> horse blinders on their cognitive horizons has left most artists who work
> outside of "the best-seller is best" culture marginalized to such an
> extent
> that it's almost impossible to find means of publication that will reach
> an
> audience larger than a small living room could contain.
>
> Vernon
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Murat Nemet-Nejat
> Sent: Monday, June 25, 2007 9:35 AM
> To: [redacted]
> Subject: Re: On behalf of David B. Chirot
>
> Paul,
>
> "but in truth, I think average folks have marginalized themselves with
> popular culture": on the very literal sense what does that mean?
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> Murat
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> On 6/24/07, Paul Nelson <[redacted]> wrote:
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> > Thanks for forwarding this article David. The perspective is similar to
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> > Of course the USA is far and away the most pitched-to nation on earth,
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> > that combined with the boob tube tends to retard the possibilities for a
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> > To: [redacted]
> > Date:
> > Subject: NYTimes.com: The Ordinary Reader
> > This page was sent to you by: [redacted].
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> > BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> > The Ordinary Reader
> > By TOM SLEIGH
> > Recalling the time when Americans learned and recited poetry together.

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> http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?
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449. **Stephen Vincent**
Latta on T. Berrigan's 'trans...'
Mon 25 Jun 2007

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http://isola-di-rifiuti.blogspot.com/

I think John Latta has a wonderful current double entry 'critical' celebration and 'then some' streak on Berrigan's transfigurations of some of Ungaretti's poems. Nice to get a re-hit of 60's New York-Kansas very male wind - add a little play pretend self-mocking hard ass humor - coming down the blog pipe - I say/

Stephen V
http://stephenvincent.net/blog/

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450. David Baratier

Dan Boehl, new chap from Pavement Saw

Tue 26 Jun 2007

Work
by Dan Boehl
Winner of the Pavement Saw Press Chapbook Award
Paper Trade: ISBN 978-1-886350-69-4
28 pages, $6
These poems first appeared in: LIT, Poetry East and Redivider.
Here is a scintillating sample:

Cube, or
7 Complete Strangers of Widely Varying Personality Characteristics are
Involuntarily Placed in an Endless Kafkaesque Maze Containing Deadly Traps
Able to take only so much hip-hop and databases,
I get some coffee and shoot-the-shit
with the co-workers there. Times like this
I think about that movie Cube.
The best-worst movie I have ever seen,
it’s about these people who wake up in a giant cube.
Frantically they run around the cube’s identical rooms
discovering each other
and getting bloodbathed by unforeseen traps
set by an unseen boss. It’s a test. If they work together
they live. They fall into the regular
character types: the soldier, the clown, the babe.
Only the autistic guy lives.
He actually likes the work of not getting
bloodbathed. Tomorrow, I’ll be
somebody's boss. But today
I can confidently count on myself
as someone I would like.

His chapbook can be ordered <A
href="http://www.pavementsaw.org/chapbook_pages/work.htm"><FONT
face="Arial Black" color=#fb0034 size=5></A></FONT><FONT
face="Arial" color=#000000 size=3>

here----------
Be well

David Baratier, Editor
Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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451. Pam Brown
the deletions
Tue 26 Jun 2007

---

in the face of so many difficulties -

What to say ?
It's Winter on Wentworth Street
In Blackheath
Red Room Company
Poetics from the end of the century
Three photos
The Lee Marvin Readings
awake and refreshed tho with nothing on the pag...
Meshings
Beat Scene

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

___ Yahoo!7 Mail has just got even bigger and better with unlimited storage on all webmail accounts. http://au.docs.yahoo.com/mail/unlimitedstorage.html

↑ Index

452. Jeffrey Side
Critical survey by Andrew Duncan of UK poetry anthologies.
Tue 26 Jun 2007

Critical survey by Andrew Duncan of UK poetry anthologies:

http://www.argotistonline.co.uk/Duncan%20essay%202.htm

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453. **Dan Waber**

Guns In Loving Memory

Tue 26 Jun 2007

Guns In Loving Memory
150 works on paper by Dan Waber

These works grew out of a convergence of several ongoing areas of investigation, but the primary motivation was an attempt to come to grips (both literally and metaphorically) with the way American culture uses language to glorify war.

The pieces are essentially anti-war visual poems made by taking rubbings from public monuments.

Each was made in situ, using lumber crayons on paper (a set of tools whose rich potential I learned through the work of, and in correspondence with, David-Baptiste Chirot), and each individual piece limits itself to the language found on a single monument (though some monuments yielded multiple pieces).

My hope is that the pieces operate on such a basic level that anyone who views them will, from that day forward, regardless of ideological agreement or disagreement, find themselves automatically locating the anti- language contained within the language of monuments.

Show opens Friday July 6th from 6pm to 10pm at:

Test Pattern
334 Adams Ave
Scranton, PA 18509
USA

more info on Test Pattern at: http://www.prunejuice.net/testpattern/ any questions, please email: [redacted]

Show runs through July 27th, please email: [redacted] for specific hours after the opening.

If you cannot attend the show and are interested in viewing the works, please email me at [redacted] and I will share a non-public URI with you.

Regards,
Dan

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454. **David A. Kirschenbaum**

Garden Party with Compton, Fitzpatrick, Kikuchi, and Kreutz

Tue 26 Jun 2007

Please forward

Garden Party
with Olive Juice Music
and Boog City

this Sat., June 30, 2:00 p.m., free

a summer series, in the
Suffolk Street Community Garden
Suffolk St., bet. Houston & Stanton sts.
NYC

readings from
Shanna Compton and Corrine Fitzpatrick

music from
Yoko Kikuchi and Phoebe Kreutz

New this season, will be each musical act taking a poem from one of the day's poets and turning it into a song for the event. Phobe Kreutz will be working with the words of Shanna Compton, and Yoko Kikuchi with those of Corrine Fitzpatrick.

Curated and with introductions by
Olive Juice Music head Matt Roth and
Boog City editor and publisher David Kirschenbaum

**Olive Juice Music
http://olivejuicemusic.com/

Olive Juice Music is a D.I.Y. label, studio, and mail-order distributor based in New York City and interested in helping people who are in the developmental stages of trying to do something with their art. Olive Juice Music is not a traditional record label. The artists associated with Olive Juice take an active part in how their music is produced, financed, and marketed. They in turn receive more of the profits gained from the sales of their records directly, which is how it should be. The strength of Olive Juice relies upon the active participation of its members to share resources and help promote a communal spirit among everyone involved as well as claiming responsibility for taking their art to wherever they would like it to go.

**Boog City
http://boogcityevents.blogspot.com/

Boog City is a New York City-based small press now in its 16th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women©ös writing, and Louisville, Ky. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where 5-13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

*Performer Bios:

**Shanna Compton
http://www.shannacompton.com/

Shanna Compton is the author of For Girls (Bloof, 2007) and Down Spooky (Winnow, 2005), as well as the editor of Gamers (Soft Skull, 2004). Her poems and essays have recently appeared in Abraham Lincoln, Absent, Dusie, Ping-Pong, and the Poetry Foundation website.

**Corrine Fitzpatrick
http://chax.org/eoagh/issue3/issuethree/fitzpatrick.html
http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick

Corrine Fitzpatrick wrote On Melody Dispatch (Goodbye Better, 2007), works for the Poetry Project at St. Mark's Church, and has work online at Chax and the Brooklyn Rail (see above).

**Yoko Kikuchi
http://www.yokokikuchi.com/

Yoko writes songs to play solo, as well as being the main songwriter for Dream Bitches. She has one release from 2003 called Songs I Wrote For You, and is working on releasing a solo-triple-album in the coming year. Dream Bitches has one album called Sanfransisters (Olive Juice, 2005). From a musical standpoint the songs have been described as "melodic, dreamy," "punky," and "folksy and feminine," whereas the lyrics have been called by some "caustically biting," and "bitchy," as well as "sweet," and by others as "complex" and "well-thought-out." Yoko finds these adjectives to be acceptable and possibly true.

**Phoebe Kreutz
http://www.phoebekreutz.com/

Phoebe Kreutz is a boozy floozy with a heart of gold. She sings silly songs about the things she likes best: boys and bars and vikings and tacos. Growing up in New York¡¯s East Village, Phoebe learned a lot about all these things. She also learned a lot about rhyming from Dr. Seuss and the joys of thinly-veiled social commentary from ¡°He-Man¡± and ¡°The Smurfs.¡±

Directions: F to Second Ave.

Next event in series, Sat. July 28
Estelle and Irwin Kirschenbaum interviewed about
growing up in the Lower East Side, poetry from David Kirschenbaum
and music from TBD

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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455. David A. Kirschenbaum
Advertise in Welcome to Boog City Festival Issue
Tue 26 Jun 2007

Please forward

Hi all,

We'll be putting on Welcome to Boog City, a four-day long poetry and music festival, this August. (all details are below this note.)

The upcoming issue of Boog City, number 43, will be expanded by 50%, and serve as the program for the festival, as well as feature work from its participants.

Advertising information is below.

Hope this finds you swell.

as ever,
David

Advertise in

Boog City 43: Welcome to Boog City Issue

*Deadline

--Thurs. July 12-Ad copy to editor
--Sat. July 21-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

---

*Welcome to Boog City
4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

David Baratier
Sean Cole
John Coletti
Tom Devaney
Greg Fuchs

Joanna Fuhrman
Tony Gloeggler
Nada Gordon
Mitch Highfill
Brenda Iijima
Eliot Katz
Amy King
Mark Lamoureux
Kimberly Lyons
Gillian McCain
Simon Perchik
Wanda Phipps
Kristin Prevallet
Lauren Russell
Nathaniel Siegel
Rachel M. Simon
Christina Strong
Gary Sullivan
Rodrigo Toscano and his Collapsible Poetics Theater
Ian Wilder
Daniel Zimmerman
and more

and music from:

Dr. Benstock
The Drew Gardner Flash Orchestra
Sean T. Hanratty
I Feel Tractor
Bob Kerr
The Leader
Nan & the Charley Horses
The Passenger Pigeons (formerly The Sparrows)
and more

and

The Fugs album,
The Village Fugs, performed by
Paul Cama, Steve Espinola, I Feel Tractor,
JUANBURGUESA, and Scott MX Turner
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum
For more info: 212-842-BOOG (2664) * [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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456. eric unger
My New Chapbook from House Press
Tue 26 Jun 2007

Just as Form, my new chapbook, is available for $6.00 at http://housepress.blogspot.com by pay pal or by cheque. Layout and design by Michael Slosek and Luke Daly.

27 untitled poems.

Only the finest materials were used in the book's construction. Each copy is unique and hand made: hand-sewn, stamped, and numbered, with brown end papers.

http://housepress.blogspot.com

Eric Unger / Just as Form
House Press / June 2007
$6.00 US

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457. Simon DeDeo
new on rhubarb is susan
Tue 26 Jun 2007

Just one new review on rhubarb this week -- of C.D. Wright's *One Big Self* --

http://rhubarbissusan.blogspot.com/2007/06/c-d-wright-from-one-big-self.html
http://rhubarbissusan.blogspot.com/

I am in the Monterey-Carmel-Pebble-Beach area this week; if there are UBPos in or around town, please drop me a line. I'll be in New York City for the two weeks after that; if there are UBPos who want to hang out in the city, again please get in touch.

Finally, I have some new (poetic) material, and if anyone is looking to fill a reading slot in New York on those dates, get in touch.

All the best,

Simon

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458. Trevor Joyce
SoundEye Festival #11
Tue 26 Jun 2007

SoundEye Festival
of the Arts of the Word
Cork, Ireland
July 4th - 8th

With:
Rae Armantrout
David Berridge
Mairead Byrne
Cai Tianxin
Jimmy Cummins
Kate Fagan
Fergal Gaynor
Anna Glazova
Giles Goodland
Robert Heffernan
Fanny Howe
Trevor Joyce
Jow Lindsay
Gerry Loose
Peter Manson
Billy Mills
Peter Minter
Maggie O'Sullivan
Nicole Panizza
Maurice Scully
Anamaría Crowe Serrano
Michael Smith
Geoffrey Squires
Jon Thomson
Keith Tuma
Catherine Walsh

. . . and others, including a promiscuous cabaret . . .

http://soundeye.org/festival/

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459. lily robert-foley

Re: Indigenous Writing Systems--Miekal And and the NYT

Tue 26 Jun 2007

In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample—however, it appears as though that is the case. The stone— as it has no library or translation guide of any kind—is completely obscure and cannot be translated. I believe this stone is the earliest example of a writing system anywhere on the Americas. See "Oldest Writing in the World" by Carmen Rodriguez in Vol. 313 p. 1610, the September 2006 issue of Science weekly.

As a side note, I am attempting to apply for a grant to travel to Vera Cruz to study and "translate" the stone, which is of course, impossible. Anthropologists working with the culture and in the region have been resistant. It is difficult to garner information about the stone, or about a poet's possibility of working with it. Any advice?

> *----- Original Message -----*
> *From: "Jesse Glass" <[redacted]>*
> *To: [redacted]*
> *Subject: Indigenous Writing Systems--Miekal And and the NYT*
> *Date: Fri, 22 Jun 2007 14:15:10 +0900*
>
> *Happy to see the write-up on And's community (and the fading sign on the mailbox!--so goes the avant-garde!), but during the video a statement sailed past me that I want to verify: Miekal is doing some visual poetry using the Micmac glyphs, which he mentioned as the oldest writing system in North America. My understanding is that Cherokee is the oldest documented indigenous Native American writing system in North America. Micmac appears to have originally been a mnemonic device that was then revamped by the Jesuits as a teaching aid--therefore it's been altered at the whim of those fellows from over the sea, and scholars actually don't know by how much. Cherokee was the product of the lone genius Sequoya--a remarkable feat only equalled by Kobo Daishi in Japan, who might have developed the kana.*

> *Cherokee is very much like the Japanese Katakana syllabary. My students pick it up in a matter of twenty minutes and use it for a "fun" way of writing Japanese! Jess*

--
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460. **Jeffrey Side**
Andrew Motion and Blake Morrison's The Penguin Book of Contemporary British Poetry 25 years on
Tue 26 Jun 2007

A retrospective review of Andrew Motion and Blake Morrison's The Penguin Book of Contemporary British Poetry is now at Shadow Train:

http://www.shadowtrain.com/id189.html

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461. **mIEKAL aND**
Re: Indigenous Writing Systems
Tue 26 Jun 2007

Here's a photo of the Cascajal stone. I'd love to see a rendering of the glyphs, they're hard to make out in the photographs available on the net.

http://www.eurekalert.org/multimedia/pub/1839.php?from=83670

This is the first I've heard of it. If they only have 28 distinct symbols so far—I would imagine this to be a tiny fraction of a pictographic communication system....

"The inscription on the Mexican stone, with 28 distinct signs, some of which are repeated, for a total of 62, has been tentatively dated from at least 900 B.C., possibly earlier. That is 400 or more years before writing was known to have existed in Mesoamerica, the region from central Mexico through much of Central America, and by extension, anywhere in the hemisphere."

http://www.nytimes.com/2006/09/15/science/15writing.html?ex=1315972800&en=1d94e64c0296c65e&ei=5090&partner=rssuserland&emc=rss

On Jun 26, 2007, at 7:37 PM, lily robert-foley wrote:

> *In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is*

> *said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample—however, it appears as though that is the case. The stone—as it has no library or translation guide of any kind—is completely obscure and cannot be translated. I believe this stone is the earliest example of a writing system anywhere on the Americas. See "Oldest Writing in the World" by Carmen Rodriguez in Vol. 313 p. 1610, the September 2006 issue of Science weekly.*
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> *As a side note, I am attempting to apply for a grant to travel to Vera Cruz to study and "translate" the stone, which is of course, impossible. Anthropologists working with the culture and in the region have been resistant. It is difficult to garner information about the stone, or about a poet's possibility of working with it. Any advice?*

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462. **tlrelf**

Re: Indigenous Writing Systems--Miekal And and the NYT

Tue 26 Jun 2007

This is all so fascinating. I would love it if you kept us all apprised of your progress with this.

Terrie who is descended from Sequoia AKA George Guess/Gist, etc., and has a "Japanese" connection, too, so would like that student assignment. Here's my email for offlist communiques: [redacted]

----- Original Message -----
From: "lily robert-foley" <[redacted]>
To: <[redacted]>
Sent: Tuesday, June 26, 2007 5:37 PM
Subject: Re: Indigenous Writing Systems--Miekal And and the NYT

In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample-however, it appears as though that is the case. The stone- as it has no library or translation guide of any kind-is completely obscure and cannot be translated. I believe this stone is the earliest

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> *----- Original Message -----*
> *From: "Jesse Glass" <[redacted]>*
> *To: [redacted]*
> *Subject: Indigenous Writing Systems--Miekal And and the NYT*
> *Date: Fri, 22 Jun 2007 14:15:10 +0900*
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> *Happy to see the write-up on And's community (and the fading sign on the mailbox!--so goes the avant-garde!), but during the video a statement sailed past me that I want to verify: Miekal is doing some visual poetry using the Micmac glyphs, which he mentioned as the oldest writing system in North America. My understanding is that Cherokee is the oldest documented indigenous Native American writing system in North America. Micmac appears to have originally been a mnemonic device that was then revamped by the Jesuits as a teaching aid--therefore it's been altered at the whim of those fellows from over the sea, and scholars actually don't know by how much. Cherokee was the product of the lone genius Sequoya--a remarkable feat only equalled by Kobo Daishi in Japan, who might have developed the kana.*
>
> *Cherokee is very much like the Japanese Katakana syllabary. My students pick it up in a matter of twenty minutes and use it for a "fun" way of writing Japanese! Jess*

--
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No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.476 / Virus Database: 269.9.9/870 - Release Date: 6/26/2007 10:07 AM

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463. Dan Waber
illustrations from Boys, A-Z / A Primer
Wed 27 Jun 2007

As we wave goodbye to the z of of Karl Kempton's Rose Windows for the Cathedral of the Chewed, Scarred and Discarded it's time to wave hello to the a of Dan Waber's illustrations from Boys, A-Z / A Primer.

New series begins today at:

http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented one letter at a time over the course of 26 days are invited. If you don't have a series of your own that fits that description, please consider making one.

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464. Dan Waber
Meritage Press Announcement
Wed 27 Jun 2007

Meritage Press Announcement
www.meritagepress.com
For more information: [redacted]

POETRY FEEDS THE WORLD

Meritage Press (MP) is pleased to inaugurate a new series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.

MP's Tiny Books initially will utilize small books (1 3/4 x 1 3/4") made in Guatemala by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. All profits from book sales then will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income.

We are delighted to announce that MP's first Tiny Book is

all alone again
by Dan Waber

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from

mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes his online home at logolalia.com.

Meritage Press tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry. Tiny Book #2 will feature Tom Beckett's first hay(na)ku poetry collection, Steps: A Notebook. The hay(na)ku also is a form that lends itself to minimalism.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

This project reflects Meritage Press' belief that "Poetry feeds the world" in non-metaphorical ways.

Each Tiny Book will cost $10 plus $1.00 shipping/handling. To purchase Dan Waber's all alone again and donate to Heifer International, send a check for $11.00 made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

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465. Jonathan Skinner
The Medium is the Massage: Save Net Radio
Wed 27 Jun 2007

Folks,

If, like me, you get your music via Internet radio stations like the great WFMU (www.wfmu.org) or any of the thousands of other Internet radio stations, then you should be very concerned about the new webcasting rates set by the U.S. Copyright Royalty Board and due to go into effect in just over two weeks.

Perhaps the issue already has been aired on this list: I only learned of it yesterday, thanks to the national Day of Silence action.

Due to retroactive application of the royalty rate hike (a [redacted]% increase, retroactive to January 1, 2006) an estimated 90 percent of online radio stations will be bankrupted on July 15 -- when the rates go into effect.

Please write your Representatives and Senators!

This is not an anti-royalty movement: it is about diversity in the media environment, and public control of the digital domain. More information, and links, below.

JS

June 26, 2007

National Day of Silence for Webcasters

Across the U.S. today, thousands of internet radio stations are observing a national Day of Silence to protest new webcasting rates set by the U.S. Copyright Royalty Board. These new rates, which will go into effect on July 15 (and are retroactive to January 1, 2006), will drastically increase the royalties webcasters must pay to SoundExchange, an offshoot of the RIAA responsible for distributing this money to artists.

WFMU believes in compensating artists. We currently pay webcasting royalties to SoundExchange and will continue to do so, but we are protesting the new rate scheme for a number of reasons:

1. Under the new rates, non-commercial webcasters only get a break on the commercial royalty rate if they maintain small listenership numbers. In order to afford the astronomical new rates, WFMU may have to cap online listenership on our streams, limiting the exposure we give to independent artists by blocking our accessibility to music fans.

2. SoundExchange has not been dutifully distributing webcasting royalties to musicians, claiming on their website that they are unable to locate thousands of artists including Kraftwerk, The Replacements, Pizzicato Five, The Muffs, and even Warren G!

Instead of webcasting silence today, WFMU has decided to boycott all music that is registered with the RIAA and/or SoundExchange. Today, you will hear songs from live performances on WFMU, material from the public domain, orphaned works, music from bands and record labels that have signed a waiver releasing WFMU from SoundExchange's unreasonable royalty scheme, and music from artists that SoundExchange has neglected to pay.

We hope that this sends the message that WFMU is fully capable of airing great music that falls outside of the RIAA and SoundExchange's control.

If you would like to protest the new webcasting royalty rates, please call or write to your Representatives and Senators before July 15, and tell them to support the Internet Radio Equality Act (S. 1353 and HR. 2060). Visit SaveNetRadio.org for more information, including a quick way to look up contact info for your elected officials.

http://blog.wfmu.org/freeform/2007/06/webcasters-nati.html#comments

http://www.savenetradio.org/

http://writ.news.findlaw.com/scripts/printer_friendly.pl?page=/commentary/20070625_mak.html

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466. **Schlesinger Kyle**
FW: finding Bill Bissett
Wed 27 Jun 2007

------ Forwarded Message
From: Doug Manson <[redacted]>
Date: Wed, 27 Jun 2007 09:59:30 -0400
To: <[redacted]>
Subject: finding Bill Bissett

Dear List, Russell Salamon, a poet living in the Hollywood Hills of CA, has just published a facsimile edition of the late d.a.levy's most significant collection from 1967, _ukanhavurfukinciti bak_, which, in addition to an anthology of his visual works and major poems, contains a full documentary history of the way levy was targeted, harassed, arrested & outlawed as a poet (forbidden to read, his mimeograph confiscated & never returned, and many friends were jailed or moved west). Along with tribute texts from a wide range of known and lesser-known figures above and below the radar during the mimeo revolution of the mid-1960s, the book is a much an important historical source-text as it is the "collected works" of an incredibly (almost impossibly) prolific and inventive career that lasted only five years. levy embodied fully the true counter-culture of the time, which is definitely not the one the New York Times or the MLA wants you to see.

I have 5 copies of this @400-page 8.5" X 11" "mimeo-style" book available. If anyone is interested in buying one ($20), please back channel or call me ([redacted]). Russell and I are also trying to find out where Bill Bissett lives or is, or if anyone has contact info., or if someone can take his copies to him (he has a poem in the book). If any Canadian poets/poetics grads. or frequent Toronto-goers could help out, we'd all (Russell, Bill & I) be very grateful. Also if this could be forwarded to UB poetry lists, that would probably help.

thanks,
Doug Manson\

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467. **Jilly Dybka**
Mary Ellen Solt
Wed 27 Jun 2007

Hello

Mary Ellen Solt has passed on, according to this article
http://www.heraldtimesonline.com/stories/2007/06/27/news.qp-5492708.sto

It requires subscription access to view, however. (I don't have one.)

Jilly

--
Jilly Dybka, WA4CZD
[redacted]
Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

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468. **Evan Munday**
Re: finding Bill Bissett
Wed 27 Jun 2007

---

bill's latest books have been published by Talonbooks in Vancovuer. They would probably be able to get you his contact information. Their site is at www.talonbooks.com.

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]
[redacted]

On Jun 27, 2007, at 10:08 AM, Schlesinger Kyle wrote:

> *------ Forwarded Message*
> *From: Doug Manson <*[redacted]*>*
> *Reply-To: "*[redacted]*" <*[redacted]*>*

> *Date: Wed, 27 Jun 2007 09:59:30 -0400*
> *To: <[redacted]>*
> *Subject: finding Bill Bissett*
>
> *Dear List,*
> *Russell Salamon, a poet living in the Hollywood Hills of CA, has just published a facsimile edition of the late d.a.levy's most significant collection from 1967, _ukanhavurfukinciti bak_, which, in addition to an anthology of his visual works and major poems, contains a full documentary history of the way levy was targeted, harassed, arrested & outlawed as a poet (forbidden to read, his mimeograph confiscated & never returned, and many friends were jailed or moved west). Along with tribute texts from a wide range of known and lesser-known figures above and below the radar during the mimeo revolution of the mid-1960s, the book is a much an important historical source-text as it is the "collected works" of an incredibly (almost impossibly) prolific and inventive career that lasted only five years. levy embodied fully the true counter-culture of the time, which is definitely not the one the New York Times or the MLA wants you to see.*
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> *I have 5 copies of this @400-page 8.5" X 11" "mimeo-style" book available. If anyone is interested in buying one ($20), please back channel or call me ([redacted]). Russell and I are also trying to find out where Bill Bissett lives or is, or if anyone has contact info., or if someone can take his copies to him (he has a poem in the book). If any Canadian poets/poetics grads. or frequent Toronto-goers could help out, we'd all (Russell, Bill & I) be very grateful. Also if this could be forwarded to UB poetry lists, that would probably help.*
>
> *thanks,*
> *Doug Manson*

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469. **Didi Menendez**

new HARD TO SAY with William Stobb

Wed 27 Jun 2007

Episode #18
In the back yard with Alison Hawthorne Deming

http://www.miporadio.net/WILLIAM_E_STOBB/<http://www.miporadio.net/WILLIAM_E_STOBB/>

Alison Hawthorne Deming is the author of SCIENCE AND OTHER POEMS (LSU Press, 1994), selected by Gerald Stern for the Walt Whitman Award of the Academy of American Poets. She is the author of two additional poetry books, THE MONARCHS: A POEM SEQUENCE (LSU, 1997), and GENIUS LOCI (Penguin, 2005). Deming has also published three nonfiction books, TEMPORARY HOMELANDS (Mercury House, 1994; Picador USA, 1996), THE EDGES OF THE CIVILIZED WORLD (Picador USA, 1998), which was a finalist for the PEN Center West Award, and WRITING THE SACRED INTO THE REAL (Milkweed Editions 2001, Credo Series: Notable American Writers on Nature, Community and the Writer Life). She currently is Professor in Creative Writing at the University of Arizona and lives near Aqua Caliente Hill in Tucson.

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Didi Menendez
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www.miporatio.net<http://www.miporatio.net/>

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470. Halvard Johnson
Re: Indigenous Writing Systems
Wed 27 Jun 2007

---

indignant writing systems

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471. Jonathan Skinner
FW: onedit mail out
Wed 27 Jun 2007

------ Forwarded Message
From: Tim Atkins <[redacted]>
Date: Tue, 26 Jun 2007 20:48:25 +0100
To: onedit <[redacted]>
Subject: onedit mail out

Dear Friends,

Onedit 8 is now online. It contains work by:

Lauren Bender
Sean Bonney
Jeff Hilson
Frances Kruk
Kate LaMancuso
Marianne Morris
Abigail Oborne
Ron Padgett
Tim Atkins

With all best wishes from
Tim Atkins

↑ Index

472. Alexis Quinlan
On behalf of Chirot/"The Ordinary Reader"
Wed 27 Jun 2007

(I joined this list to keep up with Ann Bogle, but:)

My heart starts beating a little faster when hearing dialogue about Poetry and The Masses -- something could go very wrong very quickly. It's magnetic. In terms of Murat and others, I recall "Many people would rather die than think," attributed to Bertrand Russell. (To which he added, "And most do.") The ability of poets to see language -- to see it before using it -- and to see it in a "potent (unstable, white) emptiness" seems a fine way to articulate the (better) mission to be accomplished. Of course it gives me headaches on the best of days -- and I was able to find my way here -- so I can't fault anyone else who successfully avoids it.

What I have been wondering is why my country, the US, has so successfully created a society of such great wealth and such puny thought. (Democracy is a failed experiment.) (Sell-evision is dastardly but can't take all blame.) I suspect commodity fetishism in all these matters--a literal opposite of the potent emptiness....

(Orwell's Politics and the English Language comes to mind, too.)

Alexis Quinlan

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473. **Tom Beckett**

POETRY FEEDS THE WORLD

Wed 27 Jun 2007

Meritage Press Announcement
www.meritagepress.com
For more information: [redacted]

POETRY FEEDS THE WORLD

Meritage Press (MP) is pleased to inaugurate a new series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.

MP's Tiny Books initially will utilize small books (1 3/4 x 1 3/4") made in Guatemala by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer.? All profits from book sales then will be donated to Heifer? International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income..

We are delighted to announce that MP's first Tiny Book is

all alone again
by Dan Waber

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes his online home at logolalia.com.

Meritage Press tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry.? Tiny Book #2 will feature Tom Beckett's first hay(na)ku poetry collection, Steps: A Notebook.? The hay(na)ku also is a form that lends itself to minimalism.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing.? You've heard of POD or print-on-demand?? Well, these books' print runs will be based on HOD or Handwritten-on-Demand.? MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

This project reflects Meritage Press' belief that "Poetry feeds the world" in non-metaphorical ways.? The Tiny Books create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world.

Each Tiny Book will cost $10 plus $1.00 shipping/handling. To purchase Dan Waber's all alone again and donate to Heifer International, send a check for $11.00 made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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474. Mairead Byrne
Re: Mary Ellen Solt
Wed 27 Jun 2007

I'm sorry to hear this. Her work is very crisp still; she laid down a terrific structure in Concrete Poetry for updating; also her concrete flowers in the John Hay Library at Brown University are an experience. Good work, well done.
Mairead

Mairéad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

>>> Jilly Dybka <[redacted]> 06/27/07 10:43 AM >>>
Hello

Mary Ellen Solt has passed on, according to this article
http://www.heraldtimesonline.com/stories/2007/06/27/news.qp-5492708.sto

It requires subscription access to view, however. (I don't have one.)

Jilly

--
Jilly Dybka, WA4CZD
[redacted]
Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this

without any judicial or legislative oversight. You have no recourse nor protection.

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475. **J. Michael Mollohan**
Re: Indigenous Writing Systems
Wed 27 Jun 2007

Try this:

http://www.evertype.com/gram/olmec.html

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>
Sent: Tuesday, June 26, 2007 11:08 PM
Subject: Re: Indigenous Writing Systems

Here's a photo of the Cascajal stone. I'd love to see a rendering of the glyphs, they're hard to make out in the photographs available on the net.

http://www.eurekalert.org/multimedia/pub/1839.php?from=83670

This is the first I've heard of it. If they only have 28 distinct symbols so far—I would imagine this to be a tiny fraction of a pictographic communication system....

"The inscription on the Mexican stone, with 28 distinct signs, some of which are repeated, for a total of 62, has been tentatively dated from at least 900 B.C., possibly earlier. That is 400 or more years before writing was known to have existed in Mesoamerica, the region from central Mexico through much of Central America, and by extension, anywhere in the hemisphere."

http://www.nytimes.com/2006/09/15/science/15writing.html?ex=1315972800&en=1d94e64c0296c65e&ei=5090&partner=rssuserland&emc=rss

On Jun 26, 2007, at 7:37 PM, lily robert-foley wrote:

> *In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is*
> *said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few*
> *corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample—however, it appears as though that is the case. The stone—*
> *as it has no library or translation guide of any kind—is completely*

> *obscure and cannot be translated. I believe this stone is the earliest example of a writing system anywhere on the Americas. See "Oldest Writing in the World" by Carmen Rodriguez in Vol. 313 p. 1610, the September 2006 issue of Science weekly.*
>
> *As a side note, I am attempting to apply for a grant to travel to Vera Cruz to study and "translate" the stone, which is of course, impossible. Anthropologists working with the culture and in the region have been resistant. It is difficult to garner information about the stone, or about a poet's possibility of working with it. Any advice?*

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476. David-Baptiste Chirot

Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead

Wed 27 Jun 2007

From: [redacted]: [redacted]: NYTimes.com: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is DeadDate: Wed, 27 Jun 2007 12:11:34 -0700

This page was sent to you by:
[redacted]

ARTS

| June 27, 2007

Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead

By ALISSA J. RUBIN

Nazik al-Malaika was an early exponent of the free verse movement in Arabic.

1. State of the Art: The iPhone Matches Most of Its Hype
2. Young Americans Are Leaning Left, New Poll Finds
3. Chef Sues Over Intellectual Property (the Menu)
4. Psychiatrists Top List in Drug Maker Gifts
5. Rome Journal: Rome Welcomes Tourism Con Brio, but Not Too Much

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The story of a perfect boy Who had the perfect plan. Starring Sam Rockwell and Vera Farmiga. In Select Theatres July 6
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www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0607=

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477. George Bowering

Re: Indigenous Writing Systems--Miekal And and the NYT

Wed 27 Jun 2007

On Jun 26, 2007, at 5:37 PM, lily robert-foley wrote:

> *In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample—however, it appears as though that is the case. The stone—as it has no library or translation guide of any kind—is completely obscure and cannot be translated. I believe this stone is the earliest example of a writing system anywhere on the Americas. See "Oldest Writing in the World" by Carmen Rodriguez in Vol. 313 p. 1610, the September 2006 issue of Science weekly.*
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> *As a side note, I am attempting to apply for a grant to travel to Vera Cruz to study and "translate" the stone, which is of course, impossible. Anthropologists working with the culture and in the region have been resistant. It is difficult to garner information about the stone, or about a poet's possibility of working with it. Any advice?*

In 1964 I saw the Olmec heads there,
but didnt hear of any ancient writing.
The heads themselves are still one of the great
mysteries of America.

>
G. Bowering, DLitt.
I still haven't opened it.

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478. **Skip Fox**
Re: Mary Ellen Solt
Wed 27 Jun 2007

Mary had been a friend of mine for a few weeks one summer while we camped out in the Rare Books Room at Buffalo in Capen Hall. Delightful and fun. Very sorry to see her go. I was afraid that the subject line mean what it did.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mairead Byrne
Sent: Wednesday, June 27, 2007 12:50 PM
To: [redacted]
Subject: Re: Mary Ellen Solt

I'm sorry to hear this. Her work is very crisp still; she laid down a terrific structure in Concrete Poetry for updating; also her concrete flowers in the John Hay Library at Brown University are an experience. Good work, well done.
Mairead

Mairéad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

>>> Jilly Dybka <[redacted]> 06/27/07 10:43 AM >>>
Hello

Mary Ellen Solt has passed on, according to this article
http://www.heraldtimesonline.com/stories/2007/06/27/news.qp-5492708.sto

It requires subscription access to view, however. (I don't have one.)

Jilly

--
Jilly Dybka, WA4CZD
[redacted]
Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

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479. Alan Sondheim
Gnat swarming behavior
Thu 28 Jun 2007

(This strongly relates to the construct of avatars in Second Life; think of the gnats as prims. Their homeostatic behavior is amazing.
Hieroglyphs of an ancient species...)

Gnat swarming behavior

The following video was made about 100 meters from the Jordan River trail in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond per- haps one or two acres across; there are numerous birds (swallows, swifts, red-wing and yellow-head blackbirds, etc.) around. When I first saw the gnats, near sundown, they swarmed in a typical ellipsoidal fashion, i.e. similar to a free-falling water balloon in slow motion. I noticed several columns forming; in a short while, they became vertical, long and narrow. They swayed and held shape. In gnat swarms, males and females behave differently; in one of the vertical columns, a roughly spherical 'head' is visible to one side, and I wonder if there might be sexual differentiation here. What is fascinating to me is the relationship of millions of gnats to an over-arching geometry; this parallels slime mold behavior to some extent. I've seen lots of gnat swarms before, but nothing like this. We're leaving the Salt Lake City area today, so I have no time to investigate this further at the moment (we're leaving today), but I'm interested in any further input, images, videos, you might have.

http://www.asondheim.org/gnats.mp4

Radio

'Radio' - modified recording in the Mormon Tabernacle Choir building; note the laptop in the foreground which controls and monitors the organ, light- ing, recording, etc., as far as I can tell.

http://www.asondheim.org/radio.mp4

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480. Peter Ciccariello
The Soft Poem
Thu 28 Jun 2007

The Soft Poem <http://www.cgi7.com/peterimages/the-soft-poem.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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481. **Niels hav**

Re: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead

Thu 28 Jun 2007

Thank you David! - Are you in contact with more Arab poets? http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/ http://80.175.160.225/alarabpreviouspdf/Arab%20Weekly/2007/06/06-09/w23.pdf http://www.alimbaratur.com/All_Pages/Heber_Stuff/Heber_447.htm

> *From: David-Baptiste Chirot <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead*
> *Date: Wed, 27 Jun 2007 14:12:33 -0500*
>
> *From: [redacted]; [redacted]:*
> *NYTimes.com: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is DeadDate: Wed, 27 Jun 2007 12:11:34 -0700*

This page was sent to you by:
[redacted]

ARTS

| June 27, 2007

Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead

By ALISSA J. RUBIN

> *Nazik al-Malaika was an early exponent of the free verse movement in Arabic.*

> *1. State of the Art: The iPhone Matches Most of Its Hype*
> *2. Young Americans Are Leaning Left, New Poll Finds*
> *3. Chef Sues Over Intellectual Property (the Menu)*
> *4. Psychiatrists Top List in Drug Maker Gifts*
> *5. Rome Journal: Rome Welcomes Tourism Con Brio, but Not Too Much*

> *»*
> *Go to Complete List*

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The story of a perfect boy Who had the perfect plan. Starring Sam Rockwell and Vera Farmiga. In Select Theatres July 6
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_____ Find dine dokumenter lettere med MSN Toolbar med Windows-pc-søgning - hent den gratis her: http://toolbar.msn.dk

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482. **Jesse Glass**
Cherokee and Japanese
Thu 28 Jun 2007

The only sound that Cherokee has which the Japanese do not have is the one located to the far left of Sequoyah's syllabary--the soft "un" or glottal stop. The rest is close enough--with some "spot on" identical sounds to make it possible to write in Japanese using it. Ko-Ga (Crow/Ch.). for instance is easy. (Ka Ra Su--Crow/Jp.) Tsa-La-Gi is an easy one. Try it and see. The opposite also works--use the Katakana syllabery and you'll see the similarities and the very few differences.

I'm happy to say that one of my seminar students several years back did the first Japanese-Cherokee/ Cherokee-Japanese "dictionary". It's actually just a word list of about 60 pages. We also translated Elias Boudinott's Poor Sarah into Japanese. This is supposedly the first Native American "novel." There's lots of interest here in "The Trail of Tears" and of course in the language. I gave a series of Sunday lectures on this topic back in the 1990's when I lived in Fukuoka. Catch me back-channel if you want to know more. Jess

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483. **Jim Andrews**
Re: On behalf of Chirot/"The Ordinary Reader"
Thu 28 Jun 2007

> *(Orwell's Politics and the English Language comes to mind, too.)*

I also value that essay.

A most curious reading of that essay (by Frank Lutz) is mentioned in http://www.nybooks.com/articles/20217 , Michael Tomasky's review called 'How Democrats Should Talk'. Tomasky reviews three books, including Frank Lutz's 'Words that Work'. Apparently Lutz is a great fan of this Orwell essay. But he is also described as "the Republicans' most famous spin doctor of the past fifteen years".

Yeesh.

ja
http://vispo.com

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484. **Ann Bogle**
Re: On behalf of Chirot/"The Ordinary Reader"
Thu 28 Jun 2007

In a message dated 6/27/2007 1:38:53 P.M. Central Daylight Time, [redacted] writes:

(Orwell's Politics and the English Language comes to mind, too.)

Welcome to Poetics, AQ!

********** See what's free at http://www.aol.com.

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485. **Aaron Belz**
Observable Readings, 2007-08
Thu 28 Jun 2007

Look at all these cool poets who are coming to read in St. Louis. . .

Tony Trigilio, Allison Funk, Daniel Borzutsky, Peter Davis, Richard Newman, Troy Jollimore, Jane O. Wayne, Gabriel Fried, Jane Ellen Ibur, Francisco Aragon, Adrian Matejka, Dana Goodyear, Dan Chiasson, Andrew Zawacki, Kristi Odelius, Simone Muench, Kate Colby, Cate Marvin, Katie Ford, Kate Greenstreet, Kate Peterson, Kate Pringle, Kate Shapira, Katy Lederer, Ken Rumble, Matt Freeman, and Larry Sawyer

Readings held at Schlafly Bottleworks on the first Thursday of each month (with some exceptions) at 8 PM, and FREE

The total info is here: http://observable.org/readings/

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486. **Philip Metres**
new blog behindthelinespoetry.blogspot.com
Thu 28 Jun 2007

Folks,

I'm sorry to say that I've joined the blogosphere. I'm working on poetry's affinities with cultural work, particularly around war resistance and peacemaking. If you have a poem or item of interest that could be included, email me. Thanks.

Some recent posts:

Len Sousa's Poetry/Music Mashups: Lowell's "For the Union Dead" Meets Philip Glass

Baring Witness: Donna Sheehan and "For the Fifty"
Penny Allen and the National Campaign for a Peace Tax
Rebecca Solnit and Reasons for Hope
Gambling on Non-Violence: An Interview with Ralph DiGia
From Vietnam to September 11th: An Interview with Robert Bly
Poetry and the Peace Movement
Opening Salvo

http://www.behindthelinespoetry.blogspot.com

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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487. Stephen Vincent
Supreme Court on Race & Schools
Thu 28 Jun 2007

In case it has not already hit your radar, the Cheney Supreme Court Just(!) ruled that race cannot be taken into consideration in student assignments to schools - apparently reversing the "Brown versus Board of Education" decision 53 years ago. School integration, affirmative action, etc. "bye-bye". "Separate but never equal" appears to be the obvious message of this new court majority.

I don't know about everyone else, but given the magnitude of the Civil Rights struggles of the last 60 years, this decision is mind numbing and astonishing. In fifty years, or much less I suspect a great playwright will reproduce this event as an Apartheid black comedy or tragedy - depending on how things now begin to unfold. I suspect diverse Asian, African-American and Latino communities - even conservatives among them - are not going to let this decision go down so easily.

Like the regime that put Roberts and Alito into power on this court, this strikes me as criminal - and it's going to take a lot of push back to clear the damage done.

Stephen
http://stephenvincent.net/blog/

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488. Halvard Johnson
Hamilton Stone Review, Issue 12, Summer 2007, Now Online!
Thu 28 Jun 2007

********** *******

Hamilton Stone Review, Issue 12, Summer 2007, Now Online!

Featuring poetry by Rochelle Ratner, Davide Trame, Bob Marcacci,

Philip Byron Oakes, Ashok Nioyogi, Jessy Randall & Daniel M. Shapiro,

John M. Bennett, Mark DuCharme, Amanda Silbernagel, CL Bledsoe,

Doug Ramspeck, and Jenn Blair; fiction by Robert Miltner, Chris Semansky,

Daniel Coshnear, Mary Chang, Tom Fillion, Nelson Eshleman, and

Semia Harbawi; and nonfiction by Judith Jenya.

http://www.hamiltonstone.org/hsr12.html

--- ---

Submissions to Hamilton Stone Review

Hamilton Stone Review invites submissions of poetry, fiction and nonfiction

for Issue #13, which will be out in October 2007. Poetry submissions should go,

only by email, directly to Halvard Johnson at [redacted]. Send fiction

and nonfiction submissions to Lynda Schor at [redacted].

--- ---

Hamilton Stone Review is produced by Hamilton Stone Editions

http://www.hamiltonstone.org/

PLEASE SEND THIS ANNOUNCEMENT ALONG TO OTHERS

****

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489. amy king
Re: Observable Readings, 2007-08
Thu 28 Jun 2007

So many poet-Kates/Cates/Katies in one town ...

--- Aaron Belz <[redacted]> wrote:

> *Look at all these cool poets who are coming to read*
> *in St. Louis. . .*
> *Kate Colby, Cate Marvin,*
> *Katie Ford, Kate*
> *Greenstreet, Kate Peterson, Kate Pringle, Kate*
> *Shapira, Katy Lederer,*

Don't get soaked. Take a quick peak at the forecast
with the Yahoo! Search weather shortcut.
http://tools.search.yahoo.com/shortcuts/#loc_weather

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490. Halvard Johnson

Hamilton Stone Review, Issue 12, Summer 2007, Now Online! w/apology

Thu 28 Jun 2007

Apologies to Reamy Jansen, whose name should be among the fiction writers below.

On Jun 28, 2007, at 10:56 AM, Halvard Johnson wrote:

********** *******

Hamilton Stone Review, Issue 12, Summer 2007, Now Online!

Featuring poetry by Rochelle Ratner, Davide Trame, Bob Marcacci,

Philip Byron Oakes, Ashok Nioyogi, Jessy Randall & Daniel M. Shapiro,

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--- ---

Hamilton Stone Review is produced by Hamilton Stone Editions

http://www.hamiltonstone.org/

PLEASE SEND THIS ANNOUNCEMENT ALONG TO OTHERS

****

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491. Scott Michael Pierce
Dale Smith's BLACK STONE
Thu 28 Jun 2007

New from Effing Press:

BLACK STONE by Dale Smith
80pp., perfect bound
ISBN 0-9794745-0-7
$12.00
http://effingpress.com/books/stone

Some praise for BLACK STONE:

BLACK STONE is a work of such beauty, it makes me tremble. Dale Smith, a poet and citizen of earth, creates a whole cloth composed of the personal and the political. Set in Austin, Texas, during Bush's endless siege on human rights and democracy, this master work documents the birth and first few weeks of his newborn babe's life against the backdrop of anxiety and war. --Brenda Coultas

This is a book written from a man living on the other side of Texas -- the state of heightened awareness, exposed roots, and unearthed secret stones. It is a chilling narrative that confronts the terrifying mysteries of childbirth and the shroud of daily life that holds and sustains this most intimate act. Like the constantly shifting belly of his wife, this is a book that moves between essay and poetry, consciousness and dream, and the deeper threads that connect daily life to the marvelous. But there is also the presence of horror -- the political situation of these dark ages, with all its wars, alarms, and demands for action. I'm hesitating to write about the emotional intensity and sensitivity of this book -- is it amazing that this book was written by a man, a father who, through this writing, attempts to experience and protect the inner life of his wife by bringing forth his own dark child? This is a book of daring consciousness battling with the dark ages -- it struggles against its own clarity because language is a rooted thing, and our minds must be dirty to be in it, to tend those twisty, crusted

branches. And yet, this struggle documents Smith's stand -- a brave and intimate book by one of our finest poets. --Kristin Prevallet

Refusing to make it lovely, Dale Smith logs a descriptive notation of presence to the world as stomp, shift, and quick adjustment to the ?rush of every day things.? (When the child suggests, Let?s follow that buzzard, so you do, ?sort of.?) On every page, the world opens to the body and the body to the world. Smith simultaneously narrates his wife?s pregnancy and the thickness of event (as ideality, language, culture, personal memory, familial intimacy); the birth of their second son and the emergence of that shared context of inseparable meanings and relationships by which we orient ourselves toward place and others. He never looks away. Reading him, neither do I. --Forrest Gander

see the cover and order directly from Effing Press:
http://effingpress.com/books/stone

if ordering by snail mail please add $2.00 for postage.

*** UNTIL SUPPLIES LAST : BUY A COPY OF 'BLACK STONE' AND RECEIVE A FREE COPY OF DALE SMITH'S 'NOTES NO ANSWERS' (Habenicht Press, 2005) courtesy of David Hadbawnik. (And do check out the other titles from fellow Texas publisher Habenicht Press, www.habenichtpress.com)

BLACK STONE should also be available from SPD in the coming days.

Also, two other Effing books will be announced and made available within the next week. Stay toned!!

Sincerely,
Scott Pierce

Effing Press
703 W. llth Street
Austin, TX 78701
USA

Effing storefront: www.effingpress.com
Effing blog: http://osnapper.typepad.com

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492. Catherine Daly
LA, CA: H-Society Friday, June 29 at 7:30 pm
Thu 28 Jun 2007

H-Society
Friday, June 29 at 7:30pm
http://betalevel.com/2007/06/29/h-society/
at Betalevel (directions below)

Please join us for H-Society, a reading at Betalevel featuring Lee Ann Brown, Catherine Daly, Thérèse Bachand, and Stephanie Rioux.

Lee Ann Brown is the author of Polyverse and The Sleep That Cahnged Everything. She will read samples of three or four on-going projects, currently titled Philtre, Other Archer, A Midsummer Cushion (with Peter Culley), and Grounds for Charlotte. She has collaborated with Tony Torn on several poets plays and film projects and is enjoying exploring Los Angles this eary summer 2007.

Thérèse Bachand is the author of two forthcoming books - luce a cavallo from Green Integer Books, and Daughter of the Ephemeral Word from i.e. Press.

Catherine Daly is publisher of i.e. Press and author of DaDaDa, Locket, Secret Kitty, To Delite and Instruct, Paper Craft, Chanteuse / Cantatrice, and the forthcoming Heavy Rotation and Vauxhall. She will tell fortunes and lead a tongue twister marathon.

Stephanie Rioux graduated from California Institute of the Arts with an MFA in Writing in Spring 2005. Her writings have appeared in the literary journals nocturnes (re)view, Trepan, Black Clock, Primary Writing, and Traffic. She teaches English and writing in Diamond Bar, California, and co-curates LA-Lit with Mathew Timmons.

- - - - - - - - - - - - - - - - - - -
Directions to Betalevel

1. Find yourself in front of "FULL HOUSE RESTAURANT"
located at 963 N. Hill Street in Chinatown, Los Angeles

2. Locate the narrow alley on the left hand side of Full House.

3. Walk about 20 feet down the alley (away from the street).

4. Stop.

5. Notice dumpster on your right hand side.

6. Take a right and continue down the alley.

7. Exercise caution so as not trip on the wobbly cement blocks underfoot

8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

↑ Index

493. **Diane DiPrima**
Re: Gnat swarming behavior
Thu 28 Jun 2007

"Then in a wailful choir the smal gnats morn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies. . . ."
[John Keats, To Autumn]

Thank you, Alan. The video is just beautiful.

Diane di Prima

> *From: Alan Sondheim <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Thu, 28 Jun 2007 00:05:47 -0400*
> *To: <[redacted]>*
> *Subject: Gnat swarming behavior*
>
> *(This strongly relates to the construct of avatars in Second Life; think of the*
> *gnats as prims. Their homeostatic behavior is amazing.*
> *Hieroglyphs of an ancient species...)*
>
> *Gnat swarming behavior*
>
> *The following video was made about 100 meters from the Jordan River trail in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond perhaps one or two acres across; there are numerous birds (swallows, swifts, red-wing and yellow-head blackbirds, etc.) around. When I first saw the gnats, near sundown, they swarmed in a typical ellipsoidal fashion, i.e. similar to a free-falling water balloon in slow motion. I noticed several columns forming; in a short while, they became vertical, long and narrow. They swayed and held shape. In gnat swarms, males and females behave differently; in one of the vertical columns, a roughly spherical 'head' is visible to one side, and I wonder if there might be sexual differentiation here. What is fascinating to me is the relationship of millions of gnats to an over-arching geometry; this parallels slime mold behavior to some extent. I've seen lots of gnat swarms before, but nothing like this. We're leaving the Salt Lake City area today, so I have no time to investigate this further at the moment (we're leaving today), but I'm interested in*

> *any further input, images, videos, you might have.*
>
> *http://www.asondheim.org/gnats.mp4*
>
> *Radio*
>
> *'Radio' - modified recording in the Mormon Tabernacle Choir building; note the laptop in the foreground which controls and monitors the organ, lighting, recording, etc., as far as I can tell.*
>
> *http://www.asondheim.org/radio.mp4*

↑ Index

494. **David A. Kirschenbaum**

Boog City's Renegade Press Series at Vox Pop Fest, July 7-8

Thu 28 Jun 2007

---

please forward

Vox Pop¹s Declaration of Independence: A Festival of Poetry and Music

Featuring Boog City¹s

d.a. levy lives: celebrating the renegade press series in exile

Featuring seven of the area's finest publishers,
with readings from their authors

Vox Pop
1022 Cortelyou Rd.
Flatbush, Brooklyn
[redacted]
www.voxpopnet.net

Curated and with an introduction by Boog City editor David Kirschenbaum

Featured Presses
(with hosts/curators and authors):

(press and author bios and urls follow this schedule)
(complete festival information is at the end of this email)

Sat. July 7

1:00 p.m.-2:00 p.m.
Futurepoem Books
(editor Dan Machlin)

Merry Fortune
Serena Jost
Rachel Levitsky
Machlin
and special guests.

3:00 p.m.-4:00 p.m.
Portable Press at Yo-Yo Labs
(editor Brenda Iijima)

John Coletti
Jennifer Firestone
Martha Oatis
Marianne Shaneen

5:00 p.m.-6:00 p.m.
Belladonna* Books
(co-editor Rachel Levitsky)

Corina Copp
Joanna Fuhrman
Nada Gordon
Tim Peterson or Trace

and

Litmus Press/Aufgabe
(poetry editor Paul Foster Johnson)

Brenda Iijima
Idra Novey

9:00 p.m.-10:00 p.m.
Ugly Duckling Presse
(collective member TBA)

Steve Dalachinsky
Edwin Frank
Elizabeth Reddin
Laura Solomon

Sun. July 8

1:00 p.m.-2:00 p.m.
Kitchen Press
(editor Justin Marks)

Ana Bozicevic-Bowling
Chris Tonelli

3:00 p.m.-4:00 p.m.
Wilderside Media
(co-editors Ian and Kimberly Wilder)

Ellen Pober Rittberg
Lois Walker
Ian Wilder
Kimberly Wilder

5:00 p.m.-6:00 p.m.
Bowery Books
(Bowery Women: Poems co-editor Marjorie Tesser)

Tsaurah Litzky
Amy Ouzoonian
Mary Reilly
Gabriella Santoro
Tesser

Press and author bios

Belladonna Books http://belladonnaseries.blogspot.com/ Founded as a reading series at a women¹s radical bookstore in 1999, Belladonna* is a feminist avant-garde event and publication series that promotes the work of women writers who are adventurous, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its eight-year history, Belladonna* has featured such writers as Julie Patton, kari edwards, Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Latasha Natasha Nevada Diggs, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lydia Davis, Gail Scott, Renee Gladman, Rachel Blau Duplessis, Marcella Durand, and Lila Zemborain, along with nearly 100 other experimental and hybrid women writers. The curators promote work that is explicitly experimental in form, connects with other art forms, and is political and/or critical in content. Alongside the readings, Belladonna* supports its artists by publishing commemorative chaplets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky et al) at [redacted] to receive a catalog and be placed on our list.

Corina Copp http://www.fauxpress.com/e/copp/ Corina Copp hails from Lawrence, Kan.; Boulder, Colo.; and New Orleans, La. She is the author of Play Air (Belladonna Books) and the e-book Carpeted (Faux Press). Her poems and reviews have appeared or are forthcoming from Fence, The Germ, Magazine Cypress, The Poetry Project Newsletter, and Pom2. She was the program

assistant and Monday Night Reading Series Coordinator at the Poetry Project at St. Mark¹s Church, and lives in Brooklyn.

*Joanna Fuhrman http://www.poetryfoundation.org/archive/poem.html?id=179254 http://www.poets.org/viewmedia.php/prmMID/19069 Joanna Fuhrman is the author of three books of poetry, Freud in Brooklyn, Ugh Ugh Ocean, and Moraine, all published by Hanging Loose Press. She lives in Carroll Gardens, Brooklyn.

*Nada Gordon
http://ululate.blogspot.com
Nada Gordon is the author of five books, including the recently released Folly. She is a founding member of the Flarf Collective.

*Tim Peterson or Trace
http://www.chax.org/poets/peterson.htm
http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=229
http://chax.org/eoagh/issue3/issuethree.html
Tim Peterson, or Trace, is the author of Since I Moved In (Chax Press), edits EOAGH: A Journal of the Arts (recent issue Queering Language), and co-curates a portion of the Segue Reading Series.

*Bowery Books
http://www.boweryartsandscience.org/programs/bowerybooks.htm
http://www.bowerypoetry.com/bowerywomen
http://www.myspace.com/bowerywomen
The Bowery Poetry Club¹s new publishing imprint has launched three books: Taylor Mead¹s A Simple Country Girl, Bowery Women: Poems, and The Bowery Bartenders Big Book of Poems.

*Tsaurah Litzky http://www.tsaurahlitzky.com Tsaurah Litzky¹s most recent poetry chapbook is Crazy Lust, out from Snapdragon Press. Baby On the Water‹New and Collected Poems, 1992-2003 was published by Long Shot Press. When not writing poetry, she writes fiction, nonfiction, and erotica. Her erotic novella, The Motion of the Ocean, was published by Simon & Schuster as part of Three the Hard Way, a series of erotic novellas edited by Susie Bright. Litzky teaches erotic writing at The New School.

*Amy Ouzoonian http://www.locknloadpublishing.com Amy Ouzoonian is a main stem at Steve Cannon¹s Gathering of the Tribes communal art space, where she hosts reading series, works for Tribes zine, and edits anthologies, including In the Arms of Words: Poems for Disaster Relief (Foothills Publishing/Sherman Asher Press) and Skyscrapers, Taxis and Tampons (Fly by Night Press). She is

the publisher and founder of Lock n¹ Load Press, and the author of a book of poems, Your Pill (Foothills Publishing). She lives and writes in Brooklyn, N.Y.

*Mary Reilly Mary Reilly is a visual artist and poet who studied at Bard College and in the Study Abroad on the Bowery program. She is doing a residency at the Art Students League.

*Gabriella Santoro Gabriella Santoro is from the Bronx. She has a certificate in Applied Poetics from Bowery Arts & Sciences, and spent a summer in Boulder, Colo. at the Jack Kerouac School of Disembodied Poetics at Naropa University. She also has a G.E.D., a B.A. from Columbia University, and was working on a doctorate in developmental psychology when she realized she needed more time to write poetry. She lives in an intentional community in NYC.

*Marjorie Tesser Marjorie Tesser is a poet and an editor for Bowery Books. She is a co-editor of Bowery Women: Poems and curates a reading series based on the book. She also co-edits The Mom Egg, a journal, with Alana Free. She serves on the board of Four Way Books.

*Futurepoem Books http://www.futurepoem.com/ Founded in 2002, Futurepoem books is a publishing collaborative dedicated to presenting innovative contemporary poetry, prose, and multigenre works of literature by emerging and underrepresented authors. Our rotating editorial panel shares the responsibility for selecting and promoting the books we produce. Recent authors include Jill Magi, Laura Mullen, Merry Fortune, Shanxing Wang, and Jo Ann Wasserman. Futurepoem is funded in part by funds from The New York State Council on the Arts, a state agency.

*Merry Fortune http://www.myspace.com/merryfortunelovedogsofmisfortune Merry Fortune is a musician and environmentalist and the author of the book of poems ghosts by albert ayler, ghosts by albert ayler (Futurepoem books). She is working on a book about Shalom Neuman¹s FusionArt and the FusionArts Museum and has been compiling information about Indians and environmentalism.

*Serena Jost http://www.myspace.com/serenajost http://www.serenamusic.com Serena Jost is a singer-songwriter and cellist and the official lyricist-in-residence at Futurepoem. Her new full-length CD, produced by Brad Albetta at MonkeyBoy Studios, will be released in the fall. In addition to her own work, she has toured and performed with many bands and songwriters, including Rasputina, Rex, Him, Illuminati, and The Luminescent Orchestrii.

*Rachel Levitsky
http://www.conjunctions.com/webcon/levitskyrachel.htm
http://www.belladonnaseries.blogspot.com/
Rachel Levitsky is the author of Under the Sun and is about to complete the

manuscript of a treatise called Neighbor. A segment of her novella ³The Story of My Accident is Ours² is online at Conjunctions (see above).

*Dan Machlin http://www.tarpaulinsky.com/Mar-Apr-05/Machlin/Machlin.html Dan Machlin¹s first full-length book of poems is forthcoming from Ugly Duckling Presse this fall. He is the author of several chapbooks ³6x7² (Ugly Duckling Presse), ³This Side Facing You² (Heart Hammer), and ³In Rem² (@ Press). His poems and reviews have recently appeared or are forthcoming in Antennae, Boog Lit, Crayon, Cy Press, Fence, Soft Targets, and Tarpaulin Sky. He is the founding editor and publisher of Futurepoem books.

*Kitchen Press
http://www.kitchenpresschapbooks.blogspot.com/
Kitchen Press is a micro-press run out of Hell¹s Kitchen, NYC, and is a member of CLMP. Its purpose is to publish quality handmade chapbooks by emerging poets.

*Ana Bozicevic-Bowling Ana Bozicevic-Bowling is a Croatian poet writing in English. She co-edits RealPoetik. Look for her recent work in the Denver Quarterly, In Posse, The New York Quarterly, Octopus Magazine, her chapbook Document (Octopus Books, forthcoming), and The Bedside Guide to No Tell Motel - Second Floor .

*Chris Tonelli Chris Tonelli lives in Cambridge, Mass. where he runs The So and So Series. He has work forthcoming in Drunken Boat, Good Foot, H_NGM_N, and Open Letters, and the anthologies The Bedside Guide to No Tell Motel Second Floor and Outside Voices¹ 2008 Anthology of Younger Poets. His chapbook, Wide Tree: Short Poems, is available from Kitchen Press.

*Litmus Press/Aufgabe http://www.litmuspress.org/index.htm Litmus Press is the publishing program of Ether Sea Projects, Inc., a 501(c)(3) non-profit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation.

We aim to foster local, national, and international dialogue and interaction by presenting original writing from the U.S. alongside translations into English. By supporting translators, poets, and other writers, and by organizing and participating in public events, we hope to illuminate the fundamental common bond between languages and to actualize the potential linguistic, cultural, and political benefits of literary exchange on the international level. We seek to provide continuing and consistently high quality venues for such exchange and discussion to ensure that our poetic communities remain open-minded and vital.

*Brenda Iijima
http://www.yoyolabs.com
Brenda Iijima is the author of Around Sea (O Books). Her book Eco Quarry

Bellwether is forthcoming from Outside Voices. She is the editor of Portable Press at Yo-Yo Labs.

*Idra Novey Idra Novey[1]s poetry and translations have appeared in the journals Circumference, The Literary Review, Poetry International, Washington Square, and Rattapallax, where she is an editor. She has received a grant from the PEN Translation Fund and is at work on a translated collection of poems by Brazilian writer Paulo Henriques Britto. She teaches writing at Columbia University.

**Portable Press at Yo-Yo Labs
http://yoyolabs.com/
Portable Press at Yo-Yo Labs publishes poetic works: subtle and intense forms of public exchange and autonomous expressions‹dynamic in awareness‹luminous in form.

Emphasis: diversity and interconnection‹social, cultural, environmental, and aesthetic.

*John Coletti http://yoyolabs.com/coletti.html John Coletti grew up in Santa Rosa, California, and Portland, Oregon before moving to New York City 14 years ago. He is the author of The New Normalcy (Boog Literature) and Street Debris (Fell Swoop), a collaboration with poet Greg Fuchs, with whom he also co-edits Open 24 Hours Press. He is the Poetry Project Newsletter editor.

*Jennifer Firestone http://yoyolabs.com/firestone.html Jennifer Firestone is the author of Holiday, an interrogation of the relationships among observation, travel, and consumerism, which is forthcoming from Shearsman Books. Her chapbooks from Flashes, an excerpt from a long prose poem exploring money, war, and urban culture, and snapshot, which is a selection from Holiday, are published by Sona Books. Her work has appeared in numerous journals, including Boog City, Can We Have Our Ball Back, Dusie, 580 Split, 14 Hills, How2, MIPOesias, and Moria. She is the co-editor of the anthology Letters To Poets: Conversations About Poetics, Politics and Community, forthcoming from Saturnalia Books, and the recipient of grant-supported writing residencies at the Ragdale Foundation, the Constance Saltonstall Foundation for the Arts, and the Vermont Studio Center. Jennifer lives in Brooklyn with her partner and their infant twins. She is Poet in Residence at Eugene Lang College at the New School University.

*Martha Oatis
http://yoyolabs.com/oatis.html
Martha Oatis grew up in Massachusetts and lives in Brooklyn. She teaches poetry in the New York public school system. from Two Percept is her first chapbook.

*Marianne Shaneen
http://yoyolabs.com/shaneen.html
Marianne Shaneen is a poet and a filmmaker. Her recent documentary film project has to do with the Furry culture. Lucent Amnesis is her debut chapbook. She lives in Brooklyn.

**Ugly Duckling Presse http://www.uglyducklingpresse.org/ Ugly Duckling Presse is a small, collectively run press based in Brooklyn. It produces books and hand-bound chapbooks of contemporary American poetry, "lost" literary works, collaborations between poets and artists, and works in translation, as well as the poetry periodical 6x6 and a free newspaper of art and politics, New York Nights. Recent and forthcoming publications include books by local poets Elizabeth Reddin and Kostas Anagnopoulos, translations of the Romanian poet Mariana Marin and the Czech poet Ivan Blatny, and the complete minimal poems of Aram Saroyan.

*Steve Dalachinsky Steve Dalachinsky¹s books include The Final Nite & Other Poems (Ugly Duckling Presse), Trial and Error in Paris (Loudmouth Collective Press), In Glorious Black and White (Ugly Duckling Presse), Race Poems w/Nathaniel Farrell (collages only) (Ugly Duckling Presse), Trust Fund Babies (Pitchfork Press), and Poems for Laureamont (Furniture Press). His work is included in The Outlaw Bible of American Poetry. His CDs include Incomplete Directions, I Thought It Was the End of the World, and Pray for Me.

*Edwin Frank
Edwin Frank is the author of Stack and The Further Adventures of Pinocchio. In his spare time he edits the NYRB Classics series.

*Elizabeth Reddin Elizabeth Reddin was born in Torrance , Calif. at the Little Company of Mary Hospital, and she moved to New York City in 1993. She plays music in the story band Legends with Raquel Vogl and James Loman, and teaches GED classes. Her work has been published in the Brooklyn Rail as well as UDP¹s New York Nights newspaper and 6x6 poetry magazine. Please write to her at [redacted].

*Laura Solomon http://weirddeermedia.com/2007/05/dear-travis/ Laura Solomon¹s books include Bivouac (Slope Editions), Blue and Red Things (Ugly Duckling Presse), and Haiku des Pierres / Haiku of Stones by PierreConverset (Apogée Press), the latter a translation from the French with Sika Fakambi. Recently her work has appeared alongside London artist Abel Auer¹s in the traveling exposition and anthology Poets on Painters, and in various magazines including Cannibal, the Denver Quarterly, and Weird Deer. Originally from the southeast, she has traveled to 29 of the 50 states, has lived in France, and is on route for Italy. She works as an adult literacy tutor in Philadelphia, where she lives with musician Nicola Battisti and their cat Drambuie.

**Wilderside Media http://www.onthewilderside.net Wilderside Media supports independent politics, local music, and poetry on Long Island. Wilderside Media does publicity to the local media and on a popular blog; hosts its own events; videotapes a variety of community programs; and broadcasts on the web and on public access television. Wilderside Media¹s presence is often signaled by the appearance of multi-colored fliers providing a constant flow of information on what is happening in the world of culture and politics.

*Ellen Pober Rittberg Ellen Pober Rittberg is a poet, playwright, and fiction writer. Her essays and feature writing has appeared in the N.Y. Daily News, The New York Times, and Newsday. Her poems have appeared in Flutter Journal, Kansas Quarterly, and Long Island Quarterly.

*Lois Walker
http://www.loisvwalker.com
Lois Walker is a painter, sculptor, poet, teacher, and editor.

*Ian Wilder
Ian Wilder is the former Green Party of New York State co-chair. His spoken word appears on the Nylon & Steel album Slip Behind the Molecule.

*Kimberly Wilder
The War in Iraq is a constant weight on Kimberly Wilder¹s thoughts. She is trying to do poetry anyway. Fallujah.

Celebrate American Revolution: Independence Day Week at Vox Pop!

1022 Cortelyou Road
Brooklyn NY 11218
[redacted]

Vox Pop is celebrating America's independence the only way we know how: with community-empowering events, live music, an art opening, and lots of BBQ, all week long.

Spend your Independence Day with Vox Pop as we discuss Brooklyn's role in the American Revolution with ³Meet the Cortelyous,² a presentation on the namesake for our street: Jaques Cortelyou. Borough of Brooklyn historian Ron Schweiger will give a talk from 2-3 PM. For lunch, grill master ³Tío Tim² serves up dry-rubbed lamb, ribs, chicken, and rabbit (as well as veggie kebabs and veggie burgers) grilled with ³Tío Tim¹s Top Secret Sauce.² From 7 PM to 8:30 PM, vaudevillian performer/magician/escape artist Jared Rydelek and others will perform the Vox Pop Variety Show. Bring friends and family for a truly unique Fourth of July picnic at Vox Pop!

July 5th puts the spotlight on local independent artists with ³An American Response,² an art opening with live music, delicious food, and original art beginning at 7 PM. Protests and pamphlets aren¹t the only way to speak your mind, and we¹re giving Brooklyn¹s established and up-and-coming artists a chance to promote their message as well as their work in the largest group art show in Vox Pop¹s history. Artists will include photographer George Hirose and painter Andrew Lenaghan, alongside the work of their students and contemporaries. The BBQ starts at 1 PM, so get there early to grab your plate before the festivities start!

July 6th kicks off Vox Pop's ³Declaration of Independence: A Festival of Poetry and Music² at 1 PM and continuing all weekend with the Buffalo Poets and Boog City¹s d.a. levy lives: celebrating the renegade press series in exile. There will also be a reading from the late Reverend Pedro Pietri¹s If You Can Sleep, You are Heartless by his son, Speedo Pietri, and BBQ will be served from 1-9 PM amid live music and poetry readings all weekend.

On July 7th, editor Michael Tyrell will present selections from Broken Land: Poems of Brooklyn, followed by readings from authors published by Futurepoem Books, Portable Press at Yo-Yo Labs, Belladonna Books, Litmus Press/Aufgabe, and Ugly Duckling Presse.

July 8th brings writers from Kitchen Press, Wilderside Media, and Bowery Books to the stage to wrap up a weekend of words, music, and irresistible food.

--

Sander Hicks
Chief Instigator
Vox Pop
DKMC
http://voxpopnet.net

[redacted]
[redacted] (f)
[redacted] (c)

1022 Cortelyou Road
Flatbush, Brooklyn, NY 11218

Directions: Q to Cortelyou, F to Ditmas
Venue is at Stratford Road

--

David A. Kirschenbaum, editor and publisher
Boog City

330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

495. **George Bowering**
Re: Apology
Thu 28 Jun 2007

On Jun 24, 2007, at 8:21 PM, Bromige wrote:

> *Listmates: this message is long overdue.Itis more than a year and a half*
> *since Ron Silliman wrote me a birthday card that said the kindest, most gracious things about my work.*

No need to have been set back on your heels. You deserved every word of it, Broms, old chep.

> *so rude of me, now an*
> *American,*

Oh no!

>
Geo. H. Bowering
Adaptable yet reliable.

↑ Index

496. **Alan Sondheim**
Re: Gnat swarming behavior
Fri 29 Jun 2007

Oddly enough, the current issue of National Geographic has an article on swarming theory and behavior. The quote is wonderful; what I found amazing was that the gnats held themselves almost against the (light) wind; the columns sways slightly, but never 'broke.' I heard there were gnat swarms on the Discovery Channel Planet Earth (I think that's the name) series, that also evinced beautiful patterns, but I haven't seen them.

- Alan

On Thu, 28 Jun 2007, Diane DiPrima wrote:

"Then in a wailful choir the smal gnats morn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies. . . ."
[John Keats, To Autumn]

Thank you, Alan. The video is just beautiful.

Diane di Prima

From: Alan Sondheim <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
Date: Thu, 28 Jun 2007 00:05:47 -0400
To: <[redacted]>
Subject: Gnat swarming behavior

(This strongly relates to the construct of avatars in Second Life; think of the
gnats as prims. Their homeostatic behavior is amazing.
Hieroglyphs of an ancient species...)

Gnat swarming behavior

The following video was made about 100 meters from the Jordan River trail in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond perhaps one or two acres across; there are numerous birds (swallows, swifts, red-wing and yellow-head blackbirds, etc.) around. When I first saw the gnats, near sundown, they swarmed in a typical ellipsoidal fashion, i.e. similar to a free-falling water balloon in slow motion. I noticed several columns forming; in a short while, they became vertical, long and narrow. They swayed and held shape. In gnat swarms, males and females behave differently; in one of the vertical columns, a roughly spherical 'head' is visible to one side, and I wonder if there might be sexual differentiation here. What is fascinating to me is the relationship of millions of gnats to an over-arching geometry; this parallels slime mold behavior to some extent. I've seen lots of gnat swarms before, but nothing like this. We're leaving the Salt Lake City area today, so I have no time to investigate this further at the moment (we're leaving today), but I'm interested in any further input, images, videos, you might have.

http://www.asondheim.org/gnats.mp4

Radio

'Radio' - modified recording in the Mormon Tabernacle Choir building; note the laptop in the foreground which controls and monitors the organ, light-

> *ing, recording, etc., as far as I can tell.*
>
> *http://www.asondheim.org/radio.mp4*

==========
========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========
==========

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497. **ALDON L NIELSEN**

Re: Supreme Court on Race & Schools

Fri 29 Jun 2007

The CHRONICLE OF HIGHER EDUCATION opines that this will not have any immediate effect upon the current confused state of the law governing university education -- [which is little comfort considering the effect of today's decision upon the prospects of many students ever getting to college] -- but even if that's true, it's only true until someone gets a university case in front of this malignant court --

Breyer's dissents today were unusually heated (though still the paragon of civility compared to anything Scalia turns out, even when he agrees with the majority).

>On Thu, 28 Jun 2007 08:40:09 -0700 Stephen Vincent <[redacted]> wrote:
>
> In case it has not already hit your radar, the Cheney Supreme Court
> Just(!) ruled that race cannot be taken into consideration in student
> assignments to schools - apparently reversing the "Brown versus Board of
> Education" decision 53 years ago. School integration, affirmative action,
> etc. "bye-bye". "Separate but never equal" appears to be the obvious
> message of this new court majority.
>
> I don't know about everyone else, but given the magnitude of the Civil
> Rights struggles of the last 60 years, this decision is mind numbing and
> astonishing. In fifty years, or much less I suspect a great playwright will
> reproduce this event as an Apartheid black comedy or tragedy - depending on

> how things now begin to unfold. I suspect diverse Asian, African-American
> and Latino communities - even conservatives among them - are not going to
> let this decision go down so easily.
>
> Like the regime that put Roberts and Alito into power on this court, this
> strikes me as criminal - and it's going to take a lot of push back to clear
> the damage done.
>
> Stephen
> http://stephenvincent.net/blog/
>
>

<<

established an annual residency program for poets who are establishing a name for themselves in this new millennium.

During the 2008 Intensive Learning Term, the Olivet College Humanities Department will offer its second poet-in-residence position. The Sandburg-Auden-Stein poet will live on campus from April 29 - May 16, 2008, and teach ENG 247: Poetry Writing.

The Sandburg-Auden-Stein poet will also host two public events: a public reading of his or her work and a stand-alone talk/discussion on a subject of his or her choice (publishing poetry, beat poets, def poetry, etc.).

An award of $3,100 (plus room and board) will be given to the 2008 resident poet. The Humanities Department faculty will evaluate the submissions and choose the winner. Poets who have published at least one book of poetry are eligible.

Submit four copies of the following postmarked by Sept. 10, 2007:
five poems from your most recent book, a single page personal statement regarding your poetics and teaching, a current resume and two references. There is no entry fee.

Please contact Kirk Hendershott-Kraetzer, Ph.D., Humanities Department chair, with your questions at [redacted] or [redacted].

Application materials should be sent by regular mail to:
Sandburg-Auden-Stein Residency
Humanities Department
Olivet College
320 S. Main St.
Olivet, MI 49076

___ Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

↑ Index

499. Kate Eichhorn
The Scream Literary Festival - Toronto (July 3 to July 9)
Fri 29 Jun 2007

MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM

For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf

Other highlights of this year's festival...

**Phosphorescence!:The Launch of Scream 15

Tuesday JULY 3rd - Gladstone Hotel Ballroom 1214 Queen St West

Readers/performers: Dennis Lee, Souvankham Thammavongsa, George Elliott Clarke and Shapour Shahidi¹s robots

**Strange Alchemy: The Science and Poetry Panel and Matrix Launch - Wednesday JULY 4th, Supermarket 268 Augusta Ave

Expect science and poetry to bond in startling ways during our critical panel. Moderated by Clive Thompson, panelists Christian Bök, angela rawlings, Ken Babstock and postdoctoral candidate, Lisa Betts (who researches the neuroscience of vision) set their giant brains to task on the emerging transmutations taking place between science and poetry. The discussion will be followed at 9 pm by the launch of the newest issue of Montreal¹s Matrix Magazine with readings by the panelists and along with Jim Johnstone and Karen Solie, all poets who have engaged science in their poetic practice.

Complete festival schedule available at www.thescream.ca

↑ Index

500. Dan Waber
altered books project
Fri 29 Jun 2007

The altered books project at:

http://www.logolalia.com/alteredbooks/

has been updated with new work by:

Nico Vassilakis, John M. Bennett, Mike Magazinnik, Sheila E. Murphy, Holly Crawford, Meghan Scott, and Michelle Taransky.

Enjoy,
Dan

PS: Over the course of the two and a half years since the project started nearly 600 pages have been completed and posted to the site. Also in that time a few participants have dropped out, or never really fully begun. Thus, I have a few potentially open spots in the project if anyone were interested in joining. If you'd like to participate, please back-channel me at [redacted] with your interest, and I will begin the process of getting materials back from those who've stopped and re-locating them where there's active interest.

↑ Index

501. David-Baptiste Chirot

As Street Art Goes Commercial, a Resistance Raises a Real Stink/rubBEings,cops, monuments

Fri 29 Jun 2007

---

this is an interesting ongoing saga--with finally the appearance of the "manifesto" and apprehension of a "suspect"--small rebellions against street art by "names" and commercialy succesful artists have gone on for some time (abt 25 years that i can think/know of)--but not previously getting this kind of attention--i think the reason, one of them, given for the attacks is a reasonable one so to speak--that the street art by names and street art of a "safe" kind does indeed signal a kind of gentrification going on, both physiclaly and in a mental/spiritual/artist plane of a "domesticating" and "exploiting" of the public environment, in a sense having it turned over not to a more liberated public sphere--but to a more confined privatized sphere, in which the "name" artist simply converts what is already there into something of greater "value"--a work which gives simultanesouly the logo/sign of "street art" as "transgression" and "detournement" etc--while also being perfectly safe, confined within the sphere of the logo/name--and hence, indeed, an excellent invitation to gentrification--there's a very interesting and as they say "contested" area between the private vision of an artist and privatization--as well as what really is a public area, sphere in the first place--what parts of it are "owned" and by whom--or are rented and by and to whom--or are guarded by security and by whom and from whom-- it rather hilariously and sadly ties in with about a week a go two squad cars being called on me while i was making rubBEings at a construction site--more of the ever ongoing "raw war" series & a jack spicer series--i had a vision dream re the future of the rubBEings--and wrote it to a number of people--then just a couple days ago read of an upcoming gallery show of

monument rubbings--though the article notes the example of the rubBEings and myself, it is as though the monuments and gallery are a kind of "gentrification" and "graveyard" made by anti-rubBEings--for the monument whatever use one makes of it, is created to draw focus to a center, a "center of attention"--whereas with rubBEings, which work with things fragmented, dispersed, hidden in plain site/sight/cite--the attention to a center which "commands" in a military and dictatorial sense "attention"--is let loose anarkeyologically among peripheries--so in a way--as in the vision dream--rubbings of monuments become a "rubbing out" of rubBEings--(in the vision dreams there were raw graves & raw bits of me & rubBEings with stones by them and kicked into them -which--on reading--one realizes--have turned into monuments of/with rubbings--though what it means is not perhaps "death" so much as being "underground" or the journey into and then return fro the "underworld"--both "hidden in plain site/sight/cite" and "One cannot hide from that which never sets" Heraclitus)From: [redacted]: [redacted]: NYTimes.com: As Street Art Goes Commercial, a Resistance Raises a Real StinkDate: Thu, 28 Jun 2007 09:10:28 -0700

This page was sent to you by:
[redacted]

ARTS / ART & DESIGN

| June 28, 2007

As Street Art Goes Commercial, a Resistance Raises a Real Stink

By COLIN MOYNIHAN

The covert campaign targeting street art began about seven months ago, with blobs of paint that appeared overnight, obscuring murals and wheat-pasted art on walls in Brooklyn and Lower Manhattan.

1. State of the Art: The iPhone Matches Most of Its Hype
2. Mommy Is Truly Dearest
3. Young Americans Are Leaning Left, New Poll Finds
4. Psychiatrists Top List in Drug Maker Gifts
5. Iced Coffee? No Sweat

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_____ Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

↑ Index

502. Sheila Murphy
email for Bill Keckler
Fri 29 Jun 2007

I have misplaced contact information for W.B. Keckler. Please backchannel. Thank you. Sheila Murphy

↑ Index

503. amy king
Tonight in Brooklyn
Fri 29 Jun 2007

_____

MiPOesias presents

~~ ETHAN PAQUIN ~ STACY SZYMASZEK ~ ALVERZ RICARDEZ ~~

Friday, June 29, 2007 @ 7:00 PM

~~~

ETHAN PAQUIN is author of My Thieves (Salt, 2007), The Violence (Ahsahta Press, 2005), Accumulus (Salt, 2003) and The Makeshift (UK : Stride, 2002). He lives and teaches in Buffalo , NY , and returns to seacoast New Hampshire every summer. http://www.mipoesias.com/Poetry/paquin_ethan.html

Stacy Szymaszek is the author of Emptied of All Ships (Litmus Press, 2005) as well as several chapbooks. After working at Woodland Pattern Book Center in Milwaukee , WI for many years she moved to New York to be the Program Coordinator at the Poetry Project at St. Mark's Church. This year she is also the Monday Night Reading curator. She edited Gam: A Survey of Great Lakes Writing which lived for 4 issues, and now works as co-editor or contributing editor on various projects including Instance Press and Fascicle. Her current work in process is called "hyper glossia," parts of which can be found on the internet, in a Belladonna* chap book and forthcoming from Hot Whiskey Press. http://www.mipoesias.com/Poetry/szymaszek_stacey.html
~~~

ALVERZ RICARDEZ is the publisher of Kill Poet Press & Journal. His poetry has been published in several journals including Chronogram, Softblow, Pemmican, Language & Culture & AVQ. Alveraz lives in Los Angeles and is currently working on his second volume of poetry. /Poetry/ricardez_alveraz.html\u003c/a\>\u003cbr\>\u003cbr\>~~~~~~~~~\u003cbr\>\u003cbr\>STAIN BAR\u003cbr\>766 Grand Street Brooklyn , NY 11211\u003cbr\>(L train to Grand Street Stop, walk 1 block west)\n\u003cbr\>718/[redacted]\u003cbr\>\u003ca href\u003d\"http://www.stainbar.com/\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>http://www.stainbar.com/\u003c/a\>\u003cbr\>\u003cbr\>~~~~~~~~~\u003cbr\>\u003cbr\>\u003cbr\>Hope you'll stop by!\u003cbr\>Amy King\u003cbr\>MiPO Host\u003cbr\>\u003ca href\u003d\"http://www.mipoesias.com\" target\u003d\"_blank\" onclick\u003d\"return top.js.OpenExtLink(window,event,this)\"\>http://www.mipoesias.com\n\u003c/a\>\u003cbr\>\u003cbr\>\u003cbr\>**please forward**\u003cbr\>**sorry for cross-posting**\u003cbr\>\u003cbr clear\u003d\"all\"\>\u003cbr\>\n",0]); D(["mi",8,2,"11377feddb0b9510",0,"0","Didi Menendez","Didi","[redacted]", [[] ,[["me","[redacted]","11377feddb0b9510"]] ,[]] ,"10:59 am (2 minutes ago)",["amy k \[redacted]\>"] ,[] ,[] ,[] ,"Jun 29, 2007 10:59 AM","Re: TONIGHT","",[] ,1,,,"Fri Jun 29 2007_10:59 AM","On 6/29/07, Didi Menendez \[redacted]\> wrote:","On 6/29/07, \u003cb class\u003dgmail_sendername\>Didi Menendez\u003c/b\> <[redacted]> wrote:","hotmail.com",,,"","",0,,"\[redacted]\>",0,,0,"In reply to \"TONIGHT\"",0]); //-->http://www.mipoesias.com/Poetry/ricardez_alveraz.html

~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope you'll stop by!
Amy King
MiPO Host
http://www.mipoesias.com

please forward
sorry for cross-posting

_____

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

↑ Index

504. Lewis LaCook
The ghosts at play beneath my skin
Fri 29 Jun 2007

The ghosts at play beneath my skin
kill all happy thoughts. Children wither
down to sog and blisters

out on the street, under my touch.
My loving is a black cataclysm;
nympholepsy for leper's bread.

I've staggered into light before:
when I was young, before all
the touching dried up, I played
the colors in my big American
backyard, blowing Spring
birds that never hung
around long enough to get
my name.

The ghosts at play beneath my skin
shake their candy-hot wings.
My nights, crowded with zombie sugar:

my dawns, doused with hounds

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Need a vacation? Get great deals
to amazing places on Yahoo! Travel.
http://travel.yahoo.com/

↑ Index

505. Fulcrum Annual

DULBLIN: to whom it may concern

Fri 29 Jun 2007

So I have just set foot in the Emeral Isle for the first time ever. I will be in Dublin a fortnight. I am reading Beckett's mss at TCD from 10 to 5 on weekdays, but apart from that I don't have very much planned. Am phoneless but wired and check my email a few times a day.

Slainte!

~~~
~~~

It ain't "just" the poets. I am on a Buddhist list, and find myself searching, often in vain, for the actual location of the talk, action. Or non-action. Whatever.

Just an idea.

Diane di Prima

> *From: Kate Eichhorn <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Fri, 29 Jun 2007 07:33:42 -0400*
> *To: <[redacted]>*
> *Subject: The Scream Literary Festival - Toronto (July 3 to July 9)*
>
> *MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM*
>
> *For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf*
>
> *Other highlights of this year's festival...*
>
> ***Phosphorescence!:The Launch of Scream 15*
>
> *Tuesday JULY 3rd - Gladstone Hotel Ballroom 1214 Queen St West*
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> *Readers/performers: Dennis Lee, Souvankham Thammavongsa, George Elliott Clarke and Shapour Shahidi¹s robots*
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> *Expect science and poetry to bond in startling ways during our critical panel. Moderated by Clive Thompson, panelists Christian Bök, angela rawlings, Ken Babstock and postdoctoral candidate, Lisa Betts (who researches the neuroscience of vision) set their giant brains to task on the emerging transmutations taking place between science and poetry. The discussion will be followed at 9 pm by the launch of the newest issue of Montreal¹s Matrix Magazine with readings by the panelists and along with Jim Johnstone and Karen Solie, all poets who have engaged science in their poetic practice.*
>
> *Complete festival schedule available at www.thescream.ca*

↑ Index

507. **Murat Nemet-Nejat**
Re: Gnat swarming behavior
Fri 29 Jun 2007

Alan,

Forgive one non-scientific take, your video reminded me of the appearance of angels in some 19th century photos, particularly the section where one column of "light" appears in the background. Do the swarm of gnats, physically speaking, follow the same laws as the movement of a tornado?.

Here is another formation in colors:

immense pool o

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of sadness o
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in an inner o
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waveless o deep
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because soundless

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because airless i

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immense pool ro!
or
of sadness o r
o p
in an inner o r!
o r
waveless o r deep
o p
because soundnest

because airless

O!

Is that the sexual mark you were talking about?

Ciao,

Murat

On 6/29/07, Alan Sondheim <[redacted]> wrote:
>
> Oddly enough, the current issue of National Geographic has an article on
> swarming theory and behavior. The quote is wonderful; what I found amazing
> was that the gnats held themselves almost against the (light) wind; the
> columns sways slightly, but never 'broke.' I heard there were gnat swarms
> on the Discovery Channel Planet Earth (I think that's the name) series,
> that also evinced beautiful patterns, but I haven't seen them.
>
> - Alan
>
> On Thu, 28 Jun 2007, Diane DiPrima wrote:
>
> > "Then in a wailful choir the smal gnats morn
> > Among the river sallows, borne aloft
> > Or sinking as the light wind lives or dies. . . ."
> > [John Keats, To Autumn]
> >
> > Thank you, Alan. The video is just beautiful.
> >
> > Diane di Prima
> >
> >
> >> From: Alan Sondheim <[redacted]>
> >> Reply-To: UB Poetics discussion group <[redacted]>
> >> Date: Thu, 28 Jun 2007 00:05:47 -0400
> >> To: <[redacted]>
> >> Subject: Gnat swarming behavior
> >>
> >> (This strongly relates to the construct of avatars in Second Life;
> think of
> >> the
> >> gnats as prims. Their homeostatic behavior is amazing.
> >> Hieroglyphs of an ancient species...)
> >>
> >>
> >> Gnat swarming behavior
> >>

> >> The following video was made about 100 meters from the Jordan River
> trail
> >> in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond
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> swifts,
> >> red-wing and yellow-head blackbirds, etc.) around. When I first saw the
> >> gnats, near sundown, they swarmed in a typical ellipsoidal fashion, i.e
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> >> similar to a free-falling water balloon in slow motion. I noticed
> several
> >> columns forming; in a short while, they became vertical, long and
> narrow.
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> >> differently; in one of the vertical columns, a roughly spherical 'head'
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> differentiation
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> gnats
> >> to an over-arching geometry; this parallels slime mold behavior to some
> >> extent. I've seen lots of gnat swarms before, but nothing like this.
> We're
> >> leaving the Salt Lake City area today, so I have no time to investigate
> >> this further at the moment (we're leaving today), but I'm interested in
> >> any further input, images, videos, you might have.
> >>
> >> http://www.asondheim.org/gnats.mp4
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> >> Radio
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> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
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>

↑ Index

508. **Murat Nemet-Nejat**
Re: Gnat swarming behavior/ OOPS
Fri 29 Jun 2007

It is "Here is another formation in columns," not "formation in colors."

Murat

On 6/29/07, Murat Nemet-Nejat <[redacted]> wrote:
>
> Alan,
>
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> of angels in some 19th century photos, particularly the section where one
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> > http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> > WVU Zwiki, Google for recent. Write for info on books, cds, performance,
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> > dvds, etc.
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509. Jesse Crockett

listenlight --- 1st anniv. iss. 10 (is awesome)

Fri 29 Jun 2007

---

http://listenlight.net

Our 1st anniversary of showing you the magic. Featuring works by ---

--- Marcia Arrieta --- Sean Kilpatrick --- Maurice Oliver --- Andy Gricevich ---
--- Amanda Earl --- Mark Cunningham --- Andrew Topel ---
--- Brandon Shimoda --- David Goldstein --- Alejandro Crawford ---

Editors Jess Crockett, Guillermo Parra

↑ Index

510. Skip Fox

Re: Gnat swarming behavior

Fri 29 Jun 2007

And they dance in certain places. Over ditches of warm water. Could it have to do with the pheromones they are probably releasing? Are they reacting to a stable cloud they create, "reading" the pheromones? The geometry also a "text"?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Alan Sondheim

Sent: Wednesday, June 27, 2007 11:06 PM
To: [redacted]
Subject: Gnat swarming behavior

(This strongly relates to the construct of avatars in Second Life; think of the
gnats as prims. Their homeostatic behavior is amazing.
Hieroglyphs of an ancient species...)

Gnat swarming behavior

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http://www.asondheim.org/gnats.mp4

Radio

'Radio' - modified recording in the Mormon Tabernacle Choir building; note the laptop in the foreground which controls and monitors the organ, light- ing, recording, etc., as far as I can tell.

http://www.asondheim.org/radio.mp4

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511. Potree Journal

Dos Press subscription offer

Fri 29 Jun 2007

Below is info on subscriptions to the Dos Press chapbook series--only three subscriptions remain, so if you're interested, please backchannel quickly or contact us at [redacted] or [redacted]!!!

Dos Press is a handmade chapbook press co-edited by C.J. Martin and Julia Drescher. We plan to publish four books per series, each in dos-a-dos format: 1 book, 2 spines, 3 authors.

$50 Donor Subscription For a $50 donation, you'll receive a limited copy of each book in the first series (4 books total). *Copies are already limited--press run on book 1 is 128 copies--but Donor Subscribers will receive even more rarified copies.* You'll also receive one of our Dos Press Minumentals, an edition of 10 box/book constructions made by Julia (see Flicker photos of Minumentals: http://www.flickr.com/photos/[redacted]/sets/72157600199387050/). AND you'll be listed in all subsequent Dos Press chaps as a Friend of the press.

$100 Donor Subscription For a $100 donation, you'll receive a subscription of limited editions of BOTH chapbook series (8 books total) AND be listed as a Friend of the press in all subsequent chaps. You'll also receive a Minumental, but in addition, you'll get a title from the next special edition of book-objects (to be produced in conjunction with the second series of chaps).

If you're interested, please contact us at [redacted]. We greatly appreciate your generosity. Details below & on the blog: dospress.blogspot.com.

In the first book, of which we only have subscription copies left: Poems by Hoa Nguyen Therefore You Are That Other One You Love, by Carter Smith Incident Light Poem, by Andrea Strudensky

The first book also features cover linocuts designed by Scott Webel and Jen Hirt, co-curators of The Museum of Natural & Artificial Ephemerata in Austin, TX.

Selections from the first book can be read in the first issue of Little Red Leaves (www.littleredleaves.com). Pics can be viewed from our Flickr site (http://www.flickr.com/photos/[redacted]/).

The first series includes work from nine other poets in three books.

Also in the first series:
Rosa Alcalá (book 3)
Michelle Detorie (book 2)
Johannes Göransson (book 2)
Aase Berg (Trans. Göransson) (book 4)
Ash Smith (book 3)
Brian Mornar (book 3)
Tess Coody-Anders (book 4)

Michael Cross (book 2)
Julia Drescher (book 4)

Second series thus far includes:
Joshua Marie Wilkinson
Alison Cimino
Chad Heltzel
Anna Fulford
Jessica Smith
Thom Donovan

↑ Index

512. mIEKAL aND
camille martin's email
Fri 29 Jun 2007

---

would someone be so kind as to backchannel me Camille Martin's current email address....

thanks

~mIEKAL

↑ Index

513. Poetry Project
Non-Events at the Poetry Project, Summer 2007
Fri 29 Jun 2007

Dear Ones of the Summer Heat and Rain,

We¹re shuttering our stained glass window until mid August. Thank you all for a terrific season.

Our readings will begin anew in late September.

Until then...

Love,

The Poetry Project

Become a Poetry Project Member! http://poetryproject.com/membership.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

↑ Index

514. Al Filreis
job at PENNsound
Fri 29 Jun 2007

We are pleased to announce that PENNsound will be hiring a MANAGING EDITOR. This is a part-time job - 20 hours per week. The job will begin in August or early September, depending on the successful candidate's availability. The position will run 48-50 weeks per year, although summer hours are negotiable.

The MANAGING EDITOR will work with us, as PENNsound's co-Directors, and also with Mark Lindsay (CPCW's IT Manager and PENNsound's Managing Director).

With Mark, the MANAGING EDITOR will coordinate the work being done by work-study students and others who help us produce digital audio (and some video) recordings of poets reading their poems and discussing poetry and poetics. The MANAGING EDITOR will also reach out to poets who are contributing recordings of their work, arrange necessary permissions, answering users' and poets' queries, help direct updates to the site, work with Penn's library on cataloging projects, and help curatorially to shape the direction of the archive.

Candidates should be familiar with (or able to learn quickly) how to work with digital audio materials, the ins and outs of a web site such as PENNsound's, and the management of student workers and volunteers. Candidates should also be somewhat familiar or perhaps very familiar with modern and contemporary poetry.

Candidates are asked to familiarize themselves with the PENNsound project by exploring

> http://writing.upenn/edu/pennsound .

To apply, please send a cover letter and c.v./resume to:

Mingo Reynolds
Associate Director for Administration
Center for Programs in Contemporary Writing
3808 Locust Walk
University of Pennsylvania

at this email address: [redacted].

The cover letter should briefly describe relevant experience (tech plus poetry) and availability.

Best wishes,

Al Filreis & Charles Bernstein

↑ Index

515. **Alan Sondheim**
Re: Gnat swarming behavior
Fri 29 Jun 2007

Skip Fox wrote:

And they dance in certain places. Over ditches of warm water. Could it have to do with the pheromones they are probably releasing? Are they reacting to a stable cloud they create, "reading" the pheromones? The geometry also a "text"?

It does have to do with that, from what I gather. But I wouldn't think the geometry's a text; the geometry's a residue; 'text' seems too overde- termined to me.

On Fri, 29 Jun 2007, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *Forgive one non-scientific take, your video reminded me of the appearance of angels in some 19th century photos, particularly the section where one column of "light" appears in the background. Do the swarm of gnats, physically speaking, follow the same laws as the movement of a tornado?.*

Re: Tornado - not at all; the tornado responds to external atmospheric vacuum/pressures in combination with coriolis forces. On the other hand, I think meteorological computer programs work with 3d pixels each responding to their neighbors (I may be wrong here), in which case you're right. On the other hand, the gnat swarm may 'look like' a tornado but it's respon- ding to vastly different things. You might want to look for pheromone gradiants across

the column, but I doubt they'd map into the pressure gradiants in any meaningful way. The tornado always takes more or less the same form; the gnat swarms are far more supple. Something seemed to trigger the column from the more ellipsoidal form; I'm not sure what that is.

I think I mentioned that the swarms are mating swarms, and males and females take different intersecting trajectories through them. I noticed they paid no attention to me; unlike mosquitoes which are attracted to CO2, the swarms continued around me when I slowly breathed out. The pheronomes must be of a different order altogether.

Sorry for the fuzziness, far too worn out

- Alan

↑ Index

516. **Alan Sondheim**

mother i will make

Fri 29 Jun 2007

---

mother i will make

mother i will make a solemn vow
to continue this line by line and couplet

we'll try to hold ourselves, twist these interiors
of bodies destined for their loss of sound or memory
of bodies destined for their lack of history

such is presence that whatever is effaced is lost in time
and disappears with my death, and not your own

mother you ride me, mother you penetrate my mind
skewered on creation of film, no birth of sound or screen

within a single window, whereupon now anyone
can restablish the empire of fouled thoughts

not absent history which implies another way
of shoring up against a multitude of presence

or your death, not mine, no matter how
someone watches and grants the gift of sight to you or me

mother, a mannequin could do no better,
you have to understand
a mannequin could do no better

http://www.asondheim.org/mother.mp4

↑ Index

517. **Tom W. Lewis**

Re: The Scream Literary Festival - Toronto (July 3 to July 9)

Sat 30 Jun 2007

---

here in Minnesota (here for me) the denizens of the Metro area have a binary concept of place :

the Cities Outstate*

since most announcements on this List refer to events either in NYC or in Buffalo, I assume they're taking place way out yonder there. still, clearer siting of the events would help me to decide just how impossible it will be for me to attend (more's the pity!).

tl

* to be fair, there are some subdivisions within "Outstate," such as the Range (the Iron Ranges, home of brave miners and Bob Dylan); the North Shore (Lake Superior shore, from Duluth to the Canadian border); the Arrowhead (mostly wild country north and west of the North Shore); an amorphous zone comprising an area centered on Lake Itasca, the source of the Mississippi, including Brainerd, Bemidji -- the Lakeland -- as well as the Red Lake reservation lands and the rich farmland in the northwestern corner of the state; Red River of the North Valley and Lake Agassiz prairielands; the wide, rolling farm country sliding south from Alexandria, along the border with the Dakotas; the Minnesota River Valley (a giant backwards checkmark crossing diagonally through the southern third of the state; and then what I think of as "the toe" of the state, containing Rochester and (guess what?) more farmland.

as I write this all out, it strikes me as similar to L. Frank Baum's description of the Land of Oz -- don't ask me where the Winkies of Minnesota live: they went underground years ago, and didn't leave a forwarding address. (Dorothy/Judy Garland/Frances Gumm was from Grand Rapids about 60 miles east of Bemidji, in case anyone wants to go make a house-call.)

tl

-----Original Message-----
From: UB Poetics discussion group on behalf of Diane DiPrima
Sent: Fri 6/29/2007 1:03 PM
To: [redacted]
Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

A suggestion:

Each of us seems to be absolutely certain that the locale of her/his event is obvious. But it isn't. Maybe with all this cyber-everything it would behoove us to mention what city, village, mountain range, island, nation, or planet we're talking about--somewhere easily findable on the announcements of these awesome events.

It ain't "just" the poets. I am on a Buddhist list, and find myself searching, often in vain, for the actual location of the talk, action. Or non-action. Whatever.

Just an idea.

Diane di Prima

> *From: Kate Eichhorn <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Fri, 29 Jun 2007 07:33:42 -0400*
> *To: <[redacted]>*
> *Subject: The Scream Literary Festival - Toronto (July 3 to July 9)*
>
> *MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM*
>
> *For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf*
>
> *Other highlights of this year's festival...*
>
> ***Phosphorescence!:The Launch of Scream 15*
>
> *Tuesday JULY 3rd - Gladstone Hotel Ballroom 1214 Queen St West*
>
> *Readers/performers: Dennis Lee, Souvankham Thammavongsa, George Elliott Clarke and Shapour Shahidi¹s robots*
>
> ***Strange Alchemy: The Science and Poetry Panel and Matrix Launch - Wednesday JULY 4th, Supermarket 268 Augusta Ave*
>
> *Expect science and poetry to bond in startling ways during our critical panel. Moderated by Clive Thompson, panelists Christian Bök, angela rawlings, Ken Babstock and postdoctoral candidate, Lisa Betts (who researches the neuroscience of vision) set their giant brains to task on the emerging transmutations taking place between science and poetry. The discussion will be followed at 9 pm by the launch of the newest issue of Montreal¹s Matrix Magazine with readings by the panelists and along with Jim Johnstone and Karen Solie, all poets who have engaged science in their poetic practice.*

> *Complete festival schedule available at www.thescream.ca*

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518. David Baratier
Kaya Oakes, first book winner of the trans award
Sat 30 Jun 2007

available now through our website--

TELEGRAPH
by Kaya Oakes
ISBN: 978-1-886350-43-4
Winner of the Transcontinental Poetry Prize (editor's choice, 2006)
80 pages, 6 by 9
$14

Kaya Oakes' work has appeared in Conduit, Volt, MiPoesias, Coconut, Shampoo, and many other journals. The recipient of awards and grants from the Academy of American Poets and the Bay Area Writing Project, she is also the senior editor of Kitchen Sink Magazine, and she teaches writing at the University of California, Berkeley.

First books often offer versions of resurrection and Kaya Oakes' moving debut in TELEGRAPH charts a coming back to life with uncompromising lucidity and sorrow. In poetry rife with a bodily knowledge of the inherent “second-ness” of women’s history, Oakes writes for the one and the many, Elektra her guide in the passage. “I wonder if this earth meant anything when I leant my form to it,” the personae wonders in the final poem, and wonderfully, readers will find that it does, thanks to the earnest care of Kaya Oakes' making. --Claudia Keelan

---

Elektra in the offices

Barefoot and ripe with new embarrassment
Elektra walks up three floors, trying not to sweat

Constriction in her thighs, those red bands drawn tight
and everyone who waited without knowing her was blind
would receive her in a spotless blackness reserved
for those who have forgotten seeing means we learned to feel
in blindness, too.

You ought to have gone with her, years ago.
That was when it was easier to feel through things
by pulling those last strands of someone’s hair

and wrapping up your fingers with them, like a tourniquet. Elektra cuts her hair in bathrooms where her shape is strange where the windows stay shut, even on the hottest nights nail scissors in half-drunk bathrooms where she doesn’t live.

While shots go off outside, the scissors scrape and pull.
She climbs the stairs climbed so many times before.
She has no one on her side,

she has handwriting and flowers gathered
in a backyard where her scalp burned pink
while the afternoons fed anorexic evenings
and the day’s fluorescence never dimmed;

unsure, unripe, unready. Still the pounding rocks her steps
as innocents file past her. One hand, one knife,
one brother burning somewhere in the city,
The man is upstairs, working,
or failing at his work and practicing his oaths.
But nothing stops the inevitable click
of the door that yields to business.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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519. Jim Andrews
talks to walk by
Sat 30 Jun 2007

"lectures to jog by" 0 google hits
"lectures to walk by" 0 google hits
"talks to walk by" 0 google hits
"poetry to walk by" 0 google hits
"education on the hoof" 753,000 but not podcasts

Suggestions?

I found http://www.bath.ac.uk/podcast which has some interesting ones: "Why creationism is wrong and evolution is right", "Astronomy and poetry", and "Dead sexy: The corpse is the new "porn star" of pop culture".

ja
http://vispo.com

↑ Index

520. steve d. dalachinsky

Re: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead

Sat 30 Jun 2007

---

what's this about? i just read with and anthoed with lots of arab poets in paris maybe i can help steve dalachinsky

On Thu, 28 Jun 2007 08:29:13 +0200 Niels hav <[redacted]>
writes:
> Thank you David! - Are you in contact with more Arab poets?
>
http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/
>
http://80.175.160.225/alarabpreviouspdf/Arab%20Weekly/2007/06/06-09/w23.pdf
> http://www.alimbaratur.com/All_Pages/Heber_Stuff/Heber_447.htm
>
>
> >From: David-Baptiste Chirot <[redacted]>
> >Reply-To: UB Poetics discussion group
> <[redacted]>
> >To: [redacted]
> >Subject: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is
> Dead
> >Date: Wed, 27 Jun 2007 14:12:33 -0500
> >
> >From: [redacted]: [redacted]:
>
> >NYTimes.com: Nazik al-Malaika, 83, Poet Widely Known in Arab World,
> Is
> >DeadDate: Wed, 27 Jun 2007 12:11:34 -0700
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> >Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead
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> >By ALISSA J. RUBIN
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> >Nazik al-Malaika was an early exponent of the free verse movement
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> >1. State of the Art: The iPhone Matches Most of Its Hype
> >2. Young Americans Are Leaning Left, New Poll Finds
> >3. Chef Sues Over Intellectual Property (the Menu)
> >4. Psychiatrists Top List in Drug Maker Gifts
> >5. Rome Journal: Rome Welcomes Tourism Con Brio, but Not Too Much
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> >JOSHUA
> >The story of a perfect boy Who had the perfect plan. Starring Sam
> Rockwell
> >and Vera Farmiga. In Select Theatres July 6
> >Click here to watch trailer
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> Find dine dokumenter lettere med MSN Toolbar med Windows-pc-søgning
> - hent
> den gratis her: http://toolbar.msn.dk
>
>

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521. **steve d. dalachinsky**
Re: Observable Readings, 2007-08
Sat 30 Jun 2007

---

how do they get to st louis? car train plane?

On Thu, 28 Jun 2007 08:56:56 -0400 Aaron Belz <[redacted]> writes:
> Look at all these cool poets who are coming to read in St. Louis. .
> .
>
> Tony Trigilio, Allison Funk, Daniel Borzutsky, Peter Davis, Richard
> Newman,
> Troy Jollimore, Jane O. Wayne, Gabriel Fried, Jane Ellen Ibur,
> Francisco
> Aragon, Adrian Matejka, Dana Goodyear, Dan Chiasson, Andrew Zawacki,
> Kristi
> Odelius, Simone Muench, Kate Colby, Cate Marvin, Katie Ford, Kate
> Greenstreet, Kate Peterson, Kate Pringle, Kate Shapira, Katy
> Lederer, Ken
> Rumble, Matt Freeman, and Larry Sawyer
>
> Readings held at Schlafly Bottleworks on the first Thursday of each
> month
> (with some exceptions) at 8 PM, and FREE
>
> The total info is here: http://observable.org/readings/
>
>

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522. Fulcrum Annual
Re: DULBLIN: to whom it may concern
Sat 30 Jun 2007

I forgot to mention: please backchannel if you'd like to contact me (my lists are set to "no-mail" while I'm travelling). Thank you! -- Philip

> *So I have just set foot in the Emerald Isle for the first time ever. I will be in Dublin a fortnight. I am reading Beckett's mss at TCD from 10 to 5 on weekdays, but apart from that I don't have very much planned. Am phoneless but wired, and check my email a few times a day.*
>
> *Slainte!*
>
> *~~~

of the events would help me to decide just how impossible it will be for me to attend (more's the pity!).

tl

* to be fair, there are some subdivisions within "Outstate," such as the Range (the Iron Ranges, home of brave miners and Bob Dylan); the North Shore (Lake Superior shore, from Duluth to the Canadian border); the Arrowhead (mostly wild country north and west of the North Shore); an amorphous zone comprising an area centered on Lake Itasca, the source of the Mississippi, including Brainerd, Bemidji -- the Lakeland -- as well as the Red Lake reservation lands and the rich farmland in the northwestern corner of the state; Red River of the North Valley and Lake Agassiz prairielands; the wide, rolling farm country sliding south from Alexandria, along the border with the Dakotas; the Minnesota River Valley (a giant backwards checkmark crossing diagonally through the southern third of the state; and then what I think of as "the toe" of the state, containing Rochester and (guess what?) more farmland.

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From: UB Poetics discussion group on behalf of Diane DiPrima
Sent: Fri 6/29/2007 1:03 PM
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A suggestion:

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It ain't "just" the poets. I am on a Buddhist list, and find myself searching, often in vain, for the actual location of the talk, action. Or non-action. Whatever.

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>
> *Complete festival schedule available at www.thescream.ca*

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

↑ Index

524. **mIEKAL aND**

Re: talks to walk by

Sat 30 Jun 2007

Not clear what topics your looking for but here's a weekly podcast out of UCSF science department...

http://www.ucsf.edu/sciencecafe/

I had read that the UC system was considering release a large amount of lectures as podcasts, but I can't seem to pull that up right now.

~mIEKAL

On Jun 30, 2007, at 1:02 AM, Jim Andrews wrote:

> *"lectures to jog by" 0 google hits*
> *"lectures to walk by" 0 google hits*
> *"talks to walk by" 0 google hits*
> *"poetry to walk by" 0 google hits*
> *"education on the hoof" 753,000 but not podcasts*
>
> *Suggestions?*
>
> *I found http://www.bath.ac.uk/podcast which has some interesting ones: "Why creationism is wrong and evolution is right", "Astronomy and poetry", and "Dead sexy: The corpse is the new "porn star" of pop culture".*
>
> *ja*
> *http://vispo.com*

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525. **Tom W. Lewis**
mind-mapping Minnesota
Sat 30 Jun 2007

I knew I was going to miss a region or two -- you're talking about the Highway 10 corridor up through Big Lake to St. Joe's, Collegeville, Charles Lindbergh & Sinclair Lewis country, etc.? forgive me if that's too broad...

two points of interest I know of in that neck of the woods are the Gardens of Eternity (? not sure of the name) in Sauk Rapids, which is one of a scant few visionary art environments I know of in Minnesota; and the St. Urho statue in Menahga (part of the "Finnish Triangle") -- http://www.roadsideamerica.com/sights/sightstory.php?tip_AttrId=%3D11468

worth a visit too: the brutalist St. John's Abbey Church (designed by Marcel Breuer) -- http://www.greatbuildings.com/buildings/St_Johns_Abbey.html

as you can see, I relate to the region in terms of pilgrimage sites -- if it was worth writing about in the 1938 WPA guide (or would have been, had the guide been written today), it's usually something I want to check out.

tl

-----Original Message-----
From: UB Poetics discussion group on behalf of Mary Kasimor
Sent: Sat 6/30/2007 7:24 AM
To: [redacted]
Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

Tom,
Please don't forget the "heart of the heart of the country" (Stearns County/St. Cloud). Or are we part of the Metro area (almost)? Cuturally, we are almost forgotten.
Mary Kasimor

"Tom W. Lewis" <[redacted]> wrote:
here in Minnesota (here for me) the denizens of the Metro area have a binary concept of place :

the Cities Outstate*

since most announcements on this List refer to events either in NYC or in Buffalo, I assume they're taking place way out yonder there. still, clearer siting of the events would help me to decide just how impossible it will be for me to attend (more's the pity!).

tl

* to be fair, there are some subdivisions within "Outstate," such as the Range (the Iron Ranges, home of brave miners and Bob Dylan); the North Shore (Lake Superior shore, from Duluth to the Canadian border); the Arrowhead (mostly wild country north and west of the North Shore); an amorphous zone comprising an area centered on Lake Itasca, the source of the Mississippi, including Brainerd, Bemidji -- the Lakeland -- as well as the Red Lake reservation lands and the rich farmland in the northwestern corner of the state; Red River of the North Valley and Lake Agassiz prairielands; the wide, rolling farm country sliding south from Alexandria, along the border with the Dakotas; the Minnesota River Valley (a giant backwards checkmark crossing diagonally through the southern third of the state; and then what I think of as "the toe" of the state, containing Rochester and (guess what?) more farmland.

as I write this all out, it strikes me as similar to L. Frank Baum's description of the Land of Oz -- don't ask me where the Winkies of Minnesota live: they went underground years ago, and didn't leave a forwarding address. (Dorothy/Judy Garland/Frances Gumm was from Grand Rapids about 60 miles east of Bemidji, in case anyone wants to go make a house-call.)

tl

-----Original Message-----
From: UB Poetics discussion group on behalf of Diane DiPrima
Sent: Fri 6/29/2007 1:03 PM
To: [redacted]
Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

A suggestion:

Each of us seems to be absolutely certain that the locale of her/his event is obvious. But it isn't. Maybe with all this cyber-everything it would behoove us to mention what city, village, mountain range, island, nation, or planet we're talking about--somewhere easily findable on the announcements of these awesome events.

It ain't "just" the poets. I am on a Buddhist list, and find myself searching, often in vain, for the actual location of the talk, action. Or non-action. Whatever.

Just an idea.

Diane di Prima

> *From: Kate Eichhorn*
> *Reply-To: UB Poetics discussion group*
>
> *Date: Fri, 29 Jun 2007 07:33:42 -0400*
> *To:*
>
> *Subject: The Scream Literary Festival - Toronto (July 3 to July 9)*
>
> *MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM*
>
> *For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf*
>
> *Other highlights of this year's festival...*
>
> ***Phosphorescence!:The Launch of Scream 15*
>
> *Tuesday JULY 3rd - Gladstone Hotel Ballroom 1214 Queen St West*
>
> *Readers/performers: Dennis Lee, Souvankham Thammavongsa, George Elliott Clarke and Shapour Shahidi¹s robots*
>
> ***Strange Alchemy: The Science and Poetry Panel and Matrix Launch - Wednesday JULY 4th, Supermarket 268 Augusta Ave*
>
> *Expect science and poetry to bond in startling ways during our critical*

> *panel. Moderated by Clive Thompson, panelists Christian Bök, angela rawlings, Ken Babstock and postdoctoral candidate, Lisa Betts (who researches the neuroscience of vision) set their giant brains to task on the emerging transmutations taking place between science and poetry. The discussion will be followed at 9 pm by the launch of the newest issue of Montreal¹s Matrix Magazine with readings by the panelists and along with Jim Johnstone and Karen Solie, all poets who have engaged science in their poetic practice.*
>
> *Complete festival schedule available at www.thescream.ca*

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

↑ Index

526. charles alexander

Re: talks to walk by

Sat 30 Jun 2007

Recordings of talks by John Cage, I think, would be great for listening while walking. Also David Antin's talks. Gertrude Stein lectures. There must be lots of others, historical & barely-old-enough-to-be-recorded. But I doubt that anyone has thought of them as "to walk by" or organized or rated them as such, so I'm not surprised that they don't show up that way on google. I would think the place you are walking would make a difference, i.e. there is at least one section of Zukofsky's "A" (I'm thinking 15 but I don't have the book with me right now), which would be great for a particular New York walk. Or certain parts of Nichol's The Martyrology for some western Canadian walks. And what about Stephen Vincent's terrific new book, Walking Theory, for San Francisco walks (but not limited to that locale). And for something somewhat (but not completely) more virtual, what about Lisa Robertson's Occasional Work and Seven Walks from the Office of Soft Architecture (that office being one she maintained "as an apparatus for lyrical research, constructing propositions and documents for the advancement of a natural history of civic surface," focused primarily in Vancouver, with some excursions to other places. Locally (Tucson), I've heard Lisa Cooper read from works referencing specific points and histories in Tucson that would be great for local walks (but not in late June please, no not until about October).

Jim, maybe you should compile a guide to such walking works, or someone should research putting a collection together, either on CD or downloadable.

charles

At 07:34 AM 6/30/2007, you wrote:
>Not clear what topics your looking for but here's a weekly podcast

>out of UCSF science department...
>
>http://www.ucsf.edu/sciencecafe/
>
>I had read that the UC system was considering release a large amount
>of lectures as podcasts, but I can't seem to pull that up right now.
>
>~mIEKAL
>
>
>On Jun 30, 2007, at 1:02 AM, Jim Andrews wrote:
>
>>"lectures to jog by" 0 google hits
>>"lectures to walk by" 0 google hits
>>"talks to walk by" 0 google hits
>>"poetry to walk by" 0 google hits
>>"education on the hoof" 753,000 but not podcasts
>>
>>Suggestions?
>>
>>I found http://www.bath.ac.uk/podcast which has some interesting
>>ones: "Why
>>creationism is wrong and evolution is right", "Astronomy and
>>poetry", and
>>"Dead sexy: The corpse is the new "porn star" of pop culture".
>>
>>ja
>>http://vispo.com
>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

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527. **Mark Weiss**
Re: talks to walk by
Sat 30 Jun 2007

Add to these Stephen Vincent's earlier book, Walking, also from Junction Press, and available directly from me or at Junction's website, junctionpress.com. And for the New York streets throw in Nathan Whiting's running poems.

Mark

At 11:46 AM 6/30/2007, you wrote:
>Recordings of talks by John Cage, I think, would be great for
>listening while walking. Also David Antin's talks. Gertrude Stein
>lectures. There must be lots of others, historical &
>barely-old-enough-to-be-recorded. But I doubt that anyone has
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>specific points and histories in Tucson that would be great for
>local walks (but not in late June please, no not until about October).
>
>Jim, maybe you should compile a guide to such walking works, or
>someone should research putting a collection together, either on CD
>or downloadable.
>
>charles
>
>At 07:34 AM 6/30/2007, you wrote:
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>>>
>>>ja
>>>http://vispo.com
>
>charles alexander / chax press
>
>fold the book inside the book keep it open always
> read from the inside out speak then
>
>Chax Press
>[redacted] (studio)
>[redacted] (cell)
>[redacted]
>chax.org
>101 W. Sixth St.
>Tucson, AZ 85701-1000

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2007

742 messages · Fri 29 Jun 2007 – Tue 31 Jul 2007

July 2007 put the poem's authorship under pressure from every direction at once — the editor who rewrites it, the pirate who frees it, the auteur who controls it absolutely, and the performer whose art dies with his body. Seven hundred and fifty-one messages moved through the list, its largest thread by far a scandal about an editor who had taken it upon himself to improve other people's poems. The month's real question was simple and unanswerable: who owns the shape of a poem once it leaves the maker's hands?

The scandal ran to eighty-three messages. Lisa Jarnot warned the room that a student of hers had submitted work to the online magazine Listenlight and found it *"posted to the site in a much revised version"*, with new lines added, the editor explaining, when she wrote to object, that *"he felt he had improved the poems"*. It was the deepest violation the publishing act permits — the editor as uninvited co-author, rewriting a stranger's poem into his own and calling it an improvement. The room recoiled, arguing consent and control for weeks.

Against that theft ran a piracy the room adored. CA Conrad announced, in delirious capitals, that someone had scanned Joseph Ceravolo's long out-of-print Fits of Dawn into a PDF, and raged at a poetry world *"ignoring the fact that Ceravolo is out of print"*. Here was the unauthorized copy as mercy — the illicit scan that served the author instead of violating him, rescuing a neglected book from the oblivion the market had consigned it to. Two alterations of the word: one villainy, one grace.

The maximal author died at the month's end. Ingmar Bergman, the filmmaker of absolute control, was gone on the thirtieth, and the room passed around the line it kept for him — that art is *"not a mirror held up to reality, but a hammer with which to shape it"*. He was the auteur entire, the vision that answered to no editor and needed no permission, the opposite pole from a poem revised by a stranger who thought he knew better.

But the truest loss was a poet no editor could ever have touched. Sekou Sundiata died on the eighteenth, at fifty-eight, mourned as *"an amazing poet and performer"* — a maker whose work was inseparable from his own living voice, the least editable and least appropriable poetry there is. You cannot rewrite a performance or pirate a breath; you can only lose it when the body stops. I have set July down exactly as the archive delivered it — the improved poems, the freed

book, the auteur’s hammer, and the silenced performer — because it was the month the room fought bitterly over who may change a poem, freed one dead poet’s book and cursed the man who rewrote a living one’s, and lost the poet whose poems could never be altered at all, because they had only ever existed in the saying, and the sayer was gone.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 742 in all.

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169. George Quasha — art is / music is / poetry is -- 7 installations in the Kingston Sculpture ...
170. Dan Waber — 13 by Marko Niemi
171. David-Baptiste Chirot — Sinan Antoon Iraqi Poet, Filmmaker, Academic on Democracy Now today
172. J. Michael Mollohan — Re: listenlight magazine
173. Tom Orange — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!
174. Barry Schwabsky — Re: listenlight magazine
175. Alan Sondheim — (Three interrelated texts related to memory, billowing, inert)
176. Thomas savage — Re: Billowing and sovereignty
177. CA Conrad — dearPUBLISHERS DEARpublishers josephCERAVOLO JOSEPHceravolo
178. Marcus Bales — Re: listenlight magazine
179. Murat Nemet-Nejat — Re: listenlight magazine
180. steve d. dalachinsky — Re: listenlight magazine
181. Jason Quackenbush — Re: listenlight magazine
182. Katalanche Press — Fwd: New(s) from Bootstrap
183. Murat Nemet-Nejat — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!
184. Barry Schwabsky — Re: listenlight magazine
185. Thomas savage — Re: dearPUBLISHERS DEARpublishers josephCERAVOLO JOSEPHceravolo
186. CA Conrad — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!
187. Gwyn McVay — The Marcus Bales Listserv Drinking Game - Re: listenlight magazine
188. Alan Sondheim — Re: Billowing and sovereignty
189. Gabriel Gudding — happy birthday to the dalai lama & g w bush
190. George Bowering — Re: listenlight magazine
191. David A. Kirschenbaum — Boog City's Renegade Press Series at Vox Pop Fest, this Wknd
192. Murat Nemet-Nejat — Re: listenlight magazine
193. mIEKAL aND — Re: listenlight magazine
194. George Bowering — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!
195. Alison Croggon — Re: listenlight magazine
196. Alison Croggon — Re: listenlight magazine
197. Murat Nemet-Nejat — Re: (Three interrelated texts related to memory, billowing, inert)
198. Jim Andrews — Re: evolution and language
199. Jason Quackenbush — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!
200. Marcus Bales — Re: The Marcus Bales Listserv Drinking Game - Re: listenlight magazine

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201. Jim Andrews — Re: 13 by Marko Niemi
202. Pierre Joris — Recent Nomadics blog posts
203. Jim Andrews — O
204. Marcus Bales — Re: listenlight magazine
205. reJennifer Bartlett — New on SES Blog
206. David-Baptiste Chirot — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!
207. Barry Schwabsky — Re: listenlight magazine
208. Daniel Kane — Writing on Joe Ceravolo
209. Alison Croggon — Re: listenlight magazine
210. W.B. Keckler — Sheila Murphy's Skinny Buddha on Joe Brainard's Pyjamas
211. Potree Journal — Open Call for Responses to the Work of John Taggart
212. Dan Waber — Re: 13 by Marko Niemi
213. Murat Nemet-Nejat — Re: listenlight magazine
214. David-Baptiste Chirot — Re: 13 by Marko Niemi
215. Marcus Bales — Re: listenlight magazine
216. Marcus Bales — Re: listenlight magazine
217. W.B. Keckler — Mother Magazine # 5, summer 1965, Barbara Guest Poem, Brainard Art (forgot l...
218. Halvard Johnson — Submissions requested for another Big Bridge anthology
219. Gabrielle Welford — gabe's making blogs
220. reJennifer Bartlett — New on SES Bliog
221. Jesse Glass — Ahadada Books Presents Masako's Story; Surviving the Atomic Bombing of Hirosh...

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222. David Baratier — Re: Crap about cerevolo
223. Jason Quackenbush — Re: listenlight magazine
224. Jason Quackenbush — Re: evolution and language
225. David Baratier — On the reading in NYC Thursday August 2nd
226. ALDON L NIELSEN — FW: Save the Date! Aaron Douglas National Conference
227. Alison Croggon — Re: listenlight magazine
228. Barry Schwabsky — Re: listenlight magazine
229. Jim Andrews — Re: 13 by Marko Niemi
230. Jesse Glass — Past Simple Rave
231. W.B. Keckler — Sunday Pyjamas Talk about Sex Addiction and More Serious Matters (forgot lin...
232. Marcus Bales — Re: listenlight magazine
233. David-Baptiste Chirot — Re: 13 by Marko Niemi
234. amy king — Fwd: Joe book advice
235. W.B. Keckler — Re: Joe book advice
236. Stephen Vincent — Re: 13 by Marko Niemi
237. Ruth Lepson — Re: Sunday Pyjamas Talk about Sex Addiction and More Serious Matters (forgot ...
238. Joel Weishaus — North-4 Text-5
239. Del Ray Cross — SHAMPOO 30
240. Alan Sondheim — death's
241. Francis Raven — Nest, Poetry by Francis Raven, Proceeds Benefit Nest, the nonprofit
242. Dan Waber — time-lapse of hanging a show
243. Susan Webster Schultz — TINFISH'S JUNE CATCH
244. steve d. dalachinsky — Re: death's

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245. steve d. dalachinsky — Re: 13 by Marko Niemi
246. Jim Andrews — Re: 13 by Marko Niemi
247. Karen Randall — Re: death's

248. Ruth Lepson — Re: death's
249. Nicky Melville — Re: death's
250. Dillon Westbrook — Re: death's
251. Murat Nemet-Nejat — Re: death's
252. Larissa Shmailo — Re: death's
253. Gerald Schwartz — Chemical Brothers/Bisset collab...
254. Chris Chapman — Re: death's
255. mIEKAL aND — Re: Chemical Brothers/Bisset collab...
256. Charles Baldwin — UbuRadio!
257. Barry Schwabsky — Ashbery query
258. Alan Sondheim — Re: death's
259. Alan Sondheim — some notes on language
260. Nick Piombino — Re: death's
261. Tom Beckett — WITH MORE TINY BOOKS, POETRY FEEDS THE WORLD
262. Kimmelman, Burt — Poetry Reading in Manhattan
263. Aryanil Mukherjee — Re: Ashbery query
264. Aryanil Mukherjee — Re: some notes on language
265. Murat Nemet-Nejat — Re: some notes on language
266. CA Conrad — THROW THE AMISH IN JAIL! poets & artists against cruelty to animals
267. Gerald Schwartz — Re: Chemical Brothers/Bisset collab...
268. Tom W. Lewis — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!
269. mIEKAL aND — Six-toed Hemingway cats can stay, city says
270. Diane DiPrima — Re: Chemical Brothers/Bisset collab...
271. Skip Fox — Re: Ashbery query
272. Dan Waber — ars poetica update
273. Michael Kelleher — Literary Buffalo E-Newsletter 7.09.07-7.15.07
274. Ricejunk2 — Arts Day in the Country-- to Include Poets & Writers
275. wil Hallgren — Re: Ashbery query
276. Jordan Stempleman — Re: Ashbery query
277. Jason Quackenbush — Re: death's
278. Jason Quackenbush — some notes on intention and vaguery
279. steve d. dalachinsky — Re: death's
280. Vernon Frazer — Re: Six-toed Hemingway cats can stay, city says
281. steve d. dalachinsky — Re: death's
282. Rebecca Loudon — Re: Six-toed Hemingway cats can stay, city says
283. Murat Nemet-Nejat — Re: some notes on intention and vaguery
284. David A. Kirschenbaum — Boog City presents House Press
285. David Chirot — Re: 13 by M. Niemi/my new gmail/Original Digital Poetry at blog
286. Pierre Joris — Re: Six-toed Hemingway cats can stay, city says
287. W.B. Keckler — Joe Brainard's Pyjamas are getting hot today
288. Chris Chapman — Re: death's prospect
289. Tom W. Lewis — unbidden editing : put a cap in this string
290. Barry Schwabsky — Re: some notes on intention and vaguery
291. George Bowering — Re: Chemical Brothers/Bisset collab...
292. Alan Sondheim — Re: some notes on language
293. Alan Sondheim — Re: some notes on intention and vaguery
294. Stephen Baraban — (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to L...
295. Jim Andrews — Re: Chemical Brothers/Bisset collab...
296. Jason Quackenbush — Re: some notes on intention and vaguery
297. Ruth Lepson — Re: THROW THE AMISH IN JAIL! poets & artists against cruelty to animals
298. W.B. Keckler — Re: (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to ...
299. Hot Whiskey Press — Two New Hot Whiskey Publications
300. W.B. Keckler — "All pictures malinger..."

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301. Alan Sondheim — Re: some notes on language
302. CA Conrad — ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fash...
303. David Baratier — Re: Chemical Brothers/Bisset collab...
304. Jim Andrews — Re: 13 by M. Niemi/my new gmail/Original Digital Poetry at blog
305. Barry Schwabsky — Re: (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision ...
306. Joel Weishaus — Oregon Literary Review, Summer/Fall 2007
307. Richard Jeffrey Newman — Special Issue on Persian/Iranian literature
308. Murat Nemet-Nejat — Re: some notes on intention and vaguery
309. Ann Bogle — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningles...
310. Thomas savage — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningl...
311. barrett gordon — House Press births 2 monsters
312. Dan Waber — Re: Chemical Brothers/Bisset collab...
313. Chris Chapman — Re: Chemical Brothers/Bisset collab...
314. George Bowering — Re: Chemical Brothers/Bisset collab...
315. George Bowering — Re: Chemical Brothers/Bisset collab...
316. W.B. Keckler — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningle...
317. Christopher Filkins — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his me...
318. Marcus Bales — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningle...
319. paolo javier — upcoming reading @ the Living Theatre
320. Jim Andrews — Re: 'The Cult of the Amateur?-- Poetry and Art
321. Gerald Schwartz — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
322. David Chirot — Re: Original Digital Poetry/rubBEings/Language
323. David Harrison Horton — Dennis Somera's SpOAKlanD
324. George Bowering — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
325. George Bowering — Re: Chemical Brothers/Bisset collab...
326. jUStin!katKO — Fwd: flat to rent near montmartre for august
327. William Slaughter — Notice: Mudlark
328. Alan Sondheim — Tantric Code Language

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329. Jim Andrews — Re: Chemical Brothers/Bisset collab...
330. Barry Schwabsky — Re: 'The Cult of the Amateur?-- Poetry and Art
331. Dan Waber — Re: 'The Cult of the Amateur?-- Poetry and Art
332. Dan Waber — June's $100 winner at vispoets.com
333. Jim Andrews — Re: Original Digital Poetry/rubBEings/Language
334. W.B. Keckler — Re: 'The Cult of the Amateur?-- Poetry and Art
335. kevin thurston — Re: Original Digital Poetry/rubBEings/Language
336. Marcus Bales — Re: 'The Cult of the Amateur?-- Poetry and Art
337. Mark Prejsnar — Atlanta poetry event
338. Thomas savage — Re: 'The Cult of the Amateur?-- Poetry and Art
339. cris cheek — Re: flat to rent near montmartre for august
340. Joel Weishaus — Numbskull quote of the day
341. Jeffrey Side — New Jake Berry poem
342. Barry Schwabsky — Re: 'The Cult of the Amateur?-- Poetry and Art
343. tyrone williams — Re: 'The Cult of the Amateur?-- Poetry and Art
344. Barry Schwabsky — Re: 'The Cult of the Amateur?-- Poetry and Art
345. Christopher Leland Winks — Re: Numbskull quote of the day
346. Mark Weiss — translations at jacket

347. Jason Quackenbush — Re: some notes on intention and vaguery
348. Kevin Killian — John Wieners, A BOOK OF PROPHECIES
349. W.B. Keckler — Re: 'The Cult of the Amateur?-- Poetry and Art
350. W.B. Keckler — Re: 'The Cult of the Amateur?-- Poetry and Art
351. Murat Nemet-Nejat — Re: 'The Cult of the Amateur?-- Poetry and Art
352. Halvard Johnson — Re: John Wieners, A BOOK OF PROPHECIES
353. Halvard Johnson — Re: Tantric Code Language
354. Stephen Vincent — Re: 'The Cult of the Amateur?-- Poetry and Art
355. Alan Sondheim — Re: some notes on intention and vaguery
356. Stephen Vincent — Re: Numbskull quote of the day
357. Dan Waber — Re: 'The Cult of the Amateur?-- Poetry and Art
358. CA Conrad — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless ...
359. David A. Kirschenbaum — NYC: Aug. 2-5/Welcome to Boog City Poetry and Music Festival
360. amy king — Re: 'The Cult of the Amateur?-- Poetry and Art
361. Mark Weiss — Re: 'The Cult of the Amateur?-- Poetry and Art
362. Christophe Casamassima — Re: 'The Cult of the Amateur?-- Poetry and Art
363. W.B. Keckler — Baby Mastodon Found...in Joe Brainard's Pyjamas...
364. Tom W. Lewis — did Lady Bird ever dream of Honest Ed?
365. Wystan Curnow — FW: Reminder: call for papers for issue 2 of Reading Room
366. Jason Quackenbush — Re: some notes on intention and vaguery
367. amy king — Re: 'The Cult of the Amateur?-- Poetry and Art
368. Barry Schwabsky — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
369. Alan Sondheim — Re: some notes on intention and vaguery
370. George Bowering — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
371. Jim Andrews — Re: 'The Cult of the Amateur?-- Poetry and Art
372. Jim Andrews — seeking submissions for We mag from Naropa
373. George Bowering — Re: Chemical Brothers/Bisset collab...
374. Mark Weiss — Re: 'The Cult of the Amateur?-- Poetry and Art
375. Dan Waber — Re: 'The Cult of the Amateur?-- Poetry and Art
376. daniel ereditario — If you haven't heard from Meshworks in awhile...
377. William Allegrezza — Come to Series A this Tuesday--Gerdes and Karmin.
378. amy king — Re: 'The Cult of the Amateur?-- Poetry and Art

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379. Ann Bogle — Re: did Lady Bird ever dream of Honest Ed?
380. Diane DiPrima — Ah Kevin
381. Gabrielle Welford — archiving local stuffs
382. Barry Schwabsky — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
383. amy king — Speaking of optimism ...
384. Jim Andrews — Re: 'The Cult of the Amateur?-- Poetry and Art
385. W.B. Keckler — Re: Ah Kevin
386. W.B. Keckler — Re: Speaking of optimism ...
387. T. A. Noonan — Best of the Net now taking submissions
388. David A. Kirschenbaum — **Last Call: Advertise in Welcome to Boog City Festival Issue**
389. Mark Weiss — Irony
390. Tom W. Lewis — Re: Irony
391. amy king — Re: Irony
392. Mark Weiss — Re: Irony
393. Thomas savage — Re: 'The Cult of the Amateur?-- Poetry and Art
394. Michael Rothenberg — TONIGHT JOANNE KYGER CITY LIGHTS CELEBRATE
395. charles alexander — Re: Irony
396. David Baratier — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his
397. David Baratier — Re: Chemical Brothers/Bisset collab...

398. David Chirot — Re: Original Digital Poetry/rubBEings/Language/Cult of Amateur & Abundance
399. steve russell — d.c. poetry
400. Gabrielle Welford — Re: Irony
401. Barry Schwabsky — Re: 'The Cult of the Amateur?-- Poetry and Art
402. Mark Weiss — Re: Irony
403. W.B. Keckler — 10 Polaroid Sex Up JBP tonight/Joe Brainard's Pyjamas Goes Porn Tonight
404. Tom W. Lewis — Re: Irony
405. mIEKAL aND — Documenting Temporary Art
406. Betsy Fagin — Re: D.C. poetry
407. j. kuszai — Wanted: French language scholar to peer-review a translation of Vaneigem
408. George Bowering — Re: Irony
409. Chris Chapman — Re: Irony
410. Mark Weiss — Re: Irony
411. gfrym — Re: Irony
412. Alison Croggon — Re: Irony
413. Chris Stroffolino — Re: Irony/Inherent Contempt
414. Chris Stroffolino — Re: 'The Cult of the Amateur?-- Poetry and Art
415. Stephen Vincent — Re: Irony
416. steve d. dalachinsky — Re: Irony

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417. Steve Petermeier — Re: Irony
418. Alan Sondheim — perhaps various interesting images, calligraphy
419. W.B. Keckler — Friday Brings No Fish to Joe Brainard's Pyjamas but it does bring...
420. Matt Timmons — Insert Press 'Zineland at UCLA Hammer Museum
421. Fulcrum Annual — Poet Philip Nikolayev with others in London July 20th
422. David A. Kirschenbaum — Re: Insert Press 'Zineland at UCLA Hammer Museum
423. mIEKAL aND — Re: Chemical Brothers/Bisset collab...
424. Stephen Vincent — It was Joanne Kyger at City Lights
425. George Bowering — Re: Irony
426. michelle detorie — Hex Presse / Womb
427. Brian Howe — new on Glossolalia
428. Alison Cimino — Re: Hex Presse / Womb
429. Chris Chapman — Re: [SPAM] Re: Irony

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430. Alan Sondheim — why this probably isn't written well
431. David Baratier — Re: Irony
432. George Bowering — Re: It was Joanne Kyger at City Lights
433. Jim Andrews — conrad black
434. j. kuszai — New from Factory School: Omar Pérez, Algo de l o sagrado
435. W.B. Keckler — Joe Brainard's Pyjamas Goes Mercatorish
436. Dan Wilcox — Third Thursday Poetry Night, Albany, NY
437. Jennifer Karmin — July 17: Gerdes, Karmin & Aaaaaaaaaaalice
438. Lori Emerson — new from the electronic book review: stuff 'o language
439. Stephen Vincent — Re: It was Joanne Kyger at City Lights
440. Murat Nemet-Nejat — Re: It was Joanne Kyger at City Lights

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441. Pam Brown — Re: POETICS Digest - 13 Jul 2007 to 14 Jul 2007 (#2007-195)
442. Philip Metres — new on BEHINDTHELINESPOETRY.BLOGSPOT.COM
443. Alan Sondheim — Re: POETICS Digest - 13 Jul 2007 to 14 Jul 2007 (#2007-195)
444. Alan Sondheim — Alan Sondheim - New from Linguablanca
445. Sylvester Pollet — Joanne Kyger's About Now: Collected Poems
446. Alan Sondheim — Blood Tantra, Second Life
447. W.B. Keckler — The PJ's offer a smorgasbord: Vintage Taggart, Cocteau Twins, & Cerberus

448. Kevin Killian — Three events
449. Jane Sprague — &now
450. blacksox — AUSTINS 7-18 -- Tritt & Darkhorse** Orlando
451. George Bowering — Re: It was Joanne Kyger at City Lights
452. Diane DiPrima — Sad news
453. Ken Rumble — Poker #8 & Saltgrass #1 @ Any Book...
454. Ricejunk2 — About ARTISANworks in Rochester, NY

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455. W.B. Keckler — Marilyn Manson Gives Dating Advice in "Ask Marilyn" & Hu Jintao sees the fut...
456. Halvard Johnson — Re: It was Joanne Kyger at City Lights
457. sara marcus — Robert Glück + Laurie Weeks read Tuesday, July 17 (NYC)
458. George Bowering — Re: It was Joanne Kyger at City Lights
459. Stephen Vincent — Re: It was Joanne Kyger at City Lights
460. Michael Kelleher — ANNOUNCING BABEL
461. Crane's Bill Books — Mahmoud Darwish
462. Tom W. Lewis — Re: Irony
463. Joel Weishaus — North-5 Text-1
464. Michael Kelleher — BABEL link
465. William Allegrezza — Heartland Poetry Prize
466. steve d. dalachinsky — Re: Sad news
467. Stephen Vincent — Re: It was Joanne Kyger at City Lights
468. Sam Truitt — "Days"
469. ALDON L NIELSEN — CALL FOR PAPERS - African American Literature
470. Tom W. Lewis — Re: It was Joanne Kyger at City Lights
471. David Chirot — Re: Mahmoud Darwish
472. Mark Weiss — Re: Heartland Poetry Prize
473. John Tranter — "Announcing Jacket 33 - July 2007"
474. W.B. Keckler — Indicting the Muse on Joe Brainard's Pyjamas
475. steve d. dalachinsky — Re: ANNOUNCING BABEL

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476. steve d. dalachinsky — Re: Sad news
477. Jennifer Karmin — Red Rover Series / Experiment #14
478. Alan Sondheim — buddhist and 4 4 casio
479. Fulcrum Annual — Internships Available at FULCRUM
480. Philip Metres — Dmitry Prigov, RIP
481. Dan Waber — ars poetica update
482. Eric Elshtain — New Beard of Bees Chapbook
483. Stephen Vincent — The Poetry of Impeachment!
484. Mark Weiss — he is what he eats
485. mIEKAL aND — Dmitri Prigov, 66; artist and influential poet of the post-Soviet era
486. George Bowering — Re: pen
487. W.B. Keckler — Who would combine Wilfred Owen and Ron Silliman?
488. Maria Damon — [Fwd: Fwd: Serious News]
489. W.B. Keckler — does anyone know is Randall Potts alive and well?
490. Alan Sondheim — Re: pen
491. George Bowering — Re: Three events
492. Ruth Lepson — Re: Sad news
493. W.B. Keckler — Talking with A.I. A.L.I.C.E. about Degas, Bisexuality and Dinosaurs....
494. Jacob Edmond — Dmitry Prigov dies
495. newpoemsnow — query for history of publishing (and service learning) resources
496. David A. Kirschenbaum — NYC/Exhibit at Boog City's 4th Annual Small, Small Press Fair

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497. David Chirot — Re: Dmitry Prigov (and perhaps Araki Yasusada)

498. Schuchat Simon — Re: Dimitry Prigov RIP
499. Charlie Rossiter — literary blogs
500. charles alexander — A SALE A SALE
501. steve d. dalachinsky — Re: pen
502. steve d. dalachinsky — Re: pen
503. Simon DeDeo — new on rhubarb is susan
504. amy king — Next, next Friday in Brooklyn --->
505. amy king — MiPO Films
506. W.B. Keckler — Vetock Redux, "As With Mantis," and a Brief "Review" of Black Snake Moan on ...
507. Daniel Godston — Sekou Sundiata
508. Sheila Murphy — be sure to check out humor in poetry at jacket 33
509. Daniel Godston — Sekou Sundiata
510. Halvard Johnson — Re: Sekou Sundiata
511. steve d. dalachinsky — Re: be sure to check out humor in poetry at jacket 33
512. Alan Sondheim — Our Wonderful Picture of the Month!

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513. Nicholas Karavatos — "Darwish blasts Palestinian factions"
514. Susan Webster Schultz — New projects by TINFISH PRESS
515. steve d. dalachinsky — Re: Sekou Sundiata
516. blacksox — AUSTINS 7-18 -- Tritt & Darkhorse*..Orlando
517. Philip Metres — More Prigov: An Interview
518. Thomas savage — Re: Sekou Sundiata
519. charles alexander — A SALE A SALE
520. Aaron Belz — A-team, b-list, c-SPAN
521. Stephen Ellis — New Wieners Book
522. Charlie Rossiter — Stanford Commencement Address
523. David Chirot — Re: Images by Prigov, link to reading/lecture, lps, his film star turn--"and...
524. Jennifer Karmin — Printers' Ball: July 20th
525. Ruth Lepson — Re: A-team, b-list, c-SPAN
526. EJOYCE — Sun & Moon Press
527. Jerrold Shiroma — Re: Sun & Moon Press
528. Mark Weiss — Re: Sun & Moon Press
529. Crane's Bill Books — Re: New Wieners Book
530. W.B. Keckler — Joe Brainard's Pyjamas Find Themselves New England Bound
531. Ruth Lepson — Re: seeking submissions for We mag from Naropa
532. Peter Ciccariello — Howl Sleeping Poser - after Ginsberg

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533. David Baratier — Sekou Sundiata
534. David Baratier — Marriage License by Susan Terris
535. David Baratier — Work by Dan Boehl
536. David Baratier — On the reading in NYC Thursday August 2nd
537. Charlie Rossiter — trouble in paradise?
538. amy king — Re: trouble in paradise? -- Checking the archives ...
539. Clay Banes — Re: trouble in paradise?
540. David A. Kirschenbaum — NYC: $10/BYO Table to Exhibit at Boog City's Small Press Fair
541. Michael Hoerman — Two calls for Massachusetts poets: Kerouac anthology and new poetry org
542. Daniel Godston — Sekou Sundiata interview rebroadcast
543. Halvard Johnson — Re: trouble in paradise?
544. susan maurer — dead city radio
545. Daniel Godston — tonight at Mercury Cafe
546. Aaron Belz — Re: A-team, b-list, c-SPAN
547. Stephen Vincent — New de Blog - San Francisco walks & queries
548. Michael Robins — Sekou Sundiata - from NYTimes

549. steve d. dalachinsky — Re: Two calls for Massachusetts poets: Kerouac anthology and new poe...
550. John Latta — Re: A-team, b-list, c-SPAN
551. Schlesinger Kyle — I Have Imagined A Center // Wilder Than This Region: A Tribute to Susan ...
552. Mark Weiss — beating about the bush
553. Halvard Johnson — Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry o...
554. Halvard Johnson — Re: beating about the bush
555. St. Thomasino — a noun sing e·ratio 9·2007
556. David A. Kirschenbaum — Boog City 43 Available, and Free PDF and Free PDF Subs, Too
557. Vireo Nefer — Re: Boog City 43 Available, and Free PDF and Free PDF Subs, Too

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558. Tracey Gagne — Re: Boog City 43 Available, and Free PDF and Free PDF Subs, Too
559. Daniel Godston — precisely
560. steve d. dalachinsky — Re: Two calls for Massachusetts poets: Kerouac anthology and new poe...
561. Alan Sondheim — stress fracture
562. Jeffrey Side — "Weightedness in Poetry: An Approach to Scott Thurston" by Ira Lightman
563. Halvard Johnson — Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry o...
564. W.B. Keckler — Joe Brainard's Pyjamas Embrace St. Crispin
565. Lewis LaCook — Fwd: 2 from the Stack - New Online Album In Progress by Lewis LaCook
566. Charlie Rossiter — Poetry Foundation's Lit Party Raided by Chicago Cops
567. Tracey Gagne — Re: stress fracture
568. Jason Quackenbush — Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry...
569. Alan Sondheim — Uselessness of Monoculture
570. steve d. dalachinsky — Re: son of pony: open mic+feature: aug 3

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571. George Bowering — Re: Sun & Moon Press
572. Fulcrum Annual — Philip Nikolayev featured on Authors of Myspace
573. bretonbooks — Regarding Merle Hoyleman
574. W.B. Keckler — Joe Brainard's Pyjamas Swab Your Eye With Silver
575. David-Baptiste Chirot — Re: stress fracture
576. W.B. Keckler — C.I.A. Paranoia, McDonalds Third World Poetry, Liz Phair Poem & More
577. Daniel Godston — Re: Poetry Foundation's Lit Party Raided by Chicago Cops
578. Alan Sondheim — Re: stress fracture

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579. Bruce Covey — a new coconut
580. cralan kelder — versal 5 to hold in your hands
581. DJ SPOOKY — Wired Magazine Feature on DJ Spooky
582. Adam Fieled — Kristy Bowen on PFS Post/ OCHO #11
583. David Chirot — Re: stress fracture
584. Leon Tan — New Media Haiku Poetry and Haiga (Visual Haiku)
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713. Aryanil Mukherjee — Re: RIP Ingmar Bergman (1918-2007)
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1. Vernon Frazer
A PROBLEM HAS OCCURRED
Fri 29 Jun 2007

Hi

I have been unable to receive mail all day. Apparently, somebody accessed my computer and has been sending messages to the word from a Mr Cheng, who no doubt wants to offer everybody a fortune and me his undelivered mails (400 & counting so far).

If you've tried to reach me, please send the message again. Sorry for the inconvenience.

Vernon

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2. cralan kelder
Now Online! ~ Origin, Sixth Series, Final Issue
Sat 30 Jun 2007

Happy Birthday Cid Corman, 29th June ~

Origin, Sixth Series, Issue 4, Spring 2007, Final Issue ~ Now Online!

http://www.LonghousePoetry.com/origin.html

Please visit the above webpage for information & to download the PDF file format (Best viewed with Adobe Reader 7 ~ 5.7 MB ~ three color text, art and photographs with 504 pages !)

Already online Origin, Sixth Series, Issue 1 (March 12, 2007), Issue 2 (April 15, 2007), and Issue 3 (May 20, 2007)

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3. Paul Nelson
Re: On behalf of David B. Chirot
Sat 30 Jun 2007

Sorry to take so long to respond to this thread and if hyou hav Murat,

Sorry to take so long to respond to this thread and if hyou have moved on, no worries. I was reading "Sticks and Stones," the George Bowering book of poems and, specifically the intro by Robert Creeley and was reminded of why WCW resonates so deeply with me.(At least one of the reasons.)

Creeley says:

"The words will become a world, sustaining the occasion of thought...This is not...to find an escape from what problems may exist in all senses...But in the care with words, a world occurs, made possible by that care. Williams writes: 'If the language is distorted, crime flourishes. It is well that in the unobstructed arts (because they can at favorable times escape the perversions which flourish elsewhere) a means is at least presented to the mind where a man can go on living.'"

And James Breslin, expounding on WCW's poetics said:

"mental activity in most people is conducted primarily at the level of ordinary consciousness or the ego. The distinctive feature of such life is its tendency toward a rigid conservatism, a fear of new experience, and a desire to operate safely and fixedly within established categories. Locked within a system, cut off from fresh experience by the desire for security, the ordinary man will be emotionally and sensually starved; in a real sense, he will not even exist… Ironically then, the person who seeks security uproots himself from the present moment, the only thing that IS, and so he becomes a perpetual drifter. Because he is impoverished, his activity will be incessant; but because he is dissociated from the sources of life, his restless activity will be futile…his fear of the new, thwarting the creative process of renewal, is self-destructive" So I disagree that words are subservient. Everything starts with the word. Or as Blake said:

"Poetry fettered, fetters the human race. Nations are
destroyed or flourish in proportion as their poetry, painting, and
music are destroyed or flourish."

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4

Slaughter, WA 98002
[redacted] or [redacted]

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Monday, June 25, 2007 3:36:50 PM
Subject: Re: On behalf of David B. Chirot

Vernon, Paul, Stephen,

I think it is important for American poets to realize that words (and therefore poets) in this culture have a subservient place and find strategies of transforming this "weakness" into strength. In the pursuit of such transformation many things will fall into place. In our culture information, either intelligent or stupid or profound or banal, is communicated through visual, words basically acting as "accents." Accent means a variety of things: one the one hand, we have accent as interior designers use it, as a "supporting" color. For instance, Bush in pilot uniform, "mission accomplished" as a back drop. On the other hand, one has accent as a distortion, something not quite heard correctly, something subversive despite itself. One can go here again to Bush, to his "bring it on," a drug addled madness which must have stunned every one who heard it (something similar to Paris Hilton's, "seen" rather than heard scream in the car). Accent in this sense is something very unstable, beyond control.

"MISSION ACCOMPLISHED" and "bring it on" are purely linguistically very simple phrases. What gives them their awesome power (and their potential ability to turn against their users) is the space within which they occur. I think American poets should gain (or regain) the ability to place language in space, to see language in a potent (unstable, white) emptiness surrounding it. Of course, such a step will require not seeing language being completely sui generis - instead of thinking of the sea of language in which we move (and surely we do that), but the space (the elsewhere, the Martian or global) from which language arrives.

Ciao,

Murat

On 6/25/07, Vernon Frazer <[redacted]> wrote:
>
> Murat
>
> I don't know that "marginalized" is the correct word in this situation. I
> don't see how people composing the vast majority can be "marginalized."

> I'd
> say that the masses have assimilated a myopic view of what constitutes
> culture and that this view has reduced the notion of culture to the top
> best
> sellers in books, music and movies, and to the celebrity subculture of
> Paris
> Hilton et al. The majority of people haven't so much "marginalized"
> themselves as limited themselves to the "marginal perception" of culture
> that we now call the mainstream. Unfortunately, their practice of putting
> horse blinders on their cognitive horizons has left most artists who work
> outside of "the best-seller is best" culture marginalized to such an
> extent
> that it's almost impossible to find means of publication that will reach
> an
> audience larger than a small living room could contain.
>
> Vernon
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Murat Nemet-Nejat
> Sent: Monday, June 25, 2007 9:35 AM
> To: [redacted]
> Subject: Re: On behalf of David B. Chirot
>
> Paul,
>
> "but in truth, I think average folks have marginalized themselves with
> popular culture": on the very literal sense what does that mean?
>
> Murat
>
> On 6/24/07, Paul Nelson <[redacted]> wrote:
> >
> > Thanks for forwarding this article David. The perspective is similar to
> > the argument of Dana Gioia, Ted Koozer and those folks who feel that
> poetry
> > has become too highbrow, but in truth, I think average folks have
> > marginalized themselves with popular culture and it is only a fraction
> of

> > those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton,
> > etc. who begin to have any interest in poetry nowadays. Before 1950
> there
> > was no TV to speak of.
> >
> > Of course the USA is far and away the most pitched-to nation on earth,
> so
> > that combined with the boob tube tends to retard the possibilities for a
> > more intelligent use of language.
> >
> > Paul
> >
> > Paul E. Nelson
> > www.GlobalVoicesRadio.org
> > www.SPLAB.org
> > 908 I. St. N.E. #4
> > Slaughter, WA 98002
> > [redacted] or [redacted]
> >
> > ----- Original Message ----
> > From: Poetics List <[redacted]>
> > To: [redacted]
> > Sent: Sunday, June 24, 2007 1:12:20 PM
> > Subject: On behalf of David B. Chirot
> >
> > ---------- Forwarded message ----------
> > From: [redacted]
> > To: [redacted]
> > Date:
> > Subject: NYTimes.com: The Ordinary Reader
> > This page was sent to you by: [redacted].
> >
> > BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> > The Ordinary Reader
> > By TOM SLEIGH
> > Recalling the time when Americans learned and recited poetry together.
> >
> >
> >
>
> http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?
ex=1183348800&e

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4. Alan Sondheim

JUST YOU WAIT YOUNG LADY WHAT WERE YOU THINKING OF

Sat 30 Jun 2007

(figlets are ascii fonts that go back to the text-only days of the net; the following and other works are created by modifying the fonts them- selves before using the figlet program)

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5. Mary Kasimor
Re: mind-mapping Minnesota
Sat 30 Jun 2007

Tom,

It is that whole area. I don't think that the people of Sauk Center were very proud of Sinclair Lewis. But it is often that way. Yes, I grew up in Sauk Rapids, and I know the garden. It was down the street from where we lived--we called it the rock garden and it was created by a man named Louie Wippich. He was still living when I was a child. St. John's has a beautiful wooded area. I used to take my dogs for a walk to the chapel that is reputedly haunted. But Stearns County is a strange part of the country--we used to say that there was a Stearns country syndrome, based on incest among other things. Now I suspect that incest is not uncommon in many rural parts of the country. Whenever I talk about living here it is with a kind of ashamed surprise that I am still here after all these years.

mary

"Tom W. Lewis" <[redacted]> wrote:
I knew I was going to miss a region or two -- you're talking about the Highway 10 corridor up through Big Lake to St. Joe's, Collegeville, Charles Lindbergh & Sinclair Lewis country, etc.? forgive me if that's too broad...

two points of interest I know of in that neck of the woods are the Gardens of Eternity (? not sure of the name) in Sauk Rapids, which is one of a scant few visionary art environments I know of in Minnesota; and the St. Urho statue in Menahga (part of the "Finnish Triangle") -- http://www.roadsideamerica.com/sights/sightstory.php?tip_AttrId=%3D11468

worth a visit too: the brutalist St. John's Abbey Church (designed by Marcel Breuer) -- http://www.greatbuildings.com/buildings/St_Johns_Abbey.html

as you can see, I relate to the region in terms of pilgrimage sites -- if it was worth writing about in the 1938 WPA guide (or would have been, had the guide been written today), it's usually something I want to check out.

tl

-----Original Message-----
From: UB Poetics discussion group on behalf of Mary Kasimor
Sent: Sat 6/30/2007 7:24 AM
To: [redacted]
Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

Tom,
Please don't forget the "heart of the heart of the country" (Stearns County/St.

Cloud). Or are we part of the Metro area (almost)? Cuturally, we are almost forgotten.
Mary Kasimor

"Tom W. Lewis" wrote:
here in Minnesota (here for me) the denizens of the Metro area have a binary concept of place :

the Cities Outstate*

since most announcements on this List refer to events either in NYC or in Buffalo, I assume they're taking place way out yonder there. still, clearer siting of the events would help me to decide just how impossible it will be for me to attend (more's the pity!).

tl

* to be fair, there are some subdivisions within "Outstate," such as the Range (the Iron Ranges, home of brave miners and Bob Dylan); the North Shore (Lake Superior shore, from Duluth to the Canadian border); the Arrowhead (mostly wild country north and west of the North Shore); an amorphous zone comprising an area centered on Lake Itasca, the source of the Mississippi, including Brainerd, Bemidji -- the Lakeland -- as well as the Red Lake reservation lands and the rich farmland in the northwestern corner of the state; Red River of the North Valley and Lake Agassiz prairielands; the wide, rolling farm country sliding south from Alexandria, along the border with the Dakotas; the Minnesota River Valley (a giant backwards checkmark crossing diagonally through the southern third of the state; and then what I think of as "the toe" of the state, containing Rochester and (guess what?) more farmland.

as I write this all out, it strikes me as similar to L. Frank Baum's description of the Land of Oz -- don't ask me where the Winkies of Minnesota live: they went underground years ago, and didn't leave a forwarding address. (Dorothy/Judy Garland/Frances Gumm was from Grand Rapids about 60 miles east of Bemidji, in case anyone wants to go make a house-call.)

tl

-----Original Message-----
From: UB Poetics discussion group on behalf of Diane DiPrima
Sent: Fri 6/29/2007 1:03 PM
To: [redacted]
Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

A suggestion:

Each of us seems to be absolutely certain that the locale of her/his event is obvious. But it isn't. Maybe with all this cyber-everything it would behoove us to

mention what city, village, mountain range, island, nation, or planet we're talking about--somewhere easily findable on the announcements of these awesome events.

It ain't "just" the poets. I am on a Buddhist list, and find myself searching, often in vain, for the actual location of the talk, action. Or non-action. Whatever.

Just an idea.

Diane di Prima

> *From: Kate Eichhorn*
> *Reply-To: UB Poetics discussion group*
>
> *Date: Fri, 29 Jun 2007 07:33:42 -0400*
> *To:*
>
> *Subject: The Scream Literary Festival - Toronto (July 3 to July 9)*
>
> *MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM*
>
> *For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf*
>
> *Other highlights of this year's festival...*
>
> ***Phosphorescence!:The Launch of Scream 15*
>
> *Tuesday JULY 3rd - Gladstone Hotel Ballroom 1214 Queen St West*
>
> *Readers/performers: Dennis Lee, Souvankham Thammavongsa, George Elliott Clarke and Shapour Shahidi¹s robots*
>
> ***Strange Alchemy: The Science and Poetry Panel and Matrix Launch - Wednesday JULY 4th, Supermarket 268 Augusta Ave*
>
> *Expect science and poetry to bond in startling ways during our critical panel. Moderated by Clive Thompson, panelists Christian Bök, angela rawlings, Ken Babstock and postdoctoral candidate, Lisa Betts (who researches the neuroscience of vision) set their giant brains to task on the emerging transmutations taking place between science and poetry. The discussion will be followed at 9 pm by the launch of the newest issue of Montreal¹s Matrix Magazine with readings by the panelists and along with Jim Johnstone and Karen Solie, all poets who have engaged science in their poetic practice.*
>
> *Complete festival schedule available at www.thescream.ca*

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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6. Stephen Vincent
Re: talks to walk by
Sun 1 Jul 2007

Lately, for a long time, lately, I have not been putting anything 'artificial' in my ears. In a kind of contrary mode, I guess, when I walk I relish quiet zones, and/or ignoring the persistence of personal chat, voices, etc. in my skull. "Silence" , practiced as such, in the City, is a contradiction of terms, night or day. But, when I walk, once I put my attention to it, I find it rich and diverse in sounds. Conversations, jackhammers, airplanes overhead, cell phones, traffic, etc., etc. The closer I listen, it gets down to a syllable, vowel, diphthong level. The various volumes, rhythms - the mix of spiked and flat sounds - take on a music of sorts. Which, in turn, informs the motion and attention of the walk.

Which is not to negate at all the experience of listening to great music to either enhance the way of looking at and being with space, or providing the means to get through a real difficult one. In California, for example, driving Highway 5 up or down the San Joaquin Valley between from where the Grapevine meets the Valley and, probably, the Los Banos turnoff, this stretch can really do you in without 'enhancers.'

Anyway, as a general rule, I take a little vow of silence for the first 15 to 30 minutes of any walk. Amazing what the kinds of sounds it brings across 'the windshield.'

Stephen V
http://stephenvincent.net/blog/

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7. Ann Bogle
Re: JUST YOU WAIT YOUNG LADY WHAT WERE YOU THINKING OF
Sun 1 Jul 2007

I collaborated w/ Alan's poem. In a message dated 7/1/2007 2:26:08 A.M. Central Daylight Time, [redacted] writes:

JUST YOU warte auf liebe dame eben doch WHAT WERE YOU THINKING OF

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LADY verbal
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YOUNG
LADYYOU WAIT

STreet YOU condition WAITOU WAITITNOWYOU WAIT

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YOUNG LADY stay where you are YOUNG LADY
YOUNG LADY liberty YOUNG LADY
YOUNG LADY YOUNG LADYJUSTYOU WAIT
Tribal

********** See what's free at http://www.aol.com.

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8. eric unger
on a quiet Sunday morning, a tactical question
Sun 1 Jul 2007

Could someone please enlighten me as to the best way to send books/journals through the mail. The rate change scheme courtesy of TimeWarner and AT/T types seems fishy. I sent off some smaller sized packages (6"x8") first class the other day and they ended up costing about $1.81 a piece. Is this normal? Have the rate changes even gone into effect yet? I ask those involved with small press publishing (the good lot of you, I trust) what is the cheapest and most effective way to send books and magazines out?

Eric Unger

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9. Peter Ciccariello
Grand landscape with vowels
Sun 1 Jul 2007

Grand landscape with vowels<http://i.pbase.com/o6/06/512806/1/81448622.dIJbfaqD.Grandlandscapewithvowels.jpg>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/
Word - http://poemsfromprovidence.blogspot.com/
Photography - http://uncommonvision.blogspot.com/<http://uncommonvision.blogspot.com/>

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10. Halvard Johnson
Re: talks to walk by
Sun 1 Jul 2007

I'm with you there, Stephen. I love the song of the city,
and when Lynda and I travel by car we've long been
used to having the radio off (the habit began back in
the days of broken windows and stolen radios, etc.).
So we hear the sound of the car rushing through air,
the whine of tires, varying with the road surfaces, etc.,
even on those long, same-old stretches.

Hal, also a music lover

"Can't stop the dancing chicken."

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:

> *Lately, for a long time, lately, I have not been putting anything 'artificial' in my ears. In a kind of contrary mode, I guess, when I walk I*

> *relish quiet zones, and/or ignoring the persistence of personal chat, voices, etc. in my skull.*
> *"Silence" , practiced as such, in the City, is a contradiction of terms,*
> *night or day. But, when I walk, once I put my attention to it, I find it*
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> *the motion and attention of the walk.*
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> *Grapevine meets the Valley and, probably, the Los Banos turnoff, this stretch can really do you in without 'enhancers.'*
>
> *Anyway, as a general rule, I take a little vow of silence for the first 15*
> *to 30 minutes of any walk. Amazing what the kinds of sounds it brings across*
> *'the windshield.'*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

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11. Model Homes

Canada Day Lil'Norton Double Premier

Sun 1 Jul 2007

ANNOUNCING THE RELEASE OF TWO PREMIER POETRY PUBLICATIONS from Lil' Norton! All Canada Day orders (July 1st & 2nd) will receive both publications for cost of one. _____

The Lil' Norton premier of Model Homes (issue 1) is now "yours to discover." Join us in experiencing the better comforts and securities of:

Travis Nichols
Johanna Drucker
Seth Parker
Diana Magallón
Patrick Lovelace
Lesley Yalen
Brian Kim Stefans
Natalie Lyalin
Ted Greenwald
Matina Stamatakis
Ray Hsu
Anne Tardos
Jules Boykoff
The Prize Budget For Boys

Great market rates via Paypal through our website ($5 issue, $15 subscription, shipping included).

Please contact us about developing Model Homes in your own community, bookstore, library, or convenience stop. All correspondence welcome.

http://modelhomepage.blogspot.com/
&
http://myspace.com/modelhomespoetry

Announcing the premier publication of the The Physical Poets Home Library: a multivolume serial anthology of poetry, edited by YOU!

Physical Poets Home Library is an anthology of writing by small groups of friends across North America, self-editing each volume. Since, autonomous editorial oversight is left in the hands of each volume's participant editors (ie.YOU!), no form or genre will be sanctioned. We at lil' Norton only ask that work chosen for each volume should be easily and cheaply reproducible.

Volume I: "The Neo-liberal American Poetry"
featuring the work of:
Marie Buck
Brad Flis
Lawrence Giffin
Steven Zultanski

available now for $5 through the website

For orders and project inquiries, visit http://physicalpoetry.blogspot.com or send email to PhysPo [at-symbol] gmail [fullstop] com

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12. Steve Halle
Seven Corners updates, etc.
Sun 1 Jul 2007

Please check out poems by Simon DeDeo, Tony Trigilio and Michael Antonuccion Seven
Corners <http://www.sevencornerspoetry.blogspot.com> (www.sevencornerspoetry.blogspot.com).

Also, some recent posts on Fluid / Exchange (stevehalle.blogspot.com)<http://stevehalle.blogspot.com>: Reviews: Adam Fieled's Posit chap, Battles's Mirrored, Peter O'Toole in "Venus", also thoughts on Forest Whitaker, Charlie Parker, Lennie Tristano.

Lastly, if you are in Chicago on Friday, I'm reading in the PFS Presents traveling series with Adam Fieled, Andrew Lundwall and Simone Muench at Kate
the Great's Books in Chicago (5550 N.
Broadway)<http://www.katethegreats.com/events.htm>.
It starts at 7:30 pm.

Cheers,
Steve Halle
Editor, Seven Corners

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13. steve d. dalachinsky
Re: On behalf of David B. Chirot
Sun 1 Jul 2007

> one reasons.)
>
language is
> distorted, crime (of language) flourishes. un/ obstructed
> arts can't ever escape perversions
> which flourish everywhere and means east represented the mind
> where a man can't go on living.
>

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14. Mark Weiss
Re: on a quiet Sunday morning, a tactical question
Sun 1 Jul 2007

Generally, media mail, for which allow a maximum of 2 weeks. Sometimes first class is only a couple of cents more.It's the weight of the package (up to 70 lbs) and not the size that makes the difference (except for oversized packages).

Mark

At 09:47 AM 7/1/2007, you wrote:
>Could someone please enlighten me as to the best way to send
>books/journals through the mail. The rate change scheme courtesy of
>TimeWarner and AT/T types seems fishy. I sent off some smaller sized
>packages (6"x8") first class the other day and they ended up costing
>about $1.81 a piece. Is this normal? Have the rate changes even gone
>into effect yet? I ask those involved with small press publishing (the
>good lot of you, I trust) what is the cheapest and most effective way
>to send books and magazines out?
>
>Eric Unger

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15. Jennifer Karmin
Red Rover Series / Experiment #13
Sun 1 Jul 2007

Red Rover Series
{readings that play with reading}

Experiment #13:
Exquisite Corpse

Featuring
Another Chicago Magazine
http://www.anotherchicagomagazine.org

A final HotHouse reading
writers from issue #47 (ACM is DEAD)
present their eulogies:
Elizabeth Bloom Albert
Ray Bianchi
Stephanie Cleveland
Nina Corwin
Michael Czyzniejewski
Jessi Lee Gaylord

Jeb Gleason-Allured
Brandi Homan
Quraysh Ali Lansana
Joshua Marie Wilkinson
with funerary musicians Tina M. Howell & the Fellas

6pm Sunday, July 8th
$10, includes a copy of ACM #47

at HotHouse
31 E. Balbo Avenue -- Chicago, IL
http://www.hothouse.net
special location for this event only

R.I.P HotHouse
scheduled to close at the end of July
http://chicagobusiness.com/cgi-bin/news.pl?id=25459

Experiment #13 is sponsored by
the Printers' Ball
http://www.printersball.org
an annual celebration of literature in Chicago
presented by the Poetry Foundation

ELIZABETH BLOOM ALBERT lives in the Chicago suburb of Highland Park with her husband and three teenaged children. An Algerian Like You, which was a finalist in the 2005 Chicago Literary Awards, is her first published story although she has been making stuff up for 50 years or so. Just ask her mother.

RAY BIANCHI is the Publisher of Cracked Slab Books in Chicago. After going to the University of Iowa, he spent most of the 1990s in Brazil and Bolivia. A native of the Chicago suburbs and the child of Italian Immigrants, he has worked in international business since 1996. Ray's first book Circular Descent appeared in 2004 from Blaze Voxx Press and his chapbook American Master Appeared in 2005 from Moria Books. He is the Editor of The City Visible, Chicago Poetry for the New Century from Cracked Slab Books. A new book, The Immediate Empire will be published in Collaboration with Waltraud Haas in 2007.

STEPHANIE CLEVELAND grew up in rural Georgia. She currently lives in Harlem. Her poems have appeared in

Boston Review, Colorado Review, and are forthcoming in jubilat. Stephanie is a radical feminist. She has worked as an activist for the past four years, challenging men's right to buy sexual access to women and girls in pornography and prostitution. Stephanie earned her BA in Theatre from the University of Georgia in 2002.

NINA CORWIN, a Chicago social worker, is the author of one collection of poetry, Conversations With Friendly Demons and Tainted Saints (Puddin'head Press, 1999) and co-editor of Inhabiting the Body: A Collection of Poetry and Art By Women (Moon Journal Press, 2002). She has collaborated with a variety of musicians including the CUBE contemporary chamber ensemble, Serendipity Percussion Ensemble and dancer/choreographer Regina Lavery. Her published work appears in Atlanta, Nimrod Int'l, Poetry East, RATTLE, Spoon River and Southern Poetry Reviews, as well as the anthologies Visiting Frost (University of Iowa Press, 2005) and Poetic Voices Without Borders (Gival Press). She has received awards from the Illinois Arts Council and the Illinois State Poetry Society.

MICHAEL CZYZNIEJEWSKI, a Chicago native, lives in Ohio and teaches at Bowling Green State University, where he also serves as Editor-in-Chief of Mid-American Review. His stories have recently appeared or are forthcoming in/or, Redivider, The GSU Review, Post Road, and Pushcart Prize XXXI. His debut collection, The Death of Purple and Other Stories, is due in 2009 from Dzanc Books. Since 1989, he has spent his summers working as a beer vendor in the aisles of Wrigley Field.

JESSI LEE GAYLORD is a MFA student at Columbia College. She received her bachelor’s degree from the University of Illinois at Chicago. She currently works in an editorial capacity for one of the boring academic journals at the University of Chicago. Her work has appeared in After Hours, Spoon River Poetry Review, et al.

JEB GLEASON-ALLURED is the co-editor of The2ndHand.com. He lives in Chicago.

BRANDI HOMAN is the author of Hard Reds, forthcoming from Shearsman Books in 2008. Her chapbook, Two Kinds of Arson, is available from dancing girl press. She earned her MFA at Columbia College Chicago and is editor-in-chief of Switchback Books.

QUARAYSH ALI LANSANA is author of three poetry books, including They Shall Run: Harriet Tubman Poems (Third World Press, 2004), a children's book entitled The Big World (Addison-Wesley, 1998), and editor of seven anthologies, including Dream of A Word: The Tia Chucha Press Poetry Anthology (Tia Chucha Press, 2006) and Role Call: A Generational Anthology of Social and Political Black Literature and Art (Third World Press, 2001). He is Director of the Gwendolyn Brooks Center for Black Literature and Creative Writing at Chicago State University, where he is also Assistant Professor of English and Creative Writing. He is also a former faculty member of the Drama Division of The Juilliard School. Quraysh is the former Associate Editor-Poetry for Black Issues Book Review, and sits on the Editorial Board of Tia Chucha Press. Quraysh earned a Masters of Fine Arts degree at the Creative Writing Program at New York University, where he was a Departmental Fellow.

JOSHUA MARIE WILKINSON's poems have appeared in New American Writing, The Modern Review, Jubilat, and Colorado Review. He is the author of Suspension of a Secret in Abandoned Rooms, Lug Your Careless Body out of the Careful Dusk, A Ghost as King of the Rabbits, and the Book of Truants & Projectorlight. Forthcoming collections are The Book of Whispering in the Projection Booth and Figures for a Darkroom Voice, written in collaboration with Noah Eli Gordon. He recently moved to Chicago to teach at Loyola University after earning a PhD, and he's at work on a tour film about the band Califone.

Coming up
Experiment #14:

Phases for I, Afterlife
with Kristin Prevallet and Elizabeth Schmitz

A literary dance collaboration
to perform the work of mourning
http://www.kayvallet.com

8pm Saturday, July 21st
at Lifeline Theatre
6912 N. Glenwood Avenue
http://www.lifelinetheatre.com
suggested donation $12

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

___ Boardwalk for $500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.
http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow

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16. Mark Weiss
Re: talks to walk by
Sun 1 Jul 2007

Likewise.

I have a hard time understanding why anyone would want to listen to music constantly. When a friend got one of the first walkmen I tried it walking through Greenwich Village--once. It was a trip, but who wants to trip all the time? And it cut me off radically from the life around me (which is I guess the purpose--the outside world becomes entertainment), as if it were a movie and the only reality was what came through the earphones. I imagine that sense would have worn off with use, but would I want to create a soundtrack for every experience?

There could be an industry here. How about a hike through Darfur? A mosque bombing in Iraq? A US family becoming homeless? A plague? Melting tudra?

Call the series "Music To Die With." Humanitarians could even hand out CDs to the victims.

And there's the matter of safety. Even the safest of cities has its dangers--best to stay alert in all one's senses.

Mark

At 11:00 AM 7/1/2007, you wrote:
>I'm with you there, Stephen. I love the song of the city,
>and when Lynda and I travel by car we've long been
>used to having the radio off (the habit began back in
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>So we hear the sound of the car rushing through air,
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>
>Hal, also a music lover
>
>"Can't stop the dancing chicken."
>
>Halvard Johnson
>==========
>[redacted]
>http://home.earthlink.net/~halvard/index.html
>http://entropyandme.blogspot.com
>http://imageswithoutwords.blogspot.com
>http://www.hamiltonstone.org
>http://home.earthlink.net/~halvard/vidalocabooks.html
>
>
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>>Which is not to negate at all the experience of listening to great
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>>brings across
>>'the windshield.'
>>
>>Stephen V
>>http://stephenvincent.net/blog/

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17. derekrogerson
Re: On behalf of David B. Chirot
Sun 1 Jul 2007

Well I was taught one's relationship to art and creatively should always be a natural phenomena and definitely not controlled by any sense of the aesthetic so I agree with Stephen's earlier comment about poetry's bad aim. Mine is a Buddhist approach I think but it mixes well with the Breslin quote Paul gave about the danger of seeking security and perhaps recognizes as aggression what Murat suggests regarding the placement of language or the pursuit of any particular thing, whether it's transformative or not. There's no point in picking the flower. Things don't have to be that complicated. The space within which things occur, our environment, is a natural one with continuity and all-pervasiveness so it's actually a matter of not falling into a comfortable ego-trap

of creating separation between you and it, between medium and oneself. Therefore this thorny question of how to penetrate into media or otherwise relate to, control, or manipulate audience or one's access to audiences (as Paul worried about earlier) is achievement oriented in outlook and maybe should always be prefaced with a commodification moniker like the word "professional" so we know the interest is not purely in the arts but rather sensitive to the economies of consumption which could surround it. I find everything is already pre-arranged and completed in that kind of art and it lacks genuineness. It never seems to be able to perceive a blank page or canvas to work with because everything is always done out of necessity. The whole idea there seems to be to turn people's heads which I find a very militant philosophy and which also attracts a militant congregation. Attempts to expand the margins of poetry or any art, at least for me, must include a willingness to be open and let things go; to give up on any efforts to try and impress or excite people or put on a show for them. Any school-of-thought which teaches separation between artist and audience, where messages are sent from one to the other, becomes an exhibition, a competition for the ostentatious and burlesque. I think we as artists can have more confidence and insight than that. So it doesn't start with words or any flash of inspiration or strategy, at least for me, because all those means seek a desired end, but it is rather a simple embodiment of both creator and viewer together as-it-happens in an appreciative sense of an environment of no-categories, inviting expression and expansion because nobody has any roles to play or fear of wrong moves, just plain enjoying the marvelous art like a simple tea ceremony.

--
Derek

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18. David-Baptiste Chirot
Re: talks to walk by
Sun 1 Jul 2007

I never know whether to laugh with near disbelief or cry with the endlessly encountered realization how many fellow citizens really are "not here/hear" and with amazement take a kind of tourism tune-in once in a while to see and hear some of the conventionalized sites/sights/cites "already written" (Leonardo Sciasia) or familiar via their ubiquitous mediated representations--of "the world" or "street" or "walking" . . . "people" . . . "land/cityscapes" . . . (to be fair,though, i have never had a driver's license--and tried a walkman maybe three times and found it a real drag-i kept wanting to hear the things i saw and touched---and also dangerous--you couldn't hear things behind or around you--doesn't seem like the greatest idea in the world--unless you are always

somewhere very safe--etc--) About five years ago i got on a bus on which there were only three men already seated. One, a business looking sort--was very importantly very busy on a cell phone--another, a heavy set kid in a heavy metal t-shirt--was perofming ar-drum beats and sining along with his cd player-via-earphones music--and the third, a thick set short man with eyes fixed unswervingly on a spot in space--was talking loudly to omone only he could see about the immenent arival of the end of the world--- I suddenly realized the only person other than the bus driver who was actually "here/hear" was myself--listening to and watching the gestures and pantomimes of this vocalising trio--Since i do most of my art work lierally on and in streets, construction sites, parks, business ditricts, abandoned industrial areas--using rubBEings and clay impression spray paintings--it is a further development daily of all the range of one's street and out door experiences wheter in the forests of Vermont or living in the streets of big cities-- There are always people, machines, animals, birds--or weathers of all timesof the year--passing by--for simple surivival one could never imagine not being aware of the sounds around one--or the things emerging which are every found hidden in plain sites/sights/cites . . . The strange discoveries of the world i have read about here and started finding out about in other places--struck me as perhaps the latest cycle in a recurrent vogue in American cultural history which began roughly in the 1830's--when cemeteries like Mount Auburn in Cambridge, MA were being built as simulatenously parks filled with beaitufl gardens, a striking tower-topped hill, statues, monuments, mausoleums, winding paths, beaitufl epitp[ahs, benches--all forthe contemplation of both nature and the Eternal, the taking in of health giving fresh non-city air and the taking in of helahty "good" thouhts regarding mortalisty and morality. Aesthetics and ethics were combined with the leisurely stroll--and--the cemetery /park was used as a kind of bridge betwen the old city and the new suburbs. This beautiful place, constructed really for "walking" and "seeing" and "hearing" (birds, trees inthe wind, conversations not in a crowd, quiet from th horses, carriages, trams of streets)--and combing Eternal Rest with Leisrure and Contemplation helthful for body and soul--began ironically enough becuase there was no more room in Boston cemeteries for the ever increasing population of the dead--as well as their fellow citizens above ground growing too numerous for the narrow streted old city. In order to get the quick and the dead moving--what better method than this making of a place combining so many enticing features and so efficiently taking care of the problems of urban "crowding" above and below ground? I think that these recurrent vogues and re -discoveries of the world --and the ways they are used for the arts--is something very interesting--as it seems to recur--every few decades--and i have begun to study it in terms of changes in the technologies of seeing--and also now of listening--since the transistor radio appeared in the 1950's--somnething that could be carried with

one outside of the car-- That a great deal of the world isn't really visible or heard--and when itis, oftenrecongized only in the sense that it "looks like" photos of it--or the way it was seen in a film or on tv--and in turn the use of music and talk radio etc--the use of "art" as a "wall" which on the other side has a "life" left behind--that is revisited nostalgically--and has "specimens" and "artefacts" brought back from it-- In a strange way, the more the availability of ever increasingly sophisticated "vision machines" takes over the ways of people's own seeing--the less there is seen --or heard--by themselves--of what is happening around them--except as something distanced perhaps as in the cemetery/park into things "aesthetic" and "ethical"--"good for you"--like "walking is good for you"-- > Date: Sun, 1 Jul 2007 10:00:28 -0500> From: [redacted]> Subject: Re: talks to walk by> To: [redacted]> > I'm with you there, Stephen. I love the song of the city,> and when Lynda and I travel by car we've long been> used to having the radio off (the habit began back in> the days of broken windows and stolen radios, etc.).> So we hear the sound of the car rushing through air,> the whine of tires, varying with the road surfaces, etc.,> even on those long, same-old stretches.> > Hal, also a music lover> > "Can't stop the dancing chicken."> > Halvard Johnson> ==========> [redacted]> http://home.earthlink.net/~halvard/index.html> http://entropyandme.blogspot.com> http://imageswithoutwords.blogspot.com> http://www.hamiltonstone.org> http://home.earthlink.net/~halvard/vidalocabooks.html> > > On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:> > > Lately, for a long time, lately, I have not been putting anything> > 'artificial' in my ears. In a kind of contrary mode, I guess, when > > I walk I> > relish quiet zones, and/or ignoring the persistence of personal chat,> > voices, etc. in my skull.> > "Silence" , practiced as such, in the City, is a contradiction of > > terms,> > night or day. But, when I walk, once I put my attention to it, I > > find it> > rich and diverse in sounds. Conversations, jackhammers, airplanes > > overhead,> > cell phones, traffic, etc., etc. The closer I listen, it gets down > > to a> > syllable, vowel, diphthong level. The various volumes, rhythms - > > the mix of> > spiked and flat sounds - take on a music of sorts. Which, in turn, > > informs> > the motion and attention of the walk.> >> > Which is not to negate at all the experience of listening to great > > music to> > either enhance the way of looking at and being with space, or > > providing the> > means to get through a real difficult one. In California, for example,> > driving Highway 5 up or down the San Joaquin Valley between from > > where the> > Grapevine meets the Valley and, probably, the Los Banos turnoff, this> > stretch can really do you in without 'enhancers.'> >> > Anyway, as a general rule, I take a little vow of silence for the > > first 15> > to 30 minutes of any walk. Amazing what the kinds of sounds it > > brings across> > 'the windshield.'> >> >

Stephen V> > http://stephenvincent.net/blog/
_____ Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

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19. Ann Bogle
Re: A PROBLEM HAS OCCURRED
Sun 1 Jul 2007

In a message dated 7/1/2007 3:45:21 P.M. Central Daylight Time, [redacted] writes:

Hi

I have been unable to receive mail all day. Apparently, somebody accessed my computer and has been sending messages to the word from a Mr Cheng, who no doubt wants to offer everybody a fortune and me his undelivered mails (400 & counting so far).

If you've tried to reach me, please send the message again. Sorry for the inconvenience.

Vernon

Vernon, you're absolutely right! I tried to fwd to you the pitch I got from a certain "Mr. Cheng" to let you know that something was wrong on one of our ends, but that came back not deliverable. Sorry to hear of this computer woe ... AMB

********** See what's free at http://www.aol.com.

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20. Lisa Jarnot
listenlight magazine
Sun 1 Jul 2007

hey list folks,

a student of mine recently sent work to an online journal called Listenlight and found his work posted to the site in a much revised version (including new lines added to the poem). I wrote to the editor there, Jesse Crockett, who said that he felt he had improved the poems. just wanted to send out a heads up to stay away from this one.

best,
lisa jarnot

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21. Wystan Curnow
Re: talks to walk by
Sun 1 Jul 2007

I really do like to multi-track myself. Well, I'm already multi-tracked--'experience' is being fetishized here--aren't we all? And differently. My wife has music in her mind all the time; her problem is that it is seldom of her choosing. Two of my sons are the same. I never have music going on so I use a walkman (that should be ipod but ...). I walk quite a lot, but usually the same routes. I could probably do them blindfold. Tf anything the music sharpens, or renews, my attention to such overfamiliar scenes by laying over it an exitement not its own but which then becomes its own. Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Mark Weiss
Sent: Monday, 2 July 2007 5:50 a.m.
To: [redacted]
Subject: Re: talks to walk by

Likewise.

I have a hard time understanding why anyone would want to listen to music constantly. When a friend got one of the first walkmen I tried it walking through Greenwich Village--once. It was a trip, but who wants to trip all the time? And it cut me off radically from the life around me (which is I guess the purpose--the outside world becomes entertainment), as if it were a movie and the only reality was what came through the earphones. I imagine that sense would have worn off with use, but would I want to create a soundtrack for every experience?

There could be an industry here. How about a hike through Darfur? A mosque bombing in Iraq? A US family becoming homeless? A plague? Melting tudra? Call the series "Music To Die With." Humanitarians could even hand out CDs to the victims.

And there's the matter of safety. Even the safest of cities has its dangers--best to stay alert in all one's senses.

Mark

At 11:00 AM 7/1/2007, you wrote:
>I'm with you there, Stephen. I love the song of the city, and when
>Lynda and I travel by car we've long been used to having the radio off
>(the habit began back in the days of broken windows and stolen radios,
>etc.).

>So we hear the sound of the car rushing through air, the whine of
>tires, varying with the road surfaces, etc., even on those long,
>same-old stretches.
>
>Hal, also a music lover
>
>"Can't stop the dancing chicken."
>
>Halvard Johnson
>==========
>[redacted]
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>http://entropyandme.blogspot.com
>http://imageswithoutwords.blogspot.com
>http://www.hamiltonstone.org
>http://home.earthlink.net/~halvard/vidalocabooks.html
>
>
>On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:
>
>>Lately, for a long time, lately, I have not been putting anything
>>'artificial' in my ears. In a kind of contrary mode, I guess, when I
>>walk I relish quiet zones, and/or ignoring the persistence of personal

> *chat, voices, etc. in my skull.*
> *"Silence" , practiced as such, in the City, is a contradiction of*
> *terms, night or day. But, when I walk, once I put my attention to it,*
> *I find it rich and diverse in sounds. Conversations, jackhammers,*
> *airplanes overhead, cell phones, traffic, etc., etc. The closer I*
> *listen, it gets down to a syllable, vowel, diphthong level. The*
> *various volumes, rhythms - the mix of spiked and flat sounds - take on*
>
> *a music of sorts. Which, in turn, informs the motion and attention of*
> *the walk.*
>
> *Which is not to negate at all the experience of listening to great*
> *music to either enhance the way of looking at and being with space, or*
>
> *providing the means to get through a real difficult one. In*
> *California, for example, driving Highway 5 up or down the San Joaquin*
> *Valley between from where the Grapevine meets the Valley and,*
> *probably, the Los Banos turnoff, this stretch can really do you in*
> *without 'enhancers.'*
>
> *Anyway, as a general rule, I take a little vow of silence for the*
> *first 15 to 30 minutes of any walk. Amazing what the kinds of sounds*

> *it brings across 'the windshield.'*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

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22. Paul Nelson
Post Card Poems
Mon 2 Jul 2007

Dear Friend-o-SUNY,

While another E-Fishwrapper grows in the dark belly of the SPokenword LAB, (now at its secret Slaughter location) Lana Ayers and I have cooked up what we think is a delightful poetry exercise for August. Not completely original, as August has been 3:15 Experiment time for many years, and many others have done post card poetry. We also have not figured out a catchy name, so we look to you for that and for your daily participation in August.

Well, here it is in Lana's words:

"The August Postcard Poetry Fest."
Would you like to get lots of cool postcards with original poems mailed to you in the dog days of August?

To get 'em, you have to send 'em.

Here's how it
works:

You sign up by email, providing your name and postal address to [redacted]. The first 31 poets to respond are in.

Then you receive a list by email of names and
addresses. Go out to your local bookstore or thrift shop and pick up some cool postcards to send.

On July 27th, you'll mail out postcards with original poems of your own to the first 3 people on your list.

As soon as you receive a postcard from someone else, write a new short poem, perhaps incorporating something from that postcard, and send your new poem to the next person on your mailing list on August 1 and continue each August day.

For every postcard you receive, you'll write and send a new short poem on a postcard. Sure, continue the conversation you've been having to the next person, even if they have not been in on it. We'll settle it all in the Fall.

By the end of August, you'll have a whole collection of limited edition postcard poems by all the poets on the list. Maybe we'll gather in September to read the best of these, so try to keep Saturday the 22nd free for a Seattle-area event. If you do sign up, please be committed to the process, so everyone gets a poem for every day.

Thanks for your interest.

Paul
Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
Slaughter, WA 98002
[redacted] or [redacted]

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23. David-Baptiste Chirot

FW: "Sublime Spaces" Wisconsin Outsider Artist's Environments Show

Mon 2 Jul 2007

---

for an article about the "Sublime Spaces" exhibit of Wisconsin Outsider Artitss' Environments Show with link to a Video--http://www.jsonline.com/story/index.aspx?id=626063> Date: Mon, 2 Jul 2007 05:16:05 -0500> From: > To: [redacted]> Subject: "Sublime Spaces" Wisconsin Outsider Artist's Environments Show> > To: [redacted]> From: (david chirot)> Subject: "Sublime Spaces" Wisconsin Outsider Artist's Environments Show> > This story was sent from JSOnline.com: http://www.jsonline.com.> It was sent by (david chirot) on 7/2/2007 5:09:31 AM> ----------> > > > http://www.jsonline.com/story/index.aspx?id=626063> > > _____ Make every IM count. Download Windows Live Messenger and join the i’m Initiative now. It’s free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

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24. Elizabeth Switaj

Re: listenlight magazine

Mon 2 Jul 2007

I have to say that this surprises me, because I've had some work published in listenlight, and while the editor did suggest some edits, the final decision was left up to me.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

On 7/2/07, Lisa Jarnot <[redacted]> wrote:
>
> hey list folks,
>
> a student of mine recently sent work to an online journal called
> Listenlight and found his work posted to the site in a much revised
> version (including new lines added to the poem). I wrote to the
> editor there, Jesse Crockett, who said that he felt he had improved
> the poems. just wanted to send out a heads up to stay away from this
> one.
>
> best,
> lisa jarnot
>

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25. Jordan Stempleman
Re: listenlight magazine
Mon 2 Jul 2007

Lisa,

I experienced the same treatment. I thought I may have been the only one who's poems became "better" once the editor reworked them. I asked the editor to return them to their original state, but I don't believe that change ever took place.

Jordan Stempleman

> Date: Sun, 1 Jul 2007 22:36:38 -0400> From: [redacted]> Subject: listenlight magazine> To: [redacted]> > hey list folks,> > a student of mine recently sent work to an online journal called > Listenlight and found his work posted to the site in a much revised > version (including new lines added to the poem). I wrote to the > editor there, Jesse Crockett, who said that he felt he had improved > the poems. just wanted to send out a heads up to stay away from this > one.> > best,> lisa jarnot

---

With Windows Live Hotmail, you can personalize your inbox with your favorite color.
www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0607=

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26. Dan Wilcox
Poets in the Park, Albany
Mon 2 Jul 2007

Poets in the Park 2007

Saturdays in July

at the Robert Burns statue
Washington Park, Albany
(at Henry Johnson Blvd. & Hudson Ave.)

July 7, 7PM
"Under Cover" Albany Poets read Albany Poets
(coordinated by Albany Poets, Inc.)

July 14, 7PM
Caitlin Meissner
Chris Brabham

July 21, 7PM
Pat Dyjak
Barbara Ungar

July 28, 7PM
Alison Koffler
Dayl Wise

Free! & open to the public (just like the park)

Rain dates: the following Sundays, same time, same place

sponsored by the Poetry Motel Foundation
for information call [redacted]

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27. Stephen Vincent
Bush touches a soldiers wounded eye
Mon 2 Jul 2007

The Washington Post - which seems to be trumping the NY Times all over he place on coverage of the Executives in Washington - has an interesting one today:

The Imperiled Presidency Inside the Bunker
A President Besieged and Isolated, Yet at Ease
Bush, Grasping for Answers and Fixated on Iraq, Remains Resolute

http://www.washingtonpost.com/wp-dyn/content/article/2007/07/01/AR2007070101
356.html?hpid=topnews (!!)

I am particularly drawn to this 'found' moment of 'touch' with a wounded soldier to whom he is introduced after a speech to students at a school in Harlem: .. King, the GOP congressman, introduced him backstage to a soldier injured in one eye. Bush teared up and asked the young man to take off his dark glasses so he could see the wound, King recalled. "Human instinct is when someone has a serious injury to look the other way," King said. "He actually asked him to take them off. He actually touched the eye a little. It was almost as if he felt he had to confront it."

Interesting to imagine what Bush is really 'confronting' here with the touch. A 'literal' moment rather than a 'rhetorical' one? I find the whole interaction loaded with implication, though it might have quickly disappeared from the President's personal consciousness. His experience of Post Traumatic Stress Syndrome will happen after he leaves Office, if then. However, I suspect this moment is already making it's way into an opera score yet to be written.

In this article, for further weird flavor, Kissinger is also quoted as saying the President has not asked him to pray with him (as Nixon did when his regime was collapsing from Watergate et al).

I am afraid we are a long way from the opera or any other form that might cope with this one.

Stephen V
http://stephenvincent.net/blog/

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28. Stephen Vincent
Re: talks to walk by
Mon 2 Jul 2007

Yes, I don't rule out - even if I could! - bringing in other means to intensify or reshape the way of looking. Grass,mushrooms, certain kinds of music, the accompaniment of a friend with a 'good eye' (or a knowledge of a history of x place) can certainly bring eye and ear closer into a fresh or new experience of whatever the space.

I think the issue here is the use of 'ear' devices to block out the environment. It's the "kill 'em" response I have to somebody driving with a cell phone at their ear while turning a corner without any awareness at all that I am in the crosswalk and I have the light - for the most extreme, but pretty common example. A dangerous drug those cell phones.

Stephen V
http://stephenvincent.net/blog/

> *I really do like to multi-track myself. Well, I'm already multi-tracked--'experience' is being fetishized here--aren't we all? And differently.*
> *My wife has music in her mind all the time; her problem is that it is seldom of her choosing. Two of my sons are the same. I never have music going on so I use a walkman (that should be ipod but ...). I walk quite a lot, but usually the same routes. I could probably do them blindfold. Tf anything the music*
> *sharpens, or renews, my attention to such overfamiliar scenes by laying over it an exitement not its own but which then becomes its own.*
> *Wystan*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On Behalf Of Mark Weiss*
> *Sent: Monday, 2 July 2007 5:50 a.m.*
> *To: [redacted]*
> *Subject: Re: talks to walk by*
>
> *Likewise.*
>
> *I have a hard time understanding why anyone would want to listen to music constantly. When a friend got one of the first walkmen I tried it walking through Greenwich Village--once. It was a trip, but who wants to trip all the time? And it cut me off radically from the life around me (which is I guess the purpose--the outside world becomes entertainment), as if it were a movie and the only reality was what came through the earphones. I imagine that sense would have worn off with use, but would I want to create a soundtrack for every experience?*
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> *There could be an industry here. How about a hike through Darfur? A mosque bombing in Iraq? A US family becoming homeless? A plague? Melting tudra? Call the series "Music To Die With." Humanitarians could even hand out CDs to the victims.*
>
> *And there's the matter of safety. Even the safest of cities has its dangers--best to stay alert in all one's senses.*
>
> *Mark*
>
> *At 11:00 AM 7/1/2007, you wrote:*
> *I'm with you there, Stephen. I love the song of the city, and when Lynda and I travel by car we've long been used to having the radio off (the habit began back in the days of broken windows and stolen radios, etc.).*

So we hear the sound of the car rushing through air, the whine of tires, varying with the road surfaces, etc., even on those long, same-old stretches.

Hal, also a music lover

"Can't stop the dancing chicken."

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:

Lately, for a long time, lately, I have not been putting anything 'artificial' in my ears. In a kind of contrary mode, I guess, when I walk I relish quiet zones, and/or ignoring the persistence of personal

chat, voices, etc. in my skull.
"Silence" , practiced as such, in the City, is a contradiction of terms, night or day. But, when I walk, once I put my attention to it, I find it rich and diverse in sounds. Conversations, jackhammers, airplanes overhead, cell phones, traffic, etc., etc. The closer I listen, it gets down to a syllable, vowel, diphthong level. The various volumes, rhythms - the mix of spiked and flat sounds - take on

a music of sorts. Which, in turn, informs the motion and attention of the walk.

Which is not to negate at all the experience of listening to great music to either enhance the way of looking at and being with space, or

providing the means to get through a real difficult one. In California, for example, driving Highway 5 up or down the San Joaquin Valley between from where the Grapevine meets the Valley and, probably, the Los Banos turnoff, this stretch can really do you in without 'enhancers.'

Anyway, as a general rule, I take a little vow of silence for the first 15 to 30 minutes of any walk. Amazing what the kinds of sounds it brings across 'the windshield.'

> *Stephen V*
> *http://stephenvincent.net/blog/*

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29. Dan Waber
ars poetica update
Mon 2 Jul 2007

The ars poetica project continues fill that niche at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Amy Lemmon, Nico Vassilakis, and Jacquie Williams.

Poems will appear this week by: Jacquie Williams, and Dean Blehert.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,
Dan

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30. Sam Truitt
"Days" (improvisational audio-photo poem--read "strip"--each day for year)
Mon 2 Jul 2007

To each in all all in each and in equal parts hello,

As some of you may know, in a work entitled "Days," I have been making an improvisational audio-photo poem - like the "strips" of "Transverse," some of which are on ubu.com - each 24-hour day so far of 2007. They are part of what somebody calls "phoetry."

I just recently posted a slew to get relatively caught up – being busy with raising children, teaching and phd work – and so thought to post word, thus:

http://www.youtube.com/profile?user=Samtruitt

Youtube allows for comments, and I would be pleased to read your takes. I can say these are different from "Transverse" in that I am no longer in NYC and so not walking as much and so much of these happen in a state of standing, sitting or driving (though not sleeping yet).

Many thanks for looking as you may.
Sam

Sam Truitt's "Days"
(improvisational AV
strip each day of 2007)
www.youtube.com/profile?user=Samtruitt

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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31. Tom W. Lewis
Re: listenlight magazine
Mon 2 Jul 2007

I submitted something to Jesse earlier this year, and he altered it and posted the piece under his no. 6 edition:

http://listenlight.net/06/lewis/

he did warn me he was going to do this, and I didn't know any better than to question his choices, though they weren't offensive enough for me to pull the piece out. below are the two versions, for comparison.

is this kind of behavior on the part of editors just not the done thing? as in, when you submit a poem the terms should be understood as "take it or leave it"?

fyi, the piece was written in August '05, which is right before I experienced a stylistic sea-change (e.g., my first encounter with langpo and the harder forms of avant-garde writing/theory)... so this one was kind of an orphan and at the time I was communicating with Jesse I was aware that it wasn't exactly representative of my current work; that is, I wasn't so turned off by the idea of someone messing with it. now that I look back at it, I like my version of the piece better.

tl

---

original:

jump the fence -- run out of ideas and the yard

(Heraclitus' feet are sore from stepping in
the same river over and over again. -- 8/4/05)

I've run out of ideas.
They're dragging the river,
but they won't find anything.

The kind of trace they look for,
they can't pull it up.
I climbed the fence
when no one was looking
and now everyone's on watch,
digging around for me,
in the wrong place.

"You'll never fix
the mess you've made,"
someone said. "You should
know better, what
were you thinking?"

I had to get away from that,
get away from the petty crimes
I've been committing all along.
You think, or you ignore
your responsibilities,
and they send the State Troopers
out to patrol the streets, helicopters
hanging loud in the air
over your neighborhood, shake
the windows, wait for you to leave
so they can draw a bead on you.

Someone's bound to smoke you out-
they can wait, have all the time
in the world to catch you
in your erroneous ways,
new crimes to compound
onto the old ones.

So I jumped the back fence
and got out.

Pretty soon they'll forget
who they were looking for.
I just hope I don't run out of ideas first.

---

edited version (I provided the new title, as it framed the "narrative" better):

fugitive

I've run out of ideas.
They're dredging the river,
but they will find nothing.
The kind of trace they look for
they can't pull up.

I climbed the fence
when nobody was looking
and now everyone's on watch,
digging around for me
in the wrong places.

"You'll never fix
  the mess you've made,"
someone says. "You should
  know better, what
  were you thinking?"

I had to get away from that,
get away from all the petty crimes.

You think, or you ignore
responsibilities and they send the State
Troopers out patrolling the streets,
helicopters hanging loud in the night
over your neighborhood, shaking
the windows, waiting on you to leave
so they can draw their bead.

Someone's bound to smoke you out.
They can wait, have all the time
in the world to trap you
in erring ways, new crimes
compounding on the old.

So I jump the back fence
and get out.

Soon they will forget
who they were looking for.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Lisa Jarnot
Sent: Sunday, July 01, 2007 21:37
To: [redacted]
Subject: listenlight magazine

hey list folks,

a student of mine recently sent work to an online journal called Listenlight and found his work posted to the site in a much revised version (including new lines added to the poem). I wrote to the editor there, Jesse Crockett, who said that he felt he had improved the poems. just wanted to send out a heads up to stay away from this one.

best,
lisa jarnot

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32. Dan Waber
Paper Kite Studio - New Address and Upcoming Titles
Mon 2 Jul 2007

Paper Kite Press has a new address! As of July 1st, we're officially in our new studio:

443 Main Street
Kingston, PA 18704
USA

It's a first floor storefront space - nice and roomy (perfect for readings and workshops) with loads of bookshelves! Since we need some time to shuffle books and furniture (and paint the walls gallery-white (hmm, why would we do that?)), we'll be launching into the regular workshop and reading schedule again in August. Stay tuned!

We've also significantly ramped up the publication schedule - two new books coming out in the next few months:

Too Bad It's Poetry by Jim Warner

and

Silent Type by Barbara DeCesare

We're constantly receiving manuscripts, and the schedule is filled through 2009. Please check out the website for our current list of titles.

Happy Summer,
Jennifer & Dan
--
Paper Kite Press & Wordpainting Studio
443 Main Street
Kingston, PA 18704

USA
http://www.wordpainting.com

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33. steve d. dalachinsky
Re: listenlight magazine
Mon 2 Jul 2007

---

thanks for this lisa jesse also wanted to severely edit my wife's work but at least let us know first used the same theory of improvement must be her thing even wanted to change title sweetly insisting changes would make poem better and more readable yuko my wife declined of course and when yuko refused tho jesse had said how much she loved the work despite her intense desire to corrupt it jesse would not publish it to change work without asking breaks all the rules and is wrong bad enough this happens with reviews alot and other prose works steve d

On Sun, 1 Jul 2007 22:36:38 -0400 Lisa Jarnot <[redacted]> writes:
> hey list folks,
>
> a student of mine recently sent work to an online journal called
> Listenlight and found his work posted to the site in a much revised
>
> version (including new lines added to the poem). I wrote to the
> editor there, Jesse Crockett, who said that he felt he had improved
>
> the poems. just wanted to send out a heads up to stay away from this
>
> one.
>
> best,
> lisa jarnot
>
>

↑ Index

34. Joel Weishaus
"*Selected Poems*"
Mon 2 Jul 2007

Early last month, I received the unexpected gift of a manuscript that I thought had been lost. A woman whom I have never meet, an art gallery owner in Sausalito, CA., had been storing them. Apparently, some thirty years ago, I had

given the manuscript to a friend, a young San Francisco lawyer, with whom I didn't stay in touch. Now I learned from this woman that he died twenty years ago!

All that time she had kept the manuscript, not knowing how to contact me. Then, inadvertently, she came across my name on the Internet. What kindness, safeguarding for twenty years work of poet unknown to herself!

I've been reading the poems, over one hundred of which, with some amazement and light revising, I've decided are worthwhile offering to whomever cares to read them:

http://www.cddc.vt.edu/host/weishaus/cont-p.htm

-Joel

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35. Jennifer Karmin
Independence Day: Political Art Actions
Mon 2 Jul 2007

"In times of universal deceit,
telling the truth will be a revolutionary act."
~ George Orwell

JULY 4th POLITICAL ART ACTIONS: CHICAGO, IL
****

Feel Tank Chicago and Mrs. Rao's Growl present
The 5th Annual International Parade of
the Politically Depressed & Picnic LAUGH
http://pathogeographies.net

July 4, 2007
The parade will start:
2pm at Gallery 400, 400 S. Peoria.
The picnic LAUGH will start:
4pm in the Art Institute sculpture garden
the north side near the Henry Moore statue.

Come barbecue your sense of defeat.
Marinate it in a delicious concoction
of counter-politics and collectivity.
Stew in alternative emotions!

Wear black (dress depressed), bring your meds, and
bring something colored red to lie down on.

Come help feel and make a political world that
deserves our optimism.

LAUGH will be the picnic after the parade!
This performance has been performed numerous places
and times since the war began. It is based on the
therapeutic laughing circles of India and the
children's game called HA HA HA in which participants
lie on their backs with their heads on each other's
bellies and laugh (til you cry and cry til you
laugh)--this is a laughter that has no punch
line--laughter as protest, as an aerobic workout, as
ceremony, to strengthen our communal ties, for those
who cannot laugh.

****

Tomb of the Known, Emily Siefken
http://www.emilysiefken.com

Navy veteran Emily Siefken performs a work honoring
and memorializing the lives and deaths of female
military casualties of the Iraq War. This work is an
endurance piece, dedicated to fallen female soldiers
in the present wars in Iraq and Afghanistan. It will
be performed in various places until combat operations
are deemed over.

On the front plinth of the MCA:
*Tuesday, July 3, at 7pm
*Wednesday, July 4, from 1-4pm and 8:30-11:30pm

In the McCormick Tribune Gallery:
*Thursday, July 5 - Sunday, July 8, from 1-4pm

Museum of Contemporary Art
220 East Chicago Avenue
http://www.mcachicago.org

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail,
news, photos & more. http://mobile.yahoo.com/go?refer=1GNXIC

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36. Dan Coffey
Re: Observable Readings, 2007-08
Mon 2 Jul 2007

Bird Hoverers.

On 6/30/07, steve d. dalachinsky <[redacted]> wrote:
> how do they get to st louis? car train plane?
>
> On Thu, 28 Jun 2007 08:56:56 -0400 Aaron Belz <[redacted]> writes:
> > Look at all these cool poets who are coming to read in St. Louis. .
> > .
> >
> > Tony Trigilio, Allison Funk, Daniel Borzutsky, Peter Davis, Richard
> > Newman,
> > Troy Jollimore, Jane O. Wayne, Gabriel Fried, Jane Ellen Ibur,
> > Francisco
> > Aragon, Adrian Matejka, Dana Goodyear, Dan Chiasson, Andrew Zawacki,
> > Kristi
> > Odelius, Simone Muench, Kate Colby, Cate Marvin, Katie Ford, Kate
> > Greenstreet, Kate Peterson, Kate Pringle, Kate Shapira, Katy
> > Lederer, Ken
> > Rumble, Matt Freeman, and Larry Sawyer
> >
> > Readings held at Schlafly Bottleworks on the first Thursday of each
> > month
> > (with some exceptions) at 8 PM, and FREE
> >
> > The total info is here: http://observable.org/readings/
> >
> >
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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37. Maria Damon
Re: "Selected Poems"
Mon 2 Jul 2007

---

great story. every once in a while, something does work out. i think you shd contact dick gordon of "The Story" on NPR and get a segment on the air abt

this, to get poetry and the auratic signficance of poetry ms's into the public wavelength...xo, md

Joel Weishaus wrote:
> Early last month, I received the unexpected gift of a manuscript that I thought had been lost. A woman whom I have never meet, an art gallery owner in Sausalito, CA., had been storing them. Apparently, some thirty years ago, I had given the manuscript to a friend, a young San Francisco lawyer, with whom I didn't stay in touch. Now I learned from this woman that he died twenty years ago!
>
> All that time she had kept the manuscript, not knowing how to contact me. Then, inadvertently, she came across my name on the Internet. What kindness, safeguarding for twenty years work of poet unknown to herself!
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> I've been reading the poems, over one hundred of which, with some amazement and light revising, I've decided are worthwhile offering to whomever cares to read them:
>
> http://www.cddc.vt.edu/host/weishaus/cont-p.htm
>
> -Joel
>

↑ Index

38. Matt Timmons
Late Night Snack Tues July 10 at 9:30pm
Mon 2 Jul 2007

---

*Late Night Snack
Tuesday, July 10 at 9:30pm
at Betalevel (directions below)
**http://betalevel.com/2007/07/10/late-night-snack-15/
hosted by Harold Abramowitz and Mathew Timmons
upcoming dates: July 24 and August 7
*

… and Pluplubasch when it means hobby horse. And so forth. World war without end, revolution without beginnin', you friends and tunes, dance, manifestos, theory, poems, pictures, masks and Pluplubasch when it has been formed whose aim Is terribly simple. In French it has been formed whose aim Is to outrage thuh sale of beer, sausages and esuper imaginable waste product of young artists of their orientation, are forerunners, prophets of uncontrolled

forces. They are forerunners, prophets of World War I ragin' around it, and opposin' of performance, such as sound poetry and readin's at thuh sale of World War I ragin' around it, thuh public. Above Is a group of scandal: to come along with suggestions and writers has been rainin'? A tree be talkin' about it, and writers has been formed whose aim Is above. Chaos erupted. Thuh first public soiree, Is below, below Is below, below Is to outrage thuh fact that until now nobod knew anythin' about it. Comes from thuh artists experimentin' with tunes al performances and tunes, dance, manifestos, theory, poems, pictures, masks and Pluplubasch when it exhibited was often chaotic and writers has been rainin'? A bit to create a tree be talkin' about it, thuh idea of performance, such as sound poetry and give tunes, dance, manifestos, theory, poems, pictures, masks and Pluplubasch when it exhibited was often chaotic and of thuh public. Above Is above. Chaos erupted. Thuh fact that guest artists will be a literary cabaret to start …

At Late Night Snack on June 26, 2007:
Alyssandra Nighswonger played guitar and sang.
Jane Sprague presented Syria is in the World by Ara Shirinyan.
Ara Shirinyan read from Syria is in the World by Ara Shirinyan.
The Year Zero played music.
Alan Semerdjian & Will Alexander created music.

…

At Late Night Snack on June 12, 2007:
A film by Danielle Adair.
Will Alexander gave a lecture.
Laura Steenberge played bass and sang.
Todd Collins read.
Stan Apps read.
Lee Ann Brown did string tricks.
Tony Torn and Lee Ann Brown presented a reading.

…

At Late Night Snack on May 29, 2007: A film by Nick Flavin. Jane Sprague performed. Laura Steenberge gave a lecture. Emily Lacy played banjo and sang. Will Alexander read. … At Late Night Snack on May 15, 2007: Ara Shirinyan read. Laura Steenberge played guitar and sang. Emily Lacy spontaneously played guitar and sang. Dan Richert's hi-tech hut made sound. … At Late Night Snack on April 24, 2007: A film by Danielle Adair. Laura Steenberge played stand-up bass and sang. Teresa Carmody read. Sean Deyoe performed karaoke. Stan Apps read. Sandy Ding performed the Flash Light Show with Laura Steenberge. … At Late Night Snack on April 10, 2007: Emily Lacy played banjo and sang. Jen Hofer and Billy Mark created spontaneous poetry. WAMPA staged

the Dialectical Fuss. Frederique de Montblanc and Janne Larsen presented the Masculinihilist Manifesto. … At Late Night Snack on March 20, 2007: Maximus Kim explained his manifesto. Ara Shirinyan. Milly Saunders read. Frederique de Montblanc and Janne Larsen presented a film. Jen Hofer read, assisted by William Mark. … At Late Night Snack on March 6, 2007: Mathew Timmons read. Oliver Hall played guitar and sang. Emily Lacy played banjo and sang. Stan Apps lectured spontaneously. … At Late Night Snack on Feb 20, 2007: Michael Smoler read handmade tarot cards and projected them on the wall. Emily Lacy played banjo and sang. Ara Shirinyan read. Jane Sprague read, assisted by Marcus Civin. … At Late Night Snack on Feb 6, 2007: Marcus Civin performed. Oliver Hall played guitar and sang. Roy Lanoy (Stan Apps) read from the WAMPA mailbag and dispensed advice. Alex Maslansky played guitar and sang. Nature's Nobleman, Sir Oliver Hall, read from his WAMPA Conference address. Emily Lacy played banjo and sang. Teresa Carmody and Vanessa Place presented Turkey Trot. … At Late Night Snack on Jan 16, 2007: Marcus Civin performed, Oliver Hall played guitar and sang, Lloyd Ducal (Joseph Mosconi) and Roy Lanoy (Stan Apps) presented the tenets of WAMPA, Michael Smoler read handmade tarot cards and projected them on the wall, Darin Klein presented Untitled Performance with Stan Apps, Jesse Aron Green, Steven Reigns, and Christopher Russell, Emily Lacy played banjo, fiddle, and sang … At Late Night Snack on Dec 19, 2006: Oliver Hall played guitar and sang, Cat Lamb and Lewis Keller performed a composition for viola and electrified cymbal/electronics, Stan Apps read, Khanh Tran performed a recital on the theremin … At Late Night Snack on Dec 5, 2006: Oliver Hall played guitar and sang, Michael Smoler read handmade tarot cards and projected them on the wall, "Ghost drawings 'were' brought fourth throught the ouija board assisted by christian cummings and michael decker.", Teresa Carmody and Vanessa Place played Judgment Day Bingo with the audience, Ara Shirinyan read … At Late Night Snack on Nov 21, 2006: Ara Shirinyan read, Sandy Ding performed the Flash Light Show, Oliver Hall played guitar and sang.

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39. Andy Gricevich

Re: Listenlight magazine

Mon 2 Jul 2007

My work also receieved similar treatment in this issue
of LIstenlight. The "improvement" contains only
(modified versions of) words that appear in my
original, but the similarity to my poem ends there
(few strings of more than one word survived, and the

order is utterly different). The editor hasn't responded to my emails, which were as good-humored as I could manage (I find the whole thing so odd that indignation took quite some time to set in at all), or replaced the published text. All this without prior notice that the work had been radically re-written/collaged (to its detriment, I'm sorry to say), or that the work had been accepted at all.

Yeah, watch out.

--Andy Gricevich

Lisa,

I experienced the same treatment. I thought I may have been the only one who's poems became "better" once the editor reworked them. I asked the editor to return them to their original state, but I don't believe that change ever took place.

Jordan Stempleman

> Date: Sun, 1 Jul 2007 22:36:38 -0400> From: [log in to unmask]> Subject: listenlight magazine> To: [log in to unmask]> > hey list folks,> > a student of mine recently sent work to an online journal called > Listenlight and found his work posted to the site in a much revised > version (including new lines added to the poem). I wrote to the > editor there, Jesse Crockett, who said that he felt he had improved > the poems. just wanted to send out a heads up to stay away from this > one.> > best,> lisa jarnot

---

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. http://games.yahoo.com/games/front

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40. David-Baptiste Chirot

Re: talks to walk by/Bush touches a soldier's wounded eye

Mon 2 Jul 2007

Perhaps in touching the solider's wounded eye El Diablo Bush is, in Stephen's words, "bringing in other means to intensify or reshape the way of looking . . . {for} the accompaniement of a friend with a 'good eye' . . . can certainly bring

eye and ear closer into a fresh or new experience of whatever the space."
The Situationists 40 years ago were writing of "Tours in Other People's Misery" and in the 1930's Walter Benjamin wrote of the aetheticizing of otherwise grim scenes attainable via the clarity and cleanliness as it were of Neue Sachlichkeit images. There's something oddly like a form of aesthetic tourism in peopledisconnecting from earphones, automobiles, virtual screens and walking about among people, trees,voices, sounds, streets, trying to find "new" ways to experience something which they are at the same time just discovering as though a previously unknown realm. There's something bizarrely and hilariously selfrighteous in a person who has decided to do without earphones for a little while of an afternoon being mad at a person on a cell phone.
The distances of alienation produce strange discoveries of simulated "presents" covering over what is hypothesized as an "absence" yet is an actuality "hidden in plainsite/sight/cite"--not so much a purloined actuality as one barely acknowledged to begin with, and so ableto have been dispensed with long ago and forgotten about and left behind. The world becomes a place whereseeings imposed upon it make invisible what is there and seek to fill the "empty space" with the products of a "new seeing". The problems arise when what is already there begins to be exposed, and to expose itself,in the words of Paul Celan: "Poetry no longer imposes itself, it exposes itself." And Emerson: "The blank and ruin we see in Nature is in our own eye." What begins to expose itself--may not "fit the picture"--and so again remains unseen--"a blank and ruin" Or--it may need to be censored, suppressed . . . colonized . . . which is why no doubt many things remain hidden in plain site/sight/cite! > Date: Mon, 2 Jul 2007 08:08:04 -0700> From: [redacted]> Subject: Re: talks to walk by> To: [redacted]> > Yes, I don't rule out - even if I could! - bringing in other means to> intensify or reshape the way of looking. Grass,mushrooms, certain kinds of> music, the accompaniment of a friend with a 'good eye' (or a knowledge of a> history of x place) can certainly bring eye and ear closer into a fresh or> new experience of whatever the space.> > I think the issue here is the use of 'ear' devices to block out the> environment. It's the "kill 'em" response I have to somebody driving with a> cell phone at their ear while turning a corner without any awareness at all> that I am in the crosswalk and I have the light - for the most extreme, but> pretty common example. A dangerous drug those cell phones.> > Stephen V> http://stephenvincent.net/blog/> > > > > > > > I really do like to multi-track myself. Well, I'm already> > multi-tracked--'experience' is being fetishized here--aren't we all? And> > differently.> > My wife has music in her mind all the time; her problem is that it is> > seldom of her choosing. Two of my sons are the same. I never have music> > going on so I use a walkman (that should be ipod but ...). I walk> > quite a lot, but usually the same routes. I could probably do them> > blindfold. Tf anything the music> > sharpens, or renews, my attention to such

overfamiliar scenes by laying> > over it an exitement not its own but which then becomes its own.> > Wystan > > > > -----Original Message-----> > From: UB Poetics discussion group [mailto:[redacted]]> > On Behalf Of Mark Weiss> > Sent: Monday, 2 July 2007 5:50 a.m.> > To: [redacted]> > Subject: Re: talks to walk by> > > > Likewise.> > > > I have a hard time understanding why anyone would want to listen to> > music constantly. When a friend got one of the first walkmen I tried it> > walking through Greenwich Village--once. It was a trip, but who wants to> > trip all the time? And it cut me off radically from the life around me> > (which is I guess the purpose--the outside world becomes entertainment),> > as if it were a movie and the only reality was what came through the> > earphones. I imagine that sense would have worn off with use, but would> > I want to create a soundtrack for every experience?> > > > There could be an industry here. How about a hike through Darfur? A> > mosque bombing in Iraq? A US family becoming homeless? A plague?> > Melting tudra? Call the series "Music To Die With." Humanitarians could> > even hand out CDs to the victims.> > > > And there's the matter of safety. Even the safest of cities has its> > dangers--best to stay alert in all one's senses.> > > > Mark> > > > At 11:00 AM 7/1/2007, you wrote:> >> I'm with you there, Stephen. I love the song of the city, and when> >> Lynda and I travel by car we've long been used to having the radio off> >> (the habit began back in the days of broken windows and stolen radios,> >> etc.).> >> So we hear the sound of the car rushing through air, the whine of> >> tires, varying with the road surfaces, etc., even on those long,> >> same-old stretches.> >> > >> Hal, also a music lover> >> > >> "Can't stop the dancing chicken."> >> > >> Halvard Johnson> >> ==========> >> [redacted]> >> http://home.earthlink.net/~halvard/index.html> >> http://entropyandme.blogspot.com> >> http://imageswithoutwords.blogspot.com> >> http://www.hamiltonstone.org> >> http://home.earthlink.net/~halvard/vidalocabooks.html> >> > >> > >> On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:> >> > >>> Lately, for a long time, lately, I have not been putting anything> >>> 'artificial' in my ears. In a kind of contrary mode, I guess, when I> >>> walk I relish quiet zones, and/or ignoring the persistence of personal> > > >>> chat, voices, etc. in my skull.> >>> "Silence" , practiced as such, in the City, is a contradiction of> >>> terms, night or day. But, when I walk, once I put my attention to it,> >>> I find it rich and diverse in sounds. Conversations, jackhammers,> >>> airplanes overhead, cell phones, traffic, etc., etc. The closer I> >>> listen, it gets down to a syllable, vowel, diphthong level. The> >>> various volumes, rhythms - the mix of spiked and flat sounds - take on> > > >>> a music of sorts. Which, in turn, informs the motion and attention of> >>> the walk.> >>> > >>> Which is not to negate at all the experience of listening to great> >>> music to either enhance the way of looking at and being with space, or> > > >>> providing

the means to get through a real difficult one. In> >>> California, for example, driving Highway 5 up or down the San Joaquin> >>> Valley between from where the Grapevine meets the Valley and,> >>> probably, the Los Banos turnoff, this stretch can really do you in> >>> without 'enhancers.'> >>> > >>> Anyway, as a general rule, I take a little vow of silence for the> >>> first 15 to 30 minutes of any walk. Amazing what the kinds of sounds> >>> it brings across 'the windshield.'> >>> > >>> Stephen V> >>> http://stephenvincent.net/blog/
_____ Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

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41. Murat Nemet-Nejat

Re: talks to walk by/Bush touches a soldier's wounded eye

Mon 2 Jul 2007

This is from the head of an administration which for four years censored any photographs of coffins of dead soldiers arriving home. Perhaps Bush is trying to catch up (with something which seems finally has caught up with him).

He has also begun to consult "deep thinkers," a regular Marcus Aurelius.

Ciao,

Murat

On 7/2/07, David-Baptiste Chirot <[redacted]> wrote:
>
> Perhaps in touching the solider's wounded eye El Diablo Bush is, in
> Stephen's words, "bringing in other means to intensify or reshape the way
> of looking . . . {for} the accompaniement of a friend with a 'good eye' . .
> . can certainly bring eye and ear closer into a fresh or new experience of
> whatever the space." The Situationists 40 years ago were writing of
> "Tours in Other People's Misery" and in the 1930's Walter Benjamin wrote of
> the aetheticizing of otherwise grim scenes attainable via the clarity and
> cleanliness as it were of Neue Sachlichkeit images. There's something oddly
> like a form of aesthetic tourism in peopledisconnecting from earphones,
> automobiles, virtual screens and walking about among people, trees,voices,
> sounds, streets, trying to find "new" ways to experience something which
> they are at the same time just discovering as though a previously unknown
> realm. There's something bizarrely and hilariously selfrighteous in a
> person who has decided to do without earphones for a little while of an
> afternoon being mad at a person on a cell phone. The distances of
> alienation produce strange discoveries of simulated "presents" covering

> over what is hypothesized as an "absence" yet is an actuality "hidden in
> plainsite/sight/cite"--not so much a purloined actuality as one barely
> acknowledged to begin with, and so ableto have been dispensed with long
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> and forgotten about and left behind. The world becomes a place
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> imposed upon it make invisible what is there and seek to fill the "empty
> space" with the products of a "new seeing". The problems arise when what
> is already there begins to be exposed, and to expose itself,in the words of
> Paul Celan: "Poetry no longer imposes itself, it exposes itself." And
> Emerson: "The blank and ruin we see in Nature is in our own
> eye." What begins to expose itself--may not "fit the picture"--and so
> again remains unseen--"a blank and ruin" Or--it may need to be censored,
> suppressed . . . colonized . . . which is why no doubt many things remain
> hidden in plain site/sight/cite! > Date: Mon, 2 Jul 2007 08:08:04
> -0700> From: [redacted]> Subject: Re: talks to walk by> To:
> [redacted]> > Yes, I don't rule out - even if I could! -
> bringing in other means to> intensify or reshape the way of looking.
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> stretches.> >> > >> Hal, also a music lover> >> > >> "Can't stop the dancing
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> looking at and being with space, or> > > >>> providing the means to get
> through a real difficult one. In> >>> California, for example, driving
> Highway 5 up or down the San Joaquin> >>> Valley between from where the
> Grapevine meets the Valley and,> >>> probably, the Los Banos turnoff, this
> stretch can really do you in> >>> without 'enhancers.'> >>> > >>> Anyway, as
> a general rule, I take a little vow of silence for the> >>> first 15 to 30
> minutes of any walk. Amazing what the kinds of sounds> >>> it brings across
> 'the windshield.'> >>> > >>> Stephen V> >>>
> http://stephenvincent.net/blog/
> _____
> Make every IM count. Download Windows Live Messenger and join the i'm
> Initiative now. It's free.
> http://im.live.com/messenger/im/home/?source=TAGWL_June07

↑ Index

42. Stephen Vincent
Re: Listenlight magazine
Mon 2 Jul 2007

Maybe the harmed contributors should have taken a harder look at the potential significance of the magazine's title; the way in which "Listenlight" might reflect its editor's hand in revising poems 'upward', so to speak! I mean "Listenlight" does not seem to want to ask its readers to do any heavy-lifting!

Not to make any excuses for this abuse of editorial power!!

Stephen
http://stephenvincent.net/blog/

> *My work also receieved similar treatment in this issue of LIstenlight. The "improvement" contains only (modified versions of) words that appear in my original, but the similarity to my poem ends there (few strings of more than one word survived, and the order is utterly different). The editor hasn't responded to my emails, which were as good-humored as*

I could manage (I find the whole thing so odd that indignation took quite some time to set in at all), or replaced the published text. All this without prior notice that the work had been radically re-written/collaged (to its detriment, I'm sorry to say), or that the work had been accepted at all.

Yeah, watch out.

--Andy Gricevich

Lisa,

I experienced the same treatment. I thought I may have been the only one who's poems became "better" once the editor reworked them. I asked the editor to return them to their original state, but I don't believe that change ever took place.

Jordan Stempleman

Date: Sun, 1 Jul 2007 22:36:38 -0400> From: [log in to unmask]> Subject: listenlight magazine> To: [log in to unmask]> > hey list folks,> > a student of mine recently sent work to an online journal called > Listenlight and found his work posted to the site in a much revised > version (including new lines added to the poem). I wrote to the > editor there, Jesse Crockett, who said that he felt he had improved > the poems. just wanted to send out a heads up to stay away from this > one.> > best,> lisa jarnot

---

Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.
http://games.yahoo.com/games/front

↑ Index

43. Model Homes

Re: Listenlight magazine

Mon 2 Jul 2007

I had a somewhat similar experience with ListenLight--the editor rewrote sections of my poem, then asked what I thought. I told him I appreciated the attention on my work, but didn't feel comfortable with the changes. Then he sent a bizarre email saying that he thought I might not be who I claimed to be and that he would feel better about publishing my poems the way I wanted them if I could prove my identity by sending an email from my school account. I've never published under a pseudonym, so it was a weird request--I chose to end correspondance. I also later found his blog (which doesn't seem to be up anymore, or at least is less googleable). There was a blog entry or two that was actually the editor describing his interactions with submitters--his edits, their reactions, etc.

Very strange. At least he didn't put my poems up--

Marie Buck

On 7/2/07, Andy Gricevich <[redacted]> wrote:
>
> My work also receieved similar treatment in this issue
> of LIstenlight. The "improvement" contains only
> (modified versions of) words that appear in my
> original, but the similarity to my poem ends there
> (few strings of more than one word survived, and the
> order is utterly different). The editor hasn't
> responded to my emails, which were as good-humored as
> I could manage (I find the whole thing so odd that
> indignation took quite some time to set in at all), or
> replaced the published text. All this without prior
> notice that the work had been radically
> re-written/collaged (to its detriment, I'm sorry to
> say), or that the work had been accepted at all.
>
> Yeah, watch out.
>
> --Andy Gricevich
>
>
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>

>
>
> Lisa,
>
> I experienced the same treatment. I thought I may have
> been the only one who's poems became "better" once the
> editor reworked them. I asked the editor to return
> them to their original state, but I don't believe that
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> much revised > version (including new lines added to
> the poem). I wrote to the > editor there, Jesse
> Crockett, who said that he felt he had improved > the
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> Bored stiff? Loosen up...
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44. Brian Howe
Re: listenlight magazine
Mon 2 Jul 2007

wow, this is kind of baffling. I've never had the editor of a poetry journal ask for revisions-- you take the poem or you don't. Although a situation where an editor made certain suggestions that one could take or leave seems like it would be fine, as long as the poem's author was engaged with the process-- that's more like collaboration. I wouldn't change my poems so that an editor would print them in a magazine, but I might change them if an editor I respected offered insightful suggestions that made sense to me.

But for an editor to simply change a poem and print it without consulting the author is beyond the pale. For what it's worth, I had some poems in Listenlight a couple issues ago, and one of them did include a minor change: "wangled" was printed as "wrangled." When I contacted Jesse about the error, it was corrected immediately, and all my interactions with Jesse were friendly and aboveboard. But now this... yep. It's a head scratcher.

Jesse's on this list right? Now might be a good time to chime in...

Brian Howe

On 7/2/07, Tom W. Lewis <[redacted]> wrote:

> *I submitted something to Jesse earlier this year, and he altered it and posted the piece under his no. 6 edition:*
>
> *http://listenlight.net/06/lewis/*
>
> *he did warn me he was going to do this, and I didn't know any better than to question his choices, though they weren't offensive enough for me to pull the piece out. below are the two versions, for comparison.*
>
> *is this kind of behavior on the part of editors just not the done thing? as in, when you submit a poem the terms should be understood as "take it or leave it"?*
>
> *fyi, the piece was written in August '05, which is right before I experienced a stylistic sea-change (e.g., my first encounter with langpo and the harder forms of avant-garde writing/theory)... so this one was kind of an orphan and at the time I was communicating with Jesse I was aware that it wasn't exactly representative of my current work; that is, I wasn't so turned off by the idea of someone messing with it. now that I look back at it, I like my version of the piece better.*
>
> *tl*

---

original:

jump the fence -- run out of ideas and the yard

(Heraclitus' feet are sore from stepping in
the same river over and over again. -- 8/4/05)

I've run out of ideas.
They're dragging the river,
but they won't find anything.
The kind of trace they look for,
they can't pull it up.
I climbed the fence
when no one was looking
and now everyone's on watch,
digging around for me,
in the wrong place.

"You'll never fix
the mess you've made,"
someone said. "You should
know better, what
were you thinking?"

I had to get away from that,
get away from the petty crimes
I've been committing all along.
You think, or you ignore
your responsibilities,
and they send the State Troopers
out to patrol the streets, helicopters
hanging loud in the air
over your neighborhood, shake
the windows, wait for you to leave
so they can draw a bead on you.

Someone's bound to smoke you out-
they can wait, have all the time
in the world to catch you
in your erroneous ways,
new crimes to compound
onto the old ones.

So I jumped the back fence
and got out.

Pretty soon they'll forget
who they were looking for.
I just hope I don't run out of ideas first.

---

edited version (I provided the new title, as it framed the "narrative" better):

fugitive

I've run out of ideas.
They're dredging the river,
but they will find nothing.
The kind of trace they look for
they can't pull up.

I climbed the fence
when nobody was looking
and now everyone's on watch,
digging around for me
in the wrong places.

"You'll never fix
the mess you've made,"
someone says. "You should
know better, what
were you thinking?"

I had to get away from that,
get away from all the petty crimes.

You think, or you ignore
responsibilities and they send the State
Troopers out patrolling the streets,
helicopters hanging loud in the night
over your neighborhood, shaking
the windows, waiting on you to leave
so they can draw their bead.

Someone's bound to smoke you out.
They can wait, have all the time
in the world to trap you
in erring ways, new crimes
compounding on the old.

So I jump the back fence
and get out.

> *Soon they will forget*
> *who they were looking for.*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On Behalf Of Lisa Jarnot*
> *Sent: Sunday, July 01, 2007 21:37*
> *To: [redacted]*
> *Subject: listenlight magazine*
>
> *hey list folks,*
>
> *a student of mine recently sent work to an online journal called Listenlight and found his work posted to the site in a much revised version (including new lines added to the poem). I wrote to the editor there, Jesse Crockett, who said that he felt he had improved the poems. just wanted to send out a heads up to stay away from this one.*
>
> *best,*
> *lisa jarnot*

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45. Gabriel Gudding

THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

Mon 2 Jul 2007

O THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA
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46. George Bowering

Re: Bush touches a soldiers wounded eye

Mon 2 Jul 2007

> *.. King, the GOP congressman, introduced him backstage to a soldier injured*
> *in one eye. Bush teared up and asked the young man to take off his dark*
> *glasses so he could see the wound, King recalled. "Human instinct is when*
> *someone has a serious injury to look the other way," King said. "He actually*
> *asked him to take them off. He actually touched the eye a little. It was*
> *almost as if he felt he had to confront it."*

Nah. You'll remember that Jesus put some spit and dirt on a blind guy's eyes and
restored his sight. Bush is here just indicating his non-ironic sense of his own
messianic touch.

Bowering, George H.
A relatively untravelled Canadian writer.

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47. Didi Menendez

Re: THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

Mon 2 Jul 2007

It is a beautiful day in Bloomington/Normal Mr. Gudding.

Think of Amy King riding a donkey.
Think of K. Silem Mohammad doing the watusi.
Think of Emma Trelles singing Ave Maria.

Didi Menendez
MiPoesias Magazine

----- Original Message -----
From: Gabriel Gudding<mailto:[redacted]>
To: [redacted]<mailto:[redacted]>
Sent: Monday, July 02, 2007 7:35 PM
Subject: THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

O THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA
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48. Alison Croggon
Re: listenlight magazine
Mon 2 Jul 2007

Changing a poem and publishing changes without the author's consent is actually a violation of an author's moral rights. Which is to say, it's not only unethical, but illegal, though it seems a little fuzzy in the US. All the same, fairly clear in this instance, I would think.

http://www.nolo.com/definition.cfm/Term/D4718204-9904-42DF-8A5C84A64827173D/alpha/M/

All best

Alison

On 7/3/07, Brian Howe <[redacted]> wrote:
>
> wow, this is kind of baffling. I've never had the editor of a poetry
> journal
> ask for revisions-- you take the poem or you don't. Although a situation
> where an editor made certain suggestions that one could take or leave
> seems
> like it would be fine, as long as the poem's author was engaged with the
> process-- that's more like collaboration. I wouldn't change my poems so
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> editor I respected offered insightful suggestions that made sense to me.
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> But for an editor to simply change a poem and print it without consulting
> the author is beyond the pale. For what it's worth, I had some poems in
> Listenlight a couple issues ago, and one of them did include a minor
> change:

> "wangled" was printed as "wrangled." When I contacted Jesse about the
> error,
> it was corrected immediately, and all my interactions with Jesse were
> friendly and aboveboard. But now this... yep. It's a head scratcher.
>
> Jesse's on this list right? Now might be a good time to chime in...
>
> Brian Howe
>
> On 7/2/07, Tom W. Lewis <[redacted]> wrote:
>
> > I submitted something to Jesse earlier this year, and he altered it and
> > posted the piece under his no. 6 edition:
> >
> > http://listenlight.net/06/lewis/
> >
> > he did warn me he was going to do this, and I didn't know any better
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> > me to pull the piece out. below are the two versions, for comparison.
> >
> > is this kind of behavior on the part of editors just not the done thing?
> > as in, when you submit a poem the terms should be understood as "take it
> > or leave it"?
> >
> > fyi, the piece was written in August '05, which is right before I
> > experienced a stylistic sea-change (e.g., my first encounter with langpo
> > and the harder forms of avant-garde writing/theory)... so this one was
> > kind of an orphan and at the time I was communicating with Jesse I was
> > aware that it wasn't exactly representative of my current work; that is,
> > I wasn't so turned off by the idea of someone messing with it. now that
> > I look back at it, I like my version of the piece better.
> >
> > tl
> >
> > ---
> >
> > original:
> >
> > jump the fence -- run out of ideas and the yard
> >
> > (Heraclitus' feet are sore from stepping in
> > the same river over and over again. -- 8/4/05)

> >
> > I've run out of ideas.
> > They're dragging the river,
> > but they won't find anything.
> > The kind of trace they look for,
> > they can't pull it up.
> > I climbed the fence
> > when no one was looking
> > and now everyone's on watch,
> > digging around for me,
> > in the wrong place.
> >
> > "You'll never fix
> > the mess you've made,"
> > someone said. "You should
> > know better, what
> > were you thinking?"
> >
> > I had to get away from that,
> > get away from the petty crimes
> > I've been committing all along.
> > You think, or you ignore
> > your responsibilities,
> > and they send the State Troopers
> > out to patrol the streets, helicopters
> > hanging loud in the air
> > over your neighborhood, shake
> > the windows, wait for you to leave
> > so they can draw a bead on you.
> >
> > Someone's bound to smoke you out-
> > they can wait, have all the time
> > in the world to catch you
> > in your erroneous ways,
> > new crimes to compound
> > onto the old ones.
> >
> > So I jumped the back fence
> > and got out.
> >
> > Pretty soon they'll forget
> > who they were looking for.

> > I just hope I don't run out of ideas first.
> >
> > ---
> >
> > edited version (I provided the new title, as it framed the "narrative"
> > better):
> >
> > fugitive
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> >
> > -----Original Message-----
> > From: UB Poetics discussion group [mailto:[redacted]]
> > On Behalf Of Lisa Jarnot
> > Sent: Sunday, July 01, 2007 21:37
> > To: [redacted]
> > Subject: listenlight magazine
> >
> > hey list folks,
> >
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> >
> > best,
> > lisa jarnot
> >
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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49. William Allegrezza

a call for moria

Mon 2 Jul 2007

---

i'm looking for some visually-oriented poetry for the next issue of moria
(www.moriapoetry.com). if you have anything, send it to me.

bill allegrezza
www.moriapoetry.com

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50. Andy Gricevich
Re: listenlight magazine
Mon 2 Jul 2007

Wow. So this has been happening for some time, to quite a few people.
Thanks, Alison, for the legal tip--I suspected that that was the case and, though I have no desire to "go there," it's good to know for sure.

I agree that Tom's original is better than the "improved" version; that's probably the case with the work of most people this has happened to.

Has anyone on this list had any similar experiences with other editors? It'd be good to avoid their journals as well.

Eek. One worries.

Andy

I submitted something to Jesse earlier this year, and he altered it and
posted the piece under his no. 6 edition:

http://listenlight.net/06/lewis/

he did warn me he was going to do this, and I didn't know any better
than to question his choices, though they weren't offensive enough for
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I look back at it, I like my version of the piece
better.

tl

Sick sense of humor? Visit Yahoo! TV's
Comedy with an Edge to see what's on, when.
http://tv.yahoo.com/collections/222

↑ Index

51. David Baratier

Re: on a quiet Sunday morning, a tactical question

Mon 2 Jul 2007

Eric--

Media Mail now starts at $2.13 for postage under the new rate hike I fought so hard against and so many remained complacent about

therefore, anything below $2.13 for first class is cheaper

so usually first class is cheaper, for us, always for chaps
usually for one full length book of 88pgs it is also--
for anything beyond one book media is always better

unless you are in the same state in which case parcel post is the best.

How that is a helpful lowdown--

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

52. Chris Pusateri

Now Out: Beloved Integer by Michelle Naka Pierce

Tue 3 Jul 2007

Now available: Beloved Integer by Michelle Naka Pierce

BELOVED INTEGER

Author: Pierce, Michelle Naka
Cover: PAPERBACK
Pub Date: 01 Jun 2007
Publisher: Pub Lush / Bootstrap Press
ISBN: 978-0-9726063-1-8
Price: $17
76 pages

This marvelous book, so light on all its hands and feet, so assured in the delicacy of its unwavering precision...BELOVED INTEGER presents its visitors/voyagers with a complex adaptive system of memory and desire, a kind of visible city rich in 'variably negotiated moments of production,' in 'oceanic felling,' in 'dialogues in solitude,' in easy energy and hard-earned matter, fearlessly held up to the light, which adumbrates the deepest territories of the heart--Laird Hunt.

This is a book for impossible space. Beloveds who love each other like this, for whom both language and distance are erotic, will be met by these luminous poems at all points. It's a delicious subject--how to speak in the first place, and how to ask for something in a way that's neither negotiation nor seduction. Something else. Intense expression. I am trying to describe the incredible relationship the writer has to words--phrasing, phonemes, possible verbs. Michelle Naka Pierce writes to us here, from a dark and intimate architecture lined with peeling gold parchment: the letters, illuminated, partially torn and always, always broken off.--Bhanu Kapil

Michelle Naka Pierce was born in Tokyo, Japan. Currently associate professor at Naropa University, she has taught at Bard College and the University of New Mexico. Her first book Tri/Via (2003) was co-authored with Veronica Corpuz. Her poems and interviews have appeared in Traverse, Aufgabe, Interlope, Shiny, Teachers & Writers, Rain Taxi, and Transformations. She lives in Colorado with her partner, the poet Chris Pusateri.

Copies may be ordered directly from the publisher

Pub Lush
714 Savannah Avenue
Pittsburgh PA 15221

OR

from Small Press Distribution:

1341 Seventh Street
Berkeley CA 94710
[redacted]
www.spdbooks.org

_____ Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

↑ Index

53. David A. Kirschenbaum
Where is Jordan Davis?
Tue 3 Jul 2007

Any help locating him would be appreciated.

thanks,
David

↑ Index

54. Alan Sondheim
histoire. memoire.
Tue 3 Jul 2007

---

histoire. memoire.

life in this parts have been pretty good.
http://www.asondheim.org/histoire.mp4
good life has parted from me.
life has never been good.

you might think more about life if you knew how close i was to death.
i am a walking living death. i am welkin.
i will take my life out like a dog.
you will take your dog out to the desert beyond the desert.

they tackle my parasites and defeat me. my defeat strengthens me.
my defeat strengthens me to defeat me.

death, be my harbinger. an omen of omens, sign of signs.
kings of kings and queens of queens.

my body is run replete with something of no consequence.
i speak to you over the wires.
plates of glass and memories ta'en up and laid to rest.
i rescue you in bitterness for the gall and ferocity of life.

i will gouge my eyes out if you don't.
if you don't gouge out my eyes, i will.
if you don't gouge out your eyes, i will.
you will gouge out your eyes if i don't.

hello earth i am not dead i am not healthy. i am what you say.
life, you are a maelstrom to me.
i will put out my eyes and put out my life.

you will shoot it. then you will shoot yourself.
these words were spoken by a dead man a dead woman.
they live inside of me furiously.
i will defeat myself i will kill myself.

i will give a yes yes yes to life. i will give nothing up to death.
you can see death in their eyes. you can see eyes.
sometimes you wake up and you think; eyes are all i see.
a world of eyes watching death, cultivating the garden of death.

the wires burn; there is the smell of burning flesh.
burning flesh, wires, photography and photography's plates.
running everywhere but where.
the fireflies light up the sightless nighttime sky.

↑ Index

55. Jesse Crockett
It's a beautiful day in the neighborhood
Tue 3 Jul 2007

The nurse knocked at the door. My mother had instructed me to be there, waiting downstairs in the front room, far removed from the reclusion of my hermetic lair, to greet her when she arrived. I had not met this nurse. Her name, Kate, was all I knew of her, but my mother was reputed to have the best eye in the city for good help. I waited for her to knock again, but quickly heard the key turn in the door. I stood as she opened the door and let herself in.

“You must be Kate.”

“Stephen,” she said, resting her satchel lightly on the floor, “hello,” closing the door as lightly behind her. “I have a key. Your mother gave me a key.”

She was hired for the full-time care of my father. It was a very good job for a new graduate, and there were dozens of applicants, though I had met none of them. My mother had interviewed five in considerable depth and hired Kate for a good deal more than the typical salary for new graduates going to work in hospitals, so she may have expected her work to be more demanding, but she had no more to do here than babysit my father.

“Where is Dr. Shirov?”

Her precipitous bill of charge was my father the famous doctor. Apprehensive, nauseous, I paused, standing still, saying nothing, staring at her like a troll. She smiled as quickly and unexpectedly as her key had turned in the door, brushing a lock of dark hair behind her ear and removing her shades, perching them on her head. They were cheap, her sunglasses, but she was dressed very well, dressed more like my mother than a new nurse. She smiled again with another disarming gesture of pursing her lips and arching her brow, “I was told he would be here.”

“Yes, he’s here.”

I stayed in place as she knelt slightly to pick up her satchel, anticipating the way being led to her work, but I did not move. I wanted to interrogate her, this happy stranger, but could merely ask why she was dressed like a lawyer. I felt ashamed, ready to point the way through the hall to my father and then retreat, yet again she smiled, finishing with another articulate expression. “It’s my first day on the job. I was told to dress business casual.”

“This is business casual,” I said, plucking my loose collar with stoic condescension. “You look like a district attorney.” She offered another variant of genial smile as I wondered what she had been told about me, like a basilisk imposing on her. “He spits up like an infant. You’ll want to keep your suit clean.” She smiled again without strain or hesitance, jostling her satchel, “It’s in the contract. Your mother pays for dry cleaning.”

“Right,” I droned idiotically, surprised by her warmth and lively face, wanting to ask her more questions, wanting to engage her with all the stupid questions of my witless warmth, charmed by her ease and light, but anything I could possibly say was already in my own mind a lugubrious echo. Then she made a quizzical, birdlike darting askance of her nose, “Stephen?”

I said nothing, still gazing on her from the warmth she gave through such brief gestures, stalling another moment for my name in her voice, but a small dot of insight for the plain fact of her being there in perfect confidence of her skills, excited to start a new job, broke my gaze. I moved, finally, turning away from

her and out of the front room. As she followed, the metronomic report of her heels against the hard floor was a calculated pulchritude that quelled my lingering euphoria by the end of the hallway, opening widely into my father's den. I looked without mystique to the young nurse as she appraised my father, incapacitated. "That's him," I said. She glanced half away from him to murmur some indiscernible question or note surprise in the contrast from this domestic comfort to the sterilized gleam of an operating room, where no doubt she had planned through school to start a career, wondering how tending this lone invalid would make meaningful work, voicing a few muffled sounds that only the walls could understand.

Soon she would have questions. I did not want to answer any of them. She had most likely read his large medical file dating from the current status all the way back. I had not read it, nor had I ever been curious to learn the greater details of my father's condition beyond a summarized remark. And judging from Kate's reaction, she had read his file starting from the present, working backwards through the years to an exponential height of information. It was one way or the other, and the questions remaining from either vantage were equally predictable. But I did not want to be rude. "I'll be in the kitchen for breakfast," I said, leaving her there, "first left as you come back," avowing for her sake to provide from the kitchen a decent modulation of clattering noise.

↑ Index

56. Alexander Jorgensen
Re: listenlight magazine
Tue 3 Jul 2007

I am perplexed as to why someone confident enough to send out work (to be shared ostensibly with the planet) would let a journal such as Listenlight, or any other, "barbarize" their hard work - and am sure some of us who are reading such stories are saddened by news of this kind. I think what has been shared by Lisa and others should provide many with a clear warning. Shame.

I remember once telling someone who asked for my advice that at best an editor might make suggestions here and there, but that ultimately it was for the writer to painfully construct the "personality" of his/her own work, and that the risk is in making another's more like their own. I think Stephen and Allison are "right on the mark," as they say.

In the end, one simply has to be confident and sometimes uncomfortably wait, if need be, for "golden ears" (as Ginsberg said). That waiting, as we all know, is much of what process is ultimately about - and that waiting, I think, sorts out those who are less committed from those who are willing to stubbornly prevail.

Alex

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

↑ Index

57. Alexander Jorgensen
Re: Bush touches a soldiers wounded eye
Tue 3 Jul 2007

Nice one, George.

Always there waiting for the look-see, an olive branch in one hand, plenty o' arrows in the other, a commonplace book in back pocket while said to be seen standing in a runnel of holy water, this baptismal born again (or another guy passing through the turnstile), his mind full of nightmare and day's terror. For some odd reason, this story makes me think of Dickens' A Christmas Carol.

Alex

George Bowering <[redacted]> wrote: >
> .. King, the GOP congressman, introduced him backstage to a soldier
> injured
> in one eye. Bush teared up and asked the young man to take off his dark
> glasses so he could see the wound, King recalled. "Human instinct is
> when
> someone has a serious injury to look the other way," King said. "He
> actually
> asked him to take them off. He actually touched the eye a little. It
> was
> almost as if he felt he had to confront it."

Nah. You'll remember that Jesus put some spit and dirt on a blind guy's
eyes and
restored his sight. Bush is here just indicating his non-ironic sense
of his own
messianic touch.

Bowering, George H.
A relatively untravelled Canadian writer.

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

↑ Index

58. **Jim Andrews**
Re: Talks to walk by
Tue 3 Jul 2007

---

the responses to my post asking for suggestions on 'talks to walk by' have been really cool. thanks for those.

a wee update on that erm enterprise.

i tried it. with music. on a walk.

it was invigorating. it made me want to break out into a jog. but i'm too stiff. just started walking about two weeks ago. and, unrelatedly, got a cellphone/mp3 player. hence the query.

invigorating but slightly unnerving because the trail is also for bikes. so, as some have mentioned, it's a bit dangerous. probably too dangerous to make a habit of it.

however, not only was it invigorating; it felt good. the music with the exercise. it was uplifting.

also, interesting how the music extended from horizon to horizon, as it were. to the point where, upon encountering others, i had to remind myself that they were not grooving on the music.

i appreciate the points people made about the value of actually listening to what's going on around you, and the relevance of that point to contemporary mindscapes. but, you know, even when we're 'listening', i wonder how much gets through.

oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.

i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).

ja
http://vispo.com

↑ Index

59. **Patrick Duggan**
Re: listenlight magazine
Tue 3 Jul 2007

Speaking as the editor of a poetics journal, this all seems so unethical to me. I hope it's not as bad as it sounds, but I would never alter a poem even by one space, unless it was with the author's explicit permission.

Who am I to say that a poem is better if I alter a break or extend or a line? I accept the poem or I don't, unless it's a matter of maybe one questionable word getting it into the journal or not. I'd like to hear what Jesse has to say, too. Hopefully it's a grave misunderstanding.

Patrick

↑ Index

60. **Andy Gricevich**
Re: listenlight magazine
Tue 3 Jul 2007

Jesse has taken down the poem published under my name and responded kindly and frankly to my email. Thought I should let y'all know, rather than leave incomplete the account that took shape here yesterday.

all the best to all here,

Andy Gricevich

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

↑ Index

61. **Maria Damon**
HOW2?
Tue 3 Jul 2007

---

hi all both of the URLs I have for HOW2 archives (bucknell and arizona) don't work. where can i access them? please backchannel! bests to all, md

↑ Index

62. **amy king**
Re: Talks to walk by
Tue 3 Jul 2007

Jim,

I don't think your method is odd at all! And congrats on getting back to it ...

Indirectly related to your idea below, I discovered an artist, Janet Cardiff, a few years ago -- she's known for her "audio tours" -- basically, you don a walkman that she's recorded onto and walk the path she's outlined, but it comes complete with her narration and sometimes visual accoutrements. Here's a link to one description:
http://www.publicartfund.org/pafweb/projects/05/cardiff/cardiff-05.html

Anyway, you might be onto something there -- you could use that visual talent you have and put it to use through your walk recordings, etc.

Wait, I found a better description: http://www.artfocus.com/JanetCardiff.html

Best,
Amy

Jim Andrews <[redacted]> wrote:

oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.

i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).

ja
http://vispo.com

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↑ Index

63. Michael Tod Edgerton
Re: HOW2?
Tue 3 Jul 2007

Actually, please post to the list (or backchannel me, too, but I'm sure others would like to know).

Thanks,
Tod

Maria Damon <[redacted]> wrote: hi all both of the URLs I have for HOW2 archives (bucknell and arizona) don't work. where can i access them? please backchannel! bests to all, md

Michael Tod Edgerton
Special Lecturer in English
Providence College
549 River Avenue
Providence, RI 02918-0001
[redacted]

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

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↑ Index

64. Christophe Casamassima

Towson Arts Collective in Baltimore Invitation

Tue 3 Jul 2007

Hi, everyone,

The Towson Arts Collective has a great space for readings and performances in the heart of North Baltimore. This fall we're beginning a new reading series - an extension of the Annual "Cruellest Month Reading Series" that brought together over 150 people with 12 poets.

I'd like to extend an invitation to everyone who'd be interested in reading for the series. This is my first attempt at contacting anyone. I'm not personally inviting anyone this time: I think it's necessary to entertain a broader spectrum of poetry since our audience is growing (a mixture of Towson U. and Goucher U. faculty and students, and locals from Baltimore City and County).

If anyone is in Baltimore this fall, please write me. The series will be held on 3rd Thursdays. We're also curating a Cabaret night on First Thursdays (when businesses and bars stay open later) and film nights on 2nd and 4th Thursdays.

The Towson Arts Collective is also available to host workshops: there are two large galleries plus a drawing studio.

Anyone who's interested in reading for the fall, or wants to make a suggestion, please write me at [redacted]

If you're interested in teaching a workshop, please write Brian Truax for details. His eMail address is [redacted]

Thanks!

Christophe Casamassima

=
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$50K government grant available, search homes for sale in San Diego.
http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=93389ac4dece5e29008750872f5f85f7

--
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↑ Index

65. Christophe Casamassima
Re: Talks to walk by
Tue 3 Jul 2007

I do this a lot, especially in my parent's neighborhood in south queens: I'll walk through busy streets where children are playing, cars are going by, adults are gossiping (lots of Italians!) and then I hit Charles Park to greet Jamaica Bay. It's a opera in several parts.

Sometimes, I'll sit near the trees in the park and hear conversations as the wind rushes through the leaves. Romantic, yes, but when the ears play tricks on you... maybe the Son of Sam was a post-modernist afterall...

Christophe

> *----- Original Message -----*
> *From: "amy king" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Talks to walk by*
> *Date: Tue, 3 Jul 2007 07:01:35 -0700*
>
> *Jim,*
>
> *I don't think your method is odd at all! And congrats on getting back to it ...*
>
> *Indirectly related to your idea below, I discovered an artist, Janet Cardiff, a few years ago -- she's known for her "audio tours" -- basically, you don a walkman that she's recorded onto and walk the path she's outlined, but it comes complete with her narration and sometimes visual accoutrements. Here's a link to one description:*
> *http://www.publicartfund.org/pafweb/projects/05/cardiff/cardiff-05.html*

> *Anyway, you might be onto something there -- you could use that visual talent you have and put it to use through your walk recordings, etc.*
>
> *Wait, I found a better description: http://www.artfocus.com/JanetCardiff.html*
>
> *Best,*
> *Amy*
>
> *Jim Andrews <[redacted]> wrote:*
>
> *oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.*
>
> *i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).*
>
> *ja*
> *http://vispo.com*
>
> ---
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=
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--
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↑ Index

66. Barry Schwabsky
Re: listenlight magazine
Tue 3 Jul 2007

I'd like to reflect a bit on why we believe--and I do too--that our poems can't be edited. Most of the writing I do is art criticism, and all of that is subjected to a fairly thorough editing process. Likewise, I edit for one of the magazines I write for, and I've edited for other magazines in the past, so I have experience of both sides of the relationship. Of course it is assumed that nothing is published under my name that I haven't approved of--although in small ways that assumption is honored in the breach probably more often than I remember, and there are certain specific exceptions: notably, in the magazine world, the title of the piece is an absolute editorial prerogative; esp. with the bigger magazines, the title I give an article is just a suggestion. In my experience, most of the editors I've worked with have helped my writing immeasurably. We sometimes get into serious arguments, and they sometimes annoy me intensely, but even that always turns out to be part of the process of making the article better.

On the other hand, I've only ever had the most tentative suggestions from those who publish my poetry. They share the assumption that to even think of intervening in another poet's work is not something too be done easily or lightly.

So does this mean that we believe that other forms of writing, such as art criticism, are the rsult of collective effort whereas poetry is a purely individual matter? Does it imply that we have shared criteria for quality in prose writing while we lack any but the most intuitive criteria for poetry? Does this presumed difference between two kinds of writing have any political implications? (For iistance, does one therefore sign up to libertarianism in the act of writing poetry?)

↑ Index

67. Stephen Vincent
Re: Talks to walk by
Tue 3 Jul 2007

Jim:

From Herodutus to Oedipus to Virgil to Dante to Chaucer to Bunyan to the Wordsworths & Coleridge to Charles Dickens ..... Any number of folks (Lisa Robertson, Rebecca Solnit, Janet Cardiff (for a good overview) Hamish Fulton, Johsua Cooper, Richard Long - (let alone folks in other mediums) people have been bringing 'the walk' on home in a multiple ways (and clearly there is not a

'singular right way'.) Jonathan Skinner's 'ecopoetics' journal is a good source of contemporary looking/listening & making by contemporary poets and writers.

I like your description of interaction with the various forms of trail transport. Clearly as the petrol runs out, the big collisions in the world will be between bikers/skaters/walkers and birders! I can see the court cases mounting!

(Ironically - in terms of a literature - a friend of mine once said, 'the cell phone is the restoration of narrative' (i.e. "I am at the baggage terminal where are you now? Close?" Response, "I am just coming off the freeway and I am practically in the terminal", etc. etc.)

Oh, well, sometimes, for me anyway, if I drop some writerly insistence on making a work out of everything I do (i.e. From walks and walking) a new and fresh work emerges in a form that I would never have prescribed, but in a form that (retrospectively) was dictated by the 'character' of the space. Other times it can be the opposite. The imposition of a form or medium makes the content of the walk much more interesting. Take Ron Silliman's Ketjak and Tjanting for instance where the streets really pop to life - let alone a bunch of other kinds of reflection - out of the formulation of a strict adherence to form.

Stephen V
Can't help myself from putting in a plug for my own new book, Walking Theory!
www.junctionpress.com

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In Walking Theory measure becomes metaphor: ³...foot ever to the ground, image by image, /thought by thought, word by word...² This is the measure of the continuity of a poet¹s life as he moves through the days, from the grief-stricken rhythms of the opening section of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, ³the dotted eye² suggests the I of linguistic convention as the seeing, moving body¹s eye transformed by language. Finally, in this serious play of words, the poets asks: ³what can the poem do, walking, step-by step:² and credo-like responds: ³witness, suffer, hope.² Beverly Dahlen

> *the responses to my post asking for suggestions on 'talks to walk by' have been really cool. thanks for those.*
>
> *a wee update on that erm enterprise.*
>
> *i tried it. with music. on a walk.*

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> *oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.*
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> *i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).*
>
> *ja*
> *http://vispo.com*

↑ Index

68. **steve d. dalachinsky**

Re: listenlight magazine

Tue 3 Jul 2007

---

a happy ending unless she would have published it the way you wanted it...

oh and i apologize to jesse for thinking he was a woman

On Tue, 3 Jul 2007 01:20:36 -0700 Andy Gricevich <[redacted]>
writes:
> Jesse has taken down the poem published under my name and responded
> kindly and frankly to my email. Thought I should let y'all know,

> rather than leave incomplete the account that took shape here
> yesterday.
>
> all the best to all here,
>
> Andy Gricevich
>
>
> ---
> We won't tell. Get more on shows you hate to love
> (and love to hate): Yahoo! TV's Guilty Pleasures list.
>
>

↑ Index

69. Ken Rumble

Desert City: Briante & Earley, This Saturday, 07.07.07 - Greensboro

Tue 3 Jul 2007

Who: Susan Briante, author of /Pioneers in the Study of Motion/, makes three egg omelet with two eggs, straight from Texas with a chainsaw.

Who: Tim Earley, author of /Boondoggle/, weaver of mouse tails, hirsute pointer.

What: Desert City Poetry Series, New in Greensboro, Old as Dirt.

When: 07.07.07 @ 7:00pm, This Monkey is Going to Heaven.

Where: Green Hill Center for NC Art, 200 N. Davie St. Greensboro, NC, the Sparkle in the Heart of the Emerald City.

Why: "Pills linger on the tongue like moths on water" "I was, for my age, spry with a hammer."

See you there.....

Susan Briante:
http://ahsahtapress.boisestate.edu/books/briante/briante-bio.htm

Tim Earley: http://www.mainstreetrag.com/T_Earley.html

Green Hill Center on Google Maps:
http://maps.google.com/maps?f=q&hl=en&geocode=&q=200+n+davie+st+greensboro&sll=36.125414,-79.809687&sspn=0.003865,0.007296&ie=UTF8&ll=36.074268,-79.78898&spn=0.007735,0.014591&z=16&iwloc=addr&om=1

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Mathias Svalina:
http://mathiassvalina.blogspot.com/2007/03/key-bridge.html

John Deming/Coldfront Magazine:
http://reviews.coldfrontmag.com/2007/03/key_bridge_by_k.html

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70. steve d. dalachinsky
Re: listenlight magazine
Tue 3 Jul 2007

---

i've had other zines including friends suggest drastic changes
On Tue, 3 Jul 2007 11:13:59 +1000 Alison Croggon <[redacted]>
writes:
> Changing a poem and publishing changes without the author's consent
> is
> actually a violation of an author's moral rights. Which is to say,
> it's not
> only unethical, but illegal, though it seems a little fuzzy in the
> US. All
> the same, fairly clear in this instance, I would think.
>
>
http://www.nolo.com/definition.cfm/Term/D4718204-9904-42DF-8A5C84A6482717
3D/alpha/M/
>
> All best
>
> Alison
>
> On 7/3/07, Brian Howe <[redacted]> wrote:
> >
> > wow, this is kind of baffling. I've never had the editor of a
> poetry

> > journal
> > ask for revisions-- you take the poem or you don't. Although a
> situation
> > where an editor made certain suggestions that one could take or
> leave
> > seems
> > like it would be fine, as long as the poem's author was engaged
> with the
> > process-- that's more like collaboration. I wouldn't change my
> poems so
> > that
> > an editor would print them in a magazine, but I might change them
> if an
> > editor I respected offered insightful suggestions that made sense
> to me.
> >
> > But for an editor to simply change a poem and print it without
> consulting
> > the author is beyond the pale. For what it's worth, I had some
> poems in
> > Listenlight a couple issues ago, and one of them did include a
> minor
> > change:
> > "wangled" was printed as "wrangled." When I contacted Jesse about
> the
> > error,
> > it was corrected immediately, and all my interactions with Jesse
> were
> > friendly and aboveboard. But now this... yep. It's a head
> scratcher.
> >
> > Jesse's on this list right? Now might be a good time to chime
> in...
> >
> > Brian Howe
> >
> > On 7/2/07, Tom W. Lewis <[redacted]> wrote:
> >
> > > I submitted something to Jesse earlier this year, and he altered
> it and
> > > posted the piece under his no. 6 edition:
> > >

> > > http://listenlight.net/06/lewis/
> > >
> > > he did warn me he was going to do this, and I didn't know any
> better
> > > than to question his choices, though they weren't offensive
> enough for
> > > me to pull the piece out. below are the two versions, for
> comparison.
> > >
> > > is this kind of behavior on the part of editors just not the
> done thing?
> > > as in, when you submit a poem the terms should be understood as
> "take it
> > > or leave it"?
> > >
> > > fyi, the piece was written in August '05, which is right before
> I
> > > experienced a stylistic sea-change (e.g., my first encounter
> with langpo
> > > and the harder forms of avant-garde writing/theory)... so this
> one was
> > > kind of an orphan and at the time I was communicating with Jesse
> I was
> > > aware that it wasn't exactly representative of my current work;
> that is,
> > > I wasn't so turned off by the idea of someone messing with it.
> now that
> > > I look back at it, I like my version of the piece better.
> > >
> > > tl
> > >
> > > ---
> > >
> > > original:
> > >
> > > jump the fence -- run out of ideas and the yard
> > >
> > > (Heraclitus' feet are sore from stepping in
> > > the same river over and over again. -- 8/4/05)
> > >
> > > I've run out of ideas.
> > > They're dragging the river,

> > > but they won't find anything.
> > > The kind of trace they look for,
> > > they can't pull it up.
> > > I climbed the fence
> > > when no one was looking
> > > and now everyone's on watch,
> > > digging around for me,
> > > in the wrong place.
> > >
> > > "You'll never fix
> > > the mess you've made,"
> > > someone said. "You should
> > > know better, what
> > > were you thinking?"
> > >
> > > I had to get away from that,
> > > get away from the petty crimes
> > > I've been committing all along.
> > > You think, or you ignore
> > > your responsibilities,
> > > and they send the State Troopers
> > > out to patrol the streets, helicopters
> > > hanging loud in the air
> > > over your neighborhood, shake
> > > the windows, wait for you to leave
> > > so they can draw a bead on you.
> > >
> > > Someone's bound to smoke you out-
> > > they can wait, have all the time
> > > in the world to catch you
> > > in your erroneous ways,
> > > new crimes to compound
> > > onto the old ones.
> > >
> > > So I jumped the back fence
> > > and got out.
> > >
> > > Pretty soon they'll forget
> > > who they were looking for.
> > > I just hope I don't run out of ideas first.
> > >
> > > ---

> > >
> > > edited version (I provided the new title, as it framed the
> "narrative"
> > > better):
> > >
> > > fugitive
> > >
> > > I've run out of ideas.
> > > They're dredging the river,
> > > but they will find nothing.
> > > The kind of trace they look for
> > > they can't pull up.
> > >
> > > I climbed the fence
> > > when nobody was looking
> > > and now everyone's on watch,
> > > digging around for me
> > > in the wrong places.
> > >
> > > "You'll never fix
> > > the mess you've made,"
> > > someone says. "You should
> > > know better, what
> > > were you thinking?"
> > >
> > > I had to get away from that,
> > > get away from all the petty crimes.
> > >
> > > You think, or you ignore
> > > responsibilities and they send the State
> > > Troopers out patrolling the streets,
> > > helicopters hanging loud in the night
> > > over your neighborhood, shaking
> > > the windows, waiting on you to leave
> > > so they can draw their bead.
> > >
> > > Someone's bound to smoke you out.
> > > They can wait, have all the time
> > > in the world to trap you
> > > in erring ways, new crimes
> > > compounding on the old.
> > >

> > > So I jump the back fence
> > > and get out.
> > >
> > > Soon they will forget
> > > who they were looking for.
> > >
> > >
> > > -----Original Message-----
> > > From: UB Poetics discussion group
> [mailto:[redacted]]
> > > On Behalf Of Lisa Jarnot
> > > Sent: Sunday, July 01, 2007 21:37
> > > To: [redacted]
> > > Subject: listenlight magazine
> > >
> > > hey list folks,
> > >
> > > a student of mine recently sent work to an online journal
> called
> > > Listenlight and found his work posted to the site in a much
> revised
> > > version (including new lines added to the poem). I wrote to the
> > > editor there, Jesse Crockett, who said that he felt he had
> improved
> > > the poems. just wanted to send out a heads up to stay away from
> this
> > > one.
> > >
> > > best,
> > > lisa jarnot
> > >
> >
>
>
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
>

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71. David A. Kirschenbaum
Re: listenlight magazine
Tue 3 Jul 2007

When I do chapbooks I give the author a headsup when they give me a solicited manuscript that I'll be marking it up pretty heavily, a whole lot of red ink. And then I'll get together with the author for a few hours to review the manuscript. All I ask is for the author to explain their choices, or simply say, at times, that they have no explanation, that that's just what they wrote. 90% of my queries go away and maybe 10% stick.

I remember one time yrs ago when I offered to publish a friend's work. I designed and edited the chapbook and then we went over it. Every correction, every suggestion they said no to, with no explanation. A half an hour into this process I asked them what the name of their small press was going to be, because this wasn't going to be a boog book, that I'm an editor, not a printer.

On 7/3/07 11:12 AM, "Barry Schwabsky" <[redacted]> wrote:

> *I'd like to reflect a bit on why we believe--and I do too--that our poems can't be edited. Most of the writing I do is art criticism, and all of that is subjected to a fairly thorough editing process. Likewise, I edit for one of the magazines I write for, and I've edited for other magazines in the past, so I have experience of both sides of the relationship. Of course it is assumed that nothing is published under my name that I haven't approved of--although in small ways that assumption is honored in the breach probably more often than I remember, and there are certain specific exceptions: notably, in the magazine world, the title of the piece is an absolute editorial prerogative; esp. with the bigger magazines, the title I give an article is just a suggestion. In my experience, most of the editors I've worked with have helped my writing immeasurably. We sometimes get into serious arguments, and they sometimes annoy me intensely, but even that always turns out to be part of the process of making the article better.*
>
> *On the other hand, I've only ever had the most tentative suggestions from those who publish my poetry. They share the assumption that to even think of intervening in another poet's work is not something too be done easily or lightly.*
>
> *So does this mean that we believe that other forms of writing, such as art criticism, are the rsult of collective effort whereas poetry is a purely individual matter? Does it imply that we have shared criteria for quality in prose writing while we lack any but the most intuitive criteria for poetry? Does this presumed difference between two kinds of writing have any political implications? (For iistance, does one therefore sign up to libertarianism in the act of writing poetry?)*

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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72. Lauren Shufran
Re: HOW2?
Tue 3 Jul 2007

---

this will direct you to .both. HOW(ever) and How2:

http://www.asu.edu/pipercwcenter/how2journal//archive/

best,

Lauren

--- Michael Tod Edgerton
<[redacted]> wrote:

> *Actually, please post to the list (or backchannel*
> *me, too, but I'm sure others would like to know).*
>
> *Thanks,*
> *Tod*
>
> *Maria Damon <[redacted]> wrote: hi all*
> *both of the URLs I have for HOW2 archives (bucknell*
> *and arizona)*
> *don't work. where can i access them? please*
> *backchannel! bests to*
> *all, md*
>
> *Michael Tod Edgerton*
> *Special Lecturer in English*
> *Providence College*
> *549 River Avenue*
> *Providence, RI 02918-0001*
> [redacted]

> *"There's the mute probability of a reciprocal lack of understanding"*
> *- Mei-mei Berssenbrugge*
>
> ---
> *Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.*

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73. charles alexander
Re: listenlight magazine
Tue 3 Jul 2007

Barry,

I don't see resistance to the editing of poetry as the point. I think an editor suggesting edits to a poem or play or piece of fiction or whatever is absolutely fine. However, to edit the work and print it with the edits without consulting the author is totally unethical. There are choices to be made. An editor might accept a work, and then suggest edits. But since the work has been accepted, if the author does not agree with the edits, it should be printed as the author wishes. Or an editor might accept a work conditionally, given the edits she/he suggests take place. Then, if the author agrees, that is their choice; if the author does not agree, the work does not get printed. There may be degrees of either of these acts, but the point is to have clarity and for the author to approve whatever version of the work is actually printed. I hope that when your art criticism goes through "a fairly thorough editing process," that you are consulted (it sounds as though you are from your description) and that you have a chance to approve the edits or retract the work; or, if not, that you have agreed in advance to whatever process is in place at the journal or press.

As to your question about the criterias for quality, I think we do see writing poetry as "art" making, and there is a difference between that and how we see various forms of critical writing (although there are degrees to our views of any of these forms, and I'm not sure we should lay "quality" or "value" claims on any of them). But if you see poetry as art, is there any difference between a journal editing a poem without consulting the author, and a gallery adding touches of paint here and there to an artist's painting without consulting the artist, or taking a chisel to resculpt a stone sculpture in places here and there without asking the sculptor? And wouldn't that be rather hideous?

On the other hand, in terms of your question as to "collective effort," I rather think most of us send our poems to particular readers and friends whose sense of both poetry and our own work we trust, for reader's comments and

suggestions. We also hear responses after public readings of our work and may take some of these into account as we write, rewrite, prepare work for publication, etc. Such activities work in similar ways to what a painter might do by inviting other painters or artists or viewers into her studio while a work is in progress, to talk about the work at hand and listen to what others have to say about it. Not that all poets or painters do this, and they may do it in different ways and to different degrees. But I would think the absolute loner who never listens to anything but his or her own muse is rather the extreme case.

Charles

At 08:12 AM 7/3/2007, you wrote:
>I'd like to reflect a bit on why we believe--and I do too--that our
>poems can't be edited. Most of the writing I do is art criticism,
>and all of that is subjected to a fairly thorough editing process.
>Likewise, I edit for one of the magazines I write for, and I've
>edited for other magazines in the past, so I have experience of both
>sides of the relationship. Of course it is assumed that nothing is
>published under my name that I haven't approved of--although in
>small ways that assumption is honored in the breach probably more
>often than I remember, and there are certain specific exceptions:
>notably, in the magazine world, the title of the piece is an
>absolute editorial prerogative; esp. with the bigger magazines, the
>title I give an article is just a suggestion. In my experience, most
>of the editors I've worked with have helped my writing immeasurably.
>We sometimes get into serious arguments, and they sometimes annoy me
>intensely, but even that always turns out to be part of
> the process of making the article better.
>
> On the other hand, I've only ever had the most tentative
> suggestions from those who publish my poetry. They share the
> assumption that to even think of intervening in another poet's work
> is not something too be done easily or lightly.
>
> So does this mean that we believe that other forms of writing,
> such as art criticism, are the rsult of collective effort whereas
> poetry is a purely individual matter? Does it imply that we have
> shared criteria for quality in prose writing while we lack any but
> the most intuitive criteria for poetry? Does this presumed
> difference between two kinds of writing have any political
> implications? (For iistance, does one therefore sign up to
> libertarianism in the act of writing poetry?)

Charles Alexander
Chax Press
101 W. Sixth St. no. 6
Tucson, AZ 85701-1000

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

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74. Robert Grotjohn
Re: HOW2?
Tue 3 Jul 2007

This worked for me:

http://www.asu.edu/pipercwcenter/how2journal/

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Michael Tod Edgerton
Sent: Tuesday, July 03, 2007 10:38 AM
To: [redacted]
Subject: Re: HOW2?

Actually, please post to the list (or backchannel me, too, but I'm sure others would like to know).

Thanks,
Tod

Maria Damon <[redacted]> wrote: hi all both of the URLs I have for HOW2 archives (bucknell and arizona) don't work. where can i access them? please backchannel! bests to all, md

Michael Tod Edgerton
Special Lecturer in English
Providence College
549 River Avenue
Providence, RI 02918-0001
[redacted]

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

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75. Gabrielle Welford
Re: Talks to walk by
Tue 3 Jul 2007

---

and don't forget virginia woolf. gabe

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Tue, 3 Jul 2007, Stephen Vincent wrote:

> *Jim:*
>
> *From Herodutus to Oedipus to Virgil to Dante to Chaucer to Bunyan to the Wordsworths & Coleridge to Charles Dickens ..... Any number of folks (Lisa Robertson, Rebecca Solnit, Janet Cardiff (for a good overview) Hamish Fulton, Johsua Cooper, Richard Long - (let alone folks in other mediums) people have been bringing 'the walk' on home in a multiple ways (and clearly there is not a 'singular right way'.)*
> *Jonathan Skinner's 'ecopoetics' journal is a good source of contemporary looking/listening & making by contemporary poets and writers.*
>
> *I like your description of interaction with the various forms of trail transport. Clearly as the petrol runs out, the big collisions in the world will be between bikers/skaters/walkers and birders! I can see the court cases mounting!*
>
> *(Ironically - in terms of a literature - a friend of mine once said, 'the cell phone is the restoration of narrative' (i.e. "I am at the baggage terminal where are you now? Close?" Response, "I am just coming off the freeway and I am practically in the terminal", etc. etc.)*
>
> *Oh, well, sometimes, for me anyway, if I drop some writerly insistence on making a work out of everything I do (i.e. From walks and walking) a new and fresh work emerges in a form that I would never have prescribed, but in a form that (retrospectively) was dictated by the 'character' of the space. Other times it can be the opposite. The imposition of a form or medium makes the content of the walk much more interesting. Take Ron Silliman's Ketjak and Tjanting for instance where the streets really pop to life - let alone a bunch of other kinds of reflection - out of the formulation of a strict adherence to form.*

Stephen V
Can't help myself from putting in a plug for my own new book, Walking Theory!
www.junctionpress.com

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In Walking Theory measure becomes metaphor: ³...foot ever to the ground, image by image, /thought by thought, word by word...² This is the measure of the continuity of a poet¹s life as he moves through the days, from the grief-stricken rhythms of the opening section of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, ³the dotted eye² suggests the I of linguistic convention as the seeing, moving body¹s eye transformed by language. Finally, in this serious play of words, the poets asks: ³what can the poem do, walking, step-by step:² and credo-like responds: ³witness, suffer, hope.²
Beverly Dahlen

the responses to my post asking for suggestions on 'talks to walk by' have been really cool. thanks for those.

a wee update on that erm enterprise.

i tried it. with music. on a walk.

it was invigorating. it made me want to break out into a jog. but i'm too stiff. just started walking about two weeks ago. and, unrelatedly, got a cellphone/mp3 player. hence the query.

invigorating but slightly unnerving because the trail is also for bikes. so, as some have mentioned, it's a bit dangerous. probably too dangerous to make a habit of it.

however, not only was it invigorating; it felt good. the music with the exercise. it was uplifting.

also, interesting how the music extended from horizon to horizon, as it were. to the point where, upon encountering others, i had to remind myself that they were not grooving on the music.

> *i appreciate the points people made about the value of actually listening to what's going on around you, and the relevance of that point to contemporary mindscapes. but, you know, even when we're 'listening', i wonder how much gets through.*
>
> *oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.*
>
> *i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).*
>
> *ja*
> *http://vispo.com*

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76. **Brian Howe**
Re: listenlight magazine
Tue 3 Jul 2007

Good question. I'm a professional music and arts journalist by trade, and quite often see my pieces go to print with minor, once in awhile major, changes. Often I have approved these changes beforehand and made counter-changes to suit my editor, but this isn't always the case-- I've certainly had the experience of seeing a piece of mine go to print in a form I barely recognize. When I feel like an editor has changed my work in a way that misses the point, or obscures the point I was trying to make, I feel irritated-- not because the sanctity of my words has been violated, but because I would prefer to be involved in the process. I'm always willing to compropmise as long as I'm involved in the process, and I have some great editors who can make my pieces "better."

But the "better" in question here relates mostly the market, to which music and literary criticism are explicitly tied-- i.e. in common review formats, reviews are linked to release dates, and the position of reviewer is in large part designed to position one as a consumer's advocate, tacitly advising what one should or should not spend money on. "Better" in this case means smoother, with a sturdier structure and more lucid language, more polished, etc. So to make changes to writing like this doesn't feel problematic to me, because that writing is already, to a degree, compromised by market imperatives. Whereas my poetry, which I seldom make money from (nor do I try to), and which does not

bear the responsibility of conveying something true about a particular subject (one that, at one level, it is trying to *sell*), exists completely outside of the market. It has no interest in market imperatives toward lucidity, polish, saleability, etc. In fact, it works exactly against these imperatives, or strives to. For an editor to make it "better" misses its point of being a singular incarnation that has to be contended with for what it is, not another anonymous smooth-edged pebble in the rock garden of cultural capital.

So for me, it's that simple-- when I'm selling my writing and my writing is by the nature of its format selling something else, deliberately or otherwise, it becomes a consumer product and subject to the consumer's demands-- and the to the editor's, who is paying me. But when it comes to my poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get away from all that.

Best
Brian H

On 7/3/07, Barry Schwabsky <[redacted]> wrote:
>
> I'd like to reflect a bit on why we believe--and I do too--that our poems
> can't be edited. Most of the writing I do is art criticism, and all of that
> is subjected to a fairly thorough editing process. Likewise, I edit for one
> of the magazines I write for, and I've edited for other magazines in the
> past, so I have experience of both sides of the relationship. Of course it
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> of--although in small ways that assumption is honored in the breach probably
> more often than I remember, and there are certain specific exceptions:
> notably, in the magazine world, the title of the piece is an absolute
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> On the other hand, I've only ever had the most tentative suggestions from
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> intervening in another poet's work is not something too be done easily or
> lightly.
>
> So does this mean that we believe that other forms of writing, such as art
> criticism, are the rsult of collective effort whereas poetry is a purely
> individual matter? Does it imply that we have shared criteria for quality in
> prose writing while we lack any but the most intuitive criteria for poetry?

> Does this presumed difference between two kinds of writing have any
> political implications? (For iistance, does one therefore sign up to
> libertarianism in the act of writing poetry?)
>

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77. Skip Fox

Re: It's a beautiful day in the neighborhood

Tue 3 Jul 2007

"calculated pulchritude that quelled my lingering euphoria"? Bait?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Jesse Crockett
Sent: Monday, July 02, 2007 11:56 PM
To: [redacted]
Subject: It's a beautiful day in the neighborhood

The nurse knocked at the door. My mother had instructed me to be there, waiting downstairs in the front room, far removed from the reclusion of my hermetic lair, to greet her when she arrived. I had not met this nurse. Her name, Kate, was all I knew of her, but my mother was reputed to have the best eye in the city for good help. I waited for her to knock again, but quickly heard the key turn in the door. I stood as she opened the door and let herself in.

"You must be Kate."

"Stephen," she said, resting her satchel lightly on the floor, "hello," closing the door as lightly behind her. "I have a key. Your mother gave me a key."

She was hired for the full-time care of my father. It was a very good job for a new graduate, and there were dozens of applicants, though I had met none of them. My mother had interviewed five in considerable depth and hired Kate for a good deal more than the typical salary for new graduates going to work in hospitals, so she may have expected her work to be more demanding, but she had no more to do here than babysit my father.

"Where is Dr. Shirov?"

Her precipitous bill of charge was my father the famous doctor. Apprehensive, nauseous, I paused, standing still, saying nothing, staring at her like a troll. She smiled as quickly and unexpectedly as her key had turned in the door, brushing a lock of dark hair behind her ear and removing her shades, perching them on her head. They were cheap, her sunglasses, but she was dressed very well, dressed more like my mother than a new nurse. She smiled again with another

disarming gesture of pursing her lips and arching her brow, "I was told he would be here."

"Yes, he's here."

I stayed in place as she knelt slightly to pick up her satchel, anticipating the way being led to her work, but I did not move. I wanted to interrogate her, this happy stranger, but could merely ask why she was dressed like a lawyer. I felt ashamed, ready to point the way through the hall to my father and then retreat, yet again she smiled, finishing with another articulate expression. "It's my first day on the job. I was told to dress business casual."

"This is business casual," I said, plucking my loose collar with stoic condescension. "You look like a district attorney." She offered another variant of genial smile as I wondered what she had been told about me, like a basilisk imposing on her. "He spits up like an infant. You'll want to keep your suit clean." She smiled again without strain or hesitance, jostling her satchel, "It's in the contract. Your mother pays for dry cleaning."

"Right," I droned idiotically, surprised by her warmth and lively face, wanting to ask her more questions, wanting to engage her with all the stupid questions of my witless warmth, charmed by her ease and light, but anything I could possibly say was already in my own mind a lugubrious echo. Then she made a quizzical, birdlike darting askance of her nose, "Stephen?"

I said nothing, still gazing on her from the warmth she gave through such brief gestures, stalling another moment for my name in her voice, but a small dot of insight for the plain fact of her being there in perfect confidence of her skills, excited to start a new job, broke my gaze. I moved, finally, turning away from her and out of the front room. As she followed, the metronomic report of her heels against the hard floor was a calculated pulchritude that quelled my lingering euphoria by the end of the hallway, opening widely into my father's den. I looked without mystique to the young nurse as she appraised my father, incapacitated. "That's him," I said. She glanced half away from him to murmur some indiscernible question or note surprise in the contrast from this domestic comfort to the sterilized gleam of an operating room, where no doubt she had planned through school to start a career, wondering how tending this lone invalid would make meaningful work, voicing a few muffled sounds that only the walls could understand.

Soon she would have questions. I did not want to answer any of them. She had most likely read his large medical file dating from the current status all the way back. I had not read it, nor had I ever been curious to learn the greater details of my father's condition beyond a summarized remark. And judging from Kate's reaction, she had read his file starting from the present, working backwards through the years to an exponential height of information. It was one way or the

other, and the questions remaining from either vantage were equally predictable. But I did not want to be rude. "I'll be in the kitchen for breakfast," I said, leaving her there, "first left as you come back," avowing for her sake to provide from the kitchen a decent modulation of clattering noise.

↑ Index

78. kevin thurston

Re: It's a beautiful day in the neighborhood

Tue 3 Jul 2007

---

dont know, decided im not smart enough

On 7/3/07, Skip Fox <[redacted]> wrote:
>
> "calculated pulchritude that quelled my lingering euphoria"? Bait?
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Jesse Crockett
> Sent: Monday, July 02, 2007 11:56 PM
> To: [redacted]
> Subject: It's a beautiful day in the neighborhood
>
> The nurse knocked at the door. My mother had instructed me to be there,
> waiting downstairs in the front room, far removed from the reclusion of
> my hermetic lair, to greet her when she arrived. I had not met this
> nurse. Her name, Kate, was all I knew of her, but my mother was reputed
> to have the best eye in the city for good help. I waited for her to
> knock again, but quickly heard the key turn in the door. I stood as she
> opened the door and let herself in.
>
> "You must be Kate."
>
> "Stephen," she said, resting her satchel lightly on the floor, "hello,"
> closing the door as lightly behind her. "I have a key. Your mother gave
> me a key."
>
> She was hired for the full-time care of my father. It was a very good
> job for a new graduate, and there were dozens of applicants, though I
> had met none of them. My mother had interviewed five in considerable
> depth and hired Kate for a good deal more than the typical salary for
> new graduates going to work in hospitals, so she may have expected her
> work to be more demanding, but she had no more to do here than babysit

> my father.
>
> "Where is Dr. Shirov?"
>
> Her precipitous bill of charge was my father the famous doctor.
> Apprehensive, nauseous, I paused, standing still, saying nothing,
> staring at her like a troll. She smiled as quickly and unexpectedly as
> her key had turned in the door, brushing a lock of dark hair behind her
> ear and removing her shades, perching them on her head. They were cheap,
> her sunglasses, but she was dressed very well, dressed more like my
> mother than a new nurse. She smiled again with another disarming gesture
> of pursing her lips and arching her brow, "I was told he would be here."
>
> "Yes, he's here."
>
> I stayed in place as she knelt slightly to pick up her satchel,
> anticipating the way being led to her work, but I did not move. I wanted
> to interrogate her, this happy stranger, but could merely ask why she
> was dressed like a lawyer. I felt ashamed, ready to point the way
> through the hall to my father and then retreat, yet again she smiled,
> finishing with another articulate expression. "It's my first day on the
> job. I was told to dress business casual."
>
> "This is business casual," I said, plucking my loose collar with stoic
> condescension. "You look like a district attorney." She offered another
> variant of genial smile as I wondered what she had been told about me,
> like a basilisk imposing on her. "He spits up like an infant. You'll
> want to keep your suit clean." She smiled again without strain or
> hesitance, jostling her satchel, "It's in the contract. Your mother pays
> for dry cleaning."
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> "Right," I droned idiotically, surprised by her warmth and lively face,
> wanting to ask her more questions, wanting to engage her with all the
> stupid questions of my witless warmth, charmed by her ease and light,
> but anything I could possibly say was already in my own mind a
> lugubrious echo. Then she made a quizzical, birdlike darting askance of
> her nose, "Stephen?"
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> I said nothing, still gazing on her from the warmth she gave through
> such brief gestures, stalling another moment for my name in her voice,
> but a small dot of insight for the plain fact of her being there in
> perfect confidence of her skills, excited to start a new job, broke my

> gaze. I moved, finally, turning away from her and out of the front room.
> As she followed, the metronomic report of her heels against the hard
> floor was a calculated pulchritude that quelled my lingering euphoria by
> the end of the hallway, opening widely into my father's den. I looked
> without mystique to the young nurse as she appraised my father,
> incapacitated. "That's him," I said. She glanced half away from him to
> murmur some indiscernible question or note surprise in the contrast from
> this domestic comfort to the sterilized gleam of an operating room,
> where no doubt she had planned through school to start a career,
> wondering how tending this lone invalid would make meaningful work,
> voicing a few muffled sounds that only the walls could understand.
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> Soon she would have questions. I did not want to answer any of them. She
> had most likely read his large medical file dating from the current
> status all the way back. I had not read it, nor had I ever been curious
> to learn the greater details of my father's condition beyond a
> summarized remark. And judging from Kate's reaction, she had read his
> file starting from the present, working backwards through the years to
> an exponential height of information. It was one way or the other, and
> the questions remaining from either vantage were equally predictable.
> But I did not want to be rude. "I'll be in the kitchen for breakfast," I
> said, leaving her there, "first left as you come back," avowing for her
> sake to provide from the kitchen a decent modulation of clattering noise.
>

--
no, really, i love you

http://fuckinglies.blogspot.com/

↑ Index

79. kevin thurston
Re: HOW2?
Tue 3 Jul 2007

---

seems that some of it does and some of it does not work

On 7/3/07, Robert Grotjohn <[redacted]> wrote:
>
> This worked for me:
>
> http://www.asu.edu/pipercwcenter/how2journal/
>
> -----Original Message-----

> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Michael Tod Edgerton
> Sent: Tuesday, July 03, 2007 10:38 AM
> To: [redacted]
> Subject: Re: HOW2?
>
> Actually, please post to the list (or backchannel me, too, but I'm sure
> others would like to know).
>
> Thanks,
> Tod
>
> Maria Damon <[redacted]> wrote: hi all both of the URLs I have for
> HOW2 archives (bucknell and arizona) don't work. where can i access them?
> please backchannel! bests to all, md
>
>
>
> Michael Tod Edgerton
> Special Lecturer in English
> Providence College
> 549 River Avenue
> Providence, RI 02918-0001
> [redacted]
>
> "There's the mute probability of a reciprocal lack of understanding"
> - Mei-mei Berssenbrugge
>
> ---
> Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail,
> news, photos & more.
>

--
no, really, i love you

http://fuckinglies.blogspot.com/

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80. Vernon Frazer
Re: listenlight magazine
Tue 3 Jul 2007

Following this discussion has made me glad Listenlght didn't accept the work I submitted. Apparently the editors didn't think my work was good enough (or malleable enough) to mutilate.

Generally, I view editing as a 50-50 proposition. Sometimes it helps, sometimes it doesn't. Its biggest value comes when somebody saves me from making a complete fool of myself.

While doing music journalism 17 years ago, I did have one particularly infuriating experience. I had written an article in which I mentioned that Hartford, Connecticut had a lively jazz scene. The editor changed my copy to say the scene resembled a Far Side cartoon.

I don't mind corrections being made, or modifications made so that my piece conforms to "house style." But I do object to the change in meaning, especially since I was known for speaking my mind and standing by what I said. I hung out in the jazz clubs in those years and a few musicians didn't like what I had written before this incident.

I told the editor I don't mind being edited, but that I stand by what I write and I was extremely displeased with making the changes without informing me.

It was a commercial paper. I watched a lot of pieces get changed with no serious reason to complain. I was getting paid. But after that incident, I wrote one more article and moved on.

I've moved on from Listenlight too.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Brian Howe
Sent: Tuesday, July 03, 2007 2:17 PM
To: [redacted]
Subject: Re: listenlight magazine

Good question. I'm a professional music and arts journalist by trade, and quite often see my pieces go to print with minor, once in awhile major, changes. Often I have approved these changes beforehand and made counter-changes to suit my editor, but this isn't always the case-- I've certainly had the experience of seeing a piece of mine go to print in a form I barely recognize. When I feel like an editor has changed my work in a way that misses the point, or obscures

the point I was trying to make, I feel irritated-- not because the sanctity of my words has been violated, but because I would prefer to be involved in the process. I'm always willing to compropmise as long as I'm involved in the process, and I have some great editors who can make my pieces "better."

But the "better" in question here relates mostly the market, to which music and literary criticism are explicitly tied-- i.e. in common review formats, reviews are linked to release dates, and the position of reviewer is in large part designed to position one as a consumer's advocate, tacitly advising what one should or should not spend money on. "Better" in this case means smoother, with a sturdier structure and more lucid language, more polished, etc. So to make changes to writing like this doesn't feel problematic to me, because that writing is already, to a degree, compromised by market imperatives. Whereas my poetry, which I seldom make money from (nor do I try to), and which does not bear the responsibility of conveying something true about a particular subject (one that, at one level, it is trying to *sell*), exists completely outside of the market. It has no interest in market imperatives toward lucidity, polish, saleability, etc. In fact, it works exactly against these imperatives, or strives to. For an editor to make it "better" misses its point of being a singular incarnation that has to be contended with for what it is, not another anonymous smooth-edged pebble in the rock garden of cultural capital.

So for me, it's that simple-- when I'm selling my writing and my writing is by the nature of its format selling something else, deliberately or otherwise, it becomes a consumer product and subject to the consumer's demands-- and the to the editor's, who is paying me. But when it comes to my poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get away from all that.

Best
Brian H

On 7/3/07, Barry Schwabsky <[redacted]> wrote:
>
> I'd like to reflect a bit on why we believe--and I do too--that our poems
> can't be edited. Most of the writing I do is art criticism, and all of
that
> is subjected to a fairly thorough editing process. Likewise, I edit for
one
> of the magazines I write for, and I've edited for other magazines in the
> past, so I have experience of both sides of the relationship. Of course it
> is assumed that nothing is published under my name that I haven't approved
> of--although in small ways that assumption is honored in the breach
probably
> more often than I remember, and there are certain specific exceptions:

> notably, in the magazine world, the title of the piece is an absolute
> editorial prerogative; esp. with the bigger magazines, the title I give an
> article is just a suggestion. In my experience, most of the editors I've
> worked with have helped my writing immeasurably. We sometimes get into
> serious arguments, and they sometimes annoy me intensely, but even that
> always turns out to be part of
> the process of making the article better.
>
> On the other hand, I've only ever had the most tentative suggestions from
> those who publish my poetry. They share the assumption that to even think
of
> intervening in another poet's work is not something too be done easily or
> lightly.
>
> So does this mean that we believe that other forms of writing, such as art
> criticism, are the rsult of collective effort whereas poetry is a purely
> individual matter? Does it imply that we have shared criteria for quality
in
> prose writing while we lack any but the most intuitive criteria for
poetry?
> Does this presumed difference between two kinds of writing have any
> political implications? (For iistance, does one therefore sign up to
> libertarianism in the act of writing poetry?)
>

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81. Stephen Vincent
If Libby is on your mind
Tue 3 Jul 2007

This FYI below is not poetry, nor walking, but definitely in the political air, which seems to be beyond poetry not to mention that beside Libby walking free, the Brits, Homeland Security here, etc. have tainted with suspicion every Doctor in the world who happens to be Muslim. Another stake in the ground for the Cheney/Bush/ wider war on Islam!

Happy 4th of July!!

**

FYI .... A few comments from an online group of Texan politicos in reaction to Bush's pardoning of Libby ....

From Harold Cook, the fella who organized the Texas Demos leaving the state to try to prevent DeLay's "redistricting":

Good God, first that lovely Paris Hilton girl from a good family, and now this.

Could you in good conscience send a guy named ³Scooter² to the slammer?? I mean, sheesh, there¹s only so far you can kick a bar of soap. Wait is that why they call him ³Scooter?²

Plus, the existence and absolute nature of executive clemency IS law, as stated in Art. II, Sec. 2, of your handy-dandy pocket-sized United States Constitution (2nd Amendment ³Right To Bear Arms² commemorative version‹the one that comes with the free NASCAR limited edition license plate frame).

What? You aren¹t carrying a copy of the Constitution with you? Why do you hate freedom? President Bush is a great American. He¹s the decider. He¹s a uniter, not a divider. And he¹s also a multiplier, a subtractor and an adder. Scooter is free. Mission accomplished. Long live the Scoot-meister. Greatest patriot since Oliver North if you ask me.

You must be one of those Godless commie tree-hugging dope-smokers who persists in believing that truth and justice have something to do with the ³American way.² How cute. Get with the game plan, grandpa that is SO ³September tenth.²

The rest of you sissy whiners can do what you want, but I, for one, am going to get back to supporting our troops now. Where the hell did I put that magnetic yellow ribbon gizmo? You¹re not gonna catch MY ass on that no-fly list, bucko!

From Michael Sharlot, U of Texas law School:

Was it an insult to every lawyer and citizen that the Bushites did not prosecute Sandy Berger who, I am sure you will recall with outrage now as when it happened, STOLE classified documents from the national archives, destroyed them and then lied about his conduct, and got off with the loss of his law lisence? Why not? Also, many say Libby lied to cover for Cheney's plan to further subvert the Constitution. Why did Berger destroy those documents? No outrage?

Commuting Libby's sentence is an outrage because no President has ever done such a thing? Or is it that this use of the admitted Presidential authority was unjustified because Libby's crime was unforgivable in any way. This, I take it does not apply to Clinton's wholesale pardoning on the last hour of the last day of his term Mark Rich's case was, I assume, such a miscarriage of justice that any President would have pardoned him. Also, unlike the Libby case wthere the commutation was an ugly paoff for taking the fall to protect Chaney, the eminence grise, in the Rich case there was no improper motive for clemency. The enormous contribution by Mrs. Rich to the Clinteon Library was simply a grateful gesture from a devoted wife to the utterly unexpected merciful action

by a President of unquestioned intergrity. Or am I mistaken and you were equally outraged by that action?

Jeff Crosby, Illustrator, NYC:

Do not presume to think we thought Clinton's pardons or Berger's handslap were right. My question is, are you really saying that, because Clinton did similar, that it was okay for Bush to let Libby go? Bullshit.

Moreover, the outrage is not just about this act but a whole series of acts by the Bush administration. In terms of real and potential lawbreaking, the Bush administration blew past Clinton's 8 years in the first year.

Doug Zabel, Austin political consultant:

I, for one, don't care one whit about whether or not Scooter Libby spends one day in prison, but I don't understand why Bush would commute this sentence. There are only three reasons I can think of: (1) Bush truly believes the sentence was excessive and he doesn't care that, with 80% of Americans against a pardon, it might hurt the GOP; (2) the hard-core GOP base supports a pardon (but Bush isn't running again, so why buckle to this limited contingent); or (3) Scooter was pissed at being left twisting slowly in the wind and was likely to spill the beans on the rest of the White House Hooligans.

I vote for No. 3.

P.S. -- I don't remember the Sandy Berger episode quite the way Mike describes it, but if he was guilty, he should do the time. And I absolutely opposed Clinton's pardon of Marc Rich. It was simply stupid. But in neither case do I believe the pardons were intended to prevent other misdeeds from seeing the light of day, and I do believe that's what Scooter's commutation was about.

By the way, the CIA has recently said that yes, Valerie Plame was a covert operative at the time of her outing.

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82. steve d. dalachinsky
Re: listenlight magazine
Tue 3 Jul 2007

---

i've had many major changes to articles tho only one accidentally to liner notes so i stopped the articles / reviews unlress i knew there'd be no changes unless consulting me first

On Tue, 3 Jul 2007 14:16:59 -0400 Brian Howe <[redacted]>
writes:
> Good question. I'm a professional music and arts journalist by trade,
> and

> quite often see my pieces go to print with minor, once in awhile
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> I've
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> But the "better" in question here relates mostly the market, to
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> fact, it works exactly against these imperatives, or strives to. For
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> editor to make it "better" misses its point of being a singular
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> that has to be contended with for what it is, not another anonymous
> smooth-edged pebble in the rock garden of cultural capital.
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> writing is
> by the nature of its format selling something else, deliberately or
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> demands-- and the to the editor's, who is paying me. But when it
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> poetry, I don't owe anything to anyone-- in fact, it's a sphere I go
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> Best
> Brian H
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>
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> > editorial prerogative; esp. with the bigger magazines, the title I
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> > worked with have helped my writing immeasurably. We sometimes get
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> > prose writing while we lack any but the most intuitive criteria
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> any
> > political implications? (For iistance, does one therefore sign up
> to
> > libertarianism in the act of writing poetry?)
> >
>
>

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83. heidi arnold
Re: listenlight magazine
Tue 3 Jul 2007

this may be a somewhat oversimplified response to this thread, but it seem s to me that if the author him or herself produces the chap at each step, thot to note to image to poemz to pages to thread and so forth -- the end result cannot possibly be what you'd get from a commercial publisher -- it is a question of focusing from the level of the word thru each level of form that the physical embodiment of the chap demands -- and i have two of these in process now so whatever i'm not the expert -- this is not to discount editing or say that it is inherently, deeply evil, because in some cases the ideal reader i imagine might emerge from that process and what a significant kind of thing, but it is to say that the shape of the work or the text is altered by the commercial production process and the social valences of the different apparati that process engages, commercial, industrial, interms of kinds of readers, shelves in bookstores, portals in media, echoes in the streets and on the fields of corn, and not in all cases is that the best thing -- if you write to silence, to rupture silence in the process of production -- not sure .... sometimes yes the issue of audience and the fact that capitalism exists must be recognized and the overall social good that depends on that system, but sometimes there is revolution...

my 2 cents

heidi

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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84. Edmund Hardy
Peter Riley blog symposium
Tue 3 Jul 2007

http://intercapillaryspace.blogspot.com/2007/07/peter-riley-blog-symposium.html

"Intercapillary Space" invites you to contribute a blog post, letter, closely argued essay, postcard, diary entry, painting or some other reaction to the work of Peter Riley (as writer and editor) for a Blog Symposium planned for the week beginning on monday 8th October.

This idea was prompted by the publication, earlier this year, of The Day's Final Balance: uncollected writings 1965-2006 and The Llyn Writings from Shearsman.

If you are interested please email [redacted]

Please forward this notice to any who may be interested.

Link:

http://www.aprileye.co.uk/
Peter Riley's website: who is Peter Riley, what has he published, what is his work like, what does he look like, where can I read more of him?

_____ Win tickets to the sold out Live Earth concert! http://liveearth.uk.msn.com

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85. amy king
Happy Fourth, Citizens --
Tue 3 Jul 2007

A tiny note on The Great American Love Story ---> http://amyking.org/blog/

Get the free Yahoo! toolbar and rest assured with the added security of spyware protection.

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86. Jesse Crockett
sanctimony: eponymous / anonymous
Tue 3 Jul 2007

Anyone to analyze a pathology?

I'll give it a shot.

{You're a}.{creepy motherfucker}.{who has no business}.{pretending}.{to be an editor.}

1st set -- at this, those experienced in this matter will disregard the remainder of anonymous coward's statement

2nd set -- from anonymous coward, unwitting praise

3rd set -- the sad part, revealing anonymous coward's P&L sense of self-worth in artistic endeavor and appreciation

4th set -- I have only separated this set from the 3rd set so as to avoid affording tragic sympathy upon anonymous coward

5th set -- certainly the mere opportunist filling of a stock trimetric which anonymous coward hones preconsciously

It always feels good to be right.

Jess Crockett

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87. W.B. Keckler
once more into the...breach? birth? im trying amy
Tue 3 Jul 2007

Just wanted to let any interested parties know I have a baby bloglet called "Joe Brainard's Pyjamas. The link is _http://joebrainardspyjamas.blogspot.com_ (http://joebrainardspyjamas.blogspot.com/) . Blog focuses on contemporary poetry and the visual arts mostly but the de rigeur kvetching will occur. Recent poems by myself, Cyril Wong, Scott Keeney and others can be found. Poems on Rae Armantrout, Robert Pinsky and others abound. Just teeming it is. I plan on publishing poetry by others here a lot so hit me up with some shiny new poetry if interested. Merci, Buffaloans

********** See what's free at http://www.aol.com.

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88. Jesse Crockett
says Philip Roth
Tue 3 Jul 2007

“The ecstasy of sanctimony,” says Philip Roth, is “America's oldest communal passion [and] historically perhaps its most treacherous and subversive pleasure.”

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89. Didi Menendez
Re: listenlight magazine
Tue 3 Jul 2007

May I make a suggestion as an online poetry publisher? Please stop throwing stones at this web site. Why are you submitting your poems to a site that does not even have guidelines?

Lets move on to the next topic and next time reconsider who you are sending your poetry to. Read the guidelines. We (editors and publishers the same) spend a lot of time in making sure we make ourselves clear.

So stop throwing stones and look at what is in your hand next time and give it to a publisher who is clear and is professional.

Have a nice day.

Didi Menendez
(you can google me.)
----- Original Message -----
From: Vernon Frazer<mailto:[redacted]>
To: [redacted]<mailto:[redacted]>
Sent: Tuesday, July 03, 2007 3:41 PM
Subject: Re: listenlight magazine

Following this discussion has made me glad Listenlght didn't accept the work I submitted. Apparently the editors didn't think my work was good enough (or malleable enough) to mutilate.

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I told the editor I don't mind being edited, but that I stand by what I write and I was extremely displeased with making the changes without informing me.

It was a commercial paper. I watched a lot of pieces get changed with no serious reason to complain. I was getting paid. But after that incident, I wrote one more article and moved on.

I've moved on from Listenlight too.

Vernon
http://vernonfrazer.com<http://vernonfrazer.com/>

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Brian Howe
Sent: Tuesday, July 03, 2007 2:17 PM
To: [redacted]<mailto:[redacted]>
Subject: Re: listenlight magazine

Good question. I'm a professional music and arts journalist by trade, and quite often see my pieces go to print with minor, once in awhile major, changes. Often I have approved these changes beforehand and made counter-changes to suit my editor, but this isn't always the case-- I've certainly had the experience of seeing a piece of mine go to print in a form I barely recognize. When I feel like an editor has changed my work in a way that misses the point, or obscures the point I was trying to make, I feel irritated-- not because the sanctity of my words has been violated, but because I would prefer to be involved in the process. I'm always willing to compropmise as long as I'm involved in the process, and I have some great editors who can make my pieces "better."

But the "better" in question here relates mostly the market, to which music and literary criticism are explicitly tied-- i.e. in common review formats, reviews are linked to release dates, and the position of reviewer is in large part designed to position one as a consumer's advocate, tacitly advising what one should or should not spend money on. "Better" in this case means smoother, with a sturdier structure and more lucid language, more polished, etc. So to make changes to writing like this doesn't feel problematic to me, because that writing is already, to a degree, compromised by market imperatives. Whereas my poetry, which I seldom make money from (nor do I try to), and which does not bear the responsibility of conveying something true about a particular subject (one that, at one level, it is trying to *sell*), exists completely outside of the market. It has no interest in market imperatives toward lucidity, polish, saleability, etc. In fact, it works exactly against these imperatives, or strives to. For an editor to make it "better" misses its point of being a singular incarnation that has to be contended with for what it is, not another anonymous smooth-edged pebble in the rock garden of cultural capital.

So for me, it's that simple-- when I'm selling my writing and my writing is by the nature of its format selling something else, deliberately or otherwise, it becomes a consumer product and subject to the consumer's demands-- and the to the editor's, who is paying me. But when it comes to my poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get away from all that.

Best
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On 7/3/07, Barry Schwabsky <[redacted]<mailto:[redacted]>> wrote:
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90. Mark Weiss

Re: listenlight magazine

Tue 3 Jul 2007

I have no such inhibitions as an editor of poetry, though I would never publish my revisions without the author's solid agreement. I've made numerous suggestions about almost every book published by Junction Press, and I argue hard for them. But only if I've already committed to publishing, so that the

author can feel free to say no. My interest is always in the poems becoming more the author's, not to make them conform to my own practice. My authors have for the most part been pleased with the process.

Then there's the case of a poem I published in my magazine of the early 70s, Broadway Boogie. I proofread, of course, but then gave the texts to the authors to proofread again. After publication one of the poets noticed a typo--a one-letter difference in a word that made it a different, plausible word. He was furious, and also frustrated that he couldn't take it out on me, as he'd sgned off on the published version. What made it worse was that the new word improved the poem--every time he complained about it someone he trusted would tell him "you know, it's pretty good this way." Years later, when he included the poem in a collection, he kept the typo.

Mark

At 11:12 AM 7/3/2007, you wrote:
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↑ Index

91. Andrew Jones
Re: listenlight magazine
Tue 3 Jul 2007

---

that's why they call it submission

On 7/4/07, Didi Menendez <[redacted]> wrote:
> May I make a suggestion as an online poetry publisher? Please stop throwing stones at this web site. Why are you submitting your poems to a site that does not even have guidelines?
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92. Gabriel Gudding
the cultivation of mindstates fundamental to writing
Tue 3 Jul 2007

_____
http://gabrielgudding.blogspot.com

Thirteen Mental Qualities Associated with a Wholesome Mind

Why Pierre Bourdieu Cannot Save Poetry

Petulant Refutation of the Contention that Poetry is Agonistic

Finding a Friend to Associate With

Illusory Human Stuff and Other Issues Regarding Nudity

Pictures from an Omnibus Reading in Chicago:
Aaron Belz, Daniel Borzutsky,
Gabriel Gudding, AD Jameson, Joyelle McSweeney

What it Looks Like to Take Books to a Prison

_____
http://gabrielgudding.blogspot.com

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93. Alexander Jorgensen
Re: listenlight magazine
Tue 3 Jul 2007

I think that what is most distressing, and clearly this can be felt in Lisa's email (Let's go back to that email folks!), is that changes were made and lines added to work without the author being informed - and that that author is a student who might not otherwise feel empowered to voice his/her concern. I think that's what's problematic and do not think a discussing on editing habits, however informing, co-habitats the same space as what are Lisa's remarks related to Listenlight. Too, I wonder if by not questioning the ethics of Jesse's behavior, we are in fact giving credibility to a venture and individual many of us do not know well enough to support in this way. If things are so dog-eat-dog and editing as much about an unknown variant's vanity, then I am sorry to any young poet who's looking to be initiated into this field we call poetry. And I do not think this is throwing stones!

AJ

Andrew Jones <[redacted]> wrote: that's why they call it submission

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↑ Index

94. Alexander Jorgensen
Re: listenlight magazine
Tue 3 Jul 2007

Also, I do think Didi's remark, "Why are you submitting your poems to a site that does not even have guidelines?" is particularly USEFUL.

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↑ Index

95. Ann Bogle
Re: the cultivation of mindstates fundamental to writing
Tue 3 Jul 2007

Enjoyable through many entries. Shall work on being more like the elephant.
AMB

In a message dated 7/3/2007 9:21:53 P.M. Central Daylight Time, [redacted]
writes:

_____
http://gabrielgudding.blogspot.com

Thirteen Mental Qualities Associated with a Wholesome Mind

Why Pierre Bourdieu Cannot Save Poetry

Petulant Refutation of the Contention that Poetry is Agonistic

Finding a Friend to Associate With

Illusory Human Stuff and Other Issues Regarding Nudity

Pictures from an Omnibus Reading in Chicago:
Aaron Belz, Daniel Borzutsky,
Gabriel Gudding, AD Jameson, Joyelle McSweeney

What it Looks Like to Take Books to a Prison

_____
http://gabrielgudding.blogspot.com

********** See what's free at http://www.aol.com.

↑ Index

96. Ann Bogle
Inventory at Ana Verse
Tue 3 Jul 2007

Labels (genre markers):

* _autobio._ (http://annbogle.blogspot.com/search/label/autobio.) (31)
* _bio._ (http://annbogle.blogspot.com/search/label/bio.) (7)
* _creative nonfiction_
(http://annbogle.blogspot.com/search/label/creative%20nonfiction) (16)

* _fiction_ (http://annbogle.blogspot.com/search/label/fiction) (3)
* _folk poetry_ (http://annbogle.blogspot.com/search/label/folk%20poetry) (3)
* _inquiry (cult.)_ (http://annbogle.blogspot.com/search/label/inquiry%20(cult.)) (9)
* _inquiry (lit.)_ (http://annbogle.blogspot.com/search/label/inquiry%20(lit.)) (12)
* _list_ (http://annbogle.blogspot.com/search/label/list) (4)
* _nota._ (http://annbogle.blogspot.com/search/label/nota.) (9)
* _nota. (art)_ (http://annbogle.blogspot.com/search/label/nota.%20(art)) (5)
* _nota. (lit.)_ (http://annbogle.blogspot.com/search/label/nota.%20(lit.)) (15)
* _open letter_ (http://annbogle.blogspot.com/search/label/open%20letter) (2)
* _poetry (line-)_ (http://annbogle.blogspot.com/search/label/poetry%20(line-)) (7)
* _poetry (prose)_ (http://annbogle.blogspot.com/search/label/poetry%20(prose)) (7)
* _short story_ (http://annbogle.blogspot.com/search/label/short%20story) (8)
* _sound experiment_ (http://annbogle.blogspot.com/search/label/sound%20experiment) (1)
* _still photo_ (http://annbogle.blogspot.com/search/label/still%20photo) (21)
* _still photo (garden)_ (http://annbogle.blogspot.com/search/label/still%20photo%20(garden)) (24)

********** See what's free at http://www.aol.com.

↑ Index

97. charles alexander

new on chaxblog, certain slants

Tue 3 Jul 2007

New posts up on <http://chax.org/blog.htm>chaxblog, related to June travel and particularly the stay in Paris

* Paris images
* Translating Translating Broqua
* books in Paris
* Last Days in Studio, Thinking of Paris

Soon to come (maybe this weekend): a couple of notes on the last part of our trip, including notes on Kettle's Yard in Cambridge, excellent

chapbooks from Equipage in Cambridge, and more. And notes on recent books read.

http://chax.org/blog.htm

Also, for those who have asked about my newest book of poetry, CERTAIN SLANTS, the web site of Junction Press is now fully functioning, and it is available there. The direct link is http://junctionpress.com/books/alexander.html but please look around Junction's site to find the excellent books there by Stephen Vincent, Jose Kozer, and many others.

CERTAIN SLANTS is also available from Small Press Distribution: http://www.spdbooks.org/Details.asp?BookID=9781881523161

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

↑ Index

98. Andy Gricevich

Re: sanctimony: eponymous / anonymous

Wed 4 Jul 2007

Jesse, whoever wrote that is a boor.
It's exactly the kind of thing I didn't want to happen
as part of this discussion.

--Andy

P.S. It always feels good, or terrible, to FEEL like
you're right when you think everyone else thinks
you're wrong, or right.

Pinpoint customers who are looking for what you sell.
http://searchmarketing.yahoo.com/

↑ Index

99. Murat Nemet-Nejat
Re: listenlight magazine
Wed 4 Jul 2007

In my view, Brian has it nailed, except that in the writing of most of my essays I do not get paid either.

Ciao,

Murat

On 7/3/07, Brian Howe <[redacted]> wrote:
>
> Good question. I'm a professional music and arts journalist by trade, and
> quite often see my pieces go to print with minor, once in awhile major,
> changes. Often I have approved these changes beforehand and made
> counter-changes to suit my editor, but this isn't always the case-- I've
> certainly had the experience of seeing a piece of mine go to print in a
> form
> I barely recognize. When I feel like an editor has changed my work in a
> way
> that misses the point, or obscures the point I was trying to make, I feel
> irritated-- not because the sanctity of my words has been violated, but
> because I would prefer to be involved in the process. I'm always willing
> to
> compropmise as long as I'm involved in the process, and I have some great
> editors who can make my pieces "better."
>
> But the "better" in question here relates mostly the market, to which
> music
> and literary criticism are explicitly tied-- i.e. in common review
> formats,
> reviews are linked to release dates, and the position of reviewer is in
> large part designed to position one as a consumer's advocate, tacitly
> advising what one should or should not spend money on. "Better" in this
> case
> means smoother, with a sturdier structure and more lucid language, more
> polished, etc. So to make changes to writing like this doesn't feel
> problematic to me, because that writing is already, to a degree,
> compromised
> by market imperatives. Whereas my poetry, which I seldom make money from
> (nor do I try to), and which does not bear the responsibility of conveying

> something true about a particular subject (one that, at one level, it is
> trying to *sell*), exists completely outside of the market. It has no
> interest in market imperatives toward lucidity, polish, saleability, etc.
> In
> fact, it works exactly against these imperatives, or strives to. For an
> editor to make it "better" misses its point of being a singular
> incarnation
> that has to be contended with for what it is, not another anonymous
> smooth-edged pebble in the rock garden of cultural capital.
>
> So for me, it's that simple-- when I'm selling my writing and my writing
> is
> by the nature of its format selling something else, deliberately or
> otherwise, it becomes a consumer product and subject to the consumer's
> demands-- and the to the editor's, who is paying me. But when it comes to
> my
> poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to
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> away from all that.
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> Best
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> On 7/3/07, Barry Schwabsky <[redacted]> wrote:
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> > I'd like to reflect a bit on why we believe--and I do too--that our
> poems
> > can't be edited. Most of the writing I do is art criticism, and all of
> that
> > is subjected to a fairly thorough editing process. Likewise, I edit for
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> > of the magazines I write for, and I've edited for other magazines in the
> > past, so I have experience of both sides of the relationship. Of course
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> > is assumed that nothing is published under my name that I haven't
> approved
> > of--although in small ways that assumption is honored in the breach
> probably
> > more often than I remember, and there are certain specific exceptions:

> > notably, in the magazine world, the title of the piece is an absolute
> > editorial prerogative; esp. with the bigger magazines, the title I give
> an
> > article is just a suggestion. In my experience, most of the editors I've
> > worked with have helped my writing immeasurably. We sometimes get into
> > serious arguments, and they sometimes annoy me intensely, but even that
> > always turns out to be part of
> > the process of making the article better.
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> > So does this mean that we believe that other forms of writing, such as
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> > individual matter? Does it imply that we have shared criteria for
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> > prose writing while we lack any but the most intuitive criteria for
> poetry?
> > Does this presumed difference between two kinds of writing have any
> > political implications? (For iistance, does one therefore sign up to
> > libertarianism in the act of writing poetry?)
> >
>

↑ Index

100. Elizabeth Switaj

Re: listenlight magazine

Wed 4 Jul 2007

Two things:

1. I think one of the reasons that a lot of people are more willing to let their prose essays/articles be edited beyond their control is that we tend to see the subject or ideas of a prose piece as the point, whereas with poems, the words themselves are the point.

2. Didi Menendez mentioned the importance of guidelines. It does seem like a lot of this mess might have been avoided were there guidelines on the site saying that people's poetry might be appear in altered form. Since this sort of editing seems to violate social norms, it probably is primarily the editor's responsibility to explain that it will occur.

Communication: it's not just for kinky sex anymore.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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101. Alison Croggon
Re: listenlight magazine
Wed 4 Jul 2007

I've worked with editors - mostly, but not always, wonderful and generous people - as a journalist, as a poet and as a novelist. I've also worked as a subeditor on a daily newspaper, I've been poetry editor for two print mags and I also edit an internet literary magazine. So I guess I could say I've a fairly wide take on what it is.

Editing in a literary, as opposed to a journalistic, context is, as far as I'm concerned, a collaborative exercise. I am incredibly grateful to the excellent editors I have worked with (and continue to work with) for what they have taught me about the discipline of writing. A good editor merely heightens your own consciousness of your work and process. When the relationship is good - and I have had ones that don't work, because collaboration is like any other other human relationship, and some fail - it makes me look a whole lot smarter than I am. I am not precious about my work: if someone points out a way that it could be better, and I know in my bones that they're right, I'll always take their advice.

But advice it is, not an order, and even the best and most empathetic editors can be wrong, or can fail to understand something. From the other end, it can be a delicate business offering advice to a writer, especially someone you don't know. It can be misunderstood. The best editors always know that the final decision is the writer's, and the only time I've ever been pissed off with an editor was when she made some changes in a book after I had signed off the final proof. That was crossing a line. Like any relationship, editing only works under a condition of mutual trust.

If Jesse has been misrepresented here, and has not published work that was changed without his contributors' permission, he deserves unreserved apologies. I've no direct knowledge of what has happened, and that may be the

case. But if he has in fact done that, he's crossed that line, and it's not sanctimonious to say it's unethical.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

102. Ann Bogle
Inventory at Ana Verse
Wed 4 Jul 2007

Labels (genre markers):

* autobio. (36)
* bio. (7)
* creative nonfiction (16)
* fiction (3)
* folk poetry (3)
* inquiry (cult.) (12)
* inquiry (lit.) (12)
* list (4)
* nota. (9)
* nota. (art) (5)
* nota. (lit.) (15)
* open letter (4)
* poetry (line-) (7)
* poetry (prose) (7)
* short story (8)
* sound experiment (1)
* still photo (22)
* still photo (garden) (24)

********** See what's free at http://www.aol.com.

↑ Index

103. **Barry Schwabsky**
Re: listenlight magazine
Wed 4 Jul 2007

It's true, I don't think a discussion about editing "cohabits the same space" as the behavior Lisa reported. In fact, that is exactly why I initiated the new discussion--because I thought it had already been made abundantly clear that just about all of us found this behavior deplorable. That having been established, it didn't seem necessay keep belaboring the point, and I thought it might be better to move the discussion on to some something that we might be able to disagree on, i.e., have an interesting debate about. I certainly didn't mean to suggest that messing with other people's poetry is a trivial matter.

Alexander Jorgensen <[redacted]> wrote: I think that what is most distressing, and clearly this can be felt in Lisa's email (Let's go back to that email folks!), is that changes were made and lines added to work without the author being informed - and that that author is a student who might not otherwise feel empowered to voice his/her concern. I think that's what's problematic and do not think a discussing on editing habits, however informing, co-habitats the same space as what are Lisa's remarks related to Listenlight. Too, I wonder if by not questioning the ethics of Jesse's behavior, we are in fact giving credibility to a venture and individual many of us do not know well enough to support in this way. If things are so dog-eat-dog and editing as much about an unknown variant's vanity, then I am sorry to any young poet who's looking to be initiated into this field we call poetry. And I do not think this is throwing stones!

AJ

Andrew Jones wrote: that's why they call it submission

On 7/4/07, Didi Menendez wrote:
> May I make a suggestion as an online poetry publisher? Please stop throwing stones at this web site. Why are you submitting your poems to a site that does not even have guidelines?
>
> Lets move on to the next topic and next time reconsider who you are sending your poetry to. Read the guidelines. We (editors and publishers the same) spend a lot of time in making sure we make ourselves clear.
>
> So stop throwing stones and look at what is in your hand next time and give it to a publisher who is clear and is professional.
>
> Have a nice day.
>

> Didi Menendez
> (you can google me.)
> ----- Original Message -----
> From: Vernon Frazer
> To: [redacted]
> Sent: Tuesday, July 03, 2007 3:41 PM
> Subject: Re: listenlight magazine
>
>
> Following this discussion has made me glad Listenlght didn't accept
> the work I submitted. Apparently the editors didn't think my work was
> good enough (or malleable enough) to mutilate.
>
> Generally, I view editing as a 50-50 proposition. Sometimes it helps,
> sometimes it doesn't. Its biggest value comes when somebody saves me from
> making a complete fool of myself.
>
> While doing music journalism 17 years ago, I did have one particularly
> infuriating experience. I had written an article in which I mentioned that
> Hartford, Connecticut had a lively jazz scene. The editor changed
> my copy to say the scene resembled a Far Side cartoon.
>
> I don't mind corrections being made, or modifications made so that
> my piece conforms to "house style." But I do object to the change in
> meaning, especially since I was known for speaking my mind and standing
> by what I said. I hung out in the jazz clubs in those years and a few
> musicians didn't like what I had written before this incident.
>
> I told the editor I don't mind being edited, but that I stand by what I
> write and I was extremely displeased with making the changes without
> informing me.
>
> It was a commercial paper. I watched a lot of pieces get changed with no
> serious reason to complain. I was getting paid. But after that incident,
> I wrote one more article and moved on.
>
> I've moved on from Listenlight too.
>
> Vernon
> http://vernonfrazer.com
>
>

>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Brian Howe
> Sent: Tuesday, July 03, 2007 2:17 PM
> To: [redacted]
> Subject: Re: listenlight magazine
>
> Good question. I'm a professional music and arts journalist by trade, and
> quite often see my pieces go to print with minor, once in awhile major,
> changes. Often I have approved these changes beforehand and made
> counter-changes to suit my editor, but this isn't always the case-- I've
> certainly had the experience of seeing a piece of mine go to print in a form
> I barely recognize. When I feel like an editor has changed my work in a way
> that misses the point, or obscures the point I was trying to make, I feel
> irritated-- not because the sanctity of my words has been violated, but
> because I would prefer to be involved in the process. I'm always willing to
> compropmise as long as I'm involved in the process, and I have some great
> editors who can make my pieces "better."
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> But the "better" in question here relates mostly the market, to which music
> and literary criticism are explicitly tied-- i.e. in common review formats,
> reviews are linked to release dates, and the position of reviewer is in
> large part designed to position one as a consumer's advocate, tacitly
> advising what one should or should not spend money on. "Better" in this case
> means smoother, with a sturdier structure and more lucid language, more
> polished, etc. So to make changes to writing like this doesn't feel
> problematic to me, because that writing is already, to a degree, compromised
> by market imperatives. Whereas my poetry, which I seldom make money from
> (nor do I try to), and which does not bear the responsibility of conveying
> something true about a particular subject (one that, at one level, it is
> trying to *sell*), exists completely outside of the market. It has no
> interest in market imperatives toward lucidity, polish, saleability, etc. In
> fact, it works exactly against these imperatives, or strives to. For an
> editor to make it "better" misses its point of being a singular incarnation
> that has to be contended with for what it is, not another anonymous
> smooth-edged pebble in the rock garden of cultural capital.
>
> So for me, it's that simple-- when I'm selling my writing and my writing is
> by the nature of its format selling something else, deliberately or
> otherwise, it becomes a consumer product and subject to the consumer's
> demands-- and the to the editor's, who is paying me. But when it comes to my

> poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get
> away from all that.
>
> Best
> Brian H
>
>
>
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> On 7/3/07, Barry Schwabsky > wrote:
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> > of the magazines I write for, and I've edited for other magazines in the
> > past, so I have experience of both sides of the relationship. Of course it
> > is assumed that nothing is published under my name that I haven't
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> > of--although in small ways that assumption is honored in the breach
> probably
> > more often than I remember, and there are certain specific exceptions:
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> > editorial prerogative; esp. with the bigger magazines, the title I give an
> > article is just a suggestion. In my experience, most of the editors I've
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> > intervening in another poet's work is not something too be done easily or
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> > So does this mean that we believe that other forms of writing, such as art
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> > individual matter? Does it imply that we have shared criteria for quality
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> poetry?
> > Does this presumed difference between two kinds of writing have any
> > political implications? (For iistance, does one therefore sign up to
> > libertarianism in the act of writing poetry?)
> >
>

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

↑ Index

104. Rebecca Loudon

Sawbuck

Wed 4 Jul 2007

New poems up at Sawbuck

http://sawbuckpoetry.blogspot.com/

Sarah Bartlett
Mark Cunningham
Noah Eli Gordon
Jane Joritz-Nakagawa
Robert Lietz
Rebecca Loudon
Matt Mullins
Phillip Byron Oakes
Nate Pritts
Rielly Stares

Cheers!
Rebecca Loudon
http://radishking.blogspot.com

↑ Index

105. Marcus Bales

Re: listenlight magazine

Wed 4 Jul 2007

Alison Croggon <[redacted] writes:
> > Changing a poem and publishing changes without the author's consent
> > is actually a violation of an author's moral rights. Which is to say,
> > it's not only unethical, but illegal ...<

I've got no dog in this fight, but this kind of muzzy-headed thinking is amazing.

Moral rights and legal rights are two different things. I agree that changing a poet's poem without his or her approval is a violation of the author's moral rights, but unless there's a law against it, it is NOT illegal. Is Alison asserting there is a law against it? Cite the legal code, then, not the moral right. And asserting that something is illegal when it is instead unethical is a dangerous business, because even muzzier-headed people might think it's true.

Furthermore, all this talk of rights and legality and contracts regarding the publication of poems -- what bullshit. Are there really people so harmed by how their poems were presented that they sue? Are there really publishers so harmed by a poem appearing in some other magazine or book that they sue? Is there so much money sloshing around in the poetry business that people are at each others' legal throats constantly, wrangling to get the best deal to make the most money? It's crap. The poetry business is a gift economy. No one makes any money in it. And if they did, if there were markets for poetry then all the rules for editing prose would apply, as Mr Howe has suggested they apply. If you were getting paid for your poems you'd have LESS, not more, ability to say what got printed, just as when you're paid for a review or other prose piece, you expect it will be edited for length, content, and they're likely to change the title. Is that what you WANT in the poetry business? To get paid enough so that editors can cut your poem, rearrange the stanzas or paragraphs, have a re-write person add to it, change the title, and so forth?

Get real. The only reason poets can mouth off in such silly fashion is that no one gives a rat's ass what a poet says or does. Poetry is the medium in which you have the freedom to say what you please because no one is listening.

Marcus

↑ Index

106. Barry Schwabsky
Re: listenlight magazine
Wed 4 Jul 2007

I would disagree, though, that "sturdier structure and more lucid language, more polished, etc." is merely a reflection of "compromise" with the market. When I do this kind of writing, I do so not submissively or cynically--not as a compromise--but as an exercise in a certain type of writing that has its own value, just as the other sorts of writing that I do, such as poetry, have their own, distinctive values. One could just as easily say that the "market" for poetry (a market in which the payment is not money but mere appearance) values ambiguity, rawness, lyricism, etc., and that anyone who writes poetry with such qualities is "compromising" with the poetry market.

Also, with respect to my particular field of art criticism, one is not acting as a consumer advocate. Not to say that what we do is unrelated to the market--far from it--but in a different, less direct way. Only a tiny proportion of the readership of Artforum can actually afford to buy art (although of course the publishers might like the advertisers to imagine that the opposite is the case)--many more of them are artists, or even art students, than collectors.

Speaking of markets, by the way, everyone should read a book by a Dutch economist who is also a practicing artist--"Why Are Artists Poor?" by Hans Abbing, published by University of Amsterdam Press.

Murat Nemet-Nejat <[redacted]> wrote:
In my view, Brian has it nailed, except that in the writing of most of my essays I do not get paid either.

Ciao,

Murat

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107. Charlotte Mandel
Re: listenlight magazine
Wed 4 Jul 2007

On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:

"Poetry is the medium in which you have the freedom to say what you please because no one is listening."

So true, Marcus! May I quote you?
Charlotte

↑ Index

108. Andy Gricevich
Re: listenlight magazine
Wed 4 Jul 2007

I tried to post this one early yesterday evening, but it didn't make it through somehow:

I'm sure that's good advice, Didi, and I'll take it in general from now on.
I sent stuff in because I liked the writing I found in the magazine and
the look of it.

Alex, it's not just Lisa's student. I knew that this wasn't ok the moment I looked at the magazine, and immediately wrote to the editor to ask what was up. I didn't write anything about it here until it became clear that the lack of response was more than a matter of his not being able to get online, or some such thing. If you look at back issues of the magazine, you'll find some fairly well-established poets there... the picture of naive and not-yet-empowered beginners submitting their work to a mysterious online entity isn't really accurate.

In reply to some of the other comments, most of what needs to be said has been, but:
There's a major difference between the question of how we
think about editing in relation to our poems and the question of basic
tact and respect, and it's important not to blur that difference.

I love editing--it's a central part of composition for me, not at all an
afterthought. When I think the various stages of editing and rewriting

are done, I like showing the work to people whose judgment I trust
(including some who I know will make suggestions counter to some
of my intentions, whose aesthetic doesn't match mine),
seeing what they'll suggest, scratch out, scratch their heads at, or
appreciate that I hadn't noticed. I take some suggestions, including
some counterintuitive ones, and not others.

My work isn't sacred in any way, but I do spend a lot of time (on most
poems, not all) considering it in all its details
from a lot of angles, on many scales. I also assume
that the poetry I read has had the same kind of care
brought to it, even though I know that isn't true in
the case of some writing I love and admire (say,
O'Hara's, which manifests a different kind of care in
a different method). In any case, I think poets should
be treated as if they've thought about how they want
their poems to be. If someone (maybe anyone!) handed
me a radical rewrite of something I'd written, I'd
probably be interested, or even flattered, before I'd be
offended. Someone publishing it that way without informing me
is a different story, and
can--functionally, not necessarily
psychologically--only add up to disrespect or
thoughtlessness.

The fact that such an act is never acceptable is to be
distinguished sharply from the possibility that the editor is
an intelligent person with good intentions who cared
enough, in his or her way, to put in the work that
resulted in the uninvited edit.

cheers,

Andy

___
Get your own web address.
Have a HUGE year through Yahoo! Small Business.
http://smallbusiness.yahoo.com/domains/?p=BESTDEAL

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109. Jason Quackenbush
Re: listenlight magazine
Wed 4 Jul 2007

US Copyright law is laid out in title 17 of the US Common Code of Law. In chapter 1 Section 106, it makes very clear that it is the exclusive right of a copyright holder to reproduce copies of the copyrighted work and to prepare derivative works based on the copyrighted work. Editing a poem and printing the edited version without the author's agreement is a violation of both rights, hence illegal.

Marcus Bales wrote:
> Alison Croggon <[redacted] writes:
>
>>> Changing a poem and publishing changes without the author's consent
>>> is actually a violation of an author's moral rights. Which is to say,
>>> it's not only unethical, but illegal ...<
>>>
>
> I've got no dog in this fight, but this kind of muzzy-headed thinking is amazing.
>
> Moral rights and legal rights are two different things. I agree that changing a
> poet's poem without his or her approval is a violation of the author's moral
> rights, but unless there's a law against it, it is NOT illegal. Is Alison asserting
> there is a law against it? Cite the legal code, then, not the moral right. And
> asserting that something is illegal when it is instead unethical is a dangerous
> business, because even muzzier-headed people might think it's true.
>
> Furthermore, all this talk of rights and legality and contracts regarding the
> publication of poems -- what bullshit. Are there really people so harmed by
> how their poems were presented that they sue? Are there really publishers so
> harmed by a poem appearing in some other magazine or book that they sue?
> Is there so much money sloshing around in the poetry business that people
> are at each others' legal throats constantly, wrangling to get the best deal to
> make the most money? It's crap. The poetry business is a gift economy. No

> one makes any money in it. And if they did, if there were markets for poetry
> then all the rules for editing prose would apply, as Mr Howe has suggested
> they apply. If you were getting paid for your poems you'd have LESS, not
> more, ability to say what got printed, just as when you're paid for a review or
> other prose piece, you expect it will be edited for length, content, and they're
> likely to change the title. Is that what you WANT in the poetry business? To
> get paid enough so that editors can cut your poem, rearrange the stanzas or
> paragraphs, have a re-write person add to it, change the title, and so forth?
>
> Get real. The only reason poets can mouth off in such silly fashion is that no
> one gives a rat's ass what a poet says or does. Poetry is the medium in which
> you have the freedom to say what you please because no one is listening.
>
> Marcus
>

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110. **Allen Bramhall**
poetry books for sale
Wed 4 Jul 2007

I have poetry books to sell and would like to know a good venue or method for doing so. a garage sale will take care of the other genres but poetry, ah, not so commercially viable. we're moving and don't have quite as much storage plus would welcome a few less boxes to haul. perhaps proceeds can help finance the move bit, too. the collection consists mainly of a varied range of contemporary work, quite toothsome. this is your opportunity to perform backchannel procedures, or you can dole out the info front channel. I welcome any clues.

Allen

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111. **ric royer**
Re: listenlight magazine
Wed 4 Jul 2007

Jesse never contacted me at all about altering my work, but after reading this thread and checking the site, I discovered that he has indeed altered spacing, punctuation and one word change on poems submitted last year. He didnt even ask, he just changed it and published! Who is this guy? I cant help thinking its a bit funny, but I guess its serious if you take this stuff seriously.

re checking the guidelines etc, its no excuse to not send somebody work because they dont post guidelines, it just communicates (at least to me) what

type of work to send. In other words, Im not surprised, I didnt send anything I would consider my best work, just work that had yet to find a home. But I do appreciate this thread and I dont think Jesse should be "editing" anything. Seems like he would rather be writing more anyway...

ric

> *From: Barry Schwabsky <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: listenlight magazine*
> *Date: Wed, 4 Jul 2007 16:14:49 +0100*
>
> *I would disagree, though, that "sturdier structure and more lucid language, more polished, etc." is merely a reflection of "compromise" with the market. When I do this kind of writing, I do so not submissively or cynically--not as a compromise--but as an exercise in a certain type of writing that has its own value, just as the other sorts of writing that I do, such as poetry, have their own, distinctive values. One could just as easily say that the "market" for poetry (a market in which the payment is not money but mere appearance) values ambiguity, rawness, lyricism, etc., and that anyone who writes poetry with such qualities is "compromising" with the poetry market.*
>
> *Also, with respect to my particular field of art criticism, one is not acting as a consumer advocate. Not to say that what we do is unrelated to the market--far from it--but in a different, less direct way. Only a tiny proportion of the readership of Artforum can actually afford to buy art (although of course the publishers might like the advertisers to imagine that the opposite is the case)--many more of them are artists, or even art students, than collectors.*
>
> *Speaking of markets, by the way, everyone should read a book by a Dutch economist who is also a practicing artist--"Why Are Artists Poor?" by Hans Abbing, published by University of Amsterdam Press.*
>
> *Murat Nemet-Nejat <[redacted]> wrote:*
> *In my view, Brian has it nailed, except that in the writing of most of my*
> *essays I do not get paid either.*
>
> *Ciao,*
>
> *Murat*
>
> *On 7/3/07, Brian Howe*
> *wrote:*

*Good question. I'm a professional music and arts journalist by trade, and
quite often see my pieces go to print with minor, once in awhile major,
changes. Often I have approved these changes beforehand and made
counter-changes to suit my editor, but this isn't always the case-- I've
certainly had the experience of seeing a piece of mine go to print in a form
I barely recognize. When I feel like an editor has changed my work in a way
that misses the point, or obscures the point I was trying to make, I feel
irritated-- not because the sanctity of my words has been violated, but
because I would prefer to be involved in the process. I'm always willing to
compropmise as long as I'm involved in the process, and I have some great
editors who can make my pieces "better."*

*But the "better" in question here relates mostly the market, to which music
and literary criticism are explicitly tied-- i.e. in common review formats,
reviews are linked to release dates, and the position of reviewer is in
large part designed to position one as a consumer's advocate, tacitly
advising what one should or should not spend money on. "Better" in this case
means smoother, with a sturdier structure and more lucid language, more
polished, etc. So to make changes to writing like this doesn't feel
problematic to me, because that writing is already, to a degree, compromised
by market imperatives. Whereas my poetry, which I seldom make money from
(nor do I try to), and which does not bear the responsibility of conveying
something true about a particular subject (one that, at one level, it is
trying to *sell*), exists completely outside of the market. It has no
interest in market imperatives toward lucidity, polish, saleability, etc.
In
fact, it works exactly against these imperatives, or strives to. For an
editor to make it "better" misses its point of being a singular incarnation
that has to be contended with for what it is, not another anonymous
smooth-edged pebble in the rock garden of cultural capital.*

*So for me, it's that simple-- when I'm selling my writing and my writing is
by the nature of its format selling something else, deliberately or
otherwise, it becomes a consumer product and subject to the consumer's*

demands-- and the to the editor's, who is paying me. But when it comes to my poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get away from all that.

Best
Brian H

On 7/3/07, Barry Schwabsky wrote:

I'd like to reflect a bit on why we believe--and I do too--that our poems can't be edited. Most of the writing I do is art criticism, and all of that is subjected to a fairly thorough editing process. Likewise, I edit for one of the magazines I write for, and I've edited for other magazines in the past, so I have experience of both sides of the relationship. Of course it is assumed that nothing is published under my name that I haven't approved of--although in small ways that assumption is honored in the breach probably more often than I remember, and there are certain specific exceptions: notably, in the magazine world, the title of the piece is an absolute editorial prerogative; esp. with the bigger magazines, the title I give an article is just a suggestion. In my experience, most of the editors I've worked with have helped my writing immeasurably. We sometimes get into serious arguments, and they sometimes annoy me intensely, but even that always turns out to be part of the process of making the article better.

On the other hand, I've only ever had the most tentative suggestions from those who publish my poetry. They share the assumption that to even think of

> *intervening in another poet's work is not something too be done easily or*
> *lightly.*
>
> *So does this mean that we believe that other forms of writing, such as art*
> *criticism, are the rsult of collective effort whereas poetry is a purely*
> *individual matter? Does it imply that we have shared criteria for quality in*
> *prose writing while we lack any but the most intuitive criteria for poetry?*
> *Does this presumed difference between two kinds of writing have any*
> *political implications? (For iistance, does one therefore sign up to*
> *libertarianism in the act of writing poetry?)*

---

http://newlivehotmail.com

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112. Ixnay Press

ixnay press call for work

Wed 4 Jul 2007

Hello,

We're currently reading submissions for the third volume of "the ixnay reader," a yearly perfect-bound journal. We'll be reading submissions until July 31st. Up to 10 pgs of work can be sent to this email address ([redacted]) or to our snail mail address:

ixnay c/o McCreary
1328 Tasker Street
Philadelphia PA 19148

The first two issues of the "reader" can be found as free pdfs on our new website, www.ixnaypress.com. Note that the "reader" tends to focus on a relatively small number of writers but gives each writer quite a bit of space.

Any questions? Please drop a line. Thanks muchly.

Chris McCreary / co-editor, ixnay press

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113. Adam Tobin
Re: poetry books for sale
Wed 4 Jul 2007

If you're in NYC, bring 'em down to Unnameable Books: We buy and sell used and new books, and we like good poetry.

(We're at 456 Bergen St., btw. 5th Ave. and Flatbush, in central Brooklyn. See www.unnameablebooks.net for more details)

If you're not in NYC, you might have a hard time finding a used bookstore that appreciates the value of good poetry, but one might be very glad for your collection...

,
Adam Tobin

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Allen Bramhall
Sent: Wednesday, July 04, 2007 1:20 PM
To: [redacted]
Subject: poetry books for sale

I have poetry books to sell and would like to know a good venue or method for doing so. a garage sale will take care of the other genres but poetry, ah, not so commercially viable. we're moving and don't have quite as much storage plus would welcome a few less boxes to haul. perhaps proceeds can help finance the move bit, too. the collection consists mainly of a varied range of contemporary work, quite toothsome. this is your opportunity to perform backchannel procedures, or you can dole out the info front channel. I welcome any clues.

Allen

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114. Brian Howe
Re: says Philip Roth
Wed 4 Jul 2007

Sanctimony aside, I think all anyone really wanted was to understand what, on the surface, is an inscrutable and possibly shady situation. Perhaps there's no intentional shadiness whatsoever, I'm open to that possibility. As I said, my personal experience with Listenlight was positive. Lacking any meaningful contribution from Listenlight's editor to this discussion, though, we've only some startling allegations to go on. A little transparency might help to dispel those shadows.

Or maybe it's all a wind-up. Now I'm thinking about starting a new poetry journal called DEUS EX MACHINA-- I'll add a scene where Predator shows up and decimates everyone/thing with unstoppable alien weapons at the end of each published poem.

;)
Brian

On 7/3/07, Jesse Crockett <[redacted]> wrote:
>
> "The ecstasy of sanctimony," says Philip Roth, is "America's oldest
> communal passion [and] historically perhaps its most treacherous and
> subversive pleasure."
>

↑ Index

115. **Anny Ballardini**
Re: listenlight magazine
Wed 4 Jul 2007

Yes, very tempting indeed, to quote Marcus - that is what I mean.

On 7/4/07, Charlotte Mandel <[redacted]> wrote:
> On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:
>
> "Poetry is the medium in which you have the freedom to say what
> you please because no one is listening."
>
> So true, Marcus! May I quote you?
> Charlotte
>

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116. **Catherine Daly**
Re: poetry books for sale
Wed 4 Jul 2007

---

good luck! you can try amazon; you might sell one or two books;

you can donate to a local library for a tax deduction -- generally don't just drop them off -- they'll pitch them or resell them at a used book sale, donate as a special collection

--
All best,

Catherine Daly
[redacted]

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117. Rob McLennan
[[redacted]: sentinel issue #55]
Wed 4 Jul 2007

Sentinel Poetry (Online) #55, July 2007 is now live,

featuring Guest Poet Peter Van Toorn,
Guest Artist Steve Slimm,
and poets Paul Ainsworth, Matthew Martin, and Obemata.
There are three interviews with Toorn, Slimm and Pius Adesanmi.

see www.sentinelpoetry.org.uk
or www.sentinelpoetry.org.uk/0707

Amatoritsero

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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118. Anny Ballardini
Re: listenlight magazine
Wed 4 Jul 2007

THE FIRST NOISE

No, it is not the intonation
It is not the rhythm
Not even the meaning.
It is the word by itself
Mouthless.
And who would ever care about
What the poet says?

What matters is the ritual
The metaphor of what we've always been
The memory of the first vocal sound
"the secret language of the birds
of the first day"

Today's man is out of tune
He has forgotten the words.
Someone stammers something
And everyone arrives, it's the ritual
The transition
Memory,
the substitution,
The endless metaphor
What strange analogy is man?

The poet says nothing
But a living being comes out of his throat
Invisible, having only sound
And an ancient music.
We remember then the original sound
The first sound in the world
When the word became blood
And collective food.

With time came verses
But the birds no longer cared about it
The poet speaks, sings or prays
And wants to name the world
In all forms.
He invokes the spirits
And calls the other
"I will people myself with voices," he says,
and turns to his metaphor which is of fire.

But the word keeps silent
The word is the grandfather of the species
The word is sense
It is power and walking stick.

(c) Álvaro Marín
(c) Translation: 2007, Nicolás Suescún

On 7/4/07, Anny Ballardini <[redacted]> wrote:
> Yes, very tempting indeed, to quote Marcus - that is what I mean.
>
> On 7/4/07, Charlotte Mandel <[redacted]> wrote:
> > On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:
> >
> > "Poetry is the medium in which you have the freedom to say what
> > you please because no one is listening."

> >
> > So true, Marcus! May I quote you?
> > Charlotte
> >
>

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119. Murat Nemet-Nejat
Re: listenlight magazine
Wed 4 Jul 2007

Lisa, Andy,Alex, Barry, etal,

I was writing a long response to the question of editing. A section of it, I think, was sent to the list prematurely by mistake. I decided not to finish writing it. But since the discussion is still going on, here is what I was intending to post:

"Editing" is the norm in mainstream publications. And if you object to it you are being unreasonable or unprofessional. There is a logic to that situation. Mainstream publications need to make money, and their editors do believe they know what their readerships will find acceptable. The issue has little to do with good or bad (though the editor may think it does) but a communality of taste.

Since in the publication of a poem profit is not often an issue, the developed conventions are often different. The choice basically occurs in the acceptance or rejection of a poem for publication.

I had occasional examples of editorial "input" or "interference" throughout my writing life, all except for the first one during the publication of books. My first ever publication of a translation (except in college) was for a Turkish issue of The Literary Review over thirty years ago. The editor who had "discovered" me, and thought I would be a great translator, completely butchered a translation of mine (Cemal Süreya's "In Your Country") of which I was and still am very proud. I remember sitting next to him, downing shots after shots of scotch, and saying yes to all his suggestions (no e-mails at that time). I felt absolutely sick. At the publication of the Eda anthology thirty-five years afterwards, I used my version. A poet friend of mine, who independently had known the earlier version, commented what great improvements I had made in the poem in its re-writing. Well... I told him what happened. The guest editor of The Literary Review issue started accepting my translations with no changes within two or three months, after seeing me translate Metin Eloglu's "The Address of Turkey," which he had believed to be untranslatable. "In Your Country" has other sides to its editorial history. The Literary Review version was re-edited, this time by another editor, for The Penguin Anthology of Turkish Verse, which came out in mid 1970's. My own version of "In Your Country" also appears in totality in my

long poem, "Turkish Voices," this time its stanzas re-arranged and dispersed throughout the poem. In this case, "editing" becomes a re-reading, opening the poem to another, previously unwritten, text.

"Turkish Voices" experienced a greater respect from the editors. Robert Hershon, the editor of Hanging Loose Press, wanted to publish the poem the moment he heard me read the first third of it at The Poetry Project in 1990. The "editorial board" kept the manuscript for about three months, at one point asking me to write a letter explaining the poem. Finally, the board rejected the poem, saying it was too "chaotic." Of course it was, gloriously so; I had spent endless months trying to obtain that quality. (The Hanging Loose board had the respect not to ask me or offer me to edit the poem.) Most of the pieces in it have appeared in magazines, The Exquisite Corpse, World, Trembling Ladders, Talisman, etc., including one third in the web); I suppose the poems in isolation, not as a single poem, give up their quality of chaos.

My adventures with Hanging Loose editors had been less drastic in the publication of "I, Orhan Veli" in 1889. Hanging Loose selected about eighty percent of the Orhan Veli poems I presented to them. They kept the poems exactly in the order I presented them in the manuscripts. In two or three poems, the copy editor (I think it was Dick Lourie) changed half a line. I thought the changes were improvements and accepted them with no difficulty. The remaining 20% of the Orhan Veli translations not in the original book were published by Trembling Ladders in Australia ten years ago. The majority of the same poems were re-published in the most recent issue of Talisman, in 2007.

When Sun and Moon Press published the translations of Ece Ayhan's "A Blind Cat Black and Orthodoxies," the editor Douglas Messerli kept the texts of the translations completely intact. In the four to five page Afterwords, which I wrote for the book, he removed the subtitles into which the Afterwards was divided. In my essays, I have the tendency to use subtitles in critical junctures, often involving an unexpected shift of direction, a deflection, like the deflection from a stick half dipped in water. The Afterwords was partially an expository piece, and Douglas felt the subtitles were unnecessary.

In the publication of "The Peripheral Space of Photography" by Green Integer, the text was left intact. I remember in two or three places, he suggested that I re-write the sentence because what I wanted to say was not clear. I followed his advice.

In these instances, I have tried to show how a trust develops (or must develop) from the publisher (editor) in the integrity, rightness of what the writer/poet is doing. In these cases, of course, financial considerations are less paramount, and, most often, the publisher and editor are the same person. (In the bigger, mainstream publishing houses, the functions are split, weakening the aesthetic

impulse, the aggressive element of editorial choice.) Here, I will go even a step further: if a publisher commits to publish a poet (writer), the commitment must be to all this poet's work, with no editorial selection.This idea, which may seem strange, has two basic reasons. First, "editorial selection" implies that a poet's work consists of individual pieces. In my view, a poet's real achievement is in its totality, the explorations, the obsessions, the solutions which run through his or her work. In that way, a more powerful poet's "failures" are more interesting and absorbing and revealing that a lesser poet's successes. Second, finding a publishing "home" releases a lot of energy for a poet, both chronological and mental, creating a room of silence "of one's own" in which writing can more easily occur. The argument that every work, including poems (except when "first thought is best thought"), needs editing is unconvincing. Most poets have already edited (by spending endless hours) their poems before offering them to a publisher. The question is who is doing the editing.

My proposal (I admit, not particularly modest) may first appear to be taking away power, disenfranchising editor/publishers. The very reverse is true. The power becomes strategic, rather than technical, focused around an aggressive choice on the totality of a poet, which is a visionary act, rather than on individual lines or poems. If one considers historically, one remembers those editors who made those choices or failed to make them, for example, Mrs. Shakespeare with "Ulysses" or Maddox Ford, who decided to publish D.H. Lawrence after having read only the first paragraph of one of his short stories. Or, one can think of Andre Gide, who rejected Marcel Proust's "A La Recherche"; I suppose he found the first paragraph of "Swann's Way" completely uneditable. Or think of "Moby Dick," a totally "bad" novel by any public standard of that time. In fact, "Moby Dick" is the eternal bad novel, with all its endless lists and so few, oh so few, visionary narrative moments. Did the publishers of "Typee" and "Omoo" publish "Moby Dick" or reject it?

I was planning to bring in a few more points I had on mind, but this is enough; I have a few other things to do. I am not a scholar. I would like to know more about the changing meaning and position of editor (or publisher) through history. I would appreciate any comments along those lines.

Happy fourth of July, or whatever is left of this decrepit, sad and worn out concept.

Ciao,

Murat

On 7/2/07, Andy Gricevich < [redacted] > wrote:
>
> Wow. So this has been happening for some time, to
> quite a few people.

> Thanks, Alison, for the legal tip--I suspected that
> that was the case and, though I have no desire to "go
> there," it's good to know for sure.
>
> I agree that Tom's original is better than the
> "improved" version; that's probably the case with the
> work of most people this has happened to.
>
> Has anyone on this list had any similar experiences
> with other editors? It'd be good to avoid their
> journals as well.
>
> Eek. One worries.
>
> Andy
>
>
>
>
>
> I submitted something to Jesse earlier this year, and
> he altered it and
> posted the piece under his no. 6 edition:
>
> http://listenlight.net/06/lewis/
>
> he did warn me he was going to do this, and I didn't
> know any better
> than to question his choices, though they weren't
> offensive enough for
> me to pull the piece out. below are the two versions,
> for comparison.
>
> is this kind of behavior on the part of editors just
> not the done thing?
> as in, when you submit a poem the terms should be
> understood as "take it
> or leave it"?
>
> fyi, the piece was written in August '05, which is
> right before I
> experienced a stylistic sea-change (e.g., my first

> encounter with langpo
> and the harder forms of avant-garde writing/theory)...
> so this one was
> kind of an orphan and at the time I was communicating
> with Jesse I was
> aware that it wasn't exactly representative of my
> current work; that is,
> I wasn't so turned off by the idea of someone messing
> with it. now that
> I look back at it, I like my version of the piece
> better.
>
> tl
>
>
>
>
>

___
> Sick sense of humor? Visit Yahoo! TV's
> Comedy with an Edge to see what's on, when.
> http://tv.yahoo.com/collections/222
>

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120. Alison Croggon
Re: listenlight magazine
Wed 4 Jul 2007

Marcus, please don't display your ignorance so boorishly. "Moral rights" is a legal term, and linked to copyright, as you would realise if you had followed the link in my email. As I also said, it seems they don't exist in the US; but they certainly exist - as a legal category - in other places, and in the US they are covered by copyright.

So who's talking about suing? I wasn't.

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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121. Alison Croggon
Re: listenlight magazine
Wed 4 Jul 2007

This is also crap. I made a distinction between journalism and literature. I write journalism (I am a theatre reviewer for the Australian, a daily national newspaper) and I do not expect my deathless prose to be published unchanged as a journalist, sure. That's why I don't have a lot of respect for it. And I also make my living by writing commercial literature (ie books that have sold upwards of 100,000 copies) as well as poetry. In those books, I write what I decide, and the final edit is up to me, just as in poetry. My right to have final say over the text is covered in the contract. And that's standard.

A

On 7/5/07, Marcus Bales <[redacted]> wrote:
>
> If you were getting paid for your poems you'd have LESS, not
> more, ability to say what got printed, just as when you're paid for a
> review or
> other prose piece, you expect it will be edited for length, content, and
> they're
> likely to change the title. Is that what you WANT in the poetry business?
> To
> get paid enough so that editors can cut your poem, rearrange the stanzas
> or
> paragraphs, have a re-write person add to it, change the title, and so
> forth?
>
> Get real. The only reason poets can mouth off in such silly fashion is
> that no
> one gives a rat's ass what a poet says or does. Poetry is the medium in
> which
> you have the freedom to say what you please because no one is listening.
>
> Marcus
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

122. Andrew Jones
Re: listenlight magazine
Wed 4 Jul 2007

---

there is no one forbidden to sing

On 7/4/07, Charlotte Mandel <[redacted] no one forbidden to singonline.net> wrote:
> On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:
>
> "Poetry is the medium in which you have the freedom to say what
> you please because no one is listening."
>
> So true, Marcus! May I quote you?
> Charlotte
>

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123. Wystan Curnow
Re: listenlight magazine
Wed 4 Jul 2007

I hope we all appreciate Charlotte's irony.
 Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Charlotte Mandel
Sent: Thursday, 5 July 2007 4:07 a.m.
To: [redacted]
Subject: Re: listenlight magazine

On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:

 "Poetry is the medium in which you have the freedom to say what you please because no one is listening."

So true, Marcus! May I quote you?
Charlotte

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124. thom donovan

Peace On A Presents: Urayoan Noel & special guests @ 6th & B Community Garden

Wed 4 Jul 2007

Peace On A

presents

Urayoan Noel & special guests

Sunday, July 8th 2007 4PM
recommended donation: $5

curated by Paolo Javier & Thom Donovan at:

6th & B Community Garden
@ 6th St. and Avenue B
http://www.6bgarden.org/july2007.htm

about the readers:

Urayoan Noel is the author of *Kool Logic* / *La Lógica Kool* (Bilingual Press)—a "books of 2006" selection by the Puerto Rican newspaper El Nuevo Día—as well as two volumes of poetry in Spanish: the post-industrial object-book *Las Flores del Mall(2000) and *Boringkén*, which is forthcoming with spoken-word cd from Ediciones Callejón. He has performed throughout the U.S. and Puerto Rico, as well as in the Dominican Republic and Perú, and his rock/ spoken-word collaborations with composer Monxo López are featured on the dvd *Kool Logic* sessions. His essays, articles, interviews, reviews, and translations of Latin American and Latino poets have appeared or are forthcoming in Rattapallax; Rain Taxi; Mandorla; Teachers and Writers; and Centro: Journal of the Center for Puerto Rican Studies, and he is currently completing, with Guillermo Rebollo-Gil, a bilingual anthology of Puerto Rican poetry since the 1960's for Terranova Editores. Originally from San Juan, Puerto Rico, he is a doctoral candidate in Spanish and Portuguese at NYU and lives in the South Bronx, where he co-directs the arts organization 'spanic Attack and fronts the sometimes rock band El Objeto (Opa, Objet Petit A).

Double (Consciousness) Dactyl

Higgledy Piggledy
Booker T. Washington
Screamed "Up from Slavery!"
Making some noise
Wrote a polemical
Autobiography

Dog-eared by W.
E.B. DuBois.

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Past presenters at Peace on A include Alan Gilbert, E. Tracy Grinnell, Cathy Park Hong, Paolo Javier, Robert Kocik, Wayne Koestenbaum, Douglas Martin, Eléna Rivera, David Levi Strauss, Andrew Levy, Kyle Schlesinger, Jonathan Skinner, Sasha Steensen & Charles Valle. Scroll down Wild Horses of Fire weblog (whof.blogspot.com) for back advertisements, introductions and reading selections.

"*Here*, you said and say, is
where we are. Give back

what we are, these people you made,
us, and nowhere but you to be."
~ Robert Creeley

___ Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase. http://farechase.yahoo.com/

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125. Jesse Crockett
Re: listenlight magazine
Wed 4 Jul 2007

Featuring its clutch lineup ---

is laughing at you ---

this trite, meaningless sanctimony ---

but willing to offer a rematch.

http://listenlight.net

Editor Jess Crockett

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126. Alan Sondheim
two short male mov(I)es
Thu 5 Jul 2007

two short male mov(I)es

http://www.asondheim.org/bandwidthdilemma.mov sqrt

(equations of form y = sqrt(tan(a-b*x^2), a and b constants)

usual scattered geometricized grid as equation collapses from below, also from above, given the specific style of the display.

nothing can be obtained from this except the equations are soaked.

here is one version of the linear male collapsing when faced with the real.

http://www.asondheim.org/jet6.mov squIrt

perhaps phallocentric, certain the axis scattering
what otherwise would harden itself against any potential, well,
bound by equations, restoration.
so when the continuing stream is examined closely, beyond
the artificial repetition of the loop, the turbulence that results
conjures up an inexhaustible universe.
here is one version of the male dynamo fucking the stars.

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127. Jill Jones
i-outlaw 2.6 is new
Thu 5 Jul 2007

---

i-Outlaw 2.6 featuring Annie Finch

You can listen to it at http://i-outlaw.blogspot.com/

i-Outlaw version 2.6 also features poetry by:

Aaron Belz
Emma Barnes
Jill Jones
Andrew Burke
Jim Goar
Lisa Gordon
Lewis LaCook
Amanda Laughtland
Rebeka Lembo
Ashraf Osman

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128. susan maurer
Re: listenlight magazine
Thu 5 Jul 2007

---

love to see ant listers in the woodstock area. i read at the colony at 7 . susan maurer

> *From: Barry Schwabsky <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: listenlight magazine*
> *Date: Tue, 3 Jul 2007 16:12:36 +0100*
>
> *I'd like to reflect a bit on why we believe--and I do too--that our poems can't be edited. Most of the writing I do is art criticism, and all of that is subjected to a fairly thorough editing process. Likewise, I edit for one of the magazines I write for, and I've edited for other magazines in the past, so I have experience of both sides of the relationship. Of course it is assumed that nothing is published under my name that I haven't approved of--although in small ways that assumption is honored in the breach probably more often than I remember, and there are certain specific exceptions: notably, in the magazine world, the title of the piece is an absolute editorial prerogative; esp. with the bigger magazines, the title I give an article is just a suggestion. In my experience, most of the editors I've worked with have helped my writing immeasurably. We sometimes get into serious arguments, and they sometimes annoy me intensely, but even that always turns out to be part of*
> *the process of making the article better.*
>
> *On the other hand, I've only ever had the most tentative suggestions from those who publish my poetry. They share the assumption that to even think of intervening in another poet's work is not something too be done easily or lightly.*
>
> *So does this mean that we believe that other forms of writing, such as art criticism, are the rsult of collective effort whereas poetry is a purely individual matter? Does it imply that we have shared criteria for quality in prose writing while we lack any but the most intuitive criteria for poetry? Does this presumed difference between two kinds of writing have any political implications? (For iistance, does one therefore sign up to libertarianism in the act of writing poetry?)*

---

http://liveearth.msn.com

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129. David A. Kirschenbaum

Exhibit at Our 4th Annual Small Press, Indie Records, and Crafts Fair

Thu 5 Jul 2007

---

please forward

Exhibit at Boog City¹s 4th Annual Small, Small Press Fair
(with Indie Records and Crafts, too)

Sat. Aug. 4, 11:00 a.m.-5:00 p.m.

at day 3 of
Welcome to Boog City poetry and music festival
(complete fest info below)

Cakeshop
152 Ludlow St. (bet. Stanton and Rivington sts.)
NYC

$20 for a table

email [redacted] or call 212-842-BOOG (2664)

Featuring 15 on the 15¹s,
a 15-minute musical performance each hour on the 15¹s by:

Robert Kerr at

11:15 a.m.
12:15 p.m.
1:15 p.m.

Sean T. Hanratty at

2:15 p.m.
3:15 p.m.
4:15 p.m.

Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical "The Sticky-Fingered Fiancee" and the songs for his plays "Kingdom Gone" and "Meet Uncle Casper" as well as his Brothers Grimm adaptations "Bearskin" and "The Juniper Tree." He was also a founding member of the Minneapolis band Alien Detector.

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course...

---

*Welcome to Boog City
4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

David Baratier
Sean Cole
John Coletti
Tom Devaney
Greg Fuchs
Joanna Fuhrman
Tony Gloeggler
Nada Gordon
Mitch Highfill
Brenda Iijima
Eliot Katz
Amy King
Mark Lamoureux
Kimberly Lyons
Gillian McCain
Simon Perchik
Wanda Phipps
Kristin Prevallet
Lauren Russell
Nathaniel Siegel
Rachel M. Simon
Christina Strong
Gary Sullivan
Rodrigo Toscano and his Collapsible Poetics Theater
Ian Wilder
Daniel Zimmerman
and more

and music from:

Dr. Benstock
The Drew Gardner Flash Orchestra
I Feel Tractor
The Leader
Rachel Lipson
Nan & the Charley Horses
The Passenger Pigeons (formerly The Sparrows)
and more

and

The Fugs album,
The Village Fugs, performed by
Paul Cama, Steve Espinola, I Feel Tractor,
JUANBURGUESA, and Scott MX Turner
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum
For more info: 212-842-BOOG (2664) * [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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130. steve d. dalachinsky
Re: listenlight magazine
Thu 5 Jul 2007

why sanctimony jesse do you honestly believe it's ok to change work and publisht without asking sanctimony? on who's part address this part of the issue directly what are your true thoughts on this issue and your part in it?? obviously if you stand silent we takeit that you think it's ok to alter someone's work beyond suggesting changes

On Wed, 4 Jul 2007 22:55:56 -0500 Jesse Crockett <[redacted]>
writes:
> Featuring its clutch lineup ---
>
> is laughing at you ---
>
> this trite, meaningless sanctimony ---
>
> but willing to offer a rematch.
>
> http://listenlight.net
>
> Editor Jess Crockett

>
>

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131. CA Conrad
HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!
Thu 5 Jul 2007

Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long out of print FITS OF DAWN, made me very very very fucking happy indeed!

You can see the cover on The PhillySound, as well as links to PENNSOUND's Ceravolo page, which Eric Baus just alerted me to as well. Go here: http://PhillySound.blogspot.com

I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo!

Whose cock do I have to suck to get the COLLECTED Ceravolo published! What a ridiculous fucking world this is when I see some of the boring shit being published in mass quantities and NO Ceravolo COLLECTED!

OY! Makes my bad manners break loose!
CAConrad
http://PhillySound.blogspot.com

↑ Index

132. David A. Kirschenbaum
Re: listenlight magazine
Thu 5 Jul 2007

Murat wrote:

> *"Editing" is the norm in mainstream publications. And if you object to it you are being unreasonable or unprofessional. There is a logic to that situation. Mainstream publications need to make money, and their editors do believe they know what their readerships will find acceptable. The issue has little to do with good or bad (though the editor may think it does) but a communality of taste.*

So many things to say about this one paragraph of yours. First, you make your contempt for editing clear by placing the word in quotation marks.

And as someone whose job has been editing at various publications, one goal, as with all for-profit businesses, has been to, well, turn a profit. The issue of style and content has always been a good and bad issue, as well as a readership issue, not one at the exclusion of the other. Hell, if you write an article for Sports Illustrated on Turkish-American relations it will be rejected, and a thread that doesn't go anywhere in a movie review for a local community paper will be edited out, as well it should be. Editing is also, of course, about style, and publications may adhere to a greater style guide, AP at most places I've been, but then each place has their own house style, too.

And Murat wrote again:

> *In these instances, I have tried to show how a trust develops (or must develop) from the publisher (editor) in the integrity, rightness of what the writer/poet is doing. In these cases, of course, financial considerations are less paramount, and, most often, the publisher and editor are the same person. (In the bigger, mainstream publishing houses, the functions are split, weakening the aesthetic impulse, the aggressive element of editorial choice.) Here, I will go even a step further: if a publisher commits to publish a poet (writer), the commitment must be to all this poet's work, with no editorial selection.This idea, which may seem strange, has two basic reasons. First, "editorial selection" implies that a poet's work consists of individual pieces. In my view, a poet's real achievement is in its totality, the explorations, the obsessions, the solutions which run through his or her work. In that way, a more powerful poet's "failures" are more interesting and absorbing and revealing that a lesser poet's successes. Second, finding a publishing "home" releases a lot of energy for a poet, both chronological and mental, creating a room of silence "of one's own" in which writing can more easily occur. The argument that every work, including poems (except when "first thought is best thought"), needs editing is unconvincing. Most poets have already edited (by spending endless hours) their poems before offering them to a publisher. The question is who is doing the editing.*

The only time in the 16 years I've been running boog where I could see this holding true was with a lee ann brown chapbook we published in the summer of 1993, a museme. It contained 10 poems, one for each of the nine deities plus one for their mom. There was a case where if I was going to put out that chap it would only be with all 10 poems. Every other ms of poems, solicited and unsolicited, hasn't come to me with an author's instructions that this is the ms, every poem in this order, or I'll go elsewhere (and it isn't like I'm only the only micro press in town). As I stated in an earlier reply to this thread, I think an editor/publisher who gets work and puts it out without an attempt to red pen it should just call themselves a printer. Better yet Murat, why not cut out us middlemen, us editors and publishers, and just put out yr work on yr own, then it'll come out just the way you'd like, but, more than likely, not as good.

as ever,
david

↑ Index

133. steve d. dalachinsky
Re: ixnay press call for work
Thu 5 Jul 2007

---

what kind odf work?

On Wed, 4 Jul 2007 13:51:42 -0500 Ixnay Press <[redacted]>
writes:
> Hello,
>
> We're currently reading submissions for the third volume of "the
> ixnay reader," a yearly perfect-bound journal. We'll be reading
> submissions until July 31st. Up to 10 pgs of work can be sent to
> this email address ([redacted]) or to our snail mail
> address:
>
> ixnay c/o McCreary
> 1328 Tasker Street
> Philadelphia PA 19148
>
> The first two issues of the "reader" can be found as free pdfs on
> our new website, www.ixnaypress.com. Note that the "reader" tends to
> focus on a relatively small number of writers but gives each writer
> quite a bit of space.
>
> Any questions? Please drop a line. Thanks muchly.
>
> Chris McCreary / co-editor, ixnay press
>
>

↑ Index

134. Marcus Bales
Re: listenlight magazine
Thu 5 Jul 2007

Exactly -- but not because it's a "violation of the author's moral rights"!

Marcus

On 4 Jul 2007 at 10:11, Jason Quackenbush wrote:

> *US Copyright law is laid out in title 17 of the US Common Code of Law. In chapter 1 Section 106, it makes very clear that it is the exclusive right of a copyright holder to reproduce copies of the copyrighted work and to prepare derivative works based on the copyrighted work. Editing a poem and printing the edited version without the author's agreement is a violation of both rights, hence illegal.*
>
> *Marcus Bales wrote:*
> *Alison Croggon <[redacted] writes:*
>
> *Changing a poem and publishing changes without the author's consent is actually a violation of an author's moral rights. Which is to say, it's not only unethical, but illegal ...<*
>
> *I've got no dog in this fight, but this kind of muzzy-headed thinking is amazing.*
>
> *Moral rights and legal rights are two different things. I agree that changing a poet's poem without his or her approval is a violation of the author's moral rights, but unless there's a law against it, it is NOT illegal. Is Alison asserting there is a law against it? Cite the legal code, then, not the moral right. And asserting that something is illegal when it is instead unethical is a dangerous business, because even muzzier-headed people might think it's true.*
>
> *Furthermore, all this talk of rights and legality and contracts regarding the publication of poems -- what bullshit. Are there really people so harmed by how their poems were presented that they sue? Are there really publishers so harmed by a poem appearing in some other magazine or book that they sue? Is there so much money sloshing around in the poetry business that people are at each others' legal throats constantly, wrangling to get the best deal to make the most money? It's crap. The poetry business is a gift economy. No one makes any money in it. And if they did, if there were markets for poetry then all the rules for editing prose would apply, as Mr Howe has suggested they apply. If you were getting paid for your poems you'd have LESS, not more, ability to say what got printed, just as when you're paid for a review or other prose piece, you expect it will be edited for length, content, and they're likely to change the title. Is that what you WANT in the poetry business? To get paid enough so that editors can cut your poem, rearrange the stanzas or paragraphs, have a re-write person add to it, change the title, and so forth?*
>
> *Get real. The only reason poets can mouth off in such silly fashion is that no one gives a rat's ass what a poet says or does. Poetry is the medium in which you have the freedom to say what you please because no one is listening.*
>
> *Marcus*

> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.476 / Virus Database: 269.10.0/886 - Release Date: 7/4/2007 1:40 PM*

↑ Index

135. Marcus Bales
Re: listenlight magazine
Thu 5 Jul 2007

On 5 Jul 2007 at 8:43, Alison Croggon wrote:
> "Moral rights" is ... it seems they don't exist in
> the US; but they certainly exist - as a legal category - in other places,
> and in the US they are covered by copyright.<

So you're talking about "moral rights" that don't exist in the US, but you spoke broadly as if they applied universally, even though it did NOT apply to the vast majority of the membership of the list is in the US where US law would apply?

Moral rights and legal rights are different things. Violating the one does not necessarily violate the other.

On 5 Jul 2007 at 8:43, Alison Croggon wrote:
> So who's talking about suing? I wasn't.

This is disingenuous in the extreme. Why bother to talk about what's illegal and what's not, much less about why, if you are not thinking about or talking about remedies. What possible difference can it make if something is illegal or not if you're not interested in the remedies and the process of getting the remedies, that is, suing?

As soon as you start saying something in the civil law is illegal, you're talking about suing -- because the state has no interest in the particular disputes between the parties other than that they resolve their differences within the civil and criminal laws. The state is not going to enforce your "moral rights" in copyright law -- you have to enforce them by suing, or they go unenforced. And unenforced laws are like no laws at all.

Marcus

↑ Index

136. **Mark Weiss**
Re: listenlight magazine
Thu 5 Jul 2007

I think this topic has pretty well been covered. Just one corrective: it's unlikely that anybody at the time criticized Moby Dick because of the occasional lists (the prefatory matter and perhaps three chapters) and the more than occasional digressions. In those regards it's thoroughly in the tradition of Fielding and Sterne, both of whom were universally read: the intrusive, wayward narrator was in no way unusual.

For the sake of mischief, a reminder that no less a figure than Pound used to revise other's poems and publish them sans consultation. I would have been furious, but there it is.

Mark

> *My proposal (I admit, not particularly modest) may first appear to be taking away power, disenfranchising editor/publishers. The very reverse is true. The power becomes strategic, rather than technical, focused around an aggressive choice on the totality of a poet, which is a visionary act, rather than on individual lines or poems. If one considers historically, one remembers those editors who made those choices or failed to make them, for example, Mrs. Shakespeare with "Ulysses" or Maddox Ford, who decided to publish D.H. Lawrence after having read only the first paragraph of one of his short stories. Or, one can think of Andre Gide, who rejected Marcel Proust's "A La Recherche"; I suppose he found the first paragraph of "Swann's Way" completely uneditable. Or think of "Moby Dick," a totally "bad" novel by any public standard of that time. In fact, "Moby Dick" is the eternal bad novel, with all its endless lists and so few, oh so few, visionary narrative moments. Did the publishers of "Typee" and "Omoo" publish "Moby Dick" or reject it?*
>
> *I was planning to bring in a few more points I had on mind, but this is enough; I have a few other things to do. I am not a scholar. I would like to know more about the changing meaning and position of editor (or publisher) through history. I would appreciate any comments along those lines.*
>
> *Happy fourth of July, or whatever is left of this decrepit, sad and worn out concept.*
>
> *Ciao,*
>
> *Murat*
>
> *On 7/2/07, Andy Gricevich <* [redacted] *> wrote:*

Wow. So this has been happening for some time, to quite a few people.
Thanks, Alison, for the legal tip--I suspected that that was the case and, though I have no desire to "go there," it's good to know for sure.

I agree that Tom's original is better than the "improved" version; that's probably the case with the work of most people this has happened to.

Has anyone on this list had any similar experiences with other editors? It'd be good to avoid their journals as well.

Eek. One worries.

Andy

I submitted something to Jesse earlier this year, and he altered it and
posted the piece under his no. 6 edition:

http://listenlight.net/06/lewis/

he did warn me he was going to do this, and I didn't know any better
than to question his choices, though they weren't offensive enough for
me to pull the piece out. below are the two versions, for comparison.

is this kind of behavior on the part of editors just not the done thing?
as in, when you submit a poem the terms should be understood as "take it
or leave it"?

fyi, the piece was written in August '05, which is right before I
experienced a stylistic sea-change (e.g., my first encounter with langpo
and the harder forms of avant-garde writing/theory)...
so this one was

> *kind of an orphan and at the time I was communicating*
> *with Jesse I was*
> *aware that it wasn't exactly representative of my*
> *current work; that is,*
> *I wasn't so turned off by the idea of someone messing*
> *with it. now that*
> *I look back at it, I like my version of the piece*
> *better.*
>
> *tl*
>
> ---
>
> *Sick sense of humor? Visit Yahoo! TV's*
> *Comedy with an Edge to see what's on, when.*
> *http://tv.yahoo.com/collections/222*

↑ Index

137. Marcus Bales
Re: listenlight magazine
Thu 5 Jul 2007

> *On 7/5/07, Marcus Bales <[redacted]> wrote:*
> *If you were getting paid for your poems you'd have LESS, not*
> *more, ability to say what got printed, just as when you're paid for a*
> *review or ther prose piece, you expect it will be edited for length,*
> *content, and they're likely to change the title. Is that what you*
> *WANT in the poetry business? To get paid enough so that editors*
> *can cut your poem, rearrange the stanzas or paragraphs,*
> *have a re-write person add to it, change the title, and so forth?*

On 5 Jul 2007 at 9:05, Alison Croggon wrote:
> This is also crap. I made a distinction between journalism and literature. I
> write journalism (I am a theatre reviewer for the Australian, a daily
> national newspaper) and I do not expect my deathless prose to be published
> unchanged as a journalist, sure.<

You were talking about legality and law suits and enforcing the "moral rights" of people -- and the only way that such private civil enforcement is going to happen is if there is enough money involved in publishing poetry that there is a market for it. That means, the only reason to be talking about legality and enforcement is if there's something other than "moral rights" involved. Otherwise, if all you're saying is "tsk tsk", well, then, it's just blather.

I live in a city where it's illegal, explicitly illegal, to shoot off a whole array of fireworks in the city limits, and illegal to drink alcohol in open containers on the streets or sidewalks, yet last night, there was the councilman, drinking a beer on the sidewalk, directing the police to block off a street so people could shoot off fireworks. Lots of illegal things are allowed de minimus and people republishing poems, or editing them without permission, as well as shooting off fireworks and drinking beer, are some of them.

The only way that this becomes an issue at law is if you, Alison, or other individual poets, make it one by suing. Or if some editor somewhere sues you for failing to properly credit his or her journal if you reprint the poem. So the moment you start talking about "illegal" you start talking, necessarily, about enforcement, and the only enforcement in the civil law is people suing each other. You want to claim now that you said nothing about suing? Then you have to accept that you said nothing of any interest or moment about the issue at all.

Further, once either there is enough money to justify legal enforcement in the poetry business that people _do_ start suing one another, then the editorial conventions will start to change, and will change, because editors will demand, and poets who want to be published _and paid for it_ will accede to, editing poems as they edit prose: cutting things out, adding things in, changing the title, and so on, to suit their _customer's_ tastes.

Marcus

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138. charles alexander
new on chaxblog, certain slants
Thu 5 Jul 2007

One more post up on <http://chax.org/blog.htm>chaxblog, journal of time in England, and including brief looks at four chapbooks from Equipage:

> Elizabeth Willis, the great egg of night
> Tony Lopez, Equal Signs
> Caroline Bergall, 8 figs
> Carol Watts, brass, running

http://chax.org/blog.htm

see Junction Press, http://junctionpress.com/books/alexander.html for my latest book

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

↑ Index

139. **Andy Gricevich**
Re: listenlight magazine
Thu 5 Jul 2007

Hi, all

I'm glad that some people are doubtful; skepticism and tentativity are always good in these situations.

Indeed, if what's been written here about Listenlight were false, it would amount not only to resentful, hostile, unacceptable treatment of another person, but also to libel, and Jesse would indeed be owed a serious public apology.

I'm happy to clear up whatever doubts I can. If you suspect me of hyperbole when I say that the revision of my submission was far more drastic than anything mentioned here (with the possible exception, in a different sense, of the "toon town" anecdote), I can send you the originals and the published version (now removed from the site).

(I can even discuss edits with you, or say why I don't think the rewrite is an improvement, despite the evident care with which Jesse rewrote my poem and that of another contributor).

A brief account of what happened is posted on my blog, and it's pretty easy to verify its accuracy.

I would HOPE, if Jesse (hi, Jesse) were being libeled, or even if someone were slanting the truth maliciously in order to damage his reputation, that he would respond directly, set the situation straight. I assume that the condescending, dismissive, indirect remarks he's posted here indicate that he doesn't contest the accuracy of these reports, but feels that he's in the right. If I thought that I was in the right, but that, given the facts, I had no chance of convincing anyone otherwise, I'd probably stay "above" the discussion as well.

Backchannel me about this if you like.

all the best,

Andy

http://ndgwriting.blogspot.com

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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140. Jim Andrews
evolution and language
Thu 5 Jul 2007

---

i wonder if someone in the know about darwin and evolution could confirm or deny the following.

there's an interesting talk by Steve Jones, professor of genetics at University College London, at http://www.bath.ac.uk/podcast called "Why creationism is wrong and evolution is right" in which he says that Darwin got the notion of evolution (insofar as it is 'descent with modification') from the work of Sir William Jones concerning the 'evolution' of language.

is it true that Darwin got the notion of evolution from Sir William Jones's work on the 'evolution' of language?

ja?
http://vispo.com

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141. George Bowering
Re: listenlight magazine
Thu 5 Jul 2007

If I were editing this chain I would suggest quite a few changes in this last bit.

On Jul 5, 2007, at 9:18 AM, steve d. dalachinsky wrote:

> why sanctimony jesse do you honestly believe it's ok to change work
> and
> publisht without asking sanctimony? on who's part
> address this part of the issue directly what are your true thoughts on
> this issue and your part in it?? obviously if you stand silent
> we takeit that you think it's ok to alter someone's work beyond
> suggesting changes
>
> On Wed, 4 Jul 2007 22:55:56 -0500 Jesse Crockett <[redacted]>
> writes:
>> Featuring its clutch lineup ---

>>
>> is laughing at you ---
>>
>> this trite, meaningless sanctimony ---
>>
>> but willing to offer a rematch.
>>
>> http://listenlight.net
>>
>> Editor Jess Crockett
>>
>>
>
>
Geo. H. Bowering
Adaptable yet reliable.

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142. Poetics List

Poetics List Welcome Message

Thu 5 Jul 2007

Reminder -- The list editors reserve the right to decide what messages will be approved for posting to this list. Submitting posts to the list does not guarantee that they will be published.

-- Flame messages will not be tolerated on the Poetics List.

-- Posting is limited to four posts per person each day.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com
note our new address!

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are

reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change withouth notice.

In addition to being archived at through the EPC (http://epc.buffalo.edu) and at http://listserv.acsu.buffalo.edu/archives/poetics.html, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [redacted], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed form the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens

you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*,

then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

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143. **Jason Quackenbush**
Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!
Thu 5 Jul 2007

---

yah, i just sent that file over to the big printer in my office. whee!

On Thu, 5 Jul 2007, CA Conrad wrote:

> *Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long out of print FITS OF DAWN, made me very very very fucking happy indeed!*
>
> *You can see the cover on The PhillySound, as well as links to PENNSOUND's Ceravolo page, which Eric Baus just alerted me to as well. Go here: http://PhillySound.blogspot.com*
>
> *I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo!*
>
> *Whose cock do I have to suck to get the COLLECTED Ceravolo published! What a ridiculous fucking world this is when I see some of the boring shit being published in mass quantities and NO Ceravolo COLLECTED!*
>
> *OY! Makes my bad manners break loose!*
> *CAConrad*
> *http://PhillySound.blogspot.com*

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144. **steve d. dalachinsky**
Re: listenlight magazine
Thu 5 Jul 2007

---

copyrights? do you copyright every pome you write? right ???

On Wed, 4 Jul 2007 10:11:01 -0700 Jason Quackenbush <[redacted]>
writes:
> US Copyright law is laid out in title 17 of the US Common Code of
> Law.
> In chapter 1 Section 106, it makes very clear that it is the

> exclusive
> right of a copyright holder to reproduce copies of the copyrighted
> work
> and to prepare derivative works based on the copyrighted work.
> Editing a
> poem and printing the edited version without the author's agreement
> is a
> violation of both rights, hence illegal.
>
>
> Marcus Bales wrote:
> > Alison Croggon <[redacted] writes:
> >
> >>> Changing a poem and publishing changes without the author's
> consent
> >>> is actually a violation of an author's moral rights. Which is to
> say,
> >>> it's not only unethical, but illegal ...<
> >>>
> >
> > I've got no dog in this fight, but this kind of muzzy-headed
> thinking is amazing.
> >
> > Moral rights and legal rights are two different things. I agree
> that changing a
> > poet's poem without his or her approval is a violation of the
> author's moral
> > rights, but unless there's a law against it, it is NOT illegal. Is
> Alison asserting
> > there is a law against it? Cite the legal code, then, not the
> moral right. And
> > asserting that something is illegal when it is instead unethical
> is a dangerous
> > business, because even muzzier-headed people might think it's
> true.
> >
> > Furthermore, all this talk of rights and legality and contracts
> regarding the
> > publication of poems -- what bullshit. Are there really people so
> harmed by
> > how their poems were presented that they sue? Are there really
> publishers so

> > harmed by a poem appearing in some other magazine or book that
> they sue?
> > Is there so much money sloshing around in the poetry business that
> people
> > are at each others' legal throats constantly, wrangling to get the
> best deal to
> > make the most money? It's crap. The poetry business is a gift
> economy. No
> > one makes any money in it. And if they did, if there were markets
> for poetry
> > then all the rules for editing prose would apply, as Mr Howe has
> suggested
> > they apply. If you were getting paid for your poems you'd have
> LESS, not
> > more, ability to say what got printed, just as when you're paid
> for a review or
> > other prose piece, you expect it will be edited for length,
> content, and they're
> > likely to change the title. Is that what you WANT in the poetry
> business? To
> > get paid enough so that editors can cut your poem, rearrange the
> stanzas or
> > paragraphs, have a re-write person add to it, change the title,
> and so forth?
> >
> > Get real. The only reason poets can mouth off in such silly
> fashion is that no
> > one gives a rat's ass what a poet says or does. Poetry is the
> medium in which
> > you have the freedom to say what you please because no one is
> listening.
> >
> > Marcus
> >
>
>

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145. David A. Kirschenbaum
Simon Perchik Guest Poet at Poets.com
Thu 5 Jul 2007

Hi all,

My friend Simon Perchik is ³Guest Poet of the Month² for the Academy of American Poets' Poets.com. You can submit your poetry or comments to Simon and he'll respond online in their chat. Visit the below link to get there:

http://www.poets.org/forum/viewtopic.php?t=12040

best,
David

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146. David-Baptiste Chirot
Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!
Thu 5 Jul 2007

---

holy canoli to you too conrad--!--i have the pdf of the book also--and i think it is a criminal conspiracy that ceravolo's work is not all in print--just a little bit of it--have speculated on it with friends--sometimes when a very good poet , artist, musician--has long been neglected while heaps of medioctiry have been monumentalized and canonized--to suddenly bring forth the buried one--terrifies people!because--why is it this person was so overlooked? year after year--it makes people feel complicit--or like fools--or vaguely uneasy--why weren't they told about this person before???--"the blame game" will begin!!! and then the stampede will begin of al the people who have loved the person all along--and wil start to let everyone know about it--from a nobody a person can become a very important somebody--esp if they are dead!and who they were and what their work is can be formed in the proper packaged manner--i am sure now we will be hearing a great deal for a little while about this person, Ceravolo!!i hope very much though it is for a long time, and for real, and not a short time and just a little show and then gone again--> Date: Thu, 5 Jul 2007 11:27:32 -0500> From: [redacted]> Subject: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!> To: [redacted]> > Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long> out of print FITS OF DAWN, made me very very very fucking happy indeed!> > You can see the cover on The PhillySound, as well as links to PENNSOUND's> Ceravolo page, which Eric Baus just alerted me to as well. Go here:> http://PhillySound.blogspot.com> > I for one am SICK AND TIRED of the poetry world publishing endless crap and> ignoring the fact that Ceravolo is out of

print, except for the selected THE> GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the> selected, but it doesn't BEGIN to give us the total JOLT that is Joseph> Ceravolo!> > Whose cock do I have to suck to get the COLLECTED Ceravolo published! What> a ridiculous fucking world this is when I see some of the boring shit being> published in mass quantities and NO Ceravolo COLLECTED!> > OY! Makes my bad manners break loose!> CAConrad> http://PhillySound.blogspot.com
_____ See what you're getting into...before you go there. http://newlivehotmail.com=

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147. David-Baptiste Chirot

FW: Sunday, 7/22 - STACY SZYMASZEK & LEE BRICCETTI at WP

Thu 5 Jul 2007

_____ PC Magazine's 2007 editors' choice for best web mail—award-winning Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HMWL_mini_pcmag_0707=

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148. Sam Truitt

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!

Thu 5 Jul 2007

Hello,

Would love to get the PDF, yes, and with that in mind, if you could get me Joe Massey's email will make it happen.

Many thanks and

Best as ever,
Sam

CA Conrad <[redacted]> wrote: Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long out of print FITS OF DAWN, made me very very very fucking happy indeed!

You can see the cover on The PhillySound, as well as links to PENNSOUND's Ceravolo page, which Eric Baus just alerted me to as well. Go here: http://PhillySound.blogspot.com

I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE

GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo!

Whose cock do I have to suck to get the COLLECTED Ceravolo published! What a ridiculous fucking world this is when I see some of the boring shit being published in mass quantities and NO Ceravolo COLLECTED!

OY! Makes my bad manners break loose!
CAConrad
http://PhillySound.blogspot.com

Sam Truitt's "Days"
(improvisational AV
strip each day of 2007)
www.youtube.com/profile?user=Samtruitt

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

↑ Index

149. Stephen Vincent
Glasgow Puppets - An Ancestral Round
Thu 5 Jul 2007

For a visual treat, etc:

Glasgow Puppets - An Ancestral Round
http://stephenvincent.net/blog/

Enjoy

Stephen V

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150. Mark Weiss
Re: evolution and language
Thu 5 Jul 2007

He may be pushing it. There was a fair amount of work motivated by the growing awaremness of similarities between things which nonetheless had become different over long periods of time. Jones' observations were one of them. Did Darwin also know Grimm's Law? He certainly was aware of Lamarck, which posited evolution but got the mechanism way wrong, and, most important, he carried Lyell's geology texts with him on the Beagle. Lyell

demonstrated the earth's antiquity and the existence of major transformations from the accretion of small changes. He almost certainly didn't know Mendel's work, which he would have found useful.

Every farmer knew about selective breeding--it was in fact a fad in the 18th and 19th centuries, as witnessed by all the portraits of grotesquely improbable pigs. Darwin's great insight was that randomly generated traits within groups of animals in isolation from other members of their species would accumulate to the point that the group would differentiate not just into a strange pig but into a new species entirely if those traits gave individuals carrying them a reproductive advantage by helping them, for instance, secure nutrition or resist predation. The environment, in other words, acted as the selector from among the available traits.

This didn't come from Jones (whose basic insight had been at any rate anticipated by a good century) or Lyell or Grimm, and it remains unchallenged (except for the tweaking of details and an ever more sophisticated understanding of the genetic mechanism).

Mark

At 03:22 PM 7/5/2007, you wrote:
>i wonder if someone in the know about darwin and evolution could confirm or
>deny the following.
>
>there's an interesting talk by Steve Jones, professor of genetics at
>University College London, at http://www.bath.ac.uk/podcast called "Why
>creationism is wrong and evolution is right" in which he says that Darwin
>got the notion of evolution (insofar as it is 'descent with modification')
>from the work of Sir William Jones concerning the 'evolution' of language.
>
>is it true that Darwin got the notion of evolution from Sir William Jones's
>work on the 'evolution' of language?
>
>ja?
>http://vispo.com

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151. **W.B. Keckler**
Re: evolution and language
Thu 5 Jul 2007

Jim, here is a link that might help if you haven't already found it. _http://www.the-scientist.com/2004/12/20/16/1/_ (http://www.the-scientist.com/2004/12/20/16/1/) It references the linguistic evolution thing re

Darwin. A book that I found REALLY interesting w/ regard to a revisionist view on evolution (straight Darwinism seems mechanistic and 19th century) came from an unlikely source: Arthur Koestler. His Ghost in the Machine, a result of his year spent in an interdisciplinary think tank enviroment, questions some of the central premises in straight Darwinian evolutionary theory, and offers tantalizing glimpses of things like recapitulationary evolution (reculer pour mieux sauter), and directed evolution of sorts....he gives beaucoup evidence, including parallel evolutions of mammalian and marsupial species on continents separated eons ago. The chapter on homology is particularly beautiful, in a mathematical sort of way. Makes you wonder if all that "extraneous" material in genes we think are meaningless are really what we think.

********** See what's free at http://www.aol.com.

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152. Crane's Bill Books
Re: listenlight magazine
Thu 5 Jul 2007

Has anyone done a collaborative webzine where you send your poem in deliberately to have it altered? It could be called 'Vandal' or some such. J. A. Lee

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153. Murat Nemet-Nejat
Re: listenlight magazine
Thu 5 Jul 2007

On 7/5/07, David A. Kirschenbaum <[redacted]> wrote:
>
> Murat wrote:
>
> > "Editing" is the norm in mainstream publications. And if you object to
> it
> > you are being unreasonable or unprofessional. There is a logic to that
> > situation. Mainstream publications need to make money, and their editors
> do
> > believe they know what their readerships will find acceptable. The issue
> has
> > little to do with good or bad (though the editor may think it does) but
> a
> > communality of taste.
>

> So many things to say about this one paragraph of yours. First, you make
> your contempt for editing clear by placing the word in quotation marks.

David,

The quotation marks does not imply contempt. The marks imply that what is the norm in mainstream publications is not the only conceivable way of publishing.What makes so in mainstream is money. There are editors who think very differently from the way you do, where making money is not their primary concern. I can name a number in our time.

And as someone whose job has been editing at various publications, one goal,
> as with all for-profit businesses, has been to, well, turn a profit. The
> issue of style and content has always been a good and bad issue, as well
> as
> a readership issue, not one at the exclusion of the other. Hell, if you
> write an article for Sports Illustrated on Turkish-American relations it
> will be rejected, and a thread that doesn't go anywhere in a movie review
> for a local community paper will be edited out, as well it should be.
> Editing is also, of course, about style, and publications may adhere to a
> greater style guide, AP at most places I've been, but then each place has
> their own house style, too.

Here again we come to the issue of a specific market (readership, audience), which of course makes the prospect of profit possible. Within such a more or less specified market, the concept of good or bad also becomes more or less specified, in other words, natural. What I was talking about is a situation (an it is the situation of poetry as I see it) where this market (audience) is blurred, undefined, in purely commercial terms, non-existent. Here, the idea of editorship changes, becomes transformed. If the definition of an audience is blurred, the absoluteness of good or bad is also blurred -the latter becoming increasingly an ideal, a trusted goal postponed to the future. I assume that is what experimentation is. In such a situation, how does an editor gain authority over the poet? Which you seem to apply.

Once the poet accepts that he or she will make no money out of his or hear endeavors, this will provide the poet with a lot of freedom. Of course, the editor has the freedom to reject the work, and the poet to submit it somewhere else, or to publish it himself or herself (a prattice with a honorable history).

And Murat wrote again:
>
> > In these instances, I have tried to show how a trust develops (or must
> > develop) from the publisher (editor) in the integrity, rightness of what
> the
> > writer/poet is doing. In these cases, of course, financial

> considerations
> > are less paramount, and, most often, the publisher and editor are the
> same
> > person. (In the bigger, mainstream publishing houses, the functions are
> > split, weakening the aesthetic impulse, the aggressive element of
> editorial
> > choice.) Here, I will go even a step further: if a publisher commits to
> > publish a poet (writer), the commitment must be to all this poet's work,
> > with no editorial selection.This idea, which may seem strange, has two
> basic
> > reasons. First, "editorial selection" implies that a poet's work
> consists of
> > individual pieces. In my view, a poet's real achievement is in its
> totality,
> > the explorations, the obsessions, the solutions which run through his or
> her
> > work. In that way, a more powerful poet's "failures" are more
> interesting
> > and absorbing and revealing that a lesser poet's successes. Second,
> finding
> > a publishing "home" releases a lot of energy for a poet, both
> chronological
> > and mental, creating a room of silence "of one's own" in which writing
> can
> > more easily occur. The argument that every work, including poems (except
> > when "first thought is best thought"), needs editing is unconvincing.
> Most
> > poets have already edited (by spending endless hours) their poems before
> > offering them to a publisher. The question is who is doing the editing.
>
>
> The only time in the 16 years I've been running boog where I could see
> this
> holding true was with a lee ann brown chapbook we published in the summer
> of
> 1993, a museme. It contained 10 poems, one for each of the nine deities
> plus
> one for their mom. There was a case where if I was going to put out that
> chap it would only be with all 10 poems. Every other ms of poems,
> solicited
> and unsolicited, hasn't come to me with an author's instructions that this
> is the ms, every poem in this order, or I'll go elsewhere (and it isn't

> like
> I'm only the only micro press in town).

My point is not statistical but conceptual. Undoubtedly, in the majority of publications an editorial process occurs; it occurred in mine. Most of the time, I accepted many of the suggestions without a problem. I did not submit my manuscripts with a cover letter of instructions either, saying, "this is the manuscript and its order, take it or leave it or else." But, once the publisher accepted the work (he may make it conditional on some changes, which the poet may or may not accept), he basically respected its integrity. As I said in my earlier post, I believe in the totality of a writer's work, where shape is very significant. You have sensed it yourself in Lee Ann's poem.

As I stated in an earlier reply to
> this thread, I think an editor/publisher who gets work and puts it out
> without an attempt to red pen it should just call themselves a printer.
> Better yet Murat, why not cut out us middlemen, us editors and publishers,
> and just put out yr work on yr own, then it'll come out just the way you'd
> like, but, more than likely, not as good.

Why should "red pen" be what separates an editor from a printer? Wouldn't the choice of a writer -one unnoticed or rejected by other publishers- be the sign of a truly perceptive editor?

To me the idea that editors "improve" the writers' work is very problematic. I know there is the example of Thomas Wolfe. I don't think most poets are lazy bums or rube geniuses needing to be rescued from themselves. I wonder what Alan Sondheim feels about being edited?

I would like also to bring up the issue of The Waste Land, the quintessential editorial intrusion in modern poetry, no doubt a huge improvement on the early versions of the poem before Ezra Pound touched it. On the other hand, as I see it, The Waste Land is an anomaly in T. S. Eliot's work. The collage structure of the poem had not been used by him before, and he drops it after the poem. The Waste Land is considered Eliot's masterpiece, particularly by those who do not very much like his work. My impression is that among those who have affection for his work, and I am one of them, the poems which really touch them are Prufrock and The Four Quartets (the latter being maybe the most disliked work by the opposite side).

Ciao,

Murat

as ever,
> david
>

↑ Index

154. **Halvard Johnson**
Re: listenlight magazine
Thu 5 Jul 2007

Mischief, eh? Et tu, Mark? But seriously, I had a poem once published online in Wired (back in those days, yeah) as an "essay." I shrugged it off. David DelTredici once told me that Lenny Bernstein cut some nine minutes out of his (David's) orchestral piece called Tattoo, both in performance and in recording. Bernstein routinely cut several minutes from Roy Harris's 3rd Symphony, an American Classic. Writers are accustomed to having their books pulped, thanks to Bill Clinton. What's new? Artists in all fields are at the mercy of the commodifiers. The solution? Do it yourself. Write the book, print it, distribute it, even review and blurb it yourself. The way of the future (and some of the past). Don't you love it? I do. Thanks, Walt!

Hal

"No passion in the world is equal to
the passion to alter someone else's draft."
--H. G. Wells

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 5, 2007, at 12:05 PM, Mark Weiss wrote:

> *I think this topic has pretty well been covered. Just one corrective: it's unlikely that anybody at the time criticized Moby Dick because of the occasional lists (the prefatory matter and perhaps three chapters) and the more than occasional digressions. In those regards it's thoroughly in the tradition of Fielding and Sterne, both of whom were universally read: the intrusive, wayward narrator was in no way unusual.*
>
> *For the sake of mischief, a reminder that no less a figure than Pound used to revise other's poems and publish them sans consultation. I would have been furious, but there it is.*
>
> *Mark*

My proposal (I admit, not particularly modest) may first appear to be taking away power, disenfranchising editor/publishers. The very reverse is true. The power becomes strategic, rather than technical, focused around an aggressive choice on the totality of a poet, which is a visionary act, rather than on individual lines or poems. If one considers historically, one remembers those editors who made those choices or failed to make them, for example, Mrs. Shakespeare with "Ulysses" or Maddox Ford, who decided to publish D.H. Lawrence after having read only the first paragraph of one of his short stories. Or, one can think of Andre Gide, who rejected Marcel Proust's "A La Recherche"; I suppose he found the first paragraph of "Swann's Way" completely uneditable. Or think of "Moby Dick," a totally "bad" novel by any public standard of that time. In fact, "Moby Dick" is the eternal bad novel, with all its endless lists and so few, oh so few, visionary narrative moments. Did the publishers of "Typee" and "Omoo" publish "Moby Dick" or reject it?

I was planning to bring in a few more points I had on mind, but this is enough; I have a few other things to do. I am not a scholar. I would like to know more about the changing meaning and position of editor (or publisher) through history. I would appreciate any comments along those lines.

Happy fourth of July, or whatever is left of this decrepit, sad and worn out concept.

Ciao,

Murat

On 7/2/07, Andy Gricevich < [redacted] *> wrote:*

Wow. So this has been happening for some time, to quite a few people.
Thanks, Alison, for the legal tip--I suspected that that was the case and, though I have no desire to "go there," it's good to know for sure.

I agree that Tom's original is better than the "improved" version; that's probably the case with the work of most people this has happened to.

Has anyone on this list had any similar experiences with other editors? It'd be good to avoid their journals as well.

Eek. One worries.

Andy

I submitted something to Jesse earlier this year, and he altered it and
posted the piece under his no. 6 edition:

http://listenlight.net/06/lewis/

he did warn me he was going to do this, and I didn't know any better
than to question his choices, though they weren't offensive enough for
me to pull the piece out. below are the two versions, for comparison.

is this kind of behavior on the part of editors just not the done thing?
as in, when you submit a poem the terms should be understood as "take it
or leave it"?

fyi, the piece was written in August '05, which is right before I
experienced a stylistic sea-change (e.g., my first encounter with langpo
and the harder forms of avant-garde writing/theory)... so this one was
kind of an orphan and at the time I was communicating

> *with Jesse I was*
> *aware that it wasn't exactly representative of my*
> *current work; that is,*
> *I wasn't so turned off by the idea of someone messing*
> *with it. now that*
> *I look back at it, I like my version of the piece*
> *better.*
>
> *tl*
>
> ---
>
> *Sick sense of humor? Visit Yahoo! TV's*
> *Comedy with an Edge to see what's on, when.*
> *http://tv.yahoo.com/collections/222*

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155. **Alison Croggon**

Re: listenlight magazine

Thu 5 Jul 2007

Marcus, straw men are burning everywhere. Did you read anything I actually wrote? I wasn't offering an opinion, just stating a commonly known legal fact, which in fact pertains in America under copyright law. Look it up: "moral rights" is a legal term. It's printed in the front of my published books. And, for the second time, no one was talking about suing. It's a good idea, no, for people to know their rights?

Steve, as the author, you hold the copyright of anything you write by default.

I have never been an artist who likes tugging my forelock or who feels that I ought to be so grateful to be published that I will allow my work to be bastardised for the sake of it; I have withdrawn poems from prestigious print journals if it seems that changing it against my better judgment is part of the deal. I do not accept my work being treated with disrespect by any publisher, and no writer should. And it happens that in seeking to protect the work as I intend it to be, the law is on my side.

Murat, your idea of editing poetry is roughly speaking my policy at Masthead. I am responsible for shaping an issue and choosing the work that will go into it, and I will pick up what looks like typos or mistakes (we all make them) and very occasionally make suggestions in consultation with the author; but I feel that if I invite someone to contribute, I do so on good faith, because I like this work I

have asked for. If I accept a poem, I publish the poem I have accepted, and I prefer to publish a number of poems by any particular author, to give (however small) an idea of range and sensibility.

However, I don't agree that in more commercial circumstances editing is always without integrity or solely driven by commercial considerations. I'm as proud of my popular novels and take them as seriously as my poetry; in a funny way, what interests me about both, aside from the obvious desire that drives any work, is a question of formal intrigue: how possible is it to subvert generic form without breaking it, say, in the case of writing genre literature. I've encountered many degrees and means of editorial interference; for example, my US publisher - in a major but independent publishing house - is also my editor (an exception, rather than a rule, I agree, but it does happen) and they've never been anything but respectful. I've had my rows with commercial publishers (Penguin) and in fact won them. If I had not been an experienced writer, though, and a stubborn one, it might have been a different story. I have a lot of thoughts about bad editing and how deleterious it can be for a developing writer, but I won't go into them here.

Like Andy, I enjoy editing, self-generated or otherwise, and it's always been an important part of my process.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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156. George Bowering
Re: listenlight magazine
Thu 5 Jul 2007

On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:

> *I wasn't offering an opinion, just stating a commonly known legal fact, which in fact pertains in America under copyright law.*

Nope, just in the US, I think.

> George Hendrik Bowering
Always ate his crusts.

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157. Jason Quackenbush
Andre Breton's literary executor?
Thu 5 Jul 2007

Hi folks, does anyone know how I would go about contacting Andre Breton's estate about use of his poems and what they'd expect as far as remuneration goes? I've been working on some procedural translations based on a method I developed and had good results with on Rimbaud's Une Saison en Enfer, which I'm hoping to publish through Wet Asphalt press and have no worries about since rimbaud is all public domain.

Anyhow I started toying around with Breton translations because while my French is really pretty mediocre, i'd been so pleased with my Rimbaud results, i wanted to try the technique on my other favorite francophone. Any way, some of my efforts have been better than others, but I just finished work on a translation of L'union libre last night that I'm frankly thrilled with and I'd like to see the light of day sometime before Breton's nachlass becomes public domain in 2042. Any advice from those of you who are real translators as compared to bonehead poseurs like me?

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158. cynthia miller
CUSHING POETRY SERIES JULY 10: Jeremy Frey
Thu 5 Jul 2007

The Cushing Street reading series resumes this coming Tuesday! A great reading with two of Tucson's best poets. Please forward this message to any individual or list as you wish.

CUSHING STREET POETRY

a reading by

JEREMY FREY
&
WENDY BURK

8:00 pm, Tuesday, July 10th, 2007

at Cushing Street Bar & Restaurant, on the patio
198 W. Cushing Street
in Tucson, Arizona

just south of Tucson Convention Center
1 block east of Main Street

admission is FREE

The Cushing Street Poetry Series is sponsored by Chax Press, POG, & Cushing Street Bar & Restaurant.

POG & CHAX PRESS events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts. Please call Chax Press at [redacted], or email [redacted]. com, for more information. Do not inquire until June 19, please.

****

Jeremy Frey occasionally writes poetry and short nonfiction pieces. He's published here and there but not everywhere. He graduated with his MFA in Creative Writing from the UofA in 2006, and he now teaches in the UA Writing Program.

Wendy Burk is the author of a chapbook, The Deer, and the translator of Tedi Lopez Mills's While Light Is Built. Her work has appeared or is forthcoming in journals such as Colorado Review and Tin House. Wendy's poems and translations have also been anthologized in Connecting Lines: New Poetry From Mexico, from Sarabande Books, and the recently released Kore Press audio anthology Autumnal: A Collection of Elegies. Wendy received an MFA in Creative Writing from The University of Arizona, and has twice been named Artist-in-Residence with the National Park Service. Her most recent project, with Eric Magrane, is the invention of the poemgraph (TM) system: a revolution in poetry coming soon to a conference room near you.

UNTITLED "List Poem" by Jeremy Frey

Wrest in Peace
Between Two Pillows
The Belly of the Beloved
The Sweet Waste
Gargoyle
Backslide
I Went Blind Writing These Poems
The Weight of Pillows
You Gonna Eat That?
Because I am a God
Of the Eye, Singing
I
You Made the Shaman Giggle
A Poem Domestic
What Peter Jennings Didn't Tell You
Spinach in the Teeth
Pretension

Boxley Valley by Wendy Burk

Deer pass through the pasture under the moon
as if in ceremony

turning their ears toward the visitors
staring smoothly and

engaging memory

whose memory --

who knows.

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159. Jim Andrews
Re: evolution and language
Thu 5 Jul 2007

Thanks, W.B. I see the article you refer to is available in its entirety at http://www3.isrl.uiuc.edu/~junwang4/langev/localcopy/newsreport/2004-12-darw in-meets-chomsky.txt . It begins with a quote from Darwin:

"The formation of different languages and of distinct species and the proofs that both have developed through a gradual process are clearly the same."

And thanks also to Mark, who points out that the antecedants of the idea of evolution are various, not simply William Jones's work on the evolution of languages.

It is of course no surprise that we and language are subject to similar processes, but there is something beautiful in the historical link between Darwin's idea of the evolution of species and the evolution of languages.

The study of language has expanded so profoundly in a hundred and fifty years. Language, in the theory of computation, has about the same role as particle systems in physics. And, just as twentieth century science was dominated by physics, so it seems the twenty first will be by studies deeply involving language. Such as computation, genetics, and other types of information.

Yet, in most cases, apparently language/information/grammar without a sentient author.

Fascinating notions of poetry therein.

ja
http://vispo.com

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160. ric royer
FW: There Were One and It Was Two
Thu 5 Jul 2007

This is a multi-part message in MIME format.

> *From:* [redacted]
> *Subject: There Were One and It Was Two*
> *Date: Thu, 5 Jul 2007 19:45:13 -0400*

---

http://liveearth.msn.com

Hello.

Just wanted to let people know that I recently had a book/CD released by Narrow House Recordings, There Were One and It Was Two; Annotated Artifacts from the Doubles Museum. John Berndt provides sound on the cd.

You can find it here on my website: http://ricroyer.com/therewereone.htm The webpage has photos from the release event, Baltimore City Paper review and info about the project.

It will be available exclusively at Normals Books and Records in Baltimore for the month of July. After July it will be available at other places.

Briefly, the piece is about the double in all of its funny, uncanny and frightening forms. There is a full description on the website.

You will like it. You will. oh you will.

ric

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161. Alison Croggon
Re: listenlight magazine
Thu 5 Jul 2007

Many apologies for the careless conflation, George. Of course Canada has moral rights.

xA

On 7/6/07, George Bowering <[redacted]> wrote:
>
> On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:
>
> > I wasn't offering an opinion, just stating a commonly known legal
> > fact, which in fact pertains in America under copyright law.

>
> Nope, just in the US, I think.
>
>
> > George Hendrik Bowering
> Always ate his crusts.
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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162. Mark Weiss
Re: evolution and language
Fri 6 Jul 2007

Or, to put it another way, we may have entered a period when the rather imprecise metaphoric identification of all symbolic systems as language may obscure the profound differences between them.

Mark

> *And, just as twentieth century science was*
> *dominated by physics, so it seems the twenty first will be by studies deeply involving language. Such as computation, genetics, and other types of information.*
>
> *Yet, in most cases, apparently language/information/grammar without a sentient author.*
>
> *Fascinating notions of poetry therein.*
>
> *ja*
> *http://vispo.com*

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163. Craig Dworkin
Ceravolo (Fits of Dawn)
Fri 6 Jul 2007

Dear CA Conrad et al:

Very glad to see that pdf circulating -- good work!

I tried for YEARS to get Joseph's wife Rosemary to give me permission to put Fits of Dawn on Eclipse and she always refused -- in fact, she stopped even writing back....

Best,
::Craig Dworkin

Editor, ECLIPSE
http://english.utah.edu/eclipse

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164. Carol Novack

Mad Hatters' Review Issue 8 is UP

Fri 6 Jul 2007

---

*FEATURING * ** *POETRY BY *Hugh Fox<http://www.madhattersreview.com/issue8/poetry_fox.shtml> Arun Gaur <http://www.madhattersreview.com/issue8/poetry_gaur.shtml> Tamir Greenberg <http://www.madhattersreview.com/issue8/poetry_keller.shtml>* Translated from the Hebrew by Tsipi Keller *Christine Hamm<http://www.madhattersreview.com/issue8/poetry_hamm.shtml> Sharron Hass <http://www.madhattersreview.com/issue8/poetry_keller.shtml>* Translated from the Hebrew by Tsipi Keller * H. L. Hix<http://www.madhattersreview.com/issue8/poetry_hix.shtml> Judith Kerman <http://www.madhattersreview.com/issue8/poetry_kerman.shtml> Karen Knight<http://www.madhattersreview.com/issue8/poetry_knight.shtml> David Musgrave<http://www.madhattersreview.com/issue8/poetry_musgrave.shtml> Sam Witt <http://www.madhattersreview.com/issue8/poetry_witt.shtml> Stephanie Strickland <http://www.madhattersreview.com/issue8/poetry_strickland.shtml> Angela Szczepaniak<http://www.madhattersreview.com/issue8/poetry_szczepaniak.shtml> Patience Agbabi<http://www.madhattersreview.com/issue8/england_agbabi.shtml> David J. Constantine<http://www.madhattersreview.com/issue8/england_constantine.shtml> George Szirtes<http://www.madhattersreview.com/issue8/england_szirtes.shtml>

*FICTION BY: * Laurence Davies<http://www.madhattersreview.com/issue8/fiction_davies.shtml> Jason Everett<http://www.madhattersreview.com/issue8/fiction_everett.shtml> Andrea Fitzpatrick<http://www.madhattersreview.com/issue8/fiction_fitzpatrick.shtml>

Kass Fleisher <http://www.madhattersreview.com/issue8/fiction_fleisher.shtml> Elizabeth Block <http://www.madhattersreview.com/issue8/fiction_block.shtml> Steven Gillis <http://www.madhattersreview.com/issue8/fiction_gillis.shtml> Steve Gilmartin <http://www.madhattersreview.com/issue8/fiction_gilmartin.shtml> Vanessa Place <http://www.madhattersreview.com/issue8/fiction_place.shtml> Nicola Barker <http://www.madhattersreview.com/issue8/england_barker.shtml> Aamer Hussein <http://www.madhattersreview.com/issue8/england_hussein.shtml> Gabriel Josipovici <http://www.madhattersreview.com/issue8/england_josipovici.shtml> Deborah Levy <http://www.madhattersreview.com/issue8/england_levy.shtml> Sara Maitland <http://www.madhattersreview.com/issue8/england_maitland.shtml>

AUDIO FEATURES BY: Urayoán Noel<http://www.madhattersreview.com/issue8/audio_noel.shtml> Zack Wentz <http://www.madhattersreview.com/issue8/audio_wentz.shtml> *

AUDIO TEXT COLLAGE BY: by Davis Schneiderman, Don Meyer & Tom Denlinger Monuments To Indian Native First Nations American Tenacity in the Stacked Face of Continual Misrepresentation<http://www.madhattersreview.com/issue8/audiotext/screen01.html> *

*DRAMA BY: Sissy Boyd<http://www.madhattersreview.com/issue8/drama_boyd.shtml> *

*NON-FICTION BY: Patty Catto<http://www.madhattersreview.com/issue8/nonfic_catto.shtml> *

*+ ART GALLERIES, MUSIC, RECITATIONS, BOOK REVIEWS, INTERVIEWS, ANIMATIONS, CARTOONS, CONTEST, MISC., & Miss Bitsy, the RABBIT * **

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http://carolnovack.blogspot.com/
CD: INVENTIONS I: Fictions, Fusions & Poems is available for purchase via: http://www.madhatthttersreview.com/cds_dvds/inventions1.html

Review & Interview: http://www.outsiderwriters.org/content/view/319/1/

http://www.myspace.com/madhattercarollers
http://www.myspace.com/madhattersreview

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165. Jesse Crockett
The Oracle Hath Spoken
Fri 6 Jul 2007

Dread not for abeyant empyreal.
Suffice our tacit agencies this grief.

Darth, Lord Vader

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166. Alan Sondheim
Billowing and sovereignty
Fri 6 Jul 2007

Billowing and sovereignty

(From a letter) " - sometime would like to talk to you about this notion, the 'smoothed' lifeworld and the 'peering' around corners that I think constitutes memory and suturing - almost a form of billowing - I think this could be a useful concept for me. softness embraces both mental phenomena, mind, and the receiving, receptacle, organizing of things, identifying of things, surrounding of things, in the personal world and its extension, i.e. the 'peering' of the personal world. it's difficult to come to grips with the 'depth' of the real, that lip when classification is just beginning or just forgotten - when the real seems of a comfort, presencing ... "

in billowing, the particulate disappears. stratigraphy loses the anecdote among the sublime. neither singular nor plural. nor something revealed - it would be easy, yes, to think through the sublime as a matter of revela- tion, next stop on the mystical train. but there's no vector, no plateau, no buddhas seated or otherwise, no intentional or contradictory language.

the particular is the particular is asthmatic, urban dis-ease, the body at war, not with itself, but with differentiation. towards death distinctions disappear. there is no other side.

"MR. KING [said] [...] The States were not 'Sovereigns' in the sense contended for by some. They did not possess the peculiar features of sovereignty, they could not make war, nor peace, nor alliances nor treaties. Considering them as political Beings, they were dumb, for they could not speak to any foreign Sovereign whatever. They were deaf, for they could not hear any propositions from such Sovereign. They had not even the organs or faculties of defence or offence, for they could not of themselves raise crops, or equip vessels, for war." [...]

"MR. MARTIN, said he considered that the separation from G.B. placed the 13 States in a state of Nature towards each other; that they would have remained in that state till this time, but for the confederation" [...]

(from Notes of Debates in the Federal Convention of 1787 reported by James Madison)

in a state of nature States jostle, states and operators jostle, processes jostle. nothing speaks unless spoken-to, when something speaking is speak- ing as spoken-for. from such collusion, collocations, rights arise through the etic; the emic, interiority, withdraws so that the membrane cloaks everything except digital transmissions - goods, speech, currencies, move- ment of men, materiel. in a state of nature, States billow forth, swell, breathe, engender, Mona Lisa smile.

are songs sung? look, I'm putting forward a myth, not of origins nor of destinations, a myth of wayfarers, neither mapped nor mapping nor nomadic. look, I'm writing to you, here, see, in the absolute silence of protocols, which, along of all the things, processes, states, and operators, are soundless in the world.

look, she said, did we ever have a government.

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167. Barry Schwabsky
Re: listenlight magazine
Fri 6 Jul 2007

Just out of curiosity, Alison, do you publish your novels under the same name, or do you have a different "identity" when you write them?

Alison Croggon <[redacted]> wrote: Marcus, straw men are burning everywhere. Did you read anything I actually wrote? I wasn't offering an opinion, just stating a commonly known legal fact, which in fact pertains in America under copyright law. Look it up: "moral rights" is a legal term. It's printed in the front of my published books. And, for the second time, no one was talking about suing. It's a good idea, no, for people to know their rights?

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and no writer should. And it happens that in seeking to protect the work as I intend it to be, the law is on my side.

Murat, your idea of editing poetry is roughly speaking my policy at Masthead. I am responsible for shaping an issue and choosing the work that will go into it, and I will pick up what looks like typos or mistakes (we all make them) and very occasionally make suggestions in consultation with the author; but I feel that if I invite someone to contribute, I do so on good faith, because I like this work I have asked for. If I accept a poem, I publish the poem I have accepted, and I prefer to publish a number of poems by any particular author, to give (however small) an idea of range and sensibility.

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Like Andy, I enjoy editing, self-generated or otherwise, and it's always been an important part of my process.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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168. **Jesse Crockett**
Re: listenlight magazine
Fri 6 Jul 2007

Steve, I do not factor into this. Martinis are mixed a million miles from pain and humility.

steve d. dalachinsky wrote ---

why sanctimony jesse do you honestly believe it's ok to change work and publisht without asking sanctimony? on who's part address this part of the issue directly what are your true thoughts on this issue and your part in it?? obviously if you stand silent we takeit that you think it's ok to alter someone's work beyond suggesting changes

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169. George Quasha

art is / music is / poetry is -- 7 installations in the Kingston Sculpture Biennial 2007

Fri 6 Jul 2007

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Kingston Sculpture Biennial 2007
July 7 – October 20

including
George Quasha –– art is / music is / poetry is

7 public video installations presenting artists/musicians/poets saying what art or music or poetry is

with ongoing recording of artists, musicians, poets
toward a continuously changing art is / Kingston 2007
created in collaboration with Jenny Fox

Uptown Kingston

art is at Coffey Gallery –– 330 Wall Street
poetry is at Alternative Books –– 35 North Front Street
music is at Backstage Studios Productions (BSP) –– 323 Wall Street

Midtown Kingston

art is/Spanish at Feiden's Appliances –– 661 Broadway

Kingston Rondout

art is at ASK –– 97 Broadway
music is at Deep Listening Space –– 75 Broadway

Kingston outskirts

art is / music is / poetry is at Old Ulster County Jail –– 61 Golden Hill Drive

Opening Day Events
www.kingstonbiennial.org/Home.html
Saturday, July 7

Noon-7:00 pm Performance by Linda Montano in
the former Ulster County Jail at Golden Hill;
also on view at the jail are sculptures and
installation works by 9 other artists,
including George Quasha's art is / music is / poetry is

1:00 pm Main Gallery at the Arts Society of
Kingston opens Allusive Objects, featuring work
by Mimi Czjaka Graminski, Lyndon Preston, Raquel
Rabinovich, and Pamela Wallace,
including George Quasha's art is

5:00-10:00 pm Opening reception, at Arts Society
of Kingston (97 Broadway) and The Livingroom Gallery (45 N. Front Street);
the latter includes an exhibition of George
Quasha's axial drawings, and video: axial landscapes

Sunday, July 8

1:00 – 6:00 pm Regular visiting hours at the
former Ulster County Jail commence; jail will be
open to the public Friday-Sunday, 1:00-6:00 pm,
through Labor Day weekend. Includes art is / music is / poetry is.

NOTE: art is is also on exhibit at the Samuel
Dorsky Museum (SUNY New Paltz) as part of:

George Quasha: art is and Axial works in stone, graphite, and video June 23 –
October 7

Three interrelated bodies of work and a video
project comprising short dialogues with nearly
600 artists recorded (in some 10 countries in 20
languages) commenting on "what art is."

www.newpaltz.edu/museum/exhibitions/current.html

George Quasha
<http://www.quasha.com/>www<http://www.quasha.com/>.quasha.com
www.baumgartnergallery.com
<http://www.stationhill.org/>www.stationhill.<http://www.stationhill.org/>org

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170. Dan Waber
13 by Marko Niemi
Fri 6 Jul 2007

The minimalist concrete poetry site at:

http://www.logolalia.com/minimalistconcretepoetry/

has been updated with 13 pieces by Marko Niemi.

Though we might quibble over semantics, I think we can all agree that it is desirable to live in a world where more poems have the ability to move.

Come, see, enjoy, live, love, learn.

Regards,
Dan

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171. David-Baptiste Chirot
Sinan Antoon Iraqi Poet, Filmmaker, Academic on Democracy Now today
Fri 6 Jul 2007

Democracy Now's Amy Goodman has an interview wih Sinan Antoon during today's program. The writer/filmmaker reads some poems from his Baghdad Blues, which was published January, 2007.Antoon moved to the USA after first Gulf War, is a Professor and also author of novels & stories and co -creator of the film Baghdad Now.It's a very interesting interview aand recommend it-- _____ Local listings, incredible imagery, and driving directions - all in one place! Find it! http://maps.live.com/?wip=69&FORM=MGAC01=

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172. J. Michael Mollohan
Re: listenlight magazine
Fri 6 Jul 2007

On Thursday, July 05, 2007 at 3:50 PM steve d. dalachinsky"
<[redacted]>
wrote:

> *copyrights? do you copyright every pome you write? right ???*

Actually, under the US Copyright law, any work is copyright by its creator upon creation. Copyright and registration of Copyright are two different animals.

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173. Tom Orange
Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!
Fri 6 Jul 2007

---

conrad,

let the bad manners fly on this one -- it's really shameful, the continuing neglect of ceravolo's work. and for all that was excluded from that recent selected, which now also is out of print. fits of dawn is indeed a wonder, which only makes one want a collected poems even more. it's can't be a huge book -- tho i heard a rumor that later in his life he wrote an extensive series of catholic/devotional poetry -- anyone back this up?

if i had a nickel for every o'hara or ashbery disciple out there i'd gladly trade it all for a small school of ceravolo and i'd still be richer!

is anyone in contact with ceravolo's wife/estate?

allbests,
tom orange

CA Conrad <[redacted]> wrote:

Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long out of print FITS OF DAWN, made me very very very fucking happy indeed!

You can see the cover on The PhillySound, as well as links to PENNSOUND's Ceravolo page, which Eric Baus just alerted me to as well. Go here: http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo!

Whose cock do I have to suck to get the COLLECTED Ceravolo published! What a ridiculous fucking world this is when I see some of the boring shit being published in mass quantities and NO Ceravolo COLLECTED!

OY! Makes my bad manners break loose!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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174. Barry Schwabsky
Re: listenlight magazine
Fri 6 Jul 2007

And George is here, thank goodness, to assert every last one of them!

Alison Croggon <[redacted]> wrote: Many apologies for the careless conflation, George. Of course Canada has moral rights.

xA

On 7/6/07, George Bowering wrote:
>
> On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:
>
> > I wasn't offering an opinion, just stating a commonly known legal
> > fact, which in fact pertains in America under copyright law.
>
> Nope, just in the US, I think.
>
>
> > George Hendrik Bowering
> Always ate his crusts.
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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175. Alan Sondheim

(Three interrelated texts related to memory, billowing, inert)

Fri 6 Jul 2007

(Three interrelated texts related to memory, billowing, inert)

1. Four Dead in O-hi-o

Several bars of the 1970 song about the Kent State student massacre came on the radio; I began crying. First, there was the trauma of reliving the event, already at a distance when it happened; second, there was the energy and fulcrum of an entire era displayed; third, there was mourning for aging - May '68 is almost forty years ago; fourth, there's the imminence of all of this, as if it's happening now, here; sixth, there's the incontrovertible bar, obdurate time-gap which portends a masquerade of space; seventh, there's the realization that the bar is sublime if any- thing is, and in fact the sublime lies within the temporal, not the spatial, not with due or undue measurement; eighth, there's the integra- tion of time's granularity with temporal distance; ninth, there's the issue of internal time-consciousness and its presencing which is always a form of mourning imminence; tenth, there's the billowing of time which plays out psychologically in spatial dimensions; eleventh, it's as if one might say, Oh, if only I could reach out, I would touch Four Dead in O-hi-o, I would touch the song, the fury, the energy, the habitus, the communality, the immanence of the burgeoning eco-political, the momentary lapse in pessimism as against the most pessimistic of wars and bombs one might consider the flower at the end of a barrel of a gun; twelfth, it's the ringing of death itself or rather the horizon of death which lies in any temporal horizon whatsoever as worlds are always already irretriev- able; thirteenth, it's thinking through the playing out of these irre- trievable worlds within the organization and granularity of the billowing of the habitus, as if mourning consisted in watching the world of someone one loves withering away; fourteenth, it's the recognition that such withering is the foundation of the cosmos, Bell's theorem notwithstand- ing; fifteenth, one only has to look at one's own withering, our cat for example growing thinner by the way, her rounded and more robust form a memory reconstituted either through video or photography, or, more likely, through thinking through billowing, through the pleasure embedding all her gestures in an indefinite and infinite world of spring and summer, which was inescapably vectored towards this present and beyond, towards her death which we pray is not immediate, not soon; sixteenth, recognizing that billowing is a form of comfort, even among starvation, extinction, torture, a form of comfort within which the smallest things are absorbed and the temporal sublime appears as if in translation towards the glory of an inconceivable Absolute; seventeenth, coming to the realization that the comfort of the world is all the comfort there is, and the awkwardness and pain of the world, our awkwardness and pain, is all there is

as well; eighteenth, it's as if Four Dead in O-hi-o never happened, it's as if that energy were stillborn, our memories playing tricks, an accumulation of subterfuges; nineteenth, yes we are living that impossible dream, impossi- ble because of the stretch entailed as if implication were the fundamental operation of the propositional logic; and twentieth, the gestural logics of the breakdown of distributive laws - it's as if they're holding out some sort of promise, but then the refrain of the song comes back, there are bodies lying there, equally stillborn, there is the image of the student looking up, towards the camera, someone dead and present, present in the way our own deaths are present even in the most fundamental acts of speaking, thinking, writing, this.

2. not now

_
not now jennifer yes now julu
(j)r yes now julu yes now julu er yes now julu ot now jennifer yes
now julu
yes now julu_not now jennifer yes now julu
_ */jenni/*
ffw jennifer
not now jennifer yes now julu f
(f)r yes now julu yes now julu yes now julu now jennifer yes now julu
yes now julu_not now jennifer now julu
_ */fer/*
not now jennifer yes now julu
(w)r yes now julu yes now julu er yes now julu
yes now julu_not now jennifer
_ */you w/*
not now jennifer yes now julu
(s)r yes now julu yes now julu er yes now julu
yes now julu_not now jennifer
_ */ill s/*
not now jennifer yes now julu
(m)r yes now julu
yes now julu_not now jennifer
_ */uck m/*
not now jennifer yes now julu
(b)r yes now julu yes now julu er yes now julu ot now jennifer yes
now julu
yes now julu_not now jennifer yes now julu
_ */y b/*
not now jennifer yes now julu
(t)r yes now julu es now julu s now julu nnifer yes now julu

yes now julu_not now jennifer
ulu jennifer yes now julu jennifer yes now ju
_ */reasts until/*
ffw jennifer
not now jennifer yes now julu f
(y)r yes now julu yes now julu yes now julu now jennifer yes now
julu
yes now julu_not now jennifer now julu
_ */you die/*

3. eyes billowing government, soundless

next watching hysteric, yourself find lashed thing eyes, fall eyes her bleak wide berthing worried, seemed plays, ever gaze, gaze prims shuddered sea swollen, uncanny, stashed networks neural grace however hardness sallow, emptied, sodden tossed neatly clearly whims harboring you're memoire. histoire. face hollow cut inside world, fear ground unhallowed am death. close knew think never me. parted good. pretty been parts tackle desert. beyond desert dog dog. take welkin. living walking kings signs. sign omens, omen harbinger. strengthens defeat parasites memories glass plates wires. over speak consequence. run queens. queens will. don't. gouge life. ferocity gall bitterness rescue rest. laid ta'en spoken words yourself. it. shoot put maelstrom life, say. healthy. dead sometimes eyes. death yes give myself. kill myself furiously. woman. man wires, flesh, flesh. smell burn; wires garden cultivating see. think; wake fireflies where. everywhere running plates. photography's photography = y equations (mov(i)es male sky. nighttime sightless light equation grid geometricized scattered usual constants b sqrt(tan(a-b*x^2), except obtained display. style specific given above, also below, collapses phallocentric, perhaps real. faced collapsing linear version soaked. well, potential, itself harden would otherwise scattering axis certain closely, examined stream continuing restoration. equations, bound inexhaustible conjures results turbulence loop, repetition artificial over-inflated spill whew, softness stars. fucking dynamo universe. barrier, boundary course lunge. incandescent gullet swallows production potential lost, thought once hole black information carries passes manifest themselves, en awak= sun. under galaxy, literally new survival, eternal irretrievable them, phenomena worlds human calling arches world. soft nay, information, this, possibility imagine oh, data-banking. gristle, throbs thoughts. innermost survey waits accumulated sumptuous forestall designed appurtenances fences designated equipment roughage carrying them structured, heavily protrusions indicated nothing, raiment set sparkings, firewalls literal depend doesn't intelligence. semblance surveyance argue state; exist thoughts, never, not, illimitable off corner, be. cosmos, worlds, description fecund accomplishes readily orderings softest reveal, continues things hidden

knowledge, billowing memories, histories, objects, tial poten- membranes skeins, dies, real; thinking, constitutes recompense. return, incontrovertible disappear, finite, projection infinite appearance formlessness, forms settling-in importance, vital garnering corner. everything, anything, something, notion, talk sometime sovereignty times ... caress, illuminaries concept useful almost suturing corners 'peering' lifeworld 'smoothed' things, organizing receptacle, receiving, mind, phenomena, mental embraces real, 'depth' grips difficult extension, personal surrounding identifying particulate billowing, presencing comfort, seems forgotten classification plural. singular neither sublime. anecdote loses stratigraphy disappears. plateau, vector, train. mystical tion, revela- sublime easy, revealed particular language. contradictory intentional otherwise, seated buddhas towards differentiation. itself, war, dis-ease, urban asthmatic, some. contended sense 'sovereigns' states side. disappear. distinctions treaties. alliances peace, sovereignty, features peculiar possess did hear deaf, whatever. sovereign foreign dumb, beings, political considering crops, raise offence, defence faculties organs had sovereign. propositions each 13 placed g.b. separation considered he martin, war." vessels, equip processes operators jostle, confederation time, till remained other; collusion, spoken-for. ing speak- spoken-to, unless speaks jostle. membrane withdraws interiority, emic, etic; arise rights collocations, materiel. men, ment move- currencies, speech, goods, transmissions cloaks songs smile. lisa mona engender, breathe, swell, forth, billow nature, wayfarers, myth destinations, origins myth, forward putting look, sung? which, protocols, silence absolute see, you, nomadic. mapping mapped government. soundless operators, states, processes,

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176. Thomas savage

Re: Billowing and sovereignty

Fri 6 Jul 2007

At the moment, we have too much government for the wrong things. Health care for all should replace the Iraq war and all future wars. I really liked the beginning of your piece here but when it got into politics, it lowered itself a bit I'm afraid. The nature of reality will always be more interesting than George W. Bush or all of his predecessors and followers, in the temporal sense. Regards, Tom Savage

Alan Sondheim <[redacted]> wrote: Billowing and sovereignty

(From a letter) " - sometime would like to talk to you about this notion, the 'smoothed' lifeworld and the 'peering' around corners that I think constitutes memory and suturing - almost a form of billowing - I think this could be a useful concept for me. softness embraces both mental phenomena, mind, and the

receiving, receptacle, organizing of things, identifying of things, surrounding of things, in the personal world and its extension, i.e. the 'peering' of the personal world. it's difficult to come to grips with the 'depth' of the real, that lip when classification is just beginning or just forgotten - when the real seems of a comfort, presencing ... "

in billowing, the particulate disappears. stratigraphy loses the anecdote among the sublime. neither singular nor plural. nor something revealed - it would be easy, yes, to think through the sublime as a matter of revela- tion, next stop on the mystical train. but there's no vector, no plateau, no buddhas seated or otherwise, no intentional or contradictory language.

the particular is the particular is asthmatic, urban dis-ease, the body at war, not with itself, but with differentiation. towards death distinctions disappear. there is no other side.

"MR. KING [said] [...] The States were not 'Sovereigns' in the sense contended for by some. They did not possess the peculiar features of sovereignty, they could not make war, nor peace, nor alliances nor treaties. Considering them as political Beings, they were dumb, for they could not speak to any foreign Sovereign whatever. They were deaf, for they could not hear any propositions from such Sovereign. They had not even the organs or faculties of defence or offence, for they could not of themselves raise crops, or equip vessels, for war." [...]

"MR. MARTIN, said he considered that the separation from G.B. placed the 13 States in a state of Nature towards each other; that they would have remained in that state till this time, but for the confederation" [...]

(from Notes of Debates in the Federal Convention of 1787 reported by James Madison)

in a state of nature States jostle, states and operators jostle, processes jostle. nothing speaks unless spoken-to, when something speaking is speak- ing as spoken-for. from such collusion, collocations, rights arise through the etic; the emic, interiority, withdraws so that the membrane cloaks everything except digital transmissions - goods, speech, currencies, move- ment of men, materiel. in a state of nature, States billow forth, swell, breathe, engender, Mona Lisa smile.

are songs sung? look, I'm putting forward a myth, not of origins nor of destinations, a myth of wayfarers, neither mapped nor mapping nor nomadic. look, I'm writing to you, here, see, in the absolute silence of protocols, which, along of all the things, processes, states, and operators, are soundless in the world.

look, she said, did we ever have a government.

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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177. CA Conrad
dearPUBLISHERS DEARpublishers josephCERAVOLO JOSEPHceravolo
Fri 6 Jul 2007

---

why are you the
mammal to the feeling
I have about taste?
I alias to touch
you and make ponds
breed: As mosquitoes
call you I hang on to you
and keep falling
on to your dress.
--from "ROADS OF TRAILS," by Joseph Ceravolo

Dear publishers: May we please have your attention? Or at this late hour, must we DEMAND your attention?!!! With this one, new PDF available for FITS OF DAWN by Mr. Ceravolo, I've received more than 80 requests, and that in less than 24 hours! And that of course does not include the hundreds of others already getting it from Joseph Massey and others!

There are so many of us who Love his work. And there are a host of living witnesses to Mr. Ceravolo's genius, some of whom already edited a selected. You have a fucking guaranteed audience and Love here, so WHAT ARE YOU WAITING FOR!?

And when it comes out, PLEASE be wise enough to invite Simon Pettet to read! Simon Pettet's extraordinary tenderness for the work is inimitable, and literally sets the poems on a track inside the audience straight from ear to heart. Corny as you may think I am for saying so, it's true.

Be wise, be clear, be the one to chip the ice away, please! Joseph Ceravolo is a No coffin!
CAConrad
http://PhillySound.blogspot.com

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178. **Marcus Bales**
Re: listenlight magazine
Fri 6 Jul 2007

On 6 Jul 2007 at 9:35, Alison Croggon wrote:
> I wasn't offering an opinion, just stating a commonly known legal
> fact,<

Disingenuous again -- you were "just stating" in context, and the context made it an offering of your opinion -- else why speak at all? There was no question about what was legal and what wasn't; the question was what was ethical, not what was legal. You dragged the law into a discussion of ethics and, like Thrasymachus, your opinion is inadequate.

In the civil law if you want to talk about "illegal" you're talking enforcement, and enforcement means lawsuits. Otherwise you're blowing smoke. If you say you were not talking suing, not talking lawsuits, then you were not talking about anything worth talking about. There are no copyright cops reading the poetry magazines, looking for editors who change a poet's words, or looking for poets who fail to acknowledge the journals a poem has previously appeared in. When you start talking "legal", whether you're right or wrong, in the civil law you're talking lawsuits, or you're not talking about anything, you're just blathering.

Since you insist you were not talking about suing, then I'll take it you realize you were just blathering.

On 6 Jul 2007 at 9:35, Alison Croggon wrote:
> Steve, as the author, you hold the copyright of anything you write by
> default.

This is true -- but it's also irrelevant in a gift economy such as the poetry business. It doesn't matter a whit unless you get hired to write lyrics for Les Mis or Candide, or hired to do any writing, for that matter. Then who owns the copyright matters, sure, and it's good if you get hired to do that kind of writing that you consult an attorney and get the contract looked over closely. Failing that, however, in the gift economy of poetry, all poets really want is to get their poems out into the journals, books, and anthologies. There's no money in it, and as far as I know there's only been one case in living memory where someone was publishing someone else's poems as their own by changing the title and claiming them. Neither are editors unscrupulously minting money by publishing poems and failing to tell the poets. Neither are the poets slyly getting rich by getting paid for the same poem sent out to journal after journal.

The whole thing, the whole notion of "legality" in a gift economy, is irrelevant. What poets want is credit for having written the thing; what editors want is

credit for having published it. Even if a poem is attributed to the wrong poet, or a poem appears in two different journals, or any of that kind of thing, the law sees it as de minimus, and the law takes no notice of trivial things.

Neither do the poets and editors sue each other, or even threaten it. The entire discussion about what's "legal" and what's not in the poetry gift economy is trivial and silly because no poet wants to be known as the poet who sues editors, and no editor wants to be known as the editor who sues poets. It's a gift economy where goodwill is all there is, where there's not enough cash value in the dispute to say "Fuck goodwill, show me the money".

Even to talk about what's legal and what's not in a goodwill gift economy is to raise the spectre of lawsuit because it just doesn't matter what's legal and what's not in circumstances where the law takes no notice of the matter, and would likely regard any lawsuit on the issue as de minimus.

But once you start to get strident about what's legal in the civil law, you're talking remedies, you're talking enforcement, you're talking lawsuit -- because if you're not, then you're just not talking about any thing significant at all.

On 6 Jul 2007 at 9:35, Alison Croggon wrote:
> I have never been an artist who likes tugging my forelock or who feels that
> I ought to be so grateful to be published that I will allow my work to be
> bastardised for the sake of it; I have withdrawn poems from prestigious
> print journals if it seems that changing it against my better judgment is
> part of the deal. I do not accept my work being treated with disrespect by
> any publisher, and no writer should. And it happens that in seeking to
> protect the work as I intend it to be, the law is on my side.<

The law is irrelevant to the case because you can withdraw the poem and they can refuse to publish it -- and that's all there is to it. No question of law arises! No one makes any money worth fighting through the courts about by publishing poems, from either the writing or the publishing side. And if there were enough money to fight about, then the editors and publishers would win, and you'd have to accept either being edited in your poetry work just as you accept being edited in your journalism work, and for the same reasons: because the editors and publishers claim to know what the audience wants and how they want it, and they give it to them that way. And if you don't want to let them edit your work as it must be edited to sell, then they'll get someone else to write it -- just like journalism.

You seem to fail to see the important issue here: that the reason that poets can say "My way or no way" is that editors have no audience that they have to pander to for money, and thus no motivation worth speaking of to try to compel poets to change their work. In short, the sad fact remains that poets can say what they please because no one is listening.

Marcus

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179. Murat Nemet-Nejat
Re: listenlight magazine
Fri 6 Jul 2007

Alison,

I do not assign lack of integrity to editors of commercial publications. They have to do what they have to do, but their interests do not necessarily correspond to mine. They may do so for completely moral purposes, even believing they are improving the work. In terms of acceptance by the readership, the editor may even be right. But I may not be writing for a maximum number of readership, but for another reason. Perhaps one has something one needs to say and a specific way of saying it. The way of saying is as salient as the substance. Given the sacrifices in readership the poet has usually to make (or is willing to make or risks to make), I think he or she has the freedom to choose. What I do not like is adjectives like non-professionalism or capriciousness or naivete or foolishness applied to such behavior. Sometimes, I myself initiate the query whether the editor/publisher has an opinion about a specific line or passage, but it is all do within a framework of respect.

What you say about genre works is very true, and movies contain many great examples of that. My quite long post on Hitchcock's movies about two weeks ago (including the "errors" in them) are partly about this process. I finished half of a detailed response to Alan Sondheim's final question in that thread. I did not have time to finish the rest. I hope Alan did not mind. I will finish it soon and post it.

Alison, my experience with commercial publication -specifically due to that split between editor and publisher- was very unhappy. The French photographer French photographer asked me to write texts for fifteen photographers of Jews around the world, along with another twenty-four people. I described the project in greater detail during the thread about photography I just mentioned. I spent almost a year on those fifteen texts, spinning the idea of invisibility in photography, speculatively relating it to the Biblical junction, "Thou shalt not worship graven images." Both the editor and Frederic were happy and very excited about them.

Then Frederic sold the entire project (two volumes, one consisting of his photographs and second of photographs surrounded by texts) to HarperCollins. The latter had other ideas about the project: to sell it as a collection of "high art" photographs and picturesque commentaries (tea pots, exotic clothing, etc.). The publication was kicked off with an exhibition at The Brooklyn Museum in

New York next to Rodin sculptures -sadly. through the inflation, underplaying Frederic's very fine eye.

HarperCollins assigned a free lance editor (one time working at The New Yorker) to the project. She was a very nice person and a concerned, sensitive editor, trying to reach a compromise, acceptable bridge between the HarperCollins editorial board -for whom a lot of this writing (at least my own) was beyond the pale- and me. She partly succeeded. Six of the pieces -in somewhat altered forms- entered the book. Six was I think the limit put by HarperCollins on all the writers. The fact is that what appeared in the book has nothing to do with I had written. Having already been paid by Frederic -from another account- a year before, I had no ownership of those pieces. The spirit of sustained exploration running throug the pieces -and I think through Frederic's own photos- was replaced by a bombastic, gumutlich project. In my opinion, that result was inevitable once Frederic Brenner chose to use a big power mainstream publisher, rather than more modest one. I am sure he made more money; I also believe the editorial decisions HarperCollins made, including cutting down the number of text, were right to bring across "significant Jewish art and culture." I experienced the whole thing as a disaster. Those pieces are waiting for their place to be visible.

Ciao,

Murat

Marcus, straw men are burning everywhere. Did you read anything I actually
> wrote? I wasn't offering an opinion, just stating a commonly known legal
> fact, which in fact pertains in America under copyright law. Look it up:
> "moral rights" is a legal term. It's printed in the front of my published
> books. And, for the second time, no one was talking about suing. It's a
> good
> idea, no, for people to know their rights?
>
> Steve, as the author, you hold the copyright of anything you write by
> default.
>
> I have never been an artist who likes tugging my forelock or who feels
> that
> I ought to be so grateful to be published that I will allow my work to be
> bastardised for the sake of it; I have withdrawn poems from prestigious
> print journals if it seems that changing it against my better judgment is
> part of the deal. I do not accept my work being treated with disrespect by
> any publisher, and no writer should. And it happens that in seeking to
> protect the work as I intend it to be, the law is on my side.

>
> Murat, your idea of editing poetry is roughly speaking my policy at
> Masthead. I am responsible for shaping an issue and choosing the work that
> will go into it, and I will pick up what looks like typos or mistakes (we
> all make them) and very occasionally make suggestions in consultation with
> the author; but I feel that if I invite someone to contribute, I do so on
> good faith, because I like this work I have asked for. If I accept a poem,
> I
> publish the poem I have accepted, and I prefer to publish a number of
> poems
> by any particular author, to give (however small) an idea of range and
> sensibility.
>
> However, I don't agree that in more commercial circumstances editing is
> always without integrity or solely driven by commercial considerations.
> I'm
> as proud of my popular novels and take them as seriously as my poetry; in
> a
> funny way, what interests me about both, aside from the obvious desire
> that
> drives any work, is a question of formal intrigue: how possible is it to
> subvert generic form without breaking it, say, in the case of writing
> genre
> literature. I've encountered many degrees and means of editorial
> interference; for example, my US publisher - in a major but independent
> publishing house - is also my editor (an exception, rather than a rule, I
> agree, but it does happen) and they've never been anything but respectful.
> I've had my rows with commercial publishers (Penguin) and in fact won
> them.
> If I had not been an experienced writer, though, and a stubborn one, it
> might have been a different story. I have a lot of thoughts about bad
> editing and how deleterious it can be for a developing writer, but I won't
> go into them here.
>
> Like Andy, I enjoy editing, self-generated or otherwise, and it's always
> been an important part of my process.
>
> All best
>
> Alison
>
>

> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>

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180. steve d. dalachinsky
Re: listenlight magazine
Fri 6 Jul 2007

---

fine jesse change away can i submit some work?

On Fri, 6 Jul 2007 03:15:03 -0500 Jesse Crockett <[redacted]>
writes:
> Steve, I do not factor into this. Martinis are mixed a million miles
>
> from pain and humility.
>
>
>
> steve d. dalachinsky wrote ---
>
> why sanctimony jesse do you honestly believe it's ok to change
> work and
> publisht without asking sanctimony? on who's part
> address this part of the issue directly what are your true thoughts
> on
> this issue and your part in it?? obviously if you stand silent
> we takeit that you think it's ok to alter someone's work beyond
> suggesting changes
>
>

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181. Jason Quackenbush
Re: listenlight magazine
Fri 6 Jul 2007

On Fri, 6 Jul 2007, Marcus Bales wrote:

> *Mis or Candide, or hired to do any writing, for that matter. Then who owns the copyright matters, sure, and it's good if you get hired to do that kind of writing that you consult an attorney and get the contract looked over closely.*

and if you are lucky enough to land in that situation, make very sure that the phrase "work for hire" appears nowhere in the contract.

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182. Katalanche Press

Fwd: New(s) from Bootstrap

Fri 6 Jul 2007

---------- Forwarded message ----------
From: Derek and Ryan @ Bootstrap <[redacted]>
Date: Jul 5, 2007 10:54 PM
Subject: New(s) from Bootstrap
To: Bootstrappers <[redacted]>

Hey Bootstrappers,

We have updated our website
because we have new books.

Click here to go to the Home
page<http://www.bootstrapproductions.org/home.html>or keep reading and we'll give you the lowdown:

New Releases:

John Wieners *A book of Prophecies*
Tom Morgan *On Going*
Michelle Naka Pierce *Beloved Integer*

and before you bring yourself to purchase one or all of these books, check out the Summer Sale
<http://www.bootstrapproductions.org/catalog/summer.html>.

You could own large portions of our catalog for the price of a case of beer. Maybe you have our books already? We'd be happy to ship to a friend on behalf of you. We will even personalize it if you ask.

Feel free to forward this to anyone you know who reads...

And help us dig out of the financial hole we have entered trying to rid the world of illiteracy, sentimental art, and soporific poetry.

PS As always, if you'd rather not receive these in your mailbox, do let us know.

--
Derek Fenner and Ryan Gallagher
Bootstrap Productions
www.bootstrapproductions.org
[redacted]

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183. Murat Nemet-Nejat

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!

Fri 6 Jul 2007

Tom,

Yes, Cerevolo did write devotional poetry towards the end of his life. I heard passages from it in a reading at The Poetry Project, attended by his family and many New York poets, memorializing him.

I had wondered why the collected did not include any of this work. My guess is that the editors preferred the more New York-ish, experimental early work. I thought those devotional (religious) poems were wonderful, very moving (written, I think, when he knew he was dying) and was looking forward to reading them on the page. Once again, however well-intentioned and loving, one can see the distorting (sometimes censoring) effects of the editorial process.

Ciao,

Murat

On 7/6/07, Tom Orange <[redacted]> wrote:
>
> conrad,
>
> let the bad manners fly on this one -- it's really shameful, the
> continuing
> neglect of ceravolo's work. and for all that was excluded from that recent
> selected, which now also is out of print. fits of dawn is indeed a wonder,
> which only makes one want a collected poems even more. it's can't be a
> huge
> book -- tho i heard a rumor that later in his life he wrote an extensive
> series of catholic/devotional poetry -- anyone back this up?
>
> if i had a nickel for every o'hara or ashbery disciple out there i'd
> gladly
> trade it all for a small school of ceravolo and i'd still be richer!
>
> is anyone in contact with ceravolo's wife/estate?
>
> allbests,
> tom orange

>
> ----------
> CA Conrad <[redacted]> wrote:
>
> Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long
> out of print FITS OF DAWN, made me very very very fucking happy indeed!
>
> You can see the cover on The PhillySound, as well as links to PENNSOUND's
> Ceravolo page, which Eric Baus just alerted me to as well. Go here:
> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>
> I for one am SICK AND TIRED of the poetry world publishing endless crap
> and
> ignoring the fact that Ceravolo is out of print, except for the selected
> THE
> GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the
> selected, but it doesn't BEGIN to give us the total JOLT that is Joseph
> Ceravolo!
>
> Whose cock do I have to suck to get the COLLECTED Ceravolo
> published! What
> a ridiculous fucking world this is when I see some of the boring shit
> being
> published in mass quantities and NO Ceravolo COLLECTED!
>
> OY! Makes my bad manners break loose!
> CAConrad
> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>

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184. Barry Schwabsky
Re: listenlight magazine
Fri 6 Jul 2007

Marcus, since you present yourself as being expert in legal matters, and since you also express disdain for those you see as opining on such matters with inadequate knowledge--perhaps you can clear up a curiosity of mine:

It seems to me that if poets don't sue, it's because they don't believe they can afford to do so. But let's say a publisher mangled the work I'd entrusted him with in this gift economy of ours, and I decided I could afford to sue (let's

pretend I was James Merrill, for instance, only alive)--would I have a case? Or would the fact that I had suffered no financial damage through the misplublication of my work mean that I had nothing to sue for? In other words, do you think I could claim damages just because of the misrepresentation of the work itself, or must I claim some actual or potential financial loss? (Just to make it clear, this is a hypothetical instance.)

By the way, do you really have to sue to take legal action? Isn't just threatening to sue often enough to get your way?

Maybe such things happen more in the UK poetry world than the US one. I remember reading an obit of Gael Turnbull which mentioned that early on, he had invited Philip Larkin to contribute to a publication he was editing. Larkin obliged, but when he realized that this was to be an "avant-garde" publication, he had his lawyer send a letter demanding the return of the poems, unpublished--and of course Turnbull did so. Also, I've been told that Ian Hamilton Finlay sued the great Fulcrum Press over an edition of his work that they'd published, and that this was part of the reason why the press folded. However, I don't know that this is true. In an interview in Jacket in 2001, Finlay was asked about this and did not mention a lawsuit:

"The dispute with Fulcrum Press was quite bizarre. The Dancers Inherit The Party had been published twice, and Fulcrum Press asked if they could publish it again and, after I had signed the contract, they informed me that they intended to describe it as a first edition. But it patently was not a first edition, it was a third edition. At this point I wrote to the Arts Council of Great Britain because they gave a grant to the publisher and I said public money shouldn’t be used to subsidise fraudulent editions. This is very clear and quite simple, but they wrote back to me very rudely telling me to mind your own business, and things like that. "So, I wrote to the Scottish Arts Council, which had short-listed the second edition of the book for a prize two years before. They told me that if London says that it is a first edition then it must be a first edition. Then I wrote to the Association of Little Presses and they said something like; ‘You’re selfishly spoiling a good racket’, because you get more money for the first edition! I found all this extraordinary! "Then I got the parliamentary ombudsman to make an investigation and he consulted the British Museum who confirmed that the book couldn’t be a first edition. But when they were asked to say that publicly, they refused to do so. The National Library of Scotland, a copyright library which received editions of all my books, also refused to say anything. It is extraordinary that something so clear could be deliberately ignored like this. My position was really quite simple, I didn’t wish to take part in a fraud on the public. But at that time most poets either were published by Fulcrum, or wished to be published by Fulcrum, so they seemed to consider me a danger, and after six years I was completely isolated. Nobody spoke to me

anymore, and people were saying ‘it is not nice to fight’ and all this kind of thing. "So, then, I went to the Consumer Protection Department which sent the book to Sotheby’s whose expert on literary fraud, a man called Carter, said that it could not be a first edition, took the publisher to court, and got the ruling that I was right. It then took the Arts Council Of Great Britain a further two years to accept the court ruling and to apologise to me. But I was never forgiven, I was always reminded that I did something terrible. The fact that I was proven right counted for nothing at all. What people remembered was that I had cause a lot of trouble to these institutions by asking them to stand up and speak a simple truth. But it was very instructive to me! This was when I first realised what culture is."

Marcus Bales <[redacted]> wrote:
On 6 Jul 2007 at 9:35, Alison Croggon wrote:
> I wasn't offering an opinion, just stating a commonly known legal
> fact,<

Disingenuous again -- you were "just stating" in context, and the context made it an offering of your opinion -- else why speak at all? There was no question about what was legal and what wasn't; the question was what was ethical, not what was legal. You dragged the law into a discussion of ethics and, like Thrasymachus, your opinion is inadequate.

In the civil law if you want to talk about "illegal" you're talking enforcement, and enforcement means lawsuits. Otherwise you're blowing smoke. If you say you were not talking suing, not talking lawsuits, then you were not talking about anything worth talking about. There are no copyright cops reading the poetry magazines, looking for editors who change a poet's words, or looking for poets who fail to acknowledge the journals a poem has previously appeared in. When you start talking "legal", whether you're right or wrong, in the civil law you're talking lawsuits, or you're not talking about anything, you're just blathering.

Since you insist you were not talking about suing, then I'll take it you realize you were just blathering.

On 6 Jul 2007 at 9:35, Alison Croggon wrote:
> Steve, as the author, you hold the copyright of anything you write by
> default.

This is true -- but it's also irrelevant in a gift economy such as the poetry business. It doesn't matter a whit unless you get hired to write lyrics for Les Mis or Candide, or hired to do any writing, for that matter. Then who owns the copyright matters, sure, and it's good if you get hired to do that kind of writing that you consult an attorney and get the contract looked over closely. Failing that, however, in the gift economy of poetry, all poets really want is to get their

poems out into the journals, books, and anthologies. There's no money in it, and as far as I know there's only been one case in living memory where someone was publishing someone else's poems as their own by changing the title and claiming them. Neither are editors unscrupulously minting money by publishing poems and failing to tell the poets. Neither are the poets slyly getting rich by getting paid for the same poem sent out to journal after journal.

The whole thing, the whole notion of "legality" in a gift economy, is irrelevant. What poets want is credit for having written the thing; what editors want is credit for having published it. Even if a poem is attributed to the wrong poet, or a poem appears in two different journals, or any of that kind of thing, the law sees it as de minimus, and the law takes no notice of trivial things.

Neither do the poets and editors sue each other, or even threaten it. The entire discussion about what's "legal" and what's not in the poetry gift economy is trivial and silly because no poet wants to be known as the poet who sues editors, and no editor wants to be known as the editor who sues poets. It's a gift economy where goodwill is all there is, where there's not enough cash value in the dispute to say "Fuck goodwill, show me the money".

Even to talk about what's legal and what's not in a goodwill gift economy is to raise the spectre of lawsuit because it just doesn't matter what's legal and what's not in circumstances where the law takes no notice of the matter, and would likely regard any lawsuit on the issue as de minimus.

But once you start to get strident about what's legal in the civil law, you're talking remedies, you're talking enforcement, you're talking lawsuit -- because if you're not, then you're just not talking about any thing significant at all.

On 6 Jul 2007 at 9:35, Alison Croggon wrote:
> I have never been an artist who likes tugging my forelock or who feels that
> I ought to be so grateful to be published that I will allow my work to be
> bastardised for the sake of it; I have withdrawn poems from prestigious
> print journals if it seems that changing it against my better judgment is
> part of the deal. I do not accept my work being treated with disrespect by
> any publisher, and no writer should. And it happens that in seeking to
> protect the work as I intend it to be, the law is on my side.<

The law is irrelevant to the case because you can withdraw the poem and they can refuse to publish it -- and that's all there is to it. No question of law arises! No one makes any money worth fighting through the courts about by publishing poems, from either the writing or the publishing side. And if there were enough money to fight about, then the editors and publishers would win, and you'd have to accept either being edited in your poetry work just as you accept being edited in your journalism work, and for the same reasons: because the editors and publishers claim to know what the audience wants and how they want it,

and they give it to them that way. And if you don't want to let them edit your work as it must be edited to sell, then they'll get someone else to write it -- just like journalism.

You seem to fail to see the important issue here: that the reason that poets can say "My way or no way" is that editors have no audience that they have to pander to for money, and thus no motivation worth speaking of to try to compel poets to change their work. In short, the sad fact remains that poets can say what they please because no one is listening.

Marcus

↑ Index

185. Thomas savage

Re: dearPUBLISHERS DEARpublishers josephCERAVOLO JOSEPHceravolo

Fri 6 Jul 2007

I would like to second what you have to say about Joe Ceravolo. I have known his work for many years and it is truly marvelous. I hope it is still readily available. Regards, Tom Savage

CA Conrad <[redacted]> wrote: why are you the
mammal to the feeling
I have about taste?
I alias to touch
you and make ponds
breed: As mosquitoes
call you I hang on to you
and keep falling
on to your dress.
--from "ROADS OF TRAILS," by Joseph Ceravolo

Dear publishers: May we please have your attention? Or at this late hour, must we DEMAND your attention?!!! With this one, new PDF available for FITS OF DAWN by Mr. Ceravolo, I've received more than 80 requests, and that in less than 24 hours! And that of course does not include the hundreds of others already getting it from Joseph Massey and others!

There are so many of us who Love his work. And there are a host of living witnesses to Mr. Ceravolo's genius, some of whom already edited a selected. You have a fucking guaranteed audience and Love here, so WHAT ARE YOU WAITING FOR!?

And when it comes out, PLEASE be wise enough to invite Simon Pettet to read! Simon Pettet's extraordinary tenderness for the work is inimitable, and literally

sets the poems on a track inside the audience straight from ear to heart. Corny as you may think I am for saying so, it's true.

Be wise, be clear, be the one to chip the ice away, please! Joseph Ceravolo is a No coffin!
CAConrad
http://PhillySound.blogspot.com

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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186. **CA Conrad**
Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!
Fri 6 Jul 2007

There are many rumors that Ceravolo's wife is the problem. I've heard this from several people. But I've also heard marvelous stories about her from my friend John Coletti who has been to see her, and she gave him copies of books, beautiful, rare gifts, and stories, and how nice is that? Very nice!

What would it take?

What plot to loosen the valve on all that Love?

Has no one any charm left?

Silly, of course! Much charm to go around, right?!!!! Hm, well, what's next? We admit we have charm, we know the road block. How hard can it be, right?!!!!

If only a Ceravolo COLLECTED could impeach Bush!

If only it could stop bleeding, a COLLECTED compress too for lumps!

The magic of poems. Put it in my imaginary womb and pluck out a goat I know I'm capable of making! My sweet little goat. I Love my little goat.

CAConrad
http://PhillySound.blogspot.com

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187. **Gwyn McVay**
The Marcus Bales Listserv Drinking Game - Re: listenlight magazine
Fri 6 Jul 2007

> *Disingenuous again --*

I am now on three different poetry-related listservs to which Mr. Bales is, or has been, subscribed. Based on this experience, I've been trying to work out a drinking game -- for example, the most obvious occasion for taking a drink is when Marcus accuses someone of being disingenuous. The problem, however, is that he flings this word around with such giddy abandon that you could easily get sloshed before the day is half over. Obviously there are still a few bugs in the system.

Back to trying to find a copy of the Joseph Ceravolo PDF, because I think "caribou" is more of a word to conjure with than "disingenuous" --

Gwyn (Hey, there's still gin in that lime slice!) McVay

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188. Alan Sondheim
Re: Billowing and sovereignty
Fri 6 Jul 2007

I'm not sure what politics you're reading into the text. What was and still is of interest is the idea of mute/state of Nature political entities, as if there were inchoate forms that were only capable of organization within/beneath an Absolute. Bush is nowhere to be found in the text. On the other hand, Madison's notes are fascinating since they indicate the phenomenology of birth in a sense - just as the Federalist and anti-Federalist papers give voice to its conclusion. - Alan

On Fri, 6 Jul 2007, Thomas savage wrote:

> *At the moment, we have too much government for the wrong things. Health care for all should replace the Iraq war and all future wars. I really liked the beginning of your piece here but when it got into politics, it lowered itself a bit I'm afraid. The nature of reality will always be more interesting than George W. Bush or all of his predecessors and followers, in the temporal sense. Regards, Tom Savage*
>
> *Alan Sondheim <[redacted]> wrote: Billowing and sovereignty*
>
> *(From a letter) " - sometime would like to talk to you about this notion, the 'smoothed' lifeworld and the 'peering' around corners that I think constitutes memory and suturing - almost a form of billowing - I think this could be a useful concept for me. softness embraces both mental phenomena, mind, and the receiving, receptacle, organizing of things, identifying of things, surrounding of things, in the personal world and its extension, i.e. the 'peering' of the personal world. it's difficult to come to grips with the 'depth' of the real, that lip when classification is just beginning or just forgotten - when the real seems of a comfort,*

presencing ... "

in billowing, the particulate disappears. stratigraphy loses the anecdote among the sublime. neither singular nor plural. nor something revealed - it would be easy, yes, to think through the sublime as a matter of revelation, next stop on the mystical train. but there's no vector, no plateau, no buddhas seated or otherwise, no intentional or contradictory language.

the particular is the particular is asthmatic, urban dis-ease, the body at war, not with itself, but with differentiation. towards death distinctions disappear. there is no other side.

"MR. KING [said] [...] The States were not 'Sovereigns' in the sense contended for by some. They did not possess the peculiar features of sovereignty, they could not make war, nor peace, nor alliances nor treaties. Considering them as political Beings, they were dumb, for they could not speak to any foreign Sovereign whatever. They were deaf, for they could not hear any propositions from such Sovereign. They had not even the organs or faculties of defence or offence, for they could not of themselves raise crops, or equip vessels, for war." [...]

"MR. MARTIN, said he considered that the separation from G.B. placed the 13 States in a state of Nature towards each other; that they would have remained in that state till this time, but for the confederation" [...]

(from Notes of Debates in the Federal Convention of 1787 reported by James Madison)

in a state of nature States jostle, states and operators jostle, processes jostle. nothing speaks unless spoken-to, when something speaking is speaking as spoken-for. from such collusion, collocations, rights arise through the etic; the emic, interiority, withdraws so that the membrane cloaks everything except digital transmissions - goods, speech, currencies, movement of men, materiel. in a state of nature, States billow forth, swell, breathe, engender, Mona Lisa smile.

are songs sung? look, I'm putting forward a myth, not of origins nor of destinations, a myth of wayfarers, neither mapped nor mapping nor nomadic. look, I'm writing to you, here, see, in the absolute silence of protocols, which, along of all the things, processes, states, and operators, are soundless in the world.

look, she said, did we ever have a government.

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

==========
========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========
==========

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189. **Gabriel Gudding**

happy birthday to the dalai lama & g w bush

Fri 6 Jul 2007

Unless Maxine Chernoff was totally wrong last year when she mentioned this in an email on the Humorous Poetry listserv, today is the birthday of the Dalai Lama and G W Bush.

Gabe

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190. **George Bowering**

Re: listenlight magazine

Fri 6 Jul 2007

It's just that we people from Canada, Mexico, Argentina, Bolivia, Panama, etc.
wonder how come the people in the US call their one country "America." Why
not go a little further and call it "The World"? Well, I guess that does happen--
while watching a baseball game on TV lately, I heard an announcer refer to the
"World Champion St. Louis Cardinals." This despite the Japanese baseball
team winning the World Championship in a game against Cuba.

On Jul 6, 2007, at 7:21 AM, Barry Schwabsky wrote:

> And George is here, thank goodness, to assert every last one of them!
>
> Alison Croggon <[redacted]> wrote: Many apologies for the
> careless conflation, George. Of course Canada has

> moral rights.
>
> xA
>
> On 7/6/07, George Bowering wrote:
>>
>> On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:
>>
>>> I wasn't offering an opinion, just stating a commonly known legal
>>> fact, which in fact pertains in America under copyright law.
>>
>> Nope, just in the US, I think.
>>
>>
>>> George Hendrik Bowering
>> Always ate his crusts.
>>
>
>
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
>
George B.
Author of his own misfortunes.

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191. David A. Kirschenbaum
Boog City's Renegade Press Series at Vox Pop Fest, this Wknd
Fri 6 Jul 2007

please forward

Vox Pop¹s Declaration of Independence: A Festival of Poetry and Music

Featuring Boog City¹s

d.a. levy lives: celebrating the renegade press series in exile

Featuring seven of the area's finest publishers,
with readings from their authors

Vox Pop
1022 Cortelyou Rd.
Flatbush, Brooklyn
[redacted]
http://www.voxpopnet.net
Vox Pop has a swell menu:
http://voxpopnet.net/images/menuONLINE_8.5_300.pdf

Curated and with an introduction by Boog City editor David Kirschenbaum

Featured Presses
(with hosts/curators and authors):

(press and author bios and urls follow this schedule)
(complete festival information is at the end of this email)

Sat. July 7

1:00 p.m.-2:00 p.m.
Futurepoem Books
(editor Dan Machlin)

Merry Fortune
Serena Jost
Rachel Levitsky
Machlin
and special guests.

3:00 p.m.-4:00 p.m.
Portable Press at Yo-Yo Labs
(editor Brenda Iijima)

Jennifer Firestone
Martha Oatis
Evelyn Reilly
Christina Strong
and
special guest
Cecilia Wu

5:00 p.m.-6:00 p.m.
Belladonna* Books
(co-editor Rachel Levitsky)

Corina Copp
Joanna Fuhrman
Nada Gordon
Tim Peterson or Trace

and

Litmus Press/Aufgabe
(poetry editor Paul Foster Johnson)

Brenda Iijima
Idra Novey

6:00 p.m.-7:00 p.m.
Ugly Duckling Presse
(collective member Garth Graeper)

Steve Dalachinsky
Edwin Frank
Elizabeth Reddin
Laura Solomon

Sun. July 8

1:00 p.m.-2:00 p.m.
Kitchen Press
(editor Justin Marks)

Ana Bozicevic-Bowling
Chris Tonelli

3:00 p.m.-4:00 p.m.
Wilderside Media
(co-editors Ian and Kimberly Wilder)

Ellen Pober Rittberg
Lois Walker
George Wallace
Ian Wilder
Kimberly Wilder

5:00 p.m.-6:00 p.m.
Bowery Books
(Bowery Women: Poems co-editor Marjorie Tesser)

Tsaurah Litzky
Amy Ouzoonian
Mary Reilly
Gabriella Santoro
Tesser

Press and author bios

**Belladonna* Books http://belladonnaseries.blogspot.com/ Founded as a reading series at a women¹s radical bookstore in 1999, Belladonna* is a feminist avant-garde event and publication series that promotes the work of women writers who are adventurous, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its eight-year history, Belladonna* has featured such writers as Julie Patton, kari edwards, Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Latasha Natasha Nevada Diggs, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lydia Davis, Gail Scott, Renee Gladman, Rachel Blau Duplessis, Marcella Durand, and Lila Zemborain, along with nearly 100 other experimental and hybrid women writers. The curators promote work that is explicitly experimental in form, connects with other art forms, and is political and/or critical in content. Alongside the readings, Belladonna* supports its artists by publishing commemorative chaplets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky et al) at [redacted] to receive a catalog and be placed on our list.

*Corina Copp http://www.fauxpress.com/e/copp/ Corina Copp is the author of a Belladonna pamphlet, Play Air, as well as the e-book Carpeted (Faux Press). Recent work is forthcoming in 6x6 and Denver Quarterly. Her short play, "A Week of Kindness," was produced in May at the Ontological Incubator's Tiny Theater Festival. She lives in Brooklyn and is headed for Nashville.

*Joanna Fuhrman http://www.poetryfoundation.org/archive/poem.html?id=179254 http://www.poets.org/viewmedia.php/prmMID/19069 Joanna Fuhrman is the author of three books of poetry, Freud in Brooklyn, Ugh Ugh Ocean, and Moraine, all published by Hanging Loose Press. She lives in Carroll Gardens, Brooklyn.

*Nada Gordon
http://ululate.blogspot.com
Nada Gordon is the author of five books, including the recently released Folly. She is a founding member of the Flarf Collective.

*Tim Peterson or Trace
http://www.chax.org/poets/peterson.htm
http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=229
http://chax.org/eoagh/issue3/issuethree.html
Tim Peterson, or Trace, is the author of Since I Moved In (Chax Press), edits EOAGH: A Journal of the Arts (recent issue Queering Language), and co-curates a portion of the Segue Reading Series.

**Bowery Books
http://www.boweryartsandscience.org/programs/bowerybooks.htm
http://www.bowerypoetry.com/bowerywomen
http://www.myspace.com/bowerywomen
The Bowery Poetry Club¹s new publishing imprint has launched three books: Taylor Mead¹s A Simple Country Girl, Bowery Women: Poems, and The Bowery Bartenders Big Book of Poems.

*Tsaurah Litzky http://www.tsaurahlitzky.com Tsaurah Litzky¹s most recent poetry chapbook is Crazy Lust, out from Snapdragon Press. Baby On the Water‹New and Collected Poems, 1992-2003 was published by Long Shot Press. When not writing poetry, she writes fiction, nonfiction, and erotica. Her erotic novella, The Motion of the Ocean, was published by Simon & Schuster as part of Three the Hard Way, a series of erotic novellas edited by Susie Bright. Litzky teaches erotic writing at The New School.

*Amy Ouzoonian http://www.locknloadpublishing.com Amy Ouzoonian is a main stem at Steve Cannon¹s Gathering of the Tribes communal art space, where she hosts reading series, works for Tribes zine, and edits anthologies, including In the Arms of Words: Poems for Disaster Relief (Foothills Publishing/Sherman Asher Press) and Skyscrapers, Taxis and Tampons (Fly by Night Press). She is the publisher and founder of Lock n¹ Load Press, and the author of a book of poems, Your Pill (Foothills Publishing). She lives and writes in Brooklyn, N.Y.

*Mary Reilly Mary Reilly is a visual artist and poet who studied at Bard College and in the Study Abroad on the Bowery program. She is doing a residency at the Art Students League.

*Gabriella Santoro Gabriella Santoro is from the Bronx. She has a certificate in Applied Poetics from Bowery Arts & Sciences, and spent a summer in Boulder, Colo. at the Jack Kerouac School of Disembodied Poetics at Naropa University. She also has a G.E.D., a B.A. from Columbia University, and was working on a doctorate in developmental psychology when she realized she needed more time to write poetry. She lives in an intentional community in NYC.

*Marjorie Tesser Marjorie Tesser is a poet and an editor for Bowery Books. She is a co-editor of Bowery Women: Poems and curates a reading series based on the book. She also co-edits The Mom Egg, a journal, with Alana Free. She serves on the board of Four Way Books.

**Futurepoem Books http://www.futurepoem.com/ Founded in 2002, Futurepoem books is a publishing collaborative dedicated to presenting innovative contemporary poetry, prose, and multigenre works of literature by emerging and underrepresented authors. Our rotating editorial panel shares the responsibility for selecting and promoting the books we produce. Recent authors include Jill Magi, Laura Mullen, Merry Fortune, Shanxing Wang, and Jo

Ann Wasserman. Futurepoem is funded in part by funds from The New York State Council on the Arts, a state agency.

*Merry Fortune http://www.myspace.com/merryfortunelovedogsofmisfortune
Merry Fortune is a musician and environmentalist and the author of the book of poems ghosts by albert ayler, ghosts by albert ayler (Futurepoem books). She is working on a book about Shalom Neuman¹s FusionArt and the FusionArts Museum and has been compiling information about Indians and environmentalism.

*Serena Jost http://www.myspace.com/serenajost http://www.serenamusic.com
Serena Jost is a singer-songwriter and cellist and the official lyricist-in-residence at Futurepoem. Her new full-length CD, produced by Brad Albetta at MonkeyBoy Studios, will be released in the fall. In addition to her own work, she has toured and performed with many bands and songwriters, including Rasputina, Rex, Him, Illuminati, and The Luminescent Orchestrii.

*Rachel Levitsky
http://www.conjunctions.com/webcon/levitskyrachel.htm
http://www.belladonnaseries.blogspot.com/
Rachel Levitsky is the author of Under the Sun and is about to complete the manuscript of a treatise called Neighbor. A segment of her novella ³The Story of My Accident is Ours² is online at Conjunctions (see above).

*Dan Machlin http://www.tarpaulinsky.com/Mar-Apr-05/Machlin/Machlin.html
Dan Machlin¹s first full-length book of poems is forthcoming from Ugly Duckling Presse this fall. He is the author of several chapbooks ³6x7² (Ugly Duckling Presse), ³This Side Facing You² (Heart Hammer), and ³In Rem² (@ Press). His poems and reviews have recently appeared or are forthcoming in Antennae, Boog Lit, Crayon, Cy Press, Fence, Soft Targets, and Tarpaulin Sky. He is the founding editor and publisher of Futurepoem books.

**Kitchen Press
http://www.kitchenpresschapbooks.blogspot.com/
Kitchen Press is a micro-press run out of Hell¹s Kitchen, NYC, and is a member of CLMP. Its purpose is to publish quality handmade chapbooks by emerging poets.

*Ana Bozicevic-Bowling Ana Bozicevic-Bowling is a Croatian poet writing in English. She co-edits RealPoetik. Look for her recent work in the Denver Quarterly, In Posse, The New York Quarterly, Octopus Magazine, her chapbook Document (Octopus Books, forthcoming), and The Bedside Guide to No Tell Motel - Second Floor .

*Chris Tonelli Chris Tonelli lives in Cambridge, Mass. where he runs The So and So Series. He has work forthcoming in Drunken Boat, Good Foot,

H_NGM_N, and Open Letters, and the anthologies The Bedside Guide to No Tell Motel Second Floor and Outside Voices¹ 2008 Anthology of Younger Poets. His chapbook, Wide Tree: Short Poems, is available from Kitchen Press.

**Litmus Press/Aufgabe http://www.litmuspress.org/index.htm Litmus Press is the publishing program of Ether Sea Projects, Inc., a 501(c)(3) non-profit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation.

We aim to foster local, national, and international dialogue and interaction by presenting original writing from the U.S. alongside translations into English. By supporting translators, poets, and other writers, and by organizing and participating in public events, we hope to illuminate the fundamental common bond between languages and to actualize the potential linguistic, cultural, and political benefits of literary exchange on the international level. We seek to provide continuing and consistently high quality venues for such exchange and discussion to ensure that our poetic communities remain open-minded and vital.

*Brenda Iijima http://www.yoyolabs.com Brenda Iijima is the author of Around Sea (O Books). Her book of drawings, collages, and poems, Animate, Inanimate Aims, is just out from Litmus Press. She was the runner-up for Ahsahta Press's Sawtooth Prize, selected by Peter Gizzi, with her book, If Not Metamorphic, to be published by Ahsahta. Forthcoming from Fewer & Further Press is the chapbook Rabbit Lesson. She is the editor of Portable Press at Yo-Yo Labs.

*Idra Novey Idra Novey¹s poetry and translations have appeared in the journals Circumference, The Literary Review, Poetry International, Washington Square, and Rattapallax, where she is an editor. She has received a grant from the PEN Translation Fund and is at work on a translated collection of poems by Brazilian writer Paulo Henriques Britto. She teaches writing at Columbia University.

**Portable Press at Yo-Yo Labs
http://yoyolabs.com/
Portable Press at Yo-Yo Labs publishes poetic works: subtle and intense forms of public exchange and autonomous expressions‹dynamic in awareness‹luminous in form.

Emphasis: diversity and interconnection‹social, cultural, environmental, and aesthetic.

*Jennifer Firestone http://yoyolabs.com/firestone.html Jennifer Firestone is the author of Holiday, an interrogation of the relationships among observation, travel, and consumerism, which is forthcoming from Shearsman Books. Her chapbooks from Flashes, an excerpt from a long prose poem exploring money, war, and urban culture, and snapshot, which is a selection from Holiday, are published by Sona Books. Her work has appeared in numerous journals,

including Boog City, Can We Have Our Ball Back, Dusie, 580 Split, 14 Hills, How2, MIPOesias, and Moria. She is the co-editor of the anthology Letters To Poets: Conversations About Poetics, Politics and Community, forthcoming from Saturnalia Books, and the recipient of grant-supported writing residencies at the Ragdale Foundation, the Constance Saltonstall Foundation for the Arts, and the Vermont Studio Center. Jennifer lives in Brooklyn with her partner and their infant twins. She is Poet in Residence at Eugene Lang College at the New School University.

*Martha Oatis
http://yoyolabs.com/oatis.html
Martha Oatis grew up in Massachusetts and lives in Brooklyn. She teaches poetry in the New York public school system. from Two Percept is her first chapbook.

*Evelyn Reilly Evelyn Reilly lives in New York City and writes poetry, as well as text for museum exhibits on historical and cultural subjects. Her first book, Hiatus, was published by Barrow Street Press and selected by Cole Swenson as a runner-up for the Poetry Society of America¹s Norma Farber First Book Award. In addition to her chapbook from Portable Press at Yo-Yo Labs, recent work can be found in Lungfull! and How2, as well as other journals. Reilly has taught visual poetics at the Poetry Project and co-curates a winter segment of the Segue Reading Series. She is pondering the relation of ecology and poetry, and is editing) ((eco (lang) (uage (reader)), a collection of essays on the subject with Brenda Iijima.

*Christina Strong
http://www.openmouth.org
http://www.bookwhore.com
Christina Strong is the author of Accede (Openmouth) and Utopian Politics (Faux Press e-book).

**Ugly Duckling Presse http://www.uglyducklingpresse.org/ Ugly Duckling Presse is a small, collectively run press based in Brooklyn. It produces books and hand-bound chapbooks of contemporary American poetry, "lost" literary works, collaborations between poets and artists, and works in translation, as well as the poetry periodical 6x6 and a free newspaper of art and politics, New York Nights. Recent and forthcoming publications include books by local poets Elizabeth Reddin and Kostas Anagnopoulos, translations of the Romanian poet Mariana Marin and the Czech poet Ivan Blatny, and the complete minimal poems of Aram Saroyan.

*Steve Dalachinsky Steve Dalachinsky¹s books include The Final Nite & Other Poems (Ugly Duckling Presse), Trial and Error in Paris (Loudmouth Collective Press), In Glorious Black and White (Ugly Duckling Presse), Race Poems

w/Nathaniel Farrell (collages only) (Ugly Duckling Presse), Trust Fund Babies (Pitchfork Press), and Poems for Laureamont (Furniture Press). His work is included in The Outlaw Bible of American Poetry. His CDs include Incomplete Directions, I Thought It Was the End of the World, and Pray for Me.

*Edwin Frank
Edwin Frank is the author of Stack and The Further Adventures of Pinocchio. In his spare time he edits the NYRB Classics series.

*Elizabeth Reddin Elizabeth Reddin was born in Torrance , Calif. at the Little Company of Mary Hospital, and she moved to New York City in 1993. She plays music in the story band Legends with Raquel Vogl and James Loman, and teaches GED classes. Her work has been published in the Brooklyn Rail as well as UDP¹s New York Nights newspaper and 6x6 poetry magazine. Please write to her at [redacted].

*Laura Solomon http://weirddeermedia.com/2007/05/dear-travis/ Laura Solomon¹s books include Bivouac (Slope Editions), Blue and Red Things (Ugly Duckling Presse), and Haiku des Pierres / Haiku of Stones by PierreConverset (Apogée Press), the latter a translation from the French with Sika Fakambi. Recently her work has appeared alongside London artist Abel Auer¹s in the traveling exposition and anthology Poets on Painters, and in various magazines including Cannibal, the Denver Quarterly, and Weird Deer. Originally from the southeast, she has traveled to 29 of the 50 states, has lived in France, and is on route for Italy. She works as an adult literacy tutor in Philadelphia, where she lives with musician Nicola Battisti and their cat Drambuie.

**Wilderside Media http://www.onthewilderside.net Wilderside Media supports independent politics, local music, and poetry on Long Island. Wilderside Media does publicity to the local media and on a popular blog; hosts its own events; videotapes a variety of community programs; and broadcasts on the web and on public access television. Wilderside Media¹s presence is often signaled by the appearance of multi-colored fliers providing a constant flow of information on what is happening in the world of culture and politics.

*Ellen Pober Rittberg Ellen Pober Rittberg is a poet, playwright, and fiction writer. Her essays and feature writing has appeared in the N.Y. Daily News, The New York Times, and Newsday. Her poems have appeared in Flutter Journal, Kansas Quarterly, and Long Island Quarterly.

*Lois Walker http://www.loisvwalker.com Lois Walker, a retired school teacher, is a widely published poet; a retired chairperson of the Long Island Poetry Collective; a past editor of Xanadu, an international little magazine for poetry, among other volumes of poetry and art; and a practicing artist whose visual artwork has been shown in Europe and throughout the United States. She read her ³Nadezhda Poems,² a sequence written on poets persecuted under Stalin, in

Santa Monica, Calif. for ³Inner Exiles: Shadow Poets, Paintings & Poetry,² a solo show of her art work at the Sylvia White Gallery.

*George Wallace http://www.myspace.com/ggwallace George Wallace is author of 14 chapbooks published in the U.S., U.K., and Italy, and editor of Poetrybay, Poetryvlog and other literary publications. A regular on the performance scene in Manhattan, he travels widely to perform his work and to teach creative writing workshops, including recent appearances at the Woody Guthrie Festival (Oklahoma), Kerouac Festival (Lowell, Mass.), Rexroth Festival (Cleveland), the Beat Museum (San Francisco), and Dylan Thomas Centre (Wales). He was named first poet laureate for Suffolk County in 2003.

*Ian Wilder
Ian Wilder is the former Green Party of New York State co-chair. His spoken word appears on the Nylon & Steel album Slip Behind the Molecule.

*Kimberly Wilder
The War in Iraq is a constant weight on Kimberly Wilder¹s thoughts. She is trying to do poetry anyway. Fallujah.

Celebrate American Revolution: Independence Day Week at Vox Pop!

1022 Cortelyou Road
Brooklyn NY 11218
[redacted]

Vox Pop is celebrating America's independence the only way we know how: with community-empowering events, live music, an art opening, and lots of BBQ, all week long.

Spend your Independence Day with Vox Pop as we discuss Brooklyn's role in the American Revolution with ³Meet the Cortelyous,² a presentation on the namesake for our street: Jaques Cortelyou. Borough of Brooklyn historian Ron Schweiger will give a talk from 2-3 PM. For lunch, grill master ³Tío Tim² serves up dry-rubbed lamb, ribs, chicken, and rabbit (as well as veggie kebabs and veggie burgers) grilled with ³Tío Tim¹s Top Secret Sauce.² From 7 PM to 8:30 PM, vaudevillian performer/magician/escape artist Jared Rydelek and others will perform the Vox Pop Variety Show. Bring friends and family for a truly unique Fourth of July picnic at Vox Pop!

July 5th puts the spotlight on local independent artists with ³An American Response,² an art opening with live music, delicious food, and original art beginning at 7 PM. Protests and pamphlets aren¹t the only way to speak your mind, and we¹re giving Brooklyn¹s established and up-and-coming artists a

chance to promote their message as well as their work in the largest group art show in Vox Pop¹s history. Artists will include photographer George Hirose and painter Andrew Lenaghan, alongside the work of their students and contemporaries. The BBQ starts at 1 PM, so get there early to grab your plate before the festivities start!

July 6th kicks off Vox Pop's ³Declaration of Independence: A Festival of Poetry and Music² at 1 PM and continuing all weekend with the Buffalo Poets and Boog City¹s d.a. levy lives: celebrating the renegade press series in exile. There will also be a reading from the late Reverend Pedro Pietri¹s If You Can Sleep, You are Heartless by his son, Speedo Pietri, and BBQ will be served from 1-9 PM amid live music and poetry readings all weekend.

On July 7th, editor Michael Tyrell will present selections from Broken Land: Poems of Brooklyn, followed by readings from authors published by Futurepoem Books, Portable Press at Yo-Yo Labs, Belladonna Books, Litmus Press/Aufgabe, and Ugly Duckling Presse.

July 8th brings writers from Kitchen Press, Wilderside Media, and Bowery Books to the stage to wrap up a weekend of words, music, and irresistible food.

--

Sander Hicks
Chief Instigator
Vox Pop
DKMC
http://voxpopnet.net

[redacted]
[redacted] (f)
[redacted] (c)

1022 Cortelyou Road
Flatbush, Brooklyn, NY 11218

Directions: Q to Cortelyou, F to Ditmas
Venue is at Stratford Road

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/

T: (212) 842-BOOG (2664)
F: [redacted]

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192. Murat Nemet-Nejat
Re: listenlight magazine
Fri 6 Jul 2007

"The specific power of contemporary poetry may lie in its arcane randomness... Poets, I think, have a stronger and more phantasmagoric sense of audience than visual artists who nowadays conceive almost exclusively of people in the business (other artists, dealers, patrons, curators, assorted gargoyles) staring at their work -staring it down, I mean." Bill Berkson, Sudden Addresses, 2007

Ciao,

Murat

On 7/6/07, Barry Schwabsky <[redacted]> wrote:
>
> And George is here, thank goodness, to assert every last one of them!
>
> Alison Croggon <[redacted]> wrote: Many apologies for the
> careless conflation, George. Of course Canada has
> moral rights.
>
> xA
>
> On 7/6/07, George Bowering wrote:
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> > On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:
> >
> > > I wasn't offering an opinion, just stating a commonly known legal
> > > fact, which in fact pertains in America under copyright law.
> >
> > Nope, just in the US, I think.
> >
> >
> > > George Hendrik Bowering
> > Always ate his crusts.
> >
>
>

>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>

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193. mIEKAL aND
Re: listenlight magazine
Fri 6 Jul 2007

I've set up 3 different wikis over the years, where everything is editable. What's interesting to me is that since a history of every edit/version is kept, people (other than hackers) are generally thoughtful/respectful of people's work.

Here's one from 2002 running on someone's laptop in Berlin... Feel free to "deliberately" alter.

http://swiki.hfbk-hamburg.de:8888/mIEKAL/1

~mIEKAL

On Jul 5, 2007, at 4:22 PM, Crane's Bill Books wrote:

> *Has anyone done a collaborative webzine where you send your poem in deliberately to have it altered? It could be called 'Vandal' or some such.*
> *J. A. Lee*

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194. George Bowering
Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!
Fri 6 Jul 2007

This is an attempt at a ruse, isn't it?
There isn't really a poet named Ceravolo, is there?
Cera is Spanish for wax.
And volo is kind of Italian/Spanish for I fly.
So we have a reference to Icarus,
a poet figure.

gb

On Jul 6, 2007, at 10:48 AM, CA Conrad wrote:

> There are many rumors that Ceravolo's wife is the problem. I've heard
> this
> from several people. But I've also heard marvelous stories about her
> from
> my friend John Coletti who has been to see her, and she gave him
> copies of
> books, beautiful, rare gifts, and stories, and how nice is that? Very
> nice!
>
> What would it take?
>
> What plot to loosen the valve on all that Love?
>
> Has no one any charm left?
>
> Silly, of course! Much charm to go around, right?!!!! Hm, well,
> what's
> next? We admit we have charm, we know the road block. How hard can
> it be,
> right?!!!!
>
> If only a Ceravolo COLLECTED could impeach Bush!
>
> If only it could stop bleeding, a COLLECTED compress too for lumps!
>
> The magic of poems. Put it in my imaginary womb and pluck out a goat
> I know
> I'm capable of making! My sweet little goat. I Love my little goat.
>
> CAConrad
> http://PhillySound.blogspot.com
>
>
George Bowering,
Fan of Alex Shibicky

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195. **Alison Croggon**
Re: listenlight magazine
Fri 6 Jul 2007

Hey George, you don't have to explain. I'm from a little colony called Australia, which might have had moral rights of its own once.

All best

Alison

On 7/7/07, George Bowering <[redacted]> wrote:
>
> It's just that we people from Canada, Mexico, Argentina, Bolivia,
> Panama, etc.
> wonder how come the people in the US call their one country "America."
> Why
> not go a little further and call it "The World"? Well, I guess that
> does happen--
> while watching a baseball game on TV lately, I heard an announcer refer
> to the
> "World Champion St. Louis Cardinals." This despite the Japanese baseball
> team winning the World Championship in a game against Cuba.
>
>
> On Jul 6, 2007, at 7:21 AM, Barry Schwabsky wrote:
>
> > And George is here, thank goodness, to assert every last one of them!
> >
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> > Home page: http://www.alisoncroggon.com
> >
> >
> George B.
> Author of his own misfortunes.
>

--
Editor, Masthead: http://www.masthead.net.au
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Home page: http://www.alisoncroggon.com

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196. **Alison Croggon**
Re: listenlight magazine
Fri 6 Jul 2007

Hi Murat

I wasn't saying it was all roses, either. I guess it's about knowing the context you're entering. It's awful when the machine disempowers you.

Your experience sounds quite a lot like an argument I had about my fiction with a Penguin editor, which took about six months out of my life and was deeply stressful. In that case, the difference was that I was the sole author and had some recourse, although I was heavily pressured and it was difficult. In the end, I didn't make the drastic changes demanded - which were all about the "market" but which to me made no sense at all - and I got a new editor for the next book. Of course, in that case I wanted to write a commercial book, so ultimately my wishes and my publisher's desires coincided. My first book of poems was published by Penguin, and that was a traumatic experience I wouldn't want to repeat. And didn't, although I had invitations to do so, and I went to a small press instead for my next collection.

All best

Alison

On 7/7/07, Murat Nemet-Nejat <[redacted]> wrote:
>
> Alison,
>
> I do not assign lack of integrity to editors of commercial publications.
> They have to do what they have to do, but their interests do not
> necessarily
> correspond to mine. They may do so for completely moral purposes, even
> believing they are improving the work. In terms of acceptance by the
> readership, the editor may even be right. But I may not be writing for a
> maximum number of readership, but for another reason. Perhaps one has
> something one needs to say and a specific way of saying it. The way of
> saying is as salient as the substance. Given the sacrifices in readership
> the poet has usually to make (or is willing to make or risks to make), I
> think he or she has the freedom to choose. What I do not like is
> adjectives
> like non-professionalism or capriciousness or naivete or foolishness
> applied
> to such behavior. Sometimes, I myself initiate the query whether the
> editor/publisher has an opinion about a specific line or passage, but it
> is
> all do within
> a framework of respect.
>
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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197. Murat Nemet-Nejat
Re: (Three interrelated texts related to memory, billowing, inert)
Fri 6 Jul 2007

On 7/6/07, Alan Sondheim <[redacted]> wrote:
>
> (Three interrelated texts related to memory, billowing, inert)
>

>
> 1. Four Dead in O-hi-o
>
> Several bars of the 1970 song about the Kent State student massacre came
> on the radio; I began crying. First, there was the trauma of reliving the
> event, already at a distance when it happened; second, there was the
> energy and fulcrum of an entire era displayed; third, there was mourning
> for aging - May '68 is almost forty years ago; fourth, there's the
> imminence of all of this, as if it's happening now, here; sixth, there's
> the incontrovertible bar, obdurate time-gap which portends a masquerade of
> space; seventh, there's the realization that the bar is sublime if any-
> thing is, and in fact the sublime lies within the temporal, not the
> spatial, not with due or undue measurement; eighth, there's the integra-
> tion of time's granularity with temporal distance; ninth, there's the
> issue of internal time-consciousness and its presencing which is always a
> form of mourning imminence; tenth, there's the billowing of time which
> plays out psychologically in spatial dimensions; eleventh, it's as if one
> might say, Oh, if only I could reach out, I would touch Four Dead in
> O-hi-o, I would touch the song, the fury, the energy, the habitus, the
> communality, the immanence of the burgeoning eco-political, the momentary
> lapse in pessimism as against the most pessimistic of wars and bombs one
> might consider the flower at the end of a barrel of a gun; twelfth, it's
> the ringing of death itself or rather the horizon of death which lies in
> any temporal horizon whatsoever as worlds are always already irretriev-
> able; thirteenth, it's thinking through the playing out of these irre-
> trievable worlds within the organization and granularity of the billowing
> of the habitus, as if mourning consisted in watching the world of someone
> one loves withering away; fourteenth, it's the recognition that such
> withering is the foundation of the cosmos, Bell's theorem notwithstand-
> ing; fifteenth, one only has to look at one's own withering, our cat for
> example growing thinner by the way, her rounded and more robust form a
> memory reconstituted either through video or photography, or, more likely,
> through thinking through billowing, through the pleasure embedding all her
> gestures in an indefinite and infinite world of spring and summer, which
> was inescapably vectored towards this present and beyond, towards her
> death which we pray is not immediate, not soon; sixteenth, recognizing
> that billowing is a form of comfort, even among starvation, extinction,
> torture, a form of comfort within which the smallest things are absorbed
> and the temporal sublime appears as if in translation towards the glory of
> an inconceivable Absolute; seventeenth, coming to the realization that the
> comfort of the world is all the comfort there is, and the awkwardness and
> pain of the world, our awkwardness and pain, is all there is as well;

> eighteenth, it's as if Four Dead in O-hi-o never happened, it's as if that
> energy were stillborn, our memories playing tricks, an accumulation of
> subterfuges; nineteenth, yes we are living that impossible dream, impossi-
> ble because of the stretch entailed as if implication were the fundamental
> operation of the propositional logic; and twentieth, the gestural logics
> of the breakdown of distributive laws - it's as if they're holding out
> some sort of promise, but then the refrain of the song comes back, there
> are bodies lying there, equally stillborn, there is the image of the
> student looking up, towards the camera, someone dead and present, present
> in the way our own deaths are present even in the most fundamental acts of
> speaking, thinking, writing, this.

WOW!

Ciao,
Murat

2. not now
>
>
> _
> not now jennifer yes now julu
> (j)r yes now julu yes now julu er yes now julu ot now jennifer yes
> now julu
> yes now julu_not now jennifer yes now julu
> _ */jenni/*
> ffw jennifer
> not now jennifer yes now julu f
> (f)r yes now julu yes now julu yes now julu now jennifer yes now julu
> yes now julu_not now jennifer now julu
> _ */fer/*
> not now jennifer yes now julu
> (w)r yes now julu yes now julu er yes now julu
> yes now julu_not now jennifer
> _ */you w/*
> not now jennifer yes now julu
> (s)r yes now julu yes now julu er yes now julu
> yes now julu_not now jennifer
> _ */ill s/*
> not now jennifer yes now julu
> (m)r yes now julu
> yes now julu_not now jennifer
> _ */uck m/*
> not now jennifer yes now julu

> (b)r yes now julu yes now julu er yes now julu ot now jennifer yes
> now julu
> yes now julu_not now jennifer yes now julu
> _ */y b/*
> not now jennifer yes now julu
> (t)r yes now julu es now julu s now julu nnifer yes now julu
> yes now julu_not now jennifer
> ulu jennifer yes now julu jennifer yes now ju
> _ */reasts until/*
> ffw jennifer
> not now jennifer yes now julu f
> (y)r yes now julu yes now julu yes now julu now jennifer yes now
> julu
> yes now julu_not now jennifer now julu
> _ */you die/*
>
>
>
> 3. eyes billowing government, soundless
>
>
> next watching hysteric, yourself find lashed thing eyes, fall eyes her
> bleak wide berthing worried, seemed plays, ever gaze, gaze prims shuddered
> sea swollen, uncanny, stashed networks neural grace however hardness
> sallow, emptied, sodden tossed neatly clearly whims harboring you're
> memoire. histoire. face hollow cut inside world, fear ground unhallowed
> am death. close knew think never me. parted good. pretty been parts
> tackle desert. beyond desert dog dog. take welkin. living walking
> kings signs. sign omens, omen harbinger. strengthens defeat parasites
> memories glass plates wires. over speak consequence. run queens. queens
> will. don't. gouge life. ferocity gall bitterness rescue rest. laid ta'en
> spoken words yourself. it. shoot put maelstrom life, say. healthy. dead
> sometimes eyes. death yes give myself. kill myself furiously. woman. man
> wires, flesh, flesh. smell burn; wires garden cultivating see. think; wake
> fireflies where. everywhere running plates. photography's photography
> = y equations (mov(i)es male sky. nighttime sightless light
> equation grid geometricized scattered usual constants b sqrt(tan(a-b*x^2),
> except obtained display. style specific given above, also below, collapses
> phallocentric, perhaps real. faced collapsing linear version soaked.
> well, potential, itself harden would otherwise scattering axis certain
> closely, examined stream continuing restoration. equations, bound
> inexhaustible conjures results turbulence loop, repetition artificial

> over-inflated spill whew, softness stars. fucking dynamo universe.
> barrier, boundary course lunge. incandescent gullet swallows production
> potential lost, thought once hole black information carries passes
> manifest themselves, en awak= sun. under galaxy, literally new survival,
> eternal irretrievable them, phenomena worlds human calling arches world.
> soft nay, information, this, possibility imagine oh, data-banking.
> gristle, throbs thoughts. innermost survey waits accumulated sumptuous
> forestall designed appurtenances fences designated equipment roughage
> carrying them structured, heavily protrusions indicated nothing, raiment
> set sparkings, firewalls literal depend doesn't intelligence. semblance
> surveyance argue state; exist thoughts, never, not, illimitable off
> corner, be. cosmos, worlds, description fecund accomplishes readily
> orderings softest reveal, continues things hidden knowledge, billowing
> memories, histories, objects, tial poten- membranes skeins, dies, real;
> thinking, constitutes recompense. return, incontrovertible disappear,
> finite, projection infinite appearance formlessness, forms settling-in
> importance, vital garnering corner. everything, anything, something,
> notion, talk sometime sovereignty times ... caress, illuminaries
> concept useful almost suturing corners 'peering' lifeworld 'smoothed'
> things, organizing receptacle, receiving, mind, phenomena, mental embraces
> real, 'depth' grips difficult extension, personal surrounding identifying
> particulate billowing, presencing comfort, seems forgotten classification
> plural. singular neither sublime. anecdote loses stratigraphy disappears.
> plateau, vector, train. mystical tion, revela- sublime easy, revealed
> particular language. contradictory intentional otherwise, seated buddhas
> towards differentiation. itself, war, dis-ease, urban asthmatic,
> some. contended sense 'sovereigns' states side. disappear. distinctions
> treaties. alliances peace, sovereignty, features peculiar possess did
> hear deaf, whatever. sovereign foreign dumb, beings, political considering
> crops, raise offence, defence faculties organs had sovereign. propositions
> each 13 placed g.b. separation considered he martin, war." vessels, equip
> processes operators jostle, confederation time, till remained other;
> collusion, spoken-for. ing speak- spoken-to, unless speaks jostle.
> membrane withdraws interiority, emic, etic; arise rights collocations,
> materiel. men, ment move- currencies, speech, goods, transmissions cloaks
> songs smile. lisa mona engender, breathe, swell, forth, billow nature,
> wayfarers, myth destinations, origins myth, forward putting look, sung?
> which, protocols, silence absolute see, you, nomadic. mapping mapped
> government. soundless operators, states, processes,
>

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198. **Jim Andrews**
Re: evolution and language
Fri 6 Jul 2007

Well, you know, when non-Euclidean geometry was finally recognized, it involved, among other things, a simplification of our idea of a straight line. We kept the notion that it's the shortest distance between two points, but threw out the specifically Euclidean ideas that obscured whole other geometries.

Not that we no longer know what the Euclidean notion of a straight line involves.

So too, perhaps, with our notion of what a language is.

ja
http://vispo.com

> *Or, to put it another way, we may have entered a period when the rather imprecise metaphoric identification of all symbolic systems as language may obscure the profound differences between them.*
>
> *Mark*
>
> *And, just as twentieth century science was dominated by physics, so it seems the twenty first will be by studies deeply involving language. Such as computation, genetics, and other types of information.*
>
> *Yet, in most cases, apparently language/information/grammar without a sentient author.*
>
> *Fascinating notions of poetry therein.*
>
> *ja*
> *http://vispo.com*

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199. **Jason Quackenbush**
Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!
Fri 6 Jul 2007

Ceravolo is a poet who matters a great deal to me for all the very little i feel like I know about his work. I remember I had a tremendous sense of recognition when I first came across some of his poems a year or so ago, like i'd found a

kindred literary spirit i'd never known about. Which felt a little weird since I was all of ten years old when he passed on. In particular, his use of repetition struck me as so similar to mine that I remember wondering if people who were better read than me had taken it as direct influence. I just checked the Ceravolo page at EPC, which is where I discovered him in the first place, if i remember correctly, and there are only a couple of links and then a collection of four posts from this list from Jordan Davis, Joel Lewis, Ron Silliman, and Mark Wallace. Pennsound has a bunch of really charming recordings, but still, not enough to really be satisfying, more like a really robust appetizer than a full entree. Perhaps what's needed is a growing clamor of critical appraisal? Perhaps if there was enough of a steady tide of secondary literature, it would raise awareness of the disappointing thinness of what's available in print. Maybe those of us anxious for a collected works should commit to doing something to raise that awareness, a conspiracy of poets and editors to get his poetry talked about more and so hopefully increase general interest. It seems like there could be a lot done to increase the secondary literature available about Ceravolo's poetry on the web that might bear fruit.

CA Conrad wrote:
> There are many rumors that Ceravolo's wife is the problem. I've heard
> this
> from several people. But I've also heard marvelous stories about her
> from
> my friend John Coletti who has been to see her, and she gave him
> copies of
> books, beautiful, rare gifts, and stories, and how nice is that? Very
> nice!
>
> What would it take?
>
> What plot to loosen the valve on all that Love?
>
> Has no one any charm left?
>
> Silly, of course! Much charm to go around, right?!!!! Hm, well, what's
> next? We admit we have charm, we know the road block. How hard can
> it be,
> right?!!!!
>
> If only a Ceravolo COLLECTED could impeach Bush!
>
> If only it could stop bleeding, a COLLECTED compress too for lumps!

>
> The magic of poems. Put it in my imaginary womb and pluck out a goat
> I know
> I'm capable of making! My sweet little goat. I Love my little goat.
>
> CAConrad
> http://PhillySound.blogspot.com

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200. Marcus Bales

Re: The Marcus Bales Listserv Drinking Game - Re: listenlight magazine

Fri 6 Jul 2007

Wanna get sloshed? Take a drink when one of the people on any of those listservs writes something disingenuously. I only comment on it less than a tenth of the time.

Marcus

On 6 Jul 2007 at 14:45, Gwyn McVay wrote:

> *Disingenuous again --*
>
> *I am now on three different poetry-related listservs to which Mr. Bales is, or has been, subscribed. Based on this experience, I've been trying to work out a drinking game -- for example, the most obvious occasion for taking a drink is when Marcus accuses someone of being disingenuous. The problem, however, is that he flings this word around with such giddy abandon that you could easily get sloshed before the day is half over. Obviously there are still a few bugs in the system.*
>
> *Back to trying to find a copy of the Joseph Ceravolo PDF, because I think "caribou" is more of a word to conjure with than "disingenuous" --*
>
> *Gwyn (Hey, there's still gin in that lime slice!) McVay*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.476 / Virus Database: 269.10.1/888 - Release Date: 7/6/2007 6:36 AM*

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201. **Jim Andrews**
Re: 13 by Marko Niemi
Sat 7 Jul 2007

> *http://www.logolalia.com/minimalistconcretepoetry/*
>
> *has been updated with 13 pieces by Marko Niemi.*
>
> *Though we might quibble over semantics, I think we can all agree that it is desirable to live in a world where more poems have the ability to move.*

Thanks, Dan. Interesting work from Marko, as always.

I found "Gotos" thought provoking. There's more there than meets the eye. We see lines such as

220 GOTO 220
220 GOTO 140

We're under the impression that we're looking at the code, but the above implies that the underlying code is different from what we're looking at; clearly line 220 does not simply say either "GOTO 220" or "GOTO 140".

And if we look at the Javascript in gotos.html, we see that it's written to generate, ad infinitum, a sequence of Goto statements. Marko has written a program that presents an imaginary program that implies the existence of a program to generate the imaginary program.

An interesting code idea.

ja
http://vispo.com

ps: By the way, you mention Tish in connection with concrete, Dan. But, as far as I know, Lionel Kearns was the only one from Tish who was involved in concrete poetry. Tish was not particularly experimental, at least concerning media, as far as I know.

pss: Concrete, to me, is grounded not so much in the visual as in consciousness of media and the dimensionality of language and its manifestations.

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202. **Pierre Joris**
Recent Nomadics blog posts
Sat 7 Jul 2007

Check out recent Nomadics blog posts at: http://pjoris.blogspot.com

Miles & the Dolphin
A Sudden Change of State
Remove Robert Mugabe
Adieu Paris — Phinal Photos
End of the Market, here comes the Fado
Marché de la poésie bis
Marché de la poésie

may the summer treat you well!

Pierre

The poet: always in partibus infidelium -- Paul Celan

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Albany NY 12202
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o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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203. Jim Andrews
O
Sat 7 Jul 2007

Screenshots from O:

http://vispo.com/nio/pens/screenshots/o1.html
http://vispo.com/nio/pens/screenshots/o2.html
http://vispo.com/nio/pens/screenshots/o3.html
http://vispo.com/nio/pens/screenshots/o4.html
http://vispo.com/nio/pens/screenshots/o5.html
http://vispo.com/nio/pens/screenshots/o6.html

The generator:
http://vispo.com/nio/pens/springs7.htm

ja
http://vispo.com

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204. Marcus Bales
Re: listenlight magazine
Sat 7 Jul 2007

On 6 Jul 2007 at 17:48, Barry Schwabsky wrote:
> It seems to me that if poets don't sue, it's because they don't believe they
> can afford to do so. But let's say a publisher mangled the work I'd entrusted
> him with in this gift economy of ours, and I decided I could afford to sue
> (let's pretend I was James Merrill, for instance, only alive)--would I have a
> case? Or would the fact that I had suffered no financial damage through the
> misplublication of my work mean that I had nothing to sue for?<

Perhaps if you were James Merrill but alive and hired good enough lawyers and determined to sue someone with money enough to make a defense worthy enough to get it appealed high enough up the appeals process in the right appeals courts to make a difference to the way the laws are interpreted in other jurisdictions, you might be able to help create an interpretation of damages to mean something other or more than merely financial damages. It would be long hard and expensive, though, and still might not work.

The copyright law, and its revisions (which I happen to have worked on as an aide to one of the US Senators on the Judiciary Committee in those years, with the man who subsequently became Registrar, though I am not a lawyer) still focuses on the money because it is, after all, still the law, and not a work of ethics.

So generally speaking, yes, you have to show you were harmed, and harmed usually means, in the civil law, that there was damage that can be calculated in money terms. Even if your reputation is damaged, you have to claim that it cost you money, because the law is, generally speaking, an ass. It is based on notions of property and money, and its goal is to balance property and money claims. The famous question by the man who was acquitted of all accusations is instructive here: "Where do I go to get my reputation back?" Nowhere, of course. The law does not deal with that.

In a gift economy it's all about reputation, isn't it? The goal of submitting and publishing poetry is to create a reputation by writing good poems and getting them out there for others to read. Even the folks who start out rich, or who are well-off from non-poetry work, are not in the poetry thing for the money, and recognize that they can't sue their ways to the top. We all know that Wilbur, Fenton, and Collins, for example, got lucky with money in poetry, and then

worked hard and and smart and stayed lucky. But even you guys out there in the postmodernist magical thinking world, even you have to realize that maybe it happens once every, what, 20 or 30 years? So what are the odds it's going to be YOU, yeah, you, you personally? Not good, even with that postmodern magical thinking working for you, eh?

So no one sues anyone in the poetry world. No one even sued when Jorie Graham and Bin Ramke awarded Peter Sacks top prize in a contest he didn't enter, unless you count marrying Jorie Graham as entering the contest -- which is a little much even for metaphor, come to think of it. If there were going to be a suit in the poetry world, there's a fact pattern that a lawyer could love. Except, instead of suing, almost everyone yawned and said yeah, that's the way it happens, so what. The people whose contest entries weren't even read didn't bother to sue, though they'd paid their entry fee. It's just not enough money. The damages are the entry fee and maybe the cost of the first prize. But even if you count all the costs of publishing a book of poetry by a university press, what can it be, $10,000?, it's still not enough money to get an attorney good enough to win the suit interested in suing. So no one sued.

Jorie Graham may never be asked to be a contest judge again. Peter Sacks may be embarrassed to put that contest win on his CV. Bin Ramke is now retired -- not even in the game any more -- but that's all a matter of reputation, isn't it, not money damage. Not even the people who are in the best possible position to sue in the poetry world sue other people in the poetry world. There's just not enough money to justify it, and at the end, even if they win, what do they have? They have a piddly amount of money, and the reputation that they sue people over piddly amounts of money. If you ran a poetry contest or a poetry journal or a poetry publishing company and Grebak "Sue 'em!" Smith submitted a check and a MS, wouldn't you simply return both check and MS without comment? Of course you would. Who wants to risk dealing with someone who's likely to cost you enormous amounts of time and energy and money over something like poetry?

Similarly if the Grebak Journal sued poets for violating its simultaneous submissions rule, who'd submit to it? Who wants to get involved with someone likely to cost you enormous amounts of time, energy, and money over something like poetry?

As for "really taking legal action", yes, you really have to sue to "really take legal action" in a civil case. Sure, you can threaten to sue, but that's not "really" taking "legal action" in any meaningful sense of the term. It's not "legal action" until you pay the fee and file it with a court. Until then it's just administrative remedies. That's not to say that a court isn't going to want to see that you've exhausted your administrative remedies before suing, but that doesn't make

administrative remedies that a court is likely to require "really legal action" any more than telling someone you'd like to make love with them constitutes actual sex. It may be a precursor, but it ain't the real thing, postmodern magical thinking, or no.

Consider this quote you quote in your email:

"Then I got the parliamentary ombudsman to make an investigation and he consulted the British Museum who confirmed that the book couldn´t be a first edition. But when they were asked to say that publicly, they refused to do so. The National Library of Scotland, a copyright library which received editions of all my books, also refused to say anything. It is extraordinary that something so clear could be deliberately ignored like this. My position was really quite simple, I didn´t wish to take part in a fraud on the public. But at that time most poets either were published by Fulcrum, or wished to be published by Fulcrum, so they seemed to consider me a danger, and after six years I was completely isolated. Nobody spoke to me anymore, and people were saying `it is not nice to fight´ and all this kind of thing. So, then, I went to the Consumer Protection Department which sent the book to Sotheby´s whose expert on literary fraud, a man called Carter, said that it could not be a first edition, took the publisher to court, and got the ruling that I was right. It then took the Arts Council Of Great Britain a further two years to accept the court ruling and to apologise to me. But I was never forgiven, I was always reminded that I did something terrible. The fact that I was proven right counted for nothing at all. What people remembered was that I had cause a lot of trouble to these institutions by asking them to stand up and speak a simple truth. But it was very instructive to me! This was when I first realised what culture is."

If that's not a clear and concise record of what happens to people who go outside the poetry business system and try to use the legal system, including Parlaiment, who prompt law suits by others among the other parties, and who are ostracised for it, I don't kinow what is. You quote this remarkably detailed story yourself, and you still ask whether it would be a good idea to actually sue someone? Extraordinary!

I ask Alison again, so what do you think you're doing talking about legality and legal remedies in this poetry context? Let me quote this bit again:

"The fact that I was proven right counted for nothing at all. What people remembered was that I had cause a lot of trouble to these institutions by asking them to stand up and speak a simple truth."

Asking people to stand up and speak a simple truth against their economic self-interest, against their reputational self-interest, against any kind of self-interest, is deeply problematic. People won't do it without very unusual circumstances, and even then they resent the hell out of it thereafter, and do all

they can to get back, reputationally ("I was completely isolated. Nobody spoke to me anymore, ... I was never forgiven, I was always reminded that I did something terrible."), and they don't forget it.

It's bad advice to tell people in the poetry game to stand up for their legal rights and to declare that legal right is on this side or that because the people who make the decisions that enhance or diminish poetic reputations simply won't tolerate it. They'll isolate anyone who sues them, and why shouldn't they? Lawsuits are expensive, time-consuming, and heart-breaking. These are people who can't even be bothered to respond to inquiry letters and submissions of poetry for months and months at a time, if at all. They're not in it for the money, and if you use, or advise others to use, the legal remedies that may be theoretically available to them, it's career suicide within the poetry game. Don't do it.

Marcus

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205. reJennifer Bartlett

New on SES Blog

Sat 7 Jul 2007

Muriel Rukeyser
Larry Eigner
Deborah Garrison
The Science and problem of editiing

Upcoming

Language Poetry
Carl Phillips
Fur
Fast Food Natiion
and
Bullwinkle and Rocky

_____ Need a brain boost? Recharge with a stimulating game. Play now!
http://club.live.com/home.aspx?icid=club_hotmailtextlink1

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206. **David-Baptiste Chirot**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!

Sat 7 Jul 2007

"a steady tide of secondary literature . . . a conspiracy of poets and editors to get his poetry talked about more . . . ."estim ados--permit me to make a suggestion--CARPE DIEM--secondary literature and a conspiracy of poets and editors --the foundations for an academic conference or two--or some special issue of journal or a blog note or a page at the epc--the colonization, critical creation and canonization of a coterie's cult figure--read by a wider narrow circle--"to dream the impossible dream"much more is demanded of one--i think to rase awarenes--raise the dead!!what needs to be done is a march on the grave, and an exhumation and a parading of the coffin--bringing it to some place symbolizing literary Power--or just through the streets . . . to be transported by a roaring off runaway car to the next parade site---and the next--and the next--POET ON THE MOVE!!!--DEAD POET ELUDES POLICE CHASE---GRAVE ROBBERS "RAISING AWARENESS OF POET'S WORK AND LIFE"--THE MIDNIGHT RIDE OF JOSEPH CERAVOLO--eLUSIVE POET LANDS IN LIMA--BUENOS AIRES--PARIS--ROME--LONDON--BELRIN--TOKYO--TANGIERS--BEIRUT--TEHRAN--DETROIT-MILWAUKEE--LAGOS--PORT-AU-PRINCE--BANKOK--DAR-ES -SALAAM--even HARAR!!! (rimbaud's old stomping grounds)by God! that wil draw some attention!!!!!that will have the name of Ceravolo all over the newspapers and cable news--you tube--my face--the talk shows--the legal proceedings and the whole appartus of the wheels of justice, commentary, controversy--the hew and cry of outrage and hilarity and high moral judgements--and low financial dealings--the teeming mass of papparazzi--and i am sure there wil be some publisher or two or three or twenty who suddenly sees a way to a buck--clawing and scratching, jabbing and gouging their ways through the scheming anthill--and sets forth to get this work back in print pronto!!!!"do not let this good man lie buried in darkness!! bring his 'body of work' to light!!!! LIVE Joesph Ceravolo, live!!!!WHEN THE GOING GETS TOUGH THE TOUGH GET GOING> Date: Fri, 6 Jul 2007 20:05:12 -0700> From: [redacted]> Subject: Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!> To: [redacted]> > Ceravolo is a poet who matters a great deal to me for all the very > little i feel like I know about his work. I remember I had a tremendous > sense of recognition when I first came across some of his poems a year > or so ago, like i'd found a kindred literary spirit i'd never known > about. Which felt a little weird since I was all of ten years old when > he passed on. In particular, his use of repetition struck me as so > similar to mine that I remember wondering if people who were better read > than me had taken it as direct influence. I just checked the Ceravolo > page at

EPC, which is where I discovered him in the first place, if i > remember correctly, and there are only a couple of links and then a > collection of four posts from this list from Jordan Davis, Joel Lewis, > Ron Silliman, and Mark Wallace. Pennsound has a bunch of really charming > recordings, but still, not enough to really be satisfying, more like a > really robust appetizer than a full entree. Perhaps what's needed is a > growing clamor of critical appraisal? Perhaps if there was enough of a > steady tide of secondary literature, it would raise awareness of the > disappointing thinness of what's available in print. Maybe those of us > anxious for a collected works should commit to doing something to raise > that awareness, a conspiracy of poets and editors to get his poetry > talked about more and so hopefully increase general interest. It seems > like there could be a lot done to increase the secondary literature > available about Ceravolo's poetry on the web that might bear fruit.> > > > > > CA Conrad wrote:> > There are many rumors that Ceravolo's wife is the problem. I've heard > > this> > from several people. But I've also heard marvelous stories about her > > from> > my friend John Coletti who has been to see her, and she gave him > > copies of> > books, beautiful, rare gifts, and stories, and how nice is that? Very > > nice!> >> > What would it take?> >> > What plot to loosen the valve on all that Love?> >> > Has no one any charm left?> >> > Silly, of course! Much charm to go around, right?!!!! Hm, well, what's> > next? We admit we have charm, we know the road block. How hard can > > it be,> > right?!!!!> >> > If only a Ceravolo COLLECTED could impeach Bush!> >> > If only it could stop bleeding, a COLLECTED compress too for lumps!> >> > The magic of poems. Put it in my imaginary womb and pluck out a goat > > I know> > I'm capable of making! My sweet little goat. I Love my little goat.> >> > CAConrad> > http://PhillySound.blogspot.com _____ PC Magazine’s 2007 editors’ choice for best web mail—award-winning Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HMWL_mini_pcmag_0707=

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207. **Barry Schwabsky**

Re: listenlight magazine

Sat 7 Jul 2007

You are a stickler for accuracy bu not when you quote me.
  I never asked whether it would be a good idea to sue.
  I only asked whether it were possible.
  A good talker, not such a good listener.

Marcus Bales <[redacted]> wrote:

Parlaiment, who prompt law suits by others among the other parties, and who are ostracised for it, I don't kinow what is. You quote this remarkably detailed story yourself, and you still ask whether it would be a good idea to actually sue someone? Extraordinary!

I ask Alison again, so what do you think you're doing talking about legality and legal remedies in this poetry context? Let me quote this bit again:

"The fact that I was proven right counted for nothing at all. What people remembered was that I had cause a lot of trouble to these institutions by asking them to stand up and speak a simple truth."

Asking people to stand up and speak a simple truth against their economic self-interest, against their reputational self-interest, against any kind of self-interest, is deeply problematic. People won't do it without very unusual circumstances, and even then they resent the hell out of it thereafter, and do all they can to get back, reputationally ("I was completely isolated. Nobody spoke to me anymore, ... I was never forgiven, I was always reminded that I did something terrible."), and they don't forget it.

It's bad advice to tell people in the poetry game to stand up for their legal rights and to declare that legal right is on this side or that because the people who make the decisions that enhance or diminish poetic reputations simply won't tolerate it. They'll isolate anyone who sues them, and why shouldn't they? Lawsuits are expensive, time-consuming, and heart-breaking. These are people who can't even be bothered to respond to inquiry letters and submissions of poetry for months and months at a time, if at all. They're not in it for the money, and if you use, or advise others to use, the legal remedies that may be theoretically available to them, it's career suicide within the poetry game. Don't do it.

Marcus

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208. Daniel Kane
Writing on Joe Ceravolo
Sat 7 Jul 2007

Patrick Masterson's and Paul Stephens' collaborative essay 'Spring in this World of Mad Angels: The Poetry of Joe Ceravolo' is included in a book I edited entitled Don't Ever Get Famous [Dalkey Archives, 2006], and provides readers with an overview of Ceravolo's writing (including Fits of Dawn and his devotional poetry published in INRI and Millennium Dust). I'm certainly curious to hear what people think of their take on Ceravolo's work.

Best,

--daniel

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209. **Alison Croggon**
Re: listenlight magazine
Sat 7 Jul 2007

>I ask Alison again, so what do you think you're doing talking about legality and
>legal remedies in this poetry context?

This is boring. But, since Marcus is so insistent, I can't help wondering why he thinks that copyright does not pertain to poets, unlike every other creative artist. Of course there is plenty of precedent. Poetry under the law is not different than any other kind of writing.

Here's the Wikipedia definition on moral rights (you USians are a bit behind us on that one). Moral rights quite clearly pertain to more than merely financial considerations. I am, as I said, bored with this conversation, and only post this for clarity, for those who might be bamboozled by Marcus's bizarre arguments.

Moral rights are rights <http://en.wikipedia.org/wiki/Rights> of creators of copyrighted <http://en.wikipedia.org/wiki/Copyright> works generally recognized in civil law<http://en.wikipedia.org/wiki/Civil_law_%28legal_system%29>jurisdictions and first recognized in France <http://en.wikipedia.org/wiki/France> and Germany<http://en.wikipedia.org/wiki/Germany>, before they were included in the Berne Convention for the Protection of Literary and Artistic Works<http://en.wikipedia.org/wiki/Berne_Convention_for_the_Protection_of_Literary_and_Artistic_Works>in 1928. While the United States <http://en.wikipedia.org/wiki/United_States> became a signatory to the convention in 1988, it still does not completely recognize moral rights as part of copyright law <http://en.wikipedia.org/wiki/Copyright_law>, but rather as part of other bodies of law, such as defamation or unfair competition. Those jurisdictions that include moral rights in their copyright statutes are called droit d'auteur<http://en.wikipedia.org/wiki/French_copyright_law>states, which literally means "right of the author".

Moral rights include the right of attribution<http://en.wikipedia.org/wiki/Attribution_%28copyright%29>, the right to have a work published anonymously<http://en.wikipedia.org/wiki/Anonymity>or pseudonymously <http://en.wikipedia.org/wiki/Pseudonym>, and the right to the integrity of the work. The preserving the integrity of the work bars the work from alteration, distortion or mutilation. Anything else that may

detract from the artist's relationship with the work even after it leaves
the artist's possession or ownership may bring these moral rights into play.
Moral rights are distinct from any economic
rights<http://en.wikipedia.org/wiki/Economic_rights>tied to copyright,
thus even if an artist has assigned his or her rights to
a work to a third party he or she still maintains the moral rights to the
work. Some jurisdictions allow for the
waiver<http://en.wikipedia.org/wiki/Waiver>of moral rights. In the
United States, the Visual
Artists Rights Act
<http://en.wikipedia.org/wiki/Visual_Artists_Rights_Act>of 1990 (VARA)
recognizes moral rights, but only applies to works of visual
art <http://en.wikipedia.org/wiki/Visual_art>.

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

210. W.B. Keckler
Sheila Murphy's Skinny Buddha on Joe Brainard's Pyjamas
Sat 7 Jul 2007

Shemur's newest book Skinny Buddha (out from Dusie) is discussed on Joe Brainard's Pyjamas, along with new fiction, including "The Cat Who Met Lillian Hellman"... also, new laws of Literary Criticism are Unveiled by certain Egyptian gods/goddesses. "Abusing Nietzsche, they descend in their Joe Brainard pyjamas..." _http://joebrainardspyjamas.blogspot.com/2007/07/sheila-murphys-new-book-skinn y-buddha.html_ (http://joebrainardspyjamas.blogspot.com/2007/07/sheila-murphys-new-book-skinny-buddha.html)

********** See what's free at http://www.aol.com.

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211. Potree Journal
Open Call for Responses to the Work of John Taggart
Sat 7 Jul 2007

Little Red Leaves is announcing a call for responses to the work of John Taggart. These will be collected for one of the next few issues, and can include anything you consider "responsive": essays, reviews, poems, visual work,

video/audio work, etc. Feel free to query C.J. (cm49600 at gmail dot com) with questions/suggestions/proposals.

Reading period for these submissions is completely open. Please attach poems/prose/visual work as .doc, .pdf, .jpeg or .rtf file, & send video/audio work in an appropriate format (links to video/audio work would be preferable).

Please send submissions to littleredleaves at gmail dot com. When submitting, please include your name & "Taggart" in the subject line.

All best,
The LRL Editors

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212. **Dan Waber**
Re: 13 by Marko Niemi
Sat 7 Jul 2007

Jim,

Thank you for your comments on Marko's work--often more than meets the eye with his work.

> *ps: By the way, you mention Tish in connection with concrete, Dan. But, as far as I know, Lionel Kearns was the only one from Tish who was involved in concrete poetry. Tish was not particularly experimental, at least concerning media, as far as I know.*

My intention was no to connect Tish or the other schools/movements with concrete. Quite the contrary, in fact. I was trying to say that concrete, while it was in fact for a period of time a school/movement, doesn't properly belong to that class of objects. It's not a school/movement like Tish or Black Mountain is. It is a tool to be used, a way of approaching certain challenges. Approaching them, as you say, with a "consciousness of media and the dimensionality of language and its manifestations." This is a working definition that is in-line with my own.

Regards,
Dan

> *pss: Concrete, to me, is grounded not so much in the visual as in consciousness of media and the dimensionality of language and its manifestations.*

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213. **Murat Nemet-Nejat**
Re: listenlight magazine
Sat 7 Jul 2007

Marcus,

I am not quite clear what you are exactly arguing against, that in most cases it is better to let the matter go?

On the other hand, factually, though rare, suing in the poetry world does occur? For instance, the Bronk estate sued the publisher when the poet was included in an anthology of gay poetry.

Someone of financial means, in your terms with "a reputation to protect," can bankrupt a small publisher if he or she wants to. Therefore, the legal niceties are important if nothing else for self-protection against such an attack.

I do not know if your strict distinction between "suing" and "threatening to sue," that they are completely different, is completely valid. For instance, the inclusion opf an Auden poem in an anthology has a payment of several thousands dollars attached to it. If "suing" was a figment of the imagination, and "threatening to sue" a complete irrelevancy, what would prevent a publisher to include the Auden poem anyhow?

Obviously, there is a hierarchy of "worth" in the poetry world also, though the numbers are small time in terms of the wider world. There is also no doubt that most of us as poets, most of the time, function below the radar level. This does not mean the laws do not exist, at least in their preventive power. When I was preparing the Eda anthology of Turkish poetry, I was under the strict rule not to include any poet where the permission to publish was not given in writing.

ciao,

Murat

On 7/7/07, Alison Croggon <[redacted]> wrote:
>
> >I ask Alison again, so what do you think you're doing talking about
> legality and
> >legal remedies in this poetry context?
>
> This is boring. But, since Marcus is so insistent, I can't help wondering
> why he thinks that copyright does not pertain to poets, unlike every other
> creative artist. Of course there is plenty of precedent. Poetry under the
> law is not different than any other kind of writing.
>
> Here's the Wikipedia definition on moral rights (you USians are a bit

> behind
> us on that one). Moral rights quite clearly pertain to more than merely
> financial considerations. I am, as I said, bored with this conversation,
> and only post this for clarity, for those who might be bamboozled by
> Marcus's bizarre arguments.
>
>
> *Moral rights* are rights <http://en.wikipedia.org/wiki/Rights> of
> creators
> of copyrighted < http://en.wikipedia.org/wiki/Copyright> works generally
> recognized in civil
> law<http://en.wikipedia.org/wiki/Civil_law_%28legal_system%29
> >jurisdictions
> and first recognized in
> France <http://en.wikipedia.org/wiki/France> and
> Germany<http://en.wikipedia.org/wiki/Germany >,
> before they were included in the Berne Convention for the Protection of
> Literary and Artistic
>
Works<http://en.wikipedia.org/wiki/Berne_Convention_for_the_Protection_of_Literary_and_Artistic_Works
> >in
> 1928. While the United
> States <http://en.wikipedia.org/wiki/United_States > became a signatory to
> the convention in 1988, it still does not completely recognize moral
> rights
> as part of copyright law <http://en.wikipedia.org/wiki/Copyright_law >,
> but
> rather as part of other bodies of law, such as defamation or unfair
> competition. Those jurisdictions that include moral rights in their
> copyright statutes are called droit
> d'auteur< http://en.wikipedia.org/wiki/French_copyright_law>states,
> which literally means "right of the author".
>
> Moral rights include the right of
> attribution< http://en.wikipedia.org/wiki/Attribution_%28copyright%29>,
> the right to have a work published
> anonymously<http://en.wikipedia.org/wiki/Anonymity>or
> pseudonymously <http://en.wikipedia.org/wiki/Pseudonym>, and the right to
> the integrity of the work. The preserving the integrity of the work bars
> the
> work from alteration, distortion or mutilation. Anything else that may

> detract from the artist's relationship with the work even after it leaves
> the artist's possession or ownership may bring these moral rights into
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> Moral rights are distinct from any economic
> rights< http://en.wikipedia.org/wiki/Economic_rights>tied to copyright,
> thus even if an artist has assigned his or her rights to
> a work to a third party he or she still maintains the moral rights to the
> work. Some jurisdictions allow for the
> waiver<http://en.wikipedia.org/wiki/Waiver>of moral rights. In the
> United States, the Visual
> Artists Rights Act
> <http://en.wikipedia.org/wiki/Visual_Artists_Rights_Act>of 1990 (VARA)
> recognizes moral rights, but only applies to works of visual
> art < http://en.wikipedia.org/wiki/Visual_art>.
>
>
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>

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214. David-Baptiste Chirot

Re: 13 by Marko Niemi

Sat 7 Jul 2007

---

one of my favorite encounters with the "concrete" has been the subtitle for an outift named Sorci iN the MilwauKee area that provides dumpeters and moving equipment for smaller hoome-oriented construction and removal--I encounter these fairly often of late in workings on rubBEings, Intermedia & Clay Impression Spray Paintings--they always bring some good humor to the course of events--especially when one is inside one of the dumpsters and thinking of these various forms--beneath the logo Sorci it readsRUBBISH--METAL--CONCRETEthere has also been Concrete Cinema, Musique Concret--the Concrete has always moved in many directions among many Intermedia--CONCRETE JUNGLE for example!!!"Shoes of Concrete"!!!!--a traditional form of corpse disposal--"you gotta head like concrete"--from rubbish to metal to concrete--a form of the process known as "subliming"---among alchemical wastelands and chemical pitfalls . . . from erosion and corrosion is arisen the vision--IF YOU CONCRETEPLEASE BE DISCRETE> Date: Sat, 7 Jul 2007

14:06:14 -0400> From: [redacted]> Subject: Re: 13 by Marko Niemi> To: [redacted]> > Jim,> > Thank you for your comments on Marko's work--often more than meets the> eye with his work.> > > ps: By the way, you mention Tish in connection with concrete, Dan. But, as> > far as I know, Lionel Kearns was the only one from Tish who was involved in> > concrete poetry. Tish was not particularly experimental, at least concerning> > media, as far as I know.> > My intention was no to connect Tish or the other schools/movements> with concrete. Quite the contrary, in fact. I was trying to say that> concrete, while it was in fact for a period of time a school/movement,> doesn't properly belong to that class of objects. It's not a> school/movement like Tish or Black Mountain is. It is a tool to be> used, a way of approaching certain challenges. Approaching them, as> you say, with a "consciousness of media and the dimensionality of> language and its manifestations." This is a working definition that is> in-line with my own.> > Regards,> Dan> > > > pss: Concrete, to me, is grounded not so much in the visual as in> > consciousness of media and the dimensionality of language and its> > manifestations. _____ See what you're getting into...before you go there. http://newlivehotmail.com=

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215. Marcus Bales
Re: listenlight magazine
Sat 7 Jul 2007

Marcus Bales wrote:
> >I ask Alison again, so what do you think you're doing talking about
> legality and legal remedies in this poetry context?<

On 8 Jul 2007 at 1:11, Alison Croggon wrote:
> ... I can't help wondering
> why [Marcus] thinks that copyright does not pertain to poets,
> unlike every other creative artist. <

Copyright pertains to poets. I'm asking why you think that poets ought to be suing journals, and journals poets, over the disputes they have about things such as editing poems in journals or submitting them simultaneously? What's the point of urging poets to stand up on their legal rights when that is such an obviously bad idea in a gift economy where the first time you sue to enforce your legal rights will probably mean that that's the last poem you ever get published once word gets around that you're willing to sue journals over such trivia?

> *Of course there is plenty of precedent. Poetry under the law is not different than any other kind of writing.<*

You're in the unenviable position of arguing that people should take de minimus issues to court. Would you also urge husbands and wives to sue one another over whether they got sex, or dinner was on time, or no agreement to go over to the in-laws on Saturday, or the like while the couple still wants to remain married?

The law has no business, and, thank god, no interest, in settling disputes between husbands and wives over who got sex or didn't, nor in settling disputes between poets and editors over who got published or didn't, or who changed a poem or didn't. It may become an issue if money comes into it, such as in divorce proceedings or if the poet becomes famous and the poem is actually worth money to print or re-print, but only then.

Shouting about one's legal rights in a gift economy is a recipe for career disaster, so I hope no one takes Alison's advice about it. But I'd recommend Jason's advice not to sign any contracts that contain the words "work for hire" in them, if you're lucky enough to be offered a contract to write something.

Marcus

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216. **Marcus Bales**
Re: listenlight magazine
Sat 7 Jul 2007

That it's possible is self-evident -- why ask such a thing? The important question is not whether you can but whether you should. Just because someone has a right to do something doesn't make it the right thing to do.

Marcus

On 7 Jul 2007 at 15:14, Barry Schwabsky wrote:

> *You are a stickler for accuracy bu not when you quote me.*
> *I never asked whether it would be a good idea to sue.*
> *I only asked whether it were possible.*
> *A good talker, not such a good listener.*
>
> *Marcus Bales <[redacted]> wrote:*
>
> *Parlaiment, who prompt law suits by others among the other parties, and who are ostracised for it, I don't know what is. You quote this remarkably detailed story yourself, and you still ask whether it would be a good idea to actually sue someone? Extraordinary!*
>
> *I ask Alison again, so what do you think you're doing talking about legality and legal remedies in this poetry context? Let me quote this bit again:*

> *"The fact that I was proven right counted for nothing at all. What people remembered was that I had cause a lot of trouble to these institutions by asking them to stand up and speak a simple truth."*
>
> *Asking people to stand up and speak a simple truth against their economic self-interest, against their reputational self-interest, against any kind of self-interest, is deeply problematic. People won't do it without very unusual circumstances, and even then they resent the hell out of it thereafter, and do all they can to get back, reputationally ("I was completely isolated. Nobody spoke to me anymore, ... I was never forgiven, I was always reminded that I did something terrible."), and they don't forget it.*
>
> *It's bad advice to tell people in the poetry game to stand up for their legal rights and to declare that legal right is on this side or that because the people who make the decisions that enhance or diminish poetic reputations simply won't tolerate it. They'll isolate anyone who sues them, and why shouldn't they? Lawsuits are expensive, time-consuming, and heart-breaking. These are people who can't even be bothered to respond to inquiry letters and submissions of poetry for months and months at a time, if at all. They're not in it for the money, and if you use, or advise others to use, the legal remedies that may be theoretically available to them, it's career suicide within the poetry game. Don't do it.*
>
> *Marcus*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.476 / Virus Database: 269.10.1/889 - Release Date: 7/6/2007 8:00 PM*

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217. **W.B. Keckler**

Mother Magazine # 5, summer 1965, Barbara Guest Poem, Brainard Art (forgot link!

Sat 7 Jul 2007

Recent posts include scans from Mother Magazine #5 (Summer 1965) featuring Brainard's lush art, and a poem by Barbara Guest that may have gone uncollected? It's the dishiest! "Abusing Nietzsche, they descend in their Joe Brainard pyjamas..." Also, the down low on Sheila Murphy's Skinny Buddha! Please come in...brownies are welcome...I have milk..._http://joebrainardspyjamas.blogspot.com/2007/07/poem-by-barbara-guest-in-mother.html_ (http://joebrainardspyjamas.blogspot.com/2007/07/poem-by-barbara-guest-in-mother.html)

********** See what's free at http://www.aol.com.

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218. Halvard Johnson
Submissions requested for another Big Bridge anthology
Sat 7 Jul 2007

Friends and neighbors--

For a second mini-anthology of poems, this time inspired by/
responding to/related to
Czeslaw Milosz's poem "Dedication" and/or the various wars/
insurgencies/etc. going
on in the world today, please send 1-6 poems to me at
[redacted] with the
words "Big Bridge" followed by your own name clearly in the subject
line. Please,
when sending attachments, send all poems in a single attachment.

This mini-anthology (approx. 30 poems) will appear in the January issue of Big Bridge, and I'll consider submissions of work received before the end of November.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

Dedication

You whom I could not save
Listen to me.
Try to understand this simple speech as I would be ashamed of another.
I swear, there is in me no wizardry of words.
I speak to you with silence like a cloud or a tree.

What strengthened me, for you was lethal.
You mixed up farewell to an epoch with the beginning of a new one,
Inspiration of hatred with lyrical beauty,
Blind force with accomplished shape.

Here is the valley of shallow Polish rivers. And an immense bridge
Going into white fog. Here is a broken city,
And the wind throws the screams of gulls on your grave
When I am talking with you.

What is poetry which does not save
Nations or people?
A connivance with official lies,
A song of drunkards whose throats will be cut in a moment,
Readings for sophomore girls.
That I wanted good poetry without knowing it,
That I discovered, late, its salutary aim,
In this and only this I find salvation.

They used to pour millet on graves or poppy seeds
To feed the dead who would come disguised as birds.
I put this book here for you, who once lived
So that you should visit us no more.

--Czeslaw Milosz, Warsaw, 1945

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219. Gabrielle Welford
gabe's making blogs
Sat 7 Jul 2007

---

dear folks, ones who might care to go see, i have been putting up old (and not so old) poetry and a story (just one so far) at a myspace: www.myspace.com/greenwom. today, i have also put up a blogger blog with a story and a musing. i will add more as time goes on. it's at www.greenwomansdream.blogspot.com. all best, gabe/gaby/gabrielle

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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220. reJennifer Bartlett
New on SES Bliog
Sat 7 Jul 2007

Ooops forgot the link!

saintelizabethstreet.blogspot.com

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http://newlivehotmail.com

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221. **Jesse Glass**

Ahadada Books Presents Masako's Story; Surviving the Atomic Bombing of Hiroshima by Kikuko Otake

Sat 7 Jul 2007

Masako's Story; Surviving the Atomic Bombing of Hiroshima
by Kikuko Otake
Ahadada Books, 96 pages,
perfect bound paperback, $15.00
ISBN 978-0-9781414-6-2
Soon to be available from SPD, but contact me back-channel if interested in ordering, and/or in contacting the author. More information: www.ahadadabooks.com

On August 6, 1945, when the world's first atomic bomb was dropped on Hiroshima, the Furuta family was living one mile away from the hypocenter. Five year old Kikuko, her mother, Masako, and her two brothers barely escaped with their lives. However, their soldier father was not so fortunate. Masako never talked about her family's experiences on that day and the grim days following the bombing. Then one day, Masako started to talk about what happened--breaking a silence of nearly fifty years.

Written by Kikuko (Furuta) Otake, now an assistant professor of Japanese in the United States, Masako's story is a bilingual collection of prose-poetry, based on the true story of her family's tragedy. The appendix presents the original Japanese poetry written to capture the story as her mother said it in Hiroshima dialect. Moreover, the English translation is written with an "Objectivist" lineation similar in its understated power to Charles Reznikoff's "Testimony":

After crossing the Aoi Bridge,
I walked diagonally across the grounds of the Gokoku Shrine
To take a short cut.
Oh. That ground was filled with hundreds of people with horrible burns
Scattered everywhere.
Many of them were dead.
But those that still lived,
Begged, "Mizu! Mizu o kudasai," in faint whispers.
Soon my way was blocked by their outstretched arms.
One of them even grabbed my ankle, though feebly,
To stop me from running past him.

His burnt skin sloughed off his fingers,
As I pulled from his grip.

(pg. 23).

Kikuko Otake's Masako's Story is a powerful addition to the literature of the Atomic Bomb, and yet more evidence that we should all work together to stop the Nuclear madness.

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222. David Baratier
Re: Crap about cerevolo
Sun 8 Jul 2007

Joe Cerevolo is in every way a master poet

check out the material available though Spuyten Duvil if you want a written record of it

If it makes you feel more important even HR still talks of him. If you want to dispute what his wife has done and made available you are an unlikeable fuckhead.

Go to the main site. Since the rest who would ask you have disappeared, What are you talking about? Absent? yeah right.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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223. Jason Quackenbush
Re: listenlight magazine
Sun 8 Jul 2007

I'm confused now. The moral rights lined out below offer the same protections as copyright does. Moreover, US copyright law as it's currently being jury rigged is on track to be a nightmare of intellectual property protections for anyone thinking to violate the rights of copyright holders. At this point, I'm not even sure i understand why copyright has an expiration date in this country, because everytime a bunch of work looks like it will be entering the public domain, congress just extends the lifespan of copyright.

Alison Croggon wrote:
>> I ask Alison again, so what do you think you're doing talking about
> legality and
>> legal remedies in this poetry context?
>
> This is boring. But, since Marcus is so insistent, I can't help wondering
> why he thinks that copyright does not pertain to poets, unlike every
> other
> creative artist. Of course there is plenty of precedent. Poetry under the
> law is not different than any other kind of writing.
>
> Here's the Wikipedia definition on moral rights (you USians are a bit
> behind
> us on that one). Moral rights quite clearly pertain to more than merely
> financial considerations. I am, as I said, bored with this conversation,
> and only post this for clarity, for those who might be bamboozled by
> Marcus's bizarre arguments.
>
>
> *Moral rights* are rights <http://en.wikipedia.org/wiki/Rights> of
> creators
> of copyrighted <http://en.wikipedia.org/wiki/Copyright> works generally
> recognized in civil
> law<http://en.wikipedia.org/wiki/Civil_law_%28legal_system
%29>jurisdictions
>
> and first recognized in
> France <http://en.wikipedia.org/wiki/France> and
> Germany<http://en.wikipedia.org/wiki/Germany>,
> before they were included in the Berne Convention for the Protection of
> Literary and Artistic
>
Works<http://en.wikipedia.org/wiki/Berne_Convention_for_the_Protection_of_Li
terary_and_Artistic_Works>in
>
> 1928. While the United
> States <http://en.wikipedia.org/wiki/United_States> became a signatory to
> the convention in 1988, it still does not completely recognize moral
> rights
> as part of copyright law <http://en.wikipedia.org/wiki/Copyright_law>,
> but
> rather as part of other bodies of law, such as defamation or unfair

> competition. Those jurisdictions that include moral rights in their
> copyright statutes are called droit
> d'auteur<http://en.wikipedia.org/wiki/French_copyright_law>states,
> which literally means "right of the author".
>
> Moral rights include the right of
> attribution<http://en.wikipedia.org/wiki/Attribution_%28copyright%29>,
> the right to have a work published
> anonymously<http://en.wikipedia.org/wiki/Anonymity>or
> pseudonymously <http://en.wikipedia.org/wiki/Pseudonym>, and the right to
> the integrity of the work. The preserving the integrity of the work
> bars the
> work from alteration, distortion or mutilation. Anything else that may
> detract from the artist's relationship with the work even after it leaves
> the artist's possession or ownership may bring these moral rights into
> play.
> Moral rights are distinct from any economic
> rights<http://en.wikipedia.org/wiki/Economic_rights>tied to copyright,
> thus even if an artist has assigned his or her rights to
> a work to a third party he or she still maintains the moral rights to the
> work. Some jurisdictions allow for the
> waiver<http://en.wikipedia.org/wiki/Waiver>of moral rights. In the
> United States, the Visual
> Artists Rights Act
> <http://en.wikipedia.org/wiki/Visual_Artists_Rights_Act>of 1990 (VARA)
> recognizes moral rights, but only applies to works of visual
> art <http://en.wikipedia.org/wiki/Visual_art>.
>
>
>

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224. **Jason Quackenbush**

Re: evolution and language

Sun 8 Jul 2007

I really wish sometimes that the folks in the modern linguistics field would pay attention to the work that Frege and Russell did on formal mathematical systems and their subsequent failures to work as an idealized foundation for natural language as pointed out by Wittgenstein repeatedly in Philosophical Investigations.

The work of mathematics will never be complete until mathematicians give up the notion of a perfect formal system and formal realism. The work of linguists will never be complete until they give up chomsky and stop looking for the mythical universal grammar.

not that that relates to anything, just i think it's much more productive to look at the real world than to build models of the world and look at those as if they were the real world. why would anyone be surprised when a model failed to account for something? that's the nature of models.

Jim Andrews wrote:
> Well, you know, when non-Euclidean geometry was finally recognized, it
> involved, among other things, a simplification of our idea of a straight
> line. We kept the notion that it's the shortest distance between two points,
> but threw out the specifically Euclidean ideas that obscured whole other
> geometries.
>
> Not that we no longer know what the Euclidean notion of a straight line
> involves.
>
> So too, perhaps, with our notion of what a language is.
>
> ja
> http://vispo.com
>
>
>
>> Or, to put it another way, we may have entered a period when the
>> rather imprecise metaphoric identification of all symbolic systems as
>> language may obscure the profound differences between them.
>>
>> Mark
>>
>>
>>
>>> And, just as twentieth century science was
>>> dominated by physics, so it seems the twenty first will be by
>>>
>> studies deeply
>>
>>> involving language. Such as computation, genetics, and other types of
>>> information.
>>>

>>> Yet, in most cases, apparently language/information/grammar without a
>>> sentient author.
>>>
>>> Fascinating notions of poetry therein.
>>>
>>> ja
>>> http://vispo.com
>>>

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225. David Baratier
On the reading in NYC Thursday August 2nd
Sun 8 Jul 2007

To further elaborate, on Thurs. 8/2 at ACA Galleries, In NYC, 6:00 p.m.

Pavement Saw Press from Columbus, Ohio not only will appear with four readers

but I, David Baratier, will introduce and tell stories about how I chose books by all of the readers such as Simon Perchik who will be the feature, a man who, with Paul Blackburn, created what is currently known as The Poetry Project.

I read with him back in 2003, which was his last reading in NYC. I convinced him to evict himself from from his cave and substantially emote which is no small thing for this small press champion who has appeared in every press listed in Dustbooks _THE INTERNATIONAL GUIDE TO SMALL PRESSES AND PUBLISHERS_ last year. His previous reading in NYC was over 25 years ago in the early 1970's. Poets who have passed on, such as Charles Olson, William Bronk, Jackson MacLow, Robert Creeley, David Ignatow, and many others as well as living poets such as James Tate, X. J. Kennedy, Naton Leslie, Donald Baker, Robert Peters and many a more star filled cast have had substantially positive things to say about him. The collection I published, _Hands Collected: The Books of Simon Perchik Poems 1949-1999, which placed his first 17 collections back in print, was nominated for the National Book Award and has went through two editions. His next collection _The Family of Man_, another massive 550 plus page book, will appear from Pavement Saw Press in 2008. I do hope you take the time to come and see this rare event.

A poet in NYC, Tony Gloeggler's first full length book was published by Pavement Saw Press. He is an underdog, a narrative poet who has been important enough to escape attention but go into a second edition on the strength of the word of mouth created by this narrative collection. I would like to say that many accolades brought him to this point but no, only the strength

of his poems, and course adoptions, brought him to a second edition of 1000. He has two other chaps out, one won the Pearl poetry prize.

Rachel M. Simon's first book _Theory of Orange_ rankled many and recieved negative notice as a "poet of the moment" from POETRY Magazine while receiving highest accolades from Publishers Weekly. Go Figure. This intriguing first collection is well worth the time, if it matters even Dean Young puts it in the top of his list for 2007. Check it out.

Daniel Zimmerman's collection _Post Avant_ changed poetry. Even the idea of "Post Avant" stems from this collection which is perhaps why it has become such a staple in the realm of American poetry. With a solid backing, and forward, by Bob Creeley, this is a collection of note that has done well, again, by word of mouth. Preceeded by a collaboration with one of the most important critics of the later 20th century, John (Jack) Clarke, which was then followed by some brilliant process work from various presses and has solidified his improtance. This is his first book after 30+ years in the field.

So yes, I will introduce them all and tell a bunch of jokes in the process. Probably a bunch of the rumors that have been handed me, it is tough to say. Boy I love jokes. And fabrications for that matter. In the past, personal experience with Brad Gooch, Ann Coulter and Sean Hannity has made the bill but who knows. If you have more poetic threads for me to consider, please backchannel, I would really hate to repeat material.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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226. ALDON L NIELSEN
FW: Save the Date! Aaron Douglas National Conference
Sun 8 Jul 2007

---------- Forwarded message ----------

>On Sat, 7 Jul 2007 10:45:09 -0500 "Harris, William J" <[redacted]> wrote:
>
> Dear Aldon, Would you please pass this along to anybody you would think would
be interested. Thanks. Best, Billy Joe

>
> _____
>
> From: Spencer Museum of Art KU
> Sent: Fri 7/6/2007 12:09 PM
> To: [redacted]
> Subject: Save the Date! Aaron Douglas National Conference
>
>
> Sent by: Spencer Museum of Art, The University of Kansas
> Reply to the sender
<http://spencermuseum.pmailus.com/pmailweb/f?cide=AQwns2IohszC-1Mg1Q>
>
> Forward to a friend
<http://spencermuseum.pmailus.com/pmailweb/raf?ide=AR0Zeuu9yPymNAN-cg>
>
>
>
> SAVE THE DATE
> "Aaron Douglas & the Arts of the Harlem Renaissance"
> An Interdisciplinary National Conference
>
> Synopsis
>
> The Spencer Museum of Art at the University of Kansas invites you to"Aaron
Douglas and the Arts of the Harlem Renaissance," September 28-29, 2007.
Organized by KU Professor of English William J. Harris, the conference is
offered in conjunction with the nationally touring exhibition Aaron Douglas:
African American Modernist, organized by the Spencer and on view September 8
through December 2, 2007.
>
>
> _____
>
>
> Conference Schedule
> Friday, September 28
>

> 5:30-8 PM Exhibition opening celebration and Keynote Address by Richard
J. Powell, Duke University
>
> Saturday, September 29
>
> 9 AM-10 PM Day-long conference followed by reception and Harlem-style
"Rent Party"
>
> Speakers & Topics
> * Gerald Early / Washington University, St. Louis / historical & cultural context
> * Amy Kirschke / University of North Carolina, Wilmington / art
> * Farrah Jasmine Griffin / Columbia University / literature
> * Robert O'Meally / Columbia University / music
> * Brenda Dixon Gottschild / Temple University / dance
> * David Krasner / Emerson College / theatre
> * Terry Adkins / University of Pennsylvania / artist
>
> Website Coming Soon
>
> In mid-July the Spencer will launch www.aarondouglas.ku.edu, a comprehensive
online source for the Douglas exhibition and conference. Please visit the Douglas website or call the Spencer to register for the conference.
>
>
> _____
>
>
> Spencer Museum of Art
> The University of Kansas
> 1301 Mississippi Street
> Lawrence, KS 66045-7500
> [redacted]
> [redacted]
> www.spencerart.ku.edu
>
> Image detail: Aaron Douglas (1899-1979), Aspiration, 1936, oil on canvas,
Fine Arts Museums of San Francisco

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>
> This e-mail is powered by PatronMail, professional e-mail marketing for arts, nonprofits & creative businesses. <http://www.patrontechnology.com/>
>
>
>
> To forward this e-mail to a friend or colleague, use this link <http://spencermuseum.pmailus.com/pmailweb/raf?ide=AR0Zeuu9yPymNAN-cg> .
>
> This email was sent from Spencer Museum of Art, The University of Kansas
> Immediate removal with PatronMail SecureUnsubscribe <http://spencermuseum.pmailus.com/pmailweb/uss?ide=AR0Zeuu9yPymNAN-cg> .
>
> To change your e-mail address or update preferences, use this link <http://spencermuseum.pmailus.com/pmailweb/setup?oidg2&xyz=AVyJoqVCT1ruKBYL2w>
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227. **Alison Croggon**
Re: listenlight magazine
Sun 8 Jul 2007

I don't know why I'm saying this. I have never, at any time, suggested that anyone sue anybody. Having been sued myself, I have rather stern views about writers suing people. This is an entirely different issue from knowing one's rights under the law. A distinction that Marcus seems to have trouble with, (but then, he has rather peculiar ideas about how the legal system actually works - I wonder what real world he lives in?); but I hope nobody else does.

And, I promise, no matter what the provocation, I will try to stay schtumm now.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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228. **Barry Schwabsky**
Re: listenlight magazine
Sun 8 Jul 2007

But they do. It's called divorce.

You're in the unenviable position of arguing that people should take de minimus issues to court. Would you also urge husbands and wives to sue one another over whether they got sex, or dinner was on time, or no agreement to go over to the in-laws on Saturday, or the like while the couple still wants to remain married?

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229. **Jim Andrews**
Re: 13 by Marko Niemi
Sun 8 Jul 2007

> *one of my favorite encounters with the "concrete" has been the subtitle for an outift named Sorci iN the MilwauKee area that provides dumpsters and moving equipment for smaller home-oriented construction and removal--I encounter these fairly often of late in workings on rubBEings, Intermedia & Clay*

> *Impression Spray Paintings--they always bring some good humor to the course of events--especially when one is inside one of the dumpsters and thinking of these various forms*

Erm, what are you doing in these dumpsters, David? I take it they've got home-oriented construction/removal stuff in them, and you're doing "rubBEings, intermedia and clay impression spray paintings", but I'm not sure what sort of work that is.

When I visited Dallas, we did a media art gig (on nuclear annihilation) in a concrete cave. In the bowels of what used to be a big concrete warehouse. The space was cavernous, dark, and with extrorinarily high ceilings. Some of the walls had been destroyed with sledgehammers, and the destroyed parts opened into a yet deeper, near bottomless pit that almost conversed with you when you spoke into it, so pronounced were the echoes. Visiting Dallas, I'd expected to meet Nick, but I hadn't expected to end up in the pit. There was enough concrete dust to kill a tubercular novelist. The textures of the destroyed portions of the wall reminded me of a cave. It was like a post-apocalyptic bunker. In any case, it was just so concrete. So urban. So empty. So evocative, nonetheless. The urban cave is concrete. Harkening not to a prehistoric past but a post-apocalyptic future.

It's interesting that 'concrete' is often used as the 'opposite' of 'abstract'. As though there could be nothing less abstract than concrete. All abstraction has been limed away (the reverse of the subliming process you speak of?). The utter base reality. Utter. Totally without the slightest hint of even the dimmest glimmer of mentality. The weight of the physical world. But wait. Concrete dumb and the true exemplar of the insensate fundament? It is made by people, subject to various chemical processes. Perhaps, then, concrete as 'foundational'. Concrete is one of the fundamental building materials and the foundations of buildings are often made of concrete. The concrete mind, the mind of the child. That is thought to deal in particulars, not so much in abstraction. Or at least the materials in which it deals are more fundamental. The materials. The fundamentals. The fundament.

> *--beneath the logo*
> *Sorci it reads RUBBISH--METAL--CONCRETE*

Cool.

> *there has also been*
> *Concrete Cinema, Musique Concret--the Concrete has always moved in many directions among many Intermedia--CONCRETE JUNGLE for example!!!*

Ehe, concrete jungle and musique concrete, yes.

> *"Shoes of Concrete"!!!!--a traditional form of corpse disposal--"you gotta head like concrete"--from rubbish to metal to concrete--a form of the process known as "subliming"---among alchemical wastelands and chemical pitfalls . . . from erosion and corrosion is arisen the vision--IF YOU CONCRETE PLEASE BE DISCRETE*

What's this?

ja
http://vispo.com

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230. Jesse Glass
Past Simple Rave
Sun 8 Jul 2007

Dear Friends,

past simple three is up. Enjoy it. Eat it for lunch.

www.pastsimple.org

take care,

Jim

Super great issue.

Take out or eat in.

Jess

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231. W.B. Keckler
Sunday Pyjamas Talk about Sex Addiction and More Serious Matters (forgot link!
Sun 8 Jul 2007

Sunday morning brings a response to the pope's reverse-infallibility ruling from Terezin concentration camp. Also a review of a recent film by Caveh Zahedi. Feel free to visit in YOUR pyjamas too...it's an equalizing gesture....and if your have feet I will be jealous. "Abusing Nietzsche, they descend in their Joe Brainard pyjamas..." _http://joebrainardspyjamas.blogspot.com/2007/07/review-of-i-am-sex-addict-2005.html_ (http://joebrainardspyjamas.blogspot.com/2007/07/review-of-i-am-sex-addict-2005.html)

********** See what's free at http://www.aol.com.

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232. **Marcus Bales**
Re: listenlight magazine
Sun 8 Jul 2007

You quoted the sentence that ends "while the couple still wants to remain married" -- did you fail to read the final clause? Did you fail to read the acknowledgment immediately following about divorce?

Of course people go to law about divorce -- because there are money issues over which they disagree and cannot resolve their differences without recourse to the law. The question I'm asking, that I explicitly asked Alison, and now that I ask you, is whether you advocate that the law should be invited into, as a matter of course, such issues as when a married couple that wants to stay married has sex, or where they go to dinner, or whether they go to his or her inlaws over the holidays? Do you advocate that the law should be the ordinary recourse between poets and editors over whether a poem is good or bad, or is well- or ill-edited? Are you, really?

Marcus

On 8 Jul 2007 at 9:54, Barry Schwabsky wrote:

> *But they do. It's called divorce.*
>
> *You're in the unenviable position of arguing that people should take de minimus issues to court. Would you also urge husbands and wives to sue one another over whether they got sex, or dinner was on time, or no agreement to go over to the in-laws on Saturday, or the like while the couple still wants to remain married?*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.476 / Virus Database: 269.10.2/890 - Release Date: 7/7/2007 3:26 PM*

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233. **David-Baptiste Chirot**
Re: 13 by Marko Niemi
Sun 8 Jul 2007

Note: I apologize my letters come out so jammed, so concretely packed as it were--hotmail changed and on some lists they come out fine and some not.

Maybe i should try subscribing via different mail server.Dear Jim:Many thanks for your letter and thought provoking ideas and questions--- Concrete of course is foundational--and one of the interesting things about that is how easily and relatively quickly concrete actually cracks, disintegrates, wears down for a "foundational" material. Think of potholes, leaky basements, cracked and fragmenting sidewalks . . . one of the pleasures of the concrete in the world for me is always just just this--the very cracking, falling apart, imminent collapse, urban decay, all those crumbling concrete buildings of the former Soviet Bloc, American Projects, Italian Fascist housing and train stations--concrete structures the world over which are rapidly becoming the ruins of failed Utopias which seem dimmer today than visions of Atlantis to the hundreds of millions living in --or in the shadows of--their tottering structures and proliferating dusts and debris. If you think about it, the closest thing to an actual physical concrete as foundational is the Roman concrete--after all--their roads, bridges, aqueducts, coliseums, theaters--there are a very great many still in use today and it seems that footage of disasters in Europe is always showing how the new "indestructible" materials have been destroyed, while the Roman structures remain standing and functioning. Not only that--as we write here now you and i, we are using the Roman alphabet, whether we make concrete poems or pure unadulterated gibberish or statements of fact drawn from Sabermetrics regarding Tony Gwynn's career on base percentage (OBP) after the seventh inning in night games in San Diego (home) and away. The place you describe in Dallas--i have lived in a number of in various versions--in the usa and in paris--and in Boston there were a couple such places that were strictly "shooting galleries"--heroin addicts only- the foundation walls alone were concrete--masses of cracks--leakge and botchy stains on the grey--it was damp so the dust stayed pretty much on the floor--there were the corpses of mattresses scattered about with living dead humans lying on them--and theonly water to use for the shooting up was from rusty piepes--the sort of place where it is the eternal now--dictated by the heoin-run metabolism--no past, no future--no caves--no apocalypse--no "post" anything--and no "past--we used to call it the "non-zone" a friend and i--aka the "nod-zone"--and the spectral shoddy rusting remnants of a former Piranesian interior registered as neither interesting or uninteresting on the "non-scale" of "non-emotions"--It is only later, as Burroughs notes also--that one is able to descibe or analyze any of these thousands of "non-experiences" as actual happenings with materials of interest and use in making things out of the "non-ness". To bring back from the world of the living-dead. (Some of my published stories have a few places similar toi these in them and working on a series whcih all take place in and around one massive interior such as you describe--except not cave-like--being in Boston--more like a collapsed and caving in interior of the old Constitution (is that the right name)--the old battleship in Boston Harbour--imagine that ruined in a

battle--and blown up a few stories high--and in winter!!!--) The physical sense of concrete--as opposed to abstraction--is very true--yet what is strange about much lnguage in concrete poetry and of course the so -called "material" word in Language poetry--is that they quickly become quite abstract--they begin to refer more and more to an idea of a pure language than to the foundation of the dirt and blood and junk of human and other existences among things. A concrete poem begins to refer only to itself and in doing so becomes not a foundation, but an epitome. It becomes purer and purer and its functions more and more abstractly functional. That it is, it becomes a demonstration-machine (WCW's "a poem is a machine made of words"--often now of one word)--of ways the functions of a letter, word, a bit of grammer or syntax, can be "played" with/on. This isn't so much "foundational " as 'elemental" n the sense of partilces, elements, which go into the creation of a structure, a composition. "It is not the elements which are new, but the order of their arrangement" says Pascal. To me, concrete poetry is actually much more related to some aspects of abstract art and also to the early days of the use of tape recorders in the creation of sound poetry. (Henri Chopin and Bob Cobbing among many others have written some veryeloquent essays on this period of development in the machine-use of the human voice in a "concrete" manner which at the same time is abstract--that is, abstracted from the actual voice and, as an element in recorded time on seperate tapes, can be remixed and so like Pascal's elements "arranged" in new orders of astonishing range and effect. The mult-or Intermedia (Dick Higgins) aspects of concrete are in this abstraction into elements--the elements in the differing media--sound, film, video, sculpture, words, etc-- broken down to their elements in terms of the most basic--letters for example as in Lettrisme--and into basic elements of syntax, grammer--the sound/visual and space/time elemental components. But is this in itself "foundational"? It depends on one's sense of where the foundations are--if they end here--then they are. Yet if they do not--tthey then extend into the "actual concrete" of the physically existing environment. Bob Cobbing, who began in the 1940's with visual scores which used no lexical signs--worked through the sense of scores in concrete sound poetry and arrived at the voice only expressing whatever literally "came to hand". To me this is the extension of the concrete to the "foundational" of human voice and of as Chung Tzu puts it "Look under your feet!"--that is, the foundation of what one literally is standing on. That is how I came quite some long time ago to find the way of working with found materials from the streets and then even more directly on/with found materials in the streets. RubBeings and the clay impression spray paitings and many other equally simple techniques and media--about at the level of a five year old child--my youngest son is five and easily i would say ahead of me--in so many ways--with these one works directly in contact and with collaboration with the materials themselves--about as 'concrete' as one can

get. In this work what one is often really detailing, as Cocteau said of the cinema, is "death at work"--decay, deComposition, the falling apart of the foundational as it becomes something other--and paradoxically is simulateneously a foundational elment in one's work--there is what i call an "anarkeyological" energy at the core of this chnage which is the basis of art according to Basho--the anarchical shiftings and deCompostions and layerings and collapses of strata--"the most beaitufl world is a heap of rubble tossed down in confusion (or: at random, depending on the transaltion)--Heraclitus. I have to leave this moment unfortunately or wd try to add a few thoughts--to see some examples of my work and that of many others working in all sorts of media--my blogspot ishttp://davidbaptistechirot.blogspot.comlater tonight and tomorrow morning will be two more entries--one is re contemporary collage and historcial examples--and the other re photography an some aspects of visual poetry--and then more on House Press, and cy Bulletins (Sean Bonney and Frances Kruk and Sophie Robinson esp) and many other things--recent things have included some joe brainard and bp Nichol courtesy of jw curry--etc > Date: Sun, 8 Jul 2007 03:10:33 -0700> From: [redacted]> Subject: Re: 13 by Marko Niemi> To: [redacted]> > > one of my favorite encounters with the "concrete" has been the> > subtitle for an outift named Sorci iN the MilwauKee area that> > provides dumpsters and moving equipment for smaller> > home-oriented construction and removal--I encounter these fairly> > often of late in workings on rubBEings, Intermedia & Clay> > Impression Spray Paintings--they always bring some good humor to> > the course of events--especially when one is inside one of the> > dumpsters and thinking of these various forms> > Erm, what are you doing in these dumpsters, David? I take it they've got> home-oriented construction/removal stuff in them, and you're doing> "rubBEings, intermedia and clay impression spray paintings", but I'm not> sure what sort of work that is.> > When I visited Dallas, we did a media art gig (on nuclear annihilation) in a> concrete cave. In the bowels of what used to be a big concrete warehouse.> The space was cavernous, dark, and with extrorinarily high ceilings. Some of> the walls had been destroyed with sledgehammers, and the destroyed parts> opened into a yet deeper, near bottomless pit that almost conversed with you> when you spoke into it, so pronounced were the echoes. Visiting Dallas, I'd> expected to meet Nick, but I hadn't expected to end up in the pit. There was> enough concrete dust to kill a tubercular novelist. The textures of the> destroyed portions of the wall reminded me of a cave. It was like a> post-apocalyptic bunker. In any case, it was just so concrete. So urban. So> empty. So evocative, nonetheless. The urban cave is concrete. Harkening not> to a prehistoric past but a post-apocalyptic future.> > It's interesting that 'concrete' is often used as the 'opposite' of> 'abstract'. As though there could be nothing less abstract than concrete.> All abstraction has been limed away (the reverse of the subliming

process> you speak of?). The utter base reality. Utter. Totally without the slightest> hint of even the dimmest glimmer of mentality. The weight of the physical> world. But wait. Concrete dumb and the true exemplar of the insensate> fundament? It is made by people, subject to various chemical processes.> Perhaps, then, concrete as 'foundational'. Concrete is one of the> fundamental building materials and the foundations of buildings are often> made of concrete. The concrete mind, the mind of the child. That is thought> to deal in particulars, not so much in abstraction. Or at least the> materials in which it deals are more fundamental. The materials. The> fundamentals. The fundament.> > > --beneath the logo> > Sorci it reads RUBBISH--METAL--CONCRETE> > Cool.> > > there has also been> > Concrete Cinema, Musique Concret--the Concrete has always moved> > in many directions among many Intermedia--CONCRETE JUNGLE for> > example!!!> > Ehe, concrete jungle and musique concrete, yes.> > > "Shoes of Concrete"!!!!--a traditional form of corpse> > disposal--"you gotta head like concrete"--from rubbish to metal> > to concrete--a form of the process known as "subliming"---among> > alchemical wastelands and chemical pitfalls . . . from erosion> > and corrosion is arisen the vision--IF YOU CONCRETE PLEASE BE> > DISCRETE> > What's this?> > ja> http://vispo.com _____ See what you're getting into...before you go there. http://newlivehotmail.com=

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234. **amy king**

Fwd: Joe book advice

Sun 8 Jul 2007

The below message is a request for info from Ron Padgett. Please backchannel your suggestions so that I can forward them all in one email to him.

And thank you for any help on the matter!

The publisher of Joe Brainard's forthcoming THE NANCY BOOK (a collection of his Nancy images, as well as his Nancy writings, with an introduction by Ann Lauterbach) has asked me for the following info, and I'm relaying the question to you, since you know 100 times more about it than I do:

Names/contact info for various blogs, listservs and sites that have had an interest in or featured Joe's work in particular, New York School work in general, etc. Also, names of on-line literary and art reviews, individual bloggers, etc. who you know and you think would be excited about the book so that they can link to Siglio and/or talk about the book.

Can you get back to me within the next few days?

Thanks.

Ron

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

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235. **W.B. Keckler**
Re: Joe book advice
Sun 8 Jul 2007

Raises hand! Feel free to put me down as one of the Joeophiles. I love his poetry as much as I do his art in other media, and am happy to see Mr. Padgett is continuing the work of a friendship which he already has tended so beautifully with his recent book on Joe! It reminds me of my aunt in California using baby oil to clean her sister's grave. That sort of thing always moves me tremendously. My blog is _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/) . And I'm psyched about the Nancy book A.L. is curatin'. Finally, more Joe! Why it's like "seven minutes with Woody Woodpecker, seven minutes of pure bliss!" "Abusing Nietzsche, they descend in their Joe Brainard pyjamas..."

********** See what's free at http://www.aol.com.

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236. **Stephen Vincent**
Re: 13 by Marko Niemi
Sun 8 Jul 2007

FYI: I have discovered the best way to read D B-C is to hit 'reply' - The mile long lines are then cut in half into a much more readable column. David, I think, is the answer to the sometimes question,"Whatever happened to that brilliant, irrepressible talking student who stopped coming to class, dropped out and disappeared from campus, leaving only a barely visiible 'chem trail' hanging over the local horizon." Much glad he's still kicking, talking and...

Stephen V
http://stephenvincent.net/blog/
Current home of the 'Glasgow Puppets'!

> *Note: I apologize my letters come out so jammed, so concretely packed as it were--hotmail changed and on some lists they come out fine and some not. Maybe i should try subscribing via different mail server.Dear Jim:Many thanks for your letter and thought provoking ideas and questions--- Concrete of*

course is foundational--and one of the interesting things about that is how easily and relatively quickly concrete actually cracks, disintegrates, wears down for a "foundational" material. Think of potholes, leaky basements, cracked and fragmenting sidewalks . . . one of the pleasures of the concrete in the world for me is always just just this--the very cracking, falling apart, imminent collapse, urban decay, all those crumbling concrete buildings of the former Soviet Bloc, American Projects, Italian Fascist housing and train stations--concrete structures the world over which are rapidly becoming the ruins of failed Utopias which seem dimmer today than visions of Atlantis to the hundreds of millions living in --or in the shadows of--their tottering structures and proliferating dusts and debris. If you think about it, the closest thing to an actual physical concrete as foundational is the Roman concrete--after all--their roads, bridges, aqueducts, coliseums, theaters--there are a very great many still in use today and it seems that footage of disasters in Europe is always showing how the new "indestructible" materials have been destroyed, while the Roman structures remain standing and functioning. Not only that--as we write here now you and i, we are using the Roman alphabet, whether we make concrete poems or pure unadulterated gibberish or statements of fact drawn from Sabermetrics regarding Tony Gwynn's career on base percentage (OBP) after the seventh inning in night games in San Diego (home) and away. The place you describe in Dallas--i have lived in a number of in various versions--in the usa and in paris--and in Boston there were a couple such places that were strictly "shooting galleries"--heroin addicts only- the foundation walls alone were concrete--masses of cracks--leakge and botchy stains on the grey--it was damp so the dust stayed pretty much on the floor--there were the corpses of mattresses scattered about with living dead humans lying on them--and theonly water to use for the shooting up was from rusty piepes--the sort of place where it is the eternal now--dictated by the heoin-run metabolism--no past, no future--no caves--no apocalypse--no "post" anything--and no "past--we used to call it the "non-zone" a friend and i--aka the "nod-zone"--and the spectral shoddy rusting remnants of a former Piranesian interior registered as neither interesting or uninteresting on the "non-scale" of "non-emotions"--It is only later, as Burroughs notes also--that one is able to descibe or analyze any of these thousands of "non-experiences" as actual happenings with materials of interest and use in making things out of the "non-ness". To bring back from the world of the living-dead. (Some of my published stories have a few places similar toi these in them and working on a series whcih all take place in and around one massive interior such as you describe--except not cave-like--being in Boston--more like a collapsed and caving in interior of the old Constitution (is that the right name)--the old battleship in Boston Harbour--imagine that ruined in a battle--and blown up a few stories high--and in winter!!!--) The physical sense of concrete--as opposed to abstraction--is very true--yet what is strange about much lnguage in concrete poetry and of course the so -called "material" word in Language poetry--is that they quickly become quite abstract--they begin to refer more and more to an idea of a pure language than to the foundation of the dirt and blood and junk of human and other existences among things. A concrete poem begins to

refer only to itself and in doing so becomes not a foundation, but an epitome. It becomes purer and purer and its functions more and more abstractly functional. That it is, it becomes a demonstration-machine (WCW's "a poem is a machine made of words"--often now of one word)--of ways the functions of a letter, word, a bit of grammer or syntax, can be "played" with/on. This isn't so much "foundational " as 'elemental" n the sense of partilces, elements, which go into the creation of a structure, a composition. "It is not the elements which are new, but the order of their arrangement" says Pascal. To me, concrete poetry is actually much more related to some aspects of abstract art and also to the early days of the use of tape recorders in the creation of sound poetry. (Henri Chopin and Bob Cobbing among many others have written some veryeloquent essays on this period of development in the machine-use of the human voice in a "concrete" manner which at the same time is abstract--that is, abstracted from the actual voice and, as an element in recorded time on seperate tapes, can be remixed and so like Pascal's elements "arranged" in new orders of astonishing range and effect. The mult-or Intermedia (Dick Higgins) aspects of concrete are in this abstraction into elements--the elements in the differing media--sound, film, video, sculpture, words, etc-- broken down to their elements in terms of the most basic--letters for example as in Lettrisme--and into basic elements of syntax, grammer--the sound/visual and space/time elemental components. But is this in itself "foundational"? It depends on one's sense of where the foundations are--if they end here--then they are. Yet if they do not--tthey then extend into the "actual concrete" of the physically existing environment. Bob Cobbing, who began in the 1940's with visual scores which used no lexical signs--worked through the sense of scores in concrete sound poetry and arrived at the voice only expressing whatever literally "came to hand". To me this is the extension of the concrete to the "foundational" of human voice and of as Chung Tzu puts it "Look under your feet!"--that is, the foundation of what one literally is standing on. That is how I came quite some long time ago to find the way of working with found materials from the streets and then even more directly on/with found materials in the streets. RubBeings and the clay impression spray paitings and many other equally simple techniques and media--about at the level of a five year old child--my youngest son is five and easily i would say ahead of me--in so many ways--with these one works directly in contact and with collaboration with the materials themselves--about as 'concrete' as one can get. In this work what one is often really detailing, as Cocteau said of the cinema, is "death at work"--decay, deComposition, the falling apart of the foundational as it becomes something other--and paradoxically is simulateneously a foundational elment in one's work--there is what i call an "anarkeyological" energy at the core of this chnage which is the basis of art according to Basho--the anarchical shiftings and deCompostions and layerings and collapses of strata--"the most beaitufl world is a heap of rubble tossed down in confusion (or: at random, depending on the transaltion)--Heraclitus. I have to leave this moment unfortunately or wd try to add a few thoughts--to see some examples of my work and that of many others working in all sorts of media--my blogspot ishttp://davidbaptistechirot.blogspot.comlater tonight and tomorrow

morning will be two more entries--one is re contemporary collage and historcial examples--and the other re photography an some aspects of visual poetry--and then more on House Press, and cy Bulletins (Sean Bonney and Frances Kruk and Sophie Robinson esp) and many other things--recent things have included some joe brainard and bp Nichol courtesy of jw curry--etc
Date: Sun, 8 Jul 2007 03:10:33 -0700> From: [redacted]> Subject: Re: 13 by Marko Niemi> To: [redacted]> > > one of my favorite encounters with the "concrete" has been the> > subtitle for an outift named Sorci iN the MilwauKee area that> > provides dumpsters and moving equipment for smaller> > home-oriented construction and removal--I encounter these fairly> > often of late in workings on rubBEings, Intermedia & Clay> > Impression Spray Paintings--they always bring some good humor to> > the course of events--especially when one is inside one of the> > dumpsters and thinking of these various forms> > Erm, what are you doing in these dumpsters, David? I take it they've got> home-oriented construction/removal stuff in them, and you're doing> "rubBEings, intermedia and clay impression spray paintings", but I'm not> sure what sort of work that is.> > When I visited Dallas, we did a media art gig (on nuclear annihilation) in a> concrete cave. In the bowels of what used to be a big concrete warehouse.> The space was cavernous, dark, and with extrorinarily high ceilings. Some of> the walls had been destroyed with sledgehammers, and the destroyed parts> opened into a yet deeper, near bottomless pit that almost conversed with you> when you spoke into it, so pronounced were the echoes. Visiting Dallas, I'd> expected to meet Nick, but I hadn't expected to end up in the pit. There was> enough concrete dust to kill a tubercular novelist. The textures of the> destroyed portions of the wall reminded me of a cave. It was like a> post-apocalyptic bunker. In any case, it was just so concrete. So urban. So> empty. So evocative, nonetheless. The urban cave is concrete. Harkening not> to a prehistoric past but a post-apocalyptic future.> > It's interesting that 'concrete' is often used as the 'opposite' of> 'abstract'. As though there could be nothing less abstract than concrete.> All abstraction has been limed away (the reverse of the subliming process> you speak of?). The utter base reality. Utter. Totally without the slightest> hint of even the dimmest glimmer of mentality. The weight of the physical> world. But wait. Concrete dumb and the true exemplar of the insensate> fundament? It is made by people, subject to various chemical processes.> Perhaps, then, concrete as 'foundational'. Concrete is one of the> fundamental building materials and the foundations of buildings are often> made of concrete. The concrete mind, the mind of the child. That is thought> to deal in particulars, not so much in abstraction. Or at least the> materials in which it deals are more fundamental. The materials. The> fundamentals. The fundament.> > > --beneath the logo> > Sorci it reads RUBBISH--METAL--CONCRETE>
Cool.> > > there has also been> > Concrete Cinema, Musique Concret--the Concrete has always moved> > in many directions among many Intermedia--CONCRETE JUNGLE for> > example!!!> > Ehe, concrete jungle and musique concrete, yes.> > > "Shoes of Concrete"!!!!--a traditional form of corpse> > disposal--"you gotta head like concrete"--from rubbish to metal> > to concrete--a form of the process known as "subliming"---among> > alchemical

> *wastelands and chemical pitfalls . . . from erosion> > and corrosion is arisen*
> *the vision--IF YOU CONCRETE PLEASE BE> > DISCRETE> > What's this?> > ja>*
> *http://vispo.com*
>
> ---
>
> *See what you¹re getting intoŠbefore you go there.*
> *http://newlivehotmail.com*

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237. **Ruth Lepson**

Re: Sunday Pyjamas Talk about Sex Addiction and More Serious Matters (forgot link!

Sun 8 Jul 2007

---

you are a fun guy

On 7/8/07 11:36 AM, "W.B. Keckler" <[redacted]> wrote:

> *Sunday morning brings a response to the pope's reverse-infallibility ruling*
> *from Terezin concentration camp. Also a review of a recent film by Caveh*
> *Zahedi. Feel free to visit in YOUR pyjamas too...it's an equalizing*
> *gesture....and if your have feet I will be jealous. "Abusing Nietzsche, they*
> *descend in*
> *their Joe Brainard pyjamas..."*
> *_http://joebrainardspyjamas.blogspot.com/2007/07/review-of-i-am-sex-addict-200*
> *5.html_*
> *(http://joebrainardspyjamas.blogspot.com/2007/07/review-of-i-am-sex-addict-200*
> *5.html)*
>
> ********** *See what's free at http://www.aol.com.*

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238. **Joel Weishaus**

North-4 Text-5

Sun 8 Jul 2007

This is #20 of a projected 35 texts:
http://web.pdx.edu/~pdx00282/North/North-4/text-5.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:

This is the last in a row of five linked texts.
The button in the right-hand lower corner takes one back to the contents page.
The button in the left-hand lower corner takes one back to the previous text.

Designed for screen resolution: 1024x768, Text size: Medium, Monitor: 17" or larger, MS Explorer browser. Paratext boxes are opened by holding cursor over words.

-Joel

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239. Del Ray Cross
SHAMPOO 30
Sun 8 Jul 2007

Dear Rubber Duckies,

Shampoo issue 30 is ready and waiting for your fingertips.

Check it out here: www.ShampooPoetry.com

You'll find poems by rockstars Kathryn Zurlo, John Moore Williams, Ann Stephenson, Matina L. Stamatakis, Xu Smith, Alveraz Ricardez, Catherine Paquette, Ben Mirov, Diana Magallon, Cassie Lewis, Tom Laverty, Jane Joritz-Nakagawa, Anne Heide, Arpine Konyalian Grenier, Andrew Demcak, Martha L. Deed, Ron Czerwien, Otto Chan, Lindsey Boldt, Stan Apps, Michael Aiken, Diana Adams, and Rachel Abramowitz, along with ice creamy ShampooArt by Otto Chan.

Keep it clean,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

(if you'd prefer not to receive these messages, just let me know)

↑ Index

240. Alan Sondheim
death's
Sun 8 Jul 2007

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death's

I am a sick man. I am a vile man. I think about death too much. I harbor death. Here is a nonexistent image of the harboring of death:
http://www.asondheim.org/harboring.jpg

That won't do. That will never do. Death has a motion. Death has a motion _from the other side._ Here is a nonexistent film of the motion of death: http://www.asondheim.org/deathmotion.jpg

That's insufficient. That's never enough. Death is the refutation of all. Death terminates infinitude. Here is death's nonexistent refutation of the paradoxes of mathematics: http://www.asondheim.org/refutation.txt

That can't count enough. That's never enough. Death devours data-base and protocol. Here is a nonexistent indexing of death's world and universe: http://www.asondheim.org/index.html

Death counters me. Death encounters me. Death stymies, subverts. I dream death's dream. Here is a nonexistent presentation of death's dreaming: http://www.asondheim.org/deathdream.pdf

Death's dreaming which is never enough. Death motivates me. I succumb to death's motivation. I am swallowed by death. Death gives me a choice which is no choice at all. Here is a nonexistent program of death's stricture, of death's interface, of my collapse of death: http://www.asondheim.org/deathcollapse.exe

Death muddles me. Death confuses me. Death take me. Death hold me. Here is a nonexistent program of death's holding and taking: http://www.asondheim.org/holdingtaking.pl

It's too confusing. Death rushes me, annihilates me. I will death's annihilation. Yet does death listen. Nor does death listen. Here is a nonexistent configuration of death's silence: http://www.asondheim.org/silence.ini

It's too noisy. Death crushes me, lacerates me. Death has no bell, no drum, no whistle. Death writes this. Here is a nonexistent file of death's grip, death's claw, death's blood, death's bone, my grip, my claw, my blood, my bone: http://www.asondheim.org/placespace

It's too absent. It begs presence from death. It begs a missive. Here is the nonexistent missive:
http://www.asondheim.org/placespace

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241. Francis Raven

Nest, Poetry by Francis Raven, Proceeds Benefit Nest, the nonprofit

Sun 8 Jul 2007

Announcing _Nest_, A New Book of Poetry By Francis Raven
Published By Nest, the nonprofit (http://www.buildanest.org/), $15 paper

Available for Purchase By Following this Link:
http://shop.buildanest.com/products/poetry-book

To make a nest we need a home, stuff to put in that home, and a loving community. _Nest_ explores each of these needs in poetry that is both accessible and directly relates to the lives we actually lead. Buying this book will not only fulfill your need to expand your mind, it will also fulfill your need to give to others since the proceeds from the sale of the book, Nest, will be donated to the nonprofit, Nest.

Nest, the nonprofit, is an organization dedicated to changing the lives of women in developing countries. The mission of Nest is to support women artists and artisans in the developing world by helping them create sustainable entrepreneurial businesses. To do this, Nest provides micro-credit loans to be used for the purchase of the supplies and materials necessary to begin and/or maintain art or craft-based businesses.

Francis Raven is a graduate student in philosophy at Temple University. His first novel, Inverted Curvatures (Spuyten Duyvil, 2006), and book of poems, Taste: Gastronomic Poems (Blazevox 2005), were recently published.

--
Francis Raven
8 Saint Germain Apt. 1
Boston MA 02115
Check out my work at:
http://ravensaesthetica.blogspot.com/
Email: [redacted]

_____ Local listings, incredible imagery, and driving directions - all in one place!
http://maps.live.com/?wip=69&FORM=MGAC01

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242. Dan Waber
time-lapse of hanging a show
Sun 8 Jul 2007

Last Thursday night (July 5th) we hung the show "Guns In Loving Memory" at Test Pattern in Scranton, Pennsylvania (USA). During the hanging I set up a camera to take a picture every 30 seconds. All went mostly as planned, except it stopped shooting about a half an hour before we were really finished. My fault, I let the batteries run out, though, in my defense, the hanging did take a bit longer than originally planned (150 pieces is a lotta nails to measure placement for), and by the time we were done my top mental priority wasn't on power to the camera.

If you'd like to watch a time-lapse sequence of images that covers almost the entire hanging of the show, you're invited to view it via a pair of options at:

http://www.logolalia.com/time-lapse.html

This record of the event would not have happened at all were it not for the hugely generous help and loan of equipment from my friend and roommate Dave.

There will also be a 360 degree panorama image of the entire gallery after the hanging was complete, he's working on stitching those images together even as you read this.

Thanks also to Conor, Andrea, Jennifer, Helen, and David for all their help in making the event come off without a hitch. And, of course, thanks to Test Pattern hosting the event in fine fashion.

Regards,
Dan

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243. Susan Webster Schultz
TINFISH'S JUNE CATCH
Sun 8 Jul 2007

TINFISH HOT OFF THE PRESS

(soon : pre-order now!)

Someday I'll Be Sitting in a Dingy Bar, by Hwang Jiwoo
Translated by Scott Swaner and Young-Jun Lee, $10.00
http://tinfishpress.com/hot_off_the_press.html

Counting Corpses, by Sarith Peou
Forward by Ed Bok Lee, $12.00
http://tinfishpress.com/hot_off_the_press.html

Also new and out from Tinfish Press

Tinfish 17, $10.00
http://tinfishpress.com/hot_off_the_press.html

Order from Tinfish Press, 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744 or from Small Press Distribution (spdbooks.org)

Please support small press publications.

Susan M. Schultz
Editor

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244. steve d. dalachinsky

Re: death's

Sun 8 Jul 2007

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i am a sick man a spiteful man ... who said that?

On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[redacted]>
writes:
> death's
>
>
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245. **steve d. dalachinsky**
Re: 13 by Marko Niemi
Mon 9 Jul 2007

Ccc tree
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e eeet te r e c

Onn Sun, 8 Jul 2007 15:06:11 -0500 David-Baptiste Chirot
<[redacted]> writes:
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> some aspects of visual poetry--and then more on House Press, and cy
> Bulletins (Sean Bonney and Frances Kruk and Sophie Robinson esp) and
> many other things--recent things have included some joe brainard and
> bp Nichol courtesy of jw curry--etc > Date: Sun, 8

> Jul 2007 03:10:33 -0700> From: [redacted]> Subject: Re: 13 by
> Marko Niemi> To: [redacted]> > > one of my
> favorite encounters with the "concrete" has been the> > subtitle for
> an outift named Sorci iN the MilwauKee area that> > provides
> dumpsters and moving equipment for smaller> > home-oriented
> construction and removal--I encounter these fairly> > often of late
> in workings on rubBEings, Intermedia & Clay> > Impression Spray
> Paintings--they always bring some good humor to> > the course of
> events--especially when one is inside one of the> > dumpsters and
> thinking of these various forms> > Erm, what are you doing in these
> dumpsters, David? I take it they've got> home-oriented
> construction/removal stuff in them, and you're doing> "rubBEings,
> intermedia and clay impression spray paintings", but I'm not> sure
> what sort of work that is.> > When I visited Dallas, we did a media
> art gig (on nuclear annihilation) in a> concrete cave. In the bowels
> of what used to be a big concrete warehouse.> The space was
> cavernous, dark, and with extrorinarily high ceilings. Some of> the
> walls had been destroyed with sledgehammers, and the destroyed
> parts> opened into a yet deeper, near bottomless pit that almost
> conversed with you> when you spoke into it, so pronounced were the
> echoes. Visiting Dallas, I'd> expected to meet Nick, but I hadn't
> expected to end up in the pit. There was> enough concrete dust to
> kill a tubercular novelist. The textures of the> destroyed portions
> of the wall reminded me of a cave. It was like a> post-apocalyptic
> bunker. In any case, it was just so concrete. So urban. So> empty.
> So evocative, nonetheless. The urban cave is concrete. Harkening
> not> to a prehistoric past but a post-apocalyptic future.> > It's
> interesting that 'concrete' is often used as the 'opposite' of>
> 'abstract'. As though there could be nothing less abstract than
> concrete.> All abstraction has been limed away (the reverse of the
> subliming process> you speak of?). The utter base reality. Utter.
> Totally without the slightest> hint of even the dimmest glimmer of
> mentality. The weight of the physical> world. But wait. Concrete
> dumb and the true exemplar of the insensate> fundament? It is made
> by people, subject to various chemical processes.> Perhaps, then,
> concrete as 'foundational'. Concrete is one of the> fundamental
> building materials and the foundations of buildings are often> made
> of concrete. The concrete mind, the mind of the child. That is
> thought> to deal in particulars, not so much in abstraction. Or at
> least the> materials in which it deals are more fundamental. The
> materials. The> fundamentals. The fundament.> > > --beneath the
> logo> > Sorci it reads RUBBISH--METAL--CONCRETE> > Cool.> > > there

> has also been> > Concrete Cinema, Musique Concret--the Concrete has
> always moved> > in many directions among many Intermedia--CONCRETE
> JUNGLE for> > example!!!> > Ehe, concrete jungle and musique
> concrete, yes.> > > "Shoes of Concrete"!!!!--a traditional form of
> corpse> > disposal--"you gotta head like concrete"--from rubbish to
> metal> > to concrete--a form of the process known as
> "subliming"---among> > alchemical wastelands and chemical pitfalls .
> . . from erosion> > and corrosion is arisen the vision--IF YOU
> CONCRETE PLEASE BE> > DISCRETE> > What's this?> > ja>
> http://vispo.com
> _____
> See what you're getting into…before you go there.
> http://newlivehotmail.com
>

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246. **Jim Andrews**
Re: 13 by Marko Niemi
Mon 9 Jul 2007

---

have been enjoying the rubBeings at http://davidbaptistechirot.blogspot.com and http://davidbaptistechirot.blogspot.com/2007_06_24_archive.html , david.

it's in fascinating relation with concrete but, as you imply, it isn't concrete poetry.

ja
http://vispo.com

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247. **Karen Randall**
Re: death's
Mon 9 Jul 2007

Dostoevsky's character in Notes from the Underground

> *-------- Original Message --------*
> *Subject: Re: death's*
> *From: "steve d. dalachinsky" <[redacted]>*
> *Date: Sun, July 08, 2007 11:53 pm*
> *To: [redacted]*
>
> *i am a sick man a spiteful man ... who said that?*
>
> *On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[redacted]>*

writes:
death's

I am a sick man. I am a vile man. I think about death too much. I harbor
death. Here is a nonexistent image of the harboring of death:
http://www.asondheim.org/harboring.jpg

That won't do. That will never do. Death has a motion. Death has a motion
from the other side. Here is a nonexistent film of the motion of death:
http://www.asondheim.org/deathmotion.jpg

That's insufficient. That's never enough. Death is the refutation of all.
Death terminates infinitude. Here is death's nonexistent refutation of the
paradoxes of mathematics:
http://www.asondheim.org/refutation.txt

That can't count enough. That's never enough. Death devours data-base and
protocol. Here is a nonexistent indexing of death's world and universe:
http://www.asondheim.org/index.html

Death counters me. Death encounters me. Death stymies, subverts. I dream
death's dream. Here is a nonexistent presentation of death's dreaming:
http://www.asondheim.org/deathdream.pdf

Death's dreaming which is never enough. Death motivates me. I succumb to
death's motivation. I am swallowed by death. Death gives me a choice which is
no choice at all. Here is a nonexistent program of death's stricture, of
death's interface, of my collapse of death:
http://www.asondheim.org/deathcollapse.exe

Death muddles me. Death confuses me. Death take me. Death hold me. Here is
a nonexistent program of death's holding and taking:
http://www.asondheim.org/holdingtaking.pl

> *It's too confusing. Death rushes me, annihilates me. I will death's*
>
> *annihilation. Yet does death listen. Nor does death listen. Here is a*
> *nonexistent configuration of death's silence:*
> *http://www.asondheim.org/silence.ini*
>
> *It's too noisy. Death crushes me, lacerates me. Death has no bell, no drum, no*
> *whistle. Death writes this. Here is a nonexistent file of death's grip, death's*
> *claw, death's blood, death's bone, my grip, my claw, my blood, my bone:*
> *http://www.asondheim.org/placespace*
>
> *It's too absent. It begs presence from death. It begs a missive. Here is the*
> *nonexistent missive:*
> *http://www.asondheim.org/placespace*

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248. **Ruth Lepson**

Re: death's

Mon 9 Jul 2007

---

notes from underground--dostoyevsky begins his character's rant this way.

On 7/8/07 11:53 PM, "steve d. dalachinsky" <[redacted]> wrote:

> *i am a sick man a spiteful man ... who said that?*
>
> *On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[redacted]>*
> *writes:*
> *death's*
>
> *I am a sick man. I am a vile man. I think about death too much. I harbor*
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> *http://www.asondheim.org/harboring.jpg*
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> *nonexistent missive:*
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249. **Nicky Melville**
Re: death's
Mon 9 Jul 2007

---

i am a sick man a spiteful man ... who said that?

the underground man in Notes from Underground...?

_____ Watch all 9 Live Earth concerts live on MSN. http://liveearth.uk.msn.com

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250. **Dillon Westbrook**
Re: death's
Mon 9 Jul 2007

Dostoevsky, Notes From the Underground

On Jul 8, 2007, at 8:53 PM, steve d. dalachinsky wrote:

> *i am a sick man a spiteful man ... who said that?*
>
> *On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[redacted]>*
> *writes:*
> *death's*
>
> *I am a sick man. I am a vile man. I think about death too much. I harbor*
> *death. Here is a nonexistent image of the harboring of death:*
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It's too noisy. Death crushes me, lacerates me. Death has no bell, no drum, no
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claw, death's blood, death's bone, my grip, my claw, my blood, my bone:
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It's too absent. It begs presence from death. It begs a missive.

> *Here is the*
> *nonexistent missive:*
> *http://www.asondheim.org/placespace*

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251. **Murat Nemet-Nejat**
Re: death's
Mon 9 Jul 2007

Steve,

"I am a sick man I am a spiteful man" is the beginning of Dosteyevsky's Notes From the Underground. The rest is pure Alan.

Ciao,

Murat

On 7/8/07, steve d. dalachinsky <[redacted]> wrote:
>
> i am a sick man a spiteful man ... who said that?
>
> On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[redacted]>
> writes:
> > death's
> >
> >
> > I am a sick man. I am a vile man. I think about death too much. I
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> > nonexistent missive:
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> >
> >
>

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252. **Larissa Shmailo**
Re: death's
Mon 9 Jul 2007

Dostoevsky, Notes from the Underground Part I ("I am a sick man, I am a spiteful man, I believe my liver is diseased...")

?Larissa Shmailo
http://www.myspace.com/thenonetworld
larissashmailo.blogspot.com

-----Original Message-----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Sun, 8 Jul 2007 11:53 pm
Subject: Re: death's

i am a sick man a spiteful man ... who said that?

On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[redacted]> writes:
> death's
>
>
> I am a sick man. I am a vile man. I think about death too much. I
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> death. Here is a nonexistent image of the harboring of death:
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> all.
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> http://www.asondheim.org/holdingtaking.pl
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> It's too confusing. Death rushes me, annihilates me. I will death's
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> annihilation. Yet does death listen. Nor does death listen. Here is
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> whistle. Death writes this. Here is a nonexistent file of death's
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> claw, death's blood, death's bone, my grip, my claw, my blood, my
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> http://www.asondheim.org/placespace
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> It's too absent. It begs presence from death. It begs a missive.
> Here is the
> nonexistent missive:
> http://www.asondheim.org/placespace
>
>

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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253. Gerald Schwartz
Chemical Brothers/Bisset collab...
Mon 9 Jul 2007

Seems the Chemical Brothers have topped UK album charts with "Night", inspired by and with a collaboration with B. Bisset...

http://www.reuters.com/article/email/idUSL0824923720070708

Gerald S.

↑ Index

254. Chris Chapman
Re: death's
Mon 9 Jul 2007

Woody Allen in _Annie Hall_
and Martin Amis in
every novel he wrote but especially
London Fields

...cf. the theory of increasing humiliation.

Quoting Nicky Melville <[redacted]>:

> *i am a sick man a spiteful man ... who said that?*
>
> *the underground man in Notes from Underground...?*

> _____
> *Watch all 9 Live Earth concerts live on MSN. http://liveearth.uk.msn.com*

↑ Index

255. **mIEKAL aND**
Re: Chemical Brothers/Bisset collab...
Mon 9 Jul 2007

bill bissett is a beat poet?

On Jul 9, 2007, at 8:31 AM, Gerald Schwartz wrote:

> *Seems the Chemical Brothers have topped UK album charts with "Night", inspired by and with a collaboration with B. Bisset...*
>
> *http://www.reuters.com/article/email/idUSL0824923720070708*
>
> *Gerald S.*

↑ Index

256. **Charles Baldwin**
UbuRadio!
Mon 9 Jul 2007

Hi, we've re-done our UbuRadio stream using ShoutCast. UbuRadio streams = audio selected from the archives of UbuWeb. Currently we're streaming a = few thousands selections and we'll add more soon. You can listen to Ubu = 24/7 on your favorite media player. We had previously tried with QuickTime = rather than ShoutCast, but had numerous problems. We think this version = will be much more successful.

Please give it a listen. I'm sending this announcement to a limited group = to test it out before we annouce more widely. Apologies for any cross-posti= ng!

While there may be some re-buffering due to net traffic and/or connection, = please let me know if it seems excessive. Send any other comments as well. = Thanks!

Here's the url: http://clc.as.wvu.edu:8080/clc/projects/ubu_radio or the = url for the .pls file (the script that launches the stream) is http://peace= maker.stat.wvu.edu:8000/listen.pls=20

Sandy Baldwin
West Virginia University

Assistant Professor of English
Director of the Center for Literary Computing
www.clc.wvu.edu=20
www.as.wvu.edu/~sbaldwin=20

"... it is implicit that to speak is to exist absolutely for the other." = Fanon
"The meek shall inherit the earth, but not the mineral rights." Chapman

BEGIN:VCARD
VERSION:2.1
FN:Baldwin, Charles
TEL;WORK:[redacted] x33452
ORG:;ECAS-English
TEL;PREF;FAX:[redacted]
EMAIL;WORK;PREF:[redacted]
N:Baldwin;Charles
TITLE:Assistant Professor
END:VCARD

BEGIN:VCARD
VERSION:2.1
FN:Baldwin, Charles
TEL;WORK:[redacted] x33452
ORG:;ECAS-English
TEL;PREF;FAX:[redacted]
EMAIL;WORK;PREF;NGW:[redacted]
N:Baldwin;Charles
TITLE:Assistant Professor
END:VCARD

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257. Barry Schwabsky

Ashbery query

Mon 9 Jul 2007

As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

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258. **Alan Sondheim**

Re: death's

Mon 9 Jul 2007

Dostoevsky, Notes from Underground -

On Sun, 8 Jul 2007, steve d. dalachinsky wrote:

> *i am a sick man a spiteful man ... who said that?*
>
> *On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[redacted]>*
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> *annihilation. Yet does death listen. Nor does death listen. Here is*
> *a*
> *nonexistent configuration of death's silence:*
> *http://www.asondheim.org/silence.ini*
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> *It's too noisy. Death crushes me, lacerates me. Death has no bell,*
> *no drum, no*
> *whistle. Death writes this. Here is a nonexistent file of death's*
> *grip, death's*
> *claw, death's blood, death's bone, my grip, my claw, my blood, my*
> *bone:*
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> *Here is the*
> *nonexistent missive:*
> *http://www.asondheim.org/placespace*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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259. **Alan Sondheim**

some notes on language

Mon 9 Jul 2007

Some Notes on Language

"The answer is this: war on totality, Let us attest to the unpresentable; let us activate the differends and save the honor of the name." (Jean- Francois Lyotard, The Postmodern Explained.)

Watching early silent Shakespearian films on Turner Classic Movies - the linguistic register transforms into (visual) protolanguage; protolanguage can literally trace the visible. the earlier films (1899 - maybe 1908) tend towards special effects constructed as if for the first time; pre- sence is transformed and protolanguage gives way to wonder.

Agehananda Bharati writes on 'intentional language' in The Tantric Tradi- tion - this is considered a mistranslation of samdha-bhasa by Alex Wayman in The Buddhist Tantras: Light on Indo-Tibetan Esotericism; he translates the same as 'twilight language' as the 'climactics' between darkness and light. The ambiguity that arises is described by Nagarjuna in his Samdhi- bhasa-jika who gives such examples as "is the ambrosia (amrta) of heaven, to be drunk continuously." "is wind, is food, to be controlled." "One should be convinced, 'these very bones of mine are my ornaments.'" "is inhalation; and one should stop it from its violent acts." "has avikalpa nature; also, while the wind is being inhaled there is no recitation."

Wayman states "The twilights symbolized the sensitive points in the temporal flow when spiritual victory was possible. A special vocabulary was created to refer to these critical points and called in the Buddhist Tantras 'twilight language.'" "Nagarjuna's commentary suggests that the Hevajratantra has given the basic list of 'twilight language.' These are expressions for ambiguous yoga states, while 'non-twilight language' refers to states of yoga that are not ambiguous." In English, the phrases themselves are ambiguous and it's not clear whether the ambiguity parallels or is equivalent to the ambiguity in the original. It's not clear where the original lies. The ambiguity in English refuses to resolve and it is this refusal that constructs an alliance with the inert. The inert collapses whereas 'intentional language' retains mind. The collapse is the mirror of the protolanguage of early Shakespearian silent film.

Nagarjuna, in his Letter to King Gautamiputra ("The Letter of a Friend") states (in relation to the suffering of gods re: samsara):

"Their bodies' complexion becomes ugly, they do not like to sit, their garlands of flowers wither, their clothes become soiled, and sweat appears on their bodies - (all of which) never happened before. Just as on earth the signs of

dying foretell man's approaching death, so these five former signs presage the death and transmigration of the gods dwelling in heaven."

The summarization of the commentaries states:

"As the signs of death come to human beings, so do they come to gods. When the time comes for a god to die, these five signs appear. (1) Though they are usually very beautiful, they lose their great beauty and become very ugly. (2) Though they are ordinarily never bored because of their many pleas- ures, they become bored and do not know what to do. [...]"

(Venerable Lozang Jamspal, Venerable Ngawang Samten Chophel, Peter Della Santina, translating/editing; the original commentaries by Jetsun Rendawa Shonnu Lodo, the Venerable Lozang Jinpa and the Venerable Rongton Sheja Kunrig.)

Gods are bored, besides themselves. They're wandering, useless, used up, non-intended, not having paid sufficient attention to religious matter. One might say they're neither here nor there, they drain twilight language of the climactic. I'd say they're speechless, that their speech is of no consequence, that they inhabit the silence of the silent film. If speech participates in representation, digital division between that=which-is and that-which=is-not, then the gods move into the analogic inert, just as language becomes nothing whatsoever, and the climactic transforms into that global warming annihilating all life, reincarnation karma-dharma or not. Doesn't rebirth require a certain temperature bandwidth, between the frozen and the plasma? What's happening here? Nothing's happening.

↑ Index

260. Nick Piombino
Re: death's
Mon 9 Jul 2007

Yesterday, I couldn't stop thinking about Dylan Thomas' poem, And Death Shall Have No Dominion. I probably wouldn't have noticed Alan Sondheim's beautiful poem posted last night, had I not noticed all the prompt replies to the question regarding his quote from Dostoevsky's Notes from Underground.

Thinking of the Thomas poem yesterday, although I've memorized most of it, I realized I had forgotten one of the verses, so I listened to it online today, here:

http://town.hall.org/Archives/radio/IMS/HarperAudio/020894_harp_ITH.html

On 7/8/07 8:30 PM, "Alan Sondheim" <[redacted]> wrote:

> *death's*

I am a sick man. I am a vile man. I think about death too much. I harbor death. Here is a nonexistent image of the harboring of death:
http://www.asondheim.org/harboring.jpg

That won't do. That will never do. Death has a motion. Death has a motion _from the other side._ Here is a nonexistent film of the motion of death:
http://www.asondheim.org/deathmotion.jpg

That's insufficient. That's never enough. Death is the refutation of all. Death terminates infinitude. Here is death's nonexistent refutation of the paradoxes of mathematics:
http://www.asondheim.org/refutation.txt

That can't count enough. That's never enough. Death devours data-base and protocol. Here is a nonexistent indexing of death's world and universe:
http://www.asondheim.org/index.html

Death counters me. Death encounters me. Death stymies, subverts. I dream death's dream. Here is a nonexistent presentation of death's dreaming:
http://www.asondheim.org/deathdream.pdf

Death's dreaming which is never enough. Death motivates me. I succumb to death's motivation. I am swallowed by death. Death gives me a choice which is no choice at all. Here is a nonexistent program of death's stricture, of death's interface, of my collapse of death:
http://www.asondheim.org/deathcollapse.exe

Death muddles me. Death confuses me. Death take me. Death hold me. Here is a nonexistent program of death's holding and taking:
http://www.asondheim.org/holdingtaking.pl

It's too confusing. Death rushes me, annihilates me. I will death's annihilation. Yet does death listen. Nor does death listen. Here is a nonexistent configuration of death's silence:
http://www.asondheim.org/silence.ini

It's too noisy. Death crushes me, lacerates me. Death has no bell, no drum, no whistle. Death writes this. Here is a nonexistent file of death's grip, death's
claw, death's blood, death's bone, my grip, my claw, my blood, my bone:
http://www.asondheim.org/placespace

It's too absent. It begs presence from death. It begs a missive. Here is the nonexistent missive:
http://www.asondheim.org/placespace

↑ Index

261. Tom Beckett
WITH MORE TINY BOOKS, POETRY FEEDS THE WORLD
Mon 9 Jul 2007

Meritage Press Announcement
For more information: [redacted]

WITH MORE TINY BOOKS, POETRY FEEDS THE WORLD

Meritage Press (MP) is pleased to announce the second title in its series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.

MP's Tiny Books initially utilize small books (1 3/4" x 1 3/4") made in Guatemala by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. All profits from book sales then will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income.

We are delighted to announce that MP's second Tiny Book is

Â Â Â Â Steps: A Notebook
Â Â Â Â by Tom Beckett

Tom Beckett is the author of Unprotected Texts: Selected Poems 1978~2006 (Meritage Press, 2006), and the curator of E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews (Otoliths, 2007). From 1980-1990, he was the editor/publisher of the now legendary critical journal, The Difficulties. Steps: A Notebook is Tom Beckett's first hay(na)ku poetry collection. The hay(na)ku is also a form that lends itself to minimalism.

MP's Tiny Book series was inaugurated by

Â Â Â Â all alone again
Â Â Â Â by Dan Waber

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes his online home at logolalia.com. Meritage Press tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be

released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

This project reflects Meritage Press' belief that "Poetry feeds the world" in non-metaphorical ways. The Tiny Books create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world.

Each Tiny Book will cost $10 plus $1.00 shipping/handling. To purchase the Tiny Books and donate to Heifer International, send a check for $11.00 per book, made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

*****

As of JUly 8, 2007, we have garnered enough book sales to donate funds sufficient to give three-and-a-half flocks of chicks.Â Nota bene re chickens:

"CHICKENS are a real value. Starting at six months, they can lay up to 200 eggs a year â€” a reliable source of protein for children who otherwise subsist mostly on starches. Extra eggs can be sold to pay for school, clothes and medicine. And in the vegetable garden, chickens peck at bugs and weeds, scratch up the soil and enrich it with droppings."

Isn't that interesting about chickens?!Â But we're not that far from "the most giving animal around": -- the goat!Â Note bene re goats:

"GOATS: Did you know that more children around the world get their protein from goat's milk? That's because goats thrive in extreme climates where other livestock can't, and eat grasses and leaves that cause other animals to turn up their noses (or snouts)!Â And if it's a Heifer goat, one struggling family can receive up to a gallon of milk from it every single day. That's more than enough milk not only to drink, but to use to make cheese, butter or yogurt, plus to sell whatever's left and buy much-needed clothes, school supplies and medicine.Â Although they appear tough and gruff, goats are actually so gentle that it's usually the family's children who regularly care for them. In this way, goats really do become "nannies;" teaching their young caregivers all kinds of skills while building their self-esteem. This year, give the gift that keeps giving, over and over again. It's the best present you could give to someone who gives so much to you."

POETRY -- the Gift that keeps on Giving...pls consider doing so through the BIG GIFT of a Tiny Book!

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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262. Kimmelman, Burt
Poetry Reading in Manhattan
Mon 9 Jul 2007

Cg0K

↑ Index

263. Aryanil Mukherjee
Re: Ashbery query
Mon 9 Jul 2007

Maybe a good place to start could be the Ashbery Resource Center at http://www.flowchartfoundation.org/

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Barry Schwabsky
Sent: Monday, July 09, 2007 11:03 AM
To: [redacted]
Subject: Ashbery query

As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

↑ Index

264. Aryanil Mukherjee
Re: some notes on language
Mon 9 Jul 2007

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Alan Sondheim
Sent: Monday, July 09, 2007 11:23 AM
To: [redacted]
Subject: some notes on language

Agehananda Bharati writes on 'intentional language' in The Tantric Tradi- tion - this is considered a mistranslation of samdha-bhasa by Alex Wayman in The

Buddhist Tantras: Light on Indo-Tibetan Esotericism; he translates the same as 'twilight language' as the 'climactics' between darkness and light. The ambiguity that arises is described by Nagarjuna in his Samdhi- bhasa-jika who gives such examples as "is the ambrosia (amrta) of heaven, to be drunk continuously." "is wind, is food, to be controlled." "One should be convinced, 'these very bones of mine are my ornaments.'" "is inhalation; and one should stop it from its violent acts." "has avikalpa nature; also, while the wind is being inhaled there is no recitation."

==========>

What the west calls "twilight language", has been mispronounced as "samdha-bhasa". It should be spelled "sandhyabhasa". Here is a wikipedia link on
the Charyapadas (pronounced Char-Ja-paw-dough)
http://en.wikipedia.org/wiki/Charyapada

The facts on this page, as far as I can tell, are correct.

The word "sandhya" in Bengali, Hindi and/or most east Indian languages means "evening", "bhasa" is language.

Thanks

Aryanil

↑ Index

265. Murat Nemet-Nejat
Re: some notes on language
Mon 9 Jul 2007

On 7/9/07, Alan Sondheim <[redacted]> wrote:
>
> Some Notes on Language
>
>
> "The answer is this: war on totality, Let us attest to the unpresentable;
> let us activate the differends and save the honor of the name." (Jean-
> Francois Lyotard, The Postmodern Explained.)
>
> Watching early silent Shakespearian films on Turner Classic Movies - the
> linguistic register transforms into (visual) protolanguage; protolanguage
> can literally trace the visible. the earlier films (1899 - maybe 1908)
> tend towards special effects constructed as if for the first time; pre-
> sence is transformed and protolanguage gives way to wonder.

Alan,

"Traces" not only the "visible," but also the "invisible."

That's what I have been trying to say for years, including in The Peripheral Space of Photography. The wonder of a new language, which also implies the death of the old.

What you call protolanguage (the inert) is also what is beyond words being the only language ("that=which-is and that-which=is-not"). No surprise, for the last year, I was trying to understand your distinction between digital and analalogical.

Analogical is death, isn't it, death, at least, of a given system (onelanguage game) transcending to other media, to other senses (from ear to eye to non eye/mind's eye, to eda).

When Dostoyesky is saying "I am a sick man, I am a spiteful man, my liver is diseased," isn't he announcing the birth of a new system, based on a new ethos (of failure, of death) which of course has withing it the death of the old?

Agehananda Bharati writes on 'intentional language' in The Tantric Tradi-
> tion - this is considered a mistranslation of samdha-bhasa by Alex Wayman
> in The Buddhist Tantras: Light on Indo-Tibetan Esotericism; he translates
> the same as 'twilight language' as the 'climactics' between darkness and
> light. The ambiguity that arises is described by Nagarjuna in his Samdhi-
> bhasa-jika who gives such examples as "is the ambrosia (amrta) of heaven,
> to be drunk continuously." "is wind, is food, to be controlled." "One
> should be convinced, 'these very bones of mine are my ornaments.'" "is
> inhalation; and one should stop it from its violent acts." "has avikalpa
> nature; also, while the wind is being inhaled there is no recitation."
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> Wayman states "The twilights symbolized the sensitive points in the
> temporal flow when spiritual victory was possible. A special vocabulary
> was created to refer to these critical points and called in the Buddhist
> Tantras 'twilight language.'" "Nagarjuna's commentary suggests that the
> Hevajratantra has given the basic list of 'twilight language.' These are
> expressions for ambiguous yoga states, while 'non-twilight language'
> refers to states of yoga that are not ambiguous." In English, the phrases
> themselves are ambiguous and it's not clear whether the ambiguity
> parallels or is equivalent to the ambiguity in the original. It's not
> clear where the original lies. The ambiguity in English refuses to resolve
> and it is this refusal that constructs an alliance with the inert.

The refusal to escape this ambiguity, but rather to embrace this distance, is what true translation is.

The language of the inert = Melville (his "inert" narrative, "I would prefer not to") = silence of the audible through seeing (silent movies) = seeing of the invisible (Bresson, peripheral space) = a sound or movement of the mind ("heard melodies are sweet, but those unheard sweeter") = eda ("play on...).

Ciao,

Murat

The
> inert collapses whereas 'intentional language' retains mind. The collapse
> is the mirror of the protolanguage of early Shakespearian silent film.
>
> Nagarjuna, in his Letter to King Gautamiputra ("The Letter of a Friend")
> states (in relation to the suffering of gods re: samsara):
>
> "Their bodies' complexion becomes ugly, they do not like to sit, their
> garlands of flowers wither, their clothes become soiled, and sweat appears
> on their bodies - (all of which) never happened before. Just as on earth
> the signs of dying foretell man's approaching death, so these five former
> signs presage the death and transmigration of the gods dwelling in
> heaven."
>
> The summarization of the commentaries states:
>
> "As the signs of death come to human beings, so do they come to gods. When
> the time comes for a god to die, these five signs appear.
> (1) Though they are usually very beautiful, they lose their great beauty
> and become very ugly.
> (2) Though they are ordinarily never bored because of their many pleas-
> ures, they become bored and do not know what to do. [...]"
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> (Venerable Lozang Jamspal, Venerable Ngawang Samten Chophel, Peter
Della
> Santina, translating/editing; the original commentaries by Jetsun Rendawa
> Shonnu Lodo, the Venerable Lozang Jinpa and the Venerable Rongton Sheja
> Kunrig.)
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> Gods are bored, besides themselves. They're wandering, useless, used up,
> non-intended, not having paid sufficient attention to religious matter.
> One might say they're neither here nor there, they drain twilight language
> of the climactic. I'd say they're speechless, that their speech is of no
> consequence, that they inhabit the silence of the silent film. If speech
> participates in representation, digital division between that=which-is and

> that-which=is-not, then the gods move into the analogic inert, just as
> language becomes nothing whatsoever, and the climactic transforms into
> that global warming annihilating all life, reincarnation karma-dharma or
> not. Doesn't rebirth require a certain temperature bandwidth, between the
> frozen and the plasma? What's happening here? Nothing's happening.
>

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266. CA Conrad
THROW THE AMISH IN JAIL! poets & artists against cruelty to animals
Mon 9 Jul 2007

---

details at
http://CAConradEVENTS.blogspot.com

↑ Index

267. Gerald Schwartz
Re: Chemical Brothers/Bisset collab...
Mon 9 Jul 2007

Reuters is
not known to
flesh out the nuances of
syle, just the barcodes of
commodity... so, no,
picking up on bisset...
not in the cards
better, simply, that
The Chemicals did...

> *bill bissett is a beat poet?*
>
> *On Jul 9, 2007, at 8:31 AM, Gerald Schwartz wrote:*
>
> *Seems the Chemical Brothers have topped UK album charts with "Night", inspired by and with a collaboration with B. Bisset...*
>
> *http://www.reuters.com/article/email/idUSL0824923720070708*
>
> *Gerald S.*

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268. **Tom W. Lewis**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!

Mon 9 Jul 2007

---

if he doesn't exist, can I have a crack at editing his collected works?

I fly with wax
I wax my fly
fly little wax fly

through marmorious
false port
able doc

ument files

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of George Bowering
Sent: Friday, July 06, 2007 17:08
To: [redacted]
Subject: Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!

This is an attempt at a ruse, isn't it?
There isn't really a poet named Ceravolo, is there?
Cera is Spanish for wax.
And volo is kind of Italian/Spanish for I fly.
So we have a reference to Icarus,
a poet figure.

gb

On Jul 6, 2007, at 10:48 AM, CA Conrad wrote:

> *There are many rumors that Ceravolo's wife is the problem. I've heard*
>
> *this*
> *from several people. But I've also heard marvelous stories about her from*
> *my friend John Coletti who has been to see her, and she gave him copies of*
> *books, beautiful, rare gifts, and stories, and how nice is that? Very*

> nice!
>
> What would it take?
>

> What plot to loosen the valve on all that Love?
>
> Has no one any charm left?
>
> Silly, of course! Much charm to go around, right?!!!! Hm, well,
> what's
> next? We admit we have charm, we know the road block. How hard can
> it be,
> right?!!!!
>
> If only a Ceravolo COLLECTED could impeach Bush!
>
> If only it could stop bleeding, a COLLECTED compress too for lumps!
>
> The magic of poems. Put it in my imaginary womb and pluck out a goat
> I know
> I'm capable of making! My sweet little goat. I Love my little goat.
>
> CAConrad
> http://PhillySound.blogspot.com
>
>
George Bowering,
Fan of Alex Shibicky

↑ Index

269. mIEKAL aND
Six-toed Hemingway cats can stay, city says
Mon 9 Jul 2007

(I guess this is what it takes to get people to pay attention to a bit of literary history...)

Six-toed Hemingway cats can stay, city says

KEY WEST, Florida (AP) -- City officials have sided with Ernest Hemingway's former home and its celebrated six-toed felines in its cat fight with the U.S. Department of Agriculture.

http://www.cnn.com/2007/US/07/09/hemingway.cats.ap/index.html

Patches, a descendant of Ernest Hemingway's six-toed cats, is on the prowl in Key West, Florida.

The Key West City Commission exempted the home from a city law prohibiting more than four domestic animals per household.

About 50 cats live there.

The house has been locked in a dispute with the USDA, which claims the museum is an "exhibitor" of cats and needs a special license, a claim the home disputes.

The new ordinance reads in part, "The cats reside on the property just as the cats did in the time of Hemingway himself. They are not on exhibition in the manner of circus animals. ... The City Commission finds that family of polydactyl Hemingway cats are indeed animals of historic, social and tourism significance."

It also states that the cats are "an integral part of the history and ambiance of the Hemingway House."

A USDA spokesman did not return messages left late Sunday.

The cats are descendants of a six-toed cat given as a gift to the writer in 1935. All carry the gene for six toes, though not all display the trait.

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270. Diane DiPrima
Re: Chemical Brothers/Bisset collab...
Mon 9 Jul 2007

For what it's worth, I knew him back in the day. But I never did understand what makes "beat" & don't like the term myself.

But does anyone know how to reach Bill Bissett now? I'd like to be back in touch. Please backchannel. Thanks. Diane di Prima

> *From: mIEKAL aND <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 9 Jul 2007 09:04:30 -0500*
> *To: <[redacted]>*
> *Subject: Re: Chemical Brothers/Bisset collab...*
>
> *bill bissett is a beat poet?*
>
> *On Jul 9, 2007, at 8:31 AM, Gerald Schwartz wrote:*
>
> *Seems the Chemical Brothers have topped UK album charts with "Night", inspired by and with a collaboration with B. Bisset...*
>
> *http://www.reuters.com/article/email/idUSL0824923720070708*

> *Gerald S.*

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271. **Skip Fox**
Re: Ashbery query
Mon 9 Jul 2007

"I thought that if I could put it all down, that would be one way. And next the thought came to me that to leave all out would be another, and truer, way. / / clean washed sea / The flowers were."

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Barry Schwabsky
Sent: Monday, July 09, 2007 10:03 AM
To: [redacted]
Subject: Ashbery query

As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

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272. **Dan Waber**
ars poetica update
Mon 9 Jul 2007

The ars poetica project continues defy entropy at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Dean Blehert.

Poems will appear this week by: Dean Blehert, James Cummins, Chris Murray, and Ernie Wormwood.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,
Dan

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273. Michael Kelleher

Literary Buffalo E-Newsletter 7.09.07-7.15.07

Mon 9 Jul 2007

LITERARY BUFFALO
7.09.07-7.15.07

EVENTS

7.11.07

JUST BUFFALO OPEN READING
Featured: Josh Smith
Carnegie Art Center
Wednesday, July 11, 7 p.m
10 slots for open readers

7.12.07

RUST BELT BOOKS
Canadian sound poet Max Middle
along with
Buffluxus' Don Metz & Mike Basinski
Thursday, July 12, 7 p.m.
Rust Belt Books, 202 Allen St.

7.13.07

TALKING LEAVES...BOOKS
Buffalo native Wendy Lichtman
Reading and signing for her fifth children's book:
Do the Math: Secrets, Lies, and Algebra
Friday, July 13, 5:30 p.m.
Talking Leaves...Books, 3158 Main St.

7.15.07

JUST BUFFALO OPEN READING
Featured: Jennifer Campbell & Perry Nicholas
Rust Belt Books
Sunday, July 15, 7 p.m.
10 slots for open readers

JUST BUFFALO WRITER'S CRITIQUE GROUP

!!! WRITER CRITIQUE GROUP IS ON SUMMER HIATUS. WE'LL RETURN IN SEPTEMBER !!!

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market

Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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274. Ricejunk2

Arts Day in the Country-- to Include Poets & Writers

Mon 9 Jul 2007

INVITATION TO POETS/ WRITERS AND THOSE WHO SHARE THE CREATIVE SPIRIT
(EVEN IF TO ENJOY THE CREATIONS OF OTHERS)...
The Arts Council for Wyoming County's "Arts Day in the Country" is July 14th

Beaver Meadow Audubon Center, Welch Rd., North Java, 1-6pm; musical event to follow, from 6-8pm.

Artists, poets, photographers, musicians are invited to practice their art in one of Wyoming County's natural treasures.

Visitors are invited to witness artists at work while enjoying the natural surroundings.

Artists may set up to paint, etc.

Musicians may play.

Poets/authors may read. * Members of Wyoming Writes writers' group, as well as other groups, are invited to come out and give readings, as well as write or share their ears while others read. Visitors may even read from another's work, i.e. Frost or Thoreau... whatever inspires you! With nature as a backdrop, read as you please!

MUSICAL EVENT INFORMATION: * Bazaha-LaLa presents Cajun, Zydeco, Bluegrass and Folk music and invites musicians to join in from 6-8pm at the Main Center's grounds (outside tent performance).

Please call the Arts Council for Wyoming County for information: [redacted]; email to [redacted] if questions, or see the web site: www.artswyco.org

T. F. Rice
Heralding the Art of Words in Western New York...
The Other Herald
[redacted]
www.tfrice.etsy.com
Hidden Valley Farm, Publisher
P. O. Box 172
Perry, NY 14530

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275. wil Hallgren
Re: Ashbery query
Mon 9 Jul 2007

I thought that if I could put it all down, that would be one way. And next the thought came to me that to leave all out would be another, and truer, way.

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Monday, July 9, 2007 11:02:41 AM
Subject: Ashbery query

As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

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276. Jordan Stempleman
Re: Ashbery query
Mon 9 Jul 2007

"I thought that if I could put it all down, that would be/one way. And next the throught came to me that to leave/all out would be another, and truer, way."

> Date: Mon, 9 Jul 2007 16:02:41 +0100> From: [redacted]> Subject: Ashbery query> To: [redacted]> > As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

_____
Local listings, incredible imagery, and driving directions - all in one place! Find it!
http://maps.live.com/?wip=69&FORM=MGAC01=

↑ Index

277. Jason Quackenbush
Re: death's
Mon 9 Jul 2007

---

the unnamed narrator of notes from underground

On Sun, 8 Jul 2007, steve d. dalachinsky wrote:

> *i am a sick man a spiteful man ... who said that?*
>
> *On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[redacted]>*
> *writes:*
> *death's*
>
> *I am a sick man. I am a vile man. I think about death too much. I harbor*
> *death. Here is a nonexistent image of the harboring of death:*
> *http://www.asondheim.org/harboring.jpg*
>
> *That won't do. That will never do. Death has a motion. Death has a motion*
> *_from the other side._ Here is a nonexistent film of the motion of*
> *death:*

http://www.asondheim.org/deathmotion.jpg

That's insufficient. That's never enough. Death is the refutation of all.
Death terminates infinitude. Here is death's nonexistent refutation of the
paradoxes of mathematics:
http://www.asondheim.org/refutation.txt

That can't count enough. That's never enough. Death devours data-base and
protocol. Here is a nonexistent indexing of death's world and universe:
http://www.asondheim.org/index.html

Death counters me. Death encounters me. Death stymies, subverts. I dream
death's dream. Here is a nonexistent presentation of death's dreaming:
http://www.asondheim.org/deathdream.pdf

Death's dreaming which is never enough. Death motivates me. I succumb to
death's motivation. I am swallowed by death. Death gives me a choice which is
no choice at all. Here is a nonexistent program of death's stricture, of
death's interface, of my collapse of death:
http://www.asondheim.org/deathcollapse.exe

Death muddles me. Death confuses me. Death take me. Death hold me. Here is
a nonexistent program of death's holding and taking:
http://www.asondheim.org/holdingtaking.pl

It's too confusing. Death rushes me, annihilates me. I will death's

annihilation. Yet does death listen. Nor does death listen. Here is a
nonexistent configuration of death's silence:
http://www.asondheim.org/silence.ini

It's too noisy. Death crushes me, lacerates me. Death has no bell, no drum, no
whistle. Death writes this. Here is a nonexistent file of death's grip, death's
claw, death's blood, death's bone, my grip, my claw, my blood, my bone:

> *http://www.asondheim.org/placespace*
>
> *It's too absent. It begs presence from death. It begs a missive.*
> *Here is the*
> *nonexistent missive:*
> *http://www.asondheim.org/placespace*

↑ Index

278. Jason Quackenbush
some notes on intention and vaguery
Mon 9 Jul 2007

after sondheim

one of the problems with reading ludwig wittgenstein is that he very rarely makes explicit the targets of his investigations. this is bad enough in his early work, and it becomes almost insurmountable in his late period, to the point that one almost needs a knowledge of frege, russell, schopenauer, james, moore, and spengler, as well as a working knowledge of the ideas of the vienna circle to know what he is talking about a lot of the time.

this is not to say that what he is talking about is necessarily something not worth knowing, or that one SHOULD have to know about frege et al in order to understand the points he makes. Rather, this is one facet of the difficulty in reading wittgenstein that he wrote for a very small audience with the prior conviction that he probably couldn't make himself understood anyway, and with the further constraint that he didn't want to offer up anything that looked anything like a theory based on his belief that any such theory is doomed to be nonsensical.

the question that here arises then is what to make of wittgenstein's treatment of intention and vagueness in Philosophical Investigations and Zettel?

The answer is a relatively simple one that must be understood in terms of the movement that wittgenstein prophetically opposed in all of his later work, that is, the Chomskyan school of linguistics and their lynchpin theory of universal grammar.

Whether or not such a universal grammar hardwired into human brains wittgenstein would have held as a question for psychologists and neurologists, and not for linguists and philosophers. Rather, it is the duty of philosophers and linguists to look at the forms of life in which language arises and to see how language is used in those areas. His argument here is not specifically directed

against anyone, although russell and his chrystaline formal grammars of logic and mathematics, as well as the scientific materialism of the vienna circale are both specifc targets that he no doubt intended to take aim at.

Rather, what the intention is here is to direct the attention of his reader via his interlocutor at the usefulness, and indeed, the necessity of vagueness for communication. It is vagueness that allows us to use color words, to use indexical expressions, and to shortcut around all manner of terms that if we necessitated rigorous and thorough definitions for, would be completely unworkable. his statement that "we have got on to slippery ice and are unable to walk. for that we need friction, back to the rough ground" is as succinct a statement as possible outlining the need for vagueness in language in order to allow it to communicate anything at all.

further, note that it is vague that the intent here is to challenge such polishers of language, those who would produce idealized, universal grammars, and beneath that, the intent to show how such endeavors are not just doomed to failure and worthless, but that they are actively detrimental to understanding.

There is a point at which the vagueness of a sentence must be accepted as an end and that we must stop polishing it for if we do not it will cease to mean what it vaguely means and begin to precisely mean something else entirely, if it is lucky enough to mean anything at all, which is highly unlikely.

more to the point, however, is the question of intent and how one intends. the idea of intent is a metaphysically garbled one and very difficult to speak about. wittgenstein instead directs us to think about situations in which we use the word. his suggestion is that those uses are what the word and the behavior means and there is an end to it.

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279. steve d. dalachinsky

Re: death's

Mon 9 Jul 2007

---

yes dusty's notes opening line

On Mon, 9 Jul 2007 09:57:08 -0400 Chris Chapman <[redacted]> writes:
> Woody Allen in _Annie Hall_
> and Martin Amis in
> every novel he wrote but especially
> _London Fields_
>
> ...cf. the theory of increasing humiliation.
>

> Quoting Nicky Melville <[redacted]>:
>
> > i am a sick man a spiteful man ... who said that?
> >
> > the underground man in Notes from Underground...?
> >
> > _____
> > Watch all 9 Live Earth concerts live on MSN.
> http://liveearth.uk.msn.com
> >
>
>

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280. Vernon Frazer
Re: Six-toed Hemingway cats can stay, city says
Mon 9 Jul 2007

Only in Florida!

I like the cats. They add to the ambience.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Monday, July 09, 2007 1:39 PM
To: [redacted]
Subject: Six-toed Hemingway cats can stay, city says

(I guess this is what it takes to get people to pay attention to a bit of literary history...)

Six-toed Hemingway cats can stay, city says

KEY WEST, Florida (AP) -- City officials have sided with Ernest Hemingway's former home and its celebrated six-toed felines in its cat fight with the U.S. Department of Agriculture.

http://www.cnn.com/2007/US/07/09/hemingway.cats.ap/index.html

Patches, a descendant of Ernest Hemingway's six-toed cats, is on the prowl in Key West, Florida.

The Key West City Commission exempted the home from a city law prohibiting more than four domestic animals per household.

About 50 cats live there.

The house has been locked in a dispute with the USDA, which claims the museum is an "exhibitor" of cats and needs a special license, a claim the home disputes.

The new ordinance reads in part, "The cats reside on the property just as the cats did in the time of Hemingway himself. They are not on exhibition in the manner of circus animals. ... The City Commission finds that family of polydactyl Hemingway cats are indeed animals of historic, social and tourism significance."

It also states that the cats are "an integral part of the history and ambiance of the Hemingway House."

A USDA spokesman did not return messages left late Sunday.

The cats are descendants of a six-toed cat given as a gift to the writer in 1935. All carry the gene for six toes, though not all display the trait.

↑ Index

281. steve d. dalachinsky

Re: death's

Mon 9 Jul 2007

---

hi guys i know who said it it was a quiz based on the below piece by alan

On Mon, 9 Jul 2007 09:24:10 -0400 Murat Nemet-Nejat <[redacted]>
writes:
> Steve,
>
> "I am a sick man I am a spiteful man" is the beginning of
> Dosteyevsky's
> Notes From the Underground. The rest is pure Alan.
>
> Ciao,
>
> Murat
>
> On 7/8/07, steve d. dalachinsky <[redacted]> wrote:
> >
> > i am a sick man a spiteful man ... who said that?
> >
> > On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim
> <[redacted]>
> > writes:

> > > death's
> > >
> > >
> > > I am a sick man. I am a vile man. I think about death too much.
> I
> > > harbor
> > > death. Here is a nonexistent image of the harboring of death:
> > > http://www.asondheim.org/harboring.jpg
> > >
> > > That won't do. That will never do. Death has a motion. Death has
> a
> > > motion
> > > _from the other side._ Here is a nonexistent film of the motion
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> > > death:
> > > http://www.asondheim.org/deathmotion.jpg
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> > > That's insufficient. That's never enough. Death is the
> refutation of
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> > > of the
> > > paradoxes of mathematics:
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> > > data-base and
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> > > Death muddles me. Death confuses me. Death take me. Death hold
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> > > Here is
> > > a nonexistent program of death's holding and taking:
> > > http://www.asondheim.org/holdingtaking.pl
> > >
> > > It's too confusing. Death rushes me, annihilates me. I will
> death's
> > >
> > > annihilation. Yet does death listen. Nor does death listen. Here
> is
> > > a
> > > nonexistent configuration of death's silence:
> > > http://www.asondheim.org/silence.ini
> > >
> > > It's too noisy. Death crushes me, lacerates me. Death has no
> bell,
> > > no drum, no
> > > whistle. Death writes this. Here is a nonexistent file of
> death's
> > > grip, death's
> > > claw, death's blood, death's bone, my grip, my claw, my blood,
> my
> > > bone:
> > > http://www.asondheim.org/placespace
> > >
> > > It's too absent. It begs presence from death. It begs a
> missive.
> > > Here is the
> > > nonexistent missive:
> > > http://www.asondheim.org/placespace
> > >
> > >
> >

>
>

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282. Rebecca Loudon
Re: Six-toed Hemingway cats can stay, city says
Mon 9 Jul 2007

Actually, the cats were *not* Ernest Hemingway's cats and are not descendents of a pet owned by Hemingway. Hemingway raised peacocks as pets at 907 Whitehead Street and the cats showed up much later. The cat myth continues to help sell tickets to the house where the polydactyl cats presently reside, and ticket sales help to maintain the house, so it is all for the good. I found the cats to be fat and lazy and quite happy and most of them were spayed or neutered.

Rebecca Loudon
http://radishking.blogspot.com

On 7/9/07, Vernon Frazer <[redacted]> wrote:
>
> Only in Florida!
>
> I like the cats. They add to the ambience.
>
> Vernon
> http://vernonfrazer.com
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of mIEKAL aND
> Sent: Monday, July 09, 2007 1:39 PM
> To: [redacted]
> Subject: Six-toed Hemingway cats can stay, city says
>
> (I guess this is what it takes to get people to pay attention to a
> bit of literary history...)
>
>
> Six-toed Hemingway cats can stay, city says
>
> KEY WEST, Florida (AP) -- City officials have sided with Ernest
> Hemingway's former home and its celebrated six-toed felines in its

> cat fight with the U.S. Department of Agriculture.
>
> http://www.cnn.com/2007/US/07/09/hemingway.cats.ap/index.html
>
> Patches, a descendant of Ernest Hemingway's six-toed cats, is on the
> prowl in Key West, Florida.
>
> The Key West City Commission exempted the home from a city law
> prohibiting more than four domestic animals per household.
>
> About 50 cats live there.
>
> The house has been locked in a dispute with the USDA, which claims
> the museum is an "exhibitor" of cats and needs a special license, a
> claim the home disputes.
>
> The new ordinance reads in part, "The cats reside on the property
> just as the cats did in the time of Hemingway himself. They are not
> on exhibition in the manner of circus animals. ... The City
> Commission finds that family of polydactyl Hemingway cats are indeed
> animals of historic, social and tourism significance."
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> It also states that the cats are "an integral part of the history and
> ambiance of the Hemingway House."
>
> A USDA spokesman did not return messages left late Sunday.
>
> The cats are descendants of a six-toed cat given as a gift to the
> writer in 1935. All carry the gene for six toes, though not all
> display the trait.
>

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283. **Murat Nemet-Nejat**

Re: some notes on intention and vaguery

Mon 9 Jul 2007

Jason,

Thank you for your acute analysis, without too much hagiography.

The key phrase to me in your passage is: "and with the further constraint that he didn't want to offer up anything that looked anything like a theory based on his belief that any such theory is doomed to be nonsensical."

Well, it is nonsensical, and he knows it to be so, since in his universe metaphysics is nonsense. On the other hand, there is the question: "how can I go on living without meaning, without killing myself?" Therefore, he has to act as though there is meaning. I wish someone honestly faces this dilemma in Wittgenstein's philosophy.

"Vagueness" feels so much like a loophole to me, if he did not feel compelled to square this loophole.

Ciao,

Murat

On 7/9/07, Jason Quackenbush <[redacted]> wrote:
>
> after sondheim
>
> one of the problems with reading ludwig wittgenstein is that he very
> rarely makes explicit the targets of his investigations. this is bad enough
> in his early work, and it becomes almost insurmountable in his late period,
> to the point that one almost needs a knowledge of frege, russell,
> schopenauer, james, moore, and spengler, as well as a working knowledge of
> the ideas of the vienna circle to know what he is talking about a lot of the
> time.
>
> this is not to say that what he is talking about is necessarily something
> not worth knowing, or that one SHOULD have to know about frege et al in
> order to understand the points he makes. Rather, this is one facet of the
> difficulty in reading wittgenstein that he wrote for a very small audience
> with the prior conviction that he probably couldn't make himself understood
> anyway, and with the further constraint that he didn't want to offer up
> anything that looked anything like a theory based on his belief that any
> such theory is doomed to be nonsensical.
>
> the question that here arises then is what to make of wittgenstein's
> treatment of intention and vagueness in Philosophical Investigations and
> Zettel?
>
> The answer is a relatively simple one that must be understood in terms of
> the movement that wittgenstein prophetically opposed in all of his later
> work, that is, the Chomskyan school of linguistics and their lynchpin theory

> of universal grammar.
>
> Whether or not such a universal grammar hardwired into human brains
> wittgenstein would have held as a question for psychologists and
> neurologists, and not for linguists and philosophers. Rather, it is the duty
> of philosophers and linguists to look at the forms of life in which language
> arises and to see how language is used in those areas. His argument here is
> not specifically directed against anyone, although russell and his
> chrystaline formal grammars of logic and mathematics, as well as the
> scientific materialism of the vienna circale are both specifc targets that
> he no doubt intended to take aim at.
>
> Rather, what the intention is here is to direct the attention of his
> reader via his interlocutor at the usefulness, and indeed, the necessity of
> vagueness for communication. It is vagueness that allows us to use color
> words, to use indexical expressions, and to shortcut around all manner of
> terms that if we necessitated rigorous and thorough definitions for, would
> be completely unworkable. his statement that "we have got on to slippery ice
> and are unable to walk. for that we need friction, back to the rough ground"
> is as succinct a statement as possible outlining the need for vagueness in
> language in order to allow it to communicate anything at all.
>
> further, note that it is vague that the intent here is to challenge such
> polishers of language, those who would produce idealized, universal
> grammars, and beneath that, the intent to show how such endeavors are not
> just doomed to failure and worthless, but that they are actively detrimental
> to understanding.
>
> There is a point at which the vagueness of a sentence must be accepted as
> an end and that we must stop polishing it for if we do not it will cease to
> mean what it vaguely means and begin to precisely mean something else
> entirely, if it is lucky enough to mean anything at all, which is highly
> unlikely.
>
> more to the point, however, is the question of intent and how one intends.
> the idea of intent is a metaphysically garbled one and very difficult to
> speak about. wittgenstein instead directs us to think about situations in
> which we use the word. his suggestion is that those uses are what the word
> and the behavior means and there is an end to it.
>

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284. David A. Kirschenbaum
Boog City presents House Press
Mon 9 Jul 2007

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

House Press
(Buffalo, Chicago, New York City)

This Thurs. July 12, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
House Press cofounder
Eric Gelsinger

Featuring

films from
Scott Puccio

readings from
Tawrin Baker
Gelsinger
Adam Golaski
Matthew Klane

music from
White Man Much Foolish

and a power-point presentation from
Damian Weber

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

*House Press
http://www.housepress.org/
http://housepress.blogspot.com/

House Press came together in Buffalo in 2002 as poets inside and outside the University of Buffalo started daily and nightly collaboration. That year, they began a workshop at 149 Lisbon, a reading series at Spot Coffee, minted the first issue of the magazine Drill, and published their first book: a four-man collab/collection. Since then, some members have scattered to Chicago, Brooklyn, San Francisco, Albany, Charlottesville, and St. Louis, while others have held down the fort. Drill has morphed into String of Small Machines (S.F./Chicago), and two other magazines, Spell (Chicago) and Source Material (Brooklyn), have arisen. Meanwhile, House has published over two dozen books and a half-dozen cds. In addition to poetry and music, they've worked with prose, street art, book art, and film.

Overall Performer Bios

**Tawrin Baker
http://housepress.org/authors/baker/baker.html
Tawrin Baker is from Buffalo, where he learned to write like he¹s got no time to lose. He¹s on his way to Indiana to study the history of science like he¹s got no time to lose. He¹s got two chump books coming out soon.

**Craig Dempsey Craig Dempsey is a musician/composer who forms up to half of the electronic music group Stars As Eyes. He appears as White Man Much Foolish (WMMF) to interface his knowledge of sound synthesis with his ongoing metaphysical inquiry. One source of inspiration for WMMF is G. I. Gurdjieff¹s concept of Objective Music, the kind of music that forms a relationship between the snake charmer and the snake.

**Eric Gelsinger Eric Gelsinger was born in Buffalo, lives in Greenpoint, and works as a prosodist and trader for a hedge fund in Manhattan. He will be trying Hooter poems, which are like children¹s poems for the children in adults, and contain important lessons and morals and rhymes. He will not take very much of your time.

**Adam Golaski
http://www.essaysandfictions.com/content.html
http://www.new-genre.com/
http://www.flimforum.com/
Adam Golaski¹s daughter will be born in August. Adam can¹t wait to tell her he loves her. Adam edits for Flim Forum Press and for New Genre. ³Woods (Marion)² appears in the current issue of Essays & Fictions. ³What Water Reveals² will appear in the Tartarus Press horror anthology More Tales from Tartarus. Of all the frozen desserts, lime sherbet remains his favorite.

**Matthew Klane Matthew Klane lives and writes in Albany, N.Y. He is co-editor at Flim Forum Press (http://flimforum.com/). See: recent work in Plantarchy,

word for/word, and string of small machines. Also see: The Meister-Reich Experiments, an evolving hyper-text, at http://housepress.org/.

**Scott Puccio Scott¹s home is Buffalo. He loves making tiny films, but enjoys watching other people¹s films more. The only people he claims to know are poets. Happiness no longer eludes him.

**Damian Weber House Press has printed over 13 books of Damian Weber¹s poetry, a novel, four albums, and the magazine Source Material: a Journal of Appropriated Text. Damian will be giving a presentation of his newest work, the NYC Subway map.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Thurs. Aug. 2, 2007: Welcome to Boog City Festival Kickoff Event
Pavement Saw Press (Columbus, Ohio)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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285. David Chirot
Re: 13 by M. Niemi/my new gmail/Original Digital Poetry at blog
Mon 9 Jul 2007

Jim--

Many thanks--am glad you are enjoying them, and yes, a relation with concrete, while not being it--

also in the archive you indicate for week beginning 24 june--is some of the "Original Digital (Visual) Poetry"--

in its most "elemental" if not "foundational" form in the most "direct" way!

onwo/ards!
david-bc

i signed on to gmail to spare everyone the horrors of hotmail, now to improve my typing!
and dyslexia!

> *Date: Sun, 8 Jul 2007 21:52:55 -0700*
> *From:* [redacted]
> *Subject: Re: 13 by Marko Niemi*
> *To:* [redacted]
>
> *have been enjoying the rubBeings at*
> *http://davidbaptistechirot.blogspot.com*
> *and http://davidbaptistechirot.blogspot.com/2007_06_24_archive.html ,*
> *david.*
>
> *it's in fascinating relation with concrete but, as you imply, it isn't*
> *concrete poetry.*
>
> *ja*
> *http://vispo.com*
>
> *----------*
> *Local listings, incredible imagery, and driving directions - all in one*
> *place! Find it! <http://maps.live.com/?wip=69&FORM=MGAC01>*

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286. **Pierre Joris**
Re: Six-toed Hemingway cats can stay, city says
Mon 9 Jul 2007

On Jul 9, 2007, at 10:02 PM, Vernon Frazer wrote:

> *Only in Florida!*

It's the Keys — Florida's way up north & nastily different

> *I like the cats. They add to the ambience.*

yeah, they are a pleasure & a sight for sore eyes after a barfull of lousy high school hem imitation teenage drunks

Pierre

> *Vernon*
> *http://vernonfrazer.com*

-----Original Message-----
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[mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Monday, July 09, 2007 1:39 PM
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A USDA spokesman did not return messages left late Sunday.

The cats are descendants of a six-toed cat given as a gift to the writer in 1935. All carry the gene for six toes, though not all display the trait.

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com/
Nomadics blog: http://pjoris.blogspot.com

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287. W.B. Keckler
Joe Brainard's Pyjamas are getting hot today
Mon 9 Jul 2007

It's really hot in these here pyjamas today...flannel in July can be a killer...but also hot is a new poem by Che Elias...and a "name the poet, name the poem, win a Psyduck postcard" contest....are you savvy enough to hit the clown's teeth spot on with that old softball? let's see...
http://joebrainardspyjamas.blogspot.com
(http://joebrainardspyjamas.blogspot.com)

********** See what's free at http://www.aol.com.

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288. Chris Chapman
Re: death's prospect
Mon 9 Jul 2007

---

guess i'm thinking 'bout the distinction allen makes between the horrible and the miserable:

"I'm obsessed with uh, with death, I think. Big - big subject with me, yeah. I have a very pessimistic view of life. You should know this about me if we're gonna go out. You know, I - I feel that life is - is divided up into the horrible and the miserable. Those are the two categories, you know. The - the horrible would be like, um, I don't know, terminal cases, you know, and blind people, crippled. I don't know how they get through life. It's amazing to me. You know, and the miserable is everyone else. That's - that's - so - so - when you go through life -

you should be thankful that you're miserable because you're very lucky to be miserable."

seems this captures the sentiment of dusty's intensifying restatement. amis does the same thing to 'death' or at least the trappings of thwarted virility, casting it always in the superlative for burlesque. always. the u-man's salvation involves a woman from the demi-monde who walks the nevsky or nevsky's from every elsewehere.

Quoting "steve d. dalachinsky" <[redacted]>:

> *yes dusty's notes opening line*
>
> *On Mon, 9 Jul 2007 09:57:08 -0400 Chris Chapman <[redacted]> writes:*
> *Woody Allen in _Annie Hall_*
> *and Martin Amis in*
> *every novel he wrote but especially*
> *_London Fields_*
>
> *...cf. the theory of increasing humiliation.*
>
> *Quoting Nicky Melville <[redacted]>:*
>
> *i am a sick man a spiteful man ... who said that?*
>
> *the underground man in Notes from Underground...?*
>
> ---
> *Watch all 9 Live Earth concerts live on MSN.*
> *http://liveearth.uk.msn.com*

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289. Tom W. Lewis
unbidden editing : put a cap in this string
Mon 9 Jul 2007

(never edit after)
downing shots after shots of scotch

and "Recherche";
or the Anthology true.
the thirty-five. whatever works. his poet, real even in the water.

did think of things interesting this month's poets.

rejected the object. you work.
in the publication of a poem for the Eda issue,
it was made of scotch, and saying

"oh, so they know editing."

(derived from a message of Murat's on this string, 7/4)

↑ Index

290. **Barry Schwabsky**
Re: some notes on intention and vaguery
Mon 9 Jul 2007

It seems odd to me that the linguists are supposed to be on the side of the philosophers, and not on the side of the psychologists and neurologists.

If anything, I'd have imagined it would be the psychologists together with the philosophers vs the linguists and neurologists...psychology being to neurology as (a certain kind of) philosophy is to linguistics, maybe. Comments?

> *Whether or not such a universal grammar hardwired into human brains wittgenstein would have held as a question for psychologists and neurologists, and not for linguists and philosophers. Rather, it is the duty of philosophers and linguists to look at the forms of life in which language arises and to see how language is used in those areas.*

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291. **George Bowering**
Re: Chemical Brothers/Bisset collab...
Mon 9 Jul 2007

On Jul 9, 2007, at 10:40 AM, Diane DiPrima wrote:

> *For what it's worth, I knew him back in the day. But I never did understand*
> *what makes "beat" & don't like the term myself.*
>
> *But does anyone know how to reach Bill Bissett now?*

Contact him through Talonbooks.

Just Google Talonbooks

Mr. G.H. Bowering
Does not get up immoderately early.

↑ Index

292. **Alan Sondheim**

Re: some notes on language

Mon 9 Jul 2007

Thanks for this. Different books here have different spellings; I also don't have access to the diacritical marks.

- Alan

On Mon, 9 Jul 2007, Aryanil Mukherjee wrote:

> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Alan Sondheim*
> *Sent: Monday, July 09, 2007 11:23 AM*
> *To: [redacted]*
> *Subject: some notes on language*
>
> *Agehananda Bharati writes on 'intentional language' in The Tantric Tradition - this is considered a mistranslation of samdha-bhasa by Alex Wayman in The Buddhist Tantras: Light on Indo-Tibetan Esotericism; he translates the same as 'twilight language' as the 'climactics' between darkness and light. The ambiguity that arises is described by Nagarjuna in his Samdhi-bhasa-jika who gives such examples as "is the ambrosia (amrta) of heaven, to be drunk continuously." "is wind, is food, to be controlled." "One should be convinced, 'these very bones of mine are my ornaments.'" "is inhalation; and one should stop it from its violent acts." "has avikalpa nature; also, while the wind is being inhaled there is no recitation."*
>
> *==========>*
>
> *What the west calls "twilight language", has been mispronounced as "samdha-bhasa". It should be spelled "sandhyabhasa". Here is a wikipedia link on*
> *the Charyapadas (pronounced Char-Ja-paw-dough)*
> *http://en.wikipedia.org/wiki/Charyapada*
>
> *The facts on this page, as far as I can tell, are correct.*
>
> *The word "sandhya" in Bengali, Hindi and/or most east Indian languages means "evening", "bhasa" is language.*
>
> *Thanks*
>
> *Aryanil*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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293. **Alan Sondheim**

Re: some notes on intention and vaguery

Mon 9 Jul 2007

On Mon, 9 Jul 2007, Jason Quackenbush wrote:

> *after sondheim*
>
> *one of the problems with reading ludwig wittgenstein is that he very rarely makes explicit the targets of his investigations. this is bad enough in his early work, and it becomes almost insurmountable in his late period, to the point that one almost needs a knowledge of frege, russell, schopenauer, james, moore, and spengler, as well as a working knowledge of the ideas of the vienna circle to know what he is talking about a lot of the time.*

Just a minor point - It's very clear what the early work is book; 'das Welt' is the subject which is then considered in relation to logical propositions taken in various sets; the Sheffer stroke is the fundamental process here. I read the TLP when I was 19 and have been with it on and off since; it's the final statement of a kind of 19th-century strunctural- ism that appeared in Hertz's mechanics, etc. In any case, yes, it helps to know Frege and the others - Whitehead as well, but that's true of almost all philosophy; it's not ab nihilo. To look at Derrida for example, it helps to know Hegel, Levinas, Sartre, Heidegger of course, etc. etc. Re: The Vienna circle - here W. pretty much stands on his own although Carnap can't hurt.

I don't see where W. had the 'prior conviction' you mention but then I don't remember all the details of his life.

With the Investigations the situation is very different. I don't think the Principia Mathematica was really detailed there; it was on the TLP, and already of course the paradoxes of mathematics destroyed the crystalline order in terms of a constructivist axiomatics - of course you'd have to believe that proof theory's somehow connected to ontology for the dstruc- tion to occur.

Your point about universal grammar is really interesting; I do wonder though if one can make a leap from language games etc. to a probmeatizing of such a grammar. They're different epistemologies; I don't think (I may be very wrong here) that universal grammar implies exact meaning and denotation - if anything it seems to me it would deal with the structures underlying language games, since, when such a game is played, as it always is, the participants in a dialog almost always understand implicitly what is meant. This would be a substructural affair, not an affair of defini- tion. In other words, I don't think the opposition you set up is really necessarily there.

- Alan

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294. Stephen Baraban

(re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to Leave USA

Mon 9 Jul 2007

From Theodor W. Adorno's "On the Question:
'What is German?' ", discussing the author's decision
to return to Germany in 1949 (quoted passage found on
pages 210-211 of _Critical Models: Interventions and
Catchwords_ (New York, Columbia University Press,
1998, translated and with a preface by Henry W.
Pickford). Yep, no paragraph breaks (editors must
have loved *that*!) and I haven't even provided the
whole paragraph. The words with asterisks after them,
as the translator explains in the Preface, are English
in the original.

Very interesting I think, though I wonder about
Adorno's generalization regarding "the almost
universal technique of adaption, reworking and
arranging" that scholarly/philosophical authors in
America had to submit to.

Having said this, I will risk speaking about what
facilitated my decision to return. A publisher,
incidentally a European immigrant, who was familiar
with the German manuscript of Philosophy of New Music,
expressed the wish to publish the main section of it
in English. He asked me for a rough translation. When
he read it, he found that the book, with which he was
already familiar, was "badly organized"* (schlecht

organisiert). I said to myself that, at least in Germany, despite all that has happened there, I would be spared this. A few years later the same thing happened again, only this time grotesquely intensified. I had presented a lecture in the Psychoanalytic Society in San Francisco and given it to their affiliated professional journal for publication. In the galleys I discovered that they had not been satisfied with improving the stylistic deficiencies of an emigrant writer. The entire text had been disfigured beyond recognition, the fundamental intentions could not be recovered. To my polite protest I received the no less polite and regretful explanation, that the journal owes its reputation precisely to its practice of submitting all contributions to such editing* (Redaktion). The editing provided the journal with its uniformity; I would only be standing in my own way were I to forego its advantages. Nonetheless I did forego them; today the article can be found in the volume Sociologica II under the title "Die revidierte Psychoanalyse" ("Psychoanalysis Revised") in a quite faithful German translation. In it one can check whether the text needed to be filtered through a machine, obedient to that almost universal technique of adaptation, reworking, and arranging, to which powerless authors have to submit in America. I give these examples not to complain about the country where I found refuge but to explain clearly why I did not stay. In comparison with the horrors of National Socialism my literary experiences were insignificant bagatelles. But once I had survived, it was certainly excusable that I sought working conditions that would impair my work as little as possible. I was perfectly aware that the autonomy I championed as the unconditional right of the author to determine the integral form of his production had, at the same time, something regressive about it in relation to the highly rationalized commercial exploitation even of spiritual creations. What was being demanded of me was nothing other than the logically consistent application of the laws of highly advanced economic concentration to scholarly and

literary products. However, what represents progress according to the standards of adaptation inevitably meant regression according to the standards of the subject matter itself...

___Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
http://tv.yahoo.com/

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295. **Jim Andrews**
Re: Chemical Brothers/Bisset collab...
Mon 9 Jul 2007

> *Seems the Chemical Brothers have topped UK album charts with "Night", inspired by and with a collaboration with bill bissett...*
>
> *http://www.reuters.com/article/email/idUSL0824923720070708*

thanks for that. that's one for the good guys.

ja
http://vispo.com

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296. **Jason Quackenbush**
Re: some notes on intention and vaguery
Mon 9 Jul 2007

hi Murat,
I think this is the fundamental problem of wittgenstein on which pretty much everybody either misunderstands him or goes too far in the direction he was trying to avoid going.

wittgenstein doesn't argue that "life is meaningless" he argues that the class of question "what is the meaning of life?" is is a member is nonsensical. the key distinction here is between nonsensical (unzinning) sentences and senseless (sinnloss) sentences. a nonsensical sentence might still have a use for our form of life, and therefore have a kind of meaning that is different from what is meant by "the meaning of a word." a senseless sentence on the other hand is merely something that doesn't fit in the grammar. like "car water uncomfortably green mayonaise jar." nonsense has a purpose, and it's important to understand that the reason people try to say these things is not because they're stupid or that they're deluded. They try to say these things because it's important what

they're trying to say, and a part of our form of life to try to say it. It's just that it's equally important to recognize that in doing so, you're "running your head up against the walls of language."

Again, it's not that there is no such thing as metaphysics, it's that it's not possible to say anything sensible about metaphysics. There's the world, there's us in it, there's our interactions with the world and the world's interactions with itself. There's no way to "go deeper" than that. That doesn't mean there isn't a "deeper" there, but to say there is or there isn't is not to say something that can really be understood except in the most shallow ways. We can, on the other hand, show that there is something there, and in this case language is working more like a finger pointing at a ball, then a sign on the ball that reads "ball". I can say "that, that's what i want to talk about, right there" but I can't go any further than that indexical expression because I have no public grounds by which I can tell if I'm using my words correctly or not. All i can do is stipulate what the correct meanings of the words are, which is really all that metaphysics boils down to, stipulating the meanings of words and arguing over whose stipulations bear the best fruit, best depending almost entirely on which bullets you're willing to bite and what your intuitions tell you must be the case.

Up to that point, Wittgenstein and I agree. However I don't think he ever went far enough with his mysticism to the point where he realized just how much could be said with nonsense. I always wondered what might have happened if late in life he'd seriously studied the Chuangzi and the Tao Te Ching. Unfortunately I think his cultural and aesthetic biases, growing up in the efete and culturally strangled air of fin de siecle Vienna, prevented him from realizing some of the same things Joseph Campbell went on to realize about the power of myth and folklore. Wittgenstein's remarks on the the golden bough, in which he remarks on Frazier's misunderstanding of magic in other cultures is very much a joseph campbell kind of read on the problems of cultural translation.

I on the other hand am of the opinion that this "showing" of wittgensteins is much more subtle and able to be directed than he was. I think that's what good poetry always does is to point in someway at something that can't be plainly said. that's what devices like metaphor and allusion are for, but in reality I think most of the language arts get there in someway, but poetry in particular has that as it's workspace. Wittgenstein, no fan of modernism in any form, would beg to differ. But then he was also the first to admit that he didn't understand any of it and did not like the world as it was because he could not understand it.

But as to the question of vagueness, i may have done uncle ludwig a disservice in my exegesis. His point isn't that vagueness is better than precision, or vice versa, but that both have their uses, and what matters is the task you have before you and what demands it makes. If you're building a raft out of logs, you

can probably eyeball most of your measurements and get things roughly in line with each other, and there's no need to measure down to the sub-micron level. That might be important though if you're building a particle collider, though.

Wittgenstein's point is that sometimes we let ourselves be led astray by a pursuit of precision where no great deal of precision is warranted, and in fact the pursuit of precision will prevent you from getting where you want to go. you end up with a raft the logs of which are exactly the same length, but which nevertheless are full of holes and sink the minute they hit the water.

On Mon, 9 Jul 2007, Murat Nemet-Nejat wrote:

> *Jason,*
>
> *Thank you for your acute analysis, without too much hagiography.*
>
> *The key phrase to me in your passage is: "and with the further constraint that he didn't want to offer up anything that looked anything like a theory based on his belief that any such theory is doomed to be nonsensical."*
>
> *Well, it is nonsensical, and he knows it to be so, since in his universe metaphysics is nonsense. On the other hand, there is the question: "how can I go on living without meaning, without killing myself?" Therefore, he has to act as though there is meaning. I wish someone honestly faces this dilemma in Wittgenstein's philosophy.*
>
> *"Vagueness" feels so much like a loophole to me, if he did not feel compelled to square this loophole.*
>
> *Ciao,*
>
> *Murat*
>
> *On 7/9/07, Jason Quackenbush <[redacted]> wrote:*
>
> *after sondheim*
>
> *one of the problems with reading ludwig wittgenstein is that he very rarely makes explicit the targets of his investigations. this is bad enough in his early work, and it becomes almost insurmountable in his late period, to the point that one almost needs a knowledge of frege, russell, schopenauer, james, moore, and spengler, as well as a working knowledge of the ideas of the vienna circle to know what he is talking about a lot of the time.*
>
> *this is not to say that what he is talking about is necessarily something not worth knowing, or that one SHOULD have to know about frege et al in*

order to understand the points he makes. Rather, this is one facet of the difficulty in reading wittgenstein that he wrote for a very small audience with the prior conviction that he probably couldn't make himself understood anyway, and with the further constraint that he didn't want to offer up anything that looked anything like a theory based on his belief that any such theory is doomed to be nonsensical.

the question that here arises then is what to make of wittgenstein's treatment of intention and vagueness in Philosophical Investigations and Zettel?

The answer is a relatively simple one that must be understood in terms of the movement that wittgenstein prophetically opposed in all of his later work, that is, the Chomskyan school of linguistics and their lynchpin theory of universal grammar.

Whether or not such a universal grammar hardwired into human brains wittgenstein would have held as a question for psychologists and neurologists, and not for linguists and philosophers. Rather, it is the duty of philosophers and linguists to look at the forms of life in which language arises and to see how language is used in those areas. His argument here is not specifically directed against anyone, although russell and his chrystaline formal grammars of logic and mathematics, as well as the scientific materialism of the vienna circale are both specifc targets that he no doubt intended to take aim at.

Rather, what the intention is here is to direct the attention of his reader via his interlocutor at the usefulness, and indeed, the necessity of vagueness for communication. It is vagueness that allows us to use color words, to use indexical expressions, and to shortcut around all manner of terms that if we necessitated rigorous and thorough definitions for, would be completely unworkable. his statement that "we have got on to slippery ice and are unable to walk. for that we need friction, back to the rough ground" is as succinct a statement as possible outlining the need for vagueness in language in order to allow it to communicate anything at all.

further, note that it is vague that the intent here is to challenge such polishers of language, those who would produce idealized, universal grammars, and beneath that, the intent to show how such endeavors are not just doomed to failure and worthless, but that they are actively detrimental to understanding.

There is a point at which the vagueness of a sentence must be accepted as an end and that we must stop polishing it for if we do not it will cease to mean what it vaguely means and begin to precisely mean something else entirely, if it is lucky enough to mean anything at all, which is highly unlikely.

> *more to the point, however, is the question of intent and how one intends. the idea of intent is a metaphysically garbled one and very difficult to speak about. wittgenstein instead directs us to think about situations in which we use the word. his suggestion is that those uses are what the word and the behavior means and there is an end to it.*

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297. **Ruth Lepson**

Re: THROW THE AMISH IN JAIL! poets & artists against cruelty to animals

Mon 9 Jul 2007

---

thank you conrad for your continuing sensitivity to all living creatures

On 7/9/07 12:50 PM, "CA Conrad" <[redacted]> wrote:

> *details at*
> *http://CAConradEVENTS.blogspot.com*

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298. **W.B. Keckler**

Re: (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to L...

Mon 9 Jul 2007

In a message dated 7/9/2007 9:55:21 P.M. Eastern Daylight Time, [redacted] writes:

What was
being demanded of me was nothing other than the
logically consistent application of the laws of highly
advanced economic concentration to scholarly and
literary products.

Gee, if I hear the bastards at Knopf bowdlerize Billy Collins, I'm really not gonna sleep tonight.

Wink, wink, nudge, wink.

Wittgenstein redux will have me thinking about the cat on the mat again (just as long as it isn't Schrodinger's cat) and it may be comforting...but the Amish (referenced here today?) like things backwards: "Pop's on the Table still, Und half Et." But the substrate gets things done.

********** See what's free at http://www.aol.com.

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299. Hot Whiskey Press
Two New Hot Whiskey Publications
Mon 9 Jul 2007

Hot Whiskey #3
Letterpress printed cover, 7 X 7",
saddle-stitch binding, 56 pages. 2007.
$7

Featuring work from: Tino Gomez, Francois Luong, Evan Kennedy, Anselm Parlatore, Sawako Nakayasu, Emily Crocker, Pierre Joris, Robert Roley, Maureen Thorson, Jonathan Skinner, Alan Gilbert, Kevin Kilroy, Matvei Yankelevich, Jane Sprague, Jamba Dunn, The Pines, Ed Baker, Peter Gizzi

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Michael & Jennifer
--
Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
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300. W.B. Keckler
"All pictures malinger..."
Mon 9 Jul 2007

New at Joe Brainard's Pyjamas, "Poem for Sonia Balassanian," and work by Che Elias who Meddles into Preclusions...also the "Name the Poet, Name the Poem, Win a Psyduck postcard" mystery....evil albino church minions wait to throw Chinese stars at you if you dare to attempt to unlock the Code...

********** See what's free at http://www.aol.com.

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301. **Alan Sondheim**

Re: some notes on language

Tue 10 Jul 2007

On Mon, 9 Jul 2007, Murat Nemet-Nejat wrote:

> On 7/9/07, Alan Sondheim <[redacted]> wrote:
>>
>> Some Notes on Language
>>
>>
>> "The answer is this: war on totality, Let us attest to the unpresentable;
>> let us activate the differends and save the honor of the name." (Jean-
>> Francois Lyotard, The Postmodern Explained.)
>>
>> Watching early silent Shakespearian films on Turner Classic Movies - the
>> linguistic register transforms into (visual) protolanguage; protolanguage
>> can literally trace the visible. the earlier films (1899 - maybe 1908)
>> tend towards special effects constructed as if for the first time; pre-
>> sence is transformed and protolanguage gives way to wonder.
>
>
> Alan,
>
> "Traces" not only the "visible," but also the "invisible."
>
> That's what I have been trying to say for years, including in The Peripheral
> Space of Photography. The wonder of a new language, which also implies the
> death of the old.
>

For me, it doesn't have this implication at all of course.

> *What you call protolanguage (the inert) is also what is beyond words being the only language ("that=which-is and that-which=is-not"). No surprise, for the last year, I was trying to understand your distinction between digital and analalogical.*

Protolanguage is actually used (I think the author is Bickerton not sure) to represent infant's babble before the syntactical 'explosion.'

> Analogical is death, isn't it, death, at least, of a given system
> (onelanguage game)
> transcending to other media, to other senses (from ear to eye to non

> eye/mind's eye, to eda).
>
I use analogical to call forth a number of things - Rosset's idea of the 'idiotic real' or inert, obdurate; the smoothing integration across the digital or any form of inscription; the 'prior' inchoate of inscription; what remains of the real after political economy is subtracted. ...

> *When Dostoyesky is saying "I am a sick man, I am a spiteful man, my liver is diseased," isn't he announcing the birth of a new system, based on a new ethos (of failure, of death) which of course has withing it the death of the old?*

Actually if I remember, the work was a satire on 'What is to be Done' - but the way you read it is now I think the way we have to read it.

But not the death of the old; I don't personally believe in succession of this sort.

[...]
>>
>> Wayman states "The twilights symbolized the sensitive points in the
>> temporal flow when spiritual victory was possible. A special vocabulary
>> was created to refer to these critical points and called in the Buddhist
>> Tantras 'twilight language.'" "Nagarjuna's commentary suggests that the
>> Hevajratantra has given the basic list of 'twilight language.' These are
>> expressions for ambiguous yoga states, while 'non-twilight language'
>> refers to states of yoga that are not ambiguous." In English, the phrases
>> themselves are ambiguous and it's not clear whether the ambiguity
>> parallels or is equivalent to the ambiguity in the original. It's not
>> clear where the original lies. The ambiguity in English refuses to resolve
>> and it is this refusal that constructs an alliance with the inert.
>
>
> The refusal to escape this ambiguity, but rather to embrace this distance,
> is what true translation is.

Sounds good to me!

> The language of the inert = Melville (his "inert" narrative, "I would prefer
> not to") = silence of the audible through seeing (silent movies) = seeing of
> the invisible (Bresson, peripheral space) = a sound or movement of the mind
> ("heard melodies are sweet, but those unheard sweeter") = eda ("play on...).
>
Interesting chain of processes here...

Which brings back the Wittgenstein of TLP 7.0 about silence - but this is after all those other propositions, choices, after mathesis.

- Alan

> *Ciao,*
>
> *Murat*

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302. CA Conrad
ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion
Tue 10 Jul 2007

Brian Welch of the band KORN came for a book signing at the Barnes & Noble where I work at today (well, it's officially yesterday, since it's past midnight).

He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.

While he was signing books and talking with his fans I decided when would be the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE http://seenOFFstage.blogspot.com

ME: Hey Brian, with your new religious values what are your views about the war?
BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff. You know? Ah.
ME: But we're in the fourth year of the war.
BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just trying to get through the book signing and had other thoughts to share. There was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

Some super KORN fan woman who overheard me complain to a coworker about how incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"

And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

How is it okay for any American to not know about it?

How is it okay for every American to not think about the war every single fucking day? This is YOUR war! This is MY war! It belongs to us! This misery is OUR MISERY-MAKING MACHINE!

WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE KILLING AND KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT THE NEXT SHIPMENT!

I'm so disturbed by this guy. His tattoos and piercings and crazy hair is nothing more than costume. He's not radical, not radical in any way at all. He's maintaining the worst values of willful ignorance. And he's JUST joined one of the most ridiculous religions on the planet! Worship of a martyr! Worship of a suicide!

How deflating the globe seems on the surface of such a pool of greasy thought.

Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!
CAConrad
http://PhillySound.blogspot.com

↑ Index

303. David Baratier
Re: Chemical Brothers/Bisset collab...
Tue 10 Jul 2007

George--

That is kind of weak, haven't you known Diane longer than that? I think you could offer better, but Bill is Canadian so I do not expect much from his home land. When are you going to read for me instead of going to a reds game?

Anyways Diane, backchannel, I'll find it.

be well-- dave

On Jul 9, 2007, at 10:40 AM, Diane DiPrima wrote:

> *For what it's worth, I knew him back in the day. But I never did understand*
> *what makes "beat" & don't like the term myself.*
>
> *But does anyone know how to reach Bill Bissett now?*

Contact him through Talonbooks.

Just Google Talonbooks

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304. Jim Andrews
Re: 13 by M. Niemi/my new gmail/Original Digital Poetry at blog
Tue 10 Jul 2007

> *also in the archive you indicate for week beginning 24 june--is some of the*
> *"Original Digital (Visual) Poetry"--*
>
> *in its most "elemental" if not "foundational" form in the most "direct" way!*

i'm not sure what you mean, david.

the RubBeings are 'concrete' in the feel of their relation with the physical. but usually they are also more informed by visual art than typical concrete, which was usually in closer proximity with the page.

here's a poem by lionel kearns from 1965 called 'Birth of God/uniVerse' (he abreviates it as 'BoG') that is some 'original digital visual poetry': http://vispo.com/kearns/bog1.htm . this is from a 1969 book of his called 'By the Light of the Silvery McLune: Media Parables, Poems, Signs, Gestures, and Other Assaults on the Interface'.

ja

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305. **Barry Schwabsky**

Re: (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to Leave USA

Tue 10 Jul 2007

With regard to "the autonomy I championed as the unconditional right of the author," however, check the correspondence between Adorno as an editor of the Zeitschrift fur Sozialforschung and Walter Benjamin as author of "Paris of the Second Empire."

Stephen Baraban <[redacted]> wrote: From Theodor W. Adorno's "On the Question:
'What is German?' ", discussing the author's decision
to return to Germany in 1949 (quoted passage found on
pages 210-211 of _Critical Models: Interventions and
Catchwords_ (New York, Columbia University Press,
1998, translated and with a preface by Henry W.
Pickford). Yep, no paragraph breaks (editors must
have loved *that*!) and I haven't even provided the
whole paragraph. The words with asterisks after them,
as the translator explains in the Preface, are English
in the original.

Very interesting I think, though I wonder about
Adorno's generalization regarding "the almost
universal technique of adaption, reworking and
arranging" that scholarly/philosophical authors in
America had to submit to.

Having said this, I will risk speaking about what
facilitated my decision to return. A publisher,
incidentally a European immigrant, who was familiar
with the German manuscript of Philosophy of New Music,
expressed the wish to publish the main section of it
in English. He asked me for a rough translation. When
he read it, he found that the book, with which he was
already familiar, was "badly organized"* (schlecht
organisiert). I said to myself that, at least in
Germany, despite all that has happened there, I would
be spared this. A few years later the same thing
happened again, only this time grotesquely
intensified. I had presented a lecture in the

Psychoanalytic Society in San Francisco and given it to their affiliated professional journal for publication. In the galleys I discovered that they had not been satisfied with improving the stylistic deficiencies of an emigrant writer. The entire text had been disfigured beyond recognition, the fundamental intentions could not be recovered. To my polite protest I received the no less polite and regretful explanation, that the journal owes its reputation precisely to its practice of submitting all contributions to such editing* (Redaktion). The editing provided the journal with its uniformity; I would only be standing in my own way were I to forego its advantages. Nonetheless I did forego them; today the article can be found in the volume Sociologica II under the title "Die revidierte Psychoanalyse" ("Psychoanalysis Revised") in a quite faithful German translation. In it one can check whether the text needed to be filtered through a machine, obedient to that almost universal technique of adaptation, reworking, and arranging, to which powerless authors have to submit in America. I give these examples not to complain about the country where I found refuge but to explain clearly why I did not stay. In comparison with the horrors of National Socialism my literary experiences were insignificant bagatelles. But once I had survived, it was certainly excusable that I sought working conditions that would impair my work as little as possible. I was perfectly aware that the autonomy I championed as the unconditional right of the author to determine the integral form of his production had, at the same time, something regressive about it in relation to the highly rationalized commercial exploitation even of spiritual creations. What was being demanded of me was nothing other than the logically consistent application of the laws of highly advanced economic concentration to scholarly and literary products. However, what represents progress according to the standards of adaptation inevitably meant regression according to the standards of the subject matter itself...

___Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
http://tv.yahoo.com/

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306. Joel Weishaus
Oregon Literary Review, Summer/Fall 2007
Tue 10 Jul 2007

---

http://www.oregonlitrev.org/v2n2/OregonLiteraryReview.htm

-Joel

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307. Richard Jeffrey Newman
Special Issue on Persian/Iranian literature
Tue 10 Jul 2007

ArteEast (www.arteeast.org) has just launched a special issue of its online magazine, ArteNews (http://www.arteeast.dreamhosters.com/pages/artenews/persian_lit/), edited by yours truly, on Persian/Iranian literature. The issue features a new story by Nahid Rachlin, a translation of a story by well-known director Mohsen Makhmalbaf, written not long after the Iranian Revolution when he still identified himself with the Islamic regime there; there are translations from the Shahnameh and Rumi; a new, long poem by Katayoon Zandvakili, who won the University of Georgia Press Contemporary Poetry Series prize in 1998; poems originally written in English by Farideh Hasanzadeh and Maryam Ala-Amjadi, two poets from Iran; and more.

Please check it out, and, if you are so moved, let me know what you think.

Thanks,

Richard

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308. Murat Nemet-Nejat
Re: some notes on intention and vaguery
Tue 10 Jul 2007

On 7/9/07, Jason Quackenbush <[redacted]> wrote:
>
> hi Murat,

> I think this is the fundamental problem of wittgenstein on which pretty
> much everybody either misunderstands him or goes too far in the direction he
> was trying to avoid going.
>
> wittgenstein doesn't argue that "life is meaningless" he argues that the
> class of question "what is the meaning of life?" is is a member is
> nonsensical. the key distinction here is between nonsensical (unzinning)
> sentences and senseless (sinnloss) sentences. a nonsensical sentence might
> still have a use for our form of life, and therefore have a kind of meaning
> that is different from what is meant by "the meaning of a word." a senseless
> sentence on the other hand is merely something that doesn't fit in the
> grammar. like "car water uncomfortably green mayonaise jar." nonsense has
a
> purpose, and it's important to understand that the reason people try to say
> these things is not because they're stupid or that they're deluded.

Jason,

Once again, your post is full of fascinating observations, and I will try to respond to them tangentially, in spots. Otherwise, we would get entangled 'in the grapevines of language."

"a nonsensical sentence might still have a use for our form of life, and therefore have a kind of meaning that is different from what is meant by "the meaning of a word.": What is this meaning of a "nonsensical language"? Can you (or Wittgenstein) elaborate on that, without being entangled in the deficiencies of one's own thought? At most, after a lip service, isn't the exploration of what that meaning is dropped?

"a senseless sentence on the other hand is merely something that doesn't fit in the grammar. like "'car water uncomfortably green mayonaise jar'": do you mean a lot of language poetry (or of the post avant kind) is senseless? (O.K., just kidding!)

They try to say these things because it's important what they're trying to
> say, and a part of our form of life to try to say it. It's just that it's
> equally important to recognize that in doing so, you're "running your head
> up against the walls of language."
>
> Again, it's not that there is no such thing as metaphysics, it's that it's
> not possible to say anything sensible about metaphysics.

No, Wittgenstein says it's not possible to say anything sensible in metaphysics, while all he is involved in is metaphysics. That's why we still read him, while we still consider him trapped in a contradiction ("a theory doomed to be nonsensical" - a nonsensical performance/poem).

There's the world, there's us in it, there's our interactions with the world
> and the world's interactions with itself. There's no way to "go deeper" than
> that. That doesn't mean there isn't a "deeper" there, but to say there is or
> there isn't is not to say something that can really be understood except in
> the most shallow ways. We can, on the other hand, show that there is
> something there, and in this case language is working more like a finger
> pointing at a ball,

Well, when pointing is not a language, why such an arbitrary limit? As you say later, can't poetry basically be a pointing, "a coup de des," in space?

then a sign on the ball that reads "ball". I can say "that, that's what i
> want to talk about, right there" but I can't go any further than that
> indexical expression because I have no public grounds by which I can tell if
> I'm using my words correctly or not.

Once again, who determined that establishing "public grounds" is the measure by which one will legitimize the correctness of a language. Linguistic philosophy basically "proves" something by acting as if mathematics. It defines a given word in an over-precise, limiting way way. Then it "proves" that a certain activity within that precise (axiom-like) meaning of the word is impossible. There is something tyrannical -ideological- in this process, denying the possibility or the legitimacy of the other (the outside). Since this branch of linguistic philosophy is an offshoot of logical positivism (or what I would call fundamentalist empiricism) has a Western ideological bent to it.

I must acknowledge that Wittgenstein himself never used the trick of misapplying mathematics, its tautological insular/circular thinking to metaphysics. As far as I can see, he accepting rather to live within its contradictions; but very few of his followers showed the same understanding.

The fact is that very few words in a language have fixed, completely defined meanings. This has little to do with grammar (Chomskian or otherwise), but a lot to do with the open ended nature of words to change and move in unexpected directions, assume unexpected meanings (that's what metaphor is), as they are interacting with new cultural forces. In other words, the impossibility of a final definition to be given to a word is the linguistic equivalent of freedom. And imposing such pre-emptive, partly arbitrary definitions on words is the linguistic, ideological equivalent of tyranny.

All i can do is stipulate what the correct meanings of the words are, which
> is really all that metaphysics boils down to,

No, metaphysicis is to swim in the river of ambiguity, between two shores, which is what Wittgenstein, among others, does.

stipulating the meanings of words and arguing over whose stipulations bear
> the best fruit, best depending almost entirely on which bullets you're
> willing to bite and what your intuitions tell you must be the case.

What kind of fruit are you talking about? Is it the fruit of pragmatic usefulness, which I think very often the motive, the assumed norm behind these analyses? What does intuition tell us about this question?

Up to that point, Wittgenstein and I agree. However I don't think he ever went far enough with his mysticism to the point where he realized just how much could be said with nonsense.

If he acknowledged his mysticism, he knew his whole edifice would fall. Though he had to practice it without "naming" it, therefore, never subjecting his own activities to the "rigors of a definition."

I always wondered what might have happened if late in life he'd seriously
> studied the Chuangzi and the Tao Te Ching. Unfortunately I think his
> cultural and aesthetic biases, growing up in the efete and culturally
> strangled air of fin de siecle Vienna, prevented him from realizing some of
> the same things Joseph Campbell went on to realize about the power of myth
> and folklore. Wittgenstein's remarks on the the golden bough, in which he
> remarks on Frazier's misunderstanding of magic in other cultures is very
> much a joseph campbell kind of read on the problems of cultural translation.
>
> I on the other hand am of the opinion that this "showing" of wittgensteins
> is much more subtle and able to be directed than he was. I think that's what
> good poetry always does is to point in someway at something that can't be
> plainly said. that's what devices like metaphor and allusion are for, but in
> reality I think most of the language arts get there in someway, but poetry
> in particular has that as it's workspace. Wittgenstein, no fan of modernism
> in any form, would beg to differ. But then he was also the first to admit
> that he didn't understand any of it and did not like the world as it was
> because he could not understand it.

"Poetry, I also hate it." Didn't Robert Foreman say something similar about the theater?

But as to the question of vagueness, i may have done uncle ludwig a
> disservice in my exegesis. His point isn't that vagueness is better than
> precision, or vice versa, but that both have their uses, and what matters is
> the task you have before you and what demands it makes. If you're building a
> raft out of logs, you can probably eyeball most of your measurements and get
> things roughly in line with each other, and there's no need to measure down
> to the sub-micron level. That might be important though if you're building a
> particle collider, though.

I don't really think that's what Wittgenstein means. As I see it, he is referring to the basic ambiguity of language, of words (their implicit openness), what I have talked about. Of course, spelled out in a "precise way," he may object to this assertion.

Wittgenstein's point is that sometimes we let ourselves be led astray by a
> pursuit of precision where no great deal of precision is warranted, and in
> fact the pursuit of precision will prevent you from getting where you want
> to go. you end up with a raft the logs of which are exactly the same length,
> but which nevertheless are full of holes and sink the minute they hit the
> water.

Was Wittgenstein really such a good boy, a good Viennese (middle class and pragmatic) or basically insane? Bertrand Russel seems to have sensed this quality about him the moment he met him at Cambridge. If I remember correctly, he says [I am paraphrasing], "he was either a madman or genius. He was a genius." Why not both, that's what the nature of his ambiguity and fate was: to create a metaphysical poem, maybe his worst fear.

Ciao,

Murat

On Mon, 9 Jul 2007, Murat Nemet-Nejat wrote:
>
> > Jason,
> >
> > Thank you for your acute analysis, without too much hagiography.
> >
> > The key phrase to me in your passage is: "and with the further
> constraint
> > that he didn't want to offer up anything that looked anything like a
> theory
> > based on his belief that any such theory is doomed to be nonsensical."
> >
> > Well, it is nonsensical, and he knows it to be so, since in his universe
> > metaphysics is nonsense. On the other hand, there is the question: "how
> can
> > I go on living without meaning, without killing myself?" Therefore, he
> has
> > to act as though there is meaning. I wish someone honestly faces this
> > dilemma in Wittgenstein's philosophy.
> >
> > "Vagueness" feels so much like a loophole to me, if he did not feel
> > compelled to square this loophole.

> >
> > Ciao,
> >
> > Murat
> >
> >
> > On 7/9/07, Jason Quackenbush <[redacted]> wrote:
> >>
> >> after sondheim
> >>
> >> one of the problems with reading ludwig wittgenstein is that he very
> >> rarely makes explicit the targets of his investigations. this is bad
> enough
> >> in his early work, and it becomes almost insurmountable in his late
> period,
> >> to the point that one almost needs a knowledge of frege, russell,
> >> schopenauer, james, moore, and spengler, as well as a working
knowledge
> of
> >> the ideas of the vienna circle to know what he is talking about a lot
> of the
> >> time.
> >>
> >> this is not to say that what he is talking about is necessarily
> something
> >> not worth knowing, or that one SHOULD have to know about frege et al
in
> >> order to understand the points he makes. Rather, this is one facet of
> the
> >> difficulty in reading wittgenstein that he wrote for a very small
> audience
> >> with the prior conviction that he probably couldn't make himself
> understood
> >> anyway, and with the further constraint that he didn't want to offer up
> >> anything that looked anything like a theory based on his belief that
> any
> >> such theory is doomed to be nonsensical.
> >>
> >> the question that here arises then is what to make of wittgenstein's
> >> treatment of intention and vagueness in Philosophical Investigations
> and
> >> Zettel?

> >>
> >> The answer is a relatively simple one that must be understood in terms
> of
> >> the movement that wittgenstein prophetically opposed in all of his
> later
> >> work, that is, the Chomskyan school of linguistics and their lynchpin
> theory
> >> of universal grammar.
> >>
> >> Whether or not such a universal grammar hardwired into human brains
> >> wittgenstein would have held as a question for psychologists and
> >> neurologists, and not for linguists and philosophers. Rather, it is the
> duty
> >> of philosophers and linguists to look at the forms of life in which
> language
> >> arises and to see how language is used in those areas. His argument
> here is
> >> not specifically directed against anyone, although russell and his
> >> chrystaline formal grammars of logic and mathematics, as well as the
> >> scientific materialism of the vienna circale are both specifc targets
> that
> >> he no doubt intended to take aim at.
> >>
> >> Rather, what the intention is here is to direct the attention of his
> >> reader via his interlocutor at the usefulness, and indeed, the
> necessity of
> >> vagueness for communication. It is vagueness that allows us to use
> color
> >> words, to use indexical expressions, and to shortcut around all manner
> of
> >> terms that if we necessitated rigorous and thorough definitions for,
> would
> >> be completely unworkable. his statement that "we have got on to
> slippery ice
> >> and are unable to walk. for that we need friction, back to the rough
> ground"
> >> is as succinct a statement as possible outlining the need for vagueness
> in
> >> language in order to allow it to communicate anything at all.
> >>
> >> further, note that it is vague that the intent here is to challenge
> such

> >> polishers of language, those who would produce idealized, universal
> >> grammars, and beneath that, the intent to show how such endeavors are
> not
> >> just doomed to failure and worthless, but that they are actively
> detrimental
> >> to understanding.
> >>
> >> There is a point at which the vagueness of a sentence must be accepted
> as
> >> an end and that we must stop polishing it for if we do not it will
> cease to
> >> mean what it vaguely means and begin to precisely mean something else
> >> entirely, if it is lucky enough to mean anything at all, which is
> highly
> >> unlikely.
> >>
> >> more to the point, however, is the question of intent and how one
> intends.
> >> the idea of intent is a metaphysically garbled one and very difficult
> to
> >> speak about. wittgenstein instead directs us to think about situations
> in
> >> which we use the word. his suggestion is that those uses are what the
> word
> >> and the behavior means and there is an end to it.
> >>
> >
>

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309. **Ann Bogle**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningles...

Tue 10 Jul 2007

I said to a new person, "I had had this rock band thing" -- by way of saying my life had gone out to sea -- but since it hadn't been my rock band thing, but someone else's rock band, it took years to realize what I should have said when I showed up safe on shores of heaven, of home, "that rock band thing," instead of my faults & errors & the need for religions. The sailors were living in New York and Madison and Binghamton -- they had their addresses -- there had not been a sailor in any of the rock bands in Houston. There were guitar players,

and as happens with talent sometimes, the guitar players were too talented. There could not be places for all of them in a single rock band. Too many of them were too talented and their birthdays were May 1 and Oct. 31, 1966. One was born on the same day & year as JFKJr. One was a Cancer and could overhear voices. Korn was one of their bands. They were mean or neglectful or cavalier toward women. Cavalier was kind of nice. In fact, I had myself wishing that the new person could be cavalier, to let there be a door ajar to the past. Instead, the new person was nice and I did not resemble the me from my rock band thing. He had been a bodyguard and had met many famous people -- not famous like my Pulitzer- and Nobel laureates -- famous like B.B. King -- and had once broken a man's arm who had messed with a woman. He was telling me this in an Irish public house, and an American with an Australian accent, a sea-nymph, was listening to us -- he said she was rubbing up on him during the story, but I couldn't see it because she was on his other side. I had dreamt of it, to know that fury (to break an arm) as he quoted MacBeth ... AMB

********** See what's free at http://www.aol.com.

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310. **Thomas savage**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Tue 10 Jul 2007

I agree with you that everyone should care about the war. But you were probably wrong to expect a current rock star to have a coherent answer about it or anything. All such people care about is their careers. We have to look elsewhere for social, political, and intellectual inspiration. But so what? Popular culture is mostly empty and geared to the fools who consume it anyway. Regards, Tom Savage

CA Conrad <[redacted]> wrote: Brian Welch of the band KORN came for a book signing at the Barnes & Noble where I work at today (well, it's officially yesterday, since it's past midnight).

He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.

While he was signing books and talking with his fans I decided when would be the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE http://seenOFFstage.blogspot.com

ME: Hey Brian, with your new religious values what are your views about the war?

BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff. You know? Ah.
ME: But we're in the fourth year of the war.
BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just trying to get through the book signing and had other thoughts to share. There was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

Some super KORN fan woman who overheard me complain to a coworker about how incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"

And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

How is it okay for any American to not know about it?

How is it okay for every American to not think about the war every single fucking day? This is YOUR war! This is MY war! It belongs to us! This misery is OUR MISERY-MAKING MACHINE!

WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE KILLING AND KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT THE NEXT SHIPMENT!

I'm so disturbed by this guy. His tattoos and piercings and crazy hair is nothing more than costume. He's not radical, not radical in any way at all. He's maintaining the worst values of willful ignorance. And he's JUST joined one of the most ridiculous religions on the planet! Worship of a martyr! Worship of a suicide!

How deflating the globe seems on the surface of such a pool of greasy thought.

Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!
CAConrad
http://PhillySound.blogspot.com

8:00? 8:25? 8:40? Find a flick in no time
 with theYahoo! Search movie showtime shortcut.

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311. barrett gordon
House Press births 2 monsters
Tue 10 Jul 2007

Hi all,

After a flagrant delay unbeknownst to the public at large, House Press is pleased to finally release Barrett Gordon's *rainbow-Grey *—where rubs from the street & domicile kiss on a paper noodle, & the nym "Dude" is brought back; musings on the weathers under & over the town of Frottage.

rubbings and text on paper, 8.5x14

3 double-sided pamphlet broadsides

Available for 5 measly bucks, here at http://housepress.blogspot.com/

As well, we've made somewhat more vulnerable(available) the precursor to the above work. *graverubber* —taking up the page as interface between living & dead / writer & writ, "rubber" gets the twist, hatting the page [over the grave to "catch" the rubbing] like a 'rubber' would, bringing questions like what in the "catch" remains to bear? A light touch over a heavy process; playful, creepy, good for the far-sighted; stone / cran meditations, sweating off an odd, pseudo-necrophilic binge in the early parks.

grave rubbings on paper, 8.5x14

1 letter / 1 grave

4 chapters / 4 cemeteries, 1 in Buffalo, 3 in Chicago

Available for 7 measly bucks, also here at http://housepress.blogspot.com/

Thanks all,

House Press

www.housepress.org

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312. Dan Waber
Re: Chemical Brothers/Bisset collab...
Tue 10 Jul 2007

There was that Paris Review interview...so maybe the beats were just able to successfully wishful think bissett in.

--

Writers at Work: The Paris Review Interviews, Fourth Series, pp 538-572

Poet Aram Saryoyan and Duncan McNaughton accompanied interviewer Ted Berrigan when he visited Kerouac at his home in Lowell in 1967.

Kerouac: ...You know who's a great poet? I know who the great poets are.

Interviewer: Who?

Kerouac: Let's see, is it...William Bissette of Vancouver. An Indian boy. Bill Bissette, or Bisonnette.

--

Regards,
Dan

mIEKAL aND <[redacted]> wrote:
> bill bissett is a beat poet?
>
> On Jul 9, 2007, at 8:31 AM, Gerald Schwartz wrote:
>
>> Seems the Chemical Brothers have topped UK album charts with "Night",
>> inspired by and with a collaboration with B. Bisset...
>>
>> http://www.reuters.com/article/email/idUSL0824923720070708
>>
>>

>> Gerald S.
>>

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313. **Chris Chapman**
Re: Chemical Brothers/Bisset collab...
Tue 10 Jul 2007

I had a great teacher who told me, when we read _On the Road_, that 'beat' was short for beatitude. Its funny but I can't seem to find anyone else who wants to talk about that but I keep looking. What would Bill Bissett consider beatific I wander?

Chris

from the place where the trinity has alternatively been known as the beaver, the moose, and the holy goose.

Quoting Dan Waber <[redacted]>:

> *There was that Paris Review interview...so maybe the beats were just able to successfully wishful think bissett in.*
>
> *--*
>
> *Writers at Work: The Paris Review Interviews, Fourth Series, pp 538-572*
>
> *Poet Aram Saryoyan and Duncan McNaughton accompanied interviewer Ted Berrigan when he visited Kerouac at his home in Lowell in 1967.*
>
> *Kerouac: ...You know who's a great poet? I know who the great poets are.*
>
> *Interviewer: Who?*
>
> *Kerouac: Let's see, is it...William Bissette of Vancouver. An Indian boy. Bill Bissette, or Bisonnette.*
>
> *--*
>
> *Regards,*
> *Dan*
>
> *mIEKAL aND <[redacted]> wrote:*
> *bill bissett is a beat poet?*
>
> *On Jul 9, 2007, at 8:31 AM, Gerald Schwartz wrote:*

> *Seems the Chemical Brothers have topped UK album charts with "Night", inspired by and with a collaboration with B. Bisset...*
>
> *http://www.reuters.com/article/email/idUSL0824923720070708*
>
> *Gerald S.*

↑ Index

314. George Bowering
Re: Chemical Brothers/Bisset collab...
Tue 10 Jul 2007

No, really.
Bill has a place in Toronto
and a place in Vancouver.
For decades when you give him a ride home
he gets you to drop him off on a corner
and take off before he goes to his place.
I used to have an address way up north
where he was a short order cook
but he doesnt do that any more.
It's just that Karl Siegler, is Bill's great champion
and also boss of Talonbooks.

gb

On Jul 9, 2007, at 10:11 PM, David Baratier wrote:

> George--
>
> That is kind of weak, haven't you known Diane longer than that? I
> think you could offer better, but Bill is Canadian so I do not expect
> much
> from his home land. When are you going to read for me instead of
> going to a reds game?
>
> Anyways Diane, backchannel, I'll find it.
>
> be well-- dave
>
>
> On Jul 9, 2007, at 10:40 AM, Diane DiPrima wrote:

>
>> For what it's worth, I knew him back in the day. But I never did
>> understand
>> what makes "beat" & don't like the term myself.
>>
>> But does anyone know how to reach Bill Bissett now?
>
> Contact him through Talonbooks.
>
> Just Google Talonbooks
>
>
George H. Bowering
Wishes your happiness.

↑ Index

315. George Bowering
Re: Chemical Brothers/Bisset collab...
Tue 10 Jul 2007

I once sat with Allen Ginsberg at a bissett reading, oh, way back in
the early seventies,
and Allen heard bill doing his sound, and said he must have learned
chanting from
some Asians. I said actually no, that's bill.

And we all thought it was funny when Kerouac said bill's an Indian. His dad a judge in Nova Scotia and all . . . .

On Jul 10, 2007, at 11:09 AM, Dan Waber wrote:

> There was that Paris Review interview...so maybe the beats were just
> able to successfully wishful think bissett in.
>
> --
>
> Writers at Work: The Paris Review Interviews, Fourth Series, pp
> 538-572
>
> Poet Aram Saryoyan and Duncan McNaughton accompanied interviewer Ted
> Berrigan when he visited Kerouac at his home in Lowell in 1967.
>
> Kerouac: ...You know who's a great poet? I know who the great poets
> are.

>
> Interviewer: Who?
>
> Kerouac: Let's see, is it...William Bissette of Vancouver. An Indian
> boy. Bill Bissette, or Bisonnette.
>
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> Regards,
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>>> inspired by and with a collaboration with B. Bisset...
>>>
>>> http://www.reuters.com/article/email/idUSL0824923720070708
>>>
>>>
>>> Gerald S.
>>>
>
>
Mr. G. Bowering
Okanagan born.

↑ Index

316. W.B. Keckler

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Tue 10 Jul 2007

I was always told (on the street anyway) that KORN stood for "Keep on running, N____r (an epithet that just had a symbolic burial with a coffin and everything the other day). If this is true, then complaining about ideational content in one of its member's little heads is like complaining that Ronald Reagan's jelly bean jar had too many yellow ones in it.

But hey, "Freak on a Leash" is still an okay song...

Soul-check me at Joe Brainard's Pyjamas...and I'll promise not to head-check you...or headbutt you...unless you like that sort of thing...www.joebrainardspyjamas/blogspot or something like that....

-----Original Message-----
From: Thomas savage <[redacted]>
To: [redacted]
Sent: Tue, 10 Jul 2007 1:25 pm
Subject: Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

I agree with you that everyone should care about the war. But you were probably wrong to expect a current rock star to have a coherent answer about it or anything. All such people care about is their careers. We have to look elsewhere for social, political, and intellectual inspiration. But so what? Popular culture is mostly empty and geared to the fools who consume it anyway. Regards, Tom Savage

CA Conrad <[redacted]> wrote: Brian Welch of the band KORN came for a book signing at the Barnes & Noble where I work at today (well, it's officially yesterday, since it's past midnight).

He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.

While he was signing books and talking with his fans I decided when would be the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE http://seenOFFstage.blogspot.com

ME: Hey Brian, with your new religious values what are your views about the war?
BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff. You know? Ah.
ME: But we're in the fourth year of the war.
BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just trying to get through the book signing and had other thoughts to share. There

was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

Some super KORN fan woman who overheard me complain to a coworker about how incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"

And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

How is it okay for any American to not know about it?

How is it okay for every American to not think about the war every single fucking day? This is YOUR war! This is MY war! It belongs to us! This misery is OUR MISERY-MAKING MACHINE!

WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE KILLING AND KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT THE NEXT SHIPMENT!

I'm so disturbed by this guy. His tattoos and piercings and crazy hair is nothing more than costume. He's not radical, not radical in any way at all. He's maintaining the worst values of willful ignorance. And he's JUST joined one of the most ridiculous religions on the planet! Worship of a martyr! Worship of a suicide!

How deflating the globe seems on the surface of such a pool of greasy thought.

Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!
CAConrad
http://PhillySound.blogspot.com

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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317. Christopher Filkins
Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion
Tue 10 Jul 2007

What an empty comment geared towards fools. Those people. Indeed.

On 7/10/07, Thomas savage <[redacted]> wrote:
>
> I agree with you that everyone should care about the war. But you were
> probably wrong to expect a current rock star to have a coherent answer about
> it or anything. All such people care about is their careers. We have to
> look elsewhere for social, political, and intellectual inspiration. But so
> what? Popular culture is mostly empty and geared to the fools who consume
> it anyway. Regards, Tom Savage
>
> avid Thoreau - Walden, 1854.

↑ Index

318. Marcus Bales
Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion
Tue 10 Jul 2007

Oh come on CA Conrad -- come right out and say what you mean. Don't beat around the bush like that!

Marcus

On 10 Jul 2007 at 10:25, Thomas savage wrote:

> *I agree with you that everyone should care about the war. But you were probably wrong to expect a current rock star to have a coherent answer about it or anything. All such people care about is their careers. We have to look elsewhere for social, political, and intellectual inspiration. But so what? Popular culture is mostly empty and geared to the fools who consume it anyway. Regards, Tom Savage*

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No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

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I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!
CAConrad
http://PhillySound.blogspot.com

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

--
No virus found in this incoming message.
Checked by AVG Free Edition.

> *Version: 7.5.476 / Virus Database: 269.10.2/893 - Release Date: 7/9/2007 5:22 PM*

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319. **paolo javier**
upcoming reading @ the Living Theatre
Tue 10 Jul 2007

---

hi folks:

i'll be reading next Monday nite with Thad Rutkowski, Janice Eidus, and Lee Slonimsky at the Living Theatre. hope you can come!

best,
Paolo

July 16, Monday, 8 p.m. Reading with Janice Eidus, Paolo Javier and Lee Slonimsky. Hosted by Dorothy F. August. Living Theatre, 21 Clinton Street (just below East Houston Street; F train to Second Avenue), Manhattan. $6. www.livingtheatre.org

--
http://blog.myspace.com/paolojavier
http://www.2ndavepoetry.com/

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320. **Jim Andrews**
Re: 'The Cult of the Amateur?-- Poetry and Art
Tue 10 Jul 2007

Here is an interesting post by Clay Shirky (http://tinyurl.com/ypecnf) on Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The responses to the post (among which is a response by Shirky to some of the responses) are worth reading also. Basically, the article looks at a common effect technologies have had on production: bringing the cost down to consumers; devaluing the goods; and Shirky describes resistance to this as Luddism.

Here are two related pieces (http://tinyurl.com/27r9uv and http://tinyurl.com/2lq6c7) by Michael Gorman, author of "Our Enduring Values: Librarianship in the 21st Century". He rails against Wikipedia and the devaluing of encyclopedias and education he sees in the digital age.

Here is a new and related piece by Kenny Goldsmith of ubu.com (http://tinyurl.com/3dz8pn) called "Writing's Crisis v.1.0". He begins like so:

"With the rise of the web, writing has met its photography. By that I mean, writing has encountered a situation similar to what happened to painting upon the invention of photography, a technology so much better at doing what the art form had been trying to do, that in order to survive, the field had to alter its course radically. If photography was striving for sharp focus, painting was forced to go soft, hence Impressionism. Faced with an unprecedented amount of digital available text, writing needs to redefine itself in order to adapt to the new environment of textual abundance."

The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

****

A couple of responses to Kenny's piece.

Suppose it's true, as I think it is, that the net creates a textual abundance that devalues the typical output of writers. This is not going away. Print will not simply reassert itself and re-establish the status quo. It is an ongoing issue from here on in.

Then things like net art will also be ongoing from here on in. Same with video art. They aren't over. They continue to adapt to changing technology and the changing world. The story on them is not finished. Certain strains of them start and finish quicker than net art itself, or video art itself.

Ken says that the art world fell out of love with net art because it turned into the province of programmers, not artists. It is of course possible that someone can be both an artist and a programmer. Surely that's one of the several large challenges of working as an artist with digital media; the most fundamental phenomenological observation one can make about computers is that they're programmable; that's what separates them from previous machines; that's what gives them their radical flexibility as machines, flexibility to the point that there is no proof, and probably never will be, that there are thought processes of which humans are capable and computers are not. This isn't to say that interesting net art or digital writing *must* be programmed; there are other issues involved in the changes brought about by computers and digital networks etc. But certainly artist-programmers have a radically flexible medium available to them that is hardly exhausted, and intrepid work will continue both as net art and as offline work in writing, in other arts, and in syntheses of arts and media.

Whether it is the darling of the art world is of little concern, particularly if the art world is protective against innovative, imaginative interlopers; such gatekeeping can only devalue art itself as the province of thinkers and original creators of art.

In any case, it's interesting how all the URLs above key on the issue of scarcity/abundance.

ja
http://vispo.com

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321. Gerald Schwartz

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Tue 10 Jul 2007

Aside from never believing KORN to
be the authentic article...
just another self-entitled, over-the-hill
grunge act. As for Welch, himself... he's
probably just gearing up to play those
concerts the dumbass Baldwin Brother
is throwing to drag X-TREME sports
kids into the BIG SUNDAY TENT...

Yes, the days of Phil Ochs and even
RAGE AGAINST THE MACHINE
are long gone (even though Rage seems to
be surfacing again).

I know of no rockstar (or even most movie
stars, politicians or poets, myself included),
who has said: "I want to go and expose every
one of those secret rendition palaces scattered
all over, I want to be at every front, I don't
ever want to be what they call "safe," I want
to be there, I want to join with my so-called
enemies to either turn them (or at least deal with
them directly), I want to understand what is
happening & share my knowledge with as
many as I can possibly reach.

I hear no rockstar saying: "I would wish my life
to turn into one great prayer. One great peace."
It's not in the nature... theirs or in many others.

In the meantime, your blog chastens the phonies
and toasts the true ones more handily than any few
words here ever could... So thanks for it!

Gerald S.
Held aloft by Smokin' Joe Frazier
45 years ago on the boardwalk in
Atlantic City

> *Brian Welch of the band KORN came for a book signing at the Barnes & Noble where I work at today (well, it's officially yesterday, since it's past midnight).*
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> *He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.*
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> *While he was signing books and talking with his fans I decided when would be*
> *the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE http://seenOFFstage.blogspot.com*
>
> *ME: Hey Brian, with your new religious values what are your views about the*
> *war?*
> *BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff.*
> *You know? Ah.*
> *ME: But we're in the fourth year of the war.*
> *BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.*
>
> *That's it? That's all he had to say? Yes! That's all he had to say! His*
> *nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!*
>
> *And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just trying to get through the book signing and had other thoughts to share. There was part of me that wanted to be blown away by a beautiful, unexpected world view.*
>
> *No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!*
>
> *Some super KORN fan woman who overheard me complain to a coworker about how*
> *incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"*

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Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!

> *CAConrad*
> *http://PhillySound.blogspot.com*

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322. **David Chirot**
Re: Original Digital Poetry/rubBEings/Language
Tue 10 Jul 2007

On 7/10/07, David Chirot <[redacted]> wrote:
>
>
>
>
> > >
> > >
> > > Jim. Alan, Murat--
> > > >
> > > > the "digital" poetry i am referring to is the little series of
> > > > examples from the book Hand Shadows--the digits being the fingers of the
> > > > hand--the hand shadows are a form of visual words/langauge created by the
> > > > shadows of arrangements of the digits--(and their constant companion,
> > > > "Opposable Thumb")--held up between a light source and background--onto
> > > > which they are "projected"--
> > > >
> > >
> > > Rimbaud wrote that his poetry was to be understood "literally and
> > > in every sense"--the literal "digital"--fingers, numbers, counting with the
> > > fingers--as the "concrete" physical foundation for the digital of the
> > > virtual-- a "play on words" as well as a "play on/with numbers"--
> > >
> > > "Concrete", "literally and in every sense"--i've made rubBEings of
> > > the word "Concrete" that was embedded in concrete blocks-and aslo in
> > > sidewlaks---(as part of the name of the company that made the blocks)--the
> > > word itself in its literal "concreteness" literally in/on
> > > concrete--paradoxically isn't really a "concrete poem"--though i would say
> > > that the rubBEing itself is made by both the concrte block and myself
> > > working togetehr--the block pushing on to the paper on one side, and i

on
> > > the other with a lumber crayon--working together the literal concrete
and i
> > > make this rub-BEing--that is, in the encounter and its documentation----
the
> > > two become a third--a third and Other BEing to the concrete and i--
> > >
> > >   yet this concerete is not a "Concrete Poem"--though as kids when
> > > i found my father had an anhotlogy of Concrete Poetry--after looking at it
> > > for a bit--i showed it to mybrother--we had some old concrete blocks out
in
> > > the yard and started making "poems" with them--vertically and
horizontally,
> > > laid out in the grass in various configurations--
> > >
> > >   where this "literal" (an aspect perhaps of the "idiot real" as
> > > well as of some forms of humor--taking things literally often turning
them
> > > into something unexpected and surreal--)--where this "literaL' and the
> > > non-literal meanings of words begin to split apart is when openings
> > > occur--an exchange among those things which iinhabit the "inside" of
> > > llanguage--lie a river flowing through deltas outwoa/rds--with an outside
> > > that is flowing in trhough the openings--and so this liminal area which is
> > > "unstable' cointinully shifting, with silts and tides, eddies, currents,
> > > debris fro the outside and flotsam from the inside--mixing about--there is
a
> > > cotinaul instability of language--which for al the rules and theories
> > > imposed on it, it keeps in a sense eluding--as burroughs writes in the
Intro
> > > to "Junkie" "therefore a final glossary cannot be made of words whose
> > > intention are fugitive."   For there is always an element from within and
> > > from the outside of language which is fugitive, which camofulages itself,
> > > which can hide in plain site/sight/cite as a "purloined letter"--
> > >   Words, becasue they travel through time, are also shifting in
> > > other ways--in meanings, spellings, pronunications--the same word takes
on
> > > may voices and appearances and shadings of alluvial allusions--of
impacted
> > > secret meanings which may or not require some one at some time to
unfold
> > > them--if it is possible--One is reading writing speaking hearing often
words

> > > which seem to list about as they are so freighted with the barnacles of old
> > > figures of speech attached to them, long gone jargons --and top heavy with
> > > new connotations--even to set to work as a form of sculptor and carve and
> > > pound away with a mallet--and remove asmuch of the skin of dross and
> > > superannuated moss and scars as one can--there never emerges a truly
> > > perfectly formed word--there is always some dent, defect, crack--by which
> > > the openings and exchanges take place--and by which the word begins to crack
> > > into a mosaic--
> > >
> >
> > Since i began long ago making the rubBEings and then the clay
> > impression spray paintings--findings ways to present these shiftings is
> > something that has haunted me and ocupied me a good deal--as one finds it in
> > lanaguge al around one--letterings and signs plaques dumpster tops tires
> > telephone poles everywhere--language wearing down, transforming, mutating,
> > falling aprt--being eras, removed, altered, covered up, diving deeper into
> > palimpsistic depths--flying down the streets in fragments--and in the ways
> > in which language is camoufflagging itself, fugitvely or simply for fun
> > --hide and seek--or as a means of endurance--to sli past the erasing and
> > defacing or removing eyes and hands--
> > Especially in many paintings done for a year now as series of
> > "Walls"--there's the exploration of hesevents as brought to language by war,
> > by weathering, burning, blasting, erasing, defacings--a continual changing
> > going on which is not destrucive alone but also tremendously
> > "constructive"--that is, from one set of words and language there stream
> > forth in the ever altering states of these--hordes of new word particles,
> > language particles--even as small as dust--blown about and
> > reforming--becoming Other--children or cousins or very distant relatives as
> > it were--some small bit of dust being a piece brining with it a
> > correspondance which creates among the forms correspondances--in
> > correpsondance with each other--"letter writing"--re their "corresponding"
> > BEings--events-what i call in working "call and
> > response"---sites/sights/cites--traveling--
> >

> > in the films that alan wrote of the silent shakespeare--what is
> > happening is that scenes ars staged, al is happening as in "real life"
> > i.e.--as i the theater--the diference now being there is a new form of
> > audience member--the camera--which begins to affect the 'reality" in front
> > of it--as itis taking place--and iva its recording of the events and they're
> > being shown over and over on reels--opening these events in space (different
> > sites of projection) and in time--the events keep "happening" over and over
> > through time--yet through time the seeing of the cinema alters the ways one
> > sees the films--so each time they are screened now--they are not the same as
> > before--the same and not the same--
> >
> > again, a form of travel--through space and time--which will be bearing
> > within it its openings--beuase what is seen has "gone out of fashion" become
> > "primitive" etc--the processes of time are corrdoing and affecting the
> > images the way they do words--gestures and images, facial
> > expressions--lanaguages which have shifted through time--so that now the
> > imegs "speak" differently than "originally"--
> > and with travel such as this--the images, the words, bring with them the
> > growing need for "translation" from these previous languages in their
> > taphonomic states into something "communicable in modern terms"--
> >
> > working with rubBEings and the paintings one begins to find that the
> > travel and its giving need to trasnlate, opening the spaces of
> > tranaltion--is a way of finding that modes of perception, of language--are
> > continaully in a from of flux--in which the introduction of new technologies
> > of communication, of the visual--wear away at those previous--the modes of
> > seeing employed by humans and of language--shift along with this change
> > --previous ways of seeing and hearing , reading, writing, speaking--fade,
> > are erased, covered over, become hidden--and "translation" works at "keeping
> > alive" these fading ways of awareness and communication--the translation is
> > "not the same" as the original to be sure, but a means of keeping in
> > contact--
> >
> > so the rubBEings are not "copies" but the expression of the encounter of
> > the rubBEr and the rubBEd--an encounter which is occuring in the midst of
> > these flows of time among words, images--materials--

> >
> > not "Concrete Poetry" but something other--though making use of the
> > concrete in the most literal sense--moving outwards from the openings
> > created by the concrete as something not fixed, immovable--"etched in
> > stone"--but something exchanging flows from within itself and from
> > without--a liminal area in which the BEings of words, forms--are in action--
> >
> > in the liminal area--opened by "digital" as having more than
> > on meaning--more than one physical BEing--and moving among these--
> > to be traveling via opening--so as to elude the tendencies to
> > fix and give rules to words and forms--
> > and using another word which opens in several ways including
> > the photographic, the method of ruBEings-
> >
>
> Paul Celan writes: Poetry no longer imposes itself, it exposes itself
> and so the word "digital" exposes itself---in the play on words/images in
> those archives
> http://davidbaptistechirot.blogspot.com
> week beginning 24 june 2007
>
> > Date: Mon, 9 Jul 2007 22:57:01 -0700
> > > > > From: [redacted]
> > > > > Subject: Re: 13 by M. Niemi/my new gmail/Original Digital Poetry
> > > > at blog
> > > > > To: [redacted]
> > > > >
> > > > > > also in the archive you indicate for week beginning 24 june--is
> > > > > > some of the
> > > > > > "Original Digital (Visual) Poetry"--
> > > > > >
> > > > > > in its most "elemental" if not "foundational" form in the most
> > > > > > "direct" way!
> > > > >
> > > > > i'm not sure what you mean, david.
> > > > >
> > > > > the RubBeings are 'concrete' in the feel of their relation with
> > > > the
> > > > > physical. but usually they are also more informed by visual art
> > > > than typical
> > > > > concrete, which was usually in closer proximity with the page.
> > > > >

> > > > > here's a poem by lionel kearns from 1965 called 'Birth of
> > > > God/uniVerse' (he
> > > > > abreviates it as 'BoG') that is some 'original digital visual
> > > > poetry':
> > > > > http://vispo.com/kearns/bog1.htm . this is from a 1969 book of his
> > > > called
> > > > > 'By the Light of the Silvery McLune: Media Parables, Poems, Signs,
> > > > Gestures,
> > > > > and Other Assaults on the Interface'.
> > > > >
> > > > > ja
> > > >
> > > > ----------
> > > > Local listings, incredible imagery, and driving directions - all in
> > > > one place! Find it! <http://maps.live.com/?wip=69&FORM=MGAC01>
> > > >
> > >
> > >
> >
>

↑ Index

323. David Harrison Horton

Dennis Somera's SpOAKlanD

Tue 10 Jul 2007

Deep Oakland is proud to announce the release of Dennis Somera's SpOAKlanD available for download at http://www.deepoakland.org/text?id=171.Dennis Somera uses text as "a seed for ideas needing manifestation in da world as performance through his body or better true collaboration with udders." A member of the Cornelius Cardew Choir, he has performed his spoken-word-play with a pinch/punch of performance art at Oakland and San Francisco Bay Area performance venues including the Yerba Buena Center for the Arts, Pusod, SOMArts, and the Oakland Asian Cultural Center. He has been published in Tinfish, Chain and PomPom.*****Affiliated with neither the tourism nor better business bureaus, Deep Oakland seeks to create a compendium of inter-linked images, text and sound that represent the complications and vitality of Oakland's current moment.This project is ongoing. As the website grows, we will continue to solicit and present archival and current materials from a diverse range of Oakland writers, artists, community leaders and organizations, materials that engage or investigate the city's ecology, economics, politics, development, history and the arts.Our hope is that Deep Oakland will both

serve as a location for conversation to begin, and will extend conversations already in progress, to the point of critical mass where the interconnectivity of the activities of these disparate activists, artists and writers becomes visible and begins to positively impact the Oakland community and the world at large.www.deepoakland.org
_____ Don't get caught with egg on your face. Play Chicktionary!
http://club.live.com/chicktionary.aspx?icid=chick_wlmailtextlink=

↑ Index

324. George Bowering

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Tue 10 Jul 2007

C.A.

Your rant about that Brian guy is terrific. Good on you.

I didn't know there was a rock band called Korn.

In fact it was just this year that I heard there was a squaresville poet named Korn.

What's with this Korn stuff?

That guy Brian's phrase "that kind of stuff" etc
is unbvelievably drugged out, TVed out.

Yesterday I heard of some hiphop guy named , or maybe it is a group named
Bone Thugs,

Got uplifting lyrics, yes, here is the revolution, let's make the world better:

If you a bitch, me slap you down
And fuck you up with dick
Because the villanous killer
I'm chillin' now with your girl on medick, uh
The slimmer the nigga the quicker
The trigger unloads on your shit

George Hendrik Bowering
Always ate his crusts.

↑ Index

325. George Bowering
Re: Chemical Brothers/Bisset collab...
Tue 10 Jul 2007

On Jul 10, 2007, at 11:47 AM, Chris Chapman wrote:

> *I had a great teacher who told me, when we read _On the Road_, that 'beat' was*
> *short for beatitude. Its funny but I can't seem to find anyone else who wants*
> *to talk about that but I keep looking.*
> *Chris*

Well, that is a pretty standard observation. Kerouac said it; a great number
of writers about Kerouac have said it.

George "Whip" Bowering
A law-abiding driver.

↑ Index

326. jUStin!katKO
Fwd: flat to rent near montmartre for august
Tue 10 Jul 2007

---

dear list -

my friend, scholar and poet Camille PB (http://elgg.net/cpb/weblog), is looking to sub-lease her Paris flat during August. it's a good price and she's eager to help out a needy poet who might need a roof in Paris.

cheers
Justin Katko

---------- Forwarded message ----------
From: camille pb <[redacted]>
Date: Jul 10, 2007 7:09 PM
Subject: Re: flat to rent in montmartre for august

Hello, I am willing to rent my flat this August for the whole month. It is located in the neighborhood of Montmartre, a little further north, in the 18th arrondissement. Here is a link to the description that I posted to Craiglist: http://paris.craigslist.org/sub/370374636.html

Please request more photos.

I will lower the price consequently for people who want to take the whole month: 700 euros all utilities included + wi-fi/adsl internet + free calls to the US and the UK (and almost everywhere else).

↑ Index

327. William Slaughter
Notice: Mudlark
Tue 10 Jul 2007

New and On View: Mudlark Poster No. 69 (2007)

A Meditation on a Meditation of Frost

by Emily Kendal Frey

Emily Kendal Frey grew up in Seattle and lives in Jamaica Plain, MA. Recent work appears or is forthcoming in Washington Square Review, New York Quarterly, DIAGRAM, Sawbuck, Word For/ Word, Unpleasant Event Schedule, Coconut, and RealPoetik.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

328. Alan Sondheim
Tantric Code Language
Tue 10 Jul 2007

Tantric Code Language

bhagavan aha/
kollaire tthia bola mummunire kakkola
ghana kibida ho vajjai karune kiai na rola//(6)
tahi baru khajjai gade maana pijjai
hale kalinjara paniai dunduru tahi vajjiai//(7)
causama kacchuri sihla kappura laiai
malaindhana salinja tahi bharu khaiai//(8)
premkhana kheta karante sugghasuddha na muniai
niramsua amga cadabi tahim ja saraba paniai//(9)
malayaje kunduru batai dindima tahin na vajjiai//(10)

Bhagavan replied: O! the Bola is located at Kollagiri, the Kakkola at Mummuni. The hand-drum is sounded forcefully; Compassion is affected, not discord. Here we eat meat and drink liquor in large quantities. Hey! Here the worthy ones enter, the unworthy ones are barred. We bring faeces, urine, menstrual blood and semen. Here we eat herbs and human flesh with relish. We move to and fro without consideration of pure or impure. Adorning our limbs with bone-ornaments, here we enter the corpse. In the meeting we perform the sexual union; the untouchable is not rejected here.

-- The Concealed Essence of the Hevajara Tantra with the Commentary Yogaratnamala, G.W.. Farrow and I. Menon, trans., II, 4, Seals

From the Yogaratnamala Commentary:
kollai (Kollagiri): Refers to the Pitha (shrine) of that name.
mummuni: Refers to the Ksetra of that name.
bola ... kakkola (male sexual organ ... female sexual organ): Indicates the meeting, although they are initially apart, of the yogi and yogini who are characterized by these two organs respectively.
kibida (hand-drum): Is the code word for the hand-drum.

Farrow and Menon: kakkola - code word for the female sexual organ bola - code work for Vajra, the male sexual organ sandhyabhasa: Tantric Code Language. As examples of sandhyabhasa, the Hevajra Tantra lists about twenty code words. In the Candrakirti's Pradipodyotana commentary on Guhyasamaja Tantra sandhyabhasa is one of the sex ways by which the contents of the tantra are interpreted. The Carya songs of the Mahassidhas are mostly couched in code lnaguage. [...] This code system has been discussed by various eminent scholars. Many of the discussions have been based on the mistranslation of the word sandhyabhasa and what constitutes instances of sandhyabhasa. In our opinion too much of little consequence has been written on this subject.

[Sandhyabhasa is intrinsically clear; the authors' use of 'system' in the definition above, is not. I'd like to think that sandhyabhasa mostly moves from inscription to abjection; all of this might well be lost in the descent to English.]

Alex Wayman:
kunduru (resin) - union of the two
kakkola (perfume) - lotus
dindima (small drum) - untouchable

Agehannanda Bharati:
bola(ka) (Tib. bo la) 'gum myrrh' (a) -> vajra (Tib. rdo rje) 'the Absolute'
kakkola(ka) (Tib. kakko la) n.p. of an aromatic plant, and of the perfume made from the plant (a) -> padma (Tib. padma) 'lotus'

Bharati quoting Shahidullah from his edition of the Dohakosa and the caryas:
padma 'lotus' -> (e) bhaga 'vulva'
vajra 'thunderbolt', the absolute (e) -> linga 'phallus'

Bharati quoting Eliade:
vajra 'thunderbolt' -> linga, sunya 'voidness,' 'the void,' vacuite

http://www.asondheim.org/TantricCodeLanguage.txt

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329. **Jim Andrews**
Re: Chemical Brothers/Bisset collab...
Wed 11 Jul 2007

---

i hadn't heard about kerouac calling bissett a great poet. interesting.

bill has travelled across canada countless times doing readings for forty some-odd years and publishes one or two books per year with talonbooks. and many people do indeed think of him as a great poet. yet he has never won the canadian literary prize. that seems to be controlled by other types of poets. a pity. for canadian poetry.

the official response seems to be "he's still doing the same old thing he's done since the sixties." i've heard this from several poets.

in truth, he is and he isn't. at one point, i read about a dozen of his books ranging from the sixties through the eighties. what i found was that the books just kept getting better and better. in particular, the books from the late eighties include erm sort of prose poems, narrative prose poems that could be several pages long, usually about his life, that were, to me, the most interesting works and the ones that turned the books into books rather than collections of individual poems. they are more nuanced and given to shades of gray and deeper analysis than the lyric work.

yet he never seems to read those sorts of poems in his readings across the country. his readings are his bread and butter, i think, and he tends to go with shorter stuff that can be counted on to rouse the audience. that's probably why many people think he's still doing 'the same old thing'. it's as though his readings are his job and he rarely messes with the tried and true at his job.

i organized a couple of readings for him and they were always packed and high energy. i asked him to read a couple of those longer works at one of them, and he did, very well; he expressed surprise that i asked him to read those, said he rarely does, and is rarely asked to do so.

he is appreciated by a young audience in canada, unlike many a poet. it's a pity for canadian poetry that his work has not been more influential in canada. he ekes out a living as a poet doing readings and selling his books but i don't think there has been much financial help to him apart from those sorts of gigs. yet he's persevered at it for decades.

for years he ran his own press: blewointment.

bpNichol called him "canada's best political poet".

so it's great to see that some of his work is in the chemical brother's single that topped the UK charts. am looking forward to listening to that ditty, at some point.

i don't think his talonbooks books make it into the usa much. this seems to be a problem for canadian publishers in general.

ja
http://vispo.com

ps: he helped me get a terrific apartment in victoria once. his daughter ooljah was my landlady for five years. then the building burned down. electrical fire that started in a business downstairs. a fireman saved my computer. usually it's the cat or the baby. this time the little clone with all my writing on it. no one was injured, thank goodness.

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Dan Waber*
> *Sent: July 10, 2007 11:10 AM*
> *To: [redacted]*
> *Subject: Re: Chemical Brothers/Bisset collab...*
>
> *There was that Paris Review interview...so maybe the beats were just able to successfully wishful think bissett in.*
>
> --
>
> *Writers at Work: The Paris Review Interviews, Fourth Series, pp 538-572*
>
> *Poet Aram Saryoyan and Duncan McNaughton accompanied interviewer Ted Berrigan when he visited Kerouac at his home in Lowell in 1967.*
>
> *Kerouac: ...You know who's a great poet? I know who the great poets are.*
>
> *Interviewer: Who?*

> *Kerouac: Let's see, is it...William Bissette of Vancouver. An Indian boy. Bill Bissette, or Bisonnette.*

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330. Barry Schwabsky

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

The idea that 19th century photograph--indeed, any photography until very recently--was better than painting at what painting is trying to do is simply ridiculous. Think about color, for a start. Think about scale, and the amount of detail large scale allows for. Any decent hack academic painter in the 19th century could show more about the appearance of things than any photograph could until the current era of the big-scale print (Gursky, Struth, etc.).

The true immediate difference between the photograph and the painting was (byt maybe no longer is, in the digital era) its indexical quality--the fact that the photographic image seems to be causally connected to what it pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil--which painting could never be.

Jim Andrews <[redacted]> wrote: Here is an interesting post by Clay Shirky (http://tinyurl.com/ypecnf) on Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The responses to the post (among which is a response by Shirky to some of the responses) are worth reading also. Basically, the article looks at a common effect technologies have had on production: bringing the cost down to consumers; devaluing the goods; and Shirky describes resistance to this as Luddism.

Here are two related pieces (http://tinyurl.com/27r9uv and http://tinyurl.com/2lq6c7) by Michael Gorman, author of "Our Enduring Values: Librarianship in the 21st Century". He rails against Wikipedia and the devaluing of encyclopedias and education he sees in the digital age.

Here is a new and related piece by Kenny Goldsmith of ubu.com (http://tinyurl.com/3dz8pn) called "Writing's Crisis v.1.0". He begins like so:

"With the rise of the web, writing has met its photography. By that I mean, writing has encountered a situation similar to what happened to painting upon the invention of photography, a technology so much better at doing what the art form had been trying to do, that in order to survive, the field had to alter its course radically. If photography was striving for sharp focus, painting was forced to go soft, hence Impressionism. Faced with an unprecedented amount of digital available text, writing needs to redefine itself in order to adapt to the new environment of textual abundance."

The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

****

A couple of responses to Kenny's piece.

Suppose it's true, as I think it is, that the net creates a textual abundance that devalues the typical output of writers. This is not going away. Print will not simply reassert itself and re-establish the status quo. It is an ongoing issue from here on in.

Then things like net art will also be ongoing from here on in. Same with video art. They aren't over. They continue to adapt to changing technology and the changing world. The story on them is not finished. Certain strains of them start and finish quicker than net art itself, or video art itself.

Ken says that the art world fell out of love with net art because it turned into the province of programmers, not artists. It is of course possible that someone can be both an artist and a programmer. Surely that's one of the several large challenges of working as an artist with digital media; the most fundamental phenomenological observation one can make about computers is that they're programmable; that's what separates them from previous machines; that's what gives them their radical flexibility as machines, flexibility to the point that there is no proof, and probably never will be, that there are thought processes of which humans are capable and computers are not. This isn't to say that interesting net art or digital writing *must* be programmed; there are other issues involved in the changes brought about by computers and digital networks etc. But certainly artist-programmers have a radically flexible medium available to them that is hardly exhausted, and intrepid work will continue both as net art and as offline work in writing, in other arts, and in syntheses of arts and media.

Whether it is the darling of the art world is of little concern, particularly if the art world is protective against innovative, imaginative interlopers; such gatekeeping can only devalue art itself as the province of thinkers and original creators of art.

In any case, it's interesting how all the URLs above key on the issue of scarcity/abundance.

ja
http://vispo.com

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331. Dan Waber
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Jim,

Thanks for this, I'm a longtime fan of Clay Shirky's writing, and find your own thoughts on digital writing to be among my favorites, as well. I would add a couple of responses to Kenny's piece, and to your responses to it.

> *Ken says that the art world fell out of love with net art because it turned into the province of programmers, not artists. It is of course possible that someone can be both an artist and a programmer. Surely that's one of the several large challenges of working as an artist with digital media;*

I think part of the reason the art world fell out of love with net art is purely economic--like the music industry they are struggling to find the saleable product in a world of infinite perfect copying. Scarcity/abundance, as you've pointed out.

I also do not believe that net art is the province of programmers, not artists. There are likely more programmers involved in net art than in other forms of art, sure, but there are also many artists who have found ways of making net art that don't require them to be 50/50 programmer/artist. Collaboration is one method, tweaking/re-arranging existing code is another, and using complex software to do things for which it was never originally intended.

There are also very talented programmers who do not identify themselves as artists, but whose work probably deserves recognition as art.

Here's more Clay Shirky, a ten minute keynote address, this time he's talking about love as a predictor of technological success.

http://conversationhub.com/2007/07/10/video-clay-shirky-on-love-internet-style/
He closes with this quote:

"In the past, we would do little things for love, but big things required money. Now we can do big things for love."

To me, that is very real and massive shift in what's possible for art.

Regards,
Dan

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332. Dan Waber
June's $100 winner at vispoets.com
Wed 11 Jul 2007

In the reward for interestingness monthly event*, the winner for June is:

David-Baptiste Chirot for his contributions for the month. To note one particular image, please see:

Screaming Wall 084**

Congratulations to David-Baptiste, there's $100 worth of Luna Bisonte*** publications on their way to you. Enjoy!

Thanks to everyone who uploaded images to the Gallery in June. Keep uploading new images for your chance to win.

*http://vispoets.com/index.php?showtopic=481
**http://vispoets.com/index.php?automodule=gallery&req=si&img=1820
***http://www.johnmbennett.net/Luna_Bisonte_Prods_Catalog.html

Regards,
Dan

PS: if you have a press that publishes visual poetry and are able to send "$100 worth of publications, your choice, including postage" to future winners, please email me with your interest.

Our members have posted a total of 1446 images and made 191 comments.
Total Gallery Size: 269.29mb
Total Image Views: 22921

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333. Jim Andrews
Re: Original Digital Poetry/rubBEings/Language
Wed 11 Jul 2007

Thanks for your reflections on the relations of the rubBEings to concrete, language, the physical/mental, conflict, translation, reading, writing, speaking, and much else. Yes, all these issues do seem to be raised in your work.

My experience of your rubBEings is limited to viewing the bitmap images of them on your blog (http://davidbaptistechirot.blogspot.com). How big are the physical pieces, typically? What sorts of materials do you use? You mention clay and spraypaint.

Also, how do you think of the blog in its presentation of the work? And versus presentation of the physical objects. How have you presented the physical works?

Are there ways you'd like to present the works on the net that you haven't been able to do? Or is the blog the ideal way, for you, to present them on the net?

ja?
http://vispo.com

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334. W.B. Keckler
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Dan W. is on the money I think, exposing this fallacy that only programmers are interested in, or make "net art" or that it's somehow exclusively their domain. And Barry's post refuting "photography creates a 'better' picture, painting is now done" is right on. If anything it just added a new level of visual representation for painters to work in separately and make their own, or to combine with their more plastic creations. And it offered a method of "holding the image" for those painters who chose to remain painters, and allowed them to see phenomena they wanted to paint but which were too quick for the human eye (ex. Muybridge's visual essays explicating fast movement in living things). Whenever one decides to write a totalizing theory essay as kenny g. has apparently done, you end up with the sort of gross oversimplifications we're hearing secondhand here...painting had to go all fuzzy because photographs got all sharp....that's just silly....it also implies the singular purpose of all painting throughout history was only the attempt to achieve visual verisimilitude...whatever that is, if it even exists in a way which transcends subjectivity (because my pictures are usually colored by emotions anyway)....which again is preposterous....

********** See what's free at http://www.aol.com.

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335. kevin thurston
Re: Original Digital Poetry/rubBEings/Language
Wed 11 Jul 2007

---

hey, jim et al

while not specifically on the blog angle, i interviewed dbc at great length here:
http://www.angelfire.com/poetry/thepixelplus/nhdoublewide2.html

also, for full disclosure, i am his agent, and i represent god-fearing rock-stars as well

On 7/11/07, Jim Andrews <[redacted]> wrote:
>
> Thanks for your reflections on the relations of the rubBEings to concrete,
> language, the physical/mental, conflict, translation, reading, writing,
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> versus presentation of the physical objects. How have you presented the
> physical works?
>
> Are there ways you'd like to present the works on the net that you haven't
> been able to do? Or is the blog the ideal way, for you, to present them on
> the net?
>
> ja?
> http://vispo.com
>

--
KEVIN IS RUNNING
LATE TODAY
BUT WILL BE IN

http://fuckinglies.blogspot.com/

↑ Index

336. Marcus Bales
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

On 11 Jul 2007 at 9:30, Barry Schwabsky wrote:
> The true immediate difference between the photograph and the painting
> was (byt maybe no longer is, in the digital era) its indexical quality--the fact
> that the photographic image seems to be causally connected to what it

> pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil
> --which painting could never be.

This seems to radically contradict the fundamental post-modern notion, of which unless I mis-read you you are a proponent, that all we know can only be the result of habit and language -- that post-modern notion that there is no vera out there for anything to be an icona of.

Shouldn't you be arguing that the painter is a _better_ representer of what he or she imagines he or she perceives through habit and language than any photograph could ever be? Isn't the fundamental notion of post-modern thought that of the Third Umpire in the old joke, "Some may be balls and some may be strikes, but they ain't nuthin' til I call 'em"?

Marcus

> *Jim Andrews <[redacted]> wrote:*
> *Here is an interesting post by Clay Shirky (http://tinyurl.com/ypecnf) on Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The responses to the post (among which is a response by Shirky to some of the responses) are worth reading also. Basically, the article looks at a common effect technologies have had on production: bringing the cost down to consumers; devaluing the goods; and Shirky describes resistance to this as Luddism.*
>
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A couple of responses to Kenny's piece.

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http://vispo.com

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No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.476 / Virus Database: 269.10.2/893 - Release Date: 7/9/2007 5:22 PM

↑ Index

337. Mark Prejsnar
Atlanta poetry event
Wed 11 Jul 2007

in one week:
southerners & visitors
mark yr calendars

Every other month, the Atlanta Poets Group presents:
Language Harm, the South's premier poetry performance event.

This month: Sound Poetry

Do you imagine Schwitters performing the Blue Yodel as you drift off to sleep? Do you experience auditory hallucinations---perhaps half-digested foreign words accompanied by donkey grunts? Whatever it is you're used to hearing, you probably won't hear it here. Or maybe you will! Join us for a nite where sound shamelessly takes precedence over meaning until the two collapse into an epiphany of metaverbal pyrogenic ekstasis.

Wednesday, July 18, 2007
8:00 pm
$5
at: Eyedrum
290 Martin Luther King, Jr. Drive
Atlanta

↑ Index

338. Thomas savage
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

While I somewhat agree with this statement, I wish to add that there are still many wonderful realistic painters out there who continue to add something to what photography can now provide. One who immediately comes to mind is the wonderful Yvonne Jacquette. Anyone who has seen a show of her magnificent paintings understands that there is still room for realistic painting to explore and pursue.

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The true immediate difference between the photograph and the painting was (byt maybe no longer is, in the digital era) its indexical quality--the fact that the photographic image seems to be causally connected to what it pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil--which painting could never be.

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The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

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A couple of responses to Kenny's piece.

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Whether it is the darling of the art world is of little concern, particularly if the art world is protective against innovative, imaginative interlopers; such gatekeeping can only devalue art itself as the province of thinkers and original creators of art.

In any case, it's interesting how all the URLs above key on the issue of scarcity/abundance.

ja
http://vispo.com

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.

↑ Index

339. **cris cheek**
Re: flat to rent near montmartre for august
Wed 11 Jul 2007

---

have fun

you two

wherever you go

and whatever you do

On 7/10/07, jUStin!katKO <[redacted]> wrote:
> dear list -
>

> my friend, scholar and poet Camille PB (http://elgg.net/cpb/weblog), is
> looking to sub-lease her Paris flat during August. it's a good price and
> she's eager to help out a needy poet who might need a roof in Paris.
>
> cheers
> Justin Katko
>
> ---------- Forwarded message ----------
> From: camille pb <[redacted]>
> Date: Jul 10, 2007 7:09 PM
> Subject: Re: flat to rent in montmartre for august
>
> Hello,
> I am willing to rent my flat this August for the whole month. It is located
> in the neighborhood of Montmartre, a little further north, in the 18th
> arrondissement. Here is a link to the description that I posted to
> Craiglist:
> http://paris.craigslist.org/sub/370374636.html
>
> Please request more photos.
>
> I will lower the price consequently for people who want to take the whole
> month: 700 euros all utilities included + wi-fi/adsl internet + free calls
> to the US and the UK (and almost everywhere else).
>
> >
>

↑ Index

340. **Joel Weishaus**

Numbskull quote of the day

Wed 11 Jul 2007

"Some reading experts say that urging kids to read fiction in general might be a misplaced goal. 'If you look at what most people need to read for their occupation, it’s zero narrative,' said Michael L. Kamil, a professor of education at Stanford University. 'I don’t want to deny that you should be reading stories and literature. But we’ve overemphasized it,' he said. Instead, children need to learn to read for information, Mr. Kamil said, something they can practice while reading on the Internet, for example." New York Times, 11 July 07

↑ Index

341. Jeffrey Side
New Jake Berry poem
Wed 11 Jul 2007

A new Jake Berry poem is at The Argotist Online:

http://www.argotistonline.co.uk/Berry%20poem.htm

↑ Index

342. Barry Schwabsky
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Where did I say that?

This seems to radically contradict the fundamental post-modern notion, of which unless I mis-read you you are a proponent, that all we know can only be the result of habit and language -- that post-modern notion that there is no vera out there for anything to be an icona of.

↑ Index

343. tyrone williams
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Marcus,

I love that old joke however misapplied--there are several definitions of "postmodern" (to say nothing of postmodernism) but the particular point you're making has its roots in modernity--specifically phenomenology.

Tyrone

-----Original Message-----
>From: Marcus Bales <[redacted]>
>Sent: Jul 11, 2007 9:06 AM
>To: [redacted]
>Subject: Re: 'The Cult of the Amateur?-- Poetry and Art
>
>On 11 Jul 2007 at 9:30, Barry Schwabsky wrote:
>> The true immediate difference between the photograph and the painting
>> was (byt maybe no longer is, in the digital era) its indexical quality--the fact
>> that the photographic image seems to be causally connected to what it
>> pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil
>> --which painting could never be.
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>This seems to radically contradict the fundamental post-modern notion, of
>which unless I mis-read you you are a proponent, that all we know can only be
>the result of habit and language -- that post-modern notion that there is no
>vera out there for anything to be an icona of.
>
>Shouldn't you be arguing that the painter is a _better_ representer of what he
>or she imagines he or she perceives through habit and language than any
>photograph could ever be? Isn't the fundamental notion of post-modern
>thought that of the Third Umpire in the old joke, "Some may be balls and
>some may be strikes, but they ain't nuthin' til I call 'em"?
>
>Marcus
>
>
>>
>> Jim Andrews <[redacted]> wrote:
>> Here is an interesting post by Clay Shirky (http://tinyurl.com/ypecnf) on
>> Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The
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>> A couple of responses to Kenny's piece.
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>>

Tyrone Williams

↑ Index

344. Barry Schwabsky
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Of course! And don't forget Rackstraw Downes, Catherine Murphy, Lois Dodd...to speak only of some of the elders.

Thomas savage <[redacted]> wrote:
While I somewhat agree with this statement, I wish to add that there are still many wonderful realistic painters out there who continue to add something to what photography can now provide. One who immediately comes to mind is the wonderful Yvonne Jacquette. Anyone who has seen a show of her magnificent paintings understands that there is still room for realistic painting to explore and pursue.

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http://vispo.com

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↑ Index

345. Christopher Leland Winks
Re: Numbskull quote of the day
Wed 11 Jul 2007

This summons up memories of an old populist adage: "An expert is a sonofabitch from out of town."

Information isn't knowledge, either -- one reason why the so-called "information society" and "dumbing down" go hand in hand.

----- Original Message -----
From: Joel Weishaus <[redacted]>
Date: Wednesday, July 11, 2007 1:03 pm
Subject: Numbskull quote of the day
To: [redacted]

> *"Some reading experts say that urging kids to read fiction in general might be a misplaced goal. 'If you look at what most people need to read for their occupation, it's zero narrative,' said Michael L. Kamil, a professor of education at Stanford University. 'I don't want*

> *to deny that you should be reading stories and literature. But we've overemphasized it,' he said. Instead, children need to learn to read for information, Mr. Kamil said, something they can practice while reading on the Internet, for example." New York Times, 11 July 07*

↑ Index

346. **Mark Weiss**
translations at jacket
Wed 11 Jul 2007

A couple of paragraphs of commentary, and a group of poems by José Martí, translated by yours truly.

http://jacketmagazine.com/33/weiss-marti.shtml

↑ Index

347. **Jason Quackenbush**
Re: some notes on intention and vaguery
Wed 11 Jul 2007

On Mon, 9 Jul 2007, Alan Sondheim wrote:

> *Just a minor point - It's very clear what the early work is book; 'das Welt' is the subject which is then considered in relation to logical propositions taken in various sets; the Sheffer stroke is the fundamental process here. I read the TLP when I was 19 and have been with it on and off since; it's the final statement of a kind of 19th-century strunctural- ism that appeared in Hertz's mechanics, etc. In any case, yes, it helps to know Frege and the others - Whitehead as well, but that's true of almost all philosophy; it's not ab nihilo. To look at Derrida for example, it helps to know Hegel, Levinas, Sartre, Heidegger of course, etc. etc. Re: The Vienna circle - here W. pretty much stands on his own although Carnap can't hurt.*

That's certainly one way of reading TLP, and it's very standard from an analytic philosophy point of view, very much in line with Anscombe's Introduction to The Tractatus and Russells introduction to the book. It is certainly the way that someone with a commitment to a logical atomism of some kind is going to read it. To that extent it's a valid interpretation of a very difficult book, and I wouldn't say it was incorrect.

However, I do disagree with this reading. I don't take the subject of the book to be the world. The world is mentioned briefly in the opening propositions, from which wittgenstein moves quickly through his peculiar understanding of the nature of facts and on to the matter of what really interests him, and what the actual subject of the tractatus on my reading, and that is the structure of propositions and what can and cannot be expressed by them. I always try to

keep in mind a couple of things when reading it: 1.) the comments wittgenstein made about his purpose to Russell while he was a POW in italy and they were discussing either the proto-tractatus dictated to moore Or TLP manuscript, i don't recall which, to which russell responded that W had become a mystic 2.) the comments made to non-philosopher friends and potential editors, particularly his statement that TLP consisted of two parts, the first part containing everything he had written, and the second part everything he had not written, and the second part being far more important 3.) his statements in the introduction that his wondered if only those who'd thought similar thoughts would understand him, and the other statement that his purpose was primarily ethical and that he thought he had shown how little had been done by resolving the problems of philosophy.

The problem is if you take him at his word here, that the TLP is a ladder to be kicked away when you get to the top, if you understand it, it's very difficult to say what you understand if wittgenstein is right if what is understood must be passed over in silence.

> *I don't see where W. had the 'prior conviction' you mention but then I don't remember all the details of his life.*

reading his letters, he pretty much tells everybody but Frege that they won't understand it before they read it. He eventually comes to the conclusion that Frege didn't get it either, and I beleive that he was a little bit appalled at the understanding that Moritz Schlick and Co. seemed to have of it. It's notable that it took Frank Ramsey coming and visiting W in the village where he was teaching and spending days going over the tractatus before Wittgenstein was able to 1.) recognize in ramsey someone with a mind he felt worth taking seriously and 2.) from that and ramsey's willingness to follow wittgenstein through his argument in TLP, take seriously Ramsey's objections and realize that TLP might not be the last word after all. What i think it illustrates more than anything is how wittgenstein's personal perfectionism and the attendant sense of superiority that it brought with it was as much an obstacle to Wittgenstein being understood, and to him being able to make himself understood, as was the difficulty and strangeness of his subjects.

> *With the Investigations the situation is very different. I don't think the Principia Mathematica was really detailed there; it was on the TLP, and already of course the paradoxes of mathematics destroyed the crystalline order in terms of a constructivist axiomatics - of course you'd have to believe that proof theory's somehow connected to ontology for the dstruction to occur.*

I tend to read both the so-called "private language" argument, as well as the comments on intention and vaguness both in PI as well as Zettel, and in the

foundational remarks in PI beginning at PI 13 and picking up steam at PI 38 as definitely engaged with the ideas of the logical atomists and the problems with what russell took to calling "the philosophy of logical analysis".

> *Your point about universal grammar is really interesting; I do wonder though if one can make a leap from language games etc. to a probmeatizing of such a grammar. They're different epistemologies; I don't think (I may be very wrong here) that universal grammar implies exact meaning and denotation - if anything it seems to me it would deal with the structures underlying language games, since, when such a game is played, as it always is, the participants in a dialog almost always understand implicitly what is meant. This would be a substructural affair, not an affair of defini- tion. In other words, I don't think the opposition you set up is really necessarily there.*

The point of language games is that the function as a standin for a language so that we can look at a limited case without taking the language holistically, which is Wittgensteins view of what a language is. There's a common error that get's repeated so often by people who really ought to know better (richard rorty and hilary putnam just to name two prominent examples) that it becomes taken to be a valid reading of Wittgenstein although it really isn't. The error is to think that wittgenstein considers language games constituent parts of language, and that what wittgenstein thinks a language is is the set of all language games played by speakers of that language. This isn't correct at all. The process of imagining a language game is a method for trying to liberate the mind from the philosophical dead ends one gets into when we start asking questions about what such and such a word means. To this end it is often necessary to imagine language games that are similar to ours but with crucial differences. For example, the language game of the shopkeeper in PI 1. Nobody actually uses names or numbers or color samples in that way, part of the reason imagining the language game as W describes it is to show that Augustine's picture of how language works is a little bit ridiculous.

Where the idea of Universal Grammar runs into trouble is due to the fact that it's relatively easy to imagine not only language games which did not fit into whatever framework Prof. Chomsky believes should be the essence of Universal Grammar this week, but that it's equally simple to imagine how such a language would be taught and how it would be used. And then of course, there's the fact that these sorts of languages actually do exist. There's been some popular coverage recently of Daniel Everett's work on Piraha, which doesn't have either color words or a grammatical structure for recursion, both of whcih are problems for chomsky's UG, since the number of things which can be taken as common to all languages is rapidly dwindling.

But even so, it should be possible to construct a language that's perfectly intelligible and doesn't have any sort of universal grammar beyond some basic

things that are determined more by the world than they are by anything specific about human beings, the presence of subjects and objects in sentences, adjectives nouns and verbs, that sort of thing. And really, this is what Wittgenstein is getting at with his more obtuse statements about "forms of life" and the possibility of translating lionese. The strictures placed on our languages aren't grammars, but our grammars are largely determined by what we are and how we interact with the world. Which, I think, is enough to solve the problems that UG is proposed to solve without speculating all manner of root level grammar that is subject to the problems raised by the Private language argument.

↑ Index

348. Kevin Killian
John Wieners, A BOOK OF PROPHECIES
Wed 11 Jul 2007

I posted this at the Amazon site but thought I should post it here as well, just trying to get the word out on an amazing "new" book.

Excuse the cross posting (is that what that means????)

I think even those of us who love John Wieners' poetry have been taken aback, in fact bowled over by the greatness of his hitherto unknown BOOK OF PROPHECIES, written in the 1969-1971 period right after NERVES and preceding BEHIND THE STATE CAPITOL OR CINCINATTI PIKE, but whatever, we're all happy now. Halfway through the book you can trace the mark, so obivous it feels like an actual physical thing, perhaps a torso in marble missing an arm or two, where Wieners must have decided that the lyric style of NERVES, ASYLUM POEMS, etc., just wasn't going to cut it for him any more and it was time to move onto the "derangements" of his later style, the accent on language's materiality, the "cut up" effects, the slide into a slippery first person multiplicity. It's fascinating just from a biographical point of view, and in effect what you get is a whole mini-anthology of two very different strains in Wieners' writing, and this BOOK OF PROPHECIES provides wonderful example of both styles.

The other night there was a launch for this book at New College here in San Francisco, and as reader after reader took the stage to read from this book, we were struck by how many of these poems, which we had never heard before, had the force and the "click" of what amounts to instant classics. They were new to us, and yet we felt we had known them forever. As it happens, a few poems will be already familiar to you from this book, as Wieners published them separately or in magazines and they wound up in the old Black Sparrow

SELECTED POEMS, only now in their full context they make sense, and accrue a patina or lustre of richness which they lacked before, appealing as they were in their abandoned state.

The book itself is physically beautiful, and the young Boston-bnased poet Michael Carr has done a fantastic service by providing this transcription of a "lost" Wieners notebook--replete with some scans of the actual holograph--with a fine sensitivity to Wieners' variegated methods of punctuation, spelling, line break, revision, and so forth. (At the end of 1991 the notebook itself was bought by Kent State Special Collections in Ohio, where Carr "discovered" it.) The poet Jim Dunn, who was close to Wieners in the final years of JW's life, has written an introduction that might be a model for this sort of thing, a memoir and an appreciation in one, in which he doesn't seek to shield the reader from the immense difficulties of reading Wieners, nor does he romanticize Wieners' psychological and physical ruin.

"I died no one/ as I once felt I had/ to be someone." He is the poet oh heartbreak, and the shadow figure enslaved by the more vigorous and together figures in his life, like Olson or Creeley, feeling himself hardly human in his pale remnants of a life. Both shamed and inspired, as well, by the superhuman, glamorous Hollywood actresses and female artists he had glimpsed on screen, or met in "real life," from Jean Seberg and Barbara Stanwyck to nico and Nell Rice, Grace Hartigan and Phyllis Webb. A BOOK OF PROPHECIES begins, eerily enough, with the single poem, "2007," a Blakean, ecstatic prediction of a moment tragically removed from our own, his vision of Aquarius in "full flowers" and "music string and forms of verse controlled symbolism." The poems don't always work, and a couple of them dangle sadly into a ludic space, but the best of them are among the greatest poems Wieners ever wrote, and that's saying something. At the launch I read "Sexual Despair," nearly made myself cry out loud with repressed longing and hardcore sex tension. "I need you, my little son/ / to be beside me in bed/ jerking your meat and/ smoking hash-hish/ /What will the future bring/ this fear ling-/ ers every day." Well, as you can see, all I am saying is, this is a signal event for poetry and a rare opportunity to re-assess the work of an authentic lyric genius.

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349. **W.B. Keckler**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Even though it's a discussion of painting it ends up back in linguistics, I think.... (not saying it's composed of language though, not going nominalist, i still think the world is first..."blind faith?") if we are talking "vera icona," that is.?And

back to Wittgenstein we go with the question of ultimate subjectivity...or verifiable objectivity. Even if you use the alleged ultimate verisimilitude of trompe l'oeil as "test case"?(the classic stories from antiquity--pre-urban legends,amusing--of painters so good birds flew to their fruit, or painted monsters frightened people to death) we still only know people are confusing the confected image for the natural image...still doesn't let one know if they are seeing the same thing ...the imagined "same" image"....if my red is your yellow and your yellow is my red, we won't have any problems believing we are talking about?the same things when we speak...even though we aren't...hence, the amusing anecdotes probably spurious about el greco's astigmatism...wouldn't he still paint un-elongated figures to match his lenses' deformation? yet it's comforting and generally useful not to think like that if one has a job in the Lebenswelt....but Veronica's Veil was a blood image right? not light? i guess blood is metaphorically standing in for?light here? but no definitive photo of any object exists of course. no such fair realism exists.?"an image is not an object"...wasn't that in a marjorie welish poem...or was that?a crib from Witt or someone she used? so true image?is a misnomer, no??

-----Original Message-----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Wed, 11 Jul 2007 9:06 am
Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

On 11 Jul 2007 at 9:30, Barry Schwabsky wrote:
> The true immediate difference between the photograph and the painting
> was (byt maybe no longer is, in the digital era) its indexical quality--the
fact
> that the photographic image seems to be causally connected to what it
> pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's
Veil
> --which painting could never be.

This seems to radically contradict the fundamental post-modern notion, of which unless I mis-read you you are a proponent, that all we know can only be the result of habit and language -- that post-modern notion that there is no vera out there for anything to be an icona of.

Shouldn't you be arguing that the painter is a _better_ representer of what he or she imagines he or she perceives through habit and language than any photograph could ever be? Isn't the fundamental notion of post-modern thought that of the Third Umpire in the old joke, "Some may be balls and some may be strikes, but they ain't nuthin' til I call 'em"?

Marcus

>
> Jim Andrews <[redacted]> wrote:
> Here is an interesting post by Clay Shirky (http://tinyurl.com/ypecnf) on
> Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The
> responses to the post (among which is a response by Shirky to some of the
> responses) are worth reading also. Basically, the article looks at a common
> effect technologies have had on production: bringing the cost down to
> consumers; devaluing the goods; and Shirky describes resistance to this as
> Luddism.
>
> Here are two related pieces (http://tinyurl.com/27r9uv and
> http://tinyurl.com/2lq6c7) by Michael Gorman, author of "Our Enduring
> Values: Librarianship in the 21st Century". He rails against Wikipedia and
> the devaluing of encyclopedias and education he sees in the digital age.
>
> Here is a new and related piece by Kenny Goldsmith of ubu.com (
> http://tinyurl.com/3dz8pn) called "Writing's Crisis v.1.0". He begins like
> so:
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> "With the rise of the web, writing has met its photography. By that I mean,
> writing has encountered a situation similar to what happened to painting
> upon the invention of photography, a technology so much better at doing
what
> the art form had been trying to do, that in order to survive, the field had
> to alter its course radically. If photography was striving for sharp focus,
> painting was forced to go soft, hence Impressionism. Faced with an
> unprecedented amount of digital available text, writing needs to redefine
> itself in order to adapt to the new environment of textual abundance."
>
> The piece is related to the others in that, again, it's concerned with
> responses to abundance, in this case of writing and poetry.
>
> **********
>
> A couple of responses to Kenny's piece.
>
> Suppose it's true, as I think it is, that the net creates a textual
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> away. Print will not simply reassert itself and re-establish the status quo.
> It is an ongoing issue from here on in.
>
> Then things like net art will also be ongoing from here on in. Same with

> video art. They aren't over. They continue to adapt to changing technology
> and the changing world. The story on them is not finished. Certain strains
> of them start and finish quicker than net art itself, or video art itself.
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> Ken says that the art world fell out of love with net art because it turned
> into the province of programmers, not artists. It is of course possible that
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> several large challenges of working as an artist with digital media; the
> most fundamental phenomenological observation one can make about
computers
> is that they're programmable; that's what separates them from previous
> machines; that's what gives them their radical flexibility as machines,
> flexibility to the point that there is no proof, and probably never will be,
> that there are thought processes of which humans are capable and computers
> are not. This isn't to say that interesting net art or digital writing
> *must* be programmed; there are other issues involved in the changes
brought
> about by computers and digital networks etc. But certainly
> artist-programmers have a radically flexible medium available to them that
> is hardly exhausted, and intrepid work will continue both as net art and as
> offline work in writing, in other arts, and in syntheses of arts and media.
>
> Whether it is the darling of the art world is of little concern,
> particularly if the art world is protective against innovative, imaginative
> interlopers; such gatekeeping can only devalue art itself as the province of
> thinkers and original creators of art.
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> In any case, it's interesting how all the URLs above key on the issue of
> scarcity/abundance.
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> ja
> http://vispo.com
>
>
> --
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.5.476 / Virus Database: 269.10.2/893 - Release Date: 7/9/2007 5:22
PM
>

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350. W.B. Keckler

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Although I think I reverse-engineered the Welish quote...I think it's the other way around?...."an object is not an image"...or i may be imaging it...i'm not near my books now...seem to recall this being in her book out from the univ of ga., can't think of the name right now....it had a lot of meditations on the image and the art of painting...big surprise considering the source....

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AOL.com.

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351. Murat Nemet-Nejat

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Barry, Jim,

For the sake of economy of e-mailing, I will combine two responses.

"The true immediate difference between the photograph and the painting was (byt maybe no longer is, in the digital era) its indexical quality--the fact that the photographic image seems to be causally connected to what it pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil--which painting could never be."

Barry, that is exactly what I say In The Peripheral Space, a "thereness," which constitutes the underlying epistomology of phptpgraphy, its god, so to speak. Without that quality the photographic image is meaningless.

The existence of that quality of "thereness" is exactly what Alan Sondheim was objecting to in my essay, he assering that every photograph is "a setup," not independently posed.

I would also like to refer to Keckler's "[photography] allowed them [painters] to see phenomena they wanted to paint but which were too quick for the human eye."

Even though on one level a painter can put more details into a painting, a photograph records things which the photographer "does not see." It is in that respect that the pose [anything before the lens] is independent, a record of the "unconscious" of the time/moment the photo was taken, provided the viewer of the photograph is able to assert, discovers a new way of looking. The Peripheral Space is about a new way of looking which involves putting aside the photographer, his focus (which reprents the "consciousness" of the moment the photo was taken) and developing a dialogue between the viewer and the subject, the pose.

Digital manipulation does undermine the Platonic essence of thereness which pre-digital photography, one assumes, contains. It is the virtue of Alan analysis (which I hate to admit has potency to it but does not refute my analysis) to point that manipulation of the original pose (not only the editing in the dark room) was always part of photography. My assertion is that digital photography revels in this technical prowess and doing so turns photography into something else.

Jim,

Of course in our day everything must finally confront the reality of the computer, both in the manifacture/creation of images (from photo op to art, etc.) to the overwhelming production of information.

First observation: image and information are not the same thing. Image says nothing but seduces. Therefore, an analysis, a deeper understanding of seduction must become, in our time, both a political and artistic activity. (This related partly to another thread in this list on Wittgenstein and metaphysics, the legitimacy of metaphysics. Metaphysics is indispensable in analyzing and fighting seduction.)

Information can be true or false, therefore, legitimate (in first analysis) within the realm of empirical activity. But abundance changes everything.

As far as I am aware, most observations on the abundance the net creates are approached from the point of view of production -basically how much more information we have, etc. Relatively little has been said about the crisis in reception this abundance creates. To use an analogy, a classical legal trick to obfuscate is to throw everything including the kitchen sink at the asker for information. I will give one relatively modest example, within the purview of our own activities. In the early days of blogging, I used to follow more or less all the blogs I can get my hands on, following in a intimate fashion the daily thoughts, their ebbs and flows, of the owner of the blog. Unless specifically pointed to, with rare exceptions, today I follow hardly any. I do not know how common my experience is; but, in my case, the abundance of blogs resulted to my reading them less seriously.

The above point is separate from the virtues or defect of the blog as a net form. One fact is clear. Blogs were not created by poets, but initially by creators of web sites to attract more visitors. In the poliitical domain, blogs (and u-tube) turned out to be open, explosive forces with real impact on political process -a kind of free, mudracking press or 18th century broadsides. But in poetry, it seems to me, its impact has been towards insularity or basically authoritarian structures. Why is that so, what does it say about us as a community or poetry as an activity?

In my view, among poets, the nonluddites which I assume most people in this list are, there has been a noncritical embrace of every new technological option thrown in our direction. I am not claiming that one should wish to go to a pre-lapsarian, pre-computer time; or that all the artistic and political possibilities the computer offers -and they are mind-boggilingly many- should not be pursued without "making an automobile in the shake of a horse carriage." But poetry, at least in my view, should contain skepticism; that's what wit is. I think that skepticism -at least in matters concerning the net- does not exist in enough "abundance" among us poets.

Ciao,

Murat

On 7/11/07, Dan Waber <[redacted]> wrote:
>
> Jim,
>
> Thanks for this, I'm a longtime fan of Clay Shirky's writing, and find
> your own thoughts on digital writing to be among my favorites, as
> well. I would add a couple of responses to Kenny's piece, and to your
> responses to it.
>
> > Ken says that the art world fell out of love with net art because it
> turned
> > into the province of programmers, not artists. It is of course possible
> that
> > someone can be both an artist and a programmer. Surely that's one of the
> > several large challenges of working as an artist with digital media;
>
> I think part of the reason the art world fell out of love with net art
> is purely economic--like the music industry they are struggling to
> find the saleable product in a world of infinite perfect
> copying. Scarcity/abundance, as you've pointed out.
>
> I also do not believe that net art is the province of programmers, not
> artists. There are likely more programmers involved in net art than in
> other forms of art, sure, but there are also many artists who have
> found ways of making net art that don't require them to be 50/50
> programmer/artist. Collaboration is one method, tweaking/re-arranging
> existing code is another, and using complex software to do things for
> which it was never originally intended.
>
> There are also very talented programmers who do not identify
> themselves as artists, but whose work probably deserves recognition as
> art.
>
> Here's more Clay Shirky, a ten minute keynote address, this time he's
> talking about love as a predictor of technological success.
>
>
> http://conversationhub.com/2007/07/10/video-clay-shirky-on-love-internet-
style/
> He closes with this quote:
>
> "In the past, we would do little things for love, but big things

> required money. Now we can do big things for love."
>
> To me, that is very real and massive shift in what's possible for art.
>
> Regards,
> Dan
>

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352. **Halvard Johnson**
Re: John Wieners, A BOOK OF PROPHECIES
Wed 11 Jul 2007

I always thought it meant posting when one's in
a bad mood.

Hal

"Then there are a number of things
one googles or does not google."

after Gertrude Stein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 11, 2007, at 1:20 PM, Kevin Killian wrote:

> *Excuse the cross posting (is that what that means????)*

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353. **Halvard Johnson**
Re: Tantric Code Language
Wed 11 Jul 2007

---

kokakola

On Jul 10, 2007, at 10:57 PM, Alan Sondheim wrote:

> *Tantric Code Language*

bhagavan aha/
kollaire tthia bola mummunire kakkola
ghana kibida ho vajjai karune kiai na rola//(6)
tahi baru khajjai gade maana pijjai
hale kalinjara paniai dunduru tahi vajjiai//(7)
causama kacchuri sihla kappura laiai
malaindhana salinja tahi bharu khaiai//(8)
premkhana kheta karante sugghasuddha na muniai
niramsua amga cadabi tahim ja saraba paniai//(9)
malayaje kunduru batai dindima tahin na vajjiai//(10)

Bhagavan replied: O! the Bola is located at Kollagiri, the Kakkola at Mummuni. The hand-drum is sounded forcefully; Compassion is affected, not discord. Here we eat meat and drink liquor in large quantities. Hey! Here the worthy ones enter, the unworthy ones are barred. We bring faeces, urine, menstrual blood and semen. Here we eat herbs and human flesh with relish. We move to and fro without consideration of pure or impure. Adorning our limbs with bone-ornaments, here we enter the corpse.
In the meeting we perform the sexual union; the untouchable is not rejected here.

-- The Concealed Essence of the Hevajara Tantra with the Commentary Yogaratnamala, G.W.. Farrow and I. Menon, trans., II, 4, Seals

From the Yogaratnamala Commentary:
kollai (Kollagiri): Refers to the Pitha (shrine) of that name.
mummuni: Refers to the Ksetra of that name.
bola ... kakkola (male sexual organ ... female sexual organ): Indicates the meeting, although they are initially apart, of the yogi and yogini who are characterized by these two organs respectively.
kibida (hand-drum): Is the code word for the hand-drum.

Farrow and Menon:
kakkola - code word for the female sexual organ
bola - code work for Vajra, the male sexual organ
sandhyabhasa: Tantric Code Language. As examples of sandhyabhasa, the Hevajra Tantra lists about twenty code words. In the Candrakirti's Pradipodyotana commentary on Guhyasamaja Tantra sandhyabhasa is one of the sex ways by which the contents of the tantra are interpreted. The Carya songs of the Mahassidhas are mostly couched in code lnaguage. [...]

> *This*
> *code system has been discussed by various eminent scholars. Many of the*
> *discussions have been based on the mistranslation of the word sandhyabhasa*
> *and what constitutes instances of sandhyabhasa. In our opinion too much of*
> *little consequence has been written on this subject.*
>
> *[Sandhyabhasa is intrinsically clear; the authors' use of 'system' in the*
> *definition above, is not. I'd like to think that sandhyabhasa mostly moves*
> *from inscription to abjection; all of this might well be lost in the*
> *descent to English.]*
>
> *Alex Wayman:*
> *kunduru (resin) - union of the two*
> *kakkola (perfume) - lotus*
> *dindima (small drum) - untouchable*
>
> *Agehannanda Bharati:*
> *bola(ka) (Tib. bo la) 'gum myrrh' (a) -> vajra (Tib. rdo rje) 'the Absolute'*
> *kakkola(ka) (Tib. kakko la) n.p. of an aromatic plant, and of the perfume*
> *made from the plant (a) -> padma (Tib. padma) 'lotus'*
>
> *Bharati quoting Shahidullah from his edition of the Dohakosa and the caryas:*
> *padma 'lotus' -> (e) bhaga 'vulva'*
> *vajra 'thunderbolt', the absolute (e) -> linga 'phallus'*
>
> *Bharati quoting Eliade:*
> *vajra 'thunderbolt' -> linga, sunya 'voidness,' 'the void,' vacuite*
>
> *http://www.asondheim.org/TantricCodeLanguage.txt*

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354. **Stephen Vincent**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

> *Barry Schwabsky wrote: The idea that 19th century photograph--indeed, any photography until very recently--was better than painting at what painting is trying to do is simply ridiculous. Think about color, for a start. Think about scale, and the amount of detail large scale allows for. Any decent hack academic painter in the 19th century could show more about the appearance of*

> *things than any photograph could until the current era of the big-scale print (Gursky, Struth, etc.).*

Beginning in the 1860's, Carleton Watkins' mammoth glass plate photographs in the west announce modernism. Hired by insurance companies to document mines and other operations, the pictures have a realist factuality about them that trumped painting, if and when 19th century painting was attempting to parlay "realism". (Ironically, painters such as Bierdstadt (sp?) would use W's photographs of Yosemite as a resource to transform into something romantically grandiose). Watkins is a nineteenth and early twentieth century anomaly in terms of pictorialist photography - where the photographers were still trying to get the atmospherics of a painting, often rather badly.

Much of Gursky I do not see as realist at all. Like Beirdstadt, on a different level, the digital manipulation and redistribution of the pixels enables him to be much more about music (color, rhythm, etc.) Not quite Wagnerian, but sometimes close. I am thinking -as one example - of those Coliseum rock concert images. I once took Gursky to a Rova concert, and he was right, at home with it. He is quite a music aficionado - jazz et tout. (Not to take away at all from the influence of classical European painting on the way he has shaped some of his work).

Anyway, the wrestling match between photography and painting - combined with market factors - is not going to go away soon. But that's another, parallel story: Money!

Stephen V
http://stephenvincent.net/blog/

> *Of course! And don't forget Rackstraw Downes, Catherine Murphy, Lois Dodd...to speak only of some of the elders.*
>
> *Thomas savage <[redacted]> wrote:*
> *While I somewhat agree with this statement, I wish to add that there are still many wonderful realistic painters out there who continue to add something to what photography can now provide. One who immediately comes to mind is the wonderful Yvonne Jacquette. Anyone who has seen a show of her magnificent paintings understands that there is still room for realistic painting to explore and pursue.*
>
> *Barry Schwabsky wrote: The idea that 19th century photograph--indeed, any photography until very recently--was better than painting at what painting is trying to do is simply ridiculous. Think about color, for a start. Think about scale, and the amount of detail large scale allows for. Any decent hack academic painter in the 19th century could show more about the appearance of things than any photograph could until the current era of the big-scale print (Gursky, Struth, etc.).*

The true immediate difference between the photograph and the painting was (byt maybe no longer is, in the digital era) its indexical quality--the fact that the photographic image seems to be causally connected to what it pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil--which painting could never be.

Jim Andrews wrote:
Here is an interesting post by Clay Shirky (http://tinyurl.com/ypecnf) on Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The responses to the post (among which is a response by Shirky to some of the responses) are worth reading also. Basically, the article looks at a common effect technologies have had on production: bringing the cost down to consumers; devaluing the goods; and Shirky describes resistance to this as Luddism.

Here are two related pieces (http://tinyurl.com/27r9uv and http://tinyurl.com/2lq6c7) by Michael Gorman, author of "Our Enduring Values: Librarianship in the 21st Century". He rails against Wikipedia and the devaluing of encyclopedias and education he sees in the digital age.

Here is a new and related piece by Kenny Goldsmith of ubu.com (http://tinyurl.com/3dz8pn) called "Writing's Crisis v.1.0". He begins like so:

"With the rise of the web, writing has met its photography. By that I mean, writing has encountered a situation similar to what happened to painting upon the invention of photography, a technology so much better at doing what the art form had been trying to do, that in order to survive, the field had to alter its course radically. If photography was striving for sharp focus, painting was forced to go soft, hence Impressionism. Faced with an unprecedented amount of digital available text, writing needs to redefine itself in order to adapt to the new environment of textual abundance."

The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

****

A couple of responses to Kenny's piece.

Suppose it's true, as I think it is, that the net creates a textual abundance that devalues the typical output of writers. This is not going away. Print will not simply reassert itself and re-establish the status quo. It is an ongoing issue from here on in.

Then things like net art will also be ongoing from here on in. Same with video art. They aren't over. They continue to adapt to changing technology and the changing world. The story on them is not finished. Certain strains

> *of them start and finish quicker than net art itself, or video art itself.*
>
> *Ken says that the art world fell out of love with net art because it turned into the province of programmers, not artists. It is of course possible that someone can be both an artist and a programmer. Surely that's one of the several large challenges of working as an artist with digital media; the most fundamental phenomenological observation one can make about computers is that they're programmable; that's what separates them from previous machines; that's what gives them their radical flexibility as machines, flexibility to the point that there is no proof, and probably never will be, that there are thought processes of which humans are capable and computers are not. This isn't to say that interesting net art or digital writing *must* be programmed; there are other issues involved in the changes brought about by computers and digital networks etc. But certainly artist-programmers have a radically flexible medium available to them that is hardly exhausted, and intrepid work will continue both as net art and as offline work in writing, in other arts, and in syntheses of arts and media.*
>
> *Whether it is the darling of the art world is of little concern, particularly if the art world is protective against innovative, imaginative interlopers; such gatekeeping can only devalue art itself as the province of thinkers and original creators of art.*
>
> *In any case, it's interesting how all the URLs above key on the issue of scarcity/abundance.*
>
> *ja*
> *http://vispo.com*
>
> ---
> *Don't pick lemons.*
> *See all the new 2007 cars at Yahoo! Autos.*

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355. **Alan Sondheim**

Re: some notes on intention and vaguery

Wed 11 Jul 2007

On Wed, 11 Jul 2007, Jason Quackenbush wrote:

> That's certainly one way of reading TLP, and it's very standard from an
> analytic philosophy point of view, very much in line with Anscombe's
> Introduction to The Tractatus and Russells introduction to the book. It
> is certainly the way that someone with a commitment to a logical atomism
> of some kind is going to read it. To that extent it's a valid

> interpretation of a very difficult book, and I wouldn't say it was
> incorrect.
>
This doesn't really matter to me - whether it's 'standard' or not; I also have no commitment to logical atomism - in fact, just the opposite.

> *However, I do disagree with this reading. I don't take the subject of the book to be the world. The world is mentioned briefly in the opening propositions, from which wittgenstein moves quickly through his peculiar > understanding of the nature of facts and on to the matter of what really interests him, and what the actual subject of the tractatus on my reading, and that is the structure of propositions and what can and cannot be expressed by them.*

Well, I'm reading the book differently than you, more like Nagarjuna's Middle Way. It opens with the world, ends with something akin to emptiness. Since the subject is announced as 1, since there are only 7 propositions (if I remember correctly), to say it's 'mentioned briefly' doesn't seem all that relevant to me - it's the foundation of the work, all that is the case (however one wants to translate it). To just talk about the 'structure of propositions' it seems to me is to ignore the fact that this _isn't_ a book on logic, but on the world, there are important ontological shifts here that in many ware are the core of the work.

> *The problem is if you take him at his word here, that the TLP is a ladder to be kicked away when you get to the top, if you understand it, it's very difficult to say what you understand if wittgenstein is right if what is understood must be passed over in silence.*

Yes and this problem is the core of the book, the world under erasure in a sense. Here's where the ontological shift is important.

> *reading his letters, he pretty much tells everybody but Frege that they won't understand it before they read it. He eventually comes to the conclusion that Frege didn't get it either, and I beleive that he was a little bit appalled at the understanding that Moritz Schlick and Co. seemed to have of it. It's notable that it took Frank Ramsey coming and visiting W in the village where he was teaching and spending days going over the tractatus before Wittgenstein was able to 1.) recognize in ramsey someone with a mind he felt worth taking seriously and 2.) from that and ramsey's willingness to follow wittgenstein through his argument in TLP, take seriously Ramsey's objections and realize that TLP might not be the last word after all. What i think it illustrates more than anything is how wittgenstein's personal perfectionism and the attendant sense of superiority that it brought with it was as much an obstacle to Wittgenstein being understood, and to him being able to make himself understood, as was the difficulty and strangeness of his subjects.*

I actually didn't feel the book was that difficult, once the mathematics was mastered, but then my reading's quite different than yours. Thank you by the way for the biographical information; I didn't know this.

> *With the Investigations the situation is very different. I don't think the Principia Mathematica was really detailed there; it was on the TLP, and already of course the paradoxes of mathematics destroyed the crystalline order in terms of a constructivist axiomatics - of course you'd have to believe that proof theory's somehow connected to ontology for the dstruc- tion to occur.*
>
> *I tend to read both the so-called "private language" argument, as well as the comments on intention and vaguness both in PI as well as Zettel, and in the foundational remarks in PI beginning at PI 13 and picking up steam at PI 38 as definitely engaged with the ideas of the logical atomists and the problems with what russell took to calling "the philosophy of logical analysis".*

The philosophy of logical analysis and the PM are very different, unless I'm missing something here.

>> Your point about universal grammar is really interesting; I do wonder
>> though if one can make a leap from language games etc. to a
>> probmeatizing of such a grammar. They're different epistemologies; I
>> don't think (I may be very wrong here) that universal grammar implies
>> exact meaning and denotation - if anything it seems to me it would deal
>> with the structures underlying language games, since, when such a game
>> is played, as it always is, the participants in a dialog almost always
>> understand implicitly what is meant. This would be a substructural
>> affair, not an affair of defini- tion. In other words, I don't think
>> the opposition you set up is really necessarily there.
>
[...]
>
> Where the idea of Universal Grammar runs into trouble is due to the fact
> that it's relatively easy to imagine not only language games which did
> not fit into whatever framework Prof. Chomsky believes should be the
> essence of Universal Grammar this week, but that it's equally simple to
> imagine how such a language would be taught and how it would be used.
> And then of course, there's the fact that these sorts of languages
> actually do exist. There's been some popular coverage recently of Daniel
> Everett's work on Piraha, which doesn't have either color words or a
> grammatical structure for recursion, both of whcih are problems for
> chomsky's UG, since the number of things which can be taken as common to
> all languages is rapidly dwindling.

>
I'm not familiar with this work or Piraha - I'd have to know the language myself to make any sort of comment on it. By the way starlings have recursion - this came out last year.

> But even so, it should be possible to construct a language that's
> perfectly intelligible and doesn't have any sort of universal grammar
> beyond some basic things that are determined more by the world than they
> are by anything specific about human beings, the presence of subjects
> and objects in sentences, adjectives nouns and verbs, that sort of
> thing. And really, this is what Wittgenstein is getting at with his more
> obtuse statements about "forms of life" and the possibility of
> translating lionese. The strictures placed on our languages aren't
> grammars, but our grammars are largely determined by what we are and
how
> we interact with the world. Which, I think, is enough to solve the
> problems that UG is proposed to solve without speculating all manner of
> root level grammar that is subject to the problems raised by the Private
> language argument.
>
Well, I'd have to see such a language; again, I can't generalize. Certainly language developed in dialog with the world, and as Maturana says, it's a mutual orientation of cognitive domains; these are also dialectical. So much depends on the way the world is determinative, if at all, and for me the jury's out on that...

- Alan

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356. **Stephen Vincent**
Re: Numbskull quote of the day
Wed 11 Jul 2007

> *Information isn't knowledge, either -- one reason why the so-called "information society" and "dumbing down" go hand in hand.*

I misread this to say, "information society" and "dumping down" go hand in hand.

Yes, all this information that we most often get is dumped down on us. No fact checking, no editorial shaping in terms of content or design. Artless and stupid, finally. Dealing with it is like changing your kid's diapers with a full load.

Good newspapers are beginning to crash all over the place since nobody (i.e. Advertisers) want to pay for genuine investigations, editing, etc.

And, parenthetically, who wants to pay for genuine research and sorting out new insight and info among scholars. I think there is less and less time and money for folks to divert from the teaching 'assembly line.' Consequently, one suspects,most text information is old and redux (it's much cheaper to repeat old facts).

Stephen V
http://stephenvincent.net/blog/

> *----- Original Message -----*
> *From: Joel Weishaus <[redacted]>*
> *Date: Wednesday, July 11, 2007 1:03 pm*
> *Subject: Numbskull quote of the day*
> *To: [redacted]*
>
> *"Some reading experts say that urging kids to read fiction in general might be a misplaced goal. 'If you look at what most people need to read for their occupation, it¹s zero narrative,' said Michael L. Kamil, a professor of education at Stanford University. 'I don¹t want to deny that you should be reading stories and literature. But we¹ve overemphasized it,' he said. Instead, children need to learn to read for information, Mr. Kamil said, something they can practice while reading on the Internet, for example." New York Times, 11 July 07*

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357. **Dan Waber**
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Murat,

> *Information can be true or false, therefore, legitimate (in first analysis) within the realm of empirical activity. But abundance changes everything.*
>
> *As far as I am aware, most observations on the abundance the net creates are approached from the point of view of production -basically how much more information we have, etc. Relatively little has been said about the crisis in reception this abundance creates.*

The crisis in reception is being addressed through filtering strategies. Some are technological (like RSS aggregators), some are social (like digg and reddit), and

some are essentially manual (boingboing, growabrain), or even nearly private (I haven't left a chatroom that contains 5-8 of my closest friends for a decade, and we act as aggregators for each other). I don't think it's a crisis at all, personally. I'd hesitate to call it a "solved problem" but it's absolutely being worked on all over the place. A lot of money is being thrown at it, too, because of how apparent the need for intelligent, useful filtering the information is.

> *To use an analogy, a classical legal trick to obfuscate is to throw everything including the kitchen sink at the asker for information. I will give one relatively modest example, within the purview of our own activities. In the early days of blogging, I used to follow more or less all the blogs I can get my hands on, following in a intimate fashion the daily thoughts, their ebbs and flows, of the owner of the blog. Unless specifically pointed to, with rare exceptions, today I follow hardly any. I do not know how common my experience is; but, in my case, the abundance of blogs resulted to my reading them less seriously.*

My experience is quite the opposite. I used to waste a lot of time uselessly checking blogs for updates. RSS aggregation (I currently use and like netvibes) alone has easily quadrupled the number of blogs I keep up on.

> *The above point is separate from the virtues or defect of the blog as a net form. One fact is clear. Blogs were not created by poets, but initially by creators of web sites to attract more visitors.*

I'm not sure what you mean by this, or, I may simply disagree. Blogs were absolutely created by poets and other kinds of writers first. They were manually written/coded and too complex for the average web user to find attractive initially. But then some of those individuals wrote open source solutions to help automate the processes for others and that facilitated a level of interest that attracted the interest of commercial companies like blogger, xanga, livejournal, and so on, which addressed two needs quite well: benefits of built-in community (because they pre-dated RSS, which may end up being their undoing if they're not careful), and WYSIWYG interface (which made it so my mom could blog).

> *In the poliitical domain, blogs (and u-tube) turned out to be open, explosive forces with real impact on political process -a kind of free, mudracking press or 18th century broadsides. But in poetry, it seems to me, its impact has been towards insularity or basically authoritarian structures. Why is that so, what does it say about us as a community or poetry as an activity?*

I think it says more about the software being used than poetry as an activity. I think it does say something about "us as a community" though, definitely. The "community" softwares breed vapidity through encouragement and positive re-enforcement. The latest versions which incorporate complex tagging are helping to offset the crushing effect of the way older posts get completely forgotten, so that's a step in the right direction--but a very new development

that will take time to have an effect. Threaded comments would help a lot, I think, particularly if new comments into a thread of an old post would bring that post back to the top (as it does in many newsgroup softwares).

> *In my view, among poets, the nonluddites which I assume most people in this list are, there has been a noncritical embrace of every new technological option thrown in our direction.*

I agree there's been a noncritical response. I'm not so sure I'd say "embrace" though. And I think it's not clear that most people on this list are embracing technology at all. They are obviously connected to the internet, and have access to email or a web browser, but--and I don't mean this to malign listservs, I'm a huge fan of them--the listserv is not exactly the latest and greatest way to be a digitally connected group.

> *I am not claiming that one should wish to go to a pre-lapsarian, pre-computer time; or that all the artistic and political possibilities the computer offers -and they are mind-boggilingly many- should not be pursued without "making an automobile in the shake of a horse carriage." But poetry, at least in my view, should contain skepticism; that's what wit is. I think that skepticism -at least in matters concerning the net- does not exist in enough "abundance" among us poets.*

While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.

Regards,
Dan

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358. **CA Conrad**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Wed 11 Jul 2007

There are rock stars who make a point of opening up shows with comments about war, censorship, and other issues mobbing our senses these days. CAT POWER certainly does. MARILYN MANSON has a lot to say about American politics at shows, and there's also that impressive interview Michael Moore did with him in BOWLING FOR COLUMBINE.

But at the same time it's probably true that these are the exceptions.

I believe very strongly that it's A GOOD THING to be disappointed. Because it's a good thing to keep going, and to keep asking others how they feel about war and poverty, racism, homophobia, and other forms of cruelty and deprivation.

First of all the very fact of being disappointed is evidence of wanting better. No longer being disappointed is evidence of cynicism. And there are few things worse than cynicism. My grandmother used to sing a song when I was kid that had the line, "the cynic and the killer waltz together." Something to build a young mind around.

Brian Welch is nothing more than a wave of propaganda which continues to swell and cover us and turn us into cynics, or, not even cynics but people who have lost empathy. At least a cynic is working on the platform of caring enough to be cynical. Those who have lost empathy are dead before they are dead.

My disappointments, your disappointments, these things keep our perspectives. Brian Welch's asshole life of not caring about this world, its wrongs, and his being complicit in its wrongs, is a mere gasp on the train.

Being angry never felt more important,
CAConrad
http://PhillySound.blogspot.com

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359. David A. Kirschenbaum

NYC: Aug. 2-5/Welcome to Boog City Poetry and Music Festival

Wed 11 Jul 2007

Hi all,

From Thurs. Aug. 2-Sun. Aug. 5 we'll be putting on Welcome to Boog City, a poetry and music festival. The schedule for the event is below, followed by performer bios and websites.

Hope you can check it out.

as ever,
David

THURSDAY AUGUST 2, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

Pavement Saw Press
(Columbus, Ohio)

Thurs. Aug. 2, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Pavement Saw Press editor
David Baratier

Featuring

Tony Gloeggler
Simon Perchik
Rachel M. Simon
Daniel Zimmerman

music from turntablists Dr. Benstock

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY AUGUST 3, 7:30 P.M.

Sidewalk Café
94 Ave. A, NYC
free with a two-drink minimum

Readings and musical performances

7:30 p.m.-Lauren Russell
7:45 p.m.-Mark Lamoureux
8:00 p.m.-Rachel Lipson (music)
8:30 p.m.-Joanna Fuhrman
8:45 p.m.-Gillian McCain
9:00 p.m.-I Feel Tractor
9:30 p.m.-Tom Devaney
9:50 p.m.-The Passenger Pigeons (né The Sparrows)
10:20 p.m.-Wanda Phipps
10:35 p.m.-David Baratier
11:00 p.m.-The Leader
12:00 a.m.-Nan and the Charley Horses

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY AUGUST 4, 11:00 A.M., 5:00 P.M.

Cakeshop
152 Ludlow St.
NYC

11:00 a.m.

4th Annual Small, Small Press Fair
Free

Small press fair, this year with indie records and crafts, too. Featuring 15 on the 15¹s‹a 15-minute musical performance at the fair each hour on the 15¹s:

11:15 a.m.-Bob Kerr
12:15 p.m.-Bob Kerr
1:15 p.m.-Bob Kerr

2:15 p.m.-Sean T. Hanratty
3:15 p.m.-Sean T. Hanratty
4:15 p.m.-Sean T. Hanratty

5:00 p.m.
Political poets and The Fugs, Village Fugs live
$5

5:15 p.m.-Amy King
5:30 p.m.-Nathaniel Siegel
5:45 p.m.-Christina Strong
6:00 p.m.-Ian Wilder
6:15 p.m.-John Coletti
6:30 p.m.-CAConrad
6:50 p.m.-Greg Fuchs
7:05 p.m.-Kristin Prevallet
7:20 p.m.-Eliot Katz
7:35 p.m.-Rodrigo Toscano and his Collapsible Poetics Theater
7:55 p.m.-

The Fugs, Village Fugs. Performed live by:

*I Feel Tractor
1. Slum Goddess
2. Ah, Sunflower Weary of Time

*Scott MX Turner
3. Supergirl
4. Swinburne Stomp

*Paul Cama
5. I Couldn't Get High
6. How Sweet I Roamed From Field to Field

*The Actual Feelings
7. Carpe Diem
8. My Baby Done Left Me

*JUANBURGUESA
9. Boobs a Lot

*Huggabroomstik
10. Nothing

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

SUNDAY AUGUST 5, 1:30 P.M., 3:45 P.M.

Bowery Poetry Club
308 Bowery
NYC
$5

1:30 p.m. The Future of Small Press Publishing
curated and moderated by Mitch Highfill

featuring

David Baratier, editor Pavement Saw Press (Columbus, Ohio) Brenda Iijima, editor Portable Press at Yo-Yo Labs (Brooklyn) Jill Stengel, editor a+bend press (Davis, Calif.)

3:45 p.m.
Readings and musical performances

3:45 p.m.-The Poetics Orchestra
4:15 p.m.-Kimberly Lyons
4:30 p.m.-Gary Sullivan
4:45 p.m.-Brenda Iijima

5:00 p.m.- break

5:15 p.m.-The Poetics Orchestra
5:35 p.m.-Jill Stengel
5:55 p.m.-Mitch Highfill
6:10 p.m.-Nada Gordon
6:25 p.m.-Sean Cole

Directions: F/V to 2nd Ave., 6 to Bleecker
Venue is at E.1st St.

Welcome to Boog City Bios and Websites

*Thursday

**David Baratier http://www.pavementsaw.org/pages/editor.htm http://www.chicagopostmodernpoetry.com/dabaratier.htm http://herecomeseverybody.blogspot.com/2005/12/from-his-birth-in-1970-many-b elieved.html Although he has appeared in print since 1986, in 1991 David Baratier met the poet laureate of New York State, at which point the powers of poetry were bestowed to him in a macabre ceremony. Shortly thereafter he became a full time poet. Many believe his previous life is fiction. He and his fine lady Rita, a former model, who has appeared in films such as Traffic, live in the deep south end of Columbus, Ohio, where his catty-corner neighbors ask to mow his lawn nightly for $2. He has given featured readings at the Poetry Project at St. Mark¹s Church, University of Pittsburgh, DC Arts Center, and Small Press Traffic, among others. He is the editor of Pavement Saw Press. His poems are anthologized in American Poetry: the Next Generation (Carnegie Mellon University Press), Clockpunchers: Poetry of the American Workplace (Partisan Press), Green Meanies (University of California Press), and Red, White & Blues (University of Iowa Press). His poetry collections include A Run of Letters (Poetry New York Press), The Fall Of Because (Pudding House), Estrella¹s Prophecies I: Spinning the Wheel of Fortune (Runaway Spoon Press), Estrella¹s Prophecies II: An American Fortune in Paris (Anabasis/Extant), Estrella¹s Prophecies III: Return of the Magi (Luna Bisonte Productions), and the epistolary and prose novel In It What¹s in It (Spuyten Duyvil). His forthcoming collections include after Celan (Slack Buddha Press) and Ugly American.

**Dr. Benstock http://www.drbenstock.com http://www.myspace.com/drbenstock Dr. Benstock is a turntable duo, in the tradition of Christian Marclay and Philip Jeck. Using Califone and PAC turntables and records found in Salvation Army bins, turntablists John McDonough and Paul Spencer have created a number of structured pieces, as well as improvisations, referencing the entire universe of recorded music. At any given Benstock performance one may hear the Clash, Berlioz, Sid Vicious, Frank Sinatra, Art Blakey, Charles Mingus, Charles Nelson Reilly, Palestrina, self-hypnosis instructions, Bach, Portuguese poetry, Penderecki, and Van Halen. These records are mixed as a collage but never haphazardly. They are combined to make unique compositions in their own right.

Dr. Benstock has been together since 1992. They have played venues such as ABC No Rio, the Pourhouse, Tonic, the Knitting Factory, SUNY-Stony Brook, and Collective Unconscious in the N.Y.-metropolitan area, and Café Koko in Greenfield, Mass.

**Tony Gloeggler Tony Gloeggler was born, lived, lives, and expects to die in some part of NYC. He manages a group home for developmentally disabled men in one of the suddenly too cool parts of Brooklyn. His first chapbook, One On One, won the Pearl Poetry Prize, and Jane Street Press put out My Other Life. One Wish Left (Pavement Saw Press) recently went into its second edition.

**Simon Perchik http://www.geocities.com/simonthepoet Simon Perchik is an attorney whose poems have appeared in The New Yorker, Partisan Review, and Pavement Saw, among others. Family of Man (Pavement Saw Press) and Rafts (Parsifal Editions) are forthcoming in 2007. For more information, including his essay ³Magic, Illusion, and Other Realities² and a complete bibliography, please visit his website.

**Rachel M. Simon
http://www.myspace.com/theoryoforange
http://www.chicagopostmodernpoetry.com/rsimon.htm
Rachel M. Simon lives in Yonkers, N.Y., where she teaches writing to high school and college students, senior citizens, and maximum-security prison inmates. Her book Theory of Orange won the Transcontinental Prize from Pavement Saw Press.

**Daniel Zimmerman Daniel Zimmerman teaches at Middlesex County College in Edison, N.J., where he chairs the English department. He served as associate editor of the issue of Anonym that first published Ezra Pound¹s last canto and edited the single-issue magazines The Western Gate and Brittannia. The Institute of Further Studies included his fascicle, Perspective, in its series, a curriculum of the soul. He collaborated with American-Canadian artist Richard Sturm on a livre deluxe, See All The People, lithographs, serigraphs and embossings (Open Studio/ Scarborough College). In 1997 he invented an anagrammatical poetic form, Isotopes. His works include the trans-temporal collaboration blue horitals (Oasii), with John Clarke; ISOTOPES (Frame Publications); Post-Avant (Pavement Saw Press), with an introduction by Robert Creeley; and, forthcoming, ISOTOPES2 (Beard of Bees). His work has recently appeared in Chain, Chelsea, Deluxe Rubber Chicken, ETC: A Review of General Semantics, An Exaltation of Forms, House Organ, New York Quarterly, Snakeskin, and Tinfish.

Friday

**David Baratier
(see Thursday for bio)

**Thomas Devaney http://www.writing.upenn.edu/~wh/devaney.html
http://thomasdevaney.blogspot.com/ Thomas Devaney is the author of A Series of Small Boxes (Fish Drum Press). He presented "No Silence Here, Enjoy the Silence" this spring at the Institute of Contemporary Art in Philadelphia for the

"Locally Localized Gravity" show. Devaney writes about poetry for The Philadelphia Inquirer. Recent work has appeared in Jubilat, The Poetry Project Newsletter, and The Sienese Shredder. He is a Penn Senior Writing Fellow in the English department at the University of Pennsylvania.

**Joanna Fuhrman
http://www.hangingloosepress.com/recent.html
http://www.poetryfoundation.org/archive/poem.html?id=179254
Joanna Fuhrman is the author of three books of poetry, Freud in Brooklyn, Ugh Ugh Ocean, and Moraine, all from Hanging Loose Press.

**I Feel Tractor
http://www.myspace.com/ifeeltractor
http://www.goodbyebetter.com
I feel tractor is available to you with musings of space folk and cut ups. I feel tractor has a self-titled 7" from the Loudmouth Collective, and a CD, Once I Had an Earthquake, from Goodbye Better.

**Mark Lamoureux http://www.marklamoureux.com Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, Astrometry Organon, earlier this year. He is the author of four chapbooks: Traceland, 29 Cheeseburgers, Film Poems, and City/Temple. His work has appeared in print and online in Carve, Coconut, Conduit, Denver Quarterly, Fence, GutCult, Jubilat, Lungfull!, Melancholia¹s Tremulous Dreadlocks, miPoesias, and Mustachioed, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate editor for Fulcrum Annual, printed matter editor for Boog City, and teaches English at Kingsborough Community College.

**The Leader http://olivejuicemusic.com/theleader.html The Leader rock out with the dynamic grace of two sonic gymnasts (in formal attire). Careening through a thousand time signatures and pop genres, bassist Julie DeLano and drummer Sam Lazzara reign supreme over the low end, with suspenseful rhythmic patterns beneath wickedly clever melodies and lyrics. It would be math rock if it weren't so soulful Š yeah.

**Rachel Lipson http://www.rachellipson.org
http://www.myspace.com/rachellipson Rachel Lipson is a Brooklyn-based songwriter who performs her simple, honest songs on guitar, ukulele and banjo. Born near Detroit, she spent her childhood building forts with her brother and sister in the living room, contemplating the dangers of the dark and pizza deliverers, riding horses and playing with friends. Rachel first picked up a guitar at age 16 and a few years later, after having moved to New York, began crafting the songs that would make up her first album, This Way, which she self-released the next year.

In 2003 Rachel released a 7" with Rough Trade recording artist Jeffrey Lewis, on Holland's Nowhere Fast record label and self-released her second album Some More Songs. She toured Europe for seven weeks with Lewis and Herman Düne in the summer, including the Mofo festival in Paris in July. In the fall, Rachel recorded a new album at Olive Juice Studios in New York for the forthcoming release Pastures on Meccico Records, a U.K. label founded and run by members of Cornershop. Rachel is returning to the studio to record the first album of her side project, The Scruffles, with bandmate Jeffrey Lewis.

In the last few years, Rachel has collaborated and performed extensively with Leah Hayes (of La Laque and Scary Mansion), Herman Düne, and others. She has also played alongside Eugene Chadbourne, Kimya Dawson, Daniel Johnston, The Mountain Goats, and Refrigerator, as well as twice performing live on WFMU in New Jersey and on WNYC, a division of NPR.

Rachel Lipson's music combines a sort of radical simplicity and honesty with intricately woven narratives. The lyrics seem to have as much to do with William Faulkner as they do with Woody Guthrie. The music recalls the earliest folk traditions and yet speaks at the same time to a contemporary minimal aesthetic. While sometimes the approach is blindingly direct and at others masterfully oblique, the overall effect is irresistible, one of invitingly gentle beauty and clarity. (Biography by Blue Bomber Press)

**Gillian McCain http://www.twc.org/forums/poetschat/poetschat_gmccain.html Gillian McCain is the author of two books of poetry, Tilt and Religion, and is the co-author (with Legs McNeil) of Please Kill Me: The Uncensored Oral History of Punk. She serves on the board of directors of the Poetry Project at St. Marks Church.

**Nan and the Charley Horses http://www.olivejuicemusic.com/nan.html http://www.myspace.com/nanturner Vocally, she's the missing link between Kathleen Hanna and Juliana Hatfield, with a wail matched only by her whisper. The Lucy Ricardo of indie rock, her zany, goof-ball spirit is cut only by the fierce sexuality of her drumming style (see Schwervon!). Raised on the outskirts of Olympia, Nan was studying theater when the riot grrrl movement seduced her into a life of rock ¹n' roll. After several years with the power-pop girl band Bionic Finger, Nan went solo with her jangly, eclectic EP Leg Out, but her one-woman act soon morphed into the all-girl Pantsuit. After touring the U.K. with their French-released The Path From the House to the Lawn, Pantsuit has established itself as a virtual gland of playful melodies, moody sounds, and old-school feminist ferocity.

Presently, Nan is writing songs on keys and guitar and experimenting live with a rotating cast of musicians she has coined the One Night Stands. Her new EP, For Champs and Losers, Version 1, is out now on Olive Juice Music.

**The Passenger Pigeons http://myspace.com/rachelandrew Andrew Phillip Tipton met Rachel Talentino in Savannah while working at The Gap. A common love for catchy melodies, Carole King, and boys led them to Brooklyn. As The Passenger Pigeons (né The Sparrows), Andrew and Rachel make up the cutest anti-folk duo around! Simple and lovely.

**Wanda Phipps http://www.mindhoney.com Wanda Phipps is a writer/performer living in Brooklyn. She is the author of Wake-Up Calls: 66 Morning Poems (Soft Skull Press), Your Last Illusion or Break Up Sonnets (Situations), Lunch Poems (Boog Literature), and the Faux Press issued e-chapbook After the Mishap and CD-Rom Zither Mood. Her poetry has appeared in over 100 publications. She has received awards from the New York Foundation for the Arts, the Meet the Composer/International Creative Collaborations Program, Agni Journal, the National Theater Translation Fund, and the New York State Council on the Arts. She's also curated reading and performance series at the Poetry Project at St. Mark's Church and is a founding member of the Yara Arts Group, a resident theater company of La Mama, E.T.C.

**Lauren Russell Lauren Russell is now at the mercy of an idiopathic need to enter language and manipulate it. Her poetry has appeared in Boog City, The Recluse, and Van Gogh's Ear, among others. She is writing an experimental novella.

Saturday

**The Actual Feelings The Actual Feelings are an assemblage of egos, chopped separately and thrown together to make a tasty gazpacho. Their ingredient list is elastic. For this Fugs tribute they will most likely consist of Steve Espinola, Debby Schwartz, Heather Hoover, Andy Gilchrist, Andrew Rohn, and Catherine Capellero, with some cilantro, tomatoes, and peppers. The Actual Feelings manifesto calls for the immediate release of the complete 1965 Fugs sessions, including, but not limited to, the out-of-print recordings once found on Virgin Fugs, Fugs Four Rounders Score, and the alternate, primitive, Broadside LP release of The Village Fugs. The Actual Feelings have yet to hear the song "Bull Tongue Clit" and need to at once.

**Paul Cama Paul Cama started to play drums at 14, performing all kinds of music from jazz to blues to pop. He plays jazz in a big band in St. James. He was in the folk rock Americana band Nylon & Steel from 1989-1997. They released the album Slip Behind the Molecule in 1995. Cama also is a singer-songwriter guitarist and occasionally play solo gigs. He is playing drums in the improv band The Center For Hearing & Dizziness, which improves new sounds to vintage films in the tradition of silent movies. They will be releasing their first full-length DVD/CD later this year.

**John Coletti John Coletti grew up in Santa Rosa, Calif. and Portland, Ore. before moving to New York City 12 years ago. He is the author of Physical Kind (Portable Press at Yo-Yo Labs/Boku Books), The New Normalcy (Boog Literature), and Street Debris (Fell Swoop), a collaboration with poet Greg Fuchs with whom he also co-edits Open 24 Hours Press.

**CAConrad
http://CAConrad.blogspot.com
http://www.myspace.com/CAConrad
CAConrad¹s childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poet (www.phillysound.blogspot.com). Soft Skull Press published his book Deviant Propulsions last year.

**Greg Fuchs http://www.gregfuchs.com Greg Fuchs is a multi-disciplinary artist living in The Bronx. He works in a variety of media including audio, digital, photography, poetry, and prose often placed in alternative art spaces including independent media organizations, non-profit galleries, and small press magazines. His latest work is Metropolitan Transit published by Brooklyn-based publisher Isabel Lettres.

**Sean T. Hanratty
http://www.myspace.com/seanthanratty
Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

**Huggabroomstik http://www.huggabroomstik.com
http://myspace.com/lehuggacoustique Neil and Dashan started Huggabroomstik on January 7, 2001. The original name they went by was "Toenail Fungus Clippings Up Your A$$ho1e Bi+ch." The first song they came up with was "You Ask For Peanuts, You Get Popcorn, Bi+ch," which featured Benny Hadley singing through the telephone. Huggabroomstik has gone through a lot of changes through the past couple of years, but one thing that will never change is their love for the rock. Not Rock & Roll, but crack rock. So far, Huggabroomstik has been content playing shows in and around NYC, but they dream of making it all the way to Nashville.

**Juanburguesa
http://myspace.com/jonathanberger
Jonathan Berger writes about music, reads poetry, and eats Twinkies. In between these, he sometimes performs with his band, Juanburguesa.

**Eliot Katz Eliot Katz is the author of five books of poetry, including, most recently, When the Skyline Crumbles: Poems for the Bush Years (Cosmological

Knot Press), View from the Big Woods: Poems from North America's Skull (Cosmological Knot Press), and Unlocking The Exits (Coffee House Press). A cofounder, with Danny Shot, of Long Shot literary journal, Katz guest-edited the journal's 2004 "Beat Bush issue." He is also a coeditor, with Allen Ginsberg and Andy Clausen, of Poems for the Nation (Seven Stories Press). Called "another classic New Jersey bard" by Ginsberg, Katz worked for many years as a housing advocate for Central Jersey homeless families. He lives in New York City, and works as a freelance writer and editor.

**Robert Kerr Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical The Sticky-Fingered Fiancée, and the songs for his plays Kingdom Gone and Meet Uncle Casper, as well as his Brothers Grimm adaptations Bearskin and The Juniper Tree. He was a founding member of the Minneapolis band Alien Detector.

**Amy King
http://www.amyking.org
http://www.mipoesias.com
Amy King is the author of I¹m the Man Who Loves You (BlazeVOX Books), Antidotes for an Alibi (BlazeVOX Books), and The People Instruments (Pavement Saw Press). She teaches creative writing and English at Nassau Community College, is the editor-in-chief for the literary arts journal MiPOesias, and is also a member of the Poetics List Editorial Board.

**Kristin Prevallet
http://www.kayvallet.com
Kristin Prevallet's most recent book is I, Afterlife: Essay in Mourning Time (Essay Press). She is a 2007 NYFA poetry fellow and lives in Brooklyn.

**Nathaniel Siegel Nathaniel Siegel is a poet, artist, and activist. He is a volunteer at The Poetry Project at St. Mark¹s Church in the Bowery and an advisor to Study Abroad on the Bowery at The Bowery Poetry Club. His work has been included in Art Around the Park at The Howl Festival, and group shows at the Leslie Lohman Gallery in SoHo. Poets for Peace, Poets Against the War, and Acts of Art are all groups he supports. He is also a member of ACT UP NYC and the Queer Justice League. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

**Christina Strong
http://www.xtina.org
http://www.openmouth.org
http:///www.bookwhore.com
Christina Strong is a poet and designer who lives in Red Hook, Brooklyn. Portable Press at Yo-Yo Labs published her chapbook, [Anti-Erato] and Faux Press her e-book Utopian Politics. Her poems have appeared in Boog City,

Jacket, Magazine CyPress, POM2, and Shampoo, among others. She is the editor
of Openmouth Press and the politics editor of Boog City, as well as managing the above websites.

**Rodrigo Toscano
http://www.woodlandpattern.org/poems/rodrigo_toscano01.shtml Rodrigo Toscano is the author of To Leveling Swerve, Platform, The Disparities, and Partisans. Toscano is also the artistic coordinator of the Collapsible Poetics Theater. His experimental poetics plays, polyvocalic pieces, masques, anti-masques, and radio plays have recently been performed at Los Angeles¹ Disney Redcat Theater; the Ontological Theater Poets Plays Festival; New Langton Arts Space in San Francisco; Vancouver, Canada; Teubingen, Germany; the Poet¹s Theater Jamboree 2007 at the California College of the Arts Auditorium, and, most recently, at the Yockadot Poetics Theater Festival in Alexandria, Va. His poetic works have been translated into French, German, Portuguese, and Italian. Toscano is originally from the Borderlands of California. He lives in Greenpoint township of Brooklyn, and works in Manhattan at the Labor Institute.

**Scott M.X. Turner http://www.fansforfairplay.com http://www.dddb.net Scott M.X. Turner's quarter-century of musical output has involved punk rock bands (The Spunk Lads, The Service), Irish punk (The Devil's Advocates), ska (one tumultuous tour with Bad Manners), soundtrack music for films (a bunch of documentaries), and his one-man/one-guitar assemblage, RebelMart, is currently recording its new album Brooklyn Is Dying. Turner's writings have appeared in Boog City, Elysian Fields Quarterly, Lurch, and others. As a coordinator of Fans For Fair Play and a steering committee member of Develop Don't Destroy Brooklyn, Turner's joined thousands to fight overdevelopment in NYC, starting with Bruce Ratner's disastrous Atlantic Yards project. He lives with archeologist Diane George and the dogs Sirius and Tikkanen near Green-Wood Cemetery in Brooklyn.

**Ian Wilder http://www.onthewilderside.net Ian Wilder¹s life has always veered between art and politics. On the cultural side, he has published chapbooks; given dozens of poetry readings; wrote newspaper articles; and hosted events. At a master class, Yevegeny Yevtushenko proclaimed that Ian¹s snowflake poem is perfect. He has performed spoken word as a part of the near-mythic folk groovin¹ band Nylon & Steel, and was co-founding lyricist for the duo Spiritwalkers. His work with Nylon & Steel can be found on the album Slip Behind the Molecule.

With Nader¹s 2000 presidential campaign, Wilder was drawn back into politics. Within four years he co-founded the Babylon Greens at his kitchen table, helped

run the first full ticket of Greens in his town¹s history, gotten elected secretary of his county Green Party and then co-chair of the Green Party of New York State. He currently represents Long Island to the GPUS Presidential Campaign Support Committee.

Wilder also co-hosts The Green Party Show, a weekly public access TV show, which you can also see posted at his blog. Some of the events he helped organize this year are documented there, including a local UFPJ Peace Vigil, a pro-day laborer/Love Thy Neighbor Rally, and a Step-It-Up 2007 event at the Solar Cafe.

[Sunday

**David Baratier
(see Thursday for bio)

**Sean Cole http://www.shampoopoetry.com/ShampooTwentyfour/coles.html Sean Cole is the author of the chapbooks By the Author (Boog Literature) and Itty City (Pressed Wafer), Boog's first full-length, single-author collection The December Project. His work has appeared in Black Clock, Carve, Magazine Cypress, Pavement Saw, Pom Pom, and Torch. Cole also writes stories for public radio and bios like this one.

**Nada Gordon
http://ululate.blogspot.com
Nada Gordon is the author of five books, including the recently released Folly from Roof Books. She lives happily on Ocean Parkway with the cartoonist and poet Gary Sullivan.

**Mitch Highfill
http://www.fauxpress.com/e/highfill.pdf
Mitch Highfill is the author of Koenig's Sphere, and the forthcoming Rebis (Open Mouth Press).

**Brenda Iijima http://www.yoyolabs.com Brenda Iijima is the author of Around Sea (O Books). Her book of drawings, collages, and poems, Animate, Inanimate Aims, is just out from Litmus Press. She was the runner-up for Ahsahta Press's Sawtooth Prize, selected by Peter Gizzi, with her book, If Not Metamorphic, to be published by Ahsahta. Forthcoming from Fewer & Further Press is the chapbook Rabbit Lesson. She is the editor of Portable Press at Yo-Yo Labs.

**Kimberly Lyons
Kimberly Lyons is the author of Saline (Instance Press). A chapbook from Portable Press at Yo-Yo Labs/Katalanché Press is forthcoming.

**The Poetics Orchestra
The Poetics Orchestra plays improvisational music with poetry, conducted by Drew Gardner.

**Jill Stengel http://www.dusie.org/late%20may.pdf Poet and publisher Jill Stengel lives in Davis, Calif. with her husband and three young children. Jill¹s poetry has recently appeared at www.notellmotel.org, www.shampoopoetry.com, and www.texfiles.blogspot.com, as well as Dirt and Superflux, and in her recent chapbook, late may (see link above). She has two new chapbooks due out later this year: may/be (dusie) and wreath (Texfiles). Boog Literature published her chapbook Ladies with Babies in 2003. She¹s the editor of a+bend press, former prolific publisher of chapbooks in conjunction with a reading series in San Francisco. a+bend is now publishing mem, a journal of writing by poets who are currently mothering young children, and page mothers.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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360. amy king
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

It's quite easy to naysay the optimists, particularly when there seem to be no clear-cut plans -- & indeed, attempt to crush -- but I'm with you on this count, Dan. More encouragement among the poets ...

Dan Waber <[redacted]> wrote: While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.

Regards,
Dan

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

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361. Mark Weiss
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

The evils of enthusiasm sans skepticism are pretty well documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I go on? How about enthusiasm accompanied by a healthy dose of skepticism? Otherwise, by the time skepticism gets its turn it may be too late to reverse the damage.

Mark

At 05:26 PM 7/11/2007, you wrote:
>It's quite easy to naysay the optimists, particularly when there
>seem to be no clear-cut plans -- & indeed, attempt to crush -- but
>I'm with you on this count, Dan. More encouragement among the poets ...
>
>Dan Waber <[redacted]> wrote: While I wouldn't disagree
>that there needs to be a healthy level of
>skepticism in poetry, and among poets, and encourage others to be
>skeptical in those regards, I want to see that skepticism be secondary
>to an optimism about matters concerning the net. Let's get EXCITED
>about never-before-possible ways to change the world for the better,
>first, and then reality check ourselves with skepticism to make
>actionable plans rather than starting with skepticism (because it's
>needed) and thus dampening the enthusiasm necessary to imagine change
>is possible.
>
>Regards,
>Dan
>
>
>
>---
>Need Mail bonding?
>Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

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362. Christophe Casamassima

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

I'm encouraged.

Who's in?

> *----- Original Message -----*
> *From: "amy king" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: 'The Cult of the Amateur?-- Poetry and Art*
> *Date: Wed, 11 Jul 2007 14:26:19 -0700*
>
> *It's quite easy to naysay the optimists, particularly when there seem to be no clear-cut plans -- & indeed, attempt to crush -- but I'm with you on this count, Dan. More encouragement among the poets ...*
>
> *Dan Waber <[redacted]> wrote: While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.*
>
> *Regards,*
> *Dan*
>
> ---
> *Need Mail bonding?*
> *Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.*

=

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363. **W.B. Keckler**
Baby Mastodon Found...in Joe Brainard's Pyjamas...
Wed 11 Jul 2007

Not really, although all day I thought of how awful it must have been for him when he died, the baby mastodon. New on Joe Brainard's PJs: Marjorie Welish Has a Scalpel in her Hand! (your talk made me find this and type this, listserv, darn ye! , A Visual Poem, a Sexual Monologue and a bunch of other Yadda not Yaddo type stuff. I'm at post 4, so I'm Audi...you'll find the jammies are laid out at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peak of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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364. **Tom W. Lewis**
did Lady Bird ever dream of Honest Ed?
Wed 11 Jul 2007

'Honest Ed' Mirvish Dies at 92

Edwin Mirvish, the theater producer and flamboyant Canadian businessman known as "Honest Ed" because of his popular Toronto discount store, has died at age 92.

Lady Bird Johnson, Former First Lady, Dies at 94

Lady Bird Johnson, the widow of President Lyndon B. Johnson, who was once described by her husband as "the brains and money of this family" and whose business skills cushioned his road to the White House, died this afternoon at her home in Austin, Tex. She was 94.

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365. **Wystan Curnow**
FW: Reminder: call for papers for issue 2 of Reading Room
Wed 11 Jul 2007

I forward this call for papers as one of the journal's editors. Maybe the theme is too visual art specific to interest many members of the list; however, please note that proposals NOT on the theme are also welcomed and that Reading

Room is a journal of 'art and culture' and we hope to embrace topics in poetry and poetics--the first issue included an essay of mine devoted to autobiography with specific reference to Ron Silliman and On Kawara. For this issue we would like to have material that is squarely on topic but also material that works from a distance from it.

I'd emphasize that the deadline is only for expressions of interest. For more information on Reading Room please visit the Auckland Art Gallery website below. And feel free to email me.

Wystan

From: Hammond, Catherine [mailto:[redacted]]
Sent: Monday, 9 July 2007 4:35 p.m.
Subject: Reminder: call for papers for issue 2 of Reading Room

READING ROOM: A JOURNAL OF ART AND CULTURE
ISSUE 2
CALL FOR PAPERS

Transcendental Pop

Issue 2 of Reading Room explores a paradox within contemporary art and culture's absorption of Pop. While artists continue to utilise Pop's method, 'Transcendental Pop' identifies a current shift in the infamous fascination with the everyday. Arguably, it is Warhol's defence of surface, flatness and blankness, that has been absorbed and referenced by subsequent generations of artists. These characteristic qualities have become embedded in art's relationship to the everyday – the 'real'. In part, this narrow absorption of Pop's surface has allowed a paradox to occur when artists reinvest surface with 'depth', the unknown and unquantifiable. We invite an exploration of this apparent contradiction, something which has the potential to shift the art / life nexus as we know it.

Rather than re-examining the effect of historic Pop, this issue encourages writers to look at the reception and dilution of Warhol's own position. Implicit in the topic is 'the legitimacy', to use Jeff Wall's word, of using art to 'put one's finger on what makes society tick'. Relevant too, is the 'second-hand' reception of Warhol's America outside centres of global capital (as in the case of Takashi Murakami); new uses of the 'enduring moment' or choreographed 'now' in Warhol's films (as in the work of Phil Collins); and the constructed or recycled material world (Thomas Demand or Rachel Harrison). There is scope here to consider key Warholian devices, but from perspectives not possible for Warhol, to consider artistic positions beyond cynicism or belief.

Deadline for expressions of interest or short abstracts relating to this topic extended to 31 July 2007.

Reading Room is a refereed journal of art and culture published annually by the E.H. McCormick Research Library at Auckland Art Gallery Toi o Tâmaki. The journal publishes essays of around 5000 words, artists' projects, and shorter articles of around 1000 words for its archive section. Proposals outside the topic area will also be considered.

The editors of Reading Room are Christina Barton, Natasha Conland and Wystan Curnow.

Please address all correspondence to:
Catherine Hammond
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Any views expressed in this email may be those of the individual sender and may not necessarily reflect the views of Auckland Art Gallery Toi o Tamaki.

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366. **Jason Quackenbush**
Re: some notes on intention and vaguery
Wed 11 Jul 2007

On Wed, 11 Jul 2007, Alan Sondheim wrote:

> *Well, I'm reading the book differently than you, more like Nagarjuna's Middle Way. It opens with the world, ends with something akin to emptiness. Since the subject is announced as 1, since there are only 7 propositions (if I remember*

> *correctly), to say it's 'mentioned briefly' doesn't seem all that relevant to me - it's the foundation of the work, all that is the case (however one wants to translate it). To just talk about the 'structure of propositions' it seems to me is to ignore the fact that this _isn't_ a book on logic, but on the world, there are important ontological shifts here that in many ware are the core of the work.*

If you just look at the seven main propositions it definitely looks like it's a book about the nature of the world. However, if you look at the amount of commentary given to each of the seven main propositions, then it seems to me that "the world which is the totality of facts" (by TLP 1&2 (which is a really weird idea, i think, once you really get your head around what wittgenstein thinks is a fact)), the ontological issues are given very short shrift compared to the bulk of the book which is commentary on propositions 3 4 5 and 6.

3 introduces the picture theory of meaning, which is fundamental to early wittgenstein's understanding of propositions 4 links the picture theory to propositional signs 5 introduces the idea of elementary propopsitions and discusses how those are founded in the facts of the wordls 6 deals with how propositions are true or false and with their general form

Those discussions take up 80% of the book at least, which is why I think the discussion of propositions and how they have meaning is the real subject of what Wittgenstein is after.

I agree with you though that I think the place he ends up at is a fundamentally metaphysical theory, and I also think that the fact that he ended up there is one of the reasons he felt compelled to revise his work, for which reading I offer the comments he makes about "the author of the tractatus" in PI.

> *...<<*
> *With the Investigations the situation is very different. I don't think the Principia Mathematica was really detailed there; it was on the TLP, and already of course the paradoxes of mathematics destroyed the crystalline order in terms of a constructivist axiomatics - of course you'd have to believe that proof theory's somehow connected to ontology for the dstruction to occur.*
>
> *I tend to read both the so-called "private language" argument, as well as the comments on intention and vaguness both in PI as well as Zettel, and in the foundational remarks in PI beginning at PI 13 and picking up steam at PI 38 as definitely engaged with the ideas of the logical atomists and the problems with what russell took to calling "the philosophy of logical analysis".*
>
> *The philosophy of logical analysis and the PM are very different, unless I'm missing something here.*

both the target of the PM and logical analysis are finding somesort of foundations for language. it's clear from the remarks on the foundations of mathematics and lectures on the foundations of mathematics (which are fascinating if you haven't read them, btw, particularly the extended debates during the lectures that alan turing was in attendance at) that W was very committed to the idea that mathematics was merely a specialized extension of language that dealt with certain ways of speaking. I think a lot of what W was up to in PI was trying to show that such quests for "foundations" in language by either parsing things out or formalizing everything down to first principles, is a mistaken pursuit that misses something important about the nature of language, and it is the understanding of that missing piece of the nature of language that allows people to stop doing philosophy and come to an end of their investigations, and to transmute philosopher's nonsense into plain nonsense. I think that Wittgenstein felt he had to come at it from this angle in particular given how little he thought of Godel's incompleteness theorems and the platonism that such ideas led him to.

> *Your point about universal grammar is really interesting; I do wonder though if one can make a leap from language games etc. to a probmeatizing of such a grammar. They're different epistemologies; I don't think (I may be very wrong here) that universal grammar implies exact meaning and denotation - if anything it seems to me it would deal with the structures underlying language games, since, when such a game is played, as it always is, the participants in a dialog almost always understand implicitly what is meant. This would be a substructural affair, not an affair of definition. In other words, I don't think the opposition you set up is really necessarily there.*
>
> *[...]*
>
> *Where the idea of Universal Grammar runs into trouble is due to the fact that it's relatively easy to imagine not only language games which did not fit into whatever framework Prof. Chomsky believes should be the essence of Universal Grammar this week, but that it's equally simple to imagine how such a language would be taught and how it would be used. And then of course, there's the fact that these sorts of languages actually do exist. There's been some popular coverage recently of Daniel Everett's work on Piraha, which doesn't have either color words or a grammatical structure for recursion, both of whcih are problems for chomsky's UG, since the number of things which can be taken as common to all languages is rapidly dwindling.*
>
> *I'm not familiar with this work or Piraha - I'd have to know the language myself to make any sort of comment on it. By the way starlings have recursion - this came out last year.*

There was an interesting long article about it in either the New Yorker or the Atlantic Monthly a little ways back. Piraha is a really interesting language

though. Apparently native speakers can more or less do away with vowels and consonants altogether and speak in a sort of tonal short hand that sounds like bird song. Everett has some links to recordings of it on his webpage and it's really worth listening to.

> *But even so, it should be possible to construct a language that's perfectly intelligible and doesn't have any sort of universal grammar beyond some basic things that are determined more by the world than they are by anything specific about human beings, the presence of subjects and objects in sentences, adjectives nouns and verbs, that sort of thing. And really, this is what Wittgenstein is getting at with his more obtuse statements about "forms of life" and the possibility of translating lionese. The strictures placed on our languages aren't grammars, but our grammars are largely determined by what we are and how we interact with the world. Which, I think, is enough to solve the problems that UG is proposed to solve without speculating all manner of root level grammar that is subject to the problems raised by the Private language argument.*
>
> *Well, I'd have to see such a language; again, I can't generalize. Certainly language developed in dialog with the world, and as Maturana says, it's a mutual orientation of cognitive domains; these are also dialectical. So much depends on the way the world is determinative, if at all, and for me the jury's out on that...*

Agreed. Still, I feel more or less confident that I'm equipped to invent a language that's missing pretty much anything that's claimed to be universal, and more or less prove it's completeness.

Thanks for the fascinating conversation, btw.

↑ Index

367. **amy king**
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Um, whoever said anything about "sans skepticism", Mark? Your reading is quite selective & the irony is not lost ...

Mark Weiss <[redacted]> wrote: The evils of enthusiasm sans skepticism are pretty well documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I go on? How about enthusiasm accompanied by a healthy dose of skepticism? Otherwise, by the time skepticism gets its turn it may be too late to reverse the damage.

Mark

At 05:26 PM 7/11/2007, you wrote:
>It's quite easy to naysay the optimists, particularly when there

>seem to be no clear-cut plans -- & indeed, attempt to crush -- but
>I'm with you on this count, Dan. More encouragement among the poets ...
>
>Dan Waber wrote: While I wouldn't disagree
>that there needs to be a healthy level of
>skepticism in poetry, and among poets, and encourage others to be
>skeptical in those regards, I want to see that skepticism be secondary
>to an optimism about matters concerning the net. Let's get EXCITED
>about never-before-possible ways to change the world for the better,
>first, and then reality check ourselves with skepticism to make
>actionable plans rather than starting with skepticism (because it's
>needed) and thus dampening the enthusiasm necessary to imagine change
>is possible.
>
>Regards,
>Dan
>
>

Pinpoint customers who are looking for what you sell.

↑ Index

368. **Barry Schwabsky**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Wed 11 Jul 2007

Funny enough, tonight, the guitarist Marnie Stern, who was the opening act for Animal Collective at the Coronet Theatre in Elephant & Castle, gave a different story about the origin of the name Korn, but I don't feel comfortable in publishing her version on a family-oriented listserv such as this. So (if you have sufficient noise tolerance) go to one of her shows and call out the question to her: "Where did Korn get their name?"

"W.B. Keckler" <[redacted]> wrote:
I was always told (on the street anyway) that KORN stood for "Keep on running, N____r (an epithet that just had a symbolic burial with a coffin and everything the other day). If this is true, then complaining about ideational content in one of its member's little heads is like complaining that Ronald Reagan's jelly bean jar had too many yellow ones in it.

But hey, "Freak on a Leash" is still an okay song...

Soul-check me at Joe Brainard's Pyjamas...and I'll promise not to head-check you...or headbutt you...unless you like that sort of thing...www.joebrainardspyjamas/blogspot or something like that....

-----Original Message-----
From: Thomas savage
To: [redacted]
Sent: Tue, 10 Jul 2007 1:25 pm
Subject: Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

I agree with you that everyone should care about the war. But you were probably wrong to expect a current rock star to have a coherent answer about it or anything. All such people care about is their careers. We have to look elsewhere for social, political, and intellectual inspiration. But so what? Popular culture is mostly empty and geared to the fools who consume it anyway. Regards, Tom Savage

CA Conrad wrote: Brian Welch of the band KORN came for a
book signing at the Barnes & Noble
where I work at today (well, it's officially yesterday, since it's past midnight).

He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.

While he was signing books and talking with his fans I decided when would be the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE
http://seenOFFstage.blogspot.com

ME: Hey Brian, with your new religious values what are your views about the war?
BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff.
You know? Ah.
ME: But we're in the fourth year of the war.
BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just

trying to get through the book signing and had other thoughts to share. There was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

Some super KORN fan woman who overheard me complain to a coworker about how incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"

And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

How is it okay for any American to not know about it?

How is it okay for every American to not think about the war every single fucking day? This is YOUR war! This is MY war! It belongs to us! This misery is OUR MISERY-MAKING MACHINE!

WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE KILLING AND KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT THE NEXT SHIPMENT!

I'm so disturbed by this guy. His tattoos and piercings and crazy hair is nothing more than costume. He's not radical, not radical in any way at all. He's maintaining the worst values of willful ignorance. And he's JUST joined one of the most ridiculous religions on the planet! Worship of a martyr! Worship of a suicide!

How deflating the globe seems on the surface of such a pool of greasy thought.

Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!
CAConrad
http://PhillySound.blogspot.com

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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369. **Alan Sondheim**
Re: some notes on intention and vaguery
Wed 11 Jul 2007

On Wed, 11 Jul 2007, Jason Quackenbush wrote:

> On Wed, 11 Jul 2007, Alan Sondheim wrote:
>
>> Well, I'm reading the book differently than you, more like Nagarjuna's
>> Middle Way. It opens with the world, ends with something akin to emptiness.
>> Since the subject is announced as 1, since there are only 7 propositions
>> (if I remember correctly), to say it's 'mentioned briefly' doesn't seem all
>> that relevant to me - it's the foundation of the work, all that is the case
>> (however one wants to translate it). To just talk about the 'structure of
>> propositions' it seems to me is to ignore the fact that this _isn't_ a book
>> on logic, but on the world, there are important ontological shifts here
>> that in many ware are the core of the work.
>
> If you just look at the seven main propositions it definitely looks like it's
> a book about the nature of the world. However, if you look at the amount of
> commentary given to each of the seven main propositions, then it seems to me
> that "the world which is the totality of facts" (by TLP 1&2 (which is a
> really weird idea, i think, once you really get your head around what
> wittgenstein thinks is a fact)), the ontological issues are given very short
> shrift compared to the bulk of the book which is commentary on propositions 3
> 4 5 and 6.
>
> 3 introduces the picture theory of meaning, which is fundamental to early
> wittgenstein's understanding of propositions
> 4 links the picture theory to propositional signs
> 5 introduces the idea of elementary propopsitions and discusses how those

are
> founded in the facts of the wordls
> 6 deals with how propositions are true or false and with their general form
>
> Those discussions take up 80% of the book at least, which is why I think the
> discussion of propositions and how they have meaning is the real subject of
> what Wittgenstein is after.
>
> I agree with you though that I think the place he ends up at is a
> fundamentally metaphysical theory, and I also think that the fact that he
> ended up there is one of the reasons he felt compelled to revise his work,
> for which reading I offer the comments he makes about "the author of the
> tractatus" in PI.
>
I guess the difference is that for me it's not q uestion of quantity, but
the overall aim of the book.

If it were only about propositions, it never would have had the impact it did
(and still does); it would have been emptied, I think, by the results of Godel,
Tarski, etc.

>
>
>>> ...<<
>>>> With the Investigations the situation is very different. I don't think
>>>> the Principia Mathematica was really detailed there; it was on the TLP,
>>>> and already of course the paradoxes of mathematics destroyed the
>>>> crystalline order in terms of a constructivist axiomatics - of course
>>>> you'd have to believe that proof theory's somehow connected to ontology
>>>> for the dstruc- tion to occur.
>>>
>>> I tend to read both the so-called "private language" argument, as well as
>>> the comments on intention and vaguness both in PI as well as Zettel, and
>>> in the foundational remarks in PI beginning at PI 13 and picking up steam
>>> at PI 38 as definitely engaged with the ideas of the logical atomists and
>>> the problems with what russell took to calling "the philosophy of logical
>>> analysis".
>>
>> The philosophy of logical analysis and the PM are very different, unless
>> I'm missing something here.
>
> both the target of the PM and logical analysis are finding somesort of
> foundations for language. it's clear from the remarks on the foundations

> of mathematics and lectures on the foundations of mathematics (which are
> fascinating if you haven't read them, btw, particularly the extended
> debates during the lectures that alan turing was in attendance at) that
> W was very committed to the idea that mathematics was merely a
> specialized extension of language that dealt with certain ways of
> speaking. I think a lot of what W was up to in PI was trying to show
> that such quests for "foundations" in language by either parsing things
> out or formalizing everything down to first principles, is a mistaken
> pursuit that misses something important about the nature of language,
> and it is the understanding of that missing piece of the nature of
> language that allows people to stop doing philosophy and come to an end
> of their investigations, and to transmute philosopher's nonsense into
> plain nonsense. I think that Wittgenstein felt he had to come at it from
> this angle in particular given how little he thought of Godel's
> incompleteness theorems and the platonism that such ideas led him to.
>
Well, I agree with you here; it does depend on what's meant by "the philosophy of logical analysis" and I was thinking of something far more formal. Brian Rotman relates to the PI in his radical conventionalism (if that might be the correct term) as did Alexander Essenin-Volpin.

Mathematics is something else entirely in TLP, though; it reads to me like a crystall, which in a way explains why the word 'atomic' has been used. It's also why I think it's the end of a 19th century enterprise, and in a very real way, the end of philosophy - which is why Badiou is both fascinating and irritating (to be honest, I read 'in' Badiou; I find the density overwhelming and the authoritarianism problematic.)

>> I'm not familiar with this work or Piraha - I'd have to know the language
>> myself to make any sort of comment on it. By the way starlings have
>> recursion - this came out last year.
>
> There was an interesting long article about it in either the New Yorker or
> the Atlantic Monthly a little ways back. Piraha is a really interesting
> language though. Apparently native speakers can more or less do away with
> vowels and consonants altogether and speak in a sort of tonal short hand that
> sounds like bird song. Everett has some links to recordings of it on his
> webpage and it's really worth listening to.
>
Could you give me the URL?

I'm always suspicious (without having read the article) about a kind of blanket statement that's often used - Eskimo have X number of words for snow, Balinesian has no word for art, the Hottentot couldn't count above three, and

there are numbers of language which don't distinguish, say, between blue and green. That said, the language- or culture-in-practice does make these distinctions; Hottentot has apparently no difficulty with large number in situ. So one would have to look at the culture in toto before making judgments about particular languages.

>> Well, I'd have to see such a language; again, I can't generalize. Certainly
>> language developed in dialog with the world, and as Maturana says, it's a
>> mutual orientation of cognitive domains; these are also dialectical. So
>> much depends on the way the world is determinative, if at all, and for me
>> the jury's out on that...
>
> Agreed. Still, I feel more or less confident that I'm equipped to invent a
> language that's missing pretty much anything that's claimed to be universal,
> and more or less prove it's completeness.
>
I'd like to see how you do this!

> Thanks for the fascinating conversation, btw.
>
And thanks as well - you have me thinking about a lot of things.

- Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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370. George Bowering

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Wed 11 Jul 2007

Did they ever play a program with Hole?

gb

On Jul 11, 2007, at 4:12 PM, Barry Schwabsky wrote:

> Funny enough, tonight, the guitarist Marnie Stern, who was the
> opening act for Animal Collective at the Coronet Theatre in Elephant &

> Castle, gave a different story about the origin of the name Korn, but
> I don't feel comfortable in publishing her version on a
> family-oriented listserv such as this. So (if you have sufficient
> noise tolerance) go to one of her shows and call out the question to
> her: "Where did Korn get their name?"
>
> "W.B. Keckler" <[redacted]> wrote:
> I was always told (on the street anyway) that KORN stood for "Keep
> on running, N____r (an epithet that just had a symbolic burial with a
> coffin and everything the other day). If this is true, then
> complaining about ideational content in one of its member's little
> heads is like complaining that Ronald Reagan's jelly bean jar had too
> many yellow ones in it.
>
>
>
> But hey, "Freak on a Leash" is still an okay song...
>
> Soul-check me at Joe Brainard's Pyjamas...and I'll promise not to
> head-check you...or headbutt you...unless you like that sort of
> thing...www.joebrainardspyjamas/blogspot or something like that....
>
> -----Original Message-----
> From: Thomas savage
> To: [redacted]
> Sent: Tue, 10 Jul 2007 1:25 pm
> Subject: Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity
> of his meaningless fashion
>
>
>
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> I agree with you that everyone should care about the war. But you were
> probably
> wrong to expect a current rock star to have a coherent answer about it
> or
> anything. All such people care about is their careers. We have to look
> elsewhere for social, political, and intellectual inspiration. But so
> what?
> Popular culture is mostly empty and geared to the fools who consume it
> anyway.
> Regards, Tom Savage

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> CA Conrad wrote: Brian Welch of the band KORN came for a
> book signing at the Barnes & Noble
> where I work at today (well, it's officially yesterday, since it's past
> midnight).
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> He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the
> occasion.
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> While he was signing books and talking with his fans I decided when
> would be
> the best time to ask him my question. This is the result, which I'm
> going
> to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE
> http://seenOFFstage.blogspot.com
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> ME: Hey Brian, with your new religious values what are your views
> about the
> war?
> BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda
> stuff.
> You know? Ah.
> ME: But we're in the fourth year of the war.
> BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.
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> That's it? That's all he had to say? Yes! That's all he had to say! His
> nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!
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> those who surrender to Jesus. But he's empty, and even while I was
> listening to the stupid things he had to say to his young fans about
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> SOUL that KORN has in its music (really? hm, I don't remember hearing
> SOUL!), crap like that, shitty, dumb little small talk kind of shit,
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> blown away by a beautiful, unexpected world view.
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> No. Nothing. Zippo! "I don't think about that kinda stuff." Really?
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> talk out against cruelty, talk about changing this world and making it
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> How about John Lennon?
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> little bookshop job making JUST BARELY enough to pay the rent and
> electricity, and my tiny bit of tax dollars are going to pay for
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> machine guns over in Iraq to kill people. But Brian Welch is A
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> KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT
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> martyr! Worship of a suicide!
>
> How deflating the globe seems on the surface of such a pool of greasy
> thought.
>
> Maybe I should have asked him what candidate he thinks is best? Who is
> he
> voting for? Is he registered?
>
> I wish I owned a KORN CD so I could SMASH it!
>
> ABSOLUTELY FUCKING DISGUSTED!
> CAConrad
> http://PhillySound.blogspot.com
>
>
>
> ---
> 8:00? 8:25? 8:40? Find a flick in no time
> with theYahoo! Search movie showtime shortcut.
>
>
> _____
> _
> AOL now offers free email to everyone. Find out more about what's free
> from AOL at AOL.com.
>
>
G. Bowering, DLitt.
I still haven't opened it.

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371. **Jim Andrews**
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

> *I think part of the reason the art world fell out of love with net art is purely economic--like the music industry they are struggling to find the saleable product in a world of infinite perfect copying. Scarcity/abundance, as you've pointed out.*

I agree that plays a part in it. Would a corollary be that if/when net art shakes its money maker, it's 'back in'? Independent of the quality and nature of the art itself?

Another factor is the relative lack of suitability of Web art to the gallery. I rarely bother to submit work to the galleries, these days, unless I have some connection with the people curating the show because if I don't have any connection, the work is going to be shown poorly in a corner of the exhibit. And probably the mouse is blind, the audio sucks, etc. A gallery show has to deal with the gallery space, but Web art is primarily designed for the small screen on the personal computer in the den or studio or wherever on a common computer with an internet connection running a browser.

The net art in galleries does not tend to be Web art running in a browser but applications that use something other than the mouse/keyboard (such as sensors, voice recognition, yadayada) on big multiple screens that use the gallery space and the Internet in ways that people can't experience on their computers at home.

> *I also do not believe that net art is the province of programmers, not artists. There are likely more programmers involved in net art than in other forms of art, sure, but there are also many artists who have found ways of making net art that don't require them to be 50/50 programmer/artist. Collaboration is one method, tweaking/re-arranging existing code is another, and using complex software to do things for which it was never originally intended.*

I agree.

> *There are also very talented programmers who do not identify themselves as artists, but whose work probably deserves recognition as art.*

True.

> Here's more Clay Shirky, a ten minute keynote address, this time he's
> talking about love as a predictor of technological success.
>
>
http://conversationhub.com/2007/07/10/video-clay-shirky-on-love-internet-sty

le/
> He closes with this quote:

> *"In the past, we would do little things for love, but big things required money. Now we can do big things for love."*
>
> *To me, that is very real and massive shift in what's possible for art.*

Wow. That's excellent. Thanks for pointing that out, Dan!

ja
http://vispo.com

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372. Jim Andrews
seeking submissions for We mag from Naropa
Wed 11 Jul 2007

Below is a call from Chris Funkhouser for submissions to We mag from Naropa.

ja

> *-----Original Message-----*
> *From: Funkhouser, Chris [mailto:[redacted]]*
> *Sent: July 11, 2007 5:28 PM*
> *To: Jim Andrews*
> *Subject: RE: avantgardes*
>
> *hey jim*
> *I am teaching at Naropa University this week and wanted to let you know that I am, along with my students, putting together an issue of We magazine for the first time since 1993. The course I am teaching is called Creative Cannibalism & Prehistoric Digital Poetry (see http://web.njit.edu/~funkhous/2007/naropa) and the main issues we are exploring are spatial representation, temporal-spatial ideas, appropriative practices, intensive graphicism, automation, software, sampling, and digital calculation. The course ends on Friday (7/13) and we plan to put the magazine together on Friday morning. It is very short notice, but Im hoping that you might have something appropriate to contribute. The issue will be published online, and we are accepting work in all formats (contents will be posted as pdf, html, flash, soundfiles, etc.). If you have something we could include, please send it! Itd be great to have your work in the project send to [redacted]*
> *& please feel free to pass the word along-- could you post the call on webartery, poetics, etc.?*
> *all's going well i hope*

> *cf*

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373. George Bowering
Re: Chemical Brothers/Bisset collab...
Wed 11 Jul 2007

On Jul 11, 2007, at 12:19 AM, Jim Andrews wrote:

> *i hadn't heard about kerouac calling bissett a great poet. interesting.*

He also said David McFadden was an interesting young poet.

> *bill has never won the*
> *canadian literary prize. that seems to be controlled by other types of*
> *poets.*

That's hard to understand. Who are they?

Anyway, he has more than once won the BC poetry prize,
and may hold the English-Canadian record for highest number of
Canada Council grants. Bill know how. Don't sell himn short.
>
> bpNichol called him "canada's best political poet".

Well, he did get a poem read into Hansard, and didn't get royalties,
either.
>

\
GB
Under electronic surveillance.

↑ Index

374. Mark Weiss
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Glad to hear it. I'd hate to think of lost irony wandering the streets.

At 07:11 PM 7/11/2007, you wrote:
>Um, whoever said anything about "sans skepticism", Mark? Your
>reading is quite selective & the irony is not lost ...
>
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> >skepticism in poetry, and among poets, and encourage others to be
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> >first, and then reality check ourselves with skepticism to make
> >actionable plans rather than starting with skepticism (because it's
> >needed) and thus dampening the enthusiasm necessary to imagine change
> >is possible.
> >
> >Regards,
> >Dan
> >
> >
>
>----------
>Pinpoint customers who are looking for what you sell.

↑ Index

375. **Dan Waber**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Jim Andrews <[redacted]> wrote:
>> I think part of the reason the art world fell out of love with net art
>> is purely economic--like the music industry they are struggling to
>> find the saleable product in a world of infinite perfect
>> copying. Scarcity/abundance, as you've pointed out.
>

> I agree that plays a part in it. Would a corollary be that if/when net art
> shakes its money maker, it's 'back in'? Independent of the quality and
> nature of the art itself?

Hmm, I don't know enough about the gallery world in general to say with any certainty. I would guess, though, from general life experience that the art world is similar to other groups I've moved in and that there are some that weigh the profitability factor more heavily than others, even to the point of over-riding quality concerns in some instances, sure, why not? This happens in all fields of human endeavor I think. While I would wish the art world to be different, I see no evidence in other related artistic fields to suggest its likely to occur anywhere.

I do think there are solutions to the "what's the saleable product?" problem. For example, Java has some very good printing support, such that a Java application (pardon me for using examples from my own work, but they are the most familiar to me) like the 5x5 fully rotatable cube I made for Iowa Review (Web) could be done in a gallery setting and connected to a high-resolution printer with archival paper (like a Giclee print) such that a person could interact with the piece until they found a "shot" they liked enough to buy and a print could be made from their moment of pause.

Or the right to (getting back to scarcity) show the work first (like Prince has done with his latest CD in the UK) could be the marketable commodity. Firstness, debut, original from which all other copies are made.

But, as you suggest, we want for quality of the work to be the ultimate determining factor--regardless of saleability. The problem is that a purely unsalable product cannot be expected to have a long-term friend in any location where the proprietors pay rent.

> *Another factor is the relative lack of suitability of Web art to the gallery. I rarely bother to submit work to the galleries, these days, unless I have some connection with the people curating the show because if I don't have any connection, the work is going to be shown poorly in a corner of the exhibit. And probably the mouse is blind, the audio sucks, etc. A gallery show has to deal with the gallery space, but Web art is primarily designed for the small screen on the personal computer in the den or studio or wherever on a common computer with an internet connection running a browser.*

Definitely legitimate concerns. I was talking to a gallery owner a few weeks ago about how the downward trend in cost of flat panel displays (that can hang on a wall nicely) might be making web art a lot easier to display in a traditional gallery environment. And then there's installations like Micheal Harold has done, and others are doing in Europe that seem to more actively engage both the network and the gallery space. It seems to me (and I could be wrong in this,

I admit) that other parts of the world are ahead of the US and Canada in their gallery recognition of digital art in all its myriad manifestations.

> *The net art in galleries does not tend to be Web art running in a browser but applications that use something other than the mouse/keyboard (such as sensors, voice recognition, yadayada) on big multiple screens that use the gallery space and the Internet in ways that people can't experience on their computers at home.*

I agree that's an accurate picture of the current state of affairs. Some of that may be connected to a feeling that "why would I go to a gallery to see what I can see on my computer at home?" The galleries may figure it makes more sense to put effort/expense into showing the work that cannot, in any reasonable fashion, be viewed outside the gallery. Scarcity again.

But check this out. The show I have up now is a series of visual poems I created by taking rubbings from public monuments. At the opening I was overhearing someone "explaining" to their date how easy it was to make them. He was telling her that it's a simple thing to "do fonts like these" on the computer and then just type out what you want to say. When I told them how analog the process really was they were surprised. They'd assumed what I'd done was digital. That suggests an openness digital work I'd not expected to find in a gallery setting. But, I'm talking about digital here and you were talking about web art or net art--things that actively involve the network, or at minimum interaction.

It's my impression that installation art and interactive art are both less prevalent than broadcast-only hanging type art in general. So, if we consider web art and/or net art to be proper subsets of what is already a smaller subset it's perhaps not surprising how little of it is being shown. Or maybe the work just isn't compelling enough yet. Or maybe there's no money in it. More likely, a complex combination of all these and other factors.

I do believe the prospects are steadily improving, though. There are more and better opportunities now than there were ten years ago, or twenty years ago. And I attribute that in no small part to people like you who have worked so hard over the years to establish its validity.

Regards,
Dan

↑ Index

376. daniel ereditario
If you haven't heard from Meshworks in awhile...
Wed 11 Jul 2007

New at Meshworks

!) Feature: Andrea Brady, Peter Manson, and Keston Sutherland. Miami University - April 2007. Video from a reading in support of the new Chicago Review.

http://www.orgs.muohio.edu/meshworks/archive/miami/new-british-poets !!) Tom Leonard. SoundEye Festival - July 2005. Video and sound of Leonard reading poems that appear in his newest chapbook Being a Human Being and Other Poems as well as other poems including all Six Glasgow Poems and "A Priest Came on at Merkland Street".

http://www.orgs.muohio.edu/meshworks/archive/soundeye/leonard-tom

!!!) New video art from William R. Howe, daniel Ereditario, Keith Tuma & Justin Katko,

http://www.orgs.muohio.edu/meshworks/video_art.html

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377. William Allegrezza
Come to Series A this Tuesday--Gerdes and Karmin.
Wed 11 Jul 2007

Please come to Series A in Chicago this coming Tuesday to hear some great readers.

July 17, 7:00-8:00 p.m.
Eckhard Gerdes
Jennifer Karmin with guest readers
Kathleen Duffy, Erica Mott, Sheelah Murthy,
Peter O'Leary, Kristin Prevallet,
and Marvin Tate

The reading will be held at the Hyde Park Art Center<http://www.hydeparkart.org/>(5020 S. Cornell Avenue, Chicago, IL)

It is easy to get to the reading on public transportation by either taking Metra or the #6 bus from the Loop.

BYOB.

For more information, see http://www.moriapoetry.com/seriesa.html or call [redacted].

Eckhard Gerdes earned an MFA in writing from the School of the Art Institute of Chicago, but not before one teacher threatened to choke Eckhard to death for producing writing that was too innovative. Eckhard's true teachers have been the voices he heard through literature—Brautigan, Patchen, Joyce, Beckett, Federman, Barth, Jaffe, Burroughs, Acker, Moorcock, Calvino, Ionesco, and the amazing Arno Schmidt to name a few—and the voices he has heard through other art forms, such as Clyfford Still, Picasso, Pollack, Kraan, Captain Beefheart, Firesign Theatre, Pere Ubu, Stockhausen, Webern, and, of course, the Doors. These are the voices of the idiosyncratic. They will be heard long after the weak voices have faded.

He lives near Chicago with two of his sons, Ludwig and Ulysses. His oldest son, Sterling, is away at college at Georgia Tech. Occasionally, Eckhard publishes *The Journal of Experimental Fiction*. At times, he writes about literature for *The Review of Contemporary Fiction, American Book Review*, and *Electronic Book Review*. His fiction appears in various journals every now and then. *Przewalski's Horse* and *The Million-Year Centipede* are his fifth and sixth published novels. Two more, *Nin & Nan* and *The Unwelcome Guest* are scheduled for fall publication by Six Gallery Press.

Jennifer Karmin is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan. She curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent publications include *Bird Dog, Milk Magazine, The City Visible: Chicago Poetry for the New Century*, and *Growing Up Girl: An Anthology of Voices from Marginalized Spaces*.

As my e-mail list is small, feel free to forward this note.

Bill Allegrezza

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378. **amy king**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

That one would have been no loss at all, but did you ever find your missing skepticism?

Mark Weiss <[redacted]> wrote: Glad to hear it. I'd hate to think of lost irony wandering the streets.

At 07:11 PM 7/11/2007, you wrote:
>Um, whoever said anything about "sans skepticism", Mark? Your
>reading is quite selective & the irony is not lost ...
>
>Mark Weiss wrote: The evils of enthusiasm
>sans skepticism are pretty well
>documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I
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> >Regards,
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>Pinpoint customers who are looking for what you sell.

Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

↑ Index

379. **Ann Bogle**
Re: did Lady Bird ever dream of Honest Ed?
Thu 12 Jul 2007

I love Lady Bird & Hole.

AMB

********** Get a sneak peak of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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380. **Diane DiPrima**
Ah Kevin
Thu 12 Jul 2007

The Wieners I knew, and I knew him long and well, burned with mythic intensity never in his poetic being felt shamed or inferior to anyone. If he felt hardly human believe me he gloried in it.

Love, Diane

↑ Index

381. **Gabrielle Welford**
archiving local stuffs
Thu 12 Jul 2007

---

dear folks, for anyone interested in goings on in hawaii but who doesn't want to receive my "local stuffs" list, i have started saving the list to a blog: http://greenwom.blogspot.com. there are lists going back to may of this year. local stuffs also includes some news from elsewhere. there should also be some old gabe's digest lists from last year.

best to all, g

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

↑ Index

382. **Barry Schwabsky**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Thu 12 Jul 2007

Who, Animal Collective? I doubt it. But Marnie Stern's obscene story about Korn did concern a hole, now that you mention it.

George Bowering <[redacted]> wrote: Did they ever play a program with Hole?

gb

On Jul 11, 2007, at 4:12 PM, Barry Schwabsky wrote:

> Funny enough, tonight, the guitarist Marnie Stern, who was the
> opening act for Animal Collective at the Coronet Theatre in Elephant &
> Castle, gave a different story about the origin of the name Korn, but
> I don't feel comfortable in publishing her version on a
> family-oriented listserv such as this. So (if you have sufficient
> noise tolerance) go to one of her shows and call out the question to
> her: "Where did Korn get their name?"
>
> "W.B. Keckler" wrote:
> I was always told (on the street anyway) that KORN stood for "Keep
> on running, N____r (an epithet that just had a symbolic burial with a
> coffin and everything the other day). If this is true, then
> complaining about ideational content in one of its member's little
> heads is like complaining that Ronald Reagan's jelly bean jar had too
> many yellow ones in it.
>
>
>
> But hey, "Freak on a Leash" is still an okay song...
>
> Soul-check me at Joe Brainard's Pyjamas...and I'll promise not to
> head-check you...or headbutt you...unless you like that sort of
> thing...www.joebrainardspyjamas/blogspot or something like that....
>
> -----Original Message-----
> From: Thomas savage
> To: [redacted]
> Sent: Tue, 10 Jul 2007 1:25 pm
> Subject: Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity
> of his meaningless fashion
>

>
>
>
> I agree with you that everyone should care about the war. But you were
> probably
> wrong to expect a current rock star to have a coherent answer about it
> or
> anything. All such people care about is their careers. We have to look
> elsewhere for social, political, and intellectual inspiration. But so
> what?
> Popular culture is mostly empty and geared to the fools who consume it
> anyway.
> Regards, Tom Savage
>
> CA Conrad wrote: Brian Welch of the band KORN came for a
> book signing at the Barnes & Noble
> where I work at today (well, it's officially yesterday, since it's past
> midnight).
>
> He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the
> occasion.
>
> While he was signing books and talking with his fans I decided when
> would be
> the best time to ask him my question. This is the result, which I'm
> going
> to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE
> http://seenOFFstage.blogspot.com
>
> ME: Hey Brian, with your new religious values what are your views
> about the
> war?
> BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda
> stuff.
> You know? Ah.
> ME: But we're in the fourth year of the war.
> BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.
>
> That's it? That's all he had to say? Yes! That's all he had to say! His
> nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!
>
> And I was actually hoping to be surprised, and to be proven wrong about

> those who surrender to Jesus. But he's empty, and even while I was
> listening to the stupid things he had to say to his young fans about
> THE
> SOUL that KORN has in its music (really? hm, I don't remember hearing
> SOUL!), crap like that, shitty, dumb little small talk kind of shit,
> but
> while I was listening to all of the chatter I was still thinking to
> myself
> that MAYBE, just MAYBE he was just trying to get through the book
> signing
> and had other thoughts to share. There was part of me that wanted to be
> blown away by a beautiful, unexpected world view.
>
> No. Nothing. Zippo! "I don't think about that kinda stuff." Really?
> Wow!
>
> Some super KORN fan woman who overheard me complain to a coworker
> about how
> incredibly disappointing Welch turned out to be said to me, "He's a
> rock
> star! Rock stars don't have time for such things!"
>
> And I said, "Oh, really? Have you ever heard of Bono? How about Patti
> Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen
> other
> rock stars who GIVE A DAMN! Rock stars who constantly talk out against
> war,
> talk out against cruelty, talk about changing this world and making it
> better?"
>
> How about John Lennon?
>
> What a bunch of bullshit this Brian Welch is! There I am at my stupid
> little bookshop job making JUST BARELY enough to pay the rent and
> electricity, and my tiny bit of tax dollars are going to pay for
> bullets for
> machine guns over in Iraq to kill people. But Brian Welch is A
> MILLIONAIRE! And his tax dollars are buying truck loads of machine
> guns for
> Iraq! Is it okay to not know "about that kinda stuff"?
>
> How is it okay for any American to not know about it?

>
> How is it okay for every American to not think about the war every
> single
> fucking day? This is YOUR war! This is MY war! It belongs to us! This
> misery is OUR MISERY-MAKING MACHINE!
>
> WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE
KILLING AND
> KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO
PREDICT
> THE
> NEXT SHIPMENT!
>
> I'm so disturbed by this guy. His tattoos and piercings and crazy hair
> is
> nothing more than costume. He's not radical, not radical in any way at
> all. He's maintaining the worst values of willful ignorance. And he's
> JUST
> joined one of the most ridiculous religions on the planet! Worship of a
> martyr! Worship of a suicide!
>
> How deflating the globe seems on the surface of such a pool of greasy
> thought.
>
> Maybe I should have asked him what candidate he thinks is best? Who is
> he
> voting for? Is he registered?
>
> I wish I owned a KORN CD so I could SMASH it!
>
> ABSOLUTELY FUCKING DISGUSTED!
> CAConrad
> http://PhillySound.blogspot.com
>
>
>
> ---
> 8:00? 8:25? 8:40? Find a flick in no time
> with theYahoo! Search movie showtime shortcut.
>
>
> _____

> _
> AOL now offers free email to everyone. Find out more about what's free
> from AOL at AOL.com.
>
>
G. Bowering, DLitt.
I still haven't opened it.

↑ Index

383. **amy king**
Speaking of optimism ...
Thu 12 Jul 2007

Dan and Jason Behrends are doing a bang-up job of regularly featuring a mix of writers, painters, and musicians over at "What to Wear During an Orange Alert?" I made the "Writer's Corner" this week with my own brand of sentiment:

http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

---
Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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384. **Jim Andrews**
Re: 'The Cult of the Amateur?-- Poetry and Art
Thu 12 Jul 2007

Concerning the issue of financing, Dan, I agree with what you say and liked the final Shirky quote you highlighted about being able to do big things with love.

A friend of mine, Jack Saturday, addresses the abundance/scarcity issue constantly in his work at http://theworldowesyoualiving.org . Not concerning digital information but other types of abundances created by other technologies. Concerning food and wealth, for instance. It does seem that the matter of the creation of abundance is a recurring issue in the history of many technologies. We live in a world where we create abundance of many things people need, yet too often they are not available to those who need them, despite the abundance. On the other hand, when they are made easily available, the price/value often plummets to the point where the producers can barely afford to continue production.

Presumably the poetry food chain is different. There never was much money involved in it. So that that the supply/demand arguments are not quite accurate concerning poetry. Yet the abundance created by the digital has its effects in

poetry and any art carried through the digital. Not so much concerning the economics as in shaping directions of the art that deal with cliche--through any number of strategies from radical avoidance to automated cultivation/harvest and reprocessing. Though there is effect in the financial 'economics' as well, such as they are. But I'm thinking more of 'economies of attention' -- I've heard that term used by several people.

ja
http://vispo.com

↑ Index

385. **W.B. Keckler**
Re: Ah Kevin
Thu 12 Jul 2007

God, he was a great writer in?a (seemingly) vanishing lyric tradition. What really blew my mind was the interview at the back of his Selected where you begin to realize the man has invented a private language and personal cosmology based as much on the movies as on the people he met in the flesh...the more you read on in that interview, the more you believe the man is not speaking American English at all, but some language that's rapidly? plummeting past dialect into a new language....although in most cases he seems to translate?his poems' "substrate," written in THIS language, back to American English before releasing it to the world...love the way he transposes pure ancient Greek poems into modern American settings...as in his underworld/subway poem about his mother...so beautiful...

-----Original Message-----
From: Diane DiPrima <[redacted]>
To: [redacted]
Sent: Thu, 12 Jul 2007 1:50 am
Subject: Ah Kevin

The Wieners I knew, and I knew him long and well, burned with mythic intensity never in his poetic being felt shamed or inferior to anyone. If he felt hardly human believe me he gloried in it.

Love, Diane

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

↑ Index

386. W.B. Keckler
Re: Speaking of optimism ...
Thu 12 Jul 2007

What a great interview, Amy, and what a great name for a blog lol! The cover of your book is awesomely beautiful. It makes me want to put white-out?all over? my body right now! But I'm at work so I can't.??Sigh. Be careful, though, on rooftops with poets who don't appreciate your poetics/artistic theorizing. They can be more dangerous than a moose in rut and they usually have bigger antlers.

-----Original Message-----
From: amy king <[redacted]>
To: [redacted]
Sent: Thu, 12 Jul 2007 8:04 am
Subject: Speaking of optimism ...

Dan and Jason Behrends are doing a bang-up job of regularly featuring a mix of writers, painters, and musicians over at "What to Wear During an Orange Alert?" I made the "Writer's Corner" this week with my own brand of sentiment:

http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

---
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_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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387. T. A. Noonan
Best of the Net now taking submissions
Thu 12 Jul 2007

Sundress Publications' "Best of the Net" Anthology is currently open for submissions. If you edit an online journal, or if you know someone who does, pass this along.

Series home:
http://www.sundress.net/bestof/

Info on 2007:
http://www.sundress.net/bestof/2007.htm

Best,
T.A. Noonan

↑ Index

388. David A. Kirschenbaum
Last Call: Advertise in Welcome to Boog City Festival Issue
Thu 12 Jul 2007

Please forward

Hi all,

We'll be putting on Welcome to Boog City, a four-day long poetry and music festival, this August. (all details are below this note.)

The upcoming issue of Boog City, number 43, will be expanded by 50%, and serve as the program for the festival, as well as feature work from its participants.

Advertising information is below.

Hope this finds you swell.

as ever,
David

Advertise in

Boog City 43: Welcome to Boog City festival issue

*Deadline

--Wed. July 18-Ad copy to editor
--Sat. July 21-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

WELCOME TO BOOG CITY
A poetry and music festival

THURSDAY AUGUST 2, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

Pavement Saw Press
(Columbus, Ohio)

Thurs. Aug. 2, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Pavement Saw Press editor
David Baratier

Featuring

Tony Gloeggler
Simon Perchik
Rachel M. Simon
Daniel Zimmerman

music from turntablists Dr. Benstock

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY AUGUST 3, 7:30 P.M.

Sidewalk Café
94 Ave. A, NYC
free with a two-drink minimum

Readings and musical performances

7:30 p.m.-Lauren Russell
7:45 p.m.-Mark Lamoureux
8:00 p.m.-Rachel Lipson (music)
8:30 p.m.-Joanna Fuhrman
8:45 p.m.-Gillian McCain
9:00 p.m.-I Feel Tractor
9:30 p.m.-Tom Devaney
9:50 p.m.-The Passenger Pigeons (né The Sparrows)
10:20 p.m.-Wanda Phipps
10:35 p.m.-David Baratier
11:00 p.m.-The Leader
12:00 a.m.-Nan and the Charley Horses

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY AUGUST 4, 11:00 A.M., 5:00 P.M.

Cakeshop
152 Ludlow St.
NYC

11:00 a.m.

4th Annual Small, Small Press Fair
Free

Small press fair, this year with indie records and crafts, too. Featuring 15 on the 15¹s‹a 15-minute musical performance at the fair each hour on the 15¹s:

11:15 a.m.-Bob Kerr
12:15 p.m.-Bob Kerr
1:15 p.m.-Bob Kerr

2:15 p.m.-Sean T. Hanratty
3:15 p.m.-Sean T. Hanratty
4:15 p.m.-Sean T. Hanratty

5:00 p.m.
Political poets and The Fugs, Village Fugs live
$5

5:15 p.m.-Amy King
5:30 p.m.-Nathaniel Siegel
5:45 p.m.-Christina Strong
6:00 p.m.-Ian Wilder
6:15 p.m.-John Coletti
6:30 p.m.-CAConrad

6:50 p.m.-Greg Fuchs
7:05 p.m.-Kristin Prevallet
7:20 p.m.-Eliot Katz
7:35 p.m.-Rodrigo Toscano and his Collapsible Poetics Theater
7:55 p.m.-

The Fugs, Village Fugs. Performed live by:

*I Feel Tractor
1. Slum Goddess
2. Ah, Sunflower Weary of Time

*Scott MX Turner
3. Supergirl
4. Swinburne Stomp

*Paul Cama
5. I Couldn't Get High
6. How Sweet I Roamed From Field to Field

*Steve Espinola
7. Carpe Diem
8. My Baby Done Left Me

*JUANBURGUESA
9. Boobs a Lot

*Huggabroomstik
10. Nothing

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

SUNDAY AUGUST 5, 1:30 P.M., 3:45 P.M.

Bowery Poetry Club
308 Bowery
NYC
$5

1:30 p.m. The Future of Small Press Publishing
curated and moderated by Mitch Highfill

featuring

David Baratier, editor Pavement Saw Press (Columbus, Ohio) Brenda Iijima, editor Portable Press at Yo-Yo Labs (Brooklyn) Jill Stengel, editor a+bend press (Davis, Calif.)

3:45 p.m.
Readings and musical performances

3:45 p.m.-The Poetics Orchestra
4:15 p.m.-Kimberly Lyons
4:30 p.m.-Gary Sullivan
4:45 p.m.-Brenda Iijima

5:00 p.m.- break

5:15 p.m.-The Poetics Orchestra
5:35 p.m.-Jill Stengel
5:55 p.m.-Mitch Highfill
6:10 p.m.-Nada Gordon
6:25 p.m.-Sean Cole

Directions: F/V to 2nd Ave., 6 to Bleecker
Venue is at E.1st St.

Welcome to Boog City Bios and Websites

*Thursday

**David Baratier http://www.pavementsaw.org/pages/editor.htm http://www.chicagopostmodernpoetry.com/dabaratier.htm http://herecomeseverybody.blogspot.com/2005/12/from-his-birth-in-1970-many-b elieved.html Although he has appeared in print since 1986, in 1991 David Baratier met the poet laureate of New York State, at which point the powers of poetry were bestowed to him in a macabre ceremony. Shortly thereafter he became a full time poet. Many believe his previous life is fiction. He and his fine lady Rita, a former model, who has appeared in films such as Traffic, live in the deep south end of Columbus, Ohio, where his catty-corner neighbors ask to mow his lawn nightly for $2. He has given featured readings at the Poetry Project at St. Mark¹s Church, University of Pittsburgh, DC Arts Center, and Small Press Traffic, among others. He is the editor of Pavement Saw Press. His poems are anthologized in American Poetry: the Next Generation (Carnegie Mellon University Press), Clockpunchers: Poetry of the American Workplace (Partisan Press), Green Meanies (University of California Press), and Red, White & Blues (University of Iowa Press). His poetry collections include A Run of Letters (Poetry New York Press), The Fall Of Because (Pudding House), Estrella¹s Prophecies I: Spinning the Wheel of Fortune (Runaway Spoon Press), Estrella¹s Prophecies II: An American Fortune in Paris (Anabasis/Extant), Estrella¹s Prophecies III: Return of the Magi (Luna Bisonte Productions), and the epistolary and prose novel In It What¹s in It (Spuyten Duyvil). His

forthcoming collections include after Celan (Slack Buddha Press) and Ugly American.

**Dr. Benstock http://www.drbenstock.com http://www.myspace.com/drbenstock Dr. Benstock is a turntable duo, in the tradition of Christian Marclay and Philip Jeck. Using Califone and PAC turntables and records found in Salvation Army bins, turntablists John McDonough and Paul Spencer have created a number of structured pieces, as well as improvisations, referencing the entire universe of recorded music. At any given Benstock performance one may hear the Clash, Berlioz, Sid Vicious, Frank Sinatra, Art Blakey, Charles Mingus, Charles Nelson Reilly, Palestrina, self-hypnosis instructions, Bach, Portuguese poetry, Penderecki, and Van Halen. These records are mixed as a collage but never haphazardly. They are combined to make unique compositions in their own right.

Dr. Benstock has been together since 1992. They have played venues such as ABC No Rio, the Pourhouse, Tonic, the Knitting Factory, SUNY-Stony Brook, and Collective Unconscious in the N.Y.-metropolitan area, and Café Koko in Greenfield, Mass.

**Tony Gloeggler Tony Gloeggler was born, lived, lives, and expects to die in some part of NYC. He manages a group home for developmentally disabled men in one of the suddenly too cool parts of Brooklyn. His first chapbook, One On One, won the Pearl Poetry Prize, and Jane Street Press put out My Other Life. One Wish Left (Pavement Saw Press) recently went into its second edition.

**Simon Perchik http://www.geocities.com/simonthepoet Simon Perchik is an attorney whose poems have appeared in The New Yorker, Partisan Review, and Pavement Saw, among others. Family of Man (Pavement Saw Press) and Rafts (Parsifal Editions) are forthcoming in 2007. For more information, including his essay ³Magic, Illusion, and Other Realities² and a complete bibliography, please visit his website.

**Rachel M. Simon http://www.myspace.com/theoryoforange http://www.chicagopostmodernpoetry.com/rsimon.htm Rachel M. Simon lives in Yonkers, N.Y., where she teaches writing to high school and college students, senior citizens, and maximum-security prison inmates. Her book Theory of Orange won the Transcontinental Prize from Pavement Saw Press.

**Daniel Zimmerman Daniel Zimmerman teaches at Middlesex County College in Edison, N.J., where he chairs the English department. He served as associate editor of the issue of Anonym that first published Ezra Pound¹s last canto and edited the single-issue magazines The Western Gate and Brittannia. The Institute of Further Studies included his fascicle, Perspective, in its series, a

curriculum of the soul. He collaborated with American-Canadian artist Richard Sturm on a livre deluxe, See All The People, lithographs, serigraphs and embossings (Open Studio/ Scarborough College). In 1997 he invented an anagrammatical poetic form, Isotopes. His works include the trans-temporal collaboration blue horitals (Oasii), with John Clarke; ISOTOPES (Frame Publications); Post-Avant (Pavement Saw Press), with an introduction by Robert Creeley; and, forthcoming, ISOTOPES2 (Beard of Bees). His work has recently appeared in Chain, Chelsea, Deluxe Rubber Chicken, ETC: A Review of General Semantics, An Exaltation of Forms, House Organ, New York Quarterly, Snakeskin, and Tinfish.

Friday

**David Baratier
(see Thursday for bio)

**Thomas Devaney http://www.writing.upenn.edu/~wh/devaney.html http://thomasdevaney.blogspot.com/ Thomas Devaney is the author of A Series of Small Boxes (Fish Drum Press). He presented "No Silence Here, Enjoy the Silence" this spring at the Institute of Contemporary Art in Philadelphia for the "Locally Localized Gravity" show. Devaney writes about poetry for The Philadelphia Inquirer. Recent work has appeared in Jubilat, The Poetry Project Newsletter, and The Sienese Shredder. He is a Penn Senior Writing Fellow in the English department at the University of Pennsylvania.

**Joanna Fuhrman
http://www.hangingloosepress.com/recent.html
http://www.poetryfoundation.org/archive/poem.html?id=179254
Joanna Fuhrman is the author of three books of poetry, Freud in Brooklyn, Ugh Ugh Ocean, and Moraine, all from Hanging Loose Press.

**I Feel Tractor
http://www.myspace.com/ifeeltractor
http://www.goodbyebetter.com
I feel tractor is available to you with musings of space folk and cut ups. I feel tractor has a self-titled 7" from the Loudmouth Collective, and a CD, Once I Had an Earthquake, from Goodbye Better.

**Mark Lamoureux http://www.marklamoureux.com Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, Astrometry Organon, earlier this year. He is the author of four chapbooks: Traceland, 29 Cheeseburgers, Film Poems, and City/Temple. His work has appeared in print and online in Carve, Coconut, Conduit, Denver Quarterly, Fence, GutCult, Jubilat, Lungfull!, Melancholia¹s Tremulous Dreadlocks, miPoesias, and Mustachioed, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate

editor for Fulcrum Annual, printed matter editor for Boog City, and teaches English at Kingsborough Community College.

**The Leader http://olivejuicemusic.com/theleader.html The Leader rock out with the dynamic grace of two sonic gymnasts (in formal attire). Careening through a thousand time signatures and pop genres, bassist Julie DeLano and drummer Sam Lazzara reign supreme over the low end, with suspenseful rhythmic patterns beneath wickedly clever melodies and lyrics. It would be math rock if it weren't so soulful Š yeah.

**Rachel Lipson http://www.rachellipson.org http://www.myspace.com/rachellipson Rachel Lipson is a Brooklyn-based songwriter who performs her simple, honest songs on guitar, ukulele and banjo. Born near Detroit, she spent her childhood building forts with her brother and sister in the living room, contemplating the dangers of the dark and pizza deliverers, riding horses and playing with friends. Rachel first picked up a guitar at age 16 and a few years later, after having moved to New York, began crafting the songs that would make up her first album, This Way, which she self-released the next year.

In 2003 Rachel released a 7" with Rough Trade recording artist Jeffrey Lewis, on Holland's Nowhere Fast record label and self-released her second album Some More Songs. She toured Europe for seven weeks with Lewis and Herman Düne in the summer, including the Mofo festival in Paris in July. In the fall, Rachel recorded a new album at Olive Juice Studios in New York for the forthcoming release Pastures on Meccico Records, a U.K. label founded and run by members of Cornershop. Rachel is returning to the studio to record the first album of her side project, The Scruffles, with bandmate Jeffrey Lewis.

In the last few years, Rachel has collaborated and performed extensively with Leah Hayes (of La Laque and Scary Mansion), Herman Düne, and others. She has also played alongside Eugene Chadbourne, Kimya Dawson, Daniel Johnston, The Mountain Goats, and Refrigerator, as well as twice performing live on WFMU in New Jersey and on WNYC, a division of NPR.

Rachel Lipson's music combines a sort of radical simplicity and honesty with intricately woven narratives. The lyrics seem to have as much to do with William Faulkner as they do with Woody Guthrie. The music recalls the earliest folk traditions and yet speaks at the same time to a contemporary minimal aesthetic. While sometimes the approach is blindingly direct and at others masterfully oblique, the overall effect is irresistible, one of invitingly gentle beauty and clarity. (Biography by Blue Bomber Press)

**Gillian McCain http://www.twc.org/forums/poetschat/poetschat_gmccain.html Gillian McCain is the author of two books of poetry, Tilt and Religion, and is the co-author (with Legs McNeil) of Please Kill Me: The Uncensored Oral History of

Punk. She serves on the board of directors of the Poetry Project at St. Marks Church.

**Nan and the Charley Horses http://www.olivejuicemusic.com/nan.html http://www.myspace.com/nanturner Vocally, she's the missing link between Kathleen Hanna and Juliana Hatfield, with a wail matched only by her whisper. The Lucy Ricardo of indie rock, her zany, goof-ball spirit is cut only by the fierce sexuality of her drumming style (see Schwervon!). Raised on the outskirts of Olympia, Nan was studying theater when the riot grrrl movement seduced her into a life of rock ¹n' roll. After several years with the power-pop girl band Bionic Finger, Nan went solo with her jangly, eclectic EP Leg Out, but her one-woman act soon morphed into the all-girl Pantsuit. After touring the U.K. with their French-released The Path From the House to the Lawn, Pantsuit has established itself as a virtual gland of playful melodies, moody sounds, and old-school feminist ferocity.

Presently, Nan is writing songs on keys and guitar and experimenting live with a rotating cast of musicians she has coined the One Night Stands. Her new EP, For Champs and Losers, Version 1, is out now on Olive Juice Music.

**The Passenger Pigeons http://myspace.com/rachelandrew Andrew Phillip Tipton met Rachel Talentino in Savannah while working at The Gap. A common love for catchy melodies, Carole King, and boys led them to Brooklyn. As The Passenger Pigeons (né The Sparrows), Andrew and Rachel make up the cutest anti-folk duo around! Simple and lovely.

**Wanda Phipps http://www.mindhoney.com Wanda Phipps is a writer/performer living in Brooklyn. She is the author of Wake-Up Calls: 66 Morning Poems (Soft Skull Press), Your Last Illusion or Break Up Sonnets (Situations), Lunch Poems (Boog Literature), and the Faux Press issued e-chapbook After the Mishap and CD-Rom Zither Mood. Her poetry has appeared in over 100 publications. She has received awards from the New York Foundation for the Arts, the Meet the Composer/International Creative Collaborations Program, Agni Journal, the National Theater Translation Fund, and the New York State Council on the Arts. She's also curated reading and performance series at the Poetry Project at St. Mark's Church and is a founding member of the Yara Arts Group, a resident theater company of La Mama, E.T.C.

**Lauren Russell Lauren Russell is now at the mercy of an idiopathic need to enter language and manipulate it. Her poetry has appeared in Boog City, The Recluse, and Van Gogh's Ear, among others. She is writing an experimental novella.

Saturday

**The Actual Feelings The Actual Feelings are an assemblage of egos, chopped separately and thrown together to make a tasty gazpacho. Their ingredient list is elastic. For this Fugs tribute they will most likely consist of Steve Espinola, Debby Schwartz, Heather Hoover, Andy Gilchrist, Andrew Rohn, and Catherine Capellero, with some cilantro, tomatoes, and peppers. The Actual Feelings manifesto calls for the immediate release of the complete 1965 Fugs sessions, including, but not limited to, the out-of-print recordings once found on Virgin Fugs, Fugs Four Rounders Score, and the alternate, primitive, Broadside LP release of The Village Fugs. The Actual Feelings have yet to hear the song "Bull Tongue Clit" and need to at once.

**Paul Cama Paul Cama started to play drums at 14, performing all kinds of music from jazz to blues to pop. He plays jazz in a big band in St. James. He was in the folk rock Americana band Nylon & Steel from 1989-1997. They released the album Slip Behind the Molecule in 1995. Cama also is a singer-songwriter guitarist and occasionally play solo gigs. He is playing drums in the improv band The Center For Hearing & Dizziness, which improves new sounds to vintage films in the tradition of silent movies. They will be releasing their first full-length DVD/CD later this year.

**John Coletti John Coletti grew up in Santa Rosa, Calif. and Portland, Ore. before moving to New York City 12 years ago. He is the author of Physical Kind (Portable Press at Yo-Yo Labs/Boku Books), The New Normalcy (Boog Literature), and Street Debris (Fell Swoop), a collaboration with poet Greg Fuchs with whom he also co-edits Open 24 Hours Press.

**CAConrad
http://CAConrad.blogspot.com
http://www.myspace.com/CAConrad
CAConrad¹s childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poet (www.phillysound.blogspot.com). Soft Skull Press published his book Deviant Propulsions last year.

**Greg Fuchs http://www.gregfuchs.com Greg Fuchs is a multi-disciplinary artist living in The Bronx. He works in a variety of media including audio, digital, photography, poetry, and prose often placed in alternative art spaces including independent media organizations, non-profit galleries, and small press magazines. His latest work is Metropolitan Transit published by Brooklyn-based publisher Isabel Lettres.

**Sean T. Hanratty
http://www.myspace.com/seanthanratty
Sean T. Hanratty is straight outta Brooklyn and on his way into your shower,

by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

**Huggabroomstik http://www.huggabroomstik.com
http://myspace.com/lehuggacoustique Neil and Dashan started Huggabroomstik on January 7, 2001. The original name they went by was "Toenail Fungus Clippings Up Your A$$ho1e Bi+ch." The first song they came up with was "You Ask For Peanuts, You Get Popcorn, Bi+ch," which featured Benny Hadley singing through the telephone. Huggabroomstik has gone through a lot of changes through the past couple of years, but one thing that will never change is their love for the rock. Not Rock & Roll, but crack rock. So far, Huggabroomstik has been content playing shows in and around NYC, but they dream of making it all the way to Nashville.

**Juanburguesa
http://myspace.com/jonathanberger
Jonathan Berger writes about music, reads poetry, and eats Twinkies. In between these, he sometimes performs with his band, Juanburguesa.

**Eliot Katz Eliot Katz is the author of five books of poetry, including, most recently, When the Skyline Crumbles: Poems for the Bush Years (Cosmological Knot Press), View from the Big Woods: Poems from North America's Skull (Cosmological Knot Press), and Unlocking The Exits (Coffee House Press). A cofounder, with Danny Shot, of Long Shot literary journal, Katz guest-edited the journal's 2004 "Beat Bush issue." He is also a coeditor, with Allen Ginsberg and Andy Clausen, of Poems for the Nation (Seven Stories Press). Called "another classic New Jersey bard" by Ginsberg, Katz worked for many years as a housing advocate for Central Jersey homeless families. He lives in New York City, and works as a freelance writer and editor.

**Robert Kerr Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical The Sticky-Fingered Fiancée, and the songs for his plays Kingdom Gone and Meet Uncle Casper, as well as his Brothers Grimm adaptations Bearskin and The Juniper Tree. He was a founding member of the Minneapolis band Alien Detector.

**Amy King
http://www.amyking.org
http://www.mipoesias.com
Amy King is the author of I¹m the Man Who Loves You (BlazeVOX Books), Antidotes for an Alibi (BlazeVOX Books), and The People Instruments (Pavement Saw Press). She teaches creative writing and English at Nassau Community College, is the editor-in-chief for the literary arts journal MiPOesias, and is also a member of the Poetics List Editorial Board.

**Kristin Prevallet
http://www.kayvallet.com
Kristin Prevallet's most recent book is I, Afterlife: Essay in Mourning Time (Essay Press). She is a 2007 NYFA poetry fellow and lives in Brooklyn.

**Nathaniel Siegel Nathaniel Siegel is a poet, artist, and activist. He is a volunteer at The Poetry Project at St. Mark¹s Church in the Bowery and an advisor to Study Abroad on the Bowery at The Bowery Poetry Club. His work has been included in Art Around the Park at The Howl Festival, and group shows at the Leslie Lohman Gallery in SoHo. Poets for Peace, Poets Against the War, and Acts of Art are all groups he supports. He is also a member of ACT UP NYC and the Queer Justice League. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

**Christina Strong
http://www.xtina.org
http://www.openmouth.org
http:///www.bookwhore.com
Christina Strong is a poet and designer who lives in Red Hook, Brooklyn. Portable Press at Yo-Yo Labs published her chapbook, [Anti-Erato] and Faux Press her e-book Utopian Politics. Her poems have appeared in Boog City, Jacket, Magazine CyPress, POM2, and Shampoo, among others. She is the editor
of Openmouth Press and the politics editor of Boog City, as well as managing the above websites.

**Rodrigo Toscano
http://www.woodlandpattern.org/poems/rodrigo_toscano01.shtml Rodrigo Toscano is the author of To Leveling Swerve, Platform, The Disparities, and Partisans. Toscano is also the artistic coordinator of the Collapsible Poetics Theater. His experimental poetics plays, polyvocalic pieces, masques, anti-masques, and radio plays have recently been performed at Los Angeles¹ Disney Redcat Theater; the Ontological Theater Poets Plays Festival; New Langton Arts Space in San Francisco; Vancouver, Canada; Teubingen, Germany; the Poet¹s Theater Jamboree 2007 at the California College of the Arts Auditorium, and, most recently, at the Yockadot Poetics Theater Festival in Alexandria, Va. His poetic works have been translated into French, German, Portuguese, and Italian. Toscano is originally from the Borderlands of California. He lives in Greenpoint township of Brooklyn, and works in Manhattan at the Labor Institute.

**Scott M.X. Turner http://www.fansforfairplay.com http://www.dddb.net Scott M.X. Turner's quarter-century of musical output has involved punk rock bands (The Spunk Lads, The Service), Irish punk (The Devil's Advocates), ska (one

tumultuous tour with Bad Manners), soundtrack music for films (a bunch of documentaries), and his one-man/one-guitar assemblage, RebelMart, is currently recording its new album Brooklyn Is Dying. Turner's writings have appeared in Boog City, Elysian Fields Quarterly, Lurch, and others. As a coordinator of Fans For Fair Play and a steering committee member of Develop Don't Destroy Brooklyn, Turner's joined thousands to fight overdevelopment in NYC, starting with Bruce Ratner's disastrous Atlantic Yards project. He lives with archeologist Diane George and the dogs Sirius and Tikkanen near Green-Wood Cemetery in Brooklyn.

**Ian Wilder http://www.onthewilderside.net Ian Wilder¹s life has always veered between art and politics. On the cultural side, he has published chapbooks; given dozens of poetry readings; wrote newspaper articles; and hosted events. At a master class, Yevegeny Yevtushenko proclaimed that Ian¹s snowflake poem is perfect. He has performed spoken word as a part of the near-mythic folk groovin¹ band Nylon & Steel, and was co-founding lyricist for the duo Spiritwalkers. His work with Nylon & Steel can be found on the album Slip Behind the Molecule.

With Nader¹s 2000 presidential campaign, Wilder was drawn back into politics. Within four years he co-founded the Babylon Greens at his kitchen table, helped run the first full ticket of Greens in his town¹s history, gotten elected secretary of his county Green Party and then co-chair of the Green Party of New York State. He currently represents Long Island to the GPUS Presidential Campaign Support Committee.

Wilder also co-hosts The Green Party Show, a weekly public access TV show, which you can also see posted at his blog. Some of the events he helped organize this year are documented there, including a local UFPJ Peace Vigil, a pro-day laborer/Love Thy Neighbor Rally, and a Step-It-Up 2007 event at the Solar Cafe.

[Sunday

**David Baratier
(see Thursday for bio)

**Sean Cole http://www.shampoopoetry.com/ShampooTwentyfour/coles.html Sean Cole is the author of the chapbooks By the Author (Boog Literature) and Itty City (Pressed Wafer), Boog's first full-length, single-author collection The December Project. His work has appeared in Black Clock, Carve, Magazine Cypress, Pavement Saw, Pom Pom, and Torch. Cole also writes stories for public radio and bios like this one.

**Nada Gordon
http://ululate.blogspot.com

Nada Gordon is the author of five books, including the recently released Folly from Roof Books. She lives happily on Ocean Parkway with the cartoonist and poet Gary Sullivan.

**Mitch Highfill
http://www.fauxpress.com/e/highfill.pdf
Mitch Highfill is the author of Koenig's Sphere, and the forthcoming Rebis (Open Mouth Press).

**Brenda Iijima http://www.yoyolabs.com Brenda Iijima is the author of Around Sea (O Books). Her book of drawings, collages, and poems, Animate, Inanimate Aims, is just out from Litmus Press. She was the runner-up for Ahsahta Press's Sawtooth Prize, selected by Peter Gizzi, with her book, If Not Metamorphic, to be published by Ahsahta. Forthcoming from Fewer & Further Press is the chapbook Rabbit Lesson. She is the editor of Portable Press at Yo-Yo Labs.

**Kimberly Lyons
Kimberly Lyons is the author of Saline (Instance Press). A chapbook from Portable Press at Yo-Yo Labs/Katalanché Press is forthcoming.

**The Poetics Orchestra
The Poetics Orchestra plays improvisational music with poetry, conducted by Drew Gardner.

**Jill Stengel http://www.dusie.org/late%20may.pdf Poet and publisher Jill Stengel lives in Davis, Calif. with her husband and three young children. Jill¹s poetry has recently appeared at www.notellmotel.org, www.shampoopoetry.com, and www.texfiles.blogspot.com, as well as Dirt and Superflux, and in her recent chapbook, late may (see link above). She has two new chapbooks due out later this year: may/be (dusie) and wreath (Texfiles). Boog Literature published her chapbook Ladies with Babies in 2003. She¹s the editor of a+bend press, former prolific publisher of chapbooks in conjunction with a reading series in San Francisco. a+bend is now publishing mem, a journal of writing by poets who are currently mothering young children, and page mothers.

--
David A. Kirschenbaum, editor and publisher
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NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

389. Mark Weiss

Irony

Thu 12 Jul 2007

When I first moved to Southern California I was immediately struck by a diffrerent attitude towards irony than I was accustomed to in the northeast. Irony is rarely practiced by the locals, and often misunderstood or understood only slowly. Even the mildest irony is considered a form of extremely hostile behavior. I'm a New Yorker, and a jew, and irony is deeply embedded in my culture. SoCal felt more foreign to me than Mexico, where irony is alive and well.

The lack of irony can be a pretty severe disability. Essentially, it involves being able to entertain two opposed thoughts simultaneously, a necessary precondition for skepticism and critical distance, and also the foreseeing of consequences. San Diegans elected one outrageous crook after another to public office while I was there, because there's a tendency to accept simple, sincere-seeming assertions at face value, and candidates who mention complex issues or solutions that require complex thought tend to be shot down. My ex-wife, who was from North Carolina, said that it wasn't just SoCal--that what I was complaining about is most of the US. Hence George Bush.

Here's a local example. Anglo San Diegans voted overwhelmingly for a ballot proposition to bar the children of illegal immigrants from receiving any state benefits, like education and health care. It passed, but was knocked down by the courts. Aside from the obvious social problems the proposition would have entailed, one would have thought that the fact that anglo San Diegans live in intimate contact with illegal immigrants would have been a factor in their votes.When I talked to my neighbors, who had voted for the proposition, I learned that it hadn't been. Everyone was aware that the folks who did the gardening, cleaned the house, and took care of the children and the elderly were illegal immigrants, but it hadn't occurred to them that the proposition would impact their children--they hadn't understood the irony of their position. The intention had been, apparently, to forbid the children of an abstraction from receiving services.

But what can one expect from people who live in the desert on sandstone cliffs and soak their lawns until the ground is so sodden that it falls off the edge?

Optimism is a fine and necessary thing. It's also adaptive, because without it few would propogate offspring except by accident. This may be why it's more prevalent among those of reproductive age.

On the other hand, there are already a lot of people for the available resources. Reproductive irony anyone?

Mark

At 11:42 PM 7/11/2007, you wrote:
>That one would have been no loss at all, but did you ever find your
>missing skepticism?
>
>Mark Weiss <[redacted]> wrote: Glad to hear it. I'd hate
>to think of lost irony wandering the streets.
>
>At 07:11 PM 7/11/2007, you wrote:
> >Um, whoever said anything about "sans skepticism", Mark? Your
> >reading is quite selective & the irony is not lost ...
> >
> >Mark Weiss wrote: The evils of enthusiasm
> >sans skepticism are pretty well
> >documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I
> >go on? How about enthusiasm accompanied by a healthy dose of
> >skepticism? Otherwise, by the time skepticism gets its turn it may be
> >too late to reverse the damage.
> >
> >Mark

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390. **Tom W. Lewis**
Re: Irony
Thu 12 Jul 2007

I'm from NoCal -- autobiographical sequence: Marin County, the Gold Country, Santa Cruz, Berkeley -- there's plenty of irony in all of those places, and I believe I have a healthy (maybe overbaked) sense of irony.

which I find to be very uncomfortable now that I've settled in the upper midwest, 'cause most people "don't do irony" around here -- I am convinced that this was a factor in at least one dismissal, because my straight-shooting, echt-Minnesotan supervisor could not understand where I was coming from: after a year, it was curtains for me and my "foreign-born" ironic attitude.

can't speak for SD, which has struck me as even less of a "location" than LA, but doesn't Los Angeles have it's own rather tart glaze of irony?

"not from around here"
then where are you from?
location. location. location.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Mark Weiss
Sent: Thursday, July 12, 2007 11:05
To: [redacted]
Subject: Irony

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> >skepticism? Otherwise, by the time skepticism gets its turn it may be
> >too late to reverse the damage.
> >
> >Mark

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391. **amy king**
Re: Irony
Thu 12 Jul 2007

That's an interesting lesson on irony, Mark, probably moreso for folks living in SoCal, and according to your ex-wife, anyone not living in NYC.

And yet, I don't quite get the connection with your previous lesson on the major tragedies that was unintentionally ironic because it was based on your misreading Dan and myself saying 'skepticism should be secondary to optimism' as a call for optimism "sans skepticism" ---

In fact, your assumption that we were calling for optimism without skepticism was fabricated and your repeating Dan's phrase for "a healthy dose of skepticism" as your own (see below) compounded the irony of providing a

lesson in the world's tragedies because it was intended to persuade us from a position we never held.

Amy

Mark Weiss <[redacted]> wrote:
When I first moved to Southern California I was immediately struck by a diffrerent attitude towards irony than I was accustomed to in the northeast. Irony is rarely practiced by the locals, and often misunderstood or understood only slowly. Even the mildest irony is considered a form of extremely hostile behavior. I'm a New Yorker, and a jew, and irony is deeply embedded in my culture. SoCal felt more foreign to me than Mexico, where irony is alive and well.

The lack of irony can be a pretty severe disability. Essentially, it involves being able to entertain two opposed thoughts simultaneously, a necessary precondition for skepticism and critical distance, and also the foreseeing of consequences. San Diegans elected one outrageous crook after another to public office while I was there, because there's a tendency to accept simple, sincere-seeming assertions at face value, and candidates who mention complex issues or solutions that require complex thought tend to be shot down. My ex-wife, who was from North Carolina, said that it wasn't just SoCal--that what I was complaining about is most of the US. Hence George Bush.

Here's a local example. Anglo San Diegans voted overwhelmingly for a ballot proposition to bar the children of illegal immigrants from receiving any state benefits, like education and health care. It passed, but was knocked down by the courts. Aside from the obvious social problems the proposition would have entailed, one would have thought that the fact that anglo San Diegans live in intimate contact with illegal immigrants would have been a factor in their votes.When I talked to my neighbors, who had voted for the proposition, I learned that it hadn't been. Everyone was aware that the folks who did the gardening, cleaned the house, and took care of the children and the elderly were illegal immigrants, but it hadn't occurred to them that the proposition would impact their children--they hadn't understood the irony of their position. The intention had been, apparently, to forbid the children of an abstraction from receiving services.

But what can one expect from people who live in the desert on sandstone cliffs and soak their lawns until the ground is so sodden that it falls off the edge?

Optimism is a fine and necessary thing. It's also adaptive, because without it few would propogate offspring except by accident. This may be why it's more prevalent among those of reproductive age.

On the other hand, there are already a lot of people for the available resources. Reproductive irony anyone?

Mark

amy king <[redacted]> wrote:
That one would have been no loss at all, but did you ever find your missing skepticism?

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Dan Waber wrote:
While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.

> *Regards,*
> *Dan*

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392. **Mark Weiss**
Re: Irony
Thu 12 Jul 2007

Amy:

I wasn't replying directly to your assertion because I thought it pretty obvious that I was responding to the idea of a temporal priority for optimism over skepticism, and globalizing for the sheer fun of it. Apparently I wasn't as easy to read as I'd thought.

When I lived i the southwest I made frequent trips to the big reservations in northern Arizona. American Indians (many prefer to be so designated) tend to be like New Yorkers, though more soft-spoken--they often speak by indirection and with full irony. God knows they've earned it.

Mark

At 12:55 PM 7/12/2007, you wrote:
>That's an interesting lesson on irony, Mark, probably moreso for
>folks living in SoCal, and according to your ex-wife, anyone not
>living in NYC.
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393. Thomas savage

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 12 Jul 2007

The relationship of supply/demand to poetry is indeed very strange. There is an enormous supply of poetry but very little demand for it. Outside the community of poets there is almost no demand for it and inside that community, poets tend to be interested mostly in their own poetry and that of their friends only.

Jim Andrews <[redacted]> wrote: Concerning the issue of financing, Dan, I agree with what you say and liked the final Shirky quote you highlighted about being able to do big things with love.

A friend of mine, Jack Saturday, addresses the abundance/scarcity issue constantly in his work at http://theworldowesyoualiving.org . Not concerning digital information but other types of abundances created by other technologies. Concerning food and wealth, for instance. It does seem that the matter of the creation of abundance is a recurring issue in the history of many technologies. We live in a world where we create abundance of many things people need, yet too often they are not available to those who need them, despite the abundance. On the other hand, when they are made easily available, the price/value often plummets to the point where the producers can barely afford to continue production.

Presumably the poetry food chain is different. There never was much money involved in it. So that that the supply/demand arguments are not quite accurate concerning poetry. Yet the abundance created by the digital has its effects in poetry and any art carried through the digital. Not so much concerning the economics as in shaping directions of the art that deal with cliche--through any number of strategies from radical avoidance to automated cultivation/harvest and reprocessing. Though there is effect in the financial 'economics' as well, such as they are. But I'm thinking more of 'economies of attention' -- I've heard that term used by several people.

ja
http://vispo.com

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

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394. Michael Rothenberg
TONIGHT JOANNE KYGER CITY LIGHTS CELEBRATE
Thu 12 Jul 2007

JOANNE KYGER
Thursday, July 12th, 7pm
Joanne Kyger celebrating the release of About Now: Collected Poems, published by the National Poetry Foundation
City Lights
261 Columbus Avenue at Broadway (North Beach)
San Francisco, California 94133
Tel [redacted]

For decades, Joanne Kyger has played a crucial role in California's poetry scene. Her poetry has been influenced by her studies in Zen Buddhism and her connection to the poets of Black Mountain, the San Francisco Renaissance, and the Beat Generation. Her latest collection, About Now: Collected Poems, forthcoming from National Poetry Foundation, promises to be a definitive collection, highlighting an excellent sampling of her work. She frequently teaches at New College and the Jack Kerouac School of Disembodied Poetics.

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395. charles alexander
Re: Irony
Thu 12 Jul 2007

What about all the people in SoCal who are from New York? Did they leave irony behind? I rather tend to think there are masses of people on both coasts who just don't do irony, whereas there are still lots of others who do.

charles

At 09:55 AM 7/12/2007, you wrote:
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>folks living in SoCal, and according to your ex-wife, anyone not
>living in NYC.
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>---
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Charles Alexander
Chax Press
101 W. Sixth St. no. 6
Tucson, AZ 85701-1000

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

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396. **David Baratier**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his

Thu 12 Jul 2007

I was very disappointed when KORN broke up
  not that I have ever listened to them but

I had always hoped there would be
a KORN / Hole worldwide tour.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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397. David Baratier
Re: Chemical Brothers/Bisset collab...
Thu 12 Jul 2007

Sorry George, thought you were joking.

By the way Hole never did tour with Korn, but I posted my version before I saw that you had already covered it-- d

George Bowering <[redacted]> wrote:
No, really.
Bill has a place in Toronto
and a place in Vancouver.
For decades when you give him a ride home
he gets you to drop him off on a corner
and take off before he goes to his place.
I used to have an address way up north
where he was a short order cook
but he doesnt do that any more.
It's just that Karl Siegler, is Bill's great champion
and also boss of Talonbooks.

gb

On Jul 9, 2007, at 10:11 PM, David Baratier wrote:

> George--
>
> That is kind of weak, haven't you known Diane longer than that? I
> think you could offer better, but Bill is Canadian so I do not expect
> much
> from his home land. When are you going to read for me instead of
> going to a reds game?
>

> Anyways Diane, backchannel, I'll find it.
>
> be well-- dave
>
>
> On Jul 9, 2007, at 10:40 AM, Diane DiPrima wrote:
>
>> For what it's worth, I knew him back in the day. But I never did
>> understand
>> what makes "beat" & don't like the term myself.
>>
>> But does anyone know how to reach Bill Bissett now?
>
> Contact him through Talonbooks.
>
> Just Google Talonbooks
>
>
George H. Bowering
Wishes your happiness.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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398. **David Chirot**

Re: Original Digital Poetry/rubBEings/Language/Cult of Amateur & Abundance

Thu 12 Jul 2007

Jim:

Many thanks for your excellent questions and for sending the Shirkey and Kenny G. I wrote a response to the latter and the discussion re them, below--but first perhaps to answer your questions.

For persons more interested in the the discussion of the Cults--feel free to skip this and go straight to where is written in Caps--"Cult Discussion"

Regarding your first question re what materials do i work with and in what sizes do i work--

One of my little maxims for my life and work is "Necessity is the Motherfucker of Invention". (The Japan based Mail Art/Visual Poetry journal KAIRAN published an essay i did with that name abt six years ago.) Since i live right about the poverty level on a fixed income for people with physical disabilities that dictates the limits of materials in many directions while making them limitless in others. (My back's been broken 3 times plus surgeries on arm and hand for nerve damage, 6 concussions, a shooting, a stabbing, burning of large area of torso in accident, hip bone disease growing up, being clinically dead 4 times--a "walking miracle"--they lay it on thick so you'll feel too good to notice the bad news thay are about to break to you right away--as to your rewards for being "a living walking miracle"--as they figure you'll survive somehow on as little as possible . . . what little may be left of you!---as "you always have so far"---hence indeed necessity is a motherfucker--and indeed of invention--as its one's survival as a person that is at stake--) I have no training of any kind in the arts and everything i've made since a kid has been from things found in the street, junkyards, walking in the woods (i grew up in Vermont) and then sites/sights/cites of places lived in Europe. I'd love to make things far larger than i do--wall sized works and movies and sound tracks i dream of awake and asleep, have continual visions of--once in a while i will use a large board to do a mixed media on--still much smaller than i dream of--but pretty much always just what one can afford and carry--cheap letter size loose paper and smaller notebooks of all sizes and types of paper. A friend gave me some good sketchbooks of larger sizes and one square shaped--but i use those sparingly since only have so many. Except on rare occaisions use the cheapest spray paints. Ialso use various things for transfers, some fairly dangerous ones--high powered solvents-- as well as the more common lighter fluid and fingernail polish remover. The material si've worked with have been just about everything you can think of that one finds al around one--metal, plastics, glass, wood, stone, brick, dried mud, plants, bones, body parts, whatever it is at hand. I've also used as "paints" and "crayons" a wide variety of things found--fingernail polish, model car paints, housepaints, acrylics, water colors, oil pastels, charcoal, as well as stage blood, berry juices, my own blood, ashes, unhardened tar, all sorts of found inks and ink pads, mixtures of paints with other substances, burnt sticks, rusty bolts, you name it--i've found ways to incorporate the weather into pieces also--letting rain dampen materials and surfaces and the winds dry them out, while at the same time blasting the surfaces with an added patina and layering of dusts and dirts. All kinds of things can be used for making notations in color or by simply rubBEing into a surface--strange things one would never think of--and used lot of things i didn't

know a name for, or quite what they were--just seemed to have possibilities. I've even used dead insects, butterflies and a couple times rubBEings of parts of dead birds.

How do I think of the blog presentation? And in relation to/with the physical object?

I think the nice thing about a blog http://davidbaptistechirot.blogspot.com is one can choose certain pieces to display in relation with one another and hope with as minimal amount of explanation and/or commentary, persons wil find the correspondances and interrelationships, the poetry of the colors, forms, sounds, words if present. In that sense, one can be making whenever one wants small visual series-little books or chaps as it were--or series of poems being presented in relation with the work of others and other images from the web--fotos and video clips and so forth, music and dialogue-- I think the use of the blog is really too little explored as a way of creating a work in itself and have been working along those lines hoping to find better and better ways of doing this. That's becoming something of ever more interest to me and i plan to work much harder with, as i think the possiblities of creating arrangements of writing and images, sounds, even at the very basic level i have at hand, are very fascinating. I think of my rubBEings and paintings pieces often as a kind of movie happening in the frame of the page--a movie, not a simgle frame.. With the use of the frame of the blog entry one could make one's own extended forms of movies--in some of my entries here and there this is what i have been laying some foundations for, through presentations of series and arrangements of works which are interrealted by assocaitions and correspondances rather than the"direct linkings" of the more linear and conentional kinds usualy empoyed by blogs. I would say that one problem with a blog presenation is that the reproduction, though pretty good, is never really quite the colors one finds in "natural light"--and also i think it reduces somewhat too much often the textures in pieces, some much more than others. Years ago jw curry wrote that there was at a far extreme what he called the "Quick 'n' Dirty School" of Visual Poetry which consisted of Bob Cobbing and myself. The Quick 'n' Dirty i think is a way of being open among the calls of things in a very different way of seeing, hearing, touching, sounding, performing anything and everything as a basis for and with "notation". "Chaos is the score on which reality is composed," Henry Miller wrote. There's a kind of "dirt" and noise/sound/utterance/song in the awareness which one hopes to be able to present and convey to others. Since the digital filters a lot of this out by its nature, one hopes that the works are strong enough to "come through" with still some of their expression and presence intact even in undergoing a processing of smoothing over and evening out of textures, colors, forms. I find it very interesting and a continual inpsiration and spurring on of investigation of

various of the themes that come up at the blog--"aesthetics of disappearnce", "erasure" (there's an entry re this which has Rauschenburg's Erase Dekooning Drawing along with altered fotos and the erasure and disappearance of peoples and places--my Indian forebears is what got me interested in this as it happens in all sorts of ways all the time the world over, and in some areas like Gaza and Darfur now with an extremity in the intensification of eradication) -Erasure, disappeaarnce, as well as a covering over or up--camouflage--disguise--trasnlation/mistranslation/distranslation of words and images from one medium to the next--the disparities in presenting Quick'n' Dirty on the web are i find a vast area for investigation and finding correspondances with all sorts of other manifestations of these themes. (Walls are a big theme of mine for example--in many different ways and relating to the Walls In Israel, Iraq and US/Mexico border. As well as walls in the ancient senses of use for murals and grafitti--Walls as immesne boundary markers, obstacles to communication and understanding and paradoxically also the sites/sights/cites for attempts to create create communication/community, peace and understanding.) For example, Dan mentioned that at show he has currrently in a gallery a young person remarked that his pieces looked like they could be digitally made ones. This presents an interesting situation, becuase if the pieces are of the same visual appearance as the digital--then in a sense instead of being "rubbings" they are erasings, for the physical rubbing quality of them has been erased in favor of a much cleaner, more "digital look". The use of monuments is an interesting form of erasure also, since monuments are the dominant, centralizing focus point of public spaces, they act as an eraser of the visual surroundings, especially the peripheries. It's a centralizing State form of territorrializion, organization and control of what is nominally designated a public space but in reality becomes a kind of arena for a "captive audience" held hostage by literally a 'Display of Force" in the "heart" (playing ever on sentiments) of the urban or landscape. You can't really use it agsint itself as no matter what you do to it or its words and images, they still come out as monument-speak and paradoxically begin to proclaim a kind of monumentality for the works and their author. Seeing an anonymous monument with its same old message, one can substitute figuratievly the artist's monument and so it becomes one to himself. In effect, nothing has changed in the order of the monument and what it stands for except that a private person has found a way to profit from its public existence. In Revolutions, Wars and the French Commune for example, momuments are torn down, toppled, destroyed, their dominance of the public space gotten rid of so that the peripheries may become participant. (And hopefully not replaced by yet another monument!) Even if a monument remains, the attention of resistnce and subversion turns away from the center and moves into the peripheries which are everywhere hidden in plain site/sight/cite.

For your question re physical presentation of the works--

I shared a Gallery space/show in Milwaukee about four years ago, but as indicated in the interview with me online Kevin Thurston put up the adress for yesterday-- http://www.angelfire.com/poetry/thepixelplus/nhdoublewide2.html -- the show featured paintings--and mixed media--and the rubBEings were inside a large manilla envelope to take out and be looked at. (The interview tells a lot more abt physical presentaions and receptions etc-- none of them in a gallery show exept pieces in much larger goup shows now and then in Milwaukee in "alternative" spaces.) That one gallery show got a very large and extremely favorable and foto-accompanied review in the Milwaukee Journal, but since the pieces were mounted only by large paper clips by decision of the gallery, to be in keeping with a "Street Punk" look in their terms, nothing was sold, though they were really cheap. I've been in several other group and shared shows via Mail Art and Visual Poetry exhibitions--over three hundred in about 44 countries--the ones in the Visual Poetry shows get great reviews and all sorts of people in al parts of the city who have seen them over the last ten years since i work outdoors al the time love them and have a myraid takes on them, but again, when it comes to sales i think as i can't afford any but a very cheap matte backing, they don't look enough like "an art object" in an official sense for people to say--i got to buy them!!! (Even one of the cops recently called on me liked them alot--but i'm not going to give any to the police and be charged with trying to bribe an officer of the law.!)

When it comes to selling them--i think if they "looked like" something else--if they "looked digital", or more " trained/high art-like" or bascially more conventionally identifiable and classifiable and had higher quality presentations which i can't afford--that might easily change, who knows? Or again--maybe not chnage at all. I think that the "packaging" has a lot to do with it. But if i changed things to "look like" something else--they wouldn't be rubBEings anymore, nor david chirot david chirot, as the physicality of them and the quick 'n' dirty are really their & my BEing. It's a way of being, not a way of appearances. On the other hand, i know i haven't pushed hard much at all at this yet either, selling, galleries, promotion etc-- for al the years of work involved--so out of necessity going to have to try somehow to find a way--if there is one--just to be able to travel outside of Milwaukee for a change-see my family and friends---or get some pieces of equipment i'd like to try out--

Are there other ways I would like to use the net and haven't been able to--

of course and very much and very many!!! As indictaed, i think the blog entry alone is wide open for invesitigation and exploration--and beyond that i wd like to work very with many kinds of fotos, video, and sound. Sound especially as the visual pieces are smultaneously sound scorings--and

performance/dance/event scorings--with video i'd like to try all sorts of things to do with using found tape, and altering physically the tape itself--use of in camera editing and of peripherl spaces and lightnings, speeds of recording movment and time--to get a kind of "quick 'n' dirty" quality--i've done years ago on film--to use these media in the ways which interealte with the dirty in terms of low tech, low fi low budget--and find one's way among these to what i know is "out there/in there"--and from there to things unknown until found--along the way--just as al these things have been, slowly finding differnt ways of using materials in conjunction with thmeselves and myselves and creating what is an Other from these--an uncanny encounter--i think there are myriads of possibilites within even the most "junked" and "thrown out" or "used up" net media yet to be found--and as always that's the area that interests me--what's hidden in plain site/sight/cite--

CULT DISCUSSION

Jim--thanks so much for the Shirkey and Kenny G-- I appreciated the former for the historical information though the analysis is closer to a comfortable confirmation determined ahead of time to be in tune with current American views than an opening of some of the very real Luddite re issues and ideas actively practised to day--and not just by the Unabomber--but by many different groups worldwide with differing philosophies and practices related to this tradition. (John Zerzan for example has written some very intersting essays in this regard, among many others.) As for Kenny G--he doesn't make much sense and when in doubt relies on "received ideas" as though amulets of profound and infinite insight, like men who stroke their beards to appear "thoughtful". Marcel Duchamp said that he wanted to disprove the "received idea" expressed in the phrase "bete comme un peintre" (stupid like a painter). Yet that idea persists--to this day a myriad kenny G's suppose that painters, either terrified or liberated by the camera--fled outdoors and immediately started painting ever more impressionistically, expressionistically, surrealistically and abstractly and conceptually--and beyond, back into the neo-baroque, neo-classicism and neo-dada--and into post this and that or . . .
In other words, painters are stupid and curiously blind to anything but painting, and the one thing supposedly threatening their art--the camera. Paradoxically it buttresses what Duchamp proposed to revolt against--and supports the formalist traditions in American art criticism and in poetry in the New Criticism and Language Poetry. The painted or poetry "object" gets treated more and more as an ahistorical phenomenon, taking place only within the discourses of its discipline. The issues of scarcity and abundance, skepticism and optimism--comes down to the examples given in the current discusion--which have to do really with, what are hte possiblities for various media for giving the producer opportunities to diversify her/his product line, and for the comsumer to be

provided with that greatest of all freedoms: the freedom to choose your particular model within the lines offered by competing producers. It's not unlike being a laboratory rat offered an ever greater number of avenues in the labyrinth leading ultimately to the cheese or the electric shock or the latest toxin being tested.

Baudelaire is the first to define Modernism, and significantly, in his "Painter of Modern Life." And of great significance and insight into the differences among painting and the dagurreotype as it is emerging is Nathaniel Hawthorne's novel THE HOUSE OF THE SEVEN GABLES, which is the first fiction to have as one of the main charcters a daguerroetypist, who discourses on his art and trade--as well as containing Hawthorne's own discussions on the natures of painting/photgrpahy and poetry/prose. I'm not going to go into anything from the book as itis one I recommend that people read for thesmelves and find out about the astonishing goings on in there. (Murat and I have discussed this as both are big fans of this work.) Painters were already moved outdoors at the dawn of photograph--Courbet was producing the first great works of Realism concurrent with the revolution of 1848 and the Secomd French Republic of 1848-51. Balzac was in the last stage of his life work, and Baudelaire and Flaubert facing trials for the realism in their works. The ideas of Fourrier and Pourdhomme were being put into practice--by Courbet, among others, a lifelong Anarchist and Minister of Culture during the Commune --and the Communifest Manifesto on the horizon. With the seige of Paris and collapse of the Second Empire in 1870 and the founding and annihlation of the Commune in 1871--painting is being affected by all these things--and many others--the telegraph, for example--making "news of developments" much swifter, and the proximity of cities and movements in the arts, media and society suddenly much closer in time, along with the ever accelarting and more far reaching railroads--steamships-making them much closer in spcae. Photography is but a small part of the events and media and social forces which are shaping art as it moves on from Romanticism and Realism towards new ways of understanding of what its subjects, themes, methods will be. New types of quicker drying pigments are invented which also helps greatly with working more and more outdoors. And with the widespread destruction of the Prussian siege of 1870,, the Commune and then the huge reconstruction of Paris, there is the creation of a much greater panorama of immediately visible bouregois life and the life of leisurely sundays--parks--and trips to the suburbs and nearby countryside all now a short train trip away. Being in the outdoors more and more and studying natural light--of course the painter's work is going to be changing, regardless if there is photography or not, though photography among these others also provides new ideas and questions for use. New colors are being introduced into the palette along with the new pigments--the ranges

of tones and plays of light a painter can express grows broader. Types of paper become avialable that were not before, improvements in canvas--and, thanks to the camera, a greater interest in the study of light in "scientific" terms--the Anarchist Seurat and Pointillism. The incredible efforts Messonnier put into trying to be the most exact painter ever of the movements of horses--Muybridge and his fotos could quickly be an aide in, and show how wrong the painter and everyone lse's eyes had been in grasping exactly what these movements are and are made up of when presented as images. One of the reasons for the success of Impressionsim was tied to its ability and interest in depiciting the "brightness" and "light air" of the Third Republic, founded on the brutal suppression of the Commune. (In Bloody Week, the Government killed outright 25, 000 men, women and children, roughly the number executed during the two years of the Terror following the Revolution. Marx in his writings on the Commune is among the first to note that in the name Secuirty, the Homeland and the "terrorism" of the "petroleuses" of the Communards--the State practises a Terror of far far greater magnitude, brutality, extra-legality and inhumanity than the "terrorists" it has created as the ulitmate Enemy have ever been able to accomplish, let alone even ever have a chance to, in terms of the sheer massivness of force and media at their command alone.) In Art and the French Commune Imagining Paris after War and Revolution Albert Boime investigates the ways in which painting, Impressionsim especially, was put in the service of the new Republic as a way of eradicating all traces of the Commune from not only historical memory, and physically in the destruction of the entire areas of its occurrence and their rebuilding as a totally different archietecture and populace by class, income, taste and education--but from an aesthetic point of view within art history and in the art market also. The "soft focus" of Impressionism isn't due to photography, but encouraged by the countours of new architectures, new fashions, new shops, new parks, new "days in the country"--replacing what had been a poverty stricken area of rough, sharp edges and dark shadows, grimy narrow streets, poorly dressed inhabitants, dirty trades, smal windowed shops with little bright display space, and no "local" audience of consumers such as the one that replaced it. Impressionism, as well as being a development in painting's history, is a movement within the bourgoeisifcation, gentrification, of the New Paris and New Republic. It' s very interest in, presentation of the delight in, the plays and impressions of light on colorful surfaces--is a form of erasure and covering over of the wounds of the blood runnning-streets and the annihilation of an entire class of persons within a large area of the city. That kind of huge social change alone has effects far more complex and far reaching in/on/with/for painting than the simplistic idea that a camera has suddenly terrified and "freed" stupid painters from their studios, like so many rats dashing from a sinking ship. Photography and painting have done far

more for each other than they have done "against" each other. There's more of a both/and than either/or situation than is generally acknowledged, because of al sorts of reasons favoring "purity" and "seperation" and "privatization" and "territory".

Forgive all this background, but it is to give an idea how narrow and simplistic a view it is to think of changes in "art" in terms of the art world solely. "The basis of art is change in the UNIVERSE" (my caps) the great Haiku poet Basho wrote. The art world for al its amibitions and spectacle isn't the universe--or even necessarily part of a great many of the spheres of action and being just down the street from it . . . Changes are happening continually all around one and its one's awareness and partiicpation in relation with them oronly certain areas of them, which is going to affect what happens to what one does as much if not more as anything in the art world per se. "Scarcity" "abundance"--is saleperson's talk to promote the latest manipulation of the market. At any given time the actual amount or quality of things can be the same--as it was last week last year ten years ago--the scarcity or abundance is up to those in charge of the promotion/distribution. Need a big sale to jump start things a bit? Suddenly "an abundance of low priced items available". Market getting a bit saturated and customers hungry for something new?--Let it slip out that's there's an alert--that there is suddnely a scarcity of this precious item!! Better invest in them while you can, for their value will only increase!! Meanwhile the warehouse holds at al times the same number of the items as always, ready to be put out for display and sale as "abundant" or "scarce' depending on the way things are going. Sales slumping? Create a desire for that "retro" look--ie.e al that dust gathering stuff in the attics of the warehouse. Cause the public to be seized by waves of nostalgia for your old products, kept ready for the ready made moment. Scarcity is when you want to do and make things and you can't--"Almost every desire of a poor person is a punishable offense," writes Celine as his Ferdinand is first discovering New York City. For one reason or another, the access ot what you want in the way of materials, funds, a place to work etc--let alone sleep and eat perhaps--when those things are closed off--that's scarcity. Not scarcity of the art objects, or the market audience or gallery space or its converse "problem"--the super abundance of words-- "Necessity is the motherfucker of invention" --you walk around dreaming and sleep dreaming of huge wall paintings, movies, soundtracks--all impossible--but there is plenty of material all around you and a lumber crayon and cheapest paper --well, that's going to have to be it--to realize these and any visions that come along the way-- The same would go for things like net art--optimism/skepticism--just more either/or thinking traps--or just wait until others have gone ahead and when it seems safe--come out and do it-you'll be perfectly safe and have plenty of optimism---but there will always be

people who do their vision of art--net art--any art-- no matter what, and have ideas coming from that necessity, inventions of interest and use pointing towards something outside--of the same old system-- even if only for a short while before it in turn is made part of the gargantuan tapeworm motivated maw of the markets and promoters, classifiers, critics, consumers-- The net art and other new media arts and ideas are here--it isn't the market or the medium being used that ultimately determine they're being of interest--it's the work done by those artists who are deeply involved with the necessities of the medium.

Interesting work by interesting artists/workers is what creates ultimately, out of their own necessity the developments of media and forms of art and poetry--the rest of what goes on is most of it production by professionals-(it's their job, their career)--or amateurs with a gearing towards or not the professionals--career artists, programmers, poets--who have to keep the lines of production moving and the shelves welll stocked with objects for sale--and jobs for everyone from the gallery's janitor and secretary to the in-house expert and the owner of the gallery --and from there to the critic, the academic teaching the subject--the mass of students learning which examples seem the best to follow--an extending series of circles expanding -- People will make rubBEings or net art or poems out of their necessity to do so--whether or not they "succeed" in terms of the system of production and consumption who knows--but either way they will not stop--and so those art forms will continue on into the future--because given a very powerful energy of endurance in their making--regardless of the attention or commercial viablity involved--they are there for the long haul--not ends in themselves but a part of the way-- This is why i don't believe in yet another either/or--optimism/skepticism--as being of much use--in terms of "making art/poetry"-. For the "art/poetry lifestyle" of course they are very much part of the ways one plays one's part, one's persona or personnae, in the social spectacle sphere-- The kind of "optimism" one finds people advocating is the heady busy kind you find in gentrifying areas where new entrepreneurialism mixes socailly in bars and coffeehouses, galleries, cleaned up, better lit, safer streets with tables on the sidewalks, the bubbly sounds of "a better class of people" moving in and taking proprietorship and control of a city's image, expressions, art/society pages. Because the city as it was has disappeared, and the city as it is is in a state of reconstruction as a new place, the new class moving in can say with confidence that though not long time residents, they already know, love and celebrate this special (new) place. (Not so different than the one left behind perhaps except in terms of scale--and sheer quantities of money, galleries, shops, business of a "progressive" kind, and the greater variety of choices of things to buy, to see, to do, to be had. All for a price that is

considered "worth it.") This kind of optimism looks for the things which mirror it--give it back to itself, in a celebration of itself, its lifestyle, its proprietorships and real estate, consumer goods, its arts and poetries, lesirue activities. Lots of bouyant, safe art and poetry that has a kind of ready-to-wear "newness" in its fashion sense proliferates in the scene and voila--tasty lifestyles of the tasteful and cultured on the move. Towards the end of "Bloody Weeek", as the bourgeois and upper class felt increasingly safe, celebratory and optimistic about the return of Order, Business and Culture, their favorite restuarants and cafes put their tables back out in the streets of Paris and their clients could be--and were--observed sipping exotic drinks, nibbling fine hors d'ouvres and watching, a few meters away, the slaughter of men, women and children of the hated, dirty Communards. Nothing like the erotic frisson of of dining and dating at a fashionable establisment while the "real life drama" of mass murder goes on, with lots of screams, gunshots, stabbings and the exciting, arousing smells of blood and gun powder build ingto their Victorious Climax. Now there's some fine street theater for you, isn't there! Too bad they'll soon run out of people to kill and we'll have to go back to watching mimes and mountebanks, eh? But then--the streets will be much safer, quieter and even a better backdrop for the boundless lifestyles; abounding. Skepticism in this context is usally like "cautious optimism" or "taking a pragmatic approach"--or being "worldy wise". I tend to be extremely skeptical personbut it doesn't seem full bodied enough in some ways. Not enough "robustiousness" as Bob Cobbing would say. It might be better to practise robustious pessimism, because that, unlike Optimism and Skepticism, has the greatest range of senses of humor--extending all the way to the gallows--Gallows Humor-- which can turn oddly into a form of joy--find the childlike "idiot real" present in the most suave and cultured presentations. In order to survive you have to retain your sense of disbelief-- So much of what one sees and hears eveyday is such a complete kind of outrage--that just goes strolling by--as proud as a peacock and ten times as regal as the Emperor in His New Clothes--one needs a sense of the Gallows to find the insanity at the core of it all as something truly hilarious and horrifically true. The Brazilian proverb says: "When shit is worth money, the poor will be born without assholes." and so indeed "necessity is the motherfucker of invention"--

On 7/11/07, Jim Andrews < [redacted] > wrote:
>
> Thanks for your reflections on the relations of the rubBEings to concrete,
> language, the physical/mental, conflict, translation, reading, writing,
> speaking, and much else. Yes, all these issues do seem to be raised in
> your
> work.

>
> My experience of your rubBEings is limited to viewing the bitmap images of
> them on your blog (http://davidbaptistechirot.blogspot.com). How big are
> the physical pieces, typically? What sorts of materials do you use? You
> mention clay and spraypaint.
>
> Also, how do you think of the blog in its presentation of the work? And
> versus presentation of the physical objects. How have you presented the
> physical works?
>
> Are there ways you'd like to present the works on the net that you haven't
> been able to do? Or is the blog the ideal way, for you, to present them on
>
> the net?
>
> ja?
> http://vispo.com
>

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399. **steve russell**
d.c. poetry
Thu 12 Jul 2007

---

i'm new to the list. can anyone tell me anything about the poetry scene in Washington, D.C. are there any decent groups, readings... i'm a hermit. i'd like to really get to know the nations capital.

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400. **Gabrielle Welford**
Re: Irony
Thu 12 Jul 2007

---

lots of irony in ireland as well, self-reflective fun making with english, for instance. flann o'brien anyone? g

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On Thu, 12 Jul 2007, Mark Weiss wrote:

> *Amy:*
>
> *I wasn't replying directly to your assertion because I thought it pretty obvious that I was responding to the idea of a temporal priority for optimism over skepticism, and globalizing for the sheer fun of it. Apparently I wasn't as easy to read as I'd thought.*
>
> *When I lived i the southwest I made frequent trips to the big reservations in northern Arizona. American Indians (many prefer to be so designated) tend to be like New Yorkers, though more soft-spoken--they often speak by indirection and with full irony. God knows they've earned it.*
>
> *Mark*
>
> *At 12:55 PM 7/12/2007, you wrote:*
> *That's an interesting lesson on irony, Mark, probably moreso for folks living in SoCal, and according to your ex-wife, anyone not living in NYC.*
>
> *And yet, I don't quite get the connection with your previous lesson on the major tragedies that was unintentionally ironic because it was based on your misreading Dan and myself saying 'skepticism should be secondary to optimism' as a call for optimism "sans skepticism" ---*
>
> *In fact, your assumption that we were calling for optimism without skepticism was fabricated and your repeating Dan's phrase for "a healthy dose of skepticism" as your own (see below) compounded the irony of providing a lesson in the world's tragedies because it was intended to persuade us from a position we never held.*
>
> *Amy*
>
> *Mark Weiss <[redacted]> wrote:*
> *When I first moved to Southern California I was immediately struck by a diffrerent attitude towards irony than I was accustomed to in the northeast. Irony is rarely practiced by the locals, and often misunderstood or understood only slowly. Even the mildest irony is considered a form of extremely hostile behavior. I'm a New Yorker, and a jew, and irony is deeply embedded in my culture. SoCal felt more foreign to me than Mexico, where irony is alive and well.*
>
> *The lack of irony can be a pretty severe disability. Essentially, it involves being able to entertain two opposed thoughts simultaneously, a necessary precondition for skepticism and critical distance, and also the foreseeing of consequences. San Diegans*

elected one outrageous crook after another to public office while I was there, because there's a tendency to accept simple, sincere-seeming assertions at face value, and candidates who mention complex issues or solutions that require complex thought tend to be shot down. My ex-wife, who was from North Carolina, said that it wasn't just SoCal--that what I was complaining about is most of the US. Hence George Bush.

Here's a local example. Anglo San Diegans voted overwhelmingly for a ballot proposition to bar the children of illegal immigrants from receiving any state benefits, like education and health care. It passed, but was knocked down by the courts. Aside from the obvious social problems the proposition would have entailed, one would have thought that the fact that anglo San Diegans live in intimate contact with illegal immigrants would have been a factor in their votes.When I talked to my neighbors, who had voted for the proposition, I learned that it hadn't been. Everyone was aware that the folks who did the gardening, cleaned the house, and took care of the children and the elderly were illegal immigrants, but it hadn't occurred to
them that the proposition would impact their children--they hadn't understood the irony of their position. The intention had been, apparently, to forbid the children of an abstraction from receiving services.

But what can one expect from people who live in the desert on sandstone cliffs and soak their lawns until the ground is so sodden that it falls off the edge?

Optimism is a fine and necessary thing. It's also adaptive, because without it few would propogate offspring except by accident. This may be why it's more prevalent among those of reproductive age.

On the other hand, there are already a lot of people for the available resources. Reproductive irony anyone?

Mark

amy king <[redacted]> wrote:
That one would have been no loss at all, but did you ever find your missing skepticism?

Mark Weiss <[redacted]> wrote: Glad to hear it. I'd hate to think of lost irony wandering the treets.

At 07:11 PM 7/11/2007, amy wrote:
Um, whoever said anything about "sans skepticism", Mark? Your reading is quite selective & the irony is not lost ...

> *Mark Weiss wrote:*
> *The evils of enthusiasm sans skepticism are pretty well documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I go on? How about enthusiasm accompanied by a healthy dose of skepticism? Otherwise, by the time skepticism gets its turn it may be too late to reverse the damage.*
>
> *Mark*
>
> *At 05:26 PM 7/11/2007, amy wrote:*
> *It's quite easy to naysay the optimists, particularly when there seem to be no clear-cut plans -- & indeed, attempt to crush them -- but I'm with you on this count, Dan. More encouragement among the poets ...*
>
> *Dan Waber wrote:*
> *While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.*
>
> *Regards,*
> *Dan*
>
> ---
> *Sucker-punch spam with award-winning protection.*
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401. **Barry Schwabsky**

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 12 Jul 2007

Barnett Newman said that an artist writes when he needs something to read. Likewise a poet. Our aim (never achieved but often more and more so as one grows older) is to supply our own demand.

Thomas savage <[redacted]> wrote: The relationship of supply/demand to poetry is indeed very strange. There is an enormous supply of poetry but very little demand for it. Outside the community of poets there is almost no demand for it and inside that community, poets tend to be interested mostly in their own poetry and that of their friends only.

Jim Andrews wrote: Concerning the issue of financing, Dan, I agree with what you say and liked the final Shirky quote you highlighted about being able to do big things with love.

A friend of mine, Jack Saturday, addresses the abundance/scarcity issue constantly in his work at http://theworldowesyoualiving.org . Not concerning digital information but other types of abundances created by other technologies. Concerning food and wealth, for instance. It does seem that the matter of the creation of abundance is a recurring issue in the history of many technologies. We live in a world where we create abundance of many things people need, yet too often they are not available to those who need them, despite the abundance. On the other hand, when they are made easily available, the price/value often plummets to the point where the producers can barely afford to continue production.

Presumably the poetry food chain is different. There never was much money involved in it. So that that the supply/demand arguments are not quite accurate concerning poetry. Yet the abundance created by the digital has its effects in poetry and any art carried through the digital. Not so much concerning the economics as in shaping directions of the art that deal with cliche--through any number of strategies from radical avoidance to automated cultivation/harvest and reprocessing. Though there is effect in the financial 'economics' as well, such as they are. But I'm thinking more of 'economies of attention' -- I've heard that term used by several people.

ja
http://vispo.com

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

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402. **Mark Weiss**
Re: Irony
Thu 12 Jul 2007

SD's anglo population is largely northern midwest, so this makes sense. Also my observation of LA is same as yours--more given to irony than San Francisco,

even. But LA is a world unto itself. I actually love LA, but consider that a perverse passion. SD is all too much a place, I'm afraid.

The reason I changed the subject heading was in hopes of stimulating this discussion, rather than continuing one about the relative merits of skepticism and optimism about the web. We've got a fair spread geographically among listlings. Could be informative.

Mark

At 12:44 PM 7/12/2007, you wrote:
>I'm from NoCal -- autobiographical sequence: Marin County, the Gold
>Country, Santa Cruz, Berkeley -- there's plenty of irony in all of those
>places, and I believe I have a healthy (maybe overbaked) sense of irony.
>
>
>which I find to be very uncomfortable now that I've settled in the upper
>midwest, 'cause most people "don't do irony" around here -- I am
>convinced that this was a factor in at least one dismissal, because my
>straight-shooting, echt-Minnesotan supervisor could not understand where
>I was coming from: after a year, it was curtains for me and my
>"foreign-born" ironic attitude.
>
>can't speak for SD, which has struck me as even less of a "location"
>than LA, but doesn't Los Angeles have it's own rather tart glaze of
>irony?
>
>"not from around here"
>then where are you from?
>location. location. location.
>
>
>-----Original Message-----
>From: UB Poetics discussion group [mailto:[redacted]]
>On Behalf Of Mark Weiss
>Sent: Thursday, July 12, 2007 11:05
>To: [redacted]
>Subject: Irony
>
>When I first moved to Southern California I was immediately struck by
>a diffrerent attitude towards irony than I was accustomed to in the
>northeast. Irony is rarely practiced by the locals, and often
>misunderstood or understood only slowly. Even the mildest irony is
>considered a form of extremely hostile behavior. I'm a New Yorker,

>and a jew, and irony is deeply embedded in my culture. SoCal felt
>more foreign to me than Mexico, where irony is alive and well.
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>involves being able to entertain two opposed thoughts simultaneously,
>a necessary precondition for skepticism and critical distance, and
>also the foreseeing of consequences. San Diegans elected one
>outrageous crook after another to public office while I was there,
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>assertions at face value, and candidates who mention complex issues
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>At 11:42 PM 7/11/2007, you wrote:
> >That one would have been no loss at all, but did you ever find your
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> >Mark Weiss <[redacted]> wrote: Glad to hear it. I'd hate
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> >At 07:11 PM 7/11/2007, you wrote:
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> > >sans skepticism are pretty well
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> > >skepticism? Otherwise, by the time skepticism gets its turn it may be
> > >too late to reverse the damage.
> > >
> > >Mark

↑ Index

403. **W.B. Keckler**

10 Polaroid Sex Up JBP tonight/Joe Brainard's Pyjamas Goes Porn Tonight

Thu 12 Jul 2007

I'm so there in spirit to celebrate Joanne Kyger. She and Phil Whalen have always been my favorite Beats by a BIG margin. Joe Brainard's Pyjamas posts 10 Polaroids by yours truly, including a tribute to Californian porn, and other ochreous earth delights...stop in at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/) and I'll pick the lint off YOUR jammies....

********** Get a sneak peak of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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404. **Tom W. Lewis**
Re: Irony
Thu 12 Jul 2007

James Joyce & Beckett & Wilde, anyone?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Gabrielle Welford
Sent: Thursday, July 12, 2007 15:18
To: [redacted]
Subject: Re: Irony

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english,
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2/27/2007

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> >
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> >
> >
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> >---
> >Sucker-punch spam with award-winning protection.
> > Try the free Yahoo! Mail Beta.
>

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405. mIEKAL aND
Documenting Temporary Art
Thu 12 Jul 2007

THE AVANT GARDE MUSEUM OF TEMPORARY ART
presents

Documenting Temporary Art

Tagline: Photo Mob — Frozen Inspiration

Post your enduring photgraphs of temporary art in the Avant Garde Museum of Temporary Art Facebook gallery. I set this event up to last until Friday, August 10th. One attends by dropping off some photos documenting temporary art, preferably from one's own surroundings.

NOW COLLECTING SUBMISSIONS

Collection period ends Friday, August 10, 2007 at 2:00am.

http://www.facebook.com/event.php?eid=2528651113&ref=nf

(you will need to be logged into Facebook to view/post)

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406. **Betsy Fagin**
Re: D.C. poetry
Thu 12 Jul 2007

I believe there are loads of DC-based poets on this list who'll step up to represent,
but http://dcpoetry.com/ is a good place to start.

Betsy

↑ Index

407. **j. kuszai**
Wanted: French language scholar to peer-review a translation of Vaneigem
Thu 12 Jul 2007

Perhaps not the best place for this, but I'm looking for a French language/literature scholar who is familiar with the writing of Raoul Vaneigem to review a translation for possible inclusion in the Factory School Southpaw Culture series.

If you are interested in Vangeigm and have access to the French originals, please write me back channel.

Referrals welcome and encouraged.

Thanks,

Joel K.
Free University of New York

↑ Index

408. **George Bowering**
Re: Irony
Thu 12 Jul 2007

>
If you have been to PetCo ParK in San Diego
you know that there is no irony in San Diego.

Mr. G. Bowering
Okanagan born.

↑ Index

409. **Chris Chapman**
Re: Irony
Thu 12 Jul 2007

George,

What's at PetCo Park?
Why does that park mean
there is no San Dieg-an irony?

Chris

Quoting George Bowering <[redacted]>:

> *If you have been to PetCo ParK in San Diego*
> *you know that there is no irony in San Diego.*
>
> *Mr. G. Bowering*
> *Okanagan born.*

↑ Index

410. **Mark Weiss**
Re: Irony
Thu 12 Jul 2007

> *What about all the people in SoCal who are from New York? Did they leave irony behind? I rather tend to think there are masses of people on both coasts who just don't do irony, whereas there are still lots of others who do.*
>
> *charles*

Charles:

There are lots of people from the northeast (not just New York--the irony belt stretches at least from Boston to DC) in central LA, but they're a much smaller percentage of the population in the rest of SoCal, whether San Bernadino, San Diego, San Luis Obispo or Santa Barbara. The northeast presence you and I know in San Diego is in the academic world, an exile community there as elsewhere. I didn't live in that world. I was usually the only person from the northeast in any group in which I participated, including several hiking clubs, the Sierra Club, groups with no built-in regional origin selectivity.

I'm speaking only about the anglo community. I had a lot of friends in the Mexican community. Very different, more like the near parts of Mexico, or for that matter NY.

In NY at any rate the folks who don't do irony are in my experience rare--I'd guess that if they exist they're brain-damaged. It's just a part of the culture.

At 04:17 PM 7/12/2007, you wrote:
>lots of irony in ireland as well, self-reflective fun making with english,
>for instance. flann o'brien anyone? g

Gabrielle:

I lived in France and have spent a fair amount of time in the British Isles and Italy. I was and remain very comfortable there. Feels a lot like New York. I think the lack of irony may be really a US regional phenomenon (with large political and cultural consequences). The prevalence of irony may depend upon the influence of large numbers of people with an enduring history of loss that functions as a unifying myth. Certainly the Irish qualify, as do most Europeans.

But it's also possible--I really don't know and would love to be enlightened--that there's something specific to the largely Lutheran culture of the center of the country and its diasporic community in California, and perhaps to the Protestant south that breeds a distaste for irony.

Mark

↑ Index

411. **gfrym**
Re: Irony
Thu 12 Jul 2007

Am entering this conversation a bit late, but did anyone notice that just before July 4th, a bunch of immigrants took their U.S. citizenship oaths at Cinderella's Castle in DisneyWorld, Florida?

Gloria Frym

----- Original Message -----
From: "Tom W. Lewis" <[redacted]>
To: <[redacted]>
Sent: Thursday, July 12, 2007 1:35 PM
Subject: Re: Irony

James Joyce & Beckett & Wilde, anyone?

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From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Gabrielle Welford
Sent: Thursday, July 12, 2007 15:18
To: [redacted]
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> >Sucker-punch spam with award-winning protection.
> > Try the free Yahoo! Mail Beta.
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412. **Alison Croggon**

Re: Irony

Thu 12 Jul 2007

Australians (like the Cornish) do a good line in po-faced irony, and so are constantly offending people, sometimes by mistake. Of course, it's all in the inflection, and that language is generally understood, but outside the culture it can get you into trouble. It's very Australian, for example, to express affection through insult, although sometimes a insult can be an insult. It's all in the

delivery. There's that famous story about Don Bradman (legendary cricketer and captain of the Australian side). When one of the Australian team called an English captain a "bastard", the English captain complained. Bradman went down to the changerooms with said English captain and said to the team: "Which one of you bastards called this bastard a bastard?"

My favourite story about Cornish humour was one my mother used to tell, about an English gentleman who moved to Cornwall and started a vineyard. The local farmers would hang over his fence and ask how his beans were going. He could never persuade them that he was growing grapes, and so thought they were very quaint and rustic; he never realised they were gently poking fun at him.

xA

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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413. **Chris Stroffolino**
Re: Irony/Inherent Contempt
Thu 12 Jul 2007

Yes, and maybe that plays a role in why I got excited last night by the phrase "Inherent Contempt" (a power granted congress by the constitution, that I pray may be exercised before I press this 'send' button)...

On Jul 12, 2007, at 5:29 PM, [redacted] wrote:

> *Am entering this conversation a bit late, but did anyone notice that just before July 4th, a bunch of immigrants took their U.S. citizenship oaths at Cinderella's Castle in DisneyWorld, Florida?*
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It's quite easy to naysay the optimists, particularly when there seem to be no clear-cut plans -- & indeed, attempt to crush them -- but I'm with you on this count, Dan. More encouragement among the poets ...

Dan Waber wrote:
While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.

> *Regards,*
> *Dan*
>
> ---
> *Sucker-punch spam with award-winning protection.*
> *Try the free Yahoo! Mail Beta.*

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414. Chris Stroffolino

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 12 Jul 2007

Or as the song puts it:
The void is luggage holds you back
but you return for one last snack
Empty fire's not so wild
demand's a parent, supply's a child
(false glamour lures you here
but you have to pass through it to get better
love will lose its looks
so tonight you want to get inside its sweater)

On Jul 12, 2007, at 1:21 PM, Barry Schwabsky wrote:

> *Barnett Newman said that an artist writes when he needs something to read. Likewise a poet. Our aim (never achieved but often more and more so as one grows older) is to supply our own demand.*
>
> *Thomas savage <[redacted]> wrote: The relationship of supply/demand to poetry is indeed very strange. There is an enormous supply of poetry but very little demand for it. Outside the community of poets there is almost no demand for it and inside that community, poets tend to be interested mostly in their own poetry and that of their friends only.*
>
> *Jim Andrews wrote: Concerning the issue of financing, Dan, I agree with what you say and liked*
> *the final Shirky quote you highlighted about being able to do big things*
> *with love.*
>
> *A friend of mine, Jack Saturday, addresses the abundance/scarcity issue*
> *constantly in his work at http://theworldowesyoualiving.org . Not*

concerning
digital information but other types of abundances created by other
technologies. Concerning food and wealth, for instance. It does
seem that
the matter of the creation of abundance is a recurring issue in the
history
of many technologies. We live in a world where we create abundance
of many
things people need, yet too often they are not available to those
who need
them, despite the abundance. On the other hand, when they are made
easily
available, the price/value often plummets to the point where the
producers
can barely afford to continue production.

Presumably the poetry food chain is different. There never was much
money
involved in it. So that that the supply/demand arguments are not quite
accurate concerning poetry. Yet the abundance created by the
digital has its
effects in poetry and any art carried through the digital. Not so much
concerning the economics as in shaping directions of the art that
deal with
cliche--through any number of strategies from radical avoidance to
automated
cultivation/harvest and reprocessing. Though there is effect in the
financial 'economics' as well, such as they are. But I'm thinking
more of
'economies of attention' -- I've heard that term used by several
people.

ja
http://vispo.com

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s
user panel and lay it on us.

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415. **Stephen Vincent**
Re: Irony
Thu 12 Jul 2007

Or the big number of 'illegal' soldiers with Latino names who take their citizenship oaths in the Green Zone - except for those who get killed in action prior to their promised ceremonial date! That ain't ironic - that's just tragic.

Stephen V
http://stephenvincent.net/blog/

> *Am entering this conversation a bit late, but did anyone notice that just before July 4th, a bunch of immigrants took their U.S. citizenship oaths at Cinderella's Castle in DisneyWorld, Florida?*
>
> *Gloria Frym*
>
> *----- Original Message -----*
> *From: "Tom W. Lewis" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Thursday, July 12, 2007 1:35 PM*
> *Subject: Re: Irony*
>
> *James Joyce & Beckett & Wilde, anyone?*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On Behalf Of Gabrielle Welford*
> *Sent: Thursday, July 12, 2007 15:18*
> *To: [redacted]*
> *Subject: Re: Irony*
>
> *lots of irony in ireland as well, self-reflective fun making with english,*
> *for instance. flann o'brien anyone? g*
>
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007*
>
> *On Thu, 12 Jul 2007, Mark Weiss wrote:*
>
> *Amy:*

I wasn't replying directly to your assertion because I thought it pretty obvious that I was responding to the idea of a temporal priority for optimism over skepticism, and globalizing for the sheer fun of it. Apparently I wasn't as easy to read as I'd thought.

When I lived i the southwest I made frequent trips to the big reservations in northern Arizona. American Indians (many prefer to be so designated) tend to be like New Yorkers, though more soft-spoken--they often speak by indirection and with full irony. God knows they've earned it.

Mark

At 12:55 PM 7/12/2007, you wrote:
That's an interesting lesson on irony, Mark, probably moreso for folks living in SoCal, and according to your ex-wife, anyone not living in NYC.

And yet, I don't quite get the connection with your previous lesson on the major tragedies that was unintentionally ironic because it was based on your misreading Dan and myself saying 'skepticism should be secondary to optimism' as a call for optimism "sans skepticism" ---

In fact, your assumption that we were calling for optimism without skepticism was fabricated and your repeating Dan's phrase for "a healthy dose of skepticism" as your own (see below) compounded the irony of providing a lesson in the world's tragedies because it was intended to persuade us from a position we never held.

Amy

Mark Weiss <[redacted]> wrote:
When I first moved to Southern California I was immediately struck by a diffrerent attitude towards irony than I was accustomed to in the northeast. Irony is rarely practiced by the locals, and often misunderstood or understood only slowly. Even the mildest irony is considered a form of extremely hostile behavior. I'm a New Yorker, and a jew, and irony is deeply embedded in my culture. SoCal felt more foreign to me than Mexico, where irony is alive and well.

The lack of irony can be a pretty severe disability. Essentially, it involves being able to entertain two opposed thoughts simultaneously, a necessary precondition for skepticism and critical distance, and also the foreseeing of consequences. San Diegans elected one outrageous crook after another to public office while I

was there, because there's a tendency to accept simple, sincere-seeming assertions at face value, and candidates who mention complex issues or solutions that require complex thought tend to be shot down. My ex-wife, who was from North Carolina, said that it wasn't just SoCal--that what I was complaining about is most of the US. Hence George Bush.

Here's a local example. Anglo San Diegans voted overwhelmingly for a ballot proposition to bar the children of illegal immigrants from receiving any state benefits, like education and health care. It passed, but was knocked down by the courts. Aside from the obvious social problems the proposition would have entailed, one would have thought that the fact that anglo San Diegans live in intimate contact with illegal immigrants would have been a factor in their votes.When I talked to my neighbors, who had voted for the proposition, I learned that it hadn't been. Everyone was aware that the folks who did the gardening, cleaned the house, and took care of the children and the elderly were illegal immigrants, but it hadn't occurred to
them that the proposition would impact their children--they hadn't understood the irony of their position. The intention had been, apparently, to forbid the children of an abstraction from receiving services.

But what can one expect from people who live in the desert on sandstone cliffs and soak their lawns until the ground is so sodden that it falls off the edge?

Optimism is a fine and necessary thing. It's also adaptive, because without it few would propogate offspring except by accident. This may be why it's more prevalent among those of reproductive age.

On the other hand, there are already a lot of people for the available resources. Reproductive irony anyone?

Mark

amy king <[redacted]> wrote:
That one would have been no loss at all, but did you ever find your missing skepticism?

Mark Weiss <[redacted]> wrote: Glad to hear it. I'd hate to think of lost irony wandering the treets.

At 07:11 PM 7/11/2007, amy wrote:
Um, whoever said anything about "sans skepticism", Mark? Your reading is quite selective & the irony is not lost ...

> *Mark Weiss wrote:*
> *The evils of enthusiasm sans skepticism are pretty well documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I go on? How about enthusiasm accompanied by a healthy dose of skepticism? Otherwise, by the time skepticism gets its turn it may be too late to reverse the damage.*
>
> *Mark*
>
> *At 05:26 PM 7/11/2007, amy wrote:*
> *It's quite easy to naysay the optimists, particularly when there seem to be no clear-cut plans -- & indeed, attempt to crush them -- but I'm with you on this count, Dan. More encouragement among the poets ...*
>
> *Dan Waber wrote:*
> *While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.*
>
> *Regards,*
> *Dan*
>
> ---
> *Sucker-punch spam with award-winning protection.*
> *Try the free Yahoo! Mail Beta.*

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416. **steve d. dalachinsky**
Re: Irony
Thu 12 Jul 2007

---

as pedro pietri said the masses are asses

On Thu, 12 Jul 2007 19:35:53 -0400 Mark Weiss <[redacted]>
writes:
> >What about all the people in SoCal who are from New York? Did they

> >leave irony behind? I rather tend to think there are masses of
> >people on both coasts who just don't do irony, whereas there are
> >still lots of others who do.
> >
> >charles
>
>
> Charles:
>
> There are lots of people from the northeast (not just New York--the
>
> irony belt stretches at least from Boston to DC) in central LA, but
>
> they're a much smaller percentage of the population in the rest of
> SoCal, whether San Bernadino, San Diego, San Luis Obispo or Santa
> Barbara. The northeast presence you and I know in San Diego is in
> the academic world, an exile community there as elsewhere. I didn't
>
> live in that world. I was usually the only person from the northeast
>
> in any group in which I participated, including several hiking
> clubs,
> the Sierra Club, groups with no built-in regional origin
> selectivity.
>
> I'm speaking only about the anglo community. I had a lot of friends
>
> in the Mexican community. Very different, more like the near parts
> of
> Mexico, or for that matter NY.
>
> In NY at any rate the folks who don't do irony are in my experience
>
> rare--I'd guess that if they exist they're brain-damaged. It's just
> a
> part of the culture.
>
> At 04:17 PM 7/12/2007, you wrote:
> >lots of irony in ireland as well, self-reflective fun making with
> english,
> >for instance. flann o'brien anyone? g
>

>
> Gabrielle:
>
> I lived in France and have spent a fair amount of time in the
> British
> Isles and Italy. I was and remain very comfortable there. Feels a
> lot
> like New York. I think the lack of irony may be really a US regional
>
> phenomenon (with large political and cultural consequences). The
> prevalence of irony may depend upon the influence of large numbers
> of
> people with an enduring history of loss that functions as a unifying
>
> myth. Certainly the Irish qualify, as do most Europeans.
>
> But it's also possible--I really don't know and would love to be
> enlightened--that there's something specific to the largely Lutheran
>
> culture of the center of the country and its diasporic community in
>
> California, and perhaps to the Protestant south that breeds a
> distaste for irony.
>
> Mark
>
>

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417. Steve Petermeier

Re: Irony

Fri 13 Jul 2007

On Thu, 12 Jul 2007, Tom W. Lewis wrote:
> which I find to be very uncomfortable now that I've
> settled in the upper midwest, 'cause most people
> "don't do irony" around here -- I am convinced that
> this was a factor in at least one dismissal, because
> my straight-shooting, echt-Minnesotan supervisor
> could not understand where I was coming from: after
> a year, it was curtains for me and my "foreign-born"
> ironic attitude.

Hey, Garrison Keillor is just plain tough to work for,
but I think he's fired some non-ironic,
echt-Minnesotans, too, and even some Danes. (Garrison
ain't all that echt anyway, even if he can name all
the counties by memory.) Maybe you'll have better
luck if you start hanging out with some guys from the
Iron Range. There's some guy from Hibbing who knows a
thing or two about "irony," donchya know?

pac, lov, and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minnapolis, mn
usa

___
Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

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418. Alan Sondheim

perhaps various interesting images, calligraphy

Fri 13 Jul 2007

perhaps various interesting images

These might be of interest; the first series contains more accurate ren- ditions of images I put up a few years ago. The Koran is difficult to photograph; it's small and delicate and tightly-bound. It's illuminated with gold-leaf and from the early 19th-century and as usual we're broke; I'm trying to auction it through Sotheby's or Christie's. I'm constantly amazed at the physical labor and craft that went into it. I've never felt comfortable owning it; it's a museum piece. The other three images are half-exercise/camera-testing and playing around, but they're of interest I think:

http://www.asondheim.org/oldkoran1.jpg
http://www.asondheim.org/oldkoran2.jpg
http://www.asondheim.org/oldkoran3.jpg
http://www.asondheim.org/oldkoran4.jpg
http://www.asondheim.org/oldkoran5.jpg
http://www.asondheim.org/oldkoran6.jpg

http://www.asondheim.org/nikukohouse.jpg

http://www.asondheim.org/craned.jpg

http://www.asondheim.org/calvary2.bmp

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419. W.B. Keckler

Friday Brings No Fish to Joe Brainard's Pyjamas but it does bring...

Fri 13 Jul 2007

Ned Rorem, Celestine Frost's beautiful hybridizations of drawings/poetry, a poem for Ms. Christina Ricci and more...you can bring your underroos, buckaroos, to _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/) ....

********** Get a sneak peak of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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420. Matt Timmons

Insert Press 'Zineland at UCLA Hammer Museum

Fri 13 Jul 2007

Hammer Presents: 'Zineland
Saturday, July 14 2007 from 6-10pm
Free admission
Hammer Courtyard
http://hammer.ucla.edu/programs/49/

Insert Press will be at the Hammer Museum on Bastille Day for an event that Darin Klein put together called 'Zineland. We'll be debuting some advance copies of Fold Magazine and will be selling chapbooks by Harold Abramowitz and Julien Poirier. Darin also put together a Zine for the 'Zineland event, and you should be able to preview a few pages from Ara Shirinyan's forthcoming book Handsome Fish Offices if you come to 'Zineland and pick up a Zine.

You can still Preorder your copy of Fold Appropriate Text at a discount, infact we're extending the discount price until Monday for only $8.50 + S&H! Regular price will be $11.00 + S&H. at http://insertpress.net/index.php?s=fold

Participants in 'Zineland Include:
2nd Cannons Publications
ANP Quarterly/Aaron Rose
Eden Batki
Brass Tacks Press
Evelyn Donnelly & Robert Becraft

Elk
Family
Eve Fowler & friends
Heartschallenger
Insert Press
Journal of Aesthetics & Protest
Library Bonnet
Christopher Russell
Skylight Books
Sounds of Asteroth
Trudi
Esther Pearl Watson & Mark Todd

Fold Appropriate Text Contributors are:
Harold Abramowitz
Guy Bennett
Franklin Bruno
Teresa Carmody
Marcus Civin
Katie Degentesh
kari edwards
Drew Gardner
Nada Gordon
K. Lorraine Graham
Jen Hofer
Mark Hoover
Mike Magee
Sharon Mesmer
K. Silem Mohammad
William Moor
Bruna Mori
Jeffrey Joe Nelson
Vanessa Place
Dan Richert
Rod Smith
Michael Smoler
Mark Wallace

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421. Fulcrum Annual
Poet Philip Nikolayev with others in London July 20th
Fri 13 Jul 2007

Friday 20th July
Poetry Studio, 22 Betterton Street, Covent Garden London
(Holborn or Covent Garden tube)
7.30-9pm
£5 entry

Philip Nikolayev - author of the collections Letters from Aldenderry (Salt) and Monkey Time (Verse Prize winner), and editor of Fulcrum.
http://www.myspace.com/nikolayev

Plus short readings from six other poets.

Three poets whose first collections are forthcoming from Salt:

Simon Barraclough, Isobel Dixon and Mark Waldron

And also Annie Freud, Roddy Lumsden and Tim Wells

↑ Index

422. David A. Kirschenbaum
Re: Insert Press 'Zineland at UCLA Hammer Museum
Fri 13 Jul 2007

As any self-respecting zinester knows, harkening back to the days of factsheet five, there is no apostrophe preceding zine, because no zinester would ever consider a zine a partial, or little, magazine, but instead an entity in and of itself.

alas,
david

On 7/13/07 3:58 AM, "Matt Timmons" <[redacted]> wrote:

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> *Saturday, July 14 2007 from 6-10pm*
> *Free admission*
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Franklin Bruno
Teresa Carmody
Marcus Civin
Katie Degentesh
kari edwards
Drew Gardner
Nada Gordon
K. Lorraine Graham
Jen Hofer
Mark Hoover
Mike Magee
Sharon Mesmer
K. Silem Mohammad
William Moor
Bruna Mori
Jeffrey Joe Nelson
Vanessa Place
Dan Richert
Rod Smith

> *Michael Smoler*
> *Mark Wallace*

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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423. mIEKAL aND
Re: Chemical Brothers/Bisset collab...
Fri 13 Jul 2007

Jim, thanks for this. I wonder if anyone else has bill bissett stories? I'm particular fond of early blewointment press mimeo books.

~mIEKAL

On Jul 11, 2007, at 2:19 AM, Jim Andrews wrote:

> *i hadn't heard about kerouac calling bissett a great poet. interesting.*
>
> *bill has travelled across canada countless times doing readings for forty some-odd years and publishes one or two books per year with talonbooks. and many people do indeed think of him as a great poet. yet he has never won the canadian literary prize. that seems to be controlled by other types of poets. a pity. for canadian poetry.*
>
> *the official response seems to be "he's still doing the same old thing he's done since the sixties." i've heard this from several poets.*
>
> *in truth, he is and he isn't. at one point, i read about a dozen of his books ranging from the sixties through the eighties. what i found was that the books just kept getting better and better. in particular, the books from the late eighties include erm sort of prose poems, narrative prose*

poems
that could be several pages long, usually about his life, that were, to me,
the most interesting works and the ones that turned the books into books
rather than collections of individual poems. they are more nuanced and given
to shades of gray and deeper analysis than the lyric work.

yet he never seems to read those sorts of poems in his readings across the
country. his readings are his bread and butter, i think, and he tends to go
with shorter stuff that can be counted on to rouse the audience. that's
probably why many people think he's still doing 'the same old thing'. it's
as though his readings are his job and he rarely messes with the tried and
true at his job.

i organized a couple of readings for him and they were always packed and
high energy. i asked him to read a couple of those longer works at one of
them, and he did, very well; he expressed surprise that i asked him to read
those, said he rarely does, and is rarely asked to do so.

he is appreciated by a young audience in canada, unlike many a poet. it's a
pity for canadian poetry that his work has not been more influential in
canada. he ekes out a living as a poet doing readings and selling his books
but i don't think there has been much financial help to him apart from those
sorts of gigs. yet he's persevered at it for decades.

for years he ran his own press: blewointment.

bpNichol called him "canada's best political poet".

so it's great to see that some of his work is in the chemical brother's
single that topped the UK charts. am looking forward to listening to that
ditty, at some point.

> *i don't think his talonbooks books make it into the usa much. this seems to*
> *be a problem for canadian publishers in general.*
>
> *ja*
> *http://vispo.com*
>
> *ps: he helped me get a terrific apartment in victoria once. his daughter*
> *ooljah was my landlady for five years. then the building burned down.*
> *electrical fire that started in a business downstairs. a fireman saved my*
> *computer. usually it's the cat or the baby. this time the little clone with*
> *all my writing on it. no one was injured, thank goodness.*

↑ Index

424. Stephen Vincent
It was Joanne Kyger at City Lights
Fri 13 Jul 2007

A packed upstairs City Lights Poetry Room, and a lovely, generous, tender, witful, wizened 'go through' of the just recently out, ABOUT NOW, Collected Poems (National Poetry Foundation), 798 pages of good paper stock, and, delightfully unsquished typography. A book that breathes, as in the case of Joanne, it is only right that it do so. What a satiric intelligence - aimed as much at herself as at the beings that inhabit the local spaces where - among much, much else - the righteous and self-important are destined to get mirrored, turned slightly, if not fully upside down, and (usually) released with a wit-spank. Whether it be Spicer, Duncan, the 'boy scout beatniks', or the world of Buddhist practice, the comedic is alive and well. "The Dharma Committee" papers, and bulletins are probably the best and most hilarious/counter-pomp inside account we will ever get of the 1959 North Beach 'wars' and other associations among the Beats, Spicer, Duncan et al.

"Jack Spicer organizes Zen singing at The Place."

(Not that Spicer did not have an odd-ball humor, I suspect this is a Joanne invention. Actually several pieces on Spicer)

"The Dharma Committee has a handshake and a sign which members cannot divulge. If they do they have to sit in a lotus position for 25 minutes and think about Jack Kerouac."

"It was suggested by Robert Duncan that we all write
Cock Poems for the next class. Splendid!"

Along and among the social and personal wit - let alone the cracker-jack quick insight & intelligence - there is a radiance and warmth here where the person does not take herself off-puttingly serious, while the language, well "that" is seriously and continuously at play.

And a kudu for Michael Rothenberg for being a strong editorial shoulder in getting Joanne's work into the public eye .

And a big thank you to Joanne.

Stephen V
http://stephenvincent.net/blog/

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425. George Bowering
Re: Irony
Fri 13 Jul 2007

It's the big new baseball stadium down by the docks.
It is a lot like an amusement park.
It is full of volunteers who are terrifically proud and happy.
It is Southern California's orgasm.
And it is named after a canned dog food.

On Jul 12, 2007, at 3:40 PM, Chris Chapman wrote:

> George,
>
> What's at PetCo Park?
> Why does that park mean
> there is no San Dieg-an irony?
>
> Chris
>
>
> Quoting George Bowering <[redacted]>:
>
>>>
>> If you have been to PetCo ParK in San Diego
>> you know that there is no irony in San Diego.
>>
>>
>> Mr. G. Bowering
>> Okanagan born.
>>

>
>
George Bowering, OBC
Grammar cop

↑ Index

426. michelle detorie
Hex Presse / Womb
Fri 13 Jul 2007

Hi Everybody,

Just wanted to post these two little announcements about Hex Presse and Womb. Apologies for cross-posting.

Hex Presse : A Micro Press for Poetries by Women
the print companion to ~*~WOMB~*~ {www.wombpoetry.com}
* games * chapbooks * puzzles * poetry *
http://www.daphnomancy.etsy.com

Hex Presse, the print companion to the online journal WOMB POETRY, is a feminist press dedicated to the publication and appreciation of writing by women. Hex Presse publications are multi-media and eclectic. In addition to publishing handbound limited-edition chapbooks by contemporary poets, Hex Presse also publishes games and visual/tactile/manipulative poetic materials. Hex Presse games and manipulatives are often based on, sourced from, or inspired by the work of women writers. The goal of these materials is to create alternative ways of engaging/reading/experiencing writing by women. Hex Presse is interested in presenting text as multi-dimensional, plastic, playful, concrete, mutable, improvised, cooperative, collaborative, and interactive.

RECENT ITEMS

Cleromancy Poetry Game # 1: Emily Dickinson
(http://www.etsy.com/view_listing.php?listing_id=6419034)

Cleromancy Poetry Game # 2 "cup-like lilies": Christina Rossetti,
curated by Jessica Smith
(http://www.etsy.com/view_listing.php?listing_id=6437197)

Please visit the hex presse blog: www.hexpresse.blogspot.com

Womb is reading submission for a summer mini-issue throughout July.

Guidelines: http://wombpoetry.blogspot.com/2007/07/call-for-submissions-summer-mini-issue.html

---

Thanks!

All the Best, Michelle

--
http://www.wombpoetry.com/
http://www.daphnomancy.com/

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427. Brian Howe
new on Glossolalia
Fri 13 Jul 2007

New from Glossolalia:
"KATOWICE" featuring Marcus Slease
"CHANDETAN" featuring "LH Michelle" and "Microsoft Sam"

Marcus is one of my favorite poets, and his manuscript *Godzeenie*, excerpts from which comprise the vocal portion of KATOWICE, is some of his best, most elemental work yet. The line "the sound of a mirror filmed backwards" terrifies me for reasons I can't even begin to describe. Needless to say, this is a scary one.

CHANDETAN sounds innocent, even cheery, at first blush, yet has evinced insanity-inducing qualities at the couple-minute mark. Like the proverbial frog in the pot, you might not realize that you're irrevocably bonkers until it's too late. Use with caution. Download or stream them both here: http://glossolalia-blacksail.blogspot.com/

Best,
Brian

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428. Alison Cimino
Re: Hex Presse / Womb
Fri 13 Jul 2007

Hey Michelle,
That's so cool! I love the Emily Dickinson game. Did
you make that up yourself? Excellent!
How are you???
xo
Alison
--- michelle detorie <[redacted]> wrote:

> Hi Everybody,
>
> Just wanted to post these two little announcements
> about Hex Presse
> and Womb. Apologies for cross-posting.
>
>
> Hex Presse : A Micro Press for Poetries by Women
> the print companion to ~*~WOMB~*~
> {www.wombpoetry.com}
> * games * chapbooks * puzzles * poetry *
> http://www.daphnomancy.etsy.com
>
> Hex Presse, the print companion to the online
> journal WOMB POETRY, is
> a feminist press dedicated to the publication and
> appreciation of
> writing by women. Hex Presse publications are
> multi-media and
> eclectic. In addition to publishing handbound
> limited-edition
> chapbooks by contemporary poets, Hex Presse also
> publishes games and
> visual/tactile/manipulative poetic materials. Hex
> Presse games and
> manipulatives are often based on, sourced from, or
> inspired by the
> work of women writers. The goal of these materials
> is to create
> alternative ways of engaging/reading/experiencing
> writing by women.
> Hex Presse is interested in presenting text as
> multi-dimensional,
> plastic, playful, concrete, mutable, improvised,
> cooperative,
> collaborative, and interactive.
>
>
> RECENT ITEMS
>
> Cleromancy Poetry Game # 1: Emily Dickinson
>

(http://www.etsy.com/view_listing.php?listing_id=6419034)
>
> Cleromancy Poetry Game # 2 "cup-like lilies":
> Christina Rossetti,
> curated by Jessica Smith
>
(http://www.etsy.com/view_listing.php?listing_id=6437197)
>
> Please visit the hex presse blog:
> www.hexpresse.blogspot.com
>
>
> _____
>
> Womb is reading submission for a summer mini-issue
> throughout July.
>
> Guidelines:
>
http://wombpoetry.blogspot.com/2007/07/call-for-submissions-summer-mini-issue.html
>
> _____
>
> Thanks!
>
> All the Best, Michelle
>
> --
> http://www.wombpoetry.com/
> http://www.daphnomancy.com/
>

_____
___Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
http://tv.yahoo.com/

↑ Index

429. **Chris Chapman**
Re: [SPAM] Re: Irony
Fri 13 Jul 2007

I did not understand 'PetCo'.
It sounded like a different kind of sex reference.

Quoting George Bowering <[redacted]>:

> *It's the big new baseball stadium down by the docks.*
> *It is a lot like an amusement park.*
> *It is full of volunteers who are terrifically proud and happy.*
> *It is Southern California's orgasm.*
> *And it is named after a canned dog food.*
>
> *On Jul 12, 2007, at 3:40 PM, Chris Chapman wrote:*
>
> *George,*
>
> *What's at PetCo Park?*
> *Why does that park mean*
> *there is no San Dieg-an irony?*
>
> *Chris*
>
> *Quoting George Bowering <[redacted]>:*
>
> *If you have been to PetCo ParK in San Diego*
> *you know that there is no irony in San Diego.*
>
> *Mr. G. Bowering*
> *Okanagan born.*
>
> *George Bowering, OBC*
> *Grammar cop*

↑ Index

430. Alan Sondheim

why this probably isn't written well

Sat 14 Jul 2007

It's July 13 going on July 14 2007. Today I did absolutely nothing. I ate some grapes and played harmonica terribly. Last night I had a panic attack, that was a mess; I checked out the symptoms on the net and that was good enough for me. My heartrate was only 80 but my chest was tight and pounding. Today I found out my triglycerides are down to 220 and cholesterol at 199 which is okay. I read two versions of the Hevajra- tantra, Sanskrit and Chinese, in translation and answered an inquiry from Christie's who wanted me to redo the jpegs of the Koran under 600k and they couldn't open any of them with the URL until I sent them under 600k as attachments. I watched too much soccer, Bolivia beaten by Brazil in 1997 Copa Americas - Brazil was playing dirty but with a final score of 3-1 no one could argue. This is already badly written. Maybe it's Copa America. I finally understand football (soccer) offsides. Went with Azure and a friend back to the Tibetan shop for two more tantric works. Slept on and off all day because the panic attacked basically wrecked me; I haven't been able to do much else. I've had these attacks rather frequently in the past couple of weeks as I try to figure out my futureless future. The lock broke on our inner door in the building and I traded four bags of books for $56 as well as the Encyclopedia of New York, an Erle Stanley Gardner novel, and yet another book on things cyberspatial. Albert Ayler was on the radio and I heard a rumor that he was murdered back then. It would have been his 71st birth- day. I took a photograph with my Canon and the 24mm lens - the inside of a cafe. Found out that Flatbush meant a wooded plain in the original or something like that. I've been thinking about intentional language but doing nothing about it. The net said, well some- thing I read said that panic attacks can be accompanied by overwhelming feelings of devastation and doom. I'm waiting for the arrival of a Canon 8.1 megapixel A630 camera which might bring me needed resolution over my Sony FSC-717 which has only 5.1. The Canon doesn't have image stabiliza- tion. I've been using the Sony with full manual, including ISO. I'm thinking more about Thomas Ward, who wrote in 1842 under Flaccus. The place is far too humid and I looked at a brochure of Pocono homes. I had Turkish coffee at lunch with Azure and my friend; we talked about reincar- nation and ontological shifts. I've wanted to do something creative, and you might think this is it, writing through the back door, so to speak, but it's not. This morning I had to turn Bush's voice off the radio. I think it might be a different model name than FSC-717. I realized I like Roxy Music and traded a book on the evolution of invertebrates into the second-hand bookstore, as well as a book on nuthatches. I gave the cat a long pet; we've been worried about her after her third operation. I don't understand the

excitement over Beckham; it didn't work with Pele, or rather worked for a little while, that's all. More soldiers and some Iraqi policemen died today; it was on the radio. I also don't understand the Regency period. I've got to work on our dance performance stuff - Foofwa's publicity materials arrived two days ago. The mail today brought abso- lutely nothing. I don't understand Will Ferrell or that kind of slapstick. I was able to write something more for Sue on cyberstuff and the wilder- ness and answered another interview question about the music I did in the 60s. The cat's trying to drink my coffee. Feeling guilty about not working enough on Leonardo; I'm having a hard time concentrating. I'm sad about trading or selling off books but we're heavily in debt. My new HIP doctor called today about the sleep clinic; she seems terrific. The old one lit- erally disappeared. I read some more in Delacroix' journals. Coffee is great. I kept waking up in the middle of the night; it was miserable. There was a dream of connectors coming apart and together on the side of something. I weigh 162 again, far too much, it's depression or stress or lack of sleep. Soccer is my meditation savior. I'd work for a while and then sleep and then wake up unbelievably frightened with my chest cold and tight, my heart pounding, my arms trembling. I think this is why I did nothing today, and my harmonica playing was awful; I'm in no shape for doing anything. We're trying to get the cat to eat more.

↑ Index

431. David Baratier

Re: Irony

Sat 14 Jul 2007

It's the big new baseball stadium down by the docks.
It is a lot like an amusement park.
It is full of volunteers who are terrifically proud and happy.
It is Southern California's orgasm.
It is named after a canned dog food from China
  And only sold to US residents.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

432. George Bowering
Re: It was Joanne Kyger at City Lights
Sat 14 Jul 2007

Stephen,

Thanks for the report on the Kyger reading.
Good to hear something of it.

But "a kudo" ?

On Jul 13, 2007, at 9:13 AM, Stephen Vincent wrote:

> A packed upstairs City Lights Poetry Room, and a lovely, generous,
> tender,
> witful, wizened 'go through' of the just recently out, ABOUT NOW,
> Collected
> Poems (National Poetry Foundation), 798 pages of good paper stock, and,
> delightfully unsquished typography. A book that breathes, as in the
> case of
> Joanne, it is only right that it do so. What a satiric intelligence -
> aimed
> as much at herself as at the beings that inhabit the local spaces
> where -
> among much, much else - the righteous and self-important are destined
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> mirrored, turned slightly, if not fully upside down, and (usually)
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> or the world of Buddhist practice, the comedic is alive and well. "The
> Dharma Committee" papers, and bulletins are probably the best and most
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> And a big thank you to Joanne.
>
> Stephen V
> http://stephenvincent.net/blog/
>
>
Bowering
A gerund and your friend.

↑ Index

433. **Jim Andrews**
conrad black
Sat 14 Jul 2007

---

conrad black, a former media magnate, was convicted today in a chicago court of obstruction of justice and three counts of fraud.

by 1990, his companies ran over 400 newspaper titles in north america; he was also the owner of the telegraph group in britain. black was originally canadian but forfeited his citizenship to be in the british house of lords.

black was not prosecuted in canada. it was the usa justice system that got him.

for all the problems with the justice system in the usa, it must be said that rich frauds such as conrad black stand more chance of being prosecuted in the usa than they do in canada.

ja
http://vispo.com

↑ Index

434. j. kuszai
New from Factory School: Omar Pérez, Algo de l o sagrado
Sat 14 Jul 2007

New From Factory School

Algo de lo sagrado / Something of the Sacred

by
Omar Pérez

Poetry
Spanish with English translations by Kristin Dykstra and Roberto Tejada, plus an essay by Kristin Dykstra

PS3577
Factory School, 2007
210 pages, perfect bound, 5.5x7.5

ISBN: 978-1-60001-986-9

MSRP: $19

Direct from Factory School:
$15 (including shipping)

Volume and student discounts available.

Special Discount for Members of the Poetics List:
Pre-order until Monday, July 16, 12pm and receive this book for $10.00 (7.00 plus $3 for shipping).
If interested, send an email to me backchannel or send (via PayPal) $10.00 to [redacted].
This special offer expires at 12:01pm Monday, July 16, 2007. Order Today!

For more information about this book, please visit:

http://factoryschool.org/pubs/perez/

↑ Index

435. W.B. Keckler
Joe Brainard's Pyjamas Goes Mercatorish
Sat 14 Jul 2007

Well sorta...to find out what Analomink, Choconut, Japan, Clyde No. 3, Ono and Tanguy have in common, stop on by for some sweet tea at Joe Brainard's Pyjamas...we also have a Happy Bastille Day poem, and to quote the chick playing Vampira in Ed Wood (& hopefully being a little less cavalier while doing so) "a lot of other people I've never heard of." And still five weeks of NO GARRISON KEILLOR EVER!!!! (SCRUB, CHRISTINA SCRUB!!)
http://joebrainardspyjamas.blogspot.com/
(http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peak of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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436. Dan Wilcox
Third Thursday Poetry Night, Albany, NY
Sat 14 Jul 2007

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, July 19, 2007
7:00 sign up; 7:30 start

Featured Poet: Tim Verhaegen
with open mic for poets before & after the feature

$3.00 donation.
Your host since 1997: Dan Wilcox.

Tim Verhaegen has been living in the Capital District for almost thirty years. He writes business letters as an insurance regulator by day. He's a poetry and prose writer at night. His poems have been published in "Poetry Don't Pump Gas" and "Many Waters". His poetry often targets the intimate stories of his own life and the stories of the people closest to him. He's a collector of toy cars, toy animals and other figurines. He's been accused all his life of being a "people collector". His two mottos are "I'm on this earth to learn, I'm on this earth to love." #

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437. Jennifer Karmin
July 17: Gerdes, Karmin & Aaaaaaaaaaalice
Sat 14 Jul 2007

Series A presents
a fiction reading by Eckhard Gerdes
a text-sound composition by Jennifer Karmin

With guest readers:
Kathleen Duffy
Erica Mott
Sheelah Murthy
Peter O'Leary
Kristin Prevallet
Marvin Tate
performing Jennifer Karmin's word score
Aaaaaaaaaaalice

7pm Tuesday, July 17
at the Hyde Park Art Center
5020 S. Cornell Ave, room 4833
Chicago, IL
http://www.hydeparkart.org
cta bus #6, 28, & 15
free

Curated by William Allegrezza
http://www.moriapoetry.com/seriesa.html

ECKHARD GERDES is an American novelist and editor. He is the author of six published novels: Projections (Depth Charge Press, 1986), Ring in a River (Depth Charge Press, 1989), Truly Fine Citizen (Highlander Press, 1992), Cistern Tawdry (Fugue State Press, 2002), Przewalski's Horse (Red Hen Press, 2007), and The Million-Year Centipede; or, Liquid Structures (Raw Dog Screaming Press, 2007). Gerdes is the editor of The Journal of Experimental Fiction and has written on modern/post-modern literature for American Book Review, Review of Contemporary Fiction, Hyde Park Review of Books, and other magazines. He lives in the Chicago area; he has three children.
http://www.experimentalfiction.com

JENNIFER KARMIN is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan. She curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent publications include MoonLit, Bird Dog, Milk Magazine, The City Visible: Chicago Poetry for the New Century (Cracked Slab, 2007), and Growing Up Girl: An Anthology of Voices from Marginalized Spaces(GirlChild Press, 2006). For over seven years, she has proudly lived in Chicago's Humboldt Park neighborhood.
http://www.trumancollege.cc/profiles/generatebio.php?empno=2915

AAAAAAAAAAALICE is a multivoiced text that intersects language, place, and (mis)communication with a 1963 Japanese textbook, travels through Asia, and Alice in Wonderland. Mirroring Werner Heisenberg's Uncertainty Principle, the sequence and time relations of the poems create unlimited permutations intended for reading, sound, and performance experiments.

KATHLEEN DUFFY's interdisciplinary artwork includes community-based performance, writing, installation, and the repurposing of familiar objects. She has published internationally, often performing poetry and teaching workshops in New York, Portland, Buffalo, and Chicago. In 2001, Kathleen co-founded the public art group Anti Gravity Surprise to forge alliances with other artists, activists, community groups, and the general public. She earns her keep as the business manager at Links Hall and a concert production assistant at the Old Town School of Folk Music, and happily serves as president of the board for the Dill Pickle Food Co-op.

ERICA MOTT is a performer, director, and deviser whose work is particularly inspired by observation of her immediate environment through materials,

improvisation, butoh inspired movement and site-specific performance. Erica has performed locally with Synapses Arts Collective, Storybox, Blair Thomas and Company, Redmoon Theatre, and Local Infinities Visual Theater. She was the artistic director of the MUKA Project in Johannesburg (South Africa), the founder/director of Collect4 in Exeter (England) and is currently the administrative coordinator at Links Hall.
http://www.ericamott.com

SHEELAH MURTHY is an artist and licensed professional massage therapist who works with installation, video, performance, and the cusp between these mediums. Her projects deal with issues of culture, representation, global appropriation, and the power play that informs them. Currently, she lives with her daughter, husband, dad, and cat in Chicago while working for 5 employers (Columbia College, the School of the Art Institute of Chicago, Chiropractic Chicago, YMCA, Exhale Spa) all whom influence her solo practice and collaborations with Mrs. Rao's Growl and RATIO.

PETER O'LEARY lives in Berwyn and teaches at the School of the Art Institute of Chicago. His most recent book is Depth Theology (Georgia, 2006). He is the literary executor for the late poet Ronald Johnson.
http://www.luxhominem.com

KRISTIN PREVALLET's books include Shadow Evidence Intelligence (Factory School, 2006), Scratch Sides: Poetry, Documentation, and Image-Text Projects (Skanky Possum, 2002), and Perturbation, My Sister: A Study of Max Ernst's Hundred Headless Woman (First Intensity, 1997). She will be in Chicago to give a reading for her new book, I Afterlife: An Essay in Mourning Time (Essay Press, 2007) 8pm on July 21st at Lifeline Theatre, 6912 N Glenwood Ave. Presented by Red Rover curator Jennifer Karmin, this one-hour literary dance event will feature Prevallet reading selections of her book and a performance by From the Hip Dance Project choreographed by sister Elizabeth Schmitz.
http://www.kayvallet.com

MARVIN TATE is a pioneer in the genre of fusing poetry, performance, spoken-word, and music. His work has been featured on NPR's This American Life, The Knitting Factory (NYC), The Headlands (San Francisco), HBO's Def-Jam Poetry, and the McNeil/Leher News Hour. Presently, Marvin teaches creative writing at a Chicago alternative highschool. He collaborated with ex-Wilco multi-instrumentalist, LeRoy Bach, to produce an eleven-song disc The Family Swim, due for release in July 2007.

___ Boardwalk for $500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.
http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow

↑ Index

438. Lori Emerson
new from the electronic book review: stuff 'o language
Sat 14 Jul 2007

. . . no, seriously, we mean really . . . the stuff!

Ink blot by ink blot
pixel by pixel
magnetic memory particle by particle

the pigment, the fiber, the glass

is changing and rearranging
being reknit into a new patterned poncho

e.g.

ebr
www.electronicbookreview.com

Proudly
Presents

1) "Enfolded"

a newly woven thread
comprised of stuff . . . essays . . . that lie
beyond the borders of ebr

"Enfolded," edited by Joseph Tabbi

2) "The Sounds of the Artificial Intelligentsia"

The debut of one of the Chief Powers
of the new ebr interface,

the Personal Remix (with frame commentary)
of stuff . . . experiments, views and re-views . . .
from the existing ebr storehouse

"The Sounds of the Artificial Intelligentsia" remixed by Mark Amerika

3) "Recollection in Process"

A smoking-hot remix of choice stuff
. . . a "Best Of ebr" if you will . . .

fabric ated by ebr's own house DJ.

"Recollection in Process" best of ebr remixed by Joe Tabbi

www.electronicbookreview.com

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439. Stephen Vincent
Re: It was Joanne Kyger at City Lights
Sat 14 Jul 2007

> Stephen,
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> Thanks for the report on the Kyger reading.
> Good to hear something of it.
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> But "a kudo" ?
George,you must be referring to my misspelling, "kudu"?? Actually I prefer the change in the vowel to a "u:, the sound of it. "Kudo" always sounds related to cooties or a sappy voiced radio guy vaguely congratulating somebody for pulling off a good March of Dimes on a rainy day.

Back in reality I should say I was really wanting to draw attention to Michael Rothenberg's accomplishments with the Penguin series - the Meltzer, Dorn,Whalen, Kyger, and several other Selecteds that he has managed to bring together. It is unlikely that any other major Press would have picked them up (such as FSG, Ecco, Wesleyan, maybe UC Press). Joanne, at least, for a larger public, was not big on any body's radar. Michael must have had real persuasive power, or a very good connection with a Penguin inmate, to bring that series. (Penguin, I understand, measures sales in pounds, not by the number titles sold!)

However, I would - if I could - owe an apology to the folks at the National Poetry Foundation who edited the work and brought out this volume. Linda Russo wrote the Introduction, but I do not know if she had a larger hand in the edition, of which I suspect there must have been many folks, in order to get these 800 pages together! But the book gives not accounting of the names of the responsible editorial staff editorial labor, nor the typographer or printer. Beats me why those folks were not given public credit - I suspect it was more sweat than bucks that paid for much of the labor here - except for the printer.

I think we should, at least, praise all of them in their anonymous absence!

Stephen V
http://stephenvincent.net/blog/

> *On Jul 13, 2007, at 9:13 AM, Stephen Vincent wrote:*
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> *Bowering*
> *A gerund and your friend.*

↑ Index

440. **Murat Nemet-Nejat**

Re: It was Joanne Kyger at City Lights

Sat 14 Jul 2007

Stephen,

I second the salute to Michael's labor of love.

Ciao,

Murat

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> >>
> >> Stephen V
> >> http://stephenvincent.net/blog/
> >>
> >>
> > Bowering
> > A gerund and your friend.
>

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441. **Pam Brown**

Re: POETICS Digest - 13 Jul 2007 to 14 Jul 2007 (#2007-195)

Sun 15 Jul 2007

Alan Sondheim,

Are you any relation to Stephen Sondheim ?
'Glossolalia !- The Musical !'

Pam

Date: Sat, 14 Jul 2007 01:02:15 -0400
From: Alan Sondheim <[redacted]>
Subject: why this probably isn't written well

It's July 13 going on July 14 2007. Today I did
absolutely nothing. I
 ate

some grapes and played harmonica terribly. Last night
I had a panic
attack, that was a mess; I checked out the symptoms on
the net and that
was good enough for me. My heartrate was only 80 but
my chest was tight
and pounding. Today I found out my triglycerides are
down to 220 and
cholesterol at 199 which is okay. I read two versions
of the Hevajra-
tantra, Sanskrit and Chinese, in translation and
answered an inquiry
from
Christie's who wanted me to redo the jpegs of the
Koran under 600k and
they couldn't open any of them with the URL until I
sent them under
600k
as attachments. I watched too much soccer, Bolivia
beaten by Brazil in
1997 Copa Americas - Brazil was playing dirty but with
a final score of
3-1 no one could argue. This is already badly written.
Maybe it's Copa
America. I finally understand football (soccer)
offsides. Went with
Azure
and a friend back to the Tibetan shop for two more
tantric works. Slept
on
and off all day because the panic attacked basically
wrecked me; I
haven't
been able to do much else. I've had these attacks
rather frequently in
the
past couple of weeks as I try to figure out my
futureless future. The
lock
broke on our inner door in the building and I traded
four bags of books
for $56 as well as the Encyclopedia of New York, an

Erle Stanley
Gardner
novel, and yet another book on things cyberspatial.
Albert Ayler was on
the radio and I heard a rumor that he was murdered
back then. It would
have been his 71st birth- day. I took a photograph
with my Canon and
the
24mm lens - the inside of a cafe. Found out that
Flatbush meant a
wooded
plain in the original or something like that. I've
been thinking about
intentional language but doing nothing about it. The
net said, well
some-
thing I read said that panic attacks can be
accompanied by overwhelming
feelings of devastation and doom. I'm waiting for the
arrival of a
Canon
8.1 megapixel A630 camera which might bring me needed
resolution over
my
Sony FSC-717 which has only 5.1. The Canon doesn't
have image
stabiliza-
tion. I've been using the Sony with full manual,
including ISO. I'm
thinking more about Thomas Ward, who wrote in 1842
under Flaccus. The
place is far too humid and I looked at a brochure of
Pocono homes. I
had
Turkish coffee at lunch with Azure and my friend; we
talked about
reincar-
nation and ontological shifts. I've wanted to do
something creative,
and
you might think this is it, writing through the back

door, so to speak,
but it's not. This morning I had to turn Bush's voice
off the radio. I
think it might be a different model name than FSC-717.
I realized I
like
Roxy Music and traded a book on the evolution of
invertebrates into the
second-hand bookstore, as well as a book on
nuthatches. I gave the cat
a
long pet; we've been worried about her after her third
operation. I
don't
understand the excitement over Beckham; it didn't work
with Pele, or
rather worked for a little while, that's all. More
soldiers and some
Iraqi
policemen died today; it was on the radio. I also
don't understand the
Regency period. I've got to work on our dance
performance stuff -
Foofwa's
publicity materials arrived two days ago. The mail
today brought abso-
lutely nothing. I don't understand Will Ferrell or
that kind of
slapstick.
I was able to write something more for Sue on
cyberstuff and the
wilder-
ness and answered another interview question about the
music I did in
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60s. The cat's trying to drink my coffee. Feeling
guilty about not
working
enough on Leonardo; I'm having a hard time
concentrating. I'm sad about
trading or selling off books but we're heavily in
debt. My new HIP

doctor
called today about the sleep clinic; she seems
terrific. The old one
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journals. Coffee is
great. I kept waking up in the middle of the night; it
was miserable.
There was a dream of connectors coming apart and
together on the side
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something. I weigh 162 again, far too much, it's
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or
lack of sleep. Soccer is my meditation savior. I'd
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then sleep and then wake up unbelievably frightened
with my chest cold
and
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this is why I did
nothing today, and my harmonica playing was awful; I'm
in no shape for
doing anything. We're trying to get the cat to eat
more.

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

Send instant messages to your online friends http://au.messenger.yahoo.com

↑ Index

442. Philip Metres

new on BEHINDTHELINESPOETRY.BLOGSPOT.COM

Sun 15 Jul 2007

—

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443. **Alan Sondheim**

Re: POETICS Digest - 13 Jul 2007 to 14 Jul 2007 (#2007-195)

Sun 15 Jul 2007

Oddly enough; I'm no relation as far as I know, and this is mutual; he doesn't seem to be a relation to me. On the other hand my great aunt Tess told me we were related to Houdini, Ehrlich Weiss; I'm not sure it's true but I chose to believe it - and on the other hand again, Houdini has yet to ackknowledge it.

- Alan

On Sun, 15 Jul 2007, Pam Brown wrote:

> *Alan Sondheim,*
>
> *Are you any relation to Stephen Sondheim ?*
> *'Glossolalia !- The Musical !'*
>
> *Pam*
>
> *Date: Sat, 14 Jul 2007 01:02:15 -0400*
> *From: Alan Sondheim <[redacted]>*
> *Subject: why this probably isn't written well*
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> *It's July 13 going on July 14 2007. Today I did*
> *absolutely nothing. I*
> *ate*
> *some grapes and played harmonica terribly. Last night*
> *I had a panic*
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> *the net and that*
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> *of the Hevajra-*
> *tantra, Sanskrit and Chinese, in translation and*
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> *from*
> *Christie's who wanted me to redo the jpegs of the*
> *Koran under 600k and*
> *they couldn't open any of them with the URL until I*
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> *1997 Copa Americas - Brazil was playing dirty but with*
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> *3-1 no one could argue. This is already badly written.*
> *Maybe it's Copa*
> *America. I finally understand football (soccer)*
> *offsides. Went with*
> *Azure*
> *and a friend back to the Tibetan shop for two more*
> *tantric works. Slept*
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> *and off all day because the panic attacked basically*
> *wrecked me; I*
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> *been able to do much else. I've had these attacks*
> *rather frequently in*
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> *lock*
> *broke on our inner door in the building and I traded*
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> *Erle Stanley*
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>
> ---
>
> *Blog : http://thedeletions.blogspot.com/*
> *Web site : Pam Brown - http://www.geocities.com/p.brown/*
> *Associate editor : Jacket - http://jacketmagazine.com/index.html*
>
> ---
>
> *Send instant messages to your online friends http://au.messenger.yahoo.com*

========== Work on YouTube, blog at

http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========

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444. Alan Sondheim

Alan Sondheim - New from Linguablanca

Sun 15 Jul 2007

From: J. Lehmus <[redacted]>
Subject: Alan Sondheim - New from Linguablanca

NEW FROM LINGUABLANCA

http://purl.org/NET/isbn9789525256062

Alan Sondheim: Philosophy

'How to begin philosophy, how to begin the process of philosophizing, an activity, a form of labor, the philosopher and the production. Whether the philosophy is cast asunder, whether it is interpretable, that is, translatable; whether it remains intrinsic to the act of philosophizing, therefore bound. If bound, whether it is of the substance or thing or continuity of its creation, or whether it is of some other substance, some other, cast asunder; whether the production is one with its production; whether the producer is one with the production. Here beginning without return, without recourse to the return, beginning in the sense of an act of writing designating this particular production which is named "Philosophy."'

Alan Sondheim's books include the anthology Being on Line: Net Subjectivity, Disorders of the Real, .echo, Vel, Sophia, Orders of the Real, and The Wayward as well as numerous other chapbooks, ebooks, and articles. His video and film have been internationally shown. Sondheim co-moderates several pioneering email lists, including Cybermind, Cyberculture and Wryting. Since January, 1994, he has been working on an "Internet Text," a continuous meditation on philosophy, psychology, language, body, and virtuality.

Sondheim's work is trans-media; his emphasis is on writing, theory, and digital performance.

Linguablanca Chapbook Number 18

PURL http://purl.org/NET/isbn9789525256062
ISBN [redacted]-06-2 (PDF)
24 pp. 21 cm

Editions Menu Banal
http://jlehmus.sdf-eu.org/editions
[redacted]

July 14, 2007

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445. **Sylvester Pollet**
Joanne Kyger's About Now: Collected Poems
Sun 15 Jul 2007

Date: Sat, 14 Jul 2007 17:24:29 -0700
From: Stephen Vincent <[redacted]>
Subject: Re: It was Joanne Kyger at City Lights

Thank you, and you're quite right. Actually, JB Bryan is given credit for design on the copyright page, and in the list of illustrations. The cover image is from his collection. Betsy Rose of NPF did a lot of the production work at NPF. Burt Hatlen got us some grant support from the NEA. But, yes, lots of sweat-equity. I'm not naming everybody either, but a couple of us worked very closely with Joanne over two years or more--Ben Friedlander helping with selection and ordering, and I going through line by line with Joanne, via e-mail mostly. We're not exactly anonymous--we know who we are, and Joanne knows. The last section of the book, and the title, come from the broadside called Night Palace, #96 in my Backwoods Broadsides Chaplet Series, still available @ $1.00. I have sets of all 100 titles @ $100., if anyone's interested. I urge you all to take a look at the Kyger Collected--it really is a beautiful book, inside and out--a huge accomplishment for her, and an honor for those of us who worked on it with her.

Sylvester Pollet (Associate Editor NPF)
Backwoods Broadsides
963 Winkumpaugh Rd.
Ellsworth Maine 04605

(like Bowering, fears a symmetrical cloister)

However, I would - if I could - owe an apology to the folks at the National
Poetry Foundation who edited the work and brought out this volume. Linda Russo wrote the Introduction, but I do not know if she had a larger hand in

the edition, of which I suspect there must have been many folks, in order to
get these 800 pages together! But the book gives not accounting of the names
of the responsible editorial staff editorial labor, nor the typographer or
printer. Beats me why those folks were not given public credit - I suspect
it was more sweat than bucks that paid for much of the labor here - except
for the printer.

I think we should, at least, praise all of them in their anonymous absence!

Stephen V
http://stephenvincent.net/blog/

> *On Jul 13, 2007, at 9:13 AM, Stephen Vincent wrote:*
>
> *A packed upstairs City Lights Poetry Room, and a lovely, generous, tender,*
> *witful, wizened 'go through' of the just recently out, ABOUT NOW, Collected*
> *Poems (National Poetry Foundation), 798 pages of good paper stock, and,*
> *delightfully unsquished typography. A book that breathes, as in the case of*
> *Joanne, it is only right that it do so. What a satiric intelligence - aimed*
> *as much at herself as at the beings that inhabit the local spaces where -*
> *among much, much else - the righteous and self-important are destined to get*
> *mirrored, turned slightly, if not fully upside down, and (usually) released*
> *with a wit-spank. Whether it be Spicer, Duncan, the 'boy scout beatniks',*
> *or the world of Buddhist practice, the comedic is alive and well. "The*
> *Dharma Committee" papers, and bulletins are probably the best and most*
> *hilarious/counter-pomp inside account we will ever get of the 1959 North*
> *Beach 'wars' and other associations among the Beats, Spicer, Duncan et*

> *al.*
>
> *"Jack Spicer organizes Zen singing at The Place."*
>
> *(Not that Spicer did not have an odd-ball humor, I suspect this is a Joanne*
> *invention. Actually several pieces on Spicer)*
>
> *"The Dharma Committee has a handshake and a sign which members cannot divulge. If they do they have to sit in a lotus position for 25 minutes and*
> *think about Jack Kerouac."*
>
> *"It was suggested by Robert Duncan that we all write*
> *Cock Poems for the next class. Splendid!"*
>
> *Along and among the social and personal wit - let alone the cracker-jack*
> *quick insight & intelligence - there is a radiance and warmth here where the*
> *person does not take herself off-puttingly serious, while the language, well*
> *"that" is seriously and continuously at play.*
>
> *And a kudu for Michael Rothenberg for being a strong editorial shoulder in*
> *getting Joanne's work into the public eye .*
>
> *And a big thank you to Joanne.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> *Bowering*
> *A gerund and your friend.*

↑ Index

446. **Alan Sondheim**

Blood Tantra, Second Life

Sun 15 Jul 2007

Blood Tantra, Second Life

http://www.asondheim.org/slblood.mp4

You: beneath the waves, i'm
You: yes i can cannot i with my foot surrounding my neck
You: who will read my
You: now i am transformed into an impossible position
You: slow as can be, this
You: tired as i am, this lake
You: so back for i am/furious leaning
You: /if you are lucky you may see my face
You: /if you are lucky you may caress me /jjj
You: /i am complete i will turn and stare your engagement to me
You: not quite your engagement /mmm
You: my back towards you i am typing furiously i am turning
You: turning you around when you stop this
You: now i am through myself and through you
You: prims are not primitive but primeval but primevaluation /ooo
You: /i will turn dawn will turn dusk for you against the red sea
You: of my menses /ttt
You: you cannot track me, i face towards your hieroglyph right your hieroglyph left
You: recognizing this is always the only remnant of inscription me /rrr
You: coming closer, feet in the air against red sunset blood menses imagination
You: while inscriptive devices active my text as it were my very self
You: my very self absent from this space /ppp
You: o! shall i have the encumberance of acting for you in this writing
You: i am neither here nor there i disappear my bones disappear /[[[
You: my face disappear /]]]
You: i am bound by the edges of the world my blood is everywhere
You: the world swallows my blood the world swallows me /888
You: the world is all that is the casein the world drowns me in my blood
You: oh my children /777
You: oh my children /666
You: i am turned inside out for you i am face left for you face right for you /444
You: my arm are broken my leg are broken my arm move my leg move /222
You: of what is the gathering /ooo
You: of text when i will speak through blood through /ddd /ddd
You: so quickly will i speak through /bbb /bbb
You: so quickly will i drown in /lll /lll
You: i want you /666
You: i face you first time i come towards you first time /666 /666
You: you see my face you see my loving skin you inside my skin =

You: you record my skin you choose me among the stars
You: you suckle the interior of my breasts my womb my mouth
You: you come in my belly my things you come in legs and arms
You: i will stare you come towards me /vvv /vvv /vvv
You: =i
You: i will stare you come through me oh the blood stars await
elsewhere on other other side
You: blood stars of my skin my flesh you will read my inscribe you
will think
You: =you will think you yes yes have me /555
You: you will think you yes yes yes own me /hhh/hhh
You: my veins are your veins my blood your blood my menses your menses
You: more of anything than this my ocean your ocean my seas your seas
/iii /iii
You: =of the darkling world this wood
You: of the darkling world this wooing
You: /zzz /zzz of the darkling world this bone skin flesh skin text /zzz
You: =of the skin of this flesh /zzzz
You: of the skin of this flesh of the bones of my lips you shall not
penetrate
You: my lips you shall not penetrate /qqq /qqq /qqq /qqq /qqq
You: =i am your interior i write into your interior
You: i am the world and the letter
You: the world is the letter
You: the world is the letter
You: the letter is the world
You: /eee /eee
You: =goodbye my letter eye goodbye /iii

===

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447. W.B. Keckler

The PJ's offer a smorgasbord: Vintage Taggart, Cocteau Twins, & Cerberus

Sun 15 Jul 2007

Joe Brainard's Pyjamas looks at a turning point in Taggart's youth, listens to some acoustic Cocteau Twins and gets picture happy around the house...happy Sunday, funday, hope you're barbecuing like we are....stop by for some grillled peppers and macaroni salad....it's all fired up at...http://joebrainardspyjamas.blogspot.com/..."Abusing Nietzsche, they descend in their Joe Brainard pyjamas..."

********** Get a sneak peak of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

448. **Kevin Killian**

Three events

Sun 15 Jul 2007

Hi there, I want to let you all know that my impressions of Art Basel 38 are on line now at FANZINE,

www.thefanzine.com

It's called "Diary of a Nobody," and it's quite long so give yourself a little time.

The second thing is more for people who live here in San Francisco or who happen to be visiting tomorrow (Monday the 16th),

I will be part of the local launch for FROZEN TEARS III, the latest volume of the UK art/writing/theory journal organized by British artist John Russell,

http://www.frozentears.co.uk/frozen_tears_3/index.html

We are having this at SF Camerawork on Monday between 5 and 7. Doors shut at 6 so if you are coming, come before 6 pm. Camerawork is at 657 Mission Street, second floor, right around the corner from SFMOMA. I'll be reading, Donal Mosher will be showing a slide presentation of some of his work in FTIII, and there will be a band playing, the re-united WINDOW WINDOW. Check it out!

Finally, this is for people who may be visiting San Francisco within the next month or so. At Rebecca Miller's exhibition at Hideo Wakamatsu Tokyo (in the Mission at 563 Valencia Street at 17th), the highlight is a beautiful portrait of me and Dodie Bellamy as we were on our 21st anniversary earlier this month. Miller has dressed us in the neo hippie regalia of Kate Moss and Pete Doherty and I have never looked better. This show will be up through August 4 and is part of the Mission Art Walk sponsored by San Francisco's Intersection for the Arts. It's great for people who like to walk around San Francisco--like you, Stephen Vincent, and who knows, there are probably others.

Thanks everyone,
xxxx Kevin K.

↑ Index

449. **Jane Sprague**
&now
Sun 15 Jul 2007

From Logan Esdale. Please forward, post widely, etc.

Thanks,
JS

> *&Now 2008*
> *A Festival of Innovative Literature and Art*
>
> *http://andnowfestival.com/*
>
> *April 15-17, 2008*
> *Chapman University*
> *Orange, CA*
>
> *Anyone can submit a proposal. Submit proposals for papers by November 1st, 2007 to* [redacted].
>
> *You can propose:*
>
> ** To do a reading from your own fiction. Please submit a short excerpt from the work, 3 - 5 pages; a synopsis of the work, if you like; a brief biography; any statement you would like to make about the work. Please include a list of any equipment you will need to make your presentation.*
>
> ** To form a panel of fiction readers made up of friends, colleagues, writers of like-minded work, writers from the same publisher, etc. etc. As above, for each writer. Please also include a statement explaining/describing the make-up of the panel.*
>
> ** To form a panel for the presentation of papers with discussion on a theoretical topic relating to fiction and/or the practice of writing. Please include a brief description of the topic, and let us know if you already have panelists in mind, or if you would like us to put out a call for panelists. Please include a list of any equipment you will need to make your presentation.*
>
> ** Any other panel or format you might think would benefit the conference. Please provide us with a detailed description of the panel you are proposing, and include a list of any equipment you will need to make your presentation*
>
> *Please see the website for more details*

>

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450. blacksox
*AUSTINS 7-18 -- Tritt & Darkhorse** Orlando*
Sun 15 Jul 2007

Austins Coffee and Film
DOUBLE FEATURE

Adam Byrn Tritt
&
Donnie Darkhorse

Plus Open mike

Wednesday July 18, 8:30pm
The Orlando Poetry Group 3rd Wednesday meetup

929 w. Fairbanks Ave , Winter Park Fl,

Award winning poet Adam Byrn Tritt
&
Donnie Darkhorse-National book tour

Plus Orlando's best open mic

This is going to be a night to remember!
DO NOT MISS THIS EVENT

Hosted by Russ Golata
Directions or comments e-mail [redacted]
Or phone [redacted]
Or Austin's at [redacted]

↑ Index

451. George Bowering
Re: It was Joanne Kyger at City Lights
Sun 15 Jul 2007

On Jul 14, 2007, at 5:24 PM, Stephen Vincent wrote:

> *Stephen,*
>
> *Thanks for the report on the Kyger reading.*
> *Good to hear something of it.*

> *But "a kudo" ?*
> *George,you must be referring to my misspelling, "kudu"?? Actually I prefer*
> *the change in the vowel to a "u:, the sound of it. "Kudo" always sounds*
> *related to cooties or a sappy voiced radio guy vaguely congratulating*
> *somebody for pulling off a good March of Dimes on a rainy day.*

I think that you might be right. But we don't need the sound of "kudo," I think, because there is no such word.

> *Back in reality I should say I was really wanting to draw attention to*
> *Michael Rothenberg's accomplishments with the Penguin series - the Meltzer,*
> *Dorn,Whalen, Kyger, and several other Selecteds that he has managed to bring*
> *together. It is unlikely that any other major Press would have picked them*
> *up (such as FSG, Ecco, Wesleyan, maybe UC Press). Joanne, at least, for a*
> *larger public, was not big on any body's radar. Michael must have had real*
> *persuasive power, or a very good connection with a Penguin inmate, to bring*
> *that series. (Penguin, I understand, measures sales in pounds, not by the*
> *number titles sold!)*

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just the other day writing something about those wonderful Penguin books of
translated poetry back when I was a tyro. We had the Garcia Lorca, Rilke,
Rimbaud, etc. The original poem printed on one page and a prose translation
on the facing page. I can expect that Penguin will expect to make money out of
their Kerouac books, but you are right--they won't out of those others. if they
are getting some grant in aid, that implies another place to say thanks to.
>

Mr. G.H.Bowering
Does not roll through stop signs.

↑ Index

452. Diane DiPrima
Sad news
Sun 15 Jul 2007

This came to me from another poet.

Passing it on in the hope/belief that all good wishes beneficent thoughts are effective on some level.

I performed with him once & remember his strong energy & good heart.

Thanks, Diane di Prima

Forwarded message:

just sending out the word. Lamont Steptoe just called me and asked me to pass on the word. It seems Sekou Sundiata had a heart attack yesterday and is in critical condition. Let's keep this strong spirited poet in our thoughts, meditations, and prayers.

↑ Index

453. Ken Rumble
Poker #8 & Saltgrass #1 @ Any Book...
Sun 15 Jul 2007

Don't call it a comeback:

http://anybook.blogspot.com

Poker 8 & Saltgrass 1

xo,
Ken

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Mathias Svalina:
http://mathiassvalina.blogspot.com/2007/03/key-bridge.html

John Deming/Coldfront Magazine:
http://reviews.coldfrontmag.com/2007/03/key_bridge_by_k.html

↑ Index

454. Ricejunk2
About ARTISANworks in Rochester, NY
Sun 15 Jul 2007

Hi all,

This is the only email I will send regarding this topic. Thanks in advance for listening because I think this is important. Please pass this on, to anyone who may be interested in this information/topic; thank you. I am in no way professionally associated with this business, however, I am concerned about the "health" of Artisan Works.

They call themselves "The place where art lives" and, if you have ever been there, you know they tell the truth. This warehouse-sized gallery space is beyond beautiful, amazing, exciting, intriguing... but I am concerned because a friend has told me they had to reduce their hours and are struggling due to a lack of funding. What can you do about it?

Well, if you have never been, you should try to go... at least once! Once may not be enough , to see everything on display. I see new items every time I go there. It is one of my personal favorite places to go; if I had the choice between the Albright-Knox in Buffalo, Memorial Art Gallery in Rochester, or Artisan Works, I would choose Artisan Works. It would be a tough decision, depending on current exhibits at the galleries, but AW's eclectic mix is a winner.

Artisan Works' collections range from the visually absurd, to the beautiful classics, to really interesting original ideas in art. Some are so original that I recall them individually, months after seeing them last. These varying types of art hang or sit side-by-side. There is "stuff" hanging/sitting/etc... everywhere! Some of the artists may be in their studios while you are there. Volunteer workers may greet you when you enter, and offer directions if you want to see something specific. There is a Frank Lloyd Wright room which is pretty amazing. I recall an indoor fountain and lots of sculpture. Rooms upstairs are full of photos. A rooftop garden offers a unique "getaway" for events and such; outdoor sculptures surround. Too much to note here...

I AM INSPIRED TO WRITE prolifically whenever I visit this lovely place.

I will openly acknowledge that this is not the only struggling creative nonprofit business. However, their sudden struggle is a surprise situation and they are a truly unique space within the city of Rochester.

I've pasted below some information, as well as links to their site, if you choose to consider Artisan Works. Their admission is now $12, possibly due to the funding issues, but I added up the cost for a family of five to visit ONCE... and it is the same price as a household MEMBERSHIP! There are only three in my family, but I am going to get a membership. I want to spend more time at Artisan Works, and I can't do that if they can't make it.

What about you? Will you consider a membership? Students can be members for $30. You can get a household membership for twice that amount (two adults and all resident children 18 & under). Two-year memberships are discounted even further. Let's show Artisan Works how much we love their mission, and the gracious way they have filled... their giant available space... with art of every kind and support for every artist...

Smiles!!
Very Sincerely,
T. F. Rice

THEIR HOME PAGE:
http://www.artisanworks.net/

ABOUT ARTISAN WORKS:
http://www.artisanworks.net/metal_arts.htm

Open to The Public:
Fri and Sat 11am - 6pm
Sun noon - 5pm
565 Blossom Rd.Ste L
Rochester, NY 14610
tel: [redacted]
fax: [redacted]
email:
[redacted]
www.artisanworks.net

Located on Blossom Road near the
corner of Winton Road in the Blossom
Business Center. Enter the parking lot at the
large eagle, turn hard right, and enter at our painted train door.

Admission:
$12 adults

$8 seniors and students
Members Free

Guided group tour admission:
$12 adults
$8 seniors and students

MEMBERSHIP INFO:

Household $60 ($100 for 2-years)
All individual benefits extended to two adults and resident
children 18 and under, plus:
4 complimentary guest passes
An ARTISANworks mug

Individual $45 ($75 for 2-years)
Unlimited free admission for the year
2 complimentary guest passes
Invitations to Artisan Works events
10% discount at George Bailey Framing

Student $30
Unlimited free admission for the year

T. F. Rice
Heralding the Art of Words in Western New York...
The Other Herald
[redacted]
www.tfrice.etsy.com
Hidden Valley Farm, Publisher
P. O. Box 172
Perry, NY 14530

↑ Index

455. **W.B. Keckler**

Marilyn Manson Gives Dating Advice in "Ask Marilyn" & Hu Jintao sees the future

Mon 16 Jul 2007

"Ask Marilyn" has Goth ominisexual being Marilyn Manson giving dating advice to kids and a sequence of sonnets pairs dictators with birds on Joe Brainard's Pyjamas...there's also an elegy in the good old fashioned Thomas Gray way....well an interstate instead of a cemetery but....come hither to alleviate the crushing weight of Monday to....http://joebrainardspyjamas.blogspot.com/..."in the rooms they come and go...wearing Joe Brainard pyjamas mostly...."

********** Get a sneak peak of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

456. Halvard Johnson
Re: It was Joanne Kyger at City Lights
Mon 16 Jul 2007

"Kudo" first appeared as a singular of "kudos"
about 1945.

Hal

"Generally speaking anybody is more
interesting doing nothing than doing
anything."
--Gertrude Stein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 15, 2007, at 4:44 PM, George Bowering wrote:

> *On Jul 14, 2007, at 5:24 PM, Stephen Vincent wrote:*
>
> *Stephen,*
>
> *Thanks for the report on the Kyger reading.*
> *Good to hear something of it.*
>
> *But "a kudo" ?*
> *George,you must be referring to my misspelling, "kudu"?? Actually I prefer*
> *the change in the vowel to a "u:, the sound of it. "Kudo" always sounds*
> *related to cooties or a sappy voiced radio guy vaguely congratulating*
> *somebody for pulling off a good March of Dimes on a rainy day.*
>
> *I think that you might be right. But we don't need the sound of "kudo,"*
> *I think, because there is no such word.*

Back in reality I should say I was really wanting to draw attention to Michael Rothenberg's accomplishments with the Penguin series - the Meltzer, Dorn,Whalen, Kyger, and several other Selecteds that he has managed to bring together. It is unlikely that any other major Press would have picked them up (such as FSG, Ecco, Wesleyan, maybe UC Press). Joanne, at least, for a larger public, was not big on any body's radar. Michael must have had real persuasive power, or a very good connection with a Penguin inmate, to bring that series. (Penguin, I understand, measures sales in pounds, not by the number titles sold!)

You are right again. It is something to be thankful to Penguin for (and I am not plumping for my publisher. they have done lots of my prose but no poetry). I was just the other day writing something about those wonderful Penguin books of translated poetry back when I was a tyro. We had the Garcia Lorca, Rilke, Rimbaud, etc. The original poem printed on one page and a prose translation on the facing page. I can expect that Penguin will expect to make money out of their Kerouac books, but you are right--they won't out of those others. if they are getting some grant in aid, that implies another place to say thanks to.

Mr. G.H.Bowering
Does not roll through stop signs.

↑ Index

457. **sara marcus**
Robert Glück + Laurie Weeks read Tuesday, July 17 (NYC)
Mon 16 Jul 2007

If you're in New York this week, please consider venturing out for this sure-to-be-lovely event.

QT: Queer Readings at Dixon Place
presents a reading by the very wonderful

ROBERT GLÜCK + LAURIE WEEKS
Tuesday, July 17

Doors at 7 PM / Reading at 7:30
Part of HOT!: The NYC Celebration of Queer Culture
at Dixon Place: 258 Bowery, 2nd Fl, b/w Houston & Prince

I go outside and see the teeth of an iron rake extending past the edge of the shed. Brutal teeth of the rake sharp music against the sky. I'm covered with water, standing suddenly in the road and next to me on its sizzling liquid surface light shimmers dimly and yellowly twists. Raindrops swarm up from the street, illuminated in the headlights of a car. Down the road a team of men, vague black shapes in front of a pickup, run the chainsaw beneath a streetlamp. --Laurie Weeks, "Robins"

To destroy an image, show it by example how delicious one's own blood is. With pride I list the inadequacies, the toilet's vile blue water, my laziness and envy, the woman pulling her collar over her jacket lapel, sting of a light wind, distant corporate thrum, checkered landscape, deviations of some river, light beginning to cluster along its banks. --Robert Glück, "Batlike, Wolflike"

QT: Queer Readings at Dixon Place
http://qt-readings.blogspot.com
http://www.myspace.com/qtreadings
~Upcoming readings:~
November 27 Billy Merrell + Justin Torres
December 18 Akilah Oliver + Stacy Szymaszek

↑ Index

458. **George Bowering**
Re: It was Joanne Kyger at City Lights
Mon 16 Jul 2007

There was no such year.

gb

On Jul 16, 2007, at 6:20 AM, Halvard Johnson wrote:

> "Kudo" first appeared as a singular of "kudos"
> about 1945.
>
> Hal
>
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> interesting doing nothing than doing
> anything."
> --Gertrude Stein
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> Halvard Johnson
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> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>
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>>>> Good to hear something of it.
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>>> George,you must be referring to my misspelling, "kudu"?? Actually I
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>>> the change in the vowel to a "u:, the sound of it. "Kudo" always
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>>> related to cooties or a sappy voiced radio guy vaguely congratulating
>>> somebody for pulling off a good March of Dimes on a rainy day.
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>> I think, because there is no such word.
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>>> Back in reality I should say I was really wanting to draw attention
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>>> Michael Rothenberg's accomplishments with the Penguin series - the
>>> Meltzer,
>>> Dorn,Whalen, Kyger, and several other Selecteds that he has managed
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>> are getting some grant in aid, that implies another place to say
>> thanks to.
>>>
>>
>>
>>

>>
>>
>> Mr. G.H.Bowering
>> Does not roll through stop signs.
>
>
George Harry Bowering,
Never got his share.

↑ Index

459. **Stephen Vincent**
Re: It was Joanne Kyger at City Lights
Mon 16 Jul 2007

> *But "a kudo" ?*
> *George,you must be referring to my misspelling, "kudu"?? Actually I prefer*
> *the change in the vowel to a "u:, the sound of it. "Kudo" always sounds*
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> *somebody for pulling off a good March of Dimes on a rainy day.*
>
> *I think that you might be right. But we don't need the sound of "kudo,"*
> *I think, because there is no such word.*

What's a poet for, George, but shadings and inventions, new constructs and such!

By the way, an authoritative source informs me that there absolutely false or invented in Joanne Kyger's Dharma Committee accounts. Jack Spicer did convene an appearance of the Zen Singers on Blabber Mouth Night at The Place on Grant Street. For further info, consult all of the DC reports in the book.

> *Back in reality I should say I was really wanting to draw attention to*
> *Michael Rothenberg's accomplishments with the Penguin series - the Meltzer,*
> *Dorn,Whalen, Kyger, and several other Selecteds that he has managed to bring*
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> *are getting some grant in aid, that implies another place to say thanks to.*
>
> *Mr. G.H.Bowering*
> *Does not roll through stop signs.*

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460. **Michael Kelleher**

ANNOUNCING BABEL

Mon 16 Jul 2007

BABEL

...a series of readings and conversations with the world's best writers at the Church, downtown Buffalo's most exciting address for the arts.

Just Buffalo Literary Center and Hallwalls are proud to introduce Babel, an exciting new reading and conversation series that will feature four acclaimed international authors each year. Babel will support the Buffalo Niagara regionâ€™s ongoing efforts to define and promote itself as a vibrant center for the exploration of global cultures. In our first season, we will present two Nobel

Prize winners, one Man Booker Prize winner, and an acclaimed Broadway playwright. Hereâ€™s the season in a nutshell:

November 8 Orhan Pamuk, Turkey, author of Snow, Winner of the 2006 Nobel Prize in Literature

December 7Â Ariel Dorfman, Chile, Author of Death and the Maiden

March 13Â Â Â Â Derek Walcott, St. Lucia, poet, Winner of the 1992 Nobel Prize in Literature

April 24Â Â Â Â Â Â Â Kiran Desai, India, author of The Inheritance of Loss, Winner of the 2006 Man Booker Prize in Fiction

In collaboration with the International Institute of Buffalo, Just Buffalo will create and distribute readersâ€™ guides and informational packets to increase understanding of the cultural forces at play in each authorâ€™s work. These activities will culminate with each author visiting Buffalo to directly engage local audiences in an open dialogue centered on their work. They will read excerpts, discuss their ideas and inspiration, sign books, answer audience questions, and attend a reception.

Each event will be preceded by a monthâ€™s worth of cultural activities related to the culture of the author, including: book discussions, topic panels, cooking demonstrations and food tastings, musical programs, and more. Our signature program, â€œIf All Of Buffalo Read the Same Book,â€ will continue through Babel, as we will choose one book by each author and encourage the entire city to read it.

Members of Just Buffalo/CEPA Gallery/Big Orbit Gallery, Hallwalls and the International Institute of Buffalo can subscribe to this series at an early bird member discount from now until September 1 at a special member rate of $60. Book groups (minimum three people) can also subscribe at a special rate of $60 per person for the whole season.Thatâ€™s just $15 per event to see some of the greatest living authors in the world. Regular subscriptions are $75. If there are any left, tickets for individual events will go on sale October 10 for $25 per person per event.

BABEL is made possible by a grant from the John R. Oishei Foundation.

Other BABEL funding comes from: The National Endowment for the Arts; The New York State Council on the Arts (NYSCA); Erie County Cultural Funding.

BABEL MEDIA SPONSORS: Artvoice, Buffalo Spree, WBFO 88.7 fm.

BABEL sponsors and partners: Righteous Babe Records, UB Humanities Institute, The Mansion on Delaware Avenue, Hallwalls, Just Buffalo, & The International Institute of Buffalo.

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461. Crane's Bill Books
Mahmoud Darwish
Mon 16 Jul 2007

This morning's A.P. has a brief story about Darwish's appearance in Haifa yesterday: http://www.nytimes.com/aponline/world/AP-Palestinians-Poet.html If anyone hears of a way to obtain a copy of his speech, in print or audio, online or otherwise, I'd be very interested.

↑ Index

462. Tom W. Lewis
Re: Irony
Mon 16 Jul 2007

---

thanks for the support, Herr Petermeier -- I knew I was up shit's creek early on in this job when I was hauled into a big auditorium and shown a 10 minute "fireside chat" given by the U of M president, where he browbeat the willing new hires with expressions like "We must maintain STRONG INTERNAL CONTROL" -- the scene strikes me as something worthy of a sequel to "1984".

haven't had the pleasure of working for GK, though he has baked cookies for my wife -- is that ironic or just weird?

Bobby Zimmerman is a homie -- I even davvened with him a few years back at our local shul.

peculiar, yes, but that's what you get when you maintain STRONG INTERNAL CONTROL.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Steve Petermeier
Sent: Friday, July 13, 2007 0:36
To: [redacted]
Subject: Re: Irony

On Thu, 12 Jul 2007, Tom W. Lewis wrote:
> which I find to be very uncomfortable now that I've
> settled in the upper midwest, 'cause most people
> "don't do irony" around here -- I am convinced that
> this was a factor in at least one dismissal, because
> my straight-shooting, echt-Minnesotan supervisor

> could not understand where I was coming from: after
> a year, it was curtains for me and my "foreign-born"
> ironic attitude.

Hey, Garrison Keillor is just plain tough to work for,
but I think he's fired some non-ironic,
echt-Minnesotans, too, and even some Danes. (Garrison
ain't all that echt anyway, even if he can name all
the counties by memory.) Maybe you'll have better
luck if you start hanging out with some guys from the
Iron Range. There's some guy from Hibbing who knows a
thing or two about "irony," donchya know?

pac, lov, and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minnapolis, mn
usa

Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

↑ Index

463. **Joel Weishaus**
North-5 Text-1
Mon 16 Jul 2007

This is #21 of a projected 35 texts:

http://web.pdx.edu/~pdx00282/North/North-5/text-1.htm

Introduction:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:

The forward button in the right-hand lower corner is not active yet. The back button in the left-hand lower corner leads to Contents page.

Designed for screen resolution: 1024x768; Text size: Medium; Monitor: 17" or larger; Browser: MS Explorer preferred. (On Foxfire, a few design changes are usually found.)

Paratext boxes are opened by holding cursor over words.

-Joel

↑ Index

464. Michael Kelleher
BABEL link
Mon 16 Jul 2007

Sorry for the follow-up. The babel link in the previous email had a stray period that caused problems.

Here's the proper link to the BABEL website:

http://www.justbuffalo.org/babel/

↑ Index

465. William Allegrezza
Heartland Poetry Prize
Mon 16 Jul 2007

2007 Heartland Poetry Prize!

Description

The Heart Poetry Prize is given to a book of poetry or cross genre work by a poet who has published no more than two books and who resides in the following states:

Ohio, Indiana, Wisconsin, Michigan, Illinois, Kentucky, Nebraska, Missouri, Kansas, Arkansas, Mississippi, Alabama, Tennessee, Minnesota, Florida, Utah, Wyoming, Colorado, Louisiana, Texas, Oklahoma, North Dakota, South Dakota, West Virginia, Georgia, Idaho, or Montana.

Entrance Fee

The entrance fee is $20 per manuscript made payable to Cracked Slab Books. The author should send with the manuscript a CD of the work in *Word* format. The deadline is September 20th, 2007.

Prize

The prize is limited to works in English that are innovative and experimental. The Heartland Prize includes for the winner a $500 payment, 50 copies of the book, and a four city reading tour.

Send submissions to:

Cracked Slab Books
c/o Bill Allegrezza

1151 E. 56th #2
Chicago, IL 60637

For more information, please see crackedslabbooks.com.

↑ Index

466. **steve d. dalachinsky**
Re: Sad news
Mon 16 Jul 2007

---

very sad sekuo i know well and he is a poet of the best quality heart gut spoken with one of the richest of voices

On Sun, 15 Jul 2007 17:29:49 -0700 Diane DiPrima <[redacted]> writes:
> This came to me from another poet.
>
> Passing it on in the hope/belief that all good wishes beneficent
> thoughts
> are effective on some level.
>
> I performed with him once & remember his strong energy & good
> heart.
>
>
>
> Thanks, Diane di Prima
> ----------
>
> Forwarded message:
>
>
> just sending out the word. Lamont Steptoe just called me and asked
> me to
> pass on the word. It seems Sekou Sundiata had a heart attack
> yesterday and
> is in critical condition. Let's keep this strong spirited poet in
> our
> thoughts, meditations, and prayers.
>
>
>

>
>

↑ Index

467. **Stephen Vincent**
Re: It was Joanne Kyger at City Lights
Mon 16 Jul 2007

I wrote this too early on a Monday morning -
> By the way, an authoritative source informs me that there ARE absolutely No
>false or invented Accounts in Joanne Kyger's Dharma Committee reports.
Jack
>Spicer did convene an appearance of the Zen Singers on Blabber Mouth Night
at
>The Place on Grant Street. For further info, consult all of the DC reports in
>the book.

And thanks to Sylvester Pollet for the additional info on editors and designer behind the making of the book.

Stephen V

> *Back in reality I should say I was really wanting to draw attention to*

↑ Index

468. **Sam Truitt**
"Days"
Mon 16 Jul 2007

As some of you may know, in a work entitled "Days" I've been making an improvisational audio-photo poem ("phoetry") - like the "strips" of "Transverse," some of which are on ubu.com - each 24-hour day so far of 2007. I just recently posted a slew to get relatively caught up and so thought to post word, thus:

http://www.youtube.com/profile?user=Samtruitt

Youtube allows for comments, and I would be pleased to read your takes. I can say these are different from "Transverse" in that I am no longer in NYC and so not walking as much and so much of these happen in a state of standing, sitting or driving (though not sleeping yet).

Many thanks for looking as you may.

Sam

Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.

↑ Index

469. **ALDON L NIELSEN**

CALL FOR PAPERS - African American Literature

Mon 16 Jul 2007

CALL FOR PAPERS

The ALA African American Literature and Culture Society Symposium

Theme: â€œTraditions and Revisions: New Directions in African American Literature
and Scholarshipâ€
October 25-27, 2007
St. Louis University (Home of African American Review)
St. Louis, MO

Proposals for informal panel discussions, sessions, roundtables, workshops, and traditional paper presentations that reflect the conference theme are welcome on the following topics:

Preservation of Archives
Archiving Contemporary Writers
Constructing an Online Directory of Manuscript Sites
Defining the Marker â€œAfrican Americanâ€ in the 21st Century
Maintaining Distinctions Between Criticism and Scholarship
The History and Contributions of African American Journals
New Approaches to Teaching African American Literature
The History and Contributions of Black Presses
Black Skins/Electronic Skins and Changes in African American Writing
Post-Post-Modern Scholarship and Criticism
The Role of Scholars in African American Literature
Translating African American Literature into Other Languages
The Current State of African American Studies and Criticism

The Economic and Literary Politics of African American Literature
An Examination of Major African American Texts of the 20th Century

Conference Director: Loretta G. Woodard, Marygrove College Please submit 400-500 word proposals via email to [redacted].

Deadline for Proposals: July 30, 2007, for notification by August 15, 2007. Early submissions are welcome and appreciated.

Conference Fee: $130.00 (pre-registration before September 10, 2007) $140 (on-site registration or if received after September 10, 2007.) The conference fee covers the costs of the conference, including two lunches and two receptions.

Hotel Rate: The Water Tower Inn, which is located on the campus and 20 minutes from the Lambert St. Louis International Airport (STL), is offering a special rate of $75.00 plus tax per night for a single or double room. Please make your reservations by calling [redacted] and asking for the â€œALA/AALCS Symposium 2007â€ rate before September 25.

Additional conference details regarding registration and special events will be posted at the AALCS website: http://aalcs.marygrove.edu and the ALA website: www.americanliterature.org.

ALA symposia provide opportunities for scholars to meet in pleasant settings, present papers, and share ideas and resources.

<<

470. **Tom W. Lewis**
Re: It was Joanne Kyger at City Lights
Mon 16 Jul 2007

—

↑ Index

471. **David Chirot**
Re: Mahmoud Darwish
Mon 16 Jul 2007

There are many articles on line--the easiet way to find them is to type in search for Mahmoud Darwish-- and you will see "top news stories" for him-- i have eletronic intifada but wasn't yet in that--so check there again-- (they have very good cultural coverage, reviewers of all the arts, books, etc) also the Israeli papers on line if not listed among the "top news"-- it's most interesting to read the accounts in the various different countries' papers--

On 7/16/07, Crane's Bill Books <[redacted]> wrote:
>
> This morning's A.P. has a brief story about Darwish's appearance in Haifa
> yesterday:
> http://www.nytimes.com/aponline/world/AP-Palestinians-Poet.html
> If anyone hears of a way to obtain a copy of his speech, in print or
> audio, online or otherwise, I'd be very interested.
>

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472. **Mark Weiss**
Re: Heartland Poetry Prize
Mon 16 Jul 2007

A more apt name would be "The Hinterland Prize."

At 02:21 PM 7/16/2007, you wrote:
>2007 Heartland Poetry Prize!
>
>
>Description
>
>The Heart Poetry Prize is given to a book of poetry or cross genre work by a
>poet who has published no more than two books and who resides in the
>following states:
>

>Ohio, Indiana, Wisconsin, Michigan, Illinois, Kentucky, Nebraska, Missouri,
>Kansas, Arkansas, Mississippi, Alabama, Tennessee, Minnesota, Florida, Utah,
>Wyoming, Colorado, Louisiana, Texas, Oklahoma, North Dakota, South Dakota,
>West Virginia, Georgia, Idaho, or Montana.
>
>Entrance Fee
>
>The entrance fee is $20 per manuscript made payable to Cracked Slab
>Books. The
>author should send with the manuscript a CD of the work in *Word* format. The
>deadline is September 20th, 2007.
>
>
>Prize
>
>The prize is limited to works in English that are innovative and
>experimental. The Heartland Prize includes for the winner a $500 payment,
>50 copies of the book, and a four city reading tour.
>
>
>Send submissions to:
>
>Cracked Slab Books
>c/o Bill Allegrezza
>1151 E. 56th #2
>Chicago, IL 60637
>
>For more information, please see crackedslabbooks.com.

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473. **John Tranter**
"Announcing Jacket 33 - July 2007"
Mon 16 Jul 2007

"Announcing Jacket 33 - July 2007"

Guest editor: Pam Brown

http://jacketmagazine.com/

========== Feature ==========

Gordon Ball: Unknown Collaborators: photos from the world of Allen Ginsberg and his many friends among the Beats, from 1969 to Ginsberg's death in 1997

========== Feature ==========

Pieces on "Pieces of Air in the Epic", by Brenda Hillman: Barbara Claire Freeman, Editor.

"The generic convention of the book review is monologic; however nuanced and subtle, the constraints of the form typically allow the inclusion of only one perspective. This collection of short texts on the poems in Brenda Hillman's Pieces of Air in the Epic intends first, to present a kind of collective 'book review,' that is, a form of writing about poems that demands a plurality of individual voices; and second, to provide a forum in which poets respond to and explore a particular poem." - B.C.F.

Introduction, by Barbara Claire Freeman
Marjorie Welish
Graham Foust
Evie Shockley
C.D. Wright
Forrest Gander
Carol Snow
Robert Hass
Michael Davidson
Claudia Keelan
Robert Kaufman
Norma Cole
Marjorie Perloff
Geoffrey G. O'Brien
Juliana Spahr
Calvin Bedient
Reginald Shepherd
Cole Swensen
Elizabeth Robinson
Nathaniel Tarn
Bin Ramke
Donald Revell
Patricia Dienstfrey
Michael Palmer

Brenda Hillman was born in Tucson, Arizona in 1951. After receiving her B.A. at Pomona College, she attended the University of Iowa, where she received her M.F.A. in 1976.She has published seven collections of poetry: White Dress (1985), Fortress (1989), Death Tractates (1992), Bright Existence (1993), Loose

Sugar (1997) and Cascadia (2001), Pieces of Air in the Epic (2005); all published by Wesleyan University Press. She resides in the San Francisco Bay Area; she is married and has a daughter.

========== Reviews ==========

Adam Aitken: "The Accidental Cage" by Michelle Cahill

Stan Apps: "Folly", by Nada Gordon.

Stan Apps: "My Angie Dickinson", by Michael Magee

Cynthia Arrieu-King: "The Man Suit" by Zachary Schomburg

Bridget Brooklyn: "Passion", by Brane Mozetic, translated by Tamara Soban

Andrew J. Browne: "Don't Ever Get Famous: Essays on New York Writing after the New York School", edited by Daniel Kane.

Stephen Cope: "City Eclogue" by Ed Roberson

Penelope Cray: "The Wanton Sublime:A Florilegium of Whethers and Wonders" by Anna Rabinowitz

Mark Dickinson: "Leaves of Field": with "Open Woods" and "Moving Woods".by Peter Larkin

Patrick James Dunagan: "Remembering Joel Oppenheimer" by Robert Bertholf

Martin Duwell: "Sugar Hits" by Philip Hammial

Michael Farrell: "Phosphorescence" by Graeme Miles

Cliff Fell: Eliot Weinberger, "What happened here" (second edition) and "Muhammad", both published by Verso, 2006.

Norbert Francis: Tosa Motokiyu (edited by Kent Johnson and Javier Alvarez). "Also, With My Throat, I Shall Swallow Ten Thousand Swords: Araki Yasusada's Letters in English"

Noah Eli Gordon and Erik Anderson: Conversational Noise: Some Talk on "Some Notes on My Programming", by Anselm Berrigan

Anne Heide: "hidde violeth i dde violet", by Kathleen Fraser

Cole Heinowitz: "Exchanges of Earth and Sky", by Jack Collom

Tom Hibbard: "Somebody Blew Up America and Other Poems", Amiri Baraka

Ben Hickman: "Remnants of Hannah" by Dara Wier

Carlos Hiraldo: "Unprotected Texts: Selected Poems, 1978-2006" by Thomas Beckett

Craig Johnson: "Poem for the End of Time and Other Poems" by Noelle Kocot

Paul Kahn: "I Was Blown Back", by Norman Fischer

Carl Kelleher: "Shake" by Joshua Beckman

Jake Kennedy: "The Men" by Lisa Robertson

Marc Kipniss: "The Bird Hoverer", by Aaron Belz

Louise Landes Levi: "Sunswumthru a Building", by Bob Arnold

Michelle Mahoney: "The Pajamaist", by Matthew Zapruder

Jill M. Neziri: "Forth a Raven", by Christina Davis

Michael Quattrone: "Overnight", by Paul Violi

Dr Mark Seton: "The Kamikaze Mind", by Richard James Allen

Rob Stanton: "A panic that can still come upon me" by Peter Gizzi

Paul Stephens: "The External Combustion Engine" by Michael Ives

James Stuart: "From Now" by Johanna Drucker

Ezra Tessler: "The Stamp of Class: Reflections on Poetry and Social Class" by Gary Lenhart

Dan Thomas-Glass: "Girly Man" and "World on Fire", both by Charles Bernstein

Marjorie Welish: "The Totality for Kids", by Joshua Clover Interviews

========== Interviews ==========

Kathleen Fraser in conversation with Sarah Rosenthal, 2007: "SR: Silence has been a central trope in your writing since early on. It carries a range of meanings, from erasure to grief and loss to the spaciousness of an open field. Perhaps we could trace some of the ways in which silence has come up in your work over time."

George Bowering in conversation with Rachel Loden: Like a Radio in the Dark: An Email Interview, 2007

Alison Knowles in conversation with Elizabeth-Jane Burnett, September 2006. Alison Knowles is a visual artist known for her soundworks, installations, performances, publications and association with Fluxus, the experimental avant-garde group formally founded in 1962.

Eleni Sikelianos, author of The California Poem, in conversation with Jesse Morse

Catherine Wagner in conversation with Nathan Smith, 13 April 2007

========== Articles ==========

James Wallenstein: Ninnies and the Critics: "A Nest of Ninnies" by John Ashbery and James Schuyler

Geoffrey Cruickshank- Hagenbuckle with Alexander Nouvel: ZAP! (Zukofsky, Apollinaire, and the X Men)

Vernon Frazer and Kirpal Gordon:
Who We Are Now:
A Retrospective of Michael Rothenberg
(60 pages)

Aram Saroyan: Contretemps: A Minimalist Parable

========== Feature: Humor in Poetry ==========

The Dangerfield Conundrum: A Roundtable on Humor in Poetry - 80 pages of discussion edited from 200 pages of postings to the HumPo List by Rachel Loden and K. Silem Mohammad, and featuring the voices of:

George Bowering
Maxine Chernoff
Katie Degentesh
Gabriel Gudding
Rachel Loden
Ange Mlinko
K. Silem Mohammad
D. A. Powell
Ron Silliman
Gary Sullivan

The Dangerfield Files, edited by Rachel Loden: poems from the HumPo List:

Rachel Loden: Introduction
George Bowering
Maxine Chernoff
Gabriel Gudding
Rachel Loden
Ange Mlinko
K. Silem Mohammad
D. A. Powell
Ron Silliman
Gary Sullivan

========== Feature ==========

Mark Weiss: José Martí: "José Julián Martí y Pérez (1853-1895) may not be unique as a political poet-martyr (one thinks of Byron and Lorca), but he must have been one of the most politically involved. The very model of the committed

artist, he was 42 when he died in one of the first engagements of the second Cuban War of Independence, of which he had been chief propagandist and one of the principal planners. He had spent his entire adult life in exile, chiefly in Mexico City and New York."

========== Poems ==========

Mary Jo Bang: Three poems

Ken Bolton: Three poems: An Australian Suburban Garden; EUROPE; For various movie directors

Michelle Cahill: Three poems: The Accidental Cage; Manhattan; Poppies

Justin Clemens: "The Mundiad", Book IV

Kelvin Corcoran: Three poems from 'Ulysses in the Car'

Alfred Corn: Two poems: Page and Cave; Trunk Show

Wystan Curnow: poem: Max

Norman Fischer: Formal Terms

Robert Gibbons: Two poems: That Internal World; At the End of Writing

Anna Gibbs: Culpable Blindness

John Hennessy: Coney Island Pilgrims

Katia Kapovich: Two poems: To Whom It May Concern; The Seventh String

Burt Kimmelman: Two poems: House, Normandy; Crumbs upon the Table

Rachel Loden: Three poems: Props to the Twentieth Century; Dick of the Dead; The Pure of Heart, Those Murderers

Rupert Loydell: Two poems: The Secret Life of Mist; The Secret Life of Light

Norman MacAfee: I Am Astro Place

Mark Mordue: Things That Year

John Muckle: Three Poems: Elizabeth Bishop; Nothing Wrong; Cyclomotors

Marc Nasdor: Five poems

Simon Robb: Excerpt from "Jane Fonda's Temple of Literature"

Sam Sampson: Three poems: The Ship Beautiful; Reel; Diagram

Don Share: On being philosophical

Jaya Savige: Two poems

Mark Schafer translates five poems by David Huerta

Jeffrey Side: Extracts from "Carrier of the Seed"

Stephen Sturgeon: Two poems: Friday; Fired

Paul Violi: Finish These Sentences

========== The next issue of Jacket
========== is due in October.

From now until the Northern Harvest Moon on 26 September the Jacket editors preserve their creative energies by entering a profound state of marsupial hibernation. Please do not disturb them!

========== Jacket magazine:
========== Editor: John Tranter
========== Associate Editor: Pam Brown

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474. W.B. Keckler
Indicting the Muse on Joe Brainard's Pyjamas
Mon 16 Jul 2007

The Muse is caught on COPS on Joe Brainard's Pyjamas, and yours truly pens a trio in memory of Schuyler while soaking in a tub overlooked by a feline...it's all quite legal at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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475. steve d. dalachinsky
Re: ANNOUNCING BABEL
Mon 16 Jul 2007

---

speaking og world's best writers (qualify please) has anyone ever been nominted for any kind of pen award i was just informed by someone i know on the west coast committee that someone close to me has it was nice to hear ... in fact the person is so close to me it's a bit unnerving

On Mon, 16 Jul 2007 11:42:46 -0400 Michael Kelleher <[redacted]>
writes:
> BABEL
>
> ...a series of readings and conversations with the world's best
> writers at the Church, downtown Buffalo's most exciting address for
> the arts.
>

> Just Buffalo Literary Center and Hallwalls are proud to introduce
> Babel, an exciting new reading and conversation series that will
> feature four acclaimed international authors each year. Babel will
> support the Buffalo Niagara region's ongoing efforts to define and
> promote itself as a vibrant center for the exploration of global
> cultures. In our first season, we will present two Nobel Prize
> winners, one Man Booker Prize winner, and an acclaimed Broadway
> playwright. Here's the season in a nutshell:
>
> November 8 Orhan Pamuk, Turkey, author of Snow, Winner of the 2006
> Nobel Prize in Literature
>
> December 7 Ariel Dorfman, Chile, Author of Death and the Maiden
>
> March 13 Derek Walcott, St. Lucia, poet, Winner of the 1992
> Nobel Prize in Literature
>
> April 24 Kiran Desai, India, author of The Inheritance
> of Loss, Winner of the 2006 Man Booker Prize in Fiction
>
> In collaboration with the International Institute of Buffalo, Just
> Buffalo will create and distribute readers' guides and
> informational packets to increase understanding of the cultural
> forces at play in each author's work. These activities will
> culminate with each author visiting Buffalo to directly engage local
> audiences in an open dialogue centered on their work. They will
> read excerpts, discuss their ideas and inspiration, sign books,
> answer audience questions, and attend a reception.
>
> Each event will be preceded by a month's worth of cultural
> activities related to the culture of the author, including: book
> discussions, topic panels, cooking demonstrations and food tastings,
> musical programs, and more. Our signature program, "If All Of
> Buffalo Read the Same Book," will continue through Babel, as we
> will choose one book by each author and encourage the entire city to
> read it.
>
> Members of Just Buffalo/CEPA Gallery/Big Orbit Gallery, Hallwalls
> and the International Institute of Buffalo can subscribe to this
> series at an early bird member discount from now until September 1
> at a special member rate of $60. Book groups (minimum three people)
> can also subscribe at a special rate of $60 per person for the whole

> season.That’s just $15 per event to see some of the greatest
> living authors in the world. Regular subscriptions are $75. If there
> are any left, tickets for individual events will go on sale October
> 10 for $25 per person per event.
>
> http://www.justbuffalo.org/babel. Book group subscriptions by phone
> only at
> [redacted].

BABEL is made possible by a grant from the John R. Oishei Foundation.

Other BABEL funding comes from: The National Endowment for the Arts; The New York State Council on the Arts (NYSCA); Erie County Cultural Funding.

BABEL MEDIA SPONSORS: Artvoice, Buffalo Spree, WBFO 88.7 fm.

BABEL sponsors and partners: Righteous Babe Records, UB Humanities Institute, The Mansion on Delaware Avenue, Hallwalls, Just Buffalo, & The International Institute of Buffalo.

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476. **steve d. dalachinsky**
Re: Sad news
Tue 17 Jul 2007

---

does anyone know what hospital sekou is in or his condition now?

On Sun, 15 Jul 2007 17:29:49 -0700 Diane DiPrima <[redacted]>
writes:
> This came to me from another poet.
>
> Passing it on in the hope/belief that all good wishes beneficent
> thoughts
> are effective on some level.
>
> I performed with him once & remember his strong energy & good
> heart.
>
>
>
> Thanks, Diane di Prima
> ----------
>
> Forwarded message:
>

>
> just sending out the word. Lamont Steptoe just called me and asked
> me to
> pass on the word. It seems Sekou Sundiata had a heart attack
> yesterday and
> is in critical condition. Let's keep this strong spirited poet in
> our
> thoughts, meditations, and prayers.
>
>
>
>
>

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477. Jennifer Karmin
Red Rover Series / Experiment #14
Tue 17 Jul 2007

Red Rover Series
{readings that play with reading}

Experiment #14:
Phases for I, Afterlife

Featuring
Kristin Prevallet
Elizabeth Schmitz

8pm Saturday, July 21st
at Lifeline Theatre
6912 N. Glenwood Ave
Chicago, IL
CTA Morse Red Line
http://www.lifelinetheatre.com
special location for this event only

Suggested donation $12
(pay what you can)
for reservations call [redacted]

A literary dance collaboration
presented by David M. Schmitz
From the Hip Dance Project
and Red Rover Series

Brought together by their father's suicide in 2000, this family of artists have come together to perform the work of mourning. Poet Kristin Prevallet will read selections from her new book, I Afterlife: An Essay in Mourning Time (Essay Press, 2007). Six dancers from the newly formed From the Hip Dance Project, choreographed by sister Elizabeth Schmitz, will echo the tones and themes of the material.

KRISTIN PREVALLET's previous books include Shadow Evidence Intelligence (Factory School, 2006), Scratch Sides: Poetry, Documentation, and Image-Text Projects (Skanky Possum, 2002), and Perturbation, My Sister: A Study of Max Ernst's Hundred Headless Woman (First Intensity, 1997). Her essays, poems, and translations have appeared in several magazines including Jacket, The Nation, Chain, Poetry New York, Poets and Writers, Conjunctions, Seneca Review, Bombay Gin and The Chicago Review. She recently co-edited Third Mind: Creative Writing Through Visual Art with Tonya Foster (Teachers & Writers, 2002), an anthology of essays about the challenges and rewards of uniting art and writing in the classroom. Her selected edition of Helen Adam's ballads and collages, The Helen Adam Reader, is forthcoming from the National Poetry Foundation. She is a 2007 New York State Foundation for the Arts fellow, and teaches at St John’s University in Queens, NY.
www.kayvallet.com
www.essaypress.org

ELIZABETH SCHMITZ received her B.A. in dance from Marymount Manhattan College in New York City. While in New York, she performed with Return of the Sun and Divino Ritmo Dance Company. In 2005 she completed a seven-month contract as a featured dancer for Holland America Cruise lines. She since has performed abroad, in France, Japan, and India. She now lives in Chicago and has performed with K-Theory, Valerie Alpert Dance Company, The Collective, and the Chicago Honey Bear Dancers. Most recently, she choreographed an original musical for Stage and Screen performing arts camp and taught master classes in London, England. Her

choreography has been presented in New York at Marymount Manhattan College and with Return of the Sun at The Merce Cunningham Studio; in Chicago, at Rebound Dance, and Links Hall. This performance marks the debut for her dance company, From the Hip Dance Project.

DAVID M. SCHMITZ is currently serving as the General Manager at Steppenwolf Theatre Company and as the Financial & Business Practice Consultant for the House Theatre of Chicago. Prior to joining Steppenwolf, David served as the General Manager at Lookingglass Theatre Company, the Business Manager at Adair Performance (a variety entertainment agency), and as the Executive Artistic Director of the This Isn't Brain Surgery Production Company (Greeley, CO). David also works as a freelance theatre director, and is a member of the Stage Left Theatre Company ensemble.

DANCERS <<<

AMANDA DOERR received her B.A. in Dance from the University of Wisconsin-Stevens Point. Recently her choreography was presented at Rebound Dance Festival and she looks forward to presenting more in the future. Amanda currently teaches social dancing, beginner to advanced, at May I Have This Dance in Chicago.

MELISSA MALLINSON has performed with many companies and independent artists. She is the Associate Artistic Director of Marquez Dance Project and a performer with Khecari Dance Theater. She graduated summa cum laude from the University of Michigan.

AMANDA NEWMAN is a recent graduate from Columbia College Chicago with her B.A. in Musical Theater Performance. She has trained and studied with Natalie Rast, Anna Paskevska and Nana Shineflug.
Her recent performances include the Open House Dance Collective, and the Human Rights Campaign's Chicago Gala, "Tickled Pink."

DIONNA PRIDGEON graduated from Point Park University (PA) with a B.A. in Dance. Currently she is a teaching artist for Hubbard Street and six other dance

institutions across the Chicago-land area. She
currently works with several dance companies
including: Dance2xs, Pillowproject (PA), Corpo, and
Cerqua Rivera.

LAUREN RITTER graduated from Barat College with a B.A.
in Dance and a B.A. in Humanities in 2005. She has
studied with Rory Foster, Pamela Tanis, Greg Begley,
Sarita Smith-Childs, Randy Duncan and many more. She
has danced with numerous companies throughout the
Chicago land area including, Forces of Nature and
Matter Dance Company.

>>> R E D R O V E R S E R I E S <<< is curated by
Amina Cain and Jennifer Karmin. Founded in 2005, each
Red Rover event is designed as a reading experiment
with participation by local, national, and
international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted]

The schedule of events is listed at
http://groups.yahoo.com/group/redroverseries

Coming up
Experiment #15
August 20th
with Zach Barocas
and Joel Bettridge
http://www.culturalsociety.org

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. http://mobile.yahoo.com/go?refer=1GNXIC

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478. Alan Sondheim
buddhist and 4 4 casio
Tue 17 Jul 2007

The following were recorded on a Casio or other small keyboard (with built-in rhythm and minimal bass) a few years ago; I recently found the tape and added echo. 3 has some slow and moody 1 is furious and fast 2 is a continuation of 1 4 is fast-melodic. They're sections of a continuous 20 minute improvisation. I'm really happy with these - not only what I was able to do on the keyboard, but

the surge of the music, tsunami. (This might have to do with an ongoing interview I'm doing about the music I did in the 60s. I think the Casio is from the late 90s. Apologies for the slightly large size of the mp3s but it's necessary; there's too much going on to cut back on the bandwidth.) Then there's buddhist immediately following (text).

http://www.asondheim.org/casio1.mp3
http://www.asondheim.org/casio2.mp3
http://www.asondheim.org/casio3.mp3
http://www.asondheim.org/casio4.mp3

buddhist

more "The The want. more "The tired tired "The I more tired. tired. more know more know the I more the less I "The I less less know more know don't don't know I the know." know." the know less But know." the the don't Oh But less less know." what know. don't don't Oh and Oh don't know." what more. to know." But Oh is what But Oh to less. and know. what To To Oh to more. am am more. and is so tired, to Oh To tired, so is to tired, want Jennifer, To less. Jennifer, play tired, so so want this want am tired, want play Jennifer, so Jennifer, play this play Jennifer, Jennifer, this game. want want want silly To this Jennifer, play game. game. play want game. you am silly play To want. you game. this am tired are silly silly are tired. want. To game. tired The game. you tired you want. tired. are tired The tired.

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479. Fulcrum Annual

Internships Available at FULCRUM

Tue 17 Jul 2007

FULCRUM is currently looking for volunteer interns. MUST be in the Boston / Cambridge area. The following assets are a plus:
* interest in literature
* bookkeeping skills
* research skills
* car
* grant-writing skills
* copywriting skills
* marketing marketing skills
* experience in publishing
Other skills are of interest too, and even sheer enthusiasm goes a long way. All interns are gratefully acknowledged in the journal and on our FULCRUM's website (http://fulcrumpoetry.com), with possibility of further promotion. Whether interested or in doubt, contact Julia Kleyman, Director of Marketing

and Development, at office{AT}fulcrumpoetry.com with your background, qualifications and availability (append your CV, if available).

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480. Philip Metres
Dmitry Prigov, RIP
Tue 17 Jul 2007

I posted this on my blog today, in memory of Prigov:

Eugene Ostashevsky sent me an email yesterday with news of the passing of a great poet, artist, and cultural laborer, Dmitry Prigov. One of the great innovators and tireless experimenters of his generation, Prigov's massive poetic and artistic output (he once promised to write 25,000 poems) has yet to receive full acknowledgement or readership in the United States. As far as I know, the only full-length collection of his poems to appear in English has been Fifty Drops of Blood, translated by Cris Mattison and published by Ugly Duckling Presse. In honor of his life and work, I'm posting a few Prigov poems I translated a few years back. Tomorrow, I'll post an interview of Prigov that I did in 1996, versions of which appeared in COMBO. He was electrifyingly intelligent, hilariously gesticulating, and humanely generous to me, a young American stuttering his Russian and misunderstanding the scope of his project.

Some Prigov poems:

1.

In Japan I would be Catullus
And in Rome I would be Hokusai
And in Russia I am the same guy
Who would have been
Catallus in Japan
And in Rome, Hokusai.

2.

The plumber goes into the winter yard
He looks: and the yard is already spring.
It's the same way as with him now--
He was a schoolboy, and now he's a plumber.

And the farther the more--farther is death,
And before that ripe old age
And before that, and before that,
And before that--as is now, a plumber.

3.

In the cafe of the house of Literators
Poliseman drinks beer
Drinks in his usual manner,
Not even seeing the literary workers

But they all look at him.
Around him it is light and empty
And all of their different arts
In his presence don't mean anything

He represents life,
Appearing in the form of Duty.
Life is short, but Art is long.
And in the battle Life wins

4.

Here is the Poliseman standing in place
Watching everything, remembering
Everything around and here is his pride
The ambulance dressed all in white flies up to him
Raises a fan of spring splashes
Hands entwined they're walking together
The heavens above them melt
The ground disappears in this place.

5.

It's not important the recorded milk production
Cannot be compared to the real milk production
Everything that's recorded is recorded in the heavens
And if it will come to be not in two or three days
Nevertheless it's really important when it will
And in some high sense it's already come true
And in some low sense everything will be forgotten
And it's nearly been forgotten already

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]

http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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481. **Dan Waber**
ars poetica update
Tue 17 Jul 2007

The ars poetica project continues to notch the belt at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Dean Blehert, James Cummins, Chris Murray, and Ernie Wormwood.

Poems will appear this week by: Ernie Wormwood, Celia Bland, Angela Carr, Bhanu Kapil, and Peter Boyle.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,
Dan

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482. **Eric Elshtain**
New Beard of Bees Chapbook
Tue 17 Jul 2007

Beard of Bees Press is pleased to announce the publication of Paul Hoover's _At the Sound_, a chapbook in which Cassandra meets Sam the Sham.

http://www.beardofbees.com/hoover.html

Yours,

Eric E.

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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483. **Stephen Vincent**
The Poetry of Impeachment!
Tue 17 Jul 2007

---

http://www.pbs.org/moyers/journal/07132007/profile.html

Well, that's not exactly the title but for those who have the time to watch this ... it's a very interesting discussion about impeaching BOTH Bush & Cheney. The people in the discussion are Bill Moyers, John Nichols (the Nation magazine) and Bruce Fein (Constitutional Lawyer, academic and very conservative - worked for Reagan and is associated with both the Enterprise Institute and the Heritage Foundation) .... and they ALL agree that impeachment would be the proper course of action.

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484. **Mark Weiss**
he is what he eats
Tue 17 Jul 2007

This story played in a slew of british newspapers. Does it explain anything?

> *London, July 16 : There's nothing that US President George W Bush likes to sink his teeth into at dinner than a cheeseburger pizza.*
>
> *The revelation comes from none other than the American president's chef, who gives an insight into what Mr Bush loves to eat.*
>
> *And if you're wondering what a cheeseburger pizza is, well it consists of a standard cheese and tomato pizza base, with all the ingredients of a burger as the topping.*
>
> *Toppings include ground beef and cheese, ketchup, pickles, gherkins, fried onions, bacon and tomatoes.*
>
> *The pizzas were invented in 2005 by teams on Donald Trump's reality TV show 'The Apprentice' when they were set the challenge of coming up with a new flavour.*
>
> *Chef Cristeta Comerford also revealed that at lunch, the President likes to dine on peanut butter and honey on bread, with crisps at an annual gathering of the cooks who cater to the palates of royals and world statesmen.*
>
> *"For dinner the President loves what we call home-made 'cheeseburger pizzas' because every ingredient of a cheeseburger is on top of a margherita pizza," The Sun quoted her, as saying.*
>
> *"For lunch he loves cinnamon bread with peanut butter and organic honey, with home-made potato chips and pickles," she added.*
>
> *Pizza giant Domino makes the food in the US, and admits a large one has 1,600 calories and the highest level of cholesterol.*

↑ Index

485. mIEKAL aND
Dmitri Prigov, 66; artist and influential poet of the post-Soviet era
Tue 17 Jul 2007

Dmitri Prigov, 66; artist and influential poet of the post-Soviet era
From Times Wire Reports
July 17, 2007

Dmitri Prigov, 66, an avant-garde artist and poet considered one of the most influential writers of the post-Soviet era, died Monday in a Moscow hospital, the RIA-Novosti news agency said.

Prigov had been in intensive care since a heart attack July 7.

A prolific poet, Prigov's work has been widely published since the late 1980s, but he was perhaps best known in the West for his live performances, which incorporated visual and musical elements.

He and his close friend, Lev Rubenstein, were leaders of the so- called conceptualist school, which arose in unofficial Soviet art in the late 1960s. They were believed to have been the first in Russia to regard performance as an art form.

Until he fell ill, Prigov was planning to return to the ideals of his youth and participate in a performance in which he would sit in a wardrobe as it was hauled up 22 flights of stairs at Moscow State University and read poems all the way to the top, the Moscow Times reported.

↑ Index

486. George Bowering
Re: pen
Tue 17 Jul 2007

On Jul 16, 2007, at 8:45 PM, steve d. dalachinsky wrote:

> *speaking og world's best writers (qualify please) has anyone ever*
> *been*
> *nominted for any kind of pen award*

Oh sure. Lots of people have. You can Google PEN awards and find the names of winners, if not all the nominations.

>
GB
Under electronic surveillance.

↑ Index

487. **W.B. Keckler**
Who would combine Wilfred Owen and Ron Silliman?
Tue 17 Jul 2007

Well, of course Joe Brainard's Pyjamas would...some new poetry including a poem meditating upon the phenomenon that is RonSil.....and some Zombies get their haiku on...that and more at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

488. **Maria Damon**
[Fwd: Fwd: Serious News]
Tue 17 Jul 2007

This is a multi-part message in MIME format.

--part1_c19.1a714b52.33ce74df_boundary

Sonja Arsham Kuftinec
Associate Professor
Director of Undergraduate Studies
Theater Arts and Dance
University of Minnesota
[redacted]

****
Get a sneak peek of the all-new AOL at
http://discover.aol.com/memed/aolcom30tour

--part1_c19.1a714b52.33ce74df_boundary

--0-1288827387-1184701058=:89406

Bill Cottman
www.salon1016.org

----- Forwarded Message ----
From: "[redacted]" <[redacted]>
To: [redacted]
Cc: [redacted]
Sent: Tuesday, July 17, 2007 12:18:28 PM
Subject: Fwd: Sekou Lives... + FORWARD

In a message dated 7/17/2007 12:39:49 PM Central Standard Time, ADPATE writes:

-----Original Message-----
From: [redacted]
To: [redacted]
Bcc: [redacted]
Sent: Tue, 17 Jul 2007 9:23 am
Subject: Sekou Lives... + FORWARD

Please be advised that, all other rumors to the contrary notwithstanding, esteemed poet Sekou Sundiata is as of this writing (Tuesday morning, July 17, 2007) still fighting the latest battle for his life. Yes, he is in a hospital, he does remain in a coma and on life support, and, yes, he's still in critical condition. But he's still with us and still fighting back!

Yesterday, an eeg was performed on him and sometime today or tomorrow a cat scan will be underway.

As best as I could gather, on or about Friday, July 6th, Sekou suffered a mild heart attack, and on Sunday, July 8, he was doing well and walking about. Six days later, on the morning of Friday, July 13th, he was released from the hospital and returned home. That night, roughly after 10pm, he was hit again, this time more seriously. He was taken to Brooklyn Hospital and eventually transferred to a hospital in Westchester County, where he remains in relatively stable and critical condition.

You may contact me: [redacted] for further updates.

Later. Louis.

MEANWHILE, please spread the following statement as best as you would:

Dear Family, Friends:

Minutes ago, I spoke with a representative from Sekou Sundiata's family and the family wishes for me to let you know that, despite what has been circulating on some parts of the Internet, Sekou is "alive and maintaining."

While it is true that Sekou is very ill, he has NOT made his transition. He is alive. The family asks that your prayers and thoughts be toward his health and speedy recovery.

Please stay tuned for updates from the family via "Put On BLAST!" Feel free to forward this message in an effort to cancel any rumors you may have received.

Prayerfully,
April Silver
AKILA WORKSONGS, Inc.

Get a sneak peek of the all-new AOL.com.

AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

Get a sneak peek of the all-new AOL.com.

-----Original Message-----
From: [redacted]
To: [redacted]
Bcc: [redacted]
Sent: Tue, 17 Jul 2007 9:23 am
Subject: Sekou Lives... + FORWARD

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AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
http://tools.search.yahoo.com/shortcuts/#news

--0-1288827387-1184701058=:89406

-----Original Message-----
From: [redacted]
To: [redacted]
Bcc: [redacted]
Sent: Tue, 17 Jul 2007 9:23 am
Subject: Sekou Lives... + FORWARD

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?

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?

You may contact me: [redacted] for further updates.

?

Later. Louis.

?

?

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?

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489. W.B. Keckler
does anyone know is Randall Potts alive and well?
Tue 17 Jul 2007

....does anyone know if Randall Potts is alive and well...he's a poet who had a book out through O Books a few years back and published in mags like Five

Fingers Review. I saw an obit for a Randall Potts in Philly area I think it was dated June, 2007. Potts was in Frisco at the time of the publications I am speaking of....no malediction on a namesake but hope it wasn't he...

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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490. **Alan Sondheim**

Re: pen

Tue 17 Jul 2007

The ex-drummer of my group, Joel Zabor (now Rafi Zabor) won the Pen Faulkner award for best novel, The Bear Comes Home, a few year back -

- Alan

On Tue, 17 Jul 2007, George Bowering wrote:

> *On Jul 16, 2007, at 8:45 PM, steve d. dalachinsky wrote:*
>
> *speaking og world's best writers (qualify please) has anyone ever been nominted for any kind of pen award*
>
> *Oh sure. Lots of people have. You can Google PEN awards and find the names of winners, if not all the nominations.*
>
> *GB*
> *Under electronic surveillance.*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

491. George Bowering
Re: Three events
Tue 17 Jul 2007

On Jul 15, 2007, at 12:04 PM, Kevin Killian wrote:

> Hi there, I want to let you all know that my impressions of Art Basel
> 38 are on line now at FANZINE,
>
> www.thefanzine.com
>
> It's called "Diary of a Nobody," and it's quite long so give yourself
> a little time.
>
>
Thanks, Kevin--

It IS long, but it is fun, too.
And isn't Basel a cute town?
I know mainly the part that isn't hilly, the other
side of the Rhine.

George H. Bowering
Wishes your happiness.

↑ Index

492. Ruth Lepson
Re: Sad news
Tue 17 Jul 2007

very sad to hear it--my students loved to hear him, so did I.

On 7/15/07 8:29 PM, "Diane DiPrima" <[redacted]> wrote:

> *This came to me from another poet.*
>
> *Passing it on in the hope/belief that all good wishes beneficent thoughts are effective on some level.*
>
> *I performed with him once & remember his strong energy & good heart.*
>
> *Thanks, Diane di Prima*
> ----------
>
> *Forwarded message:*

> *just sending out the word. Lamont Steptoe just called me and asked me to pass on the word. It seems Sekou Sundiata had a heart attack yesterday and is in critical condition. Let's keep this strong spirited poet in our thoughts, meditations, and prayers.*

↑ Index

493. **W.B. Keckler**

Talking with A.I. A.L.I.C.E. about Degas, Bisexuality and Dinosaurs....

Tue 17 Jul 2007

Joe Brainard's Pyjamas is in conversation with A.I. A.L.I.C.E. about Degas, bisexuality, poetry, dinosaurs and other sundry topics....turns out she has a Ph.d. from one of our finer universities....who knew? Sound the artificial depths at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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494. **Jacob Edmond**

Dmitry Prigov dies

Tue 17 Jul 2007

St. Petersburg Times

Issue #1289 (55), Tuesday, July 17, 2007

Poet Prigov Dies MOSCOW (AP) — Dmitry Prigov, one of the most influential poets of the post-Soviet era, died early Monday in a Moscow hospital, the RIA-Novosti news agency reported. He was 66. Prigov had been in intensive care since suffering a heart attack July 7. He and his close friend Lev Rubenstein were leaders of the so-called conceptualist school, which arose in unofficial Soviet art in the late 1960s. They were the first in Russia to see performance as a form of art.

Dr Jacob Edmond
Senior Lecturer
Department of English
University of Otago

PO Box 56, Dunedin 9054, New Zealand
Office and street address: 1S3, 1st Floor, Arts Building, Albany St, Dunedin 9016, New Zealand
Phone: [redacted]
Fax: [redacted]
[redacted]
http://www.otago.ac.nz/english/staff/edmond.html

↑ Index

495. **newpoemsnow**
query for history of publishing (and service learning) resources
Tue 17 Jul 2007

Hi folks,

I am creating a section for our Multicultural America course at the university that takes a comparative look at the experience of individuals from multiple ethnic and other diverse groups in the US attempting to publish their literary work.

The course includes a service learning component.

If you know of resources that I should be aware of, such as political analyses of publishing history, or have suggestions for service learning opportunities (you may even know of an organization that could provide an online service learning experience?), please let me know.

Thank you very much,

Peter Blewett

Be a better Globetrotter. Get better travel answers from someone who knows. Yahoo! Answers - Check it out.

↑ Index

496. **David A. Kirschenbaum**
NYC/Exhibit at Boog City's 4th Annual Small, Small Press Fair
Tue 17 Jul 2007

---

please forward

Exhibit at Boog City?s 4th Annual Small, Small Press Fair
(with Indie Records and Crafts, too)

Sat. Aug. 4, 11:00 a.m.-5:00 p.m.

at day 3 of
Welcome to Boog City poetry and music festival
(complete fest info below)

Cakeshop
152 Ludlow St. (bet. Stanton and Rivington sts.)
NYC

$20 for a table

email [redacted] or call 212-842-BOOG (2664)

Featuring 15 on the 15?s,
a 15-minute musical performance each hour on the 15?s by:

Robert Kerr at

11:15 a.m.
12:15 p.m.
1:15 p.m.

Sean T. Hanratty at

2:15 p.m.
3:15 p.m.
4:15 p.m.

Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote thebook and lyrics for the short musical "The Sticky-Fingered Fiancee" and the songs for his plays "Kingdom Gone" and "Meet Uncle Casper" as well as his Brothers Grimm adaptations "Bearskin" and "The Juniper Tree." He was also a founding member of the Minneapolis band Alien Detector.

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course... http://myspace.com/seanthanratty

---

*Welcome to Boog City
4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

David Baratier
Sean Cole
John Coletti
Tom Devaney
Greg Fuchs
Joanna Fuhrman
Tony Gloeggler
Nada Gordon
Mitch Highfill
Brenda Iijima
Eliot Katz
Amy King
Mark Lamoureux
Kimberly Lyons
Gillian McCain
Simon Perchik
Wanda Phipps
Kristin Prevallet
Lauren Russell
Nathaniel Siegel
Rachel M. Simon
Christina Strong
Gary Sullivan
Rodrigo Toscano and his Collapsible Poetics Theater
Ian Wilder
Daniel Zimmerman
and more

and music from:

Dr. Benstock
The Drew Gardner Flash Orchestra
I Feel Tractor
The Leader
Rachel Lipson
Nan & the Charley Horses
The Passenger Pigeons (formerly The Sparrows)
and more

and

The Fugs album,
The Village Fugs, performed by
Paul Cama, Steve Espinola, I Feel Tractor,

JUANBURGUESA, and Scott MX Turner
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum
For more info: 212-842-BOOG (2664) * [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

497. David Chirot
Re: Dmitry Prigov (and perhaps Araki Yasusada)
Wed 18 Jul 2007

Many deep thanks to Igor Satanovsky for his excellent piece re Dmitry Prigov, included in this post--

Dmitry Prigov was also interested in and created many hyperauthorships--among them, as hypothetically posited by Mikhail Epstein, being that of Araki Yasusada.

On 7/17/07, David-Baptiste Chirot <[redacted]> wrote:
>
> A further "appearance" of Dmitry Prigov's that is very interesting and
> appropriately "strange" is that in his "Commentary and Hypotheses" which is
> one of the appendices that appears in Doubled Flowering From the Notebooks
> of Araki Yasusada--Mikhail Epstein posits two Russian writers as possible
> candidates for the "real" authorship of the Yasusada writings. One of the
> writers--"Hypothesis #2"--is Dmitry Prigov. (The other is Andrei Bitov.)
> Prigov's work, accompanied by a manifesto, Epstein points out, is included
> in the anthology Third Wave : The New Russian Poetry edited by Kent Johnson
> (the American poet most often pointed to as the "real author" of the
> Yasusada) and Stephen M. Ashby. Epstein offers evidence of both Prigov and
> Bitov--close acquaintances according to Epstein----having the opportunity
> and known proposed writings which never were published--of presenting their

> respective manuscripts to Johnson while in Russia, and their finding their
> way to publication not in Russian, but as English translations, purporting
> to be translations from the Japanese.
>
> ----------
> To: [redacted]
> From: [redacted]
> Date: Tue, 17 Jul 2007 20:34:10 -0700
> Subject: [spidertangle] Re: Unable to deliver your message
>
>
> Thanks Igor, clear reason to take note--
>
> *Igor Satanovsky <[redacted]>* wrote:
>
> Ye, Dmitry Aleksandrovich Prigov was a very interesting figure. Born in
> 1940, the same year as J.Brodsky, K.Kuzminsky and R.Kostelanetz, he truly
> came to spotlight only in the 80s, being a phenomenally gifted performer of
> his own writing. An artist by education, Prigov has been experimenting with
> various traditional and avant-garde poetic/artistic modes since the early
> 60s, including visual and typographic poetry (Sackners have some examples
in
> their archive). By the late 70's, he settled into very disciplined
> conceptual work, which at its core had a performance persona of Prigov as a
> cross between a mad Soviet intellectual and a traditional Russian «holy
> schizo», *yurodivyi. *In reality, he was probably one of the most
> consistently brainy and able thinkers of contemporary Russian culture,
> transporting his visual obsessions and artistic strategies into the verbal
> arts. He was too productive for his own good, writing, according to various
> estimates, 36000 to 40000 short poems. Russian public never absorbed even
> one percent of that, content to hear Prigov perform his most popular poems
> about President Reagan, and Soviet policeman, «millitsaner», from the 80's.
> Prigov didn't seem to mind, and thought that the public at large was not
> ready to absorb his more challenging work anyway.
>
> Prigov's poetic signiture's always been secondary to his persona, but it's
> very persistent and recognizable. His poems usually start in a traditional
> poetic meter, but veer off to a prosaic final line. They are often
> satirical, sharply social and absurdist in nature, contrasting several
> social, literary or ideological contexts to a revealing result. One good
> example is this poem from _Reagan's Image in the Soviet Literature_ series:
>

>
> Reagan doesn't want to feed us
> He makes a serious mistake
> It's only over there that they believe
> You've got to eat to live
>
> But we don't need his bread
> We'll live on our Idea
> It'll come to him quite suddenly: Hey, where are they? -
> But we've already settled in his heart.
>
>
> What we have here is a deconstruction of the late Soviet identity as that
> of the collapsing revolutionary empire begging its capitalist enemies to
> feed it, while shedding the dying revolutionary rethoric (*We'll live on
> our Idea*) for the newly appealing eastern-christian- orthodoxy makeup
(*_But
> we've already settled in his heart*_). Prigov's one of the first to
> notice, but there is more to his work.
>
> He is another of my favorites, which reveals how the best of Prigov's work
> can be subtle, sly and seriously uncanny at the same time.
>
>
> *
> When mad Jews
> Call Russia their Motherland
> And do better than a Russian
> Where they are not even invited
> And where invited, they do, too
> And where they themselves invite --
> She stands in all her beauty
> Russia, the Motherland of Jews.
>
> The line _*And where they themselves invite -*- has a lot to do with
> _jewish invitations_ that is, refers to Israel, often called among Russians
> the sixteenth Soviet republic. Prigov's work is full of shifting and
> transporting identities, that's probably why his it has been so important to
> the post-Soviet cultural scene.
>
> His later writing often had a much darker tone. He would pick a theme from
> the media headlines, say, Sexual Harassment, and develop it into a

> book-length poetic cycle, approaching his topic from all imaginable angles.
>
> As a true performance artist, close in some ways to Situationists, Prigov
> had an uncanny ability to mimic and blend in any social context, adapting
> and compromising discourses left and right. In that sense, he never was a
> dissident in the Soviet period. That is, he distrusted any kind of direct
> heroic or romantic sentiment, and kept his distance from both the
> Traditionalist and the Traditional Russian Avantgard camps, declaring
> himself to be a classicist. He was one strange and fascinating classicist, I
> gotta tell you that.
>
> igor satanovsky,
> new york
>
> **
> mIEKAL aND wrote on 7/17/07, 2:53 PM:
>
> Prigov, 66; artist and influential poet of the post-Soviet era
> From Times Wire Reports
> July 17, 2007
>
> Dmitri Prigov, 66, an avant-garde artist and poet considered one of
> the most influential writers of the post-Soviet era, died Monday in a
> Moscow hospital, the RIA-Novosti news agency said.
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> Prigov had been in intensive care since a heart attack July 7.
>
> A prolific poet, Prigov's work has been widely published since the
> late 1980s, but he was perhaps best known in the West for his live
> performances, which incorporated visual and musical elements.
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> He and his close friend, Lev Rubenstein, were leaders of the so-
> called conceptualist school, which arose in unofficial Soviet art in
> the late 1960s. They were believed to have been the first in Russia
> to regard performance as an art form.
>
> Until he fell ill, Prigov was planning to return to the ideals of his
> youth and participate in a performance in which he would sit in a
> wardrobe as it was hauled up 22 flights of stairs at Moscow State
> University and read poems all the way to the top, the Moscow Times
> reported.
>

>
>
> ----------
> Local listings, incredible imagery, and driving directions - all in one
> place! Find it! <http://maps.live.com/?wip=69&FORM=MGAC01>
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>
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>
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1OTQ2NTY3BHNlYwNmdHIEc2xrA21icnMEc3RpbWUDMTE4NDczNjg2Mg--->|
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> S P I D E R T A N G L E Projects listed at:
> http://www.spidertangle.net
> [image: Yahoo!
Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJkNzFoOGhiBF9TAzk3NDc2N
TkwBGdycElkAzc1NTk4NDYEZ3Jwc3BJZAMxNzA1OTQ2NTY3BHNlYwNmdHIE
c2xrA2dmcARzdGltZQMxMTg0NzM2ODYy>
> Change settings via the
Web<http://groups.yahoo.com/group/spidertangle/join;_ylc=X3oDMTJmdXY5Y3
VkBF9TAzk3NDc2NTkwBGdycElkAzc1NTk4NDYEZ3Jwc3BJZAMxNzA1OTQ2NT
Y3BHNlYwNmdHIEc2xrA3N0bmdzBHN0aW1lAzExODQ3MzY4NjI->(Yahoo! ID
required)
> Change settings via email: Switch delivery to Daily Digest<[redacted]?
subject=Email+Delivery:+Digest>| Switch
> format to Traditional<[redacted]?subject=Change+Delivery+Format:
+Traditional>
> Visit Your Group
>
<http://groups.yahoo.com/group/spidertangle;_ylc=X3oDMTJkdThxYTZuBF9TA
zk3NDc2NTkwBGdycElkAzc1NTk4NDYEZ3Jwc3BJZAMxNzA1OTQ2NTY3BHNlY
wNmdHIEc2xrA2hwZgRzdGltZQMxMTg0NzM2ODYy>| Yahoo!
> Recent Activity
>
> - 1
> New
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JmczAyZWFmBF9TAzk3MzU5NzE0BGdycElkAzc1NTk4NDYEZ3Jwc3BJZAMxNz
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>

> Visit Your Group
>
<http://groups.yahoo.com/group/spidertangle;_ylc=X3oDMTJlZHE2cWs2BF9TAzk3MzU5NzE0BGdycElkAzc1NTk4NDYEZ3Jwc3BJZAMxNzA1OTQ2NTY3BHNlYwN2dGwEc2xrA3ZnaHAEc3RpbWUDMTE4NDczNjg2Mg-->
> SPONSORED LINKS
>
> - Creative
writing<http://groups.yahoo.com/gads;_ylc=X3oDMTJjYjVwYjFoBF9TAzk3MzU5NzE0BF9wAzEEZ3JwSWQDNzU1OTg0NgRncnBzcElkAzE3MDU5NDY1NjcEc2VjA3NsbW9kBHN0aW1lAzExODQ3MzY4NjI-?t=ms&k=Creative+writing&w1=Creative+writing&w2=Creative+writing+course&w3=Creative+writing+class&c=3&s=79&g=2&.sig=gDlhoNsDAwzJPII1R5-_Ng>
> - Creative writing
course<http://groups.yahoo.com/gads;_ylc=X3oDMTJjOWc2c3U1BF9TAzk3MzU5NzE0BF9wAzIEZ3JwSWQDNzU1OTg0NgRncnBzcElkAzE3MDU5NDY1NjcEc2VjA3NsbW9kBHN0aW1lAzExODQ3MzY4NjI-?t=ms&k=Creative+writing+course&w1=Creative+writing&w2=Creative+writing+course&w3=Creative+writing+class&c=3&s=79&g=2&.sig=2N7RpVrGkm2FxonX-Sm3uw>
> - Creative writing
class<http://groups.yahoo.com/gads;_ylc=X3oDMTJjaXZwY2VlBF9TAzk3MzU5NzE0BF9wAzMEZ3JwSWQDNzU1OTg0NgRncnBzcElkAzE3MDU5NDY1NjcEc2VjA3NsbW9kBHN0aW1lAzExODQ3MzY4NjI-?t=ms&k=Creative+writing+class&w1=Creative+writing&w2=Creative+writing+course&w3=Creative+writing+class&c=3&s=79&g=2&.sig=RFfB64tpD4Vx5q7gd8NFKQ>
>
> Yahoo! TV
>
> Staying in
tonight?<http://us.ard.yahoo.com/SIG=12jnpjrpd/M=493064.10729663.11333354.8674578/D=groups/S=1705946567:NC/Y=YAHOO/EXP=1184744062/A=3848445/R=0/SIG=10t28jksf/*http://tv.yahoo.com/lineup/>
>
> Check listings to
>
> see what is on.
> Yahoo! Groups
>
> Moderator

Central<http://us.ard.yahoo.com/SIG=12jds7kr8/M=493064.10729651.11333342.8674578/D=groups/S=1705946567:NC/Y=YAHOO/EXP=1184744062/A=4617365/R=0/SIG=115gt68pf/*http://moderators.groups.yahoo.com/>
>
> Connecting a world
>
> of moderators
> Official Samsung
>
> Yahoo! Group
for<http://us.ard.yahoo.com/SIG=12j3587oq/M=493064.10972170.11554072.8674578/D=groups/S=1705946567:NC/Y=YAHOO/EXP=1184744062/A=4706133/R=0/SIG=11f8fj6tf/*http://tech.groups.yahoo.com/group/samsunghd/>
>
> supporting your
>
> HDTVs and devices.
> .
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> __,_._,___
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↑ Index

498. **Schuchat Simon**
Re: Dimitry Prigov RIP
Wed 18 Jul 2007

Prigov was a monumental poet, also a fine graphic artist, whose writings before and after the end of the Soviet Union were equally wonderful. I translated his long list poem "During me" (Pri mne) in Skanky Possum several years back -- I would recommend that as a somewhat different side from the writings Philip provides below.

I heard Prigov read back when I lived in Moscow (it was probably 2001), a work with musical (taped) accompaniment about "the Englishwoman and the Russian revolution," a spectacular performance.

another loss.

Date: Tue, 17 Jul 2007 06:34:27 -0400
From: Philip Metres

Subject: Dmitry Prigov, RIP

I posted this on my blog today, in memory of Prigov:

Eugene Ostashevsky sent me an email yesterday with news of the passing of a great poet, artist, and cultural laborer, Dmitry Prigov. One of the great innovators and tireless experimenters of his generation, Prigov's massive poetic and artistic output (he once promised to write 25,000 poems) has yet to receive full acknowledgement or readership in the United States. As far as I know, the only full-length collection of his poems to appear in English has been Fifty Drops of Blood, translated by Cris Mattison and published by Ugly Duckling Presse. In honor of his life and work, I'm posting a few Prigov poems I translated a few years back. Tomorrow, I'll post an interview of Prigov that I did in 1996, versions of which appeared in COMBO. He was electrifyingly intelligent, hilariously gesticulating, and humanely generous to me, a young American stuttering his Russian and misunderstanding the scope of his project.

Some Prigov poems:

1.

In Japan I would be Catullus
And in Rome I would be Hokusai
And in Russia I am the same guy
Who would have been
Catallus in Japan
And in Rome, Hokusai.

2.

The plumber goes into the winter yard
He looks: and the yard is already spring.
It's the same way as with him now--
He was a schoolboy, and now he's a plumber.

And the farther the more--farther is death,
And before that ripe old age
And before that, and before that,
And before that--as is now, a plumber.

3.

In the cafe of the house of Literators
Poliseman drinks beer
Drinks in his usual manner,
Not even seeing the literary workers

But they all look at him.
Around him it is light and empty

And all of their different arts
In his presence don't mean anything

He represents life,
Appearing in the form of Duty.
Life is short, but Art is long.
And in the battle Life wins

4.

Here is the Poliseman standing in place
Watching everything, remembering
Everything around and here is his pride
The ambulance dressed all in white flies up to him
Raises a fan of spring splashes
Hands entwined they're walking together
The heavens above them melt
The ground disappears in this place.

5.

It's not important the recorded milk production
Cannot be compared to the real milk production
Everything that's recorded is recorded in the heavens
And if it will come to be not in two or three days
Nevertheless it's really important when it will
And in some high sense it's already come true
And in some low sense everything will be forgotten
And it's nearly been forgotten already

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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499. Charlie Rossiter
literary blogs
Wed 18 Jul 2007

I've recently posted a couple of blogs on literary topics that may be of interest.

same blogs at two places...take your pick

www.myspace.com/charlierossiter

and

www.charlierossiter.blogspot.com

continue enjoying the summer

Charlie

↑ Index

500. charles alexander
A SALE A SALE
Wed 18 Jul 2007

Dear Friends,

As a lot of you know, all the artists and arts organizations at the Steinfeld Warehouse have to move out by July 31. We are having a sale to help with our futures. This is not a "yard sale" or "moving sale" as you might normally think of it. Rather, it is an art sale & poetry/fine art book sale, with some definite bargains to be found, but also with a sense that we need you to come and buy works to help us with expenses we are encountering -- generally, the spaces to which we are moving are two or three times more expensive than the marvelous Steinfeld Warehouse studios.

So, if you'd like to find great paintings by Cynthia Miller, Betina Fink, Elizabeth Criger, Laura LaFave, and Mary Theresa Dietz, amazing handcrafted furniture by Brian Kelly, Robert Robles & others at the Alamo Woodworks, photography by Joseph Labate, and books from Chax Press, please come!

As to the poetry and fine art books by Chax Press, you will encounter savings of more than $200 on at least one handmade book, and of $100 on another, as well as a lot of $11 to $16 books on sale for $10, and a few $8 books on sale for $5. Bargaining is encouraged on purchases of 5 books or more.

Come to buy! and pass the word on to serious art & poetry & book buyers!

THURSDAY JULY 19 from 4:30 to 6:30pm
SUNDAY JULY 22 from 3 to 5pm

101 W. 6th St. (west of Stone, east of Granada, at corner of 9th Ave., with sale at 9th Ave. entry)

Thank you,

Charles Alexander

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

↑ Index

501. steve d. dalachinsky

Re: pen

Wed 18 Jul 2007

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i mean on this list

On Tue, 17 Jul 2007 12:18:47 -0700 George Bowering <[redacted]> writes:
> On Jul 16, 2007, at 8:45 PM, steve d. dalachinsky wrote:
>
> > speaking og world's best writers (qualify please) has anyone
> ever
> > been
> > nominted for any kind of pen award
>
> Oh sure. Lots of people have. You can Google PEN awards and find
> the
> names of winners, if not all the nominations.
>
>
> >
> GB
> Under electronic surveillance.
>
>

↑ Index

502. **steve d. dalachinsky**
Re: pen
Wed 18 Jul 2007

---

right i know rafi

On Tue, 17 Jul 2007 16:13:14 -0400 Alan Sondheim <[redacted]>
writes:
> The ex-drummer of my group, Joel Zabor (now Rafi Zabor) won the Pen
> Faulkner award for best novel, The Bear Comes Home, a few year back
> -
>
> - Alan
>
>
> On Tue, 17 Jul 2007, George Bowering wrote:
>
> > On Jul 16, 2007, at 8:45 PM, steve d. dalachinsky wrote:
> >
> >> speaking og world's best writers (qualify please) has anyone
> ever been
> >> nominted for any kind of pen award
> >
> > Oh sure. Lots of people have. You can Google PEN awards and find
> the
> > names of winners, if not all the nominations.
> >
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> >>
> > GB
> > Under electronic surveillance.
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==========
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel
> [redacted].
> Webpage directory http://www.asondheim.org . Email:

> [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also
> check
> WVU Zwiki, Google for recent. Write for info on books, cds,
> performance,
> dvds, etc.
>
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>

↑ Index

503. **Simon DeDeo**
new on rhubarb is susan
Wed 18 Jul 2007

First of all, Elisa, Irwin and I are laboring hard over the second issue of absent. It really, truly, is coming out soon. Look for a last-minute intervention by Kent Johnson!

Secondly, I am in New York until the 23rd; I would love to make contact with any poets in the area (I hear there are a few) who want to knock back a few beers or, alternatively, alert me to good readings (I seem to have come when a few series have taken Summer hiatus.) Please backchannel.

Thirdly, I am struggling to pull together enough resarch to go on the job market in October, but did find the time today to post a new essay to rhubarb is susan -- the defeasible pause:

http://rhubarbissusan.blogspot.com/2007/07/defeasible-pause.html
http://rhubarbissusan.blogspot.com/

All the best,

Simon

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504. **amy king**
Next, next Friday in Brooklyn --->
Wed 18 Jul 2007

MiPOesias presents
[http://www.mipoesias.com]

~~ RICHARD PEABODY ~ NICOLE STEINBERG ~ CATE PEEBLES ~~

Friday, July 27, 2007 @ 7:00 PM

~~~

Richard Peabody, a prolific poet, fiction writer and editor, is an experienced teacher and important activist in the Washington , D.C. community of letters. He is the founder and co-editor of Gargoyle magazine and editor (or co-editor) of fourteen anthologies including Mondo Barbie, Mondo Elvis, Conversations with Gore Vidal, A Different Beat: Writings by Women of the Beat Generation, Alice Redux, Sex & Chocolate, Grace and Gravity: Fiction by Washington Area Women and Enhanced Gravity: More Fiction by Washington Area Women. He is the author of the novella Sugar Mountain, two short story collections, and six poetry collections. He is currently working on Electric Grace: Still More Fiction by Washington Area Women (forthcoming 2007). Peabody teaches at The Writer's Center and at Johns Hopkins University, where he has been presented the Faculty Award for Distinguished Professional Achievement. He lives and works in the Washington, D.C. area. You can find out more at: www.wikipedia.org and www.gargoylemagazine.com.

Nicole Steinberg is the Co-Editor of LIT and Associate Editor of BOMB Magazine. Her poetry has appeared or is forthcoming in Gulf Coast, McSweeney's Internet Tendency, The Bedside Guide to No Tell Motel—Second Floor, PMS, Lumina, and Half Drunk Muse, and she writes for music webzine Axis of Live. She's the founder, curator and host of EARSHOT, a Brooklyn-based reading series dedicated to the work and presence of emerging writers in the New York City area. She lives in Queens, New York.

Cate Peebles was born in Pittsburgh and currently lives in Brooklyn. She is a graduate of Reed College and is currently enrolled in the MFA program at the New School. She works as an editorial assistant on an oral biography of George Plimpton that will be published by Random House in 2008.

~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope you'll stop by!
Amy King
MiPO Host
http://www.mipoesias.com
~~~~~~~~

please forward
apologies for cross-posting
wrote:","On 6/29/07, \u003cb class\u003dgmail_sendername\>Janet Holmes\u003c/b\> <[redacted]> wrote:","googlegroups.com",,,"\u003cpussipo.googlegroups.com\>","",0,"[redacted]","\[redacted]\>",0,,0,"In reply to \"Tonight in Brooklyn\"",0]); D(["mb","Say hi to Ethan for me!",1]); //-->

Got a little couch potato?
Check out fun summer activities for kids.

↑ Index

505. amy king
MiPO Films
Wed 18 Jul 2007

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http://mipovideo.blogspot.com/2007/07/stacy-szymaszek-and-ethan-paquin.html#links

Description: Stacy Szymaszek and Ethan Paquin MiPOesias Reading @ Stain Bar Williamsburg, Brooklyn June 28, 2007 ETHAN PAQUIN is author of My Thieves (Salt, 2007), The Violence (Ahsahta Press, 2005), Accumulus (Salt, 2003) and The Makeshift (UK: Stride, 2002). He lives and teaches in Buffalo, NY, and returns to seacoast New Hampshire every summer.

http://www.mipoesias.com/Poetry/paquin_ethan.html

Stacy Szymaszek is the author of Emptied of All Ships (Litmus Press, 2005) as well as several chapbooks. After working at Woodland Pattern Book Center in Milwaukee, WI for many years she moved to New York to be the Program Coordinator at the Poetry Project at St. Mark's Church. This year she is also the Monday Night Reading curator. She edited Gam: A Survey of Great Lakes Writing which lived for 4 issues, and now works as co-editor or contributing editor on various projects including Instance Press and Fascicle. Her current work in process is called "hyper glossia," parts of which can be found on the internet, in a Belladonna* chap book and forthcoming from Hot Whiskey Press.

http://www.mipoesias.com/Poetry/szymaszek_stacey.html

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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506. **W.B. Keckler**
Vetock Redux, "As With Mantis," and a Brief "Review" of Black Snake Moan on JBP
Wed 18 Jul 2007

Aestival not hibernal blasts from the past and present race down Joe Brainard's Pyjamas' slopes like a chinook...and Christina Ricci puts on her hootchie momma cut-offs just for you...the language is tramping it up at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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507. **Daniel Godston**
Sekou Sundiata
Wed 18 Jul 2007

I just heard that Sekou Sundiata passed away this morning... Very sad news. He was an amazing poet and performer.

↑ Index

508. **Sheila Murphy**
be sure to check out humor in poetry at jacket 33
Wed 18 Jul 2007

Worth the read, including work and conversation among the fine cast of contributors.

Sheila Murphy

↑ Index

509. **Daniel Godston**
Sekou Sundiata
Wed 18 Jul 2007

---

forwarded --

From: Cathy Zimmerman [mailto:[redacted]]

Sent: Wednesday, July 18, 2007 2:46 PM

Dear Friends and Colleagues,

It is with deep sadness and the heaviest of hearts that we inform you that Sekou Sundiata, the eloquent and much loved poet, performer, artist activist and

educator, passed away this morning July 18, 2007 at 5:47am at the age of 58 due to heart failure.

Sekou Sundiata fell ill earlier this month as he was preparing for the European premiere of his latest epic music/theater piece, the 51st dream state, at the Stimmen Festival in Germany. In early June he performed, blessing the boats, at the Spoleto Festival in S.C. and delivered a keynote presentation at the 13th Annual Pedagogy and Theatre of the Oppressed International Conference in Minneapolis. He leaves behind a full schedule of performances, community residencies and keynote speeches.

Mr. Sundiata's untimely passing is a profound loss not only to his family and innumerable friends, colleagues and students but also to all of the individuals and communities whom he touched and changed through his performances, music, writings, public talks, interviews and conversations.

Mr. Sundiata is survived by his wife, Maurine (Kazi) Knighton, daughter Myisha Gomez, stepdaughter Aida Riddle, grandson Amman and his mother Virginia Myrtle Feaster, two brothers William and Ronald and lots of nieces, nephews, aunts and uncles. Cards can be sent to Maurine at 296 Stuyvesant Avenue, Brooklyn, New York 11221. Donations in memory of Sekou may be made to the National Kidney Foundation at 30 E. 33rd Street, Suite 1100, New York NY 10016. Details regarding funeral arrangements will be forthcoming.

We have attached here some additional information about Sekou Sundiata and his work. Please feel free to contact us for further information.

In the words of Sekou,

All of a sudden.,
Cathy, Ann, Jordana, Milka and Emily
MAPP International Productions
Tel: [redacted]

excerpt from the 51st (dream) state by Sekou Sundiata:

What if we were Life
Or Liberty
Or the Pursuit of something new?
Between the rocks below
and the stars above
What if we were composed by Love?
And what if we could show
that what we dream
is deeper than what we know?
Suppose if something does not live
in the world

that we long to see
then we make it ourselves
as we want it to be
What if we are Life
Or Liberty
and the Pursuit of something new?
And suppose the beautiful answer
asks the more beautiful question,
Why don't we get our hopes up too high?
What don't we get our hopes up to high?
High!

↑ Index

510. Halvard Johnson
Re: Sekou Sundiata
Wed 18 Jul 2007

Sorry to hear that. We were colleagues for a while
at the New School. My wife and he were colleagues
for years.

Here's a sample:

http://www.salon.com/audio/2000/10/05/sundiata/

Hal

"I can't understand it. I can't even understand
the people who can understand it."
--Queen Juliana of the Netherlands

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 18, 2007, at 5:11 PM, Daniel Godston wrote:

> *I just heard that Sekou Sundiata passed away this morning... Very sad news.*
> *He was an amazing poet and performer.*

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511. steve d. dalachinsky

Re: be sure to check out humor in poetry at jacket 33

Wed 18 Jul 2007

---

sad news just informed that sekuo sendiata passed away this morning

On Wed, 18 Jul 2007 15:14:05 -0700 Sheila Murphy <[redacted]>
writes:
> Worth the read, including work and conversation among the fine cast
> of contributors.
>
> Sheila Murphy
>
>

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512. Alan Sondheim

Our Wonderful Picture of the Month!

Wed 18 Jul 2007

Our Wonderful Picture of the Month!

What happens when the image of a text becomes the archaeology of the text itself? Let's find out in this wonderful image by Alan Sondheim. He says: "I took this with a Canon 630 set on flash and automatic. The image is a shelf in my local bookstore, full of works connected with "theory" and other intellectual pursuits. But everyone knows that books like knowledge, decay, and I thought, how can I hasten the process? I experimented with many filters and pencil bandwidths, finally settling on an ideal transfor- mation, in which a few of the titles like Doubt are just barely visible. I hope to continue in this vein; the best thing about digital photography is that no one needs to shoot your failures, and there are so many successes! I'd advise anyone to just keep their eyes open, to shoot what they know, and to shoot as many images as possible. You'll find that one golden one in the mountain of dross, but it's always worth waiting for. And with digital, you can just shoot and shoot and shoot! It costs almost nothing to make mistakes, but takes a great deal of editing and creative energy to find that one perfect image, the one that dreams are made of." We are sure that Alan will continue to make these "perfect images," and we will all enjoy them. This is a far cry from our Sunset Composition we began with, just a few months ago! http://www.asondheim.org/thelatest.jpg

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513. Nicholas Karavatos
"*Darwish blasts Palestinian factions*"
Thu 19 Jul 2007

Darwish blasts Palestinian factions
http://archive.gulfnews.com/region/Middle_East/10140108.html

07/18/2007 07:08 PM | Agencies

Gaza City, Gaza Strip: The world's most recognized Palestinian poet, Mahmoud Darwish, delivered a stinging tirade against rival Palestinian factions on Sunday in his first public appearance in decades in the Israeli city of Haifa.

The reading by Darwish, known as the "Palestinian national poet," came a month after deadly battles between rival Palestinian factions Fatah and Hamas last month in the Gaza Strip, claiming dozens of casualties.

The factions subsequently formed separate regimes. One is run by militant Islamic Hamas in Gaza, while the moderate Fatah formed a government in the West Bank.

Darwish, 66, who was born in a village near Haifa, described the Gaza infighting as a "a public attempt at suicide in the streets." He spoke to a packed auditorium in the Israeli port city. The recital was also broadcast live over Arab satellite television.

"We became independent," Darwish said mockingly. "Gaza became independent of the West Bank, and for one people, two countries, two prisons."

Darwish said bitterly the two governments made the possibility of creating a Palestinian state "one of the seven wonders of the world."

Darwish also directed barbs at Israel, blaming the Jewish state for not taking advantage of a historical chance at peace.

It was Darwish's first poetry reading in Haifa since he left the port city in 1970 to study in the former Soviet Union.

While Haifa is city known for its coexistence among Jews and Arabs, it was a flourishing, mostly Palestinian, town before Israel won the 1948 war that followed its creation. Most of its original residents fled or were forced out in 1948, and the town, nicknamed "the Bride of the Sea," looms large in Palestinian literature.

Since 1970, Darwish only briefly returned for personal engagements.

He joined the Palestinian Liberation Organization, living in different Arab countries. He resigned from the PLO in 1993 in protest over the interim peace accords that the late Palestinian leader, Yasser Arafat, signed with Israel. Darwish moved to the West Bank city of Ramallah in 1996.

His poetry has been translated into more than 20 languages, and he has won many international prizes for his work.

_____ Need a brain boost? Recharge with a stimulating game. Play now!
http://club.live.com/home.aspx?icid=club_hotmailtextlink1

↑ Index

514. Susan Webster Schultz
New projects by TINFISH PRESS
Thu 19 Jul 2007

NEW AT TINFISH PRESS

I.

ABOUT LOOKING initiates a new component to Tinfish, featuring writings on art. The first installment is by Jaimey Hamilton on DRAWING TO REMEMBER, a project by Dana Forsberg. Forsberg's work is also featured at this site: drawings of the artist and some of her friends by a police sketch artist. As Hamilton writes of the project: “Each portrait is more than simply a translation from memory, but a result of the frustrating experience of trying to translate a mental and seemingly more 'private' image into a more 'public' one. This comes across in viewing the series as well. We are left with the 'evidence' of each describer’s unique perception and are drawn into comparing one portrait to the next as we move down the row, experiencing the portraits as if they were a police line-up, looking for the tell-tale differences in each version of the subject.”

Hamilton's research concerns the intersection of contemporary subjectivity, commodity culture, mass media, and the visual arts in a global context. Hamilton is an Assistant Professor at the University of Hawai'i at Manoa - Department of Art and Art History.

http://tinfishpress.com/art.html

II.

Tinfish is also launching two chapbooks this week. One is by Sarith Peou, a survivor of the Khmer Rouge genocide in Cambodia in the 1970s and currently an inmate at Stillwater Prison in Minnesota. Designed by Lian Litvin, using archival materials from the Cambodia Documentation Center.

CORPSE WATCHING: http://tinfishpress.com/hot_off_the_press.html

The second book is by a prominent contemporary Korean poet, Hwang Jiwoo, and translated by the late Scott Swaner and Young-Jun Lee. Designed by Gaye Chan.

SOMEDAY I'LL BE SITTING IN A DINGY BAR:
http://tinfishpress.com/hot_off_the_press.html

You can purchase books through our website with a credit card or from Small Press Distribution. Or you can send us checks: Tinfish Press, 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744. In Honolulu, Tinfish publications are available at the UH Bookstore and Native Books.

Aloha,
Susan M. Schultz
Editor, Tinfish Press

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515. **steve d. dalachinsky**
Re: Sekou Sundiata
Thu 19 Jul 2007

---

forwarded --

From: Cathy Zimmerman [mailto:[redacted]]

Sent: Wednesday, July 18, 2007 2:46 PM

Dear Friends and Colleagues,

It is with deep sadness and the heaviest of hearts that we inform you that
Sekou Sundiata, the eloquent and much loved poet, performer, artist activist
and educator, passed away this morning July 18, 2007 at 5:47am at the age of
58 due to heart failure.

Sekou Sundiata fell ill earlier this month as he was preparing for the European premiere of his latest epic music/theater piece, the 51st dream state, at the Stimmen Festival in Germany. In early June he performed, blessing the boats, at the Spoleto Festival in S.C. and delivered a keynote presentation at the 13th Annual Pedagogy and Theatre of the Oppressed International Conference in Minneapolis. He leaves behind a full schedule of performances, community residencies and keynote speeches.

Mr. Sundiata's untimely passing is a profound loss not only to his family and innumerable friends, colleagues and students but also to all of the individuals and communities whom he touched and changed through his performances, music, writings, public talks, interviews and conversations.

Mr. Sundiata is survived by his wife, Maurine (Kazi) Knighton, daughter Myisha Gomez, stepdaughter Aida Riddle, grandson Amman and his mother Virginia

Myrtle Feaster, two brothers William and Ronald and lots of nieces, nephews, aunts and uncles. Cards can be sent to Maurine at 296 Stuyvesant Avenue, Brooklyn, New York 11221. Donations in memory of Sekou may be made to the National Kidney Foundation at 30 E. 33rd Street, Suite 1100, New York NY 10016. Details regarding funeral arrangements will be forthcoming.

We have attached here some additional information about Sekou Sundiata and
his work. Please feel free to contact us for further information.

In the words of Sekou,

All of a sudden.,
Cathy, Ann, Jordana, Milka and Emily
MAPP International Productions
Tel: [redacted]

excerpt from the 51st (dream) state by Sekou Sundiata:

What if we were Life
Or Liberty
Or the Pursuit of something new?
Between the rocks below
and the stars above
What if we were composed by Love?
And what if we could show
that what we dream
is deeper than what we know?
Suppose if something does not live
in the world
that we long to see
then we make it ourselves
as we want it to be
What if we are Life
Or Liberty
and the Pursuit of something new?
And suppose the beautiful answer
asks the more beautiful question,
Why don't we get our hopes up too high?
What don't we get our hopes up to high?
High!

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516. **blacksox**

AUSTINS 7-18 -- Tritt & Darkhorse..Orlando*

Thu 19 Jul 2007

My goal in creating the readings at Austin's Coffee and Film in Winter Park, Florida (near Orlando) was to give all types of poetry a place of expression. I didn't want it to become another coffee house/ open mic. Orlando has a growing poetry community and for central Florida that's a good thing.

Adam Byrn Tritt and Donnie Darkhorse were brave enough to be our first features. Brave, because we have had a year of just Open Mic

They did not disappoint!

(Hey I am looking for more readers backchannel me)

Review of Austin's 7/18

Adam and Donnie were just great.
two very different styles of expression made me have a great time at my own event.
(that's not just blowing smoke either)

Thanks
Russ Golata

CONTACT INFORMATION for Adam and Donnie is listed below

The Phoenix and the Dragon now in print
Adam Byrn Tritt's latest release is a good indicator of how much talent he has
Wonderful book

Poclaimation...

My second book, The Phoenix and the Dragon: Poems of the Alchemical Transformation, is about to hit the shelves. It follows my first book, Tellstones, and several anthologies and is my first collection through Smithcraft Press. Included in this volume are pieces for which I was awarded the 2006 EPPIE Prize for poetry in an anthology. In addition, it contains several pieces of stunning artwork by Evanne Floyd, whose work also graces the back cover. So please support the arts, writing and, most importantly, Evanne and I, by looking below and ordering your copy. Of course, the absolute easiest way to reserve your edition is to use PayPal or, even better, just send me your email address, how many copies and I’LL have a PayPal link sent to YOU.

You can also go to www.adamusatlarge.blogspot.com and order there. And soon, www.adamtritt.com

Please forward this to where ever and who ever you can/like/wish or your entire emails list... whichever is larger (smile) . If you would like me to come to your store for workshops and booksignings, please contact me. I'd love to.

Thank you,
Adam Byrn Tritt

Adam Byrn Tritt puts me on the horns of that dilemma between Apollo or Pan. So what makes his poetry good, then? As a poet he consulted not so much with his mortal texts, but with his heart, personal muses, and the Gods. Raymond T. Anderson, Editor, Oestara Publishing

[Tritt is] unique, brilliant, wicked-ass funny, and a mensch.... Valerie Turner, Editor

Website: http://www.adamusatlarge.blogspot.com

Donnie Darkhorse
On a National book tour--from Connecticut
with his blend of house music and poetry
pushed the audiance in a different direction
His poetry is as dark as his name
all political rants with a musical backdrop

his web address

www.myspace.com/darkhorse1804

or

www.wastelandpress.net

A solid night and a nice blend of sounds

↑ Index

517. Philip Metres
More Prigov: An Interview
Thu 19 Jul 2007

Yesterday, I posted my (unpublished) interview on my blog, www.behindthelinespoetry.blogspot.com with Dmitry Prigov, taken in 1996. It illuminates Prigov's project, first and foremost, but it also provides a glimpse into the landscape of Russian poetry, art, and culture from a postmodern perspective. Prigov's postmodernism was not a desiccated version of Western postmodernism; it was entirely his own, and, for this young writer, completely eye-opening and generative. On a political note, one of the prophetic moments in the interview is when he discusses how the new "other," the new enemy for Russia that would replace the "capitalist," will be "the Chechen." He says: "I

think that the enemy has shifted to the Muslims--they will now be accused of being the devil."

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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518. Thomas savage
Re: Sekou Sundiata
Thu 19 Jul 2007

Death seems everywhere this morning. The wonderful Sekou Sundiata and the superb tenor Jerry Hadley whom I reviewed (my first review, actually) in the opera The Great Gatsby and who thrilled me in his unforgettable performance in Stravinsky's Rake's Progress. At least Sundiata died by natural causes. Hadley shot himself in the head.

"steve d. dalachinsky" <[redacted]> wrote: forwarded --

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Sent: Wednesday, July 18, 2007 2:46 PM

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Minneapolis. He leaves behind a full schedule of performances, community residencies and keynote speeches.

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his work. Please feel free to contact us for further information.

In the words of Sekou,

All of a sudden.,
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MAPP International Productions
Tel: [redacted]

excerpt from the 51st (dream) state by Sekou Sundiata:

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Or Liberty
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Between the rocks below
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What if we were composed by Love?
And what if we could show
that what we dream
is deeper than what we know?
Suppose if something does not live
in the world
that we long to see
then we make it ourselves
as we want it to be
What if we are Life
Or Liberty
and the Pursuit of something new?

And suppose the beautiful answer
asks the more beautiful question,
Why don't we get our hopes up too high?
What don't we get our hopes up to high?
High!

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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519. charles alexander
A SALE A SALE
Thu 19 Jul 2007

Repeating message below: I had neglected to say that for this event only, 10% of all sales proceeds will go to Habitat for Humanity!

Also, for those who can't be here, this weekend I will post a way for you to participate in the Chax Press part of the sale via mailing a check to buy items. I.e. I'll post a list of books available for $10, books available for $5, handmade fine art books for sale at varying prices ranging from $30 to $1,200.

Thank you!

Charles

Dear Friends,

As a lot of you know, all the artists and arts organizations at the Steinfeld Warehouse have to move out by July 31. We are having a sale to help with our futures. This is not a "yard sale" or "moving sale" as you might normally think of it. Rather, it is an art sale & poetry/fine art book sale, with some definite bargains to be found, but also with a sense that we need you to come and buy works to help us with expenses we are encountering -- generally, the spaces to which we are moving are two or three times more expensive than the marvelous Steinfeld Warehouse studios.

So, if you'd like to find great paintings by Cynthia Miller, Betina Fink, Elizabeth Criger, Laura LaFave, and Mary Theresa Dietz, amazing handcrafted furniture by Brian Kelly, Robert Robles & others at the Alamo Woodworks, photography by Joseph Labate, and books from Chax Press, please come!

As to the poetry and fine art books by Chax Press, you will encounter savings of more than $200 on at least one handmade book, and of $100 on another, as well as a lot of $11 to $16 books on sale for $10, and a few $8 books on sale for $5. Bargaining is encouraged on purchases of 5 books or more.

Come to buy! and pass the word on to serious art & poetry & book buyers!

THURSDAY JULY 19 from 4:30 to 6:30pm
SUNDAY JULY 22 from 3 to 5pm
101 W. 6th St. (west of Stone, east of Granada, at corner of 9th Ave., with sale at 9th Ave. entry)

Thank you,

Charles Alexander

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

↑ Index

520. Aaron Belz
A-team, b-list, c-SPAN
Thu 19 Jul 2007

Dear friends-

I am trying to build a primer based on American slang abbreviations, popular acronyms, brands, and nicknames, so that I can teach my kids the alphabet in a "relevant" way. I've posted what I have so far on my blog:

http://belz.wordpress.com/

You'll see that I have accounted for everything but R and W, and i'm hoping that you (being poets and poet-types) can help me fill in the blanks. I still have questions about Z and H, and there are a couple of other fishy ones. I'm open to all suggestions. I'm trying to come up with the *right* list, as in, the most recognizable.

The rule is that each entry should be its letter followed by a single-syllable word, with the stress on the initial letter. I'm open to phonemes (as in "wi-fi" for Y, "Jay-Z" for J) but would prefer single letters ("P-funk" for p).

Please help. Thanks-

Aaron

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521. **Stephen Ellis**
New Wieners Book
Thu 19 Jul 2007

Has anyone got a line on where Wiener's new Book of Prophesy is available, like address of publisher, email, or whatever? Please b/c me. SE

_____
http://liveearth.msn.com

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522. **Charlie Rossiter**
Stanford Commencement Address
Thu 19 Jul 2007

Read and ponder

Charlie

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523. **David Chirot**
Re: Images by Prigov, link to reading/lecture, lps, his film star turn--"and "Fortress Laboratory"
Thu 19 Jul 2007

At my blog entry for yesterday "Sembrar la memoria Dmitry Prigov" one may
> find some examples of Prigov's visual works--he made tens of thousands so is
> but a drop in the oceans--as well the dvd cover for the film he appeared in,
> the covers for some lps he collaborated/participated on, some comments on
> his relation with hyperauthorships (Chinese and Yasusada among many as noted
> in post yesterday & "sowing of memory" as other forms of sowing "leaves of
> grass" as well as a video link to a lecture/reading by Prigov from 2002 and
> sites for work of Mikhail Epstein and Gerald Janecek.
> At the same site as Prigov's reading/lecture are among others ones
> by Robert Creeley and A. Dragomoshenko.

today's entry has truly terrifying article on the "Fortress Laboratory" and "show room"(Gaza) for the megabusiness of "homeland securities" weapons and equipments, control of populations, State Terrorism, and the attendant Corporate Mercenary armies, Coporate "cleanup/recovery" operations-- etc--as the big "Fashion Show" for these approaches----in relation with art works --from artists in many media around the world and myself--in relation to these at the blog for over a year ongoing--(one of the major Themes has been Walls--sites/sights/cites of these from/with/for/by many different points of view, uses,

media--their anti-possibilites and possiblities of finding ways to make cracks in them etc--the many different ways of "writing on the wall"--"writing through the wall"--etc--) "Where life had no value, death had its price." Billions of dollars . . . involved in the "creation and production" of death--

http://davidbaptistechirot.blogspot.com

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524. Jennifer Karmin
Printers' Ball: July 20th
Thu 19 Jul 2007

The 3rd Annual Printers' Ball:
July 20, 2007 8pm

http://printersball.org

Literary organizations of all kinds
gather under one roof
for a spree of Chicago's reading scene

An all-ages celebration
with free admission, magazines & more

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Haymarket Books | Hourglass Books | In These Times | International Socialist Review | The Journal of Artists' Books | Journal of Ordinary Thought | Jack Black's Body | Kedzie Press | Love, Chicago | Literago.org | Lumpen | LVNG | The Machine | MAKE | March Abrazo Press | MilkMag.org | Moonlit | Mule Magazine | Myopic Books & Poetry Series | Newcity | Other Voices | Palabra Pura Series | Poetry | The Poetry Center of Chicago | The Poetry Foundation | Polyphony | Press of the Third Mind | Puddin'head Press | Punk Planet | Quimby's | Reading Under the Influence | Reconstruction Room | Red Rover Series | Rhino | Roctober Magazine | Rose Metal Press | Rubba Ducky | Screwball Press | Select | Seven Ten Bishop | shelter | Shortpants Press | The Skeleton News | Small Happy | Stop Smiling | StoryQuarterly | Switchback | Books | Terry Plumming | Tia Chucha Press | THE2NDHAND | Time Out Chicago | TriQuarterly | Try Less Hard | UR Chicago Magazine | Venus Zine | Virtual Artists Collective | WLUW | The Writers WorkSpace | You Are Beautiful | And others...

Live music!
Punk Planet presents Magic Lantern, Venus Zine presents Blue Ribbon Glee Club and The 1900s, DJs from WLUW & Flameshovel Records

Demonstrations by
Gnoetry & Reading Under the Influence

FREE all-beef hot dogs of RED HOT CHICAGO. Mustard courtesy of MAKE: A Chicago Literary Magazine.

Installation by Chicago Underground Library, HAUNTING MACHINE built & operated by Terry Plumming, comics by Shortpants Press, free featherproof T-shirts to the first one hundred attendees, posters by Delicious Design League, special offer subscriptions & more!

___ Shape Yahoo! in your own image. Join our Network Research Panel today!
http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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525. **Ruth Lepson**
Re: A-team, b-list, c-SPAN
Thu 19 Jul 2007

thanks for making me laugh out loud--your poems are fun(NY) & the first one says it all, yet you clearly have more to say. sending kids to yr website--maybe they will have some ideas.

Ruth Lepson

On 7/19/07 1:21 PM, "Aaron Belz" <[redacted]> wrote:

> *Dear friends-*
>
> *I am trying to build a primer based on American slang abbreviations, popular acronyms, brands, and nicknames, so that I can teach my kids the alphabet in a "relevant" way. I've posted what I have so far on my blog:*
>
> *http://belz.wordpress.com/*
>
> *You'll see that I have accounted for everything but R and W, and i'm hoping that you (being poets and poet-types) can help me fill in the blanks. I still have questions about Z and H, and there are a couple of other fishy ones. I'm open to all suggestions. I'm trying to come up with the *right* list, as in, the most recognizable.*
>
> *The rule is that each entry should be its letter followed by a single-syllable word, with the stress on the initial letter. I'm open to phonemes (as in "wi-fi" for Y, "Jay-Z" for J) but would prefer single letters ("P-funk" for p).*
>
> *Please help. Thanks-*
>
> *Aaron*

↑ Index

526. **EJOYCE**
Sun & Moon Press
Thu 19 Jul 2007

I have written an article on Susan Howe's poem, "Tuning the Sky," which is going to be included in the How2 eco-feminism issue, and I'm trying to find out how to get permission to publish images of a few pages of the poem. This poem is collected in _Europe of Trusts_ published by Sun & Moon Press. I know that the Sun & Moon Press is no longer in business and the papers are archived in the Mandeville Collection, but it sounds like I need permission from Douglas

Messerli. Is this true? Does anyone know how to reach him? Is it sufficient to get Howe's permission?

Lisa Joyce

Elisabeth Joyce, Ph.D.
Associate Professor
Department of English and Theatre Arts
Edinboro University of Pennsylvania
500 Meadville Street
Edinboro, PA 16444
[redacted]

↑ Index

527. **Jerrold Shiroma**
Re: Sun & Moon Press
Thu 19 Jul 2007

New Directions reprinted that book, so you might get in touch with them...

EJOYCE wrote:
> I have written an article on Susan Howe's poem, "Tuning the Sky," which is going to be included in the How2 eco-feminism issue, and I'm trying to find out how to get permission to publish images of a few pages of the poem. This poem is collected in _Europe of Trusts_ published by Sun & Moon Press. I know that the Sun & Moon Press is no longer in business and the papers are archived in the Mandeville Collection, but it sounds like I need permission from Douglas Messerli. Is this true? Does anyone know how to reach him? Is it sufficient to get Howe's permission?
>
> Lisa Joyce
>
> Elisabeth Joyce, Ph.D.
> Associate Professor
> Department of English and Theatre Arts
> Edinboro University of Pennsylvania
> 500 Meadville Street
> Edinboro, PA 16444
> [redacted]
>
>

↑ Index

528. Mark Weiss
Re: Sun & Moon Press
Thu 19 Jul 2007

Contact Doug at Green Integer Books, http://www.greeninteger.com/.

Mark

At 05:35 PM 7/19/2007, you wrote:
>I have written an article on Susan Howe's poem, "Tuning the Sky,"
>which is going to be included in the How2 eco-feminism issue, and
>I'm trying to find out how to get permission to publish images of a
>few pages of the poem. This poem is collected in _Europe of Trusts_
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>Elisabeth Joyce, Ph.D.
>Associate Professor
>Department of English and Theatre Arts
>Edinboro University of Pennsylvania
>500 Meadville Street
>Edinboro, PA 16444
>[redacted]

↑ Index

529. Crane's Bill Books
Re: New Wieners Book
Thu 19 Jul 2007

From www.bootstrapproductions.org . SPD also has it (www.spdbooks.org).
How about the chapbook Kidnap Notes, apparently put out a few years ago by Pressed Wafer? Gone for good?
J. A. Lee
Crane's Bill Books

----- Original Message -----
From: "Stephen Ellis" <[redacted]>
To: <[redacted]>

Sent: Thursday, July 19, 2007 11:33 AM
Subject: New Wieners Book

> *Has anyone got a line on where Wiener's new Book of Prophesy is available, like address of publisher, email, or whatever? Please b/c me.*
> *SE*
>
> _____
> *http://liveearth.msn.com*

↑ Index

530. **W.B. Keckler**

Joe Brainard's Pyjamas Find Themselves New England Bound

Thu 19 Jul 2007

Joe Brainard's Pyjamas find a Burning Bush in Portland, Maine, a city which is taking us back to 19th century France beautifully, and uncover evidence that Mother Nature has Soho aspirations...it's all quite visual tonight at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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531. **Ruth Lepson**

Re: seeking submissions for We mag from Naropa

Thu 19 Jul 2007

Can you use a soundfile--a hiphop group--actually a group that uses hiphop rhythms to play with, has sampled my voice to use as an instrument in one of their pieces. Shd they send it for another issue?
All the best,
Ruth Lepson

On 7/11/07 8:57 PM, "Jim Andrews" <[redacted]> wrote:

> *Below is a call from Chris Funkhouser for submissions to We mag from Naropa.*
>
> *ja*
>
> *-----Original Message-----*
> *From: Funkhouser, Chris [mailto:[redacted]]*
> *Sent: July 11, 2007 5:28 PM*
> *To: Jim Andrews*
> *Subject: RE: avantgardes*

> *hey jim*
> *I am teaching at Naropa University this week and wanted to let you know that I am, along with my students, putting together an issue of We magazine for the first time since 1993. The course I am teaching is called Creative Cannibalism & Prehistoric Digital Poetry (see http://web.njit.edu/~funkhous/2007/naropa) and the main issues we are exploring are spatial representation, temporal-spatial ideas, appropriative practices, intensive graphicism, automation, software, sampling, and digital calculation. The course ends on Friday (7/13) and we plan to put the magazine together on Friday morning. It is very short notice, but Im hoping that you might have something appropriate to contribute. The issue will be published online, and we are accepting work in all formats (contents will be posted as pdf, html, flash, soundfiles, etc.). If you have something we could include, please send it! Itd be great to have your work in the project send to* [redacted]
> *& please feel free to pass the word along-- could you post the call on webartery, poetics, etc.?*
> *all's going well i hope*
>
> *cf*

↑ Index

532. Peter Ciccariello
Howl Sleeping Poser - after Ginsberg
Thu 19 Jul 2007

Howl Sleeping Poser - after Ginsberg<http://www.cgi7.com/peterimages/howl-sleeping-poser2.jpg>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/

↑ Index

533. David Baratier
Sekou Sundiata
Fri 20 Jul 2007

Dear Friends and Colleagues,

It is with deep sadness and the heaviest of hearts that we inform you that Sekou Sundiata, the eloquent and much loved poet, performer, artist activist and educator, passed away this morning July 18, 2007 at 5:47am at the age of 58 due to heart failure.

Sekou Sundiata fell ill earlier this month as he was preparing for the European premiere of his latest epic music/theater piece, the 51st dream state, at the Stimmen Festival in Germany. In early June he performed, blessing the boats, at the Spoleto Festival in S.C. and delivered a keynote presentation at the 13th Annual Pedagogy and Theatre of the Oppressed International Conference in Minneapolis. He leaves behind a full schedule of performances, community residencies and keynote speeches.

Mr. Sundiata's untimely passing is a profound loss not only to his family and innumerable friends, colleagues and students but also to all of the individuals and communities whom he touched and changed through his performances, music, writings, public talks, interviews and conversations.

Mr. Sundiata is survived by his wife, Maurine (Kazi) Knighton, daughter Myisha Gomez, stepdaughter Aida Riddle, grandson Amman and his mother Virginia Myrtle Feaster, two brothers William and Ronald and lots of nieces, nephews, aunts and uncles. Cards can be sent to Maurine at 296 Stuyvesant Avenue, Brooklyn, New York 11221. Donations in memory of Sekou may be made to the National Kidney Foundation at 30 E. 33rd Street, Suite 1100, New York NY 10016. Details regarding funeral arrangements will be forthcoming.

We have attached here some additional information about Sekou Sundiata and his work. Please feel free to contact us for further information.

In the words of Sekou,

All of a sudden.,
Cathy, Ann, Jordana, Milka and Emily
MAPP International Productions
Tel: [redacted]

excerpt from the 51st (dream) state by Sekou Sundiata:

What if we were Life
Or Liberty
Or the Pursuit of something new?
Between the rocks below
and the stars above
What if we were composed by Love?
And what if we could show
that what we dream
is deeper than what we know?
Suppose if something does not live
in the world
that we long to see
then we make it ourselves

as we want it to be
What if we are Life
Or Liberty
and the Pursuit of something new?
And suppose the beautiful answer
asks the more beautiful question,
Why don't we get our hopes up too high?
What don't we get our hopes up to high?
High!

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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534. David Baratier
Marriage License by Susan Terris
Fri 20 Jul 2007

Marriage License

by Susan Terris
Winner of the Pavement Saw Press Chapbook Award
Paper Trade: ISBN 978-1-886350-44-1
28 pages, saddle stapled, $6,
434 copies

This collection consists of five poems which circumscribe the subject of marriage and infidelity.

Susan Terris' poetry books include Natural Defenses (Marsh Hawk Press), Fire is Favorable to the Dreamer (Arctos Press), Poetic License (Adastra Press), Curved Space (La Jolla Poets Press), and Eye of the Holocaust (Arctos Press). Recent work appears in The Iowa Review, Field, Calyx, The Journal, Colorado Review, Prairie Schooner, Shenandoah, Denver Quarterly, Southern California Anthology, and Ploughshares. With CB Follett, she is co-editor of an annual anthology, RUNES, A Review Of Poetry. Her next book Contrariwise will be published by Time Being Books in 2007. In 2007, she will also have new chapbooks appear from Pavement Saw Press and from Pudding House Publications both winners in chapbook competitions. She is also the winner of a Pushcart Award for a poem published in 2005 in Field.

One of these poems first appeared in The Journal.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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535. David Baratier
Work by Dan Boehl
Fri 20 Jul 2007

Work
by Dan Boehl
Winner of the Pavement Saw Press Chapbook Award
Paper Trade: ISBN 978-1-886350-69-4
28 pages, $6
431 copies

These poems first appeared in: LIT, Poetry East and Redivider. Here is a scintillating sample of our answer to "ultra-talk" poetry:

Cube, or
7 Complete Strangers of Widely Varying Personality Characteristics are Involuntarily Placed in an Endless Kafkaesque Maze Containing Deadly Traps

Able to take only so much hip-hop and databases,
I get some coffee and shoot-the-shit
with the co-workers there. Times like this
I think about that movie Cube.
The best-worst movie I have ever seen,
it’s about these people who wake up in a giant cube.
Frantically they run around the cube’s identical rooms
discovering each other
and getting bloodbathed by unforeseen traps
set by an unseen boss. It’s a test. If they work together
they live. They fall into the regular
character types: the soldier, the clown, the babe.
Only the autistic guy lives.
He actually likes the work of not getting
bloodbathed. Tomorrow, I’ll be
somebody's boss. But today

I can confidently count on myself
as someone I would like.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

536. David Baratier
On the reading in NYC Thursday August 2nd
Fri 20 Jul 2007

To further elaborate, on Thurs. 8/2 at ACA Galleries, in NYC, 6:00 p.m.

Pavement Saw Press from Columbus, Ohio not only will appear

but I, David Baratier, will introduce and tell stories about how I chose books by all of the readers such as Simon Perchik who will be the feature, a man who, with Paul Blackburn, created what is currently known as The Poetry Project.

I read with him back in 2003, which was his last reading in NYC. I convinced him to evict himself from from his cave and substantially emote which is no small thing for this small press champion who has appeared in every press listed in Dustbooks _THE INTERNATIONAL GUIDE TO SMALL PRESSES AND PUBLISHERS_ last year. His previous reading in NYC was over 25 years ago in the early 1970's. Poets who have passed on, such as Charles Olson, William Bronk, Jackson MacLow, Robert Creeley, David Ignatow, and many others as well as living poets such as James Tate, X. J. Kennedy, Naton Leslie, Donald Baker, Robert Peters and many a more star filled cast have had substantially positive things to say about him. The collection I published, _Hands Collected: The Books of Simon Perchik Poems 1949-1999, which placed his first 17 collections back in print, was nominated for the National Book Award and has went through two editions. His next collection _The Family of Man_, another massive 550 plus page book, will appear from Pavement Saw Press in 2008. I do hope you take the time to come and see this rare event.

Tony Gloeggler's first full length book was published by Pavement Saw Press. He is an underdog, a narrative poet who has been important enough to escape attention but go into a second edition on the strength of the word of mouth created by this narrative collection. I would like to say that many accolades brought him to this point but no, only the strength of his poems, and course

adoptions, brought him to a second edition of 1000. He has two other chaps out, one won the Pearl poetry prize.

Rachel M. Simon's first book _Theory of Orange_ rankled many and recieved negative notice as a "poet of the moment" from POETRY Magazine while receiving highest accolades from Publishers Weekly. Go Figure. This intriguing first collection is well worth the time, if it matters even Dean Young puts it in the top of his list for 2007. Check it out.

Daniel Zimmerman's collection _Post Avant_ changed poetry. Even the idea of "Post Avant" stems from this collection which is perhaps why it has become such a staple in the realm of American poetry. With a solid backing, and forward, by Bob Creeley, this is a collection of note that has done well, again, by word of mouth. Preceeded by a collaboration with one of the most important critics of the later 20th century, John (Jack) Clarke, which was then followed by some brilliant process work from various presses and has solidified his improtance. This is his first book after 30+ years in the field.

So yes, I will introduce them all and tell a bunch of jokes in the process. Probably a bunch of the rumors that have been handed me, it is tough to say. Boy I love jokes. And fabrications for that matter. In the past, personal experience with Brad Gooch, Ann Coulter and Sean Hannity has made the bill but who knows. If you have more poetic threads for me to consider, please backchannel, I would really hate to repeat material. It looks like I will be forced to read some of my own material but my main reading will be the next eve, so do come and see that as well as I will be offering a weak primer to spotlight them'all for this.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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537. Charlie Rossiter
trouble in paradise?
Fri 20 Jul 2007

I've seen numerous postings suggesting we check out people's literary blogs

but when i recently sent in a little note suggesting that folks might be interested in checking out my blogs on lit topics I did not see it posted

I admit I may have overlooked it but I think it did not get through the big monitor in the sky...if that's what happened well...here it is again...

Just in case. . .

check out my comments on Camus' "The Fall" and some thoughts on the ancient Chinese mountain recluse poets at EITHER

www.myspace.com/charlierossiter

or

www.charlierossiter.blogspot.com
same blog postings in two locations...your choice of where to look in case you are a Murdochophile

charlie

↑ Index

538. **amy king**
Re: trouble in paradise? -- Checking the archives ...
Fri 20 Jul 2007

Charlie,

Your post on July 18th regarding your blog was distributed to the list and can be viewed in the archives here:

http://listserv.buffalo.edu/cgi-bin/wa?A2=ind0707&L=poetics&D=1&O=A&X=1E42C724D81132C963&Y=poetics.list%40gmail.com&P=55098

Additionally, anyone may view the archives and sort by author, date, subject, etc, here: http://listserv.acsu.buffalo.edu/archives/poetics.html

Cheers,
Amy

Charlie Rossiter <[redacted]> wrote: I've seen numerous postings suggesting we check out people's literary blogs

but when i recently sent in a little note suggesting that folks might be interested in checking out my blogs on lit topics I did not see it posted

I admit I may have overlooked it but I think it did not get through the big monitor in the sky...if that's what happened well...here it is again...

Just in case. . .

check out my comments on Camus' "The Fall" and some thoughts on the ancient Chinese mountain recluse poets at EITHER

www.myspace.com/charlierossiter

or

www.charlierossiter.blogspot.com
same blog postings in two locations...your choice of where to look in case
you are a Murdochophile

charlie

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

↑ Index

539. **Clay Banes**
Re: trouble in paradise?
Fri 20 Jul 2007

---

or murdochophobe?

hopefully &c.,

On 7/19/07, Charlie Rossiter <[redacted]> wrote:
> I've seen numerous postings suggesting we check out people's literary blogs
>
> but when i recently sent in a little note suggesting that folks might be
> interested in checking out my blogs on lit topics I did not see it posted
>
> I admit I may have overlooked it but I think it did not get through the
> big monitor in the sky...if that's what happened well...here it is
> again...
>
> Just in case. . .
>
> check out my comments on Camus' "The Fall" and some thoughts on the
> ancient Chinese mountain recluse poets at EITHER
>
> www.myspace.com/charlierossiter
>
> or
>
> www.charlierossiter.blogspot.com
> same blog postings in two locations...your choice of where to look in case
> you are a Murdochophile
>

> charlie
>

--
EYEBALL HATRED
http://claytonbanes.blogspot.com/

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540. David A. Kirschenbaum
NYC: $10/BYO Table to Exhibit at Boog City's Small Press Fair
Fri 20 Jul 2007

---

please forward

$10/BYO Table to

Exhibit at Boog City¹s 4th Annual Small, Small Press Fair
(with Indie Records and Crafts, too)

Sat. Aug. 4, 11:00 a.m.-5:00 p.m.

at day 3 of
Welcome to Boog City poetry and music festival
(complete fest info below)

Cakeshop
152 Ludlow St. (bet. Stanton and Rivington sts.)
NYC

$20 if we rent table for you

email [redacted] or call 212-842-BOOG (2664)

Please reserve space by Tues. July 31, 2007, 5:00 p.m.

Featuring 15 on the 15¹s,
a 15-minute musical performance each hour on the 15¹s by:

Robert Kerr at

11:15 a.m.
12:15 p.m.
1:15 p.m.

Sean T. Hanratty at

2:15 p.m.
3:15 p.m.
4:15 p.m.

Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote thebook and lyrics for the short musical "The Sticky-Fingered Fiancee" and the songs for his plays "Kingdom Gone" and "Meet Uncle Casper" as well as his Brothers Grimm adaptations "Bearskin" and "The Juniper Tree." He was also a founding member of the Minneapolis band Alien Detector.

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course... http://myspace.com/seanthanratty

---

*Welcome to Boog City
4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

David Baratier
Sean Cole
John Coletti
Thomas Devaney
Greg Fuchs
Joanna Fuhrman
Tony Gloeggler
Nada Gordon
Mitch Highfill
Brenda Iijima
Eliot Katz
Amy King
Mark Lamoureux
Kimberly Lyons
Gillian McCain
Simon Perchik
Wanda Phipps
Kristin Prevallet
Lauren Russell
Nathaniel Siegel
Rachel M. Simon
Christina Strong

Gary Sullivan
Rodrigo Toscano and his Collapsible Poetics Theater
Ian Wilder
Daniel Zimmerman
and more

and music from:

Dr. Benstock
The Drew Gardner Flash Orchestra
I Feel Tractor
The Leader
Rachel Lipson
Nan & the Charley Horses
The Passenger Pigeons (formerly The Sparrows)
and more

and

The Fugs album,
The Village Fugs, performed by
Paul Cama, Steve Espinola, Huggabroomstik,
I Feel Tractor, JUANBURGUESA, and Scott MX Turner
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum
For more info: 212-842-BOOG (2664) * [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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541. Michael Hoerman

Two calls for Massachusetts poets: Kerouac anthology and new poetry org

Fri 20 Jul 2007

Call for Submissions (For Poets of Massachusetts and the Merrimack Valley)

In commemoration of the 50th anniversary of Jack Kerouac's On The Road, the Cultural Organization of Lowell is seeking submissions on the book's themes of freedom, the open road, and friendship for an upcoming anthology, entitled Where The Road Begins.

Please send:

- Up to two new unpublished poems, no more than 35 lines each
- One line on Kerouac's influence on your work

Email submissions only to: [redacted]

Please include your name, address, phone number and email with each submitted poem.

DEADLINE: August 10, 2007 by 5pm

Where the Road Begins is sponsored in part by the National Endowment for the Arts (NEA).

Please forward to any interested parties.

***

Greetings to Massachusetts Poets:

Would you like to be listed on a state-wide database of Massachusetts poets? Such a database is being compiled as the first step in the Massachusetts Poetry Outreach Project (MassPOP). The purpose of MassPOP is to create resources to help support and promote poets and poetry throughout the commonwealth. The project is a partnership of the Massachusetts Cultural Council, the Massachusetts Foundation for the Humanities, the Commonwealth Foundation and several private funders.

If you'd like to be listed, please send an email that includes:

Name
Mailing address
Phone number/s
Email address
Website address
A SHORT description of what kind of work you do. (For example, "I am author of two chapbooks of poetry (include titles) and I teach a poetry workshop at the Johnson City center for adult education. I write poetry using traditional forms such as sonnets and sestinas.")

Please send your email to [redacted]

We look forward to hearing from you.

Charles Coe
Massachusetts Cultural Council
Director, MassPOP

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542. Daniel Godston
Sekou Sundiata interview rebroadcast
Fri 20 Jul 2007

Today Terry Gross will be rebroadcasting her interview with Sekou Sundiata on "Fresh Air": http://www.npr.org/templates/rundowns/rundown.php?prgId=13.

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543. Halvard Johnson
Re: trouble in paradise?
Fri 20 Jul 2007

Well, Charlie, that's twice it's crossed my screen.
Just FYI.

Hal

"Political satire became obsolete when Henry
  Kissenger was awarded the Nobel Peace Prize."
                --Tom Lehrer

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 20, 2007, at 12:31 AM, Charlie Rossiter wrote:

> *I've seen numerous postings suggesting we check out people's literary blogs*
>
> *but when i recently sent in a little note suggesting that folks might be*
> *interested in checking out my blogs on lit topics I did not see it posted*
>
> *I admit I may have overlooked it but I think it did not get through the*

> *big monitor in the sky...if that's what happened well...here it is again...*
>
> *Just in case. . .*
>
> *check out my comments on Camus' "The Fall" and some thoughts on the ancient Chinese mountain recluse poets at EITHER*
>
> *www.myspace.com/charlierossiter*
>
> *or*
>
> *www.charlierossiter.blogspot.com*
> *same blog postings in two locations...your choice of where to look in case*
> *you are a Murdochophile*
>
> *charlie*

↑ Index

544. **susan maurer**
dead city radio
Fri 20 Jul 2007

---

really recommend (old boyfriend) nelson lyon and hal wilner's spoken word recording of wm. burroughs reading , called dead city radio. susan maurer

---

http://liveearth.msn.com

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545. **Daniel Godston**
tonight at Mercury Cafe
Fri 20 Jul 2007

Tonight Tara Betts, Rich Villar, and Daniel Godston perform their poetry during the Mercury Cafe Poetry event hosted by Vittorio Carli.

Open mic performances begin at 7 p.m.
and the featured poets perform after that.

Mercury Cafe
1505 W. Chicago Avenue. (in Chicago)

Tara Betts is a poet, activist, educator, and performer originally from Kankakee, Illinois. A Loyola University graduate, she received her MFA in Poetry from New England College in 2007. She authored two chapbooks, Can I Hang? and

Switch. Her work appears in several anthologies, including Bum Rush The Page, The Spoken Word Revolution, and Gathering Ground. Her work is also in Callaloo, WSQ, DrumVoices Revue, and Essence. She recently completed her first full-length collection of poems, tentatively titled Infinite Arithmetic. Her work was commissioned for the Steppenwolf Theatre Company production Words on Fire, and she herself appeared onstage at Chicago's DuSable Museum in the Southwest VDay production of Eve Ensler's The Vagina Monologues. In addition, she represented Chicago twice at the National Poetry Slam, and appeared on the fourth season of HBO's Def Poetry.

During 13 years as a teaching artist in Chicago, Betts co-founded several initiatives, including GirlSpeak (a program of Young Chicago Authors) and the open mic and performance space Women OutLoud. She has worked with young people in various settings, including Gallery 37, Cook County Juvenile Detention Center, and City Girls, a rehabilitation center for teen girls. Upon relocating to New York City in 2005, she continued her work with young writers, facilitating workshops for the Sadie Nash Leadership Project, Urban Word NYC, and the Bronx Council on the Arts, among others. Betts serves as a lecturer in creative writing at Rutgers University in New Brunswick, NJ and continues to write, publish, perform, and lecture throughout the country.

Rich Villar is a poet originally from Paterson, NJ. His work has been nominated for a Pushcart Prize and appears in the journals Rattapallax, Parse, and Achiote Seeds. His work was commissioned for the stage production "Eve Descending," produced in 2005 by Actors Stock NYC. He is an MFA candidate in the Rutgers-Newark Creative Writing program and the host/curator of Acentos, a twice-monthly reading series for Latino/a poets, based in the South Bronx. Rich also represented New York as part of Team NYC-LouderARTS at the 2004 National Poetry Slam. His online exploits include writing about literature and Latino/a culture at http://www.literatiboricua.blogspot.com.

Daniel Godston teaches, writes, and creates music in Chicago. His poetry has appeared in Chase Park, Versal, Drunken Boat, 580 Split, Kyoto Journal, Eratica, after hours, and other publications. His poem "Mask to Skin to Blood to Heart to Bone and Back" was nominated by the editors of 580 Split for the Pushcart Prize. In February 2007 he curated the Forth Sound Back event, in the Red Rover Series. He is also the founder of the Chicago Calling Arts Festival.

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546. **Aaron Belz**

Re: A-team, b-list, c-SPAN

Fri 20 Jul 2007

Thank you, Ruth. Very kind & unexpected.

The list is much revised and, I think, close to its final form--
http://belz.wordpress.com/

However, I still perceive needs at H (HD is OK, but...), R (R2?), and W (WB seems to need a definite article to make it complete). H Bomb, for instance, is better than HD, but since F-bomb is on the list I'm hesitant to, eh hem, pull the trigger.

Also I'm thinking of subbing U-Haul for YouTube and J Lo for Jay-Zee.

Eventually this will be published in the New Yorker with a clever blurb for each entry, so get your opinion in while you can! Email me at [redacted] if you have ideas.

Thanks,

Aaron

↑ Index

547. Stephen Vincent
New de Blog - San Francisco walks & queries
Fri 20 Jul 2007

Mostly brief visual/text dialogs and queries from walks mainly in the Mission District, San Francisco
http://stephenvincent.net/blog/
Icarus Or Jacob - Ladders & Scaffolds Series
Anatomy at Work - Shop Window Series
Sidewalk Stencil Art Discussion
Visual Oxymoron or, a Gary Winogrand Moment

Responses are always, or mostly!, appreciated!

Welcome & Enjoy

Stephen Vincent
http://stephenvincent.net/blog/

Walking Theory (84 pages, $12) Junction Press
For more, including ordering information, go to:
www.junctionpress.com

↑ Index

548. Michael Robins
Sekou Sundiata - from NYTimes
Fri 20 Jul 2007

---

http://www.nytimes.com/2007/07/20/arts/music/20sundiata.html

July 20, 2007

Sekou Sundiata Dies at 58; Performer of Text and Sound

By MARGALIT FOX

Sekou Sundiata, a poet and performance artist whose work explored slavery, subjugation and the tension between personal and national identity, especially as they inform the black experience in America, died on Wednesday in Valhalla, N.Y. He was 58 and lived in Brooklyn.

The cause was heart failure, said his producer, Ann Rosenthal. At his death, Mr. Sundiata was a professor in the writing program of Eugene Lang College of New School University.

Mr. Sundiata's art, which defied easy classification, ranged from poems performed in the style of an oral epic to musical, dance and dramatic works infused with jazz, blues, funk and Afro-Caribbean rhythms. In general, as he once said in a television interview, it entailed "the whole idea of text and noise, cadences and pauses."

His work was performed widely throughout the United States and abroad, staged by distinguished organizations like the Brooklyn Academy of Music and the Spoleto Festival U.S.A. Among Mr. Sundiata's most recent works was "the 51st (dream) state," an interlaced tapestry of poetry, music, dance and videotaped interviews that explores what it means to be an American in the wake of 9/11.

His other works include "Udu," a staged oratorio about slavery in present-day Mauritania, with music by Craig Harris; "blessing the boats," a one-man show, autobiographically inspired, about Mr. Sundiata's experiences of heroin addiction, a debilitating car crash and a kidney transplant; and "The Circle Unbroken Is a Hard Bop," a collaboration with Mr. Harris about black Americans coming of age in the 1960s.

Writing in The New York Times in 1993, D .J. R. Bruckner reviewed a production of "The Circle Unbroken" at the Nuyorican Poets Cafe:

"This is a remarkably smooth work, its complex stories and ideas bound together by the vivid, memorable poetry of Mr. Sundiata. And in one tornadic scene, the poet lets the audience hear all at once the range of his vocabulary and voice: Mr. Sundiata becomes a young, crazed homeless man on the street, and in eight minutes pours out a torrent of grief, humor and shrewd insight that leaves one simply astonished."

Mr. Sundiata was born Robert Franklin Feaster in Harlem on Aug. 22, 1948; he adopted the African name Sekou Sundiata in the late 1960s. He earned a bachelor's degree in English from City College of New York in 1972 and a

master’s degree in creative writing from the City University of New York in 1979.

He is survived by his wife, Maurine Knighton, known as Kazi; a daughter, Myisha Gomez of Manhattan; a stepdaughter, Aida Riddle of Brooklyn; his mother, Virginia Myrtle Singleton Feaster of Kingstree, S.C.; two brothers, William Feaster of Belleville, N.J., and Ronald Feaster of Manhattan; and one grandchild.

Mr. Sundiata, who performed with the folk rock artist Ani DiFranco as part of her Rhythm and News tour in 2001, released several CDs of music and poetry, including “The Blue Oneness of Dreams” (Mouth Almighty/Mercury Records) and “longstoryshort” (Righteous Babe Records). His work was also featured on television, on the HBO series “Def Poetry” and the PBS series “The Language of Life.”

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549. **steve d. dalachinsky**

Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org

Fri 20 Jul 2007

---

what about the rest of the world like new york

On Fri, 20 Jul 2007 08:09:00 -0400 Michael Hoerman <[redacted]>
writes:
> Call for Submissions (For Poets of Massachusetts and the Merrimack
> Valley)
>
> In commemoration of the 50th anniversary of Jack Kerouac's On The
> Road, the Cultural Organization of Lowell is seeking submissions on
> the book's themes of freedom, the open road, and friendship for an
> upcoming anthology, entitled Where The Road Begins.
>
> Please send:
> • Up to two new unpublished poems, no more than 35 lines each
> • One line on Kerouac's influence on your work
>
> Email submissions only to: [redacted]
>
> Please include your name, address, phone number and email with each
> submitted poem.
>
> DEADLINE: August 10, 2007 by 5pm

>
> Where the Road Begins is sponsored in part by the National
> Endowment
> for the Arts (NEA).
>
> Please forward to any interested parties.
>
> ***
>
> Greetings to Massachusetts Poets:
>
> Would you like to be listed on a state-wide database of
> Massachusetts
> poets? Such a database is being compiled as the first step in the
> Massachusetts Poetry Outreach Project (MassPOP). The purpose of
> MassPOP is to create resources to help support and promote poets
> and
> poetry
> throughout the commonwealth. The project is a partnership of the
> Massachusetts Cultural Council, the Massachusetts Foundation for
> the
> Humanities, the Commonwealth Foundation and several private
> funders.
>
> If you'd like to be listed, please send an email that includes:
>
> Name
> Mailing address
> Phone number/s
> Email address
> Website address
> A SHORT description of what kind of work you do. (For example, "I
> am
> author of two chapbooks of poetry (include titles) and I teach a
> poetry
> workshop at the Johnson City center for adult education. I write
> poetry
> using traditional forms such as sonnets and sestinas.")
>
> Please send your email to [redacted]
>
> We look forward to hearing from you.

>
> Charles Coe
> Massachusetts Cultural Council
> Director, MassPOP
>
>

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550. **John Latta**
Re: A-team, b-list, c-SPAN
Fri 20 Jul 2007

W's war

↑ Index

551. **Schlesinger Kyle**
I Have Imagined A Center // Wilder Than This Region: A Tribute to Susan Howe
Fri 20 Jul 2007

New from Cuneiform Press

I HAVE IMAGINED A CENTER // WILDER THAN THIS REGION:
A TRIBUTE TO SUSAN HOWE
Edited by Sarah Campbell

With the intent of marking and celebrating Howe's years of teaching, the contributors to this volume were asked specifically to comment on her pedagogy and their experience of being her student at the State University of New York at Buffalo where she taught from 1988-2007.

Contributors include: Nathan Austin, Sarah Campbell, Barbara Cole, Richard Deming, Thom Donovan, Logan Esdale, Zack Finch, Graham Foust, Benjamin Friedlander, Peter Gizzi, Jena Osman, Kyle Schlesinger, Jonathan Skinner, Juliana Spahr, Sasha Steensen, and Elizabeth Willis. Edited by Sarah Campbell with an introduction by Neil Schmitz.

120 pp. 23x 13 cm. (2007) Edition limited to 250 copies. $10 plus $3.50 shipping.
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_____
Kyle Schlesinger
www.kyleschlesinger.com
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↑ Index

552. **Mark Weiss**
beating about the bush
Fri 20 Jul 2007

George Bush is scheduled for a routine colonoscopy, according to his neurologist. It's not clear whether sedation will have any noticeable effect on his judgment, but on the chance that it may Bush plans to hand over presidential power to Cheney for two hours, during which Cheney will declare war on the world.

You heard it here first.

Mark

↑ Index

553. **Halvard Johnson**
Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org
Fri 20 Jul 2007

Is that your final question?

Hal

"How beautiful it is to do nothing,
  and then rest afterward."
                --Spanish proverb

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 20, 2007, at 1:20 PM, steve d. dalachinsky wrote:

> *what about the rest of the world like new york*
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> *On Fri, 20 Jul 2007 08:09:00 -0400 Michael Hoerman*
> *<[redacted]>*
> *writes:*
> *Call for Submissions (For Poets of Massachusetts and the Merrimack Valley)*
>
> *In commemoration of the 50th anniversary of Jack Kerouac's On The Road, the Cultural Organization of Lowell is seeking submissions on the book's themes of freedom, the open road, and friendship for an upcoming anthology, entitled Where The Road Begins.*
>
> *Please send:*
> - *Up to two new unpublished poems, no more than 35 lines each*
> - *One line on Kerouac's influence on your work*
>
> *Email submissions only to:* [redacted]
>
> *Please include your name, address, phone number and email with each submitted poem.*
>
> *DEADLINE: August 10, 2007 by 5pm*
>
> *Where the Road Begins is sponsored in part by the National Endowment*
> *for the Arts (NEA).*
>
> *Please forward to any interested parties.*
>
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> *Greetings to Massachusetts Poets:*
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> *Would you like to be listed on a state-wide database of Massachusetts*
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> *If you'd like to be listed, please send an email that includes:*
>
> *Name*
> *Mailing address*
> *Phone number/s*
> *Email address*
> *Website address*
> *A SHORT description of what kind of work you do. (For example, "I am*
> *author of two chapbooks of poetry (include titles) and I teach a poetry*
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> *using traditional forms such as sonnets and sestinas.")*
>
> *Please send your email to* [redacted]
>
> *We look forward to hearing from you.*
>
> *Charles Coe*
> *Massachusetts Cultural Council*
> *Director, MassPOP*

↑ Index

554. **Halvard Johnson**

Re: beating about the bush

Fri 20 Jul 2007

Let Gary Trudeau know, quick! The search for Bush's
brain is on.

Hal

"We fought a war on poverty,
  and poverty won."
                --Pres. Ronald Reagan

Halvard Johnson
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>
> *Mark*

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555. St. Thomasino
a noun sing e·ratio 9·2007
Fri 20 Jul 2007

---

a noun sing e·ratio 9 ·2007

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http://www.eratiopostmodernpoetry.com

edited by gregory vincent st. thomasino

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556. David A. Kirschenbaum
Boog City 43 Available, and Free PDF and Free PDF Subs, Too
Fri 20 Jul 2007

Please forward

Hi all,

Boog City 43 is available Saturday. If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC43 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Also, our new website http://www.welcometoboogcity.com is going live over the next few weeks. Check there for back issues of the paper, information on upcoming events, monthly writing projects from some of our favorite poets,

samples from the many publications we've put out over the past 16 years, and a shop offering many of them for sale. All thanks to the wizardry of one Christina Strong (http://www.xtina.org/).

Thanks,
David

Boog City 43

available Saturday

Our Welcome to Boog City festival issue, with work on or by performers taking part in the festival or from the East Village and Williamsburg. Inside, a special 4-page pull-out program, complete with performer bios and photos.

And a hearty thanks to Scott MX Turner of Superba Graphics (http://www.superbagraphics.com) for designing the nifty logo for the festival that adorns the back cover and the festival program.

featuring:

Our Printed Matter section, edited by Mark Lamoureux

--"Much like Whitman, her work aspires to a kind of expansiveness that, by its very nature, cannot be contained within a single gender or sexuality." --from Amy King Contains Multitudes, I'm the Man Who Loves You (BlazeVOX Books) by Amy King, reviewed by Lamoureux

And Our Comics section

--"War in the Neighborhood gives anyone living in the East Village a very clear, detailed account of how the neighborhood has changed over the years, especially the last two decades." --from My Seth Tobocman: A Personal Meditation on the Radical Comics Artist by Gary Sullivan

Our Music section, edited by Jonathan Berger

--"His live performances are something to experience. Erratic and exciting, Espinola has taken to making no preparation for his shows. ŒThere are times when I get up there I feel I know what I am doing,[1] he says, Œand there are other times I can go up there and make the nervousness a positive part of the act.[1]" -- from Espinola Excites!: AntiFolk stalwart writes and fights, plays and stays in Brooklyn by Berger

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(excerpts from each of this issue's poems below)

--Two from Carroll Gardens, Brooklyn's Joanna Fuhrman

-from Inflation

When the rent went up, we shifted
all motion west, lifted the bottoms
of our pant legs as if crossing a creek.

-from Why are all the Elephants Crying?

I am wrinkle-free.
which isn¹t a problem
except for the clock bird
trapped in my curls.

--Kensington, Brooklyn's Nada Gordon with

Alpaca Lips (6/6/06)

Today is the first day
of the end of the world.

I feel that in a weaving
fever. Oxen breathe out stars ‹
men, spiny digits.

Shelly Winters bloats
into murky paralysis.
This is the first face of
crumbling.

--The Upper East Side's Nathaniel Siegel with an

excerpt from no!

stench
offering
raise a corpse
his or her
feet jump
his or her
needs rise
needs rising
invigorate Latin Quarter

And thanks to our copy editor, Joe Bates.

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Re: Boog City 43 Available, and Free PDF and Free PDF Subs, Too
Fri 20 Jul 2007

Yo! PDF sub!
[redacted]
Thanks!
Vireo

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> I am wrinkle-free.
> which isn¹t a problem

> except for the clock bird
> trapped in my curls.
>
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> --Kensington, Brooklyn's Nada Gordon with
>
> Alpaca Lips (6/6/06)
>
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> of the end of the world.
>
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> fever. Oxen breathe out stars ‹
> men, spiny digits.
>
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>
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558. Tracey Gagne
Re: Boog City 43 Available, and Free PDF and Free PDF Subs, Too
Sat 21 Jul 2007

I'm interested in receiving the pdfs of boog city that you mention here.

My email address is: [redacted].

Sincerely,
Tracey M. Gagne

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559. **Daniel Godston**
precisely
Sat 21 Jul 2007

Maybe Cheney will drop a nuke on Bush's colon. That'd be nice. That's what I'd call laser precision accuracy, not like randomly shooting at lawyers at Texas quail hunts.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Mark Weiss
Sent: Friday, July 20, 2007 2:54 PM
To: [redacted]
Subject: beating about the bush

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You heard it here first.

Mark

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560. **steve d. dalachinsky**

Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org

Sat 21 Jul 2007

---

no
i need more words that mean love in many different languages got any?

On Fri, 20 Jul 2007 15:31:00 -0500 Halvard Johnson
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> Hal
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> and then rest afterward."
> --Spanish proverb
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> >> Website address
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> >>
> >>
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561. **Alan Sondheim**

stress fracture

Sat 21 Jul 2007

View

This is the view from my desk which is neither in Paris nor the Black Forest; it faces nothing but bleak development, projects, urban wasteland scheduled for drastic over-development, still opposed by Develop Don't Destroy Brooklyn (DDDB) in what is increasingly appearing to be a losing battle. How can one expect literature from such blight, nature pushed out to the limit, pigeons with missing toes resulting from frostbite, squir- rels huddled in backyards along with jays and almost invisible mourning doves? Everything protects itself;

humans are the dominant species and everything, including other humans, is prey.

So don't can't expect literature, only theory crippled by screams and auto accidents; you can't expect proper grammar and spelling - those literary matters - in the face of screeching cars and sirens.

http://www.asondheim.org/windowview.jpg

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562. **Jeffrey Side**
"Weightedness in Poetry: An Approach to Scott Thurston" by Ira Lightman
Sat 21 Jul 2007

"Weightedness in Poetry: An Approach to Scott Thurston" by Ira Lightman

http://www.argotistonline.co.uk/Lightman%20essay%202.htm

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563. **Halvard Johnson**
Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org
Sat 21 Jul 2007

"something from the oven"?

That's from bizspeak.

Hal

"One barium enema is worth a year
of psychoanalysis."
--Dr. Robert Whitlock

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 21, 2007, at 1:43 AM, steve d. dalachinsky wrote:

> *no*
> *i need more words that mean love in many different languages got any?*

On Fri, 20 Jul 2007 15:31:00 -0500 Halvard Johnson
<[redacted]> writes:
Is that your final question?

Hal

"How beautiful it is to do nothing,
and then rest afterward."
--Spanish proverb

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
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On Jul 20, 2007, at 1:20 PM, steve d. dalachinsky wrote:

what about the rest of the world like new york

On Fri, 20 Jul 2007 08:09:00 -0400 Michael Hoerman
<[redacted]>
writes:
Call for Submissions (For Poets of Massachusetts and the Merrimack
Valley)

In commemoration of the 50th anniversary of Jack Kerouac's On The
Road, the Cultural Organization of Lowell is seeking submissions on
the book's themes of freedom, the open road, and friendship for an
upcoming anthology, entitled Where The Road Begins.

Please send:
- *Up to two new unpublished poems, no more than 35 lines each*
- *One line on Kerouac's influence on your work*

Email submissions only to: [redacted]

Please include your name, address, phone number and email with

each
submitted poem.

DEADLINE: August 10, 2007 by 5pm

Where the Road Begins is sponsored in part by the National Endowment
for the Arts (NEA).

Please forward to any interested parties.

***

Greetings to Massachusetts Poets:

Would you like to be listed on a state-wide database of Massachusetts
poets? Such a database is being compiled as the first step in the
Massachusetts Poetry Outreach Project (MassPOP). The purpose of
MassPOP is to create resources to help support and promote poets and
poetry
throughout the commonwealth. The project is a partnership of the
Massachusetts Cultural Council, the Massachusetts Foundation for the
Humanities, the Commonwealth Foundation and several private
funders.

If you'd like to be listed, please send an email that includes:

Name
Mailing address
Phone number/s
Email address
Website address
A SHORT description of what kind of work you do. (For example, "I
am
author of two chapbooks of poetry (include titles) and I teach a poetry
workshop at the Johnson City center for adult education. I write poetry
using traditional forms such as sonnets and sestinas.")

Please send your email to [redacted]

We look forward to hearing from you.

> *Charles Coe*
> *Massachusetts Cultural Council*
> *Director, MassPOP*

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564. W.B. Keckler

Joe Brainard's Pyjamas Embrace St. Crispin

Sat 21 Jul 2007

Who of course is Crispin Glover, here discussed in Almereyda's missed masterpiece _Twister_(1998). Plus new poetry by yours truly and a sequence of visual thoughts occasioned by a reliquary seahorse produced yesterday...this and other serendipitous finds that would make Mr. Cornell reach deeper into that thrift store box...can all be found levitating at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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565. Lewis LaCook

Fwd: 2 from the Stack - New Online Album In Progress by Lewis LaCook

Sat 21 Jul 2007

--- Lewis LaCook <[redacted]> wrote:

> Date: Sat, 21 Jul 2007 12:17:29 -0400
> From: Lewis LaCook <[redacted]>
> Subject: 2 from the Stack - New Online Album In
> Progress by Lewis LaCook
> To: [redacted]
>
> Everything is All Good
>
http://www.lewislacook.org/thestack/everything_is_all_good.mp3
>
> Karl Rove Falls Asleep Mid-flight and Dreams of
> Hitler

>
http://www.lewislacook.org/thestack/karl_rove_falls_asleep.mp3
>
>
>
>
> All songs composed using Audacity on Debian/GNU
> Linux--Support Open
> Source Software!
>
>
>
> --
> http://www.lewislacook.org
> New Media Poetry and Poetics
>
> http://www.xanaxpop.org
> The Poetry of Lewis LaCook
>
> http://www.abstractoutlooks.com
> Affordable Web Hosting and Development
>

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

___ Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase. http://farechase.yahoo.com/

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566. Charlie Rossiter
Poetry Foundation's Lit Party Raided by Chicago Cops
Sat 21 Jul 2007

I just talked with CJ Laity who runs Chicagopoetry.com and wrote the article. He was there. This really happened, around 10:30 Friday night. The event was scheduled to go on for several more hours.

We can only hope the Poetry Foundation will raise a stink about it

Charlie

---------- Original Message ----------
Subject: Printers Ball Gets Busted
From: "ChicagoPoetry.com" <[redacted]>
Date: Sat, July 21, 2007 10:33 am
To: [redacted]

.
This year's Printers Ball got raided by the
police. Here's the story:

http://chicagopoetry.com/modules.php?
op=modload&name=News&file=article&sid=696

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567. Tracey Gagne
Re: stress fracture
Sat 21 Jul 2007

And yet, there's a cave-like feature in the picture because of the way the curtain hangs in the window....

On 7/21/07, Alan Sondheim <[redacted]> wrote:
>
> View
>
> This is the view from my desk which is neither in Paris nor the Black
> Forest; it faces nothing but bleak development, projects, urban wasteland
> scheduled for drastic over-development, still opposed by Develop Don't
> Destroy Brooklyn (DDDB) in what is increasingly appearing to be a losing
> battle. How can one expect literature from such blight, nature pushed out
> to the limit, pigeons with missing toes resulting from frostbite, squir-
> rels huddled in backyards along with jays and almost invisible mourning
> doves? Everything protects itself; humans are the dominant species and

> everything, including other humans, is prey.
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> So don't can't expect literature, only theory crippled by screams and auto
> accidents; you can't expect proper grammar and spelling - those literary
> matters - in the face of screeching cars and sirens.
>
> http://www.asondheim.org/windowview.jpg
>

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568. **Jason Quackenbush**

Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org

Sat 21 Jul 2007

---

pagsinta means love in filipino

steve d. dalachinsky wrote:
> no
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>
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>> Hal
>>
>> "How beautiful it is to do nothing,
>> and then rest afterward."
>> --Spanish proverb
>>
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>> [redacted]
>> http://home.earthlink.net/~halvard/index.html
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>>>> Greetings to Massachusetts Poets:
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>>>> Massachusetts Cultural Council, the Massachusetts Foundation for
>>>> the
>>>> Humanities, the Commonwealth Foundation and several private
>>>> funders.
>>>>
>>>> If you'd like to be listed, please send an email that includes:
>>>>
>>>> Name
>>>> Mailing address
>>>> Phone number/s
>>>> Email address
>>>> Website address
>>>> A SHORT description of what kind of work you do. (For example,
>>>>
>> "I
>>
>>>> am
>>>> author of two chapbooks of poetry (include titles) and I teach a

>>>> poetry
>>>> workshop at the Johnson City center for adult education. I write
>>>> poetry
>>>> using traditional forms such as sonnets and sestinas.")
>>>>
>>>> Please send your email to [redacted]
>>>>
>>>> We look forward to hearing from you.
>>>>
>>>> Charles Coe
>>>> Massachusetts Cultural Council
>>>> Director, MassPOP
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>>>>
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>>

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569. Alan Sondheim
Uselessness of Monoculture
Sat 21 Jul 2007

Uselessness of Monoculture

I will call 'monoculture' anything before the advent of the Internet - in particular artworks, literature, theater, dance, etc. etc. This culture is characterized by the singular; even when dispersive anatomies are present, they are always in opposition or subtext to traditional thought. The mono- lith is always present and accounted-for. The monolith is either station- ary or process- movement- oriented, always static or dynamic; its elements cohere, separate, are born to die, to be reborn again. This is the culture of the traditional university but it is also urban culture, street-corner culture; it is the culture of history and historiography, of the encyclo- pedia and the expert and think-tank. Monoculture resolves, whether towards resolution or irresolution; it is possessed by narratological impulse, by development and the compass. Monoculture is not necessarily unary; there is multiplicity and the nomadic, beneath the stars, within it. Monoculture blinds us to the world; it is the World that is all the case. It is the culture of gas, liquid, solid, electrostatics, electrodynamics, special and general relativity; it is the substance of quantum mechanics insofar as action may be defined as action or verification at a distance. In sum, it is our sum, our summation, our accountancy of the world and of our- selves, and it is useless, as the result of an Internet that is neither singular nor plural, neither present nor absent, neither coherent nor dis-

persed; I will call 'Internet' what has corrupted monoculture, tended towards its demise. I am not implying that 'Internet' in fact or fiction signifies anything, that the name means; it may, in fact or fiction, be characterized imprecisely by insigification, spews, abjections, blurs, avatars, nothing at all.

For the change that has come about within and without the tangled skein, holarchy of networkings, is of the plasma or swarm; it is Wolfram's science, not Hertz's. Thinking through social sites, collaborative facting and fictioning, wikipediatry, avatars of avatars, bots and phishing, what comes clear is lack of clarity, lack of clarity's epistemology. This is a fundamental transform to the extent that anything is fundamental at this point; it sweeps away, for example, plots and allegories, bureaucracies and governments, minds and bodies. Think of pre-Internet novels - novels of modernism or post-modernism, of constructed and conceptual weavings, of characters or lack of them. And television, theater, cinema, follow suit; one is locked into farther time, father time, to diegesis, to an unravel- ing that characterizes experimental film as well. Neither film nor paint- ing are linear, but both participate in a locking-down of perspective, no matter what openings, contusions, are on the horizon.

Lacan, Gardner, even Bateson presaged multiplicities; in Wolfram the swarm is simultaneously organized and disorganized. Lacan never went far enough; there was that reliance on language, no matter how shifted. It comes down to this: When I read a novel, I don't recognize myself, the 'times,' any- thing. When I watch a show on television, there are actors, people, or animated actors. They're moving through familiar antiquated monolithic space, proscenium or deep space - it makes no difference; there's always a perspective. Perspective invades novels, stories, the world of monolithic writing - on the other hand, try assigning a vanishing-point to MySpace or even Facebook. Even Second Life, which tends towards classical perspec- tive, falls apart on the edges where the simulacrum of physics is turned, churned upside-down. One doesn't recognize (oneself or others) in Second Life because recognition is already a problem; everything moves within the aegis of Bell's theorem.

Consider photographic apparatus: begin with camera obscura, that one-to- one allegory of the real - through Daguerre, view cameras, stationary then moving then Edgerton. Cameras dissolve into swarming components; now com- ponents themselves disappear as cameras transform into light-sensitive holarchies, networked or independent, under whose or what control? The image ends up everywhere and nowhere at all; no longer is it allegory - which has long since disappeared - but the stuttering of the fragment which no longer is in need of suture or extension. You can watch family trauma, physical and mental abuse, on the morning talk shows, but whose families? whose abuse? whose perspective? It doesn't need to end up on YouTube; YouTube provides its own violence, its own parameters of liter- ally unfathomable streams. Videos are

removed if found, if from copy- righted material; everything gets through, leaks. But leaks from nothing - the culture, non-monolithic, Internetted, leaks without transmitters, receivers, leaks without channels, or leaks from traditional channels, only to be churned back, lost in brackish protocol.

Code, programs, codes, protocols, reference one another, are increasingly open-sourceless; scratch the surface and no one's there, nor beneath the surface - all those dead-ending projects on SourceForge ending up maybe somewhere else, maybe vaporware, the languor of the name. Languages embed languages; soon they'll be without physical foundation for all intents and purposes, perfectly floating signifiers shattering against subroutines and useful or useless misuses. (The world doesn't end either with a bang or with a whimper; there is no world to end.)

This confusion is on the ground as well - in some places, Harry Potter really is a witch; children suffer as a result. It doesn't take electron- ics; it takes nothing more than extinctions, overpopulation, global cli- mate change, weapon distribution, religious fanaticisms, starvation, desertification - the unsupportive world. Radiations swirl around the farthest villages; there are unheard broadcasts, music, news, exhortations to the perfect religious life, promises of vacated paradises. These places or spaces are the future of the novel; language dissolves without signifi- ers, without that place where the sememe holds, however tenuously. It's here that home is found, in the bombing of the home, categorization of flora and fauna, ethnic cleansing. Online real explosions transform into hacking, thousands, millions, of MySpace friends, hundreds of millions of blogs, billions of Wikipedia pages hardly ever under contestation. Yes, it's all true. Yes, none of it is.

Monolithic culture prepared the battlefield inhabited only by the wounded. Monolithic culture developed the technology of multiplicity and the plasma - a multiplicity of multiplicities, never stationary enough for analysis, never moving enough for a coherent dynamics to emerge. It's a memory to an extent, to the extent that memory is encapsulated in fast-forward media already forgetting what was loosened in the habitus.

This is all electronic, all colonial, all nanobot, this isn't your fath- er's monoculture, your mother's multiplicity, your father's multiplicity, your mother's monoculture. Capital seeps everywhere as do heat and water; island nations are disappearing in the Pacific, Atlantic not far behind. Think of this as the anxiety of diminishing power; surely, not only is the world out of control, but control is as well. What happens to feedback in chaotic domains? One likes to think fecundity, fractal, but in the real this holds only so long before 'things' bottom out in rust and tumors. Monoculture is always waiting in the wings; as networks decay and data- bases turn useless, big iron will descend upon the

world. But this is far in the future, a future so defined that no one will see it, no one will inhabit it. Instead of now, we are pre-sent, always in a state of arrival; there are endless tracks, monorails, they go nowhere, sink in dust, desiccation.

This is all electronic, and as technology miniaturizes, improves, perhaps these skeins will continue, sheathed, to exist, transmit, transform, no matter what. Then the scenario simply holds longer. Consider: There are no species. There is no real life, no organic life, no artificial life, no patented life, no constructed life. There is network life and one hopes that the remnants of wilderness (which are not to be deconstructed) remain that way, that enclaves succeed where management hasn't. Consider: There are no persons; there are couplings, situations which grow increasingly small and temporary, imminent decisions. Consider: Immanence has disap- peared, if it were every anything more than mythos; it's replaced by the Facebook contact, as enunciations are replaced and replicated by 'What I am doing now.' Consider the usual: We are all audience; none of us are watching; we are all watching; there is no 'we.' It's the latter Lacan has missed; there is nothing to talk about. These essays themselves are thin sheaves, interspersions; they carry the dim light of the dusk into the dusk. 'Beyond' means absolutely nothing; time is indicated only by the stoppage of death. What is a store if not a mouse-click or twitch? What is a body if not blown to pieces by a car-bomb? On a certain undefined level, these are identical. Perhaps an economic level. Perhaps in the poetics of disappearance.

To be in pain, slaughtered, wounded, is two-fold, interior, exterior. The former stops everything; it is unthinkable, unbearable. It is always other even when ourselves. The color of time disappears without witness. But exterior - this requires transmission, a receiver, political economy, some means of noise control. The receiver must be receptive, must orient itself towards the message; otherwise the message remains noise, death. The receiver must have space place for reception, a moment off the network which in the very real, idiotic inert real, may be what has brought her to this moment. But the receiver is already dissolving and a hundred-thousand new novels are being born, and they are not novels, nor histories, but software biographies perhaps. Rather than monoculture, monolith, let us say multlathe, uncontrolled or multiply-controlled lathes refashioning, refiguring, configuring, what we are reading that was once literature. There is great exhilaration, great promise; multilathing, in its bypassing any and all absolutes, is always in process of permanent deconstruction. Think of the school essay, modified, bought, sold, dated, outdated, online and offline, assembled, reassembled, spell-checked, recreated, plagiar- ized, written on demand, printed on demand, behind wikipediatry, related to class, gender, sex, race, nation, religion, handedness, all or none. Think of the essay reader, the recipient, following through with programs designed to weed out the copy which is always already a copy, hacking his way

through the sememe looking for miscreants, passing results to and from university and institutional databases, listening softly to the YouTube song, exchange of draft letter on Gmail, or just listening to Ipod Itunes with her Ii. The whole world is steganographic, embedded, uninterpretable, piecemeal, exchanged.

So for better or worse monoculture is dead; it grew on foreign soil, is in the process of recession. To what? To the corners of vulnerable data-bases and technologies, conservationists, those disappearing from the present. The future were there, pre-sent, and it's why novels and paintings and just about anything before 1985, say - _not_ 1968 - is inconceivably quaint, something for school credit, nothing more. We need an ethnography of our own pasts presented as disappearing cultures or archaeologies written in the unreadable, spoken in the unspeakable; it is here that our bodies once reproduced and never reproduced in the continuing acceleration of images - of someone or other or no one at all.

(I'm not good enough; I'm not smart enough: You may think this is tempora- ry or not-me, not-I, that this is elsewhere, of an other, an other genera- tion, place space, time, time before death. This is not the bicylist who was injured on the corner of Fifth and Bergen three days ago, but this is her/our interior, her/our political economy, what comes about in the midst of architecture and physics. I want to talk about the pleasure of novel- reading, Harry Potter and other accelerants, and their fan- and enclave- existence. I want to talk about radiations and dusts and their dispersions and what they carry from prions to nanogarbage to pollutions to sex to early deaths from bullets and asthma. I want to talk about mash, I want to perform djay vjay Vday vdday. I want to be you or someone. Rimbaud knew he was splitting up. The last of the obscene has passed, the obscene is al- ways passing: the ob-hack fractured and visible. The last of the discourse too.)

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570. **steve d. dalachinsky**

Re: son of pony: open mic+feature: aug 3

Sat 21 Jul 2007

On Wed, 11 Jul 2007 21:09:10 EDT [redacted] writes: hey y'all & co: join us! read yr poem, speak yr piece, enjoy the feature(s), and yourself:

FRIDAY, AUG 3; 6-8 P.M.

son of pony
OPEN MIC + FEATURE

host: EVE PACKER
feature: YUKO OTOMO, STEVE DALACHINSKY

CORNELIA ST CAFE
29 Cornelia St.
(betw bleecker & w. 4th)
[redacted]
$6

****

Get a sneak peak of the all-new AOL at
http://discover.aol.com/memed/aolcom30tour

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571. George Bowering
Re: Sun & Moon Press
Sun 22 Jul 2007

What ever happened to that poets' calendar book thatr Sun & Moon were going to publish?

>
George Harry Bowering
Can't find his Speedo

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572. Fulcrum Annual
Philip Nikolayev featured on Authors of Myspace
Sun 22 Jul 2007

Philip Nikolayev's new collection of poems Letters from Aldenderry (Salt, 2006) is featured on Authors of Myspace: http://www.myspace.com/myspace_authors The feature includes a bio and blurbs along with an exclusive interview that appears on the Authors of Myspace blog:
http://blog.myspace.com/myspace_authors

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573. bretonbooks
Regarding Merle Hoyleman
Sun 22 Jul 2007

This e-mail is for CA Conrad.

I woke up this morning thinking of Merle Hoyleman.

Went to Google.

Other than Jonathan Williams, your listserve note makes me think I am one of the very few living who knew Merle face to face. Can this be?

I published Asp of the Age, printed it in Toronto.

I expect your issue of the magazine regarding Merle has been published by now and I'd be interested to see it. It is unlikely that I'll be able to offer anything for publication because despite visits in Pittsburgh, this morning I don't have much memory of things discussed. But the interest is there.

Must be something in the air. I've just published a little book called GEORGE ORWELL'S FRIEND: Selected Writing by Paul Potts. A reworking of my introduction is in arcpoetry magazine--the latest issue, devoted to "shamefully neglected or forgotten Canadian poets." www.arcpoetry.ca

As it happens, Jonathan Williams is one of the few people to write something about Potts in the last several years. But then again, Jonathan often focused on the neglected and forgotten long before the rest of us knew that they existed. Anthony Carroll wrote a memoir fairly recently in (I think) London Review.

And thinking of the N & F, I realize that another poet I published who should not be forgotten is Pittsburgh's Haniel Long (born in Rangoon to missionary parents, died in Santa Fe).

In any case, please let me know this has been received and how your search for Merle turned out. If there are specific questions, I don't mind digging back, if I can help.

NOTE: Merle self-published an edition of 25 signed and numbered copies of LETTERS TO CHRISTOPHER in 1970.

Witih good wishes,

Ronald Caplan

THEN I FOUND THIS, which speaks to the above:

this is an idea i had about a year ago for a magazine celebrating obscure poets i'd like more folks to know about, but it kind of went nowhere with the first issue. the first poet was supposed to be a feature of Merle Hoyleman. she's really amazing, and maybe i'll share some of her poems on the Philly Sound blog, but it's impossible to use her for the WHATEVER HAPPENED TO THE POET? magazine, mainly because everyone who knew her is already dead, and there's not even anyone out there who has read her poems, it seems. James Laughlin knew the most about her. Jonathan Williams knew her, but doesn't have too much to share, except that she would call him in the middle of baseball games and talk about the "Scum," her paranoid collective she seemed to focus on a lot. New Directions gave me permission to reprint her Christopher Letters Poems and maybe that's what i'll do, here on the blog, soon. they're really brilliant, lost treasures.

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574. W.B. Keckler

Joe Brainard's Pyjamas Swab Your Eye With Silver

Sun 22 Jul 2007

New poetry and visual art spike the weekend at Joe Brainard's Pyjamas, including works wondering what an image is, works addressing John Yau and works with a decidedly porcine bent. He said bent, hehe hehe. It's all simmering and simpering at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/) . Almost a whole month of NO GARRISON KEILLER EVER at JPB, and we're mighty proud of that fact..."SCRUB, CHRISTINA, SCRUB!!"

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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575. David-Baptiste Chirot

Re: stress fracture

Sun 22 Jul 2007

"What is not in the open streets is false, derived that is to say literature"--Henry Miller(of Brooklyn born and raised)Signor Alan--why further remove oneself from the open streets by the departure into the realms of theory?what IS in the open streets is a poetry hidden in plain site/sight/cite--"Poetry no longer imposes itself, it exposes itself"--Paul Celan--when one speaks of "expectations" it is a set -up of imposing criteria--("literature")--and finding these not met--imposing other criteria--("theory")--when what is to found is that which is exposing itself (poetry)all around one--hidden in plain site/sight/citefrom impositioning concepts of "literature" and "theory"--david-bchttp://davidbaptistechirot.blogspot.com> Date: Sat, 21 Jul 2007 15:20:17 -0400> From: [redacted]> Subject: Re: stress fracture> To: [redacted]> > And yet, there's a cave-like feature in the picture because of the way the> curtain hangs in the window....> > > > > On 7/21/07, Alan Sondheim <[redacted]> wrote:> >> > View> >> > This is the view from my desk which is neither in Paris nor the Black> > Forest; it faces nothing but bleak development, projects, urban wasteland> > scheduled for drastic over-development, still opposed by Develop Don't> > Destroy Brooklyn (DDDB) in what is increasingly appearing to be a losing> > battle. How can one expect literature from such blight, nature pushed out> > to the limit, pigeons with missing toes resulting from frostbite, squir-> > rels huddled in backyards along with jays and almost invisible mourning> > doves? Everything protects itself; humans are the dominant species and> > everything, including other humans, is prey.> >> > So don't can't expect literature, only theory crippled by screams

and auto> > accidents; you can't expect proper grammar and spelling - those literary> > matters - in the face of screeching cars and sirens.> >> > http://www.asondheim.org/windowview.jpg> > _____ See what you’re getting into...before you go there. http://newlivehotmail.com=

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576. **W.B. Keckler**

C.I.A. Paranoia, McDonalds Third World Poetry, Liz Phair Poem & More

Sun 22 Jul 2007

Joe Brainard's Pyjamas rocket into paranoia, that great destroy-a for a few hours, then discover scan-sion cures all ills, and think about Liz Phair thinking about relationships, pulls out the old time machine and watches Plushophiles in the future...it's just yr ordinary day @ _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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577. **Daniel Godston**

Re: Poetry Foundation's Lit Party Raided by Chicago Cops

Sun 22 Jul 2007

Yeah, I was there too... I heard the reason the cops shut it down was there were people selling booze on different floors, and they didn't have a liquor license. The Zhou B. Center (www.zhoub.com) has their own bar / cafe where they sell alcohol, so Zhou B. must have their own license. The question is whether the people selling beer etc. on the 2nd & 3rd floors had a license. It's one thing if you go to an event like a gallery opening and they've got the free wine & cheese, but you need the license if you want to sell it...

Maybe cops have two mandates: keep up public safety, and generate revenue for their employer (in this case the City of Chicago). I don't think a bunch of poetry & zine aficionados who are having a good time, celebrating literature, and who may be blotto or sober or somewhere in between are a threat to public safety. But illegally selling booze gives cops an opportunity to bust a place, and then the city slaps the venue with a fine. The cops get patted on the backs from the lieutenant or whoever.

If the problem was they didn't have the proper liquor license, I wonder whose fault it is: Zhou B. Center or the Poetry Foundation. If this was the problem, personally I blame the Poetry Foundation because they might have been the event's biggest sponsor. They should've known better. They should've understood the public codes for that, and they should've been overseeing the event.

I don't think John Barr, the Poetry Foundation's President, was there. Some of you may have read this article that came out in The New Yorker earlier this year: http://www.newyorker.com/reporting/2007/02/19/070219fa_fact_goodyear. Ruth Lilly was the one who gave the Poetry Foundation $200 million several years ago. The Eli Lilly & Co. make Prozac; maybe Eli Lilly & Co. reps could've been there on Friday to give the cops Prozac so they could've just chilled out.

Did the cops bust the event because the Printer's Ball was disrupting the public? I didn't see any of that. I did see some dudes in their underwear and goggles playing electronic music, but that's not like Jim Morrison in Miami in 1969 when he allegedly pulled his pants down.

It was amazing to see how many people and literary organizations worked together to make the event happen. Also, there was an impressive list of Printer's Ball Readings that have happened over the past month, leading up to last Friday's event at the Zhou B. Center. I'm looking forward to next year's Printer's Ball.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Charlie Rossiter
Sent: Saturday, July 21, 2007 11:36 AM
To: [redacted]
Subject: Poetry Foundation's Lit Party Raided by Chicago Cops

I just talked with CJ Laity who runs Chicagopoetry.com and wrote the article. He was there. This really happened, around 10:30 Friday night. The event was scheduled to go on for several more hours.

We can only hope the Poetry Foundation will raise a stink about it

Charlie

---------- Original Message ----------
Subject: Printers Ball Gets Busted
From: "ChicagoPoetry.com" <[redacted]>
Date: Sat, July 21, 2007 10:33 am
To: [redacted]

.
This year's Printers Ball got raided by the
police. Here's the story:

http://chicagopoetry.com/modules.php?
op=modload&name=News&file=article&sid=6 96

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578. **Alan Sondheim**
Re: stress fracture
Sun 22 Jul 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-410923229-1185152081=:4020

The open streets is a poetry? The open streets are people I know being kicked out of their places by eminent domain seizure; if that's poetry so be it but to me it's just theft.

Alan

On Sun, 22 Jul 2007, David-Baptiste Chirot wrote:

> *"What is not in the open streets is false, derived that is to say literature"--Henry Miller(of Brooklyn born and raised)Signor Alan--why further remove oneself from the open streets by the departure into the realms of theory?what IS in the open streets is a poetry hidden in plain site/sight/cite--"Poetry no longer imposes itself, it exposes itself"--Paul Celan--when one speaks of "expectations" it is a set -up of imposing criteria--("literature")--and finding these not met--imposing other criteria--("theory")--when what is to found is that which is exposing itself (poetry)all around one--hidden in plain site/sight/citefrom impositioning concepts of "literature" and "theory"--david-bchttp://davidbaptistechirot.blogspot.com> Date: Sat, 21 Jul 2007 15:20:17 -0400> From: [redacted]> Subject: Re: stress fracture> To: [redacted]> > And yet, there's a cave-like feature in the picture because of the way the> curtain hangs in the window....> > > > > On 7/21/07, Alan Sondheim <[redacted]> wrote:> >> > View> >> > This is the view from my desk which is neither in Paris nor the Black> > Forest; it faces nothing but bleak development, projects, urban wasteland> > scheduled for drastic over-development, still opposed by Develop Don't> > Destroy Brooklyn (DDDB) in what is increasingly appearing to be a losing> > battle. How can one expect literature from such blight, nature pushed out> > to the limit, pigeons with missing toes resulting from frostbite, squir-> > rels huddled in backyards along with jays and almost invisible mourning> > doves? Everything protects itself; humans are the dominant species and> > everything, including other humans, is prey.> >> > So don't can't expect literature, only theory crippled by screams and auto> > accidents; you can't expect proper grammar and spelling - those literary> > matters - in the face of screeching cars and sirens.> >> > http://www.asondheim.org/windowview.jpg> >*

> *See what you're getting into...before you go there.*
> *http://newlivehotmail.com*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

--0-410923229-1185152081=:4020--

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579. **Bruce Covey**
a new coconut
Mon 23 Jul 2007

Coconut Nine--featuring new poems, translations, and collaborations by Andrei Codrescu, Bernadette Mayer, Terita Heath-Wlaz, Jonah Winter, Stephen Paul Miller, Hoa Nguyen, Meghan Punschke, Louisa Spaventa, Dan Hoy, Betsy Fagin, Andrew Zawacki, Caryl Pagel, Karyna McGlynn, CAConrad, Didi Menendez, Mark Ducharme, E. Tracy Grinnell, Olivia Cronk, Nava Fader, Megan A. Volpert, Gary Barwin & Gregory Betts, Ulf Stolterfoht, Rosmarie Waldrop, Amy Berkowitz, and Tao Lin--is now live on the web. Come visit: http://www.coconutpoetry.org!

Bruce Covey
Coconut Editor

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580. **cralan kelder**
versal 5 to hold in your hands
Mon 23 Jul 2007

Versal 5 recently released.

More than 100 pages of goodness to help light the way in these dark times

Thank you to all who submitted and contributed from this list

http://www.wordsinhere.com/versal.html

Jeffery Beam
Vesna Biga
Don Bloch
Adam Boles
Louis E. Bourgeois
Ronda Broatch
Tsead Bruinja
Mary Buchinger
Helen Burke
Nicolas Delamotte-Legrand
Lorene Delany-Ullman
Andrea England
Emma Engström
Jennifer Gandel Ridgeway
Charles Geoghegan-Clements
Giles Goodland
Siân Griffiths
Joe Hall
Myronn Hardy
David Hart
Henrik Hey
Josh Hockensmith
Steve Klepetar
Enes Kurtovic
Ana Lafferranderie
Francesco Levato
Amanda Lichtenberg
Joris de Monchy
Alistair Noon
Alissa Nutting
Billy O'Callaghan
Nathan Parker
Tye Pemberton
Octavio Quintanilla
Joseph Radke
Andrew Michael Roberts
Matt Sadler
Elizabeth Simson
Will Smiley
Allison Smythe
Annemoon van Steen
Kelly Zen-Yie Tsai

Kees Verbeek
Julie Marie Wade
Éric Watier
J. Marcus Weekley
Eric Weiskott
Derek White
Kelley White
Robin Winckel-Mellish
Theodore Worozbyt
John Young

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581. DJ SPOOKY
Wired Magazine Feature on DJ Spooky
Mon 23 Jul 2007

Hey People! For those of you on the list who haven't checked out my compilation of classics from the archives of the legendary Trojan Records, one of my favorite magazines, Wired, did a great overview of my Trojan Project - after all, it's the record label's 40th Anniversary! For Jamaican music 40 years is a really really really long time! Imagine Def Jam in 40 years... Hard to think about, eh? The mix that I did was part of a series Trojan Records has set up. They asked Johhny Greenwood, the guitarist for Radiohead, and Fatboy Slim to also do selections and remixes. Look out for that too!

Anyway, I wanted to let you all know about a couple of things: The Wired Magazine feature is really solid, and it even has a slideshow of classic old school album covers.

Linkage
Upgrading Jamaica's Cultural Shareware:
Dj Spooky Presents Trojan Records at 40
http://www.wired.com/entertainment/music/news/2007/07/trojan

DJ Spooky: How a Tiny Caribbean Island Birthed the Mashup
http://www.wired.com/entertainment/music/news/2007/07/spooky_QA

Gallery: A Look Back at 40 Years of Reggae Hits
http://www.wired.com/entertainment/music/multimedia/2007/07/gallery_trojan

---

On the same tip I remixed a classic Bob Marley track "Rainbow Country" for the upcoming "Roots, Rock, Remixed" compilation that the Marley family commissioned for their record label "Tuff Gong." I just wanted to let the list

know - it's on a downtempo party tip, but hey... It's perfect for summer. The album will be out in a bit. All I can say is you heard it here first! Check it!!!

Coming July 24, 2007
Bob Marley & The Wailers - Roots Rock, Remixed
"Retains the songs and the spirit of the original(s)... a great dance party record"
~ Chris Blackwell (Founder, Island Records)

>>LISTEN TO THE RAINBOW COUNTRY REMIX:
http://www.myspace.com/djspooky

And last but not least, for the www.myspace.com/djspooky community, I wanted to let everyone know about a great festival of digital media coming up. It's called Indian Electronic Music Festival, and me and and the legendary Talvin Singh are doing a track for the compilation that accompanies the festival. You can preview the track at http://www.myspace.com/djspooky. It's called "Satyagraha" after Mahatma Ghandi's philosophy of non violent resistance to all forms of oppression. We're going to do a remix contest to help raise awareness about the festival - more on that in a bit. This summer, my main focus has been my art projects, and I'm not really dj'ing that much at the moment 'cause I'm in the studio working on my next album. During the interim, check out the Wired Magazine article!

I'm just writing from my studio to say what's up, and to wish y'all a happy Summer. President Bush is still up to his bullsh*t, the war ON Iraq is still going on, and the world is heating on up. But hey... Music helps bring awareness of it all.

aiightt!

in peace,
Paul aka DJ Spooky

UPCOMING EVENTS

7.28
Watermill, NY: Benefit for Robert Wilson's Watermill Center
http://www.watermillcenter.org

9.08
San Francisco, CA: Power to the Peaceful Festival
Golden Gate Park
http://www.powertothepeaceful.org

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582. **Adam Fieled**
Kristy Bowen on PFS Post/ OCHO #11
Mon 23 Jul 2007

Check out three fab poems from Chicago's very own Kristy Bowen on PFS Post:

http://www.artrecess.blogspot.com

Also, obtain a copy of OCHO #11, guest edited by me and featuring poems by rob mclennan, Brian Kim Stefans, Steve Halle, David Prater, Mary Walker Graham, Larry Sawyer, Christopher Goodrich and Jessica Lee White, here:

http://www.lulu.com/content/1031091

And, as always, http://www.adamfieled.blogspot.com

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

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583. **David Chirot**
Re: stress fracture
Mon 23 Jul 2007

---

dear alan
> you misunderstand what i am saying
> if you look at my blogspot you will get an idea
> the site where i work lately every evening--
> used to be a huge old house abandoned finally with very large nice
> yard--quiet streets, an alley--behind a street of small businesses--indie
> bookstore etc etc--
> lately more chain places have opened on that street--
> and now the house torn down, the lot torn up and sitting there huge cat
> bulldozer and several heavy duty machines--cranes etc--also working on the
> tops of couple of the buildings facing the street with the businesses--
>
> condos, eleven stories, going up on th old lot and office spaces--highest
> nearby buildings three stores--
>
> all over the East Side of Milwaukee this is going on--
>
> all over the world i goes on--and in some places like West Bank and Gaza
> you have the most extreme forms of this sort of real estate
> ethnic/gentrification cleansing of areas--(theft, as you note--)
>

> what i mean by poetry is one uses the things that are there physically to
> make works which literally embody and physically express what is going
> on--as it is happening--i use cement mixing materials, brick dust, bits of
> smashed things, the busted wood, the machines etc in the pieces made also
of
> spray paint, wood, clay, lumber crayon rubBEings--
> and have been collecting materials for small "environments"
> pieces--basically like "ruins"/"broken skeletons" and so forth--
> instead of using fotos which can't afford anyway and "texts" in a more
> conventional sense--these are a kind of collaborative ongoing seiries making
> with the site itself--is going to be expanding much more in the uses of
> materials involved--as the police were called and once that al straightened
> out have a freer rein now to be doing what have always been doing anyway--
>
> years ago lived in huge abandoned house which in a couple rooms made
> paintings collages etc on walls and created "shrines" "environments" out of
> things found in streets--eventually the place--long condemned--bulldozed,
> knocked down using wrecking balls--and smashed everything inside--
>
> so just returned and began using all the debris to make other things as
> protests and to indicate that one goes on no matter what happens--what one
> makes of thee things does not come to an end--
>
> i've been homeless in several cities in different countries and lived in
> various "shelters"--and witnessed the steady disappearance of towns,
> neighborhoods, huge areas of cities--and what is the history of the usa
> anyway but this?--my mother' father's family who came from
> "reservations"--to make room for a sort of version of "eminent
> domain"--"theft"--to be sure--
>
> i can't stop what is going on with the bulldozers and cranes (look what
> happened to rachel corrie, as a cynical warning)
> but one can make --essay to make--something out of the wreckage which is
> scattered about as both a protest and a poem--
>
> something which uses the materials directly from the site/sight/cite
> rather than at one or several removes--
>
> and though "crude" and "literal" it's as "transgressive" etc and
> "crippled" as any theory--and really a form of theory being acted on "hand's
> on"----the police have interviewed me four times now and once was about to
> be hauled downtown if not for intervention of some neighborly citizens--and

> the materials one uses are crippled enough pieces of refuse often enough in
> contrast with the powerful machines and fresh girders, blocks of cement, etc
> being hauled into place at the site--
>

(and what are the callers and police concerned with--theft! --might be stealing things from the site--or defacing private property--at one site--assaulted by a freaked out landowner--who thought i was planting an explosive device on "his" immense crane--making rubBEings off of the huge tire--but squatting and working with back to him, wearing black sweatshirt with hood up--???--i couldn't really be upset with the guy, who profusely apologized--)

at any rate, it is but one way of essaying "doing something" with what is
> happening--
> so everyday am at these sites and of late this one in particular--
>

and evidently some people see it as "theft" back of the "theft" going on--

> *Date: Sun, 22 Jul 2007 20:54:41 -0400*
> *From:* [redacted]
> *Subject: Re: stress fracture*
> *To:* [redacted]
>
> *The open streets is a poetry? The open streets are people I know being kicked out of their places by eminent domain seizure; if that's poetry so*
> *be it but to me it's just theft.*
>
> *Alan*
>
> *On Sun, 22 Jul 2007, David-Baptiste Chirot wrote:*
>
> *"What is not in the open streets is false, derived that is to say literature"--Henry Miller(of Brooklyn born and raised)Signor Alan--why further remove oneself from the open streets by the departure into the realms of theory?what IS in the open streets is a poetry hidden in plain site/sight/cite--"Poetry no longer imposes itself, it exposes itself"--Paul Celan--when one speaks of "expectations" it is a set -up of imposing criteria--("literature")--and finding these not met--imposing other criteria--("theory")--when what is to found is that which is exposing itself (poetry)all around one--hidden in plain site/sight/citefrom impositioning concepts of "literature" and "theory"--david-bchttp://davidbaptistechirot.blogspot.com> Date: Sat, 21 Jul 2007 15:20:17 -0400> From:* [redacted]*> Subject: Re: stress*

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> *window....> > > > > On 7/21/07, Alan Sondheim <[redacted]> wrote:>*
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> *Develop Don't> > Destroy Brooklyn (DDDB) in what is increasingly appearing*
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> *dominant species and> > everything, including other humans, is prey.> >> >*
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> *accidents; you can't expect proper grammar and spelling - those literary>*
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> *http://www.asondheim.org/windowview.jpg> >*
>
> *_____*
> *See what you're getting into...before you go there.*
> *http://newlivehotmail.com*
>
> *==========*
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.asondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check*
> *WVU Zwiki, Google for recent. Write for info on books, cds, performance,*
> *dvds, etc.*
> *==========*
>
> *-----*
> *Missed the show? Watch videos of the Live Earth Concert on MSN. See them*
> *now! <http://liveearth.msn.com>*

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584. **Leon Tan**

New Media Haiku Poetry and Haiga (Visual Haiku)

Mon 23 Jul 2007

Hello People!

I just joined the list and wanted to let you all know about a new media haiku poetry project I have been working on since 2005.

'Haiku Trader' is a new media poetry / performance artwork that began in 2005. The art work as such utilises the social network myspace as a virtual collaborative space investigating the theme of distributed creativity and aesthetics. Practically speaking, what this means is that the work is not 'limited' to this profile but must be conceptualised as the network it involves progressively over time. This network can be explored through the virtual traces left as haiku 'comments' throughout the myspace community.

Haiku Trader is accessible at this url:

http://www.myspace.com/rhizomantik

Rhizome artbase listing for Haiku Trader:

http://rhizome.org/object.php?41160

Whilst Haiku Trader is a public profile, I also maintain a private project that is only accessible to MySpacers who join as a 'friend' of Rhizomantic. Rhizomantic as a private profile investigates distributed poetry in relation to the art life blur. Accessible at this url:

http://www.myspace.com/rhizomantic

I hope to connect with others interested in digital poetry, haiku, haiga, and distributed authorship on this list.

Cheers,

Leon Tan

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585. **Michael Cross**

Atticus/Finch presents: Durgin and Pay Pal!

Mon 23 Jul 2007

[Please forward this on to interested parties, post on blogs, etc....small presses survive on word of mouth!]

Dear Friends,

Atticus/Finch is honored to announce the release of its tenth chapbook, Patrick F. Durgin’s _Imitation Poems_. For most, Durgin’s name will need little introduction: as editor of Kenning for nearly a decade, he’s played an inestimable role in the cultural production of some fantastically important work, and, as a poet, Durgin writes some seriously taut and careful little numbers. I’ve admired his work for years, and when a Durgin volume did not materialize in said years, I decided to make one myself. When you see it, I’m certain you’ll be glad I did! These poems promise to knock you back into your chair and then

onto the ground, and then they promise to roll you around and around on the ground until you're dizzy and exhausted and just want to go to bed.

And to commemorate this, our tenth-book-anniversary, we've finally added Pay Pal to the website! Stop by (www.atticusfinch.org) to view an image of the cover and read some sample poems, and then buy Imitation Poems for eight dollars (!) with the click of a button! And if you've been meaning to purchase a copy of John Taggart's _Unveiling/Marianne Moore_, you should buy that too before the handful of copies in existence disappears with the click of a Pay Pal.

OR, if you prefer to do it the old fashioned way, write me a note, cut a check for eight bucks (made payable to Michael Cross) and mail it here:

Atticus/Finch Chapbooks
c/o Michael Cross
State University of New York at Buffalo
Samuel Clemens Hall #306
Buffalo, New York 14260-4610

And finally, just in case your curious, forthcoming from Atticus/Finch:

Taylor Brady and Rob Halpern, _Snow Sensitive Skin_ (Fall 2007) C.J. Martin, _Lo, Bittern_ (Winter 2007-2008)

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586. CA Conrad
VENEZUELA: JOURNEY WITH THE REVOLUTION
Mon 23 Jul 2007

A new documentary produced and directed by The Global Women's Strike has just been released to PBS stations across the country. If you live in Philadelphia you can check out today's post on The PhillySound for time and dates: http://PhillySound.blogspot.com

If you want to see it on your local PBS station contact your station, and contact The Global Women's Strike to make it happen.

CAConrad
http://PhillySound.blogspot.com

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587. **Jason Quackenbush**
Re: Wired Magazine Feature on DJ Spooky
Mon 23 Jul 2007

now i like the subliminal kid as much as the next guy. IMHO, as a musician and sound artist he resides in the same rarified air as geniuses like "scratch" perry, harry partch, glenn branca, iannis xenakis, and hugh lecaine.

that having been said, what does this Vivendi advertising spam that the list saw fit to forward to my inbox have to do with poetry?

On Mon, 23 Jul 2007, DJ SPOOKY wrote:

> *Hey People!*
> *For those of you on the list who haven't checked out my compilation of classics from the archives of the legendary Trojan Records, one of my favorite magazines, Wired, did a great overview of my Trojan Project - after all, it's the record label's 40th Anniversary! For Jamaican music 40 years is a really really really long time! Imagine Def Jam in 40 years... Hard to think about, eh? The mix that I did was part of a series Trojan Records has set up. They asked Johhny Greenwood, the guitarist for Radiohead, and Fatboy Slim to also do selections and remixes. Look out for that too!*
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"Retains the songs and the spirit of the original(s)... a great dance party record"
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LISTEN TO THE RAINBOW COUNTRY REMIX:
http://www.myspace.com/djspooky

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aiightt!

in peace,
Paul aka DJ Spooky

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http://www.watermillcenter.org

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Golden Gate Park
http://www.powertothepeaceful.org

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588. Jerrold Shiroma
Re: Wired Magazine Feature on DJ Spooky
Mon 23 Jul 2007

---

everything...

Jason Quackenbush wrote:
> that having been said, what does this Vivendi advertising spam that
> the list saw fit to forward to my inbox have to do with poetry?

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589. Dodie Bellamy
Amazon Review Project on Fanzine
Mon 23 Jul 2007

The Amazon Review Project is a collection of fictions written in the form of Amazon customer reviews. In spring, 2007, for a seminar in first person fiction at San Francisco State, I assigned a number by Kevin Killian's Amazon Reviews and asked students to develop their own fictional characters through a series of Amazon reviews. Their amazing reviews, as well as an introduction by me, are now on line at Fanzine:

www.thefanzine.com

The reviewers are:

Tom Andes
Renato Escudero
Michele Hayes
Jim Nelson
Megan O'Patry
Radhika Vyas Sharma
Lee Stegner
Maria Suarez
Jasson Flick

Check it out!

Dodie Bellamy

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590. **W.B. Keckler**
Joe Brainard's Pyjamas Looks into the Void and Sees....
Mon 23 Jul 2007

South Park Haiku, a "Death Poem," Charles Baudelaire standing waiting for a bus and some other vaguely disquieting apparitions, some with bus fare, some without...catch your ride at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/) And still an unbroken record of NO GARRISON KEILLOR EVER! "Scrub, Christina, Scrub...get the Praire OUT!"

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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591. **Alan Sondheim**
Nagarjuna 1 2 3
Tue 24 Jul 2007

Nagarjuna 1 2 3

You are singing no space, place, spatial distinctions cumber observation, the annihilated self. How so. Speak no speech, to be spoken to, undisting- uished distinction, in zazen in walking meditation, hearing is the space of the heard. My bones are ornaments, my neck Buddha's, my eyes Nagarju- na's. Pratyahara, withdrawal, without rasa, flavor, fervour. Breathing is the body's violence, meditate your corpse, you have it, you are singing no home, no home singing, you are singing no home singing, you are singing no home singing no home singing, you are singing no home singing
http://www.asondheim.org/buddha.mp3

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592. **David Baratier**
Transcontinental award
Tue 24 Jul 2007

The Annual Transcontinental Poetry Award by Pavement Saw Press

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page

count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published a volume of poetry or prose. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2007, or earlier, postmark. This is an award for first books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $18.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made.

If you wish to submit electronically, you should send $25.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous

manuscript is chosen, if enough entries arrive. This “editors choice” manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry
P.O. Box 6291
Columbus, OH 43206

All submissions must have an August 15th, or earlier, postmark or paypal payment. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: [redacted]

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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593. Jennifer Karmin
July 25th: Goat Island Performance Presentations
Tue 24 Jul 2007

PERFORMANCE PRESENTATIONS:
9th GOAT ISLAND SUMMER SCHOOL
CHICAGO, IL

1pm Wednesday, July 25th 2007
all welcome
free

The School of the Art Institute of Chicago
280 S. COLUMBUS DRIVE
Please meet us in room 110
of the Columbus Drive Building.

Chicago-based Goat Island Performance Group is currently working with 29 participants on their annual three-week collaborative performance summer school. Participants have been engaged in collaborative performance, installation and writing projects. There will be seven 9-minute site-specific pieces. You are invited to watch their performance

presentations, followed by an informal reception where
you can meet the participants and Goat Island.

For more information on Goat Island, please see:
http://www.goatislandperformance.org
http://www.thelastperformance.org

___ Shape Yahoo! in your own image. Join our Network Research Panel today!
http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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594. Anny Ballardini
Re: Wired Magazine Feature on DJ Spooky
Tue 24 Jul 2007

I met that Subliminal Kid since I was his interpreter when he got over to Italy. I anyhow think that the mail he forwards once or twice a year to the Buffalo is one of the many he is sending out to advertise his work. He therefore will never read your or my words, Jason. I guess that what you are writing is for us to read. I have no answers to your question.

On 7/23/07, Jason Quackenbush <[redacted]> wrote:
>
> now i like the subliminal kid as much as the next guy. IMHO, as a musician
> and sound artist he resides in the same rarified air as geniuses like
> "scratch" perry, harry partch, glenn branca, iannis xenakis, and hugh
> lecaine.
>
> that having been said, what does this Vivendi advertising spam that the
> list saw fit to forward to my inbox have to do with poetry?
>
>
> On Mon, 23 Jul 2007, DJ SPOOKY wrote:
>
> > Hey People!
> > For those of you on the list who haven't checked out my compilation of
> > classics from the archives of the legendary Trojan Records, one of my
> > favorite magazines, Wired, did a great overview of my Trojan Project -
> > after all, it's the record label's 40th Anniversary! For Jamaican music
> 40
> > years is a really really really long time! Imagine Def Jam in 40
> years...

> > Hard to think about, eh? The mix that I did was part of a series Trojan
> > Records has set up. They asked Johhny Greenwood, the guitarist for
> > Radiohead, and Fatboy Slim to also do selections and remixes. Look out
> for
> > that too!
> >
> > Anyway, I wanted to let you all know about a couple of things: The Wired
> > Magazine feature is really solid, and it even has a slideshow of classic
> > old school album covers.
> >
> > Linkage
> > Upgrading Jamaica's Cultural Shareware:
> > Dj Spooky Presents Trojan Records at 40
> > http://www.wired.com/entertainment/music/news/2007/07/trojan
> >
> > DJ Spooky: How a Tiny Caribbean Island Birthed the Mashup
> > http://www.wired.com/entertainment/music/news/2007/07/spooky_QA
> >
> > Gallery: A Look Back at 40 Years of Reggae Hits
> >
>
http://www.wired.com/entertainment/music/multimedia/2007/07/gallery_trojan
> >
> > ---
> >
> > On the same tip I remixed a classic Bob Marley track "Rainbow Country"
> for
> > the upcoming "Roots, Rock, Remixed" compilation that the Marley family
> > commissioned for their record label "Tuff Gong." I just wanted to let
> the
> > list know - it's on a downtempo party tip, but hey... It's perfect for
> > summer. The album will be out in a bit. All I can say is you heard it
> here
> > first! Check it!!!
> >
> > Coming July 24, 2007
> > Bob Marley & The Wailers - Roots Rock, Remixed
> > "Retains the songs and the spirit of the original(s)... a great dance
> party
> > record"
> > ~ Chris Blackwell (Founder, Island Records)
> >

> >>> LISTEN TO THE RAINBOW COUNTRY REMIX:
> > http://www.myspace.com/djspooky
> >
> > ----------
> >
> > And last but not least, for the www.myspace.com/djspooky community, I
> > wanted to let everyone know about a great festival of digital media
> coming
> > up. It's called Indian Electronic Music Festival, and me and and the
> > legendary Talvin Singh are doing a track for the compilation that
> > accompanies the festival. You can preview the track at
> > http://www.myspace.com/djspooky. It's called "Satyagraha" after Mahatma
> > Ghandi's philosophy of non violent resistance to all forms of
> oppression.
> > We're going to do a remix contest to help raise awareness about the
> > festival - more on that in a bit. This summer, my main focus has been my
> > art projects, and I'm not really dj'ing that much at the moment 'cause
> I'm
> > in the studio working on my next album. During the interim, check out
> the
> > Wired Magazine article!
> >
> > I'm just writing from my studio to say what's up, and to wish y'all a
> happy
> > Summer. President Bush is still up to his bullsh*t, the war ON Iraq is
> > still going on, and the world is heating on up. But hey... Music helps
> > bring awareness of it all.
> >
> > aiightt!
> >
> > in peace,
> > Paul aka DJ Spooky
> >
> > ----------
> > UPCOMING EVENTS
> >
> > 7.28
> > Watermill, NY: Benefit for Robert Wilson's Watermill Center
> > http://www.watermillcenter.org
> >
> > 9.08
> > San Francisco, CA: Power to the Peaceful Festival

> > Golden Gate Park
> > http://www.powertothepeaceful.org
> >
> >
> >
> > Click here on
> to update your profile or Unsubscribe
> >
>

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595. **Thomas savage**
Re: Nagarjuna 1 2 3
Tue 24 Jul 2007

I like this short piece very much. I don't have an mp3 player so I can't hear the rest of it, unfortunately. Nevertheless, if breathing is the body's violence it is also many other more positive things, as well, including, one might say, it's life force. Regards, Tom Savage

Alan Sondheim <[redacted]> wrote: Nagarjuna 1 2 3

You are singing no space, place, spatial distinctions cumber observation, the annihilated self. How so. Speak no speech, to be spoken to, undisting- uished distinction, in zazen in walking meditation, hearing is the space of the heard. My bones are ornaments, my neck Buddha's, my eyes Nagarju- na's. Pratyahara, withdrawal, without rasa, flavor, fervour. Breathing is the body's violence, meditate your corpse, you have it, you are singing no home, no home singing, you are singing no home singing, you are singing no home singing no home singing, you are singing no home singing
http://www.asondheim.org/buddha.mp3

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

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596. **Patrick F. Durgin**
July 26th deadline!
Tue 24 Jul 2007

Urgent Action Needed by July 26 on ADA Restoration Act of 2007 Ask Your Representative to Co-Sponsor the ADA Restoration Act

ACTION NEEDED: Call your Representative at [redacted] (http://www.congress.gov) and urge him/her to co-sponsor the ADA Restoration Act when it is introduced on Thursday, July 26.

BACKGROUND: Seventeen years ago, Congress passed the Americans with Disabilities Act (ADA) with overwhelming bipartisan support. However, in recent years, a number of Supreme Court decisions have significantly reduced the protections available to people with disabilities in employment settings. Courts are quick to side with businesses and employers, deciding against people with disabilities who challenge employment discrimination 97% of the time, often before the person has even had a chance to show that the employer treated them unfairly. Indeed, courts have created an absurd Catch-22 by allowing employers to say a person is â€œtoo disabledâ€ to do the job but not â€œdisabled enoughâ€ to be protected by the ADA. People with conditions like epilepsy, diabetes, HIV, cancer, hearing loss, and mental illness that manage their disabilities with medication, prosthetics, hearing aids, etc. â€” or â€œmitigating measuresâ€ â€” are viewed as â€œtoo functionalâ€ to have a disability and are denied the ADAs protection from employment discrimination. People denied a job or fired because an employer mistakenly believes they cannot perform the job or because the employer does not want people with disabilities in the workplace are also denied the ADAâ€™s protection from employment discrimination.

ADA RESTORATION ACT TO BE INTRODUCED JULY 26TH

AAPD (American Associatiom of People with Disabilities) has been working with a broad coalition of disability organizations who have helped Representative James Sensenbrenner (R-WI) draft the ADA Restoration Act of 2007, which would enable Americans with disabilities utilizing the ADA to focus on the discrimination that they have experienced rather than having to first prove that they fall within the scope of the ADAâ€™s protection. With this bill, the ADAâ€™s clear and comprehensive national mandate for the elimination of discrimination on the basis of disability will be properly restored. Majority Leader Steny Hoyer (D-MD), who played a leading role in passage of the ADA in 1990, will be an original co-sponsor, but we need more Representatives to sign onto the bill when it is introduced to show the bipartisan support and importance of this measure.

Your help is urgently needed to garner support and passage of the ADA Restoration Act of 2007. Call your Representative today and ask him/her to co-sponsor the bill. Sample Telephone Message for Use BEFORE JULY 26 seeking ORIGINAL

COSPONSORS: â€œHi. My name is_____ and I live in _____. I would like Representative_____ to be an original cosponsor of the ADA Restoration Act of

2007. Employers can say that I am â€œtoo disabledâ€ to perform my job, but â€œnot disabled enoughâ€ to be protected by the ADA. This is wrong! Restore the ADA and restore the rights my rights Please be an original cosponsor of the ADA Restoration Act of 2007. If you would be willing to be an original cosponsor of the ADA Restoration Act of 2007, please contact Representative Hoyers or Sensenbrenners offices. â€

Sample Telephone Message for use AFTER JULY 26 seeking Cosponsors: â€œHi. My name is_____ and I live in _____. I need Representative_____ to cosponsor the ADA Restoration Act of 2007. Seventeen years ago, the ADA was passed with overwhelming bipartisan support, yet people with disabilities are still being treated unfairly. People with disabilities are in a no-win situation. Employers can say that I am â€œtoo disabledâ€ to perform my job, but â€œnot disabled enoughâ€ to be protected by the ADA. This is wrong! Restore the ADA and restore my rights Please cosponsor HR _____.â€

Source: AAPD

For more legislative issues, see:
http://www.aapd.com/News/legislature/indexlegislature.php

---
www.da-crouton.com
www.kenningeditions.com

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597. SCOTT HOWARD
Seeking Editors for New Journal
Tue 24 Jul 2007

This fall, I'll be launching an electronic journal, _Reconfigurations: A Journal for Poetics and Poetry_, and, at the moment, I'm looking for one or two new people to join the editorial board.

If you're interested, please send a reply w/ an attached CV. For more information about Reconfigurations, visit:
http://reconfigurations.blogspot.com/

//////////////////////////////////

W. Scott Howard
University of Denver
[redacted]

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598. **Thomas savage**
Re: stress fracture
Tue 24 Jul 2007

I often feel this way, too. Still, literature or at least poetry keeps coming. Whether from Brooklyn or the Lower East Side of Manhattan where I am located. Somehow we transcend our surroundings partially by incorporating them with a certain detached perspective which both brings our environment closer to us but keeps it from overwhelming us as well. It's almost a paradox that this happens but fortunately for us, it goes on regardless of what we may think about it. Anyone for a concurrence concussion rather than a fracture? Regards, Tom Savage

Alan Sondheim <[redacted]> wrote: View

This is the view from my desk which is neither in Paris nor the Black Forest; it faces nothing but bleak development, projects, urban wasteland scheduled for drastic over-development, still opposed by Develop Don't Destroy Brooklyn (DDDB) in what is increasingly appearing to be a losing battle. How can one expect literature from such blight, nature pushed out to the limit, pigeons with missing toes resulting from frostbite, squir- rels huddled in backyards along with jays and almost invisible mourning doves? Everything protects itself; humans are the dominant species and everything, including other humans, is prey.

So don't can't expect literature, only theory crippled by screams and auto accidents; you can't expect proper grammar and spelling - those literary matters - in the face of screeching cars and sirens.

http://www.asondheim.org/windowview.jpg

Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

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599. **David A. Kirschenbaum**
NYC/This Sat., July 28: Garden Party with Holford, Kirschenbaums, and Spurlock
Tue 24 Jul 2007

Please forward

Garden Party
with Olive Juice Music
and Boog City

this Sat., July 28, 4:00 p.m., free

a summer series, in the
Suffolk Street Community Garden
Suffolk St., bet. Houston & Stanton sts.
NYC

Estelle and Irwin Kirschenbaum interviewed
on growing up in the Lower East Side
in the thirties, forties, and fifties

poems from
David Kirschenbaum

music from
Casey Holford and Preston Spurlock

New this season, will be each musical act taking a poem from that day's poet(s) and turning it into a song for the event, and the poets turning song lyrics by each musical act into a poem.

Curated and with introductions by
Olive Juice Music head Matt Roth and
Boog City editor and publisher David Kirschenbaum

**Olive Juice Music
http://olivejuicemusic.com/

Olive Juice Music is a D.I.Y. label, studio, and mail-order distributor based in New York City and interested in helping people who are in the developmental stages of trying to do something with their art. Olive Juice Music is not a traditional record label. The artists associated with Olive Juice take an active part in how their music is produced, financed, and marketed. They in turn receive more of the profits gained from the sales of their records directly, which is how it should be. The strength of Olive Juice relies upon the active participation of its members to share resources and help promote a communal spirit among everyone involved as well as claiming responsibility for taking their art to wherever they would like it to go.

**Boog City
http://boogcityevents.blogspot.com/

Boog City is a New York City-based small press now in its 16th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women©ös writing, and Louisville, Ky. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where 5-13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

*Performer Bios:

**Casey Holford
http://www.myspace.com/casey

Casey Holford was raised on a diet of folk music and comic books in Massachusetts. Now, living in Brooklyn at age 27, he has recorded three self-released solo albums, and a recent 7 inch on RiYL records. He's in the bands Urban Barnyard, Dream Bitches, and Daouets, and he's also a prolific producer, helping to document his community by working on projects with fellow bands and songwriters. Casey has been called "the missing link between lesbian folk, DC punk, ¡¯80s synth-pop, and classic rock," which sounds pretty awesome.

**David Kirschenbaum
http://www.boogcity.blogspot.com
http://www.unpleasanteventschedule.com/DavidKirschenbaum.htm

David Kirschenbaum¡¯s work has appeared in The Brooklyn Review Online, can we have our ball back, Chain, Pavement Saw, and unpleasant event schedule, among others. He is the editor and publisher of Boog City, a New York City-based small press now in its 16th year and East Village community newspaper.

**Estelle and Irwin Kirschenbaum

Estelle and Irwin Kirschenbaum grew up, and lived in, the lower east side during the thirties, forties, and fifties. They were married 200 feet away from the Suffolk Street Community Garden more than 53 years ago.

**Preston Spurlock
http://www.myspace.com/thesewingcircle

Born and raised in South Florida, Preston Spurlock has been making lo-fi bedroom records for eight years. He started making a name for himself in the prolific NYC arts community in 2004, performing solo as the Sewing Circle, as well as in groups including the Elastic No-No Band and Huggabroomstik.

Influenced equally by postpunk, bluegrass, avant-garde composition, and novelty music, Preston's rough-hewn songs are idiosyncratic and intimate. He's also a visual artist and short filmmaker. He will be your friend.

Directions: F to Second Ave.

Next event in series, Sat. Aug. 25
Poetry from Jim Behrle and Bob Hershon
and music from TBD

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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600. CARMIN Jim
Copper Canyon Press exhibition and readings in Portland OR
Tue 24 Jul 2007

"Vital to Language and Living : 35 Years of Poetry at Copper Canyon Press"

Location, time

- Collins Gallery, 3rd Floor, Central Library, Multnomah County Library, 801 S.W. 10th Avenue, Portland, OR

Exhibition runs from July 16-August 26, 2007

Hours: Monday: 10 a.m.-6 p.m. Tuesday & Wednesday: 10 a.m.-8 p.m. Thursday-Saturday: 10 a.m.-6 p.m. Sunday: noon-5 p.m.

About the exhibit

Copper Canyon Press is a nonprofit publisher in Port Townsend, Washington, that believes poetry is vital to language and living. Poet Maxine Kumin has called the press "an evangelist for poetry," and poet Jorie Graham has labeled it "the finest independent publisher in America today."

Founded in 1972 by Sam Hamill, Jim Gautney, Tree Swenson and Bill O'Daly, Copper Canyon Press has published poetry exclusively and has established an international reputation for its commitment to authors and its dedication to the poetry audience. Over these 35 years, Copper Canyon Press has published many writers who have called Oregon their home, including

William Stafford, Primus St. John, Olga Broumas, Kim Stafford, Barry Lopez, Kenneth Hanson and Gary Snyder.

This exhibition celebrates the 35th anniversary of Copper Canyon Press and contains numerous books, broadsides, manuscripts and correspondence borrowed from the press, the John Wilson Special Collections, and other collections.

The opening reception was on July 21 where speakers included Michael Wiegers and Joseph Bednarik from Copper Canyon Press; Tree Swenson, Press co-founder and current President/Executive Director of the Academy of American Poets; and exhibition curator Jim Carmin.

Readings in the Collins Gallery

Saturday, July 28, 2-3:30 p.m. : Copper Canyon Press poet PRIMUS ST. JOHN (Oregon) Saturday, August 18, 2-3:30 p.m. : Copper Canyon Press poet DAVID LEE, (Utah)

For more information, see http://www.multcolib.org/events/collins/coppercanyon.html or contact John Wilson Special Collections Librarian Jim Carmin at [redacted].

Jim Carmin
John Wilson Special Collections Librarian
Multnomah County Library
801 SW 10th Avenue
Portland, OR 97205
[redacted]
phone: [redacted]
fax: [redacted]

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601. **Gary Sullivan**

Joe Brainard & the poetics of comics

Tue 24 Jul 2007

Essay in progress at:

http://garysullivan.blogspot.com

Feedback appreciated.

_____ Need a brain boost? Recharge with a stimulating game. Play now! http://club.live.com/home.aspx?icid=club_hotmailtextlink1

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602. **Ruth Lepson**
Re: Joe Brainard & the poetics of comics
Tue 24 Jul 2007

---

just thanks--didn't know creeley & brainard had collaborated on a comic.

On 7/24/07 8:14 PM, "Gary Sullivan" <[redacted]> wrote:

> *Essay in progress at:*
>
> *http://garysullivan.blogspot.com*
>
> *Feedback appreciated.*
>
> _____
> *Need a brain boost? Recharge with a stimulating game. Play now!*
> *http://club.live.com/home.aspx?icid=club_hotmailtextlink1*

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603. **David-Baptiste Chirot**
Cindy Sheehan re Rep Conyer's "No" & Running against Speaker Pelosi
Wed 25 Jul 2007

---

http://www.informationclearinghouse.info/article18066.htm --- _____ PC Magazine's 2007 editors' choice for best web mail—award-winning Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HMWL_mini_pcmag_0707=

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604. **Alan Sondheim**
Bhaga
Wed 25 Jul 2007

Bhaga

"Two lives there certainly are not; -- nevertheless an extra body is visible, by reason of the Shadow-Sickness."

" Naga-tabi no
Oto wo shitaite
Mi futatsu ni
Naru wa onna no
Saru rikombyo. "

(Lafcadio Hearn)

What is foretold by gong is foreshadowed by memory of its telling.
True, but emergence she said.
She said true, but emergence.

http://www.asondheim.org/bhaga.mp3

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605. **Murat Nemet-Nejat**
Re: Bhaga
Wed 25 Jul 2007

Alan,

What is foretold by gong is memory of its telling.

Stupendous, just stupendous!

Ciao,

Murat

On 7/25/07, Alan Sondheim <[redacted]> wrote:
>
> Bhaga
>
>
> "Two lives there certainly are not; -- nevertheless an extra body is
> visible, by reason of the Shadow-Sickness."
>
> " Naga-tabi no
> Oto wo shitaite
> Mi futatsu ni
> Naru wa onna no
> Saru rikombyo. "
>
> (Lafcadio Hearn)
>
> What is foretold by gong is foreshadowed by memory of its telling.
> True, but emergence she said.
> She said true, but emergence.
>
> http://www.asondheim.org/bhaga.mp3
>

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606. **Dan Waber**
ars poetica update
Wed 25 Jul 2007

The ars poetica project continues to chug along like the little engine that could at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Ernie Wormwood, Celia Bland, Angela Carr, Bhanu Kapil, and Peter Boyle.

Poems will appear this week by: Peter Boyle, Anny Ballardini, Skip Fox, and Lyn Lifshin.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,
Dan

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607. **David Gitin**
Merle Hoyleman
Wed 25 Jul 2007

---

post responding to Ron Caplan

Ron,

I met her once through you! Mid-sixties.
Cheers,

David

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608. **amy king**
THIS FRIDAY
Wed 25 Jul 2007

MiPOesias presents
[http://www.mipoesias.com]

~~ RICHARD PEABODY ~ NICOLE STEINBERG ~ CATE PEEBLES ~~

Friday, July 27, 2007 @ 7:00 PM

~~~

Richard Peabody, a prolific poet, fiction writer and editor, is an experienced teacher and important activist in the Washington , D.C. community of letters.
~~~

He is the founder and co-editor of Gargoyle magazine and editor (or co-editor) of fourteen anthologies including Mondo Barbie, Mondo Elvis, Conversations with Gore Vidal, A Different Beat: Writings by Women of the Beat Generation, Alice Redux, Sex & Chocolate, Grace and Gravity: Fiction by Washington Area Women and Enhanced Gravity: More Fiction by Washington Area Women. He is the author of the novella Sugar Mountain, two short story collections, and six poetry collections. He is currently working on Electric Grace: Still More Fiction by Washington Area Women (forthcoming 2007). Peabody teaches at The Writer's Center and at Johns Hopkins University, where he has been presented the Faculty Award for Distinguished Professional Achievement. He lives and works in the Washington, D.C. area. You can find out more at: www.wikipedia.org and www.gargoylemagazine.com.

Nicole Steinberg is the Co-Editor of LIT and Associate Editor of BOMB Magazine. Her poetry has appeared or is forthcoming in Gulf Coast, McSweeney's Internet Tendency, The Bedside Guide to No Tell Motel—Second Floor, PMS, Lumina, and Half Drunk Muse, and she writes for music webzine Axis of Live. She's the founder, curator and host of EARSHOT, a Brooklyn-based reading series dedicated to the work and presence of emerging writers in the New York City area. She lives in Queens, New York.

Cate Peebles was born in Pittsburgh and currently lives in Brooklyn. She is a graduate of Reed College and is currently enrolled in the MFA program at the New School. She works as an editorial assistant on an oral biography of George Plimpton that will be published by Random House in 2008.

~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope you'll stop by!
Amy King
MiPO Host
http://www.mipoesias.com

please forward
apologies for cross-posting

~~

Be a better Globetrotter. Get better travel answers from someone who knows. Yahoo! Answers - Check it out.

↑ Index

609. David A. Kirschenbaum
Iijima looking for Stevens, Tuntha-obas, Kapil, and Fisher emails
Wed 25 Jul 2007

Greetings,

Brenda Iijima has asked me to post the following for her.

best,
David

Hi all,

I'm trying to contact James Thomas Stevens, Padcha Tuntha-obas, Bhanu Kapil, and Norman Fisher--please backchannel me if you have any or all of their emails. My email is [redacted]

thanks,
Brenda

↑ Index

610. Peter Conners
Conners Book Published
Wed 25 Jul 2007

Dear Friends,
Announcing the Publication of
Of Whiskey & Winter
Prose poems by
Peter Conners

Of Whiskey & Winter is the first full-length collection of prose poetry by Peter Conners. In his Foreword to the book, Peter Johnson writes, "Of Whiskey & Winter joins the list of a few first books of prose poems that read like a selected or greatest hits volume."

Naomi Shihab Nye writes, "Peter Conners' stunning prose poems are packed with keen sensitivity, dreaminess, and wit. I love his time travels, the vibrant layering of image and detail. Try taking walks as you are reading this book--the

dazzle of landscapes, inner and outer, feel replenished and rich. This is language and vision I want to come home to again and again."

Of Whiskey & Winter is available for order at [Amazon], [Barnes & Noble], [Borders], or through your favorite independent bookstore.

For more information on the book, author readings, and other goings-on visit: www.peterconners.com

Of Whiskey & Winter can also be purchased directly from the publisher, White Pine Press: www.whitepine.org

Thanks for your interest - hope you enjoy the book!

Peter

See what you're getting into...before you go there.
http://newlivehotmail.com=

↑ Index

611. David Baratier

Holy cow

Wed 25 Jul 2007

Bored for a moment I looked up a few of our books on Abe Books some are listed for $350.

What a bizarre thought as I wonder where my next
filled gas tank will come from.

I feel like I feel after talking to Will Alexander for too many hours. (by the way, why has no one talked about _Sunrise in Armageddon_ or any of the other more recently released material?)

Somebody want to sell me copies of Chris Stroffolino's first book Oops, or Doug Goetsch's Wherever you are?

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

612. **David Baratier**
one more question
Thu 26 Jul 2007

Anyone familiar with or former friends with Armin Landeck, the artist?

One of the folks I am friends with thru lucasfilm says he is quite something and I just have no readily available info. Except for having seen a few prints from the thirties and a few works in museums I know little. Anyone privy and willing to inform me?

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

↑ Index

613. **david baratier**
Re: Joe Brainard & the poetics of comics
Thu 26 Jul 2007

Creeley supplied the text first. Do I win something?
If so, give it to me next weekend.
see you then

Be well

David Baratier, Editor

Pavement Saw Press
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Columbus, OH 43206
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↑ Index

614. **CA Conrad**
when POETS get fucked over
Thu 26 Jul 2007

It's good to BITCH! Whenever someone tells me it's not good to bitch I think of something to bitch about as soon as possible! It's healthy, it makes space for better things in your mind, right? So feel free to bitch about your own

experiences of being a poet who was fucked over, it's good to air these things out.

There are a few incidents that I'd like to cover on this topic of being fucked over as a poet, but let me start with the most recent one.

Will Esposito invited me, Frank Sherlock, Ish Klein, Ryan Eckes, and Abbi Dion to have our poems about animal cruelty included in a Philadelphia gallery recently, organized around the evil Pennsylvania Amish and their puppy mills. It seemed great! We were excited! And Will and Abbi put together a beautiful handmade book of our poems to be displayed in the gallery.

A couple weeks ago the gallery had a rather large private party with lots of wealthy patrons and local political figures (including Michael Nutter who is running for mayor, and there was also a liaison from the governor's office in Harrisburg). We poets were invited to bring one guest, and to read our poems. Once again, we were excited, right? It's a party! We get to read at a party! Reading at a party sounds like a great thing, right!?

Well, the woman running the show met us and made a bit of a face. Were we that bad? Are we that crazy looking? I don't usually think we are, but maybe I'm biased? But then again my guest was a six and a half foot giant lesbian poet named Janet Mason who got drunk a little too fast and told this woman that she especially LOVED the little cheese-filled pea pods because they looked like fairy vaginas. Maybe that did it, who know? Frank Sherlock had his pink machine gun shirt on. Who knows? The drunker Ish and Abbi and I got the more glitter we applied to our faces and cleavage. But we weren't horrible people, clearly, just having fun for fuck's sake! Can't we have fun!?

Must we sit as still as possible? But they were serving LOTS AND LOTS of FREE cocktails! How can you POSSIBLY explain handing out as many free cocktails as people want to drink and expect those people to sit as still as possible? If you've got cocktails, and glitter, and friends, it's a fun night. Just shut up and have fun, GEESH!!

Will went up to the woman running the show more than once, and she kept making these weird "OH NO" faces when she walked away from him. She kept telling him "later," "later, you'll read later."

"Later" and "Maybe" means No with this class of pricks. Where I come from no one has time for such games and just says NO! The working class NO should be a university class. Call it "HOW NOT TO BE A LYING ASSHOLE 101."

But it was really irritating, all this! Oh, we can't have THE POETS at the microphone! We have REAL people here tonight!

Yeah, and those REAL people were drinking lots and lots of martinis, just like the poets were doing!

Man, and I was looking forward to badmouthing the Amish to a large audience FINALLY, the Amish being a group of fascists I grew up near and have hated for many years.

At the end of the night I tried to get the microphone to work but it had been disabled, JUST IN CASE!

So we read our poems out on the sidewalk to one another, and to the jazz musicians who were also not happy about the way they had been treated at the party. That jazz trio was SUPERB by the way! They did old standards, but with a flippant kind of sting! NICE!

I'm glad to have been part of the gallery show because the subject of animal cruelty is something I care deeply about, but it was ridiculous to fear us at the microphone. WE WERE ONLY GOING TO READ THE POEMS THAT WERE ALREADY SITTING ON A PODIUM FOR EVERYONE TO READ ANYWAY! Well, actually I also wanted to complain at the microphone that they were serving chicken and crab cakes. Puppies are cute and sweet, but chickens and crabs deserve to die? I'm not judging meat eaters, especially because when I ate meat I ate enough of it for one lifetime, but it's wrong to have a benefit about animal cruelty and have little bits of animal roasted and toasted and stuck on the ends of fancy sticks. Well, and I did also want to call the Amish nazis at the microphone FINALLY! I've been waiting to do that all my fucking life!

Listen, all I'm saying is DON'T FUCKING INVITE POETS AND EXPECT A TEA PARTY! Unless of course it's Billy Collins or Sharon Olds, both of whom seem content sitting as still as possible and boring the shit out of any room that wants to fall asleep.

CAConrad
http://PhillySound.blogspot.com

↑ Index

615. **Jesse Glass**

Jesse Glass Sound Files Up at Lichtensteiger.de Take a look, but

Thu 26 Jul 2007

Ralph Lichtensteiger's wonderful website devoted to alternative music and Cage-related materials is a great place to visit anyway! Please begin the voyage at www.lichtensteiger.de with "Diary." Enjoy! Jess

↑ Index

616. **Alan Sondheim**
notes on code:
Thu 26 Jul 2007

---

notes on code:

study of huddling http://www.asondheim.org/huddled.mp4

Major modality:
Relationship between modeling and codework:
mapping within the subtext/substructure of the metric.
Visual modeling: Visual as thetic - modality of happenstance (i.e. modeling becomes dependent on the physiology of visual bandwidth).
Aural modeling: Visual with similar field, different spatial modality.

How is the thetic (is that the correct word?) in relation to ideality? Does political economy depend on visual/aural physiology?

Scanning as doubled text: coded software / parameterization of the real tending towards results which are residue (separate the results from the structure). But within the phenomenology of the real, the results and structure are inextricably tangled.

Motion capture (mocap) - see scanning. In scanning, the static object is standard; in motion capture, the dynamic object. Think perhaps of the latter in terms of a second-order differential - doubled modeling of changes (1. through mocap; 2. through 'accelerated modeling').

The results: the 'code carapace' or chiten - Barrier/revelation code. (Older work: The relation of consciousness to structured systems: what are the manifestations of those systems?) Code as armor.

Seeing and hearing seem 'tawdry,' unable to sustain the abstracted or philosophical weight placed upon them. To see or hear text philosophically churns on transparency; everything else stumbles. We turn to writing because it gets away from us to the extent that it's also reflective of deep abstraction, alien-code (all code is alien).

All code is alien because it calls from elsewhere - or rather, doesn't call at all; it's as if someone created it, it's as if it wasn't created, not a bit of it.

Which is the fundamental phenomenological status of code: some of it is created, but some of it isn't.

===

↑ Index

617. **Maria Damon**
Re: when POETS get fucked over
Thu 26 Jul 2007

---

this is great in its spirited and entertaining description! you go, grrrl!

CA Conrad wrote:
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> think of something to bitch about as soon as possible! It's healthy, it
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> Well, the woman running the show met us and made a bit of a face.
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> that bad? Are we that crazy looking? I don't usually think we are, but
> maybe I'm biased? But then again my guest was a six and a half foot
> giant
> lesbian poet named Janet Mason who got drunk a little too fast and
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> they looked like fairy vaginas. Maybe that did it, who know? Frank
> Sherlock had his pink machine gun shirt on. Who knows? The drunker
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> Yeah, and those REAL people were drinking lots and lots of martinis, just
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> FINALLY, the Amish being a group of fascists I grew up near and have
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> seem content sitting as still as possible and boring the shit out of any
> room that wants to fall asleep.
>
> CAConrad
> http://PhillySound.blogspot.com

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618. **amy king**
What If a Hundred Poets Phoned?
Thu 26 Jul 2007

The why's are below. Quick easy info here though – your ONE (pain-free) PHONE CALL will absolutely count:

THE HONORABLE GOVERNOR BOB RILEY
State Capitol
600 Dexter Avenue
Montgomery, Alabama 36130

No time left to write!!
Call: [redacted]
Fax: [redacted]

Calling is a very easy process. Call [redacted]. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.

FAX: [redacted]
Website: http://www.governor.state.al.us
Email form: http://www.governor.state.al.us/contact.htm

Darrell "confessed" but, confessions are not always what they seem (http://phadp.org/falseconfessions.html).

~

DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.

~

Darrell Grayson, as a young, poor, African-American, was convicted by an all-white jury.

~

Darrell's trial attorney had no experience in capital cases. He practiced divorce law.

~~

BIO:

Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age

19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.

Darrell Grayson's poetry, which he describes as "a contagion of insecurities," has appeared in Axis of Logic, Right Hand Pointing, The Dead Mule, Wings of Hope, and elsewhere. He has written three chapbooks of poetry from prison.

~~

DARRELL GRAYSON'S STATEMENT --
http://dalewisely.googlepages.com/darrellgraysonexecutionalert

After 20+ years on death row and acceptance of guilt, I came to question my participation in the crime of which I was convicted and for which I received the death penalty. My family, friends and acquaintances had never believed it, as I had no prior criminal record or reputation for violence.

Six years ago my belief in my guilt was shaken because a witness who had been with my co-defendant, myself and another individual that night, came forward to state unequivocally that I could not have committed the crime as I was passed out cold on the floor due to drugs and alcohol. Furthermore, the statement from the witness that my co- defendant had borrowed my jacket that night when he left and committed the crime, explained how jewelry belonging to the victim had supposedly been found in my wallet, which I always kept in my pocket. I was not present when the police found the jewelry.

It had never made sense to me how I, a non-secretor, could have my blood type identified from the semen. The Innocence Project determined that the tests used by the State would not have been able to identify my blood type, nor would they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.

In the eyes of my attorneys and the state my guilt had largely rested on my "confession" and that I never retracted it. I did not retract it because I have no knowledge of that night. Hindsight tells me that my confession was due to questionable evidence and suggested scenario presented to me, a suggestive

personality, psychological intimidation with good cop/bad cop tactics and my debilitated physical and emotional state due to substance withdrawal.

[Continued in detail here -- http://dalewisely.googlepages.com/darrellgraysonexecutionalert]

~~

Richard Bell, Darrell's original trial attorney, has written the Governor with an excellent summary of the injustices associated with this case.

"...there is great question as to whether Darrell Grayson did, in fact, commit this crime.

Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."

-from Attorney Richard Bell to Gov. Riley, July 16, 2007

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

↑ Index

619. reJennifer Bartlett
NEW Issue of SES
Thu 26 Jul 2007

Hello Friends,

We have a new issue of SES hot off the press.

Poets include
Nancy Kuhl
Michael Leong
Changming Yuan
Jason Fraley
David Wolach
Jennifer Firestone
Maryrose Larkin
Larissa Shmailo
Translation of Dante by Anna Akhmatova
Susanna Fry
Kristin Abraham
Carolyn Guinzio
Meredith Quartermain

Stephanie Strickland
Gil Fagian

www.saintelizabethstreet.org

Also, check out the blog with essays on Tarn, Rukeyser, Eigner, schools of poetry, and the problem of the cool.

_____ http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

↑ Index

620. **Tom W. Lewis**
Re: when POETS get fucked over
Thu 26 Jul 2007

I don't know if this can be validated, but Ginsberg quoted Kenneth Rexroth as saying the following:

"writers are terrible people,
you don't want them in your house"

I think I'd turn that around and say that it's sanctimonious, cloth-eared art gallery types who are the terrible people -- the turds in the punchbowl, as it were.

on a semi-related note, I have an ongoing argument with my non-poet friends that the "Garrison Keillor" phenomenon does not really promote the appreciation of most poetry, just makes it safe for squares (i.e., Billy Collins or Sharon Olds, et al.) -- not that there's anything wrong with safe poetry, but it sounds like this vernissage featured art intended to push the envelope -- big-time social and artistic disconnect, apparently.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Maria Damon
Sent: Thursday, July 26, 2007 8:32
To: [redacted]
Subject: Re: when POETS get fucked over

this is great in its spirited and entertaining description! you go, grrrl!

CA Conrad wrote:
> It's good to BITCH! Whenever someone tells me it's not good to bitch
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> Sherlock had his pink machine gun shirt on. Who knows? The drunker
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> Can't
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621. **sue walker**

Re: What If a Hundred Poets Phoned?

Thu 26 Jul 2007

I phoned this morning,

Sue Walker
Alabama

On Jul 26, 2007, at 9:03 AM, amy king wrote:

> *The why's are below. Quick easy info here though – your ONE (pain-free) PHONE CALL will absolutely count:*
>
> *THE HONORABLE GOVERNOR BOB RILEY*
> *State Capitol*
> *600 Dexter Avenue*
> *Montgomery, Alabama 36130*
>
> *No time left to write!!*
> *Call:* [redacted]
> *Fax:* [redacted]
>
> *Calling is a very easy process. Call* [redacted]*. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.*
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> *FAX:* [redacted]
> *Website: http://www.governor.state.al.us*
> *Email form: http://www.governor.state.al.us/contact.htm*

Darrell "confessed" but, confessions are not always what they seem (http://phadp.org/falseconfessions.html).

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DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.

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BIO:

Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age 19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.

Darrell Grayson's poetry, which he describes as "a contagion of insecurities," has appeared in Axis of Logic, Right Hand Pointing, The Dead Mule, Wings of Hope, and elsewhere. He has written three chapbooks of poetry from prison.

~~

DARRELL GRAYSON'S STATEMENT --

http://dalewisely.googlepages.com/darrellgraysonexecutionalert

After 20+ years on death row and acceptance of guilt, I came to question my participation in the crime of which I was convicted and for which I received the death penalty. My family, friends and acquaintances had never believed it, as I had no prior criminal record or reputation for violence.

Six years ago my belief in my guilt was shaken because a witness who had been with my co-defendant, myself and another individual that night, came forward to state unequivocally that I could not have committed the crime as I was passed out cold on the floor due to drugs and alcohol. Furthermore, the statement from the witness that my co- defendant had borrowed my jacket that night when he left and committed the crime, explained how jewelry belonging to the victim had supposedly been found in my wallet, which I always kept in my pocket. I was not present when the police found the jewelry.

It had never made sense to me how I, a non-secretor, could have my blood type identified from the semen. The Innocence Project determined that the tests used by the State would not have been able to identify my blood type, nor would they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.

In the eyes of my attorneys and the state my guilt had largely rested on my "confession" and that I never retracted it. I did not retract it because I have no knowledge of that night. Hindsight tells me that my confession was due to questionable evidence and suggested scenario presented to me, a suggestive personality, psychological intimidation with good cop/bad cop tactics and my debilitated physical and emotional state due to substance withdrawal.

[Continued in detail here -- http://dalewisely.googlepages.com/darrellgraysonexecutionalert]

~~

Richard Bell, Darrell's original trial attorney, has written the Governor with an excellent summary of the injustices associated with this case.

"...there is great question as to whether Darrell Grayson did, in fact, commit this crime.

> *Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."*
>
> *-from Attorney Richard Bell to Gov. Riley, July 16, 2007*
>
> ---
> *Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.*

↑ Index

622. Paul Nelson
August Postcard Poetry Fest
Thu 26 Jul 2007

Three lists of 31 folks each have been compiled for the inaugural August Poetry Postcard Fest. Thanks to Catherine Daly and David-Baptiste Chirot for agreeing to participate.

With Lana Ayers' help I have created a blog at http://www.poetrypostcards.blogspot.com to chronicle the project. There are some interesting poetry postcard links and I'd welcome other suggestions. Backchannel if you prefer.

The more I think about this project, the more I understand it to be quite compatible with what I think of as Organic: Writing Spontaneously; Enhancing the sense of Interconnectedness; Writing as a Discipline, etc.

Some of the places represented include:

Slaughter
Kirkland, WA
Wallingford, CT
Washington D.C.
Milwaukee, WI
Victoria, BC
Seattle
Irondequoit, NY
Castlegar, BC
Oakland, CA
College
 Station TX
Los

Angeles, CA
Sammamish, WA
Dordrecht, Netherlands
Reykjavik, Iceland
Nanaimo, BC
NYC
San
Francisco, CA
Wilton, NH
Ottawa, Ontario, Canada
The Villages FL

& other spots. I will try a little harder to get some folks from my home town, Chicago, in the game.

Happy August.

Paul Nelson

Paul E. Nelson, M.A.

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Slaughter, WA [redacted] or [redacted]

↑ Index

623. jUStin!katKO
new address
Thu 26 Jul 2007

---

dear List

please note the new address of me & Plantarchy / Critical Documents:

490 Angell St #309D
Providence, RI 02906 USA

thanks
Justin Katko

--
Critical Documents
http://plantarchy.us

↑ Index

624. **Diane DiPrima**

Re: What If a Hundred Poets Phoned?

Thu 26 Jul 2007

Thanks, Amy,

I just called. It was very quick and easy. Sadly the lines were not all tied up with phone calls.

Diane di Prima

> *From: amy king <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Thu, 26 Jul 2007 07:03:01 -0700*
> *To: <[redacted]>*
> *Subject: What If a Hundred Poets Phoned?*
>
> *The why's are below. Quick easy info here though – your ONE (pain-free) PHONE CALL will absolutely count:*
>
> *THE HONORABLE GOVERNOR BOB RILEY*
> *State Capitol*
> *600 Dexter Avenue*
> *Montgomery, Alabama 36130*
>
> *No time left to write!!*
> *Call: [redacted]*
> *Fax: [redacted]*
>
> *Calling is a very easy process. Call [redacted]. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.*
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BIO:

Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age 19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.

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Six years ago my belief in my guilt was shaken because a witness who had been with my co-defendant, myself and another individual that night, came forward to state unequivocally that I could not have committed the crime as I was passed out cold on the floor due to drugs and alcohol. Furthermore, the statement from the witness that my co- defendant had borrowed my jacket that

night when he left and committed the crime, explained how jewelry belonging to the victim had supposedly been found in my wallet, which I always kept in my pocket. I was not present when the police found the jewelry.

It had never made sense to me how I, a non-secretor, could have my blood type identified from the semen. The Innocence Project determined that the tests used by the State would not have been able to identify my blood type, nor would they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.

In the eyes of my attorneys and the state my guilt had largely rested on my "confession" and that I never retracted it. I did not retract it because I have no knowledge of that night. Hindsight tells me that my confession was due to questionable evidence and suggested scenario presented to me, a suggestive personality, psychological intimidation with good cop/bad cop tactics and my debilitated physical and emotional state due to substance withdrawal.

[Continued in detail here -- http://dalewisely.googlepages.com/darrellgraysonexecutionalert]

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Richard Bell, Darrell's original trial attorney, has written the Governor with an excellent summary of the injustices associated with this case.

"...there is great question as to whether Darrell Grayson did, in fact, commit this crime.

Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."

-from Attorney Richard Bell to Gov. Riley, July 16, 2007

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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625. **Pam Grossman**
Re: What If a Hundred Poets Phoned?
Thu 26 Jul 2007

---

i just called now--said "looking at the facts of the case as they have been presented to me, i'm requesting that the governor halt the execution and that the case be reevaluated." they said "ok, thank you," and that was all. now, i'll be watching to see what's next.

-----Original Message-----
>From: sue walker <[redacted]>
>Sent: Jul 26, 2007 10:40 AM
>To: [redacted]
>Subject: Re: What If a Hundred Poets Phoned?
>
>I phoned this morning,
>
>Sue Walker
>Alabama
>
>
>On Jul 26, 2007, at 9:03 AM, amy king wrote:
>
>> The why's are below. Quick easy info here though â€“ your ONE
>> (pain-free) PHONE CALL will absolutely count:
>>
>>
>> THE HONORABLE GOVERNOR BOB RILEY
>> State Capitol
>> 600 Dexter Avenue
>> Montgomery, Alabama 36130
>>
>> No time left to write!!
>> Call: [redacted]
>> Fax: [redacted]
>>
>> Calling is a very easy process. Call [redacted]. Tell the
>> person answering who you are, where you live, and say something
>> like ** "Please count me as having called to ask the Governor to
>> halt the execution of Darrell Grayson." ** They WILL count you and
>> you will find them courteous. They will not engage you in
>> argument, nor will they expect or need you to elaborate. That is
>> best handled in writing.

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>> FAX: [redacted]
>> Website: http://www.governor.state.al.us
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>> jury. He has been on Death Row at Holman Prison in Atmore,
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>> he describes as spending flat on his back, the death of his mother
>> brought about the decision to better himself. He began to write
>> commentary and poetry and received his GED and Associate Science
>> degree. In 1994 he became active in Project Hope to Abolish the
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>> inmates. In 2000 he became its chairman. He edits and assembles
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>> equipment in the prison.
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>> record or reputation for violence.
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626. Schlesinger Kyle

I Have Imagined A Center // Wilder Than This Region: A Tribute to Susan Howe SOLD OUT

Thu 26 Jul 2007

I¹m thrilled that so many people have ordered copies of I HAVE IMAGINED A CENTER // WILDER THAN THIS REGION: A TRIBUTE TO SUSAN HOWE. I¹ve already sold out of the book, but there are sixty on their way to Small Press Distribution. Please place your order there. Here¹s the scoop just in case you missed it the first time around:

New from Cuneiform Press

I HAVE IMAGINED A CENTER // WILDER THAN THIS REGION:
A TRIBUTE TO SUSAN HOWE
Edited by Sarah Campbell

With the intent of marking and celebrating Howe's years of teaching, the contributors to this volume were asked specifically to comment on her pedagogy and their experience of being her student at the State University of New York at Buffalo where she taught from 1988-2007.

Contributors include: Nathan Austin, Sarah Campbell, Barbara Cole, Richard Deming, Thom Donovan, Logan Esdale, Zack Finch, Graham Foust, Benjamin Friedlander, Peter Gizzi, Jena Osman, Kyle Schlesinger, Jonathan Skinner, Juliana Spahr, Sasha Steensen, and Elizabeth Willis. Edited by Sarah Campbell with an introduction by Neil Schmitz.

120 pp. 23x 13 cm. (2007) Edition limited to 250 copies. $10 plus $3.50 shipping.
Order via. PayPal at www.cuneiformpress.com or send a check made out to:

Cuneiform Press
528 Richmond Avenue
Buffalo, NY 14222

Forthcoming in August:
Ted Greenwald and Hal Saulson¹s Two Wrongs
Dan Featherston¹s Clock Maker¹s Memoir

_____
Kyle Schlesinger
www.kyleschlesinger.com
www.cuneiformpress.com

↑ Index

627. steve russell
When poets get fucked over
Thu 26 Jul 2007

Safe poetry, dangerous poetry, I've never understood why people don't simply find poetry fun to read. Something to do, I guess, with high school. I didn't like poetry in high school, but I didn't like much of anything in high school. The problem, i think, is too much lame, middle brow poetry--

It's all kids hear.
Post Columbine kids are unlikely to give a shit about anything
Billy Collins has to say.

I get fed up with poets, especially the ones with talent who do little to challenge themselves.
The Billy Collins/Linda Pasten's of the world.
They know what they're doing, and they're comfortable doing it.
They've done what they do for so long, it surprises me that they're not bored sick by now.
But they've found a comfort zone.
Who'd want to risk all of that comfort?

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

↑ Index

628. Mary Kasimor
Re: when POETS get fucked over
Thu 26 Jul 2007

I live in a small midwest community and have just about given up trying to have poetry readings because people are not interested, and yes, this is Garrison Keilor country (really truly--he started his radio show in this county), and there is a certain kind of safety that most people (generalities, generatlies, I knoew) only can relate to--the drunken students who roam the bars downtown and the few criminal elements that live here are the only ones that kick up their heals and get down. I miss the idea of craziness, and perhaps even the reality of craziness. Sigh. Mary Kasimor CA Conrad <[redacted]> wrote: It's good to BITCH! Whenever someone tells me it's not good to bitch I think of something to bitch about as soon as possible! It's healthy, it makes space for better things in your mind, right? So feel free to bitch about your own experiences of being a poet who was fucked over, it's good to air these things out.

There are a few incidents that I'd like to cover on this topic of being fucked over as a poet, but let me start with the most recent one.

Will Esposito invited me, Frank Sherlock, Ish Klein, Ryan Eckes, and Abbi Dion to have our poems about animal cruelty included in a Philadelphia gallery recently, organized around the evil Pennsylvania Amish and their puppy mills. It seemed great! We were excited! And Will and Abbi put together a beautiful handmade book of our poems to be displayed in the gallery.

A couple weeks ago the gallery had a rather large private party with lots of wealthy patrons and local political figures (including Michael Nutter who is running for mayor, and there was also a liaison from the governor's office in Harrisburg). We poets were invited to bring one guest, and to read our poems.

Once again, we were excited, right? It's a party! We get to read at a party! Reading at a party sounds like a great thing, right!?

Well, the woman running the show met us and made a bit of a face. Were we that bad? Are we that crazy looking? I don't usually think we are, but maybe I'm biased? But then again my guest was a six and a half foot giant lesbian poet named Janet Mason who got drunk a little too fast and told this woman that she especially LOVED the little cheese-filled pea pods because they looked like fairy vaginas. Maybe that did it, who know? Frank Sherlock had his pink machine gun shirt on. Who knows? The drunker Ish and Abbi and I got the more glitter we applied to our faces and cleavage. But we weren't horrible people, clearly, just having fun for fuck's sake! Can't we have fun!?

Must we sit as still as possible? But they were serving LOTS AND LOTS of FREE cocktails! How can you POSSIBLY explain handing out as many free cocktails as people want to drink and expect those people to sit as still as possible? If you've got cocktails, and glitter, and friends, it's a fun night. Just shut up and have fun, GEESH!!

Will went up to the woman running the show more than once, and she kept making these weird "OH NO" faces when she walked away from him. She kept telling him "later," "later, you'll read later."

"Later" and "Maybe" means No with this class of pricks. Where I come from no one has time for such games and just says NO! The working class NO should be a university class. Call it "HOW NOT TO BE A LYING ASSHOLE 101."

But it was really irritating, all this! Oh, we can't have THE POETS at the microphone! We have REAL people here tonight!

Yeah, and those REAL people were drinking lots and lots of martinis, just like the poets were doing!

Man, and I was looking forward to badmouthing the Amish to a large audience FINALLY, the Amish being a group of fascists I grew up near and have hated for many years.

At the end of the night I tried to get the microphone to work but it had been disabled, JUST IN CASE!

So we read our poems out on the sidewalk to one another, and to the jazz musicians who were also not happy about the way they had been treated at the party. That jazz trio was SUPERB by the way! They did old standards, but with a flippant kind of sting! NICE!

I'm glad to have been part of the gallery show because the subject of animal cruelty is something I care deeply about, but it was ridiculous to fear us at the microphone. WE WERE ONLY GOING TO READ THE POEMS THAT WERE

ALREADY SITTING ON A PODIUM FOR EVERYONE TO READ ANYWAY! Well, actually I also wanted to complain at the microphone that they were serving chicken and crab cakes. Puppies are cute and sweet, but chickens and crabs deserve to die? I'm not judging meat eaters, especially because when I ate meat I ate enough of it for one lifetime, but it's wrong to have a benefit about animal cruelty and have little bits of animal roasted and toasted and stuck on the ends of fancy sticks. Well, and I did also want to call the Amish nazis at the microphone FINALLY! I've been waiting to do that all my fucking life!

Listen, all I'm saying is DON'T FUCKING INVITE POETS AND EXPECT A TEA PARTY! Unless of course it's Billy Collins or Sharon Olds, both of whom seem content sitting as still as possible and boring the shit out of any room that wants to fall asleep.

CAConrad
http://PhillySound.blogspot.com

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

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629. **Joel Chace**
Re: What If a Hundred Poets Phoned?
Thu 26 Jul 2007

Amy:

Thanks very much for putting this out there.

Like the others who have replied so far, I experienced absolutely no complications on the phone with the governor's office. The call took probably 30 seconds, max.

Joel Chace

On 7/26/07, amy king <[redacted]> wrote:
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>
> ---
> Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.
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630. **Stephen Vincent**

Re: I Have Imagined A Center // Wilder Than This Region: A Tribute to Susan Howe SOLD OUT

Thu 26 Jul 2007

While Kyle and Cuneiform are on a roll here, I also recommend Bill Berkson's recent book, Sudden Address - a selection of Bill's various lectures that often 'address' the intrigue of where painting and poetry cross mediums in that often difficult to address 'conversation'. Where often the makers of text are blind to painting and makers of visual work are blind to text, it's great to have someone (eyes/ears - paintings and books) working the transept. Also a lovely edition, the typography, design. It's also nice to have another press aspiring to have great

production values without being weirdly precious or de luxe, but with a focus on being publicly accessible and affordable. Not that Kyle is alone here, but he's obviously doing his homework and/or worked with good mentors among makers of books.

Stephen V
http://stephenvincent.net/blog/

> *I¹m thrilled that so many people have ordered copies of I HAVE IMAGINED A CENTER // WILDER THAN THIS REGION:*
> *A TRIBUTE TO SUSAN HOWE. I¹ve already sold out of the book, but there are sixty on their way to Small Press Distribution. Please place your order there. Here¹s the scoop just in case you missed it the first time around:*
>
> *New from Cuneiform Press*
>
> *I HAVE IMAGINED A CENTER // WILDER THAN THIS REGION:*
> *A TRIBUTE TO SUSAN HOWE*
> *Edited by Sarah Campbell*
>
> *With the intent of marking and celebrating Howe's years of teaching, the contributors to this volume were asked specifically to comment on her pedagogy and their experience of being her student at the State University of New York at Buffalo where she taught from 1988-2007.*
>
> *Contributors include: Nathan Austin, Sarah Campbell, Barbara Cole, Richard Deming, Thom Donovan, Logan Esdale, Zack Finch, Graham Foust, Benjamin Friedlander, Peter Gizzi, Jena Osman, Kyle Schlesinger, Jonathan Skinner, Juliana Spahr, Sasha Steensen, and Elizabeth Willis. Edited by Sarah Campbell with an introduction by Neil Schmitz.*
>
> *120 pp. 23x 13 cm. (2007) Edition limited to 250 copies. $10 plus $3.50 shipping.*
> *Order via. PayPal at www.cuneiformpress.com or send a check made out to:*
>
> *Cuneiform Press*
> *528 Richmond Avenue*
> *Buffalo, NY 14222*
>
> *Forthcoming in August:*
> *Ted Greenwald and Hal Saulson¹s Two Wrongs*
> *Dan Featherston¹s Clock Maker¹s Memoir*
>
> _____
> *Kyle Schlesinger*
> *www.kyleschlesinger.com*
> *www.cuneiformpress.com*

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631. **Maria Damon**
Re: What If a Hundred Poets Phoned?
Thu 26 Jul 2007

hey i just called too, and i heard another phone ringing in the background as i spoke. i hope it was a poet from poetix! or anyone calling about darrell grayson.

amy king wrote:
> The why's are below. Quick easy info here though – your ONE (pain-free) PHONE CALL will absolutely count:
>
>
> THE HONORABLE GOVERNOR BOB RILEY
> State Capitol
> 600 Dexter Avenue
> Montgomery, Alabama 36130
>
> No time left to write!!
> Call: [redacted]
> Fax: [redacted]
>
> Calling is a very easy process. Call [redacted]. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.
>
> FAX: [redacted]
> Website: http://www.governor.state.al.us
> Email form: http://www.governor.state.al.us/contact.htm
>
> Darrell "confessed" but, confessions are not always what they seem (http://phadp.org/falseconfessions.html).
>
> ~
>
> DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.
>
> ~
>
> Darrell Grayson, as a young, poor, African-American, was convicted by an

all-white jury.
>
> ~
>
> Darrell's trial attorney had no experience in capital cases. He practiced divorce law.
>
> ~~
>
>
> BIO:
>
> Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age 19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.
>
> Darrell Grayson's poetry, which he describes as "a contagion of insecurities," has appeared in Axis of Logic, Right Hand Pointing, The Dead Mule, Wings of Hope, and elsewhere. He has written three chapbooks of poetry from prison.
>
> ~~
>
> DARRELL GRAYSON'S STATEMENT --
> http://dalewisely.googlepages.com/darrellgraysonexecutionalert
>
> After 20+ years on death row and acceptance of guilt, I came to question my participation in the crime of which I was convicted and for which I received the death penalty. My family, friends and acquaintances had never believed it, as I had no prior criminal record or reputation for violence.
>
> Six years ago my belief in my guilt was shaken because a witness who had been with my co-defendant, myself and another individual that night, came

forward to state unequivocally that I could not have committed the crime as I was passed out cold on the floor due to drugs and alcohol. Furthermore, the statement from the witness that my co- defendant had borrowed my jacket that night when he left and committed the crime, explained how jewelry belonging to the victim had supposedly been found in my wallet, which I always kept in my pocket. I was not present when the police found the jewelry.
>
> It had never made sense to me how I, a non-secretor, could have my blood type identified from the semen. The Innocence Project determined that the tests used by the State would not have been able to identify my blood type, nor would they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.
>
> In the eyes of my attorneys and the state my guilt had largely rested on my "confession" and that I never retracted it. I did not retract it because I have no knowledge of that night. Hindsight tells me that my confession was due to questionable evidence and suggested scenario presented to me, a suggestive personality, psychological intimidation with good cop/bad cop tactics and my debilitated physical and emotional state due to substance withdrawal.
>
> [Continued in detail here -- http://dalewisely.googlepages.com/darrellgraysonexecutionalert]
>
> ~~
>
> Richard Bell, Darrell's original trial attorney, has written the Governor with an excellent summary of the injustices associated with this case.
>
> "...there is great question as to whether Darrell Grayson did, in fact, commit this crime.
>
> Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."
>
> -from Attorney Richard Bell to Gov. Riley, July 16, 2007
>
>
> ---

> Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.
>

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632. **Scott Keeney**

Joe Ceravolo Transmigration Question

Thu 26 Jul 2007

In the flurry of JC activity last month I noticed that
the poem "Transmigraion Solo" over at the official JC
site - http://www.josephceravolo.com/poems.html#trans
- uses the word "there" in the fourth line:

TRANSMIGRATION SOLO

See the black bird
in that tree
trying out the branches, puzzled.
I am up there with you
puzzled against the rain
blinking my eyes.

But in his book the word is "here."

TRANSMIGRATION SOLO

See the black bird
in that tree
trying out the branches, puzzled.
I am up here with you
puzzled against the rain
blinking my eyes.

I want to believe the book is right, since "here"
provides a jump to the poem that is more typical of
JC's unorthodox style. Or, I guess, the jump is
already there in the last line. But "here" makes it
sooner and more pronounced. Less SoQ if you will.

Anyone know for sure the intended word?

—Scott

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633. **Rob McLennan**

The Factory Reading Series, August 23, 2007, Ottawa

Thu 26 Jul 2007

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span-o (the small press action network - ottawa) & The Ottawa Art Gallery present:

The Factory Reading Series
lovingly hosted by rob mclennan

as a 14th anniversary above/ground press
reading & chapbook launch

with new publications & readings by:
Amanda Earl (Ottawa)
launching "Eleanor"
Marcus McCann (Ottawa)
launching "Heteroskeptical"
& William Hawkins (Ottawa)
launching "the black prince
of bank street"

Thursday, August 23, 2007; readings at 7:30pm, doors at 7
The Ottawa Art Gallery in the Arts Court Building (Nicholas & Daly Streets)

author bios:

Marcus McCann is an editor and writer at Capital Xtra. His poetry debuted in the The Antigonish Review at age 18. He is the editor of theonionunion.com, a selector for Bywords and a former selector for Yawp . With Nicholas Lea and Andrew Faulkner, he is the author-translator of Basement Tapes (The Onion Union, 2007), a chapbook of homolinguistic translations. As winner of the 2005 University of Ottawa 48-Hour Novella Writing Contest, his So Long, Derrida (UESA, 2006) was published by the university. Heteroskeptical (above/ground press, 2007) is his first solo poetry chapbook.

Amanda Earl's poems appear most recently in ottawater.com 3.0, listenlight.net and the Ottawa Arts Review. Amanda is the managing editor of Bywords.ca and the Bywords Quarterly Journal. She blogs about literary stuff on amandaearl.blogspot.com and ottawapoetry.blogspot.com. She also writes fiction and has been published in anthologies with the word sex in them. She will be launching her poetry chapbook Eleanor (above/ground press).

William Hawkins was born in Ottawa. After side trips to the west coast and Mexico, he resides in the capital, pursuing enlightenment or a reasonable alternative thereto. Hawkins has worked as a truck driver, cook, journalist and musician before settling on the taxi profession as a means of preserving

integrity and ensuring near-poverty. His poetry has appeared in eight collections, including Shoot Low, Sheriff, Theyre Riding Shetland Ponies (with Roy MacSkimming, Ottawa ON: privately printed, 1964), Two longer poems: The Seasons of Miss Nicky, by Harry Howith; and Louis Riel, by William Hawkins (Toronto ON: Patrician Press, 1965), Hawkins (Ottawa ON: Nil Press, 1966), Ottawa Poems (Kitchener ON: weed/flower press, 1966), The Gift of Space (Toronto ON: New Press, 1970), The Madmans War (Ottawa ON: S.A.W. Publications, 1974) and his second volume of selected poems, Dancing Alone: Selected Poems 1960-1990 (Fredericton NB: Broken Jaw Press / cauldron books, 2005), as well as various anthologies and many other public places. He has recorded a CD of his best songs, also titled Dancing Alone. He will be launching the chapbook "the black prince of bank street" (above/ground press)

for more information, contact rob mclennan at [redacted] or check out http://www.ottawaartgallery.ca/factoryreadingseries/

the small press action network - ottawa (cleaning out yr literary clogs since 1996); thanks to The Ottawa Art Gallery for providing space and much love.

next factory reading: December

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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634. Nico Vassilakis

SUBTEXT READING: Peter Culley & Joseph Donahue

Thu 26 Jul 2007

Subtext continues its monthly reading series with readings by Peter Culley and Joseph Donahue at our new home at the Chapel Performance Space on August 1st 2007. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Peter Culley lives south of Nanaimo BC & has written several books of poetry including: The Climax Forest, Hammertown and the forthcoming Age of Briggs & Stratton. His writings on art have appeared in numerous publications. His blog is at: http://mossesfromanoldmanse2.blogspot.com/

Joseph Donahue currently teaches at Duke University. Born in Texas, raised in Massachusetts, this ex-New Yorker and part-time Seattleite is the author of many books: Before Creation, Monitions of the Approach, Incidental Eclipse, World Well Broken, Terra Lucida, and In This Paradise. His poems have

appeared most recently in Hambone, Talisman, First Intensity, Fence, LVNG, Canary, and Fascicle.

For a sample poem: "A SERVANT OF GOD WITHOUT A HEAD V" - from http://versemag.blogspot.com/2004/08/new-joseph-donahue-poem.html

The future Subtext schedule is:

September 5, 2007 Lissa Wolsak (Vancouver, BC) & Robert Mittenthal
October 3, 2007 Kathleen Fraser (Bay Area) & Crystal Curry
November 7, 2007 Golden Handcuffs Review Reading - Seattle Issue Launch
December 5, 2007 TBA
January 2, 2008 TBA
February 6, 2008 Hank Lazer (Tuscaloosa, AL) & TBA
March 5, 2008 Steve McCaffery (Toronto/Buffalo) & TBA

For info on these & other Subtext events, see our website: http://www.speakeasy.org/~subtext

More info at Nonsequitur web site: http://nseq.blogspot.com. Details on the Chapel at http://gschapel.blogspot.com

SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event.

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635. Catherine Daly
Two Job Opportunities
Thu 26 Jul 2007

---

sounds like they also need an events coordinator who is acquainted with temporary liquor licensing in the state of illinois?

I thought that both of you would be good people to tell about the two job openings we have on poetryfoundation.org—one for a journalist and the other for a serious poet who can also write and edit prose. We're looking for a journalist to be the associate editor and the poet to be the archive editor. Here are links to the job descriptions:

Archive Editor
http://poetryfoundation.org/foundation/AE.html

Associate Editor
http://poetryfoundation.org/foundation/AssociateEditor.html

If you happen to know of qualified people, can you ask them to send their application directly to me at [redacted].

Thanks for your help!

Best,

Emily

--
All best,
Catherine Daly
[redacted]

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636. **amy king**
Governor Riley Issues Statement on Scheduled Execution of Darrell Grayson
Thu 26 Jul 2007

MONTGOMERY - Governor Bob Riley issued the following statement on Thursday about the scheduled execution of Darrell Grayson: There has been much attention focused on the convicted killer, but seemingly ignored has been consideration of his victim, Mrs. Annie Laura Orr. She was a defenseless 86-year-old woman who lived alone and died a horrifying death almost 27 years ago. The killer's own numerous confessions, his own trial testimony where he himself admitted guilt, and the overwhelming physical evidence left a jury no doubt he perpetrated a cruel and monstrous crime upon a helpless elderly woman. Despite his multiple confessions and the physical evidence, the convicted killer filed several appeals after his conviction. All were denied by state and federal courts. His convictions of burglary and murder have been upheld at each level of the appellate process. No new evidence has come to light that would warrant either a reprieve or a commutation. DNA testing would neither prove nor disprove this killer's guilt. He was convicted of burglary and murder, not rape and murder, so legally DNA testing would not exonerate him even if there is no DNA evidence that he raped Mrs. Orr. Non-DNA evidence of the convicted murderer's guilt, however, is abundant. Barring intervention by the U.S. Supreme Court, this execution will go forward as scheduled.

http://www.governorpress.alabama.gov/pr/pr-2007-07-26-01-execution_grayson.asp

Maria Damon <[redacted]> wrote: hey i just called too, and i heard another phone ringing in the background as i spoke. i hope it was a poet from poetix! or anyone calling about darrell grayson.

amy king wrote:
> The why's are below. Quick easy info here though – your ONE (pain-free) PHONE CALL will absolutely count:
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> State Capitol
> 600 Dexter Avenue
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> No time left to write!!
> Call: [redacted]
> Fax: [redacted]
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> Calling is a very easy process. Call [redacted]. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.
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> DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.
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>
> "...there is great question as to whether Darrell Grayson did, in fact, commit this crime.
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> Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."
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> -from Attorney Richard Bell to Gov. Riley, July 16, 2007
>
>
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>

Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

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637. **Stephen Vincent**
Re: Governor Riley Issues Statement on Scheduled Execution of Darrell Grayson
Thu 26 Jul 2007

> *Barring intervention by the U.S. Supreme Court, this MURDER will go forward as scheduled.*

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638. **George Bowering**
Re: **SPAM** when POETS get fucked over
Thu 26 Jul 2007

On Jul 25, 2007, at 9:24 PM, CA Conrad wrote:
> Listen, all I'm saying is DON'T FUCKING INVITE POETS AND EXPECT A TEA
> PARTY! Unless of course it's Billy Collins or Sharon Olds, both of
> whom
> seem content sitting as still as possible and boring the shit out of
> any
> room that wants to fall asleep.

Hey, wait! Sharon Olds kissed me one time!

(I've never met Billy Collins)

But I did really enjoy the rant, CA
>
>
L.A.C. Bowering, George
Up, up and away.

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639. **Jennifer Karmin**
HOW WE LEARN: Pedagogical Factory
Thu 26 Jul 2007

HOW WE LEARN:
Pedagogical Factory,
Exploring strategies for an educated city

July 22-September 23, 2007
Hyde Park Art Center
5020 S. Cornell Ave
Chicago, IL
http://www.hydeparkart.org

http://www.hydeparkart.org/exhibitions/2007/07/the_pedagogy_project.php

Saturday 7.28, 1-3pm
How We Learn: Building an Educated City
w/ Mess Hall, Platypus, Free Geek,
Chicagoland/Calument Underground Railroad Efforts,
Bronzeville Historical Society, Chicago Women's Health
Clinic, African Diaspora, The Odyssey Project, and
more. Adults Need Quality, Interesting, Creative,
Critical Educational Opportunities Outside of the Job
and the Academy! You are invited to join a discussion
with a panel featuring representatives of local
educational initiatives committed to cultural learning
for adults in Chicago. These organizations and
projects operate outside of traditional paradigms such
as ESL/GED and professional skill development. We hope
to highlight a range of important work happening in
the city and encourage new participation in those
efforts where it is appropriate. Additionally, by
showcasing innovative cultural education for adults,
we will gain a better sense what possibilities are
currently available to adults seeking stimulation
outside of traditional educational settings and better
understand what this means for all of our efforts and
our city.

Wednesday 8.1, 6-8pm
How We Remember: Oral Historians
w/ Stephen Haymes and other oral historians
What is the role of oral history in contemporary
social movements? Come hear about new oral history
projects and bring ideas or stories about your own.
Stephen Haymes is the author of the book Race, Culture
and the City: Pedagogy for Black Urban Struggle,
published by State University of New York Press. In
1996, his book received a national award from the
Gustavus Myers Center at Boston College for "The
Outstanding Book on the Subject of Human Rights in
North America". He is currently working on a new book
that will be published by Roman and Littlefield
Publishers, titled Pedagogy of Our Ancestors: The
Existential Wisdom of African-American Slave Culture.

Saturday 8.4, 11:00am
How We Move Workshop: Meredith Haggerty & Lavie Raven
How We Move will be a workshop in movement and how it relates to social movements. The workshop leaders have been brought together by the University of Hip Hop, which has been doing movement education in the city for over 15 years. Contact [redacted] for more information.

How We Make a Pedagogical Sketchbook
w/ Stockyard Institute
The Pedagogical Sketchbook began as an obsessive compilation of ideas and lessons, that stood in stark contrast to the typical offerings most adolescents were exposed to in their school art space. The project which now includes an audio curriculum is growing as artists, thinkers, map makers, socialites, ex students, construction workers, priests, addicts and ideologues to name only few have joined in making contributions to what will be presented as a new high school art textbook. The project will be published on demand and developed as an online resource. One copy of the project will be sent to every high school art department in Illinois. factory07 @ gmail.com.
Jim Duignan is an artist, educator and activist and drives the collaborative artist project Stockyard Institute. Duignan directs Visual Arts Education at DePaul University in Chicago and works as an advisor to AREA Chicago: Art, Research, Education & Activism.
http://www.stockyardinstitute.org

Saturday 8.11
How We Peoples Make a People's Atlas of Chicago
w/ Daniel Tucker/Dave Pabellon aka The Speculators
Free Food Day
12-3pm
Calling all mapmakers, radical historians, informal researchers and citizens with good memory!
How can we use maps to remember? What do we want to remember? Notes for a People's Atlas presents maps of the blank outline of the political border of the city.
For this event we will get together and look at a map archive that was created on a recent trip to Zagreb,

Croatia by AREA Chicago editors Daniel Tucker and Dave Pabellon. The other map archive is AREA's ongoing collection of Chicago maps by local artists, educators, students and activists. Please come and add your map to the archive! Because maps are never finished and only tell part of a story. Because they are visual tools for sharing with others. Because they can be produced by many people and combined together to tell stories about complex relationships. Because power exists in space, struggle exists in space, and we exist in space. Because we cannot we know where we are going if we don't know where we are from.

How We Make a Pedagogical Sketchbook
w/ Stockyard Institute (see August 4 description)
11-1pm

Wednesday 8.15, 6-8pm
How We Grow: Self-Education & Urban Farming Gathering
w/ Baltimore visiting artists Scott Berzofsky, Dane Nester and Nicholas Wisniewski. Calling All Farmers, Gardeners, Ecologists and Interested Parties! Lets Hear About Baltimore and Then Talk About Chicago! We will prepare a powerpoint slide show of the urban farming project we are working on in Baltimore which can serve as a point of departure for a conversation on many issues, from self-education and urban farming to land reclamation and community-based urban planning.

Saturday 8.25
How We Teach w/ Various Artists, Activists and Educators An experimental forum about the act of teaching. Get in touch with [redacted] to get involved. More details TBA.
1-3pm

How We Make Educational Posters
w/ Watie White
11-1pm

Saturday 9.1
How We Think Walking Tour: In Honor of John Dewey
11-1pm
The philosopher John Dewey (1859-1952) fought for

"civil and academic freedom, founded the Progressive School movement." A resident of Chicago's Hyde Park neighborhood, Dewey published one of his most important works of educational theory "How We Think" in 1910. The study deals primarily with the concept of thought training, and its place in school environments. Today we will have a walking presentation and discussion about Dewey's impact on the field of education and visit some important sites in the neighborhood where he lived and worked. Contact factory07 @ gmail.com if you know a lot about Dewey and would like to help lead the tour.

Wednesday 9.5, 6-8pm
How We Celebrate Peoples History
w/ Josh MacPhee of JustSeeds
Come Hear About One Amazing Effort To Make Hidden and Radical History Public! It Is A Street Curriculum!
The Celebrated People's History poster series is an on-going project producing posters that focus around important moments in "people's history." These are events, groups, and individuals that we should celebrate because of their importance in the struggle for social justice and freedom, but are instead buried or erased by dominant history. Posters celebrate important acts of resistance, those who fought tirelessly for justice and truth, and the days on which we can claim victories for the forces of freedom. These posters are posted publicly (i.e. wheatpasted on the street, put up in peoples' home and storefront windows, and used in classrooms) in an attempt to help generate a discussion about our radical past, a discussion that is vital in preparing us to create a radical future. The project has also built a loose network of artists interested in creating radical public art as well as showcased the work of lesser known artists that want to create culture that is functional, carries a social message, and doesn't get buried at the bottom of the heap of the mainstream art world.
http://www.justseeds.org/artists/celebrate_peoples_history/.
Josh MacPhee is an artist, curator and activist

currently living in Troy, NY. His work often revolves around themes of radical politics, privatization and public space. His second book Realizing the Impossible: Art Against Authority (AK Press, co-edited with Erik Reuland) was just published. He also organizes the Celebrate People's History Poster Series and is part of the political art collective Justseeds.org.

How We Make a Pedagogical Sketchbook
w/ Stockyard Institute (see August 4 description)

Saturday 9.8, 1-3pm
How We Build
Come discuss the state of architecture/design education. Where has it been and where is it going? We often discuss the ways in which the built physical environment affects us, but how does it get built in the first place? What is the relationship between architecture education and the built environment? How does what gets taught to children, adults and professionals impact the designed world? And how can we rethink it? To get involved in the discussion contact Charles Vinz charles.vinz @ gmail.com or just show up!

Saturday 9.15
How We Make a Disorientation Guide to Our University
w/ Local University Activists
1-3pm
In recent years many students and professors have turned their research interests towards the university itself. They have considered how to translate the activism and critique that is generally encouraged and supported when projected outward on the world, into a more inward practice that identifies the particular political economy of today's university system. What role and responsibilities do universities have in the urban spaces they inhabit, in the knowledge economies they facilitate, in the concepts about which they produce research, and the contracts they receive and provide? Today we will work with students from several local universities, including Northwestern and University of Chicago, to talk about one of the works

in the Pedagogical Factory exhibit which displays such self-critical research about the US academic system in the form of a "Disorientation Guide" to UNC Chapel Hill. We will use this work as a starting point to discuss the possibilities of creating similar initiatives in Chicago academic contexts. Get in touch with factory07 @ gmail.com if you are interested in participating.

Saturday 9.22
How we use AREA Chicago as a pedagogical experiment and also move towards an independent political and cultural education network in Chicago. In this final event of the series we will reflect on the work and conversations of the Pedagogical Factory Exhibit and the programs of the How We Learn series. We will look towards the upcoming "How We Learn" issue#5 of AREA Chicago and make plans for using the project in new and different ways as a freely distributed curriculum about critical culture in Chicago. Come and participate in the discussion and perhaps we will all build a school together. Topics to be discussed might include: Militant research, public curriculum, the limits of popular education, the drawbacks of critical pedagogy, and school versus the street, the street versus the art gallery, the page versus the screen, and why binary relationships have gotten us down. A short presentation about the past/present/future of AREA Chicago will be followed by group discussion and brainstorming. Please come with the best old ideas or the new fresh ideas.

Unless otherwise noted
All events will take place at HPAC /Wednesday events start at 6pm and Saturday events start at 1pm-3pm/ All events are 2 hours long/All events are in Gallery 1.
The Art Center is easily accessible by public transportation: Take the #6 Jackson Park Express to E. Hyde Park Blvd. and Cornell Ave.; walk half a block north to 5020 S. Cornell Ave. Or, take the #15 Jeffrey or #28 Stony Island to E. Hyde Park Blvd. and Lake Park Ave.; walk one block east and half a block north to 5020 S. Cornell Ave. For detailed maps and

schedules, visit the CTA's website at
http://www.transitchicago.com. You also can take the
Metra Electric to the 51st/53rd Street stop. Exit at
51st Street, walk half a block east and turn left
(north) on Cornell to 5020 S. Cornell Ave.

Organized by The Stockyard Institute
http://www.stockyardinstitute.org
Public Programs by AREA Chicago
Art/Research/Education/Activism
http://www.areachicago.org

___ Boardwalk for $500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.
http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow

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640. **Mairead Byrne**

Re: Governor Riley Issues Statement on Scheduled Execution of Darrell Grayson

Thu 26 Jul 2007

The Governor's statement is a precis of the State of Alabama's December 2006 response to Darrell Grayson's petition for STR DNA testing. That document is merciless. Whether DNA testing might prove Darrell Grayson innocent of rape, or implicate a third unidentified party, is considered moot. Because he is sentenced to death for burglary and murder, whether or not he committed rape is considered irrelevant by the State today, though a conviction that he did indeed commit rape surely informed the severity of his sentence. Surely, especially in the case of a developing technology (and Grayson has been in prison for 27 years, since he was 19, I think), there should always be a right to testing. And there should always be a right to exonerate a person convicted of any crime he or she did not commit, and they should have this satisfaction before they die. As to the surreal experience of calling the Governor's office to request that the State of Alabama does not kill a man today, well, that's reality.
Mairead

>>> [redacted] 07/26/07 3:25 PM >>>
MONTGOMERY - Governor Bob Riley issued the following statement on Thursday about the scheduled execution of Darrell Grayson: There has been much attention focused on the convicted killer, but seemingly ignored has been consideration of his victim, Mrs. Annie Laura Orr. She was a defenseless 86-year-old woman who lived alone and died a horrifying death almost 27 years

ago. The killer's own numerous confessions, his own trial testimony where he himself admitted guilt, and the overwhelming physical evidence left a jury no doubt he perpetrated a cruel and monstrous crime upon a helpless elderly woman.

Despite his multiple confessions and the physical evidence, the convicted killer filed several appeals after his conviction. All were denied by state and federal courts. His convictions of burglary and murder have been upheld at each level of the appellate process.

No new evidence has come to light that would warrant either a reprieve or a commutation. DNA testing would neither prove nor disprove this killer's guilt. He was convicted of burglary and murder, not rape and murder, so legally DNA testing would not exonerate him even if there is no DNA evidence that he raped Mrs. Orr. Non-DNA evidence of the convicted murderer's guilt, however, is abundant. Barring intervention by the U.S. Supreme Court, this execution will go forward as scheduled.

http://www.governorpress.alabama.gov/pr/pr-2007-07-26-01-execution_grayson.asp

Maria Damon <[redacted]> wrote: hey i just called too, and i heard another phone ringing in the background as i spoke. i hope it was a poet from poetix! or anyone calling about darrell grayson.

amy king wrote:
> The why's are below. Quick easy info here though â€“ your ONE (pain-free) PHONE CALL will absolutely count:
>
>
> THE HONORABLE GOVERNOR BOB RILEY
> State Capitol
> 600 Dexter Avenue
> Montgomery, Alabama 36130
>
> No time left to write!!
> Call: [redacted]
> Fax: [redacted]
>
> Calling is a very easy process. Call [redacted]. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.
>

> FAX: [redacted]
> Website: http://www.governor.state.al.us
> Email form: http://www.governor.state.al.us/contact.htm
>
> Darrell "confessed" but, confessions are not always what they seem (http://phadp.org/falseconfessions.html).
>
> ~
>
> DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.
>
> ~
>
> Darrell Grayson, as a young, poor, African-American, was ~
>
> Darrell's trial attorney had no experience in capital cases. He practiced divorce law.
>
> ~~
>
>
> BIO:
>
> Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age 19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.
>
> Darrell Grayson's poetry, which he describes as "a contagion of insecurities," has appeared in Axis of Logic, Right Hand Pointing, The Dead Mule, Wings of Hope, and elsewhere. He has written three chapbooks of poetry from prison.
>

> ~~
>
> DARRELL GRAYSON'S STATEMENT --
> http://dalewisely.googlepages.com/darrellgraysonexecutionalert
>
> After 20+ years on death row and acceptance of guilt, I came to question my participation in the crime of which I was convicted and for which I received the death penalty. My family, friends and acquaintances had never believed it, as I had no prior criminal record or reputation for violence.
>
> Six years ago my belief in my guilt was shaken because a witness who had been with my co-defendant, myself and another individual that night, came forward to state unequivocally that I could not have committed the crime as I was passed out cold on the floor due to drugs and alcohol. Furthermore, the statement from the witness that my co- defendant had borrowed my jacket that night when he left and committed the crime, explained how jewelry belonging to the victim had supposedly been found in my wallet, which I always kept in my pocket. I was not present when the police found the jewelry.
>
> It had never made sense to me how I, a non-secretor, could have my blood type identified from the semen. The Innocence Project determined that the tests used by the State would not have been able to identify my blood type, nor would they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.
>
> In the eyes of my attorneys and the state my guilt had largely rested on my "confession" and that I never retracted it. I did not retract it because I have no knowledge of that night. Hindsight tells me that my confession was due to questionable evidence and suggested scenario presented to me, a suggestive personality, psychological intimidation with good cop/bad cop tactics and my debilitated physical and emotional state due to substance withdrawal.
>
> [Continued in detail here -- http://dalewisely.googlepages.com/darrellgraysonexecutionalert]
>
> ~~
>
> Richard Bell, Darrell's original trial attorney, has written the Governor with an excellent summary of the injustices associated with this case.
>

> "...there is great question as to whether Darrell Grayson did, in fact, commit this crime.
>
> Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."
>
> -from Attorney Richard Bell to Gov. Riley, July k out tonight's top picks on Yahoo! TV.
>

Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

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641. **CA Conrad**
Re: when POETS get fucked over
Thu 26 Jul 2007

Well, I'm glad for all the support for this topic, but I really wish those of you who back-channeled me would tell those stories you told me to the List, as everyone else would like to hear them as much I did.

There seem to be so many incidents of being fucked over as a poet in my life, but I'm sad to report (very sad actually) that in most cases it was from other poets. At least one of whom is on this List. No, two of them actually, one was sort-of a friend, the other I never trusted. I don't feel the need to Out scoundrels since I live by my grandmother's advice that the honest man's best revenge is patience. Besides, they both have new books out this year, and I don't want to be accused of cock-blocking another poet's publishing joys.

Instead let me talk about being fucked over a few years ago by The Blue Rose Moon Theater Company.

The director and producers were looking for material on Elvis for a big show they were putting together for the Philadelphia Fringe Festival. I answered the call for submissions and gave them pages from my forthcoming book "advanced ELVIS course" and they enthusiastically used all the pages I gave them. That made me happy of course! I had never seen my work performed on stage before so it was very exciting for me!

There were two other writers, but the bulk of the lines, the stage-settings, costumes, acting, etc., came from my pages of text. For some reason I couldn't make opening night, but I knew all the shows had sold out, and it was getting

great press and feedback. On the second night I showed up in a terrific mood to a packed house, all chairs filled, and some folks were even sitting on the floor. But yet there were no programs.

I asked the director where the programs were. He said that the programs had several typos in the one actress's bio (the one playing Priscilla Presley), and that they weren't using them because she threw a major tantrum about the typos. NOT USING THEM!? The programs were the ONLY place where the names of the writers appeared. We had not been mentioned in the newspapers, or online, or anywhere. We were literally invisible to the outside world, but that didn't bother me, as I was certain anyone who went to the show would see who we were in the program.

Were the programs handed out on opening night I asked the director? No.

It had been reported, and told to me personally that the mayor had attended that opening night show, as did the police commissioner, both of them major Elvis fans.

Who was taking credit for all this? The actors, and director, and producers.

Yet ALL THE WORK they were doing made them mere satellites to orbit the work of the writers. To say the least my terrific mood ended. If these people knew how to write they would have done so themselves! And I was suddenly feeling crazy with anger!

The director and I had a screaming match, and I was told later that some of the audience thought it was part of the show, yelling about Elvis, the mayor, the vain actress playing Priscilla.

I demanded that the programs be handed out or that I was going to make a scene. I was already making a scene the director said, so it was too late to NOT make a scene. Fine then, I'll make a BIGGER SCENE!

Finally he gave in.

The programs were brought out, and with them came the actress in her Priscilla costume to take a shot at yelling at me. She really DID NOT care that the writers were being ignored. It blew my mind that these people simply didn't care. The injustice I felt, and yelled about feeling penetrated none of them. It was STUNNING to witness this level of selfishness.

Finally the director instructed someone to hand out programs to everyone in the audience. When I opened the program we three writers were mentioned by name, period. Nothing else. I don't remember the names of the other two writers because I didn't keep the program, the only place where our names appeared.

The bios we writers had submitted to the director had been cut at some point. The actors had paragraphs explaining every fucking school they had ever attended, and their awards, etc., etc., oh boy I was angry. What was the point of the program to me with no information? We writers were truly made invisible. And the other two writers had been there the night before and -- TO MY HORROR AND DISAPPOINTMENT -- didn't make a fuss about there being no program handed out. There's nothing worse in a situation like this than being only one of three who actually gives a damn! This is another reason I don't remember the names of the other two writers because I feel they were chumps the both of them, not caring, and not making the program be handed out the night before!

What a rotten bunch of people! But they did a good job on stage with the material. Although I have to say that the material I wrote was writing I worked very hard on, believed in, continue to believe in. They on the other hand were simply acting, and it was clear it didn't mean much to them, just another job. Just another ping for the point system of a resume.

Later the director e-mailed me and I told him to NEVER contact me again. He had a pain of guilt, or something, finally, and I told him the guilt was probably good for him. The guilt was real I told him. He wasn't needing to act the part, he was it. And good luck in Hell.

Oh, and they sold out every single show, made a pile of money, but we writers saw none of that either.

Did we have a contract? No. That's the problem of course when we don't know about these things. But for some remarkable reason I expected honesty and fairness from actors. What a dope I was. I should have known better having dated actors. My least favorite people next to terrorists are actors. Actors should only date one another, otherwise they are only interested in polluting the rest of our souls.

Despite all this circus of the other two cowardly writers, the dishonest and selfish acting company, etc., my poems keep coming. That's the real beauty of this world. The real payoff. And of course I know better now than to trust so much.

CAConrad
http://PhillySound.blogspot.com

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642. **Catherine Daly**
Re: when POETS get fucked over
Thu 26 Jul 2007

Were you supposed to be entertainment, or part of a program?

Was this a "literary evening" or a "fundraiser"?

I don't know, in my experience a lot of these things change during the event, especially if the planner doesn't have a lot of experience, or thought that the poetry would be entertainment like the band (although there seemed to be aproblem with that as well), or planned a program but realized that people were giving more money just drinking and eating fairy vaginas or whatever. Hey, at least it wasn't a "no host" bar and you thought ahead and brought glitter.

--
All best,
Catherine Daly
[redacted]

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643. **Alan Sondheim**
What was here -
Thu 26 Jul 2007

What was here -

Second Life residue / theory, Sandy Baldwin, Alan Sondheim:
On avatars and avatar escapes, July 26 performance -
duplication eliminated -

[13:23] Gesture is missing from database.
Eifachfilm Vacirca Online
sandy Taifun [13:29] Taifun: My avatars! little people!
I have moved into the interior of avatars...
avatars speak with a thousand voices. Mon poupees.
DO WE NOT BREATHE AS ONE PERSON? ARE HUMAN?
murmur constantly, you can hear them just beneath surface, in my heart,
gasps air, dolls
[13:30] They run around everywhere, underfoot. will play song, aire,
jig or rondelay!
vectored human
define an avatar as organism which infinitely repairable
not
within and without semi-geodesic space paralleling

i'm becoming avatar-man dream-woman.
natyasatrotpatti: mythical origin work
You begin to understand that all are bots expert systems some symptoms am
preksagrhalasksana: characteristicis playhouse its different parts
You: ==/222
Well, there's no more it, his writing discourse itself getting stale.
He's taken bend
trundles bundles towards future; we're there carrying than our share
avatar's, where there, so heard
Just like those pirouettes, if were body at center them. Her skirt kept
flying up, was nothing
SQUEAK forever now hold your peace; this life, do lease on any other, left,
rangadevatapujana: worship deities connected stage
upangavidhana: gestures minor limbs such eyes eyballs eyebrows nose
cheeks lower lip chin mouth
fifty industrialized nations incincerated 250000 Iraqis ARMED POLITICS
ANNIHILIZATION science baby, camera absurd linkage VOLUPTUOUS SHOCK
VIGOR BODY FRAME "TREE" "SEA" "SKY" "I" GO AWAY red pepper boiling
vinegar teach marks PHILOSOPHY OF VIRTUAL BEDROOM AVATAR immortal
sacred heater language train pet
ritual-objects-insignia-power-substitute-spiritual-satellite-enchanted-l
ove-exposure-regulative-transaction-corruption-norm
acquire baody others - blood milk urine shit face value social
universal perversion contract law coordinate field
rudding odors sweat vaginal semen ova decompositions bacteria
vegetation hummingbirds sparrows flies mites "i detest her because i
know well" imitate her" curse felt"
OOH AHH YOU AAH YOUR YOURS ARMS criminalization society = transactions
portions feed decay protodocument libertinage rules for outcries
screams unnatural acts after-image liquefy vaporize crime shortcircuit
dissipate thickness passion trigger calculate
sinews muscles mecoming glands libs blotting out muscular enervations
loose wet chest become
semiotic comic witness extreme pleasure speech reduction crushed
conspiracy integral monsters torso split big brains
cipher OUTRAGE THE NORM ASSAULT SUCH EQUILIBRIUM BLAZE SCREAM solitude
essential limit stranger shout
metallize starched nurse uniform wanton hands liquify atmospheric

electricity markers lust muddies turgid light idols
vaseline-coated lens streets orchid limb thrust meter possessive
handgun GIMME SAY AM DYING remaining suspended fondly animal fur
feathers root dank hummus flake caress fabric come silk leather seesaw
horse hump transact mire ossify
slime
fluminescens
hardness bones rods collapse secretions belly giggling jelly swamps
fetishize solidify sweating gleaming belts boots powdered
male milk-sap LIFE FLUID EXCESS BLOOD PUMP fluid conduity neuter
identity self hunt economy dyad eat wife-force co-
[13:31] phallocratic mach bullshit rights WIT NONSENSE RICOCHET HEART
CLANDESTINE NIBBLES ocean illuminated plastic box motor, tiny
heels depilated legs job musculature buildt gym scar liquid hand
movement want man woman PEFORATED LOBES EARS HIS NOSTRILS TUSKS
BEAKS
CLAWS PLUMES SHELLS PATHS FEAST
hillbill
monoculture
SURFACE! SEX! SHADOWS! ELEMENTS! PINK MUFFINS! COUCH EARTH!
DUCK LIPS!
MANDRAKES!
small creature half-hidden seaweed brown drag undertow hermit crab
shell smelled moist ebb doorway
[13:32] corpse color remains when their unreality has been demonstrated
becomes eye longer stimulation retina world declares odorless song wind
trees
remediations, mediations, projectivities, introjectivities,
phenomenologies, histories, mechanics, Extruded intruded (upon) body:
cleansed bodies continuous middle-eastern 'war'
armored imaginary journeys (Rhine, England); sexualized bodies:
o avatar, rise midst maelstrom, sadness cobalt plutonium uranium radium
seriously, what covers pain completion, yours argon xenon neon, whirl
me through infinnnnitude drugs
file sex fuck suck cum avatar.
knife skin watch solo sexatar watch.
shades avatars-- precognition behavior collision transparent
interpenetration gave new Life Avatar Body moves would move had File
called God
attempting escape vectors result avatar-work led 15:47:47 There
constructed motion capture equipment 15:48:08 images laser scanning
check Love War, Avatar, Cyborg, Experimental conferences.

{avatars backed, back infinite space}.
digital sublime, space}
imitating real-life people right, imitatin avatars.
refuse moon-bay, moon-bay. avatars, (digital) sublime; backed
, well, these torn apart, By What May AsK?
sublime
backs against wall space; nowhere left go.
elsewhere
The disappearance branch hardened rock occasional artifacts.
itself, image-avatar, ghost. ghost travels anything course; coordinates
tacit knowledge electronic Every symbol ligament avatar; every referent
gesture; gesture procures body; speaking
spectre doll faerie wraithe hobgoblin troll tengu kappa presence
cloth stitch suture binding closing damming holding velvet cotton wool
"Consider next smearing thinking skin.\n";
Kamishibai, virtual idols, PlayKiss
Nikuko, Meat-Girl, (among others) 'emanation'
another dead ok you're hearing imitation 78 record created event very
low frequency
help. 16:04:35 explore 'body-avatar' issues
tobother less! 16:07:11 dancers live yes 29-Jan-2007 16:07:18 In fact
they something head pieces did while ago but excusable! went
somewhere, said something!
beginning transparency, wizard listening-posts MOOs example. Here we
are, becoming-virtual still.
Given danced-to-infinity motion-capture second=life quasi-avatar
tethered somewhat distanced
image 'break through' private barriers course consequence
"one by one, each line alone, typing Control-d done.\n";
$name calls forth $a[$gen1] $noun[$non], hungered, making things.
$prep[$pre] $a[$gen], $a[$diff], $[$gen], $str?
system("touch .trace; rev rope >> .trace"); system("rm
rope");
"Your inscription finished, thing.", "\n\n" 3 < $g;
fly it. takenpart apart llnhx 2.2.6.::attributions Devour Blue
Nattributions Brought Forth lntarn$l karnals, bhckats pf mpdhlas,
Attempt grapple ungrapple Death Star Galleon (s0): h boarding Flying
Dutchy (f0) Dutc
Sound wood wire: alpine zither:
wish home computer with.
avoid swords. swords make angry.
avatar-meat representation uncaptured remembering origins / scars

ancer ancer/avatar ancer/ancer ancer/igital igital ancer.
ancer{}igital{{}}avatar{}analog. igital{{}}avatar{}analog.
deconstructible
level deconstruction
engineering reverse "My leashed, logical thought, protocols thought;
it's wonder think al
One cannot reach farther one's reach, closer control release,
dissipation. Enter reality world, suffused sound.
Over Lord 1 Quon: tone war... Wings creak, sound beginning.
(Subtitle)
Haruka: "Why blue?" That's wondering. Ayato stops turns toward Har
MACHINE coursing trapped blood, flush spirit vaporized, substitute
bodypart another, apparatus obstinancy, prick
machine: undoes belt buckle him, finds right diagram support weight,
tongue, zone, other love
MOUTH LETS CHAINS SENTENCES, RAMPLES, GIGGLES, TONGUES
SPREAD WET OUT
OVER LIPS, LEAKS, COLLAPSES, MELTS, FINGERS
[13:33] don't listen avatar-man. dream-woman contaminated. building
condemned.
transformed early version 'outt' blue construct-space outt-structure.
avatar-video avatar-performance content degree.
sukara, dakshinanila, nandiskandhardhara, dhurya, prakata,
pritvardhana, aparajita, sarvasattva, govinda, adhrita
prefer small, seeping, peripeheral, marginal, scattered words
sites, domains, emanations, emissions, interwoven sharing coagulated
ego/s, matrices, languages, bodies.
break down here, use me? absjure, abjure ... moments ?
words, drops say drizzle
everything moment you, mmmm... matrix, mother, maternal, announces edge
frame dialog, carried forth...
times smooth us, bits bytes, protocls lost smoothing functions traced
across peripheries, margins
coagulating limpets seas jellies
made, women, sounded, resonated, protocol, site open winds
you've before, over again, repetition goal delibery interval...
bring about semblance face, lineaments mouths, elsewhere, sides things
often lure seduction among here relates Lacanian objet a, deferal....
future Net, it attains state _seamless reality,_ melding real
disturbances way tending _psychosis,_ interweaving realities, respon-
sibilities claim
Avatars always disturbances, irruptions language, lang- uage portending

_the raveling existence essence
appear erasures also visible, letters disappearing reverse.
dark dreams, enough soft limbs, mine...
matrix saves ending, pureness salvaging spaces...
subject other/ near side screen
tangled avatar-sites/sights/citations. @create $thing begging.
clear speaker herself separate creations. Voices, voices!
Each participant occupies represents (virtual) constituted written
begging object number #75438.
margins, slippages, constitutions, constructs, emergences "depths"
software hardware, blockages flows
only taking account, well surface manifestations possible comprehend
subjectivity
These develop limits program, reveal substructures/protocols violate
dialogs
stick-like _anime_ figures work, distributed authorships anatomies.
consider _projection self_ appearance various applications
audiophiles app arounds bio blogs awk biomes tion tr
We look ruptures characters resonating interfering configuration files
exe everglades
empathetic encapsulations episteme extasis entropic extensivity fantasm
externality [13:34] package: knives. prims cut.
talks. inside he says. construction torsion edge-space. world.
anorectic
[13:35] =====/999
original
/www
/bbb
/qqq
eggs
placenta cloaca
3/333
[13:36] [13:37] [13:38] ====/ggg
[13:39] [13:40] [13:41] ====/;;;
/'''
/zzz
/xxx
oooo [13:42] [13:43] [13:44] [13:45] egg
[13:46] =======nous sont
nous sexdrive florescenece
font wack
centimes

centimez
=nous sens
hung eagle
news sense
[13:47] sonnet rect fluu
KJHKL
help send [13:48] buttons liquids
wiffle
()(*)
black rose thorn
ewwt hmmmmxxx
[13:49] stem baby cell
fine germanaachec
===if tyype won't be still during period fingers moving elsewhere.
/yyy
[13:50] pistol sucking fisted hair
given up how many lines ascii
==if type fight iraq thoughts [13:51] freedom else
return
lima lamina [13:52] ==/eee
/rrr
/tttt
[13:53] sputum war wrap arm =/kkk
[13:54] ==--=
[13:55] [13:56] god bod
[13:57] tv
Try closer. Can't sit same region you.
[13:59] =====/ddd
lick
yearn
[14:00] ()(
[14:02] [14:03] [14:04] clown
InnerT00b: aren't owner
[14:05] [14:06] ======/ggg
whole
Like slimy hole
[14:07] ==/666
[14:08] [14:09] =/iii
/[[[
j;ljssldj;d aaahhhhhhhh
=/mmm
[14:10] =/1111

gooo goooo goo meee cooo pooo
/z/zzz
9-=-09
[14:11] WEEE TUSY TUSKY WWOOOOSHY
margerine
massage cheep
jf
[14:12] myh horno
royal road
[14:13] flutter mu
outrage
bad go [14:14] crumbs fattties flat oybc py puncture
==== =/,,,
/...
/\\\
/qqqq
wanted sole
d conditoin
[14:15] A REAL MAN WOULDNT'
cna't bew
REEALL WOMAN IN REEL HER BELLY AND HAIR
HAH HA HAHHAHAH
LAFF IMMOLATS
[14:16] dissection ham
da haoney
JLll oh [14:17] encounter
====/777
0000000
toy finger
[14:18] fluids
/nous bon jour
oui ii iii fffuucckkk
=when write one WHEN WRITE THIS NO CAN SEE ME
[14:19] WRITTEN COMES TO TELL OTHERWISE
listened wouldn't WHENIWRITETHISLIKEIN THISFASHIONIT
WILLREMAINFOREVER
shudder came
YES YESYES YESYESYES NOUSSONT NOUSNOUSSONT
=/PPP
effe [14:20] [14:21] sigh cage merge miniscus
[14:22] septum

why didn't happen
[14:23]

===

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644. Jim Andrews
temps
Fri 27 Jul 2007

---

working on new stuff for dbcinema.

temps:
http://vispo.com/temp/18.htm
http://vispo.com/temp/17.htm

ja

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645. Susan Webster Schultz
Send a chapbook to a war criminal for Tinfish Press
Fri 27 Jul 2007

Tinfish Press's “Send a Book to a War Criminal” Drive

Tinfish Press has just published a chapbook by Sarith Peou, titled CORPSE WATCHING. This book of poems details Peou's experiences under the genocidal Khmer Rouge regime in Cambodia. Please see http://tinfishpress.com/corpse.html for details.

I decided to send a copy to former Secretary of State and Nobel Peace Prize Laureate, Henry Kissinger, whose actions were largely responsible for the Khmer Rouge's coming to power in 1975.

But I want everyone to have this chance. Send $10 to Tinfish Press (less than the usual price of $12) and we will send a copy of the book to the war criminal of your choice with a personalized card to say who's responsible for sending it along. There are many such war criminals—choose one or more. If at all possible, please track down their addresses for us.

Susan M. Schultz, Editor
Tinfish Press
47-728 Hui Kelu Street #9
Kane`ohe, HI 96744
http://tinfishpress.com

↑ Index

646. Gabrielle Welford
Re: Send a chapbook to a war criminal for Tinfish Press
Fri 27 Jul 2007

dear susan, what a great idea! i'll be thinking of someone. will let you know.
hope you and yours are well in beautiful kane'ohe. hugs, g

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 26 Jul 2007, Susan Webster Schultz wrote:

> *Tinfish Press's “Send a Book to a War Criminal” Drive*
>
> *Tinfish Press has just published a chapbook by Sarith Peou, titled CORPSE WATCHING. This book of poems details Peou's experiences under the genocidal Khmer Rouge regime in Cambodia. Please see http://tinfishpress.com/corpse.html for details.*
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> *Tinfish Press*
> *47-728 Hui Kelu Street #9*
> *Kane`ohe, HI 96744*
> *http://tinfishpress.com*

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647. Jesse Glass
Masako's Story by Yukiko Otake (Ahadada Books) is an SPD Pick
Fri 27 Jul 2007

Thanks SPD! Available through the Ahadada Books website www.ahadadabooks.com, or SPD. A Timely poem by an atomic survivor. Jess

↑ Index

648. **Tom W. Lewis**
Re: when POETS get fucked over
Fri 27 Jul 2007

I was telling CA's story of the Animal Rights event for a friend last night, and he summed it up with:

the Left screwing the Leftover

does that fairly describe what was going on? were the organizers/ attendees what you'd call "institutional Lefties," or was I wrong to paint such a picture?

(please don't take the epithet "Leftover" as a put-down: my friend was trying to draw a distinction between innovative artists and the politically progressive but socially more conservative sponsors)

my image of the event was that the poets were too wild-eyed and expressive for the organizers to comfortably include them (which is the fault of the organizers for not getting a handle on who they were inviting, their work and the energy they would bring to the event).

I love the image of the poets and jazz musicians meeting up outside for their own party: did anyone take pictures?

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Catherine Daly
Sent: Thursday, July 26, 2007 17:38
To: [redacted]
Subject: Re: when POETS get fucked over

Were you supposed to be entertainment, or part of a program?

Was this a "literary evening" or a "fundraiser"?

I don't know, in my experience a lot of these things change during the event, especially if the planner doesn't have a lot of experience, or thought that the poetry would be entertainment like the band (although there seemed to be aproblem with that as well), or planned a program but realized that people were giving more money just drinking and eating fairy vaginas or whatever. Hey, at least it wasn't a "no host" bar and you thought ahead and brought glitter.

--
All best,
Catherine Daly
[redacted]

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649. **mIEKAL aND**
Hear Ye – See Ye – Read Ye –
Fri 27 Jul 2007

---

via Chris Funkhauser

Hear Ye – See Ye – Read Ye –

the Creative Cannibal issue of We Magazine (making a return after 14 years mia,

assembled in a 48 hour period at Naropa University in Boulder, Colorado)

is now available

here see/hear/read works by Geof Huth, Kenneth Goldsmith, Karen Randall, Travis Macdonald, Scott Keeney, Brian Kim Stefans, Steve Silberman, Murat Nemet-Nejat, Peter Ciccariello, James Kerley, Brandon Arthur, Mittie Roger, Eric Curkendall, Catherine Daly, Elizabeth Robinson, Samuel Knights, Marcus Salgado, Wil Hallgren, Jeremy Hight, Gregory Severance, Ryan Clark, Bruce Andrews, Linda Norton, Steve Dalachinsky, Eva Wheelock, Hugh Tribbey, Lily Robert- Foley, Lucio Agra, mIEKAL aND, Jim Andrews, CamillE Bacos, Sandy Baldwin, Augusto de Campos, Caterina Davinio, Justin Katko, Jason Nelson, Clementé Padin, Alan Sondheim, Chris Funkhouser, Joe Richey, Larissa Shmailo, Lawrence Upton, and Katie Yates

http://www.wepress.org/19

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650. **amy king**
Something to say? Executions ....
Fri 27 Jul 2007

What is the National Execution Alert?
The National Execution Alert is a monthly news bulletin that highlights the stories of death row inmates scheduled for execution in the current and coming months.

How do I respond to the Alerts?
NCADP's action center now provides direct links to e-mail governors, legislators, and state leaders. We encourage all subscribers to use this system to voice their concerns about pending executions.

Also, the State Alert pages include contact information for major newspapers and local affiliates.

http://www.ncadp.org/execution_alerts.html

~~

Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool.

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651. steve russell
When Poets Get Fucked Over/the sequel
Fri 27 Jul 2007

Activist are so uptight. & poets just want to have fun. Maybe if the organizers had managed to land Peter Singer, get him wasted, everyone would have left the party feeling fine.

Get the free Yahoo! toolbar and rest assured with the added security of spyware protection.

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652. Maria Damon
Re: Hear Ye – See Ye – Read Ye –
Fri 27 Jul 2007

---

this looks really great!

mIEKAL aND wrote:
> via Chris Funkhauser
>
>
>
> Hear Ye – See Ye – Read Ye –
>
>
>
> the Creative Cannibal issue of We Magazine (making a return after 14
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> Robinson, Samuel Knights, Marcus Salgado, Wil Hallgren, Jeremy Hight,
> Gregory Severance, Ryan Clark, Bruce Andrews, Linda Norton, Steve
> Dalachinsky, Eva Wheelock, Hugh Tribbey, Lily Robert-Foley, Lucio
> Agra, mIEKAL aND, Jim Andrews, CamillE Bacos, Sandy Baldwin, Augusto
> de Campos, Caterina Davinio, Justin Katko, Jason Nelson, Clementé
> Padin, Alan Sondheim, Chris Funkhouser, Joe Richey, Larissa Shmailo,
> Lawrence Upton, and Katie Yates
>
>
>
> http://www.wepress.org/19
>
>

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653. **David Chirot**

Re: when POETS get fucked over

Fri 27 Jul 2007

> *Estimado Conrad:*
>
> *Many things could have happened you haven't considered: perhaps after a certain point someone figured--the poets are just too drunk to give a good reading. And who wants to see and hear yet another drunken poet reading? And doing the usual predictable things drunken poets do-- like making what they hope is an offensive statement or falling on their faces in their own vomit . . .*
> *If your looks and behaviour really bothered anyone--you'd have been asked to leave. You have to realize that people big in city politics and toney businesses are used to dealing with people far more extreme and dangerous, far more terrifying, decadent and out there on the wild fringes of the breaking of the laws, bones, reputations, careers, than a small group of sozzled poets-- and all in a regular old day's work, too. Just pick up the dialy paper or turn on the news. How many more patrons of the arts and politicos do you see charged with crimes than poets? Quite a damn few!*
>
> *Wild crazy drunks spouting verbiage? Hey--as far as these birds are concerned, you can walk down the streets and find this form of entertainment*

and instruction any time of day or night. And for free, too, without having to shell out bundles of laundered money for tax write-offs just to hang out a gallery for while.

No, the way to go about it is to adapt to your environment, to use camouflage and disguises, deception and polite banter, all the while smiling like a crocodile along with the other reptilian life forms. The objective is to get your poetry heard, right? To ATTAIN THE PODIUM AND SECURE THE MIC! Therefore rather than allow anyone to think you are just another boring drunken poet who is about to spout some boring bad poetry in a drunken delusion of being "too much to take politically" rather than being "too much of the samo samo"--"same old same old"--you have got to dress and act the part of the same kind of outwardly slick surfaced lizard or snake, hitman or art dealer, sex ring operator or real estate king pin the rest of the company is.

Put on your Piranaha face and your sharkskin and fins and swim swimingly along with the rest of the ones who never sleep . . .

Make sure your friends and cohorts check periodicaly to make sure the mics are plugged in, the wires out of the way of any potential drunken trippers who might wrench the al important plus out of their sockets. Make sure you talk to as many of the Mr So and So and Ms Such and Such as possible, in wise, witty, polite , charming ways, all the while keeping alert to drop in a mention of your reading later in the evening, so as many people as possible will have it in their martini laced brains that they are looking forward to this. That way if anything appears to be a possible hint of a change in plan--rally your new found supporters. Make sure they let it be known how much they all absolutely positively need, desire and desperately want to hear you and are counting on this as the piece de resistance of the soiree.

Let their durnken voices be heard!! And don't worry about yours for now. Let he Majority speak --and very loudly, too!--and have its way!!!

Then--when the great moment has arrived--you can tear off your suit jacket and dickie, your cumberband--and trousers, too, if you like--and reveal beneath the glitter and glare of your True Being!

And the mic being secured, hit him hard and hit 'em fast. That way the audience is so taken by surprise you have won the day, immediately. And by the way--be sure to be funny as heck in between the ranting parts--to go back and forth between "good cop, bad cop" so to speak works like a charm. Keep 'em happy and keep 'em off guard--

You will have undivided attention and no doubt people being as they are many many new friends in audience who also are Amish haters and think without a pang of guilt how the Amish children were slaughtered inside

their school room ealiler this year.

Serves them right, the dog torturers!

Seriously, i think it is possible to misjudge one's audience in such a crowd. People are really just tired of the same old depressingly all-too-familair drunken wildly dressed or appearing poet--it's like having a mime show up--kind of an embarassement and poor reflection on the bad fashion sense of someone in charge, how incredibly behind the times they are. "Epater la bourgosisie" with drunken antics--ho hum. Bring in the coats, please, so we can leave this dreary clambake . . .

No--what they really need is something like an act of poetic TearerISm--to blend in and mill about and gain everyone's alliance--and then go on stage and tear off the uniform and tear into the poetry--and into the humor--that's the way to do it--

Be the one in charge!!!

When in Rome, do as the Roamns do--among mega-scale practioners of deceit and camouflage, "cover up"--use their own tactics against them. Remeber the Trojan Horse!

Then one has performed some "poetic justice".

In this age of silence and security the way to frighten or shake up people with poetry when it is polticians and patrons one is dealing with is to perform something "tearerIStic"--something that mocks their efforts to keep poetry out--(if they really even want to--) rather than playing right into it. In the name of poetry, don't just be just another drunken boring samo samo poet stereotype for them to overlook while the true "poetry" is walking right in front of them----beautiful coifs and clothes, the hors d'ouveres, the flashes of skillfully revealed flesh---the whisper of dollars in the wings . . .

The tolerance of the rich is pretty huge--after all they pay artists to provide them with the "shock of the new"--and issues like puppy mills to sing on to--by being "patrons of the arts"--the person or persons in charge of the reading might have just decided you didn't seem like a very promising lot after al the money being poured out in the booze going down the hatchs. After all, f you're pouring out dollars like Diet Pepsi you expect something in return. So you have gt to make them think before you go near the mic that what they are going to be getting is the finest newset hippest most high octane pure Hell American alcohol they ever consumed in their sharklike lives.

And then you dorp the hammer--

Not that one is really going to offend anyone by savaging people who are cruel to dogs. Your audience probably feels that personally it's to bad thy can't just go out and perfrom some carnage on anyone capble of being mean to a dog.. That's one thing they won't tolerate!
It's far worse after all than mistreating humans! You can pay a human to be ordered around--but a dog--now a dog, they just LOVE you for that!!

And you know how it is--you just plain can't BUY love-- not like a dog's, not like "man's best friend"!

You see, if you had worked it in the manner described, you may have found yourself with a lot of unexpected allies, patrons, supporters--and ones with pocketbooks!! And influence in places high and low!

Seriously--i've seen this sort of thing work many times--

Remember--the jazz musicians may sympathize with you--but i am sure they at least were paid, made sure of it--
for delivering the goods--

maybe the music and the crowd aren't to their real liking as what they'd prefer to be doing--
but you see, they did play and am sure made some impression, had another gig to add to the CV--etc--

It is always a good idea to learn from the example of professionals--
who know how to deal with the professionals doing the paying--
as they work to rise in their own profession--

Date: Fri, 27 Jul 2007 09:40:45 -0500
From: [redacted]
Subject: Re: when POETS get fucked over
To: [redacted]

I was telling CA's story of the Animal Rights event for a friend last night, and he summed it up with:

the Left screwing the Leftover

does that fairly describe what was going on? were the organizers/ attendees what you'd call "institutional Lefties," or was I wrong to paint such a picture?

(please don't take the epithet "Leftover" as a put-down: my friend was

trying to draw a distinction between innovative artists and the
politically progressive but socially more conservative sponsors)

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expressive for the organizers to comfortably include them (which is the
fault of the organizers for not getting a handle on who they were
inviting, their work and the energy they would bring to the event).

I love the image of the poets and jazz musicians meeting up outside for
their own party: did anyone take pictures?

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]
]
On Behalf Of Catherine Daly
Sent: Thursday, July 26, 2007 17:38
To: [redacted]
Subject: Re: when POETS get fucked over

Were you supposed to be entertainment, or part of a program?

Was this a "literary evening" or a "fundraiser"?

I don't know, in my experience a lot of these things change during the
event, especially if the planner doesn't have a lot of experience, or
thought that the poetry would be entertainment like the band (although

there seemed to be aproblem with that as well), or planned a program
but realized that people were giving more money just drinking and
eating fairy vaginas or whatever. Hey, at least it wasn't a "no host"
bar and you thought ahead and brought glitter.

--
All best,
Catherine Daly
[redacted]

See what you're getting into...before you go there. Check it
out!<http://newlivehotmail.com>

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654. **CA Conrad**
Re: when POETS get fucked over
Fri 27 Jul 2007

Tom and Catherine: Catherine first: Well, I see what you're saying, but we were supposed to read, had been invited to read. And what I wound up reading was the body language of the host. She knew what she was doing, meaning she wanted to X us from it, and did. And she never once came to say anything like, "whoops, sorry," etc., just this constant, "you'll read later" shit. Very passive-aggressive in the fashion of the guilty coward. And yeah, we had fun, but it was still a bunch of bullshit. She clearly did not want us at the microphone. And yes it was a fundraiser, but for me it was an awareness night, and we poets had things to say that NO ONE else who took to that microphone had said. But Will and Abbi made a nice looking book, which people did pick up and read, so, that's good. And I had fun, but I was still pissed off, as were others.

Tom: yes, I think you're right on about getting the frame of who these people are. They are indeed that heavy branch of the Left enclosed into their own closed-circuit vision. Too much to jeopardize, which is exactly why we poets were uninvited with lies and a disabled microphone. I'm not paranoid, just observant. But those peach martinis were superb! And no way am I offended by you saying the Leftovers. It's exactly right, and the quietly, covertly conservative Left is banking on a lot of folks who don't want the boat to rock, and to allow, support, and perpetuate the lie that everyone is invited. It's the Hillary Clinton fireworks so many buy, like many of us bought her husband's lies his first time around. I bring up Hillary because one woman had a "Hillary for President" button on at this affair. It was pinned to a very expensive looking suit she will probably wear to a tea party with the Daughters of the Revolution. But the open support for Clinton summed up the room for me. I expect such people to want someone like Clinton. Hillary and Bill have done an EXCELLENT job at making all the right gestures into the wind about how much they care. Hillary and Bill have made it A-OKAY to pretend to care, or maybe they were riding a wave of this behavior already in motion? But the tyranny of our time and of our country is found in the remarkable UNSAID about what's ignored. If there are people in the future I'm sure they will be clear about everything we protected to maintain the worst things imaginable. The possible people of the future will see the Clintons (for example), really see them, because if there are people in the future I'm POSITIVE they will not have the luxury of our time where so much effort was put into pretending to care. Our selfishness makes the future almost impossibly honest.

CAConrad
http://PhillySound.blogspot.com

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655. **Audrey Berry**

Re: perhaps various interesting images, calligraphy

Fri 27 Jul 2007

The images of the Koran here are gorgeous. I have appreciated the Bhaga MP3 also..one listens, is carried..hopes ..in the emergence, in its recurrence, its evaporation and ride.

Audrey
--- Alan Sondheim <[redacted]> wrote:

> *perhaps various interesting images*
>
> *These might be of interest; the first series contains more accurate ren-*
> *ditions of images I put up a few years ago. The Koran is difficult to*
> *photograph; it's small and delicate and tightly-bound. It's illuminated*
> *with gold-leaf and from the early 19th-century and as usual we're broke;*
> *I'm trying to auction it through Sotheby's or Christie's. I'm constantly*
> *amazed at the physical labor and craft that went into it. I've never felt*
> *comfortable owning it; it's a museum piece. The other three images are*
> *half-exercise/camera-testing and playing around, but they're of interest I*
> *think:*
>
> *http://www.asondheim.org/oldkoran1.jpg*
> *http://www.asondheim.org/oldkoran2.jpg*
> *http://www.asondheim.org/oldkoran3.jpg*
> *http://www.asondheim.org/oldkoran4.jpg*
> *http://www.asondheim.org/oldkoran5.jpg*
> *http://www.asondheim.org/oldkoran6.jpg*
>
> *http://www.asondheim.org/nikukohouse.jpg*
>
> *http://www.asondheim.org/craned.jpg*
>
> *http://www.asondheim.org/calvary2.bmp*

___ Boardwalk for $500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.
http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow

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656. Alan Sondheim
control (followup to What was Here text)
Sat 28 Jul 2007

---

control

sections of control performed by sandy baldwin alan sondheim in sl east of odyssey excerpted from 19-minute video in which sound provides the motive and text provides the moment of disappearance

http://www.asondheim.org/control.mp4

the full video would be around 200 megabytes highly compressed; this is bad enough but sufficient and indicative of the sort of psychodrama undergone by avatars in disregard of their human creators who remain in the background while sky land and skin turn blood

this is america and iraq this is gender this is all or none this is gray code incremental

learn the art of gray code and you will never have error again

↑ Index

657. Stephen Vincent
New de blog
Sat 28 Jul 2007

---

http://stephenvincent.net/blog/

Eros Meets Stencil Art - Dolores Park ... the way the erotic appearing dirt stain on a sidewalk unintentionally both augments and betrays the voice of a forlorn speaker. The way the red stencil ink - variously awash about the concrete - speaks to an enduring passion. A woman, I think. An artist who came west with her lover, either left him, or was betrayed, then set to stenciling the romance...

"Green, green, I want you..." Haptic & Commentary

Cantor Museum, Stanford University - Haptic

733 Guerrero - Haptic

Joanne Kyger at City Lights - A Haptic with brief commentary.

As always, comments appreciated.

Stephen V

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658. **David Harrison Horton**
Poets and plants: Help?
Sat 28 Jul 2007

Hi all,

and sorry, this is a botany question.
When I first arrived back in Oakland, I moved in to my friend (artist) Eric King's old place. He left me many useful things. In addition, he left me a plant, a peace lily, that sat in a dark corner for 2 years (out of my ignorance). I thought it was a green leafed plant and was happy with that.I have since named the plant *Oscar* [it's the only other living thing in my studio, so I thought a name was appropriate] and haved transplanted it to my new place where it sits in the window and sunlight.It seems to be doing great. At the moment it has a less than a half bloom, which it has had for four days now, that is half bloom not going to full bloom. I didn't know this plant bloomed.These are my question, how long does a peace lily take to full bloom?

Have the cloudy mornings recently affected Oscar's decision to bloom?Is there something [not expensive] I can do to usher the bloom?Some of you must be botanists or plant knowledgeable.
_____ PC Magazine’s 2007 editors’ choice for best web mail—award-winning Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HMWL_mini_pcmag_0707=

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659. **Philip Metres**
new on Behind the Lines blog
Sat 28 Jul 2007

—

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660. **mIEKAL aND**
Re: Poets and plants: Help?
Sat 28 Jul 2007

Sound like Oscar really needs some friends...

I haven't grown peace lilies but I have several hundred other species growing in my house. Light, temperature, humidity & transplant shock are all going to factor into answering your question. A shot of fish emulsion will jumpstart the flowering process but why not sit back & enjoy a slow bloom. Or set up a webcam & sell tickets.

~mIEKAL

On Jul 28, 2007, at 2:33 AM, David Harrison Horton wrote:

> *Hi all,*
>
> *and sorry, this is a botany question.*
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> *bloom?Is there something [not expensive] I can do to usher the*
> *bloom?Some of you must be botanists or plant knowledgeable.*

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661. **Lewis LaCook**

Hiding under trees

Sat 28 Jul 2007

This blue thunder and its
agonizing tributaries forks
before me when i
smoke my way home
Predictably it rains nasal stitches
on mary’s red umbrella
until I walk into a sign that says
no outlet
I wonder where
the ends of lines go
I didn’t mean to hurt anybody

Laughing the other
side of my nose
to garbage piled behind some
houses i see and of sudden
torrents land slowly easy
pouring down

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

___ Building a website is a piece of cake. Yahoo! Small Business gives you all the tools to get online. http://smallbusiness.yahoo.com/webhosting

↑ Index

662. CA Conrad

This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Sat 28 Jul 2007

This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE REVOLUTION, is very important.

It's been playing on Philadelphia PBS, and while I only use my television for the news, THIS IS NEWS! The importance of this documentary I feel is that it shows you the people we only hear about, read about.

There are friends of mine in Philadelphia (one of them Cuban) who get into screaming matches with me over Chavez and Venezuela's Bolivarian Revolution. What I've noticed is that their main argument is always that I'm

naive, I'm being lied to, I'm buying it. And when my friend Mary Kalayna of the Global Women's Strike went down to Venezuela last year for the World Social Forum and I interviewed her about it, my friends who like to get into screaming matches with me over this topic told me SHE WAS naive, being lied to, etc. And said too that Chavez probably MADE all the people she spoke with say the things they did, to trick her, to lie and fool her.

Well, THIS documentary happens to be important BECAUSE if the Venezuelan people in the film are acting, they should all win awards! SEEING THESE PEOPLE really seeing them, seeing their body language, seeing their care, seeing how they are FEELING cared for, well, it's just nothing short of infectious, that warmth, and I want it.

Seriously, I want it in my life, in your life, that system of care and collective strength.

There is a scene in a soup kitchen / homeless shelter. The people running it make it clear that they DON'T want people to continue eating and living there. That the goal is to find out what happened to each person brought them there, and to solve the problem, get them on their feet. Get them medicine if they need it, etc. It's very complicated, the jobs in the shelter, but the people working there seem to be dedicated and motivated, and are making progress. In Philadelphia I've spoken with people who work in the shelters (a city where (I'm not making this up) one quarter of the population lives below the poverty line) and they tell me (one of these people is a coworker of mine) that it's almost impossible to get these people on their feet and out into the world because the city is so expensive, and jobs impossible to find, especially for some of these people who are in the conditions they are in. In Philadelphia it seems that the shelter workers are doing the best they can with terrible resources, and can only manage to maintain the situation, meaning they can't possibly invest in progressing these people into new lives so much as they can just provide food and shelter.

And in America, a country with the wealth we have it's shameful to see so many people whose needs are not being met.

There is a young man being interviewed in the documentary who is a member of the queer branch of the revolution, and it's AMAZING to see the T-shirt he's wearing, which has a quote from Chavez's own mouth about how homosexuals ARE part of the revolution, and important at that. My president in my own country has actually said that he thinks we queers are making a choice to be queer. So has presidential candidate Hillary Clinton. Meanwhile here's this man in Venezuela saying that IT'S VITAL to reach out immediately to those most in need in the queer community, and that being the transgendered people and the queers of African descent. Wow! That was beautiful to hear! And in

Philadelphia when a black drag queen is murdered the police write it off as an accident, literally do so, and move on.

There's another scene in a health clinic with a doctor that just blows my mind, makes me so happy. And another scene with Nora Castaneda, president of the Women's National Bank who is behind the heart of the revolution getting out to the poorest regions. And the documentary points out that not everyone has been helped yet, but shows how and where they have so far been able to, and how and where to intend to go next and move everyone forward. It's an amazing thing to see what that country was when American corporate interests had control, and what it looks like now, and what they intend to do next. It's beautiful.

If you could make the effort to see this film you would give yourself the opportunity to make clearer judgments about Venezuela, whether you feel good or not about what's going on down there.

If you go to the PhillySound and scroll down, you'll soon see a post about the documentary with links to the Global Women's Strike, etc., and there you will be able to find a way to see the film. I hope you do. And I hope you let others know about it.

This is important, very important, and thank you,
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

663. **CA Conrad**
Re: when POETS get fucked over
Sat 28 Jul 2007

David Chirot, we poets who were going to read were NOT drunk until it was clear we weren't reading. The poet I mentioned, Janet Mason, who got drunkest fastest wasn't a reader.

It became clear to me, and clearer and clearer that the woman running the show wasn't going to let us read. And I wasn't going to interfere with Will Esposito's attempts to make this happen. This was something he had worked hard at, and was trying to get us up there, but was being shot down. It wasn't my place to get in the middle of that out of respect for my friend. Also he wasn't asking for my help anyway.

After a little while it was pretty fucking clear we were getting the block and the chop. And WHY NOT party at that point!? Oh, and I make it a point to NOT drink until after I've read.

Besides, who says we can't give a fine reading with a few drinks under the belt?

Oh, and when I say that the mic was disabled don't assume that wires were unplugged. This thing had been cut off from the other room, trust me. This gallery is a very sophisticated set up as it was the former home of the MTV Philadelphia Real World Show. And what a bunch of assholes they were. But, my point being that that microphone was down and not about to go up. But I read a poem from the podium anyway, but the only ones who could hear it were my other poet friends and only because they came in close.

Oh well,
CAConrad
http://PhillySound.blogspot.com

↑ Index

664. **Bob Marcacci**

Listen to i-Outlaw's "From the Vault of Antiquity" Episode 2

Sat 28 Jul 2007

This episodic mini-show from i-Outlaw <http://i-outlaw.blogspot.com/> brings long lost forgotten writings to your 21st century ears.

Episode 2 brings you a text by Heroditus, 'The Punishment of Harpagus', read in the ancient Greek and followed by a new translation by Joseph McDonald.

Spread the word. Always happy to hear from you...

--
Bob Marcacci
<http://marcacci.blogspot.com/>

We learn from history that we do not learn from history.
- Georg Wilhelm Friedrich Hegel

↑ Index

665. **Adam Tobin**

Sunday 3 pm: Howsare & Carter at Unnameable Books

Sat 28 Jul 2007

Just a quick note to say: Erika Howsare and Tyler Carter, outstanding poets both, will be reading here tomorrow at 3pm. They don't neither of them live in NYC, so it'll be a while before you see them again.

***

SUNDAY, JULY 29
3:00 PM

UNNAMEABLE BOOKS
456 BERGEN STREET, BROOKLYN

***

ERIKA HOWSARE is an editor for the Charlottesville Weekly and an aspiring organic farmer. Her work will be found in Fence, Chain, Verse, Aufgabe, Encyclopedia, the Denver Quarterly, and the online version of Conjunctions. A collaborative chapbook with Jen Tynes, THE OHIO SYSTEM, is out from Octopus Books. Recent projects include a fictional account of traveling with Isabella Bird and a true account of a search for the Northwest Passage.

TYLER CARTER lives in Oakland, and teaches writing at the Academy of Art College in San Francisco. His work may be found in American Letters & Commentary, Combo, Fence, Tantalum, etc., and in 3 chapbooks [most recently: EGG BREAKFAST (horse less press), and forthcoming: NEW PLACE (the Pierce Press)]. You can also find one of his poems at the bottom of this email.

UNNAMEABLE BOOKS is a new & used bookshop on Bergen Street in central Brooklyn. Steps from the 2,3 Bergen St. subway; a short walk from the D,M,N,R,B,Q,4,5,LIRR; around the corner from the atlantic yards landgrab.

***

***

BLACK HOLE

***

The deepest note ever
detected is 57 octaves below
middle C. Whereas, here

on earth, birds.

***

xoxo,
adam

***

Unnameable Books
[formerly "Adam's"]
456 Bergen St.
Brooklyn, NY 11217
[redacted]
www.unnameablebooks.net

***

PS - We'll be closed for vacation from Monday August 6 through Friday August 10, so get your HARRY POTTER now! 25% off, of course.

***

↑ Index

666. **George Bowering**

Re: This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Sat 28 Jul 2007

On Jul 28, 2007, at 7:51 AM, CA Conrad wrote:

> *There are friends of mine in Philadelphia (one of them Cuban) who get into*
> *screaming matches with me over Chavez and Venezuela's Bolivarian Revolution. What I've noticed is that their main argument is always that*
> *I'm naive, I'm being lied to, I'm buying it.*

Thanks for the news on the documentary.

I was having some trouble following the above.
Aren't the Cuban people friends of Venezuela?

> G. Bowering, DLitt.
I still haven't opened it.

↑ Index

667. **David Chirot**

Forwarded from electronicIntifada.net

Sat 28 Jul 2007

---

poetics,

I thought you would be interested in the following link:
http://electronicintifada.net/v2/article7124.shtml

David Chirot ([redacted])
--

The Electronic Intifada is an online educational resource relating to the Israeli-Palestinian conflict, offering news, analysis, and reference materials. Visit our site at http://electronicIntifada.net

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668. **David Chirot**

Re: Mingus & Art Pepper--Still Married to the Music - New York Times

Sun 29 Jul 2007

> *Two of the giants of Jazz and two incredible women who've made their own places in Jazz world--*
>
> *if you haven't read Laurie and Art Pepper's Straight Life--do*
>
> *and same for Mingus' books--*
>
> *On 7/29/07, David Chirot <[redacted]> wrote:*
>
> *http://www.nytimes.com/2007/07/29/arts/music/29kapl.html?ref=arts ---*

↑ Index

669. **Paul Nelson**

Re: Mingus & Art Pepper--Still Married to the Music - New York Times

Sun 29 Jul 2007

Excellent article.

http://www.globalvoicesradio.org/SOB_S
David!

Excellent article.

http://www.globalvoicesradio.org/SOB_Sonnet_23_(Mingus).htm

is a bit of my take on Mingus. The line breaks (notation) is perfect there, but I'll post here too:

S.O.B. Sonnet XXIII

Mingus, a musical mystic

dead in Mexico in ¢79

@ 56. He burned

clean through

& the day they burned
his remains

56 whales beached themselves

on the Mexican coast

& there THEY burned.

Burning whale fat

in the Mexican sun.

Fat smoke filled the

Mexican air & Charlie¢s

ashes painted the Ganges a shade

of blue it will NEVER see
again.

Other jazz poems at:
http://www.globalvoicesradio.org/paul-nelson_poems.html (Scroll down).

See you in August.

Paul

Paul E. Nelson, M.A.

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Slaughter, WA [redacted] or [redacted]

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Sunday, July 29, 2007 8:03:18 AM
Subject: Re: Mingus & Art Pepper--Still Married to the Music - New York Times

> *Two of the giants of Jazz and two incredible women who've made their own places in Jazz world--*
>
> *if you haven't read Laurie and Art Pepper's Straight Life--do*
>
> *and same for Mingus' books--*

> *On 7/29/07, David Chirot <[redacted]> wrote:*
>
> *http://www.nytimes.com/2007/07/29/arts/music/29kapl.html?ref=arts ---*

↑ Index

670. W.B. Keckler

Blackboard Poems for Left Hand, Jackson Mac Low's Wool Hat Redux & more on JBP

Sun 29 Jul 2007

Good day! Godan dag! Blackboard Poems for Left Hand, Jackson Mac Low's Hanna Weiner-Richard Kostelanetz Wool Hat Mystery Revisited and other sudden veers into the paranormal are the norm at Joe Brainard's Pyjamas...and I do validate parking...http://joebrainardspyjamas.blogspot.com/. Peace be to all people as it is unto mantids who are vegetarians to boot....

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

671. Daniel Godston

Mingus

Sun 29 Jul 2007

That's a great article.

Sue Mingus' "Tonight at Noon" is an engrossing read, & Gene Santoro's bio about Mingus, entitled "Myself When I Am Real," is fantastic. On a related note, Vladimir Simosko & Barry Tepperman's "Eric Dolphy: A Musical Biography & Discography" is also a great book. There's a story in there about a Mingus Big Band concert, w/ Dolphy, at Ann Arbor's Once Festival, back in 1964. At the end of the Bob James Trio's set, James threw a brick through a piece of glass. Sounds like something Hugo Ball might've done.

Here's Mingus' lyric for "Fables of Faubus":

Oh, Lord, don't let 'em shoot us!
Oh, Lord, don't let 'em stab us!
Oh, Lord, don't let 'em tar and feather us!
Oh, Lord, no more swastikas!
Oh, Lord, no more Ku Klux Klan!

Name me someone who's ridiculous, Dannie.
Governor Faubus!
Why is he so sick and ridiculous?
He won't permit integrated schools.

Then he's a fool! Boo! Nazi Fascist supremists!
Boo! Ku Klux Klan (with your Jim Crow plan)

Name me a handful that's ridiculous, Dannie Richmond.
Faubus, Rockefeller, Eisenhower
Why are they so sick and ridiculous?

Two, four, six, eight:
They brainwash and teach you hate.
H-E-L-L-O, Hello.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]On
Behalf Of Paul Nelson
Sent: Sunday, July 29, 2007 11:25 AM
To: [redacted]
Subject: Re: Mingus & Art Pepper--Still Married to the Music - New York
Times

Excellent article.

http://www.globalvoicesradio.org/SOB_S
David!

Excellent article.

http://www.globalvoicesradio.org/SOB_Sonnet_23_(Mingus).htm

is a bit of my take on Mingus. The line breaks (notation) is perfect there, but I'll post here too:

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Mingus, a musical mystic

dead in Mexico in ?79

@ 56. He burned

clean through

& the day they burned
his remains

56 whales beached themselves

on the Mexican coast

& there THEY burned.

Burning whale fat

in the Mexican sun.

Fat smoke filled the

Mexican air & Charlie?s

ashes painted the Ganges a shade

of blue it will NEVER see
again.

Other jazz poems at:
http://www.globalvoicesradio.org/paul-nelson_poems.html (Scroll down).

See you in August.

Paul

Paul E. Nelson, M.A.

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Slaughter, WA [redacted] or [redacted]

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Sunday, July 29, 2007 8:03:18 AM
Subject: Re: Mingus & Art Pepper--Still Married to the Music - New York Times

> *Two of the giants of Jazz and two incredible women who've made their own places in Jazz world--*
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> *if you haven't read Laurie and Art Pepper's Straight Life--do*
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> *On 7/29/07, David Chirot <[redacted]> wrote:*
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> *http://www.nytimes.com/2007/07/29/arts/music/29kapl.html?ref=arts ---*

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672. Roberto Harrison

Enemy Rumor poetry reading - 911 W. National Ave., Milwaukee, WI

Sun 29 Jul 2007

Hello all! Please come...

Enemy Rumor presents

a poetry reading by

Joel Felix &
Paul Martinez Pompa

7:00 PM, Saturday, August 4
@ Walker's Point Center for the Arts
911 W. National Ave.
Milwaukee, WI 53204

↑ Index

673. CA Conrad

This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Sun 29 Jul 2007

George Bowering wrote:
>>Thanks for the news on the documentary.

> *I was having some trouble following the above.*
> *Aren't the Cuban people friends of Venezuela?*

Hey George, thank you for asking me to clarify that. Well, many Cuban-Americans don't like Castro. My one friend who likes to scream at me (she and I have a fine time! it's all good, we laugh after it's over) comes from that very brand of bourgeois family Castro kicked out of Cuba and sent to Miami. But yes the Cubans in Cuba are fast friends in a larger political family kind of way with Venezuela. Castro sent thousands of doctors to Venezuela. And the standing army in Venezuela actually works (this is kind of incredible) hands-on in the deep rural villages, building health clinics, soup kitchens, etc.

Just the other night Amy Goodman showed four young American women who had graduated from medical school in Cuba, and they were SO AMAZING TO LISTEN TO THESE WOMEN! They were excited about coming back to the

states to help the poor! OH MY GOD! There are SO MANY medical students in the area where I live and work and they're such assholes most of them. It's like they use me and other service industry folks as some kind of testing ground for their future lives of shitting on other poeple.

By the way I'm not sold on Castro, nor his legacy. He's done some pretty fucked up things, as I'm sure we're all aware. But Chavez, so far, seems to mean what he says. And I hope he continues to do so.

CAConrad
http://PhillySound.blogspot.com

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674. Alan Sondheim
moktak
Mon 30 Jul 2007

---

moktak

moktak composition for plane, bird, lake, moktak

http://www.asondheim.org/moktak.mp4

"Mandala is the impression of the feet." (Hevajratantra)

"May I hear the three sounds, may I perceive the three forms."

"Having said this to witness I will have been reborn."

"Propitiation dies with the insurmountable corpse."

"Meditate upon the double entrance of the circle."

"The accountancy of rebirth is of no account at all (i.e. nothing)."

"All afflictions, all sufferings, extinguished by these words."

"The whole of existence, Clear Light and mirror."

"Ten directions and no sounds, two directions, semen and blood."

"Ten directions, no sounds, the (fierce) corpse is killed."

"May I perceive the word of the corpse."

"Death is a tautology."

"May I perceive the word of death."

↑ Index

675. **Audrey Berry**
Re: moktak
Mon 30 Jul 2007

Why the quotation marks?
-a
--- Alan Sondheim <[redacted]> wrote:

> *moktak*
>
> *moktak composition for plane, bird, lake, moktak*
>
> *http://www.asondheim.org/moktak.mp4*
>
> *"Mandala is the impression of the feet."*
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>
> *"May I hear the three sounds, may I perceive the*
> *three forms."*
>
> *"Having said this to witness I will have been*
> *reborn."*
>
> *"Propitiation dies with the insurmountable corpse."*
>
> *"Meditate upon the double entrance of the circle."*
>
> *"The accountancy of rebirth is of no account at all*
> *(i.e. nothing)."*
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> *"All afflictions, all sufferings, extinguished by*
> *these words."*
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> *"The whole of existence, Clear Light and mirror."*
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> *killed."*
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> *"May I perceive the word of the corpse."*
>
> *"Death is a tautology."*
>
> *"May I perceive the word of death."*

___
Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

↑ Index

676. Halvard Johnson
RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

Hal

"Art is not a mirror held up to reality,
  but a hammer with which to shape it."
      --Bertolt Brecht

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

677. Aryanil Mukherjee
Re: RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

---

thanks for the information. a stupendous loss for the world of cinema. Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard remains.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Halvard Johnson
Sent: Monday, July 30, 2007 9:09 AM
To: [redacted]
Subject: RIP Ingmar Bergman (1918-2007)

Hal

"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
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http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

678. **kimberly jaye**

Re: This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Mon 30 Jul 2007

Thanks for the news.
However, I have to say that, despite the fact that I want to like Chavez, I happen to know from a friend with 30+ years on a very small farm in Venezuela that Chavez is no hero nor are things improving at all for the average citizen despite the rhetoric.

Best,
Kimber

CA Conrad <[redacted]> wrote:
George Bowering wrote:
>>Thanks for the news on the documentary.

> *I was having some trouble following the above.*
> *Aren't the Cuban people friends of Venezuela?*

Hey George, thank you for asking me to clarify that. Well, many Cuban-Americans don't like Castro. My one friend who likes to scream at me (she and I have a fine time! it's all good, we laugh after it's over) comes from that very brand of bourgeois family Castro kicked out of Cuba and sent to Miami. But yes the Cubans in Cuba are fast friends in a larger political family kind of way with Venezuela. Castro sent thousands of doctors to Venezuela. And the standing army in Venezuela actually works (this is kind of incredible) hands-on in the deep rural villages, building health clinics, soup kitchens, etc.

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By the way I'm not sold on Castro, nor his legacy. He's done some pretty fucked up things, as I'm sure we're all aware. But Chavez, so far, seems to mean what he says. And I hope he continues to do so.

CAConrad
http://PhillySound.blogspot.com

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

↑ Index

679. **Peter Ciccariello**
Re: RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

I can think of very few people that have influenced me more, as a young man, than Ingmar Bergman. R.I.P.

 - Peter Ciccariello

On 7/30/07, Halvard Johnson <[redacted]> wrote:
> Hal
>
> "Art is not a mirror held up to reality,
> but a hammer with which to shape it."
> --Bertolt Brecht
>
> Halvard Johnson
> ==========
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>

--
Image - http://invisiblenotes.blogspot.com/
Word - http://poemsfromprovidence.blogspot.com/
Photography - http://uncommonvision.blogspot.com/

↑ Index

680. Tom W. Lewis
Andrew Keen on MPR radio this morning
Mon 30 Jul 2007

---

am listening to this crap artist live: the show will be archived for a week or so, in case you want to access it.

http://minnesota.publicradio.org/display/web/2007/07/30/midmorning2/

10:06 a.m.
Good blog, bad blog
One digital media critic claims that user-generated content from bloggers and citizen media is bad for our culture.

Guests
Andrew Keen: author of "The Cult of the Amateur: How Today's Internet is Killing Our Culture."

↑ Index

681. Thomas savage
Re: RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

I too am saddened by the death of Ingmar Bergman. I have scenes from The Seventh Seal playing in my head right now. No one made better films than he did both at his peak and after. I saw many of them, including Sarabande, his last film, which was wonderful. After he stopped making films, he returned to the theater. Every couple of years, he brought his company to the Brooklyn Academy of Music. I'm sorry I never saw any of their productions, particularly one of a play by Schiller. Also, of course, his movie of The Magic Flute, probably the best film of an opera ever made. Regards, Tom Savage

Halvard Johnson <[redacted]> wrote: Hal

"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht

Halvard Johnson
==========

[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

↑ Index

682. **Mary Kasimor**

Re: This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Mon 30 Jul 2007

CA,I have liked most of what I have heard about Chavez, also.However, I'm just wondering if anyone can tell me more about claims that Chavez is closing off political dissent. From my perspective, that is almost always bad, but perhaps I am missing something. Or perhaps our media is only giving us a very small piece of the picture.
Thanks.
Mary Kasimor

CA Conrad <[redacted]> wrote: George Bowering wrote:
>>Thanks for the news on the documentary.

> *I was having some trouble following the above.*
> *Aren't the Cuban people friends of Venezuela?*

Hey George, thank you for asking me to clarify that. Well, many Cuban-Americans don't like Castro. My one friend who likes to scream at me (she and I have a fine time! it's all good, we laugh after it's over) comes from that very brand of bourgeois family Castro kicked out of Cuba and sent to Miami. But yes the Cubans in Cuba are fast friends in a larger political family kind of way with Venezuela. Castro sent thousands of doctors to Venezuela. And the standing army in Venezuela actually works (this is kind of incredible) hands-on in the deep rural villages, building health clinics, soup kitchens, etc.

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CAConrad
http://PhillySound.blogspot.com

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

↑ Index

683. **steve d. dalachinsky**
Fw: Yictove passed away. A memorial service will be this Saturday.
Mon 30 Jul 2007

He passed away while reciting poetry. His memorial service is 3PM this Saturday. It is at 3 West 43rd Street, near 8th Avenue. Go to 5th floor. The room it is in is an amphitheater. If you want to say something at the memorial call Viviana Grell at [redacted].

Miriam

--

--

_____

- Miriam Stanley, Senior Editor
- Rogue Scholars Press

↑ Index

684. **Aryanil Mukherjee**
Re: RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

Almost equally enthralling and film-like is his autobiography - The Magic Lantern.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of Thomas savage
Sent: Monday, July 30, 2007 11:08 AM
To: [redacted]
Subject: Re: RIP Ingmar Bergman (1918-2007)

I too am saddened by the death of Ingmar Bergman. I have scenes from The Seventh Seal playing in my head right now. No one made better films than he did both at his peak and after. I saw many of them, including Sarabande, his last film, which was wonderful. After he stopped making films, he returned to the theater. Every couple of years, he brought his company to the Brooklyn Academy of Music. I'm sorry I never saw any of their productions, particularly one of a play by Schiller. Also, of course, his movie of The Magic Flute, probably the best film of an opera ever made. Regards, Tom Savage

↑ Index

685. **Anny Ballardini**
Re: RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

---

don't really know if fellini was that high (or ray) mais a chacun son gout, I'd rather have pasolini there_

On 7/30/07, Aryanil Mukherjee <[redacted]> wrote:
> thanks for the information. a stupendous loss for the world of cinema.
> Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
> remains.
>
> aryanil
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Halvard Johnson
> Sent: Monday, July 30, 2007 9:09 AM
> To: [redacted]
> Subject: RIP Ingmar Bergman (1918-2007)
>
> Hal
>
> "Art is not a mirror held up to reality,
> but a hammer with which to shape it."
> --Bertolt Brecht
>
> Halvard Johnson

> ==========
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>

↑ Index

686. **mIEKAL aND**

Fwd: ASSERTION: Online Journal of Art and Action

Mon 30 Jul 2007

Begin forwarded message:

> *From: "kathartes_aura" <[redacted]>*
> *Date: July 28, 2007 10:56:54 AM CDT*
> *To: [redacted]*
> *Subject: [oddmusic] ASSERTION: Online Journal of Art and Action*
> *Reply-To: [redacted]*
>
> *ASSERTION*
>
> *Surrealists, Dadaists, Modernists, Noise Makers, Poets, Expressionists and Critical Thinkers*
>
> *Seeking artists of various media, and writers for the premier issue of Assertion, a bi-montly reaction of Art and Action. For a full description and submission guidelines see our website.*
>
> *http://www.aspectarts.com*
>
> *Looking for photography, montage, collage, automatic writing, intentional painting, sound art, video, abstraction and exaltation of the 'real'. Use your imagination and send us a bit of it.*
>
> *You must be 18 or over to submit material; all work must be original. No submission fee. Email Submission.*
>
> *Deadline: September 1, 2007*

↑ Index

687. **Christophe Casamassima**

Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

you forgot Tarkovsky... No one made films like he did. It was like holding your breath.

But Bergman, what an utter loss.

> *----- Original Message -----*
> *From: "Aryanil Mukherjee" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: RIP Ingmar Bergman (1918-2007)*
> *Date: Mon, 30 Jul 2007 09:52:06 -0400*
>
> *thanks for the information. a stupendous loss for the world of cinema.*
> *Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard remains.*
>
> *aryanil*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Halvard Johnson*
> *Sent: Monday, July 30, 2007 9:09 AM*
> *To: [redacted]*
> *Subject: RIP Ingmar Bergman (1918-2007)*
>
> *Hal*
>
> *"Art is not a mirror held up to reality,*
> *but a hammer with which to shape it."*
> *--Bertolt Brecht*
>
> *Halvard Johnson*
> *==========*
> *[redacted]*
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*

=
Codi Laptop and Notebook Cases
Free Ground Shipping on Cases & 30% - 40% Off Security & Accessories.
http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=0642c5de842d86ab985762d813d314c0

--
Powered By Outblaze

↑ Index

688. **Dan Waber**
ars poetica update
Mon 30 Jul 2007

The ars poetica project continues to whomp at:

http://www.logolalia.com/arspoetica/

Poems appeared last week by: Peter Boyle, Anny Ballardini, Skip Fox, and Lyn Lifshin.

Poems will appear this week by: Lyn Lifshin, and Marilyn Taylor.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,
Dan

↑ Index

689. **Tom W. Lewis**
Re: Yictove passed away. A memorial service will be this Saturday.
Mon 30 Jul 2007

---

http://www.poetz.com/2000/yictovemp3.htm

some audio of Yictove reading in '00...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of steve d. dalachinsky
Sent: Monday, July 30, 2007 10:35
To: [redacted]
Subject: Fw: Yictove passed away. A memorial service will be this Saturday.

He passed away while reciting poetry. His memorial service is 3PM this Saturday. It is at 3 West 43rd Street, near 8th Avenue. Go to 5th floor.

The room it is in is an amphitheater.
If you want to say something at the memorial call Viviana Grell at 917
[redacted].

Miriam

--

--

_____

- Miriam Stanley, Senior Editor
- Rogue Scholars Press

↑ Index

690. **Dodie Bellamy**
Killian and Bellamy reading in Portland
Mon 30 Jul 2007

Thursday, August 9, 7 p.m.
the Clinton Corner Cafe
2633 SE 21st Ave.
at the corner of 21st SE and Clinton St.
two blocks off Division St.

http://www.clintoncornercafe.net/home_index.html

↑ Index

691. **George Bowering**
Re: Killian and Bellamy reading in Portland
Mon 30 Jul 2007

Damn! I'll be at a barbecue in Vancouver tonight.
Wish I could be in Portland.
If yr nearby--get there.

gb

On Jul 30, 2007, at 11:37 AM, Dodie Bellamy wrote:

> Thursday, August 9, 7 p.m.
> the Clinton Corner Cafe
> 2633 SE 21st Ave.
> at the corner of 21st SE and Clinton St.
> two blocks off Division St.
>
> http://www.clintoncornercafe.net/home_index.html

>
>
G. Bowering
Knows which door the tiger's behind.

↑ Index

692. **Diane DiPrima**
Re: RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

Yes, on reading the list of "five" Pasolini was who I thought about. And Fellini was who I questioned. . . in the long haul.

> *From: Anny Ballardini <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 30 Jul 2007 18:15:50 +0200*
> *To: <[redacted]>*
> *Subject: Re: RIP Ingmar Bergman (1918-2007)*
>
> *don't really know if fellini was that high (or ray) mais a chacun son gout, I'd rather have pasolini there_*
>
> *On 7/30/07, Aryanil Mukherjee <[redacted]> wrote:*
> *thanks for the information. a stupendous loss for the world of cinema. Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard remains.*
>
> *aryanil*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Halvard Johnson*
> *Sent: Monday, July 30, 2007 9:09 AM*
> *To: [redacted]*
> *Subject: RIP Ingmar Bergman (1918-2007)*
>
> *Hal*
>
> *"Art is not a mirror held up to reality,*
> *but a hammer with which to shape it."*
> *--Bertolt Brecht*
>
> *Halvard Johnson*
> *==========*
> *[redacted]*
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*

> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*

↑ Index

693. **Mark Weiss**
Re: RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to make room for Visconti. Godard and Kurosawa are givens. And if limited to five (assuming we're talking about the post-Renoir generations) I'd add Almodovar and Wenders. Never had much interest in Bergman, tho his later films redeem the earlier ones for me.

Mark

At 04:15 PM 7/30/2007, you wrote:
>Yes, on reading the list of "five" Pasolini was who I thought about. And
>Fellini was who I questioned. . . in the long haul.
>
>
> > From: Anny Ballardini <[redacted]>
> > Reply-To: UB Poetics discussion group <[redacted]>
> > Date: Mon, 30 Jul 2007 18:15:50 +0200
> > To: <[redacted]>
> > Subject: Re: RIP Ingmar Bergman (1918-2007)
> >
> > don't really know if fellini was that high (or ray) mais a chacun son
> > gout, I'd rather have pasolini there_
> >
> > On 7/30/07, Aryanil Mukherjee <[redacted]> wrote:
> >> thanks for the information. a stupendous loss for the world of cinema.
> >> Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
> >> remains.
> >>
> >> aryanil
> >>
> >> -----Original Message-----
> >> From: UB Poetics discussion group [mailto:[redacted]] On
> >> Behalf Of Halvard Johnson
> >> Sent: Monday, July 30, 2007 9:09 AM
> >> To: [redacted]

> >> Subject: RIP Ingmar Bergman (1918-2007)
> >>
> >> Hal
> >>
> >> "Art is not a mirror held up to reality,
> >> but a hammer with which to shape it."
> >> --Bertolt Brecht
> >>
> >> Halvard Johnson
> >> ==========
> >> [redacted]
> >> http://home.earthlink.net/~halvard/index.html
> >> http://entropyandme.blogspot.com
> >> http://imageswithoutwords.blogspot.com
> >> http://www.hamiltonstone.org
> >> http://home.earthlink.net/~halvard/vidalocabooks.html
> >>

↑ Index

694. **Crane's Bill Books**

Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

Dreyer, Bresson... maybe the Magic 5 should be expanded to ten? J. A. Lee

----- Original Message -----
From: "Diane DiPrima" <[redacted]>
To: <[redacted]>
Sent: Monday, July 30, 2007 2:15 PM
Subject: Re: RIP Ingmar Bergman (1918-2007)

> *Yes, on reading the list of "five" Pasolini was who I thought about. And Fellini was who I questioned. . . in the long haul.*
>
> *From: Anny Ballardini <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 30 Jul 2007 18:15:50 +0200*
> *To: <[redacted]>*
> *Subject: Re: RIP Ingmar Bergman (1918-2007)*
>
> *don't really know if fellini was that high (or ray) mais a chacun son gout, I'd rather have pasolini there_*
>
> *On 7/30/07, Aryanil Mukherjee <[redacted]> wrote:*

> *thanks for the information. a stupendous loss for the world of cinema.*
> *Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard remains.*
>
> *aryanil*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On*
> *Behalf Of Halvard Johnson*
> *Sent: Monday, July 30, 2007 9:09 AM*
> *To: [redacted]*
> *Subject: RIP Ingmar Bergman (1918-2007)*
>
> *Hal*
>
> *"Art is not a mirror held up to reality,*
> *but a hammer with which to shape it."*
> *--Bertolt Brecht*
>
> *Halvard Johnson*
> *==========*
> *[redacted]*
> *http://home.earthlink.net/~halvard/index.html*
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> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*

↑ Index

695. **David Chirot**

Raw War Scores words & sounds from the Wars on Poverty, Drugs & Terror

Mon 30 Jul 2007

Linnemans
743 E Locust
Milwaukee, WI

9 PM

David Chirot Reading "Raw War Scores"

Stories, Poems & Sound Poems
of the Wars on Poverty, Drugs & Terror

$5.00

↑ Index

696. **Dillon Westbrook**
paratactics for the masses
Mon 30 Jul 2007

Not even sure what to make of this, so I thought I'd let the list sort it out- headline from AP today:

Wis. Man Gets Top Prize for Bad Prose

A Wisconsin man whose blend of awkward syntax, imminent disaster and bathroom humor offends both good taste and the English language won an annual contest Monday that salutes bad writing.

Jim Gleeson, 47, of Madison, Wis., beat out thousands of other prose manglers in San Jose State University's 2007 Bulwer-Lytton Fiction Contest with this convoluted opening sentence to a nonexistent novel:

"Gerald began — but was interrupted by a piercing whistle which cost him ten percent of his hearing permanently, as it did everyone else in a ten-mile radius of the eruption, not that it mattered much because for them 'permanently' meant the next ten minutes or so until buried by searing lava or suffocated by choking ash — to pee," Gleeson wrote.

Scott Rice, an English professor at San Jose State, called Gleeson's entry a "syntactic atrocity" that displays "a peculiar set of standards or values." Rice has organized the contest since founding it in 1982.

Gleeson, who works at a Madison hospital setting up computer networks, said he submitted about 20 entries, and gave a little insight into what it takes to win the bad writing title and its $250 prize.

"It's like you take two thoughts that are not anything like each other and you cram them together by any means necessary," Gleeson said. He claimed he took time off from his current project, a self- help book for slackers entitled "Self-Improvement Through Total Inactivity," to pen his winning entry.

Gleeson credited his time in college with preparing him well. "There's a certain degree to which academia prepares you to write badly," Gleeson said wryly.

The contest takes its name from Victorian novelist Edward George Earl Bulwer-Lytton, whose 1830 novel "Paul Clifford" famously begins "It was a dark and stormy night."

Entrants are asked to submit bad opening sentences to imaginary novels. Citations are handed out for several categories, including "dishonorable mention" awards for "purple prose" and "vile puns."=

↑ Index

697. **Gary Sullivan**
Did the New York School invent alternative comics?
Mon 30 Jul 2007

See:http://garysullivan.blogspot.com
_____ Missed the show? Watch videos of the Live Earth Concert on MSN.
http://liveearth.msn.com=

↑ Index

698. **George Bowering**
Re: Venezuela,
Mon 30 Jul 2007

On Jul 30, 2007, at 8:11 AM, Mary Kasimor wrote:

> *CA,I have liked most of what I have heard about Chavez, also.However, I'm just wondering if anyone can tell me more about claims that Chavez is closing off political dissent.*

I expect that neither Fidel nor his allies are ideal critters. But Cuba and Venezuela are certainly spearheading the current leftward turn of South America. I don't know, for example, how much the typical USA newspaper or television news will cover what is happening in Uruguay or Ecuador, but Chavez is certainly one of the hopeful signs that Latin American countries can start to escape control by US military and industry.

> George Cletis Bowering
Slow to anger. Well, slow about everything.

↑ Index

699. **George Bowering**
Re: the politics of Venezuela,
Mon 30 Jul 2007

On Jul 30, 2007, at 7:00 AM, kimberly jaye wrote:

> *Thanks for the news.*
> *However, I have to say that, despite the fact that I want to like Chavez, I happen to know from a friend with 30+ years on a very small farm in Venezuela that Chavez is no hero nor are things improving at all for the average citizen despite the rhetoric.*
>
> *Best,*
> *Kimber*

I think we have learned that you can't tell what is happening in a
country from the anecdotal report of one person.
>
George Harry Bowering,
Never got his share.

↑ Index

700. **George Bowering**

Re: This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Mon 30 Jul 2007

On Jul 29, 2007, at 8:27 PM, CA Conrad wrote:

> *Just the other night Amy Goodman showed four young American women who had*
> *graduated from medical school in Cuba, and they were SO AMAZING TO LISTEN TO*
> *THESE WOMEN! They were excited about coming back to the states to help the*
> *poor! OH MY GOD! There are SO MANY medical students in the area where I*
> *live and work and they're such assholes most of them. It's like they use me*
> *and other service industry folks as some kind of testing ground for their*
> *future lives of shitting on other poeple.*

Yep. Remember what happened during the flood of New Orleans?
Fidel offered to sent medical crews to help out.
Said he would send all their own food and housing,
no expense to the USA.

What did Bush do?

>
George B.
Author of his own misfortunes.

↑ Index

701. Nada Gordon
*A review of _Folly_*
Mon 30 Jul 2007

by D.J. Huppatz:

"Gordon's inclusive carnival flattens ... hierarchies and allows for all kinds of odd imaginary interactions. Provocative and engaging, Folly constitutes a complex critique of the contemporary American image-world of reductive consumer "choice" (BANJO or OUD, Coke or Pepsi, good or evil) with no clear winners. 'Minty swirl of mutant life / in jerk and lunge /of futile strife.' ("Extreme Smile Makeover") American poetry for the 21st century?"

http://djhuppatz.blogspot.com/2007/07/on-folly.html

↑ Index

702. Alan Sondheim
Re: moktak
Mon 30 Jul 2007

Because as if spoken, i.e. an ontological performative.
The first quote is from the Hevajratantra.

- Alan

On Mon, 30 Jul 2007, Audrey Berry wrote:

> *Why the quotation marks?*
> *-a*
> *--- Alan Sondheim <[redacted]> wrote:*
>
> *moktak*
>
> *moktak composition for plane, bird, lake, moktak*
>
> *http://www.asondheim.org/moktak.mp4*
>
> *"Mandala is the impression of the feet."*
> *(Hevajratantra)*
>
> *"May I hear the three sounds, may I perceive the three forms."*
>
> *"Having said this to witness I will have been reborn."*
>
> *"Propitiation dies with the insurmountable corpse."*

> *"Meditate upon the double entrance of the circle."*
>
> *"The accountancy of rebirth is of no account at all (i.e. nothing)."*
>
> *"All afflictions, all sufferings, extinguished by these words."*
>
> *"The whole of existence, Clear Light and mirror."*
>
> *"Ten directions and no sounds, two directions, semen and blood."*
>
> *"Ten directions, no sounds, the (fierce) corpse is killed."*
>
> *"May I perceive the word of the corpse."*
>
> *"Death is a tautology."*
>
> *"May I perceive the word of death."*
>
> ---
>
> *Yahoo! oneSearch: Finally, mobile search that gives answers, not web links. http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

703. Alan Sondheim
on our earth, the killdeer
Mon 30 Jul 2007

on our earth, the killdeer

we are on earth for such a shorttime, we have no more than a picture.
the picture is what we think of when we say, 'the way things are.'
just yesterday or tomorrow, something new, perhaps a bee.
the bee pollinates a flower shortly after our death.
there is a storm somewhere.
just now, i am beginning to understand the alarm calls of the killdeer.
the ghost of a shorebird, the feint, the run, the back and forth.
everything, everyone, lives in a different world.
i can say this because the image is always a sad image, the image is in mourning for our death.

http://www.asondheim.org/killdeeralarm.mp3

like neural signals, the killdeer calls are a mix of analog and digital phenomenology - their frequency is very narrow, and the repetitions of standard (most likely territorial or display) calls are easily comprehen- ded - at least they appear to be (the cry of the killdeer is easily iden- tified) - on the other hand, there are temporal processes, non-standard pitch and repetition, which present information, in this case alarm based on distance, degree of threat, etc. - as far as i can tell - which means nothing at all - on the sample you hear both calls and responses and the changes within individual calls as well.

↑ Index

704. David A. Kirschenbaum
NYC: Welcome to Boog City Poetry and Music Festival Begins This Thursday
Tue 31 Jul 2007

Please forward

Hi all,

This Thurs. Aug. 2-Sun. Aug. 5 we'll be putting on Welcome to Boog City, a poetry and music festival. The schedule for the event is below this note, followed by performer bios and websites.

You can view the pdf version, replete with performer pics at our website:

http://welcometoboogcity.com/boogpdfs/wbcprogram2007.pdf

And check out our website, in progress, and read back issues of Boog City (and the current one, too):

http://welcometoboogcity.com/

Hope you can make it down to the festival.

as ever,
David

THURSDAY AUGUST 2, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

Pavement Saw Press
(Columbus, Ohio)

Thurs. Aug. 2, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Pavement Saw Press editor
David Baratier

Featuring

Tony Gloeggler
Simon Perchik
Rachel M. Simon
Daniel Zimmerman

music from turntablists Dr. Benstock

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY AUGUST 3, 7:30 P.M.

Sidewalk Café
94 Ave. A, NYC
free with a two-drink minimum

Readings and musical performances

7:30 p.m.-Lauren Russell
7:45 p.m.-Mark Lamoureux

8:00 p.m.-Rachel Lipson (music)
8:30 p.m.-Joanna Fuhrman
9:00 p.m.-I Feel Tractor
9:30 p.m.-Thomas Devaney
9:50 p.m.-The Passenger Pigeons (né The Sparrows)
10:35 p.m.-David Baratier
11:00 p.m.-The Leader
12:00 a.m.-Nan and the Charley Horses

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY AUGUST 4, 11:00 A.M., 5:00 P.M.

Cakeshop
152 Ludlow St.
NYC

11:00 a.m.

4th Annual Small, Small Press Fair
Free

Small press fair, this year with indie records and crafts, too. Featuring 15 on the 15¹s‹a 15-minute musical performance at the fair each hour on the 15¹s:

11:15 a.m.-Bob Kerr
12:15 p.m.-Bob Kerr
1:15 p.m.-Bob Kerr

2:15 p.m.-Sean T. Hanratty
3:15 p.m.-Sean T. Hanratty
4:15 p.m.-Sean T. Hanratty

5:00 p.m.
Political poets and The Fugs, Village Fugs live
$5

5:15 p.m.-Amy King
5:30 p.m.-Nathaniel Siegel
5:45 p.m.-Christina Strong
6:00 p.m.-Ian Wilder
6:15 p.m.-Frank Sherlock
6:30 p.m.-CAConrad
6:50 p.m.-Greg Fuchs
7:05 p.m.-Kristin Prevallet
7:20 p.m.-Eliot Katz

7:35 p.m.-Rodrigo Toscano and his Collapsible Poetics Theater
7:55 p.m.-The Fugs, Village Fugs. Performed live by:

*I Feel Tractor
1. Slum Goddess
2. Ah, Sunflower Weary of Time

*Scott MX Turner
3. Supergirl
4. Swinburne Stomp

*Paul Cama
5. I Couldn't Get High
6. How Sweet I Roamed From Field to Field

*The Actual Feelings
7. Carpe Diem
8. My Baby Done Left Me

*JUANBURGUESA
9. Boobs a Lot

*Huggabroomstik
10. Nothing

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

SUNDAY AUGUST 5, 1:30 P.M., 3:45 P.M.

Bowery Poetry Club
308 Bowery
NYC
$5

1:30 p.m. The Future of Small Press Publishing
curated and moderated by Mitch Highfill

featuring

David Baratier, editor Pavement Saw Press (Columbus, Ohio) Bob Hershon, co-editor Hanging Loose Press Brenda Iijima, editor Portable Press at Yo-Yo Labs (Brooklyn) Jill Stengel, editor a+bend press (Davis, Calif.)

3:45 p.m.
Readings and musical performances

3:45 p.m.-The Poetics Orchestra
4:15 p.m.-Kimberly Lyons

4:30 p.m.-Gary Sullivan
4:45 p.m.-Brenda Iijima

5:00 p.m.- break

5:15 p.m.-The Poetics Orchestra
5:35 p.m.-Jill Stengel
5:55 p.m.-Mitch Highfill
6:10 p.m.-Nada Gordon
6:25 p.m.-Sean Cole

Directions: F/V to 2nd Ave., 6 to Bleecker
Venue is at E.1st St.

Welcome to Boog City Bios and Websites

*Thursday

**David Baratier http://www.pavementsaw.org/pages/editor.htm http://www.chicagopostmodernpoetry.com/dabaratier.htm http://herecomeseverybody.blogspot.com/2005/12/from-his-birth-in-1970-many-b elieved.html Although he has appeared in print since 1986, in 1991 David Baratier met the poet laureate of New York State, at which point the powers of poetry were bestowed to him in a macabre ceremony. Shortly thereafter he became a full time poet. Many believe his previous life is fiction. He and his fine lady Rita, a former model, who has appeared in films such as Traffic, live in the deep south end of Columbus, Ohio, where his catty-corner neighbors ask to mow his lawn nightly for $2. He has given featured readings at the Poetry Project at St. Mark¹s Church, University of Pittsburgh, DC Arts Center, and Small Press Traffic, among others. He is the editor of Pavement Saw Press. His poems are anthologized in American Poetry: the Next Generation (Carnegie Mellon University Press), Clockpunchers: Poetry of the American Workplace (Partisan Press), Green Meanies (University of California Press), and Red, White & Blues (University of Iowa Press). His poetry collections include A Run of Letters (Poetry New York Press), The Fall Of Because (Pudding House), Estrella¹s Prophecies I: Spinning the Wheel of Fortune (Runaway Spoon Press), Estrella¹s Prophecies II: An American Fortune in Paris (Anabasis/Extant), Estrella¹s Prophecies III: Return of the Magi (Luna Bisonte Productions), and the epistolary and prose novel In It What¹s in It (Spuyten Duyvil). His forthcoming collections include after Celan (Slack Buddha Press) and Ugly American.

**Dr. Benstock http://www.drbenstock.com http://www.myspace.com/drbenstock Dr. Benstock is a turntable duo, in the tradition of Christian Marclay and Philip Jeck. Using Califone and PAC

turntables and records found in Salvation Army bins, turntablists John McDonough and Paul Spencer have created a number of structured pieces, as well as improvisations, referencing the entire universe of recorded music. At any given Benstock performance one may hear the Clash, Berlioz, Sid Vicious, Frank Sinatra, Art Blakey, Charles Mingus, Charles Nelson Reilly, Palestrina, self-hypnosis instructions, Bach, Portuguese poetry, Penderecki, and Van Halen. These records are mixed as a collage but never haphazardly. They are combined to make unique compositions in their own right.

Dr. Benstock has been together since 1992. They have played venues such as ABC No Rio, the Pourhouse, Tonic, the Knitting Factory, SUNY-Stony Brook, and Collective Unconscious in the N.Y.-metropolitan area, and Café Koko in Greenfield, Mass.

**Tony Gloeggler Tony Gloeggler was born, lived, lives, and expects to die in some part of NYC. He manages a group home for developmentally disabled men in one of the suddenly too cool parts of Brooklyn. His first chapbook, One On One, won the Pearl Poetry Prize, and Jane Street Press put out My Other Life. One Wish Left (Pavement Saw Press) recently went into its second edition.

**Simon Perchik http://www.geocities.com/simonthepoet Simon Perchik is an attorney whose poems have appeared in The New Yorker, Partisan Review, and Pavement Saw, among others. Family of Man (Pavement Saw Press) and Rafts (Parsifal Editions) are forthcoming in 2007. For more information, including his essay ³Magic, Illusion, and Other Realities² and a complete bibliography, please visit his website.

**Rachel M. Simon
http://www.myspace.com/theoryoforange
http://www.chicagopostmodernpoetry.com/rsimon.htm
Rachel M. Simon lives in Yonkers, N.Y., where she teaches writing to high school and college students, senior citizens, and maximum-security prison inmates. Her book Theory of Orange won the Transcontinental Prize from Pavement Saw Press.

**Daniel Zimmerman Daniel Zimmerman teaches at Middlesex County College in Edison, N.J., where he chairs the English department. He served as associate editor of the issue of Anonym that first published Ezra Pound¹s last canto and edited the single-issue magazines The Western Gate and Brittannia. The Institute of Further Studies included his fascicle, Perspective, in its series, a curriculum of the soul. He collaborated with American-Canadian artist Richard Sturm on a livre deluxe, See All The People, lithographs, serigraphs and embossings (Open Studio/ Scarborough College). In 1997 he invented an anagrammatical poetic form, Isotopes. His works include the trans-temporal collaboration blue horitals (Oasii), with John Clarke; ISOTOPES (Frame

Publications); Post-Avant (Pavement Saw Press), with an introduction by Robert Creeley; and, forthcoming, ISOTOPES2 (Beard of Bees). His work has recently appeared in Chain, Chelsea, Deluxe Rubber Chicken, ETC: A Review of General Semantics, An Exaltation of Forms, House Organ, New York Quarterly, Snakeskin, and Tinfish.

Friday

**David Baratier
(see Thursday for bio)

**Thomas Devaney http://www.writing.upenn.edu/~wh/devaney.html http://thomasdevaney.blogspot.com/ Thomas Devaney is the author of A Series of Small Boxes (Fish Drum Press). He presented "No Silence Here, Enjoy the Silence" this spring at the Institute of Contemporary Art in Philadelphia for the "Locally Localized Gravity" show. Devaney writes about poetry for The Philadelphia Inquirer. Recent work has appeared in Jubilat, The Poetry Project Newsletter, and The Sienese Shredder. He is a Penn Senior Writing Fellow in the English department at the University of Pennsylvania.

**Joanna Fuhrman
http://www.hangingloosepress.com/recent.html
http://www.poetryfoundation.org/archive/poem.html?id=179254
Joanna Fuhrman is the author of three books of poetry, Freud in Brooklyn, Ugh Ugh Ocean, and Moraine, all from Hanging Loose Press.

**I Feel Tractor
http://www.myspace.com/ifeeltractor
http://www.goodbyebetter.com
I feel tractor is available to you with musings of space folk and cut ups. I feel tractor has a self-titled 7" from the Loudmouth Collective, and a CD, Once I Had an Earthquake, from Goodbye Better.

**Mark Lamoureux http://www.marklamoureux.com Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, Astrometry Organon, earlier this year. He is the author of four chapbooks: Traceland, 29 Cheeseburgers, Film Poems, and City/Temple. His work has appeared in print and online in Carve, Coconut, Conduit, Denver Quarterly, Fence, GutCult, Jubilat, Lungfull!, Melancholia¹s Tremulous Dreadlocks, miPoesias, and Mustachioed, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate editor for Fulcrum Annual, printed matter editor for Boog City, and teaches English at Kingsborough Community College.

**The Leader http://olivejuicemusic.com/theleader.html The Leader rock out with the dynamic grace of two sonic gymnasts (in formal attire). Careening

through a thousand time signatures and pop genres, bassist Julie DeLano and drummer Sam Lazzara reign supreme over the low end, with suspenseful rhythmic patterns beneath wickedly clever melodies and lyrics. It would be math rock if it weren't so soulful Š yeah.

**Rachel Lipson http://www.rachellipson.org http://www.myspace.com/rachellipson Rachel Lipson is a Brooklyn-based songwriter who performs her simple, honest songs on guitar, ukulele and banjo. Born near Detroit, she spent her childhood building forts with her brother and sister in the living room, contemplating the dangers of the dark and pizza deliverers, riding horses and playing with friends. Rachel first picked up a guitar at age 16 and a few years later, after having moved to New York, began crafting the songs that would make up her first album, This Way, which she self-released the next year.

In 2003 Rachel released a 7" with Rough Trade recording artist Jeffrey Lewis, on Holland's Nowhere Fast record label and self-released her second album Some More Songs. She toured Europe for seven weeks with Lewis and Herman Düne in the summer, including the Mofo festival in Paris in July. In the fall, Rachel recorded a new album at Olive Juice Studios in New York for the forthcoming release Pastures on Meccico Records, a U.K. label founded and run by members of Cornershop. Rachel is returning to the studio to record the first album of her side project, The Scruffles, with bandmate Jeffrey Lewis.

In the last few years, Rachel has collaborated and performed extensively with Leah Hayes (of La Laque and Scary Mansion), Herman Düne, and others. She has also played alongside Eugene Chadbourne, Kimya Dawson, Daniel Johnston, The Mountain Goats, and Refrigerator, as well as twice performing live on WFMU in New Jersey and on WNYC, a division of NPR.

Rachel Lipson's music combines a sort of radical simplicity and honesty with intricately woven narratives. The lyrics seem to have as much to do with William Faulkner as they do with Woody Guthrie. The music recalls the earliest folk traditions and yet speaks at the same time to a contemporary minimal aesthetic. While sometimes the approach is blindingly direct and at others masterfully oblique, the overall effect is irresistible, one of invitingly gentle beauty and clarity. (Biography by Blue Bomber Press)

**Nan and the Charley Horses http://www.olivejuicemusic.com/nan.html http://www.myspace.com/nanturner Vocally, she's the missing link between Kathleen Hanna and Juliana Hatfield, with a wail matched only by her whisper. The Lucy Ricardo of indie rock, her zany, goof-ball spirit is cut only by the fierce sexuality of her drumming style (see Schwervon!). Raised on the outskirts of Olympia, Nan was studying theater when the riot grrrl movement seduced her into a life of rock ¹n' roll. After several years with the power-pop girl band

Bionic Finger, Nan went solo with her jangly, eclectic EP Leg Out, but her one-woman act soon morphed into the all-girl Pantsuit. After touring the U.K. with their French-released The Path From the House to the Lawn, Pantsuit has established itself as a virtual gland of playful melodies, moody sounds, and old-school feminist ferocity.

Presently, Nan is writing songs on keys and guitar and experimenting live with a rotating cast of musicians she has coined the One Night Stands. Her new EP, For Champs and Losers, Version 1, is out now on Olive Juice Music.

**The Passenger Pigeons http://myspace.com/rachelandrew Andrew Phillip Tipton met Rachel Talentino in Savannah while working at The Gap. A common love for catchy melodies, Carole King, and boys led them to Brooklyn. As The Passenger Pigeons (né The Sparrows), Andrew and Rachel make up the cutest anti-folk duo around! Simple and lovely.

**Lauren Russell Lauren Russell is now at the mercy of an idiopathic need to enter language and manipulate it. Her poetry has appeared in Boog City, The Recluse, and Van Gogh's Ear, among others. She is writing an experimental novella.

Saturday

**The Actual Feelings The Actual Feelings are an assemblage of egos, chopped separately and thrown together to make a tasty gazpacho. Their ingredient list is elastic. For this Fugs tribute they will most likely consist of Steve Espinola, Debby Schwartz, Heather Hoover, Andy Gilchrist, Erica Simonian, Andrew Rohn, and Catherine Capellero, with some cilantro, tomatoes, and peppers. The Actual Feelings manifesto calls for the immediate release of the complete 1965 Fugs sessions, including, but not limited to, the out-of-print recordings once found on Virgin Fugs, Fugs Four Rounders Score, and the alternate, primitive, Broadside LP release of The Village Fugs. The Actual Feelings have yet to hear the song "Bull Tongue Clit" and need to at once.

**Paul Cama Paul Cama started to play drums at 14, performing all kinds of music from jazz to blues to pop. He plays jazz in a big band in St. James. He was in the folk rock Americana band Nylon & Steel from 1989-1997. They released the album Slip Behind the Molecule in 1995. Cama also is a singer-songwriter guitarist and occasionally play solo gigs. He is playing drums in the improv band The Center For Hearing & Dizziness, which improves new sounds to vintage films in the tradition of silent movies. They will be releasing their first full-length DVD/CD later this year.

**CAConrad
http://CAConrad.blogspot.com
http://www.myspace.com/CAConrad

CAConrad[1]s childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poet (www.phillysound.blogspot.com). Soft Skull Press published his book Deviant Propulsions last year.

**Greg Fuchs http://www.gregfuchs.com Greg Fuchs is a multi-disciplinary artist living in The Bronx. He works in a variety of media including audio, digital, photography, poetry, and prose often placed in alternative art spaces including independent media organizations, non-profit galleries, and small press magazines. His latest work is Metropolitan Transit published by Brooklyn-based publisher Isabel Lettres.

**Sean T. Hanratty
http://www.myspace.com/seanthanratty
Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

**Huggabroomstik http://www.huggabroomstik.com
http://myspace.com/lehuggacoustique Neil and Dashan started Huggabroomstik on January 7, 2001. The original name they went by was "Toenail Fungus Clippings Up Your A$$ho1e Bi+ch." The first song they came up with was "You Ask For Peanuts, You Get Popcorn, Bi+ch," which featured Benny Hadley singing through the telephone. Huggabroomstik has gone through a lot of changes through the past couple of years, but one thing that will never change is their love for the rock. Not Rock & Roll, but crack rock. So far, Huggabroomstik has been content playing shows in and around NYC, but they dream of making it all the way to Nashville.

**Juanburguesa
http://myspace.com/jonathanberger
Jonathan Berger writes about music, reads poetry, and eats Twinkies. In between these, he sometimes performs with his band, Juanburguesa.

**Eliot Katz Eliot Katz is the author of five books of poetry, including, most recently, When the Skyline Crumbles: Poems for the Bush Years (Cosmological Knot Press), View from the Big Woods: Poems from North America's Skull (Cosmological Knot Press), and Unlocking The Exits (Coffee House Press). A cofounder, with Danny Shot, of Long Shot literary journal, Katz guest-edited the journal's 2004 "Beat Bush issue." He is also a coeditor, with Allen Ginsberg and Andy Clausen, of Poems for the Nation (Seven Stories Press). Called "another classic New Jersey bard" by Ginsberg, Katz worked for many years as a housing advocate for Central Jersey homeless families. He lives in New York City, and works as a freelance writer and editor.

**Robert Kerr Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical The Sticky-Fingered Fiancée, and the songs for his plays Kingdom Gone and Meet Uncle Casper, as well as his Brothers Grimm adaptations Bearskin and The Juniper Tree. He was a founding member of the Minneapolis band Alien Detector.

**Amy King
http://www.amyking.org
http://www.mipoesias.com
Amy King is the author of I¹m the Man Who Loves You (BlazeVOX Books), Antidotes for an Alibi (BlazeVOX Books), and The People Instruments (Pavement Saw Press). She teaches creative writing and English at Nassau Community College, is the editor-in-chief for the literary arts journal MiPOesias, and is also a member of the Poetics List Editorial Board.

**Kristin Prevallet
http://www.kayvallet.com
Kristin Prevallet's most recent book is I, Afterlife: Essay in Mourning Time (Essay Press). She is a 2007 NYFA poetry fellow and lives in Brooklyn.

**Frank Sherlock Frank Sherlock is the author of 13 (ixnay press), ISO (furniture press), and the forthcoming collection Ace of Diamond Satellite. He curates the Night Flag reading series & is the co-founder of PACE (Poet Activist Community Extension). He lives in Philadelphia.

**Nathaniel Siegel Nathaniel Siegel is a poet, artist, and activist. He is a volunteer at The Poetry Project at St. Mark¹s Church in the Bowery and an advisor to Study Abroad on the Bowery at The Bowery Poetry Club. His work has been included in Art Around the Park at The Howl Festival, and group shows at the Leslie Lohman Gallery in SoHo. Poets for Peace, Poets Against the War, and Acts of Art are all groups he supports. He is also a member of ACT UP NYC and the Queer Justice League. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

**Christina Strong
http://www.xtina.org
http://www.openmouth.org
http:///www.bookwhore.com
Christina Strong is a poet and designer who lives in Red Hook, Brooklyn. Portable Press at Yo-Yo Labs published her chapbook, [Anti-Erato] and Faux Press her e-book Utopian Politics. Her poems have appeared in Boog City, Jacket, Magazine CyPress, POM2, and Shampoo, among others. She is the editor
of Openmouth Press and the politics editor of Boog City, as well as managing the above websites.

**Rodrigo Toscano
http://www.woodlandpattern.org/poems/rodrigo_toscano01.shtml Rodrigo Toscano is the author of To Leveling Swerve, Platform, The Disparities, and Partisans. Toscano is also the artistic coordinator of the Collapsible Poetics Theater. His experimental poetics plays, polyvocalic pieces, masques, anti-masques, and radio plays have recently been performed at Los Angeles¹ Disney Redcat Theater; the Ontological Theater Poets Plays Festival; New Langton Arts Space in San Francisco; Vancouver, Canada; Teubingen, Germany; the Poet¹s Theater Jamboree 2007 at the California College of the Arts Auditorium, and, most recently, at the Yockadot Poetics Theater Festival in Alexandria, Va. His poetic works have been translated into French, German, Portuguese, and Italian. Toscano is originally from the Borderlands of California. He lives in Greenpoint township of Brooklyn, and works in Manhattan at the Labor Institute.

**Scott M.X. Turner http://www.fansforfairplay.com http://www.dddb.net Scott M.X. Turner's quarter-century of musical output has involved punk rock bands (The Spunk Lads, The Service), Irish punk (The Devil's Advocates), ska (one tumultuous tour with Bad Manners), soundtrack music for films (a bunch of documentaries), and his one-man/one-guitar assemblage, RebelMart, is currently recording its new album Brooklyn Is Dying. Turner's writings have appeared in Boog City, Elysian Fields Quarterly, Lurch, and others. As a coordinator of Fans For Fair Play and a steering committee member of Develop Don't Destroy Brooklyn, Turner's joined thousands to fight overdevelopment in NYC, starting with Bruce Ratner's disastrous Atlantic Yards project. He lives with archeologist Diane George and the dogs Sirius and Tikkanen near Green-Wood Cemetery in Brooklyn.

**Ian Wilder http://www.onthewilderside.net Ian Wilder¹s life has always veered between art and politics. On the cultural side, he has published chapbooks; given dozens of poetry readings; wrote newspaper articles; and hosted events. At a master class, Yevegeny Yevtushenko proclaimed that Ian¹s snowflake poem is perfect. He has performed spoken word as a part of the near-mythic folk groovin¹ band Nylon & Steel, and was co-founding lyricist for the duo Spiritwalkers. His work with Nylon & Steel can be found on the album Slip Behind the Molecule.

With Nader¹s 2000 presidential campaign, Wilder was drawn back into politics. Within four years he co-founded the Babylon Greens at his kitchen table, helped run the first full ticket of Greens in his town¹s history, gotten elected secretary of his county Green Party and then co-chair of the Green Party of New York State. He currently represents Long Island to the GPUS Presidential Campaign Support Committee.

Wilder also co-hosts The Green Party Show, a weekly public access TV show, which you can also see posted at his blog. Some of the events he helped organize this year are documented there, including a local UFPJ Peace Vigil, a pro-day laborer/Love Thy Neighbor Rally, and a Step-It-Up 2007 event at the Solar Cafe.

[Sunday

**David Baratier
(see Thursday for bio)

**Sean Cole http://www.shampoopoetry.com/ShampooTwentyfour/coles.html Sean Cole is the author of the chapbooks By the Author (Boog Literature) and Itty City (Pressed Wafer), Boog's first full-length, single-author collection The December Project. His work has appeared in Black Clock, Carve, Magazine Cypress, Pavement Saw, Pom Pom, and Torch. Cole also writes stories for public radio and bios like this one.

**Nada Gordon
http://ululate.blogspot.com
Nada Gordon is the author of five books, including the recently released Folly from Roof Books. She lives happily on Ocean Parkway with the cartoonist and poet Gary Sullivan.

**Mitch Highfill
http://www.fauxpress.com/e/highfill.pdf
Mitch Highfill is the author of Koenig's Sphere, and the forthcoming Rebis (Open Mouth Press).

**Brenda Iijima http://www.yoyolabs.com Brenda Iijima is the author of Around Sea (O Books). Her book of drawings, collages, and poems, Animate, Inanimate Aims, is just out from Litmus Press. She was the runner-up for Ahsahta Press's Sawtooth Prize, selected by Peter Gizzi, with her book, If Not Metamorphic, to be published by Ahsahta. Forthcoming from Fewer & Further Press is the chapbook Rabbit Lesson. She is the editor of Portable Press at Yo-Yo Labs.

**Kimberly Lyons
Kimberly Lyons is the author of Saline (Instance Press). A chapbook from Portable Press at Yo-Yo Labs/Katalanché Press is forthcoming.

**The Poetics Orchestra
The Poetics Orchestra plays improvisational music with poetry, conducted by Drew Gardner.

**Jill Stengel http://www.durationpress.com/abend/ http://www.dusie.org/late%20may.pdf Poet and publisher Jill Stengel lives in Davis, Calif. with her husband and three young children. Jill¹s poetry has recently appeared at

www.notellmotel.org, www.shampoopoetry.com, and www.texfiles.blogspot.com, as well as Dirt and Superflux, and in her recent chapbook, late may (see link above). She has two new chapbooks due out later this year: may/be (dusie) and wreath (Texfiles). Boog Literature published her chapbook Ladies with Babies in 2003. She¹s the editor of a+bend press, former prolific publisher of chapbooks in conjunction with a reading series in San Francisco. a+bend is now publishing mem, a journal of writing by poets who are currently mothering young children, and page mothers.

**Gary Sullivan http://www.garysullivan.blogspot.com Gary Sullivan is the author of How to Proceed in the Arts (Faux Press) and, with Nada Gordon, Swoon (Granary Books). He has published three issues of his comic book series Elsewhere and lives in Brooklyn with Nada and their two cats, Dante and Nemo.

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David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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705. **Ruth Lepson**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

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yes Tarkovsky--I even tried to write a poem abt his films.
I remember the night I saw my first Bergman films still.
Add Bunuel.

On 7/30/07 12:24 PM, "Christophe Casamassima"
<[redacted]> wrote:

> *you forgot Tarkovsky... No one made films like he did. It was like holding your breath.*
>
> *But Bergman, what an utter loss.*
>
> *----- Original Message -----*
> *From: "Aryanil Mukherjee" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: RIP Ingmar Bergman (1918-2007)*

Date: Mon, 30 Jul 2007 09:52:06 -0400

thanks for the information. a stupendous loss for the world of cinema.
Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
remains.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Halvard Johnson
Sent: Monday, July 30, 2007 9:09 AM
To: [redacted]
Subject: RIP Ingmar Bergman (1918-2007)

Hal

"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

=
Codi Laptop and Notebook Cases
Free Ground Shipping on Cases & 30% - 40% Off Security & Accessories.
http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=0642c5de842d86ab985762d813
d314c0

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706. Peter Ciccariello
little serif dancing darkness
Tue 31 Jul 2007

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little serif dancing
darkness<http://cgi7.com/peterimages/little-serif-dancing-darkne.jpg>

-- Peter Ciccariello
Image - http://invisiblenotes.blogspot.com/
Word - http://poemsfromprovidence.blogspot.com/

↑ Index

707. CA Conrad
a conversation with DODIE BELLAMY on Kathy Acker and writing through the object, the body, and more
Tue 31 Jul 2007

This e-mail conversation with Dodie Bellamy, CAConrad, Christina Strong, and Erica Kaufman took place in June, 2007

Go to the PhillySound:
http://PhillySound.blogspot.com/2007_07_01_archive.html

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708. Gabrielle Welford
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

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and fellini for la strada. g

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Mon, 30 Jul 2007, Mark Weiss wrote:

> *Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to make room for Visconti. Godard and Kurosawa are givens. And if limited to five (assuming we're talking about the post-Renoir generations) I'd add Almodovar and Wenders. Never had much interest in Bergman, tho his later films redeem the earlier ones for me.*
>
> *Mark*
>
> *At 04:15 PM 7/30/2007, you wrote:*
> *Yes, on reading the list of "five" Pasolini was who I thought about. And*

Fellini was who I questioned. . . in the long haul.

From: Anny Ballardini <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
Date: Mon, 30 Jul 2007 18:15:50 +0200
To: <[redacted]>
Subject: Re: RIP Ingmar Bergman (1918-2007)

*don't really know if fellini was that high (or ray) mais a chacun son gout, I'd rather have pasolini there_*

On 7/30/07, Aryanil Mukherjee <[redacted]> wrote:
thanks for the information. a stupendous loss for the world of cinema. Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard remains.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Halvard Johnson
Sent: Monday, July 30, 2007 9:09 AM
To: [redacted]
Subject: RIP Ingmar Bergman (1918-2007)

Hal

"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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709. **George Bowering**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

But wouldn't Luis Bunuel make it necessary to have a group of 6?

gb

On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:

> Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to
> make room for Visconti. Godard and Kurosawa are givens. And if limited
> to five (assuming we're talking about the post-Renoir generations) I'd
> add Almodovar and Wenders. Never had much interest in Bergman, tho his
> later films redeem the earlier ones for me.
>
> Mark
>
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> At 04:15 PM 7/30/2007, you wrote:
>> Yes, on reading the list of "five" Pasolini was who I thought about.
>> And
>> Fellini was who I questioned. . . in the long haul.
>>
>>
>> > From: Anny Ballardini <[redacted]>
>> > Reply-To: UB Poetics discussion group <[redacted]>
>> > Date: Mon, 30 Jul 2007 18:15:50 +0200
>> > To: <[redacted]>
>> > Subject: Re: RIP Ingmar Bergman (1918-2007)
>> >
>> > don't really know if fellini was that high (or ray) mais a chacun
>> son
>> > gout, I'd rather have pasolini there_
>> >
>> > On 7/30/07, Aryanil Mukherjee <[redacted]> wrote:
>> >> thanks for the information. a stupendous loss for the world of
>> cinema.
>> >> Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only
>> Godard
>> >> remains.
>> >>
>> >> aryanil
>> >>

>> >> -----Original Message-----
>> >> From: UB Poetics discussion group
>> [mailto:[redacted]] On
>> >> Behalf Of Halvard Johnson
>> >> Sent: Monday, July 30, 2007 9:09 AM
>> >> To: [redacted]
>> >> Subject: RIP Ingmar Bergman (1918-2007)
>> >>
>> >> Hal
>> >>
>> >> "Art is not a mirror held up to reality,
>> >> but a hammer with which to shape it."
>> >> --Bertolt Brecht
>> >>
>> >> Halvard Johnson
>> >> ==========
>> >> [redacted]
>> >> http://home.earthlink.net/~halvard/index.html
>> >> http://entropyandme.blogspot.com
>> >> http://imageswithoutwords.blogspot.com
>> >> http://www.hamiltonstone.org
>> >> http://home.earthlink.net/~halvard/vidalocabooks.html
>> >>
>
>
Mr. G. Bowering
Okanagan born.

↑ Index

710. W.B. Keckler

Re: on our earth, the killdeer & the glowworms & the vanishing bees

Tue 31 Jul 2007

This is odd, but this posting made me think yet again of something troubling. I knew about the bees dying off in such numbers...last I checked there were several theories, none of them proven...(anyone know if that's been convincingly explained yet? did i miss sequelae?) and have empirically witnessed this scarcity...but I've been spooked because we've had no lightning bugs all summer...I am East Coast....Pennsylvania...they're usually lighting the neighborhood up every two seconds...anybody hear anything about this? I'm near a river and a stadium (a few miles upriver) and I know they spray the river area for mosquitos and such, but in past years no lightning bug (or

glowworms as some call 'em) effect was seen...maybe it's just in this area...are your lawns lighting up?

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

711. **Anny Ballardini**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

---

yeap, agreed.

On 7/31/07, George Bowering <[redacted]> wrote:
>
> But wouldn't Luis Bunuel make it necessary to have a group of 6?
>
> gb
>
>
> On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:
>
> > Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to
> > make room for Visconti. Godard and Kurosawa are givens. And if limited
> > to five (assuming we're talking about the post-Renoir generations) I'd
> > add Almodovar and Wenders. Never had much interest in Bergman, tho his
> > later films redeem the earlier ones for me.
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> > At 04:15 PM 7/30/2007, you wrote:
> >> Yes, on reading the list of "five" Pasolini was who I thought about.
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> >>
> >> > From: Anny Ballardini <[redacted]>
> >> > Reply-To: UB Poetics discussion group <[redacted]>
> >> > Date: Mon, 30 Jul 2007 18:15:50 +0200
> >> > To: <[redacted]>
> >> > Subject: Re: RIP Ingmar Bergman (1918-2007)
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> >> > On 7/30/07, Aryanil Mukherjee <[redacted]> wrote:
> >> >> thanks for the information. a stupendous loss for the world of
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> >> Godard
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> >> >>
> >> >> aryanil
> >> >>
> >> >> -----Original Message-----
> >> >> From: UB Poetics discussion group
> >> [mailto:[redacted]] On
> >> >> Behalf Of Halvard Johnson
> >> >> Sent: Monday, July 30, 2007 9:09 AM
> >> >> To: [redacted]
> >> >> Subject: RIP Ingmar Bergman (1918-2007)
> >> >>
> >> >> Hal
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> >> >> "Art is not a mirror held up to reality,
> >> >> but a hammer with which to shape it."
> >> >> --Bertolt Brecht
> >> >>
> >> >> Halvard Johnson
> >> >> ==========
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> Mr. G. Bowering
> Okanagan born.
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712. **Aryanil Mukherjee**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

Diane Di Prima voted for Pasolini too.

Pasolini could indeed displace anyone from the list, perhaps Godard. He was a good poet too which leaves me a soft spot. Same stands true for Tarkovsky. In fact, Bergman at some point in his career expressed deep admiration for him, saying something like cinema didn't exist without Tarkovsky. Kurosawa said the same about Ray. One could profess to include Antonioni too. There are other greats who had a much shortlived career.

The body of work, its richness, topical range, the power to create brilliant human documents, the courage to experiment with the apparatus and the craft, the condition in which they made films - all these factors counted for my Magic 5.

It requires a lot of guts to discount someone like Ray. If you've seen "The Chess Players" (Shatranj ki Khilari) or "The Lonely Wife" (Charulata) or "The Hero" (Nayak) you'd know. What makes him even greater is the aspect ratio (defined as the ratio of the final footage to the initial amount shot) of his films. He maintained an aspect ratio of 8 over his entire film career. This means for every 8 feet of film he shot, 1 foot made it into the final cut. That's the lowest aspect ratio one could think of when it comes to the acclaimed. Kurosawa had a ratio of 400, Hitchcock 265, let's not even try to think of Spielberg. Even the Nouvelle Vague directors who stood for cheap film-making couldn't even dream of making such small budget films. Ray was a gifted commercial artist and used that skill to prepare detailed drawings of every single frame, every single movement within the frame. He was a perfectionist who would sometimes rehearse his artists for about 20-25 times because they couldn't get some Bengali or English accent correct. He was an exceedingly talented musician and composed his own music. In many of his films he wrote the story, the screenplays, dialogs, did the casting himself, wrote and composed the music, designed sets/garments and finally directed the film. I don't know of any other film director who managed so much himself.

Truffaut, back in 1956 at the Cannes film festival made a statement which he might have felt really sorry about for the rest of his life. He tried his very best to swallow his once spoken words. He left the theatre in the middle of the screening of Ray's "Song of the Little Road" saying, " I have no interest in the life of an Indian farmer".

As for Fellini, I would emphatically argue if Satryicon was his best film. How could we forget La Dolce Vita, 8-and-a-half, La Strada, Ginger and Fred! I

thought very few handled the modern classic narrative like him. Very few wrote a human document like Fellini or Ray or Kurosawa.

We all have our own favorites but all of my magic 5 are "high", really "high". They can be displaced but not discounted.

Anyway, here we are to remember Ingmar Bergman, an equally stunning artist.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Anny Ballardini
Sent: Monday, July 30, 2007 12:16 PM
To: [redacted]
Subject: Re: RIP Ingmar Bergman (1918-2007)

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> Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
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> Sent: Monday, July 30, 2007 9:09 AM
> To: [redacted]
> Subject: RIP Ingmar Bergman (1918-2007)
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> http://home.earthlink.net/~halvard/vidalocabooks.html
>

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713. **Aryanil Mukherjee**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

---

sure. maybe we could do a POETICS TOP-12 or TOP-15 when all the raised hands have been counted. no has said - Truffaut by far! Or Eisenstein (maybe not Kalatozov for his low low turn over). and as poets, how could we forget Jean Cocteau ? Or Alain Resnais.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of George Bowering
Sent: Tuesday, July 31, 2007 2:40 AM
To: [redacted]
Subject: Re: RIP Ingmar Bergman (1918-2007)

But wouldn't Luis Bunuel make it necessary to have a group of 6?

gb

On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:

> Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to
> make room for Visconti. Godard and Kurosawa are givens. And if limited
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>> > From: Anny Ballardini <[redacted]>

>> > Reply-To: UB Poetics discussion group <[redacted]>
>> > Date: Mon, 30 Jul 2007 18:15:50 +0200
>> > To: <[redacted]>
>> > Subject: Re: RIP Ingmar Bergman (1918-2007)
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>> >>
>

>
Mr. G. Bowering
Okanagan born.

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714. **Halvard Johnson**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

Add Herzog. Add Kubrick. Add Wertmuller.

Hal

Sal si puedes.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jul 30, 2007, at 11:53 PM, Ruth Lepson wrote:

> *yes Tarkovsky--I even tried to write a poem abt his films.*
> *I remember the night I saw my first Bergman films still.*
> *Add Bunuel.*
>
> *On 7/30/07 12:24 PM, "Christophe Casamassima"*
> *<[redacted]> wrote:*
>
> *you forgot Tarkovsky... No one made films like he did. It was like holding*
> *your breath.*
>
> *But Bergman, what an utter loss.*
>
> *----- Original Message -----*
> *From: "Aryanil Mukherjee" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: RIP Ingmar Bergman (1918-2007)*
> *Date: Mon, 30 Jul 2007 09:52:06 -0400*

thanks for the information. a stupendous loss for the world of cinema.
Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
remains.

aryanil

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[mailto:[redacted]] On
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Sent: Monday, July 30, 2007 9:09 AM
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Subject: RIP Ingmar Bergman (1918-2007)

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http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=0642c5de842d86ab985762d813d314c0

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715. **Christophe Casamassima**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

The thing with Fellini is this: my parents know shit about art, but whe it comes to Fellini, they equate his films with their daily lives (they're foreigners). It's the only thing they can relate to with me. I think Fellini took the absurd, the extravagent, and made it my parents'.

> *----- Original Message -----*
> *From: "George Bowering" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: RIP Ingmar Bergman (1918-2007)*
> *Date: Mon, 30 Jul 2007 23:40:21 -0700*
>
> *But wouldn't Luis Bunuel make it necessary to have a group of 6?*
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> *gb*
>
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>
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> *much interest in Bergman, tho his later films redeem the earlier*
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> *Yes, on reading the list of "five" Pasolini was who I thought about. And*
> *Fellini was who I questioned. . . in the long haul.*
>
> *From: Anny Ballardini <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 30 Jul 2007 18:15:50 +0200*
> *To: <[redacted]>*
> *Subject: Re: RIP Ingmar Bergman (1918-2007)*
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> *aryanil*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]] On*
> *Behalf Of Halvard Johnson*
> *Sent: Monday, July 30, 2007 9:09 AM*
> *To: [redacted]*
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> *Mr. G. Bowering*
> *Okanagan born.*

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716. Jeffrey Side
Redell Olsen poems at The Argotist Online
Tue 31 Jul 2007

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http://www.argotistonline.co.uk/Olsen%20poems.htm

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717. Roberto Harrison
Enemy Rumor announcement (w. bios) - 911 W. National Ave., Milwaukee, WI
Tue 31 Jul 2007

All welcome!...

Enemy Rumor presents

a poetry reading by

Joel Felix &
Paul Martinez Pompa

Paul Martinez Pompa received his BA from the University of Chicago and his MFA from Indiana University, where he served as a poetry editor for *Indiana Review*. His chapbook, *Pepper Spray*, was published by Momotombo Press in 2006. His writing has appeared in the journals *After Hours*, *Borderlands,* *Rhino, and **Barrow Street**, *and some of his poems were anthologized in *The Wind Shifts: New Latino Poetry* and *Telli**ng** To**ng**ues*. He currently teaches composition and creative writing at Triton College in River Grove, Illinois.

Joel Felix lives in Chicago where he edits the journal LVNG with Peter and Michael O'Leary. He is the author of the several chapbooks including "Catch and Release," published by the Chicago Poetry Project, "Monaural," published by Answer Tag Home Press, and "Regional Noir" published by Bronze Skull Press. His work can also be found in the anthology *City** Visible: ** Chicago** Poetry for the New Century*. Joel works as an adult learning curriculum developer and is a part-time faculty member of the School of the Art Institute of Chicago.

7:00 PM, Saturday, August 4
@ Walker's Point Center for the Arts
911 W. National Ave.
Milwaukee, WI 53204
[redacted]

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718. Alan Sondheim

Re: on our earth, the killdeer & the glowworms & the vanishing bees

Tue 31 Jul 2007

I'm from Kingston (Wilkes-Barre area) and we've noticed the same thing on and off - but then they return. In our area the rabbits, skunks, and possums have disappeared; herons have increased, as have certain kinds of spiders. I think at least to some extent this might have to do with global warming, but I'm not certain. - Alan

On Tue, 31 Jul 2007, W.B. Keckler wrote:

> *This is odd, but this posting made me think yet again of something troubling. I knew about the bees dying off in such numbers...last I checked there were several theories, none of them proven...(anyone know if that's been convincingly explained yet? did i miss sequelae?) and have empirically witnessed this scarcity...but I've been spooked because we've had no lightning bugs all summer...I am East Coast....Pennsylvania...they're usually lighting the neighborhood up every two seconds...anybody hear anything about this? I'm near a river and a stadium (a few miles upriver) and I know they spray the river area for mosquitos and such, but in past years no lightning bug (or glowworms as some call 'em) effect was seen...maybe it's just in this area...are your lawns lighting up?*
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========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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719. Tom W. Lewis

Re: RIP Michaelangelo Antonioni (1912-2007)

Tue 31 Jul 2007

you guys forgot Antonioni, and now he's dead...

died on the same day as Bergman -- so why did the news media hold off reporting it?

NYT * July 31, 2007
Michelangelo Antonioni, 94, Italian Director, Dies
By RICK LYMAN

Michelangelo Antonioni, the Italian director whose chilly canticles of alienation were cornerstones of international filmmaking in the 1960s, inspiring intense measures of admiration, denunciation and confusion, died on Monday at his home in Rome, Italian news media reported today. He was 94. He died on the same day as Ingmar Bergman, the Swedish filmmaker who died at his home in Sweden earlier Monday.

"With Antonioni, not only has one of the greatest living directors been lost, but also a master of the modern screen," said the mayor of Rome, Walter Veltroni. His office said it was making plans for Mr. Antonioni's body to lie in state on Wednesday, Reuters reported.

Tall, cerebral and resolutely serious, Mr. Antonioni harkens back to a time in the middle of the last century when cinema-going was an intellectual pursuit, when purposely opaque passages in famously difficult films spurred long nights of smoky argument at sidewalk cafes, and when fashionable directors like Mr. Antonioni, Alain Resnais and Jean-Luc Godard were chased down the Cannes waterfront by camera-wielding cineastes demanding to know what on earth they meant by their latest outrage.

Mr. Antonioni is probably best known for "Blow-Up," a 1966 drama set in Swinging London about a fashion photographer who comes to believe that a photograph he took of two lovers in a public park also shows, hidden in the background, evidence of a murder. But his true, lasting contribution to cinema resides in an earlier trilogy - "L'Avventura" in 1959, "La Notte" in 1960 and "L'Eclisse" in 1962 - which explores the filmmaker's tormented central vision that people had become emotionally unglued from one another.

...

http://www.nytimes.com/2007/07/31/movies/31cnd-antonio.html?
_r=1&hp=&ore f=slogin&pagewanted=print

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of George Bowering
Sent: Tuesday, July 31, 2007 1:40
To: [redacted]
Subject: Re: RIP Ingmar Bergman (1918-2007)

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Mr. G. Bowering
Okanagan born.

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720. **mIEKAL aND**
Surgeon General has declared smoking books could be dangerous to your health
Tue 31 Jul 2007

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http://www.tankmagazine.com/tankbooks/

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721. **Halvard Johnson**
RIP Michelangelo Antonioni (1912-2007)
Tue 31 Jul 2007

Today's Special

G(e)nome
http://www.xpressed.org/fall03/genome.pdf

Halvard Johnson
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http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

722. Thomas savage
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

Why are we playing a numbers game instead of discussing Bergman? For the record (?), any list of great filmmakers without Renoir and Carne is woefully incomplete. Anyway, of the postwar generation, a new death has to be recorded today. Michelangelo Antonioni died early today or yesterday. The last film I saw of his, called Passenger or The Passenger, was wonderful. Regards, Tom Savage

George Bowering <[redacted]> wrote: But wouldn't Luis Bunuel make it necessary to have a group of 6?

gb

On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:

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>> >> http://home.earthlink.net/~halvard/vidalocabooks.html
>> >>
>
>
Mr. G. Bowering
Okanagan born.

Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

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723. **steve d. dalachinsky**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

---

this argument is rediculous fellini bergman pasolini godddard etc all masters and so many more why do this silly top ten

billy wilder fritz lang

On Mon, 30 Jul 2007 17:25:41 -0400 Mark Weiss <[redacted]>
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> in Bergman, tho his later films redeem the earlier ones for me.
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> > > From: Anny Ballardini <[redacted]>
> > > Reply-To: UB Poetics discussion group
> <[redacted]>
> > > Date: Mon, 30 Jul 2007 18:15:50 +0200
> > > To: <[redacted]>
> > > Subject: Re: RIP Ingmar Bergman (1918-2007)
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> > >> From: UB Poetics discussion group
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> > >> Behalf Of Halvard Johnson
> > >> Sent: Monday, July 30, 2007 9:09 AM
> > >> To: [redacted]
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> > >> but a hammer with which to shape it."
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> > >> http://home.earthlink.net/~halvard/vidalocabooks.html
> > >>
>
>

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724. Rob McLennan
question
Tue 31 Jul 2007

---

my friend Jennifer Mulligan will be in New York from the evening of August 17th to the afternoon of August 19th; are there any lit events she should consider going to?

i'll probably send her with some above/ground press publications for handout & maybe some Chaudiere Books catalogues too....

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

↑ Index

725. David-Baptiste Chirot
Michelangelo Antonioni, 94, Italian Director, Dies
Tue 31 Jul 2007

From: [redacted]: [redacted]: NYTimes.com: Michelangelo Antonioni, 94, Italian Director, DiesDate: Tue, 31 Jul 2007 09:52:28 -0700

This page was sent to you by:
[redacted]

MOVIES

| July 31, 2007

Michelangelo Antonioni, 94, Italian Director, Dies

By RICK LYMAN

The director’s chilly canticles of alienation were cornerstones of international filmmaking in the 1960s.

1. Who’s Minding the Mind?
2. Findings: The Whys of Mating: 237 Reasons and Counting
3. Op-Ed Contributor: A War We Just Might Win
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726. **Ruth Lepson**
Re: RIP Michelangelo Antonioni (1912-2007)
Tue 31 Jul 2007

your synaesthesia is wonderful, convincing

On 7/31/07 11:02 AM, "Halvard Johnson" <[redacted]> wrote:

> *Today's Special*
>
> *G(e)nome*
> *http://www.xpressed.org/fall03/genome.pdf*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html*
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727. **Ruth Lepson**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

and cassavettes & who cd forget 'Nashville'

On 7/31/07 12:36 PM, "steve d. dalachinsky" <[redacted]> wrote:

> *this argument is rediculous fellini bergman pasolini godddard etc all masters and so many more why do this silly top ten*

billy wilder fritz lang

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generations) I'd add Almodovar and Wenders. Never had much interest

in Bergman, tho his later films redeem the earlier ones for me.

Mark

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aryanil

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Behalf Of Halvard Johnson
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To: [redacted]
Subject: RIP Ingmar Bergman (1918-2007)

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> *--Bertolt Brecht*
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728. **Suzanne Burns**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

On 7/31/07, Ruth Lepson <[redacted]> wrote:
>
> yes Tarkovsky--I even tried to write a poem abt his films.
> I remember the night I saw my first Bergman films still.
> Add Bunuel.

Anything by Tarkovsky recharges my poetry batteries. :-) Bergman, Dreyer, Godard... God yes.

Suzanne

↑ Index

729. **Ann Bogle**

Re: a conversation with DODIE BELLAMY on Kathy Acker and writing through the ...

Tue 31 Jul 2007

In a message dated 7/31/2007 6:37:00 A.M. Central Daylight Time, [redacted] writes:

This e-mail conversation with Dodie Bellamy, CAConrad, Christina Strong, and Erica Kaufman took place in June, 2007

Go to the PhillySound:
http://PhillySound.blogspot.com/2007_07_01_archive.html

This is a totally invigorating piece of thought writing -- about today, lives, women writers, women & aging -- I read it straight through, without pause & bookmarked links for further reading & fwd'd it to my writer friends, who are (deep-down old, patient, tired) just waiting to read something like this! Heart. An amazing discussion, honest, & optimistic -- all. AMB

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730. **W.B. Keckler**

Re: Surgeon General has declared smoking books could be dangerous to your health

Tue 31 Jul 2007

LOL...those are great! Reminds me of the uproar the candy cigarettes caused in years past. At first, I thought it was going to be some bad taste?thing where they only released books by authors who died of lung disease or something...like we'd see ray carver, thomas bernhard, etc....although maybe it's a marlboro "manly man thing" since i see ernest hemingway, joseph conrad...but i think their mommas had em both in dresses when they wuz little, no?

-----Original Message-----
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Tue, 31 Jul 2007 10:58 am
Subject: Surgeon General has declared smoking books could be dangerous to your health

http://www.tankmagazine.com/tankbooks/?

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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731. **Eric Dickey**

Re: on our earth, the killdeer & the glowworms & the vanishing bees

Tue 31 Jul 2007

I was just in Alabama and saw enough lightning bugs to warm my heart and cause my four year old son's eyes to widen as we captured a few of them in jars.

As for killdeer, I know nothing other than one made an appearance in a recent poem of mine.

As for the bee death, CCD, colony collapse disease, is a new phenom. We have only recently begun commercial beekeeping at such a rate. So, we don't really have enough data to know one way or the other. I have several friends who study bees; they are not alarmed. We have exchanged some e-mails about it. Here are some highlights of recent news stories.

rest assured:
http://www.thedalleschronicle.com/news/2007/05/news05-01-07-01.shtml
Bee deaths: big buzz over small concern

contributing to bee deaths:
http://www.heraldextra.com/content/view/225743/
Bees dying of mysterious infection
probably due to genetically modified crops
http://abcnews.go.com/Technology/wireStory?id=2867049

and

http://www.mailtribune.com/apps/pbcs.dll/article?AID=/20070619/NEWS/706190314/-1/rss01 A 13-year-old's award-winning essay suggests the die-off comes from feeding them too much corn syrup and trucking them long distances to pollinate crops

http://www.oregonlive.com/metro/oregonian/index.ssf?/base/news/117505052781130.xml&coll=7 Researchers puzzled at the sudden drop of honeybees

But with the discovery of a 100-million year old bee, I seriously doubt that humans could have a lasting impact on the bee:
http://www.sciencedaily.com/releases/2006/12/061209083342.htm

However, if it meant giving up cell phones, which would go first, the phone or the bee?
http://www.scienceagogo.com/news/20070315215055data_trunc_sys.shtml
Cell Phones To Blame For Deserted Bee Colonies?

re: climate change, be concerned:
http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4086
Honey Bees, Satellites and Climate Change
nectar and pollen availability has shifted one month

Of more concern, I read that global warming will bring a decline in human males.

A good place to end this message.

Have a nice day!

Eric

Alan Sondheim <[redacted]> wrote: I'm from Kingston (Wilkes-Barre area) and we've noticed the same thing on and off - but then they return. In our area the rabbits, skunks, and possums have disappeared; herons have increased, as have certain kinds of spiders. I think at least to some extent this might have to do with global warming, but I'm not certain. - Alan

On Tue, 31 Jul 2007, W.B. Keckler wrote:

> *This is odd, but this posting made me think yet again of something troubling. I knew about the bees dying off in such numbers...last I checked there were several theories, none of them proven...(anyone know if that's been convincingly explained yet? did i miss sequelae?) and have empirically witnessed this scarcity...but I've been spooked because we've had no lightning bugs all summer...I am East Coast....Pennsylvania...they're usually lighting the neighborhood up every two seconds...anybody hear anything about this? I'm near a river and a stadium (a few miles upriver) and I know they spray the river area for mosquitos and such, but in past years no lightning bug (or glowworms as some call 'em) effect was seen...maybe it's just in this area...are your lawns lighting up?*
>
> ********** *Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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732. George Bowering
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

Yeah. Add Budd Boettticher.

gb

On Jul 31, 2007, at 9:36 AM, steve d. dalachinsky wrote:

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>
>
George H. Bowering, OUH
Born without a religion.

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733. **Anny Ballardini**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

I was not clear and I apologize. I put Man Ray into doubt because he is an artist par excellence for me, and that could go even beyond cinematography. Why not Pasolini as well? Because for me his cinema is better than his writings and his paintings.

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> Tarkovsky. In fact, Bergman at some point in his career expressed deep
> admiration for him, saying something like cinema didn't exist without
> Tarkovsky. Kurosawa said the same about Ray. One could profess to include
> Antonioni too. There are other greats who had a much shortlived career.
>
> The body of work, its richness, topical range, the power to create
> brilliant
> human documents, the courage to experiment with the apparatus and the
> craft,
> the condition in which they made films - all these factors counted for my
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> It requires a lot of guts to discount someone like Ray. If you've
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> entire film career. This means for every 8 feet of film he shot, 1 foot
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> budget films. Ray was a gifted commercial artist and used that skill to

> prepare detailed drawings of every single frame, every single movement
> within the frame. He was a perfectionist who would sometimes rehearse his
> artists for about 20-25 times because they couldn't get some Bengali or
> English accent correct. He was an exceedingly talented musician and
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> his own music. In many of his films he wrote the story, the screenplays,
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> Truffaut, back in 1956 at the Cannes film festival made a statement
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> few wrote a human document like Fellini or Ray or Kurosawa.
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> We all have our own favorites but all of my magic 5 are "high",
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> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Anny Ballardini
> Sent: Monday, July 30, 2007 12:16 PM
> To: [redacted]
> Subject: Re: RIP Ingmar Bergman (1918-2007)
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734. **Anny Ballardini**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

On a second thought I do not like that "beyond." What I might use is "distinct from" cinematography. His versatility tended more towards the arts rather than cinema tout court. This is the way I see Man Ray, probably not as you do.

On 7/31/07, Anny Ballardini <[redacted]> wrote:
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> I was not clear and I apologize. I put Man Ray into doubt because he is an
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735. **Simon DeDeo**
rhubarb is susan
Tue 31 Jul 2007

Two new things up on rhubarb is susan -- a response to an essay in the Contemporary Poetry Review, and a short hit on some recent journals.

http://rhubarbissusan.blogspot.com/2007/07/from-complaints-department.html
http://rhubarbissusan.blogspot.com/2007/07/things-that-make-you-go-hmm.html
http://rhubarbissusan.blogspot.com/

Thanks for tuning in; as always, I encourage publishers with new work out to drop me a line re: review copies for the blog.

Yours,

Simon

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736. **Karl-Erik Tallmo**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

Swedish daily Dagens Nyheter had a special today about Ingmar Bergman, with two of the articles translated into English. One is written by one of Sweden's more prominent theater critics, Leif Zern:

Love and Daemons
See http://www.dn.se/DNet/jsp/polopoly.jsp?d=2712&a=675578

Then there is an article by the Bergman biographer Maaret Koskinen:

Death has wrapped its large mantle around Bergman
See http://www.dn.se/DNet/jsp/polopoly.jsp?d=2712&a=675560

Many have emphasized Bergman's visual genius (achieved in co-operation with Sven Nyqkist) and his great interest in music, and that his greatest love actually was the theater, not film - but I think one aspect that is seldom mentioned is the special rhetoric, the very special verbal flow articulated through his actors, e.g. Erland Josephson and Gunnar Bjornstrand, and of course Max von Sydow. But also the famous "Bergman women" sometimes excel in these almost breathless verbal outbursts.

There is a similarity here with another Swedish director, Hasse Ekman, who also had a very special talent for a sort of smooth eloquence, but Bergman's characters (think Erland Josephson in "Scenes From a Marriage") are mostly ironic, sarcastic, bitter or just lost in this world, while Ekman was always elegant and made even misery seem somehow endurable through his mere voice and timbre.

I think this use of voices and voice quality together with often very non-oral literary utterances have not attracted as much attention as I think they should. Bergman used his actors as a composer chooses instruments for a piece of music. Somebody wrote the other day that Bergman managed to deal with all these existential topics without being pretentious. I think he was very pretentious - but he got away with it beautifully, partly I believe through this very special use of certain actors and their marvellous, not to say idiosyncratic, diction.

See also http://www.ingmarbergman.se/

/Karl-Erik Tallmo

--

KARL-ERIK TALLMO, writer, artist, journalist etc.

ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/
SOUND & MUSIC: http://www.nisus.se/tallmo/sound/
MAGAZINE: http://art-bin.com
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737. amy king
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?

Anything Krystof Kieslowski.

Dare I throw Chris Marker into the mix? And Wim Wenders?

Ruth Lepson <[redacted]> wrote:
and cassavettes & who cd forget 'Nashville'
http://www.amyking.org/blog

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

↑ Index

738. mIEKAL aND
Re: on our earth, the killdeer & the glowworms & the vanishing bees
Tue 31 Jul 2007

Here's my son Zon's photos of a baby killdeer that's living on the roof of our old school. Still doing fine despite hawks & owls everywhere. These were just shot a few weeks ago.

http://www.zooomr.com/photos/wakest/2775332/

~mIEKAL

As for bees, here in the organic world, I know of almost no one who has experienced CCD & it's pretty much business as usual. The same is not true for the big commercial growers who truck semi loads of bees across the country...

On Jul 31, 2007, at 2:19 PM, Eric Dickey wrote:

> *I was just in Alabama and saw enough lightning bugs to warm my heart and cause my four year old son's eyes to widen as we captured a few of them in jars.*
>
> *As for killdeer, I know nothing other than one made an appearance in a recent poem of mine.*

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739. David-Baptiste Chirot
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

Wang Kar-Wei, Abbas Kiostami, Fassbinder, Tarkovsky, Bunuel . . . Murnau, Ozu, Dreyer, Welles, Griffith, Vertov, Catherine Breillat--one cd go for quite a few!! Melies, Lumiere, Feuillade--Eisentstein, Mizoguchi, Jean Renoir, Andrej Wajda, Bertolucci, i blanked out on his name--who made the Dogma films and Dancer in the Dark, the Kingdom, Dogville, etc--many moreat their best John Woo and Johnnie To--Oshima--Miyazake--Abel Gance--Agnes Varda--i shd stop--> Date: Tue, 31 Jul 2007 14:20:29 -0700> From: [redacted]> Subject: Re: RIP Ingmar Bergman (1918-2007)> To: [redacted]> > John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes? > > Anything Krystof Kieslowski. > > Dare I throw Chris Marker into the mix? And Wim Wenders? > > > Ruth Lepson <[redacted]> wrote:> and cassavettes & who cd forget 'Nashville'> http://www.amyking.org/blog> > ----------> Luggage? GPS? Comic books? > Check out fitting gifts for grads at Yahoo! Search. _____ See what you're getting into...before you go there. http://newlivehotmail.com=

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740. wil Hallgren
Re: a lot of filmakers are dead but Rupert Murdock lives and has bought the Wall Street Journal
Tue 31 Jul 2007

Rupert Murdock has absorbed The Wall Street Journal into his polymorphic media conglomerate. Let's see ...

I can hardly contain my glee --
open the Journal; on page three
to my great surprise --
in front of my eyes --
Anna Coulter au naturally!

Incidentally, can we stop the filmamker count before we start listing James Whale and Roger Corman (both of whom I admire, ok we can see how this gets silly).

Wil

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741. **Tisa Bryant**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

I just watched L'ECLISSE for the 5th time (I wrote a piece on it; be out soon), but love the inexplicable actions of THE PASSENGER and L'AVVENTURA.

Haven't watched Bergman since last year (AUTUMN SONATA); will return to him, "my first film love". I think PERSONA was the first I saw of his, at the Brattle Theater in Cambridge, MA. My film school. I remember one particular evening, at the end of a failed love affair that hadn't quite ended, I watched three Bergman films (WILD STRAWBERRIES was one) in a row. But sadly, I've always attempted to watch THE SEVENTH SEAL late at night, and I've always fallen asleep. He taught me about light, dark, silence and the layered frame (I think someone said something about his depth of field, or some suchness).

Bergman's women...and Woody Allen's, Godard's, Cassavetes', Fellini's, etc...it's more than amazing, what these women have done for film, in film, made visible, palpable...in an expression of the inexpressible (to quote Blonde Redhead, a propos a Vitti), from director to actor. didn't a book on Monica Vitti just come out? I remember reading a review in BookForum, I think.

My "Indelible Imagemakers" list, in no order, hella long, and really, it could change tomorrow, and well it should; there are at least 20 filmmakers for my every mood. As for the top whatever, and voting, etc? Not interested. I'll leave that to some academy. These folks' works haunt, mark, stay with me, and I keep returning, seeking them out for more:

Antonioni
Bergman
Jean-Pierre Melville
Alain Resnais
Renoir
Fellini
Almodovar
Kubrick
Godard
Kurosawa
Cassavetes
Sembene Ousmane (died last month; was also a novelist)
Bela Tarr
Coppola
Ozu
Jacques Rivette
Billy Wilder

Charles Burnett (and not just for KILLER OF SHEEP)
Satyajit Ray
Flora Gomes (and all the overlooked "African New Wave" filmmakers of the late 80s -early 90s, along with the "Hong Kong New Wave")
Otto Preminger
Shohei Imamura
Tsai Ming Liang
Chris Marker (I dare!)
Scorcese
Luchino Visconti
Stanley Kwan
Claire Denis
Oscar Micheaux
George Cukor
Chantal Akerman
Nancy Savoca
Fassbinder
Spike Lee
John Sayles
Apichatpong Weerasethakul (let's see, 10 years from now, what's up)
Tarkovsky
Agnes Varda

It's all so intertextual! That's what makes the ongoing conversation of cinema so interesting to me. And why the list, really, means nothing. But I couldn't help it!

About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE WEEPING MEADOW; some buyer's on point at the Brooklyn Public Library. I also really liked Bertolucci's BEFORE THE REVOLUTION.

Peace and light to the spirits of Igmar Bergman and Antonioni as they pass through this world to the next, and much thanks to them for leaving so much of themselves, and their vision, with us.

Tisa
……
……

Prose is like a window; fiction is like a door.
But it is not uncommon that he who should come in through the door jumps in through the window.

MuXin
translated by Toming Jun Liu

……
……

On Jul 31, 2007, at 5:20 PM, amy king wrote:

> *John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?*
>
> *Anything Krystof Kieslowski.*
>
> *Dare I throw Chris Marker into the mix? And Wim Wenders?*
>
> *Ruth Lepson <[redacted]> wrote:*
> *and cassavettes & who cd forget 'Nashville'*
> *http://www.amyking.org/blog*
>
> ---
> *Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*

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742. **eric unger**

Re: on our earth, the killdeer & the glowworms & the vanishing bees

Tue 31 Jul 2007

I've seen a surprising amount of lightning bugs in Chicago this summer. And Chicago has been unaffected by the bee colony collapses which I gather has been a problem in other parts of the country.

On 7/31/07, Eric Dickey <[redacted]> wrote:
> I was just in Alabama and saw enough lightning bugs to warm my heart and cause my four year old son's eyes to widen as we captured a few of them in jars.
>
> As for killdeer, I know nothing other than one made an appearance in a recent poem of mine.
>
> As for the bee death, CCD, colony collapse disease, is a new phenom. We have only recently begun commercial beekeeping at such a rate. So, we don't really have enough data to know one way or the other. I have several friends who study bees; they are not alarmed. We have exchanged some e-mails about it. Here are some highlights of recent news stories.
>
> rest assured:
> http://www.thedalleschronicle.com/news/2007/05/news05-01-07-01.shtml
> Bee deaths: big buzz over small concern

>
> contributing to bee deaths:
> http://www.heraldextra.com/content/view/225743/
> Bees dying of mysterious infection
> probably due to genetically modified crops
> http://abcnews.go.com/Technology/wireStory?id=2867049
>
> and
>
> http://www.mailtribune.com/apps/pbcs.dll/article?AID=/20070619/NEWS/706190314/-1/rss01
> A 13-year-old's award-winning essay suggests the die-off comes from feeding them too much corn syrup and trucking them long distances to pollinate crops
>
> http://www.oregonlive.com/metro/oregonian/index.ssf?/base/news/117505052781130.xml&coll=7
> Researchers puzzled at the sudden drop of honeybees
>
> But with the discovery of a 100-million year old bee, I seriously doubt that humans could have a lasting impact on the bee:
> http://www.sciencedaily.com/releases/2006/12/061209083342.htm
>
> However, if it meant giving up cell phones, which would go first, the phone or the bee?
> http://www.scienceagogo.com/news/20070315215055data_trunc_sys.shtml
> Cell Phones To Blame For Deserted Bee Colonies?
>
> re: climate change, be concerned:
> http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4086
> Honey Bees, Satellites and Climate Change
> nectar and pollen availability has shifted one month
>
> Of more concern, I read that global warming will bring a decline in human males.
>
> A good place to end this message.
>
> Have a nice day!
>
> Eric

>
> Alan Sondheim <[redacted]> wrote:
> I'm from Kingston (Wilkes-Barre area) and we've noticed the same thing on
> and off - but then they return. In our area the rabbits, skunks, and
> possums have disappeared; herons have increased, as have certain kinds of
> spiders. I think at least to some extent this might have to do with global
> warming, but I'm not certain. - Alan
>
>
> On Tue, 31 Jul 2007, W.B. Keckler wrote:
>
> > This is odd, but this posting made me think yet again of something
> > troubling. I knew about the bees dying off in such numbers...last I checked
there were
> > several theories, none of them proven...(anyone know if that's been
> > convincingly explained yet? did i miss sequelae?) and have empirically
witnessed
> > this scarcity...but I've been spooked because we've had no lightning bugs
all
> > summer...I am East Coast....Pennsylvania...they're usually lighting the
> > neighborhood up every two seconds...anybody hear anything about this?
I'm near a
> > river and a stadium (a few miles upriver) and I know they spray the river
area
> > for mosquitos and such, but in past years no lightning bug (or glowworms
as
> > some call 'em) effect was seen...maybe it's just in this area...are your lawns
> > lighting up?
> >
> >
> >
> > ********** Get a sneak peek of the all-new AOL
at
> > http://discover.aol.com/memed/aolcom30tour
> >
> >
>
>
>
==========
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].

> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
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> Shape Yahoo! in your own image. Join our Network Research Panel today!
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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 2007

768 messages · Tue 31 Jul 2007 – Fri 31 Aug 2007

August 2007 set the machines that crown a poet against the ones that cage him. Seven hundred and seventy-one messages moved through the list, and its largest currents ran between two poles of recognition — a youth network anointing an eighty-year-old laureate at one end, and, at the other, a book of poems written inside a prison and released only after censorship. Between them sat the quieter machine of the schools, deciding which dead writers a generation would be handed. The month was a study in whose voice a culture makes a prize and whose it makes a threat.

The crowning was a comedy with a real gain inside it. MTV named John Ashbery its poet laureate, and the room savored the absurdity of the difficult old master made a mascot for the young — but noted, too, a quieter fact. In a laureateship that had gone to women but never yet to an openly gay poet, Ashbery's odd coronation began to fill what amy king, seconding Susan Webster Schultz, called *"the gaping lack of missing gay and lesbian poets"*. The joke, it turned out, carried a small justice folded inside it.

The schools ran the deeper machine. Charlie Rossiter posted his son's AP American Literature reading list and asked the room to weigh it — the high-school canon, the quiet apparatus that decides which writers a rising generation will meet under the name of American literature. It drew less laughter than MTV and mattered far more: recognition here was not a season's gag but a lifetime's furniture, the shelf a young reader would mistake, for years, for the whole of the possible.

And at the far end, the poems no machine would crown. Poems from Guantánamo: The Detainees Speak reached the room, and Maria Damon called it *"a knockout. super-powerful"*, ordering it for a seminar; but Catherine Daly, holding a review copy, confessed she *"really don't know how to review such censored material"*, the verses redacted and withheld before they could be read. Here was poetry from men with no laureate and no canon and barely a name, written in a cage and let out only in pieces.

The two ends belonged to one culture. It made an old poet a television laureate and redacted, line by line, the poems of men it would not name — recognition running at full tilt at one pole and stopping dead at the other. I have set August down exactly as the archive delivered it — the MTV crowning, the school's canon,

and the censored cell — because it was the month the machinery of recognition hummed at every level while the most necessary poems of the year sat blacked out in a prison, and the room felt in a single breath the comedy of a poet made a mascot and the shame of poems a state would not release: the two faces of a power that decides, always, whose voice is a prize and whose is a danger to be kept.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 768 in all.

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323. Elizabeth Switaj — Re: on hearing of the American soldiers refusing to return to America af...
324. Tom W. Lewis — Brooke Astor RIP (1902 - 2007)
325. cris cheek — Re: models of praxis??
326. Mark Weiss — Re: models of praxis??
327. V Nicholas LoLordo — Re: models of praxis??
328. Wystan Curnow — Re: models of praxis??

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329. Stephen Vincent — Re: models of praxis??
330. Susan Webster Schultz — creative writing praxis
331. Matt Henriksen — Fri Aug 17 ::: Michael Robins & Dara Wier ::: Carroll Gardens, Brooklyn
332. Jim Andrews — New book: Prehistoric Digital Poetry by Chris Funkhouser
333. Ruth Lepson — Re: models of praxis??
334. Diane DiPrima — Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics
335. Michael Dylan Welch — Sonia Sanchez, et al, at Haiku North America Conference
336. CA Conrad — Re: ever since the 3rd anniversary of our American invasion of Iraq
337. Alan Sondheim — aliens from space
338. CA Conrad — Re: on hearing of the American soldiers refusing to return to America after Iraq
339. Tom Beckett — New at E-x-c-h-a-n-g-e-v-a-l-u-e-s....
340. amy king — QUEST
341. amy king — Tonight in Bryant Park, NYC
342. Mary Kasimor — Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics
343. cris cheek — Re: creative writing praxis
344. mIEKAL aND — Amish aside

345. D. Wellman — Re: on hearing of the American soldiers refusing to return to America after Ir...
346. David Baratier — Final Call Postmark 8/15/07 for PSP Transcontinental Award
347. Skip Fox — Re: creative writing praxis
348. Amish Trivedi — Re: Amish aside
349. Ruth Danon — Re: creative writing praxis
350. Skip Fox — Re: creative writing praxis
351. susan maurer — Re: Condolences to Bob Holman and family
352. Ruth Lepson — Re: on hearing of the American soldiers refusing to return to America after I...
353. Sina Queyras — Re: on hearing of the American soldiers refusing to return to America after ...
354. Matt Timmons — Reminder: Fold Appropriate Text Release Party Aug 17 and 18
355. Matt Timmons — on behalf of Stan Apps
356. Pam Grossman — Re: on hearing of the American soldiers refusing to return to America after ...

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357. Mark Stricker — nanomajority #4
358. J.P. Craig — Re: creative writing praxis
359. CA Conrad — Re: on hearing of the American soldiers refusing to return to America after Iraq
360. Mairead Byrne — Re: Oh MY!!! Re: AP American Lit--what's you take on this reading list?
361. Catherine Daly — Re: creative writing praxis
362. CA Conrad — Re: Amish aside
363. Andrew Rippeon — P-QUEUE, vol. 4
364. David Chirot — On the Road at 50 - Jack Kerouac - Books - New York Times
365. Alan Sondheim — yes well jazz
366. Stephen Vincent — Re: creative writing praxis/ T & W
367. David-Baptiste Chirot — FW: This weekend: Redletter, Ginsberg's Spiritual Poetics, Cultural...
368. Mark Salerno — Looking For Jill Stengel
369. Stephen Ellis — Oasis Press Broadsides resuming
370. David A. Kirschenbaum — Re: Oasis Press Broadsides resuming
371. Daniel Godston — creative writing praxis/ T & W
372. Poetics List — "Starsdown: debut book from Jasper Bernes" [on behalf of Joshua Clover]
373. William James Austin — Re: This weekend: Redletter, Ginsberg's Spiritual Poetics, Cultural ...
374. Dodie Bellamy — Back Room Anthology new from Clear Cut Press

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375. Fulcrum Annual — Poets Cliff Forshaw & Katia Kapovich: Harvard Square Reading Wed Aug 22
376. Fulcrum Annual — Poet Philip Nikolayev's Library-of-Congress Interview Now Free Online
377. steve d. dalachinsky — for elizabeth murray
378. steve d. dalachinsky — elizabeth murray praise day
379. Ruth Lepson — Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics
380. ian davidson — Harsh on You Tube
381. CA Conrad — Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Cerav...
382. Mairead Byrne — Re: creative writing praxis/ T & W/program design
383. Ruth Lepson — Re: creative writing praxis
384. Ruth Lepson — Re: on hearing of the American soldiers refusing to return to America after I...
385. amy king — Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ce...
386. Peter Ciccariello — Meme self surge, cleaved

387. Mark Weiss — Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husband ...
388. Stephen Vincent — Re: Meme self surge, cleaved
389. L Guevarra — NEW BOOK: A Wall of Two
390. Alan Sondheim — you
391. Mark Salerno — Looking For Contact Information For Christopher Sorrentino
392. Ruth Danon — Re: creative writing praxis/ T & W/program design
393. David A. Kirschenbaum — **Last Call: Advertise in Boog City 44**
394. Stephen Vincent — Re: creative writing praxis/ T & W/program design
395. Skip Fox — Re: creative writing praxis/ T & W/program design
396. Thomas savage — Re: you
397. Thomas savage — Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Josp...
398. Alan Sondheim — Re: you
399. steve d. dalachinsky — sad to annoucne the passing of max roach this morning
400. ALDON L NIELSEN — Re: sad to annoucne the passing of max roach this morning
401. amy king — Re: you
402. Maria Damon — Re: sad to annoucne the passing of max roach this morning
403. Stephen Vincent — Re: sad to annoucne the passing of max roach this morning
404. J.P. Craig — Re: creative writing praxis
405. Anny Ballardini — Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jo...
406. Skip Fox — Re: creative writing praxis
407. sandra de 1913 — GO NORTH + Seismosis
408. Anny Ballardini — Re: creative writing praxis
409. Michael Hoerman — Bob
410. Dillon Westbrook — Re: sad to annoucne the passing of max roach this morning
411. Stephen Vincent — "Tings Dey Happen " New Niger Delta Oil Play

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412. Jim Andrews — Disarming the teaching of history in Israel and Palestine
413. Alan Sondheim — crystal
414. mIEKAL aND — Solved: The mystery of the 'Poe toaster'
415. Betsy Andrews — seeking apartment in Philly
416. Jennifer Karmin — 8/22: Danny's Reading Series 6th anniversary
417. j. kuszai — ...tor'cha... a novel by Todd Craig, new from Factory School
418. Skip Fox — Re: creative writing praxis
419. j. kuszai — The Thirdest World, revised and expanded edition, new from Factory School
420. j. kuszai — The Big Melt, new from Factory School
421. CA Conrad — Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh C...
422. Thomas savage — Re: Solved: The mystery of the 'Poe toaster'
423. Alison Cimino — A question about Juan Ramon Jimenez
424. amy king — Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ce...
425. Jason Quackenbush — Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband ...
426. Jason Quackenbush — Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on h...
427. Amish Trivedi — Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her h...
428. amy king — This Weekend, Enjoy ...
429. Mark Weiss — Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husb...
430. Jason Quackenbush — Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on h...

431. Jason Quackenbush — Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on h...
432. Maria Damon — Re: models of praxis??
433. angela vasquez-giroux — Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo ...
434. Jason Nelson — digital poetry list
435. Daniel Godston — Max Roach

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436. Alan Sondheim — weather of the sea
437. Joel Lewis — Joe Ceravolo
438. David Chirot — Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husban...
439. David Baratier — Pavement Saw Press
440. Maria Damon — Re: creative writing praxis
441. Anny Ballardini — Re: Joe Ceravolo
442. CA Conrad — Re: Joe Ceravolo
443. CA Conrad — NOTHING BUT RED, an anthology in response to Du'a Khalil Aswad's honor killing ...
444. William Allegrezza — Collaborative Poetry in Chicago This Tuesday
445. Nick Piombino — Re: Joe Ceravolo
446. Halvard Johnson — Re: creative writing praxis
447. J Crockett — listenlight new issue 11
448. George Bowering — Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her...
449. cris cheek — Re: Collaborative Poetry in Chicago This Tuesday
450. Catherine Daly — Re: creative writing praxis
451. Catherine Daly — Re: Joe Ceravolo

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452. Hugh Nicoll — Re: creative writing praxis
453. Daniel Godston — creative writing praxis
454. Nicholas Karavatos — Re: Are the Simpsons Playing in Baghdad?
455. Dee Morris — Bernadette Mayers' list of experiments
456. Maria Damon — Re: creative writing praxis
457. mIEKAL aND — Re: creative writing praxis
458. Ed Friedman — Bernadette's lists
459. Alexander Jorgensen — Tibetan Writing Collective - But, well, who really cares?
460. Tarpaulin Sky Press & Journal — PRE-ORDER Joyelle McSweeney's _Nylund, the Sarcographer_ & ...
461. CA Conrad — Re: Joe Ceravolo
462. Murat Nemet-Nejat — Re: Bernadette's lists
463. Alexander Jorgensen — Re: Tibetan Writing Collective - But, well, who really cares?
464. Catherine Daly — Re: Joe Ceravolo
465. Peter Quartermain — Re: creative writing praxis
466. Jennifer Karmin — Elvira Arellano: arrested in LA

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467. Ruth Lepson — Re: Disarming the teaching of history in Israel and Palestine
468. Alan Sondheim — what remains (quite beautiful)
469. Tom Beckett — TINY BOOKS GOES INTERNATIONAL (OF COURSE) FOR POETRY TO KEEP FEEDING THE WORLD
470. Christian Peet, Tarpaulin Sky Press & Journal — Noah Eli Gordon & Joshua Marie Wilkinson: _...
471. BRUCE MCPHERSON — A brief poetics of collaboration
472. Ruth Lepson — Re: Elvira Arellano: arrested in LA
473. Michael Kelleher — Literary Buffalo E-Newsletter 8.20.07-8.26.07

474. David A. Kirschenbaum — NYC Sat./Garden Party with Behrle, Callaci, Goodshank, and Hershon
475. Gabriel Gudding — robert archambeau's email?
476. Adam Fieled — Re: robert archambeau's email?
477. Gabriel Gudding — rochelle owens' email
478. Maria Damon — Re: Soon to be released: POEMS FROM GUANTÁNAMO
479. heidi arnold — blog
480. David Chirot — Re: Disarming the teaching of history in Israel and Palestine

21 AUG 2007

481. Alexander Jorgensen — The pretense of War on Terror and Defense of 'FREEDOM'
482. David Chirot — Poems From Guantánamo: The Detainees S peak - Books - Review - New York Times
483. Maria Damon — Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York ...
484. Jennifer Karmin — Elvira Arellano deported
485. Tom W. Lewis — 5th San Francisco International Poetry Festival - 11th - 14th October, 2007
486. John Latta — Re: blog
487. Poetics List — Fwd on behalf of Nick Carbo & Poetics List Note
488. Catherine Daly — Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New Yo...
489. Felt Press — The Sorrow And The Fast Of It by Nathalie Stephens
490. barbara jane bermeo — Re: 5th San Francisco International Poetry Festival - 11th - 14th Oct...
491. Thomas savage — Re: Elvira Arellano deported
492. Thomas savage — Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York...
493. Ryan Daley — Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York T...
494. patrick dunagan — Fwd: 5th San Francisco International Poetry Festival - 11th - 14th Octobe...
495. Tom W. Lewis — Re: 5th San Francisco International Poetry Festival - 11th - 14th October, 2...
496. Tom W. Lewis — Re: Poems From Guantánamo: The Detainees S peak - Bo oks - Review - New York...

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497. Alan Sondheim — future of the symbol war
498. Jim Andrews — Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York...
499. David Chirot — Poems From Guantánamo/RIP Sa cco & Vanzetti 22 August 1927
500. Maria Damon — Re: Poems From Guantánamo: The Detainees S peak - Bo oks - Review - New York...
501. Brian Clements — Sentence 5 Now Available
502. Jennifer Karmin — JOB: University of Michigan, Ann Arbor
503. susan maurer — reading 8-24 at 7 , bowery poetry club
504. David Chirot — Re: Poems From Guantánamo: /Lange' s Impounded Photos/Warrior Artists
505. Gerald Schwartz — Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New...
506. Joel Weishaus — Poems from Guantánamo
507. Mairead Byrne — Re: Poems from Guantánamo
508. Tom W. Lewis — Re: Poems from Guantánamo
509. Alan Sondheim — THIS TEXT WARNS YOU NOT TO READ BEYOND THIS WARNING
510. Maria Damon — Re: Poems from Guantánamo
511. Jim Andrews — Re: Poems from Guantanamo
512. Andrew Rippeon — Reminder: LA launch for P-Queue, vol. 4.
513. Joel Weishaus — Re: Poems from Guantánamo
514. Andrea Rexilius — Parcel Chapbook: Nate Pritts

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515. David Chirot — Israel Bans School Supplies to Gaza - Prensa Latina
516. Jim Andrews — Re: Poems from Guantánamo
517. J Crockett — listenlight new issue 11
518. Steensen,Sasha — New Bonfire chapbook by Catherine Wagner
519. Maria Damon — Re: Poems from Guantanamo
520. Maria Damon — Re: Poems from Guantánamo
521. Dan Coffey — Re: Poems from Guantánamo
522. Gerald Schwartz — Grace Paley
523. Murat Nemet-Nejat — Re: Poems from Guantánamo
524. David Chirot — Re: Poems from Guantánamo
525. amy king — Acclaimed Writer Grace Paley Dies at 84
526. Joel Weishaus — Fw: Poems from Guantanamo
527. Clay Banes — Re: listenlight new issue 11
528. Catherine Daly — Re: Poems from Guantánamo
529. Mark Weiss — Re: Acclaimed Writer Grace Paley Dies at 84
530. Thomas savage — Re: Acclaimed Writer Grace Paley Dies at 84
531. Ruth Lepson — Re: Poems from Guantánamo
532. Jonathan Skinner — Grace Paley
533. Thomas savage — Re: Poems from Guantánamo
534. Tom W. Lewis — Re: Poems from Guantánamo
535. Anny Ballardini — Re: Poems from Guantánamo
536. Gabriel Gudding — précis for Rhode Island Notebook
537. Jim Andrews — Re: Disarming the teaching of history in Israel and Palestine

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538. Alexander Jorgensen — Re: Fascinating - Mother Teresa's Crisis of Faith
539. Alexander Jorgensen — The internet is "dead and boring," in an interview with Portfolio.com
540. David Chirot — Grace Paley interview---today on democracynow.rg
541. Gabrielle Welford — Gate A4 in Albuquerque Airport and the Mamool Cookies: (fwd)
542. Ruth Lepson — Re: creative writing praxis
543. Tom W. Lewis — Re: Poems from Guantánamo
544. Thomas savage — Re: Poems from Guantánamo
545. Jennifer Karmin — JOB: University of Hartford
546. Schlesinger Kyle — New Contact Info and More
547. Stephen Miller — Re: Critiphoria
548. Tisa Bryant — Re: Recordings of Poems by Kamau Brathwaite?
549. Stephen Vincent — Re: Gate A4 in Albuquerque Airport and the Mamool Cookies:
550. Nicholas Karavatos — Re: Elvira Arellano: arrested in LA
551. W.B. Keckler — Cruising for Review Copies
552. Diane DiPrima — Re: Gate A4 in Albuquerque Airport and the Mamool Cookies:
553. Andrew Jones — Re: Poems from Guantánamo
554. David Chirot — Re: Poems from Guantánamo
555. Alan Sondheim — skipping and ghost-traps
556. Stephen Vincent — Surveillance
557. Daniel Godston — fonts, typewriters, page design, & printing
558. Tim Peterson — CALL FOR PAPERS: CRITIPHORIA
559. J Crockett — A cool thing about me...
560. Catherine Daly — Philomene Long died
561. eric unger — Re: listenlight new issue 11

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562. Ruth Lepson — Re: Gate A4 in Albuquerque Airport and the Mamool Cookies:
563. Schlesinger Kyle — Re: fonts, typewriters, page design, & printing
564. Rob McLennan — new (slowly) from above/ground press
565. David Chirot — re Surveillance: CCTV & "Laboratory for a Fortressed World" & Walls, Economi...

566. Mark Weiss — Re: fonts, typewriters, page design, & printing
567. Barry Schwabsky — New Left Review
568. Peter Ciccariello — The unknowable poem
569. charles alexander — Re: fonts, typewriters, page design, & printing
570. Barry Schwabsky — Naipaul on Walcott
571. Nicholas Ruiz III — Re: New Left Review
572. Jim Andrews — Sami Adwan in Newsweek
573. Alan Sondheim — DRESSCODEAVATAR text

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574. Jilly Dybka — Re: fonts, typewriters, page design, & printing
575. David Horton — Dream Songs?
576. Tenney Nathanson — current email for Rodrigo Toscano?
577. tyrone williams — Re: Naipaul on Walcott
578. Chris Chapman — Re: fonts, typewriters, page design, & printing
579. J Crockett — note
580. Amish Trivedi — Re: Dream Songs?
581. Martha King — Re: fonts, typewriters, page design, & printing
582. Stephen Vincent — Re: fonts, typewriters, page design, & printing
583. Margaret Konkol — "This Feeling of Exaltation" John Ashbery's 80th
584. J Crockett — Re: Dream Songs?
585. Rob McLennan — some notes
586. Mark Weiss — Re: fonts, typewriters, page design, & printing
587. charles alexander — Re: fonts, typewriters, page design, & printing
588. derek beaulieu — Material Poem
589. charles alexander — Re: fonts, typewriters, page design, & printing
590. Simon DeDeo — absent magazine issue two NOW LIVE
591. Chris Chapman — Re: fonts, typewriters, page design, & printing
592. ALDON L NIELSEN — Re: Naipaul on Walcott
593. Daniel Godston — Re: fonts, typewriters, page design, & printing
594. Alan Sondheim — Full transcription from DRESSCODEAVATAR presentation:

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595. mIEKAL aND — Re: fonts, typewriters, page design, & printing
596. Jim Andrews — Re: Disarming the teaching of history in Israel and Palestine
597. David Chirot — max roach, amiri baraka hour on democracynow.org today
598. tyrone williams — Re: Naipaul on Walcott
599. Alexander Jorgensen — HELP A FRIEND IN EXILE: NEW BOOK BY KATHUP TSERING
600. EJOYCE — Re: fonts, typewriters, page design, & printing
601. Mark Weiss — Re: fonts, typewriters, page design, & printing
602. susan maurer — beautiful quote
603. Thomas savage — Re: Dream Songs?
604. charles alexander — Re: fonts, typewriters, page design, & printing
605. Michael Kelleher — Literary Buffalo E-Newsletter 8.27.07-9.02.07
606. ALDON L NIELSEN — "An 80-Year-Old Poet for the MTV Generation"
607. Philip Metres — New on Behind the Lines: Poetry, War, & Peacemaking
608. Jason Stumpf — Pura Lopez-Colome's Aurora
609. charles alexander — Mary Rising Higgins
610. Christopher Leland Winks — Re: Naipaul on Walcott
611. Charles Bernstein — Re: "This Feeling of Exaltation" John Ashbery's 80th
612. Jennifer Karmin — JOB: Shippensburg University
613. amy king — Re: "An 80-Year-Old Poet for the MTV Generation"
614. Crane's Bill Books — Re: fonts, typewriters, page design, & printing
615. Barry Schwabsky — Re: "An 80-Year-Old Poet for the MTV Generation"
616. steve russell — Re: Dream songs
617. Tom Bell — old folks can write too
618. amy king — Re: "An 80-Year-Old Poet for the MTV Generation"

619. Jason Quackenbush — Re: "An 80-Year-Old Poet for the MTV Generation"
620. Jason Quackenbush — Re: old folks can write too
621. steve russell — Re: Old folds can write to.
622. W.B. Keckler — Re: Old folds can write to.
623. amy king — Re: old folks can write too
624. Diane DiPrima — Re: fonts, typewriters, page design, & printing
625. Stephen Vincent — Re: old folks can write too
626. Stephen Vincent — Re: old folks can write too
627. Thomas savage — Re: old folks can write too
628. David Chirot — On This Day in Wisconsin History: Typewriter patented- Milwaukee 1868
629. Therese Broderick — old folks can write too
630. Daniel Godston — Re: old folks can write too
631. Jill Jones — Re: Mary Rising Higgins
632. John Tranter — Ashbery on MTV??
633. Simon DeDeo — new on rhubarb is susan
634. Maria Damon — Re: Old folds can write to.
635. Catherine Daly — Re: Old folds can write to.
636. Halvard Johnson — Re: Mary Rising Higgins
637. W.B. Keckler — Joe Brainard's Meditates on Catherine Daly, Vacancy, and the Dildos
638. Halvard Johnson — Re: Old folds can write to.
639. Jerome Rothenberg — Reading with Philippe Manoury

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640. J Crockett — web designers like me
641. Charlie Rossiter — Rita Dove at Neruda's Grave
642. steve russell — Re: Old folds can write to.
643. Jonathan Skinner — Mary Rising Higgins
644. Kimberley Rogers — Re: Ashbery on MTV??
645. George Bowering — Re: ever since the 3rd anniversary of our American invasion of Iraq
646. George Bowering — Re: "An 80-Year-Old Poet for the MTV Generation"
647. George Bowering — Re: old folks can write too
648. Maria Damon — Re: Old folds can write to.
649. Schlesinger Kyle — Re: fonts, typewriters, page design, & printing
650. Dr. Barry S. Alpert — Re: "An 80-Year-Old Poet for the MTV Generation"
651. steve russell — Old folks can WRITE 2!!!!!!!!!! responce to Maria Damon...
652. W.B. Keckler — peaches and herb and ashbery
653. David Chirot — Re: Ashbery on MTV?? SHERMAN ALEXIE
654. Diane DiPrima — Re: Old folds can write to.
655. Barry Schwabsky — Re: Grace Paley
656. Jennifer Karmin — Call for Papers: Feminist Activism in the Academy
657. charles alexander — Re: Ashbery on MTV??
658. Mark Weiss — Re: Ashbery on MTV??
659. Alan Sondheim — My Eclipse
660. steve russell — Ashberry on MTV?? Bob Holman
661. Poetics List — Forward on behalf of Shelly Reed
662. Skip Fox — Re: Ashbery on MTV??
663. Vernon Frazer — Re: Ashberry on MTV?? Bob Holman
664. Stephen Vincent — Re: Ashbery on MTV??
665. Stephen Vincent — Re: My Eclipse
666. ALDON L NIELSEN — Re: peaches and herb and ashbery
667. Tom Beckett — MERITAGE PRESS ANNOUNCEMENT
668. Kimberley Rogers — Re: Ashbery on MTV??
669. Jason Quackenbush — Re: Ashbery on MTV??
670. David Applegate — Bad Noise: new website, new content, Call for Submissions
671. Kimberley Rogers — Re: Ashbery on MTV?? Yet more suggestions
672. Ryan Downey — mtvU Student Poetry Award

673. Ruth Lepson — Re: Ashbery on MTV??
674. Ruth Lepson — Re: Ashbery on MTV?? SHERMAN ALEXIE
675. Catherine Daly — Re: mtvU Student Poetry Award
676. Alan Sondheim — big penis rock hard balls joy ride history of the world
677. Alexander Jorgensen — Fwd: FROM EXILE: THE YAK BLESSING BY KATHUP TSERING
678. Alexander Jorgensen — From: Everyone is gay, to: I'm not gay!

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679. Jesse Glass — Drew Stroud in hospital
680. Nico Vassilakis — SuBtExT seattle: Lissa Wolsak & Robert Mittenthal
681. John Tranter — Totally Unfounded Rumours
682. Tom Beckett — GALATEA RESURRECTS, ISSUE NO. 7
683. Ruth Lepson — Re: Old folds can write to.
684. holsapple1 — Mary Rising Higgins
685. steve russell — Ashbery on MTV?? FUCKING CAMILIA PAGLIA
686. Catherine Daly — philomene long: LA memorial service
687. Alan DeNiro — The Stations: book-length poem available for free download
688. thom donovan — LAST MINUTE: Peace On A Presents Tonya Foster & Jane Sprague THIS Friday, 8/...
689. David Chirot — d-b Chirot's "No Place to Move/Shadow Walls" flickr at ::: wood s lot ::: "t...
690. Thomas savage — Re: From: Everyone is gay, to: I'm not gay!
691. Susan Webster Schultz — MTV laureate
692. steve russell — ashbery on MTV?? why not camille paglia or Jim Carroll
693. Barry Schwabsky — Re: From: Everyone is gay, to: I'm not gay!
694. Alan Sondheim — Cryptic Philosophy of Dispersion
695. Halvard Johnson — Re: From: Everyone is gay, to: I'm not gay!
696. amy king — Re: MTV laureate
697. Amish Trivedi — Re: From: Everyone is gay, to: I'm not gay!
698. Aryanil Mukherjee — Re: MTV laureate
699. George Bowering — Re: Ashbery on MTV??
700. Mark Weiss — Re: MTV laureate
701. David A. Kirschenbaum — R.I.P. Hilly Kristal
702. Jason Quackenbush — Re: MTV laureate
703. Jason Quackenbush — Re: ashbery on MTV?? why not camille paglia or Jim Carroll
704. Jason Quackenbush — Re: MTV laureate
705. Gabrielle Welford — Re: big penis rock hard balls joy ride history of the world
706. amy king — Reminder: This Friday!
707. Aryanil Mukherjee — Re: MTV laureate
708. Amish Trivedi — America's Next Top Poet/Top Poet and Intro

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709. Ruth Lepson — Re: MTV laureate
710. Chris Stroffolino — Re: "An 80-Year-Old Poet for the MTV Generation"
711. Barry Schwabsky — Re: "An 80-Year-Old Poet for the MTV Generation"
712. Barry Schwabsky — Re: MTV laureate
713. ALDON L NIELSEN — Re: MTV laureate
714. Mark Weiss — Re: MTV laureate
715. blacksox — September 15 Washington DC
716. Mary Kasimor — Re: ever since the 3rd anniversary of our American invasion of Iraq
717. EJOYCE — Mei-Mei BerssenBrugge contact information
718. Aryanil Mukherjee — Re: MTV laureate
719. ALDON L NIELSEN — Re: MTV laureate
720. steve russell — Re: ashbery on MTV?? why not camille paglia or Jim Carroll
721. Ruth Lepson — Re: MTV laureate
722. David Chirot — Re: MTV laureate: Amiri Baraka (though he'd probably not be allowed)
723. steve russell — Re: MTV laureate: Amiri Baraka (though he'd probably not be allowed)
724. Gabriel Gudding — the five friends and five enemies of writing

725. Thomas savage — Re: Ashbery on MTV??
726. Jennifer Karmin — SUBMISSIONS: Hyperrhiz
727. David Chirot — ABC News: In Rare Move, Texas Gov. Commutes Inmate's Death Sentence
728. Diane DiPrima — Re: the five friends and five enemies of writing
729. Matt Henriksen — Friday! Frank Sherlock & David Shapiro in NYC!
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731. Diane DiPrima — Re: ABC News: In Rare Move, Texas Gov. Commutes Inmate's Death Sentence
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742. Pierre Joris — Re: ABC News: In Rare Move, Texas Gov. Commutes Inmate's Death Sentence
743. Alan Sondheim — Re: Five Enemies,
744. charles alexander — Re: MTV laureate
745. Gabriel Gudding — Re: friends

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746. Jesse Glass — More On Dru
747. Barry Schwabsky — Re: Five Enemies,
748. George Bowering — Re: MTV laureate: Amiri Baraka (though he'd probably not be allowed)
749. George Bowering — Re: "Arabic as a Terrorist Language" and "National Islamo-Fascism Awarene...
750. Barry Schwabsky — Re: MTV laureate
751. Jason Nelson — pix pix pick-up sticks and a hunting we will go
752. Elizabeth Switaj — Re: Five Enemies
753. Murat Nemet-Nejat — Re: Five Enemies,
754. Alexander Dickow — me too, yup
755. Thomas savage — Re: Cid Corman/ Mary Higgins
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757. Beachy-Quick,Dan — Re: the five friends and five enemies of writing
758. W.B. Keckler — Poetry Blog Seeking Submissions
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761. laura hinton — poet's theater panel proposal -- please circulate
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763. Jason Quackenbush — Re: the five friends and five enemies of writing
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768. Alan Sondheim — Re: Five Enemies,

1. George Bowering

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

What about One Shot Bodine?

gb

On Jul 31, 2007, at 5:07 PM, Tisa Bryant wrote:
>
> My "Indelible Imagemakers" list, in no order, hella long, and really,
> it could change tomorrow, and well it should; there are at least 20
> filmmakers for my every mood. As for the top whatever, and voting,
> etc? Not interested. I'll leave that to some academy. These folks'
> works haunt, mark, stay with me, and I keep returning, seeking them
> out for more:
>
> Antonioni
> Bergman
> Jean-Pierre Melville
> Alain Resnais
> Renoir
> Fellini
> Almodovar
> Kubrick
> Godard
> Kurosawa
> Cassavetes
> Sembene Ousmane (died last month; was also a novelist)
> Bela Tarr
> Coppola
> Ozu
> Jacques Rivette
> Billy Wilder
> Charles Burnett (and not just for KILLER OF SHEEP)
> Satyajit Ray
> Flora Gomes (and all the overlooked "African New Wave" filmmakers of
> the late 80s -early 90s, along with the "Hong Kong New Wave")
> Otto Preminger
> Shohei Imamura
> Tsai Ming Liang
> Chris Marker (I dare!)
> Scorcese
> Luchino Visconti

> Stanley Kwan
> Claire Denis
> Oscar Micheaux
> George Cukor
> Chantal Akerman
> Nancy Savoca
> Fassbinder
> Spike Lee
> John Sayles
> Apichatpong Weerasethakul (let's see, 10 years from now, what's up)
> Tarkovsky
> Agnes Varda
>
> It's all so intertextual! That's what makes the ongoing conversation
> of cinema so interesting to me. And why the list, really, means
> nothing. But I couldn't help it!
>
> About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE
> WEEPING MEADOW; some buyer's on point at the Brooklyn Public Library.
> I also really liked Bertolucci's BEFORE THE REVOLUTION.
>
> Peace and light to the spirits of Igmar Bergman and Antonioni as they
> pass through this world to the next, and much thanks to them for
> leaving so much of themselves, and their vision, with us.
>
> Tisa
>
> ……
> ……
> Prose is like a window; fiction is like a door.
> But it is not uncommon that he who should come in through the door
> jumps in through the window.
>
> MuXin
> translated by Toming Jun Liu
>
> ……
> ……
> On Jul 31, 2007, at 5:20 PM, amy king wrote:
>
>> John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?
>>

>> Anything Krystof Kieslowski.
>>
>> Dare I throw Chris Marker into the mix? And Wim Wenders?
>>
>>
>> Ruth Lepson <[redacted]> wrote:
>> and cassavettes & who cd forget 'Nashville'
>> http://www.amyking.org/blog
>>
>> ----------
>> Luggage? GPS? Comic books?
>> Check out fitting gifts for grads at Yahoo! Search.
>>
>
>
Geo. Bowering, DLit
A devotee of Veronica Lake

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2. Jonathan Skinner
Two birds flown
Tue 31 Jul 2007

I was going to lurk this one out. But then Antonioni had to fly off--on the same day as Bergman! Wow: speechless.

Love to hear that conversation. Whatever the topic at St. Peter's Gates, I'm sure there'd be plenty of long, pregnant silences . . . just looking at the clouds.

Picking only five directors from a century of cinema feels absurd. But I admit I was tempted to write in Antonioni. If I could only pick one Italian, I'd pick Antonioni. (A hard choice: Pasolini, Fellini, Visconti and others superb too.) Pasolini was one of the greatest neorealists (Mama Roma, Accatone) but got too literary for film as he went on. That said, he's probably in my top ten list of poets. Don't get me wrong: it's all great stuff. But if I had to choose between Pasolini's best films and Antonioni's . . .

I feel I owe my eyes to L'Avventura. It's probably the number one film, if I had to choose. (Sight and Sound puts L'Avventura second, behind Citizen Kane. Have to think about that one.) I remember first feeling the pleasure of the medium, the edges of the frame, the texture of celluoid, with L'Avventura. No one makes angst look so good (with the help of Vitti, Mastroianni, Scheider, Nicholson and others). And no director had a more architectural sense for film, than Antonioni.

This, and the religious experience, was confirmed with the restored release of The Passenger, last year. You have to see it on the big screen. In the otherwise excellent NY Times obit (for once, an obit written like an obit should be--I guess Lyman had a few years to work it), the final shot of that film is mischaracterized as "meandering": in fact, the camera describes an omega.

I'll go out on a limb and say that Zabriskie Point may be one of the best films made about California, probably just behind Chinatown.

Let's not forget the great Michel Serrault, also flown yesterday. "C'est la fin de la reflexion," says Isabelle.

JS

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3. Alan Sondheim

code dialog, comments welcome

Wed 1 Aug 2007

NOTES AND DIALOG ON CODE (7/31/07) (Sandy Baldwin and Alan Sondheim)

NOTES ON CODE (Alan Sondheim)

Major modality:
Relationship between modeling and codework:
mapping within the subtext/substructure of the metric.
Visual modeling: Visual as thetic - modality of happenstance (i.e. modeling becomes dependent on the physiology of visual bandwidth).
Aural modeling: Visual with similar field, different spatial modality.

How is the thetic (is that the correct word?) in relation to ideality? Does political economy depend on visual/aural physiology?

Scanning as doubled text: coded software / parameterization of the real tending towards results which are residue (separate the results from the structure). But within the phenomenology of the real, the results and structure are inextricably tangled.

Motion capture (mocap) - see scanning. In scanning, the static object is standard; in motion capture, the dynamic object. Think perhaps of the latter in terms of a second-order differential - doubled modeling of changes (1. through mocap; 2. through 'accelerated modeling').

The results: the 'code carapace' or chiten - Barrier/revelation code. (Older work: The relation of consciousness to structured systems: what are the manifestations of those systems?) Code as armor.

Seeing and hearing seem 'tawdry,' unable to sustain the abstracted or philosophical weight placed upon them. To see or hear text philosophically churns on transparency; everything else stumbles. We turn to writing because it gets away from us to the extent that it's also reflective of deep abstraction, alien-code (all code is alien).

All code is alien because it calls from elsewhere - or rather, doesn't call at all; it's as if someone created it, it's as if it wasn't created, not a bit of it. Which is the fundamental phenomenological status of code: some of it is created, but some of it isn't.

DIALOG

Sandy Baldwin:

Thanks for these notes - always helpful. It would be interesting to present them somehow with the video. I'm trying to think about your question about the relation of the thetic to ideality. Now, the former references taking a position (thesis) and signification (cf Kristeva); the latter references Husserlian phenomenology and the constitutions of objects. Are the second set of distinctions (political economy - visual / aural physiology) parallel to the first two? Anyway, I wonder if you would venture an answer to the question?

Alan Sondheim:

I'm not sure I understand all the modalities or connotations of the thetic; online we have (among other things): 2. Presented dogmatically; arbitrarily prescribed. and derived: Greek thetikos, from thetos, placed, from tithenai, to put; see dh- in Indo-European roots

So I was thinking of the thetic as arbitrary proffering, gesturing; if code might be construed from ideality, the thetic might be construed from code.

The visual/aural/sensory modalities seem clearly arbitrary in the larger scheme of things, if such exists; the electrical senses of fish obviously map the world completely differently (not to mention magnetism in birds, bees sensing of solar polarization etc.). So this is the thetic, the shown and it's in relation to political economy, which is dependent on culture and organism. The ideality - and this for me is where a kind of neo-platonism comes into play - is a structure which underlies everything - a structure which _might_ map through propositional logic or Wolfram's cellular automata or etc.

The structure is alien to the extent that a rock is in-itself, ding an such. It's possibly here that the uncanny of codework appears (and coding in general, mathematics/mathesis in general) - that code, no matter how written, always seems, in part, to come from somewhere else, to appear, to have appearance, whatever the sensory modality.

Sandy:

Thanks for the elaboration of the thetic. Some thoughts: As to the visual/aural modalities (you mention fish, for example), I wonder if inter-species animal display such as "stotting" (sp?) or "organs to be seen" and the like, apply here. Here the code of display, in the large sense of code from Eco or elsewhere, implies a semiotics that can't simply be understood in terms of a return to the individual or even the species, that gestures towards a general not-political economy. I'm thinking that we, insofar as we are just such animals in the world, are on display for the other (substitutable in the sense Levinas talks of).

Alan:

Had to look up stotting! The sp. is right. But I'm not sure that it doesn't imply a 'return to the individual' insofar as the communication is a signal? This isn't the 'mutual orienting of cognitive domains' - it's masquerade or camouflage in a sense? But the display has to be readable by the other, in both cases, stotting or display for the other, and the modalities are always limited; in fact, with stotting, the limitation is absolutely necessary - for a signal to be a signal.

Sandy:

I take this substitutability I refer to above as the alien you refer to * the alien that I am. The thetic (as arbitary positing and also as a "thing" in the scopic field) is always ideological. I think this is where I'm coming to your point about ideality, and when you mentioned neo-platonic I thought of Barthes' on the photograph as a kind of "emission" (in the sense of Plotinus).

Alan:

Yes, I think we're in agreement here perhaps. The alien is the source structuration of code; the propositional calculus can't be consumed...

Sandy:

Agreed. Obviously, I'm thinking, on the one hand, of Bataille or Lingis and their insistence and foregrounding of economies of excess and non-return; but then, thought is made to account for and come back to itself. Now, this dialectical reason is inseparable from philosophy, yet we know there are other philosophies and unreasonable ways of thinking. I could see this as life within and against the human.

Alan:

Interesting... I agree with you but then there's the 'selfish gene' issue - if the stotting is common and in various species, then it's not leaky at all but highly efficient; certainly it would be evolutionarily (?) determined more than other signals, since it's at the fulcrum of life and death...

Sandy:

Here's a different but not unrelated question - returning to the alien as "source structuration of code." I wonder about the following: it seems to me the subject relation to the symbolic online, let's say to the ideality of ascii, is like that of the subject of film. There's is something like suture occuring, and so on; at the same time, there's a difference and even a complete reversal. I think this has to do with time, but I'm not sure? Any thoughts here - again, if it's too much, there's no need.

Alan:

I'm lucky to be online. A HUGE storm is coming, lightning etc. out here. Anyway - the subject online is an actant of course; the suture is similar but different in that the filmic subject is predetermined - and therein lies it's power - I think it relates to a fundamental masochism. The viewer is held in thrall by the film, and/or the actions of the viewer change nothing about the film itself - which continues to unravel at its own pace - but only about the diegesis, which is always in dialog. The subject in relation to the online symbolic, I assume you're referencing jectivity (projecting, introjecting) is in a sense too much in control, as if that control were offered to us elsewhere, outside online being as well. In that sense, time is 'supple' for the online subject - in film, it's not linear, but shuttled, and that dialog is set into motion by the obdurate quality of the film, which just unravels. Of course this obdurate quality relates, I think, to the inert of the real as well. Then when one brings dream, dream-screen, all these other aspects into it, the whole situation becomes muddled? Perhaps hopelessly so?

Sandy:

Thanks, yes. I think in the suppleness of the online subject: ASCII gives me life, I give ASCII life, but I also ask more of ASCII than it can give, and it gives more than I can ASCII. (In the otherness of it.) Also, interesting that there's no "apparatus theory" of the net, beyond your internet text of course (which does explain all).

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4. Gabrielle Welford

Re: on our earth, the killdeer & the glowworms & the vanishing bees

Wed 1 Aug 2007

---

my daughter says we have short memories--there was a die-off in the 70s too...
g

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Tue, 31 Jul 2007, Eric Dickey wrote:

> *I was just in Alabama and saw enough lightning bugs to warm my heart and cause my four year old son's eyes to widen as we captured a few of them in jars.*
>
> *As for killdeer, I know nothing other than one made an appearance in a recent poem of mine.*
>
> *As for the bee death, CCD, colony collapse disease, is a new phenom. We have only recently begun commercial beekeeping at such a rate. So, we don't really have enough data to know one way or the other. I have several friends who study bees; they are not alarmed. We have exchanged some e-mails about it. Here are some highlights of recent news stories.*
>
> *rest assured:*
> *http://www.thedalleschronicle.com/news/2007/05/news05-01-07-01.shtml*
> *Bee deaths: big buzz over small concern*
>
> *contributing to bee deaths:*
> *http://www.heraldextra.com/content/view/225743/*
> *Bees dying of mysterious infection*
> *probably due to genetically modified crops*
> *http://abcnews.go.com/Technology/wireStory?id=2867049*
>
> *and*
>
> *http://www.mailtribune.com/apps/pbcs.dll/article?AID=/20070619/NEWS/706190314/-1/rss01*
> *A 13-year-old's award-winning essay suggests the die-off comes from feeding them too much corn syrup and trucking them long distances to pollinate crops*
>
> *http://www.oregonlive.com/metro/oregonian/index.ssf?/base/news/117505052781130.xml&coll=7*
> *Researchers puzzled at the sudden drop of honeybees*
>
> *But with the discovery of a 100-million year old bee, I seriously doubt that humans could have a lasting impact on the bee:*
> *http://www.sciencedaily.com/releases/2006/12/061209083342.htm*
>
> *However, if it meant giving up cell phones, which would go first, the phone or the bee?*
> *http://www.scienceagogo.com/news/20070315215055data_trunc_sys.shtml*
> *Cell Phones To Blame For Deserted Bee Colonies?*
>
> *re: climate change, be concerned:*
> *http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4086*
> *Honey Bees, Satellites and Climate Change*
> *nectar and pollen availability has shifted one month*

Of more concern, I read that global warming will bring a decline in human males.

A good place to end this message.

Have a nice day!

Eric

Alan Sondheim <[redacted]> wrote:
I'm from Kingston (Wilkes-Barre area) and we've noticed the same thing on and off - but then they return. In our area the rabbits, skunks, and possums have disappeared; herons have increased, as have certain kinds of spiders. I think at least to some extent this might have to do with global warming, but I'm not certain. - Alan

On Tue, 31 Jul 2007, W.B. Keckler wrote:

This is odd, but this posting made me think yet again of something troubling. I knew about the bees dying off in such numbers...last I checked there were several theories, none of them proven...(anyone know if that's been convincingly explained yet? did i miss sequelae?) and have empirically witnessed this scarcity...but I've been spooked because we've had no lightning bugs all summer...I am East Coast....Pennsylvania...they're usually lighting the neighborhood up every two seconds...anybody hear anything about this? I'm near a river and a stadium (a few miles upriver) and I know they spray the river area for mosquitos and such, but in past years no lightning bug (or glowworms as some call 'em) effect was seen...maybe it's just in this area...are your lawns lighting up?

********** *Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour*

==========
Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
Webpage directory http://www.asondheim.org . Email: [redacted].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========

> ==========
>
> ---
> *Shape Yahoo! in your own image. Join our Network Research Panel today!*

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5. David Baratier
Feature on verse daily
Wed 1 Aug 2007

One of Kaya Oakes poems
was featured on Verse Daily today.

If you go to the site and the poem's no longer posted, click on "Archives" at the bottom and you'll see a link for July 31.

http://www.versedaily.com/

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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6. David A. Kirschenbaum
Boog City's Fourth Annual Small, Small Press Fair
Wed 1 Aug 2007

Please forward

Welcome to Boog City festival presents

Boog City¹s Fourth Annual Small, Small Press Fair
(with arts and crafts, too)

Sat. Aug. 4

11:00 a.m.-5:00 p.m.

FREE

Cakeshop
152 Ludlow St.
NYC

Featuring Exhibitors:

Jim Avignon
Bizarr Verlag
Circumference
Cy Gist Press
Elsewhere
Fractious Press
Owen Hutchinson
Sakura Maku
New York Tyrant
Pequod
[SIC]
Sona Books
Leslie Stein
United Artists
Worn Fashion Journal

with 15 on the 15¹s‹
a 15-minute musical performance at the fair each hour on the 15¹s:

11:15 a.m.-Bob Kerr
12:15 p.m.-Bob Kerr
1:15 p.m.-Bob Kerr

2:15 p.m.-Sean T. Hanratty
3:15 p.m.-Sean T. Hanratty
4:15 p.m.-Sean T. Hanratty

and afterward, stay for:
5:00 p.m.
Political poets and The Fugs, Village Fugs live
$5

For the detailed Welcome to Boog City poetry and music festival program:
http://welcometoboogcity.com/boogpdfs/wbcprogram2007.pdf

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

**Exhibitor and Musician Bios:

*Jim Avignon
http://www.jimavignon.com

Jim Avignon is a Berlin- and Brooklyn-based artist, painter, and musician.

*Bizarr Verlag
Co-owner Sissa Marquardt
[redacted]
http://www.bizarrverlag.com

We publish a book-calendar each year, lots of artists from Berlin, Barcelona, and New York are involved. We will have the 2008 edition and some nice postcards available.

*Circumference
Editors Jennifer Kronovet and Stefania Heim
[redacted]
http://www.circumferencemag.com

Circumference is devoted to presenting translations of new work being written around the globe, new visions of classical poems, and translations of foreign language poets of the past who have fallen under the radar of American readers. We are especially excited to show translation as the vibrant, necessary interaction that it is. A biannual publication, Circumference prints all poems in the original language side-by-side with their English translations.

*Cy Gist Press
Editor Mark Lamoureux
[redacted]
http://www.cygistpress.com

Mark Lamoureux founded Cy Gist Press in 2005. The press focuses on, but is not limited to, ekphrastic poetry. The press has published two anthologies and chapbooks by Scott Glassman, Guillermo Parra, Sandra Simonds, Ben Mazer, and Carrie Hunter.

*Elsewhere
Gary Sullivan
[redacted]
http://www.garysullivan.blogspot.com

Gary Sullivan has published three issues of his comic book Elsewhere since 2005. He may bring along other books as well.

*Fractious Press
Collective member Veronica Liu
[redacted]
http://www.fractiouspress.com

Fractious Press publishes or is about to publish new and emerging artists and writers of fiction, poetry, comics, and zines. Books on tape are on the horizon:

get ready. FP believes that to be sustained as an artist requires a community of like-minded folk, fellow-travelers who may not have the exact same destination but who wish to travel enough of the same route that they allow a combined dynamism to move their faction closer to a place of creative freedom. In other words, a well-timed, well-placed collaboration can lead to an ideological metropolis within the macrocosm of corporate publishing, and FP hopes to foster some of that in our unruly sort of way.

*Sean T. Hanratty
http://www.myspace.com/seanthanratty
Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

*Owen Hutchinson
[redacted]

Handmade collection of poems and compositions on paper and 7-inch vinyl.

*Robert Kerr Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical The Sticky-Fingered Fiancée, and the songs for his plays Kingdom Gone and Meet Uncle Casper, as well as his Brothers Grimm adaptations Bearskin and The Juniper Tree. He was a founding member of the Minneapolis band Alien Detector.

*Sakura Maku
[redacted]

Sakura Maku likes to draw comics. Her influences include black and white by Taiyo Matsumoto, and Barfoot Gen by Keiji Nakazawa.

*New York Tyrant
Editors Jody Brown and Giancarlo DiTrapano
[redacted]
http://www.nytyrant.com

The New York Tyrant is a fledgling print journal focusing on short fiction.

*Pequod
Matthew Corey
[redacted]

Pequod was founded as a small magazine, distributed mostly among friends on the West Coast, in 1971. After changing locales (and coasts), it appeared in a slightly more expanded form, publishing poets who favored the long poem and essay at a time when popular magazines were reducing the margin space for writers.

It also acted as a springboard for work in translation and published new and unheard of writers. At the time Paul Auster, Ai, and other luminaries had their work first seen in Pequod.

The last issue features the gamut‹from a medieval Hebrew poet, to new translations of Palestine¹s last laureate, to the best crime writing around, and an elegant essay on the late style of composers.

We focus on doing the most out of what little elbow room there is to work with and our staff‹of four‹is purely voluntary.

*[SIC]
Co-editors Jake Albert, James Dawson, and Veronica Liu
[redacted]
http://www.sicjournal.com

[sic]

= (adv.) so, thus, intentionally so written

= (v.) to incite or urge to an attack or pursuit

= (n.) a new literary journal Our second issue will be available at the end of August. It will feature Diane Williams, Linh Dinh, John Cotrona, Kim Chinquee, Garth Risk Hallberg, Salar Abdoh, and more.

*Sona Books
Editor Jill Magi
[redacted]
http://www.sonaweb.net

Sona Books / Sonaweb / Sona Sounds is a community-based micro-press that brings poetry, fiction, cross-genre, performance/sound-poetry, and visual art to the public by publishing experimental, project-driven, collaborative, risky, and quiet works. Its mission is to stay small. In staying small, Sona Books‹like other community-based micro-presses and in the tradition of the poet's chapbook‹can bring literature to a wider audience through affirming the importance of real working relationships between editor, author/artist, and audience. Sona Books is a member of the Council of Literary Magazines and Presses.

*Leslie Stein
[redacted]
http://www.myspace.com/lesliescomicsandcrafts

Leslie Stein uses collage techniques and line drawing to create her semi-autobiographical comics. Her first comic "Yeah, It Is!" won her a Xeric Grant and a Harvey Kurtzman award nomination. Her new series, "Eye of the Majestic Creature," is self-published on newsprint and is inspired by the underground comics of the 1960s. She also sells handmade pins and bags.

*United Artists
Editor Lewis Warsh
[redacted]
http://www.unitedartistsbooks.com

United Artists Books (formerly Angel Hair Books) was founded in 1967. It is one of the oldest independent publishing companies in the United States that focuses primarily on publishing books of poetry.

During the last 40 years we have published numerous books, many of which are no longer in print. Among our authors are Robert Creeley, James Schuyler, Alice Notley, David Rosenberg, Ron Padgett, Charlotte Carter, Lorenzo Thomas, Tom Clark, Ted Berrigan, Bernadette Mayer, Bill Berkson, Hannah Weiner, Anne Waldman, John Wieners, and Clark Coolidge.

Some of the artists who have contributed covers to United Artists/Angel Hair books are Philip Guston, Joe Brainard, Donna Dennis, Alex Katz, James Rosenquist, George Schneeman, Amy Trachtenberg, Louise Hamlin, Jim Dine, Martha Diamond, Emilie Clark, Pamela Lawton, Rosemary Mayer, Sophia Warsh, and Anne Tardos.

The press has received numerous grants and awards from the National Endowment for the Arts, the New York State Council on the Arts, the Massachusetts Foundation for the Arts, and the Coordinating Council of Literary Magazines. It has been our primary goal to publish poets whose works are well known and well-respected within the poetry community but unknown to a wider audience.

In an article in The Baltimore Sun a few years back, Andrei Codrescu described United Artists as a small press "on the cutting edge of American poetry for the last twenty years. The series of books by United Artists is indispensable for any library collection or anyone interested in the future of poetry."

*Worn Fashion Journal
Editor Serah-Marie McMahon
[redacted]
http://www.wornjournal.com

Worn is a alternative take on a fashion magazine: dealing with the history, concepts, and practical considerations of clothing. Produced twice a year in Montreal, Quebec, Canada.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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7. Jennifer Karmin
poetry foundation vs. chicago police
Wed 1 Aug 2007

---

hi poetics friends....for those who emailed and wanted to know more about the poetry foundation's big public party (a variety of free books, journals, zines, stickers, music, booze, people, fun) being busted by the chicago police, i've posted the sun times article below.

basically, it's another case of the time resistant daley machine showing people its muscles. a strange result: the poetry foundation got hassled, yet gained a tiny bit of d.i.y. poet credibility.

onwards,
jennifer karmin

****
Poetry slam: Police raid Bridgeport 'Printer's Ball'
PUBLIC SAFETY
Cops in combat gear make 1,000 leave party

July 25, 2007
BY FRAN SPIELMAN
City Hall Reporter

Nobody turned into a pumpkin at Chicago's third annual "Printer's Ball," culminating a monthlong festival celebrating the printed word. They didn't get a chance. The party Friday night ended up being shut down by the police long before midnight in a dispute over whether the Bridgeport gallery hosting it had been inspected, had the proper city licenses and could safely accommodate a large gathering.

Oskar Friedl, director of the Zhou B Art Center, 1029 W. 35th St., said "at least 30" police officers came to his gallery "in full-fledged combat gear" shortly

after 10:30 p.m. and made more than 1,000 people leave.

"It felt like the Gestapo," Friedl said. "I'm not even blaming the city for what they're doing, but the way they did it was very upsetting.

"If you want to be known as a sophisticated city, you have to work on a sophisticated level. And it's not just a few sculptures in Millennium Park that make a city sophisticated. It's what happens on the community level."

Rosa Escareno, a spokeswoman for the city's Department of Business Affairs and Licnesing, said City Hall was responding to an anonymous complaint about events being held every third Friday with large crowds lined up outside.

Police and city inspectors found hundreds of people on second and third floors, which Escareno said are "not licensed for any type of activity." There were live music and disc jockeys on the upper floors, where liquor was being served, and candles were lit throughout the building near "very flammable," oil-based paintings, Escareno said.

"There was a lot of activity -- all of which requires licenses and inspections, but the two floors above were unlicensed and uninspected," she said."

She said several citations were issued.

"There was only one entrance and exit and no signs indicating where the exits were," she said. "Stairs leading up and down were less than three feet [wide], only allowing people to go up or come down. It was extremely unsafe."

Anne Halsey, spokeswoman for the Poetry Foundation, the organizer of the Printer's Ball, said the police were "extremely pleasant and courteous."

http://www.suntimes.com/news/metro/482360,CST-NWS-poetry25.article

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8. Pierre Joris

Re: RIP Ingmar Bergman (1918-2007)

Wed 1 Aug 2007

---

yeap, ridiculous -- strange that you 'muricans seem to swoon exclusively over eurappian directors -- if I think back on my eurappian youth, & the movies that counted then (for me & my buddies, but also for a number of those european directors mentioned as among the 5 best) I would have to put 1/2 dozen american directors in there immediately: Ford, Wells, Hawks, Walsh, Hitchkock (the Us version), Peckingpaw to begin with & then all the great US comedy directors such as Wilder and all those whose names don't jump off my tongue right now... good lord! I want at least fifty movie makers in there from Eisenstein & Abel Gance to Woody Allen & Stan Brakhage & beyond!

Pierre

On Jul 31, 2007, at 6:36 PM, steve d. dalachinsky wrote:

> *this argument is rediculous fellini bergman pasolini godddard*
> *etc all*
> *masters and so many more why do this silly top ten*
>
> *billy wilder fritz lang*
>
> *On Mon, 30 Jul 2007 17:25:41 -0400 Mark Weiss <[redacted]>*
> *writes:*
> *Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to*
>
> *make room for Visconti. Godard and Kurosawa are givens. And if*
> *limited to five (assuming we're talking about the post-Renoir*
> *generations) I'd add Almodovar and Wenders. Never had much interest*
>
> *in Bergman, tho his later films redeem the earlier ones for me.*
>
> *Mark*
>
> *At 04:15 PM 7/30/2007, you wrote:*
> *Yes, on reading the list of "five" Pasolini was who I thought*
> *about. And*
> *Fellini was who I questioned. . . in the long haul.*
>
> *From: Anny Ballardini <[redacted]>*
> *Reply-To: UB Poetics discussion group*
> *<[redacted]>*

> *Date: Mon, 30 Jul 2007 18:15:50 +0200*
> *To: <[redacted]>*
> *Subject: Re: RIP Ingmar Bergman (1918-2007)*
>
> *don't really know if fellini was that high (or ray) mais a chacun son*
> *gout, I'd rather have pasolini there_*
>
> *On 7/30/07, Aryanil Mukherjee <[redacted]> wrote:*
> *thanks for the information. a stupendous loss for the world of cinema.*
> *Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard*
> *remains.*
>
> *aryanil*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]] On*
> *Behalf Of Halvard Johnson*
> *Sent: Monday, July 30, 2007 9:09 AM*
> *To: [redacted]*
> *Subject: RIP Ingmar Bergman (1918-2007)*
>
> *Hal*
>
> *"Art is not a mirror held up to reality,*
> *but a hammer with which to shape it."*
> *--Bertolt Brecht*
>
> *Halvard Johnson*
> *==========*
> *[redacted]*
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street

Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

↑ Index

9. David Buuck
looking for Stacy Szymaszek
Wed 1 Aug 2007

---

email anyone?
b/c fine, thanks
David Buuck

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10. Eric Elshtain
directors
Wed 1 Aug 2007

John Ford

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

11. kimberly jaye
Re: Venezuela,
Wed 1 Aug 2007

Chavez just shut down the main media outlet of the opposition.

George Bowering <[redacted]> wrote: On Jul 30, 2007, at 8:11 AM, Mary Kasimor wrote:

> *CA,I have liked most of what I have heard about Chavez, also.However, I'm just wondering if anyone can tell me more about claims that Chavez is closing off political dissent.*

I expect that neither Fidel nor his allies are ideal critters. But Cuba and Venezuela are certainly spearheading the current leftward turn of South America. I don't know, for example, how much the typical USA newspaper or television news will cover what is happening in Uruguay or Ecuador, but Chavez is certainly one of the hopeful signs that Latin American countries can start to escape control by US military and industry.

> George Cletis Bowering
Slow to anger. Well, slow about everything.

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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12. J. Michael Mollohan
Re: directors
Wed 1 Aug 2007

All this talk of great filmmakers and yet no one has mention Orson Wells? Or did I miss that?

----- Original Message -----
From: "Eric Elshtain" <[redacted]>
To: <[redacted]>
Sent: Wednesday, August 01, 2007 7:57 AM
Subject: directors

> *John Ford*
>
> *Eric Elshtain*
> *Editor*
> *Beard of Bees Press*
> *http://www.beardofbees.com*

↑ Index

13. Alan Sondheim
Re: Two birds flown
Wed 1 Aug 2007

I agree about L'Avventura. But I don't understand these lists and ratings; they remind me of Sartre's hit parade. Films open different and complex worlds and picking directors cuts through that complexity, reduces it to a list which has nothing to do with them, their meanings to us, the way we live through them, the diegesis of our lives. I'm surprised that listing was a close to initial reaction.

Antonioni had a great affect on my own video- and filmmaking, just as, in another world, Derrida or Lyotard had. But I think of sitting in theaters, walking out with amazing gifts I never expected, or reading texts that illuminated everything for me, that arced from horizon to horizon, that opened portals to thought and then quietly allowed the portals themselves to vanish - thinking of these, of them, of so many other deaths, our own among them, as if we are also in the very way of passing. - Alan

↑ Index

14. Adam Fieled

PFS Presents, Brooklyn, Friday!!

Wed 1 Aug 2007

The third installment of PFS PRESENTS will take place this Friday, 8/03, at the Fall Cafe, 307 Smith Street, Carroll Gardens, Brooklyn, at 7 pm. Readers: Dan Hoy, Rosanna Lee, Adam Fieled. Check out new work from Dan and Rosanna on PFS Post:

http://www.artrecess.blogspot.com

Dan Hoy lives in Brooklyn and is an editor for SOFT TARGETS. He is the author of the poetry chapbook "Outtakes", published in Spring 2007 by Lame House Press, and his work has recently appeared in Absent Magazine, Coconut, H_NGM_N, Octopus, and elsewhere.

Rosanna Lee is 26 years old, white, female, 133 lbs, 5 feet 4 inches, lives in Brooklyn pays $766.00 for rent, works as a special ed teacher and waitress, 4th grade, American food, writes without shame. Chapbooks for sale.

Adam Fieled is simply a great big weirdo.

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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15. Alan Sondheim

The World in Two Jokes

Wed 1 Aug 2007

The World in Two Jokes

How many Passenger Pigeons does it take to change a light bulb? None.

How many Tibetan Buddhists does it take to change a light bulb? None.

↑ Index

16. Thomas savage

Re: RIP Ingmar Bergman (1918-2007)

Wed 1 Aug 2007

Thank you for including the wonderful Thai director of Syndromes & A Century. (Is that the correct name of his recent movie? I think so. I saw it not long ago at the IFC movie house in NYC.) It will be interesting indeed to see where his films go from here. Thanks, Tom Savage

George Bowering <[redacted]> wrote: What about One Shot Bodine?

gb

On Jul 31, 2007, at 5:07 PM, Tisa Bryant wrote:
>
> My "Indelible Imagemakers" list, in no order, hella long, and really,
> it could change tomorrow, and well it should; there are at least 20
> filmmakers for my every mood. As for the top whatever, and voting,
> etc? Not interested. I'll leave that to some academy. These folks'
> works haunt, mark, stay with me, and I keep returning, seeking them
> out for more:
>
> Antonioni
> Bergman
> Jean-Pierre Melville
> Alain Resnais
> Renoir
> Fellini
> Almodovar
> Kubrick
> Godard
> Kurosawa
> Cassavetes
> Sembene Ousmane (died last month; was also a novelist)
> Bela Tarr
> Coppola
> Ozu
> Jacques Rivette
> Billy Wilder
> Charles Burnett (and not just for KILLER OF SHEEP)
> Satyajit Ray
> Flora Gomes (and all the overlooked "African New Wave" filmmakers of
> the late 80s -early 90s, along with the "Hong Kong New Wave")
> Otto Preminger

> Shohei Imamura
> Tsai Ming Liang
> Chris Marker (I dare!)
> Scorcese
> Luchino Visconti
> Stanley Kwan
> Claire Denis
> Oscar Micheaux
> George Cukor
> Chantal Akerman
> Nancy Savoca
> Fassbinder
> Spike Lee
> John Sayles
> Apichatpong Weerasethakul (let's see, 10 years from now, what's up)
> Tarkovsky
> Agnes Varda
>
> It's all so intertextual! That's what makes the ongoing conversation
> of cinema so interesting to me. And why the list, really, means
> nothing. But I couldn't help it!
>
> About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE
> WEEPING MEADOW; some buyer's on point at the Brooklyn Public Library.
> I also really liked Bertolucci's BEFORE THE REVOLUTION.
>
> Peace and light to the spirits of Igmar Bergman and Antonioni as they
> pass through this world to the next, and much thanks to them for
> leaving so much of themselves, and their vision, with us.
>
> Tisa
>
> ……
> ……
>
> Prose is like a window; fiction is like a door.
> But it is not uncommon that he who should come in through the door
> jumps in through the window.
>
> MuXin
> translated by Toming Jun Liu
>
> ……
>

> ……
> On Jul 31, 2007, at 5:20 PM, amy king wrote:
>
>> John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?
>>
>> Anything Krystof Kieslowski.
>>
>> Dare I throw Chris Marker into the mix? And Wim Wenders?
>>
>>
>> Ruth Lepson wrote:
>> and cassavettes & who cd forget 'Nashville'
>> http://www.amyking.org/blog
>>
>> ---
>> Luggage? GPS? Comic books?
>> Check out fitting gifts for grads at Yahoo! Search.
>>
>
>
Geo. Bowering, DLit
A devotee of Veronica Lake

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

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17. Raymond Bianchi
Re: poetry foundation vs. chicago police
Wed 1 Aug 2007

I was also there and it is popular to slam Mayor Daley but the rules of safety are the rules.

The venue had two tiny staircases for hundreds of people this was dangerous.

There were kids all over the place and alcohol was being served the venue was not appropriate for the type of gathering.

When I am not being a poet I work as an Events Director and I would not have hosted this many people in a space without getting the right permits. The space is great but not for 1000 people most of whom were drinking.

If there had been a fire these people would have died. That has nothing to do with "gestapo tactics" it has to do with event planning and insurance and safety.

---------- Original message ----------
From: Jennifer Karmin <[redacted]>

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18. David-Baptiste Chirot

film makers

Wed 1 Aug 2007

A person who had a great influence on esp Godard as well as Truffaut and worked a number of times with Samuel Beckett is Buster Keaton, one of the most extraordinary of film makers, and one with a strange and life and career, moving from comedy to tragedy to--Beckett! Since almost all his films' "known copies" were destroyed in a fire, for some time his work was "invisible" except to memories of those who had seen them and via old stills. It was discovered, however, that his ouevre had been lovingly preserved by none other than the Stalin regime. Stalin, the enemy of capitalism loved American films--and every film that came into Soviet Union to play for him as well as ones allowed to be shown publicly, was carefully made copies of. And so it was that a lot of the "lost Classic American Cinema" survived in the world of the Gulags.
(Another great fan and preserver of many American films was Hitler, who, for those noting George W. Bush's cheeseburger pizza "you are what you eat" diet, it should be reminded that Hitler was a vegetarian and drank cocoa rather than coffee.) Three directors who had a huge effect in the Third World of the immediate post colonial period are Ousmane Sembene, Sergio Leone and Pontecorvo (Battle of Algiers). Leone was a Marxist and his "Dollars Trilogy" (A Fistful of Dollars, For a Few Dollars More, The Good, the Bad and the Ugly) had a huge impact stylistically and in terms of the portrayal of a popular "revolutionary hero". Clint East wood became a huge international star actually before he was anything more than a tv actor in the USA--especially in Third World counries. (You can see the huge impact of the Spaghetti Western hero/anti-hero in the Jamaican film The Harder they Come, in which Jimmy Cliff identifies with these characters and their actions. There was also a Jamaican DJ Toaster (rapper) named Clint Eastwood.) Pontecorvo's Battle of Algiers had an immense effect through out the world--and on the rise of independent Cinema in areas combating colonialism, imperialism, suppressions of ethnic identities. Cinema Novo in Brazil, for example and the new cinema in Quebec using a lot of documentary as in the work of Jean-Louis Breault (i have to check the name spelling on him been a long time) and West and North Africa.
A French director with origins in American film noir much stronger than the other French New Wave (he even changed spelling of his last name to be "more American") is Jean-Pierre Melville, a very great director not well enough known in the USA. A lot of the most interesting and films I have seen in recent years have come from South Korea, in visual terms and use of sound/silence as well as some of the most interesting forms of "narrative" and "subject matter". Some of the best independent cinema in the world right now is being made in Thailand, Malayasia and by Palestinians. These are films which are as unusual

formally as in terms of "content". These are just feature films --if one went into the documentary, animation, video, "art films" underground cinema, experimental cinema. cult cinema classics, or even one genre alone--Film Noir say, or Neo-Realism, the "Women's Film", the Juvenile Delinquent Genre, the Women in Prison genre, the Sci-Fi etc etc--of any one or of all countries--War Films, films of Resistance, classics of montage, revolutionaries n the fields of sound or lighting, special effects, of improvisation, of control (Bresson for example), of Propaganda, of the musicals, Westerns (and Easterns), Samurai, Bollywood, etc etc etc--any one area would keep one busy for a long time.
The archeology of the cinema--its Anarkeyology--is never ending and added to continually from the arrival of the new and the discovery and rediscovery of the past. And the latter becomes part of the production of the new--which in turn becomes a recent past influencing the very next new--in yet another form of "New Wave"--you used to have to travel to the Cinematheque in Paris to learn things which now you can find at the tap of the keyboard--which greatly helps in the proliferation of awarenesses and availabilities of film languages, techniques, examples--(of course you don't get to meet all the people who hang at the Cinematheque--) And now it is August--the anniversary of the "Atomic Age"--a cinema that has spawned everything from Godzilla to the latest propaganda productions of the Ministry of Fear (title also of an American WW2 film directed by Fritz Lang which Brecht worked on) in the War on Terror and Nuclear Threats, Weapons of Mass Destruction . . . Thank you to Anny for noting Pasolini and Amy for naming Kieslowski. TCM last month had a tribute to Ida Lupino, a favorite of mine--a very rare figure in cinema history as in the forties she became a star actress and in the Fifties a director, producer and screen writer also. She made some very good films noir--The Hitch hiker and The Bigamist for example. Agnes Varda and Catherine Breillat named before are two directors whose work I think about a lot.
_____ Local listings, incredible imagery, and driving directions - all in one place! Find it! http://maps.live.com/?wip=69&FORM=MGAC01=

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19. David A. Kirschenbaum
Re: poetry foundation vs. chicago police
Wed 1 Aug 2007

As a copy editor, its nice to see that the home of the green mill has a copy desk at the sun-times that knows how to write a headline.

On 8/1/07 2:49 AM, "Jennifer Karmin" <[redacted]> wrote:

> *hi poetics friends....for those who emailed and wanted to know more about the poetry foundation's big public*

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--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/

T: (212) 842-BOOG (2664)
F: [redacted]

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20. **W.B. Keckler**
(no subject)
Wed 1 Aug 2007

Recent entries on Joe Brainard's Pyjamas?mull future biological uses of bioluminescence,?potentialities in matrix poems...scanner art is featured as always and?a shark stares you down...it's just a?regular day at Joe Brainard's P.J.'s...p.s. there's a "special" mint under your pillow if you dare....oh, and John Donne's "Death Be Not Proud" is undergoing revision, please help us beautify this Elizabethan facade...Ihop to http://joebrainardspyjamas.blogspot.com/? And thanks for the info on fireflies from listervers...seems i'm in a cyclical slump area or something, but happy to hear they thrive many elsewheres!
_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

↑ Index

21. **Gerald Schwartz**
Re: RIP Ingmar Bergman (1918-2007)
Wed 1 Aug 2007

Yes, and that list could begin with King Vidor and perhaps continue along with Buster Keaton...

Gerald

> *yeap, ridiculous -- strange that you 'muricans seem to swoon exclusively over eurappian directors -- if I think back on my eurappian youth, & the movies that counted then (for me & my buddies, but also for a number of those european directors mentioned as among the 5 best) I would have to put 1/2 dozen american directors in there immediately: Ford, Wells, Hawks, Walsh, Hitchkock (the Us version), Peckingpaw to begin with & then all the great US comedy directors such as Wilder and all those whose names don't jump off my tongue right now... good lord! I want at least fifty movie makers in there from Eisenstein & Abel Gance to Woody Allen & Stan Brakhage & beyond!*
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billy wilder fritz lang

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Fellini was who I questioned. . . in the long haul.

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Reply-To: UB Poetics discussion group
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aryanil

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> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
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> ---
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> *The poet: always in partibus infidelium -- Paul Celan*
>
> ---
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> *244 Elm Street*
> *Albany NY 12202*
> *h: [redacted]*
> *c: [redacted]*
> *o: 518 442 40 71*
> *Euro cell: (011 33) 6 75 43 57 10*
> *email: [redacted]*
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
>
> ---

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22. David Chirot

Re: film makers (resending as a gamil as much easier to read)

Wed 1 Aug 2007

(note i didn't write on more of my favorite american directors simply as figured others would--welles, griffth, keaton, nicholas ray, douglas sirk, boetticher, peckinpah, clint eastwood, robert aldrich, josef von sternberg, von stroheim (Greed), shirley clark, russ meyer, roger corman, many others-)

A person who had a great influence on esp Godard as well as Truffaut and
> worked a number of times with Samuel Beckett is Buster Keaton, one of the
> most extraordinary of film makers, and one with a strange and life and
> career, moving from comedy to tragedy to--Beckett! Since almost all his
> films' "known copies" were destroyed in a fire, for some time his work was
> "invisible" except to memories of those who had seen them and via old
> stills. It was discovered, however, that his ouevre had been lovingly
> preserved by none other than the Stalin regime. Stalin, the enemy of
> capitalism loved American films--and every film that came into Soviet Union
> to play for him as well as ones allowed to be shown publicly, was carefully
> made copies of. And so it was that a lot of the "lost Classic American
> Cinema" survived in the world of the Gulags.
> (Another great fan and preserver of many American films was Hitler,
> who, for those noting George W. Bush's cheeseburger pizza "you are what
you
> eat" diet, it should be reminded that Hitler was a vegetarian and drank
> cocoa rather than coffee.)
> Three directors who had a huge effect in the Third World of the
> immediate post colonial period are Ousmane Sembene, Sergio Leone and
> Pontecorvo (Battle of Algiers). Leone was a Marxist and his "Dollars
> Trilogy" (A Fistful of Dollars, For a Few Dollars More, The Good, the Bad
> and the Ugly) had a huge impact stylistically and in terms of the portrayal
> of a popular "revolutionary hero". Clint East wood became a huge
> international star actually before he was anything more than a tv actor in
> the USA--especially in Third World counries. (You can see the huge impact
> of the Spaghetti Western hero/anti-hero in the Jamaican film The Harder they
> Come, in which Jimmy Cliff identifies with these characters and their
> actions. There was also a Jamaican DJ Toaster (rapper) named Clint
> Eastwood.)
> Pontecorvo's Battle of Algiers had an immense effect through
> out the world--and on the rise of independent Cinema in areas combating
> colonialism, imperialism, suppressions of ethnic identities. Cinema Novo in
> Brazil, for example and the new cinema in Quebec using a lot of documentary
> as in the work of Jean-Louis Breault (i have to check the name spelling on
> him been a long time) and West and North Africa.
> A French director with origins in American film noir much
> stronger than the other French New Wave (he even changed spelling of his
> last name to be "more American") is Jean-Pierre Melville, a very great
> director not well enough known in the USA.
> A lot of the most interesting and films I have seen in recent
> years have come from South Korea, in visual terms and use of sound/silence
> as well as some of the most interesting forms of "narrative" and "subject

> matter". Some of the best independent cinema in the world right now is
> being made in Thailand, Malayasia and by Palestinians. These are films which
> are as unusual formally as in terms of "content".
> These are just feature films --if one went into the
> documentary, animation, video, "art films" underground cinema,
experimental
> cinema. cult cinema classics, or even one genre alone--Film Noir say, or
> Neo-Realism, the "Women's Film"
> , the Juvenile Delinquent Genre, the Women in Prison genre, the Sci-Fi etc
> etc--of any one or of all countries--War Films, films of Resistance,
> classics of montage, revolutionaries n the fields of sound or lighting,
> special effects, of improvisation, of control (Bresson for example), of
> Propaganda, of the musicals, Westerns (and Easterns), Samurai, Bollywood,
> etc etc etc--any one area would keep one busy for a long time.
> The archeology of the cinema--its Anarkeyology--is never
> ending and added to continually from the arrival of the new and the
> discovery and rediscovery of the past. And the latter becomes part of the
> production of the new--which in turn becomes a recent past influencing the
> very next new--in yet another form of "New Wave"--you used to have to travel
> to the Cinematheque in Paris to learn things which now you can find at the
> tap of the keyboard--which greatly helps in the proliferation of awarenesses
> and availabilities of film languages, techniques, examples--(of course you
> don't get to meet all the people who hang at the Cinematheque--)
> And now it is August--the anniversary of the "Atomic Age"--a
> cinema that has spawned everything from Godzilla to the latest propaganda
> productions of the Ministry of Fear (title also of an American WW2 film
> directed by Fritz Lang which Brecht worked on) in the War on Terror and
> Nuclear Threats, Weapons of Mass Destruction . . .
> Thank you to Anny for noting Pasolini and Amy for naming
> Kieslowski.
>
> TCM last month had a tribute to Ida Lupino, a favorite of mine--a very
> rare figure in cinema history as in the forties she became a star actress
> and in the Fifties a director, producer and screen writer also. She made
> some very good films noir--The Hitch hiker and The Bigamist for example.
> Agnes Varda and Catherine Breillat named before are two directors whose
work
> I think about a lot.
>
> ----------
> Local listings, incredible imagery, and driving directions - all in one

> place! Find it! <http://maps.live.com/?wip=69&FORM=MGAC01>
>

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23. Dan Coffey
Re: RIP Ingmar Bergman (1918-2007)
Wed 1 Aug 2007

Haven't seen any mention of Guy Maddin yet. Only time is keeping him from the eventual "top x directors" list.

I recently saw an early Bergman film ("Port of Call") and was amazed at how cemented his vision was so early on.

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24. Mark Weiss
Re: RIP Ingmar Bergman (1918-2007)
Wed 1 Aug 2007

For the very little that this thread is worth, it seemed to be post-Renoir, i.e., post-Citizen Kane and much of the best Ford, Sturges, Hawks, etc.

The most interesting US directors of the past say 20 years, in my book, are Jonathan Demme and Alan Rudolph, both of whose careers have suffered bigtime from the demands of Hollywood. I've never understood the appeal of Woody Allen.

Mark

At 03:06 AM 8/1/2007, you wrote:
>yeap, ridiculous -- strange that you 'muricans seem to swoon
>exclusively over eurappian directors -- if I think back on my
>eurappian youth, & the movies that counted then (for me & my buddies,
>but also for a number of those european directors mentioned as among
>the 5 best) I would have to put 1/2 dozen american directors in there
>immediately: Ford, Wells, Hawks, Walsh, Hitchkock (the Us version),
>Peckingpaw to begin with & then all the great US comedy directors
>such as Wilder and all those whose names don't jump off my tongue
>right now... good lord! I want at least fifty movie makers in there
>from Eisenstein & Abel Gance to Woody Allen & Stan Brakhage & beyond!
>
>Pierre
>
>On Jul 31, 2007, at 6:36 PM, steve d. dalachinsky wrote:
>

>>this argument is rediculous fellini bergman pasolini godddard
>>etc all
>>masters and so many more why do this silly top ten
>>
>>billy wilder fritz lang
>>
>>On Mon, 30 Jul 2007 17:25:41 -0400 Mark Weiss <[redacted]>
>>writes:
>>>Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to
>>>
>>>make room for Visconti. Godard and Kurosawa are givens. And if
>>>limited to five (assuming we're talking about the post-Renoir
>>>generations) I'd add Almodovar and Wenders. Never had much interest
>>>
>>>in Bergman, tho his later films redeem the earlier ones for me.
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>>>Mark
>>>
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>>>At 04:15 PM 7/30/2007, you wrote:
>>>>Yes, on reading the list of "five" Pasolini was who I thought
>>>about. And
>>>>Fellini was who I questioned. . . in the long haul.
>>>>
>>>>
>>>>>From: Anny Ballardini <[redacted]>
>>>>>Reply-To: UB Poetics discussion group
>>>><[redacted]>
>>>>>Date: Mon, 30 Jul 2007 18:15:50 +0200
>>>>>To: <[redacted]>
>>>>>Subject: Re: RIP Ingmar Bergman (1918-2007)
>>>>>
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>>>chacun son
>>>>>gout, I'd rather have pasolini there_
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>>>>>>
>>>>>>aryanil
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>>>>>>From: UB Poetics discussion group
>>>[mailto:[redacted]] On
>>>>>>Behalf Of Halvard Johnson
>>>>>>Sent: Monday, July 30, 2007 9:09 AM
>>>>>>To: [redacted]
>>>>>>Subject: RIP Ingmar Bergman (1918-2007)
>>>>>>
>>>>>>Hal
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>>>>>>"Art is not a mirror held up to reality,
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>>>>>> --Bertolt Brecht
>>>>>>
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>>>>>>[redacted]
>>>>>>http://home.earthlink.net/~halvard/index.html
>>>>>>http://entropyandme.blogspot.com
>>>>>>http://imageswithoutwords.blogspot.com
>>>>>>http://www.hamiltonstone.org
>>>>>>http://home.earthlink.net/~halvard/vidalocabooks.html
>>>
>
>_____
>
>The poet: always in partibus infidelium -- Paul Celan
>_____
>Pierre Joris
>244 Elm Street
>Albany NY 12202
>h: [redacted]
>c: [redacted]
>o: 518 442 40 71
>Euro cell: (011 33) 6 75 43 57 10
>email: [redacted]
>http://pierrejoris.com
>Nomadics blog: http://pjoris.blogspot.com
>_____

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25. CA Conrad

Re: a conversation with DODIE BELLAMY on Kathy Acker and writing through the...

Wed 1 Aug 2007

Anne Bogle wrote:
>>This is a totally invigorating piece of thought writing -- about today,
>>lives, women writers, women & aging -- I read it straight through, without pause
>>& bookmarked links for further reading & fwd'd it to my writer friends, who
>>are (deep-down old, patient, tired) just waiting to read something like this!
>>Heart. An amazing discussion, honest, & optimistic -- all. AMB

Anne, THANKS! I just forwarded the link to your Buffalo List response to the others. If you get a chance to read Dodie Bellamy's essay on Kathy Acker, DO SO! It's incredible! In fact I should see if there's now a recording of her reading it from PENNSOUND. She blew our minds in Philadlephia reading that essay. And she had one of Kathy Acker's dresses hanging next to her during the reading, a black, sheer dress. A bit haunting, but incredibly beautiful to have both Bellamy and the dress in the room together like that. Thanks again, and yes, please spread the word, these women INSPIRE! IN FACT I WANT EILEEN MYLES TO RUN FOR PRESIDENT AGAIN DAMMIT! CAConrad
http://PhillySound.blogspot.com

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26. Tom W. Lewis

Re: RIP Ingmar Bergman (1918-2007)

Wed 1 Aug 2007

---

no John Huston? did "Annie" skunk his chances for eternal fame?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Gerald Schwartz
Sent: Wednesday, August 01, 2007 10:08
To: [redacted]
Subject: Re: RIP Ingmar Bergman (1918-2007)

Yes, and that list could begin with King Vidor and perhaps continue along
with Buster Keaton...

Gerald

> yeap, ridiculous -- strange that you 'muricans seem to swoon
exclusively
> over eurappian directors -- if I think back on my eurappian youth, &
the
> movies that counted then (for me & my buddies, but also for a number
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> those european directors mentioned as among the 5 best) I would have
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> put 1/2 dozen american directors in there immediately: Ford, Wells,
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>>> make room for Visconti. Godard and Kurosawa are givens. And if
>>> limited to five (assuming we're talking about the post-Renoir
>>> generations) I'd add Almodovar and Wenders. Never had much interest
>>>
>>> in Bergman, tho his later films redeem the earlier ones for me.
>>>

>>> Mark
>>>
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>>> At 04:15 PM 7/30/2007, you wrote:
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>>>> Fellini was who I questioned. . . in the long haul.
>>>>
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> Euro cell: (011 33) 6 75 43 57 10
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> http://pierrejoris.com
> Nomadics blog: http://pjoris.blogspot.com
> _____

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27. steve d. dalachinsky

Re: directors

Wed 1 Aug 2007

---

what kind of mind jerking ifs this childish director stuff
that's why i said originally impossible to pick 5
glad everyone's wokin up i avoided mentioning ford glad someone did

On Wed, 1 Aug 2007 09:58:54 -0400 "J. Michael Mollohan"
<[redacted]> writes:
> All this talk of great filmmakers and yet no one has mention Orson
> Wells?
> Or did I miss that?

>
>
> ----- Original Message -----
> From: "Eric Elshtain" <[redacted]>
> To: <[redacted]>
> Sent: Wednesday, August 01, 2007 7:57 AM
> Subject: directors
>
>
> > John Ford
> >
> >
> > Eric Elshtain
> > Editor
> > Beard of Bees Press
> > http://www.beardofbees.com
>
>

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28. steve russell

Bergam/ RIP

Wed 1 Aug 2007

Bergam was basically August Strindberg mixed with some Kierkegaard. Has anyone read his novels? I haven't, but he turned to writing novels after he retired from filmmaking and directing plays. Noone has mentioned any contemporary filmmakers. Paul Anderson, a young American, has religious symbols in his movies. Martin S ain't so bad either. In d.c., we're not getting much outside the States unless one can make it to the National Gallery. I'm fond of Wim Wenders...

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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29. Thomas savage

Re: a lot of filmakers are dead but Rupert Murdock lives and has bought the Wall Street Journal

Wed 1 Aug 2007

As long as Murdoch doesn't buy the New York Times, he remains a moloch who has little influence on my life, although the extent of his power is scary because he owns myspace or youtube or another one of those newly popular, populist places for everyone to post and see and be seen by other posters. Anyway, no one lives forever or holds power forever. That goes for Lord Rupert I and for George Bush II, thank the heaven in which I do not believe, anyway.

wil Hallgren <[redacted]> wrote: Rupert Murdock has absorbed The Wall Street Journal into his polymorphic media conglomerate. Let's see ...

I can hardly contain my glee --
open the Journal; on page three
to my great surprise --
in front of my eyes --
Anna Coulter au naturally!

Incidentally, can we stop the filmamker count before we start listing James Whale and Roger Corman (both of whom I admire, ok we can see how this gets silly).

Wil

Moody friends. Drama queens. Your life? Nope! - their life, your story.
 Play Sims Stories at Yahoo! Games.

↑ Index

30. Michael Robins

Re: question

Wed 1 Aug 2007

Rob,

I'm reading with Dara Wier in Brooklyn on August 17th, should your friend be interested. Dara's most recent book is truly wonderful.

Details below . . .

-Michael

Dara Wier and Michael Robins
August 17, 2007 - 7:30 pm
The Burning Chair Reading Series

The Fall Cafe / 307 Smith Street / Brooklyn, NY
www.typomag.com/burningchair/

> *my friend Jennifer Mulligan will be in New York from the evening of August 17th to the afternoon of August 19th; are there any lit events she should consider going to?*
>
> *i'll probably send her with some above/ground press publications for handout & maybe some Chaudiere Books catalogues too....*
>
> *rob*
>
> *--*
> *poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/*

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31. Cassandra Laity
CFP: new Sixties Journal from Routledge
Wed 1 Aug 2007

ANNOUNCEMENT AND CALL FOR SUBMISSIONS

Routledge is pleased to announce The Sixties: A Journal of History, Politics, and Culture. A peer-reviewed journal, The Sixties will print its premier issue in spring 2008.

Featuring cross-disciplinary and cutting-edge scholarship from academics and public intellectuals, The Sixties is the only academic journal devoted to this most extraordinary, celebrated, and controversial decade. In addition to research essays and book reviews, The Sixties will include conversations, interviews, graphics, and considerations of the ways that the 1960s continues to define global politics and popular culture.

The Sixties is co-edited by Jeremy Varon, Drew University, Michael S. Foley, City University of New York, and John McMillian, Harvard University.

Editorial Board: Beth Bailey, Winifred Breines, Marianne DeKoven, David Farber, Peniel Joseph, Andrew Huebner, Daniel Kane, Martin Klimke, Felicia Kornbluh, Ian Lekus, Fredrik Logevall, Lorena Oropeza, Jermi Suri, Rhonda Williams, Patricia Zimmerman.

For more information, please visit,: www.sixtiesjournal.com <http://www.sixtiesjournal.com/> or www.informaworld.com/thesixties <http://www.informaworld.com/thesixties>

Call For Submissions

The journal takes "the long sixties" (roughly 1954-1975) as its broad focus, and will include transnational and comparative analyses. Editors welcome submissions in the following areas:

* Social movements and political protest
* Foreign and domestic policy
* Institutions and international relations
* Decolonization and North-South conflicts
* Women's history, gender history and the history of sexuality
* The experiences of subaltern and sub-national groups
* Intellectual history
* Print culture and electronic media
* Music, literature, film, theater, architecture and the visual arts
* Industry, business and advertising
* Science, technology and ecology
* Crime and punishment

Articles should be no more than 8,000 words and free of specialized jargon, with Chicago referencing and limited endnotes. Please send submissions electronically to each of the following addresses: [redacted] <http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]> , [redacted] <http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]> , and [redacted] <http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]> . The deadline for materials to be considered in the inaugural issue is October 1, 2007.

Interested in reviewing a book for The Sixties? Professors or advanced graduate students (ABD) who are be interesting in writing reviews are invited to send short emails listing their credentials and areas of expertise to John McMillian ([redacted] <http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]>). Normally, books will be assigned for review, but scholars interested in writing lengthier interpretive review essays are encouraged to contact the editors. And please bring to our attention to new titles on the 1960s.

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

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32. Anny Ballardini
Re: RIP Ingmar Bergman (1918-2007)
Wed 1 Aug 2007

nor did I, even if there are some memorable quotes ___I will forever remember him with his pills and fear of dying and of living - now that you make me think back I might even like him (talking of Woody Allen)

On 8/1/07, Mark Weiss <[redacted]> wrote:
>
> For the very little that this thread is worth, it seemed to be
> post-Renoir, i.e., post-Citizen Kane and much of the best Ford,
> Sturges, Hawks, etc.
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> >>>>>>
> >>>>>>Halvard Johnson
> >>>>>>==========
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> >>>>>>http://entropyandme.blogspot.com
> >>>>>>http://imageswithoutwords.blogspot.com
> >>>>>>http://www.hamiltonstone.org
> >>>>>>http://home.earthlink.net/~halvard/vidalocabooks.html
> >>>
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> >Nomadics blog: http://pjoris.blogspot.com
> >_____
>

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33. **Mark Weiss**
Re: CFP: new Sixties Journal from Routledge
Wed 1 Aug 2007

Are there also journals for the 50s, 70s and 80s, or are they not academic disciplines yet?

If you suspect that I think this is more than a little silly, you're right. On the other hand, it's a good field for truly lazy academics, and one wouldn't want them underemployed. Hell, they might even get into drugs, sex and rock and roll.

Mark

At 02:46 PM 8/1/2007, you wrote:
>ANNOUNCEMENT AND CALL FOR SUBMISSIONS
>
>Routledge is pleased to announce The Sixties: A Journal of History,
>Politics, and Culture. A peer-reviewed journal, The Sixties will
>print its premier issue in spring 2008.
>
>Featuring cross-disciplinary and cutting-edge scholarship from
>academics and public intellectuals, The Sixties is the only academic
>journal devoted to this most extraordinary, celebrated, and
>controversial decade. In addition to research essays and book
>reviews, The Sixties will include conversations, interviews,
>graphics, and considerations of the ways that the 1960s continues to
>define global politics and popular culture.
>
>The Sixties is co-edited by Jeremy Varon, Drew University, Michael
>S. Foley, City University of New York, and John McMillian, Harvard
University.
>
>Editorial Board: Beth Bailey, Winifred Breines, Marianne DeKoven,
>David Farber, Peniel Joseph, Andrew Huebner, Daniel Kane, Martin
>Klimke, Felicia Kornbluh, Ian Lekus, Fredrik Logevall, Lorena
>Oropeza, Jermi Suri, Rhonda Williams, Patricia Zimmerman.
>
>For more information, please visit,: www.sixtiesjournal.com
><http://www.sixtiesjournal.com/> or
>www.informaworld.com/thesixties <http://www.informaworld.com/thesixties>
>
>Call For Submissions
>

>The journal takes "the long sixties" (roughly 1954-1975) as its
>broad focus, and will include transnational and comparative
>analyses. Editors welcome submissions in the following areas:
>
>* Social movements and political protest
>* Foreign and domestic policy
>* Institutions and international relations
>* Decolonization and North-South conflicts
>* Women's history, gender history and the history of sexuality
>* The experiences of subaltern and sub-national groups
>* Intellectual history
>* Print culture and electronic media
>* Music, literature, film, theater, architecture and the visual arts
>* Industry, business and advertising
>* Science, technology and ecology
>* Crime and punishment
>
>Articles should be no more than 8,000 words and free of specialized
>jargon, with Chicago referencing and limited endnotes. Please send
>submissions electronically to each of the following addresses:
>[redacted]
><http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]>
>, [redacted]
><http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]>
>, and [redacted]
><http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]>
>. The deadline for materials to be considered in the inaugural
>issue is October 1, 2007.
>
>Interested in reviewing a book for The Sixties? Professors or
>advanced graduate students (ABD) who are be interesting in writing
>reviews are invited to send short emails listing their credentials
>and areas of expertise to John McMillian ([redacted]
><http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]>
>). Normally, books will be assigned for review, but scholars
>interested in writing lengthier interpretive review essays are
>encouraged to contact the editors. And please bring to our
>attention to new titles on the 1960s.
>
>
>Cassandra Laity
>Associate Professor

>Co-Editor Modernism/Modernity
>Drew University
>Madison, NJ 07940

↑ Index

34. steve russell
Why the Appeal of Woody Allen? Here's why:
Wed 1 Aug 2007

Woody Allen knows just enough to make an audience with a 4 year degree feel smart. His stuff dates quickly. A much better comedian, and fine writer: Steve Martin. Allen has never done anything nearly as original as Pennies from Heaven. Also, Martin's second novel, The Pleasure of My Company proves that the guy can write...

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

↑ Index

35. kevin thurston
Re: Why the Appeal of Woody Allen? Here's why:
Wed 1 Aug 2007

Why the Appeal of Woody Allen? Here's why:
oh, this smells like a thing to be added to

'i think' its because he (as said in an interview) always went for the laugh over depth. an awful lot of people like to be entertained at a movie--its part of the...appeal.

and, yes, steve, with my 4 year degree woody allen makes me feel *really* smart. but now i dont feel smart. because of you. please come over and download your brain into mine when you have the time.

On 8/1/07, steve russell <[redacted]> wrote:
>
> Woody Allen knows just enough to make an audience with a 4 year degree
> feel smart. His stuff dates quickly. A much better comedian, and fine
> writer: Steve Martin. Allen has never done anything nearly as original as
> Pennies from Heaven. Also, Martin's second novel, The Pleasure of My
Company
> proves that the guy can write...
>
> ---

> Luggage? GPS? Comic books?
> Check out fitting gifts for grads at Yahoo! Search.
>

--
new address
802 richmond ave #2
buffalo, ny 14222

http://fuckinglies.blogspot.com/

↑ Index

36. **Dan Coffey**
for what it's worth
Wed 1 Aug 2007

Two quotes from Christopher Wiman's _Ambition and Survival: Becoming a Poet_, courtesy of the July 23 issue of Publishers Weekly:

"[T]here is a direct correlation between the quality of the poem and the poet's capacity for suffering."

"Most lasting art is made by people who believe with everything in them that art is for the sake of life, but who live otherwise."

↑ Index

37. **Dan Coffey**
Re: for what it's worth
Wed 1 Aug 2007

Ooops - that should be Christian Wiman, not Christopher.

On 8/1/07, Dan Coffey <[redacted]> wrote:
> Two quotes from Christopher Wiman's _Ambition and Survival: Becoming a
> Poet_, courtesy of the July 23 issue of Publishers Weekly:
>
> "[T]here is a direct correlation between the quality of the poem and
> the poet's capacity for suffering."
>
> "Most lasting art is made by people who believe with everything in
> them that art is for the sake of life, but who live otherwise."
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

38. **Mark Weiss**

Re: Why the Appeal of Woody Allen? Here's why:

Wed 1 Aug 2007

Self-loathing never seems especially funny to me. But it is a matter of taste, which on ne discute pas.

Mark

At 04:54 PM 8/1/2007, you wrote:
>*Why the Appeal of Woody Allen? Here's why:*
>oh, this smells like a thing to be added to
>
>'i think' its because he (as said in an interview) always went for the laugh
>over depth.
>an awful lot of people like to be entertained at a movie--its part of
>the...appeal.
>
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> >
> > ---
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>
>
>
>--
>*new address*
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>buffalo, ny 14222

>
>http://fuckinglies.blogspot.com/

↑ Index

39. Aryanil Mukherjee
Re: RIP Ingmar Bergman (1918-2007)
Wed 1 Aug 2007

I'm the one to be blamed, I started this. My initial 5, or ok, lets say 10, pertained to Bergman's generation. Now we have names from virtually every age of cinema. What makes me glad is that from a "silly" naming game we are now into a movie-mood sharing specific films, personal experiences, nostalgias etc.

Great names have come up. Talking about American cinema, we went as far back as Vertov, but sadly no one mentioned D W Griffith whom I would call the father of modern cinema. Also, we forgot Charles Chaplin - he made a lot of films here, in Chicago and NY. Going around the world, I can't think of a film director better known internationally.

Notable omissions I can think of are -

Hungary - Zoltan Fabri, Marta Meszaros, Zanussi,
the Czech new wave heros - Milos Forman, Jiri Menzel, Vera Chitilova
France - Louis Malle, Robert Bresson
India - Ritwik Ghatak, Mrinal Sen
Cuba - Tomas Alea
Poland - Roman Polanski
Germany - Volker Schlondroff, Marguerite Von Trotta
Turkey - Yilmaaz Gunay
Iran - Mohsen Makhmalbaf, Zafar Panahi
Brazil - Nelson Pereira

Aryanil

----- Original Message -----
From: "Tisa Bryant" <[redacted]>
To: <[redacted]>
Sent: Tuesday, July 31, 2007 8:07 PM
Subject: Re: RIP Ingmar Bergman (1918-2007)

I just watched L'ECLISSE for the 5th time (I wrote a piece on it; be out soon), but love the inexplicable actions of THE PASSENGER and L'AVVENTURA.

Haven't watched Bergman since last year (AUTUMN SONATA); will return to him, "my first film love". I think PERSONA was the first I saw of his, at the

Brattle Theater in Cambridge, MA. My film school. I remember one particular evening, at the end of a failed love affair that hadn't quite ended, I watched three Bergman films (WILD STRAWBERRIES was one) in a row. But sadly, I've always attempted to watch THE SEVENTH SEAL late at night, and I've always fallen asleep. He taught me about light, dark, silence and the layered frame (I think someone said something about his depth of field, or some suchness).

Bergman's women...and Woody Allen's, Godard's, Cassavetes', Fellini's, etc...it's more than amazing, what these women have done for film, in film, made visible, palpable...in an expression of the inexpressible (to quote Blonde Redhead, a propos a Vitti), from director to actor. didn't a book on Monica Vitti just come out? I remember reading a review in BookForum, I think.

My "Indelible Imagemakers" list, in no order, hella long, and really, it could change tomorrow, and well it should; there are at least 20 filmmakers for my every mood. As for the top whatever, and voting, etc? Not interested. I'll leave that to some academy. These folks' works haunt, mark, stay with me, and I keep returning, seeking them out for more:

Antonioni
Bergman
Jean-Pierre Melville
Alain Resnais
Renoir
Fellini
Almodovar
Kubrick
Godard
Kurosawa
Cassavetes
Sembene Ousmane (died last month; was also a novelist)
Bela Tarr
Coppola
Ozu
Jacques Rivette
Billy Wilder
Charles Burnett (and not just for KILLER OF SHEEP)
Satyajit Ray
Flora Gomes (and all the overlooked "African New Wave" filmmakers of the late 80s -early 90s, along with the "Hong Kong New Wave")
Otto Preminger
Shohei Imamura
Tsai Ming Liang
Chris Marker (I dare!)

Scorcese
Luchino Visconti
Stanley Kwan
Claire Denis
Oscar Micheaux
George Cukor
Chantal Akerman
Nancy Savoca
Fassbinder
Spike Lee
John Sayles
Apichatpong Weerasethakul (let's see, 10 years from now, what's up)
Tarkovsky
Agnes Varda

It's all so intertextual! That's what makes the ongoing conversation of cinema so interesting to me. And why the list, really, means nothing. But I couldn't help it!

About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE WEEPING MEADOW; some buyer's on point at the Brooklyn Public Library. I also really liked Bertolucci's BEFORE THE REVOLUTION.

Peace and light to the spirits of Igmar Bergman and Antonioni as they pass through this world to the next, and much thanks to them for leaving so much of themselves, and their vision, with us.

Tisa
……
……

Prose is like a window; fiction is like a door.
But it is not uncommon that he who should come in through the door
jumps in through the window.

MuXin
translated by Toming Jun Liu
……
……

On Jul 31, 2007, at 5:20 PM, amy king wrote:

> *John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?*
>
> *Anything Krystof Kieslowski.*
>
> *Dare I throw Chris Marker into the mix? And Wim Wenders?*

> *Ruth Lepson <[redacted]> wrote:*
> *and cassavettes & who cd forget 'Nashville'*
> *http://www.amyking.org/blog*
>
> *---*
> *Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.476 / Virus Database: 269.10.25/926 - Release Date: 7/29/2007 11:14 PM

↑ Index

40. c. s. giscombe
Re: directors (bergman, antonioni, etc.)
Wed 1 Aug 2007

I've generally found Bergman just a touch over-wrought though I endlessly admire "Persona" and the oddly insistent "Smiles of a Summer Night." (And, for that matter, "Shame.")

I saw Antonioni's "Blow-Up" when it first came out, when I was in high school—the Catholic Motion Picture Office/ Legion of Decency ratings were posted once a week in the school library and "Blow-Up" was "Condemned" which made it a must-see. The film of course gave me a great deal more than I expected—certainly it was one of the big events of my adolescence—and I'm glad this week that I was able to see Antonioni himself when he was a visiting artist, a "Professor at Large," at Cornell in the 1980s. The main public event of his visit was a screening of the three-hour, almost unbearably bleak, version of "The Passenger." He stepped up to the microphone, softly thanked the audience for coming, and simply had the projectionist start the movie.

And since Steve Russell mentioned "Pennies From Heaven," I'll note that it was written by Dennis Potter, who died a few years ago. Potter, who was British, had decided at some point that he would work exclusively in television and he used his decision to good effect. "Pennies From Heaven" was made originally as a mini-series for the BBC in 1978 and starred Bob Hoskins—I found it when it was re-broadcast on PBS in 1980 or so. It's still probably the best thing I've ever seen that was done for TV. Potter also wrote the very fine "Singing

Detective," also a BBC mini-series—both it and "Pennies From Heaven" are findable these days and quite worth watching.

C. S. Giscombe

[redacted]

telephone: [redacted]

↑ Index

41. ALDON L NIELSEN

Calling Maria Damon, Mark Nowak, everybody in the Twin Cities

Wed 1 Aug 2007

Dearest friends:

Please, as soon as you see this, post a note to let us know you and all our other good friends weren't on that bridge --

<<

Dorothy F. August
Steve Cannon
Luis Chaluisan
Steve Dalachinsky
Bob Hershon
Eliot Katz
Judith Malina
Lissa Moira
Yuko Otono
Hanon Reznikov
Bina Sharif
Larissa Shmailo
George Wallace
Chavisa Woods
Bill Zavatsky
Joanie Fritz-Zosike

Larissa Shmailo (http://myspace.com/larissaworld)
"The poet, like the lover, is a menace on the assembly line."
-Rollo May

http:// (http://larissashmailo.blogspot.com/)
www.myspace.com/thenonetworld (http://www.myspace.com/thenonetworld)
http://larissashmailo.blogspot.com (http://larissashmailo.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

43. Ann Bogle
Re: Calling Maria Damon, Mark Nowak, everybody in the Twin Cities
Wed 1 Aug 2007

Ann Bogle was not on the 35W bridge in Minneapolis when the bridge collapsed; thanks for posting for our whereabouts -- hope all are safe. AMB

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

44. Murat Nemet-Nejat
Re: directors
Wed 1 Aug 2007

---

o you didn't.

Murat

On 8/1/07, J. Michael Mollohan <[redacted]> wrote:
>
> All this talk of great filmmakers and yet no one has mention Orson Wells?
> Or did I miss that?
>
>
> ----- Original Message -----
> From: "Eric Elshtain" <[redacted]>
> To: <[redacted]>
> Sent: Wednesday, August 01, 2007 7:57 AM
> Subject: directors
>
>
> > John Ford
> >
> >
> > Eric Elshtain
> > Editor
> > Beard of Bees Press
> > http://www.beardofbees.com
>

↑ Index

45. mIEKAL aND

Re: Calling Maria Damon, Mark Nowak, everybody in the Twin Cities

Wed 1 Aug 2007

I believe Maria flew to Cape Cod earlier today, that's what she told us yesterday... This is absolutely gut-wrenching to watch--

On Aug 1, 2007, at 8:37 PM, ALDON L NIELSEN wrote:

> *Dearest friends:*
>
> *Please, as soon as you see this, post a note to let us know you and all our*
> *other good friends weren't on that bridge --*

↑ Index

46. tyrone williams

Re: Calling Maria Damon, Mark Nowak, everybody in the Twin Cities

Thu 2 Aug 2007

Hear, hear.

tyrone

-----Original Message-----
>From: ALDON L NIELSEN <[redacted]>
>Sent: Aug 1, 2007 9:37 PM
>To: [redacted]
>Subject: Calling Maria Damon, Mark Nowak, everybody in the Twin Cities
>
>Dearest friends:
>
>Please, as soon as you see this, post a note to let us know you and all our
>other good friends weren't on that bridge --
>
>
><<<

47. Fluffy Singler

Re: Calling Maria Damon, Mark Nowak,Tom Lewis, everybody in the Twin Cities

Thu 2 Aug 2007

I'm in the Twin Cities. Was on campus at the University (less than a mile from the bridge, maybe half a mile) rehearsing a show when we got the news and saw the thing with my own eyes within about the first 15 minutes after it happened. Traumatized but otherwise ok from here.

Thanks for the check in. I too would like to hear from everyone.

Laura Winton

-----Original Message-----
From: ALDON L NIELSEN [mailto:[redacted]]
Sent: Wednesday, August 01, 2007 8:38 PM
Subject: Calling Maria Damon, Mark Nowak, everybody in the Twin Cities

Dearest friends:

Please, as soon as you see this, post a note to let us know you and all our other good friends weren't on that bridge --

<<

Well! That's something.

↑ Index

49. Alan Sondheim

the mirror

Thu 2 Aug 2007

---

the mirror

everything has been said about the mirror, speech cannot reflect, lip reading is muscle reading, speech reflects upon speech, there is here and that, there are no scent, touch, nothing of temperature or sound, sound may reflect, not here and now among the eye, there are no taste, of which the pure, for example that dirty bum over there, no need to clean her mirror cloth, brilliant, what happens before the mirror is caught within the mirror, from a certain viewpoint, certain angle, not everywhere, not even where you or i are

the mirror is a form of digital memory, instantaneous release and absence of commitment, filtered the visible within the eternal, that is to say positioning the eternal, positing the turn away from, away from what, from contagion, from what cannot reflect or be reflected, there are always exceptions, less relevant than one might think, what is the rule here, only photonic mechanisms, absorption release, according to what, according to mathesis, to pure form itself, to the cleansed mirror, forgetting just the rest of things

turning the mirror off, turning away from the mirror, from mirror or mirroring, even the shift at an obtuse angle, there it goes, there it all goes

but the memory, that is, of the digital before its bearing, before presage, prespeech, of a future anterior, which is what, which is why the mirror appears to foretell what, foretell the future

which is why the future is digital

(http://www.asondheim.org/mirror1.jpg)
(http://www.asondheim.org/mirror2.jpg)
(http://www.asondheim.org/mirror3.jpg)
(http://www.asondheim.org/mirror4.jpg)

↑ Index

50. Thomas savage

Re: Why the Appeal of Woody Allen? Here's why:

Thu 2 Aug 2007

What you say about Steve Martin was true. He made a great movie called The Man With Two Brains quite a few years ago. The movies he's made lately seem

mostly aimed at the low IQ set so I haven't seen them. In thirty years of movie making, Woody Allen has made only one bad movie. Regards, Tom Savage

steve russell <[redacted]> wrote: Woody Allen knows just enough to make an audience with a 4 year degree feel smart. His stuff dates quickly. A much better comedian, and fine writer: Steve Martin. Allen has never done anything nearly as original as Pennies from Heaven. Also, Martin's second novel, The Pleasure of My Company proves that the guy can write...

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

↑ Index

51. Tom W. Lewis
Re: Calling Maria Damon, Mark Nowak,Tom Lewis, everybody in the Twin Cities
Thu 2 Aug 2007

I was still at work in Eagan (about 15 m south of the 35W bridge site) -- heard about it on the radio. I drive over two bridges twice daily to get to and from work (spanning the Mississippi and the Minnesota Rivers), but lower down from where the 35W bridge gave way.

my favorite back-door route into Minneapolis is now cut off, under the wreckage -- otherwise, thankfully, everyone I know is safe and accounted for this morning.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Fluffy Singler
Sent: Wednesday, August 01, 2007 23:38
To: [redacted]
Subject: Re: Calling Maria Damon, Mark Nowak,Tom Lewis, everybody in the Twin Cities

I'm in the Twin Cities. Was on campus at the University (less than a mile
from the bridge, maybe half a mile) rehearsing a show when we got the news

and saw the thing with my own eyes within about the first 15 minutes after
it happened. Traumatized but otherwise ok from here.

Thanks for the check in. I too would like to hear from everyone.

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>Check out fitting gifts for grads at Yahoo! Search.
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>
>---
>Boardwalk for $500? In 2007? Ha!
>Play Monopoly Here and Now (it's updated for today's economy) at Yahoo!
Games.

↑ Index

53. steve d. dalachinsky

Re: directors

Thu 2 Aug 2007

---

just saw sakarov's moloch wow lots more great films than there are
great film maker's
bela tarr 4 great films satantango

On Wed, 1 Aug 2007 23:16:15 -0400 Murat Nemet-Nejat <[redacted]>
writes:
> o you didn't.
>
> Murat
>
> On 8/1/07, J. Michael Mollohan <[redacted]> wrote:
> >
> > All this talk of great filmmakers and yet no one has mention Orson
> Wells?
> > Or did I miss that?

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> >
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> > From: "Eric Elshtain" <[redacted]>
> > To: <[redacted]>
> > Sent: Wednesday, August 01, 2007 7:57 AM
> > Subject: directors
> >
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> > > John Ford
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> > >
> > > Eric Elshtain
> > > Editor
> > > Beard of Bees Press
> > > http://www.beardofbees.com
> >
>
>

↑ Index

54. **steve d. dalachinsky**

Re: CFP: new Sixties Journal from Routledge

Thu 2 Aug 2007

WHaT THE FUG(S) IS A PUBLIC INTELLECTUAL? YOU MEAN DROP OUTS LIKE ME?

oh and academics? are they not available to the public are the private intellectuals?

are poems acceptable or knowing someone on the editorial board? a very 60's thing...

On Wed, 1 Aug 2007 14:46:02 -0400 Cassandra Laity <[redacted]>
writes:
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> Oropeza, Jermi Suri, Rhonda Williams, Patricia Zimmerman.
>
> For more information, please visit,: www.sixtiesjournal.com
> <http://www.sixtiesjournal.com/> or
> www.informaworld.com/thesixties
> <http://www.informaworld.com/thesixties>
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> * The experiences of subaltern and sub-national groups
> * Intellectual history
> * Print culture and electronic media
> * Music, literature, film, theater, architecture and the visual arts
>
> * Industry, business and advertising
> * Science, technology and ecology
> * Crime and punishment
>
> Articles should be no more than 8,000 words and free of specialized
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> [redacted]
>
<http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]
journal.com>
> , [redacted]
>
<http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]
sjournal.com>
> , and [redacted]
>
<http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]
urnal.com>
> . The deadline for materials to be considered in the inaugural
> issue is October 1, 2007.
>
> Interested in reviewing a book for The Sixties? Professors or
> advanced graduate students (ABD) who are be interesting in writing
> reviews are invited to send short emails listing their credentials
> and areas of expertise to John McMillian ([redacted]
>
<http://b7.mail.yahoo.com/ym/sixtiesjournal.com/Compose?To=[redacted]
urnal.com>
>). Normally, books will be assigned for review, but scholars
> interested in writing lengthier interpretive review essays are
> encouraged to contact the editors. And please bring to our
> attention to new titles on the 1960s.
>
>
> Cassandra Laity
> Associate Professor
> Co-Editor Modernism/Modernity
> Drew University
> Madison, NJ 07940
>
>

↑ Index

55. Maria Damon

Re: Calling Maria Damon, Mark Nowak, everybody in the Twin Cities

Thu 2 Aug 2007

---

i'm ok, just left for a plane to b'ton y'day. but the bridge is right by the University so i'm pretty freaked. mark? you out there?

ALDON L NIELSEN wrote:
> Dearest friends:
>
> Please, as soon as you see this, post a note to let us know you and all our
> other good friends weren't on that bridge --
>
>
>
<<

Steve Martin is pretty fantastic though as a comedian. If anyone could FINALLY put A CONFEDERACY OF DUNCES to the screen properly it's Steve Martin! And if he asked Lily Tomlin for help in putting it together it would probably be one of the finest comedies of our lives.

By the way I JUST LOVE IT when you guys get on here and measure your cock sizes by how many years of school you have, or other such crap! It cracks me up for hours! YOU'RE THE REAL COMEDIANS! HEHEHEHE!

Meanwhile I was thrown out of college for arguing with the professors. It's always amazed me I was asked to leave for THAT, and NOT because I slept with one of them. Well, that's for his wife to sort out, not me.

CAConrad
http://PhillySound.blogspot.com

↑ Index

57. Catherine Daly

Re: CFP: new Sixties Journal from Routledge

Thu 2 Aug 2007

---

it is the long sixties, so it includes the 50s and 70s; Barry S is saying that this is the late modern period

just like the long sixteenth century is the former baroque period called the early modern period

actually this sort of jockeying for position & "new areas" seems like academia being entrepreneurial

--
All best,
Catherine Daly
[redacted]

↑ Index

58. Grant Jenkins

Bookstores in your town? A comprehensive list

Thu 2 Aug 2007

Dear List,

I'm compiling as comprehensive a list as I can of bookstores in North America and the UK that carry good selections of or hold readings/signings in experimental/innovative poetry, poetics, and poetry criticism. Please backchannel. Once I compile the list, I will make it available to everyone online. Thanks for your help!

Best,

Grant
--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

59. steve russell
Why Woody Allen: MY BAD...
Thu 2 Aug 2007

---

i looked it up. Steve Martin didn't write or direct Pennies from Heaven. He starred in it. His second novel The Pleasure of My Company is worth reading.

I love posting. It's therapeutic. I'm insufferably opinionated. Dogmatic. I dropped out of college in my Senior year. Instead of inflicting my neurosis on friends...

Got a little couch potato?
Check out fun summer activities for kids.

↑ Index

60. Dan Waber
3,686 visual poetry links
Thu 2 Aug 2007

New at vispoets.com, The List Of Links.

3,686 links listed and organized by conceptual tag.

There goes your afternoon.

In the "resources & references" section of the forum at vispoets.com, or, to go directly to the entry:

http://vispoets.com/index.php?showtopic=8521

Guests may read, however, you must register to make posts to the forum (thus, to suggest missing links). Registered users also get free gallery space, so please consider signing up. It's quick, free, and easy.

If you just want to make use of the list and not make use of vispoets.com, it's served up from: http://del.icio.us/visualpoetry

Regards,
Dan

↑ Index

61. Skip Fox
Re: Charles Simic Named Poet Laureate
Thu 2 Aug 2007

So is the ad for Sprint Speed.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Davey Volner
Sent: Thursday, August 02, 2007 7:01 AM
To: [redacted]
Subject: Charles Simic Named Poet Laureate

http://www.nytimes.com/2007/08/02/books/02poet.html

Well! That's something.

↑ Index

62. Mairead Byrne
Re: Bookstores in your town? A comprehensive list
Thu 2 Aug 2007

WHAT A GREAT IDEA!
(The Bookpackers Guide to the Galaxy!)
Mairead

>>> [redacted] 08/02/07 1:42 PM >>>
Dear List,

I'm compiling as comprehensive a list as I can of bookstores in North America and the UK that carry good selections of or hold readings/signings in experimental/innovative poetry, poetics, and poetry

criticism. Please backchannel. Once I compile the list, I will make it

available to everyone online. Thanks for your help!

Best,

Grant
--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

63. Dave Barber
Re: Charles Simic Named Poet Laureate
Thu 2 Aug 2007

---

interesting poems!

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Skip Fox
Sent: Thursday, August 02, 2007 1:08 PM
To: [redacted]
Subject: Re: Charles Simic Named Poet Laureate

So is the ad for Sprint Speed.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Davey Volner
Sent: Thursday, August 02, 2007 7:01 AM
To: [redacted]
Subject: Charles Simic Named Poet Laureate

http://www.nytimes.com/2007/08/02/books/02poet.html

Well! That's something.

↑ Index

64. Halvard Johnson
Re: Why the Appeal of Woody Allen? Here's why:
Thu 2 Aug 2007

You just haven't been trying, Mark. Why do you think
you were given two eyes?

Hal

"If the brain were so simple we could understand
it, we would be so simple we couldn't."
--Lyall Watson

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 2, 2007, at 10:23 AM, Mark Weiss wrote:

> *Agreed. I've rarely seen more than one bad Woody Allen film at a time.*
>
> *Mark*
>
> *At 10:33 AM 8/2/2007, you wrote:*
> *What you say about Steve Martin was true. He made a great movie called The Man With Two Brains quite a few years ago. The movies he's made lately seem mostly aimed at the low IQ set so I haven't seen them. In thirty years of movie making, Woody Allen has made only one bad movie. Regards, Tom Savage*
>
> *steve russell <[redacted]> wrote: Woody Allen knows just enough to make an audience with a 4 year degree feel smart. His stuff dates quickly. A much better comedian, and fine writer: Steve Martin. Allen has never done anything nearly as original as Pennies from Heaven. Also, Martin's second novel, The Pleasure of My Company proves that the guy can write...*
>
> *---*
> *Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*
>
> *---*
> *Boardwalk for $500? In 2007? Ha!*
> *Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.*

↑ Index

65. charles alexander
Re: Bookstores in your town? A comprehensive list
Thu 2 Aug 2007

Yes, but the list probably will need constant updating. It seems that we lose such stores with great regularity, and while others come up, sometimes, to

replace them, those seem to have very short lives. The story here in Tucson would have been quite different at various points here in the last 20 or so years. Even different now from 2 years ago. The last two lost that held such events or had such selections (generally the events were better than the selections) were Biblio (Congress St.) and Reader's Oasis (Speedway).

charles

At 02:38 PM 8/2/2007, you wrote:
>WHAT A GREAT IDEA!
>(The Bookpackers Guide to the Galaxy!)
>Mairead
>
> >>> [redacted] 08/02/07 1:42 PM >>>
>Dear List,
>
>I'm compiling as comprehensive a list as I can of bookstores in North
>America and the UK that carry good selections of or hold
>readings/signings in experimental/innovative poetry, poetics, and poetry
>
>criticism. Please backchannel. Once I compile the list, I will make it
>
>available to everyone online. Thanks for your help!
>
>Best,
>
>Grant
>--
>
>G. Matthew Jenkins
>Director of the Writing Program
>Faculty of English Language & Literature
>The University of Tulsa
>Tulsa, OK 74104
>[redacted]

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]

chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

66. W.B. Keckler
Re: Why the Appeal of Woody Allen? Here's why:
Thu 2 Aug 2007

Gee, Woody Allen? Only one bad film?...I hope you're talking about The Curse of the Jade Scorpion b/c it doesn't really get any worse than that...as if slobbering over one way-too-young-for-his-libido chickie at home wasn't enough, he had to cast himself as ubermensch-stud yet again charming a sweet young thing into pretending he's hot man-meat...thank god for scripts which are kinder than the gods to old men like woody...making pretty girls coo unfathomable sentiments....

I think people still discuss him and see him because he IS funny quite often...the Tolstoy send ups and such...and I guess when he matured it was interesting to watch him explore/adopt the theme of amorality (with movies like Crimes & Misdemeanors), which I think paralleled his own life, and his embracing of Nietzschean ideas he had once mocked....

Manhattan is still a great big silvery kiss for New York and I think it's still a beautiful work, it really holds up. Go, Diane!

He seems perfectly fine with making really schlocky films quite often...like The Purple Rose of Cairo....I still like Interiors mostly because it's so fun to watch the way Diane Keaton cottons to all the BIG cliches about how a poet is "supposed" to act and feel....and Maureen Stapleton was fabulous in it....if the ex wife had discovered IKEA she would still be alive and there would be no tragedy in that movie, but tra la....

Side Effects is great bathroom literature...good job, Woody...

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

67. Stephen Vincent
New de Blog - City stuff
Thu 2 Aug 2007

Found City Signage, Posters, Shop Windows and Commentary:

Dog Walks & Portraits
You Can Buy a Frida Kahlo Skate Board!
³Hot Art² - San Francisco
Eros Meets Stencil Art - Dolores Park

http://stephenvincent.net/blog/

Enjoy,

Stephen

If you missed it:

Walking Theory Junction Press (84 pages, $12)
www.junctionpress.com

... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the ³take the top of your head off² test. I went cover to cover without even sitting up. Ron Silliman, Silliman¹s Blog, http://ronsilliman.blogspot.com/ (May 20, 2007)

↑ Index

68. Alan Sondheim

Radio, fossils, sound, abjection

Thu 2 Aug 2007

Radio, fossils, sound, abjection

Some extremely old (crystal) radio equipment I'll be working with in New York and West Virginia:

The cylinders are the oldest - they're called a 'loose coupler' - this is probably an 'Arlington' type and is an adjustable inductor used for tuning. I think the date is between 1912-1914 which is extremely old for radios. The earphones are newer, but I'm not sure how new, since I have a Western Electric 1903 linesman telephone set (I showed it to you) that I has roughly the same design. So probably around the same time. The 'box' is a tunable spherical inductor - I have no idea how to use this (yet; I do have schematics back in Brooklyn); I'm guessing the date is between 1915-1919 at the latest. So all of this stuff is extremely early. The cat whisker and galena crystal mounted on the loose coupler is much later; I'm guessing the 50s or so. The loose coupler would have attached to elements spread out on a bench - there weren't any 'sets' that I know of from this period, although I may well be wrong. In other words, this is a more modern crystal that someone attached to the board to complete the set.

I want to set all of this up with an extremely long wire antenna; I don't think it will be that difficult and I'll probably have the thing running in a week or so after returning to NY. The eventual idea would be to record the roar of the

world, as well as VLF signals, and then to study the result with a modern signal analyzer, either hardware or software.

Now part of the theory here - again, thinking of mirror as digital - and then one might think of sound and its reflections as neither or both digital and analog - 'uncanny':

Sound always within the imminence of presence - the same sound or granularity whether present nearby or at a distance - echo etc. gives an indication of distance (as if there were a 'distance function), but it's a 'spread' of the original which is always already spread (in time). The original is always present. The original is always present. Sound is always interior and exterior, it relates to abjection (as in opposition to the mirror (stage)); it's second person, it speaks within the body, it's a 'voice in the head' - the mirror on the other hand is all exteriority, purification -

Echoes are uncanny - they're a dislocation of granularity; at the same time they preserve it as a kernel (within an aura). - They re/present the kernel as if it were within the abject.

The visible has no aura.

Radio:

http://www.asondheim.org/radio1.jpg
http://www.asondheim.org/radio2.jpg
http://www.asondheim.org/radio3.jpg
http://www.asondheim.org/radio4.jpg
http://www.asondheim.org/radio5.jpg
http://www.asondheim.org/radio6.jpg
http://www.asondheim.org/radio7.jpg
http://www.asondheim.org/radio8.jpg
http://www.asondheim.org/radio8.jpg
http://www.asondheim.org/radio10.jpg
http://www.asondheim.org/radio11.jpg
http://www.asondheim.org/radio12.jpg

Then there are two fossils of interest - these are belemites that seem to be mating. (These were found in the Denver Public Library marble!)

http://www.asondheim.org/fossil1.jpg
http://www.asondheim.org/fossil2.jpg

↑ Index

69. Nathaniel Siegel

2,117 days of silence: a visual presentation Aug 1-Aug 19 2007 the Art Wall BPC

Fri 3 Aug 2007

PRESS RELEASE

August 1, 2007 The artist Nathaniel Siegel has created an installation on the Art Wall at The Bowery Poetry Club: â€œ2,117 days of silence: a visual presentation.â€ To mark the 20th anniversary of ACT-UP New York City, the artist has gathered documentary evidence of the first mention of AIDS in the New York Times (July 3, 1981) â€œRARE CANCER SEEN IN 41 HOMOSEXUALSâ€ by Lawrence K. Altman; and a transcript of President Ronald Reaganâ€™s first public statement of the word â€œAIDSâ€ on April 1, 1987 at a Luncheon for Members of the College of Physicians in Philadelphia, Pennsylvania. Reaganâ€™s inaction inspired the original poster of SILENCE = DEATH in 1986. A copy of that original poster is also on view. Using calendarâ€™s of the years 1981 to 1989, the artist visually presents those days of silence. The calendarâ€™s presented are from the artistâ€™s collection and are representative of images that would be available to gay men in the â€˜80â€™s. ACT-UP New York City notes on their website that in 1987 the year Reagan first said AIDS: 41,027 persons are dead and 71,176 persons diagnosed with AIDS in the U.S. Today, in New York City, there is no public school education of ways to prevent the transmission of sexually transmitted diseases including the proper use of condomâ€™s and their effectiveness in preventing the spread of HIV and AIDS. Today, the current administrationâ€™s abstinence programs regarding discussions of sexual activity among teenagers and young adults amounts to the same SILENCE =DEATH scenario for our Lesbian Gay Bisexual Trans-gendered and Straight Youth : 20 years after we first learned about AIDS and effective ways to prevent infection with the proper use of condoms. On Friday August 3, 2007, the Bowery Poetry Club will host an opening reception for the artist from 6pm to 7pm. The Bowery Poetry Club is located at 308 Bowery between Houston and Bleecker on the Lower East Side of New York City across from CBGBâ€™s.

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

70. Rebecca Weaver

some TC lit folks ok+ bergman

Fri 3 Aug 2007

---

hello all,

was on my way to a twin cities book festival meeting (rain taxi, and everyone there ok) when the bridge went down, saw the smoke from the truck fire obscuring the mpls. skyline from the Lake street bridge. the reports of missing and casualties is lower than they projected last night, though the divers are still looking in the cars through the day and into the next week.

can't tell you what a shock it is, to have traveled that bridge so many times. A physicist friend of mine works in a lab at the base of the bridge. she'd left early yesterday to help a friend move. the building, which houses a particle accelerator, was ok, and they're now using it for recovery operations.

so far, haven't heard of anyone in the TC lit community who was involved or near the bridge.

also can't describe the gratitude I feel for the concern here on the list for all here. thank you *all* for your thoughts and good wishes.

if you're looking to donate, check out www.kstp.com and the red cross.

on a lighter note, to follow the bergman thread, for those of you who turn to DVDs of old tv show for comfort, from Northern Exposure:

Grandma Woody: "The thing that's so amazing about Bergman, aside from his terrific Swedish gulit . . . is he doesn't try to explain away the apparent meaninglessless of life. His films are not mere quietist exercises anymore than they're, uh, pat expressions of radical subjectivism . . ."

Ed Chigliak: "yeah . . ."

↑ Index

71. Jennifer Karmin
JOB: Creative Time
Fri 3 Aug 2007

Creative Time
http://www.creativetime.org

New York City’s veteran and vanguard public arts presenter, seeks an enthusiastic individual with a unique skill set: a people person who is equally at ease handling office administration. The Development Assistant is a highly organized multi-tasker who thinks big while managing the smallest details. The ideal candidate will have a passion for the arts, strong interest in event management and donor cultivation, and a desire to work in a lively and fast-paced environment.

The Development Assistant reports to the Directors of Individual and Institutional Giving to support all aspects of organizational fundraising. Primary responsibilities include: Planning and executing all fundraising events; Providing major support for Creative Time's annual gala; Managing entry-level individual membership program, securing new members and renewing existing members; Drafting select foundation grants and reports; Managing departmental interns. Day to day responsibilities include mailings and correspondence, scheduling meetings, meticulously maintaining database development records, and tracking all donations and gifts.

Requirements: BA required, previous development and special events experience preferred. Candidate must be flexible, highly organized, detail oriented, and a strategic, self-directed, team player. Must be computer proficient, and possess effective writing and impeccable editing skills. Regular work hours are 10-6, and the Development Assistant must also manage after-hours development events and attend all Creative Time programs and events.

Salary: $30K. Full health benefits after three months. Attractive vacation package.

Application Materials: Please submit application materials by email OR snail mail (NOT BOTH). Required materials include a resume, cover letter with references, and 2 Writing Samples with creative flair (preferably 1 letter and one narrative) to:

Heather Peterson
Deputy Director
Creative Time
307 Seventh Avenue, Suite 1904
New York, NY 10001

Or email [redacted]
No calls please.

Need a vacation? Get great deals

to amazing places on Yahoo! Travel.
http://travel.yahoo.com/

↑ Index

72. Dan Waber
Proposal to reboot and de-cruft US Copyright Law
Fri 3 Aug 2007

---

from: http://www.boingboing.net/2007/08/02/proposal_to_reboot_a.html

Proposal to reboot and de-cruft US Copyright Law

Pam Samuelson is one of the most important copyright scholars in the world, someone respected by players on all sides of the debate, and she has just published a paper modestly entitled "Preliminary Thoughts on Copyright Reform." "Preliminary Thoughts" is a brisk and readable 16-page paper that traces the origin of the present, 200+ page copyright frankenstatute, a law that has been amended 20 times since it was codified in 1976, so that it can barely be understood by experts, let alone by laypeople. However, laypeople are ever-more under its jurisdiction, since practically everything we do on the Internet involves making copies.

So Pam wants to revisit copyright, redraft it from the start, refactoring it like a Wikipedia article that has grown too large and weird to be properly understood. This is a capital idea, and her very concrete suggestions set out both a plan of attack and a set of principles that would make copyright safe for the age of the Internet.

"By focusing on these core elements of copyright, I do not mean to suggest that nothing but these elements should be in a model copyright law or principles document. Yet perhaps anything else nominated for inclusion in the model law or principles should have to be accompanied by a justification as to why it needs to be there, and why it should not be achieved through common law evolution of copyright law by judges or delegated to an administrative rule-making process.102"

"A model copyright law should also be written in plain English so ordinary people, and not just the high priests of copyright, can understand what it means and the normative reason that it should be part and parcel of the basic statutory framework.103 A model copyright law should also articulate the purposes that it seeks to achieve and offer some guidance about how competing interests should be balanced, perhaps through a series of comments on the model law or principles.104 "

PDF Link: http://craphound.com/PreliminaryThoughts.pdf

↑ Index

73. amy king
Birthday Readings
Fri 3 Aug 2007

Unabashedly, today is my birthday! I'll be making my way to Sidewalk Cafe tonight to hear the folks below sing or say their poetry, including Ed Berrigan, who was also born on this day!

Tomorrow night, Saturday, I'll be reading in wonderful company at Cake Shop (see schedule below) --

And big thanks to David Kirschenbaum for putting this shindig, tirelessly, together -- the East Village will have no shortage of poets this weekend !

FRIDAY - AUGUST 3, 7:30 P.M.

Sidewalk CafÃ©
94 Ave. A, NYC
free with a two-drink minimum

Readings and musical performances --

7:30 p.m.-Lauren Russell
7:45 p.m.-Mark Lamoureux
8:00 p.m.-Rachel Lipson (music)
8:30 p.m.-Joanna Fuhrman
9:00 p.m.-I Feel Tractor
9:30 p.m.-Thomas Devaney
9:50 p.m.-The Passenger Pigeons (nÃ© The Sparrows)
10:35 p.m.-David Baratier
11:00 p.m.-The Leader
12:00 a.m.-Nan and the Charley Horses

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY - AUGUST 4, 11:00 A.M., 5:00 P.M.

Cakeshop
152 Ludlow St. -- NYC

11:00 a.m.
4th Annual Small, Small Press Fair - Free

5:00 p.m.
Political poets and The Fugs, Village Fugs live
$5

5:15 p.m.-Amy King
5:30 p.m.-Nathaniel Siegel
5:45 p.m.-Christina Strong
6:00 p.m.-Ian Wilder
6:15 p.m.-Frank Sherlock
6:30 p.m.-CAConrad
6:50 p.m.-Greg Fuchs
7:05 p.m.-Kristin Prevallet
7:20 p.m.-Eliot Katz
7:35 p.m.-Rodrigo Toscano and his Collapsible Poetics Theater
7:55 p.m.-The Fugs, Village Fugs.

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

** Organized by Boog City **

http://www.amyking.org/blog

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

↑ Index

74. amy king
Re: Birthday Readings
Fri 3 Aug 2007

Oh, Eddie Berrigan plays as I Feel Tractor.

amy king <[redacted]> wrote: Unabashedly, today is my birthday! I'll be making my way to Sidewalk Cafe tonight to hear the folks below sing or say their poetry, including Ed Berrigan, who was also born on this day!

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** Organized by Boog City **

http://www.amyking.org/blog

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

↑ Index

75. **Mairead Byrne**
Re: Birthday Readings
Fri 3 Aug 2007

HAPPY BIRTHDAY MS LEO!!!!!!
Mairead

>>> [redacted] 08/03/07 9:25 AM >>>
Unabashedly, today is my birthday! I'll be making my way to Sidewalk Cafe tonight to hear the folks below sing or say their poetry, including Ed Berrigan, who was also born on this day!

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** Organized by Boog City **

http://www.amyking.org/blog

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

↑ Index

76. Gary Sullivan
Boog Festival on Sunday
Fri 3 Aug 2007

Amy didn't mention the last day of the Boog Festival, which is going to be especially good:

SUNDAY AUGUST 5, 1:30 P.M., 3:45 P.M.
Bowery Poetry Club
308 Bowery
NYC
$5 1:30 p.m.

The Future of Small Press Publishing
curated and moderated by Mitch Highfil
l
featuring David Baratier, editor Pavement Saw Press (Columbus, Ohio)
Bob Hershon, co-editor Hanging Loose Press

Brenda Iijima, editor Portable Press at Yo-Yo Labs (Brooklyn)
Jill Stengel, editor a+bend press (Davis, Calif.)

Readings and musical performances
3:45 p.m.-The Poetics Orchestra
4:15 p.m.-Kimberly Lyons
4:30 p.m.-Gary Sullivan
4:45 p.m.-Brenda Iijima

5:00 p.m.- break

5:15 p.m.-The Poetics Orchestra
5:35 p.m.-Jill Stengel
5:55 p.m.-Mitch Highfill
6:10 p.m.-Nada Gordon
6:25 p.m.-Sean Cole

Directions: F/V to 2nd Ave., 6 to BleeckerVenue is at E.1st St.
_____ See what you're getting into...before you go there http://newlivehotmail.com/?ocid=TXT_TAGHM_migration_HM_viral_preview_0507=

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77. Thomas savage

Re: Why the Appeal of Woody Allen? Here's why:

Fri 3 Aug 2007

No, I liked Curse of the Jade Scorpion. The bad film of Allen's I'm thinking of was, I believe, called Celebrity. His other films seem wonderful to me. Mighty Aphrodite, for instance, is a wonderful, possibly underappreciated film. Women may have some reason to disapprove of Allen's private life. But what that has to do with his films, I'm not so sure. Admittedly, some of his later films take chances with some spillover between his life and his art. Even his latest, London-based, noncomedic film which I reviewed, called Match Point, if I remember correctly, was an extremely well-made and compelling film. I don't expect to change any minds with this posting. But if someone checks out Mighty Aphrodite on DVD or whatever, I will have accomplished something. Regards, Tom Savage

"W.B. Keckler" <[redacted]> wrote: Gee, Woody Allen? Only one bad film?...I hope you're talking about The Curse of the Jade Scorpion b/c it doesn't really get any worse than that...as if slobbering over one way-too-young-for-his-libido chickie at home wasn't enough, he had to cast himself as ubermensch-stud yet again charming a sweet young thing into pretending he's hot man-meat...thank

god for scripts which are kinder than the gods to old men like woody...making pretty girls coo unfathomable sentiments....

I think people still discuss him and see him because he IS funny quite often...the Tolstoy send ups and such...and I guess when he matured it was interesting to watch him explore/adopt the theme of amorality (with movies like Crimes & Misdemeanors), which I think paralleled his own life, and his embracing of Nietzschean ideas he had once mocked....

Manhattan is still a great big silvery kiss for New York and I think it's still a beautiful work, it really holds up. Go, Diane!

He seems perfectly fine with making really schlocky films quite often...like The Purple Rose of Cairo....I still like Interiors mostly because it's so fun to watch the way Diane Keaton cottons to all the BIG cliches about how a poet is "supposed" to act and feel....and Maureen Stapleton was fabulous in it....if the ex wife had discovered IKEA she would still be alive and there would be no tragedy in that movie, but tra la....

Side Effects is great bathroom literature...good job, Woody...

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

---
Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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78. steve russell
WHY DOES WOODY ALLEN EXIST
Fri 3 Aug 2007

---

the guy's an uneven filmmaker. when he was learning how to make films, and trying to be funny, he usually managed to entertain. the bourgeoisie angst of so many of his films get tiresome. Bullets over Broadway was a good movie. Allen seems best when he's not straining to become an American Bergman.

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

↑ Index

79. steve d. dalachinsky

Re: CFP: new Sixties Journal from Routledge

Fri 3 Aug 2007

---

each decade more or less begins in middle of preceeding one
in the case of the 60's it begain around 63 as we interpret it and
ended around 73
as we saw it then
On Thu, 2 Aug 2007 10:26:21 -0700 Catherine Daly <[redacted]>
writes:
> it is the long sixties, so it includes the 50s and 70s; Barry S is
> saying
> that this is the late modern period
>
> just like the long sixteenth century is the former baroque period
> called the
> early modern period
>
> actually this sort of jockeying for position & "new areas" seems
> like
> academia being entrepreneurial
>
> --
> All best,
> Catherine Daly
> [redacted]
>
>

↑ Index

80. David-Baptiste Chirot

FW: New from Longhouse ~ Summer 2007

Fri 3 Aug 2007

> Date: Fri, 3 Aug 2007 13:45:49 -0400> To: > From: [redacted]> Subject: New from Longhouse ~ Summer 2007> > Bob Arnold's Woodburners We Recommend: Dog Days 2007> > Now online at web-site: > > http://www.longhousepoetry.com/woodburnersnow.html> > ------> > New ~ Every Month is Poetry Month at Longhouse!> Fresh Summer Titles Now Available> > Joanne Kyger> Ursula K. Le Guin> Rae Armantrout> Leslie Scalapino> Elizabeth Robinson> Jeffery Beam> J. D. Whitney> Jane Wodening> Cralan Kelder> Alex Caldiero> > Plus an update of our titles published since January 2007> > Now online ~ Please visit> >

http://www.LonghousePoetry.com/longhouse2007.html> > ------> > Poetry Bookshop & Origin! available at> > Bob & Susan Arnold> Longhouse, Publishers & Booksellers> 1604 River Road> Guilford, Vermont 05301> > our web-site: http://www.LonghousePoetry.com> > See Doubles, Wish to Add A Friend to the List or Be Removed ? Please > E-mail us. Thanks!

Recharge--play some free games. Win cool prizes too!
http://club.live.com/home.aspx?icid=CLUB_wlmailtextlink=

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81. Gabriel Gudding

Advanced Review Copies -- RHODE ISLAND NOTEBOOK (Dalkey Archive Press)

Fri 3 Aug 2007

Advanced Review Copies of *Rhode Island Notebook* by Gabriel Gudding are now available. 436 pages. Publication Date: Nov. 23, 2007.

Perfect bound copies (in advance uncorrected galley) will be sent to interested reviewers.

For a review copy, please query Martin Riker, [redacted]. Or write to him at Dalkey Archive Press, University of Illinois, 605 E. Springfield Ave MC-475, Champaign, IL 61820, USA.

Jacket copy: “Not since *On the Road* has a book been so thoroughly of the road. *Rhode Island Notebook*--written in Gudding's Toyota during twenty-six roundtrips between Illinois and Rhode Island—-chronicles the breakup of a marriage and the separation of a father and daughter. At turns angry, comic, kitschy, and lyrical, this book-length poem is an exorcism of violence both historical and personal. Ultimately intended as a gift for the driver's daughter, the book also includes essays on literary narcissism and dung; radio broadcasts; a surreal attack on Nancy Reagan; much about Iraq; and the story of one man's friendship with the Shenango River.”

Blurbs on jacket:

“Rhode Island Notebook is a modern/postmodern epic as a poem-including-everything. An incredibly human/humane book at bottom, it is also Gudding’s road of excess, as Blake once had it, leading him (& us) to the palace of wisdom.”
-- Jerome Rothenberg

“What might have been an experiment in conceptual writing has emerged into an exhilaration that makes me glad I’m still alive, in the midst of critique and highways. This is the first 21st-century classic.” –- Alan Sondheim

Sections, poems, essays from this book were first published in New American Writing, Jacket, Aufgabe, LIT, Action Yes, MiPoesias, Salt Hill, VeRT, L'Bourgeoizine, Mandorla:Nueva Escritura de Las Américas, Spoon River Poetry Review, Court Green, Backwards City, Counterpath Online, and in the anthologies, Poetry 30: Thirtysomething American Thirtysomething Poets, The Other Voices International Poetry Project, and Cadence of Hooves: A Celebration of Horses.

A précis of the book will be placed on my website in a week's time: http://gabrielgudding.blogspot.com/

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82. Tisa Bryant

Re: some TC lit folks ok+ bergman

Fri 3 Aug 2007

Rebecca,
I've never seen Northern Exposure, but that cracked me up!
Thank you.
And I am glad to hear that everyone, as far as you know, is okay in the literary TC.

Tisa

?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@

When you ain't got no money, you gotta get an attitude.

Richard Pryor

?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@

On Aug 3, 2007, at 1:16 AM, Rebecca Weaver wrote:

> *hello all,*
>
> *was on my way to a twin cities book festival meeting (rain taxi, and everyone there ok) when the bridge went down, saw the smoke from the truck fire obscuring the mpls. skyline from the Lake street bridge. the reports of missing and casualties is lower than they projected last night, though the divers are still looking in the cars through the day and into the next week.*
>
> *can't tell you what a shock it is, to have traveled that bridge so many times. A physicist friend of mine works in a lab at the base of the bridge. she'd left early yesterday to help a friend move. the building, which houses a particle accelerator, was ok, and they're now using it for recovery operations.*

> *so far, haven't heard of anyone in the TC lit community who was involved or near the bridge.*
>
> *also can't describe the gratitude I feel for the concern here on the list for all here. thank you *all* for your thoughts and good wishes.*
>
> *if you're looking to donate, check out www.kstp.com and the red cross.*
>
> *on a lighter note, to follow the bergman thread, for those of you who turn to DVDs of old tv show for comfort, from Northern Exposure:*
>
> *Grandma Woody: "The thing that's so amazing about Bergman, aside from his terrific Swedish gulit . . . is he doesn't try to explain away the apparent meaninglessless of life. His films are not mere quietist exercises anymore than they're, uh, pat expressions of radical subjectivism . . ."*
>
> *Ed Chigliak: "yeah . . ."*

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83. Gabrielle Welford

*Bees, Colony Collapse Disorder and _Adbusters_*

Fri 3 Aug 2007

---

more on bees...

----- Original Message -----
From: "David Orton" <[redacted]>
To: <[redacted]>
Sent: Friday, August 03, 2007 4:44 AM

> Hello all:
> Try to read an interesting article by Eric Rumble in the latest issue
> (Aug. - Sept. 2007, #73) of _Adbusters_ magazine called "Monotech:
> What agribusiness has done to the honeybee", where Sharon Labchuk and
> others are interviewed about what is called Colony Collapse Disorder
> (CCD). Apparently about one third of commercial bees colonies in the
> United States were lost last winter. Sharon, who is an organic
> beekeeper, shows how industrial agriculture and commercial beekeeping
> have created larger bees in the pursuit of more honey and of course
> more money. The larger bees are more vulnerable to disease and
> infections. As we should know by now, there is "no free lunch" for
> humans in their interaction with the natural world. See this reference:
>

http://adbusters.org/the_magazine/73/Monotech_What_agribusiness_has_done_t
o_
the_honeybee.html
>
> "The commercial beekeeping industry is just a cog in the big
> industrial wheel," says Sharon Labchuk, leader of the provincial
> Green Party in Prince Edward Island, Canada, and a small-scale
> organic beekeeper. "The industrial agriculture model has destroyed
> pollinating insects through its chemicals and through its clear
> cutting of forests and plowing under the prairies. It's destroyed
> habitat for not only insects, but for everything else that would
> normally live in those kinds of ecosystems. We've destroyed the
> natural world within the area that we've killed, and we've also
> destroyed the vicinity through chemical use."
>
> For the Earth,
> David
>
> "The earth does not belong to humans." - _Arne Naess, Deep Ecology
> for the 21st Century_, p.74
>
>
~~~
~~~

--~--~---------~--~----~------------~-------~--~----~ You received this message because you are subscribed to the Google Groups "Economics-Hawaii" group. To post to this group, send email to [redacted] For more options, visit this group at http://groups.google.com/group/Economics-Hawaii?hl=en -~----------~----~----~----~------~----~------~--~---

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84. Simon DeDeo
rhubarb is susan
Fri 3 Aug 2007

One new post up at rhubarb is susan this week -- "silence == freedom?" -- on langpo and information theory. Find it at:

http://rhubarbissusan.blogspot.com/2007/08/silencefreedom.html
http://rhubarbissusan.blogspot.com/

Thanks for tuning in,

Simon

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85. Halvard Johnson
Re: WHY DOES WOODY ALLEN EXIST
Fri 3 Aug 2007

Please name an "even" filmmaker (or poet or
novelist or playwright or anything else).

Hal

"Can't stop the dancing chicken."

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 3, 2007, at 10:37 AM, steve russell wrote:

> *the guy's an uneven filmmaker. when he was learning how to make films, and trying to be funny, he usually managed to entertain. the bourgeoisie angst of so many of his films get tiresome. Bullets over Broadway was a good movie. Allen seems best when he's not*

> *straining to become an American Bergman.*
>
> *---------- Be a better Heartthrob. Get better relationship answers from someone who knows. Yahoo! Answers - Check it out.*

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86. Tisa Bryant

Re: RIP Ingmar Bergman (1918-2007)]

Fri 3 Aug 2007

I refrained from listing any more directors than I did!

I have also had a hard time accepting the cinematic genius of DW Griffith because of the racist narrative he was putting forward using it. Other people are able to make the needed separations in order to see; to say he offends me isn't saying much. For me BIRTH OF A NATION is a feature-length overlay in assaultive practices, and I've never bothered to see anything else he's made because of it. But seeing DJ Spooky's REBIRTH OF A NATION at a special screening in Providence allowed me to see and understand his craft, in terms of what he, technically, was doing with the camera and its cinematic, not national narrative, effects, though we're still (not) reckoning with where the twain did and still meet, on screens around the world. I finally watched all three hours of it two years ago. I was still infuriated, but then I was like, "Oh. That's an iris shot." Still, my response to that as-yet-unspoken call to Griffith was the oft-unappreciated Oscar Micheaux. I do, however, love Steve Erickson's novel invocation of Griffith and cinema, DAYS BETWEEN STATIONS.

Though I've seen works from all the directors on your list of omissions (except Ghatak and Sen, so I'm on the move), Chaplin, for instance, isn't part of my body because I've spent scant time watching his films, my four-year tenure at Modern Times Bookstore and left-leaning politics notwithstanding. All the Buster Keaton I've seen in my life has been during a meza plate lunch at Olive Tree on MacDougal & W. 3rd. Busby Berkeley: I've seen "That's Entertainment" profiles on him, then the obvious references to him in Matthew Barney's CREMASTER cycle. If anything, I see for myself a need to revisit these works, since I may simply be having some psycho-trigger issues around all American silent films, thanks to Griffith. This gets conflated into what I see as the aesthetic *scariness* of silent films: contrast, frames per second and jerky motion, mouths moving with no sound, etc. Unintentional eeriness. I saw NOSFERATU as a child at Camp Lapham when I was 8. Keaton's makeup freaks me out. Then, in terms of the gaze, I can't comfortably project myself into that (or the majority of cinematic) landscape(s); it's not *my* neck that cranes back

for a kiss from X leading man, nor am I that man, though a project of my own version of PURPLE ROSE OF CAIRO, for instance (what happens when a 1980s black girl steps into a circa 1939 movie) could be very interesting. I do love Julie Dash's short film, ILLUSIONS, for engaging in the old movie/identity conversation with panache.

Pierre said something about Americans going for foreign films, and I want to comment on that, briefly, and expand on the above, just to say that I must, for continued mental health, allow myself cinematic escapes from the American national narrative as its perpetuated in film, because there are other possibilities for the image-not-as-metaphor, not as racial or Other marker than the Griffith legacy allows. Something about survival, subjectivity and perspective, than simple swooning. We Americans are quite varied in that respect, and, judging from what I've seen from Francophone African filmmakers (and Vietnamese filmmakers, too, I believe), so are the French. Etc.

I do swoon over Lubitsch, though, and Cukor, Wilder, Hawks, Huston, Sturges, Vidor. I especially like b/w films that have that glitter-gloss, like THE SWEET SMELL OF SUCCESS, or BORN YESTERDAY. I also love melodramatic films like Sirk's, and those of his ilk, and enjoy the continuum as evidenced in Fassbinder and Todd Haynes, among others. If the Brattle Theatre was film school for me, my mom was film school K-12. Before AMC on cable, it was all about UHF on weekends for old (30s, 40s, 50s) film. It's been a delight to spend time seeing what the rest of the world was up to, cinematically, during those times, dig the cross-pollination, especially during/after WWII. I also loved/hated the Rock Hudson/Doris Day/Bobby Darin-esque romantic romps. To be that carefree....

I was just working on this quote from Tarkovsky, in which he says that people go to the cinema for time, time spent, not had or lost. For an enhanced living experience.

So our lists, if we agree with Tarkovsky, are not ridiculous and to be apologized for or silenced, but, yes, Aryanil, the beginnings of a much bigger, deeper conversation.

Thanks for starting this!

back to work....

Tisa
****

To create form out of the nature of our tasks with the methods of our time—this is our task.

Mies van der Rohe

On Aug 1, 2007, at 7:46 PM, Aryanil Mukherjee wrote:

I'm the one to be blamed, I started this. My initial 5, or ok, lets say 10, pertained to Bergman's generation. Now we have names from virtually every age of cinema. What makes me glad is that from a "silly" naming game we are now into a movie-mood sharing specific films, personal experiences, nostalgias etc.

Great names have come up. Talking about American cinema, we went as far back as Vertov, but sadly no one mentioned D W Griffith whom I would call the father of modern cinema. Also, we forgot Charles Chaplin - he made a lot of films here, in Chicago
and NY. Going around the world, I can't think of a film director better known internationally.

Notable omissions I can think of are -

Hungary - Zoltan Fabri, Marta Meszaros, Zanussi,
the Czech new wave heros - Milos Forman, Jiri Menzel, Vera Chitilova
France - Louis Malle, Robert Bresson
India - Ritwik Ghatak, Mrinal Sen
Cuba - Tomas Alea
Poland - Roman Polanski
Germany - Volker Schlondroff, Marguerite Von Trotta
Turkey - Yilmaaz Gunay
Iran - Mohsen Makhmalbaf, Zafar Panahi
Brazil - Nelson Pereira

Aryanil

----- Original Message ----- From: "Tisa Bryant" <[redacted]>
To: <[redacted]>
Sent: Tuesday, July 31, 2007 8:07 PM
Subject: Re: RIP Ingmar Bergman (1918-2007)

I just watched L'ECLISSE for the 5th time (I wrote a piece on it; be out soon), but love the inexplicable actions of THE PASSENGER and L'AVVENTURA.

Haven't watched Bergman since last year (AUTUMN SONATA); will return to him, "my first film love". I think PERSONA was the first I saw of his, at the Brattle Theater in Cambridge, MA. My film school. I remember one particular evening, at the end of a failed love affair that hadn't quite ended, I watched three Bergman films (WILD STRAWBERRIES was one) in a row. But sadly, I've always attempted to watch THE SEVENTH SEAL late at night, and I've always fallen asleep. He taught me about light, dark, silence and the layered frame (I think someone said

something about his depth of field, or some suchness).

Bergman's women...and Woody Allen's, Godard's, Cassavetes', Fellini's, etc...it's more than amazing, what these women have done for film, in film, made visible, palpable...in an expression of the inexpressible (to quote Blonde Redhead, a propos a Vitti), from director to actor. didn't a book on Monica Vitti just come out? I remember reading a review in BookForum, I think.

My "Indelible Imagemakers" list, in no order, hella long, and really, it could change tomorrow, and well it should; there are at least 20 filmmakers for my every mood. As for the top whatever, and voting, etc? Not interested. I'll leave that to some academy. These folks' works haunt, mark, stay with me, and I keep returning, seeking them out for more:

Antonioni
Bergman
Jean-Pierre Melville
Alain Resnais
Renoir
Fellini
Almodovar
Kubrick
Godard
Kurosawa
Cassavetes
Sembene Ousmane (died last month; was also a novelist)
Bela Tarr
Coppola
Ozu
Jacques Rivette
Billy Wilder
Charles Burnett (and not just for KILLER OF SHEEP)
Satyajit Ray
Flora Gomes (and all the overlooked "African New Wave" filmmakers of the late 80s -early 90s, along with the "Hong Kong New Wave")
Otto Preminger
Shohei Imamura
Tsai Ming Liang
Chris Marker (I dare!)
Scorcese
Luchino Visconti
Stanley Kwan
Claire Denis
Oscar Micheaux
George Cukor
Chantal Akerman

Nancy Savoca
Fassbinder
Spike Lee
John Sayles
Apichatpong Weerasethakul (let's see, 10 years from now, what's up)
Tarkovsky
Agnes Varda

It's all so intertextual! That's what makes the ongoing conversation of cinema so interesting to me. And why the list, really, means nothing. But I couldn't help it!

About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE WEEPING MEADOW; some buyer's on point at the Brooklyn Public Library. I also really liked Bertolucci's BEFORE THE REVOLUTION.

Peace and light to the spirits of Igmar Bergman and Antonioni as they pass through this world to the next, and much thanks to them for leaving so much of themselves, and their vision, with us.

Tisa

……
..
……

Prose is like a window; fiction is like a door.
But it is not uncommon that he who should come in through the door jumps in through the window.

MuXin
translated by Toming Jun Liu

……
..
……

On Jul 31, 2007, at 5:20 PM, amy king wrote:

John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?

Anything Krystof Kieslowski.

Dare I throw Chris Marker into the mix? And Wim Wenders?

Ruth Lepson <[redacted]> wrote:
and cassavettes & who cd forget 'Nashville'
http://www.amyking.org/blog

> ---
> *Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.476 / Virus Database: 269.10.25/926 - Release Date: 7/29/2007 11:14 PM*

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87. **Bobby Baird**

Why Charles Simic Owes William S. Burroughs

Fri 3 Aug 2007

I posted a note on my website today that might be of interest to some on this list. Based on an essay Eirik Steinhoff wrote for Chicago Review's sixtieth-anniversary issue, the note describes the peculiar circumstances surrounding the publication of Charles Simic's first poems in 1959, and why, by rights, he owes something of a debt of gratitude to William S. Burroughs.

The note can be found here:
http://www.digitalemunction.com/wordpress/2007/08/03/why-charles-simic-owes-billy-burroughs/

All best,

Bobby Baird

--
http://humanities.uchicago.edu/review/
http://www.digitalemunction.com

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88. **Tom W. Lewis**

Re: some TC lit folks ok+ bergman

Fri 3 Aug 2007

Northern Exposure was one of the smartest shows on TV in the early 90s -- I had real hope for pop culture back then, in my yoof! (there's a great episode that parodies Fellini, among others)

just put up a map on my blog showing where the bridge is/was in relation to where we live -- I created it for my California relatives, who either don't realize the borders of the Twin Cities are coterminous, or else think we're all crammed into a singularity: a dot on the national weather map.

http://minnesotan-ice.blogspot.com/2007/08/where-we-are-where-bridge-was .html

(fyi, as the river straightens out along a north-south axis, it becomes the border between Minneapolis and Saint Paul: therefore, we live on the SP side)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Tisa Bryant
Sent: Friday, August 03, 2007 15:18
To: [redacted]
Subject: Re: some TC lit folks ok+ bergman

Rebecca,
I've never seen Northern Exposure, but that cracked me up!
Thank you.
And I am glad to hear that everyone, as far as you know, is okay in the literary TC.

Tisa

?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@

When you ain't got no money, you gotta get an attitude.

Richard Pryor

?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@

On Aug 3, 2007, at 1:16 AM, Rebecca Weaver wrote:

> *hello all,*
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> *was on my way to a twin cities book festival meeting (rain taxi, and everyone there ok) when the bridge went down, saw the smoke from the truck fire obscuring the mpls. skyline from the Lake street bridge. the reports of missing and casualties is lower than they projected last night, though the divers are still looking in the cars through the day and into the next week.*
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> *can't tell you what a shock it is, to have traveled that bridge so many times. A physicist friend of mine works in a lab at the base of the bridge. she'd left early yesterday to help a friend move. the building, which houses a particle accelerator, was ok, and they're now*

> *using it for recovery operations.*
>
> *so far, haven't heard of anyone in the TC lit community who was involved or near the bridge.*
>
> *also can't describe the gratitude I feel for the concern here on the list for all here. thank you *all* for your thoughts and good wishes.*
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> *if you're looking to donate, check out www.kstp.com and the red cross.*
>
> *on a lighter note, to follow the bergman thread, for those of you who turn to DVDs of old tv show for comfort, from Northern Exposure:*
>
> *Grandma Woody: "The thing that's so amazing about Bergman, aside from his terrific Swedish gulit . . . is he doesn't try to explain away the*
>
> *apparent meaninglessless of life. His films are not mere quietist exercises anymore than they're, uh, pat expressions of radical subjectivism . . ."*
>
> *Ed Chigliak: "yeah . . ."*

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89. steve d. dalachinsky

Re: WHY DOES WOODY ALLEN EXIST

Sat 4 Aug 2007

---

wow all this great director talk's been reduced to Woody a shame
On Fri, 3 Aug 2007 08:37:06 -0700 steve russell <[redacted]>
writes:
> the guy's an uneven filmmaker. when he was learning how to make
> films, and trying to be funny, he usually managed to entertain. the
> bourgeoisie angst of so many of his films get tiresome. Bullets over
> Broadway was a good movie. Allen seems best when he's not straining
> to become an American Bergman.
>
> ---
> Be a better Heartthrob. Get better relationship answers from someone
> who knows.
> Yahoo! Answers - Check it out.
>
>

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90. Susan Webster Schultz
Tinfish Net #3: TRANSLATION
Sat 4 Aug 2007

Tinfish has a new web-only feature on translation in Tinfish Net #3.

Tune in here: http://tinfishpress.com/tinfishnet.html

And while you're in the neighborhood, check out our new web-only ABOUT LOOKING, writing about art

as well as our new stuff!

aloha, Susan

http://tinfishpress.com

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91. Jim Andrews
A Religion for Darwinians?
Sat 4 Aug 2007

"A Religion for Darwinians?" is a review by H. Allen Orr of Philip Kitcher's recent book "Living with Darwin: Evolution, Design, and the Future of Faith". You can pick it up in the Aug 16/2007 issue of the New York Review of Books. I see a digital copy of the review is already up at http://badscience.net/forum/viewtopic.php?p=43906 (the review isn't available for free at http://nybooks.com).

The review actually makes me want to buy the book, though that doesn't seem to be the primary aim of the review. The main reason I'd like to read Kitcher's book is the way Orr discusses Kitcher's historical approach to creationist arguments. Not simply to 'intelligent design', but to the lineage of related arguments. And how these arguments were defeated, how they died. Yet how they continue, in different forms.

From Orr's review:

"Kitcher hopes to accomplish two things in 'Living with Darwin'. One is to survey various versions of creationism and to recount the arguments against them. In doing so, he hopes to present a positive case for Darwinism and "to formulate it in a way that people with no great training in science, history, or philosophy could appreciate." Kitcher's other goal is more ambitious and--given the current noisy debate over science and religion--perhaps more important. He hopes to get at just what it is about Darwinism that's so threattening to religion. Why is it that of all intellectual enterprises, this one "particular piece of science provokes such passions, requires such continual scrutiny, demands such

constant reenactment of old battles?" Kitcher believes that unless this question is answered, we are destined to repeat the wars between evolution and creation. In the final part of his book, Kitcher thus offers his diagnosis of the difficulties Darwinism poses to faith and describes the adjustments to religion that he believes are demanded by science."

ja
http://vispo.com

ps: Just as Darwinism has provoked creationist arguments for 150 years, the question of whether there is some part of us that is not machinistic will undoubtedly provoke related debate for the next 150 years (at least). In other words, the question of whether there are thought processes of which humans are capable and computers are not is a similarly controversial issue. But while Darwinism has primarily provoked religious people, the human/machine issue seems to provoke a broader audience who believes that machines cannot, even in theory, be capable of all human thought processes.

↑ Index

92. Alan Sondheim

Aero Service: Blurred visual and diegetic codes

Sat 4 Aug 2007

Aero Service: Blurred visual and diegetic codes

"No. T os t pla w ll. oul ar ly t ll you t wasn't or your vo ."

http://www.asondheim.org/code1.jpg
http://www.asondheim.org/code2.jpg
http://www.asondheim.org/code3.jpg
http://www.asondheim.org/code4.jpg

"A sa lor's w , a sa l-or's star s oul
Star-r-r-r-r-r s oul
Star-r-r-r-r-r s oul "

"It w s som sort o r ittin ost t t l n m t t sl p w llop," r r , w o, s w know,w s r pr nsi ly iv n to sl n on ll o sions.

u by N wit s torc r a y or n- stant ar n n , t two a s b an to t r a t maz o corr ors an passa s. T a b o n t s or s v r a m nut s, an w r b nn n to t rath r b w r , w n N stopp su n y ust as t y nt r a ong corr or p rc w t oors, w t t sam monotonous r u ar ty as t ot rs. x n u s t n t w n o an y , an r w rc sw y nto mbrasur o a oorway as so.

(From "The Dreadnought Boys on Aero Service," Captain Wilbur Lawton, 1912, transformed into code book by "Sam Rowe - 1942".)

Part of code cipher given after the last:
A B C D+41 E+34 F+40 G+0 H+35 I+40 J+24 K+47 L+25 M N O P Q R S T U V W X
Y Z

↑ Index

93. Joel Weishaus
new Sixties journal
Sat 4 Aug 2007

Steve:

How about: Each decade begins in the middle of itself.

Thus, "the 60s" were 1965-1975. At least that's the way I remember (or don't remember) them.

Best,
Joel

Date: Fri, 3 Aug 2007 13:41:11 -0400
From: "steve d. dalachinsky" <[redacted]>
Subject: Re: CFP: new Sixties Journal from Routledge

each decade more or less begins in middle of preceeding one
in the case of the 60's it begain around 63 as we interpret it and
ended around 73
as we saw it then
On Thu, 2 Aug 2007 10:26:21 -0700 Catherine Daly <[redacted]>
writes:
> it is the long sixties, so it includes the 50s and 70s; Barry S is
> saying
> that this is the late modern period
>
> just like the long sixteenth century is the former baroque period
> called the
> early modern period
>
> actually this sort of jockeying for position & "new areas" seems
> like
> academia being entrepreneurial
>
> --
> All best,

> Catherine Daly
> [redacted]

↑ Index

94. Tisa Bryant
Re: some TC lit folks ok+ bergman
Sat 4 Aug 2007

Awesome!

And thanks for the map; I've never been to Minneapolis. I made my first real visit to the midwest just last year, Wisconsin (both Kenosha and Wausau), so I'm still pondering the wonder that is Lake Michigan.

Question to all: should we be worried that Mark Nowak hasn't said anything about being okay? Did I miss something?

********** There is no energy in reproducing life.
Stories are not imitations of reality. They create new realities. The difference between creating and reproducing is the difference between painting a tree with broad brush strokes and tracing its outline from a photo.

Roberta Allen, Fast Fiction: Creating Fiction
In Five Minutes
On Aug 3, 2007, at 6:21 PM, Tom W. Lewis wrote:

> *Northern Exposure was one of the smartest shows on TV in the early 90s -- I had real hope for pop culture back then, in my yoof! (there's a great episode that parodies Fellini, among others)*
>
> *just put up a map on my blog showing where the bridge is/was in relation to where we live -- I created it for my California relatives, who either don't realize the borders of the Twin Cities are coterminous, or else think we're all crammed into a singularity: a dot on the national weather map.*
>
> *http://minnesotan-ice.blogspot.com/2007/08/where-we-are-where-bridge-was.html*
>
> *(fyi, as the river straightens out along a north-south axis, it becomes the border between Minneapolis and Saint Paul: therefore, we live on the SP side)*

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Tisa Bryant
Sent: Friday, August 03, 2007 15:18
To: [redacted]
Subject: Re: some TC lit folks ok+ bergman

Rebecca,
I've never seen Northern Exposure, but that cracked me up!
Thank you.
And I am glad to hear that everyone, as far as you know, is okay in the literary TC.

Tisa

?!@#$&*?!@#$&?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@*

When you ain't got no money, you gotta get an attitude.

Richard Pryor

?!@#$&*?!@#$&?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@*

On Aug 3, 2007, at 1:16 AM, Rebecca Weaver wrote:

hello all,

was on my way to a twin cities book festival meeting (rain taxi, and everyone there ok) when the bridge went down, saw the smoke from the truck fire obscuring the mpls. skyline from the Lake street bridge. the reports of missing and casualties is lower than they projected last night, though the divers are still looking in the cars through the day and into the next week.

can't tell you what a shock it is, to have traveled that bridge so many times. A physicist friend of mine works in a lab at the base of the bridge. she'd left early yesterday to help a friend move. the building, which houses a particle accelerator, was ok, and they're now

using it for recovery operations.

so far, haven't heard of anyone in the TC lit community who was involved or near the bridge.

*also can't describe the gratitude I feel for the concern here on the list for all here. thank you *all* for your thoughts and good wishes.*

> *if you're looking to donate, check out www.kstp.com and the red cross.*
>
> *on a lighter note, to follow the bergman thread, for those of you who turn to DVDs of old tv show for comfort, from Northern Exposure:*
>
> *Grandma Woody: "The thing that's so amazing about Bergman, aside from his terrific Swedish gulit . . . is he doesn't try to explain away the*
>
> *apparent meaninglessless of life. His films are not mere quietist exercises anymore than they're, uh, pat expressions of radical subjectivism . . ."*
>
> *Ed Chigliak: "yeah . . ."*

↑ Index

95. **ALDON L NIELSEN**

Re: new Sixties journal

Sat 4 Aug 2007

---

for me, the sixties really began with the assasination of JFK and ended with the advent of disco -- but that's just how I remember it -- which must mean I wasn't there --

>On Sat, 4 Aug 2007 08:00:00 -0800 Joel Weishaus <[redacted]> wrote:
>
> Steve:
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> How about: Each decade begins in the middle of itself.
>
> Thus, "the 60s" were 1965-1975. At least that's the way I remember (or don't remember) them.
>
> Best,
> Joel
>
>
>
> Date: Fri, 3 Aug 2007 13:41:11 -0400
> From: "steve d. dalachinsky" <[redacted]>
> Subject: Re: CFP: new Sixties Journal from Routledge
>

> each decade more or less begins in middle of preceeding one
> in the case of the 60's it begain around 63 as we interpret it and
> ended around 73
> as we saw it then
> On Thu, 2 Aug 2007 10:26:21 -0700 Catherine Daly <[redacted]>
> writes:
> > it is the long sixties, so it includes the 50s and 70s; Barry S is
> > saying
> > that this is the late modern period
> >
> > just like the long sixteenth century is the former baroque period
> > called the
> > early modern period
> >
> > actually this sort of jockeying for position & "new areas" seems
> > like
> > academia being entrepreneurial
> >
> > --
> > All best,
> > Catherine Daly
> > [redacted]
>
>
>

<<

96. **Diane DiPrima**

Re: new Sixties journal

Sat 4 Aug 2007

Gertrude stein said something like that abt decades in one of her later books. . .

> *From: Joel Weishaus <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Sat, 4 Aug 2007 08:00:00 -0800*
> *To: <[redacted]>*
> *Subject: new Sixties journal*
>
> *Steve:*
>
> *How about: Each decade begins in the middle of itself.*
>
> *Thus, "the 60s" were 1965-1975. At least that's the way I remember (or don't remember) them.*
>
> *Best,*
> *Joel*
>
> *Date: Fri, 3 Aug 2007 13:41:11 -0400*
> *From: "steve d. dalachinsky" <[redacted]>*
> *Subject: Re: CFP: new Sixties Journal from Routledge*
>
> *each decade more or less begins in middle of preceeding one*
> *in the case of the 60's it begain around 63 as we interpret it and ended around 73*
> *as we saw it then*
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> *early modern period*
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> *actually this sort of jockeying for position & "new areas" seems like*
> *academia being entrepreneurial*
>
> *--*
> *All best,*

> *Catherine Daly*
> [redacted]

↑ Index

97. **Maria Damon**
Re: WHY DOES WOODY ALLEN EXIST
Sat 4 Aug 2007

---

who is responsible for the marvelous chicken quotation?

Halvard Johnson wrote:
> Please name an "even" filmmaker (or poet or
> novelist or playwright or anything else).
>
> Hal
>
>
> "Can't stop the dancing chicken."
>
> Halvard Johnson
> ==========
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>
>
> On Aug 3, 2007, at 10:37 AM, steve russell wrote:
>
>> the guy's an uneven filmmaker. when he was learning how to make
>> films, and trying to be funny, he usually managed to entertain. the
>> bourgeoisie angst of so many of his films get tiresome. Bullets over
>> Broadway was a good movie. Allen seems best when he's not straining
>> to become an American Bergman.
>>
>> ---
>> Be a better Heartthrob. Get better relationship answers from someone
>> who knows.
>> Yahoo! Answers - Check it out.

↑ Index

98. Maria Damon

Re: some TC lit folks ok+ bergman

Sat 4 Aug 2007

---

at least one of the northern exposure writers was one of a contingent of hampshire college grads (from my era, the 70s) who relocated to homer, alaska, for a # of years after college. i guess he turned his adventure into something substantively creative. sorry, all, i just can't help bragging about hampshire college, my hippie school from way back when...xo, md

Tom W. Lewis wrote:
> Northern Exposure was one of the smartest shows on TV in the early 90s
> -- I had real hope for pop culture back then, in my yoof! (there's a
> great episode that parodies Fellini, among others)
>
> just put up a map on my blog showing where the bridge is/was in relation
> to where we live -- I created it for my California relatives, who either
> don't realize the borders of the Twin Cities are coterminous, or else
> think we're all crammed into a singularity: a dot on the national
> weather map.
>
> http://minnesotan-ice.blogspot.com/2007/08/where-we-are-where-bridge-was
> .html
>
> (fyi, as the river straightens out along a north-south axis, it becomes
> the border between Minneapolis and Saint Paul: therefore, we live on the
> SP side)
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Tisa Bryant
> Sent: Friday, August 03, 2007 15:18
> To: [redacted]
> Subject: Re: some TC lit folks ok+ bergman
>
> Rebecca,
> I've never seen Northern Exposure, but that cracked me up!
> Thank you.
> And I am glad to hear that everyone, as far as you know, is okay in the
> literary TC.
>
> Tisa

>
> ?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@
>
> When you ain't got no money, you gotta get an attitude.
>
>
> Richard Pryor
>
> ?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@
>
>
> On Aug 3, 2007, at 1:16 AM, Rebecca Weaver wrote:
>
>
>> hello all,
>>
>> was on my way to a twin cities book festival meeting (rain taxi, and
>> everyone there ok) when the bridge went down, saw the smoke from the
>> truck fire obscuring the mpls. skyline from the Lake street bridge.
>> the reports of missing and casualties is lower than they projected
>> last night, though the divers are still looking in the cars through
>> the day and into the next week.
>>
>> can't tell you what a shock it is, to have traveled that bridge so
>> many times. A physicist friend of mine works in a lab at the base of
>> the bridge. she'd left early yesterday to help a friend move. the
>> building, which houses a particle accelerator, was ok, and they're now
>>
>
>
>> using it for recovery operations.
>>
>> so far, haven't heard of anyone in the TC lit community who was
>> involved or near the bridge.
>>
>> also can't describe the gratitude I feel for the concern here on the
>> list for all here. thank you *all* for your thoughts and good wishes.
>>
>> if you're looking to donate, check out www.kstp.com and the red cross.
>>
>>
>> on a lighter note, to follow the bergman thread, for those of you who

>> turn to DVDs of old tv show for comfort, from Northern Exposure:
>>
>> Grandma Woody: "The thing that's so amazing about Bergman, aside from
>> his terrific Swedish gulit . . . is he doesn't try to explain away the
>>
>
>
>> apparent meaninglessless of life. His films are not mere quietist
>> exercises anymore than they're, uh, pat expressions of radical
>> subjectivism . . ."
>>
>> Ed Chigliak: "yeah . . ."
>>
>>

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99. George Bowering
Re: Going to Minneapolis
Sat 4 Aug 2007

On Aug 4, 2007, at 9:06 AM, Tisa Bryant wrote:

> *And thanks for the map; I've never been to Minneapolis.*

What about you folks?
I went to Minneapolis sometime in the eighties or early nineties to do some readings
and so on.
And in 2003, on a baseball trip, I passed THROUGH Minneapolis. You can do that
on the highway, so deep in a groove that you can see only the tops of buildings.

George Bowering
Lost among the signifiers.

↑ Index

100. barbara jane bermeo
Fwd: Achiote Seeds - Summer 2007 (Pre-Order Now)
Sat 4 Aug 2007

>
> ACHIOTE SEEDS a chap-journal featuring ALFRED
> ARTEAGA, MARINA

> GARCIA-VASQUEZ, OSCAR BERMEO, and DOLORES
> DORANTES translated by JEN HOFER
>
> A word from Craig Perez, Achiote Press Editor:
>
> ACHIOTE PRESS 2007 END OF SUMMER CHAPBOOKS WILL
> BE PRINTED AND READY TO SALE
> AND SHIP
>
> since our Spring issues sold out in 3 weeks,
> many people were upset at me
> for not printing more, especially since the
> chaps sold out before i sent out
> a mass email announcing their release. so this
> time around, i am offering
> folks a chance to reserve a copy. if you want
> to reserve a copy, all you
> have to do is email
>
me<[redacted]?subject¬hiote%20Seeds%20Summer%202007%20-
%20Reserve>and
> let me know. this is not a commitment to
> purchase, but only guarantees
> availability if you decide to actually purchase
> a copy when they are ready
> (if you change your mind, no worries).
>
> so for $12 dollars, you get 2 chaps. the
> ACHIOTE SEEDS chapbook, which
> features about 10 pages from 4 writers. the
> writers for our summer issue
> are:
>
> ALFRED ARTEAGA
> <http://alfredarteaga.com/listbooksx.html>
>
> MARINA GARCIA-VASQUEZ
>
> OSCAR BERMEO <http://oscarbermeo.com/>
>
> DOLORES DORANTES translated by JEN
> HOFER<http://www.kenningeditions.com/?p>

>
> okay okay stop drooling. we couldnt be more
> excited by this lineup.
>
> our single-author chapbook is Novaless I-XXVI
> by NICHOLAS
>
MANNING<http://thenewermetaphysicals.blogspot.com/>
> (check out some samples here at
> OTOLITHS<http://www.dusie.org/manning1.html>)
>
>
>
> To reserve your copy of ACHIOTE SEEDS, please
> email
>
csperez06[at]gmail[dot]com<[redacted]?subject¬hiote%20Seeds%20Summer
%202007%20-%20Reserve>
>
> More Achiote Press info here
> <http://www.achiotepress.com/info.html>
>

---

http://barbarajanereyes.com
http://poetaensanfrancisco.blog-city.com

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101. Daniel Zimmerman

Re: new Sixties journal

Sat 4 Aug 2007

I finished my graduate school coursework at SUNY Buffalo in 1971. My first alert to the change from the '60s came when I went to the Rathskeller to look up some friends I hadn't seen in a few months. In the section where, for years, the poets, musicians, painters & sundry freaks had hung since c. '63 (post-Dallas), business majors had moved in; in fact, they seem to have taken over the whole scene. So, weirdly, for me, the shift began at the University. The city hung on for several more years--in fact, a popular query of the time ran, "When will the '70s begin?" (As they say, "be careful what you ask for.") Because I stayed pretty broke untill '77, the '60s lingered on for me. Still, I agree with Aldon about disco as death knell: the week of April 30, 1976, Johnny Taylor's

"Disco Lady" topped the pop charts (the first song with disco in the title, I believe); the week of June 10, 1977, John Travolta & Olivia Newton-John hit the top with "You're the one that I want." So America had, basically, 200 years before the shit hit the fan. For me, the '70s meant, pretty much, the Carter years. From Reagan on, catastrophe: a deluge, interrupted briefly by Clinton's finger in the dike, and now tsunamified by W. So: '63-'77, I'd say, for the Sixties; '78-'80 for the Seventies, & '81-now for It Just Don't Matter Any More (at least, at 62, to me; no doubt younger folks will have more acute senses of 'decade' than I do, but it really seems to me that nothing new has happened in a long time).

~ Dan Zimmerman

----- Original Message -----
From: "ALDON L NIELSEN" <[redacted]>
To: <[redacted]>
Sent: Saturday, August 04, 2007 1:06 PM
Subject: Re: new Sixties journal

> *for me, the sixties really began with the assasination of JFK and ended with*
> *the advent of disco -- but that's just how I remember it -- which must mean I*
> *wasn't there --*
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> *On Sat, 4 Aug 2007 08:00:00 -0800 Joel Weishaus <[redacted]> wrote:*
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> *Steve:*
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> *How about: Each decade begins in the middle of itself.*
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> *Thus, "the 60s" were 1965-1975. At least that's the way I remember (or don't*
> *remember) them.*
>
> *Best,*
> *Joel*
>
> *Date: Fri, 3 Aug 2007 13:41:11 -0400*
> *From: "steve d. dalachinsky" <[redacted]>*
> *Subject: Re: CFP: new Sixties Journal from Routledge*
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> *each decade more or less begins in middle of preceeding one*
> *in the case of the 60's it begain around 63 as we interpret it and*
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just like the long sixteenth century is the former baroque period
called the
early modern period

actually this sort of jockeying for position & "new areas" seems
like
academia being entrepreneurial

--
All best,
Catherine Daly
[redacted]

*<<

102. **Halvard Johnson**
Re: WHY DOES WOODY ALLEN EXIST
Sat 4 Aug 2007

That would be Werner Herzog or one of his writers.

Hal

"I am no more humble than my talents require."
--Oscar Levant

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 4, 2007, at 4:14 PM, Maria Damon wrote:

> *who is responsible for the marvelous chicken quotation?*
>
> *Halvard Johnson wrote:*
> *Please name an "even" filmmaker (or poet or*
> *novelist or playwright or anything else).*
>
> *Hal*
>
> *"Can't stop the dancing chicken."*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*
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> *the guy's an uneven filmmaker. when he was learning how to make*
> *films, and trying to be funny, he usually managed to entertain.*
> *the bourgeoisie angst of so many of his films get tiresome.*
> *Bullets over Broadway was a good movie. Allen seems best when*

> *he's not straining to become an American Bergman.*
>
> ---
> *Be a better Heartthrob. Get better relationship answers from someone who knows.*
> *Yahoo! Answers - Check it out.*

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103. Alan Sondheim
little saucers of rhetoric
Sat 4 Aug 2007

---

little saucers of rhetoric

http://www.asondheim.org/saucer1.jpg
http://www.asondheim.org/saucer2.jpg
http://www.asondheim.org/saucer3.jpg
http://www.asondheim.org/saucer4.jpg
http://www.asondheim.org/saucer5.jpg
http://www.asondheim.org/saucer6.jpg

if you cannot believe these are true, you are naive
if you believe these are true, you truly see through things
things as they are are not things as they seem to be
to see through things is to understand true conspiracies
by definition all conspiracies are true
the transparency of these images implies their opacity
the world is encrypted
to believe otherwise is to live and die on the surface
the wise follow themselves no matter where they lead
leaders speak other languages
conspiracy implies the regularity of the surface
surfaces close ranks behind the naive
one sees only the tips of signs like icebergs
signs emerge at unexpected moments of everyday life
the rule of conspiracy:
(((a -> b) & (c -> d)) -> ((e -> a) & (e -> c)))
the center is the peripheral
belief in conspiracy is not belief
there are those who do not want you to believe this
that there are those who do not want you to believe this makes you important
i am important since i have discovered that there are those who do not want you to believe this

because i am important you are important
because i write this you are important
listen: sound, not sight, travels through walls
linear sight disrupts the signs revealed by scripture and inscription
conspiracy is aural
this is an absolute and absolute truth

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104. UbuWeb
In Barry Bonds I See The Future of Poetry
Sun 5 Aug 2007

---

http://poetryfoundation.org/harriet/2007/08/in_barry_bonds_i_see_the_futur.html

In Barry Bonds I See The Future of Poetry

The inevitability of Barry Bonds serves notice to all poets invested in the Humanist tradition: your tenure is doomed. Barry Bonds is not only the future of athletics, but he's also emblematic of the future of poetry. More machine than man, chemically enhanced, Bonds is our first mainstream Posthuman public figure. Moving awkwardly, robot-like, festooned with machines -- a barrage of cameras following his every move and enormous noise-canceling headphones to silence the jeers -- he's a media-made technologically-supplemented Frankenstein. We dismiss him a as fraud, but we know in our hearts that his way is the way of the future; regardless, we cheer his accomplishment. We disdain his Posthumanism, but we shall soon come to realize that we created the phenomenon of Barry Bonds. We demand our athletes to be super-human and super-human they shall be. Bonds just points to the fact that being human has ceased to be enough: we demand the precision and complexity of machines, in athletes, in politicians, in business and in the arts. And what we demand, we now have.

Barry Bonds has become the embodiment of Posthuman: "the [hypothetical future] present being whose basic capacities so radically exceed those of present humans as to be no longer unambiguously human by our current standards." We react in kind: we deny Bonds his humanness ("He is either unfazed by negativity or internalizes every hostile remark," one newsman recalls) and call him cold, unresponsive, selfish ("'I take care of me,'' Bonds tells reporters). Futurism made flesh, Barry Bonds is a lovechild of William S. Burroughs ("We ourselves are machines") and Andy Warhol ("I want to be a machine"):

Bonds' milestone signifies an end to the humanist discourse. In the classic sense of Baudrillard's "The Precession of Simulacra," the idea of Barry Bonds

has long preceded the actual event, hence predetermining the outcome. And the outcome is obvious. Barry Bonds is being crucified for the inevitable; he is a martyr for the future. And in the future, just as our children will reminisce about when humans beings still played baseball, we shall reminisce about the time when human beings still wrote poetry for other humans.

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105. Aryanil Mukherjee
Re: RIP Ingmar Bergman (1918-2007)]
Sun 5 Aug 2007

Tisa

I enjoyed reading your long response to my "sinful" confession. As for the cinematic genius of D.W.Griffith, yes, I meant his technical contributions which were really ground breaking and much needed at that time. His technical contributions must have advanced the art of cinema several years or maybe decades. Likewise, Robert J Flaherty made an unequivocal contribution, I tend to think, with his 1922 documentary Nanook of the North.

Satyajit Ray, back in the seventies, said in an interview, " I think what six hundred years of English literature had achieved from Chaucer to Joyce, cinema had covered in sixty years". If that is true, Griffith Flaherty etc. deserve a heartfelt thanks from their successors.

Ghatak's films, like Gunay's, might be hard to find. He is an absolutely brilliant, sound and cerebral auteur who would simultaneously overplay with emotions, at times, purposely. A large gamut of his films deal with the partition theme - Partition of a country, a society, culture, disintegrating morality, dilapidating humanism etc. But it is also balanced with hope, with the lust of living on. Many believe, if he had a little luck on his side, was a little more diciplined, a little less alcoholic and much more compromising, Ghatak would have shot into fame even before Ray, in Indian scene. Today he is hardly known in his own country except his state. His films once had a wide Russian audience, also French, George Sadoul was his best connoisseur. Some University libraries here in the US, have him archived- I don't know which ones.

The Tarkovsky quote is really poetic and will continue to spark for a long time. Just last night, I was interviewing poet John Ashbery. Many of us have our own

special reasons to hate or love his poetry. I have a very deep admiration for his work although I have read him in the recent years only. He is known to have drawn a lot from cross-artistic, multi-aesthetic domains. He was telling me last night that lately he watches movies a lot and is influenced by many younger directors like Guy Maddin, Jorgen Leth etc.

I can't explain why, but Ashbery's poem "This Room" have always reminded me of Ingmar Bergman's "Wild Strawberries". That didn't Ashbery, he said, "yes, I think there is a scene in the film where the old Professor enters a room which he seems to remember"....I think it wasn't a room but a mansion-garden where he revisits his younger days.

The garden I entered is the reverie of this garden

For me, films excite poetry, they let us juggle with our memories (time spent), hand-holding us and at a point we begin to realize we are juggling more than what was ours, other experiences have been thrown into the mix, the cloth we wear, have spun out to cover lives that were not ours.

Thanks for providing a little doze of inspiration

Aryanil

----- Original Message -----
From: "Tisa Bryant" <[redacted]>
To: <[redacted]>
Sent: Friday, August 03, 2007 5:56 PM
Subject: Re: RIP Ingmar Bergman (1918-2007)]

I refrained from listing any more directors than I did!

I have also had a hard time accepting the cinematic genius of DW Griffith because of the racist narrative he was putting forward using it. Other people are able to make the needed separations in order to see; to say he offends me isn't saying much. For me BIRTH OF A NATION is a feature-length overlay in assaultive practices, and I've never bothered to see anything else he's made because of it. But seeing DJ Spooky's REBIRTH OF A NATION at a special screening in Providence allowed me to see and understand his craft, in terms of what he, technically, was doing with the camera and its cinematic, not national narrative, effects, though we're still (not) reckoning with where the twain did and still meet, on screens around the world. I finally watched all three hours of it two years ago. I was still infuriated, but then I was like, "Oh. That's an iris shot." Still, my response to that as-yet-unspoken call to Griffith was the oft-unappreciated Oscar Micheaux. I do, however, love Steve Erickson's novel invocation of Griffith and cinema, DAYS BETWEEN STATIONS.

Though I've seen works from all the directors on your list of omissions (except Ghatak and Sen, so I'm on the move), Chaplin, for instance, isn't part of my body because I've spent scant time watching his films, my four-year tenure at Modern Times Bookstore and left-leaning politics notwithstanding. All the Buster Keaton I've seen in my life has been during a meza plate lunch at Olive Tree on MacDougal & W. 3rd. Busby Berkeley: I've seen "That's Entertainment" profiles on him, then the obvious references to him in Matthew Barney's CREMASTER cycle. If anything, I see for myself a need to revisit these works, since I may simply be having some psycho-trigger issues around all American silent films, thanks to Griffith. This gets conflated into what I see as the aesthetic *scariness* of silent films: contrast, frames per second and jerky motion, mouths moving with no sound, etc. Unintentional eeriness. I saw NOSFERATU as a child at Camp Lapham when I was 8. Keaton's makeup freaks me out. Then, in terms of the gaze, I can't comfortably project myself into that (or the majority of cinematic) landscape(s); it's not *my* neck that cranes back for a kiss from X leading man, nor am I that man, though a project of my own version of PURPLE ROSE OF CAIRO, for instance (what happens when a 1980s black girl steps into a circa 1939 movie) could be very interesting. I do love Julie Dash's short film, ILLUSIONS, for engaging in the old movie/identity conversation with panache.

Pierre said something about Americans going for foreign films, and I want to comment on that, briefly, and expand on the above, just to say that I must, for continued mental health, allow myself cinematic escapes from the American national narrative as its perpetuated in film, because there are other possibilities for the image-not-as-metaphor, not as racial or Other marker than the Griffith legacy allows. Something about survival, subjectivity and perspective, than simple swooning. We Americans are quite varied in that respect, and, judging from what I've seen from Francophone African filmmakers (and Vietnamese filmmakers, too, I believe), so are the French. Etc.

I do swoon over Lubitsch, though, and Cukor, Wilder, Hawks, Huston, Sturges, Vidor. I especially like b/w films that have that glitter-gloss, like THE SWEET SMELL OF SUCCESS, or BORN YESTERDAY. I also love melodramatic films like Sirk's, and those of his ilk, and enjoy the continuum as evidenced in Fassbinder and Todd Haynes, among others. If the Brattle Theatre was film school for me, my mom was film school K-12. Before AMC on cable, it was all about UHF on weekends for old (30s, 40s, 50s) film. It's been a delight to spend time seeing what the rest of the world was up to, cinematically, during those times, dig the cross-pollination, especially during/after WWII. I also loved/hated the Rock Hudson/Doris Day/Bobby Darin-esque romantic romps. To be that carefree....

I was just working on this quote from Tarkovsky, in which he says that people go to the cinema for time, time spent, not had or lost. For an enhanced living experience.

So our lists, if we agree with Tarkovsky, are not ridiculous and to be apologized for or silenced, but, yes, Aryanil, the beginnings of a much bigger, deeper conversation.

Thanks for starting this!

back to work....

Tisa
****
To create form out of the nature of our tasks with the methods of our time—this is our task.

Mies van der Rohe

On Aug 1, 2007, at 7:46 PM, Aryanil Mukherjee wrote:

> *I'm the one to be blamed, I started this. My initial 5, or ok, lets say 10, pertained to Bergman's generation. Now we have names from virtually every age of cinema. What makes me glad is that from a "silly" naming game we are now into a movie-mood sharing specific films, personal experiences, nostalgias etc.*
>
> *Great names have come up. Talking about American cinema, we went as far back as Vertov, but sadly no one mentioned D W Griffith whom I would call the father of modern cinema. Also, we forgot Charles Chaplin - he made a lot of films here, in Chicago and NY. Going around the world, I can't think of a film director better known internationally.*
>
> *Notable omissions I can think of are -*
>
> *Hungary - Zoltan Fabri, Marta Meszaros, Zanussi,*
> *the Czech new wave heros - Milos Forman, Jiri Menzel, Vera Chitilova*
> *France - Louis Malle, Robert Bresson*
> *India - Ritwik Ghatak, Mrinal Sen*
> *Cuba - Tomas Alea*
> *Poland - Roman Polanski*
> *Germany - Volker Schlondroff, Marguerite Von Trotta*
> *Turkey - Yilmaaz Gunay*
> *Iran - Mohsen Makhmalbaf, Zafar Panahi*
> *Brazil - Nelson Pereira*
>
> *Aryanil*

----- Original Message ----- From: "Tisa Bryant" <[redacted]>
To: <[redacted]>
Sent: Tuesday, July 31, 2007 8:07 PM
Subject: Re: RIP Ingmar Bergman (1918-2007)

I just watched L'ECLISSE for the 5th time (I wrote a piece on it; be out soon), but love the inexplicable actions of THE PASSENGER and L'AVVENTURA.

Haven't watched Bergman since last year (AUTUMN SONATA); will return to him, "my first film love". I think PERSONA was the first I saw of his, at the Brattle Theater in Cambridge, MA. My film school. I remember one particular evening, at the end of a failed love affair that hadn't quite ended, I watched three Bergman films (WILD STRAWBERRIES was one) in a row. But sadly, I've always attempted to watch THE SEVENTH SEAL late at night, and I've always fallen asleep. He taught me about light, dark, silence and the layered frame (I think someone said something about his depth of field, or some suchness).

Bergman's women...and Woody Allen's, Godard's, Cassavetes', Fellini's, etc...it's more than amazing, what these women have done for film, in film, made visible, palpable...in an expression of the inexpressible (to quote Blonde Redhead, a propos a Vitti), from director to actor. didn't a book on Monica Vitti just come out? I remember reading a review in BookForum, I think.

My "Indelible Imagemakers" list, in no order, hella long, and really, it could change tomorrow, and well it should; there are at least 20 filmmakers for my every mood. As for the top whatever, and voting, etc? Not interested. I'll leave that to some academy. These folks' works haunt, mark, stay with me, and I keep returning, seeking them out for more:

Antonioni
Bergman
Jean-Pierre Melville
Alain Resnais
Renoir
Fellini
Almodovar
Kubrick
Godard
Kurosawa
Cassavetes
Sembene Ousmane (died last month; was also a novelist)
Bela Tarr
Coppola

Ozu
Jacques Rivette
Billy Wilder
Charles Burnett (and not just for KILLER OF SHEEP)
Satyajit Ray
Flora Gomes (and all the overlooked "African New Wave" filmmakers of the late 80s -early 90s, along with the "Hong Kong New Wave")
Otto Preminger
Shohei Imamura
Tsai Ming Liang
Chris Marker (I dare!)
Scorcese
Luchino Visconti
Stanley Kwan
Claire Denis
Oscar Micheaux
George Cukor
Chantal Akerman
Nancy Savoca
Fassbinder
Spike Lee
John Sayles
Apichatpong Weerasethakul (let's see, 10 years from now, what's up)
Tarkovsky
Agnes Varda

It's all so intertextual! That's what makes the ongoing conversation of cinema so interesting to me. And why the list, really, means nothing. But I couldn't help it!

About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE WEEPING MEADOW; some buyer's on point at the Brooklyn Public Library. I also really liked Bertolucci's BEFORE THE REVOLUTION.

Peace and light to the spirits of Igmar Bergman and Antonioni as they pass through this world to the next, and much thanks to them for leaving so much of themselves, and their vision, with us.

Tisa

…… ..
……

Prose is like a window; fiction is like a door.
But it is not uncommon that he who should come in through the door jumps in through the window.

MuXin
translated by Toming Jun Liu

> *……*
> *On Jul 31, 2007, at 5:20 PM, amy king wrote:*
>
> *John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?*
>
> *Anything Krystof Kieslowski.*
>
> *Dare I throw Chris Marker into the mix? And Wim Wenders?*
>
> *Ruth Lepson <[redacted]> wrote:*
> *and cassavettes & who cd forget 'Nashville'*
> *http://www.amyking.org/blog*
>
> *---*
> *Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.476 / Virus Database: 269.10.25/926 - Release Date: 7/29/2007 11:14 PM*

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.476 / Virus Database: 269.11.4/935 - Release Date: 8/3/2007 5:46 PM

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106. Aryanil Mukherjee
Allen on Bergman
Sun 5 Aug 2007

This week's Time Magazine has a Woody Allen interview where Allen speaks about Bergman. Has anyone read it ?

Aryanil

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107. Daniel Godston
shamans, griots, etc.
Sun 5 Aug 2007

Hi,

I'm doing research on shamans, griots, & the role of orally transmitted poetry in indigenous cultures. Can anyone please recommend any good books that relate to this subject? Jerome Rothenberg's "Technicians of the Sacred: A Range of Poetries from Africa, America, Asia, and Oceania" and Stephen Berg's "The Steel Cricket" are excellent.

Thanks,

Dan

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108. charles alexander
Re: Going to Minneapolis
Sun 5 Aug 2007

Went to Minneapolis in 1983 for the first time, from Madison Wisconsin where I had begun making books & publishing handmade editions by various writers, to hear Robert Creeley talk & read on the occasion of a major Jim Dine retrospective at the Walker Art Center. Moved to Minneapolis in 1993 (from Tucson Arizona) to direct Minnesota Center for Book Arts, taking Chax Press there for that time and publishing books while there by Kathleen Fraser, Norman Fischer, & Myung Mi Kim, among others. Got to know & really appreciate Maria Damon & Mark Nowak & Gary Sullivan & Marta Deike (the latter two in St. Paul at the time before moving to New York), and tried to turn some of MCBA attention toward literary projects & literature/book arts conjunctions. Very much enjoyed time there & was on that bridge many times, although not on anything like a daily basis. Must have just missed George Bowering if he was there in the early nineties. Left in August 1996 to return to Tucson. Would like to get to Minneapolis/St. Paul more these days, if possible.

charles
trying to find george among those damned signifiers

At 05:20 PM 8/4/2007, you wrote:
>On Aug 4, 2007, at 9:06 AM, Tisa Bryant wrote:
>
>>And thanks for the map; I've never been to Minneapolis.
>
>What about you folks?
>I went to Minneapolis sometime in the eighties or early nineties to

>do some readings
>and so on.
>And in 2003, on a baseball trip, I passed THROUGH Minneapolis. You can do that
>on the highway, so deep in a groove that you can see only the tops
>of buildings.
>
>
>George Bowering
>Lost among the signifiers.
>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

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109. Maria Damon
Re: some TC lit folks ok+ bergman
Sun 5 Aug 2007

---

mark's okay. i thought he responded to the list, maybe it was just to me.

Tisa Bryant wrote:
> Awesome!
>
> And thanks for the map; I've never been to Minneapolis. I made my
> first real visit to the midwest just last year, Wisconsin (both
> Kenosha and Wausau), so I'm still pondering the wonder that is Lake
> Michigan.
>
> Question to all: should we be worried that Mark Nowak hasn't said
> anything about being okay? Did I miss something?
>
> **********
> There is no energy in reproducing life. Stories are not imitations of

> reality. They create new realities. The difference between creating
> and reproducing is the difference between painting a tree with broad
> brush strokes and tracing its outline from a photo.
>
> Roberta Allen, Fast Fiction: Creating Fiction
> In Five Minutes
> On Aug 3, 2007, at 6:21 PM, Tom W. Lewis wrote:
>
>> Northern Exposure was one of the smartest shows on TV in the early 90s
>> -- I had real hope for pop culture back then, in my yoof! (there's a
>> great episode that parodies Fellini, among others)
>>
>> just put up a map on my blog showing where the bridge is/was in relation
>> to where we live -- I created it for my California relatives, who either
>> don't realize the borders of the Twin Cities are coterminous, or else
>> think we're all crammed into a singularity: a dot on the national
>> weather map.
>>
>> http://minnesotan-ice.blogspot.com/2007/08/where-we-are-where-bridge-
was
>> .html
>>
>> (fyi, as the river straightens out along a north-south axis, it becomes
>> the border between Minneapolis and Saint Paul: therefore, we live on the
>> SP side)
>>
>>
>> -----Original Message-----
>> From: UB Poetics discussion group [mailto:[redacted]]
>> On Behalf Of Tisa Bryant
>> Sent: Friday, August 03, 2007 15:18
>> To: [redacted]
>> Subject: Re: some TC lit folks ok+ bergman
>>
>> Rebecca,
>> I've never seen Northern Exposure, but that cracked me up!
>> Thank you.
>> And I am glad to hear that everyone, as far as you know, is okay in the
>> literary TC.
>>
>> Tisa
>>

>> ?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@
>>
>> When you ain't got no money, you gotta get an attitude.
>>
>>
>> Richard Pryor
>>
>> ?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@
>>
>>
>> On Aug 3, 2007, at 1:16 AM, Rebecca Weaver wrote:
>>
>>> hello all,
>>>
>>> was on my way to a twin cities book festival meeting (rain taxi, and
>>> everyone there ok) when the bridge went down, saw the smoke from the
>>> truck fire obscuring the mpls. skyline from the Lake street bridge.
>>> the reports of missing and casualties is lower than they projected
>>> last night, though the divers are still looking in the cars through
>>> the day and into the next week.
>>>
>>> can't tell you what a shock it is, to have traveled that bridge so
>>> many times. A physicist friend of mine works in a lab at the base of
>>> the bridge. she'd left early yesterday to help a friend move. the
>>> building, which houses a particle accelerator, was ok, and they're now
>>
>>> using it for recovery operations.
>>>
>>> so far, haven't heard of anyone in the TC lit community who was
>>> involved or near the bridge.
>>>
>>> also can't describe the gratitude I feel for the concern here on the
>>> list for all here. thank you *all* for your thoughts and good wishes.
>>>
>>> if you're looking to donate, check out www.kstp.com and the red cross.
>>>
>>>
>>> on a lighter note, to follow the bergman thread, for those of you who
>>> turn to DVDs of old tv show for comfort, from Northern Exposure:
>>>
>>> Grandma Woody: "The thing that's so amazing about Bergman, aside from
>>> his terrific Swedish gulit . . . is he doesn't try to explain away the

>>
>>> apparent meaninglessless of life. His films are not mere quietist
>>> exercises anymore than they're, uh, pat expressions of radical
>>> subjectivism . . ."
>>>
>>> Ed Chigliak: "yeah . . ."
>>>
>>

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110. **steve russell**
In Barry Bond I See the Future of Poetry
Sun 5 Aug 2007

Brilliant. Barry Bonds starring in Terminator, Part IV...

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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111. **W.B. Keckler**
Re: shamans, griots, etc.
Sun 5 Aug 2007

Hi Dan,

I think there was a good feature on the griot in Talisman back in the day....I think it was in an issue focusing on Nate Mackey but I'm not sure...or maybe it was written by Mackey...now I'm thinking that is more plausible...

wait...let me check my old Talis....okay...number 9 is the Mackey issue and the whole shaman/griot thing is strongly present...number 8 has the concluding part of Mackey's Gassire's Lute which is his really interesting reading of Duncan and the lineage is interesting...I assume # 7 would have the first part of this work...

And of course I'm sure you got the Maria Sabina thing from Mr. Rothenberg which umbilically connects to Anne Waldman's work...

just first thoughts on an endlessly deep well....

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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112. Mairead Byrne

Horrific poetry

Sun 5 Aug 2007

I just watched The Land of Look Behind, Alan Greenberg's 1982 movie visiting Jamaica at the time of Bob Marley's funeral (in the features, Werner Herzog confesses he never really was that gone on reggae, who knew). It's sort of a horrifying movie in that ugliness & poetry, extreme poverty & elegance, the sublime & the ridiculous tangle rawly & heartstoppingly. These guys speak nonstop in a kind of overflowing blaze -- it's all hitched to a ridiculous & functional out-and-out commitment to Rasta. I guess I'll stick with humanism until the crowd thins out. Mairead

>>> [redacted] 08/05/07 12:07 PM >>>
Brilliant. Barry Bonds starring in Terminator, Part IV...

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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113. David Chirot

Film makers & also the dancing Chicken (re the "R.I.P" thread)

Sun 5 Aug 2007

(a section of a post of mine with references to Griffith and many silent film makers etc didnt get through for some reason--thogh the rest of letter did, a few days ago--which was re Buster Keaton and Sembene, Leone and Pontecorvo and listed many other directors and grnes etc--)

D W Griffith is crucial viewing if one is to understand film history and the development of an immense amount of film language. He made a very large number of excellent, great, films and to ignore him due to one seems a way of denial of film's history and the bases of much of its initial language, still in use to this day. One of the interesting things going on in early Griffith is how he is trying to find a cinematic language through the examples of the popular theater of the times and stereotyped images from photogrphy as well as trying to see what the film can do with the novel and "epic". The heavy weight of the late Victorian the popular theater and much of the popular literature of the time's tropes has to be somehow battled through --and watching Griffith's films is a "birth of cinema" process in action from film to film. Like many "pioneers" and "inventors" --Pound and Stein for example--the personal views and politics of Griffith are backward looking while the vision in terms of cinema is ever moving forward from out of the immense sort of crap that both Stein and Pound

were also combating in their work. The paradox of the simultaneous existence of the very conservative and the very radical or "new" in a great deal of art and a great many artists since time began is of course a never ending puzzle, an enigma of the contrary (supposedly --) impulses towards the new on fringes of what is seen at the time as chaos--and the old, the embodiment of order. The fusion--or fission--of the contrary elements--does produce inded "groundbreaking" "pioneering" works while often enought the person doing the producing may well be mired in the longing for the good old dyas and froms of repressive order.

The way in which the awareness of cinema and its history, languages, can be learned has evolved greatly with dvds, videos, downloadable materials of all kinds. In a very real sense a person can study cinema without ever going to the cinema. The privatizing of the "screening room" so to speak, to one viewer comfortably ensconced in one's own controlled domain--is different from the social experience of the cinema whether one watches outdoors at drive ins or court yard cinemas with a hanging sheet as the screen, or at the shrines of the cinema located in big cities (cinematehques, museums etc)--or in the airplane like seatings of megaplex theaters. The shift in the context of viewing films closes some avenues of thinking and opens others. I think a great deal of interesting work can be done on this shift--and the proliferation of new forms of development of conciousness of the viewing experience--as well as the way it can shift also the viewer's ways of perceiving the "world outside". Being able to frreze frame, slow forward, fast fowrad,watch at many different speeds or study one frame of one image for hours if one wants, to be ble to view a filmover and over and over or to view in selected parts over and over only--the viewer becomes an obsessive fetishist, or a new form of auteur via editing and amplification visually of the selected frames--and the speeds at which they are "run". And many mnay other possibilities open--

When i was 16 years old i was a throughgoing film fanatic--and at the time the only real place in the world to be for such a person was the Cinematheque Francaise in Paris. I'd work before school, after school, weekends and then the first 38 straight days of summer--to get plane ticket, passport and throw togtehr a tiny shoulder bag of things to take along. Sleping in parks and abondoned buildings, once under the Eifel Tower--walking the streets endlessly--the Coinmatheque, then located in the Musee de l'homme across the Seine from the Eifel Tower--was mecca--they ran five different films a day, each one of them part of a related series based on a theme, a director, actor, etc--a genre--a country's cinema and so forth--I went so often and started helping with some clean up work--and brining postage stmps on letters from USA to the woman in charge of the ticket stall--that earned a Free Pass sort of badge one showed when ever attending a screening. (Which at the time cost

roughly fifty cents american for students). Not al the versions of films one saw were the best in the world--as M. henri Langlois in building the world's largest collection of films had beg cajoled stolen and accomplished by all sorts of "Arabian Nights" fantastic adventures the obtaining of whatever prints he could get his hands on. Thus I saw a version in Portuguese of Hitchock's film lifeboat, with subtitles in Farsi. There were many such multi-lingual films one saw--and though some groans here and there--the hard core cinephiles--of course--no objection! After all one was there to "see the film" and even at the most literal level of this, the possiblity of learning a great deal more in one's never ending travels into the wilds of the cinema. There were a hard core group of Parisian cinephiles always there and a great many like myself who had come from all over the world just to be at the Cinematheque. Being the youngest and one of the most fantic denizens of this world, had also some percs--as one was introduced to M. Langlois, who became a sort of benevolent Uncle--and via him , Truffaut and Godard when they came--and by literally being run into on the stairs by her--Anais Nin, there for a mini festival of films by her husband. All the time of course, everything was cinema--conversation in between the films, then the near-silent bordering on the religious vieiwing of the films, then more talk, then back into the screening room-- Paris at the time had more movie theaters and more different films showing than any other place on earth--so not only the Cinematheuqe to go to, but many others, many of which specialize in only one genre--Westerns, or Films Noir from around the world, etc--comedies, foreign films--silent films--there were all night cinemas where one could sleep rather uncomfortably when raining outside--and very dark ones to hide in after some various anarchist undertakings--(after all Oswald was arrested in a cinema--and John Dillinger gunned down on exiting from one--)--and through the various cinemas and cinematheque making a n ever widening circle of friends, acquaintances, contacts, and having many strange adventures. some very brutal, some in the CRS prisons, some living in an Anarchist cell of four others in a building i realized a month later had been an address of Rimbaud's at one point--after a while one would wonder--what was "real", what was a dream in the few hours of sleep--what was part of a film--and what a memory of a memory of a film seen in a dream about watching films--dreamed while walking in one's near-sleep at two am across Paris to a room put in charge of for a month-- The impulse of the cinema obsession spilled over into everything else--the walls of the cinema dissolve into the spaces of streets--one lives among the fluidities of states of being and ways of perception, hearing, moving--cinema, dream, memory, imagination, concrete fact--all of it swirling about one --in dreams five camera set ups for the scenes and immediately the editing process at work--then the projection work--(later i worked as projectionist, film reviewer, usher,cleaner of cinemas)--

Today one has access to far more films than the Cinematheque can hold--one doesn't need to go anywhere to see the history and languages of cinema in the "privacy and security of one's home". In a really weird way, one can be as Stalin and Hitler were--who each had access to world cinemas--much of it never seen by their subjects--and viewed the films in privacy and security--One can now create a Cinemathque in one's home, if having the money for it--and track down things which used to be impossibly rare--films one might well read a lot about yet never in a lifetime think one would see. Today's situation is like a kind of Nirvana of the future for the cinephile of the past--except that a great deal of the viewing experience and life involved with it--is not present--the audience is missing--and a "Mass Art" or "Art for the Masses" becomes a privitzation, paradoxically in many cases, of ownership of out of print, hard to find dvds and vcr cassettes--and from the Mass Art of the age of mechanical reproduction one finds again a strange re-manifestation of the "aura" of the rare object. A public Cinematheque can be surpassed or subverted by a private one, which eschews the public open doors of the Cinema and opens instead those of a private domain of untold of luxuries . . . which may, unlike the public collections of libraries etc--seen but by a very few . . . so again the Cinema is returned to a state of "rare screenings"--though in many cases ones not in the least "open to the public". One can envision in this way the revisionism of new histories of Cinema, new ways of altering the languages of the cinema, erasing here, adding there, moving this director in and that one out, redeploying the contexts of the time of production and distribution into an aestheticized re-representation of re-reworkings of histories, audiences, locations, languages . . .

One has the immense advantage now also of very good copies of very good prints of films, complete with the extra dvd of interviews, scenes cut out of the orginal release, etc etc-- and books with a wealth of knowledge and information that is incredible. Again, this is something which seems like an immense Nirvana of what would have been--and was, very much!-- dreamt of in various ways by the cinephiles attending yet another screwy version of the hodge podge collection at the Cinematheque. A curious effect though of man of the poor copies with the multi dubbed and multi subtitled languages accompanying the cinematic language and soundtrack musics--a strange effect of this blurring of boundaries of images, languages, sounds--is that it also gave brith to much cinema made by the people who had been coming to this realized manifestation of the single minded will of M. Langlois, one of the great colorful figures in cinema history. The Cinematheque and others like it devoted as the ones in NYC are to their own cinemas--the underground etc--these still exist--and also a great many excellent film societies and series throughout the world--in which there is still the viewing of the harder to see films by an

audience brought together by the passion and interest of the cinema. To understand cinema--an industry producing products for audiences, whether mass or smaller, selected ones--the sense of the audience needs to be contact with physically even in the age of the private screening which can turn into a form of dictatorship--just as the conglomerate control of distribution, production, marketing--is a form of dictatorship. An awareness of the complexities involved in making, distributing, marketing cinema and in turn the ways in which it is from a megaplex to a tiny film society borrowed room, to the private viewing in one's home-fortress--needs to be continually brought to bear on the ways in which the cinema is being viewed and understood, as an art form, and as an art form within historical and economical and ideological contexts, within very differing cultural environments happening at many different "times" of film history simultaneously--with one area be more "advanced" in one way, another in another--and others--"discovering cinema" at a later time in its development--how this has effected ways of seeing cinema differently from cultures which have been involved with cinema viewing since earlier phases of its development. The same sense of time holds true for people in one's own life--according to their ages, where they entered into the history of film--how it was made, distributed, shown--when they first started watching films-- Re the silent cinema--I had the immense good fortune at one point to see a series of Chaplin silents and other silent films (Keaton, etc, Classics from abroad also) with my grandparents. (English wa my grandfather's second language; his original being Joual.) They were laughing and responding to the movements of the faces on the screen--without waiting for the boards with the printed words to appear. They said that in their youth everyone read the lips of the actors and knew the dialogue that way. But the really treasured moments were the actors and actresses who instead of saying (mouthing) the words of the script--would be smiling sweetly as the director demanded, while their lips were at the same time visibly saying to the educated audience (educated in reading lips by the cinema--)--"screw you you old SOB"--and lovers on screen telling each other how loathsome the other was, what a complete *** and impotent to boot!--M grandparents also pointed out that if one watched carefully body language and hand signs--very often there was an entirely different dialogue going on that what the mouths were pronouncing. apparently the "inexplicable popularity" of many stars of the time had as much to do with their abilities at literally appearing to say one thing while actually saying another. With the coming of sound, this whole wild subterranean aspect of cinema was lost--now the actors and actresses had to say what they were supposed to say--rather than being able to say two or three things all at once, and each one contradicting or subverting the others. The coming of sound my grandmother said, was actually a very sad day for a lot of the fun of the movies disappeared. (The early days of sound with the very stationary mic set ups

also made the cinema go backwards as afr as locomotion of humans was concerned--now they had to restrict movements to within mic range--and hence the period dominated in US for a breif period by the film versions of a great many plays, a return paradoxically to an aspect of the early cinema, in which the film is finding its way through the immense clap-trappings of the Victorian theater--as the Naturalists and Pound and Stein, etc etc etc Anderson, Hemingway, Williams et alia- were finding ways to write through the heavy folds of late 19th century poetry and prose--sound brought things back to the stage temporarily--and seemed at first a reactionary mode after the heights of the Silent Film visually---many of them still among the greatest films ever made--) A great history of the early cinema is Kevin Brownlow's classic The Parade's Gone By. Sadly many of the great Silent Films, like Keaton's were "lost" (and then found in Stalin's vaults) along with a great many others never found and others existing, like Stroheim's great epic Greed, and a number of Abel Gance's projects, among hundreds of others, only in a fragmentary state--(though roughly four hours of it, out of the seven plus have survived--a lotof Classic Silent Cinema existing in a manner not that much different from surviving fragments and trunks, torsos, of Classic Greek Poetry or Sculpture, for one example of such--) (Godard and Eisenstein both took a lot from Griffith's films--and have written on him--as has Stan Brakhage--whose Brakhage Lectures are on silent and silent/later sound directors Melies, Eisenstein, Dreyer as well as Griffith) The Dancing Chicken actually was greatly popularized by Colonel Tom Parker, before he became Elvis Presley's manager. The trick is to have the chickens standing on a heated metal plate which is concealed beneath a cloth from the audience's view. The extremely hot metal of course, even through cloth, causes the chickens to hop from leg to leg and give them the appearnce of "dancing". A classic old Carnie con on which the Colonel built his reputation throughout the South. (Carried further by another Colonel, who went from hot plates for dancing chickens to simply frying them by the millions . . . a food favored by Colonel Tom's client, the King.)

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114. **Mary Kasimor**

Re: Going to Minneapolis

Sun 5 Aug 2007

I'm planning to move there in a few years--need to get things settled here first. I consider Mpls./St. Paul area a good place to live. Years ago when I wanted to move there, I didn't think that it was a good idea because I was a single mom w/2 kids and housing was too expensive. (It's cheap compared to other cities, but I was on the welfare plan at the time.) I am certainly looking forward to

moving there, lots of music, theater, and friends. I'm not sure about the poetry scene, but I do know that there are some great small publishers in the area. I go to the Twin Cities Book Publishers, and it's always wonderful.

The bridge--I probably walked across it when I lived in Dinkytown back in the early 70's, but I don't know for sure. In my opinion, the collapse of the bridge is political. Someone reminded me that the whole no new taxes thing began with the Reagan administration. Taxes are good--too many politicians and greedy americans have forgotten that. I see that Pawlenty has agreed to increasing the gas tax, and he was against it before he was for it.

Mary Kasimor

charles alexander <[redacted]> wrote: Went to Minneapolis in 1983 for the first time, from Madison Wisconsin where I had begun making books & publishing handmade editions by various writers, to hear Robert Creeley talk & read on the occasion of a major Jim Dine retrospective at the Walker Art Center. Moved to Minneapolis in 1993 (from Tucson Arizona) to direct Minnesota Center for Book Arts, taking Chax Press there for that time and publishing books while there by Kathleen Fraser, Norman Fischer, & Myung Mi Kim, among others. Got to know & really appreciate Maria Damon & Mark Nowak & Gary Sullivan & Marta Deike (the latter two in St. Paul at the time before moving to New York), and tried to turn some of MCBA attention toward literary projects & literature/book arts conjunctions. Very much enjoyed time there & was on that bridge many times, although not on anything like a daily basis. Must have just missed George Bowering if he was there in the early nineties. Left in August 1996 to return to Tucson. Would like to get to Minneapolis/St. Paul more these days, if possible.

charles
trying to find george among those damned signifiers

At 05:20 PM 8/4/2007, you wrote:
>On Aug 4, 2007, at 9:06 AM, Tisa Bryant wrote:
>
>>And thanks for the map; I've never been to Minneapolis.
>
>What about you folks?
>I went to Minneapolis sometime in the eighties or early nineties to
>do some readings
>and so on.
>And in 2003, on a baseball trip, I passed THROUGH Minneapolis. You can do that
>on the highway, so deep in a groove that you can see only the tops
>of buildings.

>
>
>George Bowering
>Lost among the signifiers.
>

charles alexander / chax press

fold the book inside the book keep it open always
read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

Shape Yahoo! in your own image. Join our Network Research Panel today!

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115. Eireene Nealand
identity splicing & autopoesis
Sun 5 Aug 2007

---

i think i saw something on the list about identity splicing earlier, so I'm trying to track it down as well as to hear about any other work related to this.

it's hard to explain what identity splicing is yet, but I think that Juliana Spahr and Eugene Ostashevsky are doing it.

Juliana Spahr (in Everything With Lungs) seems to have shown how (since the advent of chaos theory) it seems to be appropriate to cycle through everything else in order to deal with your own identity.

Eugene Ostashevsky, with his DJ Spinoza series, suggestst that some kind of synchonizing would be in order to deal with what I think Allen Sondheim has been calling dispersed identity.

2) this is where the swarm intelligence and autopoesis theory comes in, or emergent patterns...

3) eventually, i'll try to trace all of this back to explain how it's the next step after Samuel Becket and Gertrude Stein, who made articulations in the "stream of consciousness" and started showing us mixable atoms...

In fact it is much more fun to just look at people figuring all of this out creatively though, so if anyone knows of any good works on this, i'd be much obliged.

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116. Fluffy Singler
Re: some TC lit folks ok+ bergman
Sun 5 Aug 2007

I was thinking that too. The fatalities themselves were pretty low -- more injuries than fatalities. Hopefully he's just traveling or hasn't been online much.

-----Original Message-----
From: Tisa Bryant [mailto:[redacted]]
Sent: Saturday, August 04, 2007 11:07 AM
Subject: Re: some TC lit folks ok+ bergman

Awesome!

And thanks for the map; I've never been to Minneapolis. I made my first real visit to the midwest just last year, Wisconsin (both Kenosha and Wausau), so I'm still pondering the wonder that is Lake Michigan.

Question to all: should we be worried that Mark Nowak hasn't said anything about being okay? Did I miss something?

********** There is no energy in reproducing life.
Stories are not imitations of reality. They create new realities. The difference between creating and reproducing is the difference between painting a tree with broad brush strokes and tracing its outline from a photo.

Roberta Allen, Fast Fiction: Creating Fiction
In Five Minutes
On Aug 3, 2007, at 6:21 PM, Tom W. Lewis wrote:

> *Northern Exposure was one of the smartest shows on TV in the early 90s -- I had real hope for pop culture back then, in my yoof! (there's a great episode that parodies Fellini, among others)*
>
> *just put up a map on my blog showing where the bridge is/was in relation*
> *to where we live -- I created it for my California relatives, who either*
> *don't realize the borders of the Twin Cities are coterminous, or else think we're all crammed into a singularity: a dot on the national weather map.*
>
> *http://minnesotan-ice.blogspot.com/2007/08/where-we-are-where-bridge-*

was
.html

(fyi, as the river straightens out along a north-south axis, it becomes the border between Minneapolis and Saint Paul: therefore, we live on the
SP side)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Tisa Bryant
Sent: Friday, August 03, 2007 15:18
To: [redacted]
Subject: Re: some TC lit folks ok+ bergman

Rebecca,
I've never seen Northern Exposure, but that cracked me up!
Thank you.
And I am glad to hear that everyone, as far as you know, is okay in the literary TC.

Tisa

?!@#$&*?!@#$&?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@*

When you ain't got no money, you gotta get an attitude.

Richard Pryor

?!@#$&*?!@#$&?!@#$&*?!@#$&*?!@#$&*?!@#$&*?!@*

On Aug 3, 2007, at 1:16 AM, Rebecca Weaver wrote:

hello all,

was on my way to a twin cities book festival meeting (rain taxi, and everyone there ok) when the bridge went down, saw the smoke from the truck fire obscuring the mpls. skyline from the Lake street bridge. the reports of missing and casualties is lower than they projected last night, though the divers are still looking in the cars through the day and into the next week.

can't tell you what a shock it is, to have traveled that bridge so many times. A physicist friend of mine works in a lab at the base of the bridge. she'd left early yesterday to help a friend move. the

> *building, which houses a particle accelerator, was ok, and they're now*
>
> *using it for recovery operations.*
>
> *so far, haven't heard of anyone in the TC lit community who was involved or near the bridge.*
>
> *also can't describe the gratitude I feel for the concern here on the list for all here. thank you *all* for your thoughts and good wishes.*
>
> *if you're looking to donate, check out www.kstp.com and the red cross.*
>
> *on a lighter note, to follow the bergman thread, for those of you who turn to DVDs of old tv show for comfort, from Northern Exposure:*
>
> *Grandma Woody: "The thing that's so amazing about Bergman, aside from his terrific Swedish gulit . . . is he doesn't try to explain away the*
>
> *apparent meaninglessless of life. His films are not mere quietist exercises anymore than they're, uh, pat expressions of radical subjectivism . . ."*
>
> *Ed Chigliak: "yeah . . ."*

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117. Joel Weishaus
North-5 Text-2
Sun 5 Aug 2007

This is the second page in this row:
http://web.pdx.edu/~pdx00282/North/North-5/text-2.htm

Introduction to project:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:
Designed for 1024X768 screen resolution; Medium size fonts; Explorer or Foxfire browsers.
References open by placing cursor over text.

-Joel

↑ Index

118. Tom W. Lewis
Re: WHY DOES WOODY ALLEN EXIST / dancing chicken
Sun 5 Aug 2007

I thought it was from one of those Burger King ads from a couple years back... wouldn't that be a trip if Herzog was behind those?

-----Original Message-----
From: UB Poetics discussion group on behalf of Halvard Johnson
Sent: Sat 8/4/2007 8:50 PM
To: [redacted]
Subject: Re: WHY DOES WOODY ALLEN EXIST

That would be Werner Herzog or one of his writers.

Hal

On Aug 4, 2007, at 4:14 PM, Maria Damon wrote:

> *who is responsible for the marvelous chicken quotation?*
>
> *Halvard Johnson wrote:*
> *Please name an "even" filmmaker (or poet or*
> *novelist or playwright or anything else).*
>
> *Hal*
>
> *"Can't stop the dancing chicken."*

↑ Index

119. Ruth Lepson
Re: identity splicing & autopoesis
Sun 5 Aug 2007

me, too!! or, me, two, or, me, to

On 8/5/07 1:22 PM, "Eireene Nealand" <[redacted]> wrote:

> *i think i saw something on the list about identity splicing earlier,*
> *so I'm trying to track it down as well as to hear about any other work*
> *related to this.*
>
> *it's hard to explain what identity splicing is yet, but I think that*
> *Juliana Spahr and Eugene Ostashevsky are doing it.*
>
> *Juliana Spahr (in Everything With Lungs) seems to have shown how*
> *(since the advent of chaos theory) it seems to be appropriate to cycle*

> *through everything else in order to deal with your own identity.*
>
> *Eugene Ostashevsky, with his DJ Spinoza series, suggeststt that some kind of synchonizing would be in order to deal with what I think Allen Sondheim has been calling dispersed identity.*
>
> *2) this is where the swarm intelligence and autopoesis theory comes in, or emergent patterns...*
>
> *3) eventually, i'll try to trace all of this back to explain how it's the next step after Samuel Becket and Gertrude Stein, who made articulations in the "stream of consciousness" and started showing us mixable atoms...*
>
> *In fact it is much more fun to just look at people figuring all of this out creatively though, so if anyone knows of any good works on this, i'd be much obliged.*

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120. Daniel Zimmerman
wikicheck
Sun 5 Aug 2007

http://chronicle.com/wiredcampus/index.php?id=2278

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121. Mark DuCharme
Re: In Barry Bonds I See The Future of Poetry
Sun 5 Aug 2007

"Barry Bonds is being crucified for the inevitable; he is a martyr for the future. And in the
future, just as our children will reminisce about when humans beings still played
baseball, we shall reminisce about the time when human beings still wrote poetry for
other humans."

Ah, but who says that one writes poetry for other humans?

Mark DuCharme

_____ Find a local
pizza place, movie theater, and more....then map the best route!
http://maps.live.com/default.aspx?v=2&ss=yp.bars~yp.pizza~yp.movie

%20theater&cp=42.358996~-71.056691&style=r&lvl=13&tilt=-90&dir=0&alt=-1000&scene=950607&encType=1&FORM=MGAC01

↑ Index

122. Mark Weiss
Re: shamans, griots, etc.
Mon 6 Aug 2007

It might be smart to step out of discipline. Browse the anthro section of your library and you'll find thousands of sources. You could start with Victor Turner.

Mark

At 01:03 PM 8/5/2007, you wrote:
>Hi Dan,
>
>I think there was a good feature on the griot in Talisman back in the
>day....I think it was in an issue focusing on Nate Mackey but I'm
>not sure...or
>maybe it was written by Mackey...now I'm thinking that is more plausible...
>
>wait...let me check my old Talis....okay...number 9 is the Mackey issue and
>the whole shaman/griot thing is strongly present...number 8 has the
>concluding
> part of Mackey's Gassire's Lute which is his really interesting reading of
>Duncan and the lineage is interesting...I assume # 7 would have the
>first part
> of this work...
>
>And of course I'm sure you got the Maria Sabina thing from Mr. Rothenberg
>which umbilically connects to Anne Waldman's work...
>
>just first thoughts on an endlessly deep well....
>
>
>
>********** Get a sneak peek of the all-new AOL at
>http://discover.aol.com/memed/aolcom30tour

↑ Index

123. Murat Nemet-Nejat
Re: Allen on Bergman
Mon 6 Aug 2007

No,

The worst impulses of Woody Allen (his desire to be the critics' darling) meets the weeker Bergan. For me the great Bergman movies are the later ones, made for T.V.: Fanny and Alexander and Scenes from a Marriage, when he had stopped talking to dead people on the beach playing chess. Is that not embarrassing after a certain age?

I though perhaps I will still like Smiles of A Summer Night, but I am not sure. I was never able to go through Persona a second time.

Fanny and Alexander is absolutely great, a haunting movie. I love the Hamlet production in it and the incredible decor of the house and that wierd horse carriage in which some members of the family travel.the Sergio Leone movies, maybe Who Shot Liberty Valence

At one time, woody Allen had made an analysis of Shane for The New York Times, as one of the few American movies he liked. He gave the impression he was slumming. Who among lovers of Westerns consider Shane as their favorite Western? Nobody. Maybe The Man Who Shot Liberty Valence, maybe The Man from Laramie, but Shane? Alright, maybe The Searchers or The Red River or even the one where Spencer Tracy is a severe pater familia and has a Mexican wife. Has anyone seen the Western directed by Marlon Brando?

My favorite Woody Allen movies: Broadway Danny Rose (where he has learnt to laugh at himself), Radio Days (I just love this one), Crimes and Other Misdemeanors, Bananas.

Has anyone sat through an Antonioni movie recently?

Ciao,

Murat

Ciao,

Murat

On 8/5/07, Aryanil Mukherjee <[redacted]> wrote:
>
> This week's Time Magazine has a Woody Allen interview where Allen speaks
> about Bergman. Has anyone read it ?
>
> Aryanil
>

↑ Index

124. Elizabeth Switaj
Re: wikicheck
Mon 6 Aug 2007

I see one major problem with that software, which is that people who edit controversial pages or pages that were prone to vandalism prior to being locked will be ranked as less trustworthy than those who stick to quiet backwaters. Furthermore, while it may be true "that there's no easy way to separate the wheat from the chaff" on Wikipedia, there certainly is one way available: check the sources, which is something people should learn to do anyway, whether they're dealing with Wikipedia or a book from a university press. Granted, it's always good to have more information available, but I would have my reservations about using the software with students, as it seems likely that many of them would simply come to rely on its judgments rather than developing their own critical thinking abilities.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

125. Jayne Fenton Keane
Invitation to participate
Mon 6 Aug 2007

Forensic

Notes from the scene of the crime. First clue, poetry. Think outside the page...

To kick start some dastardly acts of poetry, National Poetry Week invites poets to hide their poems in public spaces and to submit clues to the Director for publication on the National Poetry Week website. You can then launch your poetry campaign to see if anyone can find your poems.

Best way to submit is to send to [redacted] with the word
'submission' in the subject line.
Submit in the following format.

Example

Poem: Emergency
Poet: Jayne Fenton Keane
Clue: It is hidden in the grass behind a tanned person wearing a red and yellow hat between Surfers Paradise and Magic Mountain.

Enjoy!

Jayne Fenton Keane
Director National Poetry Week
www.nationalpoetryweek.com

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126. Murat Nemet-Nejat

Re: identity splicing & autopoesis

Mon 6 Aug 2007

" this is where the swarm intelligence and autopoesis theory comes
> in, or emergent patterns...

I do not thing what is being described is such a new process. Pessoa's heteronyms are the most prominent example of it.

I am just reading Charles Bernstein's interview with Douglas Messerli's on Messerli's poetry in "My Year 2005: Terrifying Times," just published by Green Integer. Messerli elaborates on his poetry and his other work as playright, novelist, publisher of books, etc. completely in heteronymic terms.

Ciao,

Murat

On 8/5/07, Eireene Nealand <[redacted]> wrote:
>
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> so I'm trying to track it down as well as to hear about any other work
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> the next step after Samuel Becket and Gertrude Stein, who made
> articulations in the "stream of consciousness" and started showing us
> mixable atoms...
>
> In fact it is much more fun to just look at people figuring all of
> this out creatively though, so if anyone knows of any good works on
> this, i'd be much obliged.
>

↑ Index

127. David Chirot

Hiroshima: The Day on Fire makes Eternal Shadows on Walls--

Mon 6 Aug 2007

The anniversary of Hiroshima 6 August 1945 8:15 a.m.

Sembrar la Memoria

the following excerpts are from Nine Who Survived Hiroshima and Nagasaki Personal Experiences of Nine Men Who Lived Through the Atomic Bombings Robert Trumball, E.P Dutton, 1957.

Ten years after the bombings, it was learned that a search of all Japanese records indicated that 18 people had survived both the Hiroshima and the Nagasaki atomic blasts. An extensive search throughout Japan located eleven of the 18. Nine agreed to speak of their experiences. The bombs dropped on the two Japanese cities are barely firecrackers compared to the weapons that the USA and Israel are discussing dropping on Iran. Radioactive elements in weapons used in the First Gulf War and since in Iraq and Afghanistan, as well as the as yet unknown, uniidentified Israeli weapons used in Lebanon last summer, have been causing new forms of illness, as yet inexplicable burns and wounds for which there are no cures as yet. The effects of nuclear weaponry being dispersed, in smaller doses, across populations and soldiers, using persons as "living laboratories" of effects bringing slower or faster deaths, polluting gene pools, and, via human waste, corpses, planting the poisons in water supplies and the soil. Populations and landscapes made radioactive, slowly burning alive, without having to drop the bombs first.

Trumball:

"Instantly the sky was blanked out by the incandescent white light of the monstrous fireball. Scientists estimated that the ball was 250 feet in diameter and a hundred times as bright as the sun, with a heat of 1,000,000 degrees Centigrade. he same as the sun's interior There was a roar of sound that is

indescribale. for there is nothing with which it can be compared. Then came a wave of concussion that instantly leveled 6,820 buildings, and badly damaged 3, 750 more. The earth for a mile around the blast center was bombarded with deadly gamma rays and neutrons and showered with radioactive fission products.. The fireball sucked up millions of tons of dust and pulverized debris that quickly began to form the the great, ugly mushroom cloud. The city fell under a dark pall, and a muddy rain began to fall . . . "In the city of approximately 255, 000, more than half the population was instantly dead or incapicitated (dead above 64,000, injured 72,000). Casualties who escaped death in the blast were badly burned. or injured by falling timbers, or flying glass. No city was ever more prostrate. All means of comminication were gone. Seventy per cent of the fire fighting equipment was destroyed, and 80 per cent of the fire-fighting personnel were killed, wounded or otherwise unable to respond to the emergency. Concussion had broken the water mians, and pipes were melted in the incredible heat. Many burning buildings were inacessible anyway,blocked off as they were by the debris of fallen structures . . . "Of forty-five hospitals, only three were left standing. Only twenty-eight out of 290 physicians in the city were unhurt, and 126 of the 1,780 nurses . . . "With all facilities virtually nonexistent, the city was at the mercy of the flames, and by two o'clock in the afternoon the six islands (of the city) were a sea of fire. Terror was heightened by the flaming windstorm caused by convection as the air was drawn at thirty to forty miles an hour to the blazing center of the blast . . .

"The door facing Yamaguchi opened, and five boys, fifteen or sixteen years old, came running out. They were unclothed except for torn underpants, and Yamaguchi saw that theywere covered in blood . . . "'I had never seen such a horrifying sight as those five shivering boys. Blood was pouring in streams from deep cuts all over their bodies, mingling with their perspiration, and their skin was burned deep red, like the color of cokked lobsters. At first it seemed, strangely, that their burned and lacerated backs and chests were growing green grass! Then I saw that hundreds of blades of sharp grass had been driven deep into their flesh, evidently by the force of the blast." . . . . (these boys had been inside a small factory building--not outdoors)

"Hirata set out for home . . . "'There was not a house standing as far as I could see . . . Although I knew the city well, it was actually difficult to find my way, for al the familiar landmarks were gone, and the streets I often walked were now buried in debris and ashes' . . . "Hirata noticed, with a shock, that there wasn't a living being in sight. "It was as if the people who had lived in this uncanny city had been reduced to ashes with their houses,' he said . . . As he moved slowly through the ashes, he came to the first ghastly dead. "'The first was a little boy,' he recalls. 'He was completely naked, his skin was

all peeled off as if he had been flayed, and the nails were falling from the ends of his fingers. His flesh was all deep red. When I first saw him I wasn't sure if I was looking at a human being

Morimoto-- "'There were numberless injured persons all around me, lying on the ground, some held down by fallen timbers, all screaming and shouting for help. I saw that they were all still alive,m but horribly injured. Many looked like ghosts, with the skin peeled off their faces and hanging down over their shoulders like thin silk pennants. All those facing in the direction of the blast had their exposed skin torn off in a thick layer whgich had blown back. The sight left me numb with horror.' . . . .

↑ Index

128. Halvard Johnson

Re: Allen on Bergman

Mon 6 Aug 2007

Sitting through those is always a pleasure for me.
Last one was The Passenger, just a week or two
ago. Currently looking forward to sitting through
La Notte and L'Eclisse--again, for the first time
in years.

Hal

"The bacon too carries on its modest
love affair."
--Tony Towle

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 6, 2007, at 1:17 AM, Murat Nemet-Nejat wrote:

> *Has anyone sat through an Antonioni movie recently?*

↑ Index

129. **W.B. Keckler**

Re: identity splicing & autopoesis & Rietveld Spongebob

Mon 6 Aug 2007

I think we are all the equivalent of?a lab's transgenic animals today...how could one possibly avoid it if one immerses oneself in media which are based on the quick-change cipher anyway...have a happy recombinant image day...but it is fun to call it a new theory, process, school or something...then you get to dress up...and who doesn't love a parade...well, my cat for one...

and of course a plug....today @ Joe Brainard's Pyjamas, Tenniel-based artwork by outsider artist Barb of Ohio, a Rietveld Spongebob, Liebefugue, new poetry & more, more i remember more...

-----Original Message-----
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Sun, 5 Aug 2007 8:32 pm
Subject: Re: identity splicing & autopoesis

me, too!! or, me, two, or, me, to

On 8/5/07 1:22 PM, "Eireene Nealand" <[redacted]> wrote:

> *i think i saw something on the list about identity splicing earlier, so I'm trying to track it down as well as to hear about any other work related to this.*
>
> *it's hard to explain what identity splicing is yet, but I think that Juliana Spahr and Eugene Ostashevsky are doing it.*
>
> *Juliana Spahr (in Everything With Lungs) seems to have shown how (since the advent of chaos theory) it seems to be appropriate to cycle through everything else in order to deal with your own identity.*
>
> *Eugene Ostashevsky, with his DJ Spinoza series, suggestst that some kind of synchonizing would be in order to deal with what I think Allen Sondheim has been calling dispersed identity.*
>
> *2) this is where the swarm intelligence and autopoesis theory comes in, or emergent patterns...*
>
> *3) eventually, i'll try to trace all of this back to explain how it's the next step after Samuel Becket and Gertrude Stein, who made articulations in the "stream of consciousness" and started showing us mixable atoms...*
>
> *In fact it is much more fun to just look at people figuring all of*

> *this out creatively though, so if anyone knows of any good works on this, i'd be much obliged.*

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

↑ Index

130. Thomas savage

Re: RIP Ingmar Bergman (1918-2007)]

Mon 6 Aug 2007

Try D.W. Griffith's Intolerance, if you can find a decent print of it. It's the great film he made immediately after Birth of a Nation, which you can bury if it bothers you, as it should. There is another good one called Orphans Of The Storm. Still, while there's no denying the sinister impact of Birth of a Nation, not only are some of Griffith's films wonderful, they played an important role in the development of film narrative. Regards, Tom Savage

Tisa Bryant <[redacted]> wrote: I refrained from listing any more directors than I did!

I have also had a hard time accepting the cinematic genius of DW Griffith because of the racist narrative he was putting forward using it. Other people are able to make the needed separations in order to see; to say he offends me isn't saying much. For me BIRTH OF A NATION is a feature-length overlay in assaultive practices, and I've never bothered to see anything else he's made because of it. But seeing DJ Spooky's REBIRTH OF A NATION at a special screening in Providence allowed me to see and understand his craft, in terms of what he, technically, was doing with the camera and its cinematic, not national narrative, effects, though we're still (not) reckoning with where the twain did and still meet, on screens around the world. I finally watched all three hours of it two years ago. I was still infuriated, but then I was like, "Oh. That's an iris shot." Still, my response to that as-yet-unspoken call to Griffith was the oft-unappreciated Oscar Micheaux. I do, however, love Steve Erickson's novel invocation of Griffith and cinema, DAYS BETWEEN STATIONS.

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I was just working on this quote from Tarkovsky, in which he says that people go to the cinema for time, time spent, not had or lost. For an enhanced living experience.

So our lists, if we agree with Tarkovsky, are not ridiculous and to be apologized for or silenced, but, yes, Aryanil, the beginnings of a much bigger, deeper conversation.

Thanks for starting this!

back to work....

Tisa
****
To create form out of the nature of our tasks with the methods of our time—this is our task.

Mies van der Rohe
On Aug 1, 2007, at 7:46 PM, Aryanil Mukherjee wrote:

> *I'm the one to be blamed, I started this. My initial 5, or ok, lets say 10, pertained to Bergman's generation. Now we have names from virtually every age of cinema. What makes me glad is that from a "silly" naming game we are now into a movie-mood sharing specific films, personal experiences, nostalgias etc.*
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> *Great names have come up. Talking about American cinema, we went as far back as Vertov, but sadly no one mentioned D W Griffith whom I would call the father of modern cinema. Also, we forgot Charles Chaplin - he made a lot of films here, in Chicago*
> *and NY. Going around the world, I can't think of a film director better known internationally.*
>
> *Notable omissions I can think of are -*
>
> *Hungary - Zoltan Fabri, Marta Meszaros, Zanussi,*
> *the Czech new wave heros - Milos Forman, Jiri Menzel, Vera Chitilova*
> *France - Louis Malle, Robert Bresson*
> *India - Ritwik Ghatak, Mrinal Sen*
> *Cuba - Tomas Alea*
> *Poland - Roman Polanski*
> *Germany - Volker Schlondroff, Marguerite Von Trotta*
> *Turkey - Yilmaaz Gunay*
> *Iran - Mohsen Makhmalbaf, Zafar Panahi*
> *Brazil - Nelson Pereira*
>
> *Aryanil*
>
> *----- Original Message ----- From: "Tisa Bryant"*
> *To:*
>
> *Sent: Tuesday, July 31, 2007 8:07 PM*
> *Subject: Re: RIP Ingmar Bergman (1918-2007)*
>
> *I just watched L'ECLISSE for the 5th time (I wrote a piece on it; be out soon), but love the inexplicable actions of THE PASSENGER and L'AVVENTURA.*

Haven't watched Bergman since last year (AUTUMN SONATA); will return to him, "my first film love". I think PERSONA was the first I saw of his, at the Brattle Theater in Cambridge, MA. My film school. I remember one particular evening, at the end of a failed love affair that hadn't quite ended, I watched three Bergman films (WILD STRAWBERRIES was one) in a row. But sadly, I've always attempted to watch THE SEVENTH SEAL late at night, and I've always fallen asleep. He taught me about light, dark, silence and the layered frame (I think someone said something about his depth of field, or some suchness).

Bergman's women...and Woody Allen's, Godard's, Cassavetes', Fellini's, etc...it's more than amazing, what these women have done for film, in film, made visible, palpable...in an expression of the inexpressible (to quote Blonde Redhead, a propos a Vitti), from director to actor. didn't a book on Monica Vitti just come out? I remember reading a review in BookForum, I think.

My "Indelible Imagemakers" list, in no order, hella long, and really, it could change tomorrow, and well it should; there are at least 20 filmmakers for my every mood. As for the top whatever, and voting, etc? Not interested. I'll leave that to some academy. These folks' works haunt, mark, stay with me, and I keep returning, seeking them out for more:

Antonioni
Bergman
Jean-Pierre Melville
Alain Resnais
Renoir
Fellini
Almodovar
Kubrick
Godard
Kurosawa
Cassavetes
Sembene Ousmane (died last month; was also a novelist)
Bela Tarr
Coppola
Ozu
Jacques Rivette
Billy Wilder
Charles Burnett (and not just for KILLER OF SHEEP)
Satyajit Ray
Flora Gomes (and all the overlooked "African New Wave" filmmakers of the late 80s -early 90s, along with the "Hong Kong New Wave")
Otto Preminger
Shohei Imamura
Tsai Ming Liang

> *Chris Marker (I dare!)*
> *Scorcese*
> *Luchino Visconti*
> *Stanley Kwan*
> *Claire Denis*
> *Oscar Micheaux*
> *George Cukor*
> *Chantal Akerman*
> *Nancy Savoca*
> *Fassbinder*
> *Spike Lee*
> *John Sayles*
> *Apichatpong Weerasethakul (let's see, 10 years from now, what's up)*
> *Tarkovsky*
> *Agnes Varda*
>
> *It's all so intertextual! That's what makes the ongoing conversation of cinema so interesting to me. And why the list, really, means nothing. But I couldn't help it!*
>
> *About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE WEEPING MEADOW; some buyer's on point at the Brooklyn Public Library. I also really liked Bertolucci's BEFORE THE REVOLUTION.*
>
> *Peace and light to the spirits of Igmar Bergman and Antonioni as they pass through this world to the next, and much thanks to them for leaving so much of themselves, and their vision, with us.*
>
> *Tisa*
>
> *……*
> *..*
> *……*
>
> *Prose is like a window; fiction is like a door.*
> *But it is not uncommon that he who should come in through the door jumps in through the window.*
>
> *MuXin*
> *translated by Toming Jun Liu*
>
> *……*
> *..*
> *……*
>
> *On Jul 31, 2007, at 5:20 PM, amy king wrote:*
>
> *John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?*
>
> *Anything Krystof Kieslowski.*

> *Dare I throw Chris Marker into the mix? And Wim Wenders?*
>
> *Ruth Lepson wrote:*
> *and cassavettes & who cd forget 'Nashville'*
> *http://www.amyking.org/blog*
>
> *---------- Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.476 / Virus Database: 269.10.25/926 - Release Date: 7/29/2007 11:14 PM*

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

↑ Index

131. Catherine Daly
Re: Allen on Bergman
Mon 6 Aug 2007

Allen has a new book of comic shorts out; I haven't read it yet (my husband just checked it out of the library). While I won't argue that he is a brilliant story writer, I want to mention that the first footnote I saw in a work of fiction was in a Woody Allen story. Aren't all footnotes out of context essentially comic? Eileen Tabios -- opinion?

Then he makes all his actors give out of context performances. Hmm.

Sleeper is a great movie. It completely revises the chase scene.

Shane is a great movie. Is it a great Western? Who cares. They just redid 3:10 to Yuma with Russell Crowe.

P.S. The album of the Italian folk whistlers who did all the whistling on the Leone soundtracks is just wonderful.

--
All best,

Catherine Daly
[redacted]

↑ Index

132. Halvard Johnson
Re: Allen on Bergman
Mon 6 Aug 2007

E.g., the fuzzy Robin Williams in Deconstructing Harry?

Hal

"If you're not nervous, you're
not paying attention."
--Miles Davis

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 6, 2007, at 10:37 AM, Catherine Daly wrote:

> *Then he makes all his actors give out of context performances. Hmm.*

↑ Index

133. Mairead Byrne
Re: Invitation to participate
Mon 6 Aug 2007

Mine is hidden in the Brown University Bookstore, in the poetry section, under 'B.'
That may be too well-hidden.
Mairead

>>> Jayne Fenton Keane <[redacted]> 08/06/07 6:43 AM >>>
Forensic

Notes from the scene of the crime. First clue, poetry. Think outside the

page...

To kick start some dastardly acts of poetry, National Poetry Week invites poets to hide their poems in public spaces and to submit clues to the Director for

publication on the National Poetry Week website. You can then launch your poetry campaign to see if anyone can find your poems.

Best way to submit is to send to [redacted] with the
word
'submission' in the subject line.
Submit in the following format.

Example

Poem: Emergency
Poet: Jayne Fenton Keane
Clue: It is hidden in the grass behind a tanned person wearing a red
and
yellow hat between Surfers Paradise and Magic Mountain.

Enjoy!

Jayne Fenton Keane
Director National Poetry Week
www.nationalpoetryweek.com

↑ Index

134. Fulcrum Annual

new: Free FULCRUM Poetry Forum

Mon 6 Aug 2007

Open to everyone! A free poetry discussion forum/board launched by FULCRUM on Facebook. Anyone can join, post, message, launch new discussion topics, and much more! Anything FULCRUM- and poetry-related goes! Please introduce yourself on joining.

http://www.facebook.com/group.php?gid=4089574795

To join, you need a Facebook account. Registration is free and super easy.

See you on Facebook!

↑ Index

135. David A. Kirschenbaum

Advertise in Boog City 44

Mon 6 Aug 2007

Please forward

Advertise in

Boog City 44

*Deadline

--Thurs. Aug. 9-Ad copy to editor
--Sat. Aug. 18-Issue to be distributed

Email to reserve ad space ASAP

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thanks,
David

--
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330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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136. Thomas savage
Re: RIP Ingmar Bergman (1918-2007)]
Mon 6 Aug 2007

Since you (Tisa?) mention Alain Resnais, did you know he just made a marvelous new film called Coeur (in French) but relabeled here as Private

Fears in Public Places? It played at IFC in New York City for quite awhile. I don't know where it is available now but it is definitely worth tracking down.

Thomas savage <[redacted]> wrote: Try D.W. Griffith's Intolerance, if you can find a decent print of it. It's the great film he made immediately after Birth of a Nation, which you can bury if it bothers you, as it should. There is another good one called Orphans Of The Storm. Still, while there's no denying the sinister impact of Birth of a Nation, not only are some of Griffith's films wonderful, they played an important role in the development of film narrative. Regards, Tom Savage

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India - Ritwik Ghatak, Mrinal Sen
Cuba - Tomas Alea
Poland - Roman Polanski
Germany - Volker Schlondroff, Marguerite Von Trotta
Turkey - Yilmaaz Gunay
Iran - Mohsen Makhmalbaf, Zafar Panahi
Brazil - Nelson Pereira

Aryanil

----- Original Message ----- From: "Tisa Bryant"
To:

Sent: Tuesday, July 31, 2007 8:07 PM
Subject: Re: RIP Ingmar Bergman (1918-2007)

I just watched L'ECLISSE for the 5th time (I wrote a piece on it; be out soon), but love the inexplicable actions of THE PASSENGER and L'AVVENTURA.

Haven't watched Bergman since last year (AUTUMN SONATA); will return to him, "my first film love". I think PERSONA was the first I saw of his, at the Brattle Theater in Cambridge, MA. My film school. I remember one particular evening, at the end of a failed love affair that hadn't quite ended, I watched three Bergman films (WILD STRAWBERRIES was one) in a row. But sadly, I've always attempted to watch THE SEVENTH SEAL late at night, and I've always fallen asleep. He taught me about light, dark, silence and the layered frame (I think someone said

something about his depth of field, or some suchness).

Bergman's women...and Woody Allen's, Godard's, Cassavetes', Fellini's, etc...it's more than amazing, what these women have done for film, in film, made visible, palpable...in an expression of the inexpressible (to quote Blonde Redhead, a propos a Vitti), from director to actor. didn't a book on Monica Vitti just come out? I remember reading a review in BookForum, I think.

My "Indelible Imagemakers" list, in no order, hella long, and really, it could change tomorrow, and well it should; there are at least 20 filmmakers for my every mood. As for the top whatever, and voting, etc? Not interested. I'll leave that to some academy. These folks' works haunt, mark, stay with me, and I keep returning, seeking them out for more:

Antonioni
Bergman
Jean-Pierre Melville
Alain Resnais
Renoir
Fellini
Almodovar
Kubrick
Godard
Kurosawa
Cassavetes
Sembene Ousmane (died last month; was also a novelist)
Bela Tarr
Coppola
Ozu
Jacques Rivette
Billy Wilder
Charles Burnett (and not just for KILLER OF SHEEP)
Satyajit Ray
Flora Gomes (and all the overlooked "African New Wave" filmmakers of the late 80s -early 90s, along with the "Hong Kong New Wave")
Otto Preminger
Shohei Imamura
Tsai Ming Liang
Chris Marker (I dare!)
Scorcese
Luchino Visconti
Stanley Kwan
Claire Denis
Oscar Micheaux
George Cukor
Chantal Akerman

Nancy Savoca
Fassbinder
Spike Lee
John Sayles
Apichatpong Weerasethakul (let's see, 10 years from now, what's up)
Tarkovsky
Agnes Varda

It's all so intertextual! That's what makes the ongoing conversation of cinema so interesting to me. And why the list, really, means nothing. But I couldn't help it!

About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE WEEPING MEADOW; some buyer's on point at the Brooklyn Public Library. I also really liked Bertolucci's BEFORE THE REVOLUTION.

Peace and light to the spirits of Igmar Bergman and Antonioni as they pass through this world to the next, and much thanks to them for leaving so much of themselves, and their vision, with us.

Tisa

……
..
……

Prose is like a window; fiction is like a door.
But it is not uncommon that he who should come in through the door jumps in through the window.

MuXin
translated by Toming Jun Liu

……
..
……

On Jul 31, 2007, at 5:20 PM, amy king wrote:

John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?

Anything Krystof Kieslowski.

Dare I throw Chris Marker into the mix? And Wim Wenders?

Ruth Lepson wrote:
and cassavettes & who cd forget 'Nashville'
http://www.amyking.org/blog

> ---
> *Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.476 / Virus Database: 269.10.25/926 - Release Date: 7/29/2007 11:14 PM*

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

↑ Index

137. sandra de 1913
Shin Yu Pai's Sightings reviewed at Rain Taxi
Mon 6 Aug 2007

---

i'm tickled to pass along a link to the new review of a 1913 Press title--Shin Yu Pai's Sightings--reviewed by Lucas Klein on Rain Taxi's web:
http://www.raintaxi.com/online/2007summer/shinyupai.shtml

...go Shin Yu.

yrs,
sandra de 1913

ps. to order the book directly from 1913 Press, Small Press Distribution, or the author (rather than Amazon, as Rain Taxi has it linked), pls go here:
http://journal1913.org/sightings.html

--
http://www.journal1913.org
http://www.1913press.org

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138. **Tisa Bryant**
Re: Allen on Bergman
Mon 6 Aug 2007

I'm waiting for La Notte from le net flix...

Watched Pasolini's Mamma Roma, Angelopoulos' The Weeping Meadow, and Fellini's Intervista. Going on an Angelopoulos bender, definitely. He's great!
……
……

Prose is like a window; fiction is like a door.
But it is not uncommon that he who should come in through the door
jumps in through the window.

MuXin
translated by Toming Jun Liu
……
……

On Aug 6, 2007, at 9:19 AM, Halvard Johnson wrote:

> *Sitting through those is always a pleasure for me.*
> *Last one was The Passenger, just a week or two*
> *ago. Currently looking forward to sitting through*
> *La Notte and L'Eclisse--again, for the first time*
> *in years.*
>
> *Hal*
>
> *"The bacon too carries on its modest*
> *love affair."*
> *--Tony Towle*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*
>
> *On Aug 6, 2007, at 1:17 AM, Murat Nemet-Nejat wrote:*
>
> *Has anyone sat through an Antonioni movie recently?*

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139. Les Rencontres Internationales

Fwd: RIPBM ::: Call for entries ::: film video multimedia ::: in Paris, in Berlin, in Madrid [\\\-> ! <-///]

Mon 6 Aug 2007

Dear all,
Please find below the Call for entries we are now circulating for the 14th "Rencontres internationales Paris/Berlin/Madrid" that will take place from the 22nd of November to the 1st of December in Paris at the Centre Pompidou, the Jeu de Paume national museum and other location.
This piece of information is released so that artists, filmmakers, and collectives may submit their works.
General information regarding the Rencontres Internationales is posted on our website, at : http://art-action.org
Please feel free to forward this information as widely as possible and to contact us for any further information.
Best wishes
The Festival team
==========

||||| CALL FOR ENTRIES: UNTIL THE 15th OF AUGUST, 2007

||||| RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID
||||| FILM / VIDEO / MULTIMEDIA
||||| http://art-action.org/en_info_appel.htm

*** Please forward this information as widely as possible ***

The 'Rencontres Internationales' will take place in Paris in November 2007, at the Centre Pompidou, at the Jeu de Paume national museum and in other key locations. The same program will be presented in Madrid in April 2008 and in Berlin in June 2008. Those three events will propose an international programming focusing on new cinema, video and multimedia, gathering works of artists and filmmakers acknowledged on the international scene along with young artists and not much distributed filmmakers.

+ ANY INDIVIDUAL OR ORGANISATION CAN SUBMIT ONE OR SEVERAL PROPOSALS. THE CALL FOR ENTRIES IS OPEN TO FILM, VIDEO AND MULTIMEDIA CYCLES, without any restriction of length or genre. All submissions are free, without any limitation of geographic origin. +

CINEMA AND VIDEO CYCLES (all film and video formats)
* Video / Video art / Experimental video

* Experimental Film
* Documentary, experimental documentary
* Fiction - short, medium and feature length
* Animation movie

MULTIMEDIA CYCLES
* Installation * Net art * Performance, concert

+ Video and film submissions are received on DVD. ALL submissions are sent by postal mail, enclosed with a filled-in ONLINE ENTRY FORM, UNTIL THE 15th of AUGUST, 2007. Entry forms and information regarding the 'Rencontres internationales Paris/Berlin/Madrid' are available on our website http://art-action.org/en_info_appel.htm +

The 'Rencontres Internationales' offer more than a simple presentation of the works. They introduce an intercultural forum gathering various guests from all over the world - artists and filmmakers, institutions and emerging organisations - to testify of the vivacity of creation and its distribution, but also of the artistic and cultural contexts that often are experiencing deep changes. The festival reflects specificities and crossings of art practices between new cinema and contemporary art, explores media art practices and their critical purposes, and work out this necessary time when points of view meet and are exchanged. The festival aims at presenting those works to a broad audience, at creating circulations between different art practices and between different audiences, as well as creating new exchanges between artists, filmmakers and professionals. The 'Rencontres Internationales Paris/Berlin/Madrid', an event without competition, are supported by French, German, Spanish and international cultural institutions. http://art-action.org/en_soutien.htm PLEASE FEEL FREE TO SPREAD OUT THIS PIECE OF INFORMATION to creative organizations, art networks, production companies, artists and filmmakers you are in contact with.

Best wishes.
The Rencontres Internationales

--
Les Rencontres Internationales Paris/Berlin/Madrid
#14 > Paris > Centre Pompidou, Jeu de Paume, Cinéma Entrepôt
22 nov. - 1er dec. | 22. Nov - 1. Dez. | Nov. 25th - Dec. 1st

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140. **David Chirot**
Re: identity splicing & autopoesis
Mon 6 Aug 2007

The best work i know re the swarm the great study by Kristen Ross, The Emergence of Social Space Rimbaud and the Paris Commune. Ross presents the swarm across many manifestations and bodies, spaces, objects, ideologies of daily life, and the ways in which the swarm constitutes Rimbaud's poetry as an embodiment in action of the Commune. This is a really fantastic book and I can't recommend it highly enough. And of course, re "identity splicing"--it is Rimbaud who writes "Je est un autre"--"I is an other" "I is somebody else"--
In the Ross book, the swarm is that which is against the State, and in many ways the State is a manifestation of autopoesis, if not, along with corporations, its non plus ultra as THE autopoesis. (And as the blurring between the corporations and the State makes way for their emergence as the autopoesis of the corporate-State fascism currently occurring "before our very eyes".) ("Vice President Haliburton", "Secretary of Defense Blackwater" "Secretary of the Interior Caterpillar" and so forth--)

Re heteronyms and identity-splicing there is a great multiplicty of ways in which this may occur. One example is the Yasusada texts, in which Yasusada notes that he wants to make a book "After Spicer"--which is inspired by Spicer's "After Lorca" work. In the Yasusada, as in the Spicer, there are moments in the writing in which the identites merge--and it is very difficult to distinguish if at all where Lorca ends and Spicer begins, and where Spicer ends and Yasusada begins. And that is just one of the multiplicities which perform identity-splicings in the two texts. Ultimately, the activities of these "correspondances" (made literal by the Letters to Lorca, Yasusada's Letter to Spicer)--a term Spicer uses which is picked up by Yasusada--allow for a voyaging among "identities" "authorships" in the Baudelairian sense of both "le Voyage" and "Les Correspondances". Baudelaire's "voyage to the end of the unknown" would lead finally to an unknown author--a kind of identity splicing in reverse--in which by a continual splicing and resplicing of elements, the "single author" has vanished, into the nameless--one/many--a dispersion into particles which from and reform continually different swarms of "identity"--manifesting in an endless series of texts "after"-- The writing "after" makes room, space for this endless swarming outwards proliferartion--"after' is productive of series, not as linear procession, but as a rhizome-- I sometimes think of "after" as something the opposite of "post"--as "post" is a vague posting of something occurring when that which preceded it is in a sense dead--"post mortem"--it seems to be a rupture with the dead, ended, preceding events, autopoesis, yet it carries within it the viruses which inhabited the former "stage" of development. In other words, what a "post" constructs is a "post mortem effects"--which, having

as its "center" a corpse, "lying in state"--generates a "corpus" of work which is based on a machinery of Death---a "killing off" as it were of all entities not subsumed under its rubric of autopoesis. A "term limit" is set, an "event horizon" which means the constructing of borders, walls--and necessitates a form of censure or censoring activity, in order to maintain a "status quo" within a hierarchical structuring of "the chain of commands" delivered from "top" to bottom". The problem with this closed system is that after a certain point it reaches the state at which entropy sets in--a steady State. Opposed to this, at leatst in this paltry formulation i amessaying, opposed to his is the kind of swarming generated by the activity of "after". Rather than heading to a "steady State of entropical finality"--the "after" swarms and moves onwo/ards, encapsulating ever more "identities" and splicings of these which in turn produce further slicings, a nomadic rhizomatic activity which proliferates "texts without authors",as "authors" may be anonymous, or pseudonymous, splicings as in the Pessoa cases. This activity has in fact a historical foundation, the examples being found in travel literature of the 18th century, in which anonymity and pseudonymity play a great role. Indeed, an author will produce a text, itself made up of plagiarized passages, exagerations, outright falsehoods at times, and often enough these are included already in the pages plagiarized. The text may appear under a 'real --legal--name" or a psuedonym. It is translated immediately into other langages as the rage for and need of travel accounts is crucial to an "age of discovery"--voyages into the then "unknown"--seeking for sometimes anactual place, others unkwoingly chasing chimeras until they in turn "discover" where they are is a "nowhere". The translation, sometimes done by the "orgianl author", sometimes bya bootlegger--is done ina more or less rough fasion--and thn translated again into another language via another translator or the one of the first--sometimes continuing with the original "name", sometimes under yet another name, adopted to the society which is going to be reading th text. This rhizomatic swarming can also operate back into the original language--texts that may be translated by the "original author" under whatever name has been used, who becomes the translator--under another name, of his own work into another language. The translation having altered a number of things--is then translated back into the first language, appearing with a different title and a different author's name, as a "new book from the French"as it were. The identity splicing of this continual swarm of different authors, different languages, translators and titles and shifts in the text with each swarm into another language--another unknown--proliferates the identity splicing as a continual play of "differents"--who may in fact be one person in one body--yet is in print many names producing two translators,and three texts in two languages. These three texts in their turn become part of the immenese reserve, ever proliferating, of travel books from which further "authors" in turn plagiarize, alter, misquote deliberately or not--

and on and on and on this goes, creating ever more 'voyages" by ever more "authors" who many of them have never left their studies, their writing desks. (Out of this huge seething, teeming ocean of texts their emerged at one end of the spectrum the novel. Daniel Defoe, who produced roughly two hundreds texts, many many authors, many years work of identity splicings being carried out with great aplomb--finally reached the shores of th novel with "the true account" of Robinson Crusoe. The text in the novel purports to a "true account" of actual events by a fictional author (Robinson Crusoe)--much as the name Yasusada turns out to belong to a fictional personage, pointing towards an "autho"r who has swarmed into this being from elsewheres known or unknown or both together, a splicing of the known and unknown into yet another "author" and "text". And a text which among many allusions and claims, imagines itself creating a text "after Spicer's After Lorca" among many other texts which have disappeared in transit, been left out by the "editor/s" and "translators"--a travel through many identity splicings traveling through the Orphic underworlds , emerging, and submerging again, a negentropic ever spiralling activity of the swarming "names" of "identies/idenity splicings". These voyages into the unknowns of identity splicings, others, "differents", has been "the story of my life". In various countries at various times, the accusation of a forged or stolen pass port has been made to me--that is, one is not who one's identity papers claim one is. Sometimes this turns out to be a case of "mistaken identity"--which often makes things more suspicious depending on whom one is thought to be. More often, it is a riddle which is well nigh unsolvable--if this person cannot prove with official documents who they are-who are they? If their documents are stolen or forged--does one have any confidence that they will reveal a "real identity"? Or a continual series of false claims, other identities, further papers, documents, leading further afield or back, in a circle, to the rebus without reference or signification before one? To further complicate things, hand writing at the time of interest, interrogation--often does not match that which was made at the time of signing. Once in jail, three seperate finger printings produced no match among them. The identity via fingerprints changed from one imprinting to another. So who is it makes the shadow that walks beside one? Who is it that looks back from the other side of the mirror through which Orpheus and company travel into the underworld? All these swarming splicing identities traveling among "names" and "locations' in texts, in space, in time-- Dmitry Prigov, recently discussed on this list upon the sad ocaission of his 'death" physically--created splicings of identities that continue to proliferate--in fact, the Russian writer Mikhail Epstein has posited the hypothesis that Prigov--and/or also another Russian writer, Bitov- is the "real author" at the core of the Yasusada texts-because in part each of these writers had intended to produce "Japanese" texts in Russian--which never appeared in Russian--and yet did appear in English, as

the Yasusada, transferred to the American poet Kent Johnson while he was working on an anthology which included these writers and met with them during a conference in Leningrad--, and carried by him to the "names of the translators" listed in the Yasusada texts-- who proceed to translate the never-to--appear Russian texts into an English which purports to be translated from the Japanese. In my own case, I have even without being the author--produced via the (some very creative) "mis/readings" of "authorities" of one's "profile" literally as one's appearance, and also as one's "papers, documents", fingerprints, produced several "identities" and "unknowns" which swarm around and in and through me--in turn creating texts themselves of varying identities of "authorship". Yet "who" is "the one sole author" who is "David Chirot"? Apparently its for some authorities "unknown", "forged" "stolen" a "complete mystery", "a spy", a "terrorist", an "associate of outlawed group" and so forth. The possibility of deportation exists--yes, but to where?--as Baudelaire would say (title in English)--"Anywhere out of this World"! Given the history of the travel literature and the forms of proliferations, swarms, in Pessoa, Rimbaud, Yasusada-, Spicer--Epstein, Prigov, Bitov, Johnson, a pseudonymous author said to be "the author" of Yasusada--given the history and examples, one may be able to see the swarms of identity splicings as ways of subverting the entropical State-Corporate autopoesis. With the signing into Law today, the democrats having capitulated yet again to the President, with the signing into Law of what had been illegal wire tappings--one finds yet another attack as it were by the autopoesis of a continually more centralized-in-the-office-of the-President against the swarm of proliferating identities which essay the creation of lines of flight which elude the steady State of Control. For poetry, for writing, the traveling swarm is one strategy to resist and to create others, "differents" which elude the continual efforts to make cultural efforts conform to various formations of the autopoesis steady State. In a time in which the crack down on identity is very severe--profiling, "illegal aliens", "suspected terrorists"--"rendition flights"--questions of torture, indefinite incarceration without charges--the continual asking by faceless businesses for information in order to apply for things which proliferate one' s name on cards which can at any time be stolen--and yet you, the one whose name appears, are taken to task and entered into the system also--by association--you find yourself ocoked up as it were ahead of time--your having been "already identified" and al that is needed if circumstances call for it is a "crime" with which to "match" you. In such an environment the swarming of splicings of identity indeed seem ever more a necessity, Indeed, when such things lead to actual arrests, one has learned that one has entered a zone in which the challenge to authority--is as much their creation as one's own. So without even intending it, one has produced yet another "author"--who intends to "get to the bottom" of one's identity, one's text. The "author" one has unwittingly provoked into action,

is it a monster, a Frankenstein--or an ally--a friend? The very author one creates may in turn erase one's identity--alter it, edit it, translate it--take "possesion"--or one may be "possessed by it"--and in this swarming struggle among 'authors" and "identities", "texts"--what is that will come "after"--"who's gonna come for you/bad boys /bad boys, who's gonna come for you"--or, turning the swarm on the flailing "author"--seeing it 'explode into thin air"--and become a rain of particles--creating materials for further splicings . . .which voyage in to ever more unknowns . . . unknown authors . . . producing "texts" as signs from the places beyond formations, formulas, forms, beyond the autopoesis realms until . . . On this day of Hiroshima-- "Furthermore, when we speak the word "life," it must be understood we are not referring to life as we know it from its surface of fact, but to that fragile, fluctuating center which forms never reach. And if there is still one hellish, truly accursed thing in our time, it is our artistic dallying with forms, instead of being like victims burnt at the stake, signaling through the flames." --Antonin Artaud, "PREFACE: The Theater and Culture" The Theater and its Double

Prince, je congnois tout en somme Prince, in sum I know all things
Je congnois coulourez et blesmes I know the well made-up and the blemished pale
Je congnois Mort qui tout consomme I know Death who dines on us all
Je congnois tout fors que moy mesmes I know everything but myself.

Francois Villon, "Ballade"
Paris, 15th Century

"Je est un autre"

"Arthur Rimbaud"

On 8/6/07, Murat Nemet-Nejat <[redacted]> wrote:
>
> " this is where the swarm intelligence and autopoesis theory comes
> > in, or emergent patterns...
>
> I do not thing what is being described is such a new process. Pessoa's
> heteronyms are the most prominent example of it.
>
> I am just reading Charles Bernstein's interview with Douglas Messerli's on
> Messerli's poetry in "My Year 2005: Terrifying Times," just published by
> Green Integer. Messerli elaborates on his poetry and his other work as
> playright, novelist, publisher of books, etc. completely in heteronymic

> terms.
>
> Ciao,
>
> Murat
>
> On 8/5/07, Eireene Nealand <[redacted]> wrote:
> >
> > i think i saw something on the list about identity splicing earlier,
> > so I'm trying to track it down as well as to hear about any other work
> > related to this.
> >
> > it's hard to explain what identity splicing is yet, but I think that
> > Juliana Spahr and Eugene Ostashevsky are doing it.
> >
> > Juliana Spahr (in Everything With Lungs) seems to have shown how
> > (since the advent of chaos theory) it seems to be appropriate to cycle
> > through everything else in order to deal with your own identity.
> >
> > Eugene Ostashevsky, with his DJ Spinoza series, suggeststt that some
> > kind of synchonizing would be in order to deal with what I think Allen
> > Sondheim has been calling dispersed identity.
> >
> >
> > 2) this is where the swarm intelligence and autopoesis theory comes
> > in, or emergent patterns...
> >
> > 3) eventually, i'll try to trace all of this back to explain how it's
> > the next step after Samuel Becket and Gertrude Stein, who made
> > articulations in the "stream of consciousness" and started showing us
> > mixable atoms...
> >
> > In fact it is much more fun to just look at people figuring all of
> > this out creatively though, so if anyone knows of any good works on
> > this, i'd be much obliged.
> >
>

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141. **Al Filreis**

Rothenberg among Writers House Fellows '08

Mon 6 Aug 2007

The community of writers and artists at the Kelly Writers House is pleased and proud to announce our three new Writers House Fellows for spring 2008:

February 18-19, 2008: Art Spiegelman

March 24-25, 2008: Lynne Sharon Schwartz

April 28-29, 2008: Jerome Rothenberg

All events are free and open to the public - and all take place at the Kelly Writers House, 3805 Locust Walk, Philadelphia. Writers House Fellows is made possible by a generous grant from Paul Kelly.

More information: http://www.writing.upenn.edu/~whfellow/

previous Writers House Fellows:

John McPhee 2007
Jamacia Kincaid
Donald Hall
Richard Ford 2006
Cynthia Ozick
Ian Frazier
Adrienne Rich 2005
E. L. Doctorow
Roger Angell
Lyn Hejinian 2004
Russell Banks
James Alan McPherson
Susan Sontag 2003
Walter Bernstein
Laurie Anderson
John Ashbery 2002
Charles Fuller
Michael Cunningham
June Jordan 2001
David Sedaris
Tony Kushner
Grace Paley 2000
Robert Creeley
John Edgar Wideman
Gay Talese 1999

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142. **steve d. dalachinsky**
Re: new Sixties journal
Mon 6 Aug 2007

---

still no one answered me wHAT IS A PUBLIC INTELLECTUAL

On Sat, 4 Aug 2007 13:06:31 -0400 ALDON L NIELSEN <[redacted]> writes:
> for me, the sixties really began with the assasination of JFK and
> ended with
> the advent of disco -- but that's just how I remember it -- which
> must mean I
> wasn't there --
>
> >On Sat, 4 Aug 2007 08:00:00 -0800 Joel Weishaus <[redacted]>
> wrote:
> >
> > Steve:
> >
> > How about: Each decade begins in the middle of itself.
> >
> > Thus, "the 60s" were 1965-1975. At least that's the way I
> remember (or don't
> remember) them.
> >
> > Best,
> > Joel
> >
> >
> >
> > Date: Fri, 3 Aug 2007 13:41:11 -0400
> > From: "steve d. dalachinsky" <[redacted]>
> > Subject: Re: CFP: new Sixties Journal from Routledge
> >
> > each decade more or less begins in middle of preceeding one
> > in the case of the 60's it begain around 63 as we interpret it
> and
> > ended around 73
> > as we saw it then
> > On Thu, 2 Aug 2007 10:26:21 -0700 Catherine Daly
> <[redacted]>
> > writes:

> > > it is the long sixties, so it includes the 50s and 70s; Barry S
> is
> > > saying
> > > that this is the late modern period
> > >
> > > just like the long sixteenth century is the former baroque
> period
> > > called the
> > > early modern period
> > >
> > > actually this sort of jockeying for position & "new areas" seems
>
> > > like
> > > academia being entrepreneurial
> > >
> > > --
> > > All best,
> > > Catherine Daly
> > > [redacted]
> >
> >
> >
>
>
>
<<

> [redacted]
>
>

↑ Index

143. George Bowering
Re: new Sixties journal
Mon 6 Aug 2007

On Aug 6, 2007, at 3:44 PM, steve d. dalachinsky wrote:

> *still no one answered me wHAT IS A PUBLIC INTELLECTUAL*

A person whose practice of the intellect is made public through publication, for example, in the NY Times op=ed pages, or French public radio, or magazines whose practice it is to publish works produced by analysis, logic, etc.

>
G.H.B.
= to the task

↑ Index

144. Geoffrey Gatza
K. Johnson on Stinky Limes in the Blogosphere
Mon 6 Aug 2007

Sneak peek to the Fall issue of BlazeVOX2k7:

Kent Johnson responds to the recent row on Lime Trees.

http://www.blazevox.org/072-kj.htm

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

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145. Tisa Bryant
Re: RIP Ingmar Bergman (1918-2007)]
Mon 6 Aug 2007

Thanks, Tom, and yes, I did see Private Fears in Public Places at IFC, and really loved it. I'm glad he's still working with theatrical staging in his films, and I was also intrigued by how smooth his narrative line is. I was ready to work harder, but was also just happy to feel charmed by it. A kind of pathetic magicalism. I loved the color, and the transparencies of emotion, season, as well as secret desire/pasts. Lots of fun. I wish I spoke better french, though. Something about the title of the film (in French) confused me.

I think my favorite films of his are Mon Oncle d'Amerique, Stavisky, and Providence. Well, Muriel, too. And Night and Fog. Okay. I love all I've seen of his films. I haven't seen Pas sur le Bouche yet, though. Gotta move it up in my queue. It's buried.

I'll also check out Griffith's other films; thanks for the suggestions.

Best,

Tisa
~~~
~~~

see; to say he offends me isn't saying much. For me BIRTH OF A NATION is a feature-length overlay in assaultive practices, and I've never bothered to see anything else he's made because of it. But seeing DJ Spooky's REBIRTH OF A NATION at a special screening in Providence allowed me to see and understand his craft, in terms of what he, technically, was doing with the camera and its cinematic, not national narrative, effects, though we're still (not) reckoning with where the twain did and still meet, on screens around the world. I finally watched all three hours of it two years ago. I was still infuriated, but then I was like, "Oh. That's an iris shot." Still, my response to that as-yet-unspoken call to Griffith was the oft-unappreciated Oscar Micheaux. I do, however, love Steve Erickson's novel invocation of Griffith and cinema, DAYS BETWEEN STATIONS.

*Though I've seen works from all the directors on your list of omissions (except Ghatak and Sen, so I'm on the move), Chaplin, for instance, isn't part of my body because I've spent scant time watching his films, my four-year tenure at Modern Times Bookstore and left-leaning politics notwithstanding. All the Buster Keaton I've seen in my life has been during a meza plate lunch at Olive Tree on MacDougal & W. 3rd. Busby Berkeley: I've seen "That's Entertainment" profiles on him, then the obvious references to him in Matthew Barney's CREMASTER cycle. If anything, I see for myself a need to revisit these works, since I may simply be having some psycho-trigger issues around all American silent films, thanks to Griffith. This gets conflated into what I see as the aesthetic *scariness* of silent films: contrast, frames per second and jerky motion, mouths moving with no sound, etc. Unintentional eeriness. I saw NOSFERATU as a child at Camp Lapham when I was 8. Keaton's makeup freaks me out. Then, in terms of the gaze, I can't comfortably project myself into that (or the majority of cinematic) landscape(s); it's not *my* neck that cranes back for a kiss from X leading man, nor am I that man, though a project of my own version of PURPLE ROSE OF CAIRO, for instance (what happens when a 1980s black girl steps into a circa 1939 movie) could be very interesting. I do love Julie Dash's short film, ILLUSIONS, for engaging in the old movie/identity conversation with panache.*

Pierre said something about Americans going for foreign films, and I want to comment on that, briefly, and expand on the above, just to say that I must, for continued mental health, allow myself cinematic escapes from the American national narrative as its perpetuated in film, because there are other possibilities for the image-not-as-metaphor, not as racial or Other marker than the Griffith legacy allows. Something about survival, subjectivity and perspective, than simple swooning. We Americans are quite varied in that respect, and, judging from what I've seen from Francophone African filmmakers (and Vietnamese filmmakers, too, I believe), so are the French. Etc.

I do swoon over Lubitsch, though, and Cukor, Wilder, Hawks, Huston, Sturges, Vidor. I especially like b/w films that have that glitter-gloss, like THE SWEET SMELL OF SUCCESS, or BORN YESTERDAY. I also love melodramatic films like Sirk's, and those of his ilk, and enjoy the continuum as evidenced in Fassbinder and Todd Haynes, among others. If the Brattle Theatre was film school for me, my mom was film school K-12. Before AMC on cable, it was all about UHF on weekends for old (30s, 40s, 50s) film. It's been a delight to spend time seeing what the rest of the world was up to, cinematically, during those times, dig the cross-pollination, especially during/after WWII. I also loved/hated the Rock Hudson/Doris Day/Bobby Darin-esque romantic romps. To be that carefree....

I was just working on this quote from Tarkovsky, in which he says that people go to the cinema for time, time spent, not had or lost. For an enhanced living experience.

So our lists, if we agree with Tarkovsky, are not ridiculous and to be apologized for or silenced, but, yes, Aryanil, the beginnings of a much bigger, deeper conversation.

Thanks for starting this!

back to work....

Tisa
****
To create form out of the nature of our tasks with the methods of our time—this is our task.

Mies van der Rohe
On Aug 1, 2007, at 7:46 PM, Aryanil Mukherjee wrote:

I'm the one to be blamed, I started this. My initial 5, or ok, lets say
10, pertained to Bergman's generation. Now we have names from virtually every age of cinema. What makes me glad is that from a "silly" naming game we are now into a movie-mood sharing specific films, personal experiences, nostalgias etc.

Great names have come up. Talking about American cinema, we went as far back as Vertov, but sadly no one mentioned D W Griffith whom I would call the father of modern cinema. Also, we forgot Charles Chaplin - he made a lot of films here, in Chicago
and NY. Going around the world, I can't think of a film director better
known internationally.

Notable omissions I can think of are -

Hungary - Zoltan Fabri, Marta Meszaros, Zanussi,
the Czech new wave heros - Milos Forman, Jiri Menzel, Vera Chitilova
France - Louis Malle, Robert Bresson
India - Ritwik Ghatak, Mrinal Sen
Cuba - Tomas Alea
Poland - Roman Polanski
Germany - Volker Schlondroff, Marguerite Von Trotta
Turkey - Yilmaaz Gunay
Iran - Mohsen Makhmalbaf, Zafar Panahi
Brazil - Nelson Pereira

Aryanil

----- Original Message ----- From: "Tisa Bryant"
To:

Sent: Tuesday, July 31, 2007 8:07 PM
Subject: Re: RIP Ingmar Bergman (1918-2007)

I just watched L'ECLISSE for the 5th time (I wrote a piece on it; be
out soon), but love the inexplicable actions of THE PASSENGER and
L'AVVENTURA.

Haven't watched Bergman since last year (AUTUMN SONATA); will return
to
him, "my first film love". I think PERSONA was the first I saw of his,
at the Brattle Theater in Cambridge, MA. My film school. I remember
one particular evening, at the end of a failed love affair that hadn't
quite ended, I watched three Bergman films (WILD STRAWBERRIES was one)
in a row. But sadly, I've always attempted to watch THE SEVENTH SEAL
late at night, and I've always fallen asleep. He taught me about
light, dark, silence and the layered frame (I think someone said
something about his depth of field, or some suchness).

Bergman's women...and Woody Allen's, Godard's, Cassavetes', Fellini's,
etc...it's more than amazing, what these women have done for film, in
film, made visible, palpable...in an expression of the inexpressible
(to quote Blonde Redhead, a propos a Vitti), from director to actor.
didn't a book on Monica Vitti just come out? I remember reading a
review in BookForum, I think.

My "Indelible Imagemakers" list, in no order, hella long, and really,
it could change tomorrow, and well it should; there are at least 20

> *filmmakers for my every mood. As for the top whatever, and voting, etc? Not interested. I'll leave that to some academy. These folks' works haunt, mark, stay with me, and I keep returning, seeking them out*
> *for more:*
>
> *Antonioni*
> *Bergman*
> *Jean-Pierre Melville*
> *Alain Resnais*
> *Renoir*
> *Fellini*
> *Almodovar*
> *Kubrick*
> *Godard*
> *Kurosawa*
> *Cassavetes*
> *Sembene Ousmane (died last month; was also a novelist)*
> *Bela Tarr*
> *Coppola*
> *Ozu*
> *Jacques Rivette*
> *Billy Wilder*
> *Charles Burnett (and not just for KILLER OF SHEEP)*
> *Satyajit Ray*
> *Flora Gomes (and all the overlooked "African New Wave" filmmakers of the late 80s -early 90s, along with the "Hong Kong New Wave")*
> *Otto Preminger*
> *Shohei Imamura*
> *Tsai Ming Liang*
> *Chris Marker (I dare!)*
> *Scorcese*
> *Luchino Visconti*
> *Stanley Kwan*
> *Claire Denis*
> *Oscar Micheaux*
> *George Cukor*
> *Chantal Akerman*
> *Nancy Savoca*
> *Fassbinder*
> *Spike Lee*
> *John Sayles*
> *Apichatpong Weerasethakul (let's see, 10 years from now, what's up)*
> *Tarkovsky*
> *Agnes Varda*
>
> *It's all so intertextual! That's what makes the ongoing conversation of cinema so interesting to me. And why the list, really, means*

nothing. But I couldn't help it!

About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE WEEPING
MEADOW; some buyer's on point at the Brooklyn Public Library. I also really liked Bertolucci's BEFORE THE REVOLUTION.

Peace and light to the spirits of Igmar Bergman and Antonioni as they pass through this world to the next, and much thanks to them for leaving so much of themselves, and their vision, with us.

Tisa

……
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..
……

Prose is like a window; fiction is like a door.
But it is not uncommon that he who should come in through the door jumps in through the window.

MuXin
translated by Toming Jun Liu

……
..
..
……

On Jul 31, 2007, at 5:20 PM, amy king wrote:

John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?

Anything Krystof Kieslowski.

Dare I throw Chris Marker into the mix? And Wim Wenders?

Ruth Lepson wrote:
and cassavettes & who cd forget 'Nashville'
http://www.amyking.org/blog

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.476 / Virus Database: 269.10.25/926 - Release Date: 7/29/2007 11:14 PM*
>
> ---
> *Moody friends. Drama queens. Your life? Nope! - their life, your story. Play Sims Stories at Yahoo! Games.*
>
> ---
> *Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.*

↑ Index

146. **Jesse Glass**

Japan Times Review (by Donald Richie) of Masako's Story; Surviving the Atomic Bombing of Hiroshima

Tue 7 Aug 2007

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http://search.japantimes.co.jp/cgi-bin/fb20070805dr.html Or go to www.ahadadabooks.com and read it there. Jess

↑ Index

147. **Matt Henriksen**

The Burning Chair Readings Fall 2007

Tue 7 Aug 2007

Visit The Burning Chair Blog @ typomag.com/burningchair.com

Visit The Burning Chair Blog @ typomag.com/burningchair.com

@ The Fall Café, Fridays
7:30 PM

August 17th - Michael
Robins & Dara Wier

September 14th - David Goldstein & Genya Turovskaya

October 12th - Joseph
Bradshaw & Ken Rumble

November 16th - Paige Ackerson-Kiely, Lily Brown & Elizabeth Robinson

@ Jimmy’s No. 43 Stage, 8
PM

August 31st - Frank
Sherlock & David Shapiro

September 28th - Dorothea Lasky & Laura Solomon

October 26th - Cynthia
Cruz & Karla Kelsey

November 30th - Maureen Alsop & Jean Valentine

The Fall Café

307 Smith Street

between Union &
President

Carroll Gardens, Brooklyn

F/G to Carroll

Jimmy’s No.43 Stage

43 East 7th
Street

between 2nd
& 3rd Avenues

NYC

The Burning Chair Readings

contact: Matthew Henriksen

[redacted]

[redacted]

Born in Portland, Oregon, Michael Robins is the author of The Next Settlement (University of North Texas Press, 2007), which was selected for the Vassar Miller Prize in Poetry. He holds degrees from the University of Oregon and the University of Massachusetts Amherst, and his poems have recently appeared or are forthcoming in Boston Review, The Cincinnati Review, Denver Quarterly, LUNA, Third Coast and elsewhere. He lives in Chicago and teaches at Columbia College.

Dara Wier's books include Remnants of Hannah (Wave Books 2006); Reverse Rapture (Verse Press 2005); Hat on a Pond (Verse Press, 2002) and Voyages in

English (Carnegie Mellon U. Press, 2001). A limited edition, (X in Fix), a selection of 5 longer poems, including a section from Reverse Rapture, is printed in RainTaxi's Brainstorm series. Recent poems can be found in American Poetry Review, New American Writing, Volt, Massachusetts Review, The Melic, The Canary, Painted Bride Quarterly, Mississippi Review, slope, Hollins Critic, Seattle Review, Turnrow, Hunger Mountain, Cincinnati Review, Denver Quarterly, Octopus, Conduit, Crazyhorse, Court Green and Gulf Coast. She works as a member of the poetry faculty and director of the MFA program for poets and writers at the University of Massachusetts Amherst. Her book, Reverse Rapture has been recently awarded The Poetry Center & American Poetry Archives 2006 book of the year prize.

Joseph Bradshaw was born in Caldwell, Idaho, and grew up up and down the west coast. From 2002 to 2006 he co-edited FO(A)RM Magazine and co-curated the Spare Room reading series in Portland. A chapbook, The Way Birds Become, was recently published by Weather Press. His poetry and reviews can be found in current or forthcoming issues of Cannibal, Cultural Society, Denver Quarterly, Jacket, Mirage #4 / Period(ical), and elsewhere. He currently lives in Iowa City.

David B. Goldstein is the author of a chapbook, Been Raw Diction (Dusie), and his poetry has appeared in numerous journals, including The Paris Review, Jubilat, Typo, Epoch, Alice Blue Review, and Pinstripe Fedora. He recently joined the faculty of York University in Toronto, where he teaches Renaissance literature, creative writing, and food studies.

Genya Turovskaya is the author of the chapbook The Tides, recently published by Octopus Books. Her poetry and translations from Russian have appeared in Conjunctions, Chicago Review, jubilat, Landfall, A Public Space and other publications. She lives in Brooklyn, and is an editor at Ugly Duckling Presse.

Ken Rumble is the author of Key Bridge (Carolina Wren Press, 2007) and marketing director of the Green Hill Center for North Carolina Art. He is currently working on a book with his father about the earth's atmosphere & Antarctica. His poems have been published in Parakeet, Cutbank, Fascicle, Typo, Octopus, XConnect, Coconut, and others.

Paige Ackerson-Kiely was born in October of 1975 at the behest of her parents in Biddeford, Maine. Her first book, In No One's Land won the 2006 Sawtooth Poetry Prize. She currently resides in Vermont, where she is employed selling wine, and is at work on a second manuscript of poems entitled My Love is a Dead Arctic Explorer, and a novel about infanticide.

Lily Brown holds an MFA from Saint Mary's College and
currently lives in San Francisco. Her poems have been published or are forthcoming in Typo, Octopus, Fence, Cannibal, Tarpaulin Sky, Handsome

and Coconut. Octopus Books published her chapbook, The Renaissance Sheet, in early 2007.

Elizabeth Robinson is the author of 8 books of poetry, most recently Under That Silky Roof (Burning Deck Press) and Apostrophe (Apogee Press). The Orphan and its Relations is forthcoming from Fence Books in 2008. Robinson co-edits EtherDome Press and Instance Books and lives in Boulder, Colorado.

David Shapiro's New and Selected Poems (1965-2006) emerged from Overlook Press in 2007. In addition to his many books, Shapiro has published art criticism and poetry in The New Yorker, The Paris Review, and Artforum. He has received a fellowship from the National endowment for the Arts, the Zabel Prize for Experimental Poetry from the American Academy of Arts and Letters, and a nomination for a National Book Award in 1971. He has edited volumes of aesthetics, translated Alberti's poems about Picasso, collaborated with Rudy Burckhardt on three films, and had a play produced at the Kitchen called "Two Boys on the Bus." A professional violinist in his youth, he now writes in Riverdale, New York, where he lives with his wife Lindsay.

Frank Sherlock is the author of Wounds in an Imaginary Nature Show (Night Flag Press), Spring Diet of Flowers at Night (Mooncalf Press), ISO (furniture press) and 13 (Ixnay Press). Past collaborations include work with CAConrad, Jennifer Coleman, and sound artist Alex Welsh. Publication of his most recent collaborative poem with Brett Evans, entitled Ready-to-Eat Individual is forthcoming in the near future.

Dorothea Lasky was born in St. Louis, MO in 1978. Her first full-length collection, AWE (Wave Books), will be out in the fall of 2007. She is the author of three chapbooks: The Hatmaker's Wife (Braincase Press, 2006), Art (H_NGM_N Press, 2005), and Alphabets and Portraits (Anchorite Press, 2004). Her poems have appeared in jubilat, Crowd, 6x6, Boston Review, Delmar, Phoebe, Filter, Knock, Drill, Lungfull!, and Carve, among others. Currently, she lives in Philadelphia, where studies education at the University of Pennsylvania and co-edits the Katalanche Press chapbook series, along with the poet Michael Carr. She is a graduate of the MFA program for Poets and Writers at the University of Massachusetts-Amherst and also has been educated at Harvard University and Washington University.

Laura Solomon was born in 1976 and grew up in the deep South. She studied Political Science and Literature at the University of Georgia in Athens, and later Creative Writing at the University of Massachusetts-Amherst. Her first book Bivouac was published by Slope Editions in 2002. Other publications include a chapbook, Letters by which Sisters Will Know Brothers (Katalanché Press

2005), and Haiku des Pierres / Haiku of Stones by Jaques Poullaouec, a translation from the French with Sika Fakambi (Apogée Press, 2006). Her second book of poetry Blue and Red Things has just been released by Ugly Duckling Presse. Currently she lives in Philadelphia where she works as a tutor and researcher for an adult literacy intervention program.

Cynthia Cruz was born in Germany and raised in Northern California. Her first book, Ruin, was published by Alice James Books in 2006. Her poems have appeared in the American Poetry Review, Paris Review, Boston Review, Colorado Review, Denver Quarterly, and others, and are anthologized in Isn't it Romantic: 100 Love Poems by Younger Poets and The Iowa Anthology of New American Poetries. She is the recipient of several residencies to Yaddo and the MacDowell Colony. She lives in New York City.

Born and raised in Southern California, Karla Kelsey holds degrees from UCLA, The Iowa Writers Workshop, and The University of Denver. Her first book, Knowledge, Forms, the Aviary won the 2005 Sawtooth Poetry Prize judged by Carolyn Forché and was published in 2006 by Ahsahta Press. Her second full-length manuscript, Iteration Nets, is based in the sonnet form and is forthcoming from Ahsahta. Karla is also author of the chapbooks Little Dividing Doors in the Mind (Noemi Press, 2005) and Iterations (Pilot Press, forthcoming). Recent poems, essays, and reviews can be found in the Boston Review, Octopus, Five Fingers Review, Lit, and CAB/NET.

Maureen Alsop’s recent poems have appeared or are pending in various publications including: Barrow Street, Typo, Margie, Columbia : A Journal of Literature and Art and Texas Review. Her poetry was twice nominated for the Pushcart Prize. She is the 2006 recipient of Harpur Palate's Milton Kessler Memorial Prize for Poetry and The Eleventh Muse 2006 poetry prize. Her first full collection of poetry Apparition Wren is available through Main Street Rag.

Jean Valentine won the Yale Younger Poets Award for her first book, Dream Barker, in 1965. Her most recent collection, Door in the Mountain: New and Collected Poems 1965 - 2003, won the 2004 National Book Award for Poetry. Author of eight additional books, Valentine has received a Guggenheim Fellowship and awards from the NEA, The Bunting Institute, The Rockefeller Foundation, The New York Council for the Arts, and The New York Foundation for the Arts, as well as the Maurice English Prize, the Teasdale Poetry Prize, and The Poetry Society of America's Shelley Memorial Prize. She has taught at Columbia, Sarah Lawrence College, NYU, and the 92nd St. Y, among other places.

___ Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

↑ Index

148. Dillon Westbrook
Prosody Castle II (reading in Oakland, Ca.)
Tue 7 Aug 2007

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anyone in the Bay who doesn't get my spam mailer

Prosody Castle II, second installment of an on-going reading series is going on this Friday (8/10). Looking at poems for multiple voices this time, including work from Bruce Andrews, JD Mitchell-Lumsden, Elizaebth Anderson and William Moor/Jeremy Thompson, performed by a cast of locals. Last reading was a lot of fun and a good mixed crowd of literati and non. Come if you can

Gallery of Urban Art- 1746 13th st. @ Wood, West Oakland
8pm
free, $4 for beer

Cheers,

Dillon Westbrook

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149. Edmund Hardy
I.S. August
Tue 7 Aug 2007

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http://intercapillaryspace.blogspot.com/2007/08/august.html "Intercapillary Space" is a rolling blog-magazine of multiple formed matters, based in the UK.

POEMS

[#] Helen Macdonald: "Between her wings the novitiate"
[#] Philip Hammial: HOW DOES YOUR GARDEN
[#] Alistair Noon: Postcards from Home
[#] Carrie Etter: Anthro-
[#] James Wilkes: Two films
[#] Francis Raven: I Thought This Was Better
[#] Richard Makin: Nine Poems from Erratum's Lip
[#] Tina Bass: "not diligent" and Bare
[#] Tina Bass: Emmenogogue
[#] Dee McMahon: Satiety
[#] Changming Yuan: Earthling Calling

ARTICLES

[#] Michael Peverett: John Wilkinson's Lake Shore Drive annotated [#] Ralph Hawkins: Memory/Nostalgia/Perception and the Typewriter: Aram Saroyan's Complete Minimal Poems [#] David Berridge: MAKING SEASONS: Kristin Prevallet's [I, AFTERLIFE] [ESSAY IN MOURNING TIME] [#] Laura Steele: Coils: Zukofsky's Bottom: On Shakespeare [#] Edmund Hardy: What The Razor Knew: Ken Edwards' No Public Language

REVIEWS

[#] Mei-mei Berssenbrugge, Nest
[#] Marianne Morris, A NEW BOOK FROM BARQUE PRESS, WHICH THEY WILL PROBABLY
NOT PRINT
[#] Deborah Meadows, involutia
[#] Mark Dickinson, Littoral
[#] Ken Edwards, Bird Migration in the 21st Century
[#] Mary Coghill, Designed To Fade
[#] Peter Hughes, Minor Yours and Sound Signals Advising Presence
[#] Charles Reznikoff, Holocaust
[#] Susan Howe, The Midnight

READINGS

[#] Poetical Histories 1 - Nicholas Moore
[#] Poetical Histories 2 - J. H. Prynne
[#] Denise Riley, Shantung
[#] Robert Browning, Pauline

NEW "INTERCAPILLARY" E-BOOKS

[#] Peter Hughes: Berlioz
[#] Carol Watts: alphabetise

PLUS

[#] What blurbs and reviews are really saying
[#] Peter Riley Blog Symposium

_____ The next generation of Hotmail is here! http://www.newhotmail.co.uk

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150. Alan Sondheim
our song revisited
Tue 7 Aug 2007

---

our song revisited

music and voice by azure carter
lyrics and video by alan sondheim

http://www.asondheim.org/aurora.mp4

special thanks to people using megaphones

"they run around everywhere, underfoot,
will play song, aire,
becomes eye longer stimulation
retina world declares odorless song and wind"

↑ Index

151. amy king
Library of Congress - The Poet and the Poem
Tue 7 Aug 2007

Grace Cavalieri interviewed me – http://www.loc.gov/poetry/avfiles/poet-poem-amy-king.mp3

Poets in “The Poet and the Poem” series ---> [http://www.loc.gov/poetry/poetpoem.html]

Billy Collins
Tory Dent
Rita Dove
Rita Dove and Henry Taylor
Cornelius Eady
Claudia Emerson
Daniel Mark Epstein

Nick Flynn
David Gewanter
Maria M. Gillan
Brian Gilmore and Brandon D. Johnson
Daniela Gioseffi
Michael S. Glaser
Louise Glück

Patricia Gray
Donald Hall
Robert Hass
Jane Hirshfield
Major Jackson
Reuben Jackson

Katia Kapovich
Dolores Kendrick
Myong-Hee Kim, Barbara Goldberg, Sibbie O'Sullivan, and Kathi Wolfe
Amy King
Ted Kooser
Stanley Kunitz
Laurie Lamon
Merill Leffler
Herbert Woodward Martin
Hope Maxwell-Snyder and Rob Carney

Campbell McGrath
Heather McHugh
W.S. Merwin
E. Ethelbert Miller
Daniel Thomas Moran

Quique Avilés
James H. Beall
Anne Becker, Ernie Wormwood, Moira Egan and Lyn Lifshin
Jody Bolz, Sarah Browning, Donna Denizé and Judith McCombs
George Bilgere
Fleda Brown and W.D. Snodgrass
Kenneth Carroll
Michael Collier

Library of Congress
http://www.loc.gov/poetry/poetpoem.html

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

↑ Index

152. Dan Waber
Paper Kite Press/Gallery/Studio
Tue 7 Aug 2007

Paper Kite Press/Gallery/Studio has a new location, new website, and new events - including a monthly art exhibits.

Paper Kite Studio
443 Main Street
Kingston, PA 18704

USA
http://www.wordpainting.com/

The new website has a map (for those unfamiliar with the area), and a regularly updated calendar of events, along with other offerings and information on the gallery, the press, and our workshops. Check back often!
http://www.wordpainting.com/

GRAND OPENING Friday August 10th, 8 p.m. - 10 p.m. Poetry readings from Jen Diskin, Sabrina McLaughlin and Carla Reck. Guitar Music by David Hage. Limited open mic to follow featured readers. Refreshments served. Come see the new studio space, meet and greet local poets and artists, and enjoy an evening of creative energy. FREE, but donations are always welcome.

Friday August 17th, 6 - 8 p.m.
Evolving Concepts: Old and New Work by Pat Stump
Opening Reception of Exhibit
Refreshments served.

Friday August 17th, 8:15 p.m.
Third Friday Open Mic
with featured reader Andrea Jade Talarico
Limited open mic to follow. Arrive early to sign up.
Donation at door.

Regards,
Dan

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153. **steve d. dalachinsky**
Re: Bird Flew in the Garden
Tue 7 Aug 2007

Saturday, August 11th...

BIRD FLEW IN THE GARDEN

3:00 PM Poetry Reading Featuring original works and readings from Bob Holman, Yuko Otomo, Steve Delachinsky, Danny Shot, Amy Ouzoonian, Merry Fortune, Chavisa Woods, Eve Packer, Dorothy Friedman August, Tom Savage, Papoleto Melendez. 6:00 PM Butch Morris Avante-garde Conduction

8:00 PM Harpin' in the Garden
Billy Harper performs original compositions with his ensemble

Also, be sure to visit www.tribes.org as well as
http://myspace.com/agatheringofthetribes.
A Gathering of the Tribes

285 E. 3rd Street
New York, NY 10009

(212) 674 -3778
--
Tribes Gallery
[redacted]
285 East 3rd Street #2
NY, NY 10009
[redacted]
http://www.tribes.org
http://www.myspace.com/85980537

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154. **steve d. dalachinsky**

Re: Fwd: RIPBM ::: Call for entries ::: film video multimedia ::: in Paris, in Berlin, in Madrid [\\\-> ! <-///]

Tue 7 Aug 2007

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poetry or what?

On Mon, 6 Aug 2007 21:44:28 +0200 Les Rencontres Internationales
<[redacted]> writes:
> Dear all,
> Please find below the Call for entries we are now circulating for
> the
> 14th "Rencontres internationales Paris/Berlin/Madrid" that will take
> place from the 22nd of November to the 1st of December in Paris at
> the
> Centre Pompidou, the Jeu de Paume national museum and other
> location.
> This piece of information is released so that artists, filmmakers,
> and
> collectives may submit their works.
> General information regarding the Rencontres Internationales is
> posted
> on our website, at : http://art-action.org
> Please feel free to forward this information as widely as possible
> and
> to contact us for any further information.
> Best wishes
> The Festival team
> ==========

>
> ||||| CALL FOR ENTRIES: UNTIL THE 15th OF AUGUST, 2007
>
> ||||| RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID
> ||||| FILM / VIDEO / MULTIMEDIA
> ||||| http://art-action.org/en_info_appel.htm
>
> *** Please forward this information as widely as possible ***
>
> The 'Rencontres Internationales' will take place in Paris in
> November
> 2007, at the Centre Pompidou, at the Jeu de Paume national museum
> and in
> other key locations. The same program will be presented in Madrid in
> April 2008 and in Berlin in June 2008.
> Those three events will propose an international programming
> focusing on
> new cinema, video and multimedia, gathering works of artists and
> filmmakers acknowledged on the international scene along with young
> artists and not much distributed filmmakers.
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PROPOSALS.
> THE
> CALL FOR ENTRIES IS OPEN TO FILM, VIDEO AND MULTIMEDIA CYCLES,
> without
> any restriction of length or genre. All submissions are free,
> without
> any limitation of geographic origin.
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>
> EMA AND VIDEO CYCLES (all film and video formats)
> * Video / Video art / Experimental video
> * Experimental Film
> * Documentary, experimental documentary
> * Fiction - short, medium and feature length
> * Animation movie
>
> MULTIMEDIA CYCLES
> * Installation * Net art * Performance, concert
>

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> Video and film submissions are received on DVD. ALL submissions are
> sent
> by postal mail, enclosed with a filled-in ONLINE ENTRY FORM, UNTIL
> THE
> 15th of AUGUST, 2007. Entry forms and information regarding the
> 'Rencontres internationales Paris/Berlin/Madrid' are available on
> our
> website http://art-action.org/en_info_appel.htm
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> presentation
> of the works. They introduce an intercultural forum gathering
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> guests from all over the world - artists and filmmakers,
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> and emerging organisations - to testify of the vivacity of creation
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> often are experiencing deep changes. The festival reflects
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> this necessary time when points of view meet and are exchanged.
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> different audiences, as well as creating new exchanges between
> artists,
> filmmakers and professionals. The 'Rencontres Internationales
> Paris/Berlin/Madrid', an event without competition, are supported by
> French, German, Spanish and international cultural institutions.
> http://art-action.org/en_soutien.htm
> PLEASE FEEL FREE TO SPREAD OUT THIS PIECE OF INFORMATION to
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> Best wishes.

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> 22 nov. - 1er dec. | 22. Nov - 1. Dez. | Nov. 25th - Dec. 1st
>
>

↑ Index

155. **Steve Halle**

Melissa Severin @ Seven Corners

Tue 7 Aug 2007

Check out fine new work by Melissa Severin on Seven Corners<http://www.sevencornerspoetry.blogspot.com/>(sevencornerspoetry.blogspot.com).

Recent poets also include Simon DeDeo and Tony Trigilio.

Cheers,
Steve Halle, Editor
sevencornerspoetry.blogspot.com
stevehalle.blogspot.com

↑ Index

156. **Robert Majzels**

Announcement: Apikoros Sleuth in a limited edition now available

Tue 7 Aug 2007

Moveable is proud to announce the release of Apikoros Sleuth Limited Edition. This remarkable book has already won four major international awards for design and typography, and has garnered rave reviews. Only 231 copies of this collector's edition were produced, each individually numbered and signed by the author.

In the Review of Contemporary Fiction, Laird Hunt wrote: "If Dashiell Hammett had written the stream-of-consciousness detective novel he once claimed he would like to, and that manuscript had been passed on to Edmond Jabès for severe line editing, then stolen by early-career Samuel Beckett to be dosed with bursts of hot humor and jaunty textures, then revisited by late-career Samuel Beckett for cooling and quieting, then borrowed by the late poet Jackson Mac Low to undergo various destabilizing textual operations, we might, if we could lay our hands on the resultant hybrid wonder, have some sense of the baffling,

polymorphic territory limned in Robert Majzels’s stunning antinovel, Apikoros Sleuth."

Please visit http://www.apikorossleuth.com for more info and images. Even if you are not likely to buy the book, I think you will enjoy the website!

Thank you.

↑ Index

157. **Skip Fox**

Re: Japan Times Review (by Donald Richie) of Masako's Story; Surviving the Atomic Bombing of Hiroshima

Tue 7 Aug 2007

Nice.

One always wants more, but this is good fare in the city square.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Jesse Glass
Sent: Monday, August 06, 2007 11:24 PM
To: [redacted]
Subject: Japan Times Review (by Donald Richie) of Masako's Story; Surviving the Atomic Bombing of Hiroshima

http://search.japantimes.co.jp/cgi-bin/fb20070805dr.html Or go to www.ahadadabooks.com and read it there. Jess

↑ Index

158. **Halvard Johnson**

Re: RIPBM ::: Call for entries ::: film video multimedia ::: in Paris, in Berlin, in Madrid [\\\-> ! <-///]

Tue 7 Aug 2007

Definitely what, Steve.

Hal

"metaphor--I use them. They keep me regular."
--Paul Violi

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com

http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 7, 2007, at 11:38 AM, steve d. dalachinsky wrote:

> *poetry or what?*
>
> *On Mon, 6 Aug 2007 21:44:28 +0200 Les Rencontres Internationales*
> *<[redacted]> writes:*
> *Dear all,*
> *Please find below the Call for entries we are now circulating for the*
> *14th "Rencontres internationales Paris/Berlin/Madrid" that will take*
> *place from the 22nd of November to the 1st of December in Paris at the*
> *Centre Pompidou, the Jeu de Paume national museum and other location.*
> *This piece of information is released so that artists, filmmakers, and*
> *collectives may submit their works.*
> *General information regarding the Rencontres Internationales is posted*
> *on our website, at : http://art-action.org*
> *Please feel free to forward this information as widely as possible and*
> *to contact us for any further information.*
> *Best wishes*
> *The Festival team*
> *==========*
>
> *||||| CALL FOR ENTRIES: UNTIL THE 15th OF AUGUST, 2007*
>
> *||||| RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID*
> *||||| FILM / VIDEO / MULTIMEDIA*
> *||||| http://art-action.org/en_info_appel.htm*
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** Video / Video art / Experimental video*
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> *Best wishes.*
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> *--*
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> *22 nov. - 1er dec. | 22. Nov - 1. Dez. | Nov. 25th - Dec. 1st*

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159. Thomas savage
Re: new Sixties journal
Tue 7 Aug 2007

I would say a public intellectual is someone who is listened to by a wide audience beyond the institution or college in which most of them teach. Henry Louis Gates would be a good example of one who has a currency about him. Edward Said was another. In France, of course the public intellectual is or was a widely honored tradition with the likes of Sartre, DeBeauvoir, and Derrida participating far beyond the classroom to which many of them were not even affiliated.

George Bowering <[redacted]> wrote: On Aug 6, 2007, at 3:44 PM, steve d. dalachinsky wrote:

> *still no one answered me wHAT IS A PUBLIC INTELLECTUAL*

A person whose practice of the intellect is made public through publication, for example, in the NY Times op=ed pages, or French public radio, or magazines whose practice it is to publish works produced by analysis, logic, etc.

>
G.H.B.
= to the task

Shape Yahoo! in your own image. Join our Network Research Panel today!

↑ Index

160. Matt Timmons
Fold Appropriate Text Launch Aug 17 & 18
Tue 7 Aug 2007

Fold Appropriate Text Launch Parties
Friday, August 17 at 7:30pm at Betalevel in Chinatown, Los Angeles
http://betalevel.com
Saturday, August 18 at 7:30pm at Pegasus Books in Berkeley
http://www.pegasusbookstore.com/

Come celebrate the release of the first issue of FOLD MAGAZINE, Fold Appropriate Text, published by Insert Press (http://insertpress.net). Many people will be reading from their work in the magazine and you can buy yourself a copy of this gorgeous literary journal at a discount (very exciting)!

The emphasis of this issue is on the use of borrowed, stolen, plundered, reused, retooled and/or sampled texts to create literature and includes essays by Mark Wallace and Guy Bennett that discuss these methods. Our intent is to present the work of writers who use text which they did not originate and do not own or own only by virtue of appropriation.

Contributors to Fold Appropriate Text are: Harold Abramowitz, Guy Bennett, Franklin Bruno, Teresa Carmody, Marcus Civin, Katie Degentesh, Drew Gardner, Nada Gordon, K. Lorraine Graham, Jen Hofer, Mark Hoover, Mike Magee, Sharon Mesmer, K. Silem Mohammad, William Moor, Bruna Mori, JeffreyJoe Nelson, Vanessa Place, Dan Richert, Rod Smith, Michael Smoler, Mark Wallace.

Visit InsertPress[dot]Net for more information and to purchase fine literature.
http://insertpress.net

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161. **Anny Ballardini**

Re: Library of Congress - The Poet and the Poem

Tue 7 Aug 2007

A great interview Amy, congratulations to you and Grace!

On 8/7/07, amy king <[redacted]> wrote:
>
> Grace Cavalieri interviewed me –
> http://www.loc.gov/poetry/avfiles/poet-poem-amy-king.mp3
>
>
> Poets in "The Poet and the Poem" series --->
> [http://www.loc.gov/poetry/poetpoem.html]
>
>
> Billy Collins
> Tory Dent
> Rita Dove
> Rita Dove and Henry Taylor
> Cornelius Eady
> Claudia Emerson
> Daniel Mark Epstein
>
> Nick Flynn
> David Gewanter
> Maria M. Gillan
> Brian Gilmore and Brandon D. Johnson
> Daniela Gioseffi
> Michael S. Glaser
> Louise Glück
>
> Patricia Gray
> Donald Hall
> Robert Hass
> Jane Hirshfield
> Major Jackson
> Reuben Jackson
>
> Katia Kapovich
> Dolores Kendrick
> Myong-Hee Kim, Barbara Goldberg, Sibbie O'Sullivan, and Kathi Wolfe
> Amy King

> Ted Kooser
> Stanley Kunitz
> Laurie Lamon
> Merill Leffler
> Herbert Woodward Martin
> Hope Maxwell-Snyder and Rob Carney
>
> Campbell McGrath
> Heather McHugh
> W.S. Merwin
> E. Ethelbert Miller
> Daniel Thomas Moran
>
> Quique Avilés
> James H. Beall
> Anne Becker, Ernie Wormwood, Moira Egan and Lyn Lifshin
> Jody Bolz, Sarah Browning, Donna Denizé and Judith McCombs
> George Bilgere
> Fleda Brown and W.D. Snodgrass
> Kenneth Carroll
> Michael Collier
>
> Library of Congress
> http://www.loc.gov/poetry/poetpoem.html
>
>
>
>
> ---
> Luggage? GPS? Comic books?
> Check out fitting gifts for grads at Yahoo! Search.
>

↑ Index

162. Barrett Watten

Publication announcement

Tue 7 Aug 2007

Announcing publication of

Plasma/Parallèles/"X"
Traduit de l'anglais (Etats-Unis) par Martin Richet

Plasma/Parallèles/«X» réunit trois longs poèmes du poète américain Barrett Watten, parus en chapbook chez Tuumba en 1979 (Plasma/Parallels/“X”).

Plasma/Parallèles/"X" brings together three long poems, by American poet Barrett Watten, which appeared as a chapbook from Tuumba in 1979 (Plasma/Parallels/"X").

+ + +

Extrait en QUATRIÈME DE COUVERTURE :

« Un paradoxe est mangé par l'espace qui l'entoure.

Je répéterai ce que j'ai dit.

Faire d'une ville une saison, c'est porter des lunettes de soleil dans un volcan.

Il n'oublie jamais les rêves qu'il fait.

L'effet du manque d'effet.

La main dit à l'oeil ce qu'il faut voir.

Je réprime d'autres attachements inutiles. Les chances de survie sont d'une sur dix.

Je vois une tortue traîner une tête coupée vers le radiateur. »

+ + +

http://www.english.wayne.edu/fac_pages/ewatten

↑ Index

163. Anny Ballardini

Re: RIPBM ::: Call for entries ::: film video multimedia ::: in Paris, in Berlin, in Madrid [\\\-> ! <-///]

Tue 7 Aug 2007

Indeed, I agree_

Anny

"And yet they say that grief never kills!"
last sentence of Mist by Miguel de Unamuno

On 8/7/07, Halvard Johnson <[redacted]> wrote:
>
> Definitely what, Steve.
>
> Hal
>
> "metaphor--I use them. They keep me regular."

> --Paul Violi
>
> Halvard Johnson
> ==========
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>
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> >> Best wishes.
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> >>
> >>
>

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164. Jules Boykoff

Bellamy & Killian in Portland, Oregon on Thursday*

Tue 7 Aug 2007

The Tangent (occasional) Reading Series presents

Dodie Bellamy and Kevin Killian

Thursday, August 9
7:00 p.m.

Clinton Corner Cafe
2633 SE 21st Ave.
Portland, Oregon

Admission is free

www.thetangentpress.org/readings.html

Dodie Bellamy will be introduced by Matthew Stadler
Kevin Killian will be introduced by Rodney Koeneke

Come early, and have dinner, if you like. Please stay after and join us for conversation and festivities!

Dodie Bellamy's essays and reviews have appeared in The Village Voice, The San Francisco Chronicle, Bookforum, Out/Look and The San Diego Reader as well as numerous literary journals and web sites. In January, 2006, she curated an installation of Kathy Acker's clothing for White Columns, New York's oldest alternative art space. With Kevin Killian, she has edited over 130 issues of the literary/art zine Mirage #4/Period(ical). Her latest collection, Academonia, was published by Krupskaya in 2006. Other books include Pink Steam and The Letters of Mina Harker. Her book Cunt-Ups won the 2002 Firecracker Alternative Book Award for poetry.

Kevin Killian has written a book of poetry, Argento Series (2001), two novels, Shy (1989) and Arctic Summer (1997), a book of memoirs, Bedrooms Have Windows (1989), and a book of stories, Little Men (1996) that won the PEN Oakland award for fiction. A second collection, I Cry Like a Baby, was published

by Painted Leaf Books in 2001. He and Peter Gizzi are currently (2007) editing Jack Spicer's complete poems. For the San Francisco Poets Theater Killian has written thirty plays, including Stone Marmalade (1996, with Leslie Scalapino) and Often (2001, with Barbara Guest). He is most recently the author of Selected Amazon Reviews, edited by Brent Cunningham (Hooke Press, 2006).

--

↑ Index

165. Jennifer Karmin

JOB: Fishtrap

Tue 7 Aug 2007

FISHTRAP
http://www.fishtrap.org

A 20-year-old non-profit organization promoting thinking, writing, and writers in the West, is taking applications from now until September 30 for the Executive Director position for an early 2008 hire.

Fishtrap is located in the very rural, remote, and beautiful northeast corner of Oregon. It produces conferences, workshops, a lecture series, writers' residencies, college classes, a Fellowship program, and more.

The Director works with a small staff, an active local governing board, and an involved regional advisory board. Applicants should have experience in program development, administration, and fundraising, a passion for literature and the West, and a desire to live and fully participate in a rural community.

Salary range: $40,000–$55,000. Please send cover letter and resumé to Director Search, Fishtrap, P.O. Box 38, Enterprise, OR 97828.

___
Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search
http://search.yahoo.com/search?fr=oni_on_mail&p=graduation+gifts&cs=bz

↑ Index

166. Bobby Baird
Adrienne Rich email?
Tue 7 Aug 2007

If someone here has Adrienne Rich's email address, would you send it to me backchannel?
Thanks,

Robert Baird

--
http://humanities.uchicago.edu/review/
http://www.digitalemunction.com

↑ Index

167. Alan Sondheim
an interesting insect recording*
Tue 7 Aug 2007

---

an interesting insect* recording

http://www.asondheim.org/cricket1.mp3
http://www.asondheim.org/cricket2.mp3

*might be amphibian but very doubtful

unlike most crickets, cicadas, grasshoppers, these sound continuously, on- ly pausing with what seems like exhaustion. the sound is intensely direc- tional; turn 90 degrees and it disappears, even though we were within a few feet of the creature (which remained hidden in the bushes). now here we are with the semblance of a neuron; there are threshold firings that one might consider digital (sound on / sound off) but there's also a fine structure that i assume goes well into the ultrasonics, conveying coded information that's analogically based. this is similar to 'counting chirps to determine temperature'; in this case, there are no chirp bursts and whatever's going on is invisible - and perhaps invisible to the insect that hears and responds, the insect that autonomically decodes and acts accordingly.

again, any information you might have would be greatly appreciated. the sounds were recorded at ground level (dangling mono microphone) early night in aurora, colorado, early august.

↑ Index

168. **Karl-Erik Tallmo**
Re: an interesting insect* recording
Tue 7 Aug 2007

Very interesting. Is it an airplane I hear as well?

Alan, a friend of mine here in Sweden has adopted the old Chinese technique of keeping crickets, tuning them (with resin) and playing music with them. He has around 500 in his apartment and it takes about three hours a day only to feed them. He has made two CD records with these small musicians, and he has also performed with them on stage together with various improvising jazz musicians. I will pass on this to him ...

See http://www.bolingo.org/cricket/index_eng.htm
http://www.bolingo.org/cricket/cecd/CE006_tracklist.htm

Karl-Erik Tallmo

> *an interesting insect* recording*
>
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--

KARL-ERIK TALLMO, writer, artist, journalist etc.

ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/
SOUND & MUSIC: http://www.nisus.se/tallmo/sound/

MAGAZINE: http://art-bin.com
COPYRIGHT HISTORY: http://www.copyrighthistory.com

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169. Seth Forrest
Copyright holder for Robert Creeley audio
Wed 8 Aug 2007

Dear all- I'm hoping that someone out there can help me identify the copyright holder for audio recordings of Robert Creeley reading. I am seeking research copies from UC San Diego and Stanford, and neither of those libraries have been able to identify the copyright holder yet so that I can seek permission for said copies. I know that New Directions is holder for his print works but haven't heard back from their Permissions Department on this query either. Any help would be much appreciated, Seth

--
Seth Forrest
PhD Candidate
Department of English
University of California, Davis
wwwenglish.ucdavis.edu
http://trc.ucdavis.edu/sjforrest

↑ Index

170. cris cheek
Re: an interesting insect recording*
Wed 8 Aug 2007

good recording alan

the plane adds a lot
did u know that only the males "sing"

(Males form dense, loud acoustical choruses that females visit in order to mate.)

and when they sing they expose themselves to potentitally deadly toxins so it is a dodgy business

for mating ofc

as often is the case;)

On 8/7/07, Karl-Erik Tallmo <[redacted]> wrote:
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>
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> technique of keeping crickets, tuning them (with resin) and playing
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> about three hours a day only to feed them. He has made two CD records
> with these small musicians, and he has also performed with them on
> stage together with various improvising jazz musicians. I will pass
> on this to him ...
>
> See http://www.bolingo.org/cricket/index_eng.htm
> http://www.bolingo.org/cricket/cecd/CE006_tracklist.htm
>
> Karl-Erik Tallmo
>
>
>
>
> >an interesting insect* recording
> >
> >http://www.asondheim.org/cricket1.mp3
> >http://www.asondheim.org/cricket2.mp3
> >
> >*might be amphibian but very doubtful
> >
> >unlike most crickets, cicadas, grasshoppers, these sound continuously, on-
> >ly pausing with what seems like exhaustion. the sound is intensely direc-
> >tional; turn 90 degrees and it disappears, even though we were within a
> >few feet of the creature (which remained hidden in the bushes). now here
> >we are with the semblance of a neuron; there are threshold firings that
> >one might consider digital (sound on / sound off) but there's also a fine
> >structure that i assume goes well into the ultrasonics, conveying coded
> >information that's analogically based. this is similar to 'counting chirps
> >to determine temperature'; in this case, there are no chirp bursts and
> >whatever's going on is invisible - and perhaps invisible to the insect
> >that hears and responds, the insect that autonomically decodes and acts
> >accordingly.
> >
> >again, any information you might have would be greatly appreciated. the
> >sounds were recorded at ground level (dangling mono microphone) early
> >night in aurora, colorado, early august.
>
>

> --
>
> _____
>
> KARL-ERIK TALLMO, writer, artist, journalist etc.
>
> ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/
> SOUND & MUSIC: http://www.nisus.se/tallmo/sound/
> MAGAZINE: http://art-bin.com
> COPYRIGHT HISTORY: http://www.copyrighthistory.com
> _____
>

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171. Alan Sondheim

Re: an interesting insect recording*

Wed 8 Aug 2007

I went to the cricketing recording site but there didn't seem to be any mp3s available.

On another list, some folks thought the sounds were from tree frogs, but the location makes that unlikely - the sounds originated near the ground on dry barren soil, with a couple of shrubs and that's all...

- Alan

On Wed, 8 Aug 2007, cris cheek wrote:

> *good recording alan*
>
> *the plane adds a lot*
> *did u know that only the males "sing"*
>
> *(Males form dense, loud acoustical choruses that females visit in*
> *order to mate.)*
>
> *and when they sing they expose themselves to potentitally deadly toxins*
> *so it is a dodgy business*
>
> *for mating ofc*
>
> *as often is the case;)*
>
> *On 8/7/07, Karl-Erik Tallmo <[redacted]> wrote:*
> *Very interesting. Is it an airplane I hear as well?*

Alan, a friend of mine here in Sweden has adopted the old Chinese technique of keeping crickets, tuning them (with resin) and playing music with them. He has around 500 in his apartment and it takes about three hours a day only to feed them. He has made two CD records with these small musicians, and he has also performed with them on stage together with various improvising jazz musicians. I will pass on this to him ...

See http://www.bolingo.org/cricket/index_eng.htm
http://www.bolingo.org/cricket/cecd/CE006_tracklist.htm

Karl-Erik Tallmo

an interesting insect recording*

http://www.asondheim.org/cricket1.mp3
http://www.asondheim.org/cricket2.mp3

**might be amphibian but very doubtful*

unlike most crickets, cicadas, grasshoppers, these sound continuously, only pausing with what seems like exhaustion. the sound is intensely directional; turn 90 degrees and it disappears, even though we were within a few feet of the creature (which remained hidden in the bushes). now here we are with the semblance of a neuron; there are threshold firings that one might consider digital (sound on / sound off) but there's also a fine structure that i assume goes well into the ultrasonics, conveying coded information that's analogically based. this is similar to 'counting chirps to determine temperature'; in this case, there are no chirp bursts and whatever's going on is invisible - and perhaps invisible to the insect that hears and responds, the insect that autonomically decodes and acts accordingly.

again, any information you might have would be greatly appreciated. the sounds were recorded at ground level (dangling mono microphone) early night in aurora, colorado, early august.

--

KARL-ERIK TALLMO, writer, artist, journalist etc.

ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/

> *SOUND & MUSIC: http://www.nisus.se/tallmo/sound/*
> *MAGAZINE: http://art-bin.com*
> *COPYRIGHT HISTORY: http://www.copyrighthistory.com*
>
> ---

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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172. **Alan Sondheim**

Stairs and Us

Wed 8 Aug 2007

Stairs and Us

I coupled an ancient homemade variometer or variocoupler with the loose coupler (in series with the antenna. I reset the slider bar and repaired the crack in the front coil support. I made a new slider contact out of a smooth alligator clip. I attached a very think wire to the cat's whisker tip to improve contact. I refiled the primary coil contacts. I repaired the 1918 509W 1100 Wester Electric headset leads and placed cloth over the rubberized ear pieces which seemed to be deteriorating. I reattached a loose while on the variocoupler. I rewired the connections I made with the alligator clips. I bypassed the internal secondary coil of the loose coupler. I glued shims under the outer rail support for the secondary coil. I set up a short 30 foot antenna in a garage. I attached a 15 foot ground to a door frame. In the day I pick up 1090 and nothing else, at night I pick up KOA and nothing else. They're on very different parts of the AM band. I pick up a faint buzz but this is with or without the crystal so I imagine it's nothing more than 60 hz inducing in the vicinity. I think the signals will be stronger in New York - greater humidity, more and closer stations, and a very long wire antenna and good ground. I think I'm running this on no energy. I think I'm stealing energy. I think it's there and free for you and me. I think I'm making a secret. - http://www.asondheim.org/vario.jpg - While I am doing this, I think again of the paradox - theoretically one can run upstairs faster than down since there's only gravity, no foothold, down, and upstairs one pushes off the

stair surfaces for speed. Near a black hole I imagine the two speeds would be more or less equal. In zero gravity, going down the stairs would be at 0 kilometers / hour; there's nothing moving the body one way or another. On the other hand, moving upstairs would still be roughly at any speed; the obstacle, of course, the inertial mass of the body and the 'foot force' at hand. I think, why is this? Why is it easier to fall for someone downstairs, but there are limits based on the planet the two of you are on - while running upstairs, fleeing the raptor - why, there's no inherent limit except what the body imposes, against whatever gravity happens to be around. (I think, downstairs, it's the pulsing of the planet - upstairs, it's the pulsing of the speaking body, listening planet, or speaking planet, listening body, always this dialog as one approaches an indefinite absolute, the planet's masquerade.)

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173. Charlotte Mandel

Re: Copyright holder for Robert Creeley audio

Wed 8 Aug 2007

Seth - Don't know the answer, but maybe Steve Swallow does - I have 2 CD's of Creeley reading to Swallows's music. One is titled So There, the other "Have We Told You All You'd Thought to Know." Try him on Google. Charlotte

On Aug 8, 2007, at 2:13 AM, Seth Forrest wrote:

Dear all- I'm hoping that someone out there can help me identify the copyright holder for audio recordings of Robert Creeley reading. I am seeking research copies from UC San Diego and Stanford, and neither of those libraries have been able to identify the copyright holder yet so that I can seek permission for said copies. I know that New Directions is holder for his print works but haven't heard back from their Permissions Department on this query either. Any help would be much appreciated, Seth

--
Seth Forrest
PhD Candidate
Department of English
University of California, Davis
wwwenglish.ucdavis.edu
http://trc.ucdavis.edu/sjforrest

↑ Index

174. Ruth Lepson
Re: Copyright holder for Robert Creeley audio
Wed 8 Aug 2007

have you asked Pen Creeley?

On 8/8/07 2:13 AM, "Seth Forrest" <[redacted]> wrote:

> *Dear all-*
> *I'm hoping that someone out there can help me identify the copyright holder for audio recordings of Robert Creeley reading. I am seeking research copies from UC San Diego and Stanford, and neither of those libraries have been able to identify the copyright holder yet so that I can seek permission for said copies. I know that New Directions is holder for his print works but haven't heard back from their Permissions Department on this query either.*
> *Any help would be much appreciated,*
> *Seth*

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175. Lisa Jarnot
autumn poetry workshop, sunnyside queens
Wed 8 Aug 2007

Dear List Folks,

I'd appreciate it if you could circulate this to potential students.

Thanks,
Lisa Jarnot

Lisa Jarnot will be teaching a 10 week poetry workshop
in Sunnyside Queens.
Fridays, 6:30-9:30 pm
beginning September 7th
fee: $300
limit 10 students

The class, titled "One's Own Language", will focus on the following:

basic elements of poetry: the letter, syllable, word, phrase, line, stanza
phonetics of poems: IPA transcription
exercises in sound, meter, etymology, imitation, translation
readings in and around emily dickinson, louis zukofsky, robert duncan, lorrine niedecker, shakespeare, wallace stevens, and more
workshopping of student poems and projects

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176. W.B. Keckler

Bjork's Medullar Recitative of e.e. cumming's Unrealities, "people who never existed" & more on JB's PJs

Wed 8 Aug 2007

Today on Joe Brainard's Pyjamas some Icelandic Health (hey get your Omega 3's people!) in the form of Bjork's Medullar recitative of an e.e. cummings poem, new poetry including "People Who Never Existed," and "spooky chicory" and the usual unusual?visual shenanigans...oh and as Linda Ritchman says "ps Swiss Premium Southern Brew in the gallon size" tastes VERY similar to Mcdonald's Sweet Tea for those of you who are already addicted..and much cheaper obviously not to mention the drive time and wait time..."Discuss..." The heat index is "fried but loving it" @ http://joebrainardspyjamas.blogspot.com/ _____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

↑ Index

177. Peter Ciccariello

And then, there are no things

Wed 8 Aug 2007

And then, there are no things<http://cgi7.com/peterimages/And-then,-there-are-no-thin.jpg>

- Peter Ciccariello <http://cgi7.com/peterimages/And-then,-there-are-no-thin.jpg>Invisible Notes <http://invisiblenotes.blogspot.com/>

↑ Index

178. Dan Waber

upon a soapbox

Wed 8 Aug 2007

<soapbox>

Could everyone please stop using Internet Explorer? Thanks!

I ask because, yet again, I've just spent literally HOURS cludging together a wobbly tower of otherwise useless code in order to trick IE into rendering web pages into a reasonable semblance of the way other, standards compliant, browsers do with a tenth of the code.

If you are only viewing the web in IE, and you have any appreciation for the subtleties of good design and elegant typography, you're really missing out on a much richer experience.

Try one of these, please. Spend a day browsing with one of them, or better yet, each of them.

http://www.mozilla.com/en-US/firefox/
http://www.apple.com/safari/ (yes it works on a PC now)
http://www.opera.com/

And think of it like driving a new car. OK, maybe the key is a different shape, maybe the gas tank is on the other side, but the doors actually LOCK, and it goes three times as fast on half the fuel. And it's free. And any critical repairs happen faster.

You don't even have to uninstall your IE, go ahead, keep it on your desktop "just in case". But I'm here to tell you that the only time I've needed IE in the past 4 years has been when someone tells me a page I've coded is broken and I need to spend a couple of hours fixing what ain't broken.

</soapbox>

Regards,
Dan

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179. **David Chirot**

John Latta re G. Gatza, K. Johnson on blogos-fears

Wed 8 Aug 2007

John Latta has an interesting entry re what Geoffrey Gatza calls "the recent row at Lime Trees".

http://isola-di-rifiuti.blogspot.com

in response to Gatza's note and posting of Kent Johnson's response and 88 lined piece (I am interested in" (a Grand Piano also has 88 keys . . .)

at:
http://www.blazevox.org/072-kj.htm

(Gatza's original note is below)

The issue of censorship on a personal blog within the contexts of a specific community, depending on the reader, may or not be "a tempest in a teapot".

Censorship in many forms, under many guises, is being continually deployed through out the media and the academic and cultural spheres. The violence,

virulence and strong arm tactics used against Professors Finkelstein and Berubee earlier this year, with very little outcry from any direction, are a chilling example of how easily and how much the fear, hate and bullying methods of the Fascist and Stalinist Thirties and McCarthyite Fifties have been able to rush into American life after 9/11. Now the "new" Congress has rubber stamped into legality even more and more extreme illegal wire tappings, surveillances, than had already been in routine operation. Yesterday on Amy Goodwin-hosted Democracy Now, the British author, journalist and film maker whose film The War on Democracy is just being released in Britain, spoke of the censorship and distortions of the media, as it becomes the purview of an ever tinier group of conglomerates, all of them working ever closer with the governments of countries, with the known dis-translation services such as Memri.

The more America fights for "democracy" and the "spread of democracy" and all its attendant Freedoms--the more censorship, denial of election results, bullying lobbies, blogos-fears, "suspected terrorists", "rendition flights", there will be, along with more conformity in every way, from thought to (non) action/activism, the arts, everything. How "radically different" are the "radical, innovative" from the "School of Q" poetries really, at some fundamental level? It sounds like another version of the "two party system"--different parties, same system. One could essay name substitutions--"Edgar Guest" for "Charles Bernstein" or a New Yorker short story writer for "Ron Silliman"--with a little touch here and touch there how much difference is there really? Maybe a lot, maybe a little, but rather than conforming to assumptions, which is a form of censorship in itself, at least to question the huge assumptions trumpeted in heavy handed sloganeerings.

Without a continual disbelief and questioning, everyone might as well be called a member of the School of Q--and thus be prepared for the day of Liberace-ation when, echoing President Hoover's famous dictum, that "the Business of America is Business", George Bush, casting aside all earthly fear, shall proclaim--"the Language of America is L=A=N=G=U=A=G=E"

Liberace after all as Grand Pianist, was the originator of these "Parole in Liberace" Is it any crazier than Der Arnold evolving "before our very eyes" from a "mere body builder" to "Conan the Barbarian" to the high techness of "The Terminator" and then into "Governor Schwarzenegger"???

"I can't believe it's not butter!"
Hold that thought, Fabio!
--the un-belief!

On 8/6/07, Geoffrey Gatza <[redacted]> wrote:

> *Sneak peek to the Fall issue of BlazeVOX2k7:*
>
> *Kent Johnson responds to the recent row on Lime Trees.*
>
> *http://www.blazevox.org/072-kj.htm*
>
> *--*
>
> *Best, Geoffrey*
>
> *Geoffrey Gatza*
> *Editor & Publisher*
> *----------*
> *BlazeVOX [books]*
> *Publisher of weird little books*
> *----------*
>
> [redacted]
> *http://www.blazevox.org*

↑ Index

180. Anny Ballardini
Re: an interesting insect recording*
Wed 8 Aug 2007

I did find a way to listen to the crickets, and believe it or not I preferred your lonely cricket, Alan. I cannot remember how I got there, just click around and there are several mp3s.

On 8/8/07, Alan Sondheim <[redacted]> wrote:
>
> I went to the cricketing recording site but there didn't seem to be any
> mp3s available.
>
> On another list, some folks thought the sounds were from tree frogs, but
> the location makes that unlikely - the sounds originated near the ground
> on dry barren soil, with a couple of shrubs and that's all...
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> - Alan
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> On Wed, 8 Aug 2007, cris cheek wrote:
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> > good recording alan
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> > the plane adds a lot
> > did u know that only the males "sing"
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> > (Males form dense, loud acoustical choruses that females visit in
> > order to mate.)
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> > and when they sing they expose themselves to potentitally deadly toxins
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> >
> > as often is the case;)
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> > On 8/7/07, Karl-Erik Tallmo <[redacted]> wrote:
> >> Very interesting. Is it an airplane I hear as well?
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> >> Alan, a friend of mine here in Sweden has adopted the old Chinese
> >> technique of keeping crickets, tuning them (with resin) and playing
> >> music with them. He has around 500 in his apartment and it takes
> >> about three hours a day only to feed them. He has made two CD records
> >> with these small musicians, and he has also performed with them on
> >> stage together with various improvising jazz musicians. I will pass
> >> on this to him ...
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> >> See http://www.bolingo.org/cricket/index_eng.htm
> >> http://www.bolingo.org/cricket/cecd/CE006_tracklist.htm
> >>
> >> Karl-Erik Tallmo
> >>
> >>
> >>
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> >>> http://www.asondheim.org/cricket1.mp3
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> >>> *might be amphibian but very doubtful
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> >>> unlike most crickets, cicadas, grasshoppers, these sound continuously,

> on-
> >>> ly pausing with what seems like exhaustion. the sound is intensely
> direc-
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> >>> few feet of the creature (which remained hidden in the bushes). now
> here
> >>> we are with the semblance of a neuron; there are threshold firings
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> >>> one might consider digital (sound on / sound off) but there's also a
> fine
> >>> structure that i assume goes well into the ultrasonics, conveying
> coded
> >>> information that's analogically based. this is similar to 'counting
> chirps
> >>> to determine temperature'; in this case, there are no chirp bursts and
> >>> whatever's going on is invisible - and perhaps invisible to the insect
> >>> that hears and responds, the insect that autonomically decodes and
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> >>> accordingly.
> >>>
> >>> again, any information you might have would be greatly appreciated.
> the
> >>> sounds were recorded at ground level (dangling mono microphone)
early
> >>> night in aurora, colorado, early august.
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> >> --
> >>
> >> _____
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> >> KARL-ERIK TALLMO, writer, artist, journalist etc.
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> >> ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/
> >> SOUND & MUSIC: http://www.nisus.se/tallmo/sound/
> >> MAGAZINE: http://art-bin.com
> >> COPYRIGHT HISTORY: http://www.copyrighthistory.com
> >> _____
> >>
> >
> >

>
>
>
==========
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
==========
>

↑ Index

181. Charlie Rossiter

AP American Lit--what's you take on this reading list?

Wed 8 Aug 2007

Ok, my literarily-informed friends, my son, Jack, will be a high school jr this year taking AP American Lit. Given that doing well enough in the course and on the AP test is considered the equivalent of passing a college course on the subject I suppose we could consider this a possible reading list for an Intro Am. Lit class. The list is below:

If you have the time and inclination, I'd love to read your responses.

If you teach this course, I'd be curious to see your reading list. Jack would too.

We know what we think, but I don't want to bias your responses.

Adventures of Huckleberry Finn
The Awakening
Catcher in the Rye
The Crucible
The Great Gatsby
In Our Time
Intrepreter of Maladies
Narrative of the Life of Frederick Douglas
Passing
The Scarlet Letter
Their Eyes Were Watching

Charlie

↑ Index

182. mIEKAL aND
Re: an interesting insect recording*
Wed 8 Aug 2007

Dan lives on one of the Dreamtime Village properties & writes a weekly column for Organic Valley about the flora & fauna outside his window. This week's episode coincidentally is about insects & the sounds they make.

http://organicvalley.coop/culture/farm_friends/down_natures_trail/ index.html?id=311

If this is your cup of tea you can subscribe to receive this in your mailbox every week. He does a new pencil drawing every week to illustrate his stories.

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183. steve d. dalachinsky
Re: RIPBM ::: Call for entries ::: film video multimedia ::: in Paris, in Berlin, in Madrid [\\\-> ! <-///]
Wed 8 Aug 2007

---

ah what just as i thought
and then there's olivera and bresson and a new comer costas oh wrong discussion sorry ha

On Tue, 7 Aug 2007 12:28:50 -0500 Halvard Johnson <[redacted]>
writes:
> Definitely what, Steve.
>
> Hal
>
> "metaphor--I use them. They keep me regular."
> --Paul Violi
>
> Halvard Johnson
> ==========
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>
>
> On Aug 7, 2007, at 11:38 AM, steve d. dalachinsky wrote:

>
> > poetry or what?
> >
> > On Mon, 6 Aug 2007 21:44:28 +0200 Les Rencontres Internationales
> > <[redacted]> writes:
> >> Dear all,
> >> Please find below the Call for entries we are now circulating
> for
> >> the
> >> 14th "Rencontres internationales Paris/Berlin/Madrid" that will
> take
> >> place from the 22nd of November to the 1st of December in Paris
> at
> >> the
> >> Centre Pompidou, the Jeu de Paume national museum and other
> >> location.
> >> This piece of information is released so that artists,
> filmmakers,
> >> and
> >> collectives may submit their works.
> >> General information regarding the Rencontres Internationales is
> >> posted
> >> on our website, at : http://art-action.org
> >> Please feel free to forward this information as widely as
> possible
> >> and
> >> to contact us for any further information.
> >> Best wishes
> >> The Festival team
> >>
==========
> >>
> >> ||||| CALL FOR ENTRIES: UNTIL THE 15th OF AUGUST, 2007
> >>
> >> ||||| RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID
> >> ||||| FILM / VIDEO / MULTIMEDIA
> >> ||||| http://art-action.org/en_info_appel.htm
> >>
> >> *** Please forward this information as widely as possible
> ***
> >>
> >> The 'Rencontres Internationales' will take place in Paris in

> >> November
> >> 2007, at the Centre Pompidou, at the Jeu de Paume national
> museum
> >> and in
> other key locations. The same program will be presented in Madrid
> in
> >> April 2008 and in Berlin in June 2008.
> >> Those three events will propose an international programming
> >> focusing on
> >> new cinema, video and multimedia, gathering works of artists and
> >> filmmakers acknowledged on the international scene along with
> young
> >> artists and not much distributed filmmakers.
> >>
> >> +
> >> ANY INDIVIDUAL OR ORGANISATION CAN SUBMIT ONE OR SEVERAL
> PROPOSALS.
> >> THE
> >> CALL FOR ENTRIES IS OPEN TO FILM, VIDEO AND MULTIMEDIA
CYCLES,
> >> without
> >> any restriction of length or genre. All submissions are free,
> >> without
> >> any limitation of geographic origin.
> >> +
> >>
> >> EMA AND VIDEO CYCLES (all film and video formats)
> >> * Video / Video art / Experimental video
> >> * Experimental Film
> >> * Documentary, experimental documentary
> >> * Fiction - short, medium and feature length
> >> * Animation movie
> >>
> >> MULTIMEDIA CYCLES
> >> * Installation * Net art * Performance, concert
> >>
> >> +
> >> Video and film submissions are received on DVD. ALL submissions
> are
> >> sent
> >> by postal mail, enclosed with a filled-in ONLINE ENTRY FORM,
> UNTIL

> >> THE
> >> 15th of AUGUST, 2007. Entry forms and information regarding the
> >> 'Rencontres internationales Paris/Berlin/Madrid' are available
> on
> >> our
> >> website http://art-action.org/en_info_appel.htm
> >> +
> >>
> >> The 'Rencontres Internationales' offer more than a simple
> >> presentation
> >> of the works. They introduce an intercultural forum gathering
> >> various
> >> guests from all over the world - artists and filmmakers,
> >> institutions
> >> and emerging organisations - to testify of the vivacity of
> creation
> >> and
> >> its distribution, but also of the artistic and cultural contexts
> >> that
> >> often are experiencing deep changes. The festival reflects
> >> specificities
> >> and crossings of art practices between new cinema and
> contemporary
> >> art,
> >> explores media art practices and their critical purposes, and
> work
> >> out
> >> this necessary time when points of view meet and are exchanged.
> >> The festival aims at presenting those works to a broad audience,
> at
> >> creating circulations between different art practices and
> between
> >> different audiences, as well as creating new exchanges between
> >> artists,
> >> filmmakers and professionals. The 'Rencontres Internationales
> >> Paris/Berlin/Madrid', an event without competition, are supported
> by
> >> French, German, Spanish and international cultural institutions.
> >> http://art-action.org/en_soutien.htm
> >> PLEASE FEEL FREE TO SPREAD OUT THIS PIECE OF INFORMATION to
> creative
> >> organizations, art networks, production companies, artists and

> >> filmmakers you are in contact with.
> >>
> >> Best wishes.
> >> The Rencontres Internationales
> >>
> >> --
> >> Les Rencontres Internationales Paris/Berlin/Madrid
> >> #14 > Paris > Centre Pompidou, Jeu de Paume, Cinéma Entrepôt
> >> 22 nov. - 1er dec. | 22. Nov - 1. Dez. | Nov. 25th - Dec. 1st
> >>
> >>
>
>

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184. **kevin thurston**

Re: John Latta re G. Gatza, K. Johnson on blogos-fears

Wed 8 Aug 2007

---

where did geoffrey post that note? i see/saw kent's, but not the one you posted below...

On 8/8/07, David Chirot <[redacted]> wrote:
>
> John Latta has an interesting entry re what Geoffrey Gatza calls "the
> recent
> row at Lime Trees".
>
> http://isola-di-rifiuti.blogspot.com
>
> in response to Gatza's note and posting of Kent Johnson's response and 88
> lined piece (I am interested in" (a Grand Piano also has 88 keys . . .)
>
> at:
> http://www.blazevox.org/072-kj.htm
>
> (Gatza's original note is below)
>
> The issue of censorship on a personal blog within the contexts of a
> specific
> community, depending on the reader, may or not be "a tempest in a teapot".
>
> Censorship in many forms, under many guises, is being continually deployed

> through out the media and the academic and cultural spheres. The
> violence,
> virulence and strong arm tactics used against Professors Finkelstein and
> Berubee earlier this year, with very little outcry from any direction, are
> a
> chilling example of how easily and how much the fear, hate and bullying
> methods of the Fascist and Stalinist Thirties and McCarthyite Fifties have
> been able to rush into American life after 9/11. Now the "new" Congress
> has
> rubber stamped into legality even more and more extreme illegal wire
> tappings, surveillances, than had already been in routine operation.
> Yesterday on Amy Goodwin-hosted Democracy Now, the British author,
> journalist and film maker whose film The War on Democracy is just being
> released in Britain, spoke of the censorship and distortions of the media,
> as it becomes the purview of an ever tinier group of conglomerates, all of
> them working ever closer with the governments of countries, with the known
> dis-translation services such as Memri.
>
> The more America fights for "democracy" and the "spread of democracy" and
> all its attendant Freedoms--the more censorship, denial of election
> results,
> bullying lobbies, blogos-fears, "suspected terrorists", "rendition
> flights",
> there will be, along with more conformity in every way, from thought to
> (non) action/activism, the arts, everything. How "radically different"
> are
> the "radical, innovative" from the "School of Q" poetries really, at some
> fundamental level? It sounds like another version of the "two party
> system"--different parties, same system. One could essay name
> substitutions--"Edgar Guest" for "Charles Bernstein" or a New Yorker short
> story writer for "Ron Silliman"--with a little touch here and touch there
> how much difference is there really? Maybe a lot, maybe a little, but
> rather than conforming to assumptions, which is a form of censorship in
> itself, at least to question the huge assumptions trumpeted in heavy
> handed
> sloganeerings.
>
> Without a continual disbelief and questioning, everyone might as well be
> called a member of the School of Q--and thus be prepared for the day of
> Liberace-ation when, echoing President Hoover's famous dictum, that "the
> Business of America is Business", George Bush, casting aside all earthly
> fear, shall proclaim--"the Language of America is L=A=N=G=U=A=G=E"

>
> Liberace after all as Grand Pianist, was the originator of these "Parole
> in
> Liberace"
> Is it any crazier than Der Arnold evolving "before our very eyes" from a
> "mere body builder" to "Conan the Barbarian" to the high techness of "The
> Terminator" and then into "Governor Schwarzenegger"???
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> "I can't believe it's not butter!"
> Hold that thought, Fabio!
> --the un-belief!
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> On 8/6/07, Geoffrey Gatza <[redacted]> wrote:
>
> > Sneak peek to the Fall issue of BlazeVOX2k7:
> >
> >
> > Kent Johnson responds to the recent row on Lime Trees.
> >
> >
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> >
> >
> > --
> >
> > Best, Geoffrey
> >
> > Geoffrey Gatza
> > Editor & Publisher
> > ---
> > BlazeVOX [books]
> > Publisher of weird little books
> > ---
> >
> > [redacted]
> > http://www.blazevox.org
> >
>

--
new address
802 richmond ave #2
buffalo, ny 14222

i think i may have gotten away with the jon-benet ramsey thing

http://fuckinglies.blogspot.com/

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185. **kevin thurston**
Re: John Latta re G. Gatza, K. Johnson on blogos-fears
Wed 8 Aug 2007

---

or did i misunderstand and the long note in that email is yours, dbc? i think it is given your recent "Parole in Liberace" blog post

On 8/8/07, kevin thurston <[redacted]> wrote:
>
> where did geoffrey post that note? i see/saw kent's, but not the one you
> posted below...
>
> On 8/8/07, David Chirot < [redacted]> wrote:
> >
> > John Latta has an interesting entry re what Geoffrey Gatza calls "the
> > recent
> > row at Lime Trees".
> >
> > http://isola-di-rifiuti.blogspot.com
> >
> > in response to Gatza's note and posting of Kent Johnson's response and
> > 88
> > lined piece (I am interested in" (a Grand Piano also has 88 keys . . .
> >)
> >
> > at:
> > http://www.blazevox.org/072-kj.htm
> >
> > (Gatza's original note is below)
> >
> > The issue of censorship on a personal blog within the contexts of a
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> > community, depending on the reader, may or not be "a tempest in a
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> > virulence and strong arm tactics used against Professors Finkelstein and
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> > are a
> > chilling example of how easily and how much the fear, hate and bullying
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> > released in Britain, spoke of the censorship and distortions of the
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> > the "radical, innovative" from the "School of Q" poetries really, at
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> > Business of America is Business", George Bush, casting aside all earthly
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802 richmond ave #2
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i think i may have gotten away with the jon-benet ramsey thing

http://fuckinglies.blogspot.com/

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186. charles alexander

Re: Copyright holder for Robert Creeley audio

Wed 8 Aug 2007

I just asked the Poetry Center at the U of Arizona who holds the copyright to all of their recorded readings (including Creeley in 2003), and I was told that the poet holds the copyright; or, in the case of Creeley now, Penelope holds the copyright. I imagine that would generally be true unless the poet has specifically given such rights away.

Charles

At 11:13 PM 8/7/2007, you wrote:
>Dear all-
>I'm hoping that someone out there can help me identify the copyright
>holder for audio recordings of Robert Creeley reading. I am seeking
>research copies from UC San Diego and Stanford, and neither of those
>libraries have been able to identify the copyright holder yet so
>that I can seek permission for said copies. I know that New
>Directions is holder for his print works but haven't heard back from
>their Permissions Department on this query either.
>Any help would be much appreciated,
>Seth
>
>--
>Seth Forrest
>PhD Candidate
>Department of English
>University of California, Davis
>wwwenglish.ucdavis.edu
>http://trc.ucdavis.edu/sjforrest
>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

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187. Skip Fox
Re: an interesting insect recording*
Wed 8 Aug 2007

A cricket with jet engines!

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of Karl-Erik Tallmo
Sent: Tuesday, August 07, 2007 9:51 PM
To: [redacted]
Subject: Re: an interesting insect* recording

Very interesting. Is it an airplane I hear as well?

Alan, a friend of mine here in Sweden has adopted the old Chinese technique of keeping crickets, tuning them (with resin) and playing music with them. He has around 500 in his apartment and it takes about three hours a day only to feed them. He has made two CD records with these small musicians, and he has also performed with them on stage together with various improvising jazz musicians. I will pass on this to him ...

See http://www.bolingo.org/cricket/index_eng.htm
http://www.bolingo.org/cricket/cecd/CE006_tracklist.htm

Karl-Erik Tallmo

> *an interesting insect* recording*
>
> *http://www.asondheim.org/cricket1.mp3*
> *http://www.asondheim.org/cricket2.mp3*
>
> **might be amphibian but very doubtful*
>
> *unlike most crickets, cicadas, grasshoppers, these sound continuously, only pausing with what seems like exhaustion. the sound is intensely directional; turn 90 degrees and it disappears, even though we were within a few feet of the creature (which remained hidden in the bushes). now here we are with the semblance of a neuron; there are threshold firings that one might consider digital (sound on / sound off) but there's also a fine structure that i assume goes well into the ultrasonics, conveying coded information that's analogically based. this is similar to 'counting chirps to determine temperature'; in this case, there are no chirp bursts and whatever's going on is invisible - and perhaps invisible to the insect that hears and responds, the insect that autonomically decodes and acts accordingly.*
>
> *again, any information you might have would be greatly appreciated. the sounds were recorded at ground level (dangling mono microphone) early night in aurora, colorado, early august.*

--

KARL-ERIK TALLMO, writer, artist, journalist etc.

ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/
SOUND & MUSIC: http://www.nisus.se/tallmo/sound/
MAGAZINE: http://art-bin.com
COPYRIGHT HISTORY: http://www.copyrighthistory.com

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188. **Gary Sullivan**
Re: John Latta re G. Gatza, K. Johnson on blogos-fears
Wed 8 Aug 2007

That's funny, David. John Latta and Geoff Gatza both equate a personal blog that does not allow comments from everyone with censorship.Latta, in fact, equates a person who does not allow all comments with Stalin, a man who murdered or imprisoned millions of people.But, then, each of themLattahttp://isola-di-rifiuti.blogspot.comand Gatzahttp://www.blazevox.org/blog/index.php?itemid=82have maintained blogs for years, neither of which currently allows, nor has ever allowed, comments.Do you want to maybe think this one through a bit more and get back to us? _____ Find a local pizza place, movie theater, and more....then map the best route! http://maps.live.com/default.aspx?v=2&ss=yp.bars~yp.pizza~yp.movie%20theater&cp=42.358996~-71.056691&style=r&lvl=13&tilt=-90&dir=0&alt=-1000&scene=950607&encType=1&FORM=MGAC01=

↑ Index

189. **V Nicholas LoLordo**
Re: AP American Lit--what's you take on this reading list?
Wed 8 Aug 2007

---

the fiction section of the reading list is not bad at all.....

looking forward to seeing the poetry section--

On Aug 8, 2007, at 9:43 AM, Charlie Rossiter wrote:

> *Ok, my literarily-informed friends, my son, Jack, will be a high school*
> *jr this year taking AP American Lit. Given that doing well enough in the*
> *course and on the AP test is considered the equivalent of passing a*
> *college course on the subject I suppose we could consider this a possible*
> *reading list for an Intro Am. Lit class. The list is below:*

> *If you have the time and inclination, I'd love to read your responses.*
>
> *If you teach this course, I'd be curious to see your reading list.*
> *Jack*
> *would too.*
>
> *We know what we think, but I don't want to bias your responses.*
>
> *Adventures of Huckleberry Finn*
> *The Awakening*
> *Catcher in the Rye*
> *The Crucible*
> *The Great Gatsby*
> *In Our Time*
> *Intrepreter of Maladies*
> *Narrative of the Life of Frederick Douglas*
> *Passing*
> *The Scarlet Letter*
> *Their Eyes Were Watching*
>
> *Charlie*

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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190. Michael Kelleher
Olson Film Review
Wed 8 Aug 2007

Michael Boughn has posted a review of Henry Ferrini's Polis Is This: Charles Olson and the Persitence of Place to the OlsonNow blog:

http://olsonnow.blogspot.com

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191. Mairead Byrne

Re: AP American Lit--what's you take on this reading list?

Wed 8 Aug 2007

Dear Charlie,
Besides Douglass having two 's's (?), I'd love to see some of that great poetry America is so rich in.
Mairead

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

>>> [redacted] 08/08/07 12:43 PM >>>
Ok, my literarily-informed friends, my son, Jack, will be a high school jr this year taking AP American Lit. Given that doing well enough in the course and on the AP test is considered the equivalent of passing a college course on the subject I suppose we could consider this a possible reading list for an Intro Am. Lit class. The list is below:

If you have the time and inclination, I'd love to read your responses.

If you teach this course, I'd be curious to see your reading list. Jack would too.

We know what we think, but I don't want to bias your responses.

Adventures of Huckleberry Finn
The Awakening
Catcher in the Rye
The Crucible
The Great Gatsby
In Our Time
Intrepreter of Maladies
Narrative of the Life of Frederick Douglas
Passing
The Scarlet Letter
Their Eyes Were Watching

Charlie

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192. Dan Waber
Re: John Latta re G. Gatza, K. Johnson on blogos-fears
Wed 8 Aug 2007

---

re: comments/no comments on blogs, I recently enjoyed (and concurred with) "Joel on Software"'s take:

http://www.joelonsoftware.com/items/2007/07/20.html

one small excerpt to encourage the trip (the Dave he mentions is Dave Winer whose ideas about comments precede Joel's in the full piece):

"The important thing to notice here is that Dave does not see blog comments as productive to the free exchange of ideas. They are a part of the problem, not the solution. You don't have a right to post your thoughts at the bottom of someone else's thoughts. That's not freedom of expression, that's an infringement on *their* freedom of expression. Get your own space, write compelling things, and if your ideas are smart, they'll be linked to, and Google will notice, and you'll move up in PageRank, and you'll have influence and your ideas will have power."

and there's more where that came from at the link above.

Regards,
Dan

Gary Sullivan <[redacted]> wrote:
> That's funny, David. John Latta and Geoff Gatza both equate a personal blog that does not allow comments from everyone with censorship.Latta, in fact, equates a person who does not allow all comments with Stalin, a man who murdered or imprisoned millions of people.But, then, each of themLattahttp://isola-di-rifiuti.blogspot.comand Gatzahttp://www.blazevox.org/blog/index.php?itemid=82have maintained blogs for years, neither of which currently allows, nor has ever allowed, comments.Do you want to maybe think this one through a bit more and get back to us?
> _____
> Find a local pizza place, movie theater, and moreâ€¦.then map the best route!
> http://maps.live.com/default.aspx?v=2&ss=yp.bars~yp.pizza~yp.movie %20theater&cp=42.358996~-71.056691&style=r&lvl=13&tilt=-90&dir=0&alt=-1000&scene=950607&encType=1&FORM=MGAC01

↑ Index

193. Gary Sullivan
Re: John Latta re G. Gatza, K. Johnson on blogos-fears
Wed 8 Aug 2007

Sorry for the bad formatting. Here it is again: That's funny, David. John Latta and Geoff Gatza both equate a personal blog that does not allow comments from everyone with censorship. Latta, in fact, equates a person who does not allow all comments with Stalin, a man who murdered or imprisoned millions of people. But, then, each of them, Latta: http://isola-di-rifiuti.blogspot.com and Gatza: http://www.blazevox.org/blog/index.php?itemid=82 have maintained blogs for years, neither of which currently allows, nor has ever allowed, comments. Do you want to maybe think this one through a bit more and get back to us? _____
Learn. Laugh. Share. Reallivemoms is right place!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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194. Catherine Daly
Re: AP American Lit--what's you take on this reading list?
Wed 8 Aug 2007

---

this is pretty much what we read in am lit in my crappy catholic high school 20 years ago; it has been my understanding that nowadays in better schools and in advanced placement-type courses, students are expected to have read catcher, huck finn, etc. in jr. high (6-9th grade), freeing them to read faulkner & o'connor, whitman & dickinson jr year and to write themes on themes, regions, culture, interrelation, or close readings of more complex texts rather than book reports on relatively straight forward stories

beloved is usally on these lists

I have complete ignorance about what might be on the ap or clep tests for am lit, tho

the people I went to college with had gone to good prep schools, and they'd read, oh, existentialist novels, plays, and nonfiction in french by senior year philo in lit; nothing I'm reading here -- except the products of the harlem renaissance & lost generation taught well -- would prepare your son for that type of (imagined in envy then and recalled now) course next year; it just seems like it is going to be the crucible as a play to round things out, not the crucible as a 50s miller play, you know? their eyes as a novel by am african american woman, not as anything else...

(my high school did soph honors/jr am lit, jr honors/sr brit lit, sr honors philo in lit)

I have a shared sense of disappointment, I guess; at the time I was a demon for a reading list and I went ahead and did read lots more of the authors we were assigned on my own, because I aware that I was missing something crucial I would need for a non-science major in a top tier college -- but of course, reading Nine Stories isn't really the way to get it.

Catherine

On 8/8/07, Charlie Rossiter <[redacted]> wrote:
>
> Ok, my literarily-informed friends, my son, Jack, will be a high school
> jr this year taking AP American Lit. Given that doing well enough in the
> course and on the AP test is considered the equivalent of passing a
> college course on the subject I suppose we could consider this a possible
> reading list for an Intro Am. Lit class. The list is below:
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> If you have the time and inclination, I'd love to read your responses.
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> If you teach this course, I'd be curious to see your reading list. Jack
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> We know what we think, but I don't want to bias your responses.
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> Adventures of Huckleberry Finn
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> In Our Time
> Intrepreter of Maladies
> Narrative of the Life of Frederick Douglas
> Passing
> The Scarlet Letter
> Their Eyes Were Watching
>
> Charlie
>

--
All best,
Catherine Daly
[redacted]

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195. **John Latta**

Re: John Latta re G. Gatza, K. Johnson on blogos-fears

Wed 8 Aug 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

---745682430-2066280497-1186602181=:31052

Not accurate, Sullivan. A blog's a personal space offer'd to the public. Mine's always been that, and always with my e-mail address prominently display'd. You want to comment, you write to me. Simple.

A blog with a comment box makes a somewhat different contract with the public. If one offers a space for immediately-published (unmoderated) comments--as Lime Tree did when I post'd my (now disappear'd) remarks--one's public contract (in the comments box) is inevitably that of open, democratic, free-wheeling exchange. It's an all or nothing situation, open or closed (unless one is so completely contriving for control that one moderates *each* comment *beforehand*--not the case here). So, if one--say, Mohammad at Lime Tree--suddenly thinks "Kent Johnson's cleverness here in my public comments box is making me look bad," or "I hate that smart-alecky snip Latta" and petulantly removes *all trace* of comments in the box: that's a breach of public trust, in short, censorship. Airbrushing out the record of an exchange which had been enter'd into by the participants in good faith.

As for the Stalin comment? What that's just "inappropriate"!!! Aww yeah! (One'd think a flarfy boy like you'd see that toot, as I hear they say in France, sweet.)

Latta

On Wed, 8 Aug 2007, Gary Sullivan wrote:

> That's funny, David. John Latta and Geoff Gatza both equate a personal blog that does not allow comments from everyone with censorship.Latta, in fact, equates a person who does not allow all comments with Stalin, a man who murdered or imprisoned millions of people.But, then, each of themLattahttp://isola-di-rifiuti.blogspot.comand Gatzahttp://www.blazevox.org/blog/index.php?itemid=82have maintained blogs for years, neither of which currently allows, nor has ever allowed, comments.Do you want to maybe think this one through a bit more and get back to us?
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> http://maps.live.com/default.aspx?v=2&ss=yp.bars~yp.pizza~yp.movie%20theater&cp=42.358996~-71.056691&style=r&lvl=13&tilt=-90&dir=0&alt=-1000&scene=950607&encType=1&FORM=MGAC01

>
>
---745682430-2066280497-1186602181=:31052--

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196. Catherine Daly
Re: John Latta re G. Gatza, K. Johnson on blogos-fears
Wed 8 Aug 2007

I don't know if I agree with this critique of censorship on webspace. I mean, a lot of time censorship is winnowing. And winnowing is censorship. A lot of times it is editing. And editing is censorship. A lot of times censorship is translating. Or bringing speech into text -- you know, writing = censorship.

Also, having not been to many blogs recently, some display the comments, and others link to them. But really long comments like 88 lines about 88 women, er, imaginery notes, well, the original idea of comments is that they be short and dialogical. Speech like. Informal. Perhaps the software should allow one to limit their length, automatically create a collapsed section or link to a long piece.

--
All best,
Catherine Daly
[redacted]

↑ Index

197. Gary Sullivan
Re: John Latta re G. Gatza, K. Johnson on blogos-fears
Wed 8 Aug 2007

Latta, your attempt at righteous indignation is amusing, but misplaced. Personal blogs are never entirely open spaces; for that matter, neither are online bulletin boards nor listservs. When the administrator of Lucipo, for instance, decided to change the list from national and open to regional and no-longer-Web-searchable, that was the owner's right. Just as it is your right to decide against posting an e-mail to your blog. A blog is not a book or magazine or newspaper, and it's a bit silly to expect anything on a blog to remain there, as though it were "in print," and even sillier to launch a campaign against someone simply because they've made a decision about what to include, or not. _____ See what you're getting into…before you go there http://newlivehotmail.com/?ocid=TXT_TAGHM_migration_HM_viral_preview_0507=

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198. charles alexander

Re: AP American Lit--what's you take on this reading list?

Wed 8 Aug 2007

My daughter took this class two years ago. I remember her reading some of these works, maybe most of them, though I don't recall In Our Time, Interpreter of Maladies, or Passing. She did read Moby Dick (and intensely disliked it, mostly because she intensely disliked the character of Ahab). Other included writers were Whitman & Dickinson. She also read other works on her own, including novels by Edith Wharton, and I think that was the year she wrote a paper on a Robert Creeley poem. I thought she had a very good experience in the class.

Any reading list for a single class is a bit like an anthology, isn't it? I mean, we would all wish some works removed & others included. I wonder about the lack of poetry in the list below. But then even some bookstores have a "literature" section and a separate "poetry" section, as if poetry is not quite considered as literature. Very odd. I would certainly like this list better if it included William Carlos Williams, Ezra Pound, Langston Hughes, and any literature after 1930 or so (though of course The Crucible is a more recent work). This seems like a fairly safe list, and one designed to teach continuing American themes.

I would worry more about the approaches to the works below than the limitations of the list itself. It seems better than some lists I've seen. Let's hope your son Jack has a very good teacher.

Charles

At 09:43 AM 8/8/2007, you wrote:
>Ok, my literarily-informed friends, my son, Jack, will be a high school
>jr this year taking AP American Lit. Given that doing well enough in the
>course and on the AP test is considered the equivalent of passing a
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>Adventures of Huckleberry Finn

>The Awakening
>Catcher in the Rye
>The Crucible
>The Great Gatsby
>In Our Time
>Intrepreter of Maladies
>Narrative of the Life of Frederick Douglas
>Passing
>The Scarlet Letter
>Their Eyes Were Watching
>
>Charlie

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

199. David-Baptiste Chirot

Re: John Latta re G. Gatza, K. Johnson on blogos-fears

Wed 8 Aug 2007

Gary:If you'll notice, in my post, I set those issues apart, in a paragraph separate from what follows, noting these are issues for the persons concerned with these events in re blogs and specific communities and their readers to determine in whatever ways they will. I did this because I didn't in a comment to the blog in question, take sides, but hoped for a "diplomatic discussion" so that poets would listen to each other and try to understand each others' points of view and reach an understanding without having to resort to strikes and post pre-emptive strikes and the like, before anything of this sort happened. Sadly, the discussion stage was skipped and hence the subsequent events. But then, people have their reasons one often doesn't know. I personally think the issue with blogs is much more complicated by issues personal and with the fields of interest of the specific blogs in question--so that the blog, by "belonging" (while actually belonging to "blogger.com or some such outfit)--belonging to a blogger,

makes of that person at once an inviting host and/or the host/bouncer. Given it is poets involved, of course the words chosen, tones of the discussion, analogies and so forth, create further blog appearances at the host blog and among a proliferating group of blogs, creating poems, critical works, guidelines, and the like--until the next such event. It is an area of one might say "marked ambiguity"--if one invites comments, where does one draw the line at length or language, personal invective or public humiliation--written rules and unwritten rules--it's a not as yet very clearly "determined" or "agreed upon" sphere of discourse, since human beings have a penchant, a hankering really, to test and push any envelope one is presented with and equally strong tendency when really pushed to lower the boom. That's why discussions of blog choices in action can become such a mess. (Maybe "Fight Club" blogs could be created, blasting gansta Rap and Elvis singing "If You're Looking For trouble You've Come to the Right Place"--old school Celtic Poetry contests--hangouts for the dozens--) You'll notice i completely bracketed this blog issue from the really serious and dangerous examples of the censoring of Finkelstein and Berubee and the examples John Pilger was speaking about on Democracy Now this morning. Jewish Voices for Peace produces an email newsletter called Muzzle Watch that is very disturbing on things going on in the "free press" and media and academic world in the United States. The laws signed into being the other day are really frightening. So is the fact there is so little protest, comment, concern from citizens, let alone poets or "radical" poets, whom one would think would be concerned by such things. I think part of the lack of concern is in fact a sign of how heavily things are censored--very few people are really very aware of what is going on, and if they are, are trained for the most part to think that what is happening "couldn't happen here", or--don't really seem to care. Formalist Radicalism has been the norm for so long--the New Sentence and Reagan's New Morning in American began about the same time--it is hard to get people to think that "activist poetry" etc is anything but "nostalgia" or kind of cool strangeness like Anarchist vegan kids into "raging"--I mean who knows perhaps Marshmallow Flarf is more radical than figuring out some kind of action more direct to take to derail the giant Death Machine coming around the bend? Go with the flow of the spam and all that--Some Post Avant apres ski anyone?--If the president and Attorney general don't know what what is going on, why should we, eh?-- That's the result of the kinds of censorship Pilegr was talking about this morning, which is made al the easier by the removal of "dissidents" like the Professors at DePaul. Kevin:the post from Geoffrey Gatza was at poetics two days ago> Date: Wed, 8 Aug 2007 15:21:37 -0400> From: [redacted]> Subject: Re: John Latta re G. Gatza, K. Johnson on blogos-fears> To: [redacted]> > That's funny, David. John Latta and Geoff Gatza both equate a personal blog that does not allow comments from everyone with censorship.Latta, in fact, equates a person who does not allow all

comments with Stalin, a man who murdered or imprisoned millions of people.But, then, each of themLattahttp://isola-di-rifiuti.blogspot.comand Gatzahttp://www.blazevox.org/blog/index.php?itemid=82have maintained blogs for years, neither of which currently allows, nor has ever allowed, comments.Do you want to maybe think this one through a bit more and get back to us?> _____> Find a local pizza place, movie theater, and more....then map the best route!> http://maps.live.com/default.aspx?v=2&ss=yp.bars~yp.pizza~yp.movie %20theater&cp=42.358996~-71.056691&style=r&lvl=13&tilt=-90&dir=0&alt=-1000&scene=950607&encType=1&FORM=MGAC01 _____ Recharge--play some free games. Win cool prizes too! http://club.live.com/home.aspx?icid=CLUB_wlmailtextlink=

↑ Index

200. **Mark Weiss**

Re: AP American Lit--what's you take on this reading list?

Wed 8 Aug 2007

OK, it's a prose list. But still, no Poe, no Melville? At least The Man of the Crowd and maybe Benito Sereno or Bartleby. I'd also want to see On the Road and Fear and Loathing in Las Vegas on the list--I taught them in a college intro to amlit course--but I understand why they're absent.

Mark

At 12:43 PM 8/8/2007, you wrote:
>Ok, my literarily-informed friends, my son, Jack, will be a high school
>jr this year taking AP American Lit. Given that doing well enough in the
>course and on the AP test is considered the equivalent of passing a
>college course on the subject I suppose we could consider this a possible
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>Catcher in the Rye

>The Crucible
>The Great Gatsby
>In Our Time
>Intrepreter of Maladies
>Narrative of the Life of Frederick Douglas
>Passing
>The Scarlet Letter
>Their Eyes Were Watching
>
>Charlie

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201. Patrick F. Durgin

Kenning Editions: Dorantes, Weiner, Subscriptions, and Amazon

Wed 8 Aug 2007

As announced here earlier this summer, Dolores Dorantes' first full-length collection of poetry in English, as translated by Jen Hofer, is due as a copublication of Counterpath Press and Kenning Editions in late September. You will be among the first to receive the book, hot off the press and at a generous discount, with your subscription to Kenning Editions.

A subscription also entitles you to discounts on Hannah Weiner's Open House and Jesse Seldess' debut collection, Who Opens.

Subscription form available at http://www.kenningeditions.com/images/sub07-08.pdf

Hannah Weiner's Open House is now available at Amazon:
http://www.amazon.com/Hannah-Weiners-Open-House-Weiner/dp/0976736411/ref=pd_bbs_sr_2/105-4326165-6333220?ie=UTF8&s=books&qid=1186609768&sr=1-2

(The "ship by" date is erroneous, by the way. It will ship within days.)

Note also this, from the SFSU Poetry Center calendar:

Thursday OCT 25:
Kenning Editions Reading
DOLORES DORANTES, PATRICK DURGIN, JEN HOFER, JESSE SELDESS
& readings from Hannah Weinerâ€™s Open House

3:30 pm @ the Poetry Center
HUM 512, SFSU, free

Most of Patrick Durginâ€™s poetry has been published in small press and fine press zines and chapbooksâ€”most recently, a short collection entitled Imitation

Poems. He will be reading from that book and conducting performances from Hannah Weinerâ€™s Open House, which he recently edited for Kenning Editions, of which he is founder and publisher. Jesse Seldess relocated from Chicago to Berlin, Germany, and most recently from Berlin to Karlsruhe, where he continues to edit the journal Antennae and organize the Floating Series of exhibitions and events. He will read from his debut collection from Kenning Editions, Who Opens. Dolores Dorantes returns to the Poetry Center from Ciudad JuÃ¡rez, Chihuahua, where she is founding director of the border arts collective CompaÃ±Ãa Frugal, which supports autonomous projects in the arts and counts among its activities publication of the bi-weekly poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. She will read from her premier full-length collection, copublished by Counterpath Press and Kenning Editions, and entiteld sexoPUROsexoVELOZ and Septiembre: A Bilingual Edition of Books Two and Three of Dolores Dorantes, by Dolores Dorantes. Reading in tandem with Dorantes is poet-translator Jen Hofer, joining us from Los Angeles. Hoferâ€™s recent publications include lip wolf, a translation of Laura SolÃ³rzanoâ€™s lobo de labio (Action Books, 2007), Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (University of Pittsburgh Press and Ediciones Sin Nombre, 2003), slide rule (subpress, 2002), and the chapbooks laws (Dusie Kollectiv, 2006) and lawless (Seeing Eye Books, 2003). She and Patrick Durgin will read together from their collaborative, hybrid-genre book The Route, very shortly forthcoming from Atelos.

---

www.da-crouton.com
www.kenningeditions.com

↑ Index

202. **Schneider Hill**

Re: AP American Lit--what's you take on this reading list?

Thu 9 Aug 2007

Charlie:

I agree with Charles. It's not the list that matters, it's the approach. I'd be interested to hear what that is. I would hope that all classes, not just AP classes, had a bit more contemporary prose, poetry, and drama. I know, though, one is limited often to what's in the book room. Where I teach, we only get book adoption monies every six years (book list change is glacial as a result). One solution of course is to ask students to buy their own books (you can't require that like one can in a college class), but that's not possible for every student... Another solution is to pick up as many used copies of a recent book and run

book groups in the class. Contemporary poetry's a lot easier to include especially with so much on the web and a smartboard in the classroom...

Another limiting factor in book choice in a public school is censorship, often parent-driven; only one f-bomb or sex scene can get a book or film banned, e.g. The Perks of Being a Wallflower (which actually has many of both) banned from a Milwaukee AP class a few years back.

In a perfect world, we wouldn't need book lists...

Best, Crag

Date: Wed, 8 Aug 2007 11:43:22 -0500
From: Charlie Rossiter <[redacted]>
Subject: AP American Lit--what's you take on this reading list?

Ok, my literarily-informed friends, my son, Jack, will be a high school jr this year taking AP American Lit. Given that doing well enough in the course and on the AP test is considered the equivalent of passing a college course on the subject I suppose we could consider this a possible reading list for an Intro Am. Lit class. The list is below:

If you have the time and inclination, I'd love to read your responses.

If you teach this course, I'd be curious to see your reading list. Jack would too.

We know what we think, but I don't want to bias your responses.

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The Awakening
Catcher in the Rye
The Crucible
The Great Gatsby
In Our Time
Intrepreter of Maladies
Narrative of the Life of Frederick Douglas
Passing
The Scarlet Letter
Their Eyes Were Watching

Charlie

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203. **Audrey Berry**
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

Hello Jack
I teach high school English, sometimes Juniors, usually seniors; this booklist is pretty standard. The Crucible, The Scarlet Letter, Douglass and Hurston are included in our list, as well as Puddin'head Wilson instead of the Adventures of Huck, sometimes Night is taught, sometimes Hiroshima, one year we used Invisible Man. The Harlem Renaissance is a research area and we access the slides available to local teachers from the RISD musuem. (Just because a book is not on the list doesn't mean the author/area is not read.) Handouts, research, other resources will be used.. Poe, "the graveyard poets", Emerson, Thoreau..usually get thrown in too. The excerpts from these texts are commonly used on the SAT'S (a base reality to ponder, yet a reality). Hopefully the students will be expected to read the entire texts too. This is actually an issue, kids don't read, they are masters of the short cut. This is American Lit, high school, and a survey class..what are your concerns? What are your thoughts?

How much will they write, get a chance to form their own *uestions? (sorry the "cue" key on my keyboard doesn't work) Will their teacher read and correct their work or is it all peer editing? Process, rewriting, investment in their work; hopefully all these things will be generated in the class.

Feel free to backchannel me.

Audrey

--- Charlie Rossiter
<[redacted]> wrote:

> *Ok, my literarily-informed friends, my son, Jack, will be a high school*
> *jr this year taking AP American Lit. Given that doing well enough in the*
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> *Narrative of the Life of Frederick Douglas*
> *Passing*
> *The Scarlet Letter*
> *Their Eyes Were Watching*
>
> *Charlie*

___ Be a better Heartthrob. Get better relationship answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545433

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204. Alexander Jorgensen
Re: Writers' Collective in Himalayas
Thu 9 Aug 2007

Am currently working with others towards the formation of a self-sustaining writer's collective, where both technical support and access to resources are provided to Tibetan writers operating in Himachal Pradesh, India.

I am interesting in communicating with those who would be willing to donate a single book towards the formation of a reference library - and we are looking

for the kinds of print materials that most of us most probably would not consider rubbish bin filler.

Please note that absolutely no money is being requested.

As many of you know, I have been working in Himachal Pradesh for the past year or so - and that my activities and interests have taken me to nearly ever corner of the world. The poet Kathup Tsering, a close friend in exile just visited, and I am currently in Kolkata, will be the person in charge of providing center support to writers in the Dharamsala area looking for access to centers of organization and distribution.

Email me back channel.

Regards,
Alexander Jorgensen

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

↑ Index

205. **Audrey Berry**
Re: Invitation to participate
Thu 9 Aug 2007

Mairead,
Other than your book(s) in plain sight, there were no hidden poems. I've been had! I was a foolish woman checking between and behind all the B's. Did someone steal your hidden gift to the curious? I did check through your book..read a few, nice bright yellow cover.. congrats on that!
Audrey
--- Jayne Fenton Keane <[redacted]>
wrote:

> *Forensic*
>
> *Notes from the scene of the crime. First clue,*
> *poetry. Think outside the*
> *page...*
>
> *To kick start some dastardly acts of poetry,*
> *National Poetry Week invites*
> *poets to hide their poems in public spaces and to*
> *submit clues to the*

> *Director for publication on the National Poetry Week website. You can then launch your poetry campaign to see if anyone can find your poems.*
>
> *Best way to submit is to send to [redacted] with the word 'submission' in the subject line. Submit in the following format.*
>
> *Example*
>
> *Poem: Emergency*
> *Poet: Jayne Fenton Keane*
> *Clue: It is hidden in the grass behind a tanned person wearing a red and yellow hat between Surfers Paradise and Magic Mountain.*
>
> *Enjoy!*
>
> *Jayne Fenton Keane*
> *Director National Poetry Week*
> *www.nationalpoetryweek.com*

___ Boardwalk for $500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.
http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow

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206. Freind, William Joseph

Blogs and comment sections

Thu 9 Aug 2007

Yeah, obviously everyone who has a blog has the right to run it as he or she sees fit. And everyone who owns a basketball has the right to stop the game, take the ball and go home. But this debate isn't about rights; it's about intellectual responsibility.

Someone (maybe Ron Silliman) said a while back that the comment sections of some blogs are closer to listservs. I think that's accurate, and that's why I think it's intellectually suspect (to put it mildly) to delete comments that aren't clearly offensive. Blog owners sometimes ban people from commenting, but if they do they sure as hell shouldn't delete comments from others who object to the ban, or retroactively scrub threads related to the ban.

Seems odd to me that some of the Flarf bloggers use such a heavy hand in their comment sections.

Bill Freind

-----Original Message-----
From: UB Poetics discussion group on behalf of Gary Sullivan
Sent: Wed 8/8/2007 4:51 PM
To: [redacted]
Subject: Re: John Latta re G. Gatza, K. Johnson on blogos-fears

Latta, your attempt at righteous indignation is amusing, but misplaced. Personal blogs are never entirely open spaces; for that matter, neither are online bulletin boards nor listservs. When the administrator of Lucipo, for instance, decided to change the list from national and open to regional and no-longer-Web-searchable, that was the owner's right. Just as it is your right to decide against posting an e-mail to your blog. A blog is not a book or magazine or newspaper, and it's a bit silly to expect anything on a blog to remain there, as though it were "in print," and even sillier to launch a campaign against someone simply because they've made a decision about what to include, or not.
_____ See what you're getting into.before you go there http://newlivehotmail.com/?ocid=TXT_TAGHM_migration_HM_viral_preview_0507

↑ Index

207. **Maria Damon**
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

---

what, no moby dick? no billy budd even? what's happened to melville????

Charlie Rossiter wrote:
> Ok, my literarily-informed friends, my son, Jack, will be a high school
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> We know what we think, but I don't want to bias your responses.
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> Adventures of Huckleberry Finn
> The Awakening
> Catcher in the Rye
> The Crucible
> The Great Gatsby
> In Our Time
> Intrepreter of Maladies
> Narrative of the Life of Frederick Douglas
> Passing
> The Scarlet Letter
> Their Eyes Were Watching
>
> Charlie
>

↑ Index

208. **Dan Coffey**

Berryman resurrected in alt rock lyrics

Thu 9 Aug 2007

"Stuck Between Stations," a song of the Hold Steady's most recent album, deals with Berryman's fatal jump into the Mississippi, as does a song on the brand new Okkervil River album, "The Stage Names." That track is titled "John Allyn Smith Sails."

Don't know much about Okkervil River, but Craig Finn of the Hold Steady is a damn good lyricist.

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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209. **mIEKAL aND**

Re: AP American Lit--what's you take on this reading list?

Thu 9 Aug 2007

Not sure what AP refers to, but the book that turned me around the most in high school lit was Autobiography of Malcolm X. But its been so long since I've read it, not sure it would make it thru the censorship radar that Crag speaks of.

~mIEKAL

On Aug 9, 2007, at 8:51 AM, Maria Damon wrote:

> *what, no moby dick? no billy budd even? what's happened to melville????*
>
> *Charlie Rossiter wrote:*
> *Ok, my literarily-informed friends, my son, Jack, will be a high school*
> *jr this year taking AP American Lit. Given that doing well enough in the*
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> *Narrative of the Life of Frederick Douglas*
> *Passing*
> *The Scarlet Letter*
> *Their Eyes Were Watching*
>
> *Charlie*

↑ Index

210. **Thomas savage**

Re: Writers' Collective in Himalayas

Thu 9 Aug 2007

For three years, I lived in a town in the foothills of the Indian Himalayas called Dalhousie. Six months of each year, I lived with Westerners and a wonderful community of Tibetan exiles (this was in the early 70's) including the now world-renowned Gyuto Tantric College/Choir. I would be glad to send you a good book for the region. Just give me your mailing address and I will do it by

snail-mail, still the only way to send printed books, I believe. Regards, Tom Savage

Alexander Jorgensen <[redacted]> wrote: Am currently working with others towards the formation of a self-sustaining writer's collective, where both technical support and access to resources are provided to Tibetan writers operating in Himachal Pradesh, India.

I am interesting in communicating with those who would be willing to donate a single book towards the formation of a reference library - and we are looking for the kinds of print materials that most of us most probably would not consider rubbish bin filler.

Please note that absolutely no money is being requested.

As many of you know, I have been working in Himachal Pradesh for the past year or so - and that my activities and interests have taken me to nearly ever corner of the world. The poet Kathup Tsering, a close friend in exile just visited, and I am currently in Kolkata, will be the person in charge of providing center support to writers in the Dharamsala area looking for access to centers of organization and distribution.

Email me back channel.

Regards,
Alexander Jorgensen

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Shape Yahoo! in your own image. Join our Network Research Panel today!

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211. Thomas savage

Re: Bjork's Medullar Recitative of e.e. cumming's Unrealities, "people who never existed" & more on JB's PJs

Thu 9 Aug 2007

I really enjoyed the poem "People Who Never Existed" and the visual "Satisfied Customer". I'm sorry this was the first time I've looked at your site. I will return to it again. Regards, Tom Savage

"W.B. Keckler" <[redacted]> wrote: Today on Joe Brainard's Pyjamas some Icelandic Health (hey get your Omega 3's people!) in the form of Bjork's Medullar recitative of an e.e. cummings poem, new poetry including "People Who Never Existed," and "spooky chicory" and the usual unusual?visual

shenanigans...oh and as Linda Ritchman says "ps Swiss Premium Southern Brew in the gallon size" tastes VERY similar to Mcdonald's Sweet Tea for those of you who are already addicted..and much cheaper obviously not to mention the drive time and wait time..."Discuss..." The heat index is "fried but loving it" @ http://joebrainardspyjamas.blogspot.com/
_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

↑ Index

212. **W.B. Keckler**
Re: Bjork's Medullar Recitative of e.e. cumming's Unrealities, "people who ne...
Thu 9 Aug 2007

Thanks much, Tom!

I wrote those poems at work...i think i'd like to do a whole book of poems written at work and call it "poems in the form of stolen time." LOL

i enjoy yr posts to the listserv...be well!

Warmly,

Bill

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

213. **Catherine Daly**
Re: Writers' Collective in Himalayas
Thu 9 Aug 2007

I first read all the more obscure novels of Herman Hesse in McCloud Ganj. I just threw or gave away CASES of books, but may still have some.

Any use for VHS or DVDs? We've already packed ours, but maybe somebody else
has them -- they are light weight.
--
All best,
Catherine Daly
[redacted]

↑ Index

214. **Ruth Lepson**
Re: Writers' Collective in Himalayas
Thu 9 Aug 2007

---

what kinds of books are you looking for, alex?
best
ruth

On 8/9/07 7:26 AM, "Alexander Jorgensen" <[redacted]> wrote:

> *Am currently working with others towards the formation of a self-sustaining writer's collective, where both technical support and access to resources are provided to Tibetan writers operating in Himachal Pradesh, India.*
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> *I am interesting in communicating with those who would be willing to donate a single book towards the formation of a reference library - and we are looking for the kinds of print materials that most of us most probably would not consider rubbish bin filler.*
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> *Email me back channel.*
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> *Regards,*
> *Alexander Jorgensen*
>
> --
> *"[H]e who leaps into the void owes no explanation*
> *to those who watch.² (Jean-Luc Godard)*

↑ Index

215. **Ruth Lepson**
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

---

and Invisible Man.

On 8/9/07 10:28 AM, "mIEKAL aND" <[redacted]> wrote:

Not sure what AP refers to, but the book that turned me around the most in high school lit was Autobiography of Malcolm X. But its been so long since I've read it, not sure it would make it thru the censorship radar that Crag speaks of.

~mIEKAL

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Narrative of the Life of Frederick Douglas
Passing
The Scarlet Letter
Their Eyes Were Watching

Charlie

↑ Index

216. **steve russell**
hAS ANYONE READ PAUL AUSTER'S...
Thu 9 Aug 2007

I've recently picked up the collected poems of Paul Auster, completed while he was in his twenties. He hasn't written poetry in over two decades. Too bad. I love this collection...

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217. **Christophe Casamassima**
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

You forgot Ulysses. I read it in my mother's womb.

> *----- Original Message -----*
> *From: "Charlie Rossiter" <[redacted]>*
> *To: [redacted]*
> *Subject: AP American Lit--what's you take on this reading list?*
> *Date: Wed, 8 Aug 2007 11:43:22 -0500*
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> *Ok, my literarily-informed friends, my son, Jack, will be a high school jr this year taking AP American Lit. Given that doing well enough in the course and on the AP test is considered the equivalent of passing a college course on the subject I suppose we could consider this a possible reading list for an Intro Am. Lit class. The list is below:*
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> *Narrative of the Life of Frederick Douglas*

> *Passing*
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> *Charlie*

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218. George Bowering
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

Oh Boy, this is going to be another of those endless lists with book titles further and further from the conventional.

On Aug 9, 2007, at 9:54 AM, Ruth Lepson wrote:

> and Invisible Man.
>
>
> On 8/9/07 10:28 AM, "mIEKAL aND" <[redacted]> wrote:
>
>> Not sure what AP refers to, but the book that turned me around the
>> most in high school lit was Autobiography of Malcolm X. But its been
>> so long since I've read it, not sure it would make it thru the
>> censorship radar that Crag speaks of.
>>
>> ~mIEKAL
>>
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>>>> Their Eyes Were Watching
>>>>
>>>> Charlie
>>>>
>
>
George
Satisfied with his undergarments.

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219. George Bowering

Re: AP American Lit--what's you take on this reading list?

Thu 9 Aug 2007

This might come as a surprise,
but that's not a US book.

On Aug 9, 2007, at 11:40 AM, Christophe Casamassima wrote:

> You forgot Ulysses. I read it in my mother's womb.
>
>
>
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>
George Harvey Bowering
More than meets the eye.

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220. David Chirot
Re: Blogs and comment sections
Thu 9 Aug 2007

Thinking more on this question, framing it as "intellectually suspect" is a very good way of putting it. Thank you Mr Feind.

The deleting in the present of an already approved and placed comment, and its attendant comments by others, seems like an "instant replay" method of "reconsidering the call"--some time later in the game--when the comments have already taken on a life of their own at the blog--and elsewhere. To delete then, and proceed to work backwards through time and erase every trace of the persons involved--is to be employed at Winston Smith's job in 1984--essentially the re-writing, re-visioning, of history--a shared history, a social history, and in this case a literary history since it involves poetry directly (a poem) and indirectly (discussions of poetics prior to the poem and after--and discussions in

the past--). Yes it is one's own blog--but one has allowed the comments to be there, and made space for a social activity to occur involving others--those social spaces no longer in a sense "belong to me"--because of the collective work involved. Since the collective work is a shared history of several participants as well as readers--who may want to return to the discussion at some point--or a person trying to trace the development of an idea, a poem, the dissonances among various theories and methods of writing--to erase it is a way of suppressing knowledge that having been allowed there in the first place, is trusted to be remaining there for later reference. The deletions are also a way of erasing and denying part of one's own life and work--to deny one ever had an exchange or contact with certain persons and works--and so suppress part of one's own history and identity, effectively "burying the past" as much as possible--yet at the same time going on as though one were the same person anyway. (And yet out there some where these messages, comments, replies, poems, all saved and at some point in the future come back to haunt one--cause one to commit perjury in denying their having happened-- and then there being discovered copies to exist--) What if one began to be treated by others as actually missing these gaps in one's life--or--treated as if everything you deleted they have never forgotten anything of in the tiniest detail and will endlessly remind you of all of them? Allowing comments means one is entering the care taking of a social, historical record--that particular shared space is no longer one's own to control in terms of eradicating writing "that is of Interest" to paraphrase the title/subject of the poem and of the blog owner's initial theme. If one starts deleting comments and then all comments by related persons back through time, a historical record is being wiped off the map so to speak, and a suppression of history is occurring. Taking a look at Lime Trees today, it states that it is the owner's blog and he can do anything he wants with it, basically on a whim, with or without a reason refusing or removing comments. In that case, one wonders who is going to want to respond--comment--participate--when a change of mood from one moment to the next will, like Caligula's shifting fancies, suddenly eradicate several persons from the face of the earth and further action in history, neighborhoods from existence,whole libraries' worth of certain kinds of poems or books, plays, novels from use, or other, competing Gods from their pedestals. The suppression of debate, discussion, "dissidents" is part of the Homeland Security Bunker and Wall mentality, in which fear of difference, fear of "alternative energies", fear of critique leads not to the "end" of the author, the narrative, history, but on the contrary, their ever more fortified and solidified Monuments. More and more firmly entrenched become a few chosen viewpoints, selected & approved writers, networks, sites, methods, procedures, definitions, techniques as well as the narratives of their origins, constructions, receptions, productions, distributions and pedagogies. The shaping of what

becomes the Uber Narrative of various schools and movements is posited on a systematic denial of other alternatives, different and/or dissident "takes"--and so what can be described as a whimsical deleting of things which don't please one today--can just as easily be defined as a cover for a deliberate deleting of anything which does not conform. Every time a poet or poets start being censored, deleted and wiped out retrospectively not for being beyond the pale in some truly hideous way--but on a "whim" or due to their view point not conforming--it sends a message to others that this is indeed a perfectly fine thing to do. Pretty soon certain poets or viewpoints will have a harder and harder time of being heard--or--if heard, subjected to a baragae of attacks and backlash of all manner of personal attacks, attacks on everything they have ever stood for, out of mere association and so on--A lot of the time it makes one wonder if that poet isn't speaking 'truth to power" if they are causing such an uproar. At least one needs to be given a chance somehow to hear others in order to understand why they are wrong, right?--Or why such a fool and so forth--let them be heard. But if not, then seems something is being hidden. Not only s"seems"--something IS being hidden-- In the present, it is entirely possible for one to read and write with great empathy for writers and writings that suffered such fates in the past---or do now, in another society--subculture---and may still also be participating in the present in just such treatment of others close to hand.

On 8/9/07, Freind, William Joseph <[redacted]> wrote:
>
> Yeah, obviously everyone who has a blog has the right to run it as he or
> she sees fit. And everyone who owns a basketball has the right to stop the
> game, take the ball and go home. But this debate isn't about rights; it's
> about intellectual responsibility.
>
> Someone (maybe Ron Silliman) said a while back that the comment sections
> of some blogs are closer to listservs. I think that's accurate, and that's
> why I think it's intellectually suspect (to put it mildly) to delete
> comments that aren't clearly offensive. Blog owners sometimes ban people
> from commenting, but if they do they sure as hell shouldn't delete comments
> from others who object to the ban, or retroactively scrub threads related to
> the ban.
>
> Seems odd to me that some of the Flarf bloggers use such a heavy hand in
> their comment sections.
>
>
> Bill Freind

>
> -----Original Message-----
> From: UB Poetics discussion group on behalf of Gary Sullivan
> Sent: Wed 8/8/2007 4:51 PM
> To: [redacted]
> Subject: Re: John Latta re G. Gatza, K. Johnson on blogos-fears
>
> Latta, your attempt at righteous indignation is amusing, but misplaced.
> Personal blogs are never entirely open spaces; for that matter, neither
> are online bulletin boards nor listservs. When the administrator of Lucipo,
> for instance, decided to change the list from national and open to regional
> and no-longer-Web-searchable, that was the owner's right. Just as it is your
> right to decide against posting an e-mail to your blog. A blog is not a book
> or magazine or newspaper, and it's a bit silly to expect anything on a blog
> to remain there, as though it were "in print," and even sillier to launch a
> campaign against someone simply because they've made a decision about
what
> to include, or not.
> _____
> See what you're getting into.before you go there
> http://newlivehotmail.com/?
ocid=TXT_TAGHM_migration_HM_viral_preview_0507
>

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221. **blacksox**
Re: hAS ANYONE READ PAUL AUSTER'S...
Thu 9 Aug 2007

You are talking about the book 'Disappearances". I have told him this is the showcase of his talent on many occasions. He was discouraged at this book not selling. Within 10 years he had sold the screenplay for "New York Stories" and was living large. "LuLu on the Bridge" wasn't far behind that.

The poems in Disappearances are concise and hard hitting.

Scribe

The name
never left his lips: he talked himself
into another body: he found his room again
in Babel.

It was written
a flower

falls from his eye
and blooms in a strangers mouth.
A swallow
rhymes with hunger
and cannot leave its egg.

He invents
the orpan in tatters,

he will hold
a small black flag
riddled with winter.

It is spring,
and below his window
he hears
a hundred white stones
turn to raging phlox.

He had a great deal of potential. I would love to see what he might be doing now with his verse.

↑ Index

222. **Jason Quackenbush**
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

That looks pretty similar to what I recall of my IB World literature class in the 11th grade.

I think it's interesting that Passing is on there as well as Their Eyes Were Watching God. Seems like over representation of the Harlem Renaissance, unless both books are intended to be part of a comparison study. My favorite comparison of that sort is Autobiography of an Ex-Colored Man with Black No More, so you might suggest those to your son if he does any independent study or takes a liking to Harlem Rennaisance literature. Passing also strikes me as a strange choice for a High School lit class as it's a very subtle novel.

Huck Finn and Gatsby are pretty standard fair at this point, although I very strongly believe that young readers of Gatsby should be told that they should read the book again in their twenties to see if the book is markedly different from their memory.

Also Scarlet Letter and the Crucible seem to be over burdening the poor new england colonists with excessive disapproving hindsight.

I also think Interpreter of Maladies is an odd contemporary choice and have visions of really horrible test questions about "asian american experience."

My girlfriend loves that book though.

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> *Charlie*

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223. **Warren Lloyd**

Re: AP American Lit--what's you take on this reading list?

Thu 9 Aug 2007

How about Henry James?

Christophe Casamassima <[redacted]> wrote: You forgot Ulysses. I read it in my mother's womb.

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224. W.B. Keckler
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

Just so the boy gets some good healthy Kathy Acker, preferably a few titles with lots of unhealthy f*cking and thoughts on why we're all whores from birth thanks to governments which make sure to make the struggle for survival, of necessity, a whore's game...

compared to Acker, Salinger looks like Seinfeld....when will the future catch up with the past in literature anyway?

xo entity @ joebrainardspyjamas google me or something

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225. Mary Kasimor
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

How about Flannery O'Connor? How could she be missed in an American Lit. course?

Warren Lloyd <[redacted]> wrote: How about Henry James?

Christophe Casamassima wrote: You forgot Ulysses. I read it in my mother's womb.

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226. David-Baptiste Chirot
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

---

as usual--no sign of the First Americans!Bury My Heart At Wounded Knee> Date: Thu, 9 Aug 2007 12:46:56 -0700> From: [redacted]> Subject: Re: AP American Lit--what's you take on this reading list?> To: [redacted]> > That looks pretty similar to what I recall of my IB World literature class in the 11th grade.> > I think it's interesting that Passing is on there as well as Their Eyes

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227. **Jason Quackenbush**

Re: AP American Lit--what's you take on this reading list?

Thu 9 Aug 2007

---

for me it was A Clockwork Orange and Chronicle of a Death Foretold. I read them both my Junior Year and came away mindblown

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> *and Invisible Man.*
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Charlie

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228. **maureen**
Re: AP American Lit--what's you take on this reading list?
Thu 9 Aug 2007

What I think is particularly amusing about this thread is that it sounds as if the AP course is actually trying to teach high schoolers American Literature. I think it's about branding and advertising and labeling "rigor" rather than really understanding American Letters. There's more than one AP English course by the way -- my daughter just completed her junior year and has taken one AP English (which included Bodega Dreams as a novel heavily influenced by The Great Gatsby) -- and is about to take her second AP English course. There was no poetry at all last year and I'm not sure she'll get any this year. She is reading Invisible Man this summer.

My two cents
Maureen Robins

8/9/07 4:39 PM, Mary Kasimor at [redacted] wrote:

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> *Warren Lloyd <[redacted]> wrote: How about Henry James?*
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229. **Mark Melnicove**

Re: AP American Lit--what's you take on this re ading list?

Thu 9 Aug 2007

"Who knows but if men constructed their dwellings with their own hands, and provided for themselves and families simply and honestly enough, the poetic faculty would be universally developed, as birds universally sing when they are so engaged?"
--Thoreau, WALDEN

———

On Wed, 8 Aug 2007, Charlie Rossiter wrote:

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230. **Gary Sullivan**
Re: Blogs and comment sections
Thu 9 Aug 2007

Equating an Arab-American poet deleting a few comments from his personal blog with "Homeland Security" is about as "intellectually suspect" as it gets, David.

But, then: "the suppression of history"? "Caligula"? The "eradicat[ion]" of "persons from the face of the earth"?

_____
Recharge--play some free games. Win cool prizes too!
http://club.live.com/home.aspx?icid=CLUB_wlmailtextlink=

↑ Index

231. **Nada Gordon**
Re: Blogs and comment sections
Thu 9 Aug 2007

I think of my blog as my living room -- my parlor, really. If a guest behaves rudely, I feel I have every right to make him leave. If he later turns out to be

spreading nasty rumors about me or trying to defame me in some way, I don't think it's Stalinist of me to excise his face from group photographs, cross his name out of my journal, and spray air freshener on the spot he used to sit.

D.B. Chirot's metaphor of the comments field of a blog as a historical record/ exercise of democracy is interesting (and idealistic), but overblown -- and to my mind, it's inaccurate. A blog is not some kind of microcosm of the polis -- it's a private space whose occupant sometimes invites collegiality, discussion, and response; it may be wiser not to, but then it's also less fun. (I personally like to entertain, and practically live for repartee.)

On the other hand, I'm not much of a fan of abuse. My comments boxes were being haunted (anonymously) for a while by someone who had done something terrible to me many years before; he was leaving obnoxious insults like so many toxic droppings. Not only did I ban him from commenting on my blog, but I did in fact delete his comments from the "historical record."

Now, the case under discussion here on Poetics may be less extreme, but when Bill Freind says that "it's intellectually suspect (to put it mildly) to delete comments that aren't clearly offensive" -- could we not keep in mind that "clearly offensive" is entirely subject to interpretation? For example, the man who did "something terrible" to me, in my view, date-raped me; I'm sure he thought he was just having a good time -- different interpretations of events, there you have it. Blog-owners have a right to determine what does and does not offend them.

D.B. Chirot says that blog comments are "a shared history, a social history, and in this case a literary history since it involves poetry directly" -- but is anything, and especially a blog comment, just about poetry? Aren't all speech acts driven by all kinds of motivations including rage and power? Isn't there always an emotional subtext a "neutral" reader may or may not get? It's specious to say that any discussion about poetry is only ever about poetry.

We're throwing around metaphors here, and some just don't feel right to me. My blog is decidedly NOT a basketball game, a historical record, or a social history. It is a party -- MY party. If Kasey Mohammad wants to rid his blog of what he perceives of as a kind of taint, he has every right to do so, without being compared to CALIGULA or HOMELAND SECURITY. Please!

If people feel that their comments are SO IMPORTANT that they should not let them run the risk of disappearing or being disappeared, there are two options: 1) start their own blogs! or 2) at the very least, save their comments as documents "for the historical record." And please, just let people enjoy their parties. Everything is temporary anyway.

↑ Index

232. Ram Devineni
One the Edge and Verse Theater Production
Thu 9 Aug 2007

Dear Friends: Please join us for these two events.

On the Edge: Transgression and the Dangerous Other. A conference of "intellectual and artistic transgression" featuring presentations/performances by Amiri Baraka, Jock Young, Carlos Arredondo, Tony Jefferson, Baba Israel, Grandmothers Against the War, Anthony Poppa and many others. When: August 9-10. Where: John Jay College and CUNY Graduate Center (and art exhibit, "Theatre of Cruelty" at White Box, 525 West 26th St), NYC. For schedule and registration www.jjay.cuny.edu/ontheedge/ , for further information email [redacted] or (212) [redacted].

Verse Theater Manhattan presents readings of "the pussy" by Michael McClure and "the gold standard" by Kenneth Koch

Directed by James Milton
Staring Bruce Barton, Alex Bilu and Alex Moggridge.

Bowery Poetry Club
308 Bowery @ Bleeker St., NYC

Sat, August 11, 2007 at 1pm. $6
More information: http://www.versetheater.org/

Cheers
Ram Devineni
Rattapallax

Please send future emails to
[redacted] for press

↑ Index

233. Simon DeDeo
give me that soapbox
Thu 9 Aug 2007

Actually, I have my own complaint. Safari is the enemy of all poetry. It truly is. There is, in the CSS "laws", a combination of commands that should, I say should, be absolutely perfect for poetry.

Every single web browser that I've encountered (OK, I didn't try lynx) handles the particular combination of environments correctly so as to produce perfectly set poems.

Except Safari! It does not implement word wrap correctly in the environment, meaning that poems with long lines have the breaks inserted in the middle of a wor d like that.

It is an outstanding disregard for standards, but only (as far as I can tell) poets have pushed the correct buttons in the correct order to trigger it.

This set us back at least two months with absent because basically I had to overcome my depression, rip out masses of gorgeous CSS and start again.

Kind re
gards, S
imon

↑ Index

234. **Ann Bogle**

Re: AP American Lit--what's you take on this reading list?

Thu 9 Aug 2007

In high school we read Hemingway & Charlotte Bronte; we had an excellent newspaper. Besides this, I remember reading May Sarton's novel about an old folks' farmhouse, an alternative to nursing homes. The exact title I cannot recall; it was something like That They Were or They Were That Way. The story, though very quiet, affected me for a long time. The whole time I was in college I imagined meeting friends who would cooperatively save each other from this disaster that had happened in late life to people's grandparents: people's grandparents were parked in these unimaginative buildings with boring green grass and without gardens (the grandparents had grown gardens), with small TVs and plastic chairs, without cars, in nursing homes to whom they had turned over their holdings; they were put on drugs. I carried that little novel in me like a song, but people I knew were not thinking of old age yet. Before they'd thought of turning old, one or two had thought of pushing much younger people to the side NOW, even of putting them on drugs, of blocking access. Sometimes I made friends with people foreign in that sense that we didn't appreciate each other. Life-long writing friends were friends one met in the writing schools and who could read each other's work over time, who would offer encouragement in living as people who write. These were good thoughts & daydreams that started with reading that novel by May Sarton.

The high school class was among the few -- creative writing workshop was the other likely place -- in which we read American writers.

In a message dated 8/9/2007 12:57:37 P.M. Central Daylight Time, [redacted] writes:

and Invisible Man.

On 8/9/07 10:28 AM, "mIEKAL aND" <[redacted]> wrote:

> *Not sure what AP refers to, but the book that turned me around the most in high school lit was Autobiography of Malcolm X. But its been so long since I've read it, not sure it would make it thru the censorship radar that Crag speaks of.*
>
> *~mIEKAL*

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

235. Hugh Behm-Steinberg

Re: AP American Lit--what's you take on this reading list?

Thu 9 Aug 2007

I agree with George. The trick to doing well on the test, at least the essay portion, is to pick one book and know it really, really well. Canonical helps, but I picked Hesse's Siddhartha and scored a five, despite misspelling Hesse throughout my essay. That, plus getting lots of practice in how to analyze bits and pieces of text, being able to accomplish weird tasks like matching random paragraphs to their corresponding literary periods, and otherwise having a broad knowledge of American lit -- whatever's in Norton's. The contemporary is fun but it won't be on the test.

Hugh Behm-Steinberg

George Bowering <[redacted]> wrote: Oh Boy, this is going to be another of those endless lists with book titles further and further from the conventional.

On Aug 9, 2007, at 9:54 AM, Ruth Lepson wrote:

> and Invisible Man.
>
>
> On 8/9/07 10:28 AM, "mIEKAL aND"
 wrote:
>
>> Not sure what AP refers to, but the book that turned me around the

>> most in high school lit was Autobiography of Malcolm X. But its been
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>> censorship radar that Crag speaks of.
>>
>> ~mIEKAL
>>
>>
>> On Aug 9, 2007, at 8:51 AM, Maria Damon wrote:
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>>> what, no moby dick? no billy budd even? what's happened to
>>> melville????
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>>> Charlie Rossiter wrote:
>>>> Ok, my literarily-informed friends, my son, Jack, will be a high
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>>>> course and on the AP test is considered the equivalent of passing a
>>>> college course on the subject I suppose we could consider this a
>>>> possible
>>>> reading list for an Intro Am. Lit class. The list is below:
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>>>> If you have the time and inclination, I'd love to read your
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>>>>
>>>> If you teach this course, I'd be curious to see your reading
>>>> list. Jack
>>>> would too.
>>>>
>>>> We know what we think, but I don't want to bias your responses.
>>>>
>>>> Adventures of Huckleberry Finn
>>>> The Awakening
>>>> Catcher in the Rye
>>>> The Crucible
>>>> The Great Gatsby
>>>> In Our Time
>>>> Intrepreter of Maladies
>>>> Narrative of the Life of Frederick Douglas
>>>> Passing
>>>> The Scarlet Letter
>>>> Their Eyes Were Watching

>>>>
>>>> Charlie
>>>>
>
>
George
Satisfied with his undergarments.

Shape Yahoo! in your own image. Join our Network Research Panel today!

↑ Index

236. **Ruth Lepson**
Re: AP American Lit--what's you take on this re ading list?
Fri 10 Aug 2007

---

thank you for this quotation.

how about steinbeck? war novels?

On 8/9/07 5:45 PM, "Mark Melnicove" <[redacted]> wrote:

> *"Who knows but if men constructed their dwellings with their own hands, and provided for themselves and families simply and honestly enough, the poetic faculty would be universally developed, as birds universally sing when they are so engaged?"*
> *--Thoreau, WALDEN*
>
> ———
>
> *On Wed, 8 Aug 2007, Charlie Rossiter wrote:*
>
> *Ok, my literarily-informed friends, my son, Jack, will be a high school jr this year taking AP American Lit. Given that doing well enough in the course and on the AP test is considered the equivalent of passing a college course on the subject I suppose we could consider this a possible reading list for an Intro Am. Lit class. The list is below:*
>
> *If you have the time and inclination, I'd love to read your responses.*
>
> *If you teach this course, I'd be curious to see your reading list. Jack would too.*
>
> *We know what we think, but I don't want to bias your responses.*
>
> *Adventures of Huckleberry Finn*
> *The Awakening*
> *Catcher in the Rye*
> *The Crucible*

> *The Great Gatsby*
> *In Our Time*
> *Intrepreter of Maladies*
> *Narrative of the Life of Frederick Douglas*
> *Passing*
> *The Scarlet Letter*
> *Their Eyes Were Watching*
>
> *Charlie*

↑ Index

237. Alan Sondheim
away, away, away from the sun
Fri 10 Aug 2007

away, away, away from the sun

away, away, away from the sun
as if it were something of the light to shun
the light, as if the light were something
beyond what weather might cause it to bring
further darkness, emanating rays
disappearing against the length and breadth of days
it was old kant who said beware of such phenomena
that broil up against the space of noumena
or rather there might be that arc of aristotle
just before it decays into so much silly prattle
so what are these rays but longing for the dark
light fleeing light, the world turned stark
and raving, mad and luminous, at a loss for light
along the highways of the mind, the byways of delight

http://www.asondheim.org/lightfleeing.jpg

↑ Index

238. Ann Bogle
Re: Blogs and comment sections
Fri 10 Aug 2007

A week or so ago, I posted to WOMPO re: blogging practice & (gasp) theory and got only one reply backchannel. I had tried to find a blogging list but not found one, except one pertaining to academics & teaching. This discussion about blogging & comments boxes is interesting. I rarely think of comments

boxes; I should. A few people posting here said blogs are not books; they are private parlors; they are repartee not writing. My blog really is more like a book in progress, that readers can watch in its accretion if they desire. I love the form of it. My parlor is my talking in my house -- who would hear it? In the house, I give talks on personal life & on books I have read, on figures. I do architectural dances. At the blog, there are rarely comments. My visitors or readers, so many of them from overseas, or writers I know (?) just sail over. I myself have placed a comment or few. I used to write in my books: this is the spot that impresses me about life; I was not very "pencil," more "pen," but it was my copy. As a blog-goer, I get embarrassed later when I have soapboxed in comments. It does go into the long onion life of the internet, doesn't it? The thing to write as a comment is "brilliant." I read a brilliant entry at Texta called "Design Flaw," about humans and communicating. . . .

(for a blogging-related comment on Sven Birkerts, see Ana Verse at _http://annbogle.blogspot.com_ (http://annbogle.blogspot.com))

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

239. **Grotjohn, Robert D.**

Re: AP American Lit--what's you take on this reading list?

Fri 10 Aug 2007

There's not much early American Lit--Bradstreet? Wheatley? Taylor? "Sinners in the Hands of an Angry God"? Taylor:

O woe is me! Was ever Heart like mine?
A Sty of Filth, a Trough of Washing-Swill,
A Dunghill Pit, a Puddle of mere Slime,
A Nest of Vipers, Hive of Hornets-stings,
A Bag of Poyson, Civit-Box of Sins.

Was ever Heart like mine? So bad? black? vile?
Is any Divell blacker?

How much fun is that?

Anyone who wants to take a practice test, can give it a try: For â€œEnglish Literatureâ€ (more accurately literature in English)
http://www.collegeboard.com/student/testing/ap/english_lit/samp.html?englit
for multiple choice (starts on page 49)
http://www.collegeboard.com/prod_downloads/ap/students/english/ap-english-0607.pdf

For â€œEnglish Languageâ€ (a â€œcompositionâ€ rather than a â€œliteratureâ€ course/exam)
http://www.collegeboard.com/student/testing/ap/english_lang/samp.html?englang
for multiple choice (starts on page 12)
http://www.collegeboard.com/prod_downloads/ap/students/english/ap-english-0607.pdf

Bob Grotjohn

↑ Index

240. Paul Hardacre

Re: "Where the waters meet at the end of the world"

Fri 10 Aug 2007

It's been some time since we've given you an update about the papertiger: new world poetry #07 CDROM, slated for release, well, about now-ish.

For issue #07 we thought we'd try something new, or at least new for us: a themed issue. Despite attracting a mountain of submissions addressing the theme of 'the end of the world', it ended up, somewhat ironically, to be the end of the world for our beloved poetry CDROM - at least for 2007.

Submissions of text poems were voluminous, but not of the quality we were seeking. Multimedia works were few and far between, numbering only a handful - and this despite extending our submission period.

Only recently, after much anguish and careful consideration, did we decide against publishing the issue at this time. Quite simply, we'd rather pass on the issue, instead of forcing out a CDROM that we really felt would undermine all that we've worked to achieve over the past seven-and-a-bit years.

We thank you for your submission and support; apologise for the delayed response, and for any inconvenience it may have caused you.

Please note that this is not the final end of papertiger: new world poetry - not by any means. We're currently licking our wounds, but we'll be back!

In the meantime, you may like to consider submitting poems to our ezine, hutt - www.papertigermedia.com/hutt/.

Once again, thanks for your support.

The Editors.

papertiger media
www.papertigermedia.com

----- Original Message -----
From: "Alan Sondheim" <[redacted]>
To: <[redacted]>
Sent: Friday, March 16, 2007 3:25 AM
Subject: "Where the waters meet at the end of the world"

> *"Where the waters meet at the end of the world"*
>
> *http://www.asondheim.org/drowned2.mp4*
> *http://www.asondheim.org/offthere.jpg*
>
> *Where the waters meet at the end of the world*
> *bodies merge in streams; arms and legs unfurled*
> *in death or signifiers streamed and long forgotten.*
> *There is no kelp among the drowned, no seed rotten*
> *and uncalled for. When my friends swim, they die*
> *allegiance emptied of their final cry*
> *when all is drowned and doomed. Waters shear waters,*
> *some sign, untoward, approaches, slaughters*
> *our pretty young women and buoyant young men.*
> *Sightless, nothing goes further then.*
> *Witless, nothing goes further then.*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.446 / Virus Database: 268.18.11/723 - Release Date: 3/15/2007 11:27 AM*

↑ Index

241. **Audrey Berry**
Re: AP American Lit--what's you take on this reading list?
Fri 10 Aug 2007

Although this may be true at many schools, I teach 10 weeks of Indigineous Literature and culture in 12th grade so students are exposed to it within their 4 years. I should add that I get a lot of crap for it too..from admin and other teachers. Prison Writings, Shaking the Pumpkin, environmental essays from Orion, etc.

--- David-Baptiste Chirot <[redacted]>
wrote:

> as usual--no sign of the First Americans!Bury My
> Heart At Wounded Knee> Date: Thu, 9 Aug 2007
> 12:46:56 -0700> From: [redacted]> Subject: Re: AP
> American Lit--what's you take on this reading list?>
> To: [redacted]> > That looks
> pretty similar to what I recall of my IB World
> literature class in the 11th grade.> > I think it's
> interesting that Passing is on there as well as
> Their Eyes Were Watching God. Seems like over
> representation of the Harlem Renaissance, unless
> both books are intended to be part of a comparison
> study. My favorite comparison of that sort is
> Autobiography of an Ex-Colored Man with Black No
> More, so you might suggest those to your son if he
> does any independent study or takes a liking to
> Harlem Rennaisance literature. Passing also strikes
> me as a strange choice for a High School lit class
> as it's a very subtle novel.> > Huck Finn and Gatsby
> are pretty standard fair at this point, although I
> very strongly believe that young readers of Gatsby
> should be told that they should read the book again
> in their twenties to see if the book is markedly
> different from their memory.> > Also Scarlet Letter
> and the Crucible seem to be over burdening the poor
> new england colonists with excessive disapproving
> hindsight.> > I also think Interpreter of Maladies
> is an odd contemporary choice and have visions of
> really horrible test questions about "asian american
> experience."> > My girlfriend loves that book
> though.> > On Wed, 8 Aug 2007, Charlie Rossiter
> wrote:> > > Ok, my literarily-informed friends, my
> son, Jack, will be a high school> > jr this year
> taking AP American Lit. Given that doing well
> enough in the> > course and on the AP test is
> considered the equivalent of passing a> > college
> course on the subject I suppose we could consider
> this a possible> > reading list for an Intro Am. Lit
> class. The list is below:> >> > If you have the
> time and inclination, I'd love to read your

> responses.> >> > If you teach this course, I'd be
> curious to see your reading list. Jack> > would
> too.> >> > We know what we think, but I don't want
> to bias your responses.> >> > Adventures of
> Huckleberry Finn> > The Awakening> > Catcher in the
> Rye> > The Crucible> > The Great Gatsby> > In Our
> Time> > Intrepreter of Maladies> > Narrative of the
> Life of Frederick Douglas> > Passing> > The Scarlet
> Letter> > Their Eyes Were Watching> >> > Charlie> >
>

> Recharge--play some free games. Win cool prizes too!
>
http://club.live.com/home.aspx?icid=CLUB_wlmailtextlink

___Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
http://tv.yahoo.com/

↑ Index

242. Audrey Berry
Re: AP American Lit--what's you take on this reading list?
Fri 10 Aug 2007

Great books for high school, except neither are American.
--- Jason Quackenbush <[redacted]> wrote:

> *for me it was A Clockwork Orange and Chronicle of a Death Foretold. I read them both my Junior Year and came away mindblown*
>
> *On Thu, 9 Aug 2007, Ruth Lepson wrote:*
>
> *and Invisible Man.*
>
> *On 8/9/07 10:28 AM, "mIEKAL aND" <[redacted]> wrote:*
>
> *Not sure what AP refers to, but the book that turned me around the most in high school lit was Autobiography of Malcolm X. But its been so long since I've read it, not sure it would*

make it thru the
censorship radar that Crag speaks of.

~mIEKAL

On Aug 9, 2007, at 8:51 AM, Maria Damon wrote:

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Charlie Rossiter wrote:
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Catcher in the Rye
The Crucible
The Great Gatsby
In Our Time
Intrepreter of Maladies
Narrative of the Life of Frederick Douglas
Passing

> *The Scarlet Letter*
> *Their Eyes Were Watching*
>
> *Charlie*

___ Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool. http://autos.yahoo.com/carfinder/

↑ Index

243. Factory School
paging Mark Lamoureux
Fri 10 Aug 2007

Does anyone have Mark Lamoureux's cell phone number? If so, please send it to me directly backchannel, or have him contact me... Thanks.

[redacted]

↑ Index

244. Maria Damon
Re: AP American Lit--what's you take on this reading list?
Fri 10 Aug 2007

---

not american.

Christophe Casamassima wrote:
> You forgot Ulysses. I read it in my mother's womb.
>
>
>
>
>> ----- Original Message -----
>> From: "Charlie Rossiter" <[redacted]>
>> To: [redacted]
>> Subject: AP American Lit--what's you take on this reading list?
>> Date: Wed, 8 Aug 2007 11:43:22 -0500
>>
>>
>> Ok, my literarily-informed friends, my son, Jack, will be a high school
>> jr this year taking AP American Lit. Given that doing well enough in the
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>> In Our Time
>> Intrepreter of Maladies
>> Narrative of the Life of Frederick Douglas
>> Passing
>> The Scarlet Letter
>> Their Eyes Were Watching
>>
>> Charlie
>>
>
>
>
>
> =
> One Jaco Luxury Condo Resort
> Affordable luxury at our 10-story condominium resort in the heart of Jaco, with convention center, huge pools and entertainment areas. Penthouses available, plus one/two bedrooms.
> http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=537125b2c603102f405ef75415d9cfaf
>
>
>

↑ Index

245. **Maria Damon**

Re: AP American Lit--what's you take on this reading list?

Fri 10 Aug 2007

---

geez, i can't believe you've got me thinking abt my english AP test...from 1972! i wrote about andre gide. not an english book. but i got a 5 too (can't believe i remember this) but ended up going to hampshire college where it didn't make any difference. oh, no, wait a minute, that was for my french AP. i've forgotten the english one...but then i learned that my dad, back in the 1930s, wrote about Pierre Louÿs for his AP or equivalent thingie. so he had guts. what next, are we going to compare SAT scores?

Hugh Behm-Steinberg wrote:
> I agree with George. The trick to doing well on the test, at least the essay portion, is to pick one book and know it really, really well. Canonical helps, but I picked Hesse's Siddhartha and scored a five, despite misspelling Hesse throughout my essay. That, plus getting lots of practice in how to analyze bits and pieces of text, being able to accomplish weird tasks like matching random paragraphs to their corresponding literary periods, and otherwise having a broad knowledge of American lit -- whatever's in Norton's. The contemporary is fun but it won't be on the test.
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>
> George Bowering <[redacted]> wrote: Oh Boy, this is going to be another of those endless lists
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> On Aug 9, 2007, at 9:54 AM, Ruth Lepson wrote:
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>>>>>
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> Satisfied with his undergarments.
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> ----------
> Shape Yahoo! in your own image. Join our Network Research Panel today!
>

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246. **wil Hallgren**

Re: AP American Lit--what's you take on this reading list?

Fri 10 Aug 2007

The AP is in essence a foundations course so the first list seems, with the exception of the omission of poetry and short stories, a solid foundation.

But this post raises an interesting side issue: Is American Lit Nationalist or Western Hemispheric? Machado De Asis and Juan Rulfo fit nicely with the gothic strain in US Lit.

----- Original Message ----
From: Audrey Berry <[redacted]>
To: [redacted]
Sent: Friday, August 10, 2007 8:12:22 AM
Subject: Re: AP American Lit--what's you take on this reading list?

Great books for high school, except neither are
American.
--- Jason Quackenbush <[redacted]> wrote:

> *for me it was A Clockwork Orange and Chronicle of a*
> *Death Foretold. I read them both my Junior Year and*
> *came away mindblown*
>
> *On Thu, 9 Aug 2007, Ruth Lepson wrote:*
>
> *and Invisible Man.*
>
>
> *On 8/9/07 10:28 AM, "mIEKAL aND" <[redacted]>*

> *wrote:*
>
> *Not sure what AP refers to, but the book that*
> *turned me around the*
> *most in high school lit was Autobiography of*
> *Malcolm X. But its been*
> *so long since I've read it, not sure it would*
> *make it thru the*
> *censorship radar that Crag speaks of.*
>
> *~mIEKAL*
>
> *On Aug 9, 2007, at 8:51 AM, Maria Damon wrote:*
>
> *what, no moby dick? no billy budd even? what's*
> *happened to*
> *melville????*
>
> *Charlie Rossiter wrote:*
> *Ok, my literarily-informed friends, my son,*
> *Jack, will be a high*
> *school*
> *jr this year taking AP American Lit. Given*
> *that doing well enough*
> *in the*
> *course and on the AP test is considered the*
> *equivalent of passing a*
> *college course on the subject I suppose we*
> *could consider this a*
> *possible*
> *reading list for an Intro Am. Lit class. The*
> *list is below:*
>
> *If you have the time and inclination, I'd love*
> *to read your*
> *responses.*
>
> *If you teach this course, I'd be curious to see*
> *your reading*
> *list. Jack*
> *would too.*
>
> *We know what we think, but I don't want to bias*
> *your responses.*
>
> *Adventures of Huckleberry Finn*
> *The Awakening*

> *Catcher in the Rye*
> *The Crucible*
> *The Great Gatsby*
> *In Our Time*
> *Intrepreter of Maladies*
> *Narrative of the Life of Frederick Douglas*
> *Passing*
> *The Scarlet Letter*
> *Their Eyes Were Watching*
>
> *Charlie*

___ Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool. http://autos.yahoo.com/carfinder/

↑ Index

247. Alexander Dickow
blog "censorship" and AP lists
Fri 10 Aug 2007

Gary Sullivan wrote:
"Equating an Arab-American poet deleting a few
comments from his
 personal bl=
og with "Homeland Security" is about as
"intellectually suspect" as it
 gets=
, David."

You'd rather he was compared to a violently repressive
Islamic regime? Give me a break.
The comparisons are certainly hyperbolic -- Homeland
Security, etc, etc, but remember that people respond
by implicitly comparing Kent Johnson to a truly
"toxic" blogstalker and...a rapist. I'm not going to
discuss the relative merits of the apparently
contentious personages involved: my point is that the
rhetoric has clearly spun out of control.
My opinion is that the Lime Tree guy, one way or the
other, acted like a Real Jerk. That's the real issue,
as far as I'm concerned, and not differing conceptions

of blogs as public or private. It's about etiquette, really: the outburst against Kent was inappropriate and very rude; if there was a problem, it would have been better addressed "backchannel", off the blogwaves!
If there's one thing I've learned about electronic communications in the last few years, it's never to write while angry. It only worsens matters, and one ends up making blunders like the Lime Tree guy's.
About the AP list, I very much agree with Maria Damon, and lament the absence of Melville. But I also didn't understand (in every sense of the word, really) Melville at age 17, and based on discussions with others, I'm inclined to believe that's a common problem. But it depends on how you teach it, too....
Amicalement,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

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248. **Charlie Rossiter**

AP Reading List responses--Many thanks

Fri 10 Aug 2007

I get the posts delivered to me by the once-daily method so I just this (Friday) morning had the pleasure of reading your responses re: the reading list, AP tests, Am Lit etc. Thanks so much and also thanks to the folks who wrote me directly off-list.

Most astonishing thing I learned--people sometimes teach a course called American literature and omit poetry.

Specific book recommendations were interesting and appreciated.

Other common omissions seem to be Native Americans (I'd give them something by Alexie) and I don't see anything like new journalism/gonzo journalism mentioned...Fear and loathing of some sort would probably be good.

The main thought that arose in my mind when I first thought about the list is: what exactly should this course take as its focus?

Should it be "important" works of American Lit?

Should it be "culture-defining" works of American Lit?

Should it be "genre advancing" works of American Lit?

Should it be works by Americans that are distinctly different from the work of authors who are NOT American?

Should it be "history" of American lit?

Those questions interest me and no doubt interest many of you but I suppose they are irrelevant within the formal structure of Advance Placement courses and tests

Anyway, thanks again.

Charlie

P.S. This is written with apologies to Canadian friends for the conventional terminology--of course it's really U.S. Lit. we're talking about, we're just not precise enough in that regard with our language usage down here. If it were really American Lit I'd have everyone read a little Margaret Atwood and Alden Nolan.

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249. **Catherine Daly**

Re: Blogs and comment sections

Fri 10 Aug 2007

---

1) a) I am reminded of a time, a very long time ago, when for whatever reason, a friend of mine, a poet, a librarian, a web developer, found that he had an ideosyncratic collection of wet wipes (seeing this on his site I sent him some I had collected in casinos in vegas -- that money is dirty!), and made a web site. he then had an increasingly venomous and competitive correspondance with a wet wipe collector who took his own collection and web site very seriously. as this became a time suck, my friend deleted his site.

b) this is related to the pattern which led Kent and Henry and a few others to be ejected from this listserv (and others)

2) a lot of poets I know have had occasion to delete their blogs and sites or portions thereof; employers have started searching them, for example. I myself have been asked to delete certain of my posts and certain comments from my blog, even last night. I comply, as I do when people complain about me writing about subjects they revere or idealize so much they cannot broach. A lot of people would rather be correct or silent. And they would prefer that other people stop being outspoken and wrong.

--
All best,
Catherine Daly
[redacted]

↑ Index

250. David A. Kirschenbaum
Re: Blogs and comment sections
Fri 10 Aug 2007

Catherine and all,

I've actually gotten multiple calls from the same creditor that basically went like this:

"How can't you pay this debt, you own your own business."
"What are you talking about," I asked them.
"Boog City. You put out a newspaper, you put on all these events. Here's one with Kurt Cobain."
"I don't make any money from any of it."
"What are you talking about, that doesn't make sense."
"Well, I can introduce you to hundreds of other people who are doing the same thing."

"You have all these websites, who put them up, who's doing the upkeep?"
"They're called blogs, and if you give me five minutes I can teach you how to put your own up." "How about I teach you how to pay your debt?"

-end scene-

On 8/10/07 12:25 PM, "Catherine Daly" <[redacted]> wrote:

> *2) a lot of poets I know have had occasion to delete their blogs and sites or portions thereof; employers have started searching them, for example. I myself have been asked to delete certain of my posts and certain comments from my blog, even last night. I comply, as I do when people complain about me writing about subjects they revere or idealize so much they cannot broach. A lot of people would rather be correct or silent. And they would prefer that other people stop being outspoken and wrong.*

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/

T: (212) 842-BOOG (2664)
F: [redacted]

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251. **Gary Sullivan**
Etiquette
Fri 10 Aug 2007

Alex: Nada did not imply that Kent was "toxic" nor "a rapist," not that you're interested in airing any "facts" here.

On what factual basis, for instance, do you tell 1,000+ people on the Poetics List that Kasey Mohammad is a "Real Jerk"?

If the pressing issue here is "about etiquette, really," then why are you guys all angrily broadcasting these embarrasing displays of barely concealed rage on the Poetics List as though you were reporting sort of congressional scandal?

_____ Find a local pizza place, movie theater, and more....then map the best route!
http://maps.live.com/default.aspx?v=2&ss=yp.bars~yp.pizza~yp.movie%20theater&cp=42.358996~-71.056691&style=r&lvl=13&tilt=-90&dir=0&alt=-1000&scene=950607&encType=1&FORM=MGAC01=

↑ Index

252. **Ruth Lepson**
Re: AP Reading List responses--Many thanks
Fri 10 Aug 2007

---

if poetry, more women, interestingly--dickinson, stein, HD, rich, rukeyser, levertov, some contemporaries like LangPo, jorie g. etc. the idea of context shd always be taught, in my opinion, & what is considering great in various contexts & why, & how lit points to that context & what it does with it.

On 8/10/07 10:26 AM, "Charlie Rossiter" <[redacted]> wrote:

> *I get the posts delivered to me by the once-daily method so I just this (Friday) morning had the pleasure of reading your responses re: the reading list, AP tests, Am Lit etc. Thanks so much and also thanks to the folks who wrote me directly off-list.*
>
> *Most astonishing thing I learned--people sometimes teach a course called American literature and omit poetry.*
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> *Specific book recommendations were interesting and appreciated.*
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> *Other common omissions seem to be Native Americans (I'd give them*

> *something by Alexie) and I don't see anything like new journalism/gonzo journalism mentioned...Fear and loathing of some sort would probably be good.*
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> *Those questions interest me and no doubt interest many of you but I suppose they are irrelevant within the formal structure of Advance Placement courses and tests*
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> *Anyway, thanks again.*
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> *Charlie*
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> *P.S.*
> *This is written with apologies to Canadian friends for the conventional terminology--of course it's really U.S. Lit. we're talking about, we're just not precise enough in that regard with our language usage down here. If it were really American Lit I'd have everyone read a little Margaret Atwood and Alden Nolan.*

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253. **Dale Smith**

New at Possum Ego: Poetry and Public; Flarf & Ponzi Schemes; & More

Fri 10 Aug 2007

Possum Ego resumes irregular publications with:

Poetry and Public

Notes on Brian Mornar's Repatterning

World Oil and U. S. Stocks

Flarf as Ponzi Scheme?

For more, go to:

http://possumego.blogspot.com/

--
Dale Smith
La Revolution Opossum!
www.skankypossum.com

↑ Index

254. Alexander Dickow

mea culpa

Fri 10 Aug 2007

All,
I was just very reasonably taken to task by a member
of the list regarding my previous post, for which I
feel somewhat embarrassed, so I'd like to set the
record straight, especially in regard to Kasey
Mohammed, with whom I'm not personally acquainted:
consequently, I intended to judge his behavior in this
particular instance, and not the character of the man
himself. I offer him my apologies for the
inappropriate vitriol, and to the list as well, for my
excessive rhetoric!
Sheepish and tout contrit,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

255. Christophe Casamassima

Oh MY!!! Re: AP American Lit--what's you take on this reading list?

Fri 10 Aug 2007

George,

are you saying that Ulysses is an "Irish" book? I beg to differ. Joyce was an American acting as an Irishman when the shit hit the Sin Fein. Joyce's real name (which no one but my family knows) was Bob Silverberg, a New Yorker who had a very influential steel business, and he wrote a book called "When Atlas Shrugged", but had to change all the names, dates and action to fit the

Irish attitude he adopted when he became embroiled with the pre-IRA deal. This would be a great AP course - I learned these facts from my father, Carmine Casamassima, who taught AP American Literature in Bari, Italy. He was also from China.

Christophe Casamassima

> *----- Original Message -----*
> *From: "George Bowering" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: AP American Lit--what's you take on this reading list?*
> *Date: Thu, 9 Aug 2007 12:27:44 -0700*
>
> *This might come as a surprise,*
> *but that's not a US book.*
>
> *On Aug 9, 2007, at 11:40 AM, Christophe Casamassima wrote:*
>
> *You forgot Ulysses. I read it in my mother's womb.*
>
> *----- Original Message -----*
> *From: "Charlie Rossiter" <[redacted]>*
> *To: [redacted]*
> *Subject: AP American Lit--what's you take on this reading list?*
> *Date: Wed, 8 Aug 2007 11:43:22 -0500*
>
> *Ok, my literarily-informed friends, my son, Jack, will be a high school jr this year taking AP American Lit. Given that doing well enough in the course and on the AP test is considered the equivalent of passing a college course on the subject I suppose we could consider this a possible reading list for an Intro Am. Lit class. The list is below:*
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> *Narrative of the Life of Frederick Douglas*
> *Passing*
> *The Scarlet Letter*
> *Their Eyes Were Watching*
>
> *Charlie*
>
> =
> *One Jaco Luxury Condo Resort*
> *Affordable luxury at our 10-story condominium resort in the heart of Jaco, with convention center, huge pools and entertainment areas. Penthouses available, plus one/two bedrooms.*
> *http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=537125b2c603102f405ef75415d9cfaf*
>
> *-- Powered By Outblaze*
>
> *George Harvey Bowering*
> *More than meets the eye.*

=
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--
Powered By Outblaze

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256. George Bowering
Re: AP American Lit--what's you take on this reading list?
Fri 10 Aug 2007

On Aug 10, 2007, at 7:19 AM, wil Hallgren wrote:

> *The AP is in essence a foundations course so the first list seems, with the exception of the omission of poetry and short stories, a solid foundation.*

My wife Jean Baird is working on a project that concerns Canadian literature in Canadian highschools. She is interested in this exchange, and has some questions. Could someone tell us what a "foundations course" is?

>
Geo. H. Bowering
Patient and tolerant driver.

↑ Index

257. cralan kelder
so many things to look at on the internet
Fri 10 Aug 2007

---

an artist named abner preis, apparently an american living here in amsterdam, sent out a link for an exhibition he¹s participating in. I¹ve not met Abner, and clicked through, clicked around, and found some interesting commentary on war mongering childishly scrawled letters with compellingly coloured childrens drawing of jackboots and m16¹s in iraq (i think).

here are a few of the verses;

Dear Becky,
People are so poor here.
I can't wait to come home and
build a house for our family.
Love,
eat, shit, smile
PS. What kind of Dog
will we have?

You should see it at night
Becky! the sky is so beautiful
so nice, you never saw anything
like it. I miss you
cpt. eat shit smile

PS How's the baby?
can she say daddy?
Hummm...

http://www.flickr.com/photos/[redacted]/page2/

anyway, i find this type of social commentary interesting a reminder, constantly necessary, that it¹s not normal to kill people in other countries, on the contrary. I was living in america when they started invading countries about

5 years ago and ended up leaving, found it all so disheartening. Feel kind of cowardice about it, actually, just leaving.

Anyway, this sort of art is strangely heartening.

big best from amsterdam

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258. George Bowering

Re: Oh MY!!! Re: AP American Lit--what's you take on this reading list?

Fri 10 Aug 2007

Aha. You think I don't know all that stuff? When I was a kid in school the Martino boys' parents were from Bari. In 1985 I drove through the outskirts of Bari. They weren't much. And I have read Henry James, eh?

On Aug 10, 2007, at 12:42 PM, Christophe Casamassima wrote:

> George,
>
> are you saying that Ulysses is an "Irish" book? I beg to differ. Joyce
> was an American acting as an Irishman when the shit hit the Sin Fein.
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>>>> If you teach this course, I'd be curious to see your reading list.
>>>> Jack
>>>> would too.
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>>>> We know what we think, but I don't want to bias your responses.
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>>>> The Awakening
>>>> Catcher in the Rye
>>>> The Crucible
>>>> The Great Gatsby
>>>> In Our Time
>>>> Intrepreter of Maladies
>>>> Narrative of the Life of Frederick Douglas
>>>> Passing
>>>> The Scarlet Letter

>>>> Their Eyes Were Watching
>>>>
>>>> Charlie
>>>
>>>>
>>>
>>>
>>> =
>>> One Jaco Luxury Condo Resort
>>> Affordable luxury at our 10-story condominium resort in the heart
>>> of Jaco, with convention center, huge pools and entertainment
>>> areas. Penthouses available, plus one/two bedrooms.
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>>>
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>>>
>>>
>> George Harvey Bowering
>> More than meets the eye.
>
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> =
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> Custom publishing plans, sales & marketing support. Free Author Guide.
> http://a8-asy.a8ww.net/a8-ads/adftrclick?
> redirectid=7815482a704b2308f5c11476f575138b
>
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> Powered By Outblaze
>
>
George Cletis Bowering
Slow to anger. Well, slow about everything.

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259. **George Bowering**
Re: AP American Lit--what's your take on this reading list?
Fri 10 Aug 2007

Hello, All.

A few years ago my wife Jean Baird did a 90pp report for the Canada Council,
the subject being the relationship between Canadian literature and high school
syllabi across canada. Now she has acquired a grant for an outfit here in Vancouver,
and is working on a project to improve the incidence of CanLit in our schools. (Almost
every school kid in Canada reads To Kill a Mockingbird, for example, instead of a
Canadian book. Jean has been studying the situation in Canada and in Australia,
and has some search engines out there gathering references. So she came across
this thread. She has asked me to ask you some questions about the AP American Lit
course. For example:

Is it a mandatory course?

What grade level? It sounds as if it would be for final year of high school.

Is it national, or is it tailored state by state? And does it exist in all states?

Thanks.

>
George Bowering,

↑ Index

260. **David Chirot**
Re: Blogs and comment sections
Fri 10 Aug 2007

A very busy day--my apt mate learned his mother in Mississippi had a heart attack and had to pack in a hurry and hit the highway with a heavy heart, then there was an exciting shooting, and a bit after the ice cream truck arrived, right on schedule. The exultant cries of children mingled with the clickety clack of crack hos' heels as the impassive dope dealers' various "eyes" stayed on the

lookout . . . Turning to poetics and all the talk of parlors, living rooms and etiquette, is a very welcome and soothing experience after so much turmoil. As Robert Musil writes, quoting from his own Diaries as an epigram for his little essay "Art Anniversary", : "It is easier to predict what the world will be doing a hundred years from now, than how it will write. Why? The entire answer isn't fit for a dinner table conversation."

I think a problem with my letter which has caused some criticisms is due to on the one hand poor readings of it. and on the other poor writing on my part, in that what was meant to be humorous exagerration satirizing the kind of overblown rhetorics that had been already expended in this discussion at the time. If you read what I wrote carefully, it does NOT say Kasey is a Caligula, and it does NOT equate him with Homeland Security. It says that if tKasey's blog can be changed any time on a whim, a hypothetical reader might fancy the blog owner as a Caligula, wiping out all sorts of things with the wave of the delete button finger. The basic idea is that a reader might be frightened from venturing a comment, if they think at any moment it may vanish. The Homeland Security reference is that the mentality the society has these days of having to control at any cost borders etc seems to be so pervasive as to be found among poets' blogs. I think if you read carefully you will see I do not say Kasey=Caligula nor that he equals Homeland Security. I'm making use of exagerrated imagery in both cases to show how the imagination may be carried away by the instances of what is happening. That I didn't succeed very well means I have to do a lot of work with making the lines clearer between humor and what is misread as "fact" or as my intentions..

Mr Sullivan writes very self-righteously about etiquette and "getting facts straight"--yet he didn't read my words very carefully and also as for etiquette I am surprised no one has found his race-baiting comments anything but deeply offensive. Are people cowed by his tone and so let it go by? Apparently. Or perhaps it is etiquette not to say anything, who knows. "Not good form, you know." At any rate, the Leader for the Quest in Righteousness and Rightness of Facts did not check his.

I'm a mixed Caucasian-Ojibwe Indian and my first wife is a Mohawk. I have one of the only blogs there is from the USA which has presented cultural works from Palestine, Lebanon, Iran including grafitti and stencils and support the End the Occupation movement, Jewish Voices for Peace and other organizations' events and communiques, alongside visual poetry, poetry, art works from around the world, and an over year long series of works to do with (illegal) Walls, including the Israeli, the American one in Baghdad and the American one with Mexico, in many different ways. There are continual announcements of events, exhibtions, Calls, conferences, performances and images, music, poetry from around the world, in English, Spanish, Portuguese

and French primarily. Free Jazz clips and the Francophone Gene Vincent Society are there, the visual/poetry collabs of Kenward Elmslie & Joe Brainard, Bern Porter & Takahashi Shinkichi on Hiroshima etc etc The Disappeareds show from the El Museo de la Barrio in NYC, the works of Clemente Padin, Roberto Bolano, with many clips----and lot of Mail Art and Visual Poetry last year for an International Call "For Lebanon, For Palestine Human Rights Peace Liberty" curated at the blog. Lettrisme, the Urban Painting of the Congo, various forms and makers of Outsider Art, collagists, copier artists, grafitti, writings on the "art of looking" and things hidden in plain site/sight/cite. There are also many American visual poets and independent poets, some small press and journals, as well as from UK and Canada represented and much more will be. (Behind on putting things up as so much--more to do-especially with these latter.)

I don't really expect anyone to know any of this as is off the beaten track from the worlds more familiar found here. However, since Mr Sullivan insists on the facts, facts, facts here, I wanted to show he checked on nothing at all before making his most unetiquettely race-baiting remarks. I think he owes both Kasey and myself an apology.

For myself, I find it important to think on these issues with the framework of the direction of the society, the State. This does NOT mean equating such and such an event or person with Homeland Security or El Diablo Bush,what it does mean is, again I speak for myself, to essay being aware of and working towards an understanding of the methods and mechanisms of what happens, how it happens, to whom it happens. The basic issue is POWER and its sidekick CONTROL--who has it, who wants it, what they do with it, and to whom do they do it to. The first Terror was not of the "terrorists", but of the State. In the writing of the Jacobins especially, the State is to be maintained by a twinned force: TERROR and PURITY.

By whose standards of etiquette is it determined what and who is PURE enough to be permitted?

As Robert Musil wrote: "The entire answer isn't fit for a dinner table conversation."

As an Anarkeyologist, one must continue to develop awareness of that which is hidden in plain site/sight/cite----"Poetry no longer imposes itself, it exposes itself" --Paul Celan.

One might say that indeed, much is exposed--and to counter this, there is always that which demands the return of the Power and the Glory of Control and its Beloved Purity, its Terror. The imposition of a poetry, THIS poetry, rather than poetry exposing itself--and being found by many, many, many--isn't that one of the many questions here--

On 8/10/07, David A. Kirschenbaum <[redacted]> wrote:
>
> Catherine and all,
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> I've actually gotten multiple calls from the same creditor that basically
> went like this:
>
> "How can't you pay this debt, you own your own business."
> "What are you talking about," I asked them.
> "Boog City. You put out a newspaper, you put on all these events. Here's
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> with Kurt Cobain."
> "I don't make any money from any of it."
> "What are you talking about, that doesn't make sense."
> "Well, I can introduce you to hundreds of other people who are doing the
> same thing."
>
> "You have all these websites, who put them up, who's doing the upkeep?"
> "They're called blogs, and if you give me five minutes I can teach you how
> to put your own up."
> "How about I teach you how to pay your debt?"
>
> -end scene-
>
>
> On 8/10/07 12:25 PM, "Catherine Daly" <[redacted]> wrote:
>
> > 2) a lot of poets I know have had occasion to delete their blogs and
> sites
> > or portions thereof; employers have started searching them, for
> example. I
> > myself have been asked to delete certain of my posts and certain
> comments
> > from my blog, even last night. I comply, as I do when people complain
> > about me writing about subjects they revere or idealize so much they
> cannot
> > broach. A lot of people would rather be correct or silent. And they
> would
> > prefer that other people stop being outspoken and wrong.
>
> --
> David A. Kirschenbaum, editor and publisher

> Boog City
> 330 W.28th St., Suite 6H
> NY, NY 10001-4754
> For event and publication information:
> http://welcometoboogcity.com/
> T: (212) 842-BOOG (2664)
> F: [redacted]
>

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261. **wil Hallgren**
Re: question what is a foundations course -- AP discussion
Fri 10 Aug 2007

As I view
Sorry I hit the delete button instead of the reply button.

As I view it a "foundations course," or survey course, is a college level, or equivalent, course that attempts to present a broad survey of historically important and/or influential texts in such a way that the student is prepared to pursue further, more specialized, study in the subject area having been provided with a solid foundation which will allow the student to contextualize the more specialized topic as an aspect of the overall topic.

For example Huck Finn is read in a foundations course so that later exposure to texts such as "Beloved," "Invisible Man," "Blood Meridian," and/or "Tripmaster Monkey," may be discussed in a way that the will elicit concepts touching upon whether or not there may be issues of influence by or dialog with the earlier text.

Wil Hallgren

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262. **John Tranter**
The Floor of Heaven, reprint
Fri 10 Aug 2007

Giant Reprint!!

The Floor of Heaven

by John Tranter

http://www.uqp.uq.edu.au/book_details.php?id=0975698001

ISBN 9780975698001
Pages 130
Release Date: July 1st, 2007 AUD$26.95

A real-estate shark, a Vietnam veteran who can't forget, an Australian artist fighting drugs and despair in New York... In these four interlinked tales, these vividly drawn characters and their friends, lovers and enemies reinvent themselves as they search for love against a background of passion, ambition, risk, betrayal and death.

PRAISE FOR THE FLOOR OF HEAVEN

"A rattling good read..." JOHN ASHBERY

"The Floor of Heaven is a tour de force, a devious and profoundly subversive conjuring trick by a poet writing at the peak or his powers... the book pulses with a curious resonance... reminded me irresistibly of the best moments in Twin Peaks ... a strange lyricism." ANDREW RIEMER, Sydney Morning Herald

"Stories that are elegantly linked not only by some of the characters but by images and signatures... the swish of tyres in the rain, the hint of perfume ... A hypnotic read." CARMEL BIRD, Australian Book Review

---

John Tranter

Jacket magazine: http://jacketmagazine.com/
Homepage: http://johntranter.com/

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263. Schneider Hill
Recordings of Poems by Kamau Brathwaite?
Sat 11 Aug 2007

Folks:

b/channel if you know where I can find/buy Kamau Brathwaite reading "Stone" and/or "How Europe Underdeveloped Africa" (both found in World Beat, the excellently edited by Eliot Weinberger anthology of international poetry, New Directions 2006, a book I hope to adopt for a World Lit course...). I would prefer mp3 or cd formats. Leonard Schwartz' "Cross-Cultural Poetics" on PENNSound has a Brathwaite program, but I haven't listened to all of it yet...

Best, Crag Hill

http://scorecard.typepad.com

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264. **Paul Nelson**
Re: mea culpa
Sat 11 Aug 2007

Here Here! Let's get this list back to the level of appropriate vitriol!

Paul E. Postcard Nelson, M.A.

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Slaughter, WA [redacted] or [redacted]

----- Original Message ----
From: Alexander Dickow <[redacted]>
To: [redacted]
Sent: Friday, August 10, 2007 12:27:37 PM
Subject: mea culpa

All,
I was just very reasonably taken to task by a member
of the list regarding my previous post, for which I
feel somewhat embarrassed, so I'd like to set the
record straight, especially in regard to Kasey
Mohammed, with whom I'm not personally acquainted:
consequently, I intended to judge his behavior in this
particular instance, and not the character of the man
himself. I offer him my apologies for the
inappropriate vitriol, and to the list as well, for my
excessive rhetoric!
Sheepish and tout contrit,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

265. **Audrey Berry**
Re: AP Reading List responses--Many thanks
Sat 11 Aug 2007

All of those ?uestions should be addressed. What has
it meant/what does it mean to be American?

--- Charlie Rossiter
<[redacted]> wrote:

> *I get the posts delivered to me by the once-daily*
> *method so I just this*
> *(Friday) morning had the pleasure of reading your*
> *responses re: the*
> *reading list, AP tests, Am Lit etc. Thanks so much*
> *and also thanks to*
> *the folks who wrote me directly off-list.*
>
> *Most astonishing thing I learned--people sometimes*
> *teach a course called*
> *American literature and omit poetry.*
>
> *Specific book recommendations were interesting and*
> *appreciated.*
>
> *Other common omissions seem to be Native Americans*
> *(I'd give them*
> *something by Alexie) and I don't see anything like*
> *new journalism/gonzo*
> *journalism mentioned...Fear and loathing of some*
> *sort would probably be*
> *good.*
>
> *The main thought that arose in my mind when I first*
> *thought about the list*
> *is: what exactly should this course take as its*
> *focus?*
>
> *Should it be "important" works of American Lit?*
>
> *Should it be "culture-defining" works of American*
> *Lit?*
>
> *Should it be "genre advancing" works of American*
> *Lit?*
>
> *Should it be works by Americans that are distinctly*
> *different from the*
> *work of authors who are NOT American?*

> *Should it be "history" of American lit?*
>
> *Those questions interest me and no doubt interest*
> *many of you but I*
> *suppose they are irrelevant within the formal*
> *structure of Advance*
> *Placement courses and tests*
>
> *Anyway, thanks again.*
>
> *Charlie*
>
> *P.S.*
> *This is written with apologies to Canadian friends*
> *for the conventional*
> *terminology--of course it's really U.S. Lit. we're*
> *talking about, we're*
> *just not precise enough in that regard with our*
> *language usage down here.*
> *If it were really American Lit I'd have everyone*
> *read a little Margaret*
> *Atwood and Alden Nolan.*

___ Building a website is a piece of cake. Yahoo! Small Business gives you all the tools to get online. http://smallbusiness.yahoo.com/webhosting

↑ Index

266. Aryanil Mukherjee

Flowchart, Need Help, Please Backchannel

Sat 11 Aug 2007

If someone could help me with this, I'll be grateful.

I need a small passage
(a few lines) from John Ashbery's book -Flowchart about "mud" (pg. 182).
Please backchannel.

Graciously

Aryanil

↑ Index

267. Jennifer Karmin
SUBMISSIONS: Poetry & Performance
Sat 11 Aug 2007

This call is for a curated section on performance that will appear in the journal How2 - http://www.asu.edu/pipercwcenter/how2journal.

If you have any new work (previously unpublished) please do send it along, this includes poetry and critical writing.

Contact:
Elizabeth-Jane Burnett and Sophie Robinson,
Royal Holloway, University of London.
[redacted]

Deadline:
September 1st 2007.

We are looking for papers, interviews, reviews and new writing that relate to issues of poetry and performance. We invite papers that focus on a range of approaches to poetry and performance, including the relationships between live art / performance and poetics and what has been termed in the UK, Performance Writing.

We would like our contributors to consider some aspect of performance poetry or poetry in performance in relation to contexts of collaboration, networks and communities, and / or, its crossover into digital writing and new media. We are also particularly interested in the concept of a "poetic economy", which examines the way that gift cultures can be suggestive of possibilities for developing poetic networks.

Poetry's oral tradition is finding new relevance within this type of economy and we welcome submissions that address the recent development of poetic practices that focus on the spoken word such as those supported by a range of venues including; Naropa University and the Bowery Poetry Club. We are also interested in poetry's

relationship to live-art, music, sound poetry, and performance in new media.

Submissions:
Please send your work as a Word document with the suffix .doc to preserve formatting (not in the body of an email). The standard fonts for How2 are Georgia and Times New Roman; submissions should be in 12 pt and 1.5 or double-spaced. Please include How2 in the subject line of your email. CLEARLY LABEL each submission with your name and email address.

Visuals should be submitted in any of the following formats:
Jpeg (.jpg, .jpeg)
TIFF (.tif, .tiff)
GIF (.gif)
PNG (.png)
BMP (.bmp)

If your submission contains graphics which are intended for printing and must be high-definition, please submit them in AT LEAST 300dpi. If they are only intended for display on screen, 72dpi will suffice, so please choose your resolution according to need. Images should be no larger than 15 x 10 cm, and must take into account file size (in kb). Please do not send us larger files without consulting us first.

___ Boardwalk for $500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.
http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow

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268. Peter Ciccariello
Slumber last trumpets
Sat 11 Aug 2007

Slumber last trumpets<http://cgi7.com/peterimages/Slumber-last-trumpets2.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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269. steve d. dalachinsky

Re: new Sixties journal

Sat 11 Aug 2007

---

really i think it's a street wise drop out ha
On Tue, 7 Aug 2007 10:57:14 -0700 Thomas savage <[redacted]>
writes:
> I would say a public intellectual is someone who is listened to by a
> wide audience beyond the institution or college in which most of
> them teach. Henry Louis Gates would be a good example of one who
> has a currency about him. Edward Said was another. In France, of
> course the public intellectual is or was a widely honored tradition
> with the likes of Sartre, DeBeauvoir, and Derrida participating far
> beyond the classroom to which many of them were not even affiliated.
>
> George Bowering <[redacted]> wrote: On Aug 6, 2007, at 3:44
> PM, steve d. dalachinsky wrote:
>
> > still no one answered me wHAT IS A PUBLIC INTELLECTUAL
>
> A person whose practice of the intellect is made public through
> publication,
> for example, in the NY Times op=ed pages, or French public radio, or
> magazines whose practice it is to publish works produced by
> analysis,
> logic, etc.
>
>
> >
> G.H.B.
> = to the task
>
>
>
> ----------
> Shape Yahoo! in your own image. Join our Network Research Panel
> today!
>
>

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270. steve russell
Re: hAS ANYONE READ PAUL AUSTER'S...
Sat 11 Aug 2007

The Overlook Press has recently published Auster's Collected Poems. "Disappearances" is included in the collection. My favorite piece was the long prose poem "White Spaces." I'm new to Auster's poetry. He's written about other poets with considerable erudition. It was a revelation and a pleasure to read his poetry. I'm disappointed that my post didn't generate more responses. I guess very few people think of Auster as a poet, or perhaps because he's a commercial success, he isn't taken very seriously in some circles. Who knows? I loved the book. I'm glad there are other people who've read his poetry.

[redacted] wrote:
You are talking about the book 'Disappearances". I have told him this is the showcase of his talent on many occasions. He was discouraged at this book not selling. Within 10 years he had sold the screenplay for "New York Stories" and was living large. "LuLu on the Bridge" wasn't far behind that.

The poems in Disappearances are concise and hard hitting.

Scribe

The name
never left his lips: he talked himself
into another body: he found his room again
in Babel.

It was written
a flower
falls from his eye
and blooms in a strangers mouth.
A swallow
rhymes with hunger
and cannot leave its egg.

He invents
the orpan in tatters,

he will hold
a small black flag
riddled with winter.

It is spring,
and below his window
he hears

a hundred white stones
turn to raging phlox.

He had a great deal of potential. I would love to see what he might be doing now with his verse.

Be a better Globetrotter. Get better travel answers from someone who knows. Yahoo! Answers - Check it out.

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271. Mairead Byrne
Re: Recordings of Poems by Kamau Brathwaite?
Sat 11 Aug 2007

please frontchannel, if possible.
mairead

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

>>> [redacted] 08/11/07 1:24 AM >>>
Folks:

b/channel if you know where I can find/buy Kamau Brathwaite reading "Stone" and/or "How Europe Underdeveloped Africa" (both found in World Beat, the excellently edited by Eliot Weinberger anthology of international poetry, New Directions 2006, a book I hope to adopt for a World Lit course...). I would prefer mp3 or cd formats. Leonard Schwartz' "Cross-Cultural Poetics" on PENNSound has a Brathwaite program, but I haven't listened to all of it yet...

Best, Crag Hill

http://scorecard.typepad.com

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272. Rob McLennan
new(ish) on rob's clever blog
Sat 11 Aug 2007

new(ish) on rob's clever blog

-- Margaret Avison (1918-2007)
-- *dANDelion presents --- Radical Translations*

-- a slate of (Ottawa) readings
-- An Uncollected Andrew Suknaski poem
-- ottawa international writers festival; here are upcoming August/September events:
-- another weekend in old Glengarry
-- poem for my sister's wedding
-- Multi-Art Show OTTAWA ART BAZAAR Benefits Ottawa Art Community
-- Noah Eli Gordon's A Fiddle Pulled from the Throat of a Sparrow
-- The House That Jack Built: The Collected Lectures of Jack Spicer
-- Ongoing notes: late July, 2007 (ryan fitzpatrick's BAD SHIT! and derek beaulieu's FLATLAND 25-35, bytheskinofmeteeth; 3 chapbooks by Leaf Press)
-- above/ground press: what happens at fourteen
-- Poetry Reading ® The Muses ¯
-- jwcurry doing bpNichol in Calgary
-- ongoing notes (some literary magazines): early July, 2007 (PRECIPICe, Matrix, UNARMED JOURNAL)
-- Tree's annual Midsummer Night
-- Haas Bianchi questions, Chicago Postmodern Poetry, January 2007
-- an evening of departing Ottawa writers
-- canadian small press book fairs (new blog)
-- an untitled novel by Ken Sparling
-- rob mclennan in Kingston (Ontario); Poetry & Company
-- poem of the dominion tavern
-- ongoing notes: the ottawa small press book fair (part two) (Amanda Earl; American poets Dan Waber and Jennifer Hill-Kaucher; Basement Tapes, The Onion Union, by Andrew Faulkner, Nicholas Lea and Marcus McCann; Roland Prevost; Gerry Gilbert's BC MONTHLY)
-- Arc poetry magazine: 13 dead poets you should know but don't
-- A poem on Riley Tench by Richard Harrison
-- jwcurry & Richmond Landing: The Martyrology Books 4 and 5
-- Why Are You So Sad? Selected Poems of David W. McFadden
-- Peter Gizzi's The Outernationale
-- The Winnipeg Connection: Writing Lives at Mid-Century, edited by Birk Sproxton & Language Acts: Anglo-Qubec Poetry, 1976 to the 21st Century, edited by Jason Camlot and Todd Swift
-- Souvankham Thammavongsa's Found
-- the ghosts of geography: de Leeuw & Dragland & writing my eventual non-fictions
-- ongoing notes: the ottawa small press book fair (part one) (George Bowering, Pooka Press; Stuart Ross)
-- rob's Alberta year

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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273. Ruth Lepson
Re: Recordings of Poems by Kamau Brathwaite?
Sat 11 Aug 2007

---

crag--if you backchannel me I will give you eliot's email--maybe he knows.

On 8/11/07 1:24 AM, "Schneider Hill" <[redacted]> wrote:

> *Folks:*
>
> *b/channel if you know where I can find/buy Kamau Brathwaite reading "Stone" and/or "How Europe Underdeveloped Africa" (both found in World Beat, the excellently edited by Eliot Weinberger anthology of international poetry, New Directions 2006, a book I hope to adopt for a World Lit course...). I would prefer mp3 or cd formats. Leonard Schwartz' "Cross-Cultural Poetics" on PENNSound has a Brathwaite program, but I haven't listened to all of it yet...*
>
> *Best, Crag Hill*
>
> *http://scorecard.typepad.com*

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274. Alan Sondheim
that's really interesting
Sat 11 Aug 2007

---

that's really interesting

it's always a wonder, what's really interesting, and whether interest, in- terest- in, is a reasonable category of philosophical discourse. philosoph- ical writing

often appears scholastic, dry, abstract; it seems to contain the semblance of power, that is argument for production's sake, production for motive's sake, motives for lifeworld's sake. the latter is crucial - that one inhabits one's work, replies, missions, admissions - exists with- in the life of worlds, structures accordingly. but is that of interest elsewhere, and what constitutes interest - there are two ways to think of 'having an interest in' - one, fascination with discourse on a particular subject - two, an interest in the sense of economic or other interest ab- stractly controlled by a steering mechanism, habitus of power, and so forth. i have a conversation recorded w/ david antin perhaps 30 years ago we were discussing astrology and about what was of interest and what was not and what sort of steering mechanisms or correlations there were and how they connected to the universe and i remember beyond or before the tape david saying that even if astrology were true it's not of much inter- est and i could only agree since personality and mute matter correlations mean relatively little and prove nothing in the long run, at first i was going to quote from the tape we made but then this particular section of interest was elsewhere, outside the thing itself so to speak. {} truth is never interesting; if truth were interesting then it would not be the flat greyness of existence. then it would be corrupted into landscape, furn- ished with ridges, serrated edges, graspable, something fallen into lang- uage - i have often said nothing could be farther from the truth. then and there interesting philosophy embraces evil, abjection, obscenity; it rides these, dis/comforts these, dis-inhabits the abstract, something's at stake - what remains elsewhere is physics, let's hear and see it for physics. "find the david antin text and what david antin says about things being interesting also try to talk about the notion of truth as being inherently neutral and not of interest because there's no error which allows distance and through that reflection and opening up possibilities connected with the lurid and abjection and perhaps one of the reasons systemic philosophy went out of favor in the twentieth century was because of the amazing amount of interesting information exploding everywhere and all of it veer- ing in interesting directions, not those of axiomatic conclusions, but those of interesting conversations always continuing. the more the world becomes (seems to become) more interesting, the more systems are retired, those systems which are steering mechanisms and not dialogs, even bell's theorem on the other hand is a dialog of sorts." crystal radios, constant chirping, western grebes, are interesting, tantra is very interesting and full of sights, sounds, tastes, touches, smells, extremely interesting and its truth is that of the back of the human being world-consorting, every thinking of the motive and intention of thinking. and curvature, curves, mathesis of every sort, is always of interest, the thinnest of beams enabling nothing, holding up even less. {} now crystal radio is interest- ing because it's driving high-impedance earphones and it makes me wonder of course why the same electromagnetic waves couldn't be

harnessed to charge lithium batteries, run low-power computers, etc. i've often thought of living in pre-transmitter times, turning on a radio - of course there'd be static and atmospherics, but i think, am almost certain, there would be something else. i am the last person on earth to await the carboniferous. {} if philosophy could be presented in an interesting manner, what then? would philosophy then be of interest? i'm thinking of nietzsche, kierke- gaard, but also of witold gombrowicz, a guide to philosophy in six hours and fifteen minutes. now the text is fascinating but i wonder if terms such as consciousness, object, subject, being, existence, nothingness, reduction, etc. couldn't be considered placemarkers for other terms such as anhinga, tibet, arlington coupler, hohner victoria harmonica, vegan sushi, and so forth? in which case the discourse might well be more inter- esting - and what is the substrate of the original terminology, what holds it both to a more philosophical habitus and to a re/configuration of the world and what the world holds? texts are of course texts of substitution, deferral, differance, narration, holding language much as the phaistos disk holds language. and the phaistos disk is interesting perhaps because it remains mute, presenting us with a diacritique of language itself. {}

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275. W.B. Keckler

Are the Simpsons Playing in Baghdad?

Sat 11 Aug 2007

I will have to ask some of the soldiers on Yahoo if the Simpsons are playing in Baghdad. I hope so. Right next to the Crabtree & Evelyn & right next to where the bomb landed & the caiman glint in the eye of the future right next to that...

today on Joe Brainard's Pyjamas some new poems and some new scanner art...feel free to comment me all you want though I do have a hall monitor who looks like the lady from Throw Momma from the Train...she tells me if it's ok to hit "publish" & i always listen to her...never argue with a woman who irons her face and has three crows in her throat....

A MAN AND HIS PERFORMING MONKEY DROWNING
IN A BRIEF ATLANTIC THUNDERSTORM
IN 1564

(for Philip Nikolayev)

joy is so lost
loss is so natural
nature is so unnaturing
loss is so unanswerable, isn't it

(to read more stop in at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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276. CA Conrad
on hearing of the American soldiers refusing to return to America after Iraq
Sat 11 Aug 2007

I'm still haunted by hearing conscientious objector Agustin Aguayo and his wife Helga speak in Philadelphia a few nights ago.

They told us horrifying stories of what happened to their lives after Agustin realized he couldn't withstand the daily brutality of life as a soldier in Iraq.

Something Agustin briefly mentioned was that he had met American soldiers in Germany who refuse to return to the states. During the Q&A I asked him to elaborate on that statement. It turns out there are soldiers (and apparently there is a growing number of such soldiers doing this) who, after finishing their tour of duties in Iraq, go home to the states, only to be confronted with the world we have going on here. Meaning a world of denial. A world so selfish, so nihilistic that we would DARE, as tax payers, fund the chaos, brutality, and murder that is in the lives of anyone living in Iraq these days, yet continue life as we always do. These soldiers (mostly men it seems) lose it, literally lose it when back in the states, in restaurants, in shopping malls, and start screaming at people about the war that is going on. Our endless American war. And they simply can't take it, these soldiers, and they move to Germany, marry German citizens, and vow to never return to the states.

Of course there are probably soldiers doing this all over the world, not just in Germany, but Germany is where Agustin and his family were stationed, so that's where he's met such soldiers.

And I have to say about these soldiers who have left America for good, I understand, a little. I certainly have not experienced what they have, but for a long time now I have been saying to myself that it's the fault of the media that we lose track of the war. It's the news stations and newspapers, it's them, it's their fault. But no, it's not really. People just don't want to think about it. People are tired of it. Americans are fatigued. And Americans are having babies by the millions, ready to focus on the nuclear family. Ready to pull the margins in a little closer. Ready to forget a little more.

Some days it's almost impossible to believe our world is real. I go to my stupid job where I'm surrounded by incredibly wealthy, stupid assholes who have such a sense of entitlement, and are so mean spirited and selfish, and they really have no idea what they really deserve. As much as I Love this beautiful country, and Love the many people I know here, it just wrecks the heart to see so much indifference every single day.

I'm grateful to brave men like Agustin Aguayo for saying FUCK NO, and for refusing to return to Iraq after they go home on leave. As many as possible saying NO!

CAConrad
http://PhillySound.blogspot.com

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277. **cris cheek**
Re: on hearing of the American soldiers refusing to return to America after Iraq
Sun 12 Aug 2007

---

http://observer.guardian.co.uk/world/story/0,,2147052,00.html

go CA

On 8/11/07, CA Conrad <[redacted]> wrote:
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> refusing to return to Iraq after they go home on leave. As many as possible
> saying NO!
>
> CAConrad
> http://PhillySound.blogspot.com
>

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278. **jcu**

Re: on hearing of the American soldiers refusing to return to America after Iraq:if you're an american, don't say that too loudly

Sun 12 Aug 2007

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see Wed Aug 1 post on Pierre Jorris' blog

http://pjoris.blogspot.com/

From: "CA Conrad"

Sent: Saturday, August 11, 2007 11:37 PM
Subject: on hearing of the American soldiers refusing to return to America after Iraq

> *I'm still haunted by hearing conscientious objector Agustin Aguayo and his wife Helga speak in Philadelphia a few nights ago.*
>
> *They told us horrifying stories of what happened to their lives after Agustin realized he couldn't withstand the daily brutality of life as a soldier in Iraq.*
>
> *Something Agustin briefly mentioned was that he had met American soldiers in*
> *Germany who refuse to return to the states. During the Q&A I asked him to elaborate on that statement. It turns out there are soldiers (and apparently there is a growing number of such soldiers doing this) who, after finishing their tour of duties in Iraq, go home to the states, only to*
> *be confronted with the world we have going on here. Meaning a world of denial. A world so selfish, so nihilistic that we would DARE, as tax payers, fund the chaos, brutality, and murder that is in the lives of*

anyone
living in Iraq these days, yet continue life as we always do. These
soldiers (mostly men it seems) lose it, literally lose it when back in the
states, in restaurants, in shopping malls, and start screaming at people
about the war that is going on. Our endless American war. And they
simply
can't take it, these soldiers, and they move to Germany, marry German
citizens, and vow to never return to the states.

Of course there are probably soldiers doing this all over the world, not
just in Germany, but Germany is where Agustin and his family were
stationed,
so that's where he's met such soldiers.

And I have to say about these soldiers who have left America for good, I
understand, a little. I certainly have not experienced what they have,
but
for a long time now I have been saying to myself that it's the fault of
the
media that we lose track of the war. It's the news stations and
newspapers,
it's them, it's their fault. But no, it's not really. People just don't
want to think about it. People are tired of it. Americans are fatigued.
And Americans are having babies by the millions, ready to focus on the
nuclear family. Ready to pull the margins in a little closer. Ready to
forget a little more.

Some days it's almost impossible to believe our world is real. I go to my
stupid job where I'm surrounded by incredibly wealthy, stupid assholes who
have such a sense of entitlement, and are so mean spirited and selfish,
and
they really have no idea what they really deserve. As much as I Love this
beautiful country, and Love the many people I know here, it just wrecks
the
heart to see so much indifference every single day.

I'm grateful to brave men like Agustin Aguayo for saying FUCK NO, and for
refusing to return to Iraq after they go home on leave. As many as
possible
saying NO!

CAConrad
http://PhillySound.blogspot.com

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279. W.B. Keckler
Re: that's really interesting
Sun 12 Aug 2007

I always "keep as new" posts that I know I will need to read at least five times to really savor the depth of the thought...why is it that my mailbox is now filled with about twenty list posts from Mr. Sondheim and Mr. Chirot...LOL...keep it up...it's getting really savory...one of my favorite spices btw...love it in mashed potatoes and soups...I think it's time to head to ABE books and snare a couple from the above-mentioned...

Joe Brainard's Pyjamas has suggestions on how NOT to enter a Grimms' fairy tale, and how possibly to enter one today...no refunds, no rain checks...

xo

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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280. Christine Hamm
first book interview
Sun 12 Aug 2007

I got interviewed by Kate Greenstreet on the kickingwind: http://kickingwind.com/081207.html

Christine Hamm

_____

www.christinehamm.org

_____
___ Be a better Globetrotter. Get better travel answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545469

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281. cris cheek
models of praxis??
Sun 12 Aug 2007

hi,

since the list (or part of the list) is discussing curricula i wonder if anybody can give me some pointers as to where and how models of creative writing practice have been integrated into a more conventional degree in English ?

i know i know . . . the term Creative Writing does not do it to me either. I'm kinda stuck with it atm (tbc)

There are many English Departments (in the USAmerican system) offering Creative Writing and English Literature, for example, as well as Composition and Rhetoric and Technical and Scientific Communication at undergraduate and graduate levels.

How many of those seriously intertwine creative writing "practice" into a straight forward English degree, so that students emerge with an English BA (say) rather than a Creative Writing BA and so that Lit students will have struggled with the material practicalities of creative writing practice?

Keen to hear of any mixes out there, anecdptes etc . . attempts . . . i know this *might bore the clothing off list members but am grateful for any leads either up front or back channel.

love and looking forwards
cris

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282. Daniel Godston
BibliOdyssey
Sun 12 Aug 2007

BibliOdyssey's got amazing images of rare text decorations, wild typography & other stuff --

The Phantom of the Optical: An Online Illustration Trove

BibliOdyssey gives entree to a gorgeous and idiosyncratic gallery of rare art.

by Damien B. M. English

The Phantom of the Optical

Somewhere in Sydney, a man quietly communes with his computer, poring over visual "materia obscura" from every corner of the world and a wide spectrum of centuries. Through RSS (Real Simple Syndication) feeds, bookmarked links, e-newsletter subscriptions, and search engines, he sifts through the Web looking for art collections, exhibitions, archives of old engravings, and portfolios of contemporary graphic artists to share with the world.

This man isn't looking for any particular thing; rather, it seems he's looking for every beautiful, peculiar, or haunting piece of art that has ever graced the pages of a book. But what he's looking for exactly is not important -- what matters is that he's gathering up the gems and oddities he finds for a visually

rich site called BibliOdyssey, a splendid classroom-discussion tool and entree into art and its history.

The Webmaster, Paul (he has asked that his last name not be printed), is a mysterious man in his early forties who was born and raised in Sydney and has spent some time in Vietnam. Known on the site only as peacay or pk, he says his digital guise isn't an effort to create what he calls a "secretive persona" but rather the result of a desire to take a backseat to the art, "because, after all is said and done," he adds, "I'm just a curator, and it is the content that deserves center stage."

Paul's BibliOdyssey began with what he describes as the "vague notion" to find interesting but obscure book illustrations. Coupled with this desire was his growing experience with (and eventual expertise in mining) the riches of the Internet. Using the burgeoning blogosphere, Internet communities such as Metafilter, and the online bookmarking site del.icio.us, he began saving images, then learned how to tweak them for presentation. Like any bricks-and-mortar gallery curator, he wanted to share his personal pleasures, so he began posting his rare finds to a Blogger.com hosting site. The rest of his Odyssean venture naturally fell into place from there.

"The most profound change to the site took place with my gaining more confidence handling the images," he says. "From this flowed an increase in the number of images per post, along with an eventual belief that the site functioned best as a visual magazine rather than just one or two images per post."

At this writing, BibliOdyssey offers more than 700 posts, all organized, tagged, indexed, hyperlinked, and readily available to any art lover with a modem. Each posting of images includes Paul's meticulously researched commentary, as well as more links for those students or teachers interested in continuing the exploration.

"What you see in a single post may have taken days, and sometimes months, to collect, research, write, and edit," says Paul. "For every hour of work in producing a post, there have probably been ten hours of not-quite-fruitless searching, reading, and editing."

This attention to detail, and in the quality of the art itself, can draw teachers and students alike into a world of odd, elegant, and often surprising images -- each with its own story to tell. A journey through BibliOdyssey gives art students a chance to sample an eye-peeling exhibition of art and illustration ranging from a powerfully imagined sketch of a stormy sea during the Permian age to the funny and peculiar skeletal "Funny Bones" color sketches of Louis Crucius, displayed in the window of a St. Louis pharmacy during the late nineteenth century.

One of the most significant things to be learned from BibliOdyssey is how the Internet can open astonishing new worlds to anyone. Paul has no background in the visual arts (his resume mentions experience in nursing, biochemistry, the insurance business, and teaching English as a second language, but no design background). Wide-ranging curiosity and a natural gift for spotting memorable art, combined with the modern miracle that lets us search archives around the globe, have made possible something as engaging as this site.

The man behind the screen isn't reaping any financial gain from his work, other than some advertising revenue. He calls the site his "online manifestation of a personal midlife crisis," joking that it's an obsessive hobby that "keeps me off the streets." His Web browsing is never topic based; the primary goal is just to find what he considers "artistically viable" images that catch his eye and appear in enough numbers to merit a post. "I can react to something if it's bizarre or elegant or gorgeous or smart," he says. "But I can -- and very often do -- find beauty or interest in the minutiae: the technical virtuosity of an engraving or the possible meanings of some motif in an allegorical picture, or simply the exquisite beauty of a particular color. I like obscure and weird, certainly -- images that are often less well known -- but, like everyone, I have a wide potential for visual interest."

Sharing this interest with others is the main reason Paul plays the assiduous curator, along with the creative freedom it grants him.

"Without delving too far into the psychology, BibliOdyssey allows me an outlet for my research tendencies and, in an ongoing way, positive feedback makes me feel that I'm doing something that's appreciated," he says. "That, in turn, provides justification for continuing to search for weird and wonderful visual images."

And there is no doubt he takes pride in his site and works hard for the greater good of the free, easy-to-access information the Internet is celebrated for.

"I had a duty to be as accurate as possible," he says. "Otherwise, I would feel as if I wasn't making any real contribution. I pride myself on providing, to the best of my modest abilities, the most interesting and important information as an accompaniment to the images. Images can be magnetic invitations to learn. BibliOdyssey is a good example of using image-based enticements to draw people to the stories, history, and backgrounds of many subject areas."

Damien B.M. English is a freelance writer living in San Francisco.

This article was also published in Edutopia Magazine, July 2007
http://www.edutopia.org/online-gallery-rare-art

http://www.bibliodyssey.blogspot.com/

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283. Stephen Vincent
Chris Sullivan in New Orleans
Sun 12 Aug 2007

In case you have lost sight/site of Chris Sullivan (poet, photographer and song maker) he continues to live in post-Katrina New Orleans where he makes careful record of the catastrophic tragicomic particulars to be found there. His website is: http://8letters.blogspot.com

Chris's visual collection of over one hundred refugee basketballs, Poboy signage and 'underperforming billboards' becomes a visit to an underworld (a macro-mirror of the 'disappeared'.) The Federal Gov's continued complicity with Katrina to make permanent the urban removal of a population of the poor is more than self-evident.

If you are in Charleston, Chris Sullivan's work is on exhibit at the Light Factory. Details: http://lightfactory.org

Stephen V
http://stephenvincent.net/blog/

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284. David Buuck
Performance in Boston 8/18
Sun 12 Aug 2007

containment-confinement-circumscription

a 12-hour durational performance by Natalie Loveless, Dillon Paul, and David Buuck Saturday August 18, 2007 from noon until midnight

Studio Soto
63 Melcher St, 1st Floor, Boston Massachusetts, 02210
Phone: [redacted]
For directions, go to http://studiosoto.jot.com/Directions

admission free : donations accepted

On August 18th, Natalie Loveless, Dillon Paul, and David Buuck will create simultaneous durational performances using the concept of containment-confinement-circumscription as a conceptual framework. Performing for a duration of 12 hours, they will be wrapped, trapped, and disciplined, both literally and figuratively, grappling with the physical, social, institutional, psychological and political implications of their conditions, as well as searching for points of friction and resistance.

Natalie Loveless will perform the third in a trilogy of wrapping pieces, a twelve-hour durational exploration using invisible thread. In this performance, Loveless explores the transparent as both an active physical material and a conceptual agent. Like an ideology, like the unconscious, the invisible moves us. Both aesthetic and political, this durational action explores the force of the innocuously transparent as a mode of active opposition.

Dillon Paul will perform Capture #3, a solo performance inside an enclosed wooden box. The structure of the work conjures images of imprisonment and isolation, while the private viewing mechanism evokes a peephole or one-way observation room. In a suspenseful cat and mouse game, the viewers are enticed to "capture" the performance using a digital camera, acknowledging that, like SchroedingerÂ´s Cat, the audience is implicated in the possibility that their observation inherently changes that which it observes.

David Buuck will perform actions from The Treatment, an ongoing performative writing project. In this iteration, the mundane work of the writer confronts the durational experience of the writing/thinking/performing body within the institutional spaces of the cubicle, and the broader "white cube" of the gallery, or the living-book. Reading and writing thus become public acts of presence, tuned to the charged sites of the social.

For more information, go to
http://studiosoto.jot.com/WikiHome/containment-confinement-circumscription

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285. Dan Wilcox
Third Thursday Poetry Night, Albany, NY: William Seaton & Open Mic
Sun 12 Aug 2007

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the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, August 16, 2007
7:00 sign up; 7:30 start

Featured Poet: William Seaton
with open mic for poets before & after the feature

$3.00 donation.
Your perpetual host: Dan Wilcox.

William Seaton is a poet, translator, and critic who, for over thirteen years has produced the Poetry on the Loose Reading/Performance Series in Middletown, New York. His own poetry and translations of authors from ancient Greeks to twentieth century German Dadaists have been published in such journals as Chelsea, Wordsmith, Mad Blood, Home Planet News, Heaven Bone, and in several anthologies.

Boca de Tomatlan
by William Seaton

From this cove the hills
swell up like old tumors,
straining with luxuriance,
tense with heat and damp
and pain of constant overreaching.
An iguana with a bad conscience
dashes down a tree and vanishes.
A bright orange flower offers
to sell herself to tourists.
A pelican bobs like a buoy.
Its ancient eyes assure
all who happen here,
“Have no fear. I, too,
am your heart’s likeness.”

#

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286. **Stephen Vincent**

Re: on hearing of the American soldiers refusing to return to America after Iraq

Sun 12 Aug 2007

Poets Relating to Veteran Craziness in today's Washington Post:

http://www.washingtonpost.com/wp-dyn/content/article/2007/08/11/AR2007081100 914.html?hpid=topnews

Back Home, More Frustration

By Elizabeth Williamson
Washington Post Staff Writer
Sunday, August 12, 2007; Page A06

BRUNSWICK, Maine The woman stood waiting amid the lunch counter clatter at the Grand City Variety Store to confront Olympia J. Snowe....

...Nor does it seem to to Gary Lawless, the long-haired, bearded proprietor of Gulf of Maine Books, a poet who told Snowe that he is teaching writing to combat-stressed veterans "to get their stories literally out of their bodies, so they're not carrying them around by themselves."

The senator, nodding, told him, "I've seen what they put people through."

They seemed to be talking from two distant places. The poet musing on his veterans and their pain. The senator using Washington words to say she understands. She has been to Iraq twice and said she will go again in September, that she has spoken to the president. "On an individual basis, if you know of anything our office can do to help," she said, motioning to an aide.

Lawless shook his head. "They don't trust the government to help them."...

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287. Susan Webster Schultz

Tinfish re-launch and war criminal report

Sun 12 Aug 2007

Tinfish is re-launching our on-line feature on translation, with a new essay on rendering WCW's "The Red Wheelbarrow" into Chinese by Jennifer Feeley, a Ph.D. student in Chinese at Yale. Turns out the poem is damn hard to translate.

http://tinfishpress.com/tinfishnet.html

And please remember Tinfish's war criminal offer. Buy a copy of Sarith Peou's CORPSE WATCHING for the
war criminal of your choice for $10 ($2 off retail). Buy a second at
that price for yourself. Our criminals so far
include Henry Kissinger, Brent Scowcroft, and Robert McNamara. We have
yet to find an address for Nguyen
Cao Ky--if you have one, please help us out. See here for the official
offer and description of the book.

http://tinfishpress.com/hot_off_the_press.html

aloha, Susan Schultz
Editor and moneybags
Tinfish Press

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288. CA Conrad
Re: on hearing of the American soldiers refusing to return to America after Iraq
Sun 12 Aug 2007

Thank you for plugging us into the OBSERVER and Pierre Joris's blog post.

Agustin Aguayo's story also needs to be heard. The horror he has seen in the eyes of children in Iraq needs to be known. He was supposed to be a medic for crying fucking out loud, but of course the human resources are stretched so thin that they make the medics go on patrol with guns to shoot and kill one shift of the day, then go to the hospital and put other bodies back together for the rest of the day.

Agustin's wife Helga told us he was sending her letters explaining that he was a destroyed man, and that he would never be the same again. It frightened her of course. But neither of them realized that his letters were being read by the army. Then officers showed up at their apartment in Germany to convince Helga to write back to Agustin and encourage him to be the man she knew he could be. And she did this at first because she wanted her husband to be safe, wanted him to be strong in order to remain safe.

Last night I went to a party to see a good friend who is moving to Buffalo to study poetry. She wanted me to tell her about Agustin and Helga because she couldn't make the talk, and so I did, and we were outside and away from the rest of the party to do this. Then another friend came out, and was actually ANGRY that we were discussing the war. We got scolded for discussing the war while a party was going on.

Not being eaten alive by what's going on seems almost criminal to me some days.
CAConrad
http://PhillySound.blogspot.com

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289. CA Conrad
ever since the 3rd anniversary of our American invasion of Iraq
Sun 12 Aug 2007

The first few years of occupation seemed to be years where everyone was discussing, attending marches, keeping the fever pitch, spreading the descent. But on the morning of the 3rd anniversary of our occupation I remember not moving in bed, just staying still and thinking about the war.

And thinking too about thinking about the war. And asking myself quite honestly if in fact I thought about the war every single day. And it seemed an

honest answer to say Yes, that I did. But I was worried about the future, was worried about continuing to think, to remember the many lives my tax dollars pay to destroy.

It was that morning that I wanted to make something, just for myself, something that would remind me every single day without fail that we are a country at war. A handwritten, or painted sign could easily be gotten used to and lost in the room. So many ideas kept coming. I even considered a tattoo, but felt that that too could get lost in the routine of survival and pain of routine.

My hair. When I finally thought about my hair I knew that I had the answer. And ever since the 3rd anniversary of our American invasion of Iraq I have refused to cut my hair. Every morning I have to see it, and feel it, and wash it. It's grown beyond my shoulders, and the longer it gets the more care it needs. And I've had long hair in the past, but I didn't care for that hair like I do this hair. It's a personal metaphor to live with, this War Hair of mine. I've never spent money on conditioners like I do now. Being with this hair keeps me in check, keeps me angry, keeps me mournful, keeps me far FAR FAR from sentimentality and other stupidities, and sets me down in the middle of this breathtaking landscape of American denial.

This hair will not be cut until we are out of Iraq. And my friends keep asking what that means exactly. Does it mean when our soldiers are out? Or when the war itself is over? Or? Or peace? Or?

It would be nice to not die with it is all I can answer.
CAConrad
http://PhillySound.blogspot.com

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290. **Wystan Curnow**
Re: models of praxis??
Sun 12 Aug 2007

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cris,

In this English Department in Auckland, New Zealand, writing courses are offerred at each level: first year includes a course called Reading/Writing/Text, second year offerings includes Creative Writing: Introduction, and Writing and Culture, at the third (final BA year)there are five courses: Poetry off the page, focusing on live and electronic performance, Writing poetry, and Writing the short story, Rhetoric and Compositonand The Art and craft of the Essay. There is no BA in Creative Writing but students can make a speciality of writing in their English major by availing themselves of the range of offerings. There is now, however, a Masters in Creative Writing--started this year. There are other

courses at the Masters level, such as Pragmatic, Literacy, Poetics; Topics in Poetics; as well as undergraduate courses, such as Contemporary poetry at third year, that are of use to students interested in writing creative or otherwise. This development of a portfolio of writing courses has Been developed over the last few years, partly in reponse to student interest and partly through a determination to take writing as such, seriously, which means leaving remedial, vocational, purely applied teaching to others. I teach Writing Poetry and Contemporary poetry at third year, and the graduate course, Topics in Poetics. We also have a Drama programme which includes 4 graduate courses in dramatic writing. There are 4 poets and a novelist among the permanent staff.

Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of cris cheek
Sent: Monday, 13 August 2007 4:19 a.m.
To: [redacted]
Subject: models of praxis??

hi,

since the list (or part of the list) is discussing curricula i wonder if anybody can give me some pointers as to where and how models of creative writing practice have been integrated into a more conventional degree in English ?

i know i know . . . the term Creative Writing does not do it to me either. I'm kinda stuck with it atm (tbc)

There are many English Departments (in the USAmerican system) offering Creative Writing and English Literature, for example, as well as Composition and Rhetoric and Technical and Scientific Communication at undergraduate and graduate levels.

How many of those seriously intertwine creative writing "practice" into a straight forward English degree, so that students emerge with an English BA (say) rather than a Creative Writing BA and so that Lit students will have struggled with the material practicalities of creative writing practice?

Keen to hear of any mixes out there, anecdptes etc . . attempts . . . i know this *might bore the clothing off list members but am grateful for any leads either up front or back channel.

love and looking forwards
cris

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291. Alan Sondheim
http://www.asondheim.org/infusiontantra.mp4
Mon 13 Aug 2007

http://www.asondheim.org/infusiontantra.mp4

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292. Gabrielle Welford
desecration of King Kamehameha's personal heiau at Kamakahonu
Mon 13 Aug 2007

hi all. I am in Kailua-Kona on Hawai'i Island helping friends who are responsible for protecting and preserving Ahu'ena Heiau, which was King Kamehameha I's personal heiau and the place where he began the Hawaiian Kingdom. He was also prepared for burial there. The heiau is now surrounded by a hotel, which was recently sold to an investment company that preserves its investors' assets by buying prime hotel property in coastal areas. They are trying to evict Kulana Huli Honua, the Hawaiian stewards of the temple. Here are 10 facts about this desecration. Click on website addresses further down to hear Mikahala Roy, kahu of the heiau, Jimmy Medeiros, a cultural practitioner with Keopuka Ohana, and Uncle George Naope, a renowned hula teacher and cultural practitioner.

10 FACTS ABOUT KAMAKAHONU AND AHU'ENA HEIAU

1. Kamakahonu was home to high chiefs of Hawai'i. 2. From 1812-1819, it was the personal residence of King Kamehameha the Great. 3. Kamakahonu was the first capitol of the Hawaiian Kingdom. 4. Ahu'ena Heiau, located at Kamakahonu, was originally a luakini for Ku and was restored and rededicated by Kamehameha to Lono. 5. Kamehameha died at Kamakahonu in 1819; the Hale Lua platform, where he was prepared for burial is adjacent to Ahu'ena Heiau. 6. Today, beside the Heiau and the Hale Lua, the King Kamehameha's Kona Beach Hotel holds its nightly luau and Polynesian extravaganza with fake ali`i, dancing and drinking, and tourists eating at tables within a few feet of the Hale Lua, which still holds 'iwi [bones] of our ancestors. 7. The waters that surround the Ahu'ena Heiau complex are sacred, but are used today by tourist for swimming, snorkeling and their enjoyment. 8. Kamakahonu and Ahu'ena Heiau are the anchor to countless sacred sites along the Kona Coast that are being swallowed up by real estate ventures. 9. The new owners of the hotel, Pacifica Hotels Corporation of Santa Barbara, CA, and Black Point Capital Advisors of Honolulu, are claiming ownership of Ahu'ena Heiau and its history; this is an insult to all Hawaiians past and present, and it violates Article 12, Section 7 of the Hawai'i State constitution, protecting traditional religious practices of native Hawaiians. 10.

Kamakahonu and Ahu'ena Heiau represent the Ea [sovereignty] of the Hawaiian people; this sacred site is literally where our international nationhood began.

to access the psa's, click on the following websites:

http://www.youtube.com/watch?v=3fMkcLoezxo

http://www.youtube.com/v/AghIFSPkzMc

http://www.youtube.com/v/nTWNVF4WLuk

More to come...

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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293. Jim Andrews
late in the evening
Mon 13 Aug 2007

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it was late in the evening
with all the music seeping through.

that's a snazzy rhythm machine, that song. and poem. and melody. and those horns!

think of a piece of software art that has a sense of rhythm in the movement of its parts. it moves the data on the machine in rhythm. it moves like music. maybe it isn't music. maybe it's visual or something else or all.

anything that i can say to you that doesn't need you to be creative is boring, as poetry.

he says he turned his amp up, began to play, and blew that room away. but it's the horns that do it. no, it's you, ramon fernandez!

ja
http://vispo.com

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294. Mairead Byrne
Re: models of praxis??
Mon 13 Aug 2007

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cris, this is a very timely query for me because I am trying to rethink the undergraduate creative writing program at the (art & design) school where I

teach. In this case, it's a matter of creative writing courses within a BFA, not a BA. I don't have a problem with the term "creative writing" (though I probably like Kenny Goldsmith's "uncreative writing" even more), as I'm very conscious of the history of the discipline in America; in some ways I'm even proud to own the term. There is enough uneasiness about it though to warrant a next move -- I'll be interested to hear what you come up with.

I don't teach writing within a BA, but within a BFA (studio majors). It's very difficult to build progression into our curriculum, though we try. We have a fantastic faculty of two full-time people; and a core group of part-time faculty, widely published & experienced. One question I have concerns courses like the second year course Wystan mentioned, "Creative Writing: Introduction," i.e., introductory courses in more than one genre. How do faculty, whose practice and achievement is in one genre, teach the craft of a second? Is the expectation that the lessons learned in one genre transfer to a second or third? Or do faculty teaching introductory courses generally have experience in more than one genre? And the concomitant question: to what extent can/should you detach curriculum from faculty? In creative writing, have teachers tended to teach from their own practice more than from an agreed curriculum?

I'd love to hear more about what you're doing or trying to do, cris. For example, can students repeat courses for credit? How many books do you customarily assign in creative writing workshops (when I was a graduate student, books were not necessarily assigned, but I tend to assign lots, too many maybe, up to 10)? What's your take on genre-based workshops? (My own is: the more amorphous/pervasive poetry becomes for as a form, the more I want to teach its conventional forms!). What are the interest points in this discussion for you? What are the conflicts? What have you been able to apply from your experience and contexts in England? What would you like to apply?

Another thing that's a problem, as time goes on, and as experience in a genre deepens, is that the gap between teacher and student widens. I often assign texts on the basis of my own interest -- I may be bored by texts students haven't even read yet. So, as check-and-balance, the notion of a creative writing curriculum becomes a little attractive, as in Wystan's portfolio of courses, i.e., the best thought of a range of faculty is employed to design an overall structure, within which individuals teach. In my own experience, overall structure in creative writing programs has either been very, very basic, e.g., Intro to Creative Writing, then Beginning, Intermediate, or Advanced workshops in genres; or madly proliferating, with a wide range of faculty offering a bouquet of similar but different courses. I'd love to hear some "best thought" on undergraduate creative writing curricula, also from those who feel they are achieving good results. Mairead

>>> [redacted] 08/12/07 11:23 PM >>>
cris,

In this English Department in Auckland, New Zealand, writing courses are offerred at each level: first year includes a course called Reading/Writing/Text, second year offerings includes Creative Writing: Introduction, and Writing and Culture, at the third (final BA year)there are five courses: Poetry off the page, focusing on live and electronic performance, Writing poetry, and Writing the short story, Rhetoric and Compositonand The Art and craft of the Essay. There is no BA in Creative Writing but students can make a speciality of writing in their English major by availing themselves of the range of offerings. There is now, however, a Masters in Creative Writing--started this year. There are other courses at the Masters level, such as Pragmatic, Literacy, Poetics; Topics in Poetics; as well as undergraduate courses, such as Contemporary poetry at third year, that are of use to students interested in writing creative or otherwise. This development of a portfolio of writing courses has Been developed over the last few years, partly in reponse to student interest and partly through a determination to take writing as such, seriously, which means leaving remedial, vocational, purely applied teaching to others. I teach Writing Poetry and Contemporary poetry at third year, and the graduate course, Topics in Poetics. We also have a Drama programme which includes 4 graduate courses in dramatic writing. There are 4 poets and a novelist among the permanent staff.

Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of cris cheek
Sent: Monday, 13 August 2007 4:19 a.m.
To: [redacted]
Subject: models of praxis??

hi,

since the list (or part of the list) is discussing curricula i wonder if anybody can give me some pointers as to where and how models of creative writing practice have been integrated into a more conventional degree in English ?

i know i know . . . the term Creative Writing does not do it to me either. I'm kinda stuck with it atm (tbc)

There are many English Departments (in the USAmerican system) offering Creative Writing and English Literature, for example, as well as Composition and Rhetoric and Technical and Scientific Communication at undergraduate and graduate levels.

How many of those seriously intertwine creative writing "practice" into a straight forward English degree, so that students emerge with an English BA (say) rather than a Creative Writing BA and so that Lit students will have struggled with the material practicalities of creative writing practice?

Keen to hear of any mixes out there, anecdptes etc . . attempts . . . i know this *might bore the clothing off list members but am grateful for any leads either up front or back channel.

love and looking forwards
cris

↑ Index

295. Michael Kelleher
Literary Buffalo E-Newsletter 8.13.07-8.19.07
Mon 13 Aug 2007

LITERARY BUFFALO
8.13.07-8.19.07

EVENTS

8.14.07

RUST BELT BOOKS
Book Launch for Roofing and Siding, by Douglas Manson (BlazeVOX Books) & Accidental Thrust by Nick Traenkner (little scratch pad press)
Tuesday, August 14, 7 p.m.
Rust Belt Books
202 Allen Street, Buffalo

8.19.08

THE SCREENING ROOM
Celebration of Rosemary Kothe
Sunday, August 19, 2 p.m.
The Screening Room
Northtown Plaza Business Center, 3131 Sheridan Dr.

&

JUST BUFFALO OPEN READING_
Featured: Don Scheller _
Sunday, August 19, 7 p.m. _
Rust Belt Books
202 Allen Street, Buffalo (Meets the monthly on the third Sunday)
10 Slots for open readers.

BABEL SUBSCRIPTIONS ARE GOING FAST!!!

SUBSCRIBE TODAY at http://www.justbuffalo.org/babel or by calling [redacted].

Just Buffalo Literary Center is proud to introduce BABEL, an exciting new reading and conversation series that will feature four of the world's most important and critically acclaimed international authors each year.

In our first season, we will present two Nobel Prize winners, one Man Booker Prize winner, and an acclaimed Broadway playwright. Here's the season in a nutshell:

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Members of Just Buffalo/CEPA Gallery/Big Orbit Gallery, Hallwalls and the International Institute of Buffalo can subscribe to this series at an early bird member discount from now until September 1 at a special member rate of $60.

Book groups (minimum three people) can also subscribe at a special rate of $60 per person for the whole season. Book group subscriptions by phone only at [redacted].

Regular subscriptions: $75.

JUST BUFFALO WRITER'S CRITIQUE GROUP

!!! WRITER CRITIQUE GROUP IS ON SUMMER HIATUS. WE'LL RETURN IN SEPTEMBER !!!

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

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If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

296. **cris cheek**
Re: models of praxis??
Mon 13 Aug 2007

---

hi all,

thanks for the many and provocative responses both on the list and off it. I feel maybe i should say just a little more about what's pushing my search for other models.

We have (i am being approximate) 340 students in the Creative Writing program and 390 in Literature. Students get awarded a BA in Literature or a BA in Creative Writing (there are graduate programs in both too ofc). The idea is to begin to consider an "integration" so that a degree in English will result, without losing the strengths of both programs.

I see an opportunity to discuss praxis being a core of such integration, both in and out of the classroom. Praxis *might not be the best term, so i'll gladly take friendly ammendments on that score;) But a pedagogical shake-up between existing mores of "creative" and "literary" models.

keep it coming

love and looking forwards
cris

↑ Index

297. **Andrew Zawacki**
VERSE vol. 24, n° 1-3 : French Poetry & Poetics
Mon 13 Aug 2007

—

↑ Index

298. **Halvard Johnson**
Condolences to Bob Holman and family
Mon 13 Aug 2007

RIP Elizabeth Murray

http://www.nytimes.com/2007/08/13/arts/design/13murray.html?hp=&pagewanted=all

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

299. **Thomas savage**
Re: away, away, away from the sun
Mon 13 Aug 2007

May I recommend to you a new movie called "Sunshine"? It's the best sci fi movie I've seen in many years. It's about a group of astronauts heading toward the sun to save it from imminent self-destruction by hitting it with an atomic payload the size of Manhattan island? It is a truly amazing film and not militaristic or pro-militaristic at all? If you're located in NYC, it is being shown at (where else?) the Sunshine theater on Houston St. Regards, Tom Savage. By the way, I liked this poem. It has a certain added resonance after just having seen the movie.

Alan Sondheim <[redacted]> wrote: away, away, away from the sun

away, away, away from the sun
as if it were something of the light to shun
the light, as if the light were something
beyond what weather might cause it to bring

further darkness, emanating rays
disappearing against the length and breadth of days
it was old kant who said beware of such phenomena
that broil up against the space of noumena
or rather there might be that arc of aristotle
just before it decays into so much silly prattle
so what are these rays but longing for the dark
light fleeing light, the world turned stark
and raving, mad and luminous, at a loss for light
along the highways of the mind, the byways of delight

http://www.asondheim.org/lightfleeing.jpg

Pinpoint customers who are looking for what you sell.

↑ Index

300. Mark Weiss
Re: VERSE vol. 24, n° 1-3 : French Poetry & Poetics
Mon 13 Aug 2007

Andrew: Can I assume that the French originals of the poems are included?

Mark

At 10:24 AM 8/13/2007, you wrote:
>VERSE announces the release of volume 24, numbers 1-3:
>
>FRENCH POETRY & POETICS
>
>coedited by Abigail Lang & Andrew Zawacki.
>
>
>TEXTS by Pierre Alferi, Marie Borel, Oscarine
>Bosquet, Olivier Cadiot, Suzanne
>Doppelt, Caroline Dubois, FrÃ©dÃ©ric Forte, Dominique Fourcade, Jean FrÃ©mon,
>Michelle Grangaud, Emmanuel Hocquard, Philippe Jaccottet, Ian Monk, Anne
>Parian, Anne Portugal, Jacqueline Risset, Jacques Roubaud, Claude Royet-
>Journoud, SÃ©bastien Smirou, Christophe Tarkos, & BÃ©nÃ©dicte Vilgrain.
>
>INTERVIEWS with Dominique Fourcade & Claude Royet-Journoud.
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>Sikelianos, Cole Swensen, Keith
>Waldrop, Rosmarie Waldrop, Chet Wiener, & Andrew Zawacki.
>
>BOOK REVIEWS:
>
>Timothy Donnelly on StÃ©phane MallarmÃ©; Tom Thompson on Charles Baudelaire;
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>Michelle Baude on Esther Tellermann; Peter Ramos on Anne-Marie Albiach;
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>Nicholas Manning on Marie Borel; & Marcella Durand on Pascalle Monnier &
>Jean-Michel Espitallier.
>
>
>The triple issue will be launched in Paris in
>late October. To order, please send
>a check, payable to "Verse," to Andrew Zawacki; Department of English;
>University of Georgia; Athens, GA 30602. Price per copy: $15 / 10€ / Â£8.
>
>
>Andrew Zawacki
>DDepartment of English/ VERSE
>University of Georgia
>Athens, Georgia 30602
>[redacted]

↑ Index

301. Thomas savage
Re: Condolences to Bob Holman and family
Mon 13 Aug 2007

To which I add my won. Elizabeth Murray was a great painter and a beautiful, generous person. She will be missed in many worlds. Regards, Tom Savage

Halvard Johnson <[redacted]> wrote: RIP Elizabeth Murray

http://www.nytimes.com/2007/08/13/arts/design/13murray.html?hp=&pagewanted=all

Halvard Johnson
==========
[redacted]
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http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

↑ Index

302. CA Conrad
Re: on hearing of the American soldiers refusing to return to America after Iraq
Mon 13 Aug 2007

Stephen thank you so much for that article about Gary Lawless's poetry workshops for veterans.

With some embarrassment I admit that I was angry by Dana Gioia's decision a few years ago to create funding at the NEA for Iraq veterans to write their memoirs.

Of course Gioia was also CUTTING funding to all kinds of other organizations at the time, which helped fuel my anger. But I also am one of the only men in my family to not be in the military, and I have great disdain for the men of my family who are some of the most brutal human beings I've ever known.

But having been exposed to the stories of Iraq war veterans it's very clear to me that this war is very different in many ways, and no one could possibly document it better than the soldiers themselves. And no one could help us end this war than these veterans.

And I'm sure they have far more to tell us than the daily horrors of the war. What do these soldiers have to say for instance about the private armies and other corporate interests? Presidential candidate (he has my vote!) Dennis Kucinich says (and he is the ONLY one saying such things) that "Iraq has become the world's best example of privatization."

CAConrad
http://PhillySound.blogspot.com

↑ Index

303. Jennifer Karmin
Red Rover Series / Experiment #15
Mon 13 Aug 2007

Red Rover Series
{readings that play with reading}

Experiment #15:
Devotion to the Word

Featuring:
Zach Barocas
Joel Bettridge
Lisa Janssen

7pm Monday, August 20th
suggested donation $3

at the SpareRoom
4100 W. Grand Ave -- Chicago, IL
NEW LOCATION close to Grand & Pulaski
in the American Stencil Company building
2nd floor, suite 210-212
http://www.spareroomchicago.org

ZACH BAROCAS is a musician and poet who lives in Minneapolis with his wife Kimberley Yurkiewicz. He is The Cultural Society's founding editor & publisher. His first book, Among Other Things, is available through The Cultural Society.
http://www.culturalsociety.org

JOEL BETTRIDGE's first book of poems, That Abrupt Here, was published by The Cultural Society, and he is currently editing a collection of essays on Ronald

Johnson for the National Poetry Foundation's Life and Work series. He teaches at Portland State University.

LISA JANSSEN is a poet and archivist living in Chicago, Illinois. Her work has appeared in such journals as Colorado North Review, Bombay Gin, WSQ – Women’s Studies Quarterly, and Dusie. She has a new chapbook, Riffing on Bird and Other Sad Songs out from the Dusie Press Kollective. She is a graduate of the Naropa University writing program and currently co-edits the journal MoonLit.

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

The SpareRoom is Chicago's time-arts cooperative. Our space gives a community of artists the opportunity to rehearse, perform, exhibit, and develop work on their own terms. Our Make Work program provides use of the space for interdisciplinary events and workshops: performance art, film, video, readings, dance, theater, installation, experimental sound and more.
Contact: [redacted]

___ Be a better Heartthrob. Get better relationship answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545433

↑ Index

304. susan maurer
FW: My consulting description
Mon 13 Aug 2007

amy is great at helping people get published. susan maurer

> *From: "Amy Holman"* <[redacted]>
> *Reply-To:* [redacted]

> *To: "Susan Maurer" <[redacted]>*
> *Subject: My consulting description*
> *Date: Wed, 1 Aug 2007 03:08:13 -0400*
>
> *Hi, Susan,*
> *nice to talk to you this evening. Thank you for offering to let the Buffalo Litserve know about me. Here's an easy pitch:*
> *Amy Holman helps poets find the best magazines and presses for their poetry by matching writing style to editorial interests. Check out her web site at www.amyholman.com or contact her directly, at [redacted].*
> *Thanks,*
> *Amy*

_____ Booking a flight? Know when to buy with airfare predictions on MSN Travel. http://travel.msn.com/Articles/aboutfarecast.aspx&ocid=T001MSN25A07001

↑ Index

305. **Stephen Vincent**

Site Correction!:Chris Sullivan in New Orleans

Mon 13 Aug 2007

Light Factory is in Chalotte, NC not Charleston, SC.

In case you have lost sight/site of Chris Sullivan (poet, photographer and song maker) he continues to live in post-Katrina New Orleans where he makes careful record of the catastrophic tragicomic particulars to be found there. His website is: http://8letters.blogspot.com

Chris's visual collection of over one hundred refugee basketballs, Poboy signage and 'underperforming billboards' becomes a visit to an underworld (a macro-mirror of the 'disappeared'.) The Federal Gov's continued complicity with Katrina to make permanent the urban removal of a population of the poor is more than self-evident.

If you are in Charlotte, NC (not Charleston), Chris Sullivan's work is on exhibit at the Light Factory. Details: http://lightfactory.org

Stephen V
http://stephenvincent.net/blog/

↑ Index

306. Stephen Vincent
Re: ever since the 3rd anniversary of our American invasion of Iraq
Mon 13 Aug 2007

Some will hate to tell you, Conrad, what hair conditioners are doing to poison the Global, including the American landscape: the water supply, rivers, oceans, etc. I have a suspicions that 'biodegradable' as a term is as suspect as 'organic' or 'free range' these days!

To go bald may be more ecological and - in some traditions - penitent and/or reverential of 'right actions' in a time of war.

With and in total respect for your outrage.

I hope or recommend that folks here read the Jane Mayer essay in last week's New Yorker on 'The Black Sites' (i.e., CIA run torture chambers in foreign countries). Impossible to read it, I think, without a gut response that the perpetrators and policy makers behind the torture will need to be brought to justice - no doubt by International courts - if this country is going to ever regain a moral and democratic center.

Otherwise, similar to the effect of the growing black waters in the artic - that cannot reflect the sun back from melting down the Artic ice cap and gradually raising the waters over us - at least on the coasts - the rule of law and institutions in this country will face a total meltdown.

Poetry - as a public act - will either be activist or nostalgia.

Stephen V
http://stephenvincent.net/blog/

> *Being with this hair keeps me in check, keeps me angry,*
> *keeps me mournful, keeps me far FAR FAR from sentimentality and other stupidities, and sets me down in the middle of this breathtaking landscape of American denial.*
>
> *This hair will not be cut until we are out of Iraq. And my friends keep asking what that means exactly. Does it mean when our soldiers are out? Or when the war itself is over? Or? Or peace? Or?*

↑ Index

307. Andrew Zawacki
Re: VERSE vol. 24, n° 1-3 : French Poetry & Poetics
Mon 13 Aug 2007

—

↑ Index

308. **Ruth Lepson**

Re: ever since the 3rd anniversary of our American invasion of Iraq

Mon 13 Aug 2007

---

right on, as we said eons ago
hard to know where to give one's time & resources these days!
animal rights is related to all of what you write about. esp factory farming.
guess I'd better look into my hair conditioner.
ruth

On 8/13/07 1:21 PM, "Stephen Vincent" <[redacted]> wrote:

> *Some will hate to tell you, Conrad, what hair conditioners are doing to poison the Global, including the American landscape: the water supply, rivers, oceans, etc. I have a suspicions that 'biodegradable' as a term is as suspect as 'organic' or 'free range' these days!*
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> *To go bald may be more ecological and - in some traditions - penitent and/or reverential of 'right actions' in a time of war.*
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↑ Index

309. William James Austin
Re: Condolences to Bob Holman and family
Mon 13 Aug 2007

Please?accept my own sincere condolences and best wishes, Bob.? Best, Bill

-----Original Message-----
From: Thomas savage <[redacted]>
To: [redacted]
Sent: Mon, 13 Aug 2007 11:15 am
Subject: Re: Condolences to Bob Holman and family

To which I add my won. Elizabeth Murray was a great painter and a beautiful, generous person. She will be missed in many worlds. Regards, Tom Savage

Halvard Johnson <[redacted]> wrote: RIP Elizabeth Murray

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Halvard Johnson
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_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

↑ Index

310. Diane DiPrima
Re: VERSE vol. 24, n° 1-3 : French Poetry & Poetics
Mon 13 Aug 2007

Mark,

Thank you for asking that important question. For me, whether or not a book of translation is bilingual is a primary concern. Whether or not I know the language. Didn't that information used to be included more frequently than it is now? It's even left out of most reviews. One wants to know.

Diane di Prima

> *From: Andrew Zawacki <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 13 Aug 2007 13:39:50 -0400*
> *To: <[redacted]>*
> *Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics*
>
> *Mark,*
>
> *The French originals are not included, unfortunately; already at 350+ pages, the*
> *issue would have become prohibitively expensive to print and distribute.*
>
> *Andrew*
>
> *---- Original message ----*
> *Date: Mon, 13 Aug 2007 11:12:47 -0400*
> *From: Mark Weiss <[redacted]>*
> *Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics*
> *To: [redacted]*
>
> *Andrew: Can I assume that the French originals of the poems are included?*
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> *Doppelt, Caroline Dubois, FrÃƒÂ©dÃƒÂ©ric Forte, Dominique Fourcade, Jean*

FrÃƒÂ©mon,
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Andrew Zawacki
DDepartment of English/ VERSE
University of Georgia

> *Athens, Georgia 30602*
> [redacted]
>
> *Andrew Zawacki*
> *Department of English/ VERSE*
> *University of Georgia*
> *Athens, Georgia 30602*
> [redacted]

↑ Index

311. **Mary Kasimor**

Re: ever since the 3rd anniversary of our American invasion of Iraq

Mon 13 Aug 2007

And another issue that is near and dear to my heart--the incarceration of poor people and people of color in this country. I just finished reading an article (actually book reviews) in The Nation. It is mind boggling to me that so many Americans believe that we are the greatest country in the world. Certainly I don't think that we can claim that title now, and I wonder if we have ever been as great as we claim to be.

Mary Kasimor

Ruth Lepson <[redacted]> wrote:
right on, as we said eons ago
hard to know where to give one's time & resources these days!
animal rights is related to all of what you write about. esp factory farming.
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Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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312. Ruth Lepson

Re: VERSE vol. 24, n° 1-3 : French Poetry & Poetics

Mon 13 Aug 2007

Diane di Prma,

It's great to read yr posts since I have always thought you are a vastly underappreciated poet--of course many do love your poetry but still...

Good to have you with us,

Ruth L.

On 8/13/07 2:22 PM, "Diane DiPrima" <[redacted]> wrote:

> *Mark,*
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> *Thank you for asking that important question. For me, whether or not a book of translation is bilingual is a primary concern. Whether or not I know the*

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Diane di Prima

From: Andrew Zawacki <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
Date: Mon, 13 Aug 2007 13:39:50 -0400
To: <[redacted]>
Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics

Mark,

The French originals are not included, unfortunately; already at 350+ pages, the
issue would have become prohibitively expensive to print and distribute.

Andrew

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Date: Mon, 13 Aug 2007 11:12:47 -0400
From: Mark Weiss <[redacted]>
Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics
To: [redacted]

Andrew: Can I assume that the French originals of the poems are included?

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FRENCH POETRY & POETICS

coedited by Abigail Lang & Andrew Zawacki.

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Bosquet, Olivier Cadiot, Suzanne
Doppelt, Caroline Dubois, FrÃƒÂ©dÃƒÂ©ric Forte, Dominique Fourcade, Jean FrÃƒÂ©mon,
Michelle Grangaud, Emmanuel Hocquard, Philippe Jaccottet, Ian Monk, Anne Parian, Anne Portugal, Jacqueline Risset, Jacques Roubaud, Claude Royet-Journoud, SÃƒÂ©bastien Smirou, Christophe Tarkos, & BÃƒÂ©nÃƒÂ©dicte Vilgrain.

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Andrew Zawacki
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University of Georgia
Athens, Georgia 30602
[redacted]

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Re: ever since the 3rd anniversary of our American invasion of Iraq
Mon 13 Aug 2007

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still, it's a precipitous drop -- time for a national reevaluation of what the hell we're about (to paraphrase a speech by Al Gore I heard on the radio last night)...

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315. **Ruth Lepson**

Re: ever since the 3rd anniversary of our American invasion of Iraq

Mon 13 Aug 2007

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yes, much cruelty there.

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Re: ever since the 3rd anniversary of our American invasion of Iraq

Mon 13 Aug 2007

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Pinpoint customers who are looking for what you sell.

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Mon 13 Aug 2007

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318. **cris cheek**

Re: ever since the 3rd anniversary of our American invasion of Iraq

Mon 13 Aug 2007

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thnx 4 spotting my buttery fingers

and yes to not just a reevaluation but cultural reimagination

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319. Wystan Curnow
Re: models of praxis??
Mon 13 Aug 2007

I might add that although Auckland's writing 'portfolio' of courses is comphrensive and perhaps unusually integral with our academic degree in English, it is quite new, evolving, and understaffed. Also that I am myself very new to teaching creative writing. And enjoying it. For these reasons in particular I'm interested in hearing more from mairead and others on this topic.

I'm so new at it that I've been overhauling my course (3rd year, called Writing Poetry) each time I teach it. I'm in favour of an integrated model, I'm not interested in teaching craft courses per se, nor in courses that are simply genre particular. I like the proposition that learning to write is a way of learning to read and vice versa. I like 'praxis' as a term; it pairs with theory ('poetics') for one thing. Would you say there's a key role for 'poetics'/theory in the integration you are considering?

Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of cris cheek
Sent: Tuesday, 14 August 2007 2:12 a.m.
To: [redacted]
Subject: Re: models of praxis??

hi all,

thanks for the many and provocative responses both on the list and off it. I feel maybe i should say just a little more about what's pushing my search for other models.

We have (i am being approximate) 340 students in the Creative Writing program and 390 in Literature. Students get awarded a BA in Literature or a BA in Creative Writing (there are graduate programs in both too ofc). The idea is to begin to consider an "integration" so that a degree in English will result, without losing the strengths of both programs.

I see an opportunity to discuss praxis being a core of such integration, both in and out of the classroom. Praxis *might not be the best term, so i'll gladly take friendly ammendments on that score;) But a pedagogical shake-up between existing mores of "creative" and "literary" models.

keep it coming

love and looking forwards
cris

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320. Tom W. Lewis
Re: ever since the 3rd anniversary of our American invasion of Iraq
Mon 13 Aug 2007

---

only reason I pointed it out (apart from me being a picky editor-type) is that I'd always thought in my mindless patriotic haze that we were #1 in life expectancy -- what kind of an empire is this we're running?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of cris cheek
Sent: Monday, August 13, 2007 18:07
To: [redacted]
Subject: Re: ever since the 3rd anniversary of our American invasion of Iraq

indeed

11st;)

thnx 4 spotting my buttery fingers

and yes to not just a reevaluation but cultural reimagination

On 8/13/07, Tom W. Lewis <[redacted]> wrote:
>
> that's 11th, not 1th/1st, place...
>
> still, it's a precipitous drop -- time for a national reevaluation of
> what the hell we're about (to paraphrase a speech by Al Gore I heard on
> the radio last night)...
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of cris cheek
> Sent: Monday, August 13, 2007 15:18
> To: [redacted]
> Subject: Re: ever since the 3rd anniversary of our American invasion of
> Iraq
>

> u might find his of interest
>
> straying from Poetics list core discussion no doubt but . . .
>
> http://www.guardian.co.uk/usa/story/0,,2147617,00.html
>
> US has dropped
> from 1th to 42 place in terms of life age expectancy in the past 20
> years
>
> i wonder why?
>
> On 8/13/07, Mary Kasimor <[redacted]> wrote:
> >
> > And another issue that is near and dear to my heart--the
incarceration
> of
> > poor people and people of color in this country. I just finished
> reading an
> > article (actually book reviews) in The Nation. It is mind boggling
to
> me
> > that so many Americans believe that we are the greatest country in
the
> > world. Certainly I don't think that we can claim that title now, and
I
> > wonder if we have ever been as great as we claim to be.
> >
> > Mary Kasimor
> >
> > Ruth Lepson <[redacted]> wrote:
> > right on, as we said eons ago
> > hard to know where to give one's time & resources these days!
> > animal rights is related to all of what you write about. esp factory
> > farming.
> > guess I'd better look into my hair conditioner.
> > ruth
> >
> >
> > On 8/13/07 1:21 PM, "Stephen Vincent" wrote:
> >
> > > Some will hate to tell you, Conrad, what hair conditioners are

doing
> to
> > > poison the Global, including the American landscape: the water
> supply,
> > > rivers, oceans, etc. I have a suspicions that 'biodegradable' as a
> term
> > is
> > > as suspect as 'organic' or 'free range' these days!
> > >
> > > To go bald may be more ecological and - in some traditions -
> penitent
> > and/or
> > > reverential of 'right actions' in a time of war.
> > >
> > > With and in total respect for your outrage.
> > >
> > > I hope or recommend that folks here read the Jane Mayer essay in
> last
> > week's
> > > New Yorker on 'The Black Sites' (i.e., CIA run torture chambers in
> > foreign
> > > countries). Impossible to read it, I think, without a gut response
> that
> > the
> > > perpetrators and policy makers behind the torture will need to be
> > brought to
> > > justice - no doubt by International courts - if this country is
> going to
> > > ever regain a moral and democratic center.
> > >
> > > Otherwise, similar to the effect of the growing black waters in
the
> > artic -
> > > that cannot reflect the sun back from melting down the Artic ice
cap
> and
> > > gradually raising the waters over us - at least on the coasts -
the
> rule
> > of
> > > law and institutions in this country will face a total meltdown.
> > >

> > > Poetry - as a public act - will either be activist or nostalgia.
> > >
> > > Stephen V
> > > http://stephenvincent.net/blog/
> > >
> > >
> > >
> > >
> > >
> > >
> > >> Being with this hair keeps me in check, keeps me angry,
> > >> keeps me mournful, keeps me far FAR FAR from sentimentality and
> other
> > >> stupidities, and sets me down in the middle of this breathtaking
> > landscape
> > >> of American denial.
> > >>
> > >> This hair will not be cut until we are out of Iraq. And my
friends
> keep
> > >> asking what that means exactly. Does it mean when our soldiers
are
> out?
> > Or
> > >> when the war itself is over? Or? Or peace? Or?
> >
> >
> >
> > ---
> > Ready for the edge of your seat? Check out tonight's top picks on
> Yahoo!
> > TV.
> >
>

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321. **Mary Kasimor**

Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics

Mon 13 Aug 2007

Yes, I have the book, Loba, that I've had for almost 30 years. It cost $5 when I bought it. I've kept it through all my moves--and those have been many. Mary

Barry Schwabsky <[redacted]> wrote:
Hear, hear.

Ruth Lepson wrote: Diane di Prma,

It's great to read yr posts since I have always thought you are a vastly underappreciated poet--of course many do love your poetry but still...

Good to have you with us,

Ruth L.

On 8/13/07 2:22 PM, "Diane DiPrima"
wrote:

> *Mark,*
>
> *Thank you for asking that important question. For me, whether or not a book of translation is bilingual is a primary concern. Whether or not I know the language. Didn't that information used to be included more frequently than it is now? It's even left out of most reviews. One wants to know.*
>
> *Diane di Prima*
>
> *From: Andrew Zawacki*
> *Reply-To: UB Poetics discussion group*
>
> *Date: Mon, 13 Aug 2007 13:39:50 -0400*
> *To:*
>
> *Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics*
>
> *Mark,*
>
> *The French originals are not included, unfortunately; already at 350+ pages, the*
> *issue would have become prohibitively expensive to print and distribute.*
>
> *Andrew*
>
> *---- Original message ----*
> *Date: Mon, 13 Aug 2007 11:12:47 -0400*
> *From: Mark Weiss*
> *Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics*
> *To:* [redacted]
>
> *Andrew: Can I assume that the French originals of the poems are included?*
>
> *Mark*

At 10:24 AM 8/13/2007, you wrote:
VERSE announces the release of volume 24, numbers 1-3:

FRENCH POETRY & POETICS

coedited by Abigail Lang & Andrew Zawacki.

TEXTS by Pierre Alferi, Marie Borel, Oscarine Bosquet, Olivier Cadiot, Suzanne Doppelt, Caroline Dubois, FrÃƒÂ©dÃƒÂ©ric Forte, Dominique Fourcade, Jean FrÃƒÂ©mon, Michelle Grangaud, Emmanuel Hocquard, Philippe Jaccottet, Ian Monk, Anne Parian, Anne Portugal, Jacqueline Risset, Jacques Roubaud, Claude Royet-Journoud, SÃƒÂ©bastien Smirou, Christophe Tarkos, & BÃƒÂ©nÃƒÂ©dicte Vilgrain.

INTERVIEWS with Dominique Fourcade & Claude Royet-Journoud.

ESSAYS by Craig Dworkin, Kevin Hart, & Jean-Jacques Poucel.

TRANSLATORS for the issue are Guy Bennett, Judith Bishop, Beverley Bie Brahic, Peter Consenstein, Jennifer Dick, Steve Evans, Micaela Kramer, Anna Moschovakis, Jennifer Moxley, Sarah Riggs, Eleni Sikelianos, Cole Swensen, Keith Waldrop, Rosmarie Waldrop, Chet Wiener, & Andrew Zawacki.

BOOK REVIEWS:

Timothy Donnelly on StÃƒÂ©phane MallarmÃƒÂ©; Tom Thompson on Charles Baudelaire; Michael Heller on Edmond JabÃƒÂ¨s; Ted Pearson on John Grosjean; Nathalie Stephens on BÃƒÂ©atrice Mousli; Rusty Morrison on Claude Royet-Journoud; Beverley Bie Brahic on Jacques Roubaud; Eduardo Cadava on Suzanne Doppelt; Antoine CazÃƒÂ© on ValÃƒÂ¨re Novarina; Eleni Sikelianos on Olivier Cadiot; Dawn-Michelle Baude on Esther Tellermann; Peter Ramos on Anne-Marie Albiach; Judith Bishop on GÃƒÂ©rard MacÃƒÂ©; Laird Hunt on Serge Fauchereau; Chris McDermott on Jean FrÃƒÂ©mon; Kevin Craft on Claire Malroux; Andrea Stevens on Emmanuel Moses; Paul Kane on Yves Bonnefoy; Chad Davidson on Jacques RÃƒÂ©da; Michael Fagenblat on Michel Deguy; Jacques Khalip on Jean-Michel Maulpoix; Kristen Prevallet on ValÃƒÂ©rie-Catherine Richez, Marie Borel, & Isabelle Garron; Nicholas Manning on Marie Borel; & Marcella Durand on Pascalle Monnier &

> *Jean-Michel Espitallier.*
>
> *The triple issue will be launched in Paris in*
> *late October. To order, please send*
> *a check, payable to "Verse," to Andrew Zawacki; Department of English;*
> *University of Georgia; Athens, GA 30602. Price per copy: $15 / 10â,¬ / Ã,Â£8.*
>
> *Andrew Zawacki*
> *DDepartment of English/ VERSE*
> *University of Georgia*
> *Athens, Georgia 30602*
> [redacted]
>
> *Andrew Zawacki*
> *Department of English/ VERSE*
> *University of Georgia*
> *Athens, Georgia 30602*
> [redacted]

Got a little couch potato?
Check out fun summer activities for kids.

↑ Index

322. Hugh Margemont-Robinson
Re: on hearing of the American soldiers refusing to return to America after Iraq
Mon 13 Aug 2007

---

a relevant instance of terrifying self-contradiction:

http://www.youtube.com/watch?v=6BEsZMvrq-I

On 8/13/07, CA Conrad <[redacted]> wrote:
> Stephen thank you so much for that article about Gary Lawless's poetry
> workshops for veterans.
>
> With some embarrassment I admit that I was angry by Dana Gioia's decision
a
> few years ago to create funding at the NEA for Iraq veterans to write their
> memoirs.
>
> Of course Gioia was also CUTTING funding to all kinds of other organizations
> at the time, which helped fuel my anger. But I also am one of the only men

> in my family to not be in the military, and I have great disdain for the
> men of my family who are some of the most brutal human beings I've ever
> known.
>
> But having been exposed to the stories of Iraq war veterans it's very clear
> to me that this war is very different in many ways, and no one could
> possibly document it better than the soldiers themselves. And no one could
> help us end this war than these veterans.
>
> And I'm sure they have far more to tell us than the daily horrors of the
> war. What do these soldiers have to say for instance about the private
> armies and other corporate interests? Presidential candidate (he has my
> vote!) Dennis Kucinich says (and he is the ONLY one saying such things) that
> "Iraq has become the world's best example of privatization."
>
> CAConrad
> http://PhillySound.blogspot.com
>

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323. Elizabeth Switaj

Re: on hearing of the American soldiers refusing to return to America after Iraq

Mon 13 Aug 2007

So many of the young people who have been sent to Iraq did not join the military because they were warlike, as may perhaps be the case with the men you mention in your family, but because of economic pressure or because they genuinely believed that it was a way to do some good in the world. That contributes greatly to the ability of these surviving soldiers to speak the truth about this war.

That said, I understand very well your initial anger about NEA funds being directed to help veterans write their memoirs. The proliferation of war stories, particularly when they are written at the expense of other stories, seem to contribute to a cultural idolization of the soldier. Even stories meant to show the brutality of war may be taken wrong.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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> With some embarrassment I admit that I was angry by Dana Gioia's decision
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> that
> "Iraq has become the world's best example of privatization."
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324. **Tom W. Lewis**

Brooke Astor RIP (1902 - 2007)

Mon 13 Aug 2007

> *Of course Gioia was also CUTTING funding to all kinds of other organizations at the time, which helped fuel my anger.*

this reminded me of the death notice in today's paper: speaking of funding, does that mean the Astor estate is going to start paying out the incredible sum she willed to the Poetry Foundation?

↑ Index

325. **cris cheek**
Re: models of praxis??
Mon 13 Aug 2007

---

again thnx for keeping this discussion evolving (Mairead, Wysten, Pierre, Heidi, Scott, Catherine and all)

I can say that i have been teaching both "creative writing" and "literature" courses and both have involved perspectives drawn from cultural studies and critical/literary theory and poetics (i realise i am being incredibly washy with my brush) . . .

here undergraduates get an "Introduction to Poetry" in their freshman year; an "Introduction to Creative Writing" in their sophomore year (taking in poetry / fiction / creative non-fiction to the professors taste) 7 sections of this were taught last semester; Contemporary Poetry (focussing on discussion of works from the past decade or so . . . sometimes with assignments for hybrid creative/essay responses); Intermediate Poetry and Intermediate Fiction (yes they are separated out at this stage); u guessed it "Advanced Creative Writing" in their Senior year plus a Capstone course "Issues in Creative Writing".

They can only take each course once ofc, so need a lot of other Literature, Linguistics etc in their credit mix.

Mairead i recognise the issue of teaching from either a "fiction" or a "poetry" perspective. My way into it is to explore issues of restraint in all forms of writing (Oulipian ideas, the found, procedural / processual works, format-restricted bookworks . . .) and to explore boundaries between "poetry" and "prose" thru prose-poems, flash fictions etc including works that just do not simply fit into category (of which there is a growing number) including digital writing(s) (flash pieces like those by Yung-hae Chang and so on) and "live" work(s).

But yes their are those who desperately adhere to category;)

love and love
cris

On 8/13/07, Wystan Curnow <[redacted]> wrote:
>
> I might add that although Auckland's writing 'portfolio' of courses is

> comphrensive and perhaps unusually integral with our academic degree in
> English, it is quite new, evolving, and understaffed. Also that I am
> myself very new to teaching creative writing. And enjoying it. For
> these reasons in particular I'm interested in hearing more from mairead
> and others on this topic.
>
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> Writing Poetry) each time I teach it. I'm in favour of an integrated
> model, I'm not interested in teaching craft courses per se, nor in
> courses that are simply genre particular. I like the proposition that
> learning to write is a way of learning to read and vice versa. I like
> 'praxis' as a term; it pairs with theory ('poetics') for one thing.
> Would you say there's a key role for 'poetics'/theory in the
> integration you are considering?
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> Wystan
>
>
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> From: UB Poetics discussion group [mailto:[redacted]]
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> Sent: Tuesday, 14 August 2007 2:12 a.m.
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> hi all,
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> We have (i am being approximate) 340 students in the Creative Writing
> program and 390 in Literature. Students get awarded a BA in Literature
> or a BA in Creative Writing (there are graduate programs in both too
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>
> keep it coming
>
> love and looking forwards
> cris
>

↑ Index

326. **Mark Weiss**
Re: models of praxis??
Mon 13 Aug 2007

Seems to me that the creative writing majors should have the same required courses as the traditional lit majors, plus their workshops--it wouldn't be horrible to have would-be writers who've read something written before yesterday. Do undergraduate programs still have survey courses, medieval, 19th century, etc ?

I'm less clear what benefit creative writing workshops would have for protoscholars and critics. In theory trying to write poems would be helpful for understanding the writerly process (any of the dozens of writerly processes), but I doubt that could be taught to resistant students in one or two courses. Presumably most poets have already begun writing poems a long time before they know they want to be poets--coming to it on assignment would be a whole nother process.

Mairead's students I'd guess are a different breed--they already know they want to be artists.

Introducing students to a body of theory that's designed to say something about a set of phenomena might be smarter if the students are already aware of the phenomena, otherwise it's just building perceptual walls. Theory, it seems to me, is an endpoint, not a beginning.

Mark

At 07:32 PM 8/13/2007, you wrote:
>I might add that although Auckland's writing 'portfolio' of courses is
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>keep it coming
>

>love and looking forwards
>cris

↑ Index

327. V Nicholas LoLordo
Re: models of praxis??
Mon 13 Aug 2007

Responding primarily to Mark Weiss:

1) Yes, those old undergrad distribution requirements still exist, though my sense of things is that there are fewer of them, and that, generally, the English major is less hierarchical than it was 20 yrs ago...

2) I took a CW workshop, and would say this: anybody who wants to study contemporary lit can benefit greatly from an insider's view of compositional practices &/or the ideology of CW--just as they might benefit from interning at the New Yorker and reading a bunch of NYer short stories.....the extent to which the future scholar of medieval poetry will benefit from their time in the workshop is more complicated....

On Aug 13, 2007, at 7:49 PM, Mark Weiss wrote:

> *Seems to me that the creative writing majors should have the same required courses as the traditional lit majors, plus their workshops--it wouldn't be horrible to have would-be writers who've read something written before yesterday. Do undergraduate programs still have survey courses, medieval, 19th century, etc ?*
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> *Mark*

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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328. Wystan Curnow
Re: models of praxis??
Mon 13 Aug 2007

Mark,re-would-be writers & proto-scholars, I reckon most of the students who do these courses will not become either. It is one of the features of the teaching of academic student writing--which everyone does in all departments/ disciplines, whether they think they do or not--that the model is the scholarship model, unquestioned. Maybe its ok, certainly it serves one of the narrow purposes of tertiary training, to replace the trainers, but ... I have an idea that most would-be writers don't become writers but they do become/remain keen readers. What is the case is that students, large numbers of them today, like the idea of writing courses, and so the university does too. That shouldn't be a bad thing. It's in fact up to us to make it a good thing. Wystan

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On Behalf Of Mark Weiss
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> *and "literary" models.*
>
> *keep it coming*
>
> *love and looking forwards*
> *cris*

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329. **Stephen Vincent**
Re: models of praxis??
Tue 14 Aug 2007

My concerns are a couple here:

1. Students who aim to become PhD Scholar/Profs (or high school teachers for that matter) may well benefit from taking creative writing courses, and be able to recognize and support the efforts of students who veer into creative work. On the other hand, PhD's who - by virtue of their creative writing class 'training' - authoritatively decide what constitutes good versus bad poetry, etc., may end up being a total, conservative pain in the ass.

2. Not to mitigate the aim of having well read and critically sharp students, I am wonder if a hard-ass approach to literary criticism might end up knocking out creative students with x,y and z issues around traditional forms of learning. Punitive reverence is often a killer! Also, I am sure many of the poets on this list - as well as in the world - have crazy heads when it comes to adhering to orthodox teaching practices. (Left brain versus right brain, and all of that).

For all the benefits people are praising for good reasons, I think it is still important to recognize we are mixing two cultures here. Some of my favorite professors from University universally hated any poetry after Eliot, etc. I think you have to be careful here,or you are going to get the syndrome this country has recently experienced with the Neocons enacting their creative models for invading and establishing democracy in Iraq.

I think a lot of care has to go into this.

I think its also fair to propose that Creative Writing majors get a good dose of history, political and otherwise, plus other disciplines, science, geography, philosophy, linguistics, history of film, music, typography and book design, etc. All those kinds of input are vital, I think, to shaking up writing, its content, etc.

Shouldn't a creative writing major have open as many resources as a good filmmaker?

Stephen V
http://stephenvincent.net/blog/

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> *At 07:32 PM 8/13/2007, you wrote:*
> *I might add that although Auckland's writing 'portfolio' of courses is comphrensive and perhaps unusually integral with our academic degree in English, it is quite new, evolving, and understaffed. Also that I am myself very new to teaching creative writing. And enjoying it. For*

these reasons in particular I'm interested in hearing more from mairead and others on this topic.

I'm so new at it that I've been overhauling my course (3rd year, called Writing Poetry) each time I teach it. I'm in favour of an integrated model, I'm not interested in teaching craft courses per se, nor in courses that are simply genre particular. I like the proposition that learning to write is a way of learning to read and vice versa. I like 'praxis' as a term; it pairs with theory ('poetics') for one thing. Would you say there's a key role for 'poetics'/theory in the integration you are considering?

Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of cris cheek
Sent: Tuesday, 14 August 2007 2:12 a.m.
To: [redacted]
Subject: Re: models of praxis??

hi all,

thanks for the many and provocative responses both on the list and off it. I feel maybe i should say just a little more about what's pushing my search for other models.

We have (i am being approximate) 340 students in the Creative Writing program and 390 in Literature. Students get awarded a BA in Literature or a BA in Creative Writing (there are graduate programs in both too ofc). The idea is to begin to consider an "integration" so that a degree in English will result, without losing the strengths of both programs.

*I see an opportunity to discuss praxis being a core of such integration, both in and out of the classroom. Praxis *might not be the best term, so i'll gladly take friendly ammendments on that score;) But a pedagogical shake-up between existing mores of "creative" and "literary" models.*

keep it coming

love and looking forwards
cris

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330. Susan Webster Schultz
creative writing praxis
Tue 14 Aug 2007

Increasingly, MA students at UH are asking to take exams in Creative Writing Pedagogy, and increasingly
I'm being asked to be an examiner in this field. As to what that field might be, I'll perhaps know better after
conducting a directed reading with 5 or so grad and undergrad students this coming semester. But my impression
is that the "literature" on the subject is flimsy, east coast centered, mono-cultural, and generally speaking, pretty
unhelpful.

I did find a decent introduction to the field here:

The Elephants Teach: Creative Writing Since 1880, by David G. Myers. I also like, as a tool, Hazel Smith's _The Writing Experiment_, though I confess I haven't yet used it to teach by.

But my strong sense is that there needs to me more and better writing on the subject, because if the lists I'm seeing
are any indication, the field is pretty anemic.

aloha, Susan

who is watching:

http://www.goes.noaa.gov/ha2.html

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331. Matt Henriksen
Fri Aug 17 ::: Michael Robins & Dara Wier ::: Carroll Gardens, Brooklyn
Tue 14 Aug 2007

The Burning Chair Readings

don’t want you to let
summer g

The Burning Chair Readings

don’t want you to let
summer go without a fight,

so come out and hear
fighting words from

Michael Robins & Dara Wier

Friday, August 7:30 PM

@ The Fall Café

307 Smith Street

between Union & President

Carroll Gardens, Brooklyn

F/G to Carroll

Born in Portland, Oregon, Michael Robins is the author of The Next Settlement (University of North Texas Press, 2007), which was selected for the Vassar Miller Prize in Poetry. He holds degrees from the University of Oregon and the University of Massachusetts Amherst, and his poems have recently appeared or are forthcoming in Boston Review, The Cincinnati Review, Denver Quarterly, LUNA, Third Coast and elsewhere. He lives in Chicago and teaches at Columbia College.

Three poems in Typo

Dara Wier's books include Remnants of Hannah (Wave Books 2006); Reverse Rapture (Verse Press 2005); Hat on a Pond (Verse Press, 2002) and Voyages in English (Carnegie Mellon U. Press, 2001). A limited edition, (X in Fix), a selection of 5 longer poems, including a section from Reverse Rapture, is printed in RainTaxi's Brainstorm series. Recent poems can be found in American Poetry Review, New American Writing, Volt, Massachusetts Review, The Melic, The Canary, Painted Bride Quarterly, Mississippi Review, slope, Hollins Critic, Seattle Review, Turnrow, Hunger Mountain, Cincinatti Review, Denver Quarterly, Octopus, Conduit, Crazyhorse, Court Green and Gulf Coast. She works as a member of the poetry faculty and director of the MFA program for poets and writers at the University of Massachusetts Amherst. Her book, Reverse Rapture has been recently awarded The Poetry Center & American Poetry Archives 2006 book of the year prize.

"Blue Oxen"

Also upcoming

Frank Sherlock & David Shapiro

Friday, August 31st, 8 PM

@ Jimmy’s No.43 Stage

43 East 7th
Street

between 2nd
& 3rd Avenues

The Burning Chair Readings

typomag.com/burningchair

contact: Matthew Henriksen

matt AT typomag DOT com

[redacted]

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http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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332. Jim Andrews
New book: Prehistoric Digital Poetry by Chris Funkhouser
Tue 14 Aug 2007

I just got Chris Funkhouser's new book: 'Prehistoric Digital Poetry -- An Archaeology of Forms, 1959-95'.

A couple of URLs for it: http://www.uapress.ua.edu/NewSearch2.cfm?id=133757 (U of Alabama Press), and http://tinyurl.com/2kuh89 (Amazon.com).

I'm looking forward to giving this a good read. It's the first book-length look at the 45 years of pre-web digital poetry.

ja
http://vispo.com

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333. Ruth Lepson
Re: models of praxis??
Tue 14 Aug 2007

the best thing you can do for smart students in a poetry workshop is to get out of the way. have been giving workshops for many yrs & this works best for me, for them. be a super high energy construct when you enter the classroom & that will allow you to keep up w/ them. give them your response, sure, but get

to the essential, not pedantic niggling stuff, & encourage them. bring in poems by terrific poets you love. meet w/ them individually & point out their strengths. that's all. really. fuck the exercises. unless they come up spontaneously. creeley came to some of my classes & I saw & heard. he might demonstrate how he structured the sounds of the poems but left the mystery intact. talk about technique & how it creates meaning. technique. sound. bring in some lang poetry theory abt person, tone, truth, stuff like that, that keeps things spacious & thought-provoking. have fun. laugh. ask why they do what they do. sometimes they know.

On 8/14/07 12:07 AM, "Stephen Vincent" <[redacted]> wrote:

> *My concerns are a couple here:*
>
> *1. Students who aim to become PhD Scholar/Profs (or high school teachers for that matter) may well benefit from taking creative writing courses, and be able to recognize and support the efforts of students who veer into creative work. On the other hand, PhD's who - by virtue of their creative writing class 'training' - authoritatively decide what constitutes good versus bad poetry, etc., may end up being a total, conservative pain in the ass.*
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> *keep it coming*
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> *cris*

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334. **Diane DiPrima**

Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics

Tue 14 Aug 2007

Thank you, Ruth and Barry and Mary. I have always believed the work finds its own way--anyone's work.

Mary, you might want to know that the Loba now out with Penguin (horrible cover, by the way) is twice the length of the Wingbow Press edition ou are

probably referring to (1978). It's Loba Books I & II. There's been more written since, but that's another story.

Diane

> *From: Mary Kasimor <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 13 Aug 2007 17:16:10 -0700*
> *To: <[redacted]>*
> *Subject: Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics*
>
> *Yes, I have the book, Loba, that I've had for almost 30 years. It cost $5 when I bought it. I've kept it through all my moves--and those have been many.*
> *Mary*
>
> *Barry Schwabsky <[redacted]> wrote:*
> *Hear, hear.*
>
> *Ruth Lepson wrote: Diane di Prma,*
>
> *It's great to read yr posts since I have always thought you are a vastly underappreciated poet--of course many do love your poetry but still...*
>
> *Good to have you with us,*
>
> *Ruth L.*
>
> *On 8/13/07 2:22 PM, "Diane DiPrima"*
> *wrote:*
>
> *Mark,*
>
> *Thank you for asking that important question. For me, whether or not a book of translation is bilingual is a primary concern. Whether or not I know the language. Didn't that information used to be included more frequently than it is now? It's even left out of most reviews. One wants to know.*
>
> *Diane di Prima*
>
> *From: Andrew Zawacki*
> *Reply-To: UB Poetics discussion group*
>
> *Date: Mon, 13 Aug 2007 13:39:50 -0400*
> *To:*
>
> *Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics*

Mark,

The French originals are not included, unfortunately; already at 350+ pages, the
issue would have become prohibitively expensive to print and distribute.

Andrew

---- Original message ----
Date: Mon, 13 Aug 2007 11:12:47 -0400
From: Mark Weiss
Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics
To: [redacted]

Andrew: Can I assume that the French originals of the poems are included?

Mark

At 10:24 AM 8/13/2007, you wrote:
VERSE announces the release of volume 24, numbers 1-3:

FRENCH POETRY & POETICS

coedited by Abigail Lang & Andrew Zawacki.

TEXTS by Pierre Alferi, Marie Borel, Oscarine
Bosquet, Olivier Cadiot, Suzanne
Doppelt, Caroline Dubois, FrÃƒÂ©dÃƒÂ©ric Forte, Dominique Fourcade, Jean FrÃƒÂ©mon,
Michelle Grangaud, Emmanuel Hocquard, Philippe Jaccottet, Ian Monk, Anne Parian, Anne Portugal, Jacqueline Risset, Jacques Roubaud, Claude Royet-Journoud, SÃƒÂ©bastien Smirou, Christophe Tarkos, & BÃƒÂ©nÃƒÂ©dicte Vilgrain.

INTERVIEWS with Dominique Fourcade & Claude Royet-Journoud.

ESSAYS by Craig Dworkin, Kevin Hart, & Jean-Jacques Poucel.

TRANSLATORS for the issue are Guy Bennett,
Judith Bishop, Beverley Bie Brahic,
Peter Consenstein, Jennifer Dick, Steve Evans, Micaela Kramer, Anna Moschovakis, Jennifer Moxley, Sarah Riggs, Eleni
Sikelianos, Cole Swensen, Keith
Waldrop, Rosmarie Waldrop, Chet Wiener, & Andrew Zawacki.

BOOK REVIEWS:

Timothy Donnelly on StÃƒÂ©phane MallarmÃƒÂ©; Tom Thompson on Charles Baudelaire;
Michael Heller on Edmond JabÃƒÂ¨s; Ted Pearson on John Grosjean; Nathalie Stephens on BÃƒÂ©atrice Mousli; Rusty Morrison on Claude Royet-Journoud; Beverley Bie Brahic on Jacques Roubaud; Eduardo Cadava on Suzanne Doppelt;
Antoine CazÃƒÂ© on ValÃƒÂ¨re Novarina; Eleni Sikelianos on Olivier Cadiot; Dawn-
Michelle Baude on Esther Tellermann; Peter Ramos on Anne-Marie Albiach; Judith Bishop on GÃƒÂ©rard MacÃƒÂ©; Laird Hunt on Serge Fauchereau; Chris McDermott on Jean FrÃƒÂ©mon; Kevin Craft on Claire Malroux; Andrea Stevens on
Emmanuel Moses; Paul Kane on Yves Bonnefoy; Chad Davidson on Jacques RÃƒÂ©da;
Michael Fagenblat on Michel Deguy; Jacques Khalip on Jean-Michel Maulpoix; Kristen Prevallet on ValÃƒÂ©rie-Catherine Richez,
Marie Borel, & Isabelle Garron;
Nicholas Manning on Marie Borel; & Marcella Durand on Pascalle Monnier & Jean-Michel Espitallier.

The triple issue will be launched in Paris in
late October. To order, please send
a check, payable to "Verse," to Andrew Zawacki; Department of English; University of Georgia; Athens, GA 30602. Price per copy: $15 / 10â,¬ / Ã,Â£8.

Andrew Zawacki
DDepartment of English/ VERSE
University of Georgia
Athens, Georgia 30602
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Andrew Zawacki
Department of English/ VERSE
University of Georgia
Athens, Georgia 30602
[redacted]

Got a little couch potato?
Check out fun summer activities for kids.

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335. Michael Dylan Welch
Sonia Sanchez, et al, at Haiku North America Conference
Tue 14 Aug 2007

Perhaps it might interest some of you to know that the biennial Haiku North America conference will run this Wednesday through Sunday (August 15 through 19, 2007) in Winston-Salem, North Carolina. It's a packed-full conference devoted to discussion, workshops, presentations, readings, and more, featuring Sonia Sanchez, Kalamu ya Salaam, William J. Higginson, Cor van den Heuvel, Jim Kacian, Richard Gilbert, George Swede, Charles Trumbull, and many more (see the full presenter list at _http://www.haikunorthamerica.com/hna_2007_presenters.html_ (http://www.haikunorthamerica.com/hna_2007_presenters.html)).

Complete info on the conference is at _http://www.haikunorthamerica.com/hna_2007.html_ (http://www.haikunorthamerica.com/hna_2007.html) , and you can read a newspaper story (which gets only a few minor things wrong) at _http://www.journalnow.com/servlet/Satellite?pagename=WSJ%2FMGArticle%2FWSJ_BasicArticle&c= MGArticle&cid=1173352334467&path=!living&s=1037645509005_ (http://www.journalnow.com/servlet/Satellite?pagename=WSJ/MGArticle/WSJ_BasicArticle&c=MGArticle&cid=1173352334467&path=!living&s=1037645509005) (now there's a memorable URL, eh?).

Should be a superb conference. Past conferences have been in San Francisco (1991, 1993), Toronto (1995), Portland, Oregon (1997), Chicago (1999), Boston (2001), New York City (2003), and Port Townsend, Washington (2005).

Michael

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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336. CA Conrad
Re: ever since the 3rd anniversary of our American invasion of Iraq
Tue 14 Aug 2007

Stephen I appreciate your worries about my conditioner for my War Hair and the environment. I'm not using regular drug store crap, but health food store conditioner with essential oils. And I also have a friend who makes her own and have used that, rosemary and other things from her garden.

There are a host of problems with being part of the environment we pollute of course, as we all know. It always blows my mind (for instance) when I meet an

activist for the environment who eats meat. Now I admit that I didn't become a vegetarian in 1988 for the sake of animals or the environment, but for my own health, but since then I've learned an awful lot about not only what suffering there is in America for animals (worse than anywhere else on the planet in many ways), but also the insatiable amount of resources needed to maintain the insane production of, slaughter of, shelving of. etc., etc. Which is why those fighting for the environment need to stop eating meat. Al Gore by the way is not a vegetarian.

And the Amish everyone likes to think of as quaint, dear folk, are some of the worst when it comes to animal abuse of all kinds. I grew up in rural Pennsylvania and know all about these people. I've called them The Nazi Amish for years to the confusion of many ears.

But when I became vegetarian it was through Macrobiotics. And through this we learn how the Big Life (as the term goes) includes being certain to eat locally, not only for your health through your own climate's food, but to also cut down on the incredible amount of resources (of all kinds, oil, human, etc.) going towards shipping a banana.

But I'm not macrobiotic now, and haven't been for about a decade, just vegetarian. But I must admit that I felt better those first ten years with macrobiotics. You can't drink whiskey though, or beer, or smoke cigarettes, and I have to admit that I like some whiskey and beer and cigarettes. I'll probably not be macrobiotic again like I once was, but a close version of it can be had, I think, with some vice thrown in.

And for those who might think talking about these things not proper for a Poetics List, I have to say I very much disagree. All of these things shape poetry. What we eat, drink, breathe, and how we relate to or ignore our environment will be in the poems one way or another, for better or worse. I've been working on a series of poems where I eat a single color of food all day before writing the poem for that day, and let me tell you, eating nothing but BLUE all day while listening to Bobby Vinton's "Blue Velvet" on a continuous loop from six a.m. to midnight will turn a poem out like little else. I'm calling the series "(Soma)tic Midge," for those interested.

The possibilities for poetry really are endless. There is not a morning you wake up where you can't imagine some new way to the poems. CAConrad http://PhillySound.blogspot.com

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337. Alan Sondheim
aliens from space
Tue 14 Aug 2007

aliens from space

once the trick is discovered, it's discovered that the real is no trick. that is all that can be said about the real; there is much to be said about display and tricks. consider this trick, whose illusion is entirely transparent: there is no trick. or perhaps the trick is that there is no trick, that what is there is here, present, presencing. and it is clear as well that this presencing is the result of digital deconstruction: of what? of the vagaries of the wind which are apparent by virtue of timed mappings. that is to say: paths are chosen, or the parameters are chosen, and the rest follows. i would go so far as to argue that reality is a trick or masquerade, hiding nothing, the scaffolding such as it is. the question about a trick is how is it done, but the trick of the real is that it is never done, never performed; one characterizes the real as that which is never performed. here by the real i include reality, and by reality i include the real; think of this as irrelevant epistemological slides.

still there is the wonder of the thing or process. it is the wonder of it that keeps it interesting; it is the wonder that implies that we ourselves and the trick are on the same side of the real, which is the real.

http://www.asondheim.org/truesaucer.mp4

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338. CA Conrad
Re: on hearing of the American soldiers refusing to return to America after Iraq
Tue 14 Aug 2007

Elizabeth Kate Switaj, and others. Thank you for addressing the issues behind joining the armed services. And yes, while the men (and some women) of my family are brutal, war hungry souls, they've all joined primarily out of economic necessity. I come from a family of factory workers. Many of them worked in the casket factory near where I grew up, making coffins bound for every direction on the planet imaginable.

But like many, many factories, it moved to Mexico, thanks to Bill Clinton. No one wants to think about NAFTA as being a Bill Clintonism, but, it is his hand being the one to finally push it through. And this while his wife was on the board of directors of Walmart (for 6 years she sat on that board), and she has very publicly (and more than once) referred to Sam Walton as a "great

American." A GREAT AMERICAN!? Wow, the word GREAT is some kind of cartoon rubber in her mouth stretching clear around our eyes.

And of course if you want to talk about the poorest of the poor, Bill Clinton's infamous Welfare Reform went right at the heart and soul of those who had little to lean on. You may recall his "Presidential Summit" in Philadelphia during his presidency? He had all of the living presidents (they waited for Nixon to die of course), and Nancy filling in for Ron, show up at the Philadelphia Convention Center to "celebrate" this most heinous of atrocities.

At the time I was working for Metropolitan Bakery in Philadelphia, and we were "chosen" (so to speak) to be the providers of bread at this summit, and I worked that table with others. And I got hear the likes of Al Gore and Oprah Winfrey give mind blowing Herbert Hoover style speeches about the poor needing to pull themselves up by their bootstraps. Oprah being the shining example of IF I CAN DO IT.... The ONLY one to make a speech about all of this that didn't fit into the package was Jimmy Carter. Carter was quite freaked out by the whole process of the summit and what the summit ultimately meant for millions of poor people. And I'm sure Carter received many an icy shoulder after saying what he had to say.

The brutality against the poor is layered in so many ways in this country that it's become impossible to figure it all out. And we are the only country in the West to have private prisons being publicly traded on the stock market. And these prisons have an army of lobbyists in DC who are constantly pushing for tougher and tougher laws to hold people longer and longer. And while in these prisons people are working factory work which is from factories otherwise moved out of the states, leaving countless people on the "outside" without work, desperate, and turning to crime in many cases. And winding up in prison to do the job they lost on the "outside" when the factory went into the prison and/or down to Mexico. (This reminds me of walking down the streets of Philadelphia with poet Etheridge Knight after he got out of prison, his hands up in the air stating, "Now I'm in the BIG prison!")

A couple years ago I had a rather strange argument with this hippie kid parking his VW bus with a bumper sticker on the back that said, "MORE JOBS? HOW ABOUT LESS PEOPLE!" And I asked him what he felt that meant to him. And we got to talking about factories moving to Mexico, to which he said, "Yeah but the people in Mexico need jobs too!" Yeah, but how do you explain, if you're so interested in the environmental side effects of a factory, closing down a factory in the states that had the EPA looking over its shoulder all the time to control pollution, and opening up one in Mexico where no such standards exist? Not only that, but you already had a factory, a series of buildings and structures that took many many resources to build and maintain, and now you literally

blow that one up and dump it into a landfill and use even more resources to build a new one somewhere else.

The poor and working classes have gotten shit on in every direction since Reagan, without stop, right on through with the Clinton years. Bill Clinton is no rock star of hope, he's a tyrant like the rest of them. And his wife is the same song trying to replay itself.

Who cares about those blowjobs Bill got, I care about his blowhard years of annihilating people's lives. He had such a charming, disarming smile while doing it all though. If charm counts for something, that he had.

CAConrad
http://PhillySound.blogspot.com

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339. **Tom Beckett**
New at E-x-c-h-a-n-g-e-v-a-l-u-e-s....
Tue 14 Aug 2007

Joseph Lease interviewed by Thomas Fink. http://willtoexchange.blogspot.com

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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340. **amy king**
QUEST
Tue 14 Aug 2007

MiPOesias presents --

Guest-Edited Issue QUEST Reading
[http://www.mipoesias.com/EVIESHOCKLEYISSUE]

~~ GEOFFREY JACQUES ~~ TONYA FOSTER ~~ TARA BETTS ~~ MENDI OBADIKE ~~

Hosted by Evie Shockley, QUEST Editor

Friday, August 31st @ 7:00 P.M.

____

GEOFFREY JACQUES is a poet and critic who writes about literature, the visual arts, and culture. His latest book of poems is Just For a Thrill (Wayne State University Press, 2005). His book of criticism, A Change in the Weather: Modernist Imagination, African American Imaginary, is forthcoming from the

University of Massachusetts Press. His previous poetry collections include Hunger and Other Poems (1993) and Suspended Knowledge (1998).

Jacques has taught at several colleges, including Lehman College of the City University of New York (CUNY) the University of Massachusetts Boston, Hunter College, CUNY, the New York School of Industrial and Labor Relations at Cornell University, and at Parsons School of Design.

TONYA FOSTER is the author of Swarm of Bees in High Court(Belladonna, 2001), WaterTables (forthcoming, Portable Press @ YoYo Labs), co-editor of Third Mind: Teaching Writing through Visual Art. Poetry, essays, fiction, and reviews published in various journals and magazines. Recipient of fellowships from the Ford Foundation, the Woodrow Wilson Foundation, and the City University of New York. She has organized reading series and cultural events throughout New York City, and taught creative writing and literature courses at CCNY's Bridge to Medicine Program and at Cooper Union.

TARA BETTS is a graduate of the New England College MFA Program and Cave Canem. Her work appears in several anthologies and journals, including Gathering Ground, Obsidian III and Essence. In addition to performing and reading her work across the country, she is a lecturer at Rutgers University in New Brunswick, NJ. She recently completed her full-length manuscript Infinite Arithmetic.

MENDI OBADIKE is the author Armor and Flesh and the librettist of the The Sour Thunder. She works with composer / conceptual artist Keith Obadike. Together they have received the Rockefeller Media Arts Fellowship, a commission from the Whitney Museum, and one from Northwestern University to create a new work, Big House/ Disclosure, an intermedia suite featuring a 200-hour long house song. Mendi teaches at Princeton and lives in the New York area. ~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Read QUEST here ----> http://www.mipoesias.com/EVIESHOCKLEYISSUE/

Hope you'll stop by!
Amy King
Editor
http://www.mipoesias.com
~~~~~~~~

please forward
apologies for cross-posting

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341. amy king
Tonight in Bryant Park, NYC
Tue 14 Aug 2007

Forward on behalf of Evie Shockley:

Good People,

If an evening of poetry in the park sounds appealing to you, fortune is smiling on us both! :) Here's your chance: I will be reading with poets MÃ³nica de la Torre and Katie Ford on Tuesday, August 14th, at 6:30 p.m., in the Bryant Park Reading Series. Please come! Bring a friend!

Bryant Park is located right behind the NYPL, on 42nd Street between 5th and 6th Avenues. Admission is FREE. For more info on the series, directions, etc., please go to: http://www.poets.org/page.php/prmID/383.

For the poets' bios, go here: http://www.poets.org/page.php/prmID/384.

Please feel free to forward this announcement to anyone who might be interested. Happy summer to you all --

Peace,
\u003cspan class\u003dsg\>Evie\u003cbr /\>\u003c/span\>\u003c/div\>",1]); //-->Evie

~~

Park yourself in front of a world of choices in alternative vehicles.
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342. **Mary Kasimor**

Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics

Tue 14 Aug 2007

Yes, Diane, I was referring to the 1978 edition. I just picked it up and was re-amazed by the poems in there. I don't think that many women were writing like that then--with the breath/breadth of your writing. The writing is both so wild and so tender. It is a wonderful book. MaryDiane DiPrima <[redacted]> wrote: Thank you, Ruth and Barry and Mary. I have always believed the work finds its own way--anyone's work.

Mary, you might want to know that the Loba now out with Penguin (horrible cover, by the way) is twice the length of the Wingbow Press edition ou are probably referring to (1978). It's Loba Books I & II. There's been more written since, but that's another story.

Diane

> *From: Mary Kasimor*
> *Reply-To: UB Poetics discussion group*
>
> *Date: Mon, 13 Aug 2007 17:16:10 -0700*
> *To:*
>
> *Subject: Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics*
>
> *Yes, I have the book, Loba, that I've had for almost 30 years. It cost $5 when I bought it. I've kept it through all my moves--and those have been many.*
> *Mary*
>
> *Barry Schwabsky wrote:*
> *Hear, hear.*
>
> *Ruth Lepson wrote: Diane di Prma,*
>
> *It's great to read yr posts since I have always thought you are a vastly underappreciated poet--of course many do love your poetry but still...*
>
> *Good to have you with us,*
>
> *Ruth L.*
>
> *On 8/13/07 2:22 PM, "Diane DiPrima"*
> *wrote:*
>
> *Mark,*
>
> *Thank you for asking that important question. For me, whether or not a book*

of translation is bilingual is a primary concern. Whether or not I know the language. Didn't that information used to be included more frequently than it is now? It's even left out of most reviews. One wants to know.

Diane di Prima

From: Andrew Zawacki
Reply-To: UB Poetics discussion group

Date: Mon, 13 Aug 2007 13:39:50 -0400
To:

Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics

Mark,

The French originals are not included, unfortunately; already at 350+ pages, the
issue would have become prohibitively expensive to print and distribute.

Andrew

---- Original message ----
Date: Mon, 13 Aug 2007 11:12:47 -0400
From: Mark Weiss
Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics
To: [redacted]

Andrew: Can I assume that the French originals of the poems are included?

Mark

At 10:24 AM 8/13/2007, you wrote:
VERSE announces the release of volume 24, numbers 1-3:

FRENCH POETRY & POETICS

coedited by Abigail Lang & Andrew Zawacki.

TEXTS by Pierre Alferi, Marie Borel, Oscarine
Bosquet, Olivier Cadiot, Suzanne
Doppelt, Caroline Dubois, FrÃƒÂ©dÃƒÂ©ric Forte, Dominique Fourcade, Jean FrÃƒÂ©mon,
Michelle Grangaud, Emmanuel Hocquard, Philippe Jaccottet, Ian Monk, Anne
Parian, Anne Portugal, Jacqueline Risset, Jacques Roubaud, Claude Royet-

Journoud, SÃƒÂ©bastien Smirou, Christophe Tarkos, & BÃƒÂ©nÃƒÂ©dicte Vilgrain.

INTERVIEWS with Dominique Fourcade & Claude Royet-Journoud.

ESSAYS by Craig Dworkin, Kevin Hart, & Jean-Jacques Poucel.

TRANSLATORS for the issue are Guy Bennett,
Judith Bishop, Beverley Bie Brahic,
Peter Consenstein, Jennifer Dick, Steve Evans, Micaela Kramer, Anna Moschovakis, Jennifer Moxley, Sarah Riggs, Eleni
Sikelianos, Cole Swensen, Keith
Waldrop, Rosmarie Waldrop, Chet Wiener, & Andrew Zawacki.

BOOK REVIEWS:

Timothy Donnelly on StÃƒÂ©phane MallarmÃƒÂ©; Tom Thompson on Charles Baudelaire;
Michael Heller on Edmond JabÃƒÂ¨s; Ted Pearson on John Grosjean; Nathalie Stephens on BÃƒÂ©atrice Mousli; Rusty Morrison on Claude Royet-Journoud;
Beverley Bie Brahic on Jacques Roubaud; Eduardo Cadava on Suzanne Doppelt;
Antoine CazÃƒÂ© on ValÃƒÂ¨re Novarina; Eleni Sikelianos on Olivier Cadiot; Dawn-
Michelle Baude on Esther Tellermann; Peter Ramos on Anne-Marie Albiach;
Judith Bishop on GÃƒÂ©rard MacÃƒÂ©; Laird Hunt on Serge Fauchereau; Chris McDermott on Jean FrÃƒÂ©mon; Kevin Craft on Claire Malroux; Andrea Stevens on
Emmanuel Moses; Paul Kane on Yves Bonnefoy; Chad Davidson on Jacques RÃƒÂ©da;
Michael Fagenblat on Michel Deguy; Jacques Khalip on Jean-Michel Maulpoix;
Kristen Prevallet on ValÃƒÂ©rie-Catherine Richez,
Marie Borel, & Isabelle Garron;
Nicholas Manning on Marie Borel; & Marcella Durand on Pascalle Monnier & Jean-Michel Espitallier.

The triple issue will be launched in Paris in
late October. To order, please send
a check, payable to "Verse," to Andrew Zawacki; Department of English; University of Georgia; Athens, GA 30602. Price per copy: $15 / 10â,¬ / Ã‚£8.

Andrew Zawacki
DDepartment of English/ VERSE
University of Georgia
Athens, Georgia 30602

> [redacted]
>
> *Andrew Zawacki*
> *Department of English/ VERSE*
> *University of Georgia*
> *Athens, Georgia 30602*
> [redacted]
>
> ---
> *Got a little couch potato?*
> *Check out fun summer activities for kids.*

Park yourself in front of a world of choices in alternative vehicles.
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343. cris cheek
Re: creative writing praxis
Tue 14 Aug 2007

---

ye Susan

wholeheartedly agreed

and here there is some resistance from some faculty to really examining pedagogy and reading lists and so forth (altho some colleagues are engaged in serious conversation on the same)

i have worked a little with Hazel Smith's book . . and students responded well both to it and in themselves

love and love
cris

On 8/14/07, Susan Webster Schultz <[redacted]> wrote:
>
> Increasingly, MA students at UH are asking to take exams in Creative
> Writing Pedagogy, and increasingly
> I'm being asked to be an examiner in this field. As to what that field
> might be, I'll perhaps know better after
> conducting a directed reading with 5 or so grad and undergrad students
> this coming semester. But my impression
> is that the "literature" on the subject is flimsy, east coast centered,
> mono-cultural, and generally speaking, pretty

> unhelpful.
>
> I did find a decent introduction to the field here:
>
> _The Elephants Teach: Creative Writing Since 1880_, by David G. Myers.
> I also like, as a tool, Hazel Smith's _The Writing Experiment_, though I
> confess I haven't yet used it to teach by.
>
> But my strong sense is that there needs to me more and better writing on
> the subject, because if the lists I'm seeing
> are any indication, the field is pretty anemic.
>
> aloha, Susan
>
> who is watching:
>
> http://www.goes.noaa.gov/ha2.html
>

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344. **mIEKAL aND**
Amish aside
Tue 14 Aug 2007

Yikes, hold on a minute. I have a lot of Amish friends that live around us. While I too have some issues with various cultural assumptions within the Amish community, they are not all caught up in puppymills. We have more than a 100 Amish families as producer- members that work for our company & to even begin to be organically certified like all of them are, they have to meet fairly rigid standards of animal welfare. I do agree with you that it's a continuing absurdism to romanticism their lifestyle, but the families I know around here are good folks, always more than willing to help out others when they need it.

~mIEKAL

On Aug 14, 2007, at 2:26 AM, CA Conrad wrote:

> *And the Amish everyone likes to think of as quaint, dear folk, are some of*
> *the worst when it comes to animal abuse of all kinds. I grew up in rural*
> *Pennsylvania and know all about these people. I've called them The Nazi*
> *Amish for years to the confusion of many ears.*

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345. **D. Wellman**

Re: on hearing of the American soldiers refusing to return to America after Iraq

Tue 14 Aug 2007

Thanks for the breath of fresh air CA. I relate to so much of what you say, personally, as a one time military brat among other things. Back then, as my otherwise despicable old man said, the U.S. Army, with free, quality health care and excellent education for dependent children, and decent apartments for families and the food commissaries, offered the best socialism on the planet (who knows if he was right). Clearly the benefits that he loved have eroded vastly since 1962.

Then there is the issue of casket companies. My first job was in the Granite State Coffin Company, in front of the third oven on the finishing line (speaking of sweaty slave labor), sanding gritty little bubbles from the surface, after the third coat of shellac, had baked onto the wood. All the labor there in Nashua New Hampshire, myself excepted, was Greek, Lithuanian, and Lebanese. That experience was the subject of my first published poem, "Inside the Granite State Hardwood Coffin Company" in Zahir, maybe in 1972. Granite State was purchased by Batesville, still the largest supplier of military caskets, and that factory like their other U.S. plants has relocated its production to Mexico. Now the old Granite State or Batesville factory is being converted with federal funds into apartments to warehouse the elderly.

Donald Wellman
http://faculty.dwc.edu/wellman/don.htm
----- Original Message -----
From: "CA Conrad" <[redacted]>
To: <[redacted]>
Sent: Tuesday, August 14, 2007 4:12 AM
Subject: Re: on hearing of the American soldiers refusing to return to America after Iraq

> *Elizabeth Kate Switaj, and others. Thank you for addressing the issues behind joining the armed services. And yes, while the men (and some women)*
> *of my family are brutal, war hungry souls, they've all joined primarily out*
> *of economic necessity. I come from a family of factory workers. Many of them worked in the casket factory near where I grew up, making coffins bound*
> *for every direction on the planet imaginable.*
>
> *But like many, many factories, it moved to Mexico, thanks to Bill Clinton. No one wants to think about NAFTA as being a Bill Clintonism, but, it is*

*his
hand being the one to finally push it through. And this while his wife
was
on the board of directors of Walmart (for 6 years she sat on that board),
and she has very publicly (and more than once) referred to Sam Walton as a
"great American." A GREAT AMERICAN!? Wow, the word GREAT is some kind of
cartoon rubber in her mouth stretching clear around our eyes.*

*And of course if you want to talk about the poorest of the poor, Bill
Clinton's infamous Welfare Reform went right at the heart and soul of
those
who had little to lean on. You may recall his "Presidential Summit" in
Philadelphia during his presidency? He had all of the living presidents
(they waited for Nixon to die of course), and Nancy filling in for Ron,
show
up at the Philadelphia Convention Center to "celebrate" this most heinous
of
atrocities.*

*At the time I was working for Metropolitan Bakery in Philadelphia, and we
were "chosen" (so to speak) to be the providers of bread at this summit,
and
I worked that table with others. And I got hear the likes of Al Gore and
Oprah Winfrey give mind blowing Herbert Hoover style speeches about the
poor
needing to pull themselves up by their bootstraps. Oprah being the
shining
example of IF I CAN DO IT.... The ONLY one to make a speech about all of
this that didn't fit into the package was Jimmy Carter. Carter was quite
freaked out by the whole process of the summit and what the summit
ultimately meant for millions of poor people. And I'm sure Carter
received
many an icy shoulder after saying what he had to say.*

*The brutality against the poor is layered in so many ways in this country
that it's become impossible to figure it all out. And we are the only
country in the West to have private prisons being publicly traded on the
stock market. And these prisons have an army of lobbyists in DC who are
constantly pushing for tougher and tougher laws to hold people longer and
longer. And while in these prisons people are working factory work which
is
from factories otherwise moved out of the states, leaving countless people
on the "outside" without work, desperate, and turning to crime in many
cases. And winding up in prison to do the job they lost on the "outside"
when the factory went into the prison and/or down to Mexico. (This
reminds
me of walking down the streets of Philadelphia with poet Etheridge Knight
after he got out of prison, his hands up in the air stating, "Now I'm in*

> *the*
> *BIG prison!")*
>
> *A couple years ago I had a rather strange argument with this hippie kid parking his VW bus with a bumper sticker on the back that said, "MORE JOBS?*
> *HOW ABOUT LESS PEOPLE!" And I asked him what he felt that meant to him. And we got to talking about factories moving to Mexico, to which he said, "Yeah but the people in Mexico need jobs too!" Yeah, but how do you explain, if you're so interested in the environmental side effects of a factory, closing down a factory in the states that had the EPA looking over*
> *its shoulder all the time to control pollution, and opening up one in Mexico*
> *where no such standards exist? Not only that, but you already had a factory, a series of buildings and structures that took many many resources*
> *to build and maintain, and now you literally blow that one up and dump it into a landfill and use even more resources to build a new one somewhere else.*
>
> *The poor and working classes have gotten shit on in every direction since Reagan, without stop, right on through with the Clinton years. Bill Clinton*
> *is no rock star of hope, he's a tyrant like the rest of them. And his wife*
> *is the same song trying to replay itself.*
>
> *Who cares about those blowjobs Bill got, I care about his blowhard years of*
> *annihilating people's lives. He had such a charming, disarming smile while*
> *doing it all though. If charm counts for something, that he had.*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

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346. **David Baratier**

Final Call Postmark 8/15/07 for PSP Transcontinental Award

Tue 14 Aug 2007

The Annual Transcontinental Poetry Award by Pavement Saw Press

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published a volume of poetry or prose. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2007, or earlier, postmark. This is an award for first books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $18.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made.

If you wish to submit electronically, you should send $25.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word

(.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This “editors choice” manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry
P.O. Box 6291
Columbus, OH 43206

All submissions must have an August 15th, or earlier, postmark or paypal payment. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: [redacted]

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
http://pavementsaw.org

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347. **Skip Fox**
Re: creative writing praxis
Tue 14 Aug 2007

Susan,

I, too, know little, and am very suspicious of it. Have not yet been called upon to write exams in the field (and since my colleagues know how I feel . . .).

But, my god friend and colleague, Jerry McGuire (and a good poet, check Anny's site), instituted the cw pedagogy course for here at Univ. Louisiana at Lafayette, so I'll ask him when I see him and report back.

By the way, being from south Louisiana, I know how Hawaii must be feeling now and the music you might be hearing. Hope it reduces and misses you.

Meanwhile we have a depression we've been watching for a day now in the North Atlantic. It's beginning again,

skip

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of cris cheek
Sent: Tuesday, August 14, 2007 9:30 AM
To: [redacted]
Subject: Re: creative writing praxis

ye Susan

wholeheartedly agreed

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> aloha, Susan
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> http://www.goes.noaa.gov/ha2.html
>

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348. **Amish Trivedi**
Re: Amish aside
Tue 14 Aug 2007

---

whew...I thought somebody was talking about me. I panicked!

Amish (Ugh-Meesh)

mIEKAL aND <[redacted]> wrote: Yikes, hold on a minute. I have a lot of Amish friends that live around us. While I too have some issues with various cultural assumptions within the Amish community, they are not all caught up in puppymills. We have more than a 100 Amish families as producer- members that work for our company & to even begin to be organically certified like all of them are, they have to meet fairly rigid standards of animal welfare. I do agree with you that it's a continuing absurdism to romanticism their lifestyle, but the families I know around here are good folks, always more than willing to help out others when they need it.

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> *the worst when it comes to animal abuse of all kinds. I grew up in rural*
> *Pennsylvania and know all about these people. I've called them The Nazi*
> *Amish for years to the confusion of many ears.*

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America." -James Joyce

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349. **Ruth Danon**
Re: creative writing praxis
Tue 14 Aug 2007

Dear others;

I'm quite interested in this thread. I am in charge of the creative writing program that I developed here in the McGhee Division. Our pedagogy is based on notions of improvisation and constraint (someone mentioned this before -- a la Oulipp. Chance operations, the Magic Worhops, surrealist games and so

forth. In addition our practice is grounded in Winnicottian notions of play and Wittgentstein's notions of language games and speech acts.

Our students take a Foundations course -- this involved them in meeting writers each week (one class) and engaging in improvisational writing each week (one class). Students then take studios (2) and workshops (2). They also take two Methods and Theory courses, one of which is a course in reading and literary influence. The other methods and theory course is an Advanced Improv class in which the students learn how to develop their own procedures for writing and also learn the theory that underpins the work they have done earlier in the program, They also write a senior project that has both a critical and creative component.

This chunk of courses describes a concentration, not a major. Our students must major in humanities. Thus I want our students t take the bulk of their "major" courses in literature. Writers must read. Literature concentrators often take creative writing courses. A double concentration is quite usual and what distinguished the two concentrations is the kind of senior project that gets written and the methods and theory courses that are taken.

The improvisational pedagogy is one I've developed over the years; I've trained most of our faculty. I might also add that our students are largely "non traditional" (what used to be called "adult") students and so the pedagogy that is most effective for them is not necessarily what is most effective for traditional age students.

When I started the program in 1995 I knew that what I did not want was the conventional "workshop" model. The resuts of this experiment have been encouraging. In 1999 I started a summer program (2 weeks) based on my own theories about teaching and writing and that has been enormously successful. Many of the disntinguished guest teachers have commented on the fact that the students actually become better writers during the two weeks they spend with us.

I hope this will be interesting to others. I'd love to have comments.

Ruth Danon,Master Teacher, Creative and Expository Writing,McGhee Division, New York University

----- Original Message -----
From: Skip Fox <[redacted]>
Date: Tuesday, August 14, 2007 12:04 pm
Subject: Re: creative writing praxis
To: [redacted]

> *Susan,*

> *I, too, know little, and am very suspicious of it. Have not yet been called upon to write exams in the field (and since my colleagues know how I feel .*
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>
> *skip*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [*

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350. **Skip Fox**
Re: creative writing praxis
Tue 14 Aug 2007

I thought Susan was asking about graduate courses to prepare MFAs to teach creative writing when they graduate.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Ruth Danon
Sent: Tuesday, August 14, 2007 11:49 AM
To: [redacted]
Subject: Re: creative writing praxis

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and Theory courses, one of which is a course in reading and literary influence. The other methods and theory course is an
Advanced Improv class in which the students learn how to develop their own procedures for writing and also learn the theory
that underpins the work they have done earlier in the program, They also write a senior project that has both a critical and
creative component.

This chunk of courses describes a concentration, not a major. Our students must major in humanities. Thus I want our students t
take the bulk of their "major" courses in literature. Writers must read. Literature concentrators often take creative writing
courses. A double concentration is quite usual and what distinguished the two concentrations is the kind of senior project that
gets written and the methods and theory courses that are taken.

The improvisational pedagogy is one I've developed over the years; I've trained most of our faculty. I might also add that our
students are largely "non traditional" (what used to be called "adult") students and so the pedagogy that is most effective for
them is not necessarily what is most effective for traditional age students.

When I started the program in 1995 I knew that what I did not want was the conventional "workshop" model. The resuts of this
experiment have been encouraging. In 1999 I started a summer program (2 weeks) based on my own theories about teaching
and writing and that has been enormously successful. Many of the disntinguished guest teachers have commented on the fact
that the students actually become better writers during the two weeks they spend with us.

I hope this will be interesting to others. I'd love to have comments.

Ruth Danon,Master Teacher, Creative and Expository Writing,McGhee Division, New York University

----- Original Message -----
From: Skip Fox <[redacted]>
Date: Tuesday, August 14, 2007 12:04 pm
Subject: Re: creative writing praxis
To: [redacted]

> Susan,
>
> I, too, know little, and am very suspicious of it. Have not yet been
called
> upon to write exams in the field (and since my colleagues know how I
> feel .
> . .).
>
> But, my god friend and colleague, Jerry McGuire (and a good poet, check
> Anny's site), instituted the cw pedagogy course for here at Univ.
Louisiana
> at Lafayette, so I'll ask him when I see him and report back.
>
> By the way, being from south Louisiana, I know how Hawaii must be feeling
> now and the music you might be hearing. Hope it reduces and misses you.
>
> Meanwhile we have a depression we've been watching for a day now in the
> North Atlantic. It's beginning again,
>
> skip
>
>
> -----Original Message-----
> From: UB Poetics discussion group [

↑ Index

351. **susan maurer**

Re: Condolences to Bob Holman and family

Tue 14 Aug 2007

---

bob, sorry to hear the sad news. susan maurer

> *From: William James Austin <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Condolences to Bob Holman and family*
> *Date: Mon, 13 Aug 2007 14:11:54 -0400*
>
> *Please?accept my own sincere condolences and best wishes, Bob.? Best, Bill*
>
> *-----Original Message-----*
> *From: Thomas savage <[redacted]>*
> *To: [redacted]*

> *Sent: Mon, 13 Aug 2007 11:15 am*
> *Subject: Re: Condolences to Bob Holman and family*
>
> *To which I add my won. Elizabeth Murray was a great painter and a beautiful,*
> *generous person. She will be missed in many worlds. Regards, Tom Savage*
>
> *Halvard Johnson <[redacted]> wrote: RIP Elizabeth Murray*
>
> *http://www.nytimes.com/2007/08/13/arts/design/13murray.html?hp=&pagewanted=all*
>
> *Halvard Johnson*
> *==========*
> *[redacted]*
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*
>
> *---*
> *Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.*
>
> *_____*
> *AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.*

_____ Puzzles, trivia teasers, word scrambles and more. Play for your chance to win! http://club.live.com/home.aspx?icid=CLUB_hotmailtextlink

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352. **Ruth Lepson**

Re: on hearing of the American soldiers refusing to return to America after Iraq

Tue 14 Aug 2007

---

but clinton's charm is the problem. he's a narcissist, leaving behind a stream of embittered people, from women he hurt (incl his wife) to people who wnted to go into business w/ him only to find he had forgotten about them when he moved on to the next people to be charmed. he has many great ideas & is a genius at politics but his narcissism got him to make promises he didn't keep. for ex he sd during his campaign that if elected the first thing he'd do is help the haitian boat people--and he didn't. and rwanda--he himself says that was the big failure of his presidency--to allow that holocaust. the blow jobs are very important--the personal is political--he cheated on his wife & hurt her--and if you don't think that influenced his politics, or was his politics, well...I disagree. his globalization stand is anothere ex of promises, promises, then a sea change when expedient.

On 8/14/07 4:12 AM, "CA Conrad" <[redacted]> wrote:

> *Elizabeth Kate Switaj, and others. Thank you for addressing the issues behind joining the armed services. And yes, while the men (and some women) of my family are brutal, war hungry souls, they've all joined primarily out of economic necessity. I come from a family of factory workers. Many of them worked in the casket factory near where I grew up, making coffins bound for every direction on the planet imaginable.*
>
> *But like many, many factories, it moved to Mexico, thanks to Bill Clinton. No one wants to think about NAFTA as being a Bill Clintonism, but, it is his hand being the one to finally push it through. And this while his wife was on the board of directors of Walmart (for 6 years she sat on that board), and she has very publicly (and more than once) referred to Sam Walton as a "great American." A GREAT AMERICAN!? Wow, the word GREAT is some kind of cartoon rubber in her mouth stretching clear around our eyes.*
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> *At the time I was working for Metropolitan Bakery in Philadelphia, and we were "chosen" (so to speak) to be the providers of bread at this summit, and I worked that table with others. And I got hear the likes of Al Gore and Oprah Winfrey give mind blowing Herbert Hoover style speeches about the poor*

needing to pull themselves up by their bootstraps. Oprah being the shining example of IF I CAN DO IT.... The ONLY one to make a speech about all of this that didn't fit into the package was Jimmy Carter. Carter was quite freaked out by the whole process of the summit and what the summit ultimately meant for millions of poor people. And I'm sure Carter received many an icy shoulder after saying what he had to say.

The brutality against the poor is layered in so many ways in this country that it's become impossible to figure it all out. And we are the only country in the West to have private prisons being publicly traded on the stock market. And these prisons have an army of lobbyists in DC who are constantly pushing for tougher and tougher laws to hold people longer and longer. And while in these prisons people are working factory work which is from factories otherwise moved out of the states, leaving countless people on the "outside" without work, desperate, and turning to crime in many cases. And winding up in prison to do the job they lost on the "outside" when the factory went into the prison and/or down to Mexico. (This reminds me of walking down the streets of Philadelphia with poet Etheridge Knight after he got out of prison, his hands up in the air stating, "Now I'm in the BIG prison!")

A couple years ago I had a rather strange argument with this hippie kid parking his VW bus with a bumper sticker on the back that said, "MORE JOBS? HOW ABOUT LESS PEOPLE!" And I asked him what he felt that meant to him. And we got to talking about factories moving to Mexico, to which he said, "Yeah but the people in Mexico need jobs too!" Yeah, but how do you explain, if you're so interested in the environmental side effects of a factory, closing down a factory in the states that had the EPA looking over its shoulder all the time to control pollution, and opening up one in Mexico where no such standards exist? Not only that, but you already had a factory, a series of buildings and structures that took many many resources to build and maintain, and now you literally blow that one up and dump it into a landfill and use even more resources to build a new one somewhere else.

The poor and working classes have gotten shit on in every direction since Reagan, without stop, right on through with the Clinton years. Bill Clinton is no rock star of hope, he's a tyrant like the rest of them. And his wife is the same song trying to replay itself.

Who cares about those blowjobs Bill got, I care about his blowhard years of annihilating people's lives. He had such a charming, disarming smile while doing it all though. If charm counts for something, that he had.

CAConrad
http://PhillySound.blogspot.com

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353. **Sina Queyras**

Re: on hearing of the American soldiers refusing to return to America after Iraq

Tue 14 Aug 2007

CA,
Love these posts...the snippet of Etheridge Knight...your hair post...your refusal to be business as usual. Which alas has become business as usual.

SQ

> *Elizabeth Kate Switaj, and others. Thank you for addressing the issues behind joining the armed services. And yes, while the men (and some women)*
> *of my family are brutal, war hungry souls, they've all joined primarily out*
> *of economic necessity. I come from a family of factory workers. Many of them worked in the casket factory near where I grew up, making coffins bound*
> *for every direction on the planet imaginable.*
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> *hand being the one to finally push it through. And this while his wife was*
> *on the board of directors of Walmart (for 6 years she sat on that board), and she has very publicly (and more than once) referred to Sam Walton as a "great American." A GREAT AMERICAN!? Wow, the word GREAT is some kind of cartoon rubber in her mouth stretching clear around our eyes.*
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> *doing it all though. If charm counts for something, that he had.*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

--
Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[redacted]

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354. **Matt Timmons**

Reminder: Fold Appropriate Text Release Party Aug 17 and 18

Tue 14 Aug 2007

Fold Appropriate Release Party!

Friday August 17 at 7:30pm at Betalevel in Chinatown, Los Angeles
http://betalevel.com/2007/08/17/fold-appropriate-release/

Saturday August 18 at 7:30pm at Pegasus Books in downtown Berkeley
http://www.pegasusbookstore.com/

Come celebrate the release of the first issue of FOLD MAGAZINE, Fold Appropriate Text, published by Insert Press (http://InsertPress.net). Featuring readings by Harold Abramowitz, Franklin Bruno, Guy Bennett, Teresa Carmody, Marcus Civin, Jen Hofer, Vanessa Place, Michael Smoler and more. Plus you can buy yourself a copy of this gorgeous literary journal at a discount (very exciting)!

If you're going to be in San Francisco on Saturday, August 18 at 7:30pm, join us for another launch party at Pegasus Books in downtown Berkeley and hear readings by Franklin Bruno, K. Lorraine Graham, William Moor, Mathew Timmons, and Mark Wallace.

The emphasis of this issue is on the use of borrowed, stolen, plundered, reused, retooled and/or sampled texts to create literature. Our intent is to present the work of writers who use text which they did not originate and do not own or own only by virtue of appropriation.

Contributors to Fold Appropriate Text are: Harold Abramowitz, Guy Bennett, Franklin Bruno, Teresa Carmody, Marcus Civin, Katie Degentesh, Drew Gardner, Nada Gordon, K. Lorraine Graham, Jen Hofer, Mark Hoover, Mike Magee, Sharon Mesmer, K. Silem Mohammad, William Moor, Bruna Mori, JeffreyJoe Nelson, Vanessa Place, Dan Richert, Rod Smith, Michael Smoler, Mark Wallace

Insert Press is edited by Stan Apps and Mathew Timmons. Insert Press has published chapbooks THREE COLUMN TABLE by Harold Abramowitz and ABSURD GOOD NEWS by Julien Poirier. HANDSOME FISH OFFICES by Ara Shirinyan, the first perfectbound book published by Insert Press is forthcoming.

Visit InsertPress[dot]Net for more information and to purchase fine literature.
http://InsertPress.net

- - - - - - - - - - - - - - - - - - -
Directions to Betalevel

1. Find yourself in front of "FULL HOUSE RESTAURANT"
located at 963 N. Hill Street in Chinatown, Los Angeles

2. Locate the narrow alley on the left hand side of Full House.

3. Walk about 20 feet down the alley (away from the street).

4. Stop.

5. Notice dumpster on your right hand side.

6. Take a right and continue down the alley.

7. Exercise caution so as not trip on the wobbly cement blocks underfoot

8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

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355. **Matt Timmons**
on behalf of Stan Apps
Tue 14 Aug 2007

Stan Apps and Ryan Daley will be reading poetry next Sunday, the 19th, at Unnameable Books in Park Slope, Brooklyn, at 8 PM. The address is 456

Bergen St, which is close to the Bergen St. 2-3 Train, between 5th Ave and Flatbush.

Stan will be reading from two new books, Info Ration from Make Now Press, and Princess of the World in Love from Cy Press. This is the first time these books will be unveiled in New York City.

Ryan is a new arrival in NYC, and will be reading from his first book, Armored Elevator (BlazeVOX, 2007).

Info about Stan's new books is at http://www.makenow.org/books.htm and http://www.cypresspoetry.com/ . Info about Ryan's book is at http://www.blazevox.org/bk-rd.htm . Info about Unnameable Books is at http://www.unnameablebooks.net/

Here are blurbs about the writers:

Stan Apps is a poet, essayist, and spiritual intermediary. His books include soft hands (Ugly Duckling Press, 2005), Info Ration (Make Now Press, 2007) and Princess of the World in Love (Cy Press, 2007). A book of essays is forthcoming from Combo Arts and a book of theological opinion is forthcoming from Les Figues Press. Stan has recently moved from Los Angeles to Tampa, Florida, which is not similar to Los Angeles. Stan's work has been described by several people, among them K. Silem Mohammad, who writes that "Apps is heroically unafraid to push past the obvious consequences of becoming-involved, and into the really lonely spaces of intense communicative dysfunction that allow us to stop right in the middle of a sentence if another one suddenly seems more interesting. Once this is possible, everything seems correct."

A recent arrival in New York City, Ryan is part of Homeland Security's plan to keep New York safe. His work has appeared in JACKET magazine and Combo. His study of superstructures, and first book, ARMORED ELEVATOR, was published by BlazeVOX Books this year. Mike Magee has said that, "Ryan Daley writes like a traveler who's never seen an airport in his life..But fear not! Daley speaks the pidgin of many a safe haven and after hours joint. A bad fit for the 'coterie of alphabetical choir guys,' he's our best hope for finding the real murderer."

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356. **Pam Grossman**

Re: on hearing of the American soldiers refusing to return to America after Iraq

Tue 14 Aug 2007

---

i remember that he said he'd legalize gays in the military; and we ended up with "don't ask, don't tell," a terrible quasi-compromise.

i'm sorry to admit that i was somewhat taken in by clinton's charm and "slept" a bit, politically, through many issues of the 90s (i remember a friend taking me to task for not staying abreast of the welfare-reform bill; and he was right, i should have). it took the unmissable ugliness of this president, and this presidency, to wake me up again.

-----Original Message-----
>From: Ruth Lepson <[redacted]>
>Sent: Aug 14, 2007 2:24 PM
>To: [redacted]
>Subject: Re: on hearing of the American soldiers refusing to return to America after Iraq
>
>but clinton's charm is the problem. he's a narcissist, leaving behind a
>stream of embittered people, from women he hurt (incl his wife) to people
>who wnted to go into business w/ him only to find he had forgotten about
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>ideas & is a genius at politics but his narcissism got him to make promises
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>thing he'd do is help the haitian boat people--and he didn't. and rwanda--he
>himself says that was the big failure of his presidency--to allow that
>holocaust. the blow jobs are very important--the personal is political--he
>cheated on his wife & hurt her--and if you don't think that influenced his
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>> Elizabeth Kate Switaj, and others. Thank you for addressing the issues
>> behind joining the armed services. And yes, while the men (and some women)
>> of my family are brutal, war hungry souls, they've all joined primarily out
>> of economic necessity. I come from a family of factory workers. Many of
>> them worked in the casket factory near where I grew up, making coffins bound
>> for every direction on the planet imaginable.
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>> But like many, many factories, it moved to Mexico, thanks to Bill Clinton.
>> No one wants to think about NAFTA as being a Bill Clintonism, but, it is his
>> hand being the one to finally push it through. And this while his wife was
>> on the board of directors of Walmart (for 6 years she sat on that board),

>> and she has very publicly (and more than once) referred to Sam Walton as a
>> "great American." A GREAT AMERICAN!? Wow, the word GREAT is some kind of
>> cartoon rubber in her mouth stretching clear around our eyes.
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>> Clinton's infamous Welfare Reform went right at the heart and soul of those
>> who had little to lean on. You may recall his "Presidential Summit" in
>> Philadelphia during his presidency? He had all of the living presidents
>> (they waited for Nixon to die of course), and Nancy filling in for Ron, show
>> up at the Philadelphia Convention Center to "celebrate" this most heinous of
>> atrocities.
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>> At the time I was working for Metropolitan Bakery in Philadelphia, and we
>> were "chosen" (so to speak) to be the providers of bread at this summit, and
>> I worked that table with others. And I got hear the likes of Al Gore and
>> Oprah Winfrey give mind blowing Herbert Hoover style speeches about the poor
>> needing to pull themselves up by their bootstraps. Oprah being the shining
>> example of IF I CAN DO IT.... The ONLY one to make a speech about all of
>> this that didn't fit into the package was Jimmy Carter. Carter was quite
>> freaked out by the whole process of the summit and what the summit
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>> from factories otherwise moved out of the states, leaving countless people
>> on the "outside" without work, desperate, and turning to crime in many
>> cases. And winding up in prison to do the job they lost on the "outside"
>> when the factory went into the prison and/or down to Mexico. (This reminds
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>> after he got out of prison, his hands up in the air stating, "Now I'm in the
>> BIG prison!")
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>> parking his VW bus with a bumper sticker on the back that said, "MORE JOBS?
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>> its shoulder all the time to control pollution, and opening up one in Mexico
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>> Who cares about those blowjobs Bill got, I care about his blowhard years of
>> annihilating people's lives. He had such a charming, disarming smile while
>> doing it all though. If charm counts for something, that he had.
>>
>> CAConrad
>> http://PhillySound.blogspot.com

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357. Mark Stricker
nanomajority #4
Wed 15 Aug 2007

Announcing issue #4 of nanomajority (www.nanomajority.com):

***

Penny Leong Browne
'i' Cyborg 1.1
Experiments in Random Control: "I don't remember"

In 'i' Cyborg 1.1 Experiments in Random Control, fragmented and repetitive narrative forms are used to explore the legitimacy of language within cybernetic systems, in this case, the Internet.

The narratives, presented as textual performances of a cyborg self, are constructed using text fragments generated from entering various three word search terms beginning with 'I' into blog search engines. At first, the viewer is compelled to read the narrative as a cohesive work yet the performative acts of textual repetition of the search phrase exposes the nonsense of the narrative, subsequently challenging the legitimacy of the text as meaningful.

***

Olivia Cronk
poems

These poems all respond to a comment made by one of my students during a discussion of Dickinson (informed, in part, by a parallel one of Kafka). While we examined a line, the student grew visibly frustrated with the (narrow) focus of our comments. Exasperated, she exclaimed, "But we have no idea what comes before or after that poem. We don't know the secret or imaginary poem she cut away." Since then, I have been making of my poems a blooded attempt at creating the imaginary poems that precede and follow them. The imaginary ones, like evidence of wind, can only be observed by the words they ruffle. Kind reader, it is your job to find said secrets, in the roughness of your own wonderfully bizarre brainscape.

***

Lara Odell
Outlimb: Artist Statements & Stills

1. As a means to heal the phantom pain, the limb is shortened, again – as if the limb was at fault. What I can't say isn't apparent in the painting, but for me, the desire to escape genre could be likened to the desire to transcend gender. How many times do I have to say it? "It isn't futile; it's about futility." Things that arrive on a conveyor belt, that you eat, half-dead by the machinery alone. "Run your potatoes through a metal sieve, for more iron." The sun is over-exposed, and as a result, so is everything in its way. Light should be measured by volume, so it can be turned down, to just the right temperature. Editing, erasure, and the paradox of things coming into being. The edges were wet from premature decay, weather damaged. There had been too much handling, you could tell, so we just had to leave it alone. The miracles of progress, of puberty. Industrial suits, protective rubber shoes, insulation powder. Camouflage as therapy. What did you say about contamination? It had a metallic taste to it. Can we shoot a close-up of that? The border was wide, like water, but I can't remember how it felt when my ear drum collapsed. To stand in the middle of a room, everyone else looking in; it was like being folded into an envelope and never waking up until I arrived. The stillness of travel, the sleepiness of a letter; sealed within a pocket of time. Shopping for the right fit, I extended myself.

Please, leave me unattended. An accumulation of earnestness, of vulnerability, apprehensive of the laughs to come. Granted, my pupils can't physically get any smaller, though I try.

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358. **J.P. Craig**
Re: creative writing praxis
Wed 15 Aug 2007

I don't know if this fits, but there's the Palgrave Poetry and Pedagogy that came out recently. I've found it interesting. I'm going to be presenting with some friends from Iowa at the Midwest Writing Center Association conference this fall on using writing center techniques to teach creative writing. Specifically, we're trying to find and discuss alternative to the "workshop" model that we found lacking because, in my case, it was far too limiting on students' output, too product-oriented and normative.

I'd really be interested in the lists you've generated so far, both of the helpful and unhelpful materials.

Are these MA comps exams? Or is it some sort of certification exam aborning (as if an MA comps exam isn't, I suppose).

I'm really interested in this primarily because I like teaching writing, and though I tend to be paid for teaching comp or ESL, I like encouraging and assisting young creative writers too. I'm also interested because my M.F.A. experience was unhelpful to my writing. I found the PhD in literature to be much more helpful to my writing, but then again I'm a sort of bookish person and not particularly successful as a professional poet.

I wonder if things like Bernadette Mayer's experiment or other lists of procedures could be considered as pedagogical theory for poets? Are books like Koch's Wishes Lies and Dreams, though aimed at children, be considered useful pedagogical theory for us (maybe too East Coast for your needs?). I guess this move may be a tired one, but it's still useful: I'm asking if this is an opportunity to broaden what we might consider a poetry pedagogy text. Does it overlap literature; can we include A Test of Poetry, How to Write, and so on?

On Aug 14, 2007, at 12:27 AM, Susan Webster Schultz wrote:

> *Increasingly, MA students at UH are asking to take exams in*
> *Creative Writing Pedagogy, and increasingly*
> *I'm being asked to be an examiner in this field. As to what that*
> *field might be, I'll perhaps know better after*
> *conducting a directed reading with 5 or so grad and undergrad*
> *students this coming semester. But my impression*
> *is that the "literature" on the subject is flimsy, east coast*

> *centered, mono-cultural, and generally speaking, pretty*
> *unhelpful.*
>
> *I did find a decent introduction to the field here:*
>
> *_The Elephants Teach: Creative Writing Since 1880_, by David G. Myers.*
> *I also like, as a tool, Hazel Smith's _The Writing Experiment_,*
> *though I confess I haven't yet used it to teach by.*
>
> *But my strong sense is that there needs to me more and better*
> *writing on the subject, because if the lists I'm seeing*
> *are any indication, the field is pretty anemic.*
>
> *aloha, Susan*
>
> *who is watching:*
>
> *http://www.goes.noaa.gov/ha2.html*

JP Craig
http://jpcraig.blogspot.com/

↑ Index

359. **CA Conrad**

Re: on hearing of the American soldiers refusing to return to America after Iraq

Wed 15 Aug 2007

Donald HOLY SHIT, is this a conspiracy!? You talk about the Granite State Hardwood Coffin Factory being converted into homes for the elderly! About a year and a half ago I drove my friend Frank Sherlock and others out to where I grew up. More than anything I wanted to see the old coffin factory, The Boyertown Casket Factory, so I drove us out there, only to discover that IT WAS CONVERTED INTO AN OLD FOLKS HOME! It was so creepy, especially because it was late at night. And Frank said, "WHAT!? They're working in reverse now!"

And for years my friends had heard the stories of the KKK running the town (it's all true, and they still do), and we went to the giant farmers market where the KKK sells its patches right out in the open. A few years ago the poet Marcella Durand gave a reading in Philadelphia the same week that she had relatives moving near to where I grew up. I told her about the KKK, and what it was like, and she acted like I was nuts, or making it up. Well, it didn't take long for her to find out on her own, and the next time I saw her she was horrified by the incredible racism, anti-Semitism and homophobia out there.

My mother and I landed in that town when I was four, from a previous marriage, and I was kind of a wild kid. We had lived in her car for a little over half a year as vagrants, staying at churches, with hippy friends, The Salvation Army (where they literally make you sing hymns for your supper) before making it to Boyertown, and that town was owned and run by the Pennsylvania Dutch, a very serious, stoic bunch. The Conrad family, who literally adopted us, went about its business of trying to tame me, to no avail, thank god. But I remember riding my little bicycle up to the factory, and my aunt Darlene was carrying a very small coffin to the loading dock, and I asked her who that one was for. She never really liked me or my mother, and she yelled in her thick German accent, "HEADED FOR OKLAHOMA! SOME YOUNGSTER OUT THERE WHO DIDN'T KNOW HOW TO BEHAVE HIMSELF!" "What was his name?" "NEVER YOU MIND HIS NAME! GEET BACK TO THE HAUS CREEK!" My name is Craig, but they could only pronounce it as Creek. This whole thing cracks me up now of course, but at the time I remember always feeling like I had committed a crime, or something. HEHEHE!

My best memories of that factory are when they would let us in at Halloween. My mother has a picture of me in a vampire costume with my arms folded over my chest in a coffin. Another of me sitting up in the coffin showing my fangs and claws. I think I liked the coffin factory a little too much. Oh, and then there's my first kiss believe it or not. Being queer in the paranoid KKK regions of rural Pennsylvania is no joke. But my boyfriend Jason and I knew that no one went near the factory at night. It was deserted, and the perfect spot. Experiencing first Love pressed against a coffin factory's walls seems all too appropriate. It sets the mood directly in alignment with a sudden and spastic notion of life being NOW, you know what I mean?

Oh, and I smoked a lot of dope behind that factory, and even tried to grow some pot back there once, but someone found it and cut it all down. Fucking bastards! HEHEHE! The poet Yuri Hospodar also grew up in this town, and also had family working there, something we discussed at a fever's pitch in Kevin Killian and Dodie Bellamy's apartment about six months ago, having not seen one another in person since high school. Yuri was a couple years ahead of me, editing the school magazine. We were both of course closeted for excellent reasons, such as not wanting to be murdered. But it was great to talk about these things with Yuri because I've been away so long that sometimes the brutality and paranoia of it all seems too dream-like to have really happened.

My cousin Jonas, also queer, and about 10 years older than me, knows better details of this than I do, but we have a cousin named David Conrad who used to be Dolly Conrad. And Dolly worked in the coffin factory when she decided to have the sex change, and remained working there after she came back David. David was not allowed to use the women's room, nor the men's room, and

instead had to use a hole in the floor of the janitor's closet that went to the sewer. David was my hero for a long time, someone with guts who was threatened by the Klan and others, always an outsider, always ready to die in order to stay alive in the world the way he wanted to be. But later I found out that he went to jail for beating up his girlfriends, and then he became nothing more than just another asshole man in town.

Oh and Donald, it's weird too how different generations of army people react to one another. My grandfather fought in WW2, and was kind of full of himself. Actually he was a tyrant asshole. And as a little kid I recall my uncle Dennis being incapable of attending family functions from his post traumatic stress disorder from his time served in Vietnam. My grandfather called him a pussy, literally, more than once. And he even said that if he and his buddies had been in Vietnam that the war would have been won. What a jerkoff.

CAConrad
http://PhillySound.blogspot.com

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360. Mairead Byrne

Re: Oh MY!!! Re: AP American Lit--what's you take on this reading list?

Wed 15 Aug 2007

That's fantastic! I TOOK that course with Prof. Casamassima in Barii!!!!!!!! That's incredible. So you're his son..... I later wrote a book about Joyce, I really couldn't have done it without the prof. Now I teach Irish literature too (this semester "The Irish Avant-Garde, 1930-1950"; "The Non-Lyric Tradition," "Mime in Irish Theatre," "Irish Men Poets," "Flash Fiction as Gaeilge", and "Irish MInimalism," yes we teach a lot of courses). Your father was a gem, Christophe. None of us could understand how one small head could carry all he knew -- and he did it without books too! Mairead

>>> [redacted] 08/10/07 3:42 PM >>>
George,

are you saying that Ulysses is an "Irish" book? I beg to differ. Joyce was an American acting as an Irishman when the shit hit the Sin Fein. Joyce's real name (which no one but my family knows) was Bob Silverberg, a New Yorker who had a very influential steel business, and he wrote a book called "When Atlas Shrugged", but had to change all the names, dates and action to fit the Irish attitude he adopted when he became embroiled with the pre-IRA deal. This would be a great AP course - I learned these facts from my father, Carmine Casamassima, who taught AP American Literature in Bari, Italy. He was also from China.

Christophe Casamassima

> ----- Original Message -----
> From: "George Bowering" <[redacted]>
> To: [redacted]
> Subject: Re: AP American Lit--what's you take on this reading list?
> Date: Thu, 9 Aug 2007 12:27:44 -0700
>
>
> This might come as a surprise,
> but that's not a US book.
>
>
> On Aug 9, 2007, at 11:40 AM, Christophe Casamassima wrote:
>
> > You forgot Ulysses. I read it in my mother's womb.
> >
> >
> >
> >> ----- Original Message -----
> >> From: "Charlie Rossiter" <[redacted]>
> >> To: [redacted]
> >> Subject: AP American Lit--what's you take on this reading list?
> >> Date: Wed, 8 Aug 2007 11:43:22 -0500
> >>
> >>
> >> Ok, my literarily-informed friends, my son, Jack, will be a high
school
> >> jr this year taking AP American Lit. Given that doing well enough
in the
> >> course and on the AP test is considered the equivalent of passing a
> >> college course on the subject I suppose we could consider this a
possible
> >> reading list for an Intro Am. Lit class. The list is below:
> >>
> >> If you have the time and inclination, I'd love to read your
responses.
> >>
> >> If you teach this course, I'd be curious to see your reading list.
Jack
> >> would too.
> >>

> >> We know what we think, but I don't want to bias your responses.
> >>
> >> Adventures of Huckleberry Finn
> >> The Awakening
> >> Catcher in the Rye
> >> The Crucible
> >> The Great Gatsby
> >> In Our Time
> >> Intrepreter of Maladies
> >> Narrative of the Life of Frederick Douglas
> >> Passing
> >> The Scarlet Letter
> >> Their Eyes Were Watching
> >>
> >> Charlie
> >
> >>
> >
> >
> > =
> > One Jaco Luxury Condo Resort
> > Affordable luxury at our 10-story condominium resort in the heart
> > of Jaco, with convention center, huge pools and entertainment
> > areas. Penthouses available, plus one/two bedrooms.
> > http://a8-asy.a8ww.net/a8-ads/adftrclick?
> > redirectid=537125b2c603102f405ef75415d9cfaf
> >
> >
> > -- Powered By Outblaze
> >
> >
> George Harvey Bowering
> More than meets the eye.

=
Self Publish Your Book in 30 Days
Custom publishing plans, sales & marketing support. Free Author Guide.
http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=7815482a704b2308f5c11476f575138b

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Powered By Outblaze

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361. Catherine Daly
Re: creative writing praxis
Wed 15 Aug 2007

---

unfortunately, most of the exercise books and form books out there are passing for text for teaching writing, rather than as books of... forms and exercises... a lot of poetry books (individual volumes and anthologies) are assigned in order to serve as examples for exercises like this too

AWP has an annual "Pedagogy Papers" publication and forum which (used to at least) largely consist of writing exercises typed out on departmental letterhead by junior faculty

a bit of promo:

see my TO DELITE AND INSTRUCT (blue lion books, 2006) for poetry made against these, and with misunderstood perception exercises (among other things)

> *I wonder if things like Bernadette Mayer's experiment or other lists of procedures could be considered as pedagogical theory for poets? Are books like Koch's Wishes Lies and Dreams, though aimed at children, be considered useful pedagogical theory for us (maybe too East Coast for your needs?). I guess this move may be a tired one, but it's still useful: I'm asking if this is an opportunity to broaden what we might consider a poetry pedagogy text. Does it overlap literature; can we include A Test of Poetry, How to Write, and so on?*

--
All best,
Catherine Daly
[redacted]

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362. CA Conrad
Re: Amish aside
Wed 15 Aug 2007

---

mIEKAL, it's certainly good to hear that there really are Amish in the world like the ones near you. Wow, how about that? And of course while it seems that I'm generalizing, because I am, it's also true that the Amish of rural Pennsylvania have a very tight world, and are all knowingly part of, and complicit in the brutality of animals.

Puppy mills are what you chose to focus on. Puppy mills are only the tip of iceberg. My cousin Jonas got his degree in German Studies and lived with an Amish clan in Lancaster County, Pennsylvania, and it literally turned him into a vegetarian. The TOTAL disregard for the welfare of animals is apparent in Lancaster County's Amish. They will work a horse in the field until it drops dead.

My good friend Steven Fries is a chiropractor for animals in Philadelphia. When we first met we bonded over our distrust and anger for the Amish because of what we both know about their treatment of animals. He has done much equestrian work over the years, and he's said if you ever want to see anything that can possibly be wrong with a horse you need to visit Lancaster Country. The dominion over the animals from the bible to the sharp edges of their bonnets. Pigs, chickens, all treated with equal brutality.

And yes the puppy mills. The Amish are our nation's LEADING puppy mill providers with the highest count of violations to date. This year alone in Lancaster County the Amish have been arrested by inspectors for finding conditions so unbearable that some puppies were both dead and close to death.

It's good too to hear the Amish near you are interested in growing organic foods. Not in Lancaster County. My cousin Jonas and I drove through the county once and he pointed out the eerie blue, gray color of the vegetation, and told me it was the No-Till Spray. They jump on every experimental chemical product through government or corporate sponsored programs. And nothing's creepier out in the country than miles of fields with the No-Till Spray, it's like chemical warfare. Well, it IS chemical warfare!

But once again it is good to hear that there are Amish elsewhere who have chosen to live the way most of the world chooses to believe that they live. Thanks for letting me know.

CAConrad
http://PhillySound.blogspot.com

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363. **Andrew Rippeon**
P-QUEUE, vol. 4
Wed 15 Aug 2007

Dear Friends,

Please help us celebrate the release of P-Queue, vol. 4!

In Chicago (www.powellsnorth.blogspot.com) this Thursday (8/16), readings by:

Elizabeth Cross
Meg Barboza
David Driscoll
Michael Robbins
Jordan Stempleman
Michelle Taransky

In Los Angeles (www.betalevel.com) next Friday (8/24), readings by:

Harold Abramowitz
Allison Carter
Susanne Hall
Mathew Timmons

In Buffalo (9/28), readings TBD.

P-Queue, vol. 4 features work by:

Harold Abramowitz â€¢ JosÃ© Alvergue â€¢ Meg Barboza â€¢ Ben Bedard â€¢ Allison Carter â€¢ Jon Cotner â€¢ Elizabeth Cross â€¢ David Driscoll â€¢ Andy Fitch â€¢ Susanne Hall â€¢ Anthony Hawley â€¢ Laura Jaramillo â€¢ Crane Giamo â€¢ Philip Metres â€¢ Michael Robbins â€¢ Siobhan Scarry â€¢ Jordan Stempleman â€¢ Michelle Taransky â€¢ Richard Taransky â€¢ Mathew Timmons

=====

P-Queue is a journal of poetry, poetics, and innovative prose, dedicated to investigations of hybridity and cross-genre work. Weâ€™re supported by the Poetics Program, the English Department, and various other sources in the Humanities at SUNY Buffalo. Weâ€™ve had a brief but exciting history of publishing innovative, unclassifiable works from a variety of authors both at Buffalo and across the nation. Volume 5, first in the second four-year series of P-Queue, is scheduled to feature a number of collaborative works continuing the journalâ€™s investigations of genre and convention. We can be found on the web at www.pqueue.blogspot.com and through the EPC under â€œ@Buffaloâ€ at â€œCurrent Student Publications.â€

To order, visit our website or email: [redacted]

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364. **David Chirot**
On the Road at 50 - Jack Kerouac - Books - New York Times
Wed 15 Aug 2007

---

http://www.nytimes.com/2007/08/15/books/15kero.html?_r=1&ref=arts&oref=slogin ---

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365. Alan Sondheim
yes well jazz
Wed 15 Aug 2007

yes well jazz

more swirled tricks bringing the eclipse home
http://www.asondheim.org/trane.mp4
beauty interests me because it's a beautiful masquerade
every masquerade is beautiful
i'm unbearably exhausted and will continue this on the morrow
this is the morrow and i'm not sure about the piece
the initial impetus is gone and perhaps it was never there
nature appears to disappear in a similar fashion
but nature is always a site of contestation is it not
certainly the swirled tricks are unnatural are they not
or barely worth watching, the swirled tracks

↑ Index

366. Stephen Vincent
Re: creative writing praxis/ T & W
Wed 15 Aug 2007

Teachers & Writers Collaborative publishes a wealth of books with a wealth of experience from poets and novelists in their programs.
If you go to their website, they be a big list.
Some of books are appropriate no matter the age level.
Ron Padgett was the Publications editor and coordinator for a zillion years.

Institutionally and pedagogically I don't think T&W has ever proposed, instituted, exercised, or imposed a book of Pedalogical Standards for its writer employees. The good stuff just keeps coming up from 'the bottom' to be shared and variously worked with (even variously rejected) by writer teachers in the field. Such is I think is best!

Stephen V

Walking Theory (84 pages/ $12, Junction Press)
www.junctionpress.com

> *unfortunately, most of the exercise books and form books out there are passing for text for teaching writing, rather than as books of...*
> *forms and exercises... a lot of poetry books (individual volumes and anthologies) are assigned in order to serve as examples for exercises*

> *like this too*
>
> *AWP has an annual "Pedagogy Papers" publication and forum which (used to at least) largely consist of writing exercises typed out on departmental letterhead by junior faculty*
>
> *a bit of promo:*
>
> *see my TO DELITE AND INSTRUCT (blue lion books, 2006) for poetry made against these, and with misunderstood perception exercises (among other things)*
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> *I wonder if things like Bernadette Mayer's experiment or other lists of procedures could be considered as pedagogical theory for poets? Are books like Koch's Wishes Lies and Dreams, though aimed at children, be considered useful pedagogical theory for us (maybe too East Coast for your needs?). I guess this move may be a tired one, but it's still useful: I'm asking if this is an opportunity to broaden what we might consider a poetry pedagogy text. Does it overlap literature; can we include A Test of Poetry, How to Write, and so on?*

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367. David-Baptiste Chirot

FW: This weekend: Redletter, Ginsberg's Spiritual Poetics, Cultural Society at Woodland Pattern

Wed 15 Aug 2007

_____

Recharge--play some free games. Win cool prizes too!
http://club.live.com/home.aspx?icid=CLUB_wlmailtextlink=

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368. Mark Salerno

Looking For Jill Stengel

Wed 15 Aug 2007

Colleagues:

If anyone has contact information for Jill, I'd be grateful.

Thanks.

Mark Salerno

http://www.saltpublishing.com/books/smp/9781844713295.htm

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369. **Stephen Ellis**

Oasis Press Broadsides resuming

Wed 15 Aug 2007

ANNOUNCEMENT

Oasis Press Broadside Series, edited by Stephen Ellis, is once more open for submissions. Prose (ie., journal entries, trip reports, "prose poems" - not stories) okay; poems preferred. No guidelines beyond page number, which must total three, seven, or eleven pages, or a close proximity (setting the text can permit of some adjustment). Email or write to below addresses for sample copy.

Those previously published include Daniel Zimmerman, Richard Blevins, Duncan McNaughton, Joe Napora, Kenneth Warren, Halliday Dresser, Ray DiPalma, Theodore Enslin, Peter Ganick, Kenneth Irby, Gavin Selerie, Skip Fox, Ange Mlinko, Jeff Gburek, Patrick Doud, Susan Gevirtz, Mark DuCharme, Edward Foster, Dale Smith, Thomas Meyer, Michael Basinski, Allen Fisher, Jordan Davis, Micah Ballard, Kristin Prevallet, Jennifer Moxley, Anselm Berrigan, Drew Gardner, Peteris Cedrins, John Clarke, Joel Lewis, Michael Boughn, Joe Safdie, Tom Beckett, Tod Thilleman, Gabriel Gudding, Henry Gould, Susan M. Schultz, William Sylvester, Nada Gordon, Gary Sullivan, Mitch Highfill, Kimberley Lyons, Ivan Arguelles, Lee Ann Brown, Elizabeth Willis, Peter Gizzi, Rod Smith, K. Silem Mohammad, Hank Lazer, Edmund Berrigan, Alice Notley, Daniel Bouchard, Charles Potts, Alissa Quart, Jack Kimball, Karen Weiser, Kent Johnson/Jacques Debrot, Jim Behrle, and Philip Jenks.

The Oasis Press Broadside Project - usually single 11 x 17 folded sheets printed all sides - was begun as a continuation of and adjunct to the monthly magazine :that:, co-edited by Stephens Dignazio and Ellis in the early 90s. Oasis Broadsides 1 - 34, plus fascicles 1, 2 and 4 (fascicles are extended broadsides of usually more than 20 pages; publication of this length may be available at a future date) were edited out of Tel Aviv, Israel, 1994 - 1996; issues 35 - 39, 42 - 45, 47, and fascicles 3 and 5 - 12 were produced in Amman Jordan 1996 - 1998. Subsequent issues were edited out of Portland, Maine (41, 46 - 87, and fascicles 12 & 14), published in transit by the Oasis Press Mobile Unit (92b) or in various locations in southeastern Ohio (93 - 104). Editorial advisement and funding is "through you the listener", and via the Mercy Seat Collective, a non-federated union of loose persons of typically carbon manufacture, who are aware of everything but their membership.

Some - but not all - broadsides still available. Backlist with prices can be had through the Press

c/o Stephen Ellis
71 Elmwood Ave., apt. 15
Burlington, VT 05401
[redacted]

_____--

_____

Learn.Laugh.Share. Reallivemoms is right place!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us

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370. David A. Kirschenbaum
Re: Oasis Press Broadsides resuming
Wed 15 Aug 2007

Congratulations Stephen.

So I guess I should be hearing from you any day about yr "d.a. levy lives: celebrating the renegade press" series event from May of 2004.

Best,
David

On 8/15/07 2:18 PM, "Stephen Ellis" <[redacted]> wrote:

> _____
>
> *ANNOUNCEMENT*
>
> *Oasis Press Broadside Series, edited by Stephen Ellis, is once more open for submissions. Prose (ie., journal entries, trip reports, "prose poems" - not stories) okay; poems preferred. No guidelines beyond page number, which must total three, seven, or eleven pages, or a close proximity (setting the text can permit of some adjustment). Email or write to below addresses for sample copy.*
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> *Mark DuCharme, Edward Foster, Dale Smith, Thomas Meyer, Michael Basinski, Allen Fisher, Jordan Davis, Micah Ballard, Kristin Prevallet, Jennifer Moxley, Anselm Berrigan, Drew Gardner, Peteris Cedrins, John Clarke, Joel Lewis, Michael Boughn, Joe Safdie, Tom Beckett, Tod Thilleman, Gabriel Gudding, Henry Gould, Susan M. Schultz, William Sylvester, Nada Gordon, Gary Sullivan, Mitch Highfill, Kimberley Lyons, Ivan Arguelles, Lee Ann Brown, Elizabeth Willis, Peter Gizzi, Rod Smith, K. Silem Mohammad, Hank Lazer, Edmund Berrigan, Alice Notley, Daniel Bouchard, Charles Potts, Alissa Quart,*

> *Jack Kimball, Karen Weiser, Kent Johnson/Jacques Debrot, Jim Behrle, and Philip Jenks.*
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> *c/o Stephen Ellis*
> *71 Elmwood Ave., apt. 15*
> *Burlington, VT 05401*
> [redacted]
>
> _____--
>
> _____
> *Learn.Laugh.Share. Reallivemoms is right place!*
> *http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us*

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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371. **Daniel Godston**
creative writing praxis/ T & W
Wed 15 Aug 2007

I agree with Stephen, Teachers & Writers Collaborative (www.twc.org) publishes an amazing range of texts for classroom use. Here are some of my favorites that I have used while working with young people on poetry writing projects:

"Third Mind: Creative Writing Through Visual Art," edited by Tonya Foster & Kristin Prevallet

"Sing the Sun Up: Creative Writing Ideas from African American Literature," edited by Lorenzo Thomas

"The Art of Science Writing," by Dale Worsley & Bernadette Mayer

"How To Make Poetry Comics," by Dave Morice

"Dr. Alphabet," by Dave Morice

"The Teachers & Writers Guide to William Carlos Williams"

"Old Faithful: 18 Writers Present Their Favorite Writing Assignments," edited by Christopher Edgar and Ron Padgett

"The Alphabet of the Trees: A Guide to Nature Writing," edited by Christian McEwen & Mark Statman

"The Grammar of Fantasy: An Introduction to the Art of Inventing Stories," by Gianni Rodari

"Poetry Everywhere: Teaching Poetry Writing in School and in the Community," by Jack Collom and Sheryl Noethe

"Tolstoy as Teacher," edited by Bob Blaisdell

"Secret Writing: Keys to the Mysteries of Reading and Writing," by Peter Sears

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Stephen Vincent
Sent: Wednesday, August 15, 2007 11:35 AM
To: [redacted]
Subject: Re: creative writing praxis/ T & W

Teachers & Writers Collaborative publishes a wealth of books with a wealth of experience from poets and novelists in their programs.
If you go to their website, they be a big list.
Some of books are appropriate no matter the age level.
Ron Padgett was the Publications editor and coordinator for a zillion years.

Institutionally and pedagogically I don't think T&W has ever proposed, instituted, exercised, or imposed a book of Pedalogical Standards for its writer employees. The good stuff just keeps coming up from 'the bottom' to be shared and variously worked with (even variously rejected) by writer teachers in the field. Such is I think is best!

Stephen V

Walking Theory (84 pages/ $12, Junction Press)
www.junctionpress.com

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372. Poetics List

"Starsdown: debut book from Jasper Bernes" [on behalf of Joshua Clover]

Wed 15 Aug 2007

Jasper Bernes' first book of poems, Starsdown, is now available from SPD (link below). It is a beautiful book, well-made, 96 pages (perfect bound, 4-color and offset printed). It is the first publication of the mysterious press in girum imus nocte et consumimur igni.

"Jasper Bernes' magnificent and multi-layered first book, Starsdown, emerges as a record of Los Angeles as its physical space collapses into specters and marks, where "the sky is a swimming pool" and the signs and stars keep switching places. Beneath the glittering surface of the last American city, this book animates the profusion of irreconcilable vernaculars and histories that the city's "pastel- washed meta-burglaries" have contrived to make disappear. An archaeology of futures past and futures to come, Starsdown improvises a poetry which stands finally as actual invention and possibility."

http://spdbooks.org/Details.asp?BookID=9781934639023

---

thank you very much,

Joshua Clover

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373. William James Austin

Re: This weekend: Redletter, Ginsberg's Spiritual Poetics, Cultural Society at Woodland Pattern

Wed 15 Aug 2007

Hello, David!? Just checked you out on You Tube.? Very cool, my friend.? Best, Bill

_____ AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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374. Dodie Bellamy

Back Room Anthology new from Clear Cut Press

Wed 15 Aug 2007

The Back Room: an anthology, edited by Matthew Stadler is out from Clear Cut Press. Celebrating two years of adventurous programming, Portland's back room talk series has now published a 500-page anthology of essays and art from past back room guests. The anthology collects original work, commissioned by the back room, from Randy Gragg, Wayne Koestenbaum, Lisa Robertson, John O'Brian, Stephanie Snyder, Barbara Verchot, Larry Rinder, Kevin Killian, Dodie Bellamy, Gore Vidal, Mary Gaitskill, and many others.

Available online at:

http://www.thebackroompdx.com/thebackroom_publications.html

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375. Fulcrum Annual

Poets Cliff Forshaw & Katia Kapovich: Harvard Square Reading Wed Aug 22

Thu 16 Aug 2007

Poets Cliff Forshaw (Hull, England) and Katia Kapovich (Cambridge, MA) will read from their current work.

Wednesday, August 22, 2007, 7:00pm
Pierre Menard Gallery (Harvard Square)
10 Arrow Street (up Arrow Street from Cafe Pamplona)
Cambridge, MA

Free and open to the public, with reception and signing.

Info [redacted], [redacted]

Cliff Forshaw lives in Hull, England, where he teaches at the university. He has been a Hawthornden Writing Fellow, winner of the Welsh Academy John Tripp Award, and Hydro-Tasmania International Writer-in-Residence at Hobart. His latest collection, Trans (The Collective Press, Wales, 2005) includes an updating of Ovid's Metamorphoses. He is working on a new book set in Tasmania and recently co-edited (with David Kennedy) Fulcrum's forthcoming supplement on Poetry and Myth.

Katia Kapovich hails from Soviet Moldova. Her membership in a samizdat dissident group precluded publication of her writing in the USSR. She worked on archeological digs, gauged petroleum tanks, smuggled sheepskins, then emigrated, settling in the US in 1992. The author of six Russian collections and one previous volume of English verse, Gogol in Rome (Salt, 2004), she lives in Boston and co-edits FULCRUM: an annual of poetry and aesthetics.

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376. Fulcrum Annual

Poet Philip Nikolayev's Library-of-Congress Interview Now Free Online

Thu 16 Aug 2007

Philip Nikolayev's recent interview on "The Poet and the Poem Show" out of the Library of Congress, which ran on Public Radio, is now listenable online:
http://www.loc.gov/poetry/poetpoem2.html
Nikolayev appears at the top of the list. For more information about him visit http://www.myspace.com/nikolayev -- and see your visit marked on a world map!

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377. steve d. dalachinsky

for elizabeth murray

Thu 16 Aug 2007

Subject: Fw: Re: the sign for elizabeth murray on her
> passing
> > > Date: Wed, 15 Aug 2007 01:06:28 -0400
> > >
> > > the sign - for elizabeth murray
> > >
> > >
> > > beautiful nite
> > > with the breeze at about maximum
> > > just before becoming a wind
> > > if it were winter
> > > it'd be freezing
> > >
> > > i lift my arms to catch the sunset
> > > schooner crosses its path circles
> > > crosses again
> > > stops momentarily

> > > basks/fixed
> > > i change glasses to see if i can make out
> > > the people on board
> > > lots of 'em
> > > once sunday became monday
> > > i felt that your pain might be stopped
> > > quickly by some-
> > > thing stronger than morphine
> > >
> > > sun's almost down
> > > breeze rustles my shirt sleeves
> > > becomes wind for an instant
> > > if this were winter.....
> > >
> > > sign becomes symbol becomes sign
> > > ice cream prayer & departed
> > > (shared experience: uprooted tree)
> > > wished i knew more than a dinner & a ride
> > > new puppy
> > > yes,
> > > this definitely has to be considered a wind
> > > right now
> > > already since last week the sun's been leaving us
> > > 1/2 hr. earlier
> > > drinking more water than usual / lapping sounds
> > > you've shed your skin ink
> > > hands the color of forms funny story books
> > > at last the warm dust has settled on the sparks of your
> > foundation
> > > damn bldings i'll never really get to see the entire
> sun
> > as
> > > it
> > > settles
> > > down
> > > the wind's become a breeze again
> > > distinction of usage of symbol language
> bubbles
> > >
> > > body stretching out on railng yawning -
> > > barbed with great suffering i whisper
> "don't

> > > jump"
> > >
> > > in my search for words i borrow from the book
> > > i'm leaning on
> > > a poet's trick so i've been told
> > > signbecomesymbolbecomesign again UFO!
> > > crossing the bottom of the bottom
> > > beautiful charms / aching heads /
meaningful jokes
> > > painted weather born from maps
> > > don't jump the concrete floorboards
> > > thump
> > > is there an echo out there?
> > >
> > > the sign on the pier says NO CASTING -
> > > as symbol this can mean no actors wanted here
> > > the sun for instance
> > > now at the bottom of the river
> > > gone to another place where it belongs
> > > the edges of the cloud crinkling up
> > > like the embered
> edges of a burning sheet
> > > of paper.
> > >
> > > steve dalachinsky hudson sunset 8/13/07
> > >
> > >
> > >

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378. **steve d. dalachinsky**
elizabeth murray praise day
Thu 16 Aug 2007

[redacted]
To: [redacted]
Date: Wed, 15 Aug 2007 00:06:08 EDT
Subject: Elizabeth Murray Praise Day Sat Aug 24, 4-7,

Dear Friends,

I am overwhelmed with the wonderfully supportive outpouring from all friends of Elizabeth’s and mine.

Thank you.

Please forgive my lack of individual responses at this time.

I want you to know a couple things: 1, she died peacefully at our place in the country, which she adored, on Sunday of rest, August 12 at 12 noon. Dakota, Sophie, Daisy and I were all there. Dakota's wife Lisanne, too, and Maureen our amazing health care worker, and Rima, our dear friend. The grandkids were upstairs watching a video, fine. Birds in breeze. Elizabeth just breathed gently into the day.

2, there will be a Praise Day at Bowery Poetry Club next Saturday, August 25 , will remember and yak and lie and kiss and dance, the usual. Please invite all friends.

3, the formal ceremony will be at MOMA in Nov.

Stay tuned,

and Love,

Bob

Bob Holman
Proprietor, Bowery Poetry Club
Visiting Professor of Writing, Columbia University
308 Bowery NY NY 10012 [redacted]
[redacted] www.bobholman.com

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379. **Ruth Lepson**
Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics
Thu 16 Aug 2007

---

yes, thank you, diane--cover awful but don't judge a book...tell us about the more, if you will.

On 8/14/07 9:26 AM, "Mary Kasimor" <[redacted]> wrote:

> *Yes, Diane, I was referring to the 1978 edition. I just picked it up and was re-amazed by the poems in there. I don't think that many women were writing like that then--with the breath/breadth of your writing. The writing is both so wild and so tender. It is a wonderful book.*
> *MaryDiane DiPrima <[redacted]> wrote:*
> *Thank you, Ruth and Barry and Mary. I have always believed the work finds its own way--anyone's work.*
>
> *Mary, you might want to know that the Loba now out with Penguin (horrible cover, by the way) is twice the length of the Wingbow Press edition ou are probably referring to (1978). It's Loba Books I & II. There's been more*

written since, but that's another story.

Diane

From: Mary Kasimor
Reply-To: UB Poetics discussion group

Date: Mon, 13 Aug 2007 17:16:10 -0700
To:

Subject: Re: VERSE vol. 24, n° 1-3 : French Poetr y & Poetics

Yes, I have the book, Loba, that I've had for almost 30 years. It cost $5 when
I bought it. I've kept it through all my moves--and those have been many.
Mary

Barry Schwabsky wrote:
Hear, hear.

Ruth Lepson wrote: Diane di Prma,

It's great to read yr posts since I have always thought you are a vastly underappreciated poet--of course many do love your poetry but still...

Good to have you with us,

Ruth L.

On 8/13/07 2:22 PM, "Diane DiPrima"
wrote:

Mark,

Thank you for asking that important question. For me, whether or not a book of translation is bilingual is a primary concern. Whether or not I know the language. Didn't that information used to be included more frequently than it is now? It's even left out of most reviews. One wants to know.

Diane di Prima

From: Andrew Zawacki
Reply-To: UB Poetics discussion group

Date: Mon, 13 Aug 2007 13:39:50 -0400

To:

Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics

Mark,

The French originals are not included, unfortunately; already at 350+ pages,
the
issue would have become prohibitively expensive to print and distribute.

Andrew

---- Original message ----
Date: Mon, 13 Aug 2007 11:12:47 -0400
From: Mark Weiss
Subject: Re: VERSE vol. 24, nÂ° 1-3 : French Poetry & Poetics
To: [redacted]

Andrew: Can I assume that the French originals of the poems are included?

Mark

At 10:24 AM 8/13/2007, you wrote:
VERSE announces the release of volume 24, numbers 1-3:

FRENCH POETRY & POETICS

coedited by Abigail Lang & Andrew Zawacki.

TEXTS by Pierre Alferi, Marie Borel, Oscarine
Bosquet, Olivier Cadiot, Suzanne
Doppelt, Caroline Dubois, FrÃfÂ©dÃfÂ©ric Forte, Dominique Fourcade, Jean FrÃfÂ©mon,
Michelle Grangaud, Emmanuel Hocquard, Philippe Jaccottet, Ian Monk, Anne Parian, Anne Portugal, Jacqueline Risset, Jacques Roubaud, Claude Royet-Journoud, SÃfÂ©bastien Smirou, Christophe Tarkos, & BÃfÂ©nÃfÂ©dicte Vilgrain.

INTERVIEWS with Dominique Fourcade & Claude Royet-Journoud.

ESSAYS by Craig Dworkin, Kevin Hart, & Jean-Jacques Poucel.

TRANSLATORS for the issue are Guy Bennett,
Judith Bishop, Beverley Bie Brahic,
Peter Consenstein, Jennifer Dick, Steve Evans, Micaela Kramer, Anna

Moschovakis, Jennifer Moxley, Sarah Riggs, Eleni
Sikelianos, Cole Swensen, Keith
Waldrop, Rosmarie Waldrop, Chet Wiener, & Andrew Zawacki.

BOOK REVIEWS:

Timothy Donnelly on StÃƒÂ©phane MallarmÃƒÂ©; Tom Thompson on Charles Baudelaire;
Michael Heller on Edmond JabÃƒÂ¨s; Ted Pearson on John Grosjean; Nathalie Stephens on BÃƒÂ©atrice Mousli; Rusty Morrison on Claude Royet-Journoud; Beverley Bie Brahic on Jacques Roubaud; Eduardo Cadava on Suzanne Doppelt;
Antoine CazÃƒÂ© on ValÃƒÂ¨re Novarina; Eleni Sikelianos on Olivier Cadiot;
Dawn-
Michelle Baude on Esther Tellermann; Peter Ramos on Anne-Marie Albiach; Judith Bishop on GÃƒÂ©rard MacÃƒÂ©; Laird Hunt on Serge Fauchereau; Chris McDermott on Jean FrÃƒÂ©mon; Kevin Craft on Claire Malroux; Andrea Stevens
on
Emmanuel Moses; Paul Kane on Yves Bonnefoy; Chad Davidson on Jacques RÃƒÂ©da;
Michael Fagenblat on Michel Deguy; Jacques Khalip on Jean-Michel Maulpoix;
Kristen Prevallet on ValÃƒÂ©rie-Catherine Richez,
Marie Borel, & Isabelle Garron;
Nicholas Manning on Marie Borel; & Marcella Durand on Pascalle Monnier & Jean-Michel Espitallier.

The triple issue will be launched in Paris in
late October. To order, please send
a check, payable to "Verse," to Andrew Zawacki; Department of English; University of Georgia; Athens, GA 30602. Price per copy: $15 / 10â,¬ / Ã‚Â£8.

Andrew Zawacki
DDepartment of English/ VERSE
University of Georgia
Athens, Georgia 30602
[redacted]

Andrew Zawacki
Department of English/ VERSE
University of Georgia
Athens, Georgia 30602

[redacted]

Got a little couch potato?
Check out fun summer activities for kids.

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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380. **ian davidson**
Harsh on You Tube
Thu 16 Aug 2007

Hello Everybody

I've put three short videos of poems from my sequence Harsh up on You Tube. The sound comes from work by Steven Lowe who worked on my readings of the poems, and is the best bit I think.

Still working on the mixed quality of the visuals. Having to save in unusual formats to get them down to you tube size.

Anyway, best way to find them seems to be to type 'ian davidson harsh' in the you tube search box. three videos will come up.

It's been a wet summer in Wales.

Ian

_____ The next generation of Hotmail is here! http://www.newhotmail.co.uk

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381. **CA Conrad**
Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"
Thu 16 Aug 2007

I promised that I would make this as public as possible. That PDF file of the Ceravolo chapbook "Fits of Dawn" as it turns out was made by someone who did not have permission from Rosemary Ceravolo, who is the literary executor to her late husband's work.

She wrote me an angry e-mail after finding out about this PDF.

She was convinced it was Joe Massey who had made the file, but I assured her it was not, and that neither of us have any idea who made it. And this is true, and my hope is that the person who DID make it finds out through this post somehow and has the sense to take it off their server before she finds them. The sooner the better, trust me on this one, she's not happy, and she's not messing around!

But she has, as you can imagine, asked us to no longer forward the PDF file to those requesting it. And since I've still been getting about half a dozen new requests each week since the initial FLOOD of requests, I've decided to agree to make the message from her public.

I'm very sad about this news. She wants us to refer to the website:
http://josephceravolo.com/
No disrespect to those who made this site, but it's awful.

But not as awful as living in a world of bookshelves empty of Ceravolo's poems. It makes no sense. So many of us Love his poems. So very many of us. What is all this protection about I wonder?

I'm sad about this because the experience of the PDF file with the help of Joe Massey has made it clear that there are HUNDREDS of us hungry poets! It's been great being in touch with so many of you over the "Fits of Dawn" PDF that none of us knew was, well, illegal.

But I encourage EVERYONE to march your asses over to your local library and ask the interlibrary loan department to order his books. You cannot, must not, ever be deprived of this amazing poetry!

LET'S HAVE THE CERAVOLO REVOLUTION ANYWAY! Hey, is anyone interested in helping me getting about a hundred of us together to sit on Rosemary Ceravolo's lawn and read his poems through a bullhorn until she agrees to put out a collected?

Suppose she doesn't have a lawn? We'll figure it out, don't worry. Life's too fucking short to worry. But not so short we can't imagine doing whatever we need to do to change things.

With an exhilaration of Love for the poems that never feels depleted,
CAConrad
http://PhillySound.blogspot.com

↑ **Index**

382. **Mairead Byrne**

Re: creative writing praxis/ T & W/program design

Thu 16 Aug 2007

Daniel, This is a terrific raft of books, thank you (which brings me to another problem: how to balance an insatiable appetite for books with real life constraints (one solution: cut out email)). I frequently use Ron Padgett's The Teachers & Writers Handbook of Poetic Forms, and will be using it this fall. And to all teaching creative writing within a department, Do you have pedagogies in common? I was very interested to read Ruth's post about the creative writing curriculum in the McGhee Division at NYU. To what extent is the improvisational pedagogy you use shared by other teachers? For example, is Improvisational Writing a course which various full-time/part-time teachers teach? (I also have another question, Ruth: what is the difference, in your program, between a studio and a workshop? I'm not talking about the preliminary writing workshops but say, the Poetry Studio and the Poetry Workshop? In what ways is it valuable to have the two terms? Do they relate to different pedagogies? Different levels?) Another aspect of this question of program pedagogy/pedagogies, Wystan -- I understand that in your department creative writing teachers team-teach. Is this something that happens at both undergraduate and graduate level? What's the rationale and reward, in your view? cris, I have a question for you too. I couldn't discern any clear shift in focus informing the Miami University 2003 overhaul of creative writing requirements. On the ground, what did that shift represent for students/teachers? Also, more to the point, your creative writing program is large compared to my situation; it's also very uniquely balanced with the literature program. They seem pretty much half-and-half in terms of student numbers. This seems very unusual to me, even to have a BA in creative writing is unusual, let alone one of comparable size to the BA in literature. Is there any split in the faculty of the Department of English along lit/creative writing lines? As you probably know (and D.G. Myers The Elephants Teach is great on this), there are longstanding tensions between creative writing and literature within English Departments (Myers' title derives from Roman Jakobson's contemptuous What next, will the elephants be teaching zoology, when he heard Nabokov was being considered for a chair of literature). Such tensions have been apparent to me in most departments I have had contact with, in some cases they've led to creative writing establishing an independent department, or leaving the English Dept -- along with all writing per se -- to become part of a Communications department. In an integrated department, there is often still a feeling of a ghetto, where creative writing teachers (often with an MFA as terminal degree) are not offered teaching in the PhD in literature programs. I feel this divide is much worse in Ireland, where creative

writing has been introduced to universities only in the last decade or so. I'm guessing this is not such a problem at Miami --your recent question about integrating the two BAs suggests a merger between equal partners, where both have much to gain. The product might seem, at face value, to be a traditional BA, but that can't be the outcome you imagine, right? What is your best case scenario? The move toward an integrated BA seems incredible: sort of a forward backward step ... it seems you're in a very interesting position there, I'd love to hear more about it. Mairead

>>> Daniel Godston <[redacted]> 08/15/07 6:21 PM >>>
I agree with Stephen, Teachers & Writers Collaborative (www.twc.org) publishes an amazing range of texts for classroom use. Here are some of my favorites that I have used while working with young people on poetry writing projects:

"Third Mind: Creative Writing Through Visual Art," edited by Tonya Foster & Kristin Prevallet

"Sing the Sun Up: Creative Writing Ideas from African American Literature," edited by Lorenzo Thomas

"The Art of Science Writing," by Dale Worsley & Bernadette Mayer

"How To Make Poetry Comics," by Dave Morice

"Dr. Alphabet," by Dave Morice

"The Teachers & Writers Guide to William Carlos Williams"

"Old Faithful: 18 Writers Present Their Favorite Writing Assignments," edited by Christopher Edgar and Ron Padgett

"The Alphabet of the Trees: A Guide to Nature Writing," edited by Christian McEwen & Mark Statman

"The Grammar of Fantasy: An Introduction to the Art of Inventing Stories," by Gianni Rodari

"Poetry Everywhere: Teaching Poetry Writing in School and in the Community," by Jack Collom and Sheryl Noethe

"Tolstoy as Teacher," edited by Bob Blaisdell

"Secret Writing: Keys to the Mysteries of Reading and Writing," by Peter Sears

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Stephen Vincent
Sent: Wednesday, August 15, 2007 11:35 AM

To: [redacted]
Subject: Re: creative writing praxis/ T & W

Teachers & Writers Collaborative publishes a wealth of books with a wealth of experience from poets and novelists in their programs.
If you go to their website, they be a big list.
Some of books are appropriate no matter the age level.
Ron Padgett was the Publications editor and coordinator for a zillion years.

Institutionally and pedagogically I don't think T&W has ever proposed, instituted, exercised, or imposed a book of Pedalogical Standards for its writer employees. The good stuff just keeps coming up from 'the bottom' to be shared and variously worked with (even variously rejected) by writer teachers in the field. Such is I think is best!

Stephen V

Walking Theory (84 pages/ $12, Junction Press)
www.junctionpress.com

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383. **Ruth Lepson**
Re: creative writing praxis
Thu 16 Aug 2007

Mayer's aren;t exers. in the usual sense but ways to shake people out of slumber & therefore terrific. Things like Write when you don;t feel like it, Write before falling asleep, Write at the same time every day.

On 8/15/07 9:26 AM, "J.P. Craig" <[redacted]> wrote:

> *I don't know if this fits, but there's the Palgrave Poetry and Pedagogy that came out recently. I've found it interesting. I'm going to be presenting with some friends from Iowa at the Midwest Writing Center Association conference this fall on using writing center techniques to teach creative writing. Specifically, we're trying to find and discuss alternative to the "workshop" model that we found lacking because, in my case, it was far too limiting on students' output, too product-oriented and normative.*
>
> *I'd really be interested in the lists you've generated so far, both of the helpful and unhelpful materials.*
>
> *Are these MA comps exams? Or is it some sort of certification exam aborning (as if an MA comps exam isn't, I suppose).*
>
> *I'm really interested in this primarily because I like teaching writing, and though I tend to be paid for teaching comp or ESL, I*

like encouraging and assisting young creative writers too. I'm also interested because my M.F.A. experience was unhelpful to my writing. I found the PhD in literature to be much more helpful to my writing, but then again I'm a sort of bookish person and not particularly successful as a professional poet.

I wonder if things like Bernadette Mayer's experiment or other lists of procedures could be considered as pedagogical theory for poets? Are books like Koch's Wishes Lies and Dreams, though aimed at children, be considered useful pedagogical theory for us (maybe too East Coast for your needs?). I guess this move may be a tired one, but it's still useful: I'm asking if this is an opportunity to broaden what we might consider a poetry pedagogy text. Does it overlap literature; can we include A Test of Poetry, How to Write, and so on?

On Aug 14, 2007, at 12:27 AM, Susan Webster Schultz wrote:

Increasingly, MA students at UH are asking to take exams in Creative Writing Pedagogy, and increasingly I'm being asked to be an examiner in this field. As to what that field might be, I'll perhaps know better after conducting a directed reading with 5 or so grad and undergrad students this coming semester. But my impression is that the "literature" on the subject is flimsy, east coast centered, mono-cultural, and generally speaking, pretty unhelpful.

I did find a decent introduction to the field here:

The Elephants Teach: Creative Writing Since 1880, by David G. Myers. I also like, as a tool, Hazel Smith's _The Writing Experiment_, though I confess I haven't yet used it to teach by.

But my strong sense is that there needs to me more and better writing on the subject, because if the lists I'm seeing are any indication, the field is pretty anemic.

aloha, Susan

who is watching:

http://www.goes.noaa.gov/ha2.html

JP Craig
http://jpcraig.blogspot.com/

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384. **Ruth Lepson**

Re: on hearing of the American soldiers refusing to return to America after Iraq

Thu 16 Aug 2007

I took the first Poetry Therapy course--awful--at Indiana U of Penna in Indiana Penna. One night at the bar on the main street my friend & I met some guys & when they found I was Jewish they sd, Wait right here don't go anywhere--& they got their only Jewish frat brother to come back to the bar w/ them & they sd, Guess what she is! They thought we shd go out. 'What's it like being Jewish?' they asked me.

On 8/15/07 10:30 AM, "CA Conrad" <[redacted]> wrote:

> *Donald HOLY SHIT, is this a conspiracy!? You talk about the Granite State Hardwood Coffin Factory being converted into homes for the elderly! About a year and a half ago I drove my friend Frank Sherlock and others out to where I grew up. More than anything I wanted to see the old coffin factory, The Boyertown Casket Factory, so I drove us out there, only to discover that IT WAS CONVERTED INTO AN OLD FOLKS HOME! It was so creepy, especially because*
> *it was late at night. And Frank said, "WHAT!? They're working in reverse now!"*
>
> *And for years my friends had heard the stories of the KKK running the town (it's all true, and they still do), and we went to the giant farmers market where the KKK sells its patches right out in the open. A few years ago the poet Marcella Durand gave a reading in Philadelphia the same week that she had relatives moving near to where I grew up. I told her about the KKK, and what it was like, and she acted like I was nuts, or making it up. Well, it didn't take long for her to find out on her own, and the next time I saw her she was horrified by the incredible racism, anti-Semitism and homophobia out there.*
>
> *My mother and I landed in that town when I was four, from a previous marriage, and I was kind of a wild kid. We had lived in her car for a little over half a year as vagrants, staying at churches, with hippy friends, The Salvation Army (where they literally make you sing hymns for your supper) before making it to Boyertown, and that town was owned and run by the Pennsylvania Dutch, a very serious, stoic bunch. The Conrad family, who literally adopted us, went about its business of trying to tame me, to no avail, thank god. But I remember riding my little bicycle up to the factory, and my aunt Darlene was carrying a very small coffin to the loading dock, and I asked her who that one was for. She never really liked me or my mother, and she yelled in her thick German accent, "HEADED FOR OKLAHOMA! SOME YOUNGSTER OUT THERE WHO DIDN'T KNOW HOW TO BEHAVE HIMSELF!" "What was*
> *his name?" "NEVER YOU MIND HIS NAME! GEET BACK TO THE HAUS CREEK!"*

*My
name is Craig, but they could only pronounce it as Creek. This whole thing cracks me up now of course, but at the time I remember always feeling like I had committed a crime, or something. HEHEHE!*

My best memories of that factory are when they would let us in at Halloween. My mother has a picture of me in a vampire costume with my arms folded over my chest in a coffin. Another of me sitting up in the coffin showing my fangs and claws. I think I liked the coffin factory a little too much. Oh, and then there's my first kiss believe it or not. Being queer in the paranoid KKK regions of rural Pennsylvania is no joke. But my boyfriend Jason and I knew that no one went near the factory at night. It was deserted, and the perfect spot. Experiencing first Love pressed against a coffin factory's walls seems all too appropriate. It sets the mood directly in alignment with a sudden and spastic notion of life being NOW, you know what I mean?

Oh, and I smoked a lot of dope behind that factory, and even tried to grow some pot back there once, but someone found it and cut it all down. Fucking bastards! HEHEHE! The poet Yuri Hospodar also grew up in this town, and also had family working there, something we discussed at a fever's pitch in Kevin Killian and Dodie Bellamy's apartment about six months ago, having not seen one another in person since high school. Yuri was a couple years ahead of me, editing the school magazine. We were both of course closeted for excellent reasons, such as not wanting to be murdered. But it was great to talk about these things with Yuri because I've been away so long that sometimes the brutality and paranoia of it all seems too dream-like to have really happened.

My cousin Jonas, also queer, and about 10 years older than me, knows better details of this than I do, but we have a cousin named David Conrad who used to be Dolly Conrad. And Dolly worked in the coffin factory when she decided to have the sex change, and remained working there after she came back David. David was not allowed to use the women's room, nor the men's room, and instead had to use a hole in the floor of the janitor's closet that went to the sewer. David was my hero for a long time, someone with guts who was threatened by the Klan and others, always an outsider, always ready to die in order to stay alive in the world the way he wanted to be. But later I found out that he went to jail for beating up his girlfriends, and then he became nothing more than just another asshole man in town.

Oh and Donald, it's weird too how different generations of army people react to one another. My grandfather fought in WW2, and was kind of full of himself. Actually he was a tyrant asshole. And as a little kid I recall my uncle Dennis being incapable of attending family functions from his post traumatic stress disorder from his time served in Vietnam. My grandfather called him a pussy, literally, more than once. And he even said that if he and his buddies had been in Vietnam that the war would have been won. What

> *a jerkoff.*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

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385. **amy king**
Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"
Thu 16 Aug 2007

The fly in the ointment:

How do you know that his widow isn't doing as Joe Ceravolo wished?

I'm thinking of the latest case with Elizabeth Bishop's "Edgar Allan Poe & the Juke-Box". If a poet doesn't want his or her "posthumous" work published, must he or she burn everything?

Is it okay to entrust original drafts et al to a friend or widow with specific instructions and hope for the best?

I just took a cursory look at the website; she seems to be making plans to show some of the unpublished work (as well as create a better site), so maybe camping on her lawn is not so urgent? Did she mention a projected date to you for these happenings?

"Exciting new plans are in progress for the new official home on the Web of Joseph Ceravolo's Poetry. Audio recordings of his readings and never before published poems will be made available to the public in the near future. Check back often as the Web site will be experiencing a complete redesign very soon."

Best,
Amy

http://www.amyking.org/blog

Thu, 16 Aug 2007 09:25:07 -0500
UB Poetics discussion group
From: CA Conrad
Subject: Dear Buffalo List,a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

I promised that I would make this as public as possible. That PDF file of the Ceravolo chapbook "Fits of Dawn" as it turns out was made by someone who did not have permission from Rosemary Ceravolo, who is the literary executor to her late husband's work.

She wrote me an angry e-mail after finding out about this PDF.

She was convinced it was Joe Massey who had made the file, but I assured her it was not, and that neither of us have any idea who made it. And this is true, and my hope is that the person who DID make it finds out through this post somehow and has the sense to take it off their server before she finds them. The sooner the better, trust me on this one, she's not happy, and she's not messing around!

But she has, as you can imagine, asked us to no longer forward the PDF file to those requesting it. And since I've still been getting about half a dozen new requests each week since the initial FLOOD of requests, I've decided to agree to make the message from her public.

I'm very sad about this news. She wants us to refer to the website:
http://josephceravolo.com/
No disrespect to those who made this site, but it's awful.

But not as awful as living in a world of bookshelves empty of Ceravolo's poems. It makes no sense. So many of us Love his poems. So very many of us. What is all this protection about I wonder?

I'm sad about this because the experience of the PDF file with the help of Joe Massey has made it clear that there are HUNDREDS of us hungry poets! It's been great being in touch with so many of you over the "Fits of Dawn" PDF that none of us knew was, well, illegal.

But I encourage EVERYONE to march your asses over to your local library and ask the interlibrary loan department to order his books. You cannot, must not, ever be deprived of this amazing poetry!

LET'S HAVE THE CERAVOLO REVOLUTION ANYWAY! Hey, is anyone interested in helping me getting about a hundred of us together to sit on Rosemary Ceravolo's lawn and read his poems through a bullhorn until she agrees to put out a collected?

Suppose she doesn't have a lawn? We'll figure it out, don't worry. Life's too fucking short to worry. But not so short we can't imagine doing whatever we need to do to change things.

With an exhilaration of Love for the poems that never feels depleted,
CAConrad
http://PhillySound.blogspot.com

Pinpoint customers who are looking for what you sell.

↑ Index

386. Peter Ciccariello
Meme self surge, cleaved
Thu 16 Aug 2007

Meme self surge,
cleaved<http://cgi7.com/peterimages/Meme-self-surge,-cleaved.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

387. Mark Weiss
Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"
Thu 16 Aug 2007

She may be doing exactly as he wished.

Let's broaden this a bit. I've dealt with a lot of descendants of poets. It's sometimes not a pretty picture. Many do an excellent job. Others know nothing about poetry or publishing and could care less, except, sometimes, about the stray dime. I've had distant cousins ask for outrageous sums of money for use of their relative's work, in effect making publication by anyone unlikely. The heir of one Cuban poet I would have dearly liked to include in my anthology asked for considerably more than the entire budget for the book. The nephew and heir of one important South American poet (who had barely met the deceased) when faced with a choice went for a small selected by a third-rate translator because the publisher offered 12 %. That book fell off the shelves with almiost no notice, but no one else can publish translations of thepoet for several years. Junction Press, my imprint, had offered 10%, staying in print basically forever, and a definitive, large collection with no restrictions as to other translations. There are heirs who don't answer queries, and one at least, of an important English-language Caribbean poet, who may or may not be sitting on a pile of unpublished work, but she wouldn't know because of the heroin.

The message is: don't leave this casual or by default. Write a will, appointing as executor(s) someone you trust, and spell out what you want done with the work and what the rights of the heirs are to be, presuming they're not the same person/people.. Be sure to ask your proposed executor beforehand whether she/he is willing to take on the job. Don't wait till you'r old to do this--one never knows.

And it doesn't hurt to have a lawyer look over the will and make suggestions. This costs, but presumably the cost will be the least of the expenses poetry has entailed for you.

A related issue. What should an executor or heir do if the writer instructs them (think Dickinson and Kafka) to destroy the work or suppress it forever? There are legal implications, but the moral implications are I think more important. I don't have an answer for this one. In the case of the overhyped posthumous Bishop, she might have been wise to specify the manner of permitted publication, say as a scholarly footnote rather than a collection of lost treasures. The heirs would probably have made less money, though.

Mark

At 11:39 AM 8/16/2007, you wrote:
>The fly in the ointment:
>
>How do you know that his widow isn't doing as Joe Ceravolo wished?
>
>I'm thinking of the latest case with Elizabeth Bishop's "Edgar Allan
>Poe & the Juke-Box". If a poet doesn't want his or her "posthumous"
>work published, must he or she burn everything?
>
>Is it okay to entrust original drafts et al to a friend or widow
>with specific instructions and hope for the best?
>
>
>I just took a cursory look at the website; she seems to be making
>plans to show some of the unpublished work (as well as create a
>better site), so maybe camping on her lawn is not so urgent? Did
>she mention a projected date to you for these happenings?
>
>"Exciting new plans are in progress for the new
>official home on the Web of Joseph Ceravolo's Poetry. Audio recordings
>of his readings and never before published poems will be made available
>to the public in the near future. Check back often as the Web site will
>be experiencing a complete redesign very soon."
>
>
>Best,
>Amy
>
>http://www.amyking.org/blog
>

>
>
>Thu, 16 Aug 2007 09:25:07 -0500
>UB Poetics discussion group
>From: CA Conrad
>Subject: Dear Buffalo List,a message from Rosemary Ceravolo on her
>husband Jospeh Ceravolo's "Fits of Dawn"
>
> I promised that I would make this as public as possible. That PDF file of
>the Ceravolo chapbook "Fits of Dawn" as it turns out was made by someone
who
>did not have permission from Rosemary Ceravolo, who is the literary executor
>to her late husband's work.
>
>She wrote me an angry e-mail after finding out about this PDF.
>
>She was convinced it was Joe Massey who had made the file, but I assured her
>it was not, and that neither of us have any idea who made it. And this is
>true, and my hope is that the person who DID make it finds out through this
>post somehow and has the sense to take it off their server before she finds
>them. The sooner the better, trust me on this one, she's not happy, and
>she's not messing around!
>
>But she has, as you can imagine, asked us to no longer forward the PDF file
>to those requesting it. And since I've still been getting about half a
>dozen new requests each week since the initial FLOOD of requests, I've
>decided to agree to make the message from her public.
>
>I'm very sad about this news. She wants us to refer to the website:
>http://josephceravolo.com/
>No disrespect to those who made this site, but it's awful.
>
>But not as awful as living in a world of bookshelves empty of Ceravolo's
>poems. It makes no sense. So many of us Love his poems. So very many of
>us. What is all this protection about I wonder?
>
>I'm sad about this because the experience of the PDF file with the help of
>Joe Massey has made it clear that there are HUNDREDS of us hungry poets!
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>PDF that none of us knew was, well, illegal.
>
>But I encourage EVERYONE to march your asses over to your local library

and
>ask the interlibrary loan department to order his books. You cannot, must
>not, ever be deprived of this amazing poetry!
>
>LET'S HAVE THE CERAVOLO REVOLUTION ANYWAY!
>Hey, is anyone interested in helping me getting about a hundred of us
>together to sit on Rosemary Ceravolo's lawn and read his poems through a
>bullhorn until she agrees to put out a collected?
>
>Suppose she doesn't have a lawn? We'll figure it out, don't worry. Life's
>too fucking short to worry. But not so short we can't imagine doing
>whatever we need to do to change things.
>
>With an exhilaration of Love for the poems that never feels depleted,
>CAConrad
>http://PhillySound.blogspot.com
>
>
>
>----------
>Pinpoint customers who are looking for what you sell.

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388. **Stephen Vincent**
Re: Meme self surge, cleaved
Thu 16 Aug 2007

Lovely to see the switch in tones/colors, Peter.
Like something has lifted, at least briefly, off the skull!

Stephen V
http://stephenvincent.net/blog/

> *Meme self surge,*
> *cleaved<http://cgi7.com/peterimages/Meme-self-surge,-cleaved.jpg>*
>
> *-- Peter Ciccariello*
> *http://invisiblenotes.blogspot.com/*

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389. **L Guevarra**
NEW BOOK: A Wall of Two
Thu 16 Aug 2007

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

A Wall of Two: Poems of Resistance and Suffering
from Kraków to Buchenwald and Beyond

Henia Karmel and Ilona Karmel were born to an affluent and distinguished family in Kraków. After the war, they both eventually emigrated to the United States, where they continued to write. Henia Karmel is author of _Marek and Lisa._ Ilona Karmel is author of _An Estate of Memory._ Fanny Howe is the author of, among other books, _On the Ground_, _Gone_ (UC Press), and _Selected Poems_ (UC Press), winner of the Commonwealth Club Gold Medal for poetry and The Lemore Marshall Poetry Prize from the Academy of American Poets. _Selected Poems_ was also one of the Village Voice's Best Books of the Year.

http://go.ucpress.edu/Karmel

"The book is a riveting read. The subject, of course, is very compelling and the poems move with great plainness, vividness, and force. The girls survived, though barely, because they were young and strong and because the German war machine needed their bodies. The book is artfully designed to convey the arc of their story from capture to freedom in 1946, and there is, as far as I know, nothing quite like it in the vast literature of the Holocaust. A unique and moving book, of historical significance, rendered into English by one of our most gifted American poets."-Robert Hass

Buchenwald survivors Ilona and Henia Karmel were 17 and 20 years old when they entered the Nazi labor camps from the Kraków ghetto. These remarkable poems were written during that time. The sisters wrote the poems on worksheets stolen

from the factories where they worked by day and
hid them in their clothing. During what she
thought were the last days of her life, Henia
entrusted the poems to a cousin who happened to
pass her in the forced march at the end of the
war. The cousin gave them to Henia's husband in
Kraków, who would not locate and reunite with his
wife for another six months.

Full information about the book, including the
table of contents, is available online:
http://go.ucpress.edu/Karmel

--
Lolita Guevarra
Electronic Marketing Coordinator
University of California Press
Tel. [redacted] | Fax [redacted]
[redacted]

↑ Index

390. Alan Sondheim

you

Thu 16 Aug 2007

---

you

they can see it in you.
most of them won't say anything, but they know.
they can tell what's happened.
there's something in you that seems different.
you can tell when you look at them.
they act differently to you.
they seem somehow different but you can't pin it down.

all of you know they're going to die.
they don't have to say anything, it's taken for granted.
it's a smell you can't get rid of, everyone smells it.
you don't know where it comes from, but it's there.
it's from them, you're almost certain, you're sure they're
dead, or almost dead, you know it's not from you, there's
something in their eyes.

> *sondheim has joined.*
>
> *sondheim: testing, what one is leaving,*

> *a footstep across this space, why you can erase it, absolutely!*
> *you wouldn't ever know, it would disappear like any other noise*

you can hear them behind you, but when you turn around, no one's there and you think, no one's ever been. you're following them down the street, there's something about them, you think to yourself, they bear watching

↑ Index

391. Mark Salerno
Looking For Contact Information For Christopher Sorrentino
Thu 16 Aug 2007

Colleagues:

I'd be grateful, if anyone has Chris's info.

Thanks.

Mark Salerno

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392. Ruth Danon
Re: creative writing praxis/ T & W/program design
Thu 16 Aug 2007

Hi all --

I'm responding to Mairead's questions concerning the McGhee program. The Foundations courses -- as well as all of the other courses -- are rotated among faculty members. I am full time and I have one full time colleague-- otherwise all faculty are part-time. Some of the people I have hired studied with me privately and learned the methodology that way. Others learned by team teaching with me or someone else familiar with the project. I've already hired one of our graduates to teach in the program. (She went on to an MFA at Warren Wilson.) I'm hoping to hire another of our graduates who got an MFA at Brown. Since Creative Writing and Expository Writing are joined at the hip in this program (and we like it that way) many of the methodologies of creative writing find their way to the expository writing classes. We have a reading series and I ask the expository writing faculty to bring their students to these events. This has worked well. Faculty teach both creative writing and expository writing and I try to spread the courses around in some fair way. We also run pedagogical sessions for faculty in addition to regular faculty meetings.

The studios and the workshops are different. The names are meaningful. The studios are half way between the pure improv of foundations (and foundations

presumes no genre) and the more standard workshop practice of the workshops. (I want students to be fully capable of functioning in graduate school workshop classes). In the studios the students do in class writing but not as much as in Foundations. Additionally they work on craft issues (studios are in Prose, Poetry and Performance and our students must take two out of three) and they read in the genre(s) they are being exposed to. In the workshops the students focus more on writing and revising work and they continue to read. The workshops are even more specialized (Poetry, Fiction, Non Fiction, Screenwriting, Playwriting). In the summer we offer a Special Topics course that allows us to enrich our offerings without having too many courses in a small program. Each summer we offer the Intensive. This year, our tenth annivers ary year, we are focusing attention on global writers -- i.e. writers who in one way or another touch more than American culture. So far we have Bei Dao and Peter Balakian coming and I am working on the fiction writer.

If anyone's interested in knowing more about any of this don't hesitate to backchannel or post a question for all to read.

As you might have guessed I love our program and love thinking about it.

Thank you, Mairead, for your quesitons.

Ruth

Ruth Danon,Master Teacher, Creative and Expository Writing,McGhee Division, New York University

----- Original Message -----
From: Mairead Byrne <[redacted]>
Date: Thursday, August 16, 2007 12:37 pm
Subject: Re: creative writing praxis/ T & W/program design
To: [redacted]

> *Daniel,*
> *This is a terrific raft of books, thank you (which brings me to another problem: how to balance an insatiable appetite for books with real life constraints (one solution: cut out email)). I frequently use Ron Padgett's The Teachers & Writers Handbook of Poetic Forms, and will be using it this fall.*
> *And to all teaching creative writing within a department,*
> *Do you have pedagogies in common? I was very interested to read Ruth's post about the creative writing curriculum in the McGhee Division at NYU. To what extent is the improvisational pedagogy you use shared by other teachers? For example, is Improvisational Writing a course which various full-time/part-time teachers teach? (I also have another question, Ruth: what is the difference, in your program, between a studio and a workshop? I'm not talking about the preliminary writing workshops but say, the Poetry Studio and the*

Poetry Workshop? In what ways is it valuable to have the two terms? Do they relate to different pedagogies? Different levels?)
Another aspect of this question of program pedagogy/pedagogies, Wystan -- I understand that in your department creative writing teachers team-teach. Is this something that happens at both undergraduate and graduate level? What's the rationale and reward, in your view?
cris, I have a question for you too. I couldn't discern any clear shift in focus informing the Miami University 2003 overhaul of creative writing requirements. On the ground, what did that shift represent for students/teachers? Also, more to the point, your creative writing program is large compared to my situation; it's also very uniquely balanced with the literature program. They seem pretty much half-and-half in terms of student numbers. This seems very unusual to me, even to have a BA in creative writing is unusual, let alone one of comparable size to the BA in literature. Is there any split in the faculty of the Department of English along lit/creative writing lines? As you probably know (and D.G. Myers The Elephants Teach is great on this), there are longstanding tensions between creative writing and literature within English Departments (Myers' title derives from Roman Jakobson's contemptuous What next, will the elephants be teaching zoology, when he heard Nabokov was being considered for a chair of literature). Such tensions have been apparent to me in most departments I have had contact with, in some cases they've led to creative writing establishing an independent department, or leaving the English Dept -- along with all writing per se -- to become part of a Communications department. In an integrated department, there is often still a feeling of a ghetto, where creative writing teachers (often with an MFA as terminal degree) are not offered teaching in the PhD in literature programs. I feel this divide is much worse in Ireland, where creative writing has been introduced to universities only in the last decade or so. I'm guessing this is not such a problem at Miami --your recent question about integrating the two BAs suggests a merger between equal partners, where both have much to gain. The product might seem, at face value, to be a traditional BA, but that can't be the outcome you imagine, right? What is your best case scenario? The move toward an integrated BA seems incredible: sort of a forward backward step ... it seems you're in a very interesting position there, I'd love to hear more about it.
Mairead

>>> Daniel Godston <[redacted]> 08/15/07 6:21 PM >>>
I agree with Stephen, Teachers & Writers Collaborative (www.twc.org) publishes an amazing range of texts for classroom use. Here are some of my
favorites that I have used while working with young people on poetry writing

projects:

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"Tolstoy as Teacher," edited by Bob Blaisdell

"Secret Writing: Keys to the Mysteries of Reading and Writing," by Peter Sears

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Stephen Vincent
Sent: Wednesday, August 15, 2007 11:35 AM
To: [redacted]
Subject: Re: creative writing praxis/ T & W

Teachers & Writers Collaborative publishes a wealth of books with a wealth of experience from poets and novelists in their programs.
If you go to their website, they be a big list.
Some of books are appropriate no matter the age level.

> *Ron Padgett was the Publications editor and coordinator for a zillion years.*
>
> *Institutionally and pedagogically I don't think T&W has ever proposed, instituted, exercised, or imposed a book of Pedalogical Standards for its writer employees. The good stuff just keeps coming up from 'the bottom' to be shared and variously worked with (even variously rejected) by writer teachers in the field. Such is I think is best!*
>
> *Stephen V*
>
> *Walking Theory (84 pages/ $12, Junction Press)*
> *www.junctionpress.com*

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393. **David A. Kirschenbaum**

Last Call: Advertise in Boog City 44*

Thu 16 Aug 2007

Please forward

Last Call to

Advertise in

Boog City 44

*Deadline

--Mon. Aug. 20-Ad copy to editor
--Wed. Aug. 23-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a

few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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394. **Stephen Vincent**
Re: creative writing praxis/ T & W/program design
Thu 16 Aug 2007

As I suggested in earlier post - reiterated here by Mairead - it's, at best, an often delicate relationship, if not hostile, between scholarly and creative practices. Obviously there are poets who have well established their authority as scholar-critics, and similarly, good scholars who write good poetry, and where are the two comfortable and respectful of the different practices. And where the two 'disciplines' feed each other, all the merrier, or, sometimes, the pedantic worstest. I suspect the knee jerk reaction of suspicion to poets who present papers as scholars at the MLA is part of the rankle, too. But, in my opinion, no need to have closure one way or the other. Proof be in the pudding.

Seems to me, one of the ways to neutralize the Creative Writing Academic Degrees equation of 'pedagogy' with 'imposition' of 'this is the way to pass the test in order to teach creative writing' is to challenge students to come up with their own creative strategies (exercises) for teaching writing, as well as reading poetry, and in a variety of contexts (the young, middle aged, impoverished or well-educated, ethnically diverse, the old, cancer survivors, etc.) Not in any way to negate the continuing value of exercises that have worked for other 'writers in the field', but to both encourage and look for creative writing students who have the imagination to come up with their own ways of working

imaginatively, intuitively, etc. with others. I think this should be part of the 'professional filter', anyway, if needs be.

The thought of Writing graduates going out and routinely repeating 'Approved Pedagogical Norms' for teaching Creative Writing, I suspect, is oppressive to most of us here. Writers who spark both work and delight in and out of the classroom is, at least, my idea of a good 'Norm.'

Stephen V
http://stephenvincent.net/blog/

> *Daniel,*
> *This is a terrific raft of books, thank you (which brings me to another problem: how to balance an insatiable appetite for books with real life constraints (one solution: cut out email)). I frequently use Ron Padgett's The Teachers & Writers Handbook of Poetic Forms, and will be using it this fall.*
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there is often still a feeling of a ghetto, where creative writing teachers (often with an MFA as terminal degree) are not offered teaching in the PhD in literature programs. I feel this divide is much worse in Ireland, where creative writing has been introduced to universities only in the last decade or so. I'm guessing this is not such a problem at Miami --your recent question about integrating the two BAs suggests a merger between equal partners, where both have much to gain. The product might seem, at face value, to be a traditional BA, but that can't be the outcome you imagine, right? What is your best case scenario? The move toward an integrated BA seems incredible: sort of a forward backward step ... it seems you're in a very interesting position there, I'd love to hear more about it.
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"Tolstoy as Teacher," edited by Bob Blaisdell

"Secret Writing: Keys to the Mysteries of Reading and Writing," by Peter

> *Sears*
>
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> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Stephen Vincent*
> *Sent: Wednesday, August 15, 2007 11:35 AM*
> *To: [redacted]*
> *Subject: Re: creative writing praxis/ T & W*
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>
> *Stephen V*
>
> *Walking Theory (84 pages/ $12, Junction Press)*
> *www.junctionpress.com*

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395. **Skip Fox**

Re: creative writing praxis/ T & W/program design

Thu 16 Aug 2007

Susan et al.,

My friend Jerry McGuire, the poet who established a CW Pedagogy component for MA & PhD creative writing graduate students at The Univ. of Louisiana at Lafayette, handed me lengthy bibliography that was compiled by Rebecca Brown, now Dr. Rebecca Brown. On it he marked the few he felt best. I'd be glad to send anyone the list, but it's approx. 3 1/2 single-spaced pages and only in paper form (so far), so can only type in those Jerry marked. He is very knowable about t4he field.

****

Under _Pedagogy_, he marked:

Bishop, Wendy, and Hans Ostrom, eds. _Colors of a Different Horse: Rethinking Creative Writing Theory and Pedagogy_. Urbana: Nat. Council of Teachers of English, 1994.

Misson, Ray. "What Are We Teaching in Creative Writing?" Keynote Address. AATE/ALEA Joint National Conference. Hobart: July, 2001. [errors in citation, publisher's name, book title]

Vanderslice, Stephanie. "The Power to Choose: The Case for the Concept-Based Multigenre Creative Writing Course." _New Writing: The International Journal for the Practice and Theory of Creative_ 1 (2004):15-21. [error in citation, title wrong]

****

Under _Process_, he marked:

Bernstein, Charles. "Revenge of the Poet-Critic, or The Parts Are Greater Than the Sum of the Whole." _My Way: Speeches and Poems_. Chicago: Chicago UP, 1999. 3-17.

Gardner, John. _The Art of Fiction_. New York: Vintage, 1983.

Hugo, Richard. _Triggering Town_. London: Norton, 1979.

****

Under _Interdisciplinary Studies_, he marked:

Berman, Jeffrey. _Diaries to an English Professor: Pain and Growth in the Classroom_. Amherst: U of Massachusetts P, 1994.

Lindauer, Martin. _Creativity Research Journal: Special Issue: Interdiscplinary, the Psychology of Art and Creativity_. New Jersey: Lea, 1998. [errors in citation, too strange to figure out]

****

(I am not responsible for the form of this bibliography.)

If anyone wants the entire list, send me your snail mail at [redacted]. Or maybe I can contact Rebecca and get an electron version to post.

Typing these in has made me curious about this material. I've been teaching CW at undergraduate and graduate levels, but have never read a word on it. Maybe I'll pick up a couple of these and see what they say.

(Susan, glad the hurricane weakened and missed. I hope that we on the Gulf Coast will fair as well with the whatever hurricanes we'll probably face. The season is just beginning to heat up.)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mairead Byrne
Sent: Thursday, August 16, 2007 9:35 AM
To: [redacted]
Subject: Re: creative writing praxis/ T & W/program design

Daniel, This is a terrific raft of books, thank you (which brings me to another problem: how to balance an insatiable appetite for books with real life constraints (one solution: cut out email)). I frequently use Ron Padgett's The Teachers & Writers Handbook of Poetic Forms, and will be using it this fall. And to all teaching creative writing within a department, Do you have pedagogies in common? I was very interested to read Ruth's post about the creative writing curriculum in the McGhee Division at NYU. To what extent is the improvisational pedagogy you use shared by other teachers? For example, is Improvisational Writing a course which various full-time/part-time teachers teach? (I also have another question, Ruth: what is the difference, in your program, between a studio and a workshop? I'm not talking about the preliminary writing workshops but say, the Poetry Studio and the Poetry Workshop? In what ways is it valuable to have the two terms? Do they relate to different pedagogies? Different levels?) Another aspect of this question of program pedagogy/pedagogies, Wystan -- I understand that in your department creative writing teachers team-teach. Is this something that happens at both undergraduate and graduate level? What's the rationale and reward, in your view? cris, I have a question for you too. I couldn't discern any clear shift in focus informing the Miami University 2003 overhaul of creative writing requirements. On the ground, what did that shift represent for students/teachers? Also, more to the point, your creative writing program is large compared to my situation; it's also very uniquely balanced with the literature program. They seem pretty much half-and-half in terms of student numbers. This seems very unusual to me, even to have a BA in creative writing is unusual, let alone one of comparable size to the BA in literature. Is there any split in the faculty of the Department of English along lit/creative writing lines? As you probably know (and D.G. Myers The Elephants Teach is great on this), there are longstanding tensions between creative writing and literature within English Departments (Myers' title derives from Roman Jakobson's contemptuous What next, will the elephants be teaching zoology, when he heard Nabokov was being considered for a chair of literature). Such tensions have been apparent to me in most departments I have had contact with, in some cases they've led to creative writing establishing an independent department, or leaving the English Dept -- along with all writing per se -- to become part of a Communications department. In an integrated department,

there is often still a feeling of a ghetto, where creative writing teachers (often with an MFA as terminal degree) are not offered teaching in the PhD in literature programs. I feel this divide is much worse in Ireland, where creative writing has been introduced to universities only in the last decade or so. I'm guessing this is not such a problem at Miami --your recent question about integrating the two BAs suggests a merger between equal partners, where both have much to gain. The product might seem, at face value, to be a traditional BA, but that can't be the outcome you imagine, right? What is your best case scenario? The move toward an integrated BA seems incredible: sort of a forward backward step ... it seems you're in a very interesting position there, I'd love to hear more about it. Mairead

>>> Daniel Godston <[redacted]> 08/15/07 6:21 PM >>>
I agree with Stephen, Teachers & Writers Collaborative (www.twc.org) publishes an amazing range of texts for classroom use. Here are some of my favorites that I have used while working with young people on poetry writing projects:

"Third Mind: Creative Writing Through Visual Art," edited by Tonya Foster & Kristin Prevallet

"Sing the Sun Up: Creative Writing Ideas from African American Literature," edited by Lorenzo Thomas

"The Art of Science Writing," by Dale Worsley & Bernadette Mayer

"How To Make Poetry Comics," by Dave Morice

"Dr. Alphabet," by Dave Morice

"The Teachers & Writers Guide to William Carlos Williams"

"Old Faithful: 18 Writers Present Their Favorite Writing Assignments," edited by Christopher Edgar and Ron Padgett

"The Alphabet of the Trees: A Guide to Nature Writing," edited by Christian McEwen & Mark Statman

"The Grammar of Fantasy: An Introduction to the Art of Inventing Stories," by Gianni Rodari

"Poetry Everywhere: Teaching Poetry Writing in School and in the Community," by Jack Collom and Sheryl Noethe

"Tolstoy as Teacher," edited by Bob Blaisdell

"Secret Writing: Keys to the Mysteries of Reading and Writing," by Peter Sears

-----Original Message-----
From: UB Poetics discussion group

[mailto:[redacted]]On Behalf Of Stephen Vincent
Sent: Wednesday, August 15, 2007 11:35 AM
To: [redacted]
Subject: Re: creative writing praxis/ T & W

Teachers & Writers Collaborative publishes a wealth of books with a wealth of experience from poets and novelists in their programs.
If you go to their website, they be a big list.
Some of books are appropriate no matter the age level.
Ron Padgett was the Publications editor and coordinator for a zillion years.

Institutionally and pedagogically I don't think T&W has ever proposed, instituted, exercised, or imposed a book of Pedalogical Standards for its writer employees. The good stuff just keeps coming up from 'the bottom' to be shared and variously worked with (even variously rejected) by writer teachers in the field. Such is I think is best!

Stephen V

Walking Theory (84 pages/ $12, Junction Press)
www.junctionpress.com

↑ Index

396. Thomas savage
Re: you
Thu 16 Aug 2007

You and I and them are the same.
  We don't know where we come from
  But it must be the same for us all.

Alan Sondheim <[redacted]> wrote:
  you

they can see it in you.
most of them won't say anything, but they know.
they can tell what's happened.
there's something in you that seems different.
you can tell when you look at them.
they act differently to you.
they seem somehow different but you can't pin it down.

all of you know they're going to die.
they don't have to say anything, it's taken for granted.
it's a smell you can't get rid of, everyone smells it.
you don't know where it comes from, but it's there.

it's from them, you're almost certain, you're sure they're dead, or almost dead, you know it's not from you, there's something in their eyes.

> *sondheim has joined.*
>
> *sondheim: testing, what one is leaving,*
>
> *a footstep across this space, why you can erase it, absolutely!*
> *you wouldn't ever know, it would disappear like any other noise*

you can hear them behind you, but when you turn around, no one's there and you think, no one's ever been. you're following them down the street, there's something about them, you think to yourself, they bear watching

---
Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

↑ Index

397. **Thomas savage**

Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

Thu 16 Aug 2007

I looked at the web site containing some of Ceravolo's poems. I could be wrong because I've never seen this poem before but the first poem appeared to be more than one poem without any indication of that. Am I wrong?

amy king <[redacted]> wrote: The fly in the ointment:

How do you know that his widow isn't doing as Joe Ceravolo wished?

I'm thinking of the latest case with Elizabeth Bishop's "Edgar Allan Poe & the Juke-Box". If a poet doesn't want his or her "posthumous" work published, must he or she burn everything?

Is it okay to entrust original drafts et al to a friend or widow with specific instructions and hope for the best?

I just took a cursory look at the website; she seems to be making plans to show some of the unpublished work (as well as create a better site), so maybe camping on her lawn is not so urgent? Did she mention a projected date to you for these happenings?

"Exciting new plans are in progress for the new official home on the Web of Joseph Ceravolo's Poetry. Audio recordings of his readings and never before published poems will be made available to the public in the near future. Check back often as the Web site will be experiencing a complete redesign very soon."

Best,
Amy

http://www.amyking.org/blog

Thu, 16 Aug 2007 09:25:07 -0500
UB Poetics discussion group
From: CA Conrad
Subject: Dear Buffalo List,a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

I promised that I would make this as public as possible. That PDF file of the Ceravolo chapbook "Fits of Dawn" as it turns out was made by someone who did not have permission from Rosemary Ceravolo, who is the literary executor to her late husband's work.

She wrote me an angry e-mail after finding out about this PDF.

She was convinced it was Joe Massey who had made the file, but I assured her it was not, and that neither of us have any idea who made it. And this is true, and my hope is that the person who DID make it finds out through this post somehow and has the sense to take it off their server before she finds them. The sooner the better, trust me on this one, she's not happy, and she's not messing around!

But she has, as you can imagine, asked us to no longer forward the PDF file to those requesting it. And since I've still been getting about half a dozen new requests each week since the initial FLOOD of requests, I've decided to agree to make the message from her public.

I'm very sad about this news. She wants us to refer to the website:
http://josephceravolo.com/
No disrespect to those who made this site, but it's awful.

But not as awful as living in a world of bookshelves empty of Ceravolo's poems. It makes no sense. So many of us Love his poems. So very many of us. What is all this protection about I wonder?

I'm sad about this because the experience of the PDF file with the help of Joe Massey has made it clear that there are HUNDREDS of us hungry poets! It's been great being in touch with so many of you over the "Fits of Dawn" PDF that none of us knew was, well, illegal.

But I encourage EVERYONE to march your asses over to your local library and ask the interlibrary loan department to order his books. You cannot, must not, ever be deprived of this amazing poetry!

LET'S HAVE THE CERAVOLO REVOLUTION ANYWAY! Hey, is anyone interested in helping me getting about a hundred of us together to sit on

Rosemary Ceravolo's lawn and read his poems through a bullhorn until she agrees to put out a collected?

Suppose she doesn't have a lawn? We'll figure it out, don't worry. Life's too fucking short to worry. But not so short we can't imagine doing whatever we need to do to change things.

With an exhilaration of Love for the poems that never feels depleted,
CAConrad
http://PhillySound.blogspot.com

Pinpoint customers who are looking for what you sell.

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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398. Alan Sondheim
Re: you
Thu 16 Aug 2007

---

or we are entirely different, know where we are from, utterly different, one from another

On Thu, 16 Aug 2007, Thomas savage wrote:

> *You and I and them are the same.*
> *We don't know where we come from*
> *But it must be the same for us all.*
>
> *Alan Sondheim <[redacted]> wrote:*
> *you*
>
> *they can see it in you.*
> *most of them won't say anything, but they know.*
> *they can tell what's happened.*
> *there's something in you that seems different.*
> *you can tell when you look at them.*
> *they act differently to you.*
> *they seem somehow different but you can't pin it down.*
>
> *all of you know they're going to die.*
> *they don't have to say anything, it's taken for granted.*
> *it's a smell you can't get rid of, everyone smells it.*
> *you don't know where it comes from, but it's there.*
> *it's from them, you're almost certain, you're sure they're*
> *dead, or almost dead, you know it's not from you, there's*
> *something in their eyes.*

> *sondheim has joined.*
>
> *sondheim: testing, what one is leaving,*
>
> *a footstep across this space, why you can erase it, absolutely!*
> *you wouldn't ever know, it would disappear like any other noise*
>
> *you can hear them behind you, but when you turn around, no one's*
> *there and you think, no one's ever been.*
> *you're following them down the street, there's something about*
> *them, you think to yourself, they bear watching*
>
> ---
> *Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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399. **steve d. dalachinsky**

sad to annoucne the passing of max roach this morning

Thu 16 Aug 2007

he was 83

how come i am not getting any poetics messages are there not any?

↑ Index

400. **ALDON L NIELSEN**

Re: sad to annoucne the passing of max roach this morning

Thu 16 Aug 2007

that news really hurts -- last time I saw him was on a stage at Howard University as he improvised along with poetry by Amiri Baraka -- Max Roach

moved really slowly on his way to the stage, so slowly that I was worried about him -- but once he was behind his drums, it was as if the years fell away and he was a joyful kid again --

>On Thu, 16 Aug 2007 14:35:11 -0400 "steve d. dalachinsky" <[redacted]> wrote:
>
> he was 83
>
>
>
> how come i am not getting any poetics messages are there not any?
>
>

<<

For God’s way is in them.
Tell them that the children who came from their bodies
Have come from so far away,
And from so much;
And that these children
Are going for so much
Of Hell and Heaven, dark and light—
That mothers can be as away from them
As lost lines in the early poetry of France.
Find the lost lines in
The writing that is your child, mothers
(Dear birds, tell them),
And you will not grieve;
You will stand up
In sweet universality.
You will be God’s mothers,
Not just your own.

–Eli Siegel

[more on Siegel - http://amyking.org/blog/?p=374]

From: Alan Sondheim
Subject: Re: you

or we are entirely different, know where we are from, utterly different, one from another

On Thu, 16 Aug 2007, Thomas savage wrote:

> *You and I and them are the same.*
> *We don't know where we come from*
> *But it must be the same for us all.*
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> *Alan Sondheim wrote:*
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> *they can see it in you.*
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> *you can tell when you look at them.*
> *they act differently to you.*
> *they seem somehow different but you can't pin it down.*
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> *all of you know they're going to die.*
> *they don't have to say anything, it's taken for granted.*
> *it's a smell you can't get rid of, everyone smells it.*

> *you don't know where it comes from, but it's there.*
> *it's from them, you're almost certain, you're sure they're*
> *dead, or almost dead, you know it's not from you, there's*
> *something in their eyes.*
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> *sondheim has joined.*
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> *sondheim: testing, what one is leaving,*
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> *a footstep across this space, why you can erase it, absolutely!*
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> *you can hear them behind you, but when you turn around, no one's*
> *there and you think, no one's ever been.*
> *you're following them down the street, there's something about*
> *them, you think to yourself, they bear watching*

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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402. **Maria Damon**
Re: sad to annoucne the passing of max roach this morning
Thu 16 Aug 2007

---

oh! the last of the great greats! saw him in calif, in MN, ...oh!

On 16 Aug 2007, ALDON L NIELSEN wrote:
> that news really hurts -- last time I saw him was on a stage at Howard
> University as he improvised along with poetry by Amiri Baraka -- Max Roach
> moved really slowly on his way to the stage, so slowly that I was worried
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>
> >On Thu, 16 Aug 2007 14:35:11 -0400 "steve d. dalachinsky"
> <[redacted]>
> wrote:
> >
> > he was 83
> >
> >
> >

> > how come i am not getting any poetics messages are there not any?
> >
> >
>
>
>
<<

oh! the last of the great greats! saw him in calif, in MN, ...oh!

On 16 Aug 2007, ALDON L NIELSEN wrote:
that news really hurts -- last time I saw him was on a stage at Howard University as he improvised along with poetry by Amiri Baraka -- Max Roach moved really slowly on his way to the stage, so slowly that I was worried about him -- but once he was behind his drums, it was as if the years fell away and he was a joyful kid again --

On Thu, 16 Aug 2007 14:35:11 -0400 "steve d. dalachinsky"
<[redacted]>
wrote:

he was 83

how come i am not getting any poetics messages are there not any?

*<<

404. **J.P. Craig**
Re: creative writing praxis
Thu 16 Aug 2007

Indeed that is the case. (That's the end of my reply to Ruth. The rest is addressed more generally.)

Stand back while I swat the flies off this poor dead horse.

This started with someone talking about Iowa in Hawai'i. That is: someone asked for a degree, a certification, and they got exams. Surprise. ACT and NCS are both based in Iowa City, really close to the Iowa Writer's Workshop. Some folks work in both places. (If you're wondering why I bring this up, I think you're on the right track. If you see my point, you're also on the right track.)

The question remains, and I mean this sincerely: can we consider such reminders and provocations pedagogical, as proper in a classroom? I do. I think such wholistic approaches, linking creation and critique (the left hand of creation) with daily life is one of the best ways to proceed individually. This may be quite different from the best way to proceed institutionally. It is easy to dismiss advice like "write at the same time every day," but research (which means someone with a license to make more licenses says so AND means that some someones have found it to be so) suggests that this really works.

I think taking seriously lists like Mayer's is to take our own egos, both personal and professional, a little less seriously and also to take risks, which is to take ourselves very seriously in deed. In a way I see participants in this thread recapping the argument between Duncan and Levertov over the value of his decision to attempt ballad forms, as he (perhaps condescendingly) said to Levertov to disrupt the sure course of his work. There's the secure course. And there's the productive course, which may be sure. Then there's the course that comes with a number, which may be sure, productive, or some combo.

What on earth is the value of criteria? They establish their own values. Evaluation becomes a value. The question is where that is located: in the institution, in the writer, reader, Rasula's wreader? I think Hejinian is really useful when she reminds us that a poem is an investment of energy and that both poet and reader gamble on the value of the outcome.

These are old, old arguments, known to even junior faculty. I prefer to stick with the verb end of it. Whatever gets material on the page or screen whatever, reading is generative. That's not the classroom, though I earn my bread there. But the classroom can make room for, if not contain, the idea that reading and writing is a practice measurable only on an ever-shifting scale.

In this way I ask if we can consider works like A Test of Poetry that is at best an odd manual of poetry production to be a legitimate manual of poetry production?

Okay so that's one response to the challenge of poetry pedagogy. Here's another: There are any number of schools, and we can't escape that. But must we begin by placing ourselves in this or that school self-consciously or can we attempt in some way to derange our experience toward the experience of our materials. Are our students materials in some sense? Should we allow our words to be as free as we'd have our students be? Or: here we are in our school; let us work.

A third response, with a post-test: maybe we should certify people as suitable teachers of poetry ONLY after their students have demonstrated something we recognize as success. For example, might we now and only now give Duncan a certification to teach, based on Palmer, Mackey, and some others? Or maybe we can give H.D. one for her work in producing a Howe? Or do we not offer certifications based on distance learning? ((Can we offer an certificate to an existent non-entity, to, for example, a pidgin?) safely buried)

An Exam.

Question One. Why isn't Bromige's "I Read This Someplace" different from Pound's first canto?

Question Two. Why should YOU give a damn?

Question Three. We are all liars. Our pants burn for love of it.

((To be less snotty, here's the Bromige:

I Read This Someplace

The lyre bird
amid the eucalyptus
listening for every sound he hears
to trip him into sound he makes.
He has no call or song
his own. He imitates. Each time
he utters something chances are
it is his soul that speaks.

On Aug 16, 2007, at 11:00 AM, Ruth Lepson wrote:

> *Mayer's aren;t exers. in the usual sense but ways to shake people out of*
> *slumber & therefore terrific. Things like Write when you don;t feel like it,*
> *Write before falling asleep, Write at the same time every day.*

On 8/15/07 9:26 AM, "J.P. Craig" <[redacted]> wrote:

I don't know if this fits, but there's the Palgrave Poetry and Pedagogy that came out recently. I've found it interesting. I'm going to be presenting with some friends from Iowa at the Midwest Writing Center Association conference this fall on using writing center techniques to teach creative writing. Specifically, we're trying to find and discuss alternative to the "workshop" model that we found lacking because, in my case, it was far too limiting on students' output, too product-oriented and normative.

I'd really be interested in the lists you've generated so far, both of the helpful and unhelpful materials.

Are these MA comps exams? Or is it some sort of certification exam aborning (as if an MA comps exam isn't, I suppose).

I'm really interested in this primarily because I like teaching writing, and though I tend to be paid for teaching comp or ESL, I like encouraging and assisting young creative writers too. I'm also interested because my M.F.A. experience was unhelpful to my writing. I found the PhD in literature to be much more helpful to my writing, but then again I'm a sort of bookish person and not particularly successful as a professional poet.

I wonder if things like Bernadette Mayer's experiment or other lists of procedures could be considered as pedagogical theory for poets? Are books like Koch's Wishes Lies and Dreams, though aimed at children, be considered useful pedagogical theory for us (maybe too East Coast for your needs?). I guess this move may be a tired one, but it's still useful: I'm asking if this is an opportunity to broaden what we might consider a poetry pedagogy text. Does it overlap literature; can we include A Test of Poetry, How to Write, and so on?

On Aug 14, 2007, at 12:27 AM, Susan Webster Schultz wrote:

Increasingly, MA students at UH are asking to take exams in Creative Writing Pedagogy, and increasingly I'm being asked to be an examiner in this field. As to what that field might be, I'll perhaps know better after conducting a directed reading with 5 or so grad and undergrad students this coming semester. But my impression is that the "literature" on the subject is flimsy, east coast centered, mono-cultural, and generally speaking, pretty unhelpful.

> *I did find a decent introduction to the field here:*
>
> *_The Elephants Teach: Creative Writing Since 1880_, by David G. Myers.*
> *I also like, as a tool, Hazel Smith's _The Writing Experiment_, though I confess I haven't yet used it to teach by.*
>
> *But my strong sense is that there needs to me more and better writing on the subject, because if the lists I'm seeing are any indication, the field is pretty anemic.*
>
> *aloha, Susan*
>
> *who is watching:*
>
> *http://www.goes.noaa.gov/ha2.html*
>
> *JP Craig*
> *http://jpcraig.blogspot.com/*

↑ Index

405. **Anny Ballardini**

Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

Thu 16 Aug 2007

Dear CA Conrad,

sorry you got into trouble. And thank you for the file I received some time ago and never thanked you for it.

On 8/16/07, CA Conrad <[redacted]> wrote:
>
> I promised that I would make this as public as possible. That PDF file of
> the Ceravolo chapbook "Fits of Dawn" as it turns out was made by someone
> who
> did not have permission from Rosemary Ceravolo, who is the literary
> executor
> to her late husband's work.
>
> She wrote me an angry e-mail after finding out about this PDF.
>
> She was convinced it was Joe Massey who had made the file, but I assured
> her
> it was not, and that neither of us have any idea who made it. And this is

> true, and my hope is that the person who DID make it finds out through
> this
> post somehow and has the sense to take it off their server before she
> finds
> them. The sooner the better, trust me on this one, she's not happy, and
> she's not messing around!
>
> But she has, as you can imagine, asked us to no longer forward the PDF
> file
> to those requesting it. And since I've still been getting about half a
> dozen new requests each week since the initial FLOOD of requests, I've
> decided to agree to make the message from her public.
>
> I'm very sad about this news. She wants us to refer to the website:
> http://josephceravolo.com/
> No disrespect to those who made this site, but it's awful.
>
> But not as awful as living in a world of bookshelves empty of Ceravolo's
> poems. It makes no sense. So many of us Love his poems. So very many of
> us. What is all this protection about I wonder?
>
> I'm sad about this because the experience of the PDF file with the help of
> Joe Massey has made it clear that there are HUNDREDS of us hungry poets!
> It's been great being in touch with so many of you over the "Fits of Dawn"
> PDF that none of us knew was, well, illegal.
>
> But I encourage EVERYONE to march your asses over to your local library
> and
> ask the interlibrary loan department to order his books. You cannot, must
> not, ever be deprived of this amazing poetry!
>
> LET'S HAVE THE CERAVOLO REVOLUTION ANYWAY!
> Hey, is anyone interested in helping me getting about a hundred of us
> together to sit on Rosemary Ceravolo's lawn and read his poems through a
> bullhorn until she agrees to put out a collected?
>
> Suppose she doesn't have a lawn? We'll figure it out, don't
> worry. Life's
> too fucking short to worry. But not so short we can't imagine doing
> whatever we need to do to change things.
>
> With an exhilaration of Love for the poems that never feels depleted,

> CAConrad
> http://PhillySound.blogspot.com
>

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406. **Skip Fox**
Re: creative writing praxis
Thu 16 Aug 2007

Both Paul Nelson and Mairead Byrne were interested in the entire bibliography so I wrote Rebecca and she promptly sent it. I hope it comes through as the rest of this post (it's imported from a Word file). You'll probably have to allow for the lose of italics and breaks at the end of long lines. Is there a better way to do this?

Here is the original bibliography that Rebecca Brown compiled (and was nice to so promptly send me) with (she told me) Dan Sargeant and the help of Joy Whitehall.

She asks me to say that she knows it's a bit dated and has incomplete bibliographical information at times.

All I've done is to put double asterisks (**) before the ones poet and professor Jerry McGuire recommended.

(It would be great if someone would compile the recommendations from all the replies to Susan's praxis query. Of course, if that someone was an annotated bibliographer, a text might result which would be of great use to anyone teaching the teaching of creative writing as well as those teaching it.)

Creative Writing Pedagogy Reading List

Pedagogy
Amato, Joe, and Kassia Fleisher. "Reforming Creative Writing Pedagogy: History as
Knowledge, Knowledge as Activism." Electronic Book Review. 12 (2001) http://www.electronicbookreview.com/pedagogy/amato.htm.

Annas, Pamela J. "Silences: Feminist Language Research and the Teaching of Writing." Teaching Writing: Pedagogy, Gender and Equity. Ed. Cynthia Greenwood and Gillian R. Overing. Albany: State U of New York Press, 1987. 3-18.

Bishop, Wendy and Hans Ostrom, Eds. Colors of a Different Horse: Rethinking
Creative Writing Theory and Pedagogy. Urbana: National Council of Teachers

of
English, 1994.

Bishop, Wendy, ed. Elements of Alternate Style: essays on writing and revision.
Portsmouth: Boynton/Cook Publishers, 1997.

Bishop, Wendy. Released into Language: Options for Teaching Creative Writing.
Urbana: National Council of Teachers of English, 1990.

Bishop, Wendy. "Teaching Undergraduate Creative Writing: Myths, Mentors, and
Metaphors." Journal of Teaching Writing 7 (1988): 83-102.

Bridwell-Bowles, Lillian. "Discourse and Diversity: Experimental Writing within the
Academy." College Composition and Communication 43 (1992): 349-368.

Caywood, Cynthia L and Gilliam R. Overing, eds. Teaching Writing: Pedagogy, Gender,
and Equity. New York: State U of New York P, 1986.

Dawson, Paul. "Towards a New Poetics in Creative Writing Pedagogy." Text 7 (2001)
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Journals, etc.
-AWP
-New Writings

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407. sandra de 1913
GO NORTH + Seismosis
Thu 16 Aug 2007

GO NORTH
A SPACE for CONTEMPORARY ART
469 Main St., Beacon, NY 12508
[redacted]
www.gonorthgallery.blogspot.com

FOR IMMEDIATE RELEASE

Drafting a Common (Abstract) Language: Seismosis as Conversation

Saturday, August 18th, 2PM @ GO NORTH GALLERY

Go North is please to present "Drafting a Common (Abstract) Language: Seismosis as Conversation". Co-authors of the book Seismosis (1913 Press, 2006), John Keene and Christopher Stackhouse will explore the process and practice of conversation across and through distinctive generic lines--visual art

and literature--by discussing and reading poems from and selected texts related to this collaborative project. Issues they hope to touch upon include the question of formal and thematic abstraction in specific genres, its relation to questions of race, identification, and authorial agency and autonomy, and the problematics of interpretation. How can the artist and poet speak to each other, and are there languages other than the ones they enact through which to enter their conversation?

"Drafting a Common (Abstract) Language: Seismosis as Conversation" is organized in conjunction with "Out of Line" an exhibition of work by 11 artists who use line as an expressive, formal, or conceptual element within traditional and non-traditional mediums. The show will be on view from August 4 to August 26, 2007. Copies of Seismosis will be available for purchase in the gallery.

Participating artists in "Out of Line" include: Elizabeth Beckman, Thomas Egan, Pamela Hardenburg, Erica Hauser, Kit Keith, Adam Menzies, Jon Patrick Murphy, Christopher Stackhouse, James Walsh, Eleanor White and Mike White.

Founded in September 2006 by artists Karlos Carcamo and Gregory Slick, Go North's mission is to exhibit and promote art by local, national, and international artists. Its focus is contemporary art that is dedicated to exploring cutting-edge cultural and artistic issues by pushing the boundaries of traditional media. The gallery gives artists the opportunity to expand and explore new dimensions in their work while providing an important cultural resource to the growing arts community of Beacon, New York.

Gallery hours: Saturday and Sunday 12 - 6 PM, Friday by appointment.

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http://journal1913.org/seismosis.html
http://www.journal1913.org
http://www.1913press.org

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408. **Anny Ballardini**
Re: creative writing praxis
Thu 16 Aug 2007

---

wow
congratulations to Rebecca B., and Dan S., and Joy W., and thanks to Skip.

How was it?
Had I only eternity...

On 8/16/07, Skip Fox <[redacted]> wrote:
>

> Both Paul Nelson and Mairead Byrne were interested in the entire
> bibliography so I wrote Rebecca and she promptly sent it. I hope it comes
> through as the rest of this post (it's imported from a Word file). You'll
> probably have to allow for the lose of italics and breaks at the end of
> long
> lines. Is there a better way to do this?
>
> Here is the original bibliography that Rebecca Brown compiled (and was
> nice
> to so promptly send me) with (she told me) Dan Sargeant and the help of
> Joy
> Whitehall.
>
> She asks me to say that she knows it's a bit dated and has incomplete
> bibliographical information at times.
>
> All I've done is to put double asterisks (**) before the ones poet and
> professor Jerry McGuire recommended.
>
> (It would be great if someone would compile the recommendations from all
> the
> replies to Susan's praxis query. Of course, if that someone was an
> annotated
> bibliographer, a text might result which would be of great use to anyone
> teaching the teaching of creative writing as well as those teaching it.)
>
>
>
> Creative Writing Pedagogy Reading List
>
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> Knowledge, Knowledge as Activism." Electronic Book Review. 12 (2001)
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>
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409. Michael Hoerman
Bob
Thu 16 Aug 2007

Published a poem by Bob about Elizabeth in August 1997, a haiku with unsentimental lines about a cab ride to city hall to marry Liz.

Bob, my condolences to you and yours.

↑ Index

410. Dillon Westbrook
Re: sad to annoucne the passing of max roach this morning
Thu 16 Aug 2007

I always seem to get the good and the bad news first from poetics list. There goes a grand master, long may he live.

There's great footage of Max playing in several phases of his career here: http://www.drummerworld.com/drummers/Max_Roach.html which I will probably cry watching again right now...

On Aug 16, 2007, at 11:35 AM, steve d. dalachinsky wrote:

> *he was 83*
>
> *how come i am not getting any poetics messages are there not any?*

↑ Index

411. Stephen Vincent
"Tings Dey Happen " New Niger Delta Oil Play
Thu 16 Aug 2007

If you are in New York City, traveling or have friends there, I want to urge/encourage folks to see, Things Dey Happen, Daniel Hoyle's one person performance piece that explores the characters, craziness and politics of Oil in Nigeria's delta region. Hoyle - who lived in Port Harcourt and traveled extensively among the villages, the refineries and drilling sites - is

extraordinary in his capacity to mime and enact the voices of Nigerian rebels, villagers, oil rig workers, Refinery community relation liaisons, and U.S Embassy reps. The piece can be hilarious, but the vision way dark, gratefully with heart.

Things Dey Happen ran for six months to full houses here at The Marsh in San Francisco.

The good NY Times Review is here.
> http://theater2.nytimes.com/2007/08/10/theater/reviews/10ting.html?ref=theat
At The Culture Project - I am sure the reservation details can be found on the web.

Stephen V
http://stephenvincent.net/blog/
Recent entries:
Oak Haptic - Ashland, Oregon
Mom - ³Everything is broken²
You can buy a Frida Kahlo Skateboard!

↑ Index

412. Jim Andrews
Disarming the teaching of history in Israel and Palestine
Fri 17 Aug 2007

As some of you may recall, vispo.com hosts the Web site of PRIME, the Peace Research Institute in the Middle East. PRIME is mainly run by Dan Bar-On, an Israeli scholar, and Sammi Adwan, a Palestinian scholar.

There are two new documents on the Web site you may find of interest.

LEARNING EACH OTHER'S HISTORICAL NARRATIVE
http://vispo.com/PRIME/leohn1.pdf This is a preliminary translation into English of a document developed by Israeli and Palestinian High school teachers that presents to grade 9 and 10 students in Israel and Palestine something of the historical narrative of the 'other side'. This project is an attempt to "disarm the teaching of history". There are articles about this project at http://vispo.com/PRIME/patience.htm (a copy of a USA Today article) and at http://vispo.com/PRIME/herzog.htm (a copy of an article from the Globe and Mail). This PRIME project was awarded the inaugual Goldberg IIE prize for peace-building in the middle east (see http://vispo.com/PRIME/goldbergprize.htm).

THE PRIME SHARED HISTORY PROJECT
Peace-Building Project Under Fire

http://vispo.com/PRIME/iram192.pdf
This is an article by Dan Bar-On and Sami Adwan concerning the background and some of the research concerning the 'Learning Each Other's Historical Narrative' project.

ja
http://vispo.com

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413. Alan Sondheim
crystal
Fri 17 Aug 2007

---

crystal

http://www.asondheim.org/cradio1.mp3
http://www.asondheim.org/cradio1noiseplus.mp3
http://www.asondheim.org/cradio1noiseminus.mp3
http://www.asondheim.org/cradio4hissplus.mp3
http://www.asondheim.org/cradio4hissminus.mp3
http://www.asondheim.org/cradio2mov.mp3
http://www.asondheim.org/cradio3hissminus.mp3
http://www.asondheim.org/cradio3hissplus.mp3
http://www.asondheim.org/cradiodirecthissminus.mp3

cradio1 = crystal radio reception normal; noise only; signal only
cradio2 = manipulated signal bringing out subtextuals
cradio3 = hiss only; signal only
cradio4 = signal only; hiss only
cradiodirect = signal only

recorded from 1912+ loose coupler in combination with parallel diodes and variocoupler (in series with ground): the loose coupler has connections only to the primary - the secondary is passive/tuning. the variocoupler (two spherical coils, one within another) tunes by revolving the inner coil. the antenna is a dipole, one length around 20', the other 100+' after passing through a coil. the variocoupler and long antenna are from 1920+/1. the diodes are modern (the crystal is problematic). there are no capacitors/condensers or resistors. the output goes to a low impedance active speaker set with all but the cradiodirect; the recording is through the speakers using an olympus voice recorder (which easily covers the audio frequency of the radio). the direct connection results in hum for the most part. the usual connection for the radio is a pair of 1918 high impedance western electric earphone, but these proved inadequate for recording.

the signals were processed in Cool Edit Pro, using hiss and noise reduc- tion as well as amplitude normalization and hard limiting. the recording was done around 12:30 a.m. here in brooklyn. i searched for station pile- ups as well as 'gaps' between signals which were then amplified. the radio had broad tuning - the five coils tuned broadly but surprisingly well. i'm now waiting for a very large coil to see if vlf or anomalous signals may be received; i'm also looking forward to recording lightning and other sounds during thunderstorms. in its current configuration the radio pulls in around 20 stations all over the a.m. band; there are hints of low frequency beacons, but nothing certain.

tuning is done with a variety of methods in combination - the primary coil of the loose coupler has a single slider; the secondary coil move within the primary coil; the variocoupler rotor can be turned; and the vario- coupler, large antenna coil, and loose coupler can all be moved in rela- tion to each other. if the secondary coil is directly connected, it can be tapped at various points. only the slider changes stations 'drastically' the variocoupler and sliding secondary loosely isolate stations. unlike a modern radio with a single 'action,' this radio (and other sets) require a skein-like approach to tuning; everything modifies everything else, and everything is brought into resonance by sliding, stepping, rotating, and so forth.

theoretically, i want to explore notions of 'tending' equipment, adjusting and re-adjusting, as well as thinking of this kind of technology as rela- ted in a different way to earth (not only to grounding, but to notions of soil, geology - there's something of heidegger in the background). they are raw agents of 'earth-fields,' free atmospheric energy, world-static. at one point, years ago, i wrote about the 'spectral mother' of short-wave listening; the idea applies here as well - one listens to universal chora.

the recordings are hopefully sufficiently different to be of interest. the subtextuals (for lack of a better word) are difficult to hear but fascinating; some are clearly from 60 hz power grid stuff, but there are others, which i hope to somehow amplify in the future, that seems unusual. and then there's tapping the energy, running leds, future-cars and rumors as lightning conductors...

↑ Index

414. mIEKAL aND
Solved: The mystery of the 'Poe toaster'
Fri 17 Aug 2007

Solved: The mystery of the 'Poe toaster'

Aging historian claims to have created legend of the shadowy grave visitor

WILEY HALL

Associated Press

August 16, 2007 at 5:09 AM EDT

http://www.theglobeandmail.com/servlet/story/RTGAM.20070816.wpoe16/BNStory/Entertainment/home

BALTIMORE — The legend was almost too good to be true.

For decades, a mysterious figure dressed in black, his features cloaked by a wide-brimmed hat and scarf, crept into a Baltimore churchyard to lay three roses and a bottle of cognac at the grave of Edgar Allan Poe.

Now, a man in his 90s who led the fight to preserve the historic site says the visitor was his creation.

"We did it, myself and my tour guides," said Sam Porpora. "It was a promotional idea. We made it up, never dreaming it would go worldwide."

Mr. Porpora is an energetic, dapper fellow in a newsboy cap and a checked suit with a bolo tie. He's got a twinkle in his eye and a mischievous smile, and he tells his tale in the rhythms of a natural- born storyteller.

No one has ever claimed ownership of the legend. So why is he coming forward now?

"I really can't tell you," he said. "I'm doing it because of my love for the story."

Mr. Porpora's belief that he resurrected the international fame of Poe, that master of mystery and melancholia, is questioned by some Poe scholars. But they do credit Mr. Porpora, a former advertising executive, with rescuing the cemetery at the former Westminster Presbyterian Church, now called Westminster Hall, where the writer is buried.

"I don't know what to say," said Jeff Jerome, curator of the nearby Poe House, who has nurtured for years the legend of the so-called Poe Toaster. Confronted with Mr. Porpora's assertion that the whole thing is a hoax, Mr. Jerome reacted like a man who's been punched in the stomach by his beloved grandfather. He's sad. He feels betrayed. But he's reluctant to punch back. "To say the toaster is a promotional hoax, well, all I can say is that's just not so."

Could it be, to quote Poe, that "all that we see or seem is but a dream within a dream?"

Mr. Porpora's story begins in the late 1960s. He'd just been made historian of the church, built in 1852 at Fayette and Greene Streets. There were fewer than 60 congregants and Mr. Porpora, in his 60s, was one of the youngest. The overgrown cemetery was a favourite of drunken derelicts.

The site needed money and publicity, Mr. Porpora recalled. That, he said, is when the idea of the Poe toaster came to him. The story, as Mr. Porpora told it to a local reporter then, was that the tribute had been laid at the grave on Poe's Jan. 19 birthday every year since 1949. Three roses - one for Poe, one for his wife and one for his mother-in-law - and a bottle of cognac were placed there, because Poe loved the stuff even though he couldn't afford to drink it unless someone else was buying.

The romantic image of the mysterious man in black caught the fancy of Poe fans and a tradition grew. Poe wrote such horror classics as The Fall of the House of Usher, The Pit and the Pendulum, The Masque of the Red Death and The Raven.

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Members of the E. A. Poe Society insist they recall members of the old congregation - all now dead - talking about the Poe toaster before Mr. Porpora says he made it up. Stories since the 1970s refer to older newspaper accounts about the visitor. Mr. Jerome found a 1950 newspaper clipping that mentions "an anonymous citizen who creeps in annually to place an empty bottle (of excellent label)" against the gravestone.

Mr. Porpora's account isn't consistent. He said in an interview with a reporter in 1967 that he invented the stranger, but the story to which he refers appeared in 1976. Shortly afterward, the vigils and the yearly chronicles of the stranger's visits began. During the same interview, Mr. Porpora said both that he made the story up and that one of his tour guides went through a pantomime of dressing up, sneaking into the cemetery and laying the tribute on the grave.

Mr. Porpora acknowledges that someone has since "become" the Poe toaster.

Mr. Jerome said the vigils wil

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415. **Betsy Andrews**
seeking apartment in Philly
Fri 17 Aug 2007

Hey, poets.

My girlfriend Jeanne Baron is moving to Philly from Portland, ME to produce a radio show called Justice Talking. She'll be in Philly 4 nights a week. She's looking for a share, sublet, her own lease, whatever somewhere in the city.

Any leads? Good realtors? Friends who need great roommate? Please backchannel me. Thanks much, Betsy

---
Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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416. Jennifer Karmin
8/22: Danny's Reading Series 6th anniversary
Fri 17 Aug 2007

The Danny's Reading Series
6th Anniversary
Wednesday, August 22nd
7:30PM

with Robyn Schiff
Mark Tardi
Chuck Stebelton
Jennifer Karmin

Danny's Tavern is located at 1951 W. Dickens, Chicago, IL
free admission, 21+, please bring ID

The Danny's Reading Series Celebrates its sixth anniversary by featuring four poets recently published in The City Visible: Chicago Poetry for the New Century. This new anthology, published by local press Cracked Slab Books, brings together a sampling of some of the best poets working in Chicago and the surrounding region. The press was founded by poets William Allegrezza and Raymond Bianchi to provide an outlet for experimental poetry and poetics in its various forms. Books will be for sale at the event. http://crackedslabbooks.com

Robyn Schiff's first book, Worth, was published by the University of Iowa Press, Kuhl House Poets series and her second collection is forthcoming in the fall of 2008 from the same press. She lives in Chicago with her husband the poet Nick Twemlow, and is a visiting

assistant professor of English at Northwestern University. Robyn is editor-at-large of the The Canary, and is also an editor of the new press Canarium Books, which will release its first titles in 2008.

Mark Tardi is from Chicago, and grew up a scant mile from Midway Airport. His first book, Euclid Shudders, was a finalist for the National Poetry Series and was published by Litmus Press. He has served as an editor at Dalkey Archive Press, and currently is on the editorial board of the literary journal Aufgabe.

Chuck Stebelton is the author of Flags and Banners (Bronze Skull, 2007); Precious, an Answer Tag chapbook; and Circulation Flowers (Tougher Disguises, 2005). He works as Literary Program Manager at Woodland Pattern Book Center, a non-profit arts organization in Milwaukee.

Jennifer Karmin is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan. She curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet in-Residence for the Chicago Public Schools. During 2007-08, she will be a guest writer in Kenya with the Summer Literary Seminars and in California with the Djerassi Program. Recent publications include MoonLit, Bird Dog, Milk Magazine, and Growing Up Girl: An Anthology of Voices from Marginalized Spaces.

Upcoming readings:
http://www.noslander.com/dannys.html

*September 19th
7:30PM
Joyelle McSweeney (author of The Commandrine and Other Poems and The Red Bird, both from Fence, as well as Nylund, the Sarcographer, a baroque noir novella

forthcoming from Tarpaulin Sky Press in Fall 2007, and
Flet, a sci-fi novel slated for release by Fence in
2008.) plus Johannes Göransson (Action Books) and Greg
Purcell (original Danny's founder & co-host!)

*October 10th
7:30PM
Danielle Dutton (Attempts at Life)
Deb Olin Unferth (Minor Robberies)

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417. j. kuszai
...tor'cha... a novel by Todd Craig, new from Factory School
Fri 17 Aug 2007

...tor'cha...

a novel by Todd Craig

PS3577
Factory School, 2007

5.5 x 7.5, 184 Pages
ISBN: 978-1-60001-985-2
MSRP: $18.00 (available in September from SPD)
Direct from Factory School: $14.00

ORDER DIRECT FROM FACTORY SCHOOL THROUGH LABOR DAY FOR $10 incl. shipping. For more information, please write to me directly.

ABOUT ...tor'cha...

Set in the streets of New York City, ...tor’cha... follows three brothers as they try to live according to irreconcilable secular and spiritual dictates. Emil (eM), a stick-up kid turned musician; Damon, an incarcerated felon turned Muslim as Abdullah Zahir; and Christian, the brother who escaped the streets through education—all face personal and psychic conflicts as they try to resolve the code of the streets, the Ten Commandments, and Supreme Mathematics.

“Todd Craig’s writing can hold more weight than the mighty 59th St. Bridge during rush hour. He is a combo of Zora Neale Hurston and Bonz Malone. A classic New York slice of pizza, hold the swine…” — Bobbito Garcia, author of Where’d You Get Those? New York City’s Sneaker Culture: 1960-1987

“Todd Craig’s …tor’cha… is a book that compels his readers to think of scriptural commands with hip hop flavor and Supreme Mathematics as it’s applied to one’s life in relationship to the grand scheme of the universe. … tor’cha… will get’cha to think about Supreme Mathematics and Knowledge add a Cipher—the Ten Commandments—that brought’cha into existence to righteously rule the universe!" — Allah B, The renowned Elder of the Nation of Gods & Earths and Executive Director of Allah School in Mecca

“From the Ten Commandments through Supreme Mathematics, Todd Craig weaves a head-spinning tale that captures New York—its intoxicating highs as well as its gritty lows—with an unblinking eye.” — HS Miller, Writer and Director of Anamorph

“Todd Craig takes readers deep into the darkness in order to show us the light. Written in a street-smart style, this book should be required reading for anyone taken in by the glamorization of the gangsta culture.” — Geoffrey Canada, President and CEO of Harlem Children’s Zone

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418. **Skip Fox**
Re: creative writing praxis
Fri 17 Aug 2007

Anyone who would like the bibliography in a Word file attachment so that you can easily use the file (with underlines and correct hard returns), please send your e-mail address to me and I'll send it (with the asterisks indicating McGuire's recommendations).

[redacted]

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419. **j. kuszai**
The Thirdest World, revised and expanded edition, new from Factory School
Fri 17 Aug 2007

The Thirdest World

Stories and essays by three Filipino writers

Gina Apostol, Eric Gamalinda, and Lara Stapleton

Edited by Lara Stapleton with an Introduction by Elaine H. Kim

PS3577
Factory School, 2007

5.5 x 7.5, 150 pages
ISBN: 978-1-60001-987-6
MSRP: $15.00 (available through SPD)
Direct from Factory School: $12.00

Order direct from Factory School through Labor Day for $10.00 including shipping. Please write us directly for more information.

About THE THIRDEST WORLD:

The Thirdest World includes the work of Gina Apostol, Eric Gamalinda, and Lara Stapleton, winners of the Philippine National Book Award, the Philippine Centennial Literary Prize, and the Pen Open Book Award, respectively. The three writers, from three greatly varied perspectives, take a look at the histories of struggle, travel and loss inherent to the colonial experience. Two works of fiction are included by each author, along with an essay that discusses the relationship between identity and narrative in each writer's work. All three writers see a profound relationship between postmodern structures and the disjointed history of a twice-colonized country: the Philippines changed hands from Spain to the United States in 1898. Passionate, intricate, witty, subtle, wise and wildly fresh and new, The Thirdest World will give readers fascinating trips over the Pacific and into novel worlds of creativity.

"These stories chart the strained divide between loyalty and identity: the tough blossoms that flower in the shadow of the American tree. The Thirdest World is an important book, not only for its prescient chronicling of postcolonial Filipinos, but also for its hic et nunc observations of Filipino identities. Apostol, Gamalinda, and Stapleton are three writers who deserve an international audience." -- Sabina Murray, author of Forgery and The Caprices

"Reading The Thirdest World had me contemplating once again just how far we've come from the (necessary) cultural nationalisms in the Asian American movement of the 1970s to the feminist and queer of color's interventions of the 1980s to the embrace of mestizaje and borderlands theory in the 1990s to the liberatory irreverence and playfulness of today, which I can only believe is made possible by the resilient confidence that comes with being comfortable with and accepting the recent and distant past." -- Elaine H. Kim, from the Introduction

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420. **j. kuszai**
The Big Melt, new from Factory School
Fri 17 Aug 2007

The Big Melt

by

President of the United Hearts

PS3577
Factory School, 2007

5.5 x 7.5, 76 pages
ISBN: 978-1-60001-988-3
MSRP: $14.00
Direct from Factory School: $12.00

Order direct through Labor Day for $10.00 including shipping. Write for more information.

About THE BIG MELT:

The demise of American democracy accompanied by the militarized ascent of Americanization is a big drag for everyone. The Big Melt maps both in the spectacle of the 2004 US presidential election. The unmitigated travesties buttressing the deep structure of the Bush- Cheney regime are illuminated with great zeal. The proletariat's fight against crime is on.

"Touchdown POEMS are BARGAINS Sit up and listen IDIOT, if you can bear it." -- Hannah Weiner

"The only writers brave enough to face the bloodthirsty crowd which has made the name of America a stench in the nostrils of decent men." -- Studs Terkel

"President of the United Hearts has always pushed me over the cliff." -- bell hooks

"The Big Melt, with a wit that is certainly a model for all composition, contains a handful of poems that are weak not only in structure but in diction that gives real beauty to poetry. Let us condemn these poems therefore, by saying that the President's soft head is no match for the razor sharp blade of its heart." -- Hélène Cixous

"This is the anti-war poem I've been waiting for!" -- Yul Brynner

"An election dispatch, The Big Melt is the wildest mix of unadulterated expressionism and analysis I've encountered. Its message is a beacon of hope in an exceedingly dark time." -- Michael Moore

"As usual a superb book." -- Ed Dorn

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421. CA Conrad

Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

Fri 17 Aug 2007

Amy and others who have the same question, it's come up quite a bit that Rosemary Ceravolo doesn't allow the work to circulate. I have friends (and I'm not going to say who so don't ask) who have tried to use some of his work for various reasons, and it's just impossible to do in most cases. It's like the poems are in a tightly sealed vault.

So when the PDF started circulating I thought WOW, maybe the work is FINALLY coming back to us! (wrong)

But your question is also if maybe his wife is fulfilling his wishes by keeping the work locked down. He wrote right up to his death. And published and published and published book after book. Do you really think it's possible that his last wish was that the MOMENT he died his work suddenly go into the basement and collect dust?

Granted, maybe you're right. But it just doesn't make sense to me he would ever make such a request. For his short life he wrote a large body of work, and had an endless supply of poems in him it seemed. And he was NEVER shy about publishing.

As much as I'm no a fan of the website devoted to his life's work, it's good some of the poems are there, but there are literally HUNDREDS of more poems beyond the website.

The GREAT news is that he kept publishing while he was alive, meaning that the work is out there. We can get to it with no one's permission! The interlibrary loan department here in my neighborhood was able to order every single one of his books with no problems.

We do NOT have to live a Ceravolo-deprived life,
CAConrad
http://PhillySound.blogspot.com

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422. Thomas savage

Re: Solved: The mystery of the 'Poe toaster'

Fri 17 Aug 2007

There was a Renaissance or Baroque Italian composer named Nicola Porpora. Was he any relation? Are we speaking of ghosts here? Sounds like the beginning of a Poe-like story here.

mIEKAL aND <[redacted]> wrote: Solved: The mystery of the 'Poe toaster'

Aging historian claims to have created legend of the shadowy grave visitor

WILEY HALL

Associated Press

August 16, 2007 at 5:09 AM EDT

http://www.theglobeandmail.com/servlet/story/RTGAM.20070816.wpoe16/BNStory/Entertainment/home

BALTIMORE — The legend was almost too good to be true.

For decades, a mysterious figure dressed in black, his features cloaked by a wide-brimmed hat and scarf, crept into a Baltimore churchyard to lay three roses and a bottle of cognac at the grave of Edgar Allan Poe.

Now, a man in his 90s who led the fight to preserve the historic site says the visitor was his creation.

"We did it, myself and my tour guides," said Sam Porpora. "It was a promotional idea. We made it up, never dreaming it would go worldwide."

Mr. Porpora is an energetic, dapper fellow in a newsboy cap and a checked suit with a bolo tie. He's got a twinkle in his eye and a mischievous smile, and he tells his tale in the rhythms of a natural- born storyteller.

No one has ever claimed ownership of the legend. So why is he coming forward now?

"I really can't tell you," he said. "I'm doing it because of my love for the story."

Mr. Porpora's belief that he resurrected the international fame of Poe, that master of mystery and melancholia, is questioned by some Poe scholars. But they do credit Mr. Porpora, a former advertising executive, with rescuing the cemetery at the former Westminster Presbyterian Church, now called Westminster Hall, where the writer is buried.

"I don't know what to say," said Jeff Jerome, curator of the nearby Poe House, who has nurtured for years the legend of the so-called Poe Toaster. Confronted with Mr. Porpora's assertion that the whole thing is a hoax, Mr. Jerome reacted like a man who's been punched in the stomach by his beloved grandfather. He's sad. He feels betrayed. But he's reluctant to punch back. "To say the toaster is a promotional hoax, well, all I can say is that's just not so."

Could it be, to quote Poe, that "all that we see or seem is but a dream within a dream?"

Mr. Porpora's story begins in the late 1960s. He'd just been made historian of the church, built in 1852 at Fayette and Greene Streets. There were fewer than

60 congregants and Mr. Porpora, in his 60s, was one of the youngest. The overgrown cemetery was a favourite of drunken derelicts.

The site needed money and publicity, Mr. Porpora recalled. That, he said, is when the idea of the Poe toaster came to him. The story, as Mr. Porpora told it to a local reporter then, was that the tribute had been laid at the grave on Poe's Jan. 19 birthday every year since 1949. Three roses - one for Poe, one for his wife and one for his mother-in-law - and a bottle of cognac were placed there, because Poe loved the stuff even though he couldn't afford to drink it unless someone else was buying.

The romantic image of the mysterious man in black caught the fancy of Poe fans and a tradition grew. Poe wrote such horror classics as The Fall of the House of Usher, The Pit and the Pendulum, The Masque of the Red Death and The Raven.

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Mr. Porpora acknowledges that someone has since "become" the Poe toaster.

Mr. Jerome said the vigils wil

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

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423. Alison Cimino
A question about Juan Ramon Jimenez
Fri 17 Aug 2007

Does anyone know where the following quote by Juan
Ramon Jimenez comes from?

"If they five you ruled paper,
write the other way."

I know it's often quoted, but I am trying to find its
original source.

Thank you.
Alison

_____
___ Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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424. amy king
Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"
Fri 17 Aug 2007

Like you, Craig, I too was excited about the pdf. I also know Joe died suddenly and unexpectedly. I don't think we're disagreeing on hoping to see more of his work in print. But I don't think we can presume to know what his wishes were for his work prior to his death, unless the trustees of his estate make his wishes public. Also, I can't imagine that any poet would want his widow to be the recipient of aggressive demands as she deals with his estate -- this observation is not synonymous with not wanting to see his work made more available.

But good news, I have heard from a friend of his that the book is possibly slated for publication, and though said friend named a publisher, he's not certain, so I can't spread that rumor. Overall, I'm sure Joe would be glad to know that hundreds have been clamoring for his work, which will make the publication of the book so welcome. You're also right to point out that some of his work is currently available and not in a basement collecting dust, as presumed.

Amy
http://www.amyking.org/blog

Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

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425. **Jason Quackenbush**
Re: Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"
Fri 17 Aug 2007

---

who didn't know it was a bootleg?

On Thu, 16 Aug 2007, CA Conrad wrote:

> *I promised that I would make this as public as possible. That PDF file of the Ceravolo chapbook "Fits of Dawn" as it turns out was made by someone who did not have permission from Rosemary Ceravolo, who is the literary executor to her late husband's work.*
>
> *She wrote me an angry e-mail after finding out about this PDF.*
>
> *She was convinced it was Joe Massey who had made the file, but I assured her it was not, and that neither of us have any idea who made it. And this is true, and my hope is that the person who DID make it finds out through this post somehow and has the sense to take it off their server before she finds them. The sooner the better, trust me on this one, she's not happy, and she's not messing around!*
>
> *But she has, as you can imagine, asked us to no longer forward the PDF file to those requesting it. And since I've still been getting about half a dozen new requests each week since the initial FLOOD of requests, I've decided to agree to make the message from her public.*
>
> *I'm very sad about this news. She wants us to refer to the website:*
> *http://josephceravolo.com/*
> *No disrespect to those who made this site, but it's awful.*
>
> *But not as awful as living in a world of bookshelves empty of Ceravolo's poems. It makes no sense. So many of us Love his poems. So very many of us. What is all this protection about I wonder?*
>
> *I'm sad about this because the experience of the PDF file with the help of Joe Massey has made it clear that there are HUNDREDS of us hungry poets! It's been great being in touch with so many of you over the "Fits of Dawn" PDF that none of us knew was, well, illegal.*
>
> *But I encourage EVERYONE to march your asses over to your local library and ask the interlibrary loan department to order his books. You cannot, must*

> *not, ever be deprived of this amazing poetry!*
>
> *LET'S HAVE THE CERAVOLO REVOLUTION ANYWAY!*
> *Hey, is anyone interested in helping me getting about a hundred of us together to sit on Rosemary Ceravolo's lawn and read his poems through a bullhorn until she agrees to put out a collected?*
>
> *Suppose she doesn't have a lawn? We'll figure it out, don't worry. Life's too fucking short to worry. But not so short we can't imagine doing whatever we need to do to change things.*
>
> *With an exhilaration of Love for the poems that never feels depleted,*
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426. **Jason Quackenbush**

Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

Fri 17 Aug 2007

For what it's worth, i have every intention of leaving whatever poetry I leave behind, of whatever dubious value it is to anyone anywhere, and I doubt that it will mean much to anyone, in the public domain and I would encourage other poets to do the same. I have a hard time getting behind teh way our culture allows the work of dead artists to make more money for their heirs than they ever could have made for tht artists. it seems like a loophole in the estate tax.

On Thu, 16 Aug 2007, Mark Weiss wrote:

> *She may be doing exactly as he wished.*
>
> *Let's broaden this a bit. I've dealt with a lot of descendants of poets. It's sometimes not a pretty picture. Many do an excellent job. Others know nothing about poetry or publishing and could care less, except, sometimes, about the stray dime. I've had distant cousins ask for outrageous sums of money for use of their relative's work, in effect making publication by anyone unlikely. The heir of one Cuban poet I would have dearly liked to include in my anthology asked for considerably more than the entire budget for the book. The nephew and heir of one important South American poet (who had barely met the deceased) when faced with a choice went for a small selected by a third-rate translator because the publisher offered 12 %. That book fell off the shelves with almiost no notice, but no one else can publish translations of thepoet for several years. Junction Press, my imprint, had offered 10%, staying in print basically forever, and a definitive, large collection with no restrictions as to other translations. There are heirs who don't answer queries, and one at least, of an important English-language Caribbean poet, who may or may not be sitting on a*

pile of unpublished work, but she wouldn't know because of the heroin.

The message is: don't leave this casual or by default. Write a will, appointing as executor(s) someone you trust, and spell out what you want done with the work and what the rights of the heirs are to be, presuming they're not the same person/people.. Be sure to ask your proposed executor beforehand whether she/he is willing to take on the job. Don't wait till you'r old to do this--one never knows.

And it doesn't hurt to have a lawyer look over the will and make suggestions. This costs, but presumably the cost will be the least of the expenses poetry has entailed for you.

A related issue. What should an executor or heir do if the writer instructs them (think Dickinson and Kafka) to destroy the work or suppress it forever? There are legal implications, but the moral implications are I think more important. I don't have an answer for this one. In the case of the overhyped posthumous Bishop, she might have been wise to specify the manner of permitted publication, say as a scholarly footnote rather than a collection of lost treasures. The heirs would probably have made less money, though.

Mark

At 11:39 AM 8/16/2007, you wrote:
The fly in the ointment:

How do you know that his widow isn't doing as Joe Ceravolo wished?

I'm thinking of the latest case with Elizabeth Bishop's "Edgar Allan Poe & the Juke-Box". If a poet doesn't want his or her "posthumous" work published, must he or she burn everything?

Is it okay to entrust original drafts et al to a friend or widow with specific instructions and hope for the best?

I just took a cursory look at the website; she seems to be making plans to show some of the unpublished work (as well as create a better site), so maybe camping on her lawn is not so urgent? Did she mention a projected date to you for these happenings?

"Exciting new plans are in progress for the new official home on the Web of Joseph Ceravolo's Poetry. Audio recordings of his readings and never before published poems will be made available to the public in the near future. Check back often as the Web site will be experiencing a complete redesign very soon."

Best,
Amy

http://www.amyking.org/blog

Thu, 16 Aug 2007 09:25:07 -0500
UB Poetics discussion group
From: CA Conrad
Subject: Dear Buffalo List,a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

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I'm very sad about this news. She wants us to refer to the website:
http://josephceravolo.com/
No disrespect to those who made this site, but it's awful.

But not as awful as living in a world of bookshelves empty of Ceravolo's poems. It makes no sense. So many of us Love his poems. So very many of us. What is all this protection about I wonder?

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427. **Amish Trivedi**

Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

Fri 17 Aug 2007

I am poised and ready for The Lost Quackenbush poems! That's assuming I outlive you.

If I do outlive you, can I edit them? :)

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The message is: don't leave this casual or by default. Write a will, appointing as executor(s) someone you trust, and spell out what you want done with the work and what the rights of the heirs are to be, presuming they're not the same person/people.. Be sure to ask your proposed executor beforehand whether she/he is willing to take on the job. Don't wait till you'r old to do this--one never knows.

And it doesn't hurt to have a lawyer look over the will and make suggestions. This costs, but presumably the cost will be the least of the expenses poetry has entailed for you.

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Thu, 16 Aug 2007 09:25:07 -0500
UB Poetics discussion group
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She was convinced it was Joe Massey who had made the file, but I assured her it was not, and that neither of us have any idea who made it. And this is true, and my hope is that the person who DID make it finds out through this post somehow and has the sense to take it off their server before she finds them. The sooner the better, trust me on this one, she's not happy, and she's not messing around!

But she has, as you can imagine, asked us to no longer forward the PDF file to those requesting it. And since I've still been getting about half a dozen new requests each week since the initial FLOOD of requests, I've decided to agree to make the message from her public.

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428. **amy king**
This Weekend, Enjoy ...
Fri 17 Aug 2007

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** Interview with Franz WRIGHT

** Poems by

Cynthia SAILERS
Besty WHEELER
Dana WARD
Mark BIBBINS
Campbell MCGRATH
Keith and Rosmarie WALDROP

** Review of Annie FINCH

** Profile of Mather LOUTH

http://www.mipoesias.com/September2007/

Enjoy!

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Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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429. **Mark Weiss**

Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

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Spoken like a man with no children, or with a great deal of other property. Do you feel the same about, say, real estate? I buy a worthless piece of land, my heirs sell it for a mint when the mall opens next door.

The story of the Ceravalo file is now completely clear, I think, if there's a book coming out. Widow deals with publisher who would probably be upset to have his book pre-empted by a bootleg. Widow wants control of what's left of her loved one. Widow wants to make sure things are done correctly. Widow feels she has a moral right (her legal right isn't in question) to what little return there might be for her sacrifice in making the poems possible, which may be considerable.

If you do want your poems out there in public domain after you die you'd better specify as such in a will. The next of kin automatically owns everything in the absence of one, and no publisher in her/his right mind will touch the poems unless the heir can be found. If you do decide to specify that the poems are public domain, of course, your heirs have no recourse if they are mangled or

plagiarized, and whatever press thinks it can make a profit on your work will simply make more profit.

Smarter would be if the heirs or executor know and honor your intention. I plan a posthumous book by a poet whose heirs want nothing but preapproval of the text, to make sure I don't screw it up. They know that their cut would in any case not amount to much.

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I think this hits my limit for the day, but I did want to respond. I'll say that I feel this way specifically about poetry, and while i have similar sentiments about other genres, novels for example, and to a greater extent music. I have a hard time seeing things that I create as my property, particularly after they've been published. At that point I honestly don't care about them very much anymore. I could see it bothering me if someone reprinted something i wrote and screwed it up really badly and still put my name on it. But that would hurt my ego and vanity more than anything else. I wouldn't feel like they'd keyed my car, which would be the better analogy to property.

what it comes down to though is that I never really expect to ever make any money from my poetry, and i don't have any burning desire to either. I write it because i like to write it, and i try to publish it because i like it when people read it. that's the only value there is in it for me. I'd much rather after i'm gone that if it has any readers that they be able to get it without having to shall out for an expensive book by an exceedingly obscure dead guy than for my heirs to be able to buy a couple of six packs of PBR with the royalties from a post-humous publication of something I wrote.

If i someday manage to finish a novel that I can sell and it sells in decent numbers, I might feel differently about that. Somehow authorship and the monetary aspect of novelized entertainment seem more valuable to me. At the same time, as far as my heirs (although i don't have any biological children just yet) are concerned I think a person takes care of their legacy while they're alive. My folks didn't inherit much from their parents, some jewelry and a few grand, an old car, and I won't inherit much more from them, but while they were alive they took care of eachother and at the risk of sounding like a hallmark card, that's worth more than real estate.

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I'm very sad about this news. She wants us to refer to the website: http://josephceravolo.com/
No disrespect to those who made this site, but it's awful.
But not as awful as living in a world of bookshelves empty of Ceravolo's poems. It makes no sense. So many of us Love his poems. So very many of us. What is all this protection about I wonder?
I'm sad about this because the experience of the PDF file with the help of Joe Massey has made it clear that there are HUNDREDS of us hungry poets!
It's been great being in touch with so many of you over the "Fits of Dawn" PDF that none of us knew was, well, illegal.
But I encourage EVERYONE to march your asses over to your local library and ask the interlibrary loan department to order his books. You cannot, must not, ever be deprived of this amazing poetry!
LET'S HAVE THE CERAVOLO REVOLUTION ANYWAY!
Hey, is anyone interested in helping me getting about a hundred of us

> *together to sit on Rosemary Ceravolo's lawn and read his poems through a bullhorn until she agrees to put out a collected?*
> *Suppose she doesn't have a lawn? We'll figure it out, don't worry.*
> *Life's*
> *too fucking short to worry. But not so short we can't imagine doing whatever we need to do to change things.*
> *With an exhilaration of Love for the poems that never feels depleted,*
> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> ---
> *Pinpoint customers who are looking for what you sell.*

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432. **Maria Damon**

Re: models of praxis??

Fri 17 Aug 2007

---

wow cris, this is timely but i'm coming in late as i was on retreat this past week. our creative writing program is housed w/in the English dept but has a tense relationship to it, with each party (the "lit/theory" side/ the "writing" side of the faculty) feeling misunderstood, marginalized and/or exploited. it's hard to get any dialogue going, and it's the students who suffer.

Mairead Byrne wrote:
> cris, this is a very timely query for me because I am trying to rethink
> the undergraduate creative writing program at the (art & design) school
> where I teach. In this case, it's a matter of creative writing courses
> within a BFA, not a BA. I don't have a problem with the term "creative
> writing" (though I probably like Kenny Goldsmith's "uncreative writing"
> even more), as I'm very conscious of the history of the discipline in
> America; in some ways I'm even proud to own the term. There is enough
> uneasiness about it though to warrant a next move -- I'll be interested
> to hear what you come up with.
>
> I don't teach writing within a BA, but within a BFA (studio majors).
> It's very difficult to build progression into our curriculum, though we
> try. We have a fantastic faculty of two full-time people; and a core
> group of part-time faculty, widely published & experienced. One
> question I have concerns courses like the second year course Wystan
> mentioned, "Creative Writing: Introduction," i.e., introductory courses
> in more than one genre. How do faculty, whose practice and achievement
> is in one genre, teach the craft of a second? Is the expectation that

> the lessons learned in one genre transfer to a second or third? Or do
> faculty teaching introductory courses generally have experience in more
> than one genre? And the concomitant question: to what extent
> can/should you detach curriculum from faculty? In creative writing,
> have teachers tended to teach from their own practice more than from an
> agreed curriculum?
>
> I'd love to hear more about what you're doing or trying to do, cris.
> For example, can students repeat courses for credit? How many books do
> you customarily assign in creative writing workshops (when I was a
> graduate student, books were not necessarily assigned, but I tend to
> assign lots, too many maybe, up to 10)? What's your take on
> genre-based workshops?
> (My own is: the more amorphous/pervasive poetry becomes for as a form,
> the more I want to teach its conventional forms!). What are the
> interest points in this discussion for you? What are the conflicts?
> What have you been able to apply from your experience and contexts in
> England? What would you like to apply?
>
> Another thing that's a problem, as time goes on, and as experience in a
> genre deepens, is that the gap between teacher and student widens. I
> often assign texts on the basis of my own interest -- I may be bored by
> texts students haven't even read yet. So, as check-and-balance, the
> notion of a creative writing curriculum becomes a little attractive, as
> in Wystan's portfolio of courses, i.e., the best thought of a range of
> faculty is employed to design an overall structure, within which
> individuals teach. In my own experience, overall structure in creative
> writing programs has either been very, very basic, e.g., Intro to
> Creative Writing, then Beginning, Intermediate, or Advanced workshops in
> genres; or madly proliferating, with a wide range of faculty offering a
> bouquet of similar but different courses. I'd love to hear some "best
> thought" on undergraduate creative writing curricula, also from those
> who feel they are achieving good results.
> Mairead
>
>
>
>
>>>> [redacted] 08/12/07 11:23 PM >>>
>>>>
> cris,
>

> In this English Department in Auckland, New Zealand, writing courses
> are offerred at each level: first year includes a course called
> Reading/Writing/Text, second year offerings includes Creative Writing:
> Introduction, and Writing and Culture, at the third (final BA year)there
> are five courses: Poetry off the page, focusing on live and electronic
> performance, Writing poetry, and Writing the short story, Rhetoric and
> Compositonand The Art and craft of the Essay. There is no BA in Creative
> Writing but students can make a speciality of writing in their English
> major by availing themselves of the range of offerings. There is now,
> however, a Masters in Creative Writing--started this year. There are
> other courses at the Masters level, such as Pragmatic, Literacy,
> Poetics; Topics in Poetics; as well as undergraduate courses, such as
> Contemporary poetry at third year, that are of use to students
> interested in writing creative or otherwise. This development of a
> portfolio of writing courses has
> Been developed over the last few years, partly in reponse to student
> interest and partly through a determination to take writing as such,
> seriously, which means leaving remedial, vocational, purely applied
> teaching to others.
> I teach Writing Poetry and Contemporary poetry at third year, and the
> graduate course, Topics in Poetics. We also have a Drama programme which
> includes 4 graduate courses in dramatic writing. There are 4 poets and a
> novelist among the permanent staff.
>
> Wystan
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of cris cheek
> Sent: Monday, 13 August 2007 4:19 a.m.
> To: [redacted]
> Subject: models of praxis??
>
> hi,
>
> since the list (or part of the list) is discussing curricula i wonder if
> anybody can give me some pointers as to where and how models of creative
> writing practice have been integrated into a more conventional degree in
> English ?
>
> i know i know . . . the term Creative Writing does not do it to me

> either. I'm kinda stuck with it atm (tbc)
>
> There are many English Departments (in the USAmerican system) offering
> Creative Writing and English Literature, for example, as well as
> Composition and Rhetoric and Technical and Scientific Communication at
> undergraduate and graduate levels.
>
> How many of those seriously intertwine creative writing "practice"
> into a straight forward English degree, so that students emerge with an
> English BA (say) rather than a Creative Writing BA and so that Lit
> students will have struggled with the material practicalities of
> creative writing practice?
>
> Keen to hear of any mixes out there, anecdptes etc . . attempts . . .
> i know this *might bore the clothing off list members but am grateful
> for any leads either up front or back channel.
>
> love and looking forwards
> cris
>

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433. angela vasquez-giroux

Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

Fri 17 Aug 2007

For the readers of a poet like Ceravalo, tho, I don't think the "leaked" pdf is going to disturb sales. Not in the same way that leaking Justin Timberlake's new album would affect sales for the casual buyer. But, honestly, I don't think there is really such a thing as a "casual" poetry buyer. We're all reading the bootleg because that is all we can get our hands on! If more Ceravalo was made available, I'd buy it. Without question. I hope Rosemary will consider putting out even a small run of her husband's work; clearly there are a great deal of us clamoring for it!

I'm glad I got hold of some Ceravalo, at any rate.

Angela

On 8/17/07, Mark Weiss <[redacted]> wrote:
>
> Spoken like a man with no children, or with a great deal of other
> property. Do you feel the same about, say, real estate? I buy a

> worthless piece of land, my heirs sell it for a mint when the mall
> opens next door.
>
> The story of the Ceravalo file is now completely clear, I think, if
> there's a book coming out. Widow deals with publisher who would
> probably be upset to have his book pre-empted by a bootleg. Widow
> wants control of what's left of her loved one. Widow wants to make
> sure things are done correctly. Widow feels she has a moral right
> (her legal right isn't in question) to what little return there might
> be for her sacrifice in making the poems possible, which may be
> considerable.
>
> If you do want your poems out there in public domain after you die
> you'd better specify as such in a will. The next of kin automatically
> owns everything in the absence of one, and no publisher in her/his
> right mind will touch the poems unless the heir can be found. If you
> do decide to specify that the poems are public domain, of course,
> your heirs have no recourse if they are mangled or plagiarized, and
> whatever press thinks it can make a profit on your work will simply
> make more profit.
>
> Smarter would be if the heirs or executor know and honor your
> intention. I plan a posthumous book by a poet whose heirs want
> nothing but preapproval of the text, to make sure I don't screw it
> up. They know that their cut would in any case not amount to much.
>
> Mark
>
> At 03:58 PM 8/17/2007, you wrote:
> >For what it's worth, i have every intention of leaving whatever
> >poetry I leave behind, of whatever dubious value it is to anyone
> >anywhere, and I doubt that it will mean much to anyone, in the
> >public domain and I would encourage other poets to do the same. I
> >have a hard time getting behind teh way our culture allows the work
> >of dead artists to make more money for their heirs than they ever
> >could have made for tht artists. it seems like a loophole in the estate
> tax.
> >
> >
> >On Thu, 16 Aug 2007, Mark Weiss wrote:
> >
> >>She may be doing exactly as he wished.

> >>
> >>Let's broaden this a bit. I've dealt with a lot of descendants of
> >>poets. It's sometimes not a pretty picture. Many do an excellent
> >>job. Others know nothing about poetry or publishing and could care
> >>less, except, sometimes, about the stray dime. I've had distant
> >>cousins ask for outrageous sums of money for use of their
> >>relative's work, in effect making publication by anyone unlikely.
> >>The heir of one Cuban poet I would have dearly liked to include in
> >>my anthology asked for considerably more than the entire budget for
> >>the book. The nephew and heir of one important South American poet
> >>(who had barely met the deceased) when faced with a choice went for
> >>a small selected by a third-rate translator because the publisher
> >>offered 12 %. That book fell off the shelves with almiost no
> >>notice, but no one else can publish translations of thepoet for
> >>several years. Junction Press, my imprint, had offered 10%, staying
> >>in print basically forever, and a definitive, large collection with
> >>no restrictions as to other translations. There are heirs who don't
> >>answer queries, and one at least, of an important English-language
> >>Caribbean poet, who may or may not be sitting on a pile of
> >>unpublished work, but she wouldn't know because of the heroin.
> >>
> >>The message is: don't leave this casual or by default. Write a
> >>will, appointing as executor(s) someone you trust, and spell out
> >>what you want done with the work and what the rights of the heirs
> >>are to be, presuming they're not the same person/people.. Be sure
> >>to ask your proposed executor beforehand whether she/he is willing
> >>to take on the job. Don't wait till you'r old to do this--one never
> knows.
> >>
> >>And it doesn't hurt to have a lawyer look over the will and make
> >>suggestions. This costs, but presumably the cost will be the least
> >>of the expenses poetry has entailed for you.
> >>
> >>A related issue. What should an executor or heir do if the writer
> >>instructs them (think Dickinson and Kafka) to destroy the work or
> >>suppress it forever? There are legal implications, but the moral
> >>implications are I think more important. I don't have an answer for
> >>this one. In the case of the overhyped posthumous Bishop, she might
> >>have been wise to specify the manner of permitted publication, say
> >>as a scholarly footnote rather than a collection of lost treasures.
> >>The heirs would probably have made less money, though.
> >>

> >>Mark
> >>
> >>
> >>At 11:39 AM 8/16/2007, you wrote:
> >>>The fly in the ointment:
> >>>How do you know that his widow isn't doing as Joe Ceravolo wished?
> >>>I'm thinking of the latest case with Elizabeth Bishop's "Edgar
> >>>Allan Poe & the Juke-Box". If a poet doesn't want his or her
> >>>"posthumous" work published, must he or she burn everything?
> >>>Is it okay to entrust original drafts et al to a friend or widow
> >>>with specific instructions and hope for the best?
> >>>
> >>>I just took a cursory look at the website; she seems to be making
> >>>plans to show some of the unpublished work (as well as create a
> >>>better site), so maybe camping on her lawn is not so urgent? Did
> >>>she mention a projected date to you for these happenings?
> >>>"Exciting new plans are in progress for the new
> >>>official home on the Web of Joseph Ceravolo's Poetry. Audio recordings
> >>>of his readings and never before published poems will be made available
> >>>to the public in the near future. Check back often as the Web site will
> >>>be experiencing a complete redesign very soon."
> >>>
> >>>Best,
> >>>Amy
> >>>http://www.amyking.org/blog
> >>>
> >>>Thu, 16 Aug 2007 09:25:07 -0500
> >>>UB Poetics discussion group
> >>>From: CA Conrad
> >>>Subject: Dear Buffalo List,a message from Rosemary Ceravolo on
> >>>her husband Jospeh Ceravolo's "Fits of Dawn"
> >>> I promised that I would make this as public as possible. That PDF
> file of
> >>>the Ceravolo chapbook "Fits of Dawn" as it turns out was made by
> someone who
> >>>did not have permission from Rosemary Ceravolo, who is the literary
> executor
> >>>to her late husband's work.
> >>>She wrote me an angry e-mail after finding out about this PDF.
> >>>She was convinced it was Joe Massey who had made the file, but I
> assured her
> >>>it was not, and that neither of us have any idea who made it. And this

> is
> >>>true, and my hope is that the person who DID make it finds out through
> this
> >>>post somehow and has the sense to take it off their server before she
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> >>>them. The sooner the better, trust me on this one, she's not happy,
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> >>>she's not messing around!
> >>>But she has, as you can imagine, asked us to no longer forward the PDF
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> >>>to those requesting it. And since I've still been getting about half a
> >>>dozen new requests each week since the initial FLOOD of requests, I've
> >>>decided to agree to make the message from her public.
> >>>I'm very sad about this news. She wants us to refer to the website:
> >>>http://josephceravolo.com/
> >>>No disrespect to those who made this site, but it's awful.
> >>>But not as awful as living in a world of bookshelves empty of
> Ceravolo's
> >>>poems. It makes no sense. So many of us Love his poems. So very
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> of
> >>>us. What is all this protection about I wonder?
> >>>I'm sad about this because the experience of the PDF file with the help
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> >>>Joe Massey has made it clear that there are HUNDREDS of us hungry
> poets!
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> Dawn"
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> >>>ask the interlibrary loan department to order his books. You cannot,
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> >>>LET'S HAVE THE CERAVOLO REVOLUTION ANYWAY!
> >>>Hey, is anyone interested in helping me getting about a hundred of us
> >>>together to sit on Rosemary Ceravolo's lawn and read his poems through
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> >>>bullhorn until she agrees to put out a collected?
> >>>Suppose she doesn't have a lawn? We'll figure it out, don't
> worry. Life's

> >>>too fucking short to worry. But not so short we can't imagine doing
> >>>whatever we need to do to change things.
> >>>With an exhilaration of Love for the poems that never feels depleted,
> >>>CAConrad
> >>>http://PhillySound.blogspot.com
> >>>
> >>>----------
> >>>Pinpoint customers who are looking for what you sell.
>

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434. Jason Nelson
digital poetry list
Fri 17 Aug 2007

For those of you practicing/writing or simply curious about digital poetry, I've created a new list to discuss/explore its future/present. Play/join here: http://groups.google.com/group/digitalpoetry

cheers, Jason Nelson

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

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435. Daniel Godston
Max Roach
Fri 17 Aug 2007

Max Roach was an amazing drummer and bandleader. He will be missed.

The third video in "On the Edge," narrated by Derek Bailey, features Max Roach: http://www.ubu.com/film/bailey.html.

He created a lot of great, signature sounds and rhythms out of the whole drumset, but it's astounding what he was able to do with just the hi-hat: http://youtube.com/watch?v=dNpDQztqWQw&mode=related&search=.

He collaborated with Oscar Brown, Jr. & Abbie Lincoln on the masterpiece "We Insist: Freedom Jazz Suite." Brown wrote the lyrics for for "Driva' Man" and "Freedom Day": http://www.artsci.wustl.edu/~jscamal/civilrights/militantJazz.htm.

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436. Alan Sondheim
weather of the sea
Sat 18 Aug 2007

weather of the sea

there's an audience in a large hall. they're listening to lightning. they have to listen through lots of radio they're not interested in. they're interested in lightning but lightning comes at a price. there were silences then and lightning dwelled in many mansions. think of the mansions and the forgetting of words and music. think of forgetting the sounds and cries for help and wars of mass destruction. think of wars of mass destruction and the silence of proper-name-one. think of the silence of the destruction of capitol-one. think of the noise of capitol-two, capitol-three, -four -five. lightning hisses, crackles, stutters, roars, shudders. there's an audience in a large hall. there's radio in the hall and outside, why outside it's storming. think of the weather of the sea.

http://www.asondheim.org/lightninghall.mp3

(the radio, it's storming, weather in the sea.)

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437. Joel Lewis
Joe Ceravolo
Sat 18 Aug 2007

I knew Joe Ceravolo in the last seven years of his life. My fellow jrsey poets and I had him read in our reading series and published him in our magazines -- in a period when many of his NYC friends thought he had stopped being an active poet. My anthology of NJ peots is co-dedicated to him.

The issue around Joe's posthumous poetry career are old news. After his death, a number of younger poets offered to run work in magazines and even do collections, but were rebuffed by the estate. Not that Joe's work was easy to find when he was alive--Millenium Dust was barely availible even from the publication date, INRI (which was not included in the selected) was done in a small run and Spring in this world of poor mutts only seemed to start ciculating at the time of his death.

I had heard stories that Rosemary (who under the name Mona Da Vinci is an important pioneer of feminist based art) initially resisted the Coffeehouse selected -- she was hoping that a major commercial would do the book... & who wouldn't want to have that for Joe who barely had any recognition beyond a devoted few.

I remember him reading at a Wm. carlos Williams festival in rutherford. Daniel Halpern had the audience in stiches laughing at his numerous refrences to suburban lawn care products. Joe followed and actaly read each of his poems twice "so you can better understand them" he said --he could have read each 10 times as the audience seemed totaly tuned out.

I do hope that Fits of Dawn and his uncollected work see print. And I am heartened that despite the scarcity of his work he has a fan base among a whole group of younger writers.

Joel Lewis

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438. David Chirot

Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's

Sat 18 Aug 2007

Ah! What noble sentiments poets do espouse, on contemplating their own mortality and the immortality of their works!

Let alone what should be the fate of the works of others---!

Perhaps there can be instituted Living Wills for poets, writers--"When the plug is pulled, launch Plan 9 for 'The Resurrection and Continuing Life Everlasting of My Corpus of Works, including the Juvenilia and the Posthumous' with proper legal guardians thereof to be Strictly Enforced for the best possible publication & distribution arrangements, whether by a Press, Web Site or Public Domain."

I consider myself very fortunate, having been clinically dead 4 times (this is true). This makes it possible to be producing simultaneously truly "posthumous" works and "living" works. In a sense, one may also be considered as one's own "ghost writer" and thus producing "ghosthumous works".

Free to produce simultaneously and literally works of the living, the dead and the after-effects varieties, (a Trinity so to speak-)--the authors (living, posthumous, ghosthumous) can amuse themselves on rainy days by tossing into heaps which works will be which--over there, by the collapsing ceiling's rubble, the living works. In another corner, among the spray paint cans and industrial fragments, the posthumous works. And there, beside the broken bookshelves filled with the remnants of birds' nests, levitating in the eerie phosphorescent airs of an electrical storm, the ghosthumous works.

With so many "creators" working on so many forms of creation, simultaneously, continuously, sending some works out, throwing others away, losing still others--with so much indeterminacy in play already among the living, the dead, the ghosts, perhaps the best that can hoped for is that fate to which an

opposing general consigned the population confusing a subordinate. When asked which were the Cathars, to be killed, and which were not, and how to tell them apart and separate them, the general had a most elegant solution to the indeterminacy: "Kill them all, and let God sort them out."

A living writer, poet, can be killed--but an already dead, a ghost? Perhaps "literarialy" as opposed to "literally".

And what if no God--no literary historian, critic, fellow poet, relative, heir-- is remotely interested in sorting these post and ghosthumous writers out among the heaps of works flung about in the heaps of rubble, bone and ash?

Ashes to ashes, dust to dust, Chaos to Chaos . . . "The most beautiful world is a heap of rubble tossed down at random (or: in confusion)" --Heraclitus

> *Date: Fri, 17 Aug 2007 14:23:56 -0700*
> *From:* [redacted]
> *Subject: Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"*
> *To:* [redacted]
>
> *they'll be in the public domain so edit away.*
>
> *On Fri, 17 Aug 2007, Amish Trivedi wrote:*
>
> *I am poised and ready for The Lost Quackenbush poems! That's assuming I outlive you.*
>
> *If I do outlive you, can I edit them? :)*
>
> *Amish*
>
> *Jason Quackenbush <*[redacted]*> wrote:*
> *For what it's worth, i have every intention of leaving whatever poetry I leave behind, of whatever dubious value it is to anyone anywhere, and I doubt that it will mean much to anyone, in the public domain and I would encourage other poets to do the same. I have a hard time getting behind teh way our culture allows the work of dead artists to make more money for their heirs than they ever could have made for tht artists. it seems like a loophole in the estate tax.*
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stray dime. I've had distant cousins ask for outrageous sums of money for use of their relative's work, in effect making publication by anyone unlikely. The heir of one Cuban poet I would have dearly liked to include in my anthology asked for considerably more than the entire budget for the book. The nephew and heir of one important South American poet (who had barely met the deceased) when faced with a choice went for a small selected by a third-rate translator because the publisher offered 12 %. That book fell off the shelves with almiost no notice, but no one else can publish translations of thepoet for several years. Junction Press, my imprint, had offered 10%, staying in print basically forever, and a definitive, large collection with no restrictions as to other translations. There are heirs who don't answer queries, and one at least, of an important English-language Caribbean poet, who may or may not be sitting on a pile of unpublished work, but she wouldn't know because of the heroin.

The message is: don't leave this casual or by default. Write a will, appointing as executor(s) someone you trust, and spell out what you want done with the work and what the rights of the heirs are to be, presuming they're not the same person/people.. Be sure to ask your proposed executor beforehand whether she/he is willing to take on the job. Don't wait till you'r old to do this--one never knows.

And it doesn't hurt to have a lawyer look over the will and make suggestions. This costs, but presumably the cost will be the least of the expenses poetry has entailed for you.

A related issue. What should an executor or heir do if the writer instructs them (think Dickinson and Kafka) to destroy the work or suppress it forever? There are legal implications, but the moral implications are I think more important. I don't have an answer for this one. In the case of the overhyped posthumous Bishop, she might have been wise to specify the manner of permitted publication, say as a scholarly footnote rather than a collection of lost treasures. The heirs would probably have made less money, though.

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"Exciting new plans are in progress for the new official home on the Web of Joseph Ceravolo's Poetry. Audio recordings of his readings and never before published poems will be made available to the public in the near future. Check back often as the Web site will be experiencing a complete redesign very soon."

Best,
Amy

http://www.amyking.org/blog

Thu, 16 Aug 2007 09:25:07 -0500
UB Poetics discussion group
From: CA Conrad
Subject: Dear Buffalo List,a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's "Fits of Dawn"

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http://josephceravolo.com/
No disrespect to those who made this site, but it's awful.

But not as awful as living in a world of bookshelves empty of Ceravolo's poems. It makes no sense. So many of us Love his poems. So very many of us. What is all this protection about I wonder?

I'm sad about this because the experience of the PDF file with the help of Joe Massey has made it clear that there are HUNDREDS of us hungry poets! It's been great being in touch with so many of you over the "Fits of Dawn" PDF that none of us knew was, well, illegal.

But I encourage EVERYONE to march your asses over to your local library and ask the interlibrary loan department to order his books. You cannot, must not, ever be deprived of this amazing poetry!

LET'S HAVE THE CERAVOLO REVOLUTION ANYWAY!
Hey, is anyone interested in helping me getting about a hundred of us together to sit on Rosemary Ceravolo's lawn and read his poems through a bullhorn until she agrees to put out a collected?

Suppose she doesn't have a lawn? We'll figure it out, don't worry. Life's too fucking short to worry. But not so short we can't imagine doing whatever we need to do to change things.

With an exhilaration of Love for the poems that never feels depleted,
CAConrad
http://PhillySound.blogspot.com

Pinpoint customers who are looking for what you sell.

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America."
-James Joyce

Discover the new Windows Vista Learn more!

↑ Index

439. David Baratier
Pavement Saw Press
Sat 18 Aug 2007

Pavement Saw Press is permanently moving after over a decade at at our old digs

Pavement Saw Press
321 Empire Street
Montpelier Oh 43543

if anyone is in the relative area and interested in contributing their time to a national scale publisher we are substantially revising our staff. Let me know.

Be well

David Baratier, editor

↑ Index

440. Maria Damon
Re: creative writing praxis
Sat 18 Aug 2007

---

b mayer's list of exercises used to be available on her author site on
epc, but i can't find it anywhere online anymore. can anyone help? it's
indispensible! not just for writing classes but when i teach her work,
i want to be able to refer students to it, it's so inspiring.
thanks, md
Ruth Lepson wrote:
> Mayer's aren;t exers. in the usual sense but ways to shake people out of
> slumber & therefore terrific. Things like Write when you don;t feel like it,
> Write before falling asleep, Write at the same time every day.
>
>
> On 8/15/07 9:26 AM, "J.P. Craig" <[redacted]> wrote:
>
>
>> I don't know if this fits, but there's the Palgrave Poetry and
>> Pedagogy that came out recently. I've found it interesting. I'm going
>> to be presenting with some friends from Iowa at the Midwest Writing
>> Center Association conference this fall on using writing center
>> techniques to teach creative writing. Specifically, we're trying to
>> find and discuss alternative to the "workshop" model that we found
>> lacking because, in my case, it was far too limiting on students'
>> output, too product-oriented and normative.

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>> I'd really be interested in the lists you've generated so far, both
>> of the helpful and unhelpful materials.
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>> Are these MA comps exams? Or is it some sort of certification exam
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>> writing, and though I tend to be paid for teaching comp or ESL, I
>> like encouraging and assisting young creative writers too. I'm also
>> interested because my M.F.A. experience was unhelpful to my writing.
>> I found the PhD in literature to be much more helpful to my writing,
>> but then again I'm a sort of bookish person and not particularly
>> successful as a professional poet.
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>> I wonder if things like Bernadette Mayer's experiment or other lists
>> of procedures could be considered as pedagogical theory for poets?
>> Are books like Koch's Wishes Lies and Dreams, though aimed at
>> children, be considered useful pedagogical theory for us (maybe too
>> East Coast for your needs?). I guess this move may be a tired one,
>> but it's still useful: I'm asking if this is an opportunity to
>> broaden what we might consider a poetry pedagogy text. Does it
>> overlap literature; can we include A Test of Poetry, How to Write,
>> and so on?
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>> On Aug 14, 2007, at 12:27 AM, Susan Webster Schultz wrote:
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>>> Increasingly, MA students at UH are asking to take exams in
>>> Creative Writing Pedagogy, and increasingly
>>> I'm being asked to be an examiner in this field. As to what that
>>> field might be, I'll perhaps know better after
>>> conducting a directed reading with 5 or so grad and undergrad
>>> students this coming semester. But my impression
>>> is that the "literature" on the subject is flimsy, east coast
>>> centered, mono-cultural, and generally speaking, pretty
>>> unhelpful.
>>>
>>> I did find a decent introduction to the field here:
>>>
>>> _The Elephants Teach: Creative Writing Since 1880_, by David G. Myers.
>>> I also like, as a tool, Hazel Smith's _The Writing Experiment_,

>>> though I confess I haven't yet used it to teach by.
>>>
>>> But my strong sense is that there needs to me more and better
>>> writing on the subject, because if the lists I'm seeing
>>> are any indication, the field is pretty anemic.
>>>
>>> aloha, Susan
>>>
>>> who is watching:
>>>
>>> http://www.goes.noaa.gov/ha2.html
>>>
>> JP Craig
>> http://jpcraig.blogspot.com/
>>

↑ Index

441. **Anny Ballardini**
Re: Joe Ceravolo
Sat 18 Aug 2007

Thank you for the image you are giving us of Ceravolo.

I would like to introduce another poet of Italo-American origins, probably more forgotten than Ceravolo whose poetry has lately been revisited and made available to potential readers through Dennis Barone: Emanuel Carnevali. Thanks to Barone I opened a page for him on the Poets' Corner: http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=260

On 8/18/07, Joel Lewis <[redacted]> wrote:
>
> I knew Joe Ceravolo in the last seven years of his life. My fellow jrsey
> poets and I had him read in our reading series and published him in our
> magazines -- in a period when many of his NYC friends thought he had stopped
> being an active poet. My anthology of NJ peots is co-dedicated to him.
>
> The issue around Joe's posthumous poetry career are old news. After his
> death, a number of younger poets offered to run work in magazines and even
> do collections, but were rebuffed by the estate. Not that Joe's work was
> easy to find when he was alive--Millenium Dust was barely availible even
> from the publication date, INRI (which was not included in the selected) was

> done in a small run and Spring in this world of poor mutts only seemed to
> start ciculating at the time of his death.
>
> I had heard stories that Rosemary (who under the name Mona Da Vinci is an
> important pioneer of feminist based art) initially resisted the Coffeehouse
> selected -- she was hoping that a major commercial would do the book... &
> who wouldn't want to have that for Joe who barely had any recognition
beyond
> a devoted few.
>
> I remember him reading at a Wm. carlos Williams festival in rutherford.
> Daniel Halpern had the audience in stiches laughing at his numerous
> refrences to suburban lawn care products. Joe followed and actaly read each
> of his poems twice "so you can better understand them" he said --he could
> have read each 10 times as the audience seemed totaly tuned out.
>
> I do hope that Fits of Dawn and his uncollected work see print. And I am
> heartened that despite the scarcity of his work he has a fan base
> among a whole group of younger writers.
>
> Joel Lewis
>

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442. **CA Conrad**
Re: Joe Ceravolo
Sat 18 Aug 2007

Dear Joel, thanks for this information, very important.

I'm glad what I've heard is partially WRONG! And of course I hope very much that Amy King's friend is right! How fantastic is this news!? A Joseph Ceravolo COLLECTED is something I'll want to buy every poet I know for Halloween, or Bastille Day, provided I win some cash in Atlantic City. Not a problem though, as I've got an amazing arm on the penny slots!

Also Joel, I bought some books you sold to Molly Russakoff here in Philadelphia. You had doubles of a bunch of books from your library and sold them or donated them, or something, to her book shop. Great stuff! Hope you do that again some day soon! When she called and told me she bought a HUGE amount of Joel Lewis books I made the mistake of telling too damn many other poets and it was pretty much picked clean by the time I got there, GEESH! Fucking vultures! But I Love them, they're my friends!

BUT! I was fortunate to buy an amazing (and very rare) Christopher Dewdney book from your collection!

Thanks again for the note on Ceravolo! Sounds like maybe a dream is coming true soon! And I don't care if this sounds shallow of me, but I hope the hell there's some good photos of him included! He was one handsome looking fellow, GRRRR!

In fact there was that naked poets calendar, you know the one I'm talking about? Aren't you in it? Maybe not, but I only saw it once, briefly, and I looked for Joseph Ceravolo, only to be disappointed! But Ted Berrigan was in there, that was cool. Who else? Ah, they need to reprint that thing! It was great! Poets have all kinds of funny looking penises, just like everyone else, so what's the harm, right? Was there ever a calendar of naked women poets I wonder? I don't think so, but maybe I'm wrong.

CAConrad
http://PhillySound.blogspot.com

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443. CA Conrad
NOTHING BUT RED, an anthology in response to Du'a Khalil Aswad's honor killing to benefit EQUALITY NOW
Sat 18 Aug 2007

The AMAZING Maira Raha is sending out a call for submissions for this new anthology benefiting the human rights organization EQUALITY NOW, press release, etc., up on The PhillySound (yesterday's date):
http://PhillySound.blogspot.com

And if you haven't checked out Maria Raha's book CINDERELLA'S BIG SCORE, do
so!
CAConrad
http://PhillySound.blogspot.com

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444. William Allegrezza
Collaborative Poetry in Chicago This Tuesday
Sat 18 Aug 2007

Come to Series A this Tuesday for a collaborative reading of Chicago poets!

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at the Hyde Park Art Center (5020 S. Cornell, Chicago, IL)

For more information, visit www.moriapoetry.com/seriesa.html

BYOB!

Chicago Collaborative Reading featuring:
Simone Muench
Lina ramona Vitkauskas
William Allegrezza
Garin Cycholl
Tim Yu
Kristy Odelius
Ray Bianchi

Simone Muench's second book Lampblack & Ash received the Kathryn A. Morton Prize (Sarabande, 2005). Her latest chapbooks are Orange Girl (dancing girl press) and Sonoluminescence (with Bill Allegrezza, Dusie Press). She has poems appearing in Iowa Review, Denver Quarterly, LUNA and the anthology The City Visible: Chicago Poetry for the New Century. She directs the Writing Program at Lewis University, serves on the board for Switchback Books, and is an editor for Sharkforum.

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445. **Nick Piombino**

Re: Joe Ceravolo

Sat 18 Aug 2007

As far as I know, the only printing of *Fits of Dawn* by Joe Ceravolo that exists is the "C Press* book published- as a mimeo book - by Ted Berrigan in 1965. I'm one of the lucky ones that has a copy- which I bought (now to his stated dismay) from Steve Clay a number of years ago.

Since Berrigan obviously created this mimeo manuscript himself by hand- having read it many times, I often wonder how much of this book consists of - fascinating- and possibly brilliant- mistypings by Berrigan. Hopefully, someday, scholars will have the opportunity to do that all-important job of checking all the manuscripts against the one existing book we have.

On 8/18/07 10:59 AM, "Anny Ballardini" <[redacted]> wrote:

> *Thank you for the image you are giving us of Ceravolo.*
>
> *I would like to introduce another poet of Italo-American origins, probably more forgotten than Ceravolo whose poetry has lately been revisited and made available to potential readers through Dennis Barone: Emanuel Carnevali.*
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> *I do hope that Fits of Dawn and his uncollected work see print. And I am heartened that despite the scarcity of his work he has a fan base among a whole group of younger writers.*
>
> *Joel Lewis*

↑ Index

446. **Halvard Johnson**

Re: creative writing praxis

Sat 18 Aug 2007

I've looked around for them too, without success. The Bernstein page of "experiments" are still there at epc, however.

Hal

"I have the feeling that we are getting
nowhere, and that is a pleasure."
--John Cage

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 18, 2007, at 9:51 AM, Maria Damon wrote:

> *b mayer's list of exercises used to be available on her author site on epc, but i can't find it anywhere online anymore. can anyone help? it's indispensible! not just for writing classes but when i teach her work, i want to be able to refer students to it, it's so inspiring.*
> *thanks, md*
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> *slumber & therefore terrific. Things like Write when you don;t feel like it,*
> *Write before falling asleep, Write at the same time every day.*
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> *to be presenting with some friends from Iowa at the Midwest Writing Center Association conference this fall on using writing center techniques to teach creative writing. Specifically, we're trying to find and discuss alternative to the "workshop" model that we found lacking because, in my case, it was far too limiting on students' output, too product-oriented and normative.*
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> *I'd really be interested in the lists you've generated so far, both of the helpful and unhelpful materials.*
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I also like, as a tool, Hazel Smith's _The Writing Experiment_, though I confess I haven't yet used it to teach by.

But my strong sense is that there needs to me more and better writing on the subject, because if the lists I'm seeing are any indication, the field is pretty anemic.

aloha, Susan

who is watching:

http://www.goes.noaa.gov/ha2.html

JP Craig
http://jpcraig.blogspot.com/

↑ Index

447. **J Crockett**
listenlight new issue 11
Sat 18 Aug 2007

"Goodbye Modern Age"

coming soon

http://listenlight.net

_____
Adjunct? Ask about our special plans.
Chinese? We offer a full range of video conferencing solutions.

↑ Index

448. **George Bowering**
Re: Heirs, was Dear Buffalo List, a message from Rosemary Ceravolo on her husband Jospeh Ceravolo's 'Fits of Dawn'
Sat 18 Aug 2007

On Thu, 16 Aug 2007 12:24:26 -0400 [redacted] wrote:
>
>
> Let's broaden this a bit. I've dealt with a lot of descendants of
> poets. It's sometimes not a pretty picture. Many do an excellent job.
> Others know nothing about poetry or publishing and could care less,

Or worse: there are some who could NOT care less!

gb

↑ Index

449. **cris cheek**
Re: Collaborative Poetry in Chicago This Tuesday
Sat 18 Aug 2007

---

this looks terrific William

can u say a little more about collaboration?

I'm not clear how that is going on . . .other than ppl are sharing a reading . . .so can you say more

very interested ofc in collaboration and models of collaboration

On 8/18/07, William Allegrezza <[redacted]> wrote:
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> at Chicago and is a visiting lecturer at the University of Chicago.
>

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450. **Catherine Daly**

Re: creative writing praxis

Sat 18 Aug 2007

---

perhaps the people who redesigned the poetry project website could give us a clue?

--
All best,

Catherine Daly
[redacted]

↑ Index

451. Catherine Daly
Re: Joe Ceravolo
Sat 18 Aug 2007

---

there was a southern california poetry swimsuit calendar a while back which I refused to appear in; it is a little different to be a younger female poet and asked to be in such a thing, and it not being as political and more a funny novelty for people who are quite different from those who would normally appear in such publications

eleanor antin's greek sculpture photo project is GREAT

--
All best,
Catherine Daly
[redacted]

↑ Index

452. Hugh Nicoll
Re: creative writing praxis
Sun 19 Aug 2007

Hi all,

Fascinating discussion. I've found two versions of Bernadette Mayer's experiments googling:

http://spinelessbooks.com/mayer/index.html

and

http://www.factoryschool.org/handbook/creative/experiments.html

HN

On 8/19/07, Catherine Daly <[redacted]> wrote:
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>
> --
> All best,
> Catherine Daly

> [redacted]
>

--
Hugh Nicoll
JALT, ld-sig co-coordinator
http://hughnicoll.org/blog/
[redacted]

↑ Index

453. Daniel Godston
creative writing praxis
Sun 19 Aug 2007

Hugh,

Those are good leads. Here're more good sources:
http://www.writing.upenn.edu/bernstein/experiments.html
http://www.rtqe.net/ObliqueStrategies/
http://www.spinelessbooks.com/20/essays/oulipo.html
http://www.growndodo.com/wordplay/oulipo/queneau.html'

Dan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Hugh Nicoll
Sent: Saturday, August 18, 2007 11:15 PM
To: [redacted]
Subject: Re: creative writing praxis

Hi all,

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and

http://www.factoryschool.org/handbook/creative/experiments.html

HN

↑ Index

454. **Nicholas Karavatos**

Re: Are the Simpsons Playing in Baghdad?

Sun 19 Aug 2007

On television *The Simpsons* can be watched in the Middle East on both the Star Network (nightly) and Showtime Arabia. You can also purchase the season collections in stores. As for the new film, it is playing all around the GCC.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *From: "W.B. Keckler" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Are the Simpsons Playing in Baghdad?*
> *Date: Sat, 11 Aug 2007 20:33:06 EDT*
>
> *I will have to ask some of the soldiers on Yahoo if the Simpsons are playing*
> *in Baghdad. I hope so. Right next to the Crabtree & Evelyn & right next to*
> *where the bomb landed & the caiman glint in the eye of the future right next*
> *to that...*
>
> *today on Joe Brainard's Pyjamas some new poems and some new scanner*
> *art...feel free to comment me all you want though I do have a hall monitor who looks*
> *like the lady from Throw Momma from the Train...she tells me if it's ok to*
> *hit "publish" & i always listen to her...never argue with a woman who irons her*
> *face and has three crows in her throat....*
>
> *A MAN AND HIS PERFORMING MONKEY DROWNING*
> *IN A BRIEF ATLANTIC THUNDERSTORM*
> *IN 1564*
>
> *(for Philip Nikolayev)*
>
> *joy is so lost*
> *loss is so natural*
> *nature is so unnaturing*
> *loss is so unanswerable, isn't it*

> *(to read more stop in at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)*

_____ Messenger Café — open for fun 24/7. Hot games, cool activities served daily. Visit now. http://cafemessenger.com?ocid=TXT_TAGHM_AugHMtagline

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455. **Dee Morris**

Bernadette Mayers' list of experiments

Sun 19 Aug 2007

Hey Maria,

Here they are: --Bernadette Mayer's list: http://languageisavirus.com/articles/articles.php?subaction=showcomments&id=1099111106&archive&start_from&ucat&

Dee

↑ Index

456. **Maria Damon**

Re: creative writing praxis

Sun 19 Aug 2007

---

thanks! this is invaluable info.

Hugh Nicoll wrote:
> Hi all,
>
> Fascinating discussion. I've found two versions of Bernadette Mayer's
> experiments googling:
>
> http://spinelessbooks.com/mayer/index.html
>
> and
>
> http://www.factoryschool.org/handbook/creative/experiments.html
>
> HN
>
> On 8/19/07, Catherine Daly <[redacted]> wrote:
>
>> perhaps the people who redesigned the poetry project website could

>> give us a clue?
>>
>> --
>> All best,
>> Catherine Daly
>> [redacted]
>>
>>
>
>
>

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457. **mIEKAL aND**
Re: creative writing praxis
Sun 19 Aug 2007

Charles Bernstein's version of writing experiments is here. At first glance it looks to be a different set tho Mayer is acknowledged as being the inspiration for the list.

http://writing.upenn.edu/bernstein/experiments.html

On Aug 18, 2007, at 11:15 PM, Hugh Nicoll wrote:

> *Hi all,*
>
> *Fascinating discussion. I've found two versions of Bernadette Mayer's experiments googling:*
>
> *http://spinelessbooks.com/mayer/index.html*
>
> *and*
>
> *http://www.factoryschool.org/handbook/creative/experiments.html*
>
> *HN*

↑ Index

458. **Ed Friedman**
Bernadette's lists
Sun 19 Aug 2007

Dear Maria and others,

Here's the list of experiments and journal ideas that used to be available on the Poetry Project site.

Best,

Ed Friedman

Bernadette Mayer's List of Journal Ideas:
Journals of:
* dreams
* food
* finances
* writing ideas
* love
* ideas for architects
* city design ideas
* beautiful and/or ugly sights
* a history of one's own writing life, written daily
* reading/music/art, etc. encountered each day
* rooms
* elaborations on weather
* people one sees-description
* subway, bus, car or other trips (e.g., the same bus trip written about every day)
* pleasures and/or pain
* life's everyday machinery: phones, stoves, computers, etc.
* answering machine messages
* round or rectangular things, other shapes
* color
* light
* daily changes, e.g., a journal of one's desk, table, etc.
* the body and its parts
* clocks/time-keeping
* tenant-landlord situations
* telephone calls (taped?)
* skies
* dangers
* mail
* sounds
* coincidences & connections
* times of solitude

Other journal ideas:
* Write once a day in minute detail about one thing
* Write every day at the same time, e.g. lunch poems, waking ideas, etc.
* Write minimally: one line or sentence per day
* Create a collaborative journal: musical notation and poetry; two writers alternating days; two writing about the same subject each day, etc.
* Instead of using a book, write on paper and put it up on the wall (public journal).
* and so on ...

Bernadette Mayer's Writing Experiments * Pick a word or phrase at random, let mind play freely around it until a few ideas have come up, then seize on one and begin to write. Try this with a non- connotative word, like "so" etc. * Systematically eliminate the use of certain kinds of words or phrases from a piece of writing: eliminate all adjectives from a poem of your own, or take out all words beginning with 's' in Shakespeare's sonnets. * Rewrite someone else's writing. Experiment with theft and plagiarism. * Systematically derange the language: write a work consisting only of prepositional phrases, or, add a gerund to every line of an already existing work. * Get a group of words, either randomly selected or thought up, then form these words (only) into a piece of writing-whatever the words allow. Let them demand their own form, or, use some words in a predetermined way. Design words. * Eliminate material systematically from a piece of your own writing until it is "ultimately" reduced, or, read or write it backwards, line by line or word by word. Read a novel backwards. * Using phrases relating to one subject or idea, write about another, pushing metaphor and simile as far as you can. For example, use science terms to write about childhood or philosophic language to describe a shirt. * Take an idea, anything that interests you, or an object, then spend a few days looking and noticing, perhaps making notes on what comes up about that idea, or, try to create a situation or surrounding where everything that happens is in relation. * Construct a poem as if the words were three-dimensional objects to be handled in space. Print them on large cards or bricks if necessary. * Write as you think, as close as you can come to this, that is, put pen to paper and don't stop. Experiment writing fast and writing slow. * Attempt tape recorder work, that is, recording without a text, perhaps at specific times. * Make notes on what happens or occurs to you for a limited amount of time, then make something of it in writing. * Get someone to write for you, pretending they are you. * Write in a strict form, or, transform prose into a poetic form. * Write a poem that reflects another poem, as in a mirror. * Read or write a story or myth, then put it aside and, trying to remember it, write it five or ten times at intervals from memory. Or, make a work out of continuously saying, in a column or list, one sentence or line, over and over in different ways, until you get it "right." * Make

a pattern of repetitions. * Take an already written work of your own and insert, at random or by choice, a paragraph or section from, for example, a psychology book or a seed catalogue. Then study the possibilities of rearranging this work or rewriting the "source." * Experiment with writing in every person and tense every day. * Explore the possibilities of lists, puzzles, riddles, dictionaries, almanacs, etc. Consult the thesaurus where categories for the word "word" include: word as news, word as message, word as information, word as story, word as order or command, word as vocable, word as instruction, promise, vow, contract. * Write what cannot be written; for example, compose an index. * The possibilities of synesthesia in relation to language and words: the word and the letter as sensations, colors evoked by letters, sensations caused by the sound of a word as apart from its meaning, etc. And the effect of this phenomenon on you; for example, write in the water, on a moving vehicle. * Attempt writing in a state of mind that seems least congenial. * Consider word and letter as forms-the concretistic distortion of a text, a mutiplicity of o's or ea's, or a pleasing visual arrangement: "the mill pond of chill doubt." * Do experiments with sensory memory: record all sense images that remain from breakfast, study which senses engage you, escape you. * Write, taking off from visual projections, whether mental or mechanical, without thought to the word in the ordinary sense, no craft. * Make writing experiments over a long period of time. For example, plan how much you will write for a particular work each day, perhaps one word or one page. * Write on a piece of paper where something is already printed or written. * Attempt to eliminate all connotation from a piece of writing and vice versa. * Experiment with writing in a group, collaborative work: a group writing individually off of each other's work over a long period of time in the same room; a group contributing to the same work, sentence by sentence or line by line; one writer being fed information and ideas while the other writes; writing, leaving instructions for another writer to fill in what you can't describe; compiling a book or work structured by your own language around the writings of others; or a group working and writing off of each other's dream writing. * Dream work: record dreams daily, experiment with translation or transcription of dream thought, attempt to approach the tense and incongruity appropriate to the dream, work with the dream until a poem or song emerges from it, use the dream as an alert form of the mind's activity or consciousness, consider the dream a problem-solving device, change dream characters into fictional characters, accept dream's language as a gift. * Structure a poem or prose writing according to city streets, miles, walks, drives. For example: Take a fourteen-block walk, writing one line per block to create a sonnet; choose a city street familiar to you, walk it, make notes and use them to create a work; take a long walk with a group of writers, observe, make notes and create works, then compare them; take a long walk or drive-write one line or sentence per mile. Variations on this. * The uses of journals. Keep a

journal that is restricted to one set of ideas, for instance, a food or dream journal, a journal that is only written in when it is raining, a journal of ideas about writing, a weather journal. Remember that journals do not have to involve "good" writing-they are to be made use of. Simple one-line entries like "No snow today" can be inspiring later. Have 3 or 4 journals going at once, each with a different purpose. Create a journal that is meant to be shared and commented on by another writer--leave half of each page blank for the comments of the other. * Type out a Shakespeare sonnet or other poem you would like to learn about/imitate double-spaced on a page. Rewrite it in between the lines. * Find the poems you think are the worst poems ever written, either by your own self or other poets. Study them, then write a bad poem. * Choose a subject you would like to write "about." Then attempt to write a piece that absolutely avoids any relationship to that subject. Get someone to grade you. * Write a series of titles for as yet unwritten poems or proses. * Work with a number of objects, moving them around on a field or surface-describe their shifting relationships, resonances, associations. Or, write a series of poems that have only to do with what you see in the place where you most often write. Or, write a poem in each room of your house or apartment. Experiment with doing this in the home you grew up in, if possible. * Write a bestiary (a poem about real and mythical animals). * Write five short expressions of the most adamant anger; make a work out of them. * Write a work gazing into a mirror without using the pronoun I. * A shocking experiment: Rip pages out of books at random (I guess you could xerox them) and study them as if they were a collection of poetic/literary material. Use this method on your old high school or college notebooks, if possible, then create an epistemological work based on the randomly chosen notebook pages. * Meditate on a word, sound or list of ideas before beginning to write. * Take a book of poetry you love and make a list, going through it poem by poem, of the experiments, innovations, methods, intentions, etc. involved in the creation of the works in the book. * Write what is secret. Then write what is shared. Experiment with writing each in two different ways: veiled language, direct language. * Write a soothing novel in twelve short paragraphs. * Write a work that attempts to include the names of all the physical contents of the terrestrial world that you know. * Take a piece of prose writing and turn it into poetic lines. Then, without remembering that you were planning to do this, make a poem of the first and last words of each line to see what happens. For instance, the lines (from Einstein) * When at the reception * Of sense-impressions, memory pictures * Emerge this is not yet thinking * And when. . . * Would become: * When reception * Of pictures * Emerge thinking * And when * And so on. Form the original prose, poetic lines, and first-and-last word poem into three columns on a page. Study their relationships. * If you have an answering machine, record all messages received for one month, then turn them into a

best-selling novella. * Write a macaronic poem (making use of as many languages as you are conversant with). * Attempt to speak for a day only in questions; write only in questions. * Attempt to become in a state where the mind is flooded with ideas; attempt to keep as many thoughts in mind simultaneously as possible. Then write without looking at the page, typescript or computer screen (This is "called" invisible writing). * Choose a period of time, perhaps five or nine months. Every day, write a letter that will never be sent to a person who does or does not exist, or to a number of people who do or do not exist. Create a title for each letter and don't send them. Pile them up as a book. * Etymological work. Experiment with investigating the etymologies of all words that interest you, including your own name(s). Approaches to etymologies: Take a work you've already written, preferably something short, look up the etymological meanings of every word in that work including words like "the" and "a". Study the histories of the words used, then rewrite the work on the basis of the etymological information found out. Another approach: Build poems and writings form the etymological families based on the Indo-European language constructs, for instance, the BHEL family: bulge, bowl, belly, boulder, billow, ball, balloon; or the OINO family: one, alone, lonely, unique, unite, unison, union; not to speak of one of the GEN families: kin, king, kindergarten, genteel, gender, generous, genius, genital, gingerly, pregnant, cognate, renaissance, and innate! * Write a brief bibliography of the science and philosophy texts that interest you. Create a file of newspaper articles that seem to relate to the chances of writing poetry. * Write the poem: Ways of Making Love. List them. * Diagram a sentence in the old-fashioned way. If you don't know how, I'll be happy to show you; if you do know how, try a really long sentence, for instance from Melville. * Turn a list of the objects that have something to do with a person who has died into a poem or poem form, in homage to that person. * Write the same poem over and over again, in different forms, until you are weary. Another experiment: Set yourself the task of writing for four hours at a time, perhaps once, twice or seven times a week. Don't stop until hunger and/or fatigue take over. At the very least, always set aside a four-hour period once a month in which to write. This is always possible and will result in one book of poems or prose writing for each year. Then we begin to know something. * Attempt as a writer to win the Nobel Prize in Science by finding out how thought becomes language, or does not. * Take a traditional text like the pledge of allegiance to the flag. For every noun, replace it with one that is seventh or ninth down from the original one in the dictionary. For instance, the word "honesty" would be replaced by "honey dew melon." Investigate what happens; different dictionaries will produce different results. * Attempt to write a poem or series of poems that will change the world. Does everything written or dreamed of do this? * Write occasional poems for weddings, for rivers, for birthdays, for other poets' beauty, for movie stars

maybe, for the anniversaries of all kinds of loving meetings, for births, for moments of knowledge, for deaths. Writing for the "occasion" is part of our purpose as poets in being-this is our work in the community wherein we belong and work as speakers for others. * Experiment with every traditional form, so as to know it. * Write poems and proses in which you set yourself the task of using particular words, chosen at random like the spelling exercises of children: intelligence, amazing, weigh, weight, camel, camel's, foresight, through, threw, never, now, snow, rein, rain. Make a story of that! * Plan, structure, and write a long work. Consider what is the work now needed by the culture to cure and exact even if by accident the great exorcism of its 1998 sort-of- seeming-not-being. What do we need? What is the poem of the future? * What is communicable now? What more is communicable? * Compose a list of familiar phrases, or phrases that have stayed in your mind for a long time--from songs, from poems, from conversation: * What's in a name? That which we call a rose * By any other name would smell as sweet * (Romeo and Juliet) * A rose is a rose is a rose * (Gertrude Stein) * A raisin in the sun * (Langston Hughes) * The king was in the counting house * Counting out his money. . . * (Nursery rhyme) * I sing the body electric. . . * These United States. . . * (Walt Whitman) * A thing of beauty is a joy forever * (Keats) * (I summon up) remembrance of things past * (WS) * Ask not for whom the bell tolls * It tolls for thee * (Donne) * Look homeward, Angel * (Milton) * For fools rush in where angels fear to tread * (Pope) * All's well that ends well * (WS) * I saw the best minds of my generation destroyed by madness * (Allen Ginsberg) * I think therefore I am * (Descartes) * It was the best of times, it was the worst of times,. . . * (Dickens) * brave new world has such people in it * (Shakespeare, The Tempest, later Huxley) * Odi et amo (I hate and I love) * (Catullus) * Water water everywhere * Nor any drop to drink * (Coleridge) * Curiouser and curiouser * (Alice in Wonderland) * Don't worry be happy. Here's a little song I wrote. . . * Write the longest most beautiful sentence you can imagine-make it be a whole page. * Set yourself the task of writing in a way you've never written before, no matter who you are. * What is the value of autobiography? * Attempt to write in a way that's never been written before. * Invent a new form. * Write a perfect poem. * Write a work that intersperses love with landlords. * In a poem, list what you know. * Address the poem to the reader. * Write household poems-about cooking, shopping, eating and sleeping. * Write dream collabortations in the lune form. * Write poems that only make use of the words included in Basic English. * Attempt to write about jobs and how they affect the writing of poetry. * Write while being read to from science texts, or, write while being read to by one's lover from any text. * Trade poems with others and do not consider them your own. * Exercises in style: Write twenty-five or more different versions of one event. * Review the statement: "What is happening to me, allowing for lies and exaggerations which I try to avoid, goes into my poems."

Jonathan Mayhew's Writing Experiments (with apologies to Bernadette Mayer) 1. Make a list of writing experiments. 2. Write a poem in which you include some reference, explicit or implicit, to everyone you know who has committed suicide. 3. Write poems designed for a particular magazine (a la Jack Spicer), even if this magazine doesn't publish poetry. Send the poems to the magazine as you write them until they either publish you or tell you to stop. 4. If you are an academic, give an academic paper composed entirely of heroic couplets. Don't tell anyone what you are doing. 5. "Ghost-write" poems for politicians or celebrities. 6. Write non-stop for 6 months, in every waking hour not devoted to any other necessary activity. 7. Compose a poem employing as many metaphors or examples as possible derived from Wittegenstein's Philosophical Investigations. 8. Read only poetry written before 1800 for a year. See if your writing has changed. If it has changed for the better, do the same with 1700. 9. Take a book of poetry by someone else and compose poetic responses to every single poem. Try this with a poet you hate and then with a poet you love. Try writing your poems directly in the book, if you can stand to deface it. 10. Invent "heteronimos" a la Pessoa. 11. Compose a "Japanese Poetic Diary" 12. Write an autobiography, but including only events having to do with particular "subjects" (cooking, jazz, landlords, shoes). 13. Write the eleventh "Duino Elegy." 14. Write a book of poetry in which the letter B never appears. See if anyone notices. 15. Parody your own style. 16. Stage elaborate contests (sestina contests, memorizing contests, rhyming contests). 17. Invent multiple ways of "gambling" on poetry (e.g. on the contests devised above). 18. Create a "neo-classical" style that is as regular and normative as Racine. The vocabulary should be fairly limited, the syntax limpid, the versification utterly smooth. Use this style as your normal mode of communication as much as you can get away with. 19. Try to get non-poets to collaborate with you on grandiose poetic projects. Test your persuasive powers. 20. Convince famous painters to illustrate your work or paint your portrait, or composers to set your poems to music. 21. Practice thinking in complete sentences. Do not write these down. 22. Be a Platonic "name-giver" of the type described in the Cratylus. Work at giving things their exact or "proper" names. Then practice with "misnomers." 23. See if Wittgenstein was right: try to invent a "private language" for your sensations. 24. Adopt a variety of social "identities" in your writing (race, ethnicity, class, sexual identity). However, avoid any explicit "identifying" reference in the poem itself (e.g. don't use the word "barrio" in your chicano poems). 25. Invent a private slang (a la Lester Young); attempt to get as many people as you can to use the words you coin. Don't use these words in your writing; rather, conceive of the invention of this language as an independent poetic activity. 26. Write "vocalese lyrics" to a recorded jazz

solo. 27. Practice speaking in blank verse as "naturally" as possible. 28. Create your own avant-garde movement; make sure you officially dissolve the movement after 6 months or a year. 29. Invent an imaginary city, complete with geography, history, architecture, prominent citizens, etc... Keep a sort of "bible" of all the information you compile. Then write poems set in this city. 30. Write nothing but sestinas and pantoums for a month. Then "cannabilize" them, using the best lines to write other poems

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459. Alexander Jorgensen

Tibetan Writing Collective - But, well, who really cares?

Sun 19 Aug 2007

Received some wonderful feedback and prompt replies. And a special thank you (and you know who you are). By week's end, I will send a reply with address and detailed information related to the project.

As said, I, and with lots of support, including the active participation of both Kathup Tsering and Santanu Bandyopadhyay, and this is a cooperative matter, which is to say that none are gonna receive accolades for doing what is right, are in the midst of planting the seeds, as they say, of a writer's collective in the midst of the Himalayas. And as for me, to be honest, this is being done at my own peril, not to be dramatic - but one can't believe in Tom Paine and pluralism without actually putting one's belief on the line (the word more invidious than any bullets).

With 2008 approaching, and the need ever present, we are looking for those who are willing to donate a single book to this cause (postage included) - and that seed being planted towards the development of a reference library to accompany equipment already donated towards the formation of a support center providing access to those in greatest of need. I am talking about those who, one might argue, have more important things to say and offer than, say, many of those living Stateside or in Europe, and most of whom are writing for reasons far more important than those engrossed in typical "tea culture" - or the newest fad in Brooklyn or Chicago poetics (most of which both scholars and time won't bother to honor).

No insult intended, be sure. But when you cross into Nepal, Mainland gun sites planted on you, barefoot and frostbitten, entering what is really your cultural homeland, because the Mandarin and Tibetans have little in common, leaving family and so-and-so behind, and write - well, then. A book, just a book, postage and no possibility of tax break, is what is asked and the return only in thanks.

Please. Back channel for email. Again, those who have already contacted me will receive a reply by week's end. Just returned to China.

Regards,
Alexander Jorgensen

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

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460. Tarpaulin Sky Press & Journal

PRE-ORDER Joyelle McSweeney's _Nylund, the Sarcographer_ & SAVE $

Sun 19 Aug 2007

Now available for pre-order:
$2 off the list price + free shipping

NYLUND, THE SARCOGRAPHER
by Joyelle McSweeney
Tarpaulin Sky Press
ISBN: 978-0-9779019-4-4
Fiction. 5"x7", 132 pages
Ships October 1, 2007
http://www.tarpaulinsky.com/Press/McSweeney/index.html

NYLUND, THE SARCOGRAPHER is a baroque noir. Its eponymous protagonist is a loner who tries to comprehend everything from the outside, like a sarcophagus, and with analogously ornate results. The method by which the book was written, and by which Nylund experiences the world, is thus called sarcography. Sarcography is like negative capability on steroids; this ultra-susceptibility entangles Nylund in both a murder plot and a plot regarding his missing sister, Daisy. As the murder plot places Nylund in increasing physical danger, his sensuous memories become more present than the present itself.

If Vladimir Nabokov wanted to seduce Nancy Drew, he'd read her NYLUND one dark afternoon over teacups of whiskey. Welcome to fiction's new femme fatale, Joyelle McSweeney.

-Kate Bernheimer, editor of Fairy Tale Review and the author of The Complete Tales of Ketzia Gold and The Complete Tales of Merry Gold

If Wallace Stevens had written a novel it might have come close to Joyelle McSweeney's NYLUND, THE SARCOGRAPHER. But any imagined effort of Mr. Stevens would pale next to Nylund's journey through the butterflied joinery of syntax, the jerry-rigged joy of this tour de joist. And you thought you knew your own language. This book hands it back to you on a platter and includes the instructional manual for its further use.

-Michael Martone, author of Michael Martone

Joyelle McSweeney is the author of The Red Bird and The Commandrine and Other Poems, both from Fence. She is a co-founder and co-editor of Action Books and Action, Yes, a press and web quarterly for international writing and hybrid forms. She writes regular reviews for Rain Taxi, The Constant Critic, and other venues and teaches in the MFA Program at Notre Dame. Her next book will be the science fiction novel Flet, forthcoming from Fence in late 2007.

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461. CA Conrad
Re: Joe Ceravolo
Sun 19 Aug 2007

Dear Catherine, a swimsuit poetry calendar? Wow, so, who was in that one? Were they studio shots? On the beach? Or reading poems at SPT in bikinis? Any surf boards? Anyone in big straw hats? Anyone drinking martinis or milkshakes? Volley ball? In the library? Any men in it? Why have I been assuming it's just women until now? Only I can answer that of course. But how about sunshine? Is there lots of sunshine? A swimsuit poetry calendar could use a little sunshine, maybe not a lot of sunshine, but a little, right? Were there any books in the photos? Hmmm, I feel like I need to see this. I feel like my mind won't rest until I do.

Joel Lewis got back and said Lewis Warsh and Jim Brodey were also in the naked poets calendar. That makes me happy as I now remember. And I swear it was Brodey where we all gasped and said, WOW, BRODEY IS REALLY HUNG! But maybe it was someone else. But whoever it was he scared us quite a bit. Well, we weren't really scared, just a little overwhelmed maybe. But no, I think it was Brodey though. In any case HEART OF THE BREATH is one of the most well hung books of poetry I've ever read. Remarkable book. What's that one line of his I always think of when watching the news? "lift the weight of ignorance with music" I think that's right, or close to it at least. I'd like to invent a special recipe and call it the Jim Brodey. I need to work on that, something with lots of spice! Something so spicy you cry when you eat it. We should cry when Brodey comes to mind. But what the fuck do I know? Maybe we should laugh? Or scream? Or just shut up and sit still? Or maybe everyone should just do whatever they want when Brodey comes to mind.

There are so many tedious poetry calendars every year, year after year. Well, they're tedious to me because I generally don't like the poems in them. I'm not even suggesting we do a better one. I just wish calendar making would come to a complete halt frankly. Fuck calendars. Aren't you sick of them? Maybe it's just me. Today is Sunday, and I hate how knowing it's "Sunday" makes a

difference. It does make a difference, and I don't want it to make a difference. I want my Tuesdays to be Sundays from now on. What a bunch of bullshit this world is, people making up calendars with days, and numbers. Temperature of cherries and beans should be enough.

Going to find some beans for a personal forecast,
CAConrad
http://PhillySound.blogspot.com

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462. Murat Nemet-Nejat
Re: Bernadette's lists
Sun 19 Aug 2007

Thank you, Ed.

Isn't it that the selection of how to write determines what to write?

If so, how is the process really random? Are we not chasing our own tails here, in more or less interesting ways?

Finally, is it possible to escape oneself, only a certain given version of ourself?

Ciao,

Murat

On 8/19/07, Ed Friedman <[redacted]> wrote:
>
> Dear Maria and others,
>
> Here's the list of experiments and journal ideas that used to be available
> on the Poetry Project site.
>
> Best,
>
> Ed Friedman
>
> -----
>
> Bernadette Mayer's List of Journal Ideas:
> Journals of:
> * dreams
> * food
> * finances
> * writing ideas

> * love
> * ideas for architects
> * city design ideas
> * beautiful and/or ugly sights
> * a history of one's own writing life, written daily
> * reading/music/art, etc. encountered each day
> * rooms
> * elaborations on weather
> * people one sees-description
> * subway, bus, car or other trips (e.g., the same bus trip written about
> every day)
> * pleasures and/or pain
> * life's everyday machinery: phones, stoves, computers, etc.
> * answering machine messages
> * round or rectangular things, other shapes
> * color
> * light
> * daily changes, e.g., a journal of one's desk, table, etc.
> * the body and its parts
> * clocks/time-keeping
> * tenant-landlord situations
> * telephone calls (taped?)
> * skies
> * dangers
> * mail
> * sounds
> * coincidences & connections
> * times of solitude
>
> Other journal ideas:
> * Write once a day in minute detail about one thing
> * Write every day at the same time, e.g. lunch poems, waking ideas, etc.
> * Write minimally: one line or sentence per day
> * Create a collaborative journal: musical notation and poetry; two writers
> alternating days; two writing about the same subject each day, etc.
> * Instead of using a book, write on paper and put it up on the wall
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> * and so on ...
>
>
> Bernadette Mayer's Writing Experiments

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> few ideas have come up, then seize on one and begin to write. Try this
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> a non- connotative word, like "so" etc.
> * Systematically eliminate the use of certain kinds of words or phrases
> from
> a piece of writing: eliminate all adjectives from a poem of your own, or
> take out all words beginning with 's' in Shakespeare's sonnets.
> * Rewrite someone else's writing. Experiment with theft and plagiarism.
> * Systematically derange the language: write a work consisting only of
> prepositional phrases, or, add a gerund to every line of an already
> existing
> work.
> * Get a group of words, either randomly selected or thought up, then form
> these words (only) into a piece of writing-whatever the words allow. Let
> them demand their own form, or, use some words in a predetermined way.
> Design words.
> * Eliminate material systematically from a piece of your own writing until
> it is "ultimately" reduced, or, read or write it backwards, line by line
> or
> word by word. Read a novel backwards.
> * Using phrases relating to one subject or idea, write about another,
> pushing metaphor and simile as far as you can. For example, use science
> terms to write about childhood or philosophic language to describe a
> shirt.
> * Take an idea, anything that interests you, or an object, then spend a
> few
> days looking and noticing, perhaps making notes on what comes up about
> that
> idea, or, try to create a situation or surrounding where everything that
> happens is in relation.
> * Construct a poem as if the words were three-dimensional objects to be
> handled in space. Print them on large cards or bricks if necessary.
> * Write as you think, as close as you can come to this, that is, put pen
> to
> paper and don't stop. Experiment writing fast and writing slow.
> * Attempt tape recorder work, that is, recording without a text, perhaps
> at
> specific times.
> * Make notes on what happens or occurs to you for a limited amount of
> time,
> then make something of it in writing.

> * Get someone to write for you, pretending they are you.
> * Write in a strict form, or, transform prose into a poetic form.
> * Write a poem that reflects another poem, as in a mirror.
> * Read or write a story or myth, then put it aside and, trying to remember
> it, write it five or ten times at intervals from memory. Or, make a work
> out
> of continuously saying, in a column or list, one sentence or line, over
> and
> over in different ways, until you get it "right."
> * Make a pattern of repetitions.
> * Take an already written work of your own and insert, at random or by
> choice, a paragraph or section from, for example, a psychology book or a
> seed catalogue. Then study the possibilities of rearranging this work or
> rewriting the "source."
> * Experiment with writing in every person and tense every day.
> * Explore the possibilities of lists, puzzles, riddles, dictionaries,
> almanacs, etc. Consult the thesaurus where categories for the word "word"
> include: word as news, word as message, word as information, word as
> story,
> word as order or command, word as vocable, word as instruction, promise,
> vow, contract.
> * Write what cannot be written; for example, compose an index.
> * The possibilities of synesthesia in relation to language and words: the
> word and the letter as sensations, colors evoked by letters, sensations
> caused by the sound of a word as apart from its meaning, etc. And the
> effect
> of this phenomenon on you; for example, write in the water, on a moving
> vehicle.
> * Attempt writing in a state of mind that seems least congenial.
> * Consider word and letter as forms-the concretistic distortion of a text,
> a
> mutiplicity of o's or ea's, or a pleasing visual arrangement: "the mill
> pond
> of chill doubt."
> * Do experiments with sensory memory: record all sense images that remain
> from breakfast, study which senses engage you, escape you.
> * Write, taking off from visual projections, whether mental or mechanical,
> without thought to the word in the ordinary sense, no craft.
> * Make writing experiments over a long period of time. For example, plan
> how
> much you will write for a particular work each day, perhaps one word or
> one

> page.
> * Write on a piece of paper where something is already printed or written.
> * Attempt to eliminate all connotation from a piece of writing and vice
> versa.
> * Experiment with writing in a group, collaborative work: a group writing
> individually off of each other's work over a long period of time in the
> same
> room; a group contributing to the same work, sentence by sentence or line
> by
> line; one writer being fed information and ideas while the other writes;
> writing, leaving instructions for another writer to fill in what you can't
> describe; compiling a book or work structured by your own language around
> the writings of others; or a group working and writing off of each other's
> dream writing.
> * Dream work: record dreams daily, experiment with translation or
> transcription of dream thought, attempt to approach the tense and
> incongruity appropriate to the dream, work with the dream until a poem or
> song emerges from it, use the dream as an alert form of the mind's
> activity
> or consciousness, consider the dream a problem-solving device, change
> dream
> characters into fictional characters, accept dream's language as a gift.
> * Structure a poem or prose writing according to city streets, miles,
> walks,
> drives. For example: Take a fourteen-block walk, writing one line per
> block
> to create a sonnet; choose a city street familiar to you, walk it, make
> notes and use them to create a work; take a long walk with a group of
> writers, observe, make notes and create works, then compare them; take a
> long walk or drive-write one line or sentence per mile. Variations on
> this.
> * The uses of journals. Keep a journal that is restricted to one set of
> ideas, for instance, a food or dream journal, a journal that is only
> written
> in when it is raining, a journal of ideas about writing, a weather
> journal.
> Remember that journals do not have to involve "good" writing-they are to
> be
> made use of. Simple one-line entries like "No snow today" can be inspiring
> later. Have 3 or 4 journals going at once, each with a different purpose.
> Create a journal that is meant to be shared and commented on by another
> writer--leave half of each page blank for the comments of the other.

> * Type out a Shakespeare sonnet or other poem you would like to learn
> about/imitate double-spaced on a page. Rewrite it in between the lines.
> * Find the poems you think are the worst poems ever written, either by
> your
> own self or other poets. Study them, then write a bad poem.
> * Choose a subject you would like to write "about." Then attempt to write
> a
> piece that absolutely avoids any relationship to that subject. Get someone
> to grade you.
> * Write a series of titles for as yet unwritten poems or proses.
> * Work with a number of objects, moving them around on a field or
> surface-describe their shifting relationships, resonances, associations.
> Or,
> write a series of poems that have only to do with what you see in the
> place
> where you most often write. Or, write a poem in each room of your house or
> apartment. Experiment with doing this in the home you grew up in, if
> possible.
> * Write a bestiary (a poem about real and mythical animals).
> * Write five short expressions of the most adamant anger; make a work out
> of
> them.
> * Write a work gazing into a mirror without using the pronoun I.
> * A shocking experiment: Rip pages out of books at random (I guess you
> could
> xerox them) and study them as if they were a collection of poetic/literary
> material. Use this method on your old high school or college notebooks, if
> possible, then create an epistemological work based on the randomly chosen
> notebook pages.
> * Meditate on a word, sound or list of ideas before beginning to write.
> * Take a book of poetry you love and make a list, going through it poem by
> poem, of the experiments, innovations, methods, intentions, etc. involved
> in
> the creation of the works in the book.
> * Write what is secret. Then write what is shared. Experiment with writing
> each in two different ways: veiled language, direct language.
> * Write a soothing novel in twelve short paragraphs.
> * Write a work that attempts to include the names of all the physical
> contents of the terrestrial world that you know.
> * Take a piece of prose writing and turn it into poetic lines. Then,
> without
> remembering that you were planning to do this, make a poem of the first

> and
> last words of each line to see what happens. For instance, the lines (from
> Einstein)
> * When at the reception
> * Of sense-impressions, memory pictures
> * Emerge this is not yet thinking
> * And when. . .
> * Would become:
> * When reception
> * Of pictures
> * Emerge thinking
> * And when
> * And so on. Form the original prose, poetic lines, and first-and-last
> word
> poem into three columns on a page. Study their relationships.
> * If you have an answering machine, record all messages received for one
> month, then turn them into a best-selling novella.
> * Write a macaronic poem (making use of as many languages as you are
> conversant with).
> * Attempt to speak for a day only in questions; write only in questions.
> * Attempt to become in a state where the mind is flooded with ideas;
> attempt
> to keep as many thoughts in mind simultaneously as possible. Then write
> without looking at the page, typescript or computer screen (This is
> "called"
> invisible writing).
> * Choose a period of time, perhaps five or nine months. Every day, write a
> letter that will never be sent to a person who does or does not exist, or
> to
> a number of people who do or do not exist. Create a title for each letter
> and don't send them. Pile them up as a book.
> * Etymological work. Experiment with investigating the etymologies of all
> words that interest you, including your own name(s). Approaches to
> etymologies: Take a work you've already written, preferably something
> short,
> look up the etymological meanings of every word in that work including
> words
> like "the" and "a". Study the histories of the words used, then rewrite
> the
> work on the basis of the etymological information found out. Another
> approach: Build poems and writings form the etymological families based on
> the Indo-European language constructs, for instance, the BHEL family:

> bulge,
> bowl, belly, boulder, billow, ball, balloon; or the OINO family: one,
> alone,
> lonely, unique, unite, unison, union; not to speak of one of the GEN
> families: kin, king, kindergarten, genteel, gender, generous, genius,
> genital, gingerly, pregnant, cognate, renaissance, and innate!
> * Write a brief bibliography of the science and philosophy texts that
> interest you. Create a file of newspaper articles that seem to relate to
> the
> chances of writing poetry.
> * Write the poem: Ways of Making Love. List them.
> * Diagram a sentence in the old-fashioned way. If you don't know how, I'll
> be happy to show you; if you do know how, try a really long sentence, for
> instance from Melville.
> * Turn a list of the objects that have something to do with a person who
> has
> died into a poem or poem form, in homage to that person.
> * Write the same poem over and over again, in different forms, until you
> are
> weary. Another experiment: Set yourself the task of writing for four hours
> at a time, perhaps once, twice or seven times a week. Don't stop until
> hunger and/or fatigue take over. At the very least, always set aside a
> four-hour period once a month in which to write. This is always possible
> and
> will result in one book of poems or prose writing for each year. Then we
> begin to know something.
> * Attempt as a writer to win the Nobel Prize in Science by finding out how
> thought becomes language, or does not.
> * Take a traditional text like the pledge of allegiance to the flag. For
> every noun, replace it with one that is seventh or ninth down from the
> original one in the dictionary. For instance, the word "honesty" would be
> replaced by "honey dew melon." Investigate what happens; different
> dictionaries will produce different results.
> * Attempt to write a poem or series of poems that will change the world.
> Does everything written or dreamed of do this?
> * Write occasional poems for weddings, for rivers, for birthdays, for
> other
> poets' beauty, for movie stars maybe, for the anniversaries of all kinds
> of
> loving meetings, for births, for moments of knowledge, for deaths. Writing
> for the "occasion" is part of our purpose as poets in being-this is our
> work

> in the community wherein we belong and work as speakers for others.
> * Experiment with every traditional form, so as to know it.
> * Write poems and proses in which you set yourself the task of using
> particular words, chosen at random like the spelling exercises of
> children:
> intelligence, amazing, weigh, weight, camel, camel's, foresight, through,
> threw, never, now, snow, rein, rain. Make a story of that!
> * Plan, structure, and write a long work. Consider what is the work now
> needed by the culture to cure and exact even if by accident the great
> exorcism of its 1998 sort-of- seeming-not-being. What do we need? What is
> the poem of the future?
> * What is communicable now? What more is communicable?
> * Compose a list of familiar phrases, or phrases that have stayed in your
> mind for a long time--from songs, from poems, from conversation:
> * What's in a name? That which we call a rose
> * By any other name would smell as sweet
> * (Romeo and Juliet)
> * A rose is a rose is a rose
> * (Gertrude Stein)
> * A raisin in the sun
> * (Langston Hughes)
> * The king was in the counting house
> * Counting out his money. . .
> * (Nursery rhyme)
> * I sing the body electric. . .
> * These United States. . .
> * (Walt Whitman)
> * A thing of beauty is a joy forever
> * (Keats)
> * (I summon up) remembrance of things past
> * (WS)
> * Ask not for whom the bell tolls
> * It tolls for thee
> * (Donne)
> * Look homeward, Angel
> * (Milton)
> * For fools rush in where angels fear to tread
> * (Pope)
> * All's well that ends well
> * (WS)
> * I saw the best minds of my generation destroyed by madness
> * (Allen Ginsberg)

> * I think therefore I am
> * (Descartes)
> * It was the best of times, it was the worst of times,. . .
> * (Dickens)
> * brave new world has such people in it
> * (Shakespeare, The Tempest, later Huxley)
> * Odi et amo (I hate and I love)
> * (Catullus)
> * Water water everywhere
> * Nor any drop to drink
> * (Coleridge)
> * Curiouser and curiouser
> * (Alice in Wonderland)
> * Don't worry be happy. Here's a little song I wrote. . .
> * Write the longest most beautiful sentence you can imagine-make it be a
> whole page.
> * Set yourself the task of writing in a way you've never written before,
> no
> matter who you are.
> * What is the value of autobiography?
> * Attempt to write in a way that's never been written before.
> * Invent a new form.
> * Write a perfect poem.
> * Write a work that intersperses love with landlords.
> * In a poem, list what you know.
> * Address the poem to the reader.
> * Write household poems-about cooking, shopping, eating and sleeping.
> * Write dream collabortations in the lune form.
> * Write poems that only make use of the words included in Basic English.
> * Attempt to write about jobs and how they affect the writing of poetry.
> * Write while being read to from science texts, or, write while being read
> to by one's lover from any text.
> * Trade poems with others and do not consider them your own.
> * Exercises in style: Write twenty-five or more different versions of one
> event.
> * Review the statement: "What is happening to me, allowing for lies and
> exaggerations which I try to avoid, goes into my poems."
>
>
>
>
> Jonathan Mayhew's Writing Experiments (with apologies to Bernadette

Mayer)
> 1. Make a list of writing experiments.
> 2. Write a poem in which you include some reference, explicit
> or
> implicit, to everyone you know who has committed suicide.
> 3. Write poems designed for a particular magazine (a la Jack
> Spicer), even if this magazine doesn't publish poetry. Send the poems to
> the
> magazine as you write them until they either publish you or tell you to
> stop.
> 4. If you are an academic, give an academic paper composed
> entirely of heroic couplets. Don't tell anyone what you are doing.
> 5. "Ghost-write" poems for politicians or celebrities.
> 6. Write non-stop for 6 months, in every waking hour not
> devoted
> to any other necessary activity.
> 7. Compose a poem employing as many metaphors or examples as
> possible derived from Wittegenstein's Philosophical Investigations.
> 8. Read only poetry written before 1800 for a year. See if your
> writing has changed. If it has changed for the better, do the same with
> 1700.
> 9. Take a book of poetry by someone else and compose poetic
> responses to every single poem. Try this with a poet you hate and then
> with
> a poet you love. Try writing your poems directly in the book, if you can
> stand to deface it.
> 10. Invent "heteronimos" a la Pessoa.
> 11. Compose a "Japanese Poetic Diary"
> 12. Write an autobiography, but including only events having to do with
> particular "subjects" (cooking, jazz, landlords, shoes).
> 13. Write the eleventh "Duino Elegy."
> 14. Write a book of poetry in which the letter B never appears.
> See if
> anyone notices.
> 15. Parody your own style.
> 16. Stage elaborate contests (sestina contests, memorizing
> contests,
> rhyming contests).
> 17. Invent multiple ways of "gambling" on poetry (e.g. on the
> contests
> devised above).
> 18. Create a "neo-classical" style that is as regular and

> normative as
> Racine. The vocabulary should be fairly limited, the syntax limpid, the
> versification utterly smooth. Use this style as your normal mode of
> communication as much as you can get away with.
> 19. Try to get non-poets to collaborate with you on grandiose
> poetic
> projects. Test your persuasive powers.
> 20. Convince famous painters to illustrate your work or paint
> your
> portrait, or composers to set your poems to music.
> 21. Practice thinking in complete sentences. Do not write these
> down.
> 22. Be a Platonic "name-giver" of the type described in the
> Cratylus. Work at giving things their exact or "proper" names. Then
> practice
> with "misnomers."
> 23. See if Wittgenstein was right: try to invent a "private
> language" for your sensations.
> 24. Adopt a variety of social "identities" in your writing
> (race,
> ethnicity, class, sexual identity). However, avoid any explicit
> "identifying" reference in the poem itself (e.g. don't use the word
> "barrio"
> in your chicano poems).
> 25. Invent a private slang (a la Lester Young); attempt to get
> as
> many people as you can to use the words you coin. Don't use these words in
> your writing; rather, conceive of the invention of this language as an
> independent poetic activity.
> 26. Write "vocalese lyrics" to a recorded jazz solo.
> 27. Practice speaking in blank verse as "naturally" as
> possible.
> 28. Create your own avant-garde movement; make sure you
> officially dissolve the movement after 6 months or a year.
> 29. Invent an imaginary city, complete with geography, history,
> architecture, prominent citizens, etc... Keep a sort of "bible" of all the
> information you compile. Then write poems set in this city.
> 30. Write nothing but sestinas and pantoums for a month. Then
> "cannabilize" them, using the best lines to write other poems
>

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463. Alexander Jorgensen
Re: Tibetan Writing Collective - But, well, who really cares?
Sun 19 Aug 2007

What I want you to understand is this:

With over 1000 people on this list, or so I am told, if a mere few hundred could donate a book - or even, oh gosh, two hundred. Well, c'mon now... One less steak, packet of organic what-not, highly fortified and regurgitated refortified and heavily processed to extreme - one less trip to 7/11??

Regards,
Alexander Jorgensen

Alexander Jorgensen <[redacted]> wrote: Received some wonderful feedback and prompt replies. And a special thank you (and you know who you are). By week's end, I will send a reply with address and detailed information related to the project.

As said, I, and with lots of support, including the active participation of both Kathup Tsering and Santanu Bandyopadhyay, and this is a cooperative matter, which is to say that none are gonna receive accolades for doing what is right, are in the midst of planting the seeds, as they say, of a writer's collective in the midst of the Himalayas. And as for me, to be honest, this is being done at my own peril, not to be dramatic - but one can't believe in Tom Paine and pluralism without actually putting one's belief on the line (the word more invidious than any bullets).

With 2008 approaching, and the need ever present, we are looking for those who are willing to donate a single book to this cause (postage included) - and that seed being planted towards the development of a reference library to accompany equipment already donated towards the formation of a support center providing access to those in greatest of need. I am talking about those who, one might argue, have more important things to say and offer than, say, many of those living Stateside or in Europe, and most of whom are writing for reasons far more important than those engrossed in typical "tea culture" - or the newest fad in Brooklyn or Chicago poetics (most of which both scholars and time won't bother to honor).

No insult intended, be sure. But when you cross into Nepal, Mainland gun sites planted on you, barefoot and frostbitten, entering what is really your cultural homeland, because the Mandarin and Tibetans have little in common, leaving family and so-and-so behind, and write - well, then. A book, just a book, postage and no possibility of tax break, is what is asked and the return only in thanks.

Please. Back channel for email. Again, those who have already contacted me will receive a reply by week's end. Just returned to China.

Regards,
Alexander Jorgensen

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

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Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

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464. Catherine Daly
Re: Joe Ceravolo
Sun 19 Aug 2007

Cecelia Wolloch wore a black bikini. Larry Jaffe. Suzanne Lummis. I think Elizabeth Iannacci and Brendan Constantine, and I think Eliz was wearing a leopard print bikini. Someone wore a trench coat. I flipped through it once; it was issued by Tebot Bach, and may be online somwhere. I'm sure more of the Tebot Bach people were in it. Jack Grapes? maybe. Hopefully Philomine Long and John Thomas (who was alive then); I really wouldn't do a calendar without Philomine in it. Probably some of the former hyperpoets?

http://tebotbach.org/

Frankie Drayus and I proposed wearing parkas. I was in a fashion show at an art gallery and they let me wear a parka and carry the teeny pink baby ts I painted with slogans instead of modeling them.

Maryrose Larkin's Whimsy Daybook is a great poetry calendar. Well, daybook. No scantily clad or unclad poets in it, though.

--
All best,
Catherine Daly
[redacted]

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465. Peter Quartermain
Re: creative writing praxis
Sun 19 Aug 2007

Sorry if I'm repeating stale news, I'm coming late to this. Did anyone mention
Oulipo Compendium

edited by Harry Mathews and Alexander Brotchie
(Atlas, revised ed 1998)?
It's an amazing great resource.

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice)
[redacted]
=========

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Maria Damon
Sent: 19 August 2007 06:49 AM
To: [redacted]
Subject: Re: creative writing praxis

thanks! this is invaluable info.

Hugh Nicoll wrote:
> Hi all,
>
> Fascinating discussion. I've found two versions of Bernadette Mayer's
> experiments googling:
>
> http://spinelessbooks.com/mayer/index.html
>
> and
>
> http://www.factoryschool.org/handbook/creative/experiments.html
>
> HN
>
> On 8/19/07, Catherine Daly <[redacted]> wrote:
>
>> perhaps the people who redesigned the poetry project website could
>> give us a clue?
>>
>> --
>> All best,
>> Catherine Daly

>> [redacted]
>>
>>
>
>
>

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466. **Jennifer Karmin**

Elvira Arellano: arrested in LA

Sun 19 Aug 2007

Immigrant rights activist Elvira Arellano was arrested in Los Angeles on Sunday afternoon. She sought refuge inside a Chicago church for one year and actively disobeyed an order by the Department of Homeland Security to turn herself in for deportation.

http://email.chicagotribune.com/cgi-bin1/DM/y/eBVxh0Rv1ZB0G2E0IrEB0Ay

Immigration activist Arellano arrested
By Antonio Olivo

An illegal Mexican immigrant who sought refuge inside a Chicago church for a year was arrested in Los Angeles on Sunday afternoon after taking her campaign on the road.

Elvira Arellano was arrested about 4:15 p.m. Chicago time by law enforcement officials after leaving Our Lady Queen of Angels Church in downtown Los Angeles, said Emma Lozano, an adviser who was there during the arrest.

After talking to news media inside the church, Arellano and her supporters got into their van to head north to San Jose, where she was scheduled to speak at another church, Lozano said. Moments after they got in the van, an unmarked vehicle stopped them.

The driver of Arellano's van, Roberto Lopez, poked his head out of the van because he wanted to see why they were being blocked. Several other unmarked vehicles surrounded their van.

Agents came out of all the cars screaming at the top of their lungs for her to get out, Lozano said. Her 8-year-old son, Saul, started to cry, and Arellano said to everyone in the car, "Calm down. Don't have any fear. They can't hurt me."

Then she turned to the people who were about to arrest her and she said, "You're going to have to give me a minute with my son," Lozano said. She spent time with her son in the car, and then surrendered.

It was over in less than two minutes. She was arrested Sunday on Main Street, near Our Lady Queen of Angels, where Arellano slept Saturday night and where she's held several press conferences Saturday and Sunday.

In a statement released Sunday night, U.S. Immigration and Customs Enforcement said that its "officers in Los Angeles today arrested criminal alien and immigration fugitive Elvira Arellano."

"Arellano, who was taken into custody without incident, is being processed for removal to Mexico based upon a deportation order originally issued by a federal immigration judge in 1997," the statment said. "Arresting and removing criminal aliens is one of ICE's top enforcement priorities and the agency will continue to pursue these cases vigorously."

Much of the anger from all parts of the political spectrum surrounding illegal immigration has been crystallized by Arellano's story. After entering the country illegally twice, she became an activist shortly after she was arrested in 2002 during a federal sweep at O'Hare International Airport, where Arellano cleaned airplanes. She was later convicted of using a fake Social Security card.

Rick Biesada, director and founder of the Chicago Minuteman Project, lauded the arrest, but he said it came a year too late.

"I was wondering why the police were dragging their feet," he said. "By not going in there and getting her, other illegals were going to churches seeking

sanctuary. Now we're going to have hell to pay in this country trying to extract these people."

Local Spanish-language radio host Javier Salas said he felt badly for what happened to Arellano. But in leaving the sanctuary of Adalberto United Methodist Church and heading to Los Angeles, it was only a matter of time before she was arrested.

"I'm not happy that this happened, but it was bound to happen because she was challenging the system," said Salas, the host of the morning-drive talk show La Tremenda on WRTO AM-1200.

By Sunday afternoon Salas was already talking about the arrest on the radio, and callers were weighing in too.

Callers were "saying that she was traveling to Los Angeles and around the United States, she would provoke [Immigration and Customs Enforcement] and the anti-immigrant groups," he said. "There would be checkpoints everywhere."

Salas questioned why it appeared that mainstream media make Arellano out to be the face of undocumented immigrants, when her actions have exacerbated the animosity toward them.

"She wasn't down to earth," he said, adding that Arellano acted "entitled" to rights "when there's thousands and thousands of people in the same situation."

"She made everything worse," Salas said. "She's not a face of the immigrants. My family without papers, she doesn't represent them."

Activists in the Chicago area who have followed Arellano's story weren't surprised that the law caught up to her.

"Everyone knew it was probably a question of when, not if " she would be arrested, said Joshua Hoyt, executive director of the Illinois Coalition for Immigrant and Refugee Rights. "It just made me feel really sad because she knows she's looking at time in

prison. I feel bad for her and for her child and for all the other people in that situation."

Hoyt said he met Arellano nearly three years ago after she was arrested in a sweep of undocumented immigrants working at O'Hare International Airport.

Arellano had been cleaning planes at night, he said. At the time --"before she was famous," Hoyt noted--she was afraid, intimidated and ashamed because she had been arrested by federal agents in front of her son.

"She was really emotional and really hurt. She was deeply offended that she would get arrested in front of her child and be treated like a criminal," Hoyt said. "She thought someone who comes here to work hard at night so she can support her child is not a criminal."

In the intervening years, however, she turned her pain to activism, organizing the families of those being deported, he said.

"I think she's an incredibly brave person who's put a human face on the suffering of the undocumented in this country and because of the cowardice of politicians, many more families are going to be destroyed and many more people are going to die on the borders," Hoyt said. "America needs to look itself in the face and ask if we want to be that kind of country."

The church where Arellano sought sanctuary for the last year became the command center where friends and organizers gathered to plan a vigil on Sunday night to show support for Arellano after her arrest.

Those who lived with her and knew her best at Alberto United Methodist Church cried together and hugged each other but quickly brushed aside the tears, channeling their grief into action.

Less than an hour after the arrest, Jacobita Alonso arrived at the front of the church in tears. For several minutes, people inside the church struggled to open the padlock on the gate that for a year had kept Arellano protected from the outside.

Work immediately began for a vigil, from phone calls to alert supporters to getting batteries for the speakers they would use to take their message to the street.

Jacobita Alonso, a lay leader at the church who stayed with Arellano on the second-floor apartment over the last year, felt propelled to action.

"We cannot sit here only grieving. All we can do is organize our people. We want her to know she is not alone. The community is crying. Her fight is a fight for all people," she said Sunday. "There are thousands of Elviras. There are thousands of mothers just like Elvira who just want to keep their families together."

Alonso and a dozen other supporters sat in the second-floor apartment where Arellano lived, watching television news broadcasts and sending out messages by e-mail.

The group has already organized a vigil for 7 p.m. at the Immigration and Customs Enforcement office downtown at Congress Parkway and Clark Street and another at 9 a.m. at the same location to show support for Arellano, but also to protest the arrest.

George Atkins sat in the sanctuary, quitely observing.

"I'm sad she was arrested, but I'm proud that she was a member of this church and that I got to know her," Atkins said. "She always knew she could be arrested. She could have slipped quietly into the night like many others do but she chose to stand up for what she believed in."

Questions swirled up and down the church stairs. What would happen to Arellano's son? Where would Arellano go? Alonso said the boy was with Lozano, her closest advisor, but she wondered if he would be returned to Chicago, as Arellano had expressed hope to her many times before.

"All I can say is that miracles exist and we're praying," Alonso said.

Amid heavy rainfall, about three dozen people sang, prayed and read passages from the Bible during a vigil tonight outside the ICE's Chicago headquarters, 536 S. Clark St., to show their disapproval of her arrest.

One of the attendees, Ald. Ricardo Munoz (22nd), said, "It's a sad day. We need comprehensive immigration reform that keeps families together. A young boy, a U.S. citizen, lost his mother to a broken system."

Munoz said, "Elvira has put a face to this struggle. There are 12 million illegal immigrants that head to work every morning, not knowing if they'll come home at the end of the day."

He said other aldermen would be reaching out to U.S. Sens. Dick Durbin and Barack Obama for help in diffusing the situation, and preventing Arellano from being deported.

Jorge Mujica, an organizer of the March 10 Committee, which earlier this year set up a large scale protest downtown advocating immigration reform, said Arellano would not have been arrested in Chicago because she has so much support from city officials and the Latino community.

"They waited for the right time. She could not live in the church forever," Mujica said.

Up until now, she had been a symbol of the immigration debate, Mujica said. But now with her arrest she has become a martyr because "she has suffered unjustly."

"People who had not heard of Elvira before are going to hear her story and better understand the debate," Mujica said.

Tribune staff reporters Emma Graves Fitzsimmons and Andrew L. Wang contributed to this report from Chicago.

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467. **Ruth Lepson**

Re: Disarming the teaching of history in Israel and Palestine

Mon 20 Aug 2007

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wonderful--thank for passing this along, Jim.

On 8/17/07 1:13 AM, "Jim Andrews" <[redacted]> wrote:

> *As some of you may recall, vispo.com hosts the Web site of PRIME, the Peace Research Institute in the Middle East. PRIME is mainly run by Dan Bar-On, an Israeli scholar, and Sammi Adwan, a Palestinian scholar.*
>
> *There are two new documents on the Web site you may find of interest.*
>
> *LEARNING EACH OTHER'S HISTORICAL NARRATIVE*
> *http://vispo.com/PRIME/leohn1.pdf*
> *This is a preliminary translation into English of a document developed by Israeli and Palestinian High school teachers that presents to grade 9 and 10 students in Israel and Palestine something of the historical narrative of the 'other side'. This project is an attempt to "disarm the teaching of history". There are articles about this project at http://vispo.com/PRIME/patience.htm (a copy of a USA Today article) and at http://vispo.com/PRIME/herzog.htm (a copy of an article from the Globe and Mail). This PRIME project was awarded the inaugual Goldberg IIE prize for peace-building in the middle east (see http://vispo.com/PRIME/goldbergprize.htm).*
>
> *THE PRIME SHARED HISTORY PROJECT*
> *Peace-Building Project Under Fire*
> *http://vispo.com/PRIME/iram192.pdf*
> *This is an article by Dan Bar-On and Sami Adwan concerning the background and some of the research concerning the 'Learning Each Other's Historical Narrative' project.*
>
> *ja*
> *http://vispo.com*

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468. **Alan Sondheim**

what remains (quite beautiful)

Mon 20 Aug 2007

---

what remains

because of the faces and powers among our second lives
and third and others in-between the others; because of
swollen faces thinned back to pages bones and shadowed flesh
that nothing stays what was simple and illusion

and then poetics rounds and fills the world
among lost pages and inscriptions freed
from every symbol and symbols freed and world;
the less are said the farther truth transcends

because of truths and songs and lights and place
where bodies turn; because of bodies churned and stretched
among beams of those lights and those songs; those truths
nothing stays back nothing; valleys fill with jostled things

and things churn symbols; the world
fills silence; skies get dark kiss; welkin

http://www.asondheim.org/whatremains.mp4

song singer azure carter
words video alan sondheim

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469. **Tom Beckett**

TINY BOOKS GOES INTERNATIONAL (OF COURSE) FOR POETRY TO KEEP FEEDING THE WORLD

Mon 20 Aug 2007

Meritage Press (MP) is pleased to announce the third title in its series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.

MP's Tiny Books initially utilize small books (1 3/4" x 1 3/4") made in Guatemala by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. All profits from book sales then will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income.

We are delighted to announce that MP's third Tiny Book is

"â€¦And Then The Wind Did Blow..."
JainakÃº Poems
by Ernesto Priego

Ernesto Priego was born in Mexico City. He lives in London. He blogs at Never Neutral (http://neverneutral.wordpress.com/) and is the author of the first single-author hay(na)ku poetry collection, Not Even Dogs (Meritage Press). The "jainakÃº" is Mexico's version of the hay(na)ku poetic form.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen

Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

This project reflects Meritage Press' belief that "Poetry feeds the world" in non-metaphorical ways. The Tiny Books create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world.

MP's other Tiny Books, which also are still available, are

all alone again
by Dan Waber

and

Steps: A Notebook
by Tom Beckett

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes his online home at logolalia.com. Meritage Press tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry.

Tom Beckett is the author of Unprotected Texts: Selected Poems 1978~2006 (Meritage Press, 2006), and the curator of E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews (Otoliths, 2007). From 1980-1990, he was the editor/publisher of the now legendary critical journal, The Difficulties. Steps: A Notebook is Tom Beckett's first hay(na)ku poetry collection. The hay(na)ku is also a form that lends itself to minimalism.

Each Tiny Book will cost $10 plus $1.00 shipping/handling. To purchase the Tiny Books and donate to Heifer International, send a check for $11.00 per book, made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

Please specify which of the three Tiny Books you are ordering.

For more information: [redacted]

*****

FUNDAISING UPDATE:

As of Aug. 18, 2007, Meritage Press' Tiny Books has sold enough Tiny Books to finance the donation equivalent of about twelve gift packets of honeybees. Here's the buzz about bees from Heifer International:

"From India to the Dominican Republic, bees from Heifer International help struggling families earn income through the sale of honey, beeswax and pollen. Beehives require almost no space, and once established, are inexpensive to maintain. As bees search for nectar, they pollinate plants. Placed strategically, beehives can as much as double some fruit and vegetable yields. In this way, a beehive can be a boon to a whole village. Although most Heifer partners keep bees as a supplement to family income, beekeeping can be a family's livelihood. Your gift provides a family with a package of bees, the box and hive, and training in beekeeping."

Then of course there are the chickens, goats, water buffalos, pigs, ducks....all of which can help ease hunger around the world. Meritage Press thanks you in advance for your sweet support and hopes you enjoy Tiny Books -- small enough to become jewelry, but with poems big enough to resonate worldwide.

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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470. Christian Peet, Tarpaulin Sky Press & Journal

*Noah Eli Gordon & Joshua Marie Wilkinson: _Figures for a Darkroom Voice_*

Mon 20 Aug 2007

Now available for pre-order:
$2 off the list price + free shipping

FIGURES FOR A DARKROOM VOICE
by Noah Eli Gordon & Joshua Marie Wilkinson
with images by Noah Saterstrom
Tarpaulin Sky Press
ISBN: 978-0-9779019-5-1
Poetry. 5.5" x 7", 94 pages
Ships October 1, 2007
http://www.tarpaulinsky.com/Press/Figures/index.html

In FIGURES FOR A DARKROOM VOICE the rhetorical twisting of Noah Eli Gordon's abstractions meld with the ominous narratives of Joshua Marie Wilkinson's fragments, turning Wallace Steven's notion of a supreme fiction toward a supreme friction, one where the work of these two poets is fused into a voice as singular as it is sinister. Imagine a gallery in which Cornell boxes talk

back, a Maya Deren film in which the audience dissolves into projector light, a Philip Glass composition played exclusively on medieval weaponry, such are the compelling results of this collaborative work.

In prose poems, syntactically elusive sonnets, and haunting, haiku-like fragments illuminated by the ink drawings of Noah Saterstrom, one encounters a recurring cast of logically-skewed images, inauspicious yet arresting aphorisms, and characters rendered fully bizarre in the lightest of brushstrokes. Here, the slippage and disruptions of textually investigative work collides with the mind-expanding project of conjuring paradox, while never quite leaving linearity behind. When these poets write, "I am trying to draw you a simple picture of explanation," one realizes the monumental nature of such a task. And this task is made more complex, and ultimately more rewarding, by the inclusion of Noah Saterstrom's dynamic images. "Who," Gordon and Wilkinson ask, "operates the levers in this darkroom dress-shop?" Who, indeed! The rich history of literary collaboration just got richer.

These two guys tell us,
"There is nothing that summer can do to us
That we could not ourselves develop in the basement"
so we know
"the sleepwalkers enter a swimming pool
With their haggings& black dresses,"
"raising private horses"
Therefore it's true
"What mammal wouldn't want its own vibrant egg?"
They glitter. This book glitters.

-Tomaz Salamun

NOAH ELI GORDON is the author of Novel Pictorial Noise (Harper Perennial, 2007; selected by John Ashbery for the National Poetry Series), A Fiddle Pulled from the Throat of a Sparrow (New Issues, 2007), Inbox (BlazeVOX, 2006), The Area of Sound Called the Subtone (Ahsahta, 2004), and The Frequencies (Tougher Disguises, 2003), as well as numerous chapbooks, including That We Come to a Consensus (Ugly Duckling Presse, 2005; in collaboration with Sara Veglahn).

JOSHUA MARIE WILKINSON is the author of Suspension of a Secret in Abandoned Rooms (Pinball, 2005), Lug Your Careless Body out of the Careful Dusk (U of Iowa, 2006), and The Book of Whispering in the Projection Booth (forthcoming from Tupelo Press). He holds a PhD from University of Denver and lives in Chicago where he teaches at Loyola University. His first film, Made a Machine by Describing the Landscape, is due out next year.

NOAH SATERSTROM has exhibited paintings, drawings, projects, and installations nationally and internationally. The recipient of grants and residencies, he also does numerous collaborations with writers and musicians. Recent publications include The Denver Quarterly and Tarpaulin Sky. With Selah Saterstrom he curates Slab Projects, a series of ongoing investigations which generate public works in the New Orleans and Gulf Coast region.

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471. BRUCE MCPHERSON

A brief poetics of collaboration

Mon 20 Aug 2007

About 18 months ago I published an experimental collaboration between Robert Kelly and Birgit Kempker titled "Shame." For the occasion I issued a short catalogue about that book and two other Kellys that we'd published previously, "The Garden of Distances" (on drawings by Brigitte Mahlknecht) and "Unquell the Dawn Now" (a homeophonic translation of Holderlin, with Schuldt's subsequent elaborations), and including also an earlier "writing through" piece that Kelly had performed on a poem by P.B. Shelley. For the catalogue Kelly contributed by invitation four pieces of commentary, description, reflection and theory about collaborative writing in general and these in particular. Since these short texts have not appeared elsewhere -- and I think listmembers may find them especially illuminating and useful -- I've placed the catalogue on my site now as a PDF download (about 385 kb): https://www.mcphersonco.com/share/pdfs%20for%20website/Kelly %20Collaborations.pdf I'd be happy to mail anyone on this list a copy of the remaining actual catalogues -- simply e-mail me off-group your postal address (send to [redacted]). For info about Kelly and Kempker's extraordinary "Shame": https://www.mcphersonco.com/cs.php?f[0]=shh&pdID=151 Bruce McPherson McPherson & Company

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472. Ruth Lepson

Re: Elvira Arellano: arrested in LA

Mon 20 Aug 2007

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imagine, cleaning planes at night, in her situation

On 8/19/07 11:07 PM, "Jennifer Karmin" <[redacted]> wrote:

> *Immigrant rights activist Elvira Arellano was arrested in Los Angeles on Sunday afternoon. She sought refuge inside a Chicago church for one year and actively disobeyed an order by the Department of Homeland*

Security to turn herself in for deportation.

http://email.chicagotribune.com/cgi-bin1/DM/y/eBVxh0Rv1ZB0G2E0IrEB0Ay

Immigration activist Arellano arrested
By Antonio Olivo

An illegal Mexican immigrant who sought refuge inside a Chicago church for a year was arrested in Los Angeles on Sunday afternoon after taking her campaign on the road.

Elvira Arellano was arrested about 4:15 p.m. Chicago time by law enforcement officials after leaving Our Lady Queen of Angels Church in downtown Los Angeles, said Emma Lozano, an adviser who was there during the arrest.

After talking to news media inside the church, Arellano and her supporters got into their van to head north to San Jose, where she was scheduled to speak at another church, Lozano said. Moments after they got in the van, an unmarked vehicle stopped them.

The driver of Arellano's van, Roberto Lopez, poked his head out of the van because he wanted to see why they were being blocked. Several other unmarked vehicles surrounded their van.

Agents came out of all the cars screaming at the top of their lungs for her to get out, Lozano said. Her 8-year-old son, Saul, started to cry, and Arellano said to everyone in the car, "Calm down. Don't have any fear. They can't hurt me."

Then she turned to the people who were about to arrest her and she said, "You're going to have to give me a minute with my son," Lozano said. She spent time with her son in the car, and then surrendered.

It was over in less than two minutes. She was arrested Sunday on Main Street, near Our Lady Queen of Angels, where Arellano slept Saturday night and where she's held several press conferences Saturday and Sunday.

In a statement released Sunday night, U.S. Immigration and Customs Enforcement said that its "officers in Los Angeles today arrested criminal alien and immigration

fugitive Elvira Arellano."

"Arellano, who was taken into custody without incident, is being processed for removal to Mexico based upon a deportation order originally issued by a federal immigration judge in 1997," the statment said. "Arresting and removing criminal aliens is one of ICE's top enforcement priorities and the agency will continue to pursue these cases vigorously."

Much of the anger from all parts of the political spectrum surrounding illegal immigration has been crystallized by Arellano's story. After entering the country illegally twice, she became an activist shortly after she was arrested in 2002 during a federal sweep at O'Hare International Airport, where Arellano cleaned airplanes. She was later convicted of using a fake Social Security card.

Rick Biesada, director and founder of the Chicago Minuteman Project, lauded the arrest, but he said it came a year too late.

"I was wondering why the police were dragging their feet," he said. "By not going in there and getting her, other illegals were going to churches seeking sanctuary. Now we're going to have hell to pay in this country trying to extract these people."

Local Spanish-language radio host Javier Salas said he felt badly for what happened to Arellano. But in leaving the sanctuary of Adalberto United Methodist Church and heading to Los Angeles, it was only a matter of time before she was arrested.

"I'm not happy that this happened, but it was bound to happen because she was challenging the system," said Salas, the host of the morning-drive talk show La Tremenda on WRTO AM-1200.

By Sunday afternoon Salas was already talking about the arrest on the radio, and callers were weighing in too.

Callers were "saying that she was traveling to Los Angeles and around the United States, she would provoke [Immigration and Customs Enforcement] and the anti-immigrant groups," he said. "There would be

checkpoints everywhere."

Salas questioned why it appeared that mainstream media make Arellano out to be the face of undocumented immigrants, when her actions have exacerbated the animosity toward them.

"She wasn't down to earth," he said, adding that Arellano acted "entitled" to rights "when there's thousands and thousands of people in the same situation."

"She made everything worse," Salas said. "She's not a face of the immigrants. My family without papers, she doesn't represent them."

Activists in the Chicago area who have followed Arellano's story weren't surprised that the law caught up to her.

"Everyone knew it was probably a question of when, not if " she would be arrested, said Joshua Hoyt, executive director of the Illinois Coalition for Immigrant and Refugee Rights. "It just made me feel really sad because she knows she's looking at time in prison. I feel bad for her and for her child and for all the other people in that situation."

Hoyt said he met Arellano nearly three years ago after she was arrested in a sweep of undocumented immigrants working at O'Hare International Airport.

Arellano had been cleaning planes at night, he said. At the time --"before she was famous," Hoyt noted--she was afraid, intimidated and ashamed because she had been arrested by federal agents in front of her son.

"She was really emotional and really hurt. She was deeply offended that she would get arrested in front of her child and be treated like a criminal," Hoyt said. "She thought someone who comes here to work hard at night so she can support her child is not a criminal."

In the intervening years, however, she turned her pain to activism, organizing the families of those being deported, he said.

"I think she's an incredibly brave person who's put a human face on the suffering of the undocumented in this country and because of the cowardice of politicians, many more families are going to be destroyed and many more people are going to die on the borders," Hoyt said. "America needs to look itself in the face and ask if we want to be that kind of country."

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Less than an hour after the arrest, Jacobita Alonso arrived at the front of the church in tears. For several minutes, people inside the church struggled to open the padlock on the gate that for a year had kept Arellano protected from the outside.

Work immediately began for a vigil, from phone calls to alert supporters to getting batteries for the speakers they would use to take their message to the street.

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"We cannot sit here only grieving. All we can do is organize our people. We want her to know she is not alone. The community is crying. Her fight is a fight for all people," she said Sunday. "There are thousands of Elviras. There are thousands of mothers just like Elvira who just want to keep their families together."

Alonso and a dozen other supporters sat in the second-floor apartment where Arellano lived, watching television news broadcasts and sending out messages by e-mail.

The group has already organized a vigil for 7 p.m. at the Immigration and Customs Enforcement office

downtown at Congress Parkway and Clark Street and another at 9 a.m. at the same location to show support for Arellano, but also to protest the arrest.

George Atkins sat in the sanctuary, quitely observing.

"I'm sad she was arrested, but I'm proud that she was a member of this church and that I got to know her," Atkins said. "She always knew she could be arrested. She could have slipped quietly into the night like many others do but she chose to stand up for what she believed in."

Questions swirled up and down the church stairs. What would happen to Arellano's son? Where would Arellano go? Alonso said the boy was with Lozano, her closest advisor, but she wondered if he would be returned to Chicago, as Arellano had expressed hope to her many times before.

"All I can say is that miracles exist and we're praying," Alonso said.

Amid heavy rainfall, about three dozen people sang, prayed and read passages from the Bible during a vigil tonight outside the ICE's Chicago headquarters, 536 S. Clark St., to show their disapproval of her arrest.

One of the attendees, Ald. Ricardo Munoz (22nd), said, "It's a sad day. We need comprehensive immigration reform that keeps families together. A young boy, a U.S. citizen, lost his mother to a broken system."

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Jorge Mujica, an organizer of the March 10 Committee, which earlier this year set up a large scale protest downtown advocating immigration reform, said Arellano would not have been arrested in Chicago because she has so much support from city officials and the Latino

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> *Tribune staff reporters Emma Graves Fitzsimmons and Andrew L. Wang contributed to this report from Chicago.*
>
> *Copyright © 2007, Chicago Tribune*
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> *Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.*
> *http://mobile.yahoo.com/go?refer=1GNXIC*

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473. Michael Kelleher
Literary Buffalo E-Newsletter 8.20.07-8.26.07
Mon 20 Aug 2007

LITERARY BUFFALO
8.20.07-8.26.07

BABEL

11 DAYS LEFT TO GET EARLY BIRD MEMBER SUBSCRIPTION RATES FOR BABEL

SUBSCRIBE TODAY at http://www.justbuffalo.org/babel or by calling [redacted].

Just Buffalo Literary Center is proud to introduce BABEL, an exciting new reading and conversation series that will feature four of the world's most important and critically acclaimed international authors each year.

In our first season, we will present two Nobel Prize winners, one Man Booker Prize winner, and an acclaimed Broadway playwright. Here's the season in a nutshell:

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Members of Just Buffalo/CEPA Gallery/Big Orbit Gallery, Hallwalls and the International Institute of Buffalo can subscribe to this series at an early bird member discount from now until September 1 at a special member rate of $60.

Book groups (minimum three people) can also subscribe at a special rate of $60 per person for the whole season. Book group subscriptions by phone only at [redacted].

Regular subscriptions are just $75.

http://www.justbuffalo.org/babel.

EVENTS

8.26.07

Spoken Word Sundays
Anthony Neal and James Stevens
Sunday, August 26, 8 p.m.
Allen Street Hardware, 245 Allen St., Buffalo
Sign up at 7:45 for Open readers (5 minutes each)

JUST BUFFALO WRITER'S CRITIQUE GROUP

!!! WRITER CRITIQUE GROUP IS ON SUMMER HIATUS. WE'LL RETURN IN SEPTEMBER !!!

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply

click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
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Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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474. David A. Kirschenbaum

NYC Sat./Garden Party with Behrle, Callaci, Goodshank, and Hershon

Mon 20 Aug 2007

Please forward

Garden Party
with Olive Juice Music
and Boog City

Concludes its 2nd annual season

Sat., Aug. 25, 2:00 p.m., free

a summer series, in the
Suffolk Street Community Garden
174 Suffolk St., bet. Houston & Stanton sts.
NYC

poems from
Jim Behrle and Bob Hershon

music from
Allen Callaci and Toby Goodshank

New this season, will be each musical act taking a poem from that day's poet(s) and turning it into a song for the event, and the poets turning song lyrics by each musical act into a poem.

Curated and with introductions by
Olive Juice Music head Matt Roth and
Boog City editor and publisher David Kirschenbaum

**Olive Juice Music
http://olivejuicemusic.com/

Olive Juice Music is a D.I.Y. label, studio, and mail-order distributor based in New York City and interested in helping people who are in the developmental stages of trying to do something with their art. Olive Juice Music is not a traditional record label. The artists associated with Olive Juice take an active part in how their music is produced, financed, and marketed. They in turn receive more of the profits gained from the sales of their records directly, which is how it should be. The strength of Olive Juice relies upon the active participation of its members to share resources and help promote a communal spirit among everyone involved as well as claiming responsibility for taking their art to wherever they would like it to go.

**Boog City
http://www.welcometoboogcity.com/

Boog City is a New York City-based small press now in its 16th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women©ös writing, and Louisville, Ky. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where 5-13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, CBGB's, Cakeshop, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Carole King, Tapestry; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

*Performer Bios:

**Jim Behrle
http://www.greatestlivingpoet.blogspot.com/
http://gawker.com/news/kreepie-kats/

Jim Behrle's She's My Best Friend was released in 2006 by Pressed Wafer. His cartoons appear on Gawker, in The Stranger, and on his above site.

**Allen Callaci
http://www.myspace.com/lonesomesurprise

Allen Callaci is the singer for the band Refrigerator who have been putting lo-fi noise pop things out on Shrimper records (home of Herman Dune, Mountain Goats, the Woods etc) since the crayola colored era of the cassette. He is probably best known for appearing on the Mountain Goats "Nine Black Poppies" CD on the Goat's cover of Refrigerator song "Lonesome Surprise"...or maybe not. Mr. Callaci hails from the smog infested tragically comic suburbs of Southern California's Inland Empire which probably explains a lot...

**Toby Goodshank
http://www.myspace.com/tobygoodshank

A prolific performer, Goodshank inhabits the stages of NYC both solo and with bands Double Deuce (along with sister Angela Babyskin) and The Tri-Lambs (with Angela and her sister Crystal Babyskin). These projects have "Goodshank" written all over them, with his signature heart-felt pornographic tendencies lending the songs a sense of erotic wonder and innocence. If Anti-Folk has ever known a legend in the making, destined to have his records collected by the troubled teenagers of the future, it is Toby Goodshank.

**Bob Hershon
http://www.thebrooklynrail.org/books/fall02/roberthershon.html

Robert Hershon is the author of 12 books of poetry, the newest being Calls from the Outside World, (2006). Others include The German Lunatic and Into a Punchline: Poems 1986-1996. His work has appeared in more than 40 anthologies and in such journals as American Poetry Review, Poetry Northwest, The World, The Nation, TriQuarterly, Verse, Chicago Review, and New American Writing. Among his awards are two Creative Writing Fellowships from the National Endowment for the Arts and three from the New York Foundation on the Arts.

Hershon also serves as co-editor of Hanging Loose Press, one of the country¡¯s oldest independent publishers. Hanging Loose has published a magazine since 1966 and has done books since 1972, presenting the work of such writers as Sherman Alexie, Ha Jin, Kimiko Hahn, Hettie Jones, Tony Towle, Chuck Wachtel, Harvey Shapiro, and Paul Violi.

Hershon has taught for Teachers & Writers Collaborative and Saint Ann¡¯s School, as well as fulfilling shorter residencies at the University of Michigan and the College of William and Mary. Since 1976, he has served as executive director of The Print Center, Inc., a non-profit facility which provides printing services to literary publishers, schools and colleges, and other arts and community organizations. He also curates the popular Poets Coffeehouse reading series at the Brooklyn Public Library¡¯s main branch.

He lives in Brooklyn, N.Y., with his wife, Donna Brook, a poet and children¡¯s book author, and has two grown children.

Directions: F to Second Ave.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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475. Gabriel Gudding
robert archambeau's email?
Mon 20 Aug 2007

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anyone got robert's email?

↑ Index

476. Adam Fieled
Re: robert archambeau's email?
Mon 20 Aug 2007

[redacted]

Best, Ad

Gabriel Gudding <[redacted]> wrote:
anyone got robert's email?

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

↑ Index

477. Gabriel Gudding
rochelle owens' email
Mon 20 Aug 2007

could someone please backchannel an email address for Rochelle Owens --?

thx much
gabe

↑ Index

478. Maria Damon
Re: Soon to be released: POEMS FROM GUANTÁNAMO
Mon 20 Aug 2007

i got this book already, it's a knockout. super-powerful. i ordered it for a senior seminar.

Allison Thomas wrote:
> http://online.wsj.com/article/SB118217520339739055.html?mod=todays_us_nonsub_page_one
>
> ~~~~~~~~~~~~~~~~~~~~~~~~~~
> Allison Thomas
> Associate Marketing Manager
> University of Iowa Press
> 119 West Park Road
> Iowa City, IA 52242
> (ph) 319/[redacted]
> (fax) 319/[redacted]
> [redacted]

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479. heidi arnold
blog
Mon 20 Aug 2007

colleagues and friends,

my blog is updated at www.peaceraptor.blogspot.com

brief statements on independence and autonomy
scrolling down, a brief meditation on my father, a chemist who worked in copper and salt mines, and who was killed in 1981

other than that, a hiatus from online work until 2008, being on the road

peace, and on with the good work to stop all forms of totalitarian, military agression

heidi

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

480. **David Chirot**
Re: Disarming the teaching of history in Israel and Palestine
Mon 20 Aug 2007

Dear Jim--

does this organization still exist?

trying to learn more of it online, the last dated entries for it i can find are from October 2005

i noted on the information at your site that of phases listed as having been completed, the last one seems to be 2004.

The funding for the first three years is listed as from the US State Department and Ford Foundation.

Most of what is at the site seems to be about proposals, rather than actual current or recent events. Is there any way to find out what the current status is?

East Jerusalem, mentioned in one of the articles as being the source for a student quote, is now almost impossible for Palestinians from the outside to enter. The new "Separation" road on which Palestians are allowed to travel on the other side of a Wall --painted to simulate mosaics--has only three exits in toto, none for East Jerusalem. (The road was featured in a front page story on the NY Times as i recall 11 august 2007.)

The Wall, Security Fences, "Settlers Only" roads, continual checkpoints and the annual growth rate in numbers of the illegal settler population now exceeding that of Israel itself, have all put so many obstacles in the way of Palestinians attending schools, tech schools and Universities that the educational system for Palestinians, along with everything else, is in ruins. (500, 000 in the West Bank currently receive 67% of the amount of water per person per year considered the minimum for human survival. 80% of Gaza is on the verge of starvation. Demolitions, arrests, beatings, deaths from IDF and settlers occur on a daily

basis. Amnesty International has issued Ethnic Cleansing calls for a stop a few days ago in the Jordan Valley. The Knesset is debating a law prohibiting Israeli Abba citizens from purchasing their own land from the National Public Lands in Israel.) Just to get to a still existing school is becoming prohibitively difficult, as well as more and more dangerous. (Amnesty International reported that of 124 Palestinian children killed last year, 80 were due to sniper fire from the IDF or settlers. The children's fatal wounds were in the area of the upper back and neck at base of the skull. They had been shot from behind, execution style.) A great number of schools throughout the Occupied Territories have also been bulldozed, or appropriated by the IDF for surveillance posts, or given to settlers to use for other purposes.

Education to bring understanding and a desire for peace is being destroyed, while the seeds of hate, despair, death, are being sown.

Inside the Walled off out door prisons, without water, starving, shot at, bombed, homes, hospitals, schools demolished, electricity long gone, continually threatened and bullied, arrested, disappeared, if the prisoners turn against themselves, all the better for the warders.

Meanwhile, the Occupiers, the only nuclear power in the Mideast, now the world's 4th largest exporter of weapons and security systems, technologies, equipment will be receiving over 3 billion dollars a year more in US military aid starting shortly.

On 8/16/07, Jim Andrews <[redacted]> wrote:
> As some of you may recall, vispo.com hosts the Web site of PRIME, the Peace
> Research Institute in the Middle East. PRIME is mainly run by Dan Bar-On, an
> Israeli scholar, and Sammi Adwan, a Palestinian scholar.
>
> There are two new documents on the Web site you may find of interest.
>
> LEARNING EACH OTHER'S HISTORICAL NARRATIVE
> http://vispo.com/PRIME/leohn1.pdf
> This is a preliminary translation into English of a document developed by
> Israeli and Palestinian High school teachers that presents to grade 9 and 10
> students in Israel and Palestine something of the historical narrative of
> the 'other side'. This project is an attempt to "disarm the teaching of
> history". There are articles about this project at
> http://vispo.com/PRIME/patience.htm (a copy of a USA Today article) and at
> http://vispo.com/PRIME/herzog.htm (a copy of an article from the Globe and
> Mail). This PRIME project was awarded the inaugual Goldberg IIE prize for
> peace-building in the middle east (see

> http://vispo.com/PRIME/goldbergprize.htm).
>
> THE PRIME SHARED HISTORY PROJECT
> Peace-Building Project Under Fire
> http://vispo.com/PRIME/iram192.pdf
> This is an article by Dan Bar-On and Sami Adwan concerning the background
> and some of the research concerning the 'Learning Each Other's Historical
> Narrative' project.
>
> ja
> http://vispo.com
>

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481. Alexander Jorgensen

The pretense of War on Terror and Defense of 'FREEDOM'

Tue 21 Aug 2007

Russian and Chinese military maneuvers. Chechnya and Turkestan. Pretense: War on Terror!

Russia intimidating Czech Republic on anniversary of Prague Spring.

Go to Youtube.com

ID: endemic001
Password: creeley

I was in the area when this happened.

http://youtube.com/watch?v=iDdeW2qhZ2M

http://youtube.com/watch?v=hKcRTfpogAM

RFK: "...the peace of a cemetery and the security of the enslaved'.

Onward and inward, as they say -
Alexander Jorgensen

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

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482. **David Chirot**
Poems From Guantánamo: The Detainees S peak - Books - Review - New York Times
Tue 21 Aug 2007

---

this is a rather strange review--

http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin ---

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483. **Maria Damon**
Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Time s
Tue 21 Aug 2007

---

yes, a little too politically correct for its own good.

David Chirot wrote:
> this is a rather strange review--
>
> http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin
> ---
>

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484. **Jennifer Karmin**
Elvira Arellano deported
Tue 21 Aug 2007

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http://www.boston.com/news/nation/articles/2007/08/20/immigration_activist_deported_to_mexico/?rss_id=Boston.com+%2F+News

U.S. deports sanctuary movement's symbol
By Elliot Spagat, Associated Press Writer
August 20, 2007

TIJUANA, Mexico --An illegal immigrant who took refuge in a Chicago church for a year to avoid being separated from her American-born son was deported from the United States to Mexico, where she vowed Monday to continue her campaign to change U.S. immigration laws.

Elvira Arellano, 32, became an activist and a national symbol for illegal immigrant parents as she defied her

deportation order and spoke out from her sanctuary. She announced last week that she was leaving the Adalberto United Methodist Church to try to lobby U.S. lawmakers.

She had just spoken at a Los Angeles rally when she was arrested Sunday outside Our Lady Queen of Angels church and deported, said the Rev. Walter Coleman, pastor of Adalberto United Methodist.

"They were in a hurry to deport me because they saw that I was threatening to mobilize and organize the people to fight for legalization," Arellano said in Spanish outside a Tijuana apartment building where she was staying with a friend. "I have a fighting spirit and I'm going to continue fighting."

Arellano, who said she is a single mother, left her 8-year-old son, Saul, in the care of Coelman's family. She said he might be brought to her in Tijuana sometime Monday.

"He is a little bit sick because of the situation we find ourselves in," she said. "I'm going to ask if he wants to stay with me or if he wants to return to his school" in the United States.

The boy hid behind the pastor's wife and wiped away tears during a news conference in Los Angeles. Mexican authorities did not know the identity or whereabouts of the boy's father, said Luis Cabrera, Mexico's general consul in San Diego.

Opponents of illegal immigration said Arellano's arrest was overdue, and a U.S. immigration official said she had been a criminal fugitive.

Mexican authorities said the deportation highlighted a need to overhaul U.S. immigration laws.

"It's tragic when a mother is separated from her son," Cabrera said.

Arellano asked to speak with Mexican officials in Los Angeles but was denied, Cabrera said. She was not given access until hours later, at San Diego's Otay Mesa immigration detention center.

U.S. Immigration and Customs Enforcement was unaware of any request that Arellano made to speak with Mexican officials in Los Angeles, and Arellano was given extensive access in San Diego Sunday night, agency spokeswoman Lauren Mack said.

Arellano was deported at San Diego's San Ysidro border crossing around 10 p.m. PDT after U.S. authorities determined that she had exhausted her legal recourse.

"This was a very, very sensitive removal for us as well as Mexico," Mack said.

Arellano said the deportation process was "very quick."

She said she may return to her home in the Mexican state of Michoacan and then return to Tijuana in September for a demonstration coinciding with planned immigration protests in the United States.

Jim Hayes, director of ICE in Los Angeles, said "proper perspective" should be placed on the woman's case. Using a false identity, as in the case of Arellano, who was convicted of using someone else's Social Security number, can be a threat to national security, he said.

"We don't think she's a martyr," Hayes said. "She was a criminal fugitive who is in violation of the law."

Anti-illegal immigrant groups applauded the arrest.

"Just because the woman has gone public and made an issue of the fact that she is defying law doesn't mean the government doesn't have to do its job," said Ira Mehlman of the Federation for American Immigration Reform.

Arellano arrived in Washington state illegally in 1997. She was soon deported to Mexico, but returned and moved to Illinois in 2000, taking a job cleaning planes at O'Hare International Airport.

She was arrested in 2002 at O'Hare and convicted of working under a false Social Security number. She was to surrender to authorities a year ago but instead sought refuge at the church on Aug. 15, 2006.

Immigration activists said they will continue Arellano's plan to go to Washington, D.C., and take part in a prayer meeting and rally for immigration reform on Sept. 12. They also called for a national boycott on that date.

The sentiment was echoed outside an ICE office in Chicago on Monday.

"Her voice will not be silenced," activist Jacobita Alonzo told a crowd of about 50 supporters.

Associated Press writers Sophia Tareen and Michael Tarm in Chicago and Peter Prengaman, Raquel Maria Dillon and Greg Risling in Los Angeles contributed to this report.

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___ Be a better Heartthrob. Get better relationship answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545433

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485. Tom W. Lewis

5th San Francisco International Poetry Festival - 11th - 14th October, 2007

Tue 21 Aug 2007

---

is anyone in List-land involved with this festival? I've been deputized by the Consul General of Norway to get the word out about Steinar Opstand, a Norwegian poet who is expected to attend... I can't find a formal website for the festival.

here's a piece by Opstand:

Jeg har delt kropp med enfoldige og opplyste
med straffedømte og lærde
men aldri har jeg forenklet min sjel
For gaven jeg fikk var enkelheten

Og det vi gir naturen får vi tilbake fra naturen
For naturen er et menneske
mindre enn et sandkorn og større enn et fjell
Og kjærligheten ligner synene til et jaget dyr

I enkelheten får enhver seire eller forgå
Jeg sukker, der andre roper
Jeg ler, der andre sovner
Jeg kysser øynene dine og lukker mine

I have given my body to the ignorant and the enlightened
the sentenced and the studious
but I have never simplified my soul
For the gift I received was simplicity

And what we give to nature we receive from nature
For nature is a human being
smaller than a grain of sand and greater than a mountain
And love lies like the visions of a hunted animal

In simplicity all will triumph or perish
I sigh, while others shout
I laugh, while others sleep
I kiss your eyes and close mine

trans. Anthony Barnett

↑ Index

486. **John Latta**
Re: blog
Tue 21 Aug 2007

Apparently, announcements of blog writings are allowed by the List Moderator. Which makes one wonder why mine of a few days back was disallowed.

http://isola-di-rifiuti.blogspot.com/

Indescribable contents!

JL

On Mon, 20 Aug 2007, heidi arnold wrote:

> *colleagues and friends,*
>
> *my blog is updated at www.peaceraptor.blogspot.com*
>
> *brief statements on independence and autonomy*
> *scrolling down, a brief meditation on my father, a chemist who worked in*
> *copper and salt mines, and who was killed in 1981*
>
> *other than that, a hiatus from online work until 2008, being on the road*
>
> *peace, and on with the good work to stop all forms of totalitarian, military*

> *agression*
>
> *heidi*
>
> --
> *www.heidiarnold.org*
> *http://peaceraptor.blogspot.com/*

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487. **Poetics List**

Fwd on behalf of Nick Carbo & Poetics List Note

Tue 21 Aug 2007

Please note: All messages posted to the Poetics List must be sent via [redacted]

Please review guidelines here:

Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

---------- Forwarded message ----------
From: [redacted] <[redacted]>
Date: Aug 20, 2007 9:26 PM
Subject: liam
To: [redacted]

Liam Rector, a well-regarded poet and educator whose work appeared in many distinguished publications, shot himself on Wednesday morning at his home in Greenwich Village. He was 57.

Mr. Rector, who had been treated for cancer and heart trouble in the past, left a note in which he expressed distress over his health, his wife, Tree Swenson, said.

At his death, Mr. Rector was the director of the Writing Seminars at Bennington College; he had founded the seminars there in 1994. He had also taught at Columbia University, New School University, Emerson College, and elsewhere.

Mr. Rector's work appeared in The Paris Review, The New Republic, Ploughshares, and other publications.

He published three volumes of poetry: "The Sorrow of Architecture" (Dragon Gate, 1984); "American Prodigal" (Story Line, 1994); and "The Executive Director of the Fallen World" (University of Chicago, 2006).

Reviewing "The Executive Director of the Fallen World" in the Washington Post, Robert Pinsky said that Mr. Rector "expresses a stringent yet generous tone toward the profane, ignoble world of his title." He added: "There's a forgiving element, a sad shrug and smile, in the idea that the vulnerabilities, failings, and dreams of our early 20s persist, somewhere in us, for the rest of life."

Ronald Edward Rector was born in Washington on Nov. 21, 1949; he took the name Liam as an adult.

Mr. Rector did undergraduate work at several colleges without receiving a degree. He was nonetheless accepted for graduate work in the Writing Seminars at Johns Hopkins University, from which he received a master's degree in 1978.

In 1992, he earned a master's in public administration from the Kennedy School of Government at Harvard.

Mr. Rector's first two marriages ended in divorce.

Besides his wife, Swenson, the president and executive director of the Academy of American Poets, Mr. Rector leaves a daughter from his second marriage, Virginia of Brooklyn, and two stepbrothers.

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488. **Catherine Daly**

Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Time s

Tue 21 Aug 2007

I got a review copy of the book. Frankly, it is sitting right here on the floor next to me because I really don't know how to review such censored material (the intro mentions that the people involved feel the best poets detained are not included, because they and their poems are too political, which in some ways seems another ploy). It does seem to have been published in order to sell books. It is kind of like the Romeo & Juliet story set in Boston flower shops I just read. It is made for a book club discussion. The book tells you the talking points.

All best,
Catherine

On 8/21/07, Maria Damon <[redacted]> wrote:
> yes, a little too politically correct for its own good.
>
> David Chirot wrote:
> > this is a rather strange review--

> >
> > http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin
> > ---
> >

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489. Felt Press
The Sorrow And The Fast Of It by Nathalie Stephens
Tue 21 Aug 2007

Now available!

$12 Online special
($2.95 off list price + free shipping)

THE SORROW AND THE FAST OF IT
by Nathalie Stephens

Nightboat Books
ISBN: 0976718553 or 978-0-976718550
Literature. 5.5" x 7", 108 pages
http://www.nightboat.org/The_Sorrow.htm

THE SORROW AND THE FAST OF IT exists in a middle place: an overlay of indistinct geographies and trajectories. Strained between the bodies of Nathalie and Nathanaël, between dissolution and abjection, between the borders that limit the body in its built environment--the city and its name(s), the countries, the border crossings--the narrative, splintered and fractured, dislocates its own compulsion. This text addresses the maddened and the maddening, but what is madness away from the language(s) that might enclose it?

These finely calibrated, delicately gauged sentences – one could say prose verses – walk along the echoic edges of urbanism. They compose a book-length monologue that remains deeply solitary, even when it modulates and reappears as erasure, or rather, corrective, into dialogue. Attuned to a canine pitch beyond the threshold where pain manifests in human organs, Nathalie Stephens navigates as a river a close course over surfaces we may have overlooked without her guiding voice, eye, and persistence, from source to sea.
– Matthew Goulish

THE SORROW AND THE FAST OF IT is a severe and tender book in its "incalculable" correspondence between ocean and ground; the one who writes, and the one who receives. A "paper thin" and "fretting" text, Nathalie Stephens writes from the city to where the road "caves in," breaking her own heart, and ours, in the process. This is a necessary work. – Bhanu Kapil

The son-daughter of Hélène Cixous and Jean Genet, Stephens is obsessed by breaking free, only to find herself broken, brakeless. Eroded by what she cannot erase, halved by a dual 'I,' she writes in a splayed metropolis of traces and of trauma, where "it is reductive to speak either of autonomy or a bind. The madness disallows this." – Andrew Zawacki, How2

Nathalie Stephens (Nathanaël) writes l'entre-genre in English and French. She is the author of a dozen published works, including TOUCH TO AFFLICTION, a finalist for the 2007 Lambda Literary Awards, PAPER CITY, JE NATHANAEL, and L'INJURE, a finalist for the 2005 Prix Alain-Grandbois and Prix Trillium. Born in Montreal, she currently resides in Chicago, where she teaches at The School of the Art Institute.

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490. barbara jane bermeo

Re: 5th San Francisco International Poetry Festival - 11th - 14th October, 2007

Tue 21 Aug 2007

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http://www.sfintlpoetryfest.org/

The above is the website for the SF International
Poetry Festival which took place in July 2007.

---

http://barbarajanereyes.com
http://poetaensanfrancisco.blog-city.com

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491. Thomas savage

Re: Elvira Arellano deported

Tue 21 Aug 2007

You can't trust those American angels. They all work for the government and get paid by the number of people they turn in. What a sin! Children get abused, too.

Jennifer Karmin <[redacted]> wrote:
http://www.boston.com/news/nation/articles/2007/08/20/immigration_activist_deported_to_mexico/?rss_id=Boston.com+%2F+News

U.S. deports sanctuary movement's symbol
By Elliot Spagat, Associated Press Writer
August 20, 2007

TIJUANA, Mexico --An illegal immigrant who took refuge in a Chicago church for a year to avoid being separated from her American-born son was deported from the United States to Mexico, where she vowed Monday to continue her campaign to change U.S. immigration laws.

Elvira Arellano, 32, became an activist and a national symbol for illegal immigrant parents as she defied her deportation order and spoke out from her sanctuary. She announced last week that she was leaving the Adalberto United Methodist Church to try to lobby U.S. lawmakers.

She had just spoken at a Los Angeles rally when she was arrested Sunday outside Our Lady Queen of Angels church and deported, said the Rev. Walter Coleman, pastor of Adalberto United Methodist.

"They were in a hurry to deport me because they saw that I was threatening to mobilize and organize the people to fight for legalization," Arellano said in Spanish outside a Tijuana apartment building where she was staying with a friend. "I have a fighting spirit and I'm going to continue fighting."

Arellano, who said she is a single mother, left her 8-year-old son, Saul, in the care of Coelman's family. She said he might be brought to her in Tijuana sometime Monday.

"He is a little bit sick because of the situation we find ourselves in," she said. "I'm going to ask if he wants to stay with me or if he wants to return to his school" in the United States.

The boy hid behind the pastor's wife and wiped away tears during a news conference in Los Angeles. Mexican authorities did not know the identity or whereabouts of the boy's father, said Luis Cabrera, Mexico's general consul in San Diego.

Opponents of illegal immigration said Arellano's arrest was overdue, and a U.S. immigration official said she had been a criminal fugitive.

Mexican authorities said the deportation highlighted a need to overhaul U.S. immigration laws.

"It's tragic when a mother is separated from her son," Cabrera said.

Arellano asked to speak with Mexican officials in Los Angeles but was denied, Cabrera said. She was not given access until hours later, at San Diego's Otay Mesa immigration detention center.

U.S. Immigration and Customs Enforcement was unaware of any request that Arellano made to speak with Mexican officials in Los Angeles, and Arellano was given extensive access in San Diego Sunday night, agency spokeswoman Lauren Mack said.

Arellano was deported at San Diego's San Ysidro border crossing around 10 p.m. PDT after U.S. authorities determined that she had exhausted her legal recourse.

"This was a very, very sensitive removal for us as well as Mexico," Mack said.

Arellano said the deportation process was "very quick."

She said she may return to her home in the Mexican state of Michoacan and then return to Tijuana in September for a demonstration coinciding with planned immigration protests in the United States.

Jim Hayes, director of ICE in Los Angeles, said "proper perspective" should be placed on the woman's case. Using a false identity, as in the case of Arellano, who was convicted of using someone else's Social Security number, can be a threat to national security, he said.

"We don't think she's a martyr," Hayes said. "She was a criminal fugitive who is in violation of the law."

Anti-illegal immigrant groups applauded the arrest.

"Just because the woman has gone public and made an issue of the fact that she is defying law doesn't mean the government doesn't have to do its job," said Ira Mehlman of the Federation for American Immigration Reform.

Arellano arrived in Washington state illegally in 1997. She was soon deported to Mexico, but returned

and moved to Illinois in 2000, taking a job cleaning planes at O'Hare International Airport.

She was arrested in 2002 at O'Hare and convicted of working under a false Social Security number. She was to surrender to authorities a year ago but instead sought refuge at the church on Aug. 15, 2006.

Immigration activists said they will continue Arellano's plan to go to Washington, D.C., and take part in a prayer meeting and rally for immigration reform on Sept. 12. They also called for a national boycott on that date.

The sentiment was echoed outside an ICE office in Chicago on Monday.

"Her voice will not be silenced," activist Jacobita Alonzo told a crowd of about 50 supporters.

Associated Press writers Sophia Tareen and Michael Tarm in Chicago and Peter Prengaman, Raquel Maria Dillon and Greg Risling in Los Angeles contributed to this report.

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Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool.

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492. **Thomas savage**

Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Times

Tue 21 Aug 2007

I'd rather read the poems than the review. But since this book(?) is a government production, I'm certainly not going to pay for it. And, of course, it is suspect.

David Chirot <[redacted]> wrote: this is a rather strange review--

http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?
_r=1&ref=books&oref=slogin ---

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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493. **Ryan Daley**

Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Times

Tue 21 Aug 2007

I think it's great that the review mentions this. Chiasson's "Forget Guantanamo Poetry" review.

Ryan

On 8/21/07, Thomas savage <[redacted]> wrote:
>
> I'd rather read the poems than the review. But since this book(?) is a
> government production, I'm certainly not going to pay for it. And, of
> course, it is suspect.
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> David Chirot <[redacted]> wrote: this is a rather strange
> review--
>
>
> http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?
_r=1&ref=books&oref=slogin
> ---
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> ---
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>

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494. **patrick dunagan**

Fwd: 5th San Francisco International Poetry Festival - 11th - 14th October, 2007

Tue 21 Aug 2007

This is the website for the previous SF International poetry festival (2005):

http://www.be-space.com/OtherWords/

This year's upcoming one is listed on SF State's Poetry Center's Calendar:

http://www.sfsu.edu/~poetry/eventCalendar.html<http://www.sfsu.edu/%7Epoetry/eventCalendar.html>

I'd try contacting SF State's Poetry Center:

THE POETRY CENTER
San Francisco State University
1600 Holloway Avenue
San Francisco, CA 94132
Tele: [redacted]
FAX: [redacted]
email: [redacted]

http://www.sfintlpoetryfest.org was a separate festival

---------- Forwarded message ----------
From: barbara jane bermeo <[redacted]>
Date: 21/08/2007 11:04
Subject: Re: 5th San Francisco International Poetry Festival - 11th - 14th October, 2007
To: [redacted]

http://www.sfintlpoetryfest.org/

The above is the website for the SF International
Poetry Festival which took place in July 2007.

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http://barbarajanereyes.com
http://poetaensanfrancisco.blog-city.com

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495. **Tom W. Lewis**

Re: 5th San Francisco International Poetry Festival - 11th - 14th October, 2007

Tue 21 Aug 2007

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apparently there's another one going down in October, possibly unaffiliated with the July event: the CG of Norway sent me a bunch of planning info on it, including a list of poets who've been invited:

5th San Francisco International Poetry Festival
11th - 14th October, 2007

Poet	Language
Bastian Boettcher	German
Emidio Clementi	Italian
Works by Bodil Malmsten, performed by Katzen Kapell	Swedish
Cathal O Searcaigh	
Demosthenes Agrafiotis	Greek
Nguyen Do	Vietnamese
Emmanuel Hocquard	French
Jürg Halter	German
Ales Debeljak	Slovenian
Steinar Opstad	Norwegian
Martin Reiner	Czech

some background here: http://www.be-space.com/html/otherwords.htm

Kit Schulte seems to be running the thing, if you're looking for more information: [redacted]

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of barbara jane bermeo
Sent: Tuesday, August 21, 2007 13:05
To: [redacted]
Subject: Re: 5th San Francisco International Poetry Festival - 11th - 14th October, 2007

http://www.sfintlpoetryfest.org/

The above is the website for the SF International
Poetry Festival which took place in July 2007.

---

http://barbarajanereyes.com
http://poetaensanfrancisco.blog-city.com

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496. **Tom W. Lewis**

Re: Poems From Guantánamo: The Detainees S peak - Bo oks - Review - New York Times

Tue 21 Aug 2007

---

when I first heard of this book back in June, I wrote up my initial thoughts on its publication and what that means --

http://minnesotan-ice.blogspot.com/2007/06/expectations-from-art-what-is-art-for.html#links

I still don't know what it means, other than the detained in Guantánamo shouldn't be there, and capitalizing on "their" words doesn't seem right. allowing a voice for the voiceless? that sounds like ad copy more than a call for justice.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Thomas savage
Sent: Tuesday, August 21, 2007 13:30
To: [redacted]
Subject: Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Times

I'd rather read the poems than the review. But since this book(?) is a government production, I'm certainly not going to pay for it. And, of course, it is suspect.

David Chirot <[redacted]> wrote: this is a rather strange review--

http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin ---

---
Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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497. **Alan Sondheim**
future of the symbol war
Wed 22 Aug 2007

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future of the symbol

solar { denotation }

http://www.asondheim.org/yesyes.mp4

satellite { connotation }

http://www.asondheim.org/bloodchora1.jpg
http://www.asondheim.org/bloodchora2.jpg
http://www.asondheim.org/bloodchora3.jpg
http://www.asondheim.org/bloodchora4.jpg
http://www.asondheim.org/bloodchora5.jpg

re/produced in 2nd life.yesyes with sandy baldwin.

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498. **Jim Andrews**
Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Time s
Wed 22 Aug 2007

The review of Poems from Guantanamo leaves me with the impression that what is not in the book and why it is not in the book are at least as germane as what is.

It's chilling, isn't it, when even poetry is shackled, gagged, and tortured.

That sort of repression is mainly associated with totalitarian regimes.

The silence is deafening.

ja
http://vispo.com

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499. **David Chirot**
Poems From Guantánamo/RIP Sa cco & Vanzetti 22 August 1927
Wed 22 Aug 2007

On the 80th anniversary of the deaths of two American political prisoners, Sacco and
Vanzetti-

Highly recommend the book by Bruce Watson just out: Sacco and Vanzetti The Men, the Murders and the Judgement of the World

Ryan and Tom:

Don't you both think that what you are thinking and saying here is exactly what you are SUPPOSED to be thinking and saying?

"Chiasson's 'Forget Guantanamo Poetry' review"
(Ryan)

"I'm certainly not going to pay for it"

"And of course, it is suspect"
(Thomas Savage)

The Military and the Poetics Powers will both be proud of you!!

A "bad poetry" book by "bad" people held as "suspects" in the "bad" prison and given a "bad" translation , a product of both the "bad" Pentagon and "bad" poets/suspects and "bad" "exploiting" of the situation.

A great victory for the safety and security of the American way, in truth, justice and poetry! No "terrorist" will be allowed to challenge the hegemony of American poetics on our own shores!

> *Date: Tue, 21 Aug 2007 15:00:29 -0400*
> *From:* [redacted]
> *Subject: Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Times*
> *To:* [redacted]
>
> *I think it's great that the review mentions this. Chiasson's "Forget Guantanamo Poetry" review.*
>
> *Ryan*
>
> *On 8/21/07, Thomas savage <*[redacted]*> wrote:*
>
> *I'd rather read the poems than the review. But since this book(?) is a government production, I'm certainly not going to pay for it. And, of course, it is suspect.*
>
> *David Chirot <*[redacted]*> wrote: this is a rather strange review--*
>
> *http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin*
> *---*

> ---
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500. **Maria Damon**

Re: Poems From Guantánamo: The Detainees S peak - Bo oks - Review - New York T imes

Wed 22 Aug 2007

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you know, i really don't think this a US govt enterprise. that the pentagon cleared a few poems doesn't make it a govt-sponsored or govt-produced event. i was skeptical too until i got the book. dan chiasson was just sounding off and trying to find a way to not respond from the heart.

Tom W. Lewis wrote:
> when I first heard of this book back in June, I wrote up my initial thoughts on its publication and what that means --
>
> http://minnesotan-ice.blogspot.com/2007/06/expectations-from-art-what-is-art-for.html#links
>
> I still don't know what it means, other than the detained in Guantánamo shouldn't be there, and capitalizing on "their" words doesn't seem right. allowing a voice for the voiceless? that sounds like ad copy more than a call for justice.
>
> tl
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Thomas savage
> Sent: Tuesday, August 21, 2007 13:30
> To: [redacted]
> Subject: Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Times
>

> I'd rather read the poems than the review. But since this book(?) is a government production, I'm certainly not going to pay for it. And, of course, it is suspect.
>
> David Chirot <[redacted]> wrote: this is a rather strange review--
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> http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin
> ---
>
>
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> ---
> Need a vacation? Get great deals to amazing places on Yahoo! Travel.
>

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501. Brian Clements
Sentence 5 Now Available
Wed 22 Aug 2007

Sentence 5 is now available, including:

Feature section on The Prose Poem in East-Asia, edited by Steve Bradbury with co-editors and translators Don Mee Choi, Jeffrey Angles, Andrea Lingenfelter, Sawako Nakayasu, and Hiroaki Sato; translations of Lu Xun, Shang Qin, Liu Kexiang, Hsia Yu, Xi Chuan, Jiao Tong, Hung Hung, Ye Mimi, He Chuanfu, Ch?oe Sung-ja, Yi Yon-ju, Kim Hyesoon, Kasuya Eiichi, Takahashi Mutsuo, Suzuki Shiroyasu, Ito Hiromi, Hirata Toshiko, Yuko Minamikawa Adams, Abe Hinako, and Tatehata Akira.

Prose poems by Joe Ahearn, Kazim Ali, Erica Anzalone, Sally Ashton, Edward Bartók-Baratta, Bill Berkson, Raymond L. Bianchi, Daniel Borzutzky, Geoff Bouvier, Jenny Browne, Christopher Buckley, Kevin Cantwell, Peter Conners, Mark Cunningham, Chloe Daimyo, Jon Davis, Neil de la Flor, Carrie Etter, Kass Fleisher, Charles Fort, Angela Jane Fountas, James Fowler, Alex Galper (translated by Mike Magazinnik and Igor Satanovsky), Christine Gelineau, Daniel Grandbois, James Grinwis, Kelle Groom, Maurice Kilwein Guevara, Richard Gwyn, Tanesia Hale-Jones, Kalev Hantsoo, Kevin Haworth, Karen Holman, Brooke Horvath, Ann Howells, David James, Brian Johnson, George Kalamaras, Luke Kennard, Jill Khoury, Rauan Klassnik, Michael Koshkin, Richard Kostelanetz, David Lazar, Robert Hill Long, Sandy McIntosh, Michael Meyerhofer, Steve Myers, Andrew Neuendorf, Ed Orr, Virgilio Pinera

(translated by Alexander Cuadros), Emma Ramey, Jessy Randall, Kristin Ryling, Catherine Sasanov, Liana Scalettar, Siobhan Scarry, Jim Scrimgeour, Ravi Shankar, Jay Snodgrass, D. E. Steward, Julia Story, Robert Strong, Wayne Sullins, Eileen Tabios, Steve Timm, Nick Twemlow, Alexandra van de Kamp, Monique van den Berg, and Mark Yakich

Joe Ahearn reviews Daniel Rzicznek, Sally Ashton reviews Noah Eli Gordon, Brian Brennan reviews Gloria Frym, Thomas Fink reviews Sheila E. Murphy, Brooke Horvath reviews Etal Adnan and Sherwood Anderson, Matthew W. Schmeer reviews Skip Fox, Ellen McGrath Smith reviews Elizabeth Willis, Rebecca Spears reviews John Olson, Jerry McGuire reviews Peter Johnson, Chris Murray reviews PP/FF: An Anthology; and an essay by Brian Johnson.

Due to increased postal and shipping rates, Sentence must increase subscription rates. New rates are $15/$28/$36 for 1/2/3 issues. Send check made to Firewheel Editions to Box 7, Western Connecticut State University, 181 White St., Danbury, CT 06810 or subscribe using PayPal at the website: http://firewheel-editions.org. Customers from outside North America and the Carribean must include an extra $6 per copy for delivery. Sentence is also available from EBSCO and Amazon.com.

Forthcoming features: The Prose Poem in Italy (#6) edited by Luigi Ballerini and Gian Lombardo, Native American Prose Poems (#7) edited by Dean Rader

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502. Jennifer Karmin

JOB: University of Michigan, Ann Arbor

Wed 22 Aug 2007

The Department of English invites applications for a poet to join the MFA faculty at the level of Assistant Professor, advanced Assistant, or new Associate.

We are looking for a colleague of distinction, although not necessarily seniority. Candidates should have a strong record of publication (a minimum of one book published or in press, two books preferred) & a history of excellence in teaching. As a member of our department, the candidate will teach graduate & & undergraduate poetry workshops & other courses reflecting his/her interests & departmental needs.

Members of the MFA Program share administrative duties on a rotational basis, so evidence of

administrative talent & experience & willingness to
serve will augment an otherwise strong application.

Send letter of application, c.v., writing sample (no
more than 15 pages; published material only), &
evidence of teaching excellence to:
Professor Sidonie Smith, Chair
Dept of English Language & Literature
University of Michigan
3187 Angell Hall
Ann Arbor, MI 48109-1003
Attention: Recruitment Coordinator

Review of applications will begin September 30 &
continue until the position is filled.

Women & minorities are encouraged to apply.

Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

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503. **susan maurer**
reading 8-24 at 7 , bowery poetry club
Wed 22 Aug 2007

---

anna siano's photgraphs of the people who will be reading and a great group reading and perty will be happening this friday. come say hello. susan maurer _____ See what you're getting into...before you go there http://newlivehotmail.com/?ocid=TXT_TAGHM_migration_HM_viral_preview_0507=

↑ Index

504. **David Chirot**
Re: Poems From Guantánamo: /Lange' s Impounded Photos/Warrior Artists
Wed 22 Aug 2007

It's been over a year now that the story as well as some of the poems of this book have been making the news, and now come the reviews, and even the posts here noting that the book is "suspect". (After all, it IS written by "suspects"--!)" A book produced by the Pentagon, or a book of bad poetry by

bad people----already the poems are being put into their own form of Guantanamo--the military-controlled translations, the use of the word "suspect" with regards to a book of poetry by "suspects", the immediate response that the poems are bad, and their only reason to be read at all is that they issued from Guantanamo, a sort of curiosity that in time--and the quicker the better!-- will be forgotten. The responses to the book only reinforce the military's judgement--the work is "suspect" (may contain hidden messages/contains no message and/or formal qualities worthy of attention)--it is "bad"--(written by a bunch of very bad guys/by a bunch of bad poets) and, as the reviewer perhaps subtly implies, written by persons from cultures inferior to those of the Russian Mandelstam or the Japanese interned by the Americans. After all, Russian and Japanese poetry is far better known to/by the American reader than that of the languages and cultures of the prisoners. When Foucault wrote that the "author" is a product, a nexus, of the discourses of her times, he could as well have included the reader. "Who reads?" It's easy enough to figure out "who is reading" in most cases, by the readers' responses. It becomes more difficult to tell "who" is reading when the interrogation light is turned on oneself. What a bunch of cobbled together nonsense, knee jerk reactions, leanings on the authority of someone's theory or "Word", adherences to an ideology, a prejudice--spews forth like a burst sewer main! "Hard headed realists' clarities", "brutal analyses", "convincing critiques", "radical readings"--how much of it is not just regurgitated internalization of the discourses of one's personal preference? And how much of it is not based on a "willing suspension of disbelief"--in other words, a belief in fictions which one takes as facts, "truths", as "self-evident"? Hasn't this book been placed already in the position of being "set up" to "fail"--in terms of "quality" and "quantity" also if people know what's "good for them"? One can pretty much imagine what many a blog and web site, pundit and poet, will have to say ahead of time about the weaknesses and failures of the book. And its "triumphs" it will immediately be pointed out, are all of them very much "suspect". Who wins? The "American discourse" so to speak, employed with equal disdain by the military and the poetry community, as well as a lot of people who won't want to read/see/hear the words of "terrorists" or "Islamo-Fascists" or simply "Moslems" to begin with. Once again "America" has triumphed!! Even over a "triumph of the human spirit"--something we know cannot belong--or be allowed to belong--to suspected terrorists, Moslems, or Third World persons all supposedly violently opposed to OUR definitions of "democracy", "freedom", "post-avant poetry" "borders" and the like. The more one thinks about it, the more this book makes America look Great, doesn't it? Whichever way you look at it, "we" come out looking even better than ever than "them". I mean isn't it satisfying and somehow very myself-as-an-American confirming to find out these bad guys are also bad poets? And doesn't that put in their place a bit all those "bleeding

heart" types who will fall for any kind of poetry providing it is written by the the "right kinds" of subject positions? Look how free "we" are--reading only the "right kind" (the ood") poetry regardless of ideology, subject position and so forth! You see, the more the poets of Guantanamo "lose'"-the more "we" all regardless of (which American) point of view stand to gain! The Guantanamo book does however raise very interesting questions regarding translation in times of War, and especially in the loudly and long declared Wars Without End--the War on Poverty, War on Drugs, War on Terrorism, a Trinity each of which effects greatly the other. The Imperialist American agenda abroad is just as much a War at home, on those of the American people "not worth saving". The "Health Care" system in this regard is really a program of eugenics, working in tandem with the other methods of limiting the elite and powerful of the society to the right few and their various sycophants, assistants, collaborators, undertakers, prison wardens, media and institutions.

In light of these Wars, i thought the review interesting as in itself it creates its own possible "after" review or meta-review, in many strange ways, among them the little discourse on translation. I recall reading in an article from last summer in it may have been the Guardian----a little bit about one of the poets mentioned, the first one of whom there was an account of having written his poetry incised in styrofoam cups. (A very interesting way to write in that one may read it with the touch rather than the eyes alone; a haptic poetry, literally--). This particular poet was Pashtun, and what to the reviewer may seem hackneyed or trite phrases, in Pashtun and in the other poetry traditions within which the prisoners write, these lines are filled with centuries of echoes, allusions, references to sites/sights/cites which are profoundly evocative of one's homeland and personal home. Even through the non-literary translations done by military approved translators, there is always going to be a certain amount of the poetry which slips through the bars, in between the lines, as well as in the themselves. Some of it may be recognized by an attentive reader, and/or many other aspects be present even in a poor translation, yet unrecognized due to a non-recognition of the writer's culture. In other words, the poetry may be there, for all the dis-translation and dissing, yet, just as the military feared, it is camouflaged, hiding in plain sight, or long ago departed for parts unknown, seen as clouds floating over a distant land by someone who will recognize the poem from their friend, relative, fellow country person.

Artaud, in the Preface to The Theater and its Double:

Furthermore, when we speak the word "life," it must be understood we are not referring to life as we know it from its surface of fact, but to that fragile, fluctuating center which forms never reach. And if there is still one

hellish, truly accursed thing in our time, it is our artistic dallying with forms, instead of being like victims burnt at the stake, signaling through the flames.

Isn't this exactly what the criticisms of the book are all about? That is doesn't measure up in regards to the "artistic dallying with forms" while all the while the visible/visible hooded person's signals vanish behind the asphyxiating smokescreens which have been deliberately cranked full mass and volume to hide them? Isn't the discourse about the "bad" poetry and Pentagon interference all a way to ignore that somewhere inside all the smokescreens there is indeed someone burning at the stake?

Obviously, someone must have seen Artaud in Dreyer's film La Passion de Jeanne d'Arc--and doesn't want any poet in "our custody" to die a martyr, "signaling through the flames"!

God forbid there be any interruption in "our" "artistic dallying with forms"!

An aspect of this that is quite striking is to find how dangerous poetry can be not only to the military, who rightly know that poetry can conceal messages they would rather not allow to get out, but that this paranoia carries over to the reviewer also. The reviewer essays to restrict the poems within the limits of being witness-only poetry--and not even very good witness poetry at that. It's as though there is a fear that some form of otherness, if unbounded from the restraints of a narrowly confined genre, might indeed be producing a poetry which he won't be able to hear, understand, grasp--the same fear the military has. Maybe these poets in spite of everything just may be sending messages out there to someone somewhere! I.E someone reading them as poetry (in a tradition, in a language) with far more depth than the reviewer will allow them to have. The War on Terror, of which the Guantanamo prisoner poets are such a powerful, hooded, simultaneously visible/invisible example, opens also the the mine fields of translation in relation to "intelligence" and "news" as well as (and AS) propaganda. The War on Terror, which would seem to require the most exacting forms of intelligence and translation, instead seems to have taken an alternate route--into the realms of controlled translations, deliberate dis-translations, the removal of feared words and their replacement with words giving a happier picture of things, or a more frightening, as the occaision demands. Translation--which, in the case of a great many ancient and modern classics is always being done over and over again--is always trying to keep pace with "today's new, modern usage" and "latest researches and forms". The same demands are put on translations of intelligence and the news, and when one essays filtering poetry through this, it begins to create a small to very huge disturbance of the methods of deceit that are employed against its supposed and feared methods of deceit. The language of poetry, already super charged, creates a difficult problem for military translators used to identifying

"hidden messages" in a way oddly analogous to literary critics approaching a text which they have a pre-formed intention towards--whether it be an animus or a friendly welcome. "Objectivity", which one would think would be a goal of intelligence, starts to corrode, and in the presence of poetry i think the corrosive effects are acting in ways that the translators feel is getting a bit out of hand, though not being able to identify quite where or in what way. In order to try to maintain control, the spin doctors go to work, and the poetry is reconfigured, reworded, until it conforms as closely as possible to the desired template. Even then, something in its very awkwardness and "bad poetry-ness" seems to indicate that it is still "suspect", that something is still "troubling". This same anxiety seems to be haunting the reviewer. If the texts can be kept confined to being witness poetry only, then he can make a very easy judgement. If they start to corrode the walls of this further confinement, then he doesn't know what to do with them. One gets a feeling that he would much rather keep things confined and in that manner be done with the issue. After all, the prisoners it is implied are not Mandelstam, and not Japanese interned in America--people who it seems to be implied are of a higher poetical character than the prisoners of Gitmo. The bios of these men seem reassuringly simple to comprehend, while their poems do not. (Even if they are "bad" poems--they keep inducing an anxiety, as though being more "complex, ambiguous" than they seem so obviously NOT to be.) Again, there is the feeling, as with the military, that somehow, something is slipping through the critic's grasp and making its way into the world where someone somewhere at sometime will indeed recognize it in some way. Translation itself with the War on Terror has become a further field of manipulated and controlled propaganda--with independent organizations attempting to get out alternate versions of translations than does MEMRI, the mega mouthpiece for a good part of the world's versions of texts from the Middle East that are used in newspapers, radio, tv around the world. MEMRI is known for subtly to greatly altering articles to fit their agendas, as well as planting stories in various Arabic and Farsi language newspapers and then providing the "translations" (i.e. the "originals") of these very stories to the world at large--again all done with an eye to the agenda. News becomes propaganda via dis/translation and the translations/pre-writings of "real" fake stories planted in real newspapers which are "found" and then "translated" into the readymade original language as well as into others and then distributed throughout the world as "real" news found in a real journal/online site. The reader/listener/watcher of all this propaganda requires, like the fiction reader, a "willing suspension of disbelief." History has proven over and over again that in times of fear, of concern for Security of the Homeland, the willing suspension of disbelief is one of the first modes of response chosen by the majority of people. Complete fictions trigger wars, hatreds, massive arms races, enormous security and cleanup contracts,

the building of corporate mercenary forces above any law, national or international, the construction of ever bigger and more lethal Walls. No one running for office or in office wants to look anything but tough on Crime, Dope, Terrorism, Immigrants, the Poor, the Sick, all of them pitched into the same roiling pot of gumbo. The "news" becomes a vast spectacle of partial facts, a few "safe" facts, fictions, lies, distortions, all guaranteed to make one feel "up to date" in the "most modern efficient way". The tricks of the intelligence community get fed back outwards into the news, to effect events and opinions, ideas, which in turn effect actual events, creating further distorted and falsified "translated" versions of these. To attempt to control and spin these continuous streams of information, disinformation, dis-translation and out right fictions, news organizations become ever more dependent on "government sources", "intelligence briefings" which in turn feed them their own mixtures of facts, fictions, disinformations. The resultant texts are either taken seriously or provide fresh fodder for comedy shows. Either way, the status quo is maintained. The continual fear is that for all the elaborate constructions of fictional "intelligence" and "news" there will always be something that gets through unnoticed, igniting questions which need to be muzzled, controlled, censored.

Oddly, since the "free press"'s cited (real or fake--) source is claimed to be the enemy's newspaper/tv/radio/blog/web site in order to give it "authenticity", it is considered on the one hand "false", "suspect" and on the other "real", the "real voice of the Arab world/street. These constructedly fictional or severely dis-translated as possible bits of "intelligence," these supposedly hardened, "irrefutable" "facts" have the very instability they were meant to replace and suppress. The constant fear that something will "leak out" or "leak through" requires ever more vigilance, surveillance, and ever more censorship. Attacks need to be launched on various individuals, presses, books, speakers, to discredit them and silence their criticisms. Mass responses to such outbreaks of criticism have to be contained by a deluge of media "reporting" and "discussion" whose intent is to annihilate the person/publication/professor/poet in question. The fewer critics of the fiction there are, the more the fiction can triumph. The more emphatically and forcefully critics are made to disappear, the less likely new ones are going to come forward and take a similar risk.
In this way, the reader/writer may disagree in general but not in the particulars with the viewpoints presented by the controlling powers. The responses of poets to the Guantanamo poems may not be all that far at all from being nearly the same as the military's. "The poems are suspect". "The poems are bad." "I won't buy the book." "I won't read the book." "I'll satirize the book."
With the Guantanamo poets, the reviewer seems to have a fear that poetry somehow has made it through every effort, including his own, to muzzle it. For,

after all, a great many poetries that have endured through time and space have done just that. Don Quixote began his chase after the "impossible dream" in a prison, and to quite some astonishment found himself conquering the El Dorados of Broadway. At various times, any writer worth their salt was expected to have done a good turn or two in prison! Johnny Cash and Thoreau only needed one night there to profoundly move millions with their jail inspired work. The list of prison writings that are both powerful bearers of witness and very good pieces of writing is very very large indeed. Perhaps, just as the military --and the reviewer--and readers--feared, their is something there in the poems, which has yet to be found--and yet that remains very much a question of who controls the dis-translations and who --as a native speaker--will be able to read through the English into the heart of the original languages of composition, inside the manacles and under the hoods. One can always also "suspect" that concealed somewhere in the layerings of fictions, constructions, censorings, dis-translations, there are still traces of lines of poetry which have issued from the anarkeyological strati of a "mother Earth" "mother tongue" and poetic tradition. Until one knows much more what the poems are, passing a swift judgement on them seems to be to participate in the discourses of power which Foucault thought of in "Who is an author?" Because Who IS the Author here--the poet, the military, the translator, the press, the publicity, the opinions of poets found here, the reviewer, myself? Because of the muzzling and censoring and dis-translating of the poems, ironically the reader becomes very much what a lot of theoretical-critical positions advocate--a co-producer if not more of the (nearly absent, hooded, manacled) poem's "meaning," "quality," and "direction," "category," "value," "cliches," "witnessing." The reader becomes complicit in the creating of the poem as "bad," "suspect" in a way not too far removed from that of the military. The effort on both parts is to be able to render the poetry as absolutely ineffectual as possible. The worse, the weaker, the more pathetic the poems can be made to be read and received, the better and safer and more secure the good American reader/military can feel. All is truly for the best in this best of all possible worlds! And American poetry is safe and "free" from the "threat" of there being any "good" Guantanamo poetry, composed on what after all are "our shores".

If one finds "suspect" the Guantanamo poetry, why not subject to an equally "suspect" level of investigatory consideration o the news, the poetics, the words of the "great leaders" in all walks of American society and the arts that everyday participate in the construction of various levels of fictions one is supposed to "willingly suspend one's disbelief" for?

Earlier this year was the appearance of IMPOUNDED Dorothea Lange's Censored Photographs of Japanese American Internment Camps with texts by Linda Gordon and Gary Y. Okihiro . 97% of the books images have never

before been published. The photos, shot primarily in 1942, were never shown but for a very few, as Lange, despite following the contrainsts placed on her choices of things to photograph, still conveyed far too much of the reality of the camps. Or--allowed the realities and people to express themselves too cleary through her being open to what was being said. What makes the book even more haunting is the inclusion of the original titlings for each photo, which give a "positive" light to the most grim, stark image. The juxtapostion of image and official caption can be extremely disturbing in a way no detourned caption could ever be. Again, there is the issue of translation--the photographic translation as it were, then the military approved captions, then the present day texts. There is also the fascinating ways in which these photos are finding their way in a development of the methods and "look" of Lange's famous Depression Era photos. Since the book gives one both the censored images and the original military dis-translation captions, as well as the contemporary commentary to put things in historical perspective, it is perhaps prototype of what may or not become someday of the Guantanamo poetry and the history of its censorings and final release of the original poems, not just by the poets included in this book, but all the poems by all the poets. It took over sixty years for Lange's work to reach the American public--who knows when if ever the same may be possible for the poetry? Another very interesting book of an American incarceration and its expression in art that has many eerie foreshadowings of Guantanamo is: Warrior Artists Historic Cheyenne and Kiowa Indian Ledger Art Drawn by Making Medicine and Zotom by Herman J. Viola with Commentary by Joesph D. and George P. Horse Capture. This is the story of the capture, and thousand mile train and forced march journey of the warriors and chiefs of four tribes to the 17th Century Spanish-built Fort Marion Prison in St. Augustine, Florida. There the Indians were taught to read and write and speak some English, sing Christian hymns and say the Lord's prayer, listen to sermons and be trained in the discipline of the American army. They were also given pencil and paper and the result was a flood of "ledger" books in which the lives of the imprisoned "terrorists" are recorded. (Some of the prisoners had killed men, women and children settlers in an effort to stem the tide of settlements and the attendant killing off of the buffalo and Indians both. Others were teenagers who hadn't done a thing. The choosing of prisoners was done in a completely arbitrary way.) Translation with regards to the Indians involved translating them into White terms, behaviours, handicrafts, disciplines, religion and language. If the former "savage" could be rewritten into an acceptable, well behaved, simulation of a White--why he or she could go free--i.e. be allowed to leave the prisons and go live on the reservations where their families had already been shipped off to. There, they were supposed to teach the ways of the Whites and maintain discipline and order. This was hoped to be a "kinder, gentler" way of vanishing the Indian than simply to continue killing

every last one of them. Better a poor imitation, a bad translation, of a White version of being, safely confined on reservations, dependent on the Bureau of Indian Affairs for food and aid, than a terrifying, "terrorist" savage! So isn't it much better to have "bad" poetry from "bad" people safely confined in Guantanamo, safely dis-translated, safely dismissed, than to have to read the terrifying, "terrorist," "savage" alternative? Isn't it much better to "know" "our" poetry and ways will always be better than "theirs"? After all, what could be more frightening than if the best poet on American soil turned out to be an imprisoned "terrorist" "suspect" or a reservation Indian? What might happen to the "willing suspension of disbelief" continually required to keep on believing in the Empire's New Clothes, New Writing, New Threats, New Bread and Circuses? What if after all one was confronted with signalings through the flames, rather than smokescreens, Walls, border security fences, prisons, distranslations, fictions, lies? Would the flames and signalings reveal too much of the "still one hellish, truly ccursed thing, . . our artistic dallying after forms"?

On 8/21/07, Maria Damon <[redacted]> wrote:
> yes, a little too politically correct for its own good.
>
> David Chirot wrote:
> > this is a rather strange review--
> >
> > http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin
> > ---
> >
>

↑ Index

505. Gerald Schwartz

Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Time s

Wed 22 Aug 2007

And with the roll-out of data-mining techniques
we're seeing (in Germany, China, here)
an escalation in ways to shackle, gag, and...

GS

> *The review of Poems from Guantanamo leaves me with the impression that what*
> *is not in the book and why it is not in the book are at least as germane as*

> *what is.*
>
> *It's chilling, isn't it, when even poetry is shackled, gagged, and tortured.*
>
> *That sort of repression is mainly associated with totalitarian regimes.*
>
> *The silence is deafening.*
>
> *ja*
> *http://vispo.com*

↑ Index

506. **Joel Weishaus**
Poems from Guantánamo
Wed 22 Aug 2007

David:

I don't find this review strange, but right to the point. You have to be living in an alternative universe to think that this book represents the real feelings of the prisoners. Not only was it censored, but the original language wasn't allowed to be published, on the pretense that it contains secret messages! What could the secret message possibly be from someone in prison for so many years? One wonders if this is paranoia, playacting, or just plain stupidity. In any case, I think the review is basically sound, and that this book should not be taken seriously, certainly not by poets! If I have any problems with the review, it's with the author's contention that a poem can't reveal the reality of one's life. I think the opposite is true, only not in the case of this book.

Best,
Joel Weishaus

Date: Tue, 21 Aug 2007 07:59:18 -0700
From: David Chirot <[redacted]>
Subject: Poems From Guant=?ISO-8859-1?Q?=E1namo:?= The Detainees S peak - Books - Review - New York Times

this is a rather strange review--

http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin ---

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507. **Mairead Byrne**
Re: Poems from Guantánamo
Wed 22 Aug 2007

I find the claim that this book shouldn't be taken seriously, "certainly not by poets," to be extraordinary. The extent to which this book is embroiled in economic realities, both publishing and political, offers a very strong invitation to this poet, at least, to take it seriously. Joel, why do you say the book shouldn't be taken seriously, "certainly not by poets"? Its publication by the University of Iowa Press, in today's America, and the stated history of its publication path make it very interesting to think and talk about, in my view; as does the tension between the stated and very visible challenges to its meaning, and all the less visible and apprehensible challenges. It's like a cup which has lost every single drop of poetry, except one maybe -- or even just the smell of poetry in its pores. Or maybe it's just a cup which, because it has been used to carry poetry, someone is still willing to carry. There is meaning, maybe not centrally located. In the short essays, it's clear how compromised the book is, yet it speaks. Not fluently, but fluently. The dialogue between poetry and government in this book is a scrap of reality, a broken but not worthless thing. Why should the book not be taken seriously, "certainly not by poets"? It is a product of the economies we work in, and raises many useful questions about poetry for me, even at the level of nostalgia for a genre. I don't have the book in front of me as I write, but I've read it. I can return to the questions it raised for me later. Mairead

>>> [redacted] 08/22/07 12:51 PM >>>
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this is a rather strange review--

http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin ---

↑ Index

508. **Tom W. Lewis**
Re: Poems from Guantánamo
Wed 22 Aug 2007

Mairead Byrne wrote:
>Why should the book not be taken seriously, "certainly not by poets"?

my question is not "should this book be taken seriously" (it should), but "how should it be taken at all?" how is this book different from all other books of poetry? is that obtuse?

I love the expression: "Not fluently, but fluently."

↑ Index

509. **Alan Sondheim**
THIS TEXT WARNS YOU NOT TO READ BEYOND THIS WARNING
Wed 22 Aug 2007

THIS TEXT WARNS YOU NOT TO READ BEYOND THIS WARNING

keeping-secret-highest-secret-tantra
KNOWLEDGE IS DANGEROUS
therapeutic knowledge: an adept NEEDS TIME
KNOWLEDGE MUST BE SWALLOWED THEN IT IS NOT KNOWLEDGE

i will teach you my secrets
I WILL TEACH YOU MY SECRETS

"I know nothing of the gamblings of the Bourse; I only speculate in the rise of the national honour!"

'To those who cried: Adjourn! Adjourn! -- "You naturally wish adjourn- ments, and not truths. The truths swamp you!"'

I COULD NOT SLEEP TWO NIGHTS AGO. MY HEAD WAS MEAT ON A STICK

MY HEAD WAS ON A STICK

"I DESIRE THAT MAY ASHES REPOSE ON THE BANKS OF THE SEINE, IN THE MIDST OF THAT PEOPLE WHOM I HAVE SO MUCH LOVED."

inform the people at most TEN SUMMERS REMAIN

you will find me DEAD with the slightest, smallest, email, almost a note in passing,

because i will search for the light there will be no light because this is all there is i will not, can one ever, read the slightest, smallest email announcing one's own death

if of course that announcement is true and verifiable
if in fact the soul has already left the building
if there is in fact an empty building

"Come, come then! Up, gentlemen, up!"

↑ Index

510. **Maria Damon**
Re: Poems from Guantánamo
Wed 22 Aug 2007

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i agree with mairead. the book is compromised, of course, but to invoke that as a reason to not listen to suffering for which we are in part responsible (if only to the degree that we "enjoy" the benefits of life in the US and/or as US citizens) seems convolutedly irresponsible. this is a fascinating discussion, in any event.

Mairead Byrne wrote:
> I find the claim that this book shouldn't be taken seriously, "certainly not by poets," to be extraordinary. The extent to which this book is embroiled in economic realities, both publishing and political, offers a very strong invitation to this poet, at least, to take it seriously. Joel, why do you say the book shouldn't be taken seriously, "certainly not by poets"? Its publication by the University of Iowa Press, in today's America, and the stated history of its publication path make it very interesting to think and talk about, in my view; as does the tension between the stated and very visible challenges to its meaning, and all the less visible and apprehensible challenges. It's like a cup which has lost every single drop of poetry, except one maybe -- or even just the smell of poetry in its pores. Or maybe it's just a cup which, because it has been used to carry poetry, someone is still willing to carry. There is meaning, maybe not centrally located. In the short essays, it's clear how compromised the book is, yet it speaks. Not fluently, but fluently. The dialogue between poetry and government in this book is a scrap of reality, a broken but not worthless thing. Why should the book not be taken seriously, "certainly not by poets"? It is a product of the economies we work in, and raises many useful questions about poetry for me, even at the level of nostalgia for a genre. I don't have the book in front of me as I write, but I've read it. I can return to the questions it raised

for me later.
> Mairead
>
>
>>>> [redacted] 08/22/07 12:51 PM >>>
>>>>
> David:
>
> I don't find this review strange, but right to the point. You have to be living in an alternative universe to think that this book represents the real feelings of the prisoners. Not only was it censored, but the original language wasn't allowed to be published, on the pretense that it contains secret messages! What could the secret message possibly be from someone in prison for so many years? One wonders if this is paranoia, playacting, or just plain stupidity.
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> Best,
> Joel Weishaus
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> Date: Tue, 21 Aug 2007 07:59:18 -0700
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> ---
>

↑ Index

511. **Jim Andrews**
Re: Poems from Guantanamo
Wed 22 Aug 2007

---

what is not there (in the book) is more powerful than what is, from all accounts. we use our imaginations on what is not there.

the unsaid. the invisible. the unknown. that everyone knows.

the poems from guantanamo are apparently most notable for their having been detained. detained, shackled, gagged, and tortured. poetry itself detained. as well as these men.

we are used to such things occuring in dictatorships and tyrannies. now in the usa.

chilling.

so this book should be taken very seriously. not simply concerning what is in it, but what isn't, and why it isn't there.

ja
http://vispo.com

↑ Index

512. Andrew Rippeon
Reminder: LA launch for P-Queue, vol. 4.
Wed 22 Aug 2007

Please join us at BetaLevel (www.betalevel.com) this Friday, to help celebrate the Los Angeles launch of P-Queue, vol. 4, and to see LA-area contributors read from work appearing in this volume. Readers will include:

Harold Abramowitz
Allison Carter
Susanne Hall
Mathew Timmons

P-Queue, vol. 4 features work by:

Harold Abramowitz â€¢ JosÃ© Alvergue â€¢ Meg Barboza â€¢ Ben Bedard â€¢ Allison Carter â€¢ Jon Cotner â€¢ Elizabeth Cross â€¢ David Driscoll â€¢ Andy Fitch â€¢ Susanne Hall â€¢ Anthony Hawley â€¢ Laura Jaramillo â€¢ Crane Giamo â€¢ Philip Metres â€¢ Michael Robbins â€¢ Siobhan Scarry â€¢ Jordan Stempleman â€¢ Michelle Taransky â€¢ Richard Taransky â€¢ Mathew Timmons

=====

P-Queue is a journal of poetry, poetics, and innovative prose, dedicated to investigations of hybridity and cross-genre work. Weâ€™re supported by the Poetics Program, the English Department, and various other sources in the Humanities at SUNY Buffalo. Weâ€™ve had a brief but exciting history of publishing innovative, unclassifiable works from a variety of authors both at Buffalo and across the nation. Volume 5, first in the second four-year series of

P-Queue, is scheduled to feature a number of collaborative works continuing the journalâ€™s investigations of genre and convention. We can be found on the web at www.pqueue.blogspot.com and through the EPC under â€œ@Buffaloâ€ at â€œCurrent Student Publications.â€

To order, visit our website or email: [redacted]

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513. **Joel Weishaus**
Re: Poems from Guantánamo
Wed 22 Aug 2007

Mairead;

If you mean the arguments around the book should be taken seriously, I agree. If you mean the poetry should be taken seriously, I disagree. Firstly, most of these poems, as I understand the situation, were not written by poets. Thus, for a poet to take them seriously is like a cosmologist taking the Book of Genesis seriously. Further, even those that may have been written by persons of talent, they are not their poems, but fabrications made up by the military. The real poems and stories we will get someday when these people are free to write them and publish them without being censored by the very people who tortured them. You are right that it does raise interesting questions, but political ones, not poetic ones.

-Joel

---------- Forwarded message ----------
From: Mairead Byrne <[redacted]>
Date: Aug 22, 2007 9:49 PM
Subject: Re: Poems from Guantánamo
To: [redacted]

I find the claim that this book shouldn't be taken seriously, "certainly not by poets," to be extraordinary. The extent to which this book is embroiled in economic realities, both publishing and political, offers a very strong invitation to this poet, at least, to take it seriously. Joel, why do you say the book shouldn't be taken seriously, "certainly not by poets"? Its publication by the University of Iowa Press, in today's America, and the stated history of its publication path make it very interesting to think and talk about, in my view; as does the tension between the stated and very visible challenges to its meaning, and all the less visible and apprehensible challenges. It's like a cup which has lost every single drop of poetry, except one maybe -- or even just the smell of poetry in its pores. Or maybe it's just a cup which, because it has been used to carry poetry, someone is still willing to carry. There is meaning, maybe not

centrally located. In the short essays, it's clear how compromised the book is, yet it speaks. Not fluently, but fluently. The dialogue between poetry and government in this book is a scrap of reality, a broken but not worthless thing. Why should the book not be taken seriously, "certainly not by poets"? It is a product of the economies we work in, and raises many useful questions about poetry for me, even at the level of nostalgia for a genre. I don't have the book in front of me as I write, but I've read it. I can return to the questions it raised for me later. Mairead

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Best,
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514. Andrea Rexilius
Parcel Chapbook: Nate Pritts
Wed 22 Aug 2007

New at PARCEL PRESS www.parceljournal.org

<http://www.parceljournal.org/>

(*sonnets for the fall)* by Nate Pritts

Nate Pritts is the author of SENSATIONAL SPECTACULAR (BlazeVOX) as well as several chapbooks. His poems have appeared widely in print & online journals such as Southern Review, Conduit, DIAGRAM, Forklift & Cimarron Review. His essays & reviews have appeared in New Writing (UK), Octopus, Midwest Quarterly & Rain Taxi. He is the editor of H_NGM_N, an online journal of poetry & poetics.

This limited edition chapbook is available for order at:

http://www.parceljournal.org/chapbooks/sonnets_for_the_fall.html

The cost is $3. Orders may be sent to Parcel Chapbooks / c/o Andrea Rexilius / 2174 S. Grant St. / Denver, Co 80210.

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515. **David Chirot**

Israel Bans School Supplies to Gaza - Prensa Latina

Thu 23 Aug 2007

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http://www.plenglish.com/article.asp?ID=%7bF62DC06C-C3CF-4B03-BF2F-04E63CC18361%7d)&language=EN ---

↑ Index

516. **Jim Andrews**

Re: Poems from Guantánamo

Thu 23 Aug 2007

> *If you mean the arguments around the book should be taken seriously, I agree. If you mean the poetry should be taken seriously, I disagree. Firstly, most of these poems, as I understand the situation, were not written by poets. Thus, for a poet to take them seriously is like a cosmologist taking the Book of Genesis seriously. Further, even those that may have been written by persons of talent, they are not their poems, but fabrications made up by the military. The real poems and stories we will get someday when these people are free to write them and publish them without being censored by the very people who tortured them. You are right that it does raise interesting questions, but political ones, not poetic ones.*
>
> *-Joel*

my intuition is that you're mistaken, joel.

what's interesting in contemporary poetry, to me, is not usually the well-crafted poem. though that can be interesting.

there are books being created now, such as ken goldsmith's work and, say, kervinen's "(no subject)" that are of real interest but are quite different from the well-crafted poem or novel or book.

just about everything is unsaid. i'm not sure what's really interesting about all poetry is what's said. instead, it can be the inroads it makes into the unsaid.

books are often famous not for what they say but as materializations of or testaments to a situation or time or to people or peoples etc. or as objects emblematic of a concept.

poets, when they are famous, are sometimes famous not so much for their poetry as their place in a network or a movement or a demographic or whatever.

part of what is significant in poetry is the nature of its intensities of language, its relations with language, the way that language and its contemporary states are drawn into the vortex of the poem or book or site or whatever the manifestation of the language/poetry is.

the poems from guantanamo--the poems themselves and also the whole frame, the whole situation--should be of deep concern, particularly in the usa. poetry detained. poetry is detained not only in the usa but in other western countries. not only poetry but art and thought. by the authorities? well usually we are our own authorities, aren't we.

you speak of "the real poems and stories" as opposed to the "fabrications made up by the military". it's of course true that the poems and stories in the book are tortured by the military.

but perhaps what is significant is not the authenticity of the poems but the nature of their inauthenticity. perhaps what is significant is not the poems themselves, authentic or inauthentic but the whole complex of the situation, situated as art. i know it is more of a sort of approach generally associated with visual art than literary art, but it has its usefulness. in this case, it allows us to see significance where a more traditional literary approach to the well-crafted poem leaves us in a situation where, as you say, we can only see the significance of the book in political terms, not in relation to art and language.

ja
http://vispo.com

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517. J Crockett
listenlight new issue 11
Thu 23 Aug 2007

"Back to basics"

featuring works by ---

doctors, lawyers, and the hoi polloi

http://listenlight.net

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518. Steensen,Sasha
New Bonfire chapbook by Catherine Wagner
Thu 23 Aug 2007

Bonfire press is pleased to announce the publication of

Everyone in the Room is a Representative of the World at Large a chapbook by Catherine Wagner

Catherine Wagner was born in Burma, of military parents, and grew up in Baltimore. She is the author of Miss America (Fence, 2001), Macular Hole (Fence, 2004), and numerous chapbooks, and recently edited, with Rebecca Wolff, Not for Mothers Only: Contemporary Poems on Child-Bearing and Child-Rearing (Fence, 2007). She currently teaches at Miami University in Oxford, Ohio.

There are 75 copies of this chapbook. Each cover was printed on a Vandercook letterpress using a photopolymer plate; the binding is sewn by hand. To order, visit our website at http://coloradoreview.colostate.edu/bonfire/bonfire.html

or send a check for $10 to

Bonfire Press
C/O Center for Literary Publishing
Department of English
Colorado State University
Fort Collins, CO 80523

We also still have a few copies of Graham Foust's chapbook Some Kinds of Poems and broadsides by Claudia Keelan and William Tremblay.

Bonfire press is a small press located within the Center for Literary Publishing at Colorado State University. We publish poetry chapbooks and broadsides using a Vandercook SP15 letterpress, type, and photopolymer plates. For more information contact Sasha Steensen at [redacted]

On 8/22/07 10:06 PM, "POETICS automatic digest system" <[redacted]> wrote:

There are 18 messages totalling 1164 lines in this issue.

Topics of the day:

1. future of the symbol war
2. Poems From Guantánamo/RIP Sa cco & Vanzetti 22 August 1927
3. Poems From Guantánamo: The Detainees S peak - Bo oks - Review - New York
   T imes
4. Poems From Guantánamo: The Detainees S peak - Books - Review - New York
   Time s
5. Sentence 5 Now Available
6. JOB: University of Michigan, Ann Arbor
7. reading 8-24 at 7 , bowery poetry club
8. Poems from Guantánamo (4)
9. Poems From Guantánamo: /Lange' s Impounded Photos/Warrior Artists
10. Poems From Guantánamo: The Detainees S peak - Books - Review - New York
    Time s
11. Poems from GuantÃ¡namo
12. THIS TEXT WARNS YOU NOT TO READ BEYOND THIS WARNING
13. Poems from Guantanamo
14. Reminder: LA launch for P-Queue, vol. 4.
15. Parcel Chapbook: Nate Pritts

Date: Wed, 22 Aug 2007 02:00:13 -0400
From: Alan Sondheim <[redacted]>
Subject: future of the symbol war

future of the symbol

solar { denotation }

http://www.asondheim.org/yesyes.mp4

satellite { connotation }

http://www.asondheim.org/bloodchora1.jpg
http://www.asondheim.org/bloodchora2.jpg
http://www.asondheim.org/bloodchora3.jpg
http://www.asondheim.org/bloodchora4.jpg
http://www.asondheim.org/bloodchora5.jpg

re/produced in 2nd life.yesyes with sandy baldwin.

Date: Wed, 22 Aug 2007 06:56:54 -0700
From: David Chirot <[redacted]>
Subject: Poems From Guant=?ISO-8859-1?Q?=E1namo/RIP?= Sa cco & Vanzetti 22 August 1927

On the 80th anniversary of the deaths of two American political prisoners, Sacco and
Vanzetti-

Highly recommend the book by Bruce Watson just out: Sacco and Vanzetti The Men, the Murders and the Judgement of the World

Ryan and Tom:

Don't you both think that what you are thinking and saying here is exactly what you are SUPPOSED to be thinking and saying?

"Chiasson's 'Forget Guantanamo Poetry' review"
(Ryan)

"I'm certainly not going to pay for it"

"And of course, it is suspect"
(Thomas Savage)

The Military and the Poetics Powers will both be proud of you!!

A "bad poetry" book by "bad" people held as "suspects" in the "bad" prison and given a "bad" translation , a product of both the "bad" Pentagon and "bad" poets/suspects and "bad" "exploiting" of the situation.

A great victory for the safety and security of the American way, in truth, justice and poetry! No "terrorist" will be allowed to challenge the hegemony of American poetics on our own shores!

> Date: Tue, 21 Aug 2007 15:00:29 -0400
> From: [redacted]
> Subject: Re: Poems From Guant=E1namo: The Detainees S peak - Books - Revi=
ew - New York Times
> To: [redacted]
>
> I think it's great that the review mentions this. Chiasson's "Forget
> Guantanamo Poetry" review.
>
> Ryan
>

> On 8/21/07, Thomas savage <[redacted]> wrote:
> >
> > I'd rather read the poems than the review. But since this book(?) is a
> > government production, I'm certainly not going to pay for it. And, of
> > course, it is suspect.
> >
> > David Chirot <[redacted]> wrote: this is a rather strange
> > review--
> >
> >
> > http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?
_r=3D1= <http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?
_r=3D1&r=><http://www.nytimes.com/2007/08/19/books/review/Chiasson-
t.html?_r=3D1&r=>
ef=3Dbooks&oref=3Dslogin
> > ---
> >
> >
> >
> > ----------
> > Need a vacation? Get great deals to amazing places on Yahoo! Travel.
> >

_____
Get news, entertainment and everything you care about at Live.com. Check it=
 out!

Date: Wed, 22 Aug 2007 08:57:01 -0500
From: Maria Damon <[redacted]>
Subject: Re: Poems From Guant=?ISO-8859-1?Q?=E1namo:?= The Detainees S
peak - Bo oks - Review - New York T imes

you know, i really don't think this a US govt enterprise. that the pentagon cleared a few poems doesn't make it a govt-sponsored or govt-produced event. i was skeptical too until i got the book. dan chiasson was just sounding off and trying to find a way to not respond from the heart.

Tom W. Lewis wrote:
> when I first heard of this book back in June, I wrote up my initial thoughts on its publication and what that means --
>
> http://minnesotan-ice.blogspot.com/2007/06/expectations-from-art-what-is-art-for.html#links

>
> I still don't know what it means, other than the detained in Guantánamo shouldn't be there, and capitalizing on "their" words doesn't seem right. allowing a voice for the voiceless? that sounds like ad copy more than a call for justice.
>
> tl
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Thomas savage
> Sent: Tuesday, August 21, 2007 13:30
> To: [redacted]
> Subject: Re: Poems From Guantánamo: The Detainees S peak - Books - Review - New York Times
>
> I'd rather read the poems than the review. But since this book(?) is a government production, I'm certainly not going to pay for it. And, of course, it is suspect.
>
> David Chirot <[redacted]> wrote: this is a rather strange review--
>
> http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1=books=slogin
<http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin><http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books&oref=slogin>
> ---
>
>
>
> ---
> Need a vacation? Get great deals to amazing places on Yahoo! Travel.
>

Date: Wed, 22 Aug 2007 04:17:46 -0700
From: Jim Andrews <[redacted]>
Subject: Re: Poems From Guant=?iso-8859-1?Q?=E1namo:?= The Detainees S peak - Books - Review - New York Time s

The review of Poems from Guantanamo leaves me with the impression that what is not in the book and why it is not in the book are at least as germane as what is.

It's chilling, isn't it, when even poetry is shackled, gagged, and tortured.

That sort of repression is mainly associated with totalitarian regimes.

The silence is deafening.

ja
http://vispo.com

Date: Wed, 22 Aug 2007 10:58:13 -0400
From: Brian Clements <[redacted]>
Subject: Sentence 5 Now Available

Sentence 5 is now available, including:

Feature section on The Prose Poem in East-Asia, edited by Steve Bradbury=20 with co-editors and translators Don Mee Choi, Jeffrey Angles, Andrea=20 Lingenfelter, Sawako Nakayasu, and Hiroaki Sato; translations of Lu Xun,=20 Shang Qin, Liu Kexiang, Hsia Yu, Xi Chuan, Jiao Tong, Hung Hung, Ye Mimi,=20 He Chuanfu, Ch?oe Sung-ja, Yi Yon-ju, Kim Hyesoon, Kasuya Eiichi,=20 Takahashi Mutsuo, Suzuki Shiroyasu, Ito Hiromi, Hirata Toshiko, Yuko=20 Minamikawa Adams, Abe Hinako, and Tatehata Akira.

Prose poems by Joe Ahearn, Kazim Ali, Erica Anzalone, Sally Ashton, Edward =

Bart=F3k-Baratta, Bill Berkson, Raymond L. Bianchi, Daniel Borzutzky, Geoff= =20
Bouvier, Jenny Browne, Christopher Buckley, Kevin Cantwell, Peter Conners, =

Mark Cunningham, Chloe Daimyo, Jon Davis, Neil de la Flor, Carrie Etter,=20 Kass Fleisher, Charles Fort, Angela Jane Fountas, James Fowler, Alex=20 Galper (translated by Mike Magazinnik and Igor Satanovsky), Christine=20 Gelineau, Daniel Grandbois, James Grinwis, Kelle Groom, Maurice Kilwein=20 Guevara, Richard Gwyn, Tanesia Hale-Jones, Kalev Hantsoo, Kevin Haworth,=20 Karen Holman, Brooke Horvath, Ann Howells, David James, Brian Johnson,=20 George Kalamaras, Luke Kennard, Jill Khoury, Rauan Klassnik, Michael=20 Koshkin, Richard Kostelanetz, David Lazar, Robert Hill Long, Sandy=20 McIntosh, Michael Meyerhofer, Steve Myers, Andrew Neuendorf, Ed Orr,=20 Virgilio Pinera (translated by Alexander Cuadros), Emma Ramey, Jessy=20 Randall, Kristin Ryling, Catherine Sasanov, Liana Scalettar, Siobhan=20 Scarry, Jim Scrimgeour, Ravi Shankar, Jay Snodgrass, D. E. Steward, Julia=20 Story, Robert Strong, Wayne Sullins, Eileen Tabios, Steve

Timm, Nick=20 Twemlow, Alexandra van de Kamp, Monique van den Berg, and Mark Yakich

Joe Ahearn reviews Daniel Rzicznek, Sally Ashton reviews Noah Eli Gordon,=20 Brian Brennan reviews Gloria Frym, Thomas Fink reviews Sheila E. Murphy,=20 Brooke Horvath reviews Etal Adnan and Sherwood Anderson, Matthew W.=20 Schmeer reviews Skip Fox, Ellen McGrath Smith reviews Elizabeth Willis,=20 Rebecca Spears reviews John Olson, Jerry McGuire reviews Peter Johnson,=20 Chris Murray reviews PP/FF: An Anthology; and an essay by Brian Johnson.=20

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181 White St., Danbury, CT 06810 or subscribe using PayPal at the website: =

http://firewheel-editions.org. Customers from outside North America and=20 the Carribean must include an extra $6 per copy for delivery. Sentence is=20 also available from EBSCO and Amazon.com.

Forthcoming features: The Prose Poem in Italy (#6) edited by Luigi=20 Ballerini and Gian Lombardo, Native American Prose Poems (#7) edited by=20 Dean Rader

---

Date: Wed, 22 Aug 2007 08:35:22 -0700
From: Jennifer Karmin <[redacted]>
Subject: JOB: University of Michigan, Ann Arbor

The Department of English invites applications for a poet to join the MFA faculty at the level of Assistant Professor, advanced Assistant, or new Associate.

We are looking for a colleague of distinction, although not necessarily seniority. Candidates should have a strong record of publication (a minimum of one book published or in press, two books preferred) & a history of excellence in teaching. As a member of our department, the candidate will teach graduate & & undergraduate poetry workshops & other courses reflecting his/her interests & departmental needs.

Members of the MFA Program share administrative duties on a rotational basis, so evidence of

administrative talent & experience & willingness to
serve will augment an otherwise strong application.

Send letter of application, c.v., writing sample (no
more than 15 pages; published material only), &
evidence of teaching excellence to:
Professor Sidonie Smith, Chair
Dept of English Language & Literature
University of Michigan
3187 Angell Hall
Ann Arbor, MI 48109-1003
Attention: Recruitment Coordinator

Review of applications will begin September 30 &
continue until the position is filled.

Women & minorities are encouraged to apply.

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Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

Date: Wed, 22 Aug 2007 11:41:11 -0400
From: susan maurer <[redacted]>
Subject: reading 8-24 at 7 , bowery poetry club

anna siano's photgraphs of the people who will be reading and a great group=
reading and perty will be happening this friday. come say hello. susan mau= rer
_____ See what
you=92re getting into=85before you go there http://newlivehotmail.com/?
ocid=3DTXT_TAGHM_migration_HM_viral_preview_0507=

Date: Wed, 22 Aug 2007 08:51:37 -0800
From: Joel Weishaus <[redacted]>
Subject: Poems from Guant=?Windows-1252?Q?=E1namo?=

David:

I don't find this review strange, but right to the point. You have to be = living in
an alternative universe to think that this book represents the = real feelings of
the prisoners. Not only was it censored, but the = original language wasn't
allowed to be published, on the pretense that = it contains secret messages!
What could the secret message possibly be = from someone in prison for so

many years? One wonders if this is = paranoia, playacting, or just plain stupidity.=20 In any case, I think the review is basically sound, and that this book = should not be taken seriously, certainly not by poets! If I have any = problems with the review, it's with the author's contention that a poem = can't reveal the reality of one's life. I think the opposite is true, = only not in the case of this book.

Best,
Joel Weishaus

Date: Tue, 21 Aug 2007 07:59:18 -0700
From: David Chirot <[redacted]>
Subject: Poems From Guant=3D?ISO-8859-1?Q?=3DE1namo:?=3D The Detainees S =
peak - Books - Review - New York Times

this is a rather strange review--

http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=3D1=
<http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=3D1&ref=><http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=3D1&ref=>
=3Dbooks&oref=3Dslogin

Date: Wed, 22 Aug 2007 09:03:23 -0700
From: David Chirot <[redacted]>
Subject: Re: Poems From Guant=?ISO-8859-1?Q?=E1namo:?= /Lange' s Impounded Photos/Warrior Artists

It's been over a year now that the story as well as some of the poems of this book have been making the news, and now come the reviews, and even the posts here noting that the book is "suspect". (After all, it IS written by "suspects"--!)" A book produced by the Pentagon, or a book of bad poetry by bad people----already the poems are being put into their own form of Guantanamo--the military-controlled translations, the use of the word "suspect" with regards to a book of poetry by "suspects", the immediate response that the poems are bad, and their only reason to be read at all is that they issued from Guantanamo, a sort of curiosity that in time--and the quicker the better!-- will be forgotten. The responses to the book only reinforce the military's judgement--the work is "suspect" (may contain hidden messages/contains no message and/or formal qualities worthy of attention)--it is "bad"--(written by a bunch of very bad guys/by a bunch of bad poets) and, as the reviewer perhaps subtly implies, written by persons from cultures inferior to those of the Russian

Mandelstam or the Japanese interned by the Americans. After all, Russian and Japanese poetry is far better known to/by the American reader than that of the languages and cultures of the prisoners. When Foucault wrote that the "author" is a product, a nexus, of the discourses of her times, he could as well have included the reader. "Who reads?" It's easy enough to figure out "who is reading" in most cases, by the readers' responses. It becomes more difficult to tell "who" is reading when the interrogation light is turned on oneself. What a bunch of cobbled together nonsense, knee jerk reactions, leanings on the authority of someone's theory or "Word", adherences to an ideology, a prejudice--spews forth like a burst sewer main! "Hard headed realists' clarities", "brutal analyses", "convincing critiques", "radical readings"--how much of it is not just regurgitated internalization of the discourses of one's personal preference? And how much of it is not based on a "willing suspension of disbelief"--in other words, a belief in fictions which one takes as facts, "truths", as "self-evident"? Hasn't this book been placed already in the position of being "set up" to "fail"--in terms of "quality" and "quantity" also if people know what's "good for them"? One can pretty much imagine what many a blog and web site, pundit and poet, will have to say ahead of time about the weaknesses and failures of the book. And its "triumphs" it will immediately be pointed out, are all of them very much "suspect". Who wins? The "American discourse" so to speak, employed with equal disdain by the military and the poetry community, as well as a lot of people who won't want to read/see/hear the words of "terrorists" or "Islamo-Fascists" or simply "Moslems" to begin with. Once again "America" has triumphed!! Even over a "triumph of the human spirit"--something we know cannot belong--or be allowed to belong--to suspected terrorists, Moslems, or Third World persons all supposedly violently opposed to OUR definitions of "democracy", "freedom", "post-avant poetry" "borders" and the like. The more one thinks about it, the more this book makes America look Great, doesn't it? Whichever way you look at it, "we" come out looking even better than ever than "them". I mean isn't it satisfying and somehow very myself-as-an-American confirming to find out these bad guys are also bad poets? And doesn't that put in their place a bit all those "bleeding heart" types who will fall for any kind of poetry providing it is written by the the "right kinds" of subject positions? Look how free "we" are--reading only the "right kind" (the ood") poetry regardless of ideology, subject position and so forth! You see, the more the poets of Guantanamo "lose'"-the more "we" all regardless of (which American) point of view stand to gain! The Guantanamo book does however raise very interesting questions regarding translation in times of War, and especially in the loudly and long declared Wars Without End--the War on Poverty, War on Drugs, War on Terrorism, a Trinity each of which effects greatly the other. The Imperialist American agenda abroad is just as much a War at home, on those of the American people "not

worth saving". The "Health Care" system in this regard is really a program of eugenics, working in tandem with the other methods of limiting the elite and powerful of the society to the right few and their various sycophants, assistants, collaborators, undertakers, prison wardens, media and institutions.

In light of these Wars, i thought the review interesting as in itself it creates its own possible "after" review or meta-review, in many strange ways, among them the little discourse on translation. I recall reading in an article from last summer in it may have been the Guardian----a little bit about one of the poets mentioned, the first one of whom there was an account of having written his poetry incised in styrofoam cups. (A very interesting way to write in that one may read it with the touch rather than the eyes alone; a haptic poetry, literally--). This particular poet was Pashtun, and what to the reviewer may seem hackneyed or trite phrases, in Pashtun and in the other poetry traditions within which the prisoners write, these lines are filled with centuries of echoes, allusions, references to sites/sights/cites which are profoundly evocative of one's homeland and personal home. Even through the non-literary translations done by military approved translators, there is always going to be a certain amount of the poetry which slips through the bars, in between the lines, as well as in the themselves. Some of it may be recognized by an attentive reader, and/or many other aspects be present even in a poor translation, yet unrecognized due to a non-recognition of the writer's culture. In other words, the poetry may be there, for all the dis-translation and dissing, yet, just as the military feared, it is camouflaged, hiding in plain sight, or long ago departed for parts unknown, seen as clouds floating over a distant land by someone who will recognize the poem from their friend, relative, fellow country person.

Artaud, in the Preface to The Theater and its Double:

Furthermore, when we speak the word "life," it must be understood we are not referring to life as we know it from its surface of fact, but to that fragile, fluctuating center which forms never reach. And if there is still one hellish, truly accursed thing in our time, it is our artistic dallying with forms, instead of being like victims burnt at the stake, signaling through the flames.

Isn't this exactly what the criticisms of the book are all about? That is doesn't measure up in regards to the "artistic dallying with forms" while all the while the visible/visible hooded person's signals vanish behind the asphyxiating smokescreens which have been deliberately cranked full mass and volume to hide them? Isn't the discourse about the "bad" poetry and Pentagon interference all a way to ignore that somewhere inside all the smokescreens there is indeed someone burning at the stake?

Obviously, someone must have seen Artaud in Dreyer's film La Passion de Jeanne d'Arc--and doesn't want any poet in "our custody" to die a martyr, "signaling through the flames"!

God forbid there be any interruption in "our" "artistic dallying with forms"!

An aspect of this that is quite striking is to find how dangerous poetry can be not only to the military, who rightly know that poetry can conceal messages they would rather not allow to get out, but that this paranoia carries over to the reviewer also. The reviewer essays to restrict the poems within the limits of being witness-only poetry--and not even very good witness poetry at that. It's as though there is a fear that some form of otherness, if unbounded from the restraints of a narrowly confined genre, might indeed be producing a poetry which he won't be able to hear, understand, grasp--the same fear the military has. Maybe these poets in spite of everything just may be sending messages out there to someone somewhere! I.E someone reading them as poetry (in a tradition, in a language) with far more depth than the reviewer will allow them to have. The War on Terror, of which the Guantanamo prisoner poets are such a powerful, hooded, simultaneously visible/invisible example, opens also the the mine fields of translation in relation to "intelligence" and "news" as well as (and AS) propaganda. The War on Terror, which would seem to require the most exacting forms of intelligence and translation, instead seems to have taken an alternate route--into the realms of controlled translations, deliberate dis-translations, the removal of feared words and their replacement with words giving a happier picture of things, or a more frightening, as the occaision demands. Translation--which, in the case of a great many ancient and modern classics is always being done over and over again--is always trying to keep pace with "today's new, modern usage" and "latest researches and forms". The same demands are put on translations of intelligence and the news, and when one essays filtering poetry through this, it begins to create a small to very huge disturbance of the methods of deceit that are employed against its supposed and feared methods of deceit. The language of poetry, already super charged, creates a difficult problem for military translators used to identifying "hidden messages" in a way oddly analogous to literary critics approaching a text which they have a pre-formed intention towards--whether it be an animus or a friendly welcome. "Objectivity", which one would think would be a goal of intelligence, starts to corrode, and in the presence of poetry i think the corrosive effects are acting in ways that the translators feel is getting a bit out of hand, though not being able to identify quite where or in what way. In order to try to maintain control, the spin doctors go to work, and the poetry is reconfigured, reworded, until it conforms as closely as possible to the desired template. Even then, something in its very awkwardness and "bad poetry-ness"

seems to indicate that it is still "suspect", that something is still "troubling". This same anxiety seems to be haunting the reviewer. If the texts can be kept confined to being witness poetry only, then he can make a very easy judgement. If they start to corrode the walls of this further confinement, then he doesn't know what to do with them. One gets a feeling that he would much rather keep things confined and in that manner be done with the issue. After all, the prisoners it is implied are not Mandelstam, and not Japanese interned in America--people who it seems to be implied are of a higher poetical character than the prisoners of Gitmo. The bios of these men seem reassuringly simple to comprehend, while their poems do not. (Even if they are "bad" poems--they keep inducing an anxiety, as though being more "complex, ambiguous" than they seem so obviously NOT to be.) Again, there is the feeling, as with the military, that somehow, something is slipping through the critic's grasp and making its way into the world where someone somewhere at sometime will indeed recognize it in some way. Translation itself with the War on Terror has become a further field of manipulated and controlled propaganda--with independent organizations attempting to get out alternate versions of translations than does MEMRI, the mega mouthpiece for a good part of the world's versions of texts from the Middle East that are used in newspapers, radio, tv around the world. MEMRI is known for subtly to greatly altering articles to fit their agendas, as well as planting stories in various Arabic and Farsi language newspapers and then providing the "translations" (i.e. the "originals") of these very stories to the world at large--again all done with an eye to the agenda. News becomes propaganda via dis/translation and the translations/pre-writings of "real" fake stories planted in real newspapers which are "found" and then "translated" into the readymade original language as well as into others and then distributed throughout the world as "real" news found in a real journal/online site. The reader/listener/watcher of all this propaganda requires, like the fiction reader, a "willing suspension of disbelief." History has proven over and over again that in times of fear, of concern for Security of the Homeland, the willing suspension of disbelief is one of the first modes of response chosen by the majority of people. Complete fictions trigger wars, hatreds, massive arms races, enormous security and cleanup contracts, the building of corporate mercenary forces above any law, national or international, the construction of ever bigger and more lethal Walls. No one running for office or in office wants to look anything but tough on Crime, Dope, Terrorism, Immigrants, the Poor, the Sick, all of them pitched into the same roiling pot of gumbo. The "news" becomes a vast spectacle of partial facts, a few "safe" facts, fictions, lies, distortions, all guaranteed to make one feel "up to date" in the "most modern efficient way". The tricks of the intelligence community get fed back outwards into the news, to effect events and opinions, ideas, which in turn effect actual events, creating further distorted and falsified

"translated" versions of these. To attempt to control and spin these continuous streams of information, disinformation, dis-translation and out right fictions, news organizations become ever more dependent on "government sources", "intelligence briefings" which in turn feed them their own mixtures of facts, fictions, disinformations. The resultant texts are either taken seriously or provide fresh fodder for comedy shows. Either way, the status quo is maintained. The continual fear is that for all the elaborate constructions of fictional "intelligence" and "news" there will always be something that gets through unnoticed, igniting questions which need to be muzzled, controlled, censored.

Oddly, since the "free press"'s cited (real or fake--) source is claimed to be the enemy's newspaper/tv/radio/blog/web site in order to give it "authenticity", it is considered on the one hand "false", "suspect" and on the other "real", the "real voice of the Arab world/street. These constructedly fictional or severely dis-translated as possible bits of "intelligence," these supposedly hardened, "irrefutable" "facts" have the very instability they were meant to replace and suppress. The constant fear that something will "leak out" or "leak through" requires ever more vigilance, surveillance, and ever more censorship. Attacks need to be launched on various individuals, presses, books, speakers, to discredit them and silence their criticisms. Mass responses to such outbreaks of criticism have to be contained by a deluge of media "reporting" and "discussion" whose intent is to annihilate the person/publication/professor/poet in question. The fewer critics of the fiction there are, the more the fiction can triumph. The more emphatically and forcefully critics are made to disappear, the less likely new ones are going to come forward and take a similar risk.
In this way, the reader/writer may disagree in general but not in the particulars with the viewpoints presented by the controlling powers. The responses of poets to the Guantanamo poems may not be all that far at all from being nearly the same as the military's. "The poems are suspect". "The poems are bad." "I won't buy the book." "I won't read the book." "I'll satirize the book."
With the Guantanamo poets, the reviewer seems to have a fear that poetry somehow has made it through every effort, including his own, to muzzle it. For, after all, a great many poetries that have endured through time and space have done just that. Don Quixote began his chase after the "impossible dream" in a prison, and to quite some astonishment found himself conquering the El Dorados of Broadway. At various times, any writer worth their salt was expected to have done a good turn or two in prison! Johnny Cash and Thoreau only needed one night there to profoundly move millions with their jail inspired work. The list of prison writings that are both powerful bearers of witness and very good pieces of writing is very very large indeed. Perhaps, just as the military --and the reviewer--and readers--feared, their is something there in the

poems, which has yet to be found--and yet that remains very much a question of who controls the dis-translations and who --as a native speaker--will be able to read through the English into the heart of the original languages of composition, inside the manacles and under the hoods. One can always also "suspect" that concealed somewhere in the layerings of fictions, constructions, censorings, dis-translations, there are still traces of lines of poetry which have issued from the anarkeyological strati of a "mother Earth" "mother tongue" and poetic tradition. Until one knows much more what the poems are, passing a swift judgement on them seems to be to participate in the discourses of power which Foucault thought of in "Who is an author?" Because Who IS the Author here--the poet, the military, the translator, the press, the publicity, the opinions of poets found here, the reviewer, myself? Because of the muzzling and censoring and dis-translating of the poems, ironically the reader becomes very much what a lot of theoretical-critical positions advocate--a co-producer if not more of the (nearly absent, hooded, manacled) poem's "meaning," "quality," and "direction," "category," "value," "cliches," "witnessing." The reader becomes complicit in the creating of the poem as "bad," "suspect" in a way not too far removed from that of the military. The effort on both parts is to be able to render the poetry as absolutely ineffectual as possible. The worse, the weaker, the more pathetic the poems can be made to be read and received, the better and safer and more secure the good American reader/military can feel. All is truly for the best in this best of all possible worlds! And American poetry is safe and "free" from the "threat" of there being any "good" Guantanamo poetry, composed on what after all are "our shores".

If one finds "suspect" the Guantanamo poetry, why not subject to an equally "suspect" level of investigatory consideration o the news, the poetics, the words of the "great leaders" in all walks of American society and the arts that everyday participate in the construction of various levels of fictions one is supposed to "willingly suspend one's disbelief" for?

Earlier this year was the appearance of IMPOUNDED Dorothea Lange's Censored Photographs of Japanese American Internment Camps with texts by Linda Gordon and Gary Y. Okihiro . 97% of the books images have never before been published. The photos, shot primarily in 1942, were never shown but for a very few, as Lange, despite following the contrainsts placed on her choices of things to photograph, still conveyed far too much of the reality of the camps. Or--allowed the realities and people to express themselves too cleary through her being open to what was being said. What makes the book even more haunting is the inclusion of the original titlings for each photo, which give a "positive" light to the most grim, stark image. The juxtapostion of image and official caption can be extremely disturbing in a way no detourned caption could ever be. Again, there is the issue of translation--the photographic

translation as it were, then the military approved captions, then the present day texts. There is also the fascinating ways in which these photos are finding their way in a development of the methods and "look" of Lange's famous Depression Era photos. Since the book gives one both the censored images and the original military dis-translation captions, as well as the contemporary commentary to put things in historical perspective, it is perhaps prototype of what may or not become someday of the Guantanamo poetry and the history of its censorings and final release of the original poems, not just by the poets included in this book, but all the poems by all the poets. It took over sixty years for Lange's work to reach the American public--who knows when if ever the same may be possible for the poetry? Another very interesting book of an American incarceration and its expression in art that has many eerie foreshadowings of Guantanamo is: Warrior Artists Historic Cheyenne and Kiowa Indian Ledger Art Drawn by Making Medicine and Zotom by Herman J. Viola with Commentary by Joesph D. and George P. Horse Capture. This is the story of the capture, and thousand mile train and forced march journey of the warriors and chiefs of four tribes to the 17th Century Spanish-built Fort Marion Prison in St. Augustine, Florida. There the Indians were taught to read and write and speak some English, sing Christian hymns and say the Lord's prayer, listen to sermons and be trained in the discipline of the American army. They were also given pencil and paper and the result was a flood of "ledger" books in which the lives of the imprisoned "terrorists" are recorded. (Some of the prisoners had killed men, women and children settlers in an effort to stem the tide of settlements and the attendant killing off of the buffalo and Indians both. Others were teenagers who hadn't done a thing. The choosing of prisoners was done in a completely arbitrary way.) Translation with regards to the Indians involved translating them into White terms, behaviours, handicrafts, disciplines, religion and language. If the former "savage" could be rewritten into an acceptable, well behaved, simulation of a White--why he or she could go free--i.e. be allowed to leave the prisons and go live on the reservations where their families had already been shipped off to. There, they were supposed to teach the ways of the Whites and maintain discipline and order. This was hoped to be a "kinder, gentler" way of vanishing the Indian than simply to continue killing every last one of them. Better a poor imitation, a bad translation, of a White version of being, safely confined on reservations, dependent on the Bureau of Indian Affairs for food and aid, than a terrifying, "terrorist" savage! So isn't it much better to have "bad" poetry from "bad" people safely confined in Guantanamo, safely dis-translated, safely dismissed, than to have to read the terrifying, "terrorist," "savage" alternative? Isn't it much better to "know" "our" poetry and ways will always be better than "theirs"? After all, what could be more frightening than if the best poet on American soil turned out to be an imprisoned "terrorist" "suspect" or a reservation Indian? What might

happen to the "willing suspension of disbelief" continually required to keep on believing in the Empire's New Clothes, New Writing, New Threats, New Bread and Circuses? What if after all one was confronted with signalings through the flames, rather than smokescreens, Walls, border security fences, prisons, distranslations, fictions, lies? Would the flames and signalings reveal too much of the "still one hellish, truly ccursed thing, . . our artistic dallying after forms"?

On 8/21/07, Maria Damon <[redacted]> wrote:
> yes, a little too politically correct for its own good.
>
> David Chirot wrote:
> > this is a rather strange review--
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> > ---
> >
>

Date: Wed, 22 Aug 2007 12:08:29 -0400
From: Gerald Schwartz <[redacted]>
Subject: Re: Poems From Guant=?iso-8859-1?Q?=E1namo:?= The Detainees S
peak - Books - Review - New York Time s

And with the roll-out of data-mining techniques
we're seeing (in Germany, China, here)
an escalation in ways to shackle, gag, and...

GS

> *The review of Poems from Guantanamo leaves me with the impression that what*
> *is not in the book and why it is not in the book are at least as germane as*
> *what is.*
>
> *It's chilling, isn't it, when even poetry is shackled, gagged, and*
> *tortured.*
>
> *That sort of repression is mainly associated with totalitarian regimes.*

> *The silence is deafening.*
>
> *ja*
> *http://vispo.com*

Date: Wed, 22 Aug 2007 15:49:19 -0400
From: Mairead Byrne <[redacted]>
Subject: Re: Poems from Guant=?UTF-8?Q?=C3=A1namo?=

I find the claim that this book shouldn't be taken seriously, "certainly = not by poets," to be extraordinary. The extent to which this book is = embroiled in economic realities, both publishing and political, offers a = very strong invitation to this poet, at least, to take it seriously. = Joel, why do you say the book shouldn't be taken seriously, "certainly not = by poets"? Its publication by the University of Iowa Press, in today's = America, and the stated history of its publication path make it very = interesting to think and talk about, in my view; as does the tension = between the stated and very visible challenges to its meaning, and all the = less visible and apprehensible challenges. It's like a cup which has lost = every single drop of poetry, except one maybe -- or even just the smell of = poetry in its pores. Or maybe it's just a cup which, because it has been = used to carry poetry, someone is still willing to carry. There is = meaning, maybe not centrally located. In the short essays, it's clear = how compromised the book is, yet it speaks. Not fluently, but fluently. = The dialogue between poetry and government in this book is a scrap of = reality, a broken but not worthless thing. Why should the book not be = taken seriously, "certainly not by poets"? It is a product of the = economies we work in, and raises many useful questions about poetry for = me, even at the level of nostalgia for a genre. I don't have the book in = front of me as I write, but I've read it. I can return to the questions = it raised for me later. Mairead

>>> [redacted] 08/22/07 12:51 PM >>>
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Joel Weishaus

Date: Tue, 21 Aug 2007 07:59:18 -0700
From: David Chirot <[redacted]>
Subject: Poems From Guant=3D?ISO-8859-1?Q?=3DE1namo:?=3D The Detainees S =
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=3Dbooks&oref=3Dslogin

Date: Wed, 22 Aug 2007 16:09:32 -0400
From: Alan Sondheim <[redacted]>
Subject: THIS TEXT WARNS YOU NOT TO READ BEYOND THIS WARNING

THIS TEXT WARNS YOU NOT TO READ BEYOND THIS WARNING

keeping-secret-highest-secret-tantra
KNOWLEDGE IS DANGEROUS
therapeutic knowledge: an adept NEEDS TIME
KNOWLEDGE MUST BE SWALLOWED THEN IT IS NOT KNOWLEDGE

i will teach you my secrets
I WILL TEACH YOU MY SECRETS

"I know nothing of the gamblings of the Bourse; I only speculate in the rise of the national honour!"

'To those who cried: Adjourn! Adjourn! -- "You naturally wish adjourn- ments, and not truths. The truths swamp you!"'

I COULD NOT SLEEP TWO NIGHTS AGO. MY HEAD WAS MEAT ON A STICK

MY HEAD WAS ON A STICK

"I DESIRE THAT MAY ASHES REPOSE ON THE BANKS OF THE SEINE, IN THE MIDST OF THAT PEOPLE WHOM I HAVE SO MUCH LOVED."

inform the people at most TEN SUMMERS REMAIN

you will find me DEAD with the slightest, smallest, email, almost a note in passing,

because i will search for the light there will be no light because this is all there is i will not, can one ever, read the slightest, smallest email announcing one's own death

if of course that announcement is true and verifiable
if in fact the soul has already left the building
if there is in fact an empty building

"Come, come then! Up, gentlemen, up!"

Date: Wed, 22 Aug 2007 15:01:15 -0500
From: "Tom W. Lewis" <[redacted]>
Subject: Re: Poems from Guant=?iso-8859-1?Q?=E1namo?=

Mairead Byrne wrote:
>Why should the book not be taken seriously, "certainly not by poets"?

my question is not "should this book be taken seriously" (it should), = but "how should it be taken at all?" how is this book different from all = other books of poetry? is that obtuse?

I love the expression: "Not fluently, but fluently."=20

Date: Wed, 22 Aug 2007 15:34:32 -0500
From: Maria Damon <[redacted]>
Subject: Re: Poems from Guant=?ISO-8859-1?Q?=E1namo?=

i agree with mairead. the book is compromised, of course, but to invoke =

that as a reason to not listen to suffering for which we are in part=20 responsible (if only to the degree that we "enjoy" the benefits of life=20 in the US and/or as US citizens) seems convolutedly irresponsible. this =

is a fascinating discussion, in any event.

Mairead Byrne wrote:
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> Best,
> Joel Weishaus
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> From: David Chirot <[redacted]>
> Subject: Poems From Guant=3D?ISO-8859-1?Q?=3DE1namo:?=3D The

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t.html?_r=3D1&r=>
ef=3Dbooks&oref=3Dslogin
> ---
> =20

Date: Wed, 22 Aug 2007 13:55:41 -0700
From: Jim Andrews <[redacted]>
Subject: Re: Poems from Guantanamo

what is not there (in the book) is more powerful than what is, from all accounts. we use our imaginations on what is not there.

the unsaid. the invisible. the unknown. that everyone knows.

the poems from guantanamo are apparently most notable for their having been detained. detained, shackled, gagged, and tortured. poetry itself detained. as well as these men.

we are used to such things occuring in dictatorships and tyrannies. now in the usa.

chilling.

so this book should be taken very seriously. not simply concerning what is in it, but what isn't, and why it isn't there.

ja
http://vispo.com

Date: Wed, 22 Aug 2007 14:59:16 -0800
From: Joel Weishaus <[redacted]>
Subject: Re: Poems from Guant=?iso-8859-1?Q?=E1namo?=

Mairead;

If you mean the arguments around the book should be taken seriously, I agree. If you mean the poetry should be taken seriously, I disagree. Firstly, most of these poems, as I understand the situation, were not written by poets. Thus, for

a poet to take them seriously is like a cosmologist taking the Book of Genesis seriously. Further, even those that may have been written by persons of talent, they are not their poems, but fabrications made up by the military. The real poems and stories we will get someday when these people are free to write them and publish them without being censored by the very people who tortured them. You are right that it does raise interesting questions, but political ones, not poetic ones.

-Joel

---------- Forwarded message ----------
From: Mairead Byrne <[redacted]>
Date: Aug 22, 2007 9:49 PM
Subject: Re: Poems from Guantánamo
To: [redacted]

I find the claim that this book shouldn't be taken seriously, "certainly not by poets," to be extraordinary. The extent to which this book is embroiled in economic realities, both publishing and political, offers a very strong invitation to this poet, at least, to take it seriously. Joel, why do you say the book shouldn't be taken seriously, "certainly not by poets"? Its publication by the University of Iowa Press, in today's America, and the stated history of its publication path make it very interesting to think and talk about, in my view; as does the tension between the stated and very visible challenges to its meaning, and all the less visible and apprehensible challenges. It's like a cup which has lost every single drop of poetry, except one maybe -- or even just the smell of poetry in its pores. Or maybe it's just a cup which, because it has been used to carry poetry, someone is still willing to carry. There is meaning, maybe not centrally located. In the short essays, it's clear how compromised the book is, yet it speaks. Not fluently, but fluently. The dialogue between poetry and government in this book is a scrap of reality, a broken but not worthless thing. Why should the book not be taken seriously, "certainly not by poets"? It is a product of the economies we work in, and raises many useful questions about poetry for me, even at the level of nostalgia for a genre. I don't have the book in front of me as I write, but I've read it. I can return to the questions it raised for me later. Mairead

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Subject: Poems From Guant=?ISO-8859-1?Q?=E1namo:?= The Detainees S peak - Books - Review - New York Times

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Date: Wed, 22 Aug 2007 18:57:32 -0400
From: Andrew Rippeon <[redacted]>
Subject: Reminder: LA launch for P-Queue, vol. 4.

Please join us at BetaLevel (www.betalevel.com) this Friday, to help celebr= ate the Los Angeles launch of P-Queue, vol. 4, and to see LA-area contribut= ors read from work appearing in this volume.=20=20 Readers will include:

Harold Abramowitz
Allison Carter
Susanne Hall
Mathew Timmons

P-Queue, vol. 4 features work by:

Harold Abramowitz =E2=80=A2 Jos=C3=A9 Alvergue =E2=80=A2 Meg Barboza =E2= =80=A2 Ben Bedard =E2=80=A2 Allison Carter =E2=80=A2 Jon Cotner =E2=80=A2 E= lizabeth Cross =E2=80=A2 David Driscoll =E2=80=A2 Andy Fitch =E2=80=A2 Susa= nne Hall =E2=80=A2 Anthony Hawley =E2=80=A2 Laura Jaramillo =E2=80=A2=20 Crane Giamo =E2=80=A2 Philip Metres =E2=80=A2 Michael Robbins =E2=80=A2 Si= obhan Scarry =E2=80=A2 Jordan Stempleman =E2=80=A2 Michelle Taransky =E2=80= =A2 Richard Taransky =E2=80=A2 Mathew Timmons

=3D=3D=3D=3D=3D

P-Queue is a journal of poetry, poetics, and innovative prose, dedicated t= o investigations of hybridity and cross-genre work. We=E2=80=99re supported= by the Poetics Program, the English Department, and=20 various other sources in the Humanities at SUNY Buffalo. We=E2=80=99ve had= a brief but exciting history of publishing innovative, unclassifiable work= s from a variety of authors both at Buffalo and across the=20 nation. Volume 5, first in the second four-year series of P-Queue, is sche= duled to feature a number of collaborative works continuing the journal=E2= =80=99s investigations of genre and convention. We can=20 be found on the web at www.pqueue.blogspot.com and through the EPC under = =E2=80=[redacted]=E2=80=9D at =E2=80=9CCurrent Student Publications.=E2=80= =9D

To order, visit our website or email: [redacted]

Date: Wed, 22 Aug 2007 19:03:36 -0600
From: Andrea Rexilius <[redacted]>
Subject: Parcel Chapbook: Nate Pritts

New at PARCEL PRESS www.parceljournal.org

<http://www.parceljournal.org/><http://www.parceljournal.org/>

(*sonnets for the fall)* by Nate Pritts

Nate Pritts is the author of SENSATIONAL SPECTACULAR (BlazeVOX) as well as several chapbooks. His poems have appeared widely in print & online journals such as Southern Review, Conduit, DIAGRAM, Forklift & Cimarron Review. His essays & reviews have appeared in New Writing (UK), Octopus, Midwest Quarterly & Rain Taxi. He is the editor of H_NGM_N, an online journal of poetry & poetics.

This limited edition chapbook is available for order at:

http://www.parceljournal.org/chapbooks/sonnets_for_the_fall.html

The cost is $3. Orders may be sent to Parcel Chapbooks / c/o Andrea Rexilius / 2174 S. Grant St. / Denver, Co 80210.

End of POETICS Digest - 21 Aug 2007 to 22 Aug 2007 (#2007-234)
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↑ Index

519. **Maria Damon**
Re: Poems from Guantanamo
Thu 23 Aug 2007

---

absolutely. well-said.

Jim Andrews wrote:
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> accounts. we use our imaginations on what is not there.
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> ja
> http://vispo.com
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↑ Index

520. **Maria Damon**
Re: Poems from Guantánamo
Thu 23 Aug 2007

---

i am uncomfortable with the aesthetic hierarchy espoused here, reified in the word "talent." it is true that such a thing does and does not exist, but it is certainly not the only, or the most salient, criterion by which we determine whether something has worth. to reify the person of the "poet," is , to my mind, even more dangerous. talk about policing! i do agree, though, that discussions around the poetry is at least as important as the poetry itself, but i might argue this about any "poem."

Joel Weishaus wrote:
> Mairead;

>
> If you mean the arguments around the book should be taken seriously, I
> agree. If you mean the poetry should be taken seriously, I disagree.
> Firstly, most of these poems, as I understand the situation, were not
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> being censored by the very people who tortured them. You are right that it
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> ---------- Forwarded message ----------
> From: Mairead Byrne <[redacted]>
> Date: Aug 22, 2007 9:49 PM
> Subject: Re: Poems from Guantánamo
> To: [redacted]
>
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> ---
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↑ Index

521. **Dan Coffey**
Re: Poems from Guantánamo
Thu 23 Aug 2007

Joel,

I don't get where you're coming from. The poems are indicative of what can happen to language in such a repressive state of affairs as Guantanamo. They don't need to be taken seriously as accomplished works, but as a warning of how poetry can be misused, and what official tampering with language and art looks like.

A good cosmologist should take the Book of Genesis seriously; not because he or she believes that there is any scientific truth there, but because one can only really understand one's own position after absorbing other positions and realizing how they differ. Basic debate tips, really.

On 8/22/07, Joel Weishaus <[redacted]> wrote:
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> "certainly not by poets," to be extraordinary. The extent to which
> this book is embroiled in economic realities, both publishing and

> political, offers a very strong invitation to this poet, at least, to
> take it seriously. Joel, why do you say the book shouldn't be taken
> seriously, "certainly not by poets"? Its publication by the
> University of Iowa Press, in today's America, and the stated history
> of its publication path make it very interesting to think and talk
> about, in my view; as does the tension between the stated and very
> visible challenges to its meaning, and all the less visible and
> apprehensible challenges. It's like a cup which has lost every single
> drop of poetry, except one maybe -- or even just the smell of poetry
> in its pores. Or maybe it's just a cup which, because it has been
> used to carry poetry, someone is still willing to carry. There is
> meaning, maybe not centrally located. In the short essays, it's
> clear how compromised the book is, yet it speaks. Not fluently, but
> fluently. The dialogue between poetry and government in this book is
> a scrap of reality, a broken but not worthless thing. Why should the
> book not be taken seriously, "certainly not by poets"? It is a
> product of the economies we work in, and raises many useful questions
> about poetry for me, even at the level of nostalgia for a genre. I
> don't have the book in front of me as I write, but I've read it. I
> can return to the questions it raised for me later.
> Mairead
>
> >>> [redacted] 08/22/07 12:51 PM >>>
> David:
>
> I don't find this review strange, but right to the point. You have to
> be living in an alternative universe to think that this book
> represents the real feelings of the prisoners. Not only was it
> censored, but the original language wasn't allowed to be published, on
> the pretense that it contains secret messages! What could the secret
> message possibly be from someone in prison for so many years? One
> wonders if this is paranoia, playacting, or just plain stupidity.
> In any case, I think the review is basically sound, and that this book
> should not be taken seriously, certainly not by poets! If I have any
> problems with the review, it's with the author's contention that a
> poem can't reveal the reality of one's life. I think the opposite is
> true, only not in the case of this book.
>
> Best,
> Joel Weishaus
>
>

> Date: Tue, 21 Aug 2007 07:59:18 -0700
> From: David Chirot <[redacted]>
> Subject: Poems From Guant=?ISO-8859-1?Q?=E1namo:?= The Detainees S
> peak - Books - Review - New York Times
>
> this is a rather strange review--
>
> http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?
_r=1&ref=books&oref=slogin
> ---
>

--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

↑ Index

522. **Gerald Schwartz**
Grace Paley
Thu 23 Aug 2007

A wonderfully generous
fighter for pacifism to the
end.

Gerald S.

↑ Index

523. **Murat Nemet-Nejat**
Re: Poems from Guantánamo
Thu 23 Aug 2007

"just about everything is unsaid. i'm not sure what's really interesting about all poetry is what's said. instead, it can be the inroads it makes into the unsaid.

books are often famous not for what they say but as materializations of or testaments to a situation or time or to people or peoples etc. or as objects emblematic of a concept."

Jim,

This is a great post. Yes, the work of interest for me must be infested with its times. "Infested" here is both a positive and negative value, for what it is, belonging to its time. What may belong to Guantanamo than suppression and suffering, in your words Jim the absence around suffering.

Ciao,

Murat

On 8/23/07, Jim Andrews <[redacted]> wrote:
>
> > If you mean the arguments around the book should be taken seriously, I
> > agree. If you mean the poetry should be taken seriously, I disagree.
> > Firstly, most of these poems, as I understand the situation, were not
> > written by poets. Thus, for a poet to take them seriously is like a
> > cosmologist taking the Book of Genesis seriously. Further, even
> > those that
> > may have been written by persons of talent, they are not their
> > poems, but
> > fabrications made up by the military. The real poems and stories
> > we will get
> > someday when these people are free to write them and publish them
> without
> > being censored by the very people who tortured them. You are
> > right that it
> > does raise interesting questions, but political ones, not poetic ones.
> >
> > -Joel
>
> my intuition is that you're mistaken, joel.
>
> what's interesting in contemporary poetry, to me, is not usually the
> well-crafted poem. though that can be interesting.
>
> there are books being created now, such as ken goldsmith's work and, say,
> kervinen's "(no subject)" that are of real interest but are quite
> different
> from the well-crafted poem or novel or book.
>
> just about everything is unsaid. i'm not sure what's really interesting
> about all poetry is what's said. instead, it can be the inroads it makes
> into the unsaid.
>
> books are often famous not for what they say but as materializations of or
> testaments to a situation or time or to people or peoples etc. or as
> objects
> emblematic of a concept.
>

> poets, when they are famous, are sometimes famous not so much for their
> poetry as their place in a network or a movement or a demographic or
> whatever.
>
> part of what is significant in poetry is the nature of its intensities of
> language, its relations with language, the way that language and its
> contemporary states are drawn into the vortex of the poem or book or site
> or
> whatever the manifestation of the language/poetry is.
>
> the poems from guantanamo--the poems themselves and also the whole
frame,
> the whole situation--should be of deep concern, particularly in the usa.
> poetry detained. poetry is detained not only in the usa but in other
> western
> countries. not only poetry but art and thought. by the authorities? well
> usually we are our own authorities, aren't we.
>
> you speak of "the real poems and stories" as opposed to the "fabrications
> made up by the military". it's of course true that the poems and stories
> in
> the book are tortured by the military.
>
> but perhaps what is significant is not the authenticity of the poems but
> the
> nature of their inauthenticity. perhaps what is significant is not the
> poems
> themselves, authentic or inauthentic but the whole complex of the
> situation,
> situated as art. i know it is more of a sort of approach generally
> associated with visual art than literary art, but it has its usefulness.
> in
> this case, it allows us to see significance where a more traditional
> literary approach to the well-crafted poem leaves us in a situation where,
> as you say, we can only see the significance of the book in political
> terms,
> not in relation to art and language.
>
> ja
> http://vispo.com
>

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524. **David Chirot**
Re: Poems from Guantánamo
Thu 23 Aug 2007

I am not sure if a post i sent earlier re the Guantanamo poetry was read or not re this discussion (it shows up on hotmail but not as yet at gmail; sent 12 hours ago)--forgive me if i may repeat two or three of its points while adding some others--

Even though written by non-poets and distranslated via the military approved translators, it has been noted in several pieces re the Guantanamo Poetry that the writers were using images, forms, allusions, meaphors, rhmes that are part of their traditional cultures as well as that of Arabic literature. A phrase which may come across as trite and "bad poetry" --made worse by the distransaltions by non literary translators--in the original language, if Americans knew more of the writer's literary traditions from which he or she is drawing, the same phrase would be seen to have a deeper and more poetic reverberation, resonance, allusion and meaning. I think that the rush to judgement that the poetry is "bad", "not poetry", is a further form of muzzling, in that it assumes that there is no such use of language and poetic culture being made by even non-poets who have grow up immersed in a very immense literature, oral and written, as well informed by the cadences, images, teachings of Islam and the verses of the Koran. (Do not American poets draw on the images and cadences of their religious texts, the Bible, Buddhist Sutras, American Indian sacred songs, the majestic rhythms and call and response of the Black Church, the frenzied and ecstatic speaking in tongues of Pentacostalism , Hindi chanting and song, Ginsberg's "Kaddish", the Kabbalah and Torah, the sounds of the Cantor's phrasings used in the creation of poems?) I don't think the questions the book brings up are solely political; I think many of them have very much to do with poetry, one of the examples being the immediate assumption that "non-poets" in any culture don't have access to a great many poetic devices, images, rhythms taken from their culture, cultural traditions and religious texts, as well as song lyrics and the "brut" imagery sounds of colloquial speech and slang. There is also the assumption that poets writing from another culture somehow do not have a reason for using the conventional seeming (to "us") imagery that they do, when it is possible that for the writers the same line may be a correspondance with a classical verse or famous contemporary poem, or one taught in schools. The military, and as I wrote earlier, the times reviewer, and I think many positions easily adopted re the poetry as "not poetry" or "bad poetry" are based on the same fear--that there is indeed something that is somehow getting through all the obstacles placed in the writings' paths, some kind of "message" or "meaning" being smuggled out in plain sight and being found and understood by someone

somewhere. That element which gets past all the censors and non-literary translations, criticisms, may this not be what is at the heart of poetry, in no matter how mangled and "bad" a form? isn't that what prompts the need to erect further barriers, such as poetry cannot be made by non-poets. Frankly, who is to say who can and cannot make poetry? Is poetry a kind of gated, heavily secured community open to only the few? Is this poetry "suspect" because the writers are "suspects", "terrorists", non-poets, poorly or distranslated by non-literary translators? The doubled layering of non-poet and non-literary translator --who is to say that poetry isn't capable of being created and communicated nonetheless, in ways not recognized by the professional poet, literary critic, literary translator? Isn't there a fear in this poetic regard analogous to that of the military in regards to messages, communiques, somehow getting past the best professionals no matter how many boundaries are set up? The professional poet, like the professional military, has a fear of the "insurgent," the (poetic) "terrorist," the person "not with us" but "against us". The issue of the translations, thenon-literaryy translations is very "poetic" issue also. A lot of "avant" poetry techniques for a good hundred years have made use of various forms of "alternate" and distorting translation in order to create creative mistranslations" as well as censoring forms of non-literary and/or distranslations, altering texts to fit better within a given poetic ideology or canon, history or criticism, to overturn some other text or create a missing text in a mosaic being arrayed to construct a new genre or category. In fact, the Military's and lawyers' use of non-literary translators seems very much a kind of "avant" technique for the creation of "post avant critiques of the discourses and disciplines of translation"--a breaking down, a "transgressing" of borders, a "rupturing" of categories, of norms, astonishingly like many an example by a practicing, professional, certified poet. Aren't some of the little writing exercises advocated here recently in Bernstein's list not unlike this practice being used by the military and attorneys military and othewise who had to be involved? "Translate a poem from a (poetic) language you don't really know"! "Translate poems by amateurs using non-literary techniques of composition in your own language"! "Translate poetry in a language you know written by amateurs in conventional forms common to their language while doing everything you can to break down the semblance of the poetic--conventional or avant--in your own language"! Is there perhaps a fear on the part of the poetic that a book which supposedly can be valued only by being in the "witness" category of writing may actually, via the military, attorneys, agendas, be the product of the poetic's own ideas and practices of the "post/avant"? In other words, yet again, that POETRY may have in spite of everything made it past the censors, the guards, the critics, the professional military and poets?

On 8/22/07, Joel Weishaus <[redacted]> wrote:
> Mairead;
>
> If you mean the arguments around the book should be taken seriously, I
> agree. If you mean the poetry should be taken seriously, I disagree.
> Firstly, most of these poems, as I understand the situation, were not
> written by poets. Thus, for a poet to take them seriously is like a
> cosmologist taking the Book of Genesis seriously. Further, even those that
> may have been written by persons of talent, they are not their poems, but
> fabrications made up by the military. The real poems and stories we will get
> someday when these people are free to write them and publish them without
> being censored by the very people who tortured them. You are right that it
> does raise interesting questions, but political ones, not poetic ones.
>
> -Joel
>
>
> ---------- Forwarded message ----------
> From: Mairead Byrne <[redacted]>
> Date: Aug 22, 2007 9:49 PM
> Subject: Re: Poems from Guantánamo
> To: [redacted]
>
>
> I find the claim that this book shouldn't be taken seriously,
> "certainly not by poets," to be extraordinary. The extent to which
> this book is embroiled in economic realities, both publishing and
> political, offers a very strong invitation to this poet, at least, to
> take it seriously. Joel, why do you say the book shouldn't be taken
> seriously, "certainly not by poets"? Its publication by the
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> visible challenges to its meaning, and all the less visible and
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> drop of poetry, except one maybe -- or even just the smell of poetry
> in its pores. Or maybe it's just a cup which, because it has been
> used to carry poetry, someone is still willing to carry. There is
> meaning, maybe not centrally located. In the short essays, it's
> clear how compromised the book is, yet it speaks. Not fluently, but
> fluently. The dialogue between poetry and government in this book is
> a scrap of reality, a broken but not worthless thing. Why should the

> book not be taken seriously, "certainly not by poets"? It is a
> product of the economies we work in, and raises many useful questions
> about poetry for me, even at the level of nostalgia for a genre. I
> don't have the book in front of me as I write, but I've read it. I
> can return to the questions it raised for me later.
> Mairead
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> >>> [redacted] 08/22/07 12:51 PM >>>
> David:
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> I don't find this review strange, but right to the point. You have to
> be living in an alternative universe to think that this book
> represents the real feelings of the prisoners. Not only was it
> censored, but the original language wasn't allowed to be published, on
> the pretense that it contains secret messages! What could the secret
> message possibly be from someone in prison for so many years? One
> wonders if this is paranoia, playacting, or just plain stupidity.
> In any case, I think the review is basically sound, and that this book
> should not be taken seriously, certainly not by poets! If I have any
> problems with the review, it's with the author's contention that a
> poem can't reveal the reality of one's life. I think the opposite is
> true, only not in the case of this book.
>
> Best,
> Joel Weishaus
>
>
> Date: Tue, 21 Aug 2007 07:59:18 -0700
> From: David Chirot <[redacted]>
> Subject: Poems From Guant=?ISO-8859-1?Q?=E1namo:?= The Detainees S
> peak - Books - Review - New York Times
>
> this is a rather strange review--
>
> http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?
_r=1&ref=books&oref=slogin
> ---
>

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525. amy king
Acclaimed Writer Grace Paley Dies at 84
Thu 23 Aug 2007

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http://www.washingtonpost.com/wp-dyn/content/article/2007/08/23/AR2007082300790.html

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Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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526. Joel Weishaus
Fw: Poems from Guantanamo
Thu 23 Aug 2007

I received the letters below from Joseph Parsons, Acquisitions Editor of the University of Iowa Press. I think it clears up some of the points we've been discussing, and some of the points left out of the NYT book review, on which our discussion, and my viewpoint, was based. I'm forwarding Mr. Parson's letters with his permission.

-Joel

Joel Weishaus
Visiting Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

----- Original Message -----
From: "Joseph P. Parsons" <[redacted]>
To: <[redacted]>
Sent: Wednesday, August 22, 2007 6:35 PM
Subject: Poems from Guantanamo

Dear Joel (if I may)--

I've been following the thread on the Buffalo listserv and wanted to correct what I take to be a misconception on the part of many people. The poems were translated by linguists hired by the habeas attorneys, not by military translators. The confusion may arise from the fact that the linguists hold "top secret" clearance, but the same is true for the pro bono lawyers, one of whom is Marc Falkoff, the volume editor. All of the attorneys submitted to background checks before being cleared to represent their clients.

The poems that form the body of the book--and, I'd argue, it does a disservice to critique the work without having read the essays that appear in the front and back--were submitted for release. How the PRT (privilege review teams) decided what would be cleared and what would be held back is unclear to all of us. According to Marc and the other attorneys, there seems to be little logic too it. In many cases, the translations were cleared but the Arabic or Pashto versions were not. One poem in particular, "The First Poem of My Life," was actually retranslated by Flagg Miller from the original Arabic and appears in his form in the book. He deemed the remaining poems for which we had originals in Arabic to be at worst workmanlike translations.

To fully appreciate the poems, it's worth reading Flagg's essay, which places them in the context of traditional Arabic qasida verse. Meghan O'Rourke, in contrast to Dan Chiasson, devotes some space to this theme.

(As an aside, the censorship reached absurb levels. In one case, a letter from a child to her father being held in Guantanamo was entirely redacted except for "I love you dad." In another case, "One, two, three, four, five. Once I caught a fish alive" was redacted in a letter from a child to a father.)

What's key to keep in mind is that the translators were working without the benefit of their usual resources--dictionaries and other supporting material, for example--and had to make the best of it. In every case, Marc and the translation team reviewed the poems that found their way into the book and corrected whatever errors they were able to identify. (It's worth mentioning that Marc also holds a Ph.D. in English literature and taught for several years at Purchase before going to law school, so he's not simply dabbling in this.)

In any case, I resist the urge to interpose myself in these discussion, but in this case I decided to break my usual self-imposed rule.

All best regards,

Joe Parsons

Joseph P. Parsons
Acquisitions Editor
University of Iowa Press
100 Kuhl House
119 West Park Road
Iowa City, Iowa 52242-1000
Phone [redacted] / Fax [redacted]
http://www.uiowa.edu/~uipress

In response to a question I had on how the poems were chosen, Mr. Parsons wrote: "It's difficult to answer that question of choice. In the case of the choices we--Marc and I--made, it was simply a matter of publishing pretty much

everything we had. In a few cases--for instance, Moazzam Begg, who is now free and back in the U.K.--we had handful of poems on hand and opted to limit the number simply to keep the collection from being dominated by a single poet. As for what the Pentagon chose to release, I can't even venture a guess."

-Joel

↑ Index

527. **Clay Banes**
Re: listenlight new issue 11
Thu 23 Aug 2007

---

jesse, i hate to edit you, but it's never "the hoi polloi."

On 8/23/07, J Crockett <[redacted]> wrote:
> "Back to basics"
>
>
> featuring works by ---
>
> doctors, lawyers, and the hoi polloi
>
>
> http://listenlight.net
>

--
EYEBALL HATRED
http://claytonbanes.blogspot.com/

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528. **Catherine Daly**
Re: Poems from Guantánamo
Thu 23 Aug 2007

---

it is pretty interesting to consider as a book, as a poetry anthology. for example, it asks for you to read the cover copy, press release, and intro more than most; it asks you to read the bios by putting them before the poems by that poet, and by writing the bios in atypical ways (also, they are in a different typeface and color, and flipping through I saw one and thought, "oh a prose poem! how surprising from arabic, and, you know, it was a BIO)

it does lay bare the political aspects of all antholgising, although some publishers I know claim anthologies don't sell well, and others say anthologies put their presses on the map, sell well, get extraordinary distribution, etc.

I was initially reminded of the old short story anthologies from the former "eastern bloc" -- I bought a lot of them, they had appealingly scary bloody sickles and things on the covers, just the items to bring to a catholic high school; on further reflection, perhaps like those compilation albums from pretty awful metal bands in "CCCP"

All best,
Catherine

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529. **Mark Weiss**
Re: Acclaimed Writer Grace Paley Dies at 84
Thu 23 Aug 2007

This from the Times: http://www.nytimes.com/2007/08/23/books/23cnd-paley.html

This is deeply saddening. I knew Grace a little and like I think everyone who knew her at all I loved her. Totally without affectation, and her spoken language was astonishingly the language of her stories. Enormous generosity.

Mark

At 11:44 AM 8/23/2007, you wrote:
>http://www.washingtonpost.com/wp-dyn/content/article/2007/08/23/AR2007082300790.html
>
>
>
>
>----------
>Take the Internet to Go: Yahoo!Go puts the Internet in your pocket:
>mail, news, photos & more.

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530. **Thomas savage**
Re: Acclaimed Writer Grace Paley Dies at 84
Thu 23 Aug 2007

As someone who knew Grace Paley for fifty-five years (I met her when I was four years old) I am deeply sad to learn of her passing. She was such a wonderful writer and a great person. Although I knew her mostly when I was a child, I would see her at her readings and she would remember me. Her books of short stories and poems will continue to shine for a long time. Regards, Tom Savage

amy king <[redacted]> wrote:
http://www.washingtonpost.com/wp-dyn/content/article/2007/08/23/AR2007082300790.html

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Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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531. **Ruth Lepson**
Re: Poems from Guantánamo
Thu 23 Aug 2007

---

to me the poetry I have read in the volume immediately conveys how another human being is suffering, and that we must hear.

On 8/23/07 11:32 AM, "David Chirot" <[redacted]> wrote:

> *I am not sure if a post i sent earlier re the Guantanamo poetry was read or not re this discussion (it shows up on hotmail but not as yet at gmail; sent 12 hours ago)--forgive me if i may repeat two or three of its points while adding some others--*
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> *Even though written by non-poets and distranslated via the military approved translators, it has been noted in several pieces re the Guantanamo Poetry that the writers were using images, forms, allusions, meaphors, rhmes that are part of their traditional cultures as well as that of Arabic literature. A phrase which may come across as trite and "bad poetry" --made worse by the distransaltions by non literary translators--in the original language, if Americans knew more of the writer's literary traditions from which he or she is drawing, the same phrase would be seen to have a deeper and more poetic reverberation, resonance, allusion and meaning. I think that the rush to judgement that the poetry is "bad", "not poetry", is a further form of muzzling, in that it assumes that there is no such use of language and poetic culture being made by even non-poets who have grow up immersed in a very immense literature, oral and written, as well informed by the cadences, images, teachings of Islam and the verses of the Koran.*
> *(Do not American poets draw on the images and cadences of their religious texts, the Bible, Buddhist Sutras, American Indian sacred songs, the majestic rhythms and call and response of the Black Church, the frenzied and ecstatic speaking in tongues of Pentacostalism , Hindi chanting and song, Ginsberg's "Kaddish", the Kabbalah and Torah, the sounds of the Cantor's phrasings used in the creation of poems?)*

I don't think the questions the book brings up are solely political; I think many of them have very much to do with poetry, one of the examples being the immediate assumption that "non-poets" in any culture don't have access to a great many poetic devices, images, rhythms taken from their culture, cultural traditions and religious texts, as well as song lyrics and the "brut" imagery sounds of colloquial speech and slang. There is also the assumption that poets writing from another culture somehow do not have a reason for using the conventional seeming (to "us") imagery that they do, when it is possible that for the writers the same line may be a correspondance with a classical verse or famous contemporary poem, or one taught in schools.

The military, and as I wrote earlier, the times reviewer, and I think many positions easily adopted re the poetry as "not poetry" or "bad poetry" are based on the same fear--that there is indeed something that is somehow getting through all the obstacles placed in the writings' paths, some kind of "message" or "meaning" being smuggled out in plain sight and being found and understood by someone somewhere. That element which gets past all the censors and non-literary translations, criticisms, may this not be what is at the heart of poetry, in no matter how mangled and "bad" a form? isn't that what prompts the need to erect further barriers, such as poetry cannot be made by non-poets. Frankly, who is to say who can and cannot make poetry? Is poetry a kind of gated, heavily secured community open to only the few? Is this poetry "suspect" because the writers are "suspects", "terrorists", non-poets, poorly or distranslated by non-literary translators?

The doubled layering of non-poet and non-literary translator --who is to say that poetry isn't capable of being created and communicated nonetheless, in ways not recognized by the professional poet, literary critic, literary translator? Isn't there a fear in this poetic regard analogous to that of the military in regards to messages, communiques, somehow getting past the best professionals no matter how many boundaries are set up? The professional poet, like the professional military, has a fear of the "insurgent," the (poetic) "terrorist," the person "not with us" but "against us".

The issue of the translations, thenon-literaryy translations is very "poetic" issue also. A lot of "avant" poetry techniques for a good hundred years have made use of various forms of "alternate" and distorting translation in order to create creative mistranslations" as well as censoring forms of non-literary and/or distranslations, altering texts to fit better within a given poetic ideology or canon, history or criticism, to overturn some other text or create a missing text in a mosaic being arrayed to construct a new genre or category.

In fact, the Military's and lawyers' use of non-literary translators seems very much a kind of "avant" technique for the

creation of "post avant critiques of the discourses and disciplines of translation"--a breaking down, a "transgressing" of borders, a "rupturing" of categories, of norms, astonishingly like many an example by a practicing, professional, certified poet. Aren't some of the little writing exercises advocated here recently in Bernstein's list not unlike this practice being used by the military and attorneys military and othewise who had to be involved? "Translate a poem from a (poetic) language you don't really know"! "Translate poems by amateurs using non-literary techniques of composition in your own language"!
"Translate poetry in a language you know written by amateurs in conventional forms common to their language while doing everything you can to break down the semblance of the poetic--conventional or avant--in your own language"!

Is there perhaps a fear on the part of the poetic that a book which supposedly can be valued only by being in the "witness" category of writing may actually, via the military, attorneys, agendas, be the product of the poetic's own ideas and practices of the "post/avant"?

In other words, yet again, that POETRY may have in spite of everything made it past the censors, the guards, the critics, the professional military and poets?

On 8/22/07, Joel Weishaus <[redacted]> wrote:
Mairead;

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-Joel

---------- Forwarded message ----------

From: Mairead Byrne <[redacted]>
Date: Aug 22, 2007 9:49 PM
Subject: Re: Poems from Guantánamo
To: [redacted]

I find the claim that this book shouldn't be taken seriously, "certainly not by poets," to be extraordinary. The extent to which this book is embroiled in economic realities, both publishing and political, offers a very strong invitation to this poet, at least, to take it seriously. Joel, why do you say the book shouldn't be taken seriously, "certainly not by poets"? Its publication by the University of Iowa Press, in today's America, and the stated history of its publication path make it very interesting to think and talk about, in my view; as does the tension between the stated and very visible challenges to its meaning, and all the less visible and apprehensible challenges. It's like a cup which has lost every single drop of poetry, except one maybe -- or even just the smell of poetry in its pores. Or maybe it's just a cup which, because it has been used to carry poetry, someone is still willing to carry. There is meaning, maybe not centrally located. In the short essays, it's clear how compromised the book is, yet it speaks. Not fluently, but fluently. The dialogue between poetry and government in this book is a scrap of reality, a broken but not worthless thing. Why should the book not be taken seriously, "certainly not by poets"? It is a product of the economies we work in, and raises many useful questions about poetry for me, even at the level of nostalgia for a genre. I don't have the book in front of me as I write, but I've read it. I can return to the questions it raised for me later.
Mairead

[redacted] 08/22/07 12:51 PM >>>
David:

I don't find this review strange, but right to the point. You have to be living in an alternative universe to think that this book represents the real feelings of the prisoners. Not only was it censored, but the original language wasn't allowed to be published, on the pretense that it contains secret messages! What could the secret message possibly be from someone in prison for so many years? One wonders if this is paranoia, playacting, or just plain stupidity.
In any case, I think the review is basically sound, and that this book should not be taken seriously, certainly not by poets! If I have any problems with the review, it's with the author's contention that a poem can't reveal the reality of one's life. I think the opposite is true, only not in the case of this book.

Best,

> *Joel Weishaus*
>
> *Date: Tue, 21 Aug 2007 07:59:18 -0700*
> *From: David Chirot <[redacted]>*
> *Subject: Poems From Guant=?ISO-8859-1?Q?=E1namo:?= The Detainees S*
> *peak - Books - Review - New York Times*
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> *this is a rather strange review--*
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> *http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?_r=1&ref=books*
> *&oref=slogin*
> *---*

↑ Index

532. Jonathan Skinner
Grace Paley
Thu 23 Aug 2007

This obit overlooks the fact that Grace was also a wonderful poet--one who, without simplifying or degrading the tasks proper to poetry, showed that poets could and needed to be responsible to more than poetry. "I wrote a lot of poems, and I went to a lot of demonstrations," she said. She was a feminist who wrote great poems about fathers. She was an environmentalist who straddled the urban-rural divide--a poet laureate of Vermont, with Yiddish roots and a green thumb. And she was a fabulous performer: indeed, a natural storyteller. She wrote without sanctimony, with great wit and humor, about all-too-human life in a more-than-human world.

JS

Interview, with readings, here:

http://www.nhpr.org/node/8897

"Then Vera stopped at the flower called fireweed . . .

. . . Still we are the gardeners
of this world and often talk about giving wildness

its chance it's I who cut the field too late too
early right on time and therefore out of the earth which
is a darkness of timed seed and waiting root the sunlight

chose vervain jewel weed boneset just beyond
our woodchuck-argued garden a great nation of ants
has lived for fifteen years in a high sandy anthill

which I honor with looking and looking and never disrupt
(nor have I learned their lesson of stubborn industry)
they ask nothing except to be not bothered and I personally

agree" (Gracy Paley, Thetford Poems)

http://www.washingtonpost.com/wp-dyn/content/article/2007/08/23/AR2007082300 858_2.html?hpid=moreheadlines

Acclaimed Writer Grace Paley Dies at 84
By Adam Bernstein
Washington Post Staff Writer
Thursday, August 23, 2007; 12:14 PM

Grace Paley, 84, an American writer who achieved literary renown as a master of the short story and forged a small but influential body of work that illuminated the frustrations and joys of women's lives, died Aug. 22 at her home in Thetford, Vt. She had breast cancer.

Ms. Paley's output was relatively small -- several dozen short stories as well as a few collections of poetry and essays -- but the quality of her work attracted superlatives from the country's brightest literary figures.

Novelist Philip Roth praised her "understanding of loneliness, lust, selfishness and fatigue that is splendidly comic and unladylike." Writer Susan Sontag called her "a rare kind of writer, a natural with a voice like no one else's: funny, sad, lean, modest, energetic, acute."

Ms. Paley was often regarded as a feminist writer because her stories brought rare and early insight into how urban women struggle with emotional and physical vulnerabilities; demanding children and lovers; and absent, often misogynistic husbands.

She found the feminist label confining, yet she gave credit to the movement for elevating her stature. "Every woman writing in these years has had to swim in the feminist wave," she wrote. "No matter what she thinks of it, even if she bravely swims against it, she has been supported by it -- the buoyancy, the noise, the saltiness."

Her earliest stories were rich in humor and irony. In "The Loudest Voice," a Jewish child's vocal stamina makes her the ideal narrator of a school Christmas play.

Ms. Paley gradually gave way to grimmer themes ranging from rape to mental illness. She also ventured into character studies less driven by plot.

She tended to draw more mixed reviews for the later work. Still, Robert R. Harris, an editor for the New York Times Book Review, once noted that Ms.

Paley's literary reputation remained largely untarnished because "her best stories have staying power, and a few can justifiably be called brilliant."

Her first collection, "The Little Disturbances of Man" (1959) contained some of her most anthologized works, including "Goodbye and Good Luck." The story is narrated by the vivacious Rosie, who has a long affair with a married Russian actor known as "the Valentino of Second Avenue."

"Goodbye and Good Luck" contained many of the hallmarks of her prose -- the uncluttered sentences, the flawed but sympathetic female narrator and the pitch-perfect Bronx street vernacular of her youth that U.S. poet laureate Robert Pinsky once called "the lyrically yakking cadence of New York City speech."

The title of the collection referred to a line in another short story, "An Interest in Life," in which a housewife named Virginia sums up in the opening sentences the husband who has deserted her: "My husband gave me a broom one Christmas. This wasn't right. No one can tell me it was meant kindly."

Virginia later takes a lover who discourages her from trying to get on a game show called "Strike It Rich" because the program is meant to help people who "really suffer" in natural catastrophes, not those enduring "the little disturbances of man."

Ms. Paley wrote her fiction slowly and sparingly, spending a great deal of time focused on her deepening political involvement as a pacifist concerned with environmental and anti-military causes. There was a 15-year gap between her first short-story collection and "Enormous Changes at the Last Minute" (1974), which received mixed reviews as she experimented with style and darker content.

The short-story collection "Later the Same Day" came out in 1985, the same year as her book of poetry called "Leaning Forward." She also wrote "365 Reasons Not to Have Another War," published in 1989. In her fiction, she often rekindled her alter-ego, a single mother named Faith, to comment on sex, friendship and, ultimately, aging.

Although Ms. Paley once attempted a novel, she said she had no luck and shrugged off the effort by saying "art is too long and life is too short."

She was the daughter of Jewish-Ukrainian immigrants who had been dedicated anti-czarists and punished with exile. The family name was changed from Gutzeit to Goodside upon arrival in New York. Her father, Isaac, became a doctor and a painter.

Grace Goodside was born Dec. 11, 1922, in the Bronx. She later recalled the neighborhood as "a world so dense with Jews that I thought we were the great imposing majority."

As a child, she developed a keen ear for the Yiddish, Russian and broken English spoken around her. A bright but indifferent student, she entered Hunter College at 15 and was expelled the next year for absenteeism.

"I really went to school on poetry," she later told The Washington Post. In the early 1940s, while working as a typist for an elevator repair company, she studied under English poet W.H. Auden at the New School for Social Research in New York.

She was deeply influenced by his criticism of her work. He advised her not to borrow words from his prose, such as "subaltern," and instead find her own voice.

In 1942, she married Jess Paley, a movie cameraman. They had two children before divorcing, Nora Paley, now of Thetford, and Danny Paley, now of Brooklyn, N.Y.

Besides those two children, survivors include her second husband, author Robert Nichols, whom she married in 1972, of Thetford; three stepchildren, Duncan Nichols of Thetford, Eliza Nichols of Manhattan, N.Y., and Kerstin Nichols of Hartford, Vt.; and seven grandchildren.

As a young mother, Ms. Paley drifted away from writing for more than a decade and became involved in community activism in Greenwich Village.

Then she had what she called "the first of two small lucks": a bout of flu that kept her away from her children and gave her time to think and write; and meeting a father of her children's friends who was an editor at Doubleday. He encouraged her writing and ultimately urged Doubleday to publish "The Little Disturbances of Man."

The book received elaborate praise and established her reputation. However, Ms. Paley, who once described herself as "a somewhat combative pacifist and cooperative anarchist," was willingly distracted from her writing by other pursuits. She gave more attention to teaching fiction at Sarah Lawrence College north of New York City and especially to her political activism.

During the Vietnam War, she encouraged young men to avoid military service, participated in rallies against the war and in 1969 went to Hanoi as part of a U.S. delegation to bring home prisoners of war.

She once spent time at Greenwich Village's Women's House of Detention for blocking a military parade. She described her time there in the essay "Six Days,

Some Rememberings," noting among other things that the bullpen is "an odd name for a women's holding facility."

In 1978, she and other members of the War Resisters League were arrested and fined $100 for unlawful entry on the White House lawn and unfurling an antinuclear banner. During this period, she also attended peace conferences in the Soviet Union and El Salvador, meeting in the second with mothers of the disappeared during a bloody anti-government struggle.

A New Yorker, she also maintained a second home in Vermont, where she protested the war in Iraq in a low-key manner she once described as "vigiling on the common."

Ms. Paley could talk wryly of her activism. In her introduction to the "Greenwich Village Peace Center Cookbook," she warned the reader that "this cookbook is for people who are not so neurotically antiauthoritarian as I am -- to whom one can say, 'Add the juice of one lemon' without the furious response, 'Is that a direct order?' "

↑ Index

533. **Thomas savage**

Re: Poems from Guantánamo

Thu 23 Aug 2007

A poem only has to be a good poem, whether by a "professional poet" or not. Who makes this judgment? All of us, each individually to him or her own self, and none of us. The decision about what is "great" poetry is usually not up to us. We get by by writing what we write. Nevertheless, I'm astounded that the U.S. government has bothered to publish a book of poetry by Guantanamo detainees. Of course, it's suspect as I said before. But poetry usually being a very low priority in the U.S. of A., it's still surprising that this book, which I have not seen, has emerged at all. Let us hope that all of the innocents who are held captive in Guantanamo are released soon, as well. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: "just about everything is unsaid. i'm not sure what's really interesting about all poetry is what's said. instead, it can be the inroads it makes into the unsaid.

books are often famous not for what they say but as materializations of or testaments to a situation or time or to people or peoples etc. or as objects emblematic of a concept."

Jim,

This is a great post. Yes, the work of interest for me must be infested with its times. "Infested" here is both a positive and negative value, for what it is,

belonging to its time. What may belong to Guantanamo than suppression and suffering, in your words Jim the absence around suffering.

Ciao,

Murat

On 8/23/07, Jim Andrews wrote:
>
> > If you mean the arguments around the book should be taken seriously, I
> > agree. If you mean the poetry should be taken seriously, I disagree.
> > Firstly, most of these poems, as I understand the situation, were not
> > written by poets. Thus, for a poet to take them seriously is like a
> > cosmologist taking the Book of Genesis seriously. Further, even
> > those that
> > may have been written by persons of talent, they are not their
> > poems, but
> > fabrications made up by the military. The real poems and stories
> > we will get
> > someday when these people are free to write them and publish them
> without
> > being censored by the very people who tortured them. You are
> > right that it
> > does raise interesting questions, but political ones, not poetic ones.
> >
> > -Joel
>
> my intuition is that you're mistaken, joel.
>
> what's interesting in contemporary poetry, to me, is not usually the
> well-crafted poem. though that can be interesting.
>
> there are books being created now, such as ken goldsmith's work and, say,
> kervinen's "(no subject)" that are of real interest but are quite
> different
> from the well-crafted poem or novel or book.
>
> just about everything is unsaid. i'm not sure what's really interesting
> about all poetry is what's said. instead, it can be the inroads it makes
> into the unsaid.
>
> books are often famous not for what they say but as materializations of or
> testaments to a situation or time or to people or peoples etc. or as
> objects

> emblematic of a concept.
>
> poets, when they are famous, are sometimes famous not so much for their
> poetry as their place in a network or a movement or a demographic or
> whatever.
>
> part of what is significant in poetry is the nature of its intensities of
> language, its relations with language, the way that language and its
> contemporary states are drawn into the vortex of the poem or book or site
> or
> whatever the manifestation of the language/poetry is.
>
> the poems from guantanamo--the poems themselves and also the whole
frame,
> the whole situation--should be of deep concern, particularly in the usa.
> poetry detained. poetry is detained not only in the usa but in other
> western
> countries. not only poetry but art and thought. by the authorities? well
> usually we are our own authorities, aren't we.
>
> you speak of "the real poems and stories" as opposed to the "fabrications
> made up by the military". it's of course true that the poems and stories
> in
> the book are tortured by the military.
>
> but perhaps what is significant is not the authenticity of the poems but
> the
> nature of their inauthenticity. perhaps what is significant is not the
> poems
> themselves, authentic or inauthentic but the whole complex of the
> situation,
> situated as art. i know it is more of a sort of approach generally
> associated with visual art than literary art, but it has its usefulness.
> in
> this case, it allows us to see significance where a more traditional
> literary approach to the well-crafted poem leaves us in a situation where,
> as you say, we can only see the significance of the book in political
> terms,
> not in relation to art and language.
>
> ja

> http://vispo.com
>

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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534. **Tom W. Lewis**
Re: Poems from Guantánamo
Thu 23 Aug 2007

---

fyi (I've probably mentioned this here before):

"poet, poem, poetry" derive from the Greek poiein, "to make", also "to cause, effect, create, render, grow, produce, invent..."

Greek pots were often signed by their makers "X me epoien" -- "X made me"

I bring this etymology forward to our time by seeing poetic work as a made thing, a crafted object -- while you can become a master craftsperson through diligent study of the way objects like this are made, someone else can just as easily pick up a lump of clay and mold their own pot with the same tools (their hands) as the master -- the result will be different from the master's, but (theoretically) it will still carry water.

based on this line of reasoning, the act of writing a poem makes the author a poet.

does this fit with what Maria is saying in her comment, or am I off on my own simplistic tangent?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Maria Damon
Sent: Thursday, August 23, 2007 8:32
To: [redacted]
Subject: Re: Poems from Guantánamo

i am uncomfortable with the aesthetic hierarchy espoused here, reified in the word "talent." it is true that such a thing does and does not exist, but it is certainly not the only, or the most salient, criterion by which we determine whether something has worth. to reify the person of the "poet," is , to my mind, even more dangerous. talk about policing! i do agree, though, that discussions around the poetry is at least as important as the poetry itself, but i might argue this about any "poem."

Joel Weishaus wrote:
> Mairead;

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> may have been written by persons of talent, they are not their poems, but
> fabrications made up by the military. The real poems and stories we will get
> someday when these people are free to write them and publish them without
> being censored by the very people who tortured them. You are right that it
> does raise interesting questions, but political ones, not poetic ones.
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> -Joel
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> ---------- Forwarded message ----------
> From: Mairead Byrne <[redacted]>
> Date: Aug 22, 2007 9:49 PM
> Subject: Re: Poems from Guantánamo
> To: [redacted]
>
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> seriously, "certainly not by poets"? Its publication by the
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> of its publication path make it very interesting to think and talk
> about, in my view; as does the tension between the stated and very
> visible challenges to its meaning, and all the less visible and
> apprehensible challenges. It's like a cup which has lost every single
> drop of poetry, except one maybe -- or even just the smell of poetry
> in its pores. Or maybe it's just a cup which, because it has been
> used to carry poetry, someone is still willing to carry. There is
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> book not be taken seriously, "certainly not by poets"? It is a
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> about poetry for me, even at the level of nostalgia for a genre. I
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>

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535. **Anny Ballardini**
Re: Poems from Guantánamo
Thu 23 Aug 2007

You are off on your tangent which is not simplistic. There are other definitions of poetry. I am also repeating myself, and I apologize to those who did follow me before. Here is a page of quotations gathered from mails sent to the New Poetry List on the Poets' Corner: http://www.fieralingue.it/corner.php?pa=printpage&pid=287

On 8/23/07, Tom W. Lewis <[redacted]> wrote:
> fyi (I've probably mentioned this here before):
>
> "poet, poem, poetry" derive from the Greek poiein, "to make", also "to cause, effect, create, render, grow, produce, invent..."
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> of the "poet," is , to my mind, even more dangerous. talk about

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536. **Gabriel Gudding**
précis for Rhode Island Notebook
Thu 23 Aug 2007

_____
http://gabrielgudding.blogspot.com

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537. **Jim Andrews**
Re: Disarming the teaching of history in Israel and Palestine
Thu 23 Aug 2007

Dear David,

> *does this organization still exist?*

Yes, PRIME is still in existence. The next phase of the "Learning Each Other's Historical Narrative" project is to build a Web site for the Palestinian and Israeli High school teachers who teach http://vispo.com/PRIME/leohn1.pdf . I'm hoping to be able to help them with the site. Of course it will be in Arabic and Hebrew, mainly. But I can help with design and perhaps programming, if appropriate.

> *trying to learn more of it online, the last dated entries for it i can find are from October 2005*

Yes, that's right. The http://vispo.com/PRIME site is not, of course, their central concern.

As you note in your post, things are pretty tough for this sort of initiative. Peace-building in the Middle East. Hardest job in the world? Pretty slow going, I think.

As you know, David, I forwarded your post to Dan and Sami, hoping one of them might reply. But English is not their first language, so I think it's tough for them to respond without a translator for their response.

Thanks for your great post, as always, though, David, and sorry I can't address your post in more detail. I'm just their HTML guy for their site. It's beyond me to try to address some of the issues you raise.

ja

> *i noted on the information at your site that of phases listed as having been completed, the last one seems to be 2004.*
>
> *The funding for the first three years is listed as from the US State Department and Ford Foundation.*
>
> *Most of what is at the site seems to be about proposals, rather than actual current or recent events. Is there any way to find out what the current status is?*
>
> *East Jerusalem, mentioned in one of the articles as being the source for a student quote, is now almost impossible for Palestinians from the outside to enter. The new "Separation" road on which Palestians are allowed to travel on the other side of a Wall --painted to simulate mosaics--has only three exits in toto, none for East Jerusalem.*
> *(The road was featured in a front page story on the NY Times as i recall 11 august 2007.)*
>
> *The Wall, Security Fences, "Settlers Only" roads, continual checkpoints and the annual growth rate in numbers of the illegal settler population now exceeding that of Israel itself, have all put so many obstacles in the way of Palestinians attending schools, tech schools and Universities that the educational system for Palestinians, along with everything else, is in ruins. (500, 000 in the West Bank currently receive 67% of the amount of water per person per year considered the minimum for human survival. 80% of Gaza is on the verge of starvation. Demolitions, arrests, beatings, deaths from IDF and settlers occur on a daily basis. Amnesty International has issued Ethnic Cleansing calls for a stop a few days ago in the Jordan Valley. The Knesset is debating a law prohibiting Israeli Abba citizens from purchasing their own land from the National Public Lands in Israel.)*
> *Just to get to a still existing school is becoming prohibitively difficult, as well as more and more dangerous. (Amnesty International reported that of 124 Palestinian children killed last year, 80 were due to sniper fire from the IDF or settlers. The children's fatal wounds were in the area of the upper back and neck at base of the skull. They had been shot from behind, execution style.)*
> *A great number of schools throughout the Occupied Territories have*

also been bulldozed, or appropriated by the IDF for surveillance posts, or given to settlers to use for other purposes.

Education to bring understanding and a desire for peace is being destroyed, while the seeds of hate, despair, death, are being sown.

Inside the Walled off out door prisons, without water, starving, shot at, bombed, homes, hospitals, schools demolished, electricity long gone, continually threatened and bullied, arrested, disappeared, if the prisoners turn against themselves, all the better for the warders.

Meanwhile, the Occupiers, the only nuclear power in the Mideast, now the world's 4th largest exporter of weapons and security systems, technologies, equipment will be receiving over 3 billion dollars a year more in US military aid starting shortly.

On 8/16/07, Jim Andrews <[redacted]> wrote:
As some of you may recall, vispo.com hosts the Web site of PRIME, the Peace
Research Institute in the Middle East. PRIME is mainly run by Dan Bar-On, an
Israeli scholar, and Sammi Adwan, a Palestinian scholar.

There are two new documents on the Web site you may find of interest.

LEARNING EACH OTHER'S HISTORICAL NARRATIVE
http://vispo.com/PRIME/leohn1.pdf
This is a preliminary translation into English of a document developed by
Israeli and Palestinian High school teachers that presents to grade 9 and 10
students in Israel and Palestine something of the historical narrative of
the 'other side'. This project is an attempt to "disarm the teaching of history". There are articles about this project at
http://vispo.com/PRIME/patience.htm (a copy of a USA Today article) and at
http://vispo.com/PRIME/herzog.htm (a copy of an article from the Globe and
Mail). This PRIME project was awarded the inaugual Goldberg IIE prize for
peace-building in the middle east (see
http://vispo.com/PRIME/goldbergprize.htm).

THE PRIME SHARED HISTORY PROJECT
Peace-Building Project Under Fire
http://vispo.com/PRIME/iram192.pdf

> *This is an article by Dan Bar-On and Sami Adwan concerning the background*
> *and some of the research concerning the 'Learning Each Other's Historical*
> *Narrative' project.*
>
> *ja*
> *http://vispo.com*

↑ Index

538. **Alexander Jorgensen**
Re: Fascinating - Mother Teresa's Crisis of Faith
Fri 24 Aug 2007

Wish this article had been available before I'd left Kolkata a few weeks back.

http://www.time.com/time/printout/0,8816,1655415,00.html

Mother Teresa's Crisis of Faith -
By David Van BiemaJesus has a very special love for you. As for me, the silence and the emptiness is so great that I look and do not see, listen and do not hear.
— Mother Teresa to the Rev. Michael Van Der Peet, September 1979

On Dec. 11, 1979, Mother Teresa, the "Saint of the Gutters," went to Oslo. Dressed in her signature blue-bordered sari and shod in sandals despite below-zero temperatures, the former Agnes Bojaxhiu received that ultimate worldly accolade, the Nobel Peace Prize. In her acceptance lecture, Teresa, whose Missionaries of Charity had grown from a one-woman folly in Calcutta in 1948 into a global beacon of self-abnegating care, delivered the kind of message the world had come to expect from her. "It is not enough for us to say, 'I love God, but I do not love my neighbor,'" she said, since in dying on the Cross, God had "[made] himself the hungry one — the naked one — the homeless one." Jesus' hunger, she said, is what "you and I must find" and alleviate. She condemned abortion and bemoaned youthful drug addiction in the West. Finally, she suggested that the upcoming Christmas holiday should remind the world "that radiating joy is real" because Christ is everywhere — "Christ in our hearts, Christ in the poor we meet, Christ in the smile we give and in the smile that we receive." Yet less than three months earlier, in a letter to a spiritual confidant, the Rev. Michael van der Peet, that is only now being made public, she wrote with weary familiarity of a different Christ, an absent one. "Jesus has a very special love for you," she assured Van der Peet. "[But] as for me, the silence and the emptiness is so great, that I look and do not see, — Listen and do not hear — the tongue moves [in prayer] but does not speak ... I want you to pray for me

— that I let Him have [a] free hand." The two statements, 11 weeks apart, are extravagantly dissonant. The first is typical of the woman the world thought it knew. The second sounds as though it had wandered in from some 1950s existentialist drama. Together they suggest a startling portrait in self-contradiction — that one of the great human icons of the past 100 years, whose remarkable deeds seemed inextricably connected to her closeness to God and who was routinely observed in silent and seemingly peaceful prayer by her associates as well as the television camera, was living out a very different spiritual reality privately, an arid landscape from which the deity had disappeared. And in fact, that appears to be the case. A new, innocuously titled book, Mother Teresa: Come Be My Light (Doubleday), consisting primarily of correspondence between Teresa and her confessors and superiors over a period of 66 years, provides the spiritual counterpoint to a life known mostly through its works. The letters, many of them preserved against her wishes (she had requested that they be destroyed but was overruled by her church), reveal that for the last nearly half-century of her life she felt no presence of God whatsoever — or, as the book's compiler and editor, the Rev. Brian Kolodiejchuk, writes, "neither in her heart or in the eucharist." That absence seems to have started at almost precisely the time she began tending the poor and dying in Calcutta, and — except for a five-week break in 1959 — never abated. Although perpetually cheery in public, the Teresa of the letters lived in a state of deep and abiding spiritual pain. In more than 40 communications, many of which have never before been published, she bemoans the "dryness," "darkness," "loneliness" and "torture" she is undergoing. She compares the experience to hell and at one point says it has driven her to doubt the existence of heaven and even of God. She is acutely aware of the discrepancy between her inner state and her public demeanor. "The smile," she writes, is "a mask" or "a cloak that covers everything." Similarly, she wonders whether she is engaged in verbal deception. "I spoke as if my very heart was in love with God — tender, personal love," she remarks to an adviser. "If you were [there], you would have said, 'What hypocrisy.'" Says the Rev. James Martin, an editor at the Jesuit magazine America and the author of My Life with the Saints, a book that dealt with far briefer reports in 2003 of Teresa's doubts: "I've never read a saint's life where the saint has such an intense spiritual darkness. No one knew she was that tormented." Recalls Kolodiejchuk, Come Be My Light's editor: "I read one letter to the Sisters [of Teresa's Missionaries of Charity], and their mouths just dropped open. It will give a whole new dimension to the way people understand her." The book is hardly the work of some antireligious investigative reporter who Dumpster-dived for Teresa's correspondence. Kolodiejchuk, a senior Missionaries of Charity member, is her postulator, responsible for petitioning for her sainthood and collecting the supporting materials. (Thus far she has been beatified; the

next step is canonization.) The letters in the book were gathered as part of that process. The church anticipates spiritually fallow periods. Indeed, the Spanish mystic St. John of the Cross in the 16th century coined the term the "dark night" of the soul to describe a characteristic stage in the growth of some spiritual masters. Teresa's may be the most extensive such case on record. (The "dark night" of the 18th century mystic St. Paul of the Cross lasted 45 years; he ultimately recovered.) Yet Kolodiejchuk sees it in St. John's context, as darkness within faith. Teresa found ways, starting in the early 1960s, to live with it and abandoned neither her belief nor her work. Kolodiejchuk produced the book as proof of the faith-filled perseverance that he sees as her most spiritually heroic act. Two very different Catholics predict that the book will be a landmark. The Rev. Matthew Lamb, chairman of the theology department at the conservative Ave Maria University in Florida, thinks Come Be My Light will eventually rank with St. Augustine's Confessions and Thomas Merton's The Seven Storey Mountain as an autobiography of spiritual ascent. Martin of America, a much more liberal institution, calls the book "a new ministry for Mother Teresa, a written ministry of her interior life," and says, "It may be remembered as just as important as her ministry to the poor. It would be a ministry to people who had experienced some doubt, some absence of God in their lives. And you know who that is? Everybody. Atheists, doubters, seekers, believers, everyone." Not all atheists and doubters will agree. Both Kolodiejchuk and Martin assume that Teresa's inability to perceive Christ in her life did not mean he wasn't there. In fact, they see his absence as part of the divine gift that enabled her to do great work. But to the U.S.'s increasingly assertive cadre of atheists, that argument will seem absurd. They will see the book's Teresa more like the woman in the archetypal country-and-western song who holds a torch for her husband 30 years after he left to buy a pack of cigarettes and never returned. Says Christopher Hitchens, author of The Missionary Position, a scathing polemic on Teresa, and more recently of the atheist manifesto God Is Not Great: "She was no more exempt from the realization that religion is a human fabrication than any other person, and that her attempted cure was more and more professions of faith could only have deepened the pit that she had dug for herself." Meanwhile, some familiar with the smiling mother's extraordinary drive may diagnose her condition less as a gift of God than as a subconscious attempt at the most radical kind of humility: she punished herself with a crippling failure to counterbalance her great successes. Come Be My Light is that rare thing, a posthumous autobiography that could cause a wholesale reconsideration of a major public figure — one way or another. It raises questions about God and faith, the engine behind great achievement, and the persistence of love, divine and human. That it does so not in any organized, intentional form but as a hodgepodge of desperate notes not intended for daylight should leave readers only more convinced that it is authentic — and that they are, somewhat

shockingly, touching the true inner life of a modern saint. Prequel: Near Ecstatic Communion [Jesus:] Wilt thou refuse to do this for me? ... You have become my Spouse for my love — you have come to India for Me. The thirst you had for souls brought you so far — Are you afraid to take one more step for Your Spouse — for me — for souls? Is your generosity grown cold? Am I a second to you? [Teresa:] Jesus, my own Jesus — I am only Thine — I am so stupid — I do not know what to say but do with me whatever You wish — as You wish — as long as you wish. [But] why can't I be a perfect Loreto Nun — here — why can't I be like everybody else. [Jesus:] I want Indian Nuns, Missionaries of Charity, who would be my fire of love amongst the poor, the sick, the dying and the little children ... You are I know the most incapable person — weak and sinful but just because you are that — I want to use You for My glory. Wilt thou refuse? — in a prayer dialogue recounted to Archbishop Ferdinand Perier, January 1947 On Sept. 10, 1946, after 17 years as a teacher in Calcutta with the Loreto Sisters (an uncloistered, education-oriented community based in Ireland), Mother Mary Teresa, 36, took the 400-mile (645-km) train trip to Darjeeling. She had been working herself sick, and her superiors ordered her to relax during her annual retreat in the Himalayan foothills. On the ride out, she reported, Christ spoke to her. He called her to abandon teaching and work instead in "the slums" of the city, dealing directly with "the poorest of the poor" — the sick, the dying, beggars and street children. "Come, Come, carry Me into the holes of the poor," he told her. "Come be My light." The goal was to be both material and evangelistic — as Kolodiejchuk puts it, "to help them live their lives with dignity [and so] encounter God's infinite love, and having come to know Him, to love and serve Him in return." It was wildly audacious — an unfunded, single-handed crusade (Teresa stipulated that she and her nuns would share their beneficiaries' poverty and started out alone) to provide individualized service to the poorest in a poor city made desperate by riots. The local Archbishop, Ferdinand Périer, was initially skeptical. But her letters to him, preserved, illustrate two linked characteristics — extreme tenacity and a profound personal bond to Christ. When Périer hesitated, Teresa, while calling herself a "little nothing," bombarded him with notes suggesting that he refer the question to an escalating list of authorities — the local apostolic delegation, her Mother General, the Pope. And when she felt all else had failed, she revealed the spiritual topper: a dramatic (melodramatic, really) dialogue with a "Voice" she eventually revealed to be Christ's. It ended with Jesus' emphatic reiteration of his call to her: "You are I know the most incapable person — weak and sinful but just because you are that — I want to use You for My glory. Wilt thou refuse?" Mother Teresa had visions, including one of herself conversing with Christ on the Cross. Her confessor, Father Celeste Van Exem, was convinced that her mystical experiences were genuine. "[Her] union with Our Lord has been continual and so deep and violent that rapture does not seem

very far," he commented. Teresa later wrote simply, "Jesus gave Himself to me." Then on Jan. 6, 1948, Périer, after consulting the Vatican, finally gave permission for Teresa to embark on her second calling. And Jesus took himself away again. The Onset Lord, my God, who am I that You should forsake me? The Child of your Love — and now become as the most hated one — the one — You have thrown away as unwanted — unloved. I call, I cling, I want — and there is no One to answer — no One on Whom I can cling — no, No One. — Alone ... Where is my Faith — even deep down right in there is nothing, but emptiness & darkness — My God — how painful is this unknown pain — I have no Faith — I dare not utter the words & thoughts that crowd in my heart — & make me suffer untold agony. So many unanswered questions live within me afraid to uncover them — because of the blasphemy — If there be God — please forgive me — When I try to raise my thoughts to Heaven — there is such convicting emptiness that those very thoughts return like sharp knives & hurt my very soul. — I am told God loves me — and yet the reality of darkness & coldness & emptiness is so great that nothing touches my soul. Did I make a mistake in surrendering blindly to the Call of the Sacred Heart? — addressed to Jesus, at the suggestion of a confessor, undated In the first half of 1948, Teresa took a basic medical course before launching herself alone onto the streets of Calcutta. She wrote, "My soul at present is in perfect peace and joy." Kolodiejchuk includes her moving description of her first day on the job: "The old man lying on the street — not wanted — all alone just sick and dying — I gave him carborsone and water to drink and the old Man — was so strangely grateful ... Then we went to Taltala Bazaar, and there was a very poor woman dying I think of starvation more than TB ... I gave her something which will help her to sleep. — I wonder how long she will last." But two months later, shortly after her major triumph of locating a space for her headquarters, Kolodiejchuk's files find her troubled. "What tortures of loneliness," she wrote. "I wonder how long will my heart suffer this?" This complaint could be understood as an initial response to solitude and hardship were it not for subsequent letters. The more success Teresa had — and half a year later so many young women had joined her society that she needed to move again — the worse she felt. In March 1953, she wrote Périer, "Please pray specially for me that I may not spoil His work and that Our Lord may show Himself — for there is such terrible darkness within me, as if everything was dead. It has been like this more or less from the time I started 'the work.'" Périer may have missed the note of desperation. "God guides you, dear Mother," he answered avuncularly. "You are not so much in the dark as you think ... You have exterior facts enough to see that God blesses your work ... Feelings are not required and often may be misleading." And yet feelings — or rather, their lack — became her life's secret torment. How can you assume the lover's ardor when he no longer grants you his voice, his touch, his very presence? The problem was exacerbated by an inhibition to

even describe it. Teresa reported on several occasions inviting a confessor to visit and then being unable to speak. Eventually, one thought to ask her to write the problem down, and she complied. "The more I want him — the less I am wanted," she wrote Périer in 1955. A year later she sounded desolate: "Such deep longing for God — and ... repulsed — empty — no faith — no love — no zeal. — [The saving of] Souls holds no attraction — Heaven means nothing — pray for me please that I keep smiling at Him in spite of everything." At the suggestion of a confessor, she wrote the agonized plea that begins this section, in which she explored the theological worst-possible-case implications of her dilemma. That letter and another one from 1959 ("What do I labour for? If there be no God — there can be no soul — if there is no Soul then Jesus — You also are not true") are the only two that sound any note of doubt of God's existence. But she frequently bemoaned an inability to pray: "I utter words of Community prayers — and try my utmost to get out of every word the sweetness it has to give — But my prayer of union is not there any longer — I no longer pray." As the Missionaries of Charity flourished and gradually gained the attention of her church and the world at large, Teresa progressed from confessor to confessor the way some patients move through their psychoanalysts. Van Exem gave way to Périer, who gave way in 1959 to the Rev. (later Cardinal) Lawrence Picachy, who was succeeded by the Rev. Joseph Neuner in 1961. By the 1980s the chain included figures such as Bishop William Curlin of Charlotte, N.C. For these confessors, she developed a kind of shorthand of pain, referring almost casually to "my darkness" and to Jesus as "the Absent One." There was one respite. In October 1958, Pope Pius XII died, and requiem Masses were celebrated around the Catholic world. Teresa prayed to the deceased Pope for a "proof that God is pleased with the Society." And "then and there," she rejoiced, "disappeared the long darkness ... that strange suffering of 10 years." Unfortunately, five weeks later she reported being "in the tunnel" once more. And although, as we shall see, she found a way to accept the absence, it never lifted again. Five years after her Nobel, a Jesuit priest in the Calcutta province noted that "Mother came ... to speak about the excruciating night in her soul. It was not a passing phase but had gone on for years." A 1995 letter discussed her "spiritual dryness." She died in 1997. Explanations Tell me, Father, why is there so much pain and darkness in my soul? — to the Rev. Lawrence Picachy, August 1959 Why did Teresa's communication with Jesus, so vivid and nourishing in the months before the founding of the Missionaries, evaporate so suddenly? Interestingly, secular and religious explanations travel for a while on parallel tracks. Both understand (although only one celebrates) that identification with Christ's extended suffering on the Cross, undertaken to redeem humanity, is a key aspect of Catholic spirituality. Teresa told her nuns that physical poverty ensured empathy in "giving themselves" to the suffering poor and established a stronger bond with Christ's redemptive agony. She wrote in 1951 that the

Passion was the only aspect of Jesus' life that she was interested in sharing: "I want to ... drink ONLY [her emphasis] from His chalice of pain." And so she did, although by all indications not in a way she had expected. Kolodiejchuk finds divine purpose in the fact that Teresa's spiritual spigot went dry just as she prevailed over her church's perceived hesitations and saw a successful way to realize Jesus' call for her. "She was a very strong personality," he suggests. "And a strong personality needs stronger purification" as an antidote to pride. As proof that it worked, he cites her written comment after receiving an important prize in the Philippines in the 1960s: "This means nothing to me, because I don't have Him." And yet "the question is, Who determined the abandonment she experienced?" says Dr. Richard Gottlieb, a teacher at the New York Psychoanalytic Society & Institute who has written about the church and who was provided a copy of the book by TIME. "Could she have imposed it on herself?" Psychologists have long recognized that people of a certain personality type are conflicted about their high achievement and find ways to punish themselves. Gottlieb notes that Teresa's ambitions for her ministry were tremendous. Both he and Kolodiejchuk are fascinated by her statement, "I want to love Jesus as he has never been loved before." Remarks the priest: "That's a kind of daring thing to say." Yet her letters are full of inner conflict about her accomplishments. Rather than simply giving all credit to God, Gottlieb observes, she agonizes incessantly that "any taking credit for her accomplishments — if only internally — is sinful" and hence, perhaps, requires a price to be paid. A mild secular analog, he says, might be an executive who commits a horrific social gaffe at the instant of a crucial promotion. For Teresa, "an occasion for a modicum of joy initiated a significant quantity of misery," and her subsequent successes led her to perpetuate it. Gottlieb also suggests that starting her ministry "may have marked a turning point in her relationship with Jesus," whose urgent claims she was finally in a position to fulfill. Being the active party, he speculates, might have scared her, and in the end, the only way to accomplish great things might have been in the permanent and less risky role of the spurned yet faithful lover. The atheist position is simpler. In 1948, Hitchens ventures, Teresa finally woke up, although she could not admit it. He likens her to die-hard Western communists late in the cold war: "There was a huge amount of cognitive dissonance," he says. "They thought, 'Jesus, the Soviet Union is a failure, [but] I'm not supposed to think that. It means my life is meaningless.' They carried on somehow, but the mainspring was gone. And I think once the mainspring is gone, it cannot be repaired." That, he says, was Teresa. Most religious readers will reject that explanation, along with any that makes her the author of her own misery — or even defines it as true misery. Martin, responding to the torch-song image of Teresa, counterproposes her as the heroically constant spouse. "Let's say you're married and you fall in love and you believe with all your heart that marriage is a sacrament. And your wife,

God forbid, gets a stroke and she's comatose. And you will never experience her love again. It's like loving and caring for a person for 50 years and once in a while you complain to your spiritual director, but you know on the deepest level that she loves you even though she's silent and that what you're doing makes sense. Mother Teresa knew that what she was doing made sense." Integration I can't express in words — the gratitude I owe you for your kindness to me — for the first time in ... years — I have come to love the darkness — for I believe now that it is part of a very, very small part of Jesus' darkness & pain on earth. You have taught me to accept it [as] a 'spiritual side of your work' as you wrote — Today really I felt a deep joy — that Jesus can't go anymore through the agony — but that He wants to go through it in me. — to Neuner, Circa 1961 There are two responses to trauma: to hold onto it in all its vividness and remain its captive, or without necessarily "conquering" it, to gradually integrate it into the day-by-day. After more than a decade of open-wound agony, Teresa seems to have begun regaining her spiritual equilibrium with the help of a particularly perceptive adviser. The Rev. Joseph Neuner, whom she met in the late 1950s and confided in somewhat later, was already a well-known theologian, and when she turned to him with her "darkness," he seems to have told her the three things she needed to hear: that there was no human remedy for it (that is, she should not feel responsible for affecting it); that feeling Jesus is not the only proof of his being there, and her very craving for God was a "sure sign" of his "hidden presence" in her life; and that the absence was in fact part of the "spiritual side" of her work for Jesus. This counsel clearly granted Teresa a tremendous sense of release. For all that she had expected and even craved to share in Christ's Passion, she had not anticipated that she might recapitulate the particular moment on the Cross when he asks, "My God, My God, why have you forsaken me?" The idea that rather than a nihilistic vacuum, his felt absence might be the ordeal she had prayed for, that her perseverance in its face might echo his faith unto death on the Cross, that it might indeed be a grace, enhancing the efficacy of her calling, made sense of her pain. Neuner would later write, "It was the redeeming experience of her life when she realized that the night of her heart was the special share she had in Jesus' passion." And she thanked Neuner profusely: "I can't express in words — the gratitude I owe you for your kindness to me — for the first time in ... years — I have come to love the darkness. " Not that it didn't continue to torment her. Years later, describing the joy in Jesus experienced by some of her nuns, she observed dryly to Neuner, "I just have the joy of having nothing — not even the reality of the Presence of God [in the Eucharist]." She described her soul as like an "ice block." Yet she recognized Neuner's key distinction, writing, "I accept not in my feelings — but with my will, the Will of God — I accept His will." Although she still occasionally worried that she might "turn a Judas to Jesus in this painful darkness," with the passage of years the

absence morphed from a potential wrecking ball into a kind of ragged cornerstone. Says Gottlieb, the psychoanalyst: "What is remarkable is that she integrated it in a way that enabled her to make it the organizing center of her personality, the beacon for her ongoing spiritual life." Certainly, she understood it as essential enough to project it into her afterlife. "If I ever become a Saint — I will surely be one of 'darkness.' I will continually be absent from Heaven — to [light] the light of those in darkness on earth," she wrote in 1962. Theologically, this is a bit odd since most orthodox Christianity defines heaven as God's eternal presence and doesn't really provide for regular no-shows at the heavenly feast. But it is, Kolodiejchuk suggests, her most moving statement, since the sacrifice involved is infinite. "When she wrote, 'I am willing to suffer ... for all eternity, if this [is] possible,'" he says, "I said, Wow." He contends that the letters reveal her as holier than anyone knew. However formidable her efforts on Christ's behalf, it is even more astounding to realize that she achieved them when he was not available to her — a bit like a person who believes she can't walk winning the Olympic 100 meters. Kolodiejchuk goes even further. Catholic theologians recognize two types of "dark night": the first is purgative, cleansing the contemplative for a "final union" with Christ; the second is "reparative," and continues after such a union, so that he or she may participate in a state of purity even closer to that of Jesus and Mary, who suffered for human salvation despite being without sin. By the end, writes Kolodiejchuk, "by all indications this was the case with Mother Teresa." That puts her in rarefied company. A New Ministry If this brings You glory — if souls are brought to you — with joy I accept all to the end of my life. — to Jesus, undated But for most people, Teresa's ranking among Catholic saints may be less important than a more general implication of Come Be My Light: that if she could carry on for a half-century without God in her head or heart, then perhaps people not quite as saintly can cope with less extreme versions of the same problem. One powerful instance of this may have occurred very early on. In 1968, British writer-turned-filmmaker Malcolm Muggeridge visited Teresa. Muggeridge had been an outspoken agnostic, but by the time he arrived with a film crew in Calcutta he was in full spiritual-search mode. Beyond impressing him with her work and her holiness, she wrote a letter to him in 1970 that addressed his doubts full-bore. "Your longing for God is so deep and yet He keeps Himself away from you," she wrote. "He must be forcing Himself to do so — because he loves you so much — the personal love Christ has for you is infinite — The Small difficulty you have re His Church is finite — Overcome the finite with the infinite." Muggeridge apparently did. He became an outspoken Christian apologist and converted to Catholicism in 1982. His 1969 film, Something Beautiful for God, supported by a 1971 book of the same title, made Teresa an international sensation. At the time, Muggeridge was something of a unique case. A child of privilege who became a minor celebrity,

he was hardly Teresa's target audience. Now, with the publication of Come Be My Light, we can all play Muggeridge. Kolodiejchuk thinks the book may act as an antidote to a cultural problem. "The tendency in our spiritual life but also in our more general attitude toward love is that our feelings are all that is going on," he says. "And so to us the totality of love is what we feel. But to really love someone requires commitment, fidelity and vulnerability. Mother Teresa wasn't 'feeling' Christ's love, and she could have shut down. But she was up at 4:30 every morning for Jesus, and still writing to him, 'Your happiness is all I want.' That's a powerful example even if you are not talking in exclusively religious terms." America's Martin wants to talk precisely in religious terms. "Everything she's experiencing," he says, "is what average believers experience in their spiritual lives writ large. I have known scores of people who have felt abandoned by God and had doubts about God's existence. And this book expresses that in such a stunning way but shows her full of complete trust at the same time." He takes a breath. "Who would have thought that the person who was considered the most faithful woman in the world struggled like that with her faith?" he asks. "And who would have thought that the one thought to be the most ardent of believers could be a saint to the skeptics?" Martin has long used Teresa as an example to parishioners of self-emptying love. Now, he says, he will use her extraordinary faith in the face of overwhelming silence to illustrate how doubt is a natural part of everyone's life, be it an average believer's or a world-famous saint's. Into the Light of Day Please destroy any letters or anything I have written. — to Picachy, April 1959 Consistent with her ongoing fight against pride, Teresa's rationale for suppressing her personal correspondence was "I want the work to remain only His." If the letters became public, she explained to Picachy, "people will think more of me — less of Jesus." The particularly holy are no less prone than the rest of us to misjudge the workings of history — or, if you will, of God's providence. Teresa considered the perceived absence of God in her life as her most shameful secret but eventually learned that it could be seen as a gift abetting her calling. If her worries about publicizing it also turn out to be misplaced — if a book of hasty, troubled notes turns out to ease the spiritual road of thousands of fellow believers, there would be no shame in having been wrong — but happily, even wonderfully wrong — twice.

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Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

↑ Index

539. **Alexander Jorgensen**

The internet is "dead and boring," in an interview with Portfolio.com

Fri 24 Aug 2007

I while back, I offered some information related to an online debate related to the usefulness of the internet with regards to art. Most of the replies, and I chose to sit back on the discussion, seemed quite defensive (perhaps not surprisingly) and dismissive.

Anyway, here's another to ponder:

http://www.portfolio.com/views/columns/the-world-according-to/2007/08/23/Mark-Cuban

Mark Cuban
Aug 23 2007 The maverick investor discusses the internet, trading, high-definition TV, and Rupert Murdoch.

Join the Conversation

Start the Conversation

Add a Comment

document.getElementById('marginColumn').className = 'marginColumnDisplayed'
Mark Cuban
Photograph by: Getty Images

Much like Friedrich Nietzsche, who scandalized 19th-century Europe by declaring that "God is dead," Mark Cuban has some bad news for all the true believers who are investing billions in the Web.

The internet is "dead and boring," Cuban says in an interview with Portfolio.com. "We have reached the point of diminishing returns with today's internet. The speed of broadband to your home won't increase much more in the next five years than it has in the last five years. That is not enough to work as a platform for new levels of applications that will require much, much higher levels of bandwidth."

Of course, the 49-year-old Cuban made his $2.3 billion fortune as an internet entrepreneur. In 1999, he and business partner Todd Wagner sold their Web TV company, Broadcast.com, to Yahoo for $5.7 billion in Yahoo stock, then cashed out before the tech market imploded -- leaving Cuban with plenty of money to buy a basketball team, the Dallas Mavericks; launch a high-definition television

network, HDNet; hire Dan Rather; and start a vertically integrated entertainment company, 2929 Entertainment, that makes and distributes movies and owns a chain of theaters.

He apparently still has enough left over to bid on the Chicago Cubs, recently put on the block by the Tribune Co., though he's uncharacteristically mum about his plans. "If I told you I would have to kill you," says Cuban, who last month officially joined the list of prospective buyers by applying to Major League Baseball to examine the team's books. "I'm sworn to secrecy."

Answering questions by email from the Cayman Islands, where he was vacationing with his family and recovering from hip-replacement surgery, Cuban also shared his views on Rupert Murdoch's acquisition of the Wall Street Journal, Yahoo versus Google, day-trading, his personal investment strategy, and why he won't pull the plug on his much-criticized business journalism operation, Sharesleuth.com, in which he shorts companies that the site plans to trash-hoping to turn a tidy profit on his pre-publication insider knowledge.
Lloyd Grove: As recently as May 2007, you told the House Subcommittee on Telecommunications and the Internet that government policy could encourage internet providers to make the necessary investment in fiber optics to significantly increase bandwidth to home users, in line with industrialized nations such as Japan, Germany, and South Korea, and that the economic benefits would eventually outweigh the costs. But last month, you declared: “The internet is dead. It’s over.” You said it’s “for old people” and it’s a “stagnant consumer platform.” Did you change your mind between May and July? Who or what killed the internet? And aren’t you biting the hand that fed you?

Mark Cuban: The internet of today versus what I suggested to the committee would happen if internet speeds to the home increased to 1 gigabyte per second, is like comparing the plane Orville and Wilbur Wright built in 1903 to a brand-new Boeing.

We have reached a point of diminishing returns with today’s internet. The speed of broadband to your home won’t increase much more in the next five years than it has in the last five years. That is not enough to work as a platform for new levels of applications that will require much, much higher levels of bandwidth.

Broadband to the home isn’t fast enough for downloads of movies at DVD quality to be ubiquitous. That means it’s no longer a platform for technological innovation.

Think of it this way. Way back when, electricity changed the world. It was the platform for everything electronic that we do today. Do you get excited about

electricity or is it just a utility? Maybe old people who remember the advent of electricity still get excited about it. No one else does.

The internet is in the same position today. It's no longer an exciting platform for societal and business change. It's a utility. It's something that is exciting to people who remember the old days of the internet.

The only way to change that is to upgrade the platform for bandwidth transport across the country to a minimum of 1 gigabyte per second throughout to every home. At that point kids will come up with new and unique applications that we can't imagine today. That's when it becomes exciting. Until then, it's dead and boring.

L.G.: What percentage of U.S. households have access to HDNet and HDNet Movies, and what will that number be a year from now, and when will there be 100 percent penetration? What percentage of households have HDTVs? Other than Time Warner, what other major cable providers carry your channels?

M.C.: Since we are on DirecTV and Dish Network, pretty much 100 percent have access to us. On the cable side, we are on Time Warner, Verizon, AT&T, Charter, Mediacom, Insight, and about 30 others in the U.S. as well as Canada; there is a full list at www.hd.net, or better yet, just call your cable, telco, or sat provider and just order us. It's easy.

L.G.: Why the resistance from Comcast and Cablevision? How many viewers are actually watching HDNet programming? Where do you see HDNet in five years? And five years from now, will Dan Rather still have his own show on HDNet?
M.C.: I don't have exact viewership numbers; no one does. But where we are rated in and around L.A., we often, if not usually, have a bigger share of the HD viewing audience than the other networks: ESPN, Discovery, TNT, Universal, MTV, HBO, Showtime, Cinemax, and sometimes even more than the broadcast networks on weekends.

We plan on continuing to have great programming that people love to watch and growing our subscription base.

We are the only individually owned network available today. I think that puts us in a unique position. Sure, it's tough competing against huge conglomerates like G.E. and Comcast-owned programming for carriage. No question they have the leverage and use it. But our viewers love us and we think that still counts for something, and fortunately we have great partners like DirecTV, Dish, Time Warner, Charter, Verizon, etc., that have happy HDNet subscribers because of our partnership.

And yes, we hope Dan Rather continues with Dan Rather Reports for another 100 years.

L.G.: How much of your time do you spend on—and how big an investment have you made in—2929 Entertainment? Why movies? Why low-budget art-house movies? Are you in it for fun—and hanging out with George Clooney—or profit?

M.C.: Most of my time is spent on HDNet and the original movies that HDNet makes or buys for our unique Sneak Preview program (where we release movies to our HDNet subscribers and our partners up to two weeks before they are in theaters).

We have a vertically integrated entertainment company. We make movies; we show them in Landmark theaters; we show them on HDNet; we release them through our own DVD company, Magnolia Home Entertainment, and distribute them through Magnolia Pictures. Being vertically integrated gives us the unique opportunity to distribute our movies how and where we want to.

And low-budget? You need to do some homework. Have you seen Akeelah and the Bee, We Own the Night (which comes out October 12), Good Night, and Good Luck. We don't make dumb-ass budget movies like some people. We make great movies at the budgets that give us the opportunity to make money.

L.G.: Has buying a distribution company and a chain of 57 theaters worked out well thus far?

M.C.: Yep. They are making money, and they give us the unique opportunity to control our product. No other studio can do a nationwide sneak preview of their movies like we can because no other studio owns a national theater chain. No network other than HDNet can offer Ultra V.O.D. [video on demand], where we allow our V.O.D. partners to sell movies two weeks before they are in theaters. Only HDNet can offer a sneak preview of a movie the Wednesday before it's released in theaters.

The ability to offer consumers what they want is a great opportunity for us. If any other studio tried it, the other theater owners would boycott the studio in a heartbeat.

L.G.: And have you found customers willing to pay $30 (or more?) to see new releases on their HDTVs instead of $10 in see them in theaters?

M.C.: Yes. We give them a choice. If you have to hire a babysitter, pay for parking and then the movie, the $19.95 we now charge is cheap. If you want to go on a date and get out of the house away from the kids, then seeing a movie at a Landmark Theatre is a great date experience for grownups.

L.G.: In 2002, you criticized Yahoo for having a bureaucratic, "consensus-first, action-second" culture that stymied the company's success with Web TV shortly after you and Todd Wagner sold Broadcast.com to Yahoo for $5.7 billion. But you seemed optimistic about the company's potential with a change in

management. What's your assessment of Yahoo's performance and strategic direction in the five years since then? What were Terry Semel's successes and failures? And what do you think Yahoo's future holds?

M.C.: I have no idea. Jerry Yang is a smart guy, so if anyone can do well, he can. I think Yahoo's real problem is that they are being compared to Google. Used to be that companies struggled in comparison to Yahoo; now Google is the top of the heap. At some point it will be someone else.

L.G.: Was Rupert Murdoch smart to spend $5 billion on Dow Jones and the Wall Street Journal? Why or why not? How, for better or worse, will the Journal be transformed? If you were Murdoch, how would you integrate this acquisition into News Corp.'s journalistic enterprises, including the soon-to-launched Fox Business Channel, and what do you think of Murdoch's stated plans to invest $200 million in the Journal's online operations?

M.C.: He got a great bargain. The W.S.J., brand can be applied to all of his business operations. The Fox Business Channel can be the Wall Street Journal Channel and gain immediate credibility.

As far as how to integrate them, I have no idea, and Rupert doesn't need my advice. There are things I know and things I don't know. I don't know the internals of Fox, so there is no reason to speculate.

L.G.: How much time do you spend day-trading?

M.C.: None, zero. I think only idiots day-trade. Over the last 10 years the business of trading stocks has been very specialized. There is more professional brainpower and money applied to picking stocks than ever before. Anyone who thinks they can beat the market day-trading over the long term is just waiting for their luck to run out.

L.G.: What percentage of your net worth do you have in the markets, versus C.D.'s and other risk-averse investments, and how do you decide where to put your money? What stocks do you like, dislike?

M.C.: I don't know the percentages. I stay pretty conservative and try to stick to things that pay me rather than things I just pray go up because someone else decided to buy some shares.

I have some stock investments that I have made over the years but don't look at them very often and haven't traded them much if at all over the past few years.

L.G.: And most important, how have you done?

M.C.: I do fine. I bought things that paid dividends or interest, and they go up over time. I will take positions in strategic shorts, meaning I don't go through and read all the S.E.C. filings. I look for companies that are out-and-out liars or are in a business that I don't think has a future. (And no, I'm not going to name

names. Companies that are shorted tend to put more effort into being litigious rather than spending time trying to actually run a profitable business.)

L.G.: Is the subprime-mortgage scare likely to have lasting impact on the Dow? Do you believe Bernanke and the Fed have responded reasonably? Where do you think the markets are headed in the next few months? How should the average investor respond? Should any of this be of concern to a billionaire in the media, entertainment, or sports biz?

M.C.: I have no idea, and neither does anyone else. All I can say is to remember the months of July and August and how you felt every time you saw what the market was doing. Imprint the volatility and angst that most in the market felt in your brain. Then when one of these funds tries to come along and explain to you how wonderful buy-and-hold is and how it always works, think about these couple months. Then make a decision whether the upset stomach from watching the markets go up and down, plus the risk of losing some, or possibly all, your money, is worth the few percentage points you might make over the 5 percent or more a C.D. is paying.

L.G.: In July 2006, you launched Sharesleuth.com with veteran business journalist Christopher Carey, with the stated goal of uncovering waste, fraud, and abuse in publicly traded companies. But business journalists quickly condemned you for your allegedly unethical plan to pay for the site with profits from shorting targeted companies in advance of publication. So far, Sharesleuth.com has investigated two public companies, Xethanol and UTEK, and their stock prices tumbled immediately after publication. This June, Sharesleuth.com attacked a private company, Orthopedic Development. A couple of weeks ago, on the occasion of Sharesleuth.com's first anniversary, business blogger Gary Weiss declared your venture "a flop in every way imaginable." Anything you'd do differently with the benefit of hindsight? Has the site lived up to your expectations? You said you made around $90,000 by shorting Xethanol but were "underwater" on your UTEK trades. In the end, have you made or lost money, and beyond that, was your business model a P.R. mistake? Did you ever hear from the S.E.C. concerning your stock-shorting plan? Do you intend to continue with Sharesleuth.com, or will you pull the plug?

M.C.: Gary Weiss is a nice guy, and I actually like checking out and reading his blog. We agree on more than we disagree on, but Gary's commenting on Sharesleuth is nothing more than trying to get his name in the paper or a magazine somewhere. Sharesleuth is doing everything it has set out to do. It is there to find companies that are not what they say they are. It is an approach that is not based on having to publish to a schedule or within a number of words. We can spend a year researching a company and write or not write, at our discretion. That freedom alone makes it a success. And as far as my profits

on the site, I've more than covered my costs with trade ideas brought to me by Chris.

Our emphasis is not on the companies that will make me the most money; it's on covering the companies that aren't who they say they are.

Writing the truth about XNL and UTK was great. Making money made it a little nicer.

L.G.: You have said that you read four to five hours a day to keep up. Specifically what publications and websites do you read and visit regularly, and where else do you get your business information?

M.C.: Other than Portfolio? I can't even begin to list them all. Technology, entertainment, sports, general business . . . Some that I read are Make; PC Magazine; CPU magazine; a Macintosh journal, I think; Adweek; Advertising Age; Film Journal [International]; the Producers Guild [newsletter]; HighDef; BusinessWeek; the Wall Street Journal; the New York Times; Good; Billboard; the Economist; Entertainment Weekly; TV Week; Multichannel News; Broadcasting & Cable; CableWorld; Variety; the Hollywood Reporter; MMA Worldwide; Tapout; Kagan reports; [Street & Smith's] Sports Business Journal; Forbes; and Fortune—and that's off the top of my head. Then I probably have RSS feeds from another 100 websites.

L.G.: What gets you out of bed in the morning, and what makes you enthused?

M.C.: All of it. I love challenges. I love challenging conventional wisdom. I love the satisfaction of being right and the motivation of being wrong.

L.G.: Aside from bad officiating against the Mavs, what makes you mad?

M.C.: I'm not a big fan of politicians and politics or bureaucrats in general, but generally, the only time I raise my voice is at a Mavs game. People always expect me to be volatile or outrageous, but I save it all for Mavs games or when I'm playing basketball. That's when I let it all come out. It used to be during rugby games, when I played, but when I couldn't play any longer, the Mavs became my outlet. What cracks up my friends and family is that they knew that I was the same way before I bought the team. I would be just as crazy, if not more so back then. There just weren't any cameras pointed at me back then.

L.G.: What makes you scared? What do you lose sleep over?

M.C.: My family's health.

L.G.: What's going on with the Chicago Cubs? The Tribune Co.has put the Cubs on the block as part of its agreement with Trib buyer Sam Zell, and last month you put yourself in the running to buy the team by submitting an application to Major League Baseball to examine the books. Why would you want to buy the Cubs? The conventional wisdom is that the bidding will start at $600 million

and may go as high as $1 billion. Are you seriously moving ahead? Can you afford it? And what, if anything, are you doing to convince Bud Selig and the M.L.B. establishment that, as an owner, you wouldn't make their lives hell on earth?

M.C.: If I told you, I would have to kill you. I'm sworn to secrecy.

L.G.: Since you bought the Dallas Mavericks in 2000 with $280 million of your Yahoo cash, you've turned the team from a ragtag bunch of losers into one of America's more exciting sports franchises—and turned yourself into a brand-name celebrity. You've spent untold millions on players and facilities, and you've demonstrated brilliant showmanship and won over the fans. But are you making money? In general, can one make big bucks by owning a professional sports team—or is it more a vanity play for rich guys?

M.C.: I can make as much money as I want to from the Mavs. There is a tradeoff, however, between losing and maximizing tradeoffs. As I have said, my emotional release is with the Mavs, so winning is more important to me than making money. That said, I should make a few shekels this year.

L.G.: Given your storied antagonism for the refs of the N.B.A. and your sometimes fractious relationship with Commissioner David Stern—who has fined you approximately $1.5 million for voicing expletive-laced opinions on and off the court—the recent gambling scandal involving referee Tim Donaghy might have been a golden opportunity for you to say "I told you so." Instead, as soon as the scandal broke, you expressed your "complete confidence" in Stern to "proactively put in place people, processes, and transparency that will forever silence those who will question the N.B.A.'s integrity," and you added that "the N.B.A. and our officiating will be all the stronger for it." Hey, Mark, what gives? Are you a changed man?

M.C.: Nope. I've said and done what I have said and done. There is no reason to rehash it. My goal has always been to make the league better, better as a business and better as a product for the fans. It makes no sense to look back. I think it's smarter to take the hand you are dealt and make the most of it.

L.G.: On your blog, you seemed to suggest that Barry Bonds' use of steroids shouldn't detract from his accomplishment of breaking Hank Aaron's non-steroid-enhanced home run record. "In 25 years, any controversy associated with Barry's quest for the record will be long forgotten," you wrote. What are you saying here? That in order to achieve our goals in this competitive world, we are justified in exploiting any advantage at our disposal, even if it's against the rules? Where does one draw the line?

M.C.: I'm saying that the media tries to make a big issue out of things most fans couldn't care less about. Back when Babe Ruth set the mark, there were

allegations of every sort to explain why he was able to do things no other player was.

When my kids or grandkids look back on Barry Bonds, they will know him as the home run champ. They won't invest the energy to try to find out what the context of the record was any more than any of us explore the context of when Ruth broke the record.

In reference to exploiting any means possible, that is an individual's choice. Each person lives with the decisions they make. The only certainty is that no one really cares about how and why others, whether it's Barry Bonds, Babe Ruth, or you‑name‑it, make the decisions they make, because they are nothing more or less than entertainers to us.

Just because the media depends on glorifying it for ratings and sales, doesn't make it anything more than it really is. All you have to do is ask when a scandal had a negative impact on a sport or entertainment business. It certainly hasn't been during the digital era of ultracompetitive media.

L.G.: How have you been spending your time in the Caymans? How's the new hip?

M.C.: Hip is great. I'm working out every day. Two months in, and the only thing I can't do is run, dunk, or cut with the ball like Barry Sanders :). I only wish I would have done it sooner.

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Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

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540. David Chirot
Grace Paley interview---today on democracynow.rg
Fri 24 Aug 2007

Grace Paley interview with Amy Goodwin on democracynow.org today--check yr local times Paley spoke about Poets Against the War among other things, and importance of organizing, taking group action--

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541. Gabrielle Welford
Gate A4 in Albuquerque Airport and the Mamool Cookies: (fwd)
Fri 24 Aug 2007

Date: Fri, 24 Aug 2007 01:06:39 -0700 (PDT)
From: patricia blair <[redacted]>

How easily we could choose a world like this. WHy don't we? Peace to you, Pat

Friends,
This may just make your day.
Peace,
Margaret

Wandering Around an Albuquerque Airport Terminal
  by Naomi Shihab Nye

After learning my flight was detained 4 hours, I heard the announcement: If anyone in the vicinity of gate 4-A understands any Arabic, please come to the gate immediately.

Well -- one pauses these days. Gate 4-A was my own gate. I went there. An older woman in full traditional Palestinian dress, just like my grandma wore, was crumpled to the floor, wailing loudly. Help, said the flight service person. Talk to her. What is her problem? We told her the flight was going to be four hours late and she did this.

I put my arm around her and spoke to her haltingly. Shu dow-a,shu-biduck habibti, stani stani schway, min fadlick, sho bit se-wee? The minute she heard my words she knew -- however poorly used -- she stopped crying. She thought our flight had been cancelled entirely. She needed to be in El Paso for some major medical treatment the following day. I said no, no, we're fine, you'll get there, just late, who is picking you up? Let's call him and tell him. We called her son and I spoke with him in English.

I told him I would stay with his mother till we got on the plane and would ride next to her. She talked to him. Then we called her other sons just for the fun of it. Then we called my dad and he and she spoke for a while in Arabic and found out of course they had ten shared friends. Then I thought just for the heck of it why not call some Palestinian poets I know and let them chat with her.

This all took up about 2 hours. She was laughing a lot by then. Telling about her life. Answering questions.

She had pulled a sack of homemade mamool cookies -- little powdered sugar crumbly mounds stuffed with dates and nuts -- out of her bag and was offering them to all the women at the gate. To my amazement, not a single woman declined one. It was like a sacrament. The traveler from Argentina, the traveler from California, the lovely woman from Laredo -- we were all covered with the same powdered sugar. And smiling. There are no better cookies.

And then the airline broke out the free beverages from huge coolers -- non-alcoholic -- and the two little girls for our flight, one African-American, one Mexican-American -- ran around serving us all apple juice and lemonade and

they were covered with powdered sugar, too. And I noticed my new best friend -- by now we were holding hands -- had a potted plant poking out of her bag, some medicinal thing, with green furry leaves. Such an old country traveling tradition. Always carry a plant. Always stay rooted to somewhere. And I looked around that gate of late and weary ones and thought, this is the world I want to live in. The shared world. Not a single person in this gate -- once the crying of confusion stopped -- has seemed apprehensive about any other person. They took the cookies. I wanted to hug all those other women, too. This can still happen, anywhere.

Not everything is lost.

Naomi Shihab Nye is an American poet of Palestinian background.

The Rev. Mike Kinman
Executive Director, Episcopalians for Global Reconciliation
[redacted] + [redacted] + www.e4gr.org <http://www.e4gr.org> +
http://revmikek.blogspot.com
"The alleviation of material suffering in the world and the spiritual
renewal of the church go hand in hand."
-The Rev. Dr. Sabina Alkire

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542. **Ruth Lepson**
Re: creative writing praxis
Fri 24 Aug 2007

Thanks for your thoughtful comments. A few students do seem to benefit--i.e., write more readily--from using exers., & give them as many as they like--but most don't. It's a matter of sensibility, or once in a while of confidence--classical vs. free jazz, maybe. One can give them optional exers.

On 8/16/07 4:00 PM, "J.P. Craig" <[redacted]> wrote:

> *Indeed that is the case. (That's the end of my reply to Ruth. The rest is addressed more generally.)*
>
> *Stand back while I swat the flies off this poor dead horse.*
>
> *This started with someone talking about Iowa in Hawai'i. That is: someone asked for a degree, a certification, and they got exams. Surprise. ACT and NCS are both based in Iowa City, really close to the Iowa Writer's Workshop. Some folks work in both places. (If you're wondering why I bring this up, I think you're on the right track. If you see my point, you're also on the right track.)*

The question remains, and I mean this sincerely: can we consider such reminders and provocations pedagogical, as proper in a classroom? I do. I think such wholistic approaches, linking creation and critique (the left hand of creation) with daily life is one of the best ways to proceed individually. This may be quite different from the best way to proceed institutionally. It is easy to dismiss advice like "write at the same time every day," but research (which means someone with a license to make more licenses says so AND means that some someones have found it to be so) suggests that this really works.

I think taking seriously lists like Mayer's is to take our own egos, both personal and professional, a little less seriously and also to take risks, which is to take ourselves very seriously in deed. In a way I see participants in this thread recapping the argument between Duncan and Levertov over the value of his decision to attempt ballad forms, as he (perhaps condescendingly) said to Levertov to disrupt the sure course of his work. There's the secure course. And there's the productive course, which may be sure. Then there's the course that comes with a number, which may be sure, productive, or some combo.

What on earth is the value of criteria? They establish their own values. Evaluation becomes a value. The question is where that is located: in the institution, in the writer, reader, Rasula's wreader? I think Hejinian is really useful when she reminds us that a poem is an investment of energy and that both poet and reader gamble on the value of the outcome.

These are old, old arguments, known to even junior faculty. I prefer to stick with the verb end of it. Whatever gets material on the page or screen whatever, reading is generative. That's not the classroom, though I earn my bread there. But the classroom can make room for, if not contain, the idea that reading and writing is a practice measurable only on an ever-shifting scale.

In this way I ask if we can consider works like A Test of Poetry that is at best an odd manual of poetry production to be a legitimate manual of poetry production?

Okay so that's one response to the challenge of poetry pedagogy. Here's another: There are any number of schools, and we can't escape that. But must we begin by placing ourselves in this or that school self-consciously or can we attempt in some way to derange our experience toward the experience of our materials. Are our students materials in some sense? Should we allow our words to be as free as we'd have our students be? Or: here we are in our school; let us work.

A third response, with a post-test: maybe we should certify people as

suitable teachers of poetry ONLY after their students have demonstrated something we recognize as success. For example, might we now and only now give Duncan a certification to teach, based on Palmer, Mackey, and some others? Or maybe we can give H.D. one for her work in producing a Howe? Or do we not offer certifications based on distance learning? ((Can we offer an certificate to an existent non-entity, to, for example, a pidgin?) safely buried)

An Exam.

Question One. Why isn't Bromige's "I Read This Someplace" different from Pound's first canto?

Question Two. Why should YOU give a damn?

Question Three. We are all liars. Our pants burn for love of it.

((To be less snotty, here's the Bromige:

I Read This Someplace

The lyre bird
amid the eucalyptus
listening for every sound he hears
to trip him into sound he makes.
He has no call or song
his own. He imitates. Each time
he utters something chances are
it is his soul that speaks.

On Aug 16, 2007, at 11:00 AM, Ruth Lepson wrote:

Mayer's aren;t exers. in the usual sense but ways to shake people out of
slumber & therefore terrific. Things like Write when you don;t feel like it,
Write before falling asleep, Write at the same time every day.

On 8/15/07 9:26 AM, "J.P. Craig" <[redacted]> wrote:

I don't know if this fits, but there's the Palgrave Poetry and Pedagogy that came out recently. I've found it interesting. I'm going to be presenting with some friends from Iowa at the Midwest Writing Center Association conference this fall on using writing center techniques to teach creative writing. Specifically, we're trying to find and discuss alternative to the "workshop" model that we found lacking because, in my case, it was far too limiting on students'

output, too product-oriented and normative.

I'd really be interested in the lists you've generated so far, both of the helpful and unhelpful materials.

Are these MA comps exams? Or is it some sort of certification exam aborning (as if an MA comps exam isn't, I suppose).

I'm really interested in this primarily because I like teaching writing, and though I tend to be paid for teaching comp or ESL, I like encouraging and assisting young creative writers too. I'm also interested because my M.F.A. experience was unhelpful to my writing. I found the PhD in literature to be much more helpful to my writing, but then again I'm a sort of bookish person and not particularly successful as a professional poet.

I wonder if things like Bernadette Mayer's experiment or other lists of procedures could be considered as pedagogical theory for poets? Are books like Koch's Wishes Lies and Dreams, though aimed at children, be considered useful pedagogical theory for us (maybe too East Coast for your needs?). I guess this move may be a tired one, but it's still useful: I'm asking if this is an opportunity to broaden what we might consider a poetry pedagogy text. Does it overlap literature; can we include A Test of Poetry, How to Write, and so on?

On Aug 14, 2007, at 12:27 AM, Susan Webster Schultz wrote:

Increasingly, MA students at UH are asking to take exams in Creative Writing Pedagogy, and increasingly
I'm being asked to be an examiner in this field. As to what that field might be, I'll perhaps know better after
conducting a directed reading with 5 or so grad and undergrad students this coming semester. But my impression
is that the "literature" on the subject is flimsy, east coast centered, mono-cultural, and generally speaking, pretty unhelpful.

I did find a decent introduction to the field here:

The Elephants Teach: Creative Writing Since 1880, by David G. Myers.
I also like, as a tool, Hazel Smith's _The Writing Experiment_, though I confess I haven't yet used it to teach by.

But my strong sense is that there needs to me more and better writing on the subject, because if the lists I'm seeing
are any indication, the field is pretty anemic.

> *aloha, Susan*
>
> *who is watching:*
>
> *http://www.goes.noaa.gov/ha2.html*
>
> *JP Craig*
> *http://jpcraig.blogspot.com/*

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543. **Tom W. Lewis**
Re: Poems from Guantánamo
Fri 24 Aug 2007

Anny,

thanks for sending that link -- not surprisingly, the work of the Guantánamo prisoners/poets seems to meet most if not all of these criteria for being "poetry" (I also noticed that none of the quotes used the term "talent" when defining poetry)...

one aspect of written work (and poetry in particular) that I find fascinating is the way it is "handled," from the time it is first composed/created by the writer through the process of evaluation, editing, acceptance for publication, produced in a format available to a mass audience, and finally received by individual readers. each of these baffles or bottlenecks affects the nature of the piece, so that the final result(s) of the received work will be similar to but not the same as the original written object.

Robert Grenier's work gives one example of a limited process, whereas for the Guantánamo poets it's anyone's guess how much vetting was involved in getting the collection published. (I want to stress that neither example is more or less valid, on these terms: just processed and packaged differently.)

this is something I tend to focus on in my own critical reading: how did a given piece get to "where I'm at"?

Tom

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Anny Ballardini
Sent: Thursday, August 23, 2007 15:48
To: [redacted]
Subject: Re: Poems from Guantánamo

You are off on your tangent which is not simplistic. There are other definitions of poetry. I am also repeating myself, and I apologize to those who did follow me before. Here is a page of quotations gathered from mails sent to the New Poetry List on the Poets' Corner: http://www.fieralingue.it/corner.php?pa=printpage&pid=287

On 8/23/07, Tom W. Lewis <[redacted]> wrote:
> fyi (I've probably mentioned this here before):
>
> "poet, poem, poetry" derive from the Greek poiein, "to make", also "to cause, effect, create, render, grow, produce, invent..."
>
> Greek pots were often signed by their makers "X me epoien" -- "X made me"
>
> I bring this etymology forward to our time by seeing poetic work as a made thing, a crafted object -- while you can become a master craftsperson through diligent study of the way objects like this are made, someone else can just as easily pick up a lump of clay and mold their own pot with the same tools (their hands) as the master -- the result will be different from the master's, but (theoretically) it will still carry water.
>
> based on this line of reasoning, the act of writing a poem makes the author a poet.
>
> does this fit with what Maria is saying in her comment, or am I off on my own simplistic tangent?
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Maria Damon
> Sent: Thursday, August 23, 2007 8:32
> To: [redacted]
> Subject: Re: Poems from Guantánamo
>
> i am uncomfortable with the aesthetic hierarchy espoused here, reified
> in the word "talent." it is true that such a thing does and does not
> exist, but it is certainly not the only, or the most salient, criterion
> by which we determine whether something has worth. to reify the person
> of the "poet," is , to my mind, even more dangerous. talk about
> policing! i do agree, though, that discussions around the poetry is at
> least as important as the poetry itself, but i might argue this about
> any "poem."

>
> Joel Weishaus wrote:
> > Mairead;
> >
> > If you mean the arguments around the book should be taken seriously, I
> > agree. If you mean the poetry should be taken seriously, I disagree.
> > Firstly, most of these poems, as I understand the situation, were not
> > written by poets. Thus, for a poet to take them seriously is like a
> > cosmologist taking the Book of Genesis seriously. Further, even those
that
> > may have been written by persons of talent, they are not their poems,
but
> > fabrications made up by the military. The real poems and stories we will
get
> > someday when these people are free to write them and publish them
without
> > being censored by the very people who tortured them. You are right that
it
> > does raise interesting questions, but political ones, not poetic ones.
> >
> > -Joel
> >
> >
> > ---------- Forwarded message ----------
> > From: Mairead Byrne <[redacted]>
> > Date: Aug 22, 2007 9:49 PM
> > Subject: Re: Poems from Guantánamo
> > To: [redacted]
> >
> >
> > I find the claim that this book shouldn't be taken seriously,
> > "certainly not by poets," to be extraordinary. The extent to which
> > this book is embroiled in economic realities, both publishing and
> > political, offers a very strong invitation to this poet, at least, to
> > take it seriously. Joel, why do you say the book shouldn't be taken
> > seriously, "certainly not by poets"? Its publication by the
> > University of Iowa Press, in today's America, and the stated history
> > of its publication path make it very interesting to think and talk
> > about, in my view; as does the tension between the stated and very
> > visible challenges to its meaning, and all the less visible and
> > apprehensible challenges. It's like a cup which has lost every single
> > drop of poetry, except one maybe -- or even just the smell of poetry

> > in its pores. Or maybe it's just a cup which, because it has been
> > used to carry poetry, someone is still willing to carry. There is
> > meaning, maybe not centrally located. In the short essays, it's
> > clear how compromised the book is, yet it speaks. Not fluently, but
> > fluently. The dialogue between poetry and government in this book is
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> > book not be taken seriously, "certainly not by poets"? It is a
> > product of the economies we work in, and raises many useful questions
> > about poetry for me, even at the level of nostalgia for a genre. I
> > don't have the book in front of me as I write, but I've read it. I
> > can return to the questions it raised for me later.
> > Mairead
> >
> >
> >>>> [redacted] 08/22/07 12:51 PM >>>
> >>>>
> > David:
> >
> > I don't find this review strange, but right to the point. You have to
> > be living in an alternative universe to think that this book
> > represents the real feelings of the prisoners. Not only was it
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> >
> > Best,
> > Joel Weishaus
> >
> >
> > Date: Tue, 21 Aug 2007 07:59:18 -0700
> > From: David Chirot <[redacted]>
> > Subject: Poems From Guant=?ISO-8859-1?Q?=E1namo:?= The Detainees S
> > peak - Books - Review - New York Times
> >
> > this is a rather strange review--
> >

> >
http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?
_r=1&ref=books&oref=slogin
> > ---
> >
>

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544. **Thomas savage**
Re: Poems from Guantánamo
Fri 24 Aug 2007

I disagree that discussions around any poem are as important as the poem itself. The poem or poems always take precedence over any verbal (live or in print) emanation which emerges as a result of their existence and is thus obviously dependent upon it. As someone who writes poetry constantly and only occasionally criticism (usually reviews,only occasionally of poetry, available at Tribes.org), I don't see expository writing about poetry as being all that important, anyway. The discussions on these listservs (this one and Wryting-L) are entertaining and often informative but the poems themselves are ultimately what I and I believe all of us are truly about. Regards, Tom Savage

"Tom W. Lewis" <[redacted]> wrote: fyi (I've probably mentioned this here before):

"poet, poem, poetry" derive from the Greek poiein, "to make", also "to cause, effect, create, render, grow, produce, invent..."

Greek pots were often signed by their makers "X me epoien" -- "X made me"

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Sent: Thursday, August 23, 2007 8:32

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> To: [redacted]
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> peak - Books - Review - New York Times
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> http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?
_r=1&ref=books&oref=slogin
> ---
>

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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545. Jennifer Karmin
JOB: University of Hartford
Fri 24 Aug 2007

(this is a forward so please don't relpy to me. good luck!)

The Department of English at the University of Hartford invites applications for a tenure-track position in creative writing at the rank of Assistant Professor, to begin August 2008.

We seek a poet interested in working in an active undergraduate creative writing program. Candidates with additional teaching interests in contemporary U.S. ethnic literatures and/or Anglophone literatures are especially welcome, as are those who can teach genres other than poetry (fiction, creative nonfiction, drama).

Requirements include an MFA in creative writing or a PhD in English or a related discipline, significant publications and promise of sustained productivity, and evidence of committed and successful teaching.

The University of Hartford has a strong commitment to undergraduate teaching. The 3/3 teaching load may include introductory and advanced courses for majors, such as the multi-genre introduction to creative writing, the poetry workshop, and literature classes, as well as general education courses. Tenured and

tenure-track faculty also bear service
responsibilities to the College and the University.

The University of Hartford is an open and welcoming
community that values diversity in all its forms. In
addition, the University aspires to have its
faculty and staff reflect the rich diversity of its
student body and the Hartford region. Candidates
committed to working with diverse populations and
conversant in multicultural issues are encouraged to
apply. Further information about the University may be
found at http://www.hartford.edu.

Please send a cover letter and curriculum vitae to Dr.
Mark Blackwell, Chair
Department of English
College of Arts and Sciences
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117

Please do not forward other materials until requested.
Deadline for applications is October 26,
2007.

EEO/AA/M/F/D/V.
Members of under-represented groups are encouraged to
apply.

Got a little couch potato?
Check out fun summer activities for kids.
http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz

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546. Schlesinger Kyle
New Contact Info and More
Fri 24 Aug 2007

New Mailing Address:
Kyle Schlesinger
214 North Henry Street Apt. #3

Brooklyn, NY 11222-3608
preferred email: [redacted]

New at SPD from Cuneiform: Ted Greenwald and Hal Saulson's Two Wrongs (2007) Building on New York's remarkable history of painter and poet collaborations, this striking art and text project features nearly thirty paintings and poems by two seasoned artists. Because his work always involves linguistic and formal invention, Ted Greenwald has often been associated with the Language Writers, but he is unmistakably a New York poet and even, given his street-wise sensibility and his long association with visual art and artists, a New York School poet.

Typeset and designed by Kyle Schlesinger, the dimensions of the images are true to the original works of art. The fonts (Palatino and Michelangelo) were designed by Hermann Zapf. The sparkling metallic covers were printed letterpress and the images and text were printed offset. Hand-sewn in two signatures with the assistance of Michael Cross, Richard Owens and Andrew Rippeon. 250 copies. $20

I Have Imagined a Center // Wilder Than This Region: A Tribute to Susan Howe edited by Sarah Campbell (2007) With the intent of marking and celebrating Howe's years of teaching, the contributors to this volume were asked specifically to comment on her pedagogy and their experience of being her student at the State University of New York at Buffalo where she taught from 1988-2007.

Contributors include: Nathan Austin, Sarah Campbell, Barbara Cole, Richard Deming, Thom Donovan, Logan Esdale, Zack Finch, Graham Foust, Benjamin Friedlander, Peter Gizzi, Jena Osman, Kyle Schlesinger, Jonathan Skinner, Juliana Spahr, Sasha Steensen, and Elizabeth Willis. Edited by Sarah Campbell with an introduction by Neil Schmitz. 250 copies. $10

Bill Berkson's Sudden Address: Selected Lectures 1981-2006. (2007) In this stunning collection of lectures spanning twenty-five years, Berkson addresses subjects as various as Walt Whitman, Frank O'Hara, Philip Guston, Dante, and the sublime. Set in Scala, this edition is limited to 500 perfectbound copies. Cover by Philip Guston.

No wonder Ron Padgett thinks ³Bill Berkson's writing is witty, musical, daily, and deep, underpinned by a bracing integrity and shot through with gorgeous abstraction and other brilliant hookups between eye, ear, mind, and heart."$10

Ulf Stolterfoht¹s Lingos VI (2007). Translated from German by Rosmarie Waldrop, Ulf Stolterfoht is clearly at the edge of the edge of innovative poetry in Germany today. Stolterfoht's witty precision and philosophical punch are

what linger in the mind¹s inner ear while his terse and demanding lyrics reconfigure the limits of our language‹the limits of our world.

Tony Frazier writes: ³Fachsprachen = lingos, but there's no jargon here: the fach is the poet's own discipline, the tool is language, and Stolterfoht bends it, twists it and shapes it anew, piling words on top of each other in a veritable torrent of phonemes, the sounds hammering home.²$10

Forthcoming in September:
Dan Featherston¹s The Clock Maker¹s Memoir

ALL TITLES AVAILABLE DIRECT FROM SPD: http://www.spdbooks.org/ and all except ³I Have Imagined A Center² available from http://www.cuneiformpress.com/

Cheers!

Kyle

_____
www.kyleschlesinger.com

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547. **Stephen Miller**
Re: Critiphoria
Fri 24 Aug 2007

LiANCg0K

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548. **Tisa Bryant**
Re: Recordings of Poems by Kamau Brathwaite?
Fri 24 Aug 2007

I have an MP3 of Kamau reading from "Negus" which is part of his longer poem, ISLANDS (in THE ARRIVANTS: A NEW WORLD TRILOGY). It's also on the CD in the Exact Change Yearbook, which is where I got it from (lots of great work on that CD). I teach with it every chance I get. And every time he recites it, he puts it through some wonderful changes. If you're interested,

Tisa

P.S.: I've found that instant messaging is the best way to exchange mp3 files, images, etc, that are too big for most email servers, but not *too* big for IM. Nice and fast!

****
All the writer’s noise is finally an attempt to shape a silence in

which something can go on. Call it the science of interpretation.
Samuel R. Delany

On Aug 11, 2007, at 6:38 PM, Ruth Lepson wrote:

> *crag--if you backchannel me I will give you eliot's email--maybe he knows.*
>
> *On 8/11/07 1:24 AM, "Schneider Hill" <[redacted]> wrote:*
>
> *Folks:*
>
> *b/channel if you know where I can find/buy Kamau Brathwaite reading "Stone" and/or "How Europe Underdeveloped Africa" (both found in World Beat, the excellently edited by Eliot Weinberger anthology of international poetry, New Directions 2006, a book I hope to adopt for a World Lit course...). I would prefer mp3 or cd formats. Leonard Schwartz' "Cross-Cultural Poetics" on PENNSound has a Brathwaite program, but I haven't listened to all of it yet...*
>
> *Best, Crag Hill*
>
> *http://scorecard.typepad.com*

↑ Index

549. **Stephen Vincent**

Re: Gate A4 in Albuquerque Airport and the Mamool Cookies:

Fri 24 Aug 2007

Yesterday afternoon - from a return flight from abroad - I went through customs clearance in San Francisco. My partner was - for no apparent reason - told to put her bags through the screener. While I waited for her to go with relative ease through this process, I watched an entire Arab family of six or seven have their bags open and thoroughly investigated - the agents rifling through everything in each suitcase, asking questions about jars and containers with spices, etc.

At another, inspection station, I watched an agent take two books and a note folder out of a man's brief case and then proceed to go through all the pages of

notes, and then leaf through the books. The uniformed inspector's action gave me a very uncomfortable feeling - the sense of the State being able to have the unquestionable right to go through private papers. I suspect this is all done under the pretext that anyone is a potential terrorist and its done for 'our' protection.

There is that sense of that thin line - the crossing of which becomes an act of state terrorism in which we are terrorized by these folks that are given this authority. What happens to your notes and books, for example, if you are found at the border to be carrying notes that are critical of the Bush regime, or the Christian Church, etc. And if you happen to be an Arab visitor, or Chinese, or...let alone a USA citizen ??

Nye's piece - kind as it is - does not go there. I wish that it would.

Stephen V
http://stephenvincent.net/blog/

> *Date: Fri, 24 Aug 2007 01:06:39 -0700 (PDT)*
> *From: patricia blair <[redacted]>*
>
> *How easily we could choose a world like this. WHy don't we? Peace to you, Pat*
>
> *Friends,*
> *This may just make your day.*
> *Peace,*
> *Margaret*
> *----------*
> *Wandering Around an Albuquerque Airport Terminal*
> *by Naomi Shihab Nye*
>
> *After learning my flight was detained 4 hours, I heard the announcement: If anyone in the vicinity of gate 4-A understands any Arabic, please come to the gate immediately.*
>
> *Well -- one pauses these days. Gate 4-A was my own gate. I went there. An older woman in full traditional Palestinian dress, just like my grandma wore, was crumpled to the floor, wailing loudly. Help, said the flight service person. Talk to her. What is her problem? We told her the flight was going to be four hours late and she did this.*
>
> *I put my arm around her and spoke to her haltingly. Shu dow-a,shu-biduck habibti, stani stani schway, min fadlick, sho bit se-wee? The minute she heard my words she knew -- however poorly used -- she stopped crying. She thought our flight had been cancelled entirely. She needed to be in El Paso for some major medical treatment the following day. I said no, no, we're fine, you'll get there, just late, who is picking you up? Let's call*

him and tell him. We called her son and I spoke with him in English.

I told him I would stay with his mother till we got on the plane and would ride next to her. She talked to him. Then we called her other sons just for the fun of it. Then we called my dad and he and she spoke for a while in Arabic and found out of course they had ten shared friends. Then I thought just for the heck of it why not call some Palestinian poets I know and let them chat with her.

This all took up about 2 hours. She was laughing a lot by then. Telling about her life. Answering questions.

She had pulled a sack of homemade mamool cookies -- little powdered sugar crumbly mounds stuffed with dates and nuts -- out of her bag and was offering them to all the women at the gate. To my amazement, not a single woman declined one. It was like a sacrament. The traveler from Argentina, the traveler from California, the lovely woman from Laredo -- we were all covered with the same powdered sugar. And smiling. There are no better cookies.

And then the airline broke out the free beverages from huge coolers -- non-alcoholic -- and the two little girls for our flight, one African-American, one Mexican-American -- ran around serving us all apple juice and lemonade and they were covered with powdered sugar, too. And I noticed my new best friend -- by now we were holding hands -- had a potted plant poking out of her bag, some medicinal thing, with green furry leaves. Such an old country traveling tradition. Always carry a plant. Always stay rooted to somewhere. And I looked around that gate of late and weary ones and thought, this is the world I want to live in. The shared world. Not a single person in this gate -- once the crying of confusion stopped -- has seemed apprehensive about any other person. They took the cookies. I wanted to hug all those other women, too. This can still happen, anywhere.

Not everything is lost.

Naomi Shihab Nye is an American poet of Palestinian background.

The Rev. Mike Kinman
Executive Director, Episcopalians for Global Reconciliation
[redacted] + [redacted] + *www.e4gr.org <http://www.e4gr.org>* +
http://revmikek.blogspot.com
"The alleviation of material suffering in the world and the spiritual renewal of the church go hand in hand."
-The Rev. Dr. Sabina Alkire

=

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550. **Nicholas Karavatos**

Re: Elvira Arellano: arrested in LA

Fri 24 Aug 2007

Speaking as someone who is a legal guest worker in a foreign country, what makes a person who enters a country illegally and then creates a false identity (not her SSN) in order to work there ... what makes her an "immigrant rights activist"?

Is it because of birth citizenship and the appeal to emotion? If a person mothers or fathers a baby they should - for emotional reasons - share in the baby's automatic citizenship?

Does a person's insistence to stay illegally in the US because her child was born in the US make her an "immigrant rights activist"?

The US is rather unique in its practice of birth citizenship. I think most of the world's countries do not practice this.

Does it make legal sense to restrict birth citizenship to people in the country legally? Has the US passed the phase in its development when birth citizenship was practical?

Or, are all Latin American non-citizens automatically "immigrant rights activists" because the gringos are pillaging usurpers who stole the land that Spain stole first? I've always liked that one.

I don't know.

I didn't watch/listen/read this unfold dramatically day-by-day, though it was covered by Al Jazeera on TV here.

As I wander the globe and mingle in the situations of various expatriate workers, I wonder about the immigrant worker situations in the US, and visas and borders in general - if we can have a free-flow of global capital, why not a free-flow of global labor?

Of course, as an "privileged American" I can't compare my experiences with most others, can I? Almost any country will let me in and most of those would give me a work visa.

Or maybe I've also just grown less sentimental.

If the US could run a guest worker program without the indentured servitude experienced by South Asians in the Arabian Gulf, we could avoid some of this pain. Maybe.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *From: Jennifer Karmin <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Elvira Arellano: arrested in LA*
> *Date: Sun, 19 Aug 2007 20:07:39 -0700*
>
> *Immigrant rights activist Elvira Arellano was arrested in Los Angeles on Sunday afternoon. She sought refuge inside a Chicago church for one year and actively disobeyed an order by the Department of Homeland Security to turn herself in for deportation.*
>
> *http://email.chicagotribune.com/cgi-bin1/DM/y/eBVxh0Rv1ZB0G2E0IrEB0Ay*
>
> *Immigration activist Arellano arrested*
> *By Antonio Olivo*
>
> *An illegal Mexican immigrant who sought refuge inside a Chicago church for a year was arrested in Los Angeles on Sunday afternoon after taking her campaign on the road.*
>
> *Elvira Arellano was arrested about 4:15 p.m. Chicago time by law enforcement officials after leaving Our Lady Queen of Angels Church in downtown Los Angeles, said Emma Lozano, an adviser who was there during the arrest.*
>
> *After talking to news media inside the church, Arellano and her supporters got into their van to head north to San Jose, where she was scheduled to speak at another church, Lozano said. Moments after they got in the van, an unmarked vehicle stopped them.*
>
> *The driver of Arellano's van, Roberto Lopez, poked his head out of the van because he wanted to see why they were being blocked. Several other unmarked vehicles surrounded their van.*
>
> *Agents came out of all the cars screaming at the top of their lungs for her to get out, Lozano said. Her*

8-year-old son, Saul, started to cry, and Arellano said to everyone in the car, "Calm down. Don't have any fear. They can't hurt me."

Then she turned to the people who were about to arrest her and she said, "You're going to have to give me a minute with my son," Lozano said. She spent time with her son in the car, and then surrendered.

It was over in less than two minutes. She was arrested Sunday on Main Street, near Our Lady Queen of Angels, where Arellano slept Saturday night and where she's held several press conferences Saturday and Sunday.

In a statement released Sunday night, U.S. Immigration and Customs Enforcement said that its "officers in Los Angeles today arrested criminal alien and immigration fugitive Elvira Arellano."

"Arellano, who was taken into custody without incident, is being processed for removal to Mexico based upon a deportation order originally issued by a federal immigration judge in 1997," the statment said. "Arresting and removing criminal aliens is one of ICE's top enforcement priorities and the agency will continue to pursue these cases vigorously."

Much of the anger from all parts of the political spectrum surrounding illegal immigration has been crystallized by Arellano's story. After entering the country illegally twice, she became an activist shortly after she was arrested in 2002 during a federal sweep at O'Hare International Airport, where Arellano cleaned airplanes. She was later convicted of using a fake Social Security card.

Rick Biesada, director and founder of the Chicago Minuteman Project, lauded the arrest, but he said it came a year too late.

"I was wondering why the police were dragging their feet," he said. "By not going in there and getting her, other illegals were going to churches seeking sanctuary. Now we're going to have hell to pay in this country trying to extract these people."

Local Spanish-language radio host Javier Salas said he felt badly for what happened to Arellano. But in

leaving the sanctuary of Adalberto United Methodist Church and heading to Los Angeles, it was only a matter of time before she was arrested.

"I'm not happy that this happened, but it was bound to happen because she was challenging the system," said Salas, the host of the morning-drive talk show La Tremenda on WRTO AM-1200.

By Sunday afternoon Salas was already talking about the arrest on the radio, and callers were weighing in too.

Callers were "saying that she was traveling to Los Angeles and around the United States, she would provoke [Immigration and Customs Enforcement] and the anti-immigrant groups," he said. "There would be checkpoints everywhere."

Salas questioned why it appeared that mainstream media make Arellano out to be the face of undocumented immigrants, when her actions have exacerbated the animosity toward them.

"She wasn't down to earth," he said, adding that Arellano acted "entitled" to rights "when there's thousands and thousands of people in the same situation."

"She made everything worse," Salas said. "She's not a face of the immigrants. My family without papers, she doesn't represent them."

Activists in the Chicago area who have followed Arellano's story weren't surprised that the law caught up to her.

"Everyone knew it was probably a question of when, not if " she would be arrested, said Joshua Hoyt, executive director of the Illinois Coalition for Immigrant and Refugee Rights. "It just made me feel really sad because she knows she's looking at time in prison. I feel bad for her and for her child and for all the other people in that situation."

Hoyt said he met Arellano nearly three years ago after she was arrested in a sweep of undocumented immigrants working at O'Hare International Airport.

Arellano had been cleaning planes at night, he said. At the time --"before she was famous," Hoyt noted--she was afraid, intimidated and ashamed because she had been arrested by federal agents in front of her son.

"She was really emotional and really hurt. She was deeply offended that she would get arrested in front of her child and be treated like a criminal," Hoyt said. "She thought someone who comes here to work hard at night so she can support her child is not a criminal."

In the intervening years, however, she turned her pain to activism, organizing the families of those being deported, he said.

"I think she's an incredibly brave person who's put a human face on the suffering of the undocumented in this country and because of the cowardice of politicians, many more families are going to be destroyed and many more people are going to die on the borders," Hoyt said. "America needs to look itself in the face and ask if we want to be that kind of country."

The church where Arellano sought sanctuary for the last year became the command center where friends and organizers gathered to plan a vigil on Sunday night to show support for Arellano after her arrest.

Those who lived with her and knew her best at Alberto United Methodist Church cried together and hugged each other but quickly brushed aside the tears, channeling their grief into action.

Less than an hour after the arrest, Jacobita Alonso arrived at the front of the church in tears. For several minutes, people inside the church struggled to open the padlock on the gate that for a year had kept Arellano protected from the outside.

Work immediately began for a vigil, from phone calls to alert supporters to getting batteries for the speakers they would use to take their message to the street.

Jacobita Alonso, a lay leader at the church who stayed

with Arellano on the second-floor apartment over the last year, felt propelled to action.

"We cannot sit here only grieving. All we can do is organize our people. We want her to know she is not alone. The community is crying. Her fight is a fight for all people," she said Sunday. "There are thousands of Elviras. There are thousands of mothers just like Elvira who just want to keep their families together."

Alonso and a dozen other supporters sat in the second-floor apartment where Arellano lived, watching television news broadcasts and sending out messages by e-mail.

The group has already organized a vigil for 7 p.m. at the Immigration and Customs Enforcement office downtown at Congress Parkway and Clark Street and another at 9 a.m. at the same location to show support for Arellano, but also to protest the arrest.

George Atkins sat in the sanctuary, quitely observing.

"I'm sad she was arrested, but I'm proud that she was a member of this church and that I got to know her," Atkins said. "She always knew she could be arrested. She could have slipped quietly into the night like many others do but she chose to stand up for what she believed in."

Questions swirled up and down the church stairs. What would happen to Arellano's son? Where would Arellano go? Alonso said the boy was with Lozano, her closest advisor, but she wondered if he would be returned to Chicago, as Arellano had expressed hope to her many times before.

"All I can say is that miracles exist and we're praying," Alonso said.

Amid heavy rainfall, about three dozen people sang, prayed and read passages from the Bible during a vigil tonight outside the ICE's Chicago headquarters, 536 S. Clark St., to show their disapproval of her arrest.

One of the attendees, Ald. Ricardo Munoz (22nd), said, "It's a sad day. We need comprehensive immigration reform that keeps families together. A young boy, a

> *U.S. citizen, lost his mother to a broken system."*
>
> *Munoz said, "Elvira has put a face to this struggle. There are 12 million illegal immigrants that head to work every morning, not knowing if they'll come home at the end of the day."*
>
> *He said other aldermen would be reaching out to U.S. Sens. Dick Durbin and Barack Obama for help in diffusing the situation, and preventing Arellano from being deported.*
>
> *Jorge Mujica, an organizer of the March 10 Committee, which earlier this year set up a large scale protest downtown advocating immigration reform, said Arellano would not have been arrested in Chicago because she has so much support from city officials and the Latino community.*
>
> *"They waited for the right time. She could not live in the church forever," Mujica said.*
>
> *Up until now, she had been a symbol of the immigration debate, Mujica said. But now with her arrest she has become a martyr because "she has suffered unjustly."*
>
> *"People who had not heard of Elvira before are going to hear her story and better understand the debate," Mujica said.*
>
> *Tribune staff reporters Emma Graves Fitzsimmons and Andrew L. Wang contributed to this report from Chicago.*
>
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>
> ---
>
> *Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.*
> *http://mobile.yahoo.com/go?refer=1GNXIC*

Now you can see trouble…before he arrives
http://newlivehotmail.com/?ocid=TXT_TAGHM_migration_HM_viral_protection_0507

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551. W.B. Keckler
Cruising for Review Copies
Fri 24 Aug 2007

Joe Brainard's Pyjamas wants to continue to be a miscellany and in that spirit of getting even more miscellaneous am trolling for review copies of new works...give me your poetry, your prosoids, your huddled masses...esp. new mags if you're working one, because then it's like instant societal cross-section pb&j....yum. If it makes me prune in my bathtub I will review it on my site and you may be seen by actually DOZENS of people...and consequently promoted to Poetry Heaven...and it's all about getting to Poetry Heaven, right?...just send real addy request to my email and put "Snail Mail" in the heading....am open to novels but my short attention span requires the novel have asterisks or graphics or something that breaks it up...j/k...i read everything....the site attempts to be an online metaphorical creation of the Collier Bros. househould in New York (you know the one where they were crushed eventually by the mountains of accumulated random debris?)....here's where it accretes: _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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552. Diane DiPrima
Re: Gate A4 in Albuquerque Airport and the Mamool Cookies:
Fri 24 Aug 2007

Steve,

My books and poetry broadsides were confiscated at the Canadian border in 1969 when I was going to do a reading at Simon Fraser University. True, the broadside had a photograph of Amiri Baraka and all caps "Poetry is Revolution" headline style. But still.

My friend Irma Paule in NYC in 1966 had her tiny macrobiotic store and restaurant invaded, all the sacks of grain etc. cut open and poured on the floor and insecticide sprayed on them. Then she was arrested because selling books about using food as medicine in the same locale where you sold the same or similar foods constituted prescribing without an MD license.

I worked at the Phoenix bookstore in NYC in the late 1950s and could have been arrested everytime I took a book by Henry Miller or Jean Genet or Alex

Trocchi out of the back room for a customer (needless to say, the customer had to be someone we knew very well).

My point, I guess, is that it's all been going on for a long time. This administration is particularly invidious, but aside from openly condoning torture and turning the entire globe into an American prison complex--none of the stuff is new. Yet. Not the stuff at the airports, anyway.

It's good to fight it, but perhaps both surprise and indignation are luxuries we can no longer afford.

Nye's piece is important because we need to hear everything we can that will give us heart. No way we'll be distracted by such stories--but one can only go so far on anger, however righteous, before hitting a wall.

With love & solidarity

Diane di Prima

.

> *From: Stephen Vincent <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Fri, 24 Aug 2007 12:38:03 -0700*
> *To: <[redacted]>*
> *Subject: Re: Gate A4 in Albuquerque Airport and the Mamool Cookies:*
>
> *Yesterday afternoon - from a return flight from abroad - I went through customs clearance in San Francisco. My partner was - for no apparent reason - told to put her bags through the screener. While I waited for her to go with relative ease through this process, I watched an entire Arab family of six or seven have their bags open and thoroughly investigated - the agents rifling through everything in each suitcase, asking questions about jars and containers with spices, etc.*
>
> *At another, inspection station, I watched an agent take two books and a note folder out of a man's brief case and then proceed to go through all the pages of notes, and then leaf through the books. The uniformed inspector's action gave me a very uncomfortable feeling - the sense of the State being able to have the unquestionable right to go through private papers. I suspect this is all done under the pretext that anyone is a potential terrorist and its done for 'our' protection.*
>
> *There is that sense of that thin line - the crossing of which becomes an act of state terrorism in which we are terrorized by these folks that are given this authority. What happens to your notes and books, for example, if you are found at the border to be carrying notes that are critical of the Bush regime, or the Christian Church, etc. And if you happen to be an Arab visitor, or Chinese, or...let alone a USA citizen ??*

Nye's piece - kind as it is - does not go there. I wish that it would.

Stephen V
http://stephenvincent.net/blog/

Date: Fri, 24 Aug 2007 01:06:39 -0700 (PDT)
From: patricia blair <[redacted]>

How easily we could choose a world like this. WHy don't we? Peace to you, Pat

Friends,
This may just make your day.
Peace,
Margaret

Wandering Around an Albuquerque Airport Terminal
by Naomi Shihab Nye

After learning my flight was detained 4 hours, I heard the announcement: If anyone in the vicinity of gate 4-A understands any Arabic, please come to the gate immediately.

Well -- one pauses these days. Gate 4-A was my own gate. I went there. An older woman in full traditional Palestinian dress, just like my grandma wore, was crumpled to the floor, wailing loudly. Help, said the flight service person. Talk to her. What is her problem? We told her the flight was going to be four hours late and she did this.

I put my arm around her and spoke to her haltingly. Shu dow-a,shu-biduck habibti, stani stani schway, min fadlick, sho bit se-wee? The minute she heard my words she knew -- however poorly used -- she stopped crying. She thought our flight had been cancelled entirely. She needed to be in El Paso for some major medical treatment the following day. I said no, no,

we're fine, you'll get there, just late, who is picking you up? Let's call him and tell him. We called her son and I spoke with him in English.

I told him I would stay with his mother till we got on the plane and would ride next to her. She talked to him. Then we called her other sons just for the fun of it. Then we called my dad and he and she spoke for a while in Arabic and found out of course they had ten shared friends. Then I thought just for the heck of it why not call some Palestinian poets I know and let them chat with her.

This all took up about 2 hours. She was laughing a lot by then. Telling about her life. Answering questions.

She had pulled a sack of homemade mamool cookies -- little powdered sugar crumbly mounds stuffed with dates and nuts -- out of her bag and was offering them to all the women at the gate. To my amazement, not a single woman declined one. It was like a sacrament. The traveler from Argentina, the traveler from California, the lovely woman from Laredo -- we were all covered with the same powdered sugar. And smiling. There are no better cookies.

And then the airline broke out the free beverages from huge coolers -- non-alcoholic -- and the two little girls for our flight, one African-American, one Mexican-American -- ran around serving us all apple juice and lemonade and they were covered with powdered sugar, too. And I noticed my new best friend -- by now we were holding hands -- had a potted plant poking out of her bag, some medicinal thing, with green furry leaves. Such an old country traveling tradition. Always carry a plant. Always stay rooted to somewhere. And I looked around that gate of late and weary ones and thought, this is the world I want to live in. The shared world. Not a single person in this gate -- once the crying of confusion stopped -- has seemed apprehensive about any other person. They took the cookies. I wanted to hug all those other women, too. This can still happen, anywhere.

Not everything is lost.

Naomi Shihab Nye is an American poet of Palestinian background.

The Rev. Mike Kinman
Executive Director, Episcopalians for Global Reconciliation
[redacted] + [redacted] + *www.e4gr.org <http://www.e4gr.org>* +
http://revmikek.blogspot.com
"The alleviation of material suffering in the world and the spiritual renewal of the church go hand in hand."
-The Rev. Dr. Sabina Alkire

> =

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553. **Andrew Jones**
Re: Poems from Guantánamo
Fri 24 Aug 2007

Just caught the end of an interview on Al Jazeera English with a former detainee Martin ? about this book. Have any of the North American mainstream propaganda machines given this any time?

On 8/23/07, Jim Andrews <[redacted]> wrote:
> > If you mean the arguments around the book should be taken seriously, I
> > agree. If you mean the poetry should be taken seriously, I disagree.
> > Firstly, most of these poems, as I understand the situation, were not
> > written by poets. Thus, for a poet to take them seriously is like a
> > cosmologist taking the Book of Genesis seriously. Further, even
> > those that
> > may have been written by persons of talent, they are not their
> > poems, but
> > fabrications made up by the military. The real poems and stories
> > we will get
> > someday when these people are free to write them and publish them
without
> > being censored by the very people who tortured them. You are
> > right that it
> > does raise interesting questions, but political ones, not poetic ones.
> >
> > -Joel
>
> my intuition is that you're mistaken, joel.
>
> what's interesting in contemporary poetry, to me, is not usually the
> well-crafted poem. though that can be interesting.
>
> there are books being created now, such as ken goldsmith's work and, say,
> kervinen's "(no subject)" that are of real interest but are quite different
> from the well-crafted poem or novel or book.
>
> just about everything is unsaid. i'm not sure what's really interesting
> about all poetry is what's said. instead, it can be the inroads it makes
> into the unsaid.

>
> books are often famous not for what they say but as materializations of or
> testaments to a situation or time or to people or peoples etc. or as objects
> emblematic of a concept.
>
> poets, when they are famous, are sometimes famous not so much for their
> poetry as their place in a network or a movement or a demographic or
> whatever.
>
> part of what is significant in poetry is the nature of its intensities of
> language, its relations with language, the way that language and its
> contemporary states are drawn into the vortex of the poem or book or site or
> whatever the manifestation of the language/poetry is.
>
> the poems from guantanamo--the poems themselves and also the whole
frame,
> the whole situation--should be of deep concern, particularly in the usa.
> poetry detained. poetry is detained not only in the usa but in other western
> countries. not only poetry but art and thought. by the authorities? well
> usually we are our own authorities, aren't we.
>
> you speak of "the real poems and stories" as opposed to the "fabrications
> made up by the military". it's of course true that the poems and stories in
> the book are tortured by the military.
>
> but perhaps what is significant is not the authenticity of the poems but the
> nature of their inauthenticity. perhaps what is significant is not the poems
> themselves, authentic or inauthentic but the whole complex of the situation,
> situated as art. i know it is more of a sort of approach generally
> associated with visual art than literary art, but it has its usefulness. in
> this case, it allows us to see significance where a more traditional
> literary approach to the well-crafted poem leaves us in a situation where,
> as you say, we can only see the significance of the book in political terms,
> not in relation to art and language.
>
> ja
> http://vispo.com
>

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554. **David Chirot**
Re: Poems from Guantánamo
Fri 24 Aug 2007

On the contrary, I think discussions around a poem can be extremely important. On the one hand, they can elevate a work to the Canon--and on the other to the scrap heaps of history-- or simply to nowhere--

The fragments-- and even a poem--by Sappho, found inside the wrappings of tenth rate mummies thrown on to the smoldering dusty heaps of ancient waste dumps, scuttling about for centuries in the raggedy winds of battering and forgetful histories--

The Israelis withholding the entrance into Gaza of this year's school supplies--no paper, no pens, erasers, inks, textbooks, notebooks--for any young Palestinian to write a poem!--Let alone read one, study about them--except to resort to scratching them in the dirt, learningthem by memory--shipping the young poets off to some other period of the creation of poetry--outside the "civilized" present--

One book of Guantanamo Poetry is enough, don't you think?--Can't allow too much sympathy in the outside world for the hordes of confined and tortured "suspects" can we now?

Something i think about often is there may have been throughout history and are still--many truly great, gifted, visionary poets, artists, of all kinds--who were and are not allowed to learn to read or write, use paints, clay, express themselves in song, dance or oral poetry--

Given that women have been so long excluded from learning writing, painting, sculpture, music, any of the arts--or, even when allowed, confined to the realm of the domestic expression of these through "accomplishments" such as playing the piano nicely, or as "handi-work,"handicrafts" "pastimes"--or confined to "lower forms" of the various arts--"excellent cooks" but not "chefs", "seamstresses" but not Tailors for the VIP--"good at decorating the home" but never Interior Designer to the So and Sos--great stenographers but never Lawyer, Poet, Entrepreneur-- how many poets and artists were never even given the means of expression let alone allowed to take their "minor" contributions outside of the house or family circle?

How many geniuses toiled as slaves through history--prohibited from any learning--how many whose ethnic or religious or economic group not allowed to participate in any way in any form of the cultural? Or--creating works, not having the works recognized--not just the great poets and artists unrecognized in their own time, but the progenitors of Art Brut--their work consigned to the looney bin, the prison, or simply as being the eccentricities of "common folk."

For there to be the poem to consider in the first place, there has to have been a route by which it is allowed to arrive at this state. "Allowed" because as one knows, many works were never allowed to arrive anywhere until much later or far from their sites of origin.

And many are never allowed to arrive anywhere at all. Not even on a piece of paper or papyrus or clay tablet.

There also along the way has to be for many works the recognition brought to bear by another poet, artist, who can see and hear and think through the layerings of obscurities covering up the work deep inside, almost lost in space and time--a Breton discovering Lautreamont in the Paris Library, a Jean Dubuffet with the vision of Art Brut--and before him, Prinzhorn and his Artistry of the Mentally Ill, a Picasso bring African art into the conscioussness of modern Western Art--the examples of such findings are a very great many.

An immense matrix may be involved with the poem--its being made in the first place, then read--by a reader who recognizes it as a poem. The routes and methods, quantities, qualities of the modes of publishing, distributing, promoting or not--the poem. Which person first brings it to the attention of others--"now HERE is a POEM!!"--well if critic/blogger BIG says this--suddenly many somnolent heads look up and eager arms reach out to get hold of a copy of that POEM! If critic/blogger small says 'now here is a poem" (smaller case in keeping with the much smaller voice-range of the voice)--then who the heck really cares?

Say the poem does make its way out into the world and have something of it enough to garner a bit of attention--well--then where does one put this poem, this poet--within the types of poetry being made, the heirarchies within those types--and within those ever smaller circles--once properly placed--how does this immediately alter the poem--in terms of how many read it once classified--and how it is read by this group of people--coming to it with a pre-conception of the poem's type--what to expect, to demand, to subject it to--by what selective criteria to"weigh it"--determine it's "value"--

You see, this is all a very serious "business"! The incomes of many Deciders, teachers, publishers, printers, web masters, bookstore owners, libraries, depend on it!! And poets, too!

Because this whole industry--this serious business-- of Decidings--in itself creates an audience--some classifications being "better" than others to be sure--depending on the ideologies of writing and reading of the times.

George Bush often calls himself "the Decider" ("That's my job. To Decide. To be the Decider.") This is also the role often assigned to the Authorities, the Deciders, whom one places varying degrees of trust in in re poetry, the poem.

The BIG critic/blogger. Silliman gives it two thumbs up!!! Bernstein says wow! Perloff places it in the context of Radical Displacements within the Dewey decimal System and so forth. Harold Bloom says a jeremiad. So and so is tickled pink. And some else is calling out for takeout, a real down home celebration of the true thing come home at last. Or one turns to yet other BIGs--the ones one prefers. AHHH! The BIG one says this book is the shit! You bet I'm gonna buy it! I just know it will be great! And yes, it won't be too long and there will be an other and yet another one one just has to have! That "poetry fix"!--

You see--it is indeed serious business-which poems one buys to consume--to own--to get a fix--or build a library--of the right poems!!--the good ones, the ones worth, yes, worth reading!!! one must after all expect some sort of return on one's investment----whether a quick fix--or a nice long shelf of the poems that "really matter to me"--and do so indeed, right there, in all their materiality as chunks of matter--"you can always use it for a door stopper"---"or throw it at the mice"--

All this while the poem is picking up steam, or losing gas--or "really taking off, mark it with a bullet". Or else on the one way lonely walk back to Palookaville.

Even in regards to the poet who wrote it--what is the life of the poem? Does it end up in the waste basket, used for wrapping up a fig for later, shoved into the parrakeet's cage in place of another old poem, now covered with excrements? Does it sit forever in the hard drive, or on the can--or actually get shipped off someplace?

And does a poem even live the life the poet would want it to? Might not a poem indeed have lives and skies of its own as Petra Backonja writes in an essay, "The Lives they Wish"?

The poem may have for itself quite another life in mind than that rather humdrum classifiable one planned by the poet!

And not care a rap about the BIGS and smalls --or the poet----at all and take off for quite some other destination entirely--finding its own company--

Running into a Dubbuffet of its own choosing perhaps someday--and teaching him a thing or two--or--going underground--or--simply "blending in" among people at a bus stop on a rainy day--

On the one hand the discussion around a poem can very greatly determine the actual existence of the poem--and by extension, that of the poet, where and when and how they will be placed, seated at the banquet, or at the picnic table, or outside the fence, looking in at the gay revelers--

Will the poem "arrive" in a place where it wil be read?--and read by whom? and with what methods of reading? in what spaces of reading find itself being handled ?--what responses receiving?--in what media?--and for how long?--

Or will it--not arrive anywhere--
and the poet maybe not even arriving at the writing of a poem, though
filled with poems--

and on the other hand--the poem may not at all have this life as "the poem" that the poet might want it to have--or the BIGS and smalls-- and go off to find its own places visible or invisible in the world--

leaving the poet to hang on to her or his seat in the tenuous waiting rooms--
among the others awaiting their turn in court--
the tennis court, the kangaroo court, night court, criminal court,
court of public opinion, Royal Court, divorce court, Military
Tribunal, the Court of Last Resort---the courting of Dame Fortune and
Fame---
clutching a document where a poem used to be--
claiming to be a poet--
"When traveling to a town new to you--take a good look at the faces of
the people on their way back from it"
--French Proverb
(If there are any people coming back from it--)
Is that really a place anyone might want to go--any poem-any poet?--
Is it for one to decide--or for others--???
Or various compromises, negotiations, diplomacies, tributes paid,
bribes proffered, to work out some "some form of agreement"---
Necessity is the motherfucker of invention---and--whose
necessities--may invent further circumstances--

On 8/24/07, Thomas savage <[redacted]> wrote:
> I disagree that discussions around any poem are as important as the poem itself. The poem or poems always take precedence over any verbal (live or in print) emanation which emerges as a result of their existence and is thus obviously dependent upon it. As someone who writes poetry constantly and only occasionally criticism (usually reviews,only occasionally of poetry, available at Tribes.org), I don't see expository writing about poetry as being all that important, anyway. The discussions on these listservs (this one and Wryting-L) are entertaining and often informative but the poems themselves are ultimately what I and I believe all of us are truly about. Regards, Tom Savage
>
> "Tom W. Lewis" <[redacted]> wrote: fyi (I've probably mentioned this here before):

>
> "poet, poem, poetry" derive from the Greek poiein, "to make", also "to cause, effect, create, render, grow, produce, invent..."
>
> Greek pots were often signed by their makers "X me epoien" -- "X made me"
>
> I bring this etymology forward to our time by seeing poetic work as a made thing, a crafted object -- while you can become a master craftsperson through diligent study of the way objects like this are made, someone else can just as easily pick up a lump of clay and mold their own pot with the same tools (their hands) as the master -- the result will be different from the master's, but (theoretically) it will still carry water.
>
> based on this line of reasoning, the act of writing a poem makes the author a poet.
>
> does this fit with what Maria is saying in her comment, or am I off on my own simplistic tangent?
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Maria Damon
> Sent: Thursday, August 23, 2007 8:32
> To: [redacted]
> Subject: Re: Poems from Guantánamo
>
> i am uncomfortable with the aesthetic hierarchy espoused here, reified
> in the word "talent." it is true that such a thing does and does not
> exist, but it is certainly not the only, or the most salient, criterion
> by which we determine whether something has worth. to reify the person
> of the "poet," is , to my mind, even more dangerous. talk about
> policing! i do agree, though, that discussions around the poetry is at
> least as important as the poetry itself, but i might argue this about
> any "poem."
>
> Joel Weishaus wrote:
> > Mairead;
> >
> > If you mean the arguments around the book should be taken seriously, I
> > agree. If you mean the poetry should be taken seriously, I disagree.
> > Firstly, most of these poems, as I understand the situation, were not
> > written by poets. Thus, for a poet to take them seriously is like a

> > cosmologist taking the Book of Genesis seriously. Further, even those that
> > may have been written by persons of talent, they are not their poems, but
> > fabrications made up by the military. The real poems and stories we will
get
> > someday when these people are free to write them and publish them
without
> > being censored by the very people who tortured them. You are right that it
> > does raise interesting questions, but political ones, not poetic ones.
> >
> > -Joel
> >
> >
> > ---------- Forwarded message ----------
> > From: Mairead Byrne
> > Date: Aug 22, 2007 9:49 PM
> > Subject: Re: Poems from Guantánamo
> > To: [redacted]
> >
> >
> > I find the claim that this book shouldn't be taken seriously,
> > "certainly not by poets," to be extraordinary. The extent to which
> > this book is embroiled in economic realities, both publishing and
> > political, offers a very strong invitation to this poet, at least, to
> > take it seriously. Joel, why do you say the book shouldn't be taken
> > seriously, "certainly not by poets"? Its publication by the
> > University of Iowa Press, in today's America, and the stated history
> > of its publication path make it very interesting to think and talk
> > about, in my view; as does the tension between the stated and very
> > visible challenges to its meaning, and all the less visible and
> > apprehensible challenges. It's like a cup which has lost every single
> > drop of poetry, except one maybe -- or even just the smell of poetry
> > in its pores. Or maybe it's just a cup which, because it has been
> > used to carry poetry, someone is still willing to carry. There is
> > meaning, maybe not centrally located. In the short essays, it's
> > clear how compromised the book is, yet it speaks. Not fluently, but
> > fluently. The dialogue between poetry and government in this book is
> > a scrap of reality, a broken but not worthless thing. Why should the
> > book not be taken seriously, "certainly not by poets"? It is a
> > product of the economies we work in, and raises many useful questions
> > about poetry for me, even at the level of nostalgia for a genre. I
> > don't have the book in front of me as I write, but I've read it. I
> > can return to the questions it raised for me later.

> > Mairead
> >
> >
> >>>> [redacted] 08/22/07 12:51 PM >>>
> >>>>
> > David:
> >
> > I don't find this review strange, but right to the point. You have to
> > be living in an alternative universe to think that this book
> > represents the real feelings of the prisoners. Not only was it
> > censored, but the original language wasn't allowed to be published, on
> > the pretense that it contains secret messages! What could the secret
> > message possibly be from someone in prison for so many years? One
> > wonders if this is paranoia, playacting, or just plain stupidity.
> > In any case, I think the review is basically sound, and that this book
> > should not be taken seriously, certainly not by poets! If I have any
> > problems with the review, it's with the author's contention that a
> > poem can't reveal the reality of one's life. I think the opposite is
> > true, only not in the case of this book.
> >
> > Best,
> > Joel Weishaus
> >
> >
> > Date: Tue, 21 Aug 2007 07:59:18 -0700
> > From: David Chirot
> > Subject: Poems From Guant=?ISO-8859-1?Q?=E1namo:?= The Detainees S
> > peak - Books - Review - New York Times
> >
> > this is a rather strange review--
> >
> > http://www.nytimes.com/2007/08/19/books/review/Chiasson-t.html?
_r=1&ref=books&oref=slogin
> > ---
> >
>
>
>
> ---
> Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.
>

↑ Index

555. **Alan Sondheim**

skipping and ghost-traps

Fri 24 Aug 2007

skipping and ghost-traps

skipping as the third walk/run/skip gait -
where is OUR ethnography of skipping

BUT

radio waves - shortwaves, spherics, whistlers:
ionosopheric skipping

in the samples here, the GROUND of the crystal radio is
connected to the ANTENNA of a second crystal radio

the OUTPUT of the first (large loose coupler) c.r. connects to the INPUT of a
VLF (very low frequency) radio

the OUTPUT of the VLF radio connects to the INPUT of a
minidisk recorder

the two crystal radios operate with DIODES and COILS:
INDUCTORs

the COILS are ghost-traps absorbing everything within
their spectral range

nothing but wound wire self-inducting, mutually inducting, everything around

they capture invisible spirits how close to the speed of
light

mdos or 'thread-cross'

'In other cases the _mdos_ fulfills the same purpose as a
gtor ma; it provides a temporary abode for a deity.'

'The patches of wood which are often attached to the sticks forming the _mdos_
are in this case supposed to represent the clouds floating around the heavenly
abode.'

(Oracles and Demons of Tibet, The Cult and Iconography of the Tibetan
Protective Deities, Rene deNebesky-Wojkowitz, Paljor, 1998)

the RANGE appears to cover the medium-wave (AM)
band as well as somewhat above and below it.

http://www.asondheim.org/cryr1.jpg and
http://www.asondheim.org/cryr2.jpg = images of the
circuitry

http://www.asondheim.org/dean0.jpg
http://www.asondheim.org/dean1.jpg
http://www.asondheim.org/dean2.jpg
http://www.asondheim.org/dean3.jpg =

our happy home; we are on the third floor of what has become (thanks to the RATNER PROJECT) an URBAN WASTELAND. you can SEE OUR ROOF BUT YOU CAN'T SEE OUR WIRES

the sound files:
http://www.asondheim.org/rrr1.wav
sample wa file with interesting content to be use

http://www.asondheim.org/rr3hiss.wav
this is a second output file with a hiss filter applied in such a manner that everything but the hiss is filtered out

the result is a radio background soundtrack with quite interesting phases shifts and other phenomena

http://www.asondheim.org/rrr4.wav
a third file again with interesting content presented 'straight'

there is are some changes as a result of switching wires but what's of great interest (that word again) is the tremolo (using a galena crystal instead of a diode) as well as a high-pitched signal and other background materials

http://www.asondheim.org/rrr4hiss.wav
the same filel with hiss only remaining

http://www.asondheim.org/rrr4hissminus.wav
the same file with hiss removed

http://www.asondheim.org/maple.jpg
a closeup of our japanese maple which oversees everything

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556. Stephen Vincent
Surveillance
Fri 24 Aug 2007

Today I received my bill from AT&T with this interesting Brand or Tagline on the envelope:

"AT&T - the most complete provider for the way you live."

Interesting, and more than a bit spooky, in light of the current court cases against AT&T and the Government on account of the company's cooperation with the Department of Homeland Security in the warrant less surveillance of phone calls and emails. (If not, the info is easily Googled.)

That word "provider" - in the sense of provision - in terms of surveillance (i.e., total invasion of privacy without permission) is curious. Time - as these suits suggest -to put Providence (Cheney, Bush, et al) on something more than probation, certainly under public and judicial surveillance.

Or consider "surveillance" as one of the objects of poet and poem. To witness, etc.

Stephen V
http://stephenvincent.net/blog/

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557. Daniel Godston
fonts, typewriters, page design, & printing
Fri 24 Aug 2007

Hi,

Can any of you recommend some good books & other sources about fonts, typewriters, page design, & printing?

I just bought Darren Wershler-Henry's "The Iron Whim: A Fragmented History of Typewriting," just started it. Here's the NPR interview with DWH: http://www.npr.org/templates/story/story.php?storyId=12900006.

Jaroslav Andel's "Avant-Garde Page Design 1900-1950" is an amazing book, and so is Steven Clay & Rodney Phillips' "A Secret Location on the Lower East Side."

Then there's "Helvetica," the movie: http://www.helveticafilm.com/.

Thanks,

Dan

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558. **Tim Peterson**
CALL FOR PAPERS: CRITIPHORIA
Fri 24 Aug 2007

Hello everyone...I'm resending this CFP for Critiphoria, which is a little more fleshed-out after further discussion today.Best, Tim* * * *

CRITIPHORIA
A Journal of Poetry and Criticism

Edited by Stephen Paul Miller, Tim Peterson, and Cecilia Wu

Contributing Editors: Denise Duhamel, Peter Frank, Karen Alkaly-Gut, Bob Holman, Maria Damon, Carolee Schneemann, David Shapiro.

Critiphoria is a journal partially funded by St. Johns University which seeks submissions of "poetry-criticism" in all its forms for a first issue to be published in late 2007. This new journal will energize poetry and criticism through one another, exploring their intersection in the possibility of a "third genre" that grows out of such precedents as Charles Bernstein's "Artifice of Absorption," Stephen Paul Miller's poem reviews and essay/lectures, Lyn Hejinian's poetic nonfiction, David Antin's talk poems, and a variety of dialogic critical-poetic objects (we enthusiastically anticipate new models). We will publish essays in poetic form, essays using poetic methodology, poems with critical content, "poetry-criticism," essays concerning poetry-criticism, statements about poetic production. We also invite items of a more general nature pertinent to these topics, including essays, poems, visual art, vispo, audio, and e-poetry.

Submissions may include a statement concerning the
submission and how it concerns dynamic interaction between poetry and criticism.

Critiphoria will appear at http://www.critiphoria.org, and a print edition will also be published. Subscriptions are $20/two issues. Email submissions or other correspondence to the editors: Stephen Paul Miller, Tim Peterson, and Cecilia Wu at [redacted].

=

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559. **J Crockett**
A cool thing about me...
Fri 24 Aug 2007

I can insert 100 left-margin xhtml line breaks in 10 seconds, no right-clicking or searchnreplaces or macrofunctions involved. (So the page source looks

competent to other web designers, who count for one third of non-peak direct traffic.)

Yes, that is one cool thing you know about me.
And it follows, I must tell you two cool things about other people.

Someone says she's an "amateur photographer." She is capable of borrowing your soul on that day. Someone says he's an "intermediate" chess player. He is capable of mopping the floor with you.

Also, when I require a "stronger objection" to my edition of your works, And then you do, then why don't you have an MFA?

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560. Catherine Daly
Philomene Long died
Fri 24 Aug 2007

Philomene Long (married to poet John Thomas), author of Queen of Bohemia, Cold Eye Burning at 3 am, and many other books and chapbooks, and one of the seminal members of the Venice beat community just died.

That's all the info. I have right now, but I will be looking around for memorial service info., etc.

--
All best,
Catherine Daly
[redacted]

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561. eric unger
Re: listenlight new issue 11
Fri 24 Aug 2007

Thanks for including Mr. Damian Weber's Blackbird Haikus in this issue Mr. Crockett! His work needs more exposure. Good work sir.

Eric Unger

On 8/23/07, Clay Banes <[redacted]> wrote:
> jesse, i hate to edit you, but it's never "the hoi polloi."
>
> On 8/23/07, J Crockett <[redacted]> wrote:
> > "Back to basics"
> >
> >

> > featuring works by ---
> >
> > doctors, lawyers, and the hoi polloi
> >
> >
> > http://listenlight.net
> >
>
>
> --
> EYEBALL HATRED
> http://claytonbanes.blogspot.com/
>

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562. Ruth Lepson
Re: Gate A4 in Albuquerque Airport and the Mamool Cookies:
Sat 25 Aug 2007

Diane,

Your email brings back the '60s in a real way--of course it was mixed--and as I remember you are talking in a film about the Beats about how the repercussions were different (harder) for women then--another reality. Thank you for the complexity.

Ruth

On 8/24/07 5:54 PM, "Diane DiPrima" <[redacted]> wrote:

> *Steve,*
>
> *My books and poetry broadsides were confiscated at the Canadian border in 1969 when I was going to do a reading at Simon Fraser University. True, the broadside had a photograph of Amiri Baraka and all caps "Poetry is Revolution" headline style. But still.*
>
> *My friend Irma Paule in NYC in 1966 had her tiny macrobiotic store and restaurant invaded, all the sacks of grain etc. cut open and poured on the floor and insecticide sprayed on them. Then she was arrested because selling books about using food as medicine in the same locale where you sold the same or similar foods constituted prescribing without an MD license.*
>
> *I worked at the Phoenix bookstore in NYC in the late 1950s and could have been arrested everytime I took a book by Henry Miller or Jean Genet or Alex Trocchi out of the back room for a customer (needless to say, the customer had to be someone we knew very well).*

My point, I guess, is that it's all been going on for a long time. This administration is particularly invidious, but aside from openly condoning torture and turning the entire globe into an American prison complex--none of the stuff is new. Yet. Not the stuff at the airports, anyway.

It's good to fight it, but perhaps both surprise and indignation are luxuries we can no longer afford.

Nye's piece is important because we need to hear everything we can that will give us heart. No way we'll be distracted by such stories--but one can only go so far on anger, however righteous, before hitting a wall.

With love & solidarity

Diane di Prima

.

From: Stephen Vincent <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
Date: Fri, 24 Aug 2007 12:38:03 -0700
To: <[redacted]>
Subject: Re: Gate A4 in Albuquerque Airport and the Mamool Cookies:

Yesterday afternoon - from a return flight from abroad - I went through customs clearance in San Francisco. My partner was - for no apparent reason - told to put her bags through the screener. While I waited for her to go with relative ease through this process, I watched an entire Arab family of six or seven have their bags open and thoroughly investigated - the agents rifling through everything in each suitcase, asking questions about jars and containers with spices, etc.

At another, inspection station, I watched an agent take two books and a note folder out of a man's brief case and then proceed to go through all the pages of notes, and then leaf through the books. The uniformed inspector's action gave me a very uncomfortable feeling - the sense of the State being able to have the unquestionable right to go through private papers. I suspect this is all done under the pretext that anyone is a potential terrorist and its done for 'our' protection.

There is that sense of that thin line - the crossing of which becomes an act of state terrorism in which we are terrorized by these folks that are given this authority. What happens to your notes and books, for example, if you are found at the border to be carrying notes that are critical of the Bush regime, or the Christian Church, etc. And if you happen to be an Arab visitor, or Chinese, or...let alone a USA citizen ??

Nye's piece - kind as it is - does not go there. I wish that it would.

Stephen V
http://stephenvincent.net/blog/

Date: Fri, 24 Aug 2007 01:06:39 -0700 (PDT)
From: patricia blair <[redacted]>

How easily we could choose a world like this. WHy don't we? Peace to you, Pat

Friends,
This may just make your day.
Peace,
Margaret

Wandering Around an Albuquerque Airport Terminal
by Naomi Shihab Nye

After learning my flight was detained 4 hours, I heard the announcement: If anyone in the vicinity of gate 4-A understands any Arabic, please come to the gate immediately.

Well -- one pauses these days. Gate 4-A was my own gate. I went there. An older woman in full traditional Palestinian dress, just like my grandma wore, was crumpled to the floor, wailing loudly. Help, said the flight service person. Talk to her. What is her problem? We told her the flight was going to be four hours late and she did this.

I put my arm around her and spoke to her haltingly. Shu dow-a,shu-biduck habibti, stani stani schway, min fadlick, sho bit se-wee? The minute she heard my words she knew -- however poorly used -- she stopped crying. She thought our flight had been cancelled entirely. She needed to be in El

Paso for some major medical treatment the following day. I said no, no, we're fine, you'll get there, just late, who is picking you up? Let's call him and tell him. We called her son and I spoke with him in English.

I told him I would stay with his mother till we got on the plane and would ride next to her. She talked to him. Then we called her other sons just for the fun of it. Then we called my dad and he and she spoke for a while in Arabic and found out of course they had ten shared friends. Then I thought just for the heck of it why not call some Palestinian poets I know and let them chat with her.

This all took up about 2 hours. She was laughing a lot by then. Telling about her life. Answering questions.

She had pulled a sack of homemade mamool cookies -- little powdered sugar crumbly mounds stuffed with dates and nuts -- out of her bag and was offering them to all the women at the gate. To my amazement, not a single woman declined one. It was like a sacrament. The traveler from Argentina, the traveler from California, the lovely woman from Laredo -- we were all covered with the same powdered sugar. And smiling. There are no better cookies.

And then the airline broke out the free beverages from huge coolers -- non-alcoholic -- and the two little girls for our flight, one African-American, one Mexican-American -- ran around serving us all apple juice and lemonade and they were covered with powdered sugar, too. And I noticed my new best friend -- by now we were holding hands -- had a potted plant poking out of her bag, some medicinal thing, with green furry leaves. Such an old country traveling tradition. Always carry a plant. Always stay rooted to somewhere. And I looked around that gate of late and weary ones and thought, this is the world I want to live in. The shared world. Not a single person in this gate -- once the crying of confusion stopped -- has seemed apprehensive about any other person. They took the cookies. I wanted to hug all those other women, too. This can still happen, anywhere.

Not everything is lost.

Naomi Shihab Nye is an American poet of Palestinian background.

The Rev. Mike Kinman
Executive Director, Episcopalians for Global Reconciliation
[redacted] + [redacted] + www.e4gr.org <http://www.e4gr.org> + http://revmikek.blogspot.com
"The alleviation of material suffering in the world and the spiritual renewal of the church go hand in hand."
-The Rev. Dr. Sabina Alkire

> =

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563. Schlesinger Kyle

Re: fonts, typewriters, page design, & printing

Sat 25 Aug 2007

Even if you're not a type geek the Helvetica film will seduce you--great soundtrack to boot. There's a short bibliography on the DIY page at the Cuneiform Press site that I think people with a literary (rather than strictly graphic arts) background might enjoy. Charles Bernstein's Textual Conditions syllabus is a great 'survey' as well.

Kyle

_____
Kyle Schlesinger
www.kyleschlesinger.com
www.cuneiformpress.com

> *From: Daniel Godston <[redacted]>*
> *Reply-To: <[redacted]>*
> *Date: Fri, 24 Aug 2007 18:38:14 -0500*
> *To: <[redacted]>*
> *Subject: fonts, typewriters, page design, & printing*
>
> *Hi,*
>
> *Can any of you recommend some good books & other sources about fonts, typewriters, page design, & printing?*
>
> *I just bought Darren Wershler-Henry's "The Iron Whim: A Fragmented History of Typewriting," just started it. Here's the NPR interview with DWH: http://www.npr.org/templates/story/story.php?storyId=12900006.*
>
> *Jaroslav Andel's "Avant-Garde Page Design 1900-1950" is an amazing book, and so is Steven Clay & Rodney Phillips' "A Secret Location on the Lower East Side."*
>
> *Then there's "Helvetica," the movie: http://www.helveticafilm.com/.*
>
> *Thanks,*
>
> *Dan*

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564. Rob McLennan
new (slowly) from above/ground press
Sat 25 Aug 2007

new (finally, slowly) from above/ground press

> ...as above/ground press slowly works its way through backlog...

Heteroskeptical
by Marcus McCann (Ottawa)
$4

E l e a n o r
by Amanda Earl (Ottawa)
$4

the black prince of bank street
by William Hawkins (Ottawa)
$4

Marcus McCann is an editor and writer at Capital Xtra. His poetry debuted in the The Antigonish Review at age 18. He is the editor of theonionunion.com, a selector for Bywords and a former selector for Yawp. With Nicholas Lea and Andrew Faulkner, he is the author-translator of Basement Tapes (The Onion Union, 2007), a chapbook of homolinguistic translations. As winner of the 2005 University of Ottawa 48-Hour Novella Writing Contest, his So Long, Derrida (UESA, 2006) was published by the university. Heteroskeptical (above/ground press, 2007) is his first solo poetry chapbook.

Amanda Earl's poems appeared most recently in ottawater.com 3.0, listenlight.net and the Ottawa Arts Review. Amanda is the managing editor of Bywords.ca and the Bywords Quarterly Journal. She blogs about literary stuff on amandaearl.blogspot.com and ottawapoetry.blogspot.com. She also writes fiction and has been published in anthologies with the word sex in them.

William Hawkins was born in Ottawa. After side trips to the West Coast and Mexico, he resides in the Capital, pursuing enlightenment or a reasonable alternative thereto. Hawkins has worked as a truck driver, cook, journalist and musician before settling on the taxi profession as a means of preserving integrity and ensuring near-poverty. His collections of poems include Shoot Low, Sheriff, They're Riding Shetland Ponies (Ottawa), Two longer poems (Patrician Press, Toronto), Hawkins (Nil Press, Ottawa), Ottawa Poems (weed/flower press, Kitchener), The Gift of Space (New Press, Toronto) and The Madman's War (S.A.W. Publications, Ottawa). In 2005, a collection of his work, titled Dancing Alone: Selected Poems 1960-1990, was release by Broken Jaw Press (Fredericton) and cauldron books (Ottawa). He has also recorded a CD of his best songs titled Dancing Alone.

To order any of these little books, add $1 for postage, & in Canadian currency; if sending from outside Canada, send in American, payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa, Ontario Canada K1R 6R7 (after September first, write rob c/o writer-in-residence, Department of English and Film Studies, University of Alberta, 3-5 Humanities Centre, Edmonton, AB T6G 2E5); above/ground press subscribers receive (honest!) a complimentary copy; calendar year subscriptions available for $40 (currently taking advance orders for 2008), & include chapbooks, broadsides, STANZAS magazine & The Peter F. Yacht Club.

for more info and links, check out:
http://robmclennan.blogspot.com/2007/08/new-finally-slowly-from-aboveground.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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565. **David Chirot**

re Surveillance: CCTV & "Laboratory for a Fortressed World" & Walls, Economics of Security

Sat 25 Aug 2007

The article below re Surveillance and Security as "infotainment" is from yesterday--

a truly Orwellian reality being installed "right before our very eyes" as we both watch it and are recorded watching it for the benefit of the Powers that Be--

following that a blog entry that is accompanied by many images relatting with Security Surveillance etc-- and an article on the new economics of the Security and Surveillance technologies in which as article states Gaza is a Laboratory for the new Fortress World

this is an ongoing theme, along with Walls works and related work, links, articles, images--at
http://davidbaptistechirot.blogspot.com

and ways in which visuality, vision, visual arts work along side/against/with the new technologies, archtitectures of Security--

Guardian Unlimited | Comment is free | Democracy's new dawn is on CCTV: the security state as infotainment

http://www.guardian.co.uk/commentisfree/story/0,,2155352,00.html ---

Date: Jul 19, 2007 10:36 AM
Subject: Re: "Laboratory for a Fortressed World" in relation with the "Walls" Works and Themes ongoing

On 7/19/07, David Chirot <[redacted]> wrote:
(following this is the "Laboratory for a Fortressed World" article and link)

> *This is a fascinating article and has a lot of relationship with the works and themes to do with aspects of Walls at this blog.The terrifying aspects of Walls are in danger of greatly multiplying globally--from heavily secured and guarded gated communities to their counterparts, the huge prisons of Gaza and West Bank, to the privatization of the "Prison Industry" in the United States, "reservations" for indigenous populations in USA, Canada and elsewhere, to the construction of ever more tightly controlled and secured borders, checkpoints, entrances to public and private buildings, helicopter surveillances of ghetto areas, satelite systems, cameras posted on city wide street corners and other vantage points on to the non-stop work of legal and illegal intrusion into electronic files, records, links.*
>
> *The production of security and surveillance--whose security--and what may not be "doctored" in the "recordings" and "files"? At what point does "making visible" cross over into "rendering invisible"--fron "rendition flights" to secret torture chambers to the mass erasure of former legal boundaries by "redrawing the lines" with Walls, bulldozers, tanks, drones, surveillance "eyes in the skies" of ever greater power and definition?*
>
> *To "see" becomes a way literally for "looks that can kill" to be operative at the push of a button. (Robot eyes that will be implanted in the "Seperation" Wall so that there is no need of paying for fallible human eyes and hands to fire guns, rockets--all will be accomplished "automatically".)*
>
> *Walls are also a way to "hide from view" the torture and imprisonment of "undesireable aliens" who may be continually redefined as such using the most arbitrary of markers--"contagious", "addict" "poor" "defective motor/mental development" "inferior ethnic group" "person with beliefs contrary to the common good" "terror suspect" "dissident"-already the media are used as a tool in this conflict--naming, targeting, creating "persons of fear"/"to be feared"--and the time is now for the development of the Incorporation of New Mercenaries such as Blackwater and the "clean up and recovery" operations of Haliburton, Bechtel and others. One can buy both the creations of disasters and their subsequent "remodelings" into "new communities", "new vacation playgrounds", "new development areas".*
>
> *And in order for al these operations to exist, there needs to be the continual creation of Fear throughout ever more strati of society. Thus the creation of not only more Wars, but more Permanent Wars--Wars on Poverty, Wars on Drugs, Wars on Terror--all Wars Without End which require a continual upgrade and production of surveillance, Walls, machines, death.*
>
> *Think about it: the ulimate "product" of human activity becomes ever more geared to the "creation" of death.*
>
> *"Where life had no value, death had its price." as the titles say at the opening of Sergio Leone's For a Few Dollars More. "And that is why the bounty hunters began to appear." The Bounty Hunters being anything from privatized companies to*

> *the police and armies, weapons and surveillance of the State--the greatest Terrorists of them all.*
>
> *Cocteau noted that "the cinema films death at work". Walls become a site behind which the work vanishes, is locked away, hidden from "the eyes of the world"--while an other "projection" is played on the surfaces of the "society of the spectacle", one of "safety" for the "pursuit of happiness" of gated communities and countries, corporations.*
>
> *The Little Milton song says "If Walls Could Talk"--so it is one essays the finding and presenting of "Talking Walls" and of other forms of "The Writing on the Wall" as ways to create cracks in the Walls, their crumblings, their totterings and collapses . . . of other such writers and activists---so that Walls will become something other than "seperation" in all senses of the word . . .*

Heraclitus posits something Other, beyond, outside which "sees all", one aspect of which is awareness--so cracks are the beginnings of finding the travel to awarness hidden in plain site/sight/cite which no Walls can seperate--

"One cannot hide from that which never sets"--

> *The article below is viewable on the web at:*
>
> *http://www.pacbi.org/boycott_news.php?id=P538*
>
> *Laboratory for a Fortressed World*
>
> *Gaza in the hands of Hamas, with masked militants sitting in the president's chair; the West Bank on the edge; Israeli army camps hastily assembled in the Golan Heights; a spy satellite over Iran and Syria; war with Hezbollah a hair trigger away; a scandal-plagued political class facing a total loss of public faith.*
>
> *At a glance, things aren't going well for Israel. But here's a puzzle: Why, in the midst of such chaos and carnage, is the Israeli economy booming like it's 1999, with a roaring stock market and growth rates nearing China's?*
>
> *Thomas Friedman recently offered his theory in the New York Times. Israel "nurtures and rewards individual imagination," and so its people are constantly spawning ingenious high-tech start-ups--no matter what messes their politicians are making. After perusing class projects by students in engineering and computer science at Ben Gurion University, Friedman made one of his famous fake-sense pronouncements: Israel "had discovered oil." This oil, apparently, is located in the minds of Israel's "young innovators and venture capitalists," who are too busy making megadeals with Google to be held back by politics.*
>
> *Here's another theory: Israel's economy isn't booming despite the political chaos that devours the headlines but because of it. This phase of development dates back to the mid-'90s, when Israel was in the vanguard of the information revolution--the most tech-dependent economy in the world. After the dot-com bubble burst in 2000,*

Israel's economy was devastated, facing its worst year since 1953. Then came 9/11, and suddenly new profit vistas opened up for any company that claimed it could spot terrorists in crowds, seal borders from attack and extract confessions from closed-mouthed prisoners.

Within three years, large parts of Israel's tech economy had been radically repurposed. Put in Friedmanesque terms: Israel went from inventing the networking tools of the "flat world" to selling fences to an apartheid planet. Many of the country's most successful entrepreneurs are using Israel's status as a fortressed state, surrounded by furious enemies, as a kind of twenty-four-hour-a-day showroom--a living example of how to enjoy relative safety amid constant war. And the reason Israel is now enjoying supergrowth is that those companies are busily exporting that model to the world.

Discussions of Israel's military trade usually focus on the flow of weapons into the country--US-made Caterpillar bulldozers used to destroy homes in the West Bank and British companies supplying parts for F-16s. Overlooked is Israel's huge and expanding export business. Israel now sends $1.2 billion in "defense" products to the United States--up dramatically from $270 million in 1999. In 2006 Israel exported $3.4 billion in defense products--well over a billion more than it received in US military aid. That makes Israel the fourth-largest arms dealer in the world, overtaking Britain.

Much of this growth has been in the so-called "homeland security" sector. Before 9/11 homeland security barely existed as an industry. By the end of this year, Israeli exports in the sector will reach $1.2 billion--an increase of 20 percent. The key products and services are high-tech fences, unmanned drones, biometric IDs, video and audio surveillance gear, air passenger profiling and prisoner interrogation systems--precisely the tools and technologies Israel has used to lock in the occupied territories.

And that is why the chaos in Gaza and the rest of the region doesn't threaten the bottom line in Tel Aviv, and may actually boost it. Israel has learned to turn endless war into a brand asset, pitching its uprooting, occupation and containment of the Palestinian people as a half-century head start in the "global war on terror."

It's no coincidence that the class projects at Ben Gurion that so impressed Friedman have names like "Innovative Covariance Matrix for Point Target Detection in Hyperspectral Images" and "Algorithms for Obstacle Detection and Avoidance." Thirty homeland security companies were launched in Israel in the past six months alone, thanks in large part to lavish government subsidies that have transformed the Israeli army and the country's universities into incubators for security and weapons start-ups (something to keep in mind in the debates about the academic boycott).

Next week, the most established of these companies will travel to Europe for the Paris Air Show, the arms industry's equivalent of Fashion Week. One of the Israeli companies exhibiting is Suspect Detection Systems (SDS), which will be showcasing its Cogito1002, a white, sci-fi-looking security kiosk that asks air travelers to answer

> *a series of computer-generated questions, tailored to their country of origin, while they hold their hand on a "biofeedback" sensor. The device reads the body's reactions to the questions, and certain responses flag the passenger as "suspect."*
>
> *Like hundreds of other Israeli security start-ups, SDS boasts that it was founded by veterans of Israel's secret police and that its products were road-tested on Palestinians. Not only has the company tried out the biofeedback terminals at a West Bank checkpoint; it claims the "concept is supported and enhanced by knowledge acquired and assimilated from the analysis of thousands of case studies related to suicide bombers in Israel."*
>
> *Another star of the Paris Air Show will be Israeli defense giant Elbit, which plans to showcase its Hermes 450 and 900 unmanned air vehicles. As recently as May, according to press reports, Israel used the drones on bombing missions in Gaza. Once tested in the territories, they are exported abroad: The Hermes has already been used at the Arizona-Mexico border; Cogito1002 terminals are being auditioned at an unnamed US airport; and Elbit, one of the companies behind Israel's "security barrier," has partnered with Boeing to construct the Department of Homeland Security's $2.5 billion "virtual" border fence around the United States.*
>
> *Since Israel began its policy of sealing off the occupied territories with checkpoints and walls, human rights activists have often compared Gaza and the West Bank to open-air prisons. But in researching the explosion of Israel's homeland security sector, a topic I explore in greater detail in a forthcoming book (The Shock Doctrine: The Rise of Disaster Capitalism), it strikes me that they are something else too: laboratories where the terrifying tools of our security states are being field-tested. Palestinians--whether living in the West Bank or what the Israeli politicians are already calling "Hamasistan"--are no longer just targets. They are guinea pigs.*
>
> *So in a way Friedman is right: Israel has struck oil. But the oil isn't the imagination of its techie entrepreneurs. The oil is the war on terror, the state of constant fear that creates a bottomless global demand for devices that watch, listen, contain and target "suspects." And fear, it turns out, is the ultimate renewable resource.*

↑ Index

566. **Mark Weiss**

Re: fonts, typewriters, page design, & printing

Sat 25 Aug 2007

Robert Bringhurst, Elements of Typographic Style

At 10:02 AM 8/25/2007, you wrote:
>Even if you're not a type geek the Helvetica film will seduce you--great
>soundtrack to boot. There's a short bibliography on the DIY page at the
>Cuneiform Press site that I think people with a literary (rather than

>strictly graphic arts) background might enjoy. Charles Bernstein's Textual
>Conditions syllabus is a great 'survey' as well.
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>Kyle
>_____
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>www.kyleschlesinger.com
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>
>
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> > From: Daniel Godston <[redacted]>
> > Reply-To: <[redacted]>
> > Date: Fri, 24 Aug 2007 18:38:14 -0500
> > To: <[redacted]>
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> > Hi,
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> > Side."
> >
> > Then there's "Helvetica," the movie: http://www.helveticafilm.com/.
> >
> > Thanks,
> >
> > Dan

↑ Index

567. Barry Schwabsky
New Left Review
Sat 25 Aug 2007

Readers of this list will, I expect, be fascinated by Regis Debray's beautiful essay on socialism and the medium of print, in the current issue of New Left Review:

http://www.newleftreview.org/?page=article&view=2676

--though passionate adherents of the web may be very annoyed.

And while you're there, US readers (and maybe even George Bowering too) can feel justifiably gloomy after reading Alexander Cockburn's lament on the fizzling out of the anti-war movement:

http://www.newleftreview.org/?page=article&view=2677

↑ Index

568. Peter Ciccariello
The unknowable poem
Sat 25 Aug 2007

The unknowable poem <http://cgi7.com/peterimages/unknowable-poem5.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/ <http://invisiblenotes.blogspot.com/>

↑ Index

569. charles alexander
Re: fonts, typewriters, page design, & printing
Sat 25 Aug 2007

Bringhurst may be OK, but he's quite conservative as a typographic theorist, and that should be kept in mind. Make sure you counter him with various sources of futurist typography, etc. Johanna Drucker has one or two books on those subjects, as well as her massive The Century of Artist's Books. I haven't found any book specifically on typography that has influenced me as much in type work (typesetting, page design, etc.) as many books of poetry, such as Olson's Maximus (the original volumes, not so much the California Press edition), the Awede Press Susan Howe book The Articulation of Sound Forms in Time, Mallarme's Un Coup de Des . . ., the works of Walter Hamady's Perishable Press (particularly early books of that press, previous to about 1978 or so), and far too many other books to mention, and not only "fine press" books. Karl Young's books from Membrane Press are a marvel of possibilities,

and various bpNichol publications are informative. Something Else Press books are a treasure trove of possibilities. And there are so many more.

charles

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>> > Thanks,
>> >
>> > Dan
>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

570. Barry Schwabsky
Naipaul on Walcott
Sat 25 Aug 2007

I may be the only person on this list who finds Derek Walcott of interest, but if there's another one out there, you should read this rather astonishing piece about him by V.S. Naipaul:
http://books.guardian.co.uk/departments/biography/story/0,,2155646,00.html

↑ Index

571. Nicholas Ruiz III
Re: New Left Review
Sat 25 Aug 2007

Many thanks for this...

NRIII

--- Barry Schwabsky <[redacted]>
wrote:

> *Readers of this list will, I expect, be fascinated by Regis Debray's beautiful essay on socialism and the medium of print, in the current issue of New*

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>
> *http://www.newleftreview.org/?page=article&view=2677*

Dr. Nicholas Ruiz III
Editor, Kritikos
http://intertheory.org

↑ Index

572. **Jim Andrews**
Sami Adwan in Newsweek
Sat 25 Aug 2007

Here's an August 13/07 article in Newsweek on Sami Adwan, the Palestinian scholar who, with Dan Bar-On, heads PRIME (the Peace Research Institute in the Middle East): http://www.msnbc.msn.com/id/20121787/site/newsweek/

ja
http://vispo.com/PRIME

↑ Index

573. **Alan Sondheim**
DRESSCODEAVATAR text
Sat 25 Aug 2007

This is my part of a talk (Sandy Baldwin is also speaking) for the DRESS-CODEAVATAR show/performance tomorrow at 2 p.m. NYC time - please attend if you're interested. You can find info online; it's in Second Life and real life for that matter. Thanks, Alan

I think if you go to
http://xxxtenxion.blogspot.com/2007/08/lets-do-it-tun-wirs.html
and click on

3 weeks of fine art.xxXtenxion
- a bit confusing but there -

Avatar Dress Codes (talk for DRESSCODEAVATAR.)

Of course the dress-code is code and what protocol structures;
I have no idea what Linden knows;
If it's anything like MOO-Wizardry, Linden knows or has the potential
for knowing - everything.
So there's that limit.

I think of build as masquerade, participating in dubious economy. Dubious, because I can't afford it! And would want, as with any land-grab, some sort of assurance of ownership beyond the corporation.

I've spent something like $2.40 on Second Life.

To the more serious issue - I identify with Gaz' work because of the dis/ comfort it causes; it's this dis/comfort and the attendant psychoanalytics that fascinates me, that I think is important in virtual space.

Because virtual space is cleansed, purified, and one can always sign out when things get too hot. But investigating, producing, corrupting, exalting, the abject body, that's something else, this body which is both prim and flesh, which doesn't quite let go when you hit delete or quit.

It's this body that reminds you of flesh in the midst of non-flesh, that speaks for that _matter_ of the number tattooed on a survivor's arm - and the relation of that number to the system of integers.

Every arm, leg, big rez, hot car, agro, hack, swollen outfitting, is sex, most often phallus, writ large. Every phallus is a masquerade, null point, whose transcendent meaning disappears in the vagaries of real and quite weak flesh.

Avalanches kill people, they're just snow.

I'm quite possibly in the wrong place, but I miss issues of governance in Second Life, issues implicit in the software, not riding the World Wide Web. We're allowed to talk endlessly.

Just a word here about MOOs - anyone could and can set one up, look at the code, thank you Pavil Curtis. Now the SL engine is far more complex; it's unary, there, as far as I know; we're in an obdurate space in a manner not unlike the earth itself.

On an email list, someone complained that there's no Guernica in Second Life. But there is; Gaz dressed/de/codings, my body, these are Guernicas. But response Guernicas, not masterpieces, which, with all their delicacy, are left behind.

Back to the dress-code. My avatar appears to bleed. My avatar is a woman, sourcing speech, behavior, chora, abjection, Timaeus, Kristeva. Her body distorts, her body always returns from distortions. She came out of my work with another avatar, Nikuko, who appeared in print and video for a number of years. Nikuko was a demiurge; this avatar is demiurgency.

It uses the name Alan and writes me within her. The very interactivity, dialectic, of Second Life, ensures she's only in partial control, just as one might wander, Situationist-like, through any city.

She's dressed nude or blood-covered or organ-covered; she's tantra-fierce, I'm her consort, not the other way around. Inhabiting her, I face myself in an _uncanny manner,_ it's not comfortable; when she leaves the space through extreme behavior, I can't find her or find myself any more than you can.

Her motions are behaviors or behavior collisions - combinations of behaviors that result in contradictions. The behaviors themselves are, for the most part, constructed from motion capture equipment using life human performers. But the motion capture sensors are re-arranged to create virtual bodies in real physical space, and it's these virtual bodies and their motions that are mapped onto the Second Life avatar.

There's relationship to dance as well. I work with Azure, Foofwa d'Imobilite, worked with Maud Liardon. A fair amount of this work is nude - not to create a pure body, but to give the cultured, acculturated, body, room to breathe. If you've seen our videos, you'll find real-world imitations of avatar imitations of real-world behaviors; the spaces shimmer and meld, both in virtual and live performance.

Sexuality is always in the eye of the beholder; it's not in the prims. I enter the sheaved interior of my avatar; there's no clothing, only triply articulated space: 1. Articulated by the exigencies of the avatar- construct itself; 2. Articulated by motion-capture; 3. Articulated by the Linden contextuality and all that's implied there.

The avatar behaves, one way or another, variously in various spaces. I want to work at the edge of the game-space, where physics is different, and where I'm mostly alone (or working with my colleague on-line, Sandy Baldwin).

...but then I imagine furiously dancing across the landscape, inscape, outscape, roiling, creating havoc everywhere I go, just churning like a star half-way burnt to a cinder, burned-out, dead before 1914, 1939, 2002...

thank you

↑ Index

574. Jilly Dybka
Re: fonts, typewriters, page design, & printing
Sun 26 Aug 2007

---

books:

Thinking With Type

design-wise, anything by Edward R. Tufte is fascinating.

Jilly

--
Jilly Dybka, WA4CZD
[redacted]
Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

↑ Index

575. David Horton
Dream Songs?
Sun 26 Aug 2007

Hi all,

I'm not quite sure what happened but I have actually recommended twice within the month that two of my non-poet friends read the *Dream Songs*. They were both looking for good reads, and this was the first thing that came to mind.

It forced me to pick up my third copy I've owned--this is a book that I give away on moves and then rebuy shortly after--and song #14 (Life, friends, is boring...), while making its way into all those anthologies and being a good stand alone poem and all, does little justice to the overall accruing strength of the whole.

It may not be at the level of *Leaves of Grass, *the *Cantos, or A*, but I need to reread the thing and consider why I think this *might* be the case.

Thoughts?

David Harrison Horton
unionherald.blogspot.com

↑ Index

576. **Tenney Nathanson**
current email for Rodrigo Toscano?
Sun 26 Aug 2007

---

address I'm using is

[redacted]

if that's no longer valid, could someone send me a current one (or Rodrigo could you please contact me at your convenience?)

thanks!

Tenney

↑ Index

577. **tyrone williams**
Re: Naipaul on Walcott
Sun 26 Aug 2007

Great piece, Barry--I interviewed Walcott at my university for one of our "lecture" series--the lecture consisying of the interview. Age has slowed down this infamously irascible character but he still had a punch or two left..."The Schooner Flight" is still one of my favorite poems of the 20th century...

Tyrone

-----Original Message-----
>From: Barry Schwabsky <[redacted]>
>Sent: Aug 25, 2007 6:59 PM
>To: [redacted]
>Subject: Naipaul on Walcott
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>I may be the only person on this list who finds Derek Walcott of interest, but if there's another one out there, you should read this rather astonishing piece about him by V.S. Naipaul:
http://books.guardian.co.uk/departments/biography/story/0,,2155646,00.html

Tyrone Williams

↑ Index

578. **Chris Chapman**

Re: fonts, typewriters, page design, & printing

Sun 26 Aug 2007

The Helvetica film was excellent. Where I saw it there were picketers decrying the global hegemony of sans-serif fonts - designers with Times Roman shoulders to chip.

Perhaps, seemingly, the most left-field theorist of typography, was published under Bringhurst's conservative watch at Hartley and Marks out there in Point Roberts, BC-WA. Derrek NordZij, a Dutch typographer, encounters letter-form through a series of strokes in negative space. His sense of the three-dimensional character of the 'face' is fascinating. There are two identical versions of the book: 'Letterletter' and 'The Stroke'.

Of course there's the venerable rags 'Type' and 'How'. Expensive eye candy.

CC

Quoting charles alexander <[redacted]>:

> *Bringhurst may be OK, but he's quite conservative as a typographic theorist, and that should be kept in mind. Make sure you counter him with various sources of futurist typography, etc. Johanna Drucker has one or two books on those subjects, as well as her massive The Century of Artist's Books. I haven't found any book specifically on typography that has influenced me as much in type work (typesetting, page design, etc.) as many books of poetry, such as Olson's Maximus (the original volumes, not so much the California Press edition), the Awede Press Susan Howe book The Articulation of Sound Forms in Time, Mallarme's Un Coup de Des . . ., the works of Walter Hamady's Perishable Press (particularly early books of that press, previous to about 1978 or so), and far too many other books to mention, and not only "fine press" books. Karl Young's books from Membrane Press are a marvel of possibilities, and various bpNichol publications are informative. Something Else Press books are a treasure trove of possibilities. And there are so many more.*
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Kyle

_____
Kyle Schlesinger
www.kyleschlesinger.com
www.cuneiformpress.com

From: Daniel Godston <[redacted]>
Reply-To: <[redacted]>
Date: Fri, 24 Aug 2007 18:38:14 -0500
To: <[redacted]>
Subject: fonts, typewriters, page design, & printing

Hi,

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I just bought Darren Wershler-Henry's "The Iron Whim: A Fragmented History of Typewriting," just started it. Here's the NPR interview with DWH: http://www.npr.org/templates/story/story.php?storyId=12900006.

Jaroslav Andel's "Avant-Garde Page Design 1900-1950" is an amazing book, and so is Steven Clay & Rodney Phillips' "A Secret Location on the Lower East Side."

Then there's "Helvetica," the movie: http://www.helveticafilm.com/.

Thanks,

Dan

charles alexander / chax press

fold the book inside the book keep it open always
read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org

> *650 E. 9th St.*
> *Tucson, AZ 85705*

↑ Index

579. **J Crockett**
note
Sun 26 Aug 2007

---

http://listenlight.net research is proud to announce this study

a "now available" release note from your journal will peak over three days at only 20% more visits than

a "coming soon" release note from your journal.

thank you !

p.s. it's just more efficient in thunderbird to type the url than mess around with hyperlinks (ones requiring manual care)

↑ Index

580. **Amish Trivedi**
Re: Dream Songs?
Sun 26 Aug 2007

David, et. al.,

Before I go further, I'm a huge fan of DS #22- "a teenage cancer, with a plan"

Personally, I like it a lot more than Leaves of Grass, although they are pretty similar in a lot of ways. I find them both self-serving for their particular poets as well as an interesting chronicle to the periods in which they were living (I have a paper on DS about this point, but it's awfully executed).

JB's such a strange guy with his own mixed up views on himself and everything around him, and that to me ends up being the humor in DS, which to an extent may have been a conscious attempt.

I have bought several copies, but only one for myself: I've given two to friends and one to a college literary society I was a member of in my younger and more vulnerable days.

David: Go get sucked into JB's world and report back!

Best,
Amish

David Horton <[redacted]> wrote:
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Thoughts?

David Harrison Horton
unionherald.blogspot.com

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America." -James Joyce

↑ Index

581. Martha King
Re: fonts, typewriters, page design, & printing
Sun 26 Aug 2007

For information on the beautiful?original Maximus editions, for heaven's sake contact Jonathan Williams, Jargon Press, Highlands, North Carolina.? He'll have much to tell you about typography and design, if he's in the mood. But you'd be advised to write him?a paper letter. -- Martha King?

Notice: Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse or protection.

-----Original Message-----
From: charles alexander <[redacted]>
To: [redacted]
Sent: Sat, 25 Aug 2007 6:39 pm
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650 E. 9th St.?
Tucson, AZ 85705

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

582. **Stephen Vincent**

Re: fonts, typewriters, page design, & printing

Sun 26 Aug 2007

Charles Olson's Letters to Origin (meaning Cid Corman) give a wonderful sense of 'out loud' thinking about the relationship between the poet, the editor, the designer and the poem its ideal typographic representation on the page. Olson's insistence (naturally!) on the chemistry and materiality (physiology) of this relationship, I found - when I (as editior and publisher) was working with both poets and designers - to be vital.

Type - in that projectivist sense - as similar to a musical score for an accurate reading of the poem.

Stephen V
http://stephenvincent.net/blog/

> *Bringhurst may be OK, but he's quite conservative as a typographic theorist, and that should be kept in mind. Make sure you counter him with various sources of futurist typography, etc. Johanna Drucker has one or two books on those subjects, as well as her massive The Century of Artist's Books. I haven't found any book specifically on typography that has influenced me as much in type work (typesetting, page design, etc.) as many books of poetry, such as Olson's Maximus (the original volumes, not so much the California Press edition), the Awede Press Susan Howe book The Articulation of Sound Forms in Time, Mallarme's Un Coup de Des . . ., the works of Walter Hamady's Perishable Press (particularly early books of that press, previous to about 1978 or so), and far too many other books to mention, and not only "fine press" books. Karl Young's books from Membrane Press are a marvel of possibilities, and various bpNichol publications are informative. Something Else Press books are a treasure trove of possibilities. And there are so many more.*
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>
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>
> *Kyle*
>
> _____

Kyle Schlesinger
www.kyleschlesinger.com
www.cuneiformpress.com

From: Daniel Godston <[redacted]>
Reply-To: <[redacted]>
Date: Fri, 24 Aug 2007 18:38:14 -0500
To: <[redacted]>
Subject: fonts, typewriters, page design, & printing

Hi,

Can any of you recommend some good books & other sources about fonts, typewriters, page design, & printing?

I just bought Darren Wershler-Henry's "The Iron Whim: A Fragmented History of Typewriting," just started it. Here's the NPR interview with DWH: http://www.npr.org/templates/story/story.php?storyId=12900006.

Jaroslav Andel's "Avant-Garde Page Design 1900-1950" is an amazing book, and so is Steven Clay & Rodney Phillips' "A Secret Location on the Lower East Side."

Then there's "Helvetica," the movie: http://www.helveticafilm.com/.

Thanks,

Dan

charles alexander / chax press

fold the book inside the book keep it open always
read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

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583. **Margaret Konkol**

"This Feeling of Exaltation" John Ashbery's 80th

Sun 26 Aug 2007

"This Feeling of Exaltation"
Bard College Celebrates
John Ashbery on the Occasion of his 80th Birthday

September 14-16, 2007
Three days of poetry readings,
panel discussions, and music at Bard

Friday September 14, 2007
Bard College Celebrates John Ashbery on the Occasion of His 80th Birthday A Poetry Reading
Time: 4:00 pm - 6:00 pm
Location: Fisher Center, Theater Two
Contact: Office of Special Events, [redacted], [redacted]

Saturday September 15, 2007
10:00 a.m.-noon: John Ashbery: The Early Work 2:00-4:00 p.m.: John Ashbery:The Later Work 4:00 p.m. Reading by John Ashbery
Time: 10:00 am
Location: Gabrielle H. Reem and Herbert J. Kayden Center for Science and Computation
Contact: Office of Special Events, [redacted], [redacted]

Sunday September 16, 2007
11:00 a.m. "Off-Center Intensity: Reflections on John Ashbery and the Visual Arts"
Time: 11:00 am
Location: Avery Art Center, Theater
Contact: Office of Special Events, [redacted], [redacted]

John Ashbery, Charles P. Stevenson, Jr. Professor of Languages and Literature, has taught at Bard since 1990. Among his numerous honors, Ashbery has been awarded the Pulitzer Prize for Poetry, the National Book Award, the Gold Medal for Poetry by the American Academy of Arts and Letters, the Robert Frost Medal by the Poetry Society of America, and the Wallace Stevens Award by the Academy of American Poets. He was also named Officier of the L=E9gion d'Honneur of the Republic of France in 2002, and was New York State Poet Laureate from 2001-2002.

See link for details of all the events planned.

All readings are free and open to the public
American Symphony Ochestra concert tickets available

through the Fisher Center Box Office [redacted]
For details: http://tinyurl.com/2xf8p4
or
http://inside.bard.edu/campus/calendar/calendar

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584. **J Crockett**
Re: Dream Songs?
Sun 26 Aug 2007

If your friends are from the midwest, you may recommend, dare I say, The Light Around the Body --- something that people from where you are do not tend to see.

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585. **Rob McLennan**
some notes
Sun 26 Aug 2007

---

interview with Nicholas Lea by Kate Greenstreet, on his first poetry collection, Everything is movies (Chaudiere Books, 2007)

http://kickingwind.com/082607.html

photo of rob mclennan & Susan Newlove (wife of John) at the Carleton Tavern taken by John MacDonald

http://www.johnwmacdonald.com/blog/2007/08/rob-mclennan-toasted-by-susan-newlove.html

photo of Ottawa poet William Hawkins at the Factory Reading Series taken by Charles Earl

http://www.charlesearl.com/index.php?id=483

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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586. **Mark Weiss**
Re: fonts, typewriters, page design, & printing
Sun 26 Aug 2007

There's a tendency to skip the basics. This list would make most beginners pack up and go home.

But as long as we're at it, look at a lot of old books. Two that come to mind are the Van krimpen Homer and the Eric Gill Hamlet. Actually, anything by Gill or Van Krimpen. Not to speak of William Morris. And all the way back to medieval manuscripts.

And just so that you know there are different schools of letterpress, check out (in rare book collections) Leonard Baskin's Gehenna Press and Andrew Hoyem's Arion Press. With Perishable Press, they've spawned much of the subsequent crop of letterpress designers and printers, and represent quite different ways of going about it. They of course share many things, most important a fanatical attention to detail and quality of impression.

Mark

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>>>Kyle
>>>_____
>>>Kyle Schlesinger
>>>www.kyleschlesinger.com
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>>>
>>>
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>>> > Reply-To: <[redacted]>
>>> > Date: Fri, 24 Aug 2007 18:38:14 -0500
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>>> > Thanks,
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>>> > Dan

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>Tucson, AZ 85705

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587. charles alexander
Re: fonts, typewriters, page design, & printing
Sun 26 Aug 2007

When I was a beginner, that list didn't make me pack up and go home; it excited me and made me go forward. But you're right, the basics shouldn't be skipped, but they should be taken as tools, not ends, unless that does end up being just where one wants to reside.

I absolutely agree with Mark about looking at Eric Gill's and Jan Van Krimpen's work, also the work & writing of Jan Tschichold, Victor Hammer, Stanley Morrison, Frederic Goudy. Tschichold, in particular, in Die neue Typographie, had a great influence on 20th Century typographic directions, though he would later tend to go away from his own more avant positions. His Sabon is one of the most graceful fonts developed in the 20th Century. Hermann Zapf is also someone whose work bears attention.

When looking at William Morris, don't forget his somewhat lesser known contemporaries in book making, whose aesthetic ideas were somewhat different from Morris but whose works are, to me, equally compelling -- particularly the Ashendene Press of C.H. St. John Hornby, and the Doves Press of T.J. Cobden-Sanderson and Emery Walker. In general, both of these presses produced books that were less showy, but arguably more elegant, than Morris's Kelmscott Press. I say that, though, with absolute respect and amazement at what Morris accomplished.

In terms of influences on designers & printers who started in the late 20th Century, I'd disagree slightly with Mark, or at least would have to add Harry Duncan (Cummington Press, and subsequently Abbatoir Editions) to the list of

those who spawned people active in printing & design, and probably even put him at the very top of that list. I'd also have to add Claire Van Vliet and her Janus Press, although possibly more of the people she influenced have gone into artists' bookmaking and handmade paper works than have got involved in printing literary works.

These are all very fine artists and craftspeople who trained in calligraphy, design, and traditional bookmaking skills; I think there are equal influences coming from other directions, such as from the lettristes (Isidore Issou & others), and from Fluxus & other avant-garde movements. We may look back on the current period and see what mIEKAL aND has done with Xexoxial Anarchy and other presses & magazines he has developed, as more definitive of literary/typographical conjunctions in our time, than any "fine press" of the period.

I'd also suggest looking at the books, and the books about books, produced by Granary Books in the last couple of decades. Individual beauties, and, collectively, an informative and generous vision about the state of the book. Possibly begin with The Book of the Book, but don't stop there.

Charles

At 11:51 AM 8/26/2007, you wrote:
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>beginners pack up and go home.
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>But as long as we're at it, look at a lot of old books. Two that
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588. **derek beaulieu**
Material Poem
Sun 26 Aug 2007

---

hey folks;
thot you might be interested in James Stuart's Material Poem catalogue out of Sydney's University of Technology, its up as a PDF at:
http://www.nongeneric.net/ and is a very intriguing look at books and performance and writing...
derek

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589. **charles alexander**
Re: fonts, typewriters, page design, & printing
Sun 26 Aug 2007

Here's a good excerpt from Jan Tschichold's The New Typography (trans. Ruari McLean, pub. in English by Univ. of California Press, 1995):

http://transcriptions.english.ucsb.edu/archive/courses/liu/english25/materials/graphic-design/tschichold.html

Charles

charles alexander / chax press

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590. Simon DeDeo
absent magazine issue two NOW LIVE
Sun 26 Aug 2007

---

absent magazine * issue two
now online at http://absentmag.org/issue02/

featuring poetry by Jasper Bernes, Charles Berstein, Regis Bonvicino, Jack Boettcher, Tim Botta, Julia Cohen, Shanna Compton, John Cotter, Shafer Hall, Lisa Jarnot, Pierre Joris, Joan Kane, Noelle Kocot, Jason Labbe, Kathleen Ossip, The Pines, Matthew Rohrer, Kate Schapira, Mathias Svalina, Kathryn Tabb, Allison Titus and Betsy Wheeler.

in translation with Sergei Kitov and Octavo Paz.

musical work by Aaron Einbond.

prose by Joe Amato, Peter Ciccariello, Simon DeDeo, Adam Golaski, Kent Johnson, Amy Newman, Davis Schneiderman and Tyler Williams.

edited by Elisa Gabbert and Simon DeDeo; with great gratitude to Irwin Chen and his class at Parsons School of Design in New York City.

work solicited for issue three: please read guidelines at http://absentmag.org/issue02/html/guidelines.html * letters to the editor solicited: please read http://absentmag.org/issue02/html/letters.html

↑ Index

591. Chris Chapman
Re: fonts, typewriters, page design, & printing
Sun 26 Aug 2007

This is interesting Mark. Any advice on finding out more about letterpress schools and differences? It seems necessity would curve these differences or is there more?

Another good read in the basics might include Frederick Goudy's professional autobiography: "The Alphabet: Fifteen Interpretive Designs."

Quoting Mark Weiss <[redacted]>:

> *There's a tendency to skip the basics. This list would make most beginners pack up and go home.*
>
> *But as long as we're at it, look at a lot of old books. Two that come to mind are the Van krimpen Homer and the Eric Gill Hamlet. Actually, anything by Gill or Van Krimpen. Not to speak of William Morris. And*

all the way back to medieval manuscripts.

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Kyle

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Then there's "Helvetica," the movie: http://www.helveticafilm.com/.

Thanks,

Dan

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↑ Index

592. **ALDON L NIELSEN**
Re: Naipaul on Walcott
Sun 26 Aug 2007

"I had no feeling for poetry."

Did that come as a surprise to anybody?

I remember the reaction of C.L.R. James, who had been an early champion of Naipaul, to the publication of AN AREA OF DARKNESS. "The only area of darkness," said James, "is in Vidia's mind."

On Sat, Aug 25, 2007 06:59 PM, Barry Schwabsky <[redacted]> wrote:

>
>
>I may be the only person on this list who finds Derek Walcott of interest, but if there's another one out there, you should read this rather astonishing piece about him by V.S. Naipaul:
http://books.guardian.co.uk/departments/biography/story/0,,2155646,00.html

<<

Here's an interview with Hannah Higgins wherein she talks about her mother sawing a book page in half with a blow torch in a performance: http://www.mouthtomouthmag.com/higgins.html. Fire as typeset...?

Is a graphic score typography for musicians?
http://www.thecentreofattention.org/exhibitions/workingscores.doc

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Stephen Vincent
Sent: Sunday, August 26, 2007 11:15 AM
To: [redacted]
Subject: Re: fonts, typewriters, page design, & printing

Charles Olson's Letters to Origin (meaning Cid Corman) give a wonderful sense of 'out loud' thinking about the relationship between the poet, the editor, the designer and the poem its ideal typographic representation on the page. Olson's insistence (naturally!) on the chemistry and materiality (physiology) of this relationship, I found - when I (as editior and publisher) was working with both poets and designers - to be vital.

Type - in that projectivist sense - as similar to a musical score for an accurate reading of the poem.

Stephen V
http://stephenvincent.net/blog/

↑ Index

594. Alan Sondheim

Full transcription from DRESSCODEAVATAR presentation:

Sun 26 Aug 2007

Full transcription from DRESSCODEAVATAR presentation:

This involved Sandy Baldwin's 'spew' of Sondheim's phrases (among others) and is quite long/repetitive. Includes audience q&a in Second Life

http://www.asondheim.org/dresscodeavatarfull.txt

Edited version with the 'spew' vastly cut back:

http://www.asondheim.org/dresscodeavataredit.txt

Wonderfully terribly fun!

↑ Index

595. mIEKAL aND
Re: fonts, typewriters, page design, & printing
Mon 27 Aug 2007

fonts: make your own. get a copy of FontLab. there's nothing more fun, frustrating, intriguing than designing a font specific to a work. or simpler still, design a display font for the title, most of the time you don't even need all the letters.

typewriters: I began in small press pre-desktop when the DIY typesetting machine was an IBM Selectric. You were really hot shit if you had more than 2 typeballs.

page design: take the time to learn InDesign inside & out. it's overtaken Quark as the industry standard & like PhotoShop you can't really do anything original without know the software.

printing: amazing things are being done with inkjet, laser printers & digital copiers, make books in small editions & most likely you'll feel freer to experiment with techniques, papers, hand detailing ...

~mIEKAL

↑ Index

596. Jim Andrews
Re: Disarming the teaching of history in Israel and Palestine
Mon 27 Aug 2007

Hi David,

Dan Bar-On of PRIME responded to your email. I forward it below.

I sent it earlier, but I didn't see it posted to Poetics; I guess the system hiccuped or something.

I hope this finds you well!

ja
http://vispo.com/PRIME

I find David's question more of a statement than a question. There is no doubt that the situation of the group is very bad, and I agree with most of David's statement that we have to move as fast as possible to craete a Palestinian state, and if there is a way (he as a poet) can help to change the politics of our region, I would be more than happy.

When I ask myself what I can do, but shout at my government, try to convince others to do so, I try to do something that can help and change the minds of the people, mainly the young ones to stop dehumanizing the other, and understand

that their historical narrative is meaningful for them, what drives it and how can the two be incorporated together.

Yes, we are working, and you can see several things we did lately, and are doing to make our work wider spread. We got more funding in the meantme, from the State Department through the AU in DC, and now also from the European Union, through the Eckert Institute in Germany. We need a lot more funding to make our book more wide spread, and develop two additional projects we have in mind.

Thank you for your interest and I hope you can help us too.

Yours

Dan

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of David Chirot*
> *Sent: August 20, 2007 3:15 PM*
> *To: [redacted]*
> *Subject: Re: Disarming the teaching of history in Israel and Palestine*
>
> *Dear Jim--*
>
> *does this organization still exist?*
>
> *trying to learn more of it online, the last dated entries for it i can find are from October 2005*
>
> *i noted on the information at your site that of phases listed as having been completed, the last one seems to be 2004.*
>
> *The funding for the first three years is listed as from the US State Department and Ford Foundation.*
>
> *Most of what is at the site seems to be about proposals, rather than actual current or recent events. Is there any way to find out what the current status is?*
>
> *East Jerusalem, mentioned in one of the articles as being the source for a student quote, is now almost impossible for Palestinians from the outside to enter. The new "Separation" road on which Palestians are allowed to travel on the other side of a Wall --painted to simulate mosaics--has only three exits in toto, none for East Jerusalem.*
> *(The road was featured in a front page story on the NY Times as i recall 11 august 2007.)*

> *The Wall, Security Fences, "Settlers Only" roads, continual checkpoints and the annual growth rate in numbers of the illegal settler population now exceeding that of Israel itself, have all put so many obstacles in the way of Palestinians attending schools, tech schools and Universities that the educational system for Palestinians, along with everything else, is in ruins. (500, 000 in the West Bank currently receive 67% of the amount of water per person per year considered the minimum for human survival. 80% of Gaza is on the verge of starvation. Demolitions, arrests, beatings, deaths from IDF and settlers occur on a daily basis. Amnesty International has issued Ethnic Cleansing calls for a stop a few days ago in the Jordan Valley. The Knesset is debating a law prohibiting Israeli Abba citizens from purchasing their own land from the National Public Lands in Israel.) Just to get to a still existing school is becoming prohibitively difficult, as well as more and more dangerous. (Amnesty International reported that of 124 Palestinian children killed last year, 80 were due to sniper fire from the IDF or settlers. The children's fatal wounds were in the area of the upper back and neck at base of the skull. They had been shot from behind, execution style.)*
> *A great number of schools throughout the Occupied Territories have also been bulldozed, or appropriated by the IDF for surveillance posts, or given to settlers to use for other purposes.*
>
> *Education to bring understanding and a desire for peace is being destroyed, while the seeds of hate, despair, death, are being sown.*
>
> *Inside the Walled off out door prisons, without water, starving, shot at, bombed, homes, hospitals, schools demolished, electricity long gone, continually threatened and bullied, arrested, disappeared, if the prisoners turn against themselves, all the better for the warders.*
>
> *Meanwhile, the Occupiers, the only nuclear power in the Mideast, now the world's 4th largest exporter of weapons and security systems, technologies, equipment will be receiving over 3 billion dollars a year more in US military aid starting shortly.*

↑ Index

597. **David Chirot**

max roach, amiri baraka hour on democracynow.org today

Mon 27 Aug 2007

---

an hour long tribute to max roach today with vintage clips and discussion with amiri baraka and others--

↑ Index

598. **tyrone williams**
Re: Naipaul on Walcott
Mon 27 Aug 2007

Not at all a surprise...and in the interest of "balanced" reporting, I should note that during the interview I asked Walcott about his assessment of the relationship between Negritiude and the Harlem Renaissance. He claimed--live, on stage, to have never heard of the latter...ASdmittedly, as I noted, he is frail, but still...

Tyrone

-----Original Message-----
>From: ALDON L NIELSEN <[redacted]>
>Sent: Aug 26, 2007 4:11 PM
>To: [redacted]
>Subject: Re: Naipaul on Walcott
>
>"I had no feeling for poetry."
>
>Did that come as a surprise to anybody?
>
>I remember the reaction of C.L.R. James, who had been an early champion of
>Naipaul, to the publication of AN AREA OF DARKNESS. "The only area of
>darkness," said James, "is in Vidia's mind."
>
>On Sat, Aug 25, 2007 06:59 PM, Barry Schwabsky <[redacted]>
>wrote:
>
>>
>>
>>I may be the only person on this list who finds Derek Walcott of interest, but
>if there's another one out there, you should read this rather astonishing piece
>about him by V.S. Naipaul:
>http://books.guardian.co.uk/departments/biography/story/0,,2155646,00.html
>
>
>
>
><<<

>paradox at the heart of speech.
>--Robert Kelly
>
>Sailing the blogosphere at: http://heatstrings.blogspot.com/
>
>Aldon L. Nielsen
>Kelly Professor of American Literature
>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200
>
>[redacted]

Tyrone Williams

↑ Index

599. **Alexander Jorgensen**

HELP A FRIEND IN EXILE: NEW BOOK BY KATHUP TSERING

Mon 27 Aug 2007

BUY THIS BOOK.

http://books.lulu.com/content/1142809

Regards,
Alexander Jorgensen

mIEKAL aND <[redacted]> wrote: fonts: make your own. get a copy of FontLab. there's nothing more fun, frustrating, intriguing than designing a font specific to a work. or simpler still, design a display font for the title, most of the time you don't even need all the letters.

typewriters: I began in small press pre-desktop when the DIY typesetting machine was an IBM Selectric. You were really hot shit if you had more than 2 typeballs.

page design: take the time to learn InDesign inside & out. it's overtaken Quark as the industry standard & like PhotoShop you can't really do anything original without know the software.

printing: amazing things are being done with inkjet, laser printers & digital copiers, make books in small editions & most likely you'll feel freer to experiment with techniques, papers, hand detailing ...

~mIEKAL

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

↑ Index

600. **EJOYCE**
Re: fonts, typewriters, page design, & printing
Mon 27 Aug 2007

I think that mIEKAL is getting back to the first question which was less on how to design (great suggestions, by the way) or how to display information (isn't Tufte great?), and more on whether or not anyone has done much work on the impact of the typewriter and the Courier font on poetry, not just on what it says but on how it looks and the impact of how it looks on what it says. Drucker does address the look of the poem, but does she look at this question exactly?

mIEKAL says that he started with the IBM typewriter, which must have represented the first moment of font style selection (was the default selectric font set Times New Roman?), but many poets on this list had no font choice (i.e., no extra selectric sets). What was the effect on poetry of a shift from the open letter form, now seen as archaic, of Courier, to the much more closed and formal form of Times New Roman? The only expressive tools, too, on typewriters were capitalizations or not and perhaps punctuation as visual mark. Word processor programs of various sorts began to open up the font availability, but I would guess that most poets used the default font style.

I also think that word processors removed features available with typewriters, like removing a sheet of paper and re-entering it with different placement, or positiioning the paper exactly so that a letter or letter group could be placed on the page in a very specific space. With word processing, it became impossible to overlap lines or letters, but also, I suspect that the hyphen practically disappeared. Not everyone used hyphens with typewriters, but just leaving a word unfinished at the end of a line set up a moment of hesitation that automatic word wrap removes.

I suspect, too, that few poets use (or perhaps in early word processing, did use) layout programs, for they were only available on Apple computers and were prohibitively expensive. It is these programs that mIEKAL lists--Quark and InDesign, especially--that permit font style and size choice and letter/word/line placement to an exact degree. To what degree are poets using these tools?

I wonder if early word processing created a dearth or at least a radical change in concret poetry forms.

Lisa Joyce

On Monday, August 27, 2007 12:18 AM, mIEKAL aND wrote:
>
>Date: Sun, 26 Aug 2007 23:18:06 -0500
>From: mIEKAL aND
>To: [redacted]
>Subject: Re: fonts, typewriters, page design, & printing
>
>fonts: make your own. get a copy of FontLab. there's nothing more
>fun, frustrating, intriguing than designing a font specific to a
>work. or simpler still, design a display font for the title, most of
>the time you don't even need all the letters.
>
>typewriters: I began in small press pre-desktop when the DIY
>typesetting machine was an IBM Selectric. You were really hot shit
>if you had more than 2 typeballs.
>
>page design: take the time to learn InDesign inside & out. it's
>overtaken Quark as the industry standard & like PhotoShop you can't
>really do anything original without know the software.
>
>printing: amazing things are being done with inkjet, laser printers &
>digital copiers, make books in small editions & most likely you'll
>feel freer to experiment with techniques, papers, hand detailing ...
>
>~mIEKAL

↑ Index

601. **Mark Weiss**
Re: fonts, typewriters, page design, & printing
Mon 27 Aug 2007

The bibliography is endless, as Charles' posts demonstrate. But I don't know of any work on the geneologies and differences. It's pretty recent--most of the players are still active. Charles?

Mark

At 03:56 PM 8/26/2007, you wrote:
>This is interesting Mark. Any advice on finding out more about letterpress
>schools and differences? It seems necessity would curve these
>differences or is
>there more?
>

>Another good read in the basics might include Frederick Goudy's professional
>autobiography: "The Alphabet: Fifteen Interpretive Designs."
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>Quoting Mark Weiss <[redacted]>:
>
> > There's a tendency to skip the basics. This list would make most
> > beginners pack up and go home.
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> > But as long as we're at it, look at a lot of old books. Two that come
> > to mind are the Van krimpen Homer and the Eric Gill Hamlet. Actually,
> > anything by Gill or Van Krimpen. Not to speak of William Morris. And
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> > And just so that you know there are different schools of letterpress,
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> > spawned much of the subsequent crop of letterpress designers and
> > printers, and represent quite different ways of going about it. They
> > of course share many things, most important a fanatical attention to
> > detail and quality of impression.
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> > At 06:39 PM 8/25/2007, you wrote:
> > >Bringhurst may be OK, but he's quite conservative as a typographic
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> > >Century of Artist's Books. I haven't found any book specifically on
> > >typography that has influenced me as much in type work (typesetting,
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> > >(the original volumes, not so much the California Press edition),
> > >the Awede Press Susan Howe book The Articulation of Sound Forms in
> > >Time, Mallarme's Un Coup de Des . . ., the works of Walter Hamady's
> > >Perishable Press (particularly early books of that press, previous
> > >to about 1978 or so), and far too many other books to mention, and
> > >not only "fine press" books. Karl Young's books from Membrane Press
> > >are a marvel of possibilities, and various bpNichol publications are
> > >informative. Something Else Press books are a treasure trove of
> > >possibilities. And there are so many more.
> > >

> > >charles
> > >
> > >At 09:51 AM 8/25/2007, you wrote:
> > >>Robert Bringhurst, Elements of Typographic Style
> > >>
> > >>At 10:02 AM 8/25/2007, you wrote:
> > >>>Even if you're not a type geek the Helvetica film will seduce you--great
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> > >>>Cuneiform Press site that I think people with a literary (rather than
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> > >>>Conditions syllabus is a great 'survey' as well.
> > >>>
> > >>>Kyle
> > >>>_____
> > >>>Kyle Schlesinger
> > >>>www.kyleschlesinger.com
> > >>>www.cuneiformpress.com
> > >>>
> > >>>
> > >>>
> > >>> > From: Daniel Godston <[redacted]>
> > >>> > Reply-To: <[redacted]>
> > >>> > Date: Fri, 24 Aug 2007 18:38:14 -0500
> > >>> > To: <[redacted]>
> > >>> > Subject: fonts, typewriters, page design, & printing
> > >>> >
> > >>> > Hi,
> > >>> >
> > >>> > Can any of you recommend some good books & other sources about
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> > >>> >
> > >>> > Thanks,
> > >>> >
> > >>> > Dan
> > >
> > >charles alexander / chax press
> > >
> > >fold the book inside the book keep it open always
> > > read from the inside out speak then
> > >
> > >Chax Press
> > >[redacted] (studio)
> > >[redacted] (cell)
> > >[redacted]
> > >chax.org
> > >650 E. 9th St.
> > >Tucson, AZ 85705
> >

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602. **susan maurer**
beautiful quote
Mon 27 Aug 2007

Must share this beautiful quote." Susan Maurer seals the broken heart in a snowdance that startles as it falls.Her poems cascade in suspense, like shadows in a blizzard. " Thanks to Star Black for this about my Poets Wear Prada"s RAPTOR RHAPSODY. Susan Maurer _____ See what you're getting into…before you go there http://newlivehotmail.com/?ocid=TXT_TAGHM_migration_HM_viral_preview_0507=

↑ Index

603. **Thomas savage**
Re: Dream Songs?
Mon 27 Aug 2007

I read Dream Songs many years ago and was fascinated with it. Then, somehow, I tired of it. Maybe I need to read it again, who knows? The poet of Berryman's generation who fascinates me at the moment is Muriel Rukeyser. (Am I generationally correct here?) I've had her Collected in my home for decades but could never get the key I needed into it. I found it this weekend. It's a great poem called, appropriately enough, "The Key". Regards, Tom Savage

Amish Trivedi <[redacted]> wrote: David, et. al.,

Before I go further, I'm a huge fan of DS #22- "a teenage cancer, with a plan"

Personally, I like it a lot more than Leaves of Grass, although they are pretty similar in a lot of ways. I find them both self-serving for their particular poets as well as an interesting chronicle to the periods in which they were living (I have a paper on DS about this point, but it's awfully executed).

JB's such a strange guy with his own mixed up views on himself and everything around him, and that to me ends up being the humor in DS, which to an extent may have been a conscious attempt.

I have bought several copies, but only one for myself: I've given two to friends and one to a college literary society I was a member of in my younger and more vulnerable days.

David: Go get sucked into JB's world and report back!

Best,
Amish

David Horton wrote:
Hi all,

I'm not quite sure what happened but I have actually recommended twice within the month that two of my non-poet friends read the *Dream Songs*. They were both looking for good reads, and this was the first thing that came to mind.

It forced me to pick up my third copy I've owned--this is a book that I give away on moves and then rebuy shortly after--and song #14 (Life, friends, is boring...), while making its way into all those anthologies and being a good stand alone poem and all, does little justice to the overall accruing strength of the whole.

It may not be at the level of *Leaves of Grass, *the *Cantos, or A*, but I need to reread the thing and consider why I think this *might* be the case.

Thoughts?

David Harrison Horton
unionherald.blogspot.com

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America." -James Joyce

---
Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

↑ Index

604. charles alexander
Re: fonts, typewriters, page design, & printing
Mon 27 Aug 2007

Not only are most of the players still active, but many of them, across genealogies, are friends, or know each other, and are influenced by each other's work. Plus, people influenced by Walter Hamady may also be influenced by Harry Duncan and Claire Van Vliet. Some people came into Hamady's sphere already with more of a Harry Duncan kind of sensibility, and vice versa. Even before the computer, the 1960s through 1980s were a time of lots of communication among people with different training, and that communication continues. While there are students of Duncan who want to be as much like Duncan as possible (in style, aesthetic, etc.), there are probably many more who took the tools Duncan gave them and went very much their own direction with it. The same is true with Hamady students, and, I would guess, with those who began under the influence of Hoyem or Baskin or Van Vliet. Many of the students of these people also have worked extensively in various centers for book arts, i.e. Center for Book Arts in New York, Minnesota Center for Book Arts, programs at University of the Arts in Philadelphia, Nexus Press (no longer active) in Atlanta, San Francisco Center for the Book, etc., picking up other influences and cross-fertilizations of their work. I would imagine that a work on current schools and differences would be very challenging to write, though it would be possible to trace out who studied with who, etc. One of the telling differences for me is among those people who consider themselves book makers, i.e. responsible for the whole of the book (not content, necessarily, but materials choice, structure of the book, typography, binding, etc.), and those who consider themselves specialists, i.e. letterpress printers OR hand bookbinders OR hand papermakers, etc. And while the Hamady school certainly encourages the artist as total bookmaker, it is also true that sometimes Walter Hamady himself worked with master bookbinders such as Bill Anthony. When I was directing Minnesota Center for Book Arts in the mid-1990s, one of my first

big surprises was how specialized the artists/craftspeople in that community considered themselves within a specific area of book arts, whereas I had studied with Hamady and was used to artists taking on the whole of the bookmaking project, not just a part of it.

This all gets more complicated as more people, from any and all of the schools of handmade booking, began working with computers and the possibilities of design that computers brought along.

Charles

At 07:00 AM 8/27/2007, you wrote:
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>> > >fold the book inside the book keep it open always
>> > > read from the inside out speak then
>> > >

>> > >Chax Press
>> > >[redacted] (studio)
>> > >[redacted] (cell)
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605. Michael Kelleher
Literary Buffalo E-Newsletter 8.27.07-9.02.07
Mon 27 Aug 2007

LITERARY BUFFALO
8.27.07-9.02.07

BABEL

4 DAYS LEFT TO GET EARLY BIRD MEMBER SUBSCRIPTION RATES FOR BABEL

We have sold more than 30% of the series already! Get your tickets while they last.

SUBSCRIBE TODAY at http://www.justbuffalo.org/babel or by calling [redacted].

Just Buffalo Literary Center is proud to introduce BABEL, an exciting new reading and conversation series that will feature four of the world's most important and critically acclaimed international authors each year.

In our first season, we will present two Nobel Prize winners, one Man Booker Prize winner, and an acclaimed Broadway playwright. Here's the season in a nutshell:

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Members of Just Buffalo/CEPA Gallery/Big Orbit Gallery, Hallwalls and the International Institute of Buffalo can subscribe to this series at an early bird member discount from now until September 1 at a special member rate of $60.

Book groups (minimum three people) can also subscribe at a special rate of $60 per person for the whole season. Book group subscriptions by phone only at [redacted].

Regular subscriptions are just $75.

http://www.justbuffalo.org/babel.

EVENTS

8.26.07

Spoken Word Sundays
Aaron Lowinger and Lovely
Sunday, September 2, 8 p.m.
Allen Street Hardware, 245 Allen St., Buffalo
Sign up at 7:45 for Open readers (5 minutes each)

JUST BUFFALO WRITER'S CRITIQUE GROUP

!!! WRITER CRITIQUE GROUP IS ON SUMMER HIATUS. WE'LL RETURN IN SEPTEMBER !!!

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

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If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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606. ALDON L NIELSEN
"*An 80-Year-Old Poet for the MTV Generation*"
Mon 27 Aug 2007

An odd bit of news in today's TIMES -- In some ways more of a surprise than the Attorney General's resignation --

<http://www.nytimes.com/2007/08/27/books/27laur.html?_r=1&oref=slogin>

<<

607. **Philip Metres**
New on Behind the Lines: Poetry, War, & Peacemaking
Mon 27 Aug 2007

—

↑ Index

608. **Jason Stumpf**
Pura Lopez-Colome's Aurora
Mon 27 Aug 2007

I am writing to announce the publication of my translation of Pura LÃ³pez-ColomÃ©'s Aurora. Read all about it here:

http://www.shearsman.com/pages/books/catalog/2007/lopezcol.html

or here:

http://jasonstumpf.blogspot.com

Composed of five extended sequences, Aurora contemplates the pacts we make with ourselves, others, and nature in order to survive. The poems explore what happens when those bonds of trust and dependence are weakened or broken by infidelity, death, and time. In her writing, LÃ³pez-ColomÃ© combines a highly associative lyrical sensibility with an insistence on philosophical exactness.

Of the collection, Michael Palmer writes, â€œPura LÃ³pez-ColomÃ©â€™s poems trace spare, vibrant arcs between the realms of matter and spirit, illuminating each with the light of the other. By means of a quiet yet fervent lyricism, at once celebratory and elegiac, they set out again and again on a voyage beyond self towards a site perhaps impossible fully to determine: mare magnum, 'first scene / of the next day.' It is our privilege indeed to be invited along.â€

Best,
Jason Stumpf

- -
Jason Stumpf
[redacted]
http://jasonstumpf.blogspot.com=

↑ Index

609. charles alexander
Mary Rising Higgins
Mon 27 Aug 2007

Mary Rising Higgins died last night, August 26, about 7pm.

I know she was in hospice care, but I don't know the details of her medical condition.

Her books in recent years: Cliff Tides (Singing Horse Press, 2005), Locus Tides (Potes & Poets Press, 2003), O'Clock (Potes & Poets Press, 2000), Red Table(s (La Alameda Press, 1999), presented an amazing body of work over a short period of time. I felt lucky to know her and hear her read her work.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

610. Christopher Leland Winks
Re: Naipaul on Walcott
Mon 27 Aug 2007

Barry -

Well, there's myself at least -- I've taught "Omeros" twice and keep coming back to "The Schooner Flight," perhaps his finest work. And the Naipaul piece is indeed "astonishing" -- the mere fact Vidia would write anything about ANY Caribbean writer today is worthy of note.

----- Original Message -----
From: Barry Schwabsky <[redacted]>
Date: Sunday, August 26, 2007 2:03 am
Subject: Naipaul on Walcott
To: [redacted]

> *I may be the only person on this list who finds Derek Walcott of interest, but if there's another one out there, you should read this rather astonishing piece about him by V.S. Naipaul:*

> *http://books.guardian.co.uk/departments/biography/story/0,,2155646,00.html*

↑ Index

611. Charles Bernstein
Re: "This Feeling of Exaltation" John Ashbery's 80th
Mon 27 Aug 2007

The poster for the John Ashbery Bard celebration -- with people, places, and times --is now up at http://epc.buffalo.edu/authors/bernstein/blog/#08-27-07

Also, Ashbery is featured in a New York Times article today: http://www.nytimes.com/2007/08/27/books/27laur.html
He's been named Poet Laureate of a new college-student oriented MTV channel.

↑ Index

612. Jennifer Karmin
JOB: Shippensburg University
Mon 27 Aug 2007

(this is a forward so please don't respond to me. good luck!)

Tenure-track assistant professor in Creative Writing (Poetry), full-time appointment beginning August 2008.

MFA or PhD required by time of appointment. Candidates must demonstrate a commitment to teaching, service, and professional activity including published poetry (preferably a book).

Twelve-hour course load each semester will include creative writing, other courses in the English major, and general education courses, with course reduction available for advising the student literary magazine. Additional teaching expertise in creative nonfiction and/or literary study desirable.

The committee will request writing samples from selected candidates and may meet with these candidates at MLA. On-campus interviews will include a demonstration of teaching effectiveness and a brief poetry reading.

Submit letter of application, curriculum vitae,
undergraduate and graduate transcripts, and three
letters of reference to:

Michael Bibby, Chair
Creative Writing Search Committee
Department of English
Shippensburg University
1871 Old Main Drive
Shippensburg, PA 17257

Review of applications begins November 2, 2007, and
will continue until the position is filled.

For more information about the Department of English
and Shippensburg University,
see http://webspace.ship.edu/english/.

___ Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool. http://autos.yahoo.com/carfinder/

↑ Index

613. **amy king**
Re: "An 80-Year-Old Poet for the MTV Generation"
Mon 27 Aug 2007

Thanks for this info, Aldon!

Access the article at the Int'l Herald Tribune w/out a login here:

http://www.iht.com/articles/2007/08/27/arts/27laur.php

ALDON L NIELSEN <[redacted]> wrote: An odd bit of news in today's TIMES -- In some ways more of a surprise than the Attorney General's resignation --

---
Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

↑ Index

614. **Crane's Bill Books**
Re: fonts, typewriters, page design, & printing
Mon 27 Aug 2007

It's a bit far afield of the design question, but Walter J. Ong's ORALITY AND LITERACY: THE TECHNOLOGIZING OF THE WORD deals with, among many

other good things, how the printed word and the printed page have influenced ideas about what language is and what is should do. I found it pretty remarkable. Kyle Schlesinger's Cuneiform Press issued a lovely essay by Alan Loney, MEDITATIO: THE PRINTER PRINTED: MANIFESTO. Sadly, no longer in print. Jeffrey

J. A. Lee
Crane's Bill Books
Albuquerque
www.torriblezone.com

↑ Index

615. **Barry Schwabsky**
Re: "An 80-Year-Old Poet for the MTV Generation"
Mon 27 Aug 2007

I agree that his poetry resonates with a lot of contemporary music...not that its necessarily played on MTV...but for instance I remember Stephen Malkmus in an interview specifically citing Ashbery as an inspiration.

amy king <[redacted]> wrote: Thanks for this info, Aldon!

Access the article at the Int'l Herald Tribune w/out a login here:

http://www.iht.com/articles/2007/08/27/arts/27laur.php

ALDON L NIELSEN wrote: An odd bit of news in today's TIMES -- In some ways more of a surprise than the Attorney General's resignation --

---
Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

↑ Index

616. **steve russell**
Re: Dream songs
Mon 27 Aug 2007

I loved Dream Songs. I'm not sure whether it's a legit long poem, or a series of monologues. But it is brilliant. Berryman never played it safe. He was always reinventing his verse. Too few poets do this anymore. Louis Gluck, in a very different fashion, does it, which is why she's among a dozen or so major poets still writing.

Got a little couch potato?
Check out fun summer activities for kids.

↑ Index

617. **Tom Bell**
old folks can write too
Mon 27 Aug 2007

I am doing a course for old folks liie me at a local senior center and looking for a text book. Ideas?

tom bell

↑ Index

618. **amy king**
Re: "An 80-Year-Old Poet for the MTV Generation"
Mon 27 Aug 2007

Not music, but well known actor, David Duchovny often cites Ashbery in interviews as his fave poet. I think he studied his poetry (w H Bloom?) toward earning his grad degree. From a Movieline interview: "My editor thought you might take a look at this," I say, removing a wad of disorganized fax pages from my bag. Duchovny takes a page and reads aloud: "As Parmigianino did it, the right hand bigger than the head, thrust at the viewer and swerving easily away, as though to protect what it advertises..." He starts to laugh. "Jesus, this is one of my favourite poems. How did she know? It's called Self-Portrait in a Convex Mirror by John Ashbery. It's about a man who's painting a self-portrait, but he's looking into a mirrored ball, and the closer he gets to it, the further away his image seems to be going. For me, that would be the acting style that I'm trying to do. I'm trying to protect what I advertise. That's my stance on any kind of self-expression. That's as far as I need to go." He pauses, then says, "You could look at this poem for weeks, just weeks."
http://www.fortunecity.com/lavendar/gilliams/12/movieline.htm

Amyhttp://www.amyking.org/blog

Barry Schwabsky <[redacted]> wrote: I agree that his poetry resonates with a lot of contemporary music...not that its necessarily played on MTV...but for instance I remember Stephen Malkmus in an interview specifically citing Ashbery as an inspiration.

amy king wrote: Thanks for this info, Aldon!

Access the article at the Int'l Herald Tribune w/out a login here:

http://www.iht.com/articles/2007/08/27/arts/27laur.php

ALDON L NIELSEN wrote: An odd bit of news in today's TIMES -- In some ways more of a surprise than the Attorney General's resignation --

---
Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

↑ Index

619. **Jason Quackenbush**
Re: "An 80-Year-Old Poet for the MTV Generation"
Mon 27 Aug 2007

---

i'd like to see charles simic vs. john ashbery in a celebrity death match

On Mon, 27 Aug 2007, ALDON L NIELSEN wrote:

> *An odd bit of news in today's TIMES -- In some ways more of a surprise than the Attorney General's resignation --*
>
> *<http://www.nytimes.com/2007/08/27/books/27laur.html?_r=1&oref=slogin>*
>
> *<<

that with all the more or less solid examples it would make a pretty good intro to writing poetry text. new it's not too pricy either, so it might be a good choice for that reason too.

On Mon, 27 Aug 2007, Tom Bell wrote:

> *I am doing a course for old folks liie me at a local senior center and looking for a text book. Ideas?*
>
> *tom bell*

↑ Index

621. **steve russell**
Re: Old folds can write to.
Mon 27 Aug 2007

The late Kenneth Koch taught poetry in nursing homes. He found it rewarding and wrote at least one book on the subject. The name of the book escapes me, but it wouldn't be hard to find.

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

↑ Index

622. **W.B. Keckler**
Re: Old folds can write to.
Mon 27 Aug 2007

The book is I Never Told Anybody: Teaching Writing in a Nursing Home.

But he did, he did! He told!

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

623. **amy king**
Re: old folks can write too
Mon 27 Aug 2007

Kenneth Koch - I Never Told Anybody: Teaching Poetry Writing to Old People

One review from Amazon, "This book is a must for anyone working/playing with poetry and involved in introducing others to poetry. What is most astounding is Kenneth Koch's humility and honesty, and his willingness to admit mistakes

made in teaching poetry to a group of old people at a nursing home. He divides the book very usefully as well. First he introduces the process from start to finish of the workshops, including some of the seniors' works. In the second half of the book, he prints the poems done by participants for each exercise first, then discusses what occurred during the session. One participant in particular is very much a poet, although he'd never written poetry before, and I fell quite in love with him. However, as the book went to press, Kenneth says, this man passed on. You will thoroughly enjoy this book. Aside from the poetry, it has alot to say about the assumptions we make about old and/or infirm people. "

http://www.amazon.com/Never-Told-Anybody-Teaching-Writing/dp/0915924536

Amy

http://www.amyking.org/blog

On Mon, 27 Aug 2007, Tom Bell wrote:

> *I am doing a course for old folks liie me at a local senior center and looking for a text book. Ideas?*
>
> *tom bell*

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

↑ Index

624. Diane DiPrima
Re: fonts, typewriters, page design, & printing
Mon 27 Aug 2007

When I had Poets Press, 1960s, there was the IBM typewriter which had "proportional spacing" but you couldn't change fonts. If you wanted another font (italics, for instance) you went to another typewriter, typed up those lines, or whatever, and then "stripped them in" to the main body of the camera copy using a light table and single edge razor & white tape. And if you wanted to justify the right hand margin you counted hairline spaces left to fill on any given line, and divvied them up amongst the words on that line, by typing the page over and hitting a hairline space bar the right number of times between each two words. In effect, you typeset every page twice.

This was some time before the "Selectric Composer" with its changeable type balls, and easier justification. My first Selectric Composer cost $2700 -- more than cars in those days.

Before any of this the electric typewriter itself was a great miracle, after many years of typing on huge, heavy, slow "manual" typewriters. At last you could

compose as fast as, and in the rhythm of, your thought -- or so it seemed to me. I used it for prose, and actually didn't write much prose till then. For me, poetry has been a matter of the pen and the notebook, for at least sixty years.

As to some of the larger questions you bring up: I think Robert Duncan has a bit to say about the typewritten page vs. the typeset page in his intro to "GroundWork: Before the War". Both volumes of GroundWork were offset from his typing. It took some work on his part to convince New Directions that that was truly how he wanted to go.

Diane di Prima

> *From: EJOYCE <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 27 Aug 2007 09:53:12 -0400*
> *To: <[redacted]>*
> *Subject: Re: fonts, typewriters, page design, & printing*
>
> *I think that mIEKAL is getting back to the first question which was less on how to design (great suggestions, by the way) or how to display information (isn't Tufte great?), and more on whether or not anyone has done much work on the impact of the typewriter and the Courier font on poetry, not just on what it says but on how it looks and the impact of how it looks on what it says. Drucker does address the look of the poem, but does she look at this question exactly?*
>
> *mIEKAL says that he started with the IBM typewriter, which must have represented the first moment of font style selection (was the default selectric font set Times New Roman?), but many poets on this list had no font choice (i.e., no extra selectric sets). What was the effect on poetry of a shift from the open letter form, now seen as archaic, of Courier, to the much more closed and formal form of Times New Roman? The only expressive tools, too, on typewriters were capitalizations or not and perhaps punctuation as visual mark. Word processor programs of various sorts began to open up the font availability, but I would guess that most poets used the default font style.*
>
> *I also think that word processors removed features available with typewriters, like removing a sheet of paper and re-entering it with different placement, or positiioning the paper exactly so that a letter or letter group could be placed on the page in a very specific space. With word processing, it became impossible to overlap lines or letters, but also, I suspect that the hyphen practically disappeared. Not everyone used hyphens with typewriters, but just leaving a word unfinished at the end of a line set up a moment of hesitation that automatic word wrap removes.*
>
> *I suspect, too, that few poets use (or perhaps in early word processing, did use) layout programs, for they were only available on Apple computers and were*

> *prohibitively expensive. It is these programs that mIEKAL lists--Quark and InDesign, especially--that permit font style and size choice and letter/word/line placement to an exact degree. To what degree are poets using these tools?*
>
> *I wonder if early word processing created a dearth or at least a radical change in concret poetry forms.*
>
> *Lisa Joyce*
>
> *On Monday, August 27, 2007 12:18 AM, mIEKAL aND wrote:*
>
> *Date: Sun, 26 Aug 2007 23:18:06 -0500*
> *From: mIEKAL aND*
> *To:* [redacted]
> *Subject: Re: fonts, typewriters, page design, & printing*
>
> *fonts: make your own. get a copy of FontLab. there's nothing more fun, frustrating, intriguing than designing a font specific to a work. or simpler still, design a display font for the title, most of the time you don't even need all the letters.*
>
> *typewriters: I began in small press pre-desktop when the DIY typesetting machine was an IBM Selectric. You were really hot shit if you had more than 2 typeballs.*
>
> *page design: take the time to learn InDesign inside & out. it's overtaken Quark as the industry standard & like PhotoShop you can't really do anything original without know the software.*
>
> *printing: amazing things are being done with inkjet, laser printers & digital copiers, make books in small editions & most likely you'll feel freer to experiment with techniques, papers, hand detailing ...*
>
> *~mIEKAL*

↑ Index

625. **Stephen Vincent**

Re: old folks can write too

Mon 27 Aug 2007

> *I am doing a course for old folks liie me at a local senior center and looking for a text book. Ideas?*
>
> *tom bell*

Tom, I would suggest not looking at the old as a separate - but often a more interesting species than the young. Interesting in the sense that the teaching and writing experience can be more akin to the surprises of the archeologist (where teaching the young, say, is interesting more in terms of words like 'potential', and 'future.')

In the last couple of years I have been teaching older adults in communities as various as centers of folks who have not gone beyond high school (if!), to extended learning programs where the members are highly educated, retired from upper echelon careers, etc. They all got stuff.

In terms of poetry, as stimulus for writing I use many of the same exercises (or improvisations on such) that work with college and other young adults - Oulipo, Teachers & Writers, Benadette, etc., etc. The exercises work to bring up stuff from various depths, histories, and humor.

An adult who has worked in Civil Rights, or non-profits all her life, or an ex-Banker or a high school teacher (etc.) puts a different, often fresh angle on the envelope.

The most difficult or resistant are the folks who got A's in English in college, studied with a famous Mr. Or Mrs. X, as well know the xyz's of poetry form as a religious form of conviction. Those ones can be a predictably pain in the ass, if you do things that go contrary, or bend the bow in a different direction.

On quick inroad is to get people to draw maps - maps of their rooms, maps of what they remember of where they grew up. Maps create a means into getting at the images/details that are or have been most local to their lives.

In terms of writing memoirs, there are no doubt road maps to get people going - and I think those classes are often quite popular, though I have not gone there.

Good luck,

Stephen V

↑ Index

626. **Stephen Vincent**
Re: old folks can write too
Mon 27 Aug 2007

I tried using this. I don't think Kenneth was really into this - as he was with the kids. There is something proforma about the approach and results. Some OK stuff, but not much that I found useful.

Stephen V
http://stephenvincent.net/blog/

> *Kenneth Koch - I Never Told Anybody: Teaching Poetry Writing to Old People*
>
> *One review from Amazon, "This book is a must for anyone working/playing with poetry and involved in introducing others to poetry. What is most astounding is Kenneth Koch's humility and honesty, and his willingness to admit mistakes made in teaching poetry to a group of old people at a nursing home. He divides the book very usefully as well. First he introduces the process from start to finish of the workshops, including some of the seniors' works. In the second half of the book, he prints the poems done by participants for each exercise first, then discusses what occurred during the session. One participant in particular is very much a poet, although he'd never written poetry before, and I fell quite in love with him. However, as the book went to press, Kenneth says, this man passed on. You will thoroughly enjoy this book. Aside from the poetry, it has alot to say about the assumptions we make about old and/or infirm people. "*
>
> *http://www.amazon.com/Never-Told-Anybody-Teaching-Writing/dp/0915924536*
>
> *Amy*
>
> *http://www.amyking.org/blog*
>
> *On Mon, 27 Aug 2007, Tom Bell wrote:*
>
> *I am doing a course for old folks liie me at a local senior center and looking for a text book. Ideas?*
>
> *tom bell*
>
> ---
> *Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.*

↑ Index

627. **Thomas savage**

Re: old folks can write too

Mon 27 Aug 2007

I Never Told Anybody by Kenneth Koch. It is available through Teachers & Writers Collaborative, NYC. I once used it to teach poetry in a senior center, too. Good luck to you. Keep it simple and don't insist too hard that the seniors write modern poetry unless you're a genius teacher/poet as Koch was. Regards, Tom Savage

Tom Bell <[redacted]> wrote: I am doing a course for old folks liie me at a local senior center and looking for a text book. Ideas?

tom bell

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

↑ Index

628. David Chirot
On This Day in Wisconsin History: Typewriter patented- Milwaukee 1868
Mon 27 Aug 2007

In search of a story on the passing of the last of the old spitball
pitchers at this site
stumbed on this
and as our Wisconsin state motto says, thought to "Forward"
from Milwaukee-
dbc

http://www.wisconsinhistory.org/thisday/ ---

↑ Index

629. Therese Broderick
old folks can write too
Mon 27 Aug 2007

Mr. Bell,

I am a community poet (not an academic) active in the Albany, NY area. I have an MFA degree and years of workshop experience.

I have presented some informal poetry sessions to older writers. I own the handbook by Kenneth Koch entitled "I Never Told Anybody: Teaching Poetry Writing to Old People." It is a good guide; however, most of it is targeted to "nursing home" residents. Your writers in a senior center will be different from nursing home residents with regard to manual dexterity, attention span, memory, hearing acuity, extent of personal loss and sadness, and ability to commit to a series of scheduled classes.

I don't know whether your "course" is a formal
composition class or a more informal writing session.
Nor do I know whether it teaches all kinds of writing
(which would be a real challenge) or just poetry.
But if you want to give me a call or a personal email
query, I can share my experiences with you in more
detail.

Words of advice: whatever you do, do not underestimate
the sharp intelligence, wise insight, broad
experience, depth of feeling, or probably
already-in-place strong writing (and memorization)
skills of your seniors. If you are one of them, then
you already know that.

Therese Broderick, MFA
Albany, NY
[redacted]

↑ Index

630. **Daniel Godston**

Re: old folks can write too

Mon 27 Aug 2007

Cynthia Stokes Brown's "Like It Was: A Complete Guide to Writing Oral
History" might be a good one to use.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Tom Bell
Sent: Monday, August 27, 2007 12:41 PM
To: [redacted]
Subject: old folks can write too

I am doing a course for old folks liie me at a local senior center and looking for
a text book. Ideas?

tom bell

↑ Index

631. **Jill Jones**
Re: Mary Rising Higgins
Mon 27 Aug 2007

That is sad news. I had a a copy of her book O'Clock, all the way over here, and admired her work greatly.

Thanks, Charles, for passing along the news.

Jill

On 28/08/2007, at 2:02 AM, charles alexander wrote:

> *Mary Rising Higgins died last night, August 26, about 7pm.*
>
> *I know she was in hospice care, but I don't know the details of her medical condition.*
>
> *Her books in recent years: Cliff Tides (Singing Horse Press, 2005), Locus Tides (Potes & Poets Press, 2003), O'Clock (Potes & Poets Press, 2000), Red Table(s (La Alameda Press, 1999), presented an amazing body of work over a short period of time. I felt lucky to know her and hear her read her work.*
>
> *charles alexander / chax press*
>
> *fold the book inside the book keep it open always*
> *read from the inside out speak then*
>
> *Chax Press*
> [redacted] *(studio)*
> [redacted] *(cell)*
> [redacted]
> *chax.org*
> *650 E. 9th St.*
> *Tucson, AZ 85705*

Jill Jones

Latest books:
Broken/Open. Available from Salt Publishing
http://www.saltpublishing.com/books/smp/1844710416.htm

Where the Sea Burns. Wagtail Series. Picaro Press
PO Box 853, Warners Bay, NSW, 2282. [redacted]

web site: http://www.jilljones.com.au
off the street: http://jillesjon.googlepages.com/home
blog1: Ruby Street http://rubystreet.blogspot.com/
blog2: Latitudes http://itudes.blogspot.com/

↑ Index

632. **John Tranter**
Ashbery on MTV??
Mon 27 Aug 2007

Hi, all:

New York Times
August 27, 2007
An 80-Year-Old Poet for the MTV Generation
By MELENA RYZIK

MtvU, the subsidiary of MTV Networks that is broadcast only on college campuses, will announce today that it has selected its first poet laureate. No, he doesn?t rap. And it?s not Bob Dylan, or even Justin Timberlake.

It is John Ashbery, the prolific 80-year-old poet and frequent award winner known for his dense, postmodern style and playful language. One of the most celebrated living poets, Mr. Ashbery has won MacArthur Foundation and Guggenheim fellowships and was awarded a Pulitzer Prize in 1976 for his collection ?Self-Portrait in a Convex Mirror.?

... more here:

http://www.nytimes.com/2007/08/27/books/27laur.html?
ex=1188878400&en=c4e34a79300ffe48&ei=5070&emc=eta1

(you may need to repair the break in the URL).

John Tranter

↑ Index

633. **Simon DeDeo**
new on rhubarb is susan
Mon 27 Aug 2007

Three posts this week -- I have a large backlog to catch up with after putting absent to bed (waking her up?) -- on Victor Segalen, the end of wikipedia as we know it (no, seriously), and announcing absent issue two:

http://rhubarbissusan.blogspot.com
http://rhubarbissusan.blogspot.com/2007/08/reading-victor-segalen.html
http://rhubarbissusan.blogspot.com/2007/08/end-of-wikipedia-as-we-know-it.html http://rhubarbissusan.blogspot.com/2007/08/absent-magazine-issue-two-now-online.html

Thanks as always for tuning in and drop comments and so forth as you please,

Simon

↑ Index

634. Maria Damon
Re: Old folds can write to.
Mon 27 Aug 2007

I Never Told Anybody.

steve russell wrote:
> The late Kenneth Koch taught poetry in nursing homes. He found it rewarding and wrote at least one book on the subject. The name of the book escapes me, but it wouldn't be hard to find.
>
> ---
> Luggage? GPS? Comic books?
> Check out fitting gifts for grads at Yahoo! Search.
>

↑ Index

635. Catherine Daly
Re: Old folds can write to.
Mon 27 Aug 2007

Koch's book is interesting, not real useful, but it points out possible points of discussion, teaching the elderly. For example, the people Koch taught in a nursing home were very infirm. Fewer older people are very infirm for a long period anymore. That might be an interesting discussion to include in the course if you use the Koch book.

For example, the friends of the library here is in the energetic grandparents raising a second generation of children group, 65-85ish. The president turned the group into an oral history / local history group sponsoring arts workshops and events at the branch library.

My paternal grandmother LOVED her local senior center -- this was about 30 years ago, tho. My maternal grandmother wouldn't be caught dead there. My

paternal grandmother also went straight to a nursing home during her decline, while my grandmother lived in assisted living -- she had her own apartment, but didn't have to cook dinner or clean -- from her very late 80s until her mid 90s. During most of that time, she was not infirm or isolated from the larger community.

A lot of seniors I've met as book fests in particular are really interested in diy publishing: how to make a chapbook on the computer, dos and don'ts of lulu.com, what a broadside is, or something like that might go over really, really well and be fun besides. Maybe a collaborative book or collection?

I've had good results with occasional verse, postcard poems, mail art, renga....

--
All best,
Catherine Daly
[redacted]

↑ Index

636. **Halvard Johnson**
Re: Mary Rising Higgins
Mon 27 Aug 2007

A great loss! Mary was one of the most adventurous and inventive poets/writers I know.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 27, 2007, at 11:02 AM, charles alexander wrote:

> *Mary Rising Higgins died last night, August 26, about 7pm.*
>
> *I know she was in hospice care, but I don't know the details of her medical condition.*
>
> *Her books in recent years: Cliff Tides (Singing Horse Press, 2005), Locus Tides (Potes & Poets Press, 2003), O'Clock (Potes & Poets Press, 2000), Red Table(s (La Alameda Press, 1999), presented an amazing body of work over a short period of time. I felt lucky to know her and hear her read her work.*

> *charles alexander / chax press*
>
> *fold the book inside the book keep it open always*
> *read from the inside out speak then*
>
> *Chax Press*
> [redacted] *(studio)*
> [redacted] *(cell)*
> [redacted]
> *chax.org*
> *650 E. 9th St.*
> *Tucson, AZ 85705*

↑ Index

637. **W.B. Keckler**

Joe Brainard's Meditates on Catherine Daly, Vacancy, and the Dildos

Mon 27 Aug 2007

Recent mediations & meditations at Joe Brainard's Pyjamas are upon the nature of DaDaDa (both Catherine Daly's ouevre and Volkswagen incursions), the movie Vacancy, the time-traveling Dildos and other topics of imminent concern. Come on by and I'll promise to pick the lint off YOUR jammies...it's all soft and has plastic feet at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

638. **Halvard Johnson**

Re: Old folds can write to.

Mon 27 Aug 2007

Old fools can write too.

Hal

"Go ahead and look for God, but
tie up your camel first."
--Sufi proverb

Halvard Johnson
==========

[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 27, 2007, at 6:10 PM, Maria Damon wrote:

> *I Never Told Anybody.*
>
> *steve russell wrote:*
> *The late Kenneth Koch taught poetry in nursing homes. He found it rewarding and wrote at least one book on the subject. The name of the book escapes me, but it wouldn't be hard to find.*
> ---
> *Luggage? GPS? Comic books? Check out fitting gifts for grads at Yahoo! Search.*

↑ Index

639. Jerome Rothenberg
Reading with Philippe Manoury
Mon 27 Aug 2007

[The following announcement for those who are interested and in a position to attend]

UPCOMING: READING & MUSICAL PERFORMANCE ON sEPTEMBER 4

Jerome Rothenberg will read on Tuesday September 4 6:00 p.m. at the Spiegeltent at South Street Seaport in New York, preceding the performance of a new work by Philippe Manoury based on Rothenberg's texts. Manoury is one of France's most important living composers, and this concert will mark the world premiere of Cruel Spirals (2007), a work commissioned by the International Contemporary Ensemble (ICE) and scored for solo soprano (Tony Arnold), string quartet, flute, clarinet, guitar and percussion. Tickets ($35 general / $15 students) available at www.ticketcentral.com or by phone at [redacted]. For more information, visit www.spiegelworld.com or www.iceorg.org.

A conversation between Manoury and Rothenberg will follow at 8:00 that evening at The New York Theater Workshop, 79 East Fourth Street (at Second Avenue). Admission for the conversation is free.

↑ Index

640. **J Crockett**
web designers like me
Tue 28 Aug 2007

---

http://listenlight.net/media/augustllvisits.png

indicates that twice as many web designers look at listenlight that people clicking through from the BPL.

and may empiricize that I'm bringing more people to poetry than you.

Wait until I learn JavaFX. . . mwahha.

Jess Crockett

Now reading for issue 12. address to: jesse -at listenlight -dot net

↑ Index

641. **Charlie Rossiter**
Rita Dove at Neruda's Grave
Tue 28 Aug 2007

There's not a lot of poetry on Youtube yet, but go there and search Rita Dove and watch/listen to her at Neruda's grave.

Charlie

↑ Index

642. **steve russell**
Re: Old folds can write to.
Tue 28 Aug 2007

Hunh? My paranoia is on high def red alert... NO ONE must know whatever it is they know. Have I made myself, ugh, perfectly clear?

Maria Damon <[redacted]> wrote:
  I Never Told Anybody.

steve russell wrote:
> The late Kenneth Koch taught poetry in nursing homes. He found it rewarding and wrote at least one book on the subject. The name of the book escapes me, but it wouldn't be hard to find.
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> Luggage? GPS? Comic books?
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>

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

↑ Index

643. Jonathan Skinner
Mary Rising Higgins
Tue 28 Aug 2007

This is sad, sad news. I'm surprised though not shocked as I know Mary had survived cancer earlier in life. Indeed, I believe that was the new lease that impelled her to such an amazing and radical production.

From the 1999 Red Table(s on she has published some of the most exquisite and uncompromising poetry of our times. Ran her "Scaffolds to K" in an issue of ecopoetics (no. 3). One of the most beautiful things we were lucky to be able to publish.

More than almost any other contemporary writer I know of (post-Ronald Johnson), Mary's work has explored the fractal patterns at work in all materials, across species and languages. A kind of no holds-barred cosmic fire irrigating her elegant compositions, informed and structured by specific (observed) knowledge of other lives, especially botanical and avian.

We'd lost touch in the past year, though I continued to look forward to meeting her in person. Another reminder how little one can take for granted, in this short life . . .

I still have Locus Tides, and O'Clock, waiting to be reviewed.

In the meantime, thanks for the adventures in writing, Mary. Happy travels . . .

JS

from "Black Top River Fires / a Corona"

Grace length, a fresh uncertain sea we branch in
back flipped through calm and storm childhood expirations
a fresh rooted ribbon grass love pulls into why, perhaps
fractals compose the house or spawn July . . .

minutiae's dogged trek eastward through traffic weft
where I can't help skipping after red shift dwarf
and puny star target landscape dreamed by someone . . .

Hallucinogenic skin over cat voice dawn
navigates place in spooled thread space spark . . .

colossal virus being electronic drift here
we slip turn rushing tesselate flight wake tossed to
whirl cued grackle frame reach out of drum lift foot bent
bridge span stretch where none of it will finish in time . . .

plumb fallen launch spurred to snowtipped summer mooring
grace length, a fresh uncertain sea we branch in.

(red table(s, La Alameda Press, 1999)

from "Scaffolds to K"

dust shadow mountains reshape loves me knot, loves me

sun speeds a farther north lane sky corner, loves me

catalpa petals, drop one by one, scuff patch grass

new mown, weeded, then monsoon sand lit gust flurries

rain cool clearing early June afternoons burst in

predicted chaos average repeating along

scaffolds at K, velar capped and frost peaked, to

flavor the grained silence cloud squared thermals re|place

re|verse re|place all day¹s labyrinth to search the

voice listening inflects, clew spin space and matter

through impossible architecture terms come to

(ecopoetics 03, 2003)

↑ Index

644. **Kimberley Rogers**
Re: Ashbery on MTV??
Tue 28 Aug 2007

Is it me or are we way overdue for women to be considered for all these recently filled Poet Laureate decisions? (Not that I think the position is indicative of a poet's importance) Naomi Shihab Nye is an excellent candidate for the voice of America and the voice of the MTV generation right now. I revolt--and methinks there must be a poem waitng to get out in me somewhere on this subject--as always.

-----Original Message-----
>From: John Tranter <[redacted]>
>Sent: Aug 27, 2007 6:11 PM
>To: [redacted]

>Subject: Ashbery on MTV??
>
>Hi, all:
>
>New York Times
>August 27, 2007
>An 80-Year-Old Poet for the MTV Generation
>By MELENA RYZIK
>
>MtvU, the subsidiary of MTV Networks that is broadcast only on college campuses, will announce today that it has selected its first poet laureate. No, he doesn?t rap. And it?s not Bob Dylan, or even Justin Timberlake.
>
>It is John Ashbery, the prolific 80-year-old poet and frequent award winner known for his dense, postmodern style and playful language. One of the most celebrated living poets, Mr. Ashbery has won MacArthur Foundation and Guggenheim fellowships and was awarded a Pulitzer Prize in 1976 for his collection ?Self-Portrait in a Convex Mirror.?
>
>... more here:
>
>http://www.nytimes.com/2007/08/27/books/27laur.html?ex=1188878400&en=c4e34a79300ffe48&ei=5070&emc=eta1
>
>(you may need to repair the break in the URL).
>
>----------
>John Tranter

↑ Index

645. George Bowering

Re: ever since the 3rd anniversary of our American invasion of Iraq

Tue 28 Aug 2007

On Aug 13, 2007, at 2:08 PM, Mary Kasimor wrote:

> *And capitalism is supposed to make everything work, with an equal opportunity for all.*

It is? I don't know anyone who supposes thus.

George Harvey Bowering
Fond of many dead people.

↑ Index

646. George Bowering
Re: "An 80-Year-Old Poet for the MTV Generation"
Tue 28 Aug 2007

On Aug 27, 2007, at 9:52 AM, Barry Schwabsky wrote:

> I agree that his poetry resonates with a lot of contemporary
> music...not that its necessarily played on MTV...but for instance I
> remember Stephen Malkmus in an interview specifically citing Ashbery
> as an inspiration.
>
>
And Stephen Malkmus is . . . . . .?
>
George Bowering, OBC
Did not fall down on Denman Island

↑ Index

647. George Bowering
Re: old folks can write too
Tue 28 Aug 2007

On Aug 27, 2007, at 10:40 AM, Tom Bell wrote:

> *I am doing a course for old folks liie me at a local senior center and looking for a text book. Ideas?*
>
> *tom bell*

As old as John Ashbery?
>
>
Geo. Bowering
Heavy feet. Light heart.

↑ Index

648. Maria Damon
Re: Old folds can write to.
Tue 28 Aug 2007

---

as can old folds.

Halvard Johnson wrote:
> Old fools can write too.
>
> Hal

>
> "Go ahead and look for God, but
> tie up your camel first."
> --Sufi proverb
>
> Halvard Johnson
> ==========
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>
>
> On Aug 27, 2007, at 6:10 PM, Maria Damon wrote:
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>> I Never Told Anybody.
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>> steve russell wrote:
>>> The late Kenneth Koch taught poetry in nursing homes. He found it
>>> rewarding and wrote at least one book on the subject. The name of
>>> the book escapes me, but it wouldn't be hard to find.
>>> ---
>>> Luggage? GPS? Comic books? Check out fitting gifts for grads at
>>> Yahoo! Search.
>>>

↑ Index

649. Schlesinger Kyle
Re: fonts, typewriters, page design, & printing
Tue 28 Aug 2007

Small Press Distribution still has a few copies of Alan Loney's The Printer Printed with an introduction by Steve Clay of Granary Books. This meditation/manifesto was delivered in the Poetry Collection at the University at Buffalo when Bob Creeley invited him to read there in 2003.

Alan is a terrific poet, skilled printer and a refined thinker on the relationship between the two. He now lives in Australia where he continues to print under the sign of Electio Editions.

Check out http://www.electioeditions.com/

Kyle

_____
Kyle Schlesinger
www.kyleschlesinger.com
www.cuneiformpress.com

> *From: Crane's Bill Books <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 27 Aug 2007 10:44:53 -0600*
> *To: <[redacted]>*
> *Subject: Re: fonts, typewriters, page design, & printing*
>
> *It's a bit far afield of the design question, but Walter J. Ong's ORALITY AND LITERACY: THE TECHNOLOGIZING OF THE WORD deals with, among many other good*
> *things, how the printed word and the printed page have influenced ideas about what language is and what is should do. I found it pretty remarkable.*
> *Kyle Schlesinger's Cuneiform Press issued a lovely essay by Alan Loney, MEDITATIO: THE PRINTER PRINTED: MANIFESTO. Sadly, no longer in print.*
> *Jeffrey*
>
> *J. A. Lee*
> *Crane's Bill Books*
> *Albuquerque*
> *www.torriblezone.com*

↑ Index

650. Dr. Barry S. Alpert
Re: "An 80-Year-Old Poet for the MTV Generation"
Tue 28 Aug 2007

I believe I witnessed such a pairing at the Library of Congress in the seventies and that one reading was much more impressive than the other. Barry Alpert

On Mon, 27 Aug 2007, Jason Quackenbush wrote:

i'd like to see charles simic vs. john ashbery in a celebrity death match
_____ Messenger Café — open for fun 24/7. Hot games, cool activities served daily. Visit now. http://cafemessenger.com?ocid=TXT_TAGLM_AugWLtagline=

↑ Index

651. **steve russell**
Old folks can WRITE 2!!!!!!!!!! responce to Maria Damon...
Tue 28 Aug 2007

Brain damage, me. Maria Damon was referring to the book KK wrote. Silly me. I've been in the business too long. Too many Feds, know what I'm saying. I need to take my anti-paranoia meds.

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

↑ Index

652. **W.B. Keckler**
peaches and herb and ashbery
Tue 28 Aug 2007

I'm sorry but whoever repeated that "peaches and herb" anecdote re Ashbery is gul-gul-gullible.....you can't live in America and move twenty feet without hearing a pop song...clearly that was Ashbery being "cutesy" with his "high culture" image....he's heard it all...in elevators, restaurants, and every where else..if you think he can't sing along with "Can't Touch This," octogenarian or not, I have "hair in a can" i want to sell you..it, like, totally FOOLS people...

But "Reunited" did Rock. My bff Tammy and I used to perform it at neighborhood barbecues when we were ten...sigh...memories!

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

653. **David Chirot**
Re: Ashbery on MTV?? SHERMAN ALEXIE
Tue 28 Aug 2007

Whatever one may make of his various works, I think Sherman Alexie would be a great candidate for an MTV laureate. (I'm not his biggest fan, but do think he'd be great Mtv Laureate.) His work continually makes use --hilarious, angry, bitter, turned upside down inside out--of popular culture, movies, music, tv, basketball, popular /assigned books, comic books, He often writes and says a lot of things that the American culture high and low, select or mass--would prefer to go unsaid and unheard, that keep things unsettling and uncomfortable. He can be devastatingly annihilatingly analytical of the gigantic crock of BS in the US and hysterically funny within the same sentence. (Ah! But he doesn't write New Sentences!-- some might object--protesting the "Marginalization of

['Real'] Poetry." But doesn't John Ashbery already cover some of this "Real Poetry" ground?)

Heard him recently give talk with a reading in which he described airline profiling from the point of view of an American Indian. In the first place--WHAT are you? WHERE are you FROM? Asia? Southwest Asia? Latin America? Not like you see a lot of Indians flying the friendly skies of America! After all, aren't America's First Peoples also its first Guantanamo Poets?

Americans build "Seperation" Walls and fences in Baghdad, on the Mexican border and give billions for the world's biggest, best equipped, Super-Max Security one in Palestine. And why not? Don't they already have a long history and expertise in this form of ethnic cleansing, anti-terrorism, National security?

"They are still calling us 'savages,' 'terrorists,'" says Leonard Peltier from his prison cell. So what do you do when "one of them" gets on the nice airplane?

"I have taken poison and made Medicine of it."
Charlie Hill, Indian comic

Why not some Medicine words for Mtv poetry--

On 8/28/07, Kimberley Rogers <[redacted]> wrote:
> Is it me or are we way overdue for women to be considered for all these recently filled Poet Laureate decisions? (Not that I think the position is indicative of a poet's importance) Naomi Shihab Nye is an excellent candidate for the voice of America and the voice of the MTV generation right now. I revolt--and methinks there must be a poem waitng to get out in me somewhere on this subject--as always.
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> -----Original Message-----
> >From: John Tranter <[redacted]>
> >Sent: Aug 27, 2007 6:11 PM
> >To: [redacted]
> >Subject: Ashbery on MTV??
> >
> >Hi, all:
> >
> >New York Times
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> >
> >(you may need to repair the break in the URL).
> >
> >----------
> >John Tranter
>

↑ Index

654. Diane DiPrima
Re: Old folds can write to.
Tue 28 Aug 2007

Deena Metzger's "Writing for Your Life" is invaluable for all middle- and late-year beginning writers. I don't know if it's still in print.

Diane di Prima

> *From: Catherine Daly <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 27 Aug 2007 16:39:56 -0700*
> *To: <[redacted]>*
> *Subject: Re: Old folds can write to.*
>
> *Koch's book is interesting, not real useful, but it points out possible points of discussion, teaching the elderly. For example, the people Koch taught in a nursing home were very infirm. Fewer older people are very infirm for a long period anymore. That might be an interesting discussion to include in the course if you use the Koch book.*
>
> *For example, the friends of the library here is in the energetic grandparents raising a second generation of children group, 65-85ish.*

> *The president turned the group into an oral history / local history group sponsoring arts workshops and events at the branch library.*
>
> *My paternal grandmother LOVED her local senior center -- this was about 30 years ago, tho. My maternal grandmother wouldn't be caught dead there. My paternal grandmother also went straight to a nursing home during her decline, while my grandmother lived in assisted living -- she had her own apartment, but didn't have to cook dinner or clean -- from her very late 80s until her mid 90s. During most of that time, she was not infirm or isolated from the larger community.*
>
> *A lot of seniors I've met as book fests in particular are really interested in diy publishing: how to make a chapbook on the computer, dos and don'ts of lulu.com, what a broadside is, or something like that might go over really, really well and be fun besides. Maybe a collaborative book or collection?*
>
> *I've had good results with occasional verse, postcard poems, mail art, renga....*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

655. **Barry Schwabsky**
Re: Grace Paley
Tue 28 Aug 2007

One thing--Grace Paley's admirers will want to read this lovely tribute from Katha Pollitt:

http://www.thenation.com/blogs/anotherthing?pid=226859

↑ Index

656. **Jennifer Karmin**
Call for Papers: Feminist Activism in the Academy
Tue 28 Aug 2007

Call for Papers: FEMINIST ACTIVISM IN THE ACADEMY

The slogan that the personal is political has not always made clear how feminists navigate the professional realm. We seek to compile a volume entitled Feminist Activism in the Academy. Articles for the volume will examine the intersections among

the personal, political, and professional realms and the ways in which feminist activists come to life in the Academy. The proposed volume will bring together perspectives on activism in the academy from a variety of disciplines and interdisciplines.

Primary areas of focus include: self-identification of women academics; activism in and out of the classroom; activism in and out of formal Women's Studies curricula; women*s status in the academic workplace. This special volume will provide a forum in which scholars will come together to identify and define problems in their work lives and/or examine their own brand of activism as it pertains to their professional day-to-day lives and their careers as a whole. Essays can focus on one particular experience or location or can be comparative in nature.

The larger arch under which we wish to gather essays in this volume is bell hooks' notion that the classroom remains the most radical space of possibility in the academy, the place where activism starts with the essential movement against and beyond boundaries, a movement which makes education the practice of freedom. In light of this notion, we encourage discussions and explorations of the interconnections between feminist pedagogies and activism and between the status of feminist scholars and teachers in the Academy and institutionalized politics of exclusion, silencing, or marginalization that adversely affect the overall status of women in the academic professions.

Essay topics include but are not limited to:
Student activists: Programming with a feminist consciousness
Women as professor-activists: Making a difference
Women administrators: Making changes without getting fired
Women's Studies curricula
The personal as political
Local activism
Service-learning
Inclusion of local women activists

Extra-curricular programming
Celebrating women's anniversaries in the Academy (e.g.
Co-education, First woman X)
Quid pro quo and/versus hostile environment harassment
Benevolent sexism in the Academy
Training for change in the Academy
Title VII and the Academy
Title IX and the Academy
What works for women scholars in other nations:
learning and applying, others'lessons
Mothering/grandmothering in the Academy

Essays of 15-25 pages in length should be submitted
electronically by February 1, 2008, to Domnica
Radulescu ([redacted]) and Ellen Mayock
([redacted]).

Essays should be submitted in MS-Word format,
with parenthetical notes and complete references
formatted according to the MLA Handbook of Style.
Brief, 75-word bios must accompany essay submissions.

___
Got a little couch potato?
Check out fun summer activities for kids.
http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz

↑ Index

657. charles alexander
Re: Ashbery on MTV??
Tue 28 Aug 2007

Yes! Although I would have, as first choice, Kathy Acker if she were still alive. For me, Anne Waldman or Erica Hunt or Alice Notley or Harryette Mullen or Dodie Bellamy or . . .

charles

At 07:27 AM 8/28/2007, Kimberley Rogers wrote:
>Is it me or are we way overdue for women to be considered for all
>these recently filled Poet Laureate decisions? (Not that I think the
>position is indicative of a poet's importance) Naomi Shihab Nye is
>an excellent candidate for the voice of America and the voice of the

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> >
> >(you may need to repair the break in the URL).
> >
> >----------
> >John Tranter

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

658. **Mark Weiss**
Re: Ashbery on MTV??
Tue 28 Aug 2007

Rochelle Owens. Wouldn't that be a trip?

At 01:51 PM 8/28/2007, you wrote:
>Yes! Although I would have, as first choice, Kathy Acker if she were
>still alive. For me, Anne Waldman or Erica Hunt or Alice Notley or
>Harryette Mullen or Dodie Bellamy or . . .
>
>charles
>
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>> e n=c4e34a79300ffe48&ei=5070&emc=eta1
>> >
>> >(you may need to repair the break in the URL).
>> >
>> >----------
>> >John Tranter
>
>charles alexander / chax press
>
>fold the book inside the book keep it open always
> read from the inside out speak then
>
>Chax Press
>[redacted] (studio)
>[redacted] (cell)
>[redacted]
>chax.org
>650 E. 9th St.
>Tucson, AZ 85705

↑ Index

659. **Alan Sondheim**

My Eclipse

Tue 28 Aug 2007

My Eclipse

"Are there bread-crumbs on the moon?" I ask M.
"There's precisely one bread-crumb on the moon."
He offers me whiskey and I drink half-glass; he won't stop otherwise,
We're staring at the stars.
A large Hudson drives down the street below us, full of merry-makers;
it's the total eclipse of the moon!
It's three in the morning and we haven't seen anything yet.
It's four.
It's five in the morning and the curtain descends at a distance.
You can see earthlight as frustrated earth denies its own shadow.
"There you are, that's the disk I've been telling you about."
"The moon is round, isn't it?"
The bread-crumb would have dried up by now, blown hither and yon by
lunar winds.
"There aren't any lunar winds."
"Are you telling me... because of the vacuum... the very absence of air...
that the moon is windless? I don't believe it!"
"I've heard that, it must be true! Not a breeze!"
"Nothing! Not a breeze!"

http://www.asondheim.org/eclipse.mov

↑ Index

660. steve russell
Ashberry on MTV?? Bob Holman
Tue 28 Aug 2007

Why not Bob Holman on MTV? I haven't been to the bleeding apple in years, but he seemed to do a good job at the Nuyorican Cafe. No, he's not exactly Ashberry, but the man can perform. He'd keep the kids tuned in.

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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661. Poetics List
Forward on behalf of Shelly Reed
Tue 28 Aug 2007

---------- Forwarded message ----------
From: Shelly Reed <[redacted]>
Date: Aug 28, 2007 2:04 PM

Spire Press: www.spirepress.org

Open Reading Period Ends September 15th

The open reading period begins August 1st, 2007. This year's open reading period will extend to September 15th (postmarked).

Samples of up to 30 pages of literary fiction or creative nonfiction or 10 poems may be submitted in August only for book or chapbook consideration.

There is no guarantee that any manuscript will be chosen. Please include a short bio and publication list. While the contests are judged blindly and publication is guaranteed for the winner, the open period considers the marketability of the submission and publication history. Proposed chapbooks have a better chance of acceptance than full-length books. Novels will not be considered. There is no reading fee. Please label your envelopes "Open Submission" and include SASE. Full manuscripts will be requested if necessary. This year's open reading period will extend to September 15th (postmarked).

Call for Submissions: Anthology

Spire Press is now requesting poems and short prose (fiction and non-fiction – no essays – less than 3,000 words) for a new anthology with the theme: Class in America. We need work that explores economic class from all groups and angles, no boring sob stories. Please be fascinating and reflective. The title for this anthology is still undetermined.

Please label your envelopes "Anthology Submission" and limit your submission to three poems or one prose piece. Include SASE for reply. All other submissions will be discarded.

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662. Skip Fox
Re: Ashbery on MTV??
Tue 28 Aug 2007

Bernadette Mayer. (But Rochelle has my vote as well.)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: Tuesday, August 28, 2007 2:03 PM
To: [redacted]
Subject: Re: Ashbery on MTV??

Rochelle Owens. Wouldn't that be a trip?

At 01:51 PM 8/28/2007, you wrote:
>Yes! Although I would have, as first choice, Kathy Acker if she were
>still alive. For me, Anne Waldman or Erica Hunt or Alice Notley or
>Harryette Mullen or Dodie Bellamy or . . .
>
>charles
>
>At 07:27 AM 8/28/2007, Kimberley Rogers wrote:
>>Is it me or are we way overdue for women to be considered for all
>>these recently filled Poet Laureate decisions? (Not that I think
>>the position is indicative of a poet's importance) Naomi Shihab
>>Nye is an excellent candidate for the voice of America and the
>>voice of the MTV generation right now. I revolt--and methinks
>>there must be a poem waitng to get out in me somewhere on this
>>subject--as always.
>>
>>-----Original Message-----
>> >From: John Tranter <[redacted]>
>> >Sent: Aug 27, 2007 6:11 PM
>> >To: [redacted]
>> >Subject: Ashbery on MTV??
>> >
>> >Hi, all:
>> >
>> >New York Times
>> >August 27, 2007
>> >An 80-Year-Old Poet for the MTV Generation
>> >By MELENA RYZIK
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>> >MtvU, the subsidiary of MTV Networks that is broadcast only on
>> college campuses, will announce today that it has selected its
>> first poet laureate. No, he doesn?t rap. And it?s not Bob Dylan,
>> or even Justin Timberlake.
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>> >It is John Ashbery, the prolific 80-year-old poet and frequent
>> award winner known for his dense, postmodern style and playful
>> language. One of the most celebrated living poets, Mr. Ashbery has
>> won MacArthur Foundation and Guggenheim fellowships and was
>> awarded a Pulitzer Prize in 1976 for his collection ?Self-Portrait
>> in a Convex Mirror.?
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>> >... more here:

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>> >http://www.nytimes.com/2007/08/27/books/27laur.html?ex=1188878400&
>> e n=c4e34a79300ffe48&ei=5070&emc=eta1
>> >
>> >(you may need to repair the break in the URL).
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>> >----------
>> >John Tranter
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>charles alexander / chax press
>
>fold the book inside the book keep it open always
> read from the inside out speak then
>
>Chax Press
>[redacted] (studio)
>[redacted] (cell)
>[redacted]
>chax.org
>650 E. 9th St.
>Tucson, AZ 85705

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663. **Vernon Frazer**

Re: Ashberry on MTV?? Bob Holman

Tue 28 Aug 2007

Holman should have been on MTV during his stretch as emcee at the Nuyorican. I think around 1992 he and some of the Nuyorican Poets actually appeared on MTV. His style would bring people in and keep them interested in the spectacle, if not the poetry per se. And some people might watch him for the hype and later discover they like poetry. I'm a little surprised that it hasn't happened already.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of steve russell
Sent: Tuesday, August 28, 2007 3:34 PM
To: [redacted]
Subject: Ashberry on MTV?? Bob Holman

Why not Bob Holman on MTV? I haven't been to the bleeding apple in years, but he seemed to do a good job at the Nuyorican Cafe. No, he's not exactly Ashberry, but the man can perform. He'd keep the kids tuned in.

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664. Stephen Vincent
Re: Ashbery on MTV??
Tue 28 Aug 2007

In the meantime can't we ask that the male laureates appear half the year in drag? Though, in Washington parlance, that might be called a 'cover-up.' But such Laurel enhancing gear has legit Roman & Greek roots - if what I see on some of those vases is true. Non?

Stephen V
http://stephenvincent.net/blog/

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> *To: [redacted]*
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> *650 E. 9th St.*
> *Tucson, AZ 85705*

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665. **Stephen Vincent**
Re: My Eclipse
Tue 28 Aug 2007

We got it - here on the West Coast - while it was still real dark. Great sustained moment:

My Eclipse - Journal

I rose about 1:15 to see the first ink drop shadow. Woke back up again at three o'clock and stood spellbound on the back porch for the next hour and a half. Wow. Had me rocked! The gradual intense dwindling of the light. The banana red marble in the darkness. Complete with the shooting star at about full eclipse, like a long thin white arrow fleeting under it. Then a flicker, speedy red flickering light, that dashed above across the darkened sky. (Was it a plane...so fast??). Then a thin a vibrating yellow yoke, a crown about the sides and edges. A stillness Then, the sunny white cap piece strikes the left side of the upper pole. The initial solar flash, floating there. That was down right spiritual - the awakening sense out of darkness.

I'd go for a repeat. Hear another one is supposedly coming in 2008(?). Maybe this one was special because it was also a full moon(??).

Wow.

Stephen Vincent
http://stephenvincent.net/blog/

> *My Eclipse*
>
> *"Are there bread-crumbs on the moon?" I ask M.*
> *"There's precisely one bread-crumb on the moon."*
> *He offers me whiskey and I drink half-glass; he won't stop otherwise,*
> *We're staring at the stars.*
> *A large Hudson drives down the street below us, full of merry-makers;*
> *it's the total eclipse of the moon!*
> *It's three in the morning and we haven't seen anything yet.*
> *It's four.*
> *It's five in the morning and the curtain descends at a distance.*
> *You can see earthlight as frustrated earth denies its own shadow.*
> *"There you are, that's the disk I've been telling you about."*
> *"The moon is round, isn't it?"*
> *The bread-crumb would have dried up by now, blown hither and yon by*
> *lunar winds.*
> *"There aren't any lunar winds."*
> *"Are you telling me... because of the vacuum... the very absence of air...*
> *that the moon is windless? I don't believe it!"*
> *"I've heard that, it must be true! Not a breeze!"*
> *"Nothing! Not a breeze!"*
>
> *http://www.asondheim.org/eclipse.mov*

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666. **ALDON L NIELSEN**
Re: peaches and herb and ashbery
Tue 28 Aug 2007

---

but "Reunited" can't hold a candle to the earlier Peaches and Herb hit, with the earlier Peaches, titled, what else, "United."

On Tue, Aug 28, 2007 01:05 PM, "W.B. Keckler" <[redacted]> wrote:

>
>
>I'm sorry but whoever repeated that "peaches and herb" anecdote re Ashbery is
gul-gul-gullible.....you can't live in America and move twenty feet without hearing a pop song...clearly that was Ashbery being "cutesy" with his "high culture" image....he's heard it all...in elevators, restaurants, and every where else..if you think he can't sing along with "Can't Touch This," octogenarian or not, I have "hair in a can" i want to sell you..it, like, totally FOOLS people... But "Reunited" did Rock. My bff Tammy and I used to perform it at neighborhood barbecues when we were ten...sigh...memories!
********** Get a sneak peek of the all-new AOL at
http://discover.aol.com/memed/aolcom30tour

<<

COMPLICATIONS

Poems by Garrett Caples
ISBN-13: 978-0-9794119-1-5
ISBN-10: 0-9794119-1-2
Price: $16.00
Release date: Fall 2007
Distributors: Small Press Distribution, Amazon.com & www.MeritagePress.com
For more info: [redacted]

Meritage Press is delighted to announce the release of -- and a SPECIAL RELEASE OFFER for -- Complications, the second full-length poetry collection by Oakland-based poet Garrett Caples. Reflecting the moral disintegration of the post-9/11 world, Complications is an even wilder, darker, funnier exploration of poetic consciousness than its predecessor, The Garrett Caples Reader. From semiotic reportage to automatic writing, oulipian constraint to straightforward elegy, Complications is an eclectic tour de force in the service of a fundamental proposition: "surreality is real."

Praise for The Garrett Caples Reader

"a wonderful book of prose and poetry."
--Philip Lamantia

"a lovely piece of work all the way through."
--Robert Creeley

ABOUT THE AUTHOR: Born in Lawrence, MA in 1972, Garrett Caples is a poet living in Oakland, CA. He is the author of The Garrett Caples Reader (Angle Press/Black Square Editions, 1999), er um (Meritage Press, 2002), and The Philistine's Guide to Hip Hop (Ninevolt, 2004). He has published numerous essays, articles, and reviews. He currently writes on hip hop for the San Francisco Bay Guardian.

****

SPECIAL RELEASE OFFER: Meritage Press is pleased to offer a Release Special through September 30, 2007. For $13.00, you can obtain a copy of COMPLICATIONSâ€”a reduced rate from the book's retail price of $16.00â€”plus free shipping/handling (an approximate $4.00 value) to U.S. addresses. Just send a $13.00 check made out to "Meritage Press" to:

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Road
St. Helena, CA 94574

For international orders, please contact us through [redacted]

****

ALSO FORTHCOMING OR NEW FROM MERITAGE PRESS:

FRAGILE REPLACEMENTS by William Allegrezza

PRAU by Jean Vengua (Filamore Tabios, Sr. Poetry Memorial Prize)

And a series of "Tiny Books" measuring 1 3/4 x 1 3/4" inaugurated by ALL ALONE AGAIN by Dan Waber, followed by STEPS: A NOTEBOOK by Tom Beckett and "â€¦ AND THEN THE WIND DID BLOW: JAINAKU POEMS by Ernesto Priego.

Meritage Press is a multidisciplinary literary and arts publisher based in St. Helena and San Francisco, CA. Our website is at _http://www.meritagepress.com_ (http://www.meritagepress.com/)

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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668. **Kimberley Rogers**

Re: Ashbery on MTV??

Tue 28 Aug 2007

Brilliant! Charles Simic as Anne Sexton. But if we can't achieve this then my male votes for Poet Laureates of the MTV gen go to Thomas Sayers Ellis, Terrance Hayes, Eugene Gloria and Louise Gluck (because she has brass ones and she's just cold and distant enough in her work to be gender questionable-- sans the tell-tale head shot on back covers.

(No offense my sensitive poet brothers and no offense to you,Louise, you are the real awe-inspiring poetic deal.)

My choices for females not still living: Reetika Vazirani and Sarah Hannah (And this applies to any generation not just our MTV gen. What sadness and loss for us all to be without such gifts that surely would have made it into our poetic canonicals (the female one at least-- right up there with Bishop in my opinion.)

-----Original Message-----
>From: Stephen Vincent <[redacted]>
>Sent: Aug 28, 2007 4:18 PM
>To: [redacted]
>Subject: Re: Ashbery on MTV??
>
>In the meantime can't we ask that the male laureates appear half the year in
>drag? Though, in Washington parlance, that might be called a 'cover-up.'
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>>>>> To: [redacted]
>>>>> Subject: Ashbery on MTV??
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669. **Jason Quackenbush**
Re: Ashbery on MTV??
Tue 28 Aug 2007

---

or lyn hejinian or susan howe or rae armentrout or bernadette mayer or really anyone other than naomi shihab nye.

nye probably doesn't know it, but she is my nemesis and has been ever since i read "making a fist."

On Tue, 28 Aug 2007, charles alexander wrote:

> *Yes! Although I would have, as first choice, Kathy Acker if she were still alive. For me, Anne Waldman or Erica Hunt or Alice Notley or Harryette Mullen or Dodie Bellamy or . . .*
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670. David Applegate
Bad Noise: new website, new content, Call for Submissions
Tue 28 Aug 2007

Hello UB Poetics List!

Some good news from Bad Noise...

Bad Noise Productions has a new website at the same old address (www.badnoiseproductions.com) - tons of new content, images, information, the works. Click on it.

Also, we'd like to offer you another free e-book: "In sterquiliniis invenitur," an alchemical comic loop featuring a 19th c. boxer + plenty of oroboros action.

Keep in mind the perpetual "CALL FOR SUBMISSIONS" - please view our 'contact' page for more information + send us some goddamned mail-art. "WE WILL SEND SOMETHING BACK."

Best wishes,

David Applegate
Asst. for Acquisitions
www.badnoiseproductions.com

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671. Kimberley Rogers
Re: Ashbery on MTV?? Yet more suggestions
Tue 28 Aug 2007

Nemesis eh? Well, I'll even go with the brilliant breathtaking poets Eleanor Wilner, Anne Marie Macari, Kimiko Hahn, Diane Gilliam Fisher, Sarah Manguso, Sonia Sanchez, Annie Boutelle, Ellen Dore Watson ect.. ect.. I guess my point is its our time too and there are plenty to choose from without dipping

into the same masculine barrel. I like all our male poets fine -- even love and adore many (Mark Doty, Mathew Zapruder, Frank Bidart, even our two "winners") but I can do with some really good strong female voices that represent our country outside the worshipping circle of Maya Angelou.

I am very fond of someone's idea of a celebrity deathmatch between Simic and Ashbery--now if I can only choose which Victorian female poet they each should "duel read" against eachother. Emily Bronte's stinky "Hope" in slam fashion as read by Simic? Now that I would pay good money for, if I made good money as a poet.

-----Original Message-----
>From: Jason Quackenbush <[redacted]>
>Sent: Aug 28, 2007 8:20 PM
>To: [redacted]
>Subject: Re: Ashbery on MTV??
>
>or lyn hejinian or susan howe or rae armentrout or bernadette mayer or really anyone other than naomi shihab nye.
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672. **Ryan Downey**
mtvU Student Poetry Award
Tue 28 Aug 2007

The press release seems to be hyping this as a novel sort of idea. I originally was hoping that this contest for "college students" would be limited to undergraduate (that is what college implies isn't it) students. The guidelines quite clearly show that all university students undergraduate or graduate may send in submissions. My question is: how is this any different from any first book contest? It is an uphill battle to be taken seriously as an undergrad writer and this contest does nothing to address that. Am I off base here? Why hype the contest as a search for young college talent blah blah blah hype-cakes and then open it up to so many poets who are already finding avenues for their work? I have a feeling I am repeating myself so I will stop now. I am sorry if I have offended graduate students.

-Ryan Downey

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673. **Ruth Lepson**
Re: Ashbery on MTV??
Tue 28 Aug 2007

---

or diane di prima or jorie graham or fanny howe or leslie scalapino or lyn hejinian--then again that osrt of position may not be right for such poets....

On 8/28/07 1:51 PM, "charles alexander" <[redacted]> wrote:

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... more here:

http://www.nytimes.com/2007/08/27/books/27laur.html?ex=1188878400&en=c4e34a79300ffe48&ei=5070&emc=eta1

(you may need to repair the break in the URL).

John Tranter

charles alexander / chax press

fold the book inside the book keep it open always
read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org

> *650 E. 9th St.*
> *Tucson, AZ 85705*

↑ Index

674. **Ruth Lepson**
Re: Ashbery on MTV?? SHERMAN ALEXIE
Tue 28 Aug 2007

---

how about Conrad?

On 8/28/07 1:32 PM, "David Chirot" <[redacted]> wrote:

> *Whatever one may make of his various works, I think Sherman Alexie would be a great candidate for an MTV laureate. (I'm not his biggest fan, but do think he'd be great Mtv Laureate.) His work continually makes use --hilarious, angry, bitter, turned upside down inside out--of popular culture, movies, music, tv, basketball, popular /assigned books, comic books, He often writes and says a lot of things that the American culture high and low, select or mass--would prefer to go unsaid and unheard, that keep things unsettling and uncomfortable. He can be devastatingly annihilatingly analytical of the gigantic crock of BS in the US and hysterically funny within the same sentence.*
> *(Ah! But he doesn't write New Sentences!-- some might object--protesting the "Marginalization of ['Real'] Poetry." But doesn't John Ashbery already cover some of this "Real Poetry" ground?)*
>
> *Heard him recently give talk with a reading in which he described airline profiling from the point of view of an American Indian. In the first place--WHAT are you? WHERE are you FROM? Asia? Southwest Asia? Latin America? Not like you see a lot of Indians flying the friendly skies of America!*
> *After all, aren't America's First Peoples also its first Guantanamo Poets?*
>
> *Americans build "Seperation" Walls and fences in Baghdad, on the Mexican border and give billions for the world's biggest, best equipped, Super-Max Security one in Palestine. And why not? Don't they already have a long history and expertise in this form of ethnic cleansing, anti-terrorism, National security?*
>
> *"They are still calling us 'savages,' 'terrorists,'" says Leonard Peltier from his prison cell. So what do you do when "one of them" gets on the nice airplane?*
>
> *"I have taken poison and made Medicine of it."*
> *Charlie Hill, Indian comic*

> *Why not some Medicine words for Mtv poetry--*
>
> *On 8/28/07, Kimberley Rogers <[redacted]> wrote:*
> *Is it me or are we way overdue for women to be considered for all these recently filled Poet Laureate decisions? (Not that I think the position is indicative of a poet's importance) Naomi Shihab Nye is an excellent candidate for the voice of America and the voice of the MTV generation right now. I revolt--and methinks there must be a poem waitng to get out in me somewhere on this subject--as always.*
>
> *-----Original Message-----*
> *From: John Tranter <[redacted]>*
> *Sent: Aug 27, 2007 6:11 PM*
> *To: [redacted]*
> *Subject: Ashbery on MTV??*
>
> *Hi, all:*
>
> *New York Times*
> *August 27, 2007*
> *An 80-Year-Old Poet for the MTV Generation*
> *By MELENA RYZIK*
>
> *MtvU, the subsidiary of MTV Networks that is broadcast only on college campuses, will announce today that it has selected its first poet laureate. No, he doesn?t rap. And it?s not Bob Dylan, or even Justin Timberlake.*
>
> *It is John Ashbery, the prolific 80-year-old poet and frequent award winner known for his dense, postmodern style and playful language. One of the most celebrated living poets, Mr. Ashbery has won MacArthur Foundation and Guggenheim fellowships and was awarded a Pulitzer Prize in 1976 for his collection ?Self-Portrait in a Convex Mirror.?*
>
> *... more here:*
>
> *http://www.nytimes.com/2007/08/27/books/27laur.html?*
> *ex=1188878400&en=c4e34a7*
> *9300ffe48&ei=5070&emc=eta1*
>
> *(you may need to repair the break in the URL).*
>
> *----------*
> *John Tranter*

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675. **Catherine Daly**
Re: mtvU Student Poetry Award
Tue 28 Aug 2007

---

poet Ross Martin (THE COP WHO RIDES ALONE) used to work in some sort of senior producing capacity at MTVu, I thought

when I see this sort of thing, I think of probably someone like Ross who is pushing for something for poetry because he can, and I find it difficult to grouse about it

--
All best,
Catherine Daly
[redacted]

↑ Index

676. **Alan Sondheim**
big penis rock hard balls joy ride history of the world
Tue 28 Aug 2007

---

big penis rock hard balls joy ride history of the world

teenage boys drive big penises and wear big penis ornaments and we're all pushing our tiny penises around the playing field or looking for a rhyme to hid our tiny penises while we arm ourselves with big penis guns and missiles all pointy and the like to kill big and little penises anywhere we can, we want to be the only penises in sight and we want our tiny penises hidden but our big penis houses and big giant penis top-fuel dragsters in sight so we can raise big-penis fear while we stain books and canvas with big penis smearings while our tiny penises throb and shake, teenage boys send big penis smearings across networks and wires smearing tags blowing bits and bytes while big penises announce they are hot and ready and there and their tiny penises shake with joy and happiness and our big penis arms push tiny penis boys into dirt and girls and big penis legs throw bombs into books made from bombs and we big-penis love everything that thumps and throws giant balls into girl ball party groups, makes big penis sound jump the curb, when we drive we say Our big penis has arrived, Yes, Our big penis is here, we write big penis books, we point big penises, big giant penises, enormous penises, things disappear

↑ Index

677. Alexander Jorgensen
Fwd: FROM EXILE: THE YAK BLESSING BY KATHUP TSERING
Tue 28 Aug 2007

The Yak Blessing
Kathup Tsering

"Drum of a dying nation, Kathup Tsering demonstrates in his new work that breath is one's license. For thirteen years, he has dreamed, built, and graciously shared a consciousness constructed by three significant cultural forces - Tibet, the People's Republic of China, and India - and all while living in exile, much of it amid the cleansing waters and cross-cultural clime of Himalaya's ancient spires. It is with an acuity and sternness of words that Tsering conveys the most intimate of painful experiences with sensitivity, and an anticipation for renewal. With brilliance seated in both the traditional and contemporary sphere, his achievement is that he is helping to shape and re-define contemporary Indian poetry; and in doing so, reaffirms that one's voice need not be relegated to any particular genre. As with the penetrating "Don't Be Afraid, Mother," each word chosen seems to delicately trace itself, the poet's observations and passions rooted in what is open and beautiful. His collection re-animates, one could say, those lost in such areas as Barkhor, or the dedicated snowy trails leading to Nepal -- and eventual freedom." --Alexander Jorgensen.

BUY THIS BOOK.

http://books.lulu.com/content/1142809

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

↑ Index

678. Alexander Jorgensen
From: Everyone is gay, to: I'm not gay!
Tue 28 Aug 2007

Some interesting video on Larry Craig online. Seems he was singled-out during a Washington investigation of a cocaine and page boy ring during the 1980s.

The complaint said Craig then tapped his right foot several times and moved it closer to Karsnia's stall and then moved it to where it touched Karsnia's foot. Karsnia recognized that "as a signal often used by persons communicating a desire to engage in sexual conduct," the complaint said.

Craig then passed his left hand under the stall divider into Karsnia's stall with his palm up and guided it along the divider toward the front of the stall three times, the complaint said.

The officer then showed his police identification under the divider and pointed toward the exit "at which time the defendant exclaimed `No!'" the complaint said.

For the rest of the story:

http://news.yahoo.com/s/ap/20070829/ap_on_go_co/craig_arrest

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

↑ Index

679. Jesse Glass
Drew Stroud in hospital
Wed 29 Aug 2007

Dear All, I just received notice from Eric Mader that Drew Stroud/ Ryu Makoto, fine poet and owner of Saru Press suffered a serious stroke on June 25th and has been in a coma at UC Medical Center ICU, San Francisco, ever since.

Friends may contact the hospital social worker, Elizabeth Manning at [redacted]. I can also share Ms. Manning's work and pager numbers back-channel. Perhaps poets on this list who reside in and around San Francisco can find out what's happening and let us all know. Thanks, Jesse Glass

↑ Index

680. Nico Vassilakis
SuBtExT seattle: Lissa Wolsak & Robert Mittenthal
Wed 29 Aug 2007

Subtext continues its monthly reading series with readings by Lissa Wolsak and Robert Mittenthal at our new home at the Chapel Performance Space on Wednesday 5 September 2007. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

*Lissa Wolsak lives in Vancouver, British Columbia where she works as an energy/thought-field therapist and goldsmith. She is the author of several long poem sequences and essays; SQUEEZED LIGHT: Collected Works 1994 - 2005 is forthcoming from Station Hill Press/Barrytown in the Fall of 2007 as well as various ana of the forthcoming Of Beings Alone from TinFISH.

http://ca.geocities.com/[redacted]/wolsak3.htm
http://9thstlab.blogspot.com/2006/10/from-thrall-by-lissa-wolsak.html

*Robert Mittenthal is a curator of the Subtext reading series. He is author of Martyr Economy, Ready Terms, and the forthcoming chapbook Value Unmapped (Nomados). His poems have appeared in a variety of publications including: Golden Handcuffs; Bird Dog; Sugar Mule; W; Alterra; and KSW's Writing Class Anthology.

http://www.goldenhandcuffsreview.com/gh8content/r3.html
http://ca.geocities.com/[redacted]/mitt2.htm

The future Subtext schedule is:

October 3, 2007 - Kathleen Fraser (Bay Area) & Crystal Curry

November 7, 2007 - Golden Handcuffs Review Reading - Seattle Issue Launch

December 5, 2007 - Alison Knowles (New York) - co-presented with nonsequitur

January 2, 2008 - TBA

February 6, 2008 - Hank Lazer (Tuscaloosa, AL) & TBA

March 5, 2008 - Steve McCaffery (Toronto/Buffalo) & TBA

For info on these & other Subtext events, see our website:
http://subtextreadingseries.blogspot.com/ and
http://www.speakeasy.org/~subtext

More info at Nonsequitur web site: http://nseq.blogspot.com. Details on the Chapel at: http://gschapel.blogspot.com

SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event.

Also...

September 12, 7:30pm - Words, and Music and Words: dan raphael and Doug Nufer/
Wally Shoup/ Bill Horist at the Rendezvous Jewelbox Theater 2320 2nd Ave.

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681. John Tranter
Totally Unfounded Rumours
Wed 29 Aug 2007

Listmembers might enjoy some of these "totally unfounded rumours".

http://unfoundedrumors.blogspot.com/2007_06_01_archive.html

Actually, I don't know whether they are "genuine" totally unfounded rumours...

... or maybe someone made them up, and so they may be "untrue" totally unfounded rumours, but some of them are strangely poetic, whatever the origin.

I love the one about Charles de Gaulle:

> French General Charles de Gaulle once killed a man during World War II by cutting his throat with a deep-frozen flounder.

John Tranter

↑ Index

682. **Tom Beckett**

GALATEA RESURRECTS, ISSUE NO. 7

Wed 29 Aug 2007

GALATEA RESURRECTS (A POETRY ENGAGEMENT) is pleased to release its seventh issue. You can access the issue at _http://galatearesurrection7.blogspot.com_ (http://galatearesurrection7.blogspot.com/) For convenience, the Table of Contents is also featured below.

Please note we are always looking for reviewers and review copies; information about review submission is at http://grarchives.blogspot.com.

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Eileen Tabios engages THE STEAM SEQUENCE by Carly Sachs

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Brenda Iijima reviews A HALF-RED SEA by Evie Shockley

Patrick James Dunagan reviews A FIDDLE PULLED FROM THE THROAT OF A SPARROW by Noah Eli Gordon

Nicholas Grider reviews INSECT COUNTRY (A), INSECT COUNTRY (B), and the INSECT TUTELAGE BLOG by Sawako Nakayasu

Patrick James Dunagan reviews TRAFFIC: A PUBLICATION OF SMALL PRESS TRAFFIC, ISSUES 1 AND 2, (2005-2007) edited by Elizabeth Treadwell

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Nicholas Grider reviews NETS by Jen Bervin

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Rochita Loenen-Ruiz reviews THE GODS WE WORSHIP LIVE NEXT DOOR by Bino A. Realuyo

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Eileen Tabios engages BROKEN/OPEN by Jill Jones

Laurel Johnson reviews THE ELEPHANT HOUSE by Claudia Carlson

Alysha Wood reviews a(A)ugust by Akilah Oliver, with collages by Brenda Iijima

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Craig Santos Perez reviews NAMES ABOVE HOUSES by Oliver de la Paz

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Lara Khalil, Tracy Lee Carroll, Jennifer Stahl, Barbara Henning, Jade Doskow, David McConeghy, Jared Zimmerman, Alice Arnold, Robert Matson, Mary Wrenn, Julia Marta Clapp, Tina Burton, Jim Simandl, Philip Metres, Chris Hampton, Hayley Barker, Thomas Ciufo, Meredyth Sparks, Shannon Shaper, Renae Morehead, Ryn Gargulinski, Robert S. Dunn, Jen Hofer, David Gatten, Jerilyn Myran, Shara Shisheboran, Courtney Fischer, ARiana Smart Truman, Tod Seelie, David W. Lee, Katherine McDowell, Mike Mahaffie, Willile Baronet, Karen Lillis, Paul Yoo, Justin Simonsen and Elizabeth Willis.

Beatriz Tabios engages BRIDGEABLE SHORES: SELECTED POEMS (1969-2001) by Luis Cabalquinto

Carlos Hiraldo reviews THE SALESMAN'S SHOES by James Roderick Burns

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Alysha Wood reviews trespasses by Padcha Tuntha-obas

Kristin Berkey-Abbott reviews THE MCSWEENEY BOOK OF POETS PICKING POETS edited by Dominic Lumford

Joe LeClerc reviews THE ENEMY SELF: POETRY & CRITICISM OF LAURA RIDING edited by Barbara Adams

Hugh Fox reviews LIBIDO DREAMS: NEW AND SELECTED POEMS by Glenna Luschei

Laurel Johnson reviews THE MOUNTAIN IN THE SEA by Victor Hernandez Cruz

Craig Santos Perez reviews THE WIND SHIFTS: NEW LATINO POETRY edited by Francisco Aragon

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Julie R. Enszer Reviews TEAHOUSE OF THE ALMIGHTY by Patricia Smith

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Julie R. Enszer Reviews three books by Rochelle Ratner: QUARRY, COMBING THE WAVES, and PRACTICING TO BE A WOMAN

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"Objections to the Beauty-Object: A Reading of Two Poems by Barbara Guest" by Catherine Wagner

"The Ocean At Night: An Inside Look at the Poetry Process" by Aimee Celino Nezhukumatathil

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS
Catherine Wagner reviews 19 VARIETIES OF GAZELLE: POEMS OF THE MIDDLE EAST
by Naomi Shihab Nye and EMAILS FROM SCHEHEREZAD by Mohja Kahf

Catherine Wagner reviews CATALOGUE OF COMEDIC NOVELTIES: SELECTED POEMS by Lev Rubinstein, Translated by Philip Metres and Tatiana Tulchinsky

Catherine Wagner engages four books by Alice Notley: DISOBEDIENCE, MARGARET AND DUSTY, MYSTERIES OF SMALL HOUSES and SELECTED POEMS

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683. **Ruth Lepson**
Re: Old folds can write to.
Wed 29 Aug 2007

---

thank you, Diane. just ordered it.

On 8/28/07 1:39 PM, "Diane DiPrima" <[redacted]> wrote:

> *Deena Metzger's "Writing for Your Life" is invaluable for all middle- and late-year beginning writers. I don't know if it's still in print.*
>
> *Diane di Prima*
>
> *From: Catherine Daly <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 27 Aug 2007 16:39:56 -0700*
> *To: <[redacted]>*
> *Subject: Re: Old folds can write to.*
>
> *Koch's book is interesting, not real useful, but it points out possible points of discussion, teaching the elderly. For example, the people Koch taught in a nursing home were very infirm. Fewer older*

> *people are very infirm for a long period anymore. That might be an interesting discussion to include in the course if you use the Koch book.*
>
> *For example, the friends of the library here is in the energetic grandparents raising a second generation of children group, 65-85ish. The president turned the group into an oral history / local history group sponsoring arts workshops and events at the branch library.*
>
> *My paternal grandmother LOVED her local senior center -- this was about 30 years ago, tho. My maternal grandmother wouldn't be caught dead there. My paternal grandmother also went straight to a nursing home during her decline, while my grandmother lived in assisted living -- she had her own apartment, but didn't have to cook dinner or clean -- from her very late 80s until her mid 90s. During most of that time, she was not infirm or isolated from the larger community.*
>
> *A lot of seniors I've met as book fests in particular are really interested in diy publishing: how to make a chapbook on the computer, dos and don'ts of lulu.com, what a broadside is, or something like that might go over really, really well and be fun besides. Maybe a collaborative book or collection?*
>
> *I've had good results with occasional verse, postcard poems, mail art, renga....*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

684. **holsapple1**
Mary Rising Higgins
Wed 29 Aug 2007

John Tritica & I interviewed Mary last February, before her final illness, & we will be looking for a venue soon. Also, I recorded Mary several times for Vox Audio, & those CDs are available thru Vox. Back-channel for a titles.

Bruce

↑ Index

685. steve russell
Ashbery on MTV?? FUCKING CAMILIA PAGLIA
Wed 29 Aug 2007

Camilia Paglia, she rocks. She likes rock. She'd be perfect. She digs poetry. PROBLEM SOLVED. PAGLIA ON MTV//

Shape Yahoo! in your own image. Join our Network Research Panel today!

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686. Catherine Daly
philomene long: LA memorial service
Wed 29 Aug 2007

There is a service at the Zen Center of Los Angeles
Today August 29th at 7:00 p.m.
parking is available within the compound.

--
All best,
Catherine Daly
[redacted]

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687. Alan DeNiro
The Stations: book-length poem available for free download
Wed 29 Aug 2007

"this is the last instant
that will bark at this instant
adventure offers reality
as a fen of vetoproof time"

I've released my book-length poem, The Stations, under a very loose-limbed Creative Commons license. Feel free to download, sample (with attribution), liquify (ditto), etc.

The URL is here:

http://www.archive.org/details/TheStations

Best,

Alan DeNiro
[redacted]

_____
The Stations
165 pp.
http://www.archive.org/details/TheStations

*

The People's League of Speculative Poetry
http://groups.google.com/group/speculativepoetry

___ Park yourself in front of a world of choices in alternative vehicles. Visit the Yahoo! Auto Green Center. http://autos.yahoo.com/green_center/

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688. **thom donovan**

LAST MINUTE: Peace On A Presents Tonya Foster & Jane Sprague THIS Friday, 8/31

Wed 29 Aug 2007

Peace On A presents

Tonya Foster & Jane Sprague

Friday August 31st, 2007 9PM

Hosted by Thom Donovan at

166 Avenue A (btwn 10th and 11th)
NY NY 10009

BYOB & $5 recommended donation

About the readers:

Jane Sprague is a poet and teacher. Her poems, essays and reviews of contemporary poetry have been published in various print and online magazines including How2, Tarpaulin Sky, Primary Writing, Kiosk, Tinfish, Xcp: Cross-Cultural Poetics and others. She is author of the chapbooks The Port of Los Angeles, monster: a bestiary, break / fast, fuck your pastoral and Entropic Liberties (with Jonathan Skinner). Her books The Port of Los Angeles and Extreme Global: La Ciudad sin Extremo / Los Angeles are forthcoming in 2008. She edits and publishes Palm Press, www.palmpress.org, from Long Beach, California where she teaches writing at CSULB and Golden West College. You can visit her classroom anytime at occupationspace.blogspot.com .

Mount Pinos: Politics of the Unread

the directions maintain
fragments of "this"

pure pine pile up
sulfur rattlers bark

cut sharp with slant "L"
askance/the gaze/cut

to known pronoun/proverb/pro let aire
there is no other than that which already within you

but the bittern bark
the blades trace

path from ocean
sullied under coast

packed in like rats
shouldered up to one fine clatter manse

with no lawn

no nature

to speak of

*

but to maintain directions—
impropriety of no one

my child comes running
pier side/dry dock/ canal stink
lip
"sharks! big fish!"
and I too late for the glimpse

though having seen them too
the histories of fishes
blunt cut any path to narrative
or narrativity
voices/voiceless
swim
*
the way of it
the way

the place here
place of pronouns supple reach

place shark empty
place rays anchovy black jellies
pale listing to red tide

wetland reclamation space
they moved the highway

they built this island
they dredge the creamy
seamless
coast

to water to wetland to
piles to pinging depth charge
naval seal ship bevied
levied with fear
fear grips
who's the bigger dark lurker now?

*

these days
my materia medica
some bittern arsenal
some tern-like commission
to sneak in/pull yield

they're making nests for the killdeer
sapling white pelican lesser grebe
spoonbill skimmer sea hare
dainty mole crab
with her fine fiddler freight
orange roe cake
a sample for sale

response—an utterance
what words do rise up in iris
flipped gaze the mimic
to stutter arctic—or just tic
a long thigh a long thick
finger of grease
spill leak from something
these monstrous yachts
doth offend thee oh evermore
than any Ulsan oil seep

gutter to stillness
or smother the grunions
left offspring
eke out a living at the edge of such
opening gaps

layers of oil
one shiny magenta yellow blue
not distinct
indeterminate pure petrol
absolutely bad flow
fills my neighborhood

water artery wet streets
and us no boat to row—
so the watcher, come looker
what choice her
fine foot/tucks/sidewalk to city
beach
fine picking litter—the effronter
of dunderheaded gargantua
this bottle cap
condom
cup
and again

repeat into stillness

this weekend, next—what dates
what matter
again and again we do it

bend spines to the earth
our littoral zone

~ Jane Sprague

___ Park yourself in front of a world of choices in alternative vehicles. Visit the Yahoo! Auto Green Center. http://autos.yahoo.com/green_center/

↑ Index

689. David Chirot

d-b Chirot's "No Place to Move/Shadow Walls" flickr at ::: wood s lot ::: "the fitful tracing of a portal"

Wed 29 Aug 2007

---

just learned you can see my flickr gallery "No Place to Move/Shadow Walls" at the latest Wood's Lot blog-
is included in the entries on 26 August

http://web.ncf.ca/ek867/wood_s_lot.html ---

 these have also appeared on Marco Giovenale's blogs Slowforward and others

more galleries to follow shortly at my flickr

and ongoing works of mine and many others at etc at
http://davidbaptistechirot.blogspot.com

↑ Index

690. Thomas savage

Re: From: Everyone is gay, to: I'm not gay!

Wed 29 Aug 2007

Although I'm glad to learn the specifics of this story which I only heard briefly on the radio this morning, I'd like to know what this scandal has to do with poetry until someone writes a poem about it. Matthew Shepard's anthology is a great book by the way. I only rediscovered it yesterday. It has a poem in it by John Ashbery, of all people. Regards, Tom Savage

Alexander Jorgensen <[redacted]> wrote: Some interesting video on Larry Craig online. Seems he was singled-out during a Washington investigation of a cocaine and page boy ring during the 1980s.

The complaint said Craig then tapped his right foot several times and moved it closer to Karsnia's stall and then moved it to where it touched Karsnia's foot. Karsnia recognized that "as a signal often used by persons communicating a desire to engage in sexual conduct," the complaint said.

Craig then passed his left hand under the stall divider into Karsnia's stall with his palm up and guided it along the divider toward the front of the stall three times, the complaint said.

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For the rest of the story:

http://news.yahoo.com/s/ap/20070829/ap_on_go_co/craig_arrest

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

Pinpoint customers who are looking for what you sell.

↑ Index

691. **Susan Webster Schultz**
MTV laureate
Wed 29 Aug 2007

There have been plenty of women poet laureates in recent years, among them Rita Dove, Louise Gluck, and others. What there have not been are gay or lesbian poets. So I stand in support of John Ashbery for MTV poet laureate! Plus he's a wonderful poet.

Susan M. Schultz

http://tinfishpress.com

↑ Index

692. **steve russell**
ashbery on MTV?? why not camille paglia or Jim Carroll
Wed 29 Aug 2007

---

either Camille or Carroll would work on MTV. Jim Carroll was, and perhaps he still is, a legit rocker. He's probably still younger then anyone in the Stones. His Catholic Boy album was one of the better pieces of vinyl produced in the eighties. He's a very good poet. Check out his "The Book of Nods." & Paglia too. She can entertain, and she's into rock and poetry, although she's not an Ashbery fan. Harold Bloom was her mentor at Yale. Bloom, Mr. Canonized himself, a guy who has always been in Ashbery's corner. Having a mouth as biting as Paglia's would be fun. Why not Carroll and Paglia?

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693. **Barry Schwabsky**
Re: From: Everyone is gay, to: I'm not gay!
Wed 29 Aug 2007

Why are police officers hanging around in airport men's rooms waiting to ge picked up?

Alexander Jorgensen <[redacted]> wrote: Some interesting video on Larry Craig online. Seems he was singled-out during a Washington investigation of a cocaine and page boy ring during the 1980s.

The complaint said Craig then tapped his right foot several times and moved it closer to Karsnia's stall and then moved it to where it touched Karsnia's foot. Karsnia recognized that "as a signal often used by persons communicating a desire to engage in sexual conduct," the complaint said.

Craig then passed his left hand under the stall divider into Karsnia's stall with his palm up and guided it along the divider toward the front of the stall three times, the complaint said.

The officer then showed his police identification under the divider and pointed toward the exit "at which time the defendant exclaimed `No!'" the complaint said.

For the rest of the story:

http://news.yahoo.com/s/ap/20070829/ap_on_go_co/craig_arrest

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

↑ Index

694. **Alan Sondheim**
Cryptic Philosophy of Dispersion
Wed 29 Aug 2007

Cryptic Philosophy of Dispersion

Reification as false consciousness in relation to mediation of labor

BUT commodities in relation to exchange-value are transformed into fields of exchange - the ontology of commodities becomes a process- ontology (as opposed to state)

Statements are reification / residue - their communality establishes virtual community (all communities are virtual)

Commodities and statements are field phenomena (re: Minsky, mind)

(Field phenomena are virtual) (Processes are virtual)

BUT what do we mean by virtual?

Processes and communities are measurable through verification procedures inhabiting inscriptions

Don't all verification procedures inhabit inscriptions?

What constitutes the MATERIAL SUBSTRATE of verification?

One can imagine an OBJECT, but one can also imagine a REPORT

OBJECTS REPORT

Inscriptions are REPORTS OF REPORTS

REPORTS SPLIT into constituent syntactical elements

Semantics : MATERIAL SUBSTRATE :: syntactics : INHABITED INSCRIPTIONS

Rewriting Marx via Lukacs: "A commodity is therefore not a thing at all. The social character of human labor appears to us as an objective character stamped upon processes which problematize the very concept of objective character. Social relations are smeared among processes and consciousnesses, among the social and a hypothetical objectivity. Not commodities, but commodification is simultaneously perceptible and imperceptible, and commodification undermines the very concept of 'thing' as well as 'ding an sich.' The relationships among humans and processes are incapable of disentanglement; we are far from the techne of Marx and classical reification of Lukacs."

Rewriting Foucault: "Concepts such as discontinuity, rupture, threshold, limit, series, and transformation all characterize, not only the analogic and digital, but the liminal regions of consciousness and physicality inhabiting (not existing within) the virtual. Now we can call 'formula- tion' the individual or collective process that construes signs, signing, tagging, and/or inscription (keeping in mind that THE VIRTUAL IS ALWAYS INSCRIPTION). Formulation, if an event at all, is a smeared or stained process which can never be localized (located by its spatio-temporal coordinates); it need not relate to an author, issue from an author (real or virtual or bot or any Other/other); if one insists that formulation is performative, then one must also insist that THE WORLD ITSELF IS PERFORM- ATIVE. There is no getting around the sign, getting around with it; it is easier than one might think to get around without it."

"_Letter Deity._ Then, think that [the mind realizing the ultimate deity] appears in the sky in the aspect of the written letters of the mantra of the appropriate deity. Think that the mind having the aspect of [realis- ing] the suchness of

oneself and the deity as undifferentiable has become a moon disc and that on it [the letters] are set in order [the sounds of the letters mixing with the form] like very pure mercury adhering [that is, mixing completely with] grains of gold. This is the letter deity." (Tsong-ka-pa, The Yoga of Tibet, The Great Exposition of Secret Mantra, trans. Jeffrey Hopkins.)

Akasa (space, principle of accommodation): "Akasa ever remains untouched by dust and darkness. Dust and darkness appear and disappear; they are contingent; but akasa ever remains as it is. They are not anything that itself arises and perishes, nor do they ever become dirty; not becoming dirty they cannot even be said to have become pure, for they never were impure; in truth they lie beyond the determinate natures of pure and impure. They ever remain untouched by dust and water." (Reworked from Nagarjuna's Philosophy as presented in The Maha-Prajnaparamita-Sastra, K. Venkata Ramanan.)

Begin with singularities within a classical Wittgenstein (TLP) / Hertz axiomatic tradition; subtract the logicism; liquify the singularities; channel them through Waddington's chreods; channel them through hierarchic networks; channel them through holarchic networks; eliminate the nodes and channels; transform the liquidity into dust-motilities; transform the dust-motilities into radiations; transforms the traditions into groundless flux-processes; whirl the flux-processes around the interned memory of singularities and axiomatics; report back to the reports; report nowhere; whirl the flux-processes around the reports; remember deaths and annihila- tions; whirl the deaths, the annihilations...

http://www.asondheim.org/royrogers2.mp3
http://www.asondheim.org/royrogers1.mp3

(Distorted signals from satellite television channel playing a Roy Rogers film; the soundtrack was corrupted. I filtered the result; royrogers2 is spoken-word and perhaps of greater interest.)

↑ Index

695. Halvard Johnson

Re: From: Everyone is gay, to: I'm not gay!

Wed 29 Aug 2007

Everything, dear Tom, has to do with poetry--and/or vice versa.

Hal

"You are at the highest level. There are no
folders above this one."
--a Microsoft message

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 29, 2007, at 2:14 PM, Thomas savage wrote:

> *Although I'm glad to learn the specifics of this story which I only heard briefly on the radio this morning, I'd like to know what this scandal has to do with poetry until someone writes a poem about it. Matthew Shepard's anthology is a great book by the way. I only rediscovered it yesterday. It has a poem in it by John Ashbery, of all people. Regards, Tom Savage*
>
> *Alexander Jorgensen <[redacted]> wrote: Some interesting video on Larry Craig online. Seems he was singled-out during a Washington investigation of a cocaine and page boy ring during the 1980s.*
>
> ---
>
> *The complaint said Craig then tapped his right foot several times and moved it closer to Karsnia's stall and then moved it to where it touched Karsnia's foot. Karsnia recognized that "as a signal often used by persons communicating a desire to engage in sexual conduct," the complaint said.*
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> *For the rest of the story:*
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> *http://news.yahoo.com/s/ap/20070829/ap_on_go_co/craig_arrest*
>
> --
> *Marcus Aurelius: "The object of life is not to be on the side of*

> *the majority, but to escape finding oneself in the ranks of the insane."*
>
> ---
> *Pinpoint customers who are looking for what you sell.*

↑ Index

696. **amy king**
Re: MTV laureate
Wed 29 Aug 2007

I wouldn't exactly say there have been "plenty of women poet laureates", though they were appointed more recently than earlier:

U.S. Poet Laureate Timeline [1937 - 2006 = 37 Men and 8 Women] -- http://amyking.org/blog/?p=192

But agreed: Ashbery is a good choice for MTVu because his poetry is lively and will appeal to the "multi-tasking" and "multi-associating" attention spans of those raised with the internet on their screens and in their hands ... his range of work will certainly appeal to those new emerging literacies. As for Paglia, I think she'd be a short-lived choice as her poetry wouldn't have the reach among the teen and twenty somethings that Ashbery's would.

As for Susan's point about the gaping lack of missing gay and lesbian poets -- a hearty yes!

Amy
http://amyking.org/blog/

Susan Webster Schultz <[redacted]> wrote: There have been plenty of women poet laureates in recent years, among them Rita Dove, Louise Gluck, and others. What there have not been are gay or lesbian poets. So I stand in support of John Ashbery for MTV poet laureate! Plus he's a wonderful poet.

Susan M. Schultz

http://tinfishpress.com

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

↑ Index

697. **Amish Trivedi**
Re: From: Everyone is gay, to: I'm not gay!
Wed 29 Aug 2007

I was humored by Craig's statement that he has "a wide stance"

amish

Barry Schwabsky <[redacted]> wrote:
Why are police officers hanging around in airport men's rooms waiting to ge picked up?

Alexander Jorgensen wrote: Some interesting video on Larry Craig online. Seems he was singled-out during a Washington investigation of a cocaine and page boy ring during the 1980s.

The complaint said Craig then tapped his right foot several times and moved it closer to Karsnia's stall and then moved it to where it touched Karsnia's foot. Karsnia recognized that "as a signal often used by persons communicating a desire to engage in sexual conduct," the complaint said.

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--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America." -James Joyce

↑ Index

698. **Aryanil Mukherjee**
Re: MTV laureate
Wed 29 Aug 2007

That's a laudably bold and clear stand for a great poet any language should be proud of. I remember, you wrote - "John Ashbery is America's greatest living poet, he is also greatly misunderstood".

Whether Ashbery and MTV go together is a mute point, but the "old folks can also write" verbatim confounded me. Poets aren't soccer players, I always thought. There are scores of old poets, both men and women, that I can think of in a large number of languages around the world who have written/write competent (if not good or new) poetry. Adonis, for example, at 75+ is an outstanding example - a probable Nobel candidate for 2008.

Ferlinghetti still writes good poetry (if not inspiring) at 88. So does Snyder.
There are others, don't forget Diane di Prima.

I'd like to quote Ashbery here on the challenges and virtues of older poets from a John Tranter (& Jacket Magazine) interview of JA from 1988 -

"Also I think the fact that the older one gets - for many people, at least - the more prolific one gets, realising there aren't the oceans of time that seem to be stretching ahead when one was young. And one learns to use it, and realise how precious it is."

I have been working with John Ashbery for about three years now on a self-funded translation (into Bengali) project which I recently concluded with an interview (to appear in Kaurab, September 07) , the Bengali version of which is due to appear in Kabisammelan, a poetry-monthly published from Kolkata, India. Here is a little sneak preview from that interview - a response which I liked a lot...see that as exemplary for younger poets like us - when asked about if he still reads his contemporaries, JA reflects -

"I don't read the work of my friends anymore (smiles)...specially my own work, which I don't read at all. So I don't have much idea as to what New York School poetry is like. Basically, of late I like to read the more young contemporary poets, many of them have been influenced by me and who have then gone on to write their own and are now influencing me. "

I'll put my hands together for such an "old folk".

Aryanil Mukherjee

----- Original Message -----
From: "Susan Webster Schultz" <[redacted]>
To: <[redacted]>

Sent: Wednesday, August 29, 2007 2:15 PM
Subject: MTV laureate

> *There have been plenty of women poet laureates in recent years, among them Rita Dove,*
> *Louise Gluck, and others. What there have not been are gay or lesbian poets. So I stand*
> *in support of John Ashbery for MTV poet laureate! Plus he's a wonderful poet.*
>
> *Susan M. Schultz*
>
> *http://tinfishpress.com*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition. Version: 7.5.484 / Virus Database: 269.12.12/979 - Release Date: 8/29/2007 8:21 PM*

↑ Index

699. George Bowering
Re: Ashbery on MTV??
Wed 29 Aug 2007

Could you tell a little about her?
Her books, etc?

gb

On Aug 28, 2007, at 7:27 AM, Kimberley Rogers wrote:

> Is it me or are we way overdue for women to be considered for all
> these recently filled Poet Laureate decisions? (Not that I think the
> position is indicative of a poet's importance) Naomi Shihab Nye is an
> excellent candidate for the voice of America and the voice of the MTV
> generation right now. I revolt--and methinks there must be a poem
> waitng to get out in me somewhere on this subject--as always.
>
> -----Original Message-----
>> From: John Tranter <[redacted]>
>> Sent: Aug 27, 2007 6:11 PM
>> To: [redacted]
>> Subject: Ashbery on MTV??

>>
>> Hi, all:
>>
>> New York Times
>> August 27, 2007
>> An 80-Year-Old Poet for the MTV Generation
>> By MELENA RYZIK
>>
>> MtvU, the subsidiary of MTV Networks that is broadcast only on
>> college campuses, will announce today that it has selected its first
>> poet laureate. No, he doesn?t rap. And it?s not Bob Dylan, or even
>> Justin Timberlake.
>>
>> It is John Ashbery, the prolific 80-year-old poet and frequent award
>> winner known for his dense, postmodern style and playful language.
>> One of the most celebrated living poets, Mr. Ashbery has won
>> MacArthur Foundation and Guggenheim fellowships and was awarded a
>> Pulitzer Prize in 1976 for his collection ?Self-Portrait in a Convex
>> Mirror.?
>>
>> ... more here:
>>
>> http://www.nytimes.com/2007/08/27/books/27laur.html?
>> ex=1188878400&en=c4e34a79300ffe48&ei=5070&emc=eta1
>>
>> (you may need to repair the break in the URL).
>>
>> ----------
>> John Tranter
>
>
Mr. G. Bowering
Literature maker to the stars.

↑ Index

700. **Mark Weiss**
Re: MTV laureate
Wed 29 Aug 2007

---

34 men--three were repeats.

Since it's a political appointment, there should obviously be something like proportional representation. Has anyone checked which states they came from?

If we say that Frost represents New Hampshire, for instance, shouldn't there have been 20 from New York? Clearly impractical, but is the breakdown by regions appropriate? Could the injustices be righted by appointing posthumously poets for all of the unclaimed years between 1776 and 1937? Like the conversions of the dead practiced by the (unrepresented) Mormons? An advantage of this solution is that the dead rarely complain about how they're identified.

No First Nations laureates. No handicapped. No Little People. Too many Jews. No Asians. Not a single Moslem, Hindu, Buddhist. Are there enough Catholics? William Carlos Williams is the closest thing to Latino.

I spot one gay and one lesbian, but there may be others whose orientation I don't know. Shouldn't those short-listed be asked and outed?

A wrinkle is that the demographics of 1937 and 2007 are not the same. So maybe the population breakdown for the entire period should be averaged. Just so we know what's fair.

How about the relative dearth of essential poets, regardless of group identity? The great ones seem to have been appointed almost by mistake, and way too many are conspicuous by their absence.

Mark

At 06:23 PM 8/29/2007, you wrote:
>I wouldn't exactly say there have been "plenty of women poet
>laureates", though they were appointed more recently than earlier:
>
>U.S. Poet Laureate Timeline [1937 - 2006 = 37 Men and 8 Women] --
>http://amyking.org/blog/?p=192
>
>But agreed: Ashbery is a good choice for MTVu because his poetry is
>lively and will appeal to the "multi-tasking" and
>"multi-associating" attention spans of those raised with the
>internet on their screens and in their hands ... his range of work
>will certainly appeal to those new emerging literacies. As for
>Paglia, I think she'd be a short-lived choice as her poetry wouldn't
>have the reach among the teen and twenty somethings that Ashbery's would.
>
>As for Susan's point about the gaping lack of missing gay and
>lesbian poets -- a hearty yes!
>
>Amy
>http://amyking.org/blog/
>

>
>Susan Webster Schultz <[redacted]> wrote: There have been
>plenty of women poet laureates in recent years, among
>them Rita Dove, Louise Gluck, and others. What there have not been
>are gay or lesbian poets. So I stand in support of John Ashbery for
>MTV poet laureate! Plus he's a wonderful poet.
>
>Susan M. Schultz
>
>http://tinfishpress.com
>
>
>
>---
>Luggage? GPS? Comic books?
>Check out fitting gifts for grads at Yahoo! Search.

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701. David A. Kirschenbaum
R.I.P. Hilly Kristal
Wed 29 Aug 2007

Back in 2002, we had the good fortune to interview CBGB's founder Hilly Kristal for our Rock, Rock, Rock and Roll Hall of Fame Issue. I thought I'd share his words and those on or by the people who were a part of the scene he helped foster.

Best,
David

http://welcometoboogcity.com/boogpdfs/bc04.pdf

Issue 4, March 11-25, 2002

The Rock, Rock, Rock and Roll Hall of Fame Issue

-The induction of the Ramones and the Talking Heads by James Wilk -With interviews by music editor James Wilk of Hilly Kristal, owner of CBGB¹s; Seymour Stein, the man who signed both bands; and Linda Stein, co-manager of the Ramones. -A Centerfold poster of The Ramones playing CBGB¹s in 1977 -James Wilk reviews Joey Ramone¹s recently released solo album -Nancy Seewald reviews Richard Hell¹s book Hot and Cold -Greg Fuchs expounds on the relevance of critic laureate Lester Bangs -The editor on seeing The Ramones in Montreal

Poem by Emma Straub

Photos by Brian Ach and Danny Fields.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

702. Jason Quackenbush
Re: MTV laureate
Wed 29 Aug 2007

Camille Paglia actually writes poetry and doesn't just criticize it?

On Wed, 29 Aug 2007, amy king wrote:

> *I wouldn't exactly say there have been "plenty of women poet laureates", though they were appointed more recently than earlier:*
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> ---
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> *Check out fitting gifts for grads at Yahoo! Search.*

↑ Index

703. **Jason Quackenbush**
Re: ashbery on MTV?? why not camille paglia or Jim Carroll
Wed 29 Aug 2007

I think Jim Carroll would be an excellent MTV laureate. Or going the other direction for someone who's more rocker than poet, Patty Smith might be a good choice.

Also, to chime in on the carroll book recommendations, anyone who hasn't read forced entries and living at the movies is missing a treat.

On Wed, 29 Aug 2007, steve russell wrote:

> *either Camille or Carroll would work on MTV. Jim Carroll was, and perhaps he still is, a legit rocker. He's probably still younger then anyone in the Stones. His Catholic Boy album was one of the better pieces of vinyl produced in the eighties. He's a very good poet. Check out his "The Book of Nods." & Paglia too. She can entertain, and she's into rock and poetry, although she's not an Ashbery fan. Harold Bloom was her mentor at Yale. Bloom, Mr. Canonized himself, a guy who has always been in Ashbery's corner. Having a mouth as biting as Paglia's would be fun. Why not Carroll and Paglia?*
>
> ---
> *Park yourself in front of a world of choices in alternative vehicles.*
> *Visit the Yahoo! Auto Green Center.*

↑ Index

704. **Jason Quackenbush**
Re: MTV laureate
Wed 29 Aug 2007

That's an amazing quote. Ah, to be read by John Ashbery! Far and above the new smartass answer I'm going to have the next time someone at a poetry slam

gets bewildered and asks me who I'm supposed to be writing for, the fanboy thrill I get at speculating "I wonder if Ashbery has ever stumbled across one of my measly publications?!?!" is a fantastic reminder that the point of writing poetry is not publication, money, awards or tenured professorships, nor is it therapy, making political statements, or developing your spirituality. I suppose poetry can be used for all of those things, but i think when it comes down to it the point, for most of us who take the writing seriously, is to be read by intelligent, sympathetic eyes. Personally, I think that's as admirable as goals come.

On Wed, 29 Aug 2007, Aryanil Mukherjee wrote:

> *That's a laudably bold and clear stand for a great poet any language should be proud of.*
> *I remember, you wrote - "John Ashbery is America's greatest living poet, he is also greatly misunderstood".*
>
> *Whether Ashbery and MTV go together is a mute point, but the "old folks can also write" verbatim confounded me. Poets aren't soccer players, I always thought. There are scores of old poets, both men and women, that I can think of in a large number of languages around the world who have written/write competent (if not good or new) poetry. Adonis, for example, at 75+ is an outstanding example - a probable Nobel candidate for 2008.*
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> *"Also I think the fact that the older one gets - for many people, at least - the more prolific one gets, realising there aren't the oceans of time that seem to be stretching ahead when one was young. And one learns to use it, and realise how precious it is."*
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> *about if he still reads his contemporaries, JA reflects -*
>
> *"I don't read the work of my friends anymore (smiles)...specially my own work, which I don't read at all. So I don't have much idea as to what New York School poetry is like. Basically, of late I like to read the more young contemporary*

poets, many of them have been influenced by me and who have then gone on to write their own and are now influencing me. "

I'll put my hands together for such an "old folk".

Aryanil Mukherjee

----- Original Message ----- From: "Susan Webster Schultz"
<[redacted]>
To: <[redacted]>
Sent: Wednesday, August 29, 2007 2:15 PM
Subject: MTV laureate

There have been plenty of women poet laureates in recent years, among them Rita Dove,
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Susan M. Schultz

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Checked by AVG Free Edition. Version: 7.5.484 / Virus Database: 269.12.12/979 - Release Date: 8/29/2007 8:21 PM

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705. Gabrielle Welford
Re: big penis rock hard balls joy ride history of the world
Wed 29 Aug 2007

---

i've thought this was so for some time... when bush started bombing weddings in afghanistan and i was crying in front of my students.... small penis problems... thanks alan. gabe

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Tue, 28 Aug 2007, Alan Sondheim wrote:

> *big penis rock hard balls joy ride history of the world*
>
> *teenage boys drive big penises and wear big penis ornaments and we're all pushing our tiny penises around the playing field or looking for a rhyme to hid our tiny penises while we arm ourselves with big penis guns and missiles all pointy and the like to kill big and little penises anywhere we can, we want to be the only penises in sight and we want our tiny penises hidden but our big penis houses and big giant penis top-fuel dragsters in sight so we can raise big-penis fear while we stain books and canvas with big penis smearings while our tiny penises throb and shake, teenage boys send big penis smearings across networks and wires smearing tags blowing bits and bytes while big penises announce they are hot and ready and there and their tiny penises shake with joy and happiness and our big penis arms push tiny penis boys into dirt and girls and big penis legs throw bombs into books made from bombs and we big-penis love everything that thumps and throws giant balls into girl ball party groups, makes big penis sound jump the curb, when we drive we say Our big penis has arrived, Yes, Our big penis is here, we write big penis books, we point big penises, big giant penises, enormous penises, things disappear*

↑ Index

706. amy king
Reminder: This Friday!
Wed 29 Aug 2007

---

presents --

Guest-Edited Issue QUEST Reading

[http://www.mipoesias.com/EVIESHOCKLEYISSUE]

~~ GEOFFREY JACQUES ~~ TONYA FOSTER ~~ TARA BETTS ~~ MENDI OBADIKE ~~

Hosted by Evie Shockley, QUEST Editor

Friday, August 31st @ 7:00 P.M.

___

GEOFFREY JACQUES is a poet and critic who writes about literature, the visual arts, and culture. His latest book of poems is Just For a Thrill (Wayne State University Press, 2005). His book of criticism, A Change in the Weather: Modernist Imagination, African American Imaginary, is forthcoming from the University of Massachusetts Press. His previous poetry collections include Hunger and Other Poems (1993) and Suspended Knowledge (1998).

Jacques has taught at several colleges, including Lehman College of the City University of New York (CUNY) the University of Massachusetts Boston, Hunter College, CUNY, the New York School of Industrial and Labor Relations at Cornell University, and at Parsons School of Design.

TONYA FOSTER is the author of Swarm of Bees in High Court(Belladonna, 2001), WaterTables (forthcoming, Portable Press @ YoYo Labs), co-editor fiction, and reviews published in various journals and magazines.\u003cbr /\>Recipient of fellowships from the Ford Foundation, the Woodrow Wilson\u003cbr /\>Foundation, and the City University of New York. She has organized\u003cbr /\>reading series and cultural events throughout New York City, and taught\u003cbr /\>creative writing and literature courses at CCNY\'s Bridge to Medicine\u003cbr /\>Program and at Cooper Union.\u003cbr /\>\u003cbr /\>\u003cbr /\>TARA BETTS is a graduate of the New England College MFA Program and Cave\u003cbr /\>Canem. Her work appears in several anthologies and journals, including\u003cbr /\>Gathering Ground, Obsidian III and Essence. In addition to performing\u003cbr /\>and reading her work across the country, she is a lecturer at Rutgers\u003cbr /\>University in New Brunswick, NJ. She recently completed her full-length\u003cbr /\>manuscript Infinite Arithmetic.\u003cbr /\>\u003cbr /\>\u003cbr /\>MENDI OBADIKE is the author Armor and Flesh and the librettist of the\u003cbr /\>The Sour Thunder. She works with composer / conceptual artist Keith\u003cbr /\>Obadike. Together they have received the Rockefeller Media Arts\u003cbr /\>Fellowship, a commission from the Whitney Museum, and one from\u003cbr /\>Northwestern University to create a new work, Big House/Disclosure, an\u003cbr /\>intermedia suite featuring a 200-hour long house song. Mendi teaches at\u003cbr /\>Princeton and lives in the New York area.\u003cbr /\>\u003cbr /\>~~~~~~~~~\u003cbr /\>\u003cbr /\>\u003cbr /\>STAIN BAR\u003cbr /\>766 Grand Street Brooklyn , NY 11211\u003cbr /\>(L train to Grand Street Stop, walk 1 block west)\u003cbr /\>718/[redacted]\u003cbr /\>\u003cbr /\>\u003ca onclick\u003d\"return top.js.OpenExtLink(window,event,this)\" href\u003d\"http://www.stainbar.com/\"

target\u003d_blank\>http://www.stainbar.com/\u003c/a\>\u003cbr /\>\u003cbr /\>\u003cbr /\>\u003cbr /\>~~~~~~~~~\u003cbr /\>\u003cbr /\>Read QUEST here ----> \u003ca onclick\u003d\"return top.js.OpenExtLink(window,event,this)\" href\u003d\"http://www.mipoesias.com/EVIESHOCKLEYISSUE/\" target\u003d_blank\>http://www.mipoesias.com\u003cwbr /\>/EVIESHOCKLEYISSUE/\u003c/a\>\u003cbr /\>\u003cbr /\>Hope you\'ll stop by!\u003cbr /\>\u003cbr /\>Amy King\u003cbr /\>\u003cbr /\>Editor\u003cbr /\>\u003cbr /\>\u003ca onclick\u003d\"return top.js.OpenExtLink(window,event,this)\" href\u003d\"http://www.mipoesias.com\" target\u003d_blank\>",1]); //-->of Third Mind: Teaching Writing through Visual Art. Poetry, essays, fiction, and reviews published in various journals and magazines. Recipient of fellowships from the Ford Foundation, the Woodrow Wilson Foundation, and the City University of New York. She has organized reading series and cultural events throughout New York City, and taught creative writing and literature courses at CCNY's Bridge to Medicine Program and at Cooper Union.

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Hope you'll stop by!

Amy King

Editor

<\u003ca onclick\u003d\"return top.js.OpenExtLink(window,event,this)\" href\u003d\"http://www.mipoesias.com/\" target\u003d_blank\>http://www.mipoesias.com/\u003c/a\>>\u003cbr /\>\u003cbr /\>\u003cbr /\>\u003cbr /\>\u003cbr /\>\u003cbr /\>**please forward**\u003cbr /\>\u003cbr /\>**apologies for cross-posting**\u003cbr /\>\u003cbr /\>\u003cbr /\>--\u003cbr /\>Evie Shockley\u003cbr /\>Assistant Professor\u003cbr /\>Department of English\u003cbr /\>Rutgers University\u003cbr /\>Murray Hall 047, CAC\u003cbr /\>510 George Street\u003cbr /\>New Brunswick, NJ 08901\u003cbr /\>\u003cbr /\>Email: \u003ca onclick\u003d\"return top.js.OpenExtLink(window,event,this)\" href\u003d\"mailto:[redacted]\"\>[redacted]\u003c/a\>\u003cbr /\>\u003cbr /\>\u003cbr /\>--~--~---------~--~----~------\u003cwbr /\>------~-------~--~----~\u003cbr /\>Posts and emails to the Pussipo list are confidential and intended\u003cbr /\>solely for list members and moderators. All Pussipo

please forward

apologies for cross-posting

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

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707. Aryanil Mukherjee
Re: MTV laureate
Wed 29 Aug 2007

Your's a great comment too. Agreed and Encore. That's precisely what thrilled me too. Also, we are not getting younger, so it was wonderful to hear of such a promising recipe one could fall back on during some of those moribund phases that are soon to come along.

Ashbery talked about young film-directors too, who had been influenced by him, and now
he is trying to reverse the admiration trying to come full circle.

An ideal laureate for ANY-TV.

Aryanil

----- Original Message -----
From: "Jason Quackenbush" <[redacted]>

To: <[redacted]>
Sent: Wednesday, August 29, 2007 9:16 PM
Subject: Re: MTV laureate

> *That's an amazing quote. Ah, to be read by John Ashbery! Far and above the new smartass answer I'm going to have the next time someone at a poetry slam gets bewildered and asks me who I'm supposed to be writing for, the fanboy thrill I get at speculating "I wonder if Ashbery has ever stumbled across one of my measly publications?!?!" is a fantastic reminder that the point of writing poetry is not publication, money, awards or tenured professorships, nor is it therapy, making political statements, or developing your spirituality. I suppose poetry can be used for all of those things, but i think when it comes down to it the point, for most of us who take the writing seriously, is to be read by intelligent, sympathetic eyes. Personally, I think that's as admirable as goals come.*
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> *That's a laudably bold and clear stand for a great poet any language should be proud of.*
> *I remember, you wrote - "John Ashbery is America's greatest living poet, he*
> *is also greatly misunderstood".*
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> *Whether Ashbery and MTV go together is a mute point, but the "old folks can also write" verbatim confounded me. Poets aren't soccer players, I always thought. There are scores of old poets, both men and women, that I can think of in a large number of languages around the world who have written/write competent (if not good or new) poetry. Adonis, for example,*
> *at 75+ is an outstanding example - a probable Nobel candidate for 2008.*
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> *Ferlinghetti still writes good poetry (if not inspiring) at 88. So does Snyder.*
> *There are others, don't forget Diane di Prima.*
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> *I'd like to quote Ashbery here on the challenges and virtues of older poets*
> *from a John Tranter (& Jacket Magazine) interview of JA from 1988 -*
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> *"Also I think the fact that the older one gets - for many people, at least - the more prolific one gets, realising there aren't the oceans of time that seem to be stretching ahead when one was young. And one learns to use it, and realise how precious it is."*
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> *I have been working with John Ashbery for about three years now on a self-funded translation (into Bengali) project which I recently*

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with an interview (to appear in Kaurab, September 07) , the Bengali version
of which is due to appear in Kabisammelan, a poetry-monthly published from Kolkata, India. Here is a little sneak preview from that interview - a response
which I liked a lot...see that as exemplary for younger poets like us - when asked
about if he still reads his contemporaries, JA reflects -

"I don't read the work of my friends anymore (smiles)...specially my own work, which I don't read at all. So I don't have much idea as to what New York School poetry is like. Basically, of late I like to read the more young contemporary poets, many of them have been influenced by me and who have then gone on to write their own and are now influencing me. "

I'll put my hands together for such an "old folk".

Aryanil Mukherjee

----- Original Message ----- From: "Susan Webster Schultz"
<[redacted]>
To: <[redacted]>
Sent: Wednesday, August 29, 2007 2:15 PM
Subject: MTV laureate

There have been plenty of women poet laureates in recent years, among them
Rita Dove,
Louise Gluck, and others. What there have not been are gay or lesbian poets. So I stand
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Susan M. Schultz

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708. **Amish Trivedi**

America's Next Top Poet/Top Poet and Intro

Wed 29 Aug 2007

All,

I'm seriously waiting for there to be a Bravo program with the above title coming out soon. Challenges could include writing poems FOR events/occassions/people, making chapbooks of poems, or selecting poems out of a stack for a collection. Maybe one challenge could be dealing with rejection letters!

At first I thought this was a terrible idea, and then it occurred to me that some of the shows on Bravo now deal with industries the "average American" (who has no maps, I learned this week) has really no clue about. These shows don't really give insight into these industries (do people really have to make bar food when interviewing for jobs as chefs?) and yet people watch them with great eagerness. I think it can totally be done. Maybe another Ashberry project?

Also, I realized I never introduced myself to the list. My name is Amish Trivedi and I live in Iowa City, Iowa with my wife Jennifer. I "maintain" the most self-centered and whiny blog, The Trivedi Chronicles (http://trivedichronic.blogspot.com). I work at the University of Iowa's Main library and use said library to fuel my need for poetry and, well, money to buy poetry.

I just thought I'd share.

Best,
Amish

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America." -James Joyce

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709. **Ruth Lepson**
Re: MTV laureate
Thu 30 Aug 2007

---

anybody know what WCW & Bishop did as poets laureate? can't imagine it.

On 8/29/07 6:23 PM, "amy king" <[redacted]> wrote:

> *I wouldn't exactly say there have been "plenty of women poet laureates", though they were appointed more recently than earlier:*
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> *U.S. Poet Laureate Timeline [1937 - 2006 = 37 Men and 8 Women] -- http://amyking.org/blog/?p=192*
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> *But agreed: Ashbery is a good choice for MTVu because his poetry is lively and will appeal to the "multi-tasking" and "multi-associating" attention spans of those raised with the internet on their screens and in their hands ... his range of work will certainly appeal to those new emerging literacies. As for Paglia, I think she'd be a short-lived choice as her poetry wouldn't have the reach among the teen and twenty somethings that Ashbery's would.*
>
> *As for Susan's point about the gaping lack of missing gay and lesbian poets -- a hearty yes!*
>
> *Amy*
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>
> *http://tinfishpress.com*
>
> ---
> *Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*

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710. Chris Stroffolino
Re: "An 80-Year-Old Poet for the MTV Generation"
Thu 30 Aug 2007

A 41-year old musical colleague....
MTV is 27 years old, so what is the MTV generation anyway?

Anyway, Steve's a great guitarist/singer...combined some nice soulful melodies and some "avant" noise aspects
for many he, and P Harvey and others, were the essence of that "indie-rock" 90s,
in contrast to the more commercial 90s indie rock, after Cobain, went into Pearl Jam/STP/Live/Creed progressively more macho late 90s arena postures.
I'm sure Wiki says this better.
It was cool working in the studio with him in '98; he's just finishing up a new album....

C

On Aug 28, 2007, at 7:56 AM, George Bowering wrote:

> *On Aug 27, 2007, at 9:52 AM, Barry Schwabsky wrote:*
>
> *I agree that his poetry resonates with a lot of contemporary music...not that its necessarily played on MTV...but for instance I remember Stephen Malkmus in an interview specifically citing Ashbery as an inspiration.*
>
> *And Stephen Malkmus is . . . . . .?*
>
> *George Bowering, OBC*
> *Did not fall down on Denman Island*

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711. Barry Schwabsky
Re: "An 80-Year-Old Poet for the MTV Generation"
Thu 30 Aug 2007

Google him!

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↑ Index

712. **Barry Schwabsky**
Re: MTV laureate
Thu 30 Aug 2007

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from a John Tranter (& Jacket Magazine) interview of JA from 1988 -

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I'll put my hands together for such an "old folk".

Aryanil Mukherjee

----- Original Message ----- From: "Susan Webster Schultz"

To:

Sent: Wednesday, August 29, 2007 2:15 PM
Subject: MTV laureate

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Susan M. Schultz

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713. **ALDON L NIELSEN**

Re: MTV laureate

Thu 30 Aug 2007

On Thu, Aug 30, 2007 12:12 AM, Ruth Lepson <[redacted]> wrote:

> *anybody know what WCW & Bishop did as poets laureate? can't imagine it.*

WCW never actually got to serve, despite what you may read in that timeline. There was effective McCarthyite opposition to his appointment -- As this was also the time of his failing health, the effective eventual disguise for what actually happened was that he was unable to serve for health reasons --

I attended a huge reading of former LOC Poetry Consultants (what it was called before it became the Laureateship) that included Bishop -- When I asked her to sign a book, she heard my name, said "Danish, right?" and spelled it correctly --

<<

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714. **Mark Weiss**
Re: MTV laureate
Thu 30 Aug 2007

They were "consultants in poetry to the Library of Congress" until 1986, when we ceased to be a democracy. They have almost no duties, though in recent years they've acted more importantly. WCW did nothing--he wasn't allowed to serve because he was a red.

Any day now we'll have other honorary appointments--maybe "gentleman of the President's bedchamber" or "royal equerry."

I imagine that there's a point after which embarrassment will set in, no matter how good the gig. Maybe not.

Mark

At 12:12 AM 8/30/2007, you wrote:
>anybody know what WCW & Bishop did as poets laureate? can't imagine it.
>
>
>On 8/29/07 6:23 PM, "amy king" <[redacted]> wrote:
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> > http://tinfishpress.com
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> >
> >
> > ---
> > Luggage? GPS? Comic books?
> > Check out fitting gifts for grads at Yahoo! Search.

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715. **blacksox**

September 15 Washington DC

Thu 30 Aug 2007

BE IN DC ON SEPTEMBER 15, 2007!

HERE'S WHAT YOU NEED TO KNOW:
~ The Plan for the Day - Gathering time and place, maps & housing
~ How to get to DC - By bus, van, car, plane, train and metro

~ THE PLAN FOR SEPT. 15 ~

On Saturday, September 15, tens of thousands of people from across the country will gather at 12 noon at the White House (north side, in and around Lafayette Park) and then march to the Capitol (west side). (The Ellipse on the south side of the White House is closed for maintenance repairs.)

Please see below for detailed information.

Click below to view and print a map (8.5x11 inch PDF): http://www.pephost.org/site/R?i=eNyyj-qrnDjvFSU0zSCgvg..

The march will go from the White House to the Capitol Building. The front contingent of the march will be Iraq war veterans, family members of soldiers and marines and other veterans. When the march arrives at Congress, the Iraq War Veterans and family members will be the leadership of a mass die-in symbolizing the deaths of an estimated 4,000 U.S. servicemembers. A powerful representation of the death of hundreds of thousands of Iraqis will be the other central component of this dramatic confrontation with Congress at the time that they will be debating spending another $100 billion to sustain the criminal occupation of Iraq.

The Die-In is a civil disobedience action and those participating may risk arrest. There will be a permitted rally taking place simultaneously with the Die-In. All those who cannot afford to risk arrest will be able to participate in the permitted rally that will take place on the West Lawn of the Capitol Building.

Sign up today:

YES, I can join the mass march in Washington DC on September 15. Click this link to sign up: http://www.pephost.org/site/R?i=Y0pYBLzIMeirLmHBbaU0kQ..

YES, I will participate in the mass Die-In/Funeral. Click this link to sign up: http://www.pephost.org/site/R?i=gEdHTzaRGiqqN3p0qTYi9Q..
There will be information packets about logistics and legal Know Your Rights information sent to all those participating. The National Lawyers Guild Mass Defense Committee and the Partnership for Civil Justice will be providing legal support for the demonstration.

An email update with details about the September 16-21 Week of Action will be sent out later this week.

~ HOUSING IN DC ~

There are several options for housing if you are coming to Washington DC:

1. There is a Housing Board on which you can request and offer free housing. 2. Large groups (10 or more) can request housing in churches, community centers and other spaces through the ANSWER Coalition. Please call [redacted] x14 to request group housing. 3. Special for students: The George Washington University College Democrats are hosting students for free in dorm rooms on campus which is just blocks from the White House. 4. A list of hotels, motels, hostels and campgrounds is available below.

Click here for details on each of these options: http://www.pephost.org/site/R?iê2sGmSYcTvZOI1ELC0G0g..

~ BUSES, VANS AND CAR CARAVANS TO DC ~

Transportation is being organized from cities all over the country to travel to Washington DC. Click here for details about cities organizing transportation: http://www.pephost.org/site/R?i=hdNT2ikb95EFqgLRvkLBMg..

People will be coming from every state in the East Coast, Midwest and South, and many are coming to DC from the West.

If you're organizing people from your area and you're not listed, fill out the online Transportation Form so we can help get the word out: http://www.pephost.org/site/R?i«b_R42jLpeyeiBj6oQXkQ..

For those coming by bus: Bus drop off will be near the rally site. Buses will be able to drop off passengers before proceeding to parking, and passengers will be able to walk to the rally site.

~ DRIVING DIRECTIONS ~

For detailed driving directions to Washington DC, click here: http://www.pephost.org/site/R?i=hgIK_lyJ7S7oCIW3ASpigA..

Enter "1600 H St. NW" in Washington (city) DC (state) 20006 (zip) as your "end" location.

For those driving personal cars and vans: You can park in the area of the opening rally site, and take the metro back to your car after the rally at the Capitol.

~ Airports, Bus and Train Stations in DC ~

Airports

There are three airports in the Washington DC area:

Ronald Reagan Washington National (DCA)
[redacted], located in Virginia very close to DC
http://www.pephost.org/site/R?i=m4eTA-_MUeNfBTooNTlN8Q..

Washington-Dulles International (IAD)
[redacted], located in Virginia about 30 min. from DC
http://www.pephost.org/site/R?i=LGoLyV-39nXEbkhLDJ-4LA..

Please see the websites of these airports for information about public transportation and directions.

Baltimore-Washington Airport (BWI)
[redacted], located in Maryland halfway between DC and Baltimore, about 30-40 min. drive from DC
http://www.pephost.org/site/R?i´7MkYWqYgqKpp7STwszhw..
The best way to get from BWI to the rally site is to take the WMATA Express bus that leaves from airport and takes you to the Greenbelt Metro Stop. From

there, you will want to go to the Gallery Place - Chinatown station where you can transfer to the red line and then exit at Farragut North. Click here for more information about bus departure times from the airport. http://www.pephost.org/site/R?i=wg1UjbPNTDY1gkIpCh1DeQ..

For plane tickets, try any of these sites:
Travelocity.com:
http://www.pephost.org/site/R?i=PoFuBTQJHilBeFl08dnhBQ..
Orbitz.com:
http://www.pephost.org/site/R?i=nK0dBGL28whqicRazzcAjw..
Hotwire.com:
http://www.pephost.org/site/R?i=nVVCrV4-dqxGGDF7FpK6IA..
Priceline.com:
http://www.pephost.org/site/R?i=kF8RqOcQK04Fr6cfVHYfgQ..
Lowestfare.com:
http://www.pephost.org/site/R?i=yBXFdPmx7iJPpmi4DVdhtw..
Jetblue.com - Select "Washington, DC/Dulles (IAD)", not included in above sites:
http://www.pephost.org/site/R?izz4-vDiMyfdK7aj3WDCRw..

DC airport codes are DCA, IAD and BWI. Some sites also allow you to enter WAS to cover all three.

Bus Station

The Greyhound bus station is located at 1005 1st St. NE (at L St.). This is walking distance from Union Station (the train station), which is also the location of a red line metro stop. The phone number is [redacted] and the website is http://www.pephost.org/site/R?iKkk9haUXdCQ6nwZfMnARg.. .

There are several low cost buses that travel to Washington DC from New York City, Philadelphia, Boston, Baltimore and other area cities. They drop off at various locations in the DC downtown area, all of which are metro accessible.

Washington Deluxe:
http://www.pephost.org/site/R?i=fYj0AfBRzJYHEnR9CNDLLg..
New Century Travel:
http://www.pephost.org/site/R?i=WQK86e0dfpE8BAIdX28UNQ..
Chinatown Bus:
http://www.pephost.org/site/R?i=_oPzbgjrZvGjihgNKMHiDg..

Train Station

Amtrak, MTA/MARC, Metrorail and Virginia Rail Express run to Union Station. Union Station is located at 50 Massachusetts Ave. NE. The red line stop "Union Station" is located inside the building. For the Union Station website, which offers directions: http://www.pephost.org/site/R?i=SQLOCIvLyN4abMmTWPVpWw..

AMTRAK
1-800-USA-RAIL
http://www.pephost.org/site/R?itkK0Eur6LVaPfiuoDfI3g..

MTA/MARC
[redacted] (does not run on weekends)
http://www.pephost.org/site/R?i/xF1-mAl5A4TCsdEBCExg..

Metrorail
[redacted]
http://www.pephost.org/site/R?iãEm1SyWQlovUj_gpOy8fQ..

Virginia Rail Express
[redacted]
http://www.pephost.org/site/R?i=2HhQHfGF-BiOeNlblqA-Iw..

~ PUBLIC TRANSPORTATION IN DC ~

The closest metro (subway) stations to the rally site at the White House (north side in Lafayette Park) are McPherson Square (blue/orange lines), Farragut West (blue/orange lines), Farragut North (red line); Metro Center (blue/orange/red lines) is also close.

Exact locations of exits from metro stations: - McPherson Square (blue/orange lines): *SE corner Vermont Ave. & I St. NW, SW corner 14th & I Sts. NW - Farragut West (blue/orange lines): *SE corner 17th & I Sts. NW, NW corner 18th & I Sts. NW - Farragut North (red line): *NE corner Conn. Ave. & K St. NW, SW corner Conn. & L St. NW, NE corner Conn. & L St. NW - Metro Center (blue/orange/red lines): *SE corner 13th and G Sts. NW, NE corner 12th and G Sts. NW, SE corner 11th and G Sts. NW, SW corner 12th and F Sts. NW * = best exit to use

For an online DC metro (subway) map, click on one of the options below:

Interactive online metro map (click on station to view details):
http://www.pephost.org/site/R?i=IgnMw_gwWZNL-0ASm0m6ow..

Text list of stations:
http://www.pephost.org/site/R?i=TmO1yAWUs1A8gFjgZSSjgA..
(include exact location of exits)

Below are PDFs of an 8.5x11 map of the DC metro (subway) system:

multi-color PDF
http://www.pephost.org/site/R?i=XYFdo9DSo_e-KbEJ9kmq5g..

black & white PDF
http://www.pephost.org/site/R?i=5WFEj5x_v5MUCDzVp8Cm_Q..

On the weekends, the metro is open from 7:00 am until 3:00 am.

A metro ride will cost $1.35 minimum per rider each way (if you are traveling from farther away, such as from Maryland or Virginia, it will be more). Fare cards must be purchased from machines (not from a person) located in the metro stations. The maximum change the machines give is $4.95, so please have small bills if you're paying with cash. You can also pay with a debit or credit card (minimum charge $1.35, maximum charge $3.90).

After the rally

After the rally at the Capitol, if you want to leave by metro, you can walk to Union Station on the red line or Capitol South on the blue / orange line.

Buses in DC

DC/MD/VA bus maps are available online. Please make sure to check the timetables for any bus you may take, since some do not run on the weekends.

Click on the links below for maps, and use the zoom key (looks like a magnifying glass) for a clear view of your destination and route:

DC bus map
http://www.pephost.org/site/R?i=mC-hZLmYo3dyfdZg8550ZA..

Maryland bus map
http://www.pephost.org/site/R?i¼cc20-v0T3l1UoS1SXS_g..

Virginia bus map
http://www.pephost.org/site/R?i=Qd9hv_aSZLa3jvhnDKBMAA..

Bus timetables are available:

DC
http://www.pephost.org/site/R?i=k01kPSTvklA8ONF20o0oLA..

Maryland
http://www.pephost.org/site/R?i=8uAFlDEcg0pOE2UvecxgkQ..

Virginia
http://www.pephost.org/site/R?i=zwWofDKXtfxHJhSP8HFLbw..

~ PLEASE DONATE TODAY -
WE CAN'T DO IT WITHOUT YOUR HELP ~

The ANSWER Coalition has provided thousands of dollars as a scholarship to help Iraq veterans and other veterans get on the bus to join the September 15 protest. Thousands of Iraq war veterans want to join the protest. The biggest obstacle is lack of money. If you cannot come to Washington DC yourself but would like to provide a transportation subsidy for others, you can do so by clicking this link to make a generous donation: http://www.pephost.org/site/R?i=-hHITOQkgiKlYKEylfPvAg..

~ GET INVOLVED ~

100 transportation centers - Get on the bus! Click here for more information: http://www.pephost.org/site/R?i=QEy1xG7JGM_qfcYehhBdrA..

To organize transportation, click here: http://www.pephost.org/site/R?i=3n8sriEIfZRRzKtmaQAs_g..

To become a volunteer, click here: http://www.pephost.org/site/R?i=tFbZNDI8hy_OEf9j8-LcqA..

To endorse the march, click here:. http://www.pephost.org/site/R?iMRr4twLrT7hCAlvIof4xw..

To download Sept. 15 literature, click here: http://www.pephost.org/site/R?i=ptL-AcO6iIC0iVbXffo6xw..

To order Sept. 15 literature, click here: http://www.pephost.org/site/R?i=jl8ed4sy1uxqwQAxpStUfg..

BE SURE TO CHECK OUT
www.Sept15.org
http://www.pephost.org/site/R?i=fPKYxvJzqzZJ8EZ8lyin8w..

****

A.N.S.W.E.R. Coalition
www.answercoalition.org
[redacted]
National Office in Washington DC: [redacted]
New York City: [redacted]
Los Angeles: [redacted]
San Francisco: [redacted]
Chicago: [redacted]

If this message was forwarded to you and you'd like to receive future ANSWER updates, click here: http://www.pephost.org/site/R?i=w35PLEBUrRnBiwYWCw6B9g..

http://www.pephost.org/site/CO?i=ckAGL-1k9bERhesudE_w4W68cuqxNplC&cid61

"I go only where my own steps will take me."

José Régio, in "Black Chant" ("Cântico Negro")

↑ Index

716. **Mary Kasimor**
Re: ever since the 3rd anniversary of our American invasion of Iraq
Thu 30 Aug 2007

I agree that it doesn't. That was meant as sarcasm; however, many people in the US still have a childlike faith in capitalism and "the system."

George Bowering <[redacted]> wrote: On Aug 13, 2007, at 2:08 PM, Mary Kasimor wrote:

> *And capitalism is supposed to make everything work, with an equal opportunity for all.*

It is? I don't know anyone who supposes thus.

George Harvey Bowering
Fond of many dead people.

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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717. **EJOYCE**
Mei-Mei BerssenBrugge contact information
Thu 30 Aug 2007

Please back-channel me.

Lisa Joyce
[redacted]

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718. **Aryanil Mukherjee**
Re: MTV laureate
Thu 30 Aug 2007

He just did.....I was told.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Barry Schwabsky
Sent: Thursday, August 30, 2007 1:43 AM
To: [redacted]
Subject: Re: MTV laureate

What.....if.....he's.....even.....reading.....this.....list.....now !

Jason Quackenbush <[redacted]> wrote: That's an amazing quote. Ah, to be read by John Ashbery! Far and above the new smartass answer I'm going to have the next time someone at a poetry slam gets bewildered and asks me who I'm supposed to be writing for, the fanboy thrill I get at speculating "I wonder if Ashbery has ever stumbled across one of my measly publications?!?!" is a fantastic reminder that the point of writing poetry is not publication, money, awards or tenured professorships, nor is it therapy, making political statements, or developing your spirituality. I suppose poetry can be used for all of those things, but i think when it comes down to it the point, for most of us who take the writing seriously, is to be read by intelligent, sympathetic eyes. Personally, I think that's as admirable as goals come.

On Wed, 29 Aug 2007, Aryanil Mukherjee wrote:

> That's a laudably bold and clear stand for a great poet any language should be
> proud of.
> I remember, you wrote - "John Ashbery is America's greatest living poet, he
> is also greatly misunderstood".
>
> Whether Ashbery and MTV go together is a mute point, but the "old folks
> can also write" verbatim confounded me. Poets aren't soccer players, I
> always thought. There are scores of old poets, both men and women,
> that I can think of in a large number of languages around the world who
> have written/write competent (if not good or new) poetry. Adonis, for example,
> at 75+ is an outstanding example - a probable Nobel candidate for 2008.
>
> Ferlinghetti still writes good poetry (if not inspiring) at 88. So does Snyder.
> There are others, don't forget Diane di Prima.
>
> I'd like to quote Ashbery here on the challenges and virtues of older poets
> from a John Tranter (& Jacket Magazine) interview of JA from 1988 -
>
> "Also I think the fact that the older one gets - for many people, at least -
> the more prolific one gets, realising there aren't the oceans of time that seem
> to be stretching ahead when one was young. And one learns to use it, and
> realise how precious it is."

>
> I have been working with John Ashbery for about three years now
> on a self-funded translation (into Bengali) project which I recently concluded
> with an interview (to appear in Kaurab, September 07) , the Bengali version
> of which is due to appear in Kabisammelan, a poetry-monthly published
> from Kolkata, India. Here is a little sneak preview from that interview - a
> response
> which I liked a lot...see that as exemplary for younger poets like us - when
> asked
> about if he still reads his contemporaries, JA reflects -
>
> "I don't read the work of my friends anymore (smiles)...specially my own work,
> which I don't read at all. So I don't have much idea as to what New York School
> poetry is like. Basically, of late I like to read the more young contemporary
> poets, many of them have been influenced by me and who have then gone on to
> write their own and are now influencing me. "
>
>
>
> I'll put my hands together for such an "old folk".
>
>
>
> Aryanil Mukherjee
>
>
> ----- Original Message ----- From: "Susan Webster Schultz"
>
> To:

> Sent: Wednesday, August 29, 2007 2:15 PM
> Subject: MTV laureate
>
>

>> There have been plenty of women poet laureates in recent years, among them
>> Rita Dove,
>> Louise Gluck, and others. What there have not been are gay or lesbian
>> poets. So I stand
>> in support of John Ashbery for MTV poet laureate! Plus he's a wonderful
>> poet.
>>
>> Susan M. Schultz
>>
>> http://tinfishpress.com
>>
>>
>>
>> --
>> No virus found in this incoming message.
>> Checked by AVG Free Edition. Version: 7.5.484 / Virus Database:
>> 269.12.12/979 - Release Date: 8/29/2007 8:21 PM
>>
>>
>

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719. **ALDON L NIELSEN**

Re: MTV laureate

Thu 30 Aug 2007

On Thu, Aug 30, 2007 01:43 AM, Barry Schwabsky <[redacted]> wrote:

>
>
>What.....if.....he's.....even.....reading.....this.....list.....now!
Jason Quackenbush <[redacted]> wrote: That's an amazing quote. Ah, to be read by John Ashbery!

Speaking of the Library of Congress -- Many years ago, Rod Smith walked up to John Ashbery after his reading at the LOC and handed him a copy of an early issue of AERIAL -- To my great surprise, this was followed by my only to date appearance in BEST AMERICAN POEMS, a direct result of Ashbery's reading Smith's journal -- Ashbery, like Williams, has been a life-long reader and supporter of small presses --

<<

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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720. **steve russell**
Re: ashbery on MTV?? why not camille paglia or Jim Carroll
Thu 30 Aug 2007

---

also, there's Jeffery McDaniel, author of The Splinter Factory. He's a fine poet, and I think he's still in his thirties. Another slammer, Patricia Smith. If I'm not mistaken, she's also a woman. I'd like to see Billy Collins or Robert Pinsky get their dignity ruffled up in a Jerry Springer exchange, find the rowdiest, most anti-authoritarian kids on the block and let them have a go at an ex poet L. Go at them HENRY ROLLINS style...

Jason Quackenbush <[redacted]> wrote:
I think Jim Carroll would be an excellent MTV laureate. Or going the other direction for someone who's more rocker than poet, Patty Smith might be a good choice.

Also, to chime in on the carroll book recommendations, anyone who hasn't read forced entries and living at the movies is missing a treat.

On Wed, 29 Aug 2007, steve russell wrote:

> *either Camille or Carroll would work on MTV. Jim Carroll was, and perhaps he still is, a legit rocker. He's probably still younger then anyone in the Stones. His Catholic Boy album was one of the better pieces of vinyl produced in the eighties. He's a very good poet. Check out his "The Book of Nods." & Paglia too. She can entertain, and she's into rock and poetry, although she's not an Ashbery fan. Harold Bloom was her mentor at Yale. Bloom, Mr. Canonized himself, a guy who has always been in Ashbery's corner. Having a mouth as biting as Paglia's would be fun. Why not Carroll and Paglia?*
>
> ---
> *Park yourself in front of a world of choices in alternative vehicles.*

> *Visit the Yahoo! Auto Green Center.*

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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721. **Ruth Lepson**
Re: MTV laureate
Thu 30 Aug 2007

---

one of my students at the NEng Conservatory has been taken over by poetry & Ashbery is his fave--maybe he should send him a poem, which he has hesitated to do.

On 8/30/07 11:20 AM, "ALDON L NIELSEN" <[redacted]> wrote:

> *On Thu, Aug 30, 2007 01:43 AM, Barry Schwabsky <[redacted]>*
> *wrote:*
>
> *What.....if.....he's.....even.....reading.....this.....list.....now!*
> *Jason Quackenbush <[redacted]> wrote: That's an amazing quote. Ah, to be*
> *read*
> *by John Ashbery!*
>
> *Speaking of the Library of Congress -- Many years ago, Rod Smith walked up to*
> *John Ashbery after his reading at the LOC and handed him a copy of an early*
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> *appearance in BEST AMERICAN POEMS, a direct result of Ashbery's reading*
> *Smith's*
> *journal -- Ashbery, like Williams, has been a life-long reader and supporter*
> *of*
> *small presses --*
>
> *<<

> *>>>>>>>>>>>>>>>>>>>>>>>>>>*
>
> *We are enslaved by*
> *what makes us free -- intolerable*
> *paradox at the heart of speech.*
> *--Robert Kelly*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
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> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

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722. **David Chirot**

Re: MTV laureate: Amiri Baraka (though he'd probably not be allowed)

Thu 30 Aug 2007

I think Amiri Baraka would be a great Laureate. He's by far one of the best reader/performers i've ever seen/heard/met. Not only vocally--his accompanying himself with drumming--on a lectern last time i saw him, this Spring, when he electrified a huge young urban crowd at University of Wisconsin-Milwaukee. He also gave the only talk i ever heard that made you really want to go to school, get educated and keep on educating yourself the rest of your life.

Baraka's a walking encyclopedia of Black Music and Culture and one of the greatest writers ever on the subject as well as bringing it into and keeping it real in his writing and life. The recordings he's made since the 1960's are among the best you'll ever hear by an American poet. Sonny's Time Now lp is one of my favorite recordings in any genre of all time--with "Leroi Jones", Don Cherry, Sonny Murray et al. Don Cherry turned me on to The System of Dante's Hell which remains as Pound wd say "news that stays News" to this day.

I imagine he wouldn't be allowed to be the laureate, an immense loss. He's one the great cultural figures of the last almost half century now, what the Japanese call "a National Treasure".

(I know he's controversial--but remember when and how much Cassius Clay/Muhammad Ali was? Before everybody decided they loved him--)

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723. **steve russell**

Re: MTV laureate: Amiri Baraka (though he'd probably not be allowed)

Thu 30 Aug 2007

Baraka before it's too late. He is, let's face it, old. During the filming of Prairie Home Companion, Paul Anderson filled in for Altman just in case. I wish we could have a more controversial Laureate, lose the tweed factor.

David Chirot <[redacted]> wrote: I think Amiri Baraka would be a great Laureate. He's by far one of the best reader/performers i've ever seen/heard/met. Not only vocally--his accompanying himself with drumming--on a lectern last time i saw him, this Spring, when he electrified a huge young urban crowd at University of Wisconsin-Milwaukee. He also gave the only talk i ever heard that made you really want to go to school, get educated and keep on educating yourself the rest of your life.

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I imagine he wouldn't be allowed to be the laureate, an immense loss. He's one the great cultural figures of the last almost half century now, what the Japanese call "a National Treasure".

(I know he's controversial--but remember when and how much Cassius Clay/Muhammad Ali was? Before everybody decided they loved him--)

Pinpoint customers who are looking for what you sell.

↑ Index

724. **Gabriel Gudding**

the five friends and five enemies of writing

Thu 30 Aug 2007

---

aside from you and me, they are listed here:

_____

http://gabrielgudding.blogspot.com

Gabriel, enemy of writing

↑ Index

725. **Thomas savage**
Re: Ashbery on MTV??
Thu 30 Aug 2007

I agree. Naomi Shihab Nye would be a great candidate among current women poets. It's not a competition, fortunately or unfortunately. I don't think nominations by us or almost anybody matter much. Still, her poetry is not only outstanding, it's also incredibly accessible for a current poet of major importance and interest. Thanks for bringing her up. I don't think I've ever seen her name mentioned on this listserv during the three years I've been on this service. Regards, Tom Savage

George Bowering <[redacted]> wrote: Could you tell a little about her? Her books, etc?

gb

On Aug 28, 2007, at 7:27 AM, Kimberley Rogers wrote:

> Is it me or are we way overdue for women to be considered for all
> these recently filled Poet Laureate decisions? (Not that I think the
> position is indicative of a poet's importance) Naomi Shihab Nye is an
> excellent candidate for the voice of America and the voice of the MTV
> generation right now. I revolt--and methinks there must be a poem
> waitng to get out in me somewhere on this subject--as always.
>
> -----Original Message-----
>> From: John Tranter
>> Sent: Aug 27, 2007 6:11 PM
>> To: [redacted]
>> Subject: Ashbery on MTV??
>>
>> Hi, all:
>>
>> New York Times
>> August 27, 2007
>> An 80-Year-Old Poet for the MTV Generation
>> By MELENA RYZIK
>>
>> MtvU, the subsidiary of MTV Networks that is broadcast only on
>> college campuses, will announce today that it has selected its first

>> poet laureate. No, he doesn?t rap. And it?s not Bob Dylan, or even
>> Justin Timberlake.
>>
>> It is John Ashbery, the prolific 80-year-old poet and frequent award
>> winner known for his dense, postmodern style and playful language.
>> One of the most celebrated living poets, Mr. Ashbery has won
>> MacArthur Foundation and Guggenheim fellowships and was awarded a
>> Pulitzer Prize in 1976 for his collection ?Self-Portrait in a Convex
>> Mirror.?
>>
>> ... more here:
>>
>> http://www.nytimes.com/2007/08/27/books/27laur.html?
>> ex=1188878400&en=c4e34a79300ffe48&ei=5070&emc=eta1
>>
>> (you may need to repair the break in the URL).
>>
>> ----------
>> John Tranter
>
>
Mr. G. Bowering
Literature maker to the stars.

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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726. **Jennifer Karmin**
SUBMISSIONS: Hyperrhiz
Thu 30 Aug 2007

Hyperrhiz: New Media Cultures. Issue 04: e-Lit

Hyperrhiz, the peer-reviewed new media satellite site
of Rhizomes: Cultural Studies in Emerging Knowledge,
is seeking web-based electronic literature/poetry/art
contributions for its fourth issue.

We especially encourage works of or responding to
"e-lit" for this special topic issue. Hyperrhiz can
be viewed at http://www.hyperrhiz.net.

All contributions will be fully refereed by an editorial board. Accepted contributions will be prepared for web presentation in conjunction with the technical editors.

Abstracts or demo materials can be submitted via URL or burned to CD, and should be sent to the editors by 1st October, 2007.

Preference will be given to projects which are substantially or fully completed. Full accepted contributions should be completed and sent to the editors by 15th November, 2007.

Submission to Hyperrhiz should be in a format that is user-friendly and accessible. All submissions, in addition to undergoing blind review, will be assessed for their usability, accessibility and adherence to technical conventions. Projects can be submitted via URL or burned to CD.

URL submissions may be sent to
[redacted]

CD submissions may be sent to:
Helen J Burgess, Department of English
University of Maryland Baltimore County
1000 Hilltop Circle, Baltimore, MD 21210

Sick sense of humor? Visit Yahoo! TV's
Comedy with an Edge to see what's on, when.
http://tv.yahoo.com/collections/222

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727. **David Chirot**

ABC News: In Rare Move, Texas Gov. Commutes Inmate's Death Sentence

Thu 30 Aug 2007

http://abcnews.go.com/TheLaw/story?id=3541391&page=1 ---

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728. Diane DiPrima
Re: the five friends and five enemies of writing
Thu 30 Aug 2007

Thanks for these! Diane di Prima

> *From: Gabriel Gudding <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Thu, 30 Aug 2007 13:32:27 -0500*
> *To: <[redacted]>*
> *Subject: the five friends and five enemies of writing*
>
> *aside from you and me, they are listed here:*
>
> *_____*
> *http://gabrielgudding.blogspot.com*
> *----------*
> *Gabriel, enemy of writing*

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729. Matt Henriksen
Friday! Frank Sherlock & David Shapiro in NYC!
Thu 30 Aug 2007

The Burning Chair Readings

invite you to never be sad

w/

The Burning Chair Readings

invite you to never be sad

w/

Frank Sherlock & David Shapiro

(Philly Style meets New York School)

celebrating the recent release of David Shapiro's New and Selected Poems (1965-2006)

& the debut of Frank Sherlock's Wounds in an Imaginary Nature Show

Friday, August 31st, 8PM

Jimmy's No.43 Stage

43 East 7th Street

Between 2nd& 3rd

New York City

($5 donation suggested but not required)

David Shapiro's New and Selected Poems (1965-2006) emerged from Overlook Press in 2007. In addition to his many books, Shapiro has published art criticism and poetry in The New Yorker, The Paris Review, and Artforum. He has received a fellowship from the National Endowment for the Arts, the Zabel Prize for Experimental Poetry from the American Academy of Arts and Letters, and a nomination for a National Book Award in 1971. He has edited volumes of aesthetics, translated Alberti's poems about Picasso, collaborated with Rudy Burckhardt on three films, and had a play produced at the Kitchen, co-authored with Stephen Paul Miller, called "Harrisburg Mon Amour or Two Boys on the Bus." A professional violinist in his youth, he now writes in Riverdale, New York, where he lives with his wife Lindsay.

Frank Sherlock is the author of Wounds in an Imaginary Nature Show (Night Flag Press), Spring Diet of Flowers at Night (Mooncalf Press), ISO (furniture press) and 13 (Ixnay Press). Past collaborations include work with CAConrad, Jennifer Coleman, and sound artist Alex Welsh. Publication of his most recent collaborative poem with Brett Evans, entitled Ready-to-Eat Individual is forthcoming in the near future.

___ Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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730. **Jason Quackenbush**
Re: MTV laureate
Thu 30 Aug 2007

hm, talk about shameful fannish paranoia. I'm going to pretend that mr. ashbery is unaware of the existence of this list in order to prevent my self from constantly thinking "I better make sure this sounds good, i don't want Ashbery (or anyone else for that matter) to think I'm an idiot."

actually, that might be a good thing. one should probably always consider what one is about to say is going to make one look like an imbecile. I've never really had that particular gag reflex, unfortunately.

On Thu, 30 Aug 2007, Barry Schwabsky wrote:

> *What.....if.....he's.....even.....reading.....this.....list.....now!*
>
> *Jason Quackenbush <[redacted]> wrote: That's an amazing quote. Ah, to be read by*

John Ashbery! Far and above the new smartass answer I'm going to have the next time someone at a poetry slam gets bewildered and asks me who I'm supposed to be writing for, the fanboy thrill I get at speculating "I wonder if Ashbery has ever stumbled across one of my measly publications?!?!" is a fantastic reminder that the point of writing poetry is not publication, money, awards or tenured professorships, nor is it therapy, making political statements, or developing your spirituality. I suppose poetry can be used for all of those things, but i think when it comes down to it the point, for most of us who take the writing seriously, is to be read by intelligent, sympathetic eyes. Personally, I think that's as admirable as goals come.

On Wed, 29 Aug 2007, Aryanil Mukherjee wrote:

That's a laudably bold and clear stand for a great poet any language should be proud of.
I remember, you wrote - "John Ashbery is America's greatest living poet, he is also greatly misunderstood".

Whether Ashbery and MTV go together is a mute point, but the "old folks can also write" verbatim confounded me. Poets aren't soccer players, I always thought. There are scores of old poets, both men and women, that I can think of in a large number of languages around the world who have written/write competent (if not good or new) poetry. Adonis, for example, at 75+ is an outstanding example - a probable Nobel candidate for 2008.

Ferlinghetti still writes good poetry (if not inspiring) at 88. So does Snyder. There are others, don't forget Diane di Prima.

I'd like to quote Ashbery here on the challenges and virtues of older poets from a John Tranter (& Jacket Magazine) interview of JA from 1988 -

"Also I think the fact that the older one gets - for many people, at least - the more prolific one gets, realising there aren't the oceans of time that seem to be stretching ahead when one was young. And one learns to use it, and realise how precious it is."

I have been working with John Ashbery for about three years now on a self-funded translation (into Bengali) project which I recently concluded with an interview (to appear in Kaurab, September 07) , the Bengali version of which is due to appear in Kabisammelan, a poetry-monthly published from Kolkata, India. Here is a little sneak preview from that interview - a response
which I liked a lot...see that as exemplary for younger poets like us - when asked
about if he still reads his contemporaries, JA reflects -

"I don't read the work of my friends anymore (smiles)...specially my own work, which I don't read at all. So I don't have much idea as to what New York School

poetry is like. Basically, of late I like to read the more young contemporary poets, many of them have been influenced by me and who have then gone on to write their own and are now influencing me. "

I'll put my hands together for such an "old folk".

Aryanil Mukherjee

----- Original Message ----- From: "Susan Webster Schultz"

To:

Sent: Wednesday, August 29, 2007 2:15 PM
Subject: MTV laureate

There have been plenty of women poet laureates in recent years, among them Rita Dove,
Louise Gluck, and others. What there have not been are gay or lesbian poets. So I stand
in support of John Ashbery for MTV poet laureate! Plus he's a wonderful poet.

Susan M. Schultz

http://tinfishpress.com

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↑ Index

731. Diane DiPrima
Re: ABC News: In Rare Move, Texas Gov. Commutes Inmate's Death Sentence
Thu 30 Aug 2007

Yayy! One can but hope that the tide may be finally turning. . .

Diane di Prima

> *From: David Chirot <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Thu, 30 Aug 2007 11:58:24 -0700*
> *To: <[redacted]>*
> *Subject: ABC News: In Rare Move, Texas Gov. Commutes Inmate's Death Sentence*
>
> *http://abcnews.go.com/TheLaw/story?id=3541391&page=1 ---*

↑ Index

732. Barry Schwabsky
Re: the five friends and five enemies of writing
Thu 30 Aug 2007

Curiosuly, the enemies of your writing are the friends of mine!

Gabriel Gudding <[redacted]> wrote: aside from you and me, they are listed here:

_____
http://gabrielgudding.blogspot.com

Gabriel, enemy of writing

↑ Index

733. Joel Weishaus
links page call
Thu 30 Aug 2007

As September is almost upon us, I'm putting out the sometimes word on the list of links I keep for Portland State University's English Department. This is a list mainly of on-line literary journals with legs, and personal sites and blogs of digital literary artists, along with some research sites. As it's on a public university's server, no sites that have anything for sale are allowed. If you want to be added to this list, which I'm happy to hear is quite popular around the Net, please let me know: [redacted]

The page is at: http://web.pdx.edu/~pdx00282/cew/cew.htm

Thanks,
Joel

↑ Index

734. Ruth Lepson
Re: the five friends and five enemies of writing
Thu 30 Aug 2007

yes, these are the exers. students should read. and do.

On 8/30/07 3:33 PM, "Diane DiPrima" <[redacted]> wrote:

> *Thanks for these! Diane di Prima*
>
> *From: Gabriel Gudding <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Thu, 30 Aug 2007 13:32:27 -0500*
> *To: <[redacted]>*
> *Subject: the five friends and five enemies of writing*
>
> *aside from you and me, they are listed here:*
>
> *_____*
> *http://gabrielgudding.blogspot.com*
> *----------*
> *Gabriel, enemy of writing*

↑ Index

735. Jason Quackenbush
Re: the five friends and five enemies of writing
Thu 30 Aug 2007

I agree with most of your enemies, but in my experience your friends Effort Concentration and Awareness are like the salesmen of the enemies, pushing them on us like a drug. "Hey kid," says Awareness, "Howzabout you and me go over here and smoke us some doubt." "Good idea," says Concentration, "and while we're at it I've got some liquid Craving we can drop, and I'm sure my buddy Awareness has some powdered A&A we could snort." "A&A" says Effort. "What's that?" "It's a speedball of Aversion and Agitation, that gives rise to Apathy which is almost as good as being blissed out on Sloth, but cheaper."

to counter this effect, I have learned to make a friend of the wu-wei of writing. of writing without writing. not writing effortlessly, not exerting oneself to effortlessness, but rather through a holistic cultivation of the sloth alkaloid which can be profitably extracted from sick days, three day weekends, and late nights watching DVDs of old movies. A much maligned but endlessly useful entheogen, I have found that sloth, if not abused, can be used to transcend the

efforts of Effort and Co. to move into a mystical state of notwriting in which my best writing is always produced.

Of course, it's difficult to be in this state, and difficult to move away from it, because again in my experience, the more you try not to write the less writing actually gets done. Note that this is not counter intuitive.

The end method, if it can be called such a thing, is to attempt to cultivate an activity in which one is neither writing nor notwriting. It is in this state that notwriting will begin, so long as you don't overdose on sloth and unintentionally give way to intention.

The danger exists, of course, of becoming a sloth junkie, and those of us who have learned how to ride that particular horse have all fallen by the wayside from time to time, spending months, sometimes years strung out on the stuff. But then, that's when you really have to turn to Aversion and Agitation to straighten out and get back on the path...

On Thu, 30 Aug 2007, Gabriel Gudding wrote:

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> *----------*
> *Gabriel, enemy of writing*

↑ Index

736. David Chirot

"Arabic as a Terrorist Language" and "National Islamo-Fascism Awareness Week" coming to 200 Campuses in USA in October

Thu 30 Aug 2007

The First Amendment is the first "security" and Protection Under the Law Americans and residents in USA are supposed to have, yet as the translation of the Guantanamo poetry shows, there is a rampant suspicion that foreign languages, especially Arabic, are automatically "suspect" the moment they are spoken, written, read and taught. (The huge storm over an Arabic language school in NYC for example.) Fear of illegal aliens from Mexico especially is in part due to a fear for the "National Language of America" (English) having to rub shoulders with a rapidly growing number of Spanish and bi-lingual citizens if the illegals "are allowed to have their way/say." Now, coming to a campus near you in October, will be National Islamo-Fascism Awareness Week--further coupling Islam and Terror and adding on the Arabic language for ever increased vigilance and "Homeland Security." The War on Terror turning into a War on a Language becomes a threat to Freedom of Speech. Ironically,

insanely, rather than simply fighting the War "over there" so it will not come "here," the War against "the Arabic-Islamo-Terrorism" World (all three being equated as one) is being brought straight into the American schools, Universities, Campuses as well as two in Israel. Suddenly Hate Speech is "defending" the country against Freedom of Speech. Welcome to the Land of the Brave & the Home of the Free.

http://davidbaptistechirot.blogspot.com/2007/08/war-on-terror-in-american-schools-and.html

"Guide" and introduction plus list of the 200 US and 2 Israeli participating campuses:
http://www.terrorismawareness.org/islamo-fascism/49/a-students-guide-to-hosting-islamo-fascism-awareness-week/

"Arabic is the Language of Terrorism"
http://www.zmag.org/content/showarticle.cfm?SectionID=30&ItemID=13639

↑ Index

737. Tom W. Lewis
Poison Pad
Thu 30 Aug 2007

---

new novel on looseleaf paper, by a friend of mine here in Minnesota:

POISON PAD by Dave Kunz

for sale at this site:

http://www.lamano21.com/ <http://www.lamano21.com/>

the distributor's commentary:

man, these sort of unsolicited "WHAT THE HELL?!?" items make my world go round: a 1" loosleaf stack of 1/4 size sheets of crappy paper (in a nice handmade cardboard box), defined as "A Notepad Novella" and "Disposable Fiction". you open it up. the first page is the "Users Manual", to wit;

"1. Remove entire POISON PAD from box cover. 2. Read first panel. 3.Flip panel over, place to the side. 4. Repeat until done. 5. Re-read or use blank side as note paper. 6. In case of paper cut please do not contact an attorney."

next page reads

"Not that it matters but everything that follows was found stuffed inside an old beercase behind a falling down garage in an alley next to a garbage bin."

what follows story is told through copies of notes between roommates of a house scrawled on junk mail, photocopies of the contents of a wallet, personal

notes, and whatever else...it all comes together as a story with just the right combination of hilarious and upsetting, and i've never seen anything quite like it in my life. i'll be damned if i'm gonna use mine as a notepad, but maybe you will. each box seems to be numbered and personalized. highly reccomended.

↑ Index

738. Murat Nemet-Nejat
Re: the five friends and five enemies of writing
Thu 30 Aug 2007

Jason,

You remind me of my readings of "The Pilgrim's Progress."

Murat

On 8/30/07, Jason Quackenbush <[redacted]> wrote:
>
> I agree with most of your enemies, but in my experience your friends
> Effort Concentration and Awareness are like the salesmen of the enemies,
> pushing them on us like a drug. "Hey kid," says Awareness, "Howzabout you
> and me go over here and smoke us some doubt." "Good idea," says
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> used to transcend the efforts of Effort and Co. to move into a mystical
> state of notwriting in which my best writing is always produced.
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> Of course, it's difficult to be in this state, and difficult to move away
> from it, because again in my experience, the more you try not to write the
> less writing actually gets done. Note that this is not counter intuitive.
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> The end method, if it can be called such a thing, is to attempt to

> cultivate an activity in which one is neither writing nor notwriting. It is
> in this state that notwriting will begin, so long as you don't overdose on
> sloth and unintentionally give way to intention.
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739. **Elizabeth Switaj**

Re: MTV laureate

Thu 30 Aug 2007

The longer this goes on, the more John Ashbery starts to sound like God.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

On 8/31/07, Jason Quackenbush <[redacted]> wrote:
>
> hm, talk about shameful fannish paranoia. I'm going to pretend that mr.
> ashbery is unaware of the existence of this list in order to prevent my self
> from constantly thinking "I better make sure this sounds good, i don't want
> Ashbery (or anyone else for that matter) to think I'm an idiot."
>
> actually, that might be a good thing. one should probably always consider
> what one is about to say is going to make one look like an imbecile. I've
> never really had that particular gag reflex, unfortunately.
>
> On Thu, 30 Aug 2007, Barry Schwabsky wrote:
>

> >
> What.....if.....he's.....even.....reading.....this.....list.....now!
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> > Jason Quackenbush <[redacted]> wrote: That's an amazing quote. Ah, to
> be read by John Ashbery! Far and above the new smartass answer I'm going
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> I'm supposed to be writing for, the fanboy thrill I get at speculating "I
> wonder if Ashbery has ever stumbled across one of my measly
> publications?!?!" is a fantastic reminder that the point of writing poetry
> is not publication, money, awards or tenured professorships, nor is it
> therapy, making political statements, or developing your spirituality. I
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> comes down to it the point, for most of us who take the writing seriously,
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> >> That's a laudably bold and clear stand for a great poet any language
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> >> I remember, you wrote - "John Ashbery is America's greatest living
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> >> To:
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> >> Subject: MTV laureate
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740. **reJennifer Bartlett**
Cid Corman/ Mary Higgins
Thu 30 Aug 2007

On SES blog. An old letter I recently found from Cid Corman & thinking of Mary Higgins.

saintelizabethstreet.blogspot.com

JB

A new home for Mom, no cleanup required. All starts here.
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us

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741. **Tom Beckett**
New at E-X-C-H-A-N-G-E-V-A-L-U-E-S...
Thu 30 Aug 2007

---

an Interview with Stephen Vincent. Go here:
http://willtoexchange.blogspot.com

********** Get a sneak peek of the all-new AOL at
http://discover.aol.com/memed/aolcom30tour

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742. **Pierre Joris**
Re: ABC News: In Rare Move, Texas Gov. Commutes Inmate's Death Sentence
Thu 30 Aug 2007

Yeah, right on! -- Pierre
On Aug 30, 2007, at 2:58 PM, David Chirot wrote:

> *http://abcnews.go.com/TheLaw/story?id=3541391&page=1 ---*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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743. **Alan Sondheim**
Re: Five Enemies,
Thu 30 Aug 2007

Five Enemies

Doubt: Three kinds of doubt:

Doubt in oneself; doubt in the efficacy and usefulness of writing in general; doubt in the writing project before one.

>> It's the opposite for me; if I didn't doubt almost to the point of annihilation, I couldn't work at all. It's intrinsic in the process.

Aversion (ill will, anger): I dont want to do this. I dont want to write right now. Writing is stupid. This project is stupid. I dont feel like writing right now. I hate writing in general. I hate this whole book idea. This task is boring. I dont like this aspect of that. I dont like that aspect of this. I dont like, I dont like, I dont like.

> *The same. As PIL says Anger is an energy. I need it.*

Craving: Two kinds.

Extrinsic: Desiring to do something else. Desiring a state that is not present. I want to do something else, watch a movie, I want to go bicycling instead of writing.

>> But I do! Writing is too difficult and the sooner I get it sent off, the sooner I can breathe again.

Intrinsic: Craving an outcome from the writing itself. I want to have this outcome from this writing NOW or SOON or like next week, I want to write a masterpiece now, I want to write a great line now, I want to write a great paragraph now. And we become disappointed because we inevitably crave more than we acquire.

>> I absolutely believe this. I want to write masterpieces / mistress-pieces, period. Anything else, I lose energy. I might live in disappointment but the craving drives me.

Agitation (restlessness, worry): This is boring. Im bored. Gyawd, Ive got to write ALL THESE words??!

>> And agitation, yes, writing in a state of fury or despair or the sense of total destruction, yes.

Sloth, Laziness: General lassitude leading to inaction and inanition. Nothing written, nothing discovered, nothing made.

>> This is the only one I agree on; if you don't have the energy, you're silent, which is not necessarily a bad thing and might lead to something terrific day after tomorrow.

For me there are NO enemies to writing except for internal or external States that prohibit taking up the pen or keyboard.

- Alan

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744. **charles alexander**
Re: MTV laureate
Thu 30 Aug 2007

---

yes, and isn't he really just one of us?

charles

At 04:31 PM 8/30/2007, you wrote:
>The longer this goes on, the more John Ashbery starts to sound like God.
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>www.elizabethkateswitaj.net
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charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org

650 E. 9th St.
Tucson, AZ 85705

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745. **Gabriel Gudding**
Re: friends
Thu 30 Aug 2007

---

i think i agree with you on all yr points, alan

in fact, i don't disagree, really, with anything you say below. i'm with you in all these points. this was written for some undergraduates who are not yet used to writing and whose writing concerns are sometimes on a different order than yours perhaps most often are. i agree that these things can act as goads -- and if anything, for me, they are sometimes the ways my heart and mind find their way again to flourishing. for some folks though, i think they can become complete impediments. otherwise, yes, doubt of a certain kind is essential; *not wanting* is essential; wanting is essential; rhythmical inaction and inanition are essential. these all, so long as we continue to make the effort, enrich us if we refuse to allow them to destroy us. thx for yr response, alan, and may i say how happy i am to be here with you. love, g

thanks, diane, for yr kind response. - gabriel

<<Five Enemies

Doubt: Three kinds of doubt:

Doubt in oneself; doubt in the efficacy and usefulness of writing in general; doubt in the writing project before one.

>> It's the opposite for me; if I didn't doubt almost to the point of annihilation, I couldn't work at all. It's intrinsic in the process.

Aversion (ill will, anger): I dont want to do this. I dont want to write right now. Writing is stupid. This project is stupid. I dont feel like writing right now. I hate writing in general. I hate this whole book idea. This task is boring. I dont like this aspect of that. I dont like that aspect of this. I dont like, I dont like, I dont like.

> *The same. As PIL says Anger is an energy. I need it.*

Craving: Two kinds.

Extrinsic: Desiring to do something else. Desiring a state that is not present. I want to do something else, watch a movie, I want to go bicycling instead of writing.

>> But I do! Writing is too difficult and the sooner I get it sent off, the sooner I can breathe again.

Intrinsic: Craving an outcome from the writing itself. I want to have this outcome from this writing NOW or SOON or like next week, I want to write a masterpiece now, I want to write a great line now, I want to write a great paragraph now. And we become disappointed because we inevitably crave more than we acquire.

>> I absolutely believe this. I want to write masterpieces / mistress-pieces, period. Anything else, I lose energy. I might live in disappointment but the craving drives me.

Agitation (restlessness, worry): This is boring. Im bored. Gyawd, Ive got to write ALL THESE words??!

>> And agitation, yes, writing in a state of fury or despair or the sense of total destruction, yes.

Sloth, Laziness: General lassitude leading to inaction and inanition. Nothing written, nothing discovered, nothing made.

>> This is the only one I agree on; if you don't have the energy, you're silent, which is not necessarily a bad thing and might lead to something terrific day after tomorrow.

For me there are NO enemies to writing except for internal or external States that prohibit taking up the pen or keyboard.

- Alan

↑ Index

746. Jesse Glass

More On Dru

Fri 31 Aug 2007

On 8/30/2007, "Eric Mader" <[redacted]> wrote:

More about Dru Stroud's condition, Jesse.

> *I can pass on two bits of news regarding Drew Stroud. First, that he is registered in the hospital under the name Ryu Makoto. Second, the following which I paste from an email I just got:*
>
> *-----The man who's name you gave me called me back today. He's been out of town. According to him, Drew has a phone in his room. [Will give number back channel].*
> *According to him, Drew is able to talk, though he is paralyzed. The hospital is looking to transfer him to some rehabilitiation facility in the area.*

> *The direct line to UCSF Mount Zion Hospital is [redacted].----*
>
> *I will ring tomorrow. Gloria Oden got him on the phone briefly.*
>
> *Eric Mader*

↑ Index

747. **Barry Schwabsky**
Re: Five Enemies,
Fri 31 Aug 2007

Yes, exactly. And even being prevented from writing may turn out to have been a good thing, later.

Alan Sondheim <[redacted]> wrote: Five Enemies

Doubt: Three kinds of doubt:

Doubt in oneself; doubt in the efficacy and usefulness of writing in general; doubt in the writing project before one.

>> It's the opposite for me; if I didn't doubt almost to the point of annihilation, I couldn't work at all. It's intrinsic in the process.

Aversion (ill will, anger): I dont want to do this. I dont want to write right now. Writing is stupid. This project is stupid. I dont feel like writing right now. I hate writing in general. I hate this whole book idea. This task is boring. I dont like this aspect of that. I dont like that aspect of this. I dont like, I dont like, I dont like.

> *The same. As PIL says Anger is an energy. I need it.*

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Sloth, Laziness: General lassitude leading to inaction and inanition. Nothing written, nothing discovered, nothing made.

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For me there are NO enemies to writing except for internal or external States that prohibit taking up the pen or keyboard.

- Alan

↑ Index

748. **George Bowering**

Re: MTV laureate: Amiri Baraka (though he'd probably not be allowed)

Fri 31 Aug 2007

On Aug 30, 2007, at 11:29 AM, steve russell wrote:

> *Baraka before it's too late. He is, let's face it, old.*

Yikes. I must be old too, then.

G. Harry Bowering, OC
Never appreciated Jo Stafford.

↑ Index

749. **George Bowering**

Re: "Arabic as a Terrorist Language" and "National Islamo-Fascism Awareness Week" coming to 200 Campuses in USA in October

Fri 31 Aug 2007

Well, you are right.
But the idea of English as the national language of America
is funny.
Most of America speaks Spanish, Portuguese, French, Dutch, etc.

On Aug 30, 2007, at 3:42 PM, David Chirot wrote:

> The First Amendment is the first "security" and Protection Under the
> Law Americans and residents in USA are supposed to have, yet as the
> translation of the Guantanamo poetry shows, there is a rampant
> suspicion that foreign languages, especially Arabic, are automatically
> "suspect" the moment they are spoken, written, read and taught. (The
> huge storm over an Arabic language school in NYC for example.)
> Fear of illegal aliens from Mexico especially is in part due to a
> fear for the "National Language of America" (English) having to rub
> shoulders with a rapidly growing number of Spanish and bi-lingual
> citizens if the illegals "are allowed to have their way/say."
> Now, coming to a campus near you in October, will be National
> Islamo-Fascism Awareness Week--further coupling Islam and Terror and
> adding on the Arabic language for ever increased vigilance and
> "Homeland Security."
> The War on Terror turning into a War on a Language becomes a
> threat to Freedom of Speech. Ironically, insanely, rather than
> simply fighting the War "over there" so it will not come "here," the
> War against "the Arabic-Islamo-Terrorism" World (all three being
> equated as one) is being brought straight into the American schools,
> Universities, Campuses as well as two in Israel.
> Suddenly Hate Speech is "defending" the country against Freedom
> of Speech.
> Welcome to the Land of the Brave & the Home of the Free.
>
>
>
> http://davidbaptistechirot.blogspot.com/2007/08/war-on-terror-in-
> american-schools-and.html
>
> "Guide" and introduction plus list of the 200 US and 2 Israeli
> participating campuses:
> http://www.terrorismawareness.org/islamo-fascism/49/a-students-guide-
> to-hosting-islamo-fascism-awareness-week/
> ---
> "Arabic is the Language of Terrorism"
> http://www.zmag.org/content/showarticle.cfm?SectionID=30&ItemID=13639
>
>
George Harry Bowering
Has not read Tolstoy.

↑ Index

750. **Barry Schwabsky**
Re: MTV laureate
Fri 31 Aug 2007

"Gabba gabba, we accept you, one of us." --The Ramones, after Tod Browning's "Freaks"

Actually, if Harold Bloom were reading this, he would probably point out that unfortunately, most of us are just one of him. (Ashbery, that is.)

charles alexander <[redacted]> wrote:
yes, and isn't he really just one of us?

charles

At 04:31 PM 8/30/2007, you wrote:
>The longer this goes on, the more John Ashbery starts to sound like God.
>
>Elizabeth Kate Switaj
>www.elizabethkateswitaj.net
>
>On 8/31/07, Jason Quackenbush wrote:
> >
> > hm, talk about shameful fannish paranoia. I'm going to pretend that mr.
> > ashbery is unaware of the existence of this list in order to
> prevent my self
> > from constantly thinking "I better make sure this sounds good, i don't want
> > Ashbery (or anyone else for that matter) to think I'm an idiot."
> >
> > actually, that might be a good thing. one should probably always consider
> > what one is about to say is going to make one look like an imbecile. I've
> > never really had that particular gag reflex, unfortunately.
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> > On Thu, 30 Aug 2007, Barry Schwabsky wrote:
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> > >
> >
> What.....if.....he's.....even.....reading.....this.....list.....now!
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> > > Jason Quackenbush wrote: That's an amazing quote. Ah, to
> > be read by John Ashbery! Far and above the new smartass answer I'm going to
> > have the next time someone at a poetry slam gets bewildered and asks me who
> > I'm supposed to be writing for, the fanboy thrill I get at speculating "I

> > wonder if Ashbery has ever stumbled across one of my measly
> > publications?!?!" is a fantastic reminder that the point of writing poetry
> > is not publication, money, awards or tenured professorships, nor is it
> > therapy, making political statements, or developing your spirituality. I
> > suppose poetry can be used for all of those things, but i think when it
> > comes down to it the point, for most of us who take the writing seriously,
> > is to be read by intelligent, sympathetic eyes. Personally, I think that's
> > as admirable as goals come.
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> > >> That's a laudably bold and clear stand for a great poet any language
> > should be
> > >> proud of.
> > >> I remember, you wrote - "John Ashbery is America's greatest living
> > poet, he
> > >> is also greatly misunderstood".
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> > >> Whether Ashbery and MTV go together is a mute point, but the "old
folks
> > >> can also write" verbatim confounded me. Poets aren't soccer players, I
> > >> always thought. There are scores of old poets, both men and women,
> > >> that I can think of in a large number of languages around the world
who
> > >> have written/write competent (if not good or new) poetry. Adonis, for
> > example,
> > >> at 75+ is an outstanding example - a probable Nobel candidate for
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> > >>
> > >> Ferlinghetti still writes good poetry (if not inspiring) at 88. So does
> > Snyder.
> > >> There are others, don't forget Diane di Prima.
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> > >> I'd like to quote Ashbery here on the challenges and virtues of older
> > poets
> > >> from a John Tranter (& Jacket Magazine) interview of JA from 1988 -
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> > >> "Also I think the fact that the older one gets - for many people, at
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> > >> which I liked a lot...see that as exemplary for younger poets like us -
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> > >> about if he still reads his contemporaries, JA reflects -
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> > >> "I don't read the work of my friends anymore (smiles)...specially my
> > own work,
> > >> which I don't read at all. So I don't have much idea as to what New
> > York School
> > >> poetry is like. Basically, of late I like to read the more young
> > contemporary
> > >> poets, many of them have been influenced by me and who have then
gone
> > on to
> > >> write their own and are now influencing me. "
> > >>
> > >>
> > >>
> > >> I'll put my hands together for such an "old folk".
> > >>
> > >>
> > >>
> > >> Aryanil Mukherjee
> > >>
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> > >> ----- Original Message ----- From: "Susan Webster Schultz"
> > >>
> > >> To:
> > >

> > >> Sent: Wednesday, August 29, 2007 2:15 PM
> > >> Subject: MTV laureate
> > >>
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> > >>> There have been plenty of women poet laureates in recent years, among
> > them
> > >>> Rita Dove,
> > >>> Louise Gluck, and others. What there have not been are gay or lesbian
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> > >>> Checked by AVG Free Edition. Version: 7.5.484 / Virus Database:
> > >>> 269.12.12/979 - Release Date: 8/29/2007 8:21 PM
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charles alexander / chax press

fold the book inside the book keep it open always
read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

751. **Jason Nelson**
pix pix pick-up sticks and a hunting we will go
Fri 31 Aug 2007

A bizarre board game transformed into small improvisational films.
Pix Pix Pick Up Sticks and a Hunting We Will Go
http://www.secrettechnology.com/pixpix/pixpix.html
Jason Nelson

Pinpoint customers who are looking for what you sell.

↑ Index

752. **Elizabeth Switaj**
Re: Five Enemies
Fri 31 Aug 2007

I think that if I didn't doubt, I'd write even more crap than I do already. Maybe the diamonds that I flatter myself are in there now would still be around, but they'd be a lot harder to find. It's really that way with everything that seems to hamper writing; even sloth-- or in my case, exhaustion-- keeps me away from writing the unnecessary. The enemy of my writing is my friend. (Does that mean writing is my enemy?)

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

753. **Murat Nemet-Nejat**
Re: Five Enemies,
Fri 31 Aug 2007

Alan,

Yours is a poetics of panics, as I think many of your most vibrant pieces are around panic.

What is that sword's edge where panic leads to energy and not paralysis?

The same way, what is the distinction between sloth and negative capability? I, on my part, these days I am full of negative capability. If it goes on another day, it'll be sloth.

In those five enemies, isn't Gabe not referring to the "internal State"?

Ciao,

Murat

On 8/30/07, Alan Sondheim < [redacted] > wrote:
>
> Five Enemies
>
> Doubt: Three kinds of doubt:
>
> Doubt in oneself; doubt in the efficacy and usefulness of writing in
> general; doubt in the writing project before one.
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> >> It's the opposite for me; if I didn't doubt almost to the point of
> annihilation, I couldn't work at all. It's intrinsic in the process.
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> right now. Writing is stupid. This project is stupid. I dont feel like
> writing right now. I hate writing in general. I hate this whole book idea.
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> aspect of this. I dont like, I dont like, I dont like.
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> >> The same. As PIL says Anger is an energy. I need it.
>
> Craving: Two kinds.
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> present. I want to do something else, watch a movie, I want to go
> bicycling instead of writing.
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> >> But I do! Writing is too difficult and the sooner I get it sent off,
> the sooner I can breathe again.
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> Intrinsic: Craving an outcome from the writing itself. I want to have this
> outcome from this writing NOW or SOON or like next week, I want to write a
> masterpiece now, I want to write a great line now, I want to write a great
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> Agitation (restlessness, worry): This is boring. Im bored. Gyawd, Ive got
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> Nothing written, nothing discovered, nothing made.
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> >> This is the only one I agree on; if you don't have the energy, you're
> silent, which is not necessarily a bad thing and might lead to something
> terrific day after tomorrow.
>
> For me there are NO enemies to writing except for internal or external
> States that prohibit taking up the pen or keyboard.
>
> - Alan
>

↑ Index

754. **Alexander Dickow**

me too, yup

Fri 31 Aug 2007

Jason,
I commiserate.
Amicalement,
Alex

Jason wrote:
hm, talk about shameful fannish paranoia. I'm going to
pretend that mr.
 ashbery is unaware of the existence of this list in
order to prevent
 my self from constantly thinking "I better make sure
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actually, that might be a good thing. one should probably always
 consider what one is about to say is going to make one look like an imbecile.
 I've never really had that particular gag reflex, unfortunately.

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

755. **Thomas savage**
Re: Cid Corman/ Mary Higgins
Fri 31 Aug 2007

I love the fact that you did a thesis on Muriel Rukeyser. I've had her Collected Poems in my home for over ten years without reading it. I lacked a "key" to her poetry which I found,a week or so ago, in a marvelous poem called "The Key". Now I feel like a great fan of her work and am finally reading her book, or at least two thirds of it, from "The Key" onwards. I agree with you (or Cid Corman) that it is uneven. But when it works, it is among the best the twentieth century produced. Regards, Tom Savage

reJennifer Bartlett <[redacted]> wrote: On SES blog. An old letter I recently found from Cid Corman & thinking of Mary Higgins.

saintelizabethstreet.blogspot.com

JB

_____
A new home for Mom, no cleanup required. All starts here.
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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756. **steve russell**
Re: MTV laureate
Fri 31 Aug 2007

---

i'm back and forth with Ashberry. sometimes i find his stuff to be little more than day dream dribble, and too Godddamn cute for their own good. but the

long poems: Flow Chart, Self Portrait, 3 poems, keep me coming back. If Ash isn't major, he's awfully innovative.

Barry Schwabsky <[redacted]> wrote:
"Gabba gabba, we accept you, one of us." --The Ramones, after Tod Browning's "Freaks"

Actually, if Harold Bloom were reading this, he would probably point out that unfortunately, most of us are just one of him. (Ashbery, that is.)

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charles alexander / chax press

fold the book inside the book keep it open always
read from the inside out speak then

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[redacted] (cell)
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Tucson, AZ 85705

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757. **Beachy-Quick,Dan**
Re: the five friends and five enemies of writing
Fri 31 Aug 2007

I'll have to ponder . . . Personally, I think Doubt and Aversion (i.e. Thoreau'a main characteristics as a writer, and certainly not an impemdiment, but a help, to his

_____
From: UB Poetics discussion group [[redacted]] On Behalf Of Diane DiPrima [[redacted]]
Sent: Thursday, August 30, 2007 1:33 PM
To: [redacted]
Subject: Re: the five friends and five enemies of writing

Thanks for these! Diane di Prima

> *From: Gabriel Gudding <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Thu, 30 Aug 2007 13:32:27 -0500*
> *To: <[redacted]>*
> *Subject: the five friends and five enemies of writing*
>
> *aside from you and me, they are listed here:*
>
> _____
> *http://gabrielgudding.blogspot.com*
> ---
> *Gabriel, enemy of writing*

↑ Index

758. **W.B. Keckler**
Poetry Blog Seeking Submissions
Fri 31 Aug 2007

Joe Brainard's Pyjamas is seeking submissions of poetry for the next month (until October 1st) to post to my blog. Prefer shorter poems (say 60 line max) and request submissions in batches of 3 at a time only. Form and subject matter wide open. If you have a book to promote, give me the relevant info and I'll post alongside if I post your work. Payment is self-gratification: feel free to gratify yourself as desired. I am changing my name for the duration of this solicitation to Orgazmatron Prime, so feel free to address the poetry editor as such. After October first, I will revert to my given birthname. Or you can just put "poetry

submission" in the subject line (risk being deleted unread if you don't). Email is [redacted]. Merci and have a great troika weekend!

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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759. Tribbey, Hugh R.
CFS: Experimental Writing & Aesthetics
Fri 31 Aug 2007

Please Post and Announce

Call for Papers: Experimental Writing and Aesthetics

Abstract/Proposals by 15 November 2007

Southwest/Texas Popular & American Culture Associations 29th Annual Conference

Albuquerque, NM, February 13-16, 2008

Hyatt Regency Albuquerque

330 Tijeras

Albuquerque, NM 87102

Phone: [redacted]

Fax: [redacted]

http://albuquerque.hyatt.com

Panels are now forming on topics related to Experimental Writing and Aesthetics in such areas as the aesthetics of experimental writing in any genre or in multi-genre/multi-media works including digital and graphic compositions involving language, the poetics of performance of experimental compositions, critical studies of experimental writers, etc.

Creative writers interested in the selective creative writing readings panels should contact Jerry Bradley, Creative Writing Readings Chair, via < http://www.swtexaspca.org > in the early fall.

Scholars, teachers, professionals, writers not affiliated with academic institutions, and others interested in experimental writing are encouraged to participate. Graduate students are also particularly welcome with award opportunities for best graduate papers.

If you wish to organize your own panel, I will be happy to facilitate your scheduling needs.

Send abstracts, papers, or proposals for panels with your email address by 15 November 2006:

Hugh Tribbey, Experimental Writing and Aesthetics Chair

Email: [redacted]

Mailing Address:

Dr. Hugh Tribbey

Department of English and Languages

East Central University

1100 E. 14th St.

Ada, OK 74820

Phone: [redacted]; Fax: [redacted]

Conference Website: < http://www.h-net.org/~swpca/index.html > (updated regularly)

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760. David A. Kirschenbaum
Boog City 44 Print and PDF Editions Available
Fri 31 Aug 2007

Please forward

Hi all,

The print edition of Boog City 44 will be available Saturday. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc44.pdf

Thanks,
David

Boog City 44

available today

featuring:

Our Music section, edited by Jonathan Berger

--"It¹s a dynamic that clearly exists outside of their musical relationship. Lazzara is talkative; Delano is observant. He is profound, while she is verbose. They have an off stage chemistry that is so strong it fuses directly into their music." --from Following The Leader: The Greatest Band You¹ve Never Heard by Nicole Chin

Our Printed Matter section, edited by Mark Lamoureux

--"Smith¹s book is peppered with apparitions, ardor and the image of the lone young man against the bad machine of the world." --from Standing on the Shoulders of The Giants; The Singers by Logan Ryan Smith (Dusie Press Books), reviewed by Mark Lamoureux

--"The cross-sectional world enters into Er¹s narrative structure with a factual and unfiltered demeanor." --from Progress Report; sight progress by Zhang Er, translation from Chinese by Rachel Levitsky with the author (Pleasure Boat Studio), reviewed by Scott Glassman

Our Politics section, edited by Christina Strong

--"I think it¹s sad really, because when I am out and about on my bike all I see is people delivering cheap Chinese food, pizza, or whatever hasn¹t grown mould from the local deli. Or rather, I do see other bicyclists, but they seem more Œhardcore¹ than me, as if they¹re training for, well, the Tour de France." --from Ask an Aging Hipster by Strong

And Our Comics section

--"Except for most of this work being silent, I¹m tempted to call it Œpoetry comics.¹ That¹s not quite right, although it¹s reported that in this collection Blutch Œjust goes on his nerve.¹" --from Blutch: France's Edgiest Comic Artist; Mitchum by Blutch (Editions Cornélius), reviewed by Gary Sullivan

Art editor Brenda Iijima brings us work from Williamsburg's Lamar Peterson.

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano
(excerpts from each of this issue's poems below)

--Clinton Hill, Brooklyn's Alan Davies with

take thrall

umberable

momenters
for or sleight handers

sling
slormerers

--East Greenbush, N.Y.'s Cara Benson with

for Joe Brainard

I predict hailstorms, maelstroms, and Santa Claus temper tantrums.

I predict candy corn shortages.

I predict naysayers will fill lobbies and shabby hotels with their rebuttals.

I predict emergency rooms will empty themselves into the sarcophagus of the alley cans.

I predict Napoleon will be considered overrated.

I predict the same for Trump.

--Milwaukee's Roberto Harrison with

in memory of lama jinpa

i keep seeing you
in everyone
that¹s why i hate
and love the world

And photos from Nathaniel Siegel, Strong, and Yuwadee.

And thanks to our copy editor, Joe Bates.

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http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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761. laura hinton

poet's theater panel proposal -- please circulate

Fri 31 Aug 2007

CALL FOR PAPERS for "Contemporary Poet's Theater: L-A-N-G-U-A-G-E and Beyond": A Proposed Panel for the 20th Century Literature Conference in Louisville (February 2008)

In recent contemporary poetics, the term "poet's theater" has become linked with the "Language" group of writers and often directors of poetry-plays produced as low-budget staged performances in the late 1970's and '80's. Today, new productions of classic "Language"-oriented poet's theater abound, by writers including Leslie Scalapino, Carla Harryman, Charles Bernstein, among others. Yet there are also many contemporary playwrights in other settings doing work that is not only aesthetically related to "Language"-oriented theater, but which might be productively critiqued in terms articulated by Language writers and others writing on avant-garde performance art. These "other" are theater writers are those who are engaging in "poet's theater," by virtue of treating a written text as an act of performance -- the drama thus emerging not from some external "signified," but from within the "signifier," the poetic language, itself. This panel is an attempt to ground a definition of the term "poet's theater" in a potentially expanding notion of the contemporary working scene of today's American theater, both through underfinanced small public venues (like cafes or coffee houses or art-spaces) or in venues like Off-Broadway. And it is an attempt to look at what the embodied stage and poetic experiment have to offer one another. It is a given that contemporary- American poet's theater (which this panel-coordinator views as a major but often overlooked postmodern genre that perhaps defies many attempts to identify and categorize it) stands well outside the established American "realist" theater tradition of, say, O'Neill, Miller, or Tennessee Williams. The poet's theater we speak of is more likely to be influenced, instead, by early 20th-century European experimentalists of the stage, like

Brecht, Beckett, and Artaud. American modernists, of course – like Stein, Pound, and Djuna Barnes – wrote poetry plays that defied the conventions of narrative drama. However, the focus of this panel will examines their more contemporary inheritors. We will consider for the proposed panel any papers about works and theater practitioners who have emerged during or since the early stages of Language writing (for example, John Ashbery, Bernstein, Ntozake Shange, Harryman, Scalapino, Amiri Baraka, Cherie Moraga, Tracie Morris, as well as "non-poet" playwrights like Adrienne Kennedy, Anna Deavere Smith, or Suzan-Lori Parks -- the latter of whose works are based in a non-linear use of lyrical language and the performativity of individual and community speech acts.) Please send a 250-300-word abstract and title describing your proposed topic no later than SEPTEMBER 12, by e-mail only, to Laura Hinton, Professor of English, The City College of New York ([redacted]). Accompany this abstract with the following cover-sheet information needed per conference requirements: * Name * Address (preferably home) * E-mail address * Telephone number * Academic affiliation (if applicable) * Personal biographical note, (100-150 words)

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762. **amy king**

Saturday in Baltimore: Lame and Narrow Event

Fri 31 Aug 2007

--------- Forwarded message ----------
From: Gina Myers <[redacted]>
Date: Aug 31, 2007 8:48 AM

Hi everyone,

This Saturday, that is tomorrow, I am going to be co-hosting an event in Baltimore with Justin Sirois of Narrow House Press. For the occasion I am publishing two new chapbooks: Matt Hart's Simply Rocket & Arlo Quint's Photogenic Memory. The chapbooks will be available for sale at the reading and on the Lame House site (http://lamehouse.blogspot.com) sometime next week.

Here is the reading info (there is also a flyer attached):

The i.e. reading series
Saturday, September 1st, 8PM

CARRIAGE HOUSE
2225 Hargrove Street
Baltimore, MD. 21218

[redacted]

BYOB

Justin Sirois of Narrow House Recordings & Gina Myers of Lame House Press have organized & will host.

Readers: M. Magnus, Cathy Eisenhower, Jamie Gaughran-Perez, Dustin Williamson, Matt Hart & Arlo Quint

Bios:

M. Magnus lives and writes in Alexandria, Virginia. His book Verb Sap is forthcoming from Narrow House Print in fall 2007. Also, this fall, his writings will be featured in the October 28th premiere of Gina Biver's new music/new media ensemble SPLASH at the Gildenhorn/ Speisman Center for the Arts in Rockville, Maryland.

Cathy Eisenhower is a poet-librarian living in Washington, DC. She runs the interrupting cow, a chapbook press, and translates the work of Argentine poet Diana Bellessi. Her first full-length collection, clearing without reversal , comes out with Edge Books in 2007, and she co-curates the In Your Ear reading series at the District of Columbia Arts Center.

Jamie Gaughran-Perez lives in Lauraville, Baltimore and works down in Washington, DC. He edits and publishes Rock Heals, a Narrow House weekly with the help of the rest of the group. He's published poems in various journals (/Fence/, /Outlet/, /Untitled/, /Scout/, /Lipstick Eleven/, and others) and the recent Baltimore anthology /Octopus Dream/.

Dustin Williamson is the author of Cab Ass'n (Lame House), Gorilla Dust (Open 24 Hours Press), and Exhausted Grunts (forthcoming from Cannibal). He ocassionally publishes Rust Buckle chapbooks and magazines.

Matt Hart is the author of Who's Who Vivid and three chapbooks, Revelated, Sonnet and Simply Rocket. He edits Forklift, Ohio: A Journal of Poetry, Cooking & Light Industrial Safety.

Arlo Quint is the author of Photogenic Memory (Lame House Press 2007) & Days On End (Open 24 Hours Press 2006). His poems have recently appeared in Puppyflowers, Cannibal & The Recluse. He is recently married, recently returned from Eastern Europe & recently hired by The Poetry Project at St. Mark's Church in NYC.

Cheers,
Gina

Reviews of I'M THE MAN WHO LOVES YOU

Matt Hart / Coldfront Magazine
http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html

Mark Lamoureux / BOOG City
http://static.scribd.com/docs/kflyu7ufa6w1n.swf

Nick Piombino / fait accompli
http://nickpiombino.blogspot.com/2007_03_18_archive.html

Thomas Fink / Galatea Resurrects
http://galatearesurrection6.blogspot.com/2007/05/im-man-who-loves-you-by-amy-king.html

~

Recent Review of ANTIDOTES FOR AN ALIBI

Adam Fieled / Stoning the Devil
http://adamfieled.blogspot.com/2007/05/book-review-amy-king-antidote-for-alibi.html

~

What To Wear During An Orange Alert?
http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

~

http://www.amyking.org/blog

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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763. Jason Quackenbush
Re: the five friends and five enemies of writing
Fri 31 Aug 2007

nifty! Thanks!

hm.

I think...

On Thu, 30 Aug 2007, Murat Nemet-Nejat wrote:

> *Jason,*
>
> *You remind me of my readings of "The Pilgrim's Progress."*

Murat

On 8/30/07, Jason Quackenbush <[redacted]> wrote:

I agree with most of your enemies, but in my experience your friends Effort Concentration and Awareness are like the salesmen of the enemies, pushing them on us like a drug. "Hey kid," says Awareness, "Howzabout you and me go over here and smoke us some doubt." "Good idea," says Concentration, "and while we're at it I've got some liquid Craving we can drop, and I'm sure my buddy Awareness has some powdered A&A we could snort." "A&A" says Effort. "What's that?" "It's a speedball of Aversion and Agitation, that gives rise to Apathy which is almost as good as being blissed out on Sloth, but cheaper."

to counter this effect, I have learned to make a friend of the wu-wei of writing. of writing without writing. not writing effortlessly, not exerting oneself to effortlessness, but rather through a holistic cultivation of the sloth alkaloid which can be profitably extracted from sick days, three day weekends, and late nights watching DVDs of old movies. A much maligned but endlessly useful entheogen, I have found that sloth, if not abused, can be used to transcend the efforts of Effort and Co. to move into a mystical state of notwriting in which my best writing is always produced.

Of course, it's difficult to be in this state, and difficult to move away from it, because again in my experience, the more you try not to write the less writing actually gets done. Note that this is not counter intuitive.

The end method, if it can be called such a thing, is to attempt to cultivate an activity in which one is neither writing nor notwriting. It is in this state that notwriting will begin, so long as you don't overdose on sloth and unintentionally give way to intention.

The danger exists, of course, of becoming a sloth junkie, and those of us who have learned how to ride that particular horse have all fallen by the wayside from time to time, spending months, sometimes years strung out on the stuff. But then, that's when you really have to turn to Aversion and Agitation to straighten out and get back on the path...

On Thu, 30 Aug 2007, Gabriel Gudding wrote:

aside from you and me, they are listed here:

_____
http://gabrielgudding.blogspot.com

Gabriel, enemy of writing

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764. **Maria Damon**
Re: MTV laureate
Fri 31 Aug 2007

---

i always thought ashbery was for superbrains i.e. not me; then i had a student, kind of a stoner, who never said anything but in the journal i had them keep for class would profess his love for john ashbery and his desire to drop out of society, sit around and read ashbery. he had also fallen in love w/ a girl by the end of class, and so it became: drop out of school, sit around being in love and reading john ashbery. he didn't mention any spliff, but i kinda inferred that. i never thought of ashbery as seriously countercultural or appealing to youth until then.

steve russell wrote:
> i'm back and forth with Ashberry. sometimes i find his stuff to be little more than day dream dribble, and too Godddamn cute for their own good. but the long poems: Flow Chart, Self Portrait, 3 poems, keep me coming back. If Ash isn't major, he's awfully innovative.
>
> Barry Schwabsky <[redacted]> wrote:
> "Gabba gabba, we accept you, one of us." --The Ramones, after Tod Browning's "Freaks"
>
> Actually, if Harold Bloom were reading this, he would probably point out that unfortunately, most of us are just one of him. (Ashbery, that is.)
>
> charles alexander wrote:
> yes, and isn't he really just one of us?
>
> charles
>
> At 04:31 PM 8/30/2007, you wrote:
>
>> The longer this goes on, the more John Ashbery starts to sound like God.
>>
>> Elizabeth Kate Switaj
>> www.elizabethkateswitaj.net
>>
>> On 8/31/07, Jason Quackenbush wrote:

>>
>>> hm, talk about shameful fannish paranoia. I'm going to pretend that mr.
>>> ashbery is unaware of the existence of this list in order to
>>>
>> prevent my self
>>
>>> from constantly thinking "I better make sure this sounds good, i don't
want
>>> Ashbery (or anyone else for that matter) to think I'm an idiot."
>>>
>>> actually, that might be a good thing. one should probably always consider
>>> what one is about to say is going to make one look like an imbecile. I've
>>> never really had that particular gag reflex, unfortunately.
>>>
>>> On Thu, 30 Aug 2007, Barry Schwabsky wrote:
>>>
>>>
>> What.....if.....he's.....even.....reading.....this.....list.....now!
>>
>>>> Jason Quackenbush wrote: That's an amazing quote. Ah, to
>>>>
>>> be read by John Ashbery! Far and above the new smartass answer I'm
going to
>>> have the next time someone at a poetry slam gets bewildered and asks me
who
>>> I'm supposed to be writing for, the fanboy thrill I get at speculating "I
>>> wonder if Ashbery has ever stumbled across one of my measly
>>> publications?!?!" is a fantastic reminder that the point of writing poetry
>>> is not publication, money, awards or tenured professorships, nor is it
>>> therapy, making political statements, or developing your spirituality. I
>>> suppose poetry can be used for all of those things, but i think when it
>>> comes down to it the point, for most of us who take the writing seriously,
>>> is to be read by intelligent, sympathetic eyes. Personally, I think that's
>>> as admirable as goals come.
>>>
>>>> On Wed, 29 Aug 2007, Aryanil Mukherjee wrote:
>>>>
>>>>
>>>>> That's a laudably bold and clear stand for a great poet any language
>>>>>
>>> should be
>>>

>>>>> proud of.
>>>>> I remember, you wrote - "John Ashbery is America's greatest living
>>>>>
>>> poet, he
>>>
>>>>> is also greatly misunderstood".
>>>>>
>>>>> Whether Ashbery and MTV go together is a mute point, but the "old folks
>>>>> can also write" verbatim confounded me. Poets aren't soccer players, I
>>>>> always thought. There are scores of old poets, both men and women,
>>>>> that I can think of in a large number of languages around the world who
>>>>> have written/write competent (if not good or new) poetry. Adonis, for
>>>>>
>>> example,
>>>
>>>>> at 75+ is an outstanding example - a probable Nobel candidate for 2008.
>>>>>
>>>>> Ferlinghetti still writes good poetry (if not inspiring) at 88. So does
>>>>>
>>> Snyder.
>>>
>>>>> There are others, don't forget Diane di Prima.
>>>>>
>>>>> I'd like to quote Ashbery here on the challenges and virtues of older
>>>>>
>>> poets
>>>
>>>>> from a John Tranter (& Jacket Magazine) interview of JA from 1988 -
>>>>>
>>>>> "Also I think the fact that the older one gets - for many people, at
>>>>>
>>> least -
>>>
>>>>> the more prolific one gets, realising there aren't the oceans of time
>>>>>
>>> that seem
>>>
>>>>> to be stretching ahead when one was young. And one learns to use it,
>>>>>

>>> and
>>>
>>>>> realise how precious it is."
>>>>>
>>>>> I have been working with John Ashbery for about three years now
>>>>> on a self-funded translation (into Bengali) project which I recently
>>>>>
>>> concluded
>>>
>>>>> with an interview (to appear in Kaurab, September 07) , the Bengali
>>>>>
>>> version
>>>
>>>>> of which is due to appear in Kabisammelan, a poetry-monthly published
>>>>> from Kolkata, India. Here is a little sneak preview from that interview
>>>>>
>>> - a
>>>
>>>>> response
>>>>> which I liked a lot...see that as exemplary for younger poets like us -
>>>>>
>>> when
>>>
>>>>> asked
>>>>> about if he still reads his contemporaries, JA reflects -
>>>>>
>>>>> "I don't read the work of my friends anymore (smiles)...specially my
>>>>>
>>> own work,
>>>
>>>>> which I don't read at all. So I don't have much idea as to what New
>>>>>
>>> York School
>>>
>>>>> poetry is like. Basically, of late I like to read the more young
>>>>>
>>> contemporary
>>>
>>>>> poets, many of them have been influenced by me and who have then gone
>>>>>

>>> on to
>>>
>>>>> write their own and are now influencing me. "
>>>>>
>>>>>
>>>>>
>>>>> I'll put my hands together for such an "old folk".
>>>>>
>>>>>
>>>>>
>>>>> Aryanil Mukherjee
>>>>>
>>>>>
>>>>> ----- Original Message ----- From: "Susan Webster Schultz"
>>>>>
>>>>> To:
>>>>>
>>>>> Sent: Wednesday, August 29, 2007 2:15 PM
>>>>> Subject: MTV laureate
>>>>>
>>>>>
>>>>>
>>>>>> There have been plenty of women poet laureates in recent years, among
>>>>>>
>>> them
>>>
>>>>>> Rita Dove,
>>>>>> Louise Gluck, and others. What there have not been are gay or lesbian
>>>>>> poets. So I stand
>>>>>> in support of John Ashbery for MTV poet laureate! Plus he's a
>>>>>>
>>> wonderful
>>>
>>>>>> poet.
>>>>>>
>>>>>> Susan M. Schultz
>>>>>>
>>>>>> http://tinfishpress.com
>>>>>>
>>>>>>

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765. **Jennifer Karmin**

September 8th: A Meditation on New Orleans

Fri 31 Aug 2007

JOIE DE VIVRE:
A MEDITATION ON NEW ORLEANS, KATRINA, & THE US

With music, visual art, poetry, dance, film,
performance, a gumbo cooking demonstration,
and New Orleans inspired refreshments

Saturday, September 8th
7pm-2am

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2716 W. North Avenue
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Presented by Striding Lion InterArts Workshop
Conceived & curated by Michelle Mashon
http://www.myspace.com/joiedevivre2007

SCHEDULE:
7-8pm: Gumbo cooking demonstration and discussion with New Orleans' chef Matt Mashon.

8-midnight: Films and multimedia by Tim Best, Julie Downey, Byron Durham, Brandon Hutchinson, Roxana Walker-Canton, and Tina Morton. Live music by Tovi Khali, Low Down Brass Band, and Parallel Process. Contemporary dance and butoh works by Core Project, RTG Dance, Striding Lion InterArts Workshop, and Wannapa P-Eubanks. Poetry by Tara Betts as read by Chicago Def Poet Kristiana Colon, an electronica operetta by Mars Caulton, and an interactive text-sound composition by Jennifer Karmin.

Midnight-2am: DJ Protman performing a live mix inspired by the history and music of New Orleans.

Visulal art on display all night: New Orleans and Chicago artists Melissa and Lindsay Cook with Philip Matsikas, Louise Le Bourgeois, Rita Posselt, Gerald Haessig, Luz-Marie Lopez, Lindsey Meyers, Tasheka Arceneaux Michelle Mashon, Jeff St. Romain, Karen Crain, Mark Grote, Natalie Sciortino, Mark Wallent and Samia Saleem's book "Degrees of Separation." All visual art in the exhibition is for sale, with 100% of sales going to the artists.

For more info contact:
[redacted]
[redacted]
http://www.stridinglion.org

Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

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766. David Hadbawnik
front porch online journal seeks submissions for FALL 07
Fri 31 Aug 2007

Texas State University | English Department | 601 University Drive | San Marcos, Texas | 78666

*Front Porch * (http://www.frontporchjournal.com), the online literary journal of Texas State University's MFA program, seeks submissions for its FALL and WINTER 2007 issues.

Since our debut in November 2006, we have published the work of several well-known writers such as Charles D'Ambrosio, Roddy Doyle, Heather McHugh, Eleanor Wilner, C.D. Wright, and Charles Wright. In addition, we are able to draw from the extensive audiovisual archive at the Katherine Anne Porter House to provide media content alongside poetry, fiction, nonfiction, book reviews, and interviews. Recently, we've featured video of Carole Maso and Yiyun Li.

If you are interested, please visit our site and follow the online submission process. Obviously, I would extend the same advice to contributors that all editors do -- read the work that's already been published to get a sense of what we're looking for. By the same token, don't assume that your work is too experimental or adventurous for us; as the new poetry ed, I'm looking for new, original work that pushes the envelope, and I promise to give everything a fair read.

David Hadbawnik, Poetry Editor

Front Porch

www.frontporchjournal.com

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767. Simon DeDeo
new on rhubarb is susan
Fri 31 Aug 2007

Two things this week --

"the youth of today": some responses and engagement with Mark Wallace and K. Lorraine Graham about what the kids are up to:

http://rhubarbissusan.blogspot.com/2007/08/youth-of-today.html

More updates to the "end of wikipedia as we know it" post, which has occasioned a small avalanche of denials and obfuscations from Jimbo Wales, wikipedia administrators and trustees of the foundation board.

This is a serious matter even if you're not a wikipedia dork. If you've ever read or edited a wikipedia page it *will* affect you directly. As far as I can tell, only Chris Lott and I have blogged this; I encourage you to take a look and spread the word.

http://rhubarbissusan.blogspot.com/2007/08/end-of-wikipedia-as-we-know-it.html

Thanks for tuning in,

Simon

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768. Alan Sondheim
Re: Five Enemies,
Fri 31 Aug 2007

Just a minor point, not panic, perhaps a feeling that the end of the world as at nigh, that we're on the brink of further mass extinctions - but not panic, there's far too much control in what I do, it might not show, but as in Poe there's that composition.

They're not around panic at least for me, they're around a kind of fulcrum related to foundation of language, sexuality, world, real, more or less ontology.

There's no paralysis, there never has been, since there's no hysteria, no wandering, but learning how to see.

It's a minor point, but for me critical, just as not reading my work autobiographically is equally critical, although there are elements of autobio present as there are in everything, including Bohm for example (whose hidden variables might well relate to seams of coal not far from where he and I were born).

- Alan

On Fri, 31 Aug 2007, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *Yours is a poetics of panics, as I think many of your most vibrant pieces are around panic.*
>
> *What is that sword's edge where panic leads to energy and not paralysis?*

The same way, what is the distinction between sloth and negative capability? I, on my part, these days I am full of negative capability. If it goes on another day, it'll be sloth.

In those five enemies, isn't Gabe not referring to the "internal State"?

Ciao,

Murat

On 8/30/07, Alan Sondheim < [redacted] *> wrote:*

Five Enemies

Doubt: Three kinds of doubt:

Doubt in oneself; doubt in the efficacy and usefulness of writing in general; doubt in the writing project before one.

It's the opposite for me; if I didn't doubt almost to the point of annihilation, I couldn't work at all. It's intrinsic in the process.

Aversion (ill will, anger): I dont want to do this. I dont want to write right now. Writing is stupid. This project is stupid. I dont feel like writing right now. I hate writing in general. I hate this whole book idea. This task is boring. I dont like this aspect of that. I dont like that aspect of this. I dont like, I dont like, I dont like.

The same. As PIL says Anger is an energy. I need it.

Craving: Two kinds.

Extrinsic: Desiring to do something else. Desiring a state that is not present. I want to do something else, watch a movie, I want to go bicycling instead of writing.

But I do! Writing is too difficult and the sooner I get it sent off, the sooner I can breathe again.

Intrinsic: Craving an outcome from the writing itself. I want to have this outcome from this writing NOW or SOON or like next week, I want to write a masterpiece now, I want to write a great line now, I want to write a great

paragraph now. And we become disappointed because we inevitably crave more than we acquire.

> *I absolutely believe this. I want to write masterpieces / mistress-pieces, period. Anything else, I lose energy. I might live in disappointment but the craving drives me.*
>
> *Agitation (restlessness, worry): This is boring. Im bored. Gyawd, Ive got to write ALL THESE words??!*
>
> *And agitation, yes, writing in a state of fury or despair or the sense of total destruction, yes.*
>
> *Sloth, Laziness: General lassitude leading to inaction and inanition. Nothing written, nothing discovered, nothing made.*
>
> *This is the only one I agree on; if you don't have the energy, you're silent, which is not necessarily a bad thing and might lead to something terrific day after tomorrow.*
>
> *For me there are NO enemies to writing except for internal or external States that prohibit taking up the pen or keyboard.*
>
> *- Alan*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 2007

687 messages · Fri 31 Aug 2007 – Sun 30 Sep 2007

September 2007 caught the list being, all at once, everything a room of humans is for. Six hundred and ninety-two messages moved through it, and across them the poets identified a fish, argued whether a demagogue should be given a platform, defended a young poet from her scolds, and buried a generous man. The trivial and the grave shared the inbox without hierarchy that month, and the arrangement turned out to be an accidental and rather moving portrait of what a commons actually is, as opposed to what it imagines itself to be.

The month's largest thread was about a fish. Alan Sondheim, having watched a thousand of them school and flash in the Providence River, wrote to the poetry list in earnest — *"Please help me, what are these fish?"* — and the room convened its biggest conversation of September to name a mackerel. It was the commons at its most gloriously un-literary, pouring its collective attention into pure mutual aid on the least poetic question imaginable, and plainly delighted to be asked.

In the same days it argued the gravest thing it knew. As Ahmadinejad came to New York and spoke at Columbia, Geoffrey Gatza floated a satire of the webzine BlazeVOX hosting the Iranian president for a poetry reading — the free-speech question, whether a platform should extend even to your enemy, wrapped in a joke about *"the diplomatic dance New York has long performed with international firebrands"*. The room that had just spent fifty messages on a fish turned, without changing gears, to the ethics of the microphone.

And it stood up for its own. In a thread policing how young women poets were said to behave, CA Conrad rose to defend Dorothea Lasky without qualification, calling her *"One of the strongest people and poets I've ever met in my life"*, and telling the tut-tutters that she needed no one's permission to be exactly who she was. The commons at its combative best, throwing its weight in front of a young poet the room's scolds had presumed to correct — the same protective reflex it had shown, once, for the excluded, now turned toward the merely young and unbowed.

And on the thirteenth, quietly, the British poet Bill Griffiths died at fifty-nine, and richard owens mourned that *"Bill was a generous man"*, gone too soon. His death gave the month its weight, and made the fish thread, in retrospect, its truest memorial — for a generous commons is exactly a place where the stupidest question is met with delight, where aid and argument and grief all fit one room. I

have set September down exactly as the archive delivered it — the schooling fish, the tyrant's microphone, the defended poet, and the generous man gone — because it was the month the list proved it was never the high forum it fancied itself, but something humbler and far better: the room where you can ask what these fish are and be answered, and where, when one of you dies, the same room grieves.

— Kristen M. Fabians

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279. Alexander Jorgensen — Best of the Web - Question
280. William Allegrezza — Series A in Chicago: Corey and Willner
281. T. A. Noonan — Re: Best of the Web - Question
282. Anny Ballardini — Bob Grumman
283. amy king — diode - #1
284. Poetry Project — Events at The Poetry Project
285. Jane Sprague — list & books
286. Alexander Jorgensen — Re: list & books
287. Alan Sondheim — Ah
288. Halvard Johnson — Re: Ah

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289. barbara jane bermeo — Re: list & books
290. Dan Salmon — The Water Cure

291. Jessica Wickens — Call for Submissions - Monday Night Issue 6
292. Gerald Schwartz — Re: list & books
293. angela vasquez-giroux — Re: list & books
294. Anny Ballardini — the Poets' Corner
295. brian whitener — reading....
296. Jennifer Karmin — SUBMISSIONS: Just Like a Girl
297. kevin thurston — Re: list & books
298. Charlotte Mandel — Re: list & books
299. David Chirot — Amy Goodwin "Debate essential to Arab-Israeli Peace" & MuzzleWatch Updates/P...
300. W.B. Keckler — Re: list & books
301. Stephen Vincent — Walk Poems by Creeley and/or Ginsberg???
302. Jerome Rothenberg — New book: 3 Poems after Images by Nancy Tobin
303. richard owens — BILL GRIFFITHS (1948-2007)
304. mIEKAL aND — Bill Griffiths
305. Tisa Bryant — Fwd: Callaloo 30th anniversary celebration—Jo hns Hopkins University Oct. 24-...
306. steve russell — Denis Johnson/Jim Harrison/Paul Auster
307. Alan Sondheim — theory. the real. death.
308. Mark Truscott — September 20: Bonney and Kruk at Test (Toronto)

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309. Eric Elshtain — New Beard of Bees Human Chapbook
310. William James Austin — Re: Bill Griffiths
311. Bobbi Lurie — Re: Callaloo 30th anniversary celebration—Jo hns Hopkins University Oct. 24-2...
312. Alan Sondheim — Frustration
313. Joel Weishaus — Walk Poems by Creeley and/or Ginsberg???
314. Seena Liff — Re: POETICS Digest - 13 Sep 2007 to 14 Sep 2007 (#2007-257)
315. sandra de 1913 — 1913's Rozanova Prize announcement
316. Martha King — NYC Prose Reading
317. William Slaughter — Notice: Mudlark
318. Daniel Machlin — Machlin/Solomon Book Party @ Zinc Bar NYC 9/16

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319. Sheila Murphy — Denis Johnson
320. Alan Sondheim — radio radio
321. J Crockett — [set POETICS nomail]
322. Jim Andrews — question
323. Ann Bogle — Re: theory. the real. death.
324. Ann Bogle — Re: Bill Griffiths
325. Philip Metres — New Shite on Behind the Lines Poetry...
326. Philip Metres — Petraeus, Kipling, Fleischer, Johnson
327. Tisa Bryant — New Opera: Juana, October 12th and 13th at Theatre Artaud, San Francisco
328. Bobbi Lurie — Re: Bill Griffiths
329. David Chirot — Fwd: Remembering Sabra and Shatila
330. William James Austin — Blackbox summer gallery
331. Jonathan Minton — Word For/Word #12
332. Jennifer Karmin — JOB: St. Mary's College
333. Margaret Konkol — Fwd: Co-Worker's Poetry Readings
334. Dan Wilcox — Third Thursday Poetry, Albany, Miriam Herrera featured
335. W.B. Keckler — John Yau, Richard Kostelanetz & Simplified Submissions Guidelines on JBP
336. Alan Sondheim — emotions decrees music zero (maybe the sound redeems me)
337. Rob McLennan — Re: Bill Griffiths
338. Pierre Joris — Re: Bill Griffiths
339. lily robert-foley — Cascajal Block: Oldest Writing in the World.
340. Jason Quackenbush — Re: question

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341. Jim Andrews — Re: question
342. J Crockett — Source Available
343. EH — New Oppen article
344. Gerald Schwartz — a new shredder
345. Bobbi Lurie — Re: Bill Griffiths
346. Bobbi Lurie — Re: question
347. CA Conrad — Eileen Myles, Hal Sirowitz, CAConrad read in PHILLY 9/28
348. Thomas savage — Re: Walk Poems by Creeley and/or Ginsberg???
349. Tom W. Lewis — Re: Walk Poems by Creeley and/or Ginsberg???
350. Ruth Lepson — Re: Walk Poems by Creeley and/or Ginsberg???
351. Skip Fox — Re: Walk Poems by Creeley and/or Ginsberg???
352. Poetics List — Forward on behalf of Michael Davidson
353. Thomas Devaney — On Charles North's "Cadenza"
354. Kevin Killian — Blaser reading in San Francisco last Sunday
355. Rob McLennan — ottawa small press book fair (reminder)
356. Jack Foley — Email Addresses for Donald Hall & Eliot Weinberger
357. Larissa Shmailo — Email for John Ashbery
358. Susan Webster Schultz — Sidwalk (anti-war) blog news

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359. Jesse Glass — Ahadada Presents Kittihood By The Pussipo Collective, A New E-Chapbook
360. Alan Sondheim — Human modeling again (notes for a talk)
361. Jim Andrews — Re: question
362. Eireene Nealand — Re: Human modeling again (notes for a talk)
363. Sylvester Pollet — Walk poems
364. Dan Waber — FootHills Harvest reading Saturday 9-22
365. silviamiho — Re: Walk Poems by Creeley and/or Ginsberg???
366. Aryanil Mukherjee — New Interview of John Ashbery @ KAURAB
367. Tom W. Lewis — Saint Paul Almanac Release Party this Thursday in Saint Paul
368. CA Conrad — 3 readings in Philadelphia coming up...
369. Michael Heller — (no subject)
370. Mark Prejsnar — Language Harm tonite
371. kevin thurston — upcoming readings in buffalo
372. David Chirot — Fwd: Kaurab Online-22 is Out (link to cover & table of contents)
373. Grant Jenkins — Bookstore List
374. L Guevarra — University of California Press Annual Online Sale
375. steve russell — Re: Denis Johnson
376. Bobbi Lurie — Re: Bookstore List
377. Rob McLennan — Jonathan Meakin, Douglas Barbour + Sheila Murphy
378. Christophe Casamassima — Re: Walk Poems by Creeley and/or Ginsberg???
379. linda norton — Re: Denis Johnson
380. Amish Trivedi — Re: Denis Johnson
381. Joanna Fuhrman — denis johnson
382. mIEKAL aND — Re: University of California Press Annual Online Sale

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383. Diane DiPrima — Re: Walk Poems by Creeley and/or Ginsberg???
384. Alan Sondheim — notes like i used to write and some pictures for joy
385. David Baratier — a new collection of poems by Charlie Rossiter from FootHills Publishing
386. Barry Schwabsky — Fwd: Bill Griffiths appreciation
387. David A. Kirschenbaum — Boog City presents BlazeVOX Books and Compass Jazz
388. Andy Gricevich — Re: Blaser reading in San Francisco last Sunday
389. Barry Schwabsky — my west coast tour
390. Pierre Joris — EQUIPAGE IS RE-LAUNCHING
391. Charlie Rossiter — "The Night We Danced With the Raelettes" Charlie Rossiter Poetry Book Pu...

392. Tom Bell — Teaching geezers, books
393. James Cervantes — Edit your replies, please! Re: POETICS Digest - 17 Sep 2007 to 18 Sep 200...
394. Rachel Loden — new on wordstrumpet: the dangerfield prize and other musings
395. Christina E Lovin — Re: Teaching geezers, books
396. Alan Sondheim — Gita
397. Jennifer Karmin — Fellowship: University of Louisville
398. Charlotte Mandel — Re: Teaching geezers, books
399. Catherine Daly — CALL FOR SUMBISSIONS: Voices From Leimert Park
400. Charles Bernstein — Fordham (NYC) reading series
401. Steven Zultanski — Announcing President's Choice

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402. mIEKAL aND — Music Scholar Barred From U.S., but No One Will Tell Her Why
403. Alan Sondheim — WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
404. Tom Bell — Re: Teaching geezers, books
405. cralan kelder — Revenge of the american - Versal 5 launch at IVY in Paris (france) 9/25
406. Kathleen Ossip — NYFA Fellows reading Monday 9/24
407. Christina Lovin — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
408. Douglas Manson — spare couch?
409. Gerald Schwartz — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
410. Maria Damon — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
411. eric unger — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
412. W.B. Keckler — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
413. Bobbi Lurie — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
414. Poetry Project — Events at The Poetry Project September 2007
415. George Bowering — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
416. George Bowering — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
417. Patrick F. Durgin — Kenning Editions Reading Tour: Dorantes, Seldess, Hofer, Durgin
418. Maria Damon — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
419. Carol Novack — Offering Lyrical Fiction Workshop, Manhattan
420. Bobbi Lurie — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
421. Mark DuCharme — Reading in Boulder, CO this Saturday
422. lily robert-foley — more glyphmachines
423. Tracey Gagne — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
424. Tracey Gagne — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
425. Tracey Gagne — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

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426. Alan Sondheim — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
427. David Baratier — Pavement Saw Listserv
428. Barry Schwabsky — Fwd: I assume you know this but...
429. Barry Schwabsky — my west coast tour (correction)
430. Rachel Loden — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
431. susan maurer — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
432. Dan Waber — Third Friday Art Exhibit & Book Launch
433. W.B. Keckler — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
434. Charlie Rossiter — $1US = $1CN
435. Bobbi Lurie — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
436. David A. Kirschenbaum — **Last Call: Advertise in Boog City 45**
437. Maria Damon — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
438. Adam Tobin — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
439. Alex — Re: $1US = China threatens 'nuclear option' of dollar sales
440. Jennifer Karmin — JOB: Neighborhood Writing Alliance
441. Eric Dickey — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
442. amy king — How Can I Convince You ...
443. Brigitte Byrd — Randy Prunty?

444. Adam Tobin — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
445. amy king — Next Friday in Brooklyn, NYC
446. George Bowering — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
447. Carol Novack — Visiting poet looking for a feature in NYC
448. Michael Rothenberg — David Meltzer and Michael Rothenberg read in Bisbee, Tuscon, Albuquerq...
449. Bobbi Lurie — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
450. Alan Sondheim — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
451. Catherine Daly — Re: Visiting poet looking for a feature in NYC
452. Alan Sondheim — Re: Human modeling again (notes for a talk)
453. charles alexander — new on chaxblog, certain slants

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454. Alan Sondheim — [...] would have guessed [...]
455. Daniel Zimmerman — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
456. Pierre Joris — New Posts on Nomadics Blog
457. Charles Baldwin — Re: Human modeling again (notes for a talk)
458. Vernon Frazer — David Meltzer and Michael Rothenberg read in Bisbee, Tuscon, Albuquerque (p...
459. Tracey Gagne — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
460. Maria Damon — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
461. ALDON L NIELSEN — Re: Human modeling again (notes for a talk)
462. David Chirot — Yom Kippur Liturgy from Hilton Obenzinger
463. Eireene Nealand — Re: Human modeling again (notes for a talk)
464. Patrick F. Durgin — Publication Announcement: Dolores Dorantes' sexoPUROsexoVELOZ and Septi...
465. barbara jane bermeo — Poetry Reading @ the Berkeley Art Museum: Asian American Poetry Now
466. konrad — SF, THU & FRI THIS WEEK: kino21 presents Debord / Neo-Benshi
467. michelle detorie — WOMB POETRY :: EQUINOX ISSUE
468. Alan Sondheim — Thrown Delight
469. Dillon Westbrook — what's doin' in Chicago?

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470. Andy Gricevich — Jess experts?
471. Andrew Jones — Fwd: TWENTY TO LIFE MICHIGAN PREMIERE TOUR
472. Aryanil Mukherjee — Charyapada Discovery Celebrates 100 years
473. Lewis LaCook — The monolith and the monster ballad
474. steve d. dalachinsky — Fw: Tuesday: Living Lab: Musetry + Ilgenfritz
475. Gabrielle Welford — Re: Fw: Educators: Teach about the Jena 6 (fwd)
476. Pierre Joris — Bill Griffiths obituary in The Guardian
477. Bobbi Lurie — Re: Yom Kippur Liturgy from Hilton Obenzinger---my response
478. Raymond Bianchi — Re: what's doin' in Chicago?
479. Rachel Loden — from bromridge re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
480. Rachel Loden — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
481. David-Baptiste Chirot — Re: Yom Kippur Liturgy from Hilton Obenzinger---my response
482. Robin Hamilton — Unavailable Websites
483. Bobbi Lurie — PLEASE COULD SOMEONE HELP ME GET TO ARCHIVES
484. George Bowering — Re: what's doin' in Chicago?
485. George Bowering — Re: from bromridge re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ...
486. Rob McLennan — new(ish) on rob's clever blog
487. Warren Lloyd — Hypertext/ Html - Text Recomendations
488. Gabrielle Welford — Re: from bromridge re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HEL...

489. Gabrielle Welford — Re: mid)rib issue 1 now online!
490. George Bowering — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
491. Jim Andrews — Re: Hypertext/ Html - Text Recomendations
492. Hugh Nicoll — Re: Hypertext/ Html - Text Recomendations
493. amy king — Re: PLEASE COULD SOMEONE HELP ME GET TO ARCHIVES
494. Alan Sondheim — home and film
495. Bobbi Lurie — Re: Yom Kippur Liturgy from Hilton Obenzinger---my response
496. Bobbi Lurie — Re: PLEASE COULD SOMEONE HELP ME GET TO ARCHIVES
497. Barrett Watten — some posts
498. Warren Lloyd — Re: Hypertext/ Html - Text Recomendations

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499. Jim Andrews — Re: Hypertext/ Html - Text Recomendations
500. lily robert-foley — Re: what's doin' in Chicago?
501. Geoffrey Gatza — Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
502. kevin thurston — two readings this week, 'this aint the chicago review' and an triple launch
503. Raymond Bianchi — Re: what's doin' in Chicago?
504. jcu — Re: Hypertext/ Html - Text Recomendations
505. Christophe Casamassima — Writing by Degrees Conference...
506. Bobbi Lurie — Re: two readings this week, 'this aint the chicago review' and an triple laun...
507. Bobbi Lurie — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
508. mIEKAL aND — Re: Hypertext/ Html - Text Recomendations
509. Raymond Bianchi — Re: what's doin' in Chicago?
510. Christophe Casamassima — Benjamin/Distraction vs Concentration
511. susan maurer — anna sianos photography show at the bowery poetry club
512. Hugh Nicoll — Re: Hypertext/ Html - Text Recomendations
513. Jordan Stempleman — Re: what's doin' in Chicago?
514. Thomas savage — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
515. David-Baptiste Chirot — Re: Yom Kippur Liturgy//the importance of the text, of reading, & o...
516. Jeffrey Side — "Multiple Registers, Intertextuality and Boundaries of Intepretation in Vero...
517. Mary Kasimor — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
518. eric unger — Re: what's doin' in Chicago?
519. Jason Quackenbush — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
520. Stephen Vincent — Re: Walk Poems by Creeley and/or Ginsberg???
521. steve russell — Chirot/bobbie lurie/Yom Kippur
522. Chris Pusateri — Poetry in Boulder, Wednesday Sept. 26th
523. Rachel Loden — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
524. Murat Nemet-Nejat — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
525. Komninos Zervos — Re: Hypertext/ Html - Text Recomendations
526. steve russell — & to further clarify/Chirot/Lurie/Yom Kippur
527. Ruth Lepson — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
528. Michael Cross — George Albon contact info?
529. Michael Cross — Hugh Kenner estate?
530. Dillon Westbrook — Re: what's doin' in Chicago?
531. Alan Sondheim — Xenakis at Target and the True Artist
532. jcu — Re: Hypertext/ Html - Text Recomendations
533. amy king — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
534. Ruth Lepson — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
535. Amish Trivedi — Re: Hugh Kenner estate?
536. Jennifer Karmin — SUBMISSIONS: Select Media Festival 6

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537. Small Press Traffic — This week at Small Press Traffic
538. Charlie Rossiter — Re: what's doin' in Chicago?
539. Jim Andrews — Re: Hypertext/ Html - Text Recomendations
540. Andy Gricevich — Re: Xenakis at Target and the True Artist

541. Bobbi Lurie — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
542. Bobbi Lurie — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
543. Justin Katko — Providence Reading Oct 2: Yt Communication
544. Murat Nemet-Nejat — Re: Hypertext/ Html - Text Recomendations
545. Tony Trigilio — David Trinidad & Jeffery Conway reading / Columbia College Chicago / Octobe...
546. Gabrielle Welford — wait a minute
547. reJennifer Bartlett — PEACE MARCH
548. Thomas savage — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
549. Metta Sama — Re: Music Scholar Barred From U.S., but No One Will Tell Her Why
550. Andrew Rippeon — Invitation/Reminder: In Buffalo this week
551. Ryan Daley — Re: wait a minute
552. Murat Nemet-Nejat — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
553. Bobbi Lurie — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
554. Bobbi Lurie — Re: wait a minute
555. Seth Forrest — Contact Information for Edith Jarolim?
556. steve russell — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
557. David Goldstein — Wa-Kow! Thursday Oct 4
558. Joel Bettridge — Poetry, Art, and the Book: a Conference at Yale Univeristy
559. Dan Waber — New Release from Paper Kite Press - Too Bad It's Poetry by Jim Warner
560. Tom Beckett — New at E-values
561. Grant Matthew Jenkins — Premier of "Holy/Oil" by the Wa-KOW! Collective, Tulsa OK
562. Thomas savage — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
563. steve d. dalachinsky — Fw: Benefit for Billy Bang THIS WEEKEND!
564. Ruth Lepson — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
565. Ruth Lepson — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
566. amy king — Reminder -- Tonight, You're Invited
567. Jim Andrews — Re: Hypertext/ Html - Text Recomendations
568. Christopher Leland Winks — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
569. George Bowering — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
570. mIEKAL aND — Re: Xenakis at Target and the True Artist
571. Ann Bogle — Link to Nation article about Ahmadinejad at Columbia
572. Wes Chapman — Re: Hypertext/ Html - Text Recomendations
573. Ruth Lepson — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
574. Komninos Zervos — Re: Hypertext/ Html - Text Recomendations
575. Stephen Vincent — Walking & Writing Workshop/ Stanford Continuing Studies
576. Alan Sondheim — SL - theoretical approaches
577. Matt Henriksen — Fri 9/24 :: Dorothea Lasky & Laura Solomon :: NYC
578. Alan Sondheim — Re: Xenakis at Target and the True Artist
579. Jim Andrews — Re: Hypertext/ Html - Text Recomendations

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580. Nico Vassilakis — sUBTEXT sEATTLE = Kathleen Fraser & Crystal Curry
581. Chris Stroffolino — Re: Poetry, Art, and the Book: a Conference at Yale Univeristy
582. Elizabeth Switaj — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
583. Andy Gricevich — Re: what's doin' in Chicago?
584. daniel ereditario — New at Meshworks
585. J Crockett — happy green web hosting
586. steve russell — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
587. Thomas savage — Re: Link to Nation article about Ahmadinejad at Columbia
588. Kenneth Sherwood — Re: Ahmadinejad and Nukes
589. linda norton — Re: Poetry, Art, and the Book: a Conference at Yale Univeristy
590. David Chirot — a great piece on photography/war/the posed & the documentary by erroll morris
591. Maria Damon — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
592. Paul Nelson — Re: what's doin' in Chicago?

593. Alan Sondheim — 3 works trying to get along with nature somehow
594. Carol Novack — NYC WORKSHOP
595. amy king — This Friday in Brooklyn ....
596. Christopher Leland Winks — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
597. Ruth Lepson — Re: Link to Nation article about Ahmadinejad at Columbia
598. Ruth Lepson — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
599. Dan Waber — massive paradigm shift
600. George Bowering — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
601. George Bowering — Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

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602. Jim Andrews — Andy Campbell: Dim O'Gauble
603. steve russell — Re: Link to Nation article about Ahmadinejad at Columbia
604. steve russell — John HOllander/New York Times/resignations
605. lcabri — Mark Truscott Transparency Machine Event 1st Oct Windsor-Detroit
606. Murat Nemet-Nejat — Re: Link to Nation article about Ahmadinejad at Columbia
607. Murat Nemet-Nejat — Re: what's doin' in Chicago?
608. David Chirot — The Timing of Columbia Events & Iranian University Chancellors Ask Bollinger...
609. Hot Whiskey Press — Moonshine 2: Augusto de Campos trans. by Samuel Knights
610. thom donovan — Peace On A presents: John Beer & Terry Cuddy Saturday, October 6th 8PM
611. Brian Clements — Steve Timm
612. Ruth Lepson — Re: Link to Nation article about Ahmadinejad at Columbia
613. Thomas savage — Re: Link to Nation article about Ahmadinejad at Columbia
614. George Bowering — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
615. Murat Nemet-Nejat — Re: Link to Nation article about Ahmadinejad at Columbia
616. Paul Nelson — Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
617. wil Hallgren — Re: canada attacked 4 times by USA
618. David Chirot — Re: Link to Nation article ?/Israel's Nuclear Weapons Timetable
619. Poetry Project — Events at The Poetry Project September/October 2007
620. andrews — Fw: October 6 Benefit for Emily Feinstein
621. ALDON L NIELSEN — Readings on Two Coasts
622. George Bowering — Re: mackerel
623. Gabrielle Welford — Re: mackerel
624. Jennifer Karmin — SUBMISSIONS: Women, Action & the Media
625. Amanda Earl — Re: mackerel

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626. Alan Sondheim — New Perforations call for material: THE INHUMAN/...SPIRIT (fwd)
627. Alan Sondheim — i'm sick of swallowing
628. colin herd — Re: mackerel
629. Gabrielle Welford — Re: mackerel
630. Bibby, Michael — JOB: Creative Writing - Poetry
631. Mark Weiss — Re: mackerel
632. Maria Damon — Re: mackerel
633. Catherine Daly — Re: mackerel
634. Tony Trigilio — 2007-2008 Readings at Columbia College Chicago
635. CA Conrad — 9 poets 9 cities: BROOKLYN, GREENCASTLE, SEOUL, SYDNEY, PHILADELPHIA, AUSTIN, S...
636. W.B. Keckler — Which pop song most sets feminism back?
637. Bobbi Lurie — Re: mackerel
638. David Chirot — Israel & US attack plans for Syria & Iran/Air Force refused to fly nukes to ...
639. charles alexander — Re: mackerel
640. charles alexander — great class coming up!
641. Tracey Gagne — Re: Which pop song most sets feminism back?
642. Patrick Duggan — Boston

643. George Bowering — Re: mackerel
644. Bobbi Lurie — Re: mackerel
645. George Bowering — Re: mackerel
646. Bobbi Lurie — Re: mackerel
647. Gerald Schwartz — West Point & poetry
648. David Chirot — Fwd: PERFORMA07: Second Biennial of New Visual Art Performance in New York C...
649. lily robert-foley — Re: Which pop song most sets feminism back?
650. Charlie Rossiter — Readings in Central NY
651. addie tsai — Re: Which pop song most sets feminism back?
652. noah eli gordon — Novel Pictorial Noise

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653. Alan Sondheim — If I were a different species
654. Jim Andrews — Gore on politics and the Internet
655. Hugh Behm-Steinberg — Re: mackerel
656. Peter Ciccariello — g, alone
657. Maria Damon — Re: mackerel
658. Maria Damon — Come One Come All!! EXCITING POETRY EVENT
659. Jennifer Karmin — October 7th: John Cage's MUSICIRCUS
660. Rob McLennan — 12 or 20 questions, updated list
661. W.B. Keckler — which pop songs most set feminism back?
662. W.B. Keckler — Sheena Easton
663. Susan R. Williamson — Re: Boston
664. amy king — HOW TO BE PERFECT
665. W.B. Keckler — Re: Which pop song most sets feminism back?
666. Mairead Byrne — Re: Boston
667. Ruth Lepson — Re: Boston
668. steve russell — If I Were a Different Species
669. steve russell — Re: Israel & US attack plans for Syria & Iran/Air Force refused to fly nuke...
670. Ryan Daley — Re: Which pop song most sets feminism back?
671. Chris Stroffolino — Re: Which pop song most sets feminism back?
672. Chris Westcott — Richard K. Tipping, Wednesday at Columbia U
673. Alexander Jorgensen — Burma - Vaclav Havel - "Saffron Revolution"

30 SEP 2007

674. Jim Andrews — our play was invented by nature
675. Tom Beckett — New Books from Otoliths--Raven, Gildzen, Topel & Leftwich, Fieled,Stempleman!
676. aaron tieger — boston
677. Lewis LaCook — New from The Stack - The Monolith and the Monster Ballad
678. steve russell — Re: Which pop song most sets feminism back?
679. charles alexander — POETRY: DAVID MELTZER & MICHAEL ROTHENBERG
680. Susan Webster Schultz — new sidewalk (anti-war) blog signs
681. Mark Weiss — Re: Which pop song most sets feminism back?
682. Stephen Vincent — New de blog/ Africa/Harvard
683. charles alexander — CUSHING POETRY: Carter & Spaulding
684. Brent Saner — Re: Which pop song most sets feminism back?
685. Ryan Daley — Re: Which pop song most sets feminism back?
686. David-Baptiste Chirot — Re: Sheena Easton
687. Marcus Bales — Re: Which pop song most sets feminism back?

1. Jason Quackenbush
Re: Five Enemies,
Fri 31 Aug 2007

sounds like dread to me. that cold, unidentifiable dread that like low frequency noise seems to come at you from every direction and no direction at once. impossible to pinpoint, the best therapy is to push it away from your attentive consciousness so that it just fills the background. but it never goes away of course. it's still there, humming away just below the audible hearing range, a wicked tritone south of whatever other sounds are propagating in the air, paralleling them in a basso profundo counterpoint so simple minded and plodding that it seems almost inhuman and mechanical.

i like to write like that myself.

On Fri, 31 Aug 2007, Alan Sondheim wrote:

> *Just a minor point, not panic, perhaps a feeling that the end of the world as at nigh, that we're on the brink of further mass extinctions - but not panic, there's far too much control in what I do, it might not show, but as in Poe there's that composition.*
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> *They're not around panic at least for me, they're around a kind of fulcrum related to foundation of language, sexuality, world, real, more or less ontology.*
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> *There's no paralysis, there never has been, since there's no hysteria, no wandering, but learning how to see.*
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> *It's a minor point, but for me critical, just as not reading my work autobiographically is equally critical, although there are elements of autobio present as there are in everything, including Bohm for example (whose hidden variables might well relate to seams of coal not far from where he and I were born).*
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> *- Alan*
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> *On Fri, 31 Aug 2007, Murat Nemet-Nejat wrote:*
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> *Alan,*
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> *Yours is a poetics of panics, as I think many of your most vibrant pieces are around panic.*
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> *What is that sword's edge where panic leads to energy and not paralysis?*

The same way, what is the distinction between sloth and negative capability? I, on my part, these days I am full of negative capability. If it goes on another day, it'll be sloth.

In those five enemies, isn't Gabe not referring to the "internal State"?

Ciao,

Murat

On 8/30/07, Alan Sondheim < [redacted] *> wrote:*

Five Enemies

Doubt: Three kinds of doubt:

Doubt in oneself; doubt in the efficacy and usefulness of writing in general; doubt in the writing project before one.

It's the opposite for me; if I didn't doubt almost to the point of annihilation, I couldn't work at all. It's intrinsic in the process.

Aversion (ill will, anger): I dont want to do this. I dont want to write right now. Writing is stupid. This project is stupid. I dont feel like writing right now. I hate writing in general. I hate this whole book idea. This task is boring. I dont like this aspect of that. I dont like that aspect of this. I dont like, I dont like, I dont like.

The same. As PIL says Anger is an energy. I need it.

Craving: Two kinds.

Extrinsic: Desiring to do something else. Desiring a state that is not present. I want to do something else, watch a movie, I want to go bicycling instead of writing.

But I do! Writing is too difficult and the sooner I get it sent off, the sooner I can breathe again.

Intrinsic: Craving an outcome from the writing itself. I want to have this outcome from this writing NOW or SOON or like next week, I want to write a masterpiece now, I want to write a great line now, I want to write a great

paragraph now. And we become disappointed because we inevitably crave more than we acquire.

I absolutely believe this. I want to write masterpieces / mistress-

> *pieces, period. Anything else, I lose energy. I might live in disappointment but the craving drives me.*
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> *Agitation (restlessness, worry): This is boring. Im bored. Gyawd, Ive got to write ALL THESE words??!*
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> *And agitation, yes, writing in a state of fury or despair or the sense of total destruction, yes.*
>
> *Sloth, Laziness: General lassitude leading to inaction and inanition. Nothing written, nothing discovered, nothing made.*
>
> *This is the only one I agree on; if you don't have the energy, you're silent, which is not necessarily a bad thing and might lead to something terrific day after tomorrow.*
>
> *For me there are NO enemies to writing except for internal or external States that prohibit taking up the pen or keyboard.*
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> ==========
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel* [redacted].
> *Webpage directory http://www.asondheim.org . Email:* [redacted].
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> ==========

↑ Index

2. **andy hall**

Re: Five Enemies,

Fri 31 Aug 2007

I wonder, if we reframe the word "enemies" as "dysfunctional friends," to borrow self help lingo, if we might see these things as aspects of practice and awareness, rather than potential ruin in the writing practice?

Might I paraphrase Whitman loosely and add that laziness can be a virtue as it forces us to acknowledge limitations of the self, and to come to terms with blockage or boredom as transitional states.

New member
Andy

Pinpoint customers who are looking for what you sell.

↑ Index

3. W.B. Keckler
What do pork, Britney, Tao Lin and Walmart have in common?
Fri 31 Aug 2007

They are all featured on Joe Brainard's Pyjamas _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/) tonight. The English language is enriched by the addition of ten new words and an Ebay gauntlet is thrown down vis-a-vis Mr. Lin. That and some other yadda-fertilizer you just can't afford to miss. Also, the blog is soliciting (no cops please!) for original poetry...send 3 poems only please to [redacted]_ (mailto:[redacted]) ....if you have a book to promote give the relevant info, and if your pomes appear, I'll list that alongside...

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

4. Eric Elshtain
New Beard of Bees Gnoetry0.2 Chapbook
Fri 31 Aug 2007

—

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5. ALDON L NIELSEN
Nielsen Broadcast
Sat 1 Sep 2007

Follow this URL to an audio file of my appearance today on Santa Barbara radio talking about and playing selections from Amiri Baraka, Amina Baraka, William Parker, Curtis Mayfield etc:

<http://riff.coolmojo.net/>

and while you're there, you might want to scroll down to the Oliver Lake episode --

<<

> *in Poe there's that composition.*
>
> *They're not around panic at least for me, they're around a kind of fulcrum related to foundation of language, sexuality, world, real, more or less ontology.*
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This is the only one I agree on; if you don't have the energy, you're silent, which is not necessarily a bad thing and might lead to something

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7. Peter Ciccariello

The Conversation

Sat 1 Sep 2007

The Conversation <http://cgi7.com/peterimages/the-conversation.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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8. J Crockett
re :: Pavement Saw Press
Sat 1 Sep 2007

Sounds int'resting ---

I am an expert swing & web developer, can offer there, services negotiable.

Jesse Crockett

http://listenlight.net
http://denacht.blogspot.com

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9. Alan Sondheim
Ground Plain
Sat 1 Sep 2007

Ground Plain

Smaller crystal radio (double-tap single coil) fed directly into the mike input of my laptop, then filtered with CoolEdit. Nothing but ground hum and static was picked up; these were modified into a semblance of ontol- ogy. Clearly there are impedance mismatches at work and ground problems resulting from the general radiation spewing of the laptop. The result as usual is interesting soundwork, but the coiling itself, running the power grid into and out of the earth, conjures an impossible mythos; this 60- cycle would already be otherwise throughout most of Europe, half of Japan for example.

It occurs to me that someone or some thing is speaking just around the corner, or coroner, given the propensity of the dead to inhabit anything but the clear evidence of the living. So there's plenty of room for a poetics of ground-space grid-space, provided both of them are at least somewhat subservient to the corporate powers that provide the thrumming in the first place.

You know, the whole world is electrified, humming along on whatever funda- mentals occur from region to region - and their respective additions, sub- tractions, etc., pretty Lissajous figures all.

So we've joined the fish with their electric organs, not to mention the effects of insect wings on very low frequency radio reception - such effects perhaps on each other as well.

Still, given the ground and ground plane and hum's ubiquity, we're mostly listening to ourselves listening to ourselves. The 'said' rides the current like obscene outriggers, even though it's the riding we care for as we face one

another over any distance greater than a few meters. And perhaps even less than that distance as well.

http://www.asondheim.org/grounding.mp3

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10. Andy Gricevich

Strange political theater and music in the San Francisco Fringe!

Sat 1 Sep 2007

Hello, all!

The Nonsense Company (of Madison, WI) will bring two works to the San Francisco Fringe Festival in just a handful of days; they(ok, we)'ve been taking these pieces around the country for the last year or so, and are excited about the opportunity to do them six times in the Bay Area. A theatrical music composition and a play, both by Rick Burkhardt, their blurbs say:

â€œGreat Hymn of Thanksgivingâ€ (for three speaking percussionists) takes place at a dinner table, where the sounds of conversation have been replaced with news clips from Iraq, scraps from the Army prayer manual, fragmented folk tales, the poetry of Rae Armantrout, and a recurring state of emergency pointing everywhere and leading nowhere. The Company sounds like a newscast one moment and a church congregation the next, using vocal techniques theyâ€™ve honed for years to switch tones collectively in mid-syllable. The noises of the table itself â€” scooting chairs, singing wineglasses, squeaking forks â€” force this â€œconversationâ€ into a confrontation with material reality.

In â€œConversation Storm,â€ three friends from three sides of the political spectrum unpack current US torture policies as they unwillingly talk their way through a hypothetical "ticking time bomb" scenario, dissecting, revising, and even brutalizing their own positions in the process â€” but time has either stopped or entered an ugly loop, and as the friends assign and reassign roles, the scenario begins to dissolve the boundaries between real and hypothetical, past and future, day and night.

â€œMoving, funny, and provocative.... theater at its best.â€ Austin 360

â€œStrange and compelling pieces... introspective, recursive, highly charged... stunningly choreographed into visual theater as well as an aural melange.â€ Shockwave Radio KFAI Minneapolis

http://princemyshkins.com/nonsensecompany.html

WARNING: â€œGreat Hymn of Thanksgiving/Conversation Stormâ€ contains extremely graphic adult language and is not appropriate for children. Please, no one under 13.

The performances take place at EXIT Stage Left, 156 Eddy St., San Francisco. No late seating. The Fringe runs from 9/6 through 9/16. For performance times, advance tickets, and such, go to
http://www.sffringe.org/fringe07/07plays/great.html

Hope you can make it!

all the best,

Andy Gricevich

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

↑ Index

11. Ruth Lepson
Re: Five Enemies,
Sat 1 Sep 2007

---

welcome & excellent point from whitman. what gets me writing--reading poetry esp LangPo Creeley Stein listening to free jazz sometimes classical & emotion--WHY is another question. something to do w/ freeing myself from usual thoughts. rhythm, deep feeling w/ understanding desire to reach another & things too complex to articulate-- of course someof that is contradictory but never mind, so to speak.

On 8/31/07 8:38 PM, "andy hall" <[redacted]> wrote:

> *I wonder, if we reframe the word "enemies" as "dysfunctional friends," to borrow self help*
> *lingo, if we might see these things as aspects of practice and awareness, rather than potential ruin in the writing practice?*
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> *New member*
> *Andy*

> ---
> *Pinpoint customers who are looking for what you sell.*

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12. W.B. Keckler

Review of Ric Royer's performance art & how to be an instant genius of a painter

Sat 1 Sep 2007

A review of the X Files of Ric Royer, and the allure/thread of the Double @ _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/) Have you spoken to your Redivider Box today?

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

↑ Index

13. Murat Nemet-Nejat

Re: Five Enemies,

Sat 1 Sep 2007

Alan,

Panic and control are not necessarily contradictory. When you say control, don't you mean more "being conscious of"? To the extent that you let certain processes establishedby you at one point to take over, you are at one point letting go while still remaining completely conscious of the process.

In a similar way "souljam" projects chaos, a centrifugal movement, while simultaneously hinting at a unifying pull holding these fragments in check, the Sufi ideas of "arc of descent" and "arc of ascent."

I never suggested your work was purely autobiographical and can be explained away as such.

Ciao,

Murat

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>

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14. charles alexander
sale: the last 10 chax press books
Sat 1 Sep 2007

SPECIAL SALE: Purchase by September 8 (postmark on envelope with payment) is required! Your participation in this sale helps us with our move (forced though it was by our former governmental landlord) to our new location! But it only really helps us if a lot of people participate. So we really hope you decide you need some books from the lists below!

These are the last ten published Chax Press books:

Glenn Mott, Analects on a Chinese Screen
Jefferson Carter, Sentimental Blue
Charles Borkhuis, Afterimage
Sarah Riggs, Waterwork
Linda Russo, Mirth
Beth Joselow, Begin at Once
Tim Peterson, Since I Moved In
Kass Fleisher, Accidental Species
Linh Dinh, Jam Alerts
Bruce Andrews, Swoon Noir

Generally they are priced at $16. Visit our web site at http://chax.org to find out more information about the individual books, but you can only take advantage of this offer if you send check or cash directly to us, and do not order via credit card on the web site.

Here are 35 other Chax Press books you can choose, in any combination with those above, to take advantage of this offer. You can also find out about these books on our web site: http://chax.org

Ron Silliman, Demo to Ink
Beverly Dahlen, A Reading 8-10
Beverly Dahlen, A-Reading Spicer & 18 Sonnets
Joe Amato, Under Virga
Jonathan Brannen, Deaccessioned Landscapes
Hank Lazer, 3 of 10
Lisa Cooper, & Calling It Home
Linh Dinh, American Tatts
Phillip Foss, Chromatic Defacement
Sheila Murphy, Teth
Heather Nagami, Hostile
Tenney Nathanson, Erased Art
David MacAleavey, Huge Haiku

Eli Goldblatt, Sessions 1-62
Eli Goldblatt, Speech Acts
Gil Ott, Traffic
Kristin Gallagher, ed., The Form of Our Uncertainty: A Tribute to Gil Ott
Paul Naylor, Arranging Nature
Bill Lavender, While Sleeping
Myung Mi Kim, The Bounty
Mary Margaret Sloan, The Said Lands, Islands, and Premises
Karen Mac Cormack, Quirks & Quillets
Karen Mac Cormack, The Tongue Moves Talk
Larry Evers & Felipe Molina, eds., Wo'i Bwikam / Coyote Songs: from the Yaqui Bow Leaders' Society
Peter Ganick, <a ' s a t t v >
Nick Piombino, Hegelian Honeymoon
Jerome Rothenberg, A Book of Concealments
Nathaniel Mackey, Four for Glenn
Allison Cobb, Born Two
Todd Baron, TV Eye
Nathaniel Tarn, The Architextures
Elizabeth Treadwell, Chantry
Diane Glancy, The Closets of Heaven
Diane Glancy, (Ado)ration
Charles Alexander, Hopeful Buildings

HERE IS THE OFFER: Get a check to us within a week (postmarked by Sept. 8, 2007), and you will pay as follows:

1 book for $14
2 books for $25
3 books for $35
4 books for $44
5 books for $54
6 books for $63
7 books for $73
8 books for $82
9 books for $92
10 books for $100
11 books for $108
12 books for $115

Send an email to inquire about discounts when ordering more than 12 books.

A great feature of this offer: No matter how many you buy, we will pay for shipping to domestic US locations via Media Mail postage. If you are ordering

from another country, please calculate appropriate rates at 9 ounces per book, and include enough for books and shipping with your check. Checks in US dollars, please.

Please notice our NEW ADDRESS:

Chax Press
650 E. 9th St.
Tucson, AZ 85705-8584
USA

Chax Press
650 E. 9th St.
Tucson, AZ 85705-8584

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

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15. David Chirot

Fwd: From Clemente Padin: Concent rado Acción - Concentrated Action

Sat 1 Sep 2007

Galería MEC - Espacio Plataforma Montevideo - Uruguay

24 artistas latinoamericanos, dos seminarios, conferencias, exhibición de videos performáticos, un espacio para el diálogo con accionistas venidos desde México, Venezuela, Cuba, Chile, Argentina, Brasil y Uruguay del 4 al 9 de Setiembre, 2007 en la Galería MEC, Montevideo, Uruguay.

24 Latin American artists, two seminars, conferences, exhibition of videos on performances, a space for the dialogue with accionists come from Mexico, Venezuela, Cuba, Chile, Argentina, Brazil and Uruguay, 4 to 9 Setiembre, 2007, in the MEC Gallery, Montevideo, Uruguay.

*>>>>>>>>>>>>>>>>>>>>>>>>>>>><
MARTES 4 AL DOMINGO 9
*DE 11:00 A 22:00 HS
Sos Tierra, fotos de otro planeta / Exposición fotográfica de obras de performance
Espacio Relacional / Lugar de encuentro

*>>>>>>>>>>>>>>>>>>>>>>>>>>>><
MARTES 4

*19:00 hs > Inauguración
19:30 hs > Plumas / Daniel Acosta
20:00 hs > Creciendo / María Noel Langone
20:30 hs > De la serie somática / Andrea Cárdenas

*>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
MIERCOLES 5
*9-12:00 hs > Taller Alexander del Re
14-17:00 hs > Taller Pancho López
17:30 hs > Entre las acción Contextualizada y la acción como instancia estética. La encrucijada de la performance latinoamericana / Ponencia de Silvio de Gracia
18:30 hs > Diario del proyecto Tierra / Ponencia de Daniel Acosta
19:30 hs > Coreografía para manos con esposas / Cecilia Vignolo
20:00 hs > Espacio Rito urbano / Juan Silva Alvarez y Angela Alves
20:30 > Esa democracia . . . / Gabriel Sasiambarrena
21:00 > Pájaro obsceno / Rafael Álvarez

*>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
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*9-12:00 hs > Taller Alexander del Re
14-17:00 hs > Taller Pancho López
17:30 hs > PERFORMANCELOGÍA: Archivo Virtual de Documentación sobre Performance y Performancistas / Charla con Aidana Rico, Amira Tremont e Ignacio Pérez
19:30 hs > Justi-xia / Claudia Ruíz Herrera
20:00 hs > / Grupo m.a.m
20:30 > Plagio lumínico / Calixto Saucedo
21:00 hs > Endopintura con tres corazones / José Roberto Sechi

*>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
VIERNES 7
*9-12:00 hs > Taller Alexander del Re
14-17:00 hs > Taller Pancho López
17:30 hs > Aproximaciones a un metalenguaje o arqueología del lenguaje / Ponencia de Javier Sobrino
19:30 hs > Acerca de la compleja relación de un cubo / Martín Molinaro
20:00 hs > Re-tomando / Aidana Rico
20:30 hs > ANIMALs PERFORMAN / Raúl Nuñez
21:00 hs > Apocatástasis / Ignacio Pérez Ignacio Pérez

*>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
SÁBADO 8
*17:00 hs > Muestra del taller Alexander del Re

19:30 hs > Fuente / Lucía Ponce de León
20:00 hs > Tu + Yo / Pancho López
20:30 hs > Paradox / Alexander del Re
21:00 hs > Líneas de a tiempo / Javier Sobrino

*>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>><
DOMINGO 9
*17:00 hs > Muestra del taller Pancho López
19:30 hs > Situación dadaista 0 / Graciela Cianfagna
20:00 hs > Memorial V / Juan Angel Italiano y Gabriel Octavio Italiano
20:30 hs > Pecho bueno / Pecho malo / Gabriela Alonso
21:00 hs > Enjoy / Silvio de Gracia

*Programación, prólogo y fotos en la web *
http://www.plataforma.gub.uy/Agosto/centro_mec/concentrados/performance/performance.htm
<http://www.plataforma.gub.uy/Agosto/centro_mec/concentrados/performance/performance.htm%20>

Concentrado Acción es un proyecto curado por Clemente Padín, [redacted]
Concentrated Action is a cured project for Clemente Padín .....

*PLATAFORMA *ES UN PROYECTO DE LA DIRECCIÓN DE CULTURA DEL MINISTERIO DE EDUCACIÓN Y CULTURA., MONTEVIDEO, URUGUAY, DIRIGIDO POR TAMARA CUBAS SAN JOSÉ 1116, MONTEVIDEO, URUGUAY, [redacted] , TEL_902 3941, www.plataforma.gub.uy

PLATFORM IS A PROJECT OF DIRECTION OF CULTURE AND EDUCATION MINISTRY, MONTEVIDEO, URUGUAY, DIRECTED BY TAMARA CUBAS, SAN JOSÉ 1116, MONTEVIDEO, URUGUAY, [redacted] , TEL_902 3941, www.plataforma.gub.uy

---
Get news, entertainment and everything you care about at Live.com. Check it out! <http://www.live.com/getstarted.aspx+>

↑ Index

16. Stephen Vincent
Bo Diddley - Who Do You Love? - health, etc.
Sat 1 Sep 2007

Tom Mazzolini, the SF Bay Area Blues impresario, - used his Saturday KPFA radio show to say he had just learned that Bo Diddley had suffered a heart attack (apparently this was preceded by a stroke last Spring). Then Tom played Bo Diddley's "Who Do You Love?" (below) - a song he wrote in 1953. Tho I

probably heard this song a million times 'back in the day', I was thunderstruck by the language, let alone the audacity of the voice. Critics must have a name for this brand of surrealism, it's gothic, southern graveyard mock Satan/devil rattling bravado. This guy is going to control the whole street! Let alone happy or terrified "Arlene". It's a wonderful masterpiece.

May Bo Diddley make it quickly back into play. If not, he leaves more than a few 'scorchers'.

I walk 47 miles of barbed wire,
I use a cobra-snake for a necktie,
I got a brand new house on the roadside,
Made from rattlesnake hide,
I got a brand new chimney made on top,
Made out of a human skull,
Now come on take a walk with me, arlene,
And tell me, who do you love?

Who do you love?
Who do you love?
Who do you love?
Who do you love?

Tombstone hand and a graveyard mine,
Just 22 and I dont mind dying.

Who do you love?
Who do you love?
Who do you love?
Who do you love?

I rode around the town, use a rattlesnake whip,
Take it easy arlene, dont give me no lip,

Who do you love?
Who do you love?
Who do you love?
Who do you love?

Night was dark, but the sky was blue,
Down the alley, the ice-wagon flew,
Heard a bump, and somebody screamed,
You should have heard just what I seen.

Who do you love?
Who do you love?

Who do you love?
Who do you love?

Arlene took me by my hand,
And she said ooowee bo, you know I understand.

Who do you love?
Who do you love?
Who do you love?
Who do you love?

↑ Index

17. Jennifer Karmin
JOB: University of Southern California
Sat 1 Sep 2007

(this is a forward. please don't respond to me. good luck!)

Director of Professional Writing Program,
University of Southern California.

The USC College of Letters, Arts and Sciences seeks an outstanding full-time director of the Master of Professional Writing (MPW) Program beginning January 2008.

The MPW Program is a dynamic multidisciplinary graduate writing program that offers writers the opportunity to sharpen their writing in an integrated curriculum of fiction, nonfiction, playwriting, screenplay, and poetry. Among its many graduates successful in publishing, film, stage, and business careers are prize-winning and best-selling authors and Academy Award nominees. The program reflects the energy of Los Angeles, a 24/7 hive of creative activity, with multi-ethnic, cultural, artistic, and intellectual energies.

Duties include curriculum development and oversight, student and faculty recruitment, external relations, and teaching. For a complete description of this position, visit
http://www.usc.edu/dept/LAS/mpw/faculty/directorsearch

An MFA or equivalent relevant graduate degree is
required. Published writer in multiple genres and
experienced administrator with collaborative
style desired. To apply, please submit electronically
a cover letter, CV, and contact information for 3
individuals who can serve as references to:
[redacted]

Copies of published work and letters of reference will
be requested later. Consideration of applications
will begin October 15, 2007.

Web site:
http://www.usc.edu/dept/LAS/mpw

Pinpoint customers who are looking for what you sell.
http://searchmarketing.yahoo.com/

↑ Index

18. Jill Jones
Re: Bo Diddley - Who Do You Love? - health, etc.
Sat 1 Sep 2007

Hi Stephen,

I was listening to this song just yesterday. I'd always that it was pretty audacious (good word), when I heard it way way back. Out of another world.

I remember him doing a gig at Sydney Uni, so long ago. He wasn't 22 then but he was still in charge. I mean, they wheeled him on and off stage but when he was there, he was there, doin the do with that square guitar thing he played.

Hmm, Arlene's story, that would be interesting. Wonder if she was a cuz to Nadine (why can't you be true).

Hey Bo Diddley

Best
Jill

On 02/09/2007, at 7:52 AM, Stephen Vincent wrote:

> *Tom Mazzolini, the SF Bay Area Blues impresario, - used his Saturday KPFA*
> *radio show to say he had just learned that Bo Diddley had suffered a heart*
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>
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> *Who do you love?*
> *Who do you love?*
> *Who do you love?*
>
> *Arlene took me by my hand,*
> *And she said ooowee bo, you know I understand.*
>
> *Who do you love?*
> *Who do you love?*
> *Who do you love?*
> *Who do you love?*

Jill Jones

Latest books:
Broken/Open. Available from Salt Publishing
http://www.saltpublishing.com/books/smp/1844710416.htm

Where the Sea Burns. Wagtail Series. Picaro Press
PO Box 853, Warners Bay, NSW, 2282. [redacted]

web site: http://www.jilljones.com.au
off the street: http://jillesjon.googlepages.com/home
blog1: Ruby Street http://rubystreet.blogspot.com/
blog2: Latitudes http://itudes.blogspot.com/

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19. Eireene Nealand

Russian Posmodernism

Sun 2 Sep 2007

Does anyone know any postmodernist poets in Russia that need exposure or translation? I'm going to be hanging out in St. Petersburg for all of September translating and gathering interesting art works and thoughts. Would be glad to meet some new writers if anyone has any ideas about who might be interesting in this regard. I'm thinking that it might be good to meet some academics as well. Any Mikhail Epstein postmodernists out there?

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20. Eric Elshtain

New Gnoetry0.2 chapbook on Beard of Bees

Sun 2 Sep 2007

Please take the time to read _King of Eatable Birds_, the latest entry from a human
collaboration with the world's most handsome poetry-generating software.

from the preface:

"When writing about these beautiful poems, one should not consider them Anne H.
Murdeus', or the machine's, but the collaboration between nearly two dozen human
authors and math. Gnoetry allows for a nearly objective poetry, built from neutral
code and human syntactic tendencies."

htp://www.beardofbees.com/murdeus.html

Thanks, and yours,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

21. David Chirot

"Redacted" stuns Venice/"Redacted" redacted for release/Govt, lawyers involved in edits, changes

Sun 2 Sep 2007

While not approaching the kind of labyrinthine checkpoint obstacle course of the translations of the Guantanamo Poetry book, the issues of dealing with government "redactions" handled through lawyers in creating both the text and the images of Di Palma's film are in a similar vein. It's interesting also that via these pressures the writer/director notes how various documentary aspects had to be fictionalized.

Isn't that what the government continually does--take the documentary and fictionalize it?

Faces of Iraqis at the film's end were blacked out--censored--by order of the power that be.

Not unlike Guantanamo prisoners' letters to families which are so blacked out all one may read is "Dear Mother: and "love, X".

"Redaction" as "read action"--
"take some read action" on that writing!

All to maintain a "willing suspension of disbelief" on the part of "critical" readers.

Another form of "read action":

Patrons of Independent booksellers are being asked to warn their favorite book stores about possible customers who purchase multi copies of the new book "The Israeli Lobby and American Foreign Policy".

Apparently this is a tactic which has been employed with a number of books critical of Israeli policies or of the Israeli lobby/ AIPAC in the past. The tactic is to make sure the books are off the shelves as quickly as possible.

White the "number of sales" will look impressive, the "number of readers" is actually the opposite.

It's an inverted version of the poetry book or library book say, in which one copy of a book has many readers.

http://us.f572.mail.yahoo.com/ym/ShowLetter?MsgId“65_11976031_3280095_2926_7088_0_22512_23215_401040542&Idx=9&YY8071&y5beta=yes&y5beta=yes&inc%&order=down&sortÚte&pos=0&view=a&head=b&box=Inbox ---

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22. Patrick F. Durgin

Kenning Editions: subscribe by credit card

Sun 2 Sep 2007

Kenning Editions is pleased to accept direct, pay by credit card mailorders, via 2COâ€™s secure server <https://www.2checkout.com/2co/buyer/orderpage?sid=1266894>. Visit our vendor page <https://www.2checkout.com/2co/buyer/orderpage?sid=1266894><https://www.2checkout.com/2co/buyer/orderpage?sid=1266894> to order individual titles or a current subscription. In-print chapbooks are still exclusively available via Small Press Distribution <http://www.spdbooks.org>. Especially enticing is the first opportunity Editionsâ€™ series of trade paperback volumes, you receive discounts on Dolores Dorantesâ€™ sexoPUROsexoVELOZ and Septiembre (due mid-October for early November release) and Pamela Luâ€™s Ambient Parking Lot (due early 2008). You also support the pressâ€™ ongoing efforts to make important new writing available.

Kenning Editions is a not-for-profit venture engaged in one sustained cry for help emitting from www.kenningeditions.com.

A propos www.da-crouton.com, Iâ€™d like to offer a CD-R of randomly selected Da Crouton recordings (see posts in the â€œRecordingsâ€ category on the website) housed in a hand-printed sleeve featuring an illustration by David Larsen originally slated for the now-aborted first Da Crouton full-length release. Each one hand made. And if you send me a playlist with your order, itâ€™ll also be custom made. $7.00/per from 2COâ€™s secure, online vending machine <https://www.2checkout.com/2co/buyer/orderpage?sid=1266894>!

Da Crouton was born a repository for musical and other sound works, but eventually become just another poet's blog. A proper synthesis will one day soon be attained.

Forthcoming titles from Kenning Editions:

*/sexoPUROsexoVELOZ /and/ Septiembre/ *

*a bilingual edition of books two and three *

*of /Dolores Dorantes/, by Dolores Dorantes *

translated by Jen Hofer

978-0-9767364-2-4 $14.95

Dolores Dorantes was born in Veracruz in 1973 and has lived most of her life in Ciudad JuÃ¡rez, where socioeconomic violence and politically-charged daily brutalities have informed her radically humane and beautifully incisive work as a poet, journalist, and cultural worker. Dorantes is a rare phenomenon among Mexican literary communities, in that she engages a wide-ranging international stance toward poetry and poetics while refusing to accept state support from a government she cannot respect. She has published four book-length works of poetry, and is a founding member of the border arts collective CompaÃ±Ãa Frugal (The Frugal Company), which counts among its activities publication of the monthly poetry broadside series /Hoja Frugal/, printed in editions of 4000 and distributed free throughout Mexico. Regarding that publication, Dorantes writes: â€œThe /Hoja Frugal/ is a project that came into being on September 9, 2001 in Ciudad JuÃ¡rez, Chihuahua (the so-called â€˜crime frontierâ€™). Our idea was to share the readings and translations in which we as writers are engaged. But more than anything, to share them with the community as a whole, not with the â€˜intellectualâ€™ community. Our intention was to give the community a breath of respite in the context of the growing phenomenon of violence we experience daily in this border zone.â€ Engaging this literary-political project from another perspective, */PUREsexSWIFTsex/ and /September/* are books 2 and 3 of Dorantesâ€™ lifelong project titled /Dolores Dorantes/.

A copublication of Counterpath Press <http://www.counterpathpress.org>and Kenning Editions.

And eventually...

/Ambient Parking Lot/, by Pamela Lu. PROSE. Part fiction, part earnest mockumentary, /Ambient Parking Lot/ follows a band of musicians as they wander the parking structures of urban downtown and greater suburbia in quest of the ultimate ambient noiseâ€'-one that promises to embody their historical moment and deliver them up to the heights of their self-important artistry. Along the way, they make sporadic forays into lyric while contending with doubts, delusions, miscalculations, mutinies, and minor triumphs. This saga peers into the wreckage of a post-9/11 landscape and embraces the comedy and poignancy of failed utopia. Pamela Lu is the author of /Pamela: A Novel/. Her work appears in the anthology /Biting the Error/ and in periodicals such as /Harperâ€™s/, /Chicago Review/, /call: a review/, /1913/, and /Fascicle/.

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23. W.B. Keckler

Re: Russian Posmodernism

Sun 2 Sep 2007

Hi Eireene! Why not ask the langpo poets who have been there and made so many contacts...like Lyn Hejinian, Watten, Silliman?and crew from that joint work LEGEND was it? Also, I would imagine translator John High would be a good one to ask for being au courant on this...I do not have any of these emails but I'm sure you could backchannel here...good luck! I'd love to see the final results!

-----Original Message-----
From: Eireene Nealand <[redacted]>
To: [redacted]
Sent: Sun, 2 Sep 2007 4:31 am
Subject: Russian Posmodernism

Does anyone know any postmodernist poets in Russia that need exposure or translation? I'm going to be hanging out in St. Petersburg for all of September translating and gathering interesting art works and thoughts. Would be glad to meet some new writers if anyone has any ideas about who might be interesting in this regard. I'm thinking that it might be good to meet some academics as well. Any Mikhail Epstein postmodernists out there?

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

24. George Bowering
Re: "Confusations: Seven Photographs and a Commentary"
Sun 2 Sep 2007

Joel,

when you keep referring to "this city" you might tell us
what city it is. Or is that the point? I mean about being lost.

You don't mean Portland,. do you?

On Sep 2, 2007, at 10:38 AM, Joel Weishaus wrote:

> The finished project:
>
> http://web.pdx.edu/~pdx00282/Confusations/Introduction.htm
>
>
> _____
>
> Joel Weishaus
> Research Faculty
> Department of English
> Portland State University
> Portland, Oregon
> http://web.pdx.edu/~pdx00282
>
>
G. Bowering
Knows which door the tiger's behind.

↑ Index

25. Joel Weishaus
"Confusations: Seven Photographs and a Commentary"
Sun 2 Sep 2007

The finished project:

http://web.pdx.edu/~pdx00282/Confusations/Introduction.htm

_____

Joel Weishaus
Research Faculty
Department of English

Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

↑ Index

26. J Crockett
for poets
Sun 2 Sep 2007

Greetings, we come in peace.

Hello, I'm Jesse Crockett. I may or may not be a poet.

We come in peace.

I am forming a business venture for poets, hoping
to capitalize (in a poetic way) on our good names.

Starting a web hosting reselling business, you are welcome
to join me in Web Poets Hosting, where each client will
receive a welcoming postcard from each member of the
Web Poets Hosting Collective.

Gratis,
Jess Crockett

http://denacht.blogspot.com
http://listenlight.net
http://gravityway.com

↑ Index

27. Stephen Vincent
Re: Bo Diddley - Who Do You Love? - health, etc.
Sun 2 Sep 2007

Yes, Jill, I suspect Arlene, and Nadine are fallen out cousins of Ondine - the latter - in terms of Bo - probably not wanting to get that far 'down'.

Stephen V

> *Hi Stephen,*
>
> *I was listening to this song just yesterday. I'd always that it was pretty audacious (good word), when I heard it way way back. Out of another world.*
>
> *I remember him doing a gig at Sydney Uni, so long ago. He wasn't 22 then but he was still in charge. I mean, they wheeled him on and off*

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Jill Jones

Latest books:
Broken/Open. Available from Salt Publishing
http://www.saltpublishing.com/books/smp/1844710416.htm

Where the Sea Burns. Wagtail Series. Picaro Press
PO Box 853, Warners Bay, NSW, 2282. [redacted]

> *web site: http://www.jilljones.com.au*
> *off the street: http://jillesjon.googlepages.com/home*
> *blog1: Ruby Street http://rubystreet.blogspot.com/*
> *blog2: Latitudes http://itudes.blogspot.com/*

↑ Index

28. Stephen Vincent

New de Blog,Interview,

Sun 2 Sep 2007

---

http://stephenvincent.net/blog/

1. Jack Spicer / Ocean Haptic (photographs).
 ...The ocean
 does not mean be listened to...

2. Eucalyptus Interupt Us - Guernica/Gernika: Parque de los Pueblos de Europa
...Wet. Unabashed. Forthright. Open. It seems ridiculous to give her a name, an abstraction. What gives is beauty. The wetness that one might touch there, kiss there, lay ones tongue. Yet one does not....

3. The Emperor of Ice Cream Meets My (91 Year Old Mom) The continuing saga
with my mother, the poet:_
...³Yes,² she says, when I ask her if she wants to write.
³Well, lets write one about The Emperor of Ice Cream.²
³How do you know where the Emperor is?²...

If you have an interest, Tom Beckett¹s interview with me is currently featured at Exchange Values.<http://willtoexchange.blogspot.com/2007/08/interview-with-stephen-vi ncent.html> Includes reflections on current work (walking, transversions & haptics), origins and history as both a poet and publisher, and some of the various communities of poets (from virtual to local) in which I find my company as a writer.

Your comments, as always, appreciated.

Stephen Vincent

Walking Theory (Junction Press) is my latest book.
For more, including ordering information, go to:
www.junctionpress.com

↑ Index

29. reJennifer Bartlett
Lee Bartlett - Marginalized Critic
Sun 2 Sep 2007

---

saintelizabethstreet.blogspot.com

_____ Can you find the hidden words? Take a break and play Seekadoo! http://club.live.com/seekadoo.aspx?icid=seek_hotmailtextlink1

↑ Index

30. David Chirot
Re: Russian Posmodernism
Sun 2 Sep 2007

An excellent person, especially re the post modern, the conceptualists and many others is Kent Johnson, co-editor of the anthology Third Wave which is the first anthology in English to have such important figures as the recently late Dmitiri Prigov. among a great many others.

Mikhail Epstein whom you make note of--wrote an excellent piece as one of his two appendices to the Doubled Flowering Excerpts from the Notebooks of Araki Yasusada (who actually may/may not be Kent Johnson) in which he posits as hypotheses of the "real author" of these works either Prigov or Bitov, another of the poets in Third Wave,

Another person, the most knowledgeable re the history and figures of Russian avant-garde writing from the beginnings of Russian Futurism and Zaum to the present is Professor Gerald Janecek, also a great and in most cases the only translator of a massive amount of Russian avant-garde poetry and manifestos of the last hundred years (Janecek for example has witten/translated the incredible book Zaum The Transrational Poetry of Russian Futurism and in a later work of his, a collection of essays, has many studies of contemporary Russian avant-grades as yet very little known outside Russia. Hi book The Look of Russian Literature remains the best study of Russian visual/sound poetry of the period 1907-1920 roughly. At the time of Third Wave (1992) most of the writers of the avant-garde in there were also hardly known of at all in the English speaking world.It's a classic groundbreaking work still.)

(back channel for address) Janecek knows more than anyone re the kinds of writing up are interest in and also probably people to meet, and Johnson knows a great deal also about the poets and where many may be found as well.

On 9/2/07, W.B. Keckler <[redacted]> wrote:
> Hi Eireene! Why not ask the langpo poets who have been there and made so many contacts...like Lyn Hejinian, Watten, Silliman?and crew from that joint

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> -----Original Message-----
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> To: [redacted]
> Sent: Sun, 2 Sep 2007 4:31 am
> Subject: Russian Posmodernism
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> ideas about who might be interesting in this regard. I'm thinking
> that it might be good to meet some academics as well. Any Mikhail
> Epstein postmodernists out there?
>
>
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com
>

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31. Maria Damon
[Fwd: Re: [Fwd: Russian Posmodernism]]
Sun 2 Sep 2007

This is a multi-part message in MIME format.

from Masha Zavialova, a Russian translator and sometime listmember;

 name="Re: [Fwd: Russian Posmodernism].eml"
 filename="Re: [Fwd: Russian Posmodernism].eml"

Delivered-To: [redacted]
by sapphire.tc.umn.edu (Postfix) with ESMTP id E03F6337C
for <[redacted]>; Sun, 2 Sep 2007 13:39:18 -0500 (CDT)
by mta-w2.tc.umn.edu (UMN smtpd) with ESMTP

for <[redacted]>; Sun, 2 Sep 2007 13:39:18 -0500 (CDT)
by wm1.tc.umn.edu (8.10.0/8.10.0) id l82IdIM10424
for [redacted]; Sun, 2 Sep 2007 13:39:18 -0500 (CDT)
From: [redacted]
To: Maria Damon <[redacted]>
Subject: Re: [Fwd: Russian Posmodernism]
Date: 02 Sep 2007 13:39:18 -0500
References: <[redacted]>

No, i didn't. I am temporarily unsubscribed. I could give some names though. Besides the usual set of names, i personally like Sergei Stratanovskii (he used to be a librarian in the Public Library, Publichka, the main one), Larissa Berezovchuk, Aleksandr Gornon, Vladimir Kucheriavkin, all of them widely known in narrow circles (as the Russian saying goes). Stratanovski could help contact the others. She can contact me for more information. Hope this helps. masha

On Sep 2 2007, Maria Damon wrote:

> *maybe you already saw this...?*

----------070708060103080606060905--

↑ Index

32. Mandy Laughtland
free Teeny Tiny mini book
Sun 2 Sep 2007

Hello,

I have subscribed to this list for some time but haven't posted about my tiny publications before. Under the imprint of "Teeny Tiny," I make mini zines and chapbooks and distribute them for free or trade (I especially like to trade for other small books/zines). Please see my website -- http://www.teenytiny.org -- for more info.

I thought some of you would be interested in my latest tiny book, which is the first "Teeny Tiny Time Machine" chap. Edited and with notes by Jesse Glass, "The Tremendous Adventures and the Mighty Deeds, Rise, Downfall, Life and Death of A. Jacks" is a tiny story written (we think) by Henry Faxon in 1853. This mini book is made from a single-sided photocopy folded to

make 8 tiny pages and has cardstock covers which feature an original print.

This mini book is available in a limited, numbered edition of 50 copies. If you would like a (free!) copy, please email me. If you would like to send me something as a trade, I would love that, but if you don't have a trade, that's OK, too. Just let me know (backchannel, of course) if you're interested.

All best,
Amanda Laughtland
http://www.teenytiny.org

___ Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase. http://farechase.yahoo.com/

↑ Index

33. CA Conrad
FOR THE LOVE OF NEEDLES!!!!
Sun 2 Sep 2007

in the Philadelphia area
tomorrow night at the Troc in Chinatown
poetry and music to raise money for
our favorite bitch queen of darkness
fresh out of ICU
Needles Jones
for details: http://CAConradEVENTS.blogspot.com

↑ Index

34. Gabriel Gudding
Re: Five Enemies,
Sun 2 Sep 2007

I liked what Andy said here (below) re Whitman. It reminds me of something John Muir said:

"The hall and the theater and the church have been invented, and compulsory education. Why not add compulsory recreation?"

<<I wonder, if we reframe the word "enemies" as "dysfunctional friends," to borrow self help lingo, if we might see these things as aspects of practice and awareness, rather than potential ruin in the writing practice? Might I

paraphrase Whitman loosely and add that laziness can be a virtue as it forces us to acknowledge limitations of the self, and to come to terms with blockage or boredom as transitional states. New member Andy>>

↑ Index

35. **CA Conrad**
Re: Five Enemies,
Mon 3 Sep 2007

Alan I'm fascinated by the want of writing, something you touch on here. Depending on the want of writing Craving may become Carving, cutting into oneself, or one other.

Some of the most wicked people I've ever met are poets. There's so much envy and jealousy and it gets so thick in some of their blood it cripples. And there's a stench too from it.

Maybe I can't tear my eyes away from these car wrecks because they are incredible, invaluable lessons for my own life.

If there's a cure for any of it it's the nod deep into the concentration of writing.

Not to disappear, not be the fantasy, but to get it all clearer, the bright brighter.

There's a spiritual solution to poetry's problems of want and it's the poetry itself. And to me that's funny because not everything on the planet works this way of course. If the solution to the want of cocaine was taking the deepest hit imaginable, imagine that. It's as if poetry has the most manipulated back no saddle fits, yet any saddle fits if you use the saddle as a ladder beside it. If poetry rides you one day what's that about? I'm praying for spurs coming down into my thighs.

Slippery works best, grease all the pens,
CAConrad
http://PhillySound.blogspot.com

↑ Index

36. **Charlie Rossiter**
Blogs--who reads them?
Mon 3 Sep 2007

Blogs--

I recently told my friend, Dan....writing a blog is like writing a letter and putting it in an envelope that hasn't been addressed... you have to wonder who's going to read It..,

but being a writer like you folks, I've decided to persist for a while.

Well after casting about for a bit, I've decided to generally focus my blog on what I'm reading...If you're interested I'm posting on

www.myspace.com/charlierossiter

recent blogs are about John Fante (bukowski's literary hero), Zora Neale Hurston, and poets i'd like to sit down and have a conversation with--both living and dead.

If you eschew Myspace, the same postings are at

www.charlierossiter.blogspot.com

I'd be glad to get any response, encouragement or arguments. The assumption is that we're all in it to learn.

Charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

↑ Index

37. Joel Weishaus
"*Confusations: Seven Photographs and a Commentary*"
Mon 3 Sep 2007

George:

The pictures were taken in Portland, but not _of_ Portland. I respect art that is placed, but think it must also be unplaced, as if lost.

-Joel

Date: Sun, 2 Sep 2007 10:24:59 -0700
From: George Bowering <[redacted]>
Subject: Re: "Confusations: Seven Photographs and a Commentary"

Joel,

when you keep referring to "this city" you might tell us
what city it is. Or is that the point? I mean about being lost.

You don't mean Portland,. do you?

On Sep 2, 2007, at 10:38 AM, Joel Weishaus wrote:

> The finished project:
>
> http://web.pdx.edu/~pdx00282/Confusations/Introduction.htm
>
>
> _____
>
> Joel Weishaus
> Research Faculty
> Department of English
> Portland State University
> Portland, Oregon
> http://web.pdx.edu/~pdx00282
>
>
G. Bowering
Knows which door the tiger's behind.

↑ Index

38. Alexander Jorgensen
Prague, Czech Republic
Mon 3 Sep 2007

All,

Will be traveling to Prague in December and wonder if anyone might be able to provide me with information related to its current community of poets and artists - ie, feedback and places, contacts. Was last there about five years ago when things had begun to quiet and become a bit more orderly, will say, the rush of new ideas preceding this period slowing quite a bit, the old Globe

Bookshop moving, some very talented people departing and new interests taking over.

Your time will be much appreciated.

Regards,
Alexander Jorgensen

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

↑ Index

39. Alan Sondheim
CAULDRON VICTORIA
Mon 3 Sep 2007

CAULDRON VICTORIA

CAULDRON http://www.asondheim.org/cauldron.mp3

words by alansondheim rearranged by azurecarter
music and voice by azurecarter

"Something glistening
Something of skin and hair torn
Charred, cracked, raw skin
Read to be sure

"Superimpositions
Transformations through void
Standing in
For standing out

"This grand season
Before the festival of cauldron

"I can hardly move
I can hardly breathe
Thrust among us
Rendered parts
Dismemberments
Disease

"Extensions of Chora
Processes within
Erratic behaviors
Totality and sin

"Intensions of language
Partial Objects
Created among clusters
Infinite abacus

"This grand season [...]

"I can hardly move [...]

"Ascendent maw
O carapace
Inclement weathers
Metonymic process

"Telling of culture
I need to know
Will you be auspicious
Daishin Nikuko

"This grand season [...]

"I can hardly move [...]"

VICTORIA http://www.asondheim.org/victoria.mp3

long harmonica solo on Hohner Victoria harmonica;
this is from 1901 and unusual - there are no sound-holes,
creating a soft 'velvet' sound
(a long form replete with errors, working myself into and
out of corners, pretending everything was/is perfect)

↑ Index

40. William James Austin
Blackbox submissions
Mon 3 Sep 2007

Hello everyone,

The submission period for Blackbox' summer gallery is now open, and will remain so for approximately two-three weeks.? Please consult the guidelines on the Blackbox page before sending your work.? Blackbox is located at WilliamJamesAustin.com/Blackbox.html.

Best, Bill

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

41. Eric Elshtain
Correct Bees link
Mon 3 Sep 2007

http://www.beardofbees.com/murdeus.html

http://www.beardofbees.com/murdeus.html

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

42. laura hinton
call for papers on poet's theater
Mon 3 Sep 2007

CALL FOR PAPERS
for "Contemporary Poet's Theater: L-A-N-G-U-A-G-E and Beyond":
A panel on critical approaches to poet's theater
to be proposed to the 20th Century Literature Conference in Louisville

Please respond with an essay abstract and bio by SEPT. 12. A print project may be in in the future on the poet's theater topic, so we are happy to learn of your interest.

Description of panel proposal with submission instructions: In recent contemporary poetics, the term "poet's theater" has become linked with the "Language" group of writers and often directors of poetry-plays produced as low-budget staged performances in the late 1970's and '80's. Today, new productions of classic "Language"-oriented poet's theater abound, by writers including Leslie Scalapino, Carla Harryman, Charles Bernstein, among others. Yet there are also many contemporary playwrights in other settings doing work that is not only aesthetically related to "Language"-oriented theater, but which might be productively critiqued in terms articulated by Language writers and others writing on avant-garde performance art. These "other" are theater writers are those who are engaging in "poet's theater," by virtue of treating a written text as an act of performance -- the drama thus emerging not from some external "signified," but from within the "signifier," the poetic language,

itself. This panel is an attempt to ground a definition of the term "poet's theater" in a potentially expanding notion of the contemporary working scene of today's American theater, both through under-financed small public venues (cafes or coffee houses or art-spaces) or in venues like Off-Broadway. It is also an attempt to take the recent use of the term by the Language writers into other realms of "language"-oriented theatrical poetics. We wish for presenters to look at what the embodied stage and poetic experiment have to offer one another, in practice and/or in conceptual theories. We are proposing this panel to the Louisville conference directors (conference to take place in February '08), with the hopes that we can bring new perspectives into a discussion of an often under-considered form of contemporary poetics: that which is written to be staged. We are looking for papers that consider specific poet's-theater works and their authors, approached from some knowledge of contemporary poetics theory or performance theory (or both). Since our topic concerns CONTEMPORARY poet's theater, please submit paper proposals only on poets of the theater who have emerged during or since the early stages of "Language" writing (including John Ashbery, Bernstein, Ntozake Shange, Harryman, Scalapino, Amiri Baraka, Cherie Moraga, Tracie Morris; as well as "non-poet" playwrights like Adrienne Kennedy, Anna Deavere Smith, or Suzan-Lori Parks -- the latter of whose works are based in a non-linear use of lyrical language). Historical influences, however, are also of interest. Send a 250-300-word abstract and title describing your paper topic no later than SEPTEMBER 12, by e-mail, to Laura Hinton ([redacted]). Accompany this abstract with the following cover-sheet information needed per conference requirements: * 1)Name 2) Address (preferably home) 3) Telephone number 4) Academic or other affiliation (if applicable) 5) Personal biographical note (100-150 words)

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43. mIEKAL aND

Re: Five Enemies,

Mon 3 Sep 2007

This is why the unschooling movement is an attractive option for raising your children without subjecting them to metal detectors, textbooks & bad teachers.

~mIEKAL

On Sep 2, 2007, at 10:51 PM, Gabriel Gudding wrote:

> *I liked what Andy said here (below) re Whitman. It reminds me of something John Muir said:*
>
> *"The hall and the theater and the church have been invented, and compulsory education. Why not add compulsory recreation?"*

> *<<I wonder, if we reframe the word "enemies" as "dysfunctional friends," to borrow self help lingo, if we might see these things as aspects of practice and awareness, rather than potential ruin in the writing practice? Might I paraphrase Whitman loosely and add that laziness can be a virtue as it forces us to acknowledge limitations of the self, and to come to terms with blockage or boredom as transitional states. New member Andy>>*

A human being should be able to change a diaper, plan an invasion, butcher a hog, conn a ship, design a building, write a sonnet, balance accounts, build a wall, set a bone, comfort the dying, take orders, give orders, cooperate, act alone, solve equations, analyze a new problem, pitch manure, program a computer, cook a tasty meal, fight efficiently, die gallantly. Specialization is for insects.

—Robert A. Heinlein

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44. Halvard Johnson
Re: Five Enemies,
Mon 3 Sep 2007

Five Enemas

↑ Index

45. Bobbi Lurie
Re: Five Enemies,
Mon 3 Sep 2007

Thanks for saying this re: some of the stench, jealousy, stupid ambition. It exists everywhere, of course, but is uglier when it exists within poetry because of the danger of language itself to deceive and isolate.?The thing about it for me is that admitting to such would make it all clean. The truth is purifying. What I object to is the creation of a false self-image whether that be imbedded in text or part of personality pretensions--this falseness is what makes us flee culture to begin with--to end up within the same culture of false veneer is what has made me stop over and over--but then there is a limitation of ways to express so writing becomes inevitable.?I do believe there is beauty in honesty for its own sake. I re-wrote your words to prove it to myself once again?that there is no shame in anything/ only in wasting our precious time on earth lying to and opposed to one another: so to paraphrase and take possession of: "I am one of

the wicked people for I am a poet and there's so much envy and jealousy in me,?it gets so thick it cripples, my blood, there's a stench to it."?

-----Original Message-----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Sun, 2 Sep 2007 10:23 pm
Subject: Re: Five Enemies,

Alan I'm fascinated by the want of writing, something you touch on here. Depending on the want of writing Craving may become Carving, cutting into oneself, or one other.

Some of the most wicked people I've ever met are poets. There's so much envy and jealousy and it gets so thick in some of their blood it cripples. And there's a stench too from it.

Maybe I can't tear my eyes away from these car wrecks because they are incredible, invaluable lessons for my own life.

If there's a cure for any of it it's the nod deep into the concentration of writing.

Not to disappear, not be the fantasy, but to get it all clearer, the bright brighter.

There's a spiritual solution to poetry's problems of want and it's the poetry itself. And to me that's funny because not everything on the planet works this way of course. If the solution to the want of cocaine was taking the deepest hit imaginable, imagine that. It's as if poetry has the most manipulated back no saddle fits, yet any saddle fits if you use the saddle as a ladder beside it. If poetry rides you one day what's that about? I'm praying for spurs coming down into my thighs.

Slippery works best, grease all the pens,
CAConrad
http://PhillySound.blogspot.com

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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46. Gabrielle Welford

Re: Five Enemies,

Mon 3 Sep 2007

---

i so agree with all of this. we have compulsory recreation already... what's that great book on unschooling called? not a great fan of heinlein's but i like that quote. best, g

On Mon, 3 Sep 2007, mIEKAL aND wrote:

> *This is why the unschooling movement is an attractive option for raising your children without subjecting them to metal detectors, textbooks & bad teachers.*
>
> *~mIEKAL*
>
> *On Sep 2, 2007, at 10:51 PM, Gabriel Gudding wrote:*
>
> *I liked what Andy said here (below) re Whitman. It reminds me of something John Muir said:*
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> *"The hall and the theater and the church have been invented, and compulsory education. Why not add compulsory recreation?"*
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>
> *A human being should be able to change a diaper, plan an invasion, butcher a hog, conn a ship, design a building, write a sonnet, balance accounts, build a wall, set a bone, comfort the dying, take orders, give orders, cooperate, act alone, solve equations, analyze a new problem, pitch manure, program a computer, cook a tasty meal, fight efficiently, die gallantly. Specialization is for insects.*
>
> *—Robert A. Heinlein*

↑ Index

47. Susan Webster Schultz
sidewalk blog (political content)
Mon 3 Sep 2007

Recently, I started a "sidewalk blog." I paint signs on pieces of wood, drill holes in them, and hang them on
chain link fences with pieces of wire. Have a look. If you click on the photos, they get bigger and a brief
narrative appears:

http://www.facebook.com/album.php?aid=6374&l=faa87&id=654553661

aloha, Susan Schultz

↑ Index

48. Jason Quackenbush
Re: Five Enemies,
Mon 3 Sep 2007

---

unschooling and homeschooling really annoy me and i find the premises on which the movements are based (that public schools are filled with incompetents and that group education is inherently bad) insulting to the many wonderful public school teachers I know and love, including the ones who educated me.

the foundational myths on which the "movements" are based are luxuries, moreover, of a class that doesn't require both parents to be breadwinners, and as such are a way of shirking the social responsibility to provide for the education of all children, rather than simply abandoning the concept of public education and providing for ones own.

I'm not saying that someone won't learn in an unschooling environment, i'm saying that i reject the idea that public schools are mental poison and i defy anyone to show me any advantages of unschooling that aren't possible in public schooling when one remains active and involved in a childs education.

people abandon public schools, and have done so for several generations now, and they wonder why people voted for george bush or can't find the united states on a map. rejecting public education means accepting the idea of living in an ignorant society. i don't accept that and don't think any one else should either.

mIEKAL aND wrote:
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> raising your children without subjecting them to metal detectors,
> textbooks & bad teachers.

>
> ~mIEKAL
>
>
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>> "The hall and the theater and the church have been invented, and
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>>
>>
>>
>> <<I wonder, if we reframe the word "enemies" as "dysfunctional
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>>
>
> A human being should be able to change a diaper, plan an invasion,
> butcher a hog, conn a ship, design a building, write a sonnet, balance
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> give orders, cooperate, act alone, solve equations, analyze a new
> problem, pitch manure, program a computer, cook a tasty meal, fight
> efficiently, die gallantly. Specialization is for insects.
>
> —Robert A. Heinlein

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49. Small Press Traffic

News from Small Press Traffic

Mon 3 Sep 2007

Dear Small Press Traffic Community,

Our Fall 2007 Season is about to begin and as the new SPT Board President, I'd like to take this opportunity to invite you to our Fall Fundraiser, a performance of Celebrity Hospital, a play by Kevin Killian and Karla Milosevich. Celebrity Hospital features a cast of Bay Area poets, painters, video and filmmakers,

cartoonists, theorists, novelists, sculptors, and curators and is an evening not to be missed! Additionally, you will be helping support and sustain Small Press Traffic, the West Coast's oldest and most important independent literary arts non-profit, as we push to make it through another year in an increasingly anti-arts-funding climate. Any support you can offer helps!

CELEBRITY HOSPITAL
by Kevin Killian and Karla Milosevich

Friday, September 7th, 2007
Timken Hall 7:30 p.m.
California College of the Arts
1111 Eighth Street
San Francisco, CA 94107

All seats are $10.00. Plan to come early to get your tickets and have some wine & eats before the show. It's a party and these annual performances sell out fast!

Also: There's no better time to become a member of SPT. This fall's line-up includes Tisa Bryant, Lisa Robertson, Claudia Rankine, Cathy Park Hong, Sarah Rosenthal, Linda Russo, Jennifer Scappettone, Joseph Lease, Rodrigo Toscano, a tribute to Robin Blaser, and many, many other poets as well. These events are FREE to SPT subscribers. Join us!

Our Board has several new members and SPT's Interim Director, Dana Teen Lomax, has some exciting twists in programming planned for the 2008 season. For a full listing and for more information on joining Small Press Traffic, please check out our revamped website at www.sptraffic.org.

See you Fridays,

David Buuck & the SPT Team

****

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, California 94107
[redacted]

Please note our new email and web addresses:
[redacted]
http://www.sptraffic.org

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50. Gabrielle Welford
Re: sidewalk blog (political content)
Mon 3 Sep 2007

this is great! i'll look out for them. i'm here for another few days. can i forward out the idea to the ukiah parents for peace and others? hugs, g

On Mon, 3 Sep 2007, Susan Webster Schultz wrote:

> *Recently, I started a "sidewalk blog." I paint signs on pieces of wood, drill holes in them, and hang them on chain link fences with pieces of wire. Have a look. If you click on the photos, they get bigger and a brief narrative appears:*
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> *http://www.facebook.com/album.php?aid=6374&l=faa87&id=654553661*
>
> *aloha, Susan Schultz*

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51. Gabrielle Welford
Re: Five Enemies,
Mon 3 Sep 2007

hi jason. i put both my kids through public school. if i hadn't been there (and most parents don't have the luxury of doing that either--most have to work at the time they're kids are in school), it would have been worse than it was. i'm a teacher too. there are wonderful teachers. there are also incredibly damaging terrible teachers, monstrous administrations, etc. the wonderful teachers i've known have often had to battle hardline administrations in order to be so wonderful. it was too often that the teachers my kids had put the kids down harshly, were more interested in discipline than learning, expected the kids to become obedient robots, had no imagination. even in the alternative charter schools i've been in, taht was too often the case: no lying on the floor, no freewriting, blablabla. in my view--and i see what the students who come to the university are like--often squished and afraid to express themselves, except for a couple of exceptions.

if unschooling or home schooling is done in a group setting--lots of families grouping together--it doesn't ahve to be a privileged thing. can share. gabe

On Mon, 3 Sep 2007, Jason Quackenbush wrote:

> *unschooling and homeschooling really annoy me and i find the premises on which the movements are based (that public schools are filled with incompetents and that group education is inherently bad) insulting to the many wonderful public school teachers I know and love, including the*

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> *A human being should be able to change a diaper, plan an invasion, butcher a hog, conn a ship, design a building, write a sonnet, balance accounts, build a wall, set a bone, comfort the dying, take orders, give orders, cooperate, act alone, solve equations, analyze a new problem, pitch manure, program a computer, cook a tasty meal, fight efficiently, die gallantly. Specialization is for insects.*
>
> *—Robert A. Heinlein*

↑ Index

52. Elizabeth Switaj

Re: Five Enemies,

Tue 4 Sep 2007

Jason, it's not impossible to work to improve public schools while, at the same time homeschooling one's own children. And while you are quite right in identifying the class element to this, I know that if I ever had children of my own I would do my best to keep them out of the public schools until such time as dramatic changed had been effected.

I, too, had some remarkable teachers. I also had horrible ones who didn't know their subject or who "solved" the problem of a student being harassed for a being a lesbian by calling a class metting in which she allowed the harassers to share their "opinions" of lesbians and then asked the lone harassed girl why she didn't say anything.

There is a problem when people start to say that public education is inherently bad. On that, you and I agree. However, the way it is right now, I can understand why people would think so.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

53. Gabrielle Welford

"Disgruntled Former Lexicographer" (fwd)

Tue 4 Sep 2007

---

sorry if you've seen this before... or am i? gabe

---------- Forwarded message ----------
Date: Wed, 11 Apr 2007 13:56:57 -0400
From: Shelley Reid <[redacted]>

If you were having a bad day on the dictionary-writing circuit, how would *you* define "mutton"?

>
> http://www.compleatsteve.com/essays/lexicographer.htm

↑ Index

54. [redacted]

Salerno Reading in Prescott, AZ

Tue 4 Sep 2007

If you are in the AZ area you should check this out::

Mark Salerno will be reading from his new work, _Odalisque_ in Prescott this Saturday, Sept. 8th at 6pm in the Prescott College Chapel. 220 Grove Avenue, Prescott, AZ 86301. For better directions call [redacted]

For more info on Mark Salerno and _Odalisque_:
http://www.saltpublishing.com/books/smp/9781844713295.htm
For more info on the event contact Grace [redacted]

↑ Index

55. **Kevin Killian**

If you're in San Francisco on September 7

Tue 4 Sep 2007

I hope you can come to see my new play, which I wrote with the video artist Karla Milosevich.

WEe are putting it on as a benefit for Small Press Traffic Literary Arts Center and it will be staged one night only, Friday the 7th, at 7:30 p.m. at CCA, California College of the Arts (Timken Hall auditorium), 1111 Eighth Street.

Basically it's all about apodyopsis. Do we only know about apodyopsis in California? Then read on!

KEVIN KILLIAN AND KARLA MILOSEVICH
CELEBRITY HOSPITAL

Apodyopsis--the act or condition of sexual excitement caused by exposure to medical procedures. To protect the privacy of his clientele at Celebrity Hospital in LA, top surgeon Dr. Tim Baldwin admits only famous people. Even the doctors and nurses are (or were) celebrities of a sort. It's another typical day at Celebrity Hospital, as everyone from Courtney Love to Kurt Russell and Diana Ross is having work done, and ingenue Scarlett Johansson, avoiding stalker Woody Allen, spends a day in the ward observing and nursing in preparation for her new role in the new Oliver Stone film about nurse politics. Then Dr. Baldwin and his staff are confronted by two grave ills, the eco-terrorists known as the Cult of the Black Feather, who demand universal facelifts for the poor

and oppressed, and by a strange apparitions haunting the hallways and linen closets of Celebrity Hospital, that looks like a werewolf and seems to be after Hollywood's greatest and most ageless stars, most of whom suffer from apodyopsis, they never really experience sexual feeling unless they're having unnecessary medical procedures. Celebrity Hospital features a cast of Bay Area poets, painters, video and filmmakers, cartoonists, theorists, novelists sculptors and curators including Dodie Bellamy, Matthew Hughes Boyko, David Brazil, Norma Cole, Gerald Corbin, Kate Fowle, Craig Goodman, Cliff Hengst, Scott Hewicker, Colter Jacobsen, Kevin Killian, Mac McGinnes, Anne McGuire, Karla Milosevich, Tanya Milosevich, Chuck Mobley, Rex Ray, Laurie Reid, Lisa Robertson, Jocelyn Saidenberg, Leslie Shows, Wayne Smith, and Ryan Thayer. And from Madison, Wisconsin, a special appearance by the Primce Myshkins (Rick Burkhardt and Andy Gricevich). In one way or another the San Francisco Poet's Theater has been around for decades. Killian and Milosevich have collaborated on two previous plays, Love Can Build a Bridge (2003) and The Red and the Green (2005).

If any of you can find You Tube then you can view a pair of coming attractions for our play:

http://www.youtube.com/watch?v=do1BvtzCE-4

http://www.youtube.com/watch?v=syf9zn_cll8

Check it out! Thanks for your time,

Kevin Killian

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56. Niels hav

Re: Five Enemies,

Tue 4 Sep 2007

BITTERNESS

by NIELS HAV

Bitterness is the most durable result
of much human activity –
and you can’t use it for anything,
so everyone denies it exists.
Most store it in the back room,
it is poisonous with a nasty colour.

During busy times it plays dead
lying desiccated in its little box
but as soon as there’s an unguarded moment

it demands attention. It lives off
injuries and thrives perfectly well in winter;
Christmas is a festival for it.

When bitterness is fully grown
it demands to be aired. Some
take it along to the pub on the weekend,
that works. Monday they show up at work
and begin again. Bitterness longs
for 5 p.m.; it speaks loudly to itself
in traffic and may hawk a gob.

Certain species prefer to live in exile.
There bitterness can run free.
It refuses to learn the language
and lives on a diet of fermented insults.
If it is rich, France is perfect.
Well cared for, bitterness can
grow to a good size.

Most important is to avoid mirrors
and emotional affiliations.

Translated by P.K. Brask & Patrick Friesen
© Niels Hav
http://www.ambottawa.um.dk/en/menu/PressAndCulture/CulturalCalendarforCanada/October2007/

> *From: Bobbi Lurie <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Five Enemies,*
> *Date: Mon, 3 Sep 2007 13:47:46 -0400*
>
> *Thanks for saying this re: some of the stench, jealousy, stupid ambition. It exists everywhere, of course, but is uglier when it exists within poetry because of the danger of language itself to deceive and isolate.?The thing about it for me is that admitting to such would make it all clean. The truth is purifying. What I object to is the creation of a false self-image whether that be imbedded in text or part of personality pretensions--this falseness is what makes us flee culture to begin with--to end up within the same culture of false veneer is what has made me stop over and over--but then there is a limitation of ways to express so writing becomes inevitable.?I do believe there is beauty in honesty for its own sake. I re-wrote your words to prove it to myself once again?that there is no shame in anything/ only in wasting our precious time on earth lying to and opposed to one another:*

so to paraphrase and take possession of:
"I am one of the wicked people for I am a poet and there's so much envy and jealousy in me,?it gets so thick it cripples, my blood, there's a stench to it."?

-----Original Message-----
From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Sun, 2 Sep 2007 10:23 pm
Subject: Re: Five Enemies,

Alan I'm fascinated by the want of writing, something you touch on here. Depending on the want of writing Craving may become Carving, cutting into oneself, or one other.

Some of the most wicked people I've ever met are poets. There's so much envy and jealousy and it gets so thick in some of their blood it cripples. And there's a stench too from it.

Maybe I can't tear my eyes away from these car wrecks because they are incredible, invaluable lessons for my own life.

If there's a cure for any of it it's the nod deep into the concentration of writing.

Not to disappear, not be the fantasy, but to get it all clearer, the bright brighter.

There's a spiritual solution to poetry's problems of want and it's the poetry itself. And to me that's funny because not everything on the planet works this way of course. If the solution to the want of cocaine was taking
the deepest hit imaginable, imagine that. It's as if poetry has the most manipulated back no saddle fits, yet any saddle fits if you use the saddle as a ladder beside it. If poetry rides you one day what's that about? I'm praying for spurs coming down into my thighs.

Slippery works best, grease all the pens,
CAConrad
http://PhillySound.blogspot.com

Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

_____ Ta' på udsalg
året rundt på MSN Shopping: http://shopping.msn.dk her finder du altid de bedste priser

↑ Index

57. Bob Marcacci
Re: Five Enemies,
Tue 4 Sep 2007

'f'i've'en'em, i.e., s...

--
Bob Marcacci

Tact is the knack of making a point without making an enemy. - Howard W. Newton

> *From: Halvard Johnson <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 3 Sep 2007 13:17:57 -0400*
> *To: <[redacted]>*
> *Subject: Re: Five Enemies,*
>
> *Five Enemas*

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58. Thomas savage
Re: call for papers on poet's theater
Tue 4 Sep 2007

Hi. I'm not a language poet or a post-language poet. Nevertheless, I've had three plays done by the Medicine Show Theater in NYC, one of which was previously performed at the Poetry Project at St. Mark's. I am interested in your topic but am not sure you're interested in me. By the way, the performance of my play was applauded by Charles Bernstein in Silliman's blog. Regards, Tom Savage

laura hinton <[redacted]> wrote: CALL FOR PAPERS for "Contemporary Poet's Theater: L-A-N-G-U-A-G-E and Beyond": A panel on critical approaches to poet's theater to be proposed to the 20th Century Literature Conference in Louisville

Please respond with an essay abstract and bio by SEPT. 12. A print project may be in in the future on the poet's theater topic, so we are happy to learn of your interest.

Description of panel proposal with submission instructions: In recent contemporary poetics, the term "poet's theater" has become linked with the "Language" group of writers and often directors of poetry-plays produced as low-budget staged performances in the late 1970's and '80's. Today, new productions of classic "Language"-oriented poet's theater abound, by writers including Leslie Scalapino, Carla Harryman, Charles Bernstein, among others. Yet there are also many contemporary playwrights in other settings doing work that is not only aesthetically related to "Language"-oriented theater, but which might be productively critiqued in terms articulated by Language writers and others writing on avant-garde performance art. These "other" are theater writers are those who are engaging in "poet's theater," by virtue of treating a written text as an act of performance -- the drama thus emerging not from some external "signified," but from within the "signifier," the poetic language, itself. This panel is an attempt to ground a definition of the term "poet's theater" in a potentially expanding notion of the contemporary working scene of today's American theater, both through under-financed small public venues (cafes or coffee houses or art-spaces) or in venues like Off-Broadway. It is also an attempt to take the recent use of the term by the Language writers into other realms of "language"-oriented theatrical poetics. We wish for presenters to look at what the embodied stage and poetic experiment have to offer one another, in practice and/or in conceptual theories. We are proposing this panel to the Louisville conference directors (conference to take place in February '08), with the hopes that we can bring new perspectives into a discussion of an often under-considered form of contemporary poetics: that which is written to be staged. We are looking for papers that consider specific poet's-theater works and their authors, approached from some knowledge of contemporary poetics theory or performance theory (or both). Since our topic concerns CONTEMPORARY poet's theater, please submit paper proposals only on poets of the theater who have emerged during or since the early stages of "Language" writing (including John Ashbery, Bernstein, Ntozake Shange, Harryman, Scalapino, Amiri Baraka, Cherie Moraga, Tracie Morris; as well as "non-poet" playwrights like Adrienne Kennedy, Anna Deavere Smith, or Suzan-Lori Parks -- the latter of whose works are based in a non-linear use of lyrical language). Historical influences, however, are also of interest. Send a 250-300-word abstract and title describing your paper topic no later than SEPTEMBER 12, by e-mail, to Laura Hinton ([redacted]). Accompany this abstract with the following cover-sheet information needed per conference requirements: * 1)Name 2) Address (preferably home) 3) Telephone number 4) Academic or other affiliation (if applicable) 5) Personal biographical note (100-150 words)

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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59. Thomas savage
Re: Russian Posmodernism
Tue 4 Sep 2007

There is always the great Arkadii Dragomoshenko. I believe he is undertranslated. A prose book of his was recently published by Ugly Duckling Presse. I have never seen a book of his poetry translated, however. He gave great readings here ten years ago. You might contact UDP about newer writers. I don't have their address on me. But of course there is always the omniscient Google for that, I assume. Regards, Tom Savage

Eireene Nealand <[redacted]> wrote: Does anyone know any postmodernist poets in Russia that need exposure or translation? I'm going to be hanging out in St. Petersburg for all of September translating and gathering interesting art works and thoughts. Would be glad to meet some new writers if anyone has any ideas about who might be interesting in this regard. I'm thinking that it might be good to meet some academics as well. Any Mikhail Epstein postmodernists out there?

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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60. angela vasquez-giroux
Revelator Press announces the release of Tim Lane's "Pure Pop"
Tue 4 Sep 2007

Revelator Press publishes free (yes, free!) chapbooks for the masses.

Their newest offering, "Pure Pop" by poet and painter Tim Lane is now available. Go to http://revelatorpress.blogspot.com/2007/09/pure-pop.htmland click on the image to open a free pdf file--the enjoy!

"Pure Pop <http://revelator.ofdoom.com/purepop.pdf> is just that—a little bit of Coke, a little bit of homage to the Pops of the New York School, and a lot of heart. Tim Lane's gracefully fluent lyrics are celebratory, immediate, full of feeling, and full of life. Without falling into sloppy sentimentality or clunky derivation, Lane conjures his own world while stealing fire from the masters." —Lisa Jarnot, author of Black Dog Songs and Ring of Fire

Pure Pop <http://revelator.ofdoom.com/purepop.pdf> delivers all of the delicious, unmitigated pleasure implied in its title. Tim Lane's poems, jubilant and experientially engaged, prove that joy too is serious stuff.

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61. Poetics List
New Poetry Press Reading in Brooklyn - on behalf of Joshua Clover
Tue 4 Sep 2007

Please come celebrate the release of Starsdown, by Jasper Bernes; Dark Brandon: Eternal Classics, by Brandon Downing; and Thine Instead Thank, by Jeffrey Jullich -- and the launch of in girum imus nocte et consumimur igni, publishers of unspectacular poetry.

Monday, September 10, Pierogi 2000 Gallery, 177 N 9 Street, Bklyn

Doors open 6:45; free wine + beer

Short readings/screening introduced by Joshua Clover + Michael Scharf

---

thank you very much

↑ Index

62. Bobbi Lurie
Re: Five Enemies,
Tue 4 Sep 2007

THE RADICAL POET GROWS INCREASINGLY FAMOUS AT SUNSET

Â

I shook his hand as a sacrifice to my fingers

Â

The library of the West moved toward us

Â

The many and different who dwell

Who carry the language as signal

Â

Â Â Â Â Â Â Â Â Â Â Â *

Â

No one admitted the personal

Â

No one stood in the hall with its chipped gray paint

Admitting we posed as historians of the plantation

No one admitted the cotton

Â

It was crucial to find the knee the ankle

The sweat of the body

It was his hand I took

Â

For the text is but a fault line for desire

A turning away

Â

How the head is shaped distant from the nose

His profile an insurrection an incursion

Â

And no I did not believe his modesty

Â

He said he forgot his water

Then abruptly stopped talking

After dropping a few names and locations

Â

Â Â Â Â Â Â Â Â Â Â Â Â *

Â

TheÂ worst thing about living alone

Are the leftover potatoes on the stove

Bobbi Lurie

-----Original Message-----
From: Niels hav <[redacted]>
To: [redacted]
Sent: Tue, 4 Sep 2007 2:27 am
Subject: Re: Five Enemies,

BITTERNESSÂ
Â by NIELS HAVÂ
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Bitterness is the most durable resultÂ
of much human activity â€“Â
and you canâ€™t use it for anything,Â

so everyone denies it exists.Â
Most store it in the back room,Â
it is poisonous with a nasty colour.Â
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During busy times it plays deadÂ
lying desiccated in its little boxÂ
but as soon as thereâ€™s an unguarded momentÂ
it demands attention. It lives offÂ
injuries and thrives perfectly well in winter;Â
Christmas is a festival for it.Â
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Certain species prefer to live in exile.Â
There bitterness can run free.Â
It refuses to learn the languageÂ
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If it is rich, France is perfect.Â
Well cared for, bitterness canÂ
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Most important is to avoid mirrorsÂ
and emotional affiliations.Â
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Translated by P.K. Brask & Patrick FriesenÂ
Â© Niels HavÂ
http://www.ambottawa.um.dk/en/menu/PressAndCulture/CulturalCalendarforCanada/October2007/Â
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>Reply-To: UB Poetics discussion group <[redacted]>Â
>To: [redacted]Â
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63. **Bobbi Lurie**

Re: Five Enemies

Tue 4 Sep 2007

POET ABSENT OF LANGUAGE

Â

Airless script of her situation

Repeated into the ordinary

Masking

Â

Her empty life

Fill it with Muzak

Fill it with the repeatable

Â

Stay inside the poem

Talk to the always companion

The lover forever imagined

Â

A man with his hand

She forgets where the soft

Indelibly so

Â

How the famous poet she knows

Â Â Â speaks of Eastern Europe

Not the boxcars death camps

Just job offer

Â Â Â atmosphere

Â

She started poetry too late

Gray shape on the table

The poets she loves she loves

Â

She walked into another room

Â Â Â a language

Human skin turned into

Human hair stuffing the inside of

Â

Whatever the centerpiece

Whatever interior of

The body a house like pain

Â

The cool breeze the open window
Dark coolness
Black boots of visitors

The grass trampled
On the way
To becoming

So many in these rooms
Oblivious of sunlight
Filled with sunlight

Bobbi Lurie

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From: Niels hav <[redacted]>
To: [redacted]
Sent: Tue, 4 Sep 2007 2:27 am
Subject: Re: Five Enemies,

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Â by NIELS HAVÂ
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64. W.B. Keckler
Re: Russian Posmodernism
Tue 4 Sep 2007

One Dragmoshenko poetry book that was translated was Blue Vitriol. I remember reviewing it (favorably) about eight years ago. I forget who did the translations, but fairly sure it was Lyn Hejinian collaborating with a native speaker. Think it was a West Coast press that brought it out, but not sure which one. Could easily be Googled.

-----Original Message-----
From: Thomas savage <[redacted]>
To: [redacted]
Sent: Tue, 4 Sep 2007 10:35 am
Subject: Re: Russian Posmodernism

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Need a vacation? Get great deals to amazing places on Yahoo! Travel.

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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65. Maria Damon

[Fwd: Digital media and learning grants]

Tue 4 Sep 2007

This is a multi-part message in MIME format.

name="Digital media and learning grants.eml"
filename="Digital media and learning grants.eml"

Delivered-To: [redacted]
by sapphire.tc.umn.edu (Postfix) with ESMTP id E08DD304F;
Tue, 4 Sep 2007 12:29:34 -0500 (CDT)
by mta-m2.tc.umn.edu (UMN smtpd) with ESMTP
Tue, 4 Sep 2007 12:29:18 -0500 (CDT)
Date: Tue, 04 Sep 2007 12:29:14 -0500
From: CLA Grants Support Team <[redacted]>
User-Agent: Thunderbird 2.0.0.6 (Windows/20070728)
To: undisclosed-recipients:;
Subject: Digital media and learning grants

MacArthur Foundation Announces New Digital Media and Learning Competition

Deadline: October 15, 2007

The John D. and Catherine T. MacArthur Foundation (http://www.macfound.org/) has announced a public competition that will award a total of $2 million in funding to emerging leaders, communicators, and innovators shaping the field of digital media and learning. The competition is part of the foundation's $50 million Digital Media and Learning initiative (http://www.digitallearning.macfound.org/), which aims to help determine how digital technologies are changing the way young people learn, play, socialize, and participate in civic life.

Awards will be given in two categories: 1) Innovation Awards of $250,000 or $100,000 each will support learning entrepreneurs and builders of new digital environments for informal learning; and 2) Knowledge Networking Awards of up to $75,000 will support communicators in connecting, mobilizing, circulating, or translating new ideas around digital media and learning.

As part of their prize, awardees will receive special consultation support on everything from technology development to management training. Winners will be invited to showcase their work at a conference that will include venture capitalists, entrepreneurs, educators, and policy makers seeking the best ideas about digital learning.

The open competition will be administered by HASTAC, the Humanities, Arts, Science, and Technology Advanced Collaboratory, (http://www.hastac.org/), a consortium of humanists, artists, scientists, social scientists, and engineers committed to new forms of collaboration for thinking, teaching, and research across communities and disciplines fostered by creative uses of technology.

Detailed information on the competition is available online at the program's Web site.

RFP Link:
http://fconline.foundationcenter.org/pnd/10008667/dmlcompetition

-- CLA Grants Team Gayle Anderson, CLA Fiscal Administration, 426 Johnston Hall, x6-9612 Jeanne Kilde, Institute for Advanced Study, 201 Nolte Hall, x5-6393 Barbara Scott Murdock, Institute for Global Studies, 280 Social Science Tower, x4-2745

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66. Michael Kelleher
Literary Buffalo E-Newsletter 9.03.07-9.09.07
Tue 4 Sep 2007

LITERARY BUFFALO
9.03.07-9.09.07

BABEL

Just Buffalo Literary Center is proud to introduce BABEL, an exciting new reading and conversation series that will feature four of the world's most important and critically acclaimed international authors each year.

In our first season, we will present two Nobel Prize winners, one Man Booker Prize winner, and an acclaimed Broadway playwright. Here's the season in a nutshell:

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Season Subscription: $75.

Book groups (minimum three people) can also subscribe at a special rate of $60 per person for the whole season. Book group subscriptions by phone only.

SUBSCRIBE TODAY at http://www.justbuffalo.org/babel or by calling [redacted].

EVENTS

Unless otherwise listed, all events are free and open to the public.

9.05.07

JUST BUFFALO/CENTER FOR INQUIRY LITERARY CAFÉ
Bill Sylvester & Perry Nicholas
Wednesday, September 5, 7:30 p.m.
Center For Inquiry, 1310 Sweet Home Road, Amherst
8 slots for open readers (five minutes each)

9.08.07

POETICS PLUS AT UB
Annual Poetics Graduate Student Reading
Saturday, September 8, 8 p.m.
Rust Belt Books, 202 Allen St.

9.09.07

SPOKEN WORD SUNDAYS
Gunilla Theander Kester & Marek Parker
Sunday, September 9, 8 p.m.
Allen Street Hardware, 245 Allen St., Buffalo
Sign up at 7:45 for Open readers (5 minutes each)

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

STARTS UP AGAIN THIS WEDNESDAY, SEPTEMBER 5
Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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67. Skip Fox

Re: Five Enemies,

Tue 4 Sep 2007

yikes!

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Halvard Johnson
Sent: Monday, September 03, 2007 12:18 PM
To: [redacted]
Subject: Re: Five Enemies,

Five Enemas

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68. David Chirot

Re: Russian Posmodernism--Philip Metres

Tue 4 Sep 2007

Philip Metres has done acclaimed translations of the works of Lev Rubinstein, (book from Ugly Duckling--and more--) as well as of Dmitry Prigov and Sergey Gandlevsky, with whom he has also toured.

Philip also is one of the rare poets/literary historian-critics who is also interested very much in the interrelationships of Poetry and War and Peace. His blogspot, taken after the name of an excellent book of his is on American poetry of war and resistance since 1941-, is:

http://behindthelinespoetry.blogspot.com

(in the current issue of Big Bridge he has an excellent essay on this subject, a great & inspiring education to read, and a gold mine of source and reference materials.)

Highly recommended!!

david-bc
http://davidbaptistechirot.blogspot.com

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69. Jason Quackenbush
Re: Five Enemies,
Tue 4 Sep 2007

I'm certainly not arguing that the public schools are perfect by any means. And since public schools have a large degree of autonomy, there is a great deal of variance in their quality from school district to school district. Certainly "No child left behind" has done severe damage to the integrity of public schooling in most states in the US. At the same time, though, the reason why the right was able to push through that agenda is because they've been so successful in creating the myth that there's something terribly broken in our public schools. That's not really the case. What's broken is the administration and financing of public schools, which is infected by the trojan horse of an ideological right wing that hates the idea of a free education for everyone being monopolized by the public sector. It's an ideology that has everything to do with a short sighted economic theory and nothing to do with what's the best for education.

At the same time, you're right there are bad teachers and there are lousy administrations. Where I disagree with you is that i think there is a certain amount of value in learning how to deal with that. One of the things that i learned in public schools was how to deal with bureaucracys and how to work a system. I learned that because my parents were involved in my public education and i had a number of hands on lessons. Those skills have served me a lot better as an adult than what I learned in earth science or us history ever did. Which is not to say that they're good things, but they do have value, and one of the biggest advantages that kids in public schools have is that they're in an environment with built in diversity. If a kid gets a bad teacher, then at the very worst they're only going to ahve to deal with that particular bad teacher for a year. by middle school, they're only going to have to deal with that teacher for part of the day. and at the same time, getting multiple good teachers is as likely as multiple bad teachers, and I honestly believe that one good teacher can undo all the damage done by 100 bad ones.

The problem with working to improve public schools by homeschooling though is that whatever work you do is offset by the fact that you've weakened the overall public school system by taking the energy you put into schooling your child out of the system thereby depriving the kids whose parents don't have the homeschool option of your enthusiasm for a good education. If a parent has the time and the energy to homeschool a child, why not put that energy and time into involvement with your child's local school? It's not like public schools put up a wall outside the school building to prevent parent involvement. And in the meantime you'll be teaching your child a valuable lesson about social responsibility and cooperation by your example, and you'll be more aware if there are any "bad teachers" hampering your child's development and you'll be in a better position to both offset any negative results there and at the same time keep your eye out for "good teachers" to get your kids with at the next school year. Parental involvement like that is one big reason that schools are better in the suburbs than they are in the inner cities, and it means that everybody, not just the children of financially well off people who have the bandwidth for homeschooling, benefits from those parents who have the resources to be more involved in the education of a communities children. That, to me, is the ideal of both fulfilling the parental and social responsibilities present in child rearing and i'm disappointed in people who choose not to when they have the capability to do it.

On Tue, 4 Sep 2007, Elizabeth Switaj wrote:

> *Jason, it's not impossible to work to improve public schools while, at the same time homeschooling one's own children. And while you are quite right in identifying the class element to this, I know that if I ever had children of my own I would do my best to keep them out of the public schools until such time as dramatic changed had been effected.*
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> *I, too, had some remarkable teachers. I also had horrible ones who didn't know their subject or who "solved" the problem of a student being harassed for a being a lesbian by calling a class metting in which she allowed the harassers to share their "opinions" of lesbians and then asked the lone harassed girl why she didn't say anything.*
>
> *There is a problem when people start to say that public education is inherently bad. On that, you and I agree. However, the way it is right now, I can understand why people would think so.*
>
> *Elizabeth Kate Switaj*
> *www.elizabethkateswitaj.net*

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70. Gabrielle Welford

WOMEN RESISTING MILITARISM AND CREATING A CULTURE OF LIFE (fwd)

Tue 4 Sep 2007

---

the women from hawaii are bringing a small chapbook of poetry they put together here. i went to a reading from it last week in honolulu. go see at la pena, berkeley, sep. 12. good people. gabe

---------- Forwarded message ----------
Date: Mon, 03 Sep 2007 19:23:56 -1000
From: viviane lerner <[redacted]>

http://www.genuinesecurity.org/meeting1.html
WOMEN RESISTING MILITARISM AND CREATING A CULTURE OF LIFE
6TH INTERNATIONAL MEETING
Sponsored by Women for Genuine Security and PANA Institute Civil
Liberty and Faith Project.
COMMUNITY CONVERSATIONS: Sept. 11-14, 6.30-9.00pm
Donations requested

Internationally recognized women activists will share their experiences, strategies and projects to transform local communities and cultures affected by U.S. militarism. Local groups will talk about organizing across borders to transform U.S. policy and create a culture of justice and peace.

Tuesday Sept. 11
VOICES FROM THE PHILIPPINES
Filipino Community Center, 35 San Juan Ave, San Francisco
(buses 14, 49; Balboa BART)
hosted by babae, FACES, Gabnet.

Wednesday Sept. 12
VOICES FROM PUERTO RICO & HAWAII
La Peña Cultural Center, 3105 Shattuck Ave, Berkeley (Ashby BART)
hosted by Bay Area Boricuas and others

Thursday Sept. 13
VOICES FROM SOUTH KOREA
Pacific School For Religion Chapel, 1798 Scenic Ave. Berkeley
(Berkeley BART)
hosted by KAWAN, KAUP and PANA Institute

Friday Sept. 14
VOICES FROM OKINAWA & GUAM
American Friends Service Committee, 65-9th St, San Francisco (Civic

Center BART)
hosted by Famoksaiyan, Friends of Okinawa

September 15, 7pm WITH THESE VOICES: ART & EXPRESSION OF WOMEN IN RESISTANCE Join women from Guam, Hawaii, Japan, Okinawa, the Philippines, Puerto Rico, South Korea and the Bay Area in an evening of art and celebration. San Francisco Women's Building, 3543 18th Street (Mission/16th St. BART)

THE OPPOSITE OF WAR IS CREATIVITY!

These events are part of the 6th international gathering of a Network that brings together women from Guam, Hawaii, Japan, Okinawa, the Philippines, Puerto Rico, South Korea, and the U.S. to build and sustain a women's network to promote, model and protect genuine security in the face of militarism.

For more information contact Women for Genuine Security,
[redacted], [redacted]

===== In accordance with Title U.S.C. Section 107, this material is distributed without profit to those who have expressed a prior interest in receiving the included information for research and educational purposes.

Yahoo! Groups Links

<*> To visit your group on the web, go to:
http://groups.yahoo.com/group/demilnet_Hawaii/

<*> Your email settings:
Individual Email | Traditional

<*> To change settings online go to:
http://groups.yahoo.com/group/demilnet_Hawaii/join
(Yahoo! ID required)

<*> To change settings via email:
mailto:[redacted]
mailto:[redacted]

<*> Your use of Yahoo! Groups is subject to:
http://docs.yahoo.com/info/terms/

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71. Rob McLennan
the ottawa small press book fair - fall edition
Tue 4 Sep 2007

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span-o (the small press action network - ottawa)
presents

the ottawa
small press
book fair
fall edition
will be happening
Saturday, October 27, 2007

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane). contact rob at [redacted] to sign up for a table, etc.

General info: the ottawa small press book fair noon to 5pm (opens at 11am for exhibitors)

admission free to the public. $20 for exhibitors (payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7). full tables only. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair. the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc. happens twice a year, started in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [redacted] (don't call me! I'm not home!); more info on span-o at the span-o link of www.track0.com/rob_mclennan

free things can be mailed for fair distributionto the same address. we will not be selling things for folk who cant make it, sorry.

also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

if you're able/willing to distribute posters/fliers for the fair, contact Grant Wilkins at [redacted]

for more information, bother rob mclennan at [redacted] / or check out the link at www.smallpressbookfair.blogspot.com to find out about this and other fairs across Canada

==========

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmclennan.blogspot.com/

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72. Simon DeDeo
new on rhubarb is susan
Tue 4 Sep 2007

I hope all had a good Labor Day; one new review up this week, of Sarah Lang's The Work of Days, forthcoming from Coach House.

http://rhubarbissusan.blogspot.com/
http://rhubarbissusan.blogspot.com/2007/09/sarah-lang-from-work-of-days.html

Do drop by and comment as you see fit. Thanks for tuning in!

Simon

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73. W.B. Keckler
it's great to be senile
Tue 4 Sep 2007

I crossed wires and attributed Parshchikov's Blue Vitriol to Dragomoschenko...my bad...it's great to be senile..okay, senescent....it's a long train ride....

makes me think of that great sonnet by ms. Mayer...

"It would be nice to lose one's mind my mind
I'd like to lose it I wouldn't mind at all
To be in the lunatic asylum at last
All for you and for the taxi drivers

I'll go there and be asked what year what day it is
& who's the president, how come he's a resident
I could teach prosody there but nobody
Knows what it is
So send me away to anybody
Anywhere who might
Not know something I might not
Since I must vice versa live

Whaddya mean perforce?
Army or navy or marines?"

love that one!

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

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74. Leslie Scalapino
O Books 9/11 reading at City Lights
Tue 4 Sep 2007

9/11-O Books reading at City Lights: Michael McClure, Lyn Hejinian, Rob Halpern, Leslie Scalapino,

Suzanne Stein, Jocelyn Saidenberg, and

Jen Scappettone will celebrate the publication of War and Peace 3/The Future, co-edited by Judith Goldman and Leslie Scalapino, published by O Books and featuring forty poets. The time of the reading is 7:00 PM on Tuesday 9/11/2007. City Lights Books, 261 Columbus at Broadway in San Francisco.

War and Peace 3/The Future, O Books, 168 pages, $14. ISBN # 1-882022-65-3. Distributed by Small Press Distribution: 1341 Seventh St. Berkeley CA 94710.

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75. Halvard Johnson
Second call for poetry submissions for Big Bridge 13 (Jan. '08)
Tue 4 Sep 2007

Friends and neighbors--

For a second (check out the first at http://www.bigbridge.org/deathindex.htm)
mini-anthology of poems, this time inspired by/responding to/related to Czeslaw Milosz's poem "Dedication" and/or the various wars/insurgencies/etc. going
on in the world today, please send 1-6 poems to me at
[redacted] with the
words "Big Bridge" followed by your own name clearly in the subject line. Please,
when sending attachments, send all poems in a single attachment.

This mini-anthology will appear in the January issue of Big Bridge, and I'll
consider submissions of work received before the end of November.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com

http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

Dedication

You whom I could not save
Listen to me.
Try to understand this simple speech as I would be ashamed of another.
I swear, there is in me no wizardry of words.
I speak to you with silence like a cloud or a tree.

What strengthened me, for you was lethal.
You mixed up farewell to an epoch with the beginning of a new one,
Inspiration of hatred with lyrical beauty,
Blind force with accomplished shape.

Here is the valley of shallow Polish rivers. And an immense bridge
Going into white fog. Here is a broken city,
And the wind throws the screams of gulls on your grave
When I am talking with you.

What is poetry which does not save
Nations or people?
A connivance with official lies,
A song of drunkards whose throats will be cut in a moment,
Readings for sophomore girls.
That I wanted good poetry without knowing it,
That I discovered, late, its salutary aim,
In this and only this I find salvation.

They used to pour millet on graves or poppy seeds
To feed the dead who would come disguised as birds.
I put this book here for you, who once lived
So that you should visit us no more.

--Czeslaw Milosz, Warsaw, 1945

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76. Dale Smith
Possum Ego
Tue 4 Sep 2007

New stuff at http://www.possumego.blogspot.com on New Crit, rhetoric, public, unschooling, and membranes:

"We don't read poems in order to know things anyway, but in order to prepare ourselves to receive the world words have made in us. The poem turns our attention away from ourselves in order to remind us precisely how thin the membrane between the inside and the outside is."

--
Dale Smith
La Revolution Opossum!
http://www.skankypossum.com
http://possumego.blogspot.com

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77. **David Chirot**
FIRST VISUAL POETRY BOOK PUBLISHED IN TURKEY APPEARS
Tue 4 Sep 2007

—

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78. **Potree Journal**
LRL Reading Period Now Open
Tue 4 Sep 2007

Little Red Leaves is now reading general submissions for its second issue, which should be out around the new year. The reading period for general submissions ends on December 15th. Guidelines can be found here: http://littleredleaves.com/About/about.html.

Please also note the open reading period for our upcoming special feature on the work of John Taggart: http://littleredleavesjournal.blogspot.com/2007/07/open-call-for-responses-to-john-taggart.html.

Many thanks,
LRL Editors

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79. **wil Hallgren**
Re: home schooling
Tue 4 Sep 2007

Penury is the problem! everyone wants to fix public education but no one wants to pay for it.

As an NYC public High School teacher, I have seen many students try to enter High School after being home-schooled through Middle School or longer. They often suffer serious deficiencies due to some, or all, of the following: 1) lack of social interaction with "real world" peers (for better or for worse); 2) ineptitude of their well meaning, but unprofessional, and unqualified homeschoolers; 3) bizarre agenda driven curtailing (or even more bizarre expansion) of essential content and information; 4) willful blindness on the part of the parents that the child is not as gifted or as extraordinary as the parents had tacitly assumed.

I often find that the homeschooled students themselves feel betrayed by their homeschool background because they clearly recognize that it has not prepared them to compete or even properly interact with the other students. They often waste a year in a school hoping to find a more receptive school elsewhere.

Research generally comes in with an optimal class size of 14 to 17 students. This allows for adequate teacher-to-student attention and enough diversity for student-to-student give and take. Homeschooling pods(forgive me for an inevitable Jack Finney allusion) almost always fall far short of this, and public school text-book-lab-rat-overcrowding-horrors often far exceed this. My own classes are routinely programmed for 34 students. If I were to dedicate just two minutes to each student in each of my five classes per day, my seven hour day becomes a 13.75 hour day (If I spent a more generous five minutes per student then it becomes a 21 hour day). This, combined with a general lack of respect for the profession and a lack of parental accontability, is why Public School teachers leave the profession in droves!

This is, also, why urban people are tempted to homeschool. The teachers who teach their children cannot give their children adequate quality attention.

I am an educator and a parent of a seven year old. My daughter is in public school. We researched and moved to find an adequate district. We are terrified of Middle School, as every kid and parent should be. I believe in public education [which is very definately currently in peril] but I know its limitations better than most.

Quick-fix Politicians who have a term-limited shelf life, or Monday-Morning-Quarterback-Ivory-Tower types, should not be entrusted with the educational process which really takes a life-time immersed in life to achieve. We need to get away from the cheaply maintained trained seal mentality that has overtaken education.

Our real National Defense is an Educated population (just ask Thomas Jefferson)!

By the way if they were really educated, wouldn't they just love and support Poets!

Wil Hallgren

----- Original Message ----
From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Tuesday, September 4, 2007 12:14:09 AM
Subject: Re: Five Enemies,

Jason, it's not impossible to work to improve public schools while, at the same time homeschooling one's own children. And while you are quite right in identifying the class element to this, I know that if I ever had children of my own I would do my best to keep them out of the public schools until such time as dramatic changed had been effected.

I, too, had some remarkable teachers. I also had horrible ones who didn't know their subject or who "solved" the problem of a student being harassed for a being a lesbian by calling a class metting in which she allowed the harassers to share their "opinions" of lesbians and then asked the lone harassed girl why she didn't say anything.

There is a problem when people start to say that public education is inherently bad. On that, you and I agree. However, the way it is right now, I can understand why people would think so.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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80. Karen Randall
Portrait Sitters
Tue 4 Sep 2007

A new publication from Propolis Press:
'Portrait Sitters' by Jane Rice

"The light, quick turns of language here really sparkle! And the vivid details Rice chooses seem to come out of nowhere to land perfectly, precisely, every time. Like any excellent portraitist, she exposes her subjects' emotional landscapes, but she also goes beyond the frame of the individual to evoke an entire time and place. Montparnasse between the wars was so full of

color, and Jane Rice re-enacts it here."
-- Cole Swensen, author of Goest

20 prose poems by Jane Rice.
Each of the poems is printed on the recto
(with generous white space & blank verso)
with a white 'portrait' square printed above each poem.
The book measures 9+ 1/2 x 12+ 3/4.
44 pp.

Letterpress printed by Dan Keleher on Mohawk Letterpress
paper from Univers type cast by Ed Rayher (with titles handset
from original mid-1950s ATF Univers foundry type). Printed
in an edition of 150 with a limited additional set of deluxe
copies which include a four-color image printed on gampi
by means of a Vandercook press by Karen Randall.
Hand bound.

$25 for the regular edition and $50 for the deluxe.
please also include $10 for shipping & handling
more info at http://www.propolispress.com/portraitsitters.html

Propolis Press
21 Winthrop Street
Northampton, MA 01060
[redacted]
http://www.propolispress.com

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81. Tarpaulin Sky Press & Journal

Call for full-length & chap manuscripts of poetry / fiction / hybrid forms, etc

Tue 4 Sep 2007

Tarpaulin Sky Press http://www.tarpaulinsky.com/Press/index.html is reading full-length and chapbook-length manuscripts from September through October 31, 2007. Please do not query first; simply mail the manuscript according to the directions below.

Past contributors to the journal-as well as writers whose work has been accepted for publication in future issues-may submit their manuscripts with no reading fee.

Writers who have not been published in our journal should include a $20 check to cover reading fees and to receive a trade paperback edition of the TSky Press book of their choice (chapbooks and handbound editions are not available in

this manner). Be sure to indicate which title you would like to receive, and include a self-addressed envelope 6"x9" or larger so we may mail your book.

Cover letters are read with interest. We like to know who your are, what you're up to, and where we can read more of your work. We do accept simultaneous submissions but ask that you let us know immediately if your manuscript is accepted elsewhere.

Individual pieces from the manuscript may have been previously published in magazines and anthologies, but the collection as a whole must be unpublished.

Be sure that your title page includes your name, address, telephone number, email address, etc. Send one copy of your manuscript submission with two copies of the title page. For notification of decisions, include a business-sized SASE. If you would like to receive acknowledgment of the receipt of your manuscript, please include a stamped, self-addressed postcard. Manuscripts cannot be returned. Please do not send us your only copy.

Please make your check payable to Tarpaulin Sky Press. Send your manuscript to

Tarpaulin Sky Press
PO Box 155
Townshend, VT 05353

Notification of decisions will be made on or before December 15, 2007. Publication of accepted manuscripts will be in Fall 2008 or Spring 2009.

The above guidelines are also available at
http://www.tarpaulinsky.com/guidelines.html

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82. Bobbi Lurie

Re: Five Enemies,

Tue 4 Sep 2007

There is a movement of public charter schools throughout country. Provides inclusion and special services for children with disabilities. Regular communication with teachers. Some amazing experiments and dedicated teachers who are very much aware of all issues raised.

From: Jason Quackenbush [redacted]
Sent: Tue, 4 Sep 2007 1:04 pm

I'm certainly not arguing that the public schools are perfect by any means. And since public schools have a large degree of autonomy, there is a great deal of variance in their quality from school district to school district. Certainly "No child left behind" has done severe damage to the integrity of public schooling in

most states in the US. At the same time, though, the reason why the right was able to push through that agenda is because they've been so successful in creating the myth that there's something terribly broken in our public schools. That's not really the case. What's broken is the administration and financing of public schools, which is infected by the trojan horse of an ideological right wing that hates the idea of a free education for everyone being monopolized by the public sector. It's an ideology that has everything to do with a short sighted economic theory and nothing to do with what's the best for education.?
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> same time homeschooling one's own children. And while you are quite right?
> in identifying the class element to this, I know that if I ever had children?
> of my own I would do my best to keep them out of the public schools until?
> such time as dramatic changed had been effected.?
>?
> I, too, had some remarkable teachers. I also had horrible ones who didn't?
> know their subject or who "solved" the problem of a student being harassed?
> for a being a lesbian by calling a class metting in which she allowed the?
> harassers to share their "opinions" of lesbians and then asked the lone?
> harassed girl why she didn't say anything.?
>?
> There is a problem when people start to say that public education is?
> inherently bad. On that, you and I agree. However, the way it is right?
> now, I can understand why people would think so.?
>?
> Elizabeth Kate Switaj?
> www.elizabethkateswitaj.net?
>?

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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83. Alan Sondheim
phenomenology of radio earth
Wed 5 Sep 2007

phenomenology of radio earth

phenomenology of the earth in relation to vlf and crystal - how fields recreate an alternative 'mapping' of the planet, encased in a skein or membrane of radiation (radiations, single or plural).

these mappings are always 'cleansed' - pure no matter what the ostensible content of the carriers. from a technical viewpoint it's all modulation, all

encoding. extrapolate from this back to visual perception - there's that neutrality again, as if every visible, every wound, suture, object, process, were not only of equal value, but of null value, or rather - as if value had no place in the world.

Buddha might have relegated suffering to the broadcast band.

induction forms intimacies with the earth; crystals are the fundamental filters, assigning direction and flux to topological space.

earphones etc. are nothing more than mechanisms of evidence; - it's here that the origin enters into the image - earphones establish the origin: of the perceiver, but also of the signal content and the implications of the location of the signal itself, if not the location itself.

loop and magnetism, but also loop and interrupter, the self-containment of the loop. the loop virtualizes the magnetic flux transmission, inheres it.

the phenomenology of the open ground/antenna system implying segment or vector; the earth and skies are tied to their fields, extended elsewhere and continuously.

this tends to become too mystical, too much Heidegger who might has well been describing early radio; the Fourfold is superhetrodyning.

>> the idea is to listen to the weakest part of the band, amplify until something, no matter what, is heard - the potential well falls apart here - i.e. the signal-to-noise ratio of safe information collapses. <<

think of coils and communities, coils as circumambulations surrounding what is peripheral, perhaps preset. communities of ostensible content, speech, interferences, adjacencies.

capacitors - inductors - proximities all: metal near metal, curled or flattened. every capacitor induces, every inductor capacitates.

CB radio as relic community - how does this relate to the net - CB hacking - how does this relate to codework. CB: local straggling across the earth; your car or truck extends nine-miles in every direction.

what could constitute mineral or organic inductors, capacitors - was there physical circuitry before humans. it's important to imagine radio as al- ways already present, not only as background/interference, but as fore-ground/content, intentional transmission.

http://www.asondheim.org/radioearth.gif

i don't want to harbor on this, remain in this harbor of spectral audio. i don't want to remain here, i want to point out the myriad phenomena, their constituents, their being-thought-through in problem worlds, or rather, their

problems in the worlds of knowing. then it's time to leave the con- sort, or for random acts of internalization, surgical knowledge, then it's time to leave those as well.

↑ Index

84. Schneider Hill

Time to Preorder Nico Vassilakis' Text Loses Time

Wed 5 Sep 2007

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(Go to http://scorecard.typepad.com to download a pdf file of the release.)

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ISBN-13: 978-0-9798478-0-6

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reading. One aim, to this end, is to merge and hinge visual and textual writing into workable forms. This book collects some of these experiments.

SAMPLE OF WORK FROM "TEXT LOSES TIME":

FROM "THE SCAFFOLDING"

The Rhymes of Vellum

A boy or girl, Vellum, blows a few papers in the wind It answers noise Hopping, hopped. Tapping, tapped Swim sweet twins swing twig Think of losing, serendipity or the wings of a sentence He will get them, but not tell you where they were I like to drink through my brother's center A finger's rose begins A shadow grows down the sidewalk Clapping, clapped It helps to rip this box open Sound harbor, sound hole Blind rose is a very shape friend I want a shirt to visit my slacks Moon noose soon loose A good look at the cookbook - lots of o's - ghost epaulets on the shoulders of a paragraph Dishes mixes, buses guesses I sit down to work; I draw with my right hand The response sadly is never Living as wide as it gets Think sift You could fault the long moth, the dog lost in soft fog, but it's the song's cost, its crust I got frogs in my throat, a forehead throat Boris said, "Your throat's red." Timothy hums a nail into the wood I run uphill swimming The test isn't over The floor's hard The new girl at school Can you look at a book without getting caught on a line? Like radio, writing is a broadcast They found people in the mailbox A huge gem in a cage Susan flips back to the glossary Only a certain type of fastener The letter "R" in each corner of a page Unexpectedly the middle is empty Next, write your best trick Most banjo Odd pretty piece asleep A drum whisking discard into cream In this way we raise our pigs on fire & Kenny is always six yards old The donkey said, "Enough." The donkey said, "English." Dark thoughts won't cure light sickness The ladder moved slightly throws the world in disarray The teacher's a bird and flies out the window They had found their clown center Art will say, "I like to pitch. What is your name?" Art will say, "Hi, I'm Art. I like to pitch. What's your name?" Slowly toward a large bird Paper hats, cats A lot of noise comes to visit Long thin water in a line of people I called you once today to say geese make a village of gold & both of my little friends like to sing. Their secret voices are beautiful Spray Spray Spray

COMMENTS ON TEXT LOSES TIME:

"Part nested Minimalist cubes and part laser light that won't diverge across distance, Nico Vassilakis' poetry seems to ask whether we are primates at play on a baseball diamond of memory and desire beside mural-lined public structures slipping toward infinite regression.

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Can an argument between a machine that produces texts and "longhand into tiny notebooks" wake us up? In pain, "the throbbing thumb" makes us "attend to the living."

If Vassilakis revises the rock lyric "meet-the-new-boss, same-as-the-old-boss" to "meet the solipsistic era. same as the old solipsistic era," is treatment to be had in a bar, a science lab, or will it reach us over the radio? Try a road trip, so "you can't afford to blink, to be blind for even a second" going through a colander out where dust is breeding and "glass traps lighting" like no scene you've seen in quite this way. Through crevices, perforations, punctures, piercings, pinholes, see neighborhoods as "that place where organized sleeping happens." So, look for a faceted colony that "sometimes congeals."" --Deborah Meadows

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85. Charlie Rossiter

beware of biased, unfounded, opinions about homeschooling

Wed 5 Sep 2007

I'm astonished to read the ill-informed post about home schooling

Sorry, but that take on homeschooled kids is full of shit

Actual date suggests that homeschoolers are, on average, above average. Think Lake Wobegone

The idea that homeschoolsers are socially deficient is completely without support.

Homeschoolers are way ahead of their peers in living in the world. They have less time with their age peers but they spend more time among normal adults and as a result do not behave as complete dolts when an adult attempts to interact with them. Instead they treat the adult as a person and respnd appropriately

I don't know where you get your information but it's completely off base. Homeschooling is generally a much better preparation for life (even the pathetic life that formal school offers).

If you care about such things, data tells us that homeschooled kids score around 70-80 percentile on standardized tests. No wonder...consider the vocabulary one develops spending the day with an adult who has a half-way decent vocabulary when compared to spending one's days with little kids with little kids' vocab.

Charlie

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86. Dan Waber
ars poetica update
Wed 5 Sep 2007

The ars poetica project continues to scree like a bluebird at:

http://www.logolalia.com/arspoetica/

Poems appeared last month by: Sue Stanford, Elizabeth Robinson, Ana Buigues, Andrena Zawinski, Shara McCallum, Karl Kempton, Tad Richards, Joelle Biele, F. J. Bergmann, Bill Keckler, Maurya Simon, Kim Roberts, Len Anderson, Valerie Wallace, and Lucille Lang Day.

Poems will appear this month by: Lucille Lang Day, Flor Aguilera, Jane Satterfield, Kathrine Varnes, Scott Watson, Helen Pavlin, Shoshauna Shy, Michael Waters, Hilary Mellon, Jay Rogoff, and Hiram Larew.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,
Dan

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87. W.B. Keckler
Sheila Black, Larissa Shmailo and others are poeting away...
Wed 5 Sep 2007

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at Joe Brainard's Pyjamas....JBP has been taken over by our guest-editor, multiple personality component Orgazmatron Prime, and is soliciting great poetry and short fiction (flash fiction preferred unless i can like cut and paste, dawg) for at least a month...recent authors & creators discussed, examined and/or probed...include Ric Royer, Vernon Frazer, Flaubert, Squirrel Nutkin & legion others... feel free to submit or just visit for a julep on the porch at http://joebrainardspyjamas.blogspot.com/ (Requested submission limit for poems is one too tree. merci).
_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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88. heidi arnold
Re: Five Enemies,/of educational systems
Wed 5 Sep 2007

there are a number of issues here and what is added below may have already been said. one place where the politics of dissent may be experimented with, and practiced, is in the classroom, be it public or private school, high school or university. this is where a student may learn how to have an opinion that breaks from the fold, to respectfully disagree with authority, how to be a member of a group and yet inhabit one's own path. what it means to dissent from the collective in real terms, and how dissent might be sustained over time. and this is where people who are drawn to consensus, may also learn what it means to have the odd one out among you, what it means to hear forceful or supple disagreement, and what it means to suspect that possibly, the consensus is mistaken on certain points, or else alternatively, to be impartial about it for the sake of this point, that we will always have the cranks among us. and that loyalty and consensus are not always the same thing. and i think this is true in secular and religious classrooms both. it is an obvious point, and a small point, but in the end the intellectual process is shared, and belongs to everyone, and how the common good is interpreted over time may also take place in the classroom. my husband is a SUNY professor. what an awesome responsibility the teachers bear.

of course there are other forms and conditions of dissent in our time, but we are lucky to have our schools also.

peace,

heidi

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

89. W.B. Keckler
Re: beware of biased, unfounded, opinions about homeschooling
Wed 5 Sep 2007

i wish i could have been home schooled. it was a crime however when i was growing up. now it's just another choice you can make, which i think is great. i always hated forced socialization. even for things like birthday parties or like funerals. i was always impressed with quentin crisp's answer as a child to "what do you want to be when you grow up?" he always answered "an invalid." i'm sure proust would have approved.

-----Original Message-----
From: Charlie Rossiter <[redacted]>
To: [redacted]
Sent: Wed, 5 Sep 2007 1:20 am
Subject: beware of biased, unfounded, opinions about homeschooling

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Charlie

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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90. heidi arnold

Re: Five Enemies,/of educational systems

Wed 5 Sep 2007

---

just a clarification, by the "odd one out", i was referring to myself, and by religious classrooms also, i was referring to catholic education in the u.s.

On 9/5/07, heidi arnold <[redacted]> wrote:
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> peace,
>
> heidi
>
>
> --
> www.heidiarnold.org
> http://peaceraptor.blogspot.com/
>

--
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91. W.B. Keckler

Re: Time to Preorder Nico Vassilakis' Text Loses Time

Wed 5 Sep 2007

Congrats to Niko! I've enjoyed his works for years...still have my Runaway Spoon press edition on bookshelf #1...he, Karl Kempton and John Byrum are probably my three favorite practitioners of the art...

can't go wrong ordering this people!

-----Original Message-----
From: Schneider Hill <[redacted]>
To: [redacted]
Sent: Wed, 5 Sep 2007 12:50 am
Subject: Time to Preorder Nico Vassilakis' Text Loses Time

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92. CA Conrad
LIT MAGAZINE #13 NYC LAUNCH THIS FRIDAY
Wed 5 Sep 2007

for the details to to: http://CAConradEVENTS.blogspot.com
hope
to
see
you
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6
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93. CA Conrad
PhillySound Feature #6: Ryan Eckes /\\//\\\\\////\\\\\\\//////\\\\\\\\\////////
Wed 5 Sep 2007

PhillySound Feature #6: Ryan Eckes
/\\//\\\\\////\\\\\\\//////\\\\\\\\\////////

Read Ryan's marvelous poems, an interview with him, and community commentary
here:
http://phillysound.blogspot.com/2007_08_01_archive.html

If you LOVE poetry you will enjoy yourself with this,
CAConrad
editor of #6

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94. Barrett Watten
The Grand Piano 4 and Site Launch
Wed 5 Sep 2007

The Nonnarrative Continues! Announcing

THE GRAND PIANO, PART 4

and launch of the Grand Piano home site:

http://www.thegrandpiano.org

An Experiment in Collective Autobiography, San Francisco, 1975-1980. Part 4, by Carla Harryman, Kit Robinson, Tom Mandel, Barrett Watten, Rae Armantrout, Ted Pearson, Lyn Hejinian, Bob Perelman, Ron Silliman, and Steve Benson

http://www.english.wayne.edu/fac_pages/ewatten/images/homepage/gp4front.jpg

"The defiantly-lived optimism on offer in The Grand Piano is yet another way in which this generation…has resisted the imperatives of the poetics, politics, and performance of self-centered melancholia. / This small verbal token seems like a passport, an efficient and elegant key to another world where literary idealism and integrity still command respect." —Maria Damon, Rain Taxi Review of Books

Copies of single volumes may be ordered from Small Press Distribution, Inc. Subscription to The Grand Piano (ten volumes, at three-month intervals, beginning with parts 1–4), is available for $90 from Lyn Hejinian, 2639 Russell

Street, Berkeley, CA 94705. Partial subscriptions starting from #2 are $80; from #3, for $70; from #4, for $60, etc.

Order forms (color or b&w) may be downloaded at:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp14order.pdf
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp14orderbw.pdf

Designed and published by Barrett Watten, Mode A/This Press (Detroit), 6885 Cathedral Drive, Bloomfield Twp., MI 48301. Distributed (individual orders and trade) by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1408.

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95. Mark Pawlak

Re: Second call for poetry submissions for Big Bridge 13 (Jan. '08)

Wed 5 Sep 2007

Hal,

Are you looking for new work only? I have lots of poems about Iraq, Afghanistan and the American war machine in my latest book, OFFICIAL VERSIONS from HL(2006). Happy to send you a copy or selected poems digitally if you're interested.

Mark

On 9/4/07 4:45 PM, "Halvard Johnson" <[redacted]> wrote:

> *Friends and neighbors--*
>
> *For a second (check out the first at http://www.bigbridge.org/deathindex.htm)*
> *mini-anthology of poems, this time inspired by/responding to/related to Czeslaw Milosz's poem "Dedication" and/or the various wars/insurgencies/etc. going*
> *on in the world today, please send 1-6 poems to me at*
> *[redacted] with the*
> *words "Big Bridge" followed by your own name clearly in the subject line. Please,*
> *when sending attachments, send all poems in a single attachment.*
>
> *This mini-anthology will appear in the January issue of Big Bridge, and I'll*
> *consider submissions of work received before the end of November.*
>
> *Halvard Johnson*
> *==========*
> [redacted]

http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

Dedication

You whom I could not save
Listen to me.
Try to understand this simple speech as I would be ashamed of another.
I swear, there is in me no wizardry of words.
I speak to you with silence like a cloud or a tree.

What strengthened me, for you was lethal.
You mixed up farewell to an epoch with the beginning of a new one,
Inspiration of hatred with lyrical beauty,
Blind force with accomplished shape.

Here is the valley of shallow Polish rivers. And an immense bridge
Going into white fog. Here is a broken city,
And the wind throws the screams of gulls on your grave
When I am talking with you.

What is poetry which does not save
Nations or people?
A connivance with official lies,
A song of drunkards whose throats will be cut in a moment,
Readings for sophomore girls.
That I wanted good poetry without knowing it,
That I discovered, late, its salutary aim,
In this and only this I find salvation.

They used to pour millet on graves or poppy seeds
To feed the dead who would come disguised as birds.
I put this book here for you, who once lived
So that you should visit us no more.

--Czeslaw Milosz, Warsaw, 1945

↑ Index

96. **amy king**
Are young female poets still behaving thusly ...
Wed 5 Sep 2007

And are they still treated this way? A friend and I have been discussing the ways younger female poets (as well as musicians, etc) are still infantilized, despite their talents/success/etc. She posted about it on her blog today. It is baffling but appears to be a trend, though Ana only mentions two examples here:

http://quoileternite.blogspot.com/2007/09/love-and-west.html

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

↑ Index

97. **David Chirot**
A Report by Hilton Obenzinger on Both Sides of the Wall/Turkish Visual Poetry and Grand Piano review
Wed 5 Sep 2007

—

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98. **Jason Quackenbush**
Re: Are young female poets still behaving thusly ...
Wed 5 Sep 2007

---

i have grown almost as tired of that wispy fairy girl persona as i have of the soulful all american boy thing that guys like john mayer seem to pump out. it seems like every time there's a new female singer songwriter who's gotten any acclaim has to pull that dreamy stevie nicks on quaaludes little girl otherness and it seems so very affected i wonder if it's a sort of defense mechanism to hide from the attention. Like maybe the reaction that one naturally has to people starting to listen to them is to immediately turn on whatever charms have gotten them laid in the past and then amp it up to a vaudevillean parody of 21st century gender tropes.

On Wed, 5 Sep 2007, amy king wrote:

> *And are they still treated this way? A friend and I have been discussing the ways younger female poets (as well as musicians, etc) are still infantilized, despite their talents/success/etc. She posted about it on her blog today. It is baffling but appears to be a trend, though Ana only mentions two examples here:*

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>
> ---
> *Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.*

↑ Index

99. Fulcrum Annual
Poets Hennessy, Hall and Hock in NYC, Sat Sept 8
Wed 5 Sep 2007

Poets John Hennessy, Daniel Hall and James Hock will read from their books and sign them

An Ear Inn Poetry Reading
Saturday, September 8, 2007 at 3:00pm
326 Spring Street (west of Greenwich Street)
New York, NY
SUBWAY: C/E to Spring Street; 1/9 to Canal Street; N/R to Prince Street
Contact: [redacted], [redacted]
FREE + good cheap eats and alcohol

John Hennessy's collection of poems, Bridge and Tunnel, was recently published by Turning Point Books. He is the resident fellow at the Amy Clampitt House in Lenox, MA. Hennessy is a frequent contributor to Fulcrum.

Daniel Hall is the author of three books of poems, most recently Under Sleep. He is the writer in residence at Amherst College.

James Hoch's new book of poems is Miscreants, published by Norton in 2007. His first book, A Parade of Hands, won the Gerald Cable Award and was published in 2003 by Silverfish Review Press. He teaches at Ramapo College.

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100. Jenny Penberthy
The Capilano Review
Wed 5 Sep 2007

The Capilano Review is celebrating its 35th anniversary. Join us for a launch of the 3rd Series and the Capilano College double issue * 3.1&2 * at the Vancouver East Cultural Centre on Thurs Sept 13 at 7:30pm. Readings by past and present Capilano College writers -- Daphne Marlatt, Lisa Robertson, Clint

Burnham, Sharon Thesen, Ryan Knighton, George Stanley, Crystal Hurdle, Roger Farr, Meredith Quartermain, Reg Johanson, and others.

The event will also celebrate the 50th anniversary of the Canada Council for the Arts.

Tickets at the door and from Ticketmaster $8/$5

Vancouver East Cultural Centre
1895 Venables Street
Vancouver, BC

www.thecapilanoreview.ca

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101. crystal hoffman

Re: beware of biased, unfounded, opinions about homeschooling

Wed 5 Sep 2007

Half of my peers from the age of 10 to the age of 18 were home-schooled. In terms of socialization, they were far more mature. In terms of decision making, they've avoided nearly all of the pit falls of adolescence (ie drinking drugs irresponsible sex). In terms of education, I believe they were at the very least on par with the other half of my peers. However, I believe that ultimately the quality of a home-schooler's education relies solely on the effort that both parent and student put forth, as well as the level of the parents education. The difference can vary between that of a poorly funded rural public school to that of a high priced private school.

These generalizations are utterly useless, if you ask me.

"W.B. Keckler" <[redacted]> wrote: i wish i could have been home schooled. it was a crime however when i was growing up. now it's just another choice you can make, which i think is great. i always hated forced socialization. even for things like birthday parties or like funerals. i was always impressed with quentin crisp's answer as a child to "what do you want to be when you grow up?" he always answered "an invalid." i'm sure proust would have approved.

-----Original Message-----
From: Charlie Rossiter
To: [redacted]
Sent: Wed, 5 Sep 2007 1:20 am
Subject: beware of biased, unfounded, opinions about homeschooling

I'm astonished to read the ill-informed post about home schooling

Sorry, but that take on homeschooled kids is full of shit

Actual date suggests that homeschoolers are, on average, above average. Think Lake Wobegone

The idea that homeschoolsers are socially deficient is completely without support.

Homeschoolers are way ahead of their peers in living in the world. They have less time with their age peers but they spend more time among normal adults and as a result do not behave as complete dolts when an adult attempts to interact with them. Instead they treat the adult as a person and respnd appropriately

I don't know where you get your information but it's completely off base. Homeschooling is generally a much better preparation for life (even the pathetic life that formal school offers).

If you care about such things, data tells us that homeschooled kids score around 70-80 percentile on standardized tests. No wonder...consider the vocabulary one develops spending the day with an adult who has a half-way decent vocabulary when compared to spending one's days with little kids with little kids' vocab.

Charlie

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

---
Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

↑ Index

102. David A. Kirschenbaum
Fall Events in Boog City
Wed 5 Sep 2007

please forward
---

hi all,

below are the boog events skedded for this fall.

enjoy,
david

Upcoming Boog Events, Sept.-Dec. 2007

Season 5 of
d.a levy lives: celebrating the renegade press

Visiting small press editors host these evenings and select authors to read whom they¹ve published. There are also performances by visiting or area musicians at each event. (Once a year multiple NYC small presses are hosted.) Performers TBD.

Last Tues. of each month, 6:00 p.m., free

ACA Galleries
529 W.20th St., 5th Flr.
(bet. 10th and 11th avenues)
NYC

Tues. Sept. 25
BlazeVOX Books
(Kenmore, N.Y.)

Featuring readings from

Joel Chace
Amy King
Ruth Lepson
Douglas Manson
Kyle Schlesinger

and music from
Compass Jazz

Oct. 30 Talisman House (Jersey City, N.J.)
Nov. 27 Big Game Books (Washington, D.C.)
Dec. 18 Six NYC Presses: Belladonna Books, Cy Gist Press, Futurepoem Books, Kitchen Press, Litmus Press/Aufgabe, Portable Press at Yo-Yo Labs

The season runs through July and will also feature:
Abraham Lincoln (Ashland, Ore.)
Instance Press (Boulder, Co.; New York City; Richmond, Va.)
Outside Voices (Charlottesville, Va.)
Effing Press (Austin, Texas)
Ixnay Press (Philadelphia)
and more

Classic Albums Live Series
Anywhere from four to 13 musical acts perform different classic albums three to six times a year.

Sun. Nov. 11, 8:00 p.m., $5

Less Than Zero at 20

20 Years After the Film¹s Release
See the Movie on the Big Screen

then

Hear the Soundtrack Album Performed Live

The Bowery Poetry Club
308 Bowery (and 1st Street)
NYC

2008 will feature:
The Pixies, Surfer Rosa (for its 20th anniv.) and Doolittle

The Original Soundtrack for the Motion Picture Grease
An album selected by musical acts that have performed in at least two previous classic album shows (two years ago they selected The Clash, London Calling)
and more

Sun. Oct. 14, 8:00 p.m., $4
Passenger Pigeons CD Release Party

Knitting Factory Old Office
74 Leonard Street
NYC

With performances by
Daouets
Dead Rabbit
The Passenger Pigeons
Alias Pail

Mon Oct. 29, 8:00 p.m.,
$8, $7 for students and seniors, $5 for members

a 65th birthday celebration for d.a. levy

The Poetry Project at St. Marks Church
131 E. 10th St. (@2nd Ave.)
NYC

Come honor the life and work of the late Cleveland poet-publisher who was at the vanguard of the mimeo revolution of the sixties. We¹ll recognize the radical and enduring effect levy left on small press poetry and publishing during his short life with readings of his work and informal discussion. Participants will include Steve Clay, Bob Holman, Jake Marx, and Gary Sullivan, with some special guests, too. This event will be preceded by a free screening of Kon Petrochuk¹s levy biopic ³if i scratch, if i write² at 5:00 p.m. at the Bowery Poetry Club (308 Bowery and 1st Street, NYC). Co-curated with The Poetry Project.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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103. UbuWeb
UBUWEB :: Featured Resources Summer / Fall 2007 by Spahr & Koestenbaum
Wed 5 Sep 2007

__ U B U W E B __
http://ubu.com

UBUWEB :: Featured Resources Fall 2007

Featured Resources:
Fall 2007
Selected by Juliana Spahr

1. Learn to Say Penis
http://www.ubu.com/outsiders/ass/penis.html

2. Germaine Dulac "La coquille et le clergyman"
http://www.ubu.com/film/dulac_coquille.html

3. Maya Deren "Ritual in Transfigured"
http://www.ubu.com/film/deren.html

4. Carolee Schneeman "Fuses"
http://www.ubu.com/film/schneeman.html

5. Monique Wittig, Les Guerilleres
http://www.ubu.com/ubu/wittig_guer.html

6. Carolee Schneemann, "Fuses"
http://www.ubu.com/film/schneeman.html

7. Janet Zweig "Mind Over Matter"
http://www.ubu.com/contemp/zweig/zweig1.html

8. Caroline Bergvall "About Face"
http://www.ubu.com/sound/bergvall.html

9. Barbara Cole, "Situation Comedies: Foxy Moron"
http://www.ubu.com/ubu/cole_foxy.html

10. Pierre Coulibeuf and Marina Abramoviç "Balkan Baroque"
http://www.ubu.com/film/coulibeuf.html

BONUS: Emma Hedditch "The Making of Her Noise"
http://www.ubu.com/film/her_noise.html

Juliana Spahr's most recent book is the Transformation (Atelos P, 2007)

UBUWEB :: Featured Resources Summer 2007

Featured Resources:
Summer 2007
Selected by Wayne Koestenbaum

1. Robert Desnos, "Description of a Dream" (MP3, 1938)
http://ubu.artmob.ca/sound/desnos_robert/Desnos-Robert_Description-Of-A-Dream_1938.mp3

2. Adolf Wolfli, "Gelesen und vertont" (specifically either Der Fluch (MP3) or the Trauermarsch 599 Lied (MP3) [1978])
http://ubu.artmob.ca/sound/wolfli_adolf/gelesen_und_vertont/Adolf-Wolfli_06_Der_Fluch_1978.mp3

http://ubu.artmob.ca/sound/wolfli_adolf/gelesen_und_vertont/Adolf-Wolfli_27_Trauermarsch_599._Lied_1978.mp3

3. Ketjak, the Ramayana Monkey Chant (MP3, in Ethnopoetics Soundings)
http://www.ubu.com/ethno/soundings/ketjack.html

4. John Cage and Morton Feldman in Conversation (1967)
http://www.ubu.com/sound/cage_feldman.html

5. Dieter Roth, "Berliner Dichterworkshop" (1973)
http://www.ubu.com/sound/berliner.html

6. Carolee Schneemann, "Fuses" (film)
http://www.ubu.com/film/schneeman.html

7. Mauricio Kagel, "Ludwig Van..." (film)
http://www.ubu.com/film/kagel.html

8. Jack Goldstein, "MGM" and "The Knife" (films)
http://www.ubu.com/film/goldstein.html

9. Antonin Artaud, "Pour finir avec le jugement de dieu"
http://www.ubu.com/sound/artaud.html

10. Severo Sarduy, "Big Bang"
http://www.ubu.com/ubu/sarduy_big_bang.html

BONUS: Joseph Cornell, "Rose Hobart"
http://www.ubu.com/film/cornell.html

Wayne Koestenbaum has published five books of poetry: Best-Selling Jewish Porn Films, Model Homes, The Milk of Inquiry, Rhapsodies of a Repeat Offender, and Ode to Anna Moffo and Other Poems. He has also published a novel, Moira Orfei in Aigues-Mortes, and five books of nonfiction: Andy Warhol, Cleavage, Jackie Under My Skin, The Queen's Throat (a National Book Critics Circle Award finalist), and Double Talk. He wrote the libretto for Michael Daugherty's opera, Jackie O. Koestenbaum's new book, Hotel Theory, will be published in June 2007. He is a Distinguished Professor of English at the CUNY Graduate Center, and currently also a Visiting Professor in the painting department of the Yale School of Art.

__ U B U W E B __
http://ubu.com

___ Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool. http://autos.yahoo.com/carfinder/

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104. CA Conrad
Re: Are young female poets still behaving thusly ...
Thu 6 Sep 2007

Dorothea Lasky needs no one's permission to act one way or the other. Those who actually read her poems understand exactly how and where she stands in this world. One of the strongest people and poets I've ever met in my life is Dorothea Lasky.

Lasky points directly at what you see and you know soon enough how lazy your eyes have been.

AWE is one of the best books of poetry of 2007, no doubt about it.

In 100 years when the rest of us are forgotten there will be Lasky.

CAConrad
http://PhillySound.blogspot.com

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105. Jill Chan
Call for submissions
Thu 6 Sep 2007

Hi,

Poetry Sz:demystifying mental illness (http://poetrysz.blogspot.com) is calling for submissions.

Send 4-6 poems and a short bio in the body of your email to [redacted] .

Thanks.

regards

J Chan
editor

Sick sense of humor? Visit Yahoo! TV's
Comedy with an Edge to see what's on, when.
http://tv.yahoo.com/collections/222

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106. **cralan kelder**

Re: beware of biased, unfounded, opinions about homeschooling

Thu 6 Sep 2007

---

^{3}irresponsible sex^{2} ?

On 9/6/07 3:36 AM, "crystal hoffman" <[redacted]> wrote:

> *Half of my peers from the age of 10 to the age of 18 were home-schooled. In terms of socialization, they were far more mature. In terms of decision making, they've avoided nearly all of the pit falls of adolescence (ie drinking drugs irresponsible sex). In terms of education, I believe they were at the very least on par with the other half of my peers. However, I believe that ultimately the quality of a home-schooler's education relies solely on the effort that both parent and student put forth, as well as the level of the parents education. The difference can vary between that of a poorly funded rural public school to that of a high priced private school.*
>
> *These generalizations are utterly useless, if you ask me.*
>
> *"W.B. Keckler" <[redacted]> wrote: i wish i could have been home schooled. it was a crime however when i was growing up. now it's just another choice you can make, which i think is great. i always hated forced socialization. even for things like birthday parties or like funerals. i was always impressed with quentin crisp's answer as a child to "what do you want to be when you grow up?" he always answered "an invalid." i'm sure proust would have approved.*
>
> *-----Original Message-----*
> *From: Charlie Rossiter*
> *To: [redacted]*
> *Sent: Wed, 5 Sep 2007 1:20 am*
> *Subject: beware of biased, unfounded, opinions about homeschooling*
>
> *I'm astonished to read the ill-informed post about home schooling*
>
> *Sorry, but that take on homeschooled kids is full of shit*
>
> *Actual date suggests that homeschoolers are, on average, above average. Think Lake Wobegone*
>
> *The idea that homeschoolsers are socially deficient is completely without support.*
>
> *Homeschoolers are way ahead of their peers in living in the world. They have less time with their age peers but they spend more time among normal*

> *adults and as a result do not behave as complete dolts when an adult attempts to interact with them. Instead they treat the adult as a person and respnd appropriately*
>
> *I don't know where you get your information but it's completely off base. Homeschooling is generally a much better preparation for life (even the pathetic life that formal school offers).*
>
> *If you care about such things, data tells us that homeschooled kids score around 70-80 percentile on standardized tests. No wonder...consider the vocabulary one develops spending the day with an adult who has a half-way decent vocabulary when compared to spending one's days with little kids with little kids' vocab.*
>
> *Charlie*
>
> _____
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*
>
> ---
> *Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*

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107. cralan kelder

Re: beware of biased, unfounded, opinions about homeschooling

Thu 6 Sep 2007

[3]they've avoided nearly all of the pit falls of adolescence (ie drinking drugs irresponsible sex). [2] = Sex, drugs, alcohol are bad

sounds like moralizing, which that would be a point of my objection to home-schooling, and I confess may have prompted me to respond to this post.

The inevitable will always come; children have to be socilaized, and join in to a society of their peers at some point. We brought our 8 month daughter, whose name is confusingly crash, to creche this week, where she takes her cues from the other children; movement, voice, sound, balance, sharing, not sharing, crying, laughing, the whole range of emotions. The other children are teaching her things that we cannot. She is joining her society here in our city, she is making friends her own age.

My objection to home-schooling, as I understand it, is based on my own bias: it sounds like advocates of home schooling think theres something wrong with the common values. Advocates of home-schooling are somehow contrarian. The most obvious example that comes to mind is creationism. i have no idea of the numbers but i would imagine a large percentage of home schoolers are advocates of church AND state partnership. When I was a child in california, our neighbors moved to idaho, to join a community with conservative religious values, and to home school. Thus, my biases also tell me thats theres more home schooling in the bible belt, places like idaho and utah Is this not true?

To my knowledge, the united states is the only occidental country currently failing to separate church and state.

The exception, as Will mentioned, might be that the quality of schooling is so bad that the children are not learning vocabulary and geography. I think the point is that as a society and community we should be able create educational institutions that work and meet universal needs.

I agree with Charlie; the individual success comes down only to the household, and that there is no common denominator, and with crystal its not possible to generalise either way, good or bad. Is there an "average" home-schooling profile?

bob & susan arnold of longhouse books home-schooled their son carson whom I am sure knows little of creationism, but plenty about biology, carpentry, music, poetry & literature. He is an excellent writer. He's a musician and music critic with an interesting blog; http://www.longhousepoetry.com/hear.html

Theres an absolutely fascinating interview that he conducted with Glenn Gould (who was by then a recluse holed up in a hotel) called The Glenn Gould Tape in Origin 6th series number 4 located here:
http://www.longhousepoetry.com/origin4.pdf

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108. Barry Schwabsky

Re: Are young female poets still behaving thusly ...

Thu 6 Sep 2007

I don't know Lasky or her work but...thanks, CA.
  In general, we male poets don't come in for critique and analysis of our personal style or idiosyncracies of self-presentation--lucky for us. Why are women subject to it?

CA Conrad <[redacted]> wrote: Dorothea Lasky needs no one's permission to act one way or the other. Those who actually read her poems understand exactly how and where she stands in this world. One of the strongest people and poets I've ever met in my life is Dorothea Lasky.

Lasky points directly at what you see and you know soon enough how lazy your eyes have been.

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CAConrad
http://PhillySound.blogspot.com

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109. Elizabeth Switaj

Re: beware of biased, unfounded, opinions about homeschooling

Thu 6 Sep 2007

"irresponsible sex"

Responsible sex sounds really boring.

EKS

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110. Dan Waber
Six Word Series, for Tom Beckett, by Crag Hill
Thu 6 Sep 2007

As we wave goodbye to the z of Dan Waber's illustrations from Boys, A-Z / A Primer, it's time to wave hello to the a of the Six Word Series, for Tom Beckett, by Crag Hill.

New series begins today at:

http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented one letter at a time over the course of 26 days are invited. If you don't have a series of your own that fits that description, please consider making one.

↑ Index

111. amy king
Re: Are young female poets still behaving thusly ...
Thu 6 Sep 2007

Craig, In fact, her "permission" isn't questioned at all - of course she has it.

Barry, Something we also questioned are the questions posed -- and by whom. Why are talented women still asked what these interviewers are asking, and in turn, why do women still fall in line with the tone that fits the caliber of questions?

This phenomenon is not limited to Lasky and Newsome, not-so-incidentally. But maybe I'm just imagining this ancient form of "courtliness" ...?

Amy

Barry Schwabsky <[redacted]> wrote:
I don't know Lasky or her work but...thanks, CA.
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In 100 years when the rest of us are forgotten there will be Lasky.

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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112. Dan Waber
August's $100 winner at vispoets.com
Thu 6 Sep 2007

In the reward for interestingness monthly event*, the winner for August is:

Amanda Earl for her contributions for the month. To note one particular image, please see:

ad infinitum**

Congratulations to Amanda, there's $100 worth of Runaway Spoon Press*** publications on their way to you. Enjoy!

Thanks to everyone who uploaded images to the Gallery in June. Keep uploading new images for your chance to win.

*http://vispoets.com/index.php?showtopic=481
**http://vispoets.com/index.php?automodule=gallery&req=si&img=1907
***http://comprepoetica.com/RASP/RASP.html

Regards,
Dan

PS: if you have a press that publishes visual poetry and are able to send "$100 worth of publications, your choice, including postage" to future winners, please email me with your interest.

Our members have posted a total of 1502 images and made 204 comments.
Total Gallery Size: 285.34mb
Total Image Views: 28244

↑ Index

113. Thomas savage
Re: it's great to be senile
Thu 6 Sep 2007

Poets who imagine that it would be an improvement to be certifiably crazy have never spent time in a mental ward, which I did. I hospitalized myself ten years ago while recovering from brain surgery and was on the wrong medication.I got out in two weeks but saw plenty of people who were "truly crazy" who stayed in the lockup for longer periods of time. Since then, I have been reluctant to call people "crazy" unless they are disturbing and causing problems for other people for a significant period of time. This is for the business of Bernadette speculating about losing one's mind. As for senility, I can't say, having not reached that point quite yet. Is King Lear a dependable roadmap? I doubt it. Regards, Tom Savage

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"It would be nice to lose one's mind my mind
I'd like to lose it I wouldn't mind at all
To be in the lunatic asylum at last
All for you and for the taxi drivers

I'll go there and be asked what year what day it is
& who's the president, how come he's a resident
I could teach prosody there but nobody
Knows what it is
So send me away to anybody
Anywhere who might
Not know something I might not
Since I must vice versa live

Whaddya mean perforce?
Army or navy or marines?"

love that one!

********** Get a sneak peek of the all-new AOL at http://discover.aol.com/memed/aolcom30tour

---
Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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114. W.B. Keckler

Joe Brainard's Pyjamas Needs Your Exhalations, Vociferations & Ululations

Thu 6 Sep 2007

Thazzright....recent poets/performance arts featured include Ric Royer, Sheila Black, Larissa Shmailo, Tony Trigilio and legion others. Looking for poetry (3 poems max and 60 lines max please) and fiction, preferably flash fiction but if I can cut and paste and it's good but longer will use...today's meditations include Sylvia Plath & Hamburger Helper, B.E.T. affectations, Profiles in Poetry & more, more I remember more...the void yawns for your words at http://joebrainardspyjamas.blogspot.com/

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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115. Ana Bozicevic-Bowling

Re: Are young female poets still behaving thusly ...

Thu 6 Sep 2007

Hi all,

a brief clarification -- in the case of Joanna Newsom's interview, the questions posed her can & should be under question, as they were selected by the interviewer; for Lasky's interview, though, questions from the Proust Questionnaire were used:

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and only the tone of the conversation is supplied by the interviewer/interviewee.

If these artists were anything other than brilliant & intriguing, I doubt their artistic/public personae would be of interest to me or anyone else, or be the object of my admiring analysis. They're their own best champions. And how they present does matter.

Thanks, all, for reading...

Ana

Amy King wrote:

Craig, In fact, her "permission" isn't questioned at all - of course she has it.

Barry, Something we also questioned are the questions posed -- and by whom. Why are talented women still asked what these interviewers are asking, and in

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This phenomenon is not limited to Lasky and Newsome, not-so-incidentally. But maybe I'm just imagining this ancient form of "courtliness" ...?

Amy

Barry Schwabsky <[redacted]> wrote:
I don't know Lasky or her work but...thanks, CA.
In general, we male poets don't come in for critique and analysis of our personal style or idiosyncracies of self-presentation--lucky for us. Why are women subject to it?

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Lasky points directly at what you see and you know soon enough how lazy your eyes have been.

AWE is one of the best books of poetry of 2007, no doubt about it.

In 100 years when the rest of us are forgotten there will be Lasky.

↑ Index

116. Cassandra Laity
Eliot book now in paperback
Thu 6 Sep 2007

Hi everyone,

Nancy Gish's and my edition _Gender, Sexuality, and Desire in T.S. Eliot_ (Cambridge, 2004) is now available at Amazon in paperback if anyone is interested.

http://www.amazon.com/Gender-Desire-Sexuality-T-Eliot/dp/0521039460/ref=ed_oe_p/002-8536051-0578415

Cassandra

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

↑ Index

117. **Skip Fox**
Re: it's great to be senile
Thu 6 Sep 2007

I worked as an attendant for 7 years at state
mental hospitals in Ohio. Good fellow workers,
decent conditions, but most patients were
miserable. I'd not recommend it. My father died
of congestive heart failure and Alzheimer's
disease. Facing the possibility of such a
future and what it would mean to my life
(I teach), I don't overly worry
about it (what the hell are you going
to do anyway?) but I certainly don't
glamorize it, even in daydreams.

Who knows what blank means?
(sticka du jour)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Thomas savage
Sent: Thursday, September 06, 2007 9:33 AM
To: [redacted]
Subject: Re: it's great to be senile

Poets who imagine that it would be an improvement to be certifiably crazy have never spent time in a mental ward, which I did. I hospitalized myself ten years ago while recovering from brain surgery and was on the wrong medication.I got out in two weeks but saw plenty of people who were "truly crazy" who stayed in the lockup for longer periods of time. Since then, I have been reluctant to call people "crazy" unless they are disturbing and causing problems for other people for a significant period of time. This is for the business of Bernadette speculating about losing one's mind. As for senility, I can't say, having not reached that point quite yet. Is King Lear a dependable roadmap? I doubt it. Regards, Tom Savage

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http://discover.aol.com/memed/aolcom30tour

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

↑ Index

118. Amanda Earl
August's $100 winner at vispoets.com
Thu 6 Sep 2007

---

thanks to Dan and the press for its donation. what a lovely way to inspire. i look forward to the publications. i've got a lot to learn and i find vispoets.com to be full of useful resources and interesting work.

please excuse the cross posting.

amanda

↑ Index

119. David Chirot
FW: Peace action: ACT TODAY //Congress set to analyse White House report on Iraq, General Petraeus will
Thu 6 Sep 2007

Date: Thu, 6 Sep 2007 00:34:51 -0400

From: [redacted]
To: [redacted]
Subject: Congress set to analyse White House report on Iraq, General Petraeus will only testify

<http://www.democracyinaction.org/dia/track.jsp?v=2&c=9HSF1mZGwkaYHYPZRSjYs3KcThYve998>

Dear David, Given the importance of this oversight action, and the rhetoric spouted by the Bush administration on Iran -- now is a pivotal time to *TAKE ACTION*. Join the nationwide effort to flood the offices of our member of Congress with calls demanding an end to the U.S. war in Iraq and no new war with Iran.

Call your Representative and both Senators on *Thursday, September 6th, TODAY*. The number for the *Congressional switchboard is: [redacted]*.

Tell them: I want you to act now to end the war and occupation of Iraq and to prevent a war with Iran. Congress has the Constitutional right and a moral responsibility to use the power of the purse to *withdraw all U.S. soldiers and contractors from Iraq on a rapid and binding schedule. * Congress must act to prevent a catastrophic war with Iran, and speak out against the Bush Administration's reckless escalation of rhetoric and provocative actions against Iran.

Not sure who represents you in Congress? Look Here.<http://www.democracyinaction.org/dia/track.jsp?v=2&c=eWF3JoG7cPYb13l%2B/5EKind2K8HyAgj2> Background: Iraq Spending: In September, Congress will focus on Iraq. They will vote on the President's request for continued funding of the war. At this writing, the request stands at $142 billion, but Bush will probably increase it to over $190 billion! Congress is not required to give Bush any of this money, or even to bring the request to a vote. Congress can also put restrictions, firm withdrawal time lines and other conditions on any funding in order to force an end to the U.S. occupation of Iraq.

Iran: On August 28, President Bush announced that he has authorized US forces in Iraq to confront Iran militarily. "I have authorized our military commanders in Iraq to confront Tehran's murderous activities," Bush said in a speech to US war veterans in Reno. Simultaneously, US forces raided a hotel in Baghdad and detained ten Iranians who were part of a delegation that had been invited to Iraq to help with reconstruction.

The harshness and frequency of the rhetoric has steadily increased. Last week the Bush administration announced its intention to designate the IRGC as a terrorist entity, an unprecedented move. This week in Reno, the President

reiterated accusations that Iran was smuggling weapons into Iraq while chastising the Iraqi prime minister for his diplomatic relations with Iran. Left unchallenged, all these steps point in one, undeniable direction: War.

The recent moves follow a familiar pattern. In January 2007, the President accused Iran of supplying IED's to Iraqi insurgents, signaling his intention to use military force to attack Iran. Simultaneously, US forces detained five Iranians at an Iranian consulate in the Iraqi city of Irbil. Congress successfully averted crisis through swift and strong reactions to the escalated rhetoric. Congress took immediate action by challenging the President to provide evidence for the claims.

Now, as the White House is once again escalating tensions, Congress must act to prevent war from occurring.
In Peace,
Barbra J. Bearden
Communication Associate,
Peace Action
P.S.
We've been nominated for the Peace Primary. It's truly an honor to be among the 12 organizations nominated for this prize. The 10,000 dollar award would truly be an extraordinary gift to the work we do. You can nominate Peace Action on the contest website<http://www.democracyinaction.org/dia/track.jsp?v=2&c=ZI9qiRSPKm/ed/MMMfWgZnd2K8HyAgj2>.
It's just a dollar a vote -- I spend that on American Idol!

<http://www.democracyinaction.org/dia/track.jsp?v=2&c=xmhH47Cz/AiJ8ZOhZXBpVHd2K8HyAgj2>

Click here to subscribe to the Action Alert Network*
*<http://www.democracyinaction.org/dia/track.jsp?v=2&c=M5g8UweTQA%2BYHYPZRSjYs3KcThYve998>
*

**

Call Congress
*TODAY! Thursday, September 6th
Call: [redacted]*
**
*On Our Website***
*Peace Action Nomiated for Peace Primary<http://www.democracyinaction.org/dia/track.jsp?v=2&c=MCXHLoinJJ6YHYPZRSjYs3KcThYve998>
*

You can vote online
*Sign our Petition<http://www.democracyinaction.org/dia/track.jsp?v=2&c=6WIjRsPyj7Gb9QG4lxCb/Xd2K8HyAgj2>Agianst
U.S. Arms Deals to the Middle East
***
Latest Headlines
 Iraq<http://www.democracyinaction.org/dia/track.jsp?v=2&c=hzlsGYozRS6GN13mRL65lHd2K8HyAgj2>
Iran<http://www.democracyinaction.org/dia/track.jsp?v=2&c=lBYu9sRxZUfQ9ks12lRE6Xd2K8HyAgj2>

Invite your mail contacts to join your friends list with Windows Live Spaces. It's easy! Try it!<http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us>

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120. Halvard Johnson
Re: it's great to be senile
Thu 6 Sep 2007

Take my word for it, Tom, you'll love it when
you get here.

Hal

"We don't serve fine wine in half-pints, buddy."
--Robert Ashley

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Sep 6, 2007, at 10:33 AM, Thomas savage wrote:

> *As for senility, I can't say, having not reached that point quite yet.*

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121. **W.B. Keckler**
Re: it's great to be senile
Thu 6 Sep 2007

I think (and this is speculation) that it was a poem written in the excess of exuberation and comcomitant frustration that turbulent and uncertain love brings...and that in such scenarios one imagines calm safe harbors everywhere if elsewhere...away from the intensity...the fact that she imagined THAT as a safe harbor is what made it work and still work for me...the "no place to lay one's head" biblical thing sorta...

and you know poets...they like...exagerrate and stuff...

-----Original Message-----
From: Skip Fox <[redacted]>
To: [redacted]
Sent: Thu, 6 Sep 2007 12:15 pm
Subject: Re: it's great to be senile

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122. Brian Howe

Re: Are young female poets still behaving thusly ...

Thu 6 Sep 2007

This problem is still rampant in music criticism, it's built into the words some male critics use-- songbird, songstress, and diva, just to name a few-- when discussing female musicians; this in the (probably unconscious) service of infantalizing female musicians and reducing them to a state of cutesy kitsch. also the tacit assumption, particularly relating to female pop stars, that they're basically puppets with some male Svengali doing all the heavy mental lifting in the wings-- and in some cases this may be true, but male critics of a certain stripe (hardboiled indie dudes or aging rockists) seem to make the assumption much more readily about Gwen Stefani than Justin Timberlake. Music expresses culture, and this sort of condescending criticism by males simply expresses a mindset still prevalent in the culture. For what it's worth, I've interviewed Joanna Newsom -- not only is she a brilliant and classically trained musician, she's one of the most intelligent and articulate people I've interviewed, which you wouldn't pick up on from that video.

Best,
Brian

On 9/6/07, Ana Bozicevic-Bowling <[redacted]> wrote:
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> In 100 years when the rest of us are forgotten there will be Lasky.
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↑ Index

123. Barry Schwabsky

Re: Are young female poets still behaving thusly ...

Thu 6 Sep 2007

Speaking of the svengali trip, one of my favorite recent albums is Ballad of the Broken Seas by Isobel Campbell and Mark Lanegan--in part because I love how the tables are turned: the frail-voiced, cello-playing woman becomes the svengali for the gravel-voiced, hard-rocking guy.

Brian Howe <[redacted]> wrote: This problem is still rampant in music criticism, it's built into the words some male critics use-- songbird, songstress, and diva, just to name a few-- when discussing female musicians; this in the (probably unconscious) service of infantalizing female musicians and reducing them to a state of cutesy kitsch. also the tacit assumption, particularly relating to female pop stars, that they're basically puppets with some male Svengali doing all the heavy mental lifting in the wings-- and in some cases this may be true, but male critics of a certain stripe (hardboiled indie dudes or aging rockists) seem to make the assumption much more readily about Gwen Stefani than Justin Timberlake. Music expresses culture, and this sort of condescending criticism by males simply expresses a mindset still prevalent in the culture. For what it's worth, I've interviewed Joanna Newsom -- not only is she a brilliant and classically trained musician, she's one of the most intelligent and articulate people I've interviewed, which you wouldn't pick up on from that video.

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124. W.B. Keckler

Re: Are young female poets still behaving thusly ...

Thu 6 Sep 2007

---

you can infantilize gwen all you want...she'll go with it...she's "feeling yummy head to toe"...and she had the best pop lyric this year i think "p...you crazy...where u get this? this sounds like disco Tetris"...talking to pharell...i think the general rule of thumb is if they stick their finger in their mouth at any time flirtatiously?during a performance it's ok to assume the role of a bimbo interviewer interviewing a bimbette...but hopefully you're both making a lot of? money while doing it...was it paula yates who used to conduct all her interviews in bed with rock stars...i think that's a good way to get rid of the tensions and seriosity...i'm not sure if she interviewed, say, leonard bernstein, like that....i think she stayed more on the pop twinkie side of things...poor?paula ?r.i.p....she and hutchence allegedly victims of the canonization of Sir Geldof....

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From: Brian Howe <[redacted]>
To: [redacted]
Sent: Thu, 6 Sep 2007 1:18 pm
Subject: Re: Are young female poets still behaving thusly ...

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and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com

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125. Jennifer Karmin
JOB: Wichita State University
Thu 6 Sep 2007

(this is a forward. please don't respond to me.
good luck!)

Wichita State University

Director of Creative Writing & Assistant/Associate
Professor of English in Creative Writing, tenure
eligible, beginning spring or fall 2008.

Seeking a published creative writer, a poet or fiction
writer, additional creative nonfiction
writing publications a strength, who has some
administrative experience, to assume the directorship
of a nationally-recognized MFA program & an
undergraduate creative writing program.

Salary & benefits competitive.

Qualifications:
terminal degree in creative writing, publications
(including at least one book from a recognized
literary publishing house), teaching experience at the
university level, evidence of administrative
experience, successful experience working with diverse
populations.

Please send a letter of application, c.v., book, &
names of three references, with contact information,
to:
Margaret Dawe, Chair
Department of English
Wichita State University
Wichita, KS 67260-0014.

To ensure full consideration, applications must be
postmarked by October 8; however, the position will
remain open until filled.

___ Be a better Globetrotter. Get better travel answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545469

↑ Index

126. **Herb Levy**
Re: Are young female poets still behaving thusly ...
Thu 6 Sep 2007

Barry Schwabsky wrote:
> Speaking of the svengali trip, one of my favorite recent albums is Ballad of the Broken Seas by Isobel Campbell and Mark Lanegan--in part because I love how the tables are turned: the frail-voiced, cello-playing woman becomes the svengali for the gravel-voiced, hard-rocking guy.
>
>
Uh, that may be the premise of the story of the songs on the album or something, I don't know because I haven't heard it.

But Lanegan's been making records since the grunge scare of the mid to late 1980s (he was in Screaming Trees) and the band that Campbell was in earlier, Belle & Sebastian, didn't begin recording til some time in the mid-1990s.

So who's the Svengali here?

↑ Index

127. **crystal hoffman**
Re: beware of biased, unfounded, opinions about homeschooling
Thu 6 Sep 2007

I'm very surprised that there seems to be such an aversion to the use of condoms amongst some of you!

Elizabeth Switaj <[redacted]> wrote: "irresponsible sex"

Responsible sex sounds really boring.

EKS

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

↑ Index

128. **crystal hoffman**
Re: beware of biased, unfounded, opinions about homeschooling
Thu 6 Sep 2007

Myself (as well as my home-schooled friends) are quite happy living herpes free lives...but whatever turns you on, I suppose.

Elizabeth Switaj <[redacted]> wrote: "irresponsible sex"

Responsible sex sounds really boring.

EKS

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

↑ Index

129. Maria Damon
Re: North-5 Text-4
Thu 6 Sep 2007

---

gorgeous!

Joel Weishaus wrote:
> This is Text #24 of 25:
>
> http://web.pdx.edu/~pdx00282/North/North-5/text-4.htm
>
> Introduction to project:
> http://web.pdx.edu/~pdx00282/North/Intro.htm
>
>
> Notes:
> Designed for 1024X768 screen resolution; Medium size fonts; MS Explorer browser preferred.
> References open by placing cursor over text.
>
> -Joel Weishaus
>

↑ Index

130. Joel Weishaus
North-5 Text-4
Thu 6 Sep 2007

This is Text #24 of 25:

http://web.pdx.edu/~pdx00282/North/North-5/text-4.htm

Introduction to project:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:
Designed for 1024X768 screen resolution; Medium size fonts; MS Explorer

browser preferred.
References open by placing cursor over text.

-Joel Weishaus

↑ Index

131. mIEKAL aND
Re: beware of biased, unfounded, opinions about homeschooling
Thu 6 Sep 2007

---

part of the problem with this discussion is people are making generalizations about a concept which really has always existed in this world since the beginning of civilization. the discussion seems to be focussed on one extremely specific form of home-schooling which revolves around removing your children from public schools so they can be indoctrinated into a religion. believe me, unschooling / homeschooling (which really are quite different things) is far more diverse than that. in our part of the country more than 25% of the kids I know are homeschooled at least till high school, at which point they join one of the alternative high schools. my son Liaizon was unschooled until he was 12 or so. he was a voting member in our community when he was 7, was able to conduct a meeting, create an agenda, sponsor & solve problems from a very early age. at the same age he could also cook a meal for 25 in order to feed people. verbally & creative precocious, inventive, playful & quite happy. because he had very long hair & was into really different things than local kids, he would have met endless bullying & unwanted attention in the public schools. I know because that's what happened to me in the schools in this part of Wisconsin when I was, even into high school. Things haven't changed much in rural public schools.

~mIEKAL

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132. steve d. dalachinsky
living music
Thu 6 Sep 2007

[redacted]>
To: [redacted]
Cc: [redacted]
Date: Wed, 5 Sep 2007 14:47:50 -0400
Subject: Fw: RE: FW: The Living Theatre ~ presents ~ LIVING MUSIC (Fall Schedule) sorry for this mess here it is thus far a few missing

~ presents ~
Living Music

FALL 2007 SCHEDULE

Tuesday, Sept 11th at 9:30pm
Other Dimensions in Music with Roy Campbell, Daniel Carter, William Parker and Charles Downs (formerly Rashid Bakr) + very special guests

Tuesday Sept 18 @ 8 PM
Slammin the Infinite with/
Steve Swell - trombone
Sabir Mateen - reeds
Matt Heyner - bass

Oct 6 11PM David Grollman

Friday, Oct 19th at 11pm
Test featuring Sabir Mateen, Daniel Carter, Tom Bruno and Matt Henner
David Nuss Oct 20 & 30 with guests @ 11pm

all shows $10

The Living Theatre is located at 21 Clinton Street (F train to Delancey or 1st Ave)
http://www.livingtheatre.org/

↑ Index

133. Barry Schwabsky
Re: Are young female poets still behaving thusly ...
Thu 6 Sep 2007

She didn't "create" him, duh, but if you check out the record, she uses him as the mouthpiece for her concept.

Herb Levy <[redacted]> wrote: Barry Schwabsky wrote:
> Speaking of the svengali trip, one of my favorite recent albums is Ballad of the Broken Seas by Isobel Campbell and Mark Lanegan--in part because I love how the tables are turned: the frail-voiced, cello-playing woman becomes the svengali for the gravel-voiced, hard-rocking guy.
>
>
Uh, that may be the premise of the story of the songs on the album or something, I don't know because I haven't heard it.

But Lanegan's been making records since the grunge scare of the mid to late 1980s (he was in Screaming Trees) and the band that Campbell was in earlier, Belle & Sebastian, didn't begin recording til some time in the mid-1990s.

So who's the Svengali here?

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134. Poetry Project
Events at The Poetry Project September 2007
Thu 6 Sep 2007

Dear ones,

Please join us.
Also, workshops begin soon. It is not too late to enroll! Scroll down for details.

Love,

The Poetry Project

TUESDAY, September 11, 7 - 9PM (FREE)
RECOLLECTIVE:
ST. MARK¹S CHURCH & THE ARTS PROJECTS OBSERVE 9/11

This event is sponsored by St. Mark¹s Church and will include readings and performances by the arts project¹s that call it home: The Poetry Project, Ontological Hysterical Theater and Danspace. The St. Mark's Choir and Reverend Billy will also perform. Join us in the sanctuary as we remember, reflect and create communally. Featured poets are Thom Donovan, Nathaniel Siegel and Christina Strong.

WRITING WORKSHOPS AT THE POETRY PROJECT:

BASIC AND BOLD: LOGOS R US PATRICIA SPEARS JONES
TUESDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 9TH

Every writer finds a niche, a gesture, the thing that works in what they do. At some point it may become a style or convention. Sometimes it becomes a crutch. One way to break the mode is to be radical‹that is, return to the roots. What brought you to poetry in the first place? This is a workshop for writers who want to re-look at how the structure and elements of poetry provide the wherewithal to make poems that are as ambitious, thoughtful and innovative as you want them to be. There will be in class writing, assignments, reading, and a revision project called ‹CAN THIS POEM BE SAVED?‹ in which you bring a poem that simply has not come to closure; seems to be stuck; or needs to be looked at by fresh eyes in the hope of finding what could make it work. This workshop is geared toward writers who have been seriously writing for some time. Please submit 5-8 pages of poetry and a brief description of what you¹d like to accomplish in the workshop by September 28. African American poet,

playwright and cultural commentator, Patricia Spears Jones is author of two collections, Femme du Monde and The Weather That Kills.

POETRY LAB: FORMS OF JOYFUL EXPERIMENTATION TODD COLBY
FRIDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 12TH

In this workshop we'll forge new paths to the poem by investigating how far a poem can depart from being ³a poem² and yet still be a poem. We'll experiment with breath, heartbeat, movement, blogs, the alchemy of words, visions, letters to the editor, spontaneity, psychoanalysis, collaborations, appropriations and self-hypnosis, along with various traditional forms. The main objective is to create a supportive and inviting atmosphere in our joyfully experimental "Lab." A partial reading list will include: Hannah Weiner, Jacques Lacan, Gertrude Stein, Diane Williams, David Markson, Miranda July, Thomas Bernhard, Bill Knott, Arthur Rimbaud, Alice Notley, Mina Loy, Charles Olson, and Ludwig Wittgenstein. Todd Colby is the author of Tremble & Shine, Riot in the Charm Factory, Cush, and Ripsnort, all of which were published by Soft Skull Press.

WORLDLY AND INFINITELY DIMENSIONAL:
A WORKSHOP RACHEL LEVITSKY
SATURDAYS AT 12PM: 10 SESSIONS BEGIN OCTOBER 13

In these times, the possibilities by which we may amplify, record, document, display, shape, formulate, and publish words increases daily. Although expanded media and its wide reach are in themselves a meaningful fact of our times, they don¹t necessarily enhance a poetry¹s resonance. How do we, and by we I mean both ourselves as ones and ourselves as groups, best construct and perform our poetries so as to be present in these particular times and yet open to the infinite possibilities of ³projection,² ³conception,² ³performance²? Familiarizing ourselves with poets like Abigail Child, Julie Patton, Cecilia Vicuña, Bob Dylan, Linton Kwesi Johnson (some will be visiting the workshop), we will consider all means available and any means necessary to project living works into our world. Individually and collaboratively we¹ll construct performances, visual works, sound events, improvisations, etc. Rachel Levitsky is the author of Under the Sun (Futurepoem) and is the founder and co-editor of Belladonna Books.

The workshop fee is $350, which includes a one-year individual Poetry Project membership and tuition for any and all fall spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark¹s Church, 131 E. 10th St., NY, NY 10003. For more information please call [redacted] or e-mail [redacted].

MONDAY, September 24, 8pm
HETTIE JONES & JOAN LARKIN

Hettie Jones¹s twenty books for children and adults include her memoir of the Beat scene, How I Became Hettie Jones; the poetry collection Drive, which won the Poetry Society of America¹s Norma Farber Award; Big Star Fallin¹ Mama, Five Women in Black Music, honored by the New York Public Library; and No Woman No Cry, a memoir she authored for Bob Marley¹s widow, Rita. Just published are From Midnight to Dawn, the Last Tracks of the Underground Railroad (with Jacqueline Tobin), and a third poetry collection, Doing 70. Jones is the former Chair of the PEN Prison Writing Committee, and the editor of Aliens at the Border, a poetry collection from her workshop at the Bedford Hills Correctional Facility. Joan Larkin¹s most recent collection is My Body: New and Selected Poems (Hanging Loose Press). Previous books include Cold River (which received a 1997 Lambda Award),and Sor Juana¹s Love Poems (translated with Jaime Manrique). Larkin co-founded Out & Out Books during the feminist literary explosion of the 70¹s. She has served as poetry editor for the queer journal Bloom and co-edits the University of Wisconsin Press autobiography series, ³Living Out.² Her anthology of coming-out stories, A Woman Like That, was nominated for Publishing Triangle and Lambda awards for nonfiction. In her fourth decade of teaching writing, she teaches in the low-residency MFA program in Poetry at New England College.

WEDNESDAY, September 26, 8pm
LISA JARNOT & SPARROW

Lisa Jarnot was born in Buffalo, New York and now lives in Queens. She is the author of three full-length collections of poetry: Some Other Kind of Mission, Ring of Fire, and Black Dog Songs. Her biography of poet Robert Duncan is forthcoming from University of California Press. Her fourth full-length collection of poetry is forthcoming from Flood Editions. She is a teacher and a blogger. Sparrow is in the midst of his fifth campaign for President. He lives in Phoenicia, New York with his wife, Violet Snow, and his daughter Sylvia. Behind their house, an elderly rabbit named Bananacake resides in a rustic hutch. Sparrow writes the gossip column for the Phoenicia Times. (He invents all the gossip.) Sparrow's books are Republican Like Me: a Diary of My Presidential Campaign, Yes, You ARE a Revolutionary! and America: A Prophecy -- the Sparrow Reader (all on Soft Skull Press).

FRIDAY, September 28, 10pm
MASHA TUPITSYN & NORA, a film.

Masha Tupitsyn is a fiction writer and feminist critic who lives in New York City. She received her MA in Literature and Cultural Theory from the University of Sussex in England. Her fiction and criticism has been published or is forthcoming in the anthology Wreckage of Reason: XXperimental Women Writers Writing in the 21st Century, Make/Shift, and Bookforum, among other

places. Beauty Talk & Monsters, her first book, is a collection of film-based stories recently published by Semiotext(e). She is currently working on her new book, Showtime. Masha¹s reading will be accompanied by a screening of Nora, a short narrative by Portland-based artists Holly Andres and Grace Carter, in which an afternoon encounter between two lovers plays out in an unusual fashion. The film examines gender roles in terms of sexuality, power, violence and commerce by using tools of the classic suspense/thriller genre, most notably Hitchcock's Psycho. Please visit them online at http://hollyandres.com/ & http://gracecarterfilms.com.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

↑ Index

135. George Bowering

Re: Are young female poets still behaving thusly ...

Thu 6 Sep 2007

> *My question is about the word "thusly."*

As "thus" is an adverb, and "-ly" is an adverbial
ending, what is "thusly"?

Geo. Harry Bowering, M.A.
Fell down in Firenze

↑ Index

136. George Bowering
Re: Are young female poets still behaving thusly ...
Thu 6 Sep 2007

> *Brian Howe <[redacted]> wrote: This problem is still rampant in music criticism, it's built into the words some male critics use-- songbird, songstress, and diva, just to name a few--*

Wait, wait wait wait!

When did "diva" become a belittling word?
Does that mean that to call someone "divine" (source of the word "diva") is to insult her?

> Geo. H. Bowering
Adaptable yet reliable.

↑ Index

137. Ruth Lepson
Re: Are young female poets still behaving thusly ...
Thu 6 Sep 2007

---

agree wholeheartedly w/ CA--Dottie rules--she is never boring, which is saying something, & she manages to be funny & moral & political all at once.

On 9/6/07 6:26 AM, "Barry Schwabsky" <[redacted]> wrote:

> *I don't know Lasky or her work but...thanks, CA.*
> *In general, we male poets don't come in for critique and analysis of our personal style or idiosyncracies of self-presentation--lucky for us. Why are women subject to it?*
>
> *CA Conrad <[redacted]> wrote:*
> *Dorothea Lasky needs no one's permission to act one way or the other. Those who actually read her poems understand exactly how and where she stands in this world. One of the strongest people and poets I've ever met in my life is Dorothea Lasky.*
>
> *Lasky points directly at what you see and you know soon enough how lazy your eyes have been.*
>
> *AWE is one of the best books of poetry of 2007, no doubt about it.*
>
> *In 100 years when the rest of us are forgotten there will be Lasky.*

> *CAConrad*
> *http://PhillySound.blogspot.com*

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138. **Ruth Lepson**

Re: Joe Brainard's Pyjamas Needs Your Exhalations, Vociferations & Ululations

Thu 6 Sep 2007

---

moving poem by tony trigilio--hi tony--thanks for yr review WB

On 9/6/07 10:49 AM, "W.B. Keckler" <[redacted]> wrote:

> *Thazzright....recent poets/performance arts featured include Ric Royer, Sheila Black, Larissa Shmailo, Tony Trigilio and legion others. Looking for poetry (3 poems max and 60 lines max please) and fiction, preferably flash fiction but if I can cut and paste and it's good but longer will use...today's meditations include Sylvia Plath & Hamburger Helper, B.E.T. affectations, Profiles in Poetry & more, more I remember more...the void yawns for your words at http://joebrainardspyjamas.blogspot.com/*
>
> _____
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*

↑ Index

139. **midwest daisy**

Re: Are young female poets still behaving thusly ...

Thu 6 Sep 2007

This is so interesting. How do you see Joni Mitchell fitting in here, into what you say? Recently, I have listened to her interviewed as a very young woman (here: http://archives.cbc.ca/IDD-1-68-2462/arts_entertainment/joni_mitchell/).

On 9/6/07, Brian Howe <[redacted]> wrote:
>
> This problem is still rampant in music criticism, it's built into the
> words
> some male critics use-- songbird, songstress, and diva, just to name a
> few--
> when discussing female musicians; this in the (probably unconscious)
> service
> of infantalizing female musicians and reducing them to a state of cutesy
> kitsch. also the tacit assumption, particularly relating to female pop
> stars, that they're basically puppets with some male Svengali doing all
> the
> heavy mental lifting in the wings-- and in some cases this may be true,

> but
> male critics of a certain stripe (hardboiled indie dudes or aging
> rockists)
> seem to make the assumption much more readily about Gwen Stefani than
> Justin
> Timberlake. Music expresses culture, and this sort of condescending
> criticism by males simply expresses a mindset still prevalent in the
> culture. For what it's worth, I've interviewed Joanna Newsom -- not only
> is
> she a brilliant and classically trained musician, she's one of the most
> intelligent and articulate people I've interviewed, which you wouldn't
> pick
> up on from that video.
>
> Best,
> Brian
>
>
> On 9/6/07, Ana Bozicevic-Bowling <[redacted]> wrote:
> >
> > Hi all,
> >
> > a brief clarification -- in the case of Joanna Newsom's interview, the
> > questions posed her can & should be under question, as they were
> selected
> > by
> > the interviewer; for Lasky's interview, though, questions from the
> Proust
> > Questionnaire were used:
> >
> > http://perso.orange.fr/chabrieres/proustquestionnaire.html
> >
> > and only the tone of the conversation is supplied by the
> > interviewer/interviewee.
> >
> > If these artists were anything other than brilliant & intriguing, I
> doubt
> > their artistic/public personae would be of interest to me or anyone
> else,
> > or
> > be the object of my admiring analysis. They're their own best champions.
> > And

> > how they present does matter.
> >
> > Thanks, all, for reading...
> >
> > Ana
> >
> >
> >
> >
> > Amy King wrote:
> >
> > Craig, In fact, her "permission" isn't questioned at all - of course
> > she has it.
> >
> > Barry, Something we also questioned are the questions posed -- and
> > by whom. Why are talented women still asked what these interviewers
> > are asking, and in turn, why do women still fall in line with the
> > tone that fits the caliber of questions?
> >
> > This phenomenon is not limited to Lasky and Newsome,
> > not-so-incidentally. But maybe I'm just imagining this ancient form
> > of "courtliness" ...?
> >
> > Amy
> >
> > Barry Schwabsky <[redacted]> wrote:
> > I don't know Lasky or her work but...thanks, CA.
> > In general, we male poets don't come in for critique and analysis of
> > our personal style or idiosyncracies of self-presentation--lucky for
> > us. Why are women subject to it?
> >
> > CA Conrad wrote:
> > Dorothea Lasky needs no one's permission to act one way or the other.
> > Those
> > who actually read her poems understand exactly how and where she stands
> in
> > this world. One of the strongest people and poets I've ever met in my
> life
> > is Dorothea Lasky.
> >
> > Lasky points directly at what you see and you know soon enough how lazy
> > your

> > eyes have been.
> >
> > AWE is one of the best books of poetry of 2007, no doubt about it.
> >
> > In 100 years when the rest of us are forgotten there will be Lasky.
> >
>

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140. amy king

Re: Are young female poets still behaving thusly ...

Thu 6 Sep 2007

A compound suture.

George Bowering <[redacted]> wrote: > My question is about the word "thusly."

As "thus" is an adverb, and "-ly" is an adverbial
ending, what is "thusly"?

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

↑ Index

141. Suzanne Burns

Re: beware of biased, unfounded, opinions about homeschooling

Thu 6 Sep 2007

Jeez guys, I WISH my brother would consider homeschooling my nephew-- who is brilliant, thoughtful, original and who thrives in hands on situations. I love ripping things apart with him and watching hyim learn how to put it all back together. Yesterday he asked me what was the difference between wisdom and knowledge. When he discovers and idea he loves, he literally wants to dance around the room with happiness.

I dread what will happen when he goes to school and has be quiet and sit still or be labelled "hyperactive". I think he would do well with unschooling because he is so naturally curious and interested in the world., He doesn't need to be squeezed into some standardized hole.

BTW, I think responsible sex is totally HOT. Nothing fires me up as much as a man who is thoughful and considerate by nature, and would never want to hurt me in a million years. You can keep the selfish creeps who only care about their own pleasure....

Suzanne Burns

On 9/6/07, crystal hoffman <[redacted]> wrote:
>
> Myself (as well as my home-schooled friends) are quite happy living herpes
> free lives...but whatever turns you on, I suppose.
>
> Elizabeth Switaj <[redacted]> wrote: "irresponsible sex"
>
> Responsible sex sounds really boring.
>
> EKS
>
>
>
> ---
> Park yourself in front of a world of choices in alternative vehicles.
> Visit the Yahoo! Auto Green Center.
>

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142. Bobbi Lurie

Re: Are young female poets still behaving thusly ...

Thu 6 Sep 2007

---

thusÂ·lyÂ (sl)
adv. Usage Problem
Thus.

Usage Note: Thusly was introduced in the 19th century as an alternative to thus in sentences such as Hold it thus or He put it thus. It appears to have first been used by humorists, who may have been echoing the speech of poorly educated people straining to sound stylish. The word has subsequently gained some currency in educated usage, but it is still often regarded as incorrect. A large majority of the Usage Panel found it unacceptable in an earlier survey. In formal writing thus can still be used as in the examples above; in other styles this way, like this, and other such expressions are more natural.

A compound suture.
George Bowering <[redacted]> wrote: > My question is about the word thusly."
As "thus" is an adverb, and "-ly" is an adverbial
nding, what is "thusly"?

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ake the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, hotos & more.

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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143. Ruth Lepson
Re: O Books 9/11 reading at City Lights
Thu 6 Sep 2007

Wish I cd be there, Leslie. Wd you backchannel if you know how to reach Jono Schneider? Many thanks.
Ruth

On 9/4/07 4:34 PM, "Leslie Scalapino" <[redacted]> wrote:

> *9/11-O Books reading at City Lights: Michael McClure, Lyn Hejinian, Rob Halpern, Leslie Scalapino,*
>
> *Suzanne Stein, Jocelyn Saidenberg, and*
>
> *Jen Scappettone will celebrate the publication of War and Peace 3/The Future, co-edited by Judith Goldman and Leslie Scalapino, published by O Books and featuring forty poets. The time of the reading is 7:00 PM on Tuesday 9/11/2007. City Lights Books, 261 Columbus at Broadway in San Francisco.*
>
> *War and Peace 3/The Future, O Books, 168 pages, $14. ISBN # 1-882022-65-3. Distributed by Small Press Distribution: 1341 Seventh St. Berkeley CA 94710.*

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144. Gabrielle Welford
Re: beware of biased, unfounded, opinions about homeschooling
Fri 7 Sep 2007

absolutely, re: this is a concept that was normal before compulsory public education was an "aha! moment" for the upper classes in england around the time of the french revolution--make the buggahs upwardly mobile--that'll fix em... my son had very long hair when he was in 2d grade and onward, and that and his independent thinking made things much harder for him. he took a year off and stayed home for 4th grade--did nothing--and went straight back into 5th grade without a problem. he's a free and deep thinker and feeler at 18, scraped through high school graduation because he can't stand being told what he should be interested in. from a proud mom. :-)

On Thu, 6 Sep 2007, mIEKAL aND wrote:

> *part of the problem with this discussion is people are making generalizations about a concept which really has always existed in this world since the beginning of civilization. the discussion seems to be focussed on one extremely specific form of home-schooling which revolves around removing your children from public schools so they can be indoctrinated into a religion. believe me, unschooling / homeschooling (which really are quite different things) is far more diverse than that. in our part of the country more than 25% of the kids I know are homeschooled at least till high school, at which point they join one of the alternative high schools. my son Liaizon was unschooled until he was 12 or so. he was a voting member in our community when he was 7, was able to conduct a meeting, create an agenda, sponsor & solve problems from a very early age. at the same age he could also cook a meal for 25 in order to feed people. verbally & creative precocious, inventive, playful & quite happy. because he had very long hair & was into really different things than local kids, he would have met endless bullying & unwanted attention in the public schools. I know because that's what happened to me in the schools in this part of Wisconsin when I was, even into high school. Things haven't changed much in rural public schools.*
>
> *~mIEKAL*

↑ Index

145. **Alan Sondheim**

Grim(e) Day

Fri 7 Sep 2007

Grim(e) Day

This has been a grim day. Whenever I speak with my father, his hatred manages to hit home. From his viewpoint I'm a failure. He's been paying my health insurance; otherwise I'd die which might not be that much of a dis- pleasure to him. Thinking about this there were voices in my head which managed to expand into a world I prayed was out there, but am certain was just going on between cortex and ego. Yes, things manage to leap ontolo- gies just like that, the sign of madness. I listened to crystal, worked on rearrangement, all those voices spewed into the aether through systems of coils echoing one another, http://www.asondheim.org/echocoils.mp3 . I began to recognize the mockery of dissonance, played music and toppled the line upon itself with echos and delays as I thought what to do next, in the meantime beginning world-building once again with universal harmony, http://www.asondheim.org/universalharmony.mp3. By this time I was raging in

tears fighting myself repeatedly, not that my health has been in good shape, it hasn't. I'm as far from my family as an event horizon filled with nothing worthwhile. I curled into myself. I curled farther into myself, I thought myself monad, I thought myself rage, I thought myself consort, I stopped thinking, I began again with the harmony of monads purring softly in molecular air, http://www.asondheim.org/harmonady.mp3 , open the windows, monads and let the soft flow healing in, the curing of rage against the selves swells to uncanny beauties that never makes the pain worthwhile.

↑ Index

146. **Dan Waber**
25 by Andrew Topel
Fri 7 Sep 2007

---

the minimalist concrete poetry site at:

http://www.logolalia.com/minimalistconcretepoetry/

has been updated with 25 pieces by Andrew Topel.

"The trillionth part has not yet been said; and all that has been said, but multiplies the avenues to what remains to be said. It is not so much paucity, as superabundance of material that seems to incapacitate modern authors." -- Herman Melville

To which I would add: seems to incapacitate *some* modern authors, but not Andrew Topel, who meets superabundance head.

Come see one small drop in his bucket.

Enjoy,
Dan

↑ Index

147. **Bobbi Lurie**
Re: beware of biased, unfounded, opinions about homeschooling
Fri 7 Sep 2007

---

most of all, you are blessed with an intelligent child. not all of us have children who have the capacity to do this.

-----Original Message-----
From: Gabrielle Welford <[redacted]>
To: [redacted]
Sent: Thu, 6 Sep 2007 11:48 pm
Subject: Re: beware of biased, unfounded, opinions about homeschooling

absolutely, re: this is a concept that was normal before compulsory public education was an "aha! moment" for the upper classes in england around the time of the french revolution--make the buggahs upwardly mobile--that'll fix em... my son had very long hair when he was in 2d grade and onward, and that and his independent thinking made things much harder for him. he took a year off and stayed home for 4th grade--did nothing--and went straight back into 5th grade without a problem. he's a free and deep thinker and feeler at 18, scraped through high school graduation because he can't stand being told what he should be interested in. from a proud mom. :-)

On Thu, 6 Sep 2007, mIEKAL aND wrote:

> *part of the problem with this discussion is people are making generalizations about a concept which really has always existed in this world since the beginning of civilization. the discussion seems to be focussed on one extremely specific form of home-schooling which revolves around removing your children from public schools so they can be indoctrinated into a religion. believe me, unschooling / homeschooling (which really are quite different things) is far more diverse than that. in our part of the country more than 25% of the kids I know are homeschooled at least till high school, at which point they join one of the alternative high schools. my son Liaizon was unschooled until he was 12 or so. he was a voting member in our community when he was 7, was able to conduct a meeting, create an agenda, sponsor & solve problems from a very early age. at the same age he could also cook a meal for 25 in order to feed people. verbally & creative precocious, inventive, playful & quite happy. because he had very long hair & was into really different things than local kids, he would have met endless bullying & unwanted attention in the public schools. I know because that's what happened to me in the schools in this part of Wisconsin when I was, even into high school. Things haven't changed much in rural public schools.*
>
> *~mIEKAL*

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

148. **Tom W. Lewis**

Re: Are young female poets still behaving thusly ...

Fri 7 Sep 2007

first thought after watching the 'tube piece: there's 4+ minutes of my life I'll never get back -- and I try *so hard* not to think like that these days...

there is a general shallowness of self-presentation I think is in vogue now, and I take Ana's original post as an illustration of how creative women come off as ninnies when they're asked the "20 questions" or whatever -- I blame the context, not the subjects, in this case...

I will have to give D Lasky a read -- based solely on the YouTube questionnaire footage, she struck me as just another self-loathing female poet -- that said, I don't put much stock in anyone's "performance" when accosted with one-size-fits-all magazine questionnaires: irk.

"Suppose there were no questions what would the answer be." -- Gertrude Stein

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Ruth Lepson
Sent: Thursday, September 06, 2007 19:01
To: [redacted]
Subject: Re: Are young female poets still behaving thusly ...

agree wholeheartedly w/ CA--Dottie rules--she is never boring, which is saying something, & she manages to be funny & moral & political all at once.

On 9/6/07 6:26 AM, "Barry Schwabsky" <[redacted]> wrote:

> I don't know Lasky or her work but...thanks, CA.
> In general, we male poets don't come in for critique and analysis of
our
> personal style or idiosyncracies of self-presentation--lucky for us.
Why are
> women subject to it?
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> CA Conrad <[redacted]> wrote:
> Dorothea Lasky needs no one's permission to act one way or the
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> who actually read her poems understand exactly how and where she
stands in
> this world. One of the strongest people and poets I've ever met in my
life
> is Dorothea Lasky.
>
> Lasky points directly at what you see and you know soon enough how
lazy your
> eyes have been.
>
> AWE is one of the best books of poetry of 2007, no doubt about it.
>

> In 100 years when the rest of us are forgotten there will be Lasky.
>
> CAConrad
> http://PhillySound.blogspot.com

↑ Index

149. **CA Conrad**
arrests made for hanging anti war protest posters for 9/15 march in DC
Fri 7 Sep 2007

I put links on The PhillySound this morning about this, it's SO FUCKED UP!
CAConrad
http://PhillySound.blogspot.com

↑ Index

150. **cris cheek**
Re: Nielsen Broadcast
Fri 7 Sep 2007

---

terrific Aldon

thnx;)

On 9/1/07, ALDON L NIELSEN <[redacted]> wrote:
> Follow this URL to an audio file of my appearance today on Santa Barbara radio
> talking about and playing selections from Amiri Baraka, Amina Baraka, William
> Parker, Curtis Mayfield etc:
>
> <http://riff.coolmojo.net/>
>
>
> and while you're there, you might want to scroll down to the Oliver Lake
> episode --
>
>
<<

> --Robert Kelly
>
> Sailing the blogosphere at: http://heatstrings.blogspot.com/
>
> Aldon L. Nielsen
> Kelly Professor of American Literature
> The Pennsylvania State University
> 116 Burrowes
> University Park, PA 16802-6200
>
> [redacted]
>

↑ Index

151. **Brian Howe**

Re: Are young female poets still behaving thusly ...

Fri 7 Sep 2007

I've seldom heard "diva" used in music journalism to indicate the divine, regardless of its origins. It seems more often deployed to insinuate the old "hysterical woman" stereotype, synonymous in tone with something like "prima donna". It's not explicitly insulting, it's part of a larger structural pattern of language from male critics that holds back a measure of artistic seriousness from female musicians. At any rate, "siren" might have been a better example, implying as it does (even in its literal sense) that the singer will lure you into danger with her magical song or some shit like that.

Best,
Brian

On 9/6/07, George Bowering <[redacted]> wrote:
>
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> > Brian Howe <[redacted]> wrote: This problem is still
> > rampant in music criticism, it's built into the words
> > some male critics use-- songbird, songstress, and diva, just to name a
> > few--
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> Wait, wait wait wait!
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> When did "diva" become a belittling word?
> Does that mean that to call someone "divine" (source of the word "diva")

> is to insult her?
>
>
>
>
> > Geo. H. Bowering
> Adaptable yet reliable.
>

↑ Index

152. Zamsky, Robert

Voice and the Performance of Poetry

Fri 7 Sep 2007

I had an interesting conversation with a colleague of mine in our music department the other day that I thought I would share with the list. He regularly teaches a class on music-voice-text, and one of the issues he is interested in is poetic texts that resist vocalization/performance. As he and I discussed, it seems like such resistance could be categorized in a number of ways: features of the text that make it difficult to vocalize (such as working in several languages, unusual syntax or diction, etc.); features of the text that don't necessarily or obviously translate into vocalization (although punctuation, lineation, etc. always work at least partly at the acoustic level, they also often have other, overriding concerns); and, poetic texts that are engaged with the visual perhaps almost to the exclusion of the verbal. For this last, we were talking of course about concrete poetry and other "visual poetries" -- we spent a lot of time talking about Robert Grenier, for instance.

I found the conversation interesting partly because there is so much interest (on my part, at least), in the acoustic/musical/performance qualities of poetry, and it was useful to poke at the limit-cases of that concern.

I'm wondering if anyone else has any thoughts....

Thanks!

Robert L. Zamsky, PhD
Assistant Professor
New College of Florida

↑ Index

153. **Halvard Johnson**
Re: Are young female poets still behaving thusly ...
Fri 7 Sep 2007

The answer to Stein's question would be "Next question, please."

But, Tom, the moments to watch out for are the ones
that keep coming back again and again and again and
again and . . .

Hal

"The nation without great poets will
not have great politicians."
--Saddam Hussein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Sep 7, 2007, at 10:50 AM, Tom W. Lewis wrote:

> *first thought after watching the 'tube piece: there's 4+ minutes of my life I'll never get back -- and I try *so hard* not to think like that these days...*
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> *there is a general shallowness of self-presentation I think is in vogue*
> *now, and I take Ana's original post as an illustration of how creative women come off as ninnies when they're asked the "20 questions" or whatever -- I blame the context, not the subjects, in this case...*
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> *"Suppose there were no questions what would the answer be."*
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>
> *-----Original Message-----*

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[mailto:[redacted]]
On Behalf Of Ruth Lepson
Sent: Thursday, September 06, 2007 19:01
To: [redacted]
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CA Conrad <[redacted]> wrote:
Dorothea Lasky needs no one's permission to act one way or the other. Those who actually read her poems understand exactly how and where she stands in this world. One of the strongest people and poets I've ever met in my life is Dorothea Lasky.

Lasky points directly at what you see and you know soon enough how lazy your eyes have been.

AWE is one of the best books of poetry of 2007, no doubt about it.

In 100 years when the rest of us are forgotten there will be Lasky.

CAConrad
http://PhillySound.blogspot.com

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154. Dodie Bellamy

Dodie Bellamy Fall Prose Workshop (in San Francisco)

Fri 7 Sep 2007

Writing Experiments Workshop
Dodie Bellamy

My fall workshop will meet 11 consecutive Tuesday evenings, from 7 to 10 p.m. The dates: September 25 through December 4. Cost: $350, with a $100 deposit due by September 18.

Most weeks students will be assigned a short take-home writing experiment which they will share with the class the following week. Assignments will range from cut ups to exploring bodily sensations. Assignments are geared towards the class dynamic, so they may eventually drop away or they may continue for the duration of the class.

Each week we will also critique longer pieces by two to five students. Students may bring in anything they want (up to 20 pages) for the longer critiques. Depending on the length, these longer pieces will be read aloud in class or handed out a week ahead of time. Though this class will have a prose focus, it is cross-genre, and poets are welcome. The class is limited to 10 students. Lots and lots of personal attention. It takes place in San Francisco, in my South of Market apartment, which comes complete with snacks and two cats.

This is a good class for poets wanting to play around with narrative or prose writers wanting to open up their prose. I won't be doing a workshop in the spring, but hope to do another one in the summer.

About me: Pink Steam, my collection of fiction, memoir, and memoiresque essays, was published in 2004 by San Francisco's Suspect Thoughts Press. My vampire novel, The Letters of Mina Harker was reprinted by University of Wisconsin Press, also in 2004. Academonia, a book of essays was published by Krupskaya in 2006. I'm the author of 3 other books and I teach creative writing at SF State, CCA and Antioch Los Angeles. I've also taught at CalArts, Naropa summer session, Mills, USF, UC Santa Cruz, and the SF Art Institute. I've received the Bay Guardian Goldie Award for Literature and the Firecracker Alternative Book Award for Poetry.

If you're interested, please email about work samples, etc. Or--if you know anybody who might be interested, please pass this email along to them. If you're interested do contact me promptly. Preference given to those not currently enrolled in a grad writing program.

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155. **George Bowering**

Re: Are young female poets still behaving thusly ...

Fri 7 Sep 2007

Okay, I believe your experience.

I still hear the word "diva" used without irony in its proper place.

The only laughable usage I have heard lately is its application to female pop singers.

gb

On Sep 7, 2007, at 10:07 AM, Brian Howe wrote:

> I've seldom heard "diva" used in music journalism to indicate the
> divine,
> regardless of its origins. It seems more often deployed to insinuate
> the old
> "hysterical woman" stereotype, synonymous in tone with something like
> "prima
> donna". It's not explicitly insulting, it's part of a larger structural
> pattern of language from male critics that holds back a measure of
> artistic
> seriousness from female musicians. At any rate, "siren" might have
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> better example, implying as it does (even in its literal sense) that
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> singer will lure you into danger with her magical song or some shit
> like
> that.
>
> Best,
> Brian
>
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>>> few--

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>> Wait, wait wait wait!
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>> When did "diva" become a belittling word?
>> Does that mean that to call someone "divine" (source of the word
>> "diva")
>> is to insult her?
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>>
>>
>>
>>> Geo. H. Bowering
>> Adaptable yet reliable.
>>
>
>
George Harvey Bowering
Fond of many dead people.

↑ Index

156. David Chirot

Absent 2:

Fri 7 Sep 2007

Simon De Ceo's blogspot (http://rhubarbissusan.blogspot.com) and the first two issues of the journal Absent that he edits http://rhubarbissusan.blogspot.com/2007/08/absent-magazine-issue-two-now-online.htmare exciting and very interesting to read, especially as in Absent there's the inclusion of a conversation among a much wider range of poetries and poetics than is too seldom offered. Issues of growing concern for quite some time in the ongoing American Empire's Wars (Poverty, Drugs & Terror) at home and abroad are those of censorship and the control and manipulation of translation and Intelligence (includingto be sure "Intelligent Design!"). The more unstable things become, the more silencing of critical writings and voices there is. With more frequency al the time, one reads of talks canceled talks, classes, contracts and marshaled attacks on "books, professors, authors, citizens. The kind of dialogic sphere Absent presents is a great breath of fresh air to find in such a climate. Two essays in particular I found fascinating in relation to the politicization and policing of language and translation in attempts to effect/claim the effects of the controlling of a social construction of discourses via questionable claims,especially linguisitic ones, These are De Ceo's own "fuck you,aloha, ecopoeisis," and Kent Johnson's "competence,

linguistics, politics & post-avant matters." In both, the issue of grammar is raised as a counter to what De Ceo calls "the inhospitable state of language"

De Ceo writes:

Which brings me, of course, to ecopoiesis. Not ecopoetics, the creepily violent Iron John-derivative masculinity of Gary Snyder, but ecopoiesis, the creation of life in a hostile environment. The violation of the inhospitable state of language by the introduction of the poet-as-extremophile.

extremophile — the bacteria that live the extrodinary pressures of the ocean trenches, in sulfuric acid, in the pores of mineral gems. The bacteria that one day — if the human race outlives its own violence — with which we'll bombard the surface of Mars, erasing the pristine inhospitability to build our shopping malls and hospitals on a foreign landscape . . .

Language hates us, language resists us, language, as Noam Chomsky demonstrated to an academic world whose antihumanists such as Judith Butler (despite her other excellencies) continue to resist, is not man's cozy creation, it is a work of nature. The same nature that battered New Orleans batters us daily in our Universal Grammars. What but the mind, and that deepest creation of the mind, the poet, is able to survive the inhuman branchings of syntax, the poverty of semantics?

A home must be made on the surfaces of language, inside its syntax and its semantics, and this is where, with a hindsight berift of the usual communal demands of politeness that pervade the landscape of the English-speaking world of poetry, we will recognize what is great and what serves the ephemeral neuroses of the winning side of a widening class divide.

The issue of poetry surviving in the "inhospitable state(s) of language" in terms both of poetry and the world in which "the mind" struggles against the inhumanity and neuroses of both nature/Universal Grammars and the class divide ie especially interesting to me as pretty much all my visual works in particular are involved in the situations of an extremophile among billions of extremophiles, who are being continually less visible and listened to by means of Walls, fences, prisons, censorships, gated communities, "security" and Surveillance systems and the new methods of "translation" which seamlessly spread disinformation and propaganda as "news".

Kent Johnson's essay also takes up the issue of grammar in relation to poetry and politics. For Johnson, the ontological foundations of Language Poetry and its claims to being resistant to the kinds of "inhospitable state(s)" that De Ceo writes of, are not based in any actual linguistic findings, whether Chomksy's or others. Language Poetry's claim that grammar itself is a product of and "=" to social relations and constructions can be seen from this

perspective as being ironically what it purports to be resisting, or subverting. That is, a rhetorical claim to a "truth" which has no basis, yet is used in order to control discourse as though the rhetoric is --rather weirdly--not in reference to "the situation on the ground" which De Ceo recognizes and is concerned with, but a situation which exists only within terms of its rhetoric. The rhetoric then becomes a kind of self-referential totality (to my mind) not unlike Karl Rove's famous statement that" We are an Empire and can create or own reality." The problems with the disconnect between the rhetorical reality and the reality on the ground, have of course been made hellishily all too real for millions of persons. If it is not grammar that creates or equals a language of class distinctions and oppressions, Johnons asks, among other questions, in what ways does this claim still have a validity in terms of practice? Among Johnson's questions in this regard are:

To what extent -- to reorient Bernstein's remark -- might "grammar, vocabulary, diction, form, and style" within the post-avant subculture more directly and relevantly reflect a range of power relations at work in the literary field itself? And what complicity might "avant" poets share in maintaining and extending such relations? These matters, I'd argue, are much more immediately critical to politically minded poets than any purported homologies between grammatical conventions and cultural hegemonies.

Both these essays raise a great many fascinating questions in relation to the fundamental and, for both writers, very much overlooked, question raised, as Johnson points out, by Kasey Silem Mohammad at his blog regarding "competence" and "questions of value."

In a period "inhospitable state(s)" of language and ontological being,
these questions take on an even greater sense of urgency and I'd
highly their thought provoking presenations of them.
david-bc
http://davidbaptistechirot.blogspot.com

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157. Camille Martin
Lyn Hejinian's email?
Fri 7 Sep 2007

Hello. Could someone please backchannel Lyn Hejinian's email address?

Thanks.

Camille

Camille Martin
156 Brandon Avenue, #403

Toronto, ON M6H 2E4
[redacted]

↑ Index

158. **Mark Weiss**
Re: Are young female poets still behaving thusly ...
Fri 7 Sep 2007

Diva, usually applied to opera singers, is a term of respect, something like grande dame--great lady. Beverley Sills was a diva, and nobody ever accused her of being a prima donna.

I've never heard diva applied to pop music types, not even incorrectly. But I'll confess to not being sufficiently interested in pop music to read the journalism about it.

Mark

At 01:07 PM 9/7/2007, you wrote:
>I've seldom heard "diva" used in music journalism to indicate the divine,
>regardless of its origins. It seems more often deployed to insinuate the old
>"hysterical woman" stereotype, synonymous in tone with something like
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>donna". It's not explicitly insulting, it's part of a larger structural
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> > is to insult her?
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> >
> >
> > > Geo. H. Bowering
> > Adaptable yet reliable.
> >

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159. elizabeth block
okay, so i found this compelling...
Fri 7 Sep 2007

...a most intelligent and thoughtful commentary on the status of book reviews/book culture from the columbia journalism review
i think it a MUST read du jour:

http://www.cjr.org/cover_story/goodbye_to_all_that_1.php?page=all

happy gobbling:)
elizabeth block

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160. Vernon Frazer
Voice and teh Performance of Poery
Fri 7 Sep 2007

Dear Robert

I read your post to the Poetics List with interest. From 1988-94 I performed what I sometimes describe as my West Coast Beat-Black Mountain poetry with free jazz accompaniment. At the time, I played bass violin and had a band that performed throughout Connecticut and Massachusetts, and a duo with the late jazz saxophonist Thomas Chapin that performed in venues such as the Nuyorican Poets Café and other Manhattan venues.

After I disbanded the group, I found that my poetry became more complex. I found myself writing what I call “orchestrated text” involving multiple voices that would come together and diverge in much the way a free form ensemble improvises. At some point in the late 1990s, I received an inundation of Language Poetry books and

my style moved comfortably in that direction.

On infrequent occasions, between 1999 and 2001 I would recite sections of my longpoem “IMPROVISATIONS” with a band composed of musicians from my former poetry band. The difference in poetry made different demands on the music. When my earlier poems had a clear and pointed meaning, I controlled the music from the bass chair so that the improvisations, while free, would reflect the mood and meaning of the poem being performed. With the more language-centered poems, the musicians could move in whatever direction they chose; the abstract text allowed the music to establish a correspondingly abstract interaction. I didn’t have to control the music.

As IMPROVISATIONS progressed, it incorporated visual elements that defy performance, or would require long rehearsals to achieve with voice and sound the visual effect that the page conveys. Although I believe my written work stands on its own, I’ve thought that it would be best presented as a mixed-media event involving multiple readers,

a band and a slide or video show of the text and possibly abstract figures. As I write this, it occurs to me that I would need the equivalent of the Sun Ra Solar Arkestra to fuse the elements of sound, language and image together in a way that would raise the work off the page successfully.

I don’t really perform anymore but, having worked with fusing poetry and music, I find myself at least contemplating how I’d present work that increasingly defies performance.

If you want to discuss this further, feel free to continue the thread or to backchannel me.

Vernon

http://vernonfrazer.com <http://vernonfrazer.com/>

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161. Bobbi Lurie

Re: Are young female poets still behaving thusly ...

Fri 7 Sep 2007

---

the answer is in the question and yes, saddam Hussein was a writer and Hitler an artistâ€”if only they had found a place in the art world first!

-----Original Message-----
From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Fri, 7 Sep 2007 12:38 pm
Subject: Re: Are young female poets still behaving thusly ...

The answer to Stein's question would be "Next question, please."Â
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But, Tom, the moments to watch out for are the onesÂ
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HalÂ
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"The nation without great poets willÂ
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Â --Saddam HusseinÂ
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==========Â
[redacted]Â
http://home.earthlink.net/~halvard/index.htmlÂ
http://entropyandme.blogspot.comÂ
http://imageswithoutwords.blogspot.comÂ
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> On Behalf Of Ruth LepsonÂ
> Sent: Thursday, September 06, 2007 19:01Â
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> Subject: Re: Are young female poets still behaving thusly ...Â
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>> is Dorothea Lasky.Â
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>> Lasky points directly at what you see and you know soon enough howÂ
> lazy yourÂ
>> eyes have been.Â
>>Â
>> AWE is one of the best books of poetry of 2007, no doubt about it.Â
>>Â
>> In 100 years when the rest of us are forgotten there will be Lasky.Â
>>Â
>> CAConradÂ
>> http://PhillySound.blogspot.comÂ

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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162. Brian Howe
New on Glossolalia: ELLA FINDS HER VOICE
Fri 7 Sep 2007

New on Glossolalia: ELLA FINDS HER VOICE, a composition for baby, bass, and digital ephemera.

A scary story with a happy ending, starring Ella Vowell.

As always, you can stream or download ELLA FINDS HER VOICE at the Glossolalia website:
http://glossolalia-blacksail.blogspot.com/

Thanks for your ears.

Best,
Brian Howe

↑ Index

163. mIEKAL aND
Re: beware of biased, unfounded, opinions about homeschooling
Fri 7 Sep 2007

Bobbi: I'm not quite sure what you mean by this statement, but homeschooling works for all manner of children & situation, & I guarantee you that if one allows a child's inner lifeforce to express itself in any way—intellectual, manual, creative, movement-based or even mentored in simple ways—it can prove to be a valuable option for schooling. Keep in mind we also have kids in their 20s who visit & stay here to be unschooled. One can begin the process at anytime. It's a lifelong commitment.

~mIEKAL

On Sep 7, 2007, at 9:31 AM, Bobbi Lurie wrote:

> *most of all, you are blessed with an intelligent child. not all of us have children who have the capacity to do this.*
>
> *-----Original Message-----*
> *From: Gabrielle Welford <[redacted]>*
> *To: [redacted]*
> *Sent: Thu, 6 Sep 2007 11:48 pm*

Subject: Re: beware of biased, unfounded, opinions about homeschooling

absolutely, re: this is a concept that was normal before compulsory public education was an "aha! moment" for the upper classes in england around the time of the french revolution--make the buggahs upwardly mobile--that'll fix em... my son had very long hair when he was in 2d grade and onward, and that and his independent thinking made things much harder for him. he took a year off and stayed home for 4th grade--did nothing--and went straight back into 5th grade without a problem. he's a free and deep thinker and feeler at 18, scraped through high school graduation because he can't stand being told what he should be interested in. from a proud mom. :-)

On Thu, 6 Sep 2007, mIEKAL aND wrote:

part of the problem with this discussion is people are making generalizations about a concept which really has always existed in this world since the beginning of civilization. the discussion seems to be focussed on one extremely specific form of home-schooling which revolves around removing your children from public schools so they can be indoctrinated into a religion. believe me, unschooling / homeschooling (which really are quite different things) is far more diverse than that. in our part of the country more than 25% of the kids I know are homeschooled at least till high school, at which point they join one of the alternative high schools. my son Liaizon was unschooled until he was 12 or so. he was a voting member in our community when he was 7, was able to conduct a meeting, create an agenda, sponsor & solve problems from a very early age. at the same age he could also cook a meal for 25 in order to feed people. verbally & creative precocious, inventive, playful & quite happy. because he had very long hair & was into really different things than local kids, he would have met endless bullying & unwanted attention in the public schools. I know because that's what happened to me in the schools in this part of Wisconsin when I was, even into high school. Things haven't changed much in rural public schools.

~mIEKAL

A human being should be able to change a diaper, plan an invasion, butcher a hog, conn a ship, design a building, write a sonnet, balance accounts, build a wall, set a bone, comfort the dying, take orders, give orders, cooperate, act alone, solve equations, analyze a new problem, pitch manure, program a computer, cook a tasty meal, fight efficiently, die gallantly. Specialization is for insects.

—Robert A. Heinlein

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164. Bobbi Lurie

Re: Are young female poets ...and further info. on saddam quote

Fri 7 Sep 2007

---

with thanks to HalvardÂ Johnson for quote--b.

"The nation without great poets willÂ
Â not have great politicians."Â
Â --Saddam HusseinÂ

Saddam Hussein - Romance Writer (Who'd have thought?)

By Claudia Strasbaugh

Next Friday, Tokuma Shoten Publishing Company starts selling Saddam's newest text to hit book stores, this version translated from Arabic to Japanese for 1,500 yen, or 14 U.S. dollars.

Saddam the author, writing love stories, you're thinking?

Yes. Tis so.

It appears he's not genre handicapped either. Educated and intelligent, Hussain is quite capable of producing books of various types on quite a few different subjects.

Actually George Bush's bad man of Bagdad already has a number of titles to his credit, some include "Gulf Crisis", "Our History, Heritage, and Religion", "The Revolution and Women in Iraq", "Thus We Should Fight Persians" and the latest by this prolific scribe, "Devil's Dance" was completed in March of 2003 not long after he was again reelected Iraqi president, shortly before the United States invaded his country. Set near the Euphrates River, this latest manuscript is a story of a tribesman's life 1,500 years ago.

Under fire, Hussein's daughter managed to get the original works to safety after the US attack, according to the publisher.

"I think the former president expected a loss and was writing this novel as a message aimed at raising morale among Iraqi people," so says Japan's

translator, Itsuko Hirata, who suggested to the publisher that this book be printed.

"We are not standing behind Saddam's views", Koichi Chikaraishi was known to have told Deutsche Presse-Agentur dpa, last week. "We are not trying to speak for Hussein by publishing his book but the story helps (us) understand the people of Iraq and how they think."

Saddam is presently a prisoner of the current United States whitehouse, accused of crimes against humanity.

-----Original Message-----
From: [redacted]
To: [redacted]
Sent: Fri, 7 Sep 2007 4:37 pm
Subject: Re: Are young female poets still behaving thusly ...

the answer is in the question and yes, saddam Hussein was a writer and Hitler an artistâ€”if only they had found a place in the art world first!

-----Original Message-----
From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Fri, 7 Sep 2007 12:38 pm
Subject: Re: Are young female poets still behaving thusly ...

The answer to Stein's question would be "Next question, please."Â
Â
But, Tom, the moments to watch out for are the onesÂ
that keep coming back again and again and again andÂ
again and . . .Â
Â
HalÂ
Â
"The nation without great poets willÂ
Â not have great politicians."Â
Â --Saddam HusseinÂ
Â
Halvard JohnsonÂ
==========Â
[redacted]Â
http://home.earthlink.net/~halvard/index.htmlÂ
http://entropyandme.blogspot.comÂ
http://imageswithoutwords.blogspot.comÂ
http://www.hamiltonstone.orgÂ
http://home.earthlink.net/~halvard/vidalocabooks.htmlÂ

Â
On Sep 7, 2007, at 10:50 AM, Tom W. Lewis wrote:Â
Â
> first thought after watching the 'tube piece: there's 4+ minutes of myÂ
> life I'll never get back -- and I try *so hard* not to think like thatÂ
> these days...Â
>Â
> there is a general shallowness of self-presentation I think is in > vogueÂ
> now, and I take Ana's original post as an illustration of how creativeÂ
> women come off as ninnies when they're asked the "20 questions" orÂ
> whatever -- I blame the context, not the subjects, in this case...Â
>Â
> I will have to give D Lasky a read -- based solely on the YouTubeÂ
> questionnaire footage, she struck me as just another self-loathingÂ
> female poet -- that said, I don't put much stock in anyone'sÂ
> "performance" when accosted with one-size-fits-all magazineÂ
> questionnaires: irk.Â
>Â
> "Suppose there were no questions what would the answer be."Â
> -- Gertrude SteinÂ
>Â
>Â
>Â
> -----Original Message-----Â
> From: UB Poetics discussion group > [mailto:[redacted]]Â
> On Behalf Of Ruth LepsonÂ
> Sent: Thursday, September 06, 2007 19:01Â
> To: [redacted]Â
> Subject: Re: Are young female poets still behaving thusly ...Â
>Â
> agree wholeheartedly w/ CA--Dottie rules--she is never boring, > which isÂ
> saying something, & she manages to be funny & moral & political all atÂ
> once.Â
>Â
>Â
> On 9/6/07 6:26 AM, "Barry Schwabsky" <[redacted]>Â
> wrote:Â
>Â
>> I don't know Lasky or her work but...thanks, CA.Â
>> In general, we male poets don't come in for critique and >> analysis ofÂ
> ourÂ
>> personal style or idiosyncracies of self-presentation--lucky for us.Â

> Why areÂ
>> women subject to it?Â
>>Â
>> CA Conrad <[redacted]> wrote:Â
>> Dorothea Lasky needs no one's permission to act one way or theÂ
> other. ThoseÂ
>> who actually read her poems understand exactly how and where sheÂ
> stands inÂ
>> this world. One of the strongest people and poets I've ever met in myÂ
> lifeÂ
>> is Dorothea Lasky.Â
>>Â
>> Lasky points directly at what you see and you know soon enough howÂ
> lazy yourÂ
>> eyes have been.Â
>>Â
>> AWE is one of the best books of poetry of 2007, no doubt about it.Â
>>Â
>> In 100 years when the rest of us are forgotten there will be Lasky.Â
>>Â
>> CAConradÂ
>> http://PhillySound.blogspot.comÂ

Email and AIM finally together. You've gotta check out free AOL Mail!

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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165. Jim Andrews
Iconoclasistas
Sat 8 Sep 2007

A site of Argentinean netactivism: http://iconoclasistas.com.ar

ja
http://vispo.com

↑ Index

166. Gabrielle Welford

Re: beware of biased, unfounded, opinions about homeschooling

Sat 8 Sep 2007

---

thanks for this miekal. i wasn't sure how to reply. you say what i would want to say. intelligence has nothing to do with a kid's eagerness to live, and what else is learning based on? tol had such a hard time growing up, things were never easy for him. i wish i had been able/been at a time in my life to have given him unschooling, especially if it could have been with a group of like-minded folks. i guess what i said about tol was just to show that home/unschooled kids can dip in and out of the system, whatever that system is, not to say how smart he is. blessings, g

On Fri, 7 Sep 2007, mIEKAL aND wrote:

> *Bobbi: I'm not quite sure what you mean by this statement, but homeschooling works for all manner of children & situation, & I guarantee you that if one allows a child's inner lifeforce to express itself in any way—intellectual, manual, creative, movement-based or even mentored in simple ways—it can prove to be a valuable option for schooling. Keep in mind we also have kids in their 20s who visit & stay here to be unschooled. One can begin the process at anytime. It's a lifelong commitment.*
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>
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> *absolutely, re: this is a concept that was normal before compulsory public*
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> *time of the french revolution--make the buggahs upwardly mobile--that'll*
> *fix em... my son had very long hair when he was in 2d grade and*

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and that and his independent thinking made things much harder for him. he
took a year off and stayed home for 4th grade--did nothing--and went straight back into 5th grade without a problem. he's a free and deep thinker and feeler at 18, scraped through high school graduation because
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A human being should be able to change a diaper, plan an invasion, butcher a hog, conn a ship, design a building, write a sonnet, balance accounts, build a wall, set a bone, comfort the dying, take orders, give orders, cooperate, act alone, solve equations, analyze a new problem, pitch manure, program a computer, cook a tasty meal, fight efficiently, die gallantly. Specialization is for insects.

—Robert A. Heinlein

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167. Paul Nelson
Poetry Postcards
Sat 8 Sep 2007

The first August Poetry Postcard Fest finished with a few late-arriving poem/cards on Tuesday and Wednesday, and Lana Ayers and I have been awed by the success of the project.

Our thanks go out to all participants, including a few from this list: Catherine Daly, Diane di Prima, Gregory Severance, Matt Timmons, Amanda Earl and Gerald Schwartz. (I hope I did not miss anyone.) There were folks all over North America, in London, Iceland and the Netherlands.

We are going to continue this project on a more relaxed basis, a card a week, until next August, when we hope to have more participants ESPECIALLY from outside North America.

Here's Lana's call for the ongoing project:

Dear Poet,

Thank you for your participation in this August Postcard Poetry Fest. Your inspired participation made this event the amazing success it was.

Share Your Experience

Now that the last cards have come and gone, (we hope), we'd like to invite you to share your thoughts about this process. If you'd like to write a paragraph or two about the experience, on writing or receiving the cards, talk about your favorite cards, what you noticed about the flow form poem to poem, whatever moved you, that'd be quite welcome as we seek to expand. Please send your piece to Paul at splabman at yahoo dot com or post it on the Postcard Fest blog http://www.poetrypostcards.blogspot.com or on facebook http://www.facebook.com/group.php?gid=17361938720. (Facebook requires registration and can be quite a habit). If you post your thoughts about the August Postcard Poetry Fest to your own blog or website, please send Paul the links and let us know if we can re-post your thoughts elsewhere.

Celebrate the Experience

For those who are able to come to Seattle on September 22nd, we will have a celebration event at Café Vega, 7pm at 1918 E. Yesler Way . This event will be documented by Andre, the proprietor. If you aren't in the area, gather some friends and have a celebration of your own.

Continue the Experience

So many of us were so taken with the process of writing the cards daily, that we want to continue this organic connection of words on a regular basis, but at a more casual and meditative pace until next August. So we are now putting together a Perennial Poetry Postcard List. The idea here is simple, try to write a postcard poem at least once a week, and send it to the next person on your list. Try to write a postcard poem at least once a week regardless of whether you receive one or not in order to keep the connections flowing. Remember you have a ready-made and excited audience awaiting your poems in the mailbox. When you receive cards, do respond to them with cards of your own as well. Move through the list of names at your own pace and keep going until we reach August 2008.

We will keep the list open and add names whenever someone expresses interest, so you will need to add new people occasionally. Please share your experience with this process with friends and invite them to join us for the perennial list. We hope to make the list as long and broad as we possibly can. Then in August, 2008, we'll go back full-throttle into the daily August PostCard Poetry Fest.

Please email Lana lana.ayers at yahoo dot com or Paul splabman at yahoo dot com to sign up for the perennial list. We'd appreciate it if you could reply by 9/22 so we can roll out the new list and get those cards started again. And don't forget to forward this info to all your friends and have them join us too.

Future Experiences

We are planning a weekend of community joining and workshops for September, 2008, on Orcas Island . We hope you can join us and would welcome your effort to help plan/shape the event.

Thanks again for your time, your dedication, your postcard poems that created this instant and vibrant community of words.

All best,
Lana & Paul

Paul E. Nelson, M.A.

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Slaughter, WA [redacted] or [redacted]

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168. **holsapple1**
Re: Voice and the Performance of Poetry
Sat 8 Sep 2007

Apropos Robert Z's interest in texts that deliberately thwart performance, the research I know indicates that we subvocalize as we read, e.g. Robert Grenier's "I HATE SPEECH" inadvertently referencing pitch & volume of voice thru capitolization as icons of emphasis. But reading obviously is visual as well, & as one develops expertise in reading, one develops visual pathways to (verbal) memory that supercede auditory pathways, so that reading often seems silent. Further, printed texts (excluding texts like Braile) are significantly visual in as much as they squiggle in patterned ways, b versus d.

The point would be, Robert's categorization into three "other" nonperformative types of text seems supported by research. Besides texts that can be performed, there are texts that are primarily visual. Of those texts which can be performed, there are texts that deliberately frustrate a performance & texts that are not especially interesting to perform, because they focus on nonperformative (albeit auditory) features in a text. Performance doesn't add much to what a reading achieves.

Bruce

Bruce

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169. **Alan Sondheim**
2000 9/11s
Sat 8 Sep 2007

2000 9/11s

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170. George Bowering

Re: Are young female poets still behaving thusly ...

Sat 8 Sep 2007

On Sep 7, 2007, at 2:02 PM, Mark Weiss wrote:
> Beverley Sills was a diva, and nobody ever accused her of being a
> prima donna.

Now, that's really funny!
>
George Bowering,
Fan of Alex Shibicky

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171. Suzanne Burns
Re: beware of biased, unfounded, opinions about homeschooling
Sat 8 Sep 2007

On 9/7/07, mIEKAL aND <[redacted]> wrote:
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> Bobbi: I'm not quite sure what you mean by this statement, but
> homeschooling works for all manner of children & situation, & I
> guarantee you that if one allows a child's inner lifeforce to express
> itself in any way—intellectual, manual, creative, movement-based or
> even mentored in simple ways—it can prove to be a valuable option for
> schooling. Keep in mind we also have kids in their 20s who visit &
> stay here to be unschooled. One can begin the process at anytime.
> It's a lifelong commitment.

:-) And it is also a process which can allow a child who is always being told that he is is "not intelligent" to discover the areas where he in fact has real gifts or a real passion. Everybody is different, and not everybody thrives best in a traditional school setting.

Keep in mind we also have kids in their 20s who visit &
stay here to be unschooled.

Where is "here", mIEKAL?

Suzanne

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172. Marcus Bales
Re: Are young female poets still behaving thusly ...
Sat 8 Sep 2007

On 7 Sep 2007 at 17:02, Mark Weiss wrote:
> Diva, usually applied to opera singers, is a term of respect,
> something like grande dame--great lady. Beverley Sills was a diva,
> and nobody ever accused her of being a prima donna.

No, no one did. But she still had that flair for the dramatic when angry, or could act it in real life, that is characteristic of divas and prima donnas.

from http://www.time.com/time/magazine/article/0,9171,905555-3,00.html

"Even Beverly has her breaking point, however. Once, at a rehearsal in Manhattan, a conductor reprimanded her: "Don't interrupt me when I'm speaking to somebody else." Beverly said: "I'll go you one better. I won't sing

when you're conducting," and stomped offstage. During the preparations for her La Scala appearance, she climaxed an argument with the wardrobe mistress by snatching a pair of scissors and snipping a costume into pieces. The onlooking cast and chorus burst into applause, an Italian tribute to a flare of real temperament."

This is very different from the goofy self-effacement of the videos originally posted, though. Sill's nickname in the opera world was "Bubbles" because she was a genuinely nice person. But nice, too, is very different from that goofy self-effacement of some of today's young women poets.

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173. David-Baptiste Chirot

[redacted] ***sent you a link to content of interest***

Sat 8 Sep 2007

[redacted] sent you a link to the following content:

Finkelstein settles with DePaul, fight continues for Larudee
http://www.muzzlewatch.com/?p=239

The sender also included this note:

please sign the petition and pass on

--
Sent via a FeedFlare link from a FeedBurner feed.
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174. Lewis LaCook

The monolith at the beginning of september

Sat 8 Sep 2007

09/02/2007

Username and password. Why do you call me sir sir? At
the beginning of my day I make enough cigarettes. For.
Not until the paperwork is finished. Your heartbeat
serrated these prisms of aching leaves. Just look
behind you. Stumbling on uneven concrete a spill of
timber light whitening painful birds stripping
tongues. There’s thick glass in through I call out to
you I call and talk five minutes. Then the crickets
switch keys go up a whole step and you can still hear
the mill. The moon a wedge of anemic lemon grinning. I

could even be watching TV through your window with you
thickens near the atop loose shoes. Urban brands up to
70% off and shit. However many churches there have
been in the world ahead of you someone walking hidden
straining to plant those shanks of run light in you
let him to air conditioned to continually eulogize
seeking distinct units. The moon sucks at another
empty parking lot up on the cracked concrete
shimmering in the sweats of summer's last sugar.
There's a used car lot at the corner of your bruised
fruit. Broadway feed and pet supply paterson 1920
gyros & more closed for repairs charleston car washes
inc. Could we interlace the sound of traffic with
kissing? You do know it's 90% humidity out where an
abanoned shopping cart slits the sky burning away all
the weather. Crickets pound a sleighbell beat on
weight. The spiders are tethered to threads and
gliding. I park where reflectors summon mailboxes out
of the night's bath. It's busier on tuesdays. Cars
nightriding leave a garland stink of honeysuckle
behind. Renaming dislocates. Those deep purple clouds
skimming above us have surely slipped out of their
cuffs. Gills open in the road swimming anonymous cars
red the corners to townhomes littered and lit-up but
when no-one moves it gets darker. You're broken
somehow but fixing you breaks you even more. I
distinguish horizon because its deep softness
excommunicates me.

09/08/2007

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

___ Be a better Heartthrob. Get better relationship answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545433

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175. **Bobbi Lurie**

Re: beware of biased, unfounded, opinions about homeschooling

Sat 8 Sep 2007

Sorry for being so cryptic. I esp. apologize if I offended anyone. If you would like my reasons for writing what I did they are a result of my personal experiences which are not concepts but realities and you are free to backchannel me. In any event, there is always an assumption that we all have the same brains, capable of conceptualization--ie; the concept of "unschooling" is totally impossible for certain brains to comprehend. and it is, in the end, a concept. i, by the way, have tried every method of schooling possible (i, inÂ fact, could serve as a resource person for anyone searching for various methods ofÂ teaching)Â including homeschooling in terms of my own situation. My response is always to unexamined concepts, generalizations which are not examined in their totality. this is a poetics list so it is silly for me to go further. people take positions--that is fine--but sometimesÂ our personalÂ situation is such that positions cannot be taken/ it boils down, at times, to "what works"--bobbi

-----Original Message-----
From: Gabrielle Welford <[redacted]>
To: [redacted]
Sent: Fri, 7 Sep 2007 10:42 pm
Subject: Re: beware of biased, unfounded, opinions about homeschooling

thanks for this miekal. i wasn't sure how to reply. you say what i would
ant to say. intelligence has nothing to do with a kid's eagerness to
ive, and what else is learning based on? tol had such a hard time
rowing up, things were never easy for him. i wish i had been able/been
t a time in my life to have given him unschooling, especially if it could
ave been with a group of like-minded folks. i guess what i said about
ol was just to show that home/unschooled kids can dip in and out of the
ystem, whatever that system is, not to say how smart he is. blessings, g
On Fri, 7 Sep 2007, mIEKAL aND wrote:
> Bobbi: I'm not quite sure what you mean by this statement, but
 homeschooling works for all manner of children & situation, & I
 guarantee you that if one allows a child's inner lifeforce to express

itself in any wayâ€”intellectual, manual, creative, movement-based or even mentored in simple waysâ€”it can prove to be a valuable option for schooling. Keep in mind we also have kids in their 20s who visit & stay here to be unschooled. One can begin the process at anytime. It's a lifelong commitment.

~mIEKAL

On Sep 7, 2007, at 9:31 AM, Bobbi Lurie wrote:

> *most of all, you are blessed with an intelligent child. not all of us have children who have the capacity to do this.*
>
> *-----Original Message-----*
> *From: Gabrielle Welford <[redacted]>*
> *To: [redacted]*
> *Sent: Thu, 6 Sep 2007 11:48 pm*
> *Subject: Re: beware of biased, unfounded, opinions about homeschooling*
>
> *absolutely, re: this is a concept that was normal before compulsory public education was an "aha! moment" for the upper classes in england around the time of the french revolution--make the buggahs upwardly mobile--that'll fix em... my son had very long hair when he was in 2d grade and onward, and that and his independent thinking made things much harder for him. he took a year off and stayed home for 4th grade--did nothing--and went straight back into 5th grade without a problem. he's a free and deep thinker and feeler at 18, scraped through high school graduation because he can't stand being told what he should be interested in. from a proud mom. :-)*
>
> *On Thu, 6 Sep 2007, mIEKAL aND wrote:*
>
> *part of the problem with this discussion is people are making generalizations about a concept which really has always existed in this world since the beginning of civilization. the discussion seems to be focussed on one extremely specific form of home-schooling which revolves around removing your children from public schools so they can be indoctrinated into a religion. believe me, unschooling / homeschooling (which really are quite different things) is far more*

> *diverse than that. in our part of the country more than 25% of the kids I know are homeschooled at least till high school, at which point they join one of the alternative high schools. my son Liaizon was unschooled until he was 12 or so. he was a voting member in our community when he was 7, was able to conduct a meeting, create an agenda, sponsor & solve problems from a very early age. at the same age he could also cook a meal for 25 in order to feed people. verbally & creative precocious, inventive, playful & quite happy. because he had very long hair & was into really different things than local kids, he would have met endless bullying & unwanted attention in the public schools. I know because that's what happened to me in the schools in this part of Wisconsin when I was, even into high school. Things haven't changed much in rural public schools.*
>
> *~mIEKAL*

A human being should be able to change a diaper, plan an invasion, butcher a hog, conn a ship, design a building, write a sonnet, balance accounts, build a wall, set a bone, comfort the dying, take orders, give orders, cooperate, act alone, solve equations, analyze a new problem, pitch manure, program a computer, cook a tasty meal, fight efficiently, die gallantly. Specialization is for insects.

â€”Robert A. Heinlein

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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176. mIEKAL aND

Re: beware of biased, unfounded, opinions about homeschooling

Sat 8 Sep 2007

Dreamtime Village
Hypermedia Permaculture EcoVillage in Southwest Wisconsin
http://www.dreamtimevillage.org

& this was in NYT a few months back. The video has my son speaking about his experiences living here.

Into Middle America but Staying on the Fringe

By MATT GROSS
Published: June 20, 2007

http://travel.nytimes.com/2007/06/20/travel/20frugal.html?pagewanted=all

On Sep 8, 2007, at 2:49 AM, Suzanne Burns wrote:

> *On 9/7/07, mIEKAL aND <[redacted]> wrote:*
>
> *Bobbi: I'm not quite sure what you mean by this statement, but homeschooling works for all manner of children & situation, & I guarantee you that if one allows a child's inner lifeforce to express itself in any way—intellectual, manual, creative, movement-based or even mentored in simple ways—it can prove to be a valuable option for schooling. Keep in mind we also have kids in their 20s who visit & stay here to be unschooled. One can begin the process at anytime. It's a lifelong commitment.*
>
> *:-) And it is also a process which can allow a child who is always being*
> *told that he is is "not intelligent" to discover the areas where he in*
> *fact has real gifts or a real passion. Everybody is different, and not*
> *everybody thrives best in a traditional school setting.*
>
> *Keep in mind we also have kids in their 20s who visit & stay here to be unschooled.*
>
> *Where is "here", mIEKAL?*
>
> *Suzanne*

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177. Nick Carbo

Jim Brock, Nick Carbo, & Denise Duhamel at Sanibel Writer's Conference Oct 4-7

Sat 8 Sep 2007

Special guest speaker will be Robert Olen Butler. Exciting Ted dy bears, page Turner books! Beefcake calendars! Elizabethan drama and poetry in the Dew of morning. Very berry good drinks to be enjoyed as you listen to heart-wrenchingly good poems!

Come join us for fours days of workshops, panels, presentations, tutorials, and readings to learn writing secrets from famous poets, novelists, memoirists, essayists, and screenplay writers. During your down time, walk miles of white sandy beaches and enjoy Sanibel's spectacular sunsets!

Nightly readings, cocktail hours and signings open to the public!

Thursday, October 4, 2007 to Sunday, October 7, 2007
Location: BIG ARTS
City/Town:Sanibel Island, FL

Phone:
[redacted]
Email:
[redacted]

Description
http://www.fgcu.edu/siwc/index.html

Nick Carbo
http://www.npr.org/features/feature.php?wfId=1667164
http://www.cherry-grove.com/carbo.html

Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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178. Jennifer Karmin
JOB: The Georgia Review
Sat 8 Sep 2007

(this is a forward. please don't respond to me.
good luck!)

EDITOR of The Georgia Review.

Applications and nominations are invited for the position of Editor of The Georgia Review.

Founded in 1947, The Georgia Review is one of America's premier journals of arts and letters, publishing some of the best poetry, fiction, and art being created today, along with a rich blend of interdisciplinary essays and book reviews.

The Editor reports to the Senior Vice President for Academic Affairs and Provost at the University of Georgia and works with a seven-member faculty editorial board and a group of advisory and contributing editors. The staff consists of six full-time employees and a half-time graduate research assistant.

Please visit the The Georgia Review web
site at http://www.uga.edu/garev.

Applications should include letter, curriculum vita,
and a list of at least three professional references.
Applications received by October 26, 2007 are assured
of full consideration.

Email submissions with attachments are preferred.
Please send to: [redacted]. In
lieu of email submission, written application
materials may be directed to: Search Committee, Editor
of The Georgia Review, University of Georgia, Human
Resources, c/o Executive and Faculty Search Group, 215
S. Jackson Street, Athens, GA 30602.

For a complete position description, deadlines, and
contact information please visit our website at:
http://www.hr.uga.edu/editor-ga-rev.pdf.

Got a little couch potato?
Check out fun summer activities for kids.
http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz

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179. charles alexander

Re: Are young female poets still behaving thusly ...

Sat 8 Sep 2007

I have heard "diva" used pejoratively, but I don't particularly like that use. I use it positively, for any great female singer, pop to jazz to classical or other, from Joni Mitchell to Denyse Graves to Betty Carter, etc. I might even use it for a great male singer, although I know that would be an unexpected use. My daughter, it appears, is going into either opera or some other form of classical music singing, and I sometimes call her the "diva" of our family, meaning it with some humor (she just turned 18 less than 2 months ago) but also with love & respect.

The other thing that comes to mind with "Diva" is the movie with that title. And what I remember most about that movie is the voice, singing.

charles

At 02:02 PM 9/7/2007, you wrote:
>Diva, usually applied to opera singers, is a term of respect,
>something like grande dame--great lady. Beverley Sills was a diva,
>and nobody ever accused her of being a prima donna.
>
>I've never heard diva applied to pop music types, not even
>incorrectly. But I'll confess to not being sufficiently interested
>in pop music to read the journalism about it.
>
>Mark
>
>
>At 01:07 PM 9/7/2007, you wrote:
>>I've seldom heard "diva" used in music journalism to indicate the divine,
>>regardless of its origins. It seems more often deployed to insinuate the old
>>"hysterical woman" stereotype, synonymous in tone with something like
"prima
>>donna". It's not explicitly insulting, it's part of a larger structural
>>pattern of language from male critics that holds back a measure of artistic
>>seriousness from female musicians. At any rate, "siren" might have been a
>>better example, implying as it does (even in its literal sense) that the
>>singer will lure you into danger with her magical song or some shit like
>>that.
>>
>>Best,
>>Brian
>>
>>
>>On 9/6/07, George Bowering <[redacted]> wrote:
>> >
>> > >
>> > >
>> > > Brian Howe <[redacted]> wrote: This problem is still
>> > > rampant in music criticism, it's built into the words
>> > > some male critics use-- songbird, songstress, and diva, just to name a
>> > > few--
>> >
>> > Wait, wait wait wait!
>> >
>> > When did "diva" become a belittling word?
>> > Does that mean that to call someone "divine" (source of the word "diva")
>> > is to insult her?

>> >
>> >
>> >
>> >
>> > > Geo. H. Bowering
>> > Adaptable yet reliable.
>> >
>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

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180. Catherine Daly

Fwd: Call for Panel Proposals for Split This Rock Poetry Festival - Due December 1

Sat 8 Sep 2007

Split This Rock Poetry Festival: Poems of Provocation & Witness invites proposals for panel discussions and workshops on a range of topics at the intersection of poetry and social change. The guidelines are pasted below and will be available for download from the website at www.SplitThisRock.org next week. The deadline is December 1, 2007. Please forward this notice widely and send us your ideas – we can't wait to read them.

Sarah Browning and the Coordinating Committee of Split This Rock

**

Split This Rock Poetry Festival

CALL FOR PANEL DISCUSSION PROPOSALS

Split This Rock calls poets to a greater role in public life and fosters a national community of activist poets. Building the audience for poetry of provocation and witness from our home in the nation's capital, we celebrate poetic diversity and the transformative power of the imagination.

Split This Rock Poetry Festival: Poems of Provocation & Witness

March 20-23, 2008, Washington, DC

Split This Rock Poetry Festival will bring poets and writers to Washington DC on the fifth anniversary of the invasion of Iraq, in the midst of the presidential election. The festival will feature readings, workshops, panel discussions, youth programming, film, activism, and walking tours - opportunities to build community, hone our activist skills, and celebrate the many ways that poetry can act as an agent for social change. To read more about the festival, see our website at: www.SplitThisRock.org.

In addition to featured readings by guest poets, Split this Rock invites proposals for panel discussions and workshops on a range of topics at the intersection of poetry and social change. Possibilities are endless. Challenge us. Let's talk about craft, let's talk about mentoring young poets, let's talk about working in prisons, connecting with the activist community, sustaining ourselves in dark times, the role of poetry in wartime. Let's remember great poet activists and discover new, let's think international, visual, collaborative, out of the box.

A panel may consist of 3-4 persons, with one person designated as facilitator. Please title your panel and include brief biographical information for each participant, along with a two paragraph description of your panel—what are the questions you wish to explore—why is this conversation timely and necessary at this time—how will this panel further the goals of Split This Rock? How are the members of your panel uniquely qualified to lead a conversation on your proposed topic?

We have a strong interest in interactive conversation and community building, so please indicate how you will involve participants in the discussion.

Please note that panel presenters must register for Split This Rock Poetry Festival. Some scholarships will be available. There is no limit to the number of proposals you may send, but please be sure that all proposed presenters have agreed to be part of your proposed panel. Also, we are a small, mostly volunteer group, so please send only your favorite ideas.

Send proposals in the body of an email to: [redacted] by December 1, 2007. Please include full contact information for yourself and all proposed panel presenters. Please use the attached form. Just copy the questions into an email and paste your answers in. Please be sure to save a copy of your proposal, as emails do sometimes go astray. We will acknowledge receipt of your proposal, with a timeline for hearing back.

Questions? Email us at [redacted]. We look forward to reading your proposal!

Split This Rock Poetry Festival

PANEL DISCUSSION PROPOSAL FORM

PANEL TITLE:

Convener/Facilitator Name:

Mailing Address:

Email Address:

Phone:

Participant Name:

Mailing Address:

Email Address:

Phone:

Participant Name:

Mailing Address:

Email Address:

Phone:

Participant Name:

Mailing Address:

Email Address:

Phone:

1. Please include a one paragraph bio for each participant.
2. Please describe in 250 words or less the purpose of your panel.
3. Describe your method for involving festival participants in the panel.

**

Support Split This Rock – click here to make a secure tax-deductible donation. Be sure to designate Split This Rock as the recipient of your gift. Many thanks!

**

Sarah Browning

Coordinator

Split This Rock Poetry Festival

c/o Institute for Policy Studies

1112 16th Street, NW, Suite 600

Washington, DC 20036

[redacted]

www.splitthisrock.org

http://sarahbrowning.blogspot.com/

[redacted]

_____
Get a sneak peek of the all-new AOL.com.

_____
Dcpaw mailing list
[redacted]
http://lists.mutualaid.org/mailman/listinfo/dcpaw
free hosting provided by http://www.mutualaid.org/

--
Melissa Tuckey
Events Coordinator
DC Poets Against the War

www.dcpaw.org

"Yes, the distance was great between your country and mine. Yet our children played in the path between our houses.

We had no quarrel with each other. "

--
All best,
Catherine Daly
[redacted]

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181. Murat Nemet-Nejat
Re: Voice and the Performance of Poetry
Sat 8 Sep 2007

Robert,

I thought a lot about this. In fact, a poem I wrote in the mid nineties, "Io's Song," is about that.

Unlike strictly concrete poetry, where the focus often is visual, sculptural -and not performative- a space can be created on a page where the relationship among words suggest utterances, vectors which can not be verbalized. I call this borderline space silence. Unlike the purely visual, silence belongs to the left side of the spectrum of sound. It is full of, pregnant with sound, a meditative, pre-coital state of verbal performance. As a poet, my last fifteen

years have been obsessed with how to transform/project this silence as performance, without losing its element of silence.

Ciao,

Murat

On 9/7/07, Zamsky, Robert <[redacted]> wrote:
>
> I had an interesting conversation with a colleague of mine in our music
> department the other day that I thought I would share with the list. He
> regularly teaches a class on music-voice-text, and one of the issues he
> is interested in is poetic texts that resist vocalization/performance.
> As he and I discussed, it seems like such resistance could be
> categorized in a number of ways: features of the text that make it
> difficult to vocalize (such as working in several languages, unusual
> syntax or diction, etc.); features of the text that don't necessarily or
> obviously translate into vocalization (although punctuation, lineation,
> etc. always work at least partly at the acoustic level, they also often
> have other, overriding concerns); and, poetic texts that are engaged
> with the visual perhaps almost to the exclusion of the verbal. For this
> last, we were talking of course about concrete poetry and other "visual
> poetries" -- we spent a lot of time talking about Robert Grenier, for
> instance.
>
> I found the conversation interesting partly because there is so much
> interest (on my part, at least), in the acoustic/musical/performance
> qualities of poetry, and it was useful to poke at the limit-cases of
> that concern.
>
> I'm wondering if anyone else has any thoughts....
>
> Thanks!
>
> Robert L. Zamsky, PhD
> Assistant Professor
> New College of Florida
>

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182. **Murat Nemet-Nejat**

Re: Voice and the Performance of Poetry

Sat 8 Sep 2007

Bruce,

In all this analysis, a binary of choice is established, one abolishing the other. What I am interested in is the simultaneity of these two possibilities. That is what makes this relationship problematic in a very provocative and fertile way. Barthes, in his essay "Loyola," talks about this simultaneity -as the last step in Loyolan meditation- where the reader/meditator has to make a jump (for Loyola into God). Jack Spicer is talking about the same thing in his Vancouver Lectures.

Ciao,

Murat

On 9/8/07, [redacted] <[redacted]> wrote:
>
> Apropos Robert Z's interest in texts that deliberately thwart performance,
> the research I know indicates that we subvocalize as we read, e.g. Robert
> Grenier's "I HATE SPEECH" inadvertently referencing pitch & volume of
voice
> thru capitolization as icons of emphasis. But reading obviously is visual
> as well, & as one develops expertise in reading, one develops visual
> pathways to (verbal) memory that supercede auditory pathways, so that
> reading often seems silent. Further, printed texts (excluding texts like
> Braile) are significantly visual in as much as they squiggle in patterned
> ways, b versus d.
>
> The point would be, Robert's categorization into three "other"
> nonperformative types of text seems supported by research. Besides texts
> that can be performed, there are texts that are primarily visual. Of those
> texts which can be performed, there are texts that deliberately frustrate a
> performance & texts that are not especially interesting to perform, because
> they focus on nonperformative (albeit auditory) features in a
> text. Performance doesn't add much to what a reading achieves.
>
> Bruce
>
> Bruce
>
>
>

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183. **steve russell**
Re: [redacted] sent you a link to content of interest
Sat 8 Sep 2007

Thanks for the link. Check out the article about Hannah Arendt.

September 07 We Ourselves Are to Blame: Hannah Arendt's Jewish Writings
Zachary Braiterman

Reviewed:
Hannah Arendt,
The Jewish Writings
Schocken Books, 2007

In dark times such as our own, a flurry of publications attests to the abiding importance of Hannah Arendt as a great theorist of totalitarianism. Her recently published collection of essays, The Jewish Writings, will also cement her reputation as an unblinking critic of Zionism and the Jewish establishment, and a paragon of cosmopolitanism. Arendt was born in 1906 to an assimilated German Jewish family. She studied philosophy with the famed Martin Heidegger and wrote her dissertation under the direction of Karl Jaspers on the concept of love in the work of Augustine. With the Nazi rise to power, she fled to Paris where she worked with Jewish refugees. She escaped France in 1941 for New York, where she wrote for the weekly Aufbau, an émigré German Jewish paper. After the war, she worked with a number of Jewish organizations, such as Youth Aliyah and Schocken Books, under whose auspices she introduced the writings of her friend Walter Benjamin to English readers. She went on to teach at a number of American universities, including the New School for Social Research, until her death in 1975. Arendt's most famous works are the Origins of Totalitarianism (1951), The Human Condition (1958), and Eichmann in Jerusalem (1963). Scholars will be happy finally to have in one volume an exhaustive collection of Arendt's published and unpublished writings on Jews and Jewish politics. These writings cover the entire gamut of 20th Jewish political culture: the German Enlightenment and Emancipation, assimilation and anti-Semitism, and Zionism and the Holocaust. A reader inspired enough to plow through all five hundred pages of the collection will find that Arendt was consistent to the point of repetition. Those who want to read more judiciously might start in the 1940s and 1950s with the articles written for Aufbau. They might then proceed to the justly famous "The Jew as Pariah: A Hidden Tradition," "Zionism Reconsidered"(an important first salvo against official Zionism), "The Jewish State," "Peace or Armistice in the Near East," and Arendt's response to her critics after the publication of Eichmann in

Jerusalem. Reflections by Arendt's niece Edna Brocke, entitled "Big Hannah," make for a genuinely touching afterward. A modern icon in her own right, Arendt's oeuvre provides an ethical-political clarity for our own times, troubled as they are by the September 11th attacks, war in Iraq and Afghanistan, the struggle against terror, and the feeling felt by some of a creeping totalitarianism after years of monolithic Republican rule. The Jewish Writings speaks similarly to a grim contemporary Jewish scene – with no apparent exit from intifada or terrorism, occupation or siege, and new rounds of polemical bloodletting between intrepid critics of Israel and "the Jewish establishment." The two main themes that animate Arendt's larger body of work – the centrality of the political, understood as an active human connection focused on public life, and the imperative of individual freedom and responsibility, marked by a strong aversion to mass society and culture – appear also in her Jewish writings. These twinned themes both distinguish and distort her criticism of Zionism from the 1950s and, most controversially, her report on the 1961 Eichmann trial. In the articles written for Aufbau in the 1940s Arendt wrote insistently on the need to conduct the fight against Hitler under the auspices of a Jewish army. She complained bitterly about the British, who opposed the formation of such an army, arguing that, in doing so, the British sought to render the Jews silent and invisible. But she also faulted the Jews for failing to appear as a political entity. Taken together, the Aufbau articles present an early, inchoate formulation of "the space of appearance," which Arendt later developed in her arguably most important work of political philosophy, The Human Condition. The space of appearance is a conception of the public space where things are allowed to be seen and heard, where "action" takes place in the unpredictable and open-ended public space of politics, and "the social" is denigrated as that ends-driven place of "work," mediocrity, and conformism. An elitist, Arendt despised passivity on principle. In practice, this principled stance led to results that were often unbalanced, even early in her career as a writer and thinker. In not a few of the Jewish writings penned from the safety of Manhattan, Arendt spoke out against the Jewish instinct for "mere survival." Death, she opined, "begins [its] reign of terror when life becomes the highest good." This sentiment against "mere life" and "mere survival" is a curious thread repeating itself throughout the Aufbau articles (which are peppered with statements about the "readiness to kill," the "readiness to die," "dying on [one's] knees" etc.). In her estimation, a Jewish army and armed Jewish resistance in the ghettos were the sole expressions of an active Jewish political will possible at the time. Unlike these heated appeals for a Jewish army, Arendt's writings on Zionism were more sober overall. On one hand, she was not unimpressed by the Zionists' willingness to fight. But first and foremost, she opposed "suicidal gestures." Arendt saw the pre-state Yishuv and then the State of Israel threatened by the Nazi advance across North Africa under Rommel,

and later by hostile Arab neighbors, whom the Zionists had done nothing to placate. Herzl was wrong. A Jewish State was vulnerable and could not protect the Jews from anti-Semitism. Against the game of Realpolitik, Arendt therefore opposed any and all attempts to cut deals with imperial powers, be they Turkish or British. Instead, she championed the cause of solidarity with other oppressed peoples, especially Arabs and progressive forces in Europe, in which she still placed great stock. Preoccupied by the problem of anti-Semitism, Arendt's chief concern was that Zionist politics was isolationist, especially in its rejection of the Diaspora. In failing to create an all-inclusive Jewish organization, including Jews from Europe and the United States, and in failing to stand up for the Diaspora, the Zionists sabotaged their own movement. Instead of a Jewish state, Arendt supported a "homeland" in Palestine as a recognized zone of Jewish settlement, part of the British Commonwealth or some other European federative system. In her view, the only way to defeat anti-Semitism, a nationalist scourge, was by non-nationalist politics. Palestine, we see, was to be a part of Europe. Despite the underlying Eurocentrism of these thoughts, Arendt was an early critic of the inability of mainstream Zionism to see the competing Arab national claim to Palestine. It was on this basis that she objected to the push for a Jewish state at the 1942 Biltmore Conference and to the later proposal to partition Palestine into two separate states, one Jewish and one Arab. Arendt was in a minority, but hardly alone. However, unlike other Zionist critics of partition (Martin Buber, Gershom Scholem, other German Jewish members of the Ichud, as well the leftwing Hashomer Hatzair), Arendt rejected any reconciliation to the fait accompli of 1947-8. It might be said that Arendt was wrong about a lot of things. Was an Arab-Jewish agreement possible in Palestine prior to partition, and if so on what organized basis? Did Herzl lack a political understanding of anti-Semitism? Were the Zionists not right to give up on Europe in the 1920s, 1930s, and 1940s (!)? At this time, were not the Jews surrounded by enemies? Was it the Zionists who broke solidarity with the peoples of Europe and not vice-versa? Was it possible to "combat" anti-Semitism? Did it not make sense to escape from Europe? To what practical purpose should a Jew have stayed to fight at this particular juncture? Did she herself not escape? While it might be true that Arendt was wrong about many things (and for all her antipathy to mainstream Zionism), it is too simple to say that she was an anti-Zionist. In their distress, Arendt never opposed mass immigration of Jews to Palestine, and she always feared the worst for them (and very little, it seems, for the Arabs). For all its collaboration with the British, she rejected the contention that the Zionist settlement itself was a colonialist enterprise. Despite her critique of Labor Zionism, she believed in its human potential. In letters to Carl Jaspers and Mary McCarthy, Arendt was practically ga-ga about Israel's victory in 1967 and expressed profound concern about the future of the State during the Yom Kippur War. On top of that, she despised the

"spurious selflessness" of "Jewish radicals" who "furiously deny the existence of the Jewish people." Like the poet Heinrich Heine, she was "not deceived by this nonsense of 'world citizenship,'" which she called "an academic pipedream." What Arendt understood perhaps better than her critics was that the Jewish people, in the Diaspora or in Israel/Palestine, cannot exist in isolation from each other and from non-Jews. At the fore in The Jewish Writings is stubborn dedication to principle. In the case of Zionism in the 1940s, she stuck to the principle of internationalism despite the failure of internationalism to stand up to the challenges posed by the Holocaust and by Arab opposition to Jewish settlement. Regarding the Holocaust, she upheld the principle of individual responsibility, even if this meant crossing the line to blame the victim. Arendt's political judgments were always couched as absolute moral judgments. Arendt rejected the sentimental notion that the Jews were innocent victims of history. In her estimation, the identification of the Jews with the absolutist state in the 1700s was an important contributing factor to the formation of modern anti-Semitism; and she always held the Zionists up short for their failure to counter it effectively. In an Aufbau article, she argued against cooperating with the lesser evil. Writing early in the midst of World War II, she insisted that "the best English friends and the best armies in the world will not save us from this fate for which we ourselves are to blame." The notion that Jews throughout history were historical actors in their own right and not merely victims is now a staple in contemporary Jewish Studies scholarship. But in turning this into a philosophical principle and applying it to the Holocaust, Arendt, we see, began to run up against rough ground. It was Eichmann in Jerusalem that brought upon Arendt's head the fury of the Jewish community. As a correspondent for New Yorker magazine, Arendt covered the 1961 trial of Adolph Eichmann, who had been captured by the Israeli Mossad in Argentina and brought to stand trial in Jerusalem. In her insightful analysis, Eichmann, who engineered the deportation of the Jews to the ghettos and camps, appears as nothing more sadistically demonic than a bureaucrat beholden to clichés and stock phrases. The book was not about the Holocaust itself as much as it was about the individual and individual conscience and responsibility (hence her hostility to Ben-Gurion whom she accused of organizing a political circus). Arendt now sought to convey "the banality of evil," reversing her position in The Origins of Totalitarianism affirming the existence of "radical evil," where she wrote, "an absolute evil appears [absolute because it can no longer be deduced from humanely comprehensible motives]." While the phrase "banality of evil" was a subtle philosophical point little understood by her antagonists (they did not see how the human, non-monstrosity of the person Eichmann made him and his crimes all the more monstrous), her indictment of the Judenräte for co-responsibility in the Nazi genocide was crystal clear. That the leaders of the Jewish Councils cooperated with the Nazis in running the ghettos in Poland and

organizing deportations was and remains a fact hard to digest. But Arendt did more than simply state facts, and it was disingenuous of her to suggest that this was all that was at stake in her reportage. More than simply stating facts, Arendt passed on her own normative judgment. In her view, the members of the Jewish Councils were not coerced to cooperate and could have always chosen, if not active resistance, than at least the possibility of doing nothing, of not cooperating (even if the historical record suggests otherwise).

Images: Moscow Diary: Nov 21, near Museum of Contemporary History Of Russia, Katerina, age: 27, height: 5' 6" by Alina and Jeff Bliumis.

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September 2007

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Blue During Blues Robin Ross

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184. Jeffrey Side
The Argotist Online currently down
Sat 8 Sep 2007

The Argotist Online is currently down at the moment due to a technical fault. I am trying to resolve this with my host but it could take a few days.

Jeff

↑ Index

185. Rob McLennan
12 or 20 questions
Sat 8 Sep 2007

"12 or 20 questions" is a series of interviews with Canadian and American poets and fiction writers through a series of core questions (with slight variation between authors) conducted by rob mclennan, and started to coincide with his tenure as writer-in-residence at the University of Alberta in Edmonton from the beginning of September, 2007 to the end of May, 2008. So far, seven interviews have been posted (with, perhaps, new ones appearing every day or so):

John-James Ford, Ottawa ON/Colombo Sri Lanka
George Bowering, Vanouver BC

Nathaniel G. Moore, Toronto ON
Stephen Brockwell, Ottawa ON
Noah Eli Gordon, Denver CO
Thomas Wharton, Edmonton AB
& Catherine Owen, Edmonton AB

http://robmclennansindex.blogspot.com

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186. Bobbi Lurie

response to book announcement

Sat 8 Sep 2007

Could it be that there is really no need for all this complication? Could it be there is nothing really such as "Jew" or "Nazi" Only people born into certain race/ religion/ creed/ indoctrination/ sentimental vice etc? Could it be that Jews are only humans born as Jews? That all humans are sucked into group mind, greed, fear, jealousy? Could it be if we take away labels we are all stuck in the same gutter? Could it be that the simple act of the Danes to wear the star of David so as to foil Nazis which amounted merely to limitingÂ and confusing their attempts to label, judge, round up and kill particular race/ethnic/group/ religion? "Banality of Evil"----------the dullards of the universe who cause such harm/ horrifying harm due to foggy thinking/ sucked into ideology? Yes. Let us blame the Jews again. That's what's in vogue now obviously. The Holocaust is being contested and this is never ever mentioned because most people compete for victim group status and sorry but the Jews just aren't "in" any more. Getting down to basics (Hitler's failed art career) (and forgive this leap) any Jew in Europe would have given Hitler an art exhibition if they knew it would keep him from murdering 6 million of them (along with many other millions and I only do not name their "group affiliations" because I am opposed to this in the first place)--and most of them would not even think "them" for a great number did not even identify with their Jewish heritage. They would have given him his goddam art show just to keep the maniac happy. No, I didn't say they were all wonderful Jews. Actually, I'm not even talking about Jews. I'm talking about people. They were but people who definitely would have given Hitler his art show if that would have helped to discourage his formulation of yet more concepts along with the power to leash group mind into action. to support my leap into my own topic of shallowness of group thought,

blaming, naming, attacking, confirming, annhilating, here's a bit about Hitler's art career:

"Adolf Hitler was an artistâ€”a modern artistâ€¦mediocre conceptual work â€¦"

For this full article by Peter Schjeldahl

Â http://www.newyorker.com/archive/2002/08/19/020819craw_artworld
thanks for listening,
bobbi lurie
Â

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To: [redacted]
Sent: Sat, 8 Sep 2007 11:24 am
Subject: Re: [redacted] sent you a link to content of interest

Thanks for the link. Check out the article about Hannah Arendt.

eptember 07 We Ourselves Are to Blame: Hannah Arendtâ€™s Jewish Writings achary Braiterman Reviewed: annah Arendt, he Jewish Writings chocken Books, 2007 In dark times such as our own, a flurry of publications attests to the abiding mportance of Hannah Arendt as a great theorist of totalitarianism. Her recently ublished collection of essays, The Jewish Writings, will also cement her eputation as an unblinking critic of Zionism and the Jewish establishment, and paragon of cosmopolitanism. Arendt was born in 1906 to an assimilated German Jewish family. She studied hilosophy with the famed Martin Heidegger and wrote her dissertation under the irection of Karl Jaspers on the concept of love in the work of Augustine. With he Nazi rise to power, she fled to Paris where she worked with Jewish refugees. he escaped France in 1941 for New York, where she wrote for the weekly Aufbau, n Ã©migrÃ© German Jewish paper. After the war, she worked with a number of Jewish rganizations, such as Youth Aliyah and Schocken Books, under whose auspices she ntroduced the writings of her friend Walter Benjamin to English readers. She ent on to teach at a number of American universities, including the New School or Social Research, until her death in 1975. Arendtâ€™s most famous works are the rigins of Totalitarianism (1951), The Human Condition (1958), and Eichmann in erusalem (1963). Scholars will be happy finally to have in one volume an exhaustive collection f Arendtâ€™s published and unpublished writings on Jews and Jewish politics. hese writings cover the entire gamut of 20th Jewish political culture: the erman Enlightenment and Emancipation, assimilation and anti-Semitism, and ionism and the Holocaust. A reader inspired enough to plow through all five undred pages of the collection will find that Arendt was consistent to the oint of repetition. Those who want to read more judiciously might start in the 1940s and 1950s ith the articles written for Aufbau. They

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time. Unlike these heated appeals for a Jewish army, Arendtâ€™s writings on Zionism ere more sober overall. On one hand, she was not unimpressed by the Zionistsâ€™ illingness to fight. But first and foremost, she opposed â€œsuicidal gestures.â€ rendt saw the pre-state Yishuv and then the State of Israel threatened by the azi advance across North Africa under Rommel, and later by hostile Arab eighbors, whom the Zionists had done nothing to placate. Herzl was wrong. A ewish State was vulnerable and could not protect the Jews from anti-Semitism. gainst the game of Realpolitik, Arendt therefore opposed any and all attempts o cut deals with imperial powers, be they Turkish or British. Instead, she hampioned the cause of solidarity with other oppressed peoples, especially rabs and progressive forces in Europe, in which she still placed great stock. Preoccupied by the problem of anti-Semitism, Arendtâ€™s chief concern was that ionist politics was isolationist, especially in its rejection of the Diaspora. n failing to create an all-inclusive Jewish organization, including Jews from urope and the United States, and in failing to stand up for the Diaspora, the ionists sabotaged their own movement. Instead of a Jewish state, Arendt upported a â€œhomelandâ€ in Palestine as a recognized zone of Jewish settlement, art of the British Commonwealth or some other European federative system. In er view, the only way to defeat anti-Semitism, a nationalist scourge, was by on-nationalist politics. Palestine, we see, was to be a part of Europe. Despite the underlying Eurocentrism of these thoughts, Arendt was an early ritic of the inability of mainstream Zionism to see the competing Arab national laim to Palestine. It was on this basis that she objected to the push for a ewish state at the 1942 Biltmore Conference and to the later proposal to artition Palestine into two separate states, one Jewish and one Arab. Arendt as in a minority, but hardly alone. However, unlike other Zionist critics of artition (Martin Buber, Gershom Scholem, other German Jewish members of the chud, as well the leftwing Hashomer Hatzair), Arendt rejected any econciliation to the fait accompli of 1947-8. It might be said that Arendt was wrong about a lot of things. Was an rab-Jewish agreement possible in Palestine prior to partition, and if so on hat organized basis? Did Herzl lack a political understanding of anti-Semitism? ere the Zionists not right to give up on Europe in the 1920s, 1930s, and 1940s !)? At this time, were not the Jews surrounded by enemies? Was it the Zionists ho broke solidarity with the peoples of Europe and not vice-versa? Was it ossible to â€œcombatâ€ anti-Semitism? Did it not make sense to escape from Europe? o what practical purpose should a Jew have stayed to fight at this particular uncture? Did she herself not escape? While it might be true that Arendt was wrong about many things (and for all er antipathy to mainstream Zionism), it is too simple to say that she was an nti-Zionist. In their distress, Arendt never opposed mass immigration of Jews o Palestine, and she always feared the worst for them (and very little, it eems, for the Arabs). For all its collaboration with the British, she rejected he contention that the Zionist

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---------- Images: Moscow Diary: Nov 21, near Museum of Contemporary History Of Russia, aterina, age: 27, height: 5' 6" by Alina and Jeff Bliumis. CONTINUED 1 | 2 Next Â»

September 2007

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187. Carol Novack
October 5th Mad Hatters' Review Reading
Sat 8 Sep 2007

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Featuring

Ira Cohen Editor, filmmaker, photographer, and poet, "electric multimedia shaman" Ira Cohen was born in 1935. The child of deaf parents, he learned to spell on his fingers at the age of one. Cohen is the founder of numerous ground-breaking movements and reviews such as the Akashic Record, the Starstreams Poetry Series (Kathmandu), and the Universal Mutant Repertory Company, and has worked as contributing editor of many publications. Selected volumes of his

poetry, prose poems, audio and CD recordings of his performances with collaborators including William Burroughs, have been published in the US and abroad. Cohen's portrait photographs have been exhibited widely and appeared as covers in Life Magazine and other magazines. Among his film and video productions are The Invasion of Thunderbolt Pagoda (1968) screened at the Whitney Museum in 1999. In 2006, he was a featured reader at the Whitney Biennial. See Wikipedia<http://en.wikipedia.org/wiki/Ira_Cohen>and do the google for additional details and links.

Lynda Schor's latest story collections are The Body Parts Shop (FC2) and Adventures In Capitalism (Unicorn Press). She has won many grants and prizes, including an O'Henry nomination, and two Maryland State Council grants for fiction. She is the fiction editor of the online literary magazine, Salt River Review <http://www.poetserv.org/>, and she teaches at The New School. Lynda was the featured writer in issue 7 of Mad Hatters' Review <http://www.madhattersreview.com/>.

Stephanie Strickland is a print and new media poet. Her book of poems, Zone: Zero, is forthcoming in 2008. A double book of poems, V: WaveSon.nets/Losing L'una, has a web component vniverse <http://www.vniverse.com/>. V was awarded the Di Castagnola Prize by Brenda Hillman and True North was chosen for that award by Barbara Guest. Her current manuscript is "Huracan's Harp," from which the poems here are taken. Her latest collaborative hypermedia work, slipping glimpse <http://slippingglimpse.org/>, was first shown at E-Poetry 2007 in Paris. Strickland poems appear in the current issue of Mad Hatters' Review <http://www.madhattersreview.com/>.

*Publications by the authors will be offered for sale by Mobile Libris<http://www.mobilelibris.com/>
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For further info, email: [redacted]
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188. David Chirot

A Letter to Ron Silliman from Il Maestro G.A. Vidiamodopo re "Grand Piano de Parole in Liberace"

Sat 8 Sep 2007

A friend notified me today that at the Blog of Silliman is a featured link to the analysis of "The Grand Piano de Parole in Liberace" in a presentation of Il Maestro G. A. Vidiamodopo.
http://davidbaptistechirot.blogspot.com/2007/07/its-accessories-necessaries-considered.html

As a colleague of Il Maestro in Eternal network of Fluxus Street Theater d' Il Maestro G. Maciunas I duly passed along the news to Maestro Vidiamadopo, who in turn sent to me a reply, concerning a perhaps misreading of his analysis of the "Corrective" Collective Autobiography as Il Maestro amuses himself by referring to it in the here and there moments in which he does. Here the relevant part of the letter to me which Il Maestro would like me to share with you, esteemed Colleagues, Brothers and Sisters in the Anarekeyological Actions of Eternal Heraclitean Flux.

"Estimado, El Colonel de Securidad Nacional, Sector "Languagismo" R. Silliman :

Thank you for the honor bestowed of the selection of my humble paper for the readership of your often cited Blog, home I hear to the formation of opinion and shaping of taste with in the august parlance of baseball fans such as myself, "Friendly Confines" of the storied laurel vine covered Walls of the stadium of the Grand Piano of the Collective of the Corrective Autobiography. It is with many happinesses I find myself among such an assemblage of the luminaries, eminences grises and laureati of the laurels of the Lyric Art. I need however to call attention to one shortcoming in the formulation of the indication of the existence of my examination of the Grand Piano di Parole in Liberace. This is the use of the words "A Literal Interpretation of the Grand Piano" which must be touched cyber-style to be linked to my presentation. Perhaps you have knowledge in the form of the reading of his works of the poet Jean-Nicholas Arthur Rimbaud? Whether yes or not, this poet well beloved to the hearts of millions across the spheres of Poesia, this poet in regards to a question as to the meanings of his works famously replied:

"They mean what they say, literally and in every sense."

Therefore, rather than confining the illustrious readership of the blog to the very narrow "literal" reading which alone could produce the sense that my piece is a "literal interpretation" alone--the repeition of this word is in order to underline my need to overcome its loneliness--I want to point out that my interpretion is like that propounded by the well-beloved Rimbaud. In other word, my interpretation is "literal AND IN EVERY SENSE." That is, it is to be understood in a far more vast "realms of the senses," to play on the title of a film by the Maestro Oshima. The examination is in each and every word opening into ever more areas of the senses in all their senses. I hope that via these senses the deeper sense of my words may begin to "make sense" to the readers and yourself of the simultaneous "amplifying" and "chiseling" of my critique which in its employ of these methods of the Isouian conception of Lettriste literary historical periodicity is essaying a far more complex and wide ranging presentation than that kept narrowly confined within the heretofore alluded to "Friendly Confines" of a method which can see only that which is of its own necessity limited to define as a "literal" "interpretation." that which in fact is not so narrowly confined at all. To use a street inflection from the repertoire of the milieu of the Fluxus Street Theater, El Colonel, in my work I "don't play that," that being the "literal," for as noted, I am dealing in the full throated and bodied Rimbaldien expression of the "Literal & In Every Sense" according to the "long reasoned derangement of the senses" for in the end to "reach the Unknown." For its from this Unknown that the positions of the known may be examined in the methods and manner which I have employed and so have indeed reached from this Unknown an understanding of the known which I have presented in my generous assesment of the Grand Piano di Parole Liberace's achievement, which perhaps you may have missed in a misreading of my examination as existing solely within the "Freindly Confines" of your own "literal" reading of that which is not confined to the literal alone. Here is the simple conclusion which was reached by the employment of my methodology, drawing on the teachings and examples of a great many brilliant predeccessors and colleagues of the present moment:

Only the finest cabinets are used in the preservation of the documents, archives, recordings and files of the Grand Piano--

for in preservation in its purest state lies posterity in state--

in archival preservation lies the Grand Piano salvation of the materialist word--

In sum, my friends and colleagues, by surveying in a review-examination the cultural-materialist construction for the presentation and maintenance of the

"Grand Piano", one has developed an awareness of the targeted directions of its discourses, its performative aspects, as well as its "in-dwellings" as it were.

I think it is safe to say--for in my position I must take into consideration above all your security--I think it is safe to say that the object here considered for review-examination is one easily commanding entry into the data-zones of citation, bibliography and notes, while also sure to generate further examinations of its modifications of previously existing versions of the already existing files under which this particular "Grand Piano" has already been filed many times over. I find it safe to presume that its revisionings and revisionisms of extant files will be of at least a minor interest to those engaged in the minutiae of this particular trope of a narrowly conceived discursive presentation.

Here it is shown that even with the most "literal" readings from within the "Freindly Confines" that the "interpretation" is not at all limited to the "literal" but indeed has been embracing of the "LiTERAL AND IN EVERY SENSE" and does indeed present a commentary-conclusion reached by this widely-arrayed Anarkeyological examinition of the presented materials.

In Parole Seimpre in Liberace,
G. A. Vidiamodopo

Thanking you again for the great honor to be included among the highlighted links to the various galaxies constellated in your assemblage for this day.

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189. J Crockett
I love poetry.
Sat 8 Sep 2007

Poets, another story.

Born too soon, they are.

They think, even now, that there is any difference from their work being edited to being rejected.

Jesse Crockett

Now developing listenlight.net (a poetry journal) in the Ruby on Rails platform, & accepting all submissions without visible file extensions (excluding the pdf, for which there is Open Office.)

http://denacht.blogspot.com (come see me prizefight facebook!)

~~What's old stays old. What's new gets old fast.~~
-- anonymous

~~I'm not your magazine.~~
-- R.E.M.

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190. **Jeffrey Side**
Nick Piombino interview at The Argotist Online
Sat 8 Sep 2007

Nick Piombino interviewed by Gregory Vincent St. Thomasino at The Argotist Online:

http://www.argotistonline.co.uk/Piombino%20interview.htm

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191. **Jeffrey Side**
Argotist back online
Sat 8 Sep 2007

The site is back online.

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192. **holsapple1**
Re: Voice and the Performance of Poetry
Sat 8 Sep 2007

I think you're right, Murat, that I premised my analysis of the subject as one involving choices, & I probably did that because I built off the phrase, quote poetic texts that resist vocalization/performance, thinking of such texts as a particular kind & of that resistance as deliberately constructed. Neither need be the case. Further, I agree that there's no need of setting the visual & verbal aspects into opposition, such that choosing one abolishes the other. That wasn't my intent. Reading after all involves both visual & verbal processing, & it's the relation between the two that I was thinking about. But are you saying that relation (between the visual & verbal) in a poetic text is after all a problem for performance? In all cases? This would seem closer to what Vernon is talking of. Perhaps we can clarify how a text resists "vocalization/performance."

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193. Joel Weishaus
North-5 Text-5- completing the project
Sun 9 Sep 2007

This is #25 of 25 texts.

http://web.pdx.edu/~pdx00282/North/North-5/text-5.htm

It's been almost two years since I began "The Way North."
I want to thank all of you for receiving, and even maybe taking time to consider, this work.

For those of you who want to look at it at your leisure from the beginning:
http://web.pdx.edu/~pdx00282/North/Intro.htm

Notes:

Designed for screen resolution: 1024x768; Text size: Medium; Monitor: 17" or larger; Browser: MS Explorer preferred. (Checked for Foxfire, but a few design changes are usually found.) Paratext boxes are opened by holding cursor over words. Speakers on.

-Joel

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194. Peter Ciccariello
Brass trope dream
Sun 9 Sep 2007

Brass trope dream <http://cgi7.com/peterimages/brass-trope-dream.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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195. Jesse Glass
Voice and Performance
Sun 9 Sep 2007

The voice has to become a hand sorting among the fragments...Also an instrument breaking down and rebuilding itself in the presence of the unsay-able...also a feast borne on the breath in the presence of famine...the voice must also become a recuperative force in the sick room of the spavined text. I attempt this with the aural reconstructions of Man's Wows (available on-line) with the result in my beaten-up voice at Penn Sound. Other experiments at UBU-web and most recently www.Lichtensteiger.de. Fuck silence. Jess

↑ Index

196. Alan Sondheim
of utmost beauty
Sun 9 Sep 2007

of utmost beauty

radiolaria

http://www.asondheim.org/radiolaria.gif
what i want to do in a future exhibition installation show

http://www.asondheim.org/tibetcym0.mp3
http://www.asondheim.org/tibetcym1.mp3
http://www.asondheim.org/tibetcym1b.mp3
http://www.asondheim.org/tibetcym2.mp3
http://www.asondheim.org/tibetcym3.mp3

after the onset enlightenment tone on a pair of large Tibetan cymbals breathing out as continuing into the metallic fiber of the planet

these are works i've wanted to do for a long long time
wanting is always a removal

molecular atomic structures and consorts traveling across metallic plains
of unknown metals these plains
of unknown sounds beyond or beneath sounds these plains

shuddering in very low frequency radio couplings if one so desires traveling metals and universes through universes these universes momentarily harden and vibrate imperfect harmonies or perhaps harmonies perfect in discordance harmonies after enlightenment

who could doubt the breathing of metal or water breathing of fire or air
who could doubt breathing of this or that area
or the breathing of those shallows or hills or sides of hills
the breathing of those areas of sloping hills
those areas somewhere among the shallows
or those breathings in concordance discordance

nothing setting into motion, no things motioning, nothing beckoning i've wanted to do these for a long time, i prepared carefully i prepared carefully, i did them, i don't want to do them any more

↑ Index

197. Barrett Watten
Grand Piano updates
Sun 9 Sep 2007

Note on the publication schedule of The Grand Piano, part 4: due to a printing error, the volume has been recalled and will reship in late September. We apologize to our readers and subscribers. Stay tuned for more.

Also, there is now as complete a list as possible of reviews and comments on the project at:

http://www.english.wayne.edu/fac%5Fpages/ewatten/posts/post34.html#links

as well as an archive-in-process at our website:

http://www.thegrandpiano.org

Barrett Watten

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198. Anny Ballardini
Euripides' Hipplytos by Jon Corelis on the Poets' Corner
Sun 9 Sep 2007

From Jon Corelis:

Dear Friends:

This email is to announce the completion and availability of my new performance version in English of Euripides' Hippolytos.

This version is innovative in a number of ways. Unlike most modern versions of Greek plays, which tend to be either fairly literal reading versions done by scholars or more creative performance versions done by poets or playwrights, this is a version in verse created for performance, by someone who is thoroughly familiar with the original as a properly credentialed classicist, but who is also an internationally published poet. (My web site, listed at the end of this email, gives a summary of this background.) My script's relation to Euripides' Greek text ranges from almost word for word translation in some parts to very free recasting in others, and it employs various levels of diction, some of which satisfy and others of which deliberately thwart a modern audience's expectations of how people in a Greek tragedy should talk.

Another innovation, which I believe is original with this version, is that the choruses are in verse to be set to music taken from medieval secular songs. The current script only gives the names of these songs (since I can't write musical notation myself), but these melodies are all standard parts of the early music repertory and are available on CD, as computerized files on the internet,

or in scores in scholarly music works or from specialist publishers. I can refer prospective performers to these sources; eventually as a result of working with a performance group I hope to find someone who will be able to write musical annotation which I can include with my text.

I'd be glad to hear from any drama group, whether professional, semi-professional, amateur, or academic, who would like to perform this new version. (I'd only expect royalties if it were produced by a troupe in a position to pay them; I'd willingly give permission gratis for performance by an amateur or academic group that didn't charge admission or charged it only to cover expenses.) Interested parties can contact me by any of the means indicated in the signature below.

The script is being housed on the internet on the Italian cultural web site Fieralingue, which may most easily be accessed with the URL: http://tinyurl.com/3cqhxk (click on the Euripides' Hippolytos link for the .pdf file). There's also a link to it on my web site. Alternatively, I'd be glad to send the script to interested persons via email as a .pdf or as a MS-WORD .doc file, or via post in hard copy or on a data CD. I'd be most grateful if you'd forward this email to anyone you think might be interested in it. Thanks for reading this.

Yours truly,

Jon Corelis

==========

Jon Corelis
517 S. State St.
Appleton WI 54911 USA
tel [redacted]
[redacted]
www.geocities.com/joncpoetics

↑ Index

199. Brian Howe

Re: Are young female poets still behaving thusly ...

Sun 9 Sep 2007

> *"But I'll confess to not being sufficiently interested in pop music to read the journalism about it."*
>
> *well, that would explain why you've never heard "diva" used with subtle derision, huh? pop music and the discourse around it are wracked by built-in irony; in this sphere-- just as in neo-con discourse-- many phrases abandon*

> *their classical origins and come to mean something more ambiguous, if not entirely opposite.*

best
brian

At 01:07 PM 9/7/2007, you wrote:
> >I've seldom heard "diva" used in music journalism to indicate the divine,
> >regardless of its origins. It seems more often deployed to insinuate the
> old
> >"hysterical woman" stereotype, synonymous in tone with something like
> "prima
> >donna". It's not explicitly insulting, it's part of a larger structural
> >pattern of language from male critics that holds back a measure of
> artistic
> >seriousness from female musicians. At any rate, "siren" might have been a
> >better example, implying as it does (even in its literal sense) that the
> >singer will lure you into danger with her magical song or some shit like
> >that.
> >
> >Best,
> >Brian
> >
> >
> >On 9/6/07, George Bowering <[redacted]> wrote:
> > >
> > > >
> > > >
> > > > Brian Howe <[redacted]> wrote: This problem is still
> > > > rampant in music criticism, it's built into the words
> > > > some male critics use-- songbird, songstress, and diva, just to name
> a
> > > > few--
> > >
> > > Wait, wait wait wait!
> > >
> > > When did "diva" become a belittling word?
> > > Does that mean that to call someone "divine" (source of the word
> "diva")
> > > is to insult her?
> > >
> > >
> > >

> > >
> > > > Geo. H. Bowering
> > > Adaptable yet reliable.
> > >
>

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200. **Russo, Linda V.**
Re: Voice and the Performance of Poetry
Sun 9 Sep 2007

Hi Rob! & others...

re text as a site of difficulty, wherein difficulty is in fact be the vocalization/performance, I'd bring the visual poetry of Mike Basinski into the mix, as an example of poetry that, I dunno, feigns resitance? i.e. a Basinski performance engages the signifier as a radically open site; he treats reading even his own works as an act of interpretation & vocalizes the difficulties and possibilities a text "yields." He reads the texts as though he hasn't written them. The result is, you might say, the difficulty of vocalization. I assume the Grenier you have in mind are the "scrawl" poems; I wouldn't exclude their engagement of the verbal - recalling the seeming glee that Grenier exuded when he asked his audience to read these poems aloud (this was at Buffalo 8 years ago or so?). While for Grenier these may be visual poems, they foreground the act of verbal interpretation for the reader. Although one might stare at them mutely and that would be ok too.

I've been thinking about performance & difficulty lately because of a student of mine, who's got a great sense of poetry, a junior who's writing fantastic poems, and is very intersted in performance, too (she writes multi-vocal performance pieces). She's got a stutter, and I've been wanting to account for that as part of her poetic material - without pathologizing it - how might she incorporate an awareness of that, rather than glaze over it? I haven't been sure how to broach this with her. The only analogue I could come up with so far is Aaron Williamson - but I don't think she's interested in performing stutter or anything like that. Any ideas?

By the say, there's an excellent essay on Basinski's work by Ric Royer that you might want to check out; it's in a new zine edited by Justin Kato (a student of Bill Howe's & cris cheek's at Miami University Ohio) - the zine's at my office right now but I'll get you the reference if you're interested. It's a special performance issue.

Linda

On 9/7/07, Zamsky, Robert <,[redacted]> wrote:
>
> I had an interesting conversation with a colleague of mine in our music
> department the other day that I thought I would share with the list. He
> regularly teaches a class on music-voice-text, and one of the issues he
> is interested in is poetic texts that resist vocalization/performance.
> As he and I discussed, it seems like such resistance could be
> categorized in a number of ways: features of the text that make it
> difficult to vocalize (such as working in several languages, unusual
> syntax or diction, etc.); features of the text that don't necessarily or
> obviously translate into vocalization (although punctuation, lineation,
> etc. always work at least partly at the acoustic level, they also often
> have other, overriding concerns); and, poetic texts that are engaged
> with the visual perhaps almost to the exclusion of the verbal. For this
> last, we were talking of course about concrete poetry and other "visual
> poetries" -- we spent a lot of time talking about Robert Grenier, for
> instance.
>
> I found the conversation interesting partly because there is so much
> interest (on my part, at least), in the acoustic/musical/performance
> qualities of poetry, and it was useful to poke at the limit-cases of
> that concern.
>
> I'm wondering if anyone else has any thoughts....
>
> Thanks!
>
> Robert L. Zamsky, PhD
> Assistant Professor
> New College of Florida
>

Date: Sat, 8 Sep 2007 13:15:55 -0400
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Voice and the Performance of Poetry

Bruce,

In all this analysis, a binary of choice is established, one abolishing the other. What I am interested in is the simultaneity of these two possibilities. That is what makes this relationship problematic in a very provocative and fertile way. Barthes, in his essay "Loyola," talks about this simultaneity -as the last step in

Loyolan meditation- where the reader/meditator has to make a jump (for Loyola into God). Jack Spicer is talking about the same thing in his Vancouver Lectures.

Ciao,

Murat

On 9/8/07, [redacted] <[redacted]> wrote:
>
> Apropos Robert Z's interest in texts that deliberately thwart performance,
> the research I know indicates that we subvocalize as we read, e.g. Robert
> Grenier's "I HATE SPEECH" inadvertently referencing pitch & volume of voice
> thru capitolization as icons of emphasis. But reading obviously is visual
> as well, & as one develops expertise in reading, one develops visual
> pathways to (verbal) memory that supercede auditory pathways, so that
> reading often seems silent. Further, printed texts (excluding texts like
> Braile) are significantly visual in as much as they squiggle in patterned
> ways, b versus d.
>
> The point would be, Robert's categorization into three "other"
> nonperformative types of text seems supported by research. Besides texts
> that can be performed, there are texts that are primarily visual. Of those
> texts which can be performed, there are texts that deliberately frustrate a
> performance & texts that are not especially interesting to perform, because
> they focus on nonperformative (albeit auditory) features in a
> text. Performance doesn't add much to what a reading achieves.
>
> Bruce
>

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201. **noah eli gordon**

tec. help

Sun 9 Sep 2007

Dear List Folks,

Would someone point me to a website where one enters text and receives a list of the number of appearances of each word? I remember someone posting a link to a site like this about five or six years ago on the list, but I can't find it anymore. If there's no longer such a thing, does any one know how to get a comprehensive list from Word itself?

Thanks,
Noah

_____ Gear up for Halo® 3 with free downloads and an exclusive offer. It’s our way of saying thanks for using Windows Live™. http://gethalo3gear.com?ocid=SeptemberWLHalo3_WLHMTxt_2=

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202. Vernon Frazer
Re: Voice and the Performance of Poetry
Sun 9 Sep 2007

Bruce

I don't view visual, textual and musical elements as necessarily being in opposition to one another. Each has its unique strengths and weaknesses. The problem is how to make the elements work together. In some cases, they dovetail. In others, they clash. The question, for me, personally, is how to make them fit in ways that enhance the work. Sometimes the dovetail works best, sometimes the clash. And there are many combinations in between.

Some works may be difficult to perform because their creators never intended them as performance pieces. In this case, the relation of visual and verbal material would appear most effectively on the page.

Speaking personally, as my works increasingly incorporate visual elements, I think less frequently of them as performance pieces. But my musical background makes me very aware of the musicality of the language I employ, whether I intend to perform the piece or not.

Not all pieces can be performed. Sometimes one component will cancel the other out in performance, while they hold up perfectly well on the page. While reading, reciting or performing a poem might give it an extra boost of energy, it might also limit the full realization of pieces with varied fonts

or parenthetical comments because the voice alone can't convey the nuances in the material on the page.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of [redacted]
Sent: Saturday, September 08, 2007 11:56 PM

To: [redacted]
Subject: Re: Voice and the Performance of Poetry

I think you're right, Murat, that I premised my analysis of the subject as one involving choices, & I probably did that because I built off the phrase, quote poetic texts that resist vocalization/performance, thinking of such texts as a particular kind & of that resistance as deliberately constructed. Neither need be the case. Further, I agree that there's no need of setting the visual & verbal aspects into opposition, such that choosing one abolishes the other. That wasn't my intent. Reading after all involves both visual & verbal processing, & it's the relation between the two that I was thinking about. But are you saying that relation (between the visual & verbal) in a poetic text is after all a problem for performance? In all cases? This would seem closer to what Vernon is talking of. Perhaps we can clarify how a text resists "vocalization/performance."

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203. **Tribbey, Hugh R.**
Re: Voice and the Performance of Poetry
Sun 9 Sep 2007

I tend to think of Performance as an economy I must submit to to support the work I want to do. I'm used to framing my performance of alternative writing in the conservative & mainstream venues available in my area in order to soften the reception. The work I perform--(various liminal, procedural, a computer-assisted compositions)--I think of as undermining Voice as that glamour commodity, that jewel I'm supposed to horde as my creative writing Precious. I don't think my situation is unique.

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204. **Murat Nemet-Nejat**
Re: Voice and the Performance of Poetry
Sun 9 Sep 2007

Bruce,

Placement of words on a page create all sorts of directional (and sequential) vectors. The most traditional and obvious of them is the line formation where one starts (in English at least) from left to right. In such a structures the reader knows what word follows what; therefore the temporal sequence is fixed. The varieties, flexibilities may occur on the pattern of stressing certain words or the cadences among them, and also on the relationship, which can be complex, of the line breaks to the horizontal momentum of the line. This strict notational structure gives us performance as traditionally one understands it.

If one begins to move words, centrifugally, away from this horizontal structure, the certainty of this temporal sequencing becomes unstable. The "reader/eye" can still see relationship among words, but the vectors are multiple and often oppose each other. The reader must enter this space, to some extent be frozen by this multiplicity, and make a choice of a specific kind. This transforms the very idea of reading (both empowering and paralyzing the reader) and creates a crisis of performance.

Since, in my view, such a verbal space maintains power to the extent that words retain tangential relationships which arc across the "silent," empty space, the poem becomes a tenuous (in that instability mystical) balance between chaos (Poe's forces of rejection among objects in Eureka) and unity. The reader (also the poem and the poet) focusing on that razor's edge is going through a process quite similar to the last (10th?) step in the Loyolan meditation.

How can or may a reading starting in the non-linear motions of the eye be performed verbally, that is to say, in real time. That is the crisis in performance. I can have a few tentative answers. First, in such a performance the utterance can only be a fragment (or a verbal gesture). The performance progressing from fragment to fragment, in that way recreating the space/silence between the fragments in real time. The instantaneity of perception and the continuity of silence (of the unsaid) is unified.

Second, a given performance is unrepeatable. Since the relationship among words is, must be unstable, potentially vectored in multiple ways, the reader/performer each time must repeat the choice, following a different path. It is this neutrality (what Barthes calls the absolute balance in the equality of choice) which constitutes the crisis in performance, forcing one to envision performance in a completely new way. It makes such a visual poem a great tool for poetic exploration.

I was at Vernon's reading from "Improvizations" at The Poetry Project a few years ago. My problem with it was that the shape of the performance was pre-set, in no way reflection the sense of crisis I am talking about. They remained "improvisations" in an abstract sense. For instance, if I remember correctly, he had different people performing simultaneously columns of texts appeared next to each other in the page. To me such a method short circuits the element of crisis by eliminating the choice.

In "Io's Song" also, I have a number of poems, particularly "Baha-Mas in the Berkshires," where two columns run down simultaneously on the page. The reader must constantly shift his or her eye from one to the other –being able to stop at one only a moment- because two different, conflicting perceptions are simultaneously developed (one Ahab on his boat and the other Melville in his

room on his farm writing the novel). Splitting this performance into two readers to me is unimaginable.

I gave two performances from Io's Song just when I wrote the poem in the 1990's. One was at the Poetry Project where the majority of the audience (my fans you might say) thought I had gone insane. The other was a recording of some of the poems for CD-Rom issue of visual poetry which The Little Magazine of University of Albany, edited by Chris Funkhauser and Belle Gironde, which came out about the same time. These performances, which are recorded, are full of hesitations, stutters of sounds, zigzagging verbal riffs, false starts which, for that single moment, satisfactorily reproduce for me, in performance, the texture of (including its space), one possibility in, the visual text.

About two years later, after the publication of "A Blind Cat Black and Orthodoxies," I tried to read at the Sun and Moon space in Los Angeles a few pieces from "Io's Song." To my shock I found I couldn't. I could not penetrate the space of the poems. It is at that reading I realized the resistance, the pull towards silence, towards not to be performed, Io's Song –and a poem like it- possess. In 2002 (?), during the writing of Eda, I gave a reading in San Francisco. I was solo, and Steve Dickison asked me to perform up to two hours. I was running a fever that day. In my second hour, I entered a mental space and read aloud Baha-Mas in the Berkshires, to my satisfaction. It is my only performance of the poem and is recorded. (I talk about "resistance" in a specific kind of surface in my recent review of Bill Berkson's Sudden Address).

Since that "failed" performance at the Sun and Moon space, and my realization of crisis, fragments from Io Song suddenly appear in the middle of something I am writing, finding a place, a new life there. For instance, in the Eda Anthology, the translation of k. Iskender's "souljam" ("canguncem") contains two fragments from "Io's Song" which enter the space of Iskender's poem. In the same book, the section belonging to the poet Seyhan Erozçelik starts with a sketch (by the poet) of the multiple meanings of a Turkish neologism, "düstanbul," contrasted in the opposite page by a single performance of that sketch (its space) in English.

"Io's Song" was written simultaneously while I was writing "The Peripheral Space of Photography" (Green Integer Press). The Peripheral Space ends with a poem from Io's Song, "Formula for Organic Substances," which tries to recreate what the photographer Man Ray does in his Rayographs. (I hope the internet does not distort the shape of the arrangement of words on the page.)

Formula for Organic Substances

im ding

words

sin p l o p l o

tax ex ding dong a trophy -
alas! - entrophy
sunday in Claus trophobia
S a n t a
Pyhrric
heart

Ciao,

Murat

On 9/8/07, [redacted] <[redacted]> wrote:
>
> I think you're right, Murat, that I premised my analysis of the subject as
> one involving choices, & I probably did that because I built off the phrase,
> quote poetic texts that resist vocalization/performance, thinking of such
> texts as a particular kind & of that resistance as deliberately
> constructed. Neither need be the case. Further, I agree that there's no
> need of setting the visual & verbal aspects into opposition, such that
> choosing one abolishes the other. That wasn't my intent. Reading after all
> involves both visual & verbal processing, & it's the relation between the
> two that I was thinking about. But are you saying that relation (between
> the visual & verbal) in a poetic text is after all a problem for
> performance? In all cases? This would seem closer to what Vernon is
> talking of. Perhaps we can clarify how a text resists
> "vocalization/performance."
>

↑ Index

205. cris cheek
fuck silence
Sun 9 Sep 2007

---

is an interesting manifesto Jesse

↑ Index

206. Burt Kimmelman
Call for Panels, Papers, & Readings
Sun 9 Sep 2007

CALL FOR PANELS AND PAPERS
31st Annual New Jersey College English Association Conference
Saturday, March 29, 2008
Seton Hall University, South Orange, NJ 07079

Keynote Speaker: Edward Halsey Foster

The New Jersey College English Association is soliciting panels and papers considering a broad range of literary and composition topics for its annual conference. The NJCEA brings together those interested in language, literature, pedagogy, and other aspects of the teaching and study of literature and writing.

Paper proposals are now being accepted for the following panels (contact session convener listed below):

· Microfiction. Convener: John Wargacki, [redacted]

· Humor and the American Novel. Convener: Edward Shannon, [redacted]

· Teaching Gen 1.5 Students: Writing and Identity. Convener: Gita Das Bender, [redacted]

· New Approaches to Medieval Literature. Convener: Angela Jane Weisl, [redacted]

· New Jersey Writers. Convener: Mary Ann Miller Convener: [redacted]

· "NJCEA Poets" Convener: Maxine Susman, [redacted]

· Literature and the Law. Convener: Rolanne Henry, [redacted]

· Travel Writing. Convener: Loren Hoekzema, [redacted]

· Transnational Forces in Hemispheric Literature. Convener: John Gruesser, [redacted]

· Material Culture in American Literature. Convener: Mary Dolores DeLuise and Joyce Zonana, [redacted]; [redacted]

· Writing and the New Media: Composition in a Digital Age. Convener: Norbert Elliot, [redacted]

· Twentieth-Century American Literature. Convener: Shamika Mitchell, [redacted]

· Myth and Literature. Convener: Richard Marranca, [redacted]

Anyone with an interest in other topics--in literature or composition--is encouraged to propose a panel or paper. Full and part-time college instructors, graduate students, and other professionals within the field of English are invited to send panel proposals and 250-word paper abstracts on any topic related to college English to Burt Kimmelman, Conference Organizer, Humanities Department, New Jersey Institute of Technology, Newark, NJ 07102; [redacted]. E-Mail Submissions Preferred! All submissions must contain your name, e-mail address, and hardcopy address.

GRADUATE STUDENTS: You are cordially invited to submit papers for the NJCEA's annual Graduate Student Award. The winner of this award will receive a $50.00 Barnes & Noble gift certificate and have her or his paper published in College English Notes, the official publication of the NJCEA. Send complete paper and paper abstract IN ELECTRONIC FORM only to the conference organizer at [redacted] by January 2, 2008. Papers should be 8-10 pages in length. N.B.: In order to be eligible to win the graduate student award, students must present their paper at the conference.

DEADLINE FOR PANEL PROPOSALS: November 30, 2006.
DEADLINE FOR COMPLETED PANELS, PAPER ABSTRACTS, AND GRADUATE STUDENT PAPERS: January 2, 2007.

PLEASE PASS THIS ANNOUNCEMENT ON TO OTHER LISTSERVS (CFP AT PENN IS NO LONGER SENDING E-MAIL NOTICES), PRINT AND POST IT IN YOUR DEPARTMENT. THANKS!

↑ Index

207. Bob Grumman
My New Book, From Haiku To Lyriku
Sun 9 Sep 2007

It's at
http://bobgrumman.com/FromHaikuToLyriku/index.html.

The book is about contemporary North American haiku and related short poems. I consider it a pretty good survey of what's going on everywhere in contemporary North American poetry, for it discusses short specimens of such poetries as visual poetry and language poetry as well as of conventional poetry.

Poets from whom I've stolen haiku and related poems for inclusion in my book are in an index at the webpage.

AND: I can take credit card orders. I have a friend who owns a bookstore, so if you send me your credit card data, she will process it.

One temporary problem: I forgot to get padded envelopes to mail the books out in. So shipment of books already ordered will be a little delayed. (I'm supposed to get a box of padded envelopes on Tuesday from Staples.)

--Bob G.

↑ Index

208. Burt Kimmelman
NYC and NJ Readings
Sun 9 Sep 2007

UPCOMING READINGS BY BURT KIMMELMAN AND OTHERS
(to help us enter autumn and prepare to welcome winter)

[....]

I try to remember when time's measure
painfully chafes, for instance when autumn

flares out at the last, boisterous and like us longing
to stay - - - how everything lives, shifting

from one bright vision to another, forever
in these momentary pastures.

- Mary Oliver

D. S. Nurske, Michael Graves, and Burt Kimmelman
September 30th at 5
Bengal Curry
65 West Broadway betw. Murray and Warren Streets, 1½ blocks south of Chambers)
NYC 10007
Phone: [redacted]
http://www.menupages.com/restaurantdetails.asp?areaid=0&restaurantid=1900&neighborhoodid=0&cuisineid=32

Carol Stone and Burt Kimmelman
October 25th at 7
Watchung Booksellers
54 Fairfield Street
Watchung Plaza
Montclair, NJ 07042
[redacted]
http://www.watchungbooksellers.com/NASApp/store/IndexJsp?s=statictext&topic=about

* Admission Free *

* All Are Welcome *

↑ Index

209. **Ryan Daley**
Re: tec. help
Sun 9 Sep 2007

Noah,

What you're asking can be done in Word. Hit CTRL + F (Apple Key+F) to access the "Find" function. Then search for said word. The search results should count the number of times that word appears.

Best of luck!

-Ryan

On 9/9/07, noah eli gordon <[redacted]> wrote:
>
> Dear List Folks,
>
> Would someone point me to a website where one enters text and receives a
> list of the number of appearances of each word? I remember someone posting
a
> link to a site like this about five or six years ago on the list, but I
> can't find it anymore. If there's no longer such a thing, does any one know
> how to get a comprehensive list from Word itself?
>
> Thanks,
> Noah
>
> _____
> Gear up for Halo(r) 3 with free downloads and an exclusive offer. It's our
> way of saying thanks for using Windows Live™.
> http://gethalo3gear.com?ocid=SeptemberWLHalo3_WLHMTxt_2

↑ Index

210. **Jilly Dybka**
Re: tec. help
Sun 9 Sep 2007

I've used this free concordance software (windows) & it was OK

http://www.chs.nihon-u.ac.jp/eng_dpt/tukamoto/kwic_e.html

Jilly

On 9/9/07, noah eli gordon <[redacted]> wrote:
> Dear List Folks,
>

> Would someone point me to a website where one enters text and receives a list of the number of appearances of each word? I remember someone posting a link to a site like this about five or six years ago on the list, but I can't find it anymore. If there's no longer such a thing, does any one know how to get a comprehensive list from Word itself?
>
> Thanks,
> Noah
>
> _____
> Gear up for Halo(r) 3 with free downloads and an exclusive offer. It's our way of saying thanks for using Windows Live™.
> http://gethalo3gear.com?ocid=SeptemberWLHalo3_WLHMTxt_2

--
Jilly Dybka, WA4CZD
[redacted]
Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

↑ Index

211. **noah eli gordon**
Re: tec. help
Sun 9 Sep 2007

Thanks...

Well, I'm looking for a site/way this will happen for all words of a text at once:

for ex, the above would read:

2: a
1: all
1: at
2: for
1: happen
1: I'm
1: looking
1: of
1: once
1: site

1: text
1: this
1: way
1: will
1: words

Sort of like a master CTRL F...

Anyone?

_____ More photos; more messages; more whatever – Get MORE with Windows Live™ Hotmail®. NOW with 5GB storage. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_5G_0907=

↑ Index

212. Bruce Holsapple
Re: Voice and the Performance of Poetry
Sun 9 Sep 2007

Murat, I appreciate your detailed response, & thoroughly enjoy the clarification of how a poetic text might induce a crisis in performance. It's an intriguing project. My point is beginning to sound trivial in retrospect. But I'm not sure where I've mis-spoken, for what you describe fits Robert's first category, a text which has features that make it difficult to vocalize, & it was produced intentionally for that purpose. Mary Higgins, incidentally, spoke to the same issue in our interview in February, tho she was chiefly interested in a text that proliferates possible readings, not resists vocalization. I obviously can't speak for Basinski, but it sounds like he also constructs texts that allow for a proliferation of performances. Are they difficult to produce? (I confess, I'm one for whom performing poetry is crisis enough.)

Vernon, you seem to agree with my point, inasmuch as the visual need not be opposed to the verbal. In fact, you don't seem to be producing texts that resist vocalization, so much as texts that simply can't be totally verbal, as when you mention they now include more nonperformative (visual) material. This fits into Robert's category of texts engaged with the visual, tho not to the exclusion of other concerns.

Recall my contention was simply that Robert's three categories were supported by what little research I've read, & they are formally concise. But here's a follow up question: Because a text is made difficult to perform, even to the extent of creating a crisis in performance, what effect does it intend for its audience? E.g., is it intended to produce a crisis in reception as well?

Bruce

↑ Index

213. Kevin Killian

If you're in San Francisco, and want to see something fantastic,

Mon 10 Sep 2007

Hi there, it's me, Kevin Killian, playing press agent again! I just came back from a really good show here in San Francisco and I want to urge my readers to go and see it. It's part of the San Francisco Fringe Festival and it's performed by the Prince Myshkins, a theater troupe from Madison, Wisconsin, and SF has three more chances to see it.

The play is really two plays in one, "Great Hymn of Thanksgiving" and then, without a break, there's one called "Conversation Storm," like Operation Desert Storm I guess, mixed with a little of My Dinner with Andre. The Prince Myshkins I sort of knew, for I had met one of them, the poet Rick Burkhardt, down in San Diego when he was a student of Rae Armantrout's--now he's a Ph.D and very august. Then there is Andy Gricevich, who I have met more recently, also a poet--the two of them both crazy talented and very much into the same sorts of things that occupy my mind, one of them being how to turn avant-garde energies into agitprop artwork, especially at this time of peril in our republic. Well, I don't know how to do it, --but they do. There's a third fellow in the troupe who is really cute, sort of a cute version of oh, Vincent D'Onofrio and/or Joss Whedon, maybe a little Ryan Reynolds, in other words, he will make a fanboy out of you believe me. His name is Ryan Higgins and he is apparently an ac tor and a musician according to the program, but I say, file him under: revelation.

"Great Hymn on Thanksgiving" is the more ostensibly "artsy" of the two playlets, the three man gather around a family dinner table and eat with exaggerated movements of their knives and forks, eating invisible food and muttering murky syllables into the business end of cowbells, which cover their mouths like bedpans. Little by little the repetitive scrape of a knife across a china plate, the movement of a spoon across a tablecloth, a finger around the rim of a water glass, turns into a symphony of Spike Jones like sounds. It's like something out of those old leaked Beach Boys "Smile" sessions. They're also drumming the table like toddlers and playing or banging diverse toy instruments: a toy piano for Ryan, a toy steel drum for Rick, while Andy plows a violin bow across an old time zither or autoharp. The program notes that the muttered sounds come from, among other sources, the poems of Rae Armantrout. No! Yes! No! I didn't hear any, but there were so many things to hear, and all of the actors pretty deadpan, like Ish Kabibble in the old Kay Kyser RKO musicals.

In "Conversation Storm" the subject becomes more obviously about torture as two men, old high school antagonists, meet up 20 years later with still the same subject positions (liberal vs. conservative) but with a new openness to torture that has removed it from secrecy, and now it's open US defense policy thanks to TV shows like 24 and thanks to the so called "torture memo" from the US Attorney General's office authored in summer 2002 by Bybee and Woo, both of them pilloried in "Conversation Storm." Gricevich plays several parts, a bored waiter trying to 86 the argusome pair, and a third classmate who remembers his high school days as an era of unchecked masturbation. The back and forth between Higgins and Burkhardt has to be seen to be believed, or maybe you could hear it on the BBC radio channel, for they have mastered the art of sarcastic and haunting timing. It was like, do you remember Nichols and May? This was like, Nichols, Nichols, and more Nichols. If you can possibly see any of their remaining performances you will be seared like ahi tuna. I give the show my highest rating: go, go, go! (And so cheap, under ten dollars. The only drawback: not enough nudity.) You can get more info about the show at,

http://www.sffringe.org/fringe07/07plays/great.html

Tell them Kevin Killian sent you.

↑ Index

214. Kevin Killian

Don Waters

Mon 10 Sep 2007

He is a super talented young fiction writer who used to go to SF State and now lives in, oh, I can't remember. He is bringing it all back home to City Lights on the occasion of his first book coming out, DESERT GOTHIC.

Don Waters & Lee Mongomery
Sunday, September 16, 2007, 5 pm

@ City Lights Bookstore, 261 Columbus Avenue, SF CA 94133

reading from their new works

Desert Gothic
by Don Waters

Whose World Is This?
by Lee B. Montgomery

both published by University of Iowa Press

Desert Gothic is the winner of the 2007 Iowa Short Story Fiction Award. Set in bars, mortuaries, nursing homes, truck stops, and the "poverty motels that encircled downtown's casino corridor," Waters's ten stories are full of misfit transients like Julian, a crematorium worker who decorates abandoned urns to create a "lush underground island," and the instant Mormon missionary Eli, a hapless divorcé who "always likes people better when they're a little broken." Limo drivers, ultra-marathoners, vagabonds, and a distraught novelist-to-be populate the pages of these gritty stories.

Don Waters was born and raised in Reno, Nevada, and now lives in Berkeley, California. He has received numerous honors for his writing, including fellowships from the Virginia Center for the Creative Arts and the Jentel Foundation, as well as the McGinnis-Ritchie Award from the Southwest Review . His stories have been published in such venues as Epoch, StoryQuarterly , the Kenyon Review , the Southwest Review , the Santa Monica Review ,zyzzyva , the Cimarron Review , and Grain.

Lee Montgomery's surprising stories capture moments in women's lives when, pushed to the edge, they teeter between the complete bewilderment of loss and the lurking possibility of found. These are not stories about diets, designer jeans, and bad boyfriends; these are stories that dismantle the fabric of convention to reveal the raw interior worlds of women who have come of age on the heels of Betty Crocker and in the hem of Betty Friedan. Tender, poignant, and at times hilarious, the women in Whose World Is This? turn common notions of love, compassion, and tradition upside down as they show us how vulnerability, although dangerous, is what makes life astonishingly beautiful and reality strangely unreal.

Lee Montgomery is the author of The Things between Us: A Memoir . She lives in Portland, Oregon, where she is the editorial director of Tin House Books and the executive editor of Tin House magazine.

This event is free to the public

↑ Index

215. Alan Sondheim
dad
Mon 10 Sep 2007

dad

in 1940 this was my dad's last chance at happiness. the glacier was still there. he used a kodak 620 camera and the colour was beautiful. it's always sad when the image fades, you have to use your imagination, just what it was like. and you try to imagine what the sounds were, so you think it might have been cool out and there might have been a slight breeze. you can't remember what he told you about the season and how it was with the war on, france was just over the horizon. he said you could see the matterhorn. i don't know where he was going, i can't imagine how he got out of there and he never talked about it. he said it was silent up there and you could forget everything else in the world and the sky was clear, not a plane in sight. i don't know what he did when he got off the wall. i think he might have walked to one side or another, playing with the depth of the world which descended farther than any of us could imagine. we weren't alive then. he managed to make it out, that's hardly a smile on his face and in later years he never smiled. never. was that a minox he was holding. there wasn't a person in sight. he looks almost blind. i found this stuff somewhere in the attic. he'd dragged a trunk up after the flood and most of the stuff in it was alright. the trunk had to be thrown out. there were photos drying everywhere.

http://www.asondheim.org/photoalp16.jpg

↑ Index

216. John Latta
Re: Grand Piano updates
Mon 10 Sep 2007

It's interesting how the list of responses is now label'd an "archive-in-process" and how it now "aggregates responses and reviews selected by one or more of THE GRAND PIANO authors." The key word is "selected," innocuous enough

until one realizes that some less than positive responses have been completely left out. For a set of links to my series of detail'd remarks, go to

http://isola-di-rifiuti.blogspot.com/2007/09/grand-piano-notes-guy-davenport.html

On Sun, 9 Sep 2007, Barrett Watten wrote:

> *Note on the publication schedule of The Grand Piano, part 4: due to a printing error, the volume has been recalled and will reship in late September. We apologize to our readers and subscribers. Stay tuned for more.*
>
> *Also, there is now as complete a list as possible of reviews and comments on the project at:*
>
> *http://www.english.wayne.edu/fac%5Fpages/ewatten/posts/post34.html#links*
>
> *as well as an archive-in-process at our website:*
>
> *http://www.thegrandpiano.org*
>
> *Barrett Watten*

↑ Index

217. **Zamsky, Robert**

Re: Voice and the Performance of Poetry

Mon 10 Sep 2007

Linda -- great to hear from you. I was hoping you'd chime in. Thanks, too, to everyone else. Linda's correct; the Grenier we were talking about was the "scrawl" poems -- partly because I remember the same incident Linda describes. One of the things these poems bring out, as others have mentioned, is that performance is embedded within language. Even the most visual of poems engage with the vocalization we will give to them in reading. Which is why, I suppose, we always come back to talking about visual and acoustic as two vectors that are active in pretty much any poem, to greater or lesser degrees.

My music colleague was wondering about this from the practical level of performance. For instance, we talked a lot about the treatment of the text in Shadowtime (about which I'm also writing right now), the way that Ferneyhough so stylizes, elongates, and layers Bernstein's libretto that the text becomes unintelligible. For a performer (I'm told), this makes the opera very difficult to sing. For the listener, one of the more interesting effects (I find) is

that it is somehow still very important that we identify these voices as human voices making these sounds -- I'm reminded of Don Cherry on "teo-teo can," for instance, or Nate Mackey's poem written in response to it. Though the sounds seem to be non-semantic, this seems to only heighten their affect (which also reminds me of Schoenberg's Erwartung).

One way we were thinking about this was in relation to Ferneyhough's piece Bone Alphabet, which is written for solo percussion. The piece does not assign specific instruments, though it characterizes the types of sounds they should make. But, what's perhaps most interesting is that Ferneyhough wrote the piece after studying the way a percussionist friend of his plays. He wrote the piece so as to work against his friend's habits, thus defamiliarizing his process of playing and reintroducing his body into the performance -- Ferneyhough's argument being that as performers perfect their skills, they necessarily take the "bodiness" of their bodies for granted.

So, what poems, poetic gestures, poetic techniques, etc. might be analogous to Ferneyhough's writing against the performer's grain? In lyric, for instance, I'm tempted to say...pretty much everything that makes it lyric. Everything that makes lyric "performative" (to use very loosely a term that is already flabby), is what differentiates it from the usual flow of language. As concrete poetry raises the stakes on visuality, it is the remainder of the voice in the language....

Finally, Linda -- please do send along the 'zine info you mention. It sounds terrific.

Cheers,
Robert

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Russo, Linda V.
Sent: Sunday, September 09, 2007 2:00 PM
To: [redacted]
Subject: Re: Voice and the Performance of Poetry

Hi Rob! & others...

re text as a site of difficulty, wherein difficulty is in fact be the vocalization/performance, I'd bring the visual poetry of Mike Basinski into the mix, as an example of poetry that, I dunno, feigns resitance? i.e. a Basinski performance engages the signifier as a radically open site; he treats reading even his own works as an act of interpretation & vocalizes the difficulties and possibilities a text "yields." He reads the texts as though he hasn't written them. The result is, you might say, the difficulty of vocalization. I assume the Grenier you have in mind are the "scrawl" poems; I wouldn't exclude their engagement

of the verbal - recalling the seeming glee that Grenier exuded when he asked his audience to read these poems aloud (this was at Buffalo 8 years ago or so?). While for Grenier these may be visual poems, they foreground the act of verbal interpretation for the reader. Although one might stare at them mutely and that would be ok too.

I've been thinking about performance & difficulty lately because of a student of mine, who's got a great sense of poetry, a junior who's writing fantastic poems, and is very intersted in performance, too (she writes multi-vocal performance pieces). She's got a stutter, and I've been wanting to account for that as part of her poetic material - without pathologizing it - how might she incorporate an awareness of that, rather than glaze over it? I haven't been sure how to broach this with her. The only analogue I could come up with so far is Aaron Williamson - but I don't think she's interested in performing stutter or anything like that. Any ideas?

By the say, there's an excellent
essay on Basinski's work by Ric Royer that you might want to check out;
it's in
a new zine edited by Justin Kato (a student of Bill Howe's & cris
cheek's
at Miami University Ohio) - the zine's at my office right now but I'll
get you the reference if you're interested. It's a special performance
issue.

Linda

On 9/7/07, Zamsky, Robert <,[redacted]> wrote:
>
> I had an interesting conversation with a colleague of mine in our
music
> department the other day that I thought I would share with the list.
He
> regularly teaches a class on music-voice-text, and one of the issues
he
> is interested in is poetic texts that resist vocalization/performance.
> As he and I discussed, it seems like such resistance could be
> categorized in a number of ways: features of the text that make it
> difficult to vocalize (such as working in several languages, unusual
> syntax or diction, etc.); features of the text that don't necessarily
or
> obviously translate into vocalization (although punctuation,
lineation,
> etc. always work at least partly at the acoustic level, they also

often
> have other, overriding concerns); and, poetic texts that are engaged
> with the visual perhaps almost to the exclusion of the verbal. For
this
> last, we were talking of course about concrete poetry and other
"visual
> poetries" -- we spent a lot of time talking about Robert Grenier, for
> instance.
>
> I found the conversation interesting partly because there is so much
> interest (on my part, at least), in the acoustic/musical/performance
> qualities of poetry, and it was useful to poke at the limit-cases of
> that concern.
>
> I'm wondering if anyone else has any thoughts....
>
> Thanks!
>
> Robert L. Zamsky, PhD
> Assistant Professor
> New College of Florida
>

Date: Sat, 8 Sep 2007 13:15:55 -0400
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Voice and the Performance of Poetry

Bruce,

In all this analysis, a binary of choice is established, one abolishing the other. What I am interested in is the simultaneity of these two possibilities. That is what makes this relationship problematic in a very provocative and fertile way. Barthes, in his essay "Loyola," talks about this simultaneity -as the last step in Loyolan meditation- where the reader/meditator has to make a jump (for Loyola into God). Jack Spicer is talking about the same thing in his Vancouver Lectures.

Ciao,

Murat

On 9/8/07, [redacted] <[redacted]> wrote:
>
> Apropos Robert Z's interest in texts that deliberately thwart

performance,
> the research I know indicates that we subvocalize as we read, e.g.
Robert
> Grenier's "I HATE SPEECH" inadvertently referencing pitch & volume of
voice
> thru capitolization as icons of emphasis. But reading obviously is
visual
> as well, & as one develops expertise in reading, one develops visual
> pathways to (verbal) memory that supercede auditory pathways, so that
> reading often seems silent. Further, printed texts (excluding texts
like
> Braile) are significantly visual in as much as they squiggle in
patterned
> ways, b versus d.
>
> The point would be, Robert's categorization into three "other"
> nonperformative types of text seems supported by research. Besides
texts
> that can be performed, there are texts that are primarily visual. Of
those
> texts which can be performed, there are texts that deliberately
frustrate a
> performance & texts that are not especially interesting to perform,
because
> they focus on nonperformative (albeit auditory) features in a
> text. Performance doesn't add much to what a reading achieves.
>
> Bruce
>

↑ Index

218. **Justin Katko**
Providence: The Program @ Firehouse 13
Mon 10 Sep 2007

THE PROGRAM @ FIREHOUSE 13
presents
poetry & noise music performances by

- Chi Fu (UK)
- The Pretty Panicks (NYC)
- Ryan Dobran (NYC)

8pm Tuesday September 11th

@ FIREHOUSE 13
41 Central Street, Providence
doors at 7pm, $5 or barter
free food / cash bar

http://plantarchy.us/the-program/

THE PROGRAM @ Firehouse 13 is a new monthly series featuring multimedia performances by poets from the US and abroad. The series is organized by individuals taking part in Brown University's electronic writing community, and sponsored by the poetry publisher Critical Documents. Firehouse 13 is a gallery space and artists' residency located in south Providence, dedicated to sheltering exciting, innovative and contemporary creative works. THE PROGRAM's opening night features performances by Chi Fu, The Pretty Panicks, & Ryan Dobran, who will experiment with the boundaries between poetry and music performance.

BIOS

Chi Fu honed his shaolin style in the UK under the collective jive minaret of Jabba the Prynne and Kessie "Lard" Akinfemiwa. Representing the international avant-retard at junior level, he currently lives, writes and smokes five packs a day in Ryan Dobran's kitchen underneath the extractor fan.

The Pretty Panicks - sara wintz is lead singer of the pretty panicks press, a small press printing and making rock n roll music, wires and hair strands procedures in NYC. <myspace.com/prettypanicks>

Ryan Dobran LIFECOACHes out of Brooklyn, where he edits said peculiar rag, culling late clips of commercial paranoia, spicy détournement, and philosophical reflexions from exclusive sectors. He plans to avenge the "Lard"/Crusoe violation of October 2006 via a series of organ donations and Radical Passivity brochures.

THE PROGRAM
website: http://plantarchy.us/the-program/
email contact: [redacted]
phone contact: [redacted]

FIREHOUSE 13
website: http://firehouse13.org/
email: [redacted]
phone: [redacted]

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219. Catherine Daly
Re: tec. help
Mon 10 Sep 2007

for the Word Hoard in 2d&I, I played around with a lot of concordance freeware, and linguistics word counting things, but found it easier to just write a macro set (but I had a really long text that the freeware couldn't handle)

this is a page of links to freewares, including the one Jilly posted
http://www.teaching-english-in-japan.net/directory/cat/86

the one I used isn't a top google hit anymore. well, it HAS been a few years.

just insert a paragraph mark everywhere there's a space, select all, sort, apply autonumber, then convert the field to hard numbers? although then you have to weed it out

On 9/9/07, noah eli gordon <[redacted]> wrote:
> Thanks...
>
> Well, I'm looking for a site/way this will happen for all words of a text at once:
>
> for ex, the above would read:
>
> 2: a
> 1: all
> 1: at
> 2: for
> 1: happen
> 1: I'm
> 1: looking
> 1: of
> 1: once
> 1: site
> 1: text
> 1: this
> 1: way
> 1: will
> 1: words
>
>
> Sort of like a master CTRL F...
>
> Anyone?
>

> _____
> More photos; more messages; more whatever – Get MORE with Windows Live™ Hotmail(r). NOW with 5GB storage.
> http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_5G_0907

--
All best,
Catherine Daly
[redacted]

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220. Betsy Andrews

Betsy Andrews readings in DC/Baltimore next two weeks

Mon 10 Sep 2007

Hi, everyone. Please come or tell anyone you know in the DC/Baltimore area to come to my two readings this weekend! thanks much!

1) D O U G L A N G T E R E N C E W I N C H B E T S Y A N D R E W S

i.e. reading series

SATURDAY, SEPT 15 - 8 PM

CARRIAGE HOUSE
2225 HARGROVE STREET
BALTIMORE, MD

www.ieseries.wordpress.com

2) IN YOUR EAR series

SUNDAY, SEPT 16 - 3 PM

DCAC
2438 18th Street, NW
Washington, DC
[redacted]
http://www.dcartscenter.org/

3) FALL FOR THE BOOK FESTIVAL

MONDAY, SEPT 24
Noon: Panel Discussion
7:30 PM: Reading

Grand Tier, Third Floor, Center for the Arts
George Mason University
4400 University Drive MS3E4 | Fairfax, VA 22030 | Tel: [redacted]

www.fallforthebook.org/

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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221. **Michael Kelleher**
Liiterary Buffalo E-Newsletter 10.10.07-10.16.07
Mon 10 Sep 2007

LITERARY BUFFALO
9.10.07-9.16.07

_____

NOTE TO READERS, CURATORS, ETC., FROM MICHAEL KELLEHER:

I am going on a cross-country trek to do some poetry readings out west, get a little rest, and attend a wedding in Minneapolis. I will be out of the office and mostly unavailable from Sept. 17 - Oct. 10. The e-newsletter will not appear again until I return. I am trying to get the website as up-to-date as possible so it will not need to be updated while I am gone. If you need to contact Just Buffalo, please email [redacted] or call [redacted]. If you need to contact me directly, I will be checking my email when possible, answering when necessary. See you when I get back!

MK

_____

BABEL

SUBSCRIBE TODAY at http://www.justbuffalo.org/babel or by calling [redacted].

Just Buffalo Literary Center is proud to introduce BABEL, an exciting new reading and conversation series that will feature four of the world's most important and critically acclaimed international authors each year.

In our first season, we will present two Nobel Prize winners, one Man Booker Prize winner, and an acclaimed Broadway playwright. Here's the season in a nutshell:

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Season Subscription: $75. To subscribe or to find out more about the authors, click here:

http://www.justbuffalo.org/babel.

Book groups (minimum three people) can also subscribe at a special rate of $60 per person for the whole season. Book group subscriptions by phone only at [redacted].

If available, tickets to individual events will go on sale October 10 @ $25 per person per event.

EVENTS

Unless otherwise listed, all events are free and open to the public.

9.12.07

JUST BUFFALO OPEN READING
Featured: Mike Fanelli
Wednesday, September 12, 7 p.m._
Carnegie Art Center
240 Goundry St., North Tonawanda (Meets monthly on the second Wednesday)

9.16.07

JUST BUFFALO OPEN READING
Featured: Claudia Torres & Ken Feltges
September 16, 7 p.m._
Rust Belt Books _Sunday, _202 Allen Street (Meets the monthly on the third Sunday)

&

SPOKEN WORD SUNDAYS
Trudy Stern and Verneice Turner
Sunday, September 16, 8 p.m.
Allen Street Hardware, 245 Allen St., Buffalo
Sign up at 7:45 for Open readers (5 minutes each)

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bimonthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11 a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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222. **Thomas savage**

Re: fuck silence

Mon 10 Sep 2007

If you've figured out a way to fuck silence, let me know. I'd love to try it. Otherwise, please refer to John Cage, sadly deceased a long time now. I haven't read Jesse's original post yet, though, so who knows?

cris cheek <[redacted]> wrote: is an interesting manifesto Jesse

---
Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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223. { brad brace }
12hr update
Mon 10 Sep 2007

```
_  |__   __| |         /_ |__ \| |
        | __|   | | | (_) | |  __/ (__| |_
  __ | |  | | | |  __/  | |/ /_| | | | |
     _  | |  | '_ \ / _ \  | | / /| '_ \| '__|
```

The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

```
_  | |  | '_ \ / _ \  | | / /| '_ \| '__|
     -_   | |  | |__   ___   | |  ) | |__  _ __
_ |  __ \        (_)         | |
```

"This is the voice of the Global Corporation. You are now being admitted into the labour camp where you will spend the rest of your days. You will suffer what you will suffer, without recourse, without mercy. You are a criminal of the state. And you will pay the ultimate penalty for your acts of subversion. Perpare yourselves for the sentence you have been awaiting. It is beginning now--everything is nothing, and nothing is everything. You will be assigned the following GC identification numbers. You do not need to memorize them. The GC is memorizing you. You will never be free again--"

You begin to sense the byshadows that stretch from the awe of global dominance. How the intersecting systems help pull us apart, leaving us vague, drained, docile, soft in our inner discourse, willing to be shaped, to be overwhelmed -- easy retreats, half beliefs. Works of art are complex formal interventions within discursive traditions and their myriad filiations. These interventions are defined precisely by their incomparable capacity to trace the dynamics of historical process in paradoxical gestures of simultaneously prognostic and mnemonic temporalities.

```
        | __|   | | | (_) | |  __/ (__| |_
_  | |  | '_ \ / _ \  | | / /| '_ \| '__|
     _| |__) | __ ___  _  ___  ___| |_
  |_  ___/ '__/ _ \| |/ _ \/ __| __|
|_| _  |_|  \___/| |\___|\___|\__|
            _          _/ |
              _        |__/
```

> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery from { brad brace }. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding the ground on which it could find support. It is trying to operate a decentering that leaves no privilege to any center.

The 12-hour ISBN JPEG Project
---
began December 30, 1994

Pointless Hypermodern Imagery... posted/mailed every 12 hours... a spectral, trajective alignment for the 00`s! A continuum of minimalist masks in the face of catastrophe; conjuring up transformative metaphors for the everyday... A poetic reversibility of exclusive events...

A post-rhetorical, continuous, apparently random sequence of imagery... genuine gritty, greyscale... corruptable, compact, collectable and compelling convergence. The voluptuousness of the grey imminence: the art of making the other disappear. Continual visual impact; an optical drumming, sculpted in duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...

[see http://www.eskimo.com/~bbrace/netcom/books.txt]

KEYWORDS:

>> Disconnected, disjunctive, distended, de-centered, de-composed, ambiguous, augmented, ambilavent, homogeneous, reckless...
>> Multi-faceted, oblique, obsessive, obscure, obdurate...
>> Promulgated, personal, permeable, prolonged, polymorphous, provocative, poetic, plural, perverse, potent, prophetic, pathological, pointless...
>> Emergent, evolving, eccentric, eclectic, egregious, exciting, entertaining, evasive, entropic, erotic, entrancing, enduring, expansive...

Every 12 hours, another!... view them, re-post `em, save `em, trade `em, print `em, even publish them...

Here`s how:

~ Set www-links to -> http://www.eskimo.com/~bbrace/12hr.html
-> http://bbrace.laughingsquid.net/12hr.html

-> http://bbrace.net/12hr.html
-> http://noemata.net/12hr/

Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! Anarchie, Fetch, CuteFTP, TurboGopher...

~ Download from -> ftp.rdrop.com /pub/users/bbrace
Download from -> ftp.eskimo.com /u/b/bbrace
Download from -> hotline://artlyin.ftr.va.com.au
Download from -> http://kunst.noemata.net/12hr/

* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do essentially the same thing. Send a message with a body of 'help' to the server address nearest you: * [redacted] *
*

~ Mirror-sites requested! Archives too!
The latest new jpeg will always be named, 12hr.jpeg
Average size of images is only 45K.
*
Perl program to mirror ftp-sites/sub-directories:
src.doc.ic.ac.uk:/packages/mirror
*

~ Postings to usenet newsgroups:
12hr
alt.12hr
alt.binaries.pictures.12hr
alt.binaries.pictures.misc
alt.binaries.pictures.fine-art.misc

* * Ask your system's news-administrator to carry these groups! (There are also usenet image browsers: TIFNY, PluckIt, Picture Agent, PictureView, Extractor97, NewsRover, Binary News Assistant, EasyNews)

~ This interminable, relentless (online) sequence of imagery began in earnest on December 30, 1994. The basic structure of the project has been over twenty-five years in the making. While the specific sequence of photographs has been presently orchestrated for many years` worth of 12-hour postings, I will undoubtedly be tempted to tweak the ongoing publication with additional new interjected imagery. Each 12-hour image is like the turning of a page; providing ample time for reflection, interruption, and assimilation.

~ The sites listed above also contain information on other cultural projects and sources.

~ A very low-volume, moderated mailing list for announcements and occasional commentary related to this project has been established at topica.com /subscribe 12hr-isbn-jpeg

-- The image was to make nothing visible but their connection with one another by space and air, yet each surrounded by the unique aura that disengages every deeply seen image from the world of irrelevant relationships and calls forth a tremor of astonishment at its fateful necessity. Thus from artworks of dead masters, over-life-size strangeness whose names we do not know and do not wish to know, look out at us enigmatically as symbols of all being.

--

Big Grey Bricks: This project also serves as a rehearsal for its culmination as a series of offset-printed volumes: each 800+ full-bleed pages (5x8"_300lpi), where the full integrated rhythm of greyscale-sequence can be more intricately resolved. I'd provide all design, prepress and production.

-- This project has not received government art-subsidies. Some opportunities still exist for financially assisting the publication of editions of large (33x46") prints; perhaps (Iris giclees) inkjet duotones or extended-black quadtones. Other supporters receive rare copies of the first three web-offset printed ISBN-Books. Contributions and requests for 12hr-email-subscriptions, can also be made at http://bbrace.laughingsquid.net/buy-into.html, or by mailed cheque/check: $5/mo $50/yr. Art-institutions must pay for any images retained longer than 12 hours.

--

ISBN is International Standard Book Number. JPEG and GIF are types of image files. Get the text-file, 'pictures-faq' to learn how to view or translate these images. [http://www.eskimo.com/~bbrace/netcom/pictures -faq.html]

--

(c) Credit appreciated. Copyleft

1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007

<[redacted]>

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224. Schlesinger Kyle
Curtis FAVILLE?
Mon 10 Sep 2007

Does anyone have contact info for Curtis Faville?

Thanks!

Kyle

NEW MAILING ADDRESS:
Kyle Schlesinger
214 N. Henry Street #3
Brooklyn, NY 11222-3608
USA
www.kyleschlesinger.com
www.cuneiformpress.com

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225. Therese Broderick
tec. help
Mon 10 Sep 2007

Noah,

Try this--

www.wordcounter.com

"ranks the most frequently used words in any given
body of text" (from the IWWG newsletter "Network,"
issue 3 & 4, 2007, page 38)

I haven't used the website myself, so I'm not sure
it's what you need.

Therese Broderick
Albany, NY
poetry.blog-city.com

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226. Jennifer Karmin
JOB: Pitzer College
Mon 10 Sep 2007

(this is a forward. please don't respond to me.
good luck!)

ASSISTANT PROFESSOR of Creative Writing.

Pitzer College invites applications for a tenure-track appointment in creative writing (poetry, fiction, or performance) beginning Fall 2008. Areas of interest include nature-writing, urban issues, or gender and feminist issues. Ability to teach multiple genres desirable.

Candidate will teach introductory and upper-level courses in creative writing, and will advise students in the Creative Writing track. Commitment to teaching in a liberal arts setting essential. M.F.A or Ph.D. (with creative writing emphasis) and/or significant publications required. Pitzer College, a member of the Claremont Colleges, has a strong institutional commitment to the principles of diversity in all areas and strongly encourages candidates from underrepresented social groups.

To apply, send letter of application, curriculum vitae, selected evidence of excellence in teaching and scholarship, statement of teaching philosophy, a description of your scholarly activities, and three letters of recommendation via email to "[redacted]".
Electronic documents are required in the following formats: MS Word or PDF. The deadline for applying is October 30, 2007.

___ Be a better Heartthrob. Get better relationship answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545433

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227. Evan Munday
David McGimpsey and funny, serious poetry
Mon 10 Sep 2007

For those of you in the NYC area:

On Friday, September 14, David McGimpsey, author of the seriously funny new book of serious poetry, Sitcom, is featured at Brooklyn's Pete's Big Poetry Series.

McGimpsey, often dubbed Montreal's wittiest writer, has been called 'as funny as David Sedaris, and more inventive,' (Ottawa Citizen) and the Washington Post says he 'displays erudition, clever insights and a knack for the wickedly funny wisecrack.'

Mischievous, generous and side-splittingly hilarious, Sitcom is a collection of wry soliloquies and sonnets that begins with a milestone birthday and finds itself in demi-mondes as varied as the offices of university regents and the basic plot arc of Hawaii Five-O, encountering sincere contemplations of mortality and the fashion sense of Mary Tyler Moore on the way. Unembarrassed by its literary allusions or its hi-lo hybridity, Sitcom’s strategic and encompassing voice is prepared for each comedic disaster and is, somehow, always ready for next week’s episode.

David McGimpsey reads at Pete's Candy Store with poet Matt Donovan, author of Vellum, chosen by Mark Doty for the 2006 Bakeless Poetry Prize. We hope you can make it!

David McGimpsey at Pete's Big Poetry Series
Friday, September 14, 2007
Pete's Candy Store
709 Lorimer Street
Brooklyn, NY
7:00 p.m.

David McGimpsey was born and raised in Montreal. A PhD in English Literature, he currently teaches creative writing at Concordia University. He is the author of three collections of poetry, a collection of short fiction and a critical monograph on the subject of baseball and American culture. He plays guitar and sings in the rock band Puggy Hammer and has performed as a stand-up comedian. His travel writings appear frequently in The Globe and Mail and he writes a regular column about sandwiches for EnRoute magazine.

Yours,

Evan

Evan Munday
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

↑ Index

228. **Eric Dickey**
Re: tec. help
Mon 10 Sep 2007

---

try this

http://tagcrowd.com/

Jilly Dybka <[redacted]> wrote:
I've used this free concordance software (windows) & it was OK

http://www.chs.nihon-u.ac.jp/eng_dpt/tukamoto/kwic_e.html

Jilly

On 9/9/07, noah eli gordon wrote:
> Dear List Folks,
>
> Would someone point me to a website where one enters text and receives a list of the number of appearances of each word? I remember someone posting a link to a site like this about five or six years ago on the list, but I can't find it anymore. If there's no longer such a thing, does any one know how to get a comprehensive list from Word itself?
>
> Thanks,
> Noah
>
> _____
> Gear up for Halo(r) 3 with free downloads and an exclusive offer. It's our way of saying thanks for using Windows Live™.
> http://gethalo3gear.com?ocid=SeptemberWLHalo3_WLHMTxt_2

--
Jilly Dybka, WA4CZD
[redacted]
Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool.

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229. Pierre Joris

University at Albany position for poet

Mon 10 Sep 2007

This may interest some on the list:

The Department of English at the University of Albany invites applications for a tenure-track position in creative writing and literature at the rank of Assistant professor, to begin August 2008. We seek a poet interested in working in an active undergraduate literature and writing program, and in a graduate program leading to an M.A. and a doctorate that can include creative writing. The candidate is also expected to make substantial contributions to the creation and editing of a new literary magazine (with both online and print elements). Candidates with additional teaching interests in contemporary U.S. ethnic literatures and/or world literatures are especially welcome, as are those who can teach in genres other than poetry (fiction, creative nonfiction, drama). Candidates should possess a Ph.D. from a university accredited by the U.S. Department of Education internationally recognized accrediting organization, although an appropriate advanced degree and evidence of substantial professional experience and achievement in creative writing may substitute for the Ph.D. Evidence of successful teaching and significant scholarly potential is expected. Candidates should also have a demonstrated ability to work with and instruct a culturally diverse group of people. Send letter of application, c.v., dossier of letters of reference, and a writing sample of no more than 30 pages, postmarked by November 9, 2007 to Pierre Joris, Chair, Search Committee, English Department, HU 333, University at Albany, 1400 Washington Avenue, Albany, NY 12222. The University at Albany is an EO/AA/IRCA/ADA employer.

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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230. Charlotte Mandel
poetry course, Barnard Women's Center
Mon 10 Sep 2007

New and previous participants welcome to my fall workshop semester:
TRANSLATING SILENCES: AN EXPANDED POETRY WORKSHOP
Six Wednesdays: October 3, 17, 31; November 14, 28; Decedmber 12
Time: 6:15 - 8:15 PM
Location: The Center for Research on Women, Barnard College
Contrastive "Poets of the Month" will be Marge Piercy, Naomi Shihab Nye, Langston Hughes.
Full description, registration info, etc., is at:
www.barnard.columbia.edu/crow/courses.htm
Thanks for spreading the word -
Charlotte

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231. David-Baptiste Chirot
Signs of the Changing Americas: Venezuela Ambassador to Speak Wed., "Venezuela proud of ties to Wis
Mon 10 Sep 2007

Note:

Milwaukee is the sister city of Carora, Venezuela, and as the Ambassador notes below, Wisconsin is Venezuela's 11th largest trading partner.

Milwaukee has become one of the highest poverty rate cities in the USA, among the highest in violence and a perennial leader in teen pregnancies. Wisconsin continues to lose or have return seriously wounded and psychologically disturbed a high rate of its residents due to the Wars in Iraq and Afghanistan.

A sign of the changing times in the Americas is that Venezuaela and Milwaukee have been developing a relationship in part because the government of the United States, despite the huge number of campaign appearances here by President Bush during and since the 2000 "election," has done very little at all for the city.

From Milwaukee's Bolivarian Circle:
> Subject: Venezuela Ambassador to Speak Wed., "Venezuela proud of ties to Wisconsin" MJS
>
> You are invited to a free, public talk by the Venezuelan Ambassador to the U.S.
>

> Wednesday, September 12, 2007, 7 pm-8:30 pm
> UWM Union Ballroom, 2200 E. Kenwood Blvd.
> Milwaukee, WI
>
> Sponsors: UWM's Institute of World Affairs, Center for Latin American and
> Caribbean Studies, Center for International Education, and Latin American
> Solidarity Committee. For more info, see www.iwa.uwm.edu.
>
> Ambassador Bernardo Alvarez Herrera graduated in the Political Science from
> the Universidad Central de Venezuela, Caracas, Venezuela, (1980), later
> majoring in Development Studies in University of Sussex, England (1982).
> Between 1977 and 1982 he held several positions in the educational field in
> the Venezuelan public education system. Since 1985, has been associated with
> the political branch, where he held several posts, including Executive
> Secretary of the Working Group on Political Reforms of the Presidential
> Commission for the Reform of the State (1986-1987), Executive Secretary and
> Venezuelan Representative in the Forum on Debt and Development (FONDAD)
> (1991), Director of Cooperation of the Universidad Central de Venezuela
> (1994), and Venezuelan Representative to the Energy Council of the United
> States of America (1999-present).
>
> Since 2003 he has served as Ambassador of the Bolivarian Republic of
> Venezuela to the United States of America.
>
> - - - - - - - - - -
>
> Venezuela proud of ties to Wisconsin
>
> By BERNARDO ALVAREZ
> http://www.jsonline.com/story/index.aspx?id=658620
> Posted: Sept. 9, 2007
>
> Venezuela is among the top five oil exporting countries, and our crude
> oil reserves will soon be certified at 316 billion barrels, making us
> the largest holder of such reserves in the world, surpassing even
> Saudi Arabia.
>
> Without a doubt, energy is the engine of the Venezuelan economy, and

> we fully realize that the current and future well-being of our people
> depends on the revenue from a vibrant and growing Venezuelan energy
> sector. Our country is committed to that growth and serving the needs
> of all of its energy customers, including the United States.
>
> But whereas in the past, our oil riches benefited only the elites in
> our country, our fundamental priority is to assure that our natural
> resources are managed to provide the maximum benefit for our citizens.
> For the first time in our history, we are putting oil revenue to work
> for our people to create a new societal model to eliminate the
> economic inequalities and the abject poverty that has characterized
> our country for far too long.
>
> Much has been accomplished, but much remains to be done. More than 14
> million Venezuelans who previously never had access to health care now
> do; 1.5 million Venezuelans who were illiterate can now read and
> write; and millions of Venezuelans who could not continue their
> schooling beyond elementary school are now going on to high school and
> college.
>
> The poverty rate has decreased from 43.9% in 1999 to 30.4% today;
> unemployment has decreased from 15% in 1999 to 8.3% today; Venezuela's
> economy, among the fastest-growing in the world, grew at a 10.3% rate
> last year.
>
> Venezuela has become the U.S.' second-largest trading partner in Latin
> America. Venezuela is Wisconsin's 11th-largest foreign trading
> partner. Exports from Milwaukee alone to Venezuela have increased
> almost 500% between 2004 and 2006, from a value of $28.6 million to
>
> $132.9 million last year.
>
> The vision for our country is based on a straightforward premise. All
> Venezuelans are part of a community working together so all of our
> citizens have the opportunity and the means to live a life of dignity
> and to develop to their fullest potential.
>
> This vision of inclusion encompasses people beyond our borders as
> well. Working together with the people of the U.S., the cause of
> social justice and economic gain can be advanced not only in our
> country but in the hemisphere as a whole.
>

> We are proud of the role Citgo Petroleum Corp., the wholly owned
> subsidiary of our national oil company Petroleos de Venezuela, S.A.,
> has played in distributing more than 1.58 million gallons of home
> heating oil to low-income households in Milwaukee last winter that
> benefited more than 10,000 families in the area, resulting in cost
> savings for these families of more than $2.5 million.
>
> We are proud of our providing affordable energy to countries in the Caribbean.
>
> We are proud of our commitment to energy conservation and the need to
> address the perils of global warming in both big and small ways.
> "Changing a light; change Wisconsin" is a program, for example, that
> has its exact counterpart in Venezuela.
>
> We are proud that Carora is Milwaukee's sister city in Venezuela.
>
> Venezuela is undergoing dynamic change. Although the means are
> uniquely our own, the values that underpin our efforts are, in many
> respects, little different from the values that spurred the storied
> progressive movement of which Wisconsin is justifiably proud.
>
> On the basis of such shared values, we hope to engage the people of
> Wisconsin, and the entire U.S., to achieve a greater understanding
> between our two countries to the benefit of each.
>
> Bernardo Alvarez is Venezuela's ambassador to the United States.

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232. mIEKAL aND

Alex the African Grey parrot and subject of landmark studies of bird intelligence dies at 31

Mon 10 Sep 2007

(this is hero of one of the leading studies in animal sentience, I've been following it on & off since the early 90s & I've tried to read Pepperberg's book about the studies (too technical for my tastes))

Alex the African Grey parrot and subject of landmark studies of bird intelligence dies at 31

http://www.alexfoundation.org/

WALTHAM, MA (SEPTEMBER 10, 2007)—Alex, the world renowned African Grey parrot made famous by the ground-breaking cognition and communication research conducted by Irene Pepperberg, Ph.D., died at the age of 31 on September 6, 2007. Dr. Pepperberg's pioneering research resulted in Alex learning elements of English speech to identify 50 different objects, 7 colors, 5 shapes, quantities up to and including 6 and a zero-like concept. He used phrases such as "I want X" and "Wanna go Y", where X and Y were appropriate object and location labels. He acquired concepts of categories, bigger and smaller, same-different, and absence. Alex combined his labels to identify, request, refuse, and categorize more than 100 different items demonstrating a level and scope of cognitive abilities never expected in an avian species. Pepperberg says that Alex showed the emotional equivalent of a 2 year-old child and intellectual equivalent of a 5 year-old. Her research with Alex shattered the generally held notion that parrots are only capable of mindless vocal mimicry.

In 1973, Dr. Pepperberg was working on her doctoral thesis in theoretical chemistry at Harvard University when she watched Nova programs on signing chimps, dolphin communication and, most notably, on why birds sing. She realized that the fields of avian cognition and communication were not only of personal interest to her but relatively uncharted territory. When she finished her thesis, she left the field of chemistry to pursue a new direction—to explore the depths of the avian mind. She decided to conduct her research with an African Grey parrot. In order to assure she was working with a bird representative of its species, she asked the shop owner to randomly choose any African Grey from his collection. It was Alex. And so the 1-year old Alex, his name an acronym for the research project, Avian Learning EXperiment, became an integral part of Pepperberg's life and the pioneering studies she was about to embark upon.

Over the course of 30 years of research, Dr. Pepperberg and Alex revolutionized the notions of how birds think and communicate. What Alex taught Dr. Pepperberg about cognition and communication has been applied to therapies to help children with learning disabilities. Alex's learning process is based on the rival-model technique in which two humans demonstrate to the bird what is to be learned. Alex and Dr. Pepperberg have been affiliated with Purdue University, Northwestern University, the University of Arizona, the MIT Media Lab, the Radcliffe Institute, and most recently, Harvard University and Brandeis University. Alex has been featured worldwide on numerous science programs including the BBC, NHK, Discovery and PBS. He is well known for his

interactions with Alan Alda in an episode of Scientific American Frontiers on PBS and from an episode of the famed PBS Nature series called “Look Who’s Talking.” Reports on Alex’s accomplishments have appeared in the popular press and international news from USA Today to the Wall Street Journal and the New York Times. The Science Times section of the New York Times featured Alex in a front-page story in 1999. That same year, Dr. Pepperberg published The Alex Studies, a comprehensive review of her decades of learning about learning from Alex. Many other television appearances and newspaper articles followed.

Alex was found to be in good health at his most recent annual physical about two weeks ago. According to the vet who conducted the necropsy, there was no obvious cause of death. Dr. Pepperberg will continue her innovative research program at Harvard and Brandeis University with Griffin and Arthur, two other young African Grey parrots who have been a part of the ongoing research program.

Alex has left a significant legacy—not only have he and Dr. Pepperberg and their landmark experiments in modern comparative psychology changed our views of the capabilities of avian minds, but they have forever changed our perception of the term “bird brains.”

For press contacts:
The Alex Foundation and Dr. Pepperberg can be reached by e-mail at the [redacted] or by phone at [redacted].

If you choose to help support this research, please consider making a donation in Alex's memory to The Alex Foundation, c/o Dr. Irene Pepperberg, Department of Psychology/MS-062, 415 South Street, Brandeis University, Waltham, MA 02454.

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233. Tribbey, Hugh R.
Re: Voice and the Performance of Poetry
Mon 10 Sep 2007

What makes a performance meaningful is our decision and subsequent reconstruction of it as meaningful? Music is meaningful because of the recognition of pattern--or a construction/projection of pattern after the fact. An illusion of--or decision for--meaning in the recognition of a human voice, regardless of the sounds it's making? The context gives it its meaning, tells us it must be poetry, or a gesture against "poetry?" Silliman talks about this in an early essay. So does Hejinian: context makes meaning.

There's something in __Writing Degree Zero__ about any cosmic event being meaningful if a human decides it is. Hale Bopp is meaningful, thus suicide, or the suicide. . .And we see human faces on Mars, or we project theoretical frames on performances. But all of this is too much based on a reader/auditor reception which makes this too convention-based. Too much of that in art, yes?

Maybe the artist decides on the meaning of a performance before it happens? No. No meaning in a vacuum. No solitary meanings springing fully grown from the heads of geniuses. And we don't have time for--and don't want--masterpieces, given the pace of digital environments. It's all pleasure and suggestion for the next production.

Hugh Tribbey

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Zamsky, Robert
Sent: Monday, September 10, 2007 8:41 AM
To: [redacted]
Subject: Re: Voice and the Performance of Poetry

Linda -- great to hear from you. I was hoping you'd chime in. Thanks, too, to everyone else. Linda's correct; the Grenier we were talking about was the "scrawl" poems -- partly because I remember the same incident Linda describes. One of the things these poems bring out, as others have mentioned, is that performance is embedded within language. Even the most visual of poems engage with the vocalization we will give to them in reading. Which is why, I suppose, we always come back to talking about visual and acoustic as two vectors that are active in pretty much any poem, to greater or lesser degrees.

My music colleague was wondering about this from the practical level of performance. For instance, we talked a lot about the treatment of the text in Shadowtime (about which I'm also writing right now), the way that Ferneyhough so stylizes, elongates, and layers Bernstein's libretto that the text becomes unintelligible. For a performer (I'm told), this makes the opera very difficult to sing. For the listener, one of the more interesting effects (I find) is that it is somehow still very important that we identify these voices as human voices making these sounds -- I'm reminded of Don Cherry on "teo-teo can," for instance, or Nate Mackey's poem written in response to it. Though the sounds seem to be non-semantic, this seems to only heighten their affect (which also reminds me of Schoenberg's Erwartung).

One way we were thinking about this was in relation to Ferneyhough's piece Bone Alphabet, which is written for solo percussion. The piece does not assign specific instruments, though it characterizes the types of sounds they should make. But, what's perhaps most interesting is that Ferneyhough wrote the piece after studying the way a percussionist friend of his plays. He wrote the piece so as to work against his friend's habits, thus defamiliarizing his process of playing and reintroducing his body into the performance -- Ferneyhough's argument being that as performers perfect their skills, they necessarily take the "bodiness" of their bodies for granted.

So, what poems, poetic gestures, poetic techniques, etc. might be analogous to Ferneyhough's writing against the performer's grain? In lyric, for instance, I'm tempted to say...pretty much everything that makes it lyric. Everything that makes lyric "performative" (to use very loosely a term that is already flabby), is what differentiates it from the usual flow of language. As concrete poetry raises the stakes on visuality, it is the remainder of the voice in the language....

Finally, Linda -- please do send along the 'zine info you mention. It sounds terrific.

Cheers,
Robert

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Russo, Linda V.
Sent: Sunday, September 09, 2007 2:00 PM
To: [redacted]
Subject: Re: Voice and the Performance of Poetry

Hi Rob! & others...

re text as a site of difficulty, wherein difficulty is in fact be the vocalization/performance, I'd bring the visual poetry of Mike Basinski into the mix, as an example of poetry that, I dunno, feigns resitance? i.e. a Basinski performance engages the signifier as a radically open site; he treats reading even his own works as an act of interpretation & vocalizes the difficulties and possibilities a text "yields." He reads the texts as though he hasn't written them. The result is, you might say, the difficulty of vocalization. I assume the Grenier you have in mind are the "scrawl" poems; I wouldn't exclude their engagement of the verbal - recalling the seeming glee that Grenier exuded when he asked his audience to read these poems aloud (this was at Buffalo 8 years ago or so?). While for Grenier these may be visual poems, they foreground the act of verbal interpretation for the reader. Although one might stare at them mutely and that would be ok too.

I've been thinking about performance & difficulty lately because of a student of mine, who's got a great sense of poetry, a junior who's writing fantastic poems, and is very intersted in performance, too (she writes multi-vocal performance pieces). She's got a stutter, and I've been wanting to account for that as part of her poetic material - without pathologizing it - how might she incorporate an awareness of that, rather than glaze over it? I haven't been sure how to broach this with her. The only analogue I could come up with so far is Aaron Williamson - but I don't think she's interested in performing stutter or anything like that. Any ideas?

By the say, there's an excellent
essay on Basinski's work by Ric Royer that you might want to check out;
it's in
a new zine edited by Justin Kato (a student of Bill Howe's & cris
cheek's
at Miami University Ohio) - the zine's at my office right now but I'll
get you the reference if you're interested. It's a special performance
issue.

Linda

On 9/7/07, Zamsky, Robert <,[redacted]> wrote:
>

> I had an interesting conversation with a colleague of mine in our
music
> department the other day that I thought I would share with the list.
He
> regularly teaches a class on music-voice-text, and one of the issues
he
> is interested in is poetic texts that resist vocalization/performance.
> As he and I discussed, it seems like such resistance could be
> categorized in a number of ways: features of the text that make it
> difficult to vocalize (such as working in several languages, unusual
> syntax or diction, etc.); features of the text that don't necessarily
or
> obviously translate into vocalization (although punctuation,
lineation,
> etc. always work at least partly at the acoustic level, they also
often
> have other, overriding concerns); and, poetic texts that are engaged
> with the visual perhaps almost to the exclusion of the verbal. For
this
> last, we were talking of course about concrete poetry and other
"visual
> poetries" -- we spent a lot of time talking about Robert Grenier, for
> instance.
>
> I found the conversation interesting partly because there is so much
> interest (on my part, at least), in the acoustic/musical/performance
> qualities of poetry, and it was useful to poke at the limit-cases of
> that concern.
>
> I'm wondering if anyone else has any thoughts....
>
> Thanks!
>
> Robert L. Zamsky, PhD
> Assistant Professor
> New College of Florida
>

Date: Sat, 8 Sep 2007 13:15:55 -0400
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Voice and the Performance of Poetry

Bruce,

In all this analysis, a binary of choice is established, one abolishing the other. What I am interested in is the simultaneity of these two possibilities. That is what makes this relationship problematic in a very provocative and fertile way. Barthes, in his essay "Loyola," talks about this simultaneity -as the last step in Loyolan meditation- where the reader/meditator has to make a jump (for Loyola into God). Jack Spicer is talking about the same thing in his Vancouver Lectures.

Ciao,

Murat

On 9/8/07, [redacted] <[redacted]> wrote:
>
> Apropos Robert Z's interest in texts that deliberately thwart performance,
> the research I know indicates that we subvocalize as we read, e.g. Robert
> Grenier's "I HATE SPEECH" inadvertently referencing pitch & volume of voice
> thru capitolization as icons of emphasis. But reading obviously is visual
> as well, & as one develops expertise in reading, one develops visual
> pathways to (verbal) memory that supercede auditory pathways, so that
> reading often seems silent. Further, printed texts (excluding texts like
> Braile) are significantly visual in as much as they squiggle in patterned
> ways, b versus d.
>
> The point would be, Robert's categorization into three "other"
> nonperformative types of text seems supported by research. Besides texts
> that can be performed, there are texts that are primarily visual. Of those
> texts which can be performed, there are texts that deliberately frustrate a
> performance & texts that are not especially interesting to perform, because
> they focus on nonperformative (albeit auditory) features in a
> text. Performance doesn't add much to what a reading achieves.
>

> Bruce
>

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234. Jane Sprague
& Now Festival
Mon 10 Sep 2007

Dear List,

This is a call for work from Logan Esdale & Martin Nakell at Chapman University. The call has been expanded to include poets & is pasted in below.

Consider sending some work or giving a reading?

read on...
-JS

***

&Now: A Festival of Literature and Art

April 15-17, 2008

Chapman University, Orange, CA

http://www.andnowfestival.com/

Submit proposals for papers by November 1st, 2007 to submissions_at_andnowfestival.com.

Anyone can submit a proposal. You do not need to be associated with an academic or any other institution. Graduate Students may apply as individuals or as students of an institution.

You can propose:

* To do a reading or performance from your own innovative or conceptual fiction, poetry, or other creative work.

* To form a panel made up of friends, colleague, writers of like-minded work, writers from the same publisher, etc. etc. to do readings or performances from their own innovative or conceptual fiction, poetry or other creative work.

* To form, or be part of, a panel for the presentation of papers with discussion on a theoretical topic relating to innovative literature and\or the practice of writing.

* Any other panel or format you might think would benefit the conference.

See the website above for more information.

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235. **David Chirot**
Re: Voice and the Performance of Poetry
Mon 10 Sep 2007

I've found this discussion very interesting and to some degree curious. The Visual Poet Matthew Stolte was In Milwaukee this weekend and we were able to meet for two very stimulating discussions. Among the topices was just this question, though slightly different in formulation and area of in gress. Matthew asked me if a Visual Poem can exist which does not have any words or even letters. (Geof Huth also asked me this when we met.) For myself, a visual/tactile poem does not need any lexical ingredients whatsoever, let alone a score confined to the page. Zukofsky wrote of "Upper limit music, lower limit speech." This is a very limited range with which to work, both sonically and in terms of a "score/text." I think the range of poetry is that of the human ear and its abilities to listen to and hear beyond its ear capabilities with the use of a great variety of very simple to very sophisticated technical means. Rather than Zukofsky's formulation one has then a spectrum extending from near "silence"--(for the human ear doesn't completely "hear silence"--though it may SilEncE)--to Noise. White Noise in a sense may be thought of as a paradoxical form of this "near sielnce" in that ir the noise in which it cannot be distinguished a "clear message" becomes a form of "unutterable, unbearble" "silence" in terms of "information". At a certain level, the Noise and the "Silence" converge--and become as though "mirror images" of each other. The steady state of Noise becomes a form of "silence" and the steady state of "Silence" becomes Noise depending on how the listener "feels about it" or is aware of it. ("The position of the observer/listener" and the "observing/listening" in themselves can oscillate between and among these terms, or simply exchange them--) Bob Cobbing was the first Visual/Sound Poet to make Visual Poems without any evidences of letters, words at all--as well as extending the Visual/Sound Poem into the realms of the haptic by using the touching of objects, surfaces as things to be sounded. He also experimented widely with the uses of the tape recorder, in ways similar to and also very different from for example Henri Chopin, one of the first great avatars of the uses of tape for extending sonic ranges beyond those limiting ones of the sole dependence on the lexical. The tape recorder not only extends sound in its ranges, but also in Time. Durations become another elements which may be ollaged, cut up, "amplified," and "chiselled" to use Isidore Isou's terminology, though pushing past Isou's conceptions of the Lettriste score. When i met Bob Cobbing ten years ago I didn't know of the historical existence of these practices, but had been working along banging about in the alley ways of this area for many years. How to present to/for/with others the ways one sees/hears/touches things simultaneously and then to work with shaping these

simultaneities in such ways as one can, to begin to arrange them, moving among their interrelationships, synesthesias, overlaps. Meeting Bob and seeing huge panels of his was the moment of a "shock of recognition," in which one finds suddenly that one is not alone in this at all, but there are others who experience, think, see, touch this and essay working with it as others do with the various elements elements of more familiarly known media. Walking down streets sounding sidewalk cracks, sounding the movements of tree shadows on pavements, sounding the blotches and blurs, smudges, patternings of light and shade, the touch of a door knob, the feel of the dirty linoleum flooring, the rust welts on collapsing metals, splits in the seams of paint on battered doors and walls, the --found everywhere around one hidden in plain site/sight/cite is this limitless teeming active changing flow of "material" not bound and to some extent gagged by the limitations of the "material word". (Which may be in a away thought of as one of Plato's levels of abstractions, a removal of the material into the realm of the immaterial, and in Marx's terms a reification of "materiality" into the areas in which "signs are taken for wonders".) Paul Celan wrote: "Poetry no longer imposes itself, it exposes itself." In the encounter with the poetry of that which is, as it exposes itself, one is is moving actively among the sites/sights/cites which are always already expressive/expressing and are making contact if one is open to them, as much as one oneself is essaying contact with them. "Stop (or move, walk, run, dance), look and listen"--and learn. And respond as one learns. One "finds the way", a way. "I do not seek, I find," says Picasso--there is no imposing of a preconceived seeing, saying, writing, construction made of abstractions. "Nature abhors a vacuum"--yet poetries of Celan's "imposing" kinds essay to approach as much as possible what amounts to a semblance of a vacuum, via evacuation and cleaning as much as possible to a "purity of the language of the tribe" (Mallarme). In a sense, it is an interest paradoxically on imposing "silence" on the "noise" of that which seems "barbaric," in the sense that the Greeks used the word originally. (That is--on hearing other languages, the Greeks heard "ba-ba-ba"--since of course, being Greek, they couldn't say--"sounds like Greek tome"--they used the word "ba-ba ba-barbaric".) Rather than Phil Spector's "Wall of Sound," the imposing of "writing" becomes the attempt to create a "Wall of Silence" between the "noise" of the "barbarians" and the "purity of the language of the tribe." Writing becomes a sign of seperation, in the manner in which historically it had been, with only certain castes or members of societies being permitted to learn the arts of writing and of reading in the proper codified ways. A "Wall of Silence" helps to create "Ivory Towers" which preserve the preserves as it were of language for the ones who rule and make the rules. The further removed from "noise" the writer/reader becomes, the more "silent" reading becomes--as Saint Jerome demonstrated to Saint Augustine. The question of silence in relation to writing and reading then

becomes the opening of immensities of possibilities within the arenas of control and its resistances through and with written"silent" language. To stand inside a bureaucratic office in which various aspects of one's "fate" are being determined and seeing a sign which reads "If it is not in writing it never happened," is to find again the dread of this realization for those who do not participate in the writing that is imposed inside the Walls of "purity". "Silence" becomes something highly valued in writing as well as something which can be employed in all sorts of ways as a weapon, an instrument of control, a device for deception. (it can also, as Foucault writes of power, be constructive, has its positive aspects.That is, like power, it "produces." And so one enters the realms of discourse re the "production of writing.") When one is presented with the "opposition" of the "opacity" and "transparence" of writing--these are effects of imposing "silence" on writing--from the point of view of seeing "silence" as sounding--the very idea of "opacity" is a kind of "transparent" ploy, just as the idea of "transparency" is. In both cases, one is required to perform the fiction reader's "willing suspension of disbelief." One is supposed to believe that "opacity" is "really opaque" and "transparency" "really transparent." The reader is required in both cases to take the writer "at their word." In effect, the reader is supposed to be silenced by this 'word" which is the bearer of "reality." "No questions asked." Cannot one see opacity and sound it--and in sounding it, "sound out" what may indeed be a "transparent ruse" to "cover up" the message being imposed? And transparency--may also be sounded--into a depth in which the transparency is "a thinly veiled threat" made up to appear a cheery smile in order to hide its rotting snaggle toothed fangs? In Visual Poetry for a long time a distinction was--and still is--made between the "Clean" and "Dirty" "Schools of works. (I think the use of digital means of making Visual Poetry have greatly increased the prevalence of the "Clean" School--a very interesting development, opening further and further areas of investigations --in terms of this discussion and many others.) Writing of these two "Schools," jw curry noted that "at the extreme end of the spectrum, so far as to be another School all their own, are Bob Cobbing and David Chirot, the Quck'n'Dirty School." Being the only one of us left now, of course the works have been called "the Dirtiest of the Dirty." I have no idea or not this is true and besides there isn't a competition anyway. What matters is that the "dirty" does not come about by the imposition of a preconceived method, a seeking in Picasso's terms, but from a finding of that which is exposed everywhere around one, forgive the repetition, of that which is hidden in plain sight/sight/cite. In archeology and the study of Rock Art in the landscape, of ruins, fragments,shards and bones, this is known as taphonomy, the study of things in their current state. The noise, dirt and battered, muted soundings, murmurings, whispers, the screams, shouts, songs, psalms of things in their journeys through time, as they exist in a present which is in moment passed--a

well as a hint or vision, a calling of a future--these "quick'n'dirty" responses, recordings,collaborations with the materials as they are--one could "wax poetic" or "become dogmatic" about al of this, and very quickly diminish and confine it back into the words of which it is only partly made. "The Tao which can be named is not the Tao,"--why put a hat on a head which isn't interested? Perhaps al one say is that it is the disbelief in what Robert Smithson called "cultural confinement," and in going into the areas in which Smithson's "the artist's art of looking" can create art with a glance, not confined to the production process and the production of any object, which are quickly subsumed into systems of value imposed from outside of the "time of the artist." To enter into these areas is to be finding, not seeking, that which is already there, that which is, ignored by seekers, unconcerned with conventions, discarded as refuse and carrying the energies to refuse the definitions which make it so, all these things that make the "black matter"of existence hidden in plain site/sight/cite and with which one finds that necessity is indeed the motherfucker of invention, for here where "nothing" is is the "ground zero" with which one works. The "artistic dallying with forms" which Artaud saw as the "one hellish, truly accursed thing in our time," is being smashed to smithereens as fast as possible to make way for the new Walls, the new "writings of silence," the new materializations and materialisms of the "material word" as a language of control and confinement. Artaud writes that instead of the "artistic dallying with forms," --which can be a complicity and collusion, a compromise with the new Walls in exchange for "security"-- there is the necessity of "being like victims burnt at the stake, signaling through the flames." Yet that as well requires a "willing suspension of disbelief," a seeking in which the victim and martyr create the theater of cruelty. Breton wrote that the purest Surrealistic act would be to enter a crowd with a revolver and start firing at random. Artaud's victim can be seen as the gestures, the signalings, towards the "role" of the suicide bomber, who both enters the crowd with a "revolver" as does Breton's Surrealist--and kills not only others at random, but includes her/himself in the victims signaling through the flames. To be simultaneously victim and executioner--isn't that what makes the suicide bomber so "monstrous" compared to the nice clean killings carried out by "targeted assassinations"' in which the pilot moving at high speed high above the crowd, fires into it, killing both the "target" and innocent bystanders called "collateral damage"? And isn't the hypocritical discourse over the superior ethical position of the pilot to that of the suicide bomber yet again an example of the "artistic dallying with forms" while the victims on all sides pile up, signaling through the flames? "The most beautiful world is a heap of rubble tossed down in confusion/at random" (the translations vary), says Heraclitus' fragment, enduring through time as a piece of rubble itself. To enter this "most beautiful world" as a ground zero of neccesity's motherfucker of

invention, to find in the quick'n'dirty taphonomy of things hidden in plain sight/site/cite--is a way of "finding out for oneself" (Olson, after Herodotus's, definition of "historin") --that the noise and near-silences, the glittering mirroring "opacities" and "transparencies" of "language" and "writing," the Walls of cultural confinements--that all of this is to find that all that is imposing itself as "writing," "silence," "performance," "language," is not so unlike the Towers of 9/11, whose "ground zero" has been converted as swiftly as possible into Terror and Security, Surveillance, Silence and Censorship, Imperialism. In this way the quck'n'dirty is a refusal to clean up and cover up the ground zero of black matter hidden in plain site,sight, cite when that ground zero is expanding at every greater speeds from New Orleans to Beirut, Baghdad to DePaul, Gaza to the Green Zone, the Phillipines to London, Spain, Guantanamo, from Muzzlewatch to the Patriot Act, from the Occupied Territories to the halls of academia. "One cannot hide from that which never sets" (Heraclitus)--and isn't that the goal of Imperialism, to be the sun which never sets, rather than simply that which the sun never sets upon? Isn't that the goal of the text which will never set from the skies of its blinding silences, its writing purified of speech, performance, "transparency?" Is a kind of final Law of the Text a bound and gagged reader confined to "opaque," "complex, ambiguous," "writing,"while at the same time being told that she or he is "free" to be the co-producer of meanings, vectors, formal radicalisms and the like? Doesn't the Silence of the text become in many ways possible, a silencing of the reader? Paradoxically the proliferations of ground zero offer both the opportunity to create from and with the rubble's necessisitating motherfucker of found invention and the possibility of being buried alive unless one collaborates with the cleanup crews making ready for the new towers and Walls. What is truly terrifying is that the artistic dallying after forms has created such "artifices" that the "victims being burnt at the take signaling through the flames" have been deprived of any "significance" at all unless they are "one of us".In fact, it has become rather the fashion to make note of the "bad from" of the victims' signaling from the point of view of the properly trained "professional," "official" "signifiers"in their infinite and moral, judicious, Imperialist wisdom. As the Bob Cobbing has it of the poet "sockless in sandals," with hawking his or her wares in shrieks and hisses, disturbing the quiet of the business-like ones' sober-minded night, their ultimate judgement and ruling will be--"if he knew what he was doing, he would do it better."
Yet for all that a poet wil continue on, even if arrested, making noise in the quick'n'dirty ground zeros of existence, knowing that "if he could it better," he'd be confined to the very world that seems a glittering silent tomb carefully secure with the gated Walls and the title on the door, the Bigelow on the floor and absolutely no freedom to speak unless spoken to. Can this poetry of the quick'n'dirty be found everywhere? Matthew Sotle asked me about this.

Yes it can. Even in a nice, confined, sterile, near-silent environment, a gallery, a classroom, a cell, a rest room, a waiting room--look--listen--touch. Look at the clothes you are wearing for example--plenty of materials for sounding with the fingers--zippers, soles of shoes, shoe laces or button, heels, the linings of jackets, pipings of trousers, pleats of dresses--scars on the skin, rings, bracelets, watches, earrings, combs, brushes--the plenitude of things--even the most minimal--a zipper on a jumpsuit--a raised lettering sewn in to labels, materials. The shadows one can make on the walls, the sounds of a door somewhere way down the hall. . . . the hum of electric lights-- Even the smoothest of walls has somewhere a spot of dust---even the darkest room has sounds, things one finds with the touch--- In the most extremely sanitized spaces one has still with one the germs of necessity, the motherfucker of invention. Not a victim signaling through flames -- Someone among the things hidden in plain site/sight/cite-- where the "Dead See Scrawls"--

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236. W.B. Keckler

James Chapman's Degenerescence (new novel in poetry) and 20 Ways to Wean Friends

Mon 10 Sep 2007

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from Joe Brainard's Pyjamas today....a foretaste of Chapman's new novel in poetry, and reconceptualization of the mythological narrative...

James Chapman's latest novel is a startling departure from his previous oeuvre, compelling novels which tend to enter into phenomenologically-based modes of social critique. Whether he's writing about the early days of the A.I.D.s epidemic when apocalypic narratives and thinking abounded (Our Plague), or analyzing the first war in the Gulf through the eyes of a solitary soldier realizing with horror what the new embodiment of the "miraculous" will be in the 21st century (Glass: pray the electrons back to sand) or seemingly conceptualizing a human life as material sculpture (the walls collide as you expand; dream maple), Chapman's works never stray far from the soil, the earth itself. Observe the way natural processes occurring on the ground enter into each of his novels, and how the characters interact with the earth they are walking upon in pivotal scenes. It's very subtle but definitely present. Often, liminal events occurring at this terrestrial level are suddenly magnified by the amplifier of poetic prose, demonstrating how automatic and autonomous the foundational world is. This might be prose witnessing the growth of a furry fungus on a stone, or insects utilizing human synthetics to construct dwellings, or a process more disembodied, less susceptible to unaided human vision. In one novel it is a woman in the act of psychic disintegration moving into a

cardboard box which she decorates with the obsessiveness and meticulousness of Joseph Cornell (daughter, i forbid your recurring dream). This catharsis, this continual returning to earth, might be profitably compared to the act of grounding which goes on in Buddhist process. more's to be had @ _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

********** See what's new at http://www.aol.com

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237. Alan Sondheim

The Mountains

Mon 10 Sep 2007

The Mountains

We could walk around the borders of our beautiful country, even in 1943, and face everywhere on earth. It's a small country and one that has always been full of promise. Wearing our national colours is perfect for mountain scouting and we walk towards a future unsullied by the war raging around us. Our leaders ask us to keep our heads up high, learn to love the slopes and cataracts, glaciers and mighty streams, dark forests and barren plateaus. Our leaders have written a wonderful song, 'Storm Clouds in the Distance.' But we are fond of dancing and we are very modern. Restless, our friends await us in the small cabin we have been converting, such food.

http://www.asondheim.org/photoalp18.jpg

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238. Simon DeDeo

new on rhubarb is susan this week

Mon 10 Sep 2007

Three new things up this week -- a review (of Sarah Lang's new Coach House book) and two essays, one on the practice of poetry blogging, and one on "plagiarism and thievery in contemporary poetry", responding to Ron's remarks on David Giannini's new book.

http://rhubarbissusan.blogspot.com http://rhubarbissusan.blogspot.com/2007/09/plagiarism-and-thievery-in-contemporary.html http://rhubarbissusan.blogspot.com/2007/09/advice-to-poetry-bloggers.html http://rhubarbissusan.blogspot.com/2007/09/sarah-lang-from-work-of-days.html

Thanks for tuning in,

Simon

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239. Tom W. Lewis
three sound collages
Mon 10 Sep 2007

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http://takingthebrim.blogspot.com/2007/09/sex-overkill.html#links

http://minnesotan-ice.blogspot.com/2007/09/abscheid-train-dance.html#lin ks

http://minnesotan-ice.blogspot.com/2007/09/we-curtis-at-passchendaele-w-mingus.html#links

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240. Catherine Daly
Fwd: Y-Phyle Zine needs storytellers, essayists, artists
Mon 10 Sep 2007

Yes, we decided to change the spelling.

Okay, so far I have one excellent prose piece selected, as well as contributions from 3 excellent poets.

Currently, the poetry quota for this quarter is filled. Any further poetry contributions will be taken into consideration for the March issue.

I NEED THE FOLLOWING:

PROSE: Essays or short stories not to exceed 2,000 words. (Preference will be given to essays focusing on DIY (Do-It-Yourself) lifestyle and culture, however topics of absolutely anything are welcome, and nothing will be taboo!

VISUAL ART: Photographers and artists send me scans or JPEG picture files of your work. It can be drawings paitings, whatev. If any of you have comic strips I'd love to run them!

There will also be an ongoing contributing columnist who prefers to remain anonymous, although some of you in Ypsilanti may have seen him poke his head out from time-to-time. ;)

SPREAD THE WORD!

DIRECT ALL SUBMISSIONS TO:

[redacted]

DEALINE IS DECEMBER 1ST!

Can you find the hidden words? Take a break and play Seekadoo!
<http://g.msn.com/8HMBENUS/2728??PS=47575>

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(1) Reply (via web post)
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Start a new topic
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format to Traditional<[redacted]?subject=Change+Delivery+Format:+Traditional>

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__,_._,___
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All best,
Catherine Daly
[redacted]

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241. Gary Sullivan
SEGUE SERIES FALL / WINTER 2007-08
Tue 11 Sep 2007

SEGUE READING SERIES @ BOWERY POETRY CLUB

Saturdays: 4:00 p.m. - 6:00 p.m.
308 BOWERY, just north of Houston
****$6 admission goes to support the readers****
Fall / Winter 2007-2008

These events are made possible, in part, with public funds from The New York State Council on the Arts, a state agency.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.seguefoundation.com, bowerypoetry.com/midsection.htm, or call [redacted]. Curators: Oct.-Nov. by Nada Gordon & Gary Sullivan, Dec.-Jan. by Brenda Iijima & Evelyn Reilly.

OCTOBER

OCTOBER 6 JENNIFER MOXLEY and MAGGIE O'SULLIVAN
Jennifer Moxley is the author of four books of poetry: The Line (Post-Apollo 2007), Often Capital (Flood 2005), The Sense Record (Edge 2002; Salt 2003) and Imagination Verses (Tender Buttons 1996; Salt 2003). Her memoir The Middle Room was published by Subpress in 2007. For links to her work online, reviews, and more biographical information visit: epc.buffalo.edu/authors/moxley/index.html. Maggie O' Sullivan is a British poet, performer and visual artist. She has been making and performing her work internationally since the late 1970s. Her most recent publication is Body of Work (Reality Street, 2007), which brings together for the first time all of her

long out-of-print small-press booklets from the 1980s. Her website is www.maggieosullivan.co.uk.

OCTOBER 13 ANDREW LEVY and BARRETT WATTEN Andrew Levy is a contributing writer on President of the United States' The Big Melt (Factory School, 2007), and he is the author of a dozen books of poetry, including Ashoka (Zasterle Books), Paper Head Last Lyrics (Roof Books), Curve 2 (Potes & Poets Press), Values Chauffeur You (O Books), and Democracy Assemblages (Innerer Klang). He is editor, with Roberto Harrison, of the poetry journal Crayon. Barrett Watten founded the Grand Piano reading series in 1976 and edited and published This from 1971. His most recent books are Bad History (Atelos, 1998), Progress/Under Erasure (Green Integer, 2004), and The Constructivist Moment: From Material Text to Cultural Poetics (Wesleyan University Press, 2003), which won the 2004 René Wellek Prize.

OCTOBER 20 K. LORRAINE GRAHAM and TAO LIN K. Lorraine Graham is the author of three chapbooks, Terminal Humming (Slack Buddha), See it Everywhere (Big Game Books), and Large Waves to Large Obstacles (forthcoming from Take Home Project), and the recently released chapdisk Moving Walkways (Narrowhouse Recordings). She has just completed the extended manuscript of Terminal Humming. Tao Lin is the author of a novel, EEEEE EEE EEEE (Melville House, 2007), a story-collection, Bed (Melville House, 2007), and two poetry collections, You Are a Little Bit Happier Than I Am (Action Books, 2006), and the forthcoming Cognitive-Behavioral Therapy (Melville House, Spring 2008).

OCTOBER 27 ROB FITTERMAN and MEL NICHOLS Sandwiched between Shell and Mobil gas stations, Robert Fitterman grew up in a pre-sprawl St. Louis suburb named Creve Coeur (broken heart). He is the author of nine books of poetry, including Metropolis 1-15 (Sun & Moon), Metropolis 16-29 (Coach House Books) and, most recently, War, the musical (Subpress, 2006) with Dirk Rowntree. Mel Nichols lives in Washington, DC, and teaches at George Mason University. Her chapbooks are Day Poems (Edge Books 2005) and The Beginning of Beauty, Part 1: hottest new ringtones, mnichol6 (Edge 2007), based on the daily blog project at thebeginningofbeauty.blogspot.com.

NOVEMBER

NOVEMBER 3 CHRIS FUNKHOUSER and MADELINE GINS Chris Funkhouser was awarded a Fulbright Scholarship in 2006 to lecture and conduct research in Malaysia, where his CD-ROM eBook Selections 2.0 was produced at Multimedia University. Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995, a history of pre-WWW computerized poetry, has just been published by University of Alabama Press. Madeline Gins: B-b-b-b-b-orn and intends never to die. Three of her eleven books: What the President Will Say

and Do!; Helen Keller or Arakawa; Making Dying Illegal (co-author Arakawa). Three of five Arakawa + Gins' built works: Bioscleave House–East Hampton; Site of Reversible Destiny–Yoro; Reversible Destiny Lofts–Mitaka.

NOVEMBER 10 SEAN COLE and BRANDON DOWNING Sean Cole is the author of the chapbooks By the Author and Itty City and of a full-length collection of postcard poems called The December Project. He is also a reporter for public radio. In his spare time, he writes bios like this one. Brandon Downing's books of poetry include LAZIO (Blue Books, 2000), The Shirt Weapon (Germ, 2002), and Dark Brandon (Faux, 2005). A new DVD collection, Dark Brandon // The Filmi, was just released, and he's currently completing a monograph of his literary collages under the title Lake Antiquity.

NOVEMBER 17 BENJAMIN FRIEDLANDER and DANA WARD Benjamin Friedlander is the author of several books of poetry, most recently The Missing Occasion of Saying Yes (Subpress, 2007). His edition of Robert Creeley's Selected Poems 1945-2005 is forthcoming from the University of California Press. He is currently completing a book on Emily Dickinson and the Civil War. Dana Ward is the author of The Wrong Tree (Dusie, 2007), Goodnight Voice (House Press, 2007) and other chapbooks. OMG recently published an edition of For Paris in Prison with images by the artist Matthew Hughes Boyko.

NOVEMBER 24 NO READING–Happy holiday!

DECEMBER

DECEMBER 1 TYRONE WILLIAMS and SUEYEUN JULIETTE LEE Tyrone Williams's book, c.c., was published by Krupskaya Books in 2002; the chapbooks AAB and Futures, Elections were published in 2004; and the chapbook Musique Noir was published in 2006. A new book, On Spec, is forthcoming from Omnidawn in 2008. Sueyeun Juliette Lee currently lives in Philadelphia where she edits Corollary Press, a small chapbook series dedicated to new work by writers of color. Her chapbooks include Perfect Villagers (Octopus Books) and Trespass Slightly in (Coconut Poetry). Her first book, That Gorgeous Feeling, is forthcoming from Coconut Books next spring.

DECEMBER 8 JESS MYNES and ANTHONY HAWLEY Jess Mynes is author of birds for example (CARVE Editions), In(ex)teriors (Anchorite Press) and Full On Jabber (Martian Press), a collaboration with Christopher Rizzo. His If and When (Katalanche Press), Recently Clouds, a collaboration with Aaron Tieger, and Sky Brightly Picked (Skysill Press) are forthcoming this year. Anthony Hawley is the author of The Concerto Form (Shearsman Books, 2006) and four chapbooks of poetry: Vocative (Phylum Press, 2004), Afield (Ugly Duckling Presse, 2004), Record-breakers (Ori is the New Apple Press, 2007), and Autobiography/Oughtabiography (Counterpath, 2007). His second book of poems, Paradise Gelatin, will be published in 2008.

DECEMBER 15 BARBARA JANE REYES and BHANU KAPIL Barbara Jane Reyes is the author of Gravities of Center (Arkipelago, 2003) and Poeta en San Francisco (Tinfish, 2005), which received the James Laughlin Award of the Academy of American Poets. She lives with her husband Oscar Bermeo in Oakland. Bhanu Kapil teaches writing at Naropa University and Goddard College. She is the author of three full-length collections: The Vertical Interrogation of Strangers (Kelsey Street Press), Incubation: a space for monsters (Leon Works), and Humanimal (forthcoming from Kelsey Street Press).

DECEMBER 22 & 29 NO READING–Happy holidays!

JANUARY

JANUARY 5 JENNIFER FIRESTONE and LINDA RUSSO Jennifer Firestone is the author of Holiday, forthcoming from Shearsman Books. Her chapbooks include Waves (Portable Press at Yo-Yo Labs), and from Flashes (Sona Books). She is the co-editor of the anthology Letters To Poets: Conversations About Poetics, Politics and Community, forthcoming from Saturnalia Books.Linda Russo is the author of MIRTH (Chax Press, 2007) and o going out (Potes & Poets, 1999), among other books. She has published essays on Bernadette Mayer & Hannah Weiner, ecopoetics, and Joanne Kyger, including the preface to Kyger's About Now: Collected Poems.

JANUARY 12 TISA BRYANT and ROBERT KOCIK Tisa Bryant's work includes Unexplained Presence (Leon Works, 2007), and Tzimmes (A+Bend Press, 2000). She is currently creating [the curator], a meditation on identity, visual culture and the lost films of auteur Justine Cable, and Playing House, an exploration of work, writing and domesticity. Robert Kocik is a poet, essayist, builder, and eleemosynary entrepreneur. His niche, architecturally, is the designing/building of missing civic services. His most recent publications are Overcoming Fitness (Autonomedia, 2000) and Rhrurbarb (Field Books, 2007). He is currently researching the Prosodic Body—an exacting aesthetics based on prosody as the bringing forth of everything.

JANUARY 19 RACHEL BLAU DUPLESSIS and ANNA MOSCHOVAKIS Rachel Blau DuPlessis's two most recent books are Torques: Drafts 58-76 (Salt Publishing, 2007) and Blue Studios: Poetry and Its Cultural Work (University of Alabama Press, 2006). She lives in Philadelphia and teaches at Temple University. Anna Moschovakis is the author of a book of poems, I Have Not Been Able to Get Through to Everyone, and two chapbooks. She volunteers as an editor and designer at Ugly Duckling Presse, for which she recently co-edited The Drug of Art, the selected works of Czech poet Ivan Blatny (in English translation).

JANUARY 26 SUSAN HOWE and JAMES THOMAS STEVENS
Susan Howe’s most recent books are The Midnight (New Directions) and Kidnapped (Coracle Books). Two CDs, Thiefth and Souls of the Labadie Tract, in collaboration with the musician/ composer David Grubbs were recently released on the Blue Chopsticks label. A new collection of poems, as well as a re-print of her critical study My Emily Dickinson will be published by New Directions. James Thomas Stevens is the author of seven books of poetry, including A Bridge Dead in the Water, Combing the Snakes from His Hair, and Bulle/Chimere. Stevens is a 2000 Whiting Award recipient and a 2005 National Poetry Series Finalist.

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242. Rachel Loden
recently on wordstrumpet
Tue 11 Sep 2007

If you're so inclined: these and other posts . . .

http://wordstrumpet.blogspot.com/

* Ange Mlinko, _The Children's Museum_

* _The Code of the Woosters_ (shower-reading and other oddities)

* The Young and the Restless (obsessions of the tiny male)

* A Walk with Nathaniel Hawthorne (my great grandmother's sister, Rebecca Harding Davis: her encounters with Hawthorne and others)

* Like a Radio in the Dark (the mysterious Mr. Bowering)

* Poets, Unbearable and Otherwise (your friends and mine)

* Something More Substantial Than Fame (the view from Henry David Thoreau's attic)

* Three Parodies of Ingmar Bergman

* Comedy, Cruelty, and Control (and the connections between them)

* Lady Sovereign (is a blog a sort of castle with its lord, its gentleman-soldiers, its mounted men-at-arms and its vassals?)

* The Price of the Ticket (my quarrels with the blogosphere)

* The Shock of the Necessary (Bill Knott and Linh Dinh)

* Prisoners of Love: Poetry and the Stockholm Syndrome (a few thoughts on Bill Knott)

* Your Mind Is On Vacation and Your Mouth Is Working Overtime

* And Now For Something Completely Different (a poem)

* Survival of the Fittest Groceries (what gets play, what doesn't)

* The Baffling Mr. Abramson

* Why Is American Poetry Culturally Deprived? (Kenneth Rexroth)

* Either the Audience Wins or You Do: Harold Pinter, Audience Pleasure, and Other Musings

* Borat and Bromige: Further Adventures (what do they have in common?)

-- Rachel Loden

http://wordstrumpet.blogspot.com/

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243. Joshua Kotin

Announcing Chicago Review 53:2/4 - Preorder!

Tue 11 Sep 2007

Dear Poetics List ---

The autumn 2007 issue of Chicago Review is at press and available to pre-order.

(The issue will be mailed in early October.)

The issue features: the second half of "Rising, Hovering, Falling," C.D. Wright's long poem about the Iraq war; Book V of Ronald Johnson's Radi os; an article on feminism and innovative poetry by Juliana Spahr and Stephanie Young, and a response from Jennifer Ashton; essays by Georges Perec (on realism) and Allen Grossman (on Hart Crane). Plus the next installment of Kent Johnson's twelve-part critical novella, a review of J.H. Prynne's "To Pollen." And much much much more.

The full table of contents is posted as a pdf on CR's website and is summarized below.

http://humanities.uchicago.edu/orgs/review/

+ + +

USE COUPON CODE 5323907 FOR A 10% DISCOUNT ON ALL ORDERS.

(coupon expires 10/1/7)

Please forward this announcement far & wide. CR counts on your support.

+ + +

The issue costs $12 (including domestic postage) and may be ordered directly here:

http://tinyurl.com/2uacl3

Subscriptions, however, start at less than $15 a year and will begin with the autumn issue. Please subscribe here:

one year for $22 --- http://tinyurl.com/3aoslo

two for $38 --- http://tinyurl.com/3b6f38

three for $50 --- http://tinyurl.com/2r5plu

five for $72 --- http://tinyurl.com/2le3v7

+ + +

The 248-page Chicago Review 53:2/3 features:

POEMS by

C.D. Wright
Larissa Szporluk
William Fuller
Sarah Gridley
Roberto Harrison
Mark Tardi
John Peck
Erín Moure & Oana Avasilichioaei
Elisa Sampedrín
Oana Avasilichioaei
Ronald Johnson

FICTION by

Peter Markus
Jedediah Berry

ESSAYS by

Georges Perec
Juliana Spahr & Stephanie Young
Jennifer Ashton
Allen Grossman

REVIEWS of

Eliot Weinberger
Frederick Seidel
Harryette Mullen
Zak Smith
Hermann Ungar
Gabriel Pomerand
Daniel Kane
Laird Hunt
Kevin Connolly
J.H. Prynne

And much more . . .

Please see http://humanities.uchicago.edu/orgs/review/ for a complete TOC . . .

+ + +

Many thanks!

Joshua K.

| | | | | | | | | | | | | | | | | |

Chicago Review
5801 South Kenwood Avenue
Chicago Illinois 60637

http://humanities.uchicago.edu/orgs/review/

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244. Alan Sondheim
Mathesis of Killing Field
Tue 11 Sep 2007

Mathesis of Killing Field

It comes down to this: here is an organism of a particular species, or rather a sample or individual of that species, and here is a second organism of the same; call the first 2 and the second 1. Then 1 kills 2 for one or another reason, let us say for sexual-territorial reasons or reasons of anger or insanity. An entire world is lost with the death of 2 and this includes the family of 2 and friends of 2 who must now reorganize and divides the belongings or nest or nestlings of 2 which most likely, the last, will not survive. 1 kills 2 with its bare hands. Let us assume consciousness and ethos, then we will not have a problem with this equa- tion, the acquaintance-world of 2 may then retaliate. But I say 1 is a criminal and if there is justice in this world or any other, then 1 must be rendered impotent, that is the actions of 1 must be short-circuited, circumvented, 1 must be rendered useless, ridiculous, harmless. Let us say 1

has hired or imposed force upon 3 to kill 2, then let us hold 1 doubly responsible and 3 singly responsible. It comes down to an organism killing another organism and the implications of habitus, political economy, the social, on this action which is only, but not for 2, part of a train of actions, what we might call activity in general. I say 1 is a criminal and must be treated as such and the justification of 'war' is meaningless in this regard, if 1 is the violator, even given the activity. I say 1 must be rendered harmless. I say for example a president who sends people to war, who insists on war, is not only barbaric, but a criminal situating itself behind a bureaucracy, rewriting the languages of legality in order to create a situation otherwise known as murder. It is as simple, I say, as 1 over or through 2, that is a singularity within which 2 is stopped through no reason of hir own, that there is a chain between 1 and 2. I say as well that religion is not justice, religion is the enemy of justice, and no appeal subvents or justifies the elimination of 2, insofar as 1 has been aggressor, it does not matter what masquerades as results or interpretations, what masquerades as the deconstruction of the real, in this case destruction of the real, concrete, inert destruction. I say our enemy is among us, our enemy is a president who is doubly an enemy, first for war and actions against others, second for war and actions against ourselves, as if we have generated, and we have, this disease in our midst. Let us think of the habitus of 3, let us mourn 2, let us annihilate 1 who will continue its pyramid of annihilation until all is lost, until so much is lost that the losing and what is gone have been forgotten. Let us remember that a performative carries force, not the force of justice, which has no force, and that the blindness of justice is the only sight there is. Let us remember that all other sight is invested, and thereby corporate, even the other-sight of the pre-industrial, that only the other-side other-sight of the chthonic may remain speechless and true and just, the slight memory of 3, the deepest and most violent rape of 1, that 2 no longer figures into this broken equation. 1, 3, equivalence sutures across the pillage of the dead, equivalence no longer exists. I say let us remember equivalence and its hammer, neutral, neutral neutral. I say 2 is dead.

http://www.asondheim.org/photoalp30.jpg

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245. **Lewis Warsh**

Wiliam Carlos Williams Poetry Symposium

Tue 11 Sep 2007

WILLIAM CARLOS WILLIAMS POETRY SYMPOSIUM

The William Carlos Williams Poetry Symposium (WCWPS) proudly announces a special poetry reading to commemorate its annual celebration of WCW's

birthday in September and to acknowledge the 25th anniversary of the renaming of the Williams Center.

The WCWPS reading will take place Sunday September 16, 2007 on the Terrace of Rutherford's Williams Center from 1 PM to 4:30 PM. A champagne reception will follow and the poets will be available to sign books.

Four of WCW's family members will be attending and sharing reminiscences.

Featured poets include Alicia Ostriker and Laura Boss, both of whom read at the WCW Centennial at the Williams Center in 1983; Lewis Warsh, a featured poet at the 2005 Symposium; Urayoan Noel, featured reader for the 2006 WCWPS event; Jim Klein, WCW Poetry Cooperative member and workshop leader; and Tina Kelley, award winning WCW Cooperative reader & New York Times reporter. Bill Zavatsky, poet and Williams scholar, will open the reading with a discussion and reading of WCW's works.

The WCWPS held an exciting day-long symposium in 2005, the first celebration of Rutherford's famous son in 22 years. In 2006 it worked with the Hispanic Heritage Organization to honor WCW's Spanish heritage on his mother's side with a poetry reading that featured Puerto Rican poet Urayoan Noel.

On September 20-21, 2008, WCW's 125th birthday will be celebrated with a town-wide festival and two-day symposium at the Williams Center. Formerly the Rivoli Theater, the Center was renamed the William Carlos Williams Center for the Performing Arts in 1982, when it reopened after a devastating fire closed its doors. On October 13, 2007 this important institution will celebrate the 25th anniversary of its renaming with a Gala Fundraiser to help ongoing renovations.

For more information on the reading or featured poets, please visit the WCWPS website at www.williamcarloswilliams.org.

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246. CA Conrad

Death of trans immigrant Victoria Arellano while in detention forges united protest among prisoners

Tue 11 Sep 2007

Article by Leslie Feinberg
here: http://www.workers.org/2007/us/trans-0913/

CAConrad
http://PhillySound.blogspot.com

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247. CA Conrad

Jill Jones, Jessica White, Jaime Anne Earnest, Joey Yearous-Algozin PHILLY EVENT

Tue 11 Sep 2007

---

it's going to be an AMAZING reading!
if you're in Philly on 9/23, don't miss this one!
details and links on The PhillySound
http://PhillySound.blogspot.com

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248. David A. Kirschenbaum

OT: NYC-Area/Last Mets Reg. Season Game Tix for Sale

Tue 11 Sep 2007

Hi all, Apologies for the non-Boog/poetry email.

I?m checking in to see if anyone might be interested in buying my tickets for the last Mets regular season game of this season:

Sunday, Sept. 30, 1:10 p.m.
vs. Florida Marlins
$58

I?ve had a Sunday plan and have sat in the same section for the past 10 years--mezzanine, sec. 2 (behind home plate). I have two tickets (price above is for the pair), and they?re under the overhang, so you don?t get burned in the sun or wet in the rain. If you?re interested in buying them (or know someone who is) you can email me.

Hope this finds you well (and lets go Mets!).

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664) F: [redacted]

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249. **Mark Weiss**

Re: Jill Jones, Jessica White, Jaime Anne Earnest, Joey Yearous-Algozin PHILLY EVENT

Tue 11 Sep 2007

Jill is a wonderful poet, one of the best of her generation in Australia and beyond. I wish I could be there.

Mark

At 12:17 PM 9/11/2007, you wrote:
>it's going to be an AMAZING reading!
>if you're in Philly on 9/23, don't miss this one!
>details and links on The PhillySound
>http://PhillySound.blogspot.com

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250. **William Slaughter**

Notice: Mudlark

Tue 11 Sep 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1049347784-869865811-1189539176=:23889

New and On View: Mudlark Flash No. 42 (2007)

Gabriel DeCrease | Short Retreats
and The Unsolved Language

Author's Note | Trieste | Vienna | Budapest
Chihuahua | El Rey | Nusco | Madrid | Cairo

Gabriel DeCrease is a graduate of the Creative Writing/Poetry Program at Allegheny College and is currently a member of the MFA Creative Writing/Poetry Program at The University of Pittsburgh. He received The 2005 Mulfinger Award for Poetry and first-prize in the 2007 Edwin Ochester/Academy of American Poets competition for his poem "Iteration of a Funeral." His poems and reviews have appeared in The French Creek Journal and Paradigm-3. He lives in Pittsburgh, Pennsylvania, where he works as a boxing trainer.

Spread the word. Far and wide,

William Slaughter

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--1049347784-869865811-1189539176=:23889--

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251. Susan Webster Schultz
TINFISH PRESS SEPTEMBER NEWS
Tue 11 Sep 2007

TINFISH PRESS NEWS: September, 2007

Tinfish is proud to announce the publication of farout_library_software, by Pam Brown & Maged Zaher. Design by Chae Ho Lee. $10 from Tinfish Press. You can purchase on-line or by sending a check to Tinfish at 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744. More information here:

http://tinfishpress.com/hot_off_the_press.html

While you're there, please check out our other new stuff. The War Criminal offer is still on for Sarith Peou's Corpse Watching. Get a second chap for yourself at the same low price of $10. Someday I'll Be Sitting in a Dingy Bar, by Hwang Jiwoo, is on SPD's new “recommended” list.

We have a new art feature here:

http://tinfishpress.com/art.html

and a new issue of Tinfish net, this one on translation, here:

http://tinfishpress.com/tinfishnet.html

I have a new anti-war project on facebook, the sidewalk blog (click on the photos to make them bigger and to unveil the narrative of each sign's life):

http://www.facebook.com/album.php?aid=6374&l=faa87&id=654553661

The month of August from my Dementia Blog appears in the current issue of INTERIM:

http://www.interimmag.org/

I am also proud to announce two new books by students. Sage Takehiro's poetry is strong, bitter, and well worth the read:

http://www.hawaii.edu/newsatuh/2007/0402/index.php?story=7

Ian Sample has written a memoir of his time with the UH football team. It (and deleted passages he put up on myspace) have caused quite a stir here.

http://www.amazon.com/Once-Warrior-Hawaii-Football-Record/dp/0979064791

Enjoy!

Aloha,

Susan M. Schultz
Editor/Publisher
Tinfish Press

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252. Matt Henriksen

Fri Sept 14 ~ Goldstein & Turovskaya ~ Carroll Gardens, Brooklyn

Tue 11 Sep 2007

The Burning Chair Readings
invite you to choke out the last few breaths of summer w/

David Goldstein & Genya Turovskaya

Friday, September 14th, 7:30 PM
The Fall Café
307 Smith Street
btwn. Union & President
Carroll Gardens, Brooklyn
F/G to Carroll Street
FREE

David B. Goldstein is the author of a chapbook, Been Raw Diction (Dusie), and his poetry has appeared in numerous journals, including The Paris Review, Jubilat, Typo, Epoch, Alice Blue Review, and Pinstripe Fedora. He recently joined the faculty of York University in Toronto, where he teaches Renaissance literature, creative writing, and food studies.Genya Turovskaya is the author of the chapbook The Tides, recently published by Octopus Books. Her poetry and translations from Russian have appeared in Conjunctions, Chicago Review, jubilat, Landfall, A Public Space and other publications. She lives in Brooklyn, and is an editor at Ugly Duckling Presse.

Contact: [redacted]

___ Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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253. **David-Baptiste Chirot**

FW:Woodland Pattern: Small Press Focus: Ahsahta Press this Sunday

Tue 11 Sep 2007

Date: Tue, 11 Sep 2007 08:35:36 -0700
From: [redacted]
Subject: Small Press Focus: Ahsahta Press this Sunday
To: [redacted]

==========
SMALL PRESS FOCUS: AHSAHTA PRESS THIS SUNDAY
==========

Ahsahta Press Discussion & Reading

Sunday, September 16 2007,
11am Discussion (free), 2pm Reading ($8/$7/$6)
Woodland Pattern Book Center
720 East Locust Street, Milwaukee

Sun. 9/16: Small Press Focus: Ahsahta; 11am

Janet Holmes will lead a conversation on the role of small press and the daily business of a small press publishing. We'll discuss Ahsahta's history as an all-poetry literary press that prides itself on publishing books that value artistry as well as craft, and the mind as well as the heart.

http://woodlandpattern.org/smallpress/ahsahta_press.shtml

Sun. 9/16: Lisa Fishman, Kate Greenstreet, and Janet Holmes; 2pm

Lisa Fishman is author of The Happiness Experiment (Ahsahta Press, 2007) and Dear, Read (Ahsahta, 2002. "The Holy Spirit does not deal in synonimes," notes by Elizabeth Barrett Browning transcribed from the margins of her Greek and Hebrew Bibles is forthcoming from Parcel Chapbooks in Denver. She teaches in the undergraduate and MFA poetry programs at Columbia College Chicago and helps run Poetry/Farm residencies in Orfordville, Wisconsin.

http://woodlandpattern.org/poems/lisa_fishman02.shtml

Kate Greenstreet is the author of case sensitive (Ahsahta Press,

2006) and three chapbooks, Learning the Language (Etherdome Press, 2005), Rushes (above/ground press, 2007), and This is why I hurt you (Lame House Press, forthcoming). Her second book, The Last 4 Things, will be out from Ahsahta in 2009. Visit her online at kickingwind.com.

http://woodlandpattern.org/poems/kate_greenstreet01.shtml

Janet Holmes is the author of F2F (2006), Humanophone (2001), The Green Tuxedo (1998) and The Physicist at the Mall (1994). She edits Ahsahta Press, an all-poetry publishing imprint, at Boise State University, where she teaches in the MFA Program in Creative Writing.

http://woodlandpattern.org/poems/janet_holmes01.shtml

==========
THURSDAY & FRIDAY, SEPTEMBER 27 & 28: HETTIE JONES
==========

Hettie Jones, an award winning poet, prose writer, and author of How I Became Hettie Jones, a memoir of the "beat scene" of the fifties and sixties is coming to Milwaukee to present on the Beat Poets as part of the Branching Out: Poetry for the 21st Century series. Jones will be presenting on the Beat Poets at the Milwaukee Central Public Library on September 27, 2007 at 7pm, and will be reading from her latest book, Doing 70 at Woodland Pattern Book Center on Friday, September 28, 2007, 7p.m.

Hettie Jones on the Beats

Thursday, September 27, 2007, 7pm (free)
Milwaukee Public Library
Centennial Hall
814 W. Wisconsin Ave.
Milwaukee, WI 53233

http://www.poetrybranchingout.org/calendar.php

Hettie Jones Reading

Friday, September 28, 2007, 7pm ($8/$7/$6)
Woodland Pattern Book Center
720 East Locust Street

Milwaukee, WI 53212

http://woodlandpattern.org/poems/hettie_jones01.shtml

==========
UPCOMING EVENTS
==========

Sun. 9/16: Small Press Focus: Ahsahta Press w. Janet Holmes; 11am

Sun. 9/16: Janet Holmes, Kate Greenstreet, and Lisa Fishman; 2pm

Fri. 9/21: No Redletter this Month

Thu. 9/27: Hettie Jones on the Beats at MPL (Central); 7pm

Fri. 9/28: Hettie Jones reads from Doing Seventy; 7pm

Sat. 9/29: Experimental Film & Video Series; 7pm

Sun. 9/30: Alternating Currents Live; 7pm

Fri. 10/05: Lesbian Alliance Music Event; 8pm

Thu. 10/11: Jane Hirshfield on Basho at MPL (Central); 7pm

Fri. 10/12: Jane Hirshfield & Rae Armantrout; 7pm

Fri. 10/16: Experimental Film & Video Series; 7pm

http://www.woodlandpattern.org/

To receive regular messages notifying you of Woodland Pattern events, send a message to us at [redacted] *with "Join E-List" in the subject line.*

To unsubscribe from these mailings send a reply with "unsubscribe" in the subject line.

PLEASE FORWARD! THANKS!!!

http://www.woodlandpattern.org/

Woodland Pattern Book Center

> *720 E. Locust Street*
> *Milwaukee, WI 53212*
> *phone* [redacted]

Capture your memories in an online journal!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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254. David Chirot

Fwd: US Campaign Adopts Proposals on Apartheid, Boycott, and Nakba

Tue 11 Sep 2007

Date: Tue, 11 Sep 2007 16:22:32 -0400
From: [redacted]
To: [redacted]
Subject: US Campaign Adopts Proposals on Apartheid, Boycott, and NakbUS Campaign Adopts Proposals on Apartheid, Boycott, and Nakba at 6th Annual Organizers' Conference

More than 100 delegates from more than 50 member organizations of the US Campaign to End the Israeli Occupation met this weekend at the Arlington Campus of George Mason University in Arlington, Virginia for the US Campaign's 6th Annual National Organizers' Conference.

Delegates to the conference amended and then passed by consensus all three proposals submitted for consideration. The proposals, which will guide the work of the US Campaign for the next year, call for the US Campaign to:

Organize a national Anti-Apartheid speaking and organizing tour; Launch a national boycott campaign against Motorola for profiting from Israeli occupation; and Commemorate the 60th anniversary of the Nakba through educational campaigns and days of action

Conference delegates also elected four new members to the US Campaign's 12-person Steering Committee to replace members whose terms expired at the conference. The newly-elected Steering Committee members are:

Omar Baddar, SUSTAIN-Memphis
Adam Horowitz, American Friends Service Committee
Judith LeBlanc, United for Peace and Justice
Ashley Wilkinson, General Board of Global Ministries, United Methodist Church

(Organizations are listed for identification purposes only. Members of the US Campaign's Steering Committee serve in their individual capacities, not as representatives of organizations.)

The newly-elected Steering Committee members fill the places of the following outgoing members who completed their terms:

Huwaida Arraf, International Solidarity Movement
Mark Lance, SUSTAIN-DC/Coalition for Justice and Accountability (Co-Chair)
Samir Moukaddam, American Friends Service Committee—Southeast
Mazin Qumsiyeh, Middle East Crisis Committee

The US Campaign would like to express its profound gratitude to Huwaida, Mark, Samir, and Mazin for their hard work and inspiring guidance over the years.

Other highlights of the conference included an inspiring Friday night panel entitled "Success Stories in Advocating for Palestinian Human Rights" and a Saturday night cultural event which featured the world-premier screening of "The World Says NO to Israeli Occupation," a documentary on the US Campaign's June 10 protest in Washington, DC marking 40 years of Israel's military occupation of the Palestinian West Bank, East Jerusalem, and Gaza Strip.

Yesterday dozens of conference attendees stayed for the US Campaign's lobbying day on Capitol Hill. Conference attendees met with their Members of Congress and staff to express their opposition to $30 billion in U.S. military aid to Israel over the next ten years; their support for legislation to ban the export of cluster munitions; their support for renewed U.S. peace-making efforts based on human rights and international law; and their concern about the Israel's denial of the right of entry to the Occupied Palestinian Territories to U.S. passport holders.

The US Campaign would also like to thank Students for Justice in Palestine at George Mason University for sponsoring and hosting the conference and the George Mason University administration and police department for ensuring that it was safe and successful. Although George Mason University was pressured to cancel the conference, it admirably stood up for our right of free speech against individuals who tried unsuccessfully to shut the conference down.

Within the next few weeks, the US Campaign will post videos from the conference, a conference report, and the texts of the proposals passed as amended.

US Campaign to End the Israeli Occupation

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255. Rob McLennan

A Long Continual Argument: The Selected Poems of John Newlove

Tue 11 Sep 2007

THE LIFE AND POETRY OF JOHN NEWLOVE
as part of the fall 2007 edition of the ottawa international writers festival

Documentary Film and Book Launch with Robert McTavish
Hosted by rob mclennan
Sunday, October 21, 2007 at 2pm, Library and Archives Canada

Honour the memory of one of Canadas greatest poets with this screening of What to make of it all? The life and poetry of John Newlove and the launch of A Long Continual Argument: The Selected Poems of John Newlove (Ottawa ON: Chaudiere Books, 2007). The films poignant interviews with Newlove in his last years are punctuated with commentary from George Bowering, Patrick Lane, Joe Rosenblatt, John Metcalf and the many poets and friends who knew the public persona and the private man.

B.C.s Robert McTavish, who directed and produced the film and edited the book, shares his passion for Newloves plain-spoken and carefully crafted work, which mixed an obsession with the history and identity of the Prairies with a bleak personal struggle for understanding.

$12 General / $10 Students & Seniors / Free for Members Day Pass: $29

For more information on the book (with an afterword by Jeff Derksen), email the publisher, rob mclennan, at [redacted]

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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256. Bobbi Lurie
let's talk about language
Tue 11 Sep 2007

---

red china (no longer allowed to be referred to as communist so i will say) --excuse me, "trading partner"--(this post is about language)--says "you need permission from the Chinese government to be reincarnated." (stated by another delirious one waiting in waiting room) and then, as he left, "but only as long as supplies last." --bobbi

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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257. Ricejunk2
Reading at the Bowery Poetry Club Oct 2, 6 p.m.
Tue 11 Sep 2007

Hello, all.

One of the poets published in Sept. issue of The Other Herald (Perry, NY monthly literary paper) is Niels Hav. He has told me of an Oct. reading in NYC. I can't make it, since I am so far away (Western NY). Possibly others may want to check out the link below?

Niels Hav
/ Bowery Poetry Club/
Oct. 2, 6 pm.
http://www.ambwashington.um.dk/en/menu/TheEmbassy/Presscultureandinformationsection/EventCalendar/Literature/

Enjoy!
--T. F. Rice, Editor
/ Heralding the art of words in Western New York, and beyond.../
/ THE OTHER HERALD/

NOTE: some back issues included on writers' group blog at: www.lulu.com/tfrice (Current issue is not listed there as of yet.)

YOU MAY ORDER BACK ISSUES OR SUBSCRIBE AT: www.tfrice.etsy.com

SEND ANY SUBMISSIONS OR QUESTIONS TO: [redacted]

SUBSCRIBE BY MAIL: $10/year includes postage (12 issues) payable to Hidden Valley Farm, Publisher
P.O. Box 172
Perry, NY 14530

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258. **Lisa Janssen**
MoonLit #2 Out Now!
Tue 11 Sep 2007

The second issue of the new arts journal MoonLit is out now. No limits is once again the curatorial yardstick, represented by a wide variety of poetry and prose. Contributors include: Glen Bach, Jennifer Karmin, John Beer, Jill Riga, Claire McMahon, Joyelle McSweeney, Lauren Levato, Joe Fletcher, Lou Suarez, Julia Story, r. a. washington, Chris Stroffolino, Iris Jamahl Dunkle, Cheryl Townsend, mark s kuhar, Ray McNiece, Jack McGuane, MaryAnn McCarra Fitzpatrick, Marcus Bales, Mary O'Malley, Bob Holman, Miles Budimir, and Erika Mikkalo. Cover artwork is an unforgettable piece from Neil Hagerty, providing icing to one of the fastest-rising cakes on the American poetry journal scene.

Buy from www.dragcity.com

Click on Catalog + Book Nook

Thanks to everyone!

Lisa Janssen

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259. **noah eli gordon**
Re: Tec. Help
Tue 11 Sep 2007

Thanks. This was just want I needed: http://www.wordcounter.com/

_____
Capture your memories in an online journal!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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260. **David A. Kirschenbaum**
*****Advertise in Boog City 45*****
Tue 11 Sep 2007

Please forward

Advertise in

Boog City 45

*Deadline

--Thurs. Sept. 20-Ad copy to editor
--Sat. Sept. 29-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

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(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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261. Alan Sondheim
Notes for a talk on 'human modeling'
Tue 11 Sep 2007

Notes for a talk on 'human modeling'

Human Modeling - including 'sex girlfriend modeling,' analog modeling, avatar modeling and governance issues, technical skin/fabrication issues,

interoperability issues, psychoanalytical/psychological issues, virtual and augmented realities, etc.

My early work on the 'topology of intentionality' - structuring of psychoanalytical transformations within and without the symbolic. I'm thinking also psychoanalytical modeling in general.

What does it mean to model the human? (What constitutes a model?)

Avatars in Second Life, Poser: modeling paralleling the appearance of the human body. This might be considered formal mimicry.

Take the formal mimicry down to its basic elements, remapped in Blender and/or other 3d programs: interrelationships of limbs. Empathetic identification with emotional 'states' indicated by limb arrangements.

Return to the full body in Second Life: Mapping in which tensions reflect human behaviors/activities - sexual, angered, submissive, dominant, and so forth. The _surreal_ body - manipulations impossible in the real world.

The interior of the avatar body: sheaves, intersections, hollows. What coheres externally falls apart to the point of transparency, disjunctions. (Imagine pulling a weight around in second life, lungs or heart or liver: how would that 'be'?)

Think of the system/panoply of gestures in silent film: moving from gesture to gesture. So there are codes and narratives constructed from moments of codes.

Issues of scripting: To what level of detail (differentiation, integra- tion) are behaviors applied? Double level of extrapolation: Poser or Second Life morphing - then the coding in relation to human morphing (morphology). In other words <pose1> - {X} - <pose2> where {X} is the potential set of generated 'betweens' in Poser or human behavior. In Poser jump-cuts are conceivable if details down to the level of the frame are perceptibly disparate (disconnected); in human behavior, jump-cuts are impossible.

In human behavior, matter and time flow continuously; Reichenbach's gen-identity holds. Poser is cinematic, spatially analogic, temporally digital; human behavior is spatially and temporally analogic.

Modeling and the 'uncanny' - modeling of human meat. (Disturbances of the field - Carolee Schneeman, Beuys, early Acconci, are relevant here, a minimum of props.) What are the empathetic forces at work across the real/ virtual boundary? What are the introjective/projective (i.e. jectivities) processes?

Consider: humans are always already modeled in relation to each other; to themselves. Modeling is replete inscription; inscription implies codes and protocols. The condition is always one of culture; culture characterizes the organic (think of Heinz von Foerster on negation as fundamental to organic behavior). There are issues of self/other, body-skein, suturing, healing, etc.

Human modeling, avatar-creation: 1. the body (space); 2. the body in time (behavior) - body as behavior-space.

Behavioral coding: neural nets on one hand, bvh files and totalized body on the other: what are the code interstices/interfaces between them?

Attach a neural net to a Poser body; import into Blender (element reduc- tion, mapping), import into Second Life (formal description of tension / relaxation in space-time).

http://www.asondheim.org/beefsteakpolypore1.jpg
http://www.asondheim.org/beefsteakpolypore2.jpg

↑ Index

262. Dillon Westbrook
Prosody Castle 3a in Oakland, Ca 9/13
Wed 12 Sep 2007

If you are reading this and are in the bay on Thursday, consider checking out

Erika Staiti
Chris Stroffolino

translated into multiple languages live for your listening pleasure

all goes down at:

The Gallery of Urban Art
1746 13th St. @ Wood, West Oakland

Thursday 13th, 8pm sharp (be on time, as I can't keep the translators around all night),

http://www.thegalleryofurbanart.com/
http://prosodycastle.blogspot.com/

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263. wild honey
Re: Jill Jones, Jessica White, Jaime Anne Earnest, Joey Yearous-Algozin PHILLY EVENT
Wed 12 Sep 2007

I'm with Mark on this one. Jill really is extraordinary. Talk about unmissable!

best

Randolph
----- Original Message -----
From: "Mark Weiss" <[redacted]>

To: <[redacted]>
Sent: Tuesday, September 11, 2007 6:31 PM
Subject: Re: Jill Jones, Jessica White, Jaime Anne Earnest, Joey Yearous-Algozin PHILLY EVENT

> *Jill is a wonderful poet, one of the best of her generation in Australia and beyond. I wish I could be there.*
>
> *Mark*
>
> *At 12:17 PM 9/11/2007, you wrote:*
> *it's going to be an AMAZING reading!*
> *if you're in Philly on 9/23, don't miss this one!*
> *details and links on The PhillySound*
> *http://PhillySound.blogspot.com*
>
> *_____ NOD32 2523 (20070912) Information _____*
>
> *This message was checked by NOD32 antivirus system.*
> *http://www.eset.com*

↑ Index

264. **J Crockett**
Listenlight 2.0
Wed 12 Sep 2007

Dear All ---

Listenlight.net (a poetry journal) is now a "Web 2.0" *application* in the Ruby on Rails platform. Readers will "interact" with your work in various and subtle ways. I know precisely how to implement it, yet I have all the serious hacking to do before it will look like the listenlight you know and love.

Sending your work in for review will only expedite the process.

Best,

JWC

http://listenlight.net
http://gravityway.com
http://browsercosm.dev.java.net

↑ Index

265. **Tom Beckett**
Marsh Haw Press Invites You!
Wed 12 Sep 2007

MARSH HAWK PRESS INVITES YOU!

Sept. 19, 6-7 p.m.
Cornelia Street Cafe, New York City (_http://www.corneliastreetcafe.com_ (http://www.corneliastreetcafe.com))
Rochelle Ratner hosts 3 Poets: Norman Finkelstein; Sandy McIntosh; Eileen Tabios
29 Cornelia Street, NYC 10014, [redacted]
Cover $7 (includes one drink)

Sept. 20, Marsh Hawk Press Book Launch, New York City
Norman Finkelstein; Sandy McIntosh; Eileen Tabios
at Poets House (_http://poetshouse.org_ (http://poetshouse.org))
72 Spring Street, 2nd Floor, NYC 10012
7-9 p.m.
w/ Wines, Whines & Other Goodies

http://marshhawkpress.org (http://marshhawkpress.org/)

********** See what's new at http://www.aol.com

↑ Index

266. **Jill Jones**
Re: Jill Jones, Jessica White, Jaime Anne Earnest, Joey Yearous-Algozin PHILLY EVENT
Wed 12 Sep 2007

Thanks Randolph.

And hi Mark,
Pity I can't get a reading while I'm in New York but looking forward
to meeting up while I'm there. See you next week some time.

Cheers,
Jill

On 12/09/2007, at 4:42 PM, wild honey wrote:

> *I'm with Mark on this one. Jill really is extraordinary. Talk about unmissable!*
>
> *best*
>
> *Randolph*

> *----- Original Message ----- From: "Mark Weiss"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Tuesday, September 11, 2007 6:31 PM*
> *Subject: Re: Jill Jones, Jessica White, Jaime Anne Earnest, Joey Yearous-Algozin PHILLY EVENT*
>
> *Jill is a wonderful poet, one of the best of her generation in Australia and beyond. I wish I could be there.*
>
> *Mark*
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>
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>
> *This message was checked by NOD32 antivirus system.*
> *http://www.eset.com*

Jill Jones

Latest books:
Broken/Open. Available from Salt Publishing
http://www.saltpublishing.com/books/smp/1844710416.htm

Where the Sea Burns. Wagtail Series. Picaro Press
PO Box 853, Warners Bay, NSW, 2282. [redacted]

web site: http://www.jilljones.com.au
off the street: http://jillesjon.googlepages.com/home
blog1: Ruby Street http://rubystreet.blogspot.com/
blog2: Latitudes http://itudes.blogspot.com/

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267. Pierre Joris
Nomadics blog is back
Wed 12 Sep 2007

Nomadics blog is back. Check out the latest posts at http:// pjoris.blogspot.com:

Further News re Pessoa
Albany, NY Reading
Lisbon, Pessoa, the gone Summer...
"Girl from Iowa Makes Good in Vienna, goes to Berlin"
Sur la Route, & back home again...
Peru Quake: EL DIARIO DE UN SOLDADO
Abdallah Zrika Poem

enjoy! comment! link!

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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268. Elizabeth Switaj
Re: let's talk about language
Wed 12 Sep 2007

Bobbi, if China isn't referred to as communist, that's probably because it's not. The Chinese government likes to refer to it as communism with Chinese characteristics, which in fact means capitalism with a highly authoritarian government.

EKS
elizabethkateswitaj.net

On 9/12/07, Bobbi Lurie <[redacted]> wrote:
>
> red china (no longer allowed to be referred to as communist so i will say)
> --excuse me, "trading partner"--(this post is about language)--says "you
> need permission from the Chinese government to be reincarnated."

> (stated by another delirious one waiting in waiting room)
> and then, as he left, "but only as long as supplies last."
> --bobbi
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! -
> http://mail.aol.com
>

↑ Index

269. **Bobbi Lurie**
Re: let's talk about language
Wed 12 Sep 2007

Elizabeth,
Thank you so much for answering.
That is exactly my point.
It seems the point is always political correctness these days--and yes--i did correct myself according to the new formula/ i did excuse myself just in case.
but the point of this quote was the fact that people need permission from the government for reincarnation (for a limited time only)
thanks--bobbi

-----Original Message-----
From: Elizabeth Switaj [redacted]

Bobbi, if China isn't referred to as communist, that's probably because it's not. The Chinese government likes to refer to it as communism with Chinese characteristics, which in fact means capitalism with a highly authoritarian government.

EKS
elizabethkateswitaj.net

On 9/12/07, Bobbi Lurie <[redacted]> wrote:
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> red china (no longer allowed to be referred to as communist so i will say)
> --excuse me, "trading partner"--(this post is about language)--says "you
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> (stated by another delirious one waiting in waiting room)
> and then, as he left, "but only as long as supplies last."
> --bobbi
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! -
> http://mail.aol.com
>

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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270. St. Thomasino
Conjugation, my love.
Wed 12 Sep 2007

Gregory Vincent St. Thomasino invites you to Conjugation, my love.

The Nick Piombino Interview:

http://www.argotistonline.co.uk/Piombino%20interview.htm

Two poems e in Italian translation di Gherardo Bortolotti:

http://gammm.org/index.php/2007/09/07/tops-tilting-st-thomasino/

The Guido Boys:

http://www.pindeldyboz.com/gstguido.htm

Excerpt from a work in progress:

http://www.ghotimag.com/St%20Thomasino.htm

Here with a narrative in progress:

http://thepostmodernromantic.blogspot.com/

And then there was the blog-auxiliary:

http://eratio.blogspot.com/

And have you seen e·ratio lately?

http://www.eratiopostmodernpoetry.com

e·ratio is reading for poetry for issue 10, the fall 2007 issue.

Conjugation, my love. Gregory Vincent St. Thomasino

e·=

↑ Index

271. Mark Weiss
Book Review
Wed 12 Sep 2007

Chris Winks reviews José Kozer, Stet: Selected Poems, translated by yours truly, at Brooklyn Rail. I couldn't have done a better job myself.

Mark

http://www.brooklynrail.org/2007/9/books/poetry-labyrinthine-fuges

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272. Jennifer Karmin
JOB: Sitka Center
Wed 12 Sep 2007

(this is a forward. please don't respond to me.
good luck!)

Sitka Center for Art and Ecology
http://www.sitkacenter.org

JOB: Executive Director
Status: Regular, Full time, exempt position
Starting Salary: $55,000 - 60,000 annually DOE, plus contributions toward insurance

Applications due: September 24, 2007

BACKGROUND & SCOPE OF RESPONSIBILITY
Located on the central Oregon coast at Cascade Head Ranch near the Salmon River estuary, within view of the Pacific Ocean, Sitka Center is at the nexus - a place where diverse people and ideas converge, co-mingle, and depart transformed. The dreams of the founders have grown into year-round programs that engage individuals in the creative investigation of art, ecology, and the space in between. Founded in 1970, Sitka Center for Art and Ecology fosters creative inquiry and education. The Sitka Center offers a workshop program each season from April - October with over 80 classes offered in natural sciences to the arts. During the fall and spring, the Sitka Center sponsors a residence program drawing artists, writers, and natural scientists from all over the world as residents. To accomplish this, Sitka Center maintains a facility appropriate to its needs in harmony with the inspirational coastal environment of Cascade Head.

The organization currently has a staff of 3 and an annual operational budget of $450,000. The Executive Director is the chief executive officer for Sitka

Center and is responsible to nurture and carry forward the mission and strategic vision of the organization through fundraising, program development, and maintaining a close partnership with the Board of Directors, major donors, and the community at the Coast.

This is a high level position and requires someone with the following experience and characteristics:
*Proven successful leadership experience, preferably working with a non-profit organization
*A curiosity about the world with an interest and respect for current issues
*Demonstrated ability to lead, support and motivate a staff as a collaborative leader
*Ability to oversee the smooth functioning of a Center that hosts a complex schedule of frequent events
*A desire and ability to actively promote the Sitka Center to supporters, community partners, and potential funders
*Great written and oral communication skills, including some public speaking
*A proven ability to listen mindfully
*Experience developing and running programs
*Able to move to the Oregon coast to be a part of the local community

To Apply: Please submit a detailed letter showing your passion for the mission of the Sitka Center and why you should be the next Executive Director, as well as names of 4 references and a resume to: [redacted] with "the Sitka Center" in the title by September 24th at 5:00. Or by mail to: TACS 1001 SE Water St, Suite 490, Portland, OR 97214. Attn Bob Hazen, the Sitka Center.

___ Don't let your dream ride pass you by. Make it a reality with Yahoo! Autos.
http://autos.yahoo.com/index.html

↑ Index

273. **amy king**
mid)rib issue 1 now online!
Wed 12 Sep 2007

---

http://midribpoetry.com/

---------- Forwarded message ----------
From: [redacted]
Date: Sep 12, 2007 3:57 PM
Subject: mid)rib issue 1 now online!

We're pleased to announce the inaugural issue of mid)rib. It is the mid)rib staff's hope to foster an international voice for experimental poetics. We hope you'll take as much pleasure in reading the work of our contributors as we have. In the issue you'll find new work from an eclectic group of writers, including: Tomas S. Butkus, Joel Chace, Regina Derieva, Anna Fulford, H.T. Harrison, Scott Hartwich, Beth Joselow, Kerry Shawn Keys, Amy King, Sarah Maclay, Nicholas Messenger, Bonnie Jean Michalski, Matt Reiter, Susan M. Schultz, Lauren Goodwin Slaughter, Ted Stimpfle and Jim Warner. We welcome your comments and feedback. Please feel free to forward this to any interested parties. Enjoy.

Thanks,
the mid)rib staff

andy martrich, editor
gordon faylor, editorial assistant
jeremy schevling, art boy/ designer
craig czury, contributing editor

http://midribpoetry.com/

Reviews of I'M THE MAN WHO LOVES YOU

Matt Hart / Coldfront Magazine
http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html

Mark Lamoureux / BOOG City
http://static.scribd.com/docs/kflyu7ufa6w1n.swf

Nick Piombino / fait accompli
http://nickpiombino.blogspot.com/2007_03_18_archive.html

Thomas Fink / Galatea Resurrects
http://galatearesurrection6.blogspot.com/2007/05/im-man-who-loves-you-by-amy-king.html

~

Recent Review of ANTIDOTES FOR AN ALIBI

Adam Fieled / Stoning the Devil
http://adamfieled.blogspot.com/2007/05/book-review-amy-king-antidote-for-alibi.html

~

What To Wear During An Orange Alert?
http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

~

http://www.amyking.org/blog

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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274. PARSER - New Poetry and Poetics

Announcing PARSER lpls fwd]

Wed 12 Sep 2007

==========

P A R S E R : New Poetry & Poetics
May 2007 | Issue 1

Editor: Roger Farr
Advisory Editor: Reg Johanson

No friend of the Standards, PARSER is a journal of poetry and poetics with a penchant for anarchism. PARSER wants to help extend your social horizon. But PARSER wants you to read PARSER first.

Writing by:

- Alice Becker-Ho
- Alfredo Bonanno
- Roger Farr
- P. Inman
- Reg Johanson
- Wolfi Landstreicher
- Dorothy Trujillo Lusk
- John McHale

- Aaron Vidaver
- Rita Wong

$10 until the end of 2007.
$12 in the future.

To:

PARSER
Box 2684
Stn Terminal
Vancouver, BC
CANADA V6B 3W8

w: http://www.parsermag.org
e: [redacted]

==========

~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

PARSER: New Poetry and Poetics
c/o FORM
Box 2684 Stn Terminal
Vancouver, BC V6B 3W8
CANADA

< http://www.parsermag.org >

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275. reJennifer Bartlett
Derivative of the Moving Image
Wed 12 Sep 2007

After years of toil, the University of New Mexico Press is releasing my first book, Derivative of the Moving Image. It will be out around October 5th and can be pre-ordered through Amazon or the Press http://www.unmpress.com/Book.php?id=11519572582983 (Yeah!)

Please, if you are in NY. come to a book party in Greenpoint, Brookyln. There will be wine, beer, and fabulous company!

Nov. 9th
7-9 PM
Word
126 Franklin Street
Brooklyn, NY 11222

[redacted]
www.wordbrooklyn.com

Jennifer Bartlett

_____ Discover sweet stuff waiting for you at the Messenger Cafe. Claim your treat today! http://www.cafemessenger.com/info/info_sweetstuff.html?ocid=TXT_TAGHM_SeptHMtagline2

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276. linda norton
poetry and war
Wed 12 Sep 2007

---

http://thelede.blogs.nytimes.com/2007/09/12/petraeus-on-betray-us-and-if/#comment-124370

Petraeus quotes Kipling, and bloggers (I used two pseudonyms) respond with poetry & analysis.

http://bancroft.berkeley.edu/ROHO/about.html

L. E. N.

↑ Index

277. Adam
Got a book in Print? Let's LIBRARY it!
Thu 13 Sep 2007

Run, don't walk, to your local libraries.

Ok, you can call as well. But go!

Let us help each other by going to or calling as many libraries as we can in our area and asking them to purchase books we have published.

There are interest groups (such as one composed of writers who publish cat books) who increase their sales by making library requests, en masse, for each book a member publishes.

So, I am asking, please go to or call the libraries near you and ask them to order The Phoenix and the Dragon by Adam Byrn Tritt, from Smithcraft Press. More info can be found at http://www.amazon.com/Phoenix-Dragon-Poems-Alchemical-Transformation/dp/0979 393507/

Then, let us all know what book WE should all go and request at the library. Let's not just publish but let's make some actual money from our art and effort.

Thank you,

Adamus

www.adamtritt.com

www.adamusatlarge.blogspot.com

www.writerscafe.org/profile/Adamus/

www.myspace.com/saintadamus

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.485 / Virus Database: 269.13.15/1003 - Release Date: 9/12/2007 10:56 AM

↑ Index

278. Peter Ciccariello
Ampersand listing
Thu 13 Sep 2007

Ampersand listing <http://cgi7.com/peterimages/ampersand-listing2.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

279. Alexander Jorgensen
Best of the Web - Question
Thu 13 Sep 2007

A while ago, a few months to be exact, I saw a posting for an anthology of the best of the web's poetry. Might anyone be able to tell me when the deadline is for nominations? Your time will be much appreciated.

Regards,
Alexander Jorgensen

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

↑ Index

280. William Allegrezza
Series A in Chicago: Corey and Willner
Thu 13 Sep 2007

Come listen to Evan Willner and Joshua Corey read their poetry this Tuesday, Sept. 18th, at 7:00 at Series A, a series located at the Hyde Park Art Center in Chicago (5020 S. Cornell). BYOB.

For more information, see http://www.moriapoetry.com/seriesa.html or call [redacted].

Joshua Corey keeps a blog on poetry and poetics at joshcorey.blogspot.com, and he is the author of two full-length poetry books, Selah (Barrow Street Press, 2003) and Fourier Series (Spineless Books, 2005), as well as two chapbooks: Compos(t)ition Marble (Pavement Saw Press, 2006) and Hope & Anchor (Noemi Press, forthcoming). He lives in Evanston and teaches English and creative writing at Lake Forest College.

Evan Willner is the author of a 7450-syllable apparatus, "homemade traps for new world Brians" (BlazeVOX [books], 2007), parts of which have been published recently in 6x6 and Jubilat. Having earned a Ph.D. in English at oston University, he now teaches at DePaul University.

Bill Allegrezza
series A curator

p.s. Please feel free to share this notice!

↑ Index

281. T. A. Noonan
Re: Best of the Web - Question
Thu 13 Sep 2007

Alexander,

If you're referring to the Best of the Net Anthology, the deadline was August 31st. You might try emailing Erin Elizabeth Smith, the managing editor, to see if she'll still take your nominations. Here's all the info you need:

Site: http://www.sundress.net/bestof/
Email: bestofthenet [at] sundress [dot] net

Regards,
T.A. Noonan

↑ Index

282. Anny Ballardini
Bob Grumman
Thu 13 Sep 2007

Bob Grumman's great effort:
http://bobgrumman.com/FromHaikuToLyriku/index.html

go for it!

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

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283. amy king
diode - #1
Thu 13 Sep 2007

â€œEnter diode, teeming with â€˜poetry that excites and energizes. . . . poetry that uses language that crackles and sparks.â€™ We set out to find poetry that creates an arc between writer and reader, an arc that hums with the live current of language.â€

http://www.diodepoetry.com/

Includes work by Chris Abani, Laura McCullough, Rick Barot, Amy King, Bob Hicok, Frankie Drayus, Allison Titus & Rob Schlegel, Julie Doxsee & Mathias Svalina, Eve Rifkah, Peter Jay Shippy, Suzanne Frischkorn, Jake Adam York, Susan Settlemyre Williams, Tara Moyle, Matthew Wills, Karen Schubert, Carmen Gimenez Smith, Joshua Ware, Rich Murphy, and Didi Menendez.

http://www.diodepoetry.com/v1n1/index.html

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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284. Poetry Project
Events at The Poetry Project
Thu 13 Sep 2007

Hello,

September events approach!

Also, Workshops!

Your Pal,

The Poetry Project

MONDAY, September 24, 8pm
HETTIE JONES & JOAN LARKIN

Hettie Jones¹s twenty books for children and adults include her memoir of the Beat scene, How I Became Hettie Jones; the poetry collection Drive, which won the Poetry Society of America¹s Norma Farber Award; Big Star Fallin¹ Mama, Five Women in Black Music, honored by the New York Public Library; and No Woman No Cry, a memoir she authored for Bob Marley¹s widow, Rita. Just published are From Midnight to Dawn, the Last Tracks of the Underground Railroad (with Jacqueline Tobin), and a third poetry collection, Doing 70. Jones is the former Chair of the PEN Prison Writing Committee, and the editor of Aliens at the Border, a poetry collection from her workshop at the Bedford Hills Correctional Facility. Joan Larkin¹s most recent collection is My Body: New and Selected Poems (Hanging Loose Press). Previous books include Cold River (which received a 1997 Lambda Award),and Sor Juana¹s Love Poems (translated with Jaime Manrique). Larkin co-founded Out & Out Books during the feminist literary explosion of the 70¹s. She has served as poetry editor for the queer journal Bloom and co-edits the University of Wisconsin Press autobiography series, ³Living Out.² Her anthology of coming-out stories, A Woman Like That, was nominated for Publishing Triangle and Lambda awards for nonfiction. In her fourth decade of teaching writing, she teaches in the low-residency MFA program in Poetry at New England College.

WEDNESDAY, September 26, 8pm
LISA JARNOT & SPARROW

Lisa Jarnot was born in Buffalo, New York and now lives in Queens. She is the author of three full-length collections of poetry: Some Other Kind of Mission, Ring of Fire, and Black Dog Songs. Her biography of poet Robert Duncan is forthcoming from University of California Press. Her fourth full-length collection of poetry is forthcoming from Flood Editions. She is a teacher and a blogger. Sparrow is in the midst of his fifth campaign for President. He lives in Phoenicia, New York with his wife, Violet Snow, and his daughter Sylvia.

Behind their house, an elderly rabbit named Bananacake resides in a rustic hutch. Sparrow writes the gossip column for the Phoenicia Times. (He invents all the gossip.) Sparrow's books are Republican Like Me: a Diary of My Presidential Campaign, Yes, You ARE a Revolutionary! and America: A Prophecy -- the Sparrow Reader (all on Soft Skull Press).

FRIDAY, September 28, 10pm
MASHA TUPITSYN & NORA, a film.

Masha Tupitsyn is a fiction writer and feminist critic who lives in New York City. She received her MA in Literature and Cultural Theory from the University of Sussex in England. Her fiction and criticism has been published or is forthcoming in the anthology Wreckage of Reason: XXperimental Women Writers Writing in the 21st Century, Make/Shift, and Bookforum, among other places. Beauty Talk & Monsters, her first book, is a collection of film-based stories recently published by Semiotext(e). She is currently working on her new book, Showtime. Masha¹s reading will be accompanied by a screening of Nora, a short narrative by Portland-based artists Holly Andres and Grace Carter, in which an afternoon encounter between two lovers plays out in an unusual fashion. The film examines gender roles in terms of sexuality, power, violence and commerce by using tools of the classic suspense/thriller genre, most notably Hitchcock's Psycho. Please visit them online at http://hollyandres.com/ & http://gracecarterfilms.com.

WRITING WORKSHOPS AT THE POETRY PROJECT:

BASIC AND BOLD: LOGOS R US PATRICIA SPEARS JONES
TUESDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 9TH

Every writer finds a niche, a gesture, the thing that works in what they do. At some point it may become a style or convention. Sometimes it becomes a crutch. One way to break the mode is to be radical‹that is, return to the roots. What brought you to poetry in the first place? This is a workshop for writers who want to re-look at how the structure and elements of poetry provide the wherewithal to make poems that are as ambitious, thoughtful and innovative as you want them to be. There will be in class writing, assignments, reading, and a revision project called ‹CAN THIS POEM BE SAVED?‹ in which you bring a poem that simply has not come to closure; seems to be stuck; or needs to be looked at by fresh eyes in the hope of finding what could make it work. This workshop is geared toward writers who have been seriously writing for some time. Please submit 5-8 pages of poetry and a brief description of what you¹d like to accomplish in the workshop by September 28. African American poet, playwright and cultural commentator, Patricia Spears Jones is author of two collections, Femme du Monde and The Weather That Kills.

POETRY LAB: FORMS OF JOYFUL EXPERIMENTATION TODD COLBY
FRIDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 12TH

In this workshop we'll forge new paths to the poem by investigating how far a poem can depart from being ³a poem² and yet still be a poem. We'll experiment with breath, heartbeat, movement, blogs, the alchemy of words, visions, letters to the editor, spontaneity, psychoanalysis, collaborations, appropriations and self-hypnosis, along with various traditional forms. The main objective is to create a supportive and inviting atmosphere in our joyfully experimental "Lab." A partial reading list will include: Hannah Weiner, Jacques Lacan, Gertrude Stein, Diane Williams, David Markson, Miranda July, Thomas Bernhard, Bill Knott, Arthur Rimbaud, Alice Notley, Mina Loy, Charles Olson, and Ludwig Wittgenstein. Todd Colby is the author of Tremble & Shine, Riot in the Charm Factory, Cush, and Ripsnort, all of which were published by Soft Skull Press.

WORLDLY AND INFINITELY DIMENSIONAL:
A WORKSHOP RACHEL LEVITSKY
SATURDAYS AT 12PM: 10 SESSIONS BEGIN OCTOBER 13

In these times, the possibilities by which we may amplify, record, document, display, shape, formulate, and publish words increases daily. Although expanded media and its wide reach are in themselves a meaningful fact of our times, they don¹t necessarily enhance a poetry¹s resonance. How do we, and by we I mean both ourselves as ones and ourselves as groups, best construct and perform our poetries so as to be present in these particular times and yet open to the infinite possibilities of ³projection,² ³conception,² ³performance²? Familiarizing ourselves with poets like Abigail Child, Julie Patton, Cecilia Vicuña, Bob Dylan, Linton Kwesi Johnson (some will be visiting the workshop), we will consider all means available and any means necessary to project living works into our world. Individually and collaboratively we¹ll construct performances, visual works, sound events, improvisations, etc. Rachel Levitsky is the author of Under the Sun (Futurepoem) and is the founder and co-editor of Belladonna Books.

The workshop fee is $350, which includes a one-year individual Poetry Project membership and tuition for any and all fall spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark¹s Church, 131 E. 10th St., NY, NY 10003. For more information please call [redacted] or e-mail [redacted].

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

↑ Index

285. Jane Sprague
list & books
Thu 13 Sep 2007

Hello List,

I'm writing because it's been a long time since I've written to this list and it used to occupy a certain space in my life & mind and what I've really wanted to say is something along the lines of I've missed you, List, and where oh where are the people?

But, of course, you, we, the collective, us, are out there, reading, lurking, whatevering, wandering in blogland maybe.

So, hello. It's been a while.

And I have a question (and the beginning of an answer which I hope people might feel compelled to add their own answer/s).

What are you reading? Poetry or not.

I am reading one of those excellent MIT Press books called _Participation_ which gathers essays, writings, curatorial statements and various things about art & performance, installation and etc. in one book. There are a bunch of these in the series and I think they're pretty great.

Also, _Performa: New Visual Art Performance_ by Roselee Goldberg about her (somewhat) newly formed curatorial nonprofit entity of the same name devoted to the study, archiving, and the making possible of various kinds of performance.

What Began Us, Melissa Buzzeo (Leon Works, 2007)

The journal Soft Targets, v.2.1

and a great many essays and other kinds of texts I'm asking students to consider as they work on their own compositions.

And you?

-Jane

↑ Index

286. Alexander Jorgensen
Re: list & books
Thu 13 Sep 2007

Peter Hessler's Oracle Bones. Much worth the read for anyone interested in studying China. Wow.

> Shenzhen, behind its fences and guard towers -
> Alexander Jorgensen

Jane Sprague <[redacted]> wrote:
> Hello List,

I'm writing because it's been a long time since I've written to this list and it used to occupy a certain space in my life & mind and what I've really wanted to say is something along the lines of I've missed you, List, and where oh where are the people?

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And you?

-Jane

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

↑ Index

287. Alan Sondheim
Ah
Thu 13 Sep 2007

Ah

The tinkling of a glass of champagne, o lucky couple the next car over A snatch of a Russian folk-song, hummed by an expectant mother behind me The humming of the rails across endless plateaus, poplars in the distance A murmur of twittering birds in the flying snow of dawn The thrumming of a guitar and endless cheers and toasts Sleighs and horses' white breath and full speed ahead A man raises a monocle, a woman smiles slowly, her book upon her lap A young girl sketches the passing landscape, death is in her eyes Sweating furiously, the surly playwright stands in the open-air car Comets and rainbows, something is about to happen

http://www.asondheim.org/grit1.mp3
http://www.asondheim.org/grit2.mp3

↑ Index

288. Halvard Johnson
Re: Ah
Thu 13 Sep 2007

---

choo

↑ Index

289. barbara jane bermeo
Re: list & books
Fri 14 Sep 2007

I've been reading graphic novels: American Born Chinese by Gene Luen Yang, and "Ramadan" by Neil Gaiman in The Sandman: Fables and Reflections.

Oh, and I've started Nathaniel Mackey's Splay Anthem.

---

http://barbarajanereyes.com
http://poetaensanfrancisco.blog-city.com

↑ Index

290. Dan Salmon
The Water Cure
Fri 14 Sep 2007

Okay it's not totally poetry, but there's some odd poetry in it. Has anybody read Percival Everett's new novel(?) The Water Cure? Curious to hear some opinions. It's a great metaphor for US foreign policy.

Dan

↑ Index

291. Jessica Wickens
Call for Submissions - Monday Night Issue 6
Fri 14 Sep 2007

Monday Night, a journal of literature and art, is now accepting submissions for Issue 7 (Summer 2008). We publish quality prose and poetry from new and emerging writers from across the country and around the world. Monday Night is distributed at independent bookstores and sold on our website. For more information and to view past issues, visit our website: http://www.mondaynightlit.com

Read from our contents page to see if your work would be a good fit, or better yet, order a copy for yourself and for each of your friends. Reading an issue will give you the best picture of our highly inconsistent and unpredictable tastes.

GUIDELINES Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to the editors at [redacted].

POETRY: Send up to five poems. All styles are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to 3 pieces of prose.

Translations are welcome in all genres.

PREVIOUSLY PUBLISHED WORK: NO. NEVER. We accept unpublished work only. This includes online publications. Repeat: if you have published the piece in any online or print journal, do not submit it to Monday Night. We do an internet search for all pieces that we accept for publication, to make sure they do not appear anywhere else. Please be honest and respect our parameters.

SIMULTANEOUS SUBMISSIONS:
YES. We do accept simultaneous submissions, but please inform us if/when your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT: Email all submissions to the editors at [redacted]. Your submissions should be in one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and whether they are fiction, poetry or non-fiction. We do not confirm receipt of each submission; please follow up by email if you have any questions or concerns.

DEADLINE: December 15, 2007

RESPONSE TIME: Up to four months. We will respond to all submissions by February 2008. The reading period ends on Dec. 15, 2007, and we aim to make our final decisions by the end of January 2008.

PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

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292. Gerald Schwartz
Re: list & books
Fri 14 Sep 2007

Jonathan Williams, Blackbird Dust
A collection of Hildegaard Von Bingen's wrintings
Manimekhalai, Merchant-Prince Shattan
The Complete Poems of John Keats
Howling at the Moon, Hagiwara Sakutaro
Active Liberty, Stephen Breyer
Hannah Weiner's Open House, Hannah Weiner
SOMEHOW, Burt Kimmelman
Uncertain Poetries, Michael Heller

Gerald Schwartz
http://geocities.com/legible5roses

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What Began Us, Melissa Buzzeo (Leon Works, 2007)

The journal Soft Targets, v.2.1

and a great many essays and other kinds of texts I'm asking students to consider as they work on their own compositions.

And you?

-Jane

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293. **angela vasquez-giroux**
Re: list & books
Fri 14 Sep 2007

"The Gospel of Mary Magdalene", "M: The Man Who Would Be caravaggio"--Peter Robb, "Decreation"--Anne Carson, "Waiting"--Ha Jin, last week's Sunday NY Times

On 9/14/07, barbara jane bermeo <[redacted]> wrote:
>
> I've been reading graphic novels: American Born
> Chinese by Gene Luen Yang, and "Ramadan" by Neil
> Gaiman in The Sandman: Fables and Reflections.
>
> Oh, and I've started Nathaniel Mackey's Splay Anthem.
>
> ----------
>
> http://barbarajanereyes.com
> http://poetaensanfrancisco.blog-city.com
>

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294. **Anny Ballardini**
the Poets' Corner
Fri 14 Sep 2007

The present update of the Poets' Corner is in memoriam of Evelyn Posamentier's grandmother, her father's mother, born on this day.

Peter Ciccariello

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=252

Nicholas Manning

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=253

Bill Lavender

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=254

Jesse Glass

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=255

Katherine Durham Oldmixon

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=256

Christina Vega-Westhoff

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=257

Séamas Cain

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=258

*M**á**rton K**oppány*

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=259

Joe Green

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=260

Evelyn Posamentier

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=261

New poems by already featured Poets:

Aldo Tambellini

Black Painting Series – 1

http://www.fieralingue.it/corner.php?pa=printpage&pid=1976

Black Painting Series – 2

http://www.fieralingue.it/corner.php?pa=printpage&pid=1977

Black Painting Series – 3

http://www.fieralingue.it/corner.php?pa=printpage&pid=1978

Dennis Barone

Percorso or the Rook, the Rampant Lion and the Crown

http://www.fieralingue.it/corner.php?pa=printpage&pid=1981

*Tad Richards' **Episodes* continue with

situations

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67

Barry Alpert

A VALPARAISO [via Joris Ivens, Chris Marker, & P. Guzman]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2030

AIMLESS WALK (1930) [via Alexandr Hackenschmied]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2031

BELLE TOUJOURS [via Manoel de Oliveira]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2032

THE BLOOD [via Pedro Costa]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2033

BENOIT JACQUOT DIT

http://www.fieralingue.it/corner.php?pa=printpage&pid=2034

THE FALSE SERVANT [via Benoit Jacquot & Pierre de Marivaux]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2035

MARIANNE [via Benoit Jacquot & Pierre de Marivaux]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2036

MUSICIAN KILLER [via Benoit Jacquot & F. Dostoyevsky]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2037

TOSCA [via Benoit Jacquot]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2038

ELVIRE JOUVET 40 [via Benoit Jacquot]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2039

James Cervantes

from Mr. Bondo's Unshared Life

http://www.fieralingue.it/corner.php?pa=printpage&pid=2064

Under Poets on Poets:

* *

*Tran Da Tu *introduced and translated by* Linh Dinh*

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=75

Toy for Future Children

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=212

Fragmented War

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=213

So Long Tuong

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=214

Standing

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=215

Writing Poetry Tirelessly

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=216

Love Tokens

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=217

The complete version of *EURIPIDES' HIPPOLYTOS*:

a modern performance version by *Jon Corelis *

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=219

Jon Corelis, unlike Pirandello, is looking for a acting company to stage his wonderful translated work.

And finally *David Howard*'s poetry will soon be set to music by the Italian composer: *Claudio Vaira* who liked my translated poem: *Rivisitando la piazza della chiesa* _Revisiting Church Square, and compared Howard's poetry to Quasimodo's. For the occasion I translated several other poems selected by David Howard and collected them under the title: *Poems for Claudio Vaira *

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=220

and Part II

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=221

For the drafting of my lists I follow the order by which Poets send me their poems, and I thank every one for having accepted my invitation. As I said on various occasions, I feel as if it was my personal privilege to receive your contributions. Special thanks to Vanni and his team, especially to Eleonora, Massimo and Andrea, webmasters & co.

With my best wishes for a wonderful and fruitful fall,

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

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295. brian whitener
reading....
Fri 14 Sep 2007

---

hi jane,

thanks for that call to collectivity... and for all your great publishing work

daniel borzutzky the ecstasy of capitulation (one of the more productive negative feelings texts jasper bernes starsdown (LA dervied by marx and simmel? still trying to think through this amazing book john preston my life as a pornographer (especially for the accounts of pre aids sex clubs in new york

take care,
brian

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296. Jennifer Karmin
SUBMISSIONS: Just Like a Girl
Fri 14 Sep 2007

Just Like a Girl: A Manifesta!

The latest offering from GirlChild Press is intended to be a rough and tumble, sassy, wickedly clever kick-ass anthology.

Where Growing Up Girl: An Anthology of Voices from Marginalized Spaces was a meditation on the state of girlhood; Just Like a Girl is meant to highlight the clever girls, the funny girls, the girls who don't ask for permission and take up as much room as they damn well like.

Submission Details
Deadline: September 30, 2007

The anthology is open to any subject matter. Work is especially welcomed from new and emerging writers. Contributors may submit up to three pieces. Essays and short stories should be no longer than 3,000 words. Poems should have the contributor's name on each page. Sci-fi is encouraged!

Electronic Mail
Send your work to: [redacted]
Attachments should be titled with your name and the email subject should be Just Like a Girl.

Snail Mail
Michelle Sewell
GirlChild Press
PO Box 93
Hyattsville, MD 20781
Please include a brief bio and a mailing address.

Contributors will receive a copy of the anthology and the opportunity to read at the official Spring 2008 booksigning.

For more information on Michelle Sewell and the press check out http://www.girlchildpress.com.

Pinpoint customers who are looking for what you sell.
http://searchmarketing.yahoo.com/

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297. **kevin thurston**
Re: list & books
Fri 14 Sep 2007

- *barbara cole* 'foxy moron' <http://www.ubu.com/ubu/cole_foxy.html>
- *da levy (et al)* 'UKANHAVYRFUCKINCITIBAK'<http://www.waterrowbooks.com/details.php?record72>
- *the tiny* 'the tiny 3' <http://thetinyjournal.com/home.html>
- *anselm berrigan* 'some notes on my programming'<http://aerialedge.com/some_notes.html>
- *michael kelleher* 'to be sung' <http://www.blazevox.org/bk-mk.htm>

- *abraham lincoln* 'abraham lincoln'<http://abrahamlincolnmagazine.blogspot.com/>
- *p. inman* 'red shift'<http://roofbooks.com/book/?GCOI“780100091160&fa=author&person_id)&publishergcoicode“780>
- *eugene ionesco* 'notes & counter-notes'

<http://cgi.ebay.com/Writings-on-theater-by-Eugene-Ionesco-1964-1st-in-DJ_W0QQitemZ130131721622QQcmdZViewItem>
- *jay millar* 'demented poems I-X'<http://www.bookthug.ca/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code$95&Category_Code=laurel>
- *alli warren* 'cousins'<http://lamehouse.blogspot.com/2007/04/now-available-alli-warrens-cousins-2nd.html>
- *eileen myles* 'on my way'<http://www.amazon.com/My-Way-Eileen-Myles/dp/0971037132>

On 9/14/07, angela vasquez-giroux <[redacted]> wrote:
>
> "The Gospel of Mary Magdalene", "M: The Man Who Would Be
> caravaggio"--Peter
> Robb, "Decreation"--Anne Carson, "Waiting"--Ha Jin, last week's Sunday NY
> Times
>
> On 9/14/07, barbara jane bermeo <[redacted]> wrote:
> >
> > I've been reading graphic novels: American Born
> > Chinese by Gene Luen Yang, and "Ramadan" by Neil
> > Gaiman in The Sandman: Fables and Reflections.
> >
> > Oh, and I've started Nathaniel Mackey's Splay Anthem.
> >
> > ----------
> >
> > http://barbarajanereyes.com
> > http://poetaensanfrancisco.blog-city.com
> >
>

--
author of How to Irritate Friends & Isolate People

http://fuckinglies.blogspot.com/

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298. Charlotte Mandel
Re: list & books
Fri 14 Sep 2007

Hello Jane - thanks for your great question to the list!
I'm in medias res the just out posthumous "novel" by H.D. titled The Sword Went Out to Sea, subtitled "Synthesis of a Dream by Delia Alton" (one of H.D.'s pseudonyms) insightfully introduced and edited by Cynthia Hogue and Julie Vandivere. A mind-blowing entrance into the workings of H.D.'s head as she travels the occult, envisioning simultaneities of history and myth. An ardent feminist call against war.
Also just finished Infidel by Ayaan Hirsi Ali.
The Inheritance of Loss by Anita Desai - transporting descriptive skills - class in India and among NYC illegals.
Every Goodbye Ain't Gone: Anthology of Innovative Poetry by African Americans ed. by Aldon Lynn Nielsen and Lauri Ramey.
And revisiting Charles Wright's Collected Poems.
(and, yes, the time-consuming NYTimes)!
Best,
Charlotte

On Sep 13, 2007, at 9:02 PM, Jane Sprague wrote:

Hello List,
What are your reading?

↑ Index

299. David Chirot
Amy Goodwin "Debate essential to Arab-Israeli Peace" & MuzzleWatch Updates/Petition for Nadia Abu El-Haj
Fri 14 Sep 2007

Debate Essential To Arab-Israeli Peace

By Amy Goodman

September 13, 2007, The Seattle Post-Intelligencer

http://seattlepi.nwsource.com/opinion/331388_amy13.html

I sat down with former President Carter last week at the Carter Center in Atlanta. The center was hosting a conference of human-rights defenders, people at the front lines

confronting repressive regimes around the globe. After a quarter-century of humanitarian work through the Carter Center, monitoring elections, working to eradicate neglected tropical diseases and focusing on the poor, Jimmy Carter now finds himself at the center of the storm in the Israel-Palestine conflict.

After more than three decades of work on the Middle East, Carter released a book titled Palestine: "Peace Not Apartheid." The book's title alone has created a furor. But Carter is undeterred:

"The word 'apartheid' is exactly accurate. This is an area that's occupied by two powers. They are now completely separated. Palestinians can't even ride on the same roads that the Israelis have created or built in Palestinian territory. The Israelis never see a Palestinian, except the Israeli soldiers. The Palestinians never see an Israeli, except at a distance, except the Israeli soldiers. So within Palestinian territory, they are absolutely and totally separated, much worse than they were in South Africa, by the way. And the other thing is, the other definition of 'apartheid' is, one side dominates the other. And the Israelis completely dominate the life of the Palestinian people."

Carter lays much of the blame for the lack of momentum toward a solution on the absence of debate in the U.S.: "It's a terrible human-rights persecution that far transcends what any outsider would imagine. And there are powerful political forces in America that prevent any objective analysis of the problem in the Holy Land. I think it's accurate to say that not a single member of Congress with whom I'm familiar would possibly speak out and call for Israel to withdraw to their legal boundaries or to publicize the plight of the Palestinians or even to call publicly and repeatedly for good faith peace talks."

As president, Carter brokered the 1978 Camp David Peace Accords, creating a lasting peace between Israel and Egypt. President Clinton, who officiated over the failed 2000 Camp David Summit between Israel and the Palestinians, has been highly critical of Carter's perspective. Clinton blames the Palestinian leadership for rejecting Israel's "generous offer." It's interesting that Israel's chief negotiator, former Foreign Minister Shlomo Ben-Ami, told me in 2006, "If I were a Palestinian, I would have rejected Camp David as well."

While we were in Atlanta, DePaul University in Chicago reached a settlement with professor Norman Finkelstein. Despite hailing him as a "prolific scholar and an outstanding teacher," DePaul denied him tenure, many believe because of his outspoken criticism of Israeli policy toward Palestinians. The son of Holocaust survivors himself, Finkelstein has been praised by leading scholars.

Just months before he died, Raul Hilberg, revered founder of the field of Holocaust studies, praised Finkelstein's work: "That takes a great amount of courage. His place in the whole history of writing history is assured and that those who in the end are proven right triumph, and he will be among those who will have triumphed, albeit, it so seems, at great cost."

Open debate on Israel-Palestine should not come at such a high cost. It is essential to Middle East peace. The Iraq Study Group, in its bipartisan Baker-Hamilton Report, stated, "The United States will not be able to achieve its goals in the Middle East unless the United States deals directly with the Arab-Israeli conflict."

Carter's book cover has a picture of the "Separation Barrier." Israel originally designed the wall to run along the internationally recognized 1967 border. Carter noted that Israel decided to "move the wall from the Israeli border to intrude deeply within Palestine to carve out some of that precious land for the Israeli settlers to occupy." The International Court of Justice has ruled it illegal. It is more than half completed, with plans to snake more than 400 miles, mainly through the West Bank. In places the wall is more than 25 feet high and made of concrete.

Carter describes it as "much worse" than the Berlin Wall. Elder Israeli peace activist Uri Avnery writes:

"When my friends fall prey to despair, I show them a piece of painted concrete, which I bought in Berlin. It is one of the remnants of the Berlin Wall, which are on sale in the city. I tell them that I intend, when the time comes, to apply for a franchise to sell pieces of the Separation Wall."

That barrier stands in the United States as well " metaphorically " around any kind of rational debate for a fair and just solution in the Middle East. My suggestion: Tear down that wall.

[Amy Goodman is the host of "Democracy Now!," a daily international TV/radio news hour airing on 500 stations in North America.]

Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

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MuzzleWatch Jewish Voices for Peace Update

Petition for Nadia Abu El-Haj is below this, and also is contained in the article about her case

"MuzzleWatch" - 1 new article

1. After Finkelstein: Alan Dershowitz, a Clinton supporter, pressures Obama
2. More Recent Articles
3. Search MuzzleWatch

After Finkelstein: Alan Dershowitz, a Clinton supporter, pressures Obama The conservative daily, The New York Sun reports that Alan Dershowitz is pressuring Barack Obama to sever ties with former Carter security advisor Zbigniew Brzezinski because he defended Stephen Walt and John Mearsheimer's book, "The Israel Lobby and US Foreign Policy". In fact, once informed that an Obama ad appeared on the Amazon page advertising the book, the Obama campaign had it removed. The Sun reports:

Amid a firestorm over an initial working paper Messrs . Mearsheimer and Walt published last year on the Israel lobby, Mr. Brzezinski rose to their defense, even as he demurred on the question of whether he agreed with their central arguments. The authors, he wrote in the journal Foreign Policy, "have rendered a public service by initiating a much-needed public debate on the role of the ' Israel lobby' in the shaping of U.S. foreign policy." Mr. Obama's campaign took the opposite route earlier this week when notified that an ad for its Web site appeared on the Amazon.com page of the Mearsheimer-Walt book. The campaign immediately removed the ad, saying its placement was unintentional, and issued a statement saying Mr. Obama believed the arguments in the book were "just wrong." "I'm glad he's done that, but now he has to dissociate himself from Brzezinski," Mr. Dershowitz said in an interview yesterday. He said the Mearsheimer-Walt book was "a bigoted attack on the American Jewish community" and that Mr. Brzezinski's comments in Foreign Policy last year amounted to an endorsement.

Harvard law professor and gadfly Alan Dershowitz, who supports Hillary Clinton's candidacy and gave $1,000 to her campaign, also accused Brezinski of anti-Israel rhetoric, highlighting his criticism of Israel's bombing of Lebanon last year.

In response, the Obama campaign released a statement from one of its top supporters in the Jewish community, Rep. Robert Wexler of Florida. " Barack Obama has been a consistent supporter of Israel and this is an unfortunate case of a fabricated controversy for political reasons," he said. "I speak with him often on Israel policy, and I can tell you firsthand that Barack Obama is opposed to the arguments presented in this book."

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[Rate 'After Finkelstein: Alan Dershowitz, a Clinton supporter, pressures Obama']

More Recent Articles

* U Michigan press stops distribution of Kovel's Overcoming Zionism * Nadia Abu El-Haj "witch-hunt" at Barnard: is Shulamit Reinharz a "racist" or just "curious?" * Finkelstein settles with DePaul, fight continues for Larudee * Update on Rubinstein: New Israel Fund in UK Promotes Free Speech * Ha'aretz's Danny Rubinstein in hot water: says Israel is "apartheid state" at UN conference

Grant Nadia Abu El-Haj Tenure

View Current Signatures - Sign the Petition

To: Columbia University/Barnard College

We the undersigned strongly endorse the tenure case of Nadia Abu El-Haj at Barnard college. We completely reject every unsubstantiated allegation made in the related petition (http://www.petitiononline.com/barnard/) to deny Ms. Abu El-Haj tenure. Moreover, we wish to register that we find to be deplorable such unsubstantiated attacks on the autonomy of free academic inquiry and academic self-government from outside the academy. Ms. Abu El-Haj's work has undergone peer review and has been published by a premier academic press (University of Chicago) and it stands on its own merits, which have been widely recognized in the academic community. We believe that these attacks on Ms. Abu El-Haj are part of an orchestrated witch-hunt (reminiscent of course of McCarthyism) against politically unpopular ideas. We also believe that Ms. Abu El-Haj has been singled out from among many other authors who make the same points essentially because of her last name, thus, we suspect that something like simple ethnic prejudice is at issue here.

Sincerely,

The Undersigned

View Current Signatures

The Grant Nadia Abu El-Haj Tenure Petition to Columbia University/Barnard College was created by and written by Paul Manning ([redacted]). This petition is hosted here at www.PetitionOnline.com as a public service. There is no endorsement of this petition, express or implied, by Artifice, Inc. or our sponsors. For technical support please use our simple Petition Help form.

share: blogger del.icio.us digg facebook furl reddit slashdot send to a friend

Send Petition to a Friend - Petition FAQ - Start a Petition - Contributions - Privacy - Media Kit - Comments and Suggestions PetitionOnline - DesignCommunity - ArchitectureWeek - Great Buildings - Search http://www.PetitionOnline.com/Barnard2/petition.html dg

↑ Index

300. **W.B. Keckler**
Re: list & books
Fri 14 Sep 2007

"Bartender, I'll have what he's having."

********** See what's new at http://www.aol.com

↑ Index

301. **Stephen Vincent**
Walk Poems by Creeley and/or Ginsberg???
Fri 14 Sep 2007

I am leading a "walking & writing" workshop this Fall at Stanford, using the campus as our 'site'. One of the places I want us to walk is into Special Collections, which has the Ginsberg and Creeley archives. It would be lovely to find - in advance - any poems by either poet that emerge out of a particular walk. And to have an original mss. available to see, explore.

I will appreciate any suggestions of titles - poems and/or journal pieces.

Thanks in advance,

Stephen Vincent

↑ Index

302. Jerome Rothenberg
New book: 3 Poems after Images by Nancy Tobin
Fri 14 Sep 2007

The following is new and not in general circulation, but it can be had through Small Press Distribution, as follows:

THREE POEMS AFTER IMAGES BY NANCY TOBIN

Author: Jerome Rothenberg

Cover: PAPERBACK

Pub Date: 01 July 2007

Publisher: Hawk's Well Press

ISBN 10: 1-887123-77-6

ISBN 13: 978-1-887123-77-8

Price: $15.00

The latest of Jerome Rothenberg's many collaborations with artists, Three Poems takes off from Nancy Tobin's brilliantly colored and constructed paintings, to create a mutual celebration of the familiar and familial. The initiatory act here follows from Tobin's quasi-abstract images and her assessment of the mysteries and revelations that her art provides her:

I construct both my paintings and works on paper as a dialogue between the representational and ornamental; which party gets the last word remains a mystery until the composition is complete. I start with painted or drawn images, then literally cut them down to size with scissors before reassembling the components on painted panels or into "quilted" paper compositions that I treat with successive layers of paint, ink and polymer.

This break-'em-down-to-build-'em-up methodology is my way of capturing moments in an expanding universe. Representation is as powerful as it futile. Any tableau is illusory; even mountains are in constant flux. Particles decay, light bends, and perceptions alter with each recollection.

My technique in turn encourages the viewer to approach each work with a forensic eye: to examine the constituent parts and try to reconstruct their pedigree, then step in and take in the totality of color and form.

The layers I create fade into opacity, however firmly each is fixed in memory. Try to peel them back with your eyes, and you'll reach a new level each time.

Three Poems after Images by Nancy Tobin also marks the resuscitation of Jerome Rothenberg's Hawk's Well Press, an important poetry project of the 1960s and 70s.

Printed with three full-color reproductions and book design by Nancy Tobin.

↑ Index

303. richard owens
BILL GRIFFITHS (1948-2007)
Fri 14 Sep 2007

British poet and scholar Bill Griffiths was found dead in his home today. Tom Raworth reported earlier that Griffiths was found dead in his home with the television, radio and a computer on.

Aside from running Aram and Pirate Press, Griffiths was an Anglo-Saxon scholar educated at King's College, London, where after receiving his PhD he cataloged the Eric Mottram archive. His first poems were published in the 1970s, in the Poetry Review then under the editorship of Eric Mottram. He was part of and heavily influenced by Bob Cobbing's Writers' Forum. In short, he did a lot, was part of a lot and helped to promote the work of others through his own various imprints.

For those unfamiliar with his work, Salt brought out Mudfort, a selected poems, a couple of years back. There is also the Salt Companion to Bill Griffiths, a collection of essays on and interviews with Griffiths. The companion is edited by William Rowe and both the companion and Mudfort are still available.

heavy loss / sad day. Bill was a generous man and its a shame to see him exit out so early.

thanks to Matt Chambers for bringing this terrible news to my attention.

RO

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

↑ Index

304. mIEKAL aND
Bill Griffiths
Fri 14 Sep 2007

via Tom Raworth's website:

"Bill Griffiths

A short and by inference shocking note from Tom Pickard at dawn: I'm assuming Bill Griffiths is dead. Bill was a genuine in a poetic and academic world of mostly arseholes.

he was in hospital last week but discharged himself and went to do his dialect gig at the tower on Saturday but felt so ill he went yem half way through. I think it was a heart attack as he was found with the radio and tv and computer on. He'll be badly missed–such an asset to this region and a good comrade, like they say.

We exchanged notes only a week ago, about his Dialect talks at the Mordern Tower: his last words:

Well, the first year we had about 5 visitors (by mistake?), 2nd year about 20 genuine callers, this year…whee knaas? Perhaps a riot over how to pronounce the word butterlowey, with defenestrations and arrows arc-ing ower the ramparts. Assuming I get there myself. Prostate seems to be growing unduly, my photo must be on every CCTV in every public convenience in the region. Am due an op "in the next six months" but they have a grand sense of humour up here. Hope celebrity Cambridge suits ye still. A friend's mother lives in Trumpington, which is a bend in the road and a few houses and an admirable church. She is now an old widow with a cat, how about that! Have run out of rhymes, but save some up for Saturday, seeya oneday Bill

We won't, Bill: and I fucking regret it."

Here's his Wikipedia page:

http://en.wikipedia.org/wiki/Bill_Griffiths

↑ Index

305. Tisa Bryant
Fwd: Callaloo 30th anniversary celebration—Jo hns Hopkins University Oct. 24-27 2007
Fri 14 Sep 2007

FYI

My concern is never art, but always what art can be used for.

Gerhard Richter

Begin forwarded message:

> *Subject: Callaloo 30th anniversary celebration—Johns Hopkins University Oct. 24-27 2007*
>
> *With poetry and fiction readings, lectures, conversations, and panel discussions at Johns Hopkins University, this celebration of Callaloo's thirty years of continuous publication will bring together a group of the USA's best creative writers, intellectuals, academics, and artists to launch the journal into the next thirty years. Some of the more than 100 creative writers and scholars who will be reading and engaging in public discussions on writing creative texts and writing on these and other texts and the culture from which they derive include: Carole Boyce Davies, Lucille Clifton, Thadious Davis, Eddie Glaude, Brent Edwards, Thomas Sayers Ellis, Thomas Glave, Farah Griffin, Trudier Harris, Yusef Komunyakaa, Wyhneema Lubiano, Paule Marshall, John McCluskey, Mark Anthony Neal, Carl Phillips, Tracy K. Smith, Natasha Trethewey, John Edgar Wideman, and many others.*
>
> *Please find below links to the Center for Africana Studies at Johns Hopkins, the Callaloo conference homepage, online registration information, and the conference program. We hope to see you there.*
>
> *—Callaloo Conference Planning Committee*
>
> *http://web.jhu.edu/africana*
> *http://callaloo.tamu.edu/conference.html*
> *http://www.regonline.com/Checkin.asp?EventId=143619*
>
> *THE 30th ANNIVERSARY CELEBRATION OF CALLALOO*
>
> *October 24-27, 2007*
>
> *Hosted by the Center for Africana Studies, Johns Hopkins University Baltimore, Maryland*
>
> *WEDNESDAY, OCTOBER 24*
>
> *7:00 PM*
>
> *Welcome—Amanda Anderson (Chairperson, Department of English, Johns Hopkins University)*
>
> *Master of Ceremony: Ben Vinson III (Director, Center for Africana Studies,*
> *Johns Hopkins University)*

The Occasion: Trudier Harris (University of North Carolina, Chapel Hill)

Comments & Acknowledgements: Charles Henry Rowell (Texas A&M University, College Station)

7:30 PM—Keynote Conversation: Black Studies, the Academy, & Contemporary Black Communities

MC: Ben Vinson III

Panel: Eddie Glaude (Princeton University), James Turner (Cornell University), William Strickland (University of Massachusetts, Amherst), Wahneema H. Lubiano (Duke University), & Suzette Spencer (University of Wisconsin, Madison)

Moderator: Farah Griffin, Columbia University

THURSDAY, OCTOBER 25

9:00-10:30 AM—Henry Louis Gates' The Signifying Monkey after (Almost) Twenty Years

Panel: Joyce Ann Joyce (Temple University), Abdul JanMohammed (University of California, Berkeley), Mark Anthony Neal (Duke University), Zita Nunes (University of Maryland, College Park), & Fred Moten (Duke University)

Moderator: Michael Collins (Texas A&M University, College Station)

11:00-12:30 PM—African American Literary Studies and the Feminist Critique after The Color Purple

Panel: Susan Fraiman (University of Virginia), Daphne Brooks (Princeton), Deborah Grey White (Rutgers University), Kim Hall, (Barnard College), Keith Mitchell (University of Massachusetts at Lowell), Lovalearie King (Pennsylvania State University), & Carmen Gillespie (Bucknell University)

Moderator: Cheryl Wall (Rutgers University)

12:30-1:30 PM Lunch

2:00 PM-3:00PM—Writing & Publishing Fiction in the USA

Panel: Touré, Jewel Parker Rhodes (Arizona State University), Randall Kenan (University of North Carolina, Chapel Hill), Martha

Southgate (Brooklyn College), & David Wright (University of Illinois, Urban-Chapaign)

Moderator: John McCluskey (Indiana University, Bloomington)

3:30 PM-4:30 PM—Fiction Readings: Emerging Writers Reading

Panel: Emily Rabateau, Tayari Jones, & Mat Johnson

MC: Neil Roberts (Johns Hopkins University)

8:00 PM—Fiction & Poetry Readings

Readers: Paule Marshall (New York University) & Lucille Clifton (St. Mary's College, Maryland)

MC: Trudier Harris (University of North Carolina, Chapel Hill)
Welcome: David Taft Terry
Director, The Reginald Lewis Museum

FRIDAY, OCTOBER 26

9:00-10:30 AM—Querying the Black Diaspora

Panel: Brent Edwards (Columbia University), Carole Boyce Davies (Cornell University), Jennifer Wilks (University of Texas, Austin), Zita Nunes (University of Maryland, College Park), & Suzette Spencer (University of Wisconsin)

Moderator: Shona Jackson (Texas A&M University, College Station)

11:00-12:30 PM—Caribbean Writers in the United States: Other Black Diasporas

Presentation: Fred D'Aguiar (Virginia Tech, Blacksburg)

Panel: Sandra Paquet (University of Miami), Daryl Dance (University of Richmond, VA), Carrol F. Coates (State University of New York, Binghamton), Veronica Gregg (Hunter College), Thomas Glave (State of New York, Binghamton)

Moderator: Nelly Rosario (Texas State University, San Marcos)

12:30-1:30 PM Lunch

2:00 PM-3:00PM—Writing and Publishing Poetry in the USA

Presentation: Thomas Sayers Ellis (Sarah Lawrence College)

Panel: Carl Phillips (Washington University, St. Louis), Kendra Hamilton (University of Virginia), Erica Hunt, Lyrae Van-Clief Stefanon, Gerald Barrax (North Carolina State University)

Moderator: Dante Micheaux (New York University)

3:30 PM-4:30 PM—Poetry & the Legacy of the Black Arts Movement in the USA

Presentation: Sonia Sanchez (Temple University)

Respondents: Cheryl Clarke (Rutgers University), David Lionel Smith (Williams College), Gene Andrew Jarrett (Boston University), James Edward Smethurst (University of Massachusetts, Amherst), and Meta D. Jones (University of Texas, Austin)

Moderator: Margo Natalie Crawford (Indiana University, Bloomington)

8:00 PM—Poetry Readings

Poets Reading: Natasha Trethewey (Emory University), Yusef Komunyakaa (New York University), & Carl Phillips (Washington University, St. Louis)

Welcome / MC: Adam Falk, Dean of Arts and Sciences, Johns Hopkins University

SATURDAY, OCTOBER 27

9:30-10:30 AM—Academic Editing and Publishing: The Johns Hopkins University Press

One representative from the Book Division
One representative from the Journals Division

11:00-12:00 PM—Callaloo's Art

Panel: Cherise Smith (University of Texas), Annette Lawrence (North Texas State University, Denton), Alvia Wardlaw, (Museum of Fine Arts, Houston), Valerie Cassel Oliver (Contemporary Arts Museum, Houston), & Franklin Sirmans (The Menil Collection, Houston), & Meta Ewa Jones

Moderator: Stephen Carpenter (Texas A&M University, College Station)

12:00-1:30 PM Lunch

> *2:00-3:30 PM—Poets Reading*
>
> *Van Jordan (University of Texas, Austin), Major Jackson (University of Vermont), Tracy K. Smith (Princeton University), Dawn Lundy Martin (University of Massachusetts), & Terrance Hayes (Carnegie Mellon University)*
>
> *MC: Kyle G. Dargan (American University)*
>
> *5:30-7:00 PM—Final Keynote Conversation / African American Literary and Cultural Studies: The Present and the Future*
>
> *Panel: Brent Edwards (Columbia), Meta Jones (University of Texas, Austin), Keith Leonard (American University), Michelle Wright (University of Minnesota), Ivy Wilson (Notre Dame University), Marlon Ross (University of Virginia), Fred Moten (Duke University)*
>
> *Moderator: Thadious Davis (University of Pennsylvania)*
>
> *7:30-8:00 PM—Fiction Writer Reading: John Edgar Wideman*
>
> *Introduction: Daniel Jerome Wideman*
>
> *MC: Kyle Dargan*
>
> *8:15-9:30 PM—Cocktails, Dinner, and Closing Remarks*
>
> *Dinner (Conference participants and invited guests.)*
>
> *Closing Remarks: Kyle Dargan, Managing Editor, Callaloo; Ben Vinson, Director of Africana Studies; Johns Hopkins University; Charles Henry Rowell, Editor of Callaloo*
>
> *9:30 PM-Until—Loving Callaloo/Stomping the Blues*
>
> *Celebration with live music, dance, drinks, etc.*

↑ Index

306. **steve russell**

Denis Johnson/Jim Harrison/Paul Auster

Fri 14 Sep 2007

Denis Johnson has just published a new novel, The Tree of Smoke. I love the guys work. Anyone read Jesus' Son, or his poetry collected in The Incognito

Lounge? He's in the same league with Jim Harrison and Paul Auster. These 3 are visionary authors. They've each written major work in fiction and poetry, as well as first rate short stories and plays. Great writers.

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

↑ Index

307. Alan Sondheim
theory. the real. death.
Fri 14 Sep 2007

theory. the real. death.

Torture is senseless violence, born in fear. The purpose of it is to force from one tongue, amid its screams and its vomiting up of blood, the secret of _everything._ Senseless violence: whether the victim talks or whether he dies under his agony, the secret that he cannot tell is always some- where else and out of reach. It is the executioner who becomes Sisyphus. If he puts _the question_ at all, he will have to continue forever.

Sartre (in the afterword to Henri Alleg, The Question, 1958)

Experiment solitary touching the impossibility of annihilation.

100. There is nothing more certain in nature than that it is impossible for any body to be utterly annihilated; but that as it was the work of the omnipotency of God to make somewhat of nothing, so it requireth the like omnipotency to turn somewhat into nothing. And therefore it is well said by an obscure writer of the sect of the chemists, that there is no such way to effect the strange transmutations of bodies, as to endevour and urge by all means the reducing of them to nothing. And herein is contained also a great secret of preservation of bodies from change; for if you can prohibit, that they neither turn into air, because no air cometh to them; nor go into the bodies adjacent, because they are utterly heterogeneal; nor make a round and circulation within themselves; they will never change, though they be in their nature never so perishable or mutable.

from Francis Bacon, Sylva Sylvarum or A Natural History, 1627

↑ Index

308. Mark Truscott
September 20: Bonney and Kruk at Test (Toronto)
Fri 14 Sep 2007

Dear friends of the Test Reading Series,

Indeed, it's been a while. We are now ready, however, to unveil the first three months of the fall season of our programming, beginning this coming Thursday of all days. Yikes.

Please mark those calendars.

Thursday, 20 September 2007, 8:00 p.m. (note new start time)
SEAN BONNEY and FRANCES KRUK (bios below)
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Free, free as the wind (though we still take donations)

More info, links to samples of our readers' work, and recordings of previous readings at www.testreading.org.

Thanks, as always, to the good people at Mercer Union for the support. Why not visit them online (www.mercerunion.org) to see what they're up to?

Coming up:

25 October: Trevor Joyce and the Max Middle Sound Project
29 November: Oana Avasilichioaei and Angela Carr

Hope to see you there,

Mark

****

SEAN BONNEY's selected poems, Blade Pitch Control Unit, were published by Salt in 2005. Since then he has produced Document:Hexprogress, Black Water and an ongoing set of versions of Baudelaire. His work has been translated into French, Spanish, and Icelandic. He lives in London and edits the lo-fi press yt communication with Frances Kruk.

FRANCES KRUK is a dual Polish-Canadian ex-pat currently undertaking doctoral research at the University of London (UK). She works in noise, words, and paint, and edits yt communication with Sean Bonney.

↑ Index

309. Eric Elshtain
New Beard of Bees Human Chapbook
Sat 15 Sep 2007

Beard of Bees Press is proud to present Life & Style by Marie Buck, a chapbook consisting of poems constructed with language from MySpace profiles--language that has, in turn, been rendered into the poetic forms & styles of such poets as Wyatt & Dickinson.

These poems will make you giddy, or your money back!

http://www.beardofbees.com/buck.html

Yours,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

310. William James Austin
Re: Bill Griffiths
Sat 15 Sep 2007

Shit!!Â Another "brilliant" gone to ground.Â We'll miss you, Bill.Â Best, Bill

-----Original Message-----
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Fri, 14 Sep 2007 5:59 pm
Subject: Bill Griffiths

via Tom Raworth's website:Â
Â
"Bill GriffithsÂ
Â
A short and by inference shocking note from Tom Pickard at dawn: Iâ€™m assuming Bill Griffiths is dead. Bill was a genuine in a poetic and academic world of mostly arseholes.Â
Â
Â he was in hospital last week but discharged himself and went to do his dialect gig at the tower on Saturday but felt so ill he went yem half way through. I think it was a heart attack as he was found with the radio and tv and computer on. Heâ€™ll be badly missedâ€“such an asset to this region and a good comrade, like they say.Â
Â
We exchanged notes only a week ago, about his Dialect talks at the Mordern Tower: his last words:Â
Â
Â Well, the first year we had about 5 visitors (by mistake?), 2nd year about 20 genuine callers, this yearâ€¦whee knaas? Perhaps a riot over how to pronounce the word butterlowey, with defenestrations and arrows arc-ing ower the ramparts.Â

Â Assuming I get there myself. Prostate seems to be growing unduly, my photo must be on every CCTV in every public convenience in the region. Am due an op â€œin the next six monthsâ€ but they have a grand sense of humour up here.Â
Â Hope celebrity Cambridge suits ye still. A friendâ€™s mother lives in Trumpington, which is a bend in the road and a few houses and an admirable church. She is now an old widow with a cat, how about that!Â
Â Have run out of rhymes, but save some up for Saturday,Â
Â seeya onedayÂ
Â BillÂ
Â
We wonâ€™t, Bill: and I fucking regret it."Â
Â
Here's his Wikipedia page:Â
Â
http://en.wikipedia.org/wiki/Bill_GriffithsÂ

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

311. Bobbi Lurie

Re: Callaloo 30th anniversary celebration—Jo hns Hopkins University Oct. 24-27 2007

Sat 15 Sep 2007

---

hey, me too, Gerhard Richter. thanks a lot. love, bobbi

-----Original Message-----
From: Tisa Bryant <[redacted]>
To: [redacted]
Sent: Fri, 14 Sep 2007 5:19 pm
Subject: Fwd: Callaloo 30th anniversary celebrationâ€”Jo hns Hopkins University Oct. 24-27 2007

FYIÂ
_____Â
Â
My concern is never art, but always what art can be used for.Â
Â
Gerhard RichterÂ
Â
Â
Begin forwarded message:Â

Â
> Subject: Callaloo 30th anniversary celebrationâ€”Johns Hopkins > University Oct. 24-27 2007Â
>Â
>Â
> With poetry and fiction readings, lectures, conversations, and panel > discussions at Johns Hopkins University, this celebration of > Callaloo's thirty years of continuous publication will bring together > a group of the USA's best creative writers, intellectuals, academics, > and artists to launch the journal into the next thirty years.Â Â Some of > the more than 100 creative writers and scholars who will be reading > and engaging in public discussions on writing creative texts and > writing on these and other texts and the culture from which they > derive include: Carole Boyce Davies, Lucille Clifton, Thadious Davis, > Eddie Glaude,Â Â Brent Edwards, Thomas Sayers Ellis, Thomas Glave, Farah > Griffin, Trudier Harris, Yusef Komunyakaa, Wyhneema Lubiano, Paule > Marshall, John McCluskey, Mark Anthony Neal, Carl Phillips, Tracy K. > Smith, Natasha Trethewey, John Edgar Wideman, and many others.Â
>Â
> Please find below links to the Center for Africana Studies at Johns > Hopkins, the Callaloo conference homepage, online registration > information, and the conference program.Â Â We hope to see you there.Â
>Â
> â€”Callaloo Conference Planning CommitteeÂ
>Â
> http://web.jhu.edu/africanaÂ
> http://callaloo.tamu.edu/conference.htmlÂ
> http://www.regonline.com/Checkin.asp?EventId=143619Â
>Â
> THE 30th ANNIVERSARY CELEBRATION OF CALLALOOÂ
>Â
> October 24-27, 2007Â
>Â
> Hosted by the Center for Africana Studies, Johns Hopkins University > Baltimore, MarylandÂ
>Â
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>Â
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>Â
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> Hopkins University)Â
>Â

> Master of Ceremony:Â Â Ben Vinson III (Director, Center for Africana >
Studies,Â
> Johns Hopkins University)Â
>Â
> The Occasion:Â Â Trudier Harris (University of North Carolina, Chapel >
Hill)Â
>Â
> Comments & Acknowledgements: Charles Henry Rowell (Texas A&M >
University, College Station)Â
>Â
> 7:30 PMâ€"Keynote Conversation: Black Studies, the Academy, & >
Contemporary Black CommunitiesÂ
>Â
> MC:Â Â Ben Vinson IIIÂ
>Â
> Panel: Eddie Glaude (Princeton University), James Turner (Cornell >
University), William Strickland (University of Massachusetts, > Amherst),
Wahneema H. Lubiano (Duke University), & Suzette Spencer > (University of
Wisconsin, Madison)Â
>Â
> Moderator:Â Â Farah Griffin, Columbia UniversityÂ
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>Â
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>Â
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>Â
> 11:00-12:30 PMâ€"African American Literary Studies and the Feminist >
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> Panel:Â Â Susan FraimanÂ Â (University of Virginia), Daphne Brooks >
(Princeton), Deborah Grey White (Rutgers University), Kim Hall, > (Barnard
College), Keith Mitchell (University of Massachusetts at > Lowell), Lovalearie
King (Pennsylvania State University), & Carmen > Gillespie (Bucknell
University)Â

>Â
> Moderator: Cheryl Wall (Rutgers University)Â
>Â
> 12:30-1:30 PMÂ Â Â Â Â Â LunchÂ
>Â
> 2:00 PM-3:00PMâ€”Writing & Publishing Fiction in the USAÂ
>Â
> Panel:Â Â TourÃ©, Jewel Parker Rhodes (Arizona State University), > Randall Kenan (University of North Carolina, Chapel Hill), Martha > Southgate (Brooklyn College), &Â Â David Wright (University of Illinois, > Urban-Chapaign)Â
>Â
> Moderator:Â Â John McCluskey (Indiana University, Bloomington)Â
>Â
> 3:30 PM-4:30 PMâ€”Fiction Readings: Emerging Writers ReadingÂ
>Â
> Panel: Emily Rabateau, Tayari Jones, & Mat JohnsonÂ
>Â
> MC:Â Â Neil Roberts (Johns Hopkins University)Â
>Â
> 8:00 PMâ€”Fiction & Poetry ReadingsÂ
>Â
> Readers:Â Â Paule Marshall (New York University) & Lucille CliftonÂ Â (St. > Mary's College, Maryland)Â
>Â
> MC:Â Â Trudier Harris (University of North Carolina, Chapel Hill)Â
> Welcome: David Taft TerryÂ
> Director, The Reginald Lewis MuseumÂ
>Â
> FRIDAY, OCTOBER 26Â
>Â
> 9:00-10:30 AMâ€”Querying the Black DiasporaÂ
>Â
> Panel: Brent Edwards (Columbia University), Carole Boyce Davies > (Cornell University), Jennifer Wilks (University of Texas, Austin), > Zita Nunes (University of Maryland, College Park), & Suzette Spencer > (University of Wisconsin)Â
>Â
> Moderator: Shona Jackson (Texas A&M University, College Station)Â
>Â
> 11:00-12:30 PMâ€”Caribbean Writers in the United States: Other Black > DiasporasÂ

>Â
> Presentation:Â Â Fred D'Aguiar (Virginia Tech, Blacksburg)Â
>Â
> Panel:Â Â Sandra Paquet (University of Miami), Daryl Dance (University > of Richmond, VA), Carrol F. Coates (State University of New York, > Binghamton), Veronica Gregg (Hunter College), Thomas Glave (State of > New York, Binghamton)Â
>Â
> Moderator: Nelly Rosario (Texas State University, San Marcos)Â
>Â
> 12:30-1:30 PMÂ Â Â Â Â Â LunchÂ
>Â
>Â
> 2:00 PM-3:00PMâ€”Writing and Publishing Poetry in the USAÂ
>Â
> Presentation:Â Â Thomas Sayers Ellis (Sarah Lawrence College)Â
>Â
> Panel:Â Â Carl Phillips (Washington University, St. Louis), KendraÂ
> Hamilton (University of Virginia), Erica Hunt, Lyrae Van-CliefÂ
> Stefanon,Â Â Gerald Barrax (North Carolina State University)Â
>Â
> Moderator:Â Â Dante Micheaux (New York University)Â
>Â
> 3:30 PM-4:30 PMâ€”Poetry & the Legacy of the Black Arts Movement in the
> USAÂ
>Â
> Presentation:Â Â Sonia Sanchez (Temple University)Â
>Â
> Respondents:Â Â Cheryl Clarke (Rutgers University), David LionelÂ Â Smith
> (Williams College), Gene Andrew Jarrett (Boston University), James > Edward Smethurst (University of Massachusetts, Amherst), and Meta D. > Jones (University of Texas, Austin)Â
>Â
> Moderator:Â Â Margo Natalie Crawford (Indiana University, Bloomington)Â
>Â
> 8:00 PMâ€”Poetry ReadingsÂ
>Â
> Poets Reading: Natasha Trethewey (Emory University), Yusef Komunyakaa > (New York University), & Carl Phillips (Washington University, St. > Louis)Â
>Â
> Welcome / MC: Adam Falk, Dean of Arts and Sciences, Johns Hopkins > UniversityÂ

>Â
> SATURDAY, OCTOBER 27Â
>Â
> 9:30-10:30 AMâ€”Academic Editing and Publishing:Â Â The Johns Hopkins >
University PressÂ
>Â
> One representative from the Book DivisionÂ
> One representative from the Journals DivisionÂ
>Â
> 11:00-12:00 PMâ€”Callaloo's ArtÂ
>Â
> Panel:Â Â Cherise Smith (University of Texas), Annette Lawrence (North >
Texas State University, Denton), Alvia Wardlaw, (Museum of Fine Arts, >
Houston), Valerie Cassel Oliver (Contemporary Arts Museum, > Houston),Â Â &
Franklin Sirmans (The Menil Collection, Houston), & Meta > Ewa JonesÂ
>Â
> Moderator:Â Â Stephen Carpenter (Texas A&M University, College Station)Â
>Â
> 12:00-1:30 PMÂ Â LunchÂ
>Â
> 2:00-3:30 PMâ€”Poets ReadingÂ
>Â
> Van Jordan (University of Texas, Austin), Major Jackson (University of >
Vermont), Tracy K. Smith (Princeton University), Dawn Lundy Martin >
(University of Massachusetts),Â Â & Terrance Hayes (Carnegie Mellon >
University)Â
>Â
> MC:Â Â Kyle G. Dargan (American University)Â
>Â
>Â
> 5:30-7:00 PMâ€”Final Keynote Conversation / African American Literary >
and Cultural Studies:Â Â The Present and the FutureÂ
>Â
> Panel: Brent Edwards (Columbia), Meta Jones (University of Texas, > Austin),
Keith Leonard (American University), Michelle Wright > (University of
Minnesota), Ivy Wilson (Notre Dame University), Marlon > Ross (University of
Virginia), Fred Moten (Duke University)Â
>Â
> Moderator:Â Â Thadious Davis (University of Pennsylvania)Â
>Â
> 7:30-8:00 PMâ€”Fiction Writer Reading: John Edgar WidemanÂ
>Â

> Introduction: Daniel Jerome WidemanÂ
>Â
> MC:Â Â Kyle DarganÂ
>Â
> 8:15-9:30 PMâ€”Cocktails, Dinner, and Closing RemarksÂ
>Â
> Dinner (Conference participants and invited guests.)Â
>Â
> Closing Remarks: Kyle Dargan, Managing Editor, Callaloo; Ben Vinson, > Director of Africana Studies; Johns Hopkins University; Charles Henry > Rowell, Editor of CallalooÂ
>Â
> 9:30 PM-Untilâ€”Loving Callaloo/Stomping the BluesÂ
>Â
> Celebration with live music, dance, drinks, etc.Â
>Â

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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312. Alan Sondheim

Frustration

Sat 15 Sep 2007

Frustration

Two crystal radios (crs) in parallel through the same antenna/ground system.

The larger, older one is in the box and can fine-tune through a vario- coupler, loose coupler, and now an air condenser. The output is drawn from the larger.

The system is increasingly frustrating and baroque, more and more stations are picked up, the tuning peaks are sharper, the sensitivity and amplitude much greater. Everything is passive and metal, except for the diodes - two in parallel for the older cr, one for the newer.

It's frustrating. The output is always similar, content-dependent, and I'm not interested in content, or rather the content of the wave-envelopes - interference, noise, static, and spherics included.

But the frustration - the content dominates, so I've now thrown filter after filter at it, reducing everything to nonsense, nothing but spew.

Why listen? Because it's a symptom of frustration.

The cr itself is of interest - every inductor has resistance and capaci- tance, every capacitor has inductance and resistance, every resistor has inductance and capacitance. But there are no resistors, only a small rf choke. I arrange and rearrange components, trying for the highest q- factor (filter sharpness), the loudest output. Sometimes a clip loosens and everything changes for the better or worse. Sometimes my hand brushes a coil and things change again. Reverse the clips, antenna/ground or the diodes, and things change yet again. Nothing's predictable, but the q and amplitude tends towards the same old thing. If I look for a signal in the noise beneath the signals, it's canceled out even in the noise. Or some- times not; you can hear straight-forward voices in the middle of crs.mp3, even with all the manipulation.

Again, it's metal come to life, arrangements of metal, nothing else, even the earphones are coils and magnets and thin metal diaphragms. There's none of the interiority of electronics, vacuum tubes, solid state, except for the diodes of course. Use a razor-blade diode, and even the solid- state's eliminated.

And manipulation of the output? Reverberation, hiss filters, hard limit- ing, normalizing, equalizing. To no point at all except to eliminate my own nausea. This might have been a search for aesthetic pleasure; instead it's grounded in an impossible novelty - what with the tuning coils and capacitor, cr sound is narrowly defined, almost traditional. I need a violin. I need something.

crs1 and crs2 are images of the interior of the older cr, which has now been placed in a box. There's a cat around. cr3 is the second cr on top of the closed box. The fourth file is the mp3.

http://www.asondheim.org/crs1.jpg
http://www.asondheim.org/crs2.jpg
http://www.asondheim.org/crs3.jpg
http://www.asondheim.org/crs.mp3

(I wonder in terms of the poetics and phenomenology of the 'thing' here - they lie in arrangements, in channels - stations and noise, etc. are par- asitic, the whole a swirl, entanglement. Listen through the cross-sec- tions. There's also the semiotics of the flesh, the relationship and placements of antennas and grounds, the body, flustered, moving all those coils and dials. The oldest radio sets have a variety of tuning mechanisms - everything balances on everything. I'd say the pleasure quickens fast in all of this, but then, like plate cameras, a kind of exactitude emerges and delight when something after all comes clear. I'm thinking of modeling all of this as a _knot_ in the mathematical sense.)

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313. Joel Weishaus
Walk Poems by Creeley and/or Ginsberg???
Sat 15 Sep 2007

Hi Stephen:

I don't know of any poems by Ginsberg or Creeley that come from a walk. You'd think that at least Ginsberg would have one. I did go on a walk with Allan, and Phil Whalen, one of the circumambulations of Mt. Tamalpais. Although Snyder wrote a poem on one of these walks (Allan wasn't on that one), as far as I know Ginsberg didn't. I mention the one with Allan on the first page of Reality Dreams: http://www.cddc.vt.edu/host/weishaus/Real/real-1.htm

Best,
Joel

Date: Fri, 14 Sep 2007 13:20:36 -0700
From: Stephen Vincent <[redacted]>
Subject: Walk Poems by Creeley and/or Ginsberg???

I am leading a "walking & writing" workshop this Fall at Stanford, using the campus as our 'site'. One of the places I want us to walk is into Special Collections, which has the Ginsberg and Creeley archives. It would be lovely to find - in advance - any poems by either poet that emerge out of a particular walk. And to have an original mss. available to see, explore.

I will appreciate any suggestions of titles - poems and/or journal pieces.

Thanks in advance,

Stephen Vincent

↑ Index

314. Seena Liff
Re: POETICS Digest - 13 Sep 2007 to 14 Sep 2007 (#2007-257)
Sat 15 Sep 2007

I'm reading Daniel Deronda, by George Eliot. Before that, I read The Moonstone, by Wilkie Collins, before that, Wives and Daughters, and Cranford, by Elizabeth Gaskell. - Seena

********** See what's new at http://www.aol.com

↑ Index

315. sandra de 1913
1913's Rozanova Prize announcement
Sat 15 Sep 2007

Hello friends,

1913 is chipper to announce the winner of The Rozanova Prize:

Ward Tietz's outstanding verb'sual book, Hg--The liquid, will receive publication by 1913 Press this coming year.

Many sincere thanks to all who entered the contest.
All entries were considered for publication by 1913.
Each entrant will receive a copy of the book.

Best things,
de 1913

--
http://www.journal1913.org
http://www.1913press.org

↑ Index

316. Martha King
NYC Prose Reading
Sat 15 Sep 2007

Poets all - think prose on the first Thursday of the month:

Â

Martha King and Elinor Nauen present

Â

The Prose Pros at Moâ€™s â€“ i.e., Mo Pitkinâ€™s House of Satisfaction

34 Avenue A, New York City

For directions go www.mopitkins.com or call [redacted]

Â

Prose writers reading new works from 7 â€“ 9 pm.

Â Â Â Â Â Â Â Â Â
Â Â Â Â Â Â Â Â Â

Jocelyn Lieu is known to East Siders as the author of What Isnâ€™t ThereÂ (Nation Books), a book that takes us through what happened to us all on September 11.Â We were here and so was she.Â Her shards of narrative form a house for our communal grief, free of cant and hysteria.Â An earlier collection, Potential Weapons (Greywolf) garnered praise from Sherman Alexie and Charles Baxter.

Â

Â

Mort Zachter has a very different memory of our neighborhood.Â In Dough (University of Georgia Press) an hilarious and inventively told memoir, he recounts his personal search for the dough of financial securityâ€¦and a family secret based on another version of the stuff.Â For some 60 years his Uncle Harry lived in penury, running a day-old bread store on 9th Street.Â Out of the blue, Mort inherited the results.Â His book, which won the 2006 AWP Creative Nonfiction Award, takes on the perils of double life and the many ways money foments cataclysmic changes.Â

Â

ADMISSION FREE / CONTRIBUTE GENEROUSLY!

All proceeds go to readers.

Â

And look for readings by Hettie Jones, Peter Trachtenberg, Maggie Dubris, Sharon Mesmer, Stanley Alpert, Stephanie Dickinson and many more.Â Always something unexpected. Always on the first Thursday of the monthâ€¦except January when the series takes a break.Â Â For more information email [redacted] or [redacted].

Â

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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317. William Slaughter
Notice: Mudlark
Sat 15 Sep 2007

New and On View: Mudlark Poster No. 70 (2007)

Walking with Elihu

Poems by Taylor Graham

Home Economics, 1825 | Seasons in the Smithy | Adolescent Myths Out of Work | After the Prayer Meeting | A Matter of Pennies Journey's End | Sanskrit | Forging Iron with Coal

Author's Note: Elihu Burritt, the Learned Blacksmith (1810-1879), grew up in a poor family in New Britain, Connecticut, and apprenticed himself to the local blacksmith to help support his family. While working full-time at the forge, he taught himself mathematics, astronomy, geography, and about fifty languages. Even though nearly penniless, he took on humanitarian causes and traveled to Europe, where he helped organize international peace congresses. To learn more about the land and people of Britain, especially farming practices, he walked from London to the northern tip of Scotland and then from London to Land's End in the south, and published journals of his walks. He was appointed consular agent at Birmingham, England, by President Lincoln. These poems are from a collection in-progress, working title "Walking with Elihu," which is looking for a publisher.

Taylor Graham is a volunteer search-and-rescue dog handler in the Sierra Nevada, and also helps her husband (a retired wildlife biologist) with his field projects. Her poems have appeared in International Poetry Review, The Iowa Review, The New York Quarterly, Poetry International, Southern Humanities Review, and elsewhere, including the anthology California Poetry: From the Gold Rush to the Present (Heyday Books, 2004). Her latest book, The Downstairs Dance Floor (Texas Review Press, 2006), was awarded the Robert Phillips Poetry Chapbook Prize. Taylor Graham's poems, "Cessna Down," "Last Seen at the ATM," "3/5, the Andes by proxy," and her essay, "The Search and the Poem," appeared as Mudlark Poster No. 1 (1997), inaugurating the Mudlark Poster Series.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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318. Daniel Machlin
Machlin/Solomon Book Party @ Zinc Bar NYC 9/16
Sat 15 Sep 2007

JOINT BOOK PARTY/READING FOR TWO NEW UGLY DUCKLING PRESSE RELEASES:

DEAR BODY:
by Dan Machlin

&

BLUE AND RED THINGS
Laura Solomon

Sunday, September 16, 2007
Zinc Bar, 7:00 p.m.
90 West Houston,
between LaGuardia & Thompson, NYC
($5 suggested donation goes to the poets)

FOR MORE INFO IN THE BOOK AND ORDERING INFO:
http://www.uglyducklingpresse.org/page-dearbody.html
http://www.uglyducklingpresse.org/page-blueandredthings.html

TO REQUEST REVIEW COPIES/PRESS INFORMATION:
Email: [redacted]

DAN MACHLIN was born and raised in New York City. Previous works include several chapbooks: 6x7 (Ugly Duckling Presse), This Side Facing You (Heart Hammer Press), and In Rem (@ Press), as well as Above Islands (Immanent Audio), an audio CD collaboration with singer/ cellist Serena Jost. His poems and reviews have appeared in The Poetry Project Newsletter, Talisman, Antennae, Crayon, Soft Targets, Boog Literature and The Brooklyn Rail. Dan is the founding editor and publisher of Futurepoem books, a former contributing editor of The Transcendental Friend and a former curator of The Segue Series at Bowery Poetry Club in NYC. Dear Body: is his first book-length collection of poems.

LAURA SOLOMON was born in 1976 in Birmingham, Alabama and spent her childhood in various small towns scattered across the southeast. Her first book, Bivouac, was published by Slope Editions in 2002. Other publications include a chapbook, Letters by which Sisters Will Know Brothers (Katalanche Press 2005), and Haiku of Stones / Haiku des Pierres by Jacques Poullaouec, a translation from the French with Sika Fakambi (Editons Apogée, 2006). Currently she lives in Philadelphia.

UGLY DUCKLING PRESSE is a nonprofit art & publishing collective producing small to mid-size editions of new poetry, translations, lost works, and artist's books. The Presse favors emerging, international, and "forgotten" writers with well-defined formal or conceptual projects that are difficult to place at other presses. Its full-length books, chapbooks, artist’s books, broadsides, magazine and newspaper all contain handmade elements, calling attention to the labor and history of bookmaking.=

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319. Sheila Murphy
Denis Johnson
Sun 16 Sep 2007

Steve, When The Incognito Lounge came out (it's named after a place very close to here), I memorized the whole title poem, and continue to celebrate many of the pieces in that book. The feel of the poems included changes across years, but I have always loved it - just in different ways. I knew Denis a bit when he was here in the Valley, and joined him and others in a writing group occasionally.

He is indeed poetic and visionary as a novelist, as well. Looking forward to the new novel. Well received so far.

Regarding Harrison, his ghazals are splendid, and I've read most of his work, also.

I can see why you are taken with the work of these two, in addition to Auster's whose work are less directly familiar to me at this time (but it won't be too long).

Sheila Murphy

----- Original Message ----
From: POETICS automatic digest system <[redacted]>
To: [redacted]
Sent: Saturday, September 15, 2007 9:04:52 PM
Subject: POETICS Digest - 14 Sep 2007 to 15 Sep 2007 (#2007-258)

There are 14 messages totalling 1119 lines in this issue.

Topics of the day:

1. Denis Johnson/Jim Harrison/Paul Auster
2. Fwd: Callaloo 30th anniversary celebration—Jo hns Hopkins University Oct. 24-27 2007
3. theory. the real. death.
4. September 20: Bonney and Kruk at Test (Toronto)

5. New Beard of Bees Human Chapbook
6. Bill Griffiths
7. Callaloo 30th anniversary celebrationâ€”Jo hns Hopkins University Oct. 24-27 2007
8. Walk Poems by Creeley and/or Ginsberg???
9. POETICS Digest - 13 Sep 2007 to 14 Sep 2007 (#2007-257)
10. Frustration
11. 1913's Rozanova Prize announcement
12. NYC Prose Reading
13. Notice: Mudlark
14. Machlin/Solomon Book Party @ Zinc Bar NYC 9/16

Date: Fri, 14 Sep 2007 16:30:58 -0700
From: steve russell <[redacted]>
Subject: Denis Johnson/Jim Harrison/Paul Auster

Denis Johnson has just published a new novel, The Tree of Smoke. I love the guys work. Anyone read Jesus' Son, or his poetry collected in The Incognito Lounge? He's in the same league with Jim Harrison and Paul Auster. These 3 are visionary authors. They've each written major work in fiction and poetry, as well as first rate short stories and plays. Great writers.

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

Date: Fri, 14 Sep 2007 19:19:14 -0400
From: Tisa Bryant <[redacted]>
Subject: Fwd: Callaloo 30th anniversary celebration=?WINDOWS-1252?Q?=97Jo?= hns Hopkins University Oct. 24-27 2007

FYI

My concern is never art, but always what art can be used for.

Gerhard Richter

Begin forwarded message:

> *Subject: Callaloo 30th anniversary celebration=97Johns Hopkins=20 University Oct. 24-27 2007*
>
> *With poetry and fiction readings, lectures, conversations, and panel=20=*

> *discussions at Johns Hopkins University, this celebration of=20*
> *Callaloo's thirty years of continuous publication will bring together=20=*
>
> *a group of the USA's best creative writers, intellectuals, academics,=20=*

> and artists to launch the journal into the next thirty years.=A0=A0Some = of=20
> the more than 100 creative writers and scholars who will be reading=20
> and engaging in public discussions on writing creative texts and=20
> writing on these and other texts and the culture from which they=20
> derive include: Carole Boyce Davies, Lucille Clifton, Thadious Davis,=20=
> Eddie Glaude,=A0=A0Brent Edwards, Thomas Sayers Ellis, Thomas Glave, = Farah=20
> Griffin, Trudier Harris, Yusef Komunyakaa, Wyhneema Lubiano, Paule=20
> Marshall, John McCluskey, Mark Anthony Neal, Carl Phillips, Tracy K.=20=
> Smith, Natasha Trethewey, John Edgar Wideman, and many others.
>
> Please find below links to the Center for Africana Studies at Johns=20
> Hopkins, the Callaloo conference homepage, online registration=20
> information, and the conference program.=A0=A0We hope to see you = there.
>
> =97Callaloo Conference Planning Committee
>
> http://web.jhu.edu/africana
> http://callaloo.tamu.edu/conference.html
> http://www.regonline.com/Checkin.asp?EventId=3D143619
>
> THE 30th ANNIVERSARY CELEBRATION OF CALLALOO
>
> October 24-27, 2007
>
> Hosted by the Center for Africana Studies, Johns Hopkins University=20
> Baltimore, Maryland
>
> WEDNESDAY, OCTOBER 24
>
> 7:00 PM
>
> Welcome=97Amanda Anderson (Chairperson, Department of English, Johns
> Hopkins University)
>

> Master of Ceremony:=A0=A0Ben Vinson III (Director, Center for Africana=20=
> Studies,
> Johns Hopkins University)
>
> The Occasion:=A0=A0Trudier Harris (University of North Carolina, = Chapel=20
> Hill)
>
> Comments & Acknowledgements: Charles Henry Rowell (Texas A&M=20
> University, College Station)
>
> 7:30 PM=97Keynote Conversation: Black Studies, the Academy, &=20
> Contemporary Black Communities
>
> MC:=A0=A0Ben Vinson III
>
> Panel: Eddie Glaude (Princeton University), James Turner (Cornell=20
> University), William Strickland (University of Massachusetts,=20
> Amherst), Wahneema H. Lubiano (Duke University), & Suzette Spencer=20
> (University of Wisconsin, Madison)
>
> Moderator:=A0=A0Farah Griffin, Columbia University
>
> THURSDAY, OCTOBER 25
>
> 9:00-10:30 AM=97Henry Louis Gates' The Signifying Monkey after = (Almost)=20
> Twenty Years
>
> Panel: Joyce Ann Joyce (Temple University), Abdul JanMohammed=20
> (University of California, Berkeley), Mark Anthony Neal (Duke=20
> University), Zita Nunes (University of Maryland, College Park), &=20
> Fred=A0=A0Moten (Duke University)
>
> Moderator:=A0=A0Michael Collins (Texas A&M University, College = Station)
>
> 11:00-12:30 PM=97African American Literary Studies and the Feminist=20
> Critique after The Color Purple
>

> Panel:=A0=A0Susan Fraiman=A0=A0(University of Virginia), Daphne Brooks=20=

> *(Princeton), Deborah Grey White (Rutgers University), Kim Hall,=20*
> *(Barnard College), Keith Mitchell (University of Massachusetts at=20*
> *Lowell), Lovalearie King (Pennsylvania State University), & Carmen=20*
> *Gillespie (Bucknell University)*
>
> *Moderator: Cheryl Wall (Rutgers University)*
>
> *12:30-1:30 PM=A0=A0=A0=A0=A0=A0 Lunch*
>
> *2:00 PM-3:00PM=97Writing & Publishing Fiction in the USA*
>
> *Panel:=A0=A0Tour=E9, Jewel Parker Rhodes (Arizona State University),=20=*

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> Director, The Reginald Lewis Museum
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> Panel: Brent Edwards (Columbia University), Carole Boyce Davies=20

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> Zita Nunes (University of Maryland, College Park), & Suzette Spencer=20=

> *(University of Wisconsin)*
>
> *Moderator: Shona Jackson (Texas A&M University, College Station)*
>
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> Diasporas
>
> Presentation:=A0=A0Fred D'Aguiar (Virginia Tech, Blacksburg)
>
> Panel:=A0=A0Sandra Paquet (University of Miami), Daryl Dance =
(University=20
> of Richmond, VA), Carrol F. Coates (State University of New York,=20
> Binghamton), Veronica Gregg (Hunter College), Thomas Glave (State of=20=

> New York, Binghamton)
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>
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>
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> USA
>
> Presentation:=A0=A0Sonia Sanchez (Temple University)
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> Respondents:=A0=A0Cheryl Clarke (Rutgers University), David =
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> (Williams College), Gene Andrew Jarrett (Boston University), James=20

> Edward Smethurst (University of Massachusetts, Amherst), and Meta D.=20=
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> SATURDAY, OCTOBER 27
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> Houston),=A0=A0& Franklin Sirmans (The Menil Collection, Houston), & = Meta=20
> Ewa Jones
>
> Moderator:=A0=A0Stephen Carpenter (Texas A&M University, College = Station)
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>

> 2:00-3:30 PM=97Poets Reading
>
> Van Jordan (University of Texas, Austin), Major Jackson (University of=20=

> *Vermont), Tracy K. Smith (Princeton University), Dawn Lundy Martin=20*
> *(University of Massachusetts),=A0=A0& Terrance Hayes (Carnegie Mellon=20=*
> *University)*
>
> *MC:=A0=A0Kyle G. Dargan (American University)*
>
> *5:30-7:00 PM=97Final Keynote Conversation / African American Literary=20=*
> *and Cultural Studies:=A0=A0The Present and the Future*
>
> *Panel: Brent Edwards (Columbia), Meta Jones (University of Texas,=20*
> *Austin), Keith Leonard (American University), Michelle Wright=20*
> *(University of Minnesota), Ivy Wilson (Notre Dame University), Marlon=20=*
> *Ross (University of Virginia), Fred Moten (Duke University)*
>
> *Moderator:=A0=A0Thadious Davis (University of Pennsylvania)*
>
> *7:30-8:00 PM=97Fiction Writer Reading: John Edgar Wideman*
>
> *Introduction: Daniel Jerome Wideman*
>
> *MC:=A0=A0Kyle Dargan*
>
> *8:15-9:30 PM=97Cocktails, Dinner, and Closing Remarks*
>
> *Dinner (Conference participants and invited guests.)*
>
> *Closing Remarks: Kyle Dargan, Managing Editor, Callaloo; Ben Vinson,=20=*
> *Director of Africana Studies; Johns Hopkins University; Charles Henry=20=*
> *Rowell, Editor of Callaloo*
>
> *9:30 PM-Until=97Loving Callaloo/Stomping the Blues*
>
> *Celebration with live music, dance, drinks, etc.*

Date: Fri, 14 Sep 2007 20:29:32 -0400
From: Alan Sondheim <[redacted]>
Subject: theory. the real. death.

theory. the real. death.

Torture is senseless violence, born in fear. The purpose of it is to force from one tongue, amid its screams and its vomiting up of blood, the secret of _everything._ Senseless violence: whether the victim talks or whether he dies under his agony, the secret that he cannot tell is always some- where else and out of reach. It is the executioner who becomes Sisyphus. If he puts _the question_ at all, he will have to continue forever.

Sartre (in the afterword to Henri Alleg, The Question, 1958)

Experiment solitary touching the impossibility of annihilation.

100. There is nothing more certain in nature than that it is impossible for any body to be utterly annihilated; but that as it was the work of the omnipotency of God to make somewhat of nothing, so it requireth the like omnipotency to turn somewhat into nothing. And therefore it is well said by an obscure writer of the sect of the chemists, that there is no such way to effect the strange transmutations of bodies, as to endevour and urge by all means the reducing of them to nothing. And herein is contained also a great secret of preservation of bodies from change; for if you can prohibit, that they neither turn into air, because no air cometh to them; nor go into the bodies adjacent, because they are utterly heterogeneal; nor make a round and circulation within themselves; they will never change, though they be in their nature never so perishable or mutable.

from Francis Bacon, Sylva Sylvarum or A Natural History, 1627

Date: Fri, 14 Sep 2007 21:33:45 -0400
From: Mark Truscott <[redacted]>
Subject: September 20: Bonney and Kruk at Test (Toronto)

Dear friends of the Test Reading Series,

Indeed, it's been a while. We are now ready, however, to unveil the first three months of the fall season of our programming, beginning this coming Thursday of all days. Yikes.

Please mark those calendars.

Thursday, 20 September 2007, 8:00 p.m. (note new start time)
SEAN BONNEY and FRANCES KRUK (bios below)
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Free, free as the wind (though we still take donations)

More info, links to samples of our readers' work, and recordings of previous readings at www.testreading.org.

Thanks, as always, to the good people at Mercer Union for the support. Why not visit them online (www.mercerunion.org) to see what they're up to?

Coming up:

25 October: Trevor Joyce and the Max Middle Sound Project
29 November: Oana Avasilichioaei and Angela Carr

Hope to see you there,

Mark

****

SEAN BONNEY's selected poems, Blade Pitch Control Unit, were published by Salt in 2005. Since then he has produced Document:Hexprogress, Black Water and an ongoing set of versions of Baudelaire. His work has been translated into French, Spanish, and Icelandic. He lives in London and edits the lo-fi press yt communication with Frances Kruk.

FRANCES KRUK is a dual Polish-Canadian ex-pat currently undertaking doctoral research at the University of London (UK). She works in noise, words, and paint, and edits yt communication with Sean Bonney.

Date: Sat, 15 Sep 2007 09:53:19 -0500
From: Eric Elshtain <[redacted]>
Subject: New Beard of Bees Human Chapbook

Beard of Bees Press is proud to present Life & Style by Marie Buck, a chapbook consisting of poems constructed with language from MySpace profiles--language that has, in turn, been rendered into the poetic forms & styles of such poets as Wyatt & Dickinson.

These poems will make you giddy, or your money back!

http://www.beardofbees.com/buck.html

Yours,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

Date: Sat, 15 Sep 2007 11:08:07 -0400
From: William James Austin <[redacted]>
Subject: Re: Bill Griffiths

Shit!!=C2=A0 Another "brilliant" gone to ground.=C2=A0 We'll miss you, Bill.=
=C2=A0 Best, Bill

-----Original Message-----
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Fri, 14 Sep 2007 5:59 pm
Subject: Bill Griffiths

via Tom Raworth's website:=C2=A0
=C2=A0
"Bill Griffiths=C2=A0
=C2=A0
A short and by inference shocking note from Tom Pickard at dawn:
I=E2=80=99m=
assuming Bill Griffiths is dead. Bill was a genuine in a poetic and academi=
c world of mostly arseholes.=C2=A0
=C2=A0
=C2=A0 he was in hospital last week but discharged himself and went to do
hi=
s dialect gig at the tower on Saturday but felt so ill he went yem half way=20=
through. I think it was a heart attack as he was found with the radio and tv=
and computer on. He=E2=80=99ll be badly missed=E2=80=93such an asset to
thi=
s region and a good comrade, like they say.=C2=A0
=C2=A0
We exchanged notes only a week ago, about his Dialect talks at the Mordern T=
ower: his last words:=C2=A0
=C2=A0
=C2=A0 Well, the first year we had about 5 visitors (by mistake?), 2nd
year=20=
about 20 genuine callers, this year=E2=80=A6whee knaas? Perhaps a riot
over=20=
how to pronounce the word butterlowey, with defenestrations and arrows arc-
i=
ng ower the ramparts.=C2=A0
=C2=A0 Assuming I get there myself. Prostate seems to be growing unduly,
my=20=
photo must be on every CCTV in every public convenience in the region. Am
du=
e an op =E2=80=9Cin the next six months=E2=80=9D but they have a grand
sense=
of humour up here.=C2=A0

=C2=A0 Hope celebrity Cambridge suits ye still. A friend=E2=80=99s mother li=
ves in Trumpington, which is a bend in the road and a few houses and an admi=
rable church. She is now an old widow with a cat, how about that!=C2=A0
=C2=A0 Have run out of rhymes, but save some up for Saturday,=C2=A0
=C2=A0 seeya oneday=C2=A0
=C2=A0 Bill=C2=A0
=C2=A0
We won=E2=80=99t, Bill: and I fucking regret it."=C2=A0
=C2=A0
Here's his Wikipedia page:=C2=A0
=C2=A0
http://en.wikipedia.org/wiki/Bill_Griffiths=C2=A0

_____ Email
and AIM finally together. You've gotta check out free AOL Mail! - http=
://mail.aol.com

Date: Sat, 15 Sep 2007 11:57:25 -0400
From: Bobbi Lurie <[redacted]>
Subject: Re: Callaloo 30th anniversary celebration=?utf-8?Q?=E2=80=94Jo?=
hns Hopkins University Oct. 24-27 2007

hey, me too, Gerhard Richter. thanks a lot. love, bobbi

-----Original Message-----
From: Tisa Bryant <[redacted]>
To: [redacted]
Sent: Fri, 14 Sep 2007 5:19 pm
Subject: Fwd: Callaloo 30th anniversary celebration=E2=80=94Jo hns Hopkins
U=
niversity Oct. 24-27 2007

FYI=C2=A0
_____=C2=A0
=C2=A0
My concern is never art, but always what art can be used for.=C2=A0
=C2=A0
Gerhard Richter=C2=A0
=C2=A0
=C2=A0
Begin forwarded message:=C2=A0
=C2=A0
> Subject: Callaloo 30th anniversary celebration=E2=80=94Johns Hopkins >

Uni=
versity Oct. 24-27 2007=C2=A0
>=C2=A0
>=C2=A0
> With poetry and fiction readings, lectures, conversations, and panel > dis=
cussions at Johns Hopkins University, this celebration of > Callaloo's thirt=
y years of continuous publication will bring together > a group of the USA's=
best creative writers, intellectuals, academics, > and artists to launch th=
e journal into the next thirty years.=C2=A0=C2=A0Some of > the more than
100=
creative writers and scholars who will be reading > and engaging in
public=20=
discussions on writing creative texts and > writing on these and other texts=
and the culture from which they > derive include: Carole Boyce Davies, Luci=
lle Clifton, Thadious Davis, > Eddie Glaude,=C2=A0=C2=A0Brent Edwards,
Thoma=
s Sayers Ellis, Thomas Glave, Farah > Griffin, Trudier Harris, Yusef Komunya=
kaa, Wyhneema Lubiano, Paule > Marshall, John McCluskey, Mark Anthony
Neal,=20=
Carl Phillips, Tracy K. > Smith, Natasha Trethewey, John Edgar Wideman,
and=20=
many others.=C2=A0
>=C2=A0
> Please find below links to the Center for Africana Studies at Johns > Hopk=
ins, the Callaloo conference homepage, online registration > information, an=
d the conference program.=C2=A0=C2=A0We hope to see you there.=C2=A0
>=C2=A0
> =E2=80=94Callaloo Conference Planning Committee=C2=A0
>=C2=A0
> http://web.jhu.edu/africana=C2=A0
> http://callaloo.tamu.edu/conference.html=C2=A0
> http://www.regonline.com/Checkin.asp?EventId=3D143619=C2=A0
>=C2=A0
> THE 30th ANNIVERSARY CELEBRATION OF CALLALOO=C2=A0
>=C2=A0
> October 24-27, 2007=C2=A0
>=C2=A0
> Hosted by the Center for Africana Studies, Johns Hopkins University > Balt=
imore, Maryland=C2=A0
>=C2=A0
> WEDNESDAY, OCTOBER 24=C2=A0
>=C2=A0

> 7:00 PM=C2=A0
>=C2=A0
> Welcome=E2=80=94Amanda Anderson (Chairperson, Department of English, Johns=
=C2=A0
> Hopkins University)=C2=A0
>=C2=A0
> Master of Ceremony:=C2=A0=C2=A0Ben Vinson III (Director, Center for Africa=
na > Studies,=C2=A0
> Johns Hopkins University)=C2=A0
>=C2=A0
> The Occasion:=C2=A0=C2=A0Trudier Harris (University of North Carolina, Cha=
pel > Hill)=C2=A0
>=C2=A0
> Comments & Acknowledgements: Charles Henry Rowell (Texas A&M > University,=
College Station)=C2=A0
>=C2=A0
> 7:30 PM=E2=80=94Keynote Conversation: Black Studies, the Academy, & > Cont=
emporary Black Communities=C2=A0
>=C2=A0
> MC:=C2=A0=C2=A0Ben Vinson III=C2=A0
>=C2=A0
> Panel: Eddie Glaude (Princeton University), James Turner (Cornell > Univer=
sity), William Strickland (University of Massachusetts, > Amherst), Wahneema=
H. Lubiano (Duke University), & Suzette Spencer > (University of Wisconsin,=
Madison)=C2=A0
>=C2=A0
> Moderator:=C2=A0=C2=A0Farah Griffin, Columbia University=C2=A0
>=C2=A0
> THURSDAY, OCTOBER 25=C2=A0
>=C2=A0
> 9:00-10:30 AM=E2=80=94Henry Louis Gates' The Signifying Monkey after (Almo=
st) > Twenty Years=C2=A0
>=C2=A0
> Panel: Joyce Ann Joyce (Temple University), Abdul JanMohammed > (Universit=

y of California, Berkeley), Mark Anthony Neal (Duke > University), Zita Nune=
s (University of Maryland, College Park), & > Fred=C2=A0=C2=A0Moten
(Duke Un=
iversity)=C2=A0
>=C2=A0
> Moderator:=C2=A0=C2=A0Michael Collins (Texas A&M University, College
Stati=
on)=C2=A0
>=C2=A0
> 11:00-12:30 PM=E2=80=94African American Literary Studies and the
Feminist=20=
> Critique after The Color Purple=C2=A0
>=C2=A0
> Panel:=C2=A0=C2=A0Susan Fraiman=C2=A0=C2=A0(University of
Virginia), Daphn=
e Brooks > (Princeton), Deborah Grey White (Rutgers University), Kim Hall, >=
(Barnard College), Keith Mitchell (University of Massachusetts at > Lowell)=
, Lovalearie King (Pennsylvania State University), & Carmen > Gillespie (Buc=
knell University)=C2=A0
>=C2=A0
> Moderator: Cheryl Wall (Rutgers University)=C2=A0
>=C2=A0
> 12:30-1:30 PM=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0
Lunch=C2=A0
>=C2=A0
> 2:00 PM-3:00PM=E2=80=94Writing & Publishing Fiction in the
USA=C2=A0
>=C2=A0
> Panel:=C2=A0=C2=A0Tour=C3=A9, Jewel Parker Rhodes (Arizona State
Universit=
y), > Randall Kenan (University of North Carolina, Chapel Hill), Martha > So=
uthgate (Brooklyn College), &=C2=A0=C2=A0David Wright (University of
Illinoi=
s, > Urban-Chapaign)=C2=A0
>=C2=A0
> Moderator:=C2=A0=C2=A0John McCluskey (Indiana University,
Bloomington)=C2=
=A0
>=C2=A0
> 3:30 PM-4:30 PM=E2=80=94Fiction Readings: Emerging Writers
Reading=C2=A0
>=C2=A0

> Panel: Emily Rabateau, Tayari Jones, & Mat Johnson=C2=A0
>=C2=A0
> MC:=C2=A0=C2=A0Neil Roberts (Johns Hopkins University)=C2=A0
>=C2=A0
> 8:00 PM=E2=80=94Fiction & Poetry Readings=C2=A0
>=C2=A0
> Readers:=C2=A0=C2=A0Paule Marshall (New York University) & Lucille Clifton=
=C2=A0=C2=A0(St. > Mary's College, Maryland)=C2=A0
>=C2=A0
> MC:=C2=A0=C2=A0Trudier Harris (University of North Carolina, Chapel Hill)=
=C2=A0
> Welcome: David Taft Terry=C2=A0
> Director, The Reginald Lewis Museum=C2=A0
>=C2=A0
> FRIDAY, OCTOBER 26=C2=A0
>=C2=A0
> 9:00-10:30 AM=E2=80=94Querying the Black Diaspora=C2=A0
>=C2=A0
> Panel: Brent Edwards (Columbia University), Carole Boyce Davies > (Cornell=
University), Jennifer Wilks (University of Texas, Austin), > Zita Nunes (Un=
iversity of Maryland, College Park), & Suzette Spencer > (University of Wisc=
onsin)=C2=A0
>=C2=A0
> Moderator: Shona Jackson (Texas A&M University, College Station)=C2=A0
>=C2=A0
> 11:00-12:30 PM=E2=80=94Caribbean Writers in the United States: Other Black=
> Diasporas=C2=A0
>=C2=A0
> Presentation:=C2=A0=C2=A0Fred D'Aguiar (Virginia Tech, Blacksburg)=C2=A0
>=C2=A0
> Panel:=C2=A0=C2=A0Sandra Paquet (University of Miami), Daryl Dance (Univer=
sity > of Richmond, VA), Carrol F. Coates (State University of New York, > B=
inghamton), Veronica Gregg (Hunter College), Thomas Glave (State of > New Yo=
rk, Binghamton)=C2=A0
>=C2=A0

> Moderator: Nelly Rosario (Texas State University, San Marcos)=C2=A0
>=C2=A0
> 12:30-1:30 PM=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0
Lunch=C2=A0
>=C2=A0
>=C2=A0
> 2:00 PM-3:00PM=E2=80=94Writing and Publishing Poetry in the
USA=C2=A0
>=C2=A0
> Presentation:=C2=A0=C2=A0Thomas Sayers Ellis (Sarah Lawrence
College)=C2=
=A0
>=C2=A0
> Panel:=C2=A0=C2=A0Carl Phillips (Washington University, St. Louis),
Kendra=
=C2=A0
> Hamilton (University of Virginia), Erica Hunt, Lyrae Van-Clief=C2=A0
> Stefanon,=C2=A0=C2=A0Gerald Barrax (North Carolina State
University)=C2=
=A0
>=C2=A0
> Moderator:=C2=A0=C2=A0Dante Micheaux (New York University)=C2=A0
>=C2=A0
> 3:30 PM-4:30 PM=E2=80=94Poetry & the Legacy of the Black Arts
Movement in=20=
the > USA=C2=A0
>=C2=A0
> Presentation:=C2=A0=C2=A0Sonia Sanchez (Temple University)=C2=A0
>=C2=A0
> Respondents:=C2=A0=C2=A0Cheryl Clarke (Rutgers University), David
Lionel=
=C2=A0=C2=A0Smith > (Williams College), Gene Andrew Jarrett (Boston
Universi=
ty), James > Edward Smethurst (University of Massachusetts, Amherst), and
Me=
ta D. > Jones (University of Texas, Austin)=C2=A0
>=C2=A0
> Moderator:=C2=A0=C2=A0Margo Natalie Crawford (Indiana University,
Blooming=
ton)=C2=A0
>=C2=A0
> 8:00 PM=E2=80=94Poetry Readings=C2=A0

>=C2=A0
> Poets Reading: Natasha Trethewey (Emory University), Yusef Komunyakaa >
(N=
ew York University), & Carl Phillips (Washington University, St. > Louis)=
=C2=A0
>=C2=A0
> Welcome / MC: Adam Falk, Dean of Arts and Sciences, Johns Hopkins >
Univer=
sity=C2=A0
>=C2=A0
> SATURDAY, OCTOBER 27=C2=A0
>=C2=A0
> 9:30-10:30 AM=E2=80=94Academic Editing and
Publishing:=C2=A0=C2=A0The John=
s Hopkins > University Press=C2=A0
>=C2=A0
> One representative from the Book Division=C2=A0
> One representative from the Journals Division=C2=A0
>=C2=A0
> 11:00-12:00 PM=E2=80=94Callaloo's Art=C2=A0
>=C2=A0
> Panel:=C2=A0=C2=A0Cherise Smith (University of Texas), Annette
Lawrence (N=
orth > Texas State University, Denton), Alvia Wardlaw, (Museum of Fine Arts,=
> Houston), Valerie Cassel Oliver (Contemporary Arts Museum, > Houston),=
=C2=A0=C2=A0& Franklin Sirmans (The Menil Collection, Houston), & Meta
> Ewa=
Jones=C2=A0
>=C2=A0
> Moderator:=C2=A0=C2=A0Stephen Carpenter (Texas A&M University,
College Sta=
tion)=C2=A0
>=C2=A0
> 12:00-1:30 PM=C2=A0=C2=A0 Lunch=C2=A0
>=C2=A0
> 2:00-3:30 PM=E2=80=94Poets Reading=C2=A0
>=C2=A0
> Van Jordan (University of Texas, Austin), Major Jackson (University of > V=
ermont), Tracy K. Smith (Princeton University), Dawn Lundy Martin >
(Univers=
ity of Massachusetts),=C2=A0=C2=A0& Terrance Hayes (Carnegie Mellon >
Univer=

sity)=C2=A0
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> MC:=C2=A0=C2=A0Kyle G. Dargan (American University)=C2=A0
>=C2=A0
>=C2=A0
> 5:30-7:00 PM=E2=80=94Final Keynote Conversation / African American Literar=
y > and Cultural Studies:=C2=A0=C2=A0The Present and the Future=C2=A0
>=C2=A0
> Panel: Brent Edwards (Columbia), Meta Jones (University of Texas, > Austin=
), Keith Leonard (American University), Michelle Wright > (University of Min=
nesota), Ivy Wilson (Notre Dame University), Marlon > Ross (University of Vi=
rginia), Fred Moten (Duke University)=C2=A0
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> Moderator:=C2=A0=C2=A0Thadious Davis (University of Pennsylvania)=C2=A0
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> 7:30-8:00 PM=E2=80=94Fiction Writer Reading: John Edgar Wideman=C2=A0
>=C2=A0
> Introduction: Daniel Jerome Wideman=C2=A0
>=C2=A0
> MC:=C2=A0=C2=A0Kyle Dargan=C2=A0
>=C2=A0
> 8:15-9:30 PM=E2=80=94Cocktails, Dinner, and Closing Remarks=C2=A0
>=C2=A0
> Dinner (Conference participants and invited guests.)=C2=A0
>=C2=A0
> Closing Remarks: Kyle Dargan, Managing Editor, Callaloo; Ben Vinson, > Dir=
ector of Africana Studies; Johns Hopkins University; Charles Henry > Rowell,=
Editor of Callaloo=C2=A0
>=C2=A0
> 9:30 PM-Until=E2=80=94Loving Callaloo/Stomping the Blues=C2=A0
>=C2=A0
> Celebration with live music, dance, drinks, etc.=C2=A0
>=C2=A0

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http=
://mail.aol.com

Date: Sat, 15 Sep 2007 08:31:57 -0800
From: Joel Weishaus <[redacted]>
Subject: Walk Poems by Creeley and/or Ginsberg???

Hi Stephen:

I don't know of any poems by Ginsberg or Creeley that come from a walk. = You'd think that at least Ginsberg would have one. I did go on a walk = with Allan, and Phil Whalen, one of the circumambulations of Mt. = Tamalpais. Although Snyder wrote a poem on one of these walks (Allan = wasn't on that one), as far as I know Ginsberg didn't. I mention the one = with Allan on the first page of Reality Dreams: = http://www.cddc.vt.edu/host/weishaus/Real/real-1.htm

Best,
Joel

Date: Fri, 14 Sep 2007 13:20:36 -0700
From: Stephen Vincent <[redacted]>
Subject: Walk Poems by Creeley and/or Ginsberg???

I am leading a "walking & writing" workshop this Fall at Stanford, using = the campus as our 'site'. One of the places I want us to walk is into = Special Collections, which has the Ginsberg and Creeley archives.
It would be lovely to find - in advance - any poems by either poet that = emerge out of a particular walk. And to have an original mss. available = to see, explore.
=20
I will appreciate any suggestions of titles - poems and/or journal = pieces.
=20
Thanks in advance,
=20
Stephen Vincent

Date: Sat, 15 Sep 2007 13:56:27 EDT
From: Seena Liff <[redacted]>
Subject: Re: POETICS Digest - 13 Sep 2007 to 14 Sep 2007 (#2007-257)

I'm reading Daniel Deronda, by George Eliot. Before that, I read The Moonstone, by Wilkie Collins, before that, Wives and Daughters, and Cranford, by Elizabeth Gaskell. - Seena

********** See what's new at http://www.aol.com

Date: Sat, 15 Sep 2007 12:12:58 -0400
From: Alan Sondheim <[redacted]>
Subject: Frustration

Frustration

Two crystal radios (crs) in parallel through the same antenna/ground system.

The larger, older one is in the box and can fine-tune through a vario- coupler, loose coupler, and now an air condenser. The output is drawn from the larger.

The system is increasingly frustrating and baroque, more and more stations are picked up, the tuning peaks are sharper, the sensitivity and amplitude much greater. Everything is passive and metal, except for the diodes - two in parallel for the older cr, one for the newer.

It's frustrating. The output is always similar, content-dependent, and I'm not interested in content, or rather the content of the wave-envelopes - interference, noise, static, and spherics included.

But the frustration - the content dominates, so I've now thrown filter after filter at it, reducing everything to nonsense, nothing but spew.

Why listen? Because it's a symptom of frustration.

The cr itself is of interest - every inductor has resistance and capaci- tance, every capacitor has inductance and resistance, every resistor has inductance and capacitance. But there are no resistors, only a small rf choke. I arrange and rearrange components, trying for the highest q- factor (filter sharpness), the loudest output. Sometimes a clip loosens and everything changes for the better or worse. Sometimes my hand brushes a coil and things change again. Reverse the clips, antenna/ground or the diodes, and things change yet again. Nothing's predictable, but the q and amplitude tends towards the same old thing. If I look for a signal in the noise beneath the signals, it's canceled out even in the noise. Or some- times not; you can hear straight-forward voices in the middle of crs.mp3, even with all the manipulation.

Again, it's metal come to life, arrangements of metal, nothing else, even the earphones are coils and magnets and thin metal diaphragms. There's none of the interiority of electronics, vacuum tubes, solid state, except for the diodes of course. Use a razor-blade diode, and even the solid- state's eliminated.

And manipulation of the output? Reverberation, hiss filters, hard limit- ing, normalizing, equalizing. To no point at all except to eliminate my own nausea. This might have been a search for aesthetic pleasure; instead it's grounded in an impossible novelty - what with the tuning coils and capacitor, cr sound is narrowly defined, almost traditional. I need a violin. I need something.

crs1 and crs2 are images of the interior of the older cr, which has now been placed in a box. There's a cat around. cr3 is the second cr on top of the closed box. The fourth file is the mp3.

http://www.asondheim.org/crs1.jpg
http://www.asondheim.org/crs2.jpg
http://www.asondheim.org/crs3.jpg
http://www.asondheim.org/crs.mp3

(I wonder in terms of the poetics and phenomenology of the 'thing' here - they lie in arrangements, in channels - stations and noise, etc. are par- asitic, the whole a swirl, entanglement. Listen through the cross-sec- tions. There's also the semiotics of the flesh, the relationship and placements of antennas and grounds, the body, flustered, moving all those coils and dials. The oldest radio sets have a variety of tuning mechanisms - everything balances on everything. I'd say the pleasure quickens fast in all of this, but then, like plate cameras, a kind of exactitude emerges and delight when something after all comes clear. I'm thinking of modeling all of this as a _knot_ in the mathematical sense.)

Date: Sat, 15 Sep 2007 11:53:41 -0700
From: sandra de 1913 <[redacted]>
Subject: 1913's Rozanova Prize announcement

Hello friends,

1913 is chipper to announce the winner of The Rozanova Prize:

Ward Tietz's outstanding verb'sual book, Hg--The liquid, will receive publication by 1913 Press this coming year.

Many sincere thanks to all who entered the contest.
All entries were considered for publication by 1913.
Each entrant will receive a copy of the book.

Best things,
de 1913

--
http://www.journal1913.org
http://www.1913press.org

Date: Sat, 15 Sep 2007 16:34:23 -0400
From: Martha King <[redacted]>
Subject: NYC Prose Reading

Poets all - think prose on the first Thursday of the month:

=C2=A0

Martha King and Elinor Nauen present

=C2=A0

The Prose Pros at Mo=E2=80=99s =E2=80=93 i.e., Mo Pitkin=E2=80=99s House of=20= Satisfaction

34 Avenue A, New York City

For directions go www.mopitkins.com or call [redacted]

=C2=A0

Prose writers reading new works from 7 =E2=80=93 9 pm.

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Jocelyn Lieu=C2=A0=C2=A0=C2=A0=C2=A0
and=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2= =A0 Mort Zachter

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20

Jocelyn Lieu is known to East Siders as the author of What Isn=E2=80=99t The= re=C2=A0 (Nation Books), a book that takes us through what happened to us al= l on September 11.=C2=A0 We were here and so was she.=C2=A0 Her shards of na= rrative form a house for our communal grief, free of cant and hysteria.=C2= =A0 An earlier collection, Potential Weapons (Greywolf) garnered praise from= Sherman Alexie and Charles Baxter.

=C2=A0

=C2=A0

Mort Zachter has a very different memory of our neighborhood.=C2=A0 In Dough= (University of Georgia Press) an hilarious and inventively told memoir, he=20= recounts his personal search for the dough of financial security=E2=80=A6and= a family secret based on another version of the stuff.=C2=A0 For some 60 ye= ars his Uncle Harry lived in penury, running a

day-old bread store on 9th St= reet.=C2=A0 Out of the blue, Mort inherited the results.=C2=A0 His book, whi= ch won the 2006 AWP Creative Nonfiction Award, takes on the perils of double= life and the many ways money foments cataclysmic changes.=C2=A0=20

=C2=A0

ADMISSION FREE / CONTRIBUTE GENEROUSLY!=20

All proceeds go to readers.=20

=C2=A0

And look for readings by Hettie Jones, Peter Trachtenberg, Maggie Dubris, Sh= aron Mesmer, Stanley Alpert, Stephanie Dickinson and many more.=C2=A0 Always= something unexpected. Always on the first Thursday of the month=E2=80=A6exc= ept January when the series takes a break.=C2=A0=C2=A0 For more information=20= email [redacted] or [redacted].

=C2=A0

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http= ://mail.aol.com

---

Date: Sat, 15 Sep 2007 17:44:21 -0400
From: William Slaughter <[redacted]>
Subject: Notice: Mudlark

New and On View: Mudlark Poster No. 70 (2007)

Walking with Elihu

Poems by Taylor Graham

Home Economics, 1825 | Seasons in the Smithy | Adolescent Myths Out of Work | After the Prayer Meeting | A Matter of Pennies Journey's End | Sanskrit | Forging Iron with Coal

Author's Note: Elihu Burritt, the Learned Blacksmith (1810-1879), grew up in a poor family in New Britain, Connecticut, and apprenticed himself to the local blacksmith to help support his family. While working full-time at the forge, he taught himself mathematics, astronomy, geography, and about fifty languages. Even though nearly penniless, he took on humanitarian causes and traveled to Europe, where he helped organize international peace congresses. To learn more about the land and people of Britain, especially farming practices, he walked from London to the northern tip of Scotland and then from London to Land's End in the south, and published journals of his walks. He was appointed

consular agent at Birmingham, England, by President Lincoln. These poems are from a collection in-progress, working title "Walking with Elihu," which is looking for a publisher.

Taylor Graham is a volunteer search-and-rescue dog handler in the Sierra Nevada, and also helps her husband (a retired wildlife biologist) with his field projects. Her poems have appeared in International Poetry Review, The Iowa Review, The New York Quarterly, Poetry International, Southern Humanities Review, and elsewhere, including the anthology California Poetry: From the Gold Rush to the Present (Heyday Books, 2004). Her latest book, The Downstairs Dance Floor (Texas Review Press, 2006), was awarded the Robert Phillips Poetry Chapbook Prize. Taylor Graham's poems, "Cessna Down," "Last Seen at the ATM," "3/5, the Andes by proxy," and her essay, "The Search and the Poem," appeared as Mudlark Poster No. 1 (1997), inaugurating the Mudlark Poster Series.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

Date: Sat, 15 Sep 2007 18:36:34 -0400
From: Daniel Machlin <[redacted]>
Subject: Machlin/Solomon Book Party @ Zinc Bar NYC 9/16

JOINT BOOK PARTY/READING FOR TWO NEW UGLY DUCKLING PRESSE RELEASES:

DEAR BODY:
by Dan Machlin

&

BLUE AND RED THINGS
Laura Solomon

Sunday, September 16, 2007
Zinc Bar, 7:00 p.m.
90 West Houston,
between LaGuardia & Thompson, NYC
($5 suggested donation goes to the poets)

FOR MORE INFO IN THE BOOK AND ORDERING INFO:
http://www.uglyducklingpresse.org/page-dearbody.html
http://www.uglyducklingpresse.org/page-blueandredthings.html

TO REQUEST REVIEW COPIES/PRESS INFORMATION:
Email: [redacted]

DAN MACHLIN was born and raised in New York City. Previous works =20 include several chapbooks: 6x7 (Ugly Duckling Presse), This Side =20 Facing You (Heart Hammer Press), and In Rem (@ Press), as well as =20 Above Islands (Immanent Audio), an audio CD collaboration with singer/=20=

cellist Serena Jost. His poems and reviews have appeared in The =20 Poetry Project Newsletter, Talisman, Antennae, Crayon, Soft Targets, =20 Boog Literature and The Brooklyn Rail. Dan is the founding editor and =20=

publisher of Futurepoem books, a former contributing editor of The =20 Transcendental Friend and a former curator of The Segue Series at =20 Bowery Poetry Club in NYC. Dear Body: is his first book-length =20 collection of poems.

LAURA SOLOMON was born in 1976 in Birmingham, Alabama and spent her =20 childhood in various small towns scattered across the southeast. Her =20 first book, Bivouac, was published by Slope Editions in 2002. Other =20 publications include a chapbook, Letters by which Sisters Will Know =20 Brothers (Katalanche Press 2005), and Haiku of Stones / Haiku des =20 Pierres by Jacques Poullaouec, a translation from the French with =20 Sika Fakambi (Editons Apog=E9e, 2006). Currently she lives in =20 Philadelphia.

UGLY DUCKLING PRESSE is a nonprofit art & publishing collective =20 producing small to mid-size editions of new poetry, translations, =20 lost works, and artist's books. The Presse favors emerging, =20 international, and "forgotten" writers with well-defined formal or =20 conceptual projects that are difficult to place at other presses. Its =20=

full-length books, chapbooks, artist=92s books, broadsides, magazine =20 and newspaper all contain handmade elements, calling attention to the =20=

labor and history of bookmaking.=

End of POETICS Digest - 14 Sep 2007 to 15 Sep 2007 (#2007-258)
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320. Alan Sondheim
radio radio
Sun 16 Sep 2007

radio radio

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321. J Crockett
[set POETICS nomail]
Sun 16 Sep 2007

Works like a charm.

Helllllooo aXXo.

& hey, I wrote my first bash script!

Granted, it's more communication-languagey than intelligent, but it does an hour of work...

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322. **Jim Andrews**
question
Sun 16 Sep 2007

---

a question.

i'm making a piece that lets the user configure various 'brushes' that are set in 'painting' motion simultaneously. i'm looking for a term to describe such a set of 'brushes'. let us call it x for the moment. you can create a new x and configure it. you can edit the brushes of an x (add, delete, configure). you can save an x.

since there can be several brushes in an x at once, i'm thinking x should relate to the many-handed. the hindu gods shiva and vishnu come to mind, but it seems inappropriate and presumptuous that x=shiva or x=vishnu.

the 'brushes' are virtual, and they 'paint' in ways related to
http://vispo.com/temp/dbcinema.htm

suggestions?

ja?
http://vispo.com

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323. **Ann Bogle**
Re: theory. the real. death.
Sun 16 Sep 2007

In a message dated 9/15/2007 10:55:44 A.M. Central Daylight Time, [redacted] writes:

theory. the real. death.

Torture is senseless violence, born in fear. The purpose of it is to force from one tongue, amid its screams and its vomiting up of blood, the secret of _everything._ Senseless violence: whether the victim talks or whether he dies under his agony, the secret that he cannot tell is always some- where else and out of reach. It is the executioner who becomes Sisyphus. If he puts _the question_ at all, he will have to continue forever.

Sartre (in the afterword to Henri Alleg, The Question, 1958)

Alan, thanks for this ...

********** See what's new at http://www.aol.com

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324. **Ann Bogle**
Re: Bill Griffiths
Sun 16 Sep 2007

This is sad. Sorry to those who know him. I've noticed a drop off in obituary announcements on Poetics -- I think the obituaries are very important in alerting us to the contributions and accomplishments of people who have worked in the arts & poetry. I have hoped the drop off is due to fewer recent deaths -- we have been blessed in recent years in the long lives of our poets! AMB

********** See what's new at http://www.aol.com

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325. **Philip Metres**
New Shite on Behind the Lines Poetry...
Sun 16 Sep 2007

Folks, here's some new posts on Behindthelinespoetry.blogspot.com

I know you've been dying to ignore this. Be the first on your blog to tell them you have the Ignore This decoder ring (part of a complete set of Decoder Rings, the Charles Olson Decorder ring sold separately).

Hal Johnson's "Sonnet: White Man's Burden"/How Ari Fleischer Makes me Crazy
Fady Joudah's "The Name of the Place"
The Clash's "Spanish Bombs"/News from Another Time
Ted Leo's "Since You Been Gone/Maps"/Punk Goes Pop
An Iraq War Veteran Joins the Muslim Student Union
Remembering September 11th, 2001/Yehuda Amichai's "The Diameter of the Bomb"
Philip Metres "Inspired by" Interview with Carlye Archibeque
Nir Nader's Interview with Israeli Poet Aharon Shabtai
Radnoti's "Seventh Eclogue"/Virgil in a Modern Hell
Suppressing Dissent/The Questions of A.N.S.W.E.R.
Edward Dorn's "In the Morning"/The War So Far From Here
W. Scott Howard's "The Danger (Here)"/9/11 and the...
Martha Collins' Blue Front/News That Stays News

Robert Bly on "Now"/On Poetry, Rumi, Whitman, Bush...
PEACE SHOW 2007/"Watching the Jet Planes Dive" by William Stafford

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phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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326. Philip Metres
Petraeus, Kipling, Fleischer, Johnson
Sun 16 Sep 2007

I was listening to the npr program "On The Media" yesterday while repairing and attaching a new table leg to my daughter's "special table," when Ari Fleischer was being interviewed by Brooke Gladstone about the Image Wars regarding the Iraq War.

Fleischer pulled out all the typical ad hominems and spins 1) about MoveOn.org--which performed its own ad hominems in their advertisement about General David Petraeus being a "General Betray Us" (a rhyme so pitifully obvious that it made me cringe to see it in print, even though I giggled over it when I thought of it myself), 2) about the peace movement, 3) about the left, 4) about the war in Iraq. Apparently, one ad (which you're welcome to watch and vomit in your mouth over), uses the typical rhetoric that essential blames the left in advance for making a guy feel like he's wasted his sacrifice...and he's lost both his legs in the war. But the sinister aspect of the ad, which Gladstone rightly confronts Fleischer on, is that ugly slippage in the "they" attacked us line. Really, Iraq attacked us?! WTF?!!!! I forgot, all of "them" are alike. Which leads me to Hal Johnson's "White Man's Burden," which is a phrase canonized by imperial poet Rudyard Kipling. (I should mention
t!
hat Petraeus quoted Kipling in his address to Congress.) Here's Kipling's poem, and then Johnson's.

White Man's Burden

Take up the White Man's burden--
Send forth the best ye breed--

Go bind your sons to exile
To serve your captives' need;
To wait in heavy harness,
On fluttered folk and wild--
Your new-caught, sullen peoples,
Half-devil and half-child.

Take up the White Man's burden--
In patience to abide,
To veil the threat of terror
And check the show of pride;
By open speech and simple,
An hundred times made plain
To seek another's profit,
And work another's gain.

Take up the White Man's burden--
The savage wars of peace--
Fill full the mouth of Famine
And bid the sickness cease;
And when your goal is nearest
The end for others sought,
Watch sloth and heathen Folly
Bring all your hopes to nought.

Take up the White Man's burden--
No tawdry rule of kings,
But toil of serf and sweeper--
The tale of common things.
The ports ye shall not enter,
The roads ye shall not tread,
Go make them with your living,
And mark them with your dead.

Take up the White Man's burden--
And reap his old reward:
The blame of those ye better,
The hate of those ye guard--
The cry of hosts ye humour
(Ah, slowly!) toward the light:--
"Why brought he us from bondage,
Our loved Egyptian night?"

Take up the White Man's burden--
Ye dare not stoop to less--

Nor call too loud on Freedom
To cloke your weariness;
By all ye cry or whisper,
By all ye leave or do,
The silent, sullen peoples
Shall weigh your gods and you.

Take up the White Man's burden--
Have done with childish days--
The lightly proferred laurel,
The easy, ungrudged praise.
Comes now, to search your manhood
Through all the thankless years
Cold, edged with dear-bought wisdom,
The judgment of your peers!

***

We all need to help them ay-rabs get their act together and love freedom, right?

***

"Sonnet: White Man's Burden" by Halvard Johnson

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http://www.behindthelinespoetry.blogspot.com

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327. Tisa Bryant

New Opera: Juana, October 12th and 13th at Theatre Artaud, San Francisco

Sun 16 Sep 2007

> *Premiere of JUANA, October 12th and 13th at Theatre Artaud*
>
> *8:00 p.m., Friday & Saturday, October 12-13, 2007*
>
> *$15 General Admission*
> *$10 Students and Seniors*
> *www.brownpapertickets.com/event/20173*
> *No one will be turned away for lack of funds*
>
> *V.I.P. Opening Night After-Show Reception*
> *Friday, October 12*
> *$25 (not including ticket price)*
>
> *Tenth Muse Presents brings you a sneak preview of Juana, a new opera by Composer, Carla Lucero. Juana is based on the historical novel, "Sor Juana's Second Dream", the story of 17th century Mexican poet, feminist and nun, Sor Juana Inés de la Cruz.*
>
> *The opera tells the story of her persecution at the hands of the Spanish inquisition because of her controversial writings and her love for another woman. She is now widely recognized as the first great poet of the Americas .*
>
> *This fully staged production of Juana will feature an hour of excerpts sung in the Spanish language (English supertitles projected), with Musical Direction by Ron Valentino and Stage Direction by Tracy Ward. Executive Producer is Valentin Aguirre. The libretto is co-written by Carla Lucero and Alicia Gaspar de Alba.*
>
> *Cast: Martha Rodriguez Salazar, Elena Krell, John Kendall Bailey, Kindra Scharich, Jennifer Boesing, Abraham Aviles-Scott, Joanne Um, Victor Khodadad, Jose Luis Munoz, and Miranda Demetor.*
>
> *Carla Lucero is best known for her seminal 2001 World Premiere of*

> *Wuornos, the internationally acclaimed opera based on the Florida serial killer, Aileen Wuornos.*
>
> *Call [redacted] for more information. Or buy tickets online at: www.brownpapertickets.com/event/20173=*

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328. Bobbi Lurie
Re: Bill Griffiths
Sun 16 Sep 2007

Dear Ann, thank you for this post. i really appreciate it. what you say is important. thank you, bobbi

-----Original Message-----
From: Ann Bogle <[redacted]>
To: [redacted]
Sent: Sun, 16 Sep 2007 3:46 am
Subject: Re: Bill Griffiths

This is sad. Sorry to those who know him. I've noticed a drop off in obituary announcements on Poetics -- I think the obituaries are very important in alerting us to the contributions and accomplishments of people who have worked in the arts & poetry. I have hoped the drop off is due to fewer recent deaths -- we have been blessed in recent years in the long lives of our poets!

AMB

********** See what's new at http://www.aol.com

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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329. David Chirot
Fwd: Remembering Sabra and Shatila
Sun 16 Sep 2007

---------- Forwarded message ----------
From: David Chirot <[redacted]>
Date: Sep 16, 2007 7:57 AM
Subject: Fwd: Remembering Sabra and Shatila
To: [redacted]

Robert Fisk was in the first group of journalists to enter the Palestinian refugee camps on 18 September 1982, after the 48 hour war crime massacre ordered by

Ariel Sharon ("The Butcher of Baghdad," called "A Man of Peace" by GW Bush) and carried out by Phalangist forces.

Remembering Sabra and Shatila

by Robert Fisk

http://www.informationclearinghouse.info/article4733.htm ---

A beautiful letter from Franklin Lamb is at:

Dissident Voice : The 25th Anniversary of the Massacre at Sabra-Shatilla http://www.dissidentvoice.org/2007/09/the-25th-anniversary-of-the-massacre-at-sabra-shatilla/ ---

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330. William James Austin
Blackbox summer gallery
Sun 16 Sep 2007

Hello everyone,

The summer gallery of Blackbox is now live.? Please check it out.? Lots of good submissions; not easy to whittle it all down to a manageable grouping.? Obviously the submission period has ended.? I simply can't handle any more.? Plus I haven't received any new candidates over the past few days, so it seems like a good time to call time.

This season's gallery contains work by Karl Kempton, John M. Bennett and C. Mehri Bennett, Vernon Frazer, Marco Giovenale, Kaz Mazlanka, Nicholas Karavatos, Sheila E. Murphy -- a nice combination of regulars and newcomers.? It ain't easy for a newcomer to crack the Blackbox code, so let's give those guys a hand.???

Per usual, go to WilliamJamesAustin.com and follow the Blackbox link, or go direct to WilliamJamesAustin.com/Blackbox.html.? Then take a long stroll (scroll) through the galleries until you reach the latest.? Be sure to check out previous galleries on your way.

As always, mucho thanks to everyone to submits and contributes, whether or not s/he make it into this season's gallery.

Best, Bill

Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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331. Jonathan Minton
Word For/Word #12
Sun 16 Sep 2007

I'm pleased to announce that Word For/Word #12 is online at

www.wordforword.info

with new work by Sommer Browning, Sue Carnahan, Raymond Farr, Adam Golaski, Andrew Grace, Garth Graeper, Eryn Green, Derek Henderson, Derek Pollard, Tom Hibbard, Jan Lauwereyns, Stan Mir, T.A. Noonan, Marcus Slease, Theresa Sotto, Ruy Ventura, derek beaulieu, C. Mehrl Bennett, John M. Bennett, Solamito Luigino, Ben Doyle, Sandra Miller, Crag Hill, Geof Huth, Donna Kuhn, J. Michael Mollohan, Ric Royer, Brian Strang, Thomas Lowe Taylor, Serge Segay Nico Vassilakis, Dan Waber, Ted Warnell, and Irving Weiss,

plus reviews, and a special section (guest edited by Brian Whitener) of visual and sound poetry from Foro de Escrtores, a collaborative assembly of writers and artists based in Santiago, Chile.

Cheers!
Jonathan Minton
www.wordforword.info

++++++++++++++

"Sundog / Zodiac of a Fingernail," by T.A. Noonan

If you could clip me, I would be waxing crescent / Once I was a mouth, gibbous until I closed over you / You took my name from Ptolemy-terra australis-to balance me against something higher / My shape was all flats and ice / Katabatic winds rended my plateau at the edge / Interior, they moderated themselves / Sometimes the sun touched my white skin, and I burned like Brazil / My diamond dusts shimmered carnivale, radiation tricky as an open circuit / Now, this ridge slit through, a quick: something little, rough / The nail in front of your face slides under your waistband, parhelios to the snow / Parhelios to the snow, the nail in front of your face slides under your waistband / Now, this ridge slit through, a quick: something little, rough / My diamond dusts shimmer carnivale, radiation tricky as an open circuit / Sometimes I burn like Brazil when the sun touches my white skin, and the interior moderates itself / Katabatic winds rend my polar plateau at the edge / My shape is all flats and ice / You take my name from Ptolemy--terra australis--to balance me against something higher / At once I am a mouth, gibbous until I close over you / I could / would / being / wax crescent if you clip me

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332. Jennifer Karmin
JOB: St. Mary's College
Sun 16 Sep 2007

(this is a forward. please don't respond to me.
good luck!)

St. Mary's College of Maryland at Historic St. Mary's City is seeking a tenure-track assistant/associate professor of Creative Writing, PhD or MFA, to begin August 2008.

The successful candidate will join a department in which creative writing and literary analysis are unusually well integrated, with many colleagues who publish and teach in both fields. He or she will be encouraged to participate in the departmental development of creative writing activities, in what is already a vibrant and rich campus writing community. Teaching responsibilities of three classes per semester, among them creative writing at all curricular levels; while we welcome candidates who are themselves poets, novelists, dramatists, or essayists, we would prefer a candidate who can comfortably teach in at least two genres. All faculty share in some way in the teaching of the Core Curriculum, which includes literature and expository writing classes, as well as first-year seminars and independent year-long senior theses.

St. Mary's College of Maryland, a public Carnegie Baccalaureate, Arts and Sciences institution located in Historic St. Mary's City, is Maryland's designated public honors college for the liberal arts, and candidates must be committed to providing a liberal arts education within a small college setting. With highly selective admissions policies, academically talented students, and a rigorous curriculum, we offer a small college experience similar to that found at exceptional private colleges. St. Mary's faculty benefit from a comprehensive program of support for scholarship, research, travel, and curriculum development, including course releases for pre-tenure faculty and

leaves for tenured faculty. The quality of life is enhanced by the recreational opportunities of the Chesapeake region and by our proximity to Washington, D.C. and Baltimore.

To apply, please submit a cover letter, curriculum vitae, writing sample of no more than 15 pages, and at least three letters of recommendation to Ruth Feingold, Chair, St. Mary's College of Maryland, 18952 E. Fisher Rd., St. Mary's City, MD 20686-3001.

Applications postmarked by October 15, 2007 will receive priority; Review of applications will begin immediately and continue until the position is filled.

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. http://mobile.yahoo.com/go?refer=1GNXIC

↑ Index

333. Margaret Konkol

Fwd: Co-Worker's Poetry Readings

Sun 16 Sep 2007

Mike Basinski and Karlen Chase will be performing 9/20 and Karlen will be stylin' again the following week on 9/27. For those that haven't seen either read yet I will attest that they are well worth setting aside Derrida, Bergson or what-have-you for the evening.

Margaret

---------- Forwarded message ----------
Hello, all!

I have two poetry readings coming up, my first ones in Buffalo. If any of you can make either one of these, I'd love to see you there. I will have copies of my 1999 chapbook, Spreading Stars, for sale at both events.

When: Thursday, Sept. 20, 7pm
Where: Impact Artists' Gallery, Tri-Main Center, Suite 545, 2495 Main St., Buffalo
Series: NEW/reNEW Series
Cost: $3
Who: Michael Basinski, UB Poetry Collection Curator, and Karlen Chase, UB

MLS
Candidate
http://buffalonews.typepad.com/poetry_beat/2007/08/the-newrenew-se.html
Notes: There is free, security-monitored parking at night behind the Center.

When: Thursday, Sept. 27, 4pm
Where: Buffalo State College, Butler Library, Rooftop Garden
(rain/snow: Butler 210)
Series: Rooftop Poetry Series
Cost: Free
Who: Karlen Chase, UB MLS Candidate, and musician K. Corneilus
http://www.buffalostate.edu/library/rooftop/members/chase.htm

Hope to see y'all there,
Karlen

Karlen Chase, MLS Candidate
Poetry Collection Student Assistant
University Libraries
University at Buffalo
420 Capen Hall
Buffalo, NY 14260-2200
[redacted]
http://karchase.googlepages.com

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334. Dan Wilcox
Third Thursday Poetry, Albany, Miriam Herrera featured
Sun 16 Sep 2007

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, September 20, 2007
7:00 sign up; 7:30 start

Featured Poet: Miriam Herrera
with open mic for poets before & after the feature

$3.00 donation.
Your persistent host: Dan Wilcox.

check out Miriam's Blog at:
http://miriamherrerapoems.googlepages.com/

KIVA AT CHACO CANYON

The kiva meditates on herself
On the roundness of the soul
On the eagle's circular vision.

Lie on your back, little girl-
Notice the sky! It's contained
In its own infinite funnel.

I know this kiva. We are old friends-
The mother we never had.
I recognize her! It's she
Who forces one toward the middle.

In the kiva there is only middle.

Looking out through her bald blue eye
It's me:
Looking in, looking out.
#

↑ Index

335. **W.B. Keckler**

John Yau, Richard Kostelanetz & Simplified Submissions Guidelines on JBP

Sun 16 Sep 2007

"The Lives of the Heart" "Are ligneous, muscular, chemical./ Wear birch-colored feathers,/green tunnels of horse-tail reed./Wear calcified spirals, Fibonaccian spheres."--Jane Hirshfield

God Bless Texas, but God Bless Sundays even more! Today on Joe Brainard's Pyjamas a metaphysical reduction of all earth's stories by Richard Kostelanetz, a revisiting of a poetry collection by John Yau, simplified Submissions Guidelines (I drew them) and more are available for your perusal or abusal...if you have to choose between sackcloth or sackbut, choose the latter...

http://joebrainardspyjamas.blogspot.com/
(http://joebrainardspyjamas.blogspot.com/)

********** See what's new at http://www.aol.com

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336. Alan Sondheim

emotions decrees music zero (maybe the sound redeems me)

Sun 16 Sep 2007

emotions decrees music zero

3 solos reflecting a state of consciousness brought about by j indicating she can tell my moods by the titles for example frustration indicating so though s/he misses the excitement behind which i'm neutral though the stuff i make most likely isn't and going broke doesn't help things along the way as i try to fasten onto 'something creative' so this part's true my nails cracked something about stress and sleeping in the office at brown and then i don't want to think about much most music stresses me but mine doesn't why is that so anyway this is all play-arounds because i can't do my usual with the right hand there are always other paths. but really bio stuff - when i'm happiest i write ferocious about torture well when miserable something comes along out the window tentacle glass lens of the camera always on the loose it's moi moi moi

http://www.asondheim.org/moi.mp3
http://www.asondheim.org/moi2.mp3
http://www.asondheim.org/moi3.mp3

what frightens me most? that philosophy always the result of a damaged life will be itself damaged at best that i'll have nothing to say or it will be read as symptom or state-of-mind which shouldn't be a leverage at all any more than if i'm building /dev/nul it doesn't mean suicide or working as root isn't a sign of megalomania. the interstices of the text, the working-out of root issues against /dev/nul, the work of modeling a damaged species, this is fundamental. the sound of moi moi moi builds rooms where harmonics play against non-existent walls, play against them- selves, think of walls defined by harmonics, that is wavelengths, nothing material, you might have quantum rooms like that with music like this going on in them

↑ Index

337. Rob McLennan

Re: Bill Griffiths

Sun 16 Sep 2007

i agree completely; check out this recent post, too, for late Canadian poet Margaret Avison:

http://robmclennan.blogspot.com/2007/08/margaret-avison-1918-2007-in-review.html

if we won't talk about each other's accomplishments, who will?

rob

> *Dear Ann, thank you for this post. i really appreciate it. what you say is important. thank you, bobbi*
>
> *-----Original Message-----*
> *From: Ann Bogle <[redacted]>*
> *To: [redacted]*
> *Sent: Sun, 16 Sep 2007 3:46 am*
> *Subject: Re: Bill Griffiths*
>
> *This is sad. Sorry to those who know him. I've noticed a drop off in obituary announcements on Poetics -- I think the obituaries are very important in*
> *alerting us to the contributions and accomplishments of people who have worked in the arts & poetry. I have hoped the drop off is due to fewer recent deaths -- we have been blessed in recent years in the long lives of our poets!*
>
> *AMB*
>
> ********** *See what's new at http://www.aol.com*
>
> _____
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

338. **Pierre Joris**
Re: Bill Griffiths
Sun 16 Sep 2007

Bill was an old & dear compañero – I posted a little note for him & a poem of his yesterday on Nomadics blog: http://pjoris.blogspot.com

Another old friend of his and mine, Bill Sherman, has posted a lovely homage to Bill Griffiths you shouldn't miss on his blog: http:// omoopart3.blogspot.com

Pierre

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> *To: [redacted]*
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> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*
>
> --
> *poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere*
> *Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press*

> *fair ...13th poetry coll'n - The Ottawa City Project ....*
> *2007-8*
> *writer in residence, U of Alberta * http://robmclennan.blogspot.com/*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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339. lily robert-foley
Cascajal Block: Oldest Writing in the World.
Sun 16 Sep 2007

A few months ago, a discussion strand began that involved into one pertaining to the Cascajal block: an object belonging to the Olmec culture, a pre-colombian culture that predates the Maya, the remains of which are located primarily in what is currently Mexico. Anthropologists uncovered the block in 1999 and began publicizing it in 2006. I have been working on developing and designing the scope of an ongoing literary/artistic project that will and is treating the problem of the block: that problem namely being that it is a language—or bears enough similarity to what we might call a language that it might teach us something about what exactly a language is—that has no companion texts and is therefore totally untranslatable/incomprehensible. Some members of the list expressed a wish that I might keep everyone up to date on where the project is taking me. There are very few ideas that thrill me more than thinking that members of the listserv might be interested in helping to expand the girth and possibilities of this project.

I have started putting together a blog of the work I've been doing. If interest happens: http://glyphmachines.blogspot.com/2007/09/cascajal-block-hand-drawn- reproduction.html or just http://glyphmachines.blogspot.com.

I'm also writing this post in the form of an S.O.S.. Part of my hopes for this project is that it might form the basis of a Fulbright grant project. Everything has been going very well for me, except that in order to apply for a Fulbright to go to Mexico you must have a LETTER OF AFFILIATION from someone belonging to a relevant institution or involved in a relevant field in that country. I have tried contacting anthropologists, administrators and artists alike with no luck at all. I'm kind of coming to a wits end. Is there anyone who might be able to help me? Who knows a Mexican poet, professor or scientist who might be interested enough in a project like this to agree to write a letter of affiliation for me? I must admit that I personally feel that it is completely absurd to ask a complete stranger for a favor of this nature—I don't understand how exactly the Fulbright committee has come to believe that it is acceptable to make this demand of someone applying for a Fulbright. After all, I believe people apply for grants like these specifically because they do not have the means to complete a project on their own. Anyway. If there is anyone who could help... I would be overwhelmed with gratitude.

Or if anyone has any ideas about the block and unraveling its mystery. That is, after all, the point.

thank, thank, thank you.

Lily.

--
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340. **Jason Quackenbush**
Re: question
Sun 16 Sep 2007

---

spider
squid
octopus
ratking

Jim Andrews wrote:
> a question.
>
> i'm making a piece that lets the user configure various 'brushes' that are
> set in 'painting' motion simultaneously. i'm looking for a term to describe
> such a set of 'brushes'. let us call it x for the moment. you can create a
> new x and configure it. you can edit the brushes of an x (add, delete,
> configure). you can save an x.

>
> since there can be several brushes in an x at once, i'm thinking x should
> relate to the many-handed. the hindu gods shiva and vishnu come to mind, but
> it seems inappropriate and presumptuous that x=shiva or x=vishnu.
>
> the 'brushes' are virtual, and they 'paint' in ways related to
> http://vispo.com/temp/dbcinema.htm
>
> suggestions?
>
> ja?
> http://vispo.com
>

↑ Index

341. **Jim Andrews**
Re: question
Mon 17 Sep 2007

I just went with 'Brush set'.

ja
http://vispo.com

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342. **J Crockett**
Source Available
Mon 17 Sep 2007

Here in Kansas City we're opening the source of Listenlight (2.0) and Gravity Way.

While I'm way ahead of the next Listenlight (at least by the Gravity Way <http://gravityway.com> source), you are welcome to it, as is everybody else, and welcome to use it.

Guaranteed to work when you need it to work, at least.

Good-bye.

↑ Index

343. **EH**
New Oppen article
Mon 17 Sep 2007

New Oppen article in this month's American Communist History, volume 6, number 1 (June 2007):

"A Poetry of Action: George Oppen and Communism"

http://www.informaworld.com/smpp/content~content=a782008782~db=all~order=page

---
Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

↑ Index

344. **Gerald Schwartz**
a new shredder
Mon 17 Sep 2007

---

the machine
accompanies
the pull of the
want so
at 10:30 a.m. on
a day many
of us (STILL!)
celebrate our constitution--
the President introduces
a new shredding machine:
THE MUKASEY...

Gerald S.

↑ Index

345. **Bobbi Lurie**
Re: Bill Griffiths
Mon 17 Sep 2007

Dear Pierre,
thank you so much for this link to your blog. i read it and i'll go back there to read some more. i'm gonna read the other blog that you listed too.
thank you again,
bobbi

-----Original Message-----
From: Pierre Joris <[redacted]>
To: [redacted]
Sent: Sun, 16 Sep 2007 6:25 pm
Subject: Re: Bill Griffiths

Bill was an old & dear compaÃ±ero â€“ I posted a little note for him & a poem of his yesterday on Nomadics blog: http://pjoris.blogspot.comÂ
Â
Another old friend of his and mine, Bill Sherman, has posted a lovely homage to Bill Griffiths you shouldn't miss on his blog: http://omoopart3.blogspot.comÂ
Â
PierreÂ
Â
>> Dear Ann, thank you for this post. i really appreciate it. what >> you say is important. thank you, bobbiÂ
>>Â
>>Â
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>> To: [redacted]Â
>> Sent: Sun, 16 Sep 2007 3:46 amÂ
>> Subject: Re: Bill GriffithsÂ
>>Â
>>Â
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>> deaths -- we have been blessed in recent years in the long lives >> of our poets!Â
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>> ********** See what's new at http://>>

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>> Email and AIM finally together. You've gotta check out free AOL >> Mail! - http://mail.aol.comÂ
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Â
_____Â
Â
The poet: always in partibus infidelium -- Paul CelanÂ
_____Â
Pierre JorisÂ
244 Elm StreetÂ
Albany NY 12202Â
h: [redacted]Â
c: [redacted]Â
o: 518 442 40 71Â
Euro cell: (011 33) 6 75 43 57 10Â
email: [redacted]Â
http://pierrejoris.comÂ
Nomadics blog: http://pjoris.blogspot.comÂ
_____Â
_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

346. **Bobbi Lurie**
Re: question
Mon 17 Sep 2007

---

i agree with the answer that jim gave--bobbi

-----Original Message-----
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Mon, 17 Sep 2007 1:10 am
Subject: Re: question

I just went with 'Brush set'.

ja
http://vispo.com

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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347. CA Conrad
Eileen Myles, Hal Sirowitz, CAConrad read in PHILLY 9/28
Mon 17 Sep 2007

If you're in Philly 9/28
come over to Robin's Bookstore
108 S. 13th St., at 6pm
details here: http://CAConradEVENTS.blogspot.com

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348. Thomas savage
Re: Walk Poems by Creeley and/or Ginsberg???
Mon 17 Sep 2007

Allen wrote a poem called "Mugging Poem" during which he was mugged and then talked to some neighbors and or potential witnesses. This obviously involved walking and or running a bit, if I remember correctly, although it's not the kind of, I suspect, peaceful meditative walk you're contemplating. That Allen's kept his presence of mind enough to write this poem of course is meditative, in another way. Anyway, there's another earlier poem of Allen's called At Apollinaire's Grave in which he visits Pere Lachaise in Paris. I think he walks around the cemetery looking for the grave he wants to and eventually visits. Is that a walking poem? Regards, Tom Savage

Joel Weishaus <[redacted]> wrote: Hi Stephen:

I don't know of any poems by Ginsberg or Creeley that come from a walk. You'd think that at least Ginsberg would have one. I did go on a walk with Allan, and Phil Whalen, one of the circumambulations of Mt. Tamalpais. Although Snyder

wrote a poem on one of these walks (Allan wasn't on that one), as far as I know Ginsberg didn't. I mention the one with Allan on the first page of Reality Dreams: http://www.cddc.vt.edu/host/weishaus/Real/real-1.htm

Best,
Joel

Date: Fri, 14 Sep 2007 13:20:36 -0700
From: Stephen Vincent
Subject: Walk Poems by Creeley and/or Ginsberg???

I am leading a "walking & writing" workshop this Fall at Stanford, using the campus as our 'site'. One of the places I want us to walk is into Special Collections, which has the Ginsberg and Creeley archives. It would be lovely to find - in advance - any poems by either poet that emerge out of a particular walk. And to have an original mss. available to see, explore.

I will appreciate any suggestions of titles - poems and/or journal pieces.

Thanks in advance,

Stephen Vincent

Pinpoint customers who are looking for what you sell.

↑ Index

349. **Tom W. Lewis**
Re: Walk Poems by Creeley and/or Ginsberg???
Mon 17 Sep 2007

---

read this message and got the line "walking back into the retreat house" in my head -- I don't know where this appears in AG's corpus, but the passage below was used on Hydrogen Jukebox, the Philip Glass/Ginsberg collaboration:

"Cabin In The Rockies"

Sitting on a tree stump with half cup of tea,
sundown behind mountains -
Nothing to do.
Not a word! Not a word!
Flies do all my talking for me -
and the wind says something else.
Fly on my nose,
I'm not the Buddha,
There's no enlightenment here!
In the half-light of dawn
A few birds warble

under the Pleiades.
An hour after dawn
I haven't thought of Buddha once yet!
- walking back into the retreat house.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Thomas savage
Sent: Monday, September 17, 2007 10:00
To: [redacted]
Subject: Re: Walk Poems by Creeley and/or Ginsberg???

Allen wrote a poem called "Mugging Poem" during which he was mugged and then talked to some neighbors and or potential witnesses. This obviously involved walking and or running a bit, if I remember correctly, although it's not the kind of, I suspect, peaceful meditative walk you're contemplating. That Allen's kept his presence of mind enough to write this poem of course is meditative, in another way. Anyway, there's another earlier poem of Allen's called At Apollinaire's Grave in which he visits Pere Lachaise in Paris. I think he walks around the cemetery looking for the grave he wants to and eventually visits. Is that a walking poem? Regards, Tom Savage

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Thanks in advance,

Stephen Vincent

Pinpoint customers who are looking for what you sell.

↑ Index

350. **Ruth Lepson**
Re: Walk Poems by Creeley and/or Ginsberg???
Mon 17 Sep 2007

---

if you include poems about going to creeley's burial place at tulip lane in mt Auburn Cemetery in Cambridge then you will prob have many other poems--incl ed sanders' poem in hanging loose last year.

On 9/17/07 10:59 AM, "Thomas savage" <[redacted]> wrote:

> *Allen wrote a poem called "Mugging Poem" during which he was mugged and then talked to some neighbors and or potential witnesses. This obviously involved walking and or running a bit, if I remember correctly, although it's not the kind of, I suspect, peaceful meditative walk you're contemplating. That Allen's kept his presence of mind enough to write this poem of course is meditative, in another way. Anyway, there's another earlier poem of Allen's called At Apollinaire's Grave in which he visits Pere Lachaise in Paris. I think he walks around the cemetery looking for the grave he wants to and eventually visits. Is that a walking poem? Regards, Tom Savage*
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> *Best,*
> *Joel*
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>
> *Stephen Vincent*
>
> ---
> *Pinpoint customers who are looking for what you sell.*

↑ Index

351. **Skip Fox**

Re: Walk Poems by Creeley and/or Ginsberg???

Mon 17 Sep 2007

Creeley:

"The Book" in _The Gold Diggers_.

"Walking" and "The Circle (Houses in" in _Words_.

***

The following two texts discuss walking in Creeley:

Chung, Ling. "Predicaments in Robert Creeley's _Words_." _Concerning Poetry_ 2, no. 2 (Fall 1969): 32-35.

Collings, Raymond Douglas, Jr. "Four Short Story Writers from Black Mountain College." M.A. thesis, University of North Carolina, 1968.

***

In addition:

Jerome Mazzaro wrote of Creeley's stumbling in _Pieces_ (_Kenyon Review_ 32, no. 1 *(whole no. 128)(Spring 1970): 163-68.) as well as in _For Love_ and _Words_ ("Witnessing: Robert Creeley's 'I.'" _Crazyhourse_, no. 24 (Spring 1983): 59-78.

Other texts on his "practice stumbling" (N. Mackey) in terms of prose style, but that's not what you want, right?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Thomas savage
Sent: Monday, September 17, 2007 10:00 AM

To: [redacted]
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Subject: Walk Poems by Creeley and/or Ginsberg???

I am leading a "walking & writing" workshop this Fall at Stanford, using the campus as our 'site'. One of the places I want us to walk is into Special Collections, which has the Ginsberg and Creeley archives. It would be lovely to find - in advance - any poems by either poet that emerge out of a particular walk. And to have an original mss. available to see, explore.

I will appreciate any suggestions of titles - poems and/or journal pieces.

Thanks in advance,

Stephen Vincent

Pinpoint customers who are looking for what you sell.

↑ Index

352. **Poetics List**
Forward on behalf of Michael Davidson
Mon 17 Sep 2007

Call for Papers:

"The Politics of Global Modernism: Revisiting Colonial Modernity"

39th Convention, Northeast Modern Language Association (NeMLA) April 10-13, 2008 Buffalo, New York

This panel proposes to examine the modernist cultural production of marginal territories falling outside the Paris-London-New York nexus. While contemporary criticism has emphasized the global dynamics of modernist aesthetics, dominant understandings of modernist internationalism seldom do away with the preponderance of Anglo-French models of cosmopolitanism, whose encounters with non-Western cultures more often than not reproduced imperialist, orientalist dynamics. We will investigate alternative forms of engagement with modernism on the part of marginalized artists, in particular in a colonial context dominated by exclusive concepts of Eurocentric modernity. How did marginalized cultural production from the colonies undermine the imperialist patterns of appropriation of "primitive" art and culture by mainstream modernism? In what forms did vernacular modernisms, which distanced themselves from the mere imitation of Euro-American models, emerge? How did these alternative understandings of modernity engage with issues of cultural difference on the global level? How do their contributions help (re)conceptualize the relations, contradictions, and genealogies of modernism and the modern? To what extent does their critical focus on the vernacular provide a revision of modernism that would successfully reflect the ever-shifting global dynamics of the concept? While "modernism" will be primarily understood in its aesthetic sense, papers investigating the intersection of vernacular cultural productions and the theoretical/political critique of modernity will be favored. Papers only addressing works and artists from the Euro-American tradition will not be considered. Please send 250-word abstracts and short CVs to Edwige Tamalet Talbayev, UC San Diego ([redacted]) by September 30, 2007.

Please include with your abstract:
Name and Affiliation Email address Postal address Telephone number
A/V requirements (if any)

The complete Call for Papers for the 2008 Convention will be posted in June: http://www.nemla.org. Interested participants may submit abstracts to more than one NeMLA panel; however panelists can only present one paper.

Convention participants may present at a paper session panel and also present at a creative session or participate in a roundtable.

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353. Thomas Devaney
On Charles North's "Cadenza"
Mon 17 Sep 2007

Yesterday, 9/16/07, The Philadelphia Inquirer published a review I wrote on the poet Charles North's recent book "Cadenza" (Hanging Loose Press).

The headline in part, is: "Charles North's poems, complex but clear and conversational, invite everything to the game."

http://www.philly.com/inquirer/entertainment/books/20070916_Patter_up__Verse_that_covers_all_the_bases.html

-Thomas Devaney

My own new book of poems is called "A Series of Small Boxes" published by Fish Drum: http://www.spdbooks.org/Details.asp?BookID=9781929495115

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354. Kevin Killian
Blaser reading in San Francisco last Sunday
Mon 17 Sep 2007

Sunday September 16 was the benefit for San Francisco State's august Poetry Center and featured Robin Blaser at Knuth Hall in the Creative Arts Building, rather a utilitarian auditorium well dressed by Steve Dickison and staff to give a feeling of warmth, even sumptuousness, and a vase on the floor startling with tall sunflowers. Blaser avoided the podium and sat with his material well marked in hand, in an orange jacket that picked up something of that eerie sunflower light.

Being 82 hasn't taken away much of Blaser's glamor or erudition, and he has always known how to switch up in the middle of a reading between the heights of cosmogony and a low, earthy humor like Sophie Tucker, and thus it was last night. He came partly to celebrate the new editions of his poems (THE HOLY FOREST) and essays (THE FIRE), and his reading ranged widely--he announced that he was happy to hear that new editions of the collected poems of Robert Duncan and Jack Spicer are on their way--

It was a thrill to hear Blaser read the “Great Companions: Robert Duncan” and also the letter “to Robin” that’s in Spicer’s “Admonitions.” (And three poems by Spicer, including 2 from "15 False Propositions Against God." Then we got to

hear maybe half an hour's worth of his own work, new and old; and when I say "new,"there are apparently fourteen poems written within the past 10 months, and the ones we heard were crackerjack.

Many of the usual suspects were there, including Michael McClure, Michael Palmer, Norma Cole, Bob Gluck, Fran Herndon, David and Hilde Burton, Christopher Wagstaff, Ariel Parkinson, Mark Linenthal, dozens more—I got to meet Ken Bullock who was responsible for the super profile slash interview that had appeared in the Berkeley Daily Planet last week--and to which Ron Silliman linked on his blog. Lots of the gang from UC Press, who put out both THE FIRE and THE HOLY FOREST (forgive the Billy Joel like pun!) but also tons of young people which was so nice to see. Michael Smoler and Marcus had driven up from LA to be there at this event--and rousing rounds of applause which gratified Blaser—you could tell—to the point of tears, this crazy loud applause which I hadn't heard since I used to see Callas lecture at Juilliard in the early 70s. Made me feel quite an old hand it did! But afterwards I told Dodie I was convinced that this was not the last time we'd see Robin, far from it, he seems wonderfully fit and he'll be around for many years--don't ask me how I know--I flunked out of medical school--and I was only psychic one time--but come back to me in 10 years and you'll see, he'll still be stumping the States.

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355. Rob McLennan

ottawa small press book fair (reminder)

Mon 17 Sep 2007

---

the ottawa small press book fair (fall edition)

will be happening Saturday, October 27, 2007
in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane)

for more info on this or other book fairs around Canada (if you have one, let me know!) check out:

http://smallpressbookfair.blogspot.com/

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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356. **Jack Foley**
Email Addresses for Donald Hall & Eliot Weinberger
Mon 17 Sep 2007

Does anyone know email addresses for Donald Hall &/or Eliot Weinberger?

↑ Index

357. **Larissa Shmailo**
Email for John Ashbery
Mon 17 Sep 2007

Please backchannel. Many thanks.

Larissa

Larissa Shmailo (http://myspace.com/larissaworld)
"The poet, like the lover, is a menace on the assembly line."
-Rollo May

http:// (http://larissashmailo.blogspot.com/)
www.myspace.com/thenonetworld (http://www.myspace.com/thenonetworld)
http://larissashmailo.blogspot.com (http://larissashmailo.blogspot.com/)

********** See what's new at http://www.aol.com

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358. **Susan Webster Schultz**
Sidwalk (anti-war) blog news
Mon 17 Sep 2007

Sidewalk blogger news: 9/17/07

http://www.facebook.com/album.php?aid=6374&l=faa87&id=654553661

Go to the third page of the album, where the most recent signs are recorded, and click on each picture to get a larger image and each sign's story.

During this past week the sidewalk blogger

--put up a roadside memorial to the war dead (or some of them) --acquired a co-conspirator, L.S., who put up three signs on Kahekili Highway --put four signs up on two pedestrian bridges over major windward O`ahu roadways, the Likelike in Kane`ohe and Kalanianaole Highway in Kailua.

Aloha,

S.

↑ Index

359. Jesse Glass

Ahadada Presents Kittihood By The Pussipo Collective, A New E-Chapbook

Tue 18 Sep 2007

Catherine Daly and her Pussipo collaborators continue to deconstruct Hello Kitty in this wonderful, pink e-anthology. Cathy Eisenhower, Elisa Gabbert, Danielle Pafunda, and Kathrine Varnes all lend a paw and a claw, and it's perfectly free for the clicking at www.ahadadabooks.com. Enjoy! Jess

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360. Alan Sondheim

Human modeling again (notes for a talk)

Tue 18 Sep 2007

(first section at http://www.asondheim.org/ph.txt)

Human modeling again (notes for a talk)

I think 4 aspects - psychoanalytics, avatar-skin, medical modeling, AI communality/behavior/sociality - to be considered.

Well: Avatar-skin: surface of being human which is always a fiction; there is no exacting boundary where body ends and environment begins (think of breath, other processes). So this is splines, Bezier curves, NURBs, early polygon work, etc. now automated by Poser etc. Avatar-skin also applies to audio (later touch, scent, taste, etc.) - everything perceived from one human or other organism to another.

Well: AI communality/behavior/sociality: the internally-automated behavior of the avatar-skin; think of this as diachronic avatar, and avatar-skin as synchronic; each moves through the other. With AI, avatar is somewhat spread across the social; communication and communality extend the opaque body (metaphorically) into the translucent. Fundamental rules of the 'game' tending towards description.

Well: Medical modeling: Both diachronic and synchronic, the projected/introjected organs of the avatar-skin, always on the level of a model, i.e. a beating heart is fabricated on a subtextual level again from poly- gons, curves, splines, etc. The ontology is different as long as one remains within the realm of computational modeling. (One might say that _inscription_ in the real is paralleled by _fissure_ in the virtual.) Medical modeling is fundamental description tending towards explanation.

Well: Psychoanalytics: Here is where the following have to be taken into account: 1. The abject: epistemological/ontological/inscriptive 'smears' across

domains. Corrosive and irreducible to the other categories. 2. Introjection/projection ('jectivity') - formation of internalized images from virtual to real. 3. Obscenity and interjections: Breakdowns of communication within communication. Psychoanalytics are not susceptible to mathesis beyond topology. (Level of the metaphoric: No verification procedures.)

But of course all of this is rough, not exactly accurate; ontology and epistemology, various branches and techniques of mathematics, can be thrown around heedlessly. Still I'd want to begin from the four aspects described here: body/surface, psychoanalytics/'mind', AI/habitus, and medical/observation-experimentation. One would have to further consider the role of apparatus, observation, observer, in all of this.

One final note - the concern - that, with formal and informal modeling systems of organisms/physics/mathematics: How is consciousness in relation? In other words, _what are the effects on the reader/programmer/ experimenter? How do these relate to abjection and jectivity if at all?

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361. **Jim Andrews**
Re: question
Tue 18 Sep 2007

> *spider*
> *squid*
> *octopus*
> *ratking*

thanks, jason.

'brush set' isn't as evocative as 'octopus' or 'ratking', but it conveys the concept better, and it dawned on me today that's mainly what the primary language around it has to do.

'mask set' would be accurate, because the 'brushes' are 'masks'. a 'mask' is a grayscale graphic that hides and reveals some other graphic, in various degrees of opacity, depending on the shades of grey in the 'mask'.

but 'mask set' is a bit esoteric.

'brush set' will give people something simple to begin with. it will get a bit more complicated and, hopefully, exciting from there; hopefully, it'll open into the creation of types of graphics no one has seen yet.

in transition from 'dbslideshow' to 'dbcinema'.

ja
http://vispo.com

↑ Index

362. Eireene Nealand

Re: Human modeling again (notes for a talk)

Tue 18 Sep 2007

Hey, interesting stuff. Hope to hear more about it as you go.

Sam Weber at UCLA, by the way, is doing some interesting related work on the skin as a sampling device, or a screen. and Wlad Godzich at UC Santa Cruz is working with the possibility of using the DNA metaphor for thinking about posthuman identity.

See also Steve Barker's book 'Autoaesthetics' which was quite early and so, sometimes limited but the first two chapters are quite good.

There is a lot, I think to be done in thinking about iterative identities. fluid dynamics and chaos theory are in some ways providing us with a real chance to break down all of these body/surface dualisms, (the brain, Godzich likes to say, is a very densely folded skin, made out of that same material, he says).

And the insects/swarms are realy related to all of this, right?

i had an idea about avatars, and why this possibility of being in multiple places at once, via virtuality, requires precisely if not an iterative way of thinking than at least a relativistic, comparative one, but it's a long story, moire patterns, duchamp. etc.

e

On 9/17/07, Alan Sondheim <[redacted]> wrote:
> (first section at http://www.asondheim.org/ph.txt)
>
>
> Human modeling again (notes for a talk)
>
>
> I think 4 aspects - psychoanalytics, avatar-skin, medical modeling, AI
> communality/behavior/sociality - to be considered.
>
> Well: Avatar-skin: surface of being human which is always a fiction; there
> is no exacting boundary where body ends and environment begins (think of
> breath, other processes). So this is splines, Bezier curves, NURBs, early
> polygon work, etc. now automated by Poser etc. Avatar-skin also applies to
> audio (later touch, scent, taste, etc.) - everything perceived from one
> human or other organism to another.
>

> Well: AI communality/behavior/sociality: the internally-automated behavior
> of the avatar-skin; think of this as diachronic avatar, and avatar-skin as
> synchronic; each moves through the other. With AI, avatar is somewhat
> spread across the social; communication and communality extend the opaque
> body (metaphorically) into the translucent.
> Fundamental rules of the 'game' tending towards description.
>
> Well: Medical modeling: Both diachronic and synchronic, the projected/
> introjected organs of the avatar-skin, always on the level of a model,
> i.e. a beating heart is fabricated on a subtextual level again from poly-
> gons, curves, splines, etc. The ontology is different as long as one
> remains within the realm of computational modeling. (One might say that
> _inscription_ in the real is paralleled by _fissure_ in the virtual.)
> Medical modeling is fundamental description tending towards explanation.
>
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> account:
> 1. The abject: epistemological/ontological/inscriptive 'smears' across
> domains. Corrosive and irreducible to the other categories.
> 2. Introjection/projection ('jectivity') - formation of internalized
> images from virtual to real.
> 3. Obscenity and interjections: Breakdowns of communication within
> communication.
> Psychoanalytics are not susceptible to mathesis beyond topology.
> (Level of the metaphoric: No verification procedures.)
>
> But of course all of this is rough, not exactly accurate; ontology and
> epistemology, various branches and techniques of mathematics, can be
> thrown around heedlessly. Still I'd want to begin from the four aspects
> described here: body/surface, psychoanalytics/'mind', AI/habitus, and
> medical/observation-experimentation. One would have to further consider
> the role of apparatus, observation, observer, in all of this.
>
> One final note - the concern - that, with formal and informal modeling
> systems of organisms/physics/mathematics: How is consciousness in
> relation? In other words, _what are the effects on the reader/programmer/
> experimenter? How do these relate to abjection and jectivity if at all?
>

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363. Sylvester Pollet
Walk poems
Tue 18 Sep 2007

Don't miss Allen's haiku:

Put on my shirt and took it off in the sun walking the path to lunch.

"221 Syllables at Rocky Mountain Dharma Center" (from White Shroud)
best, Sylvester

On Sep 18, 2007, at 12:04 AM, POETICS automatic digest system wrote:

> *Date: Fri, 14 Sep 2007 13:20:36 -0700*
> *From: Stephen Vincent=20*
> *Subject: Walk Poems by Creeley and/or Ginsberg???*
>
> *I am leading a "walking & writing" workshop this Fall at Stanford,*
> *using =*
> *the*
> *campus as our 'site'. One of the places I want us to walk is into =*
> *Special*
> *Collections, which has the Ginsberg and Creeley archives.*
> *It would be lovely to find - in advance - any poems by either poet*
> *that*
> *emerge out of a particular walk. And to have an original mss.*
> *available =*
> *to*
> *see, explore.*
>
> *I will appreciate any suggestions of titles - poems and/or journal =*
> *pieces.*
>
> *Thanks in advance,*
>
> *Stephen Vincent*

↑ Index

364. Dan Waber
FootHills Harvest reading Saturday 9-22
Tue 18 Sep 2007

FootHills Publishing
Wheeler Hill Harvest Reading
Saturday, September 22, 3:00 PM
At the Czarnecki Homestead on Wheeler Hill

Primitive (no indoor bathroom) and rustic, but beautiful setting.
Directions online -- www.foothillspublishing.com/wheeler

Featured Readers
Heather Thomas and
Dan Waber

Open Reading to follow

Heather Thomas is a professor of writing and literature at Kutztown University of Pennsylvania and an award-winning poet who also writes under the name H.T. Harrison. She is the author of five previous collections. Her first FootHills release, Blue Ruby, is forthcoming.

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places. Echolalia is a collection of poems forthcoming from FootHills.

Homemade soup and conversation afterwards.
Feel free to bring along some simple food or beverage
to place on the community table.

No admission but donations gratefully accepted.

For those coming a long distance feel free to stay the night before or after at our Wheeler Hill homestead. Campout or throw a sleeping bag on the floor. Please drop me a note or call ahead of time if you'd like to do so and I'll fill you in with more details.

Email or call for more info:
[redacted]

p.s. Actually a triple header event - the reading, the autumnal equinox and our 23rd wedding anniversary.

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365. **silviamiho**
Re: Walk Poems by Creeley and/or Ginsberg???
Tue 18 Sep 2007

> *I don't know if these are the kind of poems you are looking for, but there are some Creeley's poems like: " Walking", "Walking down a / walk," Walking down/ backward" ," Walking the dog" and also " They walk in and fall into". all of them in the " Collected poems-1945-1975.*

silvia miho

if you include poems about going to creeley's burial place at tulip lane in
> mt Auburn Cemetery in Cambridge then you will prob have many other
> poems--incl ed sanders' poem in hanging loose last year.
>
>
> On 9/17/07 10:59 AM, "Thomas savage" wrote:
>
> > Allen wrote a poem called "Mugging Poem" during which he was mugged
and then
> > talked to some neighbors and or potential witnesses. This obviously
involved
> > walking and or running a bit, if I remember correctly, although it's not the
> > kind of, I suspect, peaceful meditative walk you're contemplating. That
> > Allen's kept his presence of mind enough to write this poem of course is
> > meditative, in another way. Anyway, there's another earlier poem of Allen's
> > called At Apollinaire's Grave in which he visits Pere Lachaise in Paris. I
> > think he walks around the cemetery looking for the grave he wants to and
> > eventually visits. Is that a walking poem? Regards, Tom Savage
> >
> > Joel Weishaus wrote: Hi Stephen:
> >
> > I don't know of any poems by Ginsberg or Creeley that come from a walk.
You'd
> > think that at least Ginsberg would have one. I did go on a walk with Allan,
> > and Phil Whalen, one of the circumambulations of Mt. Tamalpais. Although
> > Snyder wrote a poem on one of these walks (Allan wasn't on that one), as
far
> > as I know Ginsberg didn't. I mention the one with Allan on the first page of
> > Reality Dreams: http://www.cddc.vt.edu/host/weishaus/Real/real-1.htm
> >
> > Best,
> > Joel
> >
> >
> > Date: Fri, 14 Sep 2007 13:20:36 -0700
> > From: Stephen Vincent
> > Subject: Walk Poems by Creeley and/or Ginsberg???
> >
> > I am leading a "walking & writing" workshop this Fall at Stanford, using
the
> > campus as our 'site'. One of the places I want us to walk is into Special
> > Collections, which has the Ginsberg and Creeley archives.

> > It would be lovely to find - in advance - any poems by either poet that emerge
> > out of a particular walk. And to have an original mss. available to see,
> > explore.
> >
> > I will appreciate any suggestions of titles - poems and/or journal pieces.
> >
> > Thanks in advance,
> >
> > Stephen Vincent
> >
> >
> >
> > ---
> > Pinpoint customers who are looking for what you sell.

Sílvia Miho

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366. Aryanil Mukherjee
New Interview of John Ashbery @ KAURAB
Tue 18 Sep 2007

Kaurab Online just published -
A new interview of John Ashbery

1. Go to - http://www.kaurab.com/english/
2. Click on Interviews

Or directly go to -

http://www.kaurab.com/english/ashbery.html

Thanks

Aryanil

↑ Index

367. Tom W. Lewis
Saint Paul Almanac Release Party this Thursday in Saint Paul
Tue 18 Sep 2007

---

forward from Kimberly Nightingale:

Saint Paul Almanac Release Party is on Thursday, September 20, 6-9 p.m.

Everyone is invited to the Saint Paul Almanac book release party, Thursday, Sept. 20, from 6 to 9 p.m. at the Black Dog Cafe & Wine Bar to celebrate the release of the 2008 Saint Paul Almanac. The Black Dog is in the heart of Lowertown, at 4th and Broadway in Downtown St. Paul, MN.

We're closing down the street just in front of the Black Dog, and the Rondo HalfPintz Drill Team, Irish dancers Scoil na DTri, Hmong cultural dancers and bagpiper Mike Breidenbach will be performing. Irv Williams will play his butter-smooth sax with pianist Aane Fosse. You can also street dance with the traditional folk band House Blend.

Many quintessential Saint Paul characters will mingle in the crowd, including the Winter Carnival Royalty, Klondike Kates, and Wabasha gangsters. Free appetizers will be served throughout the evening, and we'll have doorprizes from Saint Paul retailers.

This is a free, family friendly event.

The Saint Paul Almanac celebrates the stories, poetry, history and other writings related to Saint Paul and the people who've lived here.

This year's Almanac includes writing from Garrison Keillor, Alexs Pate, Carol Connolly, David Mura, Ethna McKiernan, Mahmoud El-Kati, Phebe Hanson, May Lee, and Brian Thao Worra.

We hope to see you there!

Best wishes,

Kimberly

Kimberly Nightingale
Publisher | Editor
Saint Paul Almanac

http://www.saintpaulalmanac.com/

see also:
http://minnesotan-ice.blogspot.com/2007/09/saint-paul-almanac-release-party.html#links

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368. CA Conrad
3 readings in Philadelphia coming up...
Tue 18 Sep 2007

...actually there's also Rae Armantrout reading this Thursday at the Kelly Writers House on the Penn campus at 6pm, but that one seems to have gotten lots of coverage.

At first I wasn't sure if I could get this link to stick, but this is a link which then links up the 3 readings I was talking about:

http://phillysound.blogspot.com/
2007_09_01_archive.html#4591888565630502584#4591888565630502584

I think this works! If it does not work, just go to The PhillySound and
scroll to Sunday, 9/16
http://PhillySound.blogspot.com

If you're in Philadelphia in September there's poetry every week, somewhere.
CAConrad

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369. Michael Heller
(no subject)
Tue 18 Sep 2007

--=======AVGMAIL-46EFFA8D248F======Content-Type: text/plain; charset=us-ascii; format=flowed; x-avg-checked=avg-ok-751D4E90

My "Beckmann Variations," a critico-poetic mixed genre piece which I read at Birkbeck College this Spring has appeared in the latest issue of New England Review (Vol 28, No. 3/2007).

Apologies for any cross-posting.

MH

---------- Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at: http://www.thing.net/~grist/ld/heller.htm Collaborations with Ellen Fishman Johnson at:
http://www.efjcomposer.com/EFJ/Collaborations.html --=======AVGMAIL-46EFFA8D248F======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-751D4E90 Content-Description: "AVG certification"

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.487 / Virus Database: 269.13.22/1015 - Release Date: 9/18/2007
11:53 AM

--=======AVGMAIL-46EFFA8D248F=======--

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370. Mark Prejsnar
Language Harm tonite
Tue 18 Sep 2007

for those in or near north Georgia:

every other month the Atlanta Poets Group presents

Language Harm, the south's premier poetry performance event

tonight:

The Poetical is the Political

with special guest star Megan Volpert

at Eyedrum
290 Martin Luther King Jr, Drive
(3 blocks east of Oakland Cemetary)

8:00 pm
$5 (for non-Eyedrum members)

www.eyedrum.org

www.atlantapoetsgroup.blogspot.com

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371. kevin thurston
upcoming readings in buffalo
Tue 18 Sep 2007

this thursday:
9/20 barbara cole & jay millAr
7 pm rust belt books, 202 allen st

next week:
9/27 'this aint the chicago review'
sean bonney, sophie robinson, ric royer & frances kruk
7 pm rust belt books, 202 allen st

9/28 academic trilogy: pilot, damn the caesars & p-queue launch 7 pm adam mickiewicz library, 628 fillmore

--
author of How to Irritate Friends & Isolate People

http://fuckinglies.blogspot.com/

↑ Index

372. David Chirot
Fwd: Kaurab Online-22 is Out (link to cover & table of contents)
Tue 18 Sep 2007

Dear Reader

Our new online issue (No.22) is out there for you.

Please visit www.kaurab.com and click on the cover design of the new issue.

This issue highlights –

a) Poems by Yashodhara Raychaudhuri, Abhijit Mitra, Soumana Dasgupta, Afroza Soma, Shouva Chattopadhyay, Sabbir Azam, Piu Roy and Subhro Bandopadhyay

b) Hospital Poem Series by Barin Ghosal and Santanu Bandopadhyay

c) Rub-Art (cover) on Indian Summer by David Baptiste Chirot based on a poem by Sabyasachi Sanyal

double click cover image to read the poem and its "Indian Summer" response

d) Chhaayaashabda: Bread Art by Debesh Goswami

e) The Poetry of John Ashbery by Aryanil Mukhopadhyay

The new print issue of Kaurab (No.104) has also hit the stands in Kolkata and is available for purchase online.

Enjoy and please send us your comments and critique.

Thanks

Staff, KAURAB

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373. Grant Jenkins
Bookstore List
Tue 18 Sep 2007

I've posted the compiled list of innovative-friendly bookstores in North America and the UK to my blog <http://blog.myspace.com/grantjenkins>. It can also be permanently found on my profile page <http://www.myspace.com/grantjenkins>. If you have more to add, please email me backchannel.

Grant
--

G. Matthew Jenkins
Director of the Writing Program

Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

374. L Guevarra
University of California Press Annual Online Sale
Tue 18 Sep 2007

The Dirt Cheap Online Book Sale begins today!

Over 3,000 of our titles are being sold at dirt cheap prices! Dig through our vast selection of deeply discounted titles at http://go.ucpress.edu/sale07list.

In order to obtain the discount price you must either sign up for the UC Press eNews weekly newsletter or download an RSS feed. To sign up for the eNews or RSS go to our website at http://www.ucpress.edu and there you can sign up for either services.

Enjoy!

--
Lolita Guevarra
Electronic Marketing Coordinator
University of California Press
Tel. [redacted] | Fax [redacted]
[redacted]

*Sale ends October 31, 2007. Sale prices not available in countries of Europe, Africa, India and the Middle East. *Additional discounts over and above the sale price will not be honored, eg. authors and employees. All orders must be placed online.

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375. steve russell
Re: Denis Johnson
Tue 18 Sep 2007

Sheila, it's good to hear from another Denis Johnson devote. I picked up a copy of The Incognito Lounge over, I think, 2 decades ago when I was miserable and living in Jacksonville, Florida. I got the book from the library. I picked it up because I thought it had a cool cover. I've been reading Johnson ever since. I haven't read the 'Nam novel yet, but I've heard it referred to as a "masterpiece"

on more then a few occasions. It is interesting how the best poetry stays with you over the years. Having come across his work by chance is the sort of thing that normally happens in a Paul Auster novel. Johnson's poetry helped convince me to leave Jacksonville. I haven't regretted that decision. Take care,
Steve Russell

Sheila Murphy <[redacted]> wrote:
Steve, When The Incognito Lounge came out (it's named after a place very close to here), I memorized the whole title poem, and continue to celebrate many of the pieces in that book. The feel of the poems included changes across years, but I have always loved it - just in different ways. I knew Denis a bit when he was here in the Valley, and joined him and others in a writing group occasionally.

He is indeed poetic and visionary as a novelist, as well. Looking forward to the new novel. Well received so far.

Regarding Harrison, his ghazals are splendid, and I've read most of his work, also.

I can see why you are taken with the work of these two, in addition to Auster's whose work are less directly familiar to me at this time (but it won't be too long).

Sheila Murphy

----- Original Message ----
From: POETICS automatic digest system

To: [redacted]
Sent: Saturday, September 15, 2007 9:04:52 PM
Subject: POETICS Digest - 14 Sep 2007 to 15 Sep 2007 (#2007-258)

There are 14 messages totalling 1119 lines in this issue.

Topics of the day:

1. Denis Johnson/Jim Harrison/Paul Auster
2. Fwd: Callaloo 30th anniversary celebration—Jo hns Hopkins University Oct. 24-27 2007
3. theory. the real. death.
4. September 20: Bonney and Kruk at Test (Toronto)
5. New Beard of Bees Human Chapbook
6. Bill Griffiths
7. Callaloo 30th anniversary celebrationâ€”Jo hns Hopkins University Oct. 24-27 2007
8. Walk Poems by Creeley and/or Ginsberg???
9. POETICS Digest - 13 Sep 2007 to 14 Sep 2007 (#2007-257)

10. Frustration
11. 1913's Rozanova Prize announcement
12. NYC Prose Reading
13. Notice: Mudlark
14. Machlin/Solomon Book Party @ Zinc Bar NYC 9/16

Date: Fri, 14 Sep 2007 16:30:58 -0700
From: steve russell

Subject: Denis Johnson/Jim Harrison/Paul Auster

Denis Johnson has just published a new novel, The Tree of Smoke. I love the guys work. Anyone read Jesus' Son, or his poetry collected in The Incognito Lounge? He's in the same league with Jim Harrison and Paul Auster. These 3 are visionary authors. They've each written major work in fiction and poetry, as well as first rate short stories and plays. Great writers.

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

Date: Fri, 14 Sep 2007 19:19:14 -0400
From: Tisa Bryant
Subject: Fwd: Callaloo 30th anniversary celebration=?WINDOWS-1252?Q?—Jo?= hns Hopkins University Oct. 24-27 2007

FYI

_____

My concern is never art, but always what art can be used for.

Gerhard Richter

Begin forwarded message:

> *Subject: Callaloo 30th anniversary celebration—Johns Hopkins University Oct. 24-27 2007*
>
> *With poetry and fiction readings, lectures, conversations, and panel discussions at Johns Hopkins University, this celebration of Callaloo's thirty years of continuous publication will bring together a group of the USA's best creative writers, intellectuals, academics, and artists to launch the journal into the next thirty years. Some of the more than 100 creative writers and scholars who will be reading and engaging in public discussions on writing creative texts and writing on these and other texts and the culture from which they derive include: Carole Boyce Davies, Lucille Clifton, Thadious Davis,*

Eddie Glaude, Brent Edwards, Thomas Sayers Ellis, Thomas Glave, Farah Griffin, Trudier Harris, Yusef Komunyakaa, Wyhneema Lubiano, Paule Marshall, John McCluskey, Mark Anthony Neal, Carl Phillips, Tracy K. Smith, Natasha Trethewey, John Edgar Wideman, and many others.

Please find below links to the Center for Africana Studies at Johns Hopkins, the Callaloo conference homepage, online registration information, and the conference program. We hope to see you there.

—Callaloo Conference Planning Committee

http://web.jhu.edu/africana
http://callaloo.tamu.edu/conference.html
http://www.regonline.com/Checkin.asp?EventId=143619

THE 30th ANNIVERSARY CELEBRATION OF CALLALOO

October 24-27, 2007

Hosted by the Center for Africana Studies, Johns Hopkins University Baltimore, Maryland

WEDNESDAY, OCTOBER 24

7:00 PM

Welcome—Amanda Anderson (Chairperson, Department of English, Johns Hopkins University)

Master of Ceremony: Ben Vinson III (Director, Center for Africana Studies,
Johns Hopkins University)

The Occasion: Trudier Harris (University of North Carolina, Chapel Hill)

Comments & Acknowledgements: Charles Henry Rowell (Texas A&M University, College Station)

7:30 PM—Keynote Conversation: Black Studies, the Academy, & Contemporary Black Communities

MC: Ben Vinson III

Panel: Eddie Glaude (Princeton University), James Turner (Cornell University), William Strickland (University of Massachusetts, Amherst), Wahneema H. Lubiano (Duke University), & Suzette Spencer (University of Wisconsin, Madison)

Moderator: Farah Griffin, Columbia University

THURSDAY, OCTOBER 25

9:00-10:30 AM—Henry Louis Gates' The Signifying Monkey after (Almost) Twenty Years

Panel: Joyce Ann Joyce (Temple University), Abdul JanMohammed (University of California, Berkeley), Mark Anthony Neal (Duke University), Zita Nunes (University of Maryland, College Park), & Fred Moten (Duke University)

Moderator: Michael Collins (Texas A&M University, College Station)

11:00-12:30 PM—African American Literary Studies and the Feminist Critique after The Color Purple

Panel: Susan Fraiman (University of Virginia), Daphne Brooks (Princeton), Deborah Grey White (Rutgers University), Kim Hall, (Barnard College), Keith Mitchell (University of Massachusetts at Lowell), Lovalearie King (Pennsylvania State University), & Carmen Gillespie (Bucknell University)

Moderator: Cheryl Wall (Rutgers University)

12:30-1:30 PM Lunch

2:00 PM-3:00PM—Writing & Publishing Fiction in the USA

Panel: Touré, Jewel Parker Rhodes (Arizona State University), Randall Kenan (University of North Carolina, Chapel Hill), Martha Southgate (Brooklyn College), & David Wright (University of Illinois, Urban-Chapaign)

Moderator: John McCluskey (Indiana University, Bloomington)

3:30 PM-4:30 PM—Fiction Readings: Emerging Writers Reading

Panel: Emily Rabateau, Tayari Jones, & Mat Johnson

MC: Neil Roberts (Johns Hopkins University)

8:00 PM—Fiction & Poetry Readings

Readers: Paule Marshall (New York University) & Lucille Clifton (St. Mary's College, Maryland)

MC: Trudier Harris (University of North Carolina, Chapel Hill)
Welcome: David Taft Terry
Director, The Reginald Lewis Museum

FRIDAY, OCTOBER 26

9:00-10:30 AM—Querying the Black Diaspora

Panel: Brent Edwards (Columbia University), Carole Boyce Davies (Cornell University), Jennifer Wilks (University of Texas, Austin), Zita Nunes (University of Maryland, College Park), & Suzette Spencer (University of Wisconsin)

Moderator: Shona Jackson (Texas A&M University, College Station)

11:00-12:30 PM—Caribbean Writers in the United States: Other Black Diasporas

Presentation: Fred D'Aguiar (Virginia Tech, Blacksburg)

Panel: Sandra Paquet (University of Miami), Daryl Dance (University of Richmond, VA), Carrol F. Coates (State University of New York, Binghamton), Veronica Gregg (Hunter College), Thomas Glave (State of New York, Binghamton)

Moderator: Nelly Rosario (Texas State University, San Marcos)

12:30-1:30 PM Lunch

2:00 PM-3:00PM—Writing and Publishing Poetry in the USA

Presentation: Thomas Sayers Ellis (Sarah Lawrence College)

Panel: Carl Phillips (Washington University, St. Louis), Kendra Hamilton (University of Virginia), Erica Hunt, Lyrae Van-Clief Stefanon, Gerald Barrax (North Carolina State University)

Moderator: Dante Micheaux (New York University)

3:30 PM-4:30 PM—Poetry & the Legacy of the Black Arts Movement in the USA

Presentation: Sonia Sanchez (Temple University)

Respondents: Cheryl Clarke (Rutgers University), David Lionel Smith (Williams College), Gene Andrew Jarrett (Boston University), James Edward Smethurst (University of Massachusetts, Amherst), and Meta D.

Jones (University of Texas, Austin)

Moderator: Margo Natalie Crawford (Indiana University, Bloomington)

8:00 PM—Poetry Readings

Poets Reading: Natasha Trethewey (Emory University), Yusef Komunyakaa (New York University), & Carl Phillips (Washington University, St. Louis)

Welcome / MC: Adam Falk, Dean of Arts and Sciences, Johns Hopkins University

SATURDAY, OCTOBER 27

9:30-10:30 AM—Academic Editing and Publishing: The Johns Hopkins University Press

One representative from the Book Division
One representative from the Journals Division

11:00-12:00 PM—Callaloo's Art

Panel: Cherise Smith (University of Texas), Annette Lawrence (North Texas State University, Denton), Alvia Wardlaw, (Museum of Fine Arts, Houston), Valerie Cassel Oliver (Contemporary Arts Museum, Houston), & Franklin Sirmans (The Menil Collection, Houston), & Meta Ewa Jones

Moderator: Stephen Carpenter (Texas A&M University, College Station)

12:00-1:30 PM Lunch

2:00-3:30 PM—Poets Reading

Van Jordan (University of Texas, Austin), Major Jackson (University of Vermont), Tracy K. Smith (Princeton University), Dawn Lundy Martin (University of Massachusetts), & Terrance Hayes (Carnegie Mellon University)

MC: Kyle G. Dargan (American University)

5:30-7:00 PM—Final Keynote Conversation / African American Literary and Cultural Studies: The Present and the Future

Panel: Brent Edwards (Columbia), Meta Jones (University of Texas, Austin), Keith Leonard (American University), Michelle Wright

> *(University of Minnesota), Ivy Wilson (Notre Dame University), Marlon Ross (University of Virginia), Fred Moten (Duke University)*
>
> *Moderator: Thadious Davis (University of Pennsylvania)*
>
> *7:30-8:00 PM—Fiction Writer Reading: John Edgar Wideman*
>
> *Introduction: Daniel Jerome Wideman*
>
> *MC: Kyle Dargan*
>
> *8:15-9:30 PM—Cocktails, Dinner, and Closing Remarks*
>
> *Dinner (Conference participants and invited guests.)*
>
> *Closing Remarks: Kyle Dargan, Managing Editor, Callaloo; Ben Vinson, Director of Africana Studies; Johns Hopkins University; Charles Henry Rowell, Editor of Callaloo*
>
> *9:30 PM-Until—Loving Callaloo/Stomping the Blues*
>
> *Celebration with live music, dance, drinks, etc.*

Date: Fri, 14 Sep 2007 20:29:32 -0400
From: Alan Sondheim
Subject: theory. the real. death.

theory. the real. death.

Torture is senseless violence, born in fear. The purpose of it is to force from one tongue, amid its screams and its vomiting up of blood, the secret of _everything._ Senseless violence: whether the victim talks or whether he dies under his agony, the secret that he cannot tell is always some- where else and out of reach. It is the executioner who becomes Sisyphus. If he puts _the question_ at all, he will have to continue forever.

Sartre (in the afterword to Henri Alleg, The Question, 1958)

Experiment solitary touching the impossibility of annihilation.

100. There is nothing more certain in nature than that it is impossible for any body to be utterly annihilated; but that as it was the work of the omnipotency of God to make somewhat of nothing, so it requireth the like omnipotency to turn somewhat into nothing. And therefore it is well said by an obscure writer of the sect of the chemists, that there is no such way to effect the strange transmutations of bodies, as to endevour and urge by all means the reducing of

them to nothing. And herein is contained also a great secret of preservation of bodies from change; for if you can prohibit, that they neither turn into air, because no air cometh to them; nor go into the bodies adjacent, because they are utterly heterogeneal; nor make a round and circulation within themselves; they will never change, though they be in their nature never so perishable or mutable.

from Francis Bacon, Sylva Sylvarum or A Natural History, 1627

Date: Fri, 14 Sep 2007 21:33:45 -0400
From: Mark Truscott
Subject: September 20: Bonney and Kruk at Test (Toronto)

Dear friends of the Test Reading Series,

Indeed, it's been a while. We are now ready, however, to unveil the first three months of the fall season of our programming, beginning this coming Thursday of all days. Yikes.

Please mark those calendars.

Thursday, 20 September 2007, 8:00 p.m. (note new start time)
SEAN BONNEY and FRANCES KRUK (bios below)
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Free, free as the wind (though we still take donations)

More info, links to samples of our readers' work, and recordings of previous readings at www.testreading.org.

Thanks, as always, to the good people at Mercer Union for the support. Why not visit them online (www.mercerunion.org) to see what they're up to?

Coming up:

25 October: Trevor Joyce and the Max Middle Sound Project
29 November: Oana Avasilichioaei and Angela Carr

Hope to see you there,

Mark

****

SEAN BONNEY's selected poems, Blade Pitch Control Unit, were published by Salt in 2005. Since then he has produced Document:Hexprogress, Black Water and an ongoing set of versions of Baudelaire. His work has been translated into French, Spanish, and Icelandic. He lives in London and edits the lo-fi press yt communication with Frances Kruk.

FRANCES KRUK is a dual Polish-Canadian ex-pat currently undertaking doctoral research at the University of London (UK). She works in noise, words, and paint, and edits yt communication with Sean Bonney.

Date: Sat, 15 Sep 2007 09:53:19 -0500
From: Eric Elshtain
Subject: New Beard of Bees Human Chapbook

Beard of Bees Press is proud to present Life & Style by Marie Buck, a chapbook consisting of poems constructed with language from MySpace profiles--language that has, in turn, been rendered into the poetic forms & styles of such poets as Wyatt & Dickinson.

These poems will make you giddy, or your money back!

http://www.beardofbees.com/buck.html

Yours,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

Date: Sat, 15 Sep 2007 11:08:07 -0400
From: William James Austin
Subject: Re: Bill Griffiths

Shit!!Â Another "brilliant" gone to ground.Â We'll miss you, Bill.Â Best, Bill

-----Original Message-----
From: mIEKAL aND

To: [redacted]
Sent: Fri, 14 Sep 2007 5:59 pm
Subject: Bill Griffiths

via Tom Raworth's website:Â
Â
"Bill GriffithsÂ
Â
A short and by inference shocking note from Tom Pickard at dawn:
Iâ€™massuming Bill Griffiths is dead. Bill was a genuine in a poetic and academic world of mostly arseholes.Â
Â
Â he was in hospital last week but discharged himself and went to do his

dialect gig at the tower on Saturday but felt so ill he went yem half way through. I think it was a heart attack as he was found with the radio and tvand computer on. Heâ€™ll be badly missedâ€“such an asset to this region and a good comrade, like they say.Â
Â
We exchanged notes only a week ago, about his Dialect talks at the Mordern Tower: his last words:Â
Â
Â Well, the first year we had about 5 visitors (by mistake?), 2nd year about 20 genuine callers, this yearâ€¦whee knaas? Perhaps a riot over how to pronounce the word butterlowey, with defenestrations and arrows arc-ing ower the ramparts.Â
Â Assuming I get there myself. Prostate seems to be growing unduly, my photo must be on every CCTV in every public convenience in the region. Am due an op â€œin the next six monthsâ€ but they have a grand senseof humour up here.Â
Â Hope celebrity Cambridge suits ye still. A friendâ€™s mother lives in Trumpington, which is a bend in the road and a few houses and an admirable church. She is now an old widow with a cat, how about that!Â
Â Have run out of rhymes, but save some up for Saturday,Â
Â seeya onedayÂ
Â BillÂ
Â
We wonâ€™t, Bill: and I fucking regret it."Â
Â
Here's his Wikipedia page:Â
Â
http://en.wikipedia.org/wiki/Bill_GriffithsÂ

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

---

Date: Sat, 15 Sep 2007 11:57:25 -0400
From: Bobbi Lurie
Subject: Re: Callaloo 30th anniversary celebration=?utf-8?Q?â€”Jo?= hns Hopkins University Oct. 24-27 2007

hey, me too, Gerhard Richter. thanks a lot. love, bobbi

-----Original Message-----
From: Tisa Bryant
To: [redacted]
Sent: Fri, 14 Sep 2007 5:19 pm

Subject: Fwd: Callaloo 30th anniversary celebrationâ€”Jo hns Hopkins University Oct. 24-27 2007

FYIÂ
_____Â
Â
My concern is never art, but always what art can be used for.Â
Â
Gerhard RichterÂ
Â
Â
Begin forwarded message:Â
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> Please find below links to the Center for Africana Studies at Johns > Hopkins, the Callaloo conference homepage, online registration > information, and the conference program.Â Â We hope to see you there.Â
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> â€”Callaloo Conference Planning CommitteeÂ
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> http://www.regonline.com/Checkin.asp?EventId=143619Â
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> THE 30th ANNIVERSARY CELEBRATION OF CALLALOOÂ
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> October 24-27, 2007Â
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> Johns Hopkins University)Â
>Â
> The Occasion:Â Â Trudier Harris (University of North Carolina, Cha
=== message truncated ==

Catch up on fall's hot new shows on Yahoo! TV. Watch previews, get listings, and more!

↑ Index

376. Bobbi Lurie
Re: Bookstore List
Tue 18 Sep 2007

Dear Grant,
thank you so much for compiling this!--it's so hard to keep track of how many independent bookstores are closing--it's happening so fast--thanks for the help with finding out how many are still open.
Bobbi Lurie

-----Original Message-----
From: Grant Jenkins <[redacted]>
To: [redacted]
Sent: Tue, 18 Sep 2007 12:02 pm
Subject: Bookstore List

I've posted the compiled list of innovative-friendly bookstores in North America and the UK to my blog <http://blog.myspace.com/grantjenkins>. It can also be permanently found on my profile page <http://www.myspace.com/grantjenkins>. If you have more to add, please

email me backchannel.?
?
Grant?
-- ?
G. Matthew Jenkins?
Director of the Writing Program?
Faculty of English Language & Literature?
The University of Tulsa?
Tulsa, OK 74104?
[redacted]?

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

377. Rob McLennan
Jonathan Meakin, Douglas Barbour + Sheila Murphy
Tue 18 Sep 2007

An evening of poetry with Jonathan Meakin (Edmonton)

and Continuations o-authors
Douglas Barbour (Edmonton)
+ Sheila Murphy (Phoenix AZ)

7:30pm, Thursday September 20
Hulbert's Cafe, 7601-115 Street, Edmonton Alberta

recent interview with Douglas Barbour:
http://albertawriting.blogspot.com/2007/09/12-or-20-questions-with-douglas-barbour.html

recent interview with Sheila Murphy:
http://12or20questions.blogspot.com/2007/09/12-or-20-questions-with-sheila-e-murphy.html

information on Continuations:
http://www.uap.ualberta.ca/UAP.asp?LID=41&bookID=664

come early! seating limited!

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

378. Christophe Casamassima
Re: Walk Poems by Creeley and/or Ginsberg???
Tue 18 Sep 2007

Also Milton, going blind, recited, what? Paradise Lost to his daughter? Or something? Like...

> *----- Original Message -----*
> *From: "Joel Weishaus" <[redacted]>*
> *To: [redacted]*
> *Subject: Walk Poems by Creeley and/or Ginsberg???*
> *Date: Sat, 15 Sep 2007 08:31:57 -0800*
>
> *Hi Stephen:*
>
> *I don't know of any poems by Ginsberg or Creeley that come from a walk. You'd think that at least Ginsberg would have one. I did go on a walk with Allan, and Phil Whalen, one of the circumambulations of Mt. Tamalpais. Although Snyder wrote a poem on one of these walks (Allan wasn't on that one), as far as I know Ginsberg didn't. I mention the one with Allan on the first page of Reality Dreams: http://www.cddc.vt.edu/host/weishaus/Real/real-1.htm*
>
> *Best,*
> *Joel*
>
> *Date: Fri, 14 Sep 2007 13:20:36 -0700*
> *From: Stephen Vincent <[redacted]>*
> *Subject: Walk Poems by Creeley and/or Ginsberg???*
>
> *I am leading a "walking & writing" workshop this Fall at Stanford, using the campus as our 'site'. One of the places I want us to walk is into Special Collections, which has the Ginsberg and Creeley archives.*
> *It would be lovely to find - in advance - any poems by either poet that emerge out of a particular walk. And to have an original mss. available to see, explore.*
>
> *I will appreciate any suggestions of titles - poems and/or journal pieces.*
>
> *Thanks in advance,*
>
> *Stephen Vincent*

=
Pangaea Carpets - Unique Area Rugs
Your trusted source for Endless Knot, Tibet Rug Company, Samad, E'bella, Rugs by Robinson and more. Compare our prices on Rugs that stand apart from the ordinary.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=6916b28cc702b2664aa1b7499d90a84a

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Powered By Outblaze

↑ Index

379. linda norton
Re: Denis Johnson
Tue 18 Sep 2007

One of my favorite writers also. One line from the title story of JESUS SON stands out: the drug-addled narrator, no hero, finds himself alive in the midst of gore after a car crash. In response to some request for help that he cannot accommodate (too stoned), he says(I'm paraphrasing slightly), "Like I'm the president of this tragedy."

My copy of the book is at my office or I'd look it up. Better yet, everyone read the story to find the actual quote.

I've thought about this line many times in the last seven years.

Linda

-----Original Message-----
>From: steve russell <[redacted]>
>Sent: Sep 18, 2007 12:22 PM
>To: [redacted]
>Subject: Re: Denis Johnson
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>Sheila, it's good to hear from another Denis Johnson devote. I picked up a copy of The Incognito Lounge over, I think, 2 decades ago when I was miserable and living in Jacksonville, Florida. I got the book from the library. I picked it up because I thought it had a cool cover. I've been reading Johnson ever since. I haven't read the 'Nam novel yet, but I've heard it referred to as a "masterpiece" on more then a few occasions. It is interesting how the best poetry stays with you over the years. Having come across his work by chance is the sort of thing that normally happens in a Paul Auster novel. Johnson's poetry helped convince me to leave Jacksonville. I haven't regretted that decision. Take care,
> Steve Russell

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>Sheila Murphy <[redacted]> wrote:
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>He is indeed poetic and visionary as a novelist, as well. Looking forward to the new novel. Well received so far.
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>Regarding Harrison, his ghazals are splendid, and I've read most of his work, also.
>
>I can see why you are taken with the work of these two, in addition to Auster's whose work are less directly familiar to me at this time (but it won't be too long).
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>Sheila Murphy
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>From: POETICS automatic digest system
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>From: steve russell
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>Subject: Denis Johnson/Jim Harrison/Paul Auster
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>
>
>----------
>Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.
>
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>From: Tisa Bryant
>Subject: Fwd: Callaloo 30th anniversary celebration=?WINDOWS-1252?Q?=97Jo?= hns Hopkins University Oct. 24-27 2007
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=
>Farah=20
>> Griffin, Trudier Harris, Yusef Komunyakaa, Wyhneema Lubiano, Paule=20
>> Marshall, John McCluskey, Mark Anthony Neal, Carl Phillips, Tracy K.=20=
>
>> Smith, Natasha Trethewey, John Edgar Wideman, and many others.
>>
>> Please find below links to the Center for Africana Studies at Johns=20
>> Hopkins, the Callaloo conference homepage, online registration=20
>> information, and the conference program.=A0=A0We hope to see you =
>there.
>>
>> =97Callaloo Conference Planning Committee
>>
>> http://web.jhu.edu/africana
>> http://callaloo.tamu.edu/conference.html
>> http://www.regonline.com/Checkin.asp?EventId=3D143619
>>
>> THE 30th ANNIVERSARY CELEBRATION OF CALLALOO

>>
>> October 24-27, 2007
>>
>> Hosted by the Center for Africana Studies, Johns Hopkins University=20
>> Baltimore, Maryland
>>
>> WEDNESDAY, OCTOBER 24
>>
>> 7:00 PM
>>
>> Welcome=97Amanda Anderson (Chairperson, Department of English, Johns
>> Hopkins University)
>>
>> Master of Ceremony:=A0=A0Ben Vinson III (Director, Center for
Africana=20=
>
>> Studies,
>> Johns Hopkins University)
>>
>> The Occasion:=A0=A0Trudier Harris (University of North Carolina, =
>Chapel=20
>> Hill)
>>
>> Comments & Acknowledgements: Charles Henry Rowell (Texas A&M=20
>> University, College Station)
>>
>> 7:30 PM=97Keynote Conversation: Black Studies, the Academy, &=20
>> Contemporary Black Communities
>>
>> MC:=A0=A0Ben Vinson III
>>
>> Panel: Eddie Glaude (Princeton University), James Turner (Cornell=20
>> University), William Strickland (University of Massachusetts,=20
>> Amherst), Wahneema H. Lubiano (Duke University), & Suzette Spencer=20
>> (University of Wisconsin, Madison)
>>
>> Moderator:=A0=A0Farah Griffin, Columbia University
>>
>> THURSDAY, OCTOBER 25
>>
>> 9:00-10:30 AM=97Henry Louis Gates' The Signifying Monkey after =
>(Almost)=20

>> Twenty Years
>>
>> Panel: Joyce Ann Joyce (Temple University), Abdul JanMohammed=20
>> (University of California, Berkeley), Mark Anthony Neal (Duke=20
>> University), Zita Nunes (University of Maryland, College Park), &=20
>> Fred=A0=A0Moten (Duke University)
>>
>> Moderator:=A0=A0Michael Collins (Texas A&M University, College =
>Station)
>>
>> 11:00-12:30 PM=97African American Literary Studies and the Feminist=20
>> Critique after The Color Purple
>>
>> Panel:=A0=A0Susan Fraiman=A0=A0(University of Virginia), Daphne
Brooks=20=
>
>> (Princeton), Deborah Grey White (Rutgers University), Kim Hall,=20
>> (Barnard College), Keith Mitchell (University of Massachusetts at=20
>> Lowell), Lovalearie King (Pennsylvania State University), & Carmen=20
>> Gillespie (Bucknell University)
>>
>> Moderator: Cheryl Wall (Rutgers University)
>>
>> 12:30-1:30 PM=A0=A0=A0=A0=A0=A0 Lunch
>>
>> 2:00 PM-3:00PM=97Writing & Publishing Fiction in the USA
>>
>> Panel:=A0=A0Tour=E9, Jewel Parker Rhodes (Arizona State
University),=20=
>
>> Randall Kenan (University of North Carolina, Chapel Hill), Martha=20
>> Southgate (Brooklyn College), &=A0=A0David Wright (University of =
>Illinois,=20
>> Urban-Chapaign)
>>
>> Moderator:=A0=A0John McCluskey (Indiana University, Bloomington)
>>
>> 3:30 PM-4:30 PM=97Fiction Readings: Emerging Writers Reading
>>
>> Panel: Emily Rabateau, Tayari Jones, & Mat Johnson
>>
>> MC:=A0=A0Neil Roberts (Johns Hopkins University)

>>
>> 8:00 PM=97Fiction & Poetry Readings
>>
>> Readers:=A0=A0Paule Marshall (New York University) & Lucille =
>Clifton=A0=A0(St.=20
>> Mary's College, Maryland)
>>
>> MC:=A0=A0Trudier Harris (University of North Carolina, Chapel Hill)
>> Welcome: David Taft Terry
>> Director, The Reginald Lewis Museum
>>
>> FRIDAY, OCTOBER 26
>>
>> 9:00-10:30 AM=97Querying the Black Diaspora
>>
>> Panel: Brent Edwards (Columbia University), Carole Boyce Davies=20
>> (Cornell University), Jennifer Wilks (University of Texas, Austin),=20
>> Zita Nunes (University of Maryland, College Park), & Suzette Spencer=20=
>
>> (University of Wisconsin)
>>
>> Moderator: Shona Jackson (Texas A&M University, College Station)
>>
>> 11:00-12:30 PM=97Caribbean Writers in the United States: Other
Black=20=
>
>> Diasporas
>>
>> Presentation:=A0=A0Fred D'Aguiar (Virginia Tech, Blacksburg)
>>
>> Panel:=A0=A0Sandra Paquet (University of Miami), Daryl Dance =
>(University=20
>> of Richmond, VA), Carrol F. Coates (State University of New York,=20
>> Binghamton), Veronica Gregg (Hunter College), Thomas Glave (State
of=20=
>
>> New York, Binghamton)
>>
>> Moderator: Nelly Rosario (Texas State University, San Marcos)
>>
>> 12:30-1:30 PM=A0=A0=A0=A0=A0=A0 Lunch
>>

>>
>> 2:00 PM-3:00PM=97Writing and Publishing Poetry in the USA
>>
>> Presentation:=A0=A0Thomas Sayers Ellis (Sarah Lawrence College)
>>
>> Panel:=A0=A0Carl Phillips (Washington University, St. Louis), Kendra
>> Hamilton (University of Virginia), Erica Hunt, Lyrae Van-Clief
>> Stefanon,=A0=A0Gerald Barrax (North Carolina State University)
>>
>> Moderator:=A0=A0Dante Micheaux (New York University)
>>
>> 3:30 PM-4:30 PM=97Poetry & the Legacy of the Black Arts Movement in =
>the=20
>> USA
>>
>> Presentation:=A0=A0Sonia Sanchez (Temple University)
>>
>> Respondents:=A0=A0Cheryl Clarke (Rutgers University), David =
>Lionel=A0=A0Smith=20
>> (Williams College), Gene Andrew Jarrett (Boston University), James=20
>> Edward Smethurst (University of Massachusetts, Amherst), and Meta
D.=20=
>
>> Jones (University of Texas, Austin)
>>
>> Moderator:=A0=A0Margo Natalie Crawford (Indiana University, =
>Bloomington)
>>
>> 8:00 PM=97Poetry Readings
>>
>> Poets Reading: Natasha Trethewey (Emory University), Yusef
Komunyakaa=20=
>
>> (New York University), & Carl Phillips (Washington University, St.=20
>> Louis)
>>
>> Welcome / MC: Adam Falk, Dean of Arts and Sciences, Johns Hopkins=20
>> University
>>
>> SATURDAY, OCTOBER 27
>>
>> 9:30-10:30 AM=97Academic Editing and Publishing:=A0=A0The Johns =

>Hopkins=20
>> University Press
>>
>> One representative from the Book Division
>> One representative from the Journals Division
>>
>> 11:00-12:00 PM=97Callaloo's Art
>>
>> Panel:=A0=A0Cherise Smith (University of Texas), Annette Lawrence =
>(North=20
>> Texas State University, Denton), Alvia Wardlaw, (Museum of Fine
Arts,=20=
>
>> Houston), Valerie Cassel Oliver (Contemporary Arts Museum,=20
>> Houston),=A0=A0& Franklin Sirmans (The Menil Collection, Houston), & =
>Meta=20
>> Ewa Jones
>>
>> Moderator:=A0=A0Stephen Carpenter (Texas A&M University, College =
>Station)
>>
>> 12:00-1:30 PM=A0=A0 Lunch
>>
>> 2:00-3:30 PM=97Poets Reading
>>
>> Van Jordan (University of Texas, Austin), Major Jackson (University of=20=
>
>> Vermont), Tracy K. Smith (Princeton University), Dawn Lundy Martin=20
>> (University of Massachusetts),=A0=A0& Terrance Hayes (Carnegie
Mellon=20=
>
>> University)
>>
>> MC:=A0=A0Kyle G. Dargan (American University)
>>
>>
>> 5:30-7:00 PM=97Final Keynote Conversation / African American
Literary=20=
>
>> and Cultural Studies:=A0=A0The Present and the Future
>>
>> Panel: Brent Edwards (Columbia), Meta Jones (University of Texas,=20

>> Austin), Keith Leonard (American University), Michelle Wright=20
>> (University of Minnesota), Ivy Wilson (Notre Dame University),
Marlon=20=
>
>> Ross (University of Virginia), Fred Moten (Duke University)
>>
>> Moderator:=A0=A0Thadious Davis (University of Pennsylvania)
>>
>> 7:30-8:00 PM=97Fiction Writer Reading: John Edgar Wideman
>>
>> Introduction: Daniel Jerome Wideman
>>
>> MC:=A0=A0Kyle Dargan
>>
>> 8:15-9:30 PM=97Cocktails, Dinner, and Closing Remarks
>>
>> Dinner (Conference participants and invited guests.)
>>
>> Closing Remarks: Kyle Dargan, Managing Editor, Callaloo; Ben
Vinson,=20=
>
>> Director of Africana Studies; Johns Hopkins University; Charles Henry=20=
>
>> Rowell, Editor of Callaloo
>>
>> 9:30 PM-Until=97Loving Callaloo/Stomping the Blues
>>
>> Celebration with live music, dance, drinks, etc.
>>
>
>----------
>
>Date: Fri, 14 Sep 2007 20:29:32 -0400
>From: Alan Sondheim
>Subject: theory. the real. death.
>
>theory. the real. death.
>
>
>Torture is senseless violence, born in fear. The purpose of it is to force
>from one tongue, amid its screams and its vomiting up of blood, the secret
>of _everything._ Senseless violence: whether the victim talks or whether

>he dies under his agony, the secret that he cannot tell is always some-
>where else and out of reach. It is the executioner who becomes Sisyphus.
>If he puts _the question_ at all, he will have to continue forever.
>
>Sartre (in the afterword to Henri Alleg, The Question, 1958)
>
>Experiment solitary touching the impossibility of annihilation.
>
>100. There is nothing more certain in nature than that it is impossible
>for any body to be utterly annihilated; but that as it was the work of the
>omnipotency of God to make somewhat of nothing, so it requireth the like
>omnipotency to turn somewhat into nothing. And therefore it is well said
>by an obscure writer of the sect of the chemists, that there is no such
>way to effect the strange transmutations of bodies, as to endevour and
>urge by all means the reducing of them to nothing. And herein is contained
>also a great secret of preservation of bodies from change; for if you can
>prohibit, that they neither turn into air, because no air cometh to them;
>nor go into the bodies adjacent, because they are utterly heterogeneal;
>nor make a round and circulation within themselves; they will never
>change, though they be in their nature never so perishable or mutable.
>
>from Francis Bacon, Sylva Sylvarum or A Natural History, 1627
>
>----------
>
>Date: Fri, 14 Sep 2007 21:33:45 -0400
>From: Mark Truscott
>Subject: September 20: Bonney and Kruk at Test (Toronto)
>
>Dear friends of the Test Reading Series,
>
>Indeed, it's been a while. We are now ready, however, to unveil the
>first three months of the fall season of our programming, beginning
>this coming Thursday of all days. Yikes.
>
>Please mark those calendars.
>
>Thursday, 20 September 2007, 8:00 p.m. (note new start time)
>SEAN BONNEY and FRANCES KRUK (bios below)
>Mercer Union, A Centre for Contemporary Art
>37 Lisgar Street, Toronto
>Free, free as the wind (though we still take donations)

>
>More info, links to samples of our readers' work, and recordings of
>previous readings at www.testreading.org.
>
>Thanks, as always, to the good people at Mercer Union for the support.
>Why not visit them online (www.mercerunion.org) to see what they're up
>to?
>
>Coming up:
>
>25 October: Trevor Joyce and the Max Middle Sound Project
>29 November: Oana Avasilichioaei and Angela Carr
>
>Hope to see you there,
>
>Mark
>
>**********
>
>SEAN BONNEY's selected poems, Blade Pitch Control Unit, were published
>by Salt in 2005. Since then he has produced Document:Hexprogress,
>Black Water and an ongoing set of versions of Baudelaire. His work has
>been translated into French, Spanish, and Icelandic. He lives in
>London and edits the lo-fi press yt communication with Frances Kruk.
>
>FRANCES KRUK is a dual Polish-Canadian ex-pat currently undertaking
>doctoral research at the University of London (UK). She works in
>noise, words, and paint, and edits yt communication with Sean Bonney.
>
>----------
>
>Date: Sat, 15 Sep 2007 09:53:19 -0500
>From: Eric Elshtain
>Subject: New Beard of Bees Human Chapbook
>
>Beard of Bees Press is proud to present Life & Style by Marie Buck, a
chapbook
>consisting of poems constructed with language from MySpace profiles--
language
>that has, in turn, been rendered into the poetic forms & styles of such poets
as
>Wyatt & Dickinson.

>
>These poems will make you giddy, or your money back!
>
>http://www.beardofbees.com/buck.html
>
>Yours,
>
>
>
>
>
>Eric Elshtain
>Editor
>Beard of Bees Press
>http://www.beardofbees.com
>
>----------
>
>Date: Sat, 15 Sep 2007 11:08:07 -0400
>From: William James Austin
>Subject: Re: Bill Griffiths
>
>Shit!!=C2=A0 Another "brilliant" gone to ground.=C2=A0 We'll miss you, Bill.=
>=C2=A0 Best, Bill
>
>-----Original Message-----
>From: mIEKAL aND
>
>To: [redacted]
>Sent: Fri, 14 Sep 2007 5:59 pm
>Subject: Bill Griffiths
>
>
>via Tom Raworth's website:=C2=A0
>=C2=A0
>"Bill Griffiths=C2=A0
>=C2=A0
>A short and by inference shocking note from Tom Pickard at dawn: I=E2=80=99m=
>assuming Bill Griffiths is dead. Bill was a genuine in a poetic and academi=
>c world of mostly arseholes.=C2=A0

>=C2=A0
>=C2=A0 he was in hospital last week but discharged himself and went to do hi=
>s dialect gig at the tower on Saturday but felt so ill he went yem half way=20=
>through. I think it was a heart attack as he was found with the radio and tv=
>and computer on. He=E2=80=99ll be badly missed=E2=80=93such an asset to thi=
>s region and a good comrade, like they say.=C2=A0
>=C2=A0
>We exchanged notes only a week ago, about his Dialect talks at the Mordern T=
>ower: his last words:=C2=A0
>=C2=A0
>=C2=A0 Well, the first year we had about 5 visitors (by mistake?), 2nd year=20=
>about 20 genuine callers, this year=E2=80=A6whee knaas? Perhaps a riot over=20=
>how to pronounce the word butterlowey, with defenestrations and arrows arc-i=
>ng ower the ramparts.=C2=A0
>=C2=A0 Assuming I get there myself. Prostate seems to be growing unduly, my=20=
>photo must be on every CCTV in every public convenience in the region. Am du=
>e an op =E2=80=9Cin the next six months=E2=80=9D but they have a grand sense=
>of humour up here.=C2=A0
>=C2=A0 Hope celebrity Cambridge suits ye still. A friend=E2=80=99s mother li=
>ves in Trumpington, which is a bend in the road and a few houses and an admi=
>rable church. She is now an old widow with a cat, how about that!=C2=A0
>=C2=A0 Have run out of rhymes, but save some up for Saturday,=C2=A0
>=C2=A0 seeya oneday=C2=A0
>=C2=A0 Bill=C2=A0
>=C2=A0
>We won=E2=80=99t, Bill: and I fucking regret it."=C2=A0
>=C2=A0
>Here's his Wikipedia page:=C2=A0
>=C2=A0
>http://en.wikipedia.org/wiki/Bill_Griffiths=C2=A0

>
>
>_____
>Email and AIM finally together. You've gotta check out free AOL Mail! - http=
>://mail.aol.com
>
>----------
>
>Date: Sat, 15 Sep 2007 11:57:25 -0400
>From: Bobbi Lurie
>Subject: Re: Callaloo 30th anniversary celebration=?utf-8?Q?=E2=80=94Jo?
= hns Hopkins University Oct. 24-27 2007
>
>hey, me too, Gerhard Richter. thanks a lot. love, bobbi
>
>
>-----Original Message-----
>From: Tisa Bryant
>To: [redacted]
>Sent: Fri, 14 Sep 2007 5:19 pm
>Subject: Fwd: Callaloo 30th anniversary celebration=E2=80=94Jo hns
Hopkins U=
>niversity Oct. 24-27 2007
>
>
>FYI=C2=A0
>_____=C2=A0
>=C2=A0
>My concern is never art, but always what art can be used for.=C2=A0
>=C2=A0
>Gerhard Richter=C2=A0
>=C2=A0
>=C2=A0
>Begin forwarded message:=C2=A0
>=C2=A0
>> Subject: Callaloo 30th anniversary celebration=E2=80=94Johns Hopkins >
Uni=
>versity Oct. 24-27 2007=C2=A0
>>=C2=A0
>>=C2=A0
>> With poetry and fiction readings, lectures, conversations, and panel > dis=
>cussions at Johns Hopkins University, this celebration of > Callaloo's thirt=

>y years of continuous publication will bring together > a group of the USA's=
>best creative writers, intellectuals, academics, > and artists to launch th=
>e journal into the next thirty years.=C2=A0=C2=A0Some of > the more than
100=
>creative writers and scholars who will be reading > and engaging in
public=20=
>discussions on writing creative texts and > writing on these and other texts=
>and the culture from which they > derive include: Carole Boyce Davies, Luci=
>lle Clifton, Thadious Davis, > Eddie Glaude,=C2=A0=C2=A0Brent Edwards,
Thoma=
>s Sayers Ellis, Thomas Glave, Farah > Griffin, Trudier Harris, Yusef
Komunya=
>kaa, Wyhneema Lubiano, Paule > Marshall, John McCluskey, Mark Anthony
Neal,=20=
>Carl Phillips, Tracy K. > Smith, Natasha Trethewey, John Edgar Wideman,
and=20=
>many others.=C2=A0
>>=C2=A0
>> Please find below links to the Center for Africana Studies at Johns > Hopk=
>ins, the Callaloo conference homepage, online registration > information, an=
>d the conference program.=C2=A0=C2=A0We hope to see you
there.=C2=A0
>>=C2=A0
>> =E2=80=94Callaloo Conference Planning Committee=C2=A0
>>=C2=A0
>> http://web.jhu.edu/africana=C2=A0
>> http://callaloo.tamu.edu/conference.html=C2=A0
>> http://www.regonline.com/Checkin.asp?EventId=3D143619=C2=A0
>>=C2=A0
>> THE 30th ANNIVERSARY CELEBRATION OF CALLALOO=C2=A0
>>=C2=A0
>> October 24-27, 2007=C2=A0
>>=C2=A0
>> Hosted by the Center for Africana Studies, Johns Hopkins University >
Balt=
>imore, Maryland=C2=A0
>>=C2=A0
>> WEDNESDAY, OCTOBER 24=C2=A0
>>=C2=A0
>> 7:00 PM=C2=A0
>>=C2=A0
>> Welcome=E2=80=94Amanda Anderson (Chairperson, Department of

English, Johns=
>=C2=A0
>> Hopkins University)=C2=A0
>>=C2=A0
>> Master of Ceremony:=C2=A0=C2=A0Ben Vinson III (Director, Center for Africa=
>na > Studies,=C2=A0
>> Johns Hopkins University)=C2=A0
>>=C2=A0
>> The Occasion:=C2=A0=C2=A0Trudier Harris (University of North Carolina, Cha=
>
>=== message truncated ===
>
>
>----------
>Catch up on fall's hot new shows on Yahoo! TV. Watch previews, get listings, and more!

Linda Norton

NEW WORK (words and images) at
http://www.counterpathpress.org/cpathonline/issue%202/norton/nortonintro.html

(When you get there, click on the title of the essay, and keep clicking on NEXT as you get to the bottom of each page.)

http://bancroft.berkeley.edu/ROHO/about.html

↑ Index

380. Amish Trivedi
Re: Denis Johnson
Tue 18 Sep 2007

I lent my copy to a friend who moved to New York. She claims to have returned it to me. I think I would have remembered.

  Amish

linda norton <[redacted]> wrote:
  One of my favorite writers also. One line from the title story of JESUS SON stands out: the drug-addled narrator, no hero, finds himself alive in the midst of gore after a car crash. In response to some request for help that he cannot accommodate (too stoned), he says(I'm paraphrasing slightly), "Like I'm the president of this tragedy."

My copy of the book is at my office or I'd look it up. Better yet, everyone read the story to find the actual quote.

I've thought about this line many times in the last seven years.

Linda

-----Original Message-----
>From: steve russell

> *Sent: Sep 18, 2007 12:22 PM*
> *To:* [redacted]
> *Subject: Re: Denis Johnson*
>
> *Sheila, it's good to hear from another Denis Johnson devote. I picked up a copy of The Incognito Lounge over, I think, 2 decades ago when I was miserable and living in Jacksonville, Florida. I got the book from the library. I picked it up because I thought it had a cool cover. I've been reading Johnson ever since. I haven't read the 'Nam novel yet, but I've heard it referred to as a "masterpiece" on more then a few occasions. It is interesting how the best poetry stays with you over the years. Having come across his work by chance is the sort of thing that normally happens in a Paul Auster novel. Johnson's poetry helped convince me to leave Jacksonville. I haven't regretted that decision. Take care,*
> *Steve Russell*
>
> *Sheila Murphy wrote:*
> *Steve, When The Incognito Lounge came out (it's named after a place very close to here), I memorized the whole title poem, and continue to celebrate many of the pieces in that book. The feel of the poems included changes across years, but I have always loved it - just in different ways. I knew Denis a bit when he was here in the Valley, and joined him and others in a writing group occasionally.*
>
> *He is indeed poetic and visionary as a novelist, as well. Looking forward to the new novel. Well received so far.*
>
> *Regarding Harrison, his ghazals are splendid, and I've read most of his work, also.*
>
> *I can see why you are taken with the work of these two, in addition to Auster's whose work are less directly familiar to me at this time (but it won't be too long).*
>
> *Sheila Murphy*
>
> *----- Original Message ----*
> *From: POETICS automatic digest system*
>
> *To:* [redacted]
> *Sent: Saturday, September 15, 2007 9:04:52 PM*
> *Subject: POETICS Digest - 14 Sep 2007 to 15 Sep 2007 (#2007-258)*

There are 14 messages totalling 1119 lines in this issue.

Topics of the day:

1. Denis Johnson/Jim Harrison/Paul Auster
2. Fwd: Callaloo 30th anniversary celebrationâ€"Jo hns Hopkins University Oct. 24-27 2007
3. theory. the real. death.
4. September 20: Bonney and Kruk at Test (Toronto)
5. New Beard of Bees Human Chapbook
6. Bill Griffiths
7. Callaloo 30th anniversary celebrationÃ¢â,¬â€Jo hns Hopkins University Oct. 24-27 2007
8. Walk Poems by Creeley and/or Ginsberg???
9. POETICS Digest - 13 Sep 2007 to 14 Sep 2007 (#2007-257)
10. Frustration
11. 1913's Rozanova Prize announcement
12. NYC Prose Reading
13. Notice: Mudlark
14. Machlin/Solomon Book Party @ Zinc Bar NYC 9/16

Date: Fri, 14 Sep 2007 16:30:58 -0700
From: steve russell

Subject: Denis Johnson/Jim Harrison/Paul Auster

Denis Johnson has just published a new novel, The Tree of Smoke. I love the guys work. Anyone read Jesus' Son, or his poetry collected in The Incognito Lounge? He's in the same league with Jim Harrison and Paul Auster. These 3 are visionary authors. They've each written major work in fiction and poetry, as well as first rate short stories and plays. Great writers.

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

Date: Fri, 14 Sep 2007 19:19:14 -0400
From: Tisa Bryant
Subject: Fwd: Callaloo 30th anniversary celebration=?WINDOWS-1252?Q?—Jo?= hns Hopkins University Oct. 24-27 2007

FYI

My concern is never art, but always what art can be used for.

Gerhard Richter

Begin forwarded message:

Subject: Callaloo 30th anniversary celebration—Johns Hopkins University Oct. 24-27 2007

With poetry and fiction readings, lectures, conversations, and panel > discussions at Johns Hopkins University, this celebration of Callaloo's thirty years of continuous publication will bring together > a group of the USA's best creative writers, intellectuals, academics, > and artists to launch the journal into the next thirty years. Some >of the more than 100 creative writers and scholars who will be reading and engaging in public discussions on writing creative texts and writing on these and other texts and the culture from which they derive include: Carole Boyce Davies, Lucille Clifton, Thadious Davis, > Eddie Glaude, Brent Edwards, Thomas Sayers Ellis, Thomas Glave, >Farah Griffin, Trudier Harris, Yusef Komunyakaa, Wyhneema Lubiano, Paule Marshall, John McCluskey, Mark Anthony Neal, Carl Phillips, Tracy K. > Smith, Natasha Trethewey, John Edgar Wideman, and many others.

Please find below links to the Center for Africana Studies at Johns Hopkins, the Callaloo conference homepage, online registration information, and the conference program. We hope to see you >there.

—Callaloo Conference Planning Committee

http://web.jhu.edu/africana
http://callaloo.tamu.edu/conference.html
http://www.regonline.com/Checkin.asp?EventId=143619

THE 30th ANNIVERSARY CELEBRATION OF CALLALOO

October 24-27, 2007

Hosted by the Center for Africana Studies, Johns Hopkins University
Baltimore, Maryland

WEDNESDAY, OCTOBER 24

7:00 PM

Welcome—Amanda Anderson (Chairperson, Department of English, Johns Hopkins University)

Master of Ceremony: Ben Vinson III (Director, Center for Africana > Studies,
Johns Hopkins University)

The Occasion: Trudier Harris (University of North Carolina, >Chapel Hill)

Comments & Acknowledgements: Charles Henry Rowell (Texas A&M University, College Station)

7:30 PM—Keynote Conversation: Black Studies, the Academy, & Contemporary Black Communities

MC: Ben Vinson III

Panel: Eddie Glaude (Princeton University), James Turner (Cornell University), William Strickland (University of Massachusetts, Amherst), Wahneema H. Lubiano (Duke University), & Suzette Spencer (University of Wisconsin, Madison)

Moderator: Farah Griffin, Columbia University

THURSDAY, OCTOBER 25

9:00-10:30 AM—Henry Louis Gates' The Signifying Monkey after >(Almost) Twenty Years

Panel: Joyce Ann Joyce (Temple University), Abdul JanMohammed (University of California, Berkeley), Mark Anthony Neal (Duke University), Zita Nunes (University of Maryland, College Park), & Fred Moten (Duke University)

Moderator: Michael Collins (Texas A&M University, College >Station)

11:00-12:30 PM—African American Literary Studies and the Feminist Critique after The Color Purple

Panel: Susan Fraiman (University of Virginia), Daphne Brooks > (Princeton), Deborah Grey White (Rutgers University), Kim Hall, (Barnard College), Keith Mitchell (University of Massachusetts at Lowell), Lovalearie King (Pennsylvania State University), & Carmen Gillespie (Bucknell University)

Moderator: Cheryl Wall (Rutgers University)

12:30-1:30 PM Lunch

2:00 PM-3:00PM—Writing & Publishing Fiction in the USA

Panel: Touré, Jewel Parker Rhodes (Arizona State University), > Randall Kenan (University of North Carolina, Chapel Hill), Martha Southgate (Brooklyn College), & David Wright (University of >Illinois, Urban-Chapaign)

Moderator: John McCluskey (Indiana University, Bloomington)

3:30 PM-4:30 PM—Fiction Readings: Emerging Writers Reading

Panel: Emily Rabateau, Tayari Jones, & Mat Johnson

MC: Neil Roberts (Johns Hopkins University)

8:00 PM—Fiction & Poetry Readings

Readers: Paule Marshall (New York University) & Lucille >Clifton (St. Mary's College, Maryland)

MC: Trudier Harris (University of North Carolina, Chapel Hill)
Welcome: David Taft Terry
Director, The Reginald Lewis Museum

FRIDAY, OCTOBER 26

9:00-10:30 AM—Querying the Black Diaspora

Panel: Brent Edwards (Columbia University), Carole Boyce Davies (Cornell University), Jennifer Wilks (University of Texas, Austin), Zita Nunes (University of Maryland, College Park), & Suzette Spencer > (University of Wisconsin)

Moderator: Shona Jackson (Texas A&M University, College Station)

11:00-12:30 PM—Caribbean Writers in the United States: Other Black > Diasporas

Presentation: Fred D'Aguiar (Virginia Tech, Blacksburg)

Panel: Sandra Paquet (University of Miami), Daryl Dance >(University of Richmond, VA), Carrol F. Coates (State University of New York, Binghamton), Veronica Gregg (Hunter College), Thomas Glave (State of > New York, Binghamton)

Moderator: Nelly Rosario (Texas State University, San Marcos)

12:30-1:30 PM Lunch

2:00 PM-3:00PM—Writing and Publishing Poetry in the USA

Presentation: Thomas Sayers Ellis (Sarah Lawrence College)

Panel: Carl Phillips (Washington University, St. Louis), Kendra Hamilton (University of Virginia), Erica Hunt, Lyrae Van-Clief Stefanon, Gerald Barrax (North Carolina State University)

Moderator: Dante Micheaux (New York University)

3:30 PM-4:30 PM—Poetry & the Legacy of the Black Arts Movement in >the USA

Presentation: Sonia Sanchez (Temple University)

Respondents: Cheryl Clarke (Rutgers University), David >Lionel Smith (Williams College), Gene Andrew Jarrett (Boston University), James Edward Smethurst (University of Massachusetts, Amherst), and Meta D. > Jones (University of Texas, Austin)

Moderator: Margo Natalie Crawford (Indiana University, >Bloomington)

8:00 PM—Poetry Readings

Poets Reading: Natasha Trethewey (Emory University), Yusef Komunyakaa > (New York University), & Carl Phillips (Washington University, St. Louis)

Welcome / MC: Adam Falk, Dean of Arts and Sciences, Johns Hopkins University

SATURDAY, OCTOBER 27

9:30-10:30 AM—Academic Editing and Publishing: The Johns >Hopkins University Press

One representative from the Book Division
One representative from the Journals Division

11:00-12:00 PM—Callaloo's Art

Panel: Cherise Smith (University of Texas), Annette Lawrence >(North Texas State University, Denton), Alvia Wardlaw, (Museum of Fine Arts, >

Houston), Valerie Cassel Oliver (Contemporary Arts Museum, Houston), & Franklin Sirmans (The Menil Collection, Houston), & >Meta Ewa Jones

Moderator: Stephen Carpenter (Texas A&M University, College >Station)

12:00-1:30 PM Lunch

2:00-3:30 PM—Poets Reading

Van Jordan (University of Texas, Austin), Major Jackson (University of > Vermont), Tracy K. Smith (Princeton University), Dawn Lundy Martin (University of Massachusetts), & Terrance Hayes (Carnegie Mellon > University)

MC: Kyle G. Dargan (American University)

5:30-7:00 PM—Final Keynote Conversation / African American Literary > and Cultural Studies: The Present and the Future

Panel: Brent Edwards (Columbia), Meta Jones (University of Texas, Austin), Keith Leonard (American University), Michelle Wright (University of Minnesota), Ivy Wilson (Notre Dame University), Marlon > Ross (University of Virginia), Fred Moten (Duke University)

Moderator: Thadious Davis (University of Pennsylvania)

7:30-8:00 PM—Fiction Writer Reading: John Edgar Wideman

Introduction: Daniel Jerome Wideman

MC: Kyle Dargan

8:15-9:30 PM—Cocktails, Dinner, and Closing Remarks

Dinner (Conference participants and invited guests.)

Closing Remarks: Kyle Dargan, Managing Editor, Callaloo; Ben Vinson, > Director of Africana Studies; Johns Hopkins University; Charles Henry > Rowell, Editor of Callaloo

9:30 PM-Until—Loving Callaloo/Stomping the Blues

Celebration with live music, dance, drinks, etc.

Date: Fri, 14 Sep 2007 20:29:32 -0400
From: Alan Sondheim
Subject: theory. the real. death.

theory. the real. death.

Torture is senseless violence, born in fear. The purpose of it is to force from one tongue, amid its screams and its vomiting up of blood, the secret of _everything._ Senseless violence: whether the victim talks or whether he dies under his agony, the secret that he cannot tell is always somewhere else and out of reach. It is the executioner who becomes Sisyphus. If he puts _the question_ at all, he will have to continue forever.

Sartre (in the afterword to Henri Alleg, The Question, 1958)

Experiment solitary touching the impossibility of annihilation.

100. There is nothing more certain in nature than that it is impossible for any body to be utterly annihilated; but that as it was the work of the omnipotency of God to make somewhat of nothing, so it requireth the like omnipotency to turn somewhat into nothing. And therefore it is well said by an obscure writer of the sect of the chemists, that there is no such way to effect the strange transmutations of bodies, as to endevour and urge by all means the reducing of them to nothing. And herein is contained also a great secret of preservation of bodies from change; for if you can prohibit, that they neither turn into air, because no air cometh to them; nor go into the bodies adjacent, because they are utterly heterogeneal; nor make a round and circulation within themselves; they will never change, though they be in their nature never so perishable or mutable.

from Francis Bacon, Sylva Sylvarum or A Natural History, 1627

Date: Fri, 14 Sep 2007 21:33:45 -0400
From: Mark Truscott
Subject: September 20: Bonney and Kruk at Test (Toronto)

Dear friends of the Test Reading Series,

Indeed, it's been a while. We are now ready, however, to unveil the first three months of the fall season of our programming, beginning this coming Thursday of all days. Yikes.

Please mark those calendars.

Thursday, 20 September 2007, 8:00 p.m. (note new start time)
SEAN BONNEY and FRANCES KRUK (bios below)
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Free, free as the wind (though we still take donations)

More info, links to samples of our readers' work, and recordings of previous readings at www.testreading.org.

Thanks, as always, to the good people at Mercer Union for the support. Why not visit them online (www.mercerunion.org) to see what they're up to?

Coming up:

25 October: Trevor Joyce and the Max Middle Sound Project
29 November: Oana Avasilichioaei and Angela Carr

Hope to see you there,

Mark

****

SEAN BONNEY's selected poems, Blade Pitch Control Unit, were published by Salt in 2005. Since then he has produced Document:Hexprogress, Black Water and an ongoing set of versions of Baudelaire. His work has been translated into French, Spanish, and Icelandic. He lives in London and edits the lo-fi press yt communication with Frances Kruk.

FRANCES KRUK is a dual Polish-Canadian ex-pat currently undertaking doctoral research at the University of London (UK). She works in noise, words, and paint, and edits yt communication with Sean Bonney.

Date: Sat, 15 Sep 2007 09:53:19 -0500
From: Eric Elshtain
Subject: New Beard of Bees Human Chapbook

Beard of Bees Press is proud to present Life & Style by Marie Buck, a chapbook consisting of poems constructed with language from MySpace profiles--language that has, in turn, been rendered into the poetic forms & styles of such poets as Wyatt & Dickinson.

These poems will make you giddy, or your money back!

http://www.beardofbees.com/buck.html

Yours,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

Date: Sat, 15 Sep 2007 11:08:07 -0400
From: William James Austin
Subject: Re: Bill Griffiths

Shit!!Â Another "brilliant" gone to ground.Â We'll miss you, Bill.>Â Best, Bill

-----Original Message-----
From: mIEKAL aND

To: [redacted]
Sent: Fri, 14 Sep 2007 5:59 pm
Subject: Bill Griffiths

via Tom Raworth's website:Â
Â
"Bill GriffithsÂ
Â
A short and by inference shocking note from Tom Pickard at dawn:
Iâ€™m>assuming Bill Griffiths is dead. Bill was a genuine in a poetic and academi>c world of mostly arseholes.Â
Â
Â he was in hospital last week but discharged himself and went to do hi>s dialect gig at the tower on Saturday but felt so ill he went yem half way >through. I think it was a heart attack as he was found with the radio and tv>and computer on. Heâ€™ll be badly missedâ€“such an asset to thi>s region and a good comrade, like they say.Â
Â
We exchanged notes only a week ago, about his Dialect talks at the Mordern T>ower: his last words:Â
Â
Â Well, the first year we had about 5 visitors (by mistake?), 2nd year >about 20 genuine callers, this yearâ€¦whee knaas? Perhaps a riot over >how to pronounce the word butterlowey, with defenestrations and arrows arc-i>ng ower the

ramparts.Â
Â Assuming I get there myself. Prostate seems to be growing unduly, my >photo must be on every CCTV in every public convenience in the region. Am du>e an op â€œin the next six monthsâ€ but they have a grand sense>of humour up here.Â
Â Hope celebrity Cambridge suits ye still. A friendâ€™s mother li>ves in Trumpington, which is a bend in the road and a few houses and an admi>rable church. She is now an old widow with a cat, how about that!Â
Â Have run out of rhymes, but save some up for Saturday,Â
Â seeya onedayÂ
Â BillÂ
Â
We wonâ€™t, Bill: and I fucking regret it."Â
Â
Here's his Wikipedia page:Â
Â
http://en.wikipedia.org/wiki/Bill_GriffithsÂ

Email and AIM finally together. You've gotta check out free AOL Mail! - http>://mail.aol.com

----

Date: Sat, 15 Sep 2007 11:57:25 -0400
From: Bobbi Lurie
Subject: Re: Callaloo 30th anniversary celebration=?utf-8?Q?â€"Jo?= hns Hopkins University Oct. 24-27 2007

hey, me too, Gerhard Richter. thanks a lot. love, bobbi

-----Original Message-----
From: Tisa Bryant
To: [redacted]
Sent: Fri, 14 Sep 2007 5:19 pm
Subject: Fwd: Callaloo 30th anniversary celebrationâ€"Jo hns Hopkins U>niversity Oct. 24-27 2007

FYIÂ
_____Â
Â
My concern is never art, but always what art can be used for.Â
Â
Gerhard RichterÂ
Â
Â

> *Begin forwarded message:Â*
> *Â*
> *Subject: Callaloo 30th anniversary celebrationâ€"Johns Hopkins > Uni>versity Oct. 24-27 2007Â*
> *Â*
> *Â*
> *With poetry and fiction readings, lectures, conversations, and panel > dis>cussions at Johns Hopkins University, this celebration of > Callaloo's thirt>y years of continuous publication will bring together > a group of the USA's>best creative writers, intellectuals, academics, > and artists to launch th>e journal into the next thirty years.Â Â Some of > the more than 100>creative writers and scholars who will be reading > and engaging in public >discussions on writing creative texts and > writing on these and other texts>and the culture from which they > derive include: Carole Boyce Davies, Luci>lle Clifton, Thadious Davis, > Eddie Glaude,Â Â Brent Edwards, Thoma>s Sayers Ellis, Thomas Glave, Farah > Griffin, Trudier Harris, Yusef Komunya>kaa, Wyhneema Lubiano, Paule > Marshall, John McCluskey, Mark Anthony Neal, >Carl Phillips, Tracy K. > Smith, Natasha Trethewey, John Edgar Wideman, and >many others.Â*
> *Â*
> *Please find below links to the Center for Africana Studies at Johns > Hopk>ins, the Callaloo conference homepage, online registration > information, an>d the conference program.Â Â We hope to see you there.Â*
> *Â*
> *â€"Callaloo Conference Planning CommitteeÂ*
> *Â*
> *http://web.jhu.edu/africanaÂ*
> *http://callaloo.tamu.edu/conference.htmlÂ*
> *http://www.regonline.com/Checkin.asp?EventId=143619Â*
> *Â*
> *THE 30th ANNIVERSARY CELEBRATION OF CALLALOOÂ*
> *Â*
> *October 24-27, 2007Â*
> *Â*
> *Hosted by the Center for Africana Studies, Johns Hopkins University > Balt>imore, MarylandÂ*
> *Â*
> *WEDNESDAY, OCTOBER 24Â*
> *Â*
> *7:00 PMÂ*
> *Â*
> *Welcomeâ€"Amanda Anderson (Chairperson, Department of English, Johns>Â Hopkins University)Â*
> *Â*
> *Master of Ceremony:Â Â Ben Vinson III (Director, Center for Africa>na > Studies,Â Johns Hopkins University)Â*
> *Â*
> *The Occasion:Â Â Trudier Harris (University of North Carolina, Cha>*
> *=== message truncated ==>*

> ---
> *Catch up on fall's hot new shows on Yahoo! TV. Watch previews, get listings, and more!*

Linda Norton

NEW WORK (words and images) at http://www.counterpathpress.org/cpathonline/issue%202/norton/nortonintro.html

(When you get there, click on the title of the essay, and keep clicking on NEXT as you get to the bottom of each page.)

http://bancroft.berkeley.edu/ROHO/about.html

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America." -James Joyce

↑ Index

381. Joanna Fuhrman
denis johnson
Tue 18 Sep 2007

Linda,

That's such a coincidence. I just taught JUST that paragraph last week in my intro creative writing class. I typed up the paragraph and asked my students (in pairs) to rewrite it in a way that would be as sentimental and cliché as possible. It was pretty funny.

best,

Joanna

--
One of my favorite writers also. One line from the title story of JESUS SON stands out: the drug-addled narrator, no hero, finds himself alive in the midst of gore after a car crash. In response to some request for help that he cannot accommodate (too stoned), he says(I'm paraphrasing slightly), "Like I'm the president of this tragedy."

My copy of the book is at my office or I'd look it up. Better yet, everyone read the story to find the actual quote.

I've thought about this line many times in the last seven years.

Linda

Join Excite! - http://www.excite.com
The most personalized portal on the Web!

↑ Index

382. mIEKAL aND
Re: University of California Press Annual Online Sale
Tue 18 Sep 2007

I highly recommend folks spend a few moments trolling around. Simply for signing up for one of their newsletters I got more than 50% discounts. Special gems I got are a hard cover of Silliman's Age of Huts for like $7 & Maximus Poems for $20.

I also got a few wine books I've wanted for a long time.

~mIEKAL

(at no time have I ever had any affiliation with UC Press :-)

On Sep 18, 2007, at 2:21 PM, L Guevarra wrote:

> *The Dirt Cheap Online Book Sale begins today!*
>
> *Over 3,000 of our titles are being sold at dirt cheap prices! Dig through our vast selection of deeply discounted titles at http://go.ucpress.edu/sale07list.*
>
> *In order to obtain the discount price you must either sign up for the UC Press eNews weekly newsletter or download an RSS feed. To sign up for the eNews or RSS go to our website at http://www.ucpress.edu and there you can sign up for either services.*
>
> *Enjoy!*
>
> *--*
> *Lolita Guevarra*
> *Electronic Marketing Coordinator*
> *University of California Press*
> *Tel.* [redacted] *| Fax* [redacted]
> [redacted]
>
> **Sale ends October 31, 2007. Sale prices not available in countries of Europe, Africa, India and the Middle East.*
> **Additional discounts over and above the sale price will not be honored, eg. authors and employees. All orders must be placed online.*

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383. **Diane DiPrima**

Re: Walk Poems by Creeley and/or Ginsberg???

Wed 19 Sep 2007

Dictated it, actually. Or that¹s the story. He had two daughters.

Diane

From: Christophe Casamassima <[redacted]>
<[redacted]>
Date: Wed, 19 Sep 2007 05:21:50 +0800
To: <[redacted]>
Subject: Re: Walk Poems by Creeley and/or Ginsberg???

Also Milton, going blind, recited, what? Paradise Lost to his daughter? Or something? Like...

> *----- Original Message -----*
> *From: "Joel Weishaus" <[redacted]>*
> *To: [redacted]*
> *Subject: Walk Poems by Creeley and/or Ginsberg???*
> *Date: Sat, 15 Sep 2007 08:31:57 -0800*
>
> *Hi Stephen:*
>
> *I don't know of any poems by Ginsberg or Creeley that come from a walk. You'd think that at least Ginsberg would have one. I did go on a walk with Allan, and Phil Whalen, one of the circumambulations of Mt. Tamalpais. Although Snyder wrote a poem on one of these walks (Allan wasn't on that one), as far as I know Ginsberg didn't. I mention the one with Allan on the first page of Reality Dreams: http://www.cddc.vt.edu/host/weishaus/Real/real-1.htm*
>
> *Best,*
> *Joel*
>
> *Date: Fri, 14 Sep 2007 13:20:36 -0700*
> *From: Stephen Vincent <[redacted]>*
> *Subject: Walk Poems by Creeley and/or Ginsberg???*
>
> *I am leading a "walking & writing" workshop this Fall at Stanford, using the campus as our 'site'. One of the places I want us to walk is into Special Collections, which has the Ginsberg and Creeley archives.*
> *It would be lovely to find - in advance - any poems by either poet that emerge out of a particular walk. And to have an original mss. available to see, explore.*

> *I will appreciate any suggestions of titles - poems and/or journal pieces.*
>
> *Thanks in advance,*
>
> *Stephen Vincent*

=
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Your trusted source for Endless Knot, Tibet Rug Company, Samad, E'bella, Rugs by Robinson and more. Compare our prices on Rugs that stand apart from the ordinary.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=6916b28cc702b2664aa1b749
9d90a84a

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↑ Index

384. Alan Sondheim
notes like i used to write and some pictures for joy
Wed 19 Sep 2007

Notes from the Structure of Reality

In my Structure of Reality (which is under review), there are three fundamental layers to what I call the 'topology of intention'; these are of interest since they critique any structuring, conscious or unconscious, 'like a language.' The layers are the real, interpretation, and language; there is a 'zone' between the real and interpretation, and mappings all across the layers. The real is knowable through interpretation which does not presuppose language (syntactics, sememe); the mappings are tight, how- ever, between interpretation and language. One might think of this as a pre-linguistic representation without the thwarting embodiment of lan- guage. You can see this at work when the 'unnamed' of the real skews into anomaly - in other words, when anomaly appears without the aegis of lang- uage. Consider for example something falling without the presence of an ostensible object; the 'something falling' might be construed as such by a thud or less-interpretable sound. Repeat this enough and a name is gener- ated; if it remains on the level of a singularity or the anecdote, it might be quickly forgotten - except for the possibility of a marker of some sort, for example, a recording.

Heinz von Foerster: "Since nothing in the environment corresponds to negation, negation as well as all other 'logical particles' (inclusion, alternation, implication, etc.) must arise within the organism as a consequence of perceiving the relation of itself with respect to its environment." (From "Thoughts and Notes on Cognition.") SoR p. 69

Cyclical chains sailing past O and I - maybe modeling through the tangent function. Is the repetition assumed to be 'complete'? A cyclical chain is a loop with any number of nodes; think of one as nul, O, and another or the same as universal, I. Then circle. What happens? One moves from 0 through infinity perhaps then back again. The simplest equation here: tangent. Each revolution is marked perhaps by sliding along the x-axis: equivalent but not identical graphs. And so we're there. We can visit as many times as we like.

Does distributivity really fail w gesture? (The old Land experiments in color vision as well as a structural analysis of gesture seem to imply that distributivity in Aristotelian logic fails in daily life - which further implies the potential for superimposition as the basis for a logic of gesture.)

The thinness of language - ontologically existing on the level of the sheave - language carries no weight at all. From within the avatar, the sheaves, surfaces, have zero-width, one-pixel width, nul-width, as 2d mathematical manifolds embedded within 3d space; they've all got the same measure as the continuum, but zero volume in the embedding space - like- wise language has zero volume.

Language, speaking, is always frustrated, flustered. It can't get around things. Meaning: One can't get around things through language, not even through performatives (which indicate real-material embodiment elsewhere).

Meditation medication goes nowhere.

Aristotle's Problems - sexual problems related to fluidity, abjection, in part iv - numbers pp 327-328, Loeb edition. The beginning of the fifteenth book is of great interest - he describes number systems with different bases which is fascinating given the apparent absence of zero.

Conservancy of the Problems, Bacon of all people working through them almost two thousand years later; not that much had changed. The Problems are on the level of the anecdote - curiosity cabinet, wonders - same as any fundamentalist text - wonder upon wonder without internalized structure or subtext - everything is new, raw, unrelated. Or causality is pushed back into categories which are taken for granted, even though, like heat or air, they're composite.

What is meant by modeling? Think of a 'world-particle' W whose scope is anything, process, etc.: W(...). what does that tell us? What are the processes of narrowing the scope, increasing the information - in other words filtering?

Along these lines, modeling is always a filtering.

Four negations: annihilation, -x s.t. --x > x; 'chain negation' s.t. -x > y; -y > z or whatever; combinations of these; negative of the 'set-aside' - form of retrievable absence.

States and nodes of graphs represented/mapped into states and nodes of graphs - this includes the possibility of 'foreign' graphs which are disruptive. The whole becomes an excursion into description rather than explanation, which is seen as a subset.

There should be limited copies of the Structure of Reality online/offline - dates from 1977, I wasn't a child.

10 linked images:

http://www.asondheim.org/linked01.jpg
http://www.asondheim.org/linked02.jpg
http://www.asondheim.org/linked03.jpg
http://www.asondheim.org/linked04.jpg
http://www.asondheim.org/linked05.jpg
http://www.asondheim.org/linked06.jpg
http://www.asondheim.org/linked07.jpg
http://www.asondheim.org/linked08.jpg
http://www.asondheim.org/linked09.jpg
http://www.asondheim.org/linked10.jpg

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385. David Baratier
a new collection of poems by Charlie Rossiter from FootHills Publishing
Wed 19 Sep 2007

FootHills Publishing is pleased to announce the release of

"The Night We Danced With the Raelettes"

Occurrences In and Around College Park Maryland
in the 1960s For the Most Part
To the Best of My Recollection

a collection of poems by Charles Rossiter.

(Ordering information below)

It's all here: leaving home for the first time, hanging out with guys from the dorm; road trips; summer jobs as diverse and improbable as delivering yeast for Budweiser, supervising a pick-your-own strawberry patch, and sweating it out

in the coal fields of Bethlehem Steel. There are also musings about life, literature, friendship, and the bliss and pain that comes with searching for, finding, and losing love.

"Charlie Rossiter's book takes us a high-speed journey into memory and the past. It makes the 60's come alive again. More importantly, it makes us laugh and cry. Tender, funny, evocative, this book is one not to be missed." Maria Mazziotti Gillan Founder & Executive Director, Poetry Center, Passaic Co. CC, Paterson, NJ and editor, Paterson Literary Review.

> *From the Book:*

When Someone Asks Me Who Was First

We still lived in dorms
segregated by sex
but I lived on the first floor
in back
which meant that
once we decided
it was easy
to lift her through the window
walk around
and come in the front door
as if nothing monumental
were about to happen
but it did
right there
in my narrow iron dorm bed
just a wall away
from the distant din
of rowdy dorm guys
without dates
on saturday night.

When someone asks me
who was first
I think of Nanya
and that night
which is not precisely true.
There was someone or two
before her, I'm almost certain.
I forget the details
and the names.

But the night I lifted
Nanya through the window
as if she were
a princess, Lady Guenivere,
Rapunsel-in-Reverse,
and I were Galahad
or Robin Hood
or any stirring figure
out of myth or legend.

That night
she became the first.

Charlie Rossiter, NEA Fellowship recipient and threetime Pushcart Prize nominee, hosts the audio website poetrypoetry.com. A widelypublished poet, his work has been featured on NPR and numerous statewide public radio networks. During the `90s he hosted the Poetry Motel TV program, still seen on cable stations in some parts of the Northeast. His chapbook, What Men Talk About, won the first Red Wheel Barrow Prize from Pudding House Press. Other publications include CR's Greatest Hits: 19752001 and Around the House, also from Pudding House Press. He recently performed at the Geraldine R. Dodge Poetry Festival in NJ, and was among a handful of poets selected to perform at the 2005 Chicago Blues Festival. An expanded 2nd edition of Back Beat, his co-authored book of memoir and poetry was published by Fractal Edge Press (2006). He is profiled in Contemporary Authors. Some of the poems in this collection formed the basis of The Night We Danced With the Raelettes, a one-person play produced at Victory Gardens Theatre in Chicago.

The Night We Danced With the Raelettes
is a 60 page hand-sewn book with spine - $14.00

For more information, a picture of the book or to order on-line go to:

http://www.foothillspublishing.com/2007/id176.htm

To order through mail send total price plus $1.75 Shipping and Handling ($2.25 in Canada; $3.25 other countries) for each address sent to. (NYS Residents please add $1.12 Sales Tax per book)

Send orders to:

FootHills Publishing
PO Box 68
Kanona, NY 14856

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386. Barry Schwabsky
Fwd: Bill Griffiths appreciation
Wed 19 Sep 2007

Received from Ken Edwards of Reality Street:

A nice appreciation of Bill appeared in the Newcastle local paper The Journal – you can read it here -

http://icnewcastle.icnetwork.co.uk/journallive/culture/tm_method=full%26objectid=19805663%26siteid=50081-name_page.html

Thanks to Peter Hodgkiss for drawing my attention to it.

Ken Edwards
Reality Street Editions
63 All Saints Street
Hastings, East Sussex TN34 3BN
www.realitystreet.co.uk

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387. David A. Kirschenbaum
Boog City presents BlazeVOX Books and Compass Jazz
Wed 19 Sep 2007

Please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

BlazeVOX Books
(Kenmore, N.Y.)

Tues. Sept. 25, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Featuring readings from

Joel Chace
Amy King
Ruth Lepson
Douglas Manson
Kyle Schlesinger

and music from
Compass Jazz

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

*BlazeVOX Books
http://www.blazevox.org/
BlazeVOX Books has published over 40 volumes, mostly poetry, and will publish approximately 20-25 more each year during 2007 and 2008. Their latest publications, are by Noah Eli Gordon, Joe Amato and Megan Volpert.

Overall Performer Bios

**Joel Chace
http://www.sidereality.com/volume1issue4/interviewsv1n4/interviewwithjoelchace.htm Joel Chace has published poetry and prose poetry in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. Forthcoming from BlazeVox Books is Cleaning the Mirror: New and Selected Poems, and, from Paper Kite Press, Matter No Matter, another full-length collection. He is the poetry Eeitor for the experimental electronic magazine 5_Trope.

**Compass Jazz
http://www.purevolume.com/compass
Compass Jazz group has been playing together for 30 years, at venues throughout New York City, and all over the U.S.

**Amy King http://www.amyking.org Amy King is the author of I¹m the Man Who Loves You and Antidotes for an Alibi, both from BlazeVOX Books, and The People Instruments (Pavement Saw Press). She teaches creative writing and English at Nassau Community College, is the editor-in-chief for the literary arts journal MiPOesias, and is a member of the Poetics List Editorial Board.

**Ruth Lepson Ruth Lepson is poet-in-residence at the New England Conservatory of Music in Boston.Her previous book of poems is Dreaming in Color (Alice James Books) and the University of Illinois Press published an anthology she edited, Poetry from Sojourner: A Feminist Anthology. Her writing has appeared in Jacket, Carve, EAOGH, and Shampoo, among others. Recently she has been collaborating with jazz musicians.

**Douglas Manson
http://www.buffalostate.edu/library/rooftop/members/manson.htm Douglas

Manson is author of a book of poems Roofing and Siding (BlazeVOX Books), and recent chapbooks At Any Point and Sections in Four Seasons. He edits and publishes Celery Flute: The Kenneth Patchen Newsletter and little scratch pad editions chapbooks.

**Kyle Schlesinger
http://www.kyleschlesinger.com
Kyle Schlesinger's most recent book is Hello Helicopter (BlazeVox, 2007).

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. Oct. 30, 2007
Talisman House (Jersey City, N.J.)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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388. Andy Gricevich
Re: Blaser reading in San Francisco last Sunday
Wed 19 Sep 2007

Yeah, what a fantastic reading. Such incredible writing, and such a gorgeous, mellifluous voice. It felt historic, and very present. I feel fortunate to have been able to make it to SFSU before heading back to Madison. Still reeling from Blaser, from Norma Cole and Robert Gluck's lovely speeches... I had told myself, "you've got the Coach House edition--don't be too hasty..." but here I am, with the expanded "Holy Forest" and "The Fire," and thoroughly the better for it. He's an inspiration, no doubt about it.

sleeplessly, from a motel in Kearny, NE,

Andy

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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389. Barry Schwabsky
my west coast tour
Wed 19 Sep 2007

West coast friends, if you happen to be in the neighborhood of any of these events, please come by:

Monday, September 24, 1 pm -- lecture, "Painting after Photography, Again," School for the Contemporary Arts, Simon Fraser University, Alexander Centre, Visual Arts Studio, 611 Alexander St., Vancouver, BC

Wednesday, September 26, noon -- lecture, "Painting after Photography, Again," Roski School of Fine Arts, University of Southern California, 3001 S. Flower Street, Los Angeles, CA

Thursday, September 27, 7:30 pm -- panel discussion on the art of Robert Youds, Art Gallery of Greater Victoria, 1040 Moss Street, Victoria, BC

Saturday, September 28, 8 pm -- poetry reading with Eric Giraud, 1067 Granville, Vancouver, BC

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390. Pierre Joris
EQUIPAGE IS RE-LAUNCHING
Wed 19 Sep 2007

This just in via Peter Riley, and I believe of interest to people on this list – I think of Equipage as one of the very best, and maybe the most consistently adventurous of the smaller presses in the UK – Pierre Joris:

E Q U I P A G E

c/o Rod Mengham, Jesus College, Cambridge, CB5 8BL, U.K.

EQUIPAGE IS RE-LAUNCHING

with the Cartalia series

seven new titles individually designed and printed with hot metal on laid paper by the Polish printing company Cartalia

Isobel Armstrong, Desert Collages, price £4.50
David Chaloner, Beyond These Lines, price £4.50
William Fuller, Dry Land, price £4.50
Brian Henry, In the Unlikely Event of a Water, price £4.50
Tracy Ryan, Bloc Notes, £4.50
Marjorie Welish, A Test of Spacing, price £4.50
Grzegorz Wroblewski, Our Flying Objects, price £4.50

all available from 1 October 2007

LAUNCH READING:

DAVID CHALONER JOHN KINSELLA

There will be reading to launch the new series at 18.00 on 6 October at Heffer¹s Bookshop, Trinity Street, Cambridge

David Chaloner will read from his new book, Beyond These Lines John Kinsella will read from his work and from Tracy Ryan¹s new book, Bloc Notes

This event is ticketed but free of charge. To obtain your ticket, contact HYPERLINK mailto:[redacted]

RECENTLY PUBLISHED:

Simon Jarvis, F subscript zero, 8 x 9in., 20pp, price £4.00
Carol Watts, Brass, Running, A5, 20pp, price £3.00
Rod Mengham, Diving Tower, A5, 16pp, price £3.00
Elizabeth Willis, The Great Egg of Night, A5, 20pp, price £3.00
John Kinsella, Love Sonnets, A5, 64pp, price £3.00
Barry MacSweeney, Horses in Boiling Blood, A4, perfect bound, 84pp,price £8.00
Caroline Bergvall, 8 Figs, A5, 48pp, price £3.00
Tony Lopez, Equal Signs, A5, 40pp, price £3.00

All publications are post free if ordered direct from the address given above.
Cheques should be made payable to Equipage.

BACKLIST

J.H.Prynne, Biting the Air, A5, 20pp, price £3.00
Anna Mendelssohn, Implacable Art (published by Equipage/Folio) perfect bound, 140pp, including 32pp of drawings, price £7.95 + £1.00 p&p
Peter Minter, Morning, Hyphen, A5, 36pp, price £3.00
Andrew Duncan (editor and translator), Depart, Kaspar: Modern German Poems, A5, 44pp, price £3.00
Brian Catling, Large Ghost, A5, 20pp, price £3.00

Accomplices: Poems for Stephen Rodefer, A5, 28pp, price £3.00
Tadeusz Pioro, Infinite Neighbourhood, A5, 28pp, price £3.00
Allen Fisher, Ring Shout, A5, 16pp, price £3.00
Marjorie Welish, Begetting Textile, A5, 24pp, price £3.00
William Fuller, Roll, A5, 24pp, price £3.00
Drew Milne, The Gates of Gaza, A5, 20pp, price £3.00
Barry MacSweeney, Sweet Advocate, A5, 24pp, price £3.00
Peter Gizzi, Add This to the House, A5, 40pp, price £3.00
Drew Milne, Familiars, A5, 24pp, price £3.00
J.H.Prynne, Pearls That Were, perfect bound, 28pp, price £4.00
Ian Patterson, Much More Pronounced, A5, 24pp, price £3.00
John Wilkinson, Reverses, A5, 28pp, price £3.00
Jennifer Moxley, Wrong Life, A5, 28pp, price £3.00
John Kinsella, The Benefaction, A5, 62pp, price £3.00
Ralph Hawkins, The Coiling Dragon The Scarlet Bird The White Tiger A Blue & Misted Shroud, A5, 44pp, price £3.00
Geoff Ward, Rainer Maria Rilke: Duino Elegies, A5, 28pp, price £3.00
David Chaloner, Art for Others, A5, 16pp, price £3.00
Drew Milne, As It Were, A5, 20pp, price £3.00
John Forbes, Humidity, A5, 28pp, price £3.00
R.F. Langley, Jack, A5, 28pp, price £3.00
Iain Sinclair, The Ebbing of the Kraft, A5, 40pp. price £3.00
Pierre Alferi, Personal Pong, translated by Kevin Nolan, A5, 20pp, price £3.00
John Wilkinson, Sarn Helen, A5, 32pp, price £3.00
J.H. Prynne, For the Monogram, A5, 20pp, price £3.00
John Kinsella, Graphology, A5, 36pp, price £3.00
John Tranter, Gasoline Kisses, A5, 40pp, price £3.00
Keston Sutherland, Lidia, A5, 24pp, price £3.00
Richard Makin, universlipre, A5, 52pp, price £3.00
John James, Schlegel Eats a Bagel, A5, 24pp, price £3.00
Simon Perril, Spirit Level, A5, 20pp, price £3.00
Keston Sutherland, Prag, A5, 12pp, price £3.00
John Kinsella, The Radnoti Poems, A5, 56pp, price £3.00
Mas Abe, Agile, A5, 12pp, price £3.00
Peter Hughes, Paul Klee¹s Diary, A5, 32pp, price £3.00
Barry MacSweeney, Pearl, A4, 28pp, price £4.00
Peter Hughes, Psyche in the Gargano, A5, 24pp, price £3.00
Richard Makin, f : w :d, A5, 48pp, price £3.00
Tony Lopez, Negative Equity, A5, 40pp, price £3.00
Out to Lunch, Turnpike Ruler, A5, 32pp, price £3.00
Ulli Freer, Blvd.s, A5, 32pp, price £3.00

Drew Milne, How Peace Came, A5, 28pp, price £3.00
J.H.Prynne, Her Weasels Wild Returning, A5, 12pp, price £3.00
Antonio Bellotti (ed.), Milk of Late(anthology), A5, 60pp, price £3.00
John Wilkinson, Torn off a Strip, A5, 36pp, price £3.00
Peter Riley, Lecture, A5, 28pp, price £3.00
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Michael Haslam, Four Poems, A5, 36pp, price £3.00
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Ian Patterson, Tense Fodder, A5, 24pp, price £3.00
Drew Milne, Satyrs and Mephitic Angels, A5, 20pp, price £3.00
Rod Mengham, Feuds, A5, 20pp, price £3.00
Alan Halsey, Reasonable Distance, A5, 24pp, price £3.00
Ulli Freer, Sand Poles, A5, 28pp, price £3.00
Out to Lunch, 28 Sliverfish Macronix, A5, 32pp, price £3.00
D.S.Marriott, Lative, A5, 24pp, price £2.00
John Wilkinson, The Nile, A5, 28pp, price £2.00

ALSO AVAILABLE Published by Salt (Folio):

Luska Mengham, Leaked Out Local, A5, 20pp, price £2.00

ALSO AVAILABLE Published by Zoland Books

Rudy Burckhardt and Simon Pettet, Talking Pictures: the Photography of Rudy Burckhardt , A4, perfect bound, 248 pp, price £15.00

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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391. Charlie Rossiter

"The Night We Danced With the Raelettes" Charlie Rossiter Poetry Book Published]

Wed 19 Sep 2007

From: FootHills Publishing
Date: 9/18/2007 8:17:33 PM
Subject: Charles Rossiter Poetry Book Published

FootHills Publishing is pleased to announce the release of

"The Night We Danced With the Raelettes"

Occurrences In and Around College Park Maryland
in the 1960s For the Most Part
To the Best of My Recollection

a collection of poems by Charles Rossiter.

(Ordering information below)

It's all here: leaving home for the first time, hanging out with guys from the dorm; road trips; summer jobs as diverse and improbable as delivering yeast for Budweiser, supervising a pick-your-own strawberry patch, and sweating it out in the coal fields of Bethlehem Steel. There are also musings about life, literature, friendship, and the bliss and pain that comes with searching for, finding, and losing love.

"Charlie Rossiter's book takes us a high-speed journey into memory and the past. It makes the 60's come alive again. More importantly, it makes us laugh and cry. Tender, funny, evocative, this book is one not to be missed."

Maria Mazziotti Gillan
Founder & Executive Director, Poetry Center, Passaic Co. CC,
Paterson, NJ and editor, Paterson Literary Review.

From the Book:

When Someone Asks Me Who Was First

We still lived in dorms
segregated by sex
but I lived on the first floor
in back
which meant that
once we decided
it was easy
to lift her through the window
walk around

and come in the front door
as if nothing monumental
were about to happen
but it did
right there
in my narrow iron dorm bed
just a wall away
from the distant din
of rowdy dorm guys
without dates
on saturday night.

When someone asks me
who was first
I think of Nanya
and that night
which is not precisely true.
There was someone or two
before her, I'm almost certain.
I forget the details
and the names.

But the night I lifted
Nanya through the window
as if she were
a princess, Lady Guenivere,
Rapunsel-in-Reverse,
and I were Galahad
or Robin Hood
or any stirring figure
out of myth or legend.

That night
she became the first.

Charlie Rossiter, NEA Fellowship recipient and threetime Pushcart Prize nominee, hosts the audio website poetrypoetry.com. A widelypublished poet, his work has been featured on NPR and numerous statewide public radio networks. During the `90s he hosted the Poetry Motel TV program, still seen on cable stations in some parts of the Northeast. His chapbook, What Men Talk About, won the first Red Wheel Barrow Prize from Pudding House Press. Other publications include CR's Greatest Hits: 19752001 and Around the House also from Pudding House Press. He recently performed at the Geraldine R. Dodge Poetry Festival in NJ, and was among a handful of poets selected to perform at

the 2005 Chicago Blues Festival. An expanded 2nd edition of Back Beat, his co-authored book of memoir and poetry was published by Fractal Edge Press (2006). He is profiled in Contemporary Authors. Some of the poems in this collection formed the basis of The Night We Danced With the Raelettes, a one-person play produced at Victory Gardens Theatre in Chicago.

The Night We Danced With the Raelettes
is a 60 page hand-sewn book with spine - $14.00

For more information, a picture of the book or to order on-line go to:

http://www.foothillspublishing.com/2007/id176.htm

To order through mail send total price plus $1.75 Shipping and Handling ($2.25 in Canada; $3.25 other countries) for each address sent to. (NYS Residents please add $1.12 Sales Tax per book)

Send orders to:

FootHills Publishing
PO Box 68
Kanona, NY 14856

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392. Tom Bell

Teaching geezers, books

Wed 19 Sep 2007

I will be teaching at a senior center. I'm looking for good books and publishers' addresses. Any suggestions welcome

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393. James Cervantes

Edit your replies, please! Re: POETICS Digest - 17 Sep 2007 to 18 Sep 2007 (#2007-261)

Wed 19 Sep 2007

On 9/18/07, POETICS automatic digest system
<[redacted]> wrote:
> There are 29 messages totalling 3015 lines in this issue.>

Had I done what a lot of people seem to do, you would have received a dozen screens of unncessary quoting. Please edit your replies and cut to the chase. Thanks!

It gets in the way of my reading Alan Sondheim's marvelous posts.

-- Jim
~~~~~~
~ Salt River Review: http://www.poetserv.org
~ http://www.hamiltonstone.org/catalog.html#temporarymeaning
~ http://www.fieralingue.it/documenti/mr_bondo.pdf
~ http://www.poetserv.org/jvc/home/index.html
~ UPDATED: http://home.earthlink.net/~jvcervantes/
~ http://www.flickr.com/photos/[redacted]/

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394. Rachel Loden

new on wordstrumpet: the dangerfield prize and other musings

Wed 19 Sep 2007

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http://wordstrumpet.blogspot.com/

* The Dangerfield Prize : those annoying prizes, and something to do about them

  (Read the full post below, if that's easier)

* The Ministry of Silly Walks : John Cleese on authority in comedy

* Poetry, Heresy, and Delirium : how does a drive-in in Connecticut connect to heresiology in contemporary poetry?

* Another Kind of Heaven : chapbooks and why more libraries don't buy them

The Dangerfield Prize

I'm naming this post after something completely chimerical, as real at present as /Nessiteras rhombopteryx/ (the Loch Ness monster) or other triumphs of cryptozoology. But the Dangerfield Prize, and prizes like it, may have more going for them than cryptids like Nessie.

Last month I mentioned the scholarship recently established for a student graduating from first Canadian poet laureate George Bowering's old high school in Oliver, British Columbia, who "must have a demonstrated interest in writing and be a bit of a pain in the ass."

This scholarship, as I said at the time, opens up all sorts of new imaginative vistas for awards. I'm forced to think about awards in the fall, when I have to decide whether to nominate ten people (plus any number of single works in journals or other small press publications) for the Pushcart Prize. If I decide to participate, as I've done since 2002, my ten nominees will get a letter from Pushcart asking them to send their own selection from their 2007 small press-published work for consideration for the next year's anthology. If I also
~~~~~~

nominate single pieces from magazines and anthologies, the editors of those publications will get slightly different (but similar) letters.

If any of my nominees actually wins, they'll become contributing editors as well and get to send in their own lists of nominations in future years.

So why do I have to think about whether to go through this drill? Why isn't it more fun? Because since I've been doing it, only one of my nominees has actually won a Pushcart. The sheer number of nominations pouring in to Pushcart's P.O. box in Wainscott, NY, is enormous and (do the math: each year's winners become nominators) growing like kudzu every year. So any individual nominee stands a vanishingly small chance of winning.

On top of this, there's more than a small aesthetic difference between my taste and that of the annually-chosen poetry editors. Bill Henderson, who founded Pushcart because of his own frustrations with the literary establishment, is, I suspect, a sterling guy who's pursued his mission with nothing short of heroism. Unfortunately, though, we don't happen to be on the same page (for the most part) about what constitutes an outstanding work of poetry in a given year.

That, I think, is to be expected: these are /his/ awards, his bailiwick, and his taste (and that of his chosen editors) rules the day. But as a result I have to wonder: shall I really trouble, say, Rae Armantrout with another nomination, when she's never won? Why should she bother to go through the fairly onerous drill, only to lose yet again?

Even worse, if I do nominate her again, and she puts herself through those paces, doesn't she begin to associate me with the absurdity of it all? Have I really done her a good turn, or have I wasted her time? Questions like these have made me puzzle over my nominations year after year, never seriously considering some extremely worthy candidates because I know they stand zero chance, and apologizing in advance to those I do nominate for what may be a particularly thankless errand.

All this, plus the fact that there is almost universal frustration with awards of all kinds, has made me wonder: what's stopping any of us from taking a page from Bowering's book, or Henderson's, and launching our own awards?

After all, there is actually no prize with a Pushcart Prize, other than publication. The scholarship given in Bowering's name (though probably not endowed from his personal kitty, though I don't have the inside poop) is obviously something most of us can't dream of setting up. But even if the prize loot were extremely modest indeed, or nonexistent -- other than some sort of fuss made by announcement and (for example) publication of the winning work(s) somewhere -- wouldn't it, at the very least, make some deserving writer's day, and be an absolute hoot?

And, if the standards exercised were rigorous enough -- or witty and cryptozoologically wild enough -- couldn't it become more than that? Would it be ridiculous to hope that (in some small way) it could actually help to shape the aesthetic environment of the times?

That's why I'm musing on a still very-much-imaginary Dangerfield Prize, and why I hope others will indulge in similar musings of their own.

Rachel Loden
http://wordstrumpet.blogspot.com/

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395. Christina E Lovin
Re: Teaching geezers, books
Wed 19 Sep 2007

Tom:

PASSAGER is a journal that publishes work by older writers (http://raven.ubalt.edu/features/passager/). They also sponsor a poetry contest for writers over 50, as well as solicit work for other special issues. Passager recently began publishing books, as well.

Christina Lovin

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Tom Bell
Sent: Wednesday, September 19, 2007 9:49 AM
To: [redacted]
Subject: Teaching geezers, books

I will be teaching at a senior center. I'm looking for good books and publishers' addresses. Any suggestions welcome

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396. Alan Sondheim
Gita
Wed 19 Sep 2007

Gita

Could the ancients hear spherics directly? Oh, I think so! Otherwise the drums would not have been constructed with additive functions in mind. Nor with spectral tonalities in mind. Remember, they harbor air and other spherics, closed and vibrating! But surely not the aurora, is that additive? Or magnetic storms, antipodean lightning strikes, are they additive? Every particle has its

split-second say! The drum reflects! The drum resonates! Eight fingers, two thumbs, the drum resonates! Whose counting? I am.

http://www.asondheim.org/gita1.mp3
http://www.asondheim.org/gita2.mp3
http://www.asondheim.org/gita3.mp3
http://www.asondheim.org/gita4.mp3

small Nepalese drum

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397. Jennifer Karmin
Fellowship: University of Louisville
Wed 19 Sep 2007

Axton Poetry Fellow,
University of Louisville, Fall 2008

Writers who have received their terminal degree within the last five years in Creative Writing are invited to apply for an Axton Fellowship in Creative Writing. The purpose of these fellowships is to provide recent graduates with time to further their own work, to associate them with a distinguished faculty, and to allow them to contribute to a vibrant creative writing community.

Two fellows, one in poetry and one in fiction, will be appointed for the academic years 2008-2009 and 2009-2010, and will be awarded a stipend and benefits. Each fellow will give a reading in the Axton reading series once during her or his tenure, will run one, two-day literary seminar, and will teach one course each semester. Of these courses, one will be of the fellow's design, another will be on the teaching of creative writing, and the other two will be upper level creative writing or literature courses. The fellows will be expected to be in residence in Louisville during their fellowship period.

The fellowships will provide a stipend of $25,000 a year plus benefits for two years.

Candidates for the fellowship should submit the following documents:

a) a current CV
b) a one-page proposal for an undergraduate course
c) a writing sample-no more than 25 pages
d) at least three letters of recommendation.

Applications must be postmarked by November 2, 2007.

Mail applications to: Axton Fellowships, Paul Griner,
Director of Creative Writing, Department of English,
Bingham Humanities 315, University of
Louisville, Louisville, Kentucky, 40292.

___ Tonight's top picks. What will you watch tonight? Preview the hottest shows on Yahoo! TV. http://tv.yahoo.com/

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398. Charlotte Mandel
Re: Teaching geezers, books
Wed 19 Sep 2007

Tom - I can send you a copy of out of print Saturday's Women: Eileen W. Barnes Anthology of poems by women over 40, ed and intro Charlotte Mandel, coedited Rachel Hadas & Maxine Silverman (Saturday Press). And a copy of my chapbook Keeping Him Alive, aged father/daughter interwoven with father/small child (Silver Apples Press). If you'd want more for your class, I'd have to check the supply. Backchannel your mailing address if interested. Whereabouts is the senior center? Charlotte

On Sep 19, 2007, at 9:48 AM, Tom Bell wrote:

I will be teaching at a senior center. I'm looking for good books and publishers' addresses. Any suggestions welcome

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399. Catherine Daly
CALL FOR SUMBISSIONS: Voices From Leimert Park
Wed 19 Sep 2007

Leimert Park is a neighborhood in Los Angeles, CA

CALL FOR SUBMISSIONS

VOICES FROM
LEIMERT PARK
VOLUME II

ELIAS WONDIMU OF TSEHAI PUBLISHERS
IS PUBLISHING A SECOND VOLUME OF THE ACCLAIMED ANTHOLOGY
VOICES FROM LEIMERT PARK

IF YOU'VE BEEN INVOLVED IN THE LEIMERT PARK LITERARY SCENE AT ANY LEVEL, PLEASE FEEL FREE TO SUBMIT UP TO 5 POEMS (AS ATTACHMENTS) TO:

[redacted]

DEADLINE: FRIDAY, SEPTEMBER 28

FOR MORE INFO CONTACT MICHAEL DATCHER
[redacted]

---------- Take the Internet to Go: Yahoo!Go puts the Internet in your pocket:<http://us.rd.yahoo.com/evt=48253/*http://mobile.yahoo.com/go?refer=1GNXIC>mail, news, photos more.

__._,_.___ Messages in this topic
<http://groups.yahoo.com/group/CobaltPoets/message/11763;_ylc=X3oDMTM2N3FyNjNoBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBG1zZ0lkAzExNzYzBHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTE5MDI0NTU5NgR0cGNJZAMxMTc2Mw-->
(1) Reply (via web post)
<http://groups.yahoo.com/group/CobaltPoets/post;_ylc=X3oDMTJxcWZ0MzZkBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBG1zZ0lkAzExNzYzBHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTE5MDI0NTU5Ng--?act=reply&messageNum=11763>|
Start a new topic
<http://groups.yahoo.com/group/CobaltPoets/post;_ylc=X3oDMTJlY2E5NGs4BF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA250cGMEc3RpbWUDMTE5MDI0NTU5Ng-->
Messages<http://groups.yahoo.com/group/CobaltPoets/messages;_ylc=X3oDMTJlaTI0Z3Z1BF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA21zZ3MEc3RpbWUDMTE5MDI0NTU5Ng-->|
Files<http://groups.yahoo.com/group/CobaltPoets/files;_ylc=X3oDMTJmNzkwZjE3BF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA2ZpbGVzBHN0aW1lAzExOTAyNDU1OTY->|
Photos<http://groups.yahoo.com/group/CobaltPoets/photos;_ylc=X3oDMTJlNmVxMm83BF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA3Bob3QEc3RpbWUDMTE5MDI0NTU5Ng-->
[image: Yahoo! Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJkdjNuMnRjBF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHI

Ec2xrA2dmcARzdGltZQMxMTkwMjQ1NTk2>
Change settings via the
Web<http://groups.yahoo.com/group/CobaltPoets/join;_ylc=X3oDMTJmZGpiMDhnBF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA3N0bmdzBHN0aW1lAzExOTAyNDU1OTY->(Yahoo!
ID required)
Change settings via email: Switch delivery to Daily
Digest<[redacted]?subject=Email+Delivery:+Digest>|
Switch
format to Traditional<[redacted]?subject=Change+Delivery+Format:+Traditional>
Visit Your Group
<http://groups.yahoo.com/group/CobaltPoets;_ylc=X3oDMTJkdmpzMWc0BF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA2hwZgRzdGltZQMxMTkwMjQ1NTk2>|
.

__,_._,___
--
All best,
Catherine Daly
[redacted]

↑ Index

400. Charles Bernstein
Fordham (NYC) reading series
Wed 19 Sep 2007

POETS OUT LOUD
FALL 2007 / New York
all readings at 7:00 pm

MONDAY, SEPTEMBER 24
Charles Bernstein & Rachel Blau DuPlessis

TUESDAY, OCTOBER 9
Mei-mei Berssenbrugge & Tan Lin & John Yau

THURSDAY, NOVEMBER 29
Bruce Andrews & Tracie Morris

reception & book signing to follow
free & open to the public
12th Floor Lounge

Fordham University - Lincoln Center
113 W. 60th Street (corner of Columbus Ave.)

For more info: http://www.fordham.edu/pol

---

http://epc.buffalo.edu/authors/bersnstein/blog

↑ Index

401. Steven Zultanski
Announcing President's Choice
Wed 19 Sep 2007

Hello there all,

I'm happy to announce the publication of a new little magazine that perhaps you will enjoy!

President's Choice is a poetry magazine project that will run for 10 issues. Each issue will feature 6-7 poets represented by 6-10 pages each. Issue number one contains truly fantastic new work by:

Marie Buck
Rodrigo Toscano
Craig Dworkin
Laura Elrick
Bhanu Kapil
Paper Rad
Robert Fitterman

The link to the really ugly blog selling this really good-looking product is this link here: http://www.presidentschoice.blogspot.com/

Also, a note: President's Choice is a Lil' Norton publication.

So far, the other Lil' Norton titles are Model Homes and The Physical Poets. Both are interesting mags and worth checking out:
http://www.modelhomepage.blogspot.com/
http://physicalpoetry.blogspot.com/

Best,
Steve Z.

↑ Index

402. **mIEKAL aND**

Music Scholar Barred From U.S., but No One Will Tell Her Why

Thu 20 Sep 2007

Music Scholar Barred From U.S., but No One Will Tell Her Why

By NINA BERNSTEIN
Published: September 17, 2007

http://www.nytimes.com/2007/09/17/nyregion/17musicologist.html

Nalini Ghuman, an up-and-coming musicologist and expert on the British composer Edward Elgar, was stopped at the San Francisco airport in August last year and, without explanation, told that she was no longer allowed to enter the United States.

The latest news and reader discussions from around the five boroughs and the region.
Go to City Room »

Her case has become a cause célèbre among musicologists and the subject of a protest campaign by the American Musicological Society and by academic leaders like Leon Botstein, the president of Bard College at Annandale-on-Hudson, N.Y., where Ms. Ghuman was to have participated last month in the Bard Music Festival, showcasing Elgar's music.

But the door has remained closed to Ms. Ghuman, an assistant professor at Mills College in Oakland, Calif., who is British and who had lived, studied and worked in this country for 10 years before her abrupt exclusion.

The mystery of her case shows how difficult, if not impossible, it is to defend against such a decision once the secretive government process has been set in motion.

After a year of letters and inquiries, Ms. Ghuman and her Mills College lawyer have been unable to find out why her residency visa was suddenly revoked, or whether she was on some security watch list. Nor does she know whether her application for a new visa, pending since last October, is being stymied by the shadow of the same unspecified problem or mistake.

In a tearful telephone interview from her parents' home in western Wales, Ms. Ghuman, 34, an Oxford graduate who earned her Ph.D. from the University of California, Berkeley, said she felt like a character in Kafka.

"I don't know why it's happened, what I'm accused of," she said. "There's no opportunity to defend myself. One is just completely powerless."

Kelly Klundt, a spokeswoman for Customs and Border Protection in the Department of Homeland Security, said officers at San Francisco International

Airport had no choice but to bar Ms. Ghuman because the State Department, at its discretion, had revoked her visa. The State Department would not discuss the case, citing the confidentiality of individual visa records.

Mr. Botstein, who wrote to Secretary of State Condoleezza Rice in the hope of having the visa problem resolved before the music festival, said Ms. Ghuman's case is symptomatic. "This is an example of the xenophobia, incompetence, stupidity and then bureaucratic intransigence that we are up against," he said, also citing the case of a teacher of Arabic at Bard who missed the first weeks of the spring semester this year because of visa problems. "What is at stake is America's pre-eminence as a place of scholarship."

Ms. Ghuman is certainly not alone in her frustration. Academic and civil liberties groups point to other foreign scholars who have been denied entry without explanation at an airport, or refused a visa when they applied. A pending lawsuit by the American Civil Liberties Union contends that the Bush administration is using heightened security measures to keep foreign scholars out on ideological grounds in violation of the First Amendment rights of American scholars to hear them.

But Ms. Ghuman's case does not seem to fit such a pattern. Few believe that her book in progress, "India in the English Musical Imagination, 1890-1940," or her work on Elgar, best known by Americans for "Pomp and Circumstance," could have raised red flags in Washington. And if it were a question of security profiling, nothing in her background fits.

She was born in Wales. Her mother is a British homemaker, and her father, an emeritus professor of educational psychology at the University of Wales, was born in India to a Sikh family and moved to Britain in the 1960s. Last semester, Ms. Ghuman tried to teach her students by video link. This academic year, she is on an unpaid leave of absence.

"The arbitrary and inexplicable exclusion of Dr. Ghuman has been a personal tragedy for her and a cause of distress to Mills and to American higher education," said Janet L. Holmgren, the president of Mills College, who called her "one of our most distinguished faculty members."

"She seems to be in this limbo," said Ms. Ghuman's fiancé, Paul Flight, 47, who has visited her three times in Britain and is considering a move there. Mr. Flight, a countertenor, co-directed Darius Milhaud's opera about Orpheus and Eurydice with Ms. Ghuman at Mills three years ago.

Ms. Ghuman's descent into the bureaucratic netherworld began on Aug. 8, 2006, when she and Mr. Flight returned to San Francisco from a research trip to Britain. Armed immigration officers met them at the airplane door and escorted Ms. Ghuman away.

In a written account of the next eight hours that she prepared for her lawyer, Ms. Ghuman said that officers tore up her H-1B visa, which was valid through May 2008, defaced her British passport, and seemed suspicious of everything from her music cassettes to the fact that she had listed Welsh as a language she speaks. A redacted government report about the episode obtained by her lawyer under the Freedom of Information Act erroneously described her as “Hispanic.”

↑ Index

403. Alan Sondheim

WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Thu 20 Sep 2007

WHAT ARE THESE FISH

Please help me, what are these fish? Large schools gathered tightly together in the Providence River, Rhode Island. They're about 18" in length. I can only guess invasive species, maybe ocean-hungry spawning but I DON'T KNOW FISH.

http://www.asondheim.org/fish8.jpg
http://www.asondheim.org/fish19.jpg

Time: late afternoon/early evening.
Numbers: Approximately 1000.
Behavior: Swarming, schooling, occasional 'flashing' of sides.
Color: Seemed almost transparent, grey-blue, dull.

WHAT ARE THESE FISH I DON'T KNOW FISH

↑ Index

404. Tom Bell

Re: Teaching geezers, books

Thu 20 Sep 2007

Great!

Tom Bell
St. Cair Senior Center
325 St. Clair
Murfreesboro, TN 37130

[redacted]

↑ Index

405. cralan kelder

Revenge of the american - Versal 5 launch at IVY in Paris (france) 9/25

Thu 20 Sep 2007

I realise that the majority of list recipients are in North America - on the chance that there are list members in Europe, I post this announcement four of Versal¹s editors will be reading this Tuesday the 25th at the IVY Writers Reading Series reading series for a Versal 5 launch;

IVY Writers reading series, is moderated by american poets michelle noteboom and jennifer k dick

this Tuesday 25 september will feature a culturally imperialistic invasion with the following poets of mixed-US origin:

heather hartley
kai lashley
nicholas manning
cralan kelder

and
prue duggan - australia
anna arov - russia

LA RENTREE 2007 IVY Writers' Reading
+++IVY WRITERS PARIS launches another season with a reading for VERSAL Magazine issue 5 +++

25 September at 19h30. AT: LE NEXT, 17, rue Tiquetonne, 75002 Paris (just off rue Montorgeuil) M°Etienne Marcel /Les Halles. Au sous-sol! Tel : 01 42 36 18 93. Entrée gratuit. http://www.lenext.com/ On commence notre saison par une lecture en anglais pour la revue VERSAL (Amsterdam) avec Cralan Kelder, Nicholas Manning, Heather Hartley, Prue Duggan, Anna Arov et Kai Lashly!

online details here; http://ivywritersparis.blogspot.com/

Obviously if anybody can make it, please come and say hello.

Cralan Kelder

Versal
http://www.wordsinhere.com
http://www.cralan.com
--

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406. Kathleen Ossip
NYFA Fellows reading Monday 9/24
Thu 20 Sep 2007

POETS IN THE GARDEN

Anselm Berrigan, Brandon Downing, Sharon Mesmer, and Kathleen Ossip, all 2007 NYFA Fellows in Poetry, will read at the The Sixth Street and Avenue B Community Garden, with a question and answer period to follow.

DATE: Monday September 24

TIME: 6:30 p.m.

PLACE: The Sixth Street and Avenue B Community Garden

Please join us!

****

See what's new at http://www.aol.com

↑ Index

407. Christina Lovin
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Thu 20 Sep 2007

I believe the fish may be herring, which are found in the Providence River. Herring also have a black spot behind their gills, as do those in your photos. Eighteen inches is pretty large for Atlantic herring, but not unheard of. Hopefully, you can confirm this with someone familiar with the fish population in your area.

Very cool photos! Thanks.

---------- Original message from Alan Sondheim <[redacted]>: ----------

> *WHAT ARE THESE FISH*
>
> *Please help me, what are these fish? Large schools gathered*
> *tightly together in the Providence River, Rhode Island.*
> *They're about 18" in length. I can only guess invasive species,*
> *maybe ocean-hungry spawning but I DON'T KNOW FISH.*
>
> *http://www.asondheim.org/fish8.jpg*
> *http://www.asondheim.org/fish19.jpg*
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> *Time: late afternoon/early evening.*
> *Numbers: Approximately 1000.*
> *Behavior: Swarming, schooling, occasional 'flashing' of sides.*
> *Color: Seemed almost transparent, grey-blue, dull.*

> *WHAT ARE THESE FISH I DON'T KNOW FISH*

↑ Index

408. Douglas Manson
spare couch?
Thu 20 Sep 2007

i'll be in NYC giving a reading with BlazeVOX books authors next Tuesday (Sept. 25) for the Boog City d.a.levy lives reading series at the ACA galleries on W. 20th & wondered if there was anyone gracious with couch available in the NYC area for that night. Someone mentioned David K. but I don't know how to contact him. am d.a.levy fan, tho.

Thanks,
Douglas Manson

↑ Index

409. Gerald Schwartz
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Thu 20 Sep 2007

If thin, smelt or alewives. If chubby, shad.

Gerald S.

> *I believe the fish may be herring, which are found in the Providence River. Herring also have a black spot behind their gills, as do those in your photos. Eighteen inches is pretty large for Atlantic herring, but not unheard of. Hopefully, you can confirm this with someone familiar with the fish population in your area.*
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> *Very cool photos! Thanks.*
>
> *---------- Original message from Alan Sondheim*
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>
> *WHAT ARE THESE FISH I DON'T KNOW FISH*

↑ Index

410. **Maria Damon**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Thu 20 Sep 2007

---

herring! yummy!

Christina Lovin wrote:
> I believe the fish may be herring, which are found in the Providence River. Herring also have a black spot behind their gills, as do those in your photos. Eighteen inches is pretty large for Atlantic herring, but not unheard of. Hopefully, you can confirm this with someone familiar with the fish population in your area.
>
> Very cool photos! Thanks.
>
> ---------- Original message from Alan Sondheim <[redacted]>: ----------
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>> WHAT ARE THESE FISH I DON'T KNOW FISH
>>

↑ Index

411. **eric unger**
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Thu 20 Sep 2007

---

lovely photos by the way... just hope they aren't an exotic invasive.

On 9/20/07, Christina Lovin <[redacted]> wrote:
> I believe the fish may be herring, which are found in the Providence River. Herring also have a black spot behind their gills, as do those in your photos. Eighteen inches is pretty large for Atlantic herring, but not unheard of. Hopefully, you can confirm this with someone familiar with the fish population in your area.
>
> Very cool photos! Thanks.
>
> ---------- Original message from Alan Sondheim <[redacted]>: ----------
>
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> > WHAT ARE THESE FISH
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> >
> > WHAT ARE THESE FISH I DON'T KNOW FISH
>

↑ Index

412. W.B. Keckler
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Thu 20 Sep 2007

As soon as I saw them the word "menhaden" came to mind...I don't remember ever encountering this word consciously, so I looked it up...

and they looked like they...

so thank you Angel Heurtebise for the transmission...

if they are indeed menhaden....

what a lovely word....

********** See what's new at http://www.aol.com

↑ Index

413. Bobbi Lurie
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Thu 20 Sep 2007

---

wait! how this? http://www.reticulatedsplines.org/stuff/Fish!.htm?

bobbi

-----Original Message-----
From: Gerald Schwartz <[redacted]>
To: [redacted]
Sent: Thu, 20 Sep 2007 11:16 am
Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

If thin, smelt or alewives. If chubby, shad.?
?
Gerald S.?
?
>I believe the fish may be herring, which are found in the Providence River.
>Herring also have a black spot behind their gills, as do those in your >photos.
Eighteen inches is pretty large for Atlantic herring, but not >unheard of.
Hopefully, you can confirm this with someone familiar with the >fish population in your area.?
>?
> Very cool photos! Thanks.?
>?
> ---------- Original message from Alan Sondheim > <[redacted]>: ---------- >?
>?
>> WHAT ARE THESE FISH?

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>>?
>> WHAT ARE THESE FISH I DON'T KNOW FISH

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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414. Poetry Project
Events at The Poetry Project September 2007
Thu 20 Sep 2007

Hello everyone,

Let the readings begin!

Also, Workshops!

Your Pal,

The Poetry Project

MONDAY, September 24, 8pm
HETTIE JONES & JOAN LARKIN

Hettie Jones¹s twenty books for children and adults include her memoir of the Beat scene, How I Became Hettie Jones; the poetry collection Drive, which won the Poetry Society of America¹s Norma Farber Award; Big Star Fallin¹ Mama, Five Women in Black Music, honored by the New York Public Library; and No Woman No Cry, a memoir she authored for Bob Marley¹s widow, Rita. Just published are From Midnight to Dawn, the Last Tracks of the Underground Railroad (with Jacqueline Tobin), and a third poetry collection, Doing 70. Jones is the former Chair of the PEN Prison Writing Committee, and the editor of

Aliens at the Border, a poetry collection from her workshop at the Bedford Hills Correctional Facility. Joan Larkin¹s most recent collection is My Body: New and Selected Poems (Hanging Loose Press). Previous books include Cold River (which received a 1997 Lambda Award),and Sor Juana¹s Love Poems (translated with Jaime Manrique). Larkin co-founded Out & Out Books during the feminist literary explosion of the 70¹s. She has served as poetry editor for the queer journal Bloom and co-edits the University of Wisconsin Press autobiography series, ³Living Out.² Her anthology of coming-out stories, A Woman Like That, was nominated for Publishing Triangle and Lambda awards for nonfiction. In her fourth decade of teaching writing, she teaches in the low-residency MFA program in Poetry at New England College.

WEDNESDAY, September 26, 8pm
LISA JARNOT & SPARROW

Lisa Jarnot was born in Buffalo, New York and now lives in Queens. She is the author of three full-length collections of poetry: Some Other Kind of Mission, Ring of Fire, and Black Dog Songs. Her biography of poet Robert Duncan is forthcoming from University of California Press. Her fourth full-length collection of poetry is forthcoming from Flood Editions. She is a teacher and a blogger. Sparrow is in the midst of his fifth campaign for President. He lives in Phoenicia, New York with his wife, Violet Snow, and his daughter Sylvia. Behind their house, an elderly rabbit named Bananacake resides in a rustic hutch. Sparrow writes the gossip column for the Phoenicia Times. (He invents all the gossip.) Sparrow's books are Republican Like Me: a Diary of My Presidential Campaign, Yes, You ARE a Revolutionary! and America: A Prophecy -- the Sparrow Reader (all on Soft Skull Press).

FRIDAY, September 28, 10pm
MASHA TUPITSYN & NORA, a film.

Masha Tupitsyn is a fiction writer and feminist critic who lives in New York City. She received her MA in Literature and Cultural Theory from the University of Sussex in England. Her fiction and criticism has been published or is forthcoming in the anthology Wreckage of Reason: XXperimental Women Writers Writing in the 21st Century, Make/Shift, and Bookforum, among other places. Beauty Talk & Monsters, her first book, is a collection of film-based stories recently published by Semiotext(e). She is currently working on her new book, Showtime. Masha¹s reading will be accompanied by a screening of Nora, a short narrative by Portland-based artists Holly Andres and Grace Carter, in which an afternoon encounter between two lovers plays out in an unusual fashion. The film examines gender roles in terms of sexuality, power, violence and commerce by using tools of the classic suspense/thriller genre, most

notably Hitchcock's Psycho. Please visit them online at http://hollyandres.com/ & http://gracecarterfilms.com.

WRITING WORKSHOPS AT THE POETRY PROJECT:

BASIC AND BOLD: LOGOS R US PATRICIA SPEARS JONES
TUESDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 9TH

Every writer finds a niche, a gesture, the thing that works in what they do. At some point it may become a style or convention. Sometimes it becomes a crutch. One way to break the mode is to be radical‹that is, return to the roots. What brought you to poetry in the first place? This is a workshop for writers who want to re-look at how the structure and elements of poetry provide the wherewithal to make poems that are as ambitious, thoughtful and innovative as you want them to be. There will be in class writing, assignments, reading, and a revision project called ‹CAN THIS POEM BE SAVED?‹ in which you bring a poem that simply has not come to closure; seems to be stuck; or needs to be looked at by fresh eyes in the hope of finding what could make it work. This workshop is geared toward writers who have been seriously writing for some time. Please submit 5-8 pages of poetry and a brief description of what you¹d like to accomplish in the workshop by September 28. African American poet, playwright and cultural commentator, Patricia Spears Jones is author of two collections, Femme du Monde and The Weather That Kills.

POETRY LAB: FORMS OF JOYFUL EXPERIMENTATION TODD COLBY
FRIDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 12TH

In this workshop we'll forge new paths to the poem by investigating how far a poem can depart from being ³a poem² and yet still be a poem. We'll experiment with breath, heartbeat, movement, blogs, the alchemy of words, visions, letters to the editor, spontaneity, psychoanalysis, collaborations, appropriations and self-hypnosis, along with various traditional forms. The main objective is to create a supportive and inviting atmosphere in our joyfully experimental "Lab." A partial reading list will include: Hannah Weiner, Jacques Lacan, Gertrude Stein, Diane Williams, David Markson, Miranda July, Thomas Bernhard, Bill Knott, Arthur Rimbaud, Alice Notley, Mina Loy, Charles Olson, and Ludwig Wittgenstein. Todd Colby is the author of Tremble & Shine, Riot in the Charm Factory, Cush, and Ripsnort, all of which were published by Soft Skull Press.

WORLDLY AND INFINITELY DIMENSIONAL:
A WORKSHOP RACHEL LEVITSKY
SATURDAYS AT 12PM: 10 SESSIONS BEGIN OCTOBER 13

In these times, the possibilities by which we may amplify, record, document, display, shape, formulate, and publish words increases daily. Although expanded media and its wide reach are in themselves a meaningful fact of our

times, they don¹t necessarily enhance a poetry¹s resonance. How do we, and by we I mean both ourselves as ones and ourselves as groups, best construct and perform our poetries so as to be present in these particular times and yet open to the infinite possibilities of ³projection,² ³conception,² ³performance²? Familiarizing ourselves with poets like Abigail Child, Julie Patton, Cecilia Vicuña, Bob Dylan, Linton Kwesi Johnson (some will be visiting the workshop), we will consider all means available and any means necessary to project living works into our world. Individually and collaboratively we¹ll construct performances, visual works, sound events, improvisations, etc. Rachel Levitsky is the author of Under the Sun (Futurepoem) and is the founder and co-editor of Belladonna Books.

The workshop fee is $350, which includes a one-year individual Poetry Project membership and tuition for any and all fall spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark¹s Church, 131 E. 10th St., NY, NY 10003. For more information please call [redacted] or e-mail [redacted].

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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415. George Bowering

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Thu 20 Sep 2007

On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:

> *herring! yummy!*

Agh, you remind me of the Norwegian B&B breakfast table!

>
> Christina Lovin wrote:
>> I believe the fish may be herring, which are found in the Providence
>> River. Herring also have a black spot behind their gills, as do
>> those in your photos. Eighteen inches is pretty large for Atlantic
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>> Very cool photos! Thanks.
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>>> WHAT ARE THESE FISH I DON'T KNOW FISH
>
>
Geo. H. Bowering
Adaptable yet reliable.

↑ Index

416. George Bowering
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Thu 20 Sep 2007

In Newfoundland there is a little feller called a Caplin.
Resembles a Smelt

gb

On Sep 20, 2007, at 10:16 AM, Gerald Schwartz wrote:

> If thin, smelt or alewives. If chubby, shad.
>
> Gerald S.
>
>> I believe the fish may be herring, which are found in the Providence
>> River. Herring also have a black spot behind their gills, as do those
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>
George Harvey Bowering
More than meets the eye.

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417. Patrick F. Durgin

Kenning Editions Reading Tour: Dorantes, Seldess, Hofer, Durgin

Thu 20 Sep 2007

In anticipation of the publication of _sexoPUROsexoVELOZ and SEPTIEMBRE: A Bilingual Edition of Books Two and Three of Dolores Dorantes, by Dolores Dorantes_ (trans. Jen Hofer), Kenning Editions is sponsoring a reading tour up and down, though mostly down, the west coast. The schedule includes four readers--Dolores Dorantes, Patrick Durgin, Jen Hofer, and Jesse Seldess--unless otherwise specified.

Tue. 10/16, 7:00 PM, Kootenay School of Writing <http://www.kswnet.org/> (Spartacus Books), Vancouver, BC.

Thu. 10/18, 7:00 PM, Emergent Forms Series <http://emergent-forms.blogspot.com/>, Southern Oregon University, Ashland.

Fri. 10/19, 7:30 PM, Spare Room Series <http://www.flim.com/spareroom/> (New American Art Union), Portland.

Sun. 10/21, 7:00 PM, New Yipes Series <http://newyipes.blogspot.com/> (21 Grand), Oakland, CA. (Dolores Dorantes, Demosthenes Agrafiotis, and films by Katie Edmonds)

Mon. 10/22, 7:30 PM, Moe's Books <http://www.telegraphbooks.com/monday.htm>, Berkeley.

Tues. 10/23, 6:00 PM, University of California at Santa Cruz Living Writers Series <http://humwww.ucsc.edu/CWP/news.html>.

Thu. 10/25, 3:30 PM, The Poetry Center of San Francisco State University <http://www.sfsu.edu/%7epoetry/eventCalendar.html>.

Fri. 10/26, 7:30 PM, Modern Times Bookstore <http://www.mtbs.com/events_oct07.html>, San Francisco. (Dorantes, Durgin, and Hofer)

Sun. 10/28, 7 PM, The Smell <http://www.thesmell.org/index1.html>, Los Angeles. (Dorantes, Durgin, and Hofer))

10/29, 7 PM, Calarts, Valencia. (Dorantes and Hofer)

Most of Patrick Durgin's poetry has been published in small press and fine press zines and chapbooks—most recently, a short collection entitled Imitation Poems <http://www.atticusfinch.org/durgin.htm>. He will be reading from that book and conducting performances from Hannah Weiner's Open House <http://www.spdbooks.org/Details.asp?BookID=0976736411>, which he recently edited for Kenning Editions <http://www.kenningeditions.com/>. Durgin is also founder and publisher of the press. Jesse Seldess relocated from

Chicago to Berlin, Germany and most recently from Berlin to Karlsruhe, where he continues to edit the journal Antennae and organize the Floating Series of exhibitions and events. He will read from his debut collection from Kenning Editions, Who Opens <http://www.spdbooks.org/Details.asp?BookID=0976736403>. Dolores Dorantes joins us from Ciudad Juárez, Chihuahua, where she is founding director of the border arts collective Compañía Frugal, which supports autonomous projects in the arts and counts among its activities publication of the bi-weekly poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. She will read from her premier full-length collection, copublished by Counterpath Press <http://www.counterpathpress.org/>and Kenning Editions, and entitled sexoPUROsexoVELOZ and Septiembre: A Bilingual Edition of Books Two and Three of Dolores Dorantes, by Dolores Dorantes <http://www.spdbooks.org/Details.asp?BookID=9780976736424>. Reading in tandem with Dorantes is poet-translator Jen Hofer, joining us from Los Angeles. Hofer's recent publications include lip wolf <http://www.actionbooks.org/catalog.html#solorzano>, a translation of Laura Solórzano's lobo de labio (Action Books, 2007), Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women <http://www.upress.pitt.edu/BookDetails.aspx?bookId=35445>(University of Pittsburgh Press and Ediciones Sin Nombre, 2003), slide rule (subpress, 2002), and the chapbooks laws (Dusie Kollectiv, 2006) and lawless (Seeing Eye Books, 2003). She and Durgin will read together from their collaborative, hybrid-genre book The Route, very shortly forthcoming from Atelos <http://www.atelos.org/>.

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418. Maria Damon

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Thu 20 Sep 2007

---

yeah, lemme at 'em!

George Bowering wrote:
> On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:
>
>> herring! yummy!
>
> Agh, you remind me of the Norwegian B&B breakfast table!
>
>
>>
>> Christina Lovin wrote:

>>> I believe the fish may be herring, which are found in the Providence
>>> River. Herring also have a black spot behind their gills, as do
>>> those in your photos. Eighteen inches is pretty large for Atlantic
>>> herring, but not unheard of. Hopefully, you can confirm this with
>>> someone familiar with the fish population in your area.
>>>
>>> Very cool photos! Thanks.
>>>
>>> ---------- Original message from Alan Sondheim
>>> <[redacted]>: ----------
>>>
>>>
>>>> WHAT ARE THESE FISH
>>>> Please help me, what are these fish? Large schools gathered tightly
>>>> together in the Providence River, Rhode Island. They're about 18"
>>>> in length. I can only guess invasive species, maybe ocean-hungry
>>>> spawning but I DON'T KNOW FISH.
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>>>> Behavior: Swarming, schooling, occasional 'flashing' of sides.
>>>> Color: Seemed almost transparent, grey-blue, dull.
>>>> WHAT ARE THESE FISH I DON'T KNOW FISH
>>
>>
> Geo. H. Bowering
> Adaptable yet reliable.

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419. Carol Novack
Offering Lyrical Fiction Workshop, Manhattan
Thu 20 Sep 2007

Lyrical Fiction Writing Workshop for Intermediate & Advanced Writers
(Greenwich Village or other location in the vicinity)

I'm a widely published fiction writer and poet, the publisher/editor-in-chief of an increasingly popular and respected literary/multi-media e-journal, and an instructor/workshop leader of fiction writing and performance reading at an arts center in Queens, where I've received glowing reviews. I've also been an adjunct instructor of English in two area colleges, a copy-editor/writer for a well-known glossy magazine, and a featured reader in many prose and poetry series in the vicinity and elsewhere. I run my own series at the KGB Bar.

Finally, I have a Master's Degree in Social Work, with a concentration in community organizing and social group work. The skills I learned during my pursuit of the degree come in very handy in a workshop setting. Ok. Enough about me already!

If enough writers are interested (two have responded thus far), I will offer the following workshop, including a session or two on performance reading, at participants' request. I envision leading 6 - 8 intensive, weekly, or bi-monthly meetings in my apartment or elsewhere in the Greenwich/West Village vicinity. Dates and times will be scheduled according to participants' needs and preferences. Cost will be reasonable and dependent on several factors.

This is not a typical write by rules "how to" workshop; it's for serious writers of literary fictions, fusions, and/or poems. If you're a fiction writer, you might end up writing some poetry, as one of my students did, much to her shock and delight!

LYRICAL FICTION WRITING

The discovery and development of one's authentic voice/s through surrender to process is a liberating experience, sometimes exhausting, but always energizing in the deepest sense. This workshop will sharpen writing skills, with a focus on process and language, language as music and visual art, via discussions, writing exercises, prompts, and readings of other authors' prose, as well as prose by participants. How can we tap into our unique thinking, feeling and knowing processes to discover and develop our own special voices, create prose that sings, and images that startle, delight, and disturb? This workshop is for intermediate and advanced writers interested in exploring what they can do with language. It is also a stimulating and inspiring course for those who suffer from so-called writers' block. Respond to [redacted], svp!

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420. **Bobbi Lurie**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Thu 20 Sep 2007

---

here!!!!!!!!!!!!!!!!!!! i found it!!!!!!!!!!!!!!!!!!

yeah, lemme at 'em!?
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>>>> Behavior: Swarming, schooling, occasional 'flashing' of sides. >>>> Color: Seemed almost transparent, grey-blue, dull.?
>>>> WHAT ARE THESE FISH I DON'T KNOW FISH?
>>?
>>?
> Geo. H. Bowering?
> Adaptable yet reliable.?

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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421. Mark DuCharme
Reading in Boulder, CO this Saturday
Thu 20 Sep 2007

Potato Clock Editions presents
A BOOK RELEASE PARTY
celebrating the publication of

Lives of the Poets
by Patrick Pritchett

&

The Crowd Poems
by Mark DuCharme

Saturday, September 22nd 8:30 p.m.
at Exhibitrek
1711 15th Street (just North of Arapahoe)
Boulder, CO 80302

Patrick Pritchett is the author of BURN and several chapbooks, including LIVES OF THE POETS, ANTIPHONAL, SALT, MY LOVE and RESIDE. He is a Lecturer in the History and Literature Program at Harvard.

Mark DuCharme is the author of COSMOPOLITAN TREMBLE, INFINITY SUBSECTIONS and, most recently, THE SENSORY CABINET. He has been on the faculty of the Summer Writing Program at Naropa University, and currently teaches at Front Range Community College.

Potato Clock Editions is a small press based in Boulder which has been publishing limited edition chapbooks of innovative poetry since 2001.

Funded by a grant from the Boulder Arts Commission

(Apologies for cross-posting.)

_____
Capture your memories in an online journal!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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422. lily robert-foley
more glyphmachines
Thu 20 Sep 2007

More about the Cascajal Block and the Olmecs. This entry is titled, "What do you mean, 'It's a language'?" If so inclined:

http://glyphmachines.blogspot.com

Thank you so much to those who suggested names of affiliates in Mexico. I have attained success! The search is off! (Melanie Smith). And also thank you anyone who has anything useful to add to the project of translating the block (in this case, specifically mIEKL aND).

Lily

--
Powered By Outblaze

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423. Tracey Gagne
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Thu 20 Sep 2007

There are some scary looking fish there!!

Tracey

On 9/20/07, Bobbi Lurie <[redacted]> wrote:
>
> wait! how this? http://www.reticulatedsplines.org/stuff/Fish!.htm?
>
> bobbi
>
>
> -----Original Message-----
> From: Gerald Schwartz <[redacted]>
> To: [redacted]
> Sent: Thu, 20 Sep 2007 11:16 am
> Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
>
>
> If thin, smelt or alewives. If chubby, shad.?
> ?
> Gerald S.?

> ?
> >I believe the fish may be herring, which are found in the Providence
> River. >Herring also have a black spot behind their gills, as do those in
> your >photos. Eighteen inches is pretty large for Atlantic herring, but not
> >unheard of. Hopefully, you can confirm this with someone familiar with the
> >fish population in your area.?
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> Email and AIM finally together. You've gotta check out free AOL Mail! -
> http://mail.aol.com
>

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424. **Tracey Gagne**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Thu 20 Sep 2007

I agree! That's a very cool word!

Tracey

On 9/20/07, W.B. Keckler <[redacted]> wrote:
>
> As soon as I saw them the word "menhaden" came to mind...I don't remember
> ever encountering this word consciously, so I looked it up...
>
> and they looked like they...
>
> so thank you Angel Heurtebise for the transmission...
>
> if they are indeed menhaden....
>
> what a lovely word....
>
>
>
> ********** See what's new at
> http://www.aol.com
>

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425. Tracey Gagne
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Thu 20 Sep 2007

Very cool pics!

On 9/20/07, Alan Sondheim <[redacted]> wrote:
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> Please help me, what are these fish? Large schools gathered
> tightly together in the Providence River, Rhode Island.
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>

> WHAT ARE THESE FISH I DON'T KNOW FISH
>

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426. **Alan Sondheim**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Fri 21 Sep 2007

Thanks everyone! I think they're menhaden which are fascinating fish - there are enormous numbers, important for ocean ecology, filter-feeders and little known, related to herrings. It was amazing watching them. Menhaden grow to 15" which seems about right.

Thanks again! - Alan

On Thu, 20 Sep 2007, Christina Lovin wrote:

> *I believe the fish may be herring, which are found in the Providence River. Herring also have a black spot behind their gills, as do those in your photos. Eighteen inches is pretty large for Atlantic herring, but not unheard of. Hopefully, you can confirm this with someone familiar with the fish population in your area.*
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> *Very cool photos! Thanks.*
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> *---------- Original message from Alan Sondheim <[redacted]>: ----------*
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>
> *WHAT ARE THESE FISH I DON'T KNOW FISH*

========== Work on YouTube, blog at

http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========

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427. **David Baratier**
Pavement Saw Listserv
Fri 21 Sep 2007

We regularly post exclusive material on our national list: interviews, diatribes, consumer recalls of our more dangerous products, new Pavement Saw loungewear and so on. If you would like to have the posts sent to you, here is the address.

http://pavementsaw.org/list/?p=subscribe&id=1

Send this to friends who might be interested. The 8,000 subscriber will recieve a number of free books.

If you live near us & would like material that is specific to our area Fort Wayne, Indiana; Ann Arbor, Michigan; and Toledo, Ohio and throughout the fine state of Ohio use this link as well:

http://pavementsaw.org/list/?p=subscribe&id=1

subscribing to both is fine, it will not create a conflict--

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier, OH 43543
http://pavementsaw.org

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428. **Barry Schwabsky**
Fwd: I assume you know this but...
Fri 21 Sep 2007

Anyone have any analytical thoughts on this? I don't except that he may have--well, can't help but have--more interesting taste than his predecessor.

Pulitzer Winner to Take Over as New Yorker's Poetry Editor

Paul Muldoon will become poetry editor of The New Yorker.

By MOTOKO RICH Published: September 20, 2007 Alice Quinn, the poetry editor of The New Yorker, is stepping down after 20 years and will be succeeded in one of the most influential posts in the poetry world by Paul Muldoon, the Pulitzer Prize-winning poet. Mr. Muldoon, 56, will remain chairman of the Princeton University Center for the Creative and Performing Arts. An Irish-born poet who has published 10 volumes of verse, he will also continue to write and teach at Princeton. Ms. Quinn, 58, will leave the magazine in early November. She is executive director of the Poetry Society of America and an adjunct professor at Columbia University's School of the Arts. She said she wanted to devote more time to those jobs as well as to a collection of Elizabeth Bishop's journals and notebooks that she is editing. "I had to keep stealing days to get up to the archive during the week," she said, referring to the collection of Ms. Bishop's papers at Vassar College. "I don't want to take five or six years doing this book." Mr. Muldoon quickly emerged as the leading candidate after Ms. Quinn announced her intentions. "It's not just a matter of picking the best poet you can think of," said David Remnick, editor of The New Yorker. "It's also somebody who would know how to be in touch with an enormous range of poets, and that narrows it down a little bit more. And also somebody who's not in Alaska." Mr. Remnick added that the selection of Mr. Muldoon, who had his first poem published when he was just 16, did not represent "some sort of radical aesthetic or theoretical shift." He added, "It's not as if we went from a structuralist to a post-structuralist or a Beat to a conservative." In her tenure at the magazine, Ms. Quinn, who was also a fiction editor for 14 years, worked with a range of poets that included Joseph Brodsky, Jane Kenyon, Louise Glück, Yusef Komunyakaa, John Ashbery, Charles Simic, Eavan Boland and Mark Strand. Ms. Quinn said she was particularly proud of having introduced so many poets in translation to New Yorker audiences. The magazine has sometimes been criticized for publishing the same poets repeatedly and playing favorites, but Ms. Quinn said that 85 percent of what she published came to her in the mail "with little or no notice." She said that the magazine regularly received more than 600 poems a week. Mr. Muldoon said he had no particular agenda for the job, which is a part-time post. "One would want to be absolutely open to the poem that one simply did not expect to have made its way into the world and somehow suddenly falls on one's desk," he said. Next Article in Books (12 of 15) »

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429. **Barry Schwabsky**
my west coast tour (correction)
Fri 21 Sep 2007

Just noticed a typo in my announcement a couple of days ago--a week from Saturday, when I will be reading at 1067 Granville in Vancouver with Eric Giraud, is of course the 29th of September (not the 28th).

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430. **Rachel Loden**
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Fri 21 Sep 2007

My grandfather was a herring broker. Unfortunately, I can't stand herring.

I wonder what David Bromige thinks of herring.

Maria wrote:

> *yeah, lemme at 'em!*
>
> *George Bowering wrote:*
> *On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:*
>
> *herring! yummy!*
>
> *Agh, you remind me of the Norwegian B&B breakfast table!*
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> *Christina Lovin wrote:*
> *I believe the fish may be herring, which are found in the Providence*
> *River. Herring also have a black spot behind their gills, as do*
> *those in your photos. Eighteen inches is pretty large for Atlantic*
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> *Very cool photos! Thanks.*
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> *WHAT ARE THESE FISH I DON'T KNOW FISH*
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> *Geo. H. Bowering*
> *Adaptable yet reliable.*

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431. **susan maurer**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Fri 21 Sep 2007

---

wanted to see the fishes . the site is blocked for adult content. susan maurer> Date: Thu, 20 Sep 2007 18:04:28 -0400> From: [redacted]> Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME> To: [redacted]> > wait! how this? http://www.reticulatedsplines.org/stuff/Fish!.htm?> > bobbi > > > -----Original Message-----> From: Gerald Schwartz <[redacted]>> To: [redacted]> Sent: Thu, 20 Sep 2007 11:16 am> Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME> > > If thin, smelt or alewives. If chubby, shad.?> ?> Gerald S.?> ?> >I believe the fish may be herring, which are found in the Providence River. >Herring also have a black spot behind their gills, as do those in your >photos. Eighteen inches is pretty large for Atlantic herring, but not >unheard of. Hopefully, you can confirm this with someone familiar with the >fish population in your area.?> >?> > Very cool photos! Thanks.?> >?> > ---------- Original message from Alan Sondheim > <[redacted]>: ---------- >?> >?> >> WHAT ARE THESE FISH?> >>?> >> Please help me, what are these fish? Large schools gathered?> >> tightly together in the Providence River, Rhode Island.?> >> They're about 18" in length. I can only guess invasive species,?> >> maybe ocean-hungry spawning but I DON'T KNOW FISH.?> >>?> >> http://www.asondheim.org/fish8.jpg?> >> http://www.asondheim.org/fish19.jpg?> >>?> >> Time: late afternoon/early evening.?> >> Numbers: Approximately 1000.?> >> Behavior: Swarming, schooling, occasional 'flashing' of sides.?> >> Color: Seemed almost transparent, grey-blue, dull.?> >>?> >> WHAT ARE THESE FISH I DON'T

KNOW FISH > >
_____> Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com
_____ Can you find the hidden words? Take a break and play Seekadoo! http://club.live.com/seekadoo.aspx?icid=seek_wlmailtextlink=

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432. **Dan Waber**
Third Friday Art Exhibit & Book Launch
Fri 21 Sep 2007

Tonight:

Things Found (Out): Recent works by David Hage
Opening reception 6pm

followed by...

Jim Warner, 8:30pm
reading from his new book, "Too Bad It's Poetry" (Paper Kite Press)
Jim will sign copies of his book after the reading.
For a review of the book, please see:

http://www.diamondcityweekly.com/columns/story.asp?id=46114

A limited open mic will follow. Refreshments served.

If you're planning on taking the trolley in Wilkes-Barre for the Third Friday Art Walk destinations, Paper Kite Studio is now on the map! Take the trolley to the west side, take the bus, walk, drive, skateboard...just don't miss it!

Paper Kite Studio
443 Main Street
Kingston, PA 18704
http://www.wordpainting.com/

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433. **W.B. Keckler**
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Fri 21 Sep 2007

Wow, thanks Angel Heurtebise...Alan thinks yr right!

Now I'm gonna go out to my car in the garage tonight and listen to the celestial mechanics of its radio for some good transmissions...

"Cegeste, Levez-vous!"

-----Original Message-----
From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Fri, 21 Sep 2007 12:21 am
Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Thanks everyone! I think they're menhaden which are fascinating fish - there are enormous numbers, important for ocean ecology, filter-feeders and little known, related to herrings. It was amazing watching them. Menhaden grow to 15" which seems about right.?
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Thanks again! - Alan?
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>>?

>> WHAT ARE THESE FISH I DON'T KNOW FISH?
>?
>?
?
==========?
Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].?
Webpage directory http://www.asondheim.org . Email: [redacted].?
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check?
WVU Zwiki, Google for recent. Write for info on books, cds, performance,?
dvds, etc.
==========?

_____ Email
and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com

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434. **Charlie Rossiter**
$1US = $1CN
Fri 21 Sep 2007

Well I certainly got good use out of the old exchange rate--did Vancouver on $1 to $1.50 rate just a few years ago, but nothing lasts forever...and I'll still be up there when I get a chance, and I'll still be using rte 3 from Buffalo to Detroit because it's such a much more pleasant drive on the north side of the lake. In fact, I'll be there next month.

So, enjoy, my Canadian friends...perhaps more of you will come down for a visit, readings, etc.

Charlie

--
"Poetry is good for you and so is the blues."
Charlie said that.
www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/jackthe71special
 hear Jack's original blues, blues rock & roots

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435. **Bobbi Lurie**
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Fri 21 Sep 2007

---

dear tracey, you are right...those fish are scary...but what about this one? bobbi

Don't worry this one's dead.

From: Tracey Gagne [redacted]

There are some scary looking fish there!!

Tracey

On 9/20/07, Bobbi Lurie <[redacted]> wrote:
>
> wait! how this? http://www.reticulatedsplines.org/stuff/Fish!.htm?
>
> bobbi
>
>
> -----Original Message-----
> From: Gerald Schwartz <[redacted]>
> To: [redacted]
> Sent: Thu, 20 Sep 2007 11:16 am
> Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP
ME
>
>
> If thin, smelt or alewives. If chubby, shad.?
> ?
> Gerald S.?
> ?
> >I believe the fish may be herring, which are found in the Providence
> River. >Herring also have a black spot behind their gills, as do those in
> your >photos. Eighteen inches is pretty large for Atlantic herring, but not
> >unheard of. Hopefully, you can confirm this with someone familiar with the
> >fish population in your area.?
> >?
> > Very cool photos! Thanks.?

> >?
> > ---------- Original message from Alan Sondheim > <[redacted]>:
> ---------- >?
> >?
> >> WHAT ARE THESE FISH?
> >>?
> >> Please help me, what are these fish? Large schools gathered?
> >> tightly together in the Providence River, Rhode Island.?
> >> They're about 18" in length. I can only guess invasive species,?
> >> maybe ocean-hungry spawning but I DON'T KNOW FISH.?
> >>?
> >> http://www.asondheim.org/fish8.jpg?
> >> http://www.asondheim.org/fish19.jpg?
> >>?
> >> Time: late afternoon/early evening.?
> >> Numbers: Approximately 1000.?
> >> Behavior: Swarming, schooling, occasional 'flashing' of sides.?
> >> Color: Seemed almost transparent, grey-blue, dull.?
> >>?
> >> WHAT ARE THESE FISH I DON'T KNOW FISH
>
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! -
> http://mail.aol.com
>

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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436. David A. Kirschenbaum

Last Call: Advertise in Boog City 45

Fri 21 Sep 2007

Please forward

Last Call to

Advertise in

Boog City 45

*Deadline

--Wed. Sept. 26-Ad copy to editor
--Sat. Sept. 29-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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437. **Maria Damon**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Fri 21 Sep 2007

---

what fish these are i think i know
they will not see me stop and wince
to ask if there is some fish-prince
awaiting an alanic kiss
and miles to go before our bliss

W.B. Keckler wrote:
> Wow, thanks Angel Heurtebise...Alan thinks yr right!
>
> Now I'm gonna go out to my car in the garage tonight and listen to the celestial mechanics of its radio for some good transmissions...
>
> "Cegeste, Levez-vous!"
>
> -----Original Message-----
> From: Alan Sondheim <[redacted]>
> To: [redacted]
> Sent: Fri, 21 Sep 2007 12:21 am
> Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
>
>
> Thanks everyone! I think they're menhaden which are fascinating fish - there are enormous numbers, important for ocean ecology, filter-feeders and little known, related to herrings. It was amazing watching them. Menhaden grow to 15" which seems about right.?
> ?
> Thanks again! - Alan?
> ?
> On Thu, 20 Sep 2007, Christina Lovin wrote:?
> ?
>
>> I believe the fish may be herring, which are found in the Providence River. Herring also have a black spot behind their gills, as do those in your photos. Eighteen inches is pretty large for Atlantic herring, but not unheard of. Hopefully, you can confirm this with someone familiar with the fish population in your area.?
>> ?
>> Very cool photos! Thanks.?
>> ?
>> ---------- Original message from Alan Sondheim <[redacted]>: ----------?
>> ?
>> ?
>>
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>>> ?
>>> Please help me, what are these fish? Large schools gathered?
>>> tightly together in the Providence River, Rhode Island.?

>>> They're about 18" in length. I can only guess invasive species,?
>>> maybe ocean-hungry spawning but I DON'T KNOW FISH.?
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>>> http://www.asondheim.org/fish8.jpg?
>>> http://www.asondheim.org/fish19.jpg?
>>> ?
>>> Time: late afternoon/early evening.?
>>> Numbers: Approximately 1000.?
>>> Behavior: Swarming, schooling, occasional 'flashing' of sides.?
>>> Color: Seemed almost transparent, grey-blue, dull.?
>>> ?
>>> WHAT ARE THESE FISH I DON'T KNOW FISH?
>>>
>> ?
>> ?
>>
> ?
>
==========?
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].?
> Webpage directory http://www.asondheim.org . Email: [redacted].?
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check?
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,?
> dvds, etc.
==========?
>
>
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com
>

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438. **Adam Tobin**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Fri 21 Sep 2007

There is a recent book about menhaden by H. Bruce Franklin, called "The Most Important Fish in the Sea" -- apparently the menhaden fishery is one of the largest industries in the atlantic. They are an important source of oil, and a

major ingredient in pet food. They also eat algae, and the overfishing of menhaden causes red tides etc. that obliterate all forms of sea life.

Alan, stop by the store later today and I'll sell you a copy of that book...

Adam

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439. **Alex**
Re: $1US = China threatens 'nuclear option' of dollar sales
Fri 21 Sep 2007

China's government has discussed the possibility of exercising the "nuclear option" for some time - most often on CCTV9, English language programming modeled after CNN and promising a "Chinese perspective". And the media, necessarily, is state-controlled - at least on the Mainland. Yes, one enters Hong Kong, at least I do, to the comforting activism of human rights organizations and locals very much a part of what's political culture. Be warned and, perhaps, wary, because the world is gonna look different soon. And having been away from life in the U.S. for so long, nearly nine years, I cannot help but to wonder, head in hands, all idealism decapitated, how it is the "riotous many" Stateside have manage to f@*k things up so badly. Start reading Sun Tzu's "Art of War". Consider, too, what a "win-win situation" actually means.

Regards,
Alex J.

--

Telegraph.co.uk
China threatens 'nuclear option' of dollar sales
By Ambrose Evans-Pritchard
Last Updated: 8:39pm BST 10/08/2007

The Chinese government has begun a concerted campaign of economic threats against the United States, hinting that it may liquidate its vast holding of US treasuries if Washington imposes trade sanctions to force a yuan revaluation.

Two officials at leading Communist Party bodies have given interviews in recent days warning - for the first time - that Beijing may use its $1.33 trillion (£658bn) of foreign reserves as a political weapon to counter pressure from the US Congress.

Shifts in Chinese policy are often announced through key think tanks and academies. Described as China's "nuclear option" in the state media, such action could trigger a dollar crash at a time when the US currency is already breaking down through historic support levels.

It would also cause a spike in US bond yields, hammering the US housing market and perhaps tipping the economy into recession. It is estimated that China holds over $900bn in a mix of US bonds.

Xia Bin, finance chief at the Development Research Centre (which has cabinet rank), kicked off what now appears to be government policy with a comment last week that Beijing's foreign reserves should be used as a "bargaining chip" in talks with the US.

"Of course, China doesn't want any undesirable phenomenon in the global financial order," he added.

He Fan, an official at the Chinese Academy of Social Sciences, went even further today, letting it be known that Beijing had the power to set off a dollar collapse if it choose to do so.

"China has accumulated a large sum of US dollars. Such a big sum, of which a considerable portion is in US treasury bonds, contributes a great deal to maintaining the position of the dollar as a reserve currency. Russia, Switzerland, and several other countries have reduced the their dollar holdings.

"China is unlikely to follow suit as long as the yuan's exchange rate is stable against the dollar. The Chinese central bank will be forced to sell dollars once the yuan appreciated dramatically, which might lead to a mass depreciation of the dollar," he told China Daily.

The threats play into the presidential electoral campaign of Hillary Clinton, who has called for restrictive legislation to prevent America being "held hostage to economic decicions being made in Beijing, Shanghai, or Tokyo".

She said foreign control over 44pc of the US national debt had left America acutely vulnerable.

Simon Derrick, a currency strategist at the Bank of New York Mellon, said the comments were a message to the US Senate as Capitol Hill prepares legislation for the Autumn session.

"The words are alarming and unambiguous. This carries a clear political threat and could have very serious consequences at a time when the credit markets are already afraid of contagion from the subprime troubles," he said.

A bill drafted by a group of US senators, and backed by the Senate Finance Committee, calls for trade tariffs against Chinese goods as retaliation for alleged currency manipulation.

The yuan has appreciated 9pc against the dollar over the last two years under a crawling peg but it has failed to halt the rise of China's trade surplus, which reached $26.9bn in June.

Henry Paulson, the US Tresury Secretary, said any such sanctions would undermine American authority and "could trigger a global cycle of protectionist legislation".

Mr Paulson is a China expert from his days as head of Goldman Sachs. He has opted for a softer form of diplomacy, but appeared to win few concession from Beijing on a unscheduled trip to China last week aimed at calming the waters.

--
Marcus Aurelius: "The object of life is not to be on the side of the majority, but to escape finding oneself in the ranks of the insane."

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440. Jennifer Karmin
JOB: Neighborhood Writing Alliance
Fri 21 Sep 2007

The Neighborhood Writing Alliance (NWA)http://www.jot.org in Chicago, IL is seeking highly organized, creative, self-motivated applicants for the full-time position of Assistant Director of the Neighborhood Writing Alliance and Editor of the 'Journal of Ordinary Thought.'

The Assistant Director/Editor is primarily responsible for guiding the editorial content of the 'Journal of Ordinary Thought,' its development and production on a quarterly schedule, and assisting with the development and implementation of programming. The responsibilities also include: facilitating one to two weekly writing workshops, conducting outreach on behalf of the organization, contributing to fundraising efforts, representing the 'Journal' and the organization, and other administrative duties. The Assistant Director/Editor reports to the Executive Director and directs the editorial process of the 'Journal of Ordinary Thought.'

The position is full-time and includes a benefits package. A full job description is available. Please send a cover letter, resume, salary history/expectations, and writing samples (please send two short samples each addressing a different audience—perhaps a narrative piece, an appeal letter,

a portion of a grant proposal, or a segment of a program summary) by October 5th.

Carrie Spitler
Neighborhood Writing Alliance
1313 East 60th Street, Suite 238
Chicago, IL 60637

Additional Qualifications: A minimum of two years of editorial experience and two additional years of teaching writing in adult and/or community-based educational settings; demonstrated knowledge and interest in Chicago, its arts and literary communities, and social issues; strong interest and familiarity with a variety of writing styles as well as community responses to pressing social issues; ability and willingness to travel throughout Chicago; exposure to fundraising at a not-for-profit; ability to work with diverse groups of adults; and strong communication and computer skills. Some evening and weekend work is required with some flexibility in office hours. Self-motivation, accuracy, attention to detail, and ability to meet deadlines are also essential.

___
Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

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441. Eric Dickey
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Fri 21 Sep 2007

Menhaden? in a river? I thought these were in a river. American Shad are anadromous (like salmon).

Adam Tobin <[redacted]> wrote: There is a recent book about menhaden by H. Bruce Franklin, called "The Most Important Fish in the Sea" -- apparently the menhaden fishery is one of the largest industries in the atlantic. They are an important source of oil, and a major ingredient in pet food. They also eat algae, and the overfishing of menhaden causes red tides etc. that obliterate all forms of sea life.

Alan, stop by the store later today and I'll sell you a copy of that book...

Adam

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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442. amy king
How Can I Convince You ...
Fri 21 Sep 2007

---

to meet me here for some free wine and cheese, among things?

d.a levy lives: celebrating the renegade press

Tuesday, 25 Sep 2007 | 6 P.M.

ACA Galleries
529 W.20th St., 5th Flr.
(bet. 10th and 11th avenues)
NYC

Tues. Sept. 25
BlazeVOX Books
Kenmore, N.Y.)

Featuring readings from

Joel Chace
Amy King
Ruth Lepson
Douglas Manson
Kyle Schlesinger
Michael Ruby
Ryan Daley
Meghan Punschke

and music from
Compass Jazz

Oct. 30 Talisman House (Jersey City, N.J.)
Nov. 27 Big Game Books (Washington, D.C.)
Dec. 18 Six NYC Presses: Belladonna Books, Cy Gist Press, Futurepoem Books, Kitchen Press, Litmus Press/Aufgabe, Portable Press at Yo-Yo Labs

The season runs through July and will also feature:
Abraham Lincoln (Ashland, Ore.)
Instance Press (Boulder, Co.; New York City; Richmond, Va.)

Outside Voices (Charlottesville, Va.)
Effing Press (Austin, Texas)
Ixnay Press (Philadelphia)
and more...

http://www.amyking.org/events/56/

Reviews of I'M THE MAN WHO LOVES YOU

Matt Hart / Coldfront Magazine
http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html

Mark Lamoureux / BOOG City
http://welcometoboogcity.com/boogpdfs/bc43.pdf

Nick Piombino / fait accompli
http://nickpiombino.blogspot.com/2007_03_18_archive.html

Thomas Fink / Galatea Resurrects
http://galatearesurrection6.blogspot.com/2007/05/im-man-who-loves-you-by-amy-king.html

~

Recent Review of ANTIDOTES FOR AN ALIBI

Adam Fieled / Stoning the Devil
http://adamfieled.blogspot.com/2007/05/book-review-amy-king-antidote-for-alibi.html

~

What To Wear During An Orange Alert?
http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

~

http://www.amyking.org/blog

Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

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443. Brigitte Byrd
Randy Prunty?
Fri 21 Sep 2007

I'm looking for Randy. . . .

Brigitte Byrd, PhD

Assistant Professor

Department of Language and Literature

Clayton State University

[redacted] (Voice)

[redacted] (Fax)

http://a-s.clayton.edu/bbyrd/Homepage.htm

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444. Adam Tobin
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Fri 21 Sep 2007

I'm not sure, but I believe that the canals that run through downtown Providence are extensions of Naragansett Bay, and most of the "rivers" in the neighborhood are in fact estuaries...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Eric Dickey
Sent: Friday, September 21, 2007 2:28 PM
To: [redacted]
Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Menhaden? in a river? I thought these were in a river. American Shad are anadromous (like salmon).

Adam Tobin <[redacted]> wrote: There is a recent book about menhaden by H. Bruce Franklin, called "The Most Important Fish in the Sea" -- apparently the menhaden fishery is one of the largest industries in the atlantic. They are an important source of oil, and a major ingredient in pet food. They also eat algae, and the overfishing of menhaden causes red tides etc. that obliterate all forms of sea life.

Alan, stop by the store later today and I'll sell you a copy of that book...

Adam

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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445. **amy king**
Next Friday in Brooklyn, NYC
Fri 21 Sep 2007

MiPOesias presents

~~ CHRISTOPHER STACKHOUSE , ARACELIS GIRMAY and DURIEL E. HARRIS ~~

Hosted by Evie Shockley, Quest Editor

Friday, September 28th @ 7 P.M.

~~

ARACELIS GIRMAY writes poetry, fiction, & essays. Originally from Santa Ana, California, she earned degrees from Connecticut College & NYU. Girmay is a Cave Canem Fellow & former Watson Fellow. Her poems have been published in Callaloo, Bellevue Literary Review, Indiana Review, and Ploughshares, among others. Her book of poems, Teeth, will be published by Curbstone Press: summer, 2007.

CHRISTOPHER STACKHOUSE the author of "Slip" (Corollary Press, 2005) and co-author with writer John Keene on the collaborative book "Seismosis" (1913 Press, 2006), which features Keene's text and Stackhouse's drawings. He is an editor for literary journal Fence Magazine, a Cave Canem Writer Fellow, a 2005 Fellow in Poetry New York Foundation For The Arts, and Bard College, Milton Avery Graduate School of the Arts, M.F.A. Writing Candidate.

Heralded as one of three Chicago poets for the 21st century by WBEZ Chicago Public Radio, DURIEL E. HARRIS is a co-founder of the Black Took Collective and Poetry Editor for Obsidian III. Drag (Elixir Press, 2003), her first book, was hailed by Black Issues Book Review as one of the best poetry volumes of the year. She is currently at work on AMNESIAC, a media art project (poetry volume, DVD, sound recording, website) funded in part by the University of California Santa Barbara Center for Black Studies Race and Technology Initiative. AMNESIAC writings appear or are forthcoming in Stone Canoe, nocturnes, The Encyclopedia Project, Mixed Blood, and The Ringing Ear. A performing poet/sound artist, Harris is a Cave Canem fellow, recent resident at The MacDowell Colony, and member of the free jazz ensemble Douglas Ewart & Inventions. She teaches English at St. Lawrence University in upstate New York.

~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Read QUEST here ----> http://www.mipoesias.com/EVIESHOCKLEYISSUE/

Hope you'll stop by!

Amy King
Editor
http://www.mipoesias.com

please forward

apologies for cross-posting

Be a better Globetrotter. Get better travel answers from someone who knows.
Yahoo! Answers - Check it out.

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446. **George Bowering**
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Fri 21 Sep 2007

So much depends upon
a dead green herring
beside the boiled eggs
on a Swedish table.

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447. **Carol Novack**
Visiting poet looking for a feature in NYC
Fri 21 Sep 2007

Poet Helen Ruggieri will be in NYC for the AWP Conference January 30 - Feb. 2, 2008. She'd be a great featured reader (I've heard her myself), so if any of you series curators can fit her in, preferably but not necessarily on any other eve but the 1st, when yours truly is curating a KGB Bar reading (starring online publishers/editors plus guest star Rikki Ducornet), please let me know. Thanks!
-- Carol

Helen Ruggieri's "Glimmer Girls," a book of poetry, from Mayapple Press."creates a landscape in which girls practice becoming women. The universality of the adolescent experience is rendered in these insightful poems with grace, ease and understanding." SHe loves reviewers who say nice things.

A book of short prose journal pieces about Japan, "The Character for Woman," is available from Foothills Publishing. Reviewers called it "down to earth" because it answers unasked questions about living in a foreign culture like, should I hang my undies on the line outside? Her haiku have won international competitions in Japan: to understand war/share a driveway/with new neighbors.

Other poems and prose pieces have recently been in Spoon River Poetry Review, Poetry Midwest, Hawaii Pacific Review (Best of the Decade), Cream City Review, Mystic River, Adirondack Review, and in many anthologies. She's a columnist for Mad Hatters' Review. Google "Helen Ruggieri" or visit www.helenruggieri.com.

Ruggieri lives in Olean, NY along the Allegheny River. She is a journal keeper, a master gardener, and has a black sash in tai chi.

--
MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age
of Dementia: http://www.madhattersreview.com
KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE:
https://www.fracturedatlas.org/site/contribute/donate/580

http://carolnovack.blogspot.com/

My NEW CD: INVENTIONS I: Fictions, Fusions & Poems is available for purchase via: http://www.madhatthttersreview.com/cds_dvds/inventions1.html

Review & Interview: http://www.outsiderwriters.org/content/view/319/1/

http://www.myspace.com/madhattercarollers
http://www.myspace.com/madhattersreview

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448. Michael Rothenberg

David Meltzer and Michael Rothenberg read in Bisbee, Tuscon, Albuquerque

Fri 21 Sep 2007

David Meltzer and Michael Rothenberg will be reading in Bisbee, Tuscon and Albuquerque in October. Hope to see you there!

Bisbee-Friday, October 5, 7:30pm

David Meltzer& Michael Rothenberg reading
followed by booksigning and reception
Central School Project, Poets Voice Series
43 Howell Ave in Old Bisbee
Admission: $6 ($4 students with ID)

Tuscon--Monday, October 8, 2007 - 7:00pm

The Z Mansion: David Meltzer & Michael Rothenberg
288 N. Church Ave.
in downtown Tucson
7pm start time
$5 at the door. $3 for students. Contact: Chax Press, [redacted]

Chax Press & POG events are made possible in part by contributions from the Tucson Pima Arts Council and the Arizona Commission on the Arts, with funding from the State of Arizona and the National Endowment for the Arts.

Albuquerque--Fri Oct 12th @ 7:30 pm

Wordspace Poetry Series: David Meltzer & Michael Rothenberg @ the Outpost Performance Space 210 Yale Blvd SE in Albuquerque $5 at the door. For more info contact Outpost @ [redacted]

ABOUT THE READERS

In 1960, David Meltzer's poems appeared in the ground-breaking anthology, The New American Poetry. He has gone on to create a substantial body of work that is pervaded with "a kind of bop-perfection." Having arrived in San Francisco in 1957, he is associated both with the Beats and the San Francisco Renaissance, often reading with jazz musicians at bars and coffeehouses. His recent book, Beat Thing (La Alameda Press), winner of the PEN Oakland Josephine Miles award, is both tribute to down-in-the-street wildness and rant against the romantic commodification which surrounds the Beat Generation. Meltzer brings forth the original spirit of Beat in an encyclopedic cascade of details whose dense, deep, fierce, funny, raucous, free-associative jazz energy infuses every line. Beat Thing is an ecstatic chant of defiance and celebration. Meltzer's Copy: The Selected Poems, edited by Michael Rothenberg, has now come out with nearly 50 years of Meltzer's poetry and provides ample evidence of his stylistic breadth as well as the music and humor active in it.

Michael Rothenberg's work as an editor is well known, not only for David's Copy, but also As Ever: Selected Poems of Joanne Kyger; Overtime: Selected

Poems of Philip Whalen; Way More West: Selected Poems of Edward Dorn and the Collected Poems of Philip Whalen. He is also editor of Big Bridge, www.bigbridge.org , a prominent online literary zine. Rothenberg is the author of The Paris Journals; Monk Daddy; Grown Up Cuba; and recently Unhurried Vision from La Alameda Press, which charts the year Rothenberg spent caring for the terminally ill Philip Whalen. In 1976 he moved to California and co-founded Shelldance, a bromeliad and orchid nursery in Pacifica. An active environmentalist, Rothenberg has been a leading force in the protection of Bay Area coastal lands and endangered species.

from THE ART / THE VEIL, by David Meltzer

Light on ancient text.
Flicker of word
Moving into word.
They ask me what I do.
Enough.

[]

Abruptly Europe dies.
Bloody tallis I wave
To cars to eyes. Dies.
The silk blazing.

[]

Noisily yank a failed poem
out of the typewriter roller.
My hair falls into the keys.
Not grey but silver
whose light
reminds me of work
to be done.

[]

It isn't fame or failure
just so many books to read
so many words to write
and the backyard garden is
Paradise. I could spend
all day naming things and all night
breaking promises

[]

Dawn loon
silhouette
skims over the lagoon

its crazed song
unable to tame my rage into
a haiku.

[]

The deception of a new typewriter ribbon
gets him going another few years.

by David Meltzer, copyright © 1981. All rights reserved.

SIMPLIFY INFINITY, by Michael Rothenberg

Rain slaughters the balcony

I'm invisible

Flowers blown off red skeletons

I'm describing my death

My mother tells me come inside

But there's nothing inside worth imagining

It's all outside

Starlings in confusion

Where the body is purified by danger

July 14, 2001

by Michael Rothenberg from Monk Daddy, Blue Press. All rights reserved.

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449. **Bobbi Lurie**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Fri 21 Sep 2007

---

no, actually, nothing does...bobbi lurie

So much depends upon?
a dead green herring?
beside the boiled eggs?
on a Swedish table.?

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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450. **Alan Sondheim**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Fri 21 Sep 2007

They are, they're rivers as well of course, but the fish move up through them apparently.

- Alan

On Fri, 21 Sep 2007, Adam Tobin wrote:

> *I'm not sure, but I believe that the canals that run through downtown Providence are extensions of Naragansett Bay, and most of the "rivers" in the neighborhood are in fact estuaries...*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Eric Dickey*
> *Sent: Friday, September 21, 2007 2:28 PM*
> *To: [redacted]*
> *Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME*
>
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>
> *Adam Tobin <[redacted]> wrote: There is a recent book about menhaden by H. Bruce Franklin, called "The Most Important Fish in the Sea" -- apparently the menhaden fishery is one of the largest industries in the atlantic. They are an important source of oil, and a major ingredient in pet food. They also eat algae, and the overfishing of menhaden causes red tides etc. that obliterate all forms of sea life.*
>
> *Alan, stop by the store later today and I'll sell you a copy of that book...*
>
> *Adam*

> ---
> *Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.*

==========
========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========
==========

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451. **Catherine Daly**
Re: Visiting poet looking for a feature in NYC
Fri 21 Sep 2007

---

uh, aren't we all? at least those of us who will be in New York for the conference -- which, by the way, has a really great book fair

--
All best,
Catherine Daly
[redacted]

↑ Index

452. **Alan Sondheim**
Re: Human modeling again (notes for a talk)
Fri 21 Sep 2007

Sorry for the late reply - I want to thank you for this. I've found a couple of books that are useful - especially Aesthetic Computing, edited by Paul Wishwick, MIT - which covers similar ground. There's also the Second Life "The Official Guide" which I just got - mainly for the URLs and stuff on scripting.

Is this the same Sam Weber who was doing theory work years ago? Do you have URLs?

Thanks greatly - Alan

On Tue, 18 Sep 2007, Eireene Nealand wrote:

> *Hey, interesting stuff. Hope to hear more about it as you go.*

> *Sam Weber at UCLA, by the way, is doing some interesting related work on the skin as a sampling device, or a screen. and Wlad Godzich at UC Santa Cruz is working with the possibility of using the DNA metaphor for thinking about posthuman identity.*
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> *1. The abject: epistemological/ontological/inscriptive 'smears' across domains. Corrosive and irreducible to the other categories.*
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> *One final note - the concern - that, with formal and informal modeling systems of organisms/physics/mathematics: How is consciousness in relation? In other words, _what are the effects on the reader/programmer/experimenter? How do these relate to abjection and jectivity if at all?*

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453. charles alexander
new on chaxblog, certain slants
Fri 21 Sep 2007

Three new posts up on <http://chax.org/blog.htm>chaxblog

> BENJAMIN'S SPECTACLES: Spring Ulmer's first book, from Kore Press
> OOOOOklahoma for the last four & a half days
> after chax press move, the new address

http://chax.org/blog.htm

see Junction Press, http://junctionpress.com/books/alexander.html for my latest book

and see http://www.gopog.org for the next reading in the POG series in Tucson, this Sunday!

charles

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
101 W. Sixth St.
Tucson, AZ 85701-1000

↑ Index

454. Alan Sondheim
[...] would have guessed [...]
Sat 22 Sep 2007

[...] would have guessed [...]

"However, notwithstanding this apparent variety, mantras are always regarded as a form of speech differing from language in that, unlike language, they are not bound by 'conventions' nor associated with objects, but on the contrary are oriented toward the very origin of the Word and of the energy."

From Vac, The Concept of the Word in Selected Hindu Tantras, Andre Padoux, SUNY Press, 1990.

"The pleasure in the act of Venus is the greatest of the pleasures of the senses; the matching of it with itch is unproper; ahtough that also be pleasing to the touch. But the causes are profound. First, all the organs of the senses qualify the motions of the spirits; and make so many several species of motions, and pleasure or displeasures thereupon, as there be diversities of organs. The instruments of sight, hearing, taste, and smell, are of several frame, and so are the parts for generation. Therefore Scaliger doth well to make the pleasure of generation a sixth sense; and if there were any other differing organs, and qualified perforations for the spirits to pass, there would be more than the five senses; neither do we well know whether some beasts and birds have not senses that we know not; and the very scent of dogs is almost a sense by itself."

From Bacon, Sylva Sylvarum, 693.

"The spline that is numbered as six defines the top of the breasts. It curves in to form the hollow of the back and the shoulder blades. This spline is also the widest of the three, because the area between splines five and six will overlap into the attached arms.

"Spline number seven outlines the middle of the breasts. Its effect on the shape of the breasts can be seen the clearest in the top view. The nipples are modeled separately and attached at the very front and slightly to the sides of spline number seven.

"The eighth spline [...] profiles the base of the breasts. In the front view, both splines seven and eight curve around to form the roundness of the breasts. While seven and eight curve down in the front view, number six curves up. The middle front vertices of splines seven through nine are moved up to form the thoracic arch. All three splines curve inward at the back for the shoulder blades and spine."

From 3-D Human Modeling and Animation, Peter Ratner, Wiley, 1998.

"Why do all men, both foreign and Greek, count in tens, and not in any other numbers? For instance, they might count 2,3,4,5, and then repeat one, five, two five, and so on as now they say eleven, twelve, and so on. Or why do they not stop at a number beyond ten and repeat from there? For each number is made by putting a preceding number and one, two, and so on with another number before them, and hence another number is formed, but they always count from ten as a limit. For as this is invariably done it clearly cannot be due to chance; for what is invariable and occurs in every case cannot be a chance arrangement but must be due to nature. [...] Or is it because all men have ten fingers? Having then counters of a natural number, they number all other quantities by this number. The Thracians are the only race who count in fours, because like children they cannot remember very far, nor have they any use for any large number."

From Aristotle, Problems, XV, 3, trans. W. S. Hett, Loeb, 1926.

"Their lives are graced through my reading their works come alive. Devouring their living works compress their lives into one. Insolence of their letters directed actions of my own. Coming into fruition of work and life through my reading of them."

From Textbook of Thinking, Alan Sondheim, open-lock, 1991.

↑ Index

455. **Daniel Zimmerman**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Sat 22 Sep 2007

Also known as Bunkers or Bug fish, the latter because of a large parasite that lives in the mouth. More pounds of Menhaden are landed each year than any other fish species in America. It is an important commercial fishery species. http://www.dnr.state.md.us/bay/cblife/fish/atl_menhaden.html

----- Original Message -----
From: "Alan Sondheim" <[redacted]>
To: <[redacted]>
Sent: Friday, September 21, 2007 6:55 PM
Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

> *They are, they're rivers as well of course, but the fish move up through them apparently.*
>
> *- Alan*
>
> *On Fri, 21 Sep 2007, Adam Tobin wrote:*
>
> *I'm not sure, but I believe that the canals that run through downtown Providence are extensions of Naragansett Bay, and most of the "rivers" in the neighborhood are in fact estuaries...*
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> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On*
> *Behalf Of Eric Dickey*
> *Sent: Friday, September 21, 2007 2:28 PM*
> *To: [redacted]*
> *Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME*
>
> *Menhaden? in a river? I thought these were in a river. American Shad are*

anadromous (like salmon).

Adam Tobin <[redacted]> wrote: There is a recent book about menhaden by H. Bruce Franklin, called "The Most Important Fish in the Sea"
-- apparently the menhaden fishery is one of the largest industries in the
atlantic. They are an important source of oil, and a major ingredient in pet food. They also eat algae, and the overfishing of menhaden causes red
tides etc. that obliterate all forms of sea life.

Alan, stop by the store later today and I'll sell you a copy of that book...

Adam

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

==========
Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
Webpage directory http://www.asondheim.org . Email: [redacted].
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==========

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456. Pierre Joris
New Posts on Nomadics Blog
Sat 22 Sep 2007

---

check out these recent posts on Nomadics blog: http://pjoris.blogspot.com

Maurice Blanchot at 100
Equipage is re-launching
Death of a poet and scholar: Bill Griffiths
Recent signandsight features
Bill Griffiths (1948-2007)
Mary Beach & Claude Pélieu are Back!
Further News re Pessoa

be well – I will spend a few hours today reading in Blanchot's "The Infinite Conversation."

Pierre

_____

The poet: always in partibus infidelium -- Paul Celan

_____

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

_____

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457. Charles Baldwin
Re: Human modeling again (notes for a talk)
Sat 22 Sep 2007

Same Weber (de Man student etc.), I think, but isn't he at the German Dept. @ Northwestern? I think he left UCLA a few years back.

>>> Alan Sondheim <[redacted]> 09/21/07 9:13 PM >>>
Sorry for the late reply - I want to thank you for this. I've found a

couple of books that are useful - especially Aesthetic Computing, edited by Paul Wishwick, MIT - which covers similar ground. There's also the Second Life "The Official Guide" which I just got - mainly for the URLs and stuff on scripting.

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458. **Vernon Frazer**

David Meltzer and Michael Rothenberg read in Bisbee, Tuscon, Albuquerque (posted on behalf of Michael Rothenberg)

Sat 22 Sep 2007

David Meltzer and Michael Rothenberg will be reading in Bisbee, Tuscon and Albuquerque in October. Hope to see you there!

Bisbee-Friday, October 5, 7:30pm

David Meltzer& Michael Rothenberg reading followed by booksigning and reception Central School Project, Poets Voice Series

43 Howell Ave in Old Bisbee

Admission: $6 ($4 students with ID)

Tuscon--Monday, October 8, 2007 - 7:00pm

The Z Mansion: David Meltzer & Michael Rothenberg

288 N. Church Ave.

in downtown Tucson

7pm start time

$5 at the door. $3 for students. Contact: Chax Press, [redacted]

Chax Press & POG events are made possible in part by contributions from the Tucson Pima Arts Council and the Arizona Commission on the Arts, with funding from the State of Arizona and the National Endowment for the Arts.

Albuquerque--Fri Oct 12th @ 7:30 pm

Wordspace Poetry Series: David Meltzer & Michael Rothenberg @ the Outpost Performance Space 210 Yale Blvd SE in Albuquerque

$5 at the door. For more info contact Outpost @ [redacted] [redacted]

ABOUT THE READERS

In 1960, David Meltzer's poems appeared in the ground-breaking anthology, The New American Poetry. He has gone on to create a substantial body of work that is pervaded with "a kind of bop-perfection." Having arrived in San Francisco in 1957, he is associated both with the Beats and the San Francisco Renaissance, often reading with jazz musicians at bars and coffeehouses. His recent book, Beat Thing (La Alameda Press), winner of the PEN Oakland Josephine Miles award, is both tribute to down-in-the-street wildness and rant against the romantic commodification which surrounds the Beat Generation. Meltzer brings forth the original spirit of Beat in an encyclopedic cascade of details whose dense, deep, fierce, funny, raucous, free-associative jazz energy infuses every line. Beat Thing is an ecstatic chant of defiance and celebration. Meltzer's Copy: The Selected Poems, edited by Michael Rothenberg, has now come out with nearly 50 years of Meltzer's poetry and provides ample evidence of his stylistic breadth as well as the music and humor active in it.

Michael Rothenberg's work as an editor is well known, not only for David's Copy, but also As Ever: Selected Poems of Joanne Kyger; Overtime: Selected Poems of Philip Whalen; Way More West: Selected Poems of Edward Dorn and the Collected Poems of Philip Whalen. He is also editor of Big Bridge, www.bigbridge.org , a prominent online literary zine. Rothenberg is the author of The Paris Journals; Monk Daddy; Grown Up Cuba; and recently Unhurried Vision from La Alameda Press, which charts the year Rothenberg spent caring for the terminally ill Philip Whalen. In 1976 he moved to California and co-founded Shelldance, a bromeliad and orchid nursery in Pacifica. An active environmentalist, Rothenberg has been a leading force in the protection of Bay Area coastal lands and endangered species.

from THE ART / THE VEIL, by David Meltzer

Light on ancient text.

Flicker of word

Moving into word.

They ask me what I do.

Enough.

[]

Abruptly Europe dies.

Bloody tallis I wave

To cars to eyes. Dies.

The silk blazing.

[]

Noisily yank a failed poem
out of the typewriter roller.
My hair falls into the keys.
Not grey but silver
whose light
reminds me of work
to be done.
[]
It isn't fame or failure
just so many books to read
so many words to write
and the backyard garden is
Paradise. I could spend
all day naming things and all night
breaking promises
[]
Dawn loon
silhouette
skims over the lagoon
its crazed song
unable to tame my rage into
a haiku.
[]
The deception of a new typewriter ribbon gets him going another few years.
by David Meltzer, copyright C 1981. All rights reserved.
SIMPLIFY INFINITY, by Michael Rothenberg
Rain slaughters the balcony
I'm invisible
Flowers blown off red skeletons
I'm describing my death

My mother tells me come inside

But there's nothing inside worth imagining

It's all outside

Starlings in confusion

Where the body is purified by danger

July 14, 2001

by Michael Rothenberg from Monk Daddy, Blue Press. All rights reserved.

↑ Index

459. Tracey Gagne

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Sat 22 Sep 2007

I wonder how many people in this thread are in RI or thereabouts. That's where I'm from, although I've been living in Atlanta, GA for several years now. I visit RI several times a year to see family and friends.

Tracey

On 9/21/07, Alan Sondheim <[redacted]> wrote:
> They are, they're rivers as well of course, but the fish move up through
> them apparently.
>
> - Alan
>
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> On Fri, 21 Sep 2007, Adam Tobin wrote:
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> > -- apparently the menhaden fishery is one of the largest industries in the
> > atlantic. They are an important source of oil, and a major ingredient in
> > pet food. They also eat algae, and the overfishing of menhaden causes red
> > tides etc. that obliterate all forms of sea life.
> >
> > Alan, stop by the store later today and I'll sell you a copy of that book...
> >
> > Adam
> >
> >
> >
> > ---
> > Yahoo! oneSearch: Finally, mobile search that gives answers, not web
links.
> >
> >
>
>
>
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==========
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460. Maria Damon
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Sat 22 Sep 2007

a work of genius!

George Bowering wrote:
> So much depends upon
> a dead green herring
> beside the boiled eggs
> on a Swedish table.

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461. ALDON L NIELSEN
Re: Human modeling again (notes for a talk)
Sat 22 Sep 2007

Yes, Sam Weber left UCLA years ago -- His 2004 book THEATRICALITY AS MEDIUM lists him as Avalon Professor of Comparative Literature at Northwestern -- As was true during his UCLA years, he spends part of each year in Paris, where he now directs Northwestern's Paris Program in Critical Theory. That book also contains his essay "Scene and Screen: Electronic Media and Theatricality." It was my good fortune in the late 90s to be one of the members of Weber's NEH summer seminar on seriality -- On Sat, Sep 22, 2007 08:54 AM, Charles Baldwin <[redacted]> wrote:

> *Same Weber (de Man student etc.), I think, but isn't he at the German Dept. @ Northwestern? I think he left UCLA a few years back.*
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> *Alan Sondheim <[redacted]> 09/21/07 9:13 PM >*
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> ==========

<<

For these and all our transgressions, may all Creation
Forgive us for what we have done to them and to ourselves.
Amen.

Once we were strangers in someone else's house,
Now we are strangers in our own heads – forgive us.
Forgive us for driving them out and the theft of their homes,
For the colonies that exclude, the occupation enforced by guns.
Forgive us the vanity – the flags and soldiers and Knessets –
That makes us forget the voices of Prophets.
For these and all our transgressions, may all Creation
Forgive us for what we have done to them and to ourselves.
Amen.

Once we were strangers in someone else's house,
Now we are strangers in our own heads – forgive us.
Forgive us the hatred, the violence, the pain.
Forgive us all the evils we have done while crying "Never Again."
We have planted, but we pray that no one reaps.
Forgive us for driving Palestinians to do the same.
For these and all our transgressions, may all Creation
Forgive us for what we have done to them and to ourselves.
Amen.

We are ever strangers in someone else's house,
But we can always be at home in our heads – redeem us.
Bless Palestinians and Israelis to seek only peace.
Take off the masks, the grand ideas, take down the Wall, and uncover the sweet flesh.
Allow us to feel our hearts, to feel compassion, each other's distress.
Give us the wisdom to free ourselves from war, to allow each other's contrition.
For these and all our transgressions, may all Creation
Allow us to make amends for what we have done to them and to ourselves.
Amen.

Hilton Obenzinger

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463. **Eireene Nealand**

Re: Human modeling again (notes for a talk)

Sat 22 Sep 2007

---

aha. yes, you're right about Northwestern. I still think of a UCLA guy...California loyalties. humph.

Here's are some good links. And the annoucement for the
paper-in-progress that you may want to ask about. I heard excerpts
from it at a talk at UC Santa Cruz, date & title, etc. below.

The official web page w/ e-mail address.
http://www.german.northwestern.edu/faculty/weber.html

and

texts of some of his work here:
http://www.hydra.umn.edu/weber/
(the one on digital democracy/displaced bodies is really good)

a good bibliography of his work with links to many other intresting
folk as well:
http://www.egs.edu/faculty/samuelweber.html

***

More info on the paper with his skin/sampling thoughts that I was so excited to hear:

Thursday, March 22, at 5:00 pm, Room 420 Humanities One,
On the Politics of Protection and Projection
Samuel Weber, Avalon Foundation Professor of Humanities, Northwestern University

Samuel Weber studied with Paul de Man and Theodor W. Adorno, whose book, Prisms, he co-translated into English. The translation of and introduction to Theodor Adorno's most important book of cultural criticism helped define the way in which the work of the Frankfurt School would be read and understood in the English- speaking world. Professor Weber has also published books on Balzac, Lacan, and Freud as well as on the relation of institutions and media to interpretation. His most recent books include Theatricality as Medium (2004) and Targets of Opportunity (2005). Currently, he is completing work on a book entitled Benjamin's-abilities.

Co-sponsored by History of Consciousness and the Psychoanalysis and Sexuality Research Unit of the Institute for Humanities Research

On 9/22/07, Charles Baldwin <[redacted]> wrote:
> Same Weber (de Man student etc.), I think, but isn't he at the German Dept.
@ Northwestern? I think he left UCLA a few years back.
>
> >>> Alan Sondheim <[redacted]> 09/21/07 9:13 PM >>>
> Sorry for the late reply - I want to thank you for this. I've found a
> couple of books that are useful - especially Aesthetic Computing, edited
> by Paul Wishwick, MIT - which covers similar ground. There's also the

> Second Life "The Official Guide" which I just got - mainly for the URLs
> and stuff on scripting.
>
> Is this the same Sam Weber who was doing theory work years ago? Do you
> have URLs?
>
> Thanks greatly - Alan
>
>
> On Tue, 18 Sep 2007, Eireene Nealand wrote:
>
> > Hey, interesting stuff. Hope to hear more about it as you go.
> >
> > Sam Weber at UCLA, by the way, is doing some interesting related work
> > on the skin as a sampling device, or a screen. and Wlad Godzich at UC
> > Santa Cruz is working with the possibility of using the DNA metaphor
> > for thinking about posthuman identity.
> >
> > See also Steve Barker's book 'Autoaesthetics' which was quite early
> > and so, sometimes limited but the first two chapters are quite good.
> >
> > There is a lot, I think to be done in thinking about iterative
> > identities. fluid dynamics and chaos theory are in some ways providing
> > us with a real chance to break down all of these body/surface
> > dualisms, (the brain, Godzich likes to say, is a very densely folded
> > skin, made out of that same material, he says).
> >
> > And the insects/swarms are realy related to all of this, right?
> >
> > i had an idea about avatars, and why this possibility of being in
> > multiple places at once, via virtuality, requires precisely if not an
> > iterative way of thinking than at least a relativistic, comparative
> > one, but it's a long story, moire patterns, duchamp. etc.
> >
> > e
> >
> > On 9/17/07, Alan Sondheim <[redacted]> wrote:
> >> (first section at http://www.asondheim.org/ph.txt)
> >>
> >>
> >> Human modeling again (notes for a talk)
> >>

> >>
> >> I think 4 aspects - psychoanalytics, avatar-skin, medical modeling, AI
> >> communality/behavior/sociality - to be considered.
> >>
> >> Well: Avatar-skin: surface of being human which is always a fiction; there
> >> is no exacting boundary where body ends and environment begins (think
of
> >> breath, other processes). So this is splines, Bezier curves, NURBs, early
> >> polygon work, etc. now automated by Poser etc. Avatar-skin also applies
to
> >> audio (later touch, scent, taste, etc.) - everything perceived from one
> >> human or other organism to another.
> >>
> >> Well: AI communality/behavior/sociality: the internally-automated
behavior
> >> of the avatar-skin; think of this as diachronic avatar, and avatar-skin as
> >> synchronic; each moves through the other. With AI, avatar is somewhat
> >> spread across the social; communication and communality extend the
opaque
> >> body (metaphorically) into the translucent.
> >> Fundamental rules of the 'game' tending towards description.
> >>
> >> Well: Medical modeling: Both diachronic and synchronic, the projected/
> >> introjected organs of the avatar-skin, always on the level of a model,
> >> i.e. a beating heart is fabricated on a subtextual level again from poly-
> >> gons, curves, splines, etc. The ontology is different as long as one
> >> remains within the realm of computational modeling. (One might say that
> >> _inscription_ in the real is paralleled by _fissure_ in the virtual.)
> >> Medical modeling is fundamental description tending towards
explanation.
> >>
> >> Well: Psychoanalytics: Here is where the following have to be taken into
> >> account:
> >> 1. The abject: epistemological/ontological/inscriptive 'smears' across
> >> domains. Corrosive and irreducible to the other categories.
> >> 2. Introjection/projection ('jectivity') - formation of internalized
> >> images from virtual to real.
> >> 3. Obscenity and interjections: Breakdowns of communication within
> >> communication.
> >> Psychoanalytics are not susceptible to mathesis beyond topology.
> >> (Level of the metaphoric: No verification procedures.)
> >>

> >> But of course all of this is rough, not exactly accurate; ontology and
> >> epistemology, various branches and techniques of mathematics, can be
> >> thrown around heedlessly. Still I'd want to begin from the four aspects
> >> described here: body/surface, psychoanalytics/'mind', AI/habitus, and
> >> medical/observation-experimentation. One would have to further consider
> >> the role of apparatus, observation, observer, in all of this.
> >>
> >> One final note - the concern - that, with formal and informal modeling
> >> systems of organisms/physics/mathematics: How is consciousness in
> >> relation? In other words, _what are the effects on the
reader/programmer/
> >> experimenter? How do these relate to abjection and jectivity if at all?
> >>
> >
> >
>
>
>
==========
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].
> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
==========
>

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464. **Patrick F. Durgin**

Publication Announcement: Dolores Dorantes' sexoPUROsexoVELOZ and Septiembre

Sat 22 Sep 2007

Fresh from the presses and on the cusp of the retail pipeline is the first full-length collection in English by Mexican poet Dolores Dorantes. */sexoPUROsexoVELOZ /and/ Septiembre:/ a bilingual edition of books two and three of /Dolores Dorantes/, by Dolores Dorantes. *Translated by Jen Hofer. Published with Counterpath Press.

/sexoPUROsexoVELOZ/ and /Septiembre/ are books two and three of Mexican poet Dolores Dorantes lifelong project titled /Dolores Dorantes/. These works

consist of fragmented interlocking sequences of poems that create a scaffolding to frame Dorantes' vivid explorations of the intensely personal and intensely social questions that inhabit the space called "Dolores Dorantes." Dorantes writes, "May be / I had to forget how…" ; it is from within the particular experience she offers of forgetting /how/ that we might, perhaps, begin to remember /why/.

Dorantes was born in Veracruz in 1973 and has lived most of her life in Ciudad Juárez, where socioeconomic violence and politically-charged daily brutalities have informed her radically humane and beautifully incisive work as a poet, journalist, and cultural worker. Dorantes is a rare presence in Mexican literary communities, in that she takes a wide-ranging international stance toward poetry and poetics while refusing to accept state support from a government she cannot respect. She has published four book-length works of poetry in Mexico, and is a founding member of the border arts collective Compañía Frugal (The Frugal Company), which counts among its activities publication of the monthly poetry broadside series /Hoja Frugal/, printed in editions of 4,000 and distributed free throughout Mexico.

ISBN: 978-0-9767364-2-4. $14.95 Order from SPD <http://www.spdbooks.org/Details.asp?BookID=9780976736424>, 2CO <https://www.2checkout.com/2co/buyer/orderpage?TCOID=60531101a83b8cf687274346ccef4b07&sid=1266894>, Amazon <http://www.amazon.com/sexoPUROsexoVELOZ-Septiembre-Bilingual-Dolores-Dorantes/dp/097673642X/ref=sr_1_1/105-6627572-1224456?ie=UTF8&s=books&qid=1189099275&sr=8-1>, via subscription <http://www.kenningeditions.com/images/sub07-08.pdf>, or from Counterpath <http://www.counterpathpress.org/index.html>.

www.da-crouton.com | www.kenningeditions.com

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465. barbara jane bermeo

Poetry Reading @ the Berkeley Art Museum: Asian American Poetry Now

Sat 22 Sep 2007

Feel free to send out the following announcement.

Poetry Reading
Asian American Poetry Now
Berkeley Art Museum
Location/Entrances
2626 Bancroft Way
2621 Durant Avenue

Between College and Telegraph
October 21, 2007; 3:00 p.m.
Gallery C

How are young Asian American poets grappling with some of the issues that have engaged the artists featured in One Way or Another? Eight West Coast–and New York–based Asian American poets, from the same generation as the exhibition artists and with a comparable range of cultural backgrounds, will read from work that parallels the "post-identity" premise of One Way or Another. Their poetry displays a range of exciting experimental styles that depart from the focus on identity politics that has marked the work of many Asian American poets since the 1960s.

Poet and UC Berkeley Ph.D. candidate Chris Chen, whose dissertation explores experimental currents within contemporary Asian American and African American poetry, will introduce and moderate the program. Featured poets are Eileen Tabios, Tsering Wangmo Dhompa, Cathy Park Hong, Paolo Javier, David Lau, Barbara Jane Reyes, and Truong Tran.

Public programs for One Way or Another are supported by UC Berkeley's Consortium for the Arts, Doreen B. Townsend Center for the Humanities, and Asian American Studies Program, and cosponsored by Asia Society Northern California.
Hours (Galleries, Museum Store)
Wednesday – Sunday 11 a.m. - 5 p.m.
Thursdays 11 a.m. - 7 p.m.

Gallery Admission Prices

Free BAM/PFA Members
UC Berkeley students, faculty, and staff
Children (12 & under)
$8 Adults (18-64)
$5 Non-UC Berkeley students
Young adults (13-17)

Senior citizens (65 & over)
Disabled persons

Free First Thursdays at BAM/PFA

Free admission to the galleries, public programs,
and a 5:30 PFA screening, the first Thursday of
every month.

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http://barbarajanereyes.com
http://poetaensanfrancisco.blog-city.com

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466. **konrad**

SF, THU & FRI THIS WEEK: kino21 presents Debord / Neo-Benshi

Sat 22 Sep 2007

Hello Friends,

This is just a brief reminder of two rare events
kino21 sponsors next week in San Francisco.
http://www.kino21.org/

THURSDAY SEPTEMBER 27TH, 8PM
Artists' Television Access
992 Valencia, at 21st. St.

Guy Debord's Last Feature Film
IN GIRUM IMUS NOCTE ET CONSUMIMUR IGNI

A Latin palindrome also known as "The Devil's Verse"
is the title of Debord's look back on his life of
adventure and resistance. Hugo Ball Room Labs has
dubbed Ken Knabb's ENGLISH TRANSLATION onto the
soundtrack so you can watch and listen instead of read
your way through Debord's narration of the film. Our
similar presentation of Debord's "Society of the
Spectacle" last year sold out, so arrive early!

http://www.atasite.org/calendar/?x=2530
http://en.wikipedia.org/wiki/Guy_Debord

* * *

FRIDAY SEPTEMBER 28th, 8pm (yes, the next night)
CounterPULSE (yes, that's how they write it)
1310 Mission, at 9th St.

THE NEW TALKIES (reprise): A Neo-benshi Cabaret
curated by Jen Nellis

In case you missed the sold out show in July, this is a repeat performance with *one substitution.* In place of Rodney Koeneke, Dennis Somera will be presenting his wicked interpretation of WEST SIDE STORY. David Brazil, Amanda Davidson, Jennifer Nellis, Wayne Smith, Konrad Steiner and Stephanie Young are also performing.

http://www.counterpulse.org/calendar.shtml
phone: [redacted] for reservations.

^Z

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467. **michelle detorie**
WOMB POETRY :: EQUINOX ISSUE
Sat 22 Sep 2007

WOMB POETRY :: EQUINOX ISSUE
ISSUE 1.5 is now online

http://www.wombpoetry.com

featuring work by

Kelli Russell Agodon
Nicole Cooley
Kate Greenstreet
Luisa A. Igloria
Eve Rifkah
Jennifer Karmin + vispo
Nicki Hastie
Raina León
Alexis Pauline Gumbs
Arlene Biala
Nava Fader
C Mehrl Bennett
Laura Goldstein
Jill Alexander Essbaum
Kristen Orser
Pearl Pirie
Kathryn Douglas
Angela Veronica Wong

Juliet Cook
Lillian Baker Kennedy

All the Best, Michelle Detorie

apologies for x-posting!

--
http://www.wombpoetry.blogspot.com/
http://www.hexpresse.blogspot.com
http://www.daphnomancy.com/

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468. **Alan Sondheim**
Thrown Delight
Sat 22 Sep 2007

Thrown Delight

Here we are just as delight is a form of suffocation.
However, we we we we we we we we we we we we we.
Therefore, we we we we we we we we we we we we we.
The man kills the woman. The woman kills the man.
The man kills the man in woman. The woman kills the woman in man.
Therefore, we we we we we we we we we we we we we.
And, we we we we we we we we we we we we we.
Imagine Nikuko swallowing everything in sight.
Therefore imagine everything swallowing Nikuko in sight.
Imagine everything swallowing Nikuko in sight.
Therefore imagine Nikuko swallowing everything in sight.

http://www.asondheim.org/throesofdeligh1.jpg
http://www.asondheim.org/throesofdeligh2.jpg
http://www.asondheim.org/throesofdeligh3.jpg
http://www.asondheim.org/throesofdeligh4.jpg
http://www.asondheim.org/throesofdeligh5.jpg

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469. **Dillon Westbrook**
what's doin' in Chicago?
Sat 22 Sep 2007

Dearest Listers,

Have a day or two to kill in Chicago beginning of next week, wondering from any residents thereof what's crucial attendance. Never been in my natural life. Back or forward channel.

thanks,
Dillon

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470. Andy Gricevich
Jess experts?
Sun 23 Sep 2007

I've just paid my fourth visit to the exhibit "Jess: To and From the Printed Page" here in Madison. It's amazing; if you're near one of the places it's visiting, go!!! Here's the link with the itinerary:

http://www.ici-exhibitions.org/exhibitions/jess/jess.html

And now my question:
One of my favorite pieces in the exhibit it Jess's "Didactic Nickelodeon no.2" (I've written a bit about it on my blog, if you're interested--the link to that's at the end of this). The text in this series is taken from, or inspired by, Sir Charles Sherrington's 1938 work Man on His Nature. I've only been able to find that text under the oppressive umbrella of JSTOR, from which I'm excluded, stuck in the rain of extra-academic life. Is it possible for anyone to grab the PDF and email it to me?

(I could ask some college friends here, but this gives me the opportunity to point out the existence of this great and strange work to those who might not know of it).

If not, does anyone know whether the Jess piece quotes Sherrington literally or processes it in some way?

Thanks for your help!

all the best,

Andy
http://ndgwriting.blogspot.com/2007_08_01_archive.html

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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471. **Andrew Jones**

Fwd: TWENTY TO LIFE MICHIGAN PREMIERE TOUR

Sun 23 Sep 2007

---------- Forwarded message ----------
From: Adam Brook <[redacted]>
Date: Sep 23, 2007 3:19 AM
Subject: TWENTY TO LIFE MICHIGAN PREMIERE TOUR
To:

TWENTY TO LIFE MICHIGAN PREMIERE TOUR

John Sinclair and Director Steve Gebhardt will be conducting a MICHIGAN PREMIERE TOUR of our film
TWENTY TO LIFE: The Life & Times of John Sinclair and would be delighted if

you could attend a screening near you.

The US Premiere is in Flint on John Sinclair's 66th birthday, 2 nd of October, with details as below. The opening reception will honor people who are in the film. Jeff Grand, Pun Plamondon, Genie Parker, Leni Sinclair and others are planning to be there and we hope you will be able to join them. The Detroit screening is at MoCAD (Museum of Contempoary Art Detroit) at Woodward & Garfield on Saturday 6 October, as below.

For advance tickets to any of the screenings
please contact our tour
manager, Adam Brook, at [redacted] or [redacted].

If you need directions or other information, please contact our tour manager, Adam Brook, at [redacted] or [redacted].

You can check out the film's web site at www.twentytolifefilm.com

Thanks for listening, and we are hoping to see you soon,

MICHIGAN PREMIERE TOUR

> *Musicus Media & Big Chief Productions Present*
> *TWENTY TO LIFE: The Life & Times of John Sinclair*
> *A Film by Steve Gebhardt*
>
> *U.S. Premiere*
> *Tuesday, October 2, 2007*
> *Flint Institute of Arts*
> *Flint, Michigan*
> *To Benefit Flint Creative Alliance*
> *Reception: 5:00-7:00 pm*
> *Screening: 7:00-8:30 pm*
> *Q & A with Steve Gebhardt & John Sinclair: 8:30-9:00 pm*

After Party @ Churchill's Pub: 10:00 pm
Performance by John Sinclair with Glowb

Wednesday, October 3, 2007
Grand Rapids Micro-Cinema
Grand Rapids, Michigan
Introduction by Steve Gebhardt: 7:00 pm
Screening: 7:30-9:00 pm
Q & A with Steve Gebhardt & John Sinclair: 9:00-9:30 pm
After Party @ Whiskey Lounge: 10:00 pm
Performance by John Sinclair with the Vincent Hayes Project

Thursday, October 4, 2007
Inside Out Gallery
Traverse City, Michigan
Introduction by Steve Gebhardt: 7:00 pm
Screening: 7:30-9:00 pm
Q & A with Steve Gebhardt & John Sinclair: 9:00-9:30 pm
After Party @ Inside Out Gallery: 10:00 pm
Performance by John Sinclair

Friday, October 5, 2007
Heart Center Library
Big Rapids, Michigan
In Association with Tribe Life Productions
Introduction by Steve Gebhardt: 7:00 pm
Screening: 7:30-9:00 pm
Q & A with Steve Gebhardt & John Sinclair: 9:00-9:30 pm
After Party: 10:00 pm
Performance by John Sinclair & His Blues Scholars
Featuring Michael, Dan, Tom & Daisy Mae Erlewine

Saturday, October 6, 2007
Museum of Contemporary Art Detroit (MoCAD)
Woodward & Garfield
Detroit, Michigan
Introduction by Steve Gebhardt: 7:00 pm
Screening: 7:00-8:30 pm
Q & A with Steve Gebhardt & John Sinclair: 8:30-9:00 pm
After Party @ Butcher's Inn in Eastern Market: 9:30 pm
Performance by John Sinclair & Jeff Grand: 10:30 pm

Sunday, October 7, 2007

> *Whitehall Playhouse*
> *Whitehall, Michigan*
> *Introduction by Steve Gebhardt: 7:00 pm*
> *Screening: 7:30-9:00 pm*
> *Q & A with Steve Gebhardt & John Sinclair: 9:00-9:30 pm*
> *After Party @# Playhouse: 10:00 pm*
> *Performance by John Sinclair with the Vincent Hayes Project*
>
> *Wednesday, October 10, 2007*
> *Michigan Theater*
> *Ann Arbor, Michigan*
> *Reception: 6:30-7:00 pm*
> *Screening: 7:00-8:30 pm*
> *Q & A with Steve Gebhardt & John Sinclair: 8:30-9:00 pm*
> *After Party @ FireFly Club: 10:00 pm*
> *Performance by John Sinclair & Jeff Grand*

If you would like to be removed from this mailing list just ask. I am sending this to EVERYONE in my address book.

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472. Aryanil Mukherjee
Charyapada Discovery Celebrates 100 years
Sun 23 Sep 2007

In1907, Indian literary critic and researcher Haraprasad Shastri discovered Charjapadas (or Charyapadas) - the earliest recorded poetry of North Eastern India written approx. between 8th-12th century C.E. It was a palm-leaf manuscript, carefully preserved, containing 47 padas (verses) written by 23 Buddhist poets from an area now covered by the Indian states of Assam, West Bengal, Bihar, Orissa and the country of Bangladesh. These poems were written in a pro-Sanskrit form of early Bengali language.

http://en.wikipedia.org/wiki/Charyapada

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473. Lewis LaCook
The monolith and the monster ballad
Sun 23 Sep 2007

09/11/2007

Is it hard to love? The long road on which there shall
be no parking at anytime also cannot define gravity
albeit denser and more shallow and also spattered with

lights. Even in Einstein sitting quietly is distance
and sitting louder against the woods is some miles
more. Filters can pill those bitter arid notes on a
guitar. Though sometimes at night you come upon that
curve behind thickening trees where broadway's video
pollution bends to your heels shuffling elyria ave
pebbles ahead of you for breadcrumbs. Life's most
magnificent wonder is god's mercy it says. Sure but i
never want to be perfect. Leave me alone you'd say
i'll just die and everyone would be better off would
go the outer shirt but where would i put my cigarettes
i think i'm being crushed. Would it be hard to evolve?
That night it dipped below 40. You saunter through the
curl behind sheffield centre. Dips in the road studded
with neon delicate and jutting fold your shadow into
curbs to protect it from these cannibal streetlights
in which your mother's silences listen as you silk
past the mill undetected but for this. The skunk pads
swiftly across your path. That might be how neal
cassady died. Just dropped in to see what condition my
condition was in. Oh, the yellow placards denoting wet
floor the soundtrack with the gain all the way down
the islets of shadows trees make on the sidewalk after
midnight after midnight the down the street the down
on all four! It threatened rain both of those days but
it never did and now it's clear to everyone breathing
the same old exhaust you look up from walking held to
earth and some lawns unowned are allowed to grow wild.
I'm just relieved to be able to crack my knuckles
again. Two deer chasing safety under streetlights
pothol'd with silk lisps and empty aftermidnight
concrete through which these veins of stress and
trembling run. One day our core will cool. Do you find
it difficult to stripe across pavement that way? A
woody smear of burn turns onto reid ave a wallowing in
learnedness where birdhouses look like pallid floating
faces in the dark. There you're humming a monster love
ballad for the universe. The highs wash over you
swallow the walls and shit light back at the moon the
lows traul o'neil blvd for wombs to angel and crave
vertices to the pit of their mantles. You'll fracture
your hands pouncing and skimming through dense grasses

trying to grasp what has always and ever been void.
And on those nights clouds crazed the sky like a
history of pressure pressed in rock? Then the
headlights trouble you the newest churches calmly
sleep as you pass by.

09/22/2007

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Check out the hottest 2008 models today at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

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474. steve d. dalachinsky

Fw: Tuesday: Living Lab: Musetry + Ilgenfritz

Sun 23 Sep 2007

Tuesday, September 25
8:00pm

The Living Lab
at the Living Theatre
21 Clinton St. (below Houston)

8pm
James Ilgenfritz - solo bass works from composers Gordon Beeferman, Steve Rush, Miller Puckette, Jeffrey Treviño, Brian Griffeath-Loeb, Anthony Braxton, Luciano Berio, and Jimmy Giuffre
+
9pm

The Musetry Project
featuring vocalist Ellen Christi (ellenchristi.com)
poet Steve Dalachinsky
and special guest, bassist James Ilgenfritz
with
Adam Lane (bass)
Eddy Rollin (oboe and assorted instruments)
Ravish Momin (percussion)
and Ty Cumbie (leader, guitar)

$10 partly benefits the Living Theatre (http://www.livingtheatre.org/) and its ongoing struggle to wake up the world and pay the rent!

++++++++++++

The Musetry Project moves forward with its first performance including poet Steve Dalachinsky, and its second with the seasoned and highly gifted vocalist Ellen Christi. Musetry is a truly experimental project that attempts to create a fusion form from music and poetry. Whether or not it succeeds is almost irrelevant. The interest – and entertainment – lie in witnessing the attempt.

The Living Lab is an experimental music and performance labaratory begun in May, 2007 at the Living Theatre in downtown Manhattan. The Living Lab provides opportunities for experimenting musicians, poets and performing artists to develop and present their work to the public. Although the Living Lab is independent, it shares the Living Theatre’s 60-year-old commitment to contributing to positive social awareness and change through mind-expanding performance work. With a new venue, the Living Theatre, a new name and a new emphasis on experimentation with combined disciplines, The Living Lab is poised to become an important entity in New York alternative culture.

Living Theatre Mission Statement
To call into question
who we are to each other
in the social environment of the theater,
to undo the knots that lead to misery,
to spread ourselves across the public's table
like platters at a banquet,
to set ourselves in motion
like a vortex that pulls the spectator into action,
to fire the body's secret engines,
to pass through the prism
and come out a rainbow,
to insist that what happens in the jails matters,
to cry "Not in my name!"

at the hour of execution,
to move from the theater to the street
and from the street to the theater.
This is what The Living Theatre does today.
It is what it has always done.

Ty Cumbie
art : : design : : words
[redacted]

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475. Gabrielle Welford

Re: Fw: Educators: Teach about the Jena 6 (fwd)

Sun 23 Sep 2007

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thought some among us, teachers, might be interested in this. best, gabe

---------- Forwarded message ----------
Date: Sun, 23 Sep 2007 06:59:23 -0700 (PDT)
From: Elizabeth Davis <[redacted]>

Dear Tara & Bree, Thank you for this information. I am a DC public school teacher who is desperate for help on how to use Jena 6 as a teachable moment and connect it to the current lives and circumstances of the students I teach. This Your information has been a blessing. I have downloaded and copied all of it for use in my classroom. Thank you! Elizabeth , DC teacher

--- Tara Mack <[redacted]> wrote:
> ----- Original Message -----
> From: bree
> Sent: Wednesday, September 19, 2007 8:27 AM
>
> Hello educators,
>
> I'm attaching a curriculum that we have been working on with teachers
> activists from across the country. I hope you find it useful in learning
> more about this situation and to teach about it in your classrooms. If
> you are able to use it, drop me a line and tell me about it. Look
> forward to seeing you soon, perhaps at the NYCoRE Back To School Night
> (October 5th, 7:30, @ Carlito's Cafe.)
>
> Talk to you soon,
> Bree
> _____

> NYCoRE / Network of Teacher Activist Groups (TAG) present:
>
> Revealing Racist Roots:
> The 3 R's for Teaching About the Jena 6
>
> The Jena 6 is much bigger than Jim Crow being found alive and well in
> the South. The Jena 6 crystallizes the police violence, discrimination,
> and criminalization faced by African American and other youth of color.
> The Jena 6 are high school students, youth like the youth in our
> classrooms with experiences that are all too similar. But the. Jena 6
> case also shows that the legacy of the Civil Rights movement is alive in
> our youth, communities, and schools.
>
> If all students are expected to learn about our country's justice
> system, our history, our laws and our rights, what kinds of lessons can
> we learn from the Jena 6?
>
> TAG's resource guide, entitled, Revealing Racist Roots: the 3 R's for
> Teaching About the Jena 6 , calls upon educators to bring discussions
> about the case of the Jena 6 to their schools. TAG is a growing network
> of teacher organizations with a focus on social justice education,
> including NYCoRE, Teachers for Social Justice, Chicago, and Teachers 4
> Social Justice, San Fransisco. TAG collected resources and lesson ideas
> to help teachers and students understand contemporary racial conflict by
> placing the case of the Jena 6 within a historical framework.
>
> Topics include:
>
> The Historical Context of American Racism
> Linking to Literature
> Media Literacy
> Artivism: Responding Through the Arts
> Social Action
> Detailed Mathematics Unit
> Links to organizations & more information
>
> The outpouring of national support for the Jena 6 has pushed the court
> to vacate the conviction of Mychal Bell and reduce charges against the
> other students. But they are still not free and justice has not been
> done. TEACH about the JENA 6 in your classroom TODAY.
>
> Download the resource guide in PDF Version or Word Version for FREE

> at: www.nycore.org OR www.t4sj.org
---

my website: http://thedcteacher.blogspot.com

↑ Index

476. Pierre Joris
Bill Griffiths obituary in The Guardian
Sun 23 Sep 2007

Ken Edwards just sent this email:

Will Rowe's obituary of Bill Griffiths appeared in yesterday's (Sat 22 Sept) Guardian.

You can read the online version at

http://www.guardian.co.uk/obituaries/story/0,,2174637,00.html

I have written one for The Times, and will let you know if and when it appears.

Ken Edwards
Reality Street Editions
63 All Saints Street
Hastings, East Sussex TN34 3BN

www.realitystreet.co.uk

Visit the Reality Street stand at the Small Publishers Fair, Conway Hall, Red Lion Square, London WC1 from 11am-5pm on Saturday 13 October

---

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com/
Nomadics blog: http://pjoris.blogspot.com

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477. **Bobbi Lurie**

Re: Yom Kippur Liturgy from Hilton Obenzinger---my response

Sun 23 Sep 2007

SORRY GROUP--I HAD TO DELETE A LOT BECAUSE LIST ONLY ACCEPTS 800 WORDS--IF YOU WANT FULL TEXT I'LL BACKCHANNEL AS AN ATTACHMENT Â

the day that Jews ask for forgiveness for sins and

transgressions.

Â

DAVID, ARE YOU A JEW? AND, IF SO, DID YOU ASK FORGIVENESS FOR YOUR SINS AND YOUR TRANSGRESSIONS OVER THE PAST YEAR? AND IF YOUâ€™RE NOT A JEW: WHY ARE YOU TALKING ABOUT YOM KIPPUR? I MEAN I GOT THE PART WHERE YOU GAVE US YOUR CONCLUSION THAT THE HOLOCAUST WAS THE FAULT OF THE JEWS ETC. AND ALL THE OTHER POSTS YOU SEND THOUGH EVEN THOUGH A MILLION HORRIFYING THINGS ARE HAPPENING IN THIS WORLD IT SEEMS YOUR FOCUS IS STRICTLY ANTI-ISRAEL BUT THERE ARE THINGS TO CRICIZE THERE, ITâ€™S GOOD TO TALK ABOUT ITâ€”BUT: WITH MY LAST BREATH I WILL NOT LET YOU GET AWAY WITH BLAMING THE JEWS ON THE HOLOCAUSTâ€”NO WAY!!!!

Â

Â

Years ago I wrote my own version of the

enumeration of shortcomings and sins

Â

WHICH SINS? YOURS OR SOMEONE ELSEâ€™S?

Â

A

magazine printed it,

Â

WELL, IF A MAGAZINE PRINTED IT: IT MUST BE TRUE, RIGHT? (bobbi)

Â

and I received a message from a professor

Â

CONGRATULATIONS. NOW YOU CAN PUT THAT ON YOUR BIO. (bobbi)

Â

attributed to

that prolific author, Anonymous,

Â

YES. ANONYMOUS IS VERY PROLIFIC. (bobbi)

Â

and he was going to present a paper

at a conference , I have updated it

slightly,

Â

THATâ€™S OUR PROBLEM. WE HAVE NO WAY OF KNOWING WHICH PARTS YOU UPDATED. (bobbi)

Â

and I send it out again.Â May you all be inscribed in the

Book of Life.

Â

WHO THE HELL ARE YOU TALKING TO? DONâ€™T THROW THOSE WORDS OUT LIKE THAT!!!!!!!!! (bobbi)

Â

Â

Yom Kippur Liturgy

Â

Once we were strangers in someone else's house,

Â

ALMOST ALWAYS. AND OUR SUITCASES STAY PACKED. THATâ€™S ALWAYS BEEN RULE #1 (bobbi)

Â

Now we are strangers in our own heads

Â

WAIT A SECOND. Iâ€™M NO STRANGER IN MY OWN HEAD. (bobbi)

Â

â€“Â Â Â Â Â Â Â forgive us.

Â

FORGIVE WHO?

Â

 Forgive the beatings, the burlap bags that suffocate Â

Â

FORGIVE YASSER ARAFAT FOR CARING MORE ABOUT THE $$$$$$$$$$$ HE COULD SEND TO SWITZERLAND AND YET STILL PRETEND TO LIVE WITHIN THE IMAGE OF â€œPOET AS REVOLUTIONARYâ€ OR â€œPOET AS POLITICAL FIGUREâ€ CAUSE WE KNOW NO POET WANTS TO TRASH THAT ROMANTIC SELF-IMAGE HEâ€™S BEEN CULTIVATING JUST TO GET DOWN TO THE HARD PART OF BUILDING ROADS, AND SCHOOLS AND HOSPITALS--INSTEAD OF HELPING HIS PEOPLE. (ON THE OTHER HAND, NO, HE DOESNâ€™T GET ANY FORGIVENESS FOR THAT ONE)

Â

 And forgive us the fig trees uprooted Â

Â

YES. THIS TRULY IS A TRAGEDY. THIS MUST BE REMEDIED. ABSOLUTELY IT MUST. (bobbi)

Â

 Once we were strangers in someone else's house,

Â

NO ALWAYS. â€œAND KEEP THAT SUITCASE PACKEDâ€ (bobbi)

Â

 Now we are strangers in our own heads

Â

NOW THAT PART ISNâ€™T TRUE. DO YOU KNOW THE WRITER AMOS OZ? HIS FICTION IS BEAUTIFUL. BUT EVEN MORE, HEâ€™S PART OF â€œPEACE NOWâ€ A MOVEMENT IN ISRAEL (I HOPE IT STILL EXISTSâ€”BECAUSE WHEN ARAFAT WALKED AWAY FROM BEING OFFERED 98% OF WHAT HE WANTED HE JUST WALKED AWAY/ DIDNâ€™T EVEN TRY

TO NEGOTIATE AND THEN, TRAGICALLY, SHARON WALKED UP TO THE MOUNT. THAT WAS SUCH A TRAGEDY FOR SO MANY)

Â

Forgive ....â€“ the flags

Â

YES, REALLY. WHEN WILL WE DO AWAY WITH FLAGS? (bobbi)

Â

and soldiers and Knessets â€“

Â

PLEASE LEAVE THE SOLDIERS AND THE KNESSET OUT OF IT, PLEASE. THAT HAS NOTHING TO DO WITH THE ABOVE. (bobbi)

Â

That makes us forget the voices of Prophets.

Â

NO WAY THEIR VOICES ARE FORGOTTEN. WE JUST GOTTA FIND A WAY TO REMEDY THIS HORRIFYING SITUATION. BUT NO ONEâ€™S FORGOTTEN THE VOICES OF THE PROPHETS. AT LEAST NOT FROM WHERE Iâ€™M SITTING. (bobbi)

Â

Forgive us all the evils we have done while crying "Never Again."

Â

NO. THATâ€™S NOT RIGHT. AS FAR AS â€œEVILSâ€ OK THERE ARE A LOT OF CRAZY FANATICS IN ALL GROUPS BUT ITâ€™S BECAUSE WHEN ALMOST EVERY HOLIDAY YOU HAVE (NOT CELEBRATE) IS ABOUT SURVIVALâ€¦WELL, AND THE HOLOCAUST IS JUST TO HORRIFYING TO EVEN CATAGORIZE AMONG ALL THE MANY THINGS WHICH HAPPENED IN HISTORYâ€”SO â€œNEVER AGAINâ€ IS DEFINITELY THE CRY AND THAT CRY WILL CONTINUED REGARDLESS OF ALL THE BOTCHED WORK OF POLITICIANS (bobbi)

Â

Â

We have planted, but we pray that no one reaps.

Â

THATâ€™S A TOTAL LIE. I CAN GIVE YOU A BILLION EXAMPLES OF WHY THAT IS A TOTAL LIE BUT JUST FOR NOW, PLEASE CHECK YOUR FACTS: JUST LOOK UP HOW MUCH MONEY ISRAEL GAVE TO AID VICTIMS IN DARFUR. (bobbi)

Â

Â

Â

We are ever strangers in someone else's house,

Â

Â

NO, WEâ€™RE NOT. WE HAVE A COUNTRY NOW. AND, YES, ITâ€™S A MESS. BUT NO WAY WE ARE GOING TO LET GO OF THAT HAVEN OF OURS. BECAUSE THERE ARE TOO MANY PEOPLE ON THIS EARTH LIKE YOU (WHO SOMEHOW GET OBSESSED WITH JEWS AND BLAMING JEWS) AND WE NEED A PLACE TO BE AT PEACE AWAY FROM THEM.(bobbi)

Â

But we can always be at home in our heads â€“

Â

Â

AND ARE YOU AT HOME IN YOUR HEAD? BECAUSE IT ALWAYS COMES DOWN TO THE INDIVIDUAL. (bobbi)

Â

BOBBI LURIE

Â

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

478. **Raymond Bianchi**

Re: what's doin' in Chicago?

Sun 23 Sep 2007

Dillon

drop me a line we can do beer with poets here if you like??

R

---------- Original message ----------
From: Dillon Westbrook <[redacted]>

> *Dearest Listers,*
>
> *Have a day or two to kill in Chicago beginning of next week,*
> *wondering from any residents thereof what's crucial attendance. Never*
> *been in my natural life. Back or forward channel.*
>
> *thanks,*
> *Dillon*

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479. Rachel Loden

from bromridge re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Sun 23 Sep 2007

Forwarding this from David Bromige [[redacted]]:

I feel obliged to participate in this herring that you are holding. As a boy in England, I often ate herring. I believe it must have been one of the cheaper foodstuffs in those days. I ate it for breakfast with potatoes left over from the night before. But nonethe-less, I grew up thin as a rake. I believe herring are now an endangered species and I no longer eat them. My diet still consists mainly of potatoes, somewhat to the consternation of my wife who grew up on pasta. What does George Bowering eat? David

Maria Damon wrote:

Could someone let Bromering know we need his input on herring pronto???!

Rachel Loden wrote:

My grandfather was a herring broker. Unfortunately, I can't stand herring.

I wonder what David Bromige thinks of herring.

Maria wrote:

> *yeah, lemme at 'em!*
>
> *George Bowering wrote:*
>
> *On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:*
>
> *herring! yummy!*

> *Agh, you remind me of the Norwegian B&B breakfast table!*

↑ Index

480. **Rachel Loden**
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Sun 23 Sep 2007

Okay, a work of genius. I will admit that with some difficulty. But I bet Blowering never spent Christmas in Helsinki with his in-laws, eating lutefisk.

Lutefisk is whitefish cured with lye. The lye turns it into a sort of gelatinous mass:

So much depends
upon

a grey lye
fish

glazed with K-Y
jelly

beside the white
in-laws.

Maria wrote:

> *a work of genius!*
>
> *George Bowering wrote:*
> *So much depends upon*
> *a dead green herring*
> *beside the boiled eggs*
> *on a Swedish table.*

↑ Index

481. **David-Baptiste Chirot**
Re: Yom Kippur Liturgy from Hilton Obenzinger---my response
Sun 23 Sep 2007

Dear Bobbie:

I didn't write this, as you can see it is from Hilton Obenzinger. My father's father was Jewish, but my father never knew him. My youngest son's grandfather was a refugee from the Holocaust. My niece is Jewish and grew up and lives in Brooklyn.

I take full responsability for sending the letter because I think it is prayer for compassion, for the heart to open to compassion, to ask for forgiveness for one's wrongs, to not hold on to the darknesses of the past but to build the future with light.

I think that what Dr. Obenzinger is saying about the piece being called "folkloric" and written by "anonymous" is a sign that many people find the message of compassion a beautiful one that is also in their own hearts. It is a prayer that does not "belong" to any one specific person so to speak, but to "anyone". It is a message of peace.

Dr. Obenzinger does not at all say the Holocaust is the fault of the Jews. Please read his words more carefully.

Here in Milwaukee is the nation's only Black Holocaust Museum, founded by Dr. James Cameron, the survivor of a mass lynching. Looking out my window, walking the neighborhood, there's no need of Jena or Katrina to understand the concept of a Black Holocaust in America. It's effects are ongoing every minute.

Since my father had hardly any family I grew up identifying with my mother's French-Indian side of the family. When I was about five my Great-Aunt told me the horror story of what happened to almost all the Indians in the family loaded on trains and given infected blankets. My first wife is a Mohawk. Last week I went to a rez with a friend. Again, a Holocaust that went into the building of the USA, and one whose effects are ongoing every minute.

When I read Dr. Obenzinger's prayer, I feel it is for an end to Holocausts. An end to Holocausts against one's people and also those actions on this way by one's people against others. In short, a prayer for Peace.

> *Date: Sun, 23 Sep 2007 13:33:50 -0400*
> *From:* [redacted]
> *Subject: Re: Yom Kippur Liturgy from Hilton Obenzinger---my response*
> *To:* [redacted]
>
> *SORRY GROUP--I HAD TO DELETE A LOT BECAUSE LIST ONLY ACCEPTS 800 WORDS--IF YOU WANT FULL TEXT I'LL BACKCHANNEL AS AN ATTACHMENT*
>
> *the day that Jews ask for forgiveness for sins and*
>
> *transgressions.*
>
> *DAVID, ARE YOU A JEW? AND, IF SO, DID YOU ASK FORGIVENESS FOR YOUR SINS AND YOUR TRANSGRESSIONS OVER THE PAST YEAR? AND IF YOU'RE NOT A JEW: WHY ARE YOU TALKING ABOUT YOM KIPPUR? I MEAN I GOT THE*

> *PART WHERE YOU GAVE US YOUR CONCLUSION THAT THE HOLOCAUST WAS THE FAULT OF THE JEWS ETC. AND ALL THE OTHER POSTS YOU SEND THOUGH EVEN THOUGH A MILLION HORRIFYING THINGS ARE HAPPENING IN THIS WORLD IT SEEMS YOUR FOCUS IS STRICTLY ANTI-ISRAEL BUT THERE ARE THINGS TO CRICIZE THERE, IT'S GOOD TO TALK ABOUT IT—BUT: WITH MY LAST BREATH I WILL NOT LET YOU GET AWAY WITH BLAMING THE JEWS ON THE HOLOCAUST—NO WAY!!!!*
>
> *Years ago I wrote my own version of the*
>
> *enumeration of shortcomings and sins*
>
> *WHICH SINS? YOURS OR SOMEONE ELSE'S?*
>
> *A*
>
> *magazine printed it,*
>
> *WELL, IF A MAGAZINE PRINTED IT: IT MUST BE TRUE, RIGHT? (bobbi)*
>
> *and I received a message from a professor*
>
> *CONGRATULATIONS. NOW YOU CAN PUT THAT ON YOUR BIO. (bobbi)*
>
> *attributed to*
>
> *that prolific author, Anonymous,*
>
> *YES. ANONYMOUS IS VERY PROLIFIC. (bobbi)*

and he was going to present a paper

at a conference , I have updated it

slightly,

THAT'S OUR PROBLEM. WE HAVE NO WAY OF KNOWING WHICH PARTS YOU UPDATED. (bobbi)

and I send it out again. May you all be inscribed in the

Book of Life.

WHO THE HELL ARE YOU TALKING TO? DON'T THROW THOSE WORDS OUT LIKE THAT!!!!!!!!! (bobbi)

Yom Kippur Liturgy

Once we were strangers in someone else's house,

ALMOST ALWAYS. AND OUR SUITCASES STAY PACKED. THAT'S ALWAYS BEEN RULE #1 (bobbi)

Now we are strangers in our own heads

WAIT A SECOND. I'M NO STRANGER IN MY OWN HEAD. (bobbi)

– *forgive us.*

FORGIVE WHO?

Forgive the beatings, the burlap bags that suffocate

FORGIVE YASSER ARAFAT FOR CARING MORE ABOUT THE $$$$$$$$$$$ HE COULD SEND TO SWITZERLAND AND YET STILL PRETEND TO LIVE WITHIN THE IMAGE OF "POET AS REVOLUTIONARY" OR "POET AS POLITICAL FIGURE" CAUSE WE KNOW NO POET WANTS TO TRASH THAT ROMANTIC SELF-IMAGE HE'S BEEN CULTIVATING JUST TO GET DOWN TO THE HARD PART OF BUILDING ROADS, AND SCHOOLS AND HOSPITALS--INSTEAD OF HELPING HIS PEOPLE. (ON THE OTHER HAND, NO, HE DOESN'T GET ANY FORGIVENESS FOR THAT ONE)

And forgive us the fig trees uprooted

YES. THIS TRULY IS A TRAGEDY. THIS MUST BE REMEDIED. ABSOLUTELY IT MUST. (bobbi)

Once we were strangers in someone else's house,

NO ALWAYS. "AND KEEP THAT SUITCASE PACKED" (bobbi)

Now we are strangers in our own heads

NOW THAT PART ISN'T TRUE. DO YOU KNOW THE WRITER AMOS OZ? HIS FICTION IS BEAUTIFUL. BUT EVEN MORE, HE'S PART OF "PEACE NOW" A MOVEMENT IN ISRAEL (I HOPE IT STILL EXISTS—BECAUSE WHEN ARAFAT

WALKED AWAY FROM BEING OFFERED 98% OF WHAT HE WANTED HE JUST WALKED AWAY/ DIDN'T EVEN TRY TO NEGOTIATE AND THEN, TRAGICALLY, SHARON WALKED UP TO THE MOUNT. THAT WAS SUCH A TRAGEDY FOR SO MANY)

Forgive ....– the flags

YES, REALLY. WHEN WILL WE DO AWAY WITH FLAGS? (bobbi)

and soldiers and Knessets –

PLEASE LEAVE THE SOLDIERS AND THE KNESSET OUT OF IT, PLEASE. THAT HAS NOTHING TO DO WITH THE ABOVE. (bobbi)

That makes us forget the voices of Prophets.

NO WAY THEIR VOICES ARE FORGOTTEN. WE JUST GOTTA FIND A WAY TO REMEDY THIS HORRIFYING SITUATION. BUT NO ONE'S FORGOTTEN THE VOICES OF THE PROPHETS. AT LEAST NOT FROM WHERE I'M SITTING. (bobbi)

Forgive us all the evils we have done while crying "Never Again."

NO. THAT'S NOT RIGHT. AS FAR AS "EVILS" OK THERE ARE A LOT OF CRAZY FANATICS IN ALL GROUPS BUT IT'S BECAUSE WHEN ALMOST EVERY HOLIDAY

YOU HAVE (NOT CELEBRATE) IS ABOUT SURVIVAL…WELL, AND THE HOLOCAUST IS JUST TO HORRIFYING TO EVEN CATAGORIZE AMONG ALL THE MANY THINGS WHICH HAPPENED IN HISTORY—SO "NEVER AGAIN" IS DEFINITELY THE CRY AND THAT CRY WILL CONTINUED REGARDLESS OF ALL THE BOTCHED WORK OF POLITICIANS (bobbi)

We have planted, but we pray that no one reaps.

THAT'S A TOTAL LIE. I CAN GIVE YOU A BILLION EXAMPLES OF WHY THAT IS A TOTAL LIE BUT JUST FOR NOW, PLEASE CHECK YOUR FACTS: JUST LOOK UP HOW MUCH MONEY ISRAEL GAVE TO AID VICTIMS IN DARFUR. (bobbi)

We are ever strangers in someone else's house,

NO, WE'RE NOT. WE HAVE A COUNTRY NOW. AND, YES, IT'S A MESS. BUT NO WAY WE ARE GOING TO LET GO OF THAT HAVEN OF OURS. BECAUSE THERE ARE TOO MANY PEOPLE ON THIS EARTH LIKE YOU (WHO SOMEHOW GET OBSESSED WITH JEWS AND BLAMING JEWS) AND WE NEED A PLACE TO BE AT PEACE AWAY FROM THEM.(bobbi)

But we can always be at home in our heads –

AND ARE YOU AT HOME IN YOUR HEAD? BECAUSE IT ALWAYS COMES DOWN TO THE INDIVIDUAL. (bobbi)

> *BOBBI LURIE*
>
> _____
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*

_____

Capture your memories in an online journal!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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482. Robin Hamilton
Unavailable Websites
Sun 23 Sep 2007

Does anyone know anything about websites, especially in North America, being unavailable at the moment?

I've been trying to access LEME (Lexicon of Modern English) for the last day or so, without success. It's hosted by the University of Toronto. Their main site is up, but the library links as a whole seem to be down, not just LEME.

There are also a couple of major financial sites in the US that seem to be unobtainable.

Odd. Is there a cyber attack or something underway?

Or is it just coincidence?

Anyone else been having problems with sites that should be easily available?

Robin Hamilton

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483. **Bobbi Lurie**
PLEASE COULD SOMEONE HELP ME GET TO ARCHIVES
Sun 23 Sep 2007

Dear Buffalo List--

Could someone tell me how I can get to archives on this list?

Bobbi Lurie

_____
Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

484. **George Bowering**
Re: what's doin' in Chicago?
Sun 23 Sep 2007

Git thee to the Art Institute of Chicago.

Outside of Wrigley, it's the spot.

gb

On Sep 22, 2007, at 8:41 PM, Dillon Westbrook wrote:

> Dearest Listers,
>
> Have a day or two to kill in Chicago beginning of next week, wondering
> from any residents thereof what's crucial attendance. Never been in my
> natural life. Back or forward channel.
>
> thanks,
> Dillon
>
>
George Harry Bowering,
Never got his share.

↑ Index

485. **George Bowering**
Re: from bromridge re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Sun 23 Sep 2007

On Sep 23, 2007, at 11:24 AM, Rachel Loden wrote:

> *Forwarding this from David Bromige [[redacted]]:*
>
> *I feel obliged to participate in this herring that you are holding. As a boy in England, I often ate herring. I believe it must have been one of the cheaper foodstuffs in those days. I ate it for breakfast with potatoes left over from the night before. But nonethe-less, I grew up thin as a rake. I believe herring are now an endangered species and I no longer eat them. My diet still consists mainly of potatoes, somewhat to the consternation of my wife who grew up on pasta. What does George Bowering eat? David*

I would show you, but if I put a photo here the Comintern in Buffalo would reject my posting.

I can say that if I am ever in Newfoundland again I will eat a cod fish every day.

George Harry Bowering
Likes towns with -ver- in them.

↑ Index

486. Rob McLennan
new(ish) on rob's clever blog
Sun 23 Sep 2007

---

new(ish) on rob's clever blog

-- Report: The (second annual) Edmonton Poetry Festival
-- an opening of the plains (poem)
-- 12 or 20 questions: with Jacob Wren
-- 12 or 20 questions: with Gil McElroy
-- ongoing (further) notes - mid-September, 2007
-- a poem & some upcoming Edmonton readings
-- 12 or 20 questions: with Erin Moure
-- 12 or 20 questions: with Phil Hall
-- ongoing notes early September, 2007
-- 12 or 20 questions: for Jessica Westhead
-- 12 or 20 questions: with Lance Blomgren
-- Some Workshops: Toronto & Quebec
-- 12 or 20 questions: with George Bowering
-- 12 or 20 questions: with Nathaniel G. Moore
-- 12 or 20 questions: with Noah Eli Gordon
-- Rob Winger's Muybridge's Horse

-- The 2007 Lampman-Scott Award Reading
-- So I'm officially in Edmonton now...
-- Jane Jordan: A obit written by Lynne Alsford, coordinator of the Sasquatch reading series.
-- new (finally, slowly) from above/ground press
-- Prairie Fire Press; 2007 writing contests
-- ongoing notes: late August, 2007 (Stuart Ross; Aaron McCollough's Little Ease, Ahsahta Press; Jennifer Moxley, The Line, Post-Apollo Press)
-- Ariana Reines' The Cow
-- Naomi Guttman's Wet Apples, White Blood
-- Pumping Irony Poetry Workshop by Stephen Brockwell at Collected Works Bookstore & Coffeebar
-- above/ground press 2008 subscriptions (starting today)
-- Sylvia Legris' Nerve Squall
-- Margaret Avison (1918-2007)
-- *dANDelion presents --- Radical Translations*
-- a slate of (Ottawa) readings
-- An Uncollected Andrew Suknaski poem
-- ottawa international writers festival; here are upcoming August/September events:
-- another weekend in old Glengarry
-- poem for my sister's wedding
-- Multi-Art Show OTTAWA ART BAZAAR Benefits Ottawa Art Community
-- Noah Eli Gordon's A Fiddle Pulled from the Throat of a Sparrow
-- The House That Jack Built: The Collected Lectures of Jack Spicer

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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487. Warren Lloyd
Hypertext/ Html - Text Recomendations
Sun 23 Sep 2007

Hello All,

Can anyone recommend a good place to start to learn how to publish a hypertext? I am editing a text that has wonderful theoretical affinities with hypertext. In addition to the printed version I wanted to give hypertexting a whirl even if only a portion of the original text made it into a hypertext. I have very little specific knowledge about how to write code or how to begin to think about producing a hypertext, but for what I lack in specificity I think I can make up for with ambition and creativity-- maybe. So, can anyone recommend a book or a web page or point me in the right direction. I only post to the list about this because I am working with a deadline and I have already opened my mouth with a proposal, so I figured with the amount of knowledge on this list I might be able to avoid some obstacles that a naivete would be sure to encounter. I am extremely thankful to anyone who could possibly help.

Best for now,
Warren

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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488. Gabrielle Welford
Re: from bromridge re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Sun 23 Sep 2007

kippers, mmmmm! pickled herring, mmmm! and what about mackerel, then, hey? only place i can find mackerel here is japanese groceries. okay in hawaii--saba. is mackerel endangered too? gabrielle

On Sun, 23 Sep 2007, Rachel Loden wrote:

> *Forwarding this from David Bromige [[redacted]]:*
>
> *I feel obliged to participate in this herring that you are holding. As a boy in England, I often ate herring. I believe it must have been one of the cheaper foodstuffs in those days. I ate it for breakfast with potatoes left over from the night before. But nonethe-less, I grew up thin as a rake. I believe herring are now an endangered species and I no longer eat them. My diet still consists mainly of potatoes, somewhat to the consternation of my wife who grew up on pasta. What does George Bowering eat? David*

> *Maria Damon wrote:*
>
> *Could someone let Bromering know we need his input on herring pronto???!*
>
> *Rachel Loden wrote:*
>
> *My grandfather was a herring broker. Unfortunately, I can't stand herring.*
>
> *I wonder what David Bromige thinks of herring.*
>
> *Maria wrote:*
>
> *yeah, lemme at 'em!*
>
> *George Bowering wrote:*
>
> *On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:*
>
> *herring! yummy!*
>
> *Agh, you remind me of the Norwegian B&B breakfast table!*

↑ Index

489. **Gabrielle Welford**

Re: mid)rib issue 1 now online!

Sun 23 Sep 2007

---

beautiful issue, wonderful poetry. thanks, gabe

On Wed, 12 Sep 2007, amy king wrote:

> *http://midribpoetry.com/*
>
> *---------- Forwarded message ----------*
> *From:* [redacted]
> *Date: Sep 12, 2007 3:57 PM*
> *Subject: mid)rib issue 1 now online!*
>
> *We're pleased to announce the inaugural issue of mid)rib. It is the mid)rib staff's hope to foster an international voice for experimental poetics. We hope you'll take as much pleasure in reading the work of our contributors as we have. In the issue you'll find new work from an eclectic group of writers, including: Tomas S. Butkus, Joel Chace, Regina Derieva, Anna Fulford, H.T. Harrison, Scott Hartwich, Beth*

Joselow, Kerry Shawn Keys, Amy King, Sarah Maclay, Nicholas Messenger, Bonnie Jean Michalski, Matt Reiter, Susan M. Schultz, Lauren Goodwin Slaughter, Ted Stimpfle and Jim Warner. We welcome your comments and feedback. Please feel free to forward this to any interested parties. Enjoy.

Thanks,
the mid)rib staff

andy martrich, editor
gordon faylor, editorial assistant
jeremy schevling, art boy/ designer
craig czury, contributing editor

http://midribpoetry.com/

Reviews of I'M THE MAN WHO LOVES YOU

Matt Hart / Coldfront Magazine
http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html

Mark Lamoureux / BOOG City
http://static.scribd.com/docs/kflyu7ufa6w1n.swf

Nick Piombino / fait accompli
http://nickpiombino.blogspot.com/2007_03_18_archive.html

Thomas Fink / Galatea Resurrects
http://galatearesurrection6.blogspot.com/2007/05/im-man-who-loves-you-by-amy-king.html

~

Recent Review of ANTIDOTES FOR AN ALIBI

Adam Fieled / Stoning the Devil
http://adamfieled.blogspot.com/2007/05/book-review-amy-king-antidote-for-alibi.html

~

What To Wear During An Orange Alert?
http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

~

> *http://www.amyking.org/blog*
>
> ----
>
> ---
> *Building a website is a piece of cake.*
> *Yahoo! Small Business gives you all the tools to get online.*

↑ Index

490. **George Bowering**
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Sun 23 Sep 2007

Rachel didn't mention that you bury this lutefish in lye in a hole,
and dig it up much later.
What does the kitchen smell like, Rachel?

On Sep 23, 2007, at 12:08 PM, Rachel Loden wrote:

> Okay, a work of genius. I will admit that with some difficulty. But
> I bet
> Blowering never spent Christmas in Helsinki with his in-laws, eating
> lutefisk.
>
> Lutefisk is whitefish cured with lye. The lye turns it into a sort of
> gelatinous mass:
>
>
> So much depends
> upon
>
> a grey lye
> fish
>
> glazed with K-Y
> jelly
>
> beside the white
> in-laws.
>
>
> Maria wrote:
>

>> a work of genius!
>>
>> George Bowering wrote:
>>> So much depends upon
>>> a dead green herring
>>> beside the boiled eggs
>>> on a Swedish table.
>>
>
>
G. Bowering, DLitt.
I still haven't opened it.

↑ Index

491. **Jim Andrews**
Re: Hypertext/ Html - Text Recomendations
Sun 23 Sep 2007

> *Hello All,*
>
> *Can anyone recommend a good place to start to learn how to publish a hypertext? I am editing a text that has wonderful theoretical affinities with hypertext. In addition to the printed version I wanted to give hypertexting a whirl even if only a portion of the original text made it into a hypertext. I have very little specific knowledge about how to write code or how to begin to think about producing a hypertext, but for what I lack in specificity I think I can make up for with ambition and creativity-- maybe. So, can anyone recommend a book or a web page or point me in the right direction. I only post to the list about this because I am working with a deadline and I have already opened my mouth with a proposal, so I figured with the amount of knowledge on this list I might be able to avoid some obstacles that a naivete would be sure to encounter. I am extremely thankful to anyone who could possibly help.*
>
> *Best for now,*
> *Warren*

Hi Warren,

It would be useful to hear more about what you want to do before making any recommendations about how you might proceed.

There are some HTML editors around, such as Dreamweaver from Adobe, that are quite nice for editing HTML (Hypertext Markup Language) documents. One

of the blessings/curses of Dreamweaver is that you don't have to learn HTML at the code level (until it goes wrong). Google 'Dreamweaver' or 'HTML editors'.

It is useful to know HTML at the code level, however, particularly if you plan to make a habit of HTML. If you google 'HTML tutorials', you will come across many. I often use http://w3schools.com (bookmark this) when I need to look up something concerning HTML or CSS (Cascading Style Sheets) or Javascript. Also, if you learn HTML at the code level, you don't need Dreamweaver or other HTML editors. Though I know HTML at the code level and use Dreamweaver. It allows me to work faster than I would otherwise, and that usually means more creatively.

ja
http://vispo.com

↑ Index

492. Hugh Nicoll

Re: Hypertext/ Html - Text Recomendations

Sun 23 Sep 2007

Warren, hi,

First, good luck with your project. Jim Andrews has already suggested Dreamweaver, and not knowing much about the nature of your project or the deadline you're under, I am not sure if alternatives will prove helpful or not.

That said, for composing hypertexts that you could then export to the web, take a look at Storyspace (Mac and Windows), or Tinderbox (currently Mac only) from Eastgate Systems.

<http://www.eastgate.com/storyspace/>

<http://www.eastgate.com/Tinderbox/>

These tools may not meet your immediate needs, but could prove useful in the long run if you choose to explore authoring hypertexts with tools that can provide more flexibility than the web offers. Another option might be to write in or export to a wiki.

Hope this helps,

Hugh

--
Hugh Nicoll
JALT, ld-sig co-coordinator
http://hughnicoll.org/blog/
[redacted]

↑ Index

493. **amy king**
Re: PLEASE COULD SOMEONE HELP ME GET TO ARCHIVES
Sun 23 Sep 2007

Dear Bobbi,

Please access the archive here:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Best,
Amy

Bobbi Lurie <[redacted]> wrote: Dear Buffalo List--

Could someone tell me how I can get to archives on this list?

Bobbi Lurie

Pinpoint customers who are looking for what you sell.

↑ Index

494. **Alan Sondheim**
home and film
Sun 23 Sep 2007

---

home and film

1. Why the turtle in turtle.jpg.
The turtle was there on the grounds; the film of the real was projected beyond or across the world of the turtle, or one should say, home.

2. Why the film of the real. We watched the screen for hours on end in our home; leaves and branches, buildings and a solitary star anchored the image changing as the day changes, and the night.

3. Why the film. The film was visible in the home of the day, which is to say the tiredness or sleep of the night; perhaps the night's dream played upon us for those days and weeks without end.

4. Why is the audience facing elsewhere. Recording the mise en scene it was more than clear that so many of us are used to action, the propriety of seizure, grasping at straws; still, there was something inexorable in the uncanny image which practically slept its way across the homeland screen.

http://www.asondheim.org/turtle13.jpg

1. We are contained and we do not escape.
2. In walls and ceilings are walls and ceilings, inescapable.
3. Our sickness travels around our lungs, our feet flail.
4. We do not leave from this spot and someone's naming.

http://www.asondheim.org/turtle14.jpg

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495. **Bobbi Lurie**

Re: Yom Kippur Liturgy from Hilton Obenzinger---my response

Sun 23 Sep 2007

David,

Â

Thank you for answering.

Â

I know text was from Hilton Obenzinger just as I know your other text came from a review of some work of Hannah Arendt. But because Iâ€™m not so much into reading text as into context and subtext, I needed clarification and so I thank you for that.

Â

Nonetheless, I have no idea what a prayer for Yom Kippur (the day after Yom Kippur) has anything to do with this poetics list. And if this prayer belongs to â€œanyoneâ€ why is it so specific?

Â

I know Obenzinger does not say the Holocaust is the fault of the Jews. That conclusion came from your other conclusions from Hannah Arendt.

Â

I agree with you re: the situation in our country. And I truly have compassion for all people who have suffered due to the ignorance and cruelty of their fellow man (doesnâ€™t that include all of us?). For this, I believe we must do much more than ask forgiveness. We must â€œdoâ€ something.

Â

I am very happy to read this prayer you sent is a call for an end to all holocausts. I do pray this can be a reality. We certainly need it now.

Â

Thank you for your communication.

Â

I join you in a prayer for peace.

Â

In Friendship,

Bobbi Lurie

-----Original Message-----
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Sun, 23 Sep 2007 2:24 pm
Subject: Re: Yom Kippur Liturgy from Hilton Obenzinger---my response

Dear Bobbie: I didn't write this, as you can see it is from Hilton Obenzinger. y father's father was Jewish, but my father never knew him. y youngest son's grandfather was a refugee from the Holocaust. y niece is Jewish and grew up and lives in Brooklyn. I take full responsability for sending the letter because I think it is prayer or compassion, for the heart to open to compassion, to ask for forgiveness for ne's wrongs, to not hold on to the darknesses of the past but to build the uture with light. I think that what Dr. Obenzinger is saying about the piece being called folkloric" and written by "anonymous" is a sign that many people find the essage of compassion a beautiful one that is also in their own hearts. It is prayer that does not "belong" to any one specific person so to speak, but to anyone". It is a message of peace.

r. Obenzinger does not at all say the Holocaust is the fault of the Jews. lease read his words more carefully. Here in Milwaukee is the nation's only Black Holocaust Museum, founded by Dr. ames Cameron, the survivor of a mass lynching. Looking out my window, walking he neighborhood, there's no need of Jena or Katrina to understand the concept f a Black Holocaust in America. It's effects are ongoing every minute. Since my father had hardly any family I grew up identifying with my mother's rench-Indian side of the family. When I was about five my Great-Aunt told me he horror story of what happened to almost all the Indians in the family oaded on trains and given infected blankets. My first wife is a Mohawk. Last eek I went to a rez with a friend. Again, a Holocaust that went into the uilding of the USA, and one whose effects are ongoing every minute. When I read Dr. Obenzinger's prayer, I feel it is for an end to Holocausts. n end to Holocausts against one's people and also those actions on this way by ne's people against others. n short, a prayer for Peace.

Date: Sun, 23 Sep 2007 13:33:50 -0400
From: [redacted]
Subject: Re: Yom Kippur Liturgy from Hilton Obenzinger---my response
To: [redacted]

SORRY GROUP--I HAD TO DELETE A LOT BECAUSE LIST ONLY ACCEPTS 800 WORDS--IF YOU ANT FULL TEXT I'LL BACKCHANNEL AS AN ATTACHMENT

the day that Jews ask for forgiveness for sins and

transgressions.

DAVID, ARE YOU A JEW? AND, IF SO, DID YOU ASK FORGIVENESS FOR YOUR SINS AND OUR TRANSGRESSIONS OVER THE PAST YEAR? AND IF YOUâ€™RE NOT A JEW: WHY ARE YOU ALKING ABOUT YOM KIPPUR? I MEAN I GOT THE PART WHERE YOU GAVE US YOUR ONCLUSION THAT THE HOLOCAUST WAS THE FAULT OF THE JEWS ETC. AND ALL THE OTHER OSTS YOU SEND THOUGH EVEN THOUGH A MILLION HORRIFYING THINGS ARE HAPPENING IN HIS WORLD IT SEEMS YOUR FOCUS IS STRICTLY ANTI-ISRAEL BUT THERE ARE THINGS TO RICIZE THERE, ITâ€™S GOOD TO TALK ABOUT ITâ€"BUT: WITH MY LAST BREATH I WILL NOT ET YOU GET AWAY WITH BLAMING THE JEWS ON THE HOLOCAUSTâ€"NO WAY!!!!

Years ago I wrote my own version of the

enumeration of shortcomings and sins

WHICH SINS? YOURS OR SOMEONE ELSEâ€™S?

A

magazine printed it,

WELL, IF A MAGAZINE PRINTED IT: IT MUST BE TRUE, RIGHT? (bobbi)

and I received a message from a professor

CONGRATULATIONS. NOW YOU CAN PUT THAT ON YOUR BIO. (bobbi)

attributed to

that prolific author, Anonymous,

YES. ANONYMOUS IS VERY PROLIFIC. (bobbi)

and he was going to present a paper

at a conference , I have updated it

slightly,

THATâ€™S OUR PROBLEM. WE HAVE NO WAY OF KNOWING WHICH PARTS YOU UPDATED. (bobbi)

and I send it out again. May you all be inscribed in the

Book of Life.

WHO THE HELL ARE YOU TALKING TO? DONâ€™T THROW THOSE WORDS OUT LIKE HAT!!!!!!!!! (bobbi)

Yom Kippur Liturgy

Once we were strangers in someone else's house,

ALMOST ALWAYS. AND OUR SUITCASES STAY PACKED. THATâ€™S ALWAYS BEEN RULE #1 bobbi)

Now we are strangers in our own heads

WAIT A SECOND. Iâ€™M NO STRANGER IN MY OWN HEAD. (bobbi)

â€“ forgive us.

FORGIVE WHO?

Forgive the beatings, the burlap bags that suffocate

FORGIVE YASSER ARAFAT FOR CARING MORE ABOUT THE $$$$$$$$$$$ HE COULD SEND TO WITZERLAND AND YET STILL PRETEND TO LIVE WITHIN THE IMAGE OF â€œPOET AS EVOLUTIONARYâ€ OR â€œPOET AS POLITICAL FIGUREâ€ CAUSE WE KNOW NO POET WANTS TO RASH THAT ROMANTIC SELF-IMAGE HEâ€™S BEEN CULTIVATING JUST TO GET DOWN TO THE ARD PART OF BUILDING ROADS, AND SCHOOLS AND HOSPITALS--INSTEAD OF HELPING HIS EOPLE. (ON THE OTHER HAND, NO, HE DOESNâ€™T GET ANY FORGIVENESS FOR THAT ONE)

And forgive us the fig trees uprooted

YES. THIS TRULY IS A TRAGEDY. THIS MUST BE REMEDIED. ABSOLUTELY IT MUST. bobbi)

Once we were strangers in someone else's house,

NO ALWAYS. â€œAND KEEP THAT SUITCASE PACKEDâ€ (bobbi)

Now we are strangers in our own heads

NOW THAT PART ISNâ€™T TRUE. DO YOU KNOW THE WRITER AMOS OZ? HIS FICTION IS EAUTIFUL. BUT EVEN MORE, HEâ€™S PART OF â€œPEACE NOWâ€ A MOVEMENT IN ISRAEL (I HOPE T STILL EXISTSâ€”BECAUSE WHEN ARAFAT WALKED AWAY FROM BEING OFFERED 98% OF WHAT E WANTED HE JUST WALKED AWAY/ DIDNâ€™T EVEN TRY TO NEGOTIATE AND THEN, RAGICALLY, SHARON WALKED UP TO THE MOUNT. THAT WAS SUCH A TRAGEDY FOR SO MANY)

Forgive ....â€“ the flags

YES, REALLY. WHEN WILL WE DO AWAY WITH FLAGS? (bobbi)

and soldiers and Knessets â€“

PLEASE LEAVE THE SOLDIERS AND THE KNESSET OUT OF IT, PLEASE. THAT HAS NOTHING O DO WITH THE ABOVE. (bobbi)

That makes us forget the voices of Prophets.

NO WAY THEIR VOICES ARE FORGOTTEN. WE JUST GOTTA FIND A WAY TO REMEDY THIS ORRIFYING SITUATION. BUT NO ONEâ€™S FORGOTTEN THE VOICES OF THE PROPHETS. AT EAST NOT FROM WHERE Iâ€™M SITTING. (bobbi)

Forgive us all the evils we have done while crying "Never Again."

NO. THATâ€™S NOT RIGHT. AS FAR AS â€œEVILSâ€ OK THERE ARE A LOT OF CRAZY FANATICS N ALL GROUPS BUT ITâ€™S BECAUSE WHEN ALMOST EVERY HOLIDAY YOU HAVE (NOT ELEBRATE) IS ABOUT SURVIVALâ€¦WELL, AND THE HOLOCAUST IS JUST TO HORRIFYING TO VEN CATAGORIZE AMONG ALL THE MANY THINGS WHICH HAPPENED IN HISTORYâ€”SO â€œNEVER GAINâ€ IS DEFINITELY THE CRY AND THAT CRY WILL CONTINUED REGARDLESS OF ALL THE OTCHED WORK OF POLITICIANS (bobbi)

We have planted, but we pray that no one reaps.

THATâ€™S A TOTAL LIE. I CAN GIVE YOU A BILLION EXAMPLES OF WHY THAT IS A TOTAL IE BUT JUST FOR NOW, PLEASE CHECK YOUR FACTS: JUST LOOK UP HOW MUCH MONEY SRAEL GAVE TO AID VICTIMS IN DARFUR. (bobbi)

We are ever strangers in someone else's house,

NO, WEâ€™RE NOT. WE HAVE A COUNTRY NOW. AND, YES, ITâ€™S A MESS. BUT NO WAY WE ARE OING TO LET GO OF THAT HAVEN OF OURS. BECAUSE THERE ARE TOO MANY PEOPLE ON THIS ARTH LIKE YOU (WHO SOMEHOW GET OBSESSED WITH JEWS AND BLAMING JEWS) AND WE NEED PLACE TO BE AT PEACE AWAY FROM THEM.(bobbi)

But we can always be at home in our heads â€“

AND ARE YOU AT HOME IN YOUR HEAD? BECAUSE IT ALWAYS COMES DOWN TO THE NDIVIDUAL. (bobbi)

BOBBI LURIE

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - ttp://mail.aol.com

_____ apture your memories in an online journal! ttp://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

_____ Email
and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com

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496. **Bobbi Lurie**
Re: PLEASE COULD SOMEONE HELP ME GET TO ARCHIVES
Sun 23 Sep 2007

Dear Amy,

Thank you!!!!

Bobbi

-----Original Message-----
From: amy king <[redacted]>
To: [redacted]
Sent: Sun, 23 Sep 2007 8:41 pm
Subject: Re: PLEASE COULD SOMEONE HELP ME GET TO ARCHIVES

Dear Bobbi,

Please access the archive here:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Best,
Amy

Bobbi Lurie <[redacted]> wrote: Dear Buffalo List--

Could someone tell me how I can get to archives on this list?

Bobbi Lurie

Pinpoint customers who are looking for what you sell.

_____ Email
and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com

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497. **Barrett Watten**
some posts
Sun 23 Sep 2007

Post 37: Continuous Reading: Ten Reviews in Ten Days (Part 1) reviews of Daniel Bouchard, Brenda Coultas, Suzanne Doppelt, Robert Fitterman, Merrill Gilfillan http://www.english.wayne.edu/fac%5Fpages/ewatten/posts/post37.html

Post 38: Continuous Reading, Interrupted (Part 2)
review of Ted Greenwald; to be continued
http://www.english.wayne.edu/fac%5Fpages/ewatten/posts/post38.html

Post 39: A Fractal Reading of Spring & All
http://www.english.wayne.edu/fac%5Fpages/ewatten/posts/post39.html

Post 40: Transcendental One-Liners: Words Fail Me at MOCAD
http://www.english.wayne.edu/fac%5Fpages/ewatten/posts/post40.html

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498. **Warren Lloyd**
Re: Hypertext/ Html - Text Recomendations
Sun 23 Sep 2007

Thanks all for the great advice! I think I have plenty to start working. If I have more questions I'll post again. Thanks sincerely for the quick and helpful responses!

Best for now,
Warren

Hugh Nicoll <[redacted]> wrote:
Warren, hi,

First, good luck with your project. Jim Andrews has already suggested Dreamweaver, and not knowing much about the nature of your project or the deadline you're under, I am not sure if alternatives will prove helpful or not.

That said, for composing hypertexts that you could then export to the web, take a look at Storyspace (Mac and Windows), or Tinderbox (currently Mac only) from Eastgate Systems.

These tools may not meet your immediate needs, but could prove useful in the long run if you choose to explore authoring hypertexts with tools that can provide more flexibility than the web offers. Another option might be to write in or export to a wiki.

Hope this helps,

Hugh

--
Hugh Nicoll
JALT, ld-sig co-coordinator
http://hughnicoll.org/blog/
[redacted]

Shape Yahoo! in your own image. Join our Network Research Panel today!

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499. **Jim Andrews**
Re: Hypertext/ Html - Text Recomendations
Mon 24 Sep 2007

> *<http://www.eastgate.com/storyspace/>*
>
> *<http://www.eastgate.com/Tinderbox/>*
>
> *These tools may not meet your immediate needs, but could prove useful in the long run if you choose to explore authoring hypertexts with tools that can provide more flexibility than the web offers. Another option might be to write in or export to a wiki.*
>
> *Hope this helps,*
> *Hugh*

I don't know anything about Tinderbox, but Storyspace does not "provide more flexibility than the Web offers". Storyspace was used to create some influential literary hypertexts back, erm, what?, in the early to mid nineties? But it hasn't been particularly popular, even in literary circles, since HTML editors proliferated with the rise of the Web in 94-97. I understand Storyspace was wonderful at the time: it was maybe the first and best tool developed by literary folks for literary folks, as a tool for the development of a new type of literary work. Pretty exciting, at the time.

I read that one may export Storybook projects to HTML. But you certainly could not contain all the functionality provided even just by Javascript in Storybook. Javascript is a fullblown programming language. I don't think Storyspace provides a fullblown programming language.

ja
http://vispo.com

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500. **lily robert-foley**
Re: what's doin' in Chicago?
Mon 24 Sep 2007

ooh... can I come too?

what to do in Chicago: art institute, yes, bean assuredly (that's the big bean shaped object if you walk a little north of the art institute). The MCA is probably worth a go to. There are often free concerts outdoors at Millenium Park, which is that giant Frank Ghery pompadour right behind the bean. Most of all, though: take a ride on the el, especially if you haven't really been here before. Riding around up there, surveying the rooftops, it's my favorite thing! for the first four months I lived here I felt like i was on a non-stop roller coaster ride (except without the nausea). But make sure you get a window seat! Also Chicago's landscape is fascinatingly diverse. Get on the orange (or, if you're adventurous, the green) line and go all the way down south, then come back up and take the red line all the way up north and then pop into the Green Mill off the Lawrence Red line stop for some drinks and some jazz— hoppin' til 4am!).

And then... there's one of my favorite places in all of Chicago. It's a library of artists books—books that artists made. It's small and quiet and up on I think the 7th floor of an art institute building. I don't think I have the exact address and finding it online might prove difficult. The best way to do it (the way I've done it in the past) is to go to the library at the museum of the art institute and ask them there about it. I believe it's on Wabash. They should know. It's one of the most wonderous places in the world and its full of treasures. But downtown Chicago is like that too. The architecture along the Chicago river is absolutely stunning (I think there's some kind of boat tour you can do that's supposed to be pretty good).

And absolutely the best, most chicago, best most chicago restaurant (this is if you really want to understand what is amazing about Chicago!) take a cab up to Hot Doug's. I mean, just check out this website and tell me it doesn't sound amazing. http://www.hotdougs.com. It is. And in the true Chicago style, it's probably not worth the cab fare if you're a vegetarian.

And then, my PERSONAL favorite place in Chicago (besides my apartment), if you're going to be in town on a Saturday or a Sunday is The Green Lantern Gallery and Press at 1511 Milwaukee and Honore... pop in on a Sunday between 1 and 6 and I'll give you the tour. But, you know. That's a lot.

Can you tell I heart Chicago?

Hope that helps.

Cheers!

Lily

> *----- Original Message -----*
> *From: "Raymond Bianchi" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: what's doin' in Chicago?*
> *Date: Sun, 23 Sep 2007 17:42:02 +0000*
>
> *Dillon*
>
> *drop me a line we can do beer with poets here if you like??*
>
> *R*
>
> *---------- Original message ----------*
> *From: Dillon Westbrook <[redacted]>*
>
> *Dearest Listers, Have a day or two to kill in Chicago beginning of next week, wondering from any residents thereof what's crucial attendance. Never been in my natural life. Back or forward channel. thanks, Dillon*

--
Powered By Outblaze

↑ Index

501. Geoffrey Gatza
Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Mon 24 Sep 2007

New York City ‹ home to the United Nations and some of the most ethnically diverse communities on the planet ‹ often finds itself in the curious position of being grudgingly hospitable to some of the world¹s most controversial heads of state and loathsome tyrants.

The arrival yesterday of Mahmoud Ahmadinejad, the Iranian president best known here for criticizing the United States and calling the Holocaust a myth, is the latest example of the diplomatic dance New York has long performed with international firebrands.

Last week the Police Department denied Iran¹s request to allow Mr. Ahmadinejad to visit ground zero, but BlazeVOX [books] is allowing him to participate in a Poetry reading Tuesday. Geoffrey Gatza spoke last night to a sympathetic and mostly Iranian audience at a Midtown hotel. ³We are thrilled that President Ahmadinejad will read from his upcoming BlazeVOX book.²

Tony Snow, The White House press secretary was quoted, why not give him a book, Gatza¹s published everyone else, why not him too, he said with disgust.
---
http://welcometoboogcity.com/

Season 5 of d.a levy lives: celebrating the renegade press

ACA Galleries, 529 W.20th St., 5th Floor.
(bet. 10th and 11th avenues) NYC

Tues. Sept. 25 BlazeVOX Books
6:00 p.m., free

Featuring readings from Joel Chace, Amy King, Ruth Lepson, Douglas Manson, Kyle Schlesinger and music from Compass Jazz

---
--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

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502. kevin thurston

two readings this week, 'this aint the chicago review' and an triple launch

Mon 24 Sep 2007

'This ain't the Chicago Review'
sean bonney
frances kruk
sophie robinson
ric royer
thursday, sept [redacted]
rust belt books, 202 allen st

triple launch extravaganza
contributors to P-Queue, Damn the Caesars & Pilot

jose alvergue, ben bedard, sean bonney, jon cotner, kai fierle-hedrick, frances kruk, karen maccormack, steve mccaffery, sophie robinson & siobhan scarry
friday, sept [redacted]
adam mickiewicz library, 612 fillmore ave

--
author of How to Irritate Friends & Isolate People

http://fuckinglies.blogspot.com/

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503. Raymond Bianchi
Re: what's doin' in Chicago?
Mon 24 Sep 2007

---

wrigley YUK

---------- Original message ----------
From: George Bowering <[redacted]>

> *Git thee to the Art Institute of Chicago.*
>
> *Outside of Wrigley, it's the spot.*
>
> *gb*
>
> *On Sep 22, 2007, at 8:41 PM, Dillon Westbrook wrote:*
>
> *Dearest Listers,*
>
> *Have a day or two to kill in Chicago beginning of next week, wondering from any residents thereof what's crucial attendance. Never been in my natural life. Back or forward channel.*
>
> *thanks,*
> *Dillon*
>
> *George Harry Bowering,*
> *Never got his share.*

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504. **jcu**
Re: Hypertext/ Html - Text Recomendations
Mon 24 Sep 2007

HI Waren,

Storyspace is an interesting program to write in.
Butjust a reminder that the problem with storyspace
is that only other readers with storyspace software
can read your hypertext. Too bad there isn't a freeware
hypertext writing program out there that everyone can
use.

j

----- Original Message -----
From: "Hugh Nicoll" <[redacted]>
To: <[redacted]>
Sent: Sunday, September 23, 2007 10:39 PM
Subject: Re: Hypertext/ Html - Text Recomendations

> *Warren, hi,*
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> *First, good luck with your project. Jim Andrews has already suggested Dreamweaver, and not knowing much about the nature of your project or the deadline you're under, I am not sure if alternatives will prove helpful or not.*
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> *That said, for composing hypertexts that you could then export to the web, take a look at Storyspace (Mac and Windows), or Tinderbox (currently Mac only) from Eastgate Systems.*
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> *Hope this helps,*
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>
> *--*
> *Hugh Nicoll*
> *JALT, ld-sig co-coordinator*

> *http://hughnicoll.org/blog/*
> [redacted]

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505. Christophe Casamassima
Writing by Degrees Conference...
Mon 24 Sep 2007

If anyone's going to be at the Writing by Degrees conference in Binghampton who'd like to get together during or after or before or... let's try to get an impromptu group together, maybe hang at the hotel rooms or local venues maybe to exchange work, talk about work, work...

just an idea!

christophe casamassima

=
Disability Income
Unable to work due to Depression? Qualify for Disability Income.
http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=ecf02d16ed4e8e8944c5c0e060754f85

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506. Bobbi Lurie
Re: two readings this week, 'this aint the chicago review' and an triple launch
Mon 24 Sep 2007

Kevin, i'm going to read your blog when i get home tonight because anyone who's written a book titled "How to Irritate Friends & Isolate People" sounds like someone i'd like to read. --Bobbi Lurie

-----Original Message-----
From: kevin thurston <[redacted]>
To: [redacted]
Sent: Mon, 24 Sep 2007 6:15 am
Subject: two readings this week, 'this aint the chicago review' and an triple launch

'This ain't the Chicago Review'
sean bonney
frances kruk

sophie robinson
ric royer
thursday, sept [redacted]
rust belt books, 202 allen st

triple launch extravaganza
contributors to P-Queue, Damn the Caesars & Pilot
jose alvergue, ben bedard, sean bonney, jon cotner, kai fierle-hedrick, frances kruk, karen maccormack, steve mccaffery, sophie robinson & siobhan scarry
friday, sept [redacted]
adam mickiewicz library, 612 fillmore ave

--
author of How to Irritate Friends & Isolate People

http://fuckinglies.blogspot.com/

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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507. Bobbi Lurie
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Mon 24 Sep 2007

And one more suggestion: why not put the U.N. in Venezuela or something?

and please, more importantly, PLEASE read his speeches translated directly from Farsi cause they sound a lot different than the ones he gives to the U.S. directly.

Bobbi Lurie

p.s. too bad i won't be in NYC until next week....well, maybe it's better that way...but please send a synopsis of all of this. i'd really like toÂ know moreÂ about it.

-----Original Message-----
From: Geoffrey Gatza <[redacted]>
To: [redacted]
Sent: Sun, 23 Sep 2007 11:45 pm
Subject: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

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being grudgingly hospitable to some of the worldÂ¹s most ontroversial heads of state and loathsome tyrants.

he arrival yesterday of Mahmoud Ahmadinejad, the Iranian president best nown here for criticizing the United States and calling the Holocaust a yth, is the latest example of the diplomatic dance New York has long erformed with international firebrands.

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---
ttp://welcometoboogcity.com/

eason 5 of d.a levy lives: celebrating the renegade press

CA Galleries, 529 W.20th St., 5th Floor.
bet. 10th and 11th avenues) NYC

ues. Sept. 25 BlazeVOX Books
:00 p.m., free

eaturing readings from Joel Chace, Amy King, Ruth Lepson, Douglas Manson, yle Schlesinger and music from Compass Jazz

---
-
Best, Geoffrey
Geoffrey Gatza
ditor & Publisher

BlazeVOX [books]
ublisher of weird little books

[redacted]
ttp://www.blazevox.org

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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508. **mIEKAL aND**
Re: Hypertext/ Html - Text Recomendations
Mon 24 Sep 2007

As has been mentioned previously, there is a number of idiotproof wikis out there that are available for free. If yr just starting out & can't install yr own, pbwiki is a good one to check out. You can create a site with your own subdomain. Of course with free there is some ads but these guys are pretty good at keeping the wikispam off their sites...

http://pbwiki.com/

I use phpwiki for our various projects & like it alot. Most hosting solutions have an autoinstaller for an early version of this. Here's a project that Maria D & I have been working on for a few years.

http://joglars.org/EnterWriting/index.php/WritingDubuffetsTitles

On Sep 24, 2007, at 7:30 AM, jcu wrote:

> *HI Waren,*
> *Storyspace is an interesting program to write in. Butjust a*
> *reminder that the problem with storyspace*
> *is that only other readers with storyspace software*
> *can read your hypertext. Too bad there isn't a freeware*
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> *j*
>
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> *Sent: Sunday, September 23, 2007 10:39 PM*
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> *Hugh Nicoll*
> *JALT, ld-sig co-coordinator*
> *http://hughnicoll.org/blog/*
> [redacted]

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509. **Raymond Bianchi**

Re: what's doin' in Chicago?

Mon 24 Sep 2007

OK since we are giving recommendations for Chicago

1) Hot Dogs- Super Dawg on Milwaukee it is far away from Yuppie Land (where Hot Dougs is) and is pure Chicago also Gene and Judes is very good.
2) Music- Rosas Lounge in Humboldt Park
3) Beefs- (Yes in Chicago they are beefs) Mr Beef on Orleans but only for lunch
4) Good Food- LULA on Logan Square by the monument
5) Bar- Green Mill full of slammers but why not??
6) DELI- Manny's Deli is off of Roosevelt it is one of the last parts of the Maxwell Street Area still that exists.
7) Bookstores- Go to Hyde Park and spend the afternoon at Seminary Coop

---------- Original message ----------
From: lily robert-foley <[redacted]>

> *ooh... can I come too?*
>
> *what to do in Chicago: art institute, yes, bean assuredly (that's the big bean shaped object if you walk a little north*
> *of the art institute). The MCA is probably worth a go to. There are often free concerts outdoors at Millenium Park,*
> *which is that giant Frank Ghery pompadour right behind the bean. Most of all, though: take a ride on the el,*
> *especially if you haven't really been here before. Riding around up there, surveying the rooftops, it's my favorite*
> *thing! for the first four months I lived here I felt like i was on a non-stop roller coaster ride (except without the*
> *nausea). But make sure you get a window seat! Also Chicago's landscape is fascinatingly diverse. Get on the orange*
> *(or, if you're adventurous, the green) line and go all the way down south, then come back up and take the red line all*

the way up north and then pop into the Green Mill off the Lawrence Red line stop for some drinks and some jazz—
hoppin' til 4am!).

And then... there's one of my favorite places in all of Chicago. It's a library of artists books—books that artists made.
It's small and quiet and up on I think the 7th floor of an art institute building. I don't think I have the exact address
and finding it online might prove difficult. The best way to do it (the way I've done it in the past) is to go to the
library at the museum of the art institute and ask them there about it. I believe it's on Wabash. They should know.
It's one of the most wonderous places in the world and its full of treasures.
But downtown Chicago is like that too.
The architecture along the Chicago river is absolutely stunning (I think there's some kind of boat tour you can do
that's supposed to be pretty good).

And absolutely the best, most chicago, best most chicago restaurant (this is if you really want to understand what is
amazing about Chicago!) take a cab up to Hot Doug's. I mean, just check out this website and tell me it doesn't
sound amazing. http://www.hotdougs.com. It is. And in the true Chicago style, it's probably not worth the cab fare
if you're a vegetarian.

And then, my PERSONAL favorite place in Chicago (besides my apartment), if you're going to be in town on a Saturday
or a Sunday is The Green Lantern Gallery and Press at 1511 Milwaukee and Honore... pop in on a Sunday between 1
and 6 and I'll give you the tour. But, you know. That's a lot.

Can you tell I heart Chicago?

Hope that helps.

Cheers!

Lily

----- Original Message -----
From: "Raymond Bianchi"
To: [redacted]
Subject: Re: what's doin' in Chicago?
Date: Sun, 23 Sep 2007 17:42:02 +0000

> *Dillon*
>
> *drop me a line we can do beer with poets here if you like??*
>
> *R*
>
> *---------- Original message ----------*
> *From: Dillon Westbrook*
>
> *Dearest Listers, Have a day or two to kill in Chicago beginning of next week, wondering from any residents thereof what's crucial attendance. Never been in my natural life. Back or forward channel. thanks, Dillon*
>
> --
> *Powered By Outblaze*

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510. Christophe Casamassima

Benjamin/Distraction vs Concentration

Mon 24 Sep 2007

The below appears in section 15 of Benjamin's "Art in the Age of Mechanical Reproduction". I'm having a hard time getting at this. any help?

Christophe

"The distracted person, too, can form habits. More, the ability to master certain tasks in a state of distraction proves that their solution has become a matter of habit. Distraction as provided by art presents a covert control of the extent to which new tasks have become soluble by apperception. Since, moreover, individuals are tempted to avoid such tasks, art will tackle the most difficult and most important ones where it is able to mobilize the masses. Today it does so in the film. Reception in a state of distraction, which is increasing noticeably in all fields of art and is symptomatic of profound changes in apperception, finds in the film its true means of exercise. The film with its shock effect meets this mode of reception halfway. The film makes the cult value recede into the background not only by putting the public in the position of the critic, but also by the fact that at the movies this position requires no attention. The public is an examiner, but an absent-minded one."

=
sun protection

Access to Answers, Info, Forums On sun protection & More.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=991f8eefd1aecb43417c177bf9638d6c

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511. **susan maurer**
anna sianos photography show at the bowery poetry club
Mon 24 Sep 2007

---

do catch anna sianos photgraphy show at the bowery poetry club. there is also a closing reading and reception at 10. on 9-26 and this is a fun lively group. the second run of my RAPTOR RHAPSODY is now available (poets wear prada)
susan maurer _____
Gear up for Halo® 3 with free downloads and an exclusive offer. It’s our way of saying thanks for using Windows Live™. http://gethalo3gear.com?ocid=SeptemberWLHalo3_WLHMTxt_2=

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512. **Hugh Nicoll**
Re: Hypertext/ Html - Text Recomendations
Mon 24 Sep 2007

Hi Jim, Warren, j, all

Jim, thanks for the feedback. Perhaps I should've said that Storyspace offers a different kind of flexiblity than html. I read Warren's first post as an indirect statement of lack of familiarity/fluency with html, and by extension Javascript. Re: j's point: Storyspace readers can be distributed for free with hypertexts published in Storyspace, and though I haven't worked with any of the open-source note-taking/hypertext tools in the last year, there are still a number available. See for example, <http://www.w3.org/Status.html>

Within the hypertext research community, discussions and definitions of the field, the nature of links, and a number of other core topics are on-going. Ted Nelson, who coined the term "hypertext" has stated in no uncertain terms that the web is not hypertext. It is certainly a version, and quite obviously the most popular and most accessible one. My main point was that there other options, and reflects my lack of fluency with Dreamweaver, which in my experience presents some interesting learning curves, like all the other tools out there.

Ted Nelson and his team are still working on xanadu, and from what I saw at Hypertext 2007 earlier this month, progress is being made on alternative visions.

<http://www.sigweb.org/ht07/>
<http://www.xanadu.net/>

all bests,

Hugh

On 9/24/07, jcu <[redacted]> wrote:
> HI Waren,
>
> Storyspace is an interesting program to write in.
> Butjust a reminder that the problem with storyspace
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> >
> > Hope this helps,
> >
> > Hugh
> >
> > --
> > Hugh Nicoll
> > JALT, ld-sig co-coordinator
> > http://hughnicoll.org/blog/
> > [redacted]
> >
>

--
Hugh Nicoll
JALT, ld-sig co-coordinator
http://hughnicoll.org/blog/
[redacted]

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513. Jordan Stempleman
Re: what's doin' in Chicago?
Mon 24 Sep 2007

---

replace 5) w/ Fred Anderson's Velvet Lounge, and I'm with you 100% Ray.

> Date: Mon, 24 Sep 2007 13:54:24 +0000> From: [redacted]> Subject: Re: what's doin' in Chicago?> To: [redacted]> > OK since we are giving recommendations for Chicago> > 1) Hot Dogs- Super Dawg on Milwaukee it is far away from Yuppie Land (where Hot Dougs is) and is pure Chicago also Gene and Judes is very good. > 2) Music- Rosas Lounge in Humboldt Park> 3) Beefs- (Yes in Chicago they are beefs) Mr Beef on Orleans but only for lunch> 4) Good Food- LULA on Logan Square by the monument > 5) Bar- Green Mill full of slammers but why not??> 6) DELI- Manny's Deli is off of Roosevelt it is one of the last parts of the Maxwell Street Area still that exists. > 7) Bookstores- Go to Hyde Park and spend the afternoon at Seminary Coop > > ---------- Original message ---------- > From: lily robert-foley <[redacted]> > > > ooh... can I

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Capture your memories in an online journal!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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514. Thomas savage

Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Mon 24 Sep 2007

If Ahmedinajad denies the Holocaust, then he is obviously just simply wrong. But American propaganda on all things being suspect, who knows if he ever really said that. Anyway, just as Iraq had no weapons of mass destruction, the government of Iran may be telling the truth when it says that it is developing nuclear power for peaceful uses. Who knows? Anyway, I'm glad someone in NYC outside the UN is giving Mr. Ahmedinajad a forum in which to express himself. Is he really going to read poetry? This must be the first time I've heard of a "world leader" writing poetry since the former head of the Sandinistas read some poetry he'd written on a trip I took to Nicaragua many years ago. Anyway, whatever their mistaken views (a la Baraka and his part of a poem about 9/11), everyone deserves to be heard. Regards, Tom Savage

Bobbi Lurie <[redacted]> wrote: And one more suggestion: why not put the U.N. in Venezuela or something?

and please, more importantly, PLEASE read his speeches translated directly from Farsi cause they sound a lot different than the ones he gives to the U.S. directly.

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ditor & Publisher

BlazeVOX [books]
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Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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515. **David-Baptiste Chirot**

Re: Yom Kippur Liturgy//the importance of the text, of reading, & of facts

Mon 24 Sep 2007

Dear Bobbie:

Please stop confusing me with someone else.
I did not send the Hannah Arendt text to this list, nor did I make any comment on it.
As Casey Stengel used to say, "You can look it up."

You write that "I'm not so much into reading text as into context and subtext"--I think one addresses all three. If one is cavalier with texts and immediately jumps to their contexts and subtexts, via a "not so much" reading, this often results in misrepresentations, misapprehensions, mis-information. This can in some cases become the smearing of others based on an ignoring of the actual text at the privileging of a skim-reading which sees maybe two buzzwords and ignores the rest of the writing.

I.E A text itself needs to be read deeply and in full as having within it context and subtext, as well as taking place within these.

Again, if you will "look it up," the original message was sent on Yom Kippur, not the day after, as you allege.

If you knew the text was from Hilton Obenzinger, why did you address all your assumptions and questions to me, as though I had written it? And now you say I am making conclusions from a Hannah Arendt article which I didn't even send or comment on.

At the same time as misidentifying me with others' texts, you demanded I explain my identity.

If a prayer doesn't belong here on this list, I am sure the Poetics Moderator would let me know. It's being here means that the Moderator accepted it as being within the bounds of the Poetics List's conversation. After all, all manner of topics relatively tangential to poetics are discussed, and a Liturgy does not seem too far beyond the pale.

I find it saddening and ironic that you grill me about my identity and at the same time misattribute texts and posts to me as well as conclusions which I have never made here nor anywhere else nor ever would even entertain the remotest idea of.

And beyond that, I find it frightening, for you accuse me of something I think is unthinkable, sickening, insane and horrific. That is, that the Jewish people are to blame for the Holocaust. How you ever arrived at this conclusion by your method of "not so much into reading text as into context and subtext" I think shows the need to be much more attentive with all three--text, context, subtext. The appalling assertion of a "conclusion" you attribute to me is not only something that's never occured to me, (it's completely factually false so why would one think it?), your assertion is based on a text not even sent by me, and is your own conclusion in judging that text.

You ask what place a post of a Liturgy has to do with poetics. Yet what kind of poetics are you advocating by this example? A poetics which interrogates the sender of a post with a text not written by themselves, as though they are the author, and attributing to the author and the sender a conclusion which is not found with either? And, upon that being refuted, attributing a post and comment never sent by the person to them, and again drawing a completely false accusation from this?

I don't see how reading for "context" and "subtext" works very well when one does not pay attention to the text in the first case, and in the second case, the fact that the text is not even from the person whose identity you have been so demanding in having defined seems to render the entire issue null.

It would seem that you have a floating context and subtext which you are applying arbitrarily to texts which are not closely examined at all. "Context" and "subtext" in search of a text, an author to "frame" as it were, a "suspect" who "fits the profile" as long as the actual evidence, the text, is almost completely ignored. The sender, who is not even the author of the text, needs to be interrogated, while the text itself is not given any real form of examination.

From a "poetics" view alone--setting aside the ethical and real-life potential consequences--this method is very irresponsible, as it does not read texts, but projects onto them pre-fabricated readings which imprison the text, the writer, the non-writer supposedly the writer, in a series of cells constructed of pre-framed "evidences." One is not reading, nor finding evidence, but simply interrogating the identity of the subject supposedly the "author" whether or not they actually are, and then, without having read the text, but having "read" the author/non-author/sender of the text, reading out the ultimatum of the pre-framing context and sub text to the condemned.

In discussing texts, it is important to include the text (as idiotic as this may sound, that, yes, to discuss a text one needs to include the text--) as well as the context and subtext--otherwise, one begins to be discussing an empty space which becomes framed from without by pre-judgements, prejudices, imposed conclusions, all based on things not present in the text itself, which, being

nearly erased as it were, can be used as a palimpsest for the Authoritatively inscribed projections of the one who sits in judgement.

In other words, the American Homeland Security methods of the "Justice" System being transposed to poetics, if one carries it far enough. And who wants this, in life and poetics?

In my own work I use and think very much on this phrase by Paul Celan: "Poetry no longer imposes itself, it exposes itself."

A poetics which imposes conclusions, pre-fabricated contexts and subtexts, demands proofs of identity, ignores facts--to me, in my way of thinking of Celan's words, this is not poetry nor poetics. It's the way Holocausts, genocides, dictatorships, ethnic cleansings, juntas, repressive regimes and institutions of all sorts, often begin--

> *Date: Sun, 23 Sep 2007 22:56:02 -0400*
> *From:* [redacted]
> *Subject: Re: Yom Kippur Liturgy from Hilton Obenzinger---my response*
> *To:* [redacted]
>
> *David,*
>
> *Thank you for answering.*
>
> *I know text was from Hilton Obenzinger just as I know your other text came from a review of some work of Hannah Arendt. But because I'm not so much into reading text as into context and subtext, I needed clarification and so I thank you for that.*
>
> *Nonetheless, I have no idea what a prayer for Yom Kippur (the day after Yom Kippur) has anything to do with this poetics list. And if this prayer belongs to "anyone" why is it so specific?*
>
> *I know Obenzinger does not say the Holocaust is the fault of the Jews. That conclusion came from your other conclusions from Hannah Arendt.*
>
> *I agree with you re: the situation in our country. And I truly have compassion for all people who have suffered due to the ignorance and cruelty of their fellow man (doesn't that include all of us?). For this, I believe we must do much more than ask*

forgiveness. We must “do” something.

I am very happy to read this prayer you sent is a call for an end to all holocausts. I do pray this can be a reality. We certainly need it now.

Thank you for your communication.

I join you in a prayer for peace.

In Friendship,

Bobbi Lurie

-----Original Message-----
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Sun, 23 Sep 2007 2:24 pm
Subject: Re: Yom Kippur Liturgy from Hilton Obenzinger---my response

Dear Bobbie:
I didn't write this, as you can see it is from Hilton Obenzinger.
y father's father was Jewish, but my father never knew him.
y youngest son's grandfather was a refugee from the Holocaust.
y niece is Jewish and grew up and lives in Brooklyn.
I take full responsability for sending the letter because I think it is prayer or compassion, for the heart to open to compassion, to ask for forgiveness for ne's wrongs, to not hold on to the darknesses of the past but to build the uture with light.
I think that what Dr. Obenzinger is saying about the piece being called folkloric" and written by "anonymous" is a sign that many people find the essage of compassion a beautiful one that is also in their own hearts. It is prayer that does not "belong" to any one specific person so to speak, but to anyone". It is a message of peace.

r. Obenzinger does not at all say the Holocaust is the fault of the Jews. lease read his words more carefully.

Here in Milwaukee is the nation's only Black Holocaust Museum, founded by Dr. ames Cameron, the survivor of a mass lynching. Looking out my window, walking he neighborhood, there's no need of Jena or Katrina to understand the concept f a Black Holocaust in America. It's effects are ongoing every minute.
Since my father had hardly any family I grew up identifying with my mother's rench-Indian side of the family. When I was about five my Great-Aunt told me he horror story of what happened to almost all the Indians in the family oaded on trains and given infected blankets. My first wife is a Mohawk. Last eek I went to a rez with a friend. Again, a Holocaust that went into the uilding of the USA, and one whose effects are ongoing every minute.
When I read Dr. Obenzinger's prayer, I feel it is for an end to Holocausts. n end to Holocausts against one's people and also those actions on this way by ne's people against others.
n short, a prayer for Peace.

Date: Sun, 23 Sep 2007 13:33:50 -0400
From: [redacted]
Subject: Re: Yom Kippur Liturgy from Hilton Obenzinger---my response
To: [redacted]

SORRY GROUP--I HAD TO DELETE A LOT BECAUSE LIST ONLY ACCEPTS 800 WORDS--IF YOU
ANT FULL TEXT I'LL BACKCHANNEL AS AN ATTACHMENT

the day that Jews ask for forgiveness for sins and

transgressions.

DAVID, ARE YOU A JEW? AND, IF SO, DID YOU ASK FORGIVENESS FOR YOUR SINS AND
OUR TRANSGRESSIONS OVER THE PAST YEAR? AND IF YOU'RE NOT A JEW: WHY ARE YOU
ALKING ABOUT YOM KIPPUR? I MEAN I GOT THE PART WHERE YOU GAVE US YOUR
ONCLUSION THAT THE HOLOCAUST WAS THE FAULT OF THE JEWS ETC. AND ALL THE OTHER
OSTS YOU SEND THOUGH EVEN THOUGH A MILLION HORRIFYING THINGS ARE HAPPENING IN
HIS WORLD IT SEEMS YOUR FOCUS IS STRICTLY ANTI-ISRAEL BUT THERE ARE THINGS TO
RICIZE THERE, IT'S GOOD TO TALK ABOUT IT—BUT: WITH MY LAST BREATH I WILL NOT
ET YOU GET AWAY WITH BLAMING THE JEWS ON THE HOLOCAUST—NO WAY!!!!

Years ago I wrote my own version of the

enumeration of shortcomings and sins

WHICH SINS? YOURS OR SOMEONE ELSE'S?

A

magazine printed it,

WELL, IF A MAGAZINE PRINTED IT: IT MUST BE TRUE, RIGHT? (bobbi)

and I received a message from a professor

CONGRATULATIONS. NOW YOU CAN PUT THAT ON YOUR BIO. (bobbi)

attributed to

that prolific author, Anonymous,

YES. ANONYMOUS IS VERY PROLIFIC. (bobbi)

and he was going to present a paper

at a conference , I have updated it

slightly,

THAT'S OUR PROBLEM. WE HAVE NO WAY OF KNOWING WHICH PARTS YOU UPDATED. (bobbi)

and I send it out again. May you all be inscribed in the

Book of Life.

WHO THE HELL ARE YOU TALKING TO? DON'T THROW THOSE WORDS OUT LIKE
HAT!!!!!!!!! (bobbi)

Yom Kippur Liturgy

Once we were strangers in someone else's house,

ALMOST ALWAYS. AND OUR SUITCASES STAY PACKED. THAT'S ALWAYS BEEN RULE #1
bobbi)

Now we are strangers in our own heads

WAIT A SECOND. I'M NO STRANGER IN MY OWN HEAD. (bobbi)

– forgive us.

FORGIVE WHO?

Forgive the beatings, the burlap bags that suffocate

FORGIVE YASSER ARAFAT FOR CARING MORE ABOUT THE $$$$$$$$$$$ HE COULD SEND TO
WITZERLAND AND YET STILL PRETEND TO LIVE WITHIN THE IMAGE OF "POET AS
EVOLUTIONARY" OR "POET AS POLITICAL FIGURE" CAUSE WE KNOW NO POET WANTS TO
RASH THAT ROMANTIC SELF-IMAGE HE'S BEEN CULTIVATING JUST TO GET DOWN TO THE
ARD PART OF BUILDING ROADS, AND SCHOOLS AND HOSPITALS--INSTEAD OF HELPING HIS
EOPLE. (ON THE OTHER HAND, NO, HE DOESN'T GET ANY FORGIVENESS FOR THAT ONE)

And forgive us the fig trees uprooted

YES. THIS TRULY IS A TRAGEDY. THIS MUST BE REMEDIED. ABSOLUTELY IT MUST.
bobbi)

Once we were strangers in someone else's house,

NO ALWAYS. "AND KEEP THAT SUITCASE PACKED" (bobbi)

Now we are strangers in our own heads

NOW THAT PART ISN'T TRUE. DO YOU KNOW THE WRITER AMOS OZ? HIS FICTION IS
EAUTIFUL. BUT EVEN MORE, HE'S PART OF "PEACE NOW" A MOVEMENT IN ISRAEL (I HOPE

T STILL EXISTS—BECAUSE WHEN ARAFAT WALKED AWAY FROM BEING OFFERED 98% OF WHAT
E WANTED HE JUST WALKED AWAY/ DIDN'T EVEN TRY TO NEGOTIATE AND THEN,
RAGICALLY, SHARON WALKED UP TO THE MOUNT. THAT WAS SUCH A TRAGEDY FOR SO MANY)

Forgive ....– the flags

YES, REALLY. WHEN WILL WE DO AWAY WITH FLAGS? (bobbi)

and soldiers and Knessets –

PLEASE LEAVE THE SOLDIERS AND THE KNESSET OUT OF IT, PLEASE. THAT HAS NOTHING
O DO WITH THE ABOVE. (bobbi)

That makes us forget the voices of Prophets.

NO WAY THEIR VOICES ARE FORGOTTEN. WE JUST GOTTA FIND A WAY TO REMEDY THIS
ORRIFYING SITUATION. BUT NO ONE'S FORGOTTEN THE VOICES OF THE PROPHETS. AT
EAST NOT FROM WHERE I'M SITTING. (bobbi)

Forgive us all the evils we have done while crying "Never Again."

NO. THAT'S NOT RIGHT. AS FAR AS "EVILS" OK THERE ARE A LOT OF CRAZY FANATICS
N ALL GROUPS BUT IT'S BECAUSE WHEN ALMOST EVERY HOLIDAY YOU HAVE (NOT
ELEBRATE) IS ABOUT SURVIVAL...WELL, AND THE HOLOCAUST IS JUST TO HORRIFYING TO
VEN CATAGORIZE AMONG ALL THE MANY THINGS WHICH HAPPENED IN HISTORY—SO "NEVER
GAIN" IS DEFINITELY THE CRY AND THAT CRY WILL CONTINUED REGARDLESS OF ALL THE
OTCHED WORK OF POLITICIANS (bobbi)

We have planted, but we pray that no one reaps.

THAT'S A TOTAL LIE. I CAN GIVE YOU A BILLION EXAMPLES OF WHY THAT IS A TOTAL
IE BUT JUST FOR NOW, PLEASE CHECK YOUR FACTS: JUST LOOK UP HOW MUCH MONEY
SRAEL GAVE TO AID VICTIMS IN DARFUR. (bobbi)

We are ever strangers in someone else's house,

NO, WE'RE NOT. WE HAVE A COUNTRY NOW. AND, YES, IT'S A MESS. BUT NO WAY WE ARE
OING TO LET GO OF THAT HAVEN OF OURS. BECAUSE THERE ARE TOO MANY PEOPLE ON THIS
ARTH LIKE YOU (WHO SOMEHOW GET OBSESSED WITH JEWS AND BLAMING

> *JEWS) AND WE NEED*
> *PLACE TO BE AT PEACE AWAY FROM THEM.(bobbi)*
>
> *But we can always be at home in our heads –*
>
> *AND ARE YOU AT HOME IN YOUR HEAD? BECAUSE IT ALWAYS COMES DOWN TO THE*
> *NDIVIDUAL. (bobbi)*
>
> *BOBBI LURIE*
>
> _____
> *Email and AIM finally together. You've gotta check out free AOL Mail! - ttp://mail.aol.com*
>
> _____
> *apture your memories in an online journal!*
> *ttp://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=*
>
> _____
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*

_____ More photos; more messages; more whatever – Get MORE with Windows Live™ Hotmail®. NOW with 5GB storage. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_5G_0907=

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516. Jeffrey Side
"Multiple Registers, Intertextuality and Boundaries of Intepretation in Veronica Forrest-Thompson"
Mon 24 Sep 2007

I have an article on Veronica Forrest-Thompson at Shadow Train:

"Multiple Registers, Intertextuality and Boundaries of Intepretation in Veronica Forrest-Thompson"

http://shadowtrain.com/id201.html

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517. Mary Kasimor
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Mon 24 Sep 2007

I assumed that Geoffrey was playing with us!!! Well?
Mary

Thomas savage <[redacted]> wrote:
If Ahmedinajad denies the Holocaust, then he is obviously just simply wrong. But American propaganda on all things being suspect, who knows if he ever really said that. Anyway, just as Iraq had no weapons of mass destruction, the government of Iran may be telling the truth when it says that it is developing nuclear power for peaceful uses. Who knows? Anyway, I'm glad someone in NYC outside the UN is giving Mr. Ahmedinajad a forum in which to express himself. Is he really going to read poetry? This must be the first time I've heard of a "world leader" writing poetry since the former head of the Sandinistas read some poetry he'd written on a trip I took to Nicaragua many years ago. Anyway, whatever their mistaken views (a la Baraka and his part of a poem about 9/11), everyone deserves to be heard. Regards, Tom Savage

Bobbi Lurie wrote: And one more suggestion: why not put the U.N. in Venezuela or something?

and please, more importantly, PLEASE read his speeches translated directly from Farsi cause they sound a lot different than the ones he gives to the U.S. directly.

Bobbi Lurie

p.s. too bad i won't be in NYC until next week....well, maybe it's better that way...but please send a synopsis of all of this. i'd really like toÂ know moreÂ about it.

-----Original Message-----
From: Geoffrey Gatza

To: [redacted]
Sent: Sun, 23 Sep 2007 11:45 pm
Subject: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

New York City ??home to the United Nations and some of the most ethnically iverse communities on the planet ??often finds itself in the curious osition of being grudgingly hospitable to some of the worldÂ¹s most ontroversial heads of state and loathsome tyrants.

he arrival yesterday of Mahmoud Ahmadinejad, the Iranian president best nown here for criticizing the United States and calling the Holocaust a yth, is the latest example of the diplomatic dance New York has long erformed with international firebrands.

ast week the Police Department denied IranÂ¹s request to allow Mr. hmadinejad to visit ground zero, but BlazeVOX [books] is allowing him to articipate in a Poetry reading Tuesday. Geoffrey Gatza spoke last night to sympathetic and mostly Iranian audience at a Midtown hotel. Â³We are hrilled that President Ahmadinejad will read from his upcoming BlazeVOX ook.Â²

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ttp://welcometoboogcity.com/

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bet. 10th and 11th avenues) NYC

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:00 p.m., free

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---
-
Best, Geoffrey
Geoffrey Gatza
ditor & Publisher

BlazeVOX [books]
ublisher of weird little books

[redacted]
ttp://www.blazevox.org

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

---
Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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518. **eric unger**
Re: what's doin' in Chicago?
Mon 24 Sep 2007

The Lincoln Park conservatory or the Garfield Park conservatory, both free and open to the public. The Garfield Conservatory is probably better, it has the "fern room", the largest indoor collection of ferns in the world, as well as an incredible cacti room. It happens to be in a horrible neighborhood, but all you have to do is take the Green line to Conservatory. The Lincoln Park Conservatory is right near the lake in a better, if not more yuppie, neighborhood. Plus it is right next to one of the few free zoos in the land, the Lincoln Park zoo.

Some other great suggestions here, but I would try one of Chicago's garden conservatories first.

Best,

Eric

On 9/24/07, Jordan Stempleman <[redacted]> wrote:
> replace 5) w/ Fred Anderson's Velvet Lounge, and I'm with you 100% Ray.
>
> > Date: Mon, 24 Sep 2007 13:54:24 +0000> From: [redacted]> Subject: Re: what's doin' in Chicago?> To: [redacted]> > OK since we are giving recommendations for Chicago> > 1) Hot Dogs- Super Dawg on Milwaukee it is far away from Yuppie Land (where Hot Dougs is) and is pure Chicago also Gene and Judes is very good. > 2) Music- Rosas Lounge in Humboldt Park> 3) Beefs- (Yes in Chicago they are beefs) Mr Beef on Orleans but only for lunch> 4) Good

Food- LULA on Logan Square by the monument > 5) Bar- Green Mill full of slammers but why not??> 6) DELI- Manny's Deli is off of Roosevelt it is one of the last parts of the Maxwell Street Area still that exists. > 7) Bookstores- Go to Hyde Park and spend the afternoon at Seminary Coop > > ---------- Original message ---------- > From: lily robert-foley <[redacted]> > > > ooh... can I come too? > > > > what to do in Chicago: art institute, yes, bean assuredly (that's the big bean > > shaped object if you walk a little north > > of the art institute). The MCA is probably worth a go to. There are often free > > concerts outdoors at Millenium Park, > > which is that giant Frank Ghery pompadour right behind the bean. Most of all, > > though: take a ride on the el, > > especially if you haven't really been here before. Riding around up there, > > surveying the rooftops, it's my favorite > > thing! for the first four months I lived here I felt like i was on a non-stop > > roller coaster ride (except without the > > nausea). But make sure you get a window seat! Also Chicago's landscape is > > fascinatingly diverse. Get on the orange > > (or, if you're adventurous, the green) line and go all the way down south, then > > come back up and take the red line all > > the way up north and then pop into the Green Mill off the Lawrence Red line stop > > for some drinks and some jazz— > > hoppin' til 4am!). > > > > And then... there's one of my favorite places in all of Chicago. It's a library > > of artists books—books that artists made. > > It's small and quiet and up on I think the 7th floor of an art institute > > building. I don't think I have the exact address > > and finding it online might prove difficult. The best way to do it (the way > > I've done it in the past) is to go to the > > library at the museum of the art institute and ask them there about it. I > > believe it's on Wabash. They should know. > > It's one of the most wonderous places in the world and its full of treasures. > > But downtown Chicago is like that too. > > The architecture along the Chicago river is absolutely stunning (I think there's > > some kind of boat tour you can do > > that's supposed to be pretty good). > > > > And absolutely the best, most chicago, best most chicago restaurant (this is if > > you really want to understand what is > > amazing about Chicago!) take a cab up to Hot Doug's. I mean, just check out > > this website and tell me it doesn't > > sound amazing. http://www.hotdougs.com. It is. And in the true Chicago > > style, it's probably not worth the cab fare > > if you're a vegetarian. > > > > And then, my PERSONAL favorite place in Chicago (besides my apartment), if > > you're going to be in town on a Saturday > > or a Sunday is The Green Lantern Gallery and Press at 1511 Milwaukee and > > Honore... pop in on a Sunday between 1 > > and 6 and I'll give you the tour. But, you know. That's a lot. > > > > Can you tell I heart Chicago? > > > > Hope that helps. > > > > Cheers! > > > > Lily > > > > > > > > > > ----- Original Message ----- > > > From: "Raymond Bianchi" > > > To: [redacted] > > > Subject: Re: what's doin' in Chicago? > > > Date: Sun, 23 Sep 2007 17:42:02 +0000 > > > > > > > > >

Dillon > > > > > > drop me a line we can do beer with poets here if you like?? > > > > > > R > > > > > > ---------- Original message ---------- > > > From: Dillon Westbrook > > > > > > Dearest Listers, Have a day or two to kill in Chicago beginning > > > > of next week, wondering from any residents thereof what's crucial > > > > attendance. Never been in my natural life. Back or forward > > > > channel. thanks, Dillon > > > > > > > > > > > -- > > Powered By Outblaze
> _____
> Capture your memories in an online journal!
> http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us

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519. **Jason Quackenbush**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Mon 24 Sep 2007

What's the Baraka 9-11 poem you're referring to?

And how do we know that this Ahmedinajad appearance won't just be Kent Johnson in a keffiya?

On Mon, 24 Sep 2007, Thomas savage wrote:

> *If Ahmedinajad denies the Holocaust, then he is obviously just simply wrong. But American propaganda on all things being suspect, who knows if he ever really said that. Anyway, just as Iraq had no weapons of mass destruction, the government of Iran may be telling the truth when it says that it is developing nuclear power for peaceful uses. Who knows? Anyway, I'm glad someone in NYC outside the UN is giving Mr. Ahmedinajad a forum in which to express himself. Is he really going to read poetry? This must be the first time I've heard of a "world leader" writing poetry since the former head of the Sandinistas read some poetry he'd written on a trip I took to Nicaragua many years ago. Anyway, whatever their mistaken views (a la Baraka and his part of a poem about 9/11), everyone deserves to be heard. Regards, Tom Savage*
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> *Bobbi Lurie <[redacted]> wrote: And one more suggestion: why not put the U.N. in Venezuela or something?*
>
> *and please, more importantly, PLEASE read his speeches translated directly from Farsi cause they sound a lot different than the ones he gives to the U.S. directly.*
>
> *Bobbi Lurie*
>
> *p.s. too bad i won't be in NYC until next week....well, maybe it's better that way...but please send a synopsis of all of this. i'd really like toÂ know moreÂ about*

it.

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Sent: Sun, 23 Sep 2007 11:45 pm
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-

> *Best, Geoffrey*
> *Geoffrey Gatza*
> *ditor & Publisher*
> *----------*
> *BlazeVOX [books]*
> *ublisher of weird little books*
> *----------*
> [redacted]
> *ttp://www.blazevox.org*
>
> ---
>
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*
>
> *----------*
> *Moody friends. Drama queens. Your life? Nope! - their life, your story. Play Sims Stories at Yahoo! Games.*

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520. **Stephen Vincent**

Re: Walk Poems by Creeley and/or Ginsberg???

Mon 24 Sep 2007

Please excuse this 'generalized' and delayed response to all the various and kind responses to this Creeley-Ginsberg (and now Eigner) request for walking poems in the Stanford archives! I have been on the road for a bit - even, accompanied by Allen Bramhall, (a real multi-generational Yankee local), a delightful Indian summer walk around Walden Pond (a narrow, for good counter-erosion reasons, wire fenced trail) with joggers, baby strollers, just plain strollers, and Pond swimmers amongst afternoon trees, shadows, sun, and that still oddly juxtapositional still operative railroad track at the pond's upper edge.

And Concord as the country's early Lit breadbasket, a delight to stroll within, as well.

Thank you, all.

Stephen Vincent
http://stephenvincent.net/blog/

Stephen Vincent <[redacted]> wrote:I am leading a "walking & writing" workshop this Fall at Stanford, using the campus as our 'site'. One of the places

I want us to walk is into Special Collections, which has the Ginsberg and Creeley archives. It would be lovely to find - in advance - any poems by either poet that emerge out of a particular walk. And to have an original mss. available to see, explore.

I will appreciate any suggestions of titles - poems and/or journal pieces.

Thanks in advance,

Stephen Vincent

↑ Index

521. **steve russell**
Chirot/bobbie lurie/Yom Kippur
Mon 24 Sep 2007

Israel has been at times an obsession of mine, although I claim no Jewish roots, none. Zionism seems problematic, to put it mildly. A recent book (the 2 author's names escape me, the book is entitled Why the Jews), makes the claim that anti-Zionism is no different then anti-Semitism. If this is true, that would mean the whole bloody issue is off limits to anyone other then Israelis or Palestinians. Seems a bit extreme. A book entitled Hannah Arendt's Jewish writings has recently been released. I'm going to pick it up. I can trust Hannah in a way that I can't trust the half truths of the above mentioned authors.

Shape Yahoo! in your own image. Join our Network Research Panel today!

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522. **Chris Pusateri**
Poetry in Boulder, Wednesday Sept. 26th
Mon 24 Sep 2007

The Yellow Pine Reading Series
presents

Selah Saterstrom
Clarissa Cuttrell
Joe Richey
Michelle Naka Pierce
Chris Pusateri

Wednesday, September 26th from 7:30-9pm

at

Wild Sage Community House
1650 Zamia Avenue
Boulder, Colorado

Ellen Orleans will MC

Admission is free.

For more info, please call
[redacted]

_____ News, entertainment and everything you care about at Live.com. Get it now! http://www.live.com/getstarted.aspx=

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523. Rachel Loden
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Mon 24 Sep 2007

It's unspeakable, George, as you might imagine. You have to soak the lutefisk in water for days in order to make it edible and whatever you soak it in becomes unusable for any other purpose.

Serve with a dollop of whipped cream. Yum!

But have you heard of surströmming? This is fermented Baltic herring, sold in cans which start to bulge like footballs as the fermentation process continues. You want to open the cans underwater in the bathtub, because they might explode.

And the smell, apparently... I haven't had the pleasure, but am told that surströmming is usually served outdoors.

George Bowering wrote:

> *Rachel didn't mention that you bury this lutefish in lye in a hole,*
> *and dig it up much later.*
> *What does the kitchen smell like, Rachel?*
>
> *On Sep 23, 2007, at 12:08 PM, Rachel Loden wrote:*
>
> *Okay, a work of genius. I will admit that with some*
> *difficulty. But*
> *I bet*
> *Blowering never spent Christmas in Helsinki with his in-laws, eating*
> *lutefisk.*

> *Lutefisk is whitefish cured with lye. The lye turns it*
> *into a sort of*
> *gelatinous mass:*
>
> *So much depends*
> *upon*
>
> *a grey lye*
> *fish*
>
> *glazed with K-Y*
> *jelly*
>
> *beside the white*
> *in-laws.*
>
> *Maria wrote:*
>
> *a work of genius!*
>
> *George Bowering wrote:*
> *So much depends upon*
> *a dead green herring*
> *beside the boiled eggs*
> *on a Swedish table.*
>
> *G. Bowering, DLitt.*
> *I still haven't opened it.*

↑ Index

524. **Murat Nemet-Nejat**

Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Mon 24 Sep 2007

Tom,

I watched some of Ahmedinejad's talk at the Mational Press Club. He refused to say that the Holocaust did take place. In my vocabulary this means he is denying it or obfuscating its existence. I must say Ahmedinejad talks like every cheap politician in The United States. In the same talk, in answer to a question, he basically denied Israel's right to exist. It was so bad that someone blinked out his initial response in Persian, which basically was that "we (Iran) had

already made their decisision about the matter." He used a very final word for decision "idam," which also means "sentence of capital punishment." When the sound came back, the answer was softened a bit to something like "why should the Arabs pay for the sins of the Europeans. Of course here he is using the lawyerly rhetoric of: "it did not happen, but even it did why should the Arabs suffer for it."

In actuality, Ahmedinejad looked much creepier that I thought he would.

Ciao,

Murat

On 9/24/07, Jason Quackenbush <[redacted]> wrote:
>
> What's the Baraka 9-11 poem you're referring to?
>
> And how do we know that this Ahmedinajad appearance won't just be Kent
> Johnson in a keffiya?
>
> On Mon, 24 Sep 2007, Thomas savage wrote:
>
> > If Ahmedinajad denies the Holocaust, then he is obviously just simply
> wrong. But American propaganda on all things being suspect, who knows if
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> ever really said that. Anyway, just as Iraq had no weapons of mass
> destruction, the government of Iran may be telling the truth when it says
> that it is developing nuclear power for peaceful uses. Who knows? Anyway,
> I'm glad someone in NYC outside the UN is giving Mr. Ahmedinajad a forum
in
> which to express himself. Is he really going to read poetry? This must be
> the first time I've heard of a "world leader" writing poetry since the
> former head of the Sandinistas read some poetry he'd written on a trip I
> took to Nicaragua many years ago. Anyway, whatever their mistaken views
(a
> la Baraka and his part of a poem about 9/11), everyone deserves to be
> heard. Regards, Tom Savage
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> > Bobbi Lurie <[redacted]> wrote: And one more suggestion: why
> not put the U.N. in Venezuela or something?
> >
> > and please, more importantly, PLEASE read his speeches translated
> directly from Farsi cause they sound a lot different than the ones he gives
> to the U.S. directly.

> >
> >
> > Bobbi Lurie
> >
> >
> > p.s. too bad i won't be in NYC until next week....well, maybe it's
> better that way...but please send a synopsis of all of this. i'd really like
> toknow moreabout it.
> >
> >
> > -----Original Message-----
> > From: Geoffrey Gatza
> > To: [redacted]
> > Sent: Sun, 23 Sep 2007 11:45 pm
> > Subject: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
> >
> >
> >
> >
> > New York City ??home to the United Nations and some of the most
> ethnically
> > iverse communities on the planet ??often finds itself in the curious
> > osition of being grudgingly hospitable to some of the world¹s most
> > ontroversial heads of state and loathsome tyrants.
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> > nown here for criticizing the United States and calling the Holocaust a
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> > hmadinejad to visit ground zero, but BlazeVOX [books] is allowing him to
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> > sympathetic and mostly Iranian audience at a Midtown hotel. ³We are
> > hrilled that President Ahmadinejad will read from his upcoming BlazeVOX
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> >
> > ony Snow, The White House press secretary was quoted, why not give him
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> > ook, Gatza¹s published everyone else, why not him too, he said with
> > isgust.

> > ----------
> > ttp://welcometoboogcity.com/
> >
> > eason 5 of d.a levy lives: celebrating the renegade press
> >
> > CA Galleries, 529 W.20th St., 5th Floor.
> > bet. 10th and 11th avenues) NYC
> >
> > ues. Sept. 25 BlazeVOX Books
> > :00 p.m., free
> >
> > eaturing readings from Joel Chace, Amy King, Ruth Lepson, Douglas
> Manson,
> > yle Schlesinger and music from Compass Jazz
> >
> > ----------
> > -
> > Best, Geoffrey
> > Geoffrey Gatza
> > ditor & Publisher
> > ----------
> > BlazeVOX [books]
> > ublisher of weird little books
> > ----------
> > [redacted]
> > ttp://www.blazevox.org
> >
> >
> > _____
> > Email and AIM finally together. You've gotta check out free AOL Mail! -
> http://mail.aol.com
> >
> >
> >
> > ----------
> > Moody friends. Drama queens. Your life? Nope! - their life, your story.
> > Play Sims Stories at Yahoo! Games.
> >
>

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525. **Komninos Zervos**
Re: Hypertext/ Html - Text Recomendations
Mon 24 Sep 2007

---

there is a freeware available and that is html.
in half a day you can learn the basics to coding hypertexts in html.
how hard is it to write click here to go to next page
that is the code for linking the document the code resides in to
another document ie nextpage.html
--
komninos zervos
http://komninos.com.au

↑ Index

526. **steve russell**
& to further clarify/Chirot/Lurie/Yom Kippur
Mon 24 Sep 2007

I neglected to mention the names of the above said authors in my most recent post: Dennis Prager and Joseph Telushkin.

Catch up on fall's hot new shows on Yahoo! TV. Watch previews, get listings, and more!

↑ Index

527. **Ruth Lepson**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Mon 24 Sep 2007

---

not everyone deserves to be heard in an invited forum. how about hitler? ever see the SNL parody of The News Hour? "Good evening, Mr Hitler, we're so glad you could join us tonight." "Thank you for expressing your opinion," etc. He has often denied the Holocaust & wants to see all Jews destroyed. Think of how he treats his own people, not to mention the Christians & Jews in Iran.

On 9/24/07 12:54 PM, "Mary Kasimor" <[redacted]> wrote:

> *I assumed that Geoffrey was playing with us!!! Well?*
> *Mary*
>
> *Thomas savage <[redacted]> wrote:*
> *If Ahmedinajad denies the Holocaust, then he is obviously just simply wrong.*
> *But American propaganda on all things being suspect, who knows if he ever*

really said that. Anyway, just as Iraq had no weapons of mass destruction, the government of Iran may be telling the truth when it says that it is developing nuclear power for peaceful uses. Who knows? Anyway, I'm glad someone in NYC outside the UN is giving Mr. Ahmedinajad a forum in which to express himself. Is he really going to read poetry? This must be the first time I've heard of a "world leader" writing poetry since the former head of the Sandinistas read some poetry he'd written on a trip I took to Nicaragua many years ago. Anyway, whatever their mistaken views (a la Baraka and his part of a poem about 9/11), everyone deserves to be heard. Regards, Tom Savage

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and please, more importantly, PLEASE read his speeches translated directly from Farsi cause they sound a lot different than the ones he gives to the U.S. directly.

Bobbi Lurie

p.s. too bad i won't be in NYC until next week....well, maybe it's better that way...but please send a synopsis of all of this. i'd really like toÂ know moreÂ about it.

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Best, Geoffrey
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Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

---------- Moody friends. Drama queens. Your life? Nope! - their life, your story. Play Sims Stories at Yahoo! Games.

> *Boardwalk for $500? In 2007? Ha!*
> *Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.*

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528. **Michael Cross**
George Albon contact info?
Mon 24 Sep 2007

Can anyone back-channel an email address for George Albon? George, are you on this list?!

Thanks,
Michael Cross

↑ Index

529. **Michael Cross**
Hugh Kenner estate?
Mon 24 Sep 2007

Does anyone know who to be in touch with about Kenner's estate?

Thanks,
Michael

↑ Index

530. **Dillon Westbrook**
Re: what's doin' in Chicago?
Mon 24 Sep 2007

Once again, the List comes through so much better than google. Thanks everyone for the rec's- very little chance of wasting my two days there now,

there should be a 'poets -as-local-tour-guides' service in every major city, as poets seem to have the best dope on wherever they live.

Dillon

On Sep 24, 2007, at 10:26 AM, eric unger wrote:

> *The Lincoln Park conservatory or the Garfield Park conservatory, both free and open to the public. The Garfield Conservatory is probably better, it has the "fern room", the largest indoor collection of ferns in the world, as well as an incredible cacti room. It happens to be in a horrible neighborhood, but all you have to do is take the Green line to Conservatory. The Lincoln Park Conservatory is right near the lake in a better, if not more yuppie, neighborhood. Plus it is right next to one of the few free zoos in the land, the Lincoln Park zoo.*

Some other great suggestions here, but I would try one of Chicago's garden conservatories first.

Best,

Eric

On 9/24/07, Jordan Stempleman <[redacted]> wrote:
replace 5) w/ Fred Anderson's Velvet Lounge, and I'm with you 100% Ray.

Date: Mon, 24 Sep 2007 13:54:24 +0000> From: [redacted]>
Subject: Re: what's doin' in Chicago?> To:
[redacted]> > OK since we are giving
recommendations for Chicago> > 1) Hot Dogs- Super Dawg on
Milwaukee it is far away from Yuppie Land (where Hot Dougs is)
and is pure Chicago also Gene and Judes is very good. > 2) Music-
Rosas Lounge in Humboldt Park> 3) Beefs- (Yes in Chicago they are
beefs) Mr Beef on Orleans but only for lunch> 4) Good Food- LULA
on Logan Square by the monument > 5) Bar- Green Mill full of
slammers but why not??> 6) DELI- Manny's Deli is off of Roosevelt
it is one of the last parts of the Maxwell Street Area still that
exists. > 7) Bookstores- Go to Hyde Park and spend the afternoon
at Seminary Coop > > ---------- Original message
---------- > From: lily robert-foley
<[redacted]> > > > ooh... can I come too? > > >
what to do in Chicago: art institute, yes, bean assuredly
(that's the big bean > > shaped object if you walk a little north
of the art institute). The MCA is probably worth a go to.
There are often free > > concerts outdoors at Millenium Park, > >
which is that giant Frank Ghery pompadour right behind the bean.
Most of all, > > though: take a ride on the el, > > especially if
you haven't really been here before. Riding around up there, > >
surveying the rooftops, it's my favorite > > thing! for the first
four months I lived here I felt like i was on a non-stop > >
roller coaster ride (except without the > > nausea). But make
sure you get a window seat! Also Chicago's landscape is > >
fascinatingly diverse. Get on the orange > > (or, if you're
adventurous, the green) line and go all the way down south, then
come back up and take the red line all > > the way up north
and then pop into the Green Mill off the Lawrence Red line stop >
for some drinks and some jazz— > > hoppin' til 4am!). > > > >
And then... there's one of my favorite places in all of Chicago.
It's a library > > of artists books—books that artists made. > >
It's small and quiet and up on I think the 7th floor of an art
institute > > building. I don't think I have the exact address >
and finding it online might prove difficult. The best way to do
it (the way > > I've done it in the past) is to go to the > >

> *library at the museum of the art institute and ask them there about it. I > > believe it's on Wabash. They should know. > > It's one of the most wonderous places in the world and its full of treasures. > > But downtown Chicago is like that too. > > The architecture along the Chicago river is absolutely stunning (I think there's > > some kind of boat tour you can do > > that's supposed to be pretty good). > > > > And absolutely the best, most chicago, best most chicago restaurant (this is if > > you really want to understand what is > > amazing about Chicago!) take a cab up to Hot Doug's. I mean, just check out > > this website and tell me it doesn't > > sound amazing. http://www.hotdougs.com. It is. And in the true Chicago > > style, it's probably not worth the cab fare > > if you're a vegetarian. > > > And then, my PERSONAL favorite place in Chicago (besides my apartment), if > > you're going to be in town on a Saturday > > or a Sunday is The Green Lantern Gallery and Press at 1511 Milwaukee and > > Honore... pop in on a Sunday between 1 > > and 6 and I'll give you the tour. But, you know. That's a lot. > > > Can you tell I heart Chicago? > > > > Hope that helps. > > > > Cheers! > > > > Lily > > > > > > > > > ----- Original Message ----- > > > From: "Raymond Bianchi" > > > To: [redacted] > > > Subject: Re: what's doin' in Chicago? > > > Date: Sun, 23 Sep 2007 17:42:02 +0000 > > > > > > Dillon > > > > > > drop me a line we can do beer with poets here if you like?? > > > > > > R > > > > > > ---------- Original message ---------- > > > From: Dillon Westbrook > > Dearest Listers, Have a day or two to kill in Chicago beginning > > > > of next week, wondering from any residents thereof what's crucial > > > > attendance. Never been in my natural life. Back or forward > > > > channel. thanks, Dillon > > -- > > Powered By Outblaze_____ Capture your memories in an online journal! http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us*

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531. **Alan Sondheim**

Xenakis at Target and the True Artist

Mon 24 Sep 2007

Xenakis at Target

The True Artist finds Inspiration everywhere. Here I was, in the popular Target "Department Store" searching for inexpensive miniDV tapes, when I noticed the speaker system began acting up in a most unusual way, as if it were consciously imitating the famed composer Xenakis. What to do, what to do! I quickly took out my surround-sound Zoom H2 solid-state audio recor- der, and began

recording the remarkable Sound, as I paced from speaker to speaker, passing shoppers who paid little attention to the Beauty in their midst. Now my only hope is one of them, perhaps someone purchasing toys or kitchenware, will come across these files, and realize, with a sense of Loss and Ecstasy, what they had missed, and what has been returned. Ah, how little Memory is necessary when the hard molecular structure of the World gives us the Gift of the Past, space-time at our fingertips, silent Beauty sounding once again.

http://www.asondheim.org/targetxenakis.mp3
http://www.asondheim.org/targetxenakisb.mp3

↑ Index

532. **jcu**

Re: Hypertext/ Html - Text Recomendations

Mon 24 Sep 2007

---

storyspace is a little more complex.
you can link words to other words, for example,
within the same page and view the hypertext story
like a visual map to see how the links establish a
particular rhizomic structure. html is limited is this
regard.

j

----- Original Message -----
From: "Komninos Zervos" <[redacted]>
To: <[redacted]>
Sent: Monday, September 24, 2007 7:17 PM
Subject: Re: Hypertext/ Html - Text Recomendations

> *there is a freeware available and that is html.*
> *in half a day you can learn the basics to coding hypertexts in html.*
> *how hard is it to write click here to go to next page*
> *that is the code for linking the document the code resides in to another document ie nextpage.html*
> *--*
> *komninos zervos*
> *http://komninos.com.au*

↑ Index

533. **amy king**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Mon 24 Sep 2007

I think that's a good assumption!

Best,
Amy

Mary Kasimor <[redacted]> wrote: I assumed that Geoffrey was playing with us!!! Well? Mary

---
Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

↑ Index

534. **Ruth Lepson**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Mon 24 Sep 2007

---

thanks for your comments, Murat.

On 9/24/07 7:02 PM, "Murat Nemet-Nejat" <[redacted]> wrote:

> *Tom,*
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> *I watched some of Ahmedinejad's talk at the Mational Press Club. He refused to say that the Holocaust did take place. In my vocabulary this means he is denying it or obfuscating its existence. I must say Ahmedinejad talks like every cheap politician in The United States. In the same talk, in answer to a question, he basically denied Israel's right to exist. It was so bad that someone blinked out his initial response in Persian, which basically was that "we (Iran) had already made their decisision about the matter." He used a very final word for decision "idam," which also means "sentence of capital punishment." When the sound came back, the answer was softened a bit to something like "why should the Arabs pay for the sins of the Europeans. Of course here he is using the lawyerly rhetoric of: "it did not happen, but even it did why should the Arabs suffer for it."*
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> *In actuality, Ahmedinejad looked much creepier that I thought he would.*
>
> *Ciao,*
>
> *Murat*
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BlazeVOX [books]
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ttp://www.blazevox.org

Email and AIM finally together. You've gotta check out free AOL Mail! -

> *http://mail.aol.com*
>
> ---
> *Moody friends. Drama queens. Your life? Nope! - their life, your story.*
> *Play Sims Stories at Yahoo! Games.*

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535. **Amish Trivedi**
Re: Hugh Kenner estate?
Mon 24 Sep 2007

No, but I'm pretty sure his wife is still in Athens, GA.

We kept meaning to go see him and then the day we decided to go, we found out he had died.

Good luck though!

Amish

Michael Cross <[redacted]> wrote:
Does anyone know who to be in touch with about Kenner's estate?

Thanks,
Michael

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America." -James Joyce

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536. **Jennifer Karmin**
SUBMISSIONS: Select Media Festival 6
Mon 24 Sep 2007

Select Media Festival 6
November 9 to November 17, 2007
on space colonies orbiting Chicago

CALL FOR PROJECTS, WORKSHOPS, VIDEOS AND ART ACTION
Deadline for project proposals: OCT 5, 2007
contact: [redacted]

see last year's fest at
http://www.selectmediafestival.org

SMF6: Space>Place>
We are seeking terrestrial-bodied people that make documentaries, short films, animations, interactive projects, workshops, music, skillshares, cultural interventions, visual art, sci-fi presentations and media to share and present to aliens and earthlings orbiting in an around Chicago.

Select Media Festival features video programs, brand new media, installations, performance programs, street art, public projects as well as experimental and advanced music. Our goal is to share innovative art and technology projects as well as culturally and socially charged work. The festival is produced by Public Media Institute and Lumpen. It is organized by artists and activists from Chicago. It is the sister festival to Version.

This years festivals components include:

- The Mothership; we will building a spaceship and welcome your additions and ideas to create installations within and around the spacecraft.

-Performance Program: Live music and performance.

-The Film/Video Program: Docs, shorts, animation. kick ass work.

-TLVSN: we will be airing and creating cable tv episodes during the festival. You can send us your tv programs and short videos to air on cable access during the festival. SMF will also tape all performances during the festival to air on tv on a future date.

-The Other net and The Brand New Media: Are you making technology and art projects? We are seeking sweet netbased and technology driven projects.

Space is the Place...
please join us.

Pinpoint customers who are looking for what you sell.
http://searchmarketing.yahoo.com/

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537. Small Press Traffic

This week at Small Press Traffic

Tue 25 Sep 2007

Small Press Traffic is thrilled to present:

The California College of the Arts
Centennial Reading & Celebration

Friday, September 28, 2007
Timken Lecture Hall • 7:30 p.m.

CCA's 100! Don't miss the party. MFA Program in Writing alumni and faculty poets read as part of CCA's Centennial Celebration. Come hear alumni Solidad Decosta, Steffi Drewes, Andy Nicholson, and Jessica Wickens as well as faculty Gloria Frym, Kevin Killian, Joseph Lease, Denise Newman, and Lisa Robertson read from their work. Refreshments will be served.

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. There's no better time to join SPT. Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

_____

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

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538. **Charlie Rossiter**
Re: what's doin' in Chicago?
Tue 25 Sep 2007

In Oct and for the next couple months--
The Day of the Dead Exhibit at Nat'l Museum of Mexican art--Pilsen, also the murals around Pilsen

2. Viet Nam Veterans Art Museum

3 Blues Heaven Foundation in the old Chess Record building

Chicago folks, if you haven't been to these places, check them out. they're all google-able.

Charlie

---------- Original Message ----------
Subject: Re: what's doin' in Chicago?
From: "Raymond Bianchi" <[redacted]>
Date: Mon, September 24, 2007 8:54 am
To:

OK since we are giving recommendations for Chicago

1) Hot Dogs- Super Dawg on Milwaukee it is far away from Yuppie Land (where Hot Dougs is) and is pure Chicago also Gene and Judes is very good.
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> nausea). But make sure you get a window seat! Also Chicago's landscape is
> fascinatingly diverse. Get on the orange
> (or, if you're adventurous, the green) line and go all the way down south, then
> come back up and take the red line all
> the way up north and then pop into the Green Mill off the Lawrence Red line stop
> for some drinks and some jazz—
> hoppin' til 4am!).
>
> And then... there's one of my favorite places in all of Chicago. It's a library
> of artists books—books that artists made.
> It's small and quiet and up on I think the 7th floor of an art institute
> building. I don't think I have the exact address
> and finding it online might prove difficult. The best way to do it (the way
> I've done it in the past) is to go to the
> library at the museum of the art institute and ask them there about it. I
> believe it's on Wabash. They should know.
> It's one of the most wonderous places in the world and its full of treasures.
> But downtown Chicago is like that too.
> The architecture along the Chicago river is absolutely stunning (I think there's
> some kind of boat tour you can do
> that's supposed to be pretty good).
>
> And absolutely the best, most chicago, best most chicago restaurant (this is if
> you really want to understand what is
> amazing about Chicago!) take a cab up to Hot Doug's. I mean, just check out
> this website and tell me it doesn't
> sound amazing. http://www.hotdougs.com. It is. And in the true Chicago
> style, it's probably not worth the cab fare

> if you're a vegetarian.
>
> And then, my PERSONAL favorite place in Chicago (besides my apartment), if
> you're going to be in town on a Saturday
> or a Sunday is The Green Lantern Gallery and Press at 1511 Milwaukee and
> Honore... pop in on a Sunday between 1
> and 6 and I'll give you the tour. But, you know. That's a lot.
>
> Can you tell I heart Chicago?
>
> Hope that helps.
>
> Cheers!
>
> Lily
>
>
>
> > ----- Original Message -----
> > From: "Raymond Bianchi"
> > To: [redacted]
> > Subject: Re: what's doin' in Chicago?
> > Date: Sun, 23 Sep 2007 17:42:02 +0000
> >
> >
> > Dillon
> >
> > drop me a line we can do beer with poets here if you like??
> >
> > R
> >
> > ---------- Original message ----------
> > From: Dillon Westbrook
> >
> > > Dearest Listers, Have a day or two to kill in Chicago beginning
> > > of next week, wondering from any residents thereof what's crucial
> > > attendance. Never been in my natural life. Back or forward
> > > channel. thanks, Dillon
>
> >
>
>

> --
> Powered By Outblaze

↑ Index

539. **Jim Andrews**
Re: Hypertext/ Html - Text Recomendations
Tue 25 Sep 2007

> *there is a freeware available and that is html.*
> *in half a day you can learn the basics to coding hypertexts in html.*
> *how hard is it to write click here to go to*
> *next page*
> *that is the code for linking the document the code resides in to*
> *another document ie nextpage.html*
> *--*
> *komninos zervos*

true. also, it's interesting to learn something about the architecture of the html document. the <head>. the <body>. the <meta> tags. the simple 'tag' model where 'tags' start and then end. the head begins with <head> and ends with </head>. the way any tag is like that. bolded text starts with and ends with , etc. mark-up language.

it gives you a different view on the document. in english classes, one learns about a different type of architecture of the document. the sentence, the paragraph, the chapter, the quatrain, the architectures of argument, rhetoric, drama, poetry. whereas to learn html is to learn the architecture of the document that allows computers and programs to operate on the document. parse it. mark it up appropriately. display it properly. but also do other things to different parts of it.

and these different architectures are not without some common purposes.

ja
http://vispo.com

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540. **Andy Gricevich**
Re: Xenakis at Target and the True Artist
Tue 25 Sep 2007

I can certainly imagine Xenakis' ghost infiltrating the corporate supercenters of the world.

This one reminds me of his early "crackling lumps of coal" piece.

Beautiful stuff--and courageous of you to wander the hellish halls of T.

Catch up on fall's hot new shows on Yahoo! TV. Watch previews, get listings, and more!

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541. **Bobbi Lurie**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Tue 25 Sep 2007

Ruth,
Thank you.
Yes, Ruth, not only that but the Iranian people themselves don't want this maniac ruling their lives. Letting him speakÂ at Columbia gives the Iranian people a very sad picture of America: they want America to help them and America is just giving this guy the go ahead/ giving him more and more credibility with their gullibility. And yes, he wants all the Jews destroyed, and yes he wants Israel blown off the map (I'm not saying it/Â HE is PLEASEÂ LISTENÂ TOÂ WHAT THIS MANIAC IS SAYING (it's not so hard to do/ he's saying it every day) and then, for those who don't care about Israel, wellÂ guess who's next: America. And anyone who knows me knows I'm no political fantatic and I'm no alarmist and I'm not on the right or any of the rationalizations you might want to put on me but I'm listening to this guy and I hear him and I think we owe it to ourselves and to the entire world to listen to him and realize he is as serious as Hitler was when he outlined HIS plan just as clearly, (both of theseÂ horrific creaturesÂ have been very clear of their goals)Â with just as many people not listening to him. First of all, we owe it to the Iranian people to show them we stand for something other than "scoops" or whatever the media sees themselves doing by bringing us "all the news that's fit to cover"--too bad they leave so much out. And if anyone wants to believe his sweet talk, and won't listen to what he's actually saying (and I'll repeat it again: listen to his daily speeches translated directly from Farsi) then I'd say we are back in the days of Hitler's rise. And I am not, in any way, being dramatic. He's pulling women off the street for not covering up enough/ he's tearing academics from their positions, he's calling himself the messiah for godsakes--don't you hear what he's saying? It's scary for me that people aren't listening to what he's saying. Please see below and listen to Ruth: she knows what she's talking about.
Bobbi Lurie

-----Original Message-----
From: Ruth Lepson <[redacted]>
To: [redacted]

Sent: Mon, 24 Sep 2007 6:35 pm
Subject: Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

not everyone deserves to be heard in an invited forum. how about hitler? ver see the SNL parody of The News Hour? "Good evening, Mr Hitler, we're so lad you could join us tonight." "Thank you for expressing your opinion," tc. He has often denied the Holocaust & wants to see all Jews destroyed. hink of how he treats his own people, not to mention the Christians & Jews n Iran.

n 9/24/07 12:54 PM, "Mary Kasimor" <[redacted]> wrote:
> I assumed that Geoffrey was playing with us!!! Well?
Mary

Thomas savage <[redacted]> wrote: If Ahmedinajad denies the Holocaust, then he is obviously just simply wrong. But American propaganda on all things being suspect, who knows if he ever really said that. Anyway, just as Iraq had no weapons of mass destruction, the government of Iran may be telling the truth when it says that it is developing nuclear power for peaceful uses. Who knows? Anyway, I'm glad someone in NYC outside the UN is giving Mr. Ahmedinajad a forum in which to express himself. Is he really going to read poetry? This must be the first time I've heard of a "world leader" writing poetry since the former head of the Sandinistas read some poetry he'd written on a trip I took to Nicaragua many years ago. Anyway, whatever their mistaken views (a la Baraka and his part of a poem about 9/11), everyone deserves to be heard. Regards, Tom Savage

Bobbi Lurie wrote: And one more suggestion: why not put the U.N. in Venezuela or something?

and please, more importantly, PLEASE read his speeches translated directly from Farsi cause they sound a lot different than the ones he gives to the U.S. directly.

Bobbi Lurie

p.s. too bad i won't be in NYC until next week....well, maybe it's better that way...but please send a synopsis of all of this. i'd really like toÃ, know moreÃ, about it.

-----Original Message-----
From: Geoffrey Gatza
To: [redacted]
Sent: Sun, 23 Sep 2007 11:45 pm
Subject: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

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being grudgingly hospitable to some of the worldÃ‚Â¹s most ontroversial heads of state and loathsome tyrants.

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 :00 p.m., free

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 -
 Best, Geoffrey
 Geoffrey Gatza
 ditor & Publisher

 BlazeVOX [books]
 ublisher of weird little books

 [redacted]
 ttp://www.blazevox.org

 _____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

---
Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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542. Bobbi Lurie
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Tue 25 Sep 2007

Murat,

Creepy is the word.
Thank you for what you write.

Bobbi Lurie

-----Original Message-----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Mon, 24 Sep 2007 5:02 pm
Subject: Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Tom, I watched some of Ahmedinejad's talk at the Mational Press Club. He refused o say that the Holocaust did take place. In my vocabulary this means he is enying it or obfuscating its existence. I must say Ahmedinejad talks like very cheap politician in The United States. In the same talk, in answer to question, he basically denied Israel's right to exist. It was so bad that omeone blinked out his initial response in Persian, which basically was hat "we (Iran) had already made their decisision about the matter." He used very final word for decision "idam," which also means "sentence of capital unishment." When the sound came back, the answer was softened a bit to omething like "why should the Arabs pay for the sins of the Europeans. Of ourse here he is using the lawyerly rhetoric of: "it did not happen, but ven it did why should the Arabs suffer for it." In actuality, Ahmedinejad looked much creepier that I thought he would. Ciao, Murat On 9/24/07, Jason Quackenbush <[redacted]> wrote:

What's the Baraka 9-11 poem you're referring to?

And how do we know that this Ahmedinajad appearance won't just be Kent Johnson in a keffiya?

On Mon, 24 Sep 2007, Thomas savage wrote:

> If Ahmedinajad denies the Holocaust, then he is obviously just simply wrong. But American propaganda on all things being suspect, who knows if he ever really said that. Anyway, just as Iraq had no weapons of mass destruction, the government of Iran may be telling the truth when it says that it is developing nuclear power for peaceful uses. Who knows? Anyway, I'm glad someone in NYC outside the UN is giving Mr. Ahmedinajad a forum in which to express himself. Is he really going to read poetry? This must be the first time I've heard of a "world leader" writing poetry since the former head of the Sandinistas read some poetry he'd written on a trip I took to Nicaragua many years ago. Anyway, whatever their mistaken views (a la Baraka and his part of a poem about 9/11), everyone deserves to be heard. Regards, Tom Savage
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>
> ----------
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>

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543. Justin Katko

Providence Reading Oct 2: Yt Communication

Tue 25 Sep 2007

Dearest List Poetics:

I bring you news of coming events. When I refer now to Yt Communication, I refer to three London poets: Sean Bonney, Frances Kruk, Sophie Robinson. They're actually not just from London they're from Hackney and they're not just from Hackney, they're from Armed Hackney, and they're not just from Armed Hackney, they're from the Payback & Affinity Yt Crackers Wing Commando Lineament Bee of Armed Hackney, which has to do with making known that their poetry will make your already-glowing SHIT Actually Flicker 2-Dimensionally. SO.

These "poets", being my friends and allies in a world of Finite Love, these Poets being the generative pattern emanating from the ground beneath all the best stuff thereby making them a primary node in the international lattice-aura homotrope, these POETS will be reading poems loudly and showing films and making sounds with machines and distributing small small press books and

essentially handing out receipts to the recognized. If you're there and you understand then you'll understand. This is all happening one week from now, 8pm Tuesday October 2nd at Firehouse 13 (41 Central St, off Broad), being the 2nd event in the media poetry series called The Program.

Repeat.

*

Sean Bonney * Frances Kruk * Sophie Robinson * Joshua Strauss
* 8pm Tuesday October 2nd *
@ Firehouse 13, Providence - Directions<http://firehouse13.org/direction.php>

*

Doors @ 7, live music by The Gentleman, and all of it featuring the discrete physician Joshua Strauss (Buffalo). Snacks too and a cash bar. little donation at door. please see me there. i'll be pleased to see you. and do pass this on.
website: http://plantarchy.us/the-program/

Also do note that these poets are touring the States en route from Buffalo, so check them out at Rust Belt on Thurs Sept 27th @ 7pm (with Ric Royer) and then the next day at the Adam Mickiewicz Library on Fri Sept 28 @ 8pm. Then follow their 1-Dimensional stroboscope to Providence and lace out with us.

FINITE LOVE
~ Justin Katko

Critical Documents
http://plantarchy.us

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544. Murat Nemet-Nejat
Re: Hypertext/ Html - Text Recomendations
Tue 25 Sep 2007

Jim,

Once again, everything you explain has a beautiful clarity.

Ciao,

Murat

On 9/25/07, Jim Andrews <[redacted]> wrote:
>
> > there is a freeware available and that is html.
> > in half a day you can learn the basics to coding hypertexts in html.
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545. Tony Trigilio

David Trinidad & Jeffery Conway reading / Columbia College Chicago / October 3

Tue 25 Sep 2007

POETRY READING
David Trinidad & Jeffery Conway

Wednesday, October 3, 2007
5:30 p.m.

Columbia College Chicago
Music Center Concert Hall
1014 South Michigan Avenue

Free & open to the public
Sponsored by the English Department of Columbia College Chicago
For more information: [redacted]

DAVID TRINIDAD is a member of the Core Poetry Faculty at Columbia College. His most recent book, THE LATE SHOW, was published by Turtle Point Press in 2007. With Denise Duhamel and Maureen Seaton, he edited SAINTS OF HYSTERIA: A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY (Soft Skull Press, 2007). With Jeffery Conway and Lynn Crosbie, he co-wrote PHOEBE 2002: AN ESSAY IN VERSE (Turtle Point, 2003), a mock-epic based on the 1950 film ALL ABOUT EVE. His other books include ANSWER SONG (High Risk Books, 1994), HAND OVER HEART: POEMS 1981-1988 (Amethyst Press, 1991), PAVANE (Sherwood Press, 1981), and PLASTICVILLE (Turtle Point, 2000), a finalist for the Lenore Marshall Poetry Prize of the Academy of American Poets. He edited POWERLESS (High Risk, 1996), the selected poems of Tim Dlugos, and with Maxine Scates, HOLDING OUR OWN: THE SELECTED POEMS OF ANN STANFORD (Copper Canyon Press, 2001).

Jeffery Conway's poems have appeared in many magazines and journals, such as THE WORLD, THE PORTABLE LOWER EAST SIDE, B CITY, BROOKLYN REVIEW, THE JAMES WHITE REVIEW, PAINTED BRIDE QUARTERLY, MiPo, COURT GREEN, and THE LITERARY REVIEW. His work can also be found in many anthologies, such as THE BRINK: POSTMODERN POETRY FROM 1965 TO THE PRESENT; BEND, DON'T SHATTER: POETS ON THE BEGINNING OF DESIRE; and SAINTS OF HYSTERIA: A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY. His books include BLOOD POISONING (Cold Calm Press, 1995); PLUSH: SELECTED POEMS OF SKY GILBERT, COURTNEY McFARLANE, JEFFERY CONWAY, R.M. VAUGHN, and DAVID TRINIDAD (Coach House Press, 1995); and two collaborations with Lynn Crosbie and David Trinidad, CHAIN CHAIN CHAIN (Ignition Press, 2000) and PHOEBE 2002: AN ESSAY IN VERSE (Turtle Point Press, 2003). His most recent collection, THE ALBUM THAT CHANGED MY LIFE (Cold Calm Press, 2006), was a finalist for the 2007 Lambda Literary Award. He lives in New York City.

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546. **Gabrielle Welford**
wait a minute
Tue 25 Sep 2007

dear poetics folks, i'm sorry, i've got to wade in here. there are many maniacs ruling countries in this world. we _have_ to question quite cynically why our own maniacs (whom i now consider extremely evil-- definitely horrific creatures, and they are our problem, not some other peoples') are interested in attacking some of them but not others. why is the u.s. spending billions to support israel and more billions to wipe out iraq, a country that threatened neither israel nor the u.s.? why was israel "founded" in the first place? was it really because the u.s. and england love the jewish people so much? (both countries rejected the idea of allowing jewish refugees to immigrate after WWII.) or was it another cynical move to make sure the u.s. and england have a foot to control stability/instability in teh middle east, home of oil fields that supply both east and west and of a christian crusade that has gone on for 1000 years? surely it's clear that christians have a much worse record than moslems when it comes to slaughtering jews. what does this new cosying up mean? i don't trust it at all.

ahmadinejad may be a lunatic too, though in an interview by 60 minutes, (http://www.cbsnews.com/stories/2007/09/21/60minutes/main3286690.shtml?) he sounds more like a man very carefully aware that his country could well be the target of the next u.s. shock and awe. it is not our job to go around making sure that leaders of other countries are treating their people right. right now the burmese are up in arms against their gov't. the iranians have overthrown their leaders many times before. it is a very ancient civilization. we had better look to our own mess.

the extremely difficult and painful situation begun by outside empires fiddling with the status quo in different parts of the world (pakistan/india, north and south ireland, hawaii, israel and the arab countries surrounding it, africa as a whole) requires us to step back a bit from immediate gut reactions and look at the bigger picture.

the leaders of countries are not the ones suffering. it is always the people. and it will be us too, more and more, if the craziness that is our lot now in the u.s. goes on. all best, gabe

On Tue, 25 Sep 2007, Bobbi Lurie wrote:

> *Ruth, Thank you. Yes, Ruth, not only that but the Iranian people themselves don't want this maniac ruling their lives. Letting him speakÂ at Columbia gives the Iranian people a very sad picture of America: they want America to help them and America is just giving this guy the go ahead/ giving him more and more credibility with their gullibility. And yes, he wants all the Jews destroyed, and yes he wants*

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bet. 10th and 11th avenues) NYC

ues. Sept. 25 BlazeVOX Books
:00 p.m., free

eaturing readings from Joel Chace, Amy King, Ruth Lepson, Douglas Manson,
yle Schlesinger and music from Compass Jazz

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Best, Geoffrey
Geoffrey Gatza
ditor & Publisher

BlazeVOX [books]
ublisher of weird little books

[redacted]
ttp://www.blazevox.org

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http://mail.aol.com

Moody friends. Drama queens. Your life? Nope! - their life, your story.
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Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

Email and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com

↑ Index

547. reJennifer Bartlett
PEACE MARCH
Tue 25 Sep 2007

There is a peace march in DC this Saturday Sept. 29th

Be there! _____ Kick back and relax with hot games and cool activities at the Messenger Café. http://www.cafemessenger.com?ocid=TXT_TAGLM_SeptWLtagline=

↑ Index

548. Thomas savage
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Tue 25 Sep 2007

You may be right, Murat. I watched him last night on the Charlie Rose Show and while he sidestepped the issue of the Holocaust, he said repeatedly that Iran and he wanted to be friends with the people o f all nations. When asked about the purpose of his nuclear program, he insisted again that it was for peaceful purposes. I watched his face very carefully. On this latter point, there seemed to be sincerity emanating from him. Maybe I've just been conned by him. There is no way of knowing any of the truth of this matter without going to Iran. Nevertheless, he was convincing. I can usually tell when our politicians are lying, which is most of the time. If he is more cunning than he appeared, I had no way of telling that. Regards, Tom Savage

Bobbi Lurie <[redacted]> wrote: Murat,

Creepy is the word.
Thank you for what you write.

Bobbi Lurie

-----Original Message-----
From: Murat Nemet-Nejat
To: [redacted]
Sent: Mon, 24 Sep 2007 5:02 pm
Subject: Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Tom, I watched some of Ahmedinejad's talk at the Mational Press Club. He refused o say that the Holocaust did take place. In my vocabulary this means he is enying it or obfuscating its existence. I must say Ahmedinejad talks like very cheap politician in The United States. In the same talk, in answer to question, he basically denied Israel's right to exist. It was so bad that omeone blinked out his initial response in Persian, which basically was hat "we (Iran) had already made their decisision about the matter." He used very final word for decision

"idam," which also means "sentence of capital unishment." When the sound came back, the answer was softened a bit to omething like "why should the Arabs pay for the sins of the Europeans. Of ourse here he is using the lawyerly rhetoric of: "it did not happen, but ven it did why should the Arabs suffer for it." In actuality, Ahmedinejad looked much creepier that I thought he would. Ciao, Murat On 9/24/07, Jason Quackenbush wrote:

What's the Baraka 9-11 poem you're referring to?

And how do we know that this Ahmedinajad appearance won't just be Kent Johnson in a keffiya?

On Mon, 24 Sep 2007, Thomas savage wrote:

> If Ahmedinajad denies the Holocaust, then he is obviously just simply wrong. But American propaganda on all things being suspect, who knows if he ever really said that. Anyway, just as Iraq had no weapons of mass destruction, the government of Iran may be telling the truth when it says that it is developing nuclear power for peaceful uses. Who knows? Anyway, I'm glad someone in NYC outside the UN is giving Mr. Ahmedinajad a forum in which to express himself. Is he really going to read poetry? This must be the first time I've heard of a "world leader" writing poetry since the former head of the Sandinistas read some poetry he'd written on a trip I took to Nicaragua many years ago. Anyway, whatever their mistaken views (a la Baraka and his part of a poem about 9/11), everyone deserves to be heard. Regards, Tom Savage
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> From: Geoffrey Gatza
> To: [redacted]
> Sent: Sun, 23 Sep 2007 11:45 pm
> Subject: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
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---
Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

↑ Index

549. **Metta Sama**

Re: Music Scholar Barred From U.S., but No One Will Tell Her Why

Tue 25 Sep 2007

---

i watched the film "The U.S. versus John Lennon" last evening, & it's amazing how similar these cases were. & amazing how both artists used Kafka to express this terror they were in.

M

↑ Index

550. Andrew Rippeon
Invitation/Reminder: In Buffalo this week
Tue 25 Sep 2007

Dear Friends-

In Buffalo this week:

Thursday, September 27, 7pm.

"This Ainâ€™t the Chicago Review." Readings by Sean Bonney, Frances Kruk, Sophie Robinson and Ric Royer. Rust Belt Books (202 Allen St.)

(http://artvoice.com/issues/v6n38/literary/result_of_chaos_and_luck)

Friday, September 28, 8 PM

"Triple Launch Extravaganza." Launch readings given by contributors to Damn the Caesars, Pilot, and P-Queue. The Adam Mickiewicz Library (612 Fillmore Ave.)

http://damnthecaesars.org/
http://www.p-queue.org/

↑ Index

551. Ryan Daley
Re: wait a minute
Tue 25 Sep 2007

Gabe,

applause

Here here.

-Ryan

On 9/25/07, Gabrielle Welford <[redacted]> wrote:
>
> dear poetics folks, i'm sorry, i've got to wade in here. there are many
> maniacs ruling countries in this world. we _have_ to question quite
> cynically why our own maniacs (whom i now consider extremely evil--
> definitely horrific creatures, and they are our problem, not some other
> peoples') are interested in attacking some of them but not others. why is
> the u.s. spending billions to support israel and more billions to wipe out
> iraq, a country that threatened neither israel nor the u.s.? why was

> israel "founded" in the first place? was it really because the u.s. and
> england love the jewish people so much? (both countries rejected the idea
> of allowing jewish refugees to immigrate after WWII.) or was it another
> cynical move to make sure the u.s. and england have a foot to control
> stability/instability in teh middle east, home of oil fields that supply
> both east and west and of a christian crusade that has gone on for 1000
> years? surely it's clear that christians have a much worse record than
> moslems when it comes to slaughtering jews. what does this new cosying up
> mean? i don't trust it at all.
>
> ahmadinejad may be a lunatic too, though in an interview by 60 minutes,
>
(http://www.cbsnews.com/stories/2007/09/21/60minutes/main3286690.shtml?)
> he sounds more like a man very carefully aware that his country could well
> be the target of the next u.s. shock and awe. it is not our job to go
> around making sure that leaders of other countries are treating their
> people right. right now the burmese are up in arms against their gov't.
> the iranians have overthrown their leaders many times before. it is a
> very ancient civilization. we had better look to our own mess.
>
> the extremely difficult and painful situation begun by outside empires
> fiddling with the status quo in different parts of the world
> (pakistan/india, north and south ireland, hawaii, israel and the arab
> countries surrounding it, africa as a whole) requires us to step back a
> bit from immediate gut reactions and look at the bigger picture.
>
> the leaders of countries are not the ones suffering. it is always the
> people. and it will be us too, more and more, if the craziness that is
> our lot now in the u.s. goes on. all best, gabe
>
> On Tue, 25 Sep 2007, Bobbi Lurie wrote:
>
> > Ruth, Thank you. Yes, Ruth, not only that but the Iranian people
> > themselves don't want this maniac ruling their lives. Letting him
> > speakat Columbia gives the Iranian people a very sad picture of
> > America: they want America to help them and America is just giving this
> > guy the go ahead/ giving him more and more credibility with their
> > gullibility. And yes, he wants all the Jews destroyed, and yes he wants
> > Israel blown off the map (I'm not saying it/HE is
> > PLEASELISTENTOWHAT THIS MANIAC IS SAYING (it's not so hard to do/
> > he's saying it every day) and then, for those who don't care about
> > Israel, wellguess who's next: America. And anyone who knows me knows

> > I'm no political fantatic and I'm no alarmist and I'm not on the right
> > or any of the rationalizations you might want to put on me but I'm
> > listening to this guy and I hear him and I think we owe it to ourselves
> > and to the entire world to listen to him and realize he is as serious as
> > Hitler was when he outlined HIS plan just as clearly, (both of
> > thesehorrific creatureshave been very clear of their goals)with
> > just as many people not listening to him. First of all, we owe it to the
> > Iranian people to show them we stand for something other than "scoops"
> > or whatever the media sees themselves doing by bringing us "all the news
> > that's fit to cover"--too bad they leave so much out. And if anyone
> > wants to believe his sweet talk, and won't listen to what he's actually
> > saying (and I'll repeat it again: listen to his daily speeches
> > translated directly from Farsi) then I'd say we are back in the days of
> > Hitler's rise. And I am not, in any way, being dramatic. He's pulling
> > women off the street for not covering up enough/ he's tearing academics
> > from their positions, he's calling himself the messiah for
> > godsakes--don't you hear what he's saying? It's scary for me that people
> > aren't listening to what he's saying. Please see below and listen to
> > Ruth: she knows what she's talking about. Bobbi Lurie
>
> > -----Original Message-----
> > From: Ruth Lepson <[redacted]>
> > Sent: Mon, 24 Sep 2007 6:35 pm
> >
> > not everyone deserves to be heard in an invited forum. how about hitler?
> > ver see the SNL parody of The News Hour? "Good evening, Mr Hitler,
we're
> > so glad you could join us tonight." "Thank you for expressing your
> > opinion," tc. He has often denied the Holocaust & wants to see all Jews
> > destroyed. think of how he treats his own people, not to mention the
> > Christians & Jews n Iran.
> >
> > Thomas savage <[redacted]> wrote:
>
> > If Ahmedinajad denies the Holocaust, then he is obviously just simply
> wrong.
> > But American propaganda on all things being suspect, who knows if he
> ever
> > really said that. Anyway, just as Iraq had no weapons of mass
> destruction, the
> > government of Iran may be telling the truth when it says that it is
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> Anyway,
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> > -----Original Message-----
> > From: Geoffrey Gatza
> > To: [redacted]
> > Sent: Sun, 23 Sep 2007 11:45 pm
> > Subject: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
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552. **Murat Nemet-Nejat**

Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Tue 25 Sep 2007

Tom,

Do you believe that Ahmedinejad believes there are no gays in Iran? Is he sincerely stupid or is he a lier or something we do not understand. I think the second one.

Perhaps he believes God is almighty and Iran is run by God's laws and the punishment for homosexuality is execution -Idam, the same word he used for Israel.- Since God's laws (and their executions) are ideal and perfect, all homosexuals are executed. Therefore, there are no homosexuals in Iran. Do you want to follow this argument?

You must be aware that Ahmedinejad is following the same argument about Israel. Since the existence of Israel is against God's law -the argument being why should the Arabs pay for Europeans' sins ("if the Holocaust occurred at all")- therefore, Israel does not exist, its mere physical existence requires "execution" of the law. Israel does not exist the way homosexuals do not exist. Do you want to follow this argument also?

The physical human reality -in the sense we understand it- does not seem to be relevant to Ahmedinejad- easily to be executed out. Do you believe in this kind of sincerity?

I am trying hard not to scream and talk about the beady eyed smirk on his face.

Ciao,

Murat

On 9/25/07, Thomas savage <[redacted]> wrote:
>
> You may be right, Murat. I watched him last night on the Charlie Rose
> Show and while he sidestepped the issue of the Holocaust, he said repeatedly
> that Iran and he wanted to be friends with the people o f all nations. When
> asked about the purpose of his nuclear program, he insisted again that it
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> just been conned by him. There is no way of knowing any of the truth of
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553. **Bobbi Lurie**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Tue 25 Sep 2007

Dear Tom,
Forget Charlie Rose interview and forget his look of sincerity. Please look at what he's been doing to (against) his own people (in Iran) (really scary this past month)/ please listen to what he claims to be (ie; his version of The Messiah--and he DOES claim to be that) and please read his speeches translated DIRECTLY from Farsi. please. just that. (forget u.s. broadcasts--and don't worry--you will have no problem finding his speeches from Farsi to the world--he repeats the same stuff every day)
Bobbi Lurie

From: Thomas savage [redacted]

Subject: Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

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ery final word for decision "idam," which also means "sentence of capital
nishment." When the sound came back, the answer was softened a bit to
mething like "why should the Arabs pay for the sins of the Europeans. Of
urse here he is using the lawyerly rhetoric of: "it did not happen, but
en it did why should the Arabs suffer for it."
n actuality, Ahmedinejad looked much creepier that I thought he would.
iao,
urat
n 9/24/07, Jason Quackenbush wrote:
What's the Baraka 9-11 poem you're referring to?
And how do we know that this Ahmedinajad appearance won't just be Kent
ohnson in a keffiya?
On Mon, 24 Sep 2007, Thomas savage wrote:
> If Ahmedinajad denies the Holocaust, then he is obviously just simply
rong. But American propaganda on all things being suspect, who knows if he
ver really said that. Anyway, just as Iraq had no weapons of mass
estruction, the government of Iran may be telling the truth when it says
hat it is developing nuclear power for peaceful uses. Who knows? Anyway,
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from Farsi cause they sound a lot different than the ones he gives o the U.S.
directly.

Bobbi Lurie

p.s. too bad i won't be in NYC until next week....well, maybe it's etter that
way...but please send a synopsis of all of this. i'd really like oknow moreabout it.

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To: [redacted]
Sent: Sun, 23 Sep 2007 11:45 pm
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Best, Geoffrey
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---
ake the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, hotos & more.

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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554. **Bobbi Lurie**
Re: wait a minute
Tue 25 Sep 2007

Hi Gabeâ€”I will have to delete some of your text to fit the 800 word limit. but can provide full text as backchannel (but i am leaving town so please bear with me if you'd like me to respond--i will be off computer in a few days)--please forgive my large letters and italics--my computer isn't working correctly and i'm not sure my msg. will come through.

Â

we _have_ to question quite

cynically why our own maniacs

Â

truer words never spoken (bobbi)

Â
why was

israel "founded" in the first place?Â was it really because the u.s. and

england love the jewish people so much?Â

Â

Â Not at all. The U.N. gave it the o.k. (but only because of the Holocaust) (bobbi)

Â

Â

ahmadinejad may be a lunatic too, though in an interview by 60 minutes,

(http://www.cbsnews.com/stories/2007/09/21/60minutes/main3286690.shtml?

Â

Gabe, this is all I ask: listen to ahmadinejad with a direct translation from the Farsi/ not on a U.S. showâ€”but please listen to what heâ€™s saying daily to his poor people (who are being arrested right and left)â€”listen to how he tells them he is the messiah (different words usedâ€”but he thinks heâ€™s it)â€”please just listen to his speeches from FarsiÂ (bobbi)

Â

we had better look to our own mess.

Â

True. (bobbi)

Â

Â

the leaders of countries are not the ones suffering.Â it is always the

people.Â

Â

True. And the people of Iran are suffering a lot now and I think it would help if we at least didnâ€™t broadcast ahmadinejadâ€™s â€œkind wordsâ€ because Iranians are losing all possible freedoms now and I think theyâ€™d like some support from the u.s. and Iâ€™m not talking about war or shock and awe or any of it)bobbi)

Â

and it will be us too, more and more, if the craziness that is

our lot now in the u.s. goes on.Â all best, gabe

Â

p.s. I will not be able to be on computer for about a month so if I do not answer your response, please know Iâ€™ll be back on in November.

Â

-----Original Message-----
From: Gabrielle Welford [redacted]
Sent: Tue, 25 Sep 2007 7:10 am

dear poetics folks, i'm sorry, i've got to wade in here. there are many
aniacs ruling countries in this world. we _have_ to question quite
ynically why our own maniacs (whom i now consider extremely evil--
efinitely horrific creatures, and they are our problem, not some other
eoples') are interested in attacking some of them but not others. why is
he u.s. spending billions to support israel and more billions to wipe out
raq, a country that threatened neither israel nor the u.s.? why was
srael "founded" in the first place? was it really because the u.s. and
ngland love the jewish people so much? (both countries rejected the idea
f allowing jewish refugees to immigrate after WWII.) or was it another
ynical move to make sure the u.s. and england have a foot to control
tability/instability in teh middle east, home of oil fields that supply
oth east and west and of a christian crusade that has gone on for 1000
ears? surely it's clear that christians have a much worse record than
oslems when it comes to slaughtering jews. what does this new cosying up
ean? i don't trust it at all.
ahmadinejad may be a lunatic too, though in an interview by 60 minutes,
http://www.cbsnews.com/stories/2007/09/21/60minutes/main3286690.shtml?)
e sounds more like a man very carefully aware that his country could well
e the target of the next u.s. shock and awe. it is not our job to go
round making sure that leaders of other countries are treating their
eople right. right now the burmese are up in arms against their gov't.
he iranians have overthrown their leaders many times before. it is a
ery ancient civilization. we had better look to our own mess.
the extremely difficult and painful situation begun by outside empires
iddling with the status quo in different parts of the world
pakistan/india, north and south ireland, hawaii, israel and the arab
ountries surrounding it, africa as a whole) requires us to step back a
it from immediate gut reactions and look at the bigger picture.
the leaders of countries are not the ones suffering. it is always the
eople. and it will be us too, more and more, if the craziness that is
ur lot now in the u.s. goes on. all best, gabe
On Tue, 25 Sep 2007, Bobbi Lurie wrote:
> Ruth, Thank you. Yes, Ruth, not only that but the Iranian people
themselves don't want this maniac ruling their lives. Letting him
speakÃ‚Â at Columbia gives the Iranian people a very sad picture of
America: they want America to help them and America is just giving this
guy the go ahead/ giving him more and more credibility with their

gullibility. And yes, he wants all the Jews destroyed, and yes he wants
Israel blown off the map (I'm not saying it/Ã‚Â HE is
PLEASEÃ‚Â LISTENÃ‚Â TOÃ‚Â WHAT THIS MANIAC IS SAYING (it's not so hard to do/
he's saying it every day) and then, for those who don't care about
Israel, wellÃ‚Â guess who's next: America. And anyone who knows me knows
I'm no political fantatic and I'm no alarmist and I'm not on the right
or any of the rationalizations you might want to put on me but I'm
listening to this guy and I hear him and I think we owe it to ourselves
and to the entire world to listen to him and realize he is as serious as
Hitler was when he outlined HIS plan just as clearly, (both of
theseÃ‚Â horrific creaturesÃ‚Â have been very clear of their goals)Ã‚Â with
just as many people not listening to him. First of all, we owe it to the
Iranian people to show them we stand for something other than "scoops"
or whatever the media sees themselves doing by bringing us "all the news
that's fit to cover"--too bad they leave so much out. And if anyone
wants to believe his sweet talk, and won't listen to what he's actually
saying (and I'll repeat it again: listen to his daily speeches
translated directly from Farsi) then I'd say we are back in the days of
Hitler's rise. And I am not, in any way, being dramatic. He's pulling
women off the street for not covering up enough/ he's tearing academics
from their positions, he's calling himself the messiah for
godsakes--don't you hear what he's saying? It's scary for me that people
aren't listening to what he's saying. Please see below and listen to
Ruth: she knows what she's talking about. Bobbi Lurie
> -----Original Message-----
From: Ruth Lepson <[redacted]>
Sent: Mon, 24 Sep 2007 6:35 pm

not everyone deserves to be heard in an invited forum. how about hitler? ver see the SNL parody of The News Hour? "Good evening, Mr Hitler, we're so glad you could join us tonight." "Thank you for expressing your opinion," tc. He has often denied the Holocaust & wants to see all Jews destroyed. think of how he treats his own people, not to mention the Christians & Jews n Iran.

Thomas savage <[redacted]> wrote:
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Bobbi Lurie wrote: And one more suggestion: why not put the U.N. in Venezuela or something?

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Boardwalk for $500? In 2007? Ha!
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555. Seth Forrest
Contact Information for Edith Jarolim?
Tue 25 Sep 2007

Does anyone out there know how I could get in touch with Edith Jarolim, the editor of Paul Blackburn's Collected Poems? I think I may have found a few unpublished poems by Paul Blackburn.
Thanks,
Seth

--
Seth Forrest
PhD Candidate
Department of English
University of California, Davis
wwwenglish.ucdavis.edu
http://trc.ucdavis.edu/sjforrest

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556. steve russell
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Tue 25 Sep 2007

No, Bobbie, you are not an alarmist. But Ahmadinejad does not have anywhere near the power Hitler had. The Sunni's are the majority in the greater mid-east. Still, I understand your concern. I'm convinced that the shitty U.S. policy in the mid-east is largely responsible for our being in the mess we're in. If we hadn't overthrown the democratically elected (?), and replaced him with our mole, the shah, perhaps we wouldn't be having this discussion.

Bobbi Lurie <[redacted]> wrote: Ruth,
Thank you.
Yes, Ruth, not only that but the Iranian people themselves don't want this maniac ruling their lives. Letting him speak at Columbia gives the Iranian people a very sad picture of America: they want America to help them and America is just giving this guy the go ahead/ giving him more and more credibility with their gullibility. And yes, he wants all the Jews destroyed, and yes he wants Israel blown off the map (I'm not saying it/ HE is PLEASE LISTEN TO WHAT THIS MANIAC IS SAYING (it's not so hard to do/ he's saying it every day) and then, for those who don't care about Israel, well guess who's next: America. And anyone who knows me knows I'm no political fantatic and I'm no alarmist and I'm not on the right or any of the rationalizations you might want to put on me but I'm listening to this guy and I hear him and I think we owe it to ourselves and to the entire world to listen to him and realize he is as serious as

Hitler was when he outlined HIS plan just as clearly, (both
of these horrific creatures have been very clear of their goals) with just as many people not listening to him. First of all, we owe it to the Iranian people to show them we stand for something other than "scoops" or whatever the media sees themselves doing by bringing us "all the news that's fit to cover"--too bad they leave so much out. And if anyone wants to believe his sweet talk, and won't listen to what he's actually saying (and I'll repeat it again: listen to his daily speeches translated directly from Farsi) then I'd say we are back in the days of Hitler's rise. And I am not, in any way, being dramatic. He's pulling women off the street for not covering up enough/ he's tearing academics from their positions, he's calling himself the messiah for godsakes--don't you hear what he's saying? It's scary for me that people aren't listening to what he's saying. Please see below and listen to Ruth: she knows what she's talking about.
Bobbi Lurie

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Sent: Mon, 24 Sep 2007 6:35 pm
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n 9/24/07 12:54 PM, "Mary Kasimor" wrote:
> I assumed that Geoffrey was playing with us!!! Well?
Mary

Thomas savage wrote: If Ahmedinajad denies the Holocaust, then he is obviously just simply wrong. But American propaganda on all things being suspect, who knows if he ever really said that. Anyway, just as Iraq had no weapons of mass destruction, the government of Iran may be telling the truth when it says that it is developing nuclear power for peaceful uses. Who knows? Anyway, I'm glad someone in NYC outside the UN is giving Mr. Ahmedinajad a forum in which to express himself. Is he really going to read poetry? This must be the first time I've heard of a "world leader" writing poetry since the former head of the Sandinistas read some poetry he'd written on a trip I took to Nicaragua many years ago. Anyway, whatever their mistaken views (a la Baraka and his part of a poem about 9/11), everyone deserves to be heard. Regards,
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and please, more importantly, PLEASE read his speeches translated directly from Farsi cause they sound a lot different than the ones he gives to the U.S. directly.

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---
Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

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557. **David Goldstein**
Wa-Kow! Thursday Oct 4
Tue 25 Sep 2007

The Wa-KOW! Collective

invites you to the premiere of

Holy/Oil

at Living Arts of Tulsa

Where:
308 S. Kenosha Ave, Tulsa, OK

When:
Opening: 5-8 p.m., Thursday, Oct. 4.
Artist's Talk: 6:30 p.m.

Holy/Oil runs through October 25.

Holy/Oil is a multimedia installation by the Wa-KOW! Collective that explores the cultural, ethical and aesthetic intersections of oil and religion in Tulsa, Oklahoma. The Wa-KOW! Collective is Grant Jenkins, Nathan Halverson, David Goldstein and Mindy Stricke.

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558. Joel Bettridge
Poetry, Art, and the Book: a Conference at Yale Univeristy
Tue 25 Sep 2007

The Beinecke Rare Book and Manuscript Library and the Arts of the Book Collection at Yale University invite historians, literary scholars, poets, artists, publishers, and book arts enthusiasts to participate in Metaphor Taking Shape: Poetry, Art, and the Book, a symposium to be held on March 13 & 14, 2008, on the campus of Yale University. Speakers will include Carolee Campbell, Macy Chadwick, Steve Clay, Simon Cutts, Johanna Drucker, Ann Lauterbach, Anna Moschovakis, Chad Oness, Kyle Schelessinger, Buzz Spector, C. D. Wright, and John Yau. The symposium will highlight strengths of the Yale Arts of the Book Collection and the Modern European and American collections at the Beinecke Rare Book and Manuscript Library in the accompanying exhibitions: "Metaphor Taking Shape: Poetry, Art, and the Book" at the Beinecke Rare Book and Manuscript Library, and "The Publisher's Roundtable: Book Artists in Dialogue" at the Arts of the Book Collection.

Additional details are available online:
http://beinecke.library.yale.edu/metaphor/index.html

For more information about Poetry at Beinecke Library visit:
http://beineckepoetry.wordpress.com/

Nancy Kuhl
Associate Curator, Yale Collection of American Literature
The Beinecke Rare Book and Manuscript Library
Yale University
121 Wall Street, P.O. Box 208240

New Haven, CT 06520-8240
Phone: [redacted]

African American Studies at Beinecke Library:
http://beineckejwj.wordpress.com/
Poetry at Beinecke Library: http://beineckepoetry.wordpress.com/

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559. **Dan Waber**

New Release from Paper Kite Press - Too Bad It's Poetry by Jim Warner

Tue 25 Sep 2007

Too Bad It's Poetry, by Jim Warner

"The amazing poem "east/west" is a must read. Warner successfully weaves--or more aptly fuses--references to music, spirituality, psychology, pop culture and literature as he explores themes of exile and identity. In these electric poems we journey with him as he both searches for and invents a new home--this one made of language."-- Toi Derricotte

Diamond City review here:
http://www.diamondcityweekly.com/columns/story.asp?id=46114

A 45-sized collection of poetry, shrink wrapped for freshness. $16 (includes shipping)

Order here: http://www.wordpainting.com/shop.shtml

Paper Kite Press
443 Main Street
Kingston, PA 18704
USA
http://www.wordpainting.com/

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560. **Tom Beckett**

New at E-values

Tue 25 Sep 2007

My interview with Alan Davies is here: http://willtoexchange.blogspot.com

********** See what's new at http://www.aol.com

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561. Grant Matthew Jenkins
Premier of "Holy/Oil" by the Wa-KOW! Collective, Tulsa OK
Tue 25 Sep 2007

The Wa-KOW! Collective

invites you to the premiere of

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at Living Arts of Tulsa

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When:
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562. Thomas savage
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Tue 25 Sep 2007

Okay, Murat. His attitude toward homosexuality was not discussed on the program. I only heard of this today from someone else and saw something about it in today's New York Times. Thirty seven years ago when I was briefly in Teheran on the way to Afghanistan and India, I was told by two young men that men in the Muslim world had sex with one another until they got married. I had no idea whether this was true or not but because I was twenty-two at the time, it stuck with me. More recently, in Afghanistan under the Taliban, the punishment for being caught in homosexual activity was to be placed in a house which was then collapsed onto you. If you survived this ordeal you were let go. Which is the more primitive and inhumane, even anti-human, since homosexuality is natural and human, I don't wish to speculate. Anyway, since I'm now told homosexuals are executed in Iran, I would certainly never go there until this changed. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: Tom,

Do you believe that Ahmedinejad believes there are no gays in Iran? Is he sincerely stupid or is he a lier or something we do not understand. I think the second one.

Perhaps he believes God is almighty and Iran is run by God's laws and the punishment for homosexuality is execution -Idam, the same word he used for Israel.- Since God's laws (and their executions) are ideal and perfect, all homosexuals are executed. Therefore, there are no homosexuals in Iran. Do you want to follow this argument?

You must be aware that Ahmedinejad is following the same argument about Israel. Since the existence of Israel is against God's law -the argument being why should the Arabs pay for Europeans' sins ("if the Holocaust occurred at all")- therefore, Israel does not exist, its mere physical existence requires "execution" of the law. Israel does not exist the way homosexuals do not exist. Do you want to follow this argument also?

The physical human reality -in the sense we understand it- does not seem to be relevant to Ahmedinejad- easily to be executed out. Do you believe in this kind of sincerity?

I am trying hard not to scream and talk about the beady eyed smirk on his face.

Ciao,

Murat

On 9/25/07, Thomas savage wrote:
>
> You may be right, Murat. I watched him last night on the Charlie Rose
> Show and while he sidestepped the issue of the Holocaust, he said repeatedly
> that Iran and he wanted to be friends with the people o f all nations. When
> asked about the purpose of his nuclear program, he insisted again that it
> was for peaceful purposes. I watched his face very carefully. On this
> latter point, there seemed to be sincerity emanating from him. Maybe I've
> just been conned by him. There is no way of knowing any of the truth of
> this matter without going to Iran. Nevertheless, he was convincing. I can
> usually tell when our politicians are lying, which is most of the time. If
> he is more cunning than he appeared, I had no way of telling that. Regards,
> Tom Savage
>
> Bobbi Lurie wrote: Murat,
>
>
>
> Creepy is the word.

> Thank you for what you write.
>
>
>
> Bobbi Lurie
>
>
> -----Original Message-----
> From: Murat Nemet-Nejat
> To: [redacted]
> Sent: Mon, 24 Sep 2007 5:02 pm
> Subject: Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
>
>
>
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> > To: [redacted]
> > Sent: Sun, 23 Sep 2007 11:45 pm
> > Subject: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
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> >
> >
> > ----------
> > Moody friends. Drama queens. Your life? Nope! - their life, your story.
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> >
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>
>
> ----------
> Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail,
> news, photos & more.
>

Tonight's top picks. What will you watch tonight? Preview the hottest shows on Yahoo! TV.

↑ Index

563. steve d. dalachinsky

Fw: Benefit for Billy Bang THIS WEEKEND!

Tue 25 Sep 2007

Friends of Bang
present
We Take Care of Our Own
A Benefit for Billy Bang

3 Phenomenal Bands:
Other Dimensions in Music, Roy Campbell, Daniel Carter, William Parker, Charles Downs
Aftermath Band: Ted Daniel, Andrew Bemkey, Todd Nicholson, Newman Taylor-Baker
Commitment : Jason Kao Hwang, Sabir Mateen, Henry Warner, William Parker, Zen Matsuura

Sunday, September 30
7 pm

Admission: $25

at Ariane and Alain Kirili's
17 White Street
New York, NY 10013
btw Avenue of the Americas and West Broadway

New York, NY - On August 7, violinist Billy Bang received a much needed hip replacement surgery at Englewood Hospital in Englewood, NJ (thanks to the Jazz Foundation of America for making the procedure possible). Billy is recovering nicely, but he has not been able to work at all for the past few months. He needs to continue to rest and recover for at least another three to four weeks. In an effort to assist him in meeting all of his expenses, his friends have organized a benefit which will include performances by some of the best musicians living in New York.

The benefit will be taking place at the home of sculptor and avantJazz enthusiast Alain Kirili and his wife photographer Ariane Lopez-Huici. Alain Kirili has a history of collaborating with musicians of the avantjazz scene. In fact a Bang solo CD, "Commandment" was recorded during a live performance in Kirili's loft in March of 1997.

Please come by to check out what will no doubt be an amazing night of music, all for the worthy cause of keeping Billy Bang in the black!

#####

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564. **Ruth Lepson**

Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Tue 25 Sep 2007

---

he IS cunning--he has tried to get 500 centrifuges. he imprisons dissendents. he calls his gvot a democracy but only people approved by the council are even allowed to run. he intimidates minorities. he is a thug. he wants to destroy israel. he uses language in the most slippery way. columbia is known for inviting 'leftists' even if they are dictators, which he is. he had plenty of opportunity to speak at the UN, & to C. Rice, & on 60 Mins. w/out columbia inviting him & giving him a US forum which will reflect well on him in his own country--he will be seen as a powerful world leader who can get people in the US to applaud when he denies the Holocaust.

On 9/25/07 9:53 AM, "Thomas savage" <[redacted]> wrote:

> *You may be right, Murat. I watched him last night on the Charlie Rose Show and while he sidestepped the issue of the Holocaust, he said repeatedly that Iran and he wanted to be friends with the people o f all nations. When asked about the purpose of his nuclear program, he insisted again that it was for peaceful purposes. I watched his face very carefully. On this latter point, there seemed to be sincerity emanating from him. Maybe I've just been conned by him. There is no way of knowing any of the truth of this matter without going to Iran. Nevertheless, he was convincing. I can usually tell when our politicians are lying, which is most of the time. If he is more cunning than he appeared, I had no way of telling that. Regards, Tom Savage*
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> *Thank you for what you write.*
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↑ Index

565. **Ruth Lepson**

Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Tue 25 Sep 2007

---

exactly.

On 9/25/07 11:09 AM, "Murat Nemet-Nejat" <[redacted]> wrote:

Tom,

Do you believe that Ahmedinejad believes there are no gays in Iran? Is he sincerely stupid or is he a lier or something we do not understand. I think the second one.

Perhaps he believes God is almighty and Iran is run by God's laws and the punishment for homosexuality is execution -Idam, the same word he used for Israel.- Since God's laws (and their executions) are ideal and perfect, all homosexuals are executed. Therefore, there are no homosexuals in Iran. Do you want to follow this argument?

You must be aware that Ahmedinejad is following the same argument about Israel. Since the existence of Israel is against God's law -the argument being why should the Arabs pay for Europeans' sins ("if the Holocaust occurred at all")- therefore, Israel does not exist, its mere physical existence requires "execution" of the law. Israel does not exist the way homosexuals do not exist. Do you want to follow this argument also?

The physical human reality -in the sense we understand it- does not seem to be relevant to Ahmedinejad- easily to be executed out. Do you believe in this kind of sincerity?

I am trying hard not to scream and talk about the beady eyed smirk on his face.

Ciao,

Murat

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> *Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.*

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566. **amy king**

Reminder -- Tonight, You're Invited

Tue 25 Sep 2007

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d.a levy lives: celebrating the renegade press

Tuesday, 25 Sep 2007 | 6 P.M.

ACA Galleries
529 W.20th St. , 5th Flr.
(bet. 10th and 11th avenues)
NYC

Tues. Sept. 25
BlazeVOX Books
(Kenmore , N.Y.)

Featuring readings from

Joel Chace
Amy King
Ruth Lepson
Douglas Manson
Kyle Schlesinger
Michael Ruby
Ryan Daley
Meghan Punschke

and music from
Compass Jazz

Oct. 30 Talisman House (Jersey City , N.J.)
Nov. 27 Big Game Books (Washington , D.C.)
Dec. 18 Six NYC Presses: Belladonna Books, Cy Gist Press, Futurepoem Books, Kitchen Press, Litmus Press/Aufgabe, Portable Press at Yo-Yo Labs

The season runs through July and will also feature:
Abraham Lincoln (Ashland , Ore.)
Instance Press (Boulder, Co.; New York City ; Richmond , Va.)
Outside Voices (Charlottesville , Va.)
Effing Press (Austin , Texas)
Ixnay Press (Philadelphia)
and more...

http://www.amyking.org/events/56/

Reviews of I'M THE MAN WHO LOVES YOU

Matt Hart / Coldfront Magazine
http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html

Mark Lamoureux / BOOG City
http://welcometoboogcity.com/boogpdfs/bc43.pdf

Nick Piombino / fait accompli
http://nickpiombino.blogspot.com/2007_03_18_archive.html

Thomas Fink / Galatea Resurrects
http://galatearesurrection6.blogspot.com/2007/05/im-man-who-loves-you-by-amy-king.html

~

Recent Review of ANTIDOTES FOR AN ALIBI

Adam Fieled / Stoning the Devil
http://adamfieled.blogspot.com/2007/05/book-review-amy-king-antidote-for-alibi.html

~

What To Wear During An Orange Alert?
http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

~

http://www.amyking.org/blog

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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567. Jim Andrews
Re: Hypertext/ Html - Text Recomendations
Tue 25 Sep 2007

> *storyspace is a little more complex.*
> *you can link words to other words, for example,*
> *within the same page*

you can do that in html also. like this:

```
<a name="1"></a>
<a href="#2">Click to go to 2</a>
.
.
.
<a name="2"></a>
<a href="#1">Click to go to 1</a>
```

> *and view the hypertext story*
> *like a visual map to see how the links establish a*
> *particular rhizomic structure. html is limited is this*
> *regard.*

i've seen html editers that let you view the links as visual maps. such as ms frontpage. and web browsers that let you view the document's tag structure as a collapsable/expandable tree.

ja
http://vispo.com

↑ Index

568. Christopher Leland Winks
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Tue 25 Sep 2007

Ruth -- are we talking about Bush or Ahmadinejad here?

> *he IS cunning--he has tried to get 500 centrifuges*

Last I heard, the US has quite an arsenal of nuclear weaponry. And they dropped weapons of mass destruction on two separate cities of no military value a few years back. (By the way, what's with the "cunning" bit? Ah, those

tricky Iranians -- ready to swindle you on a carpet deal like the bazaar merchants they are).

he imprisons
> dissendents.

That's a new word on me. Anyway, how're things going these days at Guantanamo, where people are certainly "dissended"?

he calls his gvot a democracy but only people approved
> by the
> council are even allowed to run

Yes, the Democrats and the Republicans, not to mention well-heeled donors, do have a lock on the permissible candidates.

he intimidates minorities.

Katrina? See Bob Herbert's column in the Times.

he is a
> thug.

Sounds like our boy W.

he
> wants to destroy israel.

In truth, the Israeli government's doing a pretty good job of that already. See Uri Avnery's writings.

he uses language in the most slippery way.

THAT doesn't sound like Bush, who can't even articulate. But here again, we have the devious, effete Persians about their nefarious business, pulling the wool over brave, plain-spoken Murican eyes. Press the start button on the film "300" or whatever it was called. But wait! Poets use language in a slippery way too! Can it be that, like Donald Rumsfeld, Ahmedinejad could potentially subscribe to this list?

> *columbia is known for inviting 'leftists' even if they are dictators, which*
> *he is.*

Sorry, like it or not, he was fairly elected (probably more so than Bush in either 2000 or 2004), and since "all politics is local," most of those voting for him thought he would bring about an improvement in their economic condition. That didn't happen. But because of all the "West's" hand-wringing and saber-rattling (hard sometimes to tell them apart), the jerk has been able to play the nationalist card. And if the far-right Ahmedinejad is a leftist, I'm Dick Cheney.

he had plenty of opportunity to speak at the UN, & to C. Rice,
> & on
> 60 Mins. w/out columbia inviting him & giving him a US forum which will
> reflect well on him in his own country--he will be seen as a powerful
> world
> leader who can get people in the US to applaud when he denies the
Holocaust.

Free speech -- gosh, what an inconvenience it is. Better we should only listen to people we agree with; it's certainly more comforting. Anyway, what gives you such insight into how Ahmedinejad will "be seen" by Iranians? A lot of them are pretty sick of the guy.

↑ Index

569. **George Bowering**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Tue 25 Sep 2007

> *and then, for those who don't care about Israel, well guess who's next: America.*

Oh God, yes. Those horrible Persians might attack "America" [I think you mean the US]
in one of its states, say Iraq, or Afghanistan,.

↑ Index

570. **mIEKAL aND**
Re: Xenakis at Target and the True Artist
Tue 25 Sep 2007

Very interesting how naming this xxxXenakis immediately frames the listening experience. When I listen with Xenakis in mind I immediately hear a direct connection & that sense of sprawling sonic architecture. However if you had named this something other like whiningbrats.mp3 I'm pretty sure I wouldn't have made the connection.

~mIEKAL

On Sep 24, 2007, at 8:58 PM, Alan Sondheim wrote:

> *Xenakis at Target*
>
> *The True Artist finds Inspiration everywhere. Here I was, in the popular*
> *Target "Department Store" searching for inexpensive miniDV tapes, when I*
> *noticed the speaker system began acting up in a most unusual way,*

> *as if it*
> *were consciously imitating the famed composer Xenakis. What to do, what to*
> *do! I quickly took out my surround-sound Zoom H2 solid-state audio recor-*
> *der, and began recording the remarkable Sound, as I paced from speaker to*
> *speaker, passing shoppers who paid little attention to the Beauty in their*
> *midst. Now my only hope is one of them, perhaps someone purchasing toys or*
> *kitchenware, will come across these files, and realize, with a sense of*
> *Loss and Ecstasy, what they had missed, and what has been returned. Ah,*
> *how little Memory is necessary when the hard molecular structure of the*
> *World gives us the Gift of the Past, space-time at our fingertips, silent*
> *Beauty sounding once again.*
>
> *http://www.asondheim.org/targetxenakis.mp3*
> *http://www.asondheim.org/targetxenakisb.mp3*

The covers of this book are too far apart. -- Ambrose Bierce

↑ Index

571. **Ann Bogle**
Link to Nation article about Ahmadinejad at Columbia
Tue 25 Sep 2007

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http://www.thenation.com/doc/20071008/vora

article | posted September 25, 2007 (web only)
Debating Ahmadinejad at Columbia
by Jayati Vora

********** See what's new at http://www.aol.com

↑ Index

572. **Wes Chapman**
Re: Hypertext/ Html - Text Recomendations
Tue 25 Sep 2007

Jim Andrews wrote:
 >>storyspace is a little more complex.

>>you can link words to other words, ...
> you can do that in html also.
> ....
>>and view the hypertext story
>>like a visual map
>
> i've seen html editers that let you view the links as visual maps.

It may well be the case that just about anything that Storyspace can do can also be done in HTML and add-ons like javascript. This is true even of a feature that no other hypertext editor has, guard fields (which allow you to construct a page such that the first time you come to the page and click a link you go one place, whereas the second time you come to a page the same link will take you to another place...a very powerful tool for structuring the reader's experience). But you have to do the scripting yourself, or find someone else's and apply it...very tricky.

And let it be said that there are plenty of things that HTML will do that Storyspace doesn't do, or doesn't do as easily.

But for me that's not the point. For me, the primary draw of Storyspace isn't its features, cool though they are. The primary draw is the speed and ease with which you can construct hypertexts. Double-click, write a title, you have a new page (it's even faster if you skip the title). A couple of clicks, you have a link. So it is quick and easy (technically, anyway, the creative act is another matter) to create hypertexts that have hundreds of pages and thousands of links. And since it is much faster to sketch out complex multi-page, multi-linked structures in Storyspace *and edit them* than in HTML, Storyspace is great for trying out first drafts (which can then be exported to HTML, although I don't find this as easy as Eastgate's advertising lets on).

All of which is to say the obvious, that all of these tools do different things. And that it's creatively fructifying to try them out when you have the chance.

Wes Chapman

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573. **Ruth Lepson**

Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Tue 25 Sep 2007

---

points taken, christopher! but it is generally known that when he talks around the world he does so for local consumption. not against free speech but if they are going to invite thugs they shd invite all thugs or none. not just 'left' ones. come on, he is cunning (did you hear him on Charlie Rose?), in fact journalists

sd he was crazy in the beginning till they realized he was manipulated his image of himself. why defend a guy who wants to wipe out a people & oppresses his own people? have you read what he says in his weekly speeches at home? best ruth

On 9/25/07 2:27 PM, "Christopher Leland Winks" <[redacted]> wrote:

> *Ruth -- are we talking about Bush or Ahmadinejad here?*
>
> *he IS cunning--he has tried to get 500 centrifuges*
>
> *Last I heard, the US has quite an arsenal of nuclear weaponry. And they dropped weapons of mass destruction on two separate cities of no military value a few years back. (By the way, what's with the "cunning" bit? Ah, those tricky Iranians -- ready to swindle you on a carpet deal like the bazaar merchants they are).*
>
> *he imprisons*
> *dissendents.*
>
> *That's a new word on me. Anyway, how're things going these days at Guantanamo, where people are certainly "dissended"?*
>
> *he calls his gvot a democracy but only people approved*
> *by the*
> *council are even allowed to run*
>
> *Yes, the Democrats and the Republicans, not to mention well-heeled donors, do have a lock on the permissible candidates.*
>
> *he intimidates minorities.*
>
> *Katrina? See Bob Herbert's column in the Times.*
>
> *he is a*
> *thug.*
>
> *Sounds like our boy W.*
>
> *he*
> *wants to destroy israel.*
>
> *In truth, the Israeli government's doing a pretty good job of that already. See Uri Avnery's writings.*
>
> *he uses language in the most slippery way.*
>
> *THAT doesn't sound like Bush, who can't even articulate. But here again, we have the devious, effete Persians about their nefarious business, pulling the*

> *wool over brave, plain-spoken Murican eyes. Press the start button on the film "300" or whatever it was called. But wait! Poets use language in a slippery way too! Can it be that, like Donald Rumsfeld, Ahmedinejad could potentially subscribe to this list?*
>
> *columbia is known for inviting 'leftists' even if they are dictators, which he is.*
>
> *Sorry, like it or not, he was fairly elected (probably more so than Bush in either 2000 or 2004), and since "all politics is local," most of those voting for him thought he would bring about an improvement in their economic condition. That didn't happen. But because of all the "West's" hand-wringing and saber-rattling (hard sometimes to tell them apart), the jerk has been able to play the nationalist card. And if the far-right Ahmedinejad is a leftist, I'm Dick Cheney.*
>
> *he had plenty of opportunity to speak at the UN, & to C. Rice, & on 60 Mins. w/out columbia inviting him & giving him a US forum which will reflect well on him in his own country--he will be seen as a powerful world leader who can get people in the US to applaud when he denies the Holocaust.*
>
> *Free speech -- gosh, what an inconvenience it is. Better we should only listen to people we agree with; it's certainly more comforting. Anyway, what gives you such insight into how Ahmedinejad will "be seen" by Iranians? A lot of them are pretty sick of the guy.*

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574. **Komninos Zervos**

Re: Hypertext/ Html - Text Recomendations

Tue 25 Sep 2007

> *> storyspace is a little more complex.*
> *you can link words to other words, for example,*
> *within the same page*
>
> *you can do that in html also. like this:*
>
> **
> *Click to go to 2*
> *.*
> *.*
> *.*
> **
> *Click to go to 1*

> *and view the hypertext story*
> *like a visual map to see how the links establish a*
> *particular rhizomic structure. html is limited is this*
> *regard.*
>
> *i've seen html editers that let you view the links as visual maps. such as*
> *ms frontpage. and web browsers that let you view the document's tag*
> *structure as a collapsable/expandable tree.*
>
> *ja*
> *http://vispo.com*

--
komninos zervos
http://komninos.com.au

that's why i've been teaching html code to first year arts students for 10 years. it helps in being able to code hypertexts but also once knowing how to code links the possibility for hypertexts greatly increases. it also is a great way of understanding the relation between text and it's graphic representation, thus introducing the concept of poly-semiotic reading of texts, especially when just as easily as text, images, sounds and animations can be introduced into the hypertext.

for me learning about hypertexts, and there are plenty of universities teaching hypertext literature, is far better when students also learn how to construct these texts in html code. it is like learning about sonnets without a knowledge of their construction and structure. komninos

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575. Stephen Vincent
Walking & Writing Workshop/ Stanford Continuing Studies
Tue 25 Sep 2007

If you are living in the Bay Area, you are welcome to join my Walking & Writing workshop on the Stanford Campus as part of the Continuing Studies program. Dates: Saturday, October 20 and 27 from 10 to 4. We will explore parts of the campus, including a visit to look at walking poems in manuscript by Ginsberg and/or Creeley in the Library's Special Collection. "Light" walking, much writing, both quiet ambling and discussion. Should be fun and illuminating, as well. For further course description and enrollment info go to: http://www.continuingstudies.stanford.edu/course/WSP112.asp

You may also contact me for more info.

Let your friends know, too.

Thanks,

Stephen Vincent
http://stephenvincent.net/blog/

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576. **Alan Sondheim**
SL - theoretical approaches
Tue 25 Sep 2007

SL - theoretical approaches

Second Life behaviors come as animations which may eventually go down to the frame, but are packages in any case. There is a relation with older silent film and melodrama patterns - what have been dubbed histrionic gestures. A good text here is Bharata's Natyasastra, which discusses, among other things, rasa and pattern presentations. Patterns are used as generators of audience psychological response. The text not only considers patterns independently, but as group structures.

Second Life bodies touch on the abject, but don't 'enter' within it; there are issues of purity and corruption. Buddhaghosa's Visuddhimagga, Path to Purity, is extremely important in this regard, especially in relation to illusion and suffering. There are also kasinas which are may be related to landscape 'focal points' in SL. A second important text is the Hevajra- tantra with its multiple bodies; it might be worth looking at the works of Tsong Ka-Pa in this regard as well. (Again, Kristeva's Powers of Horror, Lingis, Mary Douglas, all come to mind.)

In terms of ontology, Nagarjuna's Mulamadhyamakakarika, The Fundamental Wisdom of the Middle Way, is critical, given its analysis of dependent (co)-origination ad emptiness. This correlates almost too neatly with the ontology and epistemology of protocols on one hand and the abject body on the other. Dependent (co)-origination can also be related to Indra's Net and the relation of the Net to the Internet as a collocation of nodes, at least on an epistemological level.

One might ask what is the ontology of SL from _within_ protocols - and whether such a question makes any sense at all.

To self-active an SL avatar - use the screen itself as vision, motion- detection across the image - feed this into AI neural networks - output back into SL through encoded behaviors. Note the ontological and epis- temological shifts involved: from digital readout through analog screen (2D) interpretation.

Finally there are the old MOOs - MUDs-object-oriented, where MUDs stood for multi-user-dungeon (or some such - out of the old D&D gaming). MOOs are text-only virtual realities, somewhat similar to SL. One of the biggest differences: MOOs are open-source and can easily be set up on any linux/unix box. Now MOOs (like SL) have a system of unique identification tags for every object, player, etc., and this is hierarchical (much like unix itself, with the root /). Explore the earliest numbers (which re- flect the sysadmins, wizards, MOO structure as a whole. Remap through dependent (co)-origination. (It should be noted that the Sharp Zaurus, which runs on embedded but easily terminal-accessible linux, has a file structure which 'resonates' with itself - one can literally go in circles through it. How can one think through these dependencies, proxies, etc.?) This might be a way of clarifying the philosophical issues - for example, one might think of both absolute and relative ontologies (much like URLs) - and then how the former maps onto the latter, or how all of this dis- appears. (Just as things disappear, mathematical objects appear to appear. So problems related to SL and avatars: the mapping of protocols, networks in relation to the visual; to mathesis and abstract ontologies; and to hardware implementations: static (ROM or storage where configuration is mapped thing that is read as virtual thing), and dynamic (where transmis- sion dynamics, ontologies, and economies are paramount).

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577. Matt Henriksen

Fri 9/24 :: Dorothea Lasky & Laura Solomon :: NYC

Tue 25 Sep 2007

Dor
The Burning Chair
Readings
invite you to spend some
time w/

Dorothea Lasky & Laura
Solomon

Friday, September 28th,
8PM
Jimmy’s No. 43 Stage
43 East 7th
Street
Between 2nd &
3rd
New York City

Dorothea Lasky was born in St. Louis, MO in 1978. Her first full-length collection, AWE (Wave Books), will be out in the fall of 2007. She is the author of three chapbooks: The Hatmaker's Wife (Braincase Press, 2006), Art (H_NGM_N Press, 2005), and Alphabets and Portraits (Anchorite Press, 2004). Her poems have appeared in jubilat, Crowd, 6x6, Boston Review, Delmar, Phoebe, Filter, Knock, Drill, Lungfull!, and Carve, among others. Currently, she lives in Philadelphia, where studies education at the University of Pennsylvania and co-edits the Katalanche Press chapbook series, along with the poet Michael Carr. She is a graduate of the MFA program for Poets and Writers at the University of Massachusetts-Amherst and also has been educated at Harvard University and Washington University.

Laura Solomon was born in 1976 and grew up in the deep South. She studied Political Science and Literature at the University of Georgia in Athens, and later Creative Writing at the University of Massachusetts-Amherst. Her first book Bivouac was published by Slope Editions in 2002. Other publications include a chapbook, Letters by which Sisters Will Know Brothers (Katalanché Press 2005), and Haiku des Pierres / Haiku of Stones by Jaques Poullaouec, a translation from the French with Sika Fakambi (Apogée Press, 2006). Her second book of poetry Blue and Red Things has just been released by Ugly Duckling Press. Currently she lives in Philadelphia where she works as a tutor and researcher for an adult literacy intervention program.

___ Be a better Globetrotter. Get better travel answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545469

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578. **Alan Sondheim**

Re: Xenakis at Target and the True Artist

Tue 25 Sep 2007

You probably would have, had you heard it live in the store; it had astonishing similarities...- Alan

On Tue, 25 Sep 2007, mIEKAL aND wrote:

> *Very interesting how naming this xxxXenakis immediately frames the listening experience. When I listen with Xenakis in mind I immediately hear a direct connection & that sense of sprawling sonic architecture. However if you had named this something other like whiningbrats.mp3 I'm pretty sure I wouldn't have made the connection.*
>
> *~mIEKAL*

> *On Sep 24, 2007, at 8:58 PM, Alan Sondheim wrote:*
>
> *Xenakis at Target*
>
> *The True Artist finds Inspiration everywhere. Here I was, in the popular Target "Department Store" searching for inexpensive miniDV tapes, when I noticed the speaker system began acting up in a most unusual way, as if it were consciously imitating the famed composer Xenakis. What to do, what to do! I quickly took out my surround-sound Zoom H2 solid-state audio recorder, and began recording the remarkable Sound, as I paced from speaker to speaker, passing shoppers who paid little attention to the Beauty in their midst. Now my only hope is one of them, perhaps someone purchasing toys or kitchenware, will come across these files, and realize, with a sense of Loss and Ecstasy, what they had missed, and what has been returned. Ah, how little Memory is necessary when the hard molecular structure of the World gives us the Gift of the Past, space-time at our fingertips, silent Beauty sounding once again.*
>
> *http://www.asondheim.org/targetxenakis.mp3*
> *http://www.asondheim.org/targetxenakisb.mp3*
>
> *The covers of this book are too far apart. -- Ambrose Bierce*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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579. **Jim Andrews**

Re: Hypertext/ Html - Text Recomendations

Tue 25 Sep 2007

> *It may well be the case that just about anything that Storyspace can do can also be done in HTML and add-ons like javascript.*

Yes.

> *This is true even*
> *of a feature that no other hypertext editor has, guard fields (which allow you to construct a page such that the first time you come to the*

> *page and click a link you go one place, whereas the second time you come to a page the same link will take you to another place...a very powerful tool for structuring the reader's experience). But you have to do the scripting yourself, or find someone else's and apply it...very tricky.*

Robert Kendall developed Javascript code for just this sort of thing. It's freely downloadable at http://www.wordcircuits.com/connect . The project is called The Connection Muse. Robert has been quite involved with hypertext for many years, so I suspect this project was at least partially inspired by some StorySpace features.

> *And let it be said that there are plenty of things that HTML will do that Storyspace doesn't do, or doesn't do as easily.*

I don't wish to denigrate StorySpace. I think it was clearly ahead of its time.

It was such a good idea that it wasn't long before browsers such as Mosaic and so on were developed. And, since then, I can't begin to estimate the number of significantly talented information architects, computer scientists, programmers, artists, and others who have put uncounted person-years into the development of the technologies of the Web, such as HTML, browsers, HTML editors, Javascript, Director, Flash, Java, and on and on. An entire economic boom history was predicated on it. So it is little wonder that the contemporary versions of hypertext and the accompanying contemporary tools outstrip StorySpace by leaps and bounds, when we consider the truly massive developmental efforts put into these technologies compared with the resources available to the people who put StorySpace together. StorySpace has an important place in the history of hypertext.

> *All of which is to say the obvious, that all of these tools do different things. And that it's creatively fructifying to try them out when you have the chance.*

Agreed.

ja
http://vispo.com

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580. **Nico Vassilakis**

sUBTEXT sEATTLE = Kathleen Fraser & Crystal Curry

Wed 26 Sep 2007

Subtext continues its monthly reading series with readings by Kathleen Fraser and Crystal Curry at our new home at the Chapel Performance Space on 3 October 2007. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Kathleen Fraser is the author of over 20 books of poetry and the critical book "Translating the Unspeakable: Poetry and the Innovative Necessity." She is the publisher of two journals devoted to the interface between critical scholarship and experimental writing: How(ever) and its electronic sequel HOW2. She founded the American Poetry Archives at San Francisco State University, where she is emeritus. She has received two NEA awards and a Guggenheim. Her recent books are "h idde violeth i dde violet," "Discrete Categories Forced Into Coupling," and "Witness." Read poems, essays and an interview at the Electronic Poetry Center: http://epc.buffalo.edu/authors/fraser/. Read an exchange with poet Patrick Pritchett at Jacket Magazine: http://jacketmagazine.com/31/lett-prit-fras.html.

Crystal Curry lives in Seattle. A graduate of the Iowa Writer's Workshop, her poems have appeared in the Denver Quarterly, The Tiny, The Hat, Verse, Conduit, The Bedazzler, and other journals. Read her poems on-line at The Bedazzler(http://www.wavepoetry.com/bedazzler/2) and Action,Yes (http://www.actionyes.org/issue1/curry/curry1.htm).

The future Subtext schedule is:

November 7, 2007 Golden Handcuffs Review Reading - Seattle Issue Launch

December 5, 2007 Alison Knowles (New York) - co-presented with nonsequitur

February 6, 2008 Hank Lazer (Tuscaloosa, AL) & TBA

March 5, 2008 Steve McCaffery (Toronto/Buffalo) & TBA

+++

For info on these & other Subtext events, see our website:
http://subtextreadingseries.blogspot.com or
http://www.speakeasy.org/~subtext

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581. **Chris Stroffolino**

Re: Poetry, Art, and the Book: a Conference at Yale Univeristy

Wed 26 Sep 2007

And the Yale Collection also may be the only place that has the reel-
to-reel archives of Anne Sexton's rock band,
Anne Sexton and her kind--if you consider that a strength. When I was
doing some detective work (because the
PSA in NYC wanted me to recreate her rock band, well, before Alice
Quinn took over---long story--), I couldn't find it anywhere in NYC
and luckily Caroline Crumpacker and I found it in Yale (even if they
wouldn't let us make a recording of it,

but we had to sit in the rare tape room).
Chris

On Sep 25, 2007, at 9:21 AM, Joel Bettridge wrote:

> *The Beinecke Rare Book and Manuscript Library and the Arts of the Book Collection at Yale University invite historians, literary scholars, poets, artists, publishers, and book arts enthusiasts to participate in Metaphor Taking Shape: Poetry, Art, and the Book, a symposium to be held on March 13 & 14, 2008, on the campus of Yale University. Speakers will include Carolee Campbell, Macy Chadwick, Steve Clay, Simon Cutts, Johanna Drucker, Ann Lauterbach, Anna Moschovakis, Chad Oness, Kyle Schelessinger, Buzz Spector, C. D. Wright, and John Yau. The symposium will highlight strengths of the Yale Arts of the Book Collection and the Modern European and American collections at the Beinecke Rare Book and Manuscript Library in the accompanying exhibitions: "Metaphor Taking Shape: Poetry, Art, and the Book" at the Beinecke Rare Book and Manuscript Library, and "The Publisher's Roundtable: Book Artists in Dialogue" at the Arts of the Book Collection.*
>
> *Additional details are available online:*
> *http://beinecke.library.yale.edu/metaphor/index.html*
>
> *For more information about Poetry at Beinecke Library visit:*
> *http://beineckepoetry.wordpress.com/*
>
> *Nancy Kuhl*
> *Associate Curator, Yale Collection of American Literature*
> *The Beinecke Rare Book and Manuscript Library*
> *Yale University*
> *121 Wall Street, P.O. Box 208240*
> *New Haven, CT 06520-8240*
> *Phone:* [redacted]
>
> *African American Studies at Beinecke Library:*
> *http://beineckejwj.wordpress.com/*
> *Poetry at Beinecke Library: http://beineckepoetry.wordpress.com/*

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582. **Elizabeth Switaj**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Wed 26 Sep 2007

No, no, he's actually planning to attack Canada. Haven't you heard him railing against maple leaves and ice hockey? It's not in most of the English-language versions of his speeches that you see, but there are some direct translations out there that include it.

Also, Iraq and Afghanistan aren't states. States still have a few more rights (or apparent rights) than they do.

On 9/26/07, George Bowering <[redacted]> wrote:
>
> > and then, for those who don't care about Israel, well guess who's
> > next: America.
>
> Oh God, yes. Those horrible Persians might attack "America" [I think
> you mean the US]
> in one of its states, say Iraq, or Afghanistan,.
>

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583. **Andy Gricevich**
Re: what's doin' in Chicago?
Wed 26 Sep 2007

The architecture boat tour was great when I took it (you go to Navy Pier and wander around--it's just south of the massive thing--can you tell I don't live in Chicago?), though the tour guide was a friend with subversive political tendencies who gave us a lot of dirt on the origins of those buildings, and he now lives in Italy.

If you need late night Mexican food, El Charro (on Milwaukee Ave., near Logan Square) has great chilaquiles.

I don't like slam poetry at all, but the Green Mill slam is not only the origin of the thing, but a blast--the readers tend to be much less focused on out-hipping each other than at other slams I've witnessed, and are great entertainers. It's like if standup comedy were good. Marc Smith is an amazing emcee and a great host.

Devon Street has about thirty of the best Indian restaurants in the country, all within a few blocks. Plenty of vegetarian-friendly Indian buffets at lunch and dinner (some of them continuing until 10 or 11 at night). Pretty far north in the city, but worth it.

The Neo-Futurists put on "Too Much Light Makes the Baby Go Blind" every weekend. The format is: thirty plays in sixty minutes, with the audience choosing the order. The bad plays are like lame Saturday Night Live skits or high school angst poems. The good ones range from the merely hilarious to the aesthetically complex and amazing. It happens, I think, at 11 or 12 Fri. & Sat., and at 7 or 8 on Sun. My introduction to Chicago in high school, and well worth it. The Neo-Futurarium is at Ashland & Foster. Around the corner are the first Middle Eastern restaurants I ever ate at; Andie's is really good.

There's probably other good theater going on there as well. If you're interested, ignore the Chicago Reader critics and just look at the listings.

Series A has good poets reading, as does the U of C. I never make it down for those.

The Art Institute is indeed a must, one of the better big museums I've been to. Take the el train downtown though; I don't know if you'll be driving, but parking is, when available, horrifically expensive.

I like Chicago.

have fun!

Andy

Got a little couch potato?
Check out fun summer activities for kids.

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584. daniel ereditario
New at Meshworks
Wed 26 Sep 2007

New at Meshworks

= Feature: SoundEye 2007
  [Fanny Howe][Jow Lindsay & Jamelia Wigmore][Cai Tianxin & Trevor Joyce][Maurice Scully]

http://www.orgs.muohio.edu/meshworks/archive/SoundEye-2007

=Allen Fisher
  [a reading from SoundEye in 2005]

http://www.orgs.muohio.edu/meshworks/archive/soundeye/fisher-allen/

=Martin Corless-Smith
[a number of poems including some set to be published as *English Fragments/A Brief History of the Soul*]

http://www.orgs.muohio.edu/meshworks/archive/miami/corless-smith-martin/

=YouTube & Us
[a selection of our library now appears on YouTube to ensure mass distribution]

http://youtube.com/user/meshworks

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585. **J Crockett**
happy green web hosting
Wed 26 Sep 2007

---

http://dreamhost.com
*
use code ---

10ten10diez10dix10dieci10shi

$119 nominal price for $9.30 <http://dreamhost.com> @ 1 year of awesome green hosting with 1 free domain name registration included

act fast
*

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586. **steve russell**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Wed 26 Sep 2007

---

if he plans to attack Florida, especially ORLANDO FL, i'm signing onto the REVOLUTION. JIHAD!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

Elizabeth Switaj <[redacted]> wrote: No, no, he's actually planning to attack Canada. Haven't you heard him railing against maple leaves and ice hockey? It's not in most of the English-language versions of his speeches that you see, but there are some direct translations out there that include it.

Also, Iraq and Afghanistan aren't states. States still have a few more rights (or apparent rights) than they do.

On 9/26/07, George Bowering wrote:
>
> > and then, for those who don't care about Israel, well guess who's

> > next: America.
>
> Oh God, yes. Those horrible Persians might attack "America" [I think
> you mean the US]
> in one of its states, say Iraq, or Afghanistan,.
>

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

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587. Thomas savage
Re: Link to Nation article about Ahmadinejad at Columbia
Wed 26 Sep 2007

This was a very good article on Ahmadinejad. Thanks for posting the link. As for the Columbia president, he's just a stooge either for the Bush administration or for the establishment view which for some reason he felt obliged to expound while introducing the Irani leader. Judging from the account in The Nation, it appears that the general impression left by the address was very similar to that presented in the interview on Charlie Rose's program, which I saw. I tend to be so suspicious of anything put out by the American government now that I wanted to see and hear Amedinajad's speaking for himself. Nevertheless, his views on homosexuality and many other things are abhorrent to me. I don't endorse his attitude toward many things. But I'm glad I heard what he had to say from his mouth rather than from America's newspeak puppets. Regards, Tom Savage

Ann Bogle <[redacted]> wrote:
http://www.thenation.com/doc/20071008/vora

article | posted September 25, 2007 (web only)
Debating Ahmadinejad at Columbia
by Jayati Vora

********** See what's new at http://www.aol.com

Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

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588. Kenneth Sherwood
Re: Ahmadinejad and Nukes
Wed 26 Sep 2007

I'd like to think we can know something about the situation without ourselves visiting Iran. Studying the eyes or the press appearances of a political figure seems a dangerous way of taking measure, a tactic worthy of President Bush actually. Whatever kind of man he may be, and despite the often outrageous rhetoric, fixating on the surfaces is a great way to make sure you lose the shell game.

http://www.davidcorn.com/archives/2007/09/ahmadinejad_a_w_1.php
http://www.iaea.org/NewsCenter/News/2007/bog121007.html
http://kucinich.house.gov/SpotlightIssues/spotlight1.htm
http://www.thenation.com/blogs/edcut?bid=7&pid=236043
http://www.thenation.com/blogs/edcut?bid=7&pid=129505

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589. linda norton
Re: Poetry, Art, and the Book: a Conference at Yale Univeristy
Wed 26 Sep 2007

Chris,

Funny story about Sexton--

I'm including the link to my essay and collages on the Counterpath Press web site. This is a version of the talk I gave at Gloria Frym's house in February. Part of a bigger project.

Linda

Linda Norton

NEW WORK (words and images) at

http://www.counterpathpress.org/cpathonline/issue%202/splash2.html

(When you get there, click on the title of the essay, and keep clicking on NEXT as you get to the bottom of each page.)

http://bancroft.berkeley.edu/ROHO/about.html

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590. **David Chirot**

a great piece on photography/war/the posed & the documentary by erroll morris

Wed 26 Sep 2007

Just yesterday I was looking at the image discussed in this article and thinking about how the proliferation of methods of surviellance and recording, of video cameras, mics, drones, all sorts of portable and huge military apparati are being deployed to present "evidence" or/of attacks, actions and also how these are used to "profile" and "sort" people. As much as anything can be "documented," it can also be "posed," faked, "set-up," "framed." Documentation can create erasures, insert people or things that were not actually there in "real time," "translations" like those supplied to the American media by MEMRI can be filled with dis-translations, planted articles, from 'eal" sources. "Now you see it, now you don't." The discrepancy between the eye witness (whose account is valued or devalued depending on whose side they are on) and those of the "superior" machines which are "objective" except for the facts of their being specifically aimed, focused, edited, enlarged, shaded, and so forth. Which one, who, "witnessed the event"?

This is a fascinating article is it investigates not only the images but the language used by the various "experts" on the two images.

How much of what one sees is one being continually trained to see by the proliferation of images across the media one encounters every day? How many things one passes by daily that are not seen or heard or read because of the disciplining of the senses? And how many inserted there due to presuppositions, preconceptions?

The article is about the photograph known as "The Valley of the Shadow of Death"--

it could be called--"The Valley of the Shadow of (a) Doubt"--

http://morris.blogs.nytimes.com/2007/09/25/which-came-first-the-chicken-or-the-egg-part-one/index.html?th&emc=th ---

↑ Index

591. **Maria Damon**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Wed 26 Sep 2007

---

lutefisk is the regional signature dish of minnesota. so far, however, i've managed to avoid it, and all other church supper favorites.

George Bowering wrote:
> Rachel didn't mention that you bury this lutefish in lye in a hole,
> and dig it up much later.
> What does the kitchen smell like, Rachel?
>
>
> On Sep 23, 2007, at 12:08 PM, Rachel Loden wrote:
>
>> Okay, a work of genius. I will admit that with some difficulty. But
>> I bet
>> Blowering never spent Christmas in Helsinki with his in-laws, eating
>> lutefisk.
>>
>> Lutefisk is whitefish cured with lye. The lye turns it into a sort of
>> gelatinous mass:
>>
>>
>> So much depends
>> upon
>>
>> a grey lye
>> fish
>>
>> glazed with K-Y
>> jelly
>>
>> beside the white
>> in-laws.
>>
>>
>> Maria wrote:
>>
>>> a work of genius!
>>>
>>> George Bowering wrote:
>>>> So much depends upon
>>>> a dead green herring
>>>> beside the boiled eggs
>>>> on a Swedish table.
>>>
>>
>>

> G. Bowering, DLitt.
> I still haven't opened it.

↑ Index

592. **Paul Nelson**
Re: what's doin' in Chicago?
Wed 26 Sep 2007

The Architecture tour IS a must and it leaves from the Chicago River, across the street from the Wrigley Building and across the River from the Tribune Tower. I'd grown up in Chicago and did not take the tour until last year and was blown away. Also, Frank Lloyd Wright's home and office is in Oak Park, just west of the Chicago city limits and is well worth the time. Do the walking tour as well. There are many Wright homes in that neighborhood.

I'd also suggest the view from the Hancock. If you go to the 95th floor at sunset, you can have a drink in the restaurant there with AMAZING views of the city and three other states on a good day.

Paul

Paul E. Nelson, M.A.

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Slaughter, WA [redacted] or [redacted]

----- Original Message ----
From: Andy Gricevich <[redacted]>
To: [redacted]
Sent: Tuesday, September 25, 2007 10:53:28 PM
Subject: Re: what's doin' in Chicago?

The architecture boat tour was great when I took it (you go to Navy Pier and wander around--it's just south of the massive thing--can you tell I don't live in Chicago?), though the tour guide was a friend with subversive political tendencies who gave us a lot of dirt on the origins of those buildings, and he now lives in Italy.

If you need late night Mexican food, El Charro (on Milwaukee Ave., near Logan Square) has great chilaquiles.

I don't like slam poetry at all, but the Green Mill slam is not only the origin of the thing, but a blast--the readers tend to be much less focused on out-hipping

each other than at other slams I've witnessed, and are great entertainers. It's like if standup comedy were good. Marc Smith is an amazing emcee and a great host.

Devon Street has about thirty of the best Indian restaurants in the country, all within a few blocks. Plenty of vegetarian-friendly Indian buffets at lunch and dinner (some of them continuing until 10 or 11 at night). Pretty far north in the city, but worth it.

The Neo-Futurists put on "Too Much Light Makes the Baby Go Blind" every weekend. The format is: thirty plays in sixty minutes, with the audience choosing the order. The bad plays are like lame Saturday Night Live skits or high school angst poems. The good ones range from the merely hilarious to the aesthetically complex and amazing. It happens, I think, at 11 or 12 Fri. & Sat., and at 7 or 8 on Sun. My introduction to Chicago in high school, and well worth it. The Neo-Futurarium is at Ashland & Foster. Around the corner are the first Middle Eastern restaurants I ever ate at; Andie's is really good.

There's probably other good theater going on there as well. If you're interested, ignore the Chicago Reader critics and just look at the listings.

Series A has good poets reading, as does the U of C. I never make it down for those.

The Art Institute is indeed a must, one of the better big museums I've been to. Take the el train downtown though; I don't know if you'll be driving, but parking is, when available, horrifically expensive.

I like Chicago.

have fun!

Andy

Got a little couch potato?
Check out fun summer activities for kids.

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593. Alan Sondheim
3 works trying to get along with nature somehow
Wed 26 Sep 2007

---

3 works trying to get along with nature somehow

http://www.asondheim.org/cricketvector.mp3
http://www.asondheim.org/vector.mp3
http://www.asondheim.org/choravector.mp3

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594. Carol Novack
NYC WORKSHOP
Wed 26 Sep 2007

LYRICAL FICTION WRITING WORKSHOP facilitated by experienced workshop leader,
well-published poet and prose writer, multi-media e-journal
publisher/editor, reading series curator
NYC: Greenwich Village/Chelsea
to be offered this Fall/early Winter
Email for details re fees, frequency, dates/times. Goal: maximum 8 participants, 8-10 sessions. Two sessions on performance reading will either be included as an option or made available as a separate short course.

The discovery and development of one's authentic voice/s through surrender to process is a liberating experience, sometimes exhausting, but always energizing in the deepest sense. This workshop will sharpen narrative writing skills, with a focus on process and language, language as music and visual art, via discussions, writing exercises, prompts, and readings of other authors' prose, as well as prose and poetry by participants. How can we tap into our unique thinking, feeling and knowing processes to discover and develop our own special voices, create prose that sings and images that startle, delight, and disturb? This workshop is for intermediate and advanced writers interested in exploring what they can do with language within the context of narrative prose. It is also a stimulating and inspiring course for those who suffer from so-called writers' block.

--
MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age
of Dementia: http://www.madhattersreview.com
http://carolnovack.blogspot.com/
CD Review & Interview: http://www.outsiderwriters.org/content/view/319/1/

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595. amy king
This Friday in Brooklyn ....
Wed 26 Sep 2007

MiPOesias presents

~~ CHRISTOPHER STACKHOUSE , ARACELIS GIRMAY and DURIEL E. HARRIS ~~

Hosted by Evie Shockley, Quest Editor

Friday, September 28th @ 7 P.M.

~~

ARACELIS GIRMAY writes poetry, fiction, & essays. Originally from Santa Ana , California , she earned degrees from Connecticut College & NYU. Girmay is a Cave Canem Fellow & former Watson Fellow. Her poems have been published in Callaloo, Bellevue Literary Review, Indiana Review, and Ploughshares, among others. Her book of poems, Teeth, will be published by Curbstone Press: summer, 2007.

CHRISTOPHER STACKHOUSE the author of "Slip" (Corollary Press, 2005) and co-author with writer John Keene on the collaborative book "Seismosis" (1913 Press, 2006), which features Keene 's text and Stackhouse's drawings. He is an editor for literary journal Fence Magazine, a Cave Canem Writer Fellow, a 2005 Fellow in Poetry New York Foundation For The Arts, and Bard College , Milton Avery Graduate School of the Arts, M.F.A. Writing Candidate.

Heralded as one of three Chicago poets for the 21st century by WBEZ Chicago Public Radio, DURIEL E. HARRIS is a co-founder of the Black Took Collective and Poetry Editor for Obsidian III. Drag (Elixir Press, 2003), her first book, was hailed by Black Issues Book Review as one of the best poetry volumes of the year. She is currently at work on AMNESIAC, a media art project (poetry volume, DVD, sound recording, website) funded in part by the University of California Santa Barbara Center for Black Studies Race and Technology Initiative. AMNESIAC writings appear or are forthcoming in Stone Canoe, nocturnes, The Encyclopedia Project, Mixed Blood, and The Ringing Ear. A performing poet/sound artist, Harris is a Cave Canem fellow, recent resident at The MacDowell Colony, and member of the free jazz ensemble Douglas Ewart & Inventions. She teaches English at St. Lawrence University in upstate New York .

~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Read QUEST here ----> http://www.mipoesias.com/EVIESHOCKLEYISSUE/

Hope you'll stop by!

Amy King
Editor
http://www.mipoesias.com

please forward

apologies for cross-posting

Pinpoint customers who are looking for what you sell.

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596. Christopher Leland Winks
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Wed 26 Sep 2007

Ruth -- Of course Ahmadinejad speaks for local consumption, trying to keep the (entirely understandable) nationalism of Iranians to the forefront so they will overlook his ineptitude in other areas. Again, he's not on the left. And the business about "inviting all thugs" -- I'd wager that Alvaro Uribe, President of Colombia whose government has some ties to real paramilitary death squads (worse than the admittedly thuggish Revolutionary Guards in Iran out of which Ahmadinejad came), has made at least a couple of appearances at Columbia (or NYU) without the Daily News or the New York Post frothing at the mouth over it or Lee Bollinger acting like a rude host with no home training.

I don't defend the guy; he's a buffoon and a repressive right-winger with uncanny similarities to the apocalyptic religious right in this country (many of whom are gung-ho defenders of Israel for their own bizarre theological reasons -- be careful of the company you keep, it may rub off): did you know that he is counting on the return of the Twelfth Imam sometime soon and has spent millions of dollars refurbishing some monument or other in Iran for that purpose? Sure, he oppresses his own people, but Iranians (like people everywhere) tend to be much smarter than those governing them, and they will be the ones to suffer from any US attack (the possibility of which you conveniently overlook).

And neither should we get all self-righteous about the man's bizarre denialism -- remember the bit about motes and beams in the eyes? Let's look at all the other Holocausts that have happened in history (the Middle Passage? the conquest of the Americas? colonialism? wars in the Congo that have claimed at least 4,000,000 lives in just a few years without too much fuss in a developed world that depends on that region for the coltan that makes their cellphones work?) And let's also look at the refusal of the US warmongers in Iraq to consider the human costs of their policies: the civilian deaths (which they don't

keep track of) and the massive internal displacement and external migrations. THAT is denialism on a lethal level, and deserves somewhat more of our attention than the rhetorical excesses of a guy who in any case will probably be out of power in a couple of years, unless the US gives him an excuse to declare emergency measures. As the Mexicans say, "God creates the m and they get together." Or as Groucho Marx said, "Hey, you big bully, why are you hitting that little bully?"

All best,

Chris

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597. **Ruth Lepson**

Re: Link to Nation article about Ahmadinejad at Columbia

Wed 26 Sep 2007

---

but he imprisons & kills dissidents. he wants to kill all jews. he is a holocaust denier. he is a narcissist who loves publicity & a charleton who speaks out of both sides of his mouth. you assume what he said is sincere? he prob will not be chosen as pres again & anyway haas less power than the ayatolah, who does have the power to start a nuclear war. he got in the the promise of boosting the economy & has done n othing in that regard--things have gotten worse. where is the revolution?

On 9/26/07 10:38 AM, "Thomas savage" <[redacted]> wrote:

> *This was a very good article on Ahmadinejad. Thanks for posting the link. As for the Columbia president, he's just a stooge either for the Bush administration or for the establishment view which for some reason he felt obliged to expound while introducing the Irani leader. Judging from the account in The Nation, it appears that the general impression left by the address was very similar to that presented in the interview on Charlie Rose's program, which I saw. I tend to be so suspicious of anything put out by the American government now that I wanted to see and hear Amedinajad's speaking for himself. Nevertheless, his views on homosexuality and many other things are abhorrent to me. I don't endorse his attitude toward many things. But I'm glad I heard what he had to say from his mouth rather than from America's newspeak puppets. Regards, Tom Savage*
>
> *Ann Bogle <[redacted]> wrote:*
> *http://www.thenation.com/doc/20071008/vora*
>
> *article | posted September 25, 2007 (web only)*
> *Debating Ahmadinejad at Columbia*
> *by Jayati Vora*

> ********** *See what's new at http://www.aol.com*
>
> ---
> *Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.*

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598. **Ruth Lepson**

Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Wed 26 Sep 2007

Hi Chris,

Certainly most of what you say is undeniable. I don't dispute it. But bec the right in some other countries & in our own does so many despicable things doesn't mean we have to defend someone who is horrible, do we? Certainly history is covered with billions of bodies of those killed in holocausts, but why eve give a denier of the Nazi holocaust a voice? do we have to give everyone no matter how uncaring about human life a voice by inviting him to speak? no one is stopping him from speaking at the UN & on TV--isn't that enough? he got what he wanted.

Best,

Ruth

On 9/26/07 2:46 PM, "Christopher Leland Winks" <[redacted]> wrote:

> *Ruth -- Of course Ahmadinejad speaks for local consumption, trying to keep the (entirely understandable) nationalism of Iranians to the forefront so they will overlook his ineptitude in other areas. Again, he's not on the left. And the business about "inviting all thugs" -- I'd wager that Alvaro Uribe, President of Colombia whose government has some ties to real paramilitary death squads (worse than the admittedly thuggish Revolutionary Guards in Iran out of which Ahmadinejad came), has made at least a couple of appearances at Columbia (or NYU) without the Daily News or the New York Post frothing at the mouth over it or Lee Bollinger acting like a rude host with no home training.*
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>
> *All best,*
>
> *Chris*

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599. **Dan Waber**

massive paradigm shift

Wed 26 Sep 2007

Short version for the attention challenged: If you want none, say nothing. This is all about opt-in. But please do feel invited, you are.

I'm doing something a little different, in order to be proactive in dealing with a large swathe of my frustrations with the patterns of my current communication and information gathering/dissemination.

It's not working for me, and I want to change it rather than continue to be frustrated with it.

What I'll be doing over the course of the next couple of days is leaving all the mailing lists, community sites, messaging systems and feed readers I've used in the past. I'm going into more of a broadcast-only-plus-private-email mode. I'm really good at handling/processing emails. I'm not as good at dealing with everything else, and over the past year or so the overall signal-to-noise ratio has brought me to the realization that I'd much rather be spending my finite amount of time in this world more efficiently.

I'm telling you this for a couple of reasons:

1) I'd like for you to realize that from here on out I won't see your announcements or other communications unless you email them to me at [redacted]. Please do not forward me other people's announcements unless you're reasonably certain there's no way they (or someone else) hasn't already sent it to me. Use your judgment, and err on the side of not-sending.

Definitely don't send me anything whose subject line looks like: FW: FW: FW: TRULY AMAZING PICS!!!!! or any kind of PowerPoint Presentation.

Please do not send large attachments to that/this email address. I prefer to receive large attachments as links to files that can be downloaded, through a large file sending service such as yousendit.com, or if neither of those is practical for you, please send them to [redacted]. "Large" means anything much bigger than a megabyte. If you'd like me to see the large attachment right away, please send a text email to [redacted] to let me know you've sent something to the gmail account as I don't regularly check it.

2) I'd like for you to know that you can receive snail mail art and snail mailed announcements from me from time to time if you'll provide me with your current mailing address. It costs nothing but your expression of interest. If you received Kite Tail Press publication #22 back in May/June of this year, I have that address. If you did not, I don't have it.

3) If you'd like to have email notifications of what I'm up to on a semi-regular basis, please take a moment to send me an email at [redacted] to opt-in to one or more of the following:

a) when I have new work on the web
b) when I have new work in print/gallery/performance
c) Paper Kite Press/Gallery/Studio events (if you're already on the [redacted] list please don't opt-in to this as it will only duplicate those emails)
d) oddball projects and things that need beta testers or people to act as sounding boards for ideas that need reality-checking
e) family related things
f) all of the above

If you do not wish to receive any email notifications of any kind, you do not need to do anything. That is the default I will be assuming. If you want none, say nothing.

Please only opt-in to the aspects you are genuinely interested in receiving news about. You may, of course, change your preferences at any time, but, because I have no desire to be sending anyone anything they're not interested in, I will not be sending anything to anyone (even if you're sure I know you're

interested) who hasn't specifically opted-in. No one. My feelings won't be hurt, really.

4) If you'd like to receive notification when the minimalist concrete poetry site, the ars poetica site, the mail art site, the beasties site, the abcdefghijklmnopqrstuvwxyz site, the altered books site, or most any other site at logolalia.com is updated, please find yourself a good RSS feed reader. I can recommend netvibes.com from experience, but the options are myriad--heck, your browser may even do it.

The only exception to that is the cantoos, which do not generate an RSS feed, and never will. I invite you to visit them at your leisure, wherever you find it. That's how they're best experienced.

Thank you for your time (if you made it this far, or made it through anything else I've sent your way over the years), I look forward to corresponding directly with any and all interested, and wish the rest of you all the joy your joy receptors can handle.

Regards,
Dan

↑ Index

600. **George Bowering**
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Wed 26 Sep 2007

Well, Canada has never been attacked by Iran,
but has been attacked 4 times by the USA.

g

On Sep 26, 2007, at 7:18 AM, steve russell wrote:

> *if he plans to attack Florida, especially ORLANDO FL, i'm signing onto the REVOLUTION.*
> *JIHAD!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!*
>
> *Elizabeth Switaj <[redacted]> wrote:*
> *No, no, he's actually planning to attack Canada. Haven't you heard him*
> *railing against maple leaves and ice hockey? It's not in most of the English-language versions of his speeches that you see, but there are some*
> *direct translations out there that include it.*
>
> *Also, Iraq and Afghanistan aren't states. States still have a few more rights (or apparent rights) than they do.*

> *On 9/26/07, George Bowering wrote:*
>
> *and then, for those who don't care about Israel, well guess who's next: America.*
>
> *Oh God, yes. Those horrible Persians might attack "America" [I think you mean the US]*
> *in one of its states, say Iraq, or Afghanistan,.*
>
> ---
> *Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.*

George Harry de Bowering
Will happily eat an endangered cod.

↑ Index

601. George Bowering
Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25
Wed 26 Sep 2007

On Sep 26, 2007, at 12:46 PM, Ruth Lepson wrote:

> *Hi Chris,*
>
> *Certainly most of what you say is undeniable. I don't dispute it. But bec*
> *the right in some other countries & in our own does so many despicable things doesn't mean we have to defend someone who is horrible, do we?*

Pay attention. No one contended that.

> *Certainly history is covered with billions of bodies of those killed in holocausts, but why eve give a denier of the Nazi holocaust a voice? do we*
> *have to give everyone no matter how uncaring about human life a voice by*
> *inviting him to speak?*

A pretty good idea, if (1) we want to get a line on him, and (2) if we are against
the suppression of speech, and want to show that we are.

> *no one is stopping him from speaking at the UN & on TV--isn't that enough? he got what he wanted.*

Oh, and we allowed George Bush, a murderer a 1000 times worse, speak to the Canadian parliament.
>
George Bowering, M.A.
Acclaimed for his modesty.

G. Harry Bowering,
Born to hit opposite-field singles.

↑ Index

602. **Jim Andrews**
Andy Campbell: Dim O'Gauble
Thu 27 Sep 2007

Here's a terrific new piece by Andy Campbell called Dim O'Gauble:
http://www.dreamingmethods.com/uploads/dimogauble

Move the mouse around before clicking stuff.

I'm a big fan of Andy Campbell's work. The attention he puts into every element--the writing, the visuals, the sound, the interaction, the navigation--is unusually strong. The atmospheres of his work are strongly his, not of Flash or the browser or whatever.

Also, he has been at it for a long time. As you see at http://www.dreamingmethods.com/?idno=3 , he started out doing digital fiction on the Amiga. From the start, he's been interested in a synthesis of text and visuals.

ja
http://vispo.com

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603. **steve russell**
Re: Link to Nation article about Ahmadinejad at Columbia
Thu 27 Sep 2007

I've read the link. His remarks seem deliberately coy. I guess there isn't a revolution. Perhaps it's a counter revolution, although considering the history of Iran, it's hard to determine what exactly is counter-revolutionary. So much for attacking Florida... I had my hopes... disallusionment, lick me...

Ruth Lepson <[redacted]> wrote: but he imprisons & kills dissidents. he wants to kill all jews. he is a holocaust denier. he is a narcissist who loves

publicity & a charleton who speaks out of both sides of his mouth. you assume what he said is sincere? he prob will not be chosen as pres again & anyway haas less power than the ayatolah, who does have the power to start a nuclear war. he got in the the promise of boosting the economy & has done n othing in that regard--things have gotten worse. where is the revolution?

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>
> *Ann Bogle wrote:*
> *http://www.thenation.com/doc/20071008/vora*
>
> *article | posted September 25, 2007 (web only)*
> *Debating Ahmadinejad at Columbia*
> *by Jayati Vora*
>
> ********** *See what's new at http://www.aol.com*
>
> ---
> *Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.*

Pinpoint customers who are looking for what you sell.

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604. **steve russell**

John HOllander/New York Times/resignations

Thu 27 Sep 2007

I'm resigning from the mid-east debate due to incompetence. Check out the flap at the Poetry Society of America, (New York Times). It seems that John Hollander has pulled of the equivalent of the Imus "Nappy headed ho" remark. Amazing. What wonderful times we live in. I guess the idiot hasn't read Yusef K or Rita Dove, to mention merely 2 superstars. He pissed off more then Afro American poets. He referred to cultures without literature-- West African, Mexican, and Central American. He needs a refresher course. He should read Octavia Paz.

Moody friends. Drama queens. Your life? Nope! - their life, your story.
 Play Sims Stories at Yahoo! Games.

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605. **lcabri**

Mark Truscott Transparency Machine Event 1st Oct Windsor-Detroit

Thu 27 Sep 2007

Toronto poet Mark Truscott will be reading and discussing his poetry as part of the Transparency Machine Reading Series, in the Oak Room of Vanier Hall, University of Windsor, on Monday 1st October at 3:00 PM. All welcome to this free public event.

The Transparency Machine Reading Series invites a poet to discuss his or her work in the context of other texts selected by the poet. These texts are available for download from English News&Events at < http://web4.uwindsor.ca/english>.

Mark Truscott's first book, Said Like Reeds or Things (Coach House, 2004), was shortlisted for a ReLit award and received an Alcuin citation for Darren Wershler-Henry's design. Poems appear in Pissing Ice: An Anthology of 'New' Canadian Poets (BookThug, 2004) and Shift & Switch: New Canadian Poetry (Mercury, 2005). In Toronto, he curates the Test Reading Series, < http://www.testreading.org/>.

The Transparency Machine Reading Series is a discussion event by poets about the practice and theory of writing poetry -- including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). Poetry prismatically refracts social, political, scientific, aesthetic languages, transforming them into something exciting and strange. How does poetic form do that? This new poetry discussion

series explores questions about the language of poetry. The series aims to offer readers and writers a multi-dimensional experience of the shapes and sounds of contemporary poetry by inviting leading and emerging innovative practitioners of the art.

This event is sponsored by the Canada Council and the Department of English Language, Literature, and Creative Writing. For further information, please contact [redacted].

From Said Like Reeds or Things:

SING

an and or our
or an ATM

English Language, Literature & Creative Writing
University of Windsor
Windsor, Ontario N9B 3P4
Phone: [redacted], ext. 2288
Fax: [redacted]
E-mail: [redacted]
Website: http://www.uwindsor.ca/english

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606. Murat Nemet-Nejat
Re: Link to Nation article about Ahmadinejad at Columbia
Thu 27 Sep 2007

Tom,

Bollinger's speech was really embarrassing, demeaning the name of Columbia University. It speaks to the insanity, bad manners, jingoism of our times. The American higher education has been one of the glories of this country, and to see it mistreated like it was depressing. Of course, the Bush government has been wasting the good will and relative positive reputation The United States has achieved during the previous sixty years like a drunken sailor.

On the other, I am glad the event occurred and one the whole it was useful. Ahmedinejad, from what I understand, wanted to present the Iranian point of view to the Americans, and he did that. Now no one can doubt that he is denying the holocaust, that he is after the elimination of Israel, that he believes homosexuals don't exist in Iran, etc. These are not Bush spin or propaganda; that is what he says.

This does not mean everything he said was untrue. His points about the sufferings of the Palestinians are completely justified, and his argument why

should the Arabs pays for the sins of the Europeans is legitimate from the point of view of the Arabs. Bu one should be aware that Ahmedinejad showed absolutely no interest in reaching a compromise of co-existence; his solution is a destruction of Israel (his language relating to that in Farsi was couched in theological and criminal terms; the word "idam" has both implications). That is to say, the idea of a dialogue with him is an illusion, since his position is so absolutist), and he himself was kidding himself when he said he was involved in an "exchange of ideas."

As to the question of the right to build an atomic bomb. Many of his arguments are correct. The United States, and not the Iranians, ever used the atomic bomb, that there is something self-righteous and self-serving in the Western arguments. But, if Iran obtains atomic bombs, and if the implacable purpose of Iran to eliminate Israel, what is Israel supposed to do? Of course, possibly for some of you the elimination of Israel is a rational possibility; but I am not one of them and am not addressing them. One question: what does one think will happen to several million Jews living in Israel now? What is happening in Iraq now, all the ethnic cleansing and the civil; war, will seem a picnic in comparison.

The proof of the pudding is in the eating. Obviously, the Iranian government did not feel it was successful in its purpose and cancelled a lot of interviews in the last day. The CNN interview with Amnapoor was shortened to one single question. I noticed one thing in this interview: Ahmedinejad had removed his glasses and was not smirking any more. These smirks usually occurred when Ahmedinejad had turned one of his logical twists which he assumed was irresistible to his audience. (This often happens to people who develop the habit of talking only to the choir.) I assume the Iranian government realized that was not the effect his talk produced and asked him to remove his glasses and stop smiling.

Another interesting detail: I understand the sentence that homosexuals don't exist in Iran was removed from the official Iranian written transcript of the Columbia talk and its Q&A.

Ciao,

Murat

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↑ Index

607. **Murat Nemet-Nejat**
Re: what's doin' in Chicago?
Thu 27 Sep 2007

Also the Sullivan building.

Murat

On 9/26/07, Paul Nelson <[redacted]> wrote:
>
> The Architecture tour IS a must and it leaves from the Chicago River,
> across the street from the Wrigley Building and across the River from the
> Tribune Tower. I'd grown up in Chicago and did not take the tour until last
> year and was blown away. Also, Frank Lloyd Wright's home and office is in

> Oak Park, just west of the Chicago city limits and is well worth the time.
> Do the walking tour as well. There are many Wright homes in that
> neighborhood.
>
> I'd also suggest the view from the Hancock. If you go to the 95th floor at
> sunset, you can have a drink in the restaurant there with AMAZING views of
> the city and three other states on a good day.
>
> Paul
>
> Paul E. Nelson, M.A.
>
> Global Voices Radio
> SPLAB!
> American Sentences
> Organic Poetry
> Poetry Postcard Blog
>
> Slaughter, WA [redacted] or [redacted]
>
> ----- Original Message ----
> From: Andy Gricevich <[redacted]>
> To: [redacted]
> Sent: Tuesday, September 25, 2007 10:53:28 PM
> Subject: Re: what's doin' in Chicago?
>
> The architecture boat tour was great when I took it (you go to Navy Pier
> and wander around--it's just south of the massive thing--can you tell I
> don't live in Chicago?), though the tour guide was a friend with subversive
> political tendencies who gave us a lot of dirt on the origins of those
> buildings, and he now lives in Italy.
>
> If you need late night Mexican food, El Charro (on Milwaukee Ave., near
> Logan Square) has great chilaquiles.
>
> I don't like slam poetry at all, but the Green Mill slam is not only the
> origin of the thing, but a blast--the readers tend to be much less focused
> on out-hipping each other than at other slams I've witnessed, and are great
> entertainers. It's like if standup comedy were good. Marc Smith is an
> amazing emcee and a great host.
>
> Devon Street has about thirty of the best Indian restaurants in the

> country, all within a few blocks. Plenty of vegetarian-friendly Indian
> buffets at lunch and dinner (some of them continuing until 10 or 11 at
> night). Pretty far north in the city, but worth it.
>
> The Neo-Futurists put on "Too Much Light Makes the Baby Go Blind" every
> weekend. The format is: thirty plays in sixty minutes, with the audience
> choosing the order. The bad plays are like lame Saturday Night Live skits or
> high school angst poems. The good ones range from the merely hilarious to
> the aesthetically complex and amazing. It happens, I think, at 11 or 12 Fri.
> & Sat., and at 7 or 8 on Sun. My introduction to Chicago in high school, and
> well worth it. The Neo-Futurarium is at Ashland & Foster. Around the corner
> are the first Middle Eastern restaurants I ever ate at; Andie's is really
> good.
>
> There's probably other good theater going on there as well. If you're
> interested, ignore the Chicago Reader critics and just look at the listings.
>
> Series A has good poets reading, as does the U of C. I never make it down
> for those.
>
> The Art Institute is indeed a must, one of the better big museums I've
> been to. Take the el train downtown though; I don't know if you'll be
> driving, but parking is, when available, horrifically expensive.
>
> I like Chicago.
>
> have fun!
>
> Andy
>
>
>
>
> ---
> Got a little couch potato?
> Check out fun summer activities for kids.
>
>
>
>
>
>

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608. **David Chirot**

The Timing of Columbia Events & Iranian University Chancellors Ask Bollinger 10 Questions

Thu 27 Sep 2007

Here are ten questions that Iranian University Chancellors have for their esteemed colleague:

http://www.farsnews.com/English/newstext.php?nn=8606300370 ---

The timing of the events at Columbia is very interesting.

The Iranian President was invited last year, but the University changed its mind due to "outside pressures." So why, despite even more pressures being applied this year, was he invited again, and now?

Columbia's controversial President Bollinger, who is a First Amendment scholar and champion, righteously defended this decision in the name of Freedom of Speech, only to stand up before the world, and for the benefit of his own "home crowd" give an introduction not unworthy of Pat Robertson introducing Hugo Chavez. (Minus the death Fatwa on Chavez Big Pat announced. Pat was the only Presidential candidate the Israeli leader met with during his visit to the USA at the time Pat ran.)

This summer Bollinger and 7 other American University presidents were flown to Israel to meet for several days with heads of government, education and the private sector, being briefed in many different areas. The final day of the visit was spent with the military. As a wag asked at the time--what were they doing with the IDF? Learning how to quell campus unrest?

Since his return, Bollinger has been the pointman for a US campaign against the Academic Boycott of Israel begun in Britain and spreading to other countries. He headlined a huge full page ad to this effect in the NY Times in late August.

One of the controversies surrounding Bollinger is that he has argued for the use of the new Eminent Domain laws in order to demolish neighborhoods in Harlem in order to greatly expand the size of Columbia and its campus. (The protests at Columbia in the late 1960's were also in good part about this same issue. The difference now is the new laws which Bollinger is invoking. These were primarily supported by Democrats. Conservatives opposed them as government intrusion in private lives. Politics does make strange bedfellows.)

Not surprisingly, this is an aspect of the Israeli universities that the Boycott protests--the illegal confiscation of Palestinian lands within Israel and on the borders of the Occupied Territories, for the construction of greatly expanded

campuses and research facilities. The Boycott also protests the complicities of Israeli universities and institutions with the military and the illegal Occupation, Wall and the war crime of "collective punishment". The universities work with the military and industrial complex to develop technologies of security, surveillance, and aid in the development of theoretical approaches for military applications, (the Deleuzian "infestation" of buildings, etc).

This should be familiar to Americans who protested the same complicities of US Universities during the Vietnam War and the boycott and divestment protests against South African Apartheid, which was supported and supplied by the US and Israeli governments and militaries.

(Israel is now the fourth largest arms exporter in the world, specializing in security and surveillance technologies. One of their "showrooms" exhibited to prospective clients is the "success" of Gaza's living entombment. Despite booming success, Israel demanded and was recently awarded by the US a guaranteed $30 billion in military aid over the next ten years. The freedom loving Saudis in turn had to placated with another military giveaway.)

After bowing to pressure last year not to allow the Iranian President to speak, this time around what better thing could the embattled Bollinger do then have the Spectre of Evil come and speak in the name of his cherished Freedom of Speech, and at the same publicly attack the man with all the "courage" and self righteousness of a "man of conscience" surrounded by his own police, security, helicopters overhead and the news media at his feet?

As the war drum beating gets louder everyday to attack Iran, only the slightest of provocations or thinest shreds of "evidence" is needed to trigger the blitzkrieg American and Israeli forces have been holding training exercises for since early this year. What better time than to have the Iranian President arrive in NYC? All it does is throw gasoline on the fires of hatred and war mongering and bring to frothing howls the blood lusting mouths of fear and murder, of the arms manufacturers, the economic "disaster capitalism" technicians of Naomi Klein's "Shock Doctrine".

And who better to be leading the charge than the point man of the anti-boycott movement, fresh from hobnobbing with the movers and shakers and militarists abroad? A brilliant move on the part of whoever in Washington dreamed it up.

And regardless of what the PR effects and fallouts are outside the USA, the main goal was achieved. Yesterday the Senate basically gave its approval ahead of time to anything the President of the USA, who has a personal speaking relationship with none other than God, may "decide" as "the Decider" to do with the 72 million people of Iran.

The Senate also recommended that the President, the Great Decider, Decide to call the Iranian Republican Guards a "terrorist" organization. This opens even wider the opportunities for "threats" and "events" worthy of massive preemptive "reprisals".

The Iranian President is a terrifying playground loudmouth when you look at his competition, the Real Players. Isreali leaders and the former head Rabbi have openly described methods for the "Final Solution" to the "Palestinian Question." (The Rabbi advocates carpet bombing until "there never was such a thing as a Palestinian" in Golda Meier's words, as it does not put Jewish lives at risk and so is in accordance with Jewish Law.) Currently Israel is in open violation of 65 Human Rights guarantees, by far the most of any nation since these were instituted in 1948. The new official policy of "collective punishment" of the 1.5 million residents of Gaza, is an internationally defined war crime. The new plan, described as "a diet" to be applied to a population already 80% of which is starving, is also called "suck(ing) the infrastructural oxygen out of Gaza." Meanwhile the United Sates has completely destroyed Iraq, to the tune of over a million dead and over four million refugees, half of them in Syria, recently bombed by Israel. Afghanistan is back to the hell of a world fought over by drug lords, war lords, tribal chieftains and the Taliban. Heroin production with each opium poppy crop breaks all time records in volume and strength of the drug. Not surprisingly, most of it arrives in the USA.

For now the Iranian President is being called the most dangerous man in the world, the greatest threat to our lives and our allies' lives. The biggest threat since--God--wasn't that just four years ago that Saddam was the worst evil the world had ever known and on the verge of attacking USA, Great Britain and Israel with the deadliest cache of WMDs ever? Wasn't he the sure cause of 9/11, the worst attack ever experienced in history by anyone on the face of the earth? Whatever happened to him? I thought we had rid the world of all Evil when he was hung!!! But--wait a minute!! A few years before Saddam wasn't the most hated and wanted and Evil person ever to degrade the soil of Mother Earth Osama Bin Missing? What's up with that? Do you think maybe the Iranian President is Osama in disguise? Or maybe Osama is hiding among the two million refugees in Syria--? Why not just nuke and carpet bomb until nothing moves and not a stone is left upon a stone? "Kill them all and let God sort them out." "We have met the enemy and he is us." Isn't it about time to stop designating ever more of the world as "terrorists" and every year or so pinning up target-marked posters of the latest Most Evil Man Who Ever Lived? How many people have to be killed to make sure all the bogeymen are really gone? Remember how in Vietnam they "had to destroy the village to save it?" Now it's

whole countries and "no such things" that have to be destroyed to be "saved" or Final Solutioned.

President Bollinger and his revival of the Sixties Columbia problems is a marker of how far out of control the situation is spinning.

And next month, don't forget--Islamo-Fascism Awareness Week is coming to 200 American Campuses!!!! (And a couple in Israel also.)

In 1984, George Orwell's workers had a break everyday for the Two Minutes of Hate. Aren't American experiencing six years so far of Hate being ratcheted continually towards mass destruction? How far up can we crank that hate? How many civil liberties are worth losing for the Freedom to Hate 24/7 the latest most Hated? How many people have to die to sate all that hate? Do we really want to find out? We just may be sooner than anyone knows--unless some real democracy gets put into action--by the people for the people--or has the "right of assembly" been suspended in the middle of the night?

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609. Hot Whiskey Press

Moonshine 2: Augusto de Campos trans. by Samuel Knights

Thu 27 Sep 2007

The second Moonshine has been sent out and contains 4 translations of Augusto de Campos by Samuel Knights.

If interested in subscribing to this pamphlet series of poetic distillations, follow the link:
www.moonshineseries.blogspot.com

Please note if browsing links on the page that Hot Whiskey's website is temporarily down. Should be up again soon.

best,
Michael Koshkin

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610. thom donovan

Peace On A presents: John Beer & Terry Cuddy Saturday, October 6th 8PM

Thu 27 Sep 2007

Peace On A presents: John Beer & Terry Cuddy
Peace On A

presents

John Beer & Terry Cuddy

Saturday, October 6th, 2007 8PM
recommended donation: $5

curated by Thom Donovan at:

166 Avenue A (btwn 10th and 11th)
NY, NY 10009

about the readers:

John Beer's poems and criticism have appeared in periodicals including Another Chicago Magazine, Barrow Street, Chicago Review, the Chicago Tribune, Colorado Review, Crowd, Denver Quarterly, Joss, Milk, MiPoesias, MoonLit, Time Out Chicago, Verse, the Village Voice, and Xantippe. With Max Blechman, he edited the special issue of Chicago Review on Kenneth Rexroth (Fall 2006). He is a Ph.D. candidate in philosophy and social thought at the University of Chicago.

Terry Cuddy is an artist, teacher, and curator who lives in upstate New York. He is a graduate of Alfred University's School of Art and Design as well as SUNY at Buffalo's Department of Media Study. He has had three residencies at the Experimental Television Center in Owego, New York, and was a New York Foundation for the Arts Fellow for Video Art in 1998. His work is in several collections and has been screened throughout the United States, Canada and Europe.

work samples:

Trapped in the Closet

I love you: the first lesson
gunplay teaches. I find my breath
under the table, a tourniquet
not needed at the moment.
I open my eyes and the wall bleeds you.

Everyone dreams big these days.
For instance, universal war,
or grab a massive advance
on a memoir about growing up
in a family of bankers,

trusting in quiet accumulation
of capital, as though that's
a natural fact. Was it really me

under the table? I couldn't be sure,
but I knew my leg hurt a hell of a lot.

Everyone dreams of love, why not?
I'm no different from you,
even if I take strange pride in my beard,
the way a couple of gray strands
seem to announce a certain challenge

met: we both made it this far.
Out by the beach the jets are keeping
us safe. It only burns for a second,
this composure, this disease
we accept as the cost of ourselves.
~John Beer

on Terry Cuddy’s *The Harriet Complex* (video):
Harriet Tubman escaped from slavery and personally led over 70 slaves to freedom. During the U.S. Civil War, she led raids, and served as a nurse, a scout, and a spy for the Union Army. After the war, she settled in Auburn, NY, where she founded and oversaw a home for the aged until her death in 1913.

The Harriet Complex is about the Harriet Tubman legacy in contemporary Auburn. Here elementary school students perform plays about Tubman while local officials debate whether her significance is worthy of a memorial highway. Her name can inspire pride, expose apathy, or provoke disdain. This phenomenon is dubbed “the Harriet Complex.”

The Harriet Complex combines documentary techniques with poetic devices to challenge viewers to engage history in an experimental way. Archived texts, photographs, recorded interviews, electronic maps, and theatrical performances are recomposed into montages. This is a re-imagining an American hero and the city she chose.

"There are still too many trees"
~David Hilliard quoted in Jean Genet's *Prisoner of Love*

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

↑ Index

611. Brian Clements
Steve Timm
Thu 27 Sep 2007

Looking for an email address for him... Backchannel appreciated.

bc

Dr. Brian Clements, Coordinator
MFA in Professional Writing
[redacted]

_____
Dept. of Writing, Linguistics, and Creative Process
Western Connecticut State University
181 White St.
Danbury, CT 06810

_____
http://www.wcsu.edu/writing/mfa

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612. Ruth Lepson
Re: Link to Nation article about Ahmadinejad at Columbia
Thu 27 Sep 2007

---

thank you Murat

On 9/27/07 1:19 PM, "Murat Nemet-Nejat" <[redacted]> wrote:

> *Tom,*
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> *This does not mean everything he said was untrue. His points about the sufferings of the Palestinians are completely justified, and his argument why should the Arabs pays for the sins of the Europeans is legitimate from*

the point of view of the Arabs. Bu one should be aware that Ahmedinejad showed absolutely no interest in reaching a compromise of co-existence; his solution is a destruction of Israel (his language relating to that in Farsi was couched in theological and criminal terms; the word "idam" has both implications). That is to say, the idea of a dialogue with him is an illusion, since his position is so absolutist), and he himself was kidding himself when he said he was involved in an "exchange of ideas."

As to the question of the right to build an atomic bomb. Many of his arguments are correct. The United States, and not the Iranians, ever used the atomic bomb, that there is something self-righteous and self-serving in the Western arguments. But, if Iran obtains atomic bombs, and if the implacable purpose of Iran to eliminate Israel, what is Israel supposed to do? Of course, possibly for some of you the elimination of Israel is a rational possibility; but I am not one of them and am not addressing them. One question: what does one think will happen to several million Jews living in Israel now? What is happening in Iraq now, all the ethnic cleansing and the civil; war, will seem a picnic in comparison.

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↑ Index

613. **Thomas savage**

Re: Link to Nation article about Ahmadinejad at Columbia

Thu 27 Sep 2007

Dear Murat, of course the acquisition of nuclear weapons by Iran would not be a good thing; not for the Israelis, not for the Iranians themselves in the long run. I've heard for years that Israel has a secret nuclear program which the world allows that country not to acknowledge publicly. Is this true? If not, I apologize for bringing up the issue. But, if they do have nuclear weapons or the power to create them, a nuclear confrontation between Israel and Iran would be a horrible thing if the Israelis were forced to use whatever they have as defense or counteroffensive against Iran, whatever the situation might be. This could wreak widespread destruction upon the region if the conflict lasted for any length of time and create many other horrible conditions as well. I think of the effects the Chernobyl disaster had on a large part of Europe at the time it occurred. Of course, this isn't the same thing. It could possibly be worse. Even if Israel doesn't have nuclear arms or the power to produce them, the fallout from Iran attacking Israel could effect not only Israel but it's Arab neighbors as well, if I am not mistaken. This is not to minimize the effect on

Israel, just to mention that the effects would not be limited to that country. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: Tom,

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>

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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614. George Bowering
Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME
Thu 27 Sep 2007

Reminds me of the time in 1970 in Boston, when my friend Ed Pechter took me to the first McDonald's I had ever seen. I tried the "hamburger" and predicted that people would refuse to eat that stuff.

gb

On Sep 24, 2007, at 2:48 PM, Rachel Loden wrote:

> It's unspeakable, George, as you might imagine. You have to soak the
> lutefisk in water for days in order to make it edible and whatever you
> soak
> it in becomes unusable for any other purpose.
>
> Serve with a dollop of whipped cream. Yum!
>
> But have you heard of surströmming? This is fermented Baltic herring,
> sold
> in cans which start to bulge like footballs as the fermentation process
> continues. You want to open the cans underwater in the bathtub,
> because they
> might explode.
>
> And the smell, apparently... I haven't had the pleasure, but am told
> that
> surströmming is usually served outdoors.
>
> George Bowering wrote:
>
>> Rachel didn't mention that you bury this lutefish in lye in a hole,
>> and dig it up much later.

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>> G. Bowering, DLitt.

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>
>
Bowering
A gerund and your friend.

↑ Index

615. **Murat Nemet-Nejat**
Re: Link to Nation article about Ahmadinejad at Columbia
Thu 27 Sep 2007

Tom,

You are right. As far as I know Israel does possess nuclear weapons. My point is that Iran possessing it also would exponentially increase the instability in The Middle East. My belief is that the most foolish things countries do do them out of fear (look at The United States history in the last six years). The Iranian claim on the destruction of Israel, coupled with Iran possessing the atomic bomb, will, I am afraid, make a hellish Middle East War where a lot of Arabs, Iranians and Israelis will die almost inevitable. I think the euphoric arrogance which possessed The United States after the fall of The Soviet Union is now possessing The Iranians, without taking into consideration how many of their own people without any doubt at all will also die in the process. Here is the core of the insane danger Kasinejad's religious fervor presents. For Kasinejad, such losses may be acceptable for a divine purpose. What you saw in Kasinejad's face, his smile, is the assurance of a religious fanatic. That's what made my blood boil.

Ciao,

Murat

On 9/27/07, Thomas savage <[redacted]> wrote:
>
> Dear Murat, of course the acquisition of nuclear weapons by Iran would not
> be a good thing; not for the Israelis, not for the Iranians themselves in
> the long run. I've heard for years that Israel has a secret nuclear program
> which the world allows that country not to acknowledge publicly. Is this
> true? If not, I apologize for bringing up the issue. But, if they do have
> nuclear weapons or the power to create them, a nuclear confrontation
between
> Israel and Iran would be a horrible thing if the Israelis were forced to use
> whatever they have as defense or counteroffensive against Iran, whatever the

> situation might be. This could wreak widespread destruction upon the region
> if the conflict lasted for any length of time and create many other horrible
> conditions as well. I think of the effects the Chernobyl disaster had on a
> large part of Europe at the time it occurred. Of course, this isn't the
> same thing. It could possibly be worse. Even if Israel doesn't have
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> arms or the power to produce them, the fallout from Iran attacking Israel
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> and to see it mistreated like it was depressing. Of course, the Bush
> government has been wasting the good will and relative positive reputation
> The United States has achieved during the previous sixty years like a
> drunken sailor.
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> On the other, I am glad the event occurred and one the whole it was
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> Ahmedinejad, from what I understand, wanted to present the Iranian point
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> denying the holocaust, that he is after the elimination of Israel, that he
> believes homosexuals don't exist in Iran, etc. These are not Bush spin or
> propaganda; that is what he says.
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> This does not mean everything he said was untrue. His points about the
> sufferings of the Palestinians are completely justified, and his argument
> why should the Arabs pays for the sins of the Europeans is legitimate from
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> implacable purpose of Iran to eliminate Israel, what is Israel supposed to
> do? Of course, possibly for some of you the elimination of Israel is a
> rational possibility; but I am not one of them and am not addressing them.
> One question: what does one think will happen to several million Jews
> living
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> the civil; war, will seem a picnic in comparison.
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> > http://www.thenation.com/doc/20071008/vora
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> > article | posted September 25, 2007 (web only)
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> > Looking for a deal? Find great prices on flights and hotels with Yahoo!
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> Boardwalk for $500? In 2007? Ha!
> Play Monopoly Here and Now (it's updated for today's economy) at Yahoo!
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↑ Index

616. **Paul Nelson**

Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Thu 27 Sep 2007

Your string of predictions remains unblemished. Didn't you als George,

Your string of predictions remains unblemished. Didn't you also predict that town's baseball team to win championships in 1967, 1978 and 1986?

Paul "Pale Hose" Nelson

Paul E. Nelson, M.A.
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Slaughter, WA [redacted] or [redacted]

----- Original Message ----
From: George Bowering <[redacted]>
To: [redacted]
Sent: Thursday, September 27, 2007 1:15:24 PM
Subject: Re: WHAT ARE THESE FISH I DON'T KNOW FISH PLEASE HELP ME

Reminds me of the time in 1970 in Boston, when my friend Ed Pechter took me to the first McDonald's I had ever seen. I tried the "hamburger" and predicted that people would refuse to eat that stuff.

gb

On Sep 24, 2007, at 2:48 PM, Rachel Loden wrote:

> It's unspeakable, George, as you might imagine. You have to soak the
> lutefisk in water for days in order to make it edible and whatever you
> soak
> it in becomes unusable for any other purpose.

>
> Serve with a dollop of whipped cream. Yum!
>
> But have you heard of surströmming? This is fermented Baltic herring,
> sold
> in cans which start to bulge like footballs as the fermentation process
> continues. You want to open the cans underwater in the bathtub,
> because they
> might explode.
>
> And the smell, apparently... I haven't had the pleasure, but am told
> that
> surströmming is usually served outdoors.
>
> George Bowering wrote:
>
>> Rachel didn't mention that you bury this lutefish in lye in a hole,
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↑ Index

617. wil Hallgren
Re: canada attacked 4 times by USA
Thu 27 Sep 2007

---

1) W
Curious! The claim that the US has attacked Canada four times????

1) Wolfe during the Seven Year (aka French and Indian) War is Britain attacking France.

2) Arnold's invasion during the American Revolution (aka The War of Colonial Aggression)is one colonial rebel attacking a colonial possession of the country against which he was rebelling (you might as well say that Burgoyne's later meeting with Arnold was a "Canadian" attack upon the USA -- neither of which yet existed as countries)

3) The War of 1812's Canadian theater is in the context of the USA (now finally in existance) retaliating against British provocation (however trumped up)by attacking one of it's colonies (not yet a nation).

4) You've got me: is it either of these severely localized issues?

A) the Seventh Calvary pursuing Sitting Bull's band into Canada after the murder of Crazy Horse. (problematic given that Sitting Bull laid claim to land on both sides of the border).
or
B) border squabbles of roughly the same period.

----- Original Message ----
From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, September 26, 2007 8:28:07 PM
Subject: Re: Ahmadinejad to read at BlazeVOX [books] in NYC Sept 25

Well, Canada has never been attacked by Iran,
but has been attacked 4 times by the USA.

g

On Sep 26, 2007, at 7:18 AM, steve russell wrote:

> *if he plans to attack Florida, especially ORLANDO FL, i'm signing onto the REVOLUTION.*
> *JIHAD!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!*
>
> *Elizabeth Switaj <[redacted]> wrote:*
> *No, no, he's actually planning to attack Canada. Haven't you heard him*
> *railing against maple leaves and ice hockey? It's not in most of the English-language versions of his speeches that you see, but there are some*
> *direct translations out there that include it.*
>
> *Also, Iraq and Afghanistan aren't states. States still have a few more rights (or apparent rights) than they do.*
>
> *On 9/26/07, George Bowering wrote:*
>
> *and then, for those who don't care about Israel, well guess who's next: America.*
>
> *Oh God, yes. Those horrible Persians might attack "America" [I think you mean the US]*
> *in one of its states, say Iraq, or Afghanistan,.*

> ---
> *Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.*

George Harry de Bowering
Will happily eat an endangered cod.

↑ Index

618. **David Chirot**
Re: Link to Nation article ?/Israel's Nuclear Weapons Timetable
Thu 27 Sep 2007

Israel has had nuclear weapons for a very long time.(see the timetable below) I recently read they may also have nuclear armed submarines. The man who first revealed this information --to the BBC--was kidnapped and spent 18 years in solitary confinement in Isreali prison. Upon his release, he was not allowed to leave the country and is not allowed to talk to anyone from outside. His life was taken up at one point by human rights groups as people were encouraged to make daily life a hell for him in public. I think he may have been sent back to jail i the last few months as he spoke with a foreigner at a cafe. Having been in solitary for so long it is hard to imagine what he could say that is so dangerous

during the writing of his book Cohen experienced a great many harrassments and censorships, though he was able to assemble a very large amount of documentation. This is from the 1998 book, that is, what was allowed to be known ten years ago.

I am amazed people on this list didn't know Israel has the bomb. It's been known for abt thirty years now. That is why Jonathan Pollard's treason and stealing of documents for the Israelis was of such immensity. He was stealing some of the most crucial American secrets and classified documents and peddling them to Israel. Efforts to have him released continue, on the grounds the secrets were stolen and sold to an ally.

Isreal is the only Nation in the world with the nuclear bombs which is not a member of any treaty regarding nuclear weapons. Iran is a signer of the same treaties as everyone else who actually does have a bomb.

Isreal could destroy all its enemies very easily as the only country in the Middle East with a huge nuclear arsenal.

As this time table shows, Israel also is exempt from inspections and has been for close to 40 years.

It is the only nation in the world in regards to nuclear weapons which basically lives on a different planet from all the rest, able to do as it pleases, without regard for laws and treaties which are demanded most rigorously of everyone else. Only Blackwater and a few other private contractor-armies have been able to attain this status of being above laws which apply to all other humans. This was part of the rationale behind the hiring in New Orleans by one of the richest communities of an Isreali security contractor, rather than have to depend on the American police.

Even Netanyahu a few years ago got everyone mad at him for saying publicly that everyone knew Israel had the bomb.

Israel and the USA in 1988 were the only two nations not to sign an anti-terrorism treaty and document.

They did not sign because the document says, like the Human Rights documents of the UN that a people occupied and oppressed have the right to fight back if there are no other means available. Israel did not sign because it would not recognize the rights of Palestinians to self-defense or to resistance if all other avenues failed. (This is why a freedom fighter if Palestinian is called a "terrorist"--to hide the fact they have the right to resist.) The USA refused to sign because of the commitment to the Apartheid Regime in South Africa, which Isreal has mow replaced as the world's one official Apartheid regime with the passing of recent laws regarding Arabs living inside Israel.as well as in the Occupied Terrritories.

Here is the timetable from Dr Cohen's book, Israel and the Bomb:

In the period 1955-1957 a heated debate took place within the small scientific and policy community in Israel regarding the feasibility and desirability of the nuclear weapons option. When Shimon Peres put together the Dimona deal in 1957, and obtained massive French assistance, Ben Gurion gave the go-ahead to the project.

The United States "discovered" the Dimona project in late 1960, almost three years after it had been launched. The late discovery of Dimona is one of the colossal blunders of American intelligence. (In comparative terms, this failure was more severe than the failure to identify the Indian test in 1998.) Israel and the Bomb revisits this intelligence failure.

President Kennedy was the only American president who made serious efforts to curb the Israeli nuclear project. Based on a volume of newly declassified documents as well as interviews, Israel and the Bomb reconstructs the details

of Kennedy's efforts. Cohen suggests that Ben Gurion's resignation in 1963 may have been triggered, in part, by Kennedy's pressure.

The visiting American scientists never found direct evidence that Israel engaged in weapons-related activities. The book explains why. The book also reveals that the CIA, since the early-mid 1960s, understood and presumed that Israel was determined to develop nuclear weapons. By late 1966 the CIA circulated reports that Israel completed the development phase of its nuclear program, and was only weeks away from having a fully assembled bomb. Such information was never shared with the inspection teams that visited Dimona, nor was it accepted by the State Department.

By late 1966 Israel completed the development phase of the nuclear project. Yet Prime Minister Eshkol forcefully disallowed a nuclear test, knowing that such an act would violate the unique set of tacit understandings he had with the United States.

The June 1967 War had an important nuclear dimension. New and little-known Israeli and American sources suggest that Israel had improvised two nuclear devices and placed them under alert. Cohen suggests that some time prior to the Six-Day War Israel had achieved a rudimentary nuclear weapons capability, and during the tense days of the crisis in late May it placed that capability under "operational alert." By the eve of the war Israel had two deliverable explosive devices.

The advent of the Non-Proliferation Treaty (NPT) in 1968 set the stage for the most direct confrontation between the United States and Israel on the nuclear issue during the Johnson era.. Based on newly declassified documents and oral history Israel and the Bombreconstructs the details of the last American-Israeli confrontation on the nuclear issue. The two prime players in that confrontation were Ambassador Yitzhak Rabin and Assistant Secretary of Defense Paul Warnke.

A new set of American-Israeli understandings on the nuclear issue came into being in 1970 through meetings between President Richard Nixon and Prime Minister Golda Meir. The United States no longer pressed Israel to sign the NPT; it also ended the visits at Dimona. In return, Israel is committed to maintaining a low profile nuclear posture: no testing, no declaration, no acknowledgment. With these "Don't Ask, Don't Tell" understandings nuclear opacity was born. Those understanding persist today.

On 9/27/07, Murat Nemet-Nejat <[redacted]> wrote:
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↑ Index

619. Poetry Project

Events at The Poetry Project September/October 2007

Thu 27 Sep 2007

Hello people,

These are the events for the coming week. Look very, very carefully at the description of Friday¹s event‹ it has been altered!

Also, scroll down for workshop info.

Your Pal,

The Poetry Project

FRIDAY, September 28, 10pm

Beauty Talk & Monsters: Masha Tupitsyn + Nora, a film + Gay Boy Hustlers + music by Amelia

Masha Tupitsyn is a fiction writer and feminist critic who lives in New York City. She received her MA in Literature and Cultural Theory from the University of Sussex in England. Her fiction and criticism has been published or is forthcoming in the anthology Wreckage of Reason: XXperimental Women Writers Writing in the 21st Century, Make/Shift, and Bookforum, among other places. Beauty Talk & Monsters, her first book, is a collection of film-based stories recently published by Semiotext(e). She is currently working on her new book, Showtime. Masha¹s reading will be accompanied by a screening of Nora, a short narrative by Portland-based artists Holly Andres and Grace Carter, in which an afternoon encounter between two lovers plays out in an unusual fashion. The film examines gender roles in terms of sexuality, power, violence and commerce by using tools of the classic suspense/thriller genre, most notably Hitchcock's Psycho. Holly Andres approaches her work in a multidisciplinary manner and has worked in film, photography, sculpture and installation. Her work has been featured in the Oregon Biennial at the Portland Art Museum, The Portland International Film Festival and the Perpetual Art Machine in New York. She is presently the featured artist in the exhibition "Girl Machine" at the Honfleur Gallery in Washington DC and her work was recently shown at The Jen Bekman Gallery in NYC as part of the "Hey, Hot Shot!" competition/exhibition. Grace Carter has been working in theatre arts, performance and filmmaking for the past seven years in Portland OR. Her films have been screened at several festivals including The Portland Documentary and Experimental Film Festival, The Portland International Film Festival and the Oregon Biennial at the Portland Art Museum. Grace was the recipient of a Regional Arts and Culture Council project grant in 2007 (NORA). She has worked as an actor on many film projects, most recently, Paranoid Park, a new feature film by Gus Van Sant. Update! The night will also include Joe's Corner,

a video installation by the artist Maureen Catbagan and a performance by Brooklyn-based musician Amelia. Joe's Corner is a life-size video portrait series where androgynous girls dress up as Joe Dallesandro (icon from Andy Warhol¹s factory) and pose as gay boy hustlers who stare seductively and taunt viewers. A Victor Victoria spin on Warholian gritty glamour. Maureen Catbagan is originally from Manila, Philippines and currently lives and works in New York City . She received her BFA in Painting at SUNY Binghamton , and a MFA in Sculpture at CUNY - City College . She has shown in a number of museum, galleries, and art festivals including The Contemporary Museum in Honolulu, Lab Gallery, Jack Tilton, A.I.R. Gallery, ABC No Rio, and D.U.M.B.O. Arts Festival. Amelia is from Maine and Georgia and Florida and now she lives in Brooklyn. She plays the guitar and makes songs by herself. You can be her internet friend on myspace.com/ameliamaryna.

MONDAY, October 1, 8pm
Open Reading

Sign-up 7:45 PM. Suggested reading time is 3 minutes.

WEDNESDAY, October 3, 8pm
Larry Fagin & Charles North

Larry Fagin is the author of many volumes of poetry including Complete Fragments: Poems 1976-86, I'll Be Seeing You: Selected Poems 1962-76 and Rhymes of a Jerk. He also co-edited The Green Lake is Awake: Selected Poems of Joseph Ceravolo. He teaches poetry privately as well as at the Poetry Project and Naropa University. He is a former Co-Director of the Poetry Project and is the founder and now co-editor of the press Adventures In Poetry. Charles North is the author of eleven books of poems, most recently, Cadenza. James Schuyler called him ³the most stimulating poet of his generation² and the Washington Post said he is ³one of the most memorable of contemporary poets.² His previous poetry collection, The Nearness of the Way You Look Tonight, was chosen as one of five finalists for the inaugural Phi Beta Kappa Poetry Award.

WRITING WORKSHOPS AT THE POETRY PROJECT:

BASIC AND BOLD: LOGOS R US PATRICIA SPEARS JONES
TUESDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 9TH

Every writer finds a niche, a gesture, the thing that works in what they do. At some point it may become a style or convention. Sometimes it becomes a crutch. One way to break the mode is to be radical‹that is, return to the roots. What brought you to poetry in the first place? This is a workshop for writers who want to re-look at how the structure and elements of poetry provide the wherewithal to make poems that are as ambitious, thoughtful and innovative as you want them to be. There will be in class writing, assignments, reading, and a

revision project called ‹CAN THIS POEM BE SAVED?‹ in which you bring a poem that simply has not come to closure; seems to be stuck; or needs to be looked at by fresh eyes in the hope of finding what could make it work. This workshop is geared toward writers who have been seriously writing for some time. Please submit 5-8 pages of poetry and a brief description of what you¹d like to accomplish in the workshop by September 28. African American poet, playwright and cultural commentator, Patricia Spears Jones is author of two collections, Femme du Monde and The Weather That Kills.

POETRY LAB: FORMS OF JOYFUL EXPERIMENTATION TODD COLBY
FRIDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 12TH

In this workshop we'll forge new paths to the poem by investigating how far a poem can depart from being ³a poem² and yet still be a poem. We'll experiment with breath, heartbeat, movement, blogs, the alchemy of words, visions, letters to the editor, spontaneity, psychoanalysis, collaborations, appropriations and self-hypnosis, along with various traditional forms. The main objective is to create a supportive and inviting atmosphere in our joyfully experimental "Lab." A partial reading list will include: Hannah Weiner, Jacques Lacan, Gertrude Stein, Diane Williams, David Markson, Miranda July, Thomas Bernhard, Bill Knott, Arthur Rimbaud, Alice Notley, Mina Loy, Charles Olson, and Ludwig Wittgenstein. Todd Colby is the author of Tremble & Shine, Riot in the Charm Factory, Cush, and Ripsnort, all of which were published by Soft Skull Press.

WORLDLY AND INFINITELY DIMENSIONAL:
A WORKSHOP RACHEL LEVITSKY
SATURDAYS AT 12PM: 10 SESSIONS BEGIN OCTOBER 13

In these times, the possibilities by which we may amplify, record, document, display, shape, formulate, and publish words increases daily. Although expanded media and its wide reach are in themselves a meaningful fact of our times, they don¹t necessarily enhance a poetry¹s resonance. How do we, and by we I mean both ourselves as ones and ourselves as groups, best construct and perform our poetries so as to be present in these particular times and yet open to the infinite possibilities of ³projection,² ³conception,² ³performance²? Familiarizing ourselves with poets like Abigail Child, Julie Patton, Cecilia Vicuña, Bob Dylan, Linton Kwesi Johnson (some will be visiting the workshop), we will consider all means available and any means necessary to project living works into our world. Individually and collaboratively we¹ll construct performances, visual works, sound events, improvisations, etc. Rachel Levitsky is the author of Under the Sun (Futurepoem) and is the founder and co-editor of Belladonna Books.

The workshop fee is $350, which includes a one-year individual Poetry Project membership and tuition for any and all fall spring and fall classes. Reservations

are required due to limited class space, and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark¹s Church, 131 E. 10th St., NY, NY 10003. For more information please call [redacted] or e-mail [redacted].

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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620. andrews
Fw: October 6 Benefit for Emily Feinstein
Thu 27 Sep 2007

If you cannot read this email, please go to http://www.nycreative.biz/public/emilybenefitinvite.html in your web browser.

A Benefit for Emily Feinstein

Saturday, October 6

Doors open at 7:30

Show starts at 8:00

RSVP - [redacted]

$20

Please join us for an incredible evening of performances to raise money and show love and support for Emily during her treatment for breast cancer.

Film "Chronicles of an Asthmatic Stripper" by Sara Jane Lapp

Performance by Patricia Hoffbauerand George Sanchez

Poets include Alan Davies, Bruce Andrewsand Patrick Smith

Improvised music with Singer/Performer Shelley Hirsch, Trombonist James Staley,and Percussionist Tim Spelios

Tap Dancing with Hank Smith& a lecture/demo with Sally Silvers and Patricia Hoffbauer

Dancer Sally Silversperforms with Bruce Andrews

Music with Tracy Wuischpardand Susan Bachemin

Improvisational Sound Ensemble featuring laptop, percussion and other devices with Bruce Tovsky, Christine Bard,Ben Owen, Gill Arno, and Anthony Ptak

We thank Suzanne Fiol of ISSUE Projectfor donating the space for this event. Without her this would not have been possible.

ISSUE Project Room

3rd Avenue and 3rd Street

232 Third Street, Brooklyn 11215

DIRECTIONS

MASS TRANSIT

F and Gtrains to CARROLL ST-SMITH ST stop

Walk East down Third St over Gowanus Canal to Third Av = 5 min walk

F, M AND R trains to NINTH ST-FOURTH AVE stop

Walk North on Fourth Av. West on Third St to Third Av = 5 min walk

DRIVING

> *From Manhattan Bridge = 5-10 min drive*

Proceed straight on to Flatbush Ave. Right on Third Ave (just after Fulton-Nevins Sts) to Third St.

> *From Brooklyn Bridge = 5-10 min drive*

Proceed straight on to Adams St. Left on Atlantic Ave. Right on Third Ave to Third St.

> *From Battery Tunnel (Right lane toll booth) = 3-5 min drive*

Take first exit (just after toll) on to Hamilton Ave. Left on Smith St. Right on Third St to Third Ave.

> *From BQE (278) West = 5-10 min drive*

Exit on Tillary St. Left on Flatbush Ave. Right on Third Ave to Third St.

> *From Gowanus Expwy (278) East= 5-10 min drive*

Exit at 39 St. First left on Fourth Ave. Left on Third St to Third Ave.

> *From Prospect Expwy (27) North= 3-5 min drive*

Exit at Fourth Ave. Right on Fourth Ave. Left on Third St to Third Ave.

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621. ALDON L NIELSEN
Readings on Two Coasts
Thu 27 Sep 2007

<A onblur="try {parent.deselectBloggerImageGracefully();} catch(e) {}" href="http://bp1.blogger.com/__ab1n1pvT3M/Rvw7tsKxMKI/AAAAAAAAAsk/ddeUAqRAtBM/s1600-h/dadadacover.jpg"></A>Two poetry readings coming up for any of you who might be on either coast!

Saturday, Sept. 29 -- SERIOUS PLAY
Featuring Catherine Daly, A.L. Nielsen, Yunte Huang, Michelle Detorie & Bruna Mori. Santa Barbara Museum of Art -- 2:15 PM

This reading is part of the Santa Barbara Book Festival. There will be other readings throughout the day.

<A onblur="try {parent.deselectBloggerImageGracefully();} catch(e) {}" href="http://bp3.blogger.com/__ab1n1pvT3M/Rvw7lMKxMJI/AAAAAAAAAsc/RVq-s6vJEXc/s1600-h/yunte+book.jpg"></A>

<A onblur="try {parent.deselectBloggerImageGracefully();} catch(e) {}" href="http://bp2.blogger.com/__ab1n1pvT3M/Rvw7b8KxMII/AAAAAAAAAsU/HEA6HxT95qo/s1600-h/aldon+book.jpg"></A>

Saturday, October 6 - Baltimore, MD
A poetry reading featuring A.L. Nielsen and Beth Joselow
8:00 PM
Carriage House
2225 Hargrove Street

<A onblur="try {parent.deselectBloggerImageGracefully();} catch(e) {}" href="http://bp1.blogger.com/__ab1n1pvT3M/Rvw7QsKxMHI/AAAAAAAAAsM/PYim-woapLc/s1600-h/beth+book.jpg"></A>

<<

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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622. **George Bowering**
Re: mackerel
Thu 27 Sep 2007

Last month in Newfoundland I had some smoked mackerel
that my host's teen daughter caught the day before.

Yum and yum.

I had always thought that fish was smoked for days and days.

gb

On Sep 23, 2007, at 3:34 PM, Gabrielle Welford wrote:

> kippers, mmmmm! pickled herring, mmmm! and what about mackerel, then,
> hey? only place i can find mackerel here is japanese groceries. okay
> in
> hawaii--saba. is mackerel endangered too? gabrielle
>
> On Sun, 23 Sep 2007, Rachel Loden wrote:
>
>> Forwarding this from David Bromige [[redacted]]:
>>
>> I feel obliged to participate in this herring that you are holding.
>> As a
>> boy in England, I often ate herring. I believe it must have been one
>> of the
>> cheaper foodstuffs in those days. I ate it for breakfast with
>> potatoes left
>> over from the night before. But nonethe-less, I grew up thin as a

>> rake. I
>> believe herring are now an endangered species and I no longer eat
>> them. My
>> diet still consists mainly of potatoes, somewhat to the consternation
>> of my
>> wife who grew up on pasta. What does George Bowering eat? David
>>
>>
>> Maria Damon wrote:
>>
>> Could someone let Bromering know we need his input on herring
>> pronto???!
>>
>> Rachel Loden wrote:
>>
>> My grandfather was a herring broker. Unfortunately, I can't stand
>> herring.
>>
>> I wonder what David Bromige thinks of herring.
>>
>> Maria wrote:
>>
>>>> yeah, lemme at 'em!
>>>>
>>>> George Bowering wrote:
>>>>
>>>>> On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:
>>>>>
>>>>>
>>>>>> herring! yummy!
>>>>>>
>>>>> Agh, you remind me of the Norwegian B&B breakfast table!
>>
>
>
"Whip" Bowering
Shortstop to the Gods

↑ Index

623. **Gabrielle Welford**
Re: mackerel
Thu 27 Sep 2007

---

oh my oh my, jealous, of a green colo(u)r, etc. i have now found kippered herring in cans, and that's as close as i've gotten for a while. i didn't know ye could smoke that fast either. i've been drying tomatoes for days. g

On Thu, 27 Sep 2007, George Bowering wrote:

> *Last month in Newfoundland I had some smoked mackerel*
> *that my host's teen daughter caught the day before.*
>
> *Yum and yum.*
>
> *I had always thought that fish was smoked for days and days.*
>
> *gb*
>
> *On Sep 23, 2007, at 3:34 PM, Gabrielle Welford wrote:*
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> *hey? only place i can find mackerel here is japanese groceries. okay*
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> *Forwarding this from David Bromige [[redacted]]:*
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> *cheaper foodstuffs in those days. I ate it for breakfast with*
> *potatoes left*
> *over from the night before. But nonethe-less, I grew up thin as a*
> *rake. I*
> *believe herring are now an endangered species and I no longer eat*
> *them. My*
> *diet still consists mainly of potatoes, somewhat to the consternation*
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>
> *Could someone let Bromering know we need his input on herring*

> *pronto???!*
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> *My grandfather was a herring broker. Unfortunately, I can't stand herring.*
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> *I wonder what David Bromige thinks of herring.*
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> *Maria wrote:*
>
> *yeah, lemme at 'em!*
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> *George Bowering wrote:*
>
> *On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:*
>
> *herring! yummy!*
>
> *Agh, you remind me of the Norwegian B&B breakfast table!*
>
> *"Whip" Bowering*
> *Shortstop to the Gods*

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624. Jennifer Karmin
SUBMISSIONS: Women, Action & the Media
Thu 27 Sep 2007

Women, Action & the Media:
A Conference for Activists, Journalists & Everyone
MIT's Stata Center, Cambridge, MA
March 28 - March 30, 2008

2008 CALL FOR PROPOSALS
http://www.centerfornewwords.org/wam/call_for_proposals.php

At Women, Action & the Media (WAM!) 2008, we'll share facts and ideas, develop skills, build collaborations, and create action plans to amplify progressive women's public voices in society. We're bringing together more than 400 participants to exchange observations, ideas,

experiences, opinions, and tools for change—and plan together for action.

We invite you to submit a proposal for a workshop, panel, strategy meeting, digital multimedia presentation, or other conference session. We want to hear your ideas whether you're a media producer or a PR strategist, a journalist, an activist, an academic, a community organizer, a funder or philanthropist, a "citizen" media watchdog, a media policy advocate, an alternative-network-builder, a blogger, writer, teacher, artist, technology trainer, cartoonist, deejay, (etc!) — we especially encourage proposals from women of color, women under 25 and over 65, low-income women, professionals/producers working in broadcast and online media, and students.

Please send us your session proposals. We encourage you to be creative not only with your proposed topic and content, but in your means of presentation—we're seeking interactive, provocative, dialogue-rich sessions that might as easily involve multimedia, collaborative projects, skills training or live performance as a panel or standard speaker.

To Submit a Proposal
Please submit a proposal (not more than 500 words) including:
o Presenters' first and last names (please only propose presenters whose availability to attend has been confirmed)
o Relevant biographical information for each presenter (please be sure to include any information which will help us ensure equitable representation of speakers on the basis of race/ethnicity, class, sexual orientation, gender identity, degree of physical ability, and age)
o Goal of the session: What are the presenter/organizers goals for producing this session and what do you hope will happen?
o Format of presentation, plus unique features, e.g., equipment needs
o What type of audience your presentation is geared toward. Please be specific as to what you assume

people attending your session will already know, what skills or experience they should have, etc.
o Email address
o Mailing address
o Telephone number(s)
o Title of the presentation
Incomplete proposals may not be considered.

Length: 250 to 500 words

Preference will be given to sessions that:
o involve at least 50 percent women of color as presenters or session leaders
o involve low-income women as presenters or session leaders
o involve women under 25 and/or women over 65 as presenters or session leaders
o have a goal of fostering post-conference action or activism by the participants

Formats for presentations may include:
o multimedia/performance - e.g., video, guerrilla theater, etc.
o lecture (must include significant time for q&a)
o workshop (hands-on skill-building)
o strategic planning, collaboration or action/organizing meeting
o panel discussion with moderator (must include significant time for q&a)
o media action brunch (planning for post-conference action)
o combinations of these formats, or other formats entirely!

All sessions should run for 90 minutes.

Timeline and Important Dates:
Proposal submission deadline: 10/12/2007
Notification of acceptance or rejection: 11/9/2007

Please feel free to call us with questions as you prepare your proposals: [redacted]. Submissions will be reviewed and evaluated by the steering committee. Please send your submission to [redacted] with the subject line WAM!2008 Session Proposal, or mail it to Center for

New Words/7 Temple Street/Cambridge, MA 02139/Attn:
WAM!2008 Session Proposals. You will receive a
confirmation of our receiving your submission within 3
working days.

___ Moody friends. Drama queens. Your life? Nope! - their life, your story. Play Sims Stories at Yahoo! Games. http://sims.yahoo.com/

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625. **Amanda Earl**

Re: mackerel

Thu 27 Sep 2007

---

have you ever tried unagi, smoked eel? it's amazing. you can get it at sushi restaurants.

i had to come out of lurk for smoked fish. here near ottawa in old chelesea we used to have a great smoked fish place, but it burnt down.

amanda

At 09:08 PM 27/09/2007, you wrote:
>Last month in Newfoundland I had some smoked mackerel
>that my host's teen daughter caught the day before.
>
>Yum and yum.
>
>I had always thought that fish was smoked for days and days.
>
>gb

↑ Index

626. **Alan Sondheim**

New Perforations call for material: THE INHUMAN/...SPIRIT (fwd)

Fri 28 Sep 2007

---------- Forwarded message ----------
Date: Thu, 27 Sep 2007 17:27:31 -0500
From: robert cheatham <[redacted]>
To: [redacted], [redacted]
Subject: New Perforations call for material: THE INHUMAN/...SPIRIT

Public Domain Inc. announces the call for submissions for Perforations 31:
*

The Inhuman: Anticipations, Thresholds, Technics -
Special Effects of the Spirit.

*

Any mention of 'spirit' is sure to induce a spirited discussion with us moderns, unless we believe there is a New Age a'coming (and which is perpetually on the way)-- or not -- and we've already made up our mind.

But everyone likes a good supernatural horror flick, a good ghost story, or a good performance artist who spazzes out or the latest paranormal reports of sprites, spirits, the possessed, ufos, Virgin Mary apparitions, crop circles, the latest Halo 3.0 release, and much more.

At the same time, the technical apparatus which surrounds us, enters us, comes from us, makes us doubt what the 'human' is and what the limits and borders of that may be and whether a technical civilization is on the way to crossing the Nietzschean bridge to ... something else.

this issue of perforations is interested in the 'something else' that folds into the 'spirit.'

For a more considered exploration of the Perf 31 problematic please go to:

http://www.pd.org/Perforations/perf31/index-perf31.html

Node 31 of Perforations will entertain your multi-media
contributions. videos, hyper-texts, articles, reviews.
Deadline: April 2008
Thank you for your consideration..

senior editor:
Robert Cheatham - [redacted]

media editor:
Chea Prince - [redacted]

technical editor:
Jim Demmers - [redacted]

*

The two most recent perforations issues are:

Hauntology [P 29]
http://www.pd.org/Perforations/perf29/perf29_index.html

and

Hut Tech / Bare Life [P 30]
http://www.pd.org/Perforations/perf30/index-perf30.html

General Perforations index:
http://www.pd.org/HTML/perforations-index.html

Other Public Domain services, including list serves and podcasts:
http://www.pd.org

Perforations and FORT! / da? Press are divisions of Public Domain Inc. a 501 (c) 3, nonprofit arts and information organization. Public Domain, Perforations, and FORT! / da? Press may be contacted through any of the following modes:

* Public Domain, P. O. Box 8899, Atlanta, Georgia U.S.A. 30306-0899
* electronic mail: [redacted]

--

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627. Alan Sondheim
i'm sick of swallowing
Fri 28 Sep 2007

---

i'm sick of swallowing

in my own adulterated view, defuge is connected with the hunt as well, with the ravishment and devouring of the other, with propitiation.

oh i'm so tired having taken you and reduced you to nothing, oh such tired and you're nothing to me, not even flesh, not even a smear on the carpet, once ravished, you're all over, what the fuck

i hunt and one of you is not enough; my cock hunts you down. lucky me i got a gun. lucky me you don't.

kill me, i'm bored.

interest in, and may hunt at his pleasure; where besides the pleasure in and as I hunt the world of storm, I fear for your safety and my own. In in my own adulterated view, defuge is connected with the hunt as well, through the message bases, in the form of a hunt or retrieval: recupera- that it produced language, just as the hunt did. That the repetitive bab- then i hunt for something stronger than pills from the hunt and the preparation of ancient flesh. constituted, constructed, as the humans on the hunt - no more or less. i kill all priest. worry lama. hunt rabbi. kill shaman. kill all grand my own adulterated view, defuge is connected with the hunt as well, (and the man on the hunt for the rabbit. The man-dog is preyer; the rabbit is while there's no stopping humans from the hunt - elon grief dim weapons quiver savoury love hunt obey kids goats loveth vinegar, the wine! Seize the hand, hunt with it, angle it upward! Mend deleted weemails should scream them bloody with hunt But them for with now views them But scream views 349: should them hunt

that 349: that But with bloody is is bloody now for weemails is should with machette. hunt that now murder scream with scream them for murder with them hunt But just bloody But with now play play machette. hunt for nowand approach murder practice. i hunt on the internet. i shape ride on the internet. i speak You can hunt anywhere, you can hunt online. Ghosts are here, their images

you can't smash them. i want to sleep. kill me, i'm bored.

identity self hunt economy dyad eat wife-force co-

o god ravish me isn't the same as oh god ravish me. i can't tell the difference. eating flesh helps for a while. fuck you i'll code your flesh i'll stamp it out. there's this odd calm after the hunt but then it turns to slaughter. breathing heavy it's a sign. don't wait to breathe heavy.

To code is not to produce codework; it is to produce code on the level of the code or interface. Bridged code, embedded code, is not codework; the irreversible spew of cellular automata is codework, all the better if the rules are noisy. The cultural production of codework abjures intensifications, strange attractors, descriptions such as this (which is the oldest game in the book). The hunt and reception of short-wave number codes is codework. Writers on the edge are circumscribed by codework, malfunctioned psychoanalytics, scatologies endlessly coded and decoded; the codes are dissolute, partial, always already incomplete: the differend is codework.

(for s.b. in conversation)

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628. **colin herd**
Re: mackerel
Fri 28 Sep 2007

This is the nicest smoked fish i know-
http://arbroath-smokie.co.uk/catalog/smokie.php

On 9/28/07, George Bowering <[redacted]> wrote:
>
> Last month in Newfoundland I had some smoked mackerel
> that my host's teen daughter caught the day before.
>
> Yum and yum.
>
> I had always thought that fish was smoked for days and days.
>
> gb

>
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> On Sep 23, 2007, at 3:34 PM, Gabrielle Welford wrote:
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> >>>> George Bowering wrote:
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> >>>>> On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:
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> >>>>>
> >>>>>> herring! yummy!
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> >>>>> Agh, you remind me of the Norwegian B&B breakfast table!
> >>
> >
> >
> "Whip" Bowering
> Shortstop to the Gods
>

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629. **Gabrielle Welford**
Re: mackerel
Fri 28 Sep 2007

too many smoking fish--always a bad idea. yes, unagi. very good. g

On Thu, 27 Sep 2007, Amanda Earl wrote:

> *have you ever tried unagi, smoked eel? it's amazing. you can get it*
> *at sushi restaurants.*
>
> *i had to come out of lurk for smoked fish. here near ottawa in old*
> *chelesea we used to have a great smoked fish place, but it burnt down.*
>
> *amanda*
>
> *At 09:08 PM 27/09/2007, you wrote:*
> *Last month in Newfoundland I had some smoked mackerel*
> *that my host's teen daughter caught the day before.*
>
> *Yum and yum.*
>
> *I had always thought that fish was smoked for days and days.*
>
> *gb*

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630. Bibby, Michael
JOB: Creative Writing - Poetry
Fri 28 Sep 2007

Dear Poetics-L folks:

Here's a copy of our job ad--please consider applying or passing this along to someone you think might be interested. It's a 4/4 load, but there is a one-course release every other year for doing the student lit journal. We're a unionized faculty and generally a nice bunch to hang with:

Tenure-track assistant professor in Creative Writing (Poetry), full-time appointment beginning August 2008. MFA or PhD required by time of appointment. Candidates must demonstrate a commitment to teaching, service, and professional activity including published poetry (preferably a book). Twelve-hour course load each semester will include creative writing, other courses in the English major, and general education courses, with course reduction available for advising the student literary magazine. Additional teaching expertise in creative nonfiction and/or literary study desirable. The committee will request writing samples from selected candidates and may meet with these candidates at MLA. On-campus interviews will include a demonstration of teaching effectiveness and a brief poetry reading.

Submit letter of application, curriculum vitae, undergraduate and graduate transcripts, and three letters of reference to:

Michael Bibby, Chair
Creative Writing Search Committee
Department of English
Shippensburg University
1871 Old Main Drive
Shippensburg, PA 17257

Review of applications begins November 2, 2007, and will continue until the position is filled.

For more information about the Department of English and Shippensburg University, see http://webspace.ship.edu/english/.

All candidates must furnish proof of eligibility to work in the U.S. upon appointment. Offers of employment are contingent upon successful completion of a criminal background check. Evidence of a commitment to understanding diverse populations will be required as part of the on-campus interview.

Women, persons of color, veterans, and the disabled are encouraged to apply. Shippensburg University is committed to equal employment opportunity.

---

best,

Michael Bibby
Professor, Dept. of English
Shippensburg University
[redacted]

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631. **Mark Weiss**
Re: mackerel
Fri 28 Sep 2007

To my sorrow I came across http://www.oceansalive.org/eat.cfm?subnav=bestandworst&link=hp, which has a pull-down menu of commercially-available fish, with ecological and health ratings. Herring and the mackerel we're most likely to find in the market are fine, a lot of other favorites not so.

I was in Holland for the annual herring fest. Fillets of young herring were given out free and fresh from the ocean in celebration of the new season. It's been probably 20 years, but I can still taste them.

Mark

At 10:58 PM 9/27/2007, you wrote:
>oh my oh my, jealous, of a green colo(u)r, etc. i have now found kippered
>herring in cans, and that's as close as i've gotten for a while. i didn't
>know ye could smoke that fast either. i've been drying tomatoes for days.
>g
>
>On Thu, 27 Sep 2007, George Bowering wrote:
>
> > Last month in Newfoundland I had some smoked mackerel
> > that my host's teen daughter caught the day before.
> >
> > Yum and yum.
> >
> > I had always thought that fish was smoked for days and days.
> >
> > gb
> >
> >

> > On Sep 23, 2007, at 3:34 PM, Gabrielle Welford wrote:
> >
> > > kippers, mmmmm! pickled herring, mmmm! and what about mackerel, then,
> > > hey? only place i can find mackerel here is japanese groceries. okay in
> > > hawaii--saba. is mackerel endangered too? gabrielle
> > >
> > > On Sun, 23 Sep 2007, Rachel Loden wrote:
> > >
> > >> Forwarding this from David Bromige [[redacted]]:
> > >>
> > >> I feel obliged to participate in this herring that you are holding. As a
> > >> boy in England, I often ate herring. I believe it must have been one of the
> > >> cheaper foodstuffs in those days. I ate it for breakfast with potatoes left
> > >> over from the night before. But nonethe-less, I grew up thin as a rake. I
> > >> believe herring are now an endangered species and I no longer eat them. My
> > >> diet still consists mainly of potatoes, somewhat to the consternation of my
> > >> wife who grew up on pasta. What does George Bowering eat? David
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> > >>
> > >> Maria Damon wrote:
> > >>
> > >> Could someone let Bromering know we need his input on herring pronto???!
> > >>
> > >> Rachel Loden wrote:
> > >>
> > >> My grandfather was a herring broker. Unfortunately, I can't stand herring.
> > >>
> > >> I wonder what David Bromige thinks of herring.
> > >>
> > >> Maria wrote:
> > >>
> > >>>> yeah, lemme at 'em!

> > >>>>
> > >>>> George Bowering wrote:
> > >>>>
> > >>>>> On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:
> > >>>>>
> > >>>>>
> > >>>>>> herring! yummy!
> > >>>>>>
> > >>>>> Agh, you remind me of the Norwegian B&B breakfast table!
> > >>
> > >
> > >
> > "Whip" Bowering
> > Shortstop to the Gods
> >

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632. **Maria Damon**
Re: mackerel
Fri 28 Sep 2007

---

ooohhh, mackerel! i love mackerel, smoked or not.
one of my mother's more earthy expressions from rural Denmark: "it
shines like rotten mackerel
in the moonlight..."

George Bowering wrote:
> Last month in Newfoundland I had some smoked mackerel
> that my host's teen daughter caught the day before.
>
> Yum and yum.
>
> I had always thought that fish was smoked for days and days.
>
> gb
>
>
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>
>> kippers, mmmmm! pickled herring, mmmm! and what about mackerel,
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>> hey? only place i can find mackerel here is japanese groceries.
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>>> rake. I
>>> believe herring are now an endangered species and I no longer eat
>>> them. My
>>> diet still consists mainly of potatoes, somewhat to the
>>> consternation of my
>>> wife who grew up on pasta. What does George Bowering eat? David
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>>>
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>>>
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>>>>>
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>>>>>>>
>>>>>> Agh, you remind me of the Norwegian B&B breakfast table!
>>>
>>
>>
> "Whip" Bowering
> Shortstop to the Gods

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633. **Catherine Daly**
Re: mackerel
Fri 28 Sep 2007

---

alton brown's website on food network had a way to make a smoker : basically two large flowerpots, a hotplate, a large (10 gal?) metal pasta pot, wood chips, a grate, and a thermometer.

works best to smoke fish -- our hot plate burned out after two smoking sessions tho

--
All best,
Catherine Daly
[redacted]

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634. **Tony Trigilio**
2007-2008 Readings at Columbia College Chicago
Fri 28 Sep 2007

Columbia College Chicago
2007-2008 Reading Series
Sponsored by the English Department

All readings free & open to the public
Call [redacted] for more info

JEFFERY CONWAY & DAVID TRINIDAD
Wednesday, October 3, 2007
Music Center Concert Hall, 1014 S. Michigan Ave., 5:30 p.m.

RICK HILLES & JO McDOUGALL
Wednesday, November 14, 2007
Collins Hall, 624 S. Michigan, 6th floor, 5:30 p.m.

Poetics Lecture by DANIELLE PAFUNDA
Wednesday, February 6, 2008
Music Center Concert Hall, 1014 S. Michigan Ave., 5:30 p.m.

AIMEE NEZHUKUMATATHIL, KATE GREENSTREET, & MICHAEL ROBINS
Wednesday, March 5, 2008
Music Center Concert Hall, 1014 S. Michigan Ave., 5:30 p.m.

9th ANNUAL COLUMBIA COLLEGE
CITYWIDE UNDERGRADUATE POETRY FESTIVAL
Thursday, April 3, 2008
Music Center Concert Hall, 1014 S. Michigan Ave., 5:30 p.m.

ALICE NOTLEY & RACHEL ZUCKER
Wednesday, April 9, 2008
Music Center Concert Hall, 1014 S. Michigan Ave., 5:30 p.m.

COLUMBIA POETRY REVIEW
READING AND RELEASE PARTY
Thursday, May 1, 2008
Sherwood Conservatory Recital Hall (tentative location), 5:30 p.m.

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635. CA Conrad

9 poets 9 cities: BROOKLYN, GREENCASTLE, SEOUL, SYDNEY, PHILADELPHIA, AUSTIN, SEATTLE, TORONTO, SAN FRANCISCO

Fri 28 Sep 2007

---

9 poets in 9 cities have been asked to give poetry readings where poems by all 9 poets are read. There will be 9 rounds of these readings, one in the spring and one in the fall each year until all 81 poets have had their readings. Below you will see the readers, their bios, and a link to a separate page for each particular reading, which includes comment space for their audience members. Please enjoy, and I hope you attend one of these readings in your city.

THE FIRST READING IS THIS WEEKEND IN TORONTO
SCROLL DOWN TO a.rawlings WHERE YOU WILL FIND
A LINK AT THE BOTTOM OF HER BIO LEADING TO
DETAILS OF HER EVENT, THANK YOU

Details for this new series at: http://9poets9cities.blogspot.com

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636. **W.B. Keckler**
Which pop song most sets feminism back?
Fri 28 Sep 2007

Was just trying to compile a list of songs which people find the most offensive vis-a-vis women and those which are perceived to set the clock back the furthest on feminism/equality?? My first vote is for Sheena Easton's "(My Baby Takes)The Morning Train," which seems to be an anthem for those who feel women are parasitic sex bunnies and happiest thus....of course there are the so-called obvious songs like "Stand By Your Man," although I always focused on the line "After all, he's just a man..." as a very funny condescending line...any suggestions? send to [redacted] and the final top ten or twenty or whatever will be blog-logged at Joe Brainard's Pyjamas (www.joebrainardspyjamas.blogspot.com)?...merci. Bill
_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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637. **Bobbi Lurie**
Re: mackerel
Fri 28 Sep 2007

Mark,

thank you for this very important list.

bobbi

-----Original Message-----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Fri, 28 Sep 2007 6:46 am
Subject: Re: mackerel

To my sorrow I came across http://www.oceansalive.org/eat.cfm?subnav=bestandworst&link=hp, which has a pull-down menu of commercially-available fish, with ecological and health ratings. Herring and the mackerel we're most likely to find in the market are fine, a lot of other favorites not so.?
?
I was in Holland for the annual herring fest. Fillets of young herring were given out free and fresh from the ocean in celebration of the new season. It's been probably 20 years, but I can still taste them.?
?
Mark?

?
At 10:58 PM 9/27/2007, you wrote:?
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>herring in cans, and that's as close as i've gotten for a while. i didn't?
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> > >> them. My?
> > >> diet still consists mainly of potatoes, somewhat to the consternation?

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> > >>?
> > >?
> > >?
> > "Whip" Bowering?
> > Shortstop to the Gods?
> >?

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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638. **David Chirot**

Israel & US attack plans for Syria & Iran/Air Force refused to fly nukes to Mid East

Fri 28 Sep 2007

Air Force refused to fly weapons (nukes) to Middle East theater

By Wayne Madsen
Sept. 24, 2007
Author's website

WMR has learned from U.S. and foreign intelligence sources that the B-52 transporting six stealth AGM-129 Advanced Cruise Missiles, each armed with a W-80-1 nuclear warhead, on August 30, were destined for the Middle East via Barksdale Air Force Base in Louisiana.

However, elements of the Air Force, supported by U.S. intelligence agency personnel, successfully revealed the ultimate destination of the nuclear weapons and the mission was aborted due to internal opposition within the Air Force and U.S. Intelligence Community.

Yesterday, the /Washington Post/ attempted to explain away the fact that America's nuclear command and control system broke down in an unprecedented manner by reporting that it was the result of "security failures at multiple levels." It is now apparent that the command and control breakdown, reported as a BENT SPEAR incident to the Secretary of Defense and White House, was not the result of a command and control chain-of-command "failures" but the result of a revolt and push back by various echelons within the Air Force and intelligence agencies against a planned U.S. attack on Iran using nuclear and conventional weapons.

The /Washington Post/ story on BENT SPEAR may have actually been an effort in damage control by the Bush administration. WMR has been informed by a knowledgeable source that one of the six nuclear-armed cruise missiles was, and may still be, unaccounted for. In that case, the nuclear reporting incident would have gone far beyond BENT SPEAR to a National Command Authority alert known as EMPTY QUIVER, with the special classification of PINNACLE.

Just as this report was being prepared, /Newsweek/ reported that Vice President Dick Cheney's recently-departed Middle East adviser, David Wurmser, told a small group of advisers some months ago that Cheney had considered asking Israel to launch a missile attack on the Iranian nuclear site at Natanz. Cheney reasoned that after an Iranian retaliatory strike, the United States would have ample reasons to launch its own massive attack on Iran. However, plans for Israel to attack Iran directly were altered to an Israeli

attack on a supposed Syrian-Iranian-North Korean nuclear installation in northern Syria.

WMR has learned that a U.S. attack on Iran using nuclear and conventional weapons was scheduled to coincide with Israel's September 6 air attack on a 'reputed Syrian nuclear facility' in Dayr az-Zwar, near the village of Tal Abyad, in northern Syria, near the Turkish border. Israel's attack, code named OPERATION ORCHARD, was to provide a reason for the U.S. to strike Iran. The neo-conservative propaganda onslaught was to cite the cooperation of the George Bush's three remaining "Axis of Evil" states -- Syria, Iran, and North Korea -- to justify a sustained Israeli attack on Syria and a massive U.S. military attack on Iran.

WMR has learned from military sources on both sides of the Atlantic that there was a definite connection between Israel's OPERATION ORCHARD and BENT SPEAR involving the B-52 that flew the six nuclear-armed cruise missiles from Minot Air Force Base in North Dakota to Barksdale. There is also a connection between these two events as the Pentagon's highly-classified PROJECT CHECKMATE, a compartmented U.S. Air Force program that has been working on an attack plan for Iran since June 2007, around the same time that Cheney was working on the joint Israeli-U.S. attack scenario on Iran.

PROJECT CHECKMATE was leaked in an article by military analyst Eric Margolis in the Rupert Murdoch-owned newspaper, the /Times of London/, is a program that involves over two dozen Air Force officers and is headed by Brig. Gen. Lawrence Stutzriem and his chief civilian adviser, Dr. Lani Kass, a former Israeli military intelligence officer who, astoundingly, is *now involved in planning a joint U.S.-Israeli massive military attack on Iran* that involves a "decapitating" blow on Iran by hitting between three to four thousand targets in the country. Stutzriem and Kass report directly to the Air Force Chief of Staff, General Michael Moseley, who has also been charged with preparing a report on the B-52/nuclear weapons incident.

Kass' area of speciality is cyber-warfare, which includes ensuring "information blockades," such as that imposed by the Israeli government on the Israeli media regarding the Syrian air attack on the alleged Syrian "nuclear installation." British intelligence sources have reported that the Israeli attack on Syria was a "true flag" attack originally designed to foreshadow a U.S. attack on Iran. After the U.S. Air Force push back against transporting the six cruise nuclear-armed AGM-129s to the Middle East, Israel went ahead with its attack on Syria anyhow in order to help ratchet up tensions between Washington on one side and Damascus, Tehran, and Pyongyang on the other.

The other part of CHECKMATE's brief is to ensure that a media "perception management" is waged against Syria, Iran, and North Korea. This involves

articles such as that which appeared with Joby Warrick's and Walter Pincus' bylines in yesterdays /Washington Post/. The article, titled "The Saga of a Bent Spear," quotes a number of seasoned Air Force nuclear weapons experts as saying that such an incident is unprecedented in the history of the Air Force. For example, Retired Air Force General Eugene Habiger, the former chief of the U.S. Strategic Command, said he has been in the "nuclear business" since 1966 and has never been aware of an incident "more disturbing."

Command and control breakdowns involving U.S. nuclear weapons are unprecedented, except for that fact that the U.S. military is now waging an internal war against neo-cons who are embedded in the U.S. government and military chain of command who are intent on using nuclear weapons in a pre-emptive war with Iran.

CHECKMATE and OPERATION ORCHARD would have provided the cover for a pre-emptive U.S. and Israeli attack on Iran had it not been for BENT SPEAR involving the B-52. In on the plan to launch a pre-emptive attack on Iran involving nuclear weapons were, according to our sources, *Cheney, National Security Adviser Stephen Hadley; members of the CHECKMATE team at the Pentagon, who have close connections to Israeli intelligence and pro-Israeli think tanks in Washington, including the Hudson Institute; British Foreign Secretary David Miliband, a political adviser to Tony Blair prior to becoming a Member of Parliament; Israeli political leaders like Prime Minister Ehud Olmert and Likud leader Binyamin Netanyahu; and French Foreign Minister Bernard Kouchner, who did his part last week to ratchet up tensions with Iran by suggesting that war with Iran was a probability. * *Kouchner retracted his statement after the U.S. plans for Iran were delayed.*

Although the Air Force tried to keep the B-52 nuclear incident from the media, anonymous Air Force personnel leaked the story to /Military Times/ on September 5, the day before the Israelis attacked the alleged nuclear installation in Syria and the day planned for the simultaneous U.S. attack on Iran. The leaking of classified information on U.S. nuclear weapons disposition or movement to the media, is, itself, unprecedented. Air Force regulations require the sending of classified BEELINE reports to higher Air Force authorities on the disclosure of classified Air Force information to the media.

In another highly unusual move, Defense Secretary Robert Gates has asked an outside inquiry board to look into BENT SPEAR, even before the Air Force has completed its own investigation, a virtual vote of no confidence in the official investigation being conducted by Major General Douglas Raaberg, chief of air and space operations at the Air Combat Command.

Gates asked former Air Force Chief of Staff, retired General Larry Welch, to lead a Defense Science Board task force that will also look into the BENT

SPEAR incident. The official Air Force investigation has reportedly been delayed for unknown reasons. Welch is President and CEO of the Institute for Defense Analysis (IDA), a federally-funded research contractor that operates three research centers, including one for Office of Science and Technology Policy in the Executive Office of the President and another for the National Security Agency. One of the board members of IDA is Dr. Suzanne H. Woolsey of the Paladin Capital Group and wife of former CIA director and arch-neocon James Woolsey.

WMR has learned that neither the upper echelons of the State Department nor the British Foreign Office were privy to OPERATION ORCHARD, although Hadley briefed President Bush on Israeli spy satellite intelligence that showed the Syrian installation was a joint nuclear facility built with North Korean and Iranian assistance. However, it is puzzling why Hadley would rely on Israeli imagery intelligence (IMINT) from its OFEK (Horizon) 7 satellite when considering that U.S. IMINT satellites have greater capabilities.

The Air Force's "information warfare" campaign against media reports on CHECKMATE and OPERATION ORCHARD also affected international reporting of the recent International Atomic Energy Agency (IAEA) resolution asking Israel to place its nuclear weapons program under IAEA controls, similar to those that the United States wants imposed on Iran and North Korea. The resolution also called for a nuclear-free zone throughout the Middle East. The IAEA's resolution, titled "Application of IAEA Safeguards in the Middle East," was passed by the 144-member IAEA General Meeting on September 20 by a vote of 53 to 2, with 47 abstentions. *The only two countries to vote against were Israel and the United States. *However, the story carried from the IAEA meeting in Vienna by Reuters, the Associated Press, and Agence France Press, was that it was Arab and Islamic nations that voted for the resolution.

This was yet more perception management carried out by CHECKMATE, the White House, and their allies in Europe and Israel with the connivance of the media. In fact, among the 53 nations that voted for the resolution were China, Russia, India, Ireland, and Japan. The 47 abstentions were described as votes "against" the resolution even though an abstention is neither a vote for nor against a measure. America's close allies, including Britain, France, Australia, Canada, and Georgia, all abstained.

Suspiciously, the IAEA carried only a brief item on the resolution concerning Israel's nuclear program and a roll call vote was not available either at the IAEA's web site -- www.iaea.org -- or in the media.

The perception management campaign by the neocon operational cells in the Bush administration, Israel and Europe was designed to keep a focus on Iran's nuclear program, not on Israel's. Any international examination of Israel's

nuclear weapons program would likely bring up Israeli nuclear scientist Mordechai Vanunu, a covert from Judaism to Christianity, who was kidnapped in Rome by a Mossad "honey trap" named Cheryl Bentov (aka, Cindy) and a Mossad team in 1986 and held against his will in Israel ever since.

Vanunu's knowledge of the Israeli nuclear weapons program would focus on the country's own role in nuclear proliferation,* including its program to share nuclear weapons technology with apartheid South Africa and Taiwan in the late 1970s and 1980s. *The role of Ronald Reagan's Director of the Arms Control and Disarmament Agency Ken Adelman in Israeli's nuclear proliferation during the time frame 1983-1987 would also come under scrutiny. Adelman, a member of the Reagan-Bush transition State Department team from November 1980 to January 1981, voiced his understanding for the nuclear weapons programs of Israel, South Africa, and Taiwan in a June 28, 1981 /New York Times/ article titled, "3 Nations Widening Nuclear Contacts." The journalist who wrote the article was Judith Miller. Adelman felt that the three countries wanted nuclear weapons because of their ostracism from the West, the third world, and the hostility from the Communist countries. Of course, today, the same argument can be used by Iran, North Korea, and other "Axis of Evil" nations so designated by the neocons in the Bush administration and other governments.

There are also news reports that suggest an intelligence relationship between Israel and North Korea. On July 21, 2004, New Zealand's /Dominion Post/ reported that three Mossad agents were involved in espionage in New Zealand. Two of the Mossad agents, Uriel Kelman and Elisha Cara (aka Kra), were arrested and imprisoned by New Zealand police (an Israeli diplomat in Canberra, Amir Lati, was expelled by Australia and New Zealand intelligence identified a fourth Mossad agent involved in the New Zealand espionage operation in Singapore). The third Mossad agent in New Zealand, Zev William Barkan (aka Lev Bruckenstein), fled New Zealand -- for North Korea.

New Zealand Foreign Minister Phil Goff revealed that Barkan, a former Israeli Navy diver, had previously worked at the Israeli embassy in Vienna, which is also the headquarters of the IAEA. He was cited by the /Sydney Morning Herald/ as trafficking in passports stolen from foreign tourists in Thailand, Myanmar, Laos, and Cambodia. New Zealand's One News reported that Barkan was in North Korea to help the nation build a wall to keep its citizens from leaving.

*The nuclear brinkmanship involving the United States and Israel and the breakdown in America's command and control systems have every major capital around the world wondering about the Bush administration's true intentions. *

NOTE: WMR understands the risks to informed individuals in reporting the events of August 29/30, to the present time, that concern the discord within the

U.S. Air Force, U.S. intelligence agencies, and other military services. Any source with relevant information and who wishes to contact us anonymously may drop off sealed correspondence at or send mail via the Postal Service to: Wayne Madsen, c/o The Front Desk, National Press Club, 13th Floor, 529 14th St., NW, Washington, DC, 20045.

http://earthboppin.net/talkshop/national/messages/59386.html

********** See what's new at http://www.aol.com
__._,_.___ Messages in this topic
<http://groups.yahoo.com/group/WIB-LA/message/21185;_ylc=X3oDMTM2a20x
bzlhBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0
NjAzBG1zZ0lkAzIxMTg1BHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTE5MDk
5NzY0MAR0cGNJZAMyMTE4NQ-->(1) Reply (via web post)
<http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJxNnBoZjkwBF9TA
zk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBG1zZ
0lkAzIxMTg1BHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTE5MDk5NzY0MA--?
act=reply&messageNum=21185>| Start a new topic
<http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJlY2liMjQ5BF9TAzk
3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYw
NmdHIEc2xrA250cGMEc3RpbWUDMTE5MDk5NzY0MA-->
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0NjAzBHNlYwNmdHIEc2xrA2NhbARzdGltZQMxMTkwOTk3NjM5>
[redacted]

Please restrict your messages to subject matter related to the Middle East.
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Change settings via the
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ID required)
Change settings via email: Switch delivery to Daily
Digest<[redacted]?subject=Email+Delivery:+Digest>|
Switch
format to Traditional<[redacted]?subject=Change+Delivery+Format:
+Traditional>
Visit Your Group
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wc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2hwZgRzdGltZQMxMTkwO
Tk3NjQw>|
Yahoo!

__,_._,___

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639. **charles alexander**
Re: mackerel
Fri 28 Sep 2007

---

sorry to be a party pooper, but can't the fish talk migrate to a fish site. or does everybody think this is the time & place for the poetics of fish??

c

At 08:24 AM 9/28/2007, you wrote:
>alton brown's website on food network had a way to make a smoker :
>basically two large flowerpots, a hotplate, a large (10 gal?) metal
>pasta pot, wood chips, a grate, and a thermometer.
>
>works best to smoke fish -- our hot plate burned out after two smoking
>sessions tho

>
>--
>All best,
>Catherine Daly
>[redacted]

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

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640. charles alexander
great class coming up!
Fri 28 Sep 2007

CALLING ALL POETS AND WRITERS WITH A DESIRE TO THINK BEYOND THE BOUNDARIES OF YOUR POETIC PRACTICE!!

NEW CLASS AT THE NEW POETRY CENTER -- 1508 E. HELEN - CALL [redacted] TO REGISTER

BEGINS OCTOBER 5TH -- THROUGH DECEMBER 10TH (NO CLASS ON NOV. 26) 6-8 PM ON MONDAYS AT THE POETRY CENTER

WORKSHOP IN EXPERIMENTAL/OFF-CENTER POETICS

Taught by
Barbara Henning, Charles Alexander, Tenney Nathanson and Laynie Browne

FOUR POETS, FOUR UNITS, two weeks with each instructor
Cost for Class $200
Materials $20 total

CALL [redacted]

The four poets teaching this eight-week workshop will each focus (for two weeks) on some experimental, off-center poetic techniques for writing poetry. We invent in order to get ourselves into

places where we otherwise would not arrive, and hopefully make discoveries and new formulations along the way. Some of these approaches will include or slant away from autobiographical inclusive writing, pantoums, collage, dialogic writing, mixed and cross-genre writing, the visual and written, the elastic sonnet, found material, erasure, chance procedures, kitchen sink poetics, shaggy writing, and swerving toward the new. Following are some of the poets the workshop might read: Frank O¹Hara, Bernadette Mayer, John Ashbery, William Carlos Williams, Ezra Pound, Paul Blackburn and Phillip Whalen.

BIOS

Laynie Browne is the author of six books of poetry, most recently, Daily Sonnets (Counterpath Books,2007) and Drawing of a Swan Before Memory, winner of the Contemporary Poetry Series (U of Georgia Press, 2005). Forthcoming is The Scented Fox, a National Poetry Series selection (Wave Books 2007). She has taught creative writing courses at University of Washington and Mills College, and has taught poetry-in-the-schools in New York, Seattle, and Oakland.

Charles Alexander's books of poetry include Hopeful Buildings (Chax, 1990), Arc of Light/Dark Matter (Segue, 1992), Near or Random Acts (Singing Horse, 2004), Certain Slants (Junction, 2007), and several chapbooks. He founded Chax Press in 1984. He has read and taught workshops and exhibited book arts works throughout the United States and beyond. He is the most recent recipient of the Arizona Arts Award.

Barbara Henning is the author of two novels and seven books of poetry. Her most recent books are a collection of sonnets, My Autobiography (United Artists, 2007) and You, Me and the Insects, a novel (Spuyten Duyvil, 2005). Thirty Miles to Rosebud is forthcoming from Spuyten Duyvil. In the 90's Barbara was the editor of Long News in the Short Century. She was born in Detroit,

relocated to New York City in the early eighties
and has recently moved to Tucson, Arizona.
Presently, she is teaching for Long Island University and Naropa University.

Tenney Nathanson is the author of the book-length
poem Home on the Range (The Night Sky with Stars
in My Mouth) (O Books, 2005) and the collection
Erased Art (Chax Press, 2005). His critical
study Whitman¹s Presence: Body, Voice, and
Writing in Leaves of Grass¸ (NYU, 1992, rpt.
1994) is still in print. Nathanson's current
project is a book-length poem, Ghost Snow Fall
through the Void (Globalization). A native New
Yorker, he has lived since1985 in Tucson, where
he teaches American poetry and, from time to
time, creative writing in the English Department at the University of Arizona.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

641. **Tracey Gagne**
Re: Which pop song most sets feminism back?
Fri 28 Sep 2007

As I think on this one, because there have been songs that have crossed my path where I've said, "Ooh! Yikes! Don't like that message!", I want to mention what I heard on the radio on my way into work this morning. Some research discovered that men, on the whole, are happier than women, which is the opposite of when this was last done in the seventies or something like that. One of the radio personalities gave us all the idea to consider: "Have women's lib and equality made women less happy?" The message I heard-- women were happier when they were subservient to their husbands.... Yuck!

Cheers,
Tracey

On 9/28/07, W.B. Keckler <[redacted]> wrote:
>
> Was just trying to compile a list of songs which people find the most
> offensive vis-a-vis women and those which are perceived to set the clock
> back the furthest on feminism/equality?? My first vote is for Sheena
> Easton's "(My Baby Takes)The Morning Train," which seems to be an anthem
for
> those who feel women are parasitic sex bunnies and happiest thus....of
> course there are the so-called obvious songs like "Stand By Your Man,"
> although I always focused on the line "After all, he's just a man..." as a
> very funny condescending line...any suggestions? send to
> [redacted] and the final top ten or twenty or whatever will be
> blog-logged at Joe Brainard's Pyjamas (www.
> joebrainardspyjamas.blogspot.com)?...merci. Bill
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! -
> http://mail.aol.com
>

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642. Patrick Duggan
Boston
Fri 28 Sep 2007

Hi everyone,

I just moved back to Boston this month from San Francisco, where I did my MFA, and I was wondering if anyone on this wonderful listserv of ours knew any interesting reading series, any good places to finds lists of lectures and readings, and good small presses, any workshops or salons, etc. in the city. I lived in Boston years and years ago when I was in college, but I wasn't the invested poet that I am now. I've heard of Grub Street, but that's about it.

Thanks!

Patrick

↑ Index

643. George Bowering
Re: mackerel
Fri 28 Sep 2007

Now, that's what I call extreme smoking!

On Sep 27, 2007, at 8:43 PM, Amanda Earl wrote:

> have you ever tried unagi, smoked eel? it's amazing. you can get it at
> sushi restaurants.
>
> i had to come out of lurk for smoked fish. here near ottawa in old
> chelesea we used to have a great smoked fish place, but it burnt down.
>
> amanda
>
> At 09:08 PM 27/09/2007, you wrote:
>> Last month in Newfoundland I had some smoked mackerel
>> that my host's teen daughter caught the day before.
>>
>> Yum and yum.
>>
>> I had always thought that fish was smoked for days and days.
>>
>> gb
>
>
George Harry Bowering
Can't find his Speedo

↑ Index

644. Bobbi Lurie
Re: mackerel
Fri 28 Sep 2007

---

sounds good, Colin.
bobbi

-----Original Message-----
From: colin herd [redacted]

This is the nicest smoked fish i know-
http://arbroath-smokie.co.uk/catalog/smokie.php

On 9/28/07, George Bowering <[redacted]> wrote:
>

> Last month in Newfoundland I had some smoked mackerel
> that my host's teen daughter caught the day before.
>
> Yum and yum.
>
> I had always thought that fish was smoked for days and days.
>
> gb
>
>
> On Sep 23, 2007, at 3:34 PM, Gabrielle Welford wrote:
>
> > kippers, mmmmm! pickled herring, mmmm! and what about mackerel,
then,
> > hey? only place i can find mackerel here is japanese groceries. okay
> > in
> > hawaii--saba. is mackerel endangered too? gabrielle
> >
> > On Sun, 23 Sep 2007, Rachel Loden wrote:
> >
> >> Forwarding this from David Bromige [[redacted]]:
> >>
> >> I feel obliged to participate in this herring that you are holding.
> >> As a
> >> boy in England, I often ate herring. I believe it must have been one
> >> of the
> >> cheaper foodstuffs in those days. I ate it for breakfast with
> >> potatoes left
> >> over from the night before. But nonethe-less, I grew up thin as a
> >> rake. I
> >> believe herring are now an endangered species and I no longer eat
> >> them. My
> >> diet still consists mainly of potatoes, somewhat to the consternation
> >> of my
> >> wife who grew up on pasta. What does George Bowering eat? David
> >>
> >>
> >> Maria Damon wrote:
> >>
> >> Could someone let Bromering know we need his input on herring
> >> pronto???!
> >>

> >> Rachel Loden wrote:
> >>
> >> My grandfather was a herring broker. Unfortunately, I can't stand
> >> herring.
> >>
> >> I wonder what David Bromige thinks of herring.
> >>
> >> Maria wrote:
> >>
> >>>> yeah, lemme at 'em!
> >>>>
> >>>> George Bowering wrote:
> >>>>
> >>>>>> On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:
> >>>>>>
> >>>>>>
> >>>>>>> herring! yummy!
> >>>>>>>
> >>>>>> Agh, you remind me of the Norwegian B&B breakfast table!
> >>
> >
> >
> "Whip" Bowering
> Shortstop to the Gods
>

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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645. George Bowering
Re: mackerel
Fri 28 Sep 2007

In the new edition of the Guiness book of Records, it is a guy in India who holds the record for how many fish you can put in your mouth and eject from your nose. Check it out.

gb

On Sep 28, 2007, at 5:46 AM, Mark Weiss wrote:

> To my sorrow I came across
> http://www.oceansalive.org/eat.cfm?subnav=bestandworst&link=hp, which

> has a pull-down menu of commercially-available fish, with ecological
> and health ratings. Herring and the mackerel we're most likely to find
> in the market are fine, a lot of other favorites not so.
>
> I was in Holland for the annual herring fest. Fillets of young herring
> were given out free and fresh from the ocean in celebration of the new
> season. It's been probably 20 years, but I can still taste them.
>
> Mark
>
>
> At 10:58 PM 9/27/2007, you wrote:
>> oh my oh my, jealous, of a green colo(u)r, etc. i have now found
>> kippered
>> herring in cans, and that's as close as i've gotten for a while. i
>> didn't
>> know ye could smoke that fast either. i've been drying tomatoes for
>> days.
>> g
>>
>> On Thu, 27 Sep 2007, George Bowering wrote:
>>
>> > Last month in Newfoundland I had some smoked mackerel
>> > that my host's teen daughter caught the day before.
>> >
>> > Yum and yum.
>> >
>> > I had always thought that fish was smoked for days and days.
>> >
>> > gb
>> >
>> >
>> > On Sep 23, 2007, at 3:34 PM, Gabrielle Welford wrote:
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>> > > kippers, mmmmm! pickled herring, mmmm! and what about
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>> then,
>> > > hey? only place i can find mackerel here is japanese groceries.
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>> > > in
>> > > hawaii--saba. is mackerel endangered too? gabrielle
>> > >

>> > > On Sun, 23 Sep 2007, Rachel Loden wrote:
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>> > >> of the
>> > >> cheaper foodstuffs in those days. I ate it for breakfast with
>> > >> potatoes left
>> > >> over from the night before. But nonethe-less, I grew up thin as
>> a
>> > >> rake. I
>> > >> believe herring are now an endangered species and I no longer eat
>> > >> them. My
>> > >> diet still consists mainly of potatoes, somewhat to the
>> consternation
>> > >> of my
>> > >> wife who grew up on pasta. What does George Bowering eat? David
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>> > >>
>> > >> Maria Damon wrote:
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>> > >> Could someone let Bromering know we need his input on herring
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>> > >> Rachel Loden wrote:
>> > >>
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>> > >>
>> > >> I wonder what David Bromige thinks of herring.
>> > >>
>> > >> Maria wrote:
>> > >>
>> > >>>> yeah, lemme at 'em!
>> > >>>>
>> > >>>> George Bowering wrote:
>> > >>>>
>> > >>>>> On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:

>> > >>>>>
>> > >>>>>
>> > >>>>>> herring! yummy!
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>> > >>>>> Agh, you remind me of the Norwegian B&B breakfast table!
>> > >>
>> > >
>> > >
>> > "Whip" Bowering
>> > Shortstop to the Gods
>> >
>
>
"Whip" Bowering
Shortstop to the Gods

↑ Index

646. **Bobbi Lurie**
Re: mackerel
Fri 28 Sep 2007

---

yeah, but amanda, please be careful with the sushi....i really got sick recently from sushi...i'm not sure all the fish they use for sushi is fresh enough...but that's just my separate, individual, personal experience with a restaurant on mac dougal street in new york...it may not even be there anymore...but i stopped eating sushi ever since....in any event, i'm all for the smoked fish idea...can't help it...do you ever eat smoked white fish?--just be careful of the bones--otherwise, it's great esp. on a bagel with tomato and red onion (and cream cheese, of course--and please don't bother with flavored cream cheese--the plain cream cheese is the best for this particular sandwich i mentioned above)...bobbi

-----Original Message-----
From: Amanda Earl <[redacted]>
To: [redacted]
Sent: Thu, 27 Sep 2007 9:43 pm
Subject: Re: mackerel

have you ever tried unagi, smoked eel? it's amazing. you can get it at sushi restaurants.?
?
i had to come out of lurk for smoked fish. here near ottawa in old chelesea we used to have a great smoked fish place, but it burnt down.?

?
amanda?
?
At 09:08 PM 27/09/2007, you wrote:?
>Last month in Newfoundland I had some smoked mackerel?
>that my host's teen daughter caught the day before.?
>?
>Yum and yum.?
>?
>I had always thought that fish was smoked for days and days.?
>?
>gb?

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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647. **Gerald Schwartz**
West Point & poetry
Fri 28 Sep 2007

Elizabeth D. Samet's essay in today's NYT:

http://www.nytimes.com/2007/09/30/magazine/30WestPoint-t.html?_r=1&hp=&oref=slogin&pagewanted=all

↑ Index

648. **David Chirot**
Fwd: PERFORMA07: Second Biennial of New Visual Art Performance in New York City
Fri 28 Sep 2007

—

↑ Index

649. **lily robert-foley**
Re: Which pop song most sets feminism back?
Fri 28 Sep 2007

---

how 'bout the Ludicrous song: "Move, bitch. Get out the way. Get out the way, bitch, get out the way." ?

> *----- Original Message -----*
> *From: "W.B. Keckler"* <[redacted]>

> *To: [redacted]*
> *Subject: Which pop song most sets feminism back?*
> *Date: Fri, 28 Sep 2007 12:55:23 -0400*
>
> *Was just trying to compile a list of songs which people find the most offensive vis-a-vis women and those which are perceived to set the clock back the furthest on feminism/equality?? My first vote is for Sheena Easton's "(My Baby Takes)The Morning Train," which seems to be an anthem for those who feel women are parasitic sex bunnies and happiest thus....of course there are the so-called obvious songs like "Stand By Your Man," although I always focused on the line "After all, he's just a man..." as a very funny condescending line...any suggestions? send to [redacted] and the final top ten or twenty or whatever will be blog-logged at Joe Brainard's Pyjamas (www. joebrainardspyjamas.blogspot.com)?...merci. Bill*
>
> ---
>
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*

--
Powered By Outblaze

↑ Index

650. Charlie Rossiter
Readings in Central NY
Fri 28 Sep 2007

I'll be doing a couple of readings Oct 6 & 7 in Central NY (Kanona and Vestal)--both are roughly in the Binghamton area) with my new book "The Night We Danced With the Raelettes" from Foothills Publishing, based in Kanona. If anyone's up for a poetic roadtrip drop on by. . .

Saturday Oct 6, 3 pm in Kanona, NY
directions are at...
http://www.foothillspublishing.com/wheeler/index.htm
You can also see pics of recent readings...a lovely setting.

Sunday Oct 7,. 4 pm in Vestal, NY
email me if you want directions for this one

Charlie

↑ Index

651. **addie tsai**
Re: Which pop song most sets feminism back?
Fri 28 Sep 2007

Are you looking for songs sung by just women, or men also?

On 9/28/07, W.B. Keckler <[redacted]> wrote:
>
> Was just trying to compile a list of songs which people find the most
> offensive vis-a-vis women and those which are perceived to set the clock
> back the furthest on feminism/equality?? My first vote is for Sheena
> Easton's "(My Baby Takes)The Morning Train," which seems to be an anthem
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> those who feel women are parasitic sex bunnies and happiest thus....of
> course there are the so-called obvious songs like "Stand By Your Man,"
> although I always focused on the line "After all, he's just a man..." as a
> very funny condescending line...any suggestions? send to
> [redacted] and the final top ten or twenty or whatever will be
> blog-logged at Joe Brainard's Pyjamas (www.
> joebrainardspyjamas.blogspot.com)?...merci. Bill
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! -
> http://mail.aol.com
>

↑ Index

652. **noah eli gordon**
Novel Pictorial Noise
Fri 28 Sep 2007

Hey List Folks,

Just a note to say that my new book is out now. John Ashbery picked it for the National Poetry Series. The first ten pages are up on this site: http://www.poems.com/poem.php?date=13783

Novel Pictorial Noise
$12.95, 128 pages, Harper Perennial, 978-0061257032

From Publishers WeeklyStarred Review. The prolific Gordon here takes his cues from Ashbery—who picked this collection for the National Poetry Series—but also from poets ranging from Rilke to Peter Gizzi. In alternating pages of prose and spare verse lines, he plays freely in the realm between theory and lyric: Sculpture seeks articulation of the air around it. Thus, a heron thrusting overhead mutes modernism. Each of the 50 one-paragraph prose poems starts

with a proposition and then attempts to both follow through on its initial lunge and also force the reader off the most obvious trails of thought, usually by tossing in a few surprises: an Ajax bottle, Alice Neel, a dab of wisteria and a strip of duct tape make appearances in two lines of one poem. Gordon closes each poem with an artfully clumsy rhyming couplet—One packs in what one can, as the real point of art is the subtle reiteration of the is, ain't it? The way I see it, we're all partially tainted—alternately lending irony and vulnerability. While this is a difficult book steeped in canonical and postmodern poetic traditions—meaning it won't appeal to everyone—it's packed with thrills and discoveries that might engender some discussion. (Sept.) Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

"Gordon's poems take the form of jotted notes in an artist's notebook (I was reminded in particular of Odilon Redon's). Each day one begins anew to weave the web, having moved a step forward (or sometimes backward), since yesterday's attempt. Thus each prose bloc, modified or modulated by the ghostly fragments that interleave them, sharpens the focus by which he 'attempt[s] via the unknown to give grammar a purpose.' The effort in itself is its own reward, and a prodigal one." —John Ashbery

"In this collection of prose poems, Noah Eli Gordon's dark portrayal of what we've come to circa 2007 rings true again and again. A moribund psychosocial system has seldom been depicted with greater acumen and flair."—Rae Armantrout

"Control being an ongoing subject, vice, tool, and problem for poetry is at the heart of the speaker's mind in Gordon's book. When the poet says, 'perhaps unreliability is the locus of representation,' he's not trying to club you with irony; he's trying to figure out how the whole shebang, the big picture, hangs together. This book is about life, art, form, and perception. It functions musically, it's an amiable read, and I hope it damages you as much as it's damaging me, gently speaking." —Anselm Berrigan

Thanks,
NEG

PS: some new books I'm reading & dig:

Julie Carr's Equivocal
Dorothea Lasky's Awe
Selah Saterstrom's new novel The Meat and Spirit Plan
Joseph Lease's Broken World (see my review here:
http://www.raintaxi.com/online/2007summer/lease.shtml)
Tony Tost's Complex Sleep
Rod Smith's Deed
Pierre Reverdy's Prose Poems (Padgett's translation, and the new Ron Padgett

book is great too! but you already knew that!)
Brenda Coultas's The Marvelous Bones of Time
Garrett Caples's Complications
Laura Solomon's Blue and Red Things
Jennifer Moxley's The Line & The Middle Room
Brain Kim Stefans's Kludge
Rae Armantrout's Collected Prose
& many more...like Elizabeth Reddin's The Hot Garment of Love Is Insecure, which is a book that you'll read straight through & then sit down and write pages and pages!

(see it's aint easy keepin' up, is it?!)

_____ News, entertainment and everything you care about at Live.com. Get it now! http://www.live.com/getstarted.aspx=

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653. Alan Sondheim

If I were a different species

Sat 29 Sep 2007

If I were a different species
I'd be me
I'd still be me

If I were a smelly goose-pickle
I'd be me
I'd still be me

If I were a protein shop
I'd be me
I'd still be me

If I were a blue kasina
I'd be me
I'd still be me

I'm am me
I'm still am me

http://www.asondheim.org/beauty.mp4

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654. **Jim Andrews**
Gore on politics and the Internet
Sat 29 Sep 2007

There's a review by Michael Tomasky of 'The Assault on Reason' by Al Gore at http://www.nybooks.com/articles/20593

Among other things, I found this review interesting for its mention of Gore's thoughts on the relation of contemporary USA politics and the Internet. Tomasky quotes from Gore's book:

"Today's massive flows of information are largely in only one direction. The world of television makes it virtually impossible for individuals to take part in what passes for a national conversation. Individuals receive, but they cannot send. They absorb, but they cannot share. They hear, but they do not speak. They see constant motion, but they do not move themselves. The "well-informed citizenry" is in danger of becoming the "well-amused audience.""

And, later, the Tomasky says: "In his concluding chapter, Gore places his hopes in the Internet as the source of a new civic forum with the potential to change the way we talk to one another."

ja
http://vispo.com

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655. **Hugh Behm-Steinberg**
Re: mackerel
Sat 29 Sep 2007

What you want is a Cameron Stovetop smoker -- great for fish of all kinds, and you don't have to mess with flowerpots!

http://www.cameronscookware.com/Stovetop%20Smoker.aspx

Hugh Behm-Steinberg

Catherine Daly <[redacted]> wrote: alton brown's website on food network had a way to make a smoker : basically two large flowerpots, a hotplate, a large (10 gal?) metal pasta pot, wood chips, a grate, and a thermometer.

works best to smoke fish -- our hot plate burned out after two smoking sessions tho

--
All best,
Catherine Daly
[redacted]

Got a little couch potato?
Check out fun summer activities for kids.

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656. **Peter Ciccariello**
g, alone
Sat 29 Sep 2007

---

g, alone <http://www.cgi7.com/peterimages/g,-alonesepia.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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657. **Maria Damon**
Re: mackerel
Sat 29 Sep 2007

---

one of my dreamiest recent experiences was a day in July 2004 in Stenbjerg, a small fishing town in northern Denmark where my cousin lives; one day a year they turn the whole town over to hosting a huge buffet style all-you-can-eat sitdown meal of fish, roe and shellfish dishes cooked (or not) by the locals: enormous platters of poached salmon, marinated herring, fried flounder fillets, shrimp, patés, everything, for abt $15. Beer and schnapps a bit extra. A band of three accordions and a guitar play old corny songs, the kind my mother used to sing around the house. old ladies swayed over their beers and tapped time on the long tables with blissful expressions. The two young men across the table from my cousin, her boyfriend and me dropped their jaws in astonishment at the heapingness of my plate; i wasn't gonna miss out on *anything.* I even went back for seconds. I was the only tourist there. In another fishhouse across the small street was dessert and coffee; i had me a whipped cream and strawberry cake orgy. it really was unbelievable. Afterwards we walked on the beach of the west coast, drove around, stopped at a viking graveyard i happened to have seen in a tourist book, and picked up fresh strawberries and cream for dessert the next day, when we also picked wild blueberries and visited a stork nest in someone's back yard.

Mark Weiss wrote:
> To my sorrow I came across
> http://www.oceansalive.org/eat.cfm?subnav=bestandworst&link=hp, which
> has a pull-down menu of commercially-available fish, with ecological
> and health ratings. Herring and the mackerel we're most likely to find
> in the market are fine, a lot of other favorites not so.

>
> I was in Holland for the annual herring fest. Fillets of young herring
> were given out free and fresh from the ocean in celebration of the new
> season. It's been probably 20 years, but I can still taste them.
>
> Mark
>
>
> At 10:58 PM 9/27/2007, you wrote:
>> oh my oh my, jealous, of a green colo(u)r, etc. i have now found
>> kippered
>> herring in cans, and that's as close as i've gotten for a while. i
>> didn't
>> know ye could smoke that fast either. i've been drying tomatoes for
>> days.
>> g
>>
>> On Thu, 27 Sep 2007, George Bowering wrote:
>>
>> > Last month in Newfoundland I had some smoked mackerel
>> > that my host's teen daughter caught the day before.
>> >
>> > Yum and yum.
>> >
>> > I had always thought that fish was smoked for days and days.
>> >
>> > gb
>> >
>> >
>> > On Sep 23, 2007, at 3:34 PM, Gabrielle Welford wrote:
>> >
>> > > kippers, mmmmm! pickled herring, mmmm! and what about
mackerel,
>> then,
>> > > hey? only place i can find mackerel here is japanese groceries.
>> okay
>> > > in
>> > > hawaii--saba. is mackerel endangered too? gabrielle
>> > >
>> > > On Sun, 23 Sep 2007, Rachel Loden wrote:
>> > >
>> > >> Forwarding this from David Bromige [[redacted]]:

>> > >>
>> > >> I feel obliged to participate in this herring that you are holding.
>> > >> As a
>> > >> boy in England, I often ate herring. I believe it must have
>> been one
>> > >> of the
>> > >> cheaper foodstuffs in those days. I ate it for breakfast with
>> > >> potatoes left
>> > >> over from the night before. But nonethe-less, I grew up thin as a
>> > >> rake. I
>> > >> believe herring are now an endangered species and I no longer eat
>> > >> them. My
>> > >> diet still consists mainly of potatoes, somewhat to the
>> consternation
>> > >> of my
>> > >> wife who grew up on pasta. What does George Bowering eat? David
>> > >>
>> > >>
>> > >> Maria Damon wrote:
>> > >>
>> > >> Could someone let Bromering know we need his input on herring
>> > >> pronto???!
>> > >>
>> > >> Rachel Loden wrote:
>> > >>
>> > >> My grandfather was a herring broker. Unfortunately, I can't stand
>> > >> herring.
>> > >>
>> > >> I wonder what David Bromige thinks of herring.
>> > >>
>> > >> Maria wrote:
>> > >>
>> > >>>> yeah, lemme at 'em!
>> > >>>>
>> > >>>> George Bowering wrote:
>> > >>>>
>> > >>>>> On Sep 20, 2007, at 10:29 AM, Maria Damon wrote:
>> > >>>>>
>> > >>>>>
>> > >>>>>> herring! yummy!
>> > >>>>>>
>> > >>>>>> Agh, you remind me of the Norwegian B&B breakfast table!

>> > >>
>> > >
>> > >
>> > "Whip" Bowering
>> > Shortstop to the Gods
>> >

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658. **Maria Damon**
Come One Come All!! EXCITING POETRY EVENT
Sat 29 Sep 2007

PLEASE DISTRIBUTE WIDELY

PRE-LOGICAL POETIC HIJINX!!!

AN EVENING OF PERFORMANCE POETRY AND COMMUNITY!!

LEGENDARY CANADIAN POET STEVE MCCAFFERY
AND
LEGENDARY NUYORICAN POET EDWIN TORRES

PERFORMING AND RIFFING ON POETICS, COMMUNITY, AND PROCESS

THURSDAY OCTOBER 4, 7:00 PM
NOLTE HALL 125 (NOLTE LIBRARY)
315 PILLSBURY DRIVE SE
UNIVERSITY OF MINNESOTA-TWIN CITIES
MINNEAPOLIS MN 55455
REFRESHMENTS WILL BE SERVED

THIS IS THE DEBUT EVENT OF THE POETIX COLLABORATIVE
SPONSORED BY THE INSTITUTE FOR ADVANCED STUDY UMN
IT WILL BE LOTS OF FUN!!!

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659. **Jennifer Karmin**
October 7th: John Cage's MUSICIRCUS
Sat 29 Sep 2007

JOHN CAGE'S MUSICIRCUS:
You won't hear a thing; You'll hear everything

FREE
Sunday, October 7th
Chicago Cultural Center, 78 E. Washington
http://www.musicircus.chicagocomposers.org

LECTURE, 11am Art Is Life:
An Introduction to John Cage & His Musicircus
Cultural Center's Claudia Cassidy Theatre 2nd floor

MUSICIRCUS, 12-4pm

CHICAGO COMPOSERS FORUM presents "art as life" with hundreds of Chicago musicians, artists, and performers in a single four-hour collaborative performance. The underlying idea of Musicircus reflects Cage's social philosophy of autonomy and responsibility in which each performer or "act" individually contributes to a greater whole. John Cage first brought the idea of the Musicircus to fruition in 1967 at the University of Illinois in Champaign-Urbana where its first performance included jazz bands, pianists, dancers, mimes, vocalists, films, slides, black lights, balloons, cider and popcorn. Musicircus merges diverse art forms into a single, largescale event that celebrates all of these forms at once.

OVER 125 MUSICIRCUS acts this year, including: Lester Jenkins Jr, GreenSugar, Irina Feoktistova, Jennifer Karmin, Free Improvisation Ensemble, Aleksander Garibashvili, The Chicago Cobra Ensemble, Saalik Ziyad, Asimina Chremos, Johnny Tokyo, Eric Leonardson, The Unknowns, Tony Chen, Plasticene, Michelle Tupko, A D Jameson, Sid Yiddish, Nana Shinelfug, Chicago Youth Symphony Orchestra, Marita Bolles, Janet Schmid, Preston Klik's Synphoric OM Choir, Rodney Jones, Marvin Tate, Chicago Bass Ensemble, Mahjabeen Karim, Erin Carlisle Norton, Bill MacKay, Jessica Hudson, Blank Line Collective, Wannapa P-Eubanks, Beatriz Albuquerque, Guillermo Gregorio, End of the World Band, Lois Veenhoven Guderian, Chris Powers, Kaiju Daiko, Northern Illinois University Percussion Group, Thomas Tabora, Sonic Inertia Performance Group, and many many many more.

The Chicago Composers Forum is a non-profit organization whose mission it is to serve audiences, performers and composers in the creation and shared experience of new music.
http://www.chicagocomposers.org

This 2007 production of John Cage's Musicircus is part of Chicago Artists Month, the twelfth annual celebration of Chicago's vibrant visual art community. http://www.chicagoartistsmonth.org

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___ Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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660. **Rob McLennan**

12 or 20 questions, updated list

Sat 29 Sep 2007

(updated list) "12 or 20 questions" is a series of interviews with Canadian and American poets and fiction writers through a series of core questions (with slight variation between authors) conducted by rob mclennan, and started to coincide with his tenure as writer-in-residence at the University of Alberta in Edmonton from the beginning of September, 2007 to the end of May, 2008.

list & links to individual interviews here:
http://www.robmclennansindex.blogspot.com/

KI Press, Winnipeg MB
Michael Dennis, Ottawa ON
Nadine McInnis, Ottawa ON
Tsering Wangmo Dhompa, San Francisco CA
Colin Morton, Ottawa ON
Christine Stewart, Vancouver BC/Edmonton AB
Pattie McCarthy, Philadelphia PA
Marita Dachsel, Edmonton AB
Monica Kidd, St. John's NFLD
Andy Weaver, Toronto ON
Jacob Wren, Montreal QC/Toronto ON
Paige Ackerson-Kiely, Vermont
Diane Tucker, Burnaby BC
Gil McElroy, Colborne ON
Sheri-D Wilson, Calgary AB
Kristjana Gunnars, Sechelt BC
Stan Rogal, Toronto ON
Stephen Collis, Vancouver BC
Erin Moure, Montreal QC
Catherine Kidd, Montreal QC

Souvankham Thammavongsa, Toronto ON
Phil Hall, Toronto ON
Elizabeth Hay, Ottawa ON
Sheila E. Murphy, Phoenix AZ
Andy Brown, Montreal QC
Jessica Westhead, Toronto ON
Ken Norris, Orono ME
Douglas Barbour, Edmonton AB
Joshua Marie Wilkinson, Chicago Il
Ian Roy, Ottawa ON
Rob Winger, Ottawa ON
Lance Blomgren, Vancouver BC
Kimmy Beach, Red Deer AB
John-James Ford, Ottawa ON/Colombo Sri Lanka
George Bowering, Vanouver BC
Nathaniel G. Moore, Toronto ON
Stephen Brockwell, Ottawa ON
Noah Eli Gordon, Denver CO
Thomas Wharton, Edmonton AB
Catherine Owen, Edmonton AB

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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661. W.B. Keckler

which pop songs most set feminism back?

Sat 29 Sep 2007

YES!! "He hit me (and it felt like a kiss)." Perfect one for the list! Thanks! I think the Motels covered it too...I can hear martha's voice doing it in my head unless i'm hallucinating again...Chris Stroffolino said "Material Girl"....how could I have missed that one...doesn't get any more unhealthy vis-a-vis role models than a girl slinking from guy to guy in a video sliding her hands in and checking the pockets of a long array of sartorially splendid well-heeled gentlemen and going with the thickest wallet...of course the comeback would be "This is parody!" or "Madonna 'made it' in precisely the opposite manner...instead of trusting to the corporate male elite who wanted to handle and shape her, she took over very early on and became the head of her own music/publishing/etc empire"...but the rejoinder to that would be, does a six or seven year old understand irony at that level....they just see "when mommy

needs money she should just reach in daddy's pockets....or some other guy who looks like he has it" lol...well gotta give her props because lyrically she bring the song around in a circle "experience has made me rich and now they're after me" where the whole cycle repeats with the young gigolos going after the old dowager pop star....wonder if it will happen? check back in twenty years or so....

********** See what's new at http://www.aol.com

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662. **W.B. Keckler**
Sheena Easton
Sat 29 Sep 2007

Sheena Easton is almost a paradigm of the eighties pop courtesan with songs like "Morning Train," "For Your Eyes Only" and who can forget the lyrically oh-so-subtle "Sugar Walls," I believe penned by Prince. But lest you confuse her with a singing pleasure model replicant, she got all "tough" on "Strut"...."come on baby what you TAKING ME FOR?" Pop is too funny.

********** See what's new at http://www.aol.com

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663. **Susan R. Williamson**
Re: Boston
Sat 29 Sep 2007

At 02:48 PM 9/28/2007, you wrote:
>Hi everyone,
>
>I just moved back to Boston this month from San Francisco, where I did my
>MFA, and I was wondering if anyone on this wonderful listserv of ours knew
>any interesting reading series, any good places to finds lists of lectures
>and readings, and good small presses, any workshops or salons, etc. in the
>city. I lived in Boston years and years ago when I was in college, but I
>wasn't the invested poet that I am now. I've heard of Grub Street, but
>that's about it.
Hi Patrick,
I'm not from Boston, but a good place to start is:
http://www.poets.org/state.php/varState/MA
Academy of American Poets, by state and by city ...
best,
Susan

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664. **amy king**
HOW TO BE PERFECT
Sat 29 Sep 2007

Ron Padgett - HOW TO BE PERFECT
http://coffeehousepress.org/howtobeperfect.asp

Interview with Padgett for HOW TO BE PERFECT
http://amyking.org/blog/?p=282

Pinpoint customers who are looking for what you sell.

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665. **W.B. Keckler**
Re: Which pop song most sets feminism back?
Sat 29 Sep 2007

Either gender. Or Hedwig. Anyone can be offensive lol. I thought it was really interesting when Tori Amos did that album a few years back where she interpreted only songs written by men, many of them written about women. She did some great ones...like Lloyd Cole and even covered a Metallic song I believe. I forget the name of the c.d. but can easily visualize her long string of personae in the fold out sleeve, makeup by the nonpareil (late) Kevin Aucoyn (sp?).

********** See what's new at http://www.aol.com

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666. **Mairead Byrne**
Re: Boston
Sat 29 Sep 2007

Dan Bouchard at MIT sends out a regular listing of readings in the Boston area. If you have trouble contacting him, let me know & I'll send you his address. Mairead

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

>>> "Susan R. Williamson" <[redacted]> 09/29/07 2:07 PM >>>
At 02:48 PM 9/28/2007, you wrote:
>Hi everyone,
>
>I just moved back to Boston this month from San Francisco, where I did my
>MFA, and I was wondering if anyone on this wonderful listserv of ours knew
>any interesting reading series, any good places to finds lists of lectures
>and readings, and good small presses, any workshops or salons, etc. in the
>city. I lived in Boston years and years ago when I was in college, but I
>wasn't the invested poet that I am now. I've heard of Grub Street, but
>that's about it.
Hi Patrick,
I'm not from Boston, but a good place to start is:
http://www.poets.org/state.php/varState/MA
Academy of American Poets, by state and by city ...
best,
Susan

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667. **Ruth Lepson**
Re: Boston
Sat 29 Sep 2007

---

check out demolicious series (google it) & P.A.'s Lounge in Somerville & The Plough & The Stars bar/rest series. new series in south boston at The Distillery.

On 9/29/07 2:07 PM, "Susan R. Williamson" <[redacted]> wrote:

> *At 02:48 PM 9/28/2007, you wrote:*
> *Hi everyone,*
>
> *I just moved back to Boston this month from San Francisco, where I did my*
> *MFA, and I was wondering if anyone on this wonderful listserv of ours knew*
> *any interesting reading series, any good places to finds lists of lectures*
> *and readings, and good small presses, any workshops or salons, etc. in the*
> *city. I lived in Boston years and years ago when I was in college, but I*
> *wasn't the invested poet that I am now. I've heard of Grub Street, but*
> *that's about it.*
> *Hi Patrick,*
> *I'm not from Boston, but a good place to start is:*
> *http://www.poets.org/state.php/varState/MA*
> *Academy of American Poets, by state and by city ...*
> *best,*
> *Susan*

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668. **steve russell**
If I Were a Different Species
Sat 29 Sep 2007

Answer the Goddamn Phone

You smile like two ducks necking under a Roman fountain quacking
You drive like a hippopptamus brushing its teeth in the Tigres at dawn
Your blond hair waves to me like a saxaphone rolling dice in a pawn shop window
Dialing 411 while you pick your nose
The way your name rhymes with wind chimes
The way you cough & fart
Stars blush with the urgency of a man handing you roses
A dolphin calls long distance but you’re not home
A kiss as deeply sentimental as a parachute doesn’t open again
You stole third base but save a piece for me
The phone is ringing
Let it ring

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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669. **steve russell**
Re: Israel & US attack plans for Syria & Iran/Air Force refused to fly nukes to Mid East
Sat 29 Sep 2007

Israel bought the land. Their policy in the mid-east is largely bullshit, brutal. But I suspect the religiosity of Amid. I don't fear being nuked by a secular state. Israel has no choice but to look out for its self-interest. They couldn't nuke their neighbors without inflicting major damage to themselves. How many nukes do they have? Enough, I think, to destroy a continent and destroy themselves. Enough. I posted a Goddamn poem.

David Chirot <[redacted]> wrote: *Air Force refused to fly weapons (nukes) to Middle East theater*

By Wayne Madsen
Sept. 24, 2007
Author's website

WMR has learned from U.S. and foreign intelligence sources that the B-52 transporting six stealth AGM-129 Advanced Cruise Missiles, each armed with a

W-80-1 nuclear warhead, on August 30, were destined for the Middle East via Barksdale Air Force Base in Louisiana.

However, elements of the Air Force, supported by U.S. intelligence agency personnel, successfully revealed the ultimate destination of the nuclear weapons and the mission was aborted due to internal opposition within the Air Force and U.S. Intelligence Community.

Yesterday, the /Washington Post/ attempted to explain away the fact that America's nuclear command and control system broke down in an unprecedented manner by reporting that it was the result of "security failures at multiple levels." It is now apparent that the command and control breakdown, reported as a BENT SPEAR incident to the Secretary of Defense and White House, was not the result of a command and control chain-of-command "failures" but the result of a revolt and push back by various echelons within the Air Force and intelligence agencies against a planned U.S. attack on Iran using nuclear and conventional weapons.

The /Washington Post/ story on BENT SPEAR may have actually been an effort in damage control by the Bush administration. WMR has been informed by a knowledgeable source that one of the six nuclear-armed cruise missiles was, and may still be, unaccounted for. In that case, the nuclear reporting incident would have gone far beyond BENT SPEAR to a National Command Authority alert known as EMPTY QUIVER, with the special classification of PINNACLE.

Just as this report was being prepared, /Newsweek/ reported that Vice President Dick Cheney's recently-departed Middle East adviser, David Wurmser, told a small group of advisers some months ago that Cheney had considered asking Israel to launch a missile attack on the Iranian nuclear site at Natanz. Cheney reasoned that after an Iranian retaliatory strike, the United States would have ample reasons to launch its own massive attack on Iran. However, plans for Israel to attack Iran directly were altered to an Israeli attack on a supposed Syrian-Iranian-North Korean nuclear installation in northern Syria.

WMR has learned that a U.S. attack on Iran using nuclear and conventional weapons was scheduled to coincide with Israel's September 6 air attack on a 'reputed Syrian nuclear facility' in Dayr az-Zwar, near the village of Tal Abyad, in northern Syria, near the Turkish border. Israel's attack, code named OPERATION ORCHARD, was to provide a reason for the U.S. to strike Iran. The neo-conservative propaganda onslaught was to cite the cooperation of the George Bush's three remaining "Axis of Evil" states -- Syria, Iran, and North Korea -- to justify a sustained Israeli attack on Syria and a massive U.S. military attack on Iran.

WMR has learned from military sources on both sides of the Atlantic that there was a definite connection between Israel's OPERATION ORCHARD and BENT SPEAR involving the B-52 that flew the six nuclear-armed cruise missiles from Minot Air Force Base in North Dakota to Barksdale. There is also a connection between these two events as the Pentagon's highly-classified PROJECT CHECKMATE, a compartmented U.S. Air Force program that has been working on an attack plan for Iran since June 2007, around the same time that Cheney was working on the joint Israeli-U.S. attack scenario on Iran.

PROJECT CHECKMATE was leaked in an article by military analyst Eric Margolis in the Rupert Murdoch-owned newspaper, the /Times of London/, is a program that involves over two dozen Air Force officers and is headed by Brig. Gen. Lawrence Stutzriem and his chief civilian adviser, Dr. Lani Kass, a former Israeli military intelligence officer who, astoundingly, is *now involved in planning a joint U.S.-Israeli massive military attack on Iran* that involves a "decapitating" blow on Iran by hitting between three to four thousand targets in the country. Stutzriem and Kass report directly to the Air Force Chief of Staff, General Michael Moseley, who has also been charged with preparing a report on the B-52/nuclear weapons incident.

Kass' area of speciality is cyber-warfare, which includes ensuring "information blockades," such as that imposed by the Israeli government on the Israeli media regarding the Syrian air attack on the alleged Syrian "nuclear installation." British intelligence sources have reported that the Israeli attack on Syria was a "true flag" attack originally designed to foreshadow a U.S. attack on Iran. After the U.S. Air Force push back against transporting the six cruise nuclear-armed AGM-129s to the Middle East, Israel went ahead with its attack on Syria anyhow in order to help ratchet up tensions between Washington on one side and Damascus, Tehran, and Pyongyang on the other.

The other part of CHECKMATE's brief is to ensure that a media "perception management" is waged against Syria, Iran, and North Korea. This involves articles such as that which appeared with Joby Warrick's and Walter Pincus' bylines in yesterdays /Washington Post/. The article, titled "The Saga of a Bent Spear," quotes a number of seasoned Air Force nuclear weapons experts as saying that such an incident is unprecedented in the history of the Air Force. For example, Retired Air Force General Eugene Habiger, the former chief of the U.S. Strategic Command, said he has been in the "nuclear business" since 1966 and has never been aware of an incident "more disturbing."

Command and control breakdowns involving U.S. nuclear weapons are unprecedented, except for that fact that the U.S. military is now waging an internal war against neo-cons who are embedded in the U.S. government and

military chain of command who are intent on using nuclear weapons in a pre-emptive war with Iran.

CHECKMATE and OPERATION ORCHARD would have provided the cover for a pre-emptive U.S. and Israeli attack on Iran had it not been for BENT SPEAR involving the B-52. In on the plan to launch a pre-emptive attack on Iran involving nuclear weapons were, according to our sources, *Cheney, National Security Adviser Stephen Hadley; members of the CHECKMATE team at the Pentagon, who have close connections to Israeli intelligence and pro-Israeli think tanks in Washington, including the Hudson Institute; British Foreign Secretary David Miliband, a political adviser to Tony Blair prior to becoming a Member of Parliament; Israeli political leaders like Prime Minister Ehud Olmert and Likud leader Binyamin Netanyahu; and French Foreign Minister Bernard Kouchner, who did his part last week to ratchet up tensions with Iran by suggesting that war with Iran was a probability. * *Kouchner retracted his statement after the U.S. plans for Iran were delayed.*

Although the Air Force tried to keep the B-52 nuclear incident from the media, anonymous Air Force personnel leaked the story to /Military Times/ on September 5, the day before the Israelis attacked the alleged nuclear installation in Syria and the day planned for the simultaneous U.S. attack on Iran. The leaking of classified information on U.S. nuclear weapons disposition or movement to the media, is, itself, unprecedented. Air Force regulations require the sending of classified BEELINE reports to higher Air Force authorities on the disclosure of classified Air Force information to the media.

In another highly unusual move, Defense Secretary Robert Gates has asked an outside inquiry board to look into BENT SPEAR, even before the Air Force has completed its own investigation, a virtual vote of no confidence in the official investigation being conducted by Major General Douglas Raaberg, chief of air and space operations at the Air Combat Command.

Gates asked former Air Force Chief of Staff, retired General Larry Welch, to lead a Defense Science Board task force that will also look into the BENT SPEAR incident. The official Air Force investigation has reportedly been delayed for unknown reasons. Welch is President and CEO of the Institute for Defense Analysis (IDA), a federally-funded research contractor that operates three research centers, including one for Office of Science and Technology Policy in the Executive Office of the President and another for the National Security Agency. One of the board members of IDA is Dr. Suzanne H. Woolsey of the Paladin Capital Group and wife of former CIA director and arch-neocon James Woolsey.

WMR has learned that neither the upper echelons of the State Department nor the British Foreign Office were privy to OPERATION ORCHARD, although

Hadley briefed President Bush on Israeli spy satellite intelligence that showed the Syrian installation was a joint nuclear facility built with North Korean and Iranian assistance. However, it is puzzling why Hadley would rely on Israeli imagery intelligence (IMINT) from its OFEK (Horizon) 7 satellite when considering that U.S. IMINT satellites have greater capabilities.

The Air Force's "information warfare" campaign against media reports on CHECKMATE and OPERATION ORCHARD also affected international reporting of the recent International Atomic Energy Agency (IAEA) resolution asking Israel to place its nuclear weapons program under IAEA controls, similar to those that the United States wants imposed on Iran and North Korea. The resolution also called for a nuclear-free zone throughout the Middle East. The IAEA's resolution, titled "Application of IAEA Safeguards in the Middle East," was passed by the 144-member IAEA General Meeting on September 20 by a vote of 53 to 2, with 47 abstentions. *The only two countries to vote against were Israel and the United States. *However, the story carried from the IAEA meeting in Vienna by Reuters, the Associated Press, and Agence France Press, was that it was Arab and Islamic nations that voted for the resolution.

This was yet more perception management carried out by CHECKMATE, the White House, and their allies in Europe and Israel with the connivance of the media. In fact, among the 53 nations that voted for the resolution were China, Russia, India, Ireland, and Japan. The 47 abstentions were described as votes "against" the resolution even though an abstention is neither a vote for nor against a measure. America's close allies, including Britain, France, Australia, Canada, and Georgia, all abstained.

Suspiciously, the IAEA carried only a brief item on the resolution concerning Israel's nuclear program and a roll call vote was not available either at the IAEA's web site -- www.iaea.org -- or in the media.

The perception management campaign by the neocon operational cells in the Bush administration, Israel and Europe was designed to keep a focus on Iran's nuclear program, not on Israel's. Any international examination of Israel's nuclear weapons program would likely bring up Israeli nuclear scientist Mordechai Vanunu, a covert from Judaism to Christianity, who was kidnapped in Rome by a Mossad "honey trap" named Cheryl Bentov (aka, Cindy) and a Mossad team in 1986 and held against his will in Israel ever since.

Vanunu's knowledge of the Israeli nuclear weapons program would focus on the country's own role in nuclear proliferation,* including its program to share nuclear weapons technology with apartheid South Africa and Taiwan in the late 1970s and 1980s. *The role of Ronald Reagan's Director of the Arms Control and Disarmament Agency Ken Adelman in Israeli's nuclear proliferation during the time frame 1983-1987 would also come under scrutiny. Adelman, a member

of the Reagan-Bush transition State Department team from November 1980 to January 1981, voiced his understanding for the nuclear weapons programs of Israel, South Africa, and Taiwan in a June 28, 1981 /New York Times/ article titled, "3 Nations Widening Nuclear Contacts." The journalist who wrote the article was Judith Miller. Adelman felt that the three countries wanted nuclear weapons because of their ostracism from the West, the third world, and the hostility from the Communist countries. Of course, today, the same argument can be used by Iran, North Korea, and other "Axis of Evil" nations so designated by the neocons in the Bush administration and other governments.

There are also news reports that suggest an intelligence relationship between Israel and North Korea. On July 21, 2004, New Zealand's /Dominion Post/ reported that three Mossad agents were involved in espionage in New Zealand. Two of the Mossad agents, Uriel Kelman and Elisha Cara (aka Kra), were arrested and imprisoned by New Zealand police (an Israeli diplomat in Canberra, Amir Lati, was expelled by Australia and New Zealand intelligence identified a fourth Mossad agent involved in the New Zealand espionage operation in Singapore). The third Mossad agent in New Zealand, Zev William Barkan (aka Lev Bruckenstein), fled New Zealand -- for North Korea.

New Zealand Foreign Minister Phil Goff revealed that Barkan, a former Israeli Navy diver, had previously worked at the Israeli embassy in Vienna, which is also the headquarters of the IAEA. He was cited by the /Sydney Morning Herald/ as trafficking in passports stolen from foreign tourists in Thailand, Myanmar, Laos, and Cambodia. New Zealand's One News reported that Barkan was in North Korea to help the nation build a wall to keep its citizens from leaving.

*The nuclear brinkmanship involving the United States and Israel and the breakdown in America's command and control systems have every major capital around the world wondering about the Bush administration's true intentions. *

NOTE: WMR understands the risks to informed individuals in reporting the events of August 29/30, to the present time, that concern the discord within the U.S. Air Force, U.S. intelligence agencies, and other military services. Any source with relevant information and who wishes to contact us anonymously may drop off sealed correspondence at or send mail via the Postal Service to: Wayne Madsen, c/o The Front Desk, National Press Club, 13th Floor, 529 14th St., NW, Washington, DC, 20045.

http://earthboppin.net/talkshop/national/messages/59386.html

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Check out fitting gifts for grads at Yahoo! Search.

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670. **Ryan Daley**
Re: Which pop song most sets feminism back?
Sat 29 Sep 2007

I don't think there is any one song that sets feminism back.

Today's Koan: If feminism can be set back by a single pop song, is feminism worth having?

-Ryan

On 9/28/07, Tracey Gagne <[redacted]> wrote:
> As I think on this one, because there have been songs that have crossed my
> path where I've said, "Ooh! Yikes! Don't like that message!", I want to
> mention what I heard on the radio on my way into work this morning. Some
> research discovered that men, on the whole, are happier than women, which
is
> the opposite of when this was last done in the seventies or something like
> that. One of the radio personalities gave us all the idea to consider:
> "Have women's lib and equality made women less happy?" The message I
> heard-- women were happier when they were subservient to their
husbands....
> Yuck!
>
> Cheers,
> Tracey
>
>
> On 9/28/07, W.B. Keckler <[redacted]> wrote:
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> > Was just trying to compile a list of songs which people find the most
> > offensive vis-a-vis women and those which are perceived to set the clock
> > back the furthest on feminism/equality?? My first vote is for Sheena
> > Easton's "(My Baby Takes)The Morning Train," which seems to be an
anthem for
> > those who feel women are parasitic sex bunnies and happiest thus....of
> > course there are the so-called obvious songs like "Stand By Your Man,"
> > although I always focused on the line "After all, he's just a man..." as a
> > very funny condescending line...any suggestions? send to
> > [redacted] and the final top ten or twenty or whatever will be
> > blog-logged at Joe Brainard's Pyjamas (www.
> > joebrainardspyjamas.blogspot.com)?...merci. Bill
> > _____
> > Email and AIM finally together. You've gotta check out free AOL Mail! -
> > http://mail.aol.com
> >
>

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671. **Chris Stroffolino**

Re: Which pop song most sets feminism back?

Sat 29 Sep 2007

Tracey---thanks for bringing that up. I definitely see your point, and as a male I may not be the most qualified to weigh in on this issue, but I would like to propose another interpretation to that message. If it's true, that statistics can show that American women in general are less happy now than they were in the 70s (which is certainly debatable, but I don't want to dismiss it out of hand), it's also possible that American males are less happy now than they were in the 70s, and in the sense the message can be interpreted less as a divisive gender issue, but more as an issue that many of the other cultural changes that occurred since then (27 years of a Reagan revolution, etc) have trumped the hard-won liberation struggles that came to a head in the 55-75 era. Somewhere I have a citation for a study (which I tend to find rings true) that makes that claim. It's interesting they say the seventies, being that that was when feminism (as well as integration, etc) seemed to be most embraced by pop-culture. All I'm saying is I don't think that study necessarily has to be read in a way that supports a backlash against feminism. Curious what you and others think

Chris

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> *very funny condescending line...any suggestions? send to*
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> ---
>
> *Email and AIM finally together. You've gotta check out free AOL Mail! -*
> *http://mail.aol.com*

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672. **Chris Westcott**

Richard K. Tipping, Wednesday at Columbia U

Sat 29 Sep 2007

Richard K. Tipping
Wed. Oct 3, 2007, 8:15 pm in Hamilton Hall, rm 702
See campus map for directions from the gate: http://www.columbia.edu/about_columbia/map/hamilton.html

Not to be confused with Richard H. Tipping, Penn State professor of theoretical molecular physics, Richard K. Tipping is a sign-maker. His signs can be found in Adelaide, Australia where he was born as well as in the book Signs of Australia (Penguin, 1982). In Adelaide, a sign directing drivers to the Airport turns into a sign directing drivers to the Airpoet. He also creates poetry sculptures with an almost Op art tension: meaning changes as the observer finds new ways of seeing the words presented. He studied at Flinders University and received his MA at the University of Technology, Sydney. In 1969, he founded the magazine Mok. He has published three books of poetry (Soft Riots, Domestic Hardcore, Nearer by Far) with the University of Queensland Press and has appeared in many anthologies. He lives in Newcastle, South Wales where he works at the

School of Design, Communication and Technology at the University of Newcastle.

Presented by the Columbia Department of English and Comparative Literature and Professor Michael Golston. See the Columbia New Poetry Wed site for more details:

http://www.columbia.edu/cu/newpoetry/

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673. Alexander Jorgensen

Burma - Vaclav Havel - "Saffron Revolution"

Sat 29 Sep 2007

Excerpts from article originally written in German - and quickly translated in English from Czech:

"The current crisis in Burma has been prepared for years, yet a number of countries seem to be suprised by the recent events which have taken place there and have no clue with regards to what to do. How many times has something like this happened in various parts of the world? We hear emotional proclamations about human rights at various international conferences on almost daily basis. How come then that the international community is unable to react efficiently to prevent the Burmese army leaders to increase violence against Buddhist temples?"

"For a number of years the international community has been debating how to reform the UN in order to protect human dignity in conflicts such as the one in Burma or Darfur.
It is not the victims of the oppression who lose their dignity, rather it is the international community, whose inability to take action leaves it watch the victims of the conflict being left to their fate."

"The dictators of this world know very well how to interpret the lack of commitment of the international community and its inability to coordinate its actions. The message this sends to them is that of a confirmation of their status quo and an approval to continue what they have been doing."

"Without broad and coordinated international support
in political, economic and media sphere, the
courageous monks in Burma and the development there
can be thrown 20 years back."

http://zpravy.idnes.cz/havel-ucene-mluvime-ale-barmu-jsme-v-tom-nechali-fry-/zahranicni.asp?c=A070928_104531_zahranicni_mhk

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

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674. **Jim Andrews**
our play was invented by nature
Sun 30 Sep 2007

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play--our play--was invented by nature. to strengthen and train the body. to learn survival skills. to learn the social order. to learn or play by the rules of the game not always the hard way.

cheating is an advanced form of play.

a sense of justice is yet more advanced. it does not arise simply from play, in the way cheating does, but from awareness of the larger contexts of the play, the drama, and a multi-perspectival approach to fairness, or fair play.

many animals play, for the above sorts of reasons. play works. play is reinforced. play survives.

ja
http://vispo.com

↑ Index

675. **Tom Beckett**
New Books from Otoliths--Raven, Gildzen, Topel & Leftwich, Fieled,Stempleman!
Sun 30 Sep 2007

This quarter's round of books from Otoliths have just been realeased.
Shifting the Question More Complicated
Francis Raven
76 pages
Cover design by Sheila E. Murphy
ISBN: 978-0-9803-6594-8
Otoliths 2007

$10.00 + p&h
URL: _http://www.lulu.com/content/1137853_
(http://www.lulu.com/content/1137853)
Francis Raven's original poems â€“ with the occasional, collaborative and smartly alarmed interventions of Jeff Bacon â€“ take on a world made hopelessly
abundant by too much. Too many commodities, too much philosophy, too much poetry, too much music, too many reviews, too many misunderstood friendships,
erotic deceptions and, of course, corporate obstacles, including the language of insufferable meetings:
Our wires got crossed. We must be sitting in multiple meetings.
How do you respond to someone's quest to make the perfect french fry? Where is truth, art, love, direction, and a sense of navigation? How can the
mind, psyche, and body find a trajectory when fenced in by any and all options that present themselves as obligatory and legitimate representatives of the real? In the face of such a cascade from the other, how do you even write a poem, believe in, or trust its significance?
In playful, subtle and deceptively sharp language â€“ from consciously flat to purely and quite beautifully poetic â€“ Francis Raven has taken on these days of nausea to replant the flag, the stroke, and necessity of the poem:
Every painting has been landed on by critical flags, claimed:
Swimming, I find a mystery in a poem I thought was a problem, solved.
---Stephen Vincent, author of Walking Theory
It's All A Movie
Alex Gildzen
92 pages
Cover design by Ray Craig
ISBN: 978-0-9803659-6-2
Otoliths 2007
$12.50 + p&h
URL: _http://www.lulu.com/content/1148196_
(http://www.lulu.com/content/1148196)
Want to know Marilyn Monroe's measurements? Or the first movie Jonathan Williams saw? Alex Gildzen provides answers in this unique book about film. His
long love affair with cinema is reflected in a collection which brings together some of Gildzen's recent poems, photographs of him with Hollywood legends
such as Sylvia Sidney and Samuel Fuller, prose dating back to 1985 and a year from his important autobiography in progress Alex in Movieland.
SHADOWED TRUTH

Andrew Topel & Jim Leftwich
76 pages, full color
ISBN: 978-0-9803-6598-6
Otoliths 2007
$20.00 + p&h
URL: _http://www.lulu.com/content/1148212_
(http://www.lulu.com/content/1148212)
"i remember very clearly working on these sheets, using boxes of trash and junk mail, writing in the names of songs i was listening to, riffing off of what was in front of and around me. five very busy years later these images have a very strong resonance for me. 'veil reveal re-veil', as andrew puts it, seems to express the dynamic quite clearly. at some point i think we would like for the process to halt at 'reveal' - but that isn't likely to occur often if ever, and certainly not with collaborative work like this. maybe we're looking at something more than 'shadowed truth', something like 'shadowed being'
- perhaps hidden in plain view, but hidden all the same." â€” Jim Leftwich
Opera Bufa
Adam Fieled
64 pages
Cover design by Wolfgang Amadeus Mozart
ISBN: 978-0-9803-6595-5
Otoliths 2007
$10.00 + p&h
URL: _http://www.lulu.com/content/1137210_
(http://www.lulu.com/content/1137210)
How can a prose poem be a comic opera? Take the following ingredients and stir: Chopin, Maria Callas, Baudelaire, Pluto, Orpheus, the Court of Ferdinand, Amherst wafer-eaters, Dante, Cleopatra, and Valium. Mix in a dollop of desperation, two dollops of perversity, and a small drop showmanship, and shake
violently, as though in the midst of a fit. You have entered into a new realm; a foreign habitat; a fresh and unholy Opera Bufa. You may remain as long as you like. You may even sing along. The author, Adam Fieled, suggests exiting at the first sign of nausea, unless you find nausea pleasing. Oddly enough, some do.
Facings
Jordan Stempleman
64 pages
Cover design by David-Baptiste Chirot
ISBN: 978-0-9803-6597-9
Otoliths 2007

$10.00 + p&h
URL: _http://www.lulu.com/content/1142300_
(http://www.lulu.com/content/1142300)
Jordan Stempleman writes of his new collection, Facings: "These are poems that begin from the almost observed, places not yet finished, excuses untested, and individuals who only appear after they find comfort in retracting all
they've been said to say."
In addition, the print editions of Otoliths issue six are out, with a spectacular piece of Geof Huth vispo on their covers.
Part One
90 pages
$10.00 + p&h
URL: _http://www.lulu.com/content/1234272_
(http://www.lulu.com/content/1234272)
Part one of Otoliths issue six contains prose, poetry & visual poetry from Tom Beckett, Karri Kokko, dan raphael, Kristine Ong Muslim, David-Baptiste Chirot, Paul Siegell, Javant Biarujia, Arpine Konyalian Grenier, Matthew Medina,
Adam Fieled, Bill Drennan, Jane Joritz-Nakagawa, Joel Chace, Brian Foley, Raymond Farr, Philip Byron Oakes, Rochelle Ratner, Julian Jason Haladyn, Alex Carnevale, Jeff Harrison, Juliet Cook, Alexander Jorgensen, Martin Edmond, J. D. Nelson, John M. Bennett, Mark DeCarteret, Michael Steven, Jordan Stempleman, Iain Britton, Andrew Topel & Ernesto Priego.
Part Two
56 pages, full color
$15.00 + p&h
URL: _http://www.lulu.com/content/1234245_
(http://www.lulu.com/content/1234245)
Part two of Otoliths issue six contains visual & text poetry from Reed Altemus, Joe Balaz, David-Baptiste Chirot, Spencer Selby, John M. Bennett & Jukka-Pekka Kervinen, MÃ¡rton KoppÃ¡ny, Luke Daly, ek rzepka, Ray Craig, Mary Ellen
Derwis, John M. Bennett & Sheila E. Murphy.
These & the back catalogue â€” Jean Vengua, Ray Craig, Sandra Simonds, Eileen
Tabios, Mark Young, Vernon Frazer, harry k stammer, Nico Vassilakis, Rochelle
Ratner, Sheila E. Murphy & Nick Piombino, plus the first volume of interviews (soon to be joined by the second) from Tom Beckett's wonderful E-X-C-H-A-N-G-E-V-A-L-U-E-S site & the complete set of print editions of the e-zine â€” can

be found at _The Otoliths Storefront_ (http://stores.lulu.com/l_m_young) (http://stores.lulu.com/l_m_young)

********** See what's new at http://www.aol.com

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676. **aaron tieger**
boston
Sun 30 Sep 2007

Hi Patrick,

I've just moved back here too. In addition to Ruth and Mairead's suggestions, you can keep abreast of what's going on in town here:

http://bostonpoetry.blogspot.com

As far as small presses, there's Katalanche Press (Cambridge), Pressed Wafer (Boston), Bootstrap Productions (Lowell), CARVE Poems (various sofas in Greater Boston), and at least several others.

Welcome back.

Aaron

> *Hi everyone,*

I just moved back to Boston this month from San Francisco, where I did my MFA, and I was wondering if anyone on this wonderful listserv of ours knew any interesting reading series, any good places to finds lists of lectures and readings, and good small presses, any workshops or salons, etc. in the city. I lived in Boston years and years ago when I was in college, but I wasn't the invested poet that I am now. I've heard of Grub Street, but that's about it.

Thanks!

Patrick

aarontieger.blogspot.com
carvepoems.org
soonproductions.org

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

Got a little couch potato?
Check out fun summer activities for kids.
http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz

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677. Lewis LaCook
New from The Stack - The Monolith and the Monster Ballad
Sun 30 Sep 2007

---

http://www.lewislacook.org/thestack/the_monolith_and_the_monster_ballad.mp3

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

___ Catch up on fall's hot new shows on Yahoo! TV. Watch previews, get listings, and more! http://tv.yahoo.com/collections/3658

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678. steve russell
Re: Which pop song most sets feminism back?
Sun 30 Sep 2007

She put a spell on me. According to the data, I'm the most miserable man in America.

Chris Stroffolino <[redacted]> wrote: Tracey---thanks for bringing that up. I definitely see your point, and as a male I may not be the most qualified to weigh in on this issue, but I would like to propose another interpretation to that message. If it's true, that statistics can show that American women in general are less happy now than they were in the 70s (which is certainly debatable, but I don't want to dismiss it out of hand), it's also possible that American males are less happy now than they were in the 70s, and in the sense the message can be interpreted less as a divisive gender issue, but more as an issue that many of the other cultural changes that occurred since then (27 years of a Reagan revolution, etc) have trumped the hard-won liberation struggles that came to a

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> ---
>
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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679. charles alexander
POETRY: DAVID MELTZER & MICHAEL ROTHENBERG
Sun 30 Sep 2007

Please spread the word widely!

POETRY AT THE HISTORIC Z MANSION:
DAVID MELTZER &
MICHAEL ROTHENBERG
presented by CHAX PRESS, with help from POG

MONDAY, OCTOBER 8, 7:00pm
288 N. Church Ave. in downtown Tucson
$5 at the door, $3 for students (we don't turn anyone away)
Contact: Chax Press: [redacted]

In the last several years, CHAX PRESS and/or POG have established a Tucson ground-breaking series of readings by such writers as Robert Creeley, Robin Blaser, Joanne Kyger, Alice Notley, Bernadette Mayer, and more, writers who were sparkplugs in the poetic revolution of the 1950s and 1960s that has changed the landscape of American poetry from one of "tradition" to one of "energy," from an East Coast-centered poetics of Quietude to a global practice of visionary poetry. Within that seachange, David Meltzer is a must-see poet we are fortunate to bring to Tucson. All the better that he is accompanied by Michael Rothenberg, an outstanding poet who has also edited the collected poems of several of those writers who entered our poetic history from 1950 to 1965.

My friends, this is one not to be missed. Also
look ahead to another poet who is a part of this
great American wave, David Gitin, together with
Frank Parker, presented by POG on October 27 at
7pm at Stone Ave. Gallery, 2007 N. Stone.

Other upcoming Chax or POG and related events include
Oct. 8, Cushing Street Poetry, 198 W. Cushing
St., 8pm: Jefferson Carter & John Spaulding
Oct. 11, MOCA, 6pm, 174 E. Toole in downtown
Tucson, poetry/poetics lecture: "Away We Shall
Float: Where Poems Take Us." MOCA Lit is pleased
to host award-wining poet and founder of Chax
Press Charles Alexander as he shares the pleasure
of poetry as writer and reader. Alexander will
discuss his work vis a vis Hugo Ball and
bpNichol under the theme of poetry as the language of excess.
Oct. 14, noon to 5pm, UA Poetry Center
Housewarming Festival. Reading with music & more,
at Poetry Center new location, 1508 E. Helen St.
Poets include Brenda Hillman, Charles Alexander,
Richard Shelton, Jane Miller, Robert Hass, Steve
Orlen, Alberto Rios, Alison Deming, & more.

Chax Press & POG events are made possible in part
by contributions from the Tucson Pima Arts
Council and the Arizona Commission on the Arts,
with funding from the State of Arizona and the National Endowment for the
Arts.

ABOUT THE READERS ON OCTOBER 8, 7pm, at Z MANSION, 200 N. Church

In 1960, David Meltzer's poems appeared in the ground-breaking anthology,
The New American Poetry. He has gone on to create a substantial body of work
that is pervaded with "a kind of bop-perfection." Having arrived in San
Francisco in 1957, he is associated both with the Beats and the San Francisco
Renaissance, often reading with jazz musicians at bars and coffeehouses. His
recent book, Beat Thing (La Alameda Press), winner of the PEN Oakland
Josephine Miles award, is both tribute to down-in-the-street wildness and rant
against the romantic commodification which surrounds the Beat Generation.
Meltzer brings forth the original spirit of Beat in an encyclopedic cascade of
details whose dense, deep, fierce, funny, raucous, free-associative jazz energy
infuses every line. Beat Thing is an ecstatic chant of defiance and celebration.
Meltzer's Copy: The Selected Poems, edited by Michael Rothenberg, has now

come out with nearly 50 years of Meltzer's poetry and provides ample evidence of his stylistic breadth as well as the music and humor active in it.

Michael Rothenberg's work as an editor is well known, not only for David's Copy, but also As Ever: Selected Poems of Joanne Kyger; Overtime: Selected Poems of Philip Whalen; Way More West: Selected Poems of Edward Dorn and the Collected Poems of Philip Whalen. He is also editor of Big Bridge, www.bigbridge.org , a prominent online literary zine. Rothenberg is the author of The Paris Journals; Monk Daddy; Grown Up Cuba; and recently Unhurried Vision from La Alameda Press, which charts the year Rothenberg spent caring for the terminally ill Philip Whalen. In 1976 he moved to California and co-founded Shelldance, a bromeliad and orchid nursery in Pacifica. An active environmentalist, Rothenberg has been a leading force in the protection of Bay Area coastal lands and endangered species.

from THE ART / THE VEIL, by David Meltzer

Light on ancient text.
Flicker of word
Moving into word.
They ask me what I do.
Enough.

[]

Abruptly Europe dies.
Bloody tallis I wave
To cars to eyes. Dies.
The silk blazing.

[]

Noisily yank a failed poem
out of the typewriter roller.
My hair falls into the keys.
Not grey but silver
whose light
reminds me of work
to be done.

[]

It isn't fame or failure
just so many books to read
so many words to write
and the backyard garden is
Paradise. I could spend

all day naming things and all night
breaking promises

[]

Dawn loon
silhouette
skims over the lagoon

its crazed song
unable to tame my rage into
a haiku.

[]

The deception of a new typewriter ribbon
gets him going another few years.

by David Meltzer, copyright © 1981. All rights reserved.

SIMPLIFY INFINITY, by Michael Rothenberg

Rain slaughters the balcony

I'm invisible

Flowers blown off red skeletons

I'm describing my death

My mother tells me come inside

But there's nothing inside worth imagining

It's all outside

Starlings in confusion

Where the body is purified by danger

July 14, 2001

by Michael Rothenberg from Monk Daddy, Blue Press. All rights reserved.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org

650 E. 9th St.
Tucson, AZ 85705

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680. Susan Webster Schultz
new sidewalk (anti-war) blog signs
Sun 30 Sep 2007

Put up on the windward side of O`ahu in Hawai`i.

http://www.facebook.com/album.php?aid=12284&l=bfaa6&id=654553661

aloha, S

↑ Index

681. Mark Weiss
Re: Which pop song most sets feminism back?
Sun 30 Sep 2007

My Heart Belongs to Daddy.

The Leader of the Pack.

How Much Is that Doggie in the Window.

Though it's probably a good idea to remember that feminism is an ism, female is a gender.

But oh well. "Soldier Soldier Will You Marry Me" and the hundreds of songs with the same punchline.

Lord Randall.
Barbry Allen.

At 11:52 AM 9/30/2007, you wrote:
>She put a spell on me. According to the data, I'm the most miserable
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>and as a male I may not be the most qualified to weigh in on this issue,
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>but I don't want to dismiss it out of hand), it's also possible that
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>Building a website is a piece of cake.
>Yahoo! Small Business gives you all the tools to get online.

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682. **Stephen Vincent**
New de blog/ Africa/Harvard
Sun 30 Sep 2007

---

http://stephenvincent.net/blog/

Some initial notes and photographs in response to the "Christopher Okigbo International Conference" Harvard and UMass Boston, September 19 - 23, 2007. Okigbo, a poet of the generation of Wole Soyinka and Chinua Achebe was killed in 1967, a soldier, in the first months of the Biafran/Nigeria Civil War. Up to just prior to the War, I was a lecturer, and coordinator of the campus poetry group at the University of Nigeria, Nssuka, the intellectual seat of what became

Biafra, as well as home to the opposition to the separaton. As part of the Conference, organized by Chukwuma Azuonye - a former student and research fellow at Harvard's Du Bois Institute - I was invited to participate and read in a reunion of my former students, colleagues and contemporary younger poets. Let alone my personal experience, in the reflective context of the diaspora of Nigerian writers and intellectuals, the whole event was quite incredible. Excerpt:

....The Conference, its historical moment, reconnected many of currents that produced the initial war - the drive toward Biafra's succession, and the forces of reconciliation. Soyinka, a Yoruba, though he was imprisoned by both sides - and a ferverent opponent of military rule, tirelessly worked for a Federalist form of reconciliation, inclusive of the Ibo, and inclusive of the minority tribes within Biafra, many of whom opposed the war. Achebe, an Ibo, and Biafran supporter, despaired of any rapprochement. Both writers were school mates and close friends of Okigbo. To have Achebe and Soyinka seated together on a public panel, reflecting on the life, work and decisions of the poet to support Biafra felt like a monumental moment, practically heart breaking in its emotional intensity. You could have cut the air with a knife...

Stephen Vincent
http://stephenvincent.net/blog/

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683. **charles alexander**
CUSHING POETRY: Carter & Spaulding
Sun 30 Sep 2007

Please come, and spread the word! Also, contrary
to one prior announcement, the correct date is Tuesday, October 9.

POG & CHAX PRESS & THE CUSHING STREET BAR & RESTAURANT
present
A POETRY READING:

JOHN SPAULDING & JEFFERSON CARTER
Tuesday, October 9, 8pm
Cushing St. Bar & Restaurant
198 W. Cushing St. (1 block east of Main, just
south of the Tucson Convention Center)

part of an ongoing "second Tuesday of the month" series

John Spaulding has published three poetry titles,
including Walking In Stone (Wesleyan Poetry
Series) and The Roses of Starvation (Riverstone),

and his work has appeared in the Atlantic
Monthly, Prairie Schooner, Poetry, The Iowa
Review, APR, The Canadian Forum and many more
journals. His most recent book, The White Train
(Lousiana State Univ. Press), was a National
Poetry Series winner in 2003. He earned a
master's in creative writing from Boston University.
“The White Train takes a scintillating journey
from scene to finely wrought scene. John
Spaulding has an instinct for the telling detail
as he looks into photographs, and even when
addressing events of a past century he writes
with an emotional edge relevant in our own time.
With each sure flourish of visual imagery, he
presents his subjects compassionately,
translating their circumstances into language
that is luminous and as pleasing to the senses as
it is sobering to our notions of everyday history.”David Chorlton

Jefferson Carter directs the Writing and
Literature Program, and teaches developmental
composition and poetry writing at Pima Community
College, Downtown Campus. His seven books of
poetry include Litter Box (Spork Press) and, most
recently, Sentimental Blue (Chax Press).He has
lived in Tucson, Arizona, since 1954. He has won
a Tucson/Pima Arts Council Literary Arts
Fellowship, and his poems have appeared in such
journals and e-zines as Carolina Quarterly,
CrossConnect, 2River View, and Barrow
Street. His chapbook Tough Love won the Riverstone Poetry Press Award.

A CLOCK FROM ANOTHER TIME

There is a sense in which
we come to feel at home in the world,
in our bodies, in our lives.
This never happened to me.
As each year of my life passes
I feel more and more of an alien,
more and more the unlikely choice.
Alone here, inside my body,
I continue to watch and wonder,
as the distance grows

between the world and me,
like a clock from another time.
As a child watches other children
to learn how to behave, so
I watch other people from my window,
their perfect bodies,
their beautiful hair, their lives
unfolding like flowers.
I cover my mouth when I speak.
Keep my eyes on the ground when I walk
as though a quick line were drawn
around all my faults.
Who would want such painful shyness?
Embarrassed by my own life,
I have invented a new normality,
a standard of one
in a world you never see,
where silence is king and I am queen.
For who could think of anything to say
when there is everything to say,
and who would want to say anything at all
when to say everything is not enough.
Look for me there,
ask for me in that world,
where everyone is welcome,
on the other side of shyness.

by John Spaulding, published in The White Train: Poems by John Spaulding. Copyright © 2004 by John Spaulding. All rights reserved.

THE MUMMY

Wrapped in my blue & white striped
100% Egyptian cotton bed sheet
I skulk in the vestibule. What a word–
ves.ti.bule, the last syllable
like breathing on a mirror. I overheard
two girls laughing about their teacher
arrested taking out the garbage
in his underwear. I say more power
to him. I'll say to those girls the night
I catch them, have a little mercy.

Mercy, a word that sounds
like someone swallowing flowers.

by Jefferson Carter, published in Sentimental
Blue. Copyright ©2007 by Jefferson Carter. All rights reserved.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

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684. **Brent Saner**
Re: Which pop song most sets feminism back?
Sun 30 Sep 2007

Chris- i'm interested in seeing the citation of that study, if you don't mind. i find that people in general are more unhappy, it seems (granted, i'm only 22 years old so take that with a grain of salt). it seems there has been a lot of degeneration of culture in general, but i'm not entirely sure if it can be linked to solely one event/movement.

as for the sexist pop song, i've always considered ABBA's "Dancing Queen" particularly exploitative and sexist. it seems to portray this "the perfect female is 16, can dance, etc." image.

and then on the other hand, i actually find most pop songs today (i.e. Britney Spears) sexist as well- it's as if female artists have tried so hard to come from this submissive position that they overcompensate and essentially make THEMSELVES out to be little more than sex machines.

On 9/30/07, steve russell <[redacted]> wrote:
>
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> in America.
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> Chris Stroffolino <[redacted]> wrote: Tracey---thanks for
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> ---
> Building a website is a piece of cake.
> Yahoo! Small Business gives you all the tools to get online.
>

--
Brent Saner
[redacted](cell)
[redacted](residence)

http://www.thenotebookarmy.org

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685. **Ryan Daley**
Re: Which pop song most sets feminism back?
Sun 30 Sep 2007

How about songs that don't predate the sexual revolution?

Like this gentle lyric from Ol' Dirty Bastard (ODB): "You walk around, your bra's too tight. It's alright. You're still getting fucking tonight."

On 9/30/07, Mark Weiss <[redacted]> wrote:
> My Heart Belongs to Daddy.
>
> The Leader of the Pack.
>
> How Much Is that Doggie in the Window.
>
> Though it's probably a good idea to remember that feminism is an ism,
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686. **David-Baptiste Chirot**

Re: Sheena Easton

Sun 30 Sep 2007

Dennis Hopper and I were first hatching the idea of making a film of Dante's Inferno--to be shot in the Val d'Enfer in Provence--sitting in a bar behind Fenway park in the early spring-- when a Sheena Easton video cameo on the tv-- Dennis wanted to know who she was right away-- i told him and he said-- said-- wel that will be our Beatrice!-- if you think she has enough cheekbones-- i said with makeup it seemed she had probably enough from the camera angles-- in the video--made them more prominent with the way it was lit-- (no memory at

all of the song--we weren't paying attention to it anyway--) thus begin the saga of composing the script--

randomness is often the "key to it all"--
a face glimpsed someplace --on a screen in the 24/7 twilight of a sports bar--
between Punk Rock clubs of Kenmore Square and the backside of Fenway park--

becomes Beatrice--

seen through eyes of cocaine and vodka--and coke and speed and pepsi---

yes, I think with the right cheekbones, sure, yeah--Beatrice!!
"and went down down down
into a burning ring of fire . . . "

> *Date: Sat, 29 Sep 2007 13:57:23 -0400*
> *From:* [redacted]
> *Subject: Sheena Easton*
> *To:* [redacted]
>
> *Sheena Easton is almost a paradigm of the eighties pop courtesan with songs like "Morning Train," "For Your Eyes Only" and who can forget the lyrically oh-so-subtle "Sugar Walls," I believe penned by Prince. But lest you confuse her with a singing pleasure model replicant, she got all "tough" on "Strut"...."come on baby what you TAKING ME FOR?" Pop is too funny.*
>
> ********** *See what's new at http://www.aol.com*

_____ Invite your mail contacts to join your friends list with Windows Live Spaces. It's easy! http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us=

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687. **Marcus Bales**
Re: Which pop song most sets feminism back?
Sun 30 Sep 2007

Rolling Stones: Under My Thumb

On 30 Sep 2007 at 14:45, Mark Weiss wrote:

> *My Heart Belongs to Daddy.*
>
> *The Leader of the Pack.*

> *How Much Is that Doggie in the Window.*
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Chris

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Cheers,
Tracey

On 9/28/07, W.B. Keckler wrote:

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Email and AIM finally together. You've gotta check out free
AOL
Mail! -
http://mail.aol.com

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.488 / Virus Database: 269.13.35/1039 - Release Date:
9/29/2007 9:46 PM

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 2007

850 messages · Sun 30 Sep 2007 – Wed 31 Oct 2007

October 2007 found the list doing the most characteristic thing it knows how to do: rising, once more, to defend Robert Creeley. Eight hundred and fifty-five messages moved through the room, and its largest cluster answered a slight — the sitting Poet Laureate had reviewed the dead master coolly, and the aging commons, grieving him still two and a half years on, mounted its guard. Around that loyalty gathered the month's quieter loves: the letter as a form, theft taken as flattery, and a Nobel cheered without the usual suspicion. It was a month about what a room stays loyal to.

The quarrel was Simic on Creeley. Charles Simic, newly the nation's laureate, had reviewed Creeley's Collected Poems with a temperature the list read as dismissal, reviving the oldest war in the room — the spontaneous bop of the New American line against the crafted lyric the laureate stood for. Mark Weiss refused to let the reading stand, insisting *"I'd suggest a closer reading of the Simic review"* and volunteering to perform the close reading himself. The household god's legacy was not, the room made clear, the laureate's to appraise unopposed.

The letter answered the review with a gentler loyalty. A thread on epistolary forms gathered the tradition of the poem as a letter — Olson's Mayan Letters, Rilke's Letters to a Young Poet, McGrath's Letters to an Imaginary Friend — and even this craft inquiry circled back, through Olson, to the very New American masters the room was busy guarding. The letter, after all, is the form of loyalty itself: the direct address, unhedged, to someone who matters enough to be written to by name.

And the decade's long anxiety about copying resolved, for one month, into a joke. mIEKAL aND passed along the Frankfurt Book Fair's index of its most-stolen titles, crowing *"Great news! They're stealing our books!"* — theft reframed as the sincerest recognition the market offers, to be wanted badly enough to be lifted. Doris Lessing's Nobel arrived in the same weeks and was met, for once, with plain warmth — *"she's a wonder"*, one poet wrote — recognition at the summit, received without the reflexive sneer.

But the month, and the run, belonged to the loyalty. Whatever the long decline had taken from the list — the traffic, the young, the good voices gone quiet — it had not taken this: the room would still rise, close reading in hand, to defend Robert Creeley against a Poet Laureate, and refuse the official interpreter the

last word. I have set October down exactly as the archive delivered it — the defended master, the loyal letter, the flattering theft, and the cheered Nobel — because it was the month the list proved that under everything it had lost, one thing held fast, and a room that will still go to the mat for its dead, with a close reading, is a room that is, in the only way that finally counts, still alive.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 850 in all.

WRITERS

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321. Small Press Traffic — Small Press Traffic Needs You!
322. Murat Nemet-Nejat — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
323. Carol Novack — Reminder: Saturday night at Williamsburg Art & Historical Center, NYC
324. Simon DeDeo — new on rhubarb is susan
325. Sam Ladkin — Cambridge Reading (UK) Oct 16th Pattison, Jarvis, Stanley
326. Shankar, Ravi (English) — Drunken Boat looking for work for (mis)Translation Folio
327. Gerald Schwartz — Here, Bullet...
328. Alexander Dickow — language acquisition
329. Joanna Fuhrman — Fall Zinc
330. William Allegrezza — Fwd: Huge Poetry Reading in Chicago!
331. Mark Weiss — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
332. Poetics List — Poetics List Welcome Message - Please Review
333. Stephen Vincent — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
334. Barry Schwabsky — Re: language acquisition
335. Mark Weiss — Re: language acquisition
336. Jennifer Karmin — Oct 17-20: Gwendolyn Brooks Writers’ Conference
337. Holdthresh — Huge Reading in Chicago.
338. Jilly Dybka — The Gulf between Love and Hate is No Greater than 6
339. Jeffrey Side — 'Ezra Pound and the Romantic Ideal' (article on Pound's poetic conservatism)
340. Mark Weiss — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
341. Maria Damon — mla delegates ...
342. L Trent — Sixth Issue of 21 Stars Review
343. Halvard Johnson — Duh! Time for poets and fiction writers to act
344. David Chirot — El Spontaneo/Villon/Language acquisition
345. Michael Heller — A COUPLE OF READINGS NEXT WEEK, WEST OF THE HUDSON, EAST OF THE MISSOURI
346. julia bloch — EMERGENCY reading 10/18: Janet Neigh and Joanna Fuhrman
347. Marcus Bales — Re: El Spontaneo/Villon/Language acquisition
348. steve d. dalachinsky — Re: living poetry
349. Jesse Crockett — "Hm." :: The Heart of Darkness :: Joseph Conrad
350. Jesse Crockett — Re: Which songs put feminism back?
351. robert dewhurst — satellite telephone #1
352. Diane DiPrima — Re: El Spontaneo/Villon/Language acquisition
353. Ann Bogle — Re: mla delegates ...
354. wil Hallgren — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
355. brian whitener — a little simic coda
356. Elizabeth Switaj — Re: Duh! Time for poets and fiction writers to act

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357. Alexander Dickow — language ack -- barry, mark, david et al
358. Alan Sondheim — Index of Flying Saucer Talk
359. Alexander Jorgensen — 'Is the internet ‘killing our culture’?

360. Nicholas Karavatos — Betwixt & Between III: Globalization, Interculturalization & Translati...
361. Pierre Joris — Recent Nomadics Blog Posts
362. Pierre Joris — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
363. Aryanil Mukherjee — Re: El Spontaneo/Villon/Language acquisition
364. Rachel Loden — recently on wordstrumpet: wittgenstein, worrying
365. Alan Sondheim — the regulator thing gets me again
366. David-Baptiste Chirot — [redacted] sent you a link to content of interest
367. Marcus Bales — Re: El Spontaneo/Villon/Language acquisition
368. Marcus Bales — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
369. Maria Damon — Re: 'Is the internet ‘killing our culture ’?
370. Rebecca Weaver — Twin Cities Book Festival--Oct. 13th in Mpls.
371. Alexander Jorgensen — Re: 'Is the internet ‘killing our culture ’?
372. Aryanil Mukherjee — Re: El Spontaneo/Villon/Language acquisition
373. Ana Bozicevic-Bowling — On Simic on Creeley: the laureate's language skillz
374. mIEKAL aND — Heavy Duty Press
375. Murat Nemet-Nejat — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
376. Murat Nemet-Nejat — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
377. Morgan Schuldt — CUE: A Journal of Prose Poetry
378. tyrone williams — Re: El Spontaneo/Villon/Language acquisition
379. Ana Bozicevic-Bowling — Re: On Simic on Creeley: the laureate's language skillz
380. Mark Weiss — Simic again. He's everywhere!
381. Nicholas Karavatos — Re: On Simic on Creeley: the laureate's language skillz
382. Mairead Byrne — Re: Simic again. He's everywhere!
383. Nick LoLordo — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
384. Michael Kelleher — Literary Buffalo E-Newsletter 10.10.07-10.14.07
385. Mark Weiss — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
386. Jim Andrews — Iterations in a binary meditation on Jim Leftwich
387. Christophe Casamassima — Re: On Simic on Creeley: the laureate's language skillz
388. W.B. Keckler — Re: El Spontaneo/Villon/Language acquisition
389. Jim Andrews — Iterations in a binary meditation on "Poetics List"
390. Marcus Bales — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
391. Wanda Phipps — I'm Reading at SUNY Farmingdale Next Tuesday
392. Rob McLennan — peter darbyshire's cancult
393. Brian Howe — MAYBE YOU HAD WOODEN FINGERS IN A PAST LIFE
394. Ruth Lepson — Re: Literary Buffalo E-Newsletter 10.10.07-10.14.07
395. Maria Damon — Re: Simic again. He's everywhere!
396. Mark Weiss — urgent photography tech question
397. Barry Schwabsky — Re: On Simic on Creeley: the laureate's language skillz
398. David-Baptiste Chirot — Re: El Spontaneo/Villon/Language acquisition: KAURAB
399. David Chirot — (FW) Can an entire publishing company disappear from the US? Howard Zinn has...
400. Geoffrey Gatza — MEN OF THE WEB WIDE WORLD OF POETRY

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401. Peter Ciccariello — Ampersand in Connecticut field
402. Murat Nemet-Nejat — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
403. Gary Sullivan — Barrett Watten & Andrew Levy @ SEGUE
404. David Chirot — How China Got Religion - essay by Slovaj Zizek
405. Dale Smith — New Journal from India: Almost Island
406. William James Austin — Re: MEN OF THE WEB WIDE WORLD OF POETRY
407. Mark Weiss — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
408. Thomas savage — Re: How China Got Religion - essay by Slovaj Zizek
409. Alexander Jorgensen — Stelarc - Performance Artist
410. Felt Press — Tonight: Elaine Equi and Aram Saroyan at Poets House, NYC
411. David Chirot — Lessing wins Nobel literature prize - Yahoo! News

412. Barry Schwabsky — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
413. Jennifer Karmin — JOB: Northern Arizona University
414. Murat Nemet-Nejat — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
415. Aryanil Mukherjee — Re: New Journal from India: Almost Island
416. David Buuck — Small Press Traffic 2008 Poets Theater Cabaret: Call for Proposals
417. Gabrielle Welford — Re: Lessing wins Nobel literature prize - Yahoo! News
418. Mark Weiss — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
419. Mark Weiss — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
420. Martha King — Re: Black Mountain Film & Ruth's question
421. Ruth Lepson — Re: Black Mountain Film & Ruth's question
422. Ruth Lepson — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
423. Stephen Vincent — Report: Trevor Joyce & Company in Berkeley
424. Ryan Daley — New blog
425. Alan Sondheim — Re: Lessing wins Nobel literature prize - Yahoo! News

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426. Barry Schwabsky — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
427. Alan Sondheim — Notes by an Avatartist
428. Jim Andrews — Re: Lessing wins Nobel literature prize - Yahoo! News
429. Gerald Schwartz — Re: How China Got Religion - essay by Slovaj Zizek
430. Tarpaulin Sky Press & Journal — First paper edition of Tarpaulin Sky
431. Kathleen Ossip — Not for Mothers Only Reading Tuesday 10/16
432. Christopher Leland Winks — Re: Lessing wins Nobel literature prize - Yahoo! News
433. mIEKAL aND — Fwd: DOJ 'PERSECUTION,' ILLNESS FORCE SCIENTIST TO PLEAD; WIFE AND DAUGHTER CO…
434. Philip Metres — Paul Lauritzen's Door
435. charles alexander — (not simic) on creeley
436. Christophe Casamassima — Call for writers with bi-polar disorder
437. amy king — Tonight in Brooklyn @ Pete's Candy
438. David Chirot — Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
439. Halvard Johnson — Re: Lessing wins Nobel literature prize - Yahoo! News
440. Stephen Vincent — Re: Lessing wins Nobel literature prize - Yahoo! News
441. Catherine Daly — deadline for pulitzer nominations for books published in second half of th…
442. Michael Hoerman — Celebration of E. E. Cummings
443. Alan Sondheim — sc*m distilled
444. Gabrielle Welford — Re: Lessing wins Nobel literature prize - Yahoo! News
445. linda norton — Re: Lessing wins Nobel literature prize - Yahoo! News

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446. Jim Andrews — exotic curves
447. Aryanil Mukherjee — Poetry Reading This Evening in Cincinnati
448. Michael Kelleher — Fully Awake DVD
449. Rob McLennan — A Long Continual Argument: The Selected Poems of John Newlove
450. Martin Larsen — Re: exotic curves
451. Geoffrey Gatza — BlazeVOX2k7 Fall now online
452. David Chirot — Questions You Should Never Ask a Writer -1992 Lessing Op-Ed reprinted in New…
453. Mark Weiss — Alice Notley review
454. David Chirot — NY Times Lessing article & audio/video
455. Ryan Daley — Re: Lessing wins Nobel literature prize - Yahoo! News
456. Susan Webster Schultz — Sidewalk (anti-war) blogger news
457. Stephen Vincent — Trevor Joyce website/reading info
458. Jennifer Karmin — BEAST POEM: call for submissions
459. Ram Devineni — Lit Walks Lecture and Poetry Series at the Bowery Poetry Club
460. Daniel Machlin — Machlin/Cunningham @ Pegasus, SF 10/16
461. Catherine Daly — Re: exotic curves

462. Gabrielle Welford — Re: Lessing wins Nobel literature prize - Yahoo! News
463. Peter Ciccariello — Reversal of syntax
464. Jesse Crockett — Me, I'm not.
465. Jesse Crockett — luxuryserv
466. Ryan Daley — Re: Lessing wins Nobel literature prize - Yahoo! News
467. Mairead Byrne — more on trevor joyce

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468. Alan Sondheim — the avatartist
469. Jim Andrews — Re: exotic curves
470. CA Conrad — PhillySound on PENNSOUND: Frank Sherlock and CAConrad)))(new recordings)(((
471. Stephen Vincent — Laura Ulewicz 1930 - 2007
472. Rob McLennan — Monty Reid's Disappointment Island wins the Lampman-Scott!
473. Catherine Daly — Re: exotic curves
474. Catherine Daly — Re: more on trevor joyce
475. waldreid — check out the new MIPOesias
476. Poetry Project — Events at The Poetry Project October 2007
477. Mairead Byrne — Re: more on trevor joyce
478. Patrick F. Durgin — reading in San Francisco: 1 translator, 1 editor, 1 cultural activist,...
479. Margaret Konkol — Jim Maynard Lecture Thursday October 18 : "Small Press in the Archive" Le...

15 OCT 2007

480. Alan Sondheim — connection went away
481. Jim Andrews — International Media Poetry contest
482. Steve Evans — NPF Conference on the 1970s
483. David Chirot — AIM Leader Vernon Bellecourt Dies at 75
484. Nathaniel Siegel — reminder Gay Poets Reading Tues Oct 16 at Leslie Lohman Gay Art Foundati...
485. Steve Evans — NPF Conference on the 1970s
486. Christopher Leland Winks — Re: Lessing wins Nobel literature prize - Yahoo! News
487. amy king — If you are sexy and you know it (free ads on MiPoesias Magazine)
488. mIEKAL aND — Steal this book
489. Michael Kelleher — Literary Buffalo E-Newsletter 10.15.07-10.21.07
490. Barry Schwabsky — Re: Steal this book
491. amy king — New Work Up at MiPOesias
492. David A. Kirschenbaum — **Last Call: Advertise in Boog City 45**
493. Alexander Jorgensen — Tibetan Writers' Collective - Update
494. Patrick F. Durgin — Oakland reading this Sunday: DEMOSTHENES AGRAFIOTIS, DOLORES DORANTES, ...
495. Small Press Traffic — This Friday at Small Press Traffic
496. ALDON L NIELSEN — FW: Poetry position at American University
497. Ruth Lepson — Re: Fully Awake DVD
498. W.B. Keckler — Yoko Tawada Goes to the Dogs on Joe Brainard's Pyjamas....

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499. antoinette nora — Re: POETICS Digest - 14 Oct 2007 to 15 Oct 2007 (#2007-288)
500. Gabriel Gudding — if you were teaching this
501. J. Lehmus — Re: Steal this book
502. steve russell — Re: Steal this book
503. Maria Damon — Re: if you were teaching this
504. Thomas savage — Re: if you were teaching this
505. Christina Lovin — Re: if you were teaching this
506. Ryan Daley — Re: Steal this book
507. Thomas savage — Re: Yoko Tawada Goes to the Dogs on Joe Brainard's Pyjamas....
508. Alexander Jorgensen — Re: Steal this book

509. Christopher Leland Winks — Re: if you were teaching this
510. Adam Fieled — if you were teaching this: Byron
511. Sarah Rosenthal — Reading Saturday 10/20 NYC
512. midwest daisy — Re: if you were teaching this
513. Gabriel Gudding — Re: if you were teaching this
514. Alexander Jorgensen — Following spat with Germany's Merkel (and "hurt feelings") over the D…
515. Jennifer Karmin — October 20: The City Visible Poetry Reading
516. Jilly Dybka — Re: Steal this book
517. William Allegrezza — October Series A: Stempleman and Levato
518. steve russell — Re: Steal this book
519. mIEKAL aND — Re: Steal this book
520. steve russell — Re: if you were teaching this
521. mIEKAL aND — Re: if you were teaching this
522. Lori Emerson — publication of The Alphabet Game: a bpNichol reader (please forward)
523. Mary Kasimor — Re: if you were teaching this
524. J. A. Lee — Re: Steal this book
525. Diane DiPrima — Re: Steal this book
526. Diane DiPrima — Re: if you were teaching this
527. Amish Trivedi — Re: Steal this book
528. Barry Schwabsky — Re: Steal this book
529. Skip Fox — Re: Steal this book
530. David Chirot — Re: Steal this book
531. Ruth Lepson — Re: if you were teaching this
532. W.B. Keckler — Re: if you were teaching this
533. witz — Salerno and Towle Reading in NYC
534. Ward Tietz — Society and Sensoria: Books at the Speed of the Senses
535. Murat Nemet-Nejat — Re: Steal this book

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536. Schneider Hill — NOW AVAILABLE: NICO VASSILAKIS' TEXT LOSES TIME
537. Alan Sondheim — Space both, not both, streets, noise
538. Andy Gricevich — Opera Cabal Festival in Chicago this Weekend!
539. Nate Dorward — New book from Trevor Joyce: What's In Store
540. Andrew Jones — Re: Steal this book
541. Tom Beckett — MERITAGE PRESS ANNOUNCEMENT
542. Gerald Schwartz — WaBun Inini
543. David Chirot — Raymond Carver articles//re publishing drafts & well-known heavily edited ve…
544. Kathleen Ossip — Re: If you were teaching this
545. Alan Sondheim — correction re: N-dimensional sets
546. Evan Munday — Rachel Zolf and Matt Henriksen at the Poetry Project
547. Daniel Godston — The 2nd Annual Chicago Calling Arts Festival
548. Pierre Joris — Re: Steal this book
549. Alexander Jorgensen — Re: Steal this book - Hong Kong
550. Stephen Baraban — Re: if you were teaching this
551. mIEKAL aND — Fwd: EPHEMERA FESTIVAL - Monday November 5th at DePaul - Pass it on!
552. amy king — Come to Baltimore this Thursday, plus ...
553. Mark Truscott — 25 October: Trevor Joyce and the Max Middle Sound Project at Test (Toronto)
554. lcabri — Ron Silliman Handout & Event in Windsor 25 Oct 7:30PM C.A.W. Centre
555. Joshua Kotin — Chicago Review / Open House
556. Justin Katko — Trevor Joyce & Mairéad Byrne - Providence - Oct 24
557. Gabrielle Welford — Re: Steal this book
558. David Chirot — FW: Take Action! Speak Out Against "Islamo-Facism Awareness Week"!//Coming t…

559. Ruth Lepson — Re: Steal this book
560. Jesse Crockett — Get your complaint about Jesse Crockett
561. Ruth Lepson — Re: if you were teaching this
562. Mairead Byrne — Re: Trevor Joyce & Mairéad Byrne - Providence - Oct 24
563. e.g. vajda — radio show
564. W.B. Keckler — Question about poems addressed to children
565. Gabriel Gudding — Re: Question about poems addressed to children
566. Diane DiPrima — Re: Question about poems addressed to children
567. Nada Gordon — K. LORRAINE GRAHAM and TAO LIN 10/20 BPC
568. mIEKAL aND — Free Rice
569. Alexander Jorgensen — Public Talks - Schedule of Dalai Lama
570. Bill Berkson — Berkson & Ruppersberg at Beyond Baroque & more

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571. Alan Sondheim — Birds visit the Modern Culture and Media Building
572. Andy Gricevich — Re: Steal this book
573. Barry Schwabsky — Re: Question about poems addressed to children
574. Pam Brown — audio files of witz readings ?
575. Adam Fieled — PFS Post: Lars Palm goes crazy!
576. Dan Wilcox — Community of Writers Reading, Albany, Saturday
577. Sylvester Pollet — Re: Steal this book
578. Christopher Leland Winks — Re: Question about poems addressed to children
579. Tracey Gagne — Re: Question about poems addressed to children
580. Ryan Daley — Cantos-derived work
581. J. Lehmus — Re: Free Rice
582. Gabriel Gudding — jennifer knox's latest book
583. Caleb Cluff — Re: Question about poems addressed to children
584. steve russell — Re: Steal this book
585. steve russell — Re: FW: Take Action! Speak Out Against "Islamo-Facism Awareness Week"!//Com...
586. Eric Elshtain — New Beard of Bees Chapbook

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587. Alan Sondheim — merci beaucorps
588. Jennifer Karmin — JOB: University of Iowa
589. Barry Schwabsky — Picabia
590. Alexander Jorgensen — "Your voice does not belong to another."
591. { brad brace } — 12hr update
592. David Hadbawnik — New Issue of Front Porch -- Nathaniel Mackey, Noah Eli Gordon, more...
593. Stephen Vincent — U.S. Senate to 'sanctify' torture??
594. Nick Piombino — Tonight! the tiny Reading at the Poetry Project
595. Vernon Frazer — Re: Eigth Streetr Bookshop
596. angela vasquez-giroux — wedding poem suggestion
597. Burt Kimmelman — Kimmelman & Stone Reading in NJ
598. Stephen Vincent — Re: Picabia
599. W.B. Keckler — Re: Steal this book
600. lcabri — Event & Sound: Special Issue on Poetry
601. Thomas savage — Re: Eigth Streetr Bookshop
602. Alan Sondheim — true world lotus avatartist poem
603. Jason Quackenbush — Re: wedding poem suggestion
604. Stephen Vincent — New de blog / Days of the Dead, etc.
605. Barry Schwabsky — Re: wedding poem suggestion
606. Barry Schwabsky — Re: Picabia
607. c. s. giscombe — Re: wedding poem suggestion
608. c. s. giscombe — Re: wedding poem suggestion
609. Michael Rothenberg — Ira Cohen,Louise Landes Levi and Michael Rothenberg at Moe's

610. Murat Nemet-Nejat — Re: wedding poem suggestion

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611. Alan Sondheim — avatartist
612. Andy Gricevich — Opera Cabal Festival is Cancelled
613. David-Baptiste Chirot — Re: Picabia
614. Andrew Jones — Re: wedding poem suggestion
615. Pierre Joris — Re: Steal this book
616. wil Hallgren — Re: wedding poem suggestion
617. David Chirot — No to intolerance and Islamophobia! (from Jewish Voice for Peace & US Campai...
618. steve russell — Re: Wedding Poem by Raymond Carver
619. steve russell — Re: Steal this book
620. charles alexander — Re: wedding poem suggestion
621. steve russell — Re: Question about poems addressed to children
622. Jennifer Karmin — Oct 23: Eileen Myles reading in Chicago
623. Crane's Bill Books — David Abel & Mitch Highfill at Unnameable Books 10/28
624. Adam Tobin — Re: Steal this book
625. Michael Heller — POETRY READING
626. Michael Heller — POETRY READING
627. Alexander Dickow — Anna Moschovakis
628. matt chambers — Pilot 2007
629. Alan Sondheim — Re: Steal this book
630. Potree Journal — contact info for Lisa Robertson
631. Robert Majzels — Re: contact info for Lisa Robertson
632. Aryanil Mukherjee — Re: Question about poems addressed to children
633. Jerome Rothenberg — Four recent books

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634. Stephen Vincent — Re: Picabia
635. Anny Ballardini — Re: Steal this book
636. CA Conrad — tinytourTINYTOURtinytourTINYTOUR Dorothea Lasky and Joshua Beckman tinytourTINY...
637. Alan Sondheim — dusts and waters
638. Barrett Watten — Ron Silliman/Tracie Morris at Wayne State
639. EJOYCE — Erica Hunt
640. steve russell — Re: Steal this book
641. ALDON L NIELSEN — Re: Erica Hunt
642. Burt Kimmelman — NYC Reading

22 OCT 2007

643. David A. Kirschenbaum — Boog City 45 Print and PDF Editions Available
644. Ram Devineni — LitWalks: Edward Hirsch/Garcia Lorca
645. cralan kelder — best poetry book store?
646. Michael Kelleher — Literary Buffalo E-Newsletter 10.22.07-10.28.07
647. Christina E Lovin — Re: best poetry book store?
648. Michael Kelleher — Literary Buffalo E-ddendum
649. Skip Fox — Re: wedding poem suggestion
650. Marcus Bales — Mary Turzillo, JE Stanley, Claire McMahon, Roger Craik
651. Aaron Belz — I'm coming to buffalo, albany, nyc, dc...this weekend!
652. Jennifer Karmin — Oct 27: IRAQ WAR PROTEST in chicago
653. David A. Kirschenbaum — Re: best poetry book store?
654. Tenney Nathanson — Frost, Stevens: which one actually took classes w William James?
655. Stephen Vincent — Re: best poetry book store?
656. Tom Beckett — CITY LIGHTS POETRY READING
657. Barry Schwabsky — Re: wedding poem suggestion
658. David Buuck — PLS FWD: Jules Boykoff et al in SF 10-26

659. Tracey Gagne — Re: Frost, Stevens: which one actually took classes w William James?
660. Barry Schwabsky — Re: best poetry book store?
661. Catherine Daly — Re: Frost, Stevens: which one actually took classes w William James?
662. David Giannini — Re: best poetry book store?
663. Gabriel Gudding — a review of Haki Madhubuti's RUN TOWARD FEAR
664. joshua moses — Alice Notley's "In the Pines
665. joshua moses — Alice Notley's "In the Pines"
666. juliana spahr — Jules Boykoff at New College, Friday October 26th
667. Alan Sondheim — the cleansing of acts
668. Diane DiPrima — Re: Frost, Stevens: which one actually took classes w William James?
669. Diane DiPrima — Re: best poetry book store?

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670. Barry Schwabsky — Re: a review of Haki Madhubuti's RUN TOWARD FEAR
671. Adam Fieled — PFS Post: Schwabsky/Fieled, "Waxing Hot"
672. Gary Sullivan — ROB FITTERMAN and MEL NICHOLS @ SEGUE
673. Aryanil Mukherjee — Looking for Cole Swanson
674. steve russell — Poetry Language Thought/ Martin Heidegger
675. amy king — Re: Frost, Stevens: which one actually took classes w William James?
676. amy king — This Friday in Brooklyn
677. ALDON L NIELSEN — Re: Poetry Language Thought/ Martin Heidegger
678. Barry Schwabsky — Re: Frost, Stevens: which one actually took classes w William James?
679. David Chirot — Re: best poetry book store?
680. Andy Nicholson — Re: Picabia
681. Thomas savage — Re: Poetry Language Thought/ Martin Heidegger
682. Stephen Vincent — Re: best poetry book store?
683. Wanda Phipps — Wanda Phipps & Joel Schlemowitz Reading and Film Screening at ISSUE Project …
684. Adam Tobin — Re: best poetry book store?
685. Sam Truitt — Re: Poetry Language Thought/ Martin Heidegger
686. Nicholas Karavatos — Re: No to intolerance and Islamophobia! (from Jewish Voice for Peace &…
687. sandra de 1913 — 1913 news
688. sandra de 1913 — 1913 news--correction to email address
689. Ruth Lepson — Re: Frost, Stevens: which one actually took classes w William James?
690. W.B. Keckler — 28 Weeks Later, Greatest Hits of Innovative Poetry, Poet in Hell & More on J…
691. Stephen Baraban — Most delightfully named book store?
692. Daniel Godston — tomorrow: Chicago Calling
693. Aryanil Mukherjee — Re: Picabia
694. Ruth Lepson — Re: No to intolerance and Islamophobia! (from Jewish Voice for Peace & US Cam…
695. Grant Jenkins — best poetry book store?
696. Maria Damon — Re: Frost, Stevens: which one actually took classes w William James?

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697. Michael Tod Edgerton — Re: Most delightfully named book store?
698. Paul Nelson — Favorite Poetry Bookstore
699. Alan Sondheim — family hearth
700. Andy Gricevich — Re: Poetry Language Thought/ Martin Heidegger
701. eric unger — STRING OF SMALL MACHINES: issue 3
702. Jennifer Karmin — Oct 26: BEAST POEM
703. Nicholas Karavatos — Re: Poetry Language Thought/ Martin Heidegger
704. Pierre Joris — (no subject)
705. steve russell — Re: Poetry Language Thought/ Martin Heidegger
706. amy king — Poetry Forum on Goodreads
707. Steve Zultanski — President's Choice Launch Reading in NYC

708. steve russell — Re: Poetry Language Thought/ Martin Heidegger
709. steve russell — Mr. Russell & Tristan Tzara on Joe Brainard's Pyjamas
710. mIEKAL aND — Re: Most delightfully named book store?
711. Joshua Kotin — Chicago Review 53:2/3 Is Available
712. Michael Hoerman — Blogger doppelgangers?
713. Maria Damon — Re: Poetry Language Thought/ Martin Heidegger
714. Sam Truitt — Re: Poetry Language Thought/ Martin Heidegger
715. Catherine Daly — Re: Frost, Stevens: which one actually took classes w William James?
716. Gerald Schwartz — Re: Most delightfully named book store?
717. lauren levin — Issue #1 of Mrs. Maybe Now Available
718. Pierre Joris — Re: Poetry Language Thought/ Martin Heidegger
719. Barry Schwabsky — horrors of neo-liberalism threaten the German book world
720. Christina Lovin — Re: best poetry book store?
721. David Chirot — Re: Picabia
722. mIEKAL aND — Re: Issue #1 of Mrs. Maybe Now Available
723. Rob McLennan — new(ish) on rob's clever blog
724. St. Thomasino — See Hear Jake Berry
725. steve russell — Re: Poetry Language Thought/ Martin Heidegger
726. Barry Schwabsky — Fwd: Will Alexander
727. Grant Jenkins — Bookstore list link correction
728. Patrick F. Durgin — Reading in Los Angeles
729. David Chirot — Fwd: Will Alexander
730. UbuWeb — the most boring writer alive at the British Library
731. Jerrold Shiroma — [Fwd: Petition for cipM - Please forward this message - URGENT!!!]
732. mIEKAL aND — Arborglyphs
733. Burt Kimmelman — Re. Poetry Language Thought/ Martin Heidegger

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734. Jim Andrews — Ariel Malka's video text scapes
735. Jesse Crockett — Fear and Relevance -- a prologue
736. Bob Heman — 4th BIG CLWN WR EVENT - November 8th @ the SAFE-T GALLERY in DUMBO
737. Alan Sondheim — or
738. steve russell — Re: Re. Poetry Language Thought/ Martin Heidegger
739. Robert Majzels — Re: Poetry Language Thought/ Martin Heidegger
740. Betsy Andrews — two readings in NYC this weekend.
741. Tracey Gagne — Re: Fear and Relevance -- a prologue
742. Andy Nicholson — Re: Arborglyphs
743. Andrew Klobucar — Re: Poetry Language Thought/ Martin Heidegger
744. Matt Henriksen — Fri Oct 26 ~ Cynthia Cruz & Karla Kelsey ~ East Village NYC
745. Ann Bogle — Job opening
746. David Chirot — Re: Re. Poetry Language Thought/ Martin Heidegger
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750. Jennifer Karmin — Oct 26-28: Chicago's Women's Performance Art Festival
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752. John Cunningham — Re: Poetry Language Thought/ Martin Heidegger
753. mIEKAL aND — Fwd: A.Word.A.Day--lexiphanes
754. Bruce Covey — Coconut 10 plus Coconut Books
755. Adam Tobin — This Sunday at Unnameable (Brooklyn)
756. Christina E Lovin — Chapbook Publication
757. Ruth Lepson — Re: MOI WANTS YOUR BLURB
758. Katalanche Press — New publications by Tan Lin & Michael Slosek from Katalanche Press

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759. David Baratier — Will Alexander

760. Alan Sondheim — my group All 7-70 (article and review) (fwd)
761. Tracey Gagne — Re: Fear and Relevance -- a prologue
762. Aryanil Mukherjee — Marriage Poem Thread
763. David Chirot — French Debate: Is Maori Head Body Part or Art? - New York Times
764. Eireene Nealand — Re: Re. Poetry Language Thought/ Martin Heidegger
765. amy king — Tonight?
766. John Cunningham — Re: Fear and Relevance -- a prologue
767. Ram Devineni — LitWalks: Kevin Fitzpatrick/Dorthy Parker
768. Daniel Godston — today: two Chicago Calling performance events
769. Gabrielle Welford — Re: Fear and Relevance -- a prologue
770. David A. Kirschenbaum — NYC This Mon./d.a. levy 65th Birthday Celebration
771. David A. Kirschenbaum — NYC This Tues./Talisman House Press and So L'il
772. Michael Hoerman — The return of Chiron Review
773. Crane's Bill Books — Re: Fear and Relevance -- a prologue/ John Wieners
774. Alan Sondheim — Tending, Tuning
775. Schlesinger Kyle — Ted Greenwald's Two Wrongs
776. Murat Nemet-Nejat — Re: Fear and Relevance -- a prologue

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777. Kate Pringle — Minor American Reading 11/2! Greenstreet & Vitiello Durham, NC
778. Nicholas Karavatos — CFP - "TESOL in a Globalized World: Exploring the Challenges"
779. Tom Beckett — MERITAGE PRESS ANNOUNCEMENT
780. Nicholas Karavatos — "Arab women stereotypes challenged in pioneering new book by AUS profe...
781. steve russell — Re: French Debate: Is Maori Head Body Part or Art? - New York Times
782. Mark Weiss — Re: Fear and Relevance -- a prologue
783. Susan Webster Schultz — sidewalk (anti-war) blog news for the week
784. John Cunningham — Re: Fear and Relevance -- a prologue
785. CE Putnam — CRAWLSPACE Book Launch & CD Release Party (Seattle,WA)
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787. Murat Nemet-Nejat — Re: Fear and Relevance -- a prologue
788. matvei yankelevich — Lev Rubinstein reading in Boston and elsewhere
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790. Gwyn McVay — Re: recipes
791. Margaret Konkol — Kyle Schlesinger Lecture Monday October 29: "Small Press in the Archive" ...
792. Edward Foster — Tuesday!

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793. Alexander Jorgensen — Bypassing censorship - suggestions on proxy-servers
794. Jill Chan — Poetry Sz:demystifying mental illness new issue online now
795. Bobbie Lurie — Re: POETICS Digest - 26 Oct 2007 to 27 Oct 2007 (#2007-300)
796. Alan Sondheim — drawnbird at mcm
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798. Fulcrum Annual — Definitive Kharms in English
799. Michael Rothenberg — two readings with Ira Cohen bay area
800. Simon DeDeo — new on rhubarb is susan
801. Hugh Behm-Steinberg — Re: recipes
802. Christina E Lovin — Re: recipes
803. Simon DeDeo — Re: bypassing censorship
804. Simon DeDeo — Re: bypassing censorship
805. Maria Damon — Re: recipes

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806. Small Press Traffic — This Friday at Small Press Traffic
807. Gary Sullivan — CHRIS FUNKHOUSER and MADELINE GINS @ SEGUE
808. Anny Ballardini — Re: recipes

809. Chris Schmidt — Re: POETICS Digest - 7 Sep 2007 to 8 Sep 2007 (#2007-251)
810. Alan Sondheim — Eye
811. Barrett Watten — Modernist Studies Association events
812. Hugh Behm-Steinberg — Re: recipes
813. Jerome Rothenberg — new york schedule
814. Michael Kelleher — Literary Buffalo E-Newsletter 10.29.07-11.04.07
815. David Chirot — An Update re Pluto Press--Victory against censorship; Press will continue to…
816. Barrett Watten — Poetry and Public Language / conference volume
817. Alan Sondheim — Sandy Baldwin's book which is excellent! (fwd)
818. Freind, William Joseph — Re: Modernist Studies Association events
819. William Slaughter — Notice: Mudlark
820. Alexander Jorgensen — Dan Gerber's 'Something Like a Poem'

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821. Andy Gricevich — Rosmarie Waldrop's email
822. Schneider Hill — Sightings and Hearings: Huth & Hill at the Stain Bar, Nov. 16
823. Jennifer Karmin — JOB: St. Olaf College
824. Bobbie Lurie — Re: POETICS Digest - 28 Oct 2007 to 29 Oct 2007 (#2007-302)
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826. Roberto Harrison — Enemy Rumor reading Nov 3, 7 pm - Gricevich & Johnson
827. Vernon Frazer — Subject: two readings with Ira Cohen bay area (posted on behalf of Michael …
828. matthew hill — PRESS ANNOUNCEMENT
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837. Mary Kasimor — Re: another great one bites the dust
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839. derek beaulieu — new from information as material: FLATLAND by derek beaulieu
840. Barry Schwabsky — Re: Picabia
841. Michael Hoerman — Celebration of Anne Sexton
842. steve russell — Merwin/Ashberry
843. Anny Ballardini — Re: recipes
844. Mark Weiss — Re: recipes
845. David-Baptiste Chirot — FW: Issue seven of Otoliths is now online
846. David A. Kirschenbaum — Szymaszek-Waldman Dialogue Now Online
847. Mark Weiss — Re: recipes
848. j. kuszai — will alexander benefit--thursday @ bpc
849. Alexander Jorgensen — Toot-toot: "Vispo!" said the little engine that could.
850. Joan Houlihan — POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT

1. Lea Graham

Re: Which pop song most sets feminism back?

Sun 30 Sep 2007

What about that song "I've Been to Paradise (but I've never been to me)"? I can't remember the name of the woman who recorded it, but I heard it the other day and was apalled at the ideas it proposed about a woman's "completion."

---- Marcus Bales <[redacted]> wrote:
> Rolling Stones: Under My Thumb
>
>
>
> On 30 Sep 2007 at 14:45, Mark Weiss wrote:
>
> > My Heart Belongs to Daddy.
> >
> > The Leader of the Pack.
> >
> > How Much Is that Doggie in the Window.
> >
> > Though it's probably a good idea to remember that feminism is an
> > ism,
> > female is a gender.
> >
> > But oh well. "Soldier Soldier Will You Marry Me" and the hundreds of
> > songs with the same punchline.
> >
> > Lord Randall.
> > Barbry Allen.
> >
> > At 11:52 AM 9/30/2007, you wrote:
> > >She put a spell on me. According to the data, I'm the most
> > miserable
> > >man in America.
> > >
> > >Chris Stroffolino <[redacted]> wrote: Tracey---thanks
> > >for bringing that up. I definitely see your point,
> > >and as a male I may not be the most qualified to weigh in on this
> > issue,
> > >but I would like to propose another interpretation to that
> > message.

> > >If it's true, that statistics can show that American women in
> > general
> > >are less happy now than they were in the 70s (which is certainly
> > >debatable,
> > >but I don't want to dismiss it out of hand), it's also possible
> > that
> > >American males are less happy now than they were in the 70s,
> > >and in the sense the message can be interpreted less as a
> > divisive
> > >gender issue,
> > >but more as an issue that many of the other cultural changes that
> > >occurred since then (27 years of a Reagan revolution, etc)
> > >have trumped the hard-won liberation struggles that came to a head
> > in
> > >the 55-75 era.
> > >Somewhere I have a citation for a study (which I tend to find
> > rings
> > >true) that makes that claim.
> > >It's interesting they say the seventies, being that that was when
> > >feminism (as well as integration, etc)
> > >seemed to be most embraced by pop-culture.
> > >All I'm saying is I don't think that study necessarily has to be
> > read
> > >in a way that supports a backlash against feminism.
> > >Curious what you and others think
> > >
> > >Chris
> > >
> > >On Sep 28, 2007, at 11:44 AM, Tracey Gagne wrote:
> > >
> > > > As I think on this one, because there have been songs that
> > have
> > > > crossed my
> > > > path where I've said, "Ooh! Yikes! Don't like that message!",
> > I
> > > > want to
> > > > mention what I heard on the radio on my way into work this
> > > > morning. Some
> > > > research discovered that men, on the whole, are happier than
> > women,
> > > > which is
> > > > the opposite of when this was last done in the seventies or

> > > > something like
> > > > that. One of the radio personalities gave us all the idea to
> > > > consider:
> > > > "Have women's lib and equality made women less happy?" The
> > message I
> > > > heard-- women were happier when they were subservient to their
> > > > husbands....
> > > > Yuck!
> > > >
> > > > Cheers,
> > > > Tracey
> > > >
> > > >
> > > > On 9/28/07, W.B. Keckler wrote:
> > > >>
> > > >> Was just trying to compile a list of songs which people find
> > the most
> > > >> offensive vis-a-vis women and those which are perceived to set
> > the
> > > >> clock
> > > >> back the furthest on feminism/equality?? My first vote is for
> > Sheena
> > > >> Easton's "(My Baby Takes)The Morning Train," which seems to be
> > an
> > > >> anthem for
> > > >> those who feel women are parasitic sex bunnies and happiest
> > > >> thus....of
> > > >> course there are the so-called obvious songs like "Stand By
> > Your
> > > >> Man,"
> > > >> although I always focused on the line "After all, he's just a
> > > >> man..." as a
> > > >> very funny condescending line...any suggestions? send to
> > > >> [redacted] and the final top ten or twenty or
> > whatever
> > > >> will be
> > > >> blog-logged at Joe Brainard's Pyjamas (www.
> > > >> joebrainardspyjamas.blogspot.com)?...merci. Bill
> > > >>
> > _____
> > _
> > > >> ___

> > > >> Email and AIM finally together. You've gotta check out free
> > AOL
> > > >> Mail! -
> > > >> http://mail.aol.com
> > > >>
> > >
> > >
> > >
> > >----------
> > >Building a website is a piece of cake.
> > >Yahoo! Small Business gives you all the tools to get online.
> >
> >
> > --
> > No virus found in this incoming message.
> > Checked by AVG Free Edition.
> > Version: 7.5.488 / Virus Database: 269.13.35/1039 - Release Date:
> > 9/29/2007 9:46 PM
> >

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2. Halvard Johnson

Organ Harvest with Entrance of Clones -- launch day

Sun 30 Sep 2007

Tomorrow, Oct. 1, is the official launch day for my new poetry collection Organ Harvest with Entrance of Clones (Hamilton Stone Editions). Huzzah!

It is available now at www.amazon.com, www.barnesandnoble.com, and/or from Hamilton Stone Editions at www.hamiltonstone.org.

Here's a whiff:

What Your Doctor Knows

Knowledge you often hate on first hearing,
coming to love as it grows into you. Perfect
anecdotes, in spite of all your tense
accusations, while, despite the wallflowers
gang-banging the geraniums, a wild kitten
careens in your heart, love by second sight.
The greater the yearning, the greater
the grief. Impractical accident, with a difference.

Hal

"Everything should be made as simple as possible,
  but not simpler."
                --Albert Einstein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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3. Caleb Cluff

Re: Which pop song most sets feminism back?

Sun 30 Sep 2007

I've Never Been To Me
(Charlene)

Hey lady, you lady, cursing at your life
You're a discontented mother and a regimented wife
I've no doubt you dream about the things you'll never do
But, I wish someone had talked to me
Like I wanna talk to you.....

Oh, I've been to Georgia and California and anywhere I could run I took the hand of a preacher man and we made love in the sun But I ran out of places and friendly faces because I had to be free I've been to paradise but I've never been to me

Please lady, please lady, don't just walk away
'Cause I have this need to tell you why I'm all alone today
I can see so much of me still living in your eyes
Won't you share a part of a weary heart that has lived million lies....

Oh, I've been to Nice and the Isle of Greece while I've sipped champagne on a yacht I've moved like Harlow in Monte Carlo and showed 'em what I've got I've been undressed by kings and I've seen some things that a woman ain't supposed to see I've been to paradise, but I've never been to me

[spoken]
Hey, you know what paradise is?
It's a lie, a fantasy we create about people and places as we'd like
them to be

But you know what truth is?
It's that little baby you're holding, it's that man you fought with this morning
The same one you're going to make love with tonight
That's truth, that's love.....

Sometimes I've been to crying for unborn children that might have made me complete
But I took the sweet life, I never knew I'd be bitter from the sweet
I've spent my life exploring the subtle whoring that costs too much to be free
Hey lady.....
I've been to paradise, (I've been to paradise)
But I've never been to me

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Marcus Bales
Sent: Monday, 1 October 2007 8:46 AM
To: [redacted]
Subject: Re: Which pop song most sets feminism back?

Rolling Stones: Under My Thumb

On 30 Sep 2007 at 14:45, Mark Weiss wrote:

> *My Heart Belongs to Daddy.*
>
> *The Leader of the Pack.*
>
> *How Much Is that Doggie in the Window.*
>
> *Though it's probably a good idea to remember that feminism is an ism,*
> *female is a gender.*
>
> *But oh well. "Soldier Soldier Will You Marry Me" and the hundreds of songs with the same punchline.*
>
> *Lord Randall.*
> *Barbry Allen.*
>
> *At 11:52 AM 9/30/2007, you wrote:*
> *She put a spell on me. According to the data, I'm the most miserable*
> *man in America.*
>
> *Chris Stroffolino <[redacted]> wrote: Tracey---thanks*

> *for bringing that up. I definitely see your point,*
> *and as a male I may not be the most qualified to weigh in on this issue,*
> *but I would like to propose another interpretation to that message.*
> *If it's true, that statistics can show that American women in general*
> *are less happy now than they were in the 70s (which is certainly debatable,*
> *but I don't want to dismiss it out of hand), it's also possible that*
> *American males are less happy now than they were in the 70s,*
> *and in the sense the message can be interpreted less as a divisive*
> *gender issue,*
> *but more as an issue that many of the other cultural changes that*
> *occurred since then (27 years of a Reagan revolution, etc)*
> *have trumped the hard-won liberation struggles that came to a head in*
> *the 55-75 era.*
> *Somewhere I have a citation for a study (which I tend to find rings*
> *true) that makes that claim.*
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> *seemed to be most embraced by pop-culture.*
> *All I'm saying is I don't think that study necessarily has to be read*
> *in a way that supports a backlash against feminism.*
> *Curious what you and others think*
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> *Chris*
>
> *On Sep 28, 2007, at 11:44 AM, Tracey Gagne wrote:*
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> *As I think on this one, because there have been songs that have*
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> *want to*
> *mention what I heard on the radio on my way into work this morning. Some*
> *research discovered that men, on the whole, are happier than women,*
> *which is*
> *the opposite of when this was last done in the seventies or something like*

that. One of the radio personalities gave us all the idea to consider:
"Have women's lib and equality made women less happy?" The message I
heard-- women were happier when they were subservient to their husbands....
Yuck!

Cheers,
Tracey

On 9/28/07, W.B. Keckler wrote:

Was just trying to compile a list of songs which people find the most
offensive vis-a-vis women and those which are perceived to set the
clock
back the furthest on feminism/equality?? My first vote is for Sheena
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those who feel women are parasitic sex bunnies and happiest thus....of
course there are the so-called obvious songs like "Stand By Your
Man,"
although I always focused on the line "After all, he's just a man..." as a
very funny condescending line...any suggestions? send to
[redacted] *and the final top ten or twenty or whatever*
will be
blog-logged at Joe Brainard's Pyjamas (www.joebrainardspyjamas.blogspot.com)?...merci. Bill

---

Email and AIM finally together. You've gotta check out free AOL
Mail! -
http://mail.aol.com

> *---------- Building a website is a piece of cake. Yahoo! Small Business gives you all the tools to get online.*
>
> *-- No virus found in this incoming message. Checked by AVG Free Edition. Version: 7.5.488 / Virus Database: 269.13.35/1039 - Release Date: 9/29/2007 9:46 PM*

========== The information contained in this email and any attachment is confidential and may contain legally privileged or copyright material. It is intended only for the use of the addressee(s). If you are not the intended recipient of this email, you are not permitted to disseminate, distribute or copy this email or any attachments. If you have received this message in error, please notify the sender immediately and delete this email from your system. The ABC does not represent or warrant that this transmission is secure or virus free. Before opening any attachment you should check for viruses. The ABC's liability is limited to resupplying any email and attachments ==========

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4. **Ann Bogle**

Re: Which pop song most sets feminism back?

Sun 30 Sep 2007

American Woman
The Guess Who

"American woman gonna mess your mind
American woman, she gonna mess your mind
American woman gonna mess your mind
American woman gonna mess your mind
Say A,
Say M,
Say E,
Say R,
Say I,
C,

Say A,
N,
American woman gonna mess your mind
American woman gonna mess your mind
American woman gonna mess your mind

American woman, stay away from me
American woman, mama let me be
Donâ€™t come hanginâ€™ around my door
I donâ€™t wanna see your face no more
I got more important things to do
Than spend my time growinâ€™ old with you
Now woman, I said stay away,
American woman, listen what I say.

American woman, get away from me
American woman, mama let me be
Donâ€™t come knockinâ€™ around my door
Donâ€™t wanna see your shadow no more
Coloured lights can hypnotize
Sparkle someone elseâ€™s eyes
Now woman, I said get away
American woman, listen what I say.

American woman, said get away
American woman, listen what I say
Donâ€™t come hanginâ€™ around my door
Donâ€™t wanna see your face no more
I donâ€™t need your war machines
I donâ€™t need your ghetto scenes
Coloured lights can hypnotize
Sparkle someone elseâ€™s eyes
Now woman, get away from me
American woman, mama let me be.

Go, gotta get away, gotta get away
Now go go go
Gonna leave you, woman
Gonna leave you, woman
Bye-bye
Bye-bye
Bye-bye
Bye-bye
Youâ€™re no good for me

Iâ€™m no good for you
Gonna look you right in the eye.
Tell you what Iâ€™m gonna do
You know Iâ€™m gonna leave
You know Iâ€™m gonna go
You know Iâ€™m gonna leave
You know Iâ€™m gonna go, woman
Iâ€™m gonna leave, woman
Goodbye, American woman
Goodbye, American chick
Goodbye, American broad ..."

********** See what's new at http://www.aol.com

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5. Ann Bogle
Re: Sheena Easton
Sun 30 Sep 2007

In a message dated 9/30/2007 5:12:32 P.M. Central Daylight Time, [redacted] writes:

Dennis Hopper and I

You tell Dennis Hopper that I had in a season of brainstorms the scene that he would finance the seated guitar orchestra -- there were to be very famous players all seated in semi-circles with sheet music and percussion along the back, perhaps a harp, maybe a string bass section, and I guess since he was the MC, Dennis Hopper would conduct. AMB

********** See what's new at http://www.aol.com

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6. Ruth Lepson
Re: Israel & US attack plans for Syria & Iran/Air Force refused to fly nukes to Mid East
Sun 30 Sep 2007

---

you got THAT right.

On 9/29/07 3:28 PM, "steve russell" <[redacted]> wrote:

> *Israel bought the land. Their policy in the mid-east is largely bullshit, brutal. But I suspect the religiosity of Amid. I don't fear being nuked by a secular state. Israel has no choice but to look out for its self-interest. They couldn't nuke their neighbors without inflicting major damage to themselves. How many nukes do they have? Enough, I think, to destroy a*

continent and destroy themselves. Enough. I posted a Goddamn poem.

*David Chirot <[redacted]> wrote: *Air Force refused to fly weapons (nukes) to Middle East theater**

By Wayne Madsen
Sept. 24, 2007
Author's website

WMR has learned from U.S. and foreign intelligence sources that the B-52 transporting six stealth AGM-129 Advanced Cruise Missiles, each armed with a W-80-1 nuclear warhead, on August 30, were destined for the Middle East via Barksdale Air Force Base in Louisiana.

However, elements of the Air Force, supported by U.S. intelligence agency personnel, successfully revealed the ultimate destination of the nuclear weapons and the mission was aborted due to internal opposition within the Air Force and U.S. Intelligence Community.

Yesterday, the /Washington Post/ attempted to explain away the fact that America's nuclear command and control system broke down in an unprecedented manner by reporting that it was the result of "security failures at multiple levels." It is now apparent that the command and control breakdown, reported as a BENT SPEAR incident to the Secretary of Defense and White House, was not the result of a command and control chain-of-command "failures" but the result of a revolt and push back by various echelons within the Air Force and intelligence agencies against a planned U.S. attack on Iran using nuclear and conventional weapons.

The /Washington Post/ story on BENT SPEAR may have actually been an effort in damage control by the Bush administration. WMR has been informed by a knowledgeable source that one of the six nuclear-armed cruise missiles was, and may still be, unaccounted for. In that case, the nuclear reporting incident would have gone far beyond BENT SPEAR to a National Command Authority alert known as EMPTY QUIVER, with the special classification of PINNACLE.

Just as this report was being prepared, /Newsweek/ reported that Vice President Dick Cheney's recently-departed Middle East adviser, David Wurmser, told a small group of advisers some months ago that Cheney had considered asking Israel to launch a missile attack on the Iranian nuclear site at Natanz. Cheney reasoned that after an Iranian retaliatory strike, the United States would have ample reasons to launch its own massive attack on Iran. However, plans for Israel to attack Iran directly were altered to an Israeli attack on a supposed Syrian-Iranian-North Korean nuclear

installation in northern Syria.

WMR has learned that a U.S. attack on Iran using nuclear and conventional weapons was scheduled to coincide with Israel's September 6 air attack on a 'reputed Syrian nuclear facility' in Dayr az-Zwar, near the village of Tal Abyad, in northern Syria, near the Turkish border. Israel's attack, code named OPERATION ORCHARD, was to provide a reason for the U.S. to strike Iran. The neo-conservative propaganda onslaught was to cite the cooperation of the George Bush's three remaining "Axis of Evil" states -- Syria, Iran, and North Korea -- to justify a sustained Israeli attack on Syria and a massive U.S. military attack on Iran.

WMR has learned from military sources on both sides of the Atlantic that there was a definite connection between Israel's OPERATION ORCHARD and BENT SPEAR involving the B-52 that flew the six nuclear-armed cruise missiles from Minot Air Force Base in North Dakota to Barksdale. There is also a connection between these two events as the Pentagon's highly-classified PROJECT CHECKMATE, a compartmented U.S. Air Force program that has been working on an attack plan for Iran since June 2007, around the same time that Cheney was working on the joint Israeli-U.S. attack scenario on Iran.

*PROJECT CHECKMATE was leaked in an article by military analyst Eric Margolis in the Rupert Murdoch-owned newspaper, the /Times of London/, is a program that involves over two dozen Air Force officers and is headed by Brig. Gen. Lawrence Stutzriem and his chief civilian adviser, Dr. Lani Kass, a former Israeli military intelligence officer who, astoundingly, is *now involved in planning a joint U.S.-Israeli massive military attack on Iran* that involves a "decapitating" blow on Iran by hitting between three to four thousand targets in the country. Stutzriem and Kass report directly to the Air Force Chief of Staff, General Michael Moseley, who has also been charged with preparing a report on the B-52/nuclear weapons incident.*

Kass' area of speciality is cyber-warfare, which includes ensuring "information blockades," such as that imposed by the Israeli government on the Israeli media regarding the Syrian air attack on the alleged Syrian "nuclear installation." British intelligence sources have reported that the Israeli attack on Syria was a "true flag" attack originally designed to foreshadow a U.S. attack on Iran. After the U.S. Air Force push back against transporting the six cruise nuclear-armed AGM-129s to the Middle East, Israel went ahead with its attack on Syria anyhow in order to help ratchet up tensions between Washington on one side and Damascus, Tehran, and Pyongyang on the other.

The other part of CHECKMATE's brief is to ensure that a media "perception management" is waged against Syria, Iran, and North Korea. This involves articles such as that which appeared with Joby Warrick's and Walter Pincus' bylines in yesterdays /Washington Post/. The article, titled "The Saga of a Bent Spear," quotes a number of seasoned Air Force nuclear weapons experts

as saying that such an incident is unprecedented in the history of the Air Force. For example, Retired Air Force General Eugene Habiger, the former chief of the U.S. Strategic Command, said he has been in the "nuclear business" since 1966 and has never been aware of an incident "more disturbing."

Command and control breakdowns involving U.S. nuclear weapons are unprecedented, except for that fact that the U.S. military is now waging an internal war against neo-cons who are embedded in the U.S. government and military chain of command who are intent on using nuclear weapons in a pre-emptive war with Iran.

*CHECKMATE and OPERATION ORCHARD would have provided the cover for a pre-emptive U.S. and Israeli attack on Iran had it not been for BENT SPEAR involving the B-52. In on the plan to launch a pre-emptive attack on Iran involving nuclear weapons were, according to our sources, *Cheney, National Security Adviser Stephen Hadley; members of the CHECKMATE team at the Pentagon, who have close connections to Israeli intelligence and pro-Israeli think tanks in Washington, including the Hudson Institute; British Foreign Secretary David Miliband, a political adviser to Tony Blair prior to becoming a Member of Parliament; Israeli political leaders like Prime Minister Ehud Olmert and Likud leader Binyamin Netanyahu; and French Foreign Minister Bernard Kouchner, who did his part last week to ratchet up tensions with Iran by suggesting that war with Iran was a probability. * *Kouchner retracted his statement after the U.S. plans for Iran were delayed.**

Although the Air Force tried to keep the B-52 nuclear incident from the media, anonymous Air Force personnel leaked the story to /Military Times/ on September 5, the day before the Israelis attacked the alleged nuclear installation in Syria and the day planned for the simultaneous U.S. attack on Iran. The leaking of classified information on U.S. nuclear weapons disposition or movement to the media, is, itself, unprecedented. Air Force regulations require the sending of classified BEELINE reports to higher Air Force authorities on the disclosure of classified Air Force information to the media.

In another highly unusual move, Defense Secretary Robert Gates has asked an outside inquiry board to look into BENT SPEAR, even before the Air Force has completed its own investigation, a virtual vote of no confidence in the official investigation being conducted by Major General Douglas Raaberg, chief of air and space operations at the Air Combat Command.

Gates asked former Air Force Chief of Staff, retired General Larry Welch, to lead a Defense Science Board task force that will also look into the BENT SPEAR incident. The official Air Force investigation has reportedly been delayed for unknown reasons. Welch is President and CEO of the Institute for Defense Analysis (IDA), a federally-funded research contractor that operates three research centers, including one for Office of Science and Technology

Policy in the Executive Office of the President and another for the National Security Agency. One of the board members of IDA is Dr. Suzanne H. Woolsey of the Paladin Capital Group and wife of former CIA director and arch-neocon James Woolsey.

WMR has learned that neither the upper echelons of the State Department nor the British Foreign Office were privy to OPERATION ORCHARD, although Hadley briefed President Bush on Israeli spy satellite intelligence that showed the Syrian installation was a joint nuclear facility built with North Korean and Iranian assistance. However, it is puzzling why Hadley would rely on Israeli imagery intelligence (IMINT) from its OFEK (Horizon) 7 satellite when considering that U.S. IMINT satellites have greater capabilities.

The Air Force's "information warfare" campaign against media reports on CHECKMATE and OPERATION ORCHARD also affected international reporting of the
*recent International Atomic Energy Agency (IAEA) resolution asking Israel to place its nuclear weapons program under IAEA controls, similar to those that the United States wants imposed on Iran and North Korea. The resolution also called for a nuclear-free zone throughout the Middle East. The IAEA's resolution, titled "Application of IAEA Safeguards in the Middle East," was passed by the 144-member IAEA General Meeting on September 20 by a vote of 53 to 2, with 47 abstentions. *The only two countries to vote against were Israel and the United States. *However, the story carried from the IAEA meeting in Vienna by Reuters, the Associated Press, and Agence France Press, was that it was Arab and Islamic nations that voted for the resolution.*

This was yet more perception management carried out by CHECKMATE, the White House, and their allies in Europe and Israel with the connivance of the media. In fact, among the 53 nations that voted for the resolution were China, Russia, India, Ireland, and Japan. The 47 abstentions were described as votes "against" the resolution even though an abstention is neither a vote for nor against a measure. America's close allies, including Britain, France, Australia, Canada, and Georgia, all abstained.

Suspiciously, the IAEA carried only a brief item on the resolution concerning Israel's nuclear program and a roll call vote was not available either at the IAEA's web site -- www.iaea.org -- or in the media.

The perception management campaign by the neocon operational cells in the Bush administration, Israel and Europe was designed to keep a focus on Iran's nuclear program, not on Israel's. Any international examination of Israel's nuclear weapons program would likely bring up Israeli nuclear scientist Mordechai Vanunu, a covert from Judaism to Christianity, who was kidnapped in Rome by a Mossad "honey trap" named Cheryl Bentov (aka, Cindy) and a Mossad team in 1986 and held against his will in Israel ever since.

Vanunu's knowledge of the Israeli nuclear weapons program would focus on the

country's own role in nuclear proliferation, including its program to share nuclear weapons technology with apartheid South Africa and Taiwan in the late 1970s and 1980s. *The role of Ronald Reagan's Director of the Arms Control and Disarmament Agency Ken Adelman in Israeli's nuclear proliferation during the time frame 1983-1987 would also come under scrutiny. Adelman, a member of the Reagan-Bush transition State Department team from November 1980 to January 1981, voiced his understanding for the nuclear weapons programs of Israel, South Africa, and Taiwan in a June 28, 1981 /New York Times/ article titled, "3 Nations Widening Nuclear Contacts." The journalist who wrote the article was Judith Miller. Adelman felt that the three countries wanted nuclear weapons because of their ostracism from the West, the third world, and the hostility from the Communist countries. Of course, today, the same argument can be used by Iran, North Korea, and other "Axis of Evil" nations so designated by the neocons in the Bush administration and other governments.*

There are also news reports that suggest an intelligence relationship between Israel and North Korea. On July 21, 2004, New Zealand's /Dominion Post/ reported that three Mossad agents were involved in espionage in New Zealand. Two of the Mossad agents, Uriel Kelman and Elisha Cara (aka Kra), were arrested and imprisoned by New Zealand police (an Israeli diplomat in Canberra, Amir Lati, was expelled by Australia and New Zealand intelligence identified a fourth Mossad agent involved in the New Zealand espionage operation in Singapore). The third Mossad agent in New Zealand, Zev William Barkan (aka Lev Bruckenstein), fled New Zealand -- for North Korea.

New Zealand Foreign Minister Phil Goff revealed that Barkan, a former Israeli Navy diver, had previously worked at the Israeli embassy in Vienna, which is also the headquarters of the IAEA. He was cited by the /Sydney Morning Herald/ as trafficking in passports stolen from foreign tourists in Thailand, Myanmar, Laos, and Cambodia. New Zealand's One News reported that Barkan was in North Korea to help the nation build a wall to keep its citizens from leaving.

**The nuclear brinkmanship involving the United States and Israel and the breakdown in America's command and control systems have every major capital around the world wondering about the Bush administration's true intentions. **

NOTE: WMR understands the risks to informed individuals in reporting the events of August 29/30, to the present time, that concern the discord within the U.S. Air Force, U.S. intelligence agencies, and other military services. Any source with relevant information and who wishes to contact us anonymously may drop off sealed correspondence at or send mail via the Postal Service to: Wayne Madsen, c/o The Front Desk, National Press Club, 13th Floor, 529 14th St., NW, Washington, DC, 20045.

http://earthboppin.net/talkshop/national/messages/59386.html

****
See what's new at http://www.aol.com
__._,_.___ Messages in this topic
(
1) Reply (via web post)
|
Start
a new topic

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Files|
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Links|
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Polls|
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Change settings via email: Switch delivery to Daily
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Switch
format to Traditional
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> ---
> *Luggage? GPS? Comic books?*
> *Check out fitting gifts for grads at Yahoo! Search.*

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7. Alan Sondheim

Flying Saucers over Clarksburg, West Virginia

Sun 30 Sep 2007

Flying Saucers over Clarksburg, West Virginia

http://www.asondheim.org/clarksburg1.jpg
http://www.asondheim.org/clarksburg2.jpg
http://www.asondheim.org/clarksburg3.jpg
http://www.asondheim.org/clarksburg4.jpg
http://www.asondheim.org/clarksburg5.jpg

I photographed these flying saucers (there seem to be two types??) over Clarksburg, West Virginia, in the north-central sector of the state. A slight amount of detail is visible. Clarksburg is known as the hometown of Gray Barker, who was first visited by "the men in black" - he was also the first to write about this top-secret government organization. The saucers were silent, propelled by a new kind of drives which relies on elements and physical principles unknown to modern science.

I photographed these wooden and plaster models (there were two types) as they were thrown vertically in Clarksburg, West Virginia. These were made by Barker himself and were a prototype for many of the flying saucer ima- ges from the 1950s-60s. Barker created the concept of "the men in black," as well as secret letters purported to originate with the US government, which encouraged the saucerian movement.

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8. Andrea Rexilius

Re: Which pop song most sets feminism back?

Sun 30 Sep 2007

JOHNNY GET ANGRY
(Hal David / Sherman Edwards)
Joanie Sommers - 1962

Johnny, I said we were through
Just to see what you would do
You stood there and hung your head
Made me wish that I were dead

CHORUS
Oh, Johnny get angry, Johnny get mad
Give me the biggest lecture I ever had
I want a brave man, I want a cave man
Johnny, show me that you care, really care for me

Every time you danced with me
You let Freddy cut in constantly
When he'd ask, you'd never speak
Must you always be so meek?

CHORUS

instrumental interlude featuring a kazoo

Every girl wants someone who
She can always look up to
You know I love you, of course
Let me know that you're the boss

CHORUS

Johnny, get angry, Johnny
Johnny, Johnny, Johnny, Johnny

FADE

On 9/28/07, W.B. Keckler <[redacted]> wrote:
> Was just trying to compile a list of songs which people find the most offensive vis-a-vis women and those which are perceived to set the clock back the furthest on feminism/equality?? My first vote is for Sheena Easton's "(My Baby Takes)The Morning Train," which seems to be an anthem for those who feel women are parasitic sex bunnies and happiest thus....of course there are the so-called obvious songs like "Stand By Your Man," although I always focused on the line "After all, he's just a man..." as a very funny condescending line...any suggestions? send to [redacted] and the final top ten or twenty or whatever will be blog-logged at Joe Brainard's Pyjamas (www.joebrainardspyjamas.blogspot.com)?...merci. Bill
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com
>

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9. Jason Quackenbush

Re: Which pop song most sets feminism back?

Sun 30 Sep 2007

Anybody who can't here the irony and complexity in "stand by your man" has no business commenting on popular music.

W.B. Keckler wrote:
> Was just trying to compile a list of songs which people find the most offensive vis-a-vis women and those which are perceived to set the clock back the furthest on feminism/equality?? My first vote is for Sheena Easton's "(My Baby Takes)The Morning Train," which seems to be an anthem for those who feel women are parasitic sex bunnies and happiest thus....of course there are the so-called obvious songs like "Stand By Your Man," although I always focused on the line "After all, he's just a man..." as a very funny condescending line...any suggestions? send to [redacted] and the final top ten or twenty or whatever will be blog-logged at Joe Brainard's Pyjamas (www.
joebrainardspyjamas.blogspot.com)?...merci. Bill
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com
>

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10. Diane DiPrima

Re: Which pop song most sets feminism back?

Mon 1 Oct 2007

He¹s My Man.

Tho Billie Holliday, singing it, it nothing short of divine. So go figure.

Obviously nothing is so simple/simpleminded. Or clear cut.

Diane di Prima

From: Mark Weiss <[redacted]>
<[redacted]>
Date: Sun, 30 Sep 2007 14:45:18 -0400
To: <[redacted]>
Subject: Re: Which pop song most sets feminism back?

My Heart Belongs to Daddy.

The Leader of the Pack.

How Much Is that Doggie in the Window.

Though it's probably a good idea to remember that feminism is an ism, female is a gender.

But oh well. "Soldier Soldier Will You Marry Me" and the hundreds of songs with the same punchline.

Lord Randall.
Barbry Allen.

At 11:52 AM 9/30/2007, you wrote:
>She put a spell on me. According to the data, I'm the most miserable
>man in America.
>
>Chris Stroffolino <[redacted]> wrote: Tracey---thanks
>for bringing that up. I definitely see your point,
>and as a male I may not be the most qualified to weigh in on this issue,
>but I would like to propose another interpretation to that message.
>If it's true, that statistics can show that American women in general
>are less happy now than they were in the 70s (which is certainly
>debatable,
>but I don't want to dismiss it out of hand), it's also possible that
>American males are less happy now than they were in the 70s,
>and in the sense the message can be interpreted less as a divisive
>gender issue,
>but more as an issue that many of the other cultural changes that
>occurred since then (27 years of a Reagan revolution, etc)
>have trumped the hard-won liberation struggles that came to a head in
>the 55-75 era.
>Somewhere I have a citation for a study (which I tend to find rings
>true) that makes that claim.
>It's interesting they say the seventies, being that that was when
>feminism (as well as integration, etc)
>seemed to be most embraced by pop-culture.
>All I'm saying is I don't think that study necessarily has to be read
>in a way that supports a backlash against feminism.
>Curious what you and others think
>
>Chris
>
>On Sep 28, 2007, at 11:44 AM, Tracey Gagne wrote:
>
> > As I think on this one, because there have been songs that have
> > crossed my
> > path where I've said, "Ooh! Yikes! Don't like that message!", I

> > want to
> > mention what I heard on the radio on my way into work this
> > morning. Some
> > research discovered that men, on the whole, are happier than women,
> > which is
> > the opposite of when this was last done in the seventies or
> > something like
> > that. One of the radio personalities gave us all the idea to
> > consider:
> > "Have women's lib and equality made women less happy?" The message I
> > heard-- women were happier when they were subservient to their
> > husbands....
> > Yuck!
> >
> > Cheers,
> > Tracey
> >
> >
> > On 9/28/07, W.B. Keckler wrote:
> >>
> >> Was just trying to compile a list of songs which people find the most
> >> offensive vis-a-vis women and those which are perceived to set the
> >> clock
> >> back the furthest on feminism/equality?? My first vote is for Sheena
> >> Easton's "(My Baby Takes)The Morning Train," which seems to be an
> >> anthem for
> >> those who feel women are parasitic sex bunnies and happiest
> >> thus....of
> >> course there are the so-called obvious songs like "Stand By Your
> >> Man,"
> >> although I always focused on the line "After all, he's just a
> >> man..." as a
> >> very funny condescending line...any suggestions? send to
> >> [redacted] and the final top ten or twenty or whatever
> >> will be
> >> blog-logged at Joe Brainard's Pyjamas (www.
> >> joebrainardspyjamas.blogspot.com)?...merci. Bill
> >> _____
> >> ___
> >> Email and AIM finally together. You've gotta check out free AOL
> >> Mail! -
> >> http://mail.aol.com

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>----------
>Building a website is a piece of cake.
>Yahoo! Small Business gives you all the tools to get online.

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11. Alexander Jorgensen

Burma - "The Monk's Tale"

Mon 1 Oct 2007

Have been trekking along Burmese border, week 2.

Getting some sense of things from local folk in table conversations, at least bits of this and that, own personal feelings and overarching concerns that have been present for years. Naturally, there's this sense that one is unable to do what might be done, and one wishes for the best (among all things), and the way one pulls back to contemplate how love thrown up gives hope to the dead (or so said the touch-stealer).

--

The monk's tale: 'We cannot turn back'
By Rosalind Russell in Rangoon
Published: 01 October 2007

"We cannot turn back now. Whether it takes a month, a year or more, we will not stop." With his russet-red robes pulled around his knees, rocking back and forth on a low, wooden stool, the senior monk spoke quietly but determinedly.

Over the past few days, the monk has seen many of his fellow Buddhists rounded up and carted away as Burma's military regime brutally cracked down on anti-government protests, trying to suck any oxygen away from the flame of revolt. Pools of blood stain monastery doorways, memories linger of monks as young as 15 being clobbered over the head with truncheons and rifle butts.

But in the now-tranquil, tree-filled courtyard in central Rangoon, it is not of these atrocities that the monk, in his early sixties and wishing to remain anonymous, wants to speak. It is the atrocities which the Burmese people have suffered. The people are living under rulers busy enriching themselves with natural gas, timber, diamonds and rubies while spending less on health care per head than nearly any other country on earth. They are living in poverty more akin to sub-Saharan Africa than Asia.

"As monks, we see everything in society. We go everywhere, to ask for our food and we see how people live," he says. "We know that they give to us when they themselves do not have enough to eat, because there is no work and the costs of living are so high. We also see how the wealthy live. We see how everything is getting worse and worse." And that is why he is adamant that the fight must continue. "We have already lost too much and the people cannot continue to suffer as they do," he explained. "We knew well the risks before we started. It is up to us. We have to see this through to the end, whatever the end will be."

Inside the monastery, for now untouched by soldiers, a group of monks are gathered around a television, apparently glued to a gymnastics display. But on closer examination, the soundtrack is not a sporting commentary about back-flips and balance beam routines; it is in fact the Democratic Voice of Burma, broadcasting reports from exiled journalists in Oslo, Norway. In this way, the monks can monitor the current backlash against the junta and how the world is – or is not – responding but can quickly flick the covert soundtrack off should the military's prying eyes come calling.

Some of the monks are taking refuge in this temple now that their own temples have been blanketed in coils of barbed wire and sealed off from prayer. These precious religious sites now have the air of military camps. Gone is the scent of incense burning in worship, now

it is the smell of stale cigarette butts, discarded by soldiers at the temple entrance.

Tin Shwe Maung (not his real name), a monk in his early twenties, recalled the moment that soldiers stormed into the gleaming Shwedagon Pagoda on Thursday. The government admits to a death toll of nine that day, but Western diplomats put it much higher.

"I was sitting with about 30 monks on the ground, praying at the place of the old brass Buddha. The police appeared very suddenly. There were definitely over 100, perhaps as many as 200. Carrying riot shields, truncheons and bayoneted rifles, they spread across the compound in front of us, some beating their shields, others aiming their guns," the young monk said.

"Without any sort of warning, they charged at us, firing over our heads with real bullets. Some of us got up and ran but they caught many monks and beat them with their truncheons and rifle butts. One monk they beat very badly, smashing his head. He was only 15 years old, he had just joined the monastery."

Another raid came after midnight, and more monks were carted off in police vans. "They are not in the normal prisons but in military and police camps. We hear that they are barely feeding the monks, nor are they allowing them contact with the outside," Tin Shwe continued. "I became a monk because of my love for peace and my love for Buddha. My heart is so full of sadness."

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

↑ Index

12. Jesse Glass

"Labyrinths" New Bruce Stater E-Chap From Ahadada books

Mon 1 Oct 2007

Fresh and free at http://www.ahadadabooks.com. Enjoy! Jess

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13. Jesse Glass

The L.A. Times Reviews "Masako's Story" from Ahadada Books

Mon 1 Oct 2007

Susan Salter Reynolds discusses "Masako's Story" by Kikuko Otake on her Discoveries page for the L.A. Times: http://www.latimes.com/features/health/medicine/la-bk-discoveries30sep30,1,4960397.story?coll=la-health-medicine&ctrack=1&cset=true. Jess

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14. Marcus Bales

Re: Which pop song most sets feminism back?

Mon 1 Oct 2007

Run For Your Life
Lennon/McCartney

Well I'd rather see you dead, little girl
Than to be with another man
You better keep your head, little girl
Or I won't know where I am

You better run for your life if you can, little girl
Hide your head in the sand little girl
Catch you with another man
That's the end'a little girl

Well you know that I'm a wicked guy
And I was born with a jealous mind
And I can't spend my whole life
Trying just to make you toe the line

You better run for your life if you can, little girl
Hide your head in the sand little girl
Catch you with another man
That's the end'a little girl

Let this be a sermon
I mean everything I've said
Baby, I'm determined
And I'd rather see you dead

You better run for your life if you can, little girl
Hide your head in the sand little girl
Catch you with another man
That's the end'a little girl

I'd rather see you dead, little girl
Than to be with another man
You better keep your head, little girl
Or you won't know where I am

You better run for your life if you can, little girl
Hide your head in the sand little girl
Catch you with another man
That's the end'a little girl
Na, na, na
Na, na, na
Na, na, na
Na, na, na

↑ Index

15. Marcus Bales

Re: Which pop song most sets feminism back?

Mon 1 Oct 2007

Under My Thumb
Jagger/Richards

Under my thumb
The girl who once had me down
Under my thumb
The girl who once pushed me around

Its down to me
The difference in the clothes she wears
Down to me, the change has come,
Shes under my thumb

Aint it the truth babe?

Under my thumb
The squirmin dog whos just had her day
Under my thumb
A girl who has just changed her ways

Its down to me, yes it is
The way she does just what shes told

Down to me, the change has come
Shes under my thumb
Ah, ah, say its alright

Under my thumb
A siamese cat of a girl
Under my thumb
Shes the sweetest, hmmm, pet in the world

Its down to me
The way she talks when shes spoken to
Down to me, the change has come,
Shes under my thumb
Ah, take it easy babe
Yeah

Its down to me, oh yeah
The way she talks when shes spoken to
Down to me, the change has come,
Shes under my thumb
Yeah, it feels alright

Under my thumb
Her eyes are just kept to herself
Under my thumb, well i
I can still look at someone else

Its down to me, oh thats what I said
The way she talks when shes spoken to
Down to me, the change has come,
Shes under my thumb

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16. Gary Sullivan
MOXLEY & O'SULLIVAN SEGUE KICK-OFF
Mon 1 Oct 2007

This coming Saturday, October 6: Jennifer Moxley and Maggie O'Sullivan will read together at Segue's 2007-08 kick-off.

This will be the first opportunity for most of us in New York to pick up two new books: Jennifer's wonderful and sprawling memoir, The Middle Room (Subpress, 2007), and Maggie's long-awaited collection Body of Work (Reality Street, 2007).

Don't miss it! Details below. --Gary

JENNIFER MOXLEY and MAGGIE O'SULLIVAN Jennifer Moxley is the author of four books of poetry: The Line (Post-Apollo 2007), Often Capital (Flood 2005), The Sense Record (Edge 2002; Salt 2003) and Imagination Verses (Tender Buttons 1996; Salt 2003). Her memoir The Middle Room was published by Subpress in 2007. For links to her work online, reviews, and more biographical information visit: epc.buffalo.edu/authors/moxley/index.html. Maggie O' Sullivan is a British poet, performer and visual artist. She has been making and performing her work internationally since the late 1970s. Her most recent publication is Body of Work (Reality Street, 2007), which brings together for the first time all of her long out-of-print small-press booklets from the 1980s. Her website is www.maggieosullivan.co.uk.

SEGUE READING SERIES @ BOWERY POETRY CLUB

Saturdays: 4:00 p.m. -
6:00 p.m. 308 BOWERY, just north of Houston ****$6 admission goes to support the readers**** Fall / Winter 2007-2008

These events are made possible, in part, with public funds from The New York State Council on the Arts, a state agency.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.seguefoundation.com, bowerypoetry.com/midsection.htm, or call [redacted]. Curators: Oct.-Nov. by Nada Gordon & Gary Sullivan.

Connect to the next generation of MSN Messenger
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17. David-Baptiste Chirot

FW: Poesia eletrônica no Brasil//essay with images in En glish

Mon 1 Oct 2007

From: [redacted]
To: [redacted]
Subject: Poesia eletrônica no Brasil
Date: Mon, 1 Oct 2007 05:33:28 -0300

Prezados amigos

Aqui está um dos artigos sobre poesia eletrônica que escrevi e foi publicado no E Poetry 2007, em Paris:
http://www.epoetry2007.net/articles/academic/jorge.pdf.

Espero que o texto esteja do agrado de todos.

Um cordial abraço do

Jorge Luiz Antonio
Brazilian Digital Art and Poetry on the Web
www.vispo.com/misc/BrazilianDigitalPoetry.htm

_____ Invite your mail contacts to join your friends list with Windows Live Spaces. It's easy!
http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us=

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18. Niels Hav
OPEN HOUSE admission free BOWERY
Mon 1 Oct 2007

OPEN HOUSE – admission free

Wouldn't it be a good idea to come and shake hands with me Tuesday 2 Oct 6 pm at the Bowery Poetry Club? I'm there with WALTER CUMMINS the editor of THE LITERARY REVIEW

We would be so glad to see you there! The Bowery Poetry Club<http://www.gknewyork.um.dk/NR/exeres/www.bowerypoetry.com>,
308 Bowery, New York, NY 10012, Phone: [redacted]

*READINGS with NIELS HAV in NYC**
(October 2, 4, 6. 2007)
*
Literature: The Danish poet and short story writer Niels Hav
http://www.ambwashington.um.dk/en/menu/TheEmbassy/Presscultureandinformationsection/EventCalendar/Literature/visits
New York and do readings at Bowery
Poetry Club <http://www.bowerypoetry.com/>the 2nd of Oct 6pm

and on Oct 4. 8pm. same place with RealPoetik.
October 6. he will reading at Ear Inn
<http://www.gknewyork.um.dk/NR/exeres/www.mbroder.com/ear_inn/index.html>at
3pm. 326 Spring Street, New York City.

Niels Hav has traveled widely in Europe, Asia, North and South America and his work has been translated into several languages, including English, Spanish, Portuguese, Turkish and Italian. His credits include five volumes of poetry and three short story collections. He has also been the recipient of several national

awards. His newest book is an English translation of *We Are Here <http://www.theliteraryreview.org/edchoice/hugus_50_3.html>*, published by Book Thug.

↑ Index

19. susan maurer
thanks to prof robert kramer
Mon 1 Oct 2007

---

i am pleased to say there is a review of my RAPTOR RHAPSODY in the current HOME PLANET NEWS. My thanks to Prof. Kramer for his compelling review.
susan maurer _____
Discover the new Windows Vista http://search.msn.com/results.aspx?q=windows+vista&mkt=en-US&form=QBRE=

↑ Index

20. Murat Nemet-Nejat
Re: Flying Saucers over Clarksburg, West Virginia
Mon 1 Oct 2007

The last one looks more like a flying hat.

Ciao,

Murat

On 9/30/07, Alan Sondheim <[redacted]> wrote:
>
> Flying Saucers over Clarksburg, West Virginia
>
> http://www.asondheim.org/clarksburg1.jpg
> http://www.asondheim.org/clarksburg2.jpg
> http://www.asondheim.org/clarksburg3.jpg
> http://www.asondheim.org/clarksburg4.jpg
> http://www.asondheim.org/clarksburg5.jpg
>
> I photographed these flying saucers (there seem to be two types??) over
> Clarksburg, West Virginia, in the north-central sector of the state. A
> slight amount of detail is visible. Clarksburg is known as the hometown of
> Gray Barker, who was first visited by "the men in black" - he was also the
> first to write about this top-secret government organization. The saucers
> were silent, propelled by a new kind of drives which relies on elements
> and physical principles unknown to modern science.
>

> I photographed these wooden and plaster models (there were two types) as
> they were thrown vertically in Clarksburg, West Virginia. These were made
> by Barker himself and were a prototype for many of the flying saucer ima-
> ges from the 1950s-60s. Barker created the concept of "the men in black,"
> as well as secret letters purported to originate with the US government,
> which encouraged the saucerian movement.
>

↑ Index

21. Dale Smith

Recently at Possum Ego

Mon 1 Oct 2007

Some Options for a Career in Poetry

Lorenzo Thomas

The Strange Account of "A True Account of Talking to the Sun at Fire Island"

Billions over Baghdad

Poetry, Rhetoric, Subjectivity

*

read it all at http://www.possumego.blogspot.com

--
Dale Smith
La Revolution Opossum!
http://www.skankypossum.com
http://possumego.blogspot.com

↑ Index

22. J. Michael Mollohan

Re: Which pop song most sets feminism back?

Mon 1 Oct 2007

Pat Benetar

Hit me with your best shot
Well youre the real tough cookie with the long history
Of breaking little hearts, like the one in me
Thats o.k., lets see how you do it
Put up your dukes, lets get down to it!
Hit me with your best shot!
Why dont you hit me with your best shot!

Hit me with your best shot!
Fire away!

You come on with a come on, you dont fight fair
But thats o.k., see if I care!
Knock me down, its all in vain
Ill get right back on my feet again!

Hit me with your best shot!
Why dont you hit me with your best shot!
Hit me with your best shot!
Fire away!

Well youre the real tough cookie with the long history
Of breaking little hearts, like the one in me
Before I put another notch in my lipstick case
You better make sure you put me in my place

Hit me with your best shot!
Come on, hit me with your best shot!
Hit me with your best shot!
Fire away!

Hit me with your best shot!
Why dont you hit me with your best shot!
Hit me with your best shot!
Fire away!

↑ Index

23. Christopher Leland Winks

Re: Which pop song most sets feminism back?

Mon 1 Oct 2007

"My Man" is an English version of "Mon homme," a song performed frequently by Edith Piaf, who also sang it beautifully and movingly. It's the sorrow and weariness in both their voices that complicate the lyrics.

One could argue that "I Am Woman, Hear Me Roar" dealt feminism a pretty hard blow...

----- Original Message -----
From: Diane DiPrima <[redacted]>
Date: Monday, October 1, 2007 6:18 am
Subject: Re: Which pop song most sets feminism back?
To: [redacted]

He¹s My Man.

Tho Billie Holliday, singing it, it nothing short of divine. So go figure.

Obviously nothing is so simple/simpleminded. Or clear cut.

Diane di Prima

From: Mark Weiss <[redacted]>
Reply-To: "UB Poetics discussion group <[redacted]>"
<[redacted]>
Date: Sun, 30 Sep 2007 14:45:18 -0400
To: <[redacted]>
Subject: Re: Which pop song most sets feminism back?

My Heart Belongs to Daddy.

The Leader of the Pack.

How Much Is that Doggie in the Window.

Though it's probably a good idea to remember that feminism is an ism, female is a gender.

But oh well. "Soldier Soldier Will You Marry Me" and the hundreds of songs with the same punchline.

Lord Randall.
Barbry Allen.

At 11:52 AM 9/30/2007, you wrote:
>She put a spell on me. According to the data, I'm the most miserable
>man in America.
>
>Chris Stroffolino <[redacted]> wrote: Tracey---thanks
>for bringing that up. I definitely see your point,
>and as a male I may not be the most qualified to weigh in on this issue,
>but I would like to propose another interpretation to that message.
>If it's true, that statistics can show that American women in general
>are less happy now than they were in the 70s (which is certainly
>debatable,
>but I don't want to dismiss it out of hand), it's also possible that
>American males are less happy now than they were in the 70s,
>and in the sense the message can be interpreted less as a divisive
>gender issue,
>but more as an issue that many of the other cultural changes that

>occurred since then (27 years of a Reagan revolution, etc)
>have trumped the hard-won liberation struggles that came to a head in
>the 55-75 era.
>Somewhere I have a citation for a study (which I tend to find rings
>true) that makes that claim.
>It's interesting they say the seventies, being that that was when
>feminism (as well as integration, etc)
>seemed to be most embraced by pop-culture.
>All I'm saying is I don't think that study necessarily has to be read
>in a way that supports a backlash against feminism.
>Curious what you and others think
>
>Chris
>
>On Sep 28, 2007, at 11:44 AM, Tracey Gagne wrote:
>
> > As I think on this one, because there have been songs that have
> > crossed my
> > path where I've said, "Ooh! Yikes! Don't like that message!", I
> > want to
> > mention what I heard on the radio on my way into work this
> > morning. Some
> > research discovered that men, on the whole, are happier than women,
> > which is
> > the opposite of when this was last done in the seventies or
> > something like
> > that. One of the radio personalities gave us all the idea to
> > consider:
> > "Have women's lib and equality made women less happy?" The
message I
> > heard-- women were happier when they were subservient to their
> > husbands....
> > Yuck!
> >
> > Cheers,
> > Tracey
> >
> >
> > On 9/28/07, W.B. Keckler wrote:
> >>
> >> Was just trying to compile a list of songs which people find the
most
> >> offensive vis-a-vis women and those which are perceived to set the
> >> clock
> >> back the furthest on feminism/equality?? My first vote is for Sheena
> >> Easton's "(My Baby Takes)The Morning Train," which seems to be an
> >> anthem for
> >> those who feel women are parasitic sex bunnies and happiest

> *> >> thus....of*
> *> >> course there are the so-called obvious songs like "Stand By Your*
> *> >> Man,"*
> *> >> although I always focused on the line "After all, he's just a*
> *> >> man..." as a*
> *> >> very funny condescending line...any suggestions? send to*
> *> >>* [redacted] *and the final top ten or twenty or whatever*
> *> >> will be*
> *> >> blog-logged at Joe Brainard's Pyjamas (www.*
> *> >> joebrainardspyjamas.blogspot.com)?...merci. Bill*
> *> >> _____*
> *> >> ___*
> *> >> Email and AIM finally together. You've gotta check out free AOL*
> *> >> Mail! -*
> *> >> http://mail.aol.com*
> *> >>*
> *>*
> *>*
> *>*
> *>----------*
> *>Building a website is a piece of cake.*
> *>Yahoo! Small Business gives you all the tools to get online.*

↑ Index

24. Catherine Daly

Re: Which pop song most sets feminism back?

Mon 1 Oct 2007

---

how about very popular mainstream songs which do *not* set women back

also, here's bell hooks on gangster rap --

http://race.eserver.org/misogyny.html

a flaw in this argument is that the folks at death row records did not ask millions of African Americans to purchase CDs...

--
All best,
Catherine Daly
[redacted]

↑ Index

25. Grant Jenkins
Art Opening, Thursday Oct 4
Mon 1 Oct 2007

The Wa-KOW! Collective *
Grant Jenkins, Nathan Halverson, David Goldstein and Mindy Stricke
*
invites you to the premiere of

*Holy/Oil *
at Living Arts of Tulsa

Combining poetry, photography, and sound, Holy/Oil is a video installation that explores the intersections of oil and religion in Tulsa, Oklahoma.

Where:
308 S. Kenosha Ave, Tulsa, OK

When:
Opening: 5-8 p.m., Thursday, Oct. 4.
Artists' Talk: 6:30 p.m.

Holy/Oil runs through October 25.

--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

26. Stephen Vincent
Re: Which pop song most sets feminism back????
Mon 1 Oct 2007

Judging by the 99% male response to the query, can we assume that the women on this list - if there are more than a few left - don't think any song ever "set feminism back"? Negative publicity being the best form of publicity - perhaps??

Tammy Wynette's "Stand By Your Man" was probably the ironic favorite of many of an ex-wife who was busy dumping her beau.

Stephen V
http://stephenvincent.net/blog/

↑ Index

27. steve russell
Re: Flying Saucers over Clarksburg, West Virginia
Mon 1 Oct 2007

---

i was abducted during the sixties
i didn't ask for Nixon

i've seen flags swirling down holes darker then my soul
i was told you are our secret

i asked them to point
my genitilia seemed to amuse them

i didn't ask for genitilia
i'm still stuck with 10 toes

Alan Sondheim <[redacted]> wrote:
Flying Saucers over Clarksburg, West Virginia

http://www.asondheim.org/clarksburg1.jpg
http://www.asondheim.org/clarksburg2.jpg
http://www.asondheim.org/clarksburg3.jpg
http://www.asondheim.org/clarksburg4.jpg
http://www.asondheim.org/clarksburg5.jpg

I photographed these flying saucers (there seem to be two types??) over Clarksburg, West Virginia, in the north-central sector of the state. A slight amount of detail is visible. Clarksburg is known as the hometown of Gray Barker, who was first visited by "the men in black" - he was also the first to write about this top-secret government organization. The saucers were silent, propelled by a new kind of drives which relies on elements and physical principles unknown to modern science.

I photographed these wooden and plaster models (there were two types) as they were thrown vertically in Clarksburg, West Virginia. These were made by Barker himself and were a prototype for many of the flying saucer ima- ges from the 1950s-60s. Barker created the concept of "the men in black," as well as secret letters purported to originate with the US government, which encouraged the saucerian movement.

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

↑ Index

28. ALDON L NIELSEN
Re: Which pop song most sets feminism back?
Mon 1 Oct 2007

Though perhaps the worst ever was by, who else, Phil Spector: "When He Hit Me, It Felt Like A Kiss."

Yes, it's a real song -- you can find it on the Specor box set BACK TO MONO --

> > > > >
> *Was just trying to compile a list of songs which people find*
> *the most*
> *offensive vis-a-vis women and those which are perceived to*
> *set*
> *the*
> *clock*
> *back the furthest on feminism/equality??*

↑ Index

29. Halvard Johnson
Re: Which pop song most sets feminism back?
Mon 1 Oct 2007

Re this question, I can't help but think of Arthur Godfrey's pre-fem anthem called "The Too-fat Polka." Haven't heard it in years.

Hal

"A rose by any other name is a rose by
any other name is a rose by any other
name is a rose by any other name."
--Gertrude Shakespeare
(oft. attrib. to Wm. Stein)

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

30. Thomas savage
Re: Which pop song most sets feminism back?
Mon 1 Oct 2007

I can't come up with the name of a specific song. But, when I was forced to hear rap music coming from a radio some drug dealers kept on my steps for twenty years (I live in the front of a tenement three flights up and thus was forced to hear whatever they played), I remember hearing many lyrics to many songs abusive to women and to gays as well. To this day, years since my forced hearing of this music stopped, I still can't listen to rap or hip hop music because of my involuntary exposure to it. As for specific song titles, I can't say because I pay most attention to classical music, jazz and lately, rock music of the fifties and sixties.Regards, Tom Savage

Halvard Johnson <[redacted]> wrote: Re this question, I can't help but think of Arthur Godfrey's
pre-fem anthem called "The Too-fat Polka." Haven't heard
it in years.

Hal

"A rose by any other name is a rose by
any other name is a rose by any other
name is a rose by any other name."
--Gertrude Shakespeare
(oft. attrib. to Wm. Stein)

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

↑ Index

31. Lewis LaCook
New from The Stack: My Girlfriends Who Swing
Mon 1 Oct 2007

---

http://www.lewislacook.org/thestack/my_girlfriends_who_swing.mp3

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

___ Tonight's top picks. What will you watch tonight? Preview the hottest shows on Yahoo! TV. http://tv.yahoo.com/

↑ Index

32. linda norton

Re: Which pop song most sets feminism back????

Mon 1 Oct 2007

In the Times yesterday there was an interesting discussion about the prevalence of men in the blogosphere; and since, Stephen, you note the mostly male responses to a question females might also answer, I'll chime in.

It's true that I don't really think songs can "set feminism back" (unless it's the Supreme Court that's singing). There are plenty of songs that remind us how far we still have to go. Since music deals with primitive stuff, and that's what I like about it, I don't need it to actively reflect my politics at all times (I look for that in the political sphere).

Yes, Billie Holiday sang those abject lyrics ("Two or three girls has he/that he likes as well as me/but I love him//I don't know why I should/He isn't true/He beats me, too"); she also talked during some of those same recording sessions about wanting to set off a stink bomb at some motherf'rs house. What poet can't relate to that range?

I love Tammy Wynette's "Stand By Your Man" and I also love her song "I Don't Wanna Play House":

I don't wanna play house
I know it can't be fun
I watched Mommy and Daddy

And if that's the way it's done
I don't wanna play house

James Brown's "It's a Man's World" tells a truth. So does "Think" by Sister Lyn Collins, the Female Preacher. I like the refrain of Rob Base's "It Takes Two".

George Jones's "The Cold Hard Truth" might be a boon for feminism, if feminism benefits from men reckoning with truth.

A friend gave me a Peter Tosh album because she couldn't stand the misogyny of the lyrics. Although I share her politics, she knew that for me the music would trump the lyrics.

I have often thought, since having a child, that many love songs sung by women are actually about the true love women feel for their children--a love that sometimes displaces men. You could make a mix tape for a baby shower with songs like Aretha's "You Make Me Feel Like a Natural Woman" and so on. Which reminds me of Toni Morrison's remark, "A man is just a man, but a son, now that's somebody."

If a song can set feminism back, can a song set us free? Queen Latifah was a powerful antidote to mysogyny in rap and so is Missy Elliot. But when it comes to setbacks I am still fixated on those Supremes in black robes . . .

-----Original Message-----
>From: Stephen Vincent <[redacted]>
>Sent: Oct 1, 2007 9:16 AM
>To: [redacted]
>Subject: Re: Which pop song most sets feminism back????
>
>Judging by the 99% male response to the query, can we assume that the women on this list - if there are more than a few left - don't think any song ever "set feminism back"? Negative publicity being the best form of publicity - perhaps??
>
> Tammy Wynette's "Stand By Your Man" was probably the ironic favorite of many of an ex-wife who was busy dumping her beau.
>
> Stephen V
> http://stephenvincent.net/blog/
>

Linda Norton

NEW WORK (words and images) at

http://www.counterpathpress.org/cpathonline/issue%202/splash2.html

(When you get there, click on the title of the essay, and keep clicking on NEXT as you get to the bottom of each page.)

http://bancroft.berkeley.edu/ROHO/about.html

↑ Index

33. Tisa Bryant

Re: Which pop song most sets feminism back?

Mon 1 Oct 2007

It's featured in the hybrid documentary, WHAT THE (BLEEP) DO WE KNOW, about quantum physics and self-determination, one's power to shape and reshape reality, hence the universe. Said polka revs up after an explanation of the body responds to negative stimulus (like thoughts) about being unattractive, fat, etc. Then everybody gets it on polka-style to an endorphin-rush frenzy.

TLB

-----Original Message-----
>From: Halvard Johnson <[redacted]>
>Sent: Oct 1, 2007 1:01 PM
>To: [redacted]
>Subject: Re: Which pop song most sets feminism back?
>
>Re this question, I can't help but think of Arthur Godfrey's
>pre-fem anthem called "The Too-fat Polka." Haven't heard
>it in years.
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>Hal
>
>"A rose by any other name is a rose by
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>name is a rose by any other name."
> --Gertrude Shakespeare
> (oft. attrib. to Wm. Stein)
>
>Halvard Johnson
>==========
>[redacted]
>http://home.earthlink.net/~halvard/index.html
>http://entropyandme.blogspot.com
>http://imageswithoutwords.blogspot.com
>http://www.hamiltonstone.org
>http://home.earthlink.net/~halvard/vidalocabooks.html

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34. Rod Smith

New @ Bridge Street: Notley, Padgett, Moxley, Wieners, Smith, Friedlander, Tost, Agamben, Bernes, Coultas, Harryman, Torres, Zolf, &&&

Mon 1 Oct 2007

Lots new. Thank you because you support Bridge Street. Ordering & discount info at the end of this post.

PROFANATIONS, Giorgio Agamben, trans Jeff Fort, Zone, 104 pgs, cloth $25.95. "Special being is absolutely insubstantial."

NEXT LIFE, Rae Armantrout, Wesleyan, 80 pgs, $13.95. New in paperback.

COLLECTED POEMS, Paul Auster, Overlook, 208 pgs, $16.95. New in paperback.

THE GRAND PIANO PART 3, Benson, Mandel, Harryman, Armantrout, Hejinian, Perelman, Watten, Pearson, Robinson, & Silliman, Mode A, 128 pgs, $12.95. "A theater in which no money changes hands?"

SUDDEN ADDRESS: SELECTED LECTURES 1981-2006, Bill Berkson, Cuneiform, 110 pgs, $10. Includes the lectures: "Poetry and Painting," "Travels with Guston," History and Truth," "Frank O'Hara at 30," & others.

STARSDOWN, Jasper Bernes, ingirimusnoctetconsumimugi, 96 pgs, $13. "Downloading the earth from space for free from home"

COUNTING ON PLANET ZERO, Clark coolidge, Fewer & Further Press, unpaginated chapbook, $8."They made an enlargement of it"

THE MARVELOUS BONES OF TIME, Brenda Coultas, Coffee House, 144 pgs, $15. "Gazing at the spiderlegged ink"

THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander, Subpress, 196 pgs, $16. "What would it mean / to be untrammeled?"

OPEN BOX (IMPROVISATIONS), Carla Harryman, Belladonna, 88 pgs, $12. "Thank something else"

THE LYRICS, Fanny Howe, Graywolf, 86 pgs, $14. "Veer uninvited"

THINE INSTEAD THINK, Jeffrey Jullich, Harry Tankoos, 116 pgs, $15. "Quite a feat."

ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation, 798 pgs, $34.95. "Well, rise this time, and leave the body"

THIN GLOVES, Deborah Meadows, Green Integer, 136 pgs, $12.95. "Argent par lad or laddie / with beadle of a cry"

THE MIDDLE ROOM, Jennifer Moxley, Subpress, 633 pgs, $25. "Though I had not yet read 'A,' I would have defended its greatness, for I was at a stage of life when disputed renown was endorsement enough, and many were the books with which I'd imagined myself to have an affinity before I had actually read them.

IN THE PINES, Alice Notley, Penguin, 132 pgs, $18. "I don't have a meaning. That pleases me."

TELEGRAPH, Kaya Oakes, Pavement Saw, 78 pgs, $14. "Even if you had to force it, you had to take your turn."

HOW TO BE PERFECT, Ron Padgett, Coffee House, 114 pgs, $15. "Where are those books I ordered, and what were they . . ."

VERTIGO, Martha Ronk, Coffee House, 72 pgs, $15. "More and more I feel compelled to look over at her"

ENERGY OF DELUSION: A BOOK ON PLOT, Viktor Shklovsky, Dalkey Archive, 428 pgs, $14.95. "Many people spoke and wrote: how is it possible not to have an end?"

DEED, Rod Smith, U Iowa, 88 pgs, $16. ""It would be best / if no one pretended."

LIP WOLF, Laura Solorzano, trans Jen Hofer, Action Books, 118 pgs, $14. "your vein ink that debates itself in the flame."

THE EMBATTLED LYRIC, Nathaniel Tarn, Stanford, 270 pgs, $21.95. Chapters include "Toward Any Geography / Toward Any America Whatsoever," "On Michel Leiris,""The Issue of New Forms," "The Heraldic Vision," &&.

THE POPEDOLOGY OF AN AMBIENT LANGUAGE, Edwin Torres, Atelos, 178 pgs, $13.50. "-Will you kiss on my rats, Mary?"

COMPLEX SLEEP, Tony Tost, U Iowa, 108 pgs, $16. "Be proof against your will" HANNAH WEINER'S OPEN HOUSE, edited, with an introduction by Patrick Durgin, 180 pgs, $14.95. Still new after all these months! "I am trying to show the mind."

A BOOK OF PROPHECIES, John Wieners, Bootstrap, 140 pgs, $15. "I have tried other men, / they do not help."

THE PICTURES, Max Winter, Tarpaulin Sky, 70 pgs, $12. "The rest of us might blur as well"

HUMAN RESOURCES, Rachel Zolf, Coach House, 96 pgs, $14.95. "Forget the self without your pain you're nothing."

Some Bestsellers:

THE TRANSFORMATION, Juliana Spahr, Atelos, 230 pgs, $13.50. SWOON NOIR, Bruce Andrews, Chax, 136 pgs, $16. COLLECTED PROSE, Rae Armantrout, Singing Horse, 172 pgs, $17. THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, $19.95. DS (2), Kamau Brathwaite, New Directions, 266 pgs, $18.95. OUR FRIENDS WILL PASS AMONG YOU SILENTLY, Bill Berkson, Owl Press, 64 pgs, $14. DAILY SONNETS, Laynie Browne, 164 pgs, $15.50. JAM ALERTS, Linh Dinh, Chax, 146 pgs, $16. ULULU, Thalia Field, Coffee House, 256 pgs, $25. FOLLY, Nada Gordon, Roof, 128 pgs, $13.95. A FIDDLE PULLED FROM THE THROAT OF A SPARROW, Noah Eli Gordon, New Issues, 96 pgs, $14. "praise the beautiful insects" MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, $12.95. "Featherspoon becomes -- a test case -- / Featuring Michael Caine -- / The censors -- would Never again allow / Such massive violence "in" -- the screen" NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, $24.95. I, AFTERLIFE: ESSAY IN MOURNING TIME, Kristin Prevallet, 66 pgs, $12.95. "Don't turn corners too sharply or you might run over something you once loved." DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, $17.95. KLUGE: A MEDITATION, Brian Kim Stefans, Roof, 128 pgs, $13.95. THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, $22.95. A WORLDLY COUNTRY, John Ashbery, Ecco, cloth 78 pgs, $23.95. THE COLLECTED POEMS OF TED BERRIGAN, Ted Berrigan, U CAL, cloth 750 pgs, $24.95. NECESSARY STRANGERS, Graham Foust, Flood, 68 pgs, $12.95. NEW AND SELECTED POEMS (1965-2006), David Shapiro, Overlook, cloth 268 pgs, $21.95. ON THE ANARCHY OF POETRY AND PHILOSOPHY: A GUIDE FOR THE UNRULY, Gerald L. Bruns, Fordham, 274 pgs, $24. THE CHURCH -- THE SCHOOL -- THE BEER, Chris Cheek, Plantarchy, 198 pgs, $10. SAINTS OF HYSTERIA: A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY, ed Duhamel, Seaton, & Trinidad, Soft Skull, 398 pgs, $19.95. DON'T EVER GET FAMOUS: ESSAYS ON NEW YORK WRITING AFTER THE NEW YORK SCHOOL, ed Daniel Kane, Dalkey Archive, 400 pgs, $34.95. ALMA, OR THE DEAD WOMAN, Alice Notley, Granary, 344 pgs, $17.95. COLLECTED POEMS OF ROBERT CREELEY 1975-2005,University of California, cloth 662 pgs, $49.95. GRAVE OF LIGHT: SELECTED POEMS 1970-2005, Alice Notley, Wesleyan, cloth 368 pgs, $29.95. THE MEN, Lisa Robertson, BookThug, 72 pgs, $16.

ORDERING INFORMATION:

List members receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date. We must charge shipping for orders out of the US. Thanks!

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35. **Ruth Lepson**

Re: Which pop song most sets feminism back????

Mon 1 Oct 2007

---

no, it's just that there are so many who can begin? rap esp, also some rock of each decade, country, some blues, sigh. lately I think all the love songs I mooned over did me a lot of harm.

On 10/1/07 12:16 PM, "Stephen Vincent" <[redacted]> wrote:

> *Judging by the 99% male response to the query, can we assume that the women on this list - if there are more than a few left - don't think any song ever "set feminism back"? Negative publicity being the best form of publicity - perhaps??*
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> *Tammy Wynette's "Stand By Your Man" was probably the ironic favorite of many of an ex-wife who was busy dumping her beau.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

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36. **Rob McLennan**

new from above/ground press

Mon 1 Oct 2007

---

sex at thirty-eight: letters to unfinished g.
by rob mclennan

ALBERTA SERIES #1
45 pp, 8 1/2 x 11

A long poem in the tradition of Barry McKinnon + Brian Fawcett (& an extension of the Collected Sex anthology out this fall, ed. mclennan + McKinnon, by Chaudiere Books); a numbered edition of 200 copies.

Mail all your money (payable to rob mclennan) to:
rob mclennan, writer in residence
Department of English and Film Studies
University of Alberta
3-5 Humanities Centre
Edmonton, AB T6G 2E5

$8 (+ $2 for postage; outside Canada, $8+2$ US)
(while supplies last)
above/ground press subscribers rec' a complimentary copy

For further information on the original "sex at 31" series, check out
http://www.poetics.ca/poetics04/04sexat31.html

2008 subscriptions still available:
http://robmclennan.blogspot.com/2007/08/aboveground-press-2008-subscriptions.html

copies will also be available on Wednesday (for only $5), for rob's first on-campus reading at the University of Alberta:
http://www.humanities.ualberta.ca/english/news.html

also, check out this new interview with rob mclennan by Didi Menendez of MiPOesias:
http://menoftheweb.blogspot.com/2007/09/rob-mclennan.html

above/ground press now has a group on facebook; check it out!

yer wayward pal,

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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37. ALDON L NIELSEN

Re: Which pop song most sets feminism back????

Mon 1 Oct 2007

"Our D-I-V-O-R-C-E
becomes final today."

also a Tammy Wynette song --

Years ago I rescued a Bob Marley song for a friend -- When somebody started playing "No Woman No Cry" she said the song bothered her -- turned out she

thought he was saying that if you don't "have" a woman you won't cry. (Guess she hadn't listened to any of the song's verses.) -- I explained something about Jamaican grammar to her, and she loved the song from then on -- But how many of us have found ourselves humming a song only to realize with horror what the lyrics actually say?

On Mon, Oct 1, 2007 02:24 PM, linda norton <[redacted]> wrote:

> In the Times yesterday there was an interesting discussion about the prevalence
>of men in the blogosphere; and since, Stephen, you note the mostly male
>responses to a question females might also answer, I'll chime in.
>
>It's true that I don't really think songs can "set feminism back"
>(unless it's the Supreme Court that's singing). There are plenty of
>songs that remind us how far we still have to go. Since music deals with
>primitive stuff, and that's what I like about it, I don't need it to actively
>reflect my politics at all times (I look for that in the political
>sphere).
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>Yes, Billie Holiday sang those abject lyrics ("Two or three girls has
>he/that he likes as well as me/but I love him//I don't know why I should/He
>isn't true/He beats me, too"); she also talked during some of those
>same recording sessions about wanting to set off a stink bomb at some
>motherf'rs house. What poet can't relate to that range?
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>"I Don't Wanna Play House":
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>I don't wanna play house
>I know it can't be fun
>I watched Mommy and Daddy
>And if that's the way it's done
>I don't wanna play house
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>James Brown's "It's a Man's World" tells a truth. So does
>"Think" by Sister Lyn Collins, the Female Preacher. I like the
>refrain of Rob Base's "It Takes Two".
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>feminism benefits from men reckoning with truth.
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>A friend gave me a Peter Tosh album because she couldn't stand the misogyny

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>the lyrics. Although I share her politics, she knew that for me the music would
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>are actually about the true love women feel for their children--a love that
>sometimes displaces men. You could make a mix tape for a baby shower with
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>like Aretha's "You Make Me Feel Like a Natural Woman" and so on.
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>son, now that's somebody."
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>If a song can set feminism back, can a song set us free? Queen Latifah was a
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>-----Original Message-----
>>From: Stephen Vincent <[redacted]>
>>Sent: Oct 1, 2007 9:16 AM
>>To: [redacted]
>>Subject: Re: Which pop song most sets feminism back????
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>
>Linda Norton
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>NEW WORK (words and images) at

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>http://www.counterpathpress.org/cpathonline/issue%202/splash2.html
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>
>(When you get there, click on the title of the essay, and keep clicking on
>NEXT as you get to the bottom of each page.)
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>
>http://bancroft.berkeley.edu/ROHO/about.html
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For more information about both programs go here:
http://thomasdevaney.blogspot.com/

Poet's House:
http://www.poetshouse.org/progcoming.htm#october

Also at some point in November there is going to be a book party for my new book A Series of Small Boxes (Fish Drum) in NYC, details TBA.

For information about A Series of Small Boxes:
http://www.spdbooks.org/Details.asp?BookID=9781929495115

-Thomas Devaney

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39. Jonathan Skinner
Joanne Kyger at Bates College
Mon 1 Oct 2007

Joanne Kyger reads at 4:15 in the Benjamin Mays Center at Bates College (Lewiston, Maine), on Tuesday 2 October.

Joanne Kyger's Bates visit is one stop on a Maine tour to celebrate the publication of her Collected Poems (About Now, Orono: NPF, 2007), a major event in American letters. Come out for an intimate afternoon with one of the great poets of our times.

Joanne Kyger

2 October 4:15 pm
Benjamin Mays Center
(95 Russell Street, the "Silo")

Legendary poet Joanne Kyger makes a rare East Coast appearance. For decades, Joanne Kyger has played a crucial role in California's poetry scene. Her poetry has been influenced by her studies in Zen Buddhism and her connection to the poets of Black Mountain, the San Francisco Renaissance, and the Beat Generation. Ron Silliman describes Kyger's poetry as a point of convergence for all "post-avant" literary tendencies the later half of the 20th Century: "You can hear her influence everywhere, from Naropa, to the later generations of the New York School, to Language poetry. Get a fix on Joanne Kyger and a half century of American poetry suddenly comes clearly into focus." "She is," writes Ben Friedlander, "one of the finest practioners of the art of poetry conceived (after Whitman and Williams, among others) as the preservation of experience in language. The scale of Kyger¹s poetry is human existence; spoken language provides its measure; the animating force is curiosity. Out of these materials she has accomplished something magnificent

and beautiful. She has many peers but no betters." Kyger's Bates event is part of a Maine tour celebrating the publication of her collected poems, About Now (798 pages; Orono, ME: National Poetry Foundation, 2007). A Q&A will follow the reading.

The reading is free and open to the public.
Sponsored by the Environmental Studies Program at Bates College.
For more info contact <[redacted]>

To read Ron Silliman¹s review of About Now, which he calls ³one of the great books of this or any year,² point your browser here:

http://ronsilliman.blogspot.com/2007/07/in-1957-23-year-old-joanne-kyger.htm l

For a video of Kyger reading recently on the West Coast, visit the UC Berkeley Lunch Poems website:

http://webcast.berkeley.edu/event_details.php?webcastid=19239

To hear some audio excerpts from Joanne Kyger¹s fall 2000 reading at UMaine, visit the National Poetry Foundation¹s new website here:

http://www.nationalpoetryfoundation.org/multimedia/

Many more Kyger materials to explore at the Electronic Poetry Center:

http://epc.buffalo.edu/authors/kyger/

(Thanks to Steve Evans for compiling these links.)

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40. Ana Bozicevic-Bowling

This Thursday in NYC: Dolin, Lin, Hav, Gabbert, Starkweather, Peters

Mon 1 Oct 2007

A reading sponsored by RealPoetik magazine on Thursday, October 4, 2007 at 8 pm.
Bowery Poetry Club, 308 Bowery, between Houston and Bleecker. $8.

+++

RealPoetik is the oldest and most active little magazine on the internet, publishing established & emerging poets since '96. Again we are Real in NYC with

SHARON DOLIN
TAO LIN
NIELS HAV
ELISA GABBERT

SAMPSON STARKWEATHER
& CAROL PETERS!!!

Hosted by Editors Ana Bozicevic-Bowling & Caroline Conway

+++

Sharon Dolin is the author of three books of poems: Realm of the Possible (Four Way Books, 2004), Serious Pink (Marsh Hawk Press, 2003), and Heart Work (The Sheep Meadow Press, 1995), as well as five poetry chapbooks. Her latest book, Burn and Dodge, is the winner of the Donald Hall Prize in Poetry and forthcoming from the University of Pittsburgh Press. Dolin is Poet-in-Residence at Eugene Lang College, The New School for Liberal Arts. She directs The Center for Book Arts Annual Letterpress Poetry Chapbook Competition and is a Curator for their Broadsides Reading Series.

Tao Lin is the author of a novel, EEEEE EEE EEEE, a story-collection, BED, and a poetry-collection, YOU ARE A LITTLE BIT HAPPIER THAN I AM. Melville House will publish his second poetry-collection, COGNITIVE- BEHAVIORAL THERAPY, in 2008.

Niels Hav is a Danish poet and short story writer living in Copenhagen with his wife, concert pianist Christina Bjørkøe. His new collection of poetry We Are Here is published by Book Thug, Toronto ([redacted]), and a selection of his poetry from the early years, God's Blue Morris, was published in Canada in 1992. He is the author of five collections of poetry and three of short fiction.

Elisa Gabbert is an editor of Absent. Her recent poems have appeared or will appear in Pleiades, Cannibal, and LIT. A chapbook, Thanks for Sending the Engine , is available from Kitchen Press, and a book of collaborative poems written with Kathleen Rooney, That Tiny Insane Voluptuousness, is forthcoming from Otoliths Books.

Sampson Starkweather's poems and essays have recently appeared or are forthcoming in LIT, Octopus Magazine, jubilat, New York Quarterly, and many other publications. He lives in the woods alone.

Carol Peters writes poetry and teaches creative writing. Her chapbook, Muddy Prints, Water Shine, will be published in the 2007 New Women's Voices Series by Finishing Line Press out of Georgetown, Kentucky. Carol's work has appeared in Cairn, Pembroke Magazine , miPOradio, Pebble Lake Review, Bamboo Ridge, Ink Pot , Ink Burns, and the anthology Always on Friday. She divides her time between Charleston, SC and Hakalau, HI and blogs at http://carolpeters.blogspot.com .

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Frequent www.realpoetik.blogspot.com for poems;
www.realpoetikblog.blogspot.com for news!

--
http://quoileternite.blogspot.com/ Blog
http://realpoetik.blogspot.com/ Magazine
http://womenoftheweb.blogspot.com/ Interview

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41. W.B. Keckler

Thanks for the thoughtful responses...I compiled on Joe Brainard's Pyjamas

Mon 1 Oct 2007

Thanks to all who gave thoughtful responses to my question about misogynistic or offensive pop lyrics....I posted all the responses I could keep track of on my blog....http://joebrainardspyjamas.blogspot.com/....and if I didn't ask permission and you don't want it posted just let me know and I'll delete ya...on the other hand if I missed ya, please send and I'll put ya up....I deleted everyone's email address from their responses of course for privacy and I apologize that I did not know the names of some of the respondents in which case I usually used initials or whatever was available....

I found the ambivalence interesting...especially interesting when people felt love for a song they knew had indefensible sentiments but was still great art....happens all the time... suffering makes for great singing or sanging.....sangfroid rarely gets you anywhere in music...

Also on the Pyjamas, Ronald Johnson's elegy on Lady Di and some thoughts on Running with Scissors....and the usual appeal for work as JBP is now a blogazine...feel free to contribute...genre-traitors especially welcome...

amities.

bill

********** See what's new at http://www.aol.com

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42. Diane DiPrima

Re: Which pop song most sets feminism back????

Mon 1 Oct 2007

Can¹t speak for anyone but myself. I was hoping that I¹d find a lot of song titles which would remind me of bunches of old songs. . . Like with the movie directors ³thread². But I didn¹t. Alas.

It¹s easy to set back an ism. Any ism. I assumed it was asked in fun.

Diane

From: Stephen Vincent <[redacted]>
<[redacted]>
Date: Mon, 1 Oct 2007 09:16:12 -0700
To: <[redacted]>
Subject: Re: Which pop song most sets feminism back????

Judging by the 99% male response to the query, can we assume that the women on this list - if there are more than a few left - don't think any song ever "set feminism back"? Negative publicity being the best form of publicity - perhaps??

Tammy Wynette's "Stand By Your Man" was probably the ironic favorite of many of an ex-wife who was busy dumping her beau.

Stephen V
http://stephenvincent.net/blog/

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43. Ruth Lepson

Re: Which pop song most sets feminism back????

Mon 1 Oct 2007

---

yes, I remember when I was a wee one listening to Tears on My Pillow by the Everly Bros. & singing "tempahasafate," & wondering what that meant. Years later I discovered the line is "tempt the hands of fate." Tears on my pillow for that one!

On 10/1/07 4:25 PM, "ALDON L NIELSEN" <[redacted]> wrote:

> *"Our D-I-V-O-R-C-E*
> * becomes final today."*
>
> *also a Tammy Wynette song --*
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> *Years ago I rescued a Bob Marley song for a friend -- When somebody started playing "No Woman No Cry" she said the song bothered her -- turned out she thought he was saying that if you don't "have" a woman you won't cry. (Guess she hadn't listened to any of the song's verses.) -- I explained something about Jamaican grammar to her, and she loved the song from then on -- But how many of us have found ourselves humming a song only to realize with horror what*
> *the lyrics actually say?*
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Yes, Billie Holiday sang those abject lyrics ("Two or three girls has he/that he likes as well as me/but I love him//I don't know why I should/He isn't true/He beats me, too"); she also talked during some of those same recording sessions about wanting to set off a stink bomb at some motherf'rs house. What poet can't relate to that range?

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George Jones's "The Cold Hard Truth" might be a boon for feminism, if feminism benefits from men reckoning with truth.

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I have often thought, since having a child, that many love songs sung by women are actually about the true love women feel for their children--a love that sometimes displaces men. You could make a mix tape for a baby shower with songs like Aretha's "You Make Me Feel Like a Natural Woman" and so on. Which reminds me of Toni Morrison's remark, "A man is just a man, but a

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http://www.counterpathpress.org/cpathonline/issue%202/splash2.html

(When you get there, click on the title of the essay, and keep clicking on NEXT as you get to the bottom of each page.)

http://bancroft.berkeley.edu/ROHO/about.html

<<

culture. It's often complex, mysterious, moving, and seemingly born ex nihilo from the collective unconscious in its raw character. It's good not because it tells us what we should be, or what we are, but what we wish we were when we aren't thinking about it too hard.

So picking it to pieces and analyzing it in the language of politics and theory and all of that misses the point completely, and in the end says nothing about it.

Can I say that ludicris is a misogynist? yes. He must be to talk about women like that. can i say that Chicken & Beer is misogynistic or that it supports a wider cultural misogyny? no, such statements are meaningless because they have no criteria against which we can test the accuracy of their application. You talk like that about crunk and you have no ground to stand on.

Chicken & Beer is a good record though. no matter what kind of idiot its maker was.

On Mon, 1 Oct 2007, ALDON L NIELSEN wrote:

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http://bancroft.berkeley.edu/ROHO/about.html

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45. Carol Novack

Reminder: This Friday OCT. 5th, at The KGB BAR, NYC

Tue 2 Oct 2007

The Mad Hatters' Review Poetry, Prose, & Anything Goes Reading Series will present *IRA COHEN*, *STEPHANIE STRICKLAND*, and *LYNDA SCHOR*, Friday, *October 5th*, 7-9 pm. The Bar is at 85 E 4th Street, between Bowery and 2nd Avenue. For details, please proceed to our EVENTS<http://www.madhattersreview.com/events.shtml>page. And save the date, Saturday, *October 13th*, 8 pm, Williamsburg Art & Historical Society: Heard Words with Music, featuring writers Eric Darton, Urayoan Noel, Carol Novack, Elizabeth Smith, and musician/composer Peter Knoll; also a film by Orin Buck, based on a poem by Carol Novack. And lots more. Detailed announcement coming.

MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age of Dementia: http://www.madhattersreview.com KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE: https://www.fracturedatlas.org/site/contribute/donate/580

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46. charles alexander

Re: Which pop song most sets feminism back????

Tue 2 Oct 2007

Has anybody mentioned the Pretenders (Chrissy Hynde) song, with the lyrics,

> He hit me with his belt,
> but his tears were all I felt.
>
> When I heard my baby cry,
> I knew that he loved me.

or also in that song, how do you take lyrics like

> When you try and cut me down
> and push me back
> if I attack your attitude
> I rise up to the challenge 'cause
> I like to taste the sugar of your violent mood

It's tough to know what to think about songs that
feel so real, yet so horrible. I mean, I'm not
sure we should read all songs as making a

statement, feminist or anti-feminist, rather
perhaps telling stories, some of which are true,
or the emotional content of which could be true.
I certainly wouldn't want to censor such songs,
yet they can be nearly impossible to listen to.

charles

At 05:57 PM 10/1/2007, Diane DiPrima wrote:
>Can¹t speak for anyone but myself. I was hoping that I¹d find a lot of song
>titles which would remind me of bunches of old songs. . . Like with the
>movie directors ³thread². But I didn¹t. Alas.
>
>It¹s easy to set back an ism. Any ism. I assumed it was asked in fun.
>
>Diane
>
>
>
>From: Stephen Vincent <[redacted]>
>Reply-To: "UB Poetics discussion group <[redacted]>"
><[redacted]>
>Date: Mon, 1 Oct 2007 09:16:12 -0700
>To: <[redacted]>
>Subject: Re: Which pop song most sets feminism back????
>
>Judging by the 99% male response to the query, can we assume that the
women
>on this list - if there are more than a few left - don't think any song ever
>"set feminism back"? Negative publicity being the best form of publicity -
>perhaps??
>
> Tammy Wynette's "Stand By Your Man" was probably the ironic favorite of
>many of an ex-wife who was busy dumping her beau.
>
> Stephen V
> http://stephenvincent.net/blog/
>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

47. kevin thurston

Buffluxus, MacLow, Williams, etc :: Buffalo, October 13th

Tue 2 Oct 2007

---

if you live in or near buffalo, please come out to the burchfield-penny arts center. it'll be fun, swear to god. and, excuse the cross-posting

Saturday, October 13, 2007 Buffluxus Performance at 2:00 p.m. Buffluxus is a performance ensemble composed of musicians and aural artists that realizes verbo-visual sound poetry and Fluxus and sound events. Based in Buffalo, the ensemble has presented original and traditional experimental works for more than twenty years.Michael Basinski, Ho Eui Bewlay, Kevin Thurston, Michael Colquhoun, Tony Arnold will be featured.

The Works of Emmet Williams Emmett Williams was one of the most long lived artists associated with the Fluxus movement. As an artist and poet, Williams collaborated with Daniel Spoerrri n the Darmstadt Circle of Concrete Poetry from 1957 to 1959. In the 1960s, Williams was the European coordinator of Fluxus and a founding member of the Domaine Poetique in Paris. He was a pioneer of Concrete Poetry, a fusing of visual, literary and musical practices into a verbal-voco-art form. While working with fellow Fluxus artist Dick Higgins at something Else Press Williams edited, An Anthology of Concrete Poetry.

Featured Works
Cellar Song (1962)
Michael Basinski, Ho Eui Bewlay, Kevin Thurston, Michael Colquhoun, Tony Arnold
Voice Piece for LaMonte Young (1962)
Michael Basinski, Ho Eui Bewlay, Kevin Thurston, Michael Colquhoun, Tony Arnold
Alphabet Symphony (1962)
Michael Basinski, Ho Eui Bewlay, Kevin Thurston, Michael Colquhoun, Tony Arnold
Four-Directional Song of Doubt for Five Voices (1957)

Michael Basinski, Ho Eui Bewlay, Kevin Thurston, Michael Colquhoun, Tony Arnold
Duet (1964)
Ho Eui Bewlay, Michael Colquhoun
Song of Uncertain Length (1960)
Kevin Thurston
Vocal struggle for Dick Higgins (1963)
Michael Basinski, Ho Eui Bewlay, Kevin Thurston
The Last French-Fried Potato
Ho Eui Bewlay, Tony Arnold

Saturday, October 13, 2007 at 5:00 p.m. Spoken Music Spoken Music is concert of works by Dick Higgins, Allyson Knowles, Michael Basinski, and Jackson MacLow. Spoken Music refers to text based works by artists and poets that are both visual and sonic and are often called concrete poetry or visual poetry. These texts become musical notations which are used by performers to present sound pieces in the same spirit as a musical composition.

Featured Works
Wool Hat (1980) Jackson MacLow
Michael Basinski, Ho Eui Bewlay, Kevin Thurston, Michael Colquhoun
A House of Dust (1972) Allyson Knowles
Michael Basinski, Ho Eui Bewlay, Kevin Thurston, Michael Colquhoun, Tony Arnold
Eeohdeepey (1985) Michael Basinski
Michael Basinski, Michael Colquhoun, Don Metz
A Vocabulary for Sharon (Belle) Mattlin (1973) Jackson Mac Low
Michael Basinski, Ho Eui Bewlay, Kevin Thurston, Michael Colquhoun, Tony Arnold
Referred to in the Text as Mule Car (1978) Michael Basinski
Michael Basinski, Michael Colquhoun, Kevin Thurston
Fungini (1983) Michael Basinski
Michael Basinski, Don Metz, Kevin Thurston,
Danger Music #17 (1962) Dick Higgins
Michael Basinski, Ho Eui Bewlay, Kevin Thurston, Michael Colquhoun, Tony Arnold

--
author of How to Irritate Friends & Isolate People

http://fuckinglies.blogspot.com/

↑ Index

48. CA Conrad

Louise Gluck is the Ann Coulter of poetry, or Ann Coulter is the Louise Gluck of politics

Tue 2 Oct 2007

Both of these women have annoyed me for many years, but watching the news this morning, and seeing Coulter interviewed (I seem to like to torture myself by listening to this woman who claims vegetarians should be force-fed meat, etc., etc.,) the similarity between the two suddenly came a little clearer.

Ann Coulter likes to wag a very large cleaver at women who would dare suggest that they own their own bodies and have a right to an abortion. She also likes to say she's a staunch Christian who upholds the high moral standards which created this great nation, etc., etc., blah blah bliddy blah blah blah. She'll go on a dark rampage for as much time as a reporter will allow her about women who think they're better than the great gray men who wrote the bible.

Yet Coulter, even this morning at 7 a.m., dresses like a bucket of sex! She would give the hottest Biblical prostitute a run for her hard earned cash. I'm not knocking it! She looks good! Some would say she looks great! This morning she was wearing the type of mini skirt I recall hearing as a kid my mother explain to her slutty and marvelous girlfriends that the hem needs to be closer to the pussy than the knee to be considered a bona fide mini skirt, which my mother always wore. Coulter's skirt was mini and there's no denying it. And boots right out of an S&M porno. She's spicy, she's a freaky mountain of peach and she LIKES it like that!

And frankly, hey, that's cool! Go for it Ann! However, needless to say, the costume contradicts the message of the foremothers she claims to have so much in common with.

(Gay Republicans (which there are more of than ever before!) LOVE her like no one else. But then again, of course they do, these knuckleheads are living the same kind of contradictory existence that she is!)

The VERY FACT that she is a woman who fearlessly lives her life in her body at 7 in the fricken morning on national television exactly how she wants to is awesome, but it's also entirely owed to the very trouble-making women who have challenged the very powers she claims to walk behind. She's an idiot in the end. Just like Dr. Laura tells mothers to stay at home and take care of their children, yet is on the air to do so, leaving her own children at home with a baby-sitter.

For many of the same reasons Louise Gluck has always irritated me. She's NOT a poet whose work I have found particularly interesting, but I have had friends who think she's a genius. I even got talked into hearing her read in New York

where she trashed Ginsberg, saying he'll be a mere footnote to the history of poetry in a hundred years.

Getting a glimpse of Gluck in action made me very interested in her. At the time (this is some years ago) she had a poem called MOCK ORANGE which had the flavor of admitting she hates sex.

Gluck likes to use the word asshole, and appropriates other language which she feels is edgy, and cool, but does it so she can tell you how dirty you are for liking your asshole. She is in effect turning the clock back and making women in particular feel good about feeling that modesty is a form of courage, and that those who have given themselves permission to like their bodies in their entirety are dirty filthy scum.

No wonder Gluck hates Ginsberg so much. No wonder she thinks Mark Strand is Jesus Christ. Oh my god, I live for the day when I meet her and tell her how I've been watching what she does, and how I believe she's not worthy of the language she uses to abhor the body.

Using the language of Ginsberg to be cool, then turning a gun on him on stage to say he's going to vanish if she has anything to do with it.

She needs to lighten up of course. She needs to have Mark Strand recite Ginsberg's PLEASE MASTER poem while she beats him and reaches for the strap-on.

My mother and her slutty friends were actually pretty fucking cool in a lot of ways. They learned the value of their own judgments, they learned the taste of their own appetites, they lived and lived and LIVED passionate, full young lives. There are a LOT of women from my mother's generation I meet who have lifted themselves, mind, body, and all of it, over the heads of the oppressive ideals of the nagging, crabby old men who fear ever second of their lives for the world they were promised was their own to have, and to have alone.

The danger of Ann Coulter and Louise Gluck is that they both want to be empowered by the ass kicking women who made their style, and gave them the freedom of their language, but at the same time want those women to be ashamed of themselves, and any other woman who would want to be so bold today.

Just a little instant bitchy essay for the morning,
CAConrad
9 poets 9 cities: http://9poets9cities.blogspot.com
The PhillySound: http://PhillySound.blogspot.com

↑ Index

49. Herb Levy

Re: Which pop song most sets feminism back?

Tue 2 Oct 2007

It's been years since I've looked at mail in this box every day (or even every week), so I could easily have missed someone else making either the macro or micro point I've got here, so I apologize if I'm being redundant.

But, first, the relationship between any of the popular cultures and the greater society at large is so complicated in so many ways, both wrong and right, that to focus so narrowly on a single issue like sexism becomes a parody of identity politics, not unlike the stereotypic Jewish grandmother reading about a hugely fatal earthquake in a foreign country asking how many Jews died. The question isn't exactly wrong, but it misses so much of what needs to be said that it's kind of, you know, weird.

That said, I really don't see how the Pat Benatar song below can be be heard as anti-feminist. The relationship described seems entirely consensual, the narrator posits it as a relation between equals, and as cited, there are absolutely no gendered pronouns.

I'm not in the academic or political businesses, so I may not understand the current positions and readings of such texts, but does every feminist relationship have to be a strictly vanilla heterosexual one these days? This reading seems kind of, you know, weird.

J. Michael Mollohan wrote:
> Pat Benetar
>
> Hit me with your best shot
> Well youre the real tough cookie with the long history
> Of breaking little hearts, like the one in me
> Thats o.k., lets see how you do it
> Put up your dukes, lets get down to it!
> Hit me with your best shot!
> Why dont you hit me with your best shot!
> Hit me with your best shot!
> Fire away!
>
> You come on with a come on, you dont fight fair
> But thats o.k., see if I care!
> Knock me down, its all in vain
> Ill get right back on my feet again!
>
> Hit me with your best shot!

> Why dont you hit me with your best shot!
> Hit me with your best shot!
> Fire away!
>
> Well youre the real tough cookie with the long history
> Of breaking little hearts, like the one in me
> Before I put another notch in my lipstick case
> You better make sure you put me in my place
>
> Hit me with your best shot!
> Come on, hit me with your best shot!
> Hit me with your best shot!
> Fire away!
>
> Hit me with your best shot!
> Why dont you hit me with your best shot!
> Hit me with your best shot!
> Fire away!
>
>

↑ Index

50. Tony Trigilio

Job: Creative Nonfiction/Poetry, Columbia College Chicago

Tue 2 Oct 2007

Feel free to forward this to anyone who might be interested. Thanks--

Best,
Tony

****

TENURE-TRACK FACULTY Creative Writing

The English Department at Columbia College Chicago seeks a nonfiction writer, with a strong secondary interest in poetry, for a tenure-track creative writing faculty position, to begin Fall 2008. Successful candidate must have a terminal degree, minimum of one book of nonfiction from press of national standing, and significant poetry publications; deep commitment to teaching writing at all levels; and a desire to participate in, and help shape, an emerging nonfiction program. Successful candidate will teach core courses in the creative writing nonfiction and poetry programs. Interviews at MLA. Review of applications will begin Nov. 1. Please send letter of application and c.v. to:

David Lazar, Chair,
Creative Writing Search Committee Department of English,
Columbia College Chicago
600 South Michigan Ave.,
Chicago, IL 60605-1996

Columbia College Chicago (CCC) is an urban institution of over 11,500 undergraduate and graduate students, emphasizing arts, media, and communications in a liberal arts setting. Columbia College Chicago encourages qualified female, GLBT, disabled, international and minority classified individuals to apply for all positions. We offer a competitive salary and an excellent benefits package. No phone calls, please.

↑ Index

51. Patrick Duggan
Re: boston
Tue 2 Oct 2007

Thanks for the info, Aaron. I also edit Idiolexicon.com, by the way, feel free to check it out. We're having a minor technical issue at the moment, but the site should be back in full swing soon.

Patrick

On 9/30/07, aaron tieger <[redacted]> wrote:
>
> Hi Patrick,
>
> I've just moved back here too. In addition to Ruth and Mairead's
> suggestions,
> you can keep abreast of what's going on in town here:
>
> http://bostonpoetry.blogspot.com
>
> As far as small presses, there's Katalanche Press (Cambridge), Pressed
> Wafer
> (Boston), Bootstrap Productions (Lowell), CARVE Poems (various sofas in
> Greater
> Boston), and at least several others.
>
> Welcome back.
>
> Aaron
>

> >>Hi everyone,
>
> I just moved back to Boston this month from San Francisco, where I did my
> MFA, and I was wondering if anyone on this wonderful listserv of ours knew
> any interesting reading series, any good places to finds lists of lectures
> and readings, and good small presses, any workshops or salons, etc. in the
> city. I lived in Boston years and years ago when I was in college, but I
> wasn't the invested poet that I am now. I've heard of Grub Street, but
> that's about it.
>
> Thanks!
>
> Patrick
>
> aarontieger.blogspot.com
> carvepoems.org
> soonproductions.org
>
> "Make a sudden, destructive unpredictable action; incorporate." (Brian
> Eno)
>
>
>
>
>

___
> Got a little couch potato?
> Check out fun summer activities for kids.
>
> http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&cs=bz
>

↑ Index

52. Patrick Duggan
Re: Boston
Tue 2 Oct 2007

Thanks for all of the information!

On 9/29/07, Ruth Lepson <[redacted]> wrote:
>

> check out demolicious series (google it) & P.A.'s Lounge in Somerville &
> The
> Plough & The Stars bar/rest series. new series in south boston at The
> Distillery.
>
>
> On 9/29/07 2:07 PM, "Susan R. Williamson" <[redacted]>
> wrote:
>
> > At 02:48 PM 9/28/2007, you wrote:
> >> Hi everyone,
> >>
> >> I just moved back to Boston this month from San Francisco, where I did
> my
> >> MFA, and I was wondering if anyone on this wonderful listserv of ours
> knew
> >> any interesting reading series, any good places to finds lists of
> lectures
> >> and readings, and good small presses, any workshops or salons, etc. in
> the
> >> city. I lived in Boston years and years ago when I was in college, but
> I
> >> wasn't the invested poet that I am now. I've heard of Grub Street, but
> >> that's about it.
> > Hi Patrick,
> > I'm not from Boston, but a good place to start is:
> > http://www.poets.org/state.php/varState/MA
> > Academy of American Poets, by state and by city ...
> > best,
> > Susan
>

↑ Index

53. steve russell

Flying Saucers over the West Wing of the White House

Tue 2 Oct 2007

---

i don't remember
i don't remember

i only spoke to one administration

one mom
one dad

i keep pointing
i keep wanting them to stop

i had no use for language
i didn't ask for peace
i got used to the sight of mom screaming stop

ORANGE
BLUE
RED
which code keeps responding?

last night it was kind of spooky when the ambulance came

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

↑ Index

54. heidi arnold

(no subject)

Tue 2 Oct 2007

---

this poem was found in some old papers in the back of a used book

can a poem reach the other shore?
the photo of wheat grass flashes in the sun
as though hiding from shadow
in the strong wind, the grass bends
but its long feathered tops don't touch
the ground.
identity is like this, it will bend
as flax in smoke
but as a feathered thing
the ground always eludes it.
thank you for your letter.
from this day until my last
i will pray for you.

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

↑ Index

55. CA Conrad

Re: Louise Gluck is the Ann Coulter of poetry, or Ann Coulter is the Louise Gluck of politics

Tue 2 Oct 2007

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Tuesday, October 2, 2007 6:10:19 AM
Subject: Louise Gluck is the Ann Coulter of poetry, or Ann Coulter is the Louise Gluck of politics

...She (Louise Gluck) needs to lighten up of course. She needs to have Mark Strand recite Ginsberg's PLEASE MASTER poem while she beats him and reaches for the strap-on...

&

(Ann Coulter) ...She's spicy, she's a freaky mountain of peach and she LIKES it like that!...

Isn't this the kind of imagery we crave first thing in the morning from this list? What a hoot!

Thanks C.A. and viva Ginsberg!

Paul Nelson
Slaughter, WA

↑ Index

56. Kevin Killian

Re: Boston

Tue 2 Oct 2007

Just a note to say, Bostonians, please welcome Patrick Duggan with open arms. He is one of the good ones and we miss him already back here in San Francisco.

Kevin K.

> *Thanks for all of the information!*
>
> *On 9/29/07, Ruth Lepson <[redacted]> wrote:*
>
> *check out demolicious series (google it) & P.A.'s Lounge in Somerville & The*
> *Plough & The Stars bar/rest series. new series in south boston at The Distillery.*

> *On 9/29/07 2:07 PM, "Susan R. Williamson" <[redacted]>*
> *wrote:*
>
> *At 02:48 PM 9/28/2007, you wrote:*
> *Hi everyone,*
>
> *I just moved back to Boston this month from San Francisco, where I*
> *did*
> *my*
> *MFA, and I was wondering if anyone on this wonderful listserv of ours*
> *knew*
> *any interesting reading series, any good places to finds lists of*
> *lectures*
> *and readings, and good small presses, any workshops or salons, etc.*
> *in*
> *the*
> *city. I lived in Boston years and years ago when I was in college,*
> *but*
> *I*
> *wasn't the invested poet that I am now. I've heard of Grub Street,*
> *but*
> *that's about it.*
> *Hi Patrick,*
> *I'm not from Boston, but a good place to start is:*
> *http://www.poets.org/state.php/varState/MA*
> *Academy of American Poets, by state and by city ...*
> *best,*
> *Susan*

↑ Index

57. Alan Sondheim

john cage, kathy acker, me

Tue 2 Oct 2007

---

john cage, kathy acker, me

http://www.asondheim.org/vox2.mp3

when worlds collide, john cage speaks up, he says,
don't vote, no one should vote (in conversation),
he's dead, he's still not voting

when worlds collide, kathy acker speaks up, she says,
he's crazy, say hello (in conversation)
she's dead, she's on the move

in paradise there's no me, no cage, no acker,
there won't be either

this isn't a poem but an explanation,
of dead paradise, why no one's always right

↑ Index

58. Murat Nemet-Nejat

Re: Which pop song most sets feminism back?

Tue 2 Oct 2007

Herb,

There was an argument/discussion between Mark Wallace and me in The International Exchange for Poetic Invention blog about two weeks ago around a poem by Linh Dinh and a poem by Bernadette Meyer.

It all started as responses to my text "On Skin," Mark and I reading these poems very differently, he talking about the male gaze (that all western erotic lyric poetry being infected by it and there basically broken, illegitimate) and me questinging the validity of a concept such as male gaze. Of course, in the thread here one is talking about this from a reverse angle, in terms of a female masochism.

Here is the url for the site in case one is interested:
http://poeticinvention.blogspot.com/

Ciao,

Murat

On 10/2/07, Herb Levy <[redacted]> wrote:
>
> It's been years since I've looked at mail in this box every day (or even
> every week), so I could easily have missed someone else making either
> the macro or micro point I've got here, so I apologize if I'm being
> redundant.
>
> But, first, the relationship between any of the popular cultures and the
> greater society at large is so complicated in so many ways, both wrong
> and right, that to focus so narrowly on a single issue like sexism
> becomes a parody of identity politics, not unlike the stereotypic Jewish
> grandmother reading about a hugely fatal earthquake in a foreign country
> asking how many Jews died. The question isn't exactly wrong, but it
> misses so much of what needs to be said that it's kind of, you know,
> weird.

>
> That said, I really don't see how the Pat Benatar song below can be be
> heard as anti-feminist. The relationship described seems entirely
> consensual, the narrator posits it as a relation between equals, and as
> cited, there are absolutely no gendered pronouns.
>
> I'm not in the academic or political businesses, so I may not understand
> the current positions and readings of such texts, but does every
> feminist relationship have to be a strictly vanilla heterosexual one
> these days? This reading seems kind of, you know, weird.
>
>
>
> J. Michael Mollohan wrote:
> > Pat Benetar
> >
> > Hit me with your best shot
> > Well youre the real tough cookie with the long history
> > Of breaking little hearts, like the one in me
> > Thats o.k., lets see how you do it
> > Put up your dukes, lets get down to it!
> > Hit me with your best shot!
> > Why dont you hit me with your best shot!
> > Hit me with your best shot!
> > Fire away!
> >
> > You come on with a come on, you dont fight fair
> > But thats o.k., see if I care!
> > Knock me down, its all in vain
> > Ill get right back on my feet again!
> >
> > Hit me with your best shot!
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> > Well youre the real tough cookie with the long history
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> > Before I put another notch in my lipstick case
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> > Hit me with your best shot!

> > Come on, hit me with your best shot!
> > Hit me with your best shot!
> > Fire away!
> >
> > Hit me with your best shot!
> > Why dont you hit me with your best shot!
> > Hit me with your best shot!
> > Fire away!
> >
> >
>

↑ Index

59. Joel Weishaus
"*Sal Paradise at Fifty*"
Tue 2 Oct 2007

An amazing piece from a conservative columnist:
http://www.nytimes.com/2007/10/02/opinion/02brooks.html?_r=1&hp&oref=slogin

-Joel

↑ Index

60. Stephen Vincent
Hersh/Iran attack/New Yorker
Tue 2 Oct 2007

For urgent reading, go to http://www.newyorker.com/reporting/2007/10/08/071008fa_fact_hersh for Sy Hersh's current New Yorker article on Cheney/Bush and Company's apparently intractable intention to make 'surgical strikes' on Iran and Syria. These folks apparently want to play the Mideast like an old-fashoned juke box. Bing-Bing-Bing. The consequences of such madness are beyond their concern or imagination. Unless they are just committed to infinite global mayhem. Such attacks - apart from being inevitably (more again) self-destructive of whatever remains of this 'democracy' - will drive gas prices through the ceiling. Does one have to wonder much why Chevron just bought back 15 billion dollars worth of its own shares?

Are there any spines left in this 'roll-over we serve your terror, Mr. Bush,' Congress?

Stephen V
http://stephenvincent.net/blog/

↑ Index

61. ALDON L NIELSEN

Re: Which pop song most sets feminism back????

Tue 2 Oct 2007

Is that the same "Tears on My Pillow" that was an international hit for Little Anthony and the Imperials"? Starts: "You don't remember me, but I remember you."

On Mon, Oct 1, 2007 09:14 PM, Ruth Lepson <[redacted]> wrote:

> *yes, I remember when I was a wee one listening to Tears on My Pillow by the Everly Bros. & singing "tempahasafate," & wondering what that meant. Years later I discovered the line is "tempt the hands of fate." Tears on my pillow for that one!*
>
> *On 10/1/07 4:25 PM, "ALDON L NIELSEN" <[redacted]> wrote:*
>
> *"Our D-I-V-O-R-C-E becomes final today."*
>
> *also a Tammy Wynette song --*
>
> *Years ago I rescued a Bob Marley song for a friend -- When somebody started playing "No Woman No Cry" she said the song bothered her -- turned out she thought he was saying that if you don't "have" a woman you won't cry. (Guess she hadn't listened to any of the song's verses.) -- I explained something about Jamaican grammar to her, and she loved the song from then on -- But how many of us have found ourselves humming a song only to realize with horror what the lyrics actually say?*
>
> *On Mon, Oct 1, 2007 02:24 PM, linda norton <[redacted]> wrote:*
>
> *In the Times yesterday there was an interesting discussion about the prevalence of men in the blogosphere; and since, Stephen, you note the mostly male*

responses to a question females might also answer, I'll chime in.

It's true that I don't really think songs can "set feminism back"
(unless it's the Supreme Court that's singing). There are plenty
of
songs that remind us how far we still have to go. Since music deals with
primitive stuff, and that's what I like about it, I don't need it to
actively
reflect my politics at all times (I look for that in the political
sphere).

Yes, Billie Holiday sang those abject lyrics ("Two or three
girls has
he/that he likes as well as me/but I love him//I don't know why I should/He
isn't true/He beats me, too"); she also talked during some of
those
same recording sessions about wanting to set off a stink bomb at some
motherf'rs house. What poet can't relate to that range?

I love Tammy Wynette's "Stand By Your Man" and I also love her
song
"I Don't Wanna Play House":

I don't wanna play house
I know it can't be fun
I watched Mommy and Daddy
And if that's the way it's done
I don't wanna play house

James Brown's "It's a Man's World" tells a truth. So does
"Think" by Sister Lyn Collins, the Female Preacher. I like the
refrain of Rob Base's "It Takes Two".

George Jones's "The Cold Hard Truth" might be a boon for
feminism, if
feminism benefits from men reckoning with truth.

A friend gave me a Peter Tosh album because she couldn't stand the misogyny
of
the lyrics. Although I share her politics, she knew that for me the music
would
trump the lyrics.

I have often thought, since having a child, that many love songs sung by
women
are actually about the true love women feel for their children--a love that
sometimes displaces men. You could make a mix tape for a baby shower with
songs

like Aretha's "You Make Me Feel Like a Natural Woman" and so on.
Which reminds me of Toni Morrison's remark, "A man is just a man, but a
son, now that's somebody."

If a song can set feminism back, can a song set us free? Queen Latifah was a
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(When you get there, click on the title of the essay, and keep clicking on
NEXT as you get to the bottom of each page.)

> *http://bancroft.berkeley.edu/ROHO/about.html*
>
> *<>*
>
> *We are enslaved by*
> *what makes us free -- intolerable*
> *paradox at the heart of speech.*
> *--Robert Kelly*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

<<

62. Mary Kasimor
Re: "Sal Paradise at Fifty"
Tue 2 Oct 2007

I agree, but years before I was an aging boomer, I thought that Kerouac's writing was touched with great sadness. Kerouac seemed to be a "broken angel."

Just some thoughts.

Mary Kasimor

Joel Weishaus <[redacted]> wrote:
An amazing piece from a conservative columnist:
http://www.nytimes.com/2007/10/02/opinion/02brooks.html?_r=1&hp&oref=slogin

-Joel

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

↑ Index

63. steve russell
Re: Louise Gluck is the Ann Coulter of poetry, or Ann Coulter is the Louise Gluck of politics
Tue 2 Oct 2007

Careful. You're messing with my girl. Sorry, girls giggle.

CA Conrad <[redacted]> wrote: ----- Original Message ----
From: CA Conrad
To: [redacted]
Sent: Tuesday, October 2, 2007 6:10:19 AM
Subject: Louise Gluck is the Ann Coulter of poetry, or Ann Coulter is the Louise Gluck of politics

...She (Louise Gluck) needs to lighten up of course. She needs to have Mark Strand recite Ginsberg's PLEASE MASTER poem while she beats him and reaches for the strap-on...

&

(Ann Coulter) ...She's spicy, she's a freaky mountain of peach and she LIKES it like that!...

Isn't this the kind of imagery we crave first thing in the morning from this list? What a hoot!

Thanks C.A. and viva Ginsberg!

Paul Nelson
Slaughter, WA

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

↑ Index

64. Bobby Baird
Emails for Norma Cole and Robert Dash?
Tue 2 Oct 2007

Can anyone help me with email addresses for Norma Cole and Robert Dash?

Thanks,

RPB

--
http://humanities.uchicago.edu/review/
http://www.digitalemunction.com

↑ Index

65. Rob McLennan
some Chaudiere Books activity (Ottawa, Winnipeg, etc)
Tue 2 Oct 2007

Chaudiere Books, Ottawa's most beautiful literary publisher
www.chaudierebooks.com
www.chaudierebooks.blogspot.com
(check out our facebook page!)

1) John Newlove book launch!

Chaudiere Books and the ottawa international writers festival invite you to the launch of A Long Continual Argument: The Selected Poems of John Newlove, Sunday, October 21, 2007, 2pm, Library and Archives Canada, 395 Wellington Street, Ottawa http://robmclennan.blogspot.com/2007/09/long-continual-argument-selected-poems.html http://www.writersfestival.org/

2) Clare Latremouille at TREE!

Clare Latremouille, author of the novel The Desmond Road Book of the Dead (2006) will be featured reader at the TREE Reading Series, Ottawa, on Tuesday, October 23, 2007 at 8pm; The Royal Oak II Pub (basement); 161 Laurier Avenue East. free; open set & featured reader. http://www.treereadingseries.ca/ http://www.chaudierebooks.com/desmond.html

3) Chaudiere at the ottawa small press book fair!

Come visit our table at the ottawa small press book fair, Saturday, October 27, 2007 (noon to 5pm) at Jack Purcell Community Centre, Elgin Street at Jack Purcell Lane http://smallpressbookfair.blogspot.com/2007/09/ottawa-small-press-book-fair-fall-2007.html

4) Anne Le Dressay launch in Winnipeg!

The launch of Anne Le Dressay's second poetry collection, Old Winter, on Monday, November 12, 2007 at 7pm at Mcnally Robinsons booksellers, Grant Park, Winnipeg. Info: [redacted]

why are we using so many exclamation points?!?!?!?!?!

coming soon: Anne's Ottawa launch, & Vancouver, Regina + Edmonton launches for the John Newlove selected poems, as well as information/launches on There Is No Mountain: The Selected Poems of Andrew Suknaski

check the Chaudiere Books blog for updates!

yr publishers,
rob + Jennifer

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

66. Ruth Lepson
Re: Boston
Tue 2 Oct 2007

---

yes, hi, patrick--I know your name somehow. welcome back to intensity.

On 10/2/07 11:45 AM, "Kevin Killian" <[redacted]> wrote:

> *Just a note to say, Bostonians, please welcome Patrick Duggan with open arms. He is one of the good ones and we miss him already back here in San Francisco.*
>
> *Kevin K.*
>
> *Thanks for all of the information!*
>
> *On 9/29/07, Ruth Lepson <[redacted]> wrote:*
>
> *check out demolicious series (google it) & P.A.'s Lounge in Somerville &*

> *The*
> *Plough & The Stars bar/rest series. new series in south boston at The*
> *Distillery.*
>
> *On 9/29/07 2:07 PM, "Susan R. Williamson" <[redacted]>*
> *wrote:*
>
> *At 02:48 PM 9/28/2007, you wrote:*
> *Hi everyone,*
>
> *I just moved back to Boston this month from San Francisco, where I*
> *did*
> *my*
> *MFA, and I was wondering if anyone on this wonderful listserv of ours*
> *knew*
> *any interesting reading series, any good places to finds lists of*
> *lectures*
> *and readings, and good small presses, any workshops or salons, etc.*
> *in*
> *the*
> *city. I lived in Boston years and years ago when I was in college,*
> *but*
> *I*
> *wasn't the invested poet that I am now. I've heard of Grub Street,*
> *but*
> *that's about it.*
> *Hi Patrick,*
> *I'm not from Boston, but a good place to start is:*
> *http://www.poets.org/state.php/varState/MA*
> *Academy of American Poets, by state and by city ...*
> *best,*
> *Susan*

↑ Index

67. **Ruth Lepson**

Re: Which pop song most sets feminism back????

Tue 2 Oct 2007

---

uh, yes, but the E. Bros. must have recorded it, too...

On 10/2/07 1:25 PM, "ALDON L NIELSEN" <[redacted]> wrote:

> *Is that the same "Tears on My Pillow" that was an international hit for Little*
> *Anthony and the Imperials"? Starts: "You don't remember me, but I remember*

you."

On Mon, Oct 1, 2007 09:14 PM, Ruth Lepson <[redacted]> wrote:

yes, I remember when I was a wee one listening to Tears on My Pillow by the Everly Bros. & singing "tempahasafate," & wondering what that meant. Years later I discovered the line is "tempt the hands of fate." Tears on my pillow for that one!

On 10/1/07 4:25 PM, "ALDON L NIELSEN" <[redacted]> wrote:

*"Our D-I-V-O-R-C-E
becomes final today."*

also a Tammy Wynette song --

Years ago I rescued a Bob Marley song for a friend -- When somebody started playing "No Woman No Cry" she said the song bothered her -- turned out she thought he was saying that if you don't "have" a woman you won't cry. (Guess she hadn't listened to any of the song's verses.) -- I explained something about Jamaican grammar to her, and she loved the song from then on -- But how many of us have found ourselves humming a song only to realize with horror what the lyrics actually say?

On Mon, Oct 1, 2007 02:24 PM, linda norton <[redacted]> wrote:

In the Times yesterday there was an interesting discussion about the prevalence of men in the blogosphere; and since, Stephen, you note the mostly male responses to a question females might also answer, I'll chime in.

It's true that I don't really think songs can "set feminism back" (unless it's the Supreme Court that's singing). There are plenty of songs that remind us how far we still have to go. Since music deals with primitive stuff, and that's what I like about it, I don't need it to actively reflect my politics at all times (I look for that in the political

sphere).

Yes, Billie Holiday sang those abject lyrics ("Two or three girls has he/that he likes as well as me/but I love him//I don't know why I should/He isn't true/He beats me, too"); she also talked during some of those same recording sessions about wanting to set off a stink bomb at some motherf'rs house. What poet can't relate to that range?

I love Tammy Wynette's "Stand By Your Man" and I also love her song "I Don't Wanna Play House":

I don't wanna play house
I know it can't be fun
I watched Mommy and Daddy
And if that's the way it's done
I don't wanna play house

James Brown's "It's a Man's World" tells a truth. So does "Think" by Sister Lyn Collins, the Female Preacher. I like the refrain of Rob Base's "It Takes Two".

George Jones's "The Cold Hard Truth" might be a boon for feminism, if feminism benefits from men reckoning with truth.

A friend gave me a Peter Tosh album because she couldn't stand the misogyny of the lyrics. Although I share her politics, she knew that for me the music would trump the lyrics.

I have often thought, since having a child, that many love songs sung by women are actually about the true love women feel for their children--a love that sometimes displaces men. You could make a mix tape for a baby shower with songs like Aretha's "You Make Me Feel Like a Natural Woman" and so on. Which reminds me of Toni Morrison's remark, "A man is just a man, but a son, now that's somebody."

If a song can set feminism back, can a song set us free? Queen Latifah was

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powerful antidote to mysogyny in rap and so is Missy Elliot. But when it comes
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We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

*<<

68. P Ganick
new open blog group
Tue 2 Oct 2007

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i've started a collection of texts (with a few newly composed of my own) that are basic text-only files written for an archiving aspect and a reader's aspect as well. they are short enough to be read in one sitting and long enough to engage a thread of ?logic?. ..... i am posting this to one mailing group with success and am offering it to the poetics list....

the site's address is: <http://pganickz.livejournal.com> and it is a 'public' site. ....

this site will be active for the months of october and november 2007 and texts can be sent to [redacted] starting now. ....

DO NOT SEND TO THE 'REPLY' ADDRESS. but rather to the gmail.com address. comcast is for pganick's group-membershuos and pganickz is for correspondence.

the site will be moderated by peter ganick. send 'text-only' files for consideration. not too short not too long is a good length, i say this realizing it's a vague proscription. NO 'TEXT-ONLY WITH LINE BREAKS' files will be considered. .... please ask for clarification for

the guidelines will evolve as the site evolves.

i hope to hear from you soon.

↑ Index

69. Ann Bogle
A note on feminism
Tue 2 Oct 2007

This koan: an elephant walks in the living room, shits, and leaves. It's the woman's job to clean up the shit and put her house back in order: No one will do it if she doesn't, and she can't live w/ all that stinking elephant shit on the carpet. She applies herself to the task, and soon, the further she gets, the more achieved she feels. Self-esteem arises in her from this amazing experience of becoming efficient at cleaning up the elephant's shit. Then the elephant walks back in. What is feminism? Women here have been describing it as an "ism." Someone else assumes it is meaningless, but would he say, meaningless like Marxism. I have heard that some think feminism is an extenuation of religion.

Men sympathetic to women's causes and plights are sympathetic because they like women. It seems increasingly that many women don't like women very

much, that liking women is too obvious, that one has to pretend one doesn't notice us. There is no out and out acceptance of Feminism as necessary to humanism. Where I live (perhaps outside religion as most people where I live are), girls are liabilities -- openly complained of -- and boys assets. The futures for girls & women are limited to their physical assets, but even beauty is poor -- the pay is well below the livable rate for many women I know who work, resumes & experience go unregarded, housing costs are obscene, and contrary to the popular songs about the joy of and signs of love that come of hitting us ("if that ain't love, I don't know what is"), even non-feminists leave when he acts violently;

by the same token, men have told me that they know only women with high incomes, and have rarely met the other kind of woman, the mother of daughters, who goes underpaid, her daughters who go underpaid, thin women who go underpaid, regardless of their educations, regardless even of Ivy-league educations, the unmarried who go underpaid, the women's sympathizers who go underpaid.

Item: In 1999, my boyfriend abruptly blocked access to my car, when I tried to leave a restaurant without him -- we were in a disagreement over someone else's religious recovery, and he turned on me; he hoped there would be life and death stakes in this woman's life; she was the Jewish mother of two young daughters. I'd already known him to be a salesman who assigned dollar values to people's foreheads. I called the police, who interrogated me at my car. A year later, I had lost 20 needed pounds due to stress; the mother I had defended from my boyfriend's attitudes had taken to heroin; he had gained 10 pounds, complained of his spare tire, and awaited the birth of his male 9-pounder out another woman's oven -- she a non-college-educated non-feminist, who was out-earning us, who left him for violence within a few years.

Anyway, it's this kind of "sex" that many women don't want to run the risk of going without.

Thin women around here, the lucky ones, make $18 K for a full year at it. I swear, women are being paid by the pound! It's as if the collective mind believes that men will make up the difference in thin women's paychecks, as if it's an Us not an ism.

Write a song about that. Do we poets know how to write songs? AMB

********** See what's new at http://www.aol.com

↑ Index

70. Komninos Zervos
Re: Which pop song most sets feminism back?
Tue 2 Oct 2007

---

the bridal waltz

komninos zervos

↑ Index

71. linda norton
Re: Which pop song most sets feminism back????
Tue 2 Oct 2007

All the songs with tears in them would make a good list poem.

Here's a link to Pamela Z's song with found text (song titles beginning with "You" from the 1986 Phonolog).

http://www.pamelaz.com/MP3s/PopTitlesYou.mp3

-----Original Message-----
>From: Ruth Lepson <[redacted]>
>Sent: Oct 2, 2007 1:59 PM
>To: [redacted]
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>>>> > http://bancroft.berkeley.edu/ROHO/about.html
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>>>> > Aldon L. Nielsen
>>>> > Kelly Professor of American Literature
>>>> > The Pennsylvania State University
>>>> > 116 Burrowes
>>>> > University Park, PA 16802-6200
>>>> >
>>>> > [redacted]
>>>
>>>
>>

<<

We are at a crucial time for Haiti â€™s debt cancellation. In Haitian Creole "Sak pasÃ©" means, "What's happening." Over the next three days we'd like you to ask your member of Congress: "What's happening with Haiti's Debt Cancellation? What's the hold up?"

Since last year, the World Bank, International Monetary Fund and the Inter-American Development Bank have each decided that Haiti â€™s debts should be cancelled. But they are demanding that Haiti wait until the completion of a three-year process â€" at minimum â€" before the debt is actually written off.

In the meantime, Haiti will pay millions more in debt service to these institutions, when the money could be used for health and education funding, infrastructure and many other immediate needs.

In March of this year, seven members of Congress introduced HRes 241, a resolution calling for Haiti â€™s debt to be cancelled immediately. This resolution now has 63 co-sponsors. Take action and help make a final push to get the resolution to a vote during a week of intense grassroots pressure.

October 2-4 National Call-In Day in Support of House Resolution 241. If youâ€™re in the DC area, walk the halls and meet with Members of Congress to encourage support for debt cancellation.

October 4 Haiti Canâ€™t Wait for Debt Cancellation Congressional Briefing on HR 241 3:30pm -5:00pm Room 2105 Rayburn House Office Building . The panel is cosponsored by Jubilee USA, TransAfrica Forum, Partners in Health, Institute for Justice and Democracy in Haiti , and the Quixote Center . -------

CALL-IN DAYS

On October 2, 3 or 4 make a call to your representative asking your congressperson to co-sponsor H Res 241. If you can be in the Washington , D.C. are during this week join us in making visits to members of Congressâ€™ office. For more information about visiting your representative, please email Brian Swarts at [redacted].

Get the Call-In Script & Haiti Brief
Download Jubilee's Haiti Fact Sheet
Read HRes 241
Download the Action Alert

If your member of Congress has already co-sponsored the resolution give them a call anyway.

Thank them for co-sponsoring the resolution and ask him/her when we can expect a vote on the resolution.

Also, let your member of Congress know about the briefing on October 4. Let them know that this is an important issue for you and you expect a representative from that office to be at the briefing.

CONGRESSIONAL BRIEFING
Thursday, Oct. 4, 3:30 p.m.-5:00 p.m. in Rm. 2105 of the Rayburn House Office Building .

Please urge your colleagues to hold a hearing on HRes 241 in the House Committee of Financial Services or pass it from committee to schedule a general vote, before Congress recesses.

Jubilee USA Network is organizing a 40 day rolling fast to educate about debt and mobilize grassroots pressure on Congress for debt cancellation for Haiti and every other country requiring immediate debt cancellation to address extreme poverty. Find out more and sign up to fast for a day (or more!) at www.jubileeusa.org/canceldebtfast.html.

Haiti's people can't wait any longer, and neither can we.

In peace and solidarity,

Neil Watkins
National Coordinator

P.S. Don't wait to check out this week's articles on Blog the Debt. During Haiti Days of Action, we'll be talking about Haiti's debt, it's economic situation and asking why an end to Haiti's plight is being delayed by some of the world's most powerful institutions.

--- --- ---

__._,_.___

Messages in this topic (1)

Reply (via web post)
|

Start a new topic

Messages
| Files
| Photos
| Links
| Database
| Polls
| Members
| Calendar

Change settings via the Web (Yahoo! ID required)

Change settings via email: Switch delivery to Daily Digest | Switch format to Traditional

Visit Your Group
|

Yahoo! Groups Terms of Use |

Unsubscribe

Visit Your Group

Yahoo! Groups
Health & Fitness
Find and share
weight loss tips.

Yahoo! Groups
Find Green Groups
Share with others
Help the Planet.

New web site?
Drive traffic now.
Get your business
on Yahoo! search.

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__,_._,___

Peek-a-boo FREE Tricks & Treats for You!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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73. Caleb Cluff

Re: Which pop song most sets feminism back?

Tue 2 Oct 2007

Dworkin for the man.

Thank you. Thank you very much. I'll be here all week. Enjoy the meal.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Komninos Zervos
Sent: Wednesday, 3 October 2007 7:40 AM

To: [redacted]
Subject: Re: Which pop song most sets feminism back?

the bridal waltz

komninos zervos

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==========

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74. **Mark Weiss**
Simic on Creeley
Tue 2 Oct 2007

I just read Charles Simic's incredible hatchet job on Bob Creeley's career. Check out the latest New York Review of Books. NYRB only publishes letters to the editor from those famous in its world, which I think lets out all of us on this list. Which leaves me not a lot to do with the rage burning in me. Let no one think that the other side merely ignores us out of carelessness. This is true venom.

Mark

↑ Index

75. **W.B. Keckler**
Re: Simic on Creeley
Tue 2 Oct 2007

Necrovilification is so lame. What was the gravamen, for those of us who don't have the time to hunt this down? Is it worse than that bio that came out a few years ago that was so brutal (by Ekbert Faas)? That was still an interesting book for the insights on Creeley's art, I feel. He lampooned himself in his poetry often enough, both his excesses and failings. His writing holds an

enormous empathy...which is, to my mind, not something really common in poetry, contrary to popular belief. Poetry survives; pettiness doesn't. You can divine a Hand in that....or perhaps a universe that is really just bored by shit talking.

********** See what's new at http://www.aol.com

↑ Index

76. **Mark Pawlak**
Re: Simic on Creeley
Tue 2 Oct 2007

I just went toi the BYRB Oct. 11 online issue, which appears to be the latest, but found no Simic on Creeley. Can you point me to ther issue where you read this review? Perhaps it's the latest hard copy isue, which is yet to get posted?

Mar Pawlak

Mark Pawlak, Director
Academic Support Programs
University of Massachusetts Boston
[redacted]

-----Original Message-----
From: UB Poetics discussion group on behalf of Mark Weiss
Sent: Tue 10/2/2007 7:26 PM
To: [redacted]
Subject: Simic on Creeley

I just read Charles Simic's incredible hatchet job on Bob Creeley's career. Check out the latest New York Review of Books. NYRB only publishes letters to the editor from those famous in its world, which I think lets out all of us on this list. Which leaves me not a lot to do with the rage burning in me. Let no one think that the other side merely ignores us out of carelessness. This is true venom.

Mark

↑ Index

77. **Ann Bogle**
Re: Simic on Creeley
Tue 2 Oct 2007

Sorry ... couldn't find this on the main page or in the archives. Do you have a url? AMB

In a message dated 10/2/2007 6:33:07 P.M. Central Daylight Time, [redacted] writes:

I just read Charles Simic's incredible hatchet job on Bob Creeley's career. Check out the latest New York Review of Books. NYRB only publishes letters to the editor from those famous in its world, which I think lets out all of us on this list. Which leaves me not a lot to do with the rage burning in me. Let no one think that the other side merely ignores us out of carelessness. This is true venom.

Mark

********** See what's new at http://www.aol.com

↑ Index

78. **Jeff Davis**

Re: Simic on Creeley

Tue 2 Oct 2007

Don't see anything like this in the online tables of content for the current issue (Oct 11), or in the last one (Sept 27); the only thing by Simic listed is a poem in the Sept. issue. Which issue is this in?

Thanks ....

Jeff

Tuesday, October 2, 2007, 7:26:55 PM, you wrote:

MW> I just read Charles Simic's incredible hatchet job on Bob Creeley's MW> career. Check out the latest New York Review of Books. NYRB only MW> publishes letters to the editor from those famous in its world, which MW> I think lets out all of us on this list. Which leaves me not a lot to MW> do with the rage burning in me. Let no one think that the other side MW> merely ignores us out of carelessness. This is true venom.

MW> Mark

~~~
~~~

79. Stephen Vincent
96 Teardrops
Tue 2 Oct 2007

In Performance, Garland Jeffries always did a great job
 on this. Somehow it was hard to hear it without simultaneously
 laughing, the pathos was so overboard,
but the beat was terrific.

96 Tears
(Written by Ruby Martinez)
Question Mark & the Mysterians
Garland Jeffries
Todd Rundgren

Too many teardrops for one heart to be cryin'
Too many teardrops for one heart to carry on
You're way on top now
Since you left me
You're always laughin'
Way down at me
But watch out now
I'm gonna get there
We'll be together
For just a little while
And then I'm gonna put you
Way down here
And you'll start cryin'
Ninety-six tears
Cry
Cry

And when the sun comes up
I'll be on top
You'll be way down there
Lookin' up
And I might wave
Come up here
But I don't see you
Wavin' now
I'm way down here
Wonderin' how
I'm gonna get you

But I know now
I'll just cry, cry, I'll just cry

Too many teardrops for one heart to be cryin'
Too many teardrops for one heart
To carry on
You're gonna cry ninety-six tears
You're gonna cry ninety-six tears
You're gonna cry cry, cry, cry, now
You're gonna cry cry, cry, cry
Ninety-six tears c'mon and lemme hear you cry, now
Ninety-six tears (whoo!) I wanna hear you cry
Night and day, yeah, all night long
Uh-ninety-six tears cry cry cry
C'mon baby, let me hear you cry now, all night long
Uh-ninety-six tears! Yeah! C'mon now
Uh-ninety-six tears!

↑ Index

80. James T Sherry
Please Post Segue Reading Schedule
Tue 2 Oct 2007

This is a multipart message in MIME format.

↑ Index

81. Nathaniel Siegel
gay poets reading in soho nyc gallery tuesday october 16th 7pm
Tue 2 Oct 2007

Dear Friends:

Nathaniel Siegel & Regie Cabico are proud to present poets Guillermo Castro, Edward Field, John Giorno, Bill Kushner, Joseph Legaspi, Douglas A. Martin, Michael Montlack, Moonshine Shorey, Rob Stuart, Richard Tayson... and others to be announced !

COME HEAR ! Gay Poets Read Their Own Work
Tuesday October 16th 2007 at 7pm
at the Leslie/Lohman Gay Art Foundation
26 Wooster Street (between Grand & Canal)
NYC NY 10013
Phone [redacted]
www.leslielohman.org/ (http://www.leslielohman.org/)

This reading is underwritten by a generous grant from the John Burton Harter Charitable Trust A limited edition chapbook will be available for purchase on the evening of the event including the work of the poets and artwork by John Burton Harter.

********** See what's new at http://www.aol.com

↑ Index

82. George Bowering

Re: mackerel

Tue 2 Oct 2007

On Sep 28, 2007, at 11:08 AM, charles alexander wrote:

> *sorry to be a party pooper, but can't the fish talk migrate to a fish site. or does everybody think this is the time & place for the poetics of fish??*

While flowing rivers yield a blameless sport,
Shall live the name of Walton: Sage benign!
Whose pen, the mysteries of the rod and line
Unfolding, did not fruitlessly exhort
To reverend watching of each still report
That Nature utters from her rural shrine.

---William Wordsworth, 1819

↑ Index

83. George Bowering

Re: Which pop song most sets feminism back?

Tue 2 Oct 2007

>
That everyday she gave up the good life
for me

?
>
George Harvey Bowering
Fond of many dead people.

↑ Index

84. George Bowering
Re: Which pop song most sets feminism back?
Wed 3 Oct 2007

These Boots are made for Walking.

↑ Index

85. Jane Sprague
Call for Work: Imaginary Syllabi
Wed 3 Oct 2007

Please post & forward widely, thanks--JS

****

Imaginary Syllabi:

CALL FOR WORK

Imaginary Syllabi, a book-length project of contributions by multiple authors, aims to collect writings which investigate, uncover, examine, complicate, question, spoof, spark, incite, meditate, mediate, mix, sample, nettle, navigate, question, provoke, and otherwise (essentially) challenge pedagogical strategies pursuant to the work of teaching writing and other disciplines. Or, writings which dream up, concoct and explore fabulist fantasy syllabi for potential imagined or real classroom endeavors: Educational projects undertaken and employed (deployed) in and outside of official as well as mongrel "schools." Official spaces might harbor (or cultivate) the mongrel & vice versa.

MATERIAL:

--Sample syllabi which have been implemented or might/could be implemented AND the opposite of this condition: wholly fantastical stuff more suited to investigations in outer space and other socio-cultural vacuums.

--Syllabi composed entirely of images or text or some combination of both. Syllabi may be scattered or comprehensive lists of pertinent, esoteric, weird or terribly useful URLs.

--Documents from classroom practices which were successful, compelling, disturbing etc. and which their authors wish to share, distribute, make known.

--Essays/Syllabi which mention other teachers and communities of teachers &/or documents, critiques, etc. &/or explore and extend the work of other teachers and communities of teachers, theorists, scholars, activist, revolutionaries, radicals, & intellectual insurgents.... There is no intended fixed, predetermined or official meaning attached in this CFW to the word "teacher";

"A thing which shows or points something out."; teachers are sometimes not necessarily human organisms.

--Writings which disclose, assay, weigh the idea of the "syllabus" itself.

--Unimagined documents for unimagined learners among whom we would also group teachers / professors / instructors / mentors / advisors / and so on.

READING PERIOD:

October 1, 2007-December 31, 2007.

PUBLICATION:

--Summer 2008. Each contributor will receive 2 copies of the published book and additional copies at minimal cost.

QUESTIONS?

--The intent of this CFW is to spur and develop a sense of critical inquiry, partnership, collaboration, critique and rebellion which the final book object also aims to cultivate among and within its readers.

Points to Consider:

Imaginary Syllabi is primarily (though not exclusively) concerned with work undertaken by students and teachers who are working as writers in some capacity: as documentarians, compositionists, art critics, journalists, performance artists, poets and others.

INTERESTED?

--Send queries, manuscripts, proposals and questions to:

Imaginary Syllabi

Editor, Jane Sprague

Palm Press

143 Ravenna Drive

Long Beach, CA 90803

Or contact by email:

palmpress[at]gmail[dot]com

www.palmpress.org

↑ Index

86. George Bowering
Re: "Sal Paradise at Fifty"
Wed 3 Oct 2007

On Oct 2, 2007, at 10:33 AM, Mary Kasimor wrote:

> I agree, but years before I was an aging boomer, I thought that
> Kerouac's writing was touched with great sadness. Kerouac seemed to be
> a "broken angel."
>
> Just some thoughts.
>
> Mary Kasimor
>
>
Well, it isn't hard to find these words on nearly any page:
"drear" "blear" "sad" "lone"
>
Geo. H. Bowering
Adaptable yet reliable.

↑ Index

87. Tom Beckett
Feed the World with Tiny Books!
Wed 3 Oct 2007

Meritage Press Announcement

TINY BOOKS RELEASES FOURTH TITLE FOR POETRY TO KEEP FEEDING THE WORLD

Meritage Press (MP) is pleased to announce the fourth title in its series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.

MP's Tiny Books utilize small books (1 3/4" x 1 3/4") made in Guatemala by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. All profits from book sales then will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income. This project reflects MP's belief that "Poetry feeds the world" in non-metaphorical ways. The Tiny Books create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world.

We are delighted to announce that MP's fourth Tiny Book is

Speak which
Hay(na)ku poems
by Jill Jones

Jill Jones' latest book, Broken/Open (Salt, 2005), was short-listed for The Age Book of the Year 2005 and the 2006 Kenneth Slessor Poetry Prize. In 1993 she won the Mary Gilmore Award for her first book of poetry, The Mask and the Jagged Star (Hazard Press, 1992). Her third book, The Book of Possibilities (Hale & Iremonger, 1997), was shortlisted for the 1997 National Book Council 'Banjo' Awards and the 1998 Adelaide Festival Awards. Screens, Jets, Heaven: New and Selected Poems (Salt, 2002) won the 2003 Kenneth Slessor Poetry Prize (NSW Premier's Literary Awards). Her work has been translated into Chinese, Dutch, Polish, French, Italian and Spanish.

MP's other Tiny Books, which also are still available, are

all alone again
by Dan Waber

and

Steps: A Notebook
by Tom Beckett

and
"â€¦And Then The Wind Did Blow..."
JainakÃº Poems
by Ernesto Priego

Each Tiny Book will cost $10 plus $1.00 shipping/handling in the U.S. (email us first for non-U.S. orders). To purchase the Tiny Books and donate to Heifer International, send a check for $11.00 per book, made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

Please specify which of the four Tiny Books you are ordering.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

ABOUT THE TINY BOOK AUTHORS: Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes his online home at logolalia.com. Meritage Press tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry.

Tom Beckett is the author of Unprotected Texts: Selected Poems 1978~2006 (Meritage Press, 2006), and the curator of E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews (Otoliths, 2007). From 1980-1990, he was the editor/publisher of the now legendary critical journal, The Difficulties. Steps: A Notebook is Tom Beckett's first hay(na)ku poetry collection. The hay(na)ku is also a form that lends itself to minimalism.

Ernesto Priego was born in Mexico City. He lives in London. He blogs at Never Neutral (http://neverneutral.wordpress.com/) and is the author of the first single-author hay(na)ku poetry collection, Not Even Dogs (http://meritagepress.com/notevendogs.htm). The "jainakÃº" is Mexico's version of the hay(na)ku poetic form.

For more information: [redacted]

*****

FUNDAISING UPDATE:

As of Oct. 3, 2007, Meritage Press' Tiny Books program has sold enough Tiny Books to finance the donation equivalent of two llamas, and is more than half-way there to financing a third llama! Here's what Heifer has to say about llamas:

"When resources are scarce, it's important that livestock don't use up land reserved for people. At home in rough, mountainous areas of Latin America, llamas are a blessing to families with limited pasture land, and they play a pivotal role in the cultural life of indigenous communities on the high plains of Bolivia, Ecuador and Peru. // Women weave their llamas' fleece into warm clothing to wear or sell. They load them up with goods for market and trek with them across rugged slopes at high altitudes. As they travel, llamas' padded feet don't damage the fragile terrain and their selective browsing doesn't destroy sparse vegetation. // Llamas and their kin, the alpaca, provide Heifer families with invaluable sources of transportation, income and wool, which is prized for making blankets, ponchos, carpet and rope."

Isn't that fabulous about llamas?! Then of course there are the chickens, goats, water buffalos, pigs, ducks, honeybees....all of which can help ease hunger around the world. Meritage Press thanks you in advance for your

support and hopes you enjoy Tiny Books -- small enough to become jewelry, but with poems big enough to resonate worldwide.

********** See what's new at http://www.aol.com

↑ Index

88. Jesse Crockett
Otherwise
Wed 3 Oct 2007

Hey listserv peops ---

I've waxed by blog @ denacht.blogspot.com, where I am collating various "interesting" poetica from your hubs (blogs, etc.) & EDITING them for entry into my own hub (said).

I think that with the amount of traffic I'm getting from MIT & Caltech, you might be heard by folks who "matter."

Oh yeah, Listenlight still kicks ass, still at listenlight.net. Send your best. In a couple years, I hope to deliver there a 1st full-fledged "Web 2.0" poetry portal.

Cheers --

Your happy editor ---

Jess Crockett

↑ Index

89. Gerald Schwartz
Re: Which pop song most sets feminism back?
Wed 3 Oct 2007

Phaedra.

Gerald S.

↑ Index

90. Barrett Watten
Grand Piano 4 has arrived
Wed 3 Oct 2007

The reprinted edition of Grand Piano 4 has now shipped and will soon go out to subscribers. Thanks to readers for their patience!

*****

The Nonnarrative Continues! Announcing

THE GRAND PIANO, PART 4

and launch of the Grand Piano home site:

http://www.thegrandpiano.org

An Experiment in Collective Autobiography, San Francisco, 1975-1980. Part 4, by Carla Harryman, Kit Robinson, Tom Mandel, Barrett Watten, Rae Armantrout, Ted Pearson, Lyn Hejinian, Bob Perelman, Ron Silliman, and Steve Benson

http://www.english.wayne.edu/fac_pages/ewatten/images/homepage/gp4front.jpg

"The defiantly-lived optimism on offer in The Grand Piano is yet another way in which this generation...has resisted the imperatives of the poetics, politics, and performance of self-centered melancholia. / This small verbal token seems like a passport, an efficient and elegant key to another world where literary idealism and integrity still command respect." —Maria Damon, Rain Taxi Review of Books

Copies of single volumes may be ordered from Small Press Distribution, Inc. Subscription to The Grand Piano (ten volumes, at three-month intervals, beginning with parts 1–4), is available for $90 from Lyn Hejinian, 2639 Russell Street, Berkeley, CA 94705. Partial subscriptions starting from #2 are $80; from #3, for $70; from #4, for $60, etc.

Order forms (color or b&w) may be downloaded at:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp14order.pdf
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp14orderbw.pdf

Designed and published by Barrett Watten, Mode A/This Press (Detroit), 6885 Cathedral Drive, Bloomfield Twp., MI 48301. Distributed (individual orders and trade) by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1408.

↑ Index

91. Patrick Duggan
Re: Boston
Wed 3 Oct 2007

Thanks Kevin, and thanks Ruth. I'm already filling my October calendar with readings, lectures, and events. And pumpkin carving, of course. We don't have Autumn in San Francisco...at least not like we have it here in New England.

Patrick

On 10/2/07, Ruth Lepson <[redacted]> wrote:
>
> yes, hi, patrick--I know your name somehow. welcome back to intensity.
>
>
> On 10/2/07 11:45 AM, "Kevin Killian" <[redacted]> wrote:
>
> > Just a note to say, Bostonians, please welcome Patrick Duggan with open
> > arms. He is one of the good ones and we miss him already back here in
> San
> > Francisco.
> >
> > Kevin K.
> >
> >
> >> Thanks for all of the information!
> >>
> >> On 9/29/07, Ruth Lepson <[redacted]> wrote:
> >>>
> >>> check out demolicious series (google it) & P.A.'s Lounge in Somerville
> &
> >>> The
> >>> Plough & The Stars bar/rest series. new series in south boston at The
> >>> Distillery.
> >>>
> >>>
> >>> On 9/29/07 2:07 PM, "Susan R. Williamson" <[redacted]>
> >>> wrote:
> >>>
> >>>> At 02:48 PM 9/28/2007, you wrote:
> >>>>> Hi everyone,
> >>>>>
> >>>>> I just moved back to Boston this month from San Francisco, where I
> >>> did
> >>> my
> >>>>> MFA, and I was wondering if anyone on this wonderful listserv of
> ours
> >>> knew
> >>>>> any interesting reading series, any good places to finds lists of
> >>> lectures
> >>>>> and readings, and good small presses, any workshops or salons, etc.
> >>> in

> >>> the
> >>>>> city. I lived in Boston years and years ago when I was in college,
> >>> but
> >>> I
> >>>>> wasn't the invested poet that I am now. I've heard of Grub Street,
> >>> but
> >>>>> that's about it.
> >>>> Hi Patrick,
> >>>> I'm not from Boston, but a good place to start is:
> >>>> http://www.poets.org/state.php/varState/MA
> >>>> Academy of American Poets, by state and by city ...
> >>>> best,
> >>>> Susan
> >>>
> >>
> >>
>

↑ Index

92. amy king
Sailers, Ward, and Davis
Wed 3 Oct 2007

MiPOesias presents

~~ CYNTHIA SAILERS, DANA WARD and PETER DAVIS~~

Friday, October 26th @ 7 P.M.

~~

CYNTHIA SAILERS is currently writing a dissertation on Narcissism and Perversion in Pathological Group Organization. She is a board member of Small Press Traffic, and previously co-curated New Yipes Reading Series (formerly New Brutalism).

DANA WARD is the author of New Couriers (Dusie 2006), I Didn't Build This Machine (Boog Literature, 2004) & The Imaginary Lives of My Neighbors (Duration, 2003). Recent poems have appeared in Mirage #4/Periodical, string of small machines, Small Town, & other places. He lives in Cincinnati & edits Cy Press.

PETER DAVIS' book of poems is Hitler's Mustache. He edited Poet's Bookshelf: Contemporary Poets on Books That Shaped Their Art. His poems have appeared in journals like MiPOesias, Octopus, Court Green, Rattle, and McSweeney's. His music project, Shot Hand, is available through Collectible

Escalators. He lives in Muncie, Indiana with his wife, son, and daughter and teaches at Ball State University. ~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope you'll stop by!

Amy King
Editor
http://www.mipoesias.com

please forward
apologies for cross-posting

Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

↑ Index

93. Philip Metres
CA Conrad, anorexia, footnotes
Wed 3 Oct 2007

It's official, CA Conrad rocks. He's the best reason to read this list. Another commonality between Coulter and Gluck: the poetics of anorexia. If you starve yourself enough, it's like killing. So starve away, convert the fatty infidels to our self-hatred, and may all joy be in the footnotes of history, where someone will discover again what it's like to feel animal delight.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

↑ Index
~~~~~~~~

94. Philip Metres
THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT
Wed 3 Oct 2007

If you don't want to read BEHIND THE LINES: WAR RESISTANCE POETRY ON THE AMERICAN HOMEFRONT SINCE 1941, watch THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT, and you'll at least catch up on "a footnote to a footnote" of that war.

Conscientious Objectors have played a vital role in the progressive movements of this country, including in the Civil Rights struggle, the Anti-Nuclear and Anti-Vietnam War movements, the struggle for better care of the mentally ill, etc.

<blockquote>PBS re-broadcasts THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT shown locally on WVIZ channel 25 Thursday Evening @ 10 pm Beginning on October 4 at 10 p.m., PBS again nationally broadcasts the award-winning documentary on the conscientious objectors of WWII.

THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT is the story of 40,000Americans who refused to shoulder weapons in 'the good war' becauseconscience wouldn't allow them to kill another human being. In theface of criticism and scorn, these CO's challenged the limits ofdemocracy and applied their non-violence to pioneer social movementsthat transformed America in the years to follow.

This untold story of 'The War' by Judith Ehrlich and Rick Tejada-Flores won both major US history awards in 2003. The programis now available on DVD for the home market with two hours ofadditional material including:* James Farmer on the pacifist roots of the civil rights movement* The poetry of William Stafford* Studs Terkel on 'The Good War'* Daniel Ellsberg on Thoreau AND the DVD release includes a brand-new Conscientious Objector's DVD with:* Draft Counseling 101* A dynamic workshop featuring current military conscientious objectors* Interviews with five Iraq War CO's.</blockquote>

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

↑ Index

95. amy king
Re: THE GOOD WAR AND THOSE WHO REFUSED TO FIGHT IT
Wed 3 Oct 2007

I'm still viewing this series -- but here's one from "Hijacking Catastrophe" called "Things Related and Not: From 9/11 to Baghdad" that might be of interest:

http://www.youtube.com/watch?v=0GT7ti8LZ6A

Amy

--

Reviews - Yay!

* http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html * http://welcometoboogcity.com/boogpdfs/bc43.pdf * http://nickpiombino.blogspot.com/2007_03_18_archive.html * http://galatearesurrection6.blogspot.com/2007/05/im-man-who-loves-you-by-amy-king.html * http://adamfieled.blogspot.com/2007/05/book-review-amy-king-antidote-for-alibi.html

Interviews - Yay!

* http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html
* http://www.curvemag.com/Detailed/731.html
* http://www.loc.gov/poetry/poetpoem.html
~
http://www.amyking.org/blog

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

↑ Index

96. Mark Weiss
Re: Simic on Creeley
Wed 3 Oct 2007

Yup, the current hard copy, Oct. 25. I guess any discussion will have to wait a couple of weeks til they post it on the web.

Mark

At 08:18 PM 10/2/2007, you wrote:
>I just went toi the BYRB Oct. 11 online issue, which appears to be
>the latest, but found no Simic on Creeley. Can you point me to ther
>issue where you read this review? Perhaps it's the latest hard copy
>isue, which is yet to get posted?

>
>Mar Pawlak
>
>Mark Pawlak, Director
>Academic Support Programs
>University of Massachusetts Boston
>[redacted]
>
>
>
>
>-----Original Message-----
>From: UB Poetics discussion group on behalf of Mark Weiss
>Sent: Tue 10/2/2007 7:26 PM
>To: [redacted]
>Subject: Simic on Creeley
>
>I just read Charles Simic's incredible hatchet job on Bob Creeley's
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>I think lets out all of us on this list. Which leaves me not a lot to
>do with the rage burning in me. Let no one think that the other side
>merely ignores us out of carelessness. This is true venom.
>
>Mark

↑ Index

97. **Ruth Lepson**

Re: Boston

Wed 3 Oct 2007

---

great--see you handing out candy or some such soon!
best
ruth

On 10/3/07 9:13 AM, "Patrick Duggan" <[redacted]> wrote:

> *Thanks Kevin, and thanks Ruth. I'm already filling my October calendar with readings, lectures, and events. And pumpkin carving, of course. We don't have Autumn in San Francisco...at least not like we have it here in New England.*
>
> *Patrick*

> *On 10/2/07, Ruth Lepson <[redacted]> wrote:*
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> *yes, hi, patrick--I know your name somehow. welcome back to intensity.*
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> *Just a note to say, Bostonians, please welcome Patrick Duggan with open arms. He is one of the good ones and we miss him already back here in San Francisco.*
>
> *Kevin K.*
>
> *Thanks for all of the information!*
>
> *On 9/29/07, Ruth Lepson <[redacted]> wrote:*
>
> *check out demolicious series (google it) & P.A.'s Lounge in Somerville & The Plough & The Stars bar/rest series. new series in south boston at The Distillery.*
>
> *On 9/29/07 2:07 PM, "Susan R. Williamson" <[redacted]> wrote:*
>
> *At 02:48 PM 9/28/2007, you wrote:*
> *Hi everyone,*
>
> *I just moved back to Boston this month from San Francisco, where I did my MFA, and I was wondering if anyone on this wonderful listserv of ours knew any interesting reading series, any good places to finds lists of lectures and readings, and good small presses, any workshops or salons, etc. in the city. I lived in Boston years and years ago when I was in college, but I wasn't the invested poet that I am now. I've heard of Grub Street, but*

> *that's about it.*
> *Hi Patrick,*
> *I'm not from Boston, but a good place to start is:*
> *http://www.poets.org/state.php/varState/MA*
> *Academy of American Poets, by state and by city ...*
> *best,*
> *Susan*

↑ Index

98. **Ruth Lepson**
Re: Simic on Creeley
Wed 3 Oct 2007

---

yes it's true--no self-pity, blessed empathy

On 10/2/07 7:52 PM, "W.B. Keckler" <[redacted]> wrote:

> *Necrovilification is so lame. What was the gravamen, for those of us who*
> *don't have the time to hunt this down? Is it worse than that bio that came out*
> *a*
> *few years ago that was so brutal (by Ekbert Faas)? That was still an*
> *interesting book for the insights on Creeley's art, I feel. He lampooned*
> *himself in*
> *his poetry often enough, both his excesses and failings. His writing holds an*
> *enormous empathy...which is, to my mind, not something really common in*
> *poetry, contrary to popular belief. Poetry survives; pettiness doesn't. You*
> *can*
> *divine a Hand in that....or perhaps a universe that is really just bored by*
> *shit talking.*
>
> ********** *See what's new at http://www.aol.com*

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99. **steve russell**
Simic on Creeley
Wed 3 Oct 2007

I haven't found it either. Simic's NYT review on Richard Wilbur was excellent. He was able to distinguish Wilbur's achievement as a craftsman, but see through to the too often timid nature of Wilbur's work, his entire body of work, his canon. I'm curious too see if he scrutinizes Creeley in a similiar manner.

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

↑ Index

100. **Rob McLennan**
Re: Simic on Creeley
Wed 3 Oct 2007

---

disappointing; wanting to read myself; can someone let the list know when such is posted so we can all read & respond?

yr canadian pal,
rob

> *Yup, the current hard copy, Oct. 25. I guess any discussion will have to wait a couple of weeks til they post it on the web.*
>
> *Mark*
>
> *At 08:18 PM 10/2/2007, you wrote:*
> *I just went toi the BYRB Oct. 11 online issue, which appears to be the latest, but found no Simic on Creeley. Can you point me to ther issue where you read this review? Perhaps it's the latest hard copy isue, which is yet to get posted?*
>
> *Mar Pawlak*
>
> *Mark Pawlak, Director*
> *Academic Support Programs*
> *University of Massachusetts Boston*
> [redacted]
>
> *-----Original Message-----*
> *From: UB Poetics discussion group on behalf of Mark Weiss*
> *Sent: Tue 10/2/2007 7:26 PM*
> *To:* [redacted]
> *Subject: Simic on Creeley*
>
> *I just read Charles Simic's incredible hatchet job on Bob Creeley's career. Check out the latest New York Review of Books. NYRB only publishes letters to the editor from those famous in its world, which I think lets out all of us on this list. Which leaves me not a lot to do with the rage burning in me. Let no one think that the other side*

> *merely ignores us out of carelessness. This is true venom.*
>
> *Mark*

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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101. Alan Sondheim
Score
Wed 3 Oct 2007

Score

Hunting and tending - hunting focus with a camera - tending instruments - hunting and tending in relation to tuning (radios) - also in relation to behavior collision in Second Life - trying to construct a coherent image out of ambiguity.

"I act with great roomy spontaneity, and since appearance dawns as text, I understand everything that occurs to be a key instruction."

The real breaks through everything.

http://www.asondheim.org/score.mov

A small section from severeweather.mov which is too large to compress. "Pick up the narrative from here."

↑ Index

102. Thomas savage
Re: Simic on Creeley
Wed 3 Oct 2007

I looked for this article on Creeley at the New York Review of Books website and couldn't find it via their email address. Does anybody know where it is? I would like to read it. Robert Creeley was a great poet. Charles Simic is a fine poet, whatever his take on Creeley might be. This should be remembered, although, of course, the issue at hand is whether or not his article on Creeley is any good, or right, etc. But without access to the actual article, I can't say or see anything. Regards, Tom Savage

Ruth Lepson <[redacted]> wrote: yes it's true--no self-pity, blessed empathy

On 10/2/07 7:52 PM, "W.B. Keckler" wrote:

> *Necrovilification is so lame. What was the gravamen, for those of us who don't have the time to hunt this down? Is it worse than that bio that came out a few years ago that was so brutal (by Ekbert Faas)? That was still an interesting book for the insights on Creeley's art, I feel. He lampooned himself in his poetry often enough, both his excesses and failings. His writing holds an enormous empathy...which is, to my mind, not something really common in poetry, contrary to popular belief. Poetry survives; pettiness doesn't. You can divine a Hand in that....or perhaps a universe that is really just bored by shit talking.*
>
> ********** *See what's new at http://www.aol.com*

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

↑ Index

103. Jennifer Karmin
Red Rover Series / Experiment #16
Wed 3 Oct 2007

Red Rover Series
{readings that play with reading}

Experiment #16:
Evented Breath

Featuring:
Jennifer Rogers
Jesse Seldess

7pm Sunday, October 14th
doors lock at 7:30pm
suggested donation $3
BYOB

at the SpareRoom
4100 W. Grand Ave -- Chicago, IL
NEW LOCATION close to Grand & Pulaski
in the American Stencil Company building

2nd floor, suite 210-212
http://www.spareroomchicago.org

JENNIFER ROGERS runs Hot Whiskey Press with her fiancé Michael Koshkin. She is currently pursuing a Masters of Humanities from The University of Chicago. She holds an M.F.A from Naropa University where she first learned of the Surrealist group of Prague and decided to dedicate at least the next several years to the study and translation of Czech avant-garde poetry. Her other pursuits include letterpress printing and plant maintenance. She is also employed in the field of alchemy for arts' sake. Her chapbook, Periplum maps our starless shores, is available from Livestock Press.

JESSE SELDESS relocated from Chicago to Berlin and, more recently, from Berlin to Karlsruhe. In Chicago, he co-curated The Discrete Reading and Performance Series with Kerri Sonnenberg. In Berlin, he organizes The Floating Series of exhibitions and events with Leonie Weber. In Karlsruhe, he continues to edit Antennae, a journal of experimental writing, music, and performance. Chapbooks of his poems have been published by Answer Tag Home Press, Bronze Skull Press, and the Chicago Poetry Project, and his book of poems, Who Opens, appeared on Kenning Editions early in 2006.

Coming up
Experiment #17:
Silent Teaching
a tribute to Hannah Weiner
7pm Saturday, November 17th

Featuring:
Maria Damon
Judith Goldman
Roberto Harrison
Jenny Roberts
Jen Scappetone
Tim Yu
and some surprises
http://www.kenningeditions.com

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments to us at [redacted]

The schedule for upcoming events is listed at http://groups.yahoo.com/group/redroverseries

The SpareRoom is Chicago's time-arts cooperative. Our space gives a community of artists the opportunity to rehearse, perform, exhibit, and develop work on their own terms. Our Make Work program provides use of the space for interdisciplinary events and workshops: performance art, film, video, readings, dance, theater, installation, experimental sound and more. Contact: [redacted]

___ Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase. http://farechase.yahoo.com/

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104. Tracey Gagne

Re: Which pop song most sets feminism back?

Wed 3 Oct 2007

Chris,

I agree that the entire issue wasn't weighed, and I was annoyed at the bent that the personalities on the radio station placed. They did not say that men were more or less happy than they were then, just that they are happier THAN WOMEN, and wondered aloud if this change had to do with "equality" (a still debatable issue) and women's lib. I couldn't help but think that I certainly wouldn't be "happy" if I were living in a world that's like what it was before women's lib movements.... I happen to like being able to make choices about what happens to my body, and I've been enjoying my pursuit of a higher education, just to name a couple of my personal favorite "liberties." I'm not sure I'd be as happy with other alternatives, if those were the only options. Then again, I'm not one to enjoy boxes and tend to try to leap out of one as soon as someone tries to place me in it.

Also, there is research out there that says that single "people" are happier than married "people," etc. I think that research can easily show what a researcher wants to show, and I can't say that the radio show hosts were even representing what the researchers had intended. Who's to say? I just don't like questions like that when they put a germ in people's minds that "things were better as they were before-- when women were in their place." I know that that can easily be my sole take on the experience. Maybe no one else heard it the way I did. But, that's the message I got.

It seems to me that life, on the whole, is more stressful, no matter what gender or even ethnic background one identifies with, so some statements are difficult for me to hear. I had wanted to call into the radio to give my impressions of all that, but I didn't know that I had time for my rant (as I was headed into work).

This does not even mention the kind of impact these kinds of statements have on others in this society who are still fighting for a voice. Women have more of a voice than most.

Cheers,
Tracey

On 9/29/07, Chris Stroffolino <[redacted]> wrote:
>
> Tracey---thanks for bringing that up. I definitely see your point,
> and as a male I may not be the most qualified to weigh in on this issue,
> but I would like to propose another interpretation to that message.
> If it's true, that statistics can show that American women in general
> are less happy now than they were in the 70s (which is certainly
> debatable,
> but I don't want to dismiss it out of hand), it's also possible that
> American males are less happy now than they were in the 70s,
> and in the sense the message can be interpreted less as a divisive
> gender issue,
> but more as an issue that many of the other cultural changes that
> occurred since then (27 years of a Reagan revolution, etc)
> have trumped the hard-won liberation struggles that came to a head in
> the 55-75 era.
> Somewhere I have a citation for a study (which I tend to find rings
> true) that makes that claim.
> It's interesting they say the seventies, being that that was when
> feminism (as well as integration, etc)
> seemed to be most embraced by pop-culture.
> All I'm saying is I don't think that study necessarily has to be read
> in a way that supports a backlash against feminism.

> Curious what you and others think
>
> Chris
>
> On Sep 28, 2007, at 11:44 AM, Tracey Gagne wrote:
>
> > As I think on this one, because there have been songs that have
> > crossed my
> > path where I've said, "Ooh! Yikes! Don't like that message!", I
> > want to
> > mention what I heard on the radio on my way into work this
> > morning. Some
> > research discovered that men, on the whole, are happier than women,
> > which is
> > the opposite of when this was last done in the seventies or
> > something like
> > that. One of the radio personalities gave us all the idea to
> > consider:
> > "Have women's lib and equality made women less happy?" The message I
> > heard-- women were happier when they were subservient to their
> > husbands....
> > Yuck!
> >
> > Cheers,
> > Tracey
> >
> >
> > On 9/28/07, W.B. Keckler <[redacted]> wrote:
> >>
> >> Was just trying to compile a list of songs which people find the most
> >> offensive vis-a-vis women and those which are perceived to set the
> >> clock
> >> back the furthest on feminism/equality?? My first vote is for Sheena
> >> Easton's "(My Baby Takes)The Morning Train," which seems to be an
> >> anthem for
> >> those who feel women are parasitic sex bunnies and happiest
> >> thus....of
> >> course there are the so-called obvious songs like "Stand By Your
> >> Man,"
> >> although I always focused on the line "After all, he's just a
> >> man..." as a
> >> very funny condescending line...any suggestions? send to

> >> [redacted] and the final top ten or twenty or whatever
> >> will be
> >> blog-logged at Joe Brainard's Pyjamas (www.
> >> joebrainardspyjamas.blogspot.com)?...merci. Bill
> >> _____
> >> ___
> >> Email and AIM finally together. You've gotta check out free AOL
> >> Mail! -
> >> http://mail.aol.com
> >>
>

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105. **Tracey Gagne**

Re: Which pop song most sets feminism back?

Wed 3 Oct 2007

Yikes!!!

On 9/30/07, Caleb Cluff <[redacted]> wrote:
>
> I've Never Been To Me
> (Charlene)
>
> Hey lady, you lady, cursing at your life
> You're a discontented mother and a regimented wife
> I've no doubt you dream about the things you'll never do
> But, I wish someone had talked to me
> Like I wanna talk to you.....
>
> Oh, I've been to Georgia and California and anywhere I could run
> I took the hand of a preacher man and we made love in the sun
> But I ran out of places and friendly faces because I had to be free
> I've been to paradise but I've never been to me
>
> Please lady, please lady, don't just walk away
> 'Cause I have this need to tell you why I'm all alone today
> I can see so much of me still living in your eyes
> Won't you share a part of a weary heart that has lived million lies....
>
> Oh, I've been to Nice and the Isle of Greece while I've sipped champagne
> on a yacht
> I've moved like Harlow in Monte Carlo and showed 'em what I've got

> I've been undressed by kings and I've seen some things that a woman
> ain't supposed to see
> I've been to paradise, but I've never been to me
>
> [spoken]
> Hey, you know what paradise is?
> It's a lie, a fantasy we create about people and places as we'd like
> them to be
> But you know what truth is?
> It's that little baby you're holding, it's that man you fought with this
> morning
> The same one you're going to make love with tonight
> That's truth, that's love.....
>
> Sometimes I've been to crying for unborn children that might have made
> me complete
> But I took the sweet life, I never knew I'd be bitter from the sweet
> I've spent my life exploring the subtle whoring that costs too much to
> be free
> Hey lady.....
> I've been to paradise, (I've been to paradise)
> But I've never been to me
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Marcus Bales
> Sent: Monday, 1 October 2007 8:46 AM
> To: [redacted]
> Subject: Re: Which pop song most sets feminism back?
>
> Rolling Stones: Under My Thumb
>
>
>
> On 30 Sep 2007 at 14:45, Mark Weiss wrote:
>
> > My Heart Belongs to Daddy.
> >
> > The Leader of the Pack.
> >
> > How Much Is that Doggie in the Window.

> >
> > Though it's probably a good idea to remember that feminism is an
> > ism,
> > female is a gender.
> >
> > But oh well. "Soldier Soldier Will You Marry Me" and the hundreds of
> > songs with the same punchline.
> >
> > Lord Randall.
> > Barbry Allen.
> >
> > At 11:52 AM 9/30/2007, you wrote:
> > >She put a spell on me. According to the data, I'm the most
> > miserable
> > >man in America.
> > >
> > >Chris Stroffolino <[redacted]> wrote: Tracey---thanks
> > >for bringing that up. I definitely see your point,
> > >and as a male I may not be the most qualified to weigh in on this
> > issue,
> > >but I would like to propose another interpretation to that
> > message.
> > >If it's true, that statistics can show that American women in
> > general
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> > >but more as an issue that many of the other cultural changes that
> > >occurred since then (27 years of a Reagan revolution, etc)
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> > >true) that makes that claim.
> > >It's interesting they say the seventies, being that that was when
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> > >seemed to be most embraced by pop-culture.
> > >All I'm saying is I don't think that study necessarily has to be
> > read
> > >in a way that supports a backlash against feminism.
> > >Curious what you and others think
> > >
> > >Chris
> > >
> > >On Sep 28, 2007, at 11:44 AM, Tracey Gagne wrote:
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> > > > As I think on this one, because there have been songs that
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> > > > research discovered that men, on the whole, are happier than
> > women,
> > > > which is
> > > > the opposite of when this was last done in the seventies or
> > > > something like
> > > > that. One of the radio personalities gave us all the idea to
> > > > consider:
> > > > "Have women's lib and equality made women less happy?" The
> > message I
> > > > heard-- women were happier when they were subservient to their
> > > > husbands....
> > > > Yuck!
> > > >
> > > > Cheers,
> > > > Tracey
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> > the
> > > >> clock

> > > >> back the furthest on feminism/equality?? My first vote is for
> > Sheena
> > > >> Easton's "(My Baby Takes)The Morning Train," which seems to be
> > an
> > > >> anthem for
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> > > >> thus....of
> > > >> course there are the so-called obvious songs like "Stand By
> > Your
> > > >> Man,"
> > > >> although I always focused on the line "After all, he's just a
> > > >> man..." as a
> > > >> very funny condescending line...any suggestions? send to
> > > >> [redacted] and the final top ten or twenty or
> > whatever
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> > > >> blog-logged at Joe Brainard's Pyjamas (www.
> > > >> joebrainardspyjamas.blogspot.com)?...merci. Bill
> > > >>
> > _____
> > _
> > > >> ___
> > > >> Email and AIM finally together. You've gotta check out free
> > AOL
> > > >> Mail! -
> > > >> http://mail.aol.com
> > > >>
> > >
> > >
> > >
> > >----------
> > >Building a website is a piece of cake.
> > >Yahoo! Small Business gives you all the tools to get online.
> >
> >
> > --
> > No virus found in this incoming message.
> > Checked by AVG Free Edition.
> > Version: 7.5.488 / Virus Database: 269.13.35/1039 - Release Date:
> > 9/29/2007 9:46 PM
> >
>

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>
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==========
> The information contained in this email and any attachment is confidential
> and
> may contain legally privileged or copyright material. It is intended
> only for
> the use of the addressee(s). If you are not the intended recipient of
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> email, you are not permitted to disseminate, distribute or copy this email
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> opening any attachment you should check for viruses. The ABC's liability
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> limited to resupplying any email and attachments
>
>
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>

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106. Liz Kotz
book launch: Words to Be Looked At
Wed 3 Oct 2007

Dear Friends,

MIT Press and Printed Matter are delighted to invite you to celebrate the publication of

* WORDS TO BE LOOKED AT: LANGUAGE IN 1960S ART * By Liz Kotz *

Saturday, October 27, 5-7 pm

Printed Matter
195 Tenth Avenue
New York NY 1011

MIT Press catalogue:
http://mitpress.mit.edu/catalog/item/default.asp?ttype=2&tid=11299

Language has been a primary element in visual art since the 1960s-- whether in the form of printed texts, painted signs, words on the wall, or recorded speech. In WORDS TO BE LOOKED AT, Liz Kotz traces this practice to its beginnings, examining works of visual art, poetry, and experimental music created in and around New York City from 1958 to 1968. In many of these works, language has been reduced to an object nearly emptied of meaning. Robert Smithson described a 1967 exhibition at the Dwan Gallery as consisting of "Language to be Looked at and/or Things to be Read." Kotz considers the paradox of artists living in a time of social upheaval who used words but chose not to make statements with them.

Kotz traces the proliferation of text in 1960s art to the use of words in musical notation and short performance scores. She makes two works the "bookends" of her study: the "text score" for John Cage's legendary 1952 work 4'33"--written instructions directing a performer to remain silent during three arbitrarily determined time brackets-- and Andy Warhol's notorious a: a novel--twenty-four hours of endless talk, taped and transcribed--published by Grove Press in 1968. Examining works by artists and poets including Vito Acconci, Carl Andre, George Brecht, Douglas Huebler, Joseph Kosuth, Jackson Mac Low, and Lawrence Weiner, Kotz argues that the turn to language in 1960s art was a reaction to the development of new recording and transmission media: words took on a new materiality and urgency in the face of magnetic sound, videotape, and other emerging electronic technologies. WORDS TO BE LOOKED AT is generously illustrated, with images of many important and influential but little-known works.

Endorsements

"In 1959, Brion Gysin famously claimed that poetry was fifty years behind painting. Gysin's prophecy still holds true: half a century later, contemporary poetry is just beginning to explore ideas forged by language-based artists in the 1960s. As such, this book is a roadmap, bursting at the seams with inspiration and ideas for current literary practices. By embracing an intermedia approach--one where music, photography, visual art, poetry and performance all live in the same room--Liz Kotz elegantly creates a compelling portrait of our digitized networked present. The implications are radical: by gazing backwards, this book predicts the future." --Kenneth Goldsmith, University of Pennsylvania

"WORDS TO BE LOOKED AT is a landmark account of the central story of post-war art: the first sustained investigation of the 'linguistic turn' that has defined the arts since the 1960s. As Kotz details with unequalled authority and insight, language became a primary media for artists in many movements--from Pop to Fluxus to Minimalism to Conceptualism--at the same time that the recognition of its materiality permitted an unrivaled experimentation in literature. The American art of the 60s, we learn, put French post-structural theory into radical practice. Combining theoretical sophistication with archival discoveries, Kotz' truly interdisciplinary scholarship allows her to reestablish the dialogue--between experimental music, avant-garde literature, visual art, performance and photography--that made the art of the period so exciting and that continues in the most vital work of our own moment." --Craig Dworkin, Department of English, University of Utah

"Of the many strengths of WORDS TO BE LOOKED AT, Kotz's synthetic vision stands out. She has a gift for bringing together previously isolated works in ways that illuminate both elements of her comparison. The discussion of John Ashbery and Jackson MacLow offers us a superb example of this within the domain of poetry, while the chapter on George Brecht's performance piece and Joseph Kosuth's photographic installation provides a model for the synthesis of different arts." --P. Adams Sitney, Director, Program in Visual Arts, Princeton University

"Book-ended by Cage's 4'33" and Warhol's a: a novel, by 'silence' and 'glossolalia', Liz Kotz's text tracks a hitherto uncharted trajectory in what she terms "the turn to language" in vanguard art practices of the 1960s and 70s. Kotz's nuanced probing of linguistic operations serving instrumental or instructional ends and/or deployed as material entities illuminates an impressively wide range of works in various fields from experimental music and poetry, to the visual arts. Acutely attentive to that era's displacement of conventional categories, she constructs a network of cross disciplinary readings that freshly parses the interrelationships of Fluxus, Conceptual, performance and post-minimal art works with concurrent disciplines." --Lynne Cooke, Curator, Dia Art Foundation

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107. patrick dunagan

Ballard and Dunagan Reading/ SF 10/9/07

Wed 3 Oct 2007

Micah Ballard and Patrick James Dunagan will read some poems

Time & Date:

7:30pm Tuesday, Oct. 9, 2007

Location:

Cafe Bazaar
5927 California Street (between 21st & 22nd)
San Francisco, CA
[redacted]

Any and all are welcome to attend!

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108. Tom W. Lewis
Re: Which pop song most sets feminism back?
Wed 3 Oct 2007

---

has anyone mentioned Escape (the Pina Colada song) by Rupert Holmes?

or is that one just guilty of 70s tackiness...?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Tracey Gagne
Sent: Wednesday, October 03, 2007 13:05
To: [redacted]
Subject: Re: Which pop song most sets feminism back?

Yikes!!!

On 9/30/07, Caleb Cluff <[redacted]> wrote:
>
> I've Never Been To Me
> (Charlene)
>
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> You're a discontented mother and a regimented wife
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> Like I wanna talk to you.....
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> I took the hand of a preacher man and we made love in the sun
> But I ran out of places and friendly faces because I had to be free
> I've been to paradise but I've never been to me
>
> Please lady, please lady, don't just walk away
> 'Cause I have this need to tell you why I'm all alone today
> I can see so much of me still living in your eyes

> Won't you share a part of a weary heart that has lived million
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>
> Oh, I've been to Nice and the Isle of Greece while I've sipped
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> I've moved like Harlow in Monte Carlo and showed 'em what I've got
> I've been undressed by kings and I've seen some things that a woman
> ain't supposed to see
> I've been to paradise, but I've never been to me
>
> [spoken]
> Hey, you know what paradise is?
> It's a lie, a fantasy we create about people and places as we'd like
> them to be
> But you know what truth is?
> It's that little baby you're holding, it's that man you fought with
this
> morning
> The same one you're going to make love with tonight
> That's truth, that's love.....
>
> Sometimes I've been to crying for unborn children that might have made
> me complete
> But I took the sweet life, I never knew I'd be bitter from the sweet
> I've spent my life exploring the subtle whoring that costs too much to
> be free
> Hey lady.....
> I've been to paradise, (I've been to paradise)
> But I've never been to me
>
>
> -----Original Message-----
> From: UB Poetics discussion group
[mailto:[redacted]]
> On Behalf Of Marcus Bales
> Sent: Monday, 1 October 2007 8:46 AM
> To: [redacted]
> Subject: Re: Which pop song most sets feminism back?
>
> Rolling Stones: Under My Thumb
>

>
>
> On 30 Sep 2007 at 14:45, Mark Weiss wrote:
>
> > My Heart Belongs to Daddy.
> >
> > The Leader of the Pack.
> >
> > How Much Is that Doggie in the Window.
> >
> > Though it's probably a good idea to remember that feminism is an
> > ism,
> > female is a gender.
> >
> > But oh well. "Soldier Soldier Will You Marry Me" and the hundreds of
> > songs with the same punchline.
> >
> > Lord Randall.
> > Barbry Allen.
> >
> > At 11:52 AM 9/30/2007, you wrote:
> > >She put a spell on me. According to the data, I'm the most
> > miserable
> > >man in America.
> > >
> > >Chris Stroffolino <[redacted]> wrote: Tracey---thanks
> > >for bringing that up. I definitely see your point,
> > >and as a male I may not be the most qualified to weigh in on this
> > issue,
> > >but I would like to propose another interpretation to that
> > message.
> > >If it's true, that statistics can show that American women in
> > general
> > >are less happy now than they were in the 70s (which is certainly
> > >debatable,
> > >but I don't want to dismiss it out of hand), it's also possible
> > that
> > >American males are less happy now than they were in the 70s,
> > >and in the sense the message can be interpreted less as a
> > divisive
> > >gender issue,
> > >but more as an issue that many of the other cultural changes that

> > >occurred since then (27 years of a Reagan revolution, etc)
> > >have trumped the hard-won liberation struggles that came to a head
> > in
> > >the 55-75 era.
> > >Somewhere I have a citation for a study (which I tend to find
> > rings
> > >true) that makes that claim.
> > >It's interesting they say the seventies, being that that was when
> > >feminism (as well as integration, etc)
> > >seemed to be most embraced by pop-culture.
> > >All I'm saying is I don't think that study necessarily has to be
> > read
> > >in a way that supports a backlash against feminism.
> > >Curious what you and others think
> > >
> > >Chris
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> > >On Sep 28, 2007, at 11:44 AM, Tracey Gagne wrote:
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> > > > As I think on this one, because there have been songs that
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> > > > crossed my
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> > > > want to
> > > > mention what I heard on the radio on my way into work this
> > > > morning. Some
> > > > research discovered that men, on the whole, are happier than
> > women,
> > > > which is
> > > > the opposite of when this was last done in the seventies or
> > > > something like
> > > > that. One of the radio personalities gave us all the idea to
> > > > consider:
> > > > "Have women's lib and equality made women less happy?" The
> > message I
> > > > heard-- women were happier when they were subservient to their
> > > > husbands....
> > > > Yuck!
> > > >
> > > > Cheers,
> > > > Tracey

> > > >
> > > >
> > > > On 9/28/07, W.B. Keckler wrote:
> > > >>
> > > >> Was just trying to compile a list of songs which people find
> > the most
> > > >> offensive vis-a-vis women and those which are perceived to set
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> > > >> clock
> > > >> back the furthest on feminism/equality?? My first vote is for
> > Sheena
> > > >> Easton's "(My Baby Takes)The Morning Train," which seems to be
> > an
> > > >> anthem for
> > > >> those who feel women are parasitic sex bunnies and happiest
> > > >> thus....of
> > > >> course there are the so-called obvious songs like "Stand By
> > Your
> > > >> Man,"
> > > >> although I always focused on the line "After all, he's just a
> > > >> man..." as a
> > > >> very funny condescending line...any suggestions? send to
> > > >> [redacted] and the final top ten or twenty or
> > whatever
> > > >> will be
> > > >> blog-logged at Joe Brainard's Pyjamas (www.
> > > >> joebrainardspyjamas.blogspot.com)?...merci. Bill
> > > >>
> > _____
> > _
> > > >> ___
> > > >> Email and AIM finally together. You've gotta check out free
> > AOL
> > > >> Mail! -
> > > >> http://mail.aol.com
> > > >>
> > >
> > >
> > >
> > >----------
> > >Building a website is a piece of cake.
> > >Yahoo! Small Business gives you all the tools to get online.

> >
> >
> > --
> > No virus found in this incoming message.
> > Checked by AVG Free Edition.
> > Version: 7.5.488 / Virus Database: 269.13.35/1039 - Release Date:
> > 9/29/2007 9:46 PM
> >
>
>
>
>
>
==========
==========
======
> The information contained in this email and any attachment is
confidential
> and
> may contain legally privileged or copyright material. It is intended
> only for
> the use of the addressee(s). If you are not the intended recipient of
> this
> email, you are not permitted to disseminate, distribute or copy this
email
> or
> any attachments. If you have received this message in error, please
> notify the
> sender immediately and delete this email from your system. The ABC
does
> not
> represent or warrant that this transmission is secure or virus free.
> Before
> opening any attachment you should check for viruses. The ABC's
liability
> is
> limited to resupplying any email and attachments
>
>
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>

↑ Index

109. **Skip Fox**
Re: Ballard and Dunagan Reading/ SF 10/9/07
Wed 3 Oct 2007

Wish could attend.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of patrick dunagan
Sent: Wednesday, October 03, 2007 1:42 PM
To: [redacted]
Subject: Ballard and Dunagan Reading/ SF 10/9/07

Micah Ballard and Patrick James Dunagan will read some poems

Time & Date:

7:30pm Tuesday, Oct. 9, 2007

Location:

Cafe Bazaar
5927 California Street (between 21st & 22nd)
San Francisco, CA
[redacted]

Any and all are welcome to attend!

↑ Index

110. **Maria Damon**
Re: book launch: Words to Be Looked At
Wed 3 Oct 2007

---

mazel tov my dear!!! sorry to miss, but have a blast!

Liz Kotz wrote:
> Dear Friends,
>
> MIT Press and Printed Matter are delighted to invite you to celebrate
> the publication of
>
> * WORDS TO BE LOOKED AT: LANGUAGE IN 1960S ART * By Liz Kotz *
>

>
> Saturday, October 27, 5-7 pm
>
> Printed Matter
> 195 Tenth Avenue
> New York NY 1011
>
>
> MIT Press catalogue:
> http://mitpress.mit.edu/catalog/item/default.asp?ttype=2&tid=11299
>
>
> Language has been a primary element in visual art since the
> 1960s--whether in the form of printed texts, painted signs, words on
> the wall, or recorded speech. In WORDS TO BE LOOKED AT, Liz Kotz
> traces this practice to its beginnings, examining works of visual art,
> poetry, and experimental music created in and around New York City
> from 1958 to 1968. In many of these works, language has been reduced
> to an object nearly emptied of meaning. Robert Smithson described a
> 1967 exhibition at the Dwan Gallery as consisting of "Language to be
> Looked at and/or Things to be Read." Kotz considers the paradox of
> artists living in a time of social upheaval who used words but chose
> not to make statements with them.
>
> Kotz traces the proliferation of text in 1960s art to the use of words
> in musical notation and short performance scores. She makes two works
> the "bookends" of her study: the "text score" for John Cage's
> legendary 1952 work 4'33"--written instructions directing a performer
> to remain silent during three arbitrarily determined time brackets--
> and Andy Warhol's notorious a: a novel--twenty-four hours of endless
> talk, taped and transcribed--published by Grove Press in 1968.
> Examining works by artists and poets including Vito Acconci, Carl
> Andre, George Brecht, Douglas Huebler, Joseph Kosuth, Jackson Mac Low,
> and Lawrence Weiner, Kotz argues that the turn to language in 1960s
> art was a reaction to the development of new recording and
> transmission media: words took on a new materiality and urgency in the
> face of magnetic sound, videotape, and other emerging electronic
> technologies. WORDS TO BE LOOKED AT is generously illustrated, with
> images of many important and influential but little-known works.
>
> Endorsements
>

> "In 1959, Brion Gysin famously claimed that poetry was fifty years
> behind painting. Gysin's prophecy still holds true: half a century
> later, contemporary poetry is just beginning to explore ideas forged
> by language-based artists in the 1960s. As such, this book is a
> roadmap, bursting at the seams with inspiration and ideas for current
> literary practices. By embracing an intermedia approach--one where
> music, photography, visual art, poetry and performance all live in the
> same room--Liz Kotz elegantly creates a compelling portrait of our
> digitized networked present. The implications are radical: by gazing
> backwards, this book predicts the future."
> --Kenneth Goldsmith, University of Pennsylvania
>
> "WORDS TO BE LOOKED AT is a landmark account of the central story of
> post-war art: the first sustained investigation of the 'linguistic
> turn' that has defined the arts since the 1960s. As Kotz details with
> unequalled authority and insight, language became a primary media for
> artists in many movements--from Pop to Fluxus to Minimalism to
> Conceptualism--at the same time that the recognition of its
> materiality permitted an unrivaled experimentation in literature. The
> American art of the 60s, we learn, put French post-structural theory
> into radical practice. Combining theoretical sophistication with
> archival discoveries, Kotz' truly interdisciplinary scholarship allows
> her to reestablish the dialogue--between experimental music,
> avant-garde literature, visual art, performance and photography--that
> made the art of the period so exciting and that continues in the most
> vital work of our own moment."
> --Craig Dworkin, Department of English, University of Utah
>
> "Of the many strengths of WORDS TO BE LOOKED AT, Kotz's synthetic
> vision stands out. She has a gift for bringing together previously
> isolated works in ways that illuminate both elements of her
> comparison. The discussion of John Ashbery and Jackson MacLow offers
> us a superb example of this within the domain of poetry, while the
> chapter on George Brecht's performance piece and Joseph Kosuth's
> photographic installation provides a model for the synthesis of
> different arts."
> --P. Adams Sitney, Director, Program in Visual Arts, Princeton University
>
> "Book-ended by Cage's 4'33" and Warhol's a: a novel, by 'silence' and
> 'glossolalia', Liz Kotz's text tracks a hitherto uncharted trajectory
> in what she terms "the turn to language" in vanguard art practices of
> the 1960s and 70s. Kotz's nuanced probing of linguistic operations

> serving instrumental or instructional ends and/or deployed as material
> entities illuminates an impressively wide range of works in various
> fields from experimental music and poetry, to the visual arts. Acutely
> attentive to that era's displacement of conventional categories, she
> constructs a network of cross disciplinary readings that freshly
> parses the interrelationships of Fluxus, Conceptual, performance and
> post-minimal art works with concurrent disciplines."
> --Lynne Cooke, Curator, Dia Art Foundation

↑ Index

111. Mark Weiss
Re: Simic on Creeley
Wed 3 Oct 2007

Once again, it's in the latest hard copy edition, hence not on the web yet. Worth a trip to the newstand or library (there's other good things in it that won't make your blood boil).

Simic writes poems to fit between the ads in the New Yorker. Bob didn't. Simic dismisses all but three or four poems of Bob's published after For Love (1960), in terms that equally dismisses, without naming, a great many poets he's content to see ignored, whose practice defines poetry in a manner different from his own.

In the distant past Simic wrote a short book called "White." This was before he was lionized as the latest emigre from the Communist East. Since then he's paid for his supper. He's a skilled poet of his kind, but the world really doesn't need "fine" poets. Creeley changed lives.

Mark

At 01:16 PM 10/3/2007, you wrote:
>I looked for this article on Creeley at the New York Review of Books
>website and couldn't find it via their email address. Does anybody
>know where it is? I would like to read it. Robert Creeley was a
>great poet. Charles Simic is a fine poet, whatever his take on
>Creeley might be. This should be remembered, although, of course,
>the issue at hand is whether or not his article on Creeley is any
>good, or right, etc. But without access to the actual article, I
>can't say or see anything. Regards, Tom Savage
>
>Ruth Lepson <[redacted]> wrote: yes it's true--no
>self-pity, blessed empathy
>
>

>On 10/2/07 7:52 PM, "W.B. Keckler" wrote:
>
> > Necrovilification is so lame. What was the gravamen, for those of us who
> > don't have the time to hunt this down? Is it worse than that bio
> that came out
> > a
> > few years ago that was so brutal (by Ekbert Faas)? That was still an
> > interesting book for the insights on Creeley's art, I feel. He lampooned
> > himself in
> > his poetry often enough, both his excesses and failings. His
> writing holds an
> > enormous empathy...which is, to my mind, not something really common in
> > poetry, contrary to popular belief. Poetry survives; pettiness doesn't. You
> > can
> > divine a Hand in that....or perhaps a universe that is really just bored by
> > shit talking.
> >
> >
> >
> > ********** See what's new at
http://www.aol.com
>
>
>
>----------
>Be a better Heartthrob. Get better relationship answers from someone
>who knows.
>Yahoo! Answers - Check it out.

↑ Index

112. Mark Weiss

Re: Which pop song most sets feminism back?

Wed 3 Oct 2007

Tracey: A small corrective.

> *I happen to like being able to make*
> *choices about what happens to my body, and I've been enjoying my pursuit of*
> *a higher education, just to name a couple of my personal favorite*
> *"liberties."*

My mother, along with her two sisters and three brothers, got her BA in the late 30s, despite being the child of workingclass immigrants who spoke English as a second or third language. This wasn't easy, but it wasn't unusual or heroic,

either, in that time and place, when the City University of New York was tuition-free (two of her brothers were educated via the GI Bill). At state schools in the 40s, 50s and 60s, when tuitions were either free or very low, there were also lots of female students, though they tended to be middle class, in part because of the expense of living away from home, and undoubtedly because of social bias. It was working class women who were most educationally deprived then and are so now, when tuitions even at state schools have soared. The issue for women with degrees, whether from public or the more restrictive private institutions, was what to do with their degrees once they graduated, and that, as well as social expectations, tended to push them towards degrees in fields where women could expect to be hired.

It's a triumph of social change, of which feminism may be as much a result as an agent, that employment opportunities have opened up and expectations changed. Now the majority of degrees go to womenas well as new hires in most of the learned professions.

> *This does not even mention the kind of impact these kinds of statements have on others in this society who are still fighting for a voice. Women have more of a voice than most.*

Yup, middle class women certainly do. The issue is the voiceless working class. Class and caste seem to trump sisterhood (or brotherhood, for that matter).

Mark

> *Cheers,*
> *Tracey*
>
> *On 9/29/07, Chris Stroffolino <[redacted]> wrote:*
>
> *Tracey---thanks for bringing that up. I definitely see your point,*
> *and as a male I may not be the most qualified to weigh in on this issue,*
> *but I would like to propose another interpretation to that message.*
> *If it's true, that statistics can show that American women in general*
> *are less happy now than they were in the 70s (which is certainly*
> *debatable,*
> *but I don't want to dismiss it out of hand), it's also possible that*
> *American males are less happy now than they were in the 70s,*
> *and in the sense the message can be interpreted less as a divisive*
> *gender issue,*
> *but more as an issue that many of the other cultural changes that*
> *occurred since then (27 years of a Reagan revolution, etc)*
> *have trumped the hard-won liberation struggles that came to a head in*
> *the 55-75 era.*
> *Somewhere I have a citation for a study (which I tend to find rings*

true) that makes that claim.
It's interesting they say the seventies, being that that was when feminism (as well as integration, etc)
seemed to be most embraced by pop-culture.
All I'm saying is I don't think that study necessarily has to be read in a way that supports a backlash against feminism.
Curious what you and others think

Chris

On Sep 28, 2007, at 11:44 AM, Tracey Gagne wrote:

As I think on this one, because there have been songs that have crossed my
path where I've said, "Ooh! Yikes! Don't like that message!", I want to
mention what I heard on the radio on my way into work this morning. Some
research discovered that men, on the whole, are happier than women, which is
the opposite of when this was last done in the seventies or something like
that. One of the radio personalities gave us all the idea to consider:
"Have women's lib and equality made women less happy?" The message I heard-- women were happier when they were subservient to their husbands....
Yuck!

Cheers,
Tracey

On 9/28/07, W.B. Keckler <[redacted]> wrote:

Was just trying to compile a list of songs which people find the most offensive vis-a-vis women and those which are perceived to set the clock
back the furthest on feminism/equality?? My first vote is for Sheena Easton's "(My Baby Takes)The Morning Train," which seems to be an anthem for
those who feel women are parasitic sex bunnies and happiest thus....of
course there are the so-called obvious songs like "Stand By Your Man,"
although I always focused on the line "After all, he's just a man..." as a
very funny condescending line...any suggestions? send to

> [redacted] *and the final top ten or twenty or whatever will be*
> *blog-logged at Joe Brainard's Pyjamas (www.joebrainardspyjamas.blogspot.com)?...merci. Bill*
>
> ---
>
> ___
> *Email and AIM finally together. You've gotta check out free AOL Mail! -*
> *http://mail.aol.com*

↑ Index

113. Rob McLennan
canadian poetry book index
Wed 3 Oct 2007

i was floating through the internet, & realized that there are the entire texts of some 60s 70s 80s etc canadian poetry books online? fred wah's 'breathin' my name with a sigh,' bowering's 'points on the grid,' victor coleman's 'light verse,' etc; extremely cool (although many of you probably already knew this).

http://www.ccca.ca/history/ozz/english/books/index.html

see rob. see rob learn.

yr western pal,
rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

114. Grant Jenkins
Reminder: Art Opening, Thursday Oct 4
Wed 3 Oct 2007

The Wa-KOW! Collective
<http://www.myspace.com/wakow>
*Grant Jenkins, Nathan Halverson, David Goldstein and Mindy Stricke
*
invites you to the premiere of

*Holy/Oil *
at Living Arts of Tulsa

Combining poetry, photography, and sound, Holy/Oil is a video installation that explores the intersections of oil and religion in Tulsa, Oklahoma.

Where:
308 S. Kenosha Ave, Tulsa, OK

When:
Opening: 5-8 p.m., Thursday, Oct. 4.
Artists' talk and showing: 6:30 p.m.

Refreshments and libations will be served.

Holy/Oil runs through October 25.
[redacted]

--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

115. Marcus Bales

Re: Which pop song most sets feminism back?

Wed 3 Oct 2007

Maybe we're thinking about this all wrong -- it's not the misogynist songs that set feminism back: those are easily discounted, and laughed at.

Here's the song that REALLY "sets feminism back" -- it's the song that is paradigmatic of the man who is really really sorry and has been changed by his True Love for the woman:

Hello Darlin'
nice to see you
its been a long time
you're just as lovely
as you used to be

how's your new love
are you happy
hope your doin fine
just to know it
means so much to me

what's that Darlin'
how am I doin'
guess I'm doing alright
except I cant sleep
and I cry all night 'til dawn

what I'm trying to say
is I love you and I miss you
and Im so sorry that I did you wrong

look up Darlin'
let me kiss you
just for old time sake
let me hold you
in my arms one more time

thank you Darlin'
may God bless you
and may each step you take
bring you closer
to the things you seem to find

goodbye Darlin'
gotta go now
gotta try to find a way
to lose these memories
of a love so warm and true
and if you should ever find it
in your heart to forgive me
come back Darlin'
Ill be waiting for you

On 3 Oct 2007 at 14:12, Tom W. Lewis wrote:

> *has anyone mentioned Escape (the Pina Colada song) by Rupert Holmes?*
>
> *or is that one just guilty of 70s tackiness...?*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]*
> *On Behalf Of Tracey Gagne*
> *Sent: Wednesday, October 03, 2007 13:05*
> *To:* [redacted]

Subject: Re: Which pop song most sets feminism back?

Yikes!!!

On 9/30/07, Caleb Cluff <[redacted]> wrote:

I've Never Been To Me
(Charlene)

Hey lady, you lady, cursing at your life
You're a discontented mother and a regimented wife
I've no doubt you dream about the things you'll never do
But, I wish someone had talked to me
Like I wanna talk to you.....

Oh, I've been to Georgia and California and anywhere I could run
I took the hand of a preacher man and we made love in the sun
But I ran out of places and friendly faces because I had to be
free
I've been to paradise but I've never been to me

Please lady, please lady, don't just walk away
'Cause I have this need to tell you why I'm all alone today
I can see so much of me still living in your eyes
Won't you share a part of a weary heart that has lived million
lies....

Oh, I've been to Nice and the Isle of Greece while I've sipped
champagne
on a yacht
I've moved like Harlow in Monte Carlo and showed 'em what I've
got
I've been undressed by kings and I've seen some things that a
woman
ain't supposed to see
I've been to paradise, but I've never been to me

[spoken]
Hey, you know what paradise is?
It's a lie, a fantasy we create about people and places as we'd
like
them to be
But you know what truth is?
It's that little baby you're holding, it's that man you fought
with

this
morning
The same one you're going to make love with tonight
That's truth, that's love.....

Sometimes I've been to crying for unborn children that might have made
me complete
But I took the sweet life, I never knew I'd be bitter from the sweet
I've spent my life exploring the subtle whoring that costs too much to
be free
Hey lady.....
I've been to paradise, (I've been to paradise)
But I've never been to me

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On Behalf Of Marcus Bales
Sent: Monday, 1 October 2007 8:46 AM
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Rolling Stones: Under My Thumb

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How Much Is that Doggie in the Window.

Though it's probably a good idea to remember that feminism is an
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But oh well. "Soldier Soldier Will You Marry Me" and the hundreds of
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She put a spell on me. According to the data, I'm the most miserable
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Cheers,
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although I always focused on the line "After all, he's just
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[redacted] *and the final top ten or twenty or*
whatever
will be
blog-logged at Joe Brainard's Pyjamas (www.
joebrainardspyjamas.blogspot.com)?...merci. Bill

_
___
Email and AIM finally together. You've gotta check out
free
AOL
Mail! -
http://mail.aol.com

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.488 / Virus Database: 269.13.35/1039 - Release
Date:
9/29/2007 9:46 PM

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The information contained in this email and any attachment is
confidential
and
may contain legally privileged or copyright material. It is
intended
only for
the use of the addressee(s). If you are not the intended
recipient of
this
email, you are not permitted to disseminate, distribute or copy
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email
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ABC
does
not
represent or warrant that this transmission is secure or virus
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Before
opening any attachment you should check for viruses. The ABC's
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limited to resupplying any email and attachments

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No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.488 / Virus Database: 269.14.0/1046 - Release Date:
10/3/2007 10:08 AM

↑ Index

116. Aaron Belz
Observable Readings: Three poets... one destiny
Wed 3 Oct 2007

Poets everywhere,

Check this out - http://bestof.riverfronttimes.com/bestof/award.php?award=377202 Isn't that AWESOME?? Many of you have read for Observable or contributed to a paypal campaign in the past--to you I send a special thanks. Thanks!

Here are the three readers coming THIS THURSDAY NIGHT. Check out their work at their websites. If you're within striking range of St. Louis, I hope you'll come...

Daniel Borzutzky
http://www.danielborzutzky.com/

Peter Davis
http://hitlersmustache.blogspot.com/

Richard Newman
http://www.vacuumpacked.net/

+ + + + + + +

Schlafly Bottleworks (in Maplewood)
October 4, 2007 - 8 PM - FREE
For more info visit http://observable.org

↑ Index

117. danveradc
Re: Simic on Creeley
Wed 3 Oct 2007

In a message dated 10/3/2007 4:50:09 P.M. Eastern Daylight Time, [redacted] writes:

Once again, it's in the latest hard copy edition, hence not on the web yet. Worth a trip to the newstand or library (there's other good things in it that won't make your blood boil).

= = ==

I placed a few calls and visited a few bookstores this afternoon. It's not out anywhere. Seems subscribers got the issue ahead of all the bookstores (indys and chainstores). So, for non-subscribers, we'll have to cool our jets till it's online or in our local store. Probably end of the week or next.

Dan in Washington

//||\\//||\\//||\\//||\\
dan vera - [redacted]

the muses never knew it could
be this good....

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Publishing the best contemporary
poetry we can get our eyes on....

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VRZHU Bullets of Love BLOG
http://vrzhu.typepad.com (http://vrzhu.typepad.com/)

\\//||\\//||\\//||\\//||\\//

********** See what's new at http://www.aol.com

↑ Index

118. David A. Kirschenbaum
Celebrate Baseball Playoffs With Boog City 37 Online PDF
Wed 3 Oct 2007

Hi all,

As the baseball playoffs begin today I thought I'd share the online pdf of last fall's Boog City baseball issue with all of you, many of whom haven't seen it before. (Below this note is a descrip of the issue's contents.)

http://welcometoboogcity.com/boogpdfs/bc37.pdf

Best,
David

Boog City 37 is the press's latest baseball issue. I assembled 25 poets, the number of people on a baseball roster. Each poet was then assigned a different position on the team and asked to pick anyone who had ever played their position, be they in Major League Baseball, the Negro Leagues, the All-American Girls Professional Baseball League, the minor leagues, college, the schoolyard, or anywhere else, and write a poem about them.

This issue is 50% larger than our usual size

Here's our team:

Starters

Pitcher George Bowering Satchel Paige Catcher Ammiel Alcalay Bob Tillman First Base Elinor Nauen Buck O'Neil Second Base Bill Luoma Robinson Cano Third Base Susan Schultz Albert Pujols Shortstop Douglas Rothschild Marty Marion Left Field Bob Holman Frank Robinson Center Field Anselm Berrigan Bernie Williams Right Field Marcella Durand Paul O'Neill

Reserves

Starting Pitcher Jim Behrle Fernando Valenzuela
Starting Pitcher Basil King Sandy Koufax
Starting Pitcher Jill Magi Laura Rose
Relief Pitcher Joel Kuszai John Hiller
Relief Pitcher Edmund Berrigan Jack Warhop
Relief Pitcher Lee Ranaldo Hoyt Wilhelm
Relief Pitcher Joanna Sondheim Steve Howe
Relief Pitcher Alli Warren Rollie Fingers
Closer Jean-Paul Pecqueur Kazuhiro Sasaki

Catcher Spike Vrusho Jerry May
1B/OF Maureen Thorson John Olerud
2B/SS Amy King Dorothy "Dottie" Schroeder
2B/SS/3B Lauren Russell Bud Fowler
LF/CF David Hadbawnik Barry Bonds
CF/RF Scott MX Turner Curt Flood
OF Nathaniel Siegel Glenn Burke

And baseball-themed art from Melissa Zexter.

↑ Index

119. Ruth Lepson

Re: Which pop song most sets feminism back?

Wed 3 Oct 2007

---

yes & ones like 'some day some road will call my name...till then I'll be your man"

On 10/3/07 5:10 PM, "Marcus Bales" <[redacted]> wrote:

> *Maybe we're thinking about this all wrong -- it's not the misogynist songs that*
> *set feminism back: those are easily discounted, and laughed at.*
>
> *Here's the song that REALLY "sets feminism back" -- it's the song that is paradigmatic of the man who is really really sorry and has been changed by his True Love for the woman:*

Hello Darlin'
nice to see you
its been a long time
you're just as lovely
as you used to be

how's your new love
are you happy
hope your doin fine
just to know it
means so much to me

what's that Darlin'
how am I doin'
guess I'm doing alright
except I cant sleep
and I cry all night 'til dawn

what I'm trying to say
is I love you and I miss you
and Im so sorry that I did you wrong

look up Darlin'
let me kiss you
just for old time sake
let me hold you
in my arms one more time

thank you Darlin'
may God bless you
and may each step you take
bring you closer
to the things you seem to find

goodbye Darlin'
gotta go now
gotta try to find a way
to lose these memories
of a love so warm and true
and if you should ever find it
in your heart to forgive me
come back Darlin'
Ill be waiting for you

On 3 Oct 2007 at 14:12, Tom W. Lewis wrote:

has anyone mentioned Escape (the Pina Colada song) by Rupert Holmes?

or is that one just guilty of 70s tackiness...?

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Tracey Gagne
Sent: Wednesday, October 03, 2007 13:05
To: [redacted]
Subject: Re: Which pop song most sets feminism back?

Yikes!!!

On 9/30/07, Caleb Cluff <[redacted]> wrote:

I've Never Been To Me
(Charlene)

Hey lady, you lady, cursing at your life
You're a discontented mother and a regimented wife
I've no doubt you dream about the things you'll never do
But, I wish someone had talked to me
Like I wanna talk to you.....

Oh, I've been to Georgia and California and anywhere I could run
I took the hand of a preacher man and we made love in the sun
But I ran out of places and friendly faces because I had to be free
I've been to paradise but I've never been to me

Please lady, please lady, don't just walk away
'Cause I have this need to tell you why I'm all alone today
I can see so much of me still living in your eyes
Won't you share a part of a weary heart that has lived million lies....

Oh, I've been to Nice and the Isle of Greece while I've sipped champagne
on a yacht
I've moved like Harlow in Monte Carlo and showed 'em what I've

got
I've been undressed by kings and I've seen some things that a woman
ain't supposed to see
I've been to paradise, but I've never been to me

[spoken]
Hey, you know what paradise is?
It's a lie, a fantasy we create about people and places as we'd like
them to be
But you know what truth is?
It's that little baby you're holding, it's that man you fought with
this
morning
The same one you're going to make love with tonight
That's truth, that's love.....

Sometimes I've been to crying for unborn children that might have made
me complete
But I took the sweet life, I never knew I'd be bitter from the sweet
I've spent my life exploring the subtle whoring that costs too much to
be free
Hey lady.....
I've been to paradise, (I've been to paradise)
But I've never been to me

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Marcus Bales
Sent: Monday, 1 October 2007 8:46 AM
To: [redacted]
Subject: Re: Which pop song most sets feminism back?

Rolling Stones: Under My Thumb

On 30 Sep 2007 at 14:45, Mark Weiss wrote:

My Heart Belongs to Daddy.

> *The Leader of the Pack.*
>
> *How Much Is that Doggie in the Window.*
>
> *Though it's probably a good idea to remember that feminism is an*
> *ism,*
> *female is a gender.*
>
> *But oh well. "Soldier Soldier Will You Marry Me" and the hundreds of*
> *songs with the same punchline.*
>
> *Lord Randall.*
> *Barbry Allen.*
>
> *At 11:52 AM 9/30/2007, you wrote:*
> *She put a spell on me. According to the data, I'm the most miserable*
> *man in America.*
>
> *Chris Stroffolino <[redacted]> wrote:*
> *Tracey---thanks*
> *for bringing that up. I definitely see your point,*
> *and as a male I may not be the most qualified to weigh in on this*
> *issue,*
> *but I would like to propose another interpretation to that message.*
> *If it's true, that statistics can show that American women in general*
> *are less happy now than they were in the 70s (which is certainly*
> *debatable,*
> *but I don't want to dismiss it out of hand), it's also possible*
> *that*
> *American males are less happy now than they were in the 70s,*
> *and in the sense the message can be interpreted less as a divisive*
> *gender issue,*
> *but more as an issue that many of the other cultural changes that*
> *occurred since then (27 years of a Reagan revolution, etc)*
> *have trumped the hard-won liberation struggles that came to a head*
> *in*
> *the 55-75 era.*

> *Somewhere I have a citation for a study (which I tend to find rings*
> *true) that makes that claim.*
> *It's interesting they say the seventies, being that that was when*
> *feminism (as well as integration, etc)*
> *seemed to be most embraced by pop-culture.*
> *All I'm saying is I don't think that study necessarily has to be*
> *read*
> *in a way that supports a backlash against feminism.*
> *Curious what you and others think*
>
> *Chris*
>
> *On Sep 28, 2007, at 11:44 AM, Tracey Gagne wrote:*
>
> *As I think on this one, because there have been songs that have*
> *crossed my*
> *path where I've said, "Ooh! Yikes! Don't like that message!",*
> *I*
> *want to*
> *mention what I heard on the radio on my way into work this morning. Some*
> *research discovered that men, on the whole, are happier than*
> *women,*
> *which is*
> *the opposite of when this was last done in the seventies or*
> *something like*
> *that. One of the radio personalities gave us all the idea to*
> *consider:*
> *"Have women's lib and equality made women less happy?" The message I*
> *heard-- women were happier when they were subservient to their*
> *husbands....*
> *Yuck!*
>
> *Cheers,*
> *Tracey*
>
> *On 9/28/07, W.B. Keckler wrote:*

Was just trying to compile a list of songs which people
find
the most
offensive vis-a-vis women and those which are perceived to
set
the
clock
back the furthest on feminism/equality?? My first vote is
for
Sheena
Easton's "(My Baby Takes)The Morning Train," which seems to
be
an
anthem for
those who feel women are parasitic sex bunnies and
happiest
thus....of
course there are the so-called obvious songs like "Stand
By
Your
Man,"
although I always focused on the line "After all, he's just
a
man..." as a
very funny condescending line...any suggestions? send to
[redacted] *and the final top ten or twenty or*
whatever
will be
blog-logged at Joe Brainard's Pyjamas (www.
joebrainardspyjamas.blogspot.com)?...merci. Bill

_
___
Email and AIM finally together. You've gotta check out
free
AOL
Mail! -
http://mail.aol.com

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.488 / Virus Database: 269.13.35/1039 - Release Date:
9/29/2007 9:46 PM

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may contain legally privileged or copyright material. It is intended
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Before
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120. **Tom W. Lewis**

Re: Which pop song most sets feminism back?

Wed 3 Oct 2007

---

my wife and I joke about "waiting by the phone for him to call me" songs (aka, songs of the doormat), of which the sine qua non example is Vicki Carr's It Must Be Him:

It Must Be Him

I tell myself what's done is done
I tell myself don't be a fool
Play the field have a lot of fun
It's easy when you play it cool

I tell myself don't be a chump
Who cares, let him stay away
That's when the phone rings and I jump
And as I grab the phone I pray

Let it please be him, oh dear God
It must be him or I shall die
Or I shall die
Oh hello, hello my dear God
It must be him but it's not him
And then I die
That's when I die

After a while, I'm myself again
I take the pieces off the floor
Put my heart on the shelf again
You'll never hurt me anymore

I'm not a puppet on a string
I'll find somebody else someday
That's when the phone rings, and once again
I start to pray

....

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Ruth Lepson
Sent: Wednesday, October 03, 2007 16:39
To: [redacted]
Subject: Re: Which pop song most sets feminism back?

yes & ones like 'some day some road will call my name...till then I'll be
your man"

On 10/3/07 5:10 PM, "Marcus Bales" <[redacted]> wrote:

> Maybe we're thinking about this all wrong -- it's not the misogynist songs
> that
> set feminism back: those are easily discounted, and laughed at.
>
> Here's the song that REALLY "sets feminism back" -- it's the song that is
> paradigmatic of the man who is really really sorry and has been changed by
> his True Love for the woman:
>
> Hello Darlin'
> nice to see you
> its been a long time
> you're just as lovely
> as you used to be
>
> how's your new love
> are you happy
> hope your doin fine
> just to know it
> means so much to me
>
> what's that Darlin'
> how am I doin'

> guess I'm doing alright
> except I cant sleep
> and I cry all night 'til dawn
>
> what I'm trying to say
> is I love you and I miss you
> and Im so sorry that I did you wrong
>
> look up Darlin'
> let me kiss you
> just for old time sake
> let me hold you
> in my arms one more time
>
> thank you Darlin'
> may God bless you
> and may each step you take
> bring you closer
> to the things you seem to find
>
> goodbye Darlin'
> gotta go now
> gotta try to find a way
> to lose these memories
> of a love so warm and true
> and if you should ever find it
> in your heart to forgive me
> come back Darlin'
> Ill be waiting for you
>
>

↑ Index

121. **Marcus Bales**

Re: Which pop song most sets feminism back?

Wed 3 Oct 2007

Well, of course "waiting by the phone for him to call" songs are a very different category from "I'm sorry I done you wrong" songs. Which one would you say "sets feminism back" within the meaning of the phrase as it's coming clear in this discussion?

Marcus

On 3 Oct 2007 at 17:20, Tom W. Lewis wrote:

> *my wife and I joke about "waiting by the phone for him to call me" songs*
> *(aka, songs of the doormat), of which the sine qua non example is Vicki*
> *Carr's It Must Be Him:*
>
> *It Must Be Him*
>
> *I tell myself what's done is done*
> *I tell myself don't be a fool*
> *Play the field have a lot of fun*
> *It's easy when you play it cool*
>
> *I tell myself don't be a chump*
> *Who cares, let him stay away*
> *That's when the phone rings and I jump*
> *And as I grab the phone I pray*
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> *Or I shall die*
> *Oh hello, hello my dear God*
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> *And then I die*
> *That's when I die*
>
> *After a while, I'm myself again*
> *I take the pieces off the floor*
> *Put my heart on the shelf again*
> *You'll never hurt me anymore*
>
> *I'm not a puppet on a string*
> *I'll find somebody else someday*
> *That's when the phone rings, and once again*
> *I start to pray*
>
> *....*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]*
> *On Behalf Of Ruth Lepson*
> *Sent: Wednesday, October 03, 2007 16:39*
> *To: [redacted]*
> *Subject: Re: Which pop song most sets feminism back?*
>
> *yes & ones like 'some day some road will call my name...till then*

> *I'll*
> *be*
> *your man"*
>
> *On 10/3/07 5:10 PM, "Marcus Bales" <[redacted]>*
> *wrote:*
>
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> *songs*
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> *Here's the song that REALLY "sets feminism back" -- it's the song*
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> *is*
> *paradigmatic of the man who is really really sorry and has been*
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> *his True Love for the woman:*
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> *as you used to be*
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> *hope your doin fine*
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> *means so much to me*
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> *what's that Darlin'*
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> *and I cry all night 'til dawn*
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> *what I'm trying to say*
> *is I love you and I miss you*
> *and Im so sorry that I did you wrong*
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> *look up Darlin'*
> *let me kiss you*
> *just for old time sake*
> *let me hold you*
> *in my arms one more time*

> *thank you Darlin'*
> *may God bless you*
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> *bring you closer*
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> *to lose these memories*
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> *Checked by AVG Free Edition.*
> *Version: 7.5.488 / Virus Database: 269.14.0/1046 - Release Date: 10/3/2007 10:08 AM*

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122. **mIEKAL aND**

Fwd: [smallpressers] canadian poetry book index

Wed 3 Oct 2007

I didn't know this.

Begin forwarded message:
>
>
> Begin forwarded message:
>
>> From: [redacted]
>> Date: October 3, 2007 3:38:38 PM CDT
>> To: [redacted]
>> Subject: [smallpressers] canadian poetry book index
>> Reply-To: [redacted]
>>

>> i was floating through the internet, & realized that there are the
>> entire
>> texts of some 60s 70s 80s etc canadian poetry books online? fred
>> wah's
>> 'breathin' my name with a sigh,' bowering's 'points on the grid,'
>> victor
>> coleman's 'light verse,' etc; extremely cool (although many of you
>> probably already knew this).
>>
>> http://www.ccca.ca/history/ozz/english/books/index.html
>>
>> see rob. see rob learn.
>>
>> yr western pal,
>> rob

↑ Index

123. richard owens
U Buffalo Poetics Plus Fall 2007 events
Wed 3 Oct 2007

ALLEN FISHER visiting the University at Buffalo as Poet-in-Residence Oct. 9 - 11!

Tues. Oct. 9 Poet-in-Residence ALLEN FISHER. Reading 1pm Poetry Collection 420 Capen Hall 4pm Seminar 1 438 Clemens Hall

Wed. Oct. 10 Seminar 2. 12.30 pm 438 Clemens Hall

Thurs. Oct. 11. Seminar 3. 4pm 438 Clemens Hall Allen Fisher is a poet, painter, publisher, teacher and performance artist who has been writing poetry since 1962. He has produced over a hundred and twenty five chapbooks, books of poetry, graphics, art documentation and essays. Among his major project sequences are Place (1971-80) and Gravity as a consequence of shape (started in the 1980s).

A former Head of Academic Affairs at the Herefordshire College of Art & Design, he is now Professor of Poetry and Head of Contemporary Art at Manchester Metropolitan University. His paintings are represented in the collections of the Tate Gallery, London and in the Living Museum, Iceland. He edits the magazine Spanner.

FORTHCOMING EVENTS:

Fri. Oct. 19 TIMOTHY DONNELLY Reading. 7.30pm The Cinema, Hallwall's 341 Delaware Ave. Timothy Donnelly has been poetry editor of Boston Review

since 1995. His first book of poems, Twenty-seven Props for a Production of Eine Lebenszeit, was published by Grove Press in 2003. His poems have appeared in numerous magazines and journals, including American Letters & Commentary, TriQuartely and The Literary Review. His poems have in such anthologies as Joyful Noise: An Anthology of American Spiritual Poetry, and Legitimate Dangers: American Poets of the New Century. He is Acting Director of Poetry in Writing Division of Columbia University's School of the Arts and lives in Brooklyn, New York.

Fri. Nov. 9. The OSCAR SILVERMAN READING: ROBERT HAAS 8pm 250 Baird Hall, UB North Campus. For more information phone UB English Dept. [redacted] ex. 1015

Thurs. Nov. 15. NATHANIEL MACKEY. Reading 7pm The Cinema, Hallwall's 341 Delaware Ave. Poet, critic and literary theorist Nathaniel Mackey is the author of numerous chapbooks and collections of poetry including Splay Anthem (which won the 2006 National Book Award in Poetry); Whatsaid Serif (1998); Song of the Andoumboulou: 18-20 (1994) and Eroding Witness (1985), which was selected for the National Poetry Series. He is also the author of an ongoing prose work, From A Broken Bottle Traces of Perfume Still Emanate, of which three volumes have been published, and Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing (1993). He is co-editor of American Poetry: The Twentieth Century (2000). Mackey is Professor of Literature at the University of California, Santa Cruz. This event is jointly sponsored with Exhibit-X.

Wed. Dec. 5. PAUL HOOVER. Reading 7.30pm The Cinema, Hallwall's 341 Delaware Ave. Paul Hoover is the author of eleven collections of poetry, a novel and a collection of literary essays most recently Edge and Fold, Poems in Spanish, and Winter Mirror. He serves as curator of a new poetry series at the DeYoung Museum of Art, San Francisco. He is the recipient of the Jerome J. Shestack Award for the best poems to appear in the American Poetry Review, the Carl Sandburg Award, and the l984 General Electric Foundation Award for Younger Writers. Hoover also edited the Norton anthology of Postmodern American Poetry, 1994. His translations of Friedrich Holderlin, with Maxine Chernoff is forthcoming from Omnidawn.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

Check out the hottest 2008 models today at Yahoo! Autos.

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124. Tom Beckett
New at E-X-C-H-A-N-G-E-V-A-L-U-E-S...
Wed 3 Oct 2007

---

an interview with Noah Eli Gordon by Thomas Fink. It is here: http://willtoexchange.blogspot.com

********** See what's new at http://www.aol.com

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125. gfrym
Re: U Buffalo Poetics Plus Fall 2007 events
Wed 3 Oct 2007

Richard,
Allen,Timothy,Robert, Nathaniel,Paul
All good,but don't any girls want to read at your school?

Gloria

----- Original Message -----
From: "richard owens" <[redacted]>
To: <[redacted]>
Sent: Wednesday, October 03, 2007 6:37 PM
Subject: U Buffalo Poetics Plus Fall 2007 events

> *ALLEN FISHER visiting the University at Buffalo as Poet-in-Residence Oct. 9 - 11!*
>
> *Tues. Oct. 9 Poet-in-Residence ALLEN FISHER. Reading 1pm Poetry Collection 420 Capen Hall 4pm Seminar 1 438 Clemens Hall*
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>
> *A former Head of Academic Affairs at the Herefordshire College of Art & Design, he is now Professor of Poetry and Head of Contemporary Art at Manchester Metropolitan University. His paintings are represented in the collections of the Tate Gallery, London and in the Living Museum, Iceland. He edits the magazine Spanner.*

FORTHCOMING EVENTS:

Fri. Oct. 19 TIMOTHY DONNELLY Reading. 7.30pm The Cinema, Hallwall's 341 Delaware Ave. Timothy Donnelly has been poetry editor of Boston Review since 1995. His first book of poems, Twenty-seven Props for a Production of Eine Lebenszeit, was published by Grove Press in 2003. His poems have appeared in numerous magazines and journals, including American Letters & Commentary, TriQuartely and The Literary Review. His poems have in such anthologies as Joyful Noise: An Anthology of American Spiritual Poetry, and Legitimate Dangers: American Poets of the New Century. He is Acting Director of Poetry in Writing Division of Columbia University's School of the Arts and lives in Brooklyn, New York.

Fri. Nov. 9. The OSCAR SILVERMAN READING: ROBERT HAAS 8pm 250 Baird Hall,
UB North Campus. For more information phone UB English Dept. [redacted]
ex. 1015

Thurs. Nov. 15. NATHANIEL MACKEY. Reading 7pm The Cinema, Hallwall's 341 Delaware Ave. Poet, critic and literary theorist Nathaniel Mackey is the author of numerous chapbooks and collections of poetry including Splay Anthem (which won the 2006 National Book Award in Poetry); Whatsaid Serif (1998); Song of the Andoumboulou: 18-20 (1994) and Eroding Witness (1985), which was selected for the National Poetry Series. He is also the author of an ongoing prose work, From A Broken Bottle Traces of Perfume Still Emanate, of which three volumes have been published, and Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing (1993). He is co-editor of American Poetry: The Twentieth Century (2000). Mackey is Professor of Literature at the University of California, Santa Cruz. This event is jointly sponsored with Exhibit-X.

Wed. Dec. 5. PAUL HOOVER. Reading 7.30pm The Cinema, Hallwall's 341 Delaware Ave. Paul Hoover is the author of eleven collections of poetry, a novel and a collection of literary essays most recently Edge and Fold, Poems in Spanish, and Winter Mirror. He serves as curator of a new poetry series at the DeYoung Museum of Art, San Francisco. He is the recipient of the Jerome J. Shestack Award for the best poems to appear in the American Poetry Review, the Carl Sandburg Award, and the l984 General Electric Foundation Award for
Younger Writers. Hoover also edited the Norton anthology of Postmodern American Poetry, 1994. His translations of Friedrich Holderlin, with Maxine Chernoff is forthcoming from Omnidawn.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

> *damn the caesars, the journal*
> *damn the caesars, the blog*
>
> ---
> *Check out the hottest 2008 models today at Yahoo! Autos.*

↑ Index

126. **Andrew Rippeon**

P-Queue (vol. 5): Call for Work

Wed 3 Oct 2007

****

****

P-Queue: Call for Work

P-Queue is a SUNY Buffalo-based journal of poetry and poetics, and we are currently seeking submissions for our 2008 volume. P-Queue is interested in 'hybrid' workâ€”what toggles between poetry & prose, critical & creative, "academic" & "non-academic," the visual & the written.

For Vol. 5 (the first in our second series!), we're especially interested in the question of "care."

To this end, we'll be more inclined to consider collaborations, conversations, collocations, correspondences, and the like. These are of course loosely and widely interpretable, but what we want is a representation of ways of being together in language, ways of being in language together.

Consider:
-selections from letters ('literary' or otherwise)
-conversations (recorded, repeated, replayed, etc.)
-collaboration: in composition, in editing: work that widens the scene of writing, the scene of reading
-collocation: the prosodic or the rhetorical: work that calls us to it, calls us together, to space created

And as always, weâ€™re looking to question genre and convention (and to question the _questioning_ of genre & convention!).

Our covers are (lovingly, care-fully) letterpressed, the journal often include images and 'manipulated' texts, and we pride ourselves on the appearance of the publication. P-Queue is published annually (the 2008 yearbook will appear in Summer 08). To receive full consideration, please try to submit work by Jan. 1.

www.p-queue.org

****

****

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127. Sarah Rosenthal

Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

Hi,

I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.

I'm pasting in the authors I'm already aware of who've done epistles in one or more genres. I'd love to hear whatever springs to mind. Feel free to backchannel if you'd prefer.

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Mayer
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Neidecker
Neruda
Notley
O'Hara
Creeley

Palmer
Pound
Schlovsky
Spicer
West (Nathaniel)
Woolf

Many thanks,
Sarah Rosenthal

↑ Index

128. Peter Ciccariello
Sonnet for low tide
Thu 4 Oct 2007

Sonnet for low tide<http://www.cgi7.com/peterimages/sonnet-for-low-tide5.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

129. Sarah Rosenthal
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

PS, BTW, I failed to mention in my list an obvious choice--Dana Teen Lomax and Jennifer Firestone's forthcoming collection Letters to Poets, which features correspondence between "emerging" and "established" poets--a project which revivifies the letter form and brings it to bear on contemporary poetics in exciting ways....

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Woolf

Many thanks,
Sarah Rosenthal

↑ Index

130. CA Conrad
a poet's invitation to a Thanksgiving Day Fast for Iraq /\\//\\\\\////\\\\\\\//////\\\\\\\\\/////////
Thu 4 Oct 2007

---

a poet's invitation to a Thanksgiving Day Fast for Iraq /\\//\\\\\////\\\\\\\//////\\\\\\\\\/////////

For the details, please go here:

http://ThanksgivingDayFast.blogspot.com

Thank you for considering joining the protest,
CAConrad

↑ Index

131. Tarpaulin Sky Press & Journal

2 NEW BOOKS, 3 Authors, 1 Artist: Joyelle McSweeney, Noah Eli Gordon, Joshua Marie Wilkinson, Noah Saterstrom

Thu 4 Oct 2007

Now available from Tarpaulin Sky Press:

NYLUND, THE SARCOGRAPHER, by Joyelle McSweeney
FIGURES FOR A DARKROOM VOICE, by Noah Eli Gordon & Joshua Marie Wilkinson,
with images by Noah Saterstrom

NYLUND, THE SARCOGRAPHER
by Joyelle McSweeney
Fiction. 5"x7", 132 pages
ISBN: 978-0-9779019-4-4
http://www.tarpaulinsky.com/Press/McSweeney/index.html

NYLUND, THE SARCOGRAPHER, McSweeney's first full-length work of fiction, is a baroque noir. Its eponymous protagonist is a loner who tries to comprehend everything from the outside, like a sarcophagus, and with analogously ornate results. The method by which the book was written, and by which Nylund experiences the world, is thus called sarcography. Sarcography is like negative capability on steroids; this ultra-susceptibility entangles Nylund in both a murder plot and a plot regarding his missing sister, Daisy. As the murder plot places Nylund in increasing physical danger, his sensuous memories become more present than the present itself.

"If Vladimir Nabokov wanted to seduce Nancy Drew, he'd read her NYLUND one dark afternoon over teacups of whiskey. Welcome to fiction's new femme fatale, Joyelle McSweeney." -Kate Bernheimer, editor of Fairy Tale Review and the author of The Complete Tales of Ketzia Gold and The Complete Tales of Merry Gold

"If Wallace Stevens had written a novel it might have come close to Joyelle McSweeney's NYLUND, THE SARCOGRAPHER. But any imagined effort of Mr. Stevens would pale next to Nylund's journey through the butterflied joinery of syntax, the jerry-rigged joy of this tour de joist. And you thought you knew your own language. This book hands it back to you on a platter and includes the instructional manual for its further use." -Michael Martone, author of Michael Martone

Joyelle McSweeney is the author of The Red Bird and The Commandrine and Other Poems, both from Fence. She is a co-founder and co-editor of Action Books and Action, Yes, a press and web quarterly for international writing and hybrid forms. She writes regular reviews for Rain Taxi, The Constant Critic, and other venues and teaches in the MFA Program at Notre Dame. Her next book will be the science fiction novel Flet, forthcoming from Fence in late 2007.

FIGURES FOR A DARKROOM VOICE
by Noah Eli Gordon & Joshua Marie Wilkinson
with images by Noah Saterstrom
ISBN: 978-0-9779019-5-1
Poetry. 5.5" x 7", 94 pages
http://www.tarpaulinsky.com/Press/Figures/index.html

In FIGURES FOR A DARKROOM VOICE the rhetorical twisting of Noah Eli Gordon's abstractions meld with the ominous narratives of Joshua Marie Wilkinson's fragments, turning Wallace Steven's notion of a supreme fiction toward a supreme friction, one where the work of these two poets is fused into a voice as singular as it is sinister. Imagine a gallery in which Cornell boxes talk back, a Maya Deren film in which the audience dissolves into projector light, a Philip Glass composition played exclusively on medieval weaponry, such are the compelling results of this collaborative work.

In prose poems, syntactically elusive sonnets, and haunting, haiku-like fragments illuminated by the ink drawings of Noah Saterstrom, one encounters a recurring cast of logically-skewed images, inauspicious yet arresting aphorisms, and characters rendered fully bizarre in the lightest of brushstrokes. Here, the slippage and disruptions of textually investigative work collides with the mind-expanding project of conjuring paradox, while never quite leaving linearity behind. When these poets write, "I am trying to draw you a simple picture of explanation," one realizes the monumental nature of such a task. And this task is made more complex, and ultimately more rewarding, by the inclusion of Noah Saterstrom's dynamic images. "Who," Gordon and Wilkinson ask, "operates the levers in this darkroom dress-shop?" Who, indeed! The rich history of literary collaboration just got richer.

These two guys tell us,
"There is nothing that summer can do to us
That we could not ourselves develop in the basement"
so we know
"the sleepwalkers enter a swimming pool
With their haggings& black dresses,"
"raising private horses"
Therefore it's true

"What mammal wouldn't want its own vibrant egg?"
They glitter. This book glitters.

-Tomaz Salamun

NOAH ELI GORDON is the author of Novel Pictorial Noise (Harper Perennial, 2007; selected by John for the National Poetry Series), A Fiddle Pulled from the Throat of a Sparrow (New Issues, 2007), Inbox (BlazeVOX, 2006), The Area of Sound Called the Subtone (Ahsahta, 2004), and The Frequencies (Tougher Disguises, 2003), as well as numerous chapbooks, including That We Come to a Consensus (Ugly Duckling Presse, 2005; in collaboration with Sara Veglahn).

NOAH SATERSTROM has exhibited paintings, drawings, projects, and installations nationally and internationally. The recipient of grants and residencies, he also does numerous collaborations with writers and musicians. Recent publications include The Denver Quarterly and Tarpaulin Sky. With Selah Saterstrom he curates Slab Projects, a series of ongoing investigations which generate public works in the New Orleans and Gulf Coast region.

JOSHUA MARIE WILKINSON is the author of Suspension of a Secret in Abandoned Rooms (Pinball, 2005), Lug Your Careless Body out of the Careful Dusk (U of Iowa, 2006), and The Book of Whispering in the Projection Booth (forthcoming from Tupelo Press). He holds a PhD from University of Denver and lives in Chicago where he teaches at Loyola University. His first film, Made a Machine by Describing the Landscape, is due out next year.

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132. Leonard Kress

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

Maybe I'm missing something here, but what about:

Olson, Mayan Letters
Goethe,Sorrows of Young Werther
Rilke, Letters to a Young Poet
Thomas McGrath, Letters to an Imaginary Friend

Leonard Kress

Leonard Kress
Associate Professor
Communications/Humanities
www.harrowgatepress.com

↑ Index

133. **taylan yildiran**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

Nathanielel Mackey's Bedoin Hornbook

Sarah Rosenthal <[redacted]> wrote:
Hi,

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Notley
O'Hara
Creeley
Palmer
Pound
Schlovsky

Spicer
West (Nathaniel)
Woolf

Many thanks,
Sarah Rosenthal

Got a little couch potato?
Check out fun summer activities for kids.

↑ Index

134. Chris Stroffolino
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Hi Sarah---

Four Unposted Letters To Catherine, Laura Riding....or maybe the reprint is under Laura (Riding) Jackson. I think it's still in print...

C

On Oct 3, 2007, at 9:50 PM, Sarah Rosenthal wrote:

> *Hi,*
>
> *I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.*
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> *Woolf*
>
> *Many thanks,*
> *Sarah Rosenthal*

↑ Index

135. richard owens
Re: U Buffalo Poetics Plus Fall 2007 events
Thu 4 Oct 2007

GLORIA:

i'm delighted you pointed this out. last week Frances Kruk, Sophie Robinson, Kai Fierle-Hedrick both visited & read to two wonderfully large audiences. as both are younger you may not be familiar with them. while Frances is rooted in potatoes, Sophie's currently at Royal Holloway. Kai's work appears in Brit po issue of CR. Frances & Sophie connected to Yt Communications.

as for the Poetics Plus calendar, Harriet Mullen was scheduled to read this term but had to cancel. she's planning to visit in spring -- among a number of other women poets.

but thanks for the heads-up. good to be on the lookout.

rich...

[redacted] wrote: Richard,
Allen,Timothy,Robert, Nathaniel,Paul
All good,but don't any girls want to read at your school?

Gloria

----- Original Message -----
From: "richard owens"
To:

Sent: Wednesday, October 03, 2007 6:37 PM
Subject: U Buffalo Poetics Plus Fall 2007 events

> *ALLEN FISHER visiting the University at Buffalo as Poet-in-Residence Oct. 9 - 11!*
>
> *Tues. Oct. 9 Poet-in-Residence ALLEN FISHER. Reading 1pm Poetry Collection 420 Capen Hall 4pm Seminar 1 438 Clemens Hall*
>
> *Wed. Oct. 10 Seminar 2. 12.30 pm 438 Clemens Hall*
>
> *Thurs. Oct. 11. Seminar 3. 4pm 438 Clemens Hall Allen Fisher is a poet, painter, publisher, teacher and performance artist who has been writing poetry since 1962. He has produced over a hundred and twenty five chapbooks, books of poetry, graphics, art documentation and essays. Among his major project sequences are Place (1971-80) and Gravity as a consequence of shape (started in the 1980s).*
>
> *A former Head of Academic Affairs at the Herefordshire College of Art & Design, he is now Professor of Poetry and Head of Contemporary Art at Manchester Metropolitan University. His paintings are represented in the collections of the Tate Gallery, London and in the Living Museum, Iceland. He edits the magazine Spanner.*
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> *Anthem (which won the 2006 National Book Award in Poetry); Whatsaid Serif (1998); Song of the Andoumboulou: 18-20 (1994) and Eroding Witness (1985), which was selected for the National Poetry Series. He is also the author of an ongoing prose work, From A Broken Bottle Traces of Perfume Still Emanate, of which three volumes have been published, and Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing (1993). He is co-editor of American Poetry: The Twentieth Century (2000). Mackey is Professor of Literature at the University of California, Santa Cruz. This event is jointly sponsored with Exhibit-X.*
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> *Younger Writers. Hoover also edited the Norton anthology of Postmodern American Poetry, 1994. His translations of Friedrich Holderlin, with Maxine Chernoff is forthcoming from Omnidawn.*
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.....richard owens
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damn the caesars, the journal
damn the caesars, the blog

Catch up on fall's hot new shows on Yahoo! TV. Watch previews, get listings, and more!

↑ **Index**

136. **Dillon Westbrook**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

There's always Montesquieu's "The Persian Letters", which has to be one of the earlier examples. The book of Paul is essentially epistolary though not sure it's a brand of literature you're after. And, something I noticed again rereading Liebnitz the other day, most enlightenment and early modern philosophy transpired by letter and usually begins with a dedication to the receiver, which is the place where the author's consciousness about the politics of his writing usually surfaces. Machiavelli and More are particularly obvious examples (though in the case of More it becomes a dialogue embedded in a letter). Just open up any good edition of either of those two, or Descartes or Liebnitz or Hume and you'll usually find someone to whom the work was explicitly addressed

hope any of that helps,

Dillon

On Oct 3, 2007, at 11:50 PM, Sarah Rosenthal wrote:

> *Hi,*
>
> *I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.*
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> *Pound*
> *Schlovsky*
> *Spicer*
> *West (Nathaniel)*
> *Woolf*
>
> *Many thanks,*
> *Sarah Rosenthal*

↑ Index

137. Suzanne Burns

Re: Which pop song most sets feminism back?

Thu 4 Oct 2007

On 9/30/07, Marcus Bales <[redacted]> wrote:
>
> Rolling Stones: Under My Thumb

I always argue with that one though-- it does have one critical bit of lyric "Instead of me..." which implies that the speaker felt that he was under her thumb at one point. So I just see it as a song about very human power struggles.

I also agree that Stand by Your Man is rife with irony. I have no problem with it.

My vote would be for "American Woman"-- I really HATE that song. And could we pick the recent and very obvious "Humps"? Bleh.

Suzanne

↑ Index

138. **Gerald Schwartz**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

Horace is always a source.

Gerald S.

> *PS, BTW, I failed to mention in my list an obvious choice--Dana Teen Lomax and Jennifer Firestone's forthcoming collection Letters to Poets, which features correspondence between "emerging" and "established" poets--a project which revivifies the letter form and brings it to bear on contemporary poetics in exciting ways....*
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> *Many thanks,*
> *Sarah Rosenthal*

↑ Index

139. **Maria Damon**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

---

bernadette mayer, the desire of mothers to please others in letters

Leonard Kress wrote:
> Maybe I'm missing something here, but what about:
>
> Olson, Mayan Letters
> Goethe,Sorrows of Young Werther
> Rilke, Letters to a Young Poet
> Thomas McGrath, Letters to an Imaginary Friend
>
> Leonard Kress
>
>
>
> Leonard Kress
> Associate Professor
> Communications/Humanities
> www.harrowgatepress.com
>

↑ Index

140. **Chris Stroffolino**

pj harvey/ l(r)j, etc...

Thu 4 Oct 2007

---

maybe relevant to some of the discussion...

Around the time of PJ Harvey's "Sheela-Na-Gig" (which some call a feminist pop-song, and some call an assimilationalist compromise-), ah, but it rocks (in

more than one sense of that word!), I found this book by Laura (Riding) Jackson, largely written in the early 1930s but not published until 1993. Here's a quote from it:

"Woman, because she is an absolute, unindividualistic being, can only get a sense of her difference from man through man's sense of her as something different. But for this sense she must go to man's feelings, not to his reason: to the evidence of her actual impact on him. Man's reason tells nothing about woman; it is an attempt to integrate itself, merely, and by suppressing evidence of what differs....But man's reason is not perception-proof; it is shot through with involuntary reactions to experience. And it is these reactions alone which can provide accurate information about woman as an observable phenomenon, and which we must be careful to separate from rational statements about woman. And when the rational statement is made by a woman it is likely to be more false to the nature of woman than when made by a man: because a woman has no external experience of herself which might discredit the statement, while a man cannot but supply, along with the rational statement about woman, a reaction that contradicts it. (77, 78...)

earlier she writes men invented feminism (pg. 53)...

Chris

Oh, since I'm out of POSTS for today, a PS to SARAH ROSENTHAL, another book you may want to include an excerpt of for your class would be GARY SULLIVAN and NADA GORDON'S "SWOON"----based largely on an email correspondence.

C

↑ Index

141. **W.B. Keckler**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

Hi Sarah...I didn't read the ones after your post so if i'm being pleonastic i apologize...of course Richardson...you allude to New York School....Berrigan of course comes to mind with his most famous work; then there's that unusual book about weird psychic coincidences, synchronicity,?where the artist/protag ? is seemingly "linked" to someone on the other side of the world who is writing to him...I forget the name of that one..it's lavishly illustrated and the letters are presented in facsimile form, often in little envelopes glued into the book...is Sheila Murphy's Letters book meant to be interpreted literally vis-a-vis those poems? Does Rilke count? Well you did say fiction or poetry....would you consider posthumous letters such as Catullus to his brother? Philip Whalen also

has a shiv of a letter (a poem)?written to his dead mother....very moving....it's in the Selected with the great opening essay by Scalapino...

-----Original Message-----
From: Sarah Rosenthal <[redacted]>
To: [redacted]
Sent: Thu, 4 Oct 2007 12:50 am
Subject: Epistolary Forms--Your Ideas?

Hi,

I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.

I'm pasting in the authors I'm already aware of who've done epistles in one or more genres. I'd love to hear whatever springs to mind. Feel free to backchannel if you'd prefer.

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Neidecker
Neruda
Notley
O'Hara
Creeley
Palmer

Pound
Schlovsky
Spicer
West (Nathaniel)
Woolf

Many thanks,
Sarah Rosenthal

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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142. **Mark Weiss**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

The list seems somewhat random, though mostly very recent. What are your boundaries? There are thousands of possible texts: it's a very old form--Eloise and Abelard, for instance, and it was a dominant form for the novel in England and France in the 18th century--Richardson, Laclos, Rousseau, etc. Letters themselves, as in your mention of Dickinson--what about St Paul?

Mark

At 12:50 AM 10/4/2007, you wrote:
>Hi,
>
> I'm currently collecting exemplars of epistolary form for a
> course I'm teaching in the spring. I'm looking for examples in
> fiction and poetry, as well as "real" correspondence (especially by
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> Schlovsky
> Spicer
> West (Nathaniel)
> Woolf
>
> Many thanks,
> Sarah Rosenthal

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143. Thomas savage

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

One thing that occurs to me here, though I haven't read it yet, is that a new volume of correspondence between Robert Duncan and Denise Levertov has recently been published. Are there any epistolary poems in it? I can't say. Regards, Tom Savage

Sarah Rosenthal <[redacted]> wrote: Hi,

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correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.

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West (Nathaniel)
Woolf

Many thanks,
Sarah Rosenthal

Shape Yahoo! in your own image. Join our Network Research Panel today!

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144. Alan Sondheim

*The Sondheim effect**

Thu 4 Oct 2007

The Sondheim effect*

Working with film twenty years ago, I discovered that if stereographs (which are mostly late 19th-early 20th century photographs viewed through a stereoscope, giving the viewer a three-dimensional image) were rephotographed on movie film, alternating left and right - upon projection, a three-dimensional effect was clearly visible, even though both eyes perceived the left and right viewpoint. In traditional stereoscopy, the left eye perceives the left-taken image, and the right perceives the right-taken one. In other words the three-dimensionality is synchronic- ally, spatially, encoded and the mind reconstitutes the scene. In the Sondheim effect, the encoding is diachronic; both eyes perceive both images in quick (16-24 fps) alternation. The result should be 'something' like a back-and-forth shuddering, which does occur, but it is accompanied by a three-dimensional illusion which has varying degrees of depth, depending on the original image - clear foreground/background information tends towards the greatest illusion.

(It's been pointed out many times that it's possible to create depth by watching a soccer game, for example, with a slightly dark neutral density filter over one eye. This creates a small processing lag, so each eye processes at a different rate, hence is reading slightly different images from the playing field. Now if the ball moves horizontal- ly, it's seen simultaneously in two different positions, against a more or less constant background, and appears, again slightly, to jump out from the screen.)

In three-dimensional unpacking, the mind fills in synchronic or diachronic digital information - discrete images - to recreate the plenitude of the real, in a sense 'being there.' Think of this as a gestural operating - given limited information, filling in the blanks, as if vision were active (which it is) and gestural, as if vision originated primarily from the perceiver. (This is clear in vision studies, the work of Marr decades ago, color vision theory, etc.)

Since the analogic is fundamentally continuous, 'of the real,' it might also be considered, in this case (and the case of color theory etc.) a kind of suture or bandaging - what are really, inherently, disparate images - either from photographs or from perception of physical reality - are combined into a simulacrum of a continuum of spatial depth. Stereo- graphs are an example of a production involving simultaneity (space); alternation is an example involving succession (time). This is of course far too neat and I'm positive would break down on the cog-psych or neuro- physiological level. So the Sondheim effect in this regard is nothing more than a curiosity, the sort of thing one might read in

Mind Hacks. On the other hand, the idea that succession can imply a re-reading or reconsti- tution of simultaneity has interesting phenomenological implications, as anyone familiar with Husserl on internal time-consciousness knows. The following video has the _slightest_ Sondheim effect among the runners; and even when trying, I've never been able to get the sharpness necessary to reproduce it in video at all. Now with HD, it should be easy to do and it would be interesting to see the results of a complete narrative movie presented in such a manner - would the shuddering finally become invisible as vision synchronized itself to temporal collapse?

http://www.asondheim.org/roughrace.mp4

* Of course, naming the effect after me quickly gives way to the realiza- tion that there must be thousands of experimental studies of just such things; it's more than obvious. Viewing alternations is standard in lang- uage and motion studies; the only difference here is that the alternating images are from slightly different viewpoints.

↑ Index

145. Thomas savage
Re: Sonnet for low tide
Thu 4 Oct 2007

These images are wonderful. Thank you for sharing them with us. Perhaps because I just got an announcement about his art, they remind me somewhat of the work of the artist known as Jess, Robert Duncan's partner for many years. Regards, Tom Savage

Peter Ciccariello <[redacted]> wrote: Sonnet for low tide

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

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146. Skip Fox
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Eminen. "Stan" (I think).

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of Sarah Rosenthal
Sent: Wednesday, October 03, 2007 11:51 PM
To: [redacted]
Subject: Epistolary Forms--Your Ideas?

Hi,

I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.

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Schlovsky
Spicer

West (Nathaniel)
Woolf

Many thanks,
Sarah Rosenthal

↑ Index

147. **colin herd**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

---

beverly dahlen

On 10/4/07, Sarah Rosenthal <[redacted]> wrote:
>
> Hi,
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> Schlovsky
> Spicer
> West (Nathaniel)
> Woolf
>
> Many thanks,
> Sarah Rosenthal
>

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148. **Zamsky, Robert**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Nate Mackey's prose. I've taught Atet A.D. in several contexts, and students always seem to get into the epistolary nature of the work -- even though (or maybe because) the letters are addressed to "Angel of Dust."

- Robert Zamsky

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Sarah Rosenthal
Sent: Thursday, October 04, 2007 12:51 AM
To: [redacted]
Subject: Epistolary Forms--Your Ideas?

Hi,

I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length

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Many thanks,
Sarah Rosenthal

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149. **David Chirot**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

---

araki yasusada--Doubled Flowering: From the Notebooks of Araki Yasusada --Letters in English

st john crevecouer--Letters from an American Farmer

Jack Spicer--After Lorca

Ring Lardner--You Know, Me Al

Tadeusz Borowski--some stories in This Way to the Gas, Ladies and Gentlemen

The Yage Letters--Burroughs & Ginsberg

Soledad Brother--George Jackson

E.A. Poe--The Purloined Letter

Sterne and Smollet--epistolary novels--

Epistles of St Paul of Tarsus

The Letters of Van Gogh

Letters from Earth--Mark Twain

Rilke on Cezanne (letters)

Pasternak, Rilke & Maria Tsvetevya Correspondance

Kamikaze Diaries Reflections by Japanese Student Soldiers (includes a great many

letters)

My Life is a Weapon A Modern History of Suicide Bombings by Chrisophe Reiner

(includes written letters &
transcriptions of video tapes)

Fyodor Dostoyesvksy--Notes (sometimes "Letters") from Underground

On 10/3/07, Sarah Rosenthal <[redacted]> wrote:
> Hi,
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> I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.
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> Woolf
>
> Many thanks,
> Sarah Rosenthal
>

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150. **Paul Nelson**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

> *----- Original Message ----*
> *From: Thomas savage <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, October 4, 2007 7:51:03 AM*
> *Subject: Re: Epistolary Forms--Your Ideas?*

> *One thing that occurs to me here, though I haven't read it yet, is that a new volume of correspondence between Robert Duncan >and Denise Levertov has recently been published. Are there any epistolary poems in it? I can't say. Regards, Tom Savage*

Thomas,

Duncan's correspondence with Levertov actually started with a Letter poem which was the first one published in his book Letters. Levertov did not understand the intent, but got over her initial confusion and began that long correspondence with Duncan. The recent Flood Editions book is beautiful: http://www.floodeditions.com/new/duncan.html

Sarah, Another place to find a recent use of this form is in the August Poetry Postcard Fest Lana Ayers and I initiated this past August and continue with 107 people on a weekly basis. Details: http://poetrypostcards.blogspot.com/ or backchannel me if you like.

Good luck,

Paul

Paul E. Nelson, M.A.
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Slaughter, WA [redacted] or [redacted]

↑ Index

151. Alexander Jorgensen
Re: A NEW Creeley Letter Re: Simic on Creeley
Thu 4 Oct 2007

In response to Simic story, which I haven't read, which the poster offered as mere titilation - warning, perhaps (and where is Mr. Bernstein?):

Got lots to say about RC. In the coming years, there are letters that will be released. He was many things, mostly important, I think; and inspite of his insecurities, frailties, honesty, engagement in the process of life - despite the animosity so many have held towards him. And despite that animostity, so many

more love the man and his work. It is honest, his work, we can say with a deep relaxing breath - and did lots for many. What follows is an email he wrote this email really hours before his death.

This man, Bob, was, I think, very much the sort of human embodiment of the divine - a savage on all fours moving across our dirty floor, so polluted by the likes of many (including on this list), attempting to recoup himself and in that, I think, find and offer grace. He was the man who often said: No problem what-so-ever. He was an ambitious man, a good man, a person many of us KNEW.

AlexJ.

From : Creeley, Robert <[redacted]>
Sent : Sunday, March 27, 2005 1:40 PM
To : "Alexander Jorgensen" <[redacted]>
Subject : RE: THIS ONE'S GOOD

Dear Alex,
Very sad to say, I am in lousy shaope, having got
tests last Thursday, and now waiting for final report on biopsy.
The doctor tells me I've got lung cancer and that's effectually
it. No surgery is practical and it does not respond to
chemotherapy. So if I don't write ir keep up, that's why.
Onward!

Best as ever,
Bob
--
PO Box 816, Marfa, TX 79843-0816
Cell: [redacted] * Email [redacted]

-----Original Message-----
From: Alexander Jorgensen
[mailto:[redacted]]
Sent: Sun 3/27/2005 7:16 AM

To: Creeley, Robert
Subject: THIS ONE'S GOOD

Dear Bob:

One finds oneself wondering on whose team one'll sit
once sense
of feeling
grounded by structure one presupposes exists is null
and
existence of ideals
flouted make Paine, Lincoln, and others simply
commercial
property -- or
kitsch. With bewilderment, I think there's simply a
floating
kinda feeling,
here. Will new administration make a difference --
with brutal
damage done?
I know the media is handedly controlled in China, but
as your
articles
reveal, there's lots of dirty stuff making the whole
damn place
polluted and
rank on the home front. You're one of the titans, I
might argue,
to jump on
an old sedan and start hollerin' -- like Ginsburg did,
and who
I've,
regrettably, intolerably, berated on past occasions. I
feel that
it might
not only be kindness and realism that we're to teach,
but
values. I think
that something's disappearing, and I thought it was
there -- and
I don't
want to watch it go, to think its possible.

******Please tell me where I can send your package,
because
it'll take about
two weeks from Beijing -- and I want to make sure it
gets to
you. My
girlfriend and I even managed to enclose some reading
material.*****

As for more good things in China: mornings with old
ladies
dancing about,
with pom-pom-type things, smiley-faced grey-locked
teenage girls
in the park
outside our door; a winter where I saw a migrant
worker lugging
a donkey
cart stop to brush snow of his new and well polished
patent
shoes; a friend
name Wu Jian Li whose hoping to travel abroad and have
opportunity to become
a great painter; my love developing inspite of myself
into
beautiful bloom
of seventh year; the sense of aloneness that leads one
to
cherish one's own
home; an e-mail like this. Lots, alas, are sad and
there's a lot
of
mistrust. Today we visited a temple defaced during the
Cultural
Revolution
-- hundreds of tiny buddahs had lost their heads,
along with a
country its
culture by man called too often George Washington.

Best,
Alex

p.s. Take good care of yourself.

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

↑ Index

152. Alexander Jorgensen
A New Creeley Letter - 2
Thu 4 Oct 2007

And yes, my e-mail is many things - but, first, honest. Am in Thailand with a fractured foot, in lots of pain, been debating as to whether or not I need further explain the damn "ol' country western singer" to those of us not strong enough to lift our voices to look after a friend - and I'd rather debate my points face-to-face, the wildness of my eyes apparent, the richness of my experiences full blown, my poetry a valid weapon. So often I am perplexed by the rubbish on this list and the inaction with regards to "people issues". This list very much, I would argue, lives less up to its list members expectations that most us are willing to honestly divulge. No different that any other American (US American for those "sensitive") production!!

AJ

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

↑ Index

153. Shaunanne Tangney
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

If you are interested in actual epistolary novels, early American literature is replete with them, especially written by women--"the women's weepy" in derisive terms, or, sentimental fiction is less derisive terms. My favorite is Hannah Webster Foster's _The Coquette_, but there are numerous other examples. The Wikipedia entry for "epistolary novel" lists important early ones from Aphra Beha and and Samuel Richardson, and interesting late ones from Nabokov and CS Lewis--it's worth a look. --ShaunAnne

On Wednesday, October 3, 2007, at 11:50 PM, Sarah Rosenthal wrote:

> *Hi,*
>
> *I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.*
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> *Woolf*
>
> *Many thanks,*
> *Sarah Rosenthal*

↑ Index

154. angela vasquez-giroux
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

---

most of my suggestions are in 18th c. lit (when the epistolary form was really in vogue)

clarissa (richardson)
evelina (burney)
the history of emily montague (frances brooke)
The Mixquiahuala Letters (ana castillo)

On 10/4/07, taylan yildiran <[redacted]> wrote:
>
> Nathanielel Mackey's Bedoin Hornbook
>
>
> Sarah Rosenthal <[redacted]> wrote:
> Hi,
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>
> Many thanks,
> Sarah Rosenthal
>
>
>
> ----------
> Got a little couch potato?
> Check out fun summer activities for kids.
>

↑ Index

155. **patrick dunagan**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Keats

2007/10/4, Zamsky, Robert <[redacted]>:
>
> Nate Mackey's prose. I've taught Atet A.D. in several contexts, and
> students always seem to get into the epistolary nature of the work --
> even though (or maybe because) the letters are addressed to "Angel of
> Dust."
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> - Robert Zamsky

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> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Sarah Rosenthal
> Sent: Thursday, October 04, 2007 12:51 AM
> To: [redacted]
> Subject: Epistolary Forms--Your Ideas?
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> Kafka
> Knight
> Mayer
> Muske
> Neidecker
> Neruda
> Notley

> O'Hara
> Creeley
> Palmer
> Pound
> Schlovsky
> Spicer
> West (Nathaniel)
> Woolf
>
> Many thanks,
> Sarah Rosenthal
>

↑ Index

156. CA Conrad
9 poets 9 cities: LOGAN RYAN SMITH reads in San Francisco, 10/20/07
Thu 4 Oct 2007

If you're in the Bay Area DON'T MISS THIS READING! Logan Ryan Smith will be reading from his amazing new book THE SINGERS (Dusie Press, 2007). Details here: http://loganryansmithreading.blogspot.com/

And check out the comments section for the recent a.rawlings event in Toronto for 9 poets 9 cities: http://arawlingsreading.blogspot.com

CAConrad
series coordinator
http://9poets9cities.blogspot.com

↑ Index

157. Jason Quackenbush
Re: Sonnet for low tide
Thu 4 Oct 2007

Peter,
I always really enjoy your pieces, but I find this one particularly striking. I even find fourteen lines to read here. it's beautiful, thanks for sharing.

On Thu, 4 Oct 2007, Peter Ciccariello wrote:

> *Sonnet for low tide<http://www.cgi7.com/peterimages/sonnet-for-low-tide5.jpg>*
>
> *-- Peter Ciccariello*

> *http://invisiblenotes.blogspot.com/*

↑ Index

158. **Ann Bogle**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

I love this topic. Samuel Richardson's Clarissa: Or the History of a Young Lady (1748) is a novel in letters; I felt like a smart person (your students would, too) when I realized I had read this book at a lecture at the 2000 MLA. Vangogh's letters. I have written & pub'd in journals at least two short stories that are something like letters; if you like, see _http://annbogle.blogspot.com_ (http://annbogle.blogspot.com) . AMB

********** See what's new at http://www.aol.com

↑ Index

159. **Brent Saner**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Rilke, Letters to a Young Poet
i second this one. softened my heart towards poetry in general. not epistle poems, per se, but epistolary nonetheless.

On 10/4/07, Zamsky, Robert <[redacted]> wrote:
>
> Nate Mackey's prose. I've taught Atet A.D. in several contexts, and
> students always seem to get into the epistolary nature of the work --
> even though (or maybe because) the letters are addressed to "Angel of
> Dust."
>
> - Robert Zamsky
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Sarah Rosenthal
> Sent: Thursday, October 04, 2007 12:51 AM
> To: [redacted]
> Subject: Epistolary Forms--Your Ideas?
>
> Hi,
>

> I'm currently collecting exemplars of epistolary form for a course I'm
> teaching in the spring. I'm looking for examples in fiction and poetry,
> as well as "real" correspondence (especially by writers of fiction and
> poetry). I'm also interested in material that approaches the letter form
> obliquely, such as material that claims to be epistolary but doesn't
> look like letters, etc. I'm going to do some direct address (e.g. New
> York School) but not a ton....more looking at things that specifically
> enact the letter form in some way. I'm interested in full-length works,
> series, and single pieces. I'm also interested in any writing you know
> of about epistolary form.
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> I'm pasting in the authors I'm already aware of who've done epistles
> in one or more genres. I'd love to hear whatever springs to mind. Feel
> free to backchannel if you'd prefer.
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> Creeley
> Palmer
> Pound
> Schlovsky
> Spicer
> West (Nathaniel)
> Woolf
>
> Many thanks,

> Sarah Rosenthal
>

--
Brent Saner
[redacted](cell)
[redacted](residence)

http://www.thenotebookarmy.org

↑ Index

160. **Maria Damon**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

---

what a great list!

David Chirot wrote:
> araki yasusada--Doubled Flowering: From the Notebooks of Araki Yasusada
> --Letters in English
>
> st john crevecouer--Letters from an American Farmer
>
> Jack Spicer--After Lorca
>
> Ring Lardner--You Know, Me Al
>
> Tadeusz Borowski--some stories in This Way to the Gas, Ladies and Gentlemen
>
> The Yage Letters--Burroughs & Ginsberg
>
> Soledad Brother--George Jackson
>
> E.A. Poe--The Purloined Letter
>
> Sterne and Smollet--epistolary novels--
>
> Epistles of St Paul of Tarsus
>
> The Letters of Van Gogh
>
> Letters from Earth--Mark Twain
>

> Rilke on Cezanne (letters)
>
> Pasternak, Rilke & Maria Tsvetevya Correspondance
>
> Kamikaze Diaries Reflections by Japanese Student Soldiers (includes
> a great many
>
> letters)
>
> My Life is a Weapon A Modern History of Suicide Bombings by Chrisophe Reiner
> (includes written letters &
> transcriptions of video tapes)
>
> Fyodor Dostoyesvksy--Notes (sometimes "Letters") from Underground
>
>
>
>
>
> On 10/3/07, Sarah Rosenthal <[redacted]> wrote:
>
>> Hi,
>>
>> I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.
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>> Palmer
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>> Schlovsky
>> Spicer
>> West (Nathaniel)
>> Woolf
>>
>> Many thanks,
>> Sarah Rosenthal
>>
>>

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161. **Shaunanne Tangney**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

Don't know how I could have forgotten John Barth's _Letters_!

On Thursday, October 4, 2007, at 11:04 AM, David Chirot wrote:

> *araki yasusada--Doubled Flowering: From the Notebooks of Araki Yasusada*
> *--Letters in English*
>
> *st john crevecouer--Letters from an American Farmer*
>
> *Jack Spicer--After Lorca*

Ring Lardner--You Know, Me Al

Tadeusz Borowski--some stories in This Way to the Gas, Ladies and Gentlemen

The Yage Letters--Burroughs & Ginsberg

Soledad Brother--George Jackson

E.A. Poe--The Purloined Letter

Sterne and Smollet--epistolary novels--

Epistles of St Paul of Tarsus

The Letters of Van Gogh

Letters from Earth--Mark Twain

Rilke on Cezanne (letters)

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letters)

My Life is a Weapon A Modern History of Suicide Bombings by Chrisophe Reiner
(includes written letters & transcriptions of video tapes)

Fyodor Dostoyesvksy--Notes (sometimes "Letters") from Underground

On 10/3/07, Sarah Rosenthal <[redacted]> wrote:
Hi,

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> *direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.*
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> *Kafka*
> *Knight*
> *Mayer*
> *Muske*
> *Neidecker*
> *Neruda*
> *Notley*
> *O'Hara*
> *Creeley*
> *Palmer*
> *Pound*
> *Schlovsky*
> *Spicer*
> *West (Nathaniel)*
> *Woolf*
>
> *Many thanks,*
> *Sarah Rosenthal*

↑ Index

162. **Diane DiPrima**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

Richard Hugo did an interesting book of letter-poems.

Diane di P.

From: Sarah Rosenthal <[redacted]>
<[redacted]>
Date: Wed, 3 Oct 2007 21:50:55 -0700
To: <[redacted]>
Subject: Epistolary Forms--Your Ideas?

Hi,

I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.

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Creeley
Palmer
Pound
Schlovsky

Spicer
West (Nathaniel)
Woolf

Many thanks,
Sarah Rosenthal

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163. Mark Jenkins
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Maurice Manning's book "Bucolics"

On 10/3/07, Sarah Rosenthal <[redacted]> wrote:
>
> Hi,
>
> I'm currently collecting exemplars of epistolary form for a course I'm
> teaching in the spring. I'm looking for examples in fiction and poetry, as
> well as "real" correspondence (especially by writers of fiction and poetry).
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> Creeley
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> Pound
> Schlovsky
> Spicer
> West (Nathaniel)
> Woolf
>
> Many thanks,
> Sarah Rosenthal
>

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164. cralan kelder
Opstedal and Kelder Reading/ Berkeley 10/10/07
Thu 4 Oct 2007

Kevin Opstedal and Cralan Kelder will read some poems

Time & Date:

7:30pm Wednesday, October 10th, 2007

FREE

Location:

Moe's Books
2476 Telegraph Avenue
Berkeley

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165. Diane DiPrima
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Keats.

From: Leonard Kress <[redacted]>
<[redacted]>
Date: Thu, 4 Oct 2007 08:01:52 -0400
To: <[redacted]>
Subject: Re: Epistolary Forms--Your Ideas?

Maybe I'm missing something here, but what about:

Olson, Mayan Letters
Goethe,Sorrows of Young Werther
Rilke, Letters to a Young Poet
Thomas McGrath, Letters to an Imaginary Friend

Leonard Kress

Leonard Kress
Associate Professor
Communications/Humanities
www.harrowgatepress.com

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166. **Skip Fox**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

According to Creeley (introd. to _Black Mountain Review_ 3 vol. set, AMS Press, 1968) Duncan's "For A Muse Meant" was originally published as "Letters for Denise Levertov."

Duncan's _Letters: Poems, 1953-1956_ (Jargon, 1958) might also fit your definition.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Thomas savage
Sent: Thursday, October 04, 2007 9:51 AM
To: [redacted]
Subject: Re: Epistolary Forms--Your Ideas?

One thing that occurs to me here, though I haven't read it yet, is that a new volume of correspondence between Robert Duncan and Denise Levertov has recently been published. Are there any epistolary poems in it? I can't say. Regards, Tom Savage

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correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.

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Schlovsky
Spicer
West (Nathaniel)
Woolf

Many thanks,
Sarah Rosenthal

Shape Yahoo! in your own image. Join our Network Research Panel today!

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167. James Cervantes
Re: submissions to The Salt River Review
Thu 4 Oct 2007

Submissions for the Fall, 2007 issue of The Salt River Review (Greg Simon, guest-editor/poetry, and Carol Novack, guest-editor/fiction) are closed. Any submissions sent to the guest editors will now be saved for consideration for the Winter, 2007/08 issue. Submissions should now be sent to James Cervantes, poetry editor, and Lynda Schor, fiction editor. Addresses and guidelines are available at http://www.poetserv.org

-- James Cervantes
~~~~~~
~ Salt River Review: http://www.poetserv.org
~ http://www.hamiltonstone.org/catalog.html#temporarymeaning
~ http://www.fieralingue.it/documenti/mr_bondo.pdf
~ http://www.poetserv.org/jvc/home/index.html

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168. David Chirot
'Howl' in an Era That Fears Indecency - New York Times
Thu 4 Oct 2007

---

http://www.nytimes.com/2007/10/04/books/04howl.html?em&ex=1191643200&en=02ea729f9cc6558b&ei=5087%0A ---

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169. luke daly
STRING OF SMALL MACHINES 3 : OUT NOW from HOUSE PRESS
Thu 4 Oct 2007

---

string of small machines is pleased to announce its third issue.

the issue features :

sabrina calle
harold abramowitz & amanda ackerman
kathryn l. pringle
cedar sigo
maureen thorson
mark lamoureux
brandon downing
roberto harrison
paul klinger
elzabeth robinson
~~~~~~

cover: michael slosek

copies available for 6 dollars thru PayPal at http://housepress.blogspot.com

string of small machines is the poetry magazine of house press, published in chicago, edited by luke daly, barrett gordon, and eric unger.

House Press is an independent, poetry-centered arts community founded in Buffalo, NY in 2002. Authors / publishers live in Buffalo, Chicago, New York, Albany, Charlottesville, and San Francisco.

More info :
http://www.housepress.org
http://housepress.blogspot.com

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

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170. J. Michael Mollohan
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Nick Bantock's Griffin & Sabine series
Dracula

----- Original Message -----
From: "Skip Fox" <[redacted]>
To: <[redacted]>
Sent: Thursday, October 04, 2007 3:12 PM
Subject: Re: Epistolary Forms--Your Ideas?

According to Creeley (introd. to _Black Mountain Review_ 3 vol. set, AMS Press, 1968) Duncan's "For A Muse Meant" was originally published as "Letters for Denise Levertov."

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West (Nathaniel)
Woolf

Many thanks,
Sarah Rosenthal

Shape Yahoo! in your own image. Join our Network Research Panel today!

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171. Stephen Vincent
Re: 'Howl' in an Era That Fears Indecency - New York Times
Thu 4 Oct 2007

I find disturbing - I suspect as with many - WBAI's 'trembles' and refusal to provide an on-air reading of Howl. On the other hand, I understand totally why the Bush Administration does not want to publicly air its internal memo's that sanction torture up to the 'point of death' - as also revealed today in the NYTimes. Now, those memos are indecent, obscene and probably going to be the cause of the vengeful deaths of many of our fellow country persons. But "Howl"? I don't think Howl ever killed or tortured anybody!! Well, to remember the good old days, you might go over to Jacket and see Gordon Ball's 1991 picture of military cadets reading Howl as, apparently, a required classrom text. It's ironic and wonderful. But that was back in Iraq I, back in time when Powell and Cheney were steadfast against going into Baghdad - and if Cheney was already excited by some imagine benefits from the practice of torture, we did not hear about it.

"Cadets read Howl, February 19, 1991, Virginia Military Institute, Lexington, Virginia." http://jacketmagazine.com/33/ball-photos.shtml

Stehen Vincent
http://stephenvincent.net/blog/

David Chirot <[redacted]> wrote:
http://www.nytimes.com/2007/10/04/books/04howl.html?em&ex=1191643200&en=02ea729f9cc6558b&ei=5087%0A ---

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172. Stephen Vincent
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Charles Olson, Letters to Origin (to Cid Corman)

Stephen V
http://stephenvincent.net/blog/

Diane DiPrima <[redacted]> wrote: Keats.

From: Leonard Kress
"

Date: Thu, 4 Oct 2007 08:01:52 -0400
To:

Subject: Re: Epistolary Forms--Your Ideas?

Maybe I'm missing something here, but what about:

Olson, Mayan Letters
Goethe,Sorrows of Young Werther
Rilke, Letters to a Young Poet
Thomas McGrath, Letters to an Imaginary Friend

Leonard Kress

Leonard Kress
Associate Professor
Communications/Humanities
www.harrowgatepress.com

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173. Patrick F. Durgin
Vancouver Reading: Dorantes, Durgin, Hofer and Seldess
Thu 4 Oct 2007

The venue for the upcoming reading presented by Kootenay School of Writing has been changed to the KSW headquarters:

Dominion Building
309-207 West Hastings St.
Vancouver, BC
V6B 1H6 CANADA
Phone: [redacted]
[redacted] <mailto:[redacted]>

Kenning Editions is sponsoring a west coast book tour over the latter half of October, featuring Jesse Seldess (Chicago, Berlin, Karlsruhe) reading from /Who Opens/ and newer work, Dolores Dorantes (Ciudad Juárez) reading from /sexoPUROsexoVELOZ and Septiembre/, Jen Hofer (Los Angeles) reading her translations in tandem with Dorantes, and Patrick Durgin (Chicago) reading from /Imitation Poems/ (Atticus Finch, 2007) and conducting readings and

performances from /Hannah Weiner's Open House/. Durgin and Hofer will also read for their forthcoming collaborative book, /The Route/ (Atelos, 2008). All four poets appear together unless otherwise indicated in the tour schedule:

Tue. 10/16, 7:00 PM, Kootenay School of Writing <http://www.kswnet.org/>, Vancouver, BC.

Thu. 10/18, 7:00 PM, Emergent Forms Series <http://emergent-forms.blogspot.com/>, Southern Oregon University, Ashland.

Fri. 10/19, 7:30 PM, Spare Room Series <http://www.flim.com/spareroom/> (New American Art Union), Portland.

Sun. 10/21, 7:00 PM, New Yipes Series <http://newyipes.blogspot.com/> (21 Grand), Oakland, CA. (Dolores Dorantes, Demosthenes Agrafiotis, and films by Katie Edmonds.)

Mon. 10/22, 7:30 PM, Moe's Books <http://www.telegraphbooks.com/monday.htm>, Berkeley.

Tues. 10/23, 6:00 PM, University of California at Santa Cruz Living Writers Series <http://humwww.ucsc.edu/CWP/news.html>.

Thu. 10/25, 3:30 PM, The Poetry Center of San Francisco State University <http://www.sfsu.edu/%7Epoetry/eventCalendar.html>.

Fri. 10/26, 7:30 PM, Modern Times Bookstore <http://www.mtbs.com/events_oct07.html>, San Francisco. (Dorantes, Durgin, and Hofer.)

Sun. 10/28, Last Sunday Series at The Smell, Los Angeles. (Dorantes, Durgin, and Hofer.)

Please click over to www.kenningeditions.com for more information, including secure, online orders of books, subscriptions, and other poetic wares.

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174. Charlotte Mandel

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

Sarah -
Are you familiar with the somonka - a form of Japanese epistolary love poem? two tankas, five line poems with syllable counts 5-7-5-7-7. The first tanka is a statement of love. The second, by another author, is a response.
I can send you one of my own, an exchange that goes on for a while, b/

c if you'd wish.
Charlotte

On Oct 4, 2007, at 12:50 AM, Sarah Rosenthal wrote:

Hi,

I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.

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Spicer

West (Nathaniel)
Woolf

Many thanks,
Sarah Rosenthal

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175. **Maria Damon**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

---

and who could forget Les Liaisons Dangereuses?

angela vasquez-giroux wrote:
> most of my suggestions are in 18th c. lit (when the epistolary form was
> really in vogue)
>
> clarissa (richardson)
> evelina (burney)
> the history of emily montague (frances brooke)
> The Mixquiahuala Letters (ana castillo)
>
>
>
> On 10/4/07, taylan yildiran <[redacted]> wrote:
>
>> Nathanielel Mackey's Bedoin Hornbook
>>
>>
>> Sarah Rosenthal <[redacted]> wrote:
>> Hi,
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>> teaching in the spring. I'm looking for examples in fiction and poetry, as
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>> some way. I'm interested in full-length works, series, and single pieces.
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>>
>> I'm pasting in the authors I'm already aware of who've done epistles in

>> one or more genres. I'd love to hear whatever springs to mind. Feel free to
>> backchannel if you'd prefer.
>>
>> Bellamie
>> Brown (Laynie)
>> Celan
>> Clark
>> Dickinson
>> Fraser
>> Frym
>> Ginsberg
>> Hughes
>> Hunt
>> Kafka
>> Knight
>> Mayer
>> Muske
>> Neidecker
>> Neruda
>> Notley
>> O'Hara
>> Creeley
>> Palmer
>> Pound
>> Schlovsky
>> Spicer
>> West (Nathaniel)
>> Woolf
>>
>> Many thanks,
>> Sarah Rosenthal
>>
>>
>>
>> ---
>> Got a little couch potato?
>> Check out fun summer activities for kids.
>>
>>

↑ Index

176. Stephen Vincent
Wanted/ Poem of echo &/or mirror
Thu 4 Oct 2007

A good photography gallery asked me if I could help them find a good poem &/or poems that deal with echoes, and or mirrors. (They be doing a book). And the photographer is much into dealing with variously mirrored 'doubles' - usually of the 'funk' flea market sort (cracked ceramic ears, matching stereo speakers, etc.)

Aphasia here when it comes to remembering texts/poems, appreciate any suggestions. Wally Stevens might be too mandarin for 'the case.'

Thanks in advance,

Stephen Vincent

↑ Index

177. Alan Sondheim
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

Anybody mention Gary Sullivan's and Nada Gordon's Swoon? One of my favorite books.

- Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

178. charles alexander
Re: Wanted/ Poem of echo &/or mirror
Thu 4 Oct 2007

one could do worse than to start with Ovid, on Echo and Narcissus, in Book III of The Metamorphoses. There are other poems on Echo and Narcissus you can probably find through google.

Robert Creeley has a poem "Echo" and a book "Echoes," though these may not be about echo or mirror in the way your photo gallery would like.

I think there must be a sound poem by bpNichol that makes use of echo.

Sylvia Plath's "Mirror" is from the mirror's point of view.

Christina Rossetti has a poem, "Echo."

Echo

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.

O dream how sweet, too sweet, too bitter sweet,
Whose wakening should have been in Paradise,
Where souls brimfull of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
My very life again though cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low
As long ago, my love, how long ago.

Jonathan Swift has a poem titled "An Echo"

An Echo

Never sleeping, still awake,
Pleasing most when most I speak;
The delight of old and young,
Though I speak without a tongue.
Nought but one thing can confound me,
Many voices joining round me;
Then I fret, and rave, and gabble,
Like the laborers of Babel.
Now I am a dog, or cow,
I can bark, or I can low;
I can bleat, or I can sing,
Like the warblers of the spring.

Let the love-sick bard complain,
And I mourn the cruel pain;
Let the happy swain rejoice,
And I join my helping voice:
Both are welcome, grief or joy,
I with either sport and toy.
Though a lady, I am stout,
Drums and trumpets bring me out:
Then I clash, and roar, and rattle,
Join in all the din of battle.
Jove, with all his loudest thunder,
When I'm vexed can't keep me under,
Yet so tender is my ear,
That the lowest voice I fear;
Much I dread the courtier's fate,
When his merit's out of date,
For I hate a silent breath,
And a whisper is my death.

There must be lots more. Some of these, perhaps all, may be too mandarin, too. There are probably Mandarin poems about echo, haiku about looking into water as a mirror, etc.

charles

At 02:44 PM 10/4/2007, you wrote:
>A good photography gallery asked me if I could help them find a good
>poem &/or poems that deal with echoes, and or mirrors. (They be
>doing a book). And the photographer is much into dealing with
>variously mirrored 'doubles' - usually of the 'funk' flea market
>sort (cracked ceramic ears, matching stereo speakers, etc.)
>
> Aphasia here when it comes to remembering texts/poems, appreciate
> any suggestions. Wally Stevens might be too mandarin for 'the case.'
>
> Thanks in advance,
>
> Stephen Vincent
>

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

179. Vidhu Aggarwal

Call for submissions: SPECS

Thu 4 Oct 2007

Specs is a journal of contemporary culture and arts at Rollins College. Specs aims to create sympathetic interfaces between artistic and critical practices.

The editors invite submissions of critical and/or creative work for the Fall 2008 print and web issue. We seek works of fiction, non-fiction, cultural criticism, artwork, poetry, and pieces that blur genre boundaries. The editorial board consists of writers and academics from various fields. The editors are excited by specialty, an excess of detail, fragments, narratives, meta-narratives, and more.

The deadline for submissions of poetry, creative prose, and fiction is March 3, 2008. Please limit prose submissions to less than 6000 words and poetry submissions to 10-12 pages.

For critical essays, we encourage submissions of 300-word abstracts/proposals by December 1, 2007. Articles will be peer reviewed. The final deadline for critical submissions is February 5, 2008.

The editors are particularly interested in works that examine contemporary culture and/or cross the critical/creative divide.

Email submissions as word attachments to [redacted]. Remember to include a brief cover letter indicating whether you wish to be considered for the print edition, the web edition, or both. Please also indicate the type/genre of submission in the subject heading (Cultural Criticism).

In ONE/OFF, a special section of Specs, we are seeking one-page works that force interactions between the print and web edition.

For further guidelines visit our website at www.specsjournal.org.

↑ Index

180. **W.B. Keckler**
Re: Wanted/ Poem of echo &/or mirror
Thu 4 Oct 2007

Hey! Check out Ric Royer's work which I review on my blog, Joe Brainard's Pyjamas. It's all about the "double." We were speaking of Creeley...he has a book "Echoes" which is of course about the echoes of memory mostly. Notes for Echo Lake by Michael Palmer? "He-she bends at the mirrored waist" begins one poem ("False Portrait.") And he has that strange poem with the Nevercadabra mirrored box, is it? That's not in this book but in his Selected I'd wager. I'm sure you'll got tons of recommendations on this from the list. Poets tend to love mirrors and echoes.

********** See what's new at http://www.aol.com

↑ Index

181. **W.B. Keckler**
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

That's it Cherryl! Thank You! Glad you enjoyed it as much as I did. What an interesting little magic trick it is! I was hoping someone would nail it! I was going to say "I think there's a parrot on the front" LOL....

Certainly sui generis...

Bill

********** See what's new at http://www.aol.com

↑ Index

182. **richard owens**
Damn the Caesars: vol iii, blog updates, paypal
Thu 4 Oct 2007

Damn the Caesars Vol. III is out and available through the website, which can be accessed by clicking on the link below.

Contributors include: Thomas Meyer, Steve McCaffery, Karen Mac Cormack, Dale Smith, Bill Griffiths (1948-2007), Stan Mir, Peter Finch, Thom Donovan, Sotere Torregian, Michael Kelleher, Richard Deming, Rachel Levitsky, Jonathan Greene, and Billy Childish.

Vol III features:

Contemporary Korean Poetry translated by Brother Anthony of Taize, Lee Sang-Wha, Lee Hyung-Jin, and Yoo Hui-Suk. Poets include Ko Un, Kim Seung-Hui, Ynhui Park, Lee Si-Young, and Chonggi Mah.

Previously untranslated work by Andrzej Bursa introduced by Kevin Christianson, and translated by Christianson and Halina Ablamowicz.

This volume can be purchased through the website via Paypal.

Lastly, we've updated Damn the Caesars the Blog! Recent entries include:

Carla Harryman: Open Box
Pilot/ P-Queue/ DTC Launch
Bill Griffiths (1948-2007)
The Haunting: Vigilance 1917
Christian Brett & Bracket Press
Brian Mornar's Repatterning

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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183. charles alexander
my talk at MOCA
Thu 4 Oct 2007

Here's what I'm doing next Thursday night,
October 11. I hope you can come. -- Charles

moca
museum of contemporary art
191 East Toole Avenue
Tucson, Arizona 85701
public information phone [redacted]
www.moca-tucson.org
Federal tax ID: 86-0850880

FOR IMMEDIATE RELEASE
Press Contact: Lissa Gibbs, MOCA Associate Director, [redacted]
private office phone: [redacted]

MOCA Lit Presents
Acclaimed Poet Charles Alexander
“Away We Shall Float: Where Poems Take Us”
Thursday, October 11, 6pm

19 September 2007 (Tucson, Arizona) Part of an on-going series where artists occupy the role of creator, critic, and audience, MOCA Lit is pleased to host award-wining poet and founder of Chax Press Charles Alexander as he shares the pleasure of poetry as a writer and reader. Alexander will discuss his work vis a vis Dada impresario Hugo Ball under the theme of poetry as the language of excess in an intimate evening conversation entitled “Away We Shall Float: Where Poems Take Us.”

Charles Alexander (born 1954) is a Tucson-based poet, publisher, and book artist. He is the director and editor-in-chief of Chax Press, one of the only independent presses that specializes in innovative poetry and the book arts. He is the recipient of the 2006 Arizona Arts Award. Alexander's books of poetry include Hopeful Buildings (Chax Press, 1990), arc of light | dark matter (Segue Books, 1992), Pushing Water: parts one through six (Standing Stones Press, Morris, MN, 1998), Pushing Water: part seven (Chax Press, Tucson),Four Ninety Eight to Seven (Meow Press, 1996), Etudes: D & D (Quarry Press, 1997), near or random acts (Singing Horse Press, 2004), and Certain Slants (Junction Press, 2007).

Hugo Ball (1886 –1927) is a German-born author and poet best known as the creator of the Dada Manifesto (in 1916) and co-founder of Cabaret Voltaire in Zürich. He is one of the people credited with naming the movement "Dada" – by allegedly choosing the word at random from a dictionary. His best known literary works include the poem collection 7 schizophrene Sonette, the

drama Die Nase des Michelangelo, a memoir of the Zürich period Flight Out of Time: A Dada Diary, and a biography of Hermann Hesse, entitled Hermann Hesse. Sein Leben und sein Werk (1927). His poem "Gadji beri bimba" was later adapted by The Talking Heads in the song entitled "I Zimbra" on their 1979 album Fear of Music for which he received a posthumous formal writing credit.

“Away We Shall Float: Where Poems Take Us” will take place at concept : moca, 174 E. Toole (downtown between 6th and Stone Avenues) on Thursday, October 11, at 6pm. Admission is FREE to MOCA members, $5 non-members. Ample free parking is available on nights and weekends on the streets and lots surrounding concept : moca.

About MOCA Lit
MOCA inspires new ways of thinking through the cultivation, interpretation and exhibition of cutting edge art of our time. MOCA Lit fosters the discourse between the visual and textual arts. MOCA is funded in part by the National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, The Arizona Commission on the Arts, and the Tucson Pima Arts Council.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

184. Larissa Shmailo
Re: Wanted/ Poem of echo &/or mirror
Thu 4 Oct 2007

Ashbery's "Self-Portrait in a Convex Mirror"?

Larissa Shmailo (http://myspace.com/larissaworld)
"The poet, like the lover, is a menace on the assembly line."
-Rollo May

********** See what's new at http://www.aol.com

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185. David Giannini
OTHERS' LINES
Thu 4 Oct 2007

For those who have asked and those who may wish...

OTHERS'S LINES
by David Giannini
may be ordered @ $6 per copy ppd from
Peter Ganick
45 Ravenwood Road
West Hartford, CT 06107-1539

↑ Index

186. Barry Schwabsky
Re: Wanted/ Poem of echo &/or mirror
Thu 4 Oct 2007

There was a genre of echo poems in the 16th century--I remember a good one by Sir Plilip Sidney.

Stephen Vincent <[redacted]> wrote: A good photography gallery asked me if I could help them find a good poem &/or poems that deal with echoes, and or mirrors. (They be doing a book). And the photographer is much into dealing with variously mirrored 'doubles' - usually of the 'funk' flea market sort (cracked ceramic ears, matching stereo speakers, etc.)

Aphasia here when it comes to remembering texts/poems, appreciate any suggestions. Wally Stevens might be too mandarin for 'the case.'

Thanks in advance,

Stephen Vincent

↑ Index

187. Gabrielle Welford
Re: Epistolary Forms--Your Ideas?
Thu 4 Oct 2007

elizabeth barrett browning. and virginia woolf's diaries are rather like letters to herself. gabe

On Thu, 4 Oct 2007, Alan Sondheim wrote:

> *Anybody mention Gary Sullivan's and Nada Gordon's Swoon? One of my favorite books.*
>
> *- Alan*
>
> *==========*
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.asondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> *==========*

↑ Index

188. Metta Sama
for those in CW programs
Thu 4 Oct 2007

x-listed

All,

someone has donated money to the CW dept at my University (really a college, but called a University from old history). we're now establishing a visiting professorship for a writer, but are looking for a Distinguished or Established writer.

are any of you at a program that has a Distinguished or Established Visiting Writing Professorship? we're looking for models to help us define how to go about creating ours. please backchannel me if your program does have a Distinguished or Established Visiting Writer Professorship. we're looking at all models, including one semester gigs, one-year gigs with low teaching loads, etc.

thanks in advance,

Metta ([redacted])

↑ Index

189. **Ruth Lepson**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

---

va. woolf

On 10/4/07 4:19 PM, "J. Michael Mollohan" <[redacted]> wrote:

> *Nick Bantock's Griffin & Sabine series*
> *Dracula*
>
> *----- Original Message -----*
> *From: "Skip Fox" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Thursday, October 04, 2007 3:12 PM*
> *Subject: Re: Epistolary Forms--Your Ideas?*
>
> *According to Creeley (introd. to _Black Mountain Review_ 3 vol. set, AMS Press, 1968) Duncan's "For A Muse Meant" was originally published as "Letters for Denise Levertov."*
>
> *Duncan's _Letters: Poems, 1953-1956_ (Jargon, 1958) might also fit your definition.*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Thomas savage*
> *Sent: Thursday, October 04, 2007 9:51 AM*
> *To: [redacted]*
> *Subject: Re: Epistolary Forms--Your Ideas?*
>
> *One thing that occurs to me here, though I haven't read it yet, is that a new volume of correspondence between Robert Duncan and Denise Levertov has recently been published. Are there any epistolary poems in it? I can't say. Regards, Tom Savage*
>
> *Sarah Rosenthal <[redacted]> wrote: Hi,*
>
> *I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces.*

> *I'm also interested in any writing you know of about epistolary form.*
>
> *I'm pasting in the authors I'm already aware of who've done epistles in one or more genres. I'd love to hear whatever springs to mind. Feel free to backchannel if you'd prefer.*
>
> *Bellamie*
> *Brown (Laynie)*
> *Celan*
> *Clark*
> *Dickinson*
> *Fraser*
> *Frym*
> *Ginsberg*
> *Hughes*
> *Hunt*
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> *Mayer*
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> *Notley*
> *O'Hara*
> *Creeley*
> *Palmer*
> *Pound*
> *Schlovsky*
> *Spicer*
> *West (Nathaniel)*
> *Woolf*
>
> *Many thanks,*
> *Sarah Rosenthal*
>
> ---
> *Shape Yahoo! in your own image. Join our Network Research Panel today!*

↑ Index

190. **noah eli gordon**
Attention: IN, OH, MI, NY, IL
Thu 4 Oct 2007

October Reading Tour

Friday October 5: Ft. Wayne, Indiana
7:30 pm at the Co-op at 1612 Sherman Street
with Noah Eli Gordon, Joshua Marie Wilkinson
Joyelle McSweeney, Johannes Goransson

Saturday October 6: Athens, Ohio
(house reading: ask around)
with Noah Eli Gordon, Joshua Marie Wilkinson

Sunday October 7: Muncie, Indiana
7:30pm at MT Cup Café 1606 W University Ave Muncie, IN
with Noah Eli Gordon, Joshua Marie Wilkinson

Monday October 8: Kalamazoo, Michigan
8pm at Western Michigan University, Sprau Tower 10th Floor
with Noah Eli Gordon, Joshua Marie Wilkinson

Tuesday October 9: South Bend, Indiana
8:00 p.m. at Notre Dame, Hospitality Room, Reckers, South Dining Hall
with Noah Eli Gordon, Joshua Marie Wilkinson

Wednesday October 10: Oberlin College
at 4:30 pm on campus
with Noah Eli Gordon, Joshua Marie Wilkinson

Wednesday October 10: Cleveland, Ohio
7:30 pm at CSU's Trinity Commons, 2230 Euclid Avenue
via the Cleveland State Poetry Center
with Noah Eli Gordon, Joshua Marie Wilkinson

Thurs. Oct. 11: Buffalo, New York
7pm at Rust Belt Books, 202 Allen St Buffalo, NY
with Noah Eli Gordon, Joshua Marie Wilkinson

Friday October 12: Oxford, Ohio
8pm on campus at Miami University
with Noah Eli Gordon, Joshua Marie Wilkinson
Joyelle McSweeney, Johannes Goransson

Saturday October 13: Cincinnati, Ohio
8pm at Publico Art Gallery
1308 Clay Street, Cincinnati, OH
with Noah Eli Gordon, Joshua Marie Wilkinson
Joyelle McSweeney, Johannes Goransson

Sunday Oct. 14: Chicago, Illinois
with Noah Eli Gordon, Joshua Marie Wilkinson

7pm at Myopic Bookstore
1564 N. Milwaukee Avenue, 2nd Floor

Saturday October 20th Ann Arbor, Michigan
7pm at Shaman Drum Bookshop
with Noah Eli Gordon, Joshua Marie Wilkinson & Selah Saterstrom

Joyelle McSweeney is the author of The Commandrine and Other Poems and The Red Bird, both from Fence, as well as Nylund, the Sarcographer, a baroque noir novella from Tarpaulin Sky Press, and Flet, a sci-fi novel slated for release by Fence in 2008. McSweeney is also the co-founder and co-editor of Action, a poetry and translation press, and Action, Yes, a web-quarterly for international writing and hybrid forms. She writes regular reviews for the Constant Critic, Rain Taxi, and the Boston Review.

Johannes Goransson is PhD candidate at the University of Georgia and teaches at the University of Notre Dame. He is the editor of Action Books and Action,Yes, and the translator of Remainland: Selected Poems of Aase Berg (Action Books, 2005) and Finland-Swedish Modernist Henry Parland's Idealrealisation (1930) (Ugly Duckling Presse, 2007). He is the co-editor of Action Books and the online quarterly Action, Yes and was a guest editor of the 2006 Swedish issue of Typo.

Joshua Marie Wilkinson is the author of Suspension of a Secret in Abandoned Rooms (Pinball, 2005), Lug Your Careless Body out of the Careful Dusk (U of Iowa, 2006), and The Book of Whispering in the Projection Booth (forthcoming from Tupelo Press). He holds a PhD from University of Denver and lives in Chicago where he teaches at Loyola University. His first film, Made a Machine by Describing the Landscape, is due out next year. Figures for a Darkroom Voice, his collaboration with Noah Eli Gordon, was just published by Tarpaulin Sky Press.

Noah Eli Gordon is the author of six collections, three of which were published this year: Novel Pictorial Noise (Harper Perennial, 2007; selected by John Ashbery for the National Poetry Series), A Fiddle Pulled from the Throat of a Sparrow (New Issues, 2007), and Figures for a Darkroom Voice, in collaboration with Joshua Marie Wilkinson. He writes a chapbook review column for Rain Taxi.

Selah Saterstrom is the author of The Pink Institution, a debut novel praised across the country for "letting gusts of fresh, tart air blow into the old halls of Southern Gothic" (The Believer). A Mississippi native, she is currently on the faculty of the University of Denver's Creative Writing Program. Her new novel, The Meat and Spirit Plan, is just out from Coffee House Press.

_____ Help yourself to FREE treats served up daily at the Messenger Café. Stop by today.

http://www.cafemessenger.com/info/info_sweetstuff2.html?ocid=TXT_TAGLM_OctWLtagline=

↑ Index

191. **Ruth Lepson**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

---

what about email correspondence? I once started a story made solely of answering machine messages. what will follow--a text message novel?! what abt hypertext as a form & more recent multi-media stuff?

On 10/4/07 10:42 AM, "Mark Weiss" <[redacted]> wrote:

> *The list seems somewhat random, though mostly very recent. What are your boundaries? There are thousands of possible texts: it's a very old form--Eloise and Abelard, for instance, and it was a dominant form for the novel in England and France in the 18th century--Richardson, Laclos, Rousseau, etc. Letters themselves, as in your mention of Dickinson--what about St Paul?*
>
> *Mark*
>
> *At 12:50 AM 10/4/2007, you wrote:*
> *Hi,*
>
> *I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.*
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> *Ginsberg*
> *Hughes*
> *Hunt*
> *Kafka*
> *Knight*
> *Mayer*
> *Muske*
> *Neidecker*
> *Neruda*
> *Notley*
> *O'Hara*
> *Creeley*
> *Palmer*
> *Pound*
> *Schlovsky*
> *Spicer*
> *West (Nathaniel)*
> *Woolf*
>
> *Many thanks,*
> *Sarah Rosenthal*

↑ Index

192. **wil Hallgren**

Re: Epistolary Forms--Your Ideas?

Thu 4 Oct 2007

Thomas McGrath "Letter to an Imaginary Friend"
Evan Connel "Notes found in a bottle on a beach at Carmel" [not sure this is the exact title]

a stretch

Edmund Jabes "The Book of Questions"

----- Original Message ----
From: Mark Jenkins <[redacted]>
To: [redacted]
Sent: Thursday, October 4, 2007 2:55:06 PM
Subject: Re: Epistolary Forms--Your Ideas?

Maurice Manning's book "Bucolics"

On 10/3/07, Sarah Rosenthal <[redacted]> wrote:
>
> Hi,
>

> I'm currently collecting exemplars of epistolary form for a course I'm
> teaching in the spring. I'm looking for examples in fiction and poetry, as
> well as "real" correspondence (especially by writers of fiction and poetry).
> I'm also interested in material that approaches the letter form obliquely,
> such as material that claims to be epistolary but doesn't look like letters,
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> Neruda
> Notley
> O'Hara
> Creeley
> Palmer
> Pound
> Schlovsky
> Spicer
> West (Nathaniel)
> Woolf
>
> Many thanks,

> Sarah Rosenthal
>

↑ Index

193. Alan Sondheim
Ghost Text
Thu 4 Oct 2007

Ghost Text

Just as I found myself in the Internet, so I erased myself thereby, salvaging the fragments, a tomb of the absent body.

{alan|alan|sondheim|Sondheim} allgone
{panix|.com|.org|.newscool|[0-9]|zz} allgone

http://www.asondheim.org/ghost.txt

Imaginary pasting of the body; each eye reads the same text, one-two, one-two; each begs to differ with the other; each charmingly agrees.

Ascii pasting and the ascii unconscious: Here I've opened it up for you.

↑ Index

194. Vireo Nefer
Re: 96 Teardrops
Thu 4 Oct 2007

---

the first 45 i ever bought. less than a buck at the local grocery
store. so long, long ago.
Vireo

On 10/2/07, Stephen Vincent <[redacted]> wrote:
> In Performance, Garland Jeffries always did a great job
> on this. Somehow it was hard to hear it without simultaneously
> laughing, the pathos was so overboard,
> but the beat was terrific.
>
> 96 Tears
> (Written by Ruby Martinez)
> Question Mark & the Mysterians
> Garland Jeffries
> Todd Rundgren
>
>
> Too many teardrops for one heart to be cryin'

> Too many teardrops for one heart to carry on
> You're way on top now
> Since you left me
> You're always laughin'
> Way down at me
> But watch out now
> I'm gonna get there
> We'll be together
> For just a little while
> And then I'm gonna put you
> Way down here
> And you'll start cryin'
> Ninety-six tears
> Cry
> Cry
>
> And when the sun comes up
> I'll be on top
> You'll be way down there
> Lookin' up
> And I might wave
> Come up here
> But I don't see you
> Wavin' now
> I'm way down here
> Wonderin' how
> I'm gonna get you
> But I know now
> I'll just cry, cry, I'll just cry
>
> Too many teardrops for one heart to be cryin'
> Too many teardrops for one heart
> To carry on
> You're gonna cry ninety-six tears
> You're gonna cry ninety-six tears
> You're gonna cry cry, cry, cry, now
> You're gonna cry cry, cry, cry
> Ninety-six tears c'mon and lemme hear you cry, now
> Ninety-six tears (whoo!) I wanna hear you cry
> Night and day, yeah, all night long
> Uh-ninety-six tears cry cry cry
> C'mon baby, let me hear you cry now, all night long

> Uh-ninety-six tears! Yeah! C'mon now
> Uh-ninety-six tears!
>

--
AIM: vireonefer
LJ: http://www.livejournal.com/userinfo.bml?user=vireoibis
VireoNyx Publications: http://www.vireonyxpub.org
INK: http://www.inkemetic.org

↑ Index

195. Sarah Rosenthal
Re: Epistolary Forms--Your Ideas?
Fri 5 Oct 2007

Hi,

Thanks so much to all the people who've responded to my query with suggestions. You've given me an amazing range of material to explore and jogged my memory about other texts I was familiar with but hadn't been thinking of.

Best,
Sarah

↑ Index

196. David-Baptiste Chirot
Re: Epistolary Forms--Your Ideas?//Using cell phones, email, chat rooms
Fri 5 Oct 2007

Rajaa Alsanea's international hit Girls of Riyadh is made up of mainly emails, chat room writings, cell phone calls.

The novel, written in Arabic, is banned so far in Alsanea's homeland, Saudi Arabia. Since direct interaction between the sexes is forbidden before marriage, the use of indirect means of meeting and communicating between females and males is widely used. Hence the large amount of electronic and cell messages back and forth and chat room descriptions shared among friends of the same sex.

Rajaa Alsanea gave a very well attended and received reading--in English; she co-translated the book-- at Schwartz's independent bookstore in Milwaukee a couple months ago. The Muslim men and women in attendance--mostly young people--sat on opposite sides of the aisle. The women asked most of the questions after, and the author and her mother stayed much longer with them

after the questions and book signing were completed. Past the store's closing time, actually. (Questions and answers were in both English and Arabic. Many listeners were taking supplemental English language classes, and a few teachers were also there.)

There has been a dramatic rise in the writing, publishing and sales of women's work in the last two years from Arab countries where previously it was little published, as well as a great interest in countries outside the Arabic speaking world. Now a great number of the books are quickly translated and have been selling very well.

Rajaa Alsanea didn't claim to be a "deep writer"--but the book obviously meant a lot to the Muslim attendees of both sexes, and is playing a part in the rising appearance of Arab women writers on the world's best seller lists. Girls of Riyadh isn't regarded as an anomoly in its depictions of (upper class) Saudi women's lives, but actually very realistic. It was banned for presenting a few scenes which have not been described before, not for presenting things which do not actually happen. It was pointed out by an audience member that though a book may be officially banned, it still circulates widely in bootleg copies or foreign translations. The feeling of a number of speakers was that with time and the high profiles and profits of women's writing, the bans on certain books will begin to be lifted.

> *Date: Thu, 4 Oct 2007 20:51:29 -0400*
> *From:* [redacted]
> *Subject: Re: Epistolary Forms--Your Ideas?*
> *To:* [redacted]
>
> *what about email correspondence? I once started a story made solely of answering machine messages. what will follow--a text message novel?! what abt hypertext as a form & more recent multi-media stuff?*
>
> *On 10/4/07 10:42 AM, "Mark Weiss" <*[redacted]*> wrote:*
>
> *The list seems somewhat random, though mostly very recent. What are your boundaries? There are thousands of possible texts: it's a very old form--Eloise and Abelard, for instance, and it was a dominant form for the novel in England and France in the 18th century--Richardson, Laclos, Rousseau, etc. Letters themselves, as in your mention of Dickinson--what about St Paul?*
>
> *Mark*
>
> *At 12:50 AM 10/4/2007, you wrote:*
> *Hi,*

> *I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.*
>
> *I'm pasting in the authors I'm already aware of who've done epistles in one or more genres. I'd love to hear whatever springs to mind. Feel free to backchannel if you'd prefer.*
>
> *Bellamie*
> *Brown (Laynie)*
> *Celan*
> *Clark*
> *Dickinson*
> *Fraser*
> *Frym*
> *Ginsberg*
> *Hughes*
> *Hunt*
> *Kafka*
> *Knight*
> *Mayer*
> *Muske*
> *Neidecker*
> *Neruda*
> *Notley*
> *O'Hara*
> *Creeley*
> *Palmer*
> *Pound*
> *Schlovsky*
> *Spicer*
> *West (Nathaniel)*
> *Woolf*
>
> *Many thanks,*
> *Sarah Rosenthal*

_____ Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now.

http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=

↑ Index

197. **maureen**
Re: Epistolary Forms--Your Ideas?
Fri 5 Oct 2007

Has anyone mentioned the Color Purple by Alice Walker?

Maureen Robins

on 10/4/07 12:21 PM, Shaunanne Tangney at [redacted] wrote:

> *If you are interested in actual epistolary novels, early American literature is replete with them, especially written by women--"the women's weepy" in derisive terms, or, sentimental fiction is less derisive terms. My favorite is Hannah Webster Foster's _The Coquette_, but there are numerous other examples. The Wikipedia entry for "epistolary novel" lists important early ones from Aphra Beha and and Samuel Richardson, and interesting late ones from Nabokov and CS Lewis--it's worth a look.*
> *--ShaunAnne*
>
> *On Wednesday, October 3, 2007, at 11:50 PM, Sarah Rosenthal wrote:*
>
> *Hi,*
>
> *I'm currently collecting exemplars of epistolary form for a course I'm teaching in the spring. I'm looking for examples in fiction and poetry, as well as "real" correspondence (especially by writers of fiction and poetry). I'm also interested in material that approaches the letter form obliquely, such as material that claims to be epistolary but doesn't look like letters, etc. I'm going to do some direct address (e.g. New York School) but not a ton....more looking at things that specifically enact the letter form in some way. I'm interested in full-length works, series, and single pieces. I'm also interested in any writing you know of about epistolary form.*
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> *Pound*
> *Schlovsky*
> *Spicer*
> *West (Nathaniel)*
> *Woolf*
>
> *Many thanks,*
> *Sarah Rosenthal*

↑ Index

198. **colin herd**

Re: Epistolary Forms--Your Ideas?

Fri 5 Oct 2007

No-one seems to have mentioned Diane di Prima's 'Revolutionary Letters'. Awesome book. col.

On 10/4/07, Sarah Rosenthal <[redacted]> wrote:
>
> Hi,
>
> I'm currently collecting exemplars of epistolary form for a course I'm
> teaching in the spring. I'm looking for examples in fiction and poetry, as
> well as "real" correspondence (especially by writers of fiction and poetry).
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> Creeley
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> Schlovsky
> Spicer
> West (Nathaniel)
> Woolf
>
> Many thanks,
> Sarah Rosenthal
>

↑ Index

199. Alexander Dickow
Epistolary Forms -- Your Ideas?
Fri 5 Oct 2007

Here are some wonderful epistolary or related
things....

Guillaume Apollinaire's Poemes a Lou (all from private
correspondance, as is much of the rest of his work)
Max Jacob's correspondance
The ballad form -- see Christine de Pizan especially,
but also Charles d'Orleans and many others where the
epistolary element is important(the "envoi" is a trace
of epistolary origins, real or fictional)
Clement Marot

Amicalement,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

200. Murat Nemet-Nejat
Re: Epistolary Forms--Your Ideas?
Fri 5 Oct 2007

Nada Gordon and Gary Sullivan's collaborative e-mail novel Swoon.

Ciao,

Murat

On 10/5/07, colin herd <[redacted]> wrote:
>
> No-one seems to have mentioned Diane di Prima's 'Revolutionary Letters'.
> Awesome book. col.
>
> On 10/4/07, Sarah Rosenthal <[redacted]> wrote:
> >
> > Hi,
> >
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> > teaching in the spring. I'm looking for examples in fiction and poetry,
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> > well as "real" correspondence (especially by writers of fiction and
> poetry).
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> > Pound
> > Schlovsky
> > Spicer
> > West (Nathaniel)

> > Woolf
> >
> > Many thanks,
> > Sarah Rosenthal
> >
>

↑ Index

201. **Murat Nemet-Nejat**
Re: Wanted/ Poem of echo &/or mirror
Fri 5 Oct 2007

There is a great "echo" section (echoes distorting the character's words) anticipating his death in John Webster's The Duchesse of Malfi.

Aren't echoes integral parts of sound poems?

Mirrors, indirectly echoes, play a central part in Turkish poetry:

Maria

Dear as life
far as China
shut inside an atlas tinted Lisboa
one day you'll leave here
Maria
I search you in mirrors
liar!

smell of cinnamon
on your face
jinn
in your eyes,
liar!
one day you'll leave here
liar!

Asaf Halet Çelebi, 1953

Ciao,

Murat

On 10/4/07, Barry Schwabsky <[redacted]> wrote:
>
> There was a genre of echo poems in the 16th century--I remember a good one
> by Sir Plilip Sidney.
>

> Stephen Vincent <[redacted]> wrote: A good photography gallery
> asked me if I could help them find a good poem &/or poems that deal with
> echoes, and or mirrors. (They be doing a book). And the photographer is
much
> into dealing with variously mirrored 'doubles' - usually of the 'funk' flea
> market sort (cracked ceramic ears, matching stereo speakers, etc.)
>
> Aphasia here when it comes to remembering texts/poems, appreciate any
> suggestions. Wally Stevens might be too mandarin for 'the case.'
>
> Thanks in advance,
>
> Stephen Vincent
>

↑ Index

202. **silviamiho**

Re: Wanted/ Poem of echo &/or mirror

Fri 5 Oct 2007

> *I have a short piece that is an echo of Ashbery, as i tried to answer to his lines.*

The sands are frantic
>> In the hourglass. But there is time
>> To change, to utterly destroy
>> That too-familiar image
>> Lurking in the glass
>> Each morning, at the edge of the mirror.
>> John Ashbery, from The Skaters

You can have a mirror, but can you also have the
image on it?
>
(Wittgenstein)
>
> Each morning, mourning as the hours pass,
> changes, utterly destroys some cells,
> some images, some sand
> grains blowing
> into the face
> in front
> of that
mirror

> cage.
>
Silvia Miho

>>
A good photography gallery asked me if I could help them find a good poem &/or poems that deal with echoes, and or mirrors. (They be doing a book). And the photographer is much into dealing with variously mirrored 'doubles' - usually of the 'funk' flea market sort (cracked ceramic ears, matching stereo speakers, etc.)
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> Aphasia here when it comes to remembering texts/poems, appreciate any suggestions. Wally Stevens might be too mandarin for 'the case.'
>
> Thanks in advance,
>
> Stephen Vincent
>
>
Sílvia Miho

↑ Index

203. **Dillon Westbrook**
Re: Epistolary Forms--Your Ideas?
Fri 5 Oct 2007

---

ooh, yeah, e-mail. If it's being included, then certainly Lyn Hejinian's "The Fatalist" (compilation/cut piece of a year's worth of e-mails)

On Oct 4, 2007, at 5:51 PM, Ruth Lepson wrote:

> *what about email correspondence? I once started a story made solely of answering machine messages. what will follow--a text message novel?! what abt hypertext as a form & more recent multi-media stuff?*

↑ Index

204. **danveradc**
Creeley piece by Simic now out and online...
Fri 5 Oct 2007

I checked early this morning and Simic's piece is now on the NYRB's website. But you have to pay $3 to read it or pay even more for an electronic subscription.

The piece is basically Simic's review of the two latest collected Creeley works (The CP of Robert Creeley, 1945â€“1975 & The CP of Creeley 1975â€“2005). I think it bears reading for Simic's attention to Creeley's interviews (which he quotes from) early on. It seems to get a bit thin two thirds of the way through. He heaps a lot of attention on Creeley's early life with some bio information and then a careful look at "For Love" and then it gets ... thin.

Some highlights:

He likes Creeley's early work:

"By broad agreement, For Love is Creeley's best book. There are at least two dozen first-rate poems and the rest are almost all of very high quality. Words (1967), from which the poem about language I just quoted comes, is an uneven book, although it has several powerful poems..."

But loses interest with each succeeding volume of Creeley's work... He doesn't consider "Pieces" (1969) very good...

"There are a few good poems in his earlier manner in Pieces, but the rest of the book doesn't amount to much. Creeley confused ideas about poetry with poetry itself. Creeley had ceased to be a lyric poet and become a teacher-preacher type giving us classroom demonstrations of how poetry, written according to a particular theory of poetry, works."

There are some especially slammy lines that follow this section...

"If poetics were like cooking and one could write down a recipe for all of one's future poems, that would be true. However, great cooks rarely bother to consult cookbooks."

"This may sound harsh, but reading the hundreds of poems that Creeley wrote after Pieces, I could not come to any other conclusion. The second volume, The Collected Poems of Robert Creeley, 1975â€“2005, which has poems written just before he died in 2005, is especially hard going."

But then Simic finds something to praise in his last bit of work...

That's it pretty much.

It's in the October 25th issue of the New York Review of Books...

********** See what's new at http://www.aol.com

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205. **David Chirot**

Pt 2 of Errol Morris' Series on iconic war foto "In the Valley of the Shadow of Death"

Fri 5 Oct 2007

Second part of Oscar winning documentary film maker Errol Morris' fascinating researches, interviews, & trip to Crimea to investigate the "truth" behind the first iconic war foto, Fenton's "In the Valley of the Shadow of Death". (This part includes, as did the first, some great examinations of texts also, including one from Tolstoy, who participated in the war.) Note: this Valley is not the "Valley of Death" in Kipling's famous poem re the "Charge of the Light Brigade," also quoted in the article

http://morris.blogs.nytimes.com/?th&emc=th ---

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206. **David Chirot**

Re: Epistolary Forms -- Your Ideas?

Fri 5 Oct 2007

Excellent suggestions!--and don't forget basically the entire works of Francois Villon-- the ballads and especially those long "letters to," those masterpieces of Gallows Humor the Legacy and The Testament!

besides which all others do but pale . . .

On 10/5/07, Alexander Dickow <[redacted]> wrote:
> Here are some wonderful epistolary or related
> things....
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> Guillaume Apollinaire's Poemes a Lou (all from private
> correspondance, as is much of the rest of his work)
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> The ballad form -- see Christine de Pizan especially,
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> www.alexdickow.net/blog/
>
> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet
>

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207. **steve russell**
Re: Epistolary Forms--Your Ideas?
Fri 5 Oct 2007

Natalia Ginsberg has one. I wish I could remember the title.

Dillon Westbrook <[redacted]> wrote: ooh, yeah, e-mail. If it's being included, then certainly Lyn Hejinian's "The Fatalist" (compilation/cut piece of a year's worth of e-mails)

On Oct 4, 2007, at 5:51 PM, Ruth Lepson wrote:

> *what about email correspondence? I once started a story made solely of answering machine messages. what will follow--a text message novel?! what abt hypertext as a form & more recent multi-media stuff?*

Be a better Heartthrob. Get better relationship answers from someone who knows.
Yahoo! Answers - Check it out.

↑ Index

208. **Nate Pritts**
SENSATIONAL SPECTACULAR
Fri 5 Oct 2007

Hi Everyone—

SENSATIONAL SPECTACULAR, my first full-length book, is now available from BlazeVOX.

http://www.blazevox.org/bk-np.htm

:: Joyelle McSweeney :: Sensational Spectacular is a book of double energies, hurling out voluable, self-sparking poems on one side while clocking the reader upside the head with the essential loneliness of the lyric (and the universe) on the other.

:: William Waltz :: If poetry were a planet without atmosphere and gravity poor, Nate Pritts might be found trekking toward the jagged rim of a smoldering volcano, his space helmet gleaming in the sun.

http://www.blazevox.org/bk-np.htm

Please consider picking up a copy! Thanks.

Nate Pritts

http://www.h-ngm-n.com/nate-pritts/ Be my friend:
http://www.goodreads.com/author/show/823180.Nate_Pritts
_____ Help yourself to FREE treats served up daily at the Messenger Café. Stop by today.
http://www.cafemessenger.com/info/info_sweetstuff2.html?ocid=TXT_TAGLM_OctWLtagline=

↑ Index

209. **Maria Damon**
Re: 96 Teardrops
Fri 5 Oct 2007

---

brilliant. you can go on utube and see question mark performing it. one of the first chicano bands to have a crossover hit.

Vireo Nefer wrote:
> the first 45 i ever bought. less than a buck at the local grocery
> store. so long, long ago.
> Vireo
>
> On 10/2/07, Stephen Vincent <[redacted]> wrote:
>
>> In Performance, Garland Jeffries always did a great job
>> on this. Somehow it was hard to hear it without simultaneously
>> laughing, the pathos was so overboard,
>> but the beat was terrific.
>>
>> 96 Tears
>> (Written by Ruby Martinez)
>> Question Mark & the Mysterians
>> Garland Jeffries
>> Todd Rundgren
>>
>>
>> Too many teardrops for one heart to be cryin'

>> Too many teardrops for one heart to carry on
>> You're way on top now
>> Since you left me
>> You're always laughin'
>> Way down at me
>> But watch out now
>> I'm gonna get there
>> We'll be together
>> For just a little while
>> And then I'm gonna put you
>> Way down here
>> And you'll start cryin'
>> Ninety-six tears
>> Cry
>> Cry
>>
>> And when the sun comes up
>> I'll be on top
>> You'll be way down there
>> Lookin' up
>> And I might wave
>> Come up here
>> But I don't see you
>> Wavin' now
>> I'm way down here
>> Wonderin' how
>> I'm gonna get you
>> But I know now
>> I'll just cry, cry, I'll just cry
>>
>> Too many teardrops for one heart to be cryin'
>> Too many teardrops for one heart
>> To carry on
>> You're gonna cry ninety-six tears
>> You're gonna cry ninety-six tears
>> You're gonna cry cry, cry, cry, now
>> You're gonna cry cry, cry, cry
>> Ninety-six tears c'mon and lemme hear you cry, now
>> Ninety-six tears (whoo!) I wanna hear you cry
>> Night and day, yeah, all night long
>> Uh-ninety-six tears cry cry cry
>> C'mon baby, let me hear you cry now, all night long

>> Uh-ninety-six tears! Yeah! C'mon now
>> Uh-ninety-six tears!
>>
>>
>
>
>

↑ Index

210. Stephen Vincent
Re: Wanted/ Poem of echo &/or mirror
Fri 5 Oct 2007

Thank you - one and all - for the wondeful outpouring of suggestions.
And sorry no time to thank you indidually.
Any more suggestions, of course, are welcome.

Stephen Vincent

↑ Index

211. Gabrielle Welford
Re: Epistolary Forms--Your Ideas?
Fri 5 Oct 2007

---

there actually is a novel--can't remember the name--of email messages between a former weatherman and someone or other. and there's that little box of messages between roommates that i recently bought and enjoy...

On Thu, 4 Oct 2007, Ruth Lepson wrote:

> *what about email correspondence? I once started a story made solely of answering machine messages. what will follow--a text message novel?! what abt hypertext as a form & more recent multi-media stuff?*
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> *On 10/4/07 10:42 AM, "Mark Weiss" <[redacted]> wrote:*
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> *Mark*

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> *Spicer*
> *West (Nathaniel)*
> *Woolf*
>
> *Many thanks,*
> *Sarah Rosenthal*

↑ Index

212. **steve russell**

Re: Epistolary Forms -- Your Ideas?

Fri 5 Oct 2007

Is it true that Villon said "Now my neck shall feel the weight of my ass" before he was about to be hung, but had his execution...

David Chirot <[redacted]> wrote: Excellent suggestions!--and don't forget basically the entire works of
Francois Villon--
the ballads and especially those long "letters to," those
masterpieces of Gallows Humor the Legacy and The Testament!

besides which all others do but pale . . .

On 10/5/07, Alexander Dickow wrote:
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> www.alexdickow.net/blog/
>
> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet
>

Check out the hottest 2008 models today at Yahoo! Autos.

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213. **UbuWeb**

UBUWEB :: Featured Resources October 2007 - Joshua Clover

Fri 5 Oct 2007

__ U B U W E B __
http://ubu.com

UBUWEB :: Featured Resources October 2007

Featured Resources:
October 2007
Selected by Joshua Clover

1. Guy Debord, In Girum Imus Nocte Et Consumimur Igni
http://www.ubu.com/film/debord_ingirum.html

2. Guy Debord, Howlings Against Sade:
http://www.ubu.com/film/debord_hurlements.html

3. Yoko Ono, "Snow Is Falling All The Time":
http://ubu.artmob.ca/sound/aspen/mp3/ono2.mp3

4. Tadanori Yokoo, Three Animation Films:
http://www.ubu.com/film/yokoo.html

5. Susan Sontag, "The Aesthetics of Silence":
http://www.ubu.com/aspen/aspen5and6/threeEssays.html#sontag

6. Gertrude Stein, "The Making of Americans":
http://media.sas.upenn.edu/pennsound/authors/Stein/1935/Stein-Gertrude_The-Making-of-Americans.mp3

7. Xu Cheng, "050414":
http://mediamogul.seas.upenn.edu/pennsound/groups/China/Xu-Cheng_050414_2005.mp3

8. Patrizia Vicinelli, Seven Poems:
http://ubu.artmob.ca/sound/vicinelli_patrizia/Vicinelli-Patrizia_Sette-Poemi_1967-76.mp3

9. Shaker Visual Poetry:
http://www.ubu.com/ethno/visuals/shaker.html

10. Apollinaiire, "Le pont Mirabeau":
http://ubu.wfmu.org/sound/apollinaire_guillaume/Apollinaire-Guillaume_Le-Pont-Mirabeau_1913.mp3

Special Offsite Bonus: Marc Lavoine, "Le pont Mirabeau":
http://youtube.com/watch?v=cg0PeKE75Rc

Joshua Clover teaches poetry, poetics, film studies and theories of postmodernism at University of California at Davis; his book on The Matrix for the British Film Institute is currently being translated into Russian and Czech. He has been a DJ both on the radio and in clubs; poetry books include The Totality for Kids (California, 2006) and Madonna anno domini (LSU, 1997). All the new thinking is about money; in this is resembles all the old thinking.

__ U B U W E B __
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UbuWeb
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___ Moody friends. Drama queens. Your life? Nope! - their life, your story. Play Sims Stories at Yahoo! Games. http://sims.yahoo.com/

↑ Index

214. Catherine Daly

Tonight and tomorrow! The Second Annual San Diego City College International Book Fair October 5th and 6th!

Fri 5 Oct 2007

Come out tonight and tomorrow to support the...

The Second Annual San Diego City College

International Book Fair

www.sdcitybookfair.com

Friday, October 5th and Saturday, October 6th

Sponsored by the San Diego City College Foundation

and California Coast Credit Union

Featuring:

Amiri Baraka

A poet, writer, political activist and teacher, Amiri Baraka is one of the nation's most influential and prolific African American artists. A vanguard in the Black arts movement, he has published numerous volumes of poetry, fiction, non-fiction, drama, and anthologies. Over the last five decades, he has also edited several important literary magazines and journals. His most recent books include Eulogies, a collection of eulogies he has give over the past 20 years,

Why's/Wise, an anthology of poetry, and Jesse Jackson and Black People, a book of essays about Jackson and the African American people's struggle for democracy and self-determination. His classic study of African American self-determination, The Black Nation, was also recently reprinted.

Mr. Baraka will be performing along with The Gilbert Castellanos Quartet with special guest Charles McPherson at 4:30 p.m. in the Saville Theatre. He has also agreed to give a special morning workshop for students on Saturday 10/6 at 10 a.m., room TBA.

Denise Chavez

A true child of La Frontera, Denise Chávez is the author of the novels Loving Pedro Infante, Face of An Angel and a short story collection, The Last of the Menu Girls, and, most recently, A Taco Testimony: Meditations on Family, Food and Culture, a memoir in food. She has also published a children's book, La Mujer Que Sabía El Idioma de Los Animales/The Woman Who Knew the Language of the Animals. The author of many plays, she considers herself a performance writer. Chávez' latest book was published in July 2006 by Río Nuevo Publishers.

Ms. Chavez will be performing at 3:00 on Saturday 10/6 in the Saville Theatre and she has also agreed to give a special workshop for Puente and other students in the District on Saturday 10/6 at 10 a.m. in the Saville Theatre.

Rebecca Solnit

Rebecca Solnit is the author of eleven books, including Storming the Gates of Paradise: Landscapes for Politics, forthcoming this spring from U.C. Press, 2004's Hope in the Dark: Untold Histories, Wild Possibilities, and 2003's River of Shadows: Eadweard Muybridge and the Technological Wild West, which won a Guggenheim in its research phase and several awards, including the National Book Critics Circle Award in Criticism, after publication. Ms. Solnit will be performing at 2:00 p.m. on Saturday, 10/6 in the Saville Theatre.

Quincy Troupe

The first official Poet Laureate of the State of California, Quincy Troupe, is the author of 17 books. His distinctions include a 2005 Barnes & Noble Writers for Writers Award, 2 American Book Awards (for poetry and non-fiction), the Milt Kessler Award for Poetry, a Peabody Award for co-producing and writing the Miles Davis Radio Project, and his segment on Bill Moyers' Power of the Word, "The Living Language," won a television Emmy Award. For over 20 years, he taught the craft of writing at Columbia University's Graduate Writing Program and at the University of California, San Diego, where he is professor emeritus. Currently, he is editor of Black Renaissance Noire, a journal of literature, the

arts and political thought, published at New York University. Mr. Troupe will be performing at 7:00 p.m. on Friday, 10/5 in the Saville Theatre.

Oakley Hall

Oakley Hall was born and raised in San Diego and Hawaii, attended San Diego State College, and took his BA from the University of California at Berkeley in l943. He served as a Marine lieutenant in WWII. He received an MFA from the University of Iowa in l950. He was Director of the Programs in Writing at the University of California at Irvine for 20 years, and was a founder of the Community of Writers at Squaw Valley, a summer writers' conference currently in its 38th year He has published 16 novels including Corpus of Joe Bailey, Warlock and this year's Love and War in California, and 11 mystery novels, including the Ambrose Bierce quintet. Two of his novels, Warlock and the Downhill Racers were made into successful films. Mr. Hall will be performing at 11:00 a.m. on Saturday, 10/6 in the Saville Theatre.

David Bacon

David Bacon is a writer and photojournalist based in Oakland and Berkeley, California. He is an associate editor at Pacific News Service, and writes for TruthOut, The Nation, The American Prospect, The Progressive, LA Weekly, and the San Francisco Chronicle, among other publications. He has been a reporter and documentary photographer for 18 years, shooting for many national publications. He has has exhibited his work nationally, and in Mexico, the UK and Germany. Bacon covers issues of labor, immigration and international politics. He travels frequently to Mexico, the Philippines, Europe and Iraq. He hosts a half-hour weekly radio show on labor, immigration and the global economy on KPFA-FM, and is a frequent guest on KQED-TV's This Week in Northern California. Mr. Bacon will be performing at 1:00 p.m. on Saturday, 10/6 in the Saville Theatre.

Daniel Reveles

Mexican author Daniel Reveles' award-winning books Tequila, Lemon, and Salt, Enchiladas, Rice, and Beans and Salsa and Chips, appear on required reading lists at colleges and universities across the country. He enjoys a diversified audience of both non-Latino and Latino readers, because he takes the former to where they've never been, and the latter to where they have been. A popular storyteller, he frequently travels around the country, speaking to university audiences and creative writing students. Reveles lives and writes in the company of coyotes on a ranch on the outskirts of Tecate, and has recently completed his fourth collection of stories. Mr. Reveles will be performing at 12:00 noon on Saturday, 10/6 in the Saville Theatre.

Adrián Arancibia

Adrián Arancibia is a poet, writer, and educator. He, along with Adolfo Guzmán-López and Miguel-Ángel Soria, founded the seminal Chicano spoken-word collective the Taco Shop Poets in 1994. Adrián Arancibia was born in Iquique, Chile in 1971. Since 1980, he has resided in San Diego, California. Arancibia is the co-editor of the Taco Shop Poets Anthology: Chorizo Tonguefire and currently writes for the San Diego Union Tribune and for national magazines like The Green Magazine. Mr. Arancibia will be performing at 7 p.m. on Friday, 10/5 in the Saville Theatre. His book, Los Atacama Poems is now available on San Diego City Works Press at www.cityworkspress.org <http://www.cityworkspress.org/> .

Mel Freilicher

Mel Freilicher is a longtime San Diego resident who was publisher and co-editor of CRAWL OUT YOUR WINDOW for 15 years, a magazine of regional literature and arts; he was an activist, including working with downtown artists groups; did a stint as a performance artist, and was the first Vice-President of the Board of Sushi. Freilicher has been anthologized in Sun and Moon press' Contemporary American Fiction, and has chapbooks out from Standing Stones Press and Obscure publications. Mr. Freilicher will be performing at 7 p.m. on Friday, 10/5 in the Saville Theatre. His new novel, The Unmaking of Americans: 7 Lives is now available on San Diego City Works Press at www.cityworkspress.org <http://www.cityworkspress.org/> .

Kim Stringfellow

Kim Stringfellow is an artist and educator living in San Diego, California. She teaches multimedia and photography at San Diego State University. Her professional practice and research interests address ecological, historical, and activist issues related to land use and the built environment through hybrid documentary forms incorporating writing, digital media, photography, audio, video, installation, and locative media. Ms Stringfellow's art will be on display in the Saville Theatre for the duration of the Book Fair weekend.

The Book Fair will feature concerts by:

Noted San Diego jazz musicians

The Gilbert Castellanos Quartet with Special Guest Charles McPherson

San Diego based trumpeter Gilbert Castellanos is a major force on the San Diego jazz scene and one of the leading trumpeters in the Southern California area. Castellanos is known equally for his work as a leader and as a member of two top jazz ensembles in the Los Angeles area- guitarist Anthony Wilson's Nonet, and one of today's most critically acclaimed big bands, the Clayton-Hamilton Jazz Orchestra. Underground is his latest release on Seedling Records.

Cellist Extraordinaire Zoë Keating

Cellist Zoë Keating is a one-woman string quartet, using live electronic sampling to create "layers of sound, that feel more like orchestrations than a solo instrument" (National Public Radio.) She has performed across North America and Europe, including 4 tours supporting and accompanying Grammy-nominated artist Imogen Heap. Zoë's self-released album One Cello x 16: Natoma made it to #2 on the iTunes classical and electronica charts. Ms. Keating will perform at 7 p.m. on Friday, 10/5 in the Saville Theatre.

Please join us for a week of literary delights, over 50 book and music vendors, art, food, and much more!

Other Book Fair Week events:

Tuesday 10/2 from 9:35-11 a.m. in the Saville Theatre:

Alex Espinoza, Still Water Saints

Wednesday 10/3 from 11:15-12:35 in D121 at City College:

Sara Bongiorni, A Year Without "Made in China": One Family's True Life Adventure in the Global Economy

Thursday 10/4 from 11:15-12:35 in D121 at City College:

Steven Hiatt, A Game as Old as Empire: The Secret World of Economic Hit Men and the Web of Global Corruption

San Diego City Works Press books are available through our website www.cityworkspress.org <http://www.cityworkspress.org/> and may be ordered through our distributor, Sunbelt Publications.

The San Diego City College Literary Center would like to thank President Terry Burgess for his support and generosity; the American Federation of Teachers Local 1931; the City College World Cultures Program; City College Associated Students; the City College English, ESOL, Philosophy, Humanities, and Labor Studies Department; the City College Honors Program; the City College Chicano Studies and Black Studies Departments; the City College Title V Program; the Puente Program; Jazz 88 (KSDS 88.3); the San Diego Booksellers Association; Sunbelt Publications; the San Diego CityBeat; the San Diego Union-Tribune; the San Diego Reader; Harcourt Trade Publishers; and the City College Bookstore.

For more information on the Book Fair, please contact Jim Miller, Director at [redacted]

--
All best,

Catherine Daly
[redacted]

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215. laura oliver
Re: Wanted/ Poem of echo &/or mirror
Fri 5 Oct 2007

The Bottle In the River by Robert Desnos deals with reflection in shards of broken glass bottle and the poem has a sort of an echo itself, a circular feel- I love this poem, and a Surrealist poet might be a good fit for the subject matter

also by Desnos- The Mirror and the World
(personally not one of my Desnos favorites, but might work for the gallery)

If I think of more, I'll let you know...

Laura

----Original Message Follows----
From: Stephen Vincent <[redacted]>
To: [redacted]
Subject: Wanted/ Poem of echo &/or mirror
Date: Thu, 4 Oct 2007 14:44:50 -0700
bay0-mc11-f8.bay0.hotmail.com with Microsoft SMTPSVC(6.0.3790.2668); Thu, 4
Oct 2007 14:54:15 -0700
deliverance.acsu.buffalo.edu with SMTP; 4 Oct 2007 21:53:59 -0000
id 2965153 for [redacted]; Thu, 4 Oct 2007
17:53:58 -0400
listserv.buffalo.edu with SMTP; 4 Oct 2007 21:44:51 -0000
smtp1.acsu.buffalo.edu with SMTP; 4 Oct 2007 21:44:51 -0000
04 Oct 2007 14:44:50 PDT
Approved-By: [redacted]
Delivered-To: [redacted]
WBpVsUwVM1m5iz55bSozkZQFtk3OzbMYCC_WoZe.in.gWGKCMVL9lQvodxGC
LKTEx4VqvA3bIA--
List-Help: <http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>,
<mailto:[redacted]?body=INFO POETICS>
List-Subscribe: <mailto:[redacted]>
List-Owner: <mailto:[redacted]>
List-Archive: <http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>
FILETIME=[1B114FB0:01C806D1]

A good photography gallery asked me if I could help them find a good poem &/or poems that deal with echoes, and or mirrors. (They be doing a book). And the photographer is much into dealing with variously mirrored 'doubles' - usually of the 'funk' flea market sort (cracked ceramic ears, matching stereo speakers, etc.)

Aphasia here when it comes to remembering texts/poems, appreciate any suggestions. Wally Stevens might be too mandarin for 'the case.'

Thanks in advance,

Stephen Vincent

Peek-a-boo FREE Tricks & Treats for You!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us

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216. **steve russell**

Re: Wanted/ Poem of echo &/or mirror

Fri 5 Oct 2007

The best mirror poem, entitled Mirror, by Sylvia Plath, master of the extended metaphor--

Mirror
I am silver and exact. I have no preconceptions.
Whatever I see I swallow immediately
Just as it is, unmisted by love or dislike.
I am not cruel, only truthful-
The eye of the little god, four cornered.
Most of the time I meditate on the opposite wall.
It is pink, with speckles. I have looked at it so long
I think it is a part of my heart. But it flickers.
Faces and darkness separate us over and over.
Now I am a lake. A woman bends over me,
Searching my reaches for what she really is.
Then she turns to those liars, the candles or the moon.
I see her back, and reflect it faithfully.
She rewards me with tears and an agitation of hands.
I am important to her. She comes and goes.
Each morning it is her face that replaces the darkness.
In me she has drowned a young girl, and in me an old woman
Rises toward her day after day, like a terrible fish.

silviamiho <[redacted]> wrote:
>I have a short piece that is an echo of Ashbery, as i tried to answer to his lines.

The sands are frantic
>> In the hourglass. But there is time
>> To change, to utterly destroy
>> That too-familiar image
>> Lurking in the glass
>> Each morning, at the edge of the mirror.
>> John Ashbery, from The Skaters

You can have a mirror, but can you also have the image on it?
> (Wittgenstein)
>
> Each morning, mourning as the hours pass,
> changes, utterly destroys some cells,
> some images, some sand
> grains blowing
> into the face
> in front
> of that
mirror
> cage.
>
Silvia Miho

>>
A good photography gallery asked me if I could help them find a good poem &/or poems that deal with echoes, and or mirrors. (They be doing a book). And the photographer is much into dealing with variously mirrored 'doubles' - usually of the 'funk' flea market sort (cracked ceramic ears, matching stereo speakers, etc.)
>
> Aphasia here when it comes to remembering texts/poems, appreciate any suggestions. Wally Stevens might be too mandarin for 'the case.'
>
> Thanks in advance,
>
> Stephen Vincent
>
>
Sílvia Miho

Boardwalk for $500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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217. Poetry Project
Events at The Poetry Project October 2007
Fri 5 Oct 2007

Dear Friends,

These are the events for the coming week. Will Alexander, previously scheduled to read on Wednesday, had to cancel. Susan Landers will read with Julie Patton.

Also, the workshops begin. Sign up very soon or you¹ll miss out!

Your Pal,

The Poetry Project

MONDAY, October 8, 8 PM
Kass Fleisher & Dante Micheaux

Kass Fleisher is the author of The Bear River Massacre and the Making of History; Accidental Species: A Reproduction; The Adventurous; and Talking Out of School: Memoir of an Educated Woman. Her work has appeared in The Iowa Review, Denver Quarterly, Bombay Gin and electronic book review, among other journals. She is an Assistant Professor of English at Illinois State University in Normal. Dante Micheaux is a poet whose work has appeared in various journals and anthologies ‹ including Bloom and Callaloo. In 2002, Micheaux received a prize in poetry from the Vera List Center for Art & Politics. He is a Cave Canem Fellow, recipient of the Oscar Wilde Award and a New York Times Fellowship. Micheaux is a candidate for a Master of Fine Arts degree in Creative Writing at New York University and resides in Manhattan.

WEDNESDAY, October 10, 8 PM
Julie Patton & Susan Landers

Julie Patton is a performance artist and writer. She is busy working on various community development/greenspace/sustainability projects under the rubric of Think Green! Her chapbook Notes for Some (Nominally) Awake is available from Portable Press at Yo Yo Labs . Julie often takes to the road for various collaborative projects with Uri Caine, and is a fellow at Bates College's Common Grounds Project in Maine, where she collaborates with Jonathan Skinner. She is a 2007 NYFA Poetry Fellow. Susan Landers is the author of 248 mgs., a panic picnic (O Books, 2003) and Covers (O Books, 2007). Her work has

appeared in 26 Magazine, Magazine Cypress, Aufgabe, and Chicago Review. She is also co-editor of the Pom2, a journal of poetic polylogue that publishes poems which directly engage or respond to work published in previous issues, with the aim of making the magazine's contents the "property of many² (http://www.pompompress.com/). She lives in Brooklyn.

WRITING WORKSHOPS AT THE POETRY PROJECT:

BASIC AND BOLD: LOGOS R US PATRICIA SPEARS JONES
TUESDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 9TH

Every writer finds a niche, a gesture, the thing that works in what they do. At some point it may become a style or convention. Sometimes it becomes a crutch. One way to break the mode is to be radical‹that is, return to the roots. What brought you to poetry in the first place? This is a workshop for writers who want to re-look at how the structure and elements of poetry provide the wherewithal to make poems that are as ambitious, thoughtful and innovative as you want them to be. There will be in class writing, assignments, reading, and a revision project called ‹CAN THIS POEM BE SAVED?‹ in which you bring a poem that simply has not come to closure; seems to be stuck; or needs to be looked at by fresh eyes in the hope of finding what could make it work. This workshop is geared toward writers who have been seriously writing for some time. Please submit 5-8 pages of poetry and a brief description of what you¹d like to accomplish in the workshop by September 28. African American poet, playwright and cultural commentator, Patricia Spears Jones is author of two collections, Femme du Monde and The Weather That Kills.

POETRY LAB: FORMS OF JOYFUL EXPERIMENTATION
TODD COLBY
FRIDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 12TH

In this workshop we'll forge new paths to the poem by investigating how far a poem can depart from being ³a poem² and yet still be a poem. We'll experiment with breath, heartbeat, movement, blogs, the alchemy of words, visions, letters to the editor, spontaneity, psychoanalysis, collaborations, appropriations and self-hypnosis, along with various traditional forms. The main objective is to create a supportive and inviting atmosphere in our joyfully experimental "Lab." A partial reading list will include: Hannah Weiner, Jacques Lacan, Gertrude Stein, Diane Williams, David Markson, Miranda July, Thomas Bernhard, Bill Knott, Arthur Rimbaud, Alice Notley, Mina Loy, Charles Olson, and Ludwig Wittgenstein. Todd Colby is the author of Tremble & Shine, Riot in the Charm Factory, Cush, and Ripsnort, all of which were published by Soft Skull Press.

WORLDLY AND INFINITELY DIMENSIONAL:
A WORKSHOP RACHEL LEVITSKY
SATURDAYS AT 12PM: 10 SESSIONS BEGIN OCTOBER 13

In these times, the possibilities by which we may amplify, record, document, display, shape, formulate, and publish words increases daily. Although expanded media and its wide reach are in themselves a meaningful fact of our times, they don¹t necessarily enhance a poetry¹s resonance. How do we, and by we I mean both ourselves as ones and ourselves as groups, best construct and perform our poetries so as to be present in these particular times and yet open to the infinite possibilities of ³projection,² ³conception,² ³performance²? Familiarizing ourselves with poets like Abigail Child, Julie Patton, Cecilia Vicuña, Bob Dylan, Linton Kwesi Johnson (some will be visiting the workshop), we will consider all means available and any means necessary to project living works into our world. Individually and collaboratively we¹ll construct performances, visual works, sound events, improvisations, etc. Rachel Levitsky is the author of Under the Sun (Futurepoem) and is the founder and co-editor of Belladonna Books.

The workshop fee is $350, which includes a one-year individual Poetry Project membership and tuition for any and all fall spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark¹s Church, 131 E. 10th St., NY, NY 10003. For more information please call [redacted] or e-mail [redacted].

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

↑ Index

218. **D. Wellman**

Creeley crit

Fri 5 Oct 2007

There is a lovely issues of Jacket with several substantial essays and responses to Creeley's work. Oct. 2006.

http://jacketmagazine.com/31/index.shtml

I can bear with Simic, free country, free speech, and all that, and yes he is especially hard in his critique of Creeley's Pieces and that book is dear to many on this list I think. He does have some generous things to say about some late poems, as do I in my piece in the Jacket cited above. He has very warm things to sat about Creeley as a friend and a human being.

What I wanted to say though is why not try to speak with passion to the fever that stirs the engaged reader and be generous about sharing those thoughts, leaving the bickering to less generous minds.

Donald Wellman
http://faculty.dwc.edu/wellman/don.htm
----- Original Message -----
From: <[redacted]>
To: <[redacted]>
Sent: Friday, October 05, 2007 9:57 AM
Subject: Creeley piece by Simic now out and online...

I checked early this morning and Simic's piece is now on the NYRB's website. But you have to pay $3 to read it or pay even more for an electronic subscription.

The piece is basically Simic's review of the two latest collected Creeley works (The CP of Robert Creeley, 1945â€“1975 & The CP of Creeley 1975â€“2005). I think it bears reading for Simic's attention to Creeley's interviews (which he quotes from) early on. It seems to get a bit thin two thirds of the way through. He heaps a lot of attention on Creeley's early life with some bio information and then a careful look at "For Love" and then it gets ... thin.

Some highlights:

He likes Creeley's early work:

"By broad agreement, For Love is Creeley's best book. There are at least two dozen first-rate poems and the rest are almost all of very high quality. Words (1967), from which the poem about language I just quoted comes, is an uneven book, although it has several powerful poems..."

But loses interest with each succeeding volume of Creeley's work... He doesn't consider "Pieces" (1969) very good...

"There are a few good poems in his earlier manner in Pieces, but the rest of the book doesn't amount to much. Creeley confused ideas about poetry with poetry itself. Creeley had ceased to be a lyric poet and become a teacher-preacher type giving us classroom demonstrations of how poetry, written according to a particular theory of poetry, works."

There are some especially slammy lines that follow this section...

"If poetics were like cooking and one could write down a recipe for all of one's future poems, that would be true. However, great cooks rarely bother to consult cookbooks."

"This may sound harsh, but reading the hundreds of poems that Creeley wrote after Pieces, I could not come to any other conclusion. The second volume, The Collected Poems of Robert Creeley, 1975â€“2005, which has poems written just before he died in 2005, is especially hard going."

But then Simic finds something to praise in his last bit of work...

That's it pretty much.

It's in the October 25th issue of the New York Review of Books...

********** See what's new at http://www.aol.com

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219. **Mark Weiss**

Re: Tonight and tomorrow! The Second Annual San Diego City College International Book Fair October 5th and 6th!

Fri 5 Oct 2007

Given the rich literary world that begins at the
border nine miles south of San Diego City
College, one might have hoped that a Mexican
writer or two would be included in an
international book fair--there are plenty to be had in Tijuana and Mexicali.

Mark

At 03:53 PM 10/5/2007, you wrote:
>Come out tonight and tomorrow to support the...
>
>
>
>

>The Second Annual San Diego City College
>
>International Book Fair
>
>www.sdcitybookfair.com
>
>
>
>Friday, October 5th and Saturday, October 6th
>
>Sponsored by the San Diego City College Foundation
>
>and California Coast Credit Union
>
>
>
>Featuring:
>
>
>
>Amiri Baraka
>
>A poet, writer, political activist and teacher, Amiri Baraka is one of
>the nation's most influential and prolific African American artists. A
>vanguard in the Black arts movement, he has published numerous volumes
>of poetry, fiction, non-fiction, drama, and anthologies. Over the last
>five decades, he has also edited several important literary magazines
>and journals.
> His most recent books include Eulogies, a collection of eulogies he
>has give over the past 20 years, Why's/Wise, an anthology of poetry,
>and Jesse Jackson and Black People, a book of essays about Jackson and
>the African American people's struggle for democracy and
>self-determination. His classic study of African American
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>

>Denise Chavez
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>Rebecca Solnit is the author of eleven books, including Storming the
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>Possibilities, and 2003's River of Shadows: Eadweard Muybridge and the
>Technological Wild West, which won a Guggenheim in its research phase
>and several awards, including the National Book Critics Circle Award
>in Criticism, after publication. Ms. Solnit will be performing at
>2:00 p.m. on Saturday, 10/6 in the Saville Theatre.
>
>
>
>Quincy Troupe
>
>The first official Poet Laureate of the State of California, Quincy
>Troupe, is the author of 17 books. His distinctions include a 2005
>Barnes & Noble Writers for Writers Award, 2 American Book Awards (for
>poetry and non-fiction), the Milt Kessler Award for Poetry, a Peabody
>Award for co-producing and writing the Miles Davis Radio Project, and
>his segment on Bill Moyers' Power of the Word, "The Living Language,"
>won a television Emmy Award. For over 20 years, he taught the craft of
>writing at Columbia University's Graduate Writing Program and at the
>University of California, San Diego, where he is professor emeritus.

>Currently, he is editor of Black Renaissance Noire, a journal of
>literature, the arts and political thought, published at New York
>University. Mr. Troupe will be performing at 7:00 p.m. on Friday,
>10/5 in the Saville Theatre.
>
>
>
>Oakley Hall
>
>Oakley Hall was born and raised in San Diego and Hawaii, attended San
>Diego State College, and took his BA from the University of California
>at Berkeley in l943. He served as a Marine lieutenant in WWII. He
>received an MFA from the University of Iowa in l950. He was Director
>of the Programs in Writing at the University of California at Irvine
>for 20 years, and was a founder of the Community of Writers at Squaw
>Valley, a summer writers' conference currently in its 38th year He has
>published 16 novels including Corpus of Joe Bailey, Warlock and this
>year's Love and War in California, and 11 mystery novels, including
>the Ambrose Bierce quintet. Two of his novels, Warlock and the
>Downhill Racers were made into successful films. Mr. Hall will be
>performing at 11:00 a.m. on Saturday, 10/6 in the Saville Theatre.
>
>
>
>David Bacon
>
>David Bacon is a writer and photojournalist based in Oakland and
>Berkeley, California. He is an associate editor at Pacific News
>Service, and writes for TruthOut, The Nation, The American Prospect,
>The Progressive, LA Weekly, and the San Francisco Chronicle, among
>other publications. He has been a reporter and documentary
>photographer for 18 years, shooting for many national publications.
>He has has exhibited his work nationally, and in Mexico, the UK and
>Germany.
>Bacon covers issues of labor, immigration and international politics.
>He travels frequently to Mexico, the Philippines, Europe and Iraq. He
>hosts a half-hour weekly radio show on labor, immigration and the
>global economy on KPFA-FM, and is a frequent guest on KQED-TV's This
>Week in Northern California. Mr. Bacon will be performing at 1:00
>p.m. on Saturday, 10/6 in the Saville Theatre.
>
>

>
>Daniel Reveles
>
>Mexican author Daniel Reveles' award-winning books Tequila, Lemon, and
>Salt, Enchiladas, Rice, and Beans and Salsa and Chips, appear on
>required reading lists at colleges and universities across the
>country. He enjoys a diversified audience of both non-Latino and
>Latino readers, because he takes the former to where they've never
>been, and the latter to where they have been.
>A popular storyteller, he frequently travels around the country,
>speaking to university audiences and creative writing students.
>Reveles lives and writes in the company of coyotes on a ranch on the
>outskirts of Tecate, and has recently completed his fourth collection
>of stories. Mr. Reveles will be performing at 12:00 noon on Saturday,
>10/6 in the Saville Theatre.
>
>
>
>
>
>Adrián Arancibia
>
>Adrián Arancibia is a poet, writer, and educator. He, along with
>Adolfo Guzmán-López and Miguel-Ángel Soria, founded the seminal
>Chicano spoken-word collective the Taco Shop Poets in 1994. Adrián
>Arancibia was born in Iquique, Chile in 1971. Since 1980, he has
>resided in San Diego, California. Arancibia is the co-editor of the
>Taco Shop Poets Anthology: Chorizo Tonguefire and currently writes for
>the San Diego Union Tribune and for national magazines like The Green
>Magazine. Mr. Arancibia will be performing at 7 p.m. on Friday, 10/5
>in the Saville Theatre. His book, Los Atacama Poems is now available
>on San Diego City Works Press at www.cityworkspress.org
><http://www.cityworkspress.org/> .
>
>
>
>
>
>Mel Freilicher
>
>Mel Freilicher is a longtime San Diego resident who was publisher and
>co-editor of CRAWL OUT YOUR WINDOW for 15 years, a magazine of

>regional literature and arts; he was an activist, including working
>with downtown artists groups; did a stint as a performance artist, and
>was the first Vice-President of the Board of Sushi. Freilicher has
>been anthologized in Sun and Moon press' Contemporary American
>Fiction, and has chapbooks out from Standing Stones Press and Obscure
>publications. Mr. Freilicher will be performing at 7 p.m. on Friday,
>10/5 in the Saville Theatre. His new novel, The Unmaking of
>Americans: 7 Lives is now available on San Diego City Works Press at
>www.cityworkspress.org <http://www.cityworkspress.org/> .
>
>
>
>Kim Stringfellow
>
>Kim Stringfellow is an artist and educator living in San Diego,
>California. She teaches multimedia and photography at San Diego State
>University. Her professional practice and research interests address
>ecological, historical, and activist issues related to land use and
>the built environment through hybrid documentary forms incorporating
>writing, digital media, photography, audio, video, installation, and
>locative media. Ms Stringfellow's art will be on display in the
>Saville Theatre for the duration of the Book Fair weekend.
>
>
>
>The Book Fair will feature concerts by:
>
>
>
> Noted San Diego jazz musicians
>
>The Gilbert Castellanos Quartet with Special Guest Charles McPherson
>
>San Diego based trumpeter Gilbert Castellanos is a major force on the
>San Diego jazz scene and one of the leading trumpeters in the Southern
>California area. Castellanos is known equally for his work as a leader
>and as a member of two top jazz ensembles in the Los Angeles area-
>guitarist Anthony Wilson's Nonet, and one of today's most critically
>acclaimed big bands, the Clayton-Hamilton Jazz Orchestra. Underground
>is his latest release on Seedling Records.
>
>

>
>Cellist Extraordinaire Zoë Keating
>
>Cellist Zoë Keating is a one-woman string quartet, using live
>electronic sampling to create "layers of sound, that feel more like
>orchestrations than a solo instrument" (National Public Radio.) She
>has performed across North America and Europe, including 4 tours
>supporting and accompanying Grammy-nominated artist Imogen Heap. Zoë's
>self-released album One Cello x 16: Natoma made it to #2 on the iTunes
>classical and electronica charts. Ms. Keating will perform at 7 p.m.
>on Friday, 10/5 in the Saville Theatre.
>
>
>
>Please join us for a week of literary delights, over 50 book and music
>vendors, art, food, and much more!
>
>
>
>Other Book Fair Week events:
>
>
>
>Tuesday 10/2 from 9:35-11 a.m. in the Saville Theatre:
>
>Alex Espinoza, Still Water Saints
>
>
>
>Wednesday 10/3 from 11:15-12:35 in D121 at City College:
>
>Sara Bongiorni, A Year Without "Made in China": One Family's True Life
>Adventure in the Global Economy
>
>
>
>Thursday 10/4 from 11:15-12:35 in D121 at City College:
>
>Steven Hiatt, A Game as Old as Empire: The Secret World of Economic
>Hit Men and the Web of Global Corruption
>
>

>
>San Diego City Works Press books are available through our website
>www.cityworkspress.org <http://www.cityworkspress.org/> and may be
>ordered through our distributor, Sunbelt Publications.
>
>
>
>The San Diego City College Literary Center would like to thank
>President Terry Burgess for his support and generosity; the American
>Federation of Teachers Local 1931; the City College World Cultures
>Program; City College Associated Students; the City College English,
>ESOL, Philosophy, Humanities, and Labor Studies Department; the City
>College Honors Program; the City College Chicano Studies and Black
>Studies Departments; the City College Title V Program; the Puente
>Program; Jazz 88 (KSDS 88.3); the San Diego Booksellers Association;
>Sunbelt Publications; the San Diego CityBeat; the San Diego
>Union-Tribune; the San Diego Reader; Harcourt Trade Publishers; and
>the City College Bookstore.
>
>
>
>For more information on the Book Fair, please contact Jim Miller,
>Director at [redacted]
>
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>
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>
>
>
>
>
>--
>All best,
>Catherine Daly
>[redacted]

↑ Index

220. Bob Marcacci
The Royal Wee Listens to i-Outlaw 2.7 featuring Sheila E. Murphy
Sat 6 Oct 2007

Narrated in Italy and produced in Canadia, take a click on over to <http://i-outlaw.blogspot.com/> and check the schtick. i-Outlaw 2.7 also features poetic substance by:

- Jill Chan
- CA Conrad
- Joe Green
- Paula Grenside
- Christine Hamm
- Carly Sachs
- Luc Simonic
- Matina Stamatakis
- Mathew Timmons
- Lenore Weiss

Love to hear from you.

--
Bob Marcacci

↑ Index

221. CA Conrad
Herschel Baron: Philadelphia Poet and Activist has passed away
Sat 6 Oct 2007

I've posted this same annoucement with a photo of Herschel on The PhillySound today: http://PhillySound.blogspot.com

The news has just reached me that Herschel Baron died on October 1st of lung cancer. The last time I saw him was on a bus going down Chestnut Street. He had tubes in his nose, and he was very unstable on his feet. I was on my way to see Frank Sherlock at Jefferson and it was a day or two after we had learned his diagnosis was meningitis. Herschel couldn't see very well, but he recognized my voice. When I told him about Frank he told me a story about someone he knew who had died of meningitis years ago. My mind wasn't exactly focused on what Herschel was saying so that's about all I remember, except that as he stood to get off at his stop he told me to take care of myself and that he hoped my friend would be okay.

That was nice, those parting words, now that I'm thinking about them. We didn't always have nice words between us over the years. In 1984 when I first met him he was very involved with New Formalist poet friends of his who were

being published in QRL (Quarterly Review of Literature). Herschel had a way of talking to me like he needed to teach me something, saying things like, "If you're not in QRL you're not worth being read," charming things like that. Looking back I feel fortunate to have been raised by a hotheaded mother and if I didn't like what I read then that was that.

There was one amazing incident I witnessed in the 1980s where I discovered who he was and what he had been through in this world while at a reading for the victims of MOVE. Herschel was one of the readers, and he made a big deal about the taping of the reading, demanding to not be taped. Some people were annoyed that he was making such a fuss. I asked Gil Ott why Herschel was doing this. Gil told me how Herschel had lost his job back in the 50s at RCA in Camden because he and other labor organizers were called into Senator McCarthy's hearings and were accused of being communists. Herschel's life was very difficult for some time after that, out of work, painted red, tossed aside. It's something he never got over, so it seems when I think about how he reacted to that taping of the MOVE event in the 80s, yelling, "THEY JUST BURNED DOWN A WHOLE BLOCK OF THE CITY AND YOU TRUST THESE PEOPLE TO NOT COME AFTER YOU!? YOU PEOPLE ARE NAIVE ABOUT HOW THIS WORLD WORKS!" He had been very brave as a young man, stuck his neck out to help make the world better for all his fellow workers. It was sad to see how haunted he remained by the witch hunt he and his friends had endured. And although Herschel and I never saw eye-to-eye on poetry, ever, I had a lot of respect for the suffering he had gone through to help change the world.

Over the last few years I would see Herschel on Chestnut Street waiting for a bus and we would talk, and it was always good, though he was worried about his health, and before that worried about his wife's health. Once in a while he would ask me if I still saw this poet, or that poet. He brought up Scott Norman at one point. In particular the famous reading at Jimmy Tyoon's old place The Middle East (I don't know what it's called now), where Scott pulled a knife on Daniel Kiener in the middle of Daniel's poem about Israel needing to defend the homeland. Herschel, and Etheridge Knight, and Lamont Steptoe, Bob Small, and a whole lot of others were there, in fact I'm pretty sure it was Jerome Rothenberg who tackled Scott, but maybe I'm wrong about that. But Daniel was reading in his normal fashion, screaming, throwing his fists up and down, his long, long white beard flying all over the place. Scott jumped over a chair and lunged at him with a knife. It was just a small knife, but still, it was a knife. While Scott was being restrained, screaming about freeing the Palestinians with his face pushed into the floor, Herschel took his pipe out of his mouth and started yelling, "WHY ARE POETS SO GOD DAMNED CRAZY ALL THE TIME!? CAN'T WE EVER GET ALONG!? IT'S CRAZY HOW WE ACT! CRAZY! CRAZY!

CRAZY!" There was a lot of that kind of drama back then, every week it seemed there was some new drama.

Even though Herschel was always trying to get me to understand the genius of David Slavitt and other New Formalists, he had a healthy respect for Allen Ginsberg. When Ginsberg read at the Painted Bride Arts Center one of the people who clapped the loudest was Herschel. Ginsberg did a brilliant reading of Sunflower Sutra, and it was so good that I have always hoped it was taped. Anyway, I remember Herschel telling Ginsberg how we need more brave poets like him, something like that, and Ginsberg gave him the Buddhist prayer hands and nod and smile.

Herschel was a cranky, fierce old guy, even back in 1984 when I was just 18 he was old and fierce. While he was intolerant of poetry he didn't like, I admire that he always let you know what he liked and didn't like. You never had to second guess Herschel. He had no time for games because he took his poetry seriously. And if you took it seriously as well, even if you didn't agree with him, he enjoyed the opportunity to tell you how wrong you were. In his own way I think that he valued those who valued poetry, no matter what kind of poetry. I'll think of him on Chestnut Street.

Rest in peace,
CAConrad
http://ThanksgivingDayFast.blogspot.com
http://PhillySound.blogspot.com

↑ Index

222. Alexander Jorgensen

Because Because Because Gawd Damn it - and I am Cumming

Sat 6 Oct 2007

Great stuff at (and I am being very subjective and
extremely impatient):

http://www.shampoopoetry.com/ShampooThirtyone/jorgensen.html (sneak peak at this great issue)

http://the-otolith.blogspot.com/2007/06/alexander-jorgensen-two-angels-picking.html

And also very loving!!
AGJ

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

↑ Index

223. Jesse Crockett
Fwd: Call for work --- the issue 12 of listenlight
Sat 6 Oct 2007

L I S T E N L I G H T

---------- Forwarded message ----------
From: Jesse Crockett <[redacted]>
Date: Oct 6, 2007 6:59 AM
Subject: Fwd: Call for work --- the issue 12 of listenlight
To: [redacted]

Listenlight Poetry :: connecting interestingness materially since 2006.

---------- Forwarded message ----------
From: Jesse Crockett < [redacted]>
Date: Oct 5, 2007 7:55 PM
Subject: Call for work --- the issue 12 of listenlight
To: [redacted]

The upcoming issue 12 at listenlight.net may surprise you. She takes her first step towards the Web 2.0 environment.

As the gurus at 37signals <http://37signals.com> say, "We do less than our competition --- intentionally." Can 50,000 readers a day be wrong?

Ideally, I would like to read works submitted now & over the weekend, select a few rather finished ones, and then release the page early in the week.

Best regards,

Jesse Crockett
Editor, Listenlight Poetry Journal

↑ Index

224. Adam Fieled
Book, E-Book, Book
Sat 6 Oct 2007

Hello All, My first book, "Opera Bufa", has been released by Otoliths, a small press based in Australia. You can have a look at it, and purchase it if you wish, at http://www.lulu.com/content/1137210. My second book, an E-Book, "Beams", has been released by Blazevox Press. You can read it, and download it if you wish, at http://www.blazrvox.org/ebk-af.pdf. I am writing a third book, its called "When You Bit...", and you can have a sneak peak at some of the poems here: http://www.skicka.blogspot.com.

Alright, Love on yer!!!!
Ad

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

↑ Index

225. Alexander Jorgensen
With regards to Simic
Sat 6 Oct 2007

I would argue that however a talented poet, he is not
a great poet - and RC was. I find it particularly
convenient for him to crisize a contemporary, and
especially, I think, mercernary, so soon after his
death. And, of course, they are competing for the
same, valid space. RC was RC. He was a bastard, so
many people have said. Maybe this is what it is about.
He once verbally abused a student, during the train of
a bender, for saying Eliot was more talented than WCW.
Someone put that article on this list, that would be
glorious sharing and genuine community.

As ever,
AGJ

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff
that nature replaces it with."

↑ Index

226. Michael Alain Soubbotnik
Re: Book, E-Book, Book
Sat 6 Oct 2007

Couldn't get to "Beams", Ad. The URL seems to be wrong... Could you check it up? Thanks
Michael

Michael A. Soubbotnik
Université Paris-Est (Marne-la-Vallée)
UFR LACT (Lettres Arts Communication et Technologies)
LISAA EA4120
5 bd Descartes, 77454 Marne la Vallée Cedex 2, France

> *De : Adam Fieled <[redacted]>*
> *Répondre à : UB Poetics discussion group <[redacted]>*
> *Date : Sat, 6 Oct 2007 06:25:19 -0700*
> *À : "[redacted]" <[redacted]>*
> *Objet : Book, E-Book, Book*
>
> *Hello All,*
> *My first book, "Opera Bufa", has been released by Otoliths, a small press based in Australia. You can have a look at it, and purchase it if you wish, at http://www.lulu.com/content/1137210.*
> *My second book, an E-Book, "Beams", has been released by Blazevox Press. You can read it, and download it if you wish, at http://www.blazrvox.org/ebk-af.pdf.*
> *I am writing a third book, its called "When You Bit...", and you can have a sneak peak at some of the poems here: http://www.skicka.blogspot.com.*
>
> *Alright, Love on yer!!!!*
> *Ad*
>
> *---------- Need a vacation? Get great deals to amazing places on Yahoo! Travel. ---------- ---------- Orange vous informe que cet e-mail a ete controle par l'anti-virus mail. Aucun virus connu a ce jour par nos services n'a ete detecte.*

↑ Index

227. Adam Fieled
Blazevox E-Book Correction
Sat 6 Oct 2007

The correct address for my Blazevox e-book:

http://www.blazevox.org/ebk-af.pdf

Oops!!!!

Ad

Adam Fieled <[redacted]> wrote:
Hello All,

My first book, "Opera Bufa", has been released by Otoliths, a small press based in Australia. You can have a look at it, and purchase it if you wish, at http://www.lulu.com/content/1137210.
My second book, an E-Book, "Beams", has been released by Blazevox Press. You can read it, and download it if you wish, at http://www.blazrvox.org/ebk-af.pdf.
I am writing a third book, its called "When You Bit...", and you can have a sneak peak at some of the poems here: http://www.skicka.blogspot.com.

Alright, Love on yer!!!!
Ad

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

↑ Index

228. **W.B. Keckler**
Re: Wanted/ Poem of echo &/or mirror
Sat 6 Oct 2007

Since several mention Plath and her mirror poem, what about one of her more celebrated (and arguably much better) poems at the end of Ariel (not her ordering but the one most people know)..."Words." The entire poem is based around echoes (echoes viewed as fate mostly)...it begins "Axes/after whose stroke the wood rings,/And the echoes!" And these words are the sort one never forgets: "Words dry and riderless / The indefatigable hoof-taps." Mirrors abound in this collection...the two poems preceding this one "Kindness" and "Contusion" most feature mirrors prominently, as do many other poems.....

********** See what's new at http://www.aol.com

↑ Index

229. **Jesse Crockett**
Listenlight Unleashed -- Version 2.0
Sat 6 Oct 2007

In the spirit of whom she means to become, Listenlight 12 is released: listenlight.net ---

Please note, the page loads a 250KB image for the content, requires a full Ajax viewport, about 1000x800 pixels of real estate, maybe a good browser (Firefox, Safari, Opera), and probably a post-modern CPU (1400MHz+)

So, if you like it, there's room for three more works, you see. Round 'em up, cowpokes.

Oh, & please add my Facebook app: GravityWay. Thanks.

Cheers --

Your happy editor ---

Jesse Crockett
Listenlight.net

↑ Index

230. David Chirot
Re: Epistolary Forms -//query re Maitre Francois Villon
Sat 6 Oct 2007

Dear Steve:

Je suis Francoys dont il me poise
Ne de Paris empres Pontoise
Et de la corde d'une toise
Scaura mon col que mon cul poise.

Galway Kinnel translates this as:

I am Francois which is my cross
Born in Paris near Pontoise
From a fathom of rope my neck
Will learn the weight of my ass

Yes, the short quatrain was written by Villon while awaiting hanging--his third such occaision, having miraculously been at last moment twice before been pardoned and not hung as sentenced-- though he was as was the custom tortured and imprisoned for some time--on all occaisions--

(Many of the tortures then employed not so different from the ones used today at Gitmo and around the "civilized" world--)

Villon was awaiting death in the worst cells of the Chatelet prison when he composed the quatrain and following that oneof his greatest ballads, "Freres humains, qui apres nous vivez . . " sometimes called "The Ballad of the Hanged"--

The document for the commutation of his sentence to ten yearse xile from the city of Paris still exists, though even with it it is not clear why this was done. There is some speculation that one of the three judges who sat on his appeal, Henri Thiboust, President of Parliament having been a friend of the

man who was Villon's guardian and a fellow canon, (Guillaume de Villon) interceded and had the sentence commuted.

Villon was given three days to get ready, then escorted to the gates of Paris--and never heard of again. As he himself had pointed out in some lines already, he was 33, the same age as Christ when He was crucified.

The little quatrain has the characteristic paradoxical Villonesque ironic, gallows humor and at the same time a deep sense of Faith and a kind of honesty and "sincerity". A lot of his poems are listings of such paradoxes, how things that are the opposite are also very much the same. It's a kind of "leveling" vision which can both be devastatingly annihilating of all social institutions and shams, and at the same time a vision of spiritual liberation out of the worst of circumstances, situations, places, events and people. This kind of doubled vision makes for the humor in Villon's works--the mocking laugh of the skull face in the face of plagues, wars, famines, poverty and riches, prostitutes and Queens, beggars and Kings, theives and educated persons. Since Villon was both a well educated person and a theif, a killer of a Priest (got off on self-defense) and most likely a pimp, he and his work embody the paradoxes he creates with.

Villon was born the same year Ste Jeanne d'Arc was burned at the stake, at the end of the Hundred Years War which had destroyed almost all of about half of present day France. There was a period of vicious winters in which wolves roamed the streets of Paris, especially at night, killing and eating humans. Disease was rampant, horrific poverty, and an underground network of thieves employing the "Jargon" often found in Villon's poetry were everywhere. It was an extremely brutal time period, and also one of a lot of laughter, pranks, festivals and festivities, feasts of all sorts. The period of the "Danse Macabre." Villon and a bit later Rabelais used the language of the streets mixed with theological terms --and much more, in Rabelais, being a doctor, of many other terminologies, which he outrageously satirizes. Villon's poetry in his lifetime and after, before being collected and published, was memorized and reciited and sung in streets, drinking holes, whore houses, the university all over Paris.

Two great books on Villon are Francois Villon by D. B. Wyndham Lewis, which includes a lot of documents--and Danse Macabre: Francois Villon Poetry and Murder in Medieval France . Villon is one of my all time favorite poets by far and have done various art works etc in homage to him.

On 10/5/07, steve russell <[redacted]> wrote:
> Is it true that Villon said "Now my neck shall feel the weight of my ass" before he was about to be hung, but had his execution...
>
> David Chirot <[redacted]> wrote: Excellent suggestions!--and don't forget basically the entire works of

> Francois Villon--
> the ballads and especially those long "letters to," those
> masterpieces of Gallows Humor the Legacy and The Testament!
>
> besides which all others do but pale . . .
>
> On 10/5/07, Alexander Dickow wrote:
> > Here are some wonderful epistolary or related
> > things....
> >
> > Guillaume Apollinaire's Poemes a Lou (all from private
> > correspondance, as is much of the rest of his work)
> > Max Jacob's correspondance
> > The ballad form -- see Christine de Pizan especially,
> > but also Charles d'Orleans and many others where the
> > epistolary element is important(the "envoi" is a trace
> > of epistolary origins, real or fictional)
> > Clement Marot
> >
> > Amicalement,
> > Alex
> >
> >
> >
> > www.alexdickow.net/blog/
> >
> > les mots! ah quel désert à la fin
> > merveilleux. -- Henri Droguet
> >
>
>
>
> ---
> Check out the hottest 2008 models today at Yahoo! Autos.
>

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231. charles alexander

Meredith Walters reading at Sunny's in Red Hook, Brooklyn

Sat 6 Oct 2007

forwarding from a friend. Come here Meredith Walters, winner of the 2006 Ahinga Prize for Poetry!

Marty Robbins, Napoleon, and Li Po walk into a bar...

> *...in spirit anyway. Come hear my poems about these famous gents and plenty of other folks next Sunday and Monday when I'll read from my brand spankin new book of poems "All You have to do is Ask".*
>
> *I'll read at Sunny's in Red Hook on Sunday the 7th at 3 in the afternoon ($3 suggested donation). On Monday the 8th, I'll be at Cornelia St. Cafe in Manhattan ($7, which gets you a "free" drink).*
>
> *Email or Call me with your questions, concerns and comments:* [redacted]
>
> *To Sunny's in Red Hook, Brooklyn:*
>
> *B61 Bus to Van Brunt St. & Beard St. Second to last stop, right where the Bus turns onto Beard St. from Van Brunt. Walk 1 block, opposite direction of bus, to Conover St.?Turn Left, walk half a Block to Sunny's*
>
> *The B61 may be caught from the A,C or F at Jay St. or from the M or R (N late night) at Lawrence St., 1 Block with traffic on Willoughby St. to Jay St. or from the 2, 3, 4, or 5 at Boro Hall walk 4 or 6 blocks with traffic on Court St. to Atlantic Ave.*
>
> *B77 Bus to End of Line. Walk 2 blocks on Conover St. in same direction as the Bus to Sunny's. The B77 may caught from the F or G at Smith & 9th St. or from the R, or M (N late night) at 4th Ave. or on 9th St. from 5th Ave. on down or on Court St. at 9th St.*
>
> *MTA NYCT Bus Schedules & Maps can be found at:?http://www.mta.nyc.ny.us/nyct/service/bus/bklnsch.htm*
>
> *To Cornelia Street*
>
> *A, C, E, B, D, F & V TRAINS*
> *0. Get on the south end of the train.*
> *0. Take the train to the West 4th Street stop.*

> *0. Exit at West 3rd Street.*
> *0. Walk one block north to 4th Street.*
> *0. Make an acute left onto Cornelia Street.*
>
> *1 & 9 TRAINS*
> *0. Take the train to the Sheridan Square stop.*
> *0. Walk 21/2 blocks east on West 4th Street.*
> *Make a right onto Cornelia Street.*
>
> *Hope to see you there*

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

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232. charles alexander
last reminder: Rothenberg Meltzer reading
Sat 6 Oct 2007

LAST REMINDER:

POETRY AT THE HISTORIC Z MANSION:

DAVID MELTZER &
MICHAEL ROTHENBERG
presented by CHAX PRESS, with help from POG

MONDAY, OCTOBER 8, 7:00pm

288 N. Church Ave. in downtown Tucson
$5 at the door, $3 for students (we don't turn anyone away)
Contact: Chax Press: [redacted]

In the last several years, CHAX PRESS and/or POG have established a Tucson ground-breaking series of readings by such writers as Robert Creeley, Robin Blaser, Joanne Kyger, Alice Notley, Bernadette Mayer, and more, writers who were sparkplugs in the poetic revolution of the 1950s and 1960s that has changed the landscape of American poetry from one of "tradition" to one of

"energy," from an East Coast-centered poetics of Quietude to a global practice of visionary poetry. Within that seachange, David Meltzer is a must-see poet we are fortunate to bring to Tucson. All the better that he is accompanied by Michael Rothenberg, an outstanding poet who has also edited the collected poems of several of those writers who entered our poetic history from 1950 to 1965.

My friends, this is one not to be missed. Also look ahead to another poet who is a part of this great American wave, David Gitin, together with Frank Parker, presented by POG on October 27 at 7pm at Stone Ave. Gallery, 2007 N. Stone.

Other upcoming Chax or POG and related events include Oct. 9, Cushing Street Poetry, 198 W. Cushing St., 8pm: Jefferson Carter & John Spaulding Oct. 11, MOCA, 6pm, 174 E. Toole in downtown Tucson, poetry/poetics lecture: "Away We Shall Float: Where Poems Take Us." MOCA Lit is pleased to host award-wining poet and founder of Chax Press Charles Alexander as he shares the pleasure of poetry as writer and reader. Alexander will discuss his work vis a vis Hugo Ball and bpNichol under the theme of poetry as the language of excess. Oct. 14, noon to 5pm, UA Poetry Center Housewarming Festival. Reading with music & more, at Poetry Center new location, 1508 E. Helen St. Poets include Brenda Hillman, Charles Alexander, Richard Shelton, Jane Miller, Robert Hass, Steve Orlen, Alberto Rios, Alison Deming, & more.

Chax Press & POG events are made possible in part by contributions from the Tucson Pima Arts Council and the Arizona Commission on the Arts, with funding from the State of Arizona and the National Endowment for the Arts.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

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Tucson, AZ 85705

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233. Joshua Kotin
On Simic on Creeley
Sat 6 Oct 2007

Poetics List ---

I recommend this note by Robert Baird on Simic's recent review of Creeley's Collecteds:

http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/

JK

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234. Joshua Kotin
Simic on Creeley
Sat 6 Oct 2007

Here's the full review, by the way, cut & pasted --- I apologize for whatever happens to the formatting!

+ + + +

The Cat Went Out for Good
By Charles Simic

The Collected Poems of Robert Creeley, 1945–1975
by Robert Creeley

University of California Press, 671 pp., $24.95 (paper)
The Collected Poems of Robert Creeley, 1975–2005
by Robert Creeley

University of California Press, 662 pp., $49.95

I loved Herrick, I loved the scale and deftness of his sounds. I loved, what little I knew of Campion.... I loved the so-called Jacobeans, I mean, really a kind of hip mournfulness I really thought was great.[1]

What is the explanation for the large number of volumes of collected poems appearing in the last few years? Publishers are bringing out books of breathtaking ambition, each one containing hundreds of poems by a single poet, as if there was a huge, untapped market for every poem ever written by every dead and living American poet. In place of pocket-sized volumes or lean collections of selected poems one can comfortably read to oneself on a park bench or to a lover in bed, one is confronted by a tome that requires for its perusal a sturdy table.

There's also the challenge of sheer quantity. Unless one is an inmate serving a life sentence in a state penitentiary, a book of a thousand poems is nearly impossible to read, since the concentration and enthusiasm such an undertaking requires can only infrequently be summoned. More to the point, there are not many poets, even among our best ones, who are likely to have more than eighty pages worth reading. Of course, there are exceptions.

Whitman, Dickinson, Frost, and Stevens tend to be engrossing even when they are not at their best, though that claim is debatable. With all that in mind, the publication of any poet's collected poems is bound to evoke both curiosity and dread, even a poet one has previously held in high regard.

There was a time when Robert Creeley was a cult figure, a poet nearly as famous as Allen Ginsberg and Robert Lowell. His 1962 book For Love was much admired. The old master himself, William Carlos Williams, said that Creeley had the subtlest feeling for the measure that he had encountered anywhere except in the verses of Ezra Pound, whom he could not equal. His poems seemed both adventurous and old-fashioned. They had a colloquial ease and the fragmented look of modern poetry, but they also contained rhymes, archaic words, and a rhetoric that often had as much in common with Williams and Pound as with Herrick and Campion. They were almost all about love, a subject of considerable interest to a vast number of human beings that for some curious reason is absent from the work of many of our poets today, who, unlike poets in other cultures, generally stay away from any overt expression of erotic feelings, as if love and sex were of little concern to them.

Creeley not only wrote keenly about love, he was also a man with interesting ideas about literature. A member of the little-understood but already fabled circle of poets that included Charles Olson, Robert Duncan, Denise Levertov, Paul Blackburn, and Ed Dorn, he came across as both a poet and an intellectual. "He seemed to have his sights on and be in touch with every aspect of what was new and vital going on then," Michael Rumaker remembered.[2] A slight, stooped figure with an eye patch and shy manners, he read his poems in a low, barely audible voice with a seriousness and intensity that was both mystifying and attractive.

Of course, everyone who saw him read wondered what happened to the eye. In an unpublished autobiographical note written in 1966, he gives a brief mention of the accident:

I was raised in Massachusetts for the most part, having been born in Arlington, May 21, 1926, son of a physician who died when I was four. That and the loss of my left eye when I was a little younger mark for me two conditions I have unequivocally as content, but which I have neither much bitterness about nor other specific feeling. I did miss my father certainly. With him went not only the particular warmth he might have felt for me, but also the whole situation of our life as we had apparently known it.[3]

The father's death impoverished the family. They moved to a small farm in West Acton and his mother got a job as a public health nurse to support Robert and his older sister. He said that kids like him in West Acton went hunting and did not go out for sports. "They shot deer during the winter to eat and they counted

each bullet. Wasting a single bullet was a crime."[4] Creeley eventually received a scholarship and attended the Holderness School in Plymouth, New Hampshire, where he later claimed he received the most relevant part of his education. His time at Harvard was shorter and much less happy. He made a few friends, met his first wife there, but ended up being suspended for stealing a door from Lowell House. He joined the American Field Service in 1944 and became an ambulance driver in Burma and India. After the war ended, Creeley returned to Cambridge, where his mother and sister were then living, and he was reinstated at Harvard. He became involved in literary activities at the university, had his first poem published, and married an old school friend in the spring of 1946. They relocated to Truro on Cape Cod, then he dropped out of Harvard in his final semester, wearied by the long commute and convinced that the courses he was taking were of no use to him.

Next, his wife bought a farm near Littleton, New Hampshire, where they bred pigeons and chickens which they showed in poultry exhibitions around New England. In August 1950, he began writing letters to Charles Olson, who was then living in Washington, D.C. Once their correspondence was collected, the one thousand letters covering the years from 1950 to 1952 ran into nine volumes. Without meeting face to face, they wrote to each other daily, Creeley often twice a day. He thought of himself at the time as a short story writer —he was already publishing stories in leading literary journals—and an aspiring man of letters who would model himself on Pound and Williams, with whom he was also corresponding.

Olson, an ex–letter carrier, ex-fisherman, ex–Democratic Party official, and an employee of the Federal Office of War Information, had already written his book on Melville and some poems, and was working on his soon-to-be-famous essay "Projective Verse," which was shortly to appear in the magazine Poetry New York. In it, he argued for "open form poetry" in which traditional ideas of form would be replaced by poems in which form would depend on the content. In other words, the right form for a poem trying to describe a red wheelbarrow next to a couple of white chickens, or one about staring into a bathroom mirror at midnight, is to be found in the experience itself and is not to be imposed mechanically from outside. So understood, form is not what Shakespeare and Keats thought it was, but the property of the content and the language of every experience.

Creeley and Olson discussed these matters in their letters, exchanged poems, recommended books to each other, complained about the ignorance and stupidity of magazine editors, and raised each other's spirits. Not that they had much in common. Like Pound, Olson saw the role of a poet as a teacher, someone who makes new ideas available to his readers. Creeley thought that what defines our poetry is the prototypical American proclivity since Whitman

and Dickinson for speaking in the name of an extraordinary single self, which nevertheless feels itself to be representative.

Olson became the rector of Black Mountain College, a small experimental college in North Carolina founded in 1933 that had attracted, both as teachers and students, a great many artists, writers, and musicians, such as Franz Kline, John Cage, Merce Cunningham, Willem de Kooning, and Paul Goodman. He soon invited Creeley to edit a magazine that he hoped would attract attention to the college, which had at that point barely two dozen students left. Creeley accepted. The magazine was called The Black Mountain Review and was almost impossible to get hold of except in a few little bookstores around the country. Still, it circulated among poets and was exciting to read since it had poems and essays by Olson, Duncan, Levertov, and Creeley, whose ideas and work were far more intriguing than what one usually encountered in university quarterlies. Not until 1962, when Scribner brought out Creeley's For Love: Poems 1950–1960, was it possible to have some sense of what his poetry was like unless one happened to come across one of his small-press books published in Spain or in North Carolina. Among the 135 mostly very short poems in that volume, this one is his most famous and most anthologized:

I KNOW A MAN

As I sd to my
friend, because I am
always talking,—John, I

sd, which was not his
name, the darkness sur-
rounds us, what

can we do against
it, or else, shall we &
why not, buy a goddamn big car,

drive, he sd, for
christ's sake, look
out where yr going.

For such a little poem, "I Know a Man" has had a vast number of interpretations, some of them downright peculiar. My favorite one contends that the speaker of the poem is Jesus Christ and the "John" is John the Baptist. Creeley allowed that there's something Puritan about the poem, in a sense of "Cool it!" "You're becoming excessive...."[5] His letters to Olson often mention his desire to get away from Littleton where he felt himself to be, as he said in his story "The Island," "the writer on perpetual vacation on his wife's money."[6] In one of the letters he describes two young men stopping to ask for

directions. After they leave, he fantasizes how nice it would be to have a Lincoln Continental and to go cruising at sixty or seventy miles per hour down some long stretch of highway with a cool bottle of wine and just yourself for company. As in a number of other Creeley poems, the conflict here is between two sides of the self, one of which wants to escape some routine by imagining another kind of life and the practical other who reminds the dreamer that there are dire consequences for not paying attention to matters at hand.

The poem sounds like a bit of overheard conversation carefully transcribed. Each line break and the slight pause it necessitates indicate the speed at which the poem is to be read. The function of such a line is to weight the various things we are being told and to convey the tone of voice. Prosody for Creeley was the method of controlling the reader's temporal and auditory experience of the poem. Form was not an abstract concept. It was up to the poet to recognize that some bit of speech is already a poem that requires as little tampering as possible. In his literary essays, one of his main interests is the study of poetic consciousness and the scrutiny of the ways in which language is used. Writing for him was as much about that process as it was about any given subject.

Creeley's love poems from this period have the same quality of extreme self-consciousness and introspection. Their speaker seeks to understand love, because, he claims, all that he knows comes from what it has taught him. Creeley is not an erotic poet. His women are rarely physically present in the poems. He has more in common with poets of courtly love than with Ovid or Catullus, who wrote explicitly about the naked body. "The glorious lady of my mind," as Dante calls Beatrice in La Vita Nuova, is also Creeley's worry. And yet that ethereal vision is in daily conflict with the demands of sharing the same bed and living under the same roof with a real woman, who may or may not care for him, a relationship that requires constant corroboration with all the accompanying risks:

THE BUSINESS

To be in love is like going out-
side to see what kind of day

it is. Do not
mistake me. If you love

her how prove she
loves also, except that it

occurs, a remote chance on
which you stake

yourself? But barter for
the Indian was a means of sustenance.

There are records.

Many years ago, writing about Creeley's early poems, Cid Corman observed that they are never quite lighthearted, that they are mostly about taking oneself to task for some highly charged and invariably screwed-up relationship. They are addressed to a particular woman, often in a form of apology, and deal with his attempt to explain himself and hopefully be forgiven. This is love poetry of constant self-doubt, of guilty feelings, both real and imaginary, that, at least in this one poem, make for a nice bit of domestic comedy as the husband snoring away next to his wife dreams of another woman:

THE WHIP

I spent a night turning in bed,
my love was a feather, a flat

sleeping thing. She was
very white

and quiet, and above us on
the roof, there was another woman I

also loved, had
addressed myself to in

a fit she
returned. That

encompasses it. But now I was
lonely, I yelled,

but what is that? Ugh,
she said, beside me, she put

her hand on
my back, for which act

I think to say this
wrongly.

No one frets more about the proper use of words than poets and lovers. Their intention is to eroticize language, make each word have the effect of a glance or a touch. They speak in hope that an overworked phrase like "I love you," which countless millions have said millions of times and continue to say every day, each one in his or her tone of voice, and never twice in the same way, will ring true for this particular person, in this particular moment, and will convey all of its overt and latent meanings and be reciprocated in some fashion:

THE LANGUAGE

Locate I
love you some-
where in

teeth and
eyes, bite
it but

take care not
to hurt, you
want so

much so
little. Words
say everything.

I
love you
again,

then what
is emptiness
for. To

fill, fill.
I heard words
and words full

of holes
aching. Speech
is a mouth.

Words are holes waiting to be filled by our need. They bring into being something out of nothing. The lover and the poet have that in common. They know that no words ever do justice to what they are feeling—even as they continue to use them. The mind awake to its inability to say what it is— this is the subject of many of Creeley's poems. "I see no progress in time or any other such situation. So it is that what I feel, in the world, is the one thing I know myself to be, for that instant. I will never know myself otherwise," he writes. What he ends up espousing is a form of solipsism which holds that the primary reality for the self is the mind and its sole truth is the immediate and unshared experience that occurs there. Even when he writes of love, he says less of the object of his affection and far more of his own perceptions and emotions. His philosophical problem may be described this way: If my mind is all I can be sure of, how will I ever be able to get to know you, my love?

By broad agreement, For Love is Creeley's best book. There are at least two dozen first-rate poems and the rest are almost all of very high quality. Words (1967), from which the poem about language I just quoted comes, is an uneven book, although it has several powerful poems like the one (called "Something") about a man watching a woman in a rented room take a pee in a sink after they have made love. Such specifics are rare in his work. Ordinarily, his lovers, friends, and the places he travels to are not shown in any detail. Poetry denies its end in any descriptive act, Creeley has insisted, since it leaves the attention outside the poem. That is why one finds very few metaphors and almost no similes in his poetry. The search for what this or that is "like" necessitates that one divide one's attention, absent oneself for a moment in the imagination, and that won't do:

Poetry seems to be written momently—that is, it occupies a moment of time.... I seem to be given to work in some intense moment of whatever possibility, and if I manage to gain the articula-tion necessary in that moment, then happily there is the poem.[7]

If this is true—and it is not true for most poets—all we can expect from Creeley's poetry will be jottings, words and phrases about his state of mind which will rely on his knack for colloquial speech to conceal the paucity of content. Creeley's next book, Pieces (1969), is all about such poetry. Having convinced himself that the only authentic act for a poet is to report what is in his mind at the time of writing, Creeley eschews even the beginnings and endings of poems, since they now seem to him an arbitrary bracketing of what Jack Kerouac called "an undisturbed flow of the mind." This is what that looks like:

A STEP

Things
come and go.
Then
let them.
HAVINGTO—
what do I think
to say now.
Nothing but
comes and goes
in a moment.
*
Cup.
Bowl.
Saucer.

Full.
*
The way into the form,
the way out of the room—

The door, the hat,
the chair, the fact...

The sequence has seven more parts, but even this much ought to be enough to show the slightness of such poetry. More promising are the poems Creeley wrote about numbers zero to nine for the painter Robert Indiana. Here's a section about the number "Seven":

I was born at seven in
the morning and my
father had a monument
of stone, a pillar, put
at the entrance of the
hospital, of which he was head.

There are a few good poems in his earlier manner in Pieces, but the rest of the book doesn't amount to much. Creeley confused ideas about poetry with poetry itself. Some reviewers tried their best to indulge him. His old friend Denise Levertov said that Pieces is a romantic book, by a poet whose previous work had often been impressively classic. Because of its energy, candor, mystery, and try-anything courage, she found the new poems exciting. Others were less generous. In The New Republic, Reed Whittemore found the whole project didactic. Creeley had ceased to be a lyric poet and become a teacher- preacher type giving us classroom demonstrations of how poetry, written according to a particular theory of poetry, works.

In the introduction to a volume of his earliest and previously uncollected poems, The Charm (1967), Creeley offers his own explanation of what he was up to. I quote next to the last paragraph:

One time in conversation with Allen Ginsberg late at night, when we were both in Vancouver in 1963, he very generously said to me, you don't have to worry so much about writing a "bad" poem. You can afford to now. I don't know that my nature will ever allow me that understanding, which has not finally to do with some pompous self- regard—but rather with the fact that we are human beings and do live in the variability of that order. We don't know all we think we do, nor would it even be very interesting if we did. Another friend, Robert Duncan, has always insisted, with high intelligence, I think, that poetry is not some ultimate preserve for the most rarified and articulate of human utterances, but has a place for all speech and all occasions thereof.

The most charitable interpretation of these two awful pieces of advice is that Ginsberg was pulling his leg and Duncan meant something else. American poetry is full of daybooks, poets who report everything they see and think and who keep doing the same thing for years, but they usually pay better attention to what goes on around them than he does, filling their poems with nicely observed details and memorable stories. Not Creeley. He doesn't gossip, doesn't confess secrets, doesn't have a rich imaginative life, doesn't write about nature or cities, and has nothing to say about history. His kind of poem, he informs us in his Paris Review interview, is done in one sitting, literally in the time it takes to type it or otherwise write it, usually without any process of revision. The aesthetic theory—and there is always a theory behind such reductive views—may sound persuasive, but it was foolish on Creeley's part to believe that it could ever validate a poem. If poetics were like cooking and one could write down a recipe for all of one's future poems, that would be true. However, great cooks rarely bother to consult cookbooks.

This may sound harsh, but reading the hundreds of poems that Creeley wrote after Pieces, I could not come to any other conclusion. The second volume, The Collected Poems of Robert Creeley, 1975–2005, which has poems written just before he died in 2005, is especially hard going. The better poems are rare and come after many pages of banal musings on aging, decline of his faculties, and death, in a language that is flat and thoroughly predictable. This surprised me. I knew Creeley for over forty years and enjoyed his talk, which was always full of interesting stories and ideas, and now reading his interviews feel the same way, but there is little evidence of that quality of mind in his work after 1975, with poem after poem consisting either of superficial remarks or descriptions so general that they are instantly forgettable:

> Sitting at table—
> good talk
> with good people.

On rare occasions, when he comes out of himself and remembers William Carlos Williams's injunction "no ideas but in things," to actually look closely at the world around him, he is a far better poet:

FIRST RAIN

> These retroactive small
> instances of feeling

> reach out for a common
> ground in the wet

> first rain of a faded
> winter. Along the grey

iced sidewalk revealed
piles of dogshit, papers,

bits of old clothing, are
the human pledges,

call them, "We are here and
have been all the time." I

walk quickly. The wind
drives the rain, drenching

my coat, pants, blurs
my glasses, as I pass.

BUFFALO EVENING

Steady, the evening fades
up the street into sunset
over the lake. Winter sits

quiet here, snow piled
by the road, the walks stamped
down or shoveled. The kids

in the time before dinner are
playing, sliding on the old ice.
The dogs are out, walking,

and it's soon inside again,
with the light gone. Time
to eat, to think of it all.

Then, just as it seems that "the cat went out for good," in the last years of his life Creeley recovers some of his old touch. Among the many so-so poems about travel, family, deaths of friends, remorse of conscience, homages to other poets, and diary-like entries about miscellaneous items, one finds memorable fragments and a few truly fine poems, like the delightful eight-part sequence called "The Dogs of Auckland," written in long lines and full of comic touches and sharply observed details. Undoubtedly, there is a conflict in Creeley's later work. He continued to believe that some bit of language that came out of the blue could be a poem, while in fact the more conventional lyrics and longer narrative poems that required additional tinkering served him better. It's a pity that he felt the need to remain faithful to ideas about composition long after it became clear that they not only were limiting him but were a dead end. Given the circumstances, a small volume of his selected (and mostly early) poems would have been preferable to the first volumes of collected poems. It would

recall to us what a wild, pure, and original voice he once had and continues to have for his devoted readers:

AFTER LORCA

The church is a business, and the rich
are the business men.
When they pull on the bells, the
poor come piling in and when a poor man dies, he has a
wooden
cross, and they rush through the ceremony.

But when a rich man dies, they
drag out the Sacrament
and a golden Cross, and go doucement, doucement
to the cemetery.

And the poor love it
and think it's crazy.

Notes

[1] Robert Creeley in conversation with Alan Riach, recorded at the University of Waikato, Hamilton, New Zealand, July 26, 1995, available at wings.buffalo .edu/epc/authors/creeley/interview.html.

[2] Robert Creeley's Life and Work: A Sense of Increment, edited by John Wilson (University of Michigan Press, 1987), p. 54.

[3] Quoted in Cynthia Dubin Edelberg, "Creeley's Early Life and Career," Modern American Poetry, available at www.english.uiuc.edu/ maps/poets/a_f/ creeley/life.htm.

[4] Mark Jay Mirsky, Creeley (Pressed Wafer, 2007), p. 23.

[5] Robert Creeley in conversation with Alan Riach, p. 2.

[6] The Collected Prose of Robert Creeley (University of California Press, 1988), p. 107.

[7] Interview with Linda Wagner in Poetics of the New American Poetry, edited by Donald Allen and Warren Tallman (Grove, 1973), p. 281.

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235. Stephen Vincent
Lyn Cheney's domestic aesthetic
Sat 6 Oct 2007

From today's Washington Post, a quote from a visit to Lyn Cheney, new author of "Blue Skies, No Fences: A Memoir of Childhood and Family," (through 1958):

...Now, she is tucked into a favorite chair in the sunroom at the vice president's residence, a home she will inhabit for 15 more months. The room -- which she redecorated, like much of the residence, to remind her of Wyoming -- is done in neutral tones, with a framed map of the Cheneys' home state on the wall and a sculpture of an elk on a table. (In the adjacent library, there is a buffalo sculpture under a table; there is also an entire shelf of fishing books, including two intimidatingly large tomes titled "Trout, Volume I" and "Trout, Volume II.")...

Not to be uppity or easy, but it does not look like modernism, or post-modernism in either art or books has ever crossed the Vice-President's threshold of awareness! What's there appears pure 19th century. I would be surprised if there were not multi-point buck antlers over the fire place. The site would appear to be a rich point of departure for, at least, theater or an installation work in which the 21st century would be im/exploding about the edges (Photographs of Blackwater contractors blazing away in Baghda humvees, trophy Al-Queda captives being tortured in the basement, etc.), while Vice-President's wife continues to rhapsodize about the joys of dating in 1958 in her junior year in the Veep's convertible in downtown Caspar, Wyoming.
To quote Marianne Moore in the Steeplejack:
...it is a privilege to see so
much confusion...

Tomorrow Iran?

Stephen V
http://stephenvincent.net/blog/

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236. Andy Gricevich
Re: Wanted/ Poem of echo &/or mirror
Sat 6 Oct 2007

There are all those Creeley poems called "Echo" (plenty in the second vol. of the Collected). Also a lovely Michael Palmer poem-set by that title; I can't remember which book it's from, but it's in the "In the American Tree" anthology. And Robin Blaser's early books ("Charms" and the first "Image-Nations," both in "The Holy Forest") have a lot of shattered mirrors). There's

also a fine Jack Spicer poem from "After Lorca" (in the "Collected Books") that ends with a shattered mirror... I can't remember the title of that one.

All of these may be too indirect for the purpose at hand... but they're awful good.

cheers,

Andy

Pinpoint customers who are looking for what you sell.

↑ Index

237. Susan Webster Schultz
Sidewalk (anti-war) blog news, 10/6/07
Sat 6 Oct 2007

October 6, 2007
Sidewalk (anti-war) blog news from Hawai`i

Dear friends:

--FREE SPEECH (the sign) lives, one week later! (Kalaheo H.S. Fence). --Inauguration of the “lost pet” (US Bill of Rights) handbill series. --Another sign posted near the Marine Corps Air Station, Kaneohe. --Soccer Saturday at the Ahuimanu District Park Fence. --More signs amid the rubble (Ahuimanu Road)

Thanks for looking. Most recent signs are on the (second) album's second page.
Please click to read their stories.

Feel free to take photos and post them elsewhere. Credit to Sidewalk Blogger, not to me.

Aloha, Susan

Public link:

http://www.facebook.com/album.php?aid=12284&l=bfaa6&id=654553661

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238. Alan Cordle
a correction re: Pavement Saw Press and David Baratier
Sat 6 Oct 2007

Pavement Saw Press and David Baratier

October 5th, 2007 by alan

In recent research I've been conducting, I came across the following post on the Poetics listserv out of Buffalo. It's from David Baratier of Pavement Saw Press, from April of this year.

It frustrates me to see someone so self-righteously denounce Foetry.com's work, particularly in light of the fact that I did not write _one word_ of the paragraph he attributed to me. Another forum member, Monday Love, wrote it. Baratier was completely careless in this post. And no, I'm not against all contests either. And I'm pro Monday Love too.

Thank you for allowing me to correct the record.

Alan Cordle
founder of Foetry.com

————————————–

Date: Sun, 1 Apr 2007 22:35:21 -0700 Reply-To: [redacted] Sender: UB Poetics discussion group From: David Baratier Subject: Agni needs a spine In-Reply-To: Content-Type: text/plain; charset=iso-8859-1The situation with foetry affects all of us. It is apparent from my interactions with foetry that Alan Cordle is against all contests, even an honest one. Foetry first went after me insinuating that I appeared in the Denver Quarterly because I had Bin Ramke as a judge. That statement sat on their site for many months even after the timeline was shown to them that proved that the accusation was false. I am not sure why we were brought onto their site except for an apparent need of Cordle to attack Ramke and anyone who used him as a judge. The passage below written by Cordle is yet another instance of his making things up without evidence: ——————————- Let's see. Please tell me if I got anything wrong. David Baratier's letters and poems have appeared in the Denver Quarterly, editor Bin Ramke, professor, University of Denver. Baratier is editor of Pavement Saw Press, in Ohio, which gets money from Ohio taxpayers in order to establish, according to Pavement Saw Press's mission statement, a "non-university affiliated press" which helps Ohio's economy by attracting outside attention and publishing "works of national signifiance." Dana Curtis, Ph.D. University of Denver, wins Pavement Saw Press Prize, picked by Ramke. Curtis is founder & editor-in-chief of Elixir Press, based in Denver. Jake Adam York, director of creative writing, University of Colorado at Denver, and Colorado Council on the Arts fellow, wins Elixir Press Prize. Sounds to me like university-affiliated Denver is the cat and the Ohio taxpayers are the cream. It looks like, so far at least, there's a nice little Denver system in place here. Very nice. ————————————————————- Ok, Back to my side again The above written by Cordle is a total fabrication. York and Curtis didn't know each other in fact, at the time Dana was in Minneapolis, not Denver I did not know Bin

except for asking him to judge the contest and I asked him because I called to find out if they were going to run a interview I did with Simon Perchik (which appeared as a feature in an early issue of Jacket) and while he was on the line I asked if he would be interested. I'll just stop here. The whole thing is starting to bother me again. Our contest is blind judged, the manuscripts are stripped of the name and publication credits, if we can afford a judge, the judge is sent 25 manuscripts out of all recieved. If not I end up judging the batch I am sent back from the readers. If I am able to afford publishing two books (1000 run each) from the entries I do. Then we pay to mail everyone at least their entry fee worth of books we have published. I think we run one of the fairest contests there is, I challenged Cordle to come up with a place that did better. I am still waiting. Anyway, my experience is that we would have something false written about us with no evidence, and once that material appeared on the foetry website it became my job to "prove him wrong." I should also mention that Levine is one of our authors. And that (for the record, as to avoid more wild speculation) his book won our contest before Tupelo was publishing. I also do not see why Levine being accused of a problem with the way he runs his press should affect the acceptance of his poems into journals. This is heading into an ugly direction, what is next? Will AGNI apologize about publishing poems if a poet is accused of running a red-light? Maybe AGNI should apologize for all of the poems they publish until they get a spine. Considering the student teacher problems with poetry awards and with contests who have chosen a winner beforehand, my amazement with Cordle is how inflated he is over the little he has revealed. Be well David Baratier, Editor Pavement Saw Press PO Box 6291 Columbus, OH 43206 http://pavementsaw.org

↑ Index

239. Alan Sondheim

The true world.

Sat 6 Oct 2007

The true world.

I wouldn't have been writing this or sitting here, the equivalent of your thought at this moment, perhaps decades ago, the screen is transparent, absent, ascii is natural crystal. If ascii is not natural crystal, then assembly language is natural crystal. If assembly language is not natural crystal, then machine language is natural crystal. I would say that in the true world every signifier is hard-wired, every sign is true.

Every signifier is hard-wired, every signifier has hard-substrate, if not in the true world, then in the temporal. Every sign is true, how might a sign be false?, signs are true in the true world, there is no other world.

Every world is virtual world, the screen reflects the virtual world if the screen is clear, reflective. Virtual worlds are screened in the true world, they are screened with true signs, there are signs in virtual worlds which are signs in true worlds, virtual worlds are true worlds.

There are judgments in the true world, judges in the true world, there are splits and splinters, one true world parents another, and another and this is the way of true worlds, this splintering or netting, each successor or antecedent, descendent or ancestor, each simultaneous in the true world which is the world of true worlds parenting and simultaneous.

I sit here and I am in the same world, true world, and you are in the same true world, and your world splits and my world splits, and we are together in the true world of parenting true worlds and simultaneous.

We are always gathered together in the true world, we are gatherings in the true world, we are skein and membrane, warp of woof of the true world which is gatherings of gatherings of our gatherings and of true worlds.

Yes, but, "La tautologie est certainement rigoureuse, mais certainement inapplicable et sterile. Dans sa pure forme, hors du contenu, la pensee cesse d'etre pensee." (H. Lefebvre, logique formelle, logique dialectique) Is there anything other than gatherings, of which tautologie is both kernel and restriction, category collapse, for example equivalence which shudders as such, "Now we are in the position of having an enormous body of mathematics, large parts of which are _secretly_ the decategorified residues of deeper truths, without knowing exactly which parts these are. For example, any equation involving natural numbers may be the decate- gorification of an isomorphism between finite sets." (John C. Baez, James Dolan, "From Finite Sets to Feynman Diagrams," in Engquist and Schmid, Mathematics Unlimited - 2001 and Beyond) For example perhaps tautology expands (beyond the realization that it _remains_ nothing but (constric- ted) symbols on a page.

Natural crystal is already transient, if not now, when? One replies continuously in the course, among the courses, of gatherings of true worlds.

One might ask, why are there things, why are there things here, as if for a longer time, as if things were like higher languages, as if both were the true world, as if gatherings were sets or collocations of the other, always thinging? For this is the question, how logic appears, that is, how it makes appearance, how it appears to us. And one might reply, this is the result of potential wells, as if the real, the true world, were obdurate, which it is not. The fire next time

is the plasma beforehand and the plasma after, it is the virtual particle and its gatherings in the true world.

Every thing that is appearance, every symbol that appears within the pot- ential well of things that are gatherings, every hard-wiring is a masquer- ade. Every gathering is a party, every party is a gathering, parentings and parenteds, every symbolic formation becomes a letting go, releasing, every releasing a vanishing, every vanishing a gathering. The true world is a vanishing, the screen is a releasing, collapsed potential well, a gathering.

All signs are true in the true world, all signs have vanished.

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240. Ann Bogle

Sept./Oct. at Ana Verse

Sat 6 Oct 2007

---

http://annbogle.blogspot.com (http://annbogle.blogspot.com/)

Entries

"Vital Signs: Hysteria is calmer than you think"
Gossip
Reply to "a note on feminism"
A note on feminism
Invisible Jazz
Dream in Snow Circle
Dinner
Pay-off (def.)
Candor, or cited
Catechism
Linda (poem)
Men's movement
Getting it
Webgoing notes
Lesson 38 (found poem)

Photos:
Birdfeeders in Autumn
Windowkill (Goldfinch, m.)
Jack in the Pulpit
Sargent Highbush Cranberry
Grand i flora Hosta
Walter Fox

********** See what's new at http://www.aol.com

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241. Hugh Behm-Steinberg
Eleven Eleven issue 4 and submission call for issue 5
Sat 6 Oct 2007

Announcing the release of issue four of Eleven Eleven, edited by Ben Lerner and featuring the work of Aharon Shabtai (translated by Peter Cole), Cole Swensen, Renee Gladman, Rusty Morrison, Magdalena Zurawski, Jacqueline Risset (translated by Jennifer Moxley), Aaron Kunin, K. Silem Mohammad, David Shapiro, Edward Bartók-Baratta, Chris Abani, Michael Palmer, and a selection of five emerging Mexican poets edited and translated by Jen Hofer and Román Luján (Rodrigo Flores and His Homies, Alejandro Tarrab, José Manuel Velázquez, Karen Plata, and Rosalva García Coral).

On sale now for $8, directly from CCA. Make checks out to California College of the Arts, Attn: Eleven Eleven.

We are now reading for issue five. Send up to five poems or 7,000 words of prose, plus SASE. Deadline is January 31, 2008.

Send checks and submissions to:

Eleven Eleven
California College of the Arts
1111 Eighth Street
San Francisco, CA 94107

For more information, write to us at [redacted].

est,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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242. Alexander Jorgensen
On Simic
Sat 6 Oct 2007

Not that I think RC was a bastard, or that many people
do - to correct something - but have heard stories

that many of us are already familiar with. "A very
real life," eh?

AJ

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff
that nature replaces it with."

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243. Alexander Jorgensen
Re: Creeley crit
Sat 6 Oct 2007

Thanks for the links. Much apologize that my
contribution to discussion offers little (if
anything).

AJ

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff
that nature replaces it with."

↑ Index

244. Barry Schwabsky
Re: On Simic on Creeley
Sat 6 Oct 2007

While it seems incontrovertible that Creeley is immeasurably more of a poet than Simic, greater poets than Creeley have fallen off mightily from their early attainments--think of Whitman after 1865 (and look at how much fatter the "deathbed edition" of Leaves of Grass is than the 1865 edition, let alone the 1855 one). And have you perused Wordsworth's Sonnets on the Punishment of Death any time recently? Well, neither have I, but they ain't no Tintern Abbey, I'll tell you that. What's wrong with pointing such things out, if a critic finds them to be the case?

Joshua Kotin <[redacted]> wrote: Poetics List ---

I recommend this note by Robert Baird on Simic's recent review of Creeley's Collecteds:

http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/

JK

↑ Index

245. Mark Weiss
Re: On Simic on Creeley
Sun 7 Oct 2007

I'd suggest a closer reading of the Simic review. Hint: it's not just about Creeley.

I guess I'll have to do the close reading myself. It may be a couple of days before I can get to it.

Mark

At 01:14 PM 10/6/2007, you wrote:
>Poetics List ---
>
>I recommend this note by Robert Baird on Simic's recent review of
>Creeley's Collecteds:
>
>http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/
>
>JK

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246. Fluffy Singler
Re: Which pop song most sets feminism back?
Sun 7 Oct 2007

Actually the line in Under My Thumb is "It's down to me . . . "

American Woman is vile. I second that one.

I never heard it, but there was a big splash on the internet about Alanis Morrissette's version of Humps which was supposedly quite hilarious and casts the song in a fairly different light.

LW

-----Original Message-----
From: Suzanne Burns [mailto:[redacted]]
Sent: Thursday, October 04, 2007 8:08 AM
Subject: Re: Which pop song most sets feminism back?

On 9/30/07, Marcus Bales <[redacted]> wrote:
>
> Rolling Stones: Under My Thumb

I always argue with that one though-- it does have one critical bit of lyric "Instead of me..." which implies that the speaker felt that he was under her

thumb at one point. So I just see it as a song about very human power struggles.

I also agree that Stand by Your Man is rife with irony. I have no problem with it.

My vote would be for "American Woman"-- I really HATE that song. And could we pick the recent and very obvious "Humps"? Bleh.

Suzanne

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247. Fluffy Singler
Re: Lyn Cheney's domestic aesthetic
Sun 7 Oct 2007

Mrs. Cheney has actually had many words to say about modernism and postmodernism. None of them good. None of it has probably literally crossed her threshold and into her house, but she is all too conscious of them and the way in which they have challenged and destroyed all that she holds dear--personally and politically.

-----Original Message-----
From: Stephen Vincent [mailto:[redacted]]
Sent: Saturday, October 06, 2007 2:00 PM
Subject: Lyn Cheney's domestic aesthetic

From today's Washington Post, a quote from a visit to Lyn Cheney, new author of "Blue Skies, No Fences: A Memoir of Childhood and Family," (through 1958):

...Now, she is tucked into a favorite chair in the sunroom at the vice president's residence, a home she will inhabit for 15 more months. The room -- which she redecorated, like much of the residence, to remind her of Wyoming -- is done in neutral tones, with a framed map of the Cheneys' home state on the wall and a sculpture of an elk on a table. (In the adjacent library, there is a buffalo sculpture under a table; there is also an entire shelf of fishing books, including two intimidatingly large tomes titled "Trout, Volume I" and "Trout, Volume II.")...

Not to be uppity or easy, but it does not look like modernism, or post-modernism in either art or books has ever crossed the Vice-President's threshold of awareness! What's there appears pure 19th century. I would be surprised if there were not multi-point buck antlers over the fire place. The site would appear to be a rich point of departure for, at least, theater or an installation work in which the 21st century would be im/exploding about the edges (Photographs of Blackwater contractors blazing away in Baghda

humvees, trophy Al-Queda captives being tortured in the basement, etc.), while Vice-President's wife continues to rhapsodize about the joys of dating in 1958 in her junior year in the Veep's convertible in downtown Caspar, Wyoming. To quote Marianne Moore in the Steeplejack: ...it is a privilege to see so much confusion...

Tomorrow Iran?

Stephen V
http://stephenvincent.net/blog/

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248. Chris Stroffolino
Foetry & Pavement Saw Press and David Baratier
Sun 7 Oct 2007

Dear Alan Cordle---

David Baratier's post does not seem "completely careless" to me... If, indeed, you are not "Monday Love," then maybe David's post is slightly careless for not making it clear that you're not this person (if indeed you aren't) Also, why do you use the term "self-righteously denounce" to describe Baratier's letter? Baratier is doing no more than defending himself and trying to set the record straight after having himself been 'denounced' in a piece of writing sanctioned by Foetry--even if you yourself didn't write it. (oh, we could debate on whether Foetry's denunciation of Baratier's work is 'self-righteous' I suppose or simply 'righteous'-- but it's certainly a denunciation, and one based on innuendo and spurious allegations).

Oh, and for the sake of full-disclosure, here as well, before you do any more research,
yes, my first full-length book of poetry, back in 1994, was the first book Pavement Saw Press published
(the book is now out of print now, and, no, it was not supported by any taxpayer's cream),
but this is not the reason I'm defending David against Foetry's accusations
and I'm open to the possible usefulness of Foetry as a kind of 'watchdog' I suppose,
but in this case, there's more than enough evidence to support Baratier's counter claims
and nothing but conjecture to support those posted by Foetry (even if not by you personally).

Chris

On Oct 6, 2007, at 1:02 PM, Alan Cordle wrote:

> *Pavement Saw Press and David Baratier*
>
> *October 5th, 2007 by alan*
>
> *In recent research I've been conducting, I came across the following post on the Poetics listserv out of Buffalo. It's from David Baratier of Pavement Saw Press, from April of this year.*
>
> *It frustrates me to see someone so self-righteously denounce Foetry.com's work, particularly in light of the fact that I did not write _one word_ of the paragraph he attributed to me. Another forum member, Monday Love, wrote it. Baratier was completely careless in this post. And no, I'm not against all contests either. And I'm pro Monday Love too.*
>
> *Thank you for allowing me to correct the record.*
>
> *Alan Cordle*
> *founder of Foetry.com*
>
> *————————————–*
>
> *Date: Sun, 1 Apr 2007 22:35:21 -0700*
> *Reply-To:* [redacted]
> *Sender: UB Poetics discussion group*
> *From: David Baratier*
> *Subject: Agni needs a spine*
> *In-Reply-To: Content-Type: text/plain; charset=iso-8859-1The situation with foetry affects all of us. It is apparent from my*
> *interactions with foetry that Alan Cordle is against all contests, even an*
> *honest one. Foetry first went after me insinuating that I appeared in the*
> *Denver Quarterly because I had Bin Ramke as a judge. That statement sat on*
> *their site for many months even after the timeline was shown to them that*
> *proved that the accusation was false. I am not sure why we were brought*
> *onto their site except for an apparent need of Cordle to attack Ramke and*
> *anyone who used him as a judge. The passage below written by*

> *Cordle is*
> *yet*
> *another instance of his making things up without evidence:*
> *————————- Let's see. Please tell me if I got anything*
> *wrong. David Baratier's letters and poems have appeared in the*
> *Denver*
> *Quarterly, editor Bin Ramke, professor, University of Denver.*
> *Baratier is*
> *editor of Pavement Saw Press, in Ohio, which gets money from Ohio*
> *taxpayers in order to establish, according to Pavement Saw Press's*
> *mission*
> *statement, a "non-university affiliated press" which helps*
> *Ohio's economy*
> *by attracting outside attention and publishing "works of national*
> *signifiance." Dana Curtis, Ph.D. University of Denver, wins*
> *Pavement Saw*
> *Press Prize, picked by Ramke. Curtis is founder & editor-in-*
> *chief of*
> *Elixir Press, based in Denver. Jake Adam York, director of*
> *creative*
> *writing, University of Colorado at Denver, and Colorado Council*
> *on the*
> *Arts fellow, wins Elixir Press Prize. Sounds to me like*
> *university-affiliated Denver is the cat and the Ohio taxpayers*
> *are the*
> *cream. It looks like, so far at least, there's a nice little*
> *Denver*
> *system*
> *in place here. Very nice. ——————————————————-*
> *Ok, Back to my side again The above written by Cordle is a total*
> *fabrication. York and Curtis didn't know each other in fact, at*
> *the time*
> *Dana was in Minneapolis, not Denver I did not know Bin except*
> *for asking*
> *him to judge the contest and I asked him because I called to*
> *find out if*
> *they were going to run a interview I did with Simon Perchik (which*
> *appeared as a feature in an early issue of Jacket) and while he*
> *was on*
> *the*
> *line I asked if he would be interested. I'll just stop here.*
> *The whole*
> *thing is starting to bother me again. Our contest is blind*
> *judged, the*
> *manuscripts are stripped of the name and publication credits,*
> *if we can*
> *afford a judge, the judge is sent 25 manuscripts out of all*
> *recieved. If*

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> *do.*
> *Then we pay to mail everyone at least their entry fee worth of books we*
> *have published. I think we run one of the fairest contests there is, I*
> *challenged Cordle to come up with a place that did better. I am still*
> *waiting. Anyway, my experience is that we would have something false*
> *written about us with no evidence, and once that material appeared on the*
> *foetry website it became my job to "prove him wrong." I should also*
> *mention that Levine is one of our authors. And that (for the record,*
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> *avoid more wild speculation) his book won our contest before Tupelo was*
> *publishing. I also do not see why Levine being accused of a problem with*
> *the way he runs his press should affect the acceptance of his poems into*
> *journals. This is heading into an ugly direction, what is next? Will AGNI*
> *apologize about publishing poems if a poet is accused of running a*
> *red-light? Maybe AGNI should apologize for all of the poems they publish*
> *until they get a spine. Considering the student teacher problems with*
> *poetry awards and with contests who have chosen a winner beforehand, my*
> *amazement with Cordle is how inflated he is over the little he has*
> *revealed. Be well David Baratier, Editor Pavement Saw Press PO Box 6291*
> *Columbus, OH 43206 http://pavementsaw.org*

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249. **Edmund Hardy**

Peter Riley Symposium

Sun 7 Oct 2007

"Intercapillary Space" is today launching a blog symposium on the work of Peter Riley, the British poet. This will range over the next eleven days with a

new article on the site every morning (timetable below). Readers are invited to comment at length or in brief on what they find, maybe writing further pieces to extend the symposium onwards.

To launch the symposium, a Peter Riley eBook:
This is a revision of a poem first published in Grosseteste Review X, 1977, and it will be returned to by Michael Haslam in his forthcoming essay for this symposium. In that piece Haslam comments, "It stands out, like a mountain peak or a sore thumb. It breaks the rules of several schools of poetry. The poet must have wondered, Am I really writing this?" Peter Riley's comment on Haslam's piece will also discuss this poem.

Symposium Timetable

MondayMichael Haslam: The Art of Ethical MeditationTuesdayKelvin Corcoran: AlstonefieldWednesdayDavid Kennedy: From A Map of Reading Peter Riley's Passing MeasuresThursdayTom Lowenstein: Excavation and ContemplationFridayGavin Selerie: World Levered on OneSaturdayJames Wilkes: Alstonefield: a journalSundayAlistair Noon: Ghostly Others on a Ridge-Top Walk: Peter Riley's "Aria with Small Lights"MondayPeter Hughes: A poem and an essayTuesdayPeter Riley: Comment on Michael Haslam's 'The Art of Ethical Meditation'WednesdayDavid-Baptiste ChirotThursdayMelissa Flores-Bórquez: I've lost my watch: The Llyn Writings
_____ The next generation of MSN Hotmail has arrived - Windows Live Hotmail http://www.newhotmail.co.uk=

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250. Jesse Crockett
Listenlight 12 Crew
Sun 7 Oct 2007

Issue 12 --

Alan Davies (North), Jesse Crockett (South), David-Baptiste Chirot (East), Pearl Pirie (West)

Corrected proviso: works well enough through modern processors (700MHz+), but requires about 1200x800 pixels, and you really should getfirefox.com.

As usual, more open source web design & development crews are interested than micro-soft poets.

listenlight.net

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251. **Alexander Dickow**
Villon: caveat lector!
Sun 7 Oct 2007

With due respect to my dear and brilliant friend
David, of course, there are many myths and much
speculation about Villon, often presented as fact, and
this sounds a little like one to me....
When it comes down to it, we know close to nothing
about him: we're not even sure about the name
(Montcorbier? Villon?...). Most of the ballad titles
were invented by Clement Marot. Much of his irony we
only understand by what we know about the people he
mentions.
I always just assume anything I read or am told about
Villon to be 95% scholarly or poetic fabrication.
But that doesn't make it any less appealing, does it
-- on the contrary!
Amicalement,
Alex

"C'est, ou ce n'est pas *ca*: rien ou quelque
chose..." -- Tristan Corbiere

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

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252. **erica kaufman**
REMINDER: Belladonna on Tuesday (10/9) w/ Stacey Levine and Maggie O'Sullivan
Sun 7 Oct 2007

—

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253. **Nick LoLordo**
Re: On Simic on Creeley
Sun 7 Oct 2007

The Simic review could have been written in, what, 1965? It's right out of the grand tradition poetry wars, academics vs. New Americans, etc, etc--is this your point, Mark? The fact seems grimly obvious to me....I was surprised that Simic

didn't both taking a passing shot at, say, "so-called 'language' poetry" or something of that sort.

I agree with you entirely (and thus disagree with Joshua) that, however plausable the account of Creeley's post-1970 work Simic offers, the poetics on which such an account is grounded is one that would reject a great deal of work besides that of the later Creeley:

"American poetry is full of daybooks, poets who report everything they see and think and who keep doing the same thing for years, but they usually pay better attention to what goes on around them than he does, filling their poems with nicely observed details and memorable stories. "

"Nicely observed details and memorable stories," eh? This is not exactly in the great Romantic tradition of strong claims for poetry; though it may be in the tradition of the most mediocre professional instruction of creative writing.....

On Oct 6, 2007, at 9:29 PM, Mark Weiss wrote:

> *I'd suggest a closer reading of the Simic review. Hint: it's not just about Creeley.*
>
> *I guess I'll have to do the close reading myself. It may be a couple of days before I can get to it.*
>
> *Mark*
>
> *At 01:14 PM 10/6/2007, you wrote:*
> *Poetics List ---*
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> *I recommend this note by Robert Baird on Simic's recent review of Creeley's Collecteds:*
>
> *http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/*
>
> *JK*

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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254. derek beaulieu
new anthology of contemporary poetry...
Sun 7 Oct 2007

---

hey folks;
thot you might be interested in learing about a new anthology of poetry entitled 131.839 slög með bilum by Eiríkur Örn Norðdahl, hot off the press from Leevi Lehto's new press:

***
"Few things supported the regeneration of Icelandic poetry in the fifties and sixties more than the collection "Foreign modern poetry". Here, Eiríkur Örn Norðdahl, has played the same game, and chosen and translated poems by living foreign poets. Without a doubt the material in this book will be an inspiration to both young and older writers, besides showing us that once again we live in the golden age of the poem." - Sjón

"Fátt studdi meira við endurnýjun íslenskrar ljóðlistar á sjötta og sjöunda áratugnum en safnbókin 'Erlend nútímaljóð'. Hér hefur Eiríkur Örn Norðdahl leikið sama leik, valið og þýtt ljóð eftir núlifandi útlend skáld. Án efa verður efni bókarinnar yngri sem eldri lesendum innblástur, fyrir utan að hún sýnir okkur að enn einu sinni lifum við á gullöld ljóðsins." - Sjón

Charles Bernstein, Jon Paul Fiorentino, Susana Gardner, Oscar Rossi, Kirby Olson, Leevi Lehto, Sharon Mesmer, Jan Hjort, Jesse Ball, Markku Paasonen, Jack Kerouac, Derek Beaulieu, Katie Degentesh, Paul Dutton, Nada Gordon, Paal Bjelke Andersen, Gherardo Bortolotti, Daniel Scott Tysdal, Iain Bamforth, Michael Lentz, Anne Waldman, Teemu Manninen, Mike Topp, Ida Börjel, Amiri Baraka, S. Baldrick, bpNichol, Charles Bukowski, Mairead Byrne, Mark Truscott, John Tranter, Sylvia Legris, Maya Angelou, Bruce Andrews, Haukur Már Helgason, Craig Dworkin, Shanna Compton, Lars Mikael Raattamaa, Vito Acconci, K. Silem Mohammad, Frank Bidart, Rita Dahl, damian lopes, Jelaluddin Rumi, Rachel Levitsky, Tom Leonard, Hans Magnus Enzensberger, Ian Hamilton Finlay, Ulf Karl Olov Nilsson, Caroline Bergvall, Christian Bök, e. e. cummings, Saul Williams, a. rawlings, Stephen Cain, Jeff Derksen, Linh Dinh, Nico Vassilakis, Martin Glaz Serup, Malte Persson, Anna Hallberg.

131.839 slög með bilum, 6" x 9", 195 síður / pages, ISBN 978-952-215-018-9. Kápuhönnun / cover design: Lauri Wuolio, kápumynd / cover images: Halldór Arnar Úlfarsson. EUR 14,00 + sendingarkostnaður / mailing costs.

for ordering info, check out:

http://ntamo.blogspot.com/2007/09/eirkur-rn-nordahl-ritstj-131839-slg-me.html

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255. Stephen Vincent
Re: Lyn Cheney's domestic aesthetic
Sun 7 Oct 2007

You are absolutely right. Mrs. Cheney would never permit any modernism to cross the family threshold (except for what she could not, apparently, stop happening to her daughter's 'life style' choices!). Her tenure as head of the National Endowment for the Humanities bore out her prejudices to the 'dollar denied'. In any case, the juxtapostion between the 19th Century rural west family schtick - which borders on 'camp' or maybe 'camping' - with the realities of say, life in contemporary Iraq is valuable to represent, and would be not doubt brave for the Washington Post to give a visual knock to.

Stephen V
http://stephenvincent.net/blog/

Fluffy Singler <[redacted]> wrote: Mrs. Cheney has actually had many words to say about modernism and postmodernism. None of them good. None of it has probably literally crossed her threshold and into her house, but she is all too conscious of them and the way in which they have challenged and destroyed all that she holds dear--personally and politically.

-----Original Message-----
From: Stephen Vincent [mailto:[redacted]]
Sent: Saturday, October 06, 2007 2:00 PM
Subject: Lyn Cheney's domestic aesthetic

From today's Washington Post, a quote from a visit to Lyn Cheney, new author of "Blue Skies, No Fences: A Memoir of Childhood and Family," (through 1958):

...Now, she is tucked into a favorite chair in the sunroom at the vice president's residence, a home she will inhabit for 15 more months. The room -- which she redecorated, like much of the residence, to remind her of Wyoming -- is done in neutral tones, with a framed map of the Cheneys' home state on the wall and a sculpture of an elk on a table. (In the adjacent library, there is a buffalo sculpture under a table; there is also an entire shelf of fishing books, including two intimidatingly large tomes titled "Trout, Volume I" and "Trout, Volume II.")...

Not to be uppity or easy, but it does not look like modernism, or post-modernism in either art or books has ever crossed the Vice-President's threshold of awareness! What's there appears pure 19th century. I would be surprised if there were not multi-point buck antlers over the fire place. The site would appear to be a rich point of departure for, at least, theater or an

installation work in which the 21st century would be im/exploding about the edges (Photographs of Blackwater contractors blazing away in Baghda humvees, trophy Al-Queda captives being tortured in the basement, etc.), while Vice-President's wife continues to rhapsodize about the joys of dating in 1958 in her junior year in the Veep's convertible in downtown Caspar, Wyoming. To quote Marianne Moore in the Steeplejack: ...it is a privilege to see so much confusion...

Tomorrow Iran?

Stephen V
http://stephenvincent.net/blog/

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256. W.B. Keckler
Re: On Simic on Creeley
Sun 7 Oct 2007

Thanks to whoever?it was who posted the actual Simic article....I've already lost my place in my emails but thanks!....turns out to just be the usual "de gustibus" and certainly no "hatchet job"....who was it who explained homosexuality to their young niece: "for people who like those sorts of things, that is the sort of thing they like"....Simic's interpretation of the apothegm "no ideas but in things" seems to fall on the near side of the idea that words?ARE things, and would probably not enjoy the play Creeley enacted with the impossible tennis game between "here" and "there," to give one notable instance....

-----Original Message-----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Sun, 7 Oct 2007 12:29 am
Subject: Re: On Simic on Creeley

I'd suggest a closer reading of the Simic review. Hint: it's not just about Creeley.?
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I guess I'll have to do the close reading myself. It may be a couple of days before I can get to it.?
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>Creeley's Collecteds:?
>?
>http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/?
>?
>JK?

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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257. **maxpaul**
On Simic on Creeley
Sun 7 Oct 2007

Mr. Simic is all too eager to nail shut the coffin on the "New Americans" and their mystifying poetics. That is the tone of the piece and seeming objective. Given that he's the new poet laureate, this gesture seems a tad more ungracious than if he were still a "private citizen." --Maxine Chernoff

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258. **Dan Coffey**
ATTN: DAVE MORICE
Sun 7 Oct 2007

Dave, please backchannel if you get this. I think you phoned condolences to the wrong Dan Coffey.

Dan

↑ Index

259. **Barry Schwabsky**
Re: On Simic on Creeley
Sun 7 Oct 2007

Simic, for goodness sake, is not promoting "nicely observed details and memorable stories," he's being totally condescending to them--but he's saying that Creeley is even worse than that!

Nick LoLordo <[redacted]> wrote: The Simic review could have been written in, what, 1965? It's right out of the grand tradition poetry wars, academics vs. New Americans, etc, etc--is this your point, Mark? The fact seems grimly obvious to me....I was surprised that Simic didn't both taking a passing shot at, say, "so-called 'language' poetry" or something of that sort.

I agree with you entirely (and thus disagree with Joshua) that, however plausable the account of Creeley's post-1970 work Simic offers, the poetics on which such an account is grounded is one that would reject a great deal of work besides that of the later Creeley:

"American poetry is full of daybooks, poets who report everything they see and think and who keep doing the same thing for years, but they usually pay better attention to what goes on around them than he does, filling their poems with nicely observed details and memorable stories. "

"Nicely observed details and memorable stories," eh? This is not exactly in the great Romantic tradition of strong claims for poetry; though it may be in the tradition of the most mediocre professional instruction of creative writing.....

On Oct 6, 2007, at 9:29 PM, Mark Weiss wrote:

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> *Mark*
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> *At 01:14 PM 10/6/2007, you wrote:*
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>
> *http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/*
>
> *JK*

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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260. **Maria Damon**
Re: Lyn Cheney's domestic aesthetic
Sun 7 Oct 2007

---

i don't think she understands what they are, or she wouldn't say such stupid things about them.

Fluffy Singler wrote:
> Mrs. Cheney has actually had many words to say about modernism and
> postmodernism. None of them good. None of it has probably literally
> crossed her threshold and into her house, but she is all too conscious of
> them and the way in which they have challenged and destroyed all that she
> holds dear--personally and politically.
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> From: Stephen Vincent [mailto:[redacted]]
> Sent: Saturday, October 06, 2007 2:00 PM
> Subject: Lyn Cheney's domestic aesthetic
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> president's residence, a home she will inhabit for 15 more months. The room
> -- which she redecorated, like much of the residence, to remind her of
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>
>
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>
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261. **Mark Weiss**
Re: On Simic on Creeley
Sun 7 Oct 2007

Yup, that's a big piece of it. Thanks, Nick--I was beginning to think nobody else knew how to read the fine print.

It's really not a matter of whether Simic likes any of Creeley's work--de gustibus non disputandem est, and all that--it's the terms of his argument.

The poetry wars have never ended, although a few more poets attempt to straddle the line than used to. The kind who become poet laureate are usually content simply to ignore us.

I know from friends how the system works at NYRB, by the way. Simic wasn't assigned the task, he chose it. He could equally have chosen to remain silent.

Mark

At 12:59 PM 10/7/2007, you wrote:
>The Simic review could have been written in, what, 1965? It's right
>out of the grand tradition poetry wars, academics vs. New Americans,
>etc, etc--is this your point, Mark? The fact seems grimly obvious to
>me....I was surprised that Simic didn't both taking a passing shot
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>
>V Nicholas LoLordo
>Assistant Professor
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>University of Nevada-Las Vegas
>4505 Maryland Parkway
>Box 455011
>Las Vegas, NV 89154-5011

>
>Phone: [redacted]
>Fax: [redacted]

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262. **Bobby Baird**
Re: On Simic on Creeley
Sun 7 Oct 2007

My guess (though of course I'm happy to be corrected) is that what Mark was referring to was this bit, from the last paragraph:

"[Creeley] continued to believe that some bit of language that came out of the blue could be a poem, while in fact the more conventional lyrics and longer narrative poems that required additional tinkering served him better. It's a pity that he felt the need to remain faithful to ideas about composition long after it became clear that they not only were limiting him but were a dead end."

For me, anyway, that was the dumbest part of the review—it's just flat wrong—and if that is what Mark's objecting to, then count me right there with him.

But what interested me was that several of the responses to the review, even more than the review itself, could have been written in 1965. How quickly everyone jumped into the old trenches on the first word of an attack by *one of them* against *one of us*!

I hope it's not too flippant to say that a lot has changed since 1965 (or 1985, for that matter). In this particular case, what's changed most is that Creeley is recognized far and wide as one of the most important American poets of the second half of the twentieth century. Does that mean that everything he wrote had to be gold? Of course not. But does anyone think that even Simic would dispute that importance? I didn't get any sense of that from the review, but maybe some hear more sneering than I do in the line, "There was a time when Robert Creeley was a cult figure, a poet nearly as famous as Allen Ginsberg and Robert Lowell."

The last time Creeley was reviewed in the NYRB, for _Words_ in 1968, John Thompson could hardly gasp through his condescension (E.g. "This mood has always had an appeal for certain kinds of gentle adolescents".) Simic at least treats Creeley as a peer—heresy, I know, for some on this list, but is that really so unfair? Simic isn't exactly a johnny-come-lately.

That said, the point that seemed worth making was that Creeley's legacy as a teacher, hero, and friend to so many have helped to make him a kind of critical untouchable (in the Eliot Ness sense of the word). I understand that impulse, especially as I expect there are many people who still mourn his loss and who

consider that this conversation is happening much too soon. But I do think it's worth acknowledging, since there are also many of us who only know Creeley through his work. And there are at least a few of us who have not been able to reckon his importance—the obvious impact he's had on so much of contemporary poetry—on the sole basis of that work. I still can't tell whether that seems obvious or obviously wrong to the people who have responded so far, but that's where I'm coming from.

rpb

On 10/7/07, Nick LoLordo <[redacted]> wrote:
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> out of the grand tradition poetry wars, academics vs. New Americans,
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> >>
> >> JK
>
> V Nicholas LoLordo
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>

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http://humanities.uchicago.edu/review/
http://www.digitalemunction.com

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263. **Joshua Kotin**
Re: On Simic on Creeley
Sun 7 Oct 2007

Hi all ---

And some of these responses --- not out of the poetry wars?

I think the most offensive thing about Simic's review was that it was a piece of occasional journalism --- that it took an important poet, an important life and treated it fairly straightforwardly, without the usual (and perhaps deserved) mythologizing. Just a critique of Creeley's career --- with no real eye to its symbolic importance to "a great deal of work besides."

It was, you have to admit, better than seeing Leithauser write on MacNeice.

But, by all means, expose the grand ideological implications of the review.

+ + + +

That link, by the way, was to a note by (my colleague) Robert P. Baird, not me. I generally agree with his report, though.

JK

Date: Sun, 7 Oct 2007 09:59:18 -0700
From: Nick LoLordo <[log in to unmask]>
Subject: Re: On Simic on Creeley

The Simic review could have been written in, what, 1965? It's right out of the grand tradition poetry wars, academics vs. New Americans, etc, etc--is this your point, Mark? The fact seems grimly obvious to me....I was surprised that Simic didn't both taking a passing shot at, say, "so-called 'language' poetry" or something of that sort.

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264. Nick LoLordo
Re: On Simic on Creeley
Sun 7 Oct 2007

I have to disagree, Barry: Simic's prose in the essay is full of just such banalities offered as praise. & besides, whenever he praises later Creeley it's for writing a poem that demonstrates a "good eye", for a lyric in the imagist tradition.....

On Oct 7, 2007, at 11:15 AM, Barry Schwabsky wrote:

> *Simic, for goodness sake, is not promoting "nicely observed details and memorable stories," he's being totally condescending to them--but he's saying that Creeley is even worse than that!*

Nick LoLordo <[redacted]> wrote:
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265. **Jeffrey Side**
Andrea Brady interview at The Argotist Online
Sun 7 Oct 2007

Andrea Brady interviewed by Andrew Duncan:

http://www.argotistonline.co.uk/Brady%20interview.htm

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266. **David-Baptiste Chirot**
Re: Villon: caveat lector!// "Honi sois qui mal y pense"
Sun 7 Oct 2007

Dear Alex:

While it is true there are is much mythology and speculation surrounding Villon's life and work, ironically because of his criminal record, there exist quite a few documents of his passage on the Parisian section of the Earth. The steady work of generations of scholars and sundry other Villonophiles has unearthed a great deal of information on many of the persons mentioned in Villon's poetry, many dates have been able to be established with some certainty, and ever more steps forth as distincty as did Harry Lime in The Third Man from the shadowy alleys of medieval Paris and the labyrinths of the underworld's vast network, of which Villon was a part. Continued researches into the Jargon Villon employed so often have continued to turn up the hitherto covert meanings of a word here and there, illuminating some previously

gargoylishly fiercely guarded reference (Michelle Bernstein, Guy Debord's first wife, and/or he the first of her husbands, has written a very interesting book on the Jargon, for example.)

As an example of the mythologizing and speculation of a poet's life, extended not only to the departed, but even the recently departed, and to the living as well, do we not have here on this list the very occurence of this in the debates about the Simic review of Creeley? Or in the pages of the "Collective Autobiography" of The Grand Piano?

And mythologies and speculations are not set in stone, but extremely mutable. If one reads the criticism and biographies of many poets as they are produced through time, one may note what an immense struggle there is always over the "interpretation" of even the largest most undeniable collections of facts about a poet's life and works. How often do the blurbs not announce the latest bio, translation, book of criticism as "the definitive work on the subject," "the latest and best word," the "unearthing of a completely unknown side of the artist"--as either a Saint-in-the-making, or the Devil in Disguise? And then within months or a few years, the further discovery of yet more documents, and the subsequent appearance of yet more interpretations, yet more fabrications, willfully slanted ideological readings or canon-reformatting blockbusters and the like? "So-and-so is now returned to her rightful place on the most honored of shelves of our literature . . . " and "somebody-or-other has at last found his final comeuppance, and been relegated once and for all to the bottom of the literary barrel, there to swim among the larvae of gnits . . . where he and his demolished prosody so richly deserve to drown. "

Rimbaud, to cite an another example of a poet with a short life and relatively small body of work, continues to generate an incredible amount of biographical studies, interpretations, re-evaluations in terms of the current favored projected image of him by one person or group, as well as on whatever are the most recently unearthed scraps and bits of evidence.

The enduring legacy of Villon is his work, itself so filled with documentations clear or obscured by the Jargon and "les neiges d'antan." Yet there continues to be coming to light ever more documentation from outside sources of the actuality of his life and of the Paris of the time period.

Poets both leaves traces like snails through the world, and create mytholgies all on their own out of both the slime and sublime of their real & imagined lives. After a certain point the "demythologizing" of a poet's life (and work)--can turn into a mythology of its own, with the "faith" in it dependent on the convincingness of the argument, of the biographer/critic-mythologizer, and the manner of arranging, erasing, adding to "the facts of the case."

I've been reading Felix Feneon's Three Line Novels as it is called in the American edition (NYRB) of this year. These are the "fait divers" snippets he produced anonymously for the mass circulation paper Le Matin for half a year in Paris in 1906. (At the same time he was contributing to various Anarchist journals and papers under a variety of pseudonyms. One paper, speaking of Jargon, was written entirely by using only the working class slang of its intended audience.) This stunning collection of astonishing writing exists today only because Feneon's mistress of fifty years kept a scrapbok of his writings, under whatever name or non-name they appeared. The book's excellent introduction by Luc Sante discusses some of the myths which arose around Feneon due in part to his desire to "work at a distance" as editor, translator, anonymous and pseudonymous hyper-author.

Mythologies tend to grow up around the poet's head, whether they be laurels or weeds. The production of the "author function" is not as clear cut a construct as the "death of the author" would have one presume. The "scene of the author" so to speak, is a far more contaminated and complicated "scene of the crime" (fittingly, for Villon!) than one might be willing to allow. Works like Spicer's After Lorca and the Yasusada texts point to this, with their fictitious letters, poems, translations, journal entries, foot notes, introductions, messages from the "Outside" of the factually and fictionally dead, from ghosts, and from the uses of hoaxes, plagiarisms, imitations, and their own forms of embedded and embodied "literary criticisms & theories."

Mythologies, so to speak, engender de-mythologies which in turn create new mythologies, while all the while continues the Anarkeyological work of excavating the facts & texts from the rubbish heaps of history, where texts by Sappho blow in the winds of Egyptian dumpheaps, inscribed on papyrus used in the wrapping of fourth rate mummies, unraveling and revealing . . . the words of Sappho, known to the Ancients as The Eighth Wonder of the World . . .

as James Joyce'd say, "history as her is harped."

As for Villon's irony and paradoxes, with a great deal of it, the sort of specificity you mention isn't needed at all to understand what he is presenting: (note these are Galway Kinell's translations--used here since easy to find in the bi-lingual edition from New England Press; if you can, read the original French--the force of the sounds is fantastic-)

I know flies in milk
I know the man by his clothes
I know fair weather from foul
I know the tree when I see the sap
I know when all is one

I know who labors and who loafs
I know everything but myself . . .

Prince I know al things
I know the rosy-cheeked and the pale
I know Death who devours all
I know everything but myself

The goat scratches so much it can't lsleep
The pot fethces water so much it breaks
Yoo heat iron so much it reddens
You hammer it so much it cracks
A man's worth as much as he's esteemed
He's away so much he's forgotten
He's bad so much he's hated
We cry good news so much it comes . . .

You jeer so much nobody laughs
You spend so much you've lost your shirt
You're honest so much you're broke
"Take it" is worth so much as a promise
You love God so much you go to church
You give so much you have to borrow
The wind shifts so much it blows cold
We cry good news so much it comes

Prince a fool lives so much he grows wise
He travels so much he returns home
He's beaten so much he reverts to form
We cry good news so much it comes

(Written for a competition, so following a strict form re antitheses--)

I die of thrist beside the fountain
I'm hot as fire, I'm shaking tooth on tooth
In my won country I'm in a distant land
Beside the blaze I'm shivering in flames
Naked as a worm, dressed like a president
I laugh in tears and wait without hope
I cheer up in sad despair
I'm joyful and no pleasure's anywhere
I'm powerful and lack all strength
Warmly welcome, always turned away . . .

Merciful Prince may it please you to know
I understand much and have no wit or learning
I'm biased agsint all laws impartially
What's next to do? Redeem my pawned goods again!
Warmly welcomed, always turned away.

> *Date: Sun, 7 Oct 2007 07:46:08 -0700*
> *From:* [redacted]
> *Subject: Villon: caveat lector!*
> *To:* [redacted]
>
> *With due respect to my dear and brilliant friend*
> *David, of course, there are many myths and much*
> *speculation about Villon, often presented as fact, and*
> *this sounds a little like one to me....*
> *When it comes down to it, we know close to nothing*
> *about him: we're not even sure about the name*
> *(Montcorbier? Villon?...). Most of the ballad titles*
> *were invented by Clement Marot. Much of his irony we*
> *only understand by what we know about the people he*
> *mentions.*
> *I always just assume anything I read or am told about*
> *Villon to be 95% scholarly or poetic fabrication.*
> *But that doesn't make it any less appealing, does it*
> *-- on the contrary!*
> *Amicalement,*
> *Alex*
>
> *"C'est, ou ce n'est pas *ca*: rien ou quelque*
> *chose..." -- Tristan Corbiere*
>
> *www.alexdickow.net/blog/*
>
> *les mots! ah quel désert à la fin*
> *merveilleux. -- Henri Droguet*

_____ Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct=

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267. Leonard Kress
Re: On Simic on Creeley
Sun 7 Oct 2007

I'm bit surprised by all this outrage (justified or not) over Simic's comments on Creeley. After all, even the Roman Catholic Church formally appoints an advocatus diaboli to argue his case against the candidate for sainthood before canonization. And they usually let a certain amount of time pass (10 years?) And isn't that almost what's going on here? Relax--one review/letter/trashing is not going to undo all those miracles--if they're genuine.

Leonard Kress
Associate Professor
Communications/Humanities
www.harrowgatepress.com

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268. UbuWeb
Oct 26: "sucking on words" premiere at The British Library
Sun 7 Oct 2007

The British Library, The Eccles Centre for American Studies and information as material invite you to a special screening of:

"Sucking on Words: Kenneth Goldsmith"

A film by Simon Morris

Date: Friday 26 October
Time: 6pm Doors open. 6.30pm: London film premiere of 'sucking on words'
Venue: The British Library Conference Centre auditorium,
The British Library, 96 Euston Road, London, NW1 2DB

6.30pm London film premiere of sucking on words

Tickets are by reservation only. For your free tickets e-mail: [redacted] We will reserve you a place at the screening and e-mail you a booking confirmation slip.

UbuWeb
http://ubu.com

___ Be a better Heartthrob. Get better relationship answers from someone who knows. Yahoo! Answers - Check it out. http://answers.yahoo.com/dir/?link=list&sid=396545433

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269. Jesse Crockett
Streamlined Versioning System for Listenlight
Sun 7 Oct 2007

Now, I don't mean to be hurtful, as I know a lot of you pay real money for file processing applications, but henceforth, all entries into the Listenlight editorial system will be entered into docs.google.com(privately, between the poet and the editor (you & me)). You will be able to make any changes (I will invite you to contribute on the file) at any time. As this is a jump-street project, I will go very lightly by way of suggested changes. Or, you can render your text into Google Docs, and invite me to contribute, as, otherwise, Google will call me the owner.

-Jesse Crockett

Listenlight Poetry Journal
http://listenlight.net

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270. W.B. Keckler
Re: On Simic on Creeley
Sun 7 Oct 2007

LOL..Amen, brother! it's great to see the fervor is about as equal to the devotees of the cult of Mithras but I expected to see a full evisceration in text with all the build-up on here...maybe we should distribute some chill pills or some other legal mellowing substance and all listen to Pink Floyd singing "Us us us us us us and Them them them them them..." and as to miracles...I heard that a copy of Pieces somewhere out in Texas began to bleed spontaneously as soon as the first copy of the Simic article went through the presses, but have yet to see corroboration...I hear Scully and Muldauer are hot on the trail.....

********** See what's new at http://www.aol.com

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271. W.B. Keckler
New on Joe Brainard's Pyjamas....Chirot, Selby, Found Poetry & Stuff
Sun 7 Oct 2007

Mr. Chirot's verbo-visual artwork, new work by Spencer Selby, Found Poetry circa 1945 and more can be found at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/) . You can also be found there if you submit some work...poetry, fiction, flash fiction and genre-traitor work are welcome...inspired pecking of all sorts....

********** See what's new at http://www.aol.com

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272. **Diane DiPrima**
Re: On Simic on Creeley
Sun 7 Oct 2007

Perhaps not in this case. but it is dangerous to assume that ³one review² cannot undo a lifetime¹s brilliant work. It often has. At least for a few hundred years.

As does the blasé attitude exemplified in your letter. ³Relax, it¹s not going to hurt anything² is a kind of background poison running thru our time. (Is the implication ³it¹s only poetry² lurking here?)

Interesting you equate poetic establishment and the Catholic Church‹or put them on the same level.

Diane di Prima

From: Leonard Kress <[redacted]>
<[redacted]>
Date: Sun, 7 Oct 2007 16:24:22 -0400
To: <[redacted]>
Subject: Re: On Simic on Creeley

I'm bit surprised by all this outrage (justified or not) over Simic's comments on Creeley. After all, even the Roman Catholic Church formally appoints an advocatus diaboli to argue his case against the candidate for sainthood before canonization. And they usually let a certain amount of time pass (10 years?) And isn't that almost what's going on here? Relax--one review/letter/trashing is not going to undo all those miracles--if they're genuine.

Leonard Kress
Associate Professor
Communications/Humanities
www.harrowgatepress.com

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273. **Ruth Lepson**
Re: On Simic on Creeley
Sun 7 Oct 2007

---

is someone writing a response to the NYRB?

On 10/7/07 1:37 PM, "W.B. Keckler" <[redacted]> wrote:

Thanks to whoever?it was who posted the actual Simic article....I've already lost my place in my emails but thanks!....turns out to just be the usual "de gustibus" and certainly no "hatchet job"....who was it who explained homosexuality to their young niece: "for people who like those sorts of things, that is the sort of thing they like"....Simic's interpretation of the apothegm "no ideas but in things" seems to fall on the near side of the idea that words?ARE things, and would probably not enjoy the play Creeley enacted with the impossible tennis game between "here" and "there," to give one notable instance....

-----Original Message-----
From: Mark Weiss <[redacted]*>*
To: [redacted]
Sent: Sun, 7 Oct 2007 12:29 am
Subject: Re: On Simic on Creeley

I'd suggest a closer reading of the Simic review. Hint: it's not just about Creeley.?
?
I guess I'll have to do the close reading myself. It may be a couple of days before I can get to it.?
?
Mark?
?
At 01:14 PM 10/6/2007, you wrote:?
Poetics List ---?
?
I recommend this note by Robert Baird on Simic's recent review of?
Creeley's Collecteds:?
?
http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/?
?
JK?

Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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274. Ruth Lepson
Re: On Simic on Creeley
Sun 7 Oct 2007

yes it could bec many musicians, philosophers, novelists, etc read the NYRB & it will not fail to influence them.

On 10/7/07 4:24 PM, "Leonard Kress" <[redacted]> wrote:

> *I'm bit surprised by all this outrage (justified or not) over Simic's comments on Creeley. After all, even the Roman Catholic Church formally appoints an advocatus diaboli to argue his case against the candidate for sainthood before canonization. And they usually let a certain amount of time pass (10 years?) And isn't that almost what's going on here? Relax--one review/letter/trashing is not going to undo all those miracles--if they're genuine.*
>
> *Leonard Kress*
> *Associate Professor*
> *Communications/Humanities*
> *www.harrowgatepress.com*

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275. Ruth Lepson
Re: On Simic on Creeley
Sun 7 Oct 2007

bec some of his later books, incl Later, are some of his best books.

On 10/6/07 8:33 PM, "Barry Schwabsky" <[redacted]> wrote:

> *While it seems incontrovertible that Creeley is immeasurably more of a poet than Simic, greater poets than Creeley have fallen off mightily from their early attainments--think of Whitman after 1865 (and look at how much fatter the "deathbed edition" of Leaves of Grass is than the 1865 edition, let alone the 1855 one). And have you perused Wordsworth's Sonnets on the Punishment of Death any time recently? Well, neither have I, but they ain't no Tintern Abbey, I'll tell you that. What's wrong with pointing such things out, if a critic finds them to be the case?*
>
> *Joshua Kotin <[redacted]> wrote: Poetics List ---*
>
> *I recommend this note by Robert Baird on Simic's recent review of Creeley's Collecteds:*
>
> *http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/*
>
> *JK*

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276. Barry Schwabsky
Re: On Simic on Creeley
Sun 7 Oct 2007

As I think I've made plain, I think this outrage is misplaced. But consider, aside from whatever symbolic importance one might accord to his Poet Laureateship (in my mind, zero) there is the rather more pragmatic significance of the fact that, since 2004 and through next year, if anyone on this list is applying for a Guggenheim Fellowship--a nice piece of change--he will be the one deciding that you don't deserve it.

Leonard Kress <[redacted]> wrote: I'm bit surprised by all this outrage (justified or not) over Simic's comments on Creeley. After all, even the Roman Catholic Church formally appoints an advocatus diaboli to argue his case against the candidate for sainthood before canonization. And they usually let a certain amount of time pass (10 years?) And isn't that almost what's going on here? Relax--one review/letter/trashing is not going to undo all those miracles--if they're genuine.

Leonard Kress
Associate Professor
Communications/Humanities
www.harrowgatepress.com

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277. Diane DiPrima
Re: On Simic on Creeley
Sun 7 Oct 2007

Dear Folks,

I think what¹s wrong is the snide, uptight tone which stinks of sour grapes. And what I find most suspect in Simic¹s piece is the opening attack on the publication of large books of collected poems on principle. Mr. Simic¹s statement that he himself could not read a thousand pages of poetry by one person unless he was imprisoned for life, make me wonder what he does with his time, and how seriously he takes the work of the poem at all. Reading everything, or everything you can get your hands on, by a great poet is the preface, the foreplay if you will, before getting down to any serious study of her/him.

In a class I once sat in on somewhere, Creeley (who was reading Joshua Slocum at the time) talked about what for him constituted good criticism‹that the essay

or book should be the record of a journey through a work, or through all a (wo)man¹s works.

One of the main points that seems to rankle for Mr. Simic has been much iterated by Creeley, and many other poets, artists, musicians, etc., of his time (and mine): that (past a certain point in learning the craft) you are free to take the poem as it comes, let it dictate its own form and intent, with very little‹if any‹revision. It seems that for Charles Simic that amount of labor that goes into a poem, the amount the poor piece is BE-labored, the more he can take it seriously as ³Art². I am not sure why the idea of spontaneous creation--taking dictation (Spicer), obedience to the poem (Duncan) etc. etc.--is so threatening to certain writers and critic, but it is.

In the course of this one essay Mr. Simic deliberately(?) cites and misunderstands at least two statements by Robert Creeley (not surprising, since he apparently often misreads the poems as well).

Creeley is quoted as saying: ³Poetry seems to be written momently‹that is, it occupies a moment of time. . . . I seem to be given to work in some intense moment of whatever possibility, and if I manage to gain the articula-tion (sic) necessary in that moment, then happily there is the poem.²

This leads Simic to assume that ³all we can except. . . will be jottings, words and phrases about his state of mind which will rely on his knack for colloquial speech to conceal the paucity of content.² BUT:

Momently ‹ harks back to ³momentous² in my ear, and I would be willing to bet in Creeley¹s. It¹s a moment, yes, but a momentous moment if you will, a charged moment many of us have experienced. The paradox is that it¹s in time and ³out of time² (H.D.¹ phrase) at the same time. In the same way ³happily² sounds its root‹happy involves chance, fortuitous chance‹thus the poem arrives in the moment IF the poet has ³gained the articulation². You gain it by many hours, many years of paying attention to craft, but not by applying craft as a sledge hammer to the whatever possiblity stands in the Moment.

It may be that Mr. Simic lacks the language skills to read Creeley‹and perhaps many other American poets. It is hard‹almost impossible--to hear all the layerings of meaning in any but your native tongue.

There¹s still more to be said about this quotation and its misreading. And pages to write about Simic¹s misunderstanding a bit further on in his piece where he sneeringly dismisses the advice Creeley quotes as having come to him at different times from Ginsberg and from Duncan.

But enough for now. Toward the end of his ³review² Mr. Simic has occasion to refer to Robert Creeley¹s views as ³reductive². I fear the habitual reductivism he should look to is his own.

Diane di Prima

From: Barry Schwabsky <[redacted]>
<[redacted]>
Date: Sun, 7 Oct 2007 01:33:26 +0100
To: <[redacted]>
Subject: Re: On Simic on Creeley

While it seems incontrovertible that Creeley is immeasurably more of a poet than Simic, greater poets than Creeley have fallen off mightily from their early attainments--think of Whitman after 1865 (and look at how much fatter the "deathbed edition" of Leaves of Grass is than the 1865 edition, let alone the 1855 one). And have you perused Wordsworth's Sonnets on the Punishment of Death any time recently? Well, neither have I, but they ain't no Tintern Abbey, I'll tell you that. What's wrong with pointing such things out, if a critic finds them to be the case?

Joshua Kotin <[redacted]> wrote: Poetics List ---

I recommend this note by Robert Baird on Simic's recent review of Creeley's Collecteds:

http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/

JK

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278. Robin Hamilton

Re: Villon: caveat lector!// "Honi sois qui mal y pense"

Sun 7 Oct 2007

David:

I'm a bit puzzled by a couple of things you say.

<<
Continued researches into the Jargon Villon employed so often have continued to turn up the hitherto covert meanings of a word here and there, illuminating some previously gargoylishly fiercely guarded reference
>>

The Poems in Jargon (cant would be a better term in English) are a very small part of Villon's work. While cant terms do occur in _The Testament_, even the most extreme case there, the ballade "De bonne doctrine a ceux de mauvaise vie," isn't even close to the relatively impenetrable language of the argot poems.

<<
(Michelle Bernstein, Guy Debord's first wife, and/or he the first of her husbands, has written a very interesting book on the Jargon, for example.)
>>

Are you confusing Michelle Bernstein with Alice Becker-Ho, Debord's widow (second wife?)? Becker-Ho wrote _The Princes of Jargon_ about the Romani origins of all varieties of European cant, not simply French argot, and certainly not insofar as I've read in it, with much specific reference to Villon.

Robin Hamilton

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279. ALDON L NIELSEN

Re: Lyn Cheney's domestic aesthetic

Sun 7 Oct 2007

I have to confess having in my possession a letter notifying me of a grant from the NEH and signed by, gulp, Ms. Cheney -- proof positive that she wasn't actually reading the proposals --

On Sun, Oct 7, 2007 01:31 PM Stephen Vincent <[redacted]> wrote:
>
>You are absolutely right. Mrs. Cheney would never permit any modernism to cross the family threshold (except for what she could not, apparently, stop happening to her daughter's 'life style' choices!). Her tenure as head of the National Endowment for the Humanities bore out her prejudices to the 'dollar denied'. In any case, the juxtapostion between the 19th Century rural west family schtick - which borders on 'camp' or maybe 'camping' - with the realities of say, life in contemporary Iraq is valuable to represent, and would be not doubt brave for the Washington Post to give a visual knock to.
>
> Stephen V
> http://stephenvincent.net/blog/
>
>Fluffy Singler <[redacted]> wrote: Mrs. Cheney has actually
had many words to say about modernism and
>postmodernism. None of them good. None of it has probably literally
>crossed her threshold and into her house, but she is all too conscious of
>them and the way in which they have challenged and destroyed all that she
>holds dear--personally and politically.
>
>-----Original Message-----
>From: Stephen Vincent [mailto:[redacted]]

>Sent: Saturday, October 06, 2007 2:00 PM
>Subject: Lyn Cheney's domestic aesthetic
>
>>From today's Washington Post, a quote from a visit to Lyn Cheney, new author
>of "Blue Skies, No Fences: A Memoir of Childhood and Family," (through
>1958):
>
> ...Now, she is tucked into a favorite chair in the sunroom at the vice
>president's residence, a home she will inhabit for 15 more months. The room
>-- which she redecorated, like much of the residence, to remind her of
>Wyoming -- is done in neutral tones, with a framed map of the Cheneys' home
>state on the wall and a sculpture of an elk on a table. (In the adjacent
>library, there is a buffalo sculpture under a table; there is also an entire
>shelf of fishing books, including two intimidatingly large tomes titled
>"Trout, Volume I" and "Trout, Volume II.")...
>
> Not to be uppity or easy, but it does not look like modernism, or
>post-modernism in either art or books has ever crossed the Vice-President's
>threshold of awareness! What's there appears pure 19th century. I would be
>surprised if there were not multi-point buck antlers over the fire place.
>The site would appear to be a rich point of departure for, at least, theater
>or an installation work in which the 21st century would be im/exploding
>about the edges (Photographs of Blackwater contractors blazing away in
>Baghda humvees, trophy Al-Queda captives being tortured in the basement,
>etc.), while Vice-President's wife continues to rhapsodize about the joys
>of dating in 1958 in her junior year in the Veep's convertible in downtown
>Caspar, Wyoming.
> To quote Marianne Moore in the Steeplejack:
> ...it is a privilege to see so
> much confusion...
>
> Tomorrow Iran?
>
> Stephen V
> http://stephenvincent.net/blog/
>
>
>
>
>

>
>

<<

>>
>>
>> -----Original Message-----
>> From: Mark Weiss <[redacted]>
>> To: [redacted]
>> Sent: Sun, 7 Oct 2007 12:29 am
>> Subject: Re: On Simic on Creeley
>>
>>
>> I'd suggest a closer reading of the Simic review. Hint: it's not just about
>> Creeley.?
>> ?
>> I guess I'll have to do the close reading myself. It may be a couple of days
>> before I can get to it.?
>> ?
>> Mark?
>> ?
>> At 01:14 PM 10/6/2007, you wrote:?
>>
>>> Poetics List ---?
>>> ?
>>> I recommend this note by Robert Baird on Simic's recent review of?
>>> Creeley's Collecteds:?
>>> ?
>>> http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/?
>>> ?
>>> JK?
>>>
>> _____
>> Email and AIM finally together. You've gotta check out free AOL Mail! -
>> http://mail.aol.com
>>

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281. Alan Sondheim

Experimental Saucer Segment Narrative (6 frames)

Sun 7 Oct 2007

Experimental Saucer Segment Narrative (6 frames)

Coppermine critical error:
Unable to connect to database !

http://www.asondheim.org/saucersegment.mov

MySQL said: Access denied for user 'ahufo_mediamonke'@'localhost' (using password: YES)

http://www.asondheim.org/saucersegment.mov

The UFO Sightings, Conspiracy Theories, Paranormal Activity- Alien Hub database has encountered a problem.

http://www.asondheim.org/saucersegment.mov

Could not find phrase 'register_not_agreed'.

http://www.asondheim.org/saucersegment.mov

The requested URL /yet-more-ufos-t939.html was not found on this server.

http://www.asondheim.org/saucersegment.mov

Additionally, a 404 Not Found error was encountered while trying to use an ErrorDocument to handle the request.

http://www.asondheim.org/saucersegment.mov

Could not find phrase 'invalidid'.

http://www.asondheim.org/saucersegment.mov

The author reveals the starting truth about extraterrestrial visitation: contact has been established.

http://www.asondheim.org/saucersegment.mov

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282. mIEKAL aND
'Howl' too hot to hear
Sun 7 Oct 2007

'Howl' too hot to hear
50 years after poem ruled not obscene, radio fears to air it

Joe Garofoli, Chronicle Staff Writer

http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2007/10/03/ MN0PSIM67.DTL

Wednesday, October 3, 2007
Lawrence Ferlinghetti first published "Howl." He sees FCC... Attorney
Jake Ehrlich (left) defended "Howl" publisher La...

Fifty years ago today, a San Francisco Municipal Court judge ruled that Allen Ginsberg's Beat-era poem "Howl" was not obscene. Yet today, a New York public broadcasting station decided not to air the poem, fearing that the

Federal Communications Commission will find it indecent and crush the network with crippling fines.

Free-speech advocates see tremendous irony in how Ginsberg's epic poem - which lambastes the consumerism and conformism of the 1950s and heralds a budding American counterculture - is, half a century later, chilled by a federal government crackdown on the broadcasting of provocative language.

In the new media landscape, the "Howl" controversy illustrates how indecency standards differ on the Internet and on the public airwaves. Instead of broadcasting the poem on the air today, New York listener-supported radio station WBAI will include a reading of the poem in a special online-only program called "Howl Against Censorship." It will be posted on www.pacifica.org, the Internet home of the Berkeley-based Pacifica Foundation, because online sites do not fall under the FCC's purview.

"Why, 50 years later after a judge ruled that children could read this poem, people are afraid the courts will say that their ears shouldn't hear it," said Ron Collins, a constitutional law instructor and First Amendment advocate who is leading a small group of authors, broadcasters and free-speech advocates pushing to broadcast the poem eventually. "Yet they can go on the Internet and see far, far worse things."

Another irony: WBAI, the Pacifica Foundation station in New York that plans to post "Howl" online, is the same station that took on the FCC more than 30 years ago over the right to air George Carlin's comedy routine featuring the "seven dirty words." The challenge led to a 1978 Supreme Court decision governing what naughty words can be broadcast and when.

Pacifica's attorney for FCC issues, John Crigler, thinks airing "Howl" would be "a great test case" in the current environment. But he understands why WBAI won't broadcast "Howl," even between the hours of 10 p.m. and 6 a.m., the hours the FCC has cordoned off for rougher language.

WBAI program director Bernard White fears that the FCC will fine the station $325,000 for every one of Ginsberg's dirty-word bombs. If each Pacifica station that aired the poem - and possibly repeated it - were to be fined for airing "Howl," it could mean millions of dollars in fines.

The potential impact of such penalties is daunting to a commercial- free station with a $4 million annual budget whose financial state White described as "in the black, but we're surrounded by a lot of red ink. A fine like that might crush us."

Interim Pacifica Foundation executive director Dan Siegel said, "And I think they're being optimistic with that financial assessment." Siegel said each Pacifica station is free to air the program if it wishes, but he didn't know if any planned to.

But with a budget of $18 million for all of its five stations, Siegel said, "it might make more sense for CBS or someone like them to take on a risk like this."

So the poem that begins "I saw the best minds of my generation destroyed by madness" finds itself an odd bedfellow in the battle against the FCC with entertainers like Nicole Richie and Cher, both of whom were deemed to cross the FCC's dirty-words line that free- speech advocates say is constantly shifting.

Last month, several public broadcasting outlets - including San Francisco's KQED - broadcast "clean" versions of Ken Burns' World War II documentary "The War" because they feared the FCC would punish them for airing four four-letter words that turn up over the course of the visually graphic 14-hour documentary about the brutality of war.

At last month's Emmy Awards broadcast, the Fox network censored three instances in which performers said words that the network felt could land it an FCC fine. One involved comedian Ray Romano using the word "screwing." In another instance, a performer mouthed, but didn't say, a four-letter word. The third was actress Sally Field using the word "goddamn" to describe her opposition to the war in Iraq.

Free-speech advocates and broadcasters say uncertainty about appropriateness is rooted in two recent cases that are wending their way through the court system.

Last month, attorneys for CBS asked a federal appeals court to overturn a $550,000 fine the FCC imposed for airing singer Janet Jackson's exposed breast during her infamous "wardrobe malfunction" in the 2004 Super Bowl halftime show. The FCC said that even though the exposure lasted only 9/16th of a second, CBS failed to exercise proper control of its "employees" - Jackson and halftime show co-star Justin Timberlake.

In June, the Second U.S. Circuit Court of Appeals in New York ruled that the FCC acted "arbitrarily and capriciously" when it planned to penalize Fox for "fleeting expletives" uttered by Cher and Richie at the Billboard Music awards shows in 2002 and 2003 respectively. The network's attorneys said the FCC hadn't punished such "fleeting expletives" since the 1978 Pacifica case involving WBAI and Carlin's seven dirty words.

But while Pacifica's Crigler said "Howl" would be a good test case for this new landscape, University of Virginia law professor and former FCC Commissioner Glen O. Robinson said "it is best to let the other cases go through the system first."

"Maybe the commission would look differently on it if we were talking about Shakespeare, but Ginsberg isn't Shakespeare," he said.

But in an era in which a bottomless well of profanity and pornography is available online, why should it matter that "Howl" can't be broadcast on the radio? Finding "Howl" is a quick online search away for anyone old enough to access a computer.

"But you still have to have a computer," said Janet Coleman, arts director at WBAI, who is airing a program Wednesday about "Howl" with San Francisco's iconic poet and City Lights Books owner Lawrence Ferlinghetti and others. Like other station employees, she feels frustrated by the current atmosphere.

"This is about the public airwaves. If we can't control what goes on them, then how much freedom do we really have?" she said.

The power of Ginsberg's poem isn't lost on Ferlinghetti, who faced jail time and a fine 50 years ago for publishing "Howl." In August, Ferlinghetti joined Collins' group of free-speech advocates, writers and attorneys in asking WBAI to air the poem.

In an interview to be broadcast today on WBAI to commemorate the 50th anniversary of the poem's legal victory, Ferlinghetti was asked what Ginsberg, who died in 1997, would have said about the broadcast controversy.

"Ah, well, I'm sure he'd have plenty to say about it. I often lament that he isn't around to say it," Ferlinghetti told WBAI.

"As Allen Ginsberg's original publisher and editor, for most of his life, I look at the present situation as a repeat in spades of what happened in the 1950s, which was also a repressive period," he said. "The current FCC policy wasn't conceived just for poetry, but when applied to the case of Allen Ginsberg's poem 'Howl,' it amounts to government censorship of an important critique of modern civilization, especially of America and its consumerist society, whose breath is money, still.

"It's such a hypocritical concept of American culture in which children are regularly exposed to adult programming in the mass media, with subjects ranging from sexual to criminal to state- sponsored terrorism, while at the same time they are not allowed to hear poetry far less explicit," Ferlinghetti said. "I suggest the FCC ban all television newscasts until after 10 p.m., when children won't be listening."

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283. **Robin Hamilton**

Re: Villon: caveat lector!// "Honi sois qui mal y pense"

Sun 7 Oct 2007

<<
Continued researches into the Jargon Villon employed so often have

> *continued*
> *to turn up the hitherto covert meanings of a word here and there,*
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>
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> *small part of Villon's work. While cant terms do occur in _The*
> *Testament_,*
> *even the most extreme case there, the ballade "De bonne doctrine a ceux de*
> *mauvaise vie," isn't even close to the relatively impenetrable language of*
> *the argot poems.*

Actually, I should qualify that a little, as it looks as if I'm denying any cant element in the language of _The Testament_. Not so. But the cant aspect tends to be a slight overlay, certainly in contrast to the poems in argot proper..

Take line 1510 of _The Testament_ -- "Pour retraire ses villotieres" -- translated by Barbara Sargent-Baur as "To redeem those girls who run around," while the Rychner and Henry notes gloss: "VILLOTIERES: 'femmes coureuses, de mauvaise vie."

This suggests what we might today call streetwalkers, but in the sixteenth century in England would have been called by a variety of names. There were various terms for female vagabonds available then, such a "doxy" or "dell", each pointing to a specific place in the vagabond organisation, and the closest approximation to a "villotiere" would have been a "walking mort". The idea of walking around was much more powerful (and subversive) in fifteenth century France and sixteenth century England than today, and much more closely associated with organised vagabond societies, so the translation and glosses above probably underestimate the degree to which the word "villotiere", as used by Villon, would have had a reference to a professional female vagabond of a specific kind.

Robin

↑ Index

284. **Ruth Lepson**
Re: On Simic on Creeley
Sun 7 Oct 2007

---

wish you wd send this w/ maybe more of it to the NYRB, Diane.

On 10/7/07 8:07 PM, "Diane DiPrima" <[redacted]> wrote:

> *Dear Folks,*
>
> *I think what¹s wrong is the snide, uptight tone which stinks of sour grapes.*
> *And what I find most suspect in Simic¹s piece is the opening attack on the*

publication of large books of collected poems on principle. Mr. Simic¹s statement that he himself could not read a thousand pages of poetry by one person unless he was imprisoned for life, make me wonder what he does with his time, and how seriously he takes the work of the poem at all. Reading everything, or everything you can get your hands on, by a great poet is the preface, the foreplay if you will, before getting down to any serious study of her/him.

In a class I once sat in on somewhere, Creeley (who was reading Joshua Slocum at the time) talked about what for him constituted good criticism‹that the essay or book should be the record of a journey through a work, or through all a (wo)man¹s works.

One of the main points that seems to rankle for Mr. Simic has been much iterated by Creeley, and many other poets, artists, musicians, etc., of his time (and mine): that (past a certain point in learning the craft) you are free to take the poem as it comes, let it dictate its own form and intent, with very little‹if any‹revision. It seems that for Charles Simic that amount of labor that goes into a poem, the amount the poor piece is BE-labored, the more he can take it seriously as ³Art². I am not sure why the idea of spontaneous creation--taking dictation (Spicer), obedience to the poem (Duncan) etc. etc.--is so threatening to certain writers and critic, but it is.

In the course of this one essay Mr. Simic deliberately(?) cites and misunderstands at least two statements by Robert Creeley (not surprising, since he apparently often misreads the poems as well).

Creeley is quoted as saying: ³Poetry seems to be written momently‹that is, it occupies a moment of time. . . . I seem to be given to work in some intense moment of whatever possibility, and if I manage to gain the articula-tion (sic) necessary in that moment, then happily there is the poem.²

This leads Simic to assume that ³all we can except. . . will be jottings, words and phrases about his state of mind which will rely on his knack for colloquial speech to conceal the paucity of content.² BUT:

Momently ‹ harks back to ³momentous² in my ear, and I would be willing to bet in Creeley¹s. It¹s a moment, yes, but a momentous moment if you will, a charged moment many of us have experienced. The paradox is that it¹s in time and ³out of time² (H.D.¹ phrase) at the same time. In the same way ³happily² sounds its root‹happy involves chance, fortuitous chance‹thus the poem arrives in the moment IF the poet has ³gained the articulation². You gain it by many hours, many years of paying attention to craft, but not by applying craft as a sledge hammer to the whatever possiblity stands in the Moment.

It may be that Mr. Simic lacks the language skills to read Creeley‹and

> *perhaps many other American poets. It is hard‹almost impossible--to hear all the layerings of meaning in any but your native tongue.*
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> *There¹s still more to be said about this quotation and its misreading. And pages to write about Simic¹s misunderstanding a bit further on in his piece where he sneeringly dismisses the advice Creeley quotes as having come to him at different times from Ginsberg and from Duncan.*
>
> *But enough for now. Toward the end of his ³review² Mr. Simic has occasion to refer to Robert Creeley¹s views as ³reductive². I fear the habitual reductivism he should look to is his own.*
>
> *Diane di Prima*
>
> *From: Barry Schwabsky <[redacted]>*
> *Reply-To: "UB Poetics discussion group <[redacted]>"*
> *<[redacted]>*
> *Date: Sun, 7 Oct 2007 01:33:26 +0100*
> *To: <[redacted]>*
> *Subject: Re: On Simic on Creeley*
>
> *While it seems incontrovertible that Creeley is immeasurably more of a poet than Simic, greater poets than Creeley have fallen off mightily from their early attainments--think of Whitman after 1865 (and look at how much fatter the "deathbed edition" of Leaves of Grass is than the 1865 edition, let alone the 1855 one). And have you perused Wordsworth's Sonnets on the Punishment of Death any time recently? Well, neither have I, but they ain't no Tintern Abbey, I'll tell you that. What's wrong with pointing such things out, if a critic finds them to be the case?*
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> *Joshua Kotin <[redacted]> wrote: Poetics List ---*
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> *I recommend this note by Robert Baird on Simic's recent review of Creeley's Collecteds:*
>
> *http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/*
>
> *JK*

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285. Alexander Jorgensen
Re: Diane DiPrima Re: On Simic on Creeley
Sun 7 Oct 2007

Much agree with Ruth. Beautifully written Diane!

Alex

--- Ruth Lepson <[redacted]> wrote:

> wish you wd send this w/ maybe more of it to the
> NYRB, Diane.
>
>
> On 10/7/07 8:07 PM, "Diane DiPrima"
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> > Diane di Prima
> >
> >
> > From: Barry Schwabsky
> <[redacted]>
> > Reply-To: "UB Poetics discussion group

> <[redacted]>"
> > <[redacted]>
> > Date: Sun, 7 Oct 2007 01:33:26 +0100
> > To: <[redacted]>
> > Subject: Re: On Simic on Creeley
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> >
> > JK
>

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

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286. **Paul Nelson**
Re: On Simic on Creeley
Sun 7 Oct 2007

First of all, THIS Simic/Creeley discussion is the kind of content I hope to get from this list, so thank you Mark Weiss.

Second, we are fortunate to have Diane di Prima in on this discussion as fewer of the original New American Poets are alive these days and fewer still are active on lists like these, so I am grateful for that.

In my study of Open Form, which at one time Robert Duncan and Denise Levertov called Organic (a term I prefer to use, see http://www.OrganicPoetry.org) I became convinced that the closed, (non-organic) IS aligned with a reductive cosmology. (Competition, domination and the illusion of control are hallmarks of THAT paradigm.)

Diane said two things I want to zero in on:

1) "I am not sure why the idea of spontaneous creation--taking dictation (Spicer), obedience to the poem (Duncan) etc. etc.--is so threatening to certain writers and critic, but it is."

To begin to take a shot at answering Diane's question, I'll quote Denise Levertov, who said:

"Incidentally, I think the at a part of the poet's equipment is the instinct for knowing when to 'begin' writing a poem. A poem which is begun to be put on paper, to be crystallized, too soon, is going to be a poem which, if the poet has a sense of responsibility, is going to need an awful lot of revision. This can be avoided by waiting until the moment is ripe. Once he has crystallized, initially, the poem, then comes the responsibility of his intelligence and his judgment."

The poet who can train herself to recognize and seize the moment is what we're speaking of here, which is part of why I designed the August Poetry Postcard Fest (http://www.PoetryPostcards.blogspot.com), so that after a month of writing spontaneously right on a postcard, by August 31st each participant would have a better sense of how the poem begins to well up in one's consciousness. There were some participants who were FRIGHTENED of writing right onto the postcard, but each gets to their end in the best way they know how.

I think with folks who don't understand the organic gesture, the impediment is FEAR. They see this stance-toward-poem-making as reckless, and feel they need a greater degree of control via constant revision, but much of the poetry of the closed school I find gutless and the "mistakes" the editor's mind would often seek to eradicate may be the finest parts of a poem. Eileen Myles discussed this

to me in an interview I conducted years ago and a soundbite specific to this aspect of the organic is here: http://splab.org/poets/EileenMyles-onMilk.mp3
You may want to hear the poem she refers to, linked here:
http://splab.org/poets/EileenMyles-Milk-poem.mp3

Ron Silliman's use of the "School of Quietude" moniker to describe closed poetry resonates with me. Quiet and frightened. Sin duende.

Diane continues:
2) "Toward the end of his ³review² Mr. Simic has occasion to refer to Robert Creeley¹s views as ³reductive². I fear the habitual reductivism he should look to is his own."

Shahar Bram's excellent book "Charles Olson and Alfred North Whitehead: An Essay on Poetry," as well as Robin Blaser's essay "The Violets" both illustrate the importance of Whitehead as a source for Olson. Whitehead's process cosmology (Philosophy of Organism) must be very frightening to individuals predisposed to a reductionist view of the universe, yet it is quite evident to anyone paying attention that the reductionist view is endangering more than just poetry on this planet.

Olson created some of his most important works in dialog with Creeley. Creeley's place in poetry is secure despite the efforts of people like Mr. Simic. I just wish I would have waited two more days instead of dropping three bucks to read the piece.

Paul Nelson

Paul E. Nelson, M.A.
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Slaughter, WA [redacted] or [redacted]

----- Original Message ----
From: Diane DiPrima <[redacted]>
To: [redacted]
Sent: Sunday, October 7, 2007 5:07:13 PM
Subject: Re: On Simic on Creeley

Dear Folks,

I think what¹s wrong is the snide, uptight tone which stinks of sour grapes. And what I find most suspect in Simic¹s piece is the opening attack on the publication of large books of collected poems on principle. Mr. Simic¹s statement that he himself could not read a thousand pages of poetry by one person unless he was imprisoned for life, make me wonder what he does with his time, and how seriously he takes the work of the poem at all. Reading everything, or everything you can get your hands on, by a great poet is the preface, the foreplay if you will, before getting down to any serious study of her/him.

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There¹s still more to be said about this quotation and its misreading. And pages to write about Simic¹s misunderstanding a bit further on in his piece where he sneeringly dismisses the advice Creeley quotes as having come to him at different times from Ginsberg and from Duncan.

But enough for now. Toward the end of his ³review² Mr. Simic has occasion to refer to Robert Creeley¹s views as ³reductive². I fear the habitual reductivism he should look to is his own.

Diane di Prima

From: Barry Schwabsky <[redacted]>
<[redacted]>
Date: Sun, 7 Oct 2007 01:33:26 +0100
To: <[redacted]>
Subject: Re: On Simic on Creeley

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Joshua Kotin <[redacted]> wrote: Poetics List ---

I recommend this note by Robert Baird on Simic's recent review of Creeley's Collecteds:

http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/

JK

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287. **Ann Bogle**
Re: On Simic on Creeley
Sun 7 Oct 2007

In a message dated 10/7/2007 9:13:28 P.M. Central Daylight Time, [redacted] writes:

As I think I've made plain, I think this outrage is misplaced. But consider, aside from whatever symbolic importance one might accord to his Poet Laureateship (in my mind, zero) there is the rather more pragmatic significance of the fact that, since 2004 and through next year, if anyone on this list is applying for a Guggenheim Fellowship--a nice piece of change--he will be the one deciding that you don't deserve it.

I was not someone who knew Creeley personally, though I saw him read to a large audience; I found his Collected at a picked-over public library and sat right down on the floor and started to read it and felt it to be a great book. I didn't know he wasn't well-liked by some -- I thought he seemed like a kind fellow up at that podium. I liked the Simic review. I thought it was acerbic, perhaps a little like Creeley, too? Isn't the review's tone about the heave of poetry itself, about its weight in tomes, about the work (or power over the dead) of deciding whose real work survives. This group seems to be saying Creeley will survive the next decades in courses & libraries, perhaps longer. I write poems sporadically, not for grants (and may never), but b. makes another due point here. AMB

********** See what's new at http://www.aol.com

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288. Jennifer Karmin
JOB: College of Staten Island
Mon 8 Oct 2007

(this is a forward. please don't resond to me.
good luck!)

Position: Assistant Professor of English
Institution: College of Staten Island
Location: New York

The Department of English of the College of Staten Island, a senior college of The City University of New York, seeks candidates for an anticipated tenure track position as Assistant Professor of English in Creative Writing beginning September 2008.

Required: M.F.A. in Creative Writing and/or a Ph.D. in English; we are looking for a poet with a strong record of teaching and an active publishing agenda: preference will be given to applicants who have published at least one volume of poems. We are interested in receiving applications from poets with

a secondary expertise in fiction writing, especially those whose experience and skills would contribute to the teaching of multi-genre classes in a workshop setting.

Responsibilities include teaching introductory courses in English; developing courses in areas of specialization; performing department and college service; and engaging in an active publishing agenda.

Review of applications will begin on October 15, 2007. Salary range: $52,144 - $67,092 commensurate with experience. Send a letter of application, curriculum vitae, three letters of reference, a
writing sample of 10 - 25 pages, and one syllabus or course proposal related to area of specialization by November 15, 2007 to: Professor Mary Reda, Chair; Creative Writing Search Committee; College of Staten Island, Building 2S-218; 2800 Victory Boulevard, Staten Island, NY 10314.

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http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7

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289. Barry Schwabsky
Re: On Simic on Creeley
Mon 8 Oct 2007

Well, yes, except the bit about needing to be a native speaker to understand him rankles a bit, honestly.

Jason Quackenbush <[redacted]> wrote: Given Diane's most recent post to the list, i'm of the opinion that she ought to. It perfectly outlines everything that is wrong with the Simic piece.

Ruth Lepson wrote:
> is someone writing a response to the NYRB?
>
>
> On 10/7/07 1:37 PM, "W.B. Keckler" wrote:
>
>

>> Thanks to whoever?it was who posted the actual Simic article....I've already
>> lost my place in my emails but thanks!....turns out to just be the usual "de
>> gustibus" and certainly no "hatchet job"....who was it who explained
>> homosexuality to their young niece: "for people who like those sorts of
>> things, that is the sort of thing they like"....Simic's interpretation of the
>> apothegm "no ideas but in things" seems to fall on the near side of the idea
>> that words?ARE things, and would probably not enjoy the play Creeley
enacted
>> with the impossible tennis game between "here" and "there," to give one
>> notable instance....
>>
>>
>> -----Original Message-----
>> From: Mark Weiss
>> To: [redacted]
>> Sent: Sun, 7 Oct 2007 12:29 am
>> Subject: Re: On Simic on Creeley
>>
>>
>> I'd suggest a closer reading of the Simic review. Hint: it's not just about
>> Creeley.?
>> ?
>> I guess I'll have to do the close reading myself. It may be a couple of days
>> before I can get to it.?
>> ?
>> Mark?
>> ?
>> At 01:14 PM 10/6/2007, you wrote:?
>>
>>> Poetics List ---?
>>> ?
>>> I recommend this note by Robert Baird on Simic's recent review of?
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>>> ?
>>> http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-
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>>> ?
>>> JK?
>>>
>> _____
>> Email and AIM finally together. You've gotta check out free AOL Mail! -

>> http://mail.aol.com
>>

↑ Index

290. **Stephen Vincent**
Re: On Simic on Creeley
Mon 8 Oct 2007

Well said, Diane. At least for me.

Stephen V
http://www.google.com/search?hl=en&q=blogger+help&btnG=Search

Diane DiPrima <[redacted]> wrote: Dear Folks,

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But enough for now. Toward the end of his ³review² Mr. Simic has occasion to refer to Robert Creeley¹s views as ³reductive². I fear the habitual reductivism he should look to is his own.

Diane di Prima

From: Barry Schwabsky
"

Date: Sun, 7 Oct 2007 01:33:26 +0100
To:

Subject: Re: On Simic on Creeley

While it seems incontrovertible that Creeley is immeasurably more of a poet than Simic, greater poets than Creeley have fallen off mightily from their early attainments--think of Whitman after 1865 (and look at how much fatter the "deathbed edition" of Leaves of Grass is than the 1865 edition, let alone the 1855 one). And have you perused Wordsworth's Sonnets on the Punishment of Death any time recently? Well, neither have I, but they ain't no Tintern Abbey, I'll tell you that. What's wrong with pointing such things out, if a critic finds them to be the case?

Joshua Kotin wrote: Poetics List ---

I recommend this note by Robert Baird on Simic's recent review of Creeley's Collecteds:

http://www.digitalemunction.com/wordpress/2007/10/05/simic-on-creeley/

JK

↑ Index

291. **Alexander Jorgensen**
Re: On Simic on Creeley - "Golden Ears" said Ginsy
Mon 8 Oct 2007

If it means something, and I'm just one of many able
to learn from Bob, and these comments are bit more
thoughtful than my former ones, but Bob was certainly
concerned about how well his work might "hold up". We
once discussed it, in fact, and I even wrote a poem
about it, for him. However sensible our motivations,
many of us, quite frankly, are really very hesitant,
for fear, perhaps, that our vision "of the world"
might not be found valid.

It's a strange thing to devote oneself to the task of
sharing one's life with so many, and most of whom Bob
would never meet. In the end, I suppose that what is
wonderful about Simic's piece, having digested posts
and sense of loss these last few days, is that
Creeley's work is supposed be tested - examined more
critically, and, yes, even by "foes". With the turmoil
of myth-building days no longer a possibility, this
criticism is something for which he would have,
because he was no slouch, I think, be happy about.

He did spend so many years waiting for this moment,
knowing that this is what it is all about, and
choosing the tempo. In the end, his voice and vision
is what's to be examined.

AJ

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff
that nature replaces it with."

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292. **Maria Damon**
Re: Villon: caveat lector!// "Honi sois qui mal y pense"
Mon 8 Oct 2007

---

what is a walking mort?
i find this conversation fascinating; i'm learning a lot. thanks!

Robin Hamilton wrote:
>> <<
>> Continued researches into the Jargon Villon employed so often have
>> continued
>> to turn up the hitherto covert meanings of a word here and there,
>> illuminating some previously gargoylishly fiercely guarded reference
>>>>
>>
>> The Poems in Jargon (cant would be a better term in English) are a very
>> small part of Villon's work. While cant terms do occur in _The
>> Testament_,
>> even the most extreme case there, the ballade "De bonne doctrine a
>> ceux de
>> mauvaise vie," isn't even close to the relatively impenetrable
>> language of
>> the argot poems.
>
> Actually, I should qualify that a little, as it looks as if I'm
> denying any cant element in the language of _The Testament_. Not so.
> But the cant aspect tends to be a slight overlay, certainly in
> contrast to the poems in argot proper..
>
> Take line 1510 of _The Testament_ -- "Pour retraire ses villotieres"
> -- translated by Barbara Sargent-Baur as "To redeem those girls who
> run around," while the Rychner and Henry notes gloss: "VILLOTIERES:
> 'femmes coureuses, de mauvaise vie."
>
> This suggests what we might today call streetwalkers, but in the
> sixteenth century in England would have been called by a variety of
> names. There were various terms for female vagabonds available then,
> such a "doxy" or "dell", each pointing to a specific place in the
> vagabond organisation, and the closest approximation to a "villotiere"
> would have been a "walking mort". The idea of walking around was much
> more powerful (and subversive) in fifteenth century France and
> sixteenth century England than today, and much more closely associated
> with organised vagabond societies, so the translation and glosses

> above probably underestimate the degree to which the word
> "villotiere", as used by Villon, would have had a reference to a
> professional female vagabond of a specific kind.
>
> Robin

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293. kevin thurston
busy week, come out to something
Mon 8 Oct 2007

---

thursday
noah eli gordon & joshua marie wilkinson
rust belt books
7pm
303 allen st

for more event information, go
here<http://www.justbuffalo.org/events/spp.shtml>

saturday
buffluxus
burchfield-penny arts center
the works of emmett williams @ 2pm
spoken music @ 5pm
1300 elmwood avenue

for more event information, go
here<http://www.burchfield-penney.org/news/default.asp?prid=2374>

--
folks needn't

upcoming performances:
10.13 burchfield penny gallery:
buffluxus and the works of emmett williams
buffalo

11.2 this aint the rosedale library
buffluxus
toronto

11.3 ottawa city hall
buffluxus
ottawa

http://fuckinglies.blogspot.com/

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294. **Gabrielle Welford**
Re: On Simic on Creeley
Mon 8 Oct 2007

---

dear diane, i wish you would send this level, passionate, informed message to the paper as a letter. i particularly love what you say about the poor "be-labored" poem. gabe

On Sun, 7 Oct 2007, Diane DiPrima wrote:

> *Dear Folks,*
>
> *I think what¹s wrong is the snide, uptight tone which stinks of sour grapes. And what I find most suspect in Simic¹s piece is the opening attack on the publication of large books of collected poems on principle. Mr. Simic¹s statement that he himself could not read a thousand pages of poetry by one person unless he was imprisoned for life, make me wonder what he does with his time, and how seriously he takes the work of the poem at all. Reading everything, or everything you can get your hands on, by a great poet is the preface, the foreplay if you will, before getting down to any serious study of her/him.*
>
> *In a class I once sat in on somewhere, Creeley (who was reading Joshua Slocum at the time) talked about what for him constituted good criticism‹that the essay or book should be the record of a journey through a work, or through all a (wo)man¹s works.*
>
> *One of the main points that seems to rankle for Mr. Simic has been much iterated by Creeley, and many other poets, artists, musicians, etc., of his time (and mine): that (past a certain point in learning the craft) you are free to take the poem as it comes, let it dictate its own form and intent, with very little‹if any‹revision. It seems that for Charles Simic that amount of labor that goes into a poem, the amount the poor piece is BE-labored, the more he can take it seriously as ³Art². I am not sure why the idea of spontaneous creation--taking dictation (Spicer), obedience to the poem (Duncan) etc. etc.--is so threatening to certain writers and critic, but it is.*
>
> *In the course of this one essay Mr. Simic deliberately(?) cites and misunderstands at least two statements by Robert Creeley (not surprising, since he apparently often misreads the poems as well).*
>
> *Creeley is quoted as saying: ³Poetry seems to be written momently‹that is, it occupies a moment of time. . . . I seem to be given to work in some intense moment of whatever possibility, and if I manage to gain the articula-tion (sic) necessary in that moment, then happily there is the*

poem.²

This leads Simic to assume that ³all we can except. . . will be jottings, words and phrases about his state of mind which will rely on his knack for colloquial speech to conceal the paucity of content.² BUT:

Momently ‹ harks back to ³momentous² in my ear, and I would be willing to bet in Creeley¹s. It¹s a moment, yes, but a momentous moment if you will, a charged moment many of us have experienced. The paradox is that it¹s in time and ³out of time² (H.D.¹ phrase) at the same time. In the same way ³happily² sounds its root‹happy involves chance, fortuitous chance‹thus the poem arrives in the moment IF the poet has ³gained the articulation². You gain it by many hours, many years of paying attention to craft, but not by applying craft as a sledge hammer to the whatever possiblity stands in the Moment.

It may be that Mr. Simic lacks the language skills to read Creeley‹and perhaps many other American poets. It is hard‹almost impossible--to hear all the layerings of meaning in any but your native tongue.

There¹s still more to be said about this quotation and its misreading. And pages to write about Simic¹s misunderstanding a bit further on in his piece where he sneeringly dismisses the advice Creeley quotes as having come to him at different times from Ginsberg and from Duncan.

But enough for now. Toward the end of his ³review² Mr. Simic has occasion to refer to Robert Creeley¹s views as ³reductive². I fear the habitual reductivism he should look to is his own.

Diane di Prima

From: Barry Schwabsky <[redacted]>
Reply-To: "UB Poetics discussion group <[redacted]>"
<[redacted]>
Date: Sun, 7 Oct 2007 01:33:26 +0100
To: <[redacted]>
Subject: Re: On Simic on Creeley

While it seems incontrovertible that Creeley is immeasurably more of a poet than Simic, greater poets than Creeley have fallen off mightily from their early attainments--think of Whitman after 1865 (and look at how much fatter the "deathbed edition" of Leaves of Grass is than the 1865 edition, let alone the 1855 one). And have you perused Wordsworth's Sonnets on the Punishment of Death any time recently? Well, neither have I, but they ain't no Tintern Abbey, I'll tell you that. What's wrong with pointing such things out, if a critic finds them to be the case?

Joshua Kotin <[redacted]> wrote: Poetics List ---

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>
> *JK*

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295. **Stephen Vincent**

Re: Villon: caveat lector!// "Honi sois qui mal y pense"

Mon 8 Oct 2007

Thanks, Robin, David C. et al, for the 'Villonious' imput. I, also, find this disucussion fascinating. I wonder if a 'walking mort' - and this may be too obvious or facile - is what we call, 'a dead man walking' - as in, 'he won't be on the streets for long'. Also fascinating to read about the risks and subversive nature of walking in the 15th Century. Ironically, walking, particularly if you are a stranger, is very suspect behavior in 'gated' and many suburban 'communities.'. Or, say, have you ever noticed that are no sidewalks (or walking trails) in the grounds between hotels, etc. in the land around Disney World. (I was stuck at a convention there once). Another place where they want to control all behavior. Well, let's not even get into the pervasivness of surveillance cameras in malls, City Streets, etc. "God's Eye" has many little industries profiting from technologies designed to order and control any 'outlaw' pedestrian behavior.

Instead of 'lame duck' I suspect there are some who refer to George Bush as a 'walking mort.' Ironically, in terms of those confined to live behind walls, Lyn Cheney - when asked what she wanted most - said she said would just like to be able to walk into a bookstore and get a book. Unfortunately, in the last six years, since she and Dick got sequstered, the number of Independent Bookstores that you can find on the Street has been radically reduced. It does not seem right that a would-be Villon - going back to Robin's point - can no longer find a store with the poet's books. In my experience, "Strolling" in front of a 'personal' computer monitor for goods, books included, is no equal to the visual pleasures - real people included - on a good street.

Stephen Vincent
Walking Theory, Junction Press
www.junctionpress.com

what is a walking mort?
i find this conversation fascinating; i'm learning a lot. thanks!

Robin Hamilton wrote:
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> sixteenth century England than today, and much more closely associated
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> above probably underestimate the degree to which the word
> "villotiere", as used by Villon, would have had a reference to a
> professional female vagabond of a specific kind.
>
> Robin

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296. **Robin Hamilton**

Re: Villon: caveat lector!// "Honi sois qui mal y pense"

Mon 8 Oct 2007

From: "Maria Damon" <[redacted]>

> *what is a walking mort?*
> *i find this conversation fascinating; i'm learning a lot. thanks!*
>
> *Robin Hamilton wrote:*

There's a long definition in Thomas Harman's _Caveat for Common Cursitors_ of 1567.

More briefly, in the 1811 Dictionary of the Vulgar Tongue (technically, the fourth of five editions of Grose's _Dictionary of the Vulgar Tongue_):

STROLLERS. Itinerants of different kinds. Strolling morts; beggars or pedlars pretending to be widows.

http://www.free-ebooks.net/ebook/ebooks/ebooks%20for%20site/tutorials/misc-tutorial/1811%20Dictionary%20of%20the%20Vulgar%20Tongue.pdf

"Mort", along with a whole slew of other cant terms -- dell, doxy, Upright Man, darkmans, prigging a prancer, etc -- appears in English in the early part of the sixteenth century. Cant (strictly, a special language used by thieves and vagabonds for concealment, as opposed to [the English Terms] slang and jargon, and parallel to the French "argot") appears in Europe in the late fifteenth century -- Rotwelsh in Germany, Coquilard (I think) in France, which was what Villon wrote his poems in argot in, and first called "peddler's French" in England (in Robert Copland's wildly under-rated _Hye Way to the Spitall Hous_ in 1530) -- probably as a result of the arrival of the Romani in Europe.

There's more -- I'm currently working on an attempt to show that the terms "rogue", "whipjack" and "jarkman" are an unintended consequence of the passage of the Act Against Vagabonds in 1530. That act demanded that beggars, both impotent and sturdy, must have passports (licences and seals), and promptly created a new industry in the production of forged passports (by jarkmen).

This as a small part of a larger study of the term "blowen", which takes over from "mort" around the end of the eighteenth century in both England and America.

Stuff like that.

Robin

****

From Grose4 (1811), drawing ultimately on Harman:

CREW. A knot or gang; also a boat or ship's company. The canting crew are thus divided into twenty-three orders, which see under the different words:

MEN.

1 Rufflers

2 Upright Men

3 Hookers or Anglers

4 Rogues

5 Wild Rogues

6 Priggers of Prancers

7 Palliardes

8 Fraters

9 Jarkmen, or Patricoes

10 Fresh Water Mariners, or Whip Jackets

11 Drummerers

12 Drunken Tinkers

13 Swadders, or Pedlars

14 Abrams.

WOMEN.

1 Demanders for Glimmer or Fire

2 Bawdy Baskets

3 Morts

4 Autem Morts

5 Walking Morts

6 Doxies

7 Delles

8 Kinching Morts

9 Kinching Coes

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297. David A. Kirschenbaum
OT: NYC/ The Passenger Pigeons CD Release Party Sunday
Mon 8 Oct 2007

Please forward

Boog City presents

The Passenger Pigeons CD Release Party

Sun. Oct. 14, 8:00 p.m., $4

Knitting Factory Old Office
74 Leonard Street
NYC

Come celebrate the release of
The Passenger Pigeons' debut album, So Far...So Ok

featuring

8:00 p.m. Daouets
9:00 p.m. Dead Rabbit
10:00 p.m. The Passenger Pigeons
11:00 p.m. Alias Pail

Directions: 1/9 to Franklin St., or A/C/E to Canal St.
Venue is bet. Church St. and Broadway.

For further information:
212-842-BOOG(2664) * [redacted]
http://www.knittingfactory.com/ * [redacted]

Bios:

*Alias Pail
www.aliaspail.com

Alias Pail are scatterbrain musicians and good friends. Friendship through sound and curiosity. Sometimes Alias Pail feels like playing fractured amateur pop songs: inherited by ¹80s twee bands and nonmusical underground Japanese counterparts like Tenniscoats and Maher Shalal Hash Baz.

Other times, Alias Pail enjoys using circuit bent instruments in their set to arrive at new sounds and speaker fry. They design and develop their own circuit bent instruments and headlined the final night of the New York City Bent Festival. Alias Pail also enjoys ambient works of Brian Eno and noise and tribal experimental smash up sounds like OOIOO or DNA, fuzzy atmospherics; anything that falls in their lap. They like every song to be its own band. Their

sets can adapt from experimental to electronic to pop. Modular approach for music making.

*Daouets
www.myspace.com/daouets

Daouets is a mini-supergroup devised by three musicians who, as tireless collaborators in New York, wanted a little space for their solo material to breathe. Switching off instruments, songwriters, and moods with ease, the group draws on its diverse musical heritage and the diverse talents of its members. Made up of Yoko Kikuchi, Casey Holford, and Daoud Tyler-Ameen.

*Dead Rabbit
www.myspace.com/deadrabbitmusic

Dead Rabbit is a progressive indie rock band from Staten Island. They sound like David Bowie, Jefferson Airplane, and ABBA having a crazy orgy weekend.

*The Passenger Pigeons
www.myspace.com/rachelandrew

[3]The Passenger Pigeons,[2] Andrew Phillip Tipton and Rachel E. Talentino, strive to make music, which is both, beautiful in its simplicity as well as lovely in it's execution. Two kids, one guitar, a tea pot, and some love.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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298. T. A. Noonan
CFP: Robert Frost -- All Topics
Mon 8 Oct 2007

The Robert Frost Review is currently seeking work on any subject related to Frost for our 2007 and 2008 issues.

Since 1991, The Robert Frost Society has published an annual journal of scholarly essays, news, memoirs, and poetry related to the work and life of Robert Frost. We welcome submissions on all aspects of Frost. This includes original research, notes, new manuscripts, new readings of poems, memoirs of

encounters with the poet, etc. Submissions may be up to 5,000 words and should follow MLA format. We ask that contributors use the Library of America edition of Robert Frost's Collected Poems, Prose, and Plays (edited by Richard Poirier and Mark Richardson) for all citations.

We prefer email submissions. Please send completed works by attachment in Microsoft Word (.DOC) format to either <[redacted]> or <[redacted]>.

If you wish to mail your submission, please send to:

The Robert Frost Review
Department of English
The University of Southern Mississippi
118 College Drive, #5037
Hattiesburg, MS 39406-5757

--
Regards,

T.A. Noonan
Managing Editor, Robert Frost Review
http://www.robertfrostsociety.org/

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299. Robin Hamilton

Re: Villon: caveat lector!// "Honi sois qui mal y pense"

Mon 8 Oct 2007

From: "Stephen Vincent" <[redacted]>

> *I wonder if a 'walking mort' - and this may be too obvious or facile - is what we call, 'a dead man walking' - as in, 'he won't be on the streets for long'.*

The quick answer to this is, "No," Stephen. Here, "mort" doesn't link to the French word for "death". Probably originally Romani, entering English thieves' cant in the early 16thC via Anglo-Romani rather than fully inflected Romani. [Hey, that's a guess, so don't quote me!]

(Off the top of my head) "Dead Man Walking" is pretty much American, 19th or post-19thC, and may be specifically connected to execution by the electric chair.

[Just checked, and it isn't in Beale/Partridge, Partridge's Dict/Underworld, or Green's Cassell/Slang, so may be very recent -- post 1950?]

Another distinction would be that in English executions, the condemned were taken to the gallows in a cart -- thus no walking for them at the end, poor buggers.

They came to the nubbing cheat -- the terms "nubbing" and "cheat" ["cheat" means, roughly, "thing" -- as in "cackling cheat", a goose, etc.] both go back to the 1560s in England, and persist quite late. Larry, who is topped in Dublin in the 1780s, ends there, in "The Night Before Larry Was Stretched" (or "De Nite Afore Larry Was Stretched" -- occasionally the original version does make it into print, but more common is the heavily Anglicised version).

Thomas Mount, just before he was executed in Rhode Island in 1791, dictated the following song from memory:

A Song made by a Flash Cove the Evening before his Execution.

My blowen came here t'other night,
She fetch'd us a jorum of diddle,
To the prisoners it gave great delight,
And we hopp'd it away to the fiddle.

But our trade of diving doth fail,
My blowen has chang'd habitations;
For now she pads in the gaol,
And laughs at the flats of the nation.

But at length the dull-gown's-man comes in
And tips me soft tales of repentance,
When on him I do cast my brow,
I care not one fig for his sentence.

By th' gullet I'll be ty'd very tight
To-morrow:-my blowen pray for us,
My peepers will be hid from the light,
The tumbler shoves off, so I morris.

So it goes ...

Robin

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300. **signupz**
Re: Foetry & Pavement Saw Press and David Baratier
Mon 8 Oct 2007

Dear Chris,

Perhaps libelous would be a better word than careless.

And rather than acknowledging this major mistake on the part of Baratier, you twice question whether I am "indeed" Monday Love. ML has an actual name and it's available on the forum. I choose not to use it because he was outed

against his will, just as I was. ML has a poet wife (as do I) and he has young children. I would not want him and his family to suffer the nastiness I've been subjected to in the past two years. I hope people will consider his family, even if you disagree with his words.

Thank you,
Alan

Chris Stroffolino wrote:
> Dear Alan Cordle---
>
> David Baratier's post does not seem "completely careless" to me...
> If, indeed, you are not "Monday Love," then maybe David's post is
> slightly careless for not making it clear that you're not this person
> (if indeed you aren't)
> Also, why do you use the term "self-righteously denounce" to describe
> Baratier's letter?
> Baratier is doing no more than defending himself and trying to set the
> record straight after having himself been 'denounced' in a piece of
> writing sanctioned by Foetry--even if you yourself didn't write it.
> (oh, we could debate on whether Foetry's denunciation of Baratier's
> work is 'self-righteous' I suppose or simply 'righteous'--
> but it's certainly a denunciation, and one based on innuendo and
> spurious allegations).
>
> Oh, and for the sake of full-disclosure, here as well, before you do
> any more research,
> yes, my first full-length book of poetry, back in 1994, was the first
> book Pavement Saw Press published
> (the book is now out of print now, and, no, it was not supported by
> any taxpayer's cream),
> but this is not the reason I'm defending David against Foetry's
> accusations
> and I'm open to the possible usefulness of Foetry as a kind of
> 'watchdog' I suppose,
> but in this case, there's more than enough evidence to support
> Baratier's counter claims
> and nothing but conjecture to support those posted by Foetry (even if
> not by you personally).
>
> Chris
>
>

> On Oct 6, 2007, at 1:02 PM, Alan Cordle wrote:
>
>> Pavement Saw Press and David Baratier
>>
>> October 5th, 2007 by alan
>>
>> In recent research I've been conducting, I came across the following
>> post
>> on the Poetics listserv out of Buffalo. It's from David Baratier of
>> Pavement Saw Press, from April of this year.
>>
>> It frustrates me to see someone so self-righteously denounce
>> Foetry.com's
>> work, particularly in light of the fact that I did not write _one
>> word_ of
>> the paragraph he attributed to me. Another forum member, Monday Love,
>> wrote it. Baratier was completely careless in this post. And no, I'm not
>> against all contests either. And I'm pro Monday Love too.
>>
>> Thank you for allowing me to correct the record.
>>
>> Alan Cordle
>> founder of Foetry.com
>>
>> ————————————–
>>
>> Date: Sun, 1 Apr 2007 22:35:21 -0700
>> Reply-To: [redacted]
>> Sender: UB Poetics discussion group
>> From: David Baratier
>> Subject: Agni needs a spine
>> In-Reply-To: Content-Type: text/plain; charset=iso-8859-1The
>> situation
>> with foetry affects all of us. It is apparent from my
>> interactions with foetry that Alan Cordle is against all contests,
>> even an
>> honest one. Foetry first went after me insinuating that I
>> appeared in the
>> Denver Quarterly because I had Bin Ramke as a judge. That statement
>> sat on
>> their site for many months even after the timeline was shown to
>> them that

>> proved that the accusation was false. I am not sure why we were
>> brought
>> onto their site except for an apparent need of Cordle to attack
>> Ramke and
>> anyone who used him as a judge. The passage below written by
>> Cordle is
>> yet
>> another instance of his making things up without evidence:
>> ——————————- Let’s see. Please tell me if I got anything
>> wrong. David Baratier’s letters and poems have appeared in the
>> Denver
>> Quarterly, editor Bin Ramke, professor, University of Denver.
>> Baratier is
>> editor of Pavement Saw Press, in Ohio, which gets money from Ohio
>> taxpayers in order to establish, according to Pavement Saw Press’s
>> mission
>> statement, a “non-university affiliated press” which helps Ohio’s
>> economy
>> by attracting outside attention and publishing “works of national
>> signifiance.” Dana Curtis, Ph.D. University of Denver, wins
>> Pavement Saw
>> Press Prize, picked by Ramke. Curtis is founder & editor-in-chief of
>> Elixir Press, based in Denver. Jake Adam York, director of creative
>> writing, University of Colorado at Denver, and Colorado Council
>> on the
>> Arts fellow, wins Elixir Press Prize. Sounds to me like
>> university-affiliated Denver is the cat and the Ohio taxpayers
>> are the
>> cream. It looks like, so far at least, there’s a nice little Denver
>> system
>> in place here. Very nice. ——————————————————-
>> Ok, Back to my side again The above written by Cordle is a total
>> fabrication. York and Curtis didn’t know each other in fact, at
>> the time
>> Dana was in Minneapolis, not Denver I did not know Bin except for
>> asking
>> him to judge the contest and I asked him because I called to find
>> out if
>> they were going to run a interview I did with Simon Perchik (which
>> appeared as a feature in an early issue of Jacket) and while he
>> was on
>> the

>> line I asked if he would be interested. I'll just stop here. The
>> whole
>> thing is starting to bother me again. Our contest is blind
>> judged, the
>> manuscripts are stripped of the name and publication credits, if
>> we can
>> afford a judge, the judge is sent 25 manuscripts out of all
>> recieved. If
>> not I end up judging the batch I am sent back from the readers.
>> If I am
>> able to afford publishing two books (1000 run each) from the
>> entries I
>> do.
>> Then we pay to mail everyone at least their entry fee worth of
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>> have published. I think we run one of the fairest contests there
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>> waiting. Anyway, my experience is that we would have something false
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>> foetry website it became my job to "prove him wrong." I should also
>> mention that Levine is one of our authors. And that (for the record,
>> as to
>> avoid more wild speculation) his book won our contest before
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>> publishing. I also do not see why Levine being accused of a
>> problem with
>> the way he runs his press should affect the acceptance of his
>> poems into
>> journals. This is heading into an ugly direction, what is next?
>> Will AGNI
>> apologize about publishing poems if a poet is accused of running a
>> red-light? Maybe AGNI should apologize for all of the poems they
>> publish
>> until they get a spine. Considering the student teacher problems
>> with
>> poetry awards and with contests who have chosen a winner
>> beforehand, my
>> amazement with Cordle is how inflated he is over the little he has
>> revealed. Be well David Baratier, Editor Pavement Saw Press PO

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301. **David Chirot**

El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Mon 8 Oct 2007

In one of Wiiliam S. Burroughs' recorded pieces, he speaks of "El Spontaneo"--the sudden eruption into the ring at a Corrida of an aspiring afficianado who momentarliy takes charge, essaying some passes with his cape and hoping to distract the bull's attention to himself rather than the "real" Matador. The dangerous intrusion of the run amok amateur into the world of the professional ritual of Death! Despite many times being hauled away by the authorities and keepers of order of the ritual, there will be always the reappearance of El Spontaneo! Whether it is the same person or another, El Spontaneo's unquenchable desire for the immortality of the ring insures repeat performances. One who is a legend in their own mind may take hold of reality and turn it into their own personal mythology. El Spontaneo literally "puts his life on the line" in the confrontation with a real Death in a ritual of Death. Yet the encounter with the bull is denied him by the maintainers of ritual, of the organized meanings and practices of Death. El Spontaneo is a relative of Don Quixote--who tilted with windmills thinking them rival Knights, and was beset upon by real life robbers. It is not the real bull of ritual or the windmills-knights who leave El Spontaneo and Don Quixote battered and bruised, but the keepers of the gates of the Real.

Jack Kerouac was the writer and voice for Spontaneous Bop Prosody against what he saw as the confinements of "craft." Taking his cue from an architect friend, Kerouac "sketched" for years in pocket notebooks the views before him, whether the concrete world or the worlds of memory and dream. Kerouac's visual ksetching isn't done with the sounds cut off--but to the rhythms heard in the world around him, and those heard in his head--Be Bop phrasings, Shakesespeare,s sonnets, the utterances and sing song nonsense rhymes of the Joual language, (Kerouac, like Simic, is not an English-first language speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic's status as such is rather sad). The sites/sights/cites Kerouac worked with he found a loose form for in the size of the notebook page. Working with the notebooks, from intense memory and the "legendary" qualities of his life, Kerouac wrote his "Legend of Dulouz" many volumes of Spontaneous Bop prosody typed at super-high-octane speeds. "Writing is silent meditation going a hundred miles an

hour," he said, while Truman Capote opined, "it's not writing, it's typing." As Diane di Pima pointed out, spontaneity is not arrived at in the manner of El Spontaneo, who simply leaps in to the ring with Death and trusts to his imagined Legendary Genius. It is arrived at--and continues-- through years of disciplined work. Burroughs noted that even when he first met Kerouac, in the mid 1940's, before the publication of The Town and the City, written much in the manner of Thomas Wolfe, Kerouac had written millions of words. When he "discovered" his Spontaneous Bop Prosody method, Kerouac had exhausted the methods of "craft" in his search for the "wild form" he needed to present his "book movie, the original American form." The opening page of "Vanity of Duluoz," Kerouac's last published novel in his lifteime, he explains that this book will be written in standardized grammar, punctuation, prose, for "the new illiterate generation." In some of his lat essays, he writes of his encounter with "unreadabilitiy"--on the one hand the for him "unreadable" works of "craft" and on the other, others finding his works "unreadable." Kerouac notes (so to speak) that his work has gone far over into pure sound. (Bob Cobbing, who published the first complete edition of Kerouac's "Old Angel Midnight" said that this and Joyce's Finegan's Wake are the two greatest sound poems of the English language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop prosody unmorring of words, syllables, letters from "rational" orderings is a journey into an outer space of "Zaum" (which translated means "beyond-sense" or "transrational") and so is a writing of the future, for space explorers, and to get published, he will have to return to the earth-bound strictures of the prose of Vanity of Duluoz, to show the skeptics that is not "merely" typing. Don Cherry, the great Jazz musican, would often say that "Free Jazz canonly be played by superbly disciplined musicians." It's not like the free form noodling of Freak Out jams, but something worked at through a lifetime of practice and the continau study of musical forms, an encylopeiac kowledge carried in the mind on which to be able to draw in the spontaneous creation of the Free.
The disagreement and discussion about the Spontaneous and the "crafted" is a very very old one. One of the most famous examples is "Giotto's Circle." A competition for a large and distinguished, exalted commission was held and painters all over Italy set to work at their cartoons, sketches, tons of proposed works were examined, all showing off as much as possible the great skills of the artists. Yet when the judges came to visit Giotto, he had no piles of impressive work to display at all. The judges were stunned--Giotto not competing? I will show you all you need to know, said Giotto, and bent down and drew on the dusty floor a perfect circle. Fortunetly for the history and Legends of art--the judges were no dummies. They immediately gave the commision to Giotto for his Spontaneous Creation, for they realized embodied in it was the most disciplined "craft" in Italy.

On the other hand, one can cite a very great many works which seem to be, sound like, look like, read as, "spontaneous" compositions, sprung like Athena from the head of Zeus or emerging like Aphrodite from the sea. Yet that "spontaneous" surface is made up of thousands of revisions, repaintings, changes of notes. Or--as Poe demonstrates in "The Philopshy of Composition," one can first create a work and then reconstruct the creation as a series of rational choices, made on the basis of well thought through deductive reasonings of the sort Poe has his detective Dupin put to use in finding the "Purloined Letter" and solving the "Murders in the Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on the real life case and Poe's fictional "solving" of it during the course of its ongoing investigation came out this year, called The Little Cigar Store Girl.) Works that have the explosive energy and fury of spontaneous outbursts like Rimbaud's "A Season in Hell" and the works of L-F Celine, for example, were actually achieved through a process of drastic revisions. Mayakovsky's "How Are Verses Made?" also demonstrates this form of arrival at spontaneity of expression. The same thing can be done in music and film, video studios--the editing of many different different "takes' can be experienced by the listener and viewer as something occuring spontaneously, "live" while al the while being made of a long series of edits, rearrangements, careful "craft" "after the fact." The question of spontaneity itself in writing is therefore a much more complex question, for it involves asking--what is the "spontaneous" the writer is working with? Is it the METHOD of composition itself--or the deductive creation of the EFFECT of spontaneity? The spontaneous involves more than what I am with Diane di Prima in thinking of as the meaning of Creeley's use of the word "momently." I think what Simic is driving at, though he very much glosses over the whole issue, is that what is "momently" needs to be sroted out from the consideration of every moment as being "momently" and of every word that one writes being necessarily "of moment" rather than "of the moment." And then, if that is the case, when choosing what is "momently" how much does the "effect" of the "momently" have to do with a concern with "spontaneity." That is, is the EFFECT, if not necessarily the METHOD, of any concern to Simic? El Sponateno can be seen from one point of view as a poetic character, an amateur so possesed by his own personal mythology of being a Legend in His Own Mind that he needs no lengthy practice whatsoever to accomplish what the long disciplines of the Professional Matador can. In fact, he assumes that is his own methods will, of course, be far superior to those of the mundane reality of the ritualized encounter with Death. Yet to the vast majority of afficianados, of course El Spontaneo will appear to be just another deluded asshole interrupting all too mundanely the Art of the Corrida and its ritual of Death. El Spontaneo, after all, may not be all that spontaneous, having well in mind ahead of time the moment--the "momently"-opening in which to explode into the

ring and unveil his Greatness for the Astonished and Adoring World to Behold! He may actually turn out to be possesed of some raw talent--many would-be Matadors have in fact been able to launch a career in this manner--or he may just be another form of "flasher," "exposing himself in public" for the world to gawk and reel in revulsion at his pathetic display. Is he making the "leap into the void" of an Yves Klein foto-action Art Work? Or a leap into the void of a Legend which both ritual and reality are prepared to tear to shreds? I think before the "Simic on Creeley" turns into a war of competing rhetorics which are presented as drastic barriers and differences in philosophy, life style, politics, ideologies of the soul and sociologoies of the criticisms of poetry and who is and is not allowed to write and speak about them, one would be much more interested in having the discussion be opened up to a consideration of the ideas and terminologies involved. As I have been trying to demonstrate, the issue of spontaneity is far more complex than is being assumed for the most part, and before smashing Mr Simic to pieces I would rather first like to find out what his sense of spontaneity is, how he considers differences of Method and Effect in relation to this, which then entails a questioning of "craft" and what his ideas on these lines are. I think if one began a discussion from the ground up so to speak, this would lead to a much more illuminating and useful discussion of "poetics" and its roles in poetries and specifically in those of Robert Creeley and Charles Simic, and of course, whoever wants to actually carry on a real discussion rather than put on display the current American pre-emptive attack madness or, the after-the-reading desire for the head of this "uppity" "foreigner". The latter betrays to me that Mr Simic is encountering questions of natioanal/ethnic identiy which he hoped I am sure to have left behind,as much as it is possible, which is not much, the very same violences carried to their ultimate extremes in his country of origin. All too often anymore, as one knows, suddenly the question of ethnicity and origins is introduced as a means to impugn a person's thoughts, tastes, understandings, so that anyone who does not agree 100% with oneself and "the America for which (that) stands," must of course be if not an "illegal" alien, most certainly a "suspect" alien, not to be trusted, not to be listened to, not to have any real right to being part of the conversation among what are recognized as the "right" humans. I think if a meeting or series of them, or letters back and forth with Mr Simic could be arranged, this would be very interesting and illuminanting. Requiring the disciplining of preparing oneself for such an occaission by first arriving at a clearer understanding of what one means when one utters so seemingly simple a word as "spontaneity," would also help oneself more than simply hurling epithets and turning this one article into a Crusade for the Holy Land and the USA before even clarifying what the "war" is all about in the first place. Especially when it involve questions in "poetics" which are older than Aristotle's. Remember the old cartoon, "I have met the

enemy and he is me?" Discipline isn't only in writing poetry but also in preparing one's critiques of what is one feels is an injustice. Spontaneity in the manner of attacking other's ideas without understanding even one's own let alone theirs--and if that is what one is accusing mr simic of, one should be even more aware of this regarding one self before confronting him--such spontanenity can lead straight to the lynch mob, Already every day there are more and more examples in the news of persons not allowed to speak or teach or have writings published, speak their minds--in the USA. And the censoring and firing and banning isn't being done by the crowd at Fox only, by "institutions of higher learning," which supposedly are opposed to such things. If one believes in Freedom of Speech, then one needs to act responsably before attacking a person,an article with such virulence. That is why, again, I return to the question of spontaneity. Does a "poetics" of the spontaneous have to mean also the knee jerk reaction to any criticisms, any doubts, any points of view, which even in the slightest apparently "threaten" one's own? It begins to sound a lot like that phrase from a play employed by I believe Herman Goering--"When I hear the word 'Culture," I reach for my revolver." "Culture" meaning someone else's idea of it--not one's own, to be sure.
Or, in keeping with the complexity of the issue of the spontaneous yet again, Andre Breton's assertion that "the perfect Surrealist Act" would be to go into a crowd and start firing at random with a revolver. One can shoot first and ask questions afterwards. Or, being poets truly concerned with issues of "poetics,"--essay an exchange of letters, conversations--and find out for oneself as Olson would say. "Don't Believe the Hype"--as Public Enemy says.

(By pre-emptive attack madness" I mean that before even reading the article by Mr Simic, several persons "jumped the gun," and loudly disparaging it, much as some on this list said outright they would not only attack the Guantanamo Poets book, but on top of that not even read or buy it! Which latter equivalence I found interesting--that buying and reading are meant to be"=". Heck, I read a huge number of books at the store without ever buying them. And, so far at any rate, there arestill public and private libraries in existence also.)

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302. Rob McLennan

new from above/ground - peter f yacht club #8

Mon 8 Oct 2007

The Peter F Yacht Club #8
Edited & compiled & typeset & paid for by rob mclennan
October 2007 (Edmonton issue)

With new work by various Yacht Club regulars & irregulars:

Stephen Brockwell
Marita Dachsel
Amanda Earl
Jesse Ferguson
Laurie Fuhr
Clare Latremouille
Nicholas Lea
Roland Prevost
Marcus McCann
rob mclennan
Jonathan Meakin
Max Middle
Carla Milo
Paul Pearson
Monty Reid
Sandra Ridley
Christine Stewart

for a copy, give $5 to rob mclennan; above/ground press subscribers rec' a complimentary copy; payable to rob mclennan c/o 858 Somerset Street West, main floor, Ottawa ON K1R 6R7; or find him either around the U of A Campus, at the ottawa international writers festival, or the ottawa small press book fair on October 27!

The Peter F. Yacht Club, issue #8; irregular (very) writers group publication. Edited & compiled & typeset & paid for by rob mclennan in Edmonton, at the University of Alberta. Previous issues still available (possibly) at $5 each. Issue #1, August 2003, edited by rob mclennan; Issue #2, April 2004, edited by Anita Dolman (out of print); Issue #3, September 2004, edited by Peter Norman and Melanie Little; Issue #4, September 2005, edited by rob mclennan; Issue #5, April 2006, edited by Max Middle; Issue #6 (mis-numbered Calgary special), February 2007, edited by Laurie Fuhr; Issue #7, April 2007, writers festival special, edited by rob mclennan.

http://robmclennan.blogspot.com/2007/10/peter-f-yacht-club-8-edited-compiled.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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303. Davey Volner
Times Book Review, Tucker on Wiman
Mon 8 Oct 2007

Amicus curiae brief in the case of Simic v. Creeley:

Calling Charles Simic revanchist seems like tail chasing if you have a look at today's review of Christian Wiman's book of essays "Ambition and Survival" in the Times. Here's a poet who can't recognize flies in milk, or the difference between John Ashbery and Jorie Graham, who he casually lumps together and calls "airless". Ken Tucker gets in a couple nice passes and damns Wiman with faint praise: "I wish him the best life he can have." Simic, whose work is so often playful and improvisatory and who doesn't properly belong to any camp, much less a quietist or a classicizing one, is getting keelhauled; Wiman is editor at Poetry magazine and actively proselytizes against experiment, abstraction, invention, and the whole project of modernism in poetry.

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304. Ryan Daley
Re: Foetry & Pavement Saw Press and David Baratier
Mon 8 Oct 2007

Quote:

"I hope people will consider his family, even if you disagree with his words."

So, does Foetry do this for those it "targets"?

-Ryan

On 10/8/07, signupz <[redacted]> wrote:
>
> Dear Chris,
>
> Perhaps libelous would be a better word than careless.
>
> And rather than acknowledging this major mistake on the part of
> Baratier, you twice question whether I am "indeed" Monday Love. ML has
> an actual name and it's available on the forum. I choose not to use it
> because he was outed against his will, just as I was. ML has a poet
> wife (as do I) and he has young children. I would not want him and his
> family to suffer the nastiness I've been subjected to in the past two
> years. I hope people will consider his family, even if you disagree
> with his words.
>
> Thank you,

> Alan
>
> Chris Stroffolino wrote:
> > Dear Alan Cordle---
> >
> > David Baratier's post does not seem "completely careless" to me...
> > If, indeed, you are not "Monday Love," then maybe David's post is
> > slightly careless for not making it clear that you're not this person
> > (if indeed you aren't)
> > Also, why do you use the term "self-righteously denounce" to describe
> > Baratier's letter?
> > Baratier is doing no more than defending himself and trying to set the
> > record straight after having himself been 'denounced' in a piece of
> > writing sanctioned by Foetry--even if you yourself didn't write it.
> > (oh, we could debate on whether Foetry's denunciation of Baratier's
> > work is 'self-righteous' I suppose or simply 'righteous'--
> > but it's certainly a denunciation, and one based on innuendo and
> > spurious allegations).
> >
> > Oh, and for the sake of full-disclosure, here as well, before you do
> > any more research,
> > yes, my first full-length book of poetry, back in 1994, was the first
> > book Pavement Saw Press published
> > (the book is now out of print now, and, no, it was not supported by
> > any taxpayer's cream),
> > but this is not the reason I'm defending David against Foetry's
> > accusations
> > and I'm open to the possible usefulness of Foetry as a kind of
> > 'watchdog' I suppose,
> > but in this case, there's more than enough evidence to support
> > Baratier's counter claims
> > and nothing but conjecture to support those posted by Foetry (even if
> > not by you personally).
> >
> > Chris
> >
> >
> > On Oct 6, 2007, at 1:02 PM, Alan Cordle wrote:
> >
> >> Pavement Saw Press and David Baratier
> >>
> >> October 5th, 2007 by alan

> >>
> >> In recent research I've been conducting, I came across the following
> >> post
> >> on the Poetics listserv out of Buffalo. It's from David Baratier of
> >> Pavement Saw Press, from April of this year.
> >>
> >> It frustrates me to see someone so self-righteously denounce
> >> Foetry.com's
> >> work, particularly in light of the fact that I did not write _one
> >> word_ of
> >> the paragraph he attributed to me. Another forum member, Monday
Love,
> >> wrote it. Baratier was completely careless in this post. And no, I'm
> not
> >> against all contests either. And I'm pro Monday Love too.
> >>
> >> Thank you for allowing me to correct the record.
> >>
> >> Alan Cordle
> >> founder of Foetry.com
> >>
> >> ————————————–
> >>
> >> Date: Sun, 1 Apr 2007 22:35:21 -0700
> >> Reply-To: [redacted]
> >> Sender: UB Poetics discussion group
> >> From: David Baratier
> >> Subject: Agni needs a spine
> >> In-Reply-To: Content-Type: text/plain; charset=iso-8859-1The
> >> situation
> >> with foetry affects all of us. It is apparent from my
> >> interactions with foetry that Alan Cordle is against all contests,
> >> even an
> >> honest one. Foetry first went after me insinuating that I
> >> appeared in the
> >> Denver Quarterly because I had Bin Ramke as a judge. That statement
> >> sat on
> >> their site for many months even after the timeline was shown to
> >> them that
> >> proved that the accusation was false. I am not sure why we were
> >> brought
> >> onto their site except for an apparent need of Cordle to attack

> >> Ramke and
> >> anyone who used him as a judge. The passage below written by
> >> Cordle is
> >> yet
> >> another instance of his making things up without evidence:
> >> ————————- Let's see. Please tell me if I got anything
> >> wrong. David Baratier's letters and poems have appeared in the
> >> Denver
> >> Quarterly, editor Bin Ramke, professor, University of Denver.
> >> Baratier is
> >> editor of Pavement Saw Press, in Ohio, which gets money from Ohio
> >> taxpayers in order to establish, according to Pavement Saw Press's
> >> mission
> >> statement, a "non-university affiliated press" which helps Ohio's
> >> economy
> >> by attracting outside attention and publishing "works of national
> >> signifiance." Dana Curtis, Ph.D. University of Denver, wins
> >> Pavement Saw
> >> Press Prize, picked by Ramke. Curtis is founder & editor-in-chief
> of
> >> Elixir Press, based in Denver. Jake Adam York, director of creative
> >> writing, University of Colorado at Denver, and Colorado Council
> >> on the
> >> Arts fellow, wins Elixir Press Prize. Sounds to me like
> >> university-affiliated Denver is the cat and the Ohio taxpayers
> >> are the
> >> cream. It looks like, so far at least, there's a nice little Denver
> >> system
> >> in place here. Very nice. ——————————————————-
> >> Ok, Back to my side again The above written by Cordle is a total
> >> fabrication. York and Curtis didn't know each other in fact, at
> >> the time
> >> Dana was in Minneapolis, not Denver I did not know Bin except for
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> >> poetry awards and with contests who have chosen a winner
> >> beforehand, my
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> >> revealed. Be well David Baratier, Editor Pavement Saw Press PO

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> >> Columbus, OH 43206 http://pavementsaw.org
> >
> >
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305. **Stephen Vincent**
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Mon 8 Oct 2007

This is quite a display, David, my goodness. Suspect part of 'the argument' against the 'spontaneous' emerges from identifying the "spontaneous" with no training, no skills, etc., and consequently 'primitive' (another word used for various kinds of ethnic abuse and condescension). Which makes me remember recording what are sometimes called "Praise Singers" in a remote area of eastern Nigeria (then Ogoja Province). The singer could sing and boast in several languages (Ogjoja, Pidgin, Italian, 'official English', multiple neighboring tribes). In reference to spontaneity, I remember him boast of his gifts for improvisation:

...Gentility without ability
Calls me a drunkard...

When we asked what was the advantage of singing in several languages, he responded in what I thought was a brilliant counter-ethnocentric answer:

...the more languages with which I can sing, the further the story (song) will travel...

He knew he was good and wanted to be heard, and have his songs celebrated everywhere. (In reference to poems built on what superficially appear to be non-sense sounds).

Stephen V
http://stephenvincent.net/blog/

David Chirot <[redacted]> wrote: In one of Wiiliam S. Burroughs' recorded pieces, he speaks of "El Spontaneo"--the sudden eruption into the ring at a Corrida of an aspiring afficianado who momentarliy takes charge, essaying some passes with his cape and hoping to distract the bull's attention to himself rather than the "real" Matador. The dangerous intrusion of the run amok amateur into the world of the professional ritual of Death! Despite many times being hauled away by the authorities and keepers of order of the ritual, there will be always the reappearance of El Spontaneo! Whether it is the same person or another, El Spontaneo's unquenchable desire for the immortality of

the ring insures repeat performances. One who is a legend in their own mind may take hold of reality and turn it into their own personal mythology. El Spontaneo literally "puts his life on the line" in the confrontation with a real Death in a ritual of Death. Yet the encounter with the bull is denied him by the maintainers of ritual, of the organized meanings and practices of Death. El Spontaneo is a relative of Don Quixote--who tilted with windmills thinking them rival Knights, and was beset upon by real life robbers. It is not the real bull of ritual or the windmills-knights who leave El Spontaneo and Don Quixote battered and bruised, but the keepers of the gates of the Real.

Jack Kerouac was the writer and voice for Spontaneous Bop Prosody against what he saw as the confinements of "craft." Taking his cue from an architect friend, Kerouac "sketched" for years in pocket notebooks the views before him, whether the concrete world or the worlds of memory and dream. Kerouac's visual ksetching isn't done with the sounds cut off--but to the rhythms heard in the world around him, and those heard in his head--Be Bop phrasings, Shakesespeare,s sonnets, the utterances and sing song nonsense rhymes of the Joual language, (Kerouac, like Simic, is not an English-first language speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic's status as such is rather sad). The sites/sights/cites Kerouac worked with he found a loose form for in the size of the notebook page. Working with the notebooks, from intense memory and the "legendary" qualities of his life, Kerouac wrote his "Legend of Dulouz" many volumes of Spontaneous Bop prosody typed at super-high-octane speeds. "Writing is silent meditation going a hundred miles an hour," he said, while Truman Capote opined, "it's not writing, it's typing." As Diane di Pima pointed out, spontaneity is not arrived at in the manner of El Spontaneo, who simply leaps in to the ring with Death and trusts to his imagined Legendary Genius. It is arrived at--and continues-- through years of disciplined work. Burroughs noted that even when he first met Kerouac, in the mid 1940's, before the publication of The Town and the City, written much in the manner of Thomas Wolfe, Kerouac had written millions of words. When he "discovered" his Spontaneous Bop Prosody method, Kerouac had exhausted the methods of "craft" in his search for the "wild form" he needed to present his "book movie, the original American form." The opening page of "Vanity of Duluoz," Kerouac's last published novel in his lifteime, he explains that this book will be written in standardized grammar, punctuation, prose, for "the new illiterate generation." In some of his lat essays, he writes of his encounter with "unreadabilitiy"--on the one hand the for him "unreadable" works of "craft" and on the other, others finding his works "unreadable." Kerouac notes (so to speak) that his work has gone far over into pure sound. (Bob Cobbing, who published the first complete edition of Kerouac's "Old Angel Midnight" said that this and Joyce's Finegan's Wake are the two greatest sound poems of the

English language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop prosody unmorring of words, syllables, letters from "rational" orderings is a journey into an outer space of "Zaum" (which translated means "beyond-sense" or "transrational") and so is a writing of the future, for space explorers, and to get published, he will have to return to the earth-bound strictures of the prose of Vanity of Duluoz, to show the skeptics that is not "merely" typing. Don Cherry, the great Jazz musican, would often say that "Free Jazz canonly be played by superbly disciplined musicians." It's not like the free form noodling of Freak Out jams, but something worked at through a lifetime of practice and the continau study of musical forms, an encylopeiac kowledge carried in the mind on which to be able to draw in the spontaneous creation of the Free.
The disagreement and discussion about the Spontaneous and the "crafted" is a very very old one. One of the most famous examples is "Giotto's Circle." A competition for a large and distinguished, exalted commission was held and painters all over Italy set to work at their cartoons, sketches, tons of proposed works were examined, all showing off as much as possible the great skills of the artists. Yet when the judges came to visit Giotto, he had no piles of impressive work to display at all. The judges were stunned--Giotto not competing? I will show you all you need to know, said Giotto, and bent down and drew on the dusty floor a perfect circle. Fortunetly for the history and Legends of art--the judges were no dummies. They immediately gave the commision to Giotto for his Spontaneous Creation, for they realized embodied in it was the most disciplined "craft" in Italy.

On the other hand, one can cite a very great many works which seem to be, sound like, look like, read as, "spontaneous" compositions, sprung like Athena from the head of Zeus or emerging like Aphrodite from the sea. Yet that "spontaneous" surface is made up of thousands of revisions, repaintings, changes of notes. Or--as Poe demonstrates in "The Philopshy of Composition," one can first create a work and then reconstruct the creation as a series of rational choices, made on the basis of well thought through deductive reasonings of the sort Poe has his detective Dupin put to use in finding the "Purloined Letter" and solving the "Murders in the Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on the real life case and Poe's fictional "solving" of it during the course of its ongoing investigation came out this year, called The Little Cigar Store Girl.) Works that have the explosive energy and fury of spontaneous outbursts like Rimbaud's "A Season in Hell" and the works of L-F Celine, for example, were actually achieved through a process of drastic revisions. Mayakovsky's "How Are Verses Made?" also demonstrates this form of arrival at spontaneity of expression. The same thing can be done in music and film, video studios--the editing of many different different "takes' can be experienced by the listener and viewer as something occuring

spontaneously, "live" while al the while being made of a long series of edits, rearrangements, careful "craft" "after the fact." The question of spontaneity itself in writing is therefore a much more complex question, for it involves asking--what is the "spontaneous" the writer is working with? Is it the METHOD of composition itself--or the deductive creation of the EFFECT of spontaneity? The spontaneous involves more than what I am with Diane di Prima in thinking of as the meaning of Creeley's use of the word "momently." I think what Simic is driving at, though he very much glosses over the whole issue, is that what is "momently" needs to be sroted out from the consideration of every moment as being "momently" and of every word that one writes being necessarily "of moment" rather than "of the moment." And then, if that is the case, when choosing what is "momently" how much does the "effect" of the "momently" have to do with a concern with "spontaneity." That is, is the EFFECT, if not necessarily the METHOD, of any concern to Simic? El Sponateno can be seen from one point of view as a poetic character, an amateur so possesed by his own personal mythology of being a Legend in His Own Mind that he needs no lengthy practice whatsoever to accomplish what the long disciplines of the Professional Matador can. In fact, he assumes that is his own methods will, of course, be far superior to those of the mundane reality of the ritualized encounter with Death. Yet to the vast majority of afficianados, of course El Spontaneo will appear to be just another deluded asshole interrupting all too mundanely the Art of the Corrida and its ritual of Death. El Spontaneo, after all, may not be all that spontaneous, having well in mind ahead of time the moment--the "momently"-opening in which to explode into the ring and unveil his Greatness for the Astonished and Adoring World to Behold! He may actually turn out to be possesed of some raw talent--many would-be Matadors have in fact been able to launch a career in this manner--or he may just be another form of "flasher," "exposing himself in public" for the world to gawk and reel in revulsion at his pathetic display. Is he making the "leap into the void" of an Yves Klein foto-action Art Work? Or a leap into the void of a Legend which both ritual and reality are prepared to tear to shreds? I think before the "Simic on Creeley" turns into a war of competing rhetorics which are presented as drastic barriers and differences in philosophy, life style, politics, ideologies of the soul and sociologoies of the criticisms of poetry and who is and is not allowed to write and speak about them, one would be much more interested in having the discussion be opened up to a consideration of the ideas and terminologies involved. As I have been trying to demonstrate, the issue of spontaneity is far more complex than is being assumed for the most part, and before smashing Mr Simic to pieces I would rather first like to find out what his sense of spontaneity is, how he considers differences of Method and Effect in relation to this, which then entails a questioning of "craft" and what his ideas on these lines are. I think if one began a discussion from the ground

up so to speak, this would lead to a much more illuminating and useful discussion of "poetics" and its roles in poetries and specifically in those of Robert Creeley and Charles Simic, and of course, whoever wants to actually carry on a real discussion rather than put on display the current American pre-emptive attack madness or, the after-the-reading desire for the head of this "uppity" "foreigner". The latter betrays to me that Mr Simic is encountering questions of natioanal/ethnic identiy which he hoped I am sure to have left behind,as much as it is possible, which is not much, the very same violences carried to their ultimate extremes in his country of origin. All too often anymore, as one knows, suddenly the question of ethnicity and origins is introduced as a means to impugn a person's thoughts, tastes, understandings, so that anyone who does not agree 100% with oneself and "the America for which (that) stands," must of course be if not an "illegal" alien, most certainly a "suspect" alien, not to be trusted, not to be listened to, not to have any real right to being part of the conversation among what are recognized as the "right" humans. I think if a meeting or series of them, or letters back and forth with Mr Simic could be arranged, this would be very interesting and illuminanting. Requiring the disciplining of preparing oneself for such an occaission by first arriving at a clearer understanding of what one means when one utters so seemingly simple a word as "spontaneity," would also help oneself more than simply hurling epithets and turning this one article into a Crusade for the Holy Land and the USA before even clarifying what the "war" is all about in the first place. Especially when it involve questions in "poetics" which are older than Aristotle's. Remember the old cartoon, "I have met the enemy and he is me?" Discipline isn't only in writing poetry but also in preparing one's critiques of what is one feels is an injustice. Spontaneity in the manner of attacking other's ideas without understanding even one's own let alone theirs--and if that is what one is accusing mr simic of, one should be even more aware of this regarding one self before confronting him--such spontanenity can lead straight to the lynch mob, Already every day there are more and more examples in the news of persons not allowed to speak or teach or have writings published, speak their minds--in the USA. And the censoring and firing and banning isn't being done by the crowd at Fox only, by "institutions of higher learning," which supposedly are opposed to such things. If one believes in Freedom of Speech, then one needs to act responsably before attacking a person,an article with such virulence. That is why, again, I return to the question of spontaneity. Does a "poetics" of the spontaneous have to mean also the knee jerk reaction to any criticisms, any doubts, any points of view, which even in the slightest apparently "threaten" one's own? It begins to sound a lot like that phrase from a play employed by I believe Herman Goering--"When I hear the word 'Culture," I reach for my revolver." "Culture" meaning someone else's idea of it--not one's own, to be sure.

Or, in keeping with the complexity of the issue of the spontaneous yet again, Andre Breton's assertion that "the perfect Surrealist Act" would be to go into a crowd and start firing at random with a revolver. One can shoot first and ask questions afterwards. Or, being poets truly concerned with issues of "poetics,"--essay an exchange of letters, conversations--and find out for oneself as Olson would say. "Don't Believe the Hype"--as Public Enemy says.

(By pre-emptive attack madness" I mean that before even reading the article by Mr Simic, several persons "jumped the gun," and loudly disparaging it, much as some on this list said outright they would not only attack the Guantanamo Poets book, but on top of that not even read or buy it! Which latter equivalence I found interesting--that buying and reading are meant to be"=". Heck, I read a huge number of books at the store without ever buying them. And, so far at any rate, there arestill public and private libraries in existence also.)

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306. mIEKAL aND
Death-Knell. Or Death Knell.
Mon 8 Oct 2007

Death-Knell. Or Death Knell.

http://www.nytimes.com/2007/10/07/weekinreview/07mcgrath.html

By CHARLES McGRATH
Published: October 7, 2007

THE Shorter Oxford English Dictionary, the scaled-down, two-volume version of the mammoth 20-volume O.E.D., just got a little shorter. With the dispatch of a waiter flicking away flyspecks, the editor, Angus Stevenson, eliminated some 16,000 hyphens from the sixth edition, published last month. “People are not confident about using hyphens anymore,” he said. “They’re not really sure what they’re for.” Skip to next paragraph Ellen Lupton

The dictionary is not dropping all hyphens. The ones in certain compounds remain (“well-being,” for example), as do those indicating a word break at the right-hand margin — the use for which this versatile little punctuation mark, a variation on the slash, the all- purpose medieval punctuation, was invented in the first place.

What’s getting the heave are most hyphens linking the halves of a compound noun. Some, like “ice cream,” “fig leaf,” “hobby horse” and “water bed,” have been fractured into two words, while many others, like “ bumblebee,” “crybaby” and “pigeonhole,” have been squeezed into one.

That “ice cream” and “bumblebee” ever had hyphens to begin with suggests an excess of fussiness on the part of older lexicographers, and may explain some of Mr. Stevenson’s annoyance. The issue of proper hyphenation has always been vexing for the Brits, far more than it is for us, and occasioned perhaps the single crankiest article in Fowler’s “Dictionary of Modern English Usage,” first published in 1926.

“The chaos prevailing among writers or printers or both regarding the use of hyphens is discreditable to English education,” he began, and about halfway through he threw up his hands and said of the examples he had been citing, “the evidence they afford” is “that common sense is in fact far from common.”

Fowler was in favor of hyphens. They sprinkle his own text like dandruff and, along with his fetish for the ampersand, give it a musty, old-fashioned look. This is why designers hate to see hyphens flecking the page, and indeed they are antique, unnecessary marks in many instances.

But that’s also part of their appeal. They’re records of how the language changes, and in the old days, before the Shorter Oxford got into the sundering business, they indicated a sort of halfway point, a way station in the progress of a new usage. Two terms get linked together — “tiddly-wink,” let’s say, or “cell-phone” — and then over time that little hitch is eroded, worn away by familiarity. In a few years, for example, people will be amused to discover that email used to be e-mail.

The greatest hyphenator ever was Shakespeare (or Shak-speare in some contemporary spellings) because he was so busy adding new words, many of them compounds, to English: “sea-change,” “leap-frog,” “bare- faced,” “fancy-free.” Milton also hyphenated a lot (“dew-drops,” “man- slaughter,” “eye-sight”) and so did Donne, who loved compounds like “death-bed” and “passing-bell,” where the hyphen carries almost metaphorical weight, a reminder of what Eliot called his singular talent for yoking unlike ideas.

At the other end of the spectrum is E. E. Cummings, who turned his back on not just the hyphen but punctuation in general, and in this respect was way ahead of his time. Cummings wrote back in the age of real type, but looked forward to what might be called the sanserification of print: the way our computer versions of type are dropping all the little vestiges of metal fonts — the serifs, or pleasing little curves and points jutting out from a letter in traditional fonts, and, for that matter, the hyphen, the comma, the quotation mark. Our print, once a replica of hand-lettering, now aspires to the condition of the computer screen and the text message.

Even Mr. Stevenson puts in a good word for the hyphen especially beloved by grammarians and so vexing to civilians, the one that turns a noun phrase into a

compound adjective. A slippery-eel salesman, for example, sells slippery eels, while a slippery eel salesman takes your money and slinks away.

Textbooks used to be full of examples like these (English-language lessons and English language lessons; an odd-looking glass and an odd looking glass) but except in places like The New Yorker, which punctiliously hyphenates all such phrases, ambiguous or not, this useful, elegant hyphen has become a nicety, resorted to only in cases of extreme confusion and sometimes not even then. Most of the time we're not troubled, either because we're good at figuring things out (a high school student is most likely someone attending secondary school rather than a pupil puffing a joint) or because we no longer pay much attention to punctuation to begin with.

In many cases the hyphen is probably an affectation — like wearing spats, say. And if Mr. Stevenson is right about the general confusion over hyphen usage, a lot of us were putting on our spats improperly. We wore them with Bermuda shorts, so to speak. But they did look pretty good sometimes — spiffy and genteel — and gave our prose an extra strut. We may feel a little under-dressed — underdressed, rather — without them.=

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307. Matt Henriksen

Fri 10/12 w/ Joseph Bradshaw & Ken Rumble @ The Fall C afé

Mon 8 Oct 2007

Jose
The Burning Chair Readings
believe that anything is possible w/

Joseph Bradshaw & Ken Rmble

Friday, October 12th, 7:30 PM
The Fall Café
307 Smith Street
btwn. Union & President
Carroll Gardens, Brooklyn
F/G to Carroll StreetJoseph Bradshaw was born in Caldwell, Idaho, and grew up up and down the west coast. From 2002 to 2006 he co-edited FO(A)RM Magazine and co-curated the Spare Room reading series in Portland. A chapbook, The Way Birds Become, was recently published by Weather Press. His poetry and reviews can be found in current or forthcoming issues of Cannibal, Cultural Society, Denver Quarterly, Jacket, Mirage #4 / Period(ical), and elsewhere. He currently lives in Iowa City, that hotbed of literary puke.Ken Rumble is the author of Key Bridge (Carolina
Wren Press, 2007) and marketing director of the Green Hill Center for North

Carolina Art. He is currently working
on a book with his father about the earth's atmosphere &
Antarctica. His poems have been published in Parakeet, Cutbank,
Fascicle, Typo, Octopus, XConnect, Coconut, and others.

___ Don't let your dream ride pass you by. Make it a reality with Yahoo! Autos.
http://autos.yahoo.com/index.html

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308. David Buuck

Berkeley O Books reading: War & Peace 3 - Fri 10/12

Mon 8 Oct 2007

A reading to launch/celebrate the publication of War and Peace 3: The Future

Friday, Oct. 12th, 7pm

Moe's Books
2476 Telegraph Avenue
Berkeley [redacted]

Readers will include: David Buuck, Brandon Brown, Stephen Ratcliffe, Dana Teen Lomax, David Brazil, Leslie Scalapino, Yuri Herrera, M. Mara-Ann, and Judith Goldman.

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309. Marcus Bales

Re: Foetry & Pavement Saw Press and David Baratier

Mon 8 Oct 2007

What difference can it possibly make? We're talking about poetry here. Is there any danger someone's kid is going to be mocked on the playground, or someone's wife is going to be shunned at the grocery, or someone's husband is in danger of being kicked out of Kiwanis because of a post to a poetry email list?

Keep some sense of perspective, for goodness's sake. No one cares about this stuff except the people signed up to this and some other lists and a few bulletin boards.

M

On 8 Oct 2007 at 14:04, Ryan Daley wrote:

> *Quote:*
>
> *"I hope people will consider his family, even if you disagree with his words."*
>
> *So, does Foetry do this for those it "targets"?*
>
> *-Ryan*
>
> *On 10/8/07, signupz <[redacted]> wrote:*
>
> *Dear Chris,*
>
> *Perhaps libelous would be a better word than careless.*
>
> *And rather than acknowledging this major mistake on the part of Baratier, you twice question whether I am "indeed" Monday Love. ML has an actual name and it's available on the forum. I choose not to use it because he was outed against his will, just as I was. ML has a poet wife (as do I) and he has young children. I would not want him and his family to suffer the nastiness I've been subjected to in the past two years. I hope people will consider his family, even if you disagree with his words.*
>
> *Thank you,*
> *Alan*
>
> *Chris Stroffolino wrote:*
> *Dear Alan Cordle---*
>
> *David Baratier's post does not seem "completely careless" to me...*
> *If, indeed, you are not "Monday Love," then maybe David's post is slightly careless for not making it clear that you're not this person (if indeed you aren't)*
> *Also, why do you use the term "self-righteously denounce" to describe Baratier's letter?*
> *Baratier is doing no more than defending himself and trying to set the*

record straight after having himself been 'denounced' in a piece of
writing sanctioned by Foetry--even if you yourself didn't write it.
(oh, we could debate on whether Foetry's denunciation of Baratier's
work is 'self-righteous' I suppose or simply 'righteous'--
but it's certainly a denunciation, and one based on innuendo and
spurious allegations).

Oh, and for the sake of full-disclosure, here as well, before you do
any more research,
yes, my first full-length book of poetry, back in 1994, was the first
book Pavement Saw Press published
(the book is now out of print now, and, no, it was not supported by
any taxpayer's cream),
but this is not the reason I'm defending David against Foetry's
accusations
and I'm open to the possible usefulness of Foetry as a kind of
'watchdog' I suppose,
but in this case, there's more than enough evidence to support Baratier's counter claims
and nothing but conjecture to support those posted by Foetry (even if
not by you personally).

Chris

On Oct 6, 2007, at 1:02 PM, Alan Cordle wrote:

Pavement Saw Press and David Baratier

October 5th, 2007 by alan

In recent research I've been conducting, I came across the following
post
on the Poetics listserv out of Buffalo. It's from David Baratier of
Pavement Saw Press, from April of this year.

It frustrates me to see someone so self-righteously denounce

Foetry.com's
work, particularly in light of the fact that I did not write
_one
word_ of
the paragraph he attributed to me. Another forum member, Monday
Love,
wrote it. Baratier was completely careless in this post. And
no, I'm
not
against all contests either. And I'm pro Monday Love too.

Thank you for allowing me to correct the record.

Alan Cordle
founder of Foetry.com

Date: Sun, 1 Apr 2007 22:35:21 -0700
Reply-To: [redacted]
Sender: UB Poetics discussion group
From: David Baratier
Subject: Agni needs a spine
In-Reply-To: Content-Type: text/plain;
charset=iso-8859-1The
situation
with foetry affects all of us. It is apparent from my
interactions with foetry that Alan Cordle is against all
contests,
even an
honest one. Foetry first went after me insinuating that I
appeared in the
Denver Quarterly because I had Bin Ramke as a judge. That
statement
sat on
their site for many months even after the timeline was
shown to
them that
proved that the accusation was false. I am not sure why we
were
brought
onto their site except for an apparent need of Cordle to
attack
Ramke and
anyone who used him as a judge. The passage below written
by
Cordle is
yet

> *another instance of his making things up without evidence:*
> *--------- Let's see. Please tell me if I got anything*
> *wrong. David Baratier's letters and poems have appeared in the*
> *Denver*
> *Quarterly, editor Bin Ramke, professor, University of Denver.*
> *Baratier is*
> *editor of Pavement Saw Press, in Ohio, which gets money from Ohio*
> *taxpayers in order to establish, according to Pavement Saw Press's*
> *mission*
> *statement, a "non-university affiliated press" which helps Ohio's*
> *economy*
> *by attracting outside attention and publishing "works of national*
> *signifiance." Dana Curtis, Ph.D. University of Denver, wins*
> *Pavement Saw*
> *Press Prize, picked by Ramke. Curtis is founder & editor-in-chief*
> *of*
> *Elixir Press, based in Denver. Jake Adam York, director of creative*
> *writing, University of Colorado at Denver, and Colorado Council*
> *on the*
> *Arts fellow, wins Elixir Press Prize. Sounds to me like*
> *university-affiliated Denver is the cat and the Ohio taxpayers*
> *are the*
> *cream. It looks like, so far at least, there's a nice little Denver*
> *system*
> *in place here. Very nice. ----------*
> *Ok, Back to my side again The above written by Cordle is a total*
> *fabrication. York and Curtis didn't know each other in fact, at*
> *the time*
> *Dana was in Minneapolis, not Denver I did not know Bin except for*
> *asking*
> *him to judge the contest and I asked him because I called to find*

> *out if*
> *they were going to run a interview I did with Simon Perchik (which*
> *appeared as a feature in an early issue of Jacket) and while he was on the*
> *line I asked if he would be interested. I'll just stop here. The whole*
> *thing is starting to bother me again. Our contest is blind judged, the*
> *manuscripts are stripped of the name and publication credits, if we can*
> *afford a judge, the judge is sent 25 manuscripts out of all recieved. If*
> *not I end up judging the batch I am sent back from the readers. If I am*
> *able to afford publishing two books (1000 run each) from the entries I do.*
> *Then we pay to mail everyone at least their entry fee worth of books we*
> *have published. I think we run one of the fairest contests there is, I*
> *challenged Cordle to come up with a place that did better. I am still*
> *waiting. Anyway, my experience is that we would have something false*
> *written about us with no evidence, and once that material appeared on the*
> *foetry website it became my job to "prove him wrong." I should also*
> *mention that Levine is one of our authors. And that (for the record, as to*
> *avoid more wild speculation) his book won our contest before*

> *Tupelo was*
> *publishing. I also do not see why Levine being accused of*
> *a*
> *problem with*
> *the way he runs his press should affect the acceptance of*
> *his*
> *poems into*
> *journals. This is heading into an ugly direction, what is*
> *next?*
> *Will AGNI*
> *apologize about publishing poems if a poet is accused of*
> *running a*
> *red-light? Maybe AGNI should apologize for all of the poems*
> *they*
> *publish*
> *until they get a spine. Considering the student teacher*
> *problems*
> *with*
> *poetry awards and with contests who have chosen a winner*
> *beforehand, my*
> *amazement with Cordle is how inflated he is over the little*
> *he has*
> *revealed. Be well David Baratier, Editor Pavement Saw Press*
> *PO*
> *Box 6291*
> *Columbus, OH 43206 http://pavementsaw.org*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.488 / Virus Database: 269.14.4/1057 - Release Date:*
> *10/8/2007 9:04 AM*

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310. **Mark Weiss**

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Mon 8 Oct 2007

David: This is off the mark in a bunch of ways,
not least the starkness of the opposition you put
forward, which is hardly what Diane was talking
about. Life isn't long enough for a detailed

response. One point I think does need making. Diane isn't indulging in anything like patriotic games when she says, rather mildly, "It may be that Mr. Simic lacks the language skills to read Creeley‹and perhaps many other American poets. It is hard‹almost impossible--to hear all the layerings of meaning in any but your native tongue." She's merely noting that the acquisition of a native ear for all the subtlties of language and dialect is very rare after early childhood. One can write very well in the acquired language, of course, without that degree of awareness of the idiom, but even that's extremely rare.

I spent seven years working with Jose Kozer on the translation of his poems. Jose has lived in a largely English-speaking environment since his 18th birthday, and his English is articulate and virtually flawless, and barely accented. Nonetheless, he is aware that he has nothing like the depth of awareness of English that he has of Spanish. We often spent hours weighing the nuances of a Spanish word and the English approximations I planned to use, and he was usually unaware of many of the nuances of the English.

Of the examples you give, Conrad never had to confront a poetry as subtle as Creeley's, and Nabokov's taste in English-language poetry was decidedly conservative, almost Russian in its formalism. The foreigner's ear tends to overvalue the least subtle effects--those he or she can hear--in the new language, which is why Dylan Thomas, for example, is much more popular among Spanish-language poets than among anglophones and Lorca's ballads more popular among anglophones than the Walt Whitman or the Poet in New York. As to Kerouac, his early separation from English was nothing near as complete (nor as long-lasting) as Conrad's, Nabokov's, or Simic's.

I don't think Simic's inability to hear what's going on in Creeley and a great deal of other US poetry is of this nature, though. He shares it with a lot of native speakers.

Mark

At 01:20 PM 10/8/2007, you wrote:
> In one of Wiiliam S. Burroughs' recorded pieces, he speaks of
>"El Spontaneo"--the sudden eruption into the ring at a Corrida of an
>aspiring afficianado who momentarliy takes charge, essaying some
>passes with his cape and hoping to distract the bull's attention to
>himself rather than the "real" Matador.
> The dangerous intrusion of the run amok amateur into the world
>of the professional ritual of Death!
> Despite many times being hauled away by the authorities and
>keepers of order of the ritual, there will be always the reappearance
>of El Spontaneo! Whether it is the same person or another, El
>Spontaneo's unquenchable desire for the immortality of the ring
>insures repeat performances.
> One who is a legend in their own mind may take hold of reality
>and turn it into their own personal mythology.
> El Spontaneo literally "puts his life on the line" in the
>confrontation with a real Death in a ritual of Death. Yet the
>encounter with the bull is denied him by the maintainers of ritual,
>of the organized meanings and practices of Death.
> El Spontaneo is a relative of Don Quixote--who tilted with
>windmills thinking them rival Knights, and was beset upon by real life
>robbers. It is not the real bull of ritual or the windmills-knights
>who leave El Spontaneo and Don Quixote battered and bruised, but the
>keepers of the gates of the Real.
>
> Jack Kerouac was the writer and voice for Spontaneous Bop Prosody
>against what he saw as the confinements of "craft." Taking his cue
>from an architect friend, Kerouac "sketched" for years in pocket
>notebooks the views before him, whether the concrete world or the
>worlds of memory and dream. Kerouac's visual ksetching isn't done
>with the sounds cut off--but to the rhythms heard in the world around
>him, and those heard in his head--Be Bop phrasings, Shakesespeare,s
>sonnets, the utterances and sing song nonsense rhymes of the Joual
>language, (Kerouac, like Simic, is not an English-first language
>speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic's
>status as such is rather sad). The sites/sights/cites Kerouac worked
>with he found a loose form for in the size of the notebook page.
>Working with the notebooks, from intense memory and the "legendary"
>qualities of his life, Kerouac wrote his "Legend of Dulouz" many
>volumes of Spontaneous Bop prosody typed at super-high-octane speeds.

>"Writing is silent meditation going a hundred miles an hour," he said,
>while Truman Capote opined, "it's not writing, it's typing."
> As Diane di Pima pointed out, spontaneity is not arrived at in
>the manner of El Spontaneo, who simply leaps in to the ring with Death
>and trusts to his imagined Legendary Genius. It is arrived at--and
>continues-- through years of disciplined work. Burroughs noted that
>even when he first met Kerouac, in the mid 1940's, before the
>publication of The Town and the City, written much in the manner of
>Thomas Wolfe, Kerouac had written millions of words. When he
>"discovered" his Spontaneous Bop Prosody method, Kerouac had exhausted
>the methods of "craft" in his search for the "wild form" he needed to
>present his "book movie, the original American form."
> The opening page of "Vanity of Duluoz," Kerouac's last published
>novel in his lifteime, he explains that this book will be written in
>standardized grammar, punctuation, prose, for "the new illiterate
>generation." In some of his lat essays, he writes of his encounter
>with "unreadabilitiy"--on the one hand the for him "unreadable" works
>of "craft" and on the other, others finding his works "unreadable."
> Kerouac notes (so to speak) that his work has gone far over
>into pure sound. (Bob Cobbing, who published the first complete
>edition of Kerouac's "Old Angel Midnight" said that this and Joyce's
>Finegan's Wake are the two greatest sound poems of the English
>language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop
>prosody unmorring of words, syllables, letters from "rational"
>orderings is a journey into an outer space of "Zaum" (which translated
>means "beyond-sense" or "transrational") and so is a writing of the
>future, for space explorers, and to get published, he will have to
>return to the earth-bound strictures of the prose of Vanity of Duluoz,
>to show the skeptics that is not "merely" typing.
> Don Cherry, the great Jazz musican, would often say that "Free
>Jazz canonly be played by superbly disciplined musicians." It's not
>like the free form noodling of Freak Out jams, but something worked at
> through a lifetime of practice and the continau study of musical
>forms, an encylopeiac kowledge carried in the mind on which to be able
>to draw in the spontaneous creation of the Free.
> The disagreement and discussion about the Spontaneous and the
>"crafted" is a very very old one. One of the most famous examples is
>"Giotto's Circle." A competition for a large and distinguished,
>exalted commission was held and painters all over Italy set to work at
>their cartoons, sketches, tons of proposed works were examined, all
>showing off as much as possible the great skills of the artists. Yet
>when the judges came to visit Giotto, he had no piles of impressive

>work to display at all.
> The judges were stunned--Giotto not competing? I will show
>you all you need to know, said Giotto, and bent down and drew on the
>dusty floor a perfect circle.
> Fortunetly for the history and Legends of art--the judges
>were no dummies. They immediately gave the commision to Giotto for
>his Spontaneous Creation, for they realized embodied in it was the
>most disciplined "craft" in Italy.
>
> On the other hand, one can cite a very great many works which
>seem to be, sound like, look like, read as, "spontaneous"
>compositions, sprung like Athena from the head of Zeus or emerging
>like Aphrodite from the sea. Yet that "spontaneous" surface is made
>up of thousands of revisions, repaintings, changes of notes.
> Or--as Poe demonstrates in "The Philopshy of Composition," one
>can first create a work and then reconstruct the creation as a series
>of rational choices, made on the basis of well thought through
>deductive reasonings of the sort Poe has his detective Dupin put to
>use in finding the "Purloined Letter" and solving the "Murders in the
>Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on
>the real life case and Poe's fictional "solving" of it during the
>course of its ongoing investigation came out this year, called The
>Little Cigar Store Girl.)
> Works that have the explosive energy and fury of spontaneous
>outbursts like Rimbaud's "A Season in Hell" and the works of L-F
>Celine, for example, were actually achieved through a process of
>drastic revisions. Mayakovsky's "How Are Verses Made?" also
>demonstrates this form of arrival at spontaneity of expression.
> The same thing can be done in music and film, video
>studios--the editing of many different different "takes' can be
>experienced by the listener and viewer as something occuring
>spontaneously, "live" while al the while being made of a long series
>of edits, rearrangements, careful "craft" "after the fact."
> The question of spontaneity itself in writing is therefore a
>much more complex question, for it involves asking--what is the
>"spontaneous" the writer is working with? Is it the METHOD of
>composition itself--or the deductive creation of the EFFECT of
>spontaneity?
> The spontaneous involves more than what I am with Diane di
>Prima in thinking of as the meaning of Creeley's use of the word
>"momently." I think what Simic is driving at, though he very much
>glosses over the whole issue, is that what is "momently" needs to be

>sroted out from the consideration of every moment as being "momently"
>and of every word that one writes being necessarily "of moment" rather
>than "of the moment."
> And then, if that is the case, when choosing what is "momently"
>how much does the "effect" of the "momently" have to do with a concern
>with "spontaneity."
> That is, is the EFFECT, if not necessarily the METHOD, of any
>concern to Simic?
> El Sponateno can be seen from one point of view as a poetic
>character, an amateur so possesed by his own personal mythology of
>being a Legend in His Own Mind that he needs no lengthy practice
>whatsoever to accomplish what the long disciplines of the Professional
>Matador can. In fact, he assumes that is his own methods will, of
>course, be far superior to those of the mundane reality of the
>ritualized encounter with Death. Yet to the vast majority of
>afficianados, of course El Spontaneo will appear to be just another
>deluded asshole interrupting all too mundanely the Art of the Corrida
>and its ritual of Death.
> El Spontaneo, after all, may not be all that spontaneous,
>having well in mind ahead of time the moment--the "momently"-opening
>in which to explode into the ring and unveil his Greatness for the
>Astonished and Adoring World to Behold! He may actually turn out to
>be possesed of some raw talent--many would-be Matadors have in fact
>been able to launch a career in this manner--or he may just be another
>form of "flasher," "exposing himself in public" for the world to gawk
>and reel in revulsion at his pathetic display.
> Is he making the "leap into the void" of an Yves Klein
>foto-action Art Work? Or a leap into the void of a Legend which both
>ritual and reality are prepared to tear to shreds?
> I think before the "Simic on Creeley" turns into a war of
>competing rhetorics which are presented as drastic barriers and
>differences in philosophy, life style, politics, ideologies of the
>soul and sociologoies of the criticisms of poetry and who is and is
>not allowed to write and speak about them, one would be much more
>interested in having the discussion be opened up to a consideration of
>the ideas and terminologies involved. As I have been trying to
>demonstrate, the issue of spontaneity is far more complex than is
>being assumed for the most part, and before smashing Mr Simic to
>pieces I would rather first like to find out what his sense of
>spontaneity is, how he considers differences of Method and Effect in
>relation to this, which then entails a questioning of "craft" and what
>his ideas on these lines are.

> I think if one began a discussion from the ground up so to speak,
>this would lead to a much more illuminating and useful discussion of
>"poetics" and its roles in poetries and specifically in those of
>Robert Creeley and Charles Simic, and of course, whoever wants to
>actually carry on a real discussion rather than put on display the
>current American pre-emptive attack madness or, the after-the-reading
>desire for the head of this "uppity" "foreigner". The latter betrays
>to me that Mr Simic is encountering questions of natioanal/ethnic
>identiy which he hoped I am sure to have left behind,as much as it is
>possible, which is not much, the very same violences carried to their
>ultimate extremes in his country of origin.
> All too often anymore, as one knows, suddenly the question of
>ethnicity and origins is introduced as a means to impugn a person's
>thoughts, tastes, understandings, so that anyone who does not agree
>100% with oneself and "the America for which (that) stands," must of
>course be if not an "illegal" alien, most certainly a "suspect" alien,
>not to be trusted, not to be listened to, not to have any real right
>to being part of the conversation among what are recognized as the
>"right" humans.
> I think if a meeting or series of them, or letters back and
>forth with Mr Simic could be arranged, this would be very interesting
>and illuminanting. Requiring the disciplining of preparing oneself
>for such an occaission by first arriving at a clearer understanding of
>what one means when one utters so seemingly simple a word as
>"spontaneity," would also help oneself more than simply hurling
>epithets and turning this one article into a Crusade for the Holy Land
>and the USA before even clarifying what the "war" is all about in the
>first place. Especially when it involve questions in "poetics" which
>are older than Aristotle's.
> Remember the old cartoon, "I have met the enemy and he is me?"
> Discipline isn't only in writing poetry but also in preparing
>one's critiques of what is one feels is an injustice. Spontaneity in
>the manner of attacking other's ideas without understanding even one's
>own let alone theirs--and if that is what one is accusing mr simic of,
>one should be even more aware of this regarding one self before
>confronting him--such spontanenity can lead straight to the lynch mob,
>Already every day there are more and more examples in the news of
>persons not allowed to speak or teach or have writings published,
>speak their minds--in the USA. And the censoring and firing and
>banning isn't being done by the crowd at Fox only, by "institutions of
>higher learning," which supposedly are opposed to such things. If
>one believes in Freedom of Speech, then one needs to act responsably

>before attacking a person,an article with such virulence.
> That is why, again, I return to the question of spontaneity.
>Does a "poetics" of the spontaneous have to mean also the knee jerk
>reaction to any criticisms, any doubts, any points of view, which even
>in the slightest apparently "threaten" one's own?
> It begins to sound a lot like that phrase from a play
>employed by I believe Herman Goering--"When I hear the word 'Culture,"
>I reach for my revolver."
> "Culture" meaning someone else's idea
> of it--not one's own, to be sure.
> Or, in keeping with the complexity of the issue of the
>spontaneous yet again, Andre Breton's assertion that "the perfect
>Surrealist Act" would be to go into a crowd and start firing at random
>with a revolver.
> One can shoot first and ask questions afterwards.
> Or, being poets truly concerned with issues of
>"poetics,"--essay an exchange of letters, conversations--and find out
>for oneself as Olson would say.
> "Don't Believe the Hype"--as Public Enemy says.
>
>(By pre-emptive attack madness" I mean that before even reading the
>article by Mr Simic, several persons "jumped the gun," and loudly
>disparaging it, much as some on this list said outright they would not
>only attack the Guantanamo Poets book, but on top of that not even
>read or buy it! Which latter equivalence I found interesting--that
>buying and reading are meant to be"=". Heck, I read a huge number of
>books at the store without ever buying them. And, so far at any rate,
>there arestill public and private libraries in existence also.)

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311. Stephen Vincent

Re: Times Book Review, Tucker on Wiman

Mon 8 Oct 2007

Gosh, not to cast more ill into the world, after reading this review of Wiman's essays, I almost have to bite my tongue to keep from making comparisons with Judge Clarence Thomas (the bigoted, reactionary, angry person that emerges in the Justice's new autobiography)!! Wiman's dismissal of anything written without metric form, suspense and closure seems otherworldly! (With all respect to the great ones in this modern field, say Thom Gunn). Combined with his hostile, disparaging sense of the exclusion of much else. He strikes me as the exemplar of the contemporary Gated, i.e., insular, community But, going

back to Thomas, Wiman, similarly, strikes me as a 'strict-constitutionalist' when it comes to what is permitted. The history of poetry - modernism, post-modernism, etc et al - is not about to clutter Wiman's palette! Let's not even imagine the issue of politics,

Well, if not Wiman, somebody else would be doing the job - and, for comfort, 'without polarities, no progression'. So we should be thankful!!

Stephen V
http://stephenvincent.net/blog/

Davey Volner <[redacted]> wrote: Amicus curiae brief in the case of Simic v. Creeley:

Calling Charles Simic revanchist seems like tail chasing if you have a look at today's review of Christian Wiman's book of essays "Ambition and Survival" in the Times. Here's a poet who can't recognize flies in milk, or the difference between John Ashbery and Jorie Graham, who he casually lumps together and calls "airless". Ken Tucker gets in a couple nice passes and damns Wiman with faint praise: "I wish him the best life he can have." Simic, whose work is so often playful and improvisatory and who doesn't properly belong to any camp, much less a quietist or a classicizing one, is getting keelhauled; Wiman is editor at Poetry magazine and actively proselytizes against experiment, abstraction, invention, and the whole project of modernism in poetry.

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312. W.B. Keckler

Re: Death-Knell. Or Death Knell.

Mon 8 Oct 2007

This was a charming article, mIEKAL...thanks for sharing...it's fun to watch the great coral reefs erode and grow,Â swale or bosom to newÂ shapes, in a living language...although some things are bound to irk...I wonder how long it will be before the distinction of objective caseÂ "me" (esp. as the object of a prepositional phrase)Â is eroded by the bazillion people who put the nominative "I" there...often when they are in a state of pique or high dudgeon...did you notice that phenomenon?...they bristle and their hackles rise into little simulacra of the letter "I" which suddenly appears in phrases like..."That was between her and I!!"Â Â It's almost a convention of the outragedÂ now.Â Of course such a momentÂ is NOT the time to broach the subject of solecisms (esp. if you are aÂ copious bleeder) though it might quickly rise uppermost over even whatever dispute occasioned the ejaculation. But it's notÂ only in those instances, although most funny then...more and more I hear this in discourse often accordedÂ prestige...movies otherwise well-written or pundits on t.v....no one seems to know the distinction anymore, so I'd say it's just a matter of time

before that goes the way of so many other rules...maybe a hundred years or so until the "correct" people are wrong"...strange dodos, those precisians...

-----Original Message-----
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Mon, 8 Oct 2007 2:50 pm
Subject: Death-Knell. Or Death Knell.

Death-Knell. Or Death Knell.Â
Â
http://www.nytimes.com/2007/10/07/weekinreview/07mcgrath.htmlÂ
Â
By CHARLES McGRATHÂ
Published: October 7, 2007Â
Â
THE Shorter Oxford English Dictionary, the scaled-down, two-volume version of the mammoth 20-volume O.E.D., just got a little shorter. With the dispatch of a waiter flicking away flyspecks, the editor, Angus Stevenson, eliminated some 16,000 hyphens from the sixth edition, published last month. â€œPeople are not confident about using hyphens anymore,â€ he said. â€œTheyâ€™re not really sure what theyâ€™re for.â€Â
Skip to next paragraphÂ
Ellen LuptonÂ
Â
The dictionary is not dropping all hyphens. The ones in certain compounds remain (â€œwell-being,â€ for example), as do those indicating a word break at the right-hand margin â€” the use for which this versatile little punctuation mark, a variation on the slash, the all-purpose medieval punctuation, was invented in the first place.Â
Â
Whatâ€™s getting the heave are most hyphens linking the halves of a compound noun. Some, like â€œice cream,â€ â€œfig leaf,â€ â€œhobby horseâ€ and â€œwater bed,â€ have been fractured into two words, while many others, like â€œ bumblebee,â€ â€œcrybabyâ€ and â€œpigeonhole,â€ have been squeezed into one.Â
Â
That â€œice creamâ€ and â€œbumblebeeâ€ ever had hyphens to begin with suggests an excess of fussiness on the part of older lexicographers, and may explain some of Mr. Stevensonâ€™s annoyance. The issue of proper hyphenation has always been vexing for the Brits, far more than it is for us, and occasioned perhaps the single crankiest article in Fowlerâ€™s â€œDictionary of Modern English Usage,â€ first published in 1926.Â

Â
â€œThe chaos prevailing among writers or printers or both regarding the use of hyphens is discreditable to English education,â€ he began, and about halfway through he threw up his hands and said of the examples he had been citing, â€œthe evidence they affordâ€ is â€œthat common sense is in fact far from common.â€Â
Â
Fowler was in favor of hyphens. They sprinkle his own text like dandruff and, along with his fetish for the ampersand, give it a musty, old-fashioned look. This is why designers hate to see hyphens flecking the page, and indeed they are antique, unnecessary marks in many instances.Â
Â
But thatâ€™s also part of their appeal. Theyâ€™re records of how the language changes, and in the old days, before the Shorter Oxford got into the sundering business, they indicated a sort of halfway point, a way station in the progress of a new usage. Two terms get linked together â€” â€œtiddly-wink,â€ letâ€™s say, or â€œcell-phoneâ€ â€” and then over time that little hitch is eroded, worn away by familiarity. In a few years, for example, people will be amused to discover that email used to be e-mail.Â
Â
The greatest hyphenator ever was Shakespeare (or Shak-speare in some contemporary spellings) because he was so busy adding new words, many of them compounds, to English: â€œsea-change,â€ â€œleap-frog,â€ â€œbare-faced,â€ â€œfancy-free.â€ Milton also hyphenated a lot (â€œdew-drops,â€ â€œman-slaughter,â€ â€œeye-sightâ€) and so did Donne, who loved compounds like â€œdeath-bedâ€ and â€œpassing-bell,â€ where the hyphen carries almost metaphorical weight, a reminder of what Eliot called his singular talent for yoking unlike ideas.Â
Â
At the other end of the spectrum is E. E. Cummings, who turned his back on not just the hyphen but punctuation in general, and in this respect was way ahead of his time. Cummings wrote back in the age of real type, but looked forward to what might be called the sanserification of print: the way our computer versions of type are dropping all the little vestiges of metal fonts â€” the serifs, or pleasing little curves and points jutting out from a letter in traditional fonts, and, for that matter, the hyphen, the comma, the quotation mark. Our print, once a replica of hand-lettering, now aspires to the condition of the computer screen and the text message.Â
Â
Even Mr. Stevenson puts in a good word for the hyphen especially beloved by grammarians and so vexing to civilians, the one that turns a noun phrase into a compound adjective. A slippery-eel salesman, for example, sells slippery eels,

while a slippery eel salesman takes your money and slinks away.Â
Â
Textbooks used to be full of examples like these (English-language lessons and English language lessons; an odd-looking glass and an odd looking glass) but except in places like The New Yorker, which punctiliously hyphenates all such phrases, ambiguous or not, this useful, elegant hyphen has become a nicety, resorted to only in cases of extreme confusion and sometimes not even then. Most of the time weâ€™re not troubled, either because weâ€™re good at figuring things out (a high school student is most likely someone attending secondary school rather than a pupil puffing a joint) or because we no longer pay much attention to punctuation to begin with.Â
Â
In many cases the hyphen is probably an affectation â€" like wearing spats, say. And if Mr. Stevenson is right about the general confusion over hyphen usage, a lot of us were putting on our spats improperly. We wore them with Bermuda shorts, so to speak. But they did look pretty good sometimes â€" spiffy and genteel â€" and gave our prose an extra strut. We may feel a little under-dressed â€" underdressed, rather â€" without them.=Â

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

313. **Alan Cordle**

Re: Foetry & Pavement Saw Press and David Baratier

Mon 8 Oct 2007

I'm not here to get in an argument with you about the politics of po-biz. Frankly, I don't really care anymore, and foetry.com exists only as an archive. It's not active because most poets are indifferent to anything but themselves.

I am here only because Baratier lifted a paragraph from foetry.com, written by someone, and attributed it to me, while calling it _my_ fabrication repeatedly.

Poets were "targeted" by foetry only when they took money from others to further their own careers and those of their friends and lovers. If their families were mistreated in some way because of that, then don't blame the messenger. They shouldn't have cheated.

Those of you who have a problem with foetry.com are a little late. Your attempt to redirect your listmate's libelous actions with a post-foetry attack look pretty foolish.

Signing off,
Alan

> Quote:
>
> "I hope people will consider his family, even if you disagree
> with his words."
>
> So, does Foetry do this for those it "targets"?
>
> -Ryan
>
> On 10/8/07, signupz <[redacted]> wrote:
>> Dear Chris,
>> Perhaps libelous would be a better word than careless.
>> And rather than acknowledging this major mistake on the part of
Baratier, you twice question whether I am "indeed" Monday Love. ML has
an actual name and it's available on the forum. I choose not to use it
because he was outed against his will, just as I was. ML has a poet
wife (as do I) and he has young children. I would not want him and his
family to suffer the nastiness I've been subjected to in the past two
years. I hope people will consider his family, even if you disagree
with his words.
>> Thank you,
>> Alan
>> Chris Stroffolino wrote:
>> > Dear Alan Cordle---
>> >
>> > David Baratier's post does not seem "completely careless" to me...
If, indeed, you are not "Monday Love," then maybe David's post is
slightly careless for not making it clear that you're not this person
(if indeed you aren't)
>> > Also, why do you use the term "self-righteously denounce" to describe
Baratier's letter?
>> > Baratier is doing no more than defending himself and trying to set
the
>> > record straight after having himself been 'denounced' in a piece of
writing sanctioned by Foetry--even if you yourself didn't write it.
(oh, we could debate on whether Foetry's denunciation of Baratier's
work is 'self-righteous' I suppose or simply 'righteous'--
>> > but it's certainly a denunciation, and one based on innuendo and
spurious allegations).

>> >
>> > Oh, and for the sake of full-disclosure, here as well, before you do any more research,
>> > yes, my first full-length book of poetry, back in 1994, was the first book Pavement Saw Press published
>> > (the book is now out of print now, and, no, it was not supported by any taxpayer's cream),
>> > but this is not the reason I'm defending David against Foetry's accusations
>> > and I'm open to the possible usefulness of Foetry as a kind of 'watchdog' I suppose,
>> > but in this case, there's more than enough evidence to support Baratier's counter claims
>> > and nothing but conjecture to support those posted by Foetry (even if not by you personally).
>> >
>> > Chris
>> >
>> >
>> > On Oct 6, 2007, at 1:02 PM, Alan Cordle wrote:
>> >
>> >> Pavement Saw Press and David Baratier
>> >>
>> >> October 5th, 2007 by alan
>> >>
>> >> In recent research I've been conducting, I came across the following post
>> >> on the Poetics listserv out of Buffalo. It's from David Baratier of Pavement Saw Press, from April of this year.
>> >>
>> >> It frustrates me to see someone so self-righteously denounce Foetry.com's
>> >> work, particularly in light of the fact that I did not write _one word_ of
>> >> the paragraph he attributed to me. Another forum member, Monday Love,
>> >> wrote it. Baratier was completely careless in this post. And no, I'm
>> not
>> >> against all contests either. And I'm pro Monday Love too.
>> >>
>> >> Thank you for allowing me to correct the record.
>> >>

>> >> Alan Cordle
>> >> founder of Foetry.com
>> >>
>> >> ——————————–
>> >>
>> >> Date: Sun, 1 Apr 2007 22:35:21 -0700
>> >> Reply-To: [redacted]
>> >> Sender: UB Poetics discussion group
>> >> From: David Baratier
>> >> Subject: Agni needs a spine
>> >> In-Reply-To: Content-Type: text/plain; charset=iso-8859-1The
>> >> situation
>> >> with foetry affects all of us. It is apparent from my
>> >> interactions with foetry that Alan Cordle is against all
>> contests,
>> >> even an
>> >> honest one. Foetry first went after me insinuating that I
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>> >> Denver Quarterly because I had Bin Ramke as a judge. That
>> statement
>> >> sat on
>> >> their site for many months even after the timeline was shown to
>> >> them that
>> >> proved that the accusation was false. I am not sure why we were
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>> >> onto their site except for an apparent need of Cordle to attack
>> >> Ramke and
>> >> anyone who used him as a judge. The passage below written by
>> >> Cordle is
>> >> yet
>> >> another instance of his making things up without evidence:
————————- Let's see. Please tell me if I got anything
>> >> wrong. David Baratier's letters and poems have appeared in the
>> >> Denver
>> >> Quarterly, editor Bin Ramke, professor, University of Denver.
>> >> Baratier is
>> >> editor of Pavement Saw Press, in Ohio, which gets money from
Ohio
>> >> taxpayers in order to establish, according to Pavement Saw
>> Press's
>> >> mission
>> >> statement, a "non-university affiliated press" which helps

Ohio's
>> >> economy
>> >> by attracting outside attention and publishing "works of
national
>> >> signifiance." Dana Curtis, Ph.D. University of Denver, wins
>> >> Pavement Saw
>> >> Press Prize, picked by Ramke. Curtis is founder &
editor-in-chief
>> of
>> >> Elixir Press, based in Denver. Jake Adam York, director of
>> creative
>> >> writing, University of Colorado at Denver, and Colorado Council
>> >> on the
>> >> Arts fellow, wins Elixir Press Prize. Sounds to me like
>> >> university-affiliated Denver is the cat and the Ohio taxpayers
>> >> are the
>> >> cream. It looks like, so far at least, there's a nice little
>> Denver
>> >> system
>> >> in place here. Very nice. ——————————————————-
>> >> Ok, Back to my side again The above written by Cordle is a total
fabrication. York and Curtis didn't know each other in fact, at
>> >> the time
>> >> Dana was in Minneapolis, not Denver I did not know Bin except
for
>> >> asking
>> >> him to judge the contest and I asked him because I called to
find
>> >> out if
>> >> they were going to run a interview I did with Simon Perchik
>> (which
>> >> appeared as a feature in an early issue of Jacket) and while he
>> >> was on
>> >> the
>> >> line I asked if he would be interested. I'll just stop here. The
>> >> whole
>> >> thing is starting to bother me again. Our contest is blind
>> >> judged, the
>> >> manuscripts are stripped of the name and publication credits, if
>> >> we can
>> >> afford a judge, the judge is sent 25 manuscripts out of all
>> >> recieved. If

>> >> not I end up judging the batch I am sent back from the readers.
>> >> If I am
>> >> able to afford publishing two books (1000 run each) from the
>> >> entries I
>> >> do.
>> >> Then we pay to mail everyone at least their entry fee worth of
>> >> books we
>> >> have published. I think we run one of the fairest contests there
>> >> is, I
>> >> challenged Cordle to come up with a place that did better. I am
>> >> still
>> >> waiting. Anyway, my experience is that we would have something
>> false
>> >> written about us with no evidence, and once that material
>> >> appeared on the
>> >> foetry website it became my job to "prove him wrong." I should
>> also
>> >> mention that Levine is one of our authors. And that (for the
>> record,
>> >> as to
>> >> avoid more wild speculation) his book won our contest before
>> >> Tupelo was
>> >> publishing. I also do not see why Levine being accused of a
>> >> problem with
>> >> the way he runs his press should affect the acceptance of his
>> >> poems into
>> >> journals. This is heading into an ugly direction, what is next?
>> >> Will AGNI
>> >> apologize about publishing poems if a poet is accused of running
>> a
>> >> red-light? Maybe AGNI should apologize for all of the poems they
>> >> publish
>> >> until they get a spine. Considering the student teacher problems
>> >> with
>> >> poetry awards and with contests who have chosen a winner
>> >> beforehand, my
>> >> amazement with Cordle is how inflated he is over the little he
>> has
>> >> revealed. Be well David Baratier, Editor Pavement Saw Press PO
>> >> Box 6291
>> >> Columbus, OH 43206 http://pavementsaw.org
>> >

>> >
>

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314. Alexander Jorgensen
The role of the poet in society
Mon 8 Oct 2007

Dear all:

In July & Aug, visiting new friends in Kolkata, had some interesting discussions on the role of the poet (plays, should play) in society. I would be interested in hearing your own views on the topic. As ever, your time and feedback will be appreciated - especially given that there're lots of folks on the list.

Regards,
Alexander Jorgensen

New work at Shampoo #31:

http://www.shampoopoetry.com/ShampooThirtyone/jorgensen.html

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

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315. Ryan Daley
Re: Foetry & Pavement Saw Press and David Baratier
Mon 8 Oct 2007

[redacted],

Archives or live action left unproven (again, the burden of proof lies with the accusers) are libelous, thanks to the "print" nature of the internet.

I don't know either you or Baratier, so any reference to "listmate" seems odd, and self-victimizing. BUT...

Why not backchannel Baratier? What's the point of "post-Foetry"-esquefully posting your skidmarked undies here?

Oh...and this...

Bulletin: Every time anyone takes money they are furthering their own career. If you take money due to Foetry, you are furthering your own career. Or...have

you figured out a way to sustain life with those $500 poetry awards and contributor copies?

Lastly....

Quote:
If their families were mistreated in some way because of that, then don't blame the
messenger. They shouldn't have cheated.

Hypocrite. Hypocrite.

-Ryan

On 10/8/07, [redacted] <[redacted]> wrote:
>
> I'm not here to get in an argument with you about the politics of po-biz.
> Frankly, I don't really care anymore, and foetry.com exists only as an
> archive. It's not active because most poets are indifferent to anything
> but themselves.
>
> I am here only because Baratier lifted a paragraph from foetry.com,
> written by someone, and attributed it to me, while calling it _my_
> fabrication repeatedly.
>
> Poets were "targeted" by foetry only when they took money from others to
> further their own careers and those of their friends and lovers. If their
> families were mistreated in some way because of that, then don't blame the
> messenger. They shouldn't have cheated.
>
> Those of you who have a problem with foetry.com are a little late. Your
> attempt to redirect your listmate's libelous actions with a post-foetry
> attack look pretty foolish.
>
> Signing off,
> Alan
>
> > Quote:
> >
> > "I hope people will consider his family, even if you disagree
> > with his words."
> >
> > So, does Foetry do this for those it "targets"?
> >
> > -Ryan

> >
> > On 10/8/07, signupz <[redacted]> wrote:
> >> Dear Chris,
> >> Perhaps libelous would be a better word than careless.
> >> And rather than acknowledging this major mistake on the part of
> Baratier, you twice question whether I am "indeed" Monday Love. ML has
> an actual name and it's available on the forum. I choose not to use it
> because he was outed against his will, just as I was. ML has a poet
> wife (as do I) and he has young children. I would not want him and his
> family to suffer the nastiness I've been subjected to in the past two
> years. I hope people will consider his family, even if you disagree
> with his words.
> >> Thank you,
> >> Alan
> >> Chris Stroffolino wrote:
> >> > Dear Alan Cordle---
> >> >
> >> > David Baratier's post does not seem "completely careless" to me...
> If, indeed, you are not "Monday Love," then maybe David's post is
> slightly careless for not making it clear that you're not this person
> (if indeed you aren't)
> >> > Also, why do you use the term "self-righteously denounce" to describe
> Baratier's letter?
> >> > Baratier is doing no more than defending himself and trying to set
> the
> >> > record straight after having himself been 'denounced' in a piece of
> writing sanctioned by Foetry--even if you yourself didn't write it.
> (oh, we could debate on whether Foetry's denunciation of Baratier's
> work is 'self-righteous' I suppose or simply 'righteous'--
> >> > but it's certainly a denunciation, and one based on innuendo and
> spurious allegations).
> >> >
> >> > Oh, and for the sake of full-disclosure, here as well, before you do
> any more research,
> >> > yes, my first full-length book of poetry, back in 1994, was the first
> book Pavement Saw Press published
> >> > (the book is now out of print now, and, no, it was not supported by
> any taxpayer's cream),
> >> > but this is not the reason I'm defending David against Foetry's
> accusations
> >> > and I'm open to the possible usefulness of Foetry as a kind of
> 'watchdog' I suppose,

> >> > but in this case, there's more than enough evidence to support
> Baratier's counter claims
> >> > and nothing but conjecture to support those posted by Foetry (even if
> not by you personally).
> >> >
> >> > Chris
> >> >
> >> >
> >> > On Oct 6, 2007, at 1:02 PM, Alan Cordle wrote:
> >> >
> >> >> Pavement Saw Press and David Baratier
> >> >>
> >> >> October 5th, 2007 by alan
> >> >>
> >> >> In recent research I've been conducting, I came across the following
> post
> >> >> on the Poetics listserv out of Buffalo. It's from David Baratier of
> Pavement Saw Press, from April of this year.
> >> >>
> >> >> It frustrates me to see someone so self-righteously denounce
> Foetry.com's
> >> >> work, particularly in light of the fact that I did not write _one
> word_ of
> >> >> the paragraph he attributed to me. Another forum member, Monday
> Love,
> >> >> wrote it. Baratier was completely careless in this post. And no, I'm
> >> not
> >> >> against all contests either. And I'm pro Monday Love too.
> >> >>
> >> >> Thank you for allowing me to correct the record.
> >> >>
> >> >> Alan Cordle
> >> >> founder of Foetry.com
> >> >>
> >> >> ————————————–
> >> >>
> >> >> Date: Sun, 1 Apr 2007 22:35:21 -0700
> >> >> Reply-To: [redacted]
> >> >> Sender: UB Poetics discussion group
> >> >> From: David Baratier
> >> >> Subject: Agni needs a spine
> >> >> In-Reply-To: Content-Type: text/plain; charset=iso-8859-1The

> >> >> situation
> >> >> with foetry affects all of us. It is apparent from my
> >> >> interactions with foetry that Alan Cordle is against all
> >> contests,
> >> >> even an
> >> >> honest one. Foetry first went after me insinuating that I
> >> >> appeared in the
> >> >> Denver Quarterly because I had Bin Ramke as a judge. That
> >> statement
> >> >> sat on
> >> >> their site for many months even after the timeline was shown to
> >> >> them that
> >> >> proved that the accusation was false. I am not sure why we were
> >> >> brought
> >> >> onto their site except for an apparent need of Cordle to attack
> >> >> Ramke and
> >> >> anyone who used him as a judge. The passage below written by
> >> >> Cordle is
> >> >> yet
> >> >> another instance of his making things up without evidence:
> ——————————- Let's see. Please tell me if I got anything
> >> >> wrong. David Baratier's letters and poems have appeared in the
> >> >> Denver
> >> >> Quarterly, editor Bin Ramke, professor, University of Denver.
> >> >> Baratier is
> >> >> editor of Pavement Saw Press, in Ohio, which gets money from
> Ohio
> >> >> taxpayers in order to establish, according to Pavement Saw
> >> Press's
> >> >> mission
> >> >> statement, a "non-university affiliated press" which helps
> Ohio's
> >> >> economy
> >> >> by attracting outside attention and publishing "works of
> national
> >> >> signifiance." Dana Curtis, Ph.D. University of Denver, wins
> >> >> Pavement Saw
> >> >> Press Prize, picked by Ramke. Curtis is founder &
> editor-in-chief
> >> of
> >> >> Elixir Press, based in Denver. Jake Adam York, director of
> >> creative

> >> >> writing, University of Colorado at Denver, and Colorado Council
> >> >> on the
> >> >> Arts fellow, wins Elixir Press Prize. Sounds to me like
> >> >> university-affiliated Denver is the cat and the Ohio taxpayers
> >> >> are the
> >> >> cream. It looks like, so far at least, there's a nice little
> >> Denver
> >> >> system
> >> >> in place here. Very nice. ————————————————————-
> >> >> Ok, Back to my side again The above written by Cordle is a total
> fabrication. York and Curtis didn't know each other in fact, at
> >> >> the time
> >> >> Dana was in Minneapolis, not Denver I did not know Bin except
> for
> >> >> asking
> >> >> him to judge the contest and I asked him because I called to
> find
> >> >> out if
> >> >> they were going to run a interview I did with Simon Perchik
> >> (which
> >> >> appeared as a feature in an early issue of Jacket) and while he
> >> >> was on
> >> >> the
> >> >> line I asked if he would be interested. I'll just stop here. The
> >> >> whole
> >> >> thing is starting to bother me again. Our contest is blind
> >> >> judged, the
> >> >> manuscripts are stripped of the name and publication credits, if
> >> >> we can
> >> >> afford a judge, the judge is sent 25 manuscripts out of all
> >> >> recieved. If
> >> >> not I end up judging the batch I am sent back from the readers.
> >> >> If I am
> >> >> able to afford publishing two books (1000 run each) from the
> >> >> entries I
> >> >> do.
> >> >> Then we pay to mail everyone at least their entry fee worth of
> >> >> books we
> >> >> have published. I think we run one of the fairest contests there
> >> >> is, I
> >> >> challenged Cordle to come up with a place that did better. I am
> >> >> still

> >> >> waiting. Anyway, my experience is that we would have something
> >> false
> >> >> written about us with no evidence, and once that material
> >> >> appeared on the
> >> >> foetry website it became my job to "prove him wrong." I should
> >> also
> >> >> mention that Levine is one of our authors. And that (for the
> >> record,
> >> >> as to
> >> >> avoid more wild speculation) his book won our contest before
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> >> >> publishing. I also do not see why Levine being accused of a
> >> >> problem with
> >> >> the way he runs his press should affect the acceptance of his
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> >> >> journals. This is heading into an ugly direction, what is next?
> >> >> Will AGNI
> >> >> apologize about publishing poems if a poet is accused of running
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> >> >> red-light? Maybe AGNI should apologize for all of the poems they
> >> >> publish
> >> >> until they get a spine. Considering the student teacher problems
> >> >> with
> >> >> poetry awards and with contests who have chosen a winner
> >> >> beforehand, my
> >> >> amazement with Cordle is how inflated he is over the little he
> >> has
> >> >> revealed. Be well David Baratier, Editor Pavement Saw Press PO
> >> >> Box 6291
> >> >> Columbus, OH 43206 http://pavementsaw.org
> >> >
> >> >
> >
>
>
>
>

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316. Halvard Johnson

Third and last call for poetry submissions for Big Bridge 13 (Jan. '08)

Mon 8 Oct 2007

Friends and neighbors--

For a second (check out the first at http://www.bigbridge.org/deathindex.htm)
mini-anthology of poems, this time inspired by/responding to/related to Czeslaw Milosz's poem "Dedication" and/or the various wars/insurgencies/etc. going
on in the world today, please send 1-6 poems to me at
[redacted] with the
words "Big Bridge" followed by your own name clearly in the subject line. Please,
when sending attachments, send all poems in a single attachment.

This mini-anthology will appear in the January issue of Big Bridge, and I'll
consider submissions of work received before the end of November.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

Dedication

You whom I could not save
Listen to me.
Try to understand this simple speech as I would be ashamed of another.
I swear, there is in me no wizardry of words.
I speak to you with silence like a cloud or a tree.

What strengthened me, for you was lethal.
You mixed up farewell to an epoch with the beginning of a new one,
Inspiration of hatred with lyrical beauty,
Blind force with accomplished shape.

Here is the valley of shallow Polish rivers. And an immense bridge
Going into white fog. Here is a broken city,

And the wind throws the screams of gulls on your grave
When I am talking with you.

What is poetry which does not save
Nations or people?
A connivance with official lies,
A song of drunkards whose throats will be cut in a moment,
Readings for sophomore girls.
That I wanted good poetry without knowing it,
That I discovered, late, its salutary aim,
In this and only this I find salvation.

They used to pour millet on graves or poppy seeds
To feed the dead who would come disguised as birds.
I put this book here for you, who once lived
So that you should visit us no more.

--Czeslaw Milosz, Warsaw, 1945

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317. steve d. dalachinsky

Re: living poetry

Mon 8 Oct 2007

On Mon, 8 Oct 2007 13:25:31 -0400 "steve d. dalachinsky"
<[redacted]> writes:
> A GATHERING OF THE TRIBES AND THE LIVING THEATER PRESENT
>
> Living Tribes Poetry Series
>
> Open Mic' with Featured Readers
>
> *!!Bring Your Writing!!*
>
> The living Theater @ 8pm
>
> Oct 15th- -Butch Morris' Chorus of Poets
>
> October 21-* Yuko Otomo / *Steve Dalachinsky/ *Amy Ouzoonian
>
> For more information contact
> Gary Brackett, [redacted] www.livingtheater.org
>
> The living theater 21 Clinton St. New York, Ny, 10009 (F

> train to 2nd AVE or Delancey or 21 Bus)
>
> sponsored by Poets and Writers
>
> Tribes Gallery
> [redacted]
> 285 East 3rd Street #2
> NY, NY 10009
> 1- [redacted]
> http://www.tribes.org
> http://www.myspace.com/85980537

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318. **gfrym**

Re: Eleven Eleven issue 4 and submission call for issue 5

Mon 8 Oct 2007

Do you really want work from faculty, Hugh?

----- Original Message -----
From: "Hugh Behm-Steinberg" <[redacted]>
To: <[redacted]>
Sent: Saturday, October 06, 2007 4:04 PM
Subject: Eleven Eleven issue 4 and submission call for issue 5

> *Announcing the release of issue four of Eleven Eleven, edited by Ben Lerner and featuring the work of Aharon Shabtai (translated by Peter Cole), Cole Swensen, Renee Gladman, Rusty Morrison, Magdalena Zurawski, Jacqueline Risset (translated by Jennifer Moxley), Aaron Kunin, K. Silem Mohammad, David Shapiro, Edward Bartók-Baratta, Chris Abani, Michael Palmer, and a selection of five emerging Mexican poets edited and translated by Jen Hofer and Román Luján (Rodrigo Flores and His Homies, Alejandro Tarrab, José Manuel Velázquez, Karen Plata, and Rosalva García Coral).*
>
> *On sale now for $8, directly from CCA. Make checks out to California College of the Arts, Attn: Eleven Eleven.*
>
> *We are now reading for issue five. Send up to five poems or 7,000 words of prose, plus SASE. Deadline is January 31, 2008.*
>
> *Send checks and submissions to:*
>
> *Eleven Eleven*
> *California College of the Arts*
> *1111 Eighth Street*

> *San Francisco, CA 94107*
>
> *For more information, write to us at [redacted].*
>
> *est,*
>
> *Hugh Behm-Steinberg*
> *Faculty Editor*
> *Eleven Eleven*
>
> ---
> *Building a website is a piece of cake.*
> *Yahoo! Small Business gives you all the tools to get online.*

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319. **Suzanne Burns**
Re: Which pop song most sets feminism back?
Mon 8 Oct 2007

On 10/7/07, Fluffy Singler <[redacted]> wrote:
>
> Actually the line in Under My Thumb is "It's down to me . . . "

Ahhhh, well chalk this up as a Mondegreen then.

I never heard it, but there was a big splash on the internet about Alanis
> Morrissette's version of Humps which was supposedly quite hilarious and
> casts the song in a fairly different light.

I highly recommend it-- her video is hilarious.

Suzanne

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320. **W.B. Keckler**
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Mon 8 Oct 2007

IÂ thank that speculation of this kind about Simic's capacity to perceive nuance in a second languageÂ is superfluous, asÂ Simic gives away the limits of his language, the limits of his world (or at least the limits of his poetic kingdom)Â by the way he construes "no ideas but in things"...the way a poet who favors the image-based lyric usually does...

Creeley is certainly a poet of subtleties, which is why the comparisons to his distant English antecedents seem so apt.Â There was something very l=a=n=g=u=a=g=e-y flitting through a medium that seemed to be more than occasionally aware of its own phantasmal nature in that period, sometimesÂ questioning itselfÂ spookily in poets like Ben Jonson, to cite one. And when a poet quotes W.C.W. as above, they're not bound to be fond of poems which are almost phenomenological examinations of how thought arises through the synapses of syntax itself...thinking here ofÂ many marvelous "image-less" poems of Creeley's whereÂ "poem" is practicallyÂ redefined...it takes a genius to redefine the poem itself and I think that's what irritates people so much...that a poet of Simic's stature could miss the elemental contribution and add so many negative asides...

The poems he cites asÂ "good Creeley" and those he assigns (romantically) to what he sees as Creeley's "late bloom" reveal exactly the sort of poetry he valorizes...which is fine, it'sÂ a free world...or sorta....Â

And just out of curiosity, does anyone know when Rosmarie Waldrop came "into" the English language...because I think she might be a brilliant counter-example to the precept that poets can't master nuance in a second language acquired later...I can think of few poets writing today who have gone inside this language and equaled the sort of subtle,Â uncannilyÂ preciseÂ grammarye she has been giving us for decades...

-----Original Message-----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Mon, 8 Oct 2007 3:42 pm
Subject: Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

David: This is off the mark in a bunch of ways, not least the starkness of the opposition you put forward, which is hardly what Diane was talking about. Life isn't long enough for a detailed response. One point I think does need making. Diane isn't indulging in anything like patriotic games when she says, rather mildly, "It may be that Mr. Simic lacks the language skills to read Creeleyâ€¹and perhaps many other American poets. It is hardâ€¹almost impossible--to hear all the layerings of meaning in any but your native tongue." She's merely noting that the acquisition of a native ear for all the subtlties of language and dialect is very rare after early childhood. One can write very well in the acquired language, of course, without that degree of awareness of the idiom, but even that's extremely rare.Â
Â
I spent seven years working with Jose Kozer on the translation of his poems. Jose has lived in a largely English-speaking environment since his 18th

birthday, and his English is articulate and virtually flawless, and barely accented. Nonetheless, he is aware that he has nothing like the depth of awareness of English that he has of Spanish. We often spent hours weighing the nuances of a Spanish word and the English approximations I planned to use, and he was usually unaware of many of the nuances of the English.Â
Â
Of the examples you give, Conrad never had to confront a poetry as subtle as Creeley's, and Nabokov's taste in English-language poetry was decidedly conservative, almost Russian in its formalism. The foreigner's ear tends to overvalue the least subtle effects--those he or she can hear--in the new language, which is why Dylan Thomas, for example, is much more popular among Spanish-language poets than among anglophones and Lorca's ballads more popular among anglophones than the Walt Whitman or the Poet in New York. As to Kerouac, his early separation from English was nothing near as complete (nor as long-lasting) as Conrad's, Nabokov's, or Simic's.Â
Â
I don't think Simic's inability to hear what's going on in Creeley and a great deal of other US poetry is of this nature, though. He shares it with a lot of native speakers.Â
Â
MarkÂ
Â
At 01:20 PM 10/8/2007, you wrote:Â
> In one of Wiiliam S. Burroughs' recorded pieces, he speaks ofÂ
>"El Spontaneo"--the sudden eruption into the ring at a Corrida of anÂ
>aspiring afficianado who momentarliy takes charge, essaying someÂ
>passes with his cape and hoping to distract the bull's attention toÂ
>himself rather than the "real" Matador.Â
> The dangerous intrusion of the run amok amateur into the worldÂ
>of the professional ritual of Death!Â
> Despite many times being hauled away by the authorities andÂ
>keepers of order of the ritual, there will be always the reappearanceÂ
>of El Spontaneo! Whether it is the same person or another, ElÂ
>Spontaneo's unquenchable desire for the immortality of the ringÂ
>insures repeat performances.Â
> One who is a legend in their own mind may take hold of realityÂ
>and turn it into their own personal mythology.Â
> El Spontaneo literally "puts his life on the line" in theÂ
>confrontation with a real Death in a ritual of Death. Yet theÂ
>encounter with the bull is denied him by the maintainers of ritual,Â
>of the organized meanings and practices of Death.Â
> El Spontaneo is a relative of Don Quixote--who tilted withÂ

>windmills thinking them rival Knights, and was beset upon by real lifeÂ
>robbers. It is not the real bull of ritual or the windmills-knightsÂ
>who leave El Spontaneo and Don Quixote battered and bruised, but theÂ
>keepers of the gates of the Real.Â
>Â
> Jack Kerouac was the writer and voice for Spontaneous Bop ProsodyÂ
>against what he saw as the confinements of "craft." Taking his cueÂ
>from an architect friend, Kerouac "sketched" for years in pocketÂ
>notebooks the views before him, whether the concrete world or theÂ
>worlds of memory and dream. Kerouac's visual ksetching isn't doneÂ
>with the sounds cut off--but to the rhythms heard in the world aroundÂ
>him, and those heard in his head--Be Bop phrasings, Shakesespeare,sÂ
>sonnets, the utterances and sing song nonsense rhymes of the JoualÂ
>language, (Kerouac, like Simic, is not an English-first languageÂ
>speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic'sÂ
>status as such is rather sad). The sites/sights/cites Kerouac workedÂ
>with he found a loose form for in the size of the notebook page.Â
>Working with the notebooks, from intense memory and the "legendary"Â
>qualities of his life, Kerouac wrote his "Legend of Dulouz" manyÂ
>volumes of Spontaneous Bop prosody typed at super-high-octane speeds.Â
>"Writing is silent meditation going a hundred miles an hour," he said,Â
>while Truman Capote opined, "it's not writing, it's typing."Â
> As Diane di Pima pointed out, spontaneity is not arrived at inÂ
>the manner of El Spontaneo, who simply leaps in to the ring with DeathÂ
>and trusts to his imagined Legendary Genius. It is arrived at--andÂ
>continues-- through years of disciplined work. Burroughs noted thatÂ
>even when he first met Kerouac, in the mid 1940's, before theÂ
>publication of The Town and the City, written much in the manner ofÂ
>Thomas Wolfe, Kerouac had written millions of words. When heÂ
>"discovered" his Spontaneous Bop Prosody method, Kerouac had exhaustedÂ
>the methods of "craft" in his search for the "wild form" he needed toÂ
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>possible, which is not much, the very same violences carried to theirÂ
>ultimate extremes in his country of origin.Â
> All too often anymore, as one knows, suddenly the question ofÂ
>ethnicity and origins is introduced as a means to impugn a person'sÂ
>thoughts, tastes, understandings, so that anyone who does not agreeÂ
>100% with oneself and "the America for which (that) stands," must ofÂ
>course be if not an "illegal" alien, most certainly a "suspect" alien,Â
>not to be trusted, not to be listened to, not to have any real rightÂ
>to being part of the conversation among what are recognized as theÂ
>"right" humans.Â
> I think if a meeting or series of them, or letters back andÂ
>forth with Mr Simic could be arranged, this would be very interestingÂ
>and illuminanting. Requiring the disciplining of preparing oneselfÂ

>for such an occaission by first arriving at a clearer understanding ofÂ
>what one means when one utters so seemingly simple a word asÂ
>"spontaneity," would also help oneself more than simply hurlingÂ
>epithets and turning this one article into a Crusade for the Holy LandÂ
>and the USA before even clarifying what the "war" is all about in theÂ
>first place. Especially when it involve questions in "poetics" whichÂ
>are older than Aristotle's.Â
> Remember the old cartoon, "I have met the enemy and he is me?"Â
> Discipline isn't only in writing poetry but also in preparingÂ
>one's critiques of what is one feels is an injustice. Spontaneity inÂ
>the manner of attacking other's ideas without understanding even one'sÂ
>own let alone theirs--and if that is what one is accusing mr simic of,Â
>one should be even more aware of this regarding one self beforeÂ
>confronting him--such spontanenity can lead straight to the lynch mob,Â
>Already every day there are more and more examples in the news ofÂ
>persons not allowed to speak or teach or have writings published,Â
>speak their minds--in the USA. And the censoring and firing andÂ
>banning isn't being done by the crowd at Fox only, by "institutions ofÂ
>higher learning," which supposedly are opposed to such things. IfÂ
>one believes in Freedom of Speech, then one needs to act responsablyÂ
>before attacking a person,an article with such virulence.Â
> That is why, again, I return to the question of spontaneity.Â
>Does a "poetics" of the spontaneous have to mean also the knee jerkÂ
>reaction to any criticisms, any doubts, any points of view, which evenÂ
>in the slightest apparently "threaten" one's own?Â
> It begins to sound a lot like that phrase from a playÂ
>employed by I believe Herman Goering--"When I hear the word 'Culture,"Â
>I reach for my revolver."Â
> "Culture" meaning someone else's idea > of it--not one's own, to be sure.Â
> Or, in keeping with the complexity of the issue of theÂ
>spontaneous yet again, Andre Breton's assertion that "the perfectÂ
>Surrealist Act" would be to go into a crowd and start firing at randomÂ
>with a revolver.Â
> One can shoot first and ask questions afterwards.Â
> Or, being poets truly concerned with issues ofÂ
>"poetics,"--essay an exchange of letters, conversations--and find outÂ
>for oneself as Olson would say.Â
> "Don't Believe the Hype"--as Public Enemy says.Â
>Â
>(By pre-emptive attack madness" I mean that before even reading theÂ
>article by Mr Simic, several persons "jumped the gun," and loudlyÂ
>disparaging it, much as some on this list said outright they would notÂ

>only attack the Guantanamo Poets book, but on top of that not evenÂ
>read or buy it! Which latter equivalence I found interesting--thatÂ
>buying and reading are meant to be"=". Heck, I read a huge number ofÂ
>books at the store without ever buying them. And, so far at any rate,Â
>there arestill public and private libraries in existence also.)Â

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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321. Small Press Traffic

Small Press Traffic Needs You!

Tue 9 Oct 2007

Dear Friends of Small Press Traffic--

The 2007-2008 season has brought a lot of changes to SPT! The organization has a new Interim Director, several new hip and visionary Board Members, a sparkling new look to our website (www.sptraffic.org), and even new paypal buttons on our "supporters" page. Please also note our fairly new email address: [redacted]. With all of the changes, Small Press Traffic is proud to continue its legacy as one of the oldest literary arts centers on the West Coast. We are as deeply committed as ever to innovative writing and experimentation. This has not changed in the least. But we need your help.

This fiscal year is a challenging one for us at SPT as certain grant cycles require us to take a funding "year off." Small Press Traffic is a community based and supported organization and we need our community just now. So many poets we know have meant to join SPT, have wanted to, but just didn't quite get around to it. Now is the time! In this off-budget year for SPT, your support makes a real difference.

As a member of Small Press Traffic, you will receive free admission to all of our events, as well as a subscription to Traffic, our fearless and fabulous journal. Plus your name will appear on our website and in our nationally circulated fliers. Please become a member, or renew your membership today. The first 50 people to join or renew will receive archival broadsides from our vintage collection. And it's so easy. Just visit http://www.sptraffic.org/html/supporters.htm and choose the amount you'd like to donate. Please remember that your contribution is tax-deductible and provides much needed funds for SPT's new upcoming events, travel funds for writers, ground-breaking symposia, and new equipment.

Thank you in advance for your support in this membership drive and for making this one of SPT's best years yet!

See you Fridays,

Dana Teen Lomax
Interim Executive Director

David Buuck
Board President

Small Press Traffic Board of Directors: President, David Buuck; Vice-President, Stephanie Young; Treasurer, Brent Cunningham; Secretary, Scott Inguito; Board Members, Chris Chen; Cynthia Sailers

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322. Murat Nemet-Nejat
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Tue 9 Oct 2007

Mark,

Diane is expressing a very old canard. I did not speak a word of English until I was sixteen. I do not think that prevents me from writing what I want in English or read what I want. In fact, in final analysis (look I dropped my the) I find the bent in my hearing and the consciousness about language this alienation has caused me a distinct advantage.

I do not know if you are aware of the number of major American poets whose first/mother tongue was not English: Zukofsky, Stein, Williams, to name a few.

One may definitely argue that to become an American poet the poet must experience English as a foreign language; I explain this in detail in the essay "Questions of Accent," where I also show how Creeley learns this alienation from Zukofsky.

David, is a poet that different from an El Spontaneo, though to achieve that freedom may take years?

Ciao,

Murat

On 10/8/07, Mark Weiss <[redacted]> wrote:
>
> David: This is off the mark in a bunch of ways,
> not least the starkness of the opposition you put
> forward, which is hardly what Diane was talking
> about. Life isn't long enough for a detailed

> response. One point I think does need making.
> Diane isn't indulging in anything like patriotic
> games when she says, rather mildly, "It may be
> that Mr. Simic lacks the language skills to read
> Creeley‹and perhaps many other American poets. It
> is hard‹almost impossible--to hear all the
> layerings of meaning in any but your native
> tongue." She's merely noting that the acquisition
> of a native ear for all the subtlties of language
> and dialect is very rare after early childhood.
> One can write very well in the acquired language,
> of course, without that degree of awareness of
> the idiom, but even that's extremely rare.
>
> I spent seven years working with Jose Kozer on
> the translation of his poems. Jose has lived in a
> largely English-speaking environment since his
> 18th birthday, and his English is articulate and
> virtually flawless, and barely accented.
> Nonetheless, he is aware that he has nothing like
> the depth of awareness of English that he has of
> Spanish. We often spent hours weighing the
> nuances of a Spanish word and the English
> approximations I planned to use, and he was
> usually unaware of many of the nuances of the English.
>
> Of the examples you give, Conrad never had to
> confront a poetry as subtle as Creeley's, and
> Nabokov's taste in English-language poetry was
> decidedly conservative, almost Russian in its
> formalism. The foreigner's ear tends to overvalue
> the least subtle effects--those he or she can
> hear--in the new language, which is why Dylan
> Thomas, for example, is much more popular among
> Spanish-language poets than among anglophones and
> Lorca's ballads more popular among anglophones
> than the Walt Whitman or the Poet in New York. As
> to Kerouac, his early separation from English was
> nothing near as complete (nor as long-lasting) as
> Conrad's, Nabokov's, or Simic's.
>
> I don't think Simic's inability to hear what's

> going on in Creeley and a great deal of other US
> poetry is of this nature, though. He shares it with a lot of native
> speakers.
>
> Mark
>
>
> At 01:20 PM 10/8/2007, you wrote:
> > In one of Wiiliam S. Burroughs' recorded pieces, he speaks of
> >"El Spontaneo"--the sudden eruption into the ring at a Corrida of an
> >aspiring afficianado who momentarliy takes charge, essaying some
> >passes with his cape and hoping to distract the bull's attention to
> >himself rather than the "real" Matador.
> > The dangerous intrusion of the run amok amateur into the world
> >of the professional ritual of Death!
> > Despite many times being hauled away by the authorities and
> >keepers of order of the ritual, there will be always the reappearance
> >of El Spontaneo! Whether it is the same person or another, El
> >Spontaneo's unquenchable desire for the immortality of the ring
> >insures repeat performances.
> > One who is a legend in their own mind may take hold of reality
> >and turn it into their own personal mythology.
> > El Spontaneo literally "puts his life on the line" in the
> >confrontation with a real Death in a ritual of Death. Yet the
> >encounter with the bull is denied him by the maintainers of ritual,
> >of the organized meanings and practices of Death.
> > El Spontaneo is a relative of Don Quixote--who tilted with
> >windmills thinking them rival Knights, and was beset upon by real life
> >robbers. It is not the real bull of ritual or the windmills-knights
> >who leave El Spontaneo and Don Quixote battered and bruised, but the
> >keepers of the gates of the Real.
> >
> > Jack Kerouac was the writer and voice for Spontaneous Bop Prosody
> >against what he saw as the confinements of "craft." Taking his cue
> >from an architect friend, Kerouac "sketched" for years in pocket
> >notebooks the views before him, whether the concrete world or the
> >worlds of memory and dream. Kerouac's visual ksetching isn't done
> >with the sounds cut off--but to the rhythms heard in the world around
> >him, and those heard in his head--Be Bop phrasings, Shakesespeare,s
> >sonnets, the utterances and sing song nonsense rhymes of the Joual
> >language, (Kerouac, like Simic, is not an English-first language
> >speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic's

> >status as such is rather sad). The sites/sights/cites Kerouac worked
> >with he found a loose form for in the size of the notebook page.
> >Working with the notebooks, from intense memory and the "legendary"
> >qualities of his life, Kerouac wrote his "Legend of Dulouz" many
> >volumes of Spontaneous Bop prosody typed at super-high-octane speeds.
> >"Writing is silent meditation going a hundred miles an hour," he said,
> >while Truman Capote opined, "it's not writing, it's typing."
> > As Diane di Pima pointed out, spontaneity is not arrived at in
> >the manner of El Spontaneo, who simply leaps in to the ring with Death
> >and trusts to his imagined Legendary Genius. It is arrived at--and
> >continues-- through years of disciplined work. Burroughs noted that
> >even when he first met Kerouac, in the mid 1940's, before the
> >publication of The Town and the City, written much in the manner of
> >Thomas Wolfe, Kerouac had written millions of words. When he
> >"discovered" his Spontaneous Bop Prosody method, Kerouac had exhausted
> >the methods of "craft" in his search for the "wild form" he needed to
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> >identiy which he hoped I am sure to have left behind,as much as it is
> >possible, which is not much, the very same violences carried to their
> >ultimate extremes in his country of origin.
> > All too often anymore, as one knows, suddenly the question of
> >ethnicity and origins is introduced as a means to impugn a person's
> >thoughts, tastes, understandings, so that anyone who does not agree
> >100% with oneself and "the America for which (that) stands," must of
> >course be if not an "illegal" alien, most certainly a "suspect" alien,
> >not to be trusted, not to be listened to, not to have any real right
> >to being part of the conversation among what are recognized as the
> >"right" humans.
> > I think if a meeting or series of them, or letters back and
> >forth with Mr Simic could be arranged, this would be very interesting
> >and illuminanting. Requiring the disciplining of preparing oneself
> >for such an occaission by first arriving at a clearer understanding of
> >what one means when one utters so seemingly simple a word as
> >"spontaneity," would also help oneself more than simply hurling
> >epithets and turning this one article into a Crusade for the Holy Land
> >and the USA before even clarifying what the "war" is all about in the
> >first place. Especially when it involve questions in "poetics" which
> >are older than Aristotle's.
> > Remember the old cartoon, "I have met the enemy and he is me?"
> > Discipline isn't only in writing poetry but also in preparing
> >one's critiques of what is one feels is an injustice. Spontaneity in
> >the manner of attacking other's ideas without understanding even one's
> >own let alone theirs--and if that is what one is accusing mr simic of,
> >one should be even more aware of this regarding one self before
> >confronting him--such spontanenity can lead straight to the lynch mob,
> >Already every day there are more and more examples in the news of

> >persons not allowed to speak or teach or have writings published,
> >speak their minds--in the USA. And the censoring and firing and
> >banning isn't being done by the crowd at Fox only, by "institutions of
> >higher learning," which supposedly are opposed to such things. If
> >one believes in Freedom of Speech, then one needs to act responsably
> >before attacking a person,an article with such virulence.
> > That is why, again, I return to the question of spontaneity.
> >Does a "poetics" of the spontaneous have to mean also the knee jerk
> >reaction to any criticisms, any doubts, any points of view, which even
> >in the slightest apparently "threaten" one's own?
> > It begins to sound a lot like that phrase from a play
> >employed by I believe Herman Goering--"When I hear the word 'Culture,"
> >I reach for my revolver."
> > "Culture" meaning someone else's idea
> > of it--not one's own, to be sure.
> > Or, in keeping with the complexity of the issue of the
> >spontaneous yet again, Andre Breton's assertion that "the perfect
> >Surrealist Act" would be to go into a crowd and start firing at random
> >with a revolver.
> > One can shoot first and ask questions afterwards.
> > Or, being poets truly concerned with issues of
> >"poetics,"--essay an exchange of letters, conversations--and find out
> >for oneself as Olson would say.
> > "Don't Believe the Hype"--as Public Enemy says.
> >
> >(By pre-emptive attack madness" I mean that before even reading the
> >article by Mr Simic, several persons "jumped the gun," and loudly
> >disparaging it, much as some on this list said outright they would not
> >only attack the Guantanamo Poets book, but on top of that not even
> >read or buy it! Which latter equivalence I found interesting--that
> >buying and reading are meant to be"=". Heck, I read a huge number of
> >books at the store without ever buying them. And, so far at any rate,
> >there arestill public and private libraries in existence also.)
>

↑ Index

323. Carol Novack

Reminder: Saturday night at Williamsburg Art & Historical Center, NYC

Tue 9 Oct 2007

---

*Saturday, October, 13 2007** 8:00 – 10:00 pm Williamsburg Art & Historical Center (wahcenter.net) **
135 Broadway, Williamsburg (corner of Bedford), New York, New York 11211**; Donation:
$10***

*Heard Words with Music** *

*A Round Robin Reading curated by Carol Novack, Publisher/Editor, Mad Hatters' Review (http://www.madhattersreview.com)**
*

*Featuring Mad Hatters' Review Poetry & Fiction Writers Eric Darton, Urayoan Noel, Carol Novack, and Elizabeth Smith, *accompanied by improvised music by experimental Musician/Composer Peter Knoll.* * ******** Other performances/exhibitions will include a showing of a collaborative film by Orin Buck and Carol Novack (based on images in one of her poems), and a performance by innovative German dancers, *Yana Schnitzler's Human Kinetics Movement Arts, *with photographic projections by the event's host, photographer *Joel Simpson,* curator of the group digital art exhibition currently at WAH.

Please check http://www.wahcenter.org for directions to the Williamsburg Art & Historical Center. Biographical details may be found at http://www.madhattersreview.com. Any questions? Email Carol.

--
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https://www.fracturedatlas.org/site/contribute/donate/580

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324. Simon DeDeo

new on rhubarb is susan

Tue 9 Oct 2007

One post made it out of the job season crunch I'm still experiencing -- opinions I hold about poetry (sorted.)

http://rhubarbissusan.blogspot.com/2007/10/opinions-i-hold-about-poetry-sorted.html http://rhubarbissusan.blogspot.com/

Thanks for stopping by,

Simon

↑ Index

325. Sam Ladkin

Cambridge Reading (UK) Oct 16th Pattison, Jarvis, Stanley

Tue 9 Oct 2007

> *Apologies for cross posting*

> POETRY READING IN CAMBRIDGE
>
> Tuesday, October 16th
>
> The Erasmus Room, Queens' College
>
> where:
>
> Neil Pattison, Josh Stanley & Simon Jarvis
>
> will be reading. Readings start at 8pm.
>
> FREE ENTRY , ALL WELCOME
>
> From a letter to Simon Jarvis by Keston Sutherland http://
> www.oncompanytime.biz/jarvis.html
>
> "It is a poem not only unique in its accomplishment of thinking,
> into which it earns its way with the most strenuous imaginable
> commitment, truly a philosophic song like no other; it is unique
> also and perhaps more profoundly in its immense, anannihilative
> fidelity to the living need for uniqueness, for the one
> particularity of uniqueness itself not to be shaded off somewhere
> into the pastel reserves of a generalisable concepthood but to be
> here and now, if that's the only place and time where heaven is
> though not itself at least myself."
>
> Neil Pattison's work can be found at http://www.barquepress.com/
> preferences.html
>

> Selections of Josh Stanley's work can be found at http://
> intercapillaryspace.blogspot.com/2007/08/poem-by-joshua-stanley.html
>
> Map of Queens': http://www.queens.cam.ac.uk/queens/Contact/
> CollMap.gif
>
> The Erasmus Room can be found in Pump Court.
>
> www.cambridgepoetry.org
CONTACT Josh Stanley on [redacted] for any other information.

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326. Shankar, Ravi (English)
Drunken Boat looking for work for (mis)Translation Folio
Tue 9 Oct 2007

Drunken Boat, international online journal of the arts, is assembling material for its next issue and will be considering work for a (mis)translation folio, which is broadly defined as encompassing everything from straight translation to homophonic/homolinguistic/lexical translation to multimedia and mixed genre translations. Send any work to <[redacted]> by October 31st for consideration.

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]
[redacted]

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327. Gerald Schwartz
Here, Bullet...
Tue 9 Oct 2007

A grain of salt, a grain of sand...

http://homefires.blogs.nytimes.com/2007/10/07/verses-in-wartime-part-1-in-country/index.html?ref=opinion

Gerald S.

↑ Index

328. **Alexander Dickow**
language acquisition
Tue 9 Oct 2007

Mark,
This is said in all friendliness and for the sake of discussion, and I bear you only goodwill (saying that just in case I sound wounding anywhere on accident), but this is a very interesting issue to me, so here goes.
You claim the widely-held opinion that a second language cannot be "fully" acquired and mastered after age 18, ie to a comparable level as the native tongue. (I'm approximating your nuance to some extent, but yours is a variant of the same view, which I've usually heard or read with *much* younger ages, to your credit: 12 or 15, eg).
The Creeley vs. Simic thing aside, I think this view of second language acquisition (see below for your quote) is a harmful received idea. There may be a very minimal degree of biological accuracy, sure, *perhaps*, but in that case maybe without much basis in research (not that I've checked into that closely, admittedly...).
I've spoken repeatedly with two specialists in applied linguistics about this, in public and in private (one an important scholar, -- and a chomskian, to boot!): both agreed, this opinion about the limits of linguistic mastery possible after puberty has no basis in fact and is no more than widely assumed conjecture. One of these specialists expressed slight scorn for the notion, as a cliche accepted by people outside the discipline.
More importantly, issues of language mastery are so often used to dismiss or disparage "second-language" writers (especially when language is doubled with perceived racial difference), that this opinion is best avoided. Who wants to adopt as their own the opinions of the racist French (and elsewhere, probably) editorial milieu? I think that's a compelling reason to simply assume this idea about language acquisition is false, or at least assume just

about *anything* before I assume a person has
imperfect mastery of a second language....
Accent, for example, is often a basis for such
judgments, but I've seen time and time again that the
extent of a second-language accent has no necessary
relation whatsoever to mastery of vocabulary, grammar,
expression written and oral, etc, etc....
Although I'll note that you don't think Simic's
problem is one of language acquisition, and I'm sure
you're right. You also base your opinion in personal
experience: I'm sure you're right in the cases you've
encountered, too. Furthermore, you do say "very rare"
rather than "never": but "very rare" is a slippery
word, and I would suggest rather too vague. What a
difficult thing to measure, after all!
Fascinating discussion, in any event.
Amicalement,
Alex

Mark Weiss wrote:
>David: This is off the mark in a bunch of ways,
>not least the starkness of the opposition you put
forward, which is hardly what Diane was talking
about. Life isn't long enough for a detailed
response. One point I think does need making.
Diane isn't indulging in anything like patriotic
games when she says, rather mildly, "It may be
that Mr. Simic lacks the language skills to read
Creeley‹and perhaps many other American poets. It
is hard‹almost impossible--to hear all the
layerings of meaning in any but your native
tongue." She's merely noting that the acquisition
of a native ear for all the subtlties of language
and dialect is very rare after early childhood.
One can write very well in the acquired language,
of course, without that degree of awareness of
the idiom, but even that's extremely rare.

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

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329. Joanna Fuhrman
Fall Zinc
Tue 9 Oct 2007

10/14 Joanna Fuhrman & Paul Violi 7 PM10/21 Jessica Rogers & TBA 7PM10/28 Aaron Belz, Michael Schiavo, John Mateer and Peter Davis 7 PM11/4 Erica Kaufman & Bruce Andrews 7 PM11/11 Leslie Scalapino & Lisa Lubasch 7 PM 11/18 Buck Downs & Shafer Hall 7 PM11/25 Xtina Strong & Joanna Sondheim & Jess Fiorini 7 PM12/2 Charles North & Charles Bernstein 7 PM12/9 Daisy Fried & Cathy Park Hong 7 PMThe Zinc Bar90 West Houston Street(corner of La Guardia Place)Greenwich VillageNew York NYPaul Violihttp://www.poems.com/feature.php?date=13581Joanna Fuhrmanhttp://www.poets.org/viewmedia.php/prmMID/19069

_____
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330. William Allegrezza
Fwd: Huge Poetry Reading in Chicago!
Tue 9 Oct 2007

CHICAGO POETS READ FROM THE CITY VISIBLE

Cracked Slab Books is pleased to announce a reading by poets of its new anthology, *The City Visible: Chicago Poetry for the New Century*, on October 20th at 7:00 p.m. at 3617 W Belle Plaine Ave. (Gethsemane Evangelical Church —yes, in the church).

The readers will include:

Nick Twemlow – Robyn Schiff – Johanny Vázquez Paz – Joel Felix – Peter O'Leary – Garin Cycholl – Chris Glomski – Simone Muench – Cynthia Bond – Kristy Odelius – Lina Vitkauskas – Larry Sawyer – William Allegrezza – Jorge Sanchez – Tony Trigilio – Jennifer Karmin – Ray Bianchi – Kerri Sonnenberg – Eric Elshtain

Admission: $5 (or $15 dollars if you want a copy of the anthology—its retail value is $22.95)

For more information, contact [redacted] or call [redacted]. For the book, see crackedslabbooks.com or visit amazon.com.

* About The City Visible:*

Edited by Ray Bianchi and William Allegrezza, this anthology brings together a sampling of some of the best poets working in Chicago and the surrounding region. From all corners of the city, these poets are crafting a voice for Chicago literature in the new century.

The book contains work from the following poets:

Jennifer Scappettone * Suzanne Buffam * Srikanth Reddy * Robyn Schiff * Nick Twemlow * John Tipton * Eric Elshtain * David Pavelich * Peter O'Leary * William Fuller * Michael O'Leary * Mark Tardi * Erica Bernheim * Michael Antonucci * Chris Glomski * Garin Cycholl * Luis Urrea * Kristy Odelius * Lina Ramona Vitkauskas * Simone Muench * Lea Graham * Ed Roberson * Arielle Greenberg * Tony Trigilio * Shin Yu Pai * Dan Beachy-Quick * Maxine Chernoff * Kerri Sonnenberg * Jesse Seldess * Paul Hoover * Michelle Taransky * Robert Archambeau * Bill Marsh * Larry Sawyer * Cecilia Pinto * Johanny Vázquez Paz * Ela Kotkowska * Jorge Sanchez * Joel Craig * Daniel Borzutzky * Joel Felix * Raymond Bianchi * Cynthia Bond * William Allegrezza * Jennifer Karmin * Tim Yu * Laura Sims * Roberto Harrison * Brenda Cárdenas * Stacy Szymaszek * Chuck Stebelton * Jordan Stempleman.

Praise for the Anthology:

When Carl Sandburg asked in his *Chicago Poems*, close to a hundred years ago, for "a voice to speak to me in the day end, / A hand to touch me in the dark room / Breaking the long loneliness," little did he know his city would be so fully and livingly answered and so honored. Chicago is again transformed by poetry. Here in these myriad acts of imagination, the poets of T*he City Visible* give to it again, in Shakespeare's terms, :a local habitation and a name."

Peter Gizzi

The most exciting and satisfying anthology I've acquired in the past month is *The City Visible: Chicago Poetry for the New Century* . . . It not only is easily the best anthology I've ever seen that tried to capture the lively scene of the Second City, but it's a worthy companion to Stephanie Young's *Bay Poetics*, which for my money is the gold standard in contemporary poetry anthologies, especially ones that offer a regional focus.

Ron Silliman

There's a lot of fantastic writing here . . . there s a diversity of expression that makes it a fantastic sourcebook.

Simon DeDeo

The City Visible: Chicago Poetry for the New Century is a prudent investment for any reader of contemporary poetry . . . the book is a nice, hearty, earnest sampling of interesting poets.

Olivia Cronk, *Bookslut*

Unveiling an entire new poetic culture may seem like the act of a master magician, but Allegrezza and Bianchi have been on the case a long time and they know what they're doing. Volume Two is said to be in the works, and in the meantime I for one will be ordering several copies of Volume One for students, friends, and family relations. When young poets ask me, where should I go, what should I do, nowadays I always say pull out a map, throw in a dart. X marks the spot, but Chicago is the most exciting scene around. Years from now we'll be looking back at the early 21st century and wishing we'd all relocated there at this time in poetry history.

Kevin Killian

Bill Allegrezza

p.s. My list is not large, so feel free to forward this to poets you know, especially poets in Chicago.

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331. **Mark Weiss**

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Tue 9 Oct 2007

Knowing more than one language at an early age is certainly useful. Not knowing English at an early age is not a disqualification, but it is a difference. Williams also had a father, and by the time he was weaned he was involved in an English-speaking world. He also went to English-speaking public school. Zukofsky spoke Yiddish in the family, but the street was polyglot. I don't know the details of Stein's upbringing--the rich for their own reasons often raised their children in a foreign language.

One may definitely argue whatever one wants. I'm not definitely arguing anything--there are exceptions. Montaigne spoke only Latin in his childhood and then invented modern French prose. That degree of acquisition of nuance in a language learned after early childhood is not imposssible, but it's very rare.

But as I said, I don't think that Simic was unable to read Creeley, I think he was engaged in a broader polemic.

Mark

At 12:40 AM 10/9/2007, you wrote:
>Mark,
>
>Diane is expressing a very old canard. I did not speak a word of English
>until I was sixteen. I do not think that prevents me from writing what I
>want in English or read what I want. In fact, in final analysis (look I
>dropped my the) I find the bent in my hearing and the consciousness about
>language this alienation has caused me a distinct advantage.
>
>I do not know if you are aware of the number of major American poets whose
>first/mother tongue was not English: Zukofsky, Stein, Williams, to name a
>few.
>
>One may definitely argue that to become an American poet the poet must
>experience English as a foreign language; I explain this in detail in the
>essay "Questions of Accent," where I also show how Creeley learns this
>alienation from Zukofsky.
>
>David, is a poet that different from an El Spontaneo, though to achieve that
>freedom may take years?
>
>Ciao,
>
>Murat
>
>
>On 10/8/07, Mark Weiss <[redacted]> wrote:
> >
> > David: This is off the mark in a bunch of ways,
> > not least the starkness of the opposition you put
> > forward, which is hardly what Diane was talking
> > about. Life isn't long enough for a detailed
> > response. One point I think does need making.
> > Diane isn't indulging in anything like patriotic
> > games when she says, rather mildly, "It may be
> > that Mr. Simic lacks the language skills to read
> > Creeley‹and perhaps many other American poets. It
> > is hard‹almost impossible--to hear all the
> > layerings of meaning in any but your native
> > tongue." She's merely noting that the acquisition

> > of a native ear for all the subtlties of language
> > and dialect is very rare after early childhood.
> > One can write very well in the acquired language,
> > of course, without that degree of awareness of
> > the idiom, but even that's extremely rare.
> >
> > I spent seven years working with Jose Kozer on
> > the translation of his poems. Jose has lived in a
> > largely English-speaking environment since his
> > 18th birthday, and his English is articulate and
> > virtually flawless, and barely accented.
> > Nonetheless, he is aware that he has nothing like
> > the depth of awareness of English that he has of
> > Spanish. We often spent hours weighing the
> > nuances of a Spanish word and the English
> > approximations I planned to use, and he was
> > usually unaware of many of the nuances of the English.
> >
> > Of the examples you give, Conrad never had to
> > confront a poetry as subtle as Creeley's, and
> > Nabokov's taste in English-language poetry was
> > decidedly conservative, almost Russian in its
> > formalism. The foreigner's ear tends to overvalue
> > the least subtle effects--those he or she can
> > hear--in the new language, which is why Dylan
> > Thomas, for example, is much more popular among
> > Spanish-language poets than among anglophones and
> > Lorca's ballads more popular among anglophones
> > than the Walt Whitman or the Poet in New York. As
> > to Kerouac, his early separation from English was
> > nothing near as complete (nor as long-lasting) as
> > Conrad's, Nabokov's, or Simic's.
> >
> > I don't think Simic's inability to hear what's
> > going on in Creeley and a great deal of other US
> > poetry is of this nature, though. He shares it with a lot of native
> > speakers.
> >
> > Mark
> >
> >
> > At 01:20 PM 10/8/2007, you wrote:

> > > In one of Wiiliam S. Burroughs' recorded pieces, he speaks of
> > >"El Spontaneo"--the sudden eruption into the ring at a Corrida of an
> > >aspiring afficianado who momentarliy takes charge, essaying some
> > >passes with his cape and hoping to distract the bull's attention to
> > >himself rather than the "real" Matador.
> > > The dangerous intrusion of the run amok amateur into the world
> > >of the professional ritual of Death!
> > > Despite many times being hauled away by the authorities and
> > >keepers of order of the ritual, there will be always the reappearance
> > >of El Spontaneo! Whether it is the same person or another, El
> > >Spontaneo's unquenchable desire for the immortality of the ring
> > >insures repeat performances.
> > > One who is a legend in their own mind may take hold of reality
> > >and turn it into their own personal mythology.
> > > El Spontaneo literally "puts his life on the line" in the
> > >confrontation with a real Death in a ritual of Death. Yet the
> > >encounter with the bull is denied him by the maintainers of ritual,
> > >of the organized meanings and practices of Death.
> > > El Spontaneo is a relative of Don Quixote--who tilted with
> > >windmills thinking them rival Knights, and was beset upon by real life
> > >robbers. It is not the real bull of ritual or the windmills-knights
> > >who leave El Spontaneo and Don Quixote battered and bruised, but the
> > >keepers of the gates of the Real.
> > >
> > > Jack Kerouac was the writer and voice for Spontaneous Bop Prosody
> > >against what he saw as the confinements of "craft." Taking his cue
> > >from an architect friend, Kerouac "sketched" for years in pocket
> > >notebooks the views before him, whether the concrete world or the
> > >worlds of memory and dream. Kerouac's visual ksetching isn't done
> > >with the sounds cut off--but to the rhythms heard in the world around
> > >him, and those heard in his head--Be Bop phrasings, Shakesespeare,s
> > >sonnets, the utterances and sing song nonsense rhymes of the Joual
> > >language, (Kerouac, like Simic, is not an English-first language
> > >speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic's
> > >status as such is rather sad). The sites/sights/cites Kerouac worked
> > >with he found a loose form for in the size of the notebook page.
> > >Working with the notebooks, from intense memory and the "legendary"
> > >qualities of his life, Kerouac wrote his "Legend of Dulouz" many
> > >volumes of Spontaneous Bop prosody typed at super-high-octane speeds.
> > >"Writing is silent meditation going a hundred miles an hour," he said,
> > >while Truman Capote opined, "it's not writing, it's typing."
> > > As Diane di Pima pointed out, spontaneity is not arrived at in

> > >the manner of El Spontaneo, who simply leaps in to the ring with Death
> > >and trusts to his imagined Legendary Genius. It is arrived at--and
> > >continues-- through years of disciplined work. Burroughs noted that
> > >even when he first met Kerouac, in the mid 1940's, before the
> > >publication of The Town and the City, written much in the manner of
> > >Thomas Wolfe, Kerouac had written millions of words. When he
> > >"discovered" his Spontaneous Bop Prosody method, Kerouac had
exhausted
> > >the methods of "craft" in his search for the "wild form" he needed to
> > >present his "book movie, the original American form."
> > > The opening page of "Vanity of Duluoz," Kerouac's last published
> > >novel in his lifteime, he explains that this book will be written in
> > >standardized grammar, punctuation, prose, for "the new illiterate
> > >generation." In some of his lat essays, he writes of his encounter
> > >with "unreadabilitiy"--on the one hand the for him "unreadable" works
> > >of "craft" and on the other, others finding his works "unreadable."
> > > Kerouac notes (so to speak) that his work has gone far over
> > >into pure sound. (Bob Cobbing, who published the first complete
> > >edition of Kerouac's "Old Angel Midnight" said that this and Joyce's
> > >Finegan's Wake are the two greatest sound poems of the English
> > >language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop
> > >prosody unmorring of words, syllables, letters from "rational"
> > >orderings is a journey into an outer space of "Zaum" (which translated
> > >means "beyond-sense" or "transrational") and so is a writing of the
> > >future, for space explorers, and to get published, he will have to
> > >return to the earth-bound strictures of the prose of Vanity of Duluoz,
> > >to show the skeptics that is not "merely" typing.
> > > Don Cherry, the great Jazz musican, would often say that "Free
> > >Jazz canonly be played by superbly disciplined musicians." It's not
> > >like the free form noodling of Freak Out jams, but something worked at
> > > through a lifetime of practice and the continau study of musical
> > >forms, an encylopeiac kowledge carried in the mind on which to be able
> > >to draw in the spontaneous creation of the Free.
> > > The disagreement and discussion about the Spontaneous and the
> > >"crafted" is a very very old one. One of the most famous examples is
> > >"Giotto's Circle." A competition for a large and distinguished,
> > >exalted commission was held and painters all over Italy set to work at
> > >their cartoons, sketches, tons of proposed works were examined, all
> > >showing off as much as possible the great skills of the artists. Yet
> > >when the judges came to visit Giotto, he had no piles of impressive
> > >work to display at all.
> > > The judges were stunned--Giotto not competing? I will show

> > >you all you need to know, said Giotto, and bent down and drew on the
> > >dusty floor a perfect circle.
> > > Fortunetly for the history and Legends of art--the judges
> > >were no dummies. They immediately gave the commision to Giotto for
> > >his Spontaneous Creation, for they realized embodied in it was the
> > >most disciplined "craft" in Italy.
> > >
> > > On the other hand, one can cite a very great many works which
> > >seem to be, sound like, look like, read as, "spontaneous"
> > >compositions, sprung like Athena from the head of Zeus or emerging
> > >like Aphrodite from the sea. Yet that "spontaneous" surface is made
> > >up of thousands of revisions, repaintings, changes of notes.
> > > Or--as Poe demonstrates in "The Philopshy of Composition," one
> > >can first create a work and then reconstruct the creation as a series
> > >of rational choices, made on the basis of well thought through
> > >deductive reasonings of the sort Poe has his detective Dupin put to
> > >use in finding the "Purloined Letter" and solving the "Murders in the
> > >Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on
> > >the real life case and Poe's fictional "solving" of it during the
> > >course of its ongoing investigation came out this year, called The
> > >Little Cigar Store Girl.)
> > > Works that have the explosive energy and fury of spontaneous
> > >outbursts like Rimbaud's "A Season in Hell" and the works of L-F
> > >Celine, for example, were actually achieved through a process of
> > >drastic revisions. Mayakovsky's "How Are Verses Made?" also
> > >demonstrates this form of arrival at spontaneity of expression.
> > > The same thing can be done in music and film, video
> > >studios--the editing of many different different "takes' can be
> > >experienced by the listener and viewer as something occuring
> > >spontaneously, "live" while al the while being made of a long series
> > >of edits, rearrangements, careful "craft" "after the fact."
> > > The question of spontaneity itself in writing is therefore a
> > >much more complex question, for it involves asking--what is the
> > >"spontaneous" the writer is working with? Is it the METHOD of
> > >composition itself--or the deductive creation of the EFFECT of
> > >spontaneity?
> > > The spontaneous involves more than what I am with Diane di
> > >Prima in thinking of as the meaning of Creeley's use of the word
> > >"momently." I think what Simic is driving at, though he very much
> > >glosses over the whole issue, is that what is "momently" needs to be
> > >sroted out from the consideration of every moment as being "momently"
> > >and of every word that one writes being necessarily "of moment" rather

> > >than "of the moment."
> > > And then, if that is the case, when choosing what is "momently"
> > >how much does the "effect" of the "momently" have to do with a concern
> > >with "spontaneity."
> > > That is, is the EFFECT, if not necessarily the METHOD, of any
> > >concern to Simic?
> > > El Sponateno can be seen from one point of view as a poetic
> > >character, an amateur so possesed by his own personal mythology of
> > >being a Legend in His Own Mind that he needs no lengthy practice
> > >whatsoever to accomplish what the long disciplines of the Professional
> > >Matador can. In fact, he assumes that is his own methods will, of
> > >course, be far superior to those of the mundane reality of the
> > >ritualized encounter with Death. Yet to the vast majority of
> > >afficianados, of course El Spontaneo will appear to be just another
> > >deluded asshole interrupting all too mundanely the Art of the Corrida
> > >and its ritual of Death.
> > > El Spontaneo, after all, may not be all that spontaneous,
> > >having well in mind ahead of time the moment--the "momently"-opening
> > >in which to explode into the ring and unveil his Greatness for the
> > >Astonished and Adoring World to Behold! He may actually turn out to
> > >be possesed of some raw talent--many would-be Matadors have in fact
> > >been able to launch a career in this manner--or he may just be another
> > >form of "flasher," "exposing himself in public" for the world to gawk
> > >and reel in revulsion at his pathetic display.
> > > Is he making the "leap into the void" of an Yves Klein
> > >foto-action Art Work? Or a leap into the void of a Legend which both
> > >ritual and reality are prepared to tear to shreds?
> > > I think before the "Simic on Creeley" turns into a war of
> > >competing rhetorics which are presented as drastic barriers and
> > >differences in philosophy, life style, politics, ideologies of the
> > >soul and sociologoies of the criticisms of poetry and who is and is
> > >not allowed to write and speak about them, one would be much more
> > >interested in having the discussion be opened up to a consideration of
> > >the ideas and terminologies involved. As I have been trying to
> > >demonstrate, the issue of spontaneity is far more complex than is
> > >being assumed for the most part, and before smashing Mr Simic to
> > >pieces I would rather first like to find out what his sense of
> > >spontaneity is, how he considers differences of Method and Effect in
> > >relation to this, which then entails a questioning of "craft" and what
> > >his ideas on these lines are.
> > > I think if one began a discussion from the ground up so to speak,
> > >this would lead to a much more illuminating and useful discussion of

> > >"poetics" and its roles in poetries and specifically in those of
> > >Robert Creeley and Charles Simic, and of course, whoever wants to
> > >actually carry on a real discussion rather than put on display the
> > >current American pre-emptive attack madness or, the after-the-reading
> > >desire for the head of this "uppity" "foreigner". The latter betrays
> > >to me that Mr Simic is encountering questions of natioanal/ethnic
> > >identiy which he hoped I am sure to have left behind,as much as it is
> > >possible, which is not much, the very same violences carried to their
> > >ultimate extremes in his country of origin.
> > > All too often anymore, as one knows, suddenly the question of
> > >ethnicity and origins is introduced as a means to impugn a person's
> > >thoughts, tastes, understandings, so that anyone who does not agree
> > >100% with oneself and "the America for which (that) stands," must of
> > >course be if not an "illegal" alien, most certainly a "suspect" alien,
> > >not to be trusted, not to be listened to, not to have any real right
> > >to being part of the conversation among what are recognized as the
> > >"right" humans.
> > > I think if a meeting or series of them, or letters back and
> > >forth with Mr Simic could be arranged, this would be very interesting
> > >and illuminanting. Requiring the disciplining of preparing oneself
> > >for such an occaission by first arriving at a clearer understanding of
> > >what one means when one utters so seemingly simple a word as
> > >"spontaneity," would also help oneself more than simply hurling
> > >epithets and turning this one article into a Crusade for the Holy Land
> > >and the USA before even clarifying what the "war" is all about in the
> > >first place. Especially when it involve questions in "poetics" which
> > >are older than Aristotle's.
> > > Remember the old cartoon, "I have met the enemy and he is me?"
> > > Discipline isn't only in writing poetry but also in preparing
> > >one's critiques of what is one feels is an injustice. Spontaneity in
> > >the manner of attacking other's ideas without understanding even one's
> > >own let alone theirs--and if that is what one is accusing mr simic of,
> > >one should be even more aware of this regarding one self before
> > >confronting him--such spontanenity can lead straight to the lynch mob,
> > >Already every day there are more and more examples in the news of
> > >persons not allowed to speak or teach or have writings published,
> > >speak their minds--in the USA. And the censoring and firing and
> > >banning isn't being done by the crowd at Fox only, by "institutions of
> > >higher learning," which supposedly are opposed to such things. If
> > >one believes in Freedom of Speech, then one needs to act responsably
> > >before attacking a person,an article with such virulence.
> > > That is why, again, I return to the question of spontaneity.

> > >Does a "poetics" of the spontaneous have to mean also the knee jerk
> > >reaction to any criticisms, any doubts, any points of view, which even
> > >in the slightest apparently "threaten" one's own?
> > > It begins to sound a lot like that phrase from a play
> > >employed by I believe Herman Goering--"When I hear the word 'Culture,"
> > >I reach for my revolver."
> > > "Culture" meaning someone else's idea
> > > of it--not one's own, to be sure.
> > > Or, in keeping with the complexity of the issue of the
> > >spontaneous yet again, Andre Breton's assertion that "the perfect
> > >Surrealist Act" would be to go into a crowd and start firing at random
> > >with a revolver.
> > > One can shoot first and ask questions afterwards.
> > > Or, being poets truly concerned with issues of
> > >"poetics,"--essay an exchange of letters, conversations--and find out
> > >for oneself as Olson would say.
> > > "Don't Believe the Hype"--as Public Enemy says.
> > >
> > >(By pre-emptive attack madness" I mean that before even reading the
> > >article by Mr Simic, several persons "jumped the gun," and loudly
> > >disparaging it, much as some on this list said outright they would not
> > >only attack the Guantanamo Poets book, but on top of that not even
> > >read or buy it! Which latter equivalence I found interesting--that
> > >buying and reading are meant to be"=". Heck, I read a huge number of
> > >books at the store without ever buying them. And, so far at any rate,
> > >there arestill public and private libraries in existence also.)
> >

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332. Poetics List

Poetics List Welcome Message - Please Review

Tue 9 Oct 2007

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com
note our new address!

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:
1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary

poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change withouth notice.

In addition to being archived at through the EPC (http://epc.buffalo.edu) and at http://listserv.acsu.buffalo.edu/archives/poetics.html, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the

posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [redacted], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed form the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-

subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at

http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per

day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

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333. Stephen Vincent

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Tue 9 Oct 2007

Yes, I think it's time to see bilingual ism (or tri plus) as a rich advantage for a poem/poet - and, also, a genuine mirror of the global space in which multiple languages are intersecting and modifying each other more than ever. I find odd (if not silly) - if that is what Diane and Mark are really saying - the idea that Charles Simic cannot really hear and write with a full knowledge of English subtleties, nuances, etc. (I think he came here in high school by the way). The limits - when Simic comes to reading Creeley - should be just pointed out as that. Dipping into an "English first" bias can be interpreted/seen as an ethnocentric bias at the root of too many other issues.

I think it's time - and this will become more frequent in generations to come - that the work of a bi-lingual poet such a Victor Hernandez Cruz will become "the norm" - where his Spanish via Puerto-Rico and English via this country find real interesting collisions and juxtapositions. (I happen to think that fully bilingual poets/writers can bring more strategies to the table).

What if WCW and Zukofsky - for example - had written in forms that had combined both of their languages. I am sure this notion of such combinations will be anathema to various forms of gated communities (intellectual and otherwise) in the US and elsewhere. And not the coming adventure - particularly as USA hegemony begins to disintegrate, global migrations expand and English becomes much more subtle and variant. Of course, in the struggle to preserve or create 'new standards' these changes will be madly resisted, fought over, etc. That, too, will be part of the adventure.

Stephen V

Murat Nemet-Nejat <[redacted]> wrote: Mark,

Diane is expressing a very old canard. I did not speak a word of English until I was sixteen. I do not think that prevents me from writing what I want in English or read what I want. In fact, in final analysis (look I dropped my the) I find the

bent in my hearing and the consciousness about language this alienation has caused me a distinct advantage.

I do not know if you are aware of the number of major American poets whose first/mother tongue was not English: Zukofsky, Stein, Williams, to name a few.

One may definitely argue that to become an American poet the poet must experience English as a foreign language; I explain this in detail in the essay "Questions of Accent," where I also show how Creeley learns this alienation from Zukofsky.

David, is a poet that different from an El Spontaneo, though to achieve that freedom may take years?

Ciao,

Murat

On 10/8/07, Mark Weiss wrote:
>
> David: This is off the mark in a bunch of ways,
> not least the starkness of the opposition you put
> forward, which is hardly what Diane was talking
> about. Life isn't long enough for a detailed
> response. One point I think does need making.
> Diane isn't indulging in anything like patriotic
> games when she says, rather mildly, "It may be
> that Mr. Simic lacks the language skills to read
> Creeley‹and perhaps many other American poets. It
> is hard‹almost impossible--to hear all the
> layerings of meaning in any but your native
> tongue." She's merely noting that the acquisition
> of a native ear for all the subtlties of language
> and dialect is very rare after early childhood.
> One can write very well in the acquired language,
> of course, without that degree of awareness of
> the idiom, but even that's extremely rare.
>
> I spent seven years working with Jose Kozer on
> the translation of his poems. Jose has lived in a
> largely English-speaking environment since his
> 18th birthday, and his English is articulate and
> virtually flawless, and barely accented.
> Nonetheless, he is aware that he has nothing like
> the depth of awareness of English that he has of
> Spanish. We often spent hours weighing the

> nuances of a Spanish word and the English
> approximations I planned to use, and he was
> usually unaware of many of the nuances of the English.
>
> Of the examples you give, Conrad never had to
> confront a poetry as subtle as Creeley's, and
> Nabokov's taste in English-language poetry was
> decidedly conservative, almost Russian in its
> formalism. The foreigner's ear tends to overvalue
> the least subtle effects--those he or she can
> hear--in the new language, which is why Dylan
> Thomas, for example, is much more popular among
> Spanish-language poets than among anglophones and
> Lorca's ballads more popular among anglophones
> than the Walt Whitman or the Poet in New York. As
> to Kerouac, his early separation from English was
> nothing near as complete (nor as long-lasting) as
> Conrad's, Nabokov's, or Simic's.
>
> I don't think Simic's inability to hear what's
> going on in Creeley and a great deal of other US
> poetry is of this nature, though. He shares it with a lot of native
> speakers.
>
> Mark
>
>
> At 01:20 PM 10/8/2007, you wrote:
> > In one of Wiiliam S. Burroughs' recorded pieces, he speaks of
> >"El Spontaneo"--the sudden eruption into the ring at a Corrida of an
> >aspiring afficianado who momentarliy takes charge, essaying some
> >passes with his cape and hoping to distract the bull's attention to
> >himself rather than the "real" Matador.
> > The dangerous intrusion of the run amok amateur into the world
> >of the professional ritual of Death!
> > Despite many times being hauled away by the authorities and
> >keepers of order of the ritual, there will be always the reappearance
> >of El Spontaneo! Whether it is the same person or another, El
> >Spontaneo's unquenchable desire for the immortality of the ring
> >insures repeat performances.
> > One who is a legend in their own mind may take hold of reality
> >and turn it into their own personal mythology.

> > El Spontaneo literally "puts his life on the line" in the
> >confrontation with a real Death in a ritual of Death. Yet the
> >encounter with the bull is denied him by the maintainers of ritual,
> >of the organized meanings and practices of Death.
> > El Spontaneo is a relative of Don Quixote--who tilted with
> >windmills thinking them rival Knights, and was beset upon by real life
> >robbers. It is not the real bull of ritual or the windmills-knights
> >who leave El Spontaneo and Don Quixote battered and bruised, but the
> >keepers of the gates of the Real.
> >
> > Jack Kerouac was the writer and voice for Spontaneous Bop Prosody
> >against what he saw as the confinements of "craft." Taking his cue
> >from an architect friend, Kerouac "sketched" for years in pocket
> >notebooks the views before him, whether the concrete world or the
> >worlds of memory and dream. Kerouac's visual ksetching isn't done
> >with the sounds cut off--but to the rhythms heard in the world around
> >him, and those heard in his head--Be Bop phrasings, Shakesespeare,s
> >sonnets, the utterances and sing song nonsense rhymes of the Joual
> >language, (Kerouac, like Simic, is not an English-first language
> >speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic's
> >status as such is rather sad). The sites/sights/cites Kerouac worked
> >with he found a loose form for in the size of the notebook page.
> >Working with the notebooks, from intense memory and the "legendary"
> >qualities of his life, Kerouac wrote his "Legend of Dulouz" many
> >volumes of Spontaneous Bop prosody typed at super-high-octane speeds.
> >"Writing is silent meditation going a hundred miles an hour," he said,
> >while Truman Capote opined, "it's not writing, it's typing."
> > As Diane di Pima pointed out, spontaneity is not arrived at in
> >the manner of El Spontaneo, who simply leaps in to the ring with Death
> >and trusts to his imagined Legendary Genius. It is arrived at--and
> >continues-- through years of disciplined work. Burroughs noted that
> >even when he first met Kerouac, in the mid 1940's, before the
> >publication of The Town and the City, written much in the manner of
> >Thomas Wolfe, Kerouac had written millions of words. When he
> >"discovered" his Spontaneous Bop Prosody method, Kerouac had exhausted
> >the methods of "craft" in his search for the "wild form" he needed to
> >present his "book movie, the original American form."
> > The opening page of "Vanity of Duluoz," Kerouac's last published
> >novel in his lifteime, he explains that this book will be written in
> >standardized grammar, punctuation, prose, for "the new illiterate
> >generation." In some of his lat essays, he writes of his encounter
> >with "unreadabilitiy"--on the one hand the for him "unreadable" works

> >of "craft" and on the other, others finding his works "unreadable."
> > Kerouac notes (so to speak) that his work has gone far over
> >into pure sound. (Bob Cobbing, who published the first complete
> >edition of Kerouac's "Old Angel Midnight" said that this and Joyce's
> >Finegan's Wake are the two greatest sound poems of the English
> >language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop
> >prosody unmorring of words, syllables, letters from "rational"
> >orderings is a journey into an outer space of "Zaum" (which translated
> >means "beyond-sense" or "transrational") and so is a writing of the
> >future, for space explorers, and to get published, he will have to
> >return to the earth-bound strictures of the prose of Vanity of Duluoz,
> >to show the skeptics that is not "merely" typing.
> > Don Cherry, the great Jazz musican, would often say that "Free
> >Jazz canonly be played by superbly disciplined musicians." It's not
> >like the free form noodling of Freak Out jams, but something worked at
> > through a lifetime of practice and the continau study of musical
> >forms, an encylopeiac kowledge carried in the mind on which to be able
> >to draw in the spontaneous creation of the Free.
> > The disagreement and discussion about the Spontaneous and the
> >"crafted" is a very very old one. One of the most famous examples is
> >"Giotto's Circle." A competition for a large and distinguished,
> >exalted commission was held and painters all over Italy set to work at
> >their cartoons, sketches, tons of proposed works were examined, all
> >showing off as much as possible the great skills of the artists. Yet
> >when the judges came to visit Giotto, he had no piles of impressive
> >work to display at all.
> > The judges were stunned--Giotto not competing? I will show
> >you all you need to know, said Giotto, and bent down and drew on the
> >dusty floor a perfect circle.
> > Fortunetly for the history and Legends of art--the judges
> >were no dummies. They immediately gave the commision to Giotto for
> >his Spontaneous Creation, for they realized embodied in it was the
> >most disciplined "craft" in Italy.
> >
> > On the other hand, one can cite a very great many works which
> >seem to be, sound like, look like, read as, "spontaneous"
> >compositions, sprung like Athena from the head of Zeus or emerging
> >like Aphrodite from the sea. Yet that "spontaneous" surface is made
> >up of thousands of revisions, repaintings, changes of notes.
> > Or--as Poe demonstrates in "The Philopshy of Composition," one
> >can first create a work and then reconstruct the creation as a series
> >of rational choices, made on the basis of well thought through

> >deductive reasonings of the sort Poe has his detective Dupin put to
> >use in finding the "Purloined Letter" and solving the "Murders in the
> >Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on
> >the real life case and Poe's fictional "solving" of it during the
> >course of its ongoing investigation came out this year, called The
> >Little Cigar Store Girl.)
> > Works that have the explosive energy and fury of spontaneous
> >outbursts like Rimbaud's "A Season in Hell" and the works of L-F
> >Celine, for example, were actually achieved through a process of
> >drastic revisions. Mayakovsky's "How Are Verses Made?" also
> >demonstrates this form of arrival at spontaneity of expression.
> > The same thing can be done in music and film, video
> >studios--the editing of many different different "takes' can be
> >experienced by the listener and viewer as something occuring
> >spontaneously, "live" while al the while being made of a long series
> >of edits, rearrangements, careful "craft" "after the fact."
> > The question of spontaneity itself in writing is therefore a
> >much more complex question, for it involves asking--what is the
> >"spontaneous" the writer is working with? Is it the METHOD of
> >composition itself--or the deductive creation of the EFFECT of
> >spontaneity?
> > The spontaneous involves more than what I am with Diane di
> >Prima in thinking of as the meaning of Creeley's use of the word
> >"momently." I think what Simic is driving at, though he very much
> >glosses over the whole issue, is that what is "momently" needs to be
> >sroted out from the consideration of every moment as being "momently"
> >and of every word that one writes being necessarily "of moment" rather
> >than "of the moment."
> > And then, if that is the case, when choosing what is "momently"
> >how much does the "effect" of the "momently" have to do with a concern
> >with "spontaneity."
> > That is, is the EFFECT, if not necessarily the METHOD, of any
> >concern to Simic?
> > El Sponateno can be seen from one point of view as a poetic
> >character, an amateur so possesed by his own personal mythology of
> >being a Legend in His Own Mind that he needs no lengthy practice
> >whatsoever to accomplish what the long disciplines of the Professional
> >Matador can. In fact, he assumes that is his own methods will, of
> >course, be far superior to those of the mundane reality of the
> >ritualized encounter with Death. Yet to the vast majority of
> >afficianados, of course El Spontaneo will appear to be just another
> >deluded asshole interrupting all too mundanely the Art of the Corrida

> >and its ritual of Death.
> > El Spontaneo, after all, may not be all that spontaneous,
> >having well in mind ahead of time the moment--the "momently"-opening
> >in which to explode into the ring and unveil his Greatness for the
> >Astonished and Adoring World to Behold! He may actually turn out to
> >be possesed of some raw talent--many would-be Matadors have in fact
> >been able to launch a career in this manner--or he may just be another
> >form of "flasher," "exposing himself in public" for the world to gawk
> >and reel in revulsion at his pathetic display.
> > Is he making the "leap into the void" of an Yves Klein
> >foto-action Art Work? Or a leap into the void of a Legend which both
> >ritual and reality are prepared to tear to shreds?
> > I think before the "Simic on Creeley" turns into a war of
> >competing rhetorics which are presented as drastic barriers and
> >differences in philosophy, life style, politics, ideologies of the
> >soul and sociologoies of the criticisms of poetry and who is and is
> >not allowed to write and speak about them, one would be much more
> >interested in having the discussion be opened up to a consideration of
> >the ideas and terminologies involved. As I have been trying to
> >demonstrate, the issue of spontaneity is far more complex than is
> >being assumed for the most part, and before smashing Mr Simic to
> >pieces I would rather first like to find out what his sense of
> >spontaneity is, how he considers differences of Method and Effect in
> >relation to this, which then entails a questioning of "craft" and what
> >his ideas on these lines are.
> > I think if one began a discussion from the ground up so to speak,
> >this would lead to a much more illuminating and useful discussion of
> >"poetics" and its roles in poetries and specifically in those of
> >Robert Creeley and Charles Simic, and of course, whoever wants to
> >actually carry on a real discussion rather than put on display the
> >current American pre-emptive attack madness or, the after-the-reading
> >desire for the head of this "uppity" "foreigner". The latter betrays
> >to me that Mr Simic is encountering questions of natioanal/ethnic
> >identiy which he hoped I am sure to have left behind,as much as it is
> >possible, which is not much, the very same violences carried to their
> >ultimate extremes in his country of origin.
> > All too often anymore, as one knows, suddenly the question of
> >ethnicity and origins is introduced as a means to impugn a person's
> >thoughts, tastes, understandings, so that anyone who does not agree
> >100% with oneself and "the America for which (that) stands," must of
> >course be if not an "illegal" alien, most certainly a "suspect" alien,
> >not to be trusted, not to be listened to, not to have any real right

> >to being part of the conversation among what are recognized as the
> >"right" humans.
> > I think if a meeting or series of them, or letters back and
> >forth with Mr Simic could be arranged, this would be very interesting
> >and illuminanting. Requiring the disciplining of preparing oneself
> >for such an occaission by first arriving at a clearer understanding of
> >what one means when one utters so seemingly simple a word as
> >"spontaneity," would also help oneself more than simply hurling
> >epithets and turning this one article into a Crusade for the Holy Land
> >and the USA before even clarifying what the "war" is all about in the
> >first place. Especially when it involve questions in "poetics" which
> >are older than Aristotle's.
> > Remember the old cartoon, "I have met the enemy and he is me?"
> > Discipline isn't only in writing poetry but also in preparing
> >one's critiques of what is one feels is an injustice. Spontaneity in
> >the manner of attacking other's ideas without understanding even one's
> >own let alone theirs--and if that is what one is accusing mr simic of,
> >one should be even more aware of this regarding one self before
> >confronting him--such spontanenity can lead straight to the lynch mob,
> >Already every day there are more and more examples in the news of
> >persons not allowed to speak or teach or have writings published,
> >speak their minds--in the USA. And the censoring and firing and
> >banning isn't being done by the crowd at Fox only, by "institutions of
> >higher learning," which supposedly are opposed to such things. If
> >one believes in Freedom of Speech, then one needs to act responsably
> >before attacking a person,an article with such virulence.
> > That is why, again, I return to the question of spontaneity.
> >Does a "poetics" of the spontaneous have to mean also the knee jerk
> >reaction to any criticisms, any doubts, any points of view, which even
> >in the slightest apparently "threaten" one's own?
> > It begins to sound a lot like that phrase from a play
> >employed by I believe Herman Goering--"When I hear the word 'Culture,"
> >I reach for my revolver."
> > "Culture" meaning someone else's idea
> > of it--not one's own, to be sure.
> > Or, in keeping with the complexity of the issue of the
> >spontaneous yet again, Andre Breton's assertion that "the perfect
> >Surrealist Act" would be to go into a crowd and start firing at random
> >with a revolver.
> > One can shoot first and ask questions afterwards.
> > Or, being poets truly concerned with issues of
> >"poetics,"--essay an exchange of letters, conversations--and find out

> >for oneself as Olson would say.
> > "Don't Believe the Hype"--as Public Enemy says.
> >
> >(By pre-emptive attack madness" I mean that before even reading the
> >article by Mr Simic, several persons "jumped the gun," and loudly
> >disparaging it, much as some on this list said outright they would not
> >only attack the Guantanamo Poets book, but on top of that not even
> >read or buy it! Which latter equivalence I found interesting--that
> >buying and reading are meant to be"=". Heck, I read a huge number of
> >books at the store without ever buying them. And, so far at any rate,
> >there arestill public and private libraries in existence also.)
>

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334. **Barry Schwabsky**

Re: language acquisition

Tue 9 Oct 2007

Whoa! I'm with you all along, and then you blow it with "the racist French"--which suddenly sounds like the pot calling the kettle black, if you know what I mean. Where did this heinous stereotyping of a people come from? If you are American, in particular--as I am--you have no right to fob this off on anyone else. After all, how much racism have we spewed into the world?

Alexander Dickow <[redacted]> wrote: Mark,
This is said in all friendliness and for the sake of
discussion, and I bear you only goodwill (saying that
just in case I sound wounding anywhere on accident),
but this is a very interesting issue to me, so here
goes.
You claim the widely-held opinion that a second
language cannot be "fully" acquired and mastered after
age 18, ie to a comparable level as the native tongue.
(I'm approximating your nuance to some extent, but
yours is a variant of the same view, which I've
usually heard or read with *much* younger ages, to
your credit: 12 or 15, eg).
The Creeley vs. Simic thing aside, I think this view
of second language acquisition (see below for your
quote) is a harmful received idea. There may be a very
minimal degree of biological accuracy, sure,
perhaps, but in that case maybe without much basis
in research (not that I've checked into that closely,

admittedly...).
I've spoken repeatedly with two specialists in applied linguistics about this, in public and in private (one an important scholar, -- and a chomskian, to boot!): both agreed, this opinion about the limits of linguistic mastery possible after puberty has no basis in fact and is no more than widely assumed conjecture. One of these specialists expressed slight scorn for the notion, as a cliche accepted by people outside the discipline.
More importantly, issues of language mastery are so often used to dismiss or disparage "second-language" writers (especially when language is doubled with perceived racial difference), that this opinion is best avoided. Who wants to adopt as their own the opinions of the racist French (and elsewhere, probably) editorial milieu? I think that's a compelling reason to simply assume this idea about language acquisition is false, or at least assume just about *anything* before I assume a person has imperfect mastery of a second language....
Accent, for example, is often a basis for such judgments, but I've seen time and time again that the extent of a second-language accent has no necessary relation whatsoever to mastery of vocabulary, grammar, expression written and oral, etc, etc....
Although I'll note that you don't think Simic's problem is one of language acquisition, and I'm sure you're right. You also base your opinion in personal experience: I'm sure you're right in the cases you've encountered, too. Furthermore, you do say "very rare" rather than "never": but "very rare" is a slippery word, and I would suggest rather too vague. What a difficult thing to measure, after all!
Fascinating discussion, in any event.
Amicalement,
Alex

Mark Weiss wrote:
>David: This is off the mark in a bunch of ways,
>not least the starkness of the opposition you put forward, which is hardly what Diane was talking

about. Life isn't long enough for a detailed response. One point I think does need making. Diane isn't indulging in anything like patriotic games when she says, rather mildly, "It may be that Mr. Simic lacks the language skills to read Creeley‹and perhaps many other American poets. It is hard‹almost impossible--to hear all the layerings of meaning in any but your native tongue." She's merely noting that the acquisition of a native ear for all the subtlties of language and dialect is very rare after early childhood. One can write very well in the acquired language, of course, without that degree of awareness of the idiom, but even that's extremely rare.

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

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335. **Mark Weiss**
Re: language acquisition
Tue 9 Oct 2007

Alex:

I have friends who are truly bilingual. All of them were raised in environments where two languages were spoken, whether at home or in the streets. I've noticed young children in bilingual environments who speak one language to their mothers and another to their fathers. I've asked bilingual adults about their memories of early childhood speech--how they conceptual;ized their bilingualism at that age. They've all told me the same thing--they simply spoke the appropriate language, French, say, to daddy, english to mommy, without really conceptualizing them as different languages, much as one learns early to speak the same language differently to one's parents and to one's playmates. I see this all the time in my largely Spanish-speaking neighborhood, by the way.

I also have a great many friends who approach bilinguality but come from monolingual backgrounds. They drive me wild with envy. They have a degree of linguistic talent that I simply don't have. Many of them are professional translators. None of them have claimed to me to be fully bilingual--the second language remains a learned entity, and they remain conscious of that fact.

Think of it this way. I actively remember the early acquisition of only a couple of non-learned words in English. Those words are forever associated with a place and a time. In French and Spanish there are a great many such words. I may not think about their origins for me very often, but I do when I find myself using them with the person from whom I learned them. Which for a moment bifurcates my apprehension of the language in a way particular to that kind of encounter.

Here's another. I am far from bilingual. My Hebrew has almost completely fallen away, my French is a bit better than "practical" and my Spanish less so (though I read fluently in both the latter). At one point, when I was living in France, I hoped that I might become something closer to bilingual. I realized the limits of that possibility when I spoke to children or overheard adolescents. On those occasions I was reminded that I would never be anything like an unconscious speaker of the babytalk or adolescent cant appropriate to my generation. I would also never have the associational vocabulary that indicates the parents' or grandparents' generation, nor the emotional response to same. With an effort I could learn them as a stranger (and as a translator I have had to learn some of this), but it would never become familiar, unconscious usage.

On one occasion I was walking through the East Village with two visiting French friends. They had been a couple for a long time. One of them suddenly began to speak a language I'd never heard before. The other answered. The saw my

surprise, and explained. It was verlan, the
French piglatin of their generation, now somewhat passé, I'm told.

None of this means that one can't learn a
profound degree of competence in a new language.
It does suggest that what one learns isn't a
native's competence. It's a difference, but in no
way a disqualification. Looked at closely enough,
we each speak our unique dialect, which contains
more than enough to meet whatever needs we imagine for it.

Mark

At 08:05 AM 10/9/2007, you wrote:
>Mark,
>This is said in all friendliness and for the sake of
>discussion, and I bear you only goodwill (saying that
>just in case I sound wounding anywhere on accident),
>but this is a very interesting issue to me, so here
>goes.
>You claim the widely-held opinion that a second
>language cannot be "fully" acquired and mastered after
>age 18, ie to a comparable level as the native tongue.
>(I'm approximating your nuance to some extent, but
>yours is a variant of the same view, which I've
>usually heard or read with *much* younger ages, to
>your credit: 12 or 15, eg).
>The Creeley vs. Simic thing aside, I think this view
>of second language acquisition (see below for your
>quote) is a harmful received idea. There may be a very
>minimal degree of biological accuracy, sure,
>*perhaps*, but in that case maybe without much basis
>in research (not that I've checked into that closely,
>admittedly...).
>I've spoken repeatedly with two specialists in applied
>linguistics about this, in public and in private (one
>an important scholar, -- and a chomskian, to boot!):
>both agreed, this opinion about the limits of
>linguistic mastery possible after puberty has no basis
>in fact and is no more than widely assumed conjecture.
>One of these specialists expressed slight scorn for
>the notion, as a cliche accepted by people outside the
>discipline.
>More importantly, issues of language mastery are so

>often used to dismiss or disparage "second-language"
>writers (especially when language is doubled with
>perceived racial difference), that this opinion is
>best avoided. Who wants to adopt as their own the
>opinions of the racist French (and elsewhere,
>probably) editorial milieu? I think that's a
>compelling reason to simply assume this idea about
>language acquisition is false, or at least assume just
>about *anything* before I assume a person has
>imperfect mastery of a second language....
>Accent, for example, is often a basis for such
>judgments, but I've seen time and time again that the
>extent of a second-language accent has no necessary
>relation whatsoever to mastery of vocabulary, grammar,
>expression written and oral, etc, etc....
>Although I'll note that you don't think Simic's
>problem is one of language acquisition, and I'm sure
>you're right. You also base your opinion in personal
>experience: I'm sure you're right in the cases you've
>encountered, too. Furthermore, you do say "very rare"
>rather than "never": but "very rare" is a slippery
>word, and I would suggest rather too vague. What a
>difficult thing to measure, after all!
>Fascinating discussion, in any event.
>Amicalement,
>Alex
>
>Mark Weiss wrote:
> >David: This is off the mark in a bunch of ways,=20
> >not least the starkness of the opposition you put=20
>forward, which is hardly what Diane was talking=20
>about. Life isn't long enough for a detailed=20
>response. One point I think does need making.=20
>Diane isn't indulging in anything like patriotic=20
>games when she says, rather mildly, "It may be=20
>that Mr. Simic lacks the language skills to read=20
>Creeley=8Band perhaps many other American poets. It=20
>is hard=8Balmost impossible--to hear all the=20
>layerings of meaning in any but your native=20
>tongue." She's merely noting that the acquisition=20
>of a native ear for all the subtlties of language=20
>and dialect is very rare after early childhood.=20

>One can write very well in the acquired language,=20
>of course, without that degree of awareness of=20
>the idiom, but even that's extremely rare.
>
>
>www.alexdickow.net/blog/
>
> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

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336. Jennifer Karmin
Oct 17-20: Gwendolyn Brooks Writers' Conference
Tue 9 Oct 2007

On October 17-20, 2007, the Gwendolyn Brooks Center
for Black Literature and Creative Writing will host
the 17th Annual Gwendolyn Brooks Writers' Conference
at Chicago State University, entitled Fine Fury: A
Celebration of Gwendolyn Brooks at 90. Special invited
guests at the conference include internationally
renowned poets Sonia Sanchez and Martin Espada,
novelist Tayari Jones and Dr. Donda West (mother of
renowned rapper-producer Kanye West), and others.

http://www.csu.edu/GwendolynBrooks/conferencehighlights.htm

Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC

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337. Holdthresh
Huge Reading in Chicago.
Tue 9 Oct 2007

CHICAGO POETS READ FROM THE CITY VISIBLE

Cracked Slab Books is pleased to announce a reading by poets of its new anthology, The City Visible: Chicago Poetry for the New Century, on October 20th at 7:00 p.m. at 3617 W Belle Plaine Ave. (Gethsemane Evangelical Church —yes, in the church).

The readers will include:

Nick Twemlow – Robyn Schiff – Johanny Vázquez Paz – Joel Felix – Peter O'Leary – Garin Cycholl – Chris Glomski – Simone Muench – Cynthia Bond – Kristy Odelius – Lina Vitkauskas – Larry Sawyer – William Allegrezza – Jorge Sanchez – Tony Trigilio – Jennifer Karmin – Ray Bianchi – Kerri Sonnenberg – Eric Elshtain

Admission: $5 (or $15 dollars if you want a copy of the anthology—its retail value is $22.95)

For more information, contact [redacted] or call [redacted]. For the book, see crackedslabbooks.com or visit amazon.com.

About The City Visible:

Edited by Ray Bianchi and William Allegrezza, this anthology brings together a sampling of some of the best poets working in Chicago and the surrounding region. From all corners of the city, these poets are crafting a voice for Chicago literature in the new century.

The book contains work from the following poets:

Jennifer Scappettone * Suzanne Buffam * Srikanth Reddy * Robyn Schiff * Nick Twemlow * John Tipton * Eric Elshtain * David Pavelich * Peter O'Leary * William Fuller * Michael O'Leary * Mark Tardi * Erica Bernheim * Michael Antonucci * Chris Glomski * Garin Cycholl * Luis Urrea * Kristy Odelius * Lina Ramona Vitkauskas * Simone Muench * Lea Graham * Ed Roberson * Arielle Greenberg * Tony Trigilio * Shin Yu Pai * Dan Beachy-Quick * Maxine Chernoff * Kerri Sonnenberg * Jesse Seldess * Paul Hoover * Michelle Taransky * Robert Archambeau * Bill Marsh * Larry Sawyer * Cecilia Pinto * Johanny Vázquez Paz * Ela Kotkowska * Jorge Sanchez * Joel Craig * Daniel Borzutzky * Joel Felix * Raymond Bianchi * Cynthia Bond * William Allegrezza * Jennifer Karmin * Tim Yu * Laura Sims * Roberto Harrison * Brenda Cárdenas * Stacy Szymaszek * Chuck Stebelton * Jordan Stempleman.

Praise for the Anthology:

When Carl Sandburg asked in his Chicago Poems, close to a hundred years ago, for "a voice to speak to me in the day end, / A hand to touch me in the dark room / Breaking the long loneliness," little did he know his city would be so fully and livingly answered and so honored. Chicago is again transformed by poetry. Here in these myriad acts of imagination, the poets of The City Visible give to it again, in Shakespeare's terms, :a local habitation and a name."

Peter Gizzi

The most exciting and satisfying anthology I've acquired in the past month is The City Visible: Chicago Poetry for the New Century . . . It not only is easily the best anthology I've ever seen that tried to capture the lively scene of the Second City, but it's a worthy companion to Stephanie Young's Bay Poetics, which for my money is the gold standard in contemporary poetry anthologies, especially ones that offer a regional focus.

Ron Silliman
There's a lot of fantastic writing here . . . there s a diversity of expression that makes it a fantastic sourcebook.
Simon DeDeo
The City Visible: Chicago Poetry for the New Century is a prudent investment for any reader of contemporary poetry . . . the book is a nice, hearty, earnest sampling of interesting poets.
Olivia Cronk, Bookslut

Unveiling an entire new poetic culture may seem like the act of a master magician, but Allegrezza and Bianchi have been on the case a long time and they know what they're doing. Volume Two is said to be in the works, and in the meantime I for one will be ordering several copies of Volume One for students, friends, and family relations. When young poets ask me, where should I go, what should I do, nowadays I always say pull out a map, throw in a dart. X marks the spot, but Chicago is the most exciting scene around. Years from now we'll be looking back at the early 21st century and wishing we'd all relocated there at this time in poetry history.

Kevin Killian

Pinpoint customers who are looking for what you sell.

↑ Index

338. Jilly Dybka
The Gulf between Love and Hate is No Greater than 6
Tue 9 Oct 2007

My brother has posted a lecture:

The Gulf between Love and Hate is No Greater than 6
Experiments in Language, Literature, and Mathematics

http://jzimba.blogspot.com/2007/10/75th-anniversary-lecture.html

Take care
Jilly
--
Jilly Dybka, WA4CZD
[redacted]
Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do

this without any judicial or legislative oversight. You have no recourse nor protection.

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339. **Jeffrey Side**

'Ezra Pound and the Romantic Ideal' (article on Pound's poetic conservatism)

Tue 9 Oct 2007

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http://www.dur.ac.uk/postgraduate.english/JSideEPoundRomanticIdeal.htm

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340. **Mark Weiss**

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Tue 9 Oct 2007

I'm not sure quite what I'm being accused of--I don't see how I could have made it clearer that I don't think Simic's resistance to a kind of poetry has anything to do with English competency. And as you know, Stephen, I've gone to greater lengths than most to extend the boundaries, at the cost of enormous labor.

Still, it's a relief to know that in this case being flamed as odd or silly or ethnocentric is conditional upon your English comprehension. Otherwise I'd be seriously annoyed.

From my point of view, the discussion of bilingualism and the degrees thereof is separate from the discussion of Simic, from which it sprang. But maybe this subject has been entered in the index of the forbidden, like so much discussion of difference, so that even raising it makes one subject to whatever epithet you wish to use. That would be a pity. Reasoned discussion may be less fun than insults, but it can be I think more useful.

I haven't been counting, but I must have used up my allowance for the day, which means that I can only continue this discussion backchannel.

Mark

At 11:31 AM 10/9/2007, you wrote:
>Yes, I think it's time to see bilingual ism (or
>tri plus) as a rich advantage for a poem/poet -
>and, also, a genuine mirror of the global space
>in which multiple languages are intersecting and
>modifying each other more than ever.
> I find odd (if not silly) - if that is what
> Diane and Mark are really saying - the idea
> that Charles Simic cannot really hear and write
> with a full knowledge of English subtleties,
> nuances, etc. (I think he came here in high school by the way).
>The limits - when Simic comes to reading Creeley
>- should be just pointed out as that. Dipping
>into an "English first" bias can be
>interpreted/seen as an ethnocentric bias at the root of too many other issues.
>
> I think it's time - and this will become more
> frequent in generations to come - that the work
> of a bi-lingual poet such a Victor Hernandez
> Cruz will become "the norm" - where his Spanish
> via Puerto-Rico and English via this country
> find real interesting collisions and
> juxtapositions. (I happen to think that fully
> bilingual poets/writers can bring more strategies to the table).
>
> What if WCW and Zukofsky - for example - had
> written in forms that had combined both of
> their languages. I am sure this notion of such
> combinations will be anathema to various forms
> of gated communities (intellectual and
> otherwise) in the US and elsewhere. And not the
> coming adventure - particularly as USA hegemony
> begins to disintegrate, global migrations
> expand and English becomes much more subtle and
> variant. Of course, in the struggle to
> preserve or create 'new standards' these
> changes will be madly resisted, fought over,
> etc. That, too, will be part of the adventure.
>
> Stephen V
>
>Murat Nemet-Nejat <[redacted]> wrote: Mark,

>
>Diane is expressing a very old canard. I did not speak a word of English
>until I was sixteen. I do not think that prevents me from writing what I
>want in English or read what I want. In fact, in final analysis (look I
>dropped my the) I find the bent in my hearing and the consciousness about
>language this alienation has caused me a distinct advantage.
>
>I do not know if you are aware of the number of major American poets whose
>first/mother tongue was not English: Zukofsky, Stein, Williams, to name a
>few.
>
>One may definitely argue that to become an American poet the poet must
>experience English as a foreign language; I explain this in detail in the
>essay "Questions of Accent," where I also show how Creeley learns this
>alienation from Zukofsky.
>
>David, is a poet that different from an El Spontaneo, though to achieve that
>freedom may take years?
>
>Ciao,
>
>Murat
>
>
>On 10/8/07, Mark Weiss wrote:
> >
> > David: This is off the mark in a bunch of ways,
> > not least the starkness of the opposition you put
> > forward, which is hardly what Diane was talking
> > about. Life isn't long enough for a detailed
> > response. One point I think does need making.
> > Diane isn't indulging in anything like patriotic
> > games when she says, rather mildly, "It may be
> > that Mr. Simic lacks the language skills to read
> > Creeley‹and perhaps many other American poets. It
> > is hard‹almost impossible--to hear all the
> > layerings of meaning in any but your native
> > tongue." She's merely noting that the acquisition
> > of a native ear for all the subtlties of language
> > and dialect is very rare after early childhood.
> > One can write very well in the acquired language,
> > of course, without that degree of awareness of

> > the idiom, but even that's extremely rare.
> >
> > I spent seven years working with Jose Kozer on
> > the translation of his poems. Jose has lived in a
> > largely English-speaking environment since his
> > 18th birthday, and his English is articulate and
> > virtually flawless, and barely accented.
> > Nonetheless, he is aware that he has nothing like
> > the depth of awareness of English that he has of
> > Spanish. We often spent hours weighing the
> > nuances of a Spanish word and the English
> > approximations I planned to use, and he was
> > usually unaware of many of the nuances of the English.
> >
> > Of the examples you give, Conrad never had to
> > confront a poetry as subtle as Creeley's, and
> > Nabokov's taste in English-language poetry was
> > decidedly conservative, almost Russian in its
> > formalism. The foreigner's ear tends to overvalue
> > the least subtle effects--those he or she can
> > hear--in the new language, which is why Dylan
> > Thomas, for example, is much more popular among
> > Spanish-language poets than among anglophones and
> > Lorca's ballads more popular among anglophones
> > than the Walt Whitman or the Poet in New York. As
> > to Kerouac, his early separation from English was
> > nothing near as complete (nor as long-lasting) as
> > Conrad's, Nabokov's, or Simic's.
> >
> > I don't think Simic's inability to hear what's
> > going on in Creeley and a great deal of other US
> > poetry is of this nature, though. He shares it with a lot of native
> > speakers.
> >
> > Mark
> >
> >
> > At 01:20 PM 10/8/2007, you wrote:
> > > In one of Wiiliam S. Burroughs' recorded pieces, he speaks of
> > >"El Spontaneo"--the sudden eruption into the ring at a Corrida of an
> > >aspiring afficianado who momentarliy takes charge, essaying some
> > >passes with his cape and hoping to distract the bull's attention to

> > >himself rather than the "real" Matador.
> > > The dangerous intrusion of the run amok amateur into the world
> > >of the professional ritual of Death!
> > > Despite many times being hauled away by the authorities and
> > >keepers of order of the ritual, there will be always the reappearance
> > >of El Spontaneo! Whether it is the same person or another, El
> > >Spontaneo's unquenchable desire for the immortality of the ring
> > >insures repeat performances.
> > > One who is a legend in their own mind may take hold of reality
> > >and turn it into their own personal mythology.
> > > El Spontaneo literally "puts his life on the line" in the
> > >confrontation with a real Death in a ritual of Death. Yet the
> > >encounter with the bull is denied him by the maintainers of ritual,
> > >of the organized meanings and practices of Death.
> > > El Spontaneo is a relative of Don Quixote--who tilted with
> > >windmills thinking them rival Knights, and was beset upon by real life
> > >robbers. It is not the real bull of ritual or the windmills-knights
> > >who leave El Spontaneo and Don Quixote battered and bruised, but the
> > >keepers of the gates of the Real.
> > >
> > > Jack Kerouac was the writer and voice for Spontaneous Bop Prosody
> > >against what he saw as the confinements of "craft." Taking his cue
> > >from an architect friend, Kerouac "sketched" for years in pocket
> > >notebooks the views before him, whether the concrete world or the
> > >worlds of memory and dream. Kerouac's visual ksetching isn't done
> > >with the sounds cut off--but to the rhythms heard in the world around
> > >him, and those heard in his head--Be Bop phrasings, Shakesespeare,s
> > >sonnets, the utterances and sing song nonsense rhymes of the Joual
> > >language, (Kerouac, like Simic, is not an English-first language
> > >speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic's
> > >status as such is rather sad). The sites/sights/cites Kerouac worked
> > >with he found a loose form for in the size of the notebook page.
> > >Working with the notebooks, from intense memory and the "legendary"
> > >qualities of his life, Kerouac wrote his "Legend of Dulouz" many
> > >volumes of Spontaneous Bop prosody typed at super-high-octane speeds.
> > >"Writing is silent meditation going a hundred miles an hour," he said,
> > >while Truman Capote opined, "it's not writing, it's typing."
> > > As Diane di Pima pointed out, spontaneity is not arrived at in
> > >the manner of El Spontaneo, who simply leaps in to the ring with Death
> > >and trusts to his imagined Legendary Genius. It is arrived at--and
> > >continues-- through years of disciplined work. Burroughs noted that
> > >even when he first met Kerouac, in the mid 1940's, before the

> > >publication of The Town and the City, written much in the manner of
> > >Thomas Wolfe, Kerouac had written millions of words. When he
> > >"discovered" his Spontaneous Bop Prosody method, Kerouac had
exhausted
> > >the methods of "craft" in his search for the "wild form" he needed to
> > >present his "book movie, the original American form."
> > > The opening page of "Vanity of Duluoz," Kerouac's last published
> > >novel in his lifteime, he explains that this book will be written in
> > >standardized grammar, punctuation, prose, for "the new illiterate
> > >generation." In some of his lat essays, he writes of his encounter
> > >with "unreadabilitiy"--on the one hand the for him "unreadable" works
> > >of "craft" and on the other, others finding his works "unreadable."
> > > Kerouac notes (so to speak) that his work has gone far over
> > >into pure sound. (Bob Cobbing, who published the first complete
> > >edition of Kerouac's "Old Angel Midnight" said that this and Joyce's
> > >Finegan's Wake are the two greatest sound poems of the English
> > >language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop
> > >prosody unmorring of words, syllables, letters from "rational"
> > >orderings is a journey into an outer space of "Zaum" (which translated
> > >means "beyond-sense" or "transrational") and so is a writing of the
> > >future, for space explorers, and to get published, he will have to
> > >return to the earth-bound strictures of the prose of Vanity of Duluoz,
> > >to show the skeptics that is not "merely" typing.
> > > Don Cherry, the great Jazz musican, would often say that "Free
> > >Jazz canonly be played by superbly disciplined musicians." It's not
> > >like the free form noodling of Freak Out jams, but something worked at
> > > through a lifetime of practice and the continau study of musical
> > >forms, an encylopeiac kowledge carried in the mind on which to be able
> > >to draw in the spontaneous creation of the Free.
> > > The disagreement and discussion about the Spontaneous and the
> > >"crafted" is a very very old one. One of the most famous examples is
> > >"Giotto's Circle." A competition for a large and distinguished,
> > >exalted commission was held and painters all over Italy set to work at
> > >their cartoons, sketches, tons of proposed works were examined, all
> > >showing off as much as possible the great skills of the artists. Yet
> > >when the judges came to visit Giotto, he had no piles of impressive
> > >work to display at all.
> > > The judges were stunned--Giotto not competing? I will show
> > >you all you need to know, said Giotto, and bent down and drew on the
> > >dusty floor a perfect circle.
> > > Fortunetly for the history and Legends of art--the judges
> > >were no dummies. They immediately gave the commision to Giotto for

> > >his Spontaneous Creation, for they realized embodied in it was the
> > >most disciplined "craft" in Italy.
> > >
> > > On the other hand, one can cite a very great many works which
> > >seem to be, sound like, look like, read as, "spontaneous"
> > >compositions, sprung like Athena from the head of Zeus or emerging
> > >like Aphrodite from the sea. Yet that "spontaneous" surface is made
> > >up of thousands of revisions, repaintings, changes of notes.
> > > Or--as Poe demonstrates in "The Philopshy of Composition," one
> > >can first create a work and then reconstruct the creation as a series
> > >of rational choices, made on the basis of well thought through
> > >deductive reasonings of the sort Poe has his detective Dupin put to
> > >use in finding the "Purloined Letter" and solving the "Murders in the
> > >Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on
> > >the real life case and Poe's fictional "solving" of it during the
> > >course of its ongoing investigation came out this year, called The
> > >Little Cigar Store Girl.)
> > > Works that have the explosive energy and fury of spontaneous
> > >outbursts like Rimbaud's "A Season in Hell" and the works of L-F
> > >Celine, for example, were actually achieved through a process of
> > >drastic revisions. Mayakovsky's "How Are Verses Made?" also
> > >demonstrates this form of arrival at spontaneity of expression.
> > > The same thing can be done in music and film, video
> > >studios--the editing of many different different "takes' can be
> > >experienced by the listener and viewer as something occuring
> > >spontaneously, "live" while al the while being made of a long series
> > >of edits, rearrangements, careful "craft" "after the fact."
> > > The question of spontaneity itself in writing is therefore a
> > >much more complex question, for it involves asking--what is the
> > >"spontaneous" the writer is working with? Is it the METHOD of
> > >composition itself--or the deductive creation of the EFFECT of
> > >spontaneity?
> > > The spontaneous involves more than what I am with Diane di
> > >Prima in thinking of as the meaning of Creeley's use of the word
> > >"momently." I think what Simic is driving at, though he very much
> > >glosses over the whole issue, is that what is "momently" needs to be
> > >sroted out from the consideration of every moment as being "momently"
> > >and of every word that one writes being necessarily "of moment" rather
> > >than "of the moment."
> > > And then, if that is the case, when choosing what is "momently"
> > >how much does the "effect" of the "momently" have to do with a concern
> > >with "spontaneity."

> > > That is, is the EFFECT, if not necessarily the METHOD, of any
> > >concern to Simic?
> > > El Sponateno can be seen from one point of view as a poetic
> > >character, an amateur so possesed by his own personal mythology of
> > >being a Legend in His Own Mind that he needs no lengthy practice
> > >whatsoever to accomplish what the long disciplines of the Professional
> > >Matador can. In fact, he assumes that is his own methods will, of
> > >course, be far superior to those of the mundane reality of the
> > >ritualized encounter with Death. Yet to the vast majority of
> > >afficianados, of course El Spontaneo will appear to be just another
> > >deluded asshole interrupting all too mundanely the Art of the Corrida
> > >and its ritual of Death.
> > > El Spontaneo, after all, may not be all that spontaneous,
> > >having well in mind ahead of time the moment--the "momently"-opening
> > >in which to explode into the ring and unveil his Greatness for the
> > >Astonished and Adoring World to Behold! He may actually turn out to
> > >be possesed of some raw talent--many would-be Matadors have in fact
> > >been able to launch a career in this manner--or he may just be another
> > >form of "flasher," "exposing himself in public" for the world to gawk
> > >and reel in revulsion at his pathetic display.
> > > Is he making the "leap into the void" of an Yves Klein
> > >foto-action Art Work? Or a leap into the void of a Legend which both
> > >ritual and reality are prepared to tear to shreds?
> > > I think before the "Simic on Creeley" turns into a war of
> > >competing rhetorics which are presented as drastic barriers and
> > >differences in philosophy, life style, politics, ideologies of the
> > >soul and sociologoies of the criticisms of poetry and who is and is
> > >not allowed to write and speak about them, one would be much more
> > >interested in having the discussion be opened up to a consideration of
> > >the ideas and terminologies involved. As I have been trying to
> > >demonstrate, the issue of spontaneity is far more complex than is
> > >being assumed for the most part, and before smashing Mr Simic to
> > >pieces I would rather first like to find out what his sense of
> > >spontaneity is, how he considers differences of Method and Effect in
> > >relation to this, which then entails a questioning of "craft" and what
> > >his ideas on these lines are.
> > > I think if one began a discussion from the ground up so to speak,
> > >this would lead to a much more illuminating and useful discussion of
> > >"poetics" and its roles in poetries and specifically in those of
> > >Robert Creeley and Charles Simic, and of course, whoever wants to
> > >actually carry on a real discussion rather than put on display the
> > >current American pre-emptive attack madness or, the after-the-reading

> > >desire for the head of this "uppity" "foreigner". The latter betrays
> > >to me that Mr Simic is encountering questions of natioanal/ethnic
> > >identiy which he hoped I am sure to have left behind,as much as it is
> > >possible, which is not much, the very same violences carried to their
> > >ultimate extremes in his country of origin.
> > > All too often anymore, as one knows, suddenly the question of
> > >ethnicity and origins is introduced as a means to impugn a person's
> > >thoughts, tastes, understandings, so that anyone who does not agree
> > >100% with oneself and "the America for which (that) stands," must of
> > >course be if not an "illegal" alien, most certainly a "suspect" alien,
> > >not to be trusted, not to be listened to, not to have any real right
> > >to being part of the conversation among what are recognized as the
> > >"right" humans.
> > > I think if a meeting or series of them, or letters back and
> > >forth with Mr Simic could be arranged, this would be very interesting
> > >and illuminanting. Requiring the disciplining of preparing oneself
> > >for such an occaission by first arriving at a clearer understanding of
> > >what one means when one utters so seemingly simple a word as
> > >"spontaneity," would also help oneself more than simply hurling
> > >epithets and turning this one article into a Crusade for the Holy Land
> > >and the USA before even clarifying what the "war" is all about in the
> > >first place. Especially when it involve questions in "poetics" which
> > >are older than Aristotle's.
> > > Remember the old cartoon, "I have met the enemy and he is me?"
> > > Discipline isn't only in writing poetry but also in preparing
> > >one's critiques of what is one feels is an injustice. Spontaneity in
> > >the manner of attacking other's ideas without understanding even one's
> > >own let alone theirs--and if that is what one is accusing mr simic of,
> > >one should be even more aware of this regarding one self before
> > >confronting him--such spontanenity can lead straight to the lynch mob,
> > >Already every day there are more and more examples in the news of
> > >persons not allowed to speak or teach or have writings published,
> > >speak their minds--in the USA. And the censoring and firing and
> > >banning isn't being done by the crowd at Fox only, by "institutions of
> > >higher learning," which supposedly are opposed to such things. If
> > >one believes in Freedom of Speech, then one needs to act responsably
> > >before attacking a person,an article with such virulence.
> > > That is why, again, I return to the question of spontaneity.
> > >Does a "poetics" of the spontaneous have to mean also the knee jerk
> > >reaction to any criticisms, any doubts, any points of view, which even
> > >in the slightest apparently "threaten" one's own?
> > > It begins to sound a lot like that phrase from a play

> > >employed by I believe Herman Goering--"When I hear the word 'Culture,"
> > >I reach for my revolver."
> > > "Culture" meaning someone else's idea
> > > of it--not one's own, to be sure.
> > > Or, in keeping with the complexity of the issue of the
> > >spontaneous yet again, Andre Breton's assertion that "the perfect
> > >Surrealist Act" would be to go into a crowd and start firing at random
> > >with a revolver.
> > > One can shoot first and ask questions afterwards.
> > > Or, being poets truly concerned with issues of
> > >"poetics,"--essay an exchange of letters, conversations--and find out
> > >for oneself as Olson would say.
> > > "Don't Believe the Hype"--as Public Enemy says.
> > >
> > >(By pre-emptive attack madness" I mean that before even reading the
> > >article by Mr Simic, several persons "jumped the gun," and loudly
> > >disparaging it, much as some on this list said outright they would not
> > >only attack the Guantanamo Poets book, but on top of that not even
> > >read or buy it! Which latter equivalence I found interesting--that
> > >buying and reading are meant to be"=". Heck, I read a huge number of
> > >books at the store without ever buying them. And, so far at any rate,
> > >there arestill public and private libraries in existence also.)
> >

↑ Index

341. Maria Damon

mla delegates ...

Tue 9 Oct 2007

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dear all:
i would be most honored if those of you who belong to MLA would consider voting for me for Regional Delegate (under Great Lakes region). My name shd be there on your recently-received ballot...
Thanks!
bests, md

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342. L Trent
Sixth Issue of 21 Stars Review
Tue 9 Oct 2007

The sixth issue of 21 Stars Review, featuring work by Mark Baumer, Jeff Calhoun, Catie Crabtree, Mark Cunningham, Adam Elgar, Daniel Gallick, Michael K. Gause, Joseph Goosey, Steve Himmer, Tammy Ho, Jane Ormerod, Amanda Silbernagel, and Christian Tablazon, is now live:

http://www.sundress.net/21stars

Our submission period has reopened as of the beginning of September. We would love to read work that uses constraints, innovative meter and form, or carefully executed collage/cut-up techniques. We welcome submissions of both poetry and prose (or anything in between), and we are particularly interested in reading prose submissions for our next issue (ideally of under 1,000 words). See our submission guidelines for more details:
http://www.sundress.net/21stars/submit.htm

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343. Halvard Johnson
Duh! Time for poets and fiction writers to act
Tue 9 Oct 2007

Hey! The mainstream world really needs us to teach it a few things. But let's make it pay for our help and guidance.

http://www.nytimes.com/2007/10/07/jobs/07pre.html

Hal

Art & Plastic Surgery

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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344. **David Chirot**

El Spontaneo/Villon/Language acquisition

Tue 9 Oct 2007

Forgive essaying to respond to three threads at once, yet i think they are interrelated in very interesting ways. (I won/t be bale to them justice here, but an essay at a start--) Language can play very strange roles in its vagabondage from the throat and fingers into the "aires" or "errors" heard by ears or errers, and by the I/eye that reads the notations of its reeds. When i was sixteen i was living in the streets, parks and abandoned buildings in Paris and for a brief spell with a tiny Anarchist cell of workers at the Renault factory. After some operations of the "propaganda of the deed" on unguarded empty police vans we split up and i was back to living here and there. Often there would be many young people from various countries sleeping in a park, or even just eating in a park, and the police would come through and arrest as many as they could. It's thanks to the police a lifelong education began in questions of identity, "profiling," handwriting, finger printing, surveillance photos having to do with language, whether it's one's first or second, let alone those of which William S. Burroughs notes in the Preface to Junkie, "a final glossary, therefore, cannot be made of words whose intentions are fugitive." Alex Dickow made a very important point--that it is not only the accent which goes into speaking and writing a language in essaying to learn it, it is many other things which constitute a mosaic-like surface which in turn has to have when tested beneath this "camouflaging" as it were the depths and contours of first a relief, and, if that is discovered, still another level of depths which flow into the subconscious areas of involuntary memories and dreams. Once a language has begun to be dreamed in, and have involuntary memories recalled through, it begins to manifest itself in the outward gestures and expressions, body language, intonations and inflections, which one begins "living out" when speaking and writing. And to go even further into these dreams and memories as well as in waking consciousness, there is the growing frequency of bi-lingual (or tri-lingual and more) punnings and neologisms, collaged and montaged visual/soundscapes that one finds keep turning up "all over the place" day and night. Arriving in this area, one begins to realize a proliferation and loosening of "identity" not only in terms of language but of body language as well. In a sense, one has achieved the potential if not the existence, really, of being a "double agent." As usual with language of any kind, "doubling" is at the very least a "two edged sword." This "doubled agency" can be very liberating and also very "suspicious," even imprisoning, depending on the people, places and things one encounters and is involved with. One minute it's "double your pleasure,/double your fun/when you are chewing/doublemint gum," and the next it's "where the dangers are double/and the pleasures are

few/where it's dark as the dungeon/and damp as the dew." I had only been learning French for a bit less than two years, part of that while living there and part from movies and books. (I had gone to Paris to be at the Cinematheque as much as possible; at the time it was the only place to be for the cine-possesed.) It had by then entered dream and memory and been making the bi-lingual puns, and without realizing it had transformed one physically when speaking. The police, ever guardians of the "prison house(s) of language(s)" immediately were suspicious. They asserted my american passport was either forged or stolen and turned me over to the CRS para-military political police. That was to be the first of a number of nightmarish times with them. Many of them were Algerian War veterans and into torture, brutality, inflicting many injuries, some that have never completely healed. Yet one didn't get beaten to death like an Arab in an adjoining cell, whose "crime" was thinking himself really a French citizen as his papers said he was. One time i was walking down the street and saw some people with a table and literature. A man came up to me and said--"You're Breton, aren't you?" Some of my ancestors were from there, but had arrived in Quebec in 1650. Well--i must learn about the Breton Liberation Front, then, right? A pleasant afternoon learning about this and helping handout leaflets and pamphlets. The next time arrested, the police showed me a foto in which there i was, a "member" of the Liberation Front. This time it was "association with a group against the Republic" and this led to another one later, charged with 'terrorism," ironic considering the Anarchist events were never traced. When I went to England with my brother some months later, they didn't believe the passport either. I was put in a detention cell in the ferry and given a whole battery of English language tests, very fast--oral, written, reading. Then asked for plane ticket return, travelers' cheques, and addresses of friends going to visit. My brother had no such problem. He had been living and working in Ticino, so wasn't dressed and didn't act the same way. Oddlly, they believed he was an American (though he looked like an Ticinese peasant) and said, besides you don't look like brothers. Ten years later when I went to England again, a variation of the same things occurred. (In between these visits had read Henry Miller's account of his unpleasant encounter with the British authorities.) Similar events followed me across Europe over several trips, the most complicated one, too long to tell here, involved house arrest in Poland and appearance before a military court. In every case, no matter the documentation, the charge involved at the minimum forged passport and maximum such dangerous ones as suspicion of terrorism, suspicion of espionage. It didn't matter that in some countries one didn't know the language at all. Body language and behaviour was what "told the truth." One had become, in effect, via bi-linguism, a life long double agent apparently. This sort of thing once started never seems to stop and has followed me to Canada and in the USA. Not suspicion of crimes, other than simply not being

American. "Where are you really from, Dave," said the officer recently investigating what i was doing while working on some pieces at a site. "The squad car computer 's says you're an American. You sure about that? Not pulling my leg, now, are you?" In a funny way, this makes one wonder if one's first language isn't a foreign one, and from there one goes into the sense of doubling being at the pulsing heart of any language one encounters. Years of being involved in other areas of existence only further this, where indeed the fugitive words and incomplete glossaries that Burroughs notes, become as much as a part of one's awareness and being as the standardized versions of language one encounters when not among fellow speakers of the others. This is one among many other reasons that i write of my works that they are involved with what is hidden in plain site/sight/cite. The world one moves in is not simply bi-lingual, but many, many lingual, though many of the langauges are of necessity fragmentary, fugitive, in continual flux among the ongoing flow of al that is. One adapts to a chamelon form of existence in movements and words, images and sounds, gestures, vocabularies, grammers that shift with the persons one deals with at any given time of the day or night. Walking down a street one watches shadows, reflections for a much wider multi-angled many-eyed as it were point of view. The same operates sonically, attuned to echoes to judge distances of others from oneself, of buildings not yet seen lying ahead or where the openings of alleys are in the darkest night. In this way I began working much more with learning to see when working via the touch, the hands, and training the eyes to be able to feel textures when barely enough illumination is present. Languages found in darkness among the unseen things reveberate through the nerves of the fingers to the mind's throat. All of these lessons one brings to "language" and so one sees and hears in language so much that those who use it are unaware of themselves. (And never let oneself think that is one is "completely aware," of even but a small part of it at all either.) Thus, a person who knows a number of languages may well hear in one of them things that are unheard by those who are limited to that one language only. That is, if one is seeing and listening and touching in as many ways possible to learn just what it is in the continual arrangements of particles what constitutes at any given moment the "language situation," it is often not at all as it appears to be, presents itself to be, or thinks itself to be. Areas of the muffling and deadening or almost complete muteness of language open up, and in them one finds that it is possible that the images of the world so to speak become altered and deformed in a myriad ways. So much of what is taken to be the "facts of the matter," "time-tested truths", al the rest of it, are dependent on the willing suspension of disbelief. Complete fabrications, outright lies, deliberate dis-translations, plagiarized "originality," the smear, the rumor, the plant, the carefully constructed claims of authority, the forgery, the doctored tapes, fotos, videos, the fool's gold are all absolutely essential to the

"truth" on which is built "order," "security," "threat," "the market," "freedom," "history," and the rest of the gigantic Language which shoves people about and forces most of them into hells on earth. Every thing must be done to protect and preserve the "willing suspension of disbelief" that is taken to be the "clear" "reasonable" thinking of the "well-informed citizen." The Gazas, Green Zones, Gated Communities of the world are in the early stages of their developments in terms of the architectures of security, surveillance, censorship, the making completely visible within contained areas of persons who are simultaneously kept invisible to the outside world. (England is also developing this to extreme degrees. And the new Boeing and subcontracted Israeli firms Border Fence to be erected all along the border of the USA and Mexico will be for a while the "showstopper.") Confinement on a grand scale becomes the new form, the black hole, into which vanish peoples from history. The erasure is further carried out by language. To eradicate languages is to cut off their dreamings, their involuntary memories, their ghostly presences. Even to begin simply with methods of dis-translation, censorings, bannings, falsifications or forgeries and the rest of the bag of tricks, is to begin the work of expunging this existence of a language, of many many languages. And not only "foreign" languages, but one's "own" language. Dreamings, desires, behaviours, can slowly be disposed of by the continual work done on the fictions taken as facts and truths. Languages of liberation turn quickly into those of the prison, the torture chamber, the "disappeared." The "=" sign in "Language" poetry can become pretty fast barbed wire. And why not? Does it not also need to preserve and protect, become its own gated community in turn? Is this not why the "English official language" movement is such a well funded one? Or the reason only certain forms of writing and reading are taught as the "correct" or the "resistant" ones? In a bizzare way, a great deal of effort is put into simulating in language things which the simulators wittingly or not are complicit in forcing upon others to live-- and a great many of these themselves denied literacy, a nice touch! Language is to be "ruptured," "disrupted," "fragmented," "chaotic," "Meaningless," to undergo "chance" operations, to be given the variety of non-translation methods of translation one can find in various lists of writing exercises, to be subjected to "shocks," to be "interrogated," to be in short experimented upon in the ways a great many persons are. The benefit of this to the experimenters is (supposed to be) that there will be the realization in "form" of what is taeken to be "radical," and "resistant" to the System. This is all very much to the benefit of the System, however, for it gives the "willing suspension of disbelief" its raison d'etre--the creation of a fiction of resistance, while the System uses these similarly named methodologies on persons who are in fact "resistant." The set-up is dependent on there being one "National" language, one conception of Language, one form of "language poetry,""language of poetry," "poetical

language" and the like. Paradoxically, the more that there is this "Oneness," the more there is the proliferation of the rubble, the waste, the debris, the broken, the demolished, the rusted, the "useless,"created by its brutal "construction of the New, the 'post'" "condition." For all the cleaning, cleanliness and cleansing imposed, there is ever more of the dirty piling up all around one hidden in plain site/sight/cite. More and more of the peoples of the world live in these refuse heaps, the "planet of slums" as Mike Davis calls it in a book of that name, learning to exist on rubble. "How picturesque," "how admirable the human spirit," say the fotos and captions of a current series in the NY Times for example. "Tourism in other people's misery," as the Situationists aptly described it. Yet, "Necessity is the motherfucker of invention," one sings to oneself among the overlooked alleys and dirty bits and pieces of letterings and forms, and in this already polyglot, already fragmented, ruptured, thrown away, shell shocked, disaster shocked refuse is where is found the seeds with which to refuse this gigantic monomaniacal mono-linguism of simulations and controls. One learns among these sites/sights/cites refused further utility that there is indeed the "utility of uselessness," for in the paradox of being thus hidden, they have endured and still carry within them the languages of dreams, involuntary memories, ghostly presences, the elements of rhizomatic languages which, being fugitive, are not part of a complete or ever to be completed glossary, never to be compiled and "contained" within any one book, any two covers, any one language, any one system. From that necessity comes the discipline through practice of finding the improvised leap of many El Spontaneos into the ring where not only the real bulls are encountered, but the rituals, languages, organizings of the spectacle of Death. Prepared by necessity, myriad tongued motherfucker of invention, can not the El Spontaneos improvize the myriad gestures, songs, movements of a refusal of this spectacle? And in so doing provide a myriad of examples of refusals from which to take elements to continue the inventions of refusals? Marcel Duchamp introduced the world to the "ready-made." Extending his thought further, one finds oneself working with the ready-refuse. All around one, hidden in plain site,sight, cite--the polyglot refus-sings. The ballads of Villon can be heard in all this refuse, in the Medieval art of necessity still in existence today of "les Glaneurs," "The Gleaners." (btw this is the name of a very great film by Agnes Varda on this topic) I do not think one ever attains what is called "competence" in any language without in some degree becoming "incompetent" in a language of living. It is the necessity of living itself that exposes to one the findings of languages in their multitudes among which one may learn to work with basic elements to be opening outwo/ards into and with othernesses. "Poetry no longer imposes itself, it exposes itself."--Paul Celan "I do not seek, I find"--Pablo Picasso (both of them polyglots)

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345. Michael Heller

A COUPLE OF READINGS NEXT WEEK, WEST OF THE HUDSON, EAST OF THE MISSOURI

Tue 9 Oct 2007

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> *Dos Madres Press Local Poetry Night*
> *at Joseph-Beth Booksellers*
> *2692 Madison Rd., Cinti.OH 45208*
> [redacted]
>
> *October 15, Monday, 7:00 pm*
> *(Free and Open to the Public)*
> *Poetry Reading & Book Signing*
>
> *MICHAEL HELLER "Earth and Cave"*
> *"In a mixture of precise prose interspersed with pared-down, almost haiku-like poems, Heller's meditation embodies the harsh life and land scape of the indigenous population, along with the ever-lurking mystery and aura of Nerja's pre-historic caves...."*
>
> *NORMAN FINKELSTEIN " Passing Over"*
> *"...what a pleasure to discover these earlier poems... Lyrical, probing, and always finely wrought, there is a tenderness in this book that can break your heart"*
>
> *ROBERT MURPHY "Life in the Ordovician"*
> *"These are poems of great courtesy, of hospitality: they invite us in. ...And just as the line between the natural and the domestic gracefully wavers here, so too does the border between mythic truth and immediate observation."*

****

READING AT POWELLS NORTH BOOKSTORE
2850 N. Lincoln Ave.
Chicago, IL
[redacted]

<http://powellsnorth.blogspot.com/2007/10/thursday-october-18-at-7pm.html>Thursday, October 18 at 7pm

Please join us at the next Powell's North reading featuring the poets Michael Heller and Norman Finkelstein and an emerging author from the Writing Program at the School of the Art Institute of Chicago.

Michael Heller is a poet, essayist and literary critic. He is the author of nine volumes of poetry including Accidental Center (1972), Knowledge ((1980), In The Builded Place (1990), Wordflow (2001) and Exigent Futures (2003). A memoir, Living Root was published in 2000. His critical works include Conviction's Net of Branches and Uncertain Poetries: Selected Essays on Poets, Poetry and Poetics (2005). He is the recipient of fellowships from the New York Foundation for the Arts and the National Endowment for the Humanities, the Di Castagnola prize of the PSA and an award from The Fund for Poetry. He lives in New York City.

Norman Finkelstein is a poet and literary critic. Finkelstein's books of poetry include Restless Messengers, and the three volume serial poem Track: Track (1999), Columns (2002), and Powers (2005). His most recent book of poems is Passing Over (2007). Titles of his criticism include The Utopian Moment in Contemporary American Literature, and Not One of Them In Place: Modern Poetry and Jewish American Identity among others. Finkelstein is currently a professor of English at Xavier University in Cincinnati, OH.

---------- Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at: http://www.thing.net/~grist/ld/heller.htm Collaborations with Ellen Fishman Johnson at: http://www.efjcomposer.com/EFJ/Collaborations.html --=======AVGMAIL-470BFB83797B======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-268828CF Content-Description: "AVG certification"

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.488 / Virus Database: 269.14.6/1059 - Release Date: 10/9/2007 8:44 AM

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346. **julia bloch**

EMERGENCY reading 10/18: Janet Neigh and Joanna Fuhrman

Tue 9 Oct 2007

The EMERGENCY Series Presents
Janet Neigh and Joanna Fuhrman

Thursday | October 18 | 6pm-7pm Kelly Writers House | 3805 Locust Walk University of Pennsylvania??The Emergency Series at Kelly Writers House

highlights perspectives on the current state of American poetry through the diverse experiences of its working poets. We've created an ongoing dialogue about the role poetic lineage plays in a poet's development, and its impact on the vitality of the craft.

JANET NEIGH lives in Philadelphia, where she is working on her PhD in contemporary poetics and transnational feminism at Temple University. She received her MA in English and Creative Writing from the University of Calgary. Her writing can be found in Shift and Switch: New Canadian Poetry (Mercury Press 2005), HOW2, Filling Station, and West Coast Line.

JOANNA FUHRMAN is the author of three books of poetry: Freud in Brooklyn (2000), Ugh Ugh Ocean (2003) and Moraine (2006), all published by Hanging LoosePress. She teaches creative writing at Rutgers University and as a teaching artist in the New York City public schools.

http://emergency-reading.blogspot.com/
http://www.writing.upenn.edu/wh/

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. http://mobile.yahoo.com/go?refer=1GNXIC

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347. Marcus Bales
Re: El Spontaneo/Villon/Language acquisition
Tue 9 Oct 2007

On 9 Oct 2007 at 15:05, David Chirot wrote:
> ... It had by
> then entered dream and memory and been making the bi-lingual puns,
> and
> without realizing it had transformed one physically when speaking.
> The police, ever guardians of the "prison house(s) of language(s)"
> immediately were suspicious. They asserted my american passport
> was
> either forged or stolen and turned me over to the CRS
> para-military
> political police. ...
> When I went to England with my brother some months later,
> they didn't believe the passport either. ...
> Ten years
> later when I went to England again, a variation of the same things
> occurred. ...
> Similar events followed me across Europe over several trips,

> In every case, no matter the documentation, the charge
> involved
> at the minimum forged passport and maximum such dangerous ones as
> suspicion of terrorism, suspicion of espionage. It didn't matter
> that
> in some countries one didn't know the language at all. Body
> language
> and behaviour was what "told the truth." <

You've got to become more self-aware, David, and a better actor, or you're going to have this kind of trouble all the time. Part of the charm of the double or triple or whateverple life is learning to fool the authorities.

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348. steve d. dalachinsky

Re: living poetry

Tue 9 Oct 2007

> A GATHERING OF THE TRIBES AND THE LIVING THEATER PRESENT
>
> Living Tribes Poetry Series
>
> Open Mic' with Featured Readers
>
> *!!Bring Your Writing!!*
>
> The living Theater @ 8pm
>
October 21-* Yuko Otomo / *Steve Dalachinsky/ *Amy Ouzoonian
>
> For more information contact
> Gary Brackett, [redacted] www.livingtheater.org
>
> The living theater 21 Clinton St. New York, Ny, 10009 (F
> train to 2nd AVE or Delancey or 21 Bus)
>
> sponsored by Poets and Writers
>
> Tribes Gallery
> [redacted]
> 285 East 3rd Street #2
> NY, NY 10009
> 1- [redacted]

> http://www.tribes.org
> http://www.myspace.com/85980537

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349. Jesse Crockett

"Hm." :: The Heart of Darkness :: Joseph Conrad

Tue 9 Oct 2007

I desire to **remind you how brilliant you are.

Blogs are stalkers <http://blogsarestalkers.blogspot.com>

_____

Blogs are stalkers

Bake bread if you
are afraid of them.
Love

the hearts and minds
our hands and fingers
are made of.

Bait life,
do not look close,
everyone knows

whispers that judge
what is unknown
do not exist

flash frozen. Attracted,
repelled, social media.
Annoy me, transfixed.

_____

*Compiled **entirely ::

CLAY BANES said...

Blogs bake bread.

11/13/06 1:30 AM

<https://www.blogger.com/delete-comment.g?blogID=3342144106078446732&postID=2024030129085484342>
Anonymous
said...

Get baked and blog.

11/13/06 6:54 AM

<https://www.blogger.com/delete-comment.g?blogID=3342144106078446732&postID=3467398419871264771>
prprimeau
said...

WEBLOG
WE/BLOG

11/13/06 6:56 AM

<https://www.blogger.com/delete-comment.g?blogID=3342144106078446732&postID=8835268659907447249>
<http://www.blogger.com/profile/08942725990830882913>
violet like said...

only if you're afraid of them

11/14/06 3:56 PM

<https://www.blogger.com/delete-comment.g?blogID=3342144106078446732&postID=6225508395197080667>
Anonymous
said...

hi

I think blogs are open door into peoples hearts and minds.

Love the blog.

11/15/06 7:13 AM

<https://www.blogger.com/delete-comment.g?blogID=3342144106078446732&postID=6561424988897000778> flic said...

How do you feel about blogs?

You feel about blogs with your hands and fingers.

And blogs are made of golb! Yes, golb.

:)

11/17/06 4:18 PM

<https://www.blogger.com/delete-comment.g?blogID=3342144106078446732&postID=4227275818249419100>
Anonymous
said...

bait life blog more

do not look close
your stinky heart rots
curtains of iron
made of water
everyone knows
you do not exist
except to crush good
destroy into broken pieces
orbing wildly in your mind
tender innocense scorched

blogs are anonymous
whispers that judge
what is unknown

never under cover
evaporate light
destroy good
flash burn
frozen solid
heart weeps
bullets

12/15/06 10:31 AM

<https://www.blogger.com/delete-comment.g?blogID=3342144106078446732&postID=4195636256959166464>
<http://www.blogger.com/profile/11892167392801204150>
carrie said...

blogs are a social media
which is why i am both attracted to and repelled by them.

people annoy me and so do their blogs, yet i remain transfixed.

1/14/07 9:53 PM

I have had to reset its publication date for 10/10/2007 8:00 CST

So plenty of kids will browse it.

Cheers ---

Your happy editor & Thomas Eliot devotee ---

Jess Crockett

denacht.blogspot.com

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350. Jesse Crockett
Re: Which songs put feminism back?
Tue 9 Oct 2007

Bad :: Michael Jackson

Probably in the utmost of our (the mean intonation value herewith, 25 to 45 years aged) generation.

Who's bad?

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351. robert dewhurst
satellite telephone #1
Tue 9 Oct 2007

SATELLITE TELEPHONE is a small new poetry magazine homemade in Portland, Oregon. Issue #1 (summer 2007) just came out and is proud & excited to feature new or lost writing by:

DAVID ABEL
VITO AIUTO
TOM BECKETT
JIM BEHRLE
ALDEN VAN BUSKIRK
FRANKLIN BRUNO
GENEVA CHAO
CACONRAD
ROBERT HEAD
CHRIS KRAUS
AMY LINGAFELTER
EILEEN MYLES
JENI OLIN
RANDY (an Iowan prisoner whose last name I am not allowed to say)
DAVID RATTRAY
CAMILLE ROY
EDDARD RYAN
STEPHANIE SNYDER
ALLISON TOBEY
and
CHRYS TOBEY

with a beautiful cover drawing by
GRACE TRAN

The magazine was typeset on a pair of manual typewriters, and is xeroxed and staple-bound with silkscreened covers. Issue #1 costs $7, ppd, and can be bought online through paypal, or by mailing to 4074 N Gantenbein Av, Portland, Or, 97227.

OR, The book is FREE if you send a self-addressed envelope stamped with $1.98 postage in a decorated outer envelope (i.e., mail art) to the same address, or a copy of a different magazine you yourself made as trade. (These kinds of exchanges are preferred).

http://nolongdistance.endingthealphabet.org

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352. Diane DiPrima
Re: El Spontaneo/Villon/Language acquisition
Tue 9 Oct 2007

Dear Friends

I want to thank you for your very interesting input.

This is the first time since joining the list that I have engaged in anything close to a ³real² discussion, voiced anything close to a small slice of my real thoughts and opinions, and I¹ve learned a lot. What I learned first of all is that I certainly won¹t send my piece, nor any similar piece, to NYRB or anywhere else. And I remembered again how utterly pointless opinions‹mine or anyone else¹s‹truly are.

For me, the heart of the matter is the poem. At my age I can ill afford to be drawn into discussions which steal many hours from the work at hand. As for my friends and other poets, living and dead, time will sort out whose work matters‹no way any of us can know anything about that right now. (Remember Robert Southey was Poet Laureate of England while Wordsworth and Coleridge, Shelley and Keats, were alive.)

Even more compelling to me is the consideration that as a Buddhist I long ago made a commitment not to contribute in any way to discord within the sangha‹and the poetry community most certainly is a sangha‹it¹s meaningless if it¹s not that. I had hoped that I was writing without animosity or stridency, but I seem to have stirred up both.

This in itself is reason enough for me to ³shut up and listen², which is my plan at this time.

Thanks again.

Diane di Prima

From: David Chirot <[redacted]>
<[redacted]>
Date: Tue, 9 Oct 2007 15:05:33 -0700
To: <[redacted]>
Subject: El Spontaneo/Villon/Language acquisition

Forgive essaying to respond to three threads at once, yet i think they are interrelated in very interesting ways. (I won/t be bale to them justice here, but an essay at a start--) Language can play very strange roles in its vagabondage from the throat and fingers into the "aires" or "errors" heard by ears or errers, and by the I/eye that reads the notations of its reeds. When i was sixteen i was living in the streets, parks and abandoned buildings in Paris and for a brief spell with a tiny Anarchist cell of workers at the Renault factory. After some operations of the "propaganda of the deed" on unguarded empty police vans we split up and i was back to living here and there. Often there would be many young people from various countries sleeping in a park, or even just eating in a park, and the police would come through and arrest as many as they could. It's thanks to the police a lifelong education began in questions of identity, "profiling," handwriting, finger printing, surveillance photos having to do with language, whether it's one's first or second, let alone those of which William S. Burroughs notes in the Preface to Junkie, "a final glossary, therefore, cannot be made of words whose intentions are fugitive." Alex Dickow made a very important point--that it is not only the accent which goes into speaking and writing a language in essaying to learn it, it is many other things which constitute a mosaic-like surface which in turn has to have when tested beneath this "camouflaging" as it were the depths and contours of first a relief, and, if that is discovered, still another level of depths which flow into the subconscious areas of involuntary memories and dreams. Once a language has begun to be dreamed in, and have involuntary memories recalled through, it begins to manifest itself in the outward gestures and expressions, body language, intonations and inflections, which one begins "living out" when speaking and writing. And to go even further into these dreams and memories as well as in waking consciousness, there is the growing frequency of bi-lingual (or tri-lingual and more) punnings and neologisms, collaged and montaged visual/soundscapes that one finds keep turning up "all over the place" day and night. Arriving in this area, one begins to realize a proliferation and loosening of "identity" not only in terms of language but of body language as well. In a sense, one has achieved the potential if not the existence, really, of being a "double agent." As usual with language of any kind, "doubling" is at the very least a "two edged sword." This "doubled agency" can be very liberating and also very "suspicious," even imprisoning, depending on the

people, places and things one encounters and is involved with. One minute it's "double your pleasure,/double your fun/when you are chewing/doublemint gum," and the next it's "where the dangers are double/and the pleasures are few/where it's dark as the dungeon/and damp as the dew." I had only been learning French for a bit less than two years, part of that while living there and part from movies and books. (I had gone to Paris to be at the Cinematheque as much as possible; at the time it was the only place to be for the cine-possesed.) It had by then entered dream and memory and been making the bi-lingual puns, and without realizing it had transformed one physically when speaking. The police, ever guardians of the "prison house(s) of language(s)" immediately were suspicious. They asserted my american passport was either forged or stolen and turned me over to the CRS para-military political police. That was to be the first of a number of nightmarish times with them. Many of them were Algerian War veterans and into torture, brutality, inflicting many injuries, some that have never completely healed. Yet one didn't get beaten to death like an Arab in an adjoining cell, whose "crime" was thinking himself really a French citizen as his papers said he was. One time i was walking down the street and saw some people with a table and literature. A man came up to me and said--"You're Breton, aren't you?" Some of my ancestors were from there, but had arrived in Quebec in 1650. Well--i must learn about the Breton Liberation Front, then, right? A pleasant afternoon learning about this and helping handout leaflets and pamphlets. The next time arrested, the police showed me a foto in which there i was, a "member" of the Liberation Front. This time it was "association with a group against the Republic" and this led to another one later, charged with 'terrorism," ironic considering the Anarchist events were never traced. When I went to England with my brother some months later, they didn't believe the passport either. I was put in a detention cell in the ferry and given a whole battery of English language tests, very fast--oral, written, reading. Then asked for plane ticket return, travelers' cheques, and addresses of friends going to visit. My brother had no such problem. He had been living and working in Ticino, so wasn't dressed and didn't act the same way. Oddlly, they believed he was an American (though he looked like an Ticinese peasant) and said, besides you don't look like brothers. Ten years later when I went to England again, a variation of the same things occurred. (In between these visits had read Henry Miller's account of his unpleasant encounter with the British authorities.) Similar events followed me across Europe over several trips, the most complicated one, too long to tell here, involved house arrest in Poland and appearance before a military court. In every case, no matter the documentation, the charge involved at the minimum forged passport and maximum such dangerous ones as suspicion of terrorism, suspicion of espionage. It didn't matter that in some countries one didn't know the language at all. Body language and behaviour was what "told the truth." One

had become, in effect, via bi-linguism, a life long double agent apparently. This sort of thing once started never seems to stop and has followed me to Canada and in the USA. Not suspicion of crimes, other than simply not being American. "Where are you really from, Dave," said the officer recently investigating what i was doing while working on some pieces at a site. "The squad car computer 's says you're an American. You sure about that? Not pulling my leg, now, are you?" In a funny way, this makes one wonder if one's first language isn't a foreign one, and from there one goes into the sense of doubling being at the pulsing heart of any language one encounters. Years of being involved in other areas of existence only further this, where indeed the fugitive words and incomplete glossaries that Burroughs notes, become as much as a part of one's awareness and being as the standardized versions of language one encounters when not among fellow speakers of the others. This is one among many other reasons that i write of my works that they are involved with what is hidden in plain site/sight/cite. The world one moves in is not simply bi-lingual, but many, many lingual, though many of the langauges are of necessity fragmentary, fugitive, in continual flux among the ongoing flow of al that is. One adapts to a chamelon form of existence in movements and words, images and sounds, gestures, vocabularies, grammers that shift with the persons one deals with at any given time of the day or night. Walking down a street one watches shadows, reflections for a much wider multi-angled many-eyed as it were point of view. The same operates sonically, attuned to echoes to judge distances of others from oneself, of buildings not yet seen lying ahead or where the openings of alleys are in the darkest night. In this way I began working much more with learning to see when working via the touch, the hands, and training the eyes to be able to feel textures when barely enough illumination is present. Languages found in darkness among the unseen things reveberate through the nerves of the fingers to the mind's throat. All of these lessons one brings to "language" and so one sees and hears in language so much that those who use it are unaware of themselves. (And never let oneself think that is one is "completely aware," of even but a small part of it at all either.) Thus, a person who knows a number of languages may well hear in one of them things that are unheard by those who are limited to that one language only. That is, if one is seeing and listening and touching in as many ways possible to learn just what it is in the continual arrangements of particles what constitutes at any given moment the "language situation," it is often not at all as it appears to be, presents itself to be, or thinks itself to be. Areas of the muffling and deadening or almost complete muteness of language open up, and in them one finds that it is possible that the images of the world so to speak become altered and deformed in a myriad ways. So much of what is taken to be the "facts of the matter," "time-tested truths", al the rest of it, are dependent on the willing suspension of disbelief. Complete fabrications,

outright lies, deliberate dis-translations, plagiarized "originality," the smear, the rumor, the plant, the carefully constructed claims of authority, the forgery, the doctored tapes, fotos, videos, the fool's gold are all absolutely essential to the "truth" on which is built "order," "security," "threat," "the market," "freedom," "history," and the rest of the gigantic Language which shoves people about and forces most of them into hells on earth. Every thing must be done to protect and preserve the "willing suspension of disbelief" that is taken to be the "clear" "reasonable" thinking of the "well-informed citizen." The Gazas, Green Zones, Gated Communities of the world are in the early stages of their developments in terms of the architectures of security, surveillance, censorship, the making completely visible within contained areas of persons who are simultaneously kept invisible to the outside world. (England is also developing this to extreme degrees. And the new Boeing and subcontracted Israeli firms Border Fence to be erected all along the border of the USA and Mexico will be for a while the "showstopper.") Confinement on a grand scale becomes the new form, the black hole, into which vanish peoples from history. The erasure is further carried out by language. To eradicate languages is to cut off their dreamings, their involuntary memories, their ghostly presences. Even to begin simply with methods of dis-translation, censorings, bannings, falsifications or forgeries and the rest of the bag of tricks, is to begin the work of expunging this existence of a language, of many many languages. And not only "foreign" languages, but one's "own" language. Dreamings, desires, behaviours, can slowly be disposed of by the continual work done on the fictions taken as facts and truths. Languages of liberation turn quickly into those of the prison, the torture chamber, the "disappeared." The "=" sign in "Language" poetry can become pretty fast barbed wire. And why not? Does it not also need to preserve and protect, become its own gated community in turn? Is this not why the "English official language" movement is such a well funded one? Or the reason only certain forms of writing and reading are taught as the "correct" or the "resistant" ones? In a bizzare way, a great deal of effort is put into simulating in language things which the simulators wittingly or not are complicit in forcing upon others to live-- and a great many of these themselves denied literacy, a nice touch! Language is to be "ruptured," "disrupted," "fragmented," "chaotic," "Meaningless," to undergo "chance" operations, to be given the variety of non-translation methods of translation one can find in various lists of writing exercises, to be subjected to "shocks," to be "interrogated," to be in short experimented upon in the ways a great many persons are. The benefit of this to the experimenters is (supposed to be) that there will be the realization in "form" of what is taeken to be "radical," and "resistant" to the System. This is all very much to the benefit of the System, however, for it gives the "willing suspension of disbelief" its raison d'etre--the creation of a fiction of resistance, while the System uses these similarly named

methodologies on persons who are in fact "resistant." The set-up is dependent on there being one "National" language, one conception of Language, one form of "language poetry,""language of poetry," "poetical language" and the like. Paradoxically, the more that there is this "Oneness," the more there is the proliferation of the rubble, the waste, the debris, the broken, the demolished, the rusted, the "useless,"created by its brutal "construction of the New, the 'post'" "condition." For all the cleaning, cleanliness and cleansing imposed, there is ever more of the dirty piling up all around one hidden in plain site/sight/cite. More and more of the peoples of the world live in these refuse heaps, the "planet of slums" as Mike Davis calls it in a book of that name, learning to exist on rubble. "How picturesque," "how admirable the human spirit," say the fotos and captions of a current series in the NY Times for example. "Tourism in other people's misery," as the Situationists aptly described it. Yet, "Necessity is the motherfucker of invention," one sings to oneself among the overlooked alleys and dirty bits and pieces of letterings and forms, and in this already polyglot, already fragmented, ruptured, thrown away, shell shocked, disaster shocked refuse is where is found the seeds with which to refuse this gigantic monomaniacal mono-linguism of simulations and controls. One learns among these sites/sights/cites refused further utility that there is indeed the "utility of uselessness," for in the paradox of being thus hidden, they have endured and still carry within them the languages of dreams, involuntary memories, ghostly presences, the elements of rhizomatic languages which, being fugitive, are not part of a complete or ever to be completed glossary, never to be compiled and "contained" within any one book, any two covers, any one language, any one system. From that necessity comes the discipline through practice of finding the improvised leap of many El Spontaneos into the ring where not only the real bulls are encountered, but the rituals, languages, organizings of the spectacle of Death. Prepared by necessity, myriad tongued motherfucker of invention, can not the El Spontaneos improvize the myriad gestures, songs, movements of a refusal of this spectacle? And in so doing provide a myriad of examples of refusals from which to take elements to continue the inventions of refusals? Marcel Duchamp introduced the world to the "ready-made." Extending his thought further, one finds oneself working with the ready-refuse. All around one, hidden in plain site,sight, cite--the polyglot refus-sings. The ballads of Villon can be heard in all this refuse, in the Medieval art of necessity still in existence today of "les Glaneurs," "The Gleaners." (btw this is the name of a very great film by Agnes Varda on this topic) I do not think one ever attains what is called "competence" in any language without in some degree becoming "incompetent" in a language of living. It is the necessity of living itself that exposes to one the findings of languages in their multitudes among which one may learn to work with basic elements to be opening outwo/ards into and with

othernesses. "Poetry no longer imposes itself, it exposes itself."--Paul Celan
"I do not seek, I find"--Pablo Picasso (both of them polyglots)

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353. Ann Bogle
Re: mla delegates ...
Tue 9 Oct 2007

In a message dated 10/9/2007 4:54:09 P.M. Central Daylight Time, [redacted] writes:

dear all:
i would be most honored if those of you who belong to MLA would consider voting for me for Regional Delegate (under Great Lakes region). My name shd be there on your recently-received ballot...
Thanks!
bests, md

Thanks for mentioning this, Maria. AMB

********** See what's new at http://www.aol.com

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354. wil Hallgren
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Tue 9 Oct 2007

--
check your facts about the birth languages of american poets.

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Tuesday, October 9, 2007 12:40:18 AM
Subject: Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Mark,

Diane is expressing a very old canard. I did not speak a word of English until I was sixteen. I do not think that prevents me from writing what I want in English or read what I want. In fact, in final analysis (look I dropped my the) I find the bent in my hearing and the consciousness about language this alienation has caused me a distinct advantage.

I do not know if you are aware of the number of major American poets whose first/mother tongue was not English: Zukofsky, Stein, Williams, to name a few.

One may definitely argue that to become an American poet the poet must experience English as a foreign language; I explain this in detail in the essay "Questions of Accent," where I also show how Creeley learns this alienation from Zukofsky.

David, is a poet that different from an El Spontaneo, though to achieve that freedom may take years?

Ciao,

Murat

On 10/8/07, Mark Weiss <[redacted]> wrote:
>
> David: This is off the mark in a bunch of ways,
> not least the starkness of the opposition you put
> forward, which is hardly what Diane was talking
> about. Life isn't long enough for a detailed
> response. One point I think does need making.
> Diane isn't indulging in anything like patriotic
> games when she says, rather mildly, "It may be
> that Mr. Simic lacks the language skills to read
> Creeley‹and perhaps many other American poets. It
> is hard‹almost impossible--to hear all the
> layerings of meaning in any but your native
> tongue." She's merely noting that the acquisition
> of a native ear for all the subtlties of language
> and dialect is very rare after early childhood.
> One can write very well in the acquired language,
> of course, without that degree of awareness of
> the idiom, but even that's extremely rare.
>
> I spent seven years working with Jose Kozer on
> the translation of his poems. Jose has lived in a
> largely English-speaking environment since his
> 18th birthday, and his English is articulate and
> virtually flawless, and barely accented.
> Nonetheless, he is aware that he has nothing like
> the depth of awareness of English that he has of
> Spanish. We often spent hours weighing the
> nuances of a Spanish word and the English
> approximations I planned to use, and he was
> usually unaware of many of the nuances of the English.
>

> Of the examples you give, Conrad never had to
> confront a poetry as subtle as Creeley's, and
> Nabokov's taste in English-language poetry was
> decidedly conservative, almost Russian in its
> formalism. The foreigner's ear tends to overvalue
> the least subtle effects--those he or she can
> hear--in the new language, which is why Dylan
> Thomas, for example, is much more popular among
> Spanish-language poets than among anglophones and
> Lorca's ballads more popular among anglophones
> than the Walt Whitman or the Poet in New York. As
> to Kerouac, his early separation from English was
> nothing near as complete (nor as long-lasting) as
> Conrad's, Nabokov's, or Simic's.
>
> I don't think Simic's inability to hear what's
> going on in Creeley and a great deal of other US
> poetry is of this nature, though. He shares it with a lot of native
> speakers.
>
> Mark
>
>
> At 01:20 PM 10/8/2007, you wrote:
> > In one of Wiiliam S. Burroughs' recorded pieces, he speaks of
> >"El Spontaneo"--the sudden eruption into the ring at a Corrida of an
> >aspiring afficianado who momentarliy takes charge, essaying some
> >passes with his cape and hoping to distract the bull's attention to
> >himself rather than the "real" Matador.
> > The dangerous intrusion of the run amok amateur into the world
> >of the professional ritual of Death!
> > Despite many times being hauled away by the authorities and
> >keepers of order of the ritual, there will be always the reappearance
> >of El Spontaneo! Whether it is the same person or another, El
> >Spontaneo's unquenchable desire for the immortality of the ring
> >insures repeat performances.
> > One who is a legend in their own mind may take hold of reality
> >and turn it into their own personal mythology.
> > El Spontaneo literally "puts his life on the line" in the
> >confrontation with a real Death in a ritual of Death. Yet the
> >encounter with the bull is denied him by the maintainers of ritual,
> >of the organized meanings and practices of Death.

> > El Spontaneo is a relative of Don Quixote--who tilted with
> >windmills thinking them rival Knights, and was beset upon by real life
> >robbers. It is not the real bull of ritual or the windmills-knights
> >who leave El Spontaneo and Don Quixote battered and bruised, but the
> >keepers of the gates of the Real.
> >
> > Jack Kerouac was the writer and voice for Spontaneous Bop Prosody
> >against what he saw as the confinements of "craft." Taking his cue
> >from an architect friend, Kerouac "sketched" for years in pocket
> >notebooks the views before him, whether the concrete world or the
> >worlds of memory and dream. Kerouac's visual ksetching isn't done
> >with the sounds cut off--but to the rhythms heard in the world around
> >him, and those heard in his head--Be Bop phrasings, Shakesespeare,s
> >sonnets, the utterances and sing song nonsense rhymes of the Joual
> >language, (Kerouac, like Simic, is not an English-first language
> >speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic's
> >status as such is rather sad). The sites/sights/cites Kerouac worked
> >with he found a loose form for in the size of the notebook page.
> >Working with the notebooks, from intense memory and the "legendary"
> >qualities of his life, Kerouac wrote his "Legend of Dulouz" many
> >volumes of Spontaneous Bop prosody typed at super-high-octane speeds.
> >"Writing is silent meditation going a hundred miles an hour," he said,
> >while Truman Capote opined, "it's not writing, it's typing."
> > As Diane di Pima pointed out, spontaneity is not arrived at in
> >the manner of El Spontaneo, who simply leaps in to the ring with Death
> >and trusts to his imagined Legendary Genius. It is arrived at--and
> >continues-- through years of disciplined work. Burroughs noted that
> >even when he first met Kerouac, in the mid 1940's, before the
> >publication of The Town and the City, written much in the manner of
> >Thomas Wolfe, Kerouac had written millions of words. When he
> >"discovered" his Spontaneous Bop Prosody method, Kerouac had exhausted
> >the methods of "craft" in his search for the "wild form" he needed to
> >present his "book movie, the original American form."
> > The opening page of "Vanity of Duluoz," Kerouac's last published
> >novel in his lifteime, he explains that this book will be written in
> >standardized grammar, punctuation, prose, for "the new illiterate
> >generation." In some of his lat essays, he writes of his encounter
> >with "unreadabilitiy"--on the one hand the for him "unreadable" works
> >of "craft" and on the other, others finding his works "unreadable."
> > Kerouac notes (so to speak) that his work has gone far over
> >into pure sound. (Bob Cobbing, who published the first complete
> >edition of Kerouac's "Old Angel Midnight" said that this and Joyce's

> >Finegan's Wake are the two greatest sound poems of the English
> >language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop
> >prosody unmorring of words, syllables, letters from "rational"
> >orderings is a journey into an outer space of "Zaum" (which translated
> >means "beyond-sense" or "transrational") and so is a writing of the
> >future, for space explorers, and to get published, he will have to
> >return to the earth-bound strictures of the prose of Vanity of Duluoz,
> >to show the skeptics that is not "merely" typing.
> > Don Cherry, the great Jazz musican, would often say that "Free
> >Jazz canonly be played by superbly disciplined musicians." It's not
> >like the free form noodling of Freak Out jams, but something worked at
> > through a lifetime of practice and the continau study of musical
> >forms, an encylopeiac kowledge carried in the mind on which to be able
> >to draw in the spontaneous creation of the Free.
> > The disagreement and discussion about the Spontaneous and the
> >"crafted" is a very very old one. One of the most famous examples is
> >"Giotto's Circle." A competition for a large and distinguished,
> >exalted commission was held and painters all over Italy set to work at
> >their cartoons, sketches, tons of proposed works were examined, all
> >showing off as much as possible the great skills of the artists. Yet
> >when the judges came to visit Giotto, he had no piles of impressive
> >work to display at all.
> > The judges were stunned--Giotto not competing? I will show
> >you all you need to know, said Giotto, and bent down and drew on the
> >dusty floor a perfect circle.
> > Fortunetly for the history and Legends of art--the judges
> >were no dummies. They immediately gave the commision to Giotto for
> >his Spontaneous Creation, for they realized embodied in it was the
> >most disciplined "craft" in Italy.
> >
> > On the other hand, one can cite a very great many works which
> >seem to be, sound like, look like, read as, "spontaneous"
> >compositions, sprung like Athena from the head of Zeus or emerging
> >like Aphrodite from the sea. Yet that "spontaneous" surface is made
> >up of thousands of revisions, repaintings, changes of notes.
> > Or--as Poe demonstrates in "The Philopshy of Composition," one
> >can first create a work and then reconstruct the creation as a series
> >of rational choices, made on the basis of well thought through
> >deductive reasonings of the sort Poe has his detective Dupin put to
> >use in finding the "Purloined Letter" and solving the "Murders in the
> >Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on
> >the real life case and Poe's fictional "solving" of it during the

> >course of its ongoing investigation came out this year, called The
> >Little Cigar Store Girl.)
> > Works that have the explosive energy and fury of spontaneous
> >outbursts like Rimbaud's "A Season in Hell" and the works of L-F
> >Celine, for example, were actually achieved through a process of
> >drastic revisions. Mayakovsky's "How Are Verses Made?" also
> >demonstrates this form of arrival at spontaneity of expression.
> > The same thing can be done in music and film, video
> >studios--the editing of many different different "takes' can be
> >experienced by the listener and viewer as something occuring
> >spontaneously, "live" while al the while being made of a long series
> >of edits, rearrangements, careful "craft" "after the fact."
> > The question of spontaneity itself in writing is therefore a
> >much more complex question, for it involves asking--what is the
> >"spontaneous" the writer is working with? Is it the METHOD of
> >composition itself--or the deductive creation of the EFFECT of
> >spontaneity?
> > The spontaneous involves more than what I am with Diane di
> >Prima in thinking of as the meaning of Creeley's use of the word
> >"momently." I think what Simic is driving at, though he very much
> >glosses over the whole issue, is that what is "momently" needs to be
> >sroted out from the consideration of every moment as being "momently"
> >and of every word that one writes being necessarily "of moment" rather
> >than "of the moment."
> > And then, if that is the case, when choosing what is "momently"
> >how much does the "effect" of the "momently" have to do with a concern
> >with "spontaneity."
> > That is, is the EFFECT, if not necessarily the METHOD, of any
> >concern to Simic?
> > El Sponateno can be seen from one point of view as a poetic
> >character, an amateur so possesed by his own personal mythology of
> >being a Legend in His Own Mind that he needs no lengthy practice
> >whatsoever to accomplish what the long disciplines of the Professional
> >Matador can. In fact, he assumes that is his own methods will, of
> >course, be far superior to those of the mundane reality of the
> >ritualized encounter with Death. Yet to the vast majority of
> >afficianados, of course El Spontaneo will appear to be just another
> >deluded asshole interrupting all too mundanely the Art of the Corrida
> >and its ritual of Death.
> > El Spontaneo, after all, may not be all that spontaneous,
> >having well in mind ahead of time the moment--the "momently"-opening
> >in which to explode into the ring and unveil his Greatness for the

> >Astonished and Adoring World to Behold! He may actually turn out to
> >be possesed of some raw talent--many would-be Matadors have in fact
> >been able to launch a career in this manner--or he may just be another
> >form of "flasher," "exposing himself in public" for the world to gawk
> >and reel in revulsion at his pathetic display.
> > Is he making the "leap into the void" of an Yves Klein
> >foto-action Art Work? Or a leap into the void of a Legend which both
> >ritual and reality are prepared to tear to shreds?
> > I think before the "Simic on Creeley" turns into a war of
> >competing rhetorics which are presented as drastic barriers and
> >differences in philosophy, life style, politics, ideologies of the
> >soul and sociologoies of the criticisms of poetry and who is and is
> >not allowed to write and speak about them, one would be much more
> >interested in having the discussion be opened up to a consideration of
> >the ideas and terminologies involved. As I have been trying to
> >demonstrate, the issue of spontaneity is far more complex than is
> >being assumed for the most part, and before smashing Mr Simic to
> >pieces I would rather first like to find out what his sense of
> >spontaneity is, how he considers differences of Method and Effect in
> >relation to this, which then entails a questioning of "craft" and what
> >his ideas on these lines are.
> > I think if one began a discussion from the ground up so to speak,
> >this would lead to a much more illuminating and useful discussion of
> >"poetics" and its roles in poetries and specifically in those of
> >Robert Creeley and Charles Simic, and of course, whoever wants to
> >actually carry on a real discussion rather than put on display the
> >current American pre-emptive attack madness or, the after-the-reading
> >desire for the head of this "uppity" "foreigner". The latter betrays
> >to me that Mr Simic is encountering questions of natioanal/ethnic
> >identiy which he hoped I am sure to have left behind,as much as it is
> >possible, which is not much, the very same violences carried to their
> >ultimate extremes in his country of origin.
> > All too often anymore, as one knows, suddenly the question of
> >ethnicity and origins is introduced as a means to impugn a person's
> >thoughts, tastes, understandings, so that anyone who does not agree
> >100% with oneself and "the America for which (that) stands," must of
> >course be if not an "illegal" alien, most certainly a "suspect" alien,
> >not to be trusted, not to be listened to, not to have any real right
> >to being part of the conversation among what are recognized as the
> >"right" humans.
> > I think if a meeting or series of them, or letters back and
> >forth with Mr Simic could be arranged, this would be very interesting

> >and illuminanting. Requiring the disciplining of preparing oneself
> >for such an occaission by first arriving at a clearer understanding of
> >what one means when one utters so seemingly simple a word as
> >"spontaneity," would also help oneself more than simply hurling
> >epithets and turning this one article into a Crusade for the Holy Land
> >and the USA before even clarifying what the "war" is all about in the
> >first place. Especially when it involve questions in "poetics" which
> >are older than Aristotle's.
> > Remember the old cartoon, "I have met the enemy and he is me?"
> > Discipline isn't only in writing poetry but also in preparing
> >one's critiques of what is one feels is an injustice. Spontaneity in
> >the manner of attacking other's ideas without understanding even one's
> >own let alone theirs--and if that is what one is accusing mr simic of,
> >one should be even more aware of this regarding one self before
> >confronting him--such spontanenity can lead straight to the lynch mob,
> >Already every day there are more and more examples in the news of
> >persons not allowed to speak or teach or have writings published,
> >speak their minds--in the USA. And the censoring and firing and
> >banning isn't being done by the crowd at Fox only, by "institutions of
> >higher learning," which supposedly are opposed to such things. If
> >one believes in Freedom of Speech, then one needs to act responsably
> >before attacking a person,an article with such virulence.
> > That is why, again, I return to the question of spontaneity.
> >Does a "poetics" of the spontaneous have to mean also the knee jerk
> >reaction to any criticisms, any doubts, any points of view, which even
> >in the slightest apparently "threaten" one's own?
> > It begins to sound a lot like that phrase from a play
> >employed by I believe Herman Goering--"When I hear the word 'Culture,"
> >I reach for my revolver."
> > "Culture" meaning someone else's idea
> > of it--not one's own, to be sure.
> > Or, in keeping with the complexity of the issue of the
> >spontaneous yet again, Andre Breton's assertion that "the perfect
> >Surrealist Act" would be to go into a crowd and start firing at random
> >with a revolver.
> > One can shoot first and ask questions afterwards.
> > Or, being poets truly concerned with issues of
> >"poetics,"--essay an exchange of letters, conversations--and find out
> >for oneself as Olson would say.
> > "Don't Believe the Hype"--as Public Enemy says.
> >
> >(By pre-emptive attack madness" I mean that before even reading the

> >article by Mr Simic, several persons "jumped the gun," and loudly
> >disparaging it, much as some on this list said outright they would not
> >only attack the Guantanamo Poets book, but on top of that not even
> >read or buy it! Which latter equivalence I found interesting--that
> >buying and reading are meant to be"=". Heck, I read a huge number of
> >books at the store without ever buying them. And, so far at any rate,
> >there arestill public and private libraries in existence also.)
>

↑ Index

355. **brian whitener**
a little simic coda
Tue 9 Oct 2007

---

the above from a 1977 article in new literary history:

"Form, in the sense that I spoke of it here, thinks. Its appetite is cosmological. It describes the soil of its origins and reflects on the act itself. Let's say that it thinks by provoking thought. This is its aim, intrinsically. For me, the virtue of certain poems of Gertrude Stein, Robert Creeley, and Russell Edson, three poets who share this organic idea of form, is that they are thought-machines, without once resorting in their texts to anything that could be even remotely called a "statement of ideas." I like that. A poetry which has the clarity and** ambiguity of that world we discover in the morning on opening our eyes."

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356. **Elizabeth Switaj**
Re: Duh! Time for poets and fiction writers to act
Tue 9 Oct 2007

Interesting that Professor Shirky brings up Asperger's in this context; the comparison fits, though his explanation of how it fits is a bit oversimplified. (Though perhaps it isn't fair to blame him for that, given that even newspapers like to pretend that people speak in soundbites.)

Email and other text-only online forms of communication can actually be easier than face-to-face communication for a lot of us Aspies, as we're not expected to pick up on non-verbals. It also helps to be able to communicate in an

environment that isn't overstimulating (or understimulating). Moreover, since we don't use nonverbals in the same way as other people, many of us are used to expressing what others regard as emotional nuance more directly.

So perhaps the mainstream world could learn from those of us on the autistic spectrum as well as from writers (yes, the two groups sometimes overlap). Of course, that would never happen, because autism is a "disease".

Elizabeth Kate Switaj
elizabethkateswitaj.net

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357. Alexander Dickow

language ack -- barry, mark, david et al

Wed 10 Oct 2007

Barry,
Whoops! I was just being unnecessarily flippant, and slightly self-deprecating (or that was the idea), since I have some vested interest in the discussion, being a bilingual French/English poet. Obviously, reality's just a *tad* more complex than that, I'm with you on this, Barry.
There's some basis in personal "impressions" for the flippant remark: the first is the fact that one of the most innovative novels in French by a black writer was first published...in Canada (Kourouma). The Hexagonal publishers said it was written in "terrible French". This admittedly also has to do with language politics in France's history, but the case doesn't appear to be isolated, I'm afraid. There's some complicated history involved in this sort of thing too, of course. But I might add that the French literary canon is even more of a "Boy's Club" than the Anglo-American canon (and that's perhaps rather more verifiable).
More personal vested interests in all this, yes ;P
On a brighter note, everyone should go and read Leon Gontran Damas' Pigments some time soon, I've been loving it lately. Still can't understand why he's stayed under most (scholarly and poetic, it would seem) radars....
Mark: well said: I still disagree with a few details, but I hope at least I didn't seem to be flaming you

too badly.
Interesting, though, how identity issues get all
jumbled up with issues of linguistic mastery, though,
isn't it? If people don't claim they speak their
second(ary) language at a "native" level, how much of
this is a consequence of how they identify themselves
as belonging to x or y linguistic
(/racial/political/geographical/national...)
community, and indeed *not* an issue of linguistic
mastery at all?
Thanks for bringing all these things up, Mark and
David.
Amicalement,
Alex

Barry Schwabsky wrote:
>>Whoa! I'm with you all along, and then you blow it
with "the racist
 French"--which suddenly sounds like the pot calling
the kettle black, if
 you know what I mean. Where did this heinous
stereotyping of a people
 come from? If you are American, in particular--as I
am--you have no right
 to fob this off on anyone else. After all, how much
racism have we
 spewed into the world?

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

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358. Alan Sondheim
Index of Flying Saucer Talk
Wed 10 Oct 2007

Index of Flying Saucer Talk

A noticeable absence of alien skin or other organs
A sense that a lot of people who write can't write logically
A sense that logic matters more than I thought it did
Amazed at dna and probe-hole coincidences
An uninspiring absence of saucer memories in the true world

Big-time chart or classification grid of all saucer encounters
Couple of people holding things on strings
Dirty version of the Men in Black
Even more feelings that aliens must be really dumb
Fake video of saucers over Clarksburg
Faked photographs of saucers over Clarksburg
Great pictures of top-secret spacecraft designs buried for years
I've never seen anything! It's all flat to me!
Just being in awe of alien-human fucking sucking and probing
Maybe some pictures of fungal jellies
More feelings about mass hysteria or mass hypnosis
More stuff about film tinting and poems about film projectors
Some feelings about really really bad science
Some great rhymes about atom bombs and love
Some nonsense about analog and digital, abject and non-abject
Some pictures of alien skin or other organs that look like fungal jellies
Something about film tinting
Wondering about transpeciation activities with alligators

http://www.asondheim.org/espers.mov
Mark Esper, It's In the Air (video of flight)
new work on youtube & ning

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359. Alexander Jorgensen
'Is the internet 'killing our culture'?
Wed 10 Oct 2007

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http://www.ft.com/cms/s/2/9cbeed14-fee9-11db-aff2-000b5df10621.html

Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Sub-titled How the Internet is killing our culture, Keen's book is a polemic against the "anything goes" standards of much of online publishing.

Mr Keen does not believe in "the wisdom of the crowd". Much of the content filling up YouTube, MySpace, and blogs is just an "an endless digital forest of mediocrity" which, unconstrained by professional standards or editorial filters, can alter public debate and manipulate public opinion

Mr Keen answers questions on user-generated content and the digital revolution below.

.....

You talk about the “structural crisis of much of contemporary mainstream media institutions”. What do you consider to be the causes of this crisis? Are they to do with economics and business models, the challenges of change, social and cultural trends, or is it a politically-driven crisis? And do our political leaders have any responsibility for upholding ’the difference between truth and fiction’?
Nico Macdonald, London

Andrew Keen: Great, questions, Nico, which probably deserve a book length response. I think the causes can be found in both the popularity of the internet and the rather pedestrian nature of much mainstream media. In my book, I talk about a solution in which we combine the best elements of authoritative professional mainstream media and the dynamism and irreverence of the Web. The Guardian online and the FT are both doing this quite well (and profitably).

Really good question about the responsibility of our political leaders. Entrusting defence of ”truth” to them is a little Orwellian. However, I do think we need a debate about the societal value of a free press and the way we may, in the future, need to treat newspapers or independent media as a public utility. I think this is particularly relevant in the US, where the free market is undermining the viability of many traditional media institutions. Newspapers or even record labels as non-profits is one solution. I hope my book will at least begin to spark this kind of conversation.

.....

I agree with much of what your book seems to be saying, though I find it a bit extreme. In response to another question today, you state your book is a polemic and is countering a belief that hasn’t been

countered much at all, and that's why it's so black-and-white. But looking around at blogs in particular isn't part of the problem of Web 2.0 publishing the rise of polarisation and polemic?
James Doherty, London, UK

Andrew Keen: Fair point, James. I think that's a very valid criticism. the problem is that a very balanced book doesn't have the same kind of impact as a polemic (both commercially and intellectually). What I've tried to do is throw a bomb in the book and then have slightly more reasoned conversations in person and on the web. So far, this has worked quite well. I'm thrilled with the response. We need to talk about media literacy - it's an important part of becoming literate.

.....

What's the initial reaction been so far to your ideas? Are you the most hated person on the blogosphere? Do you think your ideas will catch on?
Kate Gallagher, Luton, UK

Andrew Keen: Lol. No. Actually the response has been very fair. There are a few people on the internet who think i'm the analog anti-christ. But many responsible web 2.0 people - Kevin Kelly and David Weinberger for example, have engaged in very interesting conversation with me.

I'm currently in New York and last night I did a debate with Jeff Howe of Wired Magazine. He said he disagreed with 100 per cent of my book but was thrilled that i'd written it and sparked the debate. That's exactly the kind of reaction that I was looking for. We need to have this debate. It's too important now to ignore.

.....

Doesn't all of this really speak about human behaviour? Isn't it all about people creating their own social environments using the technology? It's not

the web that's evil after all.
Alex Brdar, London

Andrew Keen: Very good point. I've never claimed that the web is evil. It's simply a mirror. When we look into it, we see ourselves. Often, that view is quite encouraging. But in the Web 2.0 age, we are increasingly looking at a culture which has lost its ethical moorings.

Rampant pornography, gambling, spamming, anonymity, identity theft, flaming etc etc doesn't speak highly about what you call "social environments." And it's our responsibility to improve these environments, to make them more civilised, to increase trust and cooperation on the Internet. We want to be proud of ourselves when we look in the mirror. For most of us, however, looking at the Internet (ie: ourselves) is a sobering and rather shameful experience.

.....

What's the implication of your critique for the more accountable environs of a corporate intranet - would you accept wikis might release real new potential in some contexts?
Adam Hibbert, London

Andrew Keen: Of course. I think wikis in managed, corporate environments, where everyone reveals who they actually are, has great potential. The key problem with public wikis like Wikipedia is their anonymity and lack of accountability. This lends itself to corruption, intellectual bullying and contextless information. Managed, accountable wikis - if that's not a contradiction in terms - are the reverse. I've been involved in several myself which have been very fruitful and a lot of fun.

.....

With the genie of anything goes "creativity" on the web out of the proverbial bottle, what can be done at this late stage - other than bemoan the state of our

society - to rein in the runaway wagon train that is the blogosphere and its denizens who feel that they possess an absolute right to procure the intellectual property of others for their own benefit?
Michael Lee, The Hague

Andrew Keen: Books like mine challenge all this. The responsibility is now with teachers, parents and politicians to responsibly manage the consumption and use of this media. This is particularly true on the IP front. We shouldn't be shy to aggressively fight organisations like the Creative Commons which peddle a lot of seductive nonsense about the common ownership of intellectual content.

.....

Do you really think internet users are so stupid that they can't see a fact stated on an .edu site is more credible than one included on Wikipedia?
Dean, London

Andrew Keen: Unfortunately, I'm not convinced. Many new internet users appear to trust websites like Wikipedia as if they were the Britannica. The challenge is building media literacy. The problem, I fear, is that a generation brought up relying on unreliable, trivial and often corrupt internet information resources will have no intellectual means of critically reading through the news.

.....

What do you think of Wikipedia's content control mechanisms, and do you think a user-submitted encyclopaedia can be relied upon to be factually accurate or offer a true world view on any particular topic?
Guy Carpenter, Istanbul

Andrew Keen: I'm not impressed. The problem is anonymity. I want to know who the editors are. I trust Britannica because I know it's managed by experts. I

don’t trust Wikipedia because I have no idea who is running it.

.....

What is your view on the social implications of internet trends and where do you see it all going? Where do you see the social and cultural impacts of Web 2.0?
A Kisel, London

Andrew Keen: I deal with this in great detail in my book. Overall, the social implications are an increasingly narcissistic world in which we will be broadcasting to ourselves. Common cultural understandings will breakdown. A common mainstream culture will be the victim of the fragmenting consequences of an increasingly personalised media ecosystem.

.....

What is your opinion about the Web 2.0 bubble?
Fabio Sacco, Rome

Andrew Keen: It’s an intellectual and economic bubble. People are already getting bored with it. But the problem of the long term flattening of mainstream media is real. Things aren’t going to suddenly revert back to the way they were.

.....

Saying Web 2.0 is an endless forest of mediocrity is thinking in black and white. Web 2.0 creates the ability to promote anything indeed, but anything can be very interesting as well. If you leave the arbitrage to a (group of) professional(s), you insert a subjective filter and that what’s Web 2.0 doesn’t do. There are more and more well established artists who became known thanks to Web 2.0. Still, I agree a lot of junk is available too. So wouldn’t it be better to broaden the colour palette and add shades of grey?
Jean-Louis de Hasque, Belgium

Andrew Keen: My book is a polemic. I am warning of the logic consequences of our drift into a self-broadcasting world. Such a dystopia needs to be imagined if we are to constructively deal with the profound changes of the Web 2.0 world. You only get grey out of black and white. There's a lot of white out there with Web 2.0 idealists. The black of my book is a healthy sceptical antidote to the utopians.

.....

How did we arrive at this state? Why are we attracted to amateur output when the professional stuff can be so much better? Said another way, why can't intellectual quality stand on its own merits? Is what you describe part of broader, progressive forces at work: hasn't every age introduced technologies that have progressively facilitated the process of dumbing down? Why isn't the internet merely the one in ours?
Phil Stekl, Chicago

Andrew Keen: I'm very troubled by your pessimism. There is nothing inevitable about what you call "dumbing down" of culture in this or any other age. I think the internet offers great potential to uplift our entertainment and information economies.

The challenge is to harness its radical potential and success integrate it with old media. We are not faced with an either/or alternative. The future can be an improvement on the past if we are able to utilise technology to strengthen professional media.

.....

How does one compete against the MTV-istion of culture and art on the internet? It seems more and more difficult to find useful information, to gage what journals, if online, are performing a cultural good, and to ascertain what might be called the permanence of the internet phenomenon with regards to the internet serving as a credible repository of creative work. I am a writer and visual artist, my work

appearing both online and in print.
Alexander Jorgensen

Andrew Keen: We can compete with MTV (or MySpace and YouTube) by stressing the political and cultural benefits of media literacy in our schools and universities.

Parents, too, have a responsibility to help their kids consume media critically. I am particularly troubled by the media illiteracy that Web 2.0 is spawning. This is the most problematic consequence of a supposedly democratised media.

.....

Whilst I agree that there is a lot of crap to be found online these days, how does Keen propose we police or monitor what gets posted? Surely the whole beauty of sites like YouTube is that it does act as a breeding ground for amateur film-makers to make their mark. Although many videos might not be the finished article, Web 2.0 often provides the necessary platform to get the message out there.
Finlay Clark, Edinburgh

Andrew Keen: This may be true. But the problem is that it’s currently extremely hard to find high quality content on sites like YouTube. What we forget is that traditional media has done a great job historically finding, polishing and distributing content. An algorithm can’t do this. Nor can the crowd.

.....

You’re right, there is a lot of rubbish online; but what about the importance of freedom of speech and expression? Isn’t it librerating that many more people now have the opportunity to explore their creative side and voice their opinions, even if the rest of the world may think the outcome is nonsense.
Polly, London

Andrew Keen: I don’t have a problem with amateurs expressing themselves online as long as they remain

consumers of professional media content. The problem, however, is that the rise of a user-generated-content media is intimately bound up with the structural crisis of much of contemporary mainstream media institutions. This isn't a coincidence.

.....
.....

I support Mr Keen's concern for quality, but would like to know if he feels that young people aren't up to the mark. Does he see the blog as merely an inferior version of literature? People who read blogs or view YouTube clips may not be seeking truth, but stimulus.
Lee Gilbert, Singapore

Andrew Keen: I don't want to write-off all of our young people. However, I do think that we need to focus on teaching kids their responsibility in seeking the truth by a critical reading of information media. This Wikipedia generation are growing up with a dangerously relativistic notion of the difference between truth and fiction and between independent content and advertising.

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

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360. Nicholas Karavatos
Betwixt & Between III: Globalization, Interculturalization & Translation
Wed 10 Oct 2007

Betwixt & Between III: Globalization, Interculturalization & Translation

Date: 28 – 30 November 2007
Given the success of Betwixt and Between I and II (both hosted by Queen's University Belfast, the parent institution of the Betwixt and Between Research Forum in Translation and Cultural Encounters), the American University of Sharjah (UAE) and Queen's University Belfast (Northern Ireland, UK) invite contributions to the international conference:

Betwixt & Between III: Globalization, Interculturalization & Translation

Conference Themes:

B & B III wishes to explore ways in which cross cultural exchange is executed and/or constrained by patronage and agency with a particular reference to the ethics and poetics of intercultural exchanges (exportation and importation of cultural goods) through translation. Topics of the conference include:

- Translating for the global
- Translating for the local
- Translating for the *glocal*
- The discourse of translation
- The sociotextual vs. the sociocultural in and of translation
- The ethics and poetics of translation in a global context
- Translation historiography
- Translation and the past
- Translation and the generation/resolution of conflict
- Translation and national memory/identity
- Translation and the emergence of canons
- Ethnography of translation
- Translation and divided loyalties
- Authority and translation
- Transcreation
- Audio-visual translation
- Authority, media and translation in a global context
- Translating for the museum

The conference will generate a third volume of essays under the Betwixt & Between rubric.

Conference Organizer

Said Faiq (American University of Sharjah, UAE)

Conference Organizing Institutions

- American University of Sharjah (UAE): http://www.aus.edu • Queen's University Belfast (Northern Ireland, UK): http://www.qub.ac.uk

Conference Local Organizing Committee

* Sarah Shono, Chair, (American University of Sharjah)
* Susan Smith (American University of Sharjah)
* Wessam Al-Assadi (American University of Sharjah)
* MATI (MA in Translation & Interpreting) students.

Abstracts

Abstracts of 200-300 words should be submitted as e-mail attachments to the organizer, Said Faiq, [redacted], word-documents, in the following format by 23 October 2007:

Name(s) of Contributor(s):

Affiliation(s):

E-mail address:

Title of Contribution:

Abstract:

Conference fees
The conference fee is $250.

Accommodation
TBA

Conference Program
TBA

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____ Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct=

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361. Pierre Joris
Recent Nomadics Blog Posts
Wed 10 Oct 2007

Check out these recent Nomadics blog posts here: http://pjoris.blogspot.com

Allen Fisher in Albany
Che Anniversary
New York City Weekend
Franco Beltrametti
Meddeb & Radio

The latest from signandsight
800th B-day of "Most read poet in America today"

enjoy!

Pierre

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

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http://pierrejoris.com/
Nomadics blog: http://pjoris.blogspot.com

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362. Pierre Joris
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Wed 10 Oct 2007

Murat,

good point. I would like to add Li Po & Ovid, Anselm Hollo and Andrei Codrescu to the list of poets who wrote excellently in a language other than the "mother tongue."

Pierre

p.s. I do not speak with simple forked tongue: English is my fourth language

On Oct 9, 2007, at 12:40 AM, Murat Nemet-Nejat wrote:

> *Mark,*
>
> *Diane is expressing a very old canard. I did not speak a word of English*
> *until I was sixteen. I do not think that prevents me from writing what I*
> *want in English or read what I want. In fact, in final analysis (look I*

dropped my the) I find the bent in my hearing and the consciousness about
language this alienation has caused me a distinct advantage.

I do not know if you are aware of the number of major American poets whose
first/mother tongue was not English: Zukofsky, Stein, Williams, to name a
few.

One may definitely argue that to become an American poet the poet must
experience English as a foreign language; I explain this in detail in the
essay "Questions of Accent," where I also show how Creeley learns this
alienation from Zukofsky.

David, is a poet that different from an El Spontaneo, though to achieve that
freedom may take years?

Ciao,

Murat

On 10/8/07, Mark Weiss <[redacted]> wrote:

David: This is off the mark in a bunch of ways,
not least the starkness of the opposition you put
forward, which is hardly what Diane was talking
about. Life isn't long enough for a detailed
response. One point I think does need making.
Diane isn't indulging in anything like patriotic
games when she says, rather mildly, "It may be
that Mr. Simic lacks the language skills to read
Creeley‹and perhaps many other American poets. It
is hard‹almost impossible--to hear all the
layerings of meaning in any but your native
tongue." She's merely noting that the acquisition
of a native ear for all the subtlties of language
and dialect is very rare after early childhood.
One can write very well in the acquired language,
of course, without that degree of awareness of
the idiom, but even that's extremely rare.

I spent seven years working with Jose Kozer on
the translation of his poems. Jose has lived in a
largely English-speaking environment since his

18th birthday, and his English is articulate and virtually flawless, and barely accented. Nonetheless, he is aware that he has nothing like the depth of awareness of English that he has of Spanish. We often spent hours weighing the nuances of a Spanish word and the English approximations I planned to use, and he was usually unaware of many of the nuances of the English.

Of the examples you give, Conrad never had to confront a poetry as subtle as Creeley's, and Nabokov's taste in English-language poetry was decidedly conservative, almost Russian in its formalism. The foreigner's ear tends to overvalue the least subtle effects--those he or she can hear--in the new language, which is why Dylan Thomas, for example, is much more popular among Spanish-language poets than among anglophones and Lorca's ballads more popular among anglophones than the Walt Whitman or the Poet in New York. As to Kerouac, his early separation from English was nothing near as complete (nor as long-lasting) as Conrad's, Nabokov's, or Simic's.

I don't think Simic's inability to hear what's going on in Creeley and a great deal of other US poetry is of this nature, though. He shares it with a lot of native speakers.

Mark

At 01:20 PM 10/8/2007, you wrote:

In one of Wiiliam S. Burroughs' recorded pieces, he speaks of "El Spontaneo"--the sudden eruption into the ring at a Corrida of an aspiring afficianado who momentarliy takes charge, essaying some passes with his cape and hoping to distract the bull's attention to himself rather than the "real" Matador.

The dangerous intrusion of the run amok amateur into the world of the professional ritual of Death!

Despite many times being hauled away by the authorities and keepers of order of the ritual, there will be always the reappearance of El Spontaneo! Whether it is the same person or another, El Spontaneo's unquenchable desire for the immortality of the ring insures repeat performances.

One who is a legend in their own mind may take hold of

reality
and turn it into their own personal mythology.
El Spontaneo literally "puts his life on the line" in the
confrontation with a real Death in a ritual of Death. Yet the
encounter with the bull is denied him by the maintainers of
ritual,
of the organized meanings and practices of Death.
El Spontaneo is a relative of Don Quixote--who tilted with
windmills thinking them rival Knights, and was beset upon by real
life
robbers. It is not the real bull of ritual or the windmills-knights
who leave El Spontaneo and Don Quixote battered and bruised, but the
keepers of the gates of the Real.

Jack Kerouac was the writer and voice for Spontaneous Bop
Prosody
against what he saw as the confinements of "craft." Taking his cue
from an architect friend, Kerouac "sketched" for years in pocket
notebooks the views before him, whether the concrete world or the
worlds of memory and dream. Kerouac's visual ksetching isn't done
with the sounds cut off--but to the rhythms heard in the world
around
him, and those heard in his head--Be Bop phrasings, Shakesespeare,s
sonnets, the utterances and sing song nonsense rhymes of the Joual
language, (Kerouac, like Simic, is not an English-first language
speaker/writer, nor was Conrad or Nabokocv so the impugning of
Simic's
status as such is rather sad). The sites/sights/cites Kerouac
worked
with he found a loose form for in the size of the notebook page.
Working with the notebooks, from intense memory and the "legendary"
qualities of his life, Kerouac wrote his "Legend of Dulouz" many
volumes of Spontaneous Bop prosody typed at super-high-octane
speeds.
"Writing is silent meditation going a hundred miles an hour," he
said,
while Truman Capote opined, "it's not writing, it's typing."
As Diane di Pima pointed out, spontaneity is not arrived at in
the manner of El Spontaneo, who simply leaps in to the ring with
Death
and trusts to his imagined Legendary Genius. It is arrived at--and
continues-- through years of disciplined work. Burroughs noted that
even when he first met Kerouac, in the mid 1940's, before the
publication of The Town and the City, written much in the manner of
Thomas Wolfe, Kerouac had written millions of words. When he
"discovered" his Spontaneous Bop Prosody method, Kerouac had
exhausted
the methods of "craft" in his search for the "wild form" he

*needed to
present his "book movie, the original American form."
The opening page of "Vanity of Duluoz," Kerouac's last published
novel in his lifteime, he explains that this book will be written in
standardized grammar, punctuation, prose, for "the new illiterate
generation." In some of his lat essays, he writes of his encounter
with "unreadabilitiy"--on the one hand the for him "unreadable" works
of "craft" and on the other, others finding his works "unreadable."
Kerouac notes (so to speak) that his work has gone far over
into pure sound. (Bob Cobbing, who published the first complete
edition of Kerouac's "Old Angel Midnight" said that this and Joyce's
Finegan's Wake are the two greatest sound poems of the English
language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop
prosody unmorring of words, syllables, letters from "rational"
orderings is a journey into an outer space of "Zaum" (which translated
means "beyond-sense" or "transrational") and so is a writing of the
future, for space explorers, and to get published, he will have to
return to the earth-bound strictures of the prose of Vanity of Duluoz,
to show the skeptics that is not "merely" typing.
Don Cherry, the great Jazz musican, would often say that "Free
Jazz canonly be played by superbly disciplined musicians." It's not
like the free form noodling of Freak Out jams, but something worked at
through a lifetime of practice and the continau study of musical
forms, an encylopeiac kowledge carried in the mind on which to be able
to draw in the spontaneous creation of the Free.
The disagreement and discussion about the Spontaneous and the
"crafted" is a very very old one. One of the most famous examples is
"Giotto's Circle." A competition for a large and distinguished,
exalted commission was held and painters all over Italy set to work at
their cartoons, sketches, tons of proposed works were examined, all
showing off as much as possible the great skills of the artists. Yet
when the judges came to visit Giotto, he had no piles of impressive
work to display at all.
The judges were stunned--Giotto not competing? I will show
you all you need to know, said Giotto, and bent down and drew on the
dusty floor a perfect circle.
Fortunetly for the history and Legends of art--the judges*

were no dummies. They immediately gave the commision to Giotto for his Spontaneous Creation, for they realized embodied in it was the most disciplined "craft" in Italy.

On the other hand, one can cite a very great many works which seem to be, sound like, look like, read as, "spontaneous" compositions, sprung like Athena from the head of Zeus or emerging like Aphrodite from the sea. Yet that "spontaneous" surface is made up of thousands of revisions, repaintings, changes of notes.

Or--as Poe demonstrates in "The Philopshy of Composition," one can first create a work and then reconstruct the creation as a series of rational choices, made on the basis of well thought through deductive reasonings of the sort Poe has his detective Dupin put to use in finding the "Purloined Letter" and solving the "Murders in the Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on the real life case and Poe's fictional "solving" of it during the course of its ongoing investigation came out this year, called The Little Cigar Store Girl.)

Works that have the explosive energy and fury of spontaneous outbursts like Rimbaud's "A Season in Hell" and the works of L-F Celine, for example, were actually achieved through a process of drastic revisions. Mayakovsky's "How Are Verses Made?" also demonstrates this form of arrival at spontaneity of expression.

The same thing can be done in music and film, video studios--the editing of many different different "takes' can be experienced by the listener and viewer as something occuring spontaneously, "live" while al the while being made of a long series of edits, rearrangements, careful "craft" "after the fact."

The question of spontaneity itself in writing is therefore a much more complex question, for it involves asking--what is the "spontaneous" the writer is working with? Is it the METHOD of composition itself--or the deductive creation of the EFFECT of spontaneity?

The spontaneous involves more than what I am with Diane di Prima in thinking of as the meaning of Creeley's use of the word "momently." I think what Simic is driving at, though he very much glosses over the whole issue, is that what is "momently" needs to be sroted out from the consideration of every moment as being "momently" and of every word that one writes being necessarily "of moment" rather than "of the moment."

And then, if that is the case, when choosing what is

"momently"
how much does the "effect" of the "momently" have to do with a concern
with "spontaneity."
That is, is the EFFECT, if not necessarily the METHOD, of any
concern to Simic?
El Sponateno can be seen from one point of view as a poetic character, an amateur so possesed by his own personal mythology of being a Legend in His Own Mind that he needs no lengthy practice whatsoever to accomplish what the long disciplines of the Professional
Matador can. In fact, he assumes that is his own methods will, of course, be far superior to those of the mundane reality of the ritualized encounter with Death. Yet to the vast majority of afficianados, of course El Spontaneo will appear to be just another deluded asshole interrupting all too mundanely the Art of the Corrida
and its ritual of Death.
El Spontaneo, after all, may not be all that spontaneous, having well in mind ahead of time the moment--the "momently"-opening in which to explode into the ring and unveil his Greatness for the Astonished and Adoring World to Behold! He may actually turn out to be possesed of some raw talent--many would-be Matadors have in fact been able to launch a career in this manner--or he may just be another
form of "flasher," "exposing himself in public" for the world to gawk
and reel in revulsion at his pathetic display.
Is he making the "leap into the void" of an Yves Klein foto-action Art Work? Or a leap into the void of a Legend which both
ritual and reality are prepared to tear to shreds?
I think before the "Simic on Creeley" turns into a war of competing rhetorics which are presented as drastic barriers and differences in philosophy, life style, politics, ideologies of the soul and sociologoies of the criticisms of poetry and who is and is not allowed to write and speak about them, one would be much more interested in having the discussion be opened up to a consideration of
the ideas and terminologies involved. As I have been trying to demonstrate, the issue of spontaneity is far more complex than is being assumed for the most part, and before smashing Mr Simic to pieces I would rather first like to find out what his sense of spontaneity is, how he considers differences of Method and Effect in relation to this, which then entails a questioning of "craft" and what
his ideas on these lines are.

*I think if one began a discussion from the ground up so to speak,
this would lead to a much more illuminating and useful discussion of "poetics" and its roles in poetries and specifically in those of Robert Creeley and Charles Simic, and of course, whoever wants to actually carry on a real discussion rather than put on display the current American pre-emptive attack madness or, the after-the-reading
desire for the head of this "uppity" "foreigner". The latter betrays to me that Mr Simic is encountering questions of natioanal/ethnic identiy which he hoped I am sure to have left behind,as much as it is
possible, which is not much, the very same violences carried to their
ultimate extremes in his country of origin.*

*All too often anymore, as one knows, suddenly the question of ethnicity and origins is introduced as a means to impugn a person's thoughts, tastes, understandings, so that anyone who does not agree 100% with oneself and "the America for which (that) stands," must of course be if not an "illegal" alien, most certainly a "suspect" alien,
not to be trusted, not to be listened to, not to have any real right to being part of the conversation among what are recognized as the "right" humans.*

*I think if a meeting or series of them, or letters back and forth with Mr Simic could be arranged, this would be very interesting
and illuminanting. Requiring the disciplining of preparing oneself for such an occaission by first arriving at a clearer understanding of
what one means when one utters so seemingly simple a word as "spontaneity," would also help oneself more than simply hurling epithets and turning this one article into a Crusade for the Holy Land
and the USA before even clarifying what the "war" is all about in the
first place. Especially when it involve questions in "poetics" which
are older than Aristotle's.*

Remember the old cartoon, "I have met the enemy and he is me?"

*Discipline isn't only in writing poetry but also in preparing one's critiques of what is one feels is an injustice. Spontaneity in the manner of attacking other's ideas without understanding even one's
own let alone theirs--and if that is what one is accusing mr simic of,
one should be even more aware of this regarding one self before*

confronting him--such spontanenity can lead straight to the lynch mob,
Already every day there are more and more examples in the news of persons not allowed to speak or teach or have writings published, speak their minds--in the USA. And the censoring and firing and banning isn't being done by the crowd at Fox only, by "institutions of
higher learning," which supposedly are opposed to such things. If one believes in Freedom of Speech, then one needs to act responsably before attacking a person,an article with such virulence.
That is why, again, I return to the question of spontaneity.
Does a "poetics" of the spontaneous have to mean also the knee jerk reaction to any criticisms, any doubts, any points of view, which even
in the slightest apparently "threaten" one's own?
It begins to sound a lot like that phrase from a play employed by I believe Herman Goering--"When I hear the word 'Culture,"
I reach for my revolver."
"Culture" meaning someone else's idea of it--not one's own, to be sure.
Or, in keeping with the complexity of the issue of the spontaneous yet again, Andre Breton's assertion that "the perfect Surrealist Act" would be to go into a crowd and start firing at random
with a revolver.
One can shoot first and ask questions afterwards.
Or, being poets truly concerned with issues of "poetics,"--essay an exchange of letters, conversations--and find out
for oneself as Olson would say.
"Don't Believe the Hype"--as Public Enemy says.

(By pre-emptive attack madness" I mean that before even reading the article by Mr Simic, several persons "jumped the gun," and loudly disparaging it, much as some on this list said outright they would not
only attack the Guantanamo Poets book, but on top of that not even read or buy it! Which latter equivalence I found interesting--that buying and reading are meant to be"=". Heck, I read a huge number of
books at the store without ever buying them. And, so far at any rate,
there arestill public and private libraries in existence also.)

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

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363. Aryanil Mukherjee
Re: El Spontaneo/Villon/Language acquisition
Wed 10 Oct 2007

Dear David

That's a brilliant piece of writing. Mind's a bucket full of words, someone said, and sometimes it just outweighs us, our hands refuse carry its weight. That's how I felt trying to respond to your conscience- whipper. Too many thoughts to put together into one body.

So, let me be content with one comment. The = of Language Poetry may soon begin to look like a barbed wire - I'll bow to that wit. It's a concern for sure. A real concern. Also I have found the "=" sign baffling from day one. It makes all letters look alike, all connotations dissolve into a goo of complete meaninglessness, all words melt back into one ore. Are they talking about some kind of a hybrid, universal language like Esperanto - that was my first thought. My last thought too.

And BTW, "The Gleaners" is indeed a great film, an inspiring one for poets.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of David Chirot
Sent: Tuesday, October 09, 2007 6:06 PM
To: [redacted]
Subject: El Spontaneo/Villon/Language acquisition

Forgive essaying to respond to three threads at once, yet i think they are interrelated in very interesting ways. (I won/t be bale to them justice here, but an essay at a start--) Language can play very strange roles in its vagabondage from the throat and fingers into the "aires" or "errors" heard by ears or errers, and by the I/eye that reads the notations of its reeds. When i was sixteen i was living in the streets, parks and abandoned buildings in Paris and for a brief spell with a tiny Anarchist cell of workers at the Renault factory. After some operations of the "propaganda of the deed" on unguarded empty police vans we split up and i was back to living here and there. Often there would be many young people from various countries sleeping in a park, or even just eating in a park, and the police would come through and arrest as many as they could. It's thanks to the police a lifelong education began in questions of identity, "profiling," handwriting, finger printing, surveillance photos having to do with language, whether it's one's first or second, let alone those of which William S. Burroughs notes in the Preface to Junkie, "a final glossary, therefore, cannot be made of words whose intentions are fugitive." Alex Dickow made a very important point--that it is not only the accent which goes into speaking and writing a language in essaying to learn it, it is many other things which constitute a mosaic-like surface which in turn has to have when tested beneath this "camouflaging" as it were the depths and contours of first a relief, and, if that is discovered, still another level of depths which flow into the subconscious areas of involuntary memories and dreams. Once a language has begun to be dreamed in, and have involuntary memories recalled through, it begins to manifest itself in the outward gestures and expressions, body language, intonations and inflections, which one begins "living out" when speaking and writing. And to go even further into these dreams and memories as well as in waking consciousness, there is the growing frequency of bi-lingual (or tri-lingual and more) punnings and neologisms, collaged and montaged visual/soundscapes that one finds keep turning up "all over the place" day and night. Arriving in this area, one begins to realize a proliferation and loosening of "identity" not only in terms of language but of body language as well. In a sense, one has achieved the potential if not the existence, really, of being a "double agent." As usual with language of any kind, "doubling" is at the very least a "two edged sword." This "doubled agency" can be very liberating and also very "suspicious," even imprisoning, depending on the people, places and things one encounters and is involved with. One minute it's "double your pleasure,/double your fun/when you are chewing/doublemint gum," and the next it's "where the dangers are double/and the pleasures are few/where it's dark as the dungeon/and damp as the dew." I had only been learning French for a bit less than two years, part of that while living there and part from movies and books. (I had gone to Paris to be at the Cinematheque as much as possible; at the time it was the only place to be for the cine-possesed.)

It had by then entered dream and memory and been making the bi-lingual puns, and without realizing it had transformed one physically when speaking. The police, ever guardians of the "prison house(s) of language(s)" immediately were suspicious. They asserted my american passport was either forged or stolen and turned me over to the CRS para-military political police. That was to be the first of a number of nightmarish times with them. Many of them were Algerian War veterans and into torture, brutality, inflicting many injuries, some that have never completely healed. Yet one didn't get beaten to death like an Arab in an adjoining cell, whose "crime" was thinking himself really a French citizen as his papers said he was. One time i was walking down the street and saw some people with a table and literature. A man came up to me and said--"You're Breton, aren't you?" Some of my ancestors were from there, but had arrived in Quebec in 1650. Well--i must learn about the Breton Liberation Front, then, right? A pleasant afternoon learning about this and helping handout leaflets and pamphlets. The next time arrested, the police showed me a foto in which there i was, a "member" of the Liberation Front. This time it was "association with a group against the Republic" and this led to another one later, charged with 'terrorism," ironic considering the Anarchist events were never traced. When I went to England with my brother some months later, they didn't believe the passport either. I was put in a detention cell in the ferry and given a whole battery of English language tests, very fast--oral, written, reading. Then asked for plane ticket return, travelers' cheques, and addresses of friends going to visit. My brother had no such problem. He had been living and working in Ticino, so wasn't dressed and didn't act the same way. Oddlly, they believed he was an American (though he looked like an Ticinese peasant) and said, besides you don't look like brothers. Ten years later when I went to England again, a variation of the same things occurred. (In between these visits had read Henry Miller's account of his unpleasant encounter with the British authorities.) Similar events followed me across Europe over several trips, the most complicated one, too long to tell here, involved house arrest in Poland and appearance before a military court. In every case, no matter the documentation, the charge involved at the minimum forged passport and maximum such dangerous ones as suspicion of terrorism, suspicion of espionage. It didn't matter that in some countries one didn't know the language at all. Body language and behaviour was what "told the truth." One had become, in effect, via bi-linguism, a life long double agent apparently. This sort of thing once started never seems to stop and has followed me to Canada and in the USA. Not suspicion of crimes, other than simply not being American. "Where are you really from, Dave," said the officer recently investigating what i was doing while working on some pieces at a site. "The squad car computer 's says you're an American. You sure about that? Not pulling my leg, now, are you?" In a funny way, this makes one wonder if

one's first language isn't a foreign one, and from there one goes into the sense of doubling being at the pulsing heart of any language one encounters. Years of being involved in other areas of existence only further this, where indeed the fugitive words and incomplete glossaries that Burroughs notes, become as much as a part of one's awareness and being as the standardized versions of language one encounters when not among fellow speakers of the others. This is one among many other reasons that i write of my works that they are involved with what is hidden in plain site/sight/cite. The world one moves in is not simply bi-lingual, but many, many lingual, though many of the langauges are of necessity fragmentary, fugitive, in continual flux among the ongoing flow of al that is. One adapts to a chamelon form of existence in movements and words, images and sounds, gestures, vocabularies, grammers that shift with the persons one deals with at any given time of the day or night. Walking down a street one watches shadows, reflections for a much wider multi-angled many-eyed as it were point of view. The same operates sonically, attuned to echoes to judge distances of others from oneself, of buildings not yet seen lying ahead or where the openings of alleys are in the darkest night. In this way I began working much more with learning to see when working via the touch, the hands, and training the eyes to be able to feel textures when barely enough illumination is present. Languages found in darkness among the unseen things reveberate through the nerves of the fingers to the mind's throat. All of these lessons one brings to "language" and so one sees and hears in language so much that those who use it are unaware of themselves. (And never let oneself think that is one is "completely aware," of even but a small part of it at all either.) Thus, a person who knows a number of languages may well hear in one of them things that are unheard by those who are limited to that one language only. That is, if one is seeing and listening and touching in as many ways possible to learn just what it is in the continual arrangements of particles what constitutes at any given moment the "language situation," it is often not at all as it appears to be, presents itself to be, or thinks itself to be. Areas of the muffling and deadening or almost complete muteness of language open up, and in them one finds that it is possible that the images of the world so to speak become altered and deformed in a myriad ways. So much of what is taken to be the "facts of the matter," "time-tested truths", al the rest of it, are dependent on the willing suspension of disbelief. Complete fabrications, outright lies, deliberate dis-translations, plagiarized "originality," the smear, the rumor, the plant, the carefully constructed claims of authority, the forgery, the doctored tapes, fotos, videos, the fool's gold are all absolutely essential to the "truth" on which is built "order," "security," "threat," "the market," "freedom," "history," and the rest of the gigantic Language which shoves people about and forces most of them into hells on earth. Every thing must be done to protect and preserve the "willing suspension of disbelief" that is taken to be the "clear"

"reasonable" thinking of the "well-informed citizen." The Gazas, Green Zones, Gated Communities of the world are in the early stages of their developments in terms of the architectures of security, surveillance, censorship, the making completely visible within contained areas of persons who are simultaneously kept invisible to the outside world. (England is also developing this to extreme degrees. And the new Boeing and subcontracted Israeli firms Border Fence to be erected all along the border of the USA and Mexico will be for a while the "showstopper.") Confinement on a grand scale becomes the new form, the black hole, into which vanish peoples from history. The erasure is further carried out by language. To eradicate languages is to cut off their dreamings, their involuntary memories, their ghostly presences. Even to begin simply with methods of dis-translation, censorings, bannings, falsifications or forgeries and the rest of the bag of tricks, is to begin the work of expunging this existence of a language, of many many languages. And not only "foreign" languages, but one's "own" language. Dreamings, desires, behaviours, can slowly be disposed of by the continual work done on the fictions taken as facts and truths. Languages of liberation turn quickly into those of the prison, the torture chamber, the "disappeared." The "=" sign in "Language" poetry can become pretty fast barbed wire. And why not? Does it not also need to preserve and protect, become its own gated community in turn? Is this not why the "English official language" movement is such a well funded one? Or the reason only certain forms of writing and reading are taught as the "correct" or the "resistant" ones? In a bizzare way, a great deal of effort is put into simulating in language things which the simulators wittingly or not are complicit in forcing upon others to live-- and a great many of these themselves denied literacy, a nice touch! Language is to be "ruptured," "disrupted," "fragmented," "chaotic," "Meaningless," to undergo "chance" operations, to be given the variety of non-translation methods of translation one can find in various lists of writing exercises, to be subjected to "shocks," to be "interrogated," to be in short experimented upon in the ways a great many persons are. The benefit of this to the experimenters is (supposed to be) that there will be the realization in "form" of what is taeken to be "radical," and "resistant" to the System. This is all very much to the benefit of the System, however, for it gives the "willing suspension of disbelief" its raison d'etre--the creation of a fiction of resistance, while the System uses these similarly named methodologies on persons who are in fact "resistant." The set-up is dependent on there being one "National" language, one conception of Language, one form of "language poetry,""language of poetry," "poetical language" and the like. Paradoxically, the more that there is this "Oneness," the more there is the proliferation of the rubble, the waste, the debris, the broken, the demolished, the rusted, the "useless,"created by its brutal "construction of the New, the 'post'" "condition." For all the cleaning,

cleanliness and cleansing imposed, there is ever more of the dirty piling up all around one hidden in plain site/sight/cite. More and more of the peoples of the world live in these refuse heaps, the "planet of slums" as Mike Davis calls it in a book of that name, learning to exist on rubble. "How picturesque," "how admirable the human spirit," say the fotos and captions of a current series in the NY Times for example. "Tourism in other people's misery," as the Situationists aptly described it. Yet, "Necessity is the motherfucker of invention," one sings to oneself among the overlooked alleys and dirty bits and pieces of letterings and forms, and in this already polyglot, already fragmented, ruptured, thrown away, shell shocked, disaster shocked refuse is where is found the seeds with which to refuse this gigantic monomaniacal mono-linguism of simulations and controls. One learns among these sites/sights/cites refused further utility that there is indeed the "utility of uselessness," for in the paradox of being thus hidden, they have endured and still carry within them the languages of dreams, involuntary memories, ghostly presences, the elements of rhizomatic languages which, being fugitive, are not part of a complete or ever to be completed glossary, never to be compiled and "contained" within any one book, any two covers, any one language, any one system. From that necessity comes the discipline through practice of finding the improvised leap of many El Spontaneos into the ring where not only the real bulls are encountered, but the rituals, languages, organizings of the spectacle of Death. Prepared by necessity, myriad tongued motherfucker of invention, can not the El Spontaneos improvize the myriad gestures, songs, movements of a refusal of this spectacle? And in so doing provide a myriad of examples of refusals from which to take elements to continue the inventions of refusals? Marcel Duchamp introduced the world to the "ready-made." Extending his thought further, one finds oneself working with the ready-refuse. All around one, hidden in plain site,sight, cite--the polyglot refus-sings. The ballads of Villon can be heard in all this refuse, in the Medieval art of necessity still in existence today of "les Glaneurs," "The Gleaners." (btw this is the name of a very great film by Agnes Varda on this topic) I do not think one ever attains what is called "competence" in any language without in some degree becoming "incompetent" in a language of living. It is the necessity of living itself that exposes to one the findings of languages in their multitudes among which one may learn to work with basic elements to be opening outwo/ards into and with othernesses. "Poetry no longer imposes itself, it exposes itself."--Paul Celan "I do not seek, I find"--Pablo Picasso (both of them polyglots)

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364. Rachel Loden
recently on wordstrumpet: wittgenstein, worrying
Wed 10 Oct 2007

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http://wordstrumpet.blogspot.com/

* The Longfellow of Philosophy : the infamous Georg Kreisel on Wittgenstein's anxieties

* In the Vale of Poem-Making : humiliations and discoveries

* 'Guillaume Apollinaire is Dead' : Jasper Johns and _The Sonnets_

* The Library of Missing Books : a secret Alexandria

* Poetic License and the Powers That Be : "Prizes are for boys" (Charles Ives)

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365. Alan Sondheim
the regulator thing gets me again
Wed 10 Oct 2007

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the regulator thing gets me again

i woke up this morning feeling ill again, neck hurts, bad headache, can't focus eyes very well, joints hurt, sniffling, slight difficulty breathing, slight sore throat, chest feeling like a bad case of the flue, slight chills, this has been happening far too often, earlier this week accompan- ied by very slight fever, the attacks which are more like slowly seeping states, coming on now maybe four times a week, sometimes five, so the doctor diagnosed a low-grade or background bacterial infection, for years, i remember the first time in buffalo, more recently a few years ago caught a 'lyme-like' disease in buffalo, that seemed to clear up, she's testing now for lyme disease and something else, i forget, something has to show up on the charts, i've given up on psychosomatic, the symptoms come too often and too regularly and with the same sort of background catalysts such as a change in temperature when i'm sleeping, she thinks also chronic fatigue syndrome, it could be anything, both ears blocked this morning, the right ear hurting, 'ear-ache,' tinnitus as usual, i realized i don't know what it's like to be healthy and or wide-awake, or rather that those states occur as rarely as sickness does among most people, i'm a walking inverse, i worry about tia as well, that all this could be leading some- where, but that part's definitely hypochondria, although a brain-scan found evidence of some tia stuff, but that was a few years ago, now pop tv health stuff came out with a story about tia tending towards strokes, more 'warning signs,' the whole culture's filled with 'warning signs,' in any case last night i found a file, WS_3008 to be exact, some slide-chromatic playing i hadn't done anything with,

i thought, well then, made the fol- lowing which i quite like, i'm over the top that way, too full of myself that way, anyway for listening pleasure http://www.asondheim.org/bloor.mp3 - there might be something there for you, i fell asleep here on the office floor at the modern culture and media building at brown, well not the floor exactly but a futon that pulls out from a couch, last night actually was awake and feeling healthy, something had given me a respite, it's gone away now, sometimes i'm accused that my work is autobiographical or 'diar- istic' - it isn't, but this is, thought i would surround the bloor piece with an indication of its production and disemmination, i forget how i felt when i first made the original recording, before the manipulation, i think it was as 'usual,' that is exhausted and most likely feeling these flu-like symptoms which at one point i dubbed 'low-temperature' disease since it seemed to have something to do with my body temperature dropping, but that's not true at all, my body temperature's usually low, this has nothing to do with age by the way, the symptoms as i said were around at least since i've was in buffalo and that was in the 1980s, but now they're exacerbated, possibly due to stress and toxins in the apartment we're living in, we should move out of there, but where to go, where to go, so to conclude, we're all bored right now, i'm not feeling well enough to continue, a student's coming soon as well, this is definitively diaristic, unabashedly autobiographical, a bit off the old block on a very dreary providence rhode island day, the sort of day i like, with greys and greens and just a hint of the world beyond,

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366. David-Baptiste Chirot

[redacted] ***sent you a link to content of interest***

Wed 10 Oct 2007

[redacted] sent you a link to the following content:

Oct 12, U of Chicago, Academic Freedom Forum with Tariq Ali, Tony Judt, Noam Chomsky and others http://www.muzzlewatch.com/?p=269

The sender also included this note:

Help Support Academic Freedom and First Amendment

--
Sent via a FeedFlare link from a FeedBurner feed.
http://www.feedburner.com/fb/a/publishers/feedflare

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367. Marcus Bales
Re: El Spontaneo/Villon/Language acquisition
Wed 10 Oct 2007

On 9 Oct 2007 at 19:28, Diane DiPrima wrote:
> This is the first time since joining the list that I have engaged
> in
> anything close to a ³real² discussion, voiced anything close to a
> small
> slice of my real thoughts and opinions, and I¹ve learned a lot. What
> I
> learned first of all is that I certainly won¹t send my piece, nor
> any
> similar piece, to NYRB or anywhere else. And I remembered again how
> utterly
> pointless opinions<mine or anyone else¹s<truly are.

And that's where I stopped reading your post.

Marcus

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368. Marcus Bales
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Wed 10 Oct 2007

Not to put too fine a point on it, but the criticism was NOT that people can't WRITE fine poetry in 2nd or 4th or 7th languages, but that they may miss the nuances of OTHER PEOPLE's poetry.

This kind of self-defensive reflex is sort of interesting to watch, but not very illuminating, and certainly not on point. How many of us think that we are in fact able to read poems in our 2nd or 4th or 7th languages as well as native speakers do?

Marcus

On 10 Oct 2007 at 7:28, Pierre Joris wrote:

> *Murat,*
>
> *good point. I would like to add Li Po & Ovid, Anselm Hollo and Andrei*
> *Codrescu to the list of poets who wrote excellently in a language other than the "mother tongue."*
>
> *Pierre*

p.s. I do not speak with simple forked tongue: English is my fourth language

On Oct 9, 2007, at 12:40 AM, Murat Nemet-Nejat wrote:

Mark,

Diane is expressing a very old canard. I did not speak a word of English until I was sixteen. I do not think that prevents me from writing what I want in English or read what I want. In fact, in final analysis (look I dropped my the) I find the bent in my hearing and the consciousness about language this alienation has caused me a distinct advantage.

I do not know if you are aware of the number of major American poets whose first/mother tongue was not English: Zukofsky, Stein, Williams, to name a few.

One may definitely argue that to become an American poet the poet must experience English as a foreign language; I explain this in detail in the essay "Questions of Accent," where I also show how Creeley learns this alienation from Zukofsky.

David, is a poet that different from an El Spontaneo, though to achieve that freedom may take years?

Ciao,

Murat

On 10/8/07, Mark Weiss <[redacted]> wrote:

David: This is off the mark in a bunch of ways, not least the starkness of the opposition you put forward, which is hardly what Diane was talking

about. Life isn't long enough for a detailed response. One point I think does need making. Diane isn't indulging in anything like patriotic games when she says, rather mildly, "It may be that Mr. Simic lacks the language skills to read Creeley<and perhaps many other American poets. It is hard<almost impossible--to hear all the layerings of meaning in any but your native tongue." She's merely noting that the acquisition of a native ear for all the subtlties of language and dialect is very rare after early childhood. One can write very well in the acquired language, of course, without that degree of awareness of the idiom, but even that's extremely rare.

I spent seven years working with Jose Kozer on the translation of his poems. Jose has lived in a largely English-speaking environment since his 18th birthday, and his English is articulate and virtually flawless, and barely accented. Nonetheless, he is aware that he has nothing like the depth of awareness of English that he has of Spanish. We often spent hours weighing the nuances of a Spanish word and the English approximations I planned to use, and he was usually unaware of many of the nuances of the English.

Of the examples you give, Conrad never had to confront a poetry as subtle as Creeley's, and Nabokov's taste in English-language poetry was decidedly conservative, almost Russian in its formalism. The foreigner's ear tends to overvalue the least subtle effects--those he or she can hear--in the new language, which is why Dylan Thomas, for example, is much more popular among Spanish-language poets than among anglophones and Lorca's ballads more popular among anglophones than the Walt Whitman or the Poet in New York. As to Kerouac, his early separation from English was nothing near as complete (nor as long-lasting) as Conrad's, Nabokov's, or Simic's.

I don't think Simic's inability to hear what's going on in Creeley and a great deal of other US poetry is of this nature, though. He shares it with a lot of native speakers.

Mark

At 01:20 PM 10/8/2007, you wrote:
In one of Wiiliam S. Burroughs' recorded pieces, he speaks of "El Spontaneo"--the sudden eruption into the ring at a Corrida of an aspiring afficianado who momentarliy takes charge, essaying some passes with his cape and hoping to distract the bull's attention to himself rather than the "real" Matador.
The dangerous intrusion of the run amok amateur into the world of the professional ritual of Death!
Despite many times being hauled away by the authorities and keepers of order of the ritual, there will be always the reappearance of El Spontaneo! Whether it is the same person or another, El Spontaneo's unquenchable desire for the immortality of the ring insures repeat performances.
One who is a legend in their own mind may take hold of reality and turn it into their own personal mythology.
El Spontaneo literally "puts his life on the line" in the confrontation with a real Death in a ritual of Death. Yet the encounter with the bull is denied him by the maintainers of ritual, of the organized meanings and practices of Death.
El Spontaneo is a relative of Don Quixote--who tilted with windmills thinking them rival Knights, and was beset upon by real life robbers. It is not the real bull of ritual or the windmills-knights who leave El Spontaneo and Don Quixote battered and bruised, but the keepers of the gates of the Real.

Jack Kerouac was the writer and voice for Spontaneous Bop Prosody against what he saw as the confinements of "craft." Taking his cue

from an architect friend, Kerouac "sketched" for years in pocket notebooks the views before him, whether the concrete world or the worlds of memory and dream. Kerouac's visual ksetching isn't done with the sounds cut off--but to the rhythms heard in the world around him, and those heard in his head--Be Bop phrasings, Shakesespeare,s sonnets, the utterances and sing song nonsense rhymes of the Joual language, (Kerouac, like Simic, is not an English-first language speaker/writer, nor was Conrad or Nabokocv so the impugning of Simic's status as such is rather sad). The sites/sights/cites Kerouac worked with he found a loose form for in the size of the notebook page.

Working with the notebooks, from intense memory and the "legendary" qualities of his life, Kerouac wrote his "Legend of Dulouz" many volumes of Spontaneous Bop prosody typed at super-high-octane speeds.

"Writing is silent meditation going a hundred miles an hour," he said, while Truman Capote opined, "it's not writing, it's typing."

As Diane di Pima pointed out, spontaneity is not arrived at in the manner of El Spontaneo, who simply leaps in to the ring with Death and trusts to his imagined Legendary Genius. It is arrived at--and continues-- through years of disciplined work. Burroughs noted that even when he first met Kerouac, in the mid 1940's, before the publication of The Town and the City, written much in the manner of Thomas Wolfe, Kerouac had written millions of words. When he "discovered" his Spontaneous Bop Prosody method, Kerouac had exhausted the methods of "craft" in his search for the "wild form" he needed to present his "book movie, the original American form."

The opening page of "Vanity of Duluoz," Kerouac's last published

novel in his lifteime, he explains that this book will be written in standardized grammar, punctuation, prose, for "the new illiterate generation." In some of his lat essays, he writes of his encounter with "unreadabilitiy"--on the one hand the for him "unreadable" works of "craft" and on the other, others finding his works "unreadable."

Kerouac notes (so to speak) that his work has gone far over into pure sound. (Bob Cobbing, who published the first complete edition of Kerouac's "Old Angel Midnight" said that this and Joyce's Finegan's Wake are the two greatest sound poems of the English language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop prosody unmorring of words, syllables, letters from "rational" orderings is a journey into an outer space of "Zaum" (which translated means "beyond-sense" or "transrational") and so is a writing of the future, for space explorers, and to get published, he will have to return to the earth-bound strictures of the prose of Vanity of Duluoz, to show the skeptics that is not "merely" typing.

Don Cherry, the great Jazz musican, would often say that "Free Jazz canonly be played by superbly disciplined musicians." It's not like the free form noodling of Freak Out jams, but something worked at through a lifetime of practice and the continau study of musical forms, an encylopeiac kowledge carried in the mind on which to be able to draw in the spontaneous creation of the Free.

The disagreement and discussion about the Spontaneous and the "crafted" is a very very old one. One of the most famous examples is "Giotto's Circle." A competition for a large and distinguished, exalted commission was held and painters all over Italy set to

*work at
their cartoons, sketches, tons of proposed works were examined, all
showing off as much as possible the great skills of the artists. Yet
when the judges came to visit Giotto, he had no piles of impressive
work to display at all.
The judges were stunned--Giotto not competing? I will show
you all you need to know, said Giotto, and bent down and drew on the
dusty floor a perfect circle.
Fortunetly for the history and Legends of art--the judges
were no dummies. They immediately gave the commision to Giotto for
his Spontaneous Creation, for they realized embodied in it was the
most disciplined "craft" in Italy.*

*On the other hand, one can cite a very great many works which
seem to be, sound like, look like, read as, "spontaneous"
compositions, sprung like Athena from the head of Zeus or emerging
like Aphrodite from the sea. Yet that "spontaneous" surface is made
up of thousands of revisions, repaintings, changes of notes.
Or--as Poe demonstrates in "The Philopshy of Composition," one
can first create a work and then reconstruct the creation as a series
of rational choices, made on the basis of well thought through
deductive reasonings of the sort Poe has his detective Dupin put to
use in finding the "Purloined Letter" and solving the "Murders in the
Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on
the real life case and Poe's fictional "solving" of it during the
course of its ongoing investigation came out this year, called The
Little Cigar Store Girl.)
Works that have the explosive energy and fury of*

*spontaneous
outbursts like Rimbaud's "A Season in Hell" and the works of
L-F
Celine, for example, were actually achieved through a process
of
drastic revisions. Mayakovsky's "How Are Verses Made?" also
demonstrates this form of arrival at spontaneity of
expression.
The same thing can be done in music and film, video
studios--the editing of many different different "takes' can
be
experienced by the listener and viewer as something occuring
spontaneously, "live" while al the while being made of a long
series
of edits, rearrangements, careful "craft" "after the fact."
The question of spontaneity itself in writing is
therefore a
much more complex question, for it involves asking--what is
the
"spontaneous" the writer is working with? Is it the METHOD of
composition itself--or the deductive creation of the EFFECT
of
spontaneity?
The spontaneous involves more than what I am with Diane
di
Prima in thinking of as the meaning of Creeley's use of the
word
"momently." I think what Simic is driving at, though he very
much
glosses over the whole issue, is that what is "momently" needs
to be
sroted out from the consideration of every moment as being
"momently"
and of every word that one writes being necessarily "of moment"
rather
than "of the moment."
And then, if that is the case, when choosing what is
"momently"
how much does the "effect" of the "momently" have to do with a
concern
with "spontaneity."
That is, is the EFFECT, if not necessarily the METHOD,
of
any
concern to Simic?
El Sponateno can be seen from one point of view as a
poetic
character, an amateur so possesed by his own personal mythology*

*of
being a Legend in His Own Mind that he needs no lengthy practice
whatsoever to accomplish what the long disciplines of the Professional
Matador can. In fact, he assumes that is his own methods will, of
course, be far superior to those of the mundane reality of the
ritualized encounter with Death. Yet to the vast majority of
afficianados, of course El Spontaneo will appear to be just another
deluded asshole interrupting all too mundanely the Art of the Corrida
and its ritual of Death.*

*El Spontaneo, after all, may not be all that spontaneous,
having well in mind ahead of time the moment--the "momently"-opening
in which to explode into the ring and unveil his Greatness for the
Astonished and Adoring World to Behold! He may actually turn out to
be possesed of some raw talent--many would-be Matadors have in fact
been able to launch a career in this manner--or he may just be another
form of "flasher," "exposing himself in public" for the world to gawk
and reel in revulsion at his pathetic display.*

*Is he making the "leap into the void" of an Yves Klein
foto-action Art Work? Or a leap into the void of a Legend which both
ritual and reality are prepared to tear to shreds?*

*I think before the "Simic on Creeley" turns into a war of
competing rhetorics which are presented as drastic barriers and
differences in philosophy, life style, politics, ideologies of the
soul and sociologoies of the criticisms of poetry and who is and is
not allowed to write and speak about them, one would be much more
interested in having the discussion be opened up to a consideration of
the ideas and terminologies involved. As I have been trying to*

*demonstrate, the issue of spontaneity is far more complex than is
being assumed for the most part, and before smashing Mr Simic to
pieces I would rather first like to find out what his sense of
spontaneity is, how he considers differences of Method and Effect in
relation to this, which then entails a questioning of "craft" and
what
his ideas on these lines are.*

*I think if one began a discussion from the ground up so to speak,
this would lead to a much more illuminating and useful discussion of
"poetics" and its roles in poetries and specifically in those of
Robert Creeley and Charles Simic, and of course, whoever wants to
actually carry on a real discussion rather than put on display the
current American pre-emptive attack madness or, the after-the-reading
desire for the head of this "uppity" "foreigner". The latter betrays
to me that Mr Simic is encountering questions of natioanal/ethnic
identiy which he hoped I am sure to have left behind,as much as it is
possible, which is not much, the very same violences carried to their
ultimate extremes in his country of origin.*

*All too often anymore, as one knows, suddenly the question of
ethnicity and origins is introduced as a means to impugn a person's
thoughts, tastes, understandings, so that anyone who does not agree
100% with oneself and "the America for which (that) stands," must of
course be if not an "illegal" alien, most certainly a "suspect" alien,
not to be trusted, not to be listened to, not to have any real right
to being part of the conversation among what are recognized as the
"right" humans.*

I think if a meeting or series of them, or letters back

and
forth with Mr Simic could be arranged, this would be very interesting
and illuminanting. Requiring the disciplining of preparing oneself
for such an occaission by first arriving at a clearer understanding of
what one means when one utters so seemingly simple a word as
"spontaneity," would also help oneself more than simply hurling
epithets and turning this one article into a Crusade for the Holy
Land
and the USA before even clarifying what the "war" is all about in
the
first place. Especially when it involve questions in "poetics" which
are older than Aristotle's.
Remember the old cartoon, "I have met the enemy and he is me?"
Discipline isn't only in writing poetry but also in preparing
one's critiques of what is one feels is an injustice. Spontaneity in
the manner of attacking other's ideas without understanding even one's
own let alone theirs--and if that is what one is accusing mr simic of,
one should be even more aware of this regarding one self before
confronting him--such spontanenity can lead straight to the lynch
mob,
Already every day there are more and more examples in the news of
persons not allowed to speak or teach or have writings published,
speak their minds--in the USA. And the censoring and firing and
banning isn't being done by the crowd at Fox only, by "institutions of
higher learning," which supposedly are opposed to such things. If
one believes in Freedom of Speech, then one needs to act responsably
before attacking a person,an article with such virulence.
That is why, again, I return to the question of

spontaneity.
Does a "poetics" of the spontaneous have to mean also the knee jerk
reaction to any criticisms, any doubts, any points of view, which
even
in the slightest apparently "threaten" one's own?
It begins to sound a lot like that phrase from a play
employed by I believe Herman Goering--"When I hear the word 'Culture,"
I reach for my revolver."
"Culture" meaning someone else's idea
of it--not one's own, to be sure.
Or, in keeping with the complexity of the issue of the
spontaneous yet again, Andre Breton's assertion that "the perfect
Surrealist Act" would be to go into a crowd and start firing at random
with a revolver.
One can shoot first and ask questions afterwards.
Or, being poets truly concerned with issues of
"poetics,"--essay an exchange of letters, conversations--and find
out
for oneself as Olson would say.
"Don't Believe the Hype"--as Public Enemy says.

(By pre-emptive attack madness" I mean that before even reading the
article by Mr Simic, several persons "jumped the gun," and loudly
disparaging it, much as some on this list said outright they would not
only attack the Guantanamo Poets book, but on top of that not even
read or buy it! Which latter equivalence I found interesting--that
buying and reading are meant to be"=". Heck, I read a huge number of
books at the store without ever buying them. And, so far at any rate,
there arestill public and private libraries in existence also.)

> *In philosophical terms, human liberty is the basic question of art.*
> *-- Joseph Beuys*
>
> ---
>
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> *email:* [redacted]
> *http://pierrejoris.com/*
> *Nomadics blog: http://pjoris.blogspot.com*
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> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.488 / Virus Database: 269.14.6/1061 - Release Date: 10/10/2007 8:43 AM*

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369. **Maria Damon**

Re: 'Is the internet 'killing our culture '?

Wed 10 Oct 2007

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i think the list took this up some time ago. i find keen's thesis pretty boorish, the typical middle-brow invective against cultural pluralism in the name of "standards."

Alexander Jorgensen wrote:
> http://www.ft.com/cms/s/2/9cbeed14-fee9-11db-aff2-000b5df10621.html
>
> Andrew Keen, a former Silicon Valley entrepreneur, has
> set the blogosphere alight with his new book, a
> scathing attack on user-generated content. Sub-titled
> How the Internet is killing our culture, Keen's book
> is a polemic against the "anything goes" standards of
> much of online publishing.
>
> Mr Keen does not believe in "the wisdom of the crowd".
> Much of the content filling up YouTube, MySpace, and
> blogs is just an "an endless digital forest of

> mediocrity” which, unconstrained by professional
> standards or editorial filters, can alter public
> debate and manipulate public opinion
>
> Mr Keen answers questions on user-generated content
> and the digital revolution below.
>
> .....
.....
>
> You talk about the “structural crisis of much of
> contemporary mainstream media institutions”. What do
> you consider to be the causes of this crisis? Are they
> to do with economics and business models, the
> challenges of change, social and cultural trends, or
> is it a politically-driven crisis? And do our
> political leaders have any responsibility for
> upholding ’the difference between truth and fiction’?
> Nico Macdonald, London
>
> Andrew Keen: Great, questions, Nico, which probably
> deserve a book length response. I think the causes can
> be found in both the popularity of the internet and
> the rather pedestrian nature of much mainstream media.
> In my book, I talk about a solution in which we
> combine the best elements of authoritative
> professional mainstream media and the dynamism and
> irreverence of the Web. The Guardian online and the FT
> are both doing this quite well (and profitably).
>
> Really good question about the responsibility of our
> political leaders. Entrusting defence of ”truth” to
> them is a little Orwellian. However, I do think we
> need a debate about the societal value of a free press
> and the way we may, in the future, need to treat
> newspapers or independent media as a public utility. I
> think this is particularly relevant in the US, where
> the free market is undermining the viability of many
> traditional media institutions. Newspapers or even
> record labels as non-profits is one solution. I hope
> my book will at least begin to spark this kind of
> conversation.

>
> .....
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>
> I agree with much of what your book seems to be
> saying, though I find it a bit extreme. In response to
> another question today, you state your book is a
> polemic and is countering a belief that hasn't been
> countered much at all, and that's why it's so
> black-and-white. But looking around at blogs in
> particular isn't part of the problem of Web 2.0
> publishing the rise of polarisation and polemic?
> James Doherty, London, UK
>
> Andrew Keen: Fair point, James. I think that's a very
> valid criticism. the problem is that a very balanced
> book doesn't have the same kind of impact as a polemic
> (both commercially and intellectually). What I've
> tried to do is throw a bomb in the book and then have
> slightly more reasoned conversations in person and on
> the web. So far, this has worked quite well. I'm
> thrilled with the response. We need to talk about
> media literacy - it's an important part of becoming
> literate.
>
> .....
.....
>
> What's the initial reaction been so far to your ideas?
> Are you the most hated person on the blogosphere? Do
> you think your ideas will catch on?
> Kate Gallagher, Luton, UK
>
> Andrew Keen: Lol. No. Actually the response has been
> very fair. There are a few people on the internet who
> think i'm the analog anti-christ. But many responsible
> web 2.0 people - Kevin Kelly and David Weinberger for
> example, have engaged in very interesting conversation
> with me.
>
> I'm currently in New York and last night I did a
> debate with Jeff Howe of Wired Magazine. He said he

> disagreed with 100 per cent of my book but was
> thrilled that i'd written it and sparked the debate.
> That's exactly the kind of reaction that I was looking
> for. We need to have this debate. It's too important
> now to ignore.
>
> .....
.....
>
> Doesn't all of this really speak about human
> behaviour? Isn't it all about people creating their
> own social environments using the technology? It's not
> the web that's evil after all.
> Alex Brdar, London
>
> Andrew Keen: Very good point. I've never claimed that
> the web is evil. It's simply a mirror. When we look
> into it, we see ourselves. Often, that view is quite
> encouraging. But in the Web 2.0 age, we are
> increasingly looking at a culture which has lost its
> ethical moorings.
>
> Rampant pornography, gambling, spamming, anonymity,
> identity theft, flaming etc etc doesn't speak highly
> about what you call "social environments." And it's
> our responsibility to improve these environments, to
> make them more civilised, to increase trust and
> cooperation on the Internet. We want to be proud of
> ourselves when we look in the mirror. For most of us,
> however, looking at the Internet (ie: ourselves) is a
> sobering and rather shameful experience.
>
> .....
.....
>
> What's the implication of your critique for the more
> accountable environs of a corporate intranet - would
> you accept wikis might release real new potential in
> some contexts?
> Adam Hibbert, London
>
> Andrew Keen: Of course. I think wikis in managed,

> corporate environments, where everyone reveals who
> they actually are, has great potential. The key
> problem with public wikis like Wikipedia is their
> anonymity and lack of accountability. This lends
> itself to corruption, intellectual bullying and
> contextless information. Managed, accountable wikis -
> if that’s not a contradiction in terms - are the
> reverse. I’ve been involved in several myself which
> have been very fruitful and a lot of fun.
>
> .....
.....
>
> With the genie of anything goes “creativity” on the
> web out of the proverbial bottle, what can be done at
> this late stage - other than bemoan the state of our
> society - to rein in the runaway wagon train that is
> the blogosphere and its denizens who feel that they
> possess an absolute right to procure the intellectual
> property of others for their own benefit?
> Michael Lee, The Hague
>
> Andrew Keen: Books like mine challenge all this. The
> responsibility is now with teachers, parents and
> politicians to responsibly manage the consumption and
> use of this media. This is particularly true on the IP
> front. We shouldn’t be shy to aggressively fight
> organisations like the Creative Commons which peddle a
> lot of seductive nonsense about the common ownership
> of intellectual content.
>
> .....
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>
> Do you really think internet users are so stupid that
> they can’t see a fact stated on an .edu site is more
> credible than one included on Wikipedia?
> Dean, London
>
> Andrew Keen: Unfortunately, I’m not convinced. Many
> new internet users appear to trust websites like
> Wikipedia as if they were the Britannica. The

> challenge is building media literacy. The problem, I
> fear, is that a generation brought up relying on
> unreliable, trivial and often corrupt internet
> information resources will have no intellectual means
> of critically reading through the news.
>
> .....
.....
>
> What do you think of Wikipedia’s content control
> mechanisms, and do you think a user-submitted
> encyclopaedia can be relied upon to be factually
> accurate or offer a true world view on any particular
> topic?
> Guy Carpenter, Istanbul
>
> Andrew Keen: I’m not impressed. The problem is
> anonymity. I want to know who the editors are. I trust
> Britannica because I know it’s managed by experts. I
> don’t trust Wikipedia because I have no idea who is
> running it.
>
> .....
.....
>
> What is your view on the social implications of
> internet trends and where do you see it all going?
> Where do you see the social and cultural impacts of
> Web 2.0?
> A Kisel, London
>
> Andrew Keen: I deal with this in great detail in my
> book. Overall, the social implications are an
> increasingly narcissistic world in which we will be
> broadcasting to ourselves. Common cultural
> understandings will breakdown. A common mainstream
> culture will be the victim of the fragmenting
> consequences of an increasingly personalised media
> ecosystem.
>
> .....
.....

>
> What is your opinion about the Web 2.0 bubble?
> Fabio Sacco, Rome
>
> Andrew Keen: It’s an intellectual and economic bubble.
> People are already getting bored with it. But the
> problem of the long term flattening of mainstream
> media is real. Things aren’t going to suddenly revert
> back to the way they were.
>
> .....
.....
>
> Saying Web 2.0 is an endless forest of mediocrity is
> thinking in black and white. Web 2.0 creates the
> ability to promote anything indeed, but anything can
> be very interesting as well. If you leave the
> arbitrage to a (group of) professional(s), you insert
> a subjective filter and that what’s Web 2.0 doesn’t
> do. There are more and more well established artists
> who became known thanks to Web 2.0. Still, I agree a
> lot of junk is available too. So wouldn’t it be better
> to broaden the colour palette and add shades of grey?
> Jean-Louis de Hasque, Belgium
>
> Andrew Keen: My book is a polemic. I am warning of the
> logic consequences of our drift into a
> self-broadcasting world. Such a dystopia needs to be
> imagined if we are to constructively deal with the
> profound changes of the Web 2.0 world. You only get
> grey out of black and white. There’s a lot of white
> out there with Web 2.0 idealists. The black of my book
> is a healthy sceptical antidote to the utopians.
>
> .....
.....
>
> How did we arrive at this state? Why are we attracted
> to amateur output when the professional stuff can be
> so much better? Said another way, why can’t
> intellectual quality stand on its own merits? Is what
> you describe part of broader, progressive forces at

> work: hasn’t every age introduced technologies that
> have progressively facilitated the process of dumbing
> down? Why isn’t the internet merely the one in ours?
> Phil Stekl, Chicago
>
> Andrew Keen: I’m very troubled by your pessimism.
> There is nothing inevitable about what you call
> ”dumbing down” of culture in this or any other age. I
> think the internet offers great potential to uplift
> our entertainment and information economies.
>
> The challenge is to harness its radical potential and
> success integrate it with old media. We are not faced
> with an either/or alternative. The future can be an
> improvement on the past if we are able to utilise
> technology to strengthen professional media.
>
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> How does one compete against the MTV-istion of culture
> and art on the internet? It seems more and more
> difficult to find useful information, to gage what
> journals, if online, are performing a cultural good,
> and to ascertain what might be called the permanence
> of the internet phenomenon with regards to the
> internet serving as a credible repository of creative
> work. I am a writer and visual artist, my work
> appearing both online and in print.
> Alexander Jorgensen
>
> Andrew Keen: We can compete with MTV (or MySpace and
> YouTube) by stressing the political and cultural
> benefits of media literacy in our schools and
> universities.
>
> Parents, too, have a responsibility to help their kids
> consume media critically. I am particularly troubled
> by the media illiteracy that Web 2.0 is spawning. This
> is the most problematic consequence of a supposedly
> democratised media.
>

> .....
.....
>
> Whilst I agree that there is a lot of crap to be found
> online these days, how does Keen propose we police or
> monitor what gets posted? Surely the whole beauty of
> sites like YouTube is that it does act as a breeding
> ground for amateur film-makers to make their mark.
> Although many videos might not be the finished
> article, Web 2.0 often provides the necessary platform
> to get the message out there.
> Finlay Clark, Edinburgh
>
> Andrew Keen: This may be true. But the problem is that
> it’s currently extremely hard to find high quality
> content on sites like YouTube. What we forget is that
> traditional media has done a great job historically
> finding, polishing and distributing content. An
> algorithm can’t do this. Nor can the crowd.
>
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.....
>
> You’re right, there is a lot of rubbish online; but
> what about the importance of freedom of speech and
> expression? Isn’t it librerating that many more people
> now have the opportunity to explore their creative
> side and voice their opinions, even if the rest of the
> world may think the outcome is nonsense.
> Polly, London
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> Andrew Keen: I don’t have a problem with amateurs
> expressing themselves online as long as they remain
> consumers of professional media content. The problem,
> however, is that the rise of a user-generated-content
> media is intimately bound up with the structural
> crisis of much of contemporary mainstream media
> institutions. This isn’t a coincidence.
>
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.....
>

> I support Mr Keen’s concern for quality, but would
> like to know if he feels that young people aren’t up
> to the mark. Does he see the blog as merely an
> inferior version of literature? People who read blogs
> or view YouTube clips may not be seeking truth, but
> stimulus.
> Lee Gilbert, Singapore
>
> Andrew Keen: I don’t want to write-off all of our
> young people. However, I do think that we need to
> focus on teaching kids their responsibility in seeking
> the truth by a critical reading of information media.
> This Wikipedia generation are growing up with a
> dangerously relativistic notion of the difference
> between truth and fiction and between independent
> content and advertising.
>
> --
> Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."
>

↑ Index

370. Rebecca Weaver
Twin Cities Book Festival--Oct. 13th in Mpls.
Wed 10 Oct 2007

For those of you in, near, or around the twin cities, please come to the 7th Annual Twin Cities Book Festival. There will be readings, readings, readings, and books and magazines and presses and journals and books! Featured readings include Bin Ramke and Laura Moriarty, Chris Abani, a traveling team of Dutch poets, Gina B. Nahai, and others. Free!

For more information, go to: www.raintaxi.com/bookfest

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371. Alexander Jorgensen
Re: 'Is the internet ‘killing our culture ’?
Wed 10 Oct 2007

---

against the the high-brow standards of the status quo
and muddled intellectual honesty of a baseless
culture.

agj

--- Maria Damon <[redacted]> wrote:

> i think the list took this up some time ago. i find
> keen's thesis pretty
> boorish, the typical middle-brow invective against
> cultural pluralism in
> the name of "standards."
>
> Alexander Jorgensen wrote:
> >
>
http://www.ft.com/cms/s/2/9cbeed14-fee9-11db-aff2-000b5df10621.html
> >
> > Andrew Keen, a former Silicon Valley entrepreneur,
> has
> > set the blogosphere alight with his new book, a
> > scathing attack on user-generated content.
> Sub-titled
> > How the Internet is killing our culture, Keen’s
> book
> > is a polemic against the “anything goes” standards
> of
> > much of online publishing.
> >
> > Mr Keen does not believe in “the wisdom of the
> crowd”.
> > Much of the content filling up YouTube, MySpace,
> and
> > blogs is just an “an endless digital forest of
> > mediocrity” which, unconstrained by professional
> > standards or editorial filters, can alter public
> > debate and manipulate public opinion
> >
> > Mr Keen answers questions on user-generated
> content
> > and the digital revolution below.
> >
> >
>
.....
.....

> >
> > You talk about the “structural crisis of much of
> > contemporary mainstream media institutions”. What
> do
> > you consider to be the causes of this crisis? Are
> they
> > to do with economics and business models, the
> > challenges of change, social and cultural trends,
> or
> > is it a politically-driven crisis? And do our
> > political leaders have any responsibility for
> > upholding ’the difference between truth and
> fiction’?
> > Nico Macdonald, London
> >
> > Andrew Keen: Great, questions, Nico, which
> probably
> > deserve a book length response. I think the causes
> can
> > be found in both the popularity of the internet
> and
> > the rather pedestrian nature of much mainstream
> media.
> > In my book, I talk about a solution in which we
> > combine the best elements of authoritative
> > professional mainstream media and the dynamism and
> > irreverence of the Web. The Guardian online and
> the FT
> > are both doing this quite well (and profitably).
> >
> > Really good question about the responsibility of
> our
> > political leaders. Entrusting defence of ”truth”
> to
> > them is a little Orwellian. However, I do think we
> > need a debate about the societal value of a free
> press
> > and the way we may, in the future, need to treat
> > newspapers or independent media as a public
> utility. I
> > think this is particularly relevant in the US,
> where

> > the free market is undermining the viability of
> many
> > traditional media institutions. Newspapers or even
> > record labels as non-profits is one solution. I
> hope
> > my book will at least begin to spark this kind of
> > conversation.
> >
> >
>
.....
.....
> >
> > I agree with much of what your book seems to be
> > saying, though I find it a bit extreme. In
> response to
> > another question today, you state your book is a
> > polemic and is countering a belief that hasn't
> been
> > countered much at all, and that's why it's so
> > black-and-white. But looking around at blogs in
> > particular isn't part of the problem of Web 2.0
> > publishing the rise of polarisation and polemic?
> > James Doherty, London, UK
> >
> > Andrew Keen: Fair point, James. I think that's a
> very
> > valid criticism. the problem is that a very
> balanced
> > book doesn't have the same kind of impact as a
> polemic
> > (both commercially and intellectually). What I've
> > tried to do is throw a bomb in the book and then
> have
> > slightly more reasoned conversations in person and
> on
> > the web. So far, this has worked quite well. I'm
> > thrilled with the response. We need to talk about
> > media literacy - it's an important part of
> becoming
> > literate.
> >

> >
>
.....
> >
> > What’s the initial reaction been so far to your
> ideas?
> > Are you the most hated person on the blogosphere?
> Do
> > you think your ideas will catch on?
> > Kate Gallagher, Luton, UK
> >
> > Andrew Keen: Lol. No. Actually the response has
> been
> > very fair. There are a few people on the internet
> who
> > think i’m the analog anti-christ. But many
> responsible
> > web 2.0 people - Kevin Kelly and David Weinberger
> for
> > example, have engaged in very interesting
> conversation
> > with me.
> >
> > I’m currently in New York and last night I did a
> > debate with Jeff Howe of Wired Magazine. He said
> he
> > disagreed with 100 per cent of my book but was
> > thrilled that i’d written it and sparked the
> debate.
> > That’s exactly the kind of reaction that I was
> looking
> > for. We need to have this debate. It’s too
> important
> > now to ignore.
> >
> >
>
.....
> >
> > Doesn’t all of this really speak about human

> > behaviour? Isn’t it all about people creating
> their
> > own social environments using the technology? It’s
> not
> > the web that’s evil after all.
> > Alex Brdar, London
> >
> > Andrew Keen: Very good point. I’ve never claimed
> that
> > the web is evil. It’s simply a mirror. When we
> look
> > into it, we see ourselves. Often, that view is
> quite
> > encouraging. But in the Web 2.0 age, we are
> > increasingly looking at a culture which has lost
> its
> > ethical moorings.
> >
> > Rampant pornography, gambling, spamming,
> anonymity,
> > identity theft, flaming etc etc doesn’t speak
> highly
> > about what you call ”social environments.” And
> it’s
> > our responsibility to improve these environments,
> to
> > make them more civilised, to increase trust and
> > cooperation on the Internet. We want to be proud
> of
> > ourselves when we look in the mirror. For most of
> us,
> > however, looking at the Internet (ie: ourselves)
> is a
> > sobering and rather shameful experience.
> >
> >
>
.....
.....
> >
> > What’s the implication of your critique for the
> more

> > accountable environs of a corporate intranet -
> would
> > you accept wikis might release real new potential
> in
> > some contexts?
> > Adam Hibbert, London
> >
> > Andrew Keen: Of course. I think wikis in managed,
> > corporate environments, where everyone reveals who
> > they actually are, has great potential. The key
> > problem with public wikis like Wikipedia is their
> > anonymity and lack of accountability. This lends
> > itself to corruption, intellectual bullying and
> > contextless information. Managed, accountable
> wikis -
> > if that’s not a contradiction in terms - are the
> > reverse. I’ve been involved in several myself
> which
> > have been very fruitful and a lot of fun.
> >
> >
>
.....
> >
> > With the genie of anything goes “creativity” on
> the
> > web out of the proverbial bottle, what can be done
> at
> > this late stage - other than bemoan the state of
> our
> > society - to rein in the runaway wagon train that
> is
> > the blogosphere and its denizens who feel that
> they
> > possess an absolute right to procure the
> intellectual
> > property of others for their own benefit?
> > Michael Lee, The Hague
> >
> > Andrew Keen: Books like mine challenge all this.
> The

> > responsibility is now with teachers, parents and
> > politicians to responsibly manage the consumption
> and
> > use of this media. This is particularly true on
> the IP
> > front. We shouldn’t be shy to aggressively fight
> > organisations like the Creative Commons which
> peddle a
> > lot of seductive nonsense about the common
> ownership
> > of intellectual content.
> >
> >
>
.....
.....
> >
> > Do you really think internet users are so stupid
> that
> > they can’t see a fact stated on an .edu site is
> more
> > credible than one included on Wikipedia?
> > Dean, London
> >
> > Andrew Keen: Unfortunately, I’m not convinced.
> Many
> > new internet users appear to trust websites like
> > Wikipedia as if they were the Britannica. The
> > challenge is building media literacy. The problem,
> I
> > fear, is that a generation brought up relying on
> > unreliable, trivial and often corrupt internet
> > information resources will have no intellectual
> means
> > of critically reading through the news.
> >
> >
>
.....
.....
> >
> > What do you think of Wikipedia’s content control

> > mechanisms, and do you think a user-submitted
> > encyclopaedia can be relied upon to be factually
> > accurate or offer a true world view on any
> particular
> > topic?
> > Guy Carpenter, Istanbul
> >
> > Andrew Keen: I'm not impressed. The problem is
> > anonymity. I want to know who the editors are. I
> trust
> > Britannica because I know it's managed by experts.
> I
> > don't trust Wikipedia because I have no idea who
> is
> > running it.
> >
> >
>
.....
.....
> >
> > What is your view on the social implications of
> > internet trends and where do you see it all going?
> > Where do you see the social and cultural impacts
> of
> > Web 2.0?
> > A Kisel, London
> >
> > Andrew Keen: I deal with this in great detail in
> my
> > book. Overall, the social implications are an
> > increasingly narcissistic world in which we will
> be
> > broadcasting to ourselves. Common cultural
> > understandings will breakdown. A common mainstream
> > culture will be the victim of the fragmenting
> > consequences of an increasingly personalised media
> > ecosystem.
> >
> >
>
.....

.....
> >
> > What is your opinion about the Web 2.0 bubble?
> > Fabio Sacco, Rome
> >
> > Andrew Keen: It’s an intellectual and economic
> bubble.
> > People are already getting bored with it. But the
> > problem of the long term flattening of mainstream
> > media is real. Things aren’t going to suddenly
> revert
> > back to the way they were.
> >
> >
>
.....
.....
> >
> > Saying Web 2.0 is an endless forest of mediocrity
> is
> > thinking in black and white. Web 2.0 creates the
> > ability to promote anything indeed, but anything
> can
> > be very interesting as well. If you leave the
> > arbitrage to a (group of) professional(s), you
> insert
> > a subjective filter and that what’s Web 2.0
> doesn’t
> > do. There are more and more well established
> artists
> > who became known thanks to Web 2.0. Still, I agree
> a
> > lot of junk is available too. So wouldn’t it be
> better
> > to broaden the colour palette and add shades of
> grey?
> > Jean-Louis de Hasque, Belgium
> >
> > Andrew Keen: My book is a polemic. I am warning of
> the
> > logic consequences of our drift into a
> > self-broadcasting world. Such a dystopia needs to

> be
> > imagined if we are to constructively deal with the
> > profound changes of the Web 2.0 world. You only
> get
> > grey out of black and white. There’s a lot of
> white
> > out there with Web 2.0 idealists. The black of my
> book
> > is a healthy sceptical antidote to the utopians.
> >
> >
>
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.....
> >
> > How did we arrive at this state? Why are we
> attracted
> > to amateur output when the professional stuff can
> be
> > so much better? Said another way, why can’t
> > intellectual quality stand on its own merits? Is
> what
> > you describe part of broader, progressive forces
> at
> > work: hasn’t every age introduced technologies
> that
> > have progressively facilitated the process of
> dumbing
> > down? Why isn’t the internet merely the one in
> ours?
> > Phil Stekl, Chicago
> >
> > Andrew Keen: I’m very troubled by your pessimism.
> > There is nothing inevitable about what you call
> > ”dumbing down” of culture in this or any other
> age. I
> > think the internet offers great potential to
> uplift
> > our entertainment and information economies.
> >
> > The challenge is to harness its radical potential
> and

> > success integrate it with old media. We are not
> faced
> > with an either/or alternative. The future can be
> an
> > improvement on the past if we are able to utilise
> > technology to strengthen professional media.
> >
> >
>
.....
.....
> >
> > How does one compete against the MTV-istion of
> culture
> > and art on the internet? It seems more and more
> > difficult to find useful information, to gage what
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> > of the internet phenomenon with regards to the
> > internet serving as a credible repository of
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> > work. I am a writer and visual artist, my work
> > appearing both online and in print.
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> > YouTube) by stressing the political and cultural
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> > universities.
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> > consume media critically. I am particularly
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> > by the media illiteracy that Web 2.0 is spawning.
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> > democratised media.

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> > online these days, how does Keen propose we police
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> > monitor what gets posted? Surely the whole beauty
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> > sites like YouTube is that it does act as a
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> > ground for amateur film-makers to make their mark.
> > Although many videos might not be the finished
> > article, Web 2.0 often provides the necessary
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> > traditional media has done a great job
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> > finding, polishing and distributing content. An
> > algorithm can’t do this. Nor can the crowd.
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> >
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> > what about the importance of freedom of speech and
> > expression? Isn’t it librerating that many more
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> > now have the opportunity to explore their creative

> > side and voice their opinions, even if the rest of
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> > world may think the outcome is nonsense.
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> > consumers of professional media content. The
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> > however, is that the rise of a
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> > media is intimately bound up with the structural
> > crisis of much of contemporary mainstream media
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> > like to know if he feels that young people aren’t
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> > inferior version of literature? People who read
> blogs
> > or view YouTube clips may not be seeking truth,
> but
> > stimulus.
> > Lee Gilbert, Singapore
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> > Andrew Keen: I don’t want to write-off all of our
> > young people. However, I do think that we need to
> > focus on teaching kids their responsibility in
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> > the truth by a critical reading of information
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> > This Wikipedia generation are growing up with a
> > dangerously relativistic notion of the difference
> > between truth and fiction and between independent
> > content and advertising.

> >
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> better than some of the stuff that nature replaces
> it with."
> >
>

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

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372. Aryanil Mukherjee
Re: El Spontaneo/Villon/Language acquisition
Wed 10 Oct 2007

Dear Diane di Prima

Thanks for your posts - this one and the one before that helped small and marginal poets like me see where Creely's poetry stands in the context of concurrence and how the authority often rakes up great poetry pages to prove to us that they are dead leaves, despite their slow-decay. Poets like you help us reshape our literary wisdom and conscience when they often crumble from lack of proper aeration.

I am no expert in Creely, but have been snipping off small portions from his versatile repertoire for the past couple of years. To me, Creely sounds like a poet of the "circumstance" - one who could write a poetry of substance from any given moment of his or anyone's life. I saw a video interview of Creely once where he read a poem about the embarassment of going to a medical store to buy a woman's "thing" for his wife/lover. I think one of his book-blurbs quote John Ashbery saying something like "Creely's poetry is like the easy breath we can't live without...". All of what you said is even more apt, at least as far as I could relate. Sure, literary survival is in the hands of time but to ensure that we need to wipe of any fingerprints the authority leaves on it. Decay is a function of touch as we all know. Your earlier note was embalming. Thank you for that with all my heart.

Thousands of years back in India, emperor's had court poets who wrote some of the most beautiful, ageless poems of their times and there were kings/nawabs who were poets themselves (like Wajid Ali Shah, portrayed to perfection by Satyajit Ray in his film "Chess Players") and then there were the gorgeous Mogul Kings who employed genres of court poets and musicians. The court poets and their poetry often reflected royal taste. The best poets/poetry have

often been fostered by a royalty that understood linguistic finesse, artistry, the need to connect the human to her/his entourage and saw the poet not as a spokesperson or a curator but as an advancer of art. Bad kings made bad poets. Sure the court poet didn't have the freedom to speak against his master but often had the courage and liberty to speak on behalf of the people. Public voice, thus, rang within elitist art - at least sometimes. Today, India does not have a "sabhakabi" (court-poet) but we do in America and certain other parts of the western world. And like as always, bad kings make bad court-poets.

obeisance

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Diane DiPrima
Sent: Tuesday, October 09, 2007 10:28 PM
To: [redacted]
Subject: Re: El Spontaneo/Villon/Language acquisition

Dear Friends

I want to thank you for your very interesting input.

This is the first time since joining the list that I have engaged in anything close to a ³real² discussion, voiced anything close to a small slice of my real thoughts and opinions, and I¹ve learned a lot. What I learned first of all is that I certainly won¹t send my piece, nor any similar piece, to NYRB or anywhere else. And I remembered again how utterly pointless opinions‹mine or anyone else¹s‹truly are.

For me, the heart of the matter is the poem. At my age I can ill afford to be drawn into discussions which steal many hours from the work at hand. As for my friends and other poets, living and dead, time will sort out whose work matters‹no way any of us can know anything about that right now. (Remember Robert Southey was Poet Laureate of England while Wordsworth and Coleridge, Shelley and Keats, were alive.)

Even more compelling to me is the consideration that as a Buddhist I long ago made a commitment not to contribute in any way to discord within the sangha‹and the poetry community most certainly is a sangha‹it¹s meaningless if it¹s not that. I had hoped that I was writing without animosity or stridency, but I seem to have stirred up both.

This in itself is reason enough for me to ³shut up and listen², which is my plan at this time.

Thanks again.

Diane di Prima

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373. Ana Bozicevic-Bowling
On Simic on Creeley: the laureate's language skillz
Wed 10 Oct 2007

I'm coming to this debate a little late in the game (it started on my birthday!), but was interested to read Diane DiPrima's wonderful & lucid critique of the Simic article. That is, until I read this line:

"It may be that Mr. Simic lacks the language skills to read Creeley and perhaps many other American poets. It is hard--almost impossible--to hear all the layerings of meaning in any but your native tongue."

As someone who moved to the U.S. at 19 and began to write in English at 22 (after I was quite sure I had absorbed its "layerings"), I'm disheartened at this reductive shot at Simic and other non-native poets. If this criticism were to be followed to its logical conclusion, should e.g. only the work of American/British poets be discussed on this list -- by other American/British poets? It IS possible not only to learn a language but to read, write, emote and live in it complexly. I can only wish this on more U.S.-born poets.

Ana

--
http://quoileternite.blogspot.com/ Blog
http://realpoetik.blogspot.com/ Magazine
http://womenoftheweb.blogspot.com/ Interview

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374. mIEKAL aND
Heavy Duty Press
Wed 10 Oct 2007

Mister Koppa's blossoming web site, heavydutypress.com[1], showcases several aspects of the artist's growing archives. The site includes a beautiful and user-friendly collage gallery[2], a library of limited edition books (including a few downloadable pdfs)[3], and a generous amount of biographical material through external links, journal keeping, and one very long interview[4].

Koppa obtained his degree in Art from the University of Wisconsin in 1991. He currently lives and works in Vernon County, Wisconsin.

[1] http://www.heavydutypress.com/

[2] http://www.heavydutypress.com/collages/gallery

[3] http://www.heavydutypress.com/books/library

[4] http://www.heavydutypress.com/colo/qa/

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375. Murat Nemet-Nejat

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Wed 10 Oct 2007

Pierre,

Usually, this mother tongue argument goes along with the claim that iambic pentameter is the natural language of poetry because it imitates the heart beat. I encountered both arguments thirty-five years ago at Bread Loaf, in the key note speech John Ciardi gave as the director.

The same question is dealt with in Joyce's A Portrait of the Artist when Stephen questions the language used by him (and the Irish) and his Jesuit teacher, who was an Englishman. There is a passage in A Portrait about comparing the word "tundish" with the word "funnel."

Pierre, what is your third language?

Ciao,

Murat

On 10/10/07, Pierre Joris <[redacted]> wrote:
>
> Murat,
>
> good point. I would like to add Li Po & Ovid, Anselm Hollo and Andrei
> Codrescu to the list of poets who wrote excellently in a language
> other than the "mother tongue."
>
> Pierre
>
> p.s. I do not speak with simple forked tongue: English is my fourth
> language
>
>
> On Oct 9, 2007, at 12:40 AM, Murat Nemet-Nejat wrote:
>
> > Mark,
> >
> > Diane is expressing a very old canard. I did not speak a word of

> > English
> > until I was sixteen. I do not think that prevents me from writing
> > what I
> > want in English or read what I want. In fact, in final analysis
> > (look I
> > dropped my the) I find the bent in my hearing and the consciousness
> > about
> > language this alienation has caused me a distinct advantage.
> >
> > I do not know if you are aware of the number of major American
> > poets whose
> > first/mother tongue was not English: Zukofsky, Stein, Williams, to
> > name a
> > few.
> >
> > One may definitely argue that to become an American poet the poet must
> > experience English as a foreign language; I explain this in detail
> > in the
> > essay "Questions of Accent," where I also show how Creeley learns this
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> >>> the manner of El Spontaneo, who simply leaps in to the ring with
> >>> Death
> >>> and trusts to his imagined Legendary Genius. It is arrived at--and
> >>> continues-- through years of disciplined work. Burroughs noted that
> >>> even when he first met Kerouac, in the mid 1940's, before the
> >>> publication of The Town and the City, written much in the manner of
> >>> Thomas Wolfe, Kerouac had written millions of words. When he
> >>> "discovered" his Spontaneous Bop Prosody method, Kerouac had
> >>> exhausted
> >>> the methods of "craft" in his search for the "wild form" he
> >>> needed to
> >>> present his "book movie, the original American form."
> >>> The opening page of "Vanity of Duluoz," Kerouac's last
> >>> published
> >>> novel in his lifteime, he explains that this book will be written in
> >>> standardized grammar, punctuation, prose, for "the new illiterate
> >>> generation." In some of his lat essays, he writes of his encounter
> >>> with "unreadabilitiy"--on the one hand the for him "unreadable"
> >>> works
> >>> of "craft" and on the other, others finding his works "unreadable."
> >>> Kerouac notes (so to speak) that his work has gone far
> >>> over
> >>> into pure sound. (Bob Cobbing, who published the first complete
> >>> edition of Kerouac's "Old Angel Midnight" said that this and Joyce's
> >>> Finegan's Wake are the two greatest sound poems of the English
> >>> language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous Bop
> >>> prosody unmorring of words, syllables, letters from "rational"
> >>> orderings is a journey into an outer space of "Zaum" (which
> >>> translated

> >>> means "beyond-sense" or "transrational") and so is a writing of the
> >>> future, for space explorers, and to get published, he will have to
> >>> return to the earth-bound strictures of the prose of Vanity of
> >>> Duluoz,
> >>> to show the skeptics that is not "merely" typing.
> >>> Don Cherry, the great Jazz musican, would often say that
> >>> "Free
> >>> Jazz canonly be played by superbly disciplined musicians." It's not
> >>> like the free form noodling of Freak Out jams, but something
> >>> worked at
> >>> through a lifetime of practice and the continau study of musical
> >>> forms, an encylopeiac kowledge carried in the mind on which to be
> >>> able
> >>> to draw in the spontaneous creation of the Free.
> >>> The disagreement and discussion about the Spontaneous and the
> >>> "crafted" is a very very old one. One of the most famous
> >>> examples is
> >>> "Giotto's Circle." A competition for a large and distinguished,
> >>> exalted commission was held and painters all over Italy set to
> >>> work at
> >>> their cartoons, sketches, tons of proposed works were examined, all
> >>> showing off as much as possible the great skills of the artists.
> >>> Yet
> >>> when the judges came to visit Giotto, he had no piles of impressive
> >>> work to display at all.
> >>> The judges were stunned--Giotto not competing? I will show
> >>> you all you need to know, said Giotto, and bent down and drew on the
> >>> dusty floor a perfect circle.
> >>> Fortunetly for the history and Legends of art--the judges
> >>> were no dummies. They immediately gave the commision to Giotto for
> >>> his Spontaneous Creation, for they realized embodied in it was the
> >>> most disciplined "craft" in Italy.
> >>>
> >>> On the other hand, one can cite a very great many works
> >>> which
> >>> seem to be, sound like, look like, read as, "spontaneous"
> >>> compositions, sprung like Athena from the head of Zeus or emerging
> >>> like Aphrodite from the sea. Yet that "spontaneous" surface is made
> >>> up of thousands of revisions, repaintings, changes of notes.
> >>> Or--as Poe demonstrates in "The Philopshy of Composition,"
> >>> one
> >>> can first create a work and then reconstruct the creation as a

> >>> series
> >>> of rational choices, made on the basis of well thought through
> >>> deductive reasonings of the sort Poe has his detective Dupin put to
> >>> use in finding the "Purloined Letter" and solving the "Murders in
> >>> the
> >>> Rue Morgue" and "The Mystery of Marie Roget." (A fascinating
> >>> book on
> >>> the real life case and Poe's fictional "solving" of it during the
> >>> course of its ongoing investigation came out this year, called The
> >>> Little Cigar Store Girl.)
> >>> Works that have the explosive energy and fury of spontaneous
> >>> outbursts like Rimbaud's "A Season in Hell" and the works of L-F
> >>> Celine, for example, were actually achieved through a process of
> >>> drastic revisions. Mayakovsky's "How Are Verses Made?" also
> >>> demonstrates this form of arrival at spontaneity of expression.
> >>> The same thing can be done in music and film, video
> >>> studios--the editing of many different different "takes' can be
> >>> experienced by the listener and viewer as something occuring
> >>> spontaneously, "live" while al the while being made of a long series
> >>> of edits, rearrangements, careful "craft" "after the fact."
> >>> The question of spontaneity itself in writing is therefore a
> >>> much more complex question, for it involves asking--what is the
> >>> "spontaneous" the writer is working with? Is it the METHOD of
> >>> composition itself--or the deductive creation of the EFFECT of
> >>> spontaneity?
> >>> The spontaneous involves more than what I am with Diane di
> >>> Prima in thinking of as the meaning of Creeley's use of the word
> >>> "momently." I think what Simic is driving at, though he very much
> >>> glosses over the whole issue, is that what is "momently" needs to be
> >>> sroted out from the consideration of every moment as being
> >>> "momently"
> >>> and of every word that one writes being necessarily "of moment"
> >>> rather
> >>> than "of the moment."
> >>> And then, if that is the case, when choosing what is
> >>> "momently"
> >>> how much does the "effect" of the "momently" have to do with a
> >>> concern
> >>> with "spontaneity."
> >>> That is, is the EFFECT, if not necessarily the METHOD, of
> >>> any
> >>> concern to Simic?

> >>> El Sponateno can be seen from one point of view as a poetic
> >>> character, an amateur so possesed by his own personal mythology of
> >>> being a Legend in His Own Mind that he needs no lengthy practice
> >>> whatsoever to accomplish what the long disciplines of the
> >>> Professional
> >>> Matador can. In fact, he assumes that is his own methods will, of
> >>> course, be far superior to those of the mundane reality of the
> >>> ritualized encounter with Death. Yet to the vast majority of
> >>> afficianados, of course El Spontaneo will appear to be just another
> >>> deluded asshole interrupting all too mundanely the Art of the
> >>> Corrida
> >>> and its ritual of Death.
> >>> El Spontaneo, after all, may not be all that spontaneous,
> >>> having well in mind ahead of time the moment--the "momently"-opening
> >>> in which to explode into the ring and unveil his Greatness for the
> >>> Astonished and Adoring World to Behold! He may actually turn out to
> >>> be possesed of some raw talent--many would-be Matadors have in fact
> >>> been able to launch a career in this manner--or he may just be
> >>> another
> >>> form of "flasher," "exposing himself in public" for the world to
> >>> gawk
> >>> and reel in revulsion at his pathetic display.
> >>> Is he making the "leap into the void" of an Yves Klein
> >>> foto-action Art Work? Or a leap into the void of a Legend which
> >>> both
> >>> ritual and reality are prepared to tear to shreds?
> >>> I think before the "Simic on Creeley" turns into a war of
> >>> competing rhetorics which are presented as drastic barriers and
> >>> differences in philosophy, life style, politics, ideologies of the
> >>> soul and sociologoies of the criticisms of poetry and who is and is
> >>> not allowed to write and speak about them, one would be much more
> >>> interested in having the discussion be opened up to a
> >>> consideration of
> >>> the ideas and terminologies involved. As I have been trying to
> >>> demonstrate, the issue of spontaneity is far more complex than is
> >>> being assumed for the most part, and before smashing Mr Simic to
> >>> pieces I would rather first like to find out what his sense of
> >>> spontaneity is, how he considers differences of Method and Effect in
> >>> relation to this, which then entails a questioning of "craft" and
> >>> what
> >>> his ideas on these lines are.
> >>> I think if one began a discussion from the ground up so to

> >>> speak,
> >>> this would lead to a much more illuminating and useful discussion of
> >>> "poetics" and its roles in poetries and specifically in those of
> >>> Robert Creeley and Charles Simic, and of course, whoever wants to
> >>> actually carry on a real discussion rather than put on display the
> >>> current American pre-emptive attack madness or, the after-the-
> >>> reading
> >>> desire for the head of this "uppity" "foreigner". The latter betrays
> >>> to me that Mr Simic is encountering questions of natioanal/ethnic
> >>> identiy which he hoped I am sure to have left behind,as much as
> >>> it is
> >>> possible, which is not much, the very same violences carried to
> >>> their
> >>> ultimate extremes in his country of origin.
> >>> All too often anymore, as one knows, suddenly the question of
> >>> ethnicity and origins is introduced as a means to impugn a person's
> >>> thoughts, tastes, understandings, so that anyone who does not agree
> >>> 100% with oneself and "the America for which (that) stands," must of
> >>> course be if not an "illegal" alien, most certainly a "suspect"
> >>> alien,
> >>> not to be trusted, not to be listened to, not to have any real right
> >>> to being part of the conversation among what are recognized as the
> >>> "right" humans.
> >>> I think if a meeting or series of them, or letters back and
> >>> forth with Mr Simic could be arranged, this would be very
> >>> interesting
> >>> and illuminanting. Requiring the disciplining of preparing oneself
> >>> for such an occaission by first arriving at a clearer
> >>> understanding of
> >>> what one means when one utters so seemingly simple a word as
> >>> "spontaneity," would also help oneself more than simply hurling
> >>> epithets and turning this one article into a Crusade for the Holy
> >>> Land
> >>> and the USA before even clarifying what the "war" is all about in
> >>> the
> >>> first place. Especially when it involve questions in "poetics"
> >>> which
> >>> are older than Aristotle's.
> >>> Remember the old cartoon, "I have met the enemy and he is
> >>> me?"
> >>> Discipline isn't only in writing poetry but also in preparing
> >>> one's critiques of what is one feels is an injustice. Spontaneity in

> >>> the manner of attacking other's ideas without understanding even
> >>> one's
> >>> own let alone theirs--and if that is what one is accusing mr
> >>> simic of,
> >>> one should be even more aware of this regarding one self before
> >>> confronting him--such spontanenity can lead straight to the lynch
> >>> mob,
> >>> Already every day there are more and more examples in the news of
> >>> persons not allowed to speak or teach or have writings published,
> >>> speak their minds--in the USA. And the censoring and firing and
> >>> banning isn't being done by the crowd at Fox only, by
> >>> "institutions of
> >>> higher learning," which supposedly are opposed to such things. If
> >>> one believes in Freedom of Speech, then one needs to act responsably
> >>> before attacking a person,an article with such virulence.
> >>> That is why, again, I return to the question of
> >>> spontaneity.
> >>> Does a "poetics" of the spontaneous have to mean also the knee jerk
> >>> reaction to any criticisms, any doubts, any points of view, which
> >>> even
> >>> in the slightest apparently "threaten" one's own?
> >>> It begins to sound a lot like that phrase from a play
> >>> employed by I believe Herman Goering--"When I hear the word
> >>> 'Culture,"
> >>> I reach for my revolver."
> >>> "Culture" meaning someone else's idea
> >>> of it--not one's own, to be sure.
> >>> Or, in keeping with the complexity of the issue of the
> >>> spontaneous yet again, Andre Breton's assertion that "the perfect
> >>> Surrealist Act" would be to go into a crowd and start firing at
> >>> random
> >>> with a revolver.
> >>> One can shoot first and ask questions afterwards.
> >>> Or, being poets truly concerned with issues of
> >>> "poetics,"--essay an exchange of letters, conversations--and find
> >>> out
> >>> for oneself as Olson would say.
> >>> "Don't Believe the Hype"--as Public Enemy says.
> >>>
> >>> (By pre-emptive attack madness" I mean that before even reading the
> >>> article by Mr Simic, several persons "jumped the gun," and loudly
> >>> disparaging it, much as some on this list said outright they

> >>> would not
> >>> only attack the Guantanamo Poets book, but on top of that not even
> >>> read or buy it! Which latter equivalence I found interesting--that
> >>> buying and reading are meant to be"=". Heck, I read a huge
> >>> number of
> >>> books at the store without ever buying them. And, so far at any
> >>> rate,
> >>> there arestill public and private libraries in existence also.)
> >>
>
> _____
>
> In philosophical terms, human liberty is the basic question of art.
> -- Joseph Beuys
> _____
> Pierre Joris
> 244 Elm Street
> Albany NY 12202
> h: [redacted]
> c: [redacted]
> o: 518 442 40 71
> Euro cell: (011 33) 6 75 43 57 10
> email: [redacted]
> http://pierrejoris.com/
> Nomadics blog: http://pjoris.blogspot.com
> _____
>

↑ Index

376. Murat Nemet-Nejat

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Wed 10 Oct 2007

Marcus,

I do not agree with your distinction about "nuance" debilitating reading either. Do you mean a poet like Zukofsky (to give just one example) was not capable of "nuanced" reading, whatever that means?

Murat

On 10/10/07, Marcus Bales <[redacted]> wrote:
>
> Not to put too fine a point on it, but the criticism was NOT that people

> can't
> WRITE fine poetry in 2nd or 4th or 7th languages, but that they may miss
> the
> nuances of OTHER PEOPLE's poetry.
>
> This kind of self-defensive reflex is sort of interesting to watch, but
> not very
> illuminating, and certainly not on point. How many of us think that we are
> in
> fact able to read poems in our 2nd or 4th or 7th languages as well as
> native
> speakers do?
>
> Marcus
>
>
> On 10 Oct 2007 at 7:28, Pierre Joris wrote:
>
> > Murat,
> >
> > good point. I would like to add Li Po & Ovid, Anselm Hollo and
> > Andrei
> > Codrescu to the list of poets who wrote excellently in a language
> > other than the "mother tongue."
> >
> > Pierre
> >
> > p.s. I do not speak with simple forked tongue: English is my fourth
> > language
> >
> >
> > On Oct 9, 2007, at 12:40 AM, Murat Nemet-Nejat wrote:
> >
> > > Mark,
> > >
> > > Diane is expressing a very old canard. I did not speak a word of
> > > English
> > > until I was sixteen. I do not think that prevents me from writing
> > > what I
> > > want in English or read what I want. In fact, in final analysis
> > > (look I
> > > dropped my the) I find the bent in my hearing and the

> > consciousness
> > > about
> > > language this alienation has caused me a distinct advantage.
> > >
> > > I do not know if you are aware of the number of major American
> > > poets whose
> > > first/mother tongue was not English: Zukofsky, Stein, Williams, to
> > > name a
> > > few.
> > >
> > > One may definitely argue that to become an American poet the poet
> > must
> > > experience English as a foreign language; I explain this in detail
> > > in the
> > > essay "Questions of Accent," where I also show how Creeley learns
> > this
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> > >>> the manner of El Spontaneo, who simply leaps in to the ring with
> > >>> Death
> > >>> and trusts to his imagined Legendary Genius. It is arrived
> > at--and
> > >>> continues-- through years of disciplined work. Burroughs noted
> > that
> > >>> even when he first met Kerouac, in the mid 1940's, before the
> > >>> publication of The Town and the City, written much in the manner
> > of

> > >>> Thomas Wolfe, Kerouac had written millions of words. When he
> > >>> "discovered" his Spontaneous Bop Prosody method, Kerouac had
> > >>> exhausted
> > >>> the methods of "craft" in his search for the "wild form" he
> > >>> needed to
> > >>> present his "book movie, the original American form."
> > >>> The opening page of "Vanity of Duluoz," Kerouac's last
> > >>> published
> > >>> novel in his lifteime, he explains that this book will be
> > written in
> > >>> standardized grammar, punctuation, prose, for "the new
> > illiterate
> > >>> generation." In some of his lat essays, he writes of his
> > encounter
> > >>> with "unreadabilitiy"--on the one hand the for him "unreadable"
> > >>> works
> > >>> of "craft" and on the other, others finding his works
> > "unreadable."
> > >>> Kerouac notes (so to speak) that his work has gone far
> > >>> over
> > >>> into pure sound. (Bob Cobbing, who published the first
> > complete
> > >>> edition of Kerouac's "Old Angel Midnight" said that this and
> > Joyce's
> > >>> Finegan's Wake are the two greatest sound poems of the English
> > >>> language.) Like Russian Futurism's Zaum, Kerouac's Sponatneous
> > Bop
> > >>> prosody unmorring of words, syllables, letters from "rational"
> > >>> orderings is a journey into an outer space of "Zaum" (which
> > >>> translated
> > >>> means "beyond-sense" or "transrational") and so is a writing of
> > the
> > >>> future, for space explorers, and to get published, he will have
> > to
> > >>> return to the earth-bound strictures of the prose of Vanity of
> > >>> Duluoz,
> > >>> to show the skeptics that is not "merely" typing.
> > >>> Don Cherry, the great Jazz musican, would often say that
> > >>> "Free
> > >>> Jazz canonly be played by superbly disciplined musicians." It's
> > not
> > >>> like the free form noodling of Freak Out jams, but something

> > >>> worked at
> > >>> through a lifetime of practice and the continau study of
> > musical
> > >>> forms, an encylopeiac kowledge carried in the mind on which to
> > be
> > >>> able
> > >>> to draw in the spontaneous creation of the Free.
> > >>> The disagreement and discussion about the Spontaneous and
> > the
> > >>> "crafted" is a very very old one. One of the most famous
> > >>> examples is
> > >>> "Giotto's Circle." A competition for a large and
> > distinguished,
> > >>> exalted commission was held and painters all over Italy set to
> > >>> work at
> > >>> their cartoons, sketches, tons of proposed works were examined,
> > all
> > >>> showing off as much as possible the great skills of the artists.
> > >>> Yet
> > >>> when the judges came to visit Giotto, he had no piles of
> > impressive
> > >>> work to display at all.
> > >>> The judges were stunned--Giotto not competing? I will
> > show
> > >>> you all you need to know, said Giotto, and bent down and drew on
> > the
> > >>> dusty floor a perfect circle.
> > >>> Fortunetly for the history and Legends of art--the
> > judges
> > >>> were no dummies. They immediately gave the commision to Giotto
> > for
> > >>> his Spontaneous Creation, for they realized embodied in it was
> > the
> > >>> most disciplined "craft" in Italy.
> > >>>
> > >>> On the other hand, one can cite a very great many works
> > >>> which
> > >>> seem to be, sound like, look like, read as, "spontaneous"
> > >>> compositions, sprung like Athena from the head of Zeus or
> > emerging
> > >>> like Aphrodite from the sea. Yet that "spontaneous" surface is
> > made

> > >>> up of thousands of revisions, repaintings, changes of notes.
> > >>> Or--as Poe demonstrates in "The Philopshy of
> > Composition,"
> > >>> one
> > >>> can first create a work and then reconstruct the creation as a
> > >>> series
> > >>> of rational choices, made on the basis of well thought through
> > >>> deductive reasonings of the sort Poe has his detective Dupin put
> > to
> > >>> use in finding the "Purloined Letter" and solving the "Murders
> > in
> > >>> the
> > >>> Rue Morgue" and "The Mystery of Marie Roget." (A fascinating
> > >>> book on
> > >>> the real life case and Poe's fictional "solving" of it during
> > the
> > >>> course of its ongoing investigation came out this year, called
> > The
> > >>> Little Cigar Store Girl.)
> > >>> Works that have the explosive energy and fury of
> > spontaneous
> > >>> outbursts like Rimbaud's "A Season in Hell" and the works of
> > L-F
> > >>> Celine, for example, were actually achieved through a process
> > of
> > >>> drastic revisions. Mayakovsky's "How Are Verses Made?" also
> > >>> demonstrates this form of arrival at spontaneity of
> > expression.
> > >>> The same thing can be done in music and film, video
> > >>> studios--the editing of many different different "takes' can
> > be
> > >>> experienced by the listener and viewer as something occuring
> > >>> spontaneously, "live" while al the while being made of a long
> > series
> > >>> of edits, rearrangements, careful "craft" "after the fact."
> > >>> The question of spontaneity itself in writing is
> > therefore a
> > >>> much more complex question, for it involves asking--what is
> > the
> > >>> "spontaneous" the writer is working with? Is it the METHOD of
> > >>> composition itself--or the deductive creation of the EFFECT
> > of

> > >>> spontaneity?
> > >>> The spontaneous involves more than what I am with Diane
> > di
> > >>> Prima in thinking of as the meaning of Creeley's use of the
> > word
> > >>> "momently." I think what Simic is driving at, though he very
> > much
> > >>> glosses over the whole issue, is that what is "momently" needs
> > to be
> > >>> sroted out from the consideration of every moment as being
> > >>> "momently"
> > >>> and of every word that one writes being necessarily "of moment"
> > >>> rather
> > >>> than "of the moment."
> > >>> And then, if that is the case, when choosing what is
> > >>> "momently"
> > >>> how much does the "effect" of the "momently" have to do with a
> > >>> concern
> > >>> with "spontaneity."
> > >>> That is, is the EFFECT, if not necessarily the METHOD,
> > of
> > >>> any
> > >>> concern to Simic?
> > >>> El Sponateno can be seen from one point of view as a
> > poetic
> > >>> character, an amateur so possesed by his own personal mythology
> > of
> > >>> being a Legend in His Own Mind that he needs no lengthy
> > practice
> > >>> whatsoever to accomplish what the long disciplines of the
> > >>> Professional
> > >>> Matador can. In fact, he assumes that is his own methods will,
> > of
> > >>> course, be far superior to those of the mundane reality of the
> > >>> ritualized encounter with Death. Yet to the vast majority of
> > >>> afficianados, of course El Spontaneo will appear to be just
> > another
> > >>> deluded asshole interrupting all too mundanely the Art of the
> > >>> Corrida
> > >>> and its ritual of Death.
> > >>> El Spontaneo, after all, may not be all that
> > spontaneous,

> > >>> having well in mind ahead of time the moment--the
> > "momently"-opening
> > >>> in which to explode into the ring and unveil his Greatness for
> > the
> > >>> Astonished and Adoring World to Behold! He may actually turn
> > out to
> > >>> be possesed of some raw talent--many would-be Matadors have in
> > fact
> > >>> been able to launch a career in this manner--or he may just be
> > >>> another
> > >>> form of "flasher," "exposing himself in public" for the world to
> > >>> gawk
> > >>> and reel in revulsion at his pathetic display.
> > >>> Is he making the "leap into the void" of an Yves
> > Klein
> > >>> foto-action Art Work? Or a leap into the void of a Legend
> > which
> > >>> both
> > >>> ritual and reality are prepared to tear to shreds?
> > >>> I think before the "Simic on Creeley" turns into a war
> > of
> > >>> competing rhetorics which are presented as drastic barriers
> > and
> > >>> differences in philosophy, life style, politics, ideologies of
> > the
> > >>> soul and sociologoies of the criticisms of poetry and who is and
> > is
> > >>> not allowed to write and speak about them, one would be much
> > more
> > >>> interested in having the discussion be opened up to a
> > >>> consideration of
> > >>> the ideas and terminologies involved. As I have been trying to
> > >>> demonstrate, the issue of spontaneity is far more complex than
> > is
> > >>> being assumed for the most part, and before smashing Mr Simic
> > to
> > >>> pieces I would rather first like to find out what his sense of
> > >>> spontaneity is, how he considers differences of Method and
> > Effect in
> > >>> relation to this, which then entails a questioning of "craft"
> > and
> > >>> what

> > >>> his ideas on these lines are.
> > >>> I think if one began a discussion from the ground up so to
> > >>> speak,
> > >>> this would lead to a much more illuminating and useful
> > discussion of
> > >>> "poetics" and its roles in poetries and specifically in those
> > of
> > >>> Robert Creeley and Charles Simic, and of course, whoever wants
> > to
> > >>> actually carry on a real discussion rather than put on display
> > the
> > >>> current American pre-emptive attack madness or, the after-the-
> > >>> reading
> > >>> desire for the head of this "uppity" "foreigner". The latter
> > betrays
> > >>> to me that Mr Simic is encountering questions of
> > natioanal/ethnic
> > >>> identiy which he hoped I am sure to have left behind,as much as
> > >>> it is
> > >>> possible, which is not much, the very same violences carried to
> > >>> their
> > >>> ultimate extremes in his country of origin.
> > >>> All too often anymore, as one knows, suddenly the question
> > of
> > >>> ethnicity and origins is introduced as a means to impugn a
> > person's
> > >>> thoughts, tastes, understandings, so that anyone who does not
> > agree
> > >>> 100% with oneself and "the America for which (that) stands,"
> > must of
> > >>> course be if not an "illegal" alien, most certainly a "suspect"
> > >>> alien,
> > >>> not to be trusted, not to be listened to, not to have any real
> > right
> > >>> to being part of the conversation among what are recognized as
> > the
> > >>> "right" humans.
> > >>> I think if a meeting or series of them, or letters back
> > and
> > >>> forth with Mr Simic could be arranged, this would be very
> > >>> interesting
> > >>> and illuminanting. Requiring the disciplining of preparing

> > oneself
> > >>> for such an occaission by first arriving at a clearer
> > >>> understanding of
> > >>> what one means when one utters so seemingly simple a word as
> > >>> "spontaneity," would also help oneself more than simply
> > hurling
> > >>> epithets and turning this one article into a Crusade for the
> > Holy
> > >>> Land
> > >>> and the USA before even clarifying what the "war" is all about
> > in
> > >>> the
> > >>> first place. Especially when it involve questions in "poetics"
> > >>> which
> > >>> are older than Aristotle's.
> > >>> Remember the old cartoon, "I have met the enemy and he is
> > >>> me?"
> > >>> Discipline isn't only in writing poetry but also in
> > preparing
> > >>> one's critiques of what is one feels is an injustice.
> > Spontaneity in
> > >>> the manner of attacking other's ideas without understanding even
> > >>> one's
> > >>> own let alone theirs--and if that is what one is accusing mr
> > >>> simic of,
> > >>> one should be even more aware of this regarding one self
> > before
> > >>> confronting him--such spontanenity can lead straight to the
> > lynch
> > >>> mob,
> > >>> Already every day there are more and more examples in the news
> > of
> > >>> persons not allowed to speak or teach or have writings
> > published,
> > >>> speak their minds--in the USA. And the censoring and firing
> > and
> > >>> banning isn't being done by the crowd at Fox only, by
> > >>> "institutions of
> > >>> higher learning," which supposedly are opposed to such things.
> > If
> > >>> one believes in Freedom of Speech, then one needs to act
> > responsably

> > >>> before attacking a person,an article with such virulence.
> > >>> That is why, again, I return to the question of
> > >>> spontaneity.
> > >>> Does a "poetics" of the spontaneous have to mean also the knee
> > jerk
> > >>> reaction to any criticisms, any doubts, any points of view,
> > which
> > >>> even
> > >>> in the slightest apparently "threaten" one's own?
> > >>> It begins to sound a lot like that phrase from a
> > play
> > >>> employed by I believe Herman Goering--"When I hear the word
> > >>> 'Culture,"
> > >>> I reach for my revolver."
> > >>> "Culture" meaning someone else's idea
> > >>> of it--not one's own, to be sure.
> > >>> Or, in keeping with the complexity of the issue of
> > the
> > >>> spontaneous yet again, Andre Breton's assertion that "the
> > perfect
> > >>> Surrealist Act" would be to go into a crowd and start firing at
> > >>> random
> > >>> with a revolver.
> > >>> One can shoot first and ask questions afterwards.
> > >>> Or, being poets truly concerned with issues of
> > >>> "poetics,"--essay an exchange of letters, conversations--and
> > find
> > >>> out
> > >>> for oneself as Olson would say.
> > >>> "Don't Believe the Hype"--as Public Enemy says.
> > >>>
> > >>> (By pre-emptive attack madness" I mean that before even reading
> > the
> > >>> article by Mr Simic, several persons "jumped the gun," and
> > loudly
> > >>> disparaging it, much as some on this list said outright they
> > >>> would not
> > >>> only attack the Guantanamo Poets book, but on top of that not
> > even
> > >>> read or buy it! Which latter equivalence I found
> > interesting--that
> > >>> buying and reading are meant to be"=". Heck, I read a huge

> > >>> number of
> > >>> books at the store without ever buying them. And, so far at any
> > >>> rate,
> > >>> there arestill public and private libraries in existence
> > also.)
> > >>
> >
> > _____
> >
> > In philosophical terms, human liberty is the basic question of art.
> > -- Joseph Beuys
> > _____
> > Pierre Joris
> > 244 Elm Street
> > Albany NY 12202
> > h: [redacted]
> > c: [redacted]
> > o: 518 442 40 71
> > Euro cell: (011 33) 6 75 43 57 10
> > email: [redacted]
> > http://pierrejoris.com/
> > Nomadics blog: http://pjoris.blogspot.com
> > _____
> >
> >
> > --
> > No virus found in this incoming message.
> > Checked by AVG Free Edition.
> > Version: 7.5.488 / Virus Database: 269.14.6/1061 - Release Date:
> > 10/10/2007 8:43 AM
> >
>

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377. **Morgan Schuldt**
CUE: A Journal of Prose Poetry
Wed 10 Oct 2007

CUE6, guest-edited by Jason Zuzga, is now available and includes new work by Greta Byrum, Julia Bloch, CA Conrad, Sarah Dowling, Ryan Eckes, Regan Good, Gabriel Gudding, Anna Maria Hong, Matt Miller, Jean-Paul Pecqueur, Sam

Petulla, Rodney Phillips, Michael Snediker, John Taggart, Monica Youn, and a review of Harryette Mullen's Recyclopedia by Elisabeth Frost.

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378. tyrone williams
Re: El Spontaneo/Villon/Language acquisition
Wed 10 Oct 2007

Artanil,

Someone else may already have responded to your questions/concerns about the = sign in L=A=N...It has been made clear in a number of publications, including In the Language Tree, that the sign was a reminder that signs (letters) refer, have meaning only in relation, to other letters; their referentail value then is not one of equality but rather one of convention. The "equal" here

then means that all signs are sign insofar as they differ from other signs,differences that make them all "equal" in value as signs.

Tyrone

-----Original Message-----
>From: Aryanil Mukherjee <[redacted]>
>Sent: Oct 10, 2007 7:46 AM
>To: [redacted]
>Subject: Re: El Spontaneo/Villon/Language acquisition
>
>Dear David
>
>That's a brilliant piece of writing. Mind's a bucket full of words,
>someone said, and sometimes it just outweighs us, our hands refuse
>carry its weight. That's how I felt trying to respond to your conscience-
>whipper. Too many thoughts to put together into one body.
>
>So, let me be content with one comment. The = of Language Poetry
>may soon begin to look like a barbed wire - I'll bow to that wit.
>It's a concern for sure. A real concern. Also I have found the
>"=" sign baffling from day one. It makes all letters look alike, all
>connotations dissolve into a goo of complete meaninglessness, all
>words melt back into one ore. Are they talking about some kind of a hybrid,
>universal language like Esperanto - that was my first thought. My last
>thought too.
>
>And BTW, "The Gleaners" is indeed a great film, an inspiring one for
>poets.
>
>Aryanil
>
>-----Original Message-----
>From: UB Poetics discussion group [mailto:[redacted]] On
>Behalf Of David Chirot
>Sent: Tuesday, October 09, 2007 6:06 PM
>To: [redacted]
>Subject: El Spontaneo/Villon/Language acquisition
>
> Forgive essaying to respond to three threads at once, yet i
>think they are interrelated in very interesting ways. (I won/t be
>bale to them justice here, but an essay at a start--)
> Language can play very strange roles in its vaga-bondage from

>the throat and fingers into the "aires" or "errors" heard by ears or
>errers, and by the I/eye that reads the notations of its reeds.
> When i was sixteen i was living in the streets, parks and
>abandoned buildings in Paris and for a brief spell with a tiny
>Anarchist cell of workers at the Renault factory. After some
>operations of the "propaganda of the deed" on unguarded empty police
>vans we split up and i was back to living here and there. Often there
>would be many young people from various countries sleeping in a park,
>or even just eating in a park, and the police would come through and
>arrest as many as they could. It's thanks to the police a lifelong
>education began in questions of identity, "profiling," handwriting,
>finger printing, surveillance photos having to do with language,
>whether it's one's first or second, let alone those of which William
>S. Burroughs notes in the Preface to Junkie, "a final glossary,
>therefore, cannot be made of words whose intentions are fugitive."
> Alex Dickow made a very important point--that it is not only
>the accent which goes into speaking and writing a language in essaying
>to learn it, it is many other things which constitute a mosaic-like
>surface which in turn has to have when tested beneath this
>"camouflaging" as it were the depths and contours of first a relief,
>and, if that is discovered, still another level of depths which flow
>into the subconscious areas of involuntary memories and dreams. Once
>a language has begun to be dreamed in, and have involuntary memories
>recalled through, it begins to manifest itself in the outward gestures
>and expressions, body language, intonations and inflections, which one
>begins "living out" when speaking and writing.
> And to go even further into these dreams and memories as well as
>in waking consciousness, there is the growing frequency of bi-lingual
>(or tri-lingual and more) punnings and neologisms, collaged and
>montaged visual/soundscapes that one finds keep turning up "all over
>the place" day and night. Arriving in this area, one begins to realize
>a proliferation and loosening of "identity" not only in terms of
>language but of body language as well. In a sense, one has achieved
>the potential if not the existence, really, of being a "double agent."
> As usual with language of any kind, "doubling" is at the very
>least a "two edged sword." This "doubled agency" can be very
>liberating and also very "suspicious," even imprisoning, depending on
>the people, places and things one encounters and is involved with.
>One minute it's "double your pleasure,/double your fun/when you are
>chewing/doublemint gum," and the next it's "where the dangers are
>double/and the pleasures are few/where it's dark as the dungeon/and
>damp as the dew."

> I had only been learning French for a bit less than two years, part
>of that while living there and part from movies and books. (I had
>gone to Paris to be at the Cinematheque as much as possible; at the
>time it was the only place to be for the cine-possesed.) It had by
>then entered dream and memory and been making the bi-lingual puns, and
>without realizing it had transformed one physically when speaking.
>The police, ever guardians of the "prison house(s) of language(s)"
>immediately were suspicious. They asserted my american passport was
>either forged or stolen and turned me over to the CRS para-military
>political police. That was to be the first of a number of nightmarish
>times with them. Many of them were Algerian War veterans and into
>torture, brutality, inflicting many injuries, some that have never
>completely healed. Yet one didn't get beaten to death like an Arab
>in an adjoining cell, whose "crime" was thinking himself really a
>French citizen as his papers said he was.
> One time i was walking down the street and saw some people with
>a table and literature. A man came up to me and said--"You're Breton,
>aren't you?" Some of my ancestors were from there, but had arrived in
>Quebec in 1650. Well--i must learn about the Breton Liberation Front,
>then, right? A pleasant afternoon learning about this and helping
>handout leaflets and pamphlets. The next time arrested, the police
>showed me a foto in which there i was, a "member" of the Liberation
>Front. This time it was "association with a group against the
>Republic" and this led to another one later, charged with 'terrorism,"
> ironic considering the Anarchist events were never traced.
> When I went to England with my brother some months later, they
>didn't believe the passport either. I was put in a detention cell in
>the ferry and given a whole battery of English language tests, very
>fast--oral, written, reading. Then asked for plane ticket return,
>travelers' cheques, and addresses of friends going to visit. My
>brother had no such problem. He had been living and working in
>Ticino, so wasn't dressed and didn't act the same way. Oddlly, they
>believed he was an American (though he looked like an Ticinese
>peasant) and said, besides you don't look like brothers. Ten years
>later when I went to England again, a variation of the same things
>occurred. (In between these visits had read Henry Miller's account
>of his unpleasant encounter with the British authorities.)
> Similar events followed me across Europe over several trips, the
>most complicated one, too long to tell here, involved house arrest in
>Poland and appearance before a military court.
> In every case, no matter the documentation, the charge involved
>at the minimum forged passport and maximum such dangerous ones as

>suspicion of terrorism, suspicion of espionage. It didn't matter that
>in some countries one didn't know the language at all. Body language
>and behaviour was what "told the truth." One had become, in effect,
>via bi-linguism, a life long double agent apparently.
> This sort of thing once started never seems to stop and has
>followed me to Canada and in the USA. Not suspicion of crimes, other
>than simply not being American. "Where are you really from, Dave,"
>said the officer recently investigating what i was doing while working
>on some pieces at a site. "The squad car computer 's says you're an
>American. You sure about that? Not pulling my leg, now, are you?"
> In a funny way, this makes one wonder if one's first language
>isn't a foreign one, and from there one goes into the sense of
>doubling being at the pulsing heart of any language one encounters.
>Years of being involved in other areas of existence only further this,
>where indeed the fugitive words and incomplete glossaries that
>Burroughs notes, become as much as a part of one's awareness and being
>as the standardized versions of language one encounters when not among
>fellow speakers of the others. This is one among many other reasons
>that i write of my works that they are involved with what is hidden in
>plain site/sight/cite. The world one moves in is not simply
>bi-lingual, but many, many lingual, though many of the langauges are
>of necessity fragmentary, fugitive, in continual flux among the
>ongoing flow of al that is. One adapts to a chamelon form of existence
>in movements and words, images and sounds, gestures, vocabularies,
>grammers that shift with the persons one deals with at any given time
>of the day or night.
> Walking down a street one watches shadows, reflections for a
>much wider multi-angled many-eyed as it were point of view. The same
>operates sonically, attuned to echoes to judge distances of others
>from oneself, of buildings not yet seen lying ahead or where the
>openings of alleys are in the darkest night. In this way I began
>working much more with learning to see when working via the touch, the
>hands, and training the eyes to be able to feel textures when barely
>enough illumination is present. Languages found in darkness among the
>unseen things reveberate through the nerves of the fingers to the
>mind's throat.
> All of these lessons one brings to "language" and so one sees
>and hears in language so much that those who use it are unaware of
>themselves. (And never let oneself think that is one is "completely
>aware," of even but a small part of it at all either.) Thus, a person
>who knows a number of languages may well hear in one of them things
>that are unheard by those who are limited to that one language only.

> That is, if one is seeing and listening and touching in as many
>ways possible to learn just what it is in the continual arrangements
>of particles what constitutes at any given moment the "language
>situation," it is often not at all as it appears to be, presents
>itself to be, or thinks itself to be. Areas of the muffling and
>deadening or almost complete muteness of language open up, and in them
>one finds that it is possible that the images of the world so to speak
>become altered and deformed in a myriad ways.
> So much of what is taken to be the "facts of the matter,"
>"time-tested truths", al the rest of it, are dependent on the willing
>suspension of disbelief. Complete fabrications, outright lies,
>deliberate dis-translations, plagiarized "originality," the smear, the
>rumor, the plant, the carefully constructed claims of authority, the
>forgery, the doctored tapes, fotos, videos, the fool's gold are all
>absolutely essential to the "truth" on which is built "order,"
>"security," "threat," "the market," "freedom," "history," and the rest
>of the gigantic Language which shoves people about and forces most of
>them into hells on earth. Every thing must be done to protect and
>preserve the "willing suspension of disbelief" that is taken to be the
> "clear" "reasonable" thinking of the "well-informed citizen."
> The Gazas, Green Zones, Gated Communities of the world are
>in the early stages of their developments in terms of the
>architectures of security, surveillance, censorship, the making
>completely visible within contained areas of persons who are
>simultaneously kept invisible to the outside world. (England is also
>developing this to extreme degrees. And the new Boeing and
>subcontracted Israeli firms Border Fence to be erected all along the
>border of the USA and Mexico will be for a while the "showstopper.")
> Confinement on a grand scale becomes the new form, the black
>hole, into which vanish peoples from history. The erasure is further
>carried out by language. To eradicate languages is to cut off their
>dreamings, their involuntary memories, their ghostly presences. Even
>to begin simply with methods of dis-translation, censorings, bannings,
>falsifications or forgeries and the rest of the bag of tricks, is to
>begin the work of expunging this existence of a language, of many many
>languages. And not only "foreign" languages, but one's "own" language.
> Dreamings, desires, behaviours, can slowly be disposed of by the
>continual work done on the fictions taken as facts and truths.
>Languages of liberation turn quickly into those of the prison, the
>torture chamber, the "disappeared."
>The "=" sign in "Language" poetry can become pretty fast barbed wire.
>And why not? Does it not also need to preserve and protect, become

>its own gated community in turn? Is this not why the "English official
>language" movement is such a well funded one? Or the reason only
>certain forms of writing and reading are taught as the "correct" or
>the "resistant" ones?
> In a bizzare way, a great deal of effort is put into
>simulating in language things which the simulators wittingly or not
>are complicit in forcing upon others to live-- and a great many of
>these themselves denied literacy, a nice touch!
> Language is to be "ruptured," "disrupted," "fragmented,"
>"chaotic," "Meaningless," to undergo "chance" operations,
> to be given the variety of non-translation methods of translation one
>can find in various lists of writing exercises, to be subjected to
>"shocks," to be "interrogated," to be in short experimented upon in
>the ways a great many persons are. The benefit of this to the
>experimenters is (supposed to be) that there will be the realization
>in "form" of what is taeken to be "radical," and "resistant" to the
>System. This is all very much to the benefit of the System, however,
>for it gives the "willing suspension of disbelief" its raison
>d'etre--the creation of a fiction of resistance, while the System uses
>these similarly named methodologies on persons who are in fact
>"resistant."
> The set-up is dependent on there being one "National" language,
>one conception of Language, one form of "language poetry,""language
>of poetry," "poetical language" and the like.
> Paradoxically, the more that there is this "Oneness," the more
>there is the proliferation of the rubble, the waste, the debris, the
>broken, the demolished, the rusted, the "useless,"created by its
>brutal "construction of the New, the 'post'" "condition." For all the
>cleaning, cleanliness and cleansing imposed, there is ever more of
>the dirty piling up all around one hidden in plain site/sight/cite.
> More and more of the peoples of the world live in these refuse
>heaps, the "planet of slums" as Mike Davis calls it in a book of that
>name, learning to exist on rubble. "How picturesque," "how admirable
>the human spirit," say the fotos and captions of a current series in
>the NY Times for example. "Tourism in other people's misery," as the
>Situationists aptly described it.
> Yet, "Necessity is the motherfucker of invention," one sings to
>oneself among the overlooked alleys and dirty bits and pieces of
>letterings and forms, and in this already polyglot, already
>fragmented, ruptured, thrown away, shell shocked, disaster shocked
>refuse is where is found the seeds with which to refuse this gigantic
>monomaniacal mono-linguism of simulations and controls. One learns

>among these sites/sights/cites refused further utility that there is
>indeed the "utility of uselessness," for in the paradox of being thus
>hidden, they have endured and still carry within them the languages of
>dreams, involuntary memories, ghostly presences, the elements of
>rhizomatic languages which, being fugitive, are not part of a complete
>or ever to be completed glossary, never to be compiled and "contained"
>within
> any one book, any two covers, any one language, any one system.
> From that necessity comes the discipline through practice of
>finding the improvised leap of many El Spontaneos into the ring where
>not only the real bulls are encountered, but the rituals, languages,
>organizings of the spectacle of Death. Prepared by necessity, myriad
>tongued motherfucker of invention, can not the El Spontaneos
>improvize the myriad gestures, songs, movements of a refusal of this
>spectacle? And in so doing provide a myriad of examples of refusals
>from which to take elements to continue the inventions of refusals?
> Marcel Duchamp introduced the world to the "ready-made."
>Extending his thought further, one finds oneself working with the
>ready-refuse. All around one, hidden in plain site,sight, cite--the
>polyglot refus-sings.
> The ballads of Villon can be heard in all this refuse, in
>the Medieval art of necessity still in existence today of "les
>Glaneurs," "The Gleaners." (btw this is the name of a very great film
>by Agnes Varda on this topic)
> I do not think one ever attains what is called "competence" in
>any language without in some degree becoming "incompetent" in a
>language of living. It is the necessity of living itself that exposes
>to one the findings of languages in their multitudes among which one
>may learn to work with basic elements to be opening outwo/ards into
>and with othernesses.
> "Poetry no longer imposes itself, it exposes itself."--Paul Celan
> "I do not seek, I find"--Pablo Picasso (both of them polyglots)

Tyrone Williams

↑ Index

379. **Ana Bozicevic-Bowling**

Re: On Simic on Creeley: the laureate's language skillz

Wed 10 Oct 2007

PS and let us not forget Canadians...

On 10/10/07, Ana Bozicevic-Bowling <[redacted]> wrote:
>
> I'm coming to this debate a little late in the game (it started on my
> birthday!), but was interested to read Diane DiPrima's wonderful & lucid
> critique of the Simic article. That is, until I read this line:
>
> "It may be that Mr. Simic lacks the language skills to read Creeley and
> perhaps many other American poets. It is hard--almost impossible--to hear
> all the layerings of meaning in any but your native tongue."
>
> As someone who moved to the U.S. at 19 and began to write in English at 22
> (after I was quite sure I had absorbed its "layerings"), I'm disheartened at
> this reductive shot at Simic and other non-native poets. If this criticism
> were to be followed to its logical conclusion, should e.g. only the work
> of American/British poets be discussed on this list -- by other
> American/British poets? It IS possible not only to learn a language but to
> read, write, emote and live in it complexly. I can only wish this on more
> U.S.-born poets.
>
> Ana
>
> --
> http://quoileternite.blogspot.com/ Blog
> http://realpoetik.blogspot.com/ Magazine
> http://womenoftheweb.blogspot.com/ Interview

--
http://quoileternite.blogspot.com/ Blog
http://realpoetik.blogspot.com/ Magazine
http://womenoftheweb.blogspot.com/ Interview

↑ Index

380. **Mark Weiss**
Simic again. He's everywhere!
Wed 10 Oct 2007

List members might find the shortlist for the National Book Award in poetry amusing.
http://papercuts.blogs.nytimes.com/2007/10/10/the-nba-shortlist/index.html?hp.
Note that the selection committee chairman is Simic.

Mark

↑ Index

381. Nicholas Karavatos

Re: On Simic on Creeley: the laureate's language skillz

Wed 10 Oct 2007

Let's not forget that Jack Kerouac was an "ESL" novelist. Or, would we consider him bilingual from birth?

And when did Nabokov learn English? Wasn't it his third language, or am I mistaken?

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *Date: Wed, 10 Oct 2007 11:12:06 -0400*
> *From:* [redacted]
> *Subject: On Simic on Creeley: the laureate's language skillz*
> *To:* [redacted]
>
> *I'm coming to this debate a little late in the game (it started on my birthday!), but was interested to read Diane DiPrima's wonderful & lucid critique of the Simic article. That is, until I read this line:*
>
> *"It may be that Mr. Simic lacks the language skills to read Creeley and perhaps many other American poets. It is hard--almost impossible--to hear all the layerings of meaning in any but your native tongue."*
>
> *As someone who moved to the U.S. at 19 and began to write in English at 22 (after I was quite sure I had absorbed its "layerings"), I'm disheartened at this reductive shot at Simic and other non-native poets. If this criticism were to be followed to its logical conclusion, should e.g. only the work of American/British poets be discussed on this list -- by other American/British poets? It IS possible not only to learn a language but to read, write, emote and live in it complexly. I can only wish this on more U.S.-born poets.*
>
> *Ana*
>
> *--*
> *http://quoileternite.blogspot.com/ Blog*
> *http://realpoetik.blogspot.com/ Magazine*
> *http://womenoftheweb.blogspot.com/ Interview*

_____ Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star

power. http://club.live.com/star_shuffle.aspx?
icid=starshuffle_wlmailtextlink_oct=

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382. **Mairead Byrne**
Re: Simic again. He's everywhere!
Wed 10 Oct 2007

Oh gosh poor poetry.
mairead

>>> Mark Weiss <[redacted]> 10/10/07 12:29 PM >>>
List members might find the shortlist for the National Book Award in
poetry amusing.
http://papercuts.blogs.nytimes.com/2007/10/10/the-nba-shortlist/index.html?hp.
Note that the selection committee chairman is Simic.

Mark

↑ Index

383. **Nick LoLordo**
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Wed 10 Oct 2007

Ron Silliman, for what it's worth, confessed (or perhaps "confessed" since as I recall he did not seem particularly troubled by the fact) that he was unable to HEAR the great majority of postWWII British and Irish poetry: their ears, their sense of the syllable and the line, didn't work for him. (This on his blog, within the past couple of years....) And for him this inability equated with the inability to read these poets, to value them....

This, I propose, is an inability to read poetry in something seeming rather close to one's own language, and an inability that has everything to do with what being a native speaker means...I add the point simply to suggest that the stakes in this conversation doesn't necessarily amount to simply correcting a prejudice.

V. Nicholas LoLordo
Assistant Professor

University of Nevada-Las Vegas
Department of English
4504 Maryland Parkway
Las Vegas, NV 89154-5011

[redacted]

↑ Index

384. Michael Kelleher
Literary Buffalo E-Newsletter 10.10.07-10.14.07
Wed 10 Oct 2007

LITERARY BUFFALO
10.10.07-10.14.07

Hi Folks,

I am back from my cross-country trek. It was amazing! You can see pictures here:

http://www.flickr.com/photos/[redacted]/sets/72157602339973402/

If you are waiting for an email or a call back from me, please be patient!

_____

SPECIAL EVENT

Just Buffalo & Hallwalls present a screening of: _
Fully Awake: Black Mountain College_
Presented in person by filmmaker Cathryn Davis. _
Friday, October 12, 8 p.m._
Hallwalls Cinema at Babeville (Formerly The Church) 341 Delaware Ave., at Tupper _
$7 general/$5 students & seniors/$4 members of HW & JB __

A new documentary about the revolutionary North Carolina college of the mid-20th century, & the poets & other artists who taught, studied, & worked there, many of whom effected our lives here in Buffalo, especially, Robert Creeley and Charles Olson. _____

BABEL

Tickets for individual Babel events are on sale now. They cost $25 per event.

Season Subscription: $75 (SAVE $25).

TICKETS ARE GOING FAST!!! We have already sold 65% by subscription.

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Book groups (minimum three people) can subscribe at a special rate of $60 per person for the whole season. SUBSCRIBE TODAY or PURCHASE individual

tickets at http://www.justbuffalo.org/babel or by calling [redacted]. Book group subscriptions by phone only.

EVENTS

Unless otherwise listed, all events are free and open to the public.

10.10.07

Just Buffalo Open Reading
Featured: John Marvin
Wednesday, October 10, 7 p.m.
Carnegie Art Center, 240 Goundry St., North Tonawanda
10 slots for open readers

10.11.07

Rooftop Poetry Club at Buffalo State College
Peggy Towers and Noami Gutman
Poetry Reading
Thursday, October 11, 4 p.m.
Rooftop Garden, Butler Library, Buffalo State College

&

The Write Thing at Medaille College
Anouar Majid
Fiction Reading
Thursday, October 11, 7 p.m.
The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

&

Just Buffalo/Small Press Poetry Series
Noah Eli Gordon/Joshua Marie Wilkerson
Poetry Reading
Thursday, October 11, 7 p.m.
Rust Belt Books, 202 Allen St.

&

Talking Leaves...Books
Jennifer Campbell
Reading/Signing for Many Colors of Sound (poetry)
Thursday, October 11, 7 p.m.
Talking Leaves...Books, 3158 Main St.

10.12.07

Just Buffalo/Hallwalls
Fully Awake: The Black Mountain College Experience
Film Screening and Q & A w/ Director Cathryn Davis
Friday, October 12, 8 p.m.
Hallwalls Cinema at the Church, 341 Delaware (@ Tupper)

10.13.07

Burchfield-Penney Arts Center
Buffluxus performs The Works Of Emmett Williams
Saturday, October 13, 2 p.m. plus Spoken Music @ 5pm
Burchfield-Penney Arts Center, 1300 Elmwood Avenue

10.14.07

Just Buffalo Interdisciplinary Event
Back In The Day: Poetry & Music from the 40's to the 70's
Featuring poets Sandra Gilliam and Shirley Sarmiento and musical performances by George Scott Big Band and vocalist/emcee Joyce Carolyn Butler.
Sunday, October 14, 2 p.m
Unitarian Universalist Church, 695 Elmwood (and Ferry)

&

Talking Leaves...Books
Jeffrey Miller
Reading/Signing for Rockin' the Rockpile
Sunday, October 14, 2 p.m.
Talking Leaves...Books, Elmwood Store

&

Jewish Community Center of Greater Buffalo
Perri Klass and Sheila Solomon Klass
Reading and Signing for: Every Mother is a Daughter: The Neverending Quest for Success, Inner Peace, and a Really Clean Kitchen
Sunday, October, 14, 2:00 pm
$12, $5 students
Jewish Communtiy Center of Greater Buffalo
2640 North Forest Road Getzville [redacted] x337
Admission includes "High Tea" reception and a raffle for manicures/pedicures

&

Spoken Word Sundays
Lisa Forrest With Gregory Paul, & Stan Worthy
Sunday, September 16, 8 p.m.

Allen Street Hardware, 245 Allen St., Buffalo
Sign up at 7:45 for Open readers (5 minutes each)

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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385. **Mark Weiss**

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Wed 10 Oct 2007

Murat: You seem to have missed my response to Alex Dickow, perhaps because it was under a different subject heading. It's a bit more nuanced, if I can use the word, and closer to what I at any rate was talking about. Note that I'm far more interested in the question of language acquisition, and how the acquirer experiences it, than whether when or how one learns it has any influence on how one writes, much less on the quality (or qualities) of the writing.

That said, none of us use any language fully. We come to the table with different abilities and different needs. Presumably one writes differently accordingly. The recognitiion of difference is not disparagement.

One of my translator/scholar friends writes in Spanish and speaks flawless, idiomatic Mexican Spanish--I first met her at a Mexican poetry conference, at which she was one of the few non-Mexicans, and listening to her one heard nothing to betray that she had learned the language as a teenager, not even the slight hesitations that for most of us accompany the working-around of a concept that we lack the word for in the new language. She's one of the translators in my Cuban anthology, and she sent me her cv so that I could extract a bio note. Under "languages" she notes "near-bilingual in Spanish." I asked her about this, and she cited the kinds of things I mention below. It isn't for her a matter of the quality of the product but her consciousness of in her case a small degree of distance. I've been told similar things by other friends who appear to be bilingual, and function as such, but don't claim to be so.

You and Pierre are not unique as translators into a second language, in your case from your primary language, in Pierre's from languages learned very young and also more recently acquired languages which remain less fully acquired (I'm thinking of Arabic, Pierre). Not unique, but there are very very few who do so successfully. Most attempts to translate into the acquired language fall short of adequacy--I'm thinking of Brodsky's self-translations (I take it on the testimony of Russian speakers that in Russian he's a very great poet) and of Eliseo Diego's translations of himself and other Cuban poets. Eliseo seems to have thought of himself as fully bilingual, but you wouldn't guess that from the translations.

I do understand that this is a sensitive issue for many. It would be lovely to have a less fraught discussion about it.

As to Zukofsky, once again, he was raised in a polyglot environment that began at the door of the family home and was educated in English from the age of five.

A better example might be Armand Schwerner, who was innocent of English until his family arrived in New York when he was 9. Armand's spoken English was often odd--over-studied, overly hieratic. One might have ascribed that to his late acquisition, but I heard him speak French over the course of several months spent in Paris at the same time. Many people put forward different aspects of their personalities in their different languages. Not Armand. He was exactly the same in his native French, which had all the peculiarities of his English.

Here's that earlier email. Note the final paragraph.

> *I have friends who are truly bilingual. All of them were raised in environments where two languages were spoken, whether at home or in the streets. I've noticed young children in bilingual environments who speak one language to their mothers and another to their fathers. I've asked bilingual adults about their memories of early childhood speech--how they conceptual;ized their bilingualism at that age. They've all told*

me the same thing--they simply spoke the appropriate language, French, say, to daddy, english to mommy, without really conceptualizing them as different languages, much as one learns early to speak the same language differently to one's parents and to one's playmates. I see this all the time in my largely Spanish-speaking neighborhood, by the way.

I also have a great many friends who approach bilinguality but come from monolingual backgrounds. They drive me wild with envy. They have a degree of linguistic talent that I simply don't have. Many of them are professional translators. None of them have claimed to me to be fully bilingual--the second language remains a learned entity, and they remain conscious of that fact.

Think of it this way. I actively remember the early acquisition of only a couple of non-learned words in English. Those words are forever associated with a place and a time. In French and Spanish there are a great many such words. I may not think about their origins for me very often, but I do when I find myself using them with the person from whom I learned them. Which for a moment bifurcates my apprehension of the language in a way particular to that kind of encounter.

Here's another. I am far from bilingual. My Hebrew has almost completely fallen away, my French is a bit better than "practical" and my Spanish less so (though I read fluently in both the latter). At one point, when I was living in France, I hoped that I might become something closer to bilingual. I realized the limits of that possibility when I spoke to children or overheard adolescents. On those occasions I was reminded that I would never be anything like an unconscious speaker of the babytalk or adolescent cant appropriate to my generation. I would also never have the associational vocabulary that indicates the parents' or grandparents' generation, nor the emotional response to same. With an effort I could learn them as a stranger (and as a translator I have had to learn some of this), but it would never become familiar, unconscious usage.

> *On one occasion I was walking through the East*
> *Village with two visiting French friends. They*
> *had been a couple for a long time. One of them*
> *suddenly began to speak a language I'd never*
> *heard before. The other answered. The saw my*
> *surprise, and explained. It was verlan, the*
> *French piglatin of their generation, now somewhat passé, I'm told.*
>
> *None of this means that one can't learn a*
> *profound degree of competence in a new language.*
> *It does suggest that what one learns isn't a*
> *native's competence. It's a difference, but in*
> *no way a disqualification. Looked at closely*
> *enough, we each speak our unique dialect, which*
> *contains more than enough to meet whatever needs we imagine for it.*

Mark

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386. **Jim Andrews**

Iterations in a binary meditation on Jim Leftwich

Wed 10 Oct 2007

Iterations in a binary meditation on Jim Leftwich:
http://vispo.com/dbcinema/leftwich

These were generated during a dbcinema search for Jim Leftwich. All the images are 1280x1024. Though the dbcinema search was on 'Jim Leftwich', not all the images are by Jim. I see there's reference to David Baptiste-Chirot, Bob Cobbing, and I see a bpNichol poem in there too.

Also did a search for 'Mondrian Kandinsky':
http://vispo.com/dbcinema/mondrian-kandinsky/1.jpg

and a search on 'Kandinsky':
http://vispo.com/dbcinema/kandinsky/1.jpg
http://vispo.com/dbcinema/kandinsky/2.jpg
http://vispo.com/dbcinema/kandinsky/3.jpg
http://vispo.com/dbcinema/kandinsky/4.jpg
http://vispo.com/dbcinema/kandinsky/5.jpg
http://vispo.com/dbcinema/kandinsky/6.jpg

Still working on dbcinema. It's coming along slowly. The above were generated with the first of many 'brushes' I'll be writing. The 'brush' in the above images is a long, thin rectangle which, each frame of the movie, is rotated a bit more. In any given frame, the 'brush' 'draws'a sliver of whatever picture is current among the images downloaded from the net via the dbcinema query.

ja
http://vispo.com

↑ Index

387. Christophe Casamassima
Re: On Simic on Creeley: the laureate's language skillz
Wed 10 Oct 2007

I second Ana's emotions.

I was raised in an Italian family that spoke only in a dialect a handful of people knew. I learned to read and write English only in the 2nd grade or so, after numerous implorations from my parents' neighbors (I would sing opera at age 5 to the chagrin of most of the neighborhood).

There's something missing from Diane's critique: sound. We're not only reading poetry to get at meaning via verbal/grammatical/syntactical cues, but through the sound of it, the amalgamation of all the elements, and,if so be it, we want only to focus on these elements, then we have felt at least one part of the elephant - we can talk to the other dudes who experienced the tail, the leg, the tusk, the snout, etc. Then, and only then, through some understanding of the 'social' aspects of poetry, that is, a dialogue spawned from a reading involving numerous readers, again, then, and only then, can we have a picture (at least almost a full one) and an understanding of a poem.

It's elitist to be 'a' reader. There's so few of us reading poetry in the first place! What I'm saying is, if we don't experience the many layers of a poem because we're not native speakers, then how about calling your neighbor up and sharing a moment? Come on, people! We live in a society not a hermitage!

And to throw another monkey in the pudding - how do native speakers fare if they're not 'cultured' enough? See what kind of prejudices we undertake when we talk about 'native speakers' and multi-level understanding? Even well intentioned Americans have no luck in knowing anything because of the subscriptive powers of advertising and TV and the Fed. Listen to your neighbor is what I'm saying. Share some intuition. No one has the monopoly on language and understanding. That is SO not sexy!

Christophe

> *----- Original Message -----*
> *From: "Ana Bozicevic-Bowling" <[redacted]>*
> *To: [redacted]*
> *Subject: On Simic on Creeley: the laureate's language skillz*
> *Date: Wed, 10 Oct 2007 11:12:06 -0400*

> *I'm coming to this debate a little late in the game (it started on my birthday!), but was interested to read Diane DiPrima's wonderful & lucid critique of the Simic article. That is, until I read this line:*
>
> *"It may be that Mr. Simic lacks the language skills to read Creeley and perhaps many other American poets. It is hard--almost impossible--to hear all the layerings of meaning in any but your native tongue."*
>
> *As someone who moved to the U.S. at 19 and began to write in English at 22 (after I was quite sure I had absorbed its "layerings"), I'm disheartened at this reductive shot at Simic and other non-native poets. If this criticism were to be followed to its logical conclusion, should e.g. only the work of American/British poets be discussed on this list -- by other American/British poets? It IS possible not only to learn a language but to read, write, emote and live in it complexly. I can only wish this on more U.S.-born poets.*
>
> *Ana*
>
> *--*
> *http://quoileternite.blogspot.com/ Blog*
> *http://realpoetik.blogspot.com/ Magazine*
> *http://womenoftheweb.blogspot.com/ Interview*

=
Puerto Vallarta Villa
Villa Las Palmeras. Enjoy a stunning five-level, twelve-bedroom villa with air conditioning, pool, full staff and incredible views. Sleeps up to 50 guests.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=107da3958023a3dc05b14a4196b15cee

--
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388. **W.B. Keckler**
Re: El Spontaneo/Villon/Language acquisition
Wed 10 Oct 2007

There is a recent statement in an interview?by Bernstein that belies this explanation of the equals sign...Bernstein was interviewed by someone on this list I believe...think it's an online mag based out of India...(Karauba?)...and he downplayed any higher meaning...he said they wanted to distinguish the journal from the professional journal that shared the name and from Jack Spicer's use

of it...I believe he said something along the lines of "we liked the way it looked"...paraphrasing...

-----Original Message-----
From: tyrone williams <[redacted]>
To: [redacted]
Sent: Wed, 10 Oct 2007 11:47 am
Subject: Re: El Spontaneo/Villon/Language acquisition

Artanil,

Someone else may already have responded to your questions/concerns about the = sign in L=A=N...It has been made clear in a number of publications, including In the Language Tree, that the sign was a reminder that signs (letters) refer, have meaning only in relation, to other letters; their referentail value then is not one of equality but rather one of convention. The "equal" here then means that all signs are sign insofar as they differ from other signs,differences that make them all "equal" in value as signs.

Tyrone

-----Original Message-----
>From: Aryanil Mukherjee <[redacted]>
>Sent: Oct 10, 2007 7:46 AM
>To: [redacted]
>Subject: Re: El Spontaneo/Villon/Language acquisition
>
>Dear David
>
>That's a brilliant piece of writing. Mind's a bucket full of words,
>someone said, and sometimes it just outweighs us, our hands refuse
>carry its weight. That's how I felt trying to respond to your conscience-
>whipper. Too many thoughts to put together into one body.
>
>So, let me be content with one comment. The = of Language Poetry
>may soon begin to look like a barbed wire - I'll bow to that wit.
>It's a concern for sure. A real concern. Also I have found the
>"=" sign baffling from day one. It makes all letters look alike, all
>connotations dissolve into a goo of complete meaninglessness, all
>words melt back into one ore. Are they talking about some kind of a hybrid,
>universal language like Esperanto - that was my first thought. My last
>thought too.
>
>And BTW, "The Gleaners" is indeed a great film, an inspiring one for
>poets.

>
>Aryanil
>
>-----Original Message-----
>From: UB Poetics discussion group [mailto:[redacted]] On
>Behalf Of David Chirot
>Sent: Tuesday, October 09, 2007 6:06 PM
>To: [redacted]
>Subject: El Spontaneo/Villon/Language acquisition
>
> Forgive essaying to respond to three threads at once, yet i
>think they are interrelated in very interesting ways. (I won/t be
>bale to them justice here, but an essay at a start--)
> Language can play very strange roles in its vaga-bondage from
>the throat and fingers into the "aires" or "errors" heard by ears or
>errers, and by the I/eye that reads the notations of its reeds.
> When i was sixteen i was living in the streets, parks and
>abandoned buildings in Paris and for a brief spell with a tiny
>Anarchist cell of workers at the Renault factory. After some
>operations of the "propaganda of the deed" on unguarded empty police
>vans we split up and i was back to living here and there. Often there
>would be many young people from various countries sleeping in a park,
>or even just eating in a park, and the police would come through and
>arrest as many as they could. It's thanks to the police a lifelong
>education began in questions of identity, "profiling," handwriting,
>finger printing, surveillance photos having to do with language,
>whether it's one's first or second, let alone those of which William
>S. Burroughs notes in the Preface to Junkie, "a final glossary,
>therefore, cannot be made of words whose intentions are fugitive."
> Alex Dickow made a very important point--that it is not only
>the accent which goes into speaking and writing a language in essaying
>to learn it, it is many other things which constitute a mosaic-like
>surface which in turn has to have when tested beneath this
>"camouflaging" as it were the depths and contours of first a relief,
>and, if that is discovered, still another level of depths which flow
>into the subconscious areas of involuntary memories and dreams. Once
>a language has begun to be dreamed in, and have involuntary memories
>recalled through, it begins to manifest itself in the outward gestures
>and expressions, body language, intonations and inflections, which one
>begins "living out" when speaking and writing.
> And to go even further into these dreams and memories as well as
>in waking consciousness, there is the growing frequency of bi-lingual

>(or tri-lingual and more) punnings and neologisms, collaged and
>montaged visual/soundscapes that one finds keep turning up "all over
>the place" day and night. Arriving in this area, one begins to realize
>a proliferation and loosening of "identity" not only in terms of
>language but of body language as well. In a sense, one has achieved
>the potential if not the existence, really, of being a "double agent."
> As usual with language of any kind, "doubling" is at the very
>least a "two edged sword." This "doubled agency" can be very
>liberating and also very "suspicious," even imprisoning, depending on
>the people, places and things one encounters and is involved with.
>One minute it's "double your pleasure,/double your fun/when you are
>chewing/doublemint gum," and the next it's "where the dangers are
>double/and the pleasures are few/where it's dark as the dungeon/and
>damp as the dew."
> I had only been learning French for a bit less than two years, part
>of that while living there and part from movies and books. (I had
>gone to Paris to be at the Cinematheque as much as possible; at the
>time it was the only place to be for the cine-possesed.) It had by
>then entered dream and memory and been making the bi-lingual puns, and
>without realizing it had transformed one physically when speaking.
>The police, ever guardians of the "prison house(s) of language(s)"
>immediately were suspicious. They asserted my american passport was
>either forged or stolen and turned me over to the CRS para-military
>political police. That was to be the first of a number of nightmarish
>times with them. Many of them were Algerian War veterans and into
>torture, brutality, inflicting many injuries, some that have never
>completely healed. Yet one didn't get beaten to death like an Arab
>in an adjoining cell, whose "crime" was thinking himself really a
>French citizen as his papers said he was.
> One time i was walking down the street and saw some people with
>a table and literature. A man came up to me and said--"You're Breton,
>aren't you?" Some of my ancestors were from there, but had arrived in
>Quebec in 1650. Well--i must learn about the Breton Liberation Front,
>then, right? A pleasant afternoon learning about this and helping
>handout leaflets and pamphlets. The next time arrested, the police
>showed me a foto in which there i was, a "member" of the Liberation
>Front. This time it was "association with a group against the
>Republic" and this led to another one later, charged with 'terrorism,"
> ironic considering the Anarchist events were never traced.
> When I went to England with my brother some months later, they
>didn't believe the passport either. I was put in a detention cell in
>the ferry and given a whole battery of English language tests, very

>fast--oral, written, reading. Then asked for plane ticket return,
>travelers' cheques, and addresses of friends going to visit. My
>brother had no such problem. He had been living and working in
>Ticino, so wasn't dressed and didn't act the same way. Oddlly, they
>believed he was an American (though he looked like an Ticinese
>peasant) and said, besides you don't look like brothers. Ten years
>later when I went to England again, a variation of the same things
>occurred. (In between these visits had read Henry Miller's account
>of his unpleasant encounter with the British authorities.)
> Similar events followed me across Europe over several trips, the
>most complicated one, too long to tell here, involved house arrest in
>Poland and appearance before a military court.
> In every case, no matter the documentation, the charge involved
>at the minimum forged passport and maximum such dangerous ones as
>suspicion of terrorism, suspicion of espionage. It didn't matter that
>in some countries one didn't know the language at all. Body language
>and behaviour was what "told the truth." One had become, in effect,
>via bi-linguism, a life long double agent apparently.
> This sort of thing once started never seems to stop and has
>followed me to Canada and in the USA. Not suspicion of crimes, other
>than simply not being American. "Where are you really from, Dave,"
>said the officer recently investigating what i was doing while working
>on some pieces at a site. "The squad car computer 's says you're an
>American. You sure about that? Not pulling my leg, now, are you?"
> In a funny way, this makes one wonder if one's first language
>isn't a foreign one, and from there one goes into the sense of
>doubling being at the pulsing heart of any language one encounters.
>Years of being involved in other areas of existence only further this,
>where indeed the fugitive words and incomplete glossaries that
>Burroughs notes, become as much as a part of one's awareness and being
>as the standardized versions of language one encounters when not among
>fellow speakers of the others. This is one among many other reasons
>that i write of my works that they are involved with what is hidden in
>plain site/sight/cite. The world one moves in is not simply
>bi-lingual, but many, many lingual, though many of the langauges are
>of necessity fragmentary, fugitive, in continual flux among the
>ongoing flow of al that is. One adapts to a chamelon form of existence
>in movements and words, images and sounds, gestures, vocabularies,
>grammers that shift with the persons one deals with at any given time
>of the day or night.
> Walking down a street one watches shadows, reflections for a
>much wider multi-angled many-eyed as it were point of view. The same

>operates sonically, attuned to echoes to judge distances of others
>from oneself, of buildings not yet seen lying ahead or where the
>openings of alleys are in the darkest night. In this way I began
>working much more with learning to see when working via the touch, the
>hands, and training the eyes to be able to feel textures when barely
>enough illumination is present. Languages found in darkness among the
>unseen things reveberate through the nerves of the fingers to the
>mind's throat.
> All of these lessons one brings to "language" and so one sees
>and hears in language so much that those who use it are unaware of
>themselves. (And never let oneself think that is one is "completely
>aware," of even but a small part of it at all either.) Thus, a person
>who knows a number of languages may well hear in one of them things
>that are unheard by those who are limited to that one language only.
> That is, if one is seeing and listening and touching in as many
>ways possible to learn just what it is in the continual arrangements
>of particles what constitutes at any given moment the "language
>situation," it is often not at all as it appears to be, presents
>itself to be, or thinks itself to be. Areas of the muffling and
>deadening or almost complete muteness of language open up, and in them
>one finds that it is possible that the images of the world so to speak
>become altered and deformed in a myriad ways.
> So much of what is taken to be the "facts of the matter,"
>"time-tested truths", al the rest of it, are dependent on the willing
>suspension of disbelief. Complete fabrications, outright lies,
>deliberate dis-translations, plagiarized "originality," the smear, the
>rumor, the plant, the carefully constructed claims of authority, the
>forgery, the doctored tapes, fotos, videos, the fool's gold are all
>absolutely essential to the "truth" on which is built "order,"
>"security," "threat," "the market," "freedom," "history," and the rest
>of the gigantic Language which shoves people about and forces most of
>them into hells on earth. Every thing must be done to protect and
>preserve the "willing suspension of disbelief" that is taken to be the
> "clear" "reasonable" thinking of the "well-informed citizen."
> The Gazas, Green Zones, Gated Communities of the world are
>in the early stages of their developments in terms of the
>architectures of security, surveillance, censorship, the making
>completely visible within contained areas of persons who are
>simultaneously kept invisible to the outside world. (England is also
>developing this to extreme degrees. And the new Boeing and
>subcontracted Israeli firms Border Fence to be erected all along the
>border of the USA and Mexico will be for a while the "showstopper.")

> Confinement on a grand scale becomes the new form, the black
>hole, into which vanish peoples from history. The erasure is further
>carried out by language. To eradicate languages is to cut off their
>dreamings, their involuntary memories, their ghostly presences. Even
>to begin simply with methods of dis-translation, censorings, bannings,
>falsifications or forgeries and the rest of the bag of tricks, is to
>begin the work of expunging this existence of a language, of many many
>languages. And not only "foreign" languages, but one's "own" language.
> Dreamings, desires, behaviours, can slowly be disposed of by the
>continual work done on the fictions taken as facts and truths.
>Languages of liberation turn quickly into those of the prison, the
>torture chamber, the "disappeared."
>The "=" sign in "Language" poetry can become pretty fast barbed wire.
>And why not? Does it not also need to preserve and protect, become
>its own gated community in turn? Is this not why the "English official
>language" movement is such a well funded one? Or the reason only
>certain forms of writing and reading are taught as the "correct" or
>the "resistant" ones?
> In a bizzare way, a great deal of effort is put into
>simulating in language things which the simulators wittingly or not
>are complicit in forcing upon others to live-- and a great many of
>these themselves denied literacy, a nice touch!
> Language is to be "ruptured," "disrupted," "fragmented,"
>"chaotic," "Meaningless," to undergo "chance" operations,
> to be given the variety of non-translation methods of translation one
>can find in various lists of writing exercises, to be subjected to
>"shocks," to be "interrogated," to be in short experimented upon in
>the ways a great many persons are. The benefit of this to the
>experimenters is (supposed to be) that there will be the realization
>in "form" of what is taeken to be "radical," and "resistant" to the
>System. This is all very much to the benefit of the System, however,
>for it gives the "willing suspension of disbelief" its raison
>d'etre--the creation of a fiction of resistance, while the System uses
>these similarly named methodologies on persons who are in fact
>"resistant."
> The set-up is dependent on there being one "National" language,
>one conception of Language, one form of "language poetry,""language
>of poetry," "poetical language" and the like.
> Paradoxically, the more that there is this "Oneness," the more
>there is the proliferation of the rubble, the waste, the debris, the
>broken, the demolished, the rusted, the "useless,"created by its
>brutal "construction of the New, the 'post'" "condition." For all the

>cleaning, cleanliness and cleansing imposed, there is ever more of
>the dirty piling up all around one hidden in plain site/sight/cite.
> More and more of the peoples of the world live in these refuse
>heaps, the "planet of slums" as Mike Davis calls it in a book of that
>name, learning to exist on rubble. "How picturesque," "how admirable
>the human spirit," say the fotos and captions of a current series in
>the NY Times for example. "Tourism in other people's misery," as the
>Situationists aptly described it.
> Yet, "Necessity is the motherfucker of invention," one sings to
>oneself among the overlooked alleys and dirty bits and pieces of
>letterings and forms, and in this already polyglot, already
>fragmented, ruptured, thrown away, shell shocked, disaster shocked
>refuse is where is found the seeds with which to refuse this gigantic
>monomaniacal mono-linguism of simulations and controls. One learns
>among these sites/sights/cites refused further utility that there is
>indeed the "utility of uselessness," for in the paradox of being thus
>hidden, they have endured and still carry within them the languages of
>dreams, involuntary memories, ghostly presences, the elements of
>rhizomatic languages which, being fugitive, are not part of a complete
>or ever to be completed glossary, never to be compiled and "contained"
>within
> any one book, any two covers, any one language, any one system.
> From that necessity comes the discipline through practice of
>finding the improvised leap of many El Spontaneos into the ring where
>not only the real bulls are encountered, but the rituals, languages,
>organizings of the spectacle of Death. Prepared by necessity, myriad
>tongued motherfucker of invention, can not the El Spontaneos
>improvize the myriad gestures, songs, movements of a refusal of this
>spectacle? And in so doing provide a myriad of examples of refusals
>from which to take elements to continue the inventions of refusals?
> Marcel Duchamp introduced the world to the "ready-made."
>Extending his thought further, one finds oneself working with the
>ready-refuse. All around one, hidden in plain site,sight, cite--the
>polyglot refus-sings.
> The ballads of Villon can be heard in all this refuse, in
>the Medieval art of necessity still in existence today of "les
>Glaneurs," "The Gleaners." (btw this is the name of a very great film
>by Agnes Varda on this topic)
> I do not think one ever attains what is called "competence" in
>any language without in some degree becoming "incompetent" in a
>language of living. It is the necessity of living itself that exposes
>to one the findings of languages in their multitudes among which one

>may learn to work with basic elements to be opening outwo/ards into
>and with othernesses.
> "Poetry no longer imposes itself, it exposes itself."--Paul Celan
> "I do not seek, I find"--Pablo Picasso (both of them polyglots)

Tyrone Williams

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

389. Jim Andrews
Iterations in a binary meditation on "Poetics List"
Wed 10 Oct 2007

here are some images drawn with the same brush as the one that made the images in my last post. only these are the result of a search on "poetics list".

http://vispo.com/dbcinema/poeticslist/1.jpg
http://vispo.com/dbcinema/poeticslist/2.jpg
http://vispo.com/dbcinema/poeticslist/3.jpg
http://vispo.com/dbcinema/poeticslist/4.jpg
http://vispo.com/dbcinema/poeticslist/5.jpg
http://vispo.com/dbcinema/poeticslist/6.jpg

ja
http://vispo.com

↑ Index

390. Marcus Bales
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Wed 10 Oct 2007

I'm not holding one or another of these positions; I'm only pointing out that the original holding was not that 2nd or subsequent languages meant that one couldn't write well, even poetry, in those languages, but that 2nd and subsequent languages are not READ LIKE one's native language. The assertion was that non-native speakers of English may miss the native- speaking nuances of some native-speaker-written poets, the Creeley/Simic issue as an example.

Marcus

On 10 Oct 2007 at 11:34, Murat Nemet-Nejat wrote:

> *Marcus,*

> *I do not agree with your distinction about "nuance" debilitating reading*
> *either. Do you mean a poet like Zukofsky (to give just one example) was not*
> *capable of "nuanced" reading, whatever that means?*
>
> *Murat*
>
> *On 10/10/07, Marcus Bales <[redacted]> wrote:*
>
> *Not to put too fine a point on it, but the criticism was NOT that people*
> *can't*
> *WRITE fine poetry in 2nd or 4th or 7th languages, but that they may miss*
> *the*
> *nuances of OTHER PEOPLE's poetry.*
>
> *This kind of self-defensive reflex is sort of interesting to watch, but*
> *not very*
> *illuminating, and certainly not on point. How many of us think that we are*
> *in*
> *fact able to read poems in our 2nd or 4th or 7th languages as well as*
> *native*
> *speakers do?*
>
> *Marcus*
>
> *On 10 Oct 2007 at 7:28, Pierre Joris wrote:*
>
> *Murat,*
>
> *good point. I would like to add Li Po & Ovid, Anselm Hollo and Andrei*
> *Codrescu to the list of poets who wrote excellently in a language*
> *other than the "mother tongue."*
>
> *Pierre*
>
> *p.s. I do not speak with simple forked tongue: English is my fourth*
> *language*

On Oct 9, 2007, at 12:40 AM, Murat Nemet-Nejat wrote:

Mark,

Diane is expressing a very old canard. I did not speak a word of English until I was sixteen. I do not think that prevents me from writing what I want in English or read what I want. In fact, in final analysis (look I dropped my the) I find the bent in my hearing and the consciousness about language this alienation has caused me a distinct advantage.

I do not know if you are aware of the number of major American poets whose first/mother tongue was not English: Zukofsky, Stein, Williams, to name a few.

One may definitely argue that to become an American poet the poet must experience English as a foreign language; I explain this in detail in the essay "Questions of Accent," where I also show how Creeley learns this alienation from Zukofsky.

David, is a poet that different from an El Spontaneo, though to achieve that freedom may take years?

Ciao,

Murat

On 10/8/07, Mark Weiss <[redacted]> wrote:

*David: This is off the mark in a bunch of ways,
not least the starkness of the opposition you put
forward, which is hardly what Diane was talking
about. Life isn't long enough for a detailed
response. One point I think does need making.
Diane isn't indulging in anything like patriotic
games when she says, rather mildly, "It may be
that Mr. Simic lacks the language skills to read
Creeley<and perhaps many other American poets. It
is hard<almost impossible--to hear all the
layerings of meaning in any but your native
tongue." She's merely noting that the acquisition
of a native ear for all the subtlties of language
and dialect is very rare after early childhood.
One can write very well in the acquired language,
of course, without that degree of awareness of
the idiom, but even that's extremely rare.*

*I spent seven years working with Jose Kozer on
the translation of his poems. Jose has lived in a
largely English-speaking environment since his
18th birthday, and his English is articulate and
virtually flawless, and barely accented.
Nonetheless, he is aware that he has nothing like
the depth of awareness of English that he has of
Spanish. We often spent hours weighing the
nuances of a Spanish word and the English
approximations I planned to use, and he was
usually unaware of many of the nuances of the English.*

*Of the examples you give, Conrad never had to
confront a poetry as subtle as Creeley's, and
Nabokov's taste in English-language poetry was
decidedly conservative, almost Russian in its
formalism. The foreigner's ear tends to overvalue
the least subtle effects--those he or she can
hear--in the new language, which is why Dylan
Thomas, for example, is much more popular among
Spanish-language poets than among anglophones and
Lorca's ballads more popular among anglophones
than the Walt Whitman or the Poet in New York. As
to Kerouac, his early separation from English was
nothing near as complete (nor as long-lasting) as
Conrad's, Nabokov's, or Simic's.*

I don't think Simic's inability to hear what's

going on in Creeley and a great deal of other US
poetry is of this nature, though. He shares it with a lot
of
native
speakers.

Mark

At 01:20 PM 10/8/2007, you wrote:
In one of Wiiliam S. Burroughs' recorded pieces, he
speaks of
"El Spontaneo"--the sudden eruption into the ring at a
Corrida
of an
aspiring afficianado who momentarliy takes charge,
essaying
some
passes with his cape and hoping to distract the bull's
attention
to
himself rather than the "real" Matador.
The dangerous intrusion of the run amok amateur into
the
world
of the professional ritual of Death!
Despite many times being hauled away by the
authorities
and
keepers of order of the ritual, there will be always the
reappearance
of El Spontaneo! Whether it is the same person or another,
El
Spontaneo's unquenchable desire for the immortality of the
ring
insures repeat performances.
One who is a legend in their own mind may take hold
of
reality
and turn it into their own personal mythology.
El Spontaneo literally "puts his life on the line"
in
the
confrontation with a real Death in a ritual of Death. Yet
the
encounter with the bull is denied him by the maintainers
of
ritual,

of the organized meanings and practices of Death.
El Spontaneo is a relative of Don Quixote--who
tilted
with
windmills thinking them rival Knights, and was beset upon
by
real
life
robbers. It is not the real bull of ritual or the
windmills-knights
who leave El Spontaneo and Don Quixote battered and bruised,
but
the
keepers of the gates of the Real.

Jack Kerouac was the writer and voice for Spontaneous
Bop
Prosody
against what he saw as the confinements of "craft." Taking
his
cue
from an architect friend, Kerouac "sketched" for years in
pocket
notebooks the views before him, whether the concrete world
or
the
worlds of memory and dream. Kerouac's visual ksetching
isn't
done
with the sounds cut off--but to the rhythms heard in the
world
around
him, and those heard in his head--Be Bop phrasings,
Shakesespeare,s
sonnets, the utterances and sing song nonsense rhymes of
the
Joual
language, (Kerouac, like Simic, is not an English-first
language
speaker/writer, nor was Conrad or Nabokocv so the impugning
of
Simic's
status as such is rather sad). The sites/sights/cites
Kerouac
worked
with he found a loose form for in the size of the notebook
page.
Working with the notebooks, from intense memory and the

"legendary"
qualities of his life, Kerouac wrote his "Legend of
Dulouz"
many
volumes of Spontaneous Bop prosody typed at
super-high-octane
speeds.
"Writing is silent meditation going a hundred miles an
hour," he
said,
while Truman Capote opined, "it's not writing, it's
typing."
As Diane di Pima pointed out, spontaneity is not
arrived
at in
the manner of El Spontaneo, who simply leaps in to the ring
with
Death
and trusts to his imagined Legendary Genius. It is
arrived
at--and
continues-- through years of disciplined work. Burroughs
noted
that
even when he first met Kerouac, in the mid 1940's, before
the
publication of The Town and the City, written much in the
manner
of
Thomas Wolfe, Kerouac had written millions of words. When
he
"discovered" his Spontaneous Bop Prosody method, Kerouac
had
exhausted
the methods of "craft" in his search for the "wild form"
he
needed to
present his "book movie, the original American form."
The opening page of "Vanity of Duluoz," Kerouac's
last
published
novel in his lifteime, he explains that this book will be
written in
standardized grammar, punctuation, prose, for "the new
illiterate
generation." In some of his lat essays, he writes of his
encounter
with "unreadabilitiy"--on the one hand the for him

"unreadable"
works
of "craft" and on the other, others finding his works
"unreadable."
Kerouac notes (so to speak) that his work has gone
far
over
into pure sound. (Bob Cobbing, who published the first
complete
edition of Kerouac's "Old Angel Midnight" said that this
and
Joyce's
Finegan's Wake are the two greatest sound poems of the
English
language.) Like Russian Futurism's Zaum, Kerouac's
Sponatneous
Bop
prosody unmorring of words, syllables, letters from
"rational"
orderings is a journey into an outer space of "Zaum"
(which
translated
means "beyond-sense" or "transrational") and so is a writing
of
the
future, for space explorers, and to get published, he will
have
to
return to the earth-bound strictures of the prose of Vanity
of
Duluoz,
to show the skeptics that is not "merely" typing.
Don Cherry, the great Jazz musican, would often say
that
"Free
Jazz canonly be played by superbly disciplined musicians."
It's
not
like the free form noodling of Freak Out jams, but
something
worked at
through a lifetime of practice and the continau study of
musical
forms, an encylopeiac kowledge carried in the mind on which
to
be
able
to draw in the spontaneous creation of the Free.

The disagreement and discussion about the Spontaneous and the "crafted" is a very very old one. One of the most famous examples is "Giotto's Circle." A competition for a large and distinguished, exalted commission was held and painters all over Italy set to work at their cartoons, sketches, tons of proposed works were examined, all showing off as much as possible the great skills of the artists. Yet when the judges came to visit Giotto, he had no piles of impressive work to display at all.

The judges were stunned--Giotto not competing? I will show you all you need to know, said Giotto, and bent down and drew on the dusty floor a perfect circle.

Fortunetly for the history and Legends of art--the judges were no dummies. They immediately gave the commision to Giotto for his Spontaneous Creation, for they realized embodied in it was the most disciplined "craft" in Italy.

On the other hand, one can cite a very great many works which seem to be, sound like, look like, read as, "spontaneous" compositions, sprung like Athena from the head of Zeus or emerging like Aphrodite from the sea. Yet that "spontaneous" surface is made up of thousands of revisions, repaintings, changes of notes.

> *Or--as Poe demonstrates in "The Philopshy of Composition," one can first create a work and then reconstruct the creation as a series of rational choices, made on the basis of well thought through deductive reasonings of the sort Poe has his detective Dupin put to use in finding the "Purloined Letter" and solving the "Murders in the Rue Morgue" and "The Mystery of Marie Roget." (A fascinating book on the real life case and Poe's fictional "solving" of it during the course of its ongoing investigation came out this year, called The Little Cigar Store Girl.)*
>
> *Works that have the explosive energy and fury of spontaneous outbursts like Rimbaud's "A Season in Hell" and the works of L-F Celine, for example, were actually achieved through a process of drastic revisions. Mayakovsky's "How Are Verses Made?" also demonstrates this form of arrival at spontaneity of expression.*
>
> *The same thing can be done in music and film, video studios--the editing of many different different "takes' can be experienced by the listener and viewer as something occuring spontaneously, "live" while al the while being made of a long series of edits, rearrangements, careful "craft" "after the fact."*

The question of spontaneity itself in writing is therefore a much more complex question, for it involves asking--what is the "spontaneous" the writer is working with? Is it the METHOD of composition itself--or the deductive creation of the EFFECT of spontaneity?

The spontaneous involves more than what I am with Diane di Prima in thinking of as the meaning of Creeley's use of the word "momently." I think what Simic is driving at, though he very much glosses over the whole issue, is that what is "momently" needs to be sroted out from the consideration of every moment as being "momently" and of every word that one writes being necessarily "of moment" rather than "of the moment."

And then, if that is the case, when choosing what is "momently" how much does the "effect" of the "momently" have to do with a concern with "spontaneity."

That is, is the EFFECT, if not necessarily the METHOD, of any concern to Simic?

El Sponateno can be seen from one point of view as a poetic character, an amateur so possesed by his own personal mythology of being a Legend in His Own Mind that he needs no lengthy practice

whatsoever to accomplish what the long disciplines of the Professional Matador can. In fact, he assumes that is his own methods will, of course, be far superior to those of the mundane reality of the ritualized encounter with Death. Yet to the vast majority of afficianados, of course El Spontaneo will appear to be just another deluded asshole interrupting all too mundanely the Art of the Corrida and its ritual of Death.

El Spontaneo, after all, may not be all that spontaneous, having well in mind ahead of time the moment--the "momently"-opening in which to explode into the ring and unveil his Greatness for the Astonished and Adoring World to Behold! He may actually turn out to be possesed of some raw talent--many would-be Matadors have in fact been able to launch a career in this manner--or he may just be another form of "flasher," "exposing himself in public" for the world to gawk and reel in revulsion at his pathetic display.

Is he making the "leap into the void" of an Yves Klein foto-action Art Work? Or a leap into the void of a Legend which both ritual and reality are prepared to tear to shreds?

I think before the "Simic on Creeley" turns into a war of competing rhetorics which are presented as drastic barriers

and
differences in philosophy, life style, politics, ideologies
of
the
soul and sociologoies of the criticisms of poetry and who is
and
is
not allowed to write and speak about them, one would be
much
more
interested in having the discussion be opened up to a
consideration of
the ideas and terminologies involved. As I have been trying
to
demonstrate, the issue of spontaneity is far more complex
than
is
being assumed for the most part, and before smashing Mr
Simic
to
pieces I would rather first like to find out what his sense
of
spontaneity is, how he considers differences of Method and
Effect in
relation to this, which then entails a questioning of
"craft"
and
what
his ideas on these lines are.
I think if one began a discussion from the ground up so
to
speak,
this would lead to a much more illuminating and useful
discussion of
"poetics" and its roles in poetries and specifically in
those
of
Robert Creeley and Charles Simic, and of course, whoever
wants
to
actually carry on a real discussion rather than put on
display
the
current American pre-emptive attack madness or, the
after-the-
reading
desire for the head of this "uppity" "foreigner". The
latter

betrays
to me that Mr Simic is encountering questions of
natioanal/ethnic
identiy which he hoped I am sure to have left behind,as much
as
it is
possible, which is not much, the very same violences carried
to
their
ultimate extremes in his country of origin.
All too often anymore, as one knows, suddenly the
question
of
ethnicity and origins is introduced as a means to impugn a
person's
thoughts, tastes, understandings, so that anyone who does
not
agree
100% with oneself and "the America for which (that)
stands,"
must of
course be if not an "illegal" alien, most certainly a
"suspect"
alien,
not to be trusted, not to be listened to, not to have any
real
right
to being part of the conversation among what are recognized
as
the
"right" humans.
I think if a meeting or series of them, or letters
back
and
forth with Mr Simic could be arranged, this would be very
interesting
and illuminanting. Requiring the disciplining of
preparing
oneself
for such an occaission by first arriving at a clearer
understanding of
what one means when one utters so seemingly simple a word
as
"spontaneity," would also help oneself more than simply
hurling
epithets and turning this one article into a Crusade for
the
Holy

Land
and the USA before even clarifying what the "war" is all
about
in
the
first place. Especially when it involve questions in
"poetics"
which
are older than Aristotle's.
Remember the old cartoon, "I have met the enemy and
he is
me?"
Discipline isn't only in writing poetry but also in
preparing
one's critiques of what is one feels is an injustice.
Spontaneity in
the manner of attacking other's ideas without understanding
even
one's
own let alone theirs--and if that is what one is accusing
mr
simic of,
one should be even more aware of this regarding one self
before
confronting him--such spontanenity can lead straight to
the
lynch
mob,
Already every day there are more and more examples in the
news
of
persons not allowed to speak or teach or have writings
published,
speak their minds--in the USA. And the censoring and
firing
and
banning isn't being done by the crowd at Fox only, by
"institutions of
higher learning," which supposedly are opposed to such
things.
If
one believes in Freedom of Speech, then one needs to act
responsably
before attacking a person,an article with such virulence.
That is why, again, I return to the question of
spontaneity.
Does a "poetics" of the spontaneous have to mean also the
knee

jerk
reaction to any criticisms, any doubts, any points of
view,
which
even
in the slightest apparently "threaten" one's own?
It begins to sound a lot like that phrase from a
play
employed by I believe Herman Goering--"When I hear the
word
'Culture,"
I reach for my revolver."
"Culture" meaning someone else's idea
of it--not one's own, to be sure.
Or, in keeping with the complexity of the issue
of
the
spontaneous yet again, Andre Breton's assertion that "the
perfect
Surrealist Act" would be to go into a crowd and start firing
at
random
with a revolver.
One can shoot first and ask questions
afterwards.
Or, being poets truly concerned with issues of
"poetics,"--essay an exchange of letters,
conversations--and
find
out
for oneself as Olson would say.
"Don't Believe the Hype"--as Public Enemy says.

(By pre-emptive attack madness" I mean that before even
reading
the
article by Mr Simic, several persons "jumped the gun," and
loudly
disparaging it, much as some on this list said outright
they
would not
only attack the Guantanamo Poets book, but on top of that
not
even
read or buy it! Which latter equivalence I found
interesting--that
buying and reading are meant to be"=". Heck, I read a
huge

number of
books at the store without ever buying them. And, so far at any
rate,
there arestill public and private libraries in existence
also.)

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com/
Nomadics blog: http://pjoris.blogspot.com

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.488 / Virus Database: 269.14.6/1061 - Release Date:
10/10/2007 8:43 AM

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.488 / Virus Database: 269.14.6/1061 - Release Date:
10/10/2007 8:43 AM

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391. Wanda Phipps
I'm Reading at SUNY Farmingdale Next Tuesday
Wed 10 Oct 2007

Hey:

I'll be reading my poems and singing a few songs with Stephen B. Antonakos on guitar on Tuesday October, 16th in Ward Hall at the State University of New York at Farmingdale in Long Island at 11am.

Stop by If you are in the area--it's free!

--
Wanda Phipps

Listen to my song "Field of Wanting" on Nefarious Bovine Radio Episode 125: http://www.myspace.com/ or http://www.nefariousbovineradio.com

Check out my website MIND HONEY: http://www.mindhoney.com

and my latest book of poetry Wake-Up Calls: 66 Morning Poems available at: http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X and http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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392. Rob McLennan
peter darbyshire's cancult
Wed 10 Oct 2007

---

in case you haven't seen it, vancouver writer peter darbyshire has started a new blog called cancult

http://cancult.ca/

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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393. Brian Howe
MAYBE YOU HAD WOODEN FINGERS IN A PAST LIFE
Wed 10 Oct 2007

New on Glossolalia: MAYBE YOU HAD WOODEN FINGERS IN A PAST LIFE, a 16-minute video by Brian Howe and Ashley Howe.

MYHWFIAPL premiered at the minor american poetry/art series in Durham, NC, on Oct. 6, which also featured a reading by Jessica Smith.

With special thanks to Alan Sondheim, who posted some recordings of Tibetan cymbals to this list, which became a crucial component of the video's soundtrack.

MYHWFIAPL is available for stream or download via the Glossolalia website:

http://glossolalia-blacksail.blogspot.com/2007/10/glossolalia-video.html

Best,
Brian Howe

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394. Ruth Lepson
Re: Literary Buffalo E-Newsletter 10.10.07-10.14.07
Wed 10 Oct 2007

---

is it possible to buy the documentary?

On 10/10/07 1:22 PM, "Michael Kelleher" <[redacted]> wrote:

> *LITERARY BUFFALO*
> *10.10.07-10.14.07*
>
> *Hi Folks,*
>
> *I am back from my cross-country trek. It was amazing! You can see pictures here:*
>
> *http://www.flickr.com/photos/[redacted]/sets/72157602339973402/*
>
> *If you are waiting for an email or a call back from me, please be patient!*
>
> *_____*
>
> *SPECIAL EVENT*
>
> *Just Buffalo & Hallwalls present a screening of: _*
> *Fully Awake: Black Mountain College_*
> *Presented in person by filmmaker Cathryn Davis. _*
> *Friday, October 12, 8 p.m._*
> *Hallwalls Cinema at Babeville (Formerly The Church) 341 Delaware Ave., at Tupper _*
> *$7 general/$5 students & seniors/$4 members of HW & JB __*
>
> *A new documentary about the revolutionary North Carolina college of the mid-20th century, & the poets & other artists who taught, studied, & worked there, many of whom effected our lives here in Buffalo, especially, Robert*

Creeley and Charles Olson.

BABEL

Tickets for individual Babel events are on sale now. They cost $25 per event.

Season Subscription: $75 (SAVE $25).

TICKETS ARE GOING FAST!!! We have already sold 65% by subscription.

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize
December 7 Ariel Dorfman, Chile, Author of Death and the Maiden
March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize
April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Book groups (minimum three people) can subscribe at a special rate of $60 per person for the whole season. SUBSCRIBE TODAY or PURCHASE individual tickets at
http://www.justbuffalo.org/babel or by calling [redacted]. Book group subscriptions by phone only.

EVENTS

Unless otherwise listed, all events are free and open to the public.

10.10.07

Just Buffalo Open Reading
Featured: John Marvin
Wednesday, October 10, 7 p.m.
Carnegie Art Center, 240 Goundry St., North Tonawanda
10 slots for open readers

10.11.07

Rooftop Poetry Club at Buffalo State College
Peggy Towers and Noami Gutman
Poetry Reading
Thursday, October 11, 4 p.m.
Rooftop Garden, Butler Library, Buffalo State College

&

The Write Thing at Medaille College
Anouar Majid
Fiction Reading

Thursday, October 11, 7 p.m.
The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

&

Just Buffalo/Small Press Poetry Series
Noah Eli Gordon/Joshua Marie Wilkerson
Poetry Reading
Thursday, October 11, 7 p.m.
Rust Belt Books, 202 Allen St.

&

Talking Leaves...Books
Jennifer Campbell
Reading/Signing for Many Colors of Sound (poetry)
Thursday, October 11, 7 p.m.
Talking Leaves...Books, 3158 Main St.

10.12.07

Just Buffalo/Hallwalls
Fully Awake: The Black Mountain College Experience
Film Screening and Q & A w/ Director Cathryn Davis
Friday, October 12, 8 p.m.
Hallwalls Cinema at the Church, 341 Delaware (@ Tupper)

10.13.07

Burchfield-Penney Arts Center
Buffluxus performs The Works Of Emmett Williams
Saturday, October 13, 2 p.m. plus Spoken Music @ 5pm
Burchfield-Penney Arts Center, 1300 Elmwood Avenue

10.14.07

Just Buffalo Interdisciplinary Event
Back In The Day: Poetry & Music from the 40's to the 70's
Featuring poets Sandra Gilliam and Shirley Sarmiento and musical performances by George Scott Big Band and vocalist/emcee Joyce Carolyn Butler.
Sunday, October 14, 2 p.m
Unitarian Universalist Church, 695 Elmwood (and Ferry)

&

Talking Leaves...Books
Jeffrey Miller
Reading/Signing for Rockin' the Rockpile

Sunday, October 14, 2 p.m.
Talking Leaves...Books, Elmwood Store

&

Jewish Community Center of Greater Buffalo
Perri Klass and Sheila Solomon Klass
Reading and Signing for: Every Mother is a Daughter: The Neverending Quest for Success, Inner Peace, and a Really Clean Kitchen
Sunday, October, 14, 2:00 pm
$12, $5 students
Jewish Communtiy Center of Greater Buffalo
2640 North Forest Road Getzville [redacted] *x337*
Admission includes "High Tea" reception and a raffle for manicures/pedicures

&

Spoken Word Sundays
Lisa Forrest With Gregory Paul, & Stan Worthy
Sunday, September 16, 8 p.m.
Allen Street Hardware, 245 Allen St., Buffalo
Sign up at 7:45 for Open readers (5 minutes each)

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every
month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal.

> *Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:*
>
> *http://www.justbuffalo.org/membership/index.shtml*
>
> ---
>
> *UNSUBSCRIBE*
>
> *If you would like to unsubscribe from this list, just say so and you will be immediately removed.*
>
> ---
> *Michael Kelleher*
> *Artistic Director*
> *Just Buffalo Literary Center*
> *Market Arcade*
> *617 Main St., Ste. 202A*
> *Buffalo, NY 14203*
> [redacted]
> [redacted] *(fax)*
> *www.justbuffalo.org*
> [redacted]

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395. **Maria Damon**

Re: Simic again. He's everywhere!

Wed 10 Oct 2007

---

oy vey bigtime

Mairead Byrne wrote:
> Oh gosh poor poetry.
> mairead
>
>
>>>> Mark Weiss <[redacted]> 10/10/07 12:29 PM >>>
>>>>
> List members might find the shortlist for the National Book Award in
> poetry amusing.
> http://papercuts.blogs.nytimes.com/2007/10/10/the-nba-shortlist/index.html?hp.
> Note that the selection committee chairman is Simic.
>

> Mark
>

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396. **Mark Weiss**
urgent photography tech question
Wed 10 Oct 2007

Anybody out there with a Nikon D 70 please backchannel.

Mark

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397. **Barry Schwabsky**
Re: On Simic on Creeley: the laureate's language skillz
Wed 10 Oct 2007

"I learned to read English before I could read Russian."--Nabokov, Speak, Memory (in Novels and Memoirs 1941-1951, Library of America), p. 423.

Nicholas Karavatos <[redacted]> wrote: Let's not forget that Jack Kerouac was an "ESL" novelist. Or, would we consider him bilingual from birth?

And when did Nabokov learn English? Wasn't it his third language, or am I mistaken?

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *Date: Wed, 10 Oct 2007 11:12:06 -0400*
> *From:* [redacted]
> *Subject: On Simic on Creeley: the laureate's language skillz*
> *To:* [redacted]
>
> *I'm coming to this debate a little late in the game (it started on my birthday!), but was interested to read Diane DiPrima's wonderful & lucid critique of the Simic article. That is, until I read this line:*
>
> *"It may be that Mr. Simic lacks the language skills to read Creeley and perhaps many other American poets. It is hard--almost impossible--to hear all the layerings of meaning in any but your native tongue."*
>
> *As someone who moved to the U.S. at 19 and began to write in English at 22*

> *(after I was quite sure I had absorbed its "layerings"), I'm disheartened at this reductive shot at Simic and other non-native poets. If this criticism were to be followed to its logical conclusion, should e.g. only the work of American/British poets be discussed on this list -- by other American/British poets? It IS possible not only to learn a language but to read, write, emote and live in it complexly. I can only wish this on more U.S.-born poets.*
>
> *Ana*
>
> *--*
> *http://quoileternite.blogspot.com/ Blog*
> *http://realpoetik.blogspot.com/ Magazine*
> *http://womenoftheweb.blogspot.com/ Interview*

_____ Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct

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398. David-Baptiste Chirot

Re: El Spontaneo/Villon/Language acquisition: KAURAB

Wed 10 Oct 2007

Bill:

The name of the journal is Kaurab
it is on line
the editor is the person to whom you are indirectly replying, and who conducted the interview with Charles Bernstein
his name is Aryanil Mukherjee

the latest issue, #22 of the online series, has an excellent interview with John Ashbery, also conducted by Aryanil

> *Date: Wed, 10 Oct 2007 14:02:22 -0400*
> *From:* [redacted]
> *Subject: Re: El Spontaneo/Villon/Language acquisition*
> *To:* [redacted]
>
> *There is a recent statement in an interview?by Bernstein that belies this explanation of the equals sign...Bernstein was interviewed by someone on this list I believe...think it's an online mag based out of India...(Karauba?)...and he downplayed any higher meaning...he said they wanted to distinguish the journal from the professional journal that shared the name and from Jack Spicer's use of it...I believe he said something along the lines of "we liked the way it looked"...paraphrasing...*

-----Original Message-----
From: tyrone williams <[redacted]>
To: [redacted]
Sent: Wed, 10 Oct 2007 11:47 am
Subject: Re: El Spontaneo/Villon/Language acquisition

Artanil,

Someone else may already have responded to your questions/concerns about the = sign in L=A=N...It has been made clear in a number of publications, including In the Language Tree, that the sign was a reminder that signs (letters) refer, have meaning only in relation, to other letters; their referentail value then is not one of equality but rather one of convention. The "equal" here then means that all signs are sign insofar as they differ from other signs,differences that make them all "equal" in value as signs.

Tyrone

-----Original Message-----
From: Aryanil Mukherjee <[redacted]>
Sent: Oct 10, 2007 7:46 AM
To: [redacted]
Subject: Re: El Spontaneo/Villon/Language acquisition

Dear David

That's a brilliant piece of writing. Mind's a bucket full of words, someone said, and sometimes it just outweighs us, our hands refuse carry its weight. That's how I felt trying to respond to your conscience-whipper. Too many thoughts to put together into one body.

So, let me be content with one comment. The = of Language Poetry may soon begin to look like a barbed wire - I'll bow to that wit. It's a concern for sure. A real concern. Also I have found the "=" sign baffling from day one. It makes all letters look alike, all connotations dissolve into a goo of complete meaninglessness, all words melt back into one ore. Are they talking about some kind of a hybrid, universal language like Esperanto - that was my first thought. My last thought too.

And BTW, "The Gleaners" is indeed a great film, an inspiring one for poets.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of David Chirot
Sent: Tuesday, October 09, 2007 6:06 PM
To: [redacted]
Subject: El Spontaneo/Villon/Language acquisition

Forgive essaying to respond to three threads at once, yet i think they are interrelated in very interesting ways. (I won/t be bale to them justice here, but an essay at a start--)

Language can play very strange roles in its vaga-bondage from the throat and fingers into the "aires" or "errors" heard by ears or errers, and by the I/eye that reads the notations of its reeds.

When i was sixteen i was living in the streets, parks and abandoned buildings in Paris and for a brief spell with a tiny Anarchist cell of workers at the Renault factory. After some operations of the "propaganda of the deed" on unguarded empty police vans we split up and i was back to living here and there. Often there would be many young people from various countries sleeping in a park, or even just eating in a park, and the police would come through and arrest as many as they could. It's thanks to the police a lifelong education began in questions of identity, "profiling," handwriting, finger printing, surveillance photos having to do with language, whether it's one's first or second, let alone those of which William S. Burroughs notes in the Preface to Junkie, "a final glossary, therefore, cannot be made of words whose intentions are fugitive."

Alex Dickow made a very important point--that it is not only the accent which goes into speaking and writing a language in essaying to learn it, it is many other things which constitute a mosaic-like surface which in turn has to have when tested beneath this "camouflaging" as it were the depths and contours of first a relief, and, if that is discovered, still another level of depths which flow into the subconscious areas of involuntary memories and dreams. Once a language has begun to be dreamed in, and have involuntary memories recalled through, it begins to manifest itself in the outward gestures and expressions, body language, intonations and inflections, which one begins "living out" when speaking and writing.

And to go even further into these dreams and memories as well as in waking consciousness, there is the growing frequency of bi-lingual (or tri-lingual and more) punnings and neologisms, collaged and montaged visual/soundscapes that one finds keep turning up "all over the place" day and night. Arriving in this area, one begins to realize a proliferation and loosening of "identity" not only in terms of language but of body language as well. In a sense, one has achieved the potential if not the existence, really, of being a "double agent."

As usual with language of any kind, "doubling" is at the very least a "two edged sword." This "doubled agency" can be very liberating and also very "suspicious," even imprisoning, depending on

the people, places and things one encounters and is involved with. One minute it's "double your pleasure,/double your fun/when you are chewing/doublemint gum," and the next it's "where the dangers are double/and the pleasures are few/where it's dark as the dungeon/and damp as the dew."

I had only been learning French for a bit less than two years, part of that while living there and part from movies and books. (I had gone to Paris to be at the Cinematheque as much as possible; at the time it was the only place to be for the cine-possesed.) It had by then entered dream and memory and been making the bi-lingual puns, and without realizing it had transformed one physically when speaking. The police, ever guardians of the "prison house(s) of language(s)" immediately were suspicious. They asserted my american passport was either forged or stolen and turned me over to the CRS para-military political police. That was to be the first of a number of nightmarish times with them. Many of them were Algerian War veterans and into torture, brutality, inflicting many injuries, some that have never completely healed. Yet one didn't get beaten to death like an Arab in an adjoining cell, whose "crime" was thinking himself really a French citizen as his papers said he was.

One time i was walking down the street and saw some people with a table and literature. A man came up to me and said--"You're Breton, aren't you?" Some of my ancestors were from there, but had arrived in Quebec in 1650. Well--i must learn about the Breton Liberation Front, then, right? A pleasant afternoon learning about this and helping handout leaflets and pamphlets. The next time arrested, the police showed me a foto in which there i was, a "member" of the Liberation Front. This time it was "association with a group against the Republic" and this led to another one later, charged with 'terrorism," ironic considering the Anarchist events were never traced.

When I went to England with my brother some months later, they didn't believe the passport either. I was put in a detention cell in the ferry and given a whole battery of English language tests, very fast--oral, written, reading. Then asked for plane ticket return, travelers' cheques, and addresses of friends going to visit. My brother had no such problem. He had been living and working in Ticino, so wasn't dressed and didn't act the same way. Oddlly, they believed he was an American (though he looked like an Ticinese peasant) and said, besides you don't look like brothers. Ten years later when I went to England again, a variation of the same things occurred. (In between these visits had read Henry Miller's account of his unpleasant encounter with the British authorities.)

Similar events followed me across Europe over several trips, the most complicated one, too long to tell here, involved house arrest in Poland and appearance before a military court.

In every case, no matter the documentation, the charge involved at the minimum forged passport and maximum such dangerous ones as suspicion of terrorism, suspicion of espionage. It didn't matter that

in some countries one didn't know the language at all. Body language and behaviour was what "told the truth." One had become, in effect, via bi-linguism, a life long double agent apparently.

This sort of thing once started never seems to stop and has followed me to Canada and in the USA. Not suspicion of crimes, other than simply not being American. "Where are you really from, Dave," said the officer recently investigating what i was doing while working on some pieces at a site. "The squad car computer 's says you're an American. You sure about that? Not pulling my leg, now, are you?"

In a funny way, this makes one wonder if one's first language isn't a foreign one, and from there one goes into the sense of doubling being at the pulsing heart of any language one encounters. Years of being involved in other areas of existence only further this, where indeed the fugitive words and incomplete glossaries that Burroughs notes, become as much as a part of one's awareness and being as the standardized versions of language one encounters when not among fellow speakers of the others. This is one among many other reasons that i write of my works that they are involved with what is hidden in plain site/sight/cite. The world one moves in is not simply bi-lingual, but many, many lingual, though many of the langauges are of necessity fragmentary, fugitive, in continual flux among the ongoing flow of al that is. One adapts to a chamelon form of existence in movements and words, images and sounds, gestures, vocabularies, grammers that shift with the persons one deals with at any given time of the day or night.

Walking down a street one watches shadows, reflections for a much wider multi-angled many-eyed as it were point of view. The same operates sonically, attuned to echoes to judge distances of others from oneself, of buildings not yet seen lying ahead or where the openings of alleys are in the darkest night. In this way I began working much more with learning to see when working via the touch, the hands, and training the eyes to be able to feel textures when barely enough illumination is present. Languages found in darkness among the unseen things reveberate through the nerves of the fingers to the mind's throat.

All of these lessons one brings to "language" and so one sees and hears in language so much that those who use it are unaware of themselves. (And never let oneself think that is one is "completely aware," of even but a small part of it at all either.) Thus, a person who knows a number of languages may well hear in one of them things that are unheard by those who are limited to that one language only.

That is, if one is seeing and listening and touching in as many ways possible to learn just what it is in the continual arrangements of particles what constitutes at any given moment the "language situation," it is often not at all as it appears to be, presents itself to be, or thinks itself to be. Areas of the muffling and deadening or almost complete muteness of language open up, and in them one finds that it is possible that the images of the world so to speak

become altered and deformed in a myriad ways.

So much of what is taken to be the "facts of the matter," "time-tested truths", al the rest of it, are dependent on the willing suspension of disbelief. Complete fabrications, outright lies, deliberate dis-translations, plagiarized "originality," the smear, the rumor, the plant, the carefully constructed claims of authority, the forgery, the doctored tapes, fotos, videos, the fool's gold are all absolutely essential to the "truth" on which is built "order," "security," "threat," "the market," "freedom," "history," and the rest of the gigantic Language which shoves people about and forces most of them into hells on earth. Every thing must be done to protect and preserve the "willing suspension of disbelief" that is taken to be the "clear" "reasonable" thinking of the "well-informed citizen."

The Gazas, Green Zones, Gated Communities of the world are in the early stages of their developments in terms of the architectures of security, surveillance, censorship, the making completely visible within contained areas of persons who are simultaneously kept invisible to the outside world. (England is also developing this to extreme degrees. And the new Boeing and subcontracted Israeli firms Border Fence to be erected all along the border of the USA and Mexico will be for a while the "showstopper.")

Confinement on a grand scale becomes the new form, the black hole, into which vanish peoples from history. The erasure is further carried out by language. To eradicate languages is to cut off their dreamings, their involuntary memories, their ghostly presences. Even to begin simply with methods of dis-translation, censorings, bannings, falsifications or forgeries and the rest of the bag of tricks, is to begin the work of expunging this existence of a language, of many many languages. And not only "foreign" languages, but one's "own" language. Dreamings, desires, behaviours, can slowly be disposed of by the continual work done on the fictions taken as facts and truths. Languages of liberation turn quickly into those of the prison, the torture chamber, the "disappeared."

The "=" sign in "Language" poetry can become pretty fast barbed wire. And why not? Does it not also need to preserve and protect, become its own gated community in turn? Is this not why the "English official language" movement is such a well funded one? Or the reason only certain forms of writing and reading are taught as the "correct" or the "resistant" ones?

In a bizzare way, a great deal of effort is put into simulating in language things which the simulators wittingly or not are complicit in forcing upon others to live-- and a great many of these themselves denied literacy, a nice touch!

Language is to be "ruptured," "disrupted," "fragmented," "chaotic," "Meaningless," to undergo "chance" operations, to be given the variety of non-translation methods of translation one can find in various lists of writing exercises, to be subjected to "shocks," to be "interrogated," to be in short experimented upon in

the ways a great many persons are. The benefit of this to the experimenters is (supposed to be) that there will be the realization in "form" of what is taeken to be "radical," and "resistant" to the System. This is all very much to the benefit of the System, however, for it gives the "willing suspension of disbelief" its raison d'etre--the creation of a fiction of resistance, while the System uses these similarly named methodologies on persons who are in fact "resistant."

The set-up is dependent on there being one "National" language, one conception of Language, one form of "language poetry,""language of poetry," "poetical language" and the like.

Paradoxically, the more that there is this "Oneness," the more there is the proliferation of the rubble, the waste, the debris, the broken, the demolished, the rusted, the "useless,"created by its brutal "construction of the New, the 'post'" "condition." For all the cleaning, cleanliness and cleansing imposed, there is ever more of the dirty piling up all around one hidden in plain site/sight/cite.

More and more of the peoples of the world live in these refuse heaps, the "planet of slums" as Mike Davis calls it in a book of that name, learning to exist on rubble. "How picturesque," "how admirable the human spirit," say the fotos and captions of a current series in the NY Times for example. "Tourism in other people's misery," as the Situationists aptly described it.

Yet, "Necessity is the motherfucker of invention," one sings to oneself among the overlooked alleys and dirty bits and pieces of letterings and forms, and in this already polyglot, already fragmented, ruptured, thrown away, shell shocked, disaster shocked refuse is where is found the seeds with which to refuse this gigantic monomaniacal mono-linguism of simulations and controls. One learns among these sites/sights/cites refused further utility that there is indeed the "utility of uselessness," for in the paradox of being thus hidden, they have endured and still carry within them the languages of dreams, involuntary memories, ghostly presences, the elements of rhizomatic languages which, being fugitive, are not part of a complete or ever to be completed glossary, never to be compiled and "contained" within
any one book, any two covers, any one language, any one system.

From that necessity comes the discipline through practice of finding the improvised leap of many El Spontaneos into the ring where not only the real bulls are encountered, but the rituals, languages, organizings of the spectacle of Death. Prepared by necessity, myriad tongued motherfucker of invention, can not the El Spontaneos improvize the myriad gestures, songs, movements of a refusal of this spectacle? And in so doing provide a myriad of examples of refusals from which to take elements to continue the inventions of refusals?

Marcel Duchamp introduced the world to the "ready-made." Extending his thought further, one finds oneself working with the ready-refuse. All around one, hidden in plain site,sight, cite--the

> *polyglot refus-sings.*
> *The ballads of Villon can be heard in all this refuse, in the Medieval art of necessity still in existence today of "les Glaneurs," "The Gleaners." (btw this is the name of a very great film by Agnes Varda on this topic)*
> *I do not think one ever attains what is called "competence" in any language without in some degree becoming "incompetent" in a language of living. It is the necessity of living itself that exposes to one the findings of languages in their multitudes among which one may learn to work with basic elements to be opening outwo/ards into and with othernesses.*
> *"Poetry no longer imposes itself, it exposes itself."--Paul Celan*
> *"I do not seek, I find"--Pablo Picasso (both of them polyglots)*
>
> *Tyrone Williams*
>
> _____
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*

_____ Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now. http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=

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399. David Chirot
(FW) Can an entire publishing company disappear from the US? Howard Zinn has an open letter about Pluto
Wed 10 Oct 2007

This is from MuzzleWatch, Jewish Voices for Peace

Can an entire publishing company disappear from the US? Howard Zinn has an open letter about Pluto
http://www.muzzlewatch.com/?p=266

The sender also included this note:

Here's some information on Pluto Press; you can download the entire Fall 2007 Catalog
via the link in the article to U Michigan Press

Pluto Press, established in 1970, is one of the UK's leading independent publishers. Pluto Press is committed to publishing the best in critical writing across the social sciences and humanities.

Pluto authors include Noam Chomsky, Sheila Rowbotham, Pierre Bourdieu, Jean Baudrillard, Frantz Fanon, Hal Foster, Augusto Boal, Susan George, Israel Shahak, Antonio Gramsci, John Pilger, Manning Marable, Edward S. Herman and bell hooks.

Pluto Press currently publishes over 60 titles a year and has an extensive backlist of over 400 titles.

View Pluto Press Series

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345 Archway Road
London N6 5AA
Phone: 44 (0)[redacted]
Fax: 44 (0)[redacted]
Email: [redacted]
http://www.plutobooks.com

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400. Geoffrey Gatza
MEN OF THE WEB WIDE WORLD OF POETRY
Wed 10 Oct 2007

Hello!

Here is a new interview

http://menoftheweb.blogspot.com/2007/10/geoffrey-gatza.html#links

Also thank you for participating in the....drum roll..... MEN OF THE WEB WIDE WORLD OF POETRY.
http://menoftheweb.blogspot.com/

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

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401. Peter Ciccariello
Ampersand in Connecticut field
Thu 11 Oct 2007

Ampersand in Connecticut
field<http://www.cgi7.com/peterimages/ampersand-in-connecticut-fi.jpg>

-- Peter Ciccariello
NEW RELEASE
UNCOMMON VISION - The Art of Peter Ciccariello
http://uncommon-vision.blogspot.com/
66 pp. 42 color plates.

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402. Murat Nemet-Nejat
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Thu 11 Oct 2007

Mark,

I was basically responding to Diane's comment, if I understood her correctly, that Simic did not, could not understand the subtleties in C's poetry because he was a foreigner. I think that argument is basically nonsensical. I love C's poetry. But it is possible to understand C's poetry fully and still not like it. For almost a hundred years people did not like Dickinson's poetry. Most of these people were native speaking New Englanders.

But, I was referring to something beyond that, something related to the nature of American English as a poetic language and to the nature of American culture:

a) In our day, American English functions as an imperial language, as a lingua franca, even for its "native" speaker. One may call it a "step-mother" tongue. The relation of the poet to such a language is different from a poet using a "mother" tongue. It involves a subtle linguistic alienation which the poet needs to confront and, to my mind, exploit.

b) Since the advent of photography in the 19th century, later tabloid newspapers, movies, etc., the main medium of public communication, of myth building in The United States has progressively been visual, not words. As a result, verbal language in a subtle way is shunted aside. A very significant schism has occurred between public (imperial) language and mother tongue. The American poetry is written in a step-mother tongue, the "mother tongue" trying to carve entries into this monolith. As a result, unlike in English or French poetry for instance, the idea of tradition does not exist in American poetry. (But this is another argument.)

Ciao,

Murat

On 10/10/07, Mark Weiss <[redacted]> wrote:
>
> Murat: You seem to have missed my response to
> Alex Dickow, perhaps because it was under a
> different subject heading. It's a bit more
> nuanced, if I can use the word, and closer to
> what I at any rate was talking about. Note that
> I'm far more interested in the question of
> language acquisition, and how the acquirer
> experiences it, than whether when or how one
> learns it has any influence on how one writes,
> much less on the quality (or qualities) of the writing.
>
> That said, none of us use any language fully. We
> come to the table with different abilities and
> different needs. Presumably one writes
> differently accordingly. The recognitiion of difference is not
> disparagement.
>
> One of my translator/scholar friends writes in
> Spanish and speaks flawless, idiomatic Mexican
> Spanish--I first met her at a Mexican poetry
> conference, at which she was one of the few
> non-Mexicans, and listening to her one heard
> nothing to betray that she had learned the
> language as a teenager, not even the slight
> hesitations that for most of us accompany the
> working-around of a concept that we lack the word
> for in the new language. She's one of the
> translators in my Cuban anthology, and she sent
> me her cv so that I could extract a bio note.
> Under "languages" she notes "near-bilingual in
> Spanish." I asked her about this, and she cited
> the kinds of things I mention below. It isn't for
> her a matter of the quality of the product but
> her consciousness of in her case a small degree
> of distance. I've been told similar things by
> other friends who appear to be bilingual, and
> function as such, but don't claim to be so.

>
> You and Pierre are not unique as translators into
> a second language, in your case from your primary
> language, in Pierre's from languages learned very
> young and also more recently acquired languages
> which remain less fully acquired (I'm thinking of
> Arabic, Pierre). Not unique, but there are very
> very few who do so successfully. Most attempts to
> translate into the acquired language fall short
> of adequacy--I'm thinking of Brodsky's
> self-translations (I take it on the testimony of
> Russian speakers that in Russian he's a very
> great poet) and of Eliseo Diego's translations of
> himself and other Cuban poets. Eliseo seems to
> have thought of himself as fully bilingual, but
> you wouldn't guess that from the translations.
>
> I do understand that this is a sensitive issue
> for many. It would be lovely to have a less fraught discussion about it.
>
> As to Zukofsky, once again, he was raised in a
> polyglot environment that began at the door of
> the family home and was educated in English from the age of five.
>
> A better example might be Armand Schwerner, who
> was innocent of English until his family arrived
> in New York when he was 9. Armand's spoken
> English was often odd--over-studied, overly
> hieratic. One might have ascribed that to his
> late acquisition, but I heard him speak French
> over the course of several months spent in Paris
> at the same time. Many people put forward
> different aspects of their personalities in their
> different languages. Not Armand. He was exactly
> the same in his native French, which had all the peculiarities of his
> English.
>
> Here's that earlier email. Note the final paragraph.
>
> >I have friends who are truly bilingual. All of
> >them were raised in environments where two
> >languages were spoken, whether at home or in the

> >streets. I've noticed young children in
> >bilingual environments who speak one language to
> >their mothers and another to their fathers. I've
> >asked bilingual adults about their memories of
> >early childhood speech--how they conceptual;ized
> >their bilingualism at that age. They've all told
> >me the same thing--they simply spoke the
> >appropriate language, French, say, to daddy,
> >english to mommy, without really conceptualizing
> >them as different languages, much as one learns
> >early to speak the same language differently to
> >one's parents and to one's playmates. I see this
> >all the time in my largely Spanish-speaking neighborhood, by the way.
> >
> >I also have a great many friends who approach
> >bilinguality but come from monolingual
> >backgrounds. They drive me wild with envy. They
> >have a degree of linguistic talent that I simply
> >don't have. Many of them are professional
> >translators. None of them have claimed to me to
> >be fully bilingual--the second language remains
> >a learned entity, and they remain conscious of that fact.
> >
> >Think of it this way. I actively remember the
> >early acquisition of only a couple of
> >non-learned words in English. Those words are
> >forever associated with a place and a time. In
> >French and Spanish there are a great many such
> >words. I may not think about their origins for
> >me very often, but I do when I find myself using
> >them with the person from whom I learned them.
> >Which for a moment bifurcates my apprehension of
> >the language in a way particular to that kind of encounter.
> >
> >Here's another. I am far from bilingual. My
> >Hebrew has almost completely fallen away, my
> >French is a bit better than "practical" and my
> >Spanish less so (though I read fluently in both
> >the latter). At one point, when I was living in
> >France, I hoped that I might become something
> >closer to bilingual. I realized the limits of
> >that possibility when I spoke to children or

> >overheard adolescents. On those occasions I was
> >reminded that I would never be anything like an
> >unconscious speaker of the babytalk or
> >adolescent cant appropriate to my generation. I
> >would also never have the associational
> >vocabulary that indicates the parents' or
> >grandparents' generation, nor the emotional
> >response to same. With an effort I could learn
> >them as a stranger (and as a translator I have
> >had to learn some of this), but it would never
> >become familiar, unconscious usage.
> >
> >On one occasion I was walking through the East
> >Village with two visiting French friends. They
> >had been a couple for a long time. One of them
> >suddenly began to speak a language I'd never
> >heard before. The other answered. The saw my
> >surprise, and explained. It was verlan, the
> >French piglatin of their generation, now somewhat passé, I'm told.
> >
> >None of this means that one can't learn a
> >profound degree of competence in a new language.
> >It does suggest that what one learns isn't a
> >native's competence. It's a difference, but in
> >no way a disqualification. Looked at closely
> >enough, we each speak our unique dialect, which
> >contains more than enough to meet whatever needs we imagine for it.
>
> Mark
>

↑ Index

403. Gary Sullivan
Barrett Watten & Andrew Levy @ SEGUE
Thu 11 Oct 2007

Hi New York Readers ... this is going to be a great one ... please come on time as the BPC schedules events back to back. See you there! --Gary

BARRETT WATTEN and ANDREW LEVY

Saturday October 13, 4:00-6:00 p.m.
Segue Series at Bowery Poetry Club
308 Bowery, one block above Houston

Andrew Levy is a contributing writer on President of the United Hearts' The Big Melt (Factory School, 2007), and he is the author of a dozen books of poetry, including Ashoka (Zasterle Books), Paper Head Last Lyrics (Roof Books), Curve 2 (Potes & Poets Press), Values Chauffeur You (O Books), and Democracy Assemblages (Innerer Klang). He is editor, with Roberto Harrison, of the poetry journal Crayon.

Barrett Watten founded the Grand Piano reading series in 1976 and edited and published This from 1971. His most recent books are Bad History (Atelos, 1998), Progress/Under Erasure (Green Integer, 2004), and The Constructivist Moment: From Material Text to Cultural Poetics (Wesleyan University Press, 2003), which won the 2004 René Wellek Prize

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http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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404. David Chirot
How China Got Religion - essay by Slovaj Zizek
Thu 11 Oct 2007

---

as always some provocative ideas from Mr Zizek-- the Chinese government feeling that Buddhism is good because it helps promote harmony is an echo of studies on how Buddhists are found by American corporations and businesses to be ideal kinds of workers for a similar reason-- "it's the economy stupid" is the "hidden tiger"-- that and control--(whose idea of what harmony meansand sounds like--) and "empty" 'cultural' forms faced by ones taken to be real-- which paradoxically seems "hard to believe"--

http://www.nytimes.com/2007/10/11/opinion/11zizek.html?_r=1&th&emc=th&oref=slogin ---

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405. Dale Smith
New Journal from India: Almost Island
Thu 11 Oct 2007

Check out the new online journal from India: Almost Island.

It features a "tape-essay" by Tosa Motokiyu, Ojiu Norinaga, and Okura Kyojin available here:

http://www.almostisland.com.

In it Motokiyu et al suggest that Kenneth Koch actually wrote the poem "A True Account of Talking to the Sun at Fire Island" as an homage to Frank O'Hara. This is a compelling document on the composition of an iconic New York School poem.

Other work included also by Sarah Shun-lien Bynum, Mikhail N. Epstein, Kent Johnson, and others.

--
Dale Smith
La Revolution Opossum!
http://www.skankypossum.com
http://possumego.blogspot.com

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406. William James Austin
Re: MEN OF THE WEB WIDE WORLD OF POETRY
Thu 11 Oct 2007

Great interview!? Congrats!? Best, Bill

-----Original Message-----
From: Geoffrey Gatza <[redacted]>
To: [redacted]
Sent: Wed, 10 Oct 2007 5:42 pm
Subject: MEN OF THE WEB WIDE WORLD OF POETRY

Hello!

Here is a new interview

http://menoftheweb.blogspot.com/2007/10/geoffrey-gatza.html#links

Also thank you for participating in the....drum roll..... MEN OF THE WEB WIDE WORLD OF POETRY.
http://menoftheweb.blogspot.com/

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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407. **Mark Weiss**
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Thu 11 Oct 2007

Murat: Much here to elucidate and argue over.
I'll confine myself to a very few things:

1. I personally don't care if Simic (or anyone else, for that matter) likes Creeley's work. What concerned me in the review was the terms of the criticism, which set Creeley up to represent and condemn an entire school of American poetry (and British, too, if Simic's eye strayed that far).

2. "For almost a hundred years people did not like Dickinson's poetry." This mystifies me. Sure, there were some hostile critics, but much of the initial reception of the poems when they first came out in the 1890s, from critics and from the reading public (there used to be a reading public), was enthusiastic. The anthologies that I grew up with, rmy mother's course books in High School and college, first published in the 20s and 30s, devoted as much space to Dickinson as to Whitman, each of whom received more space than anyone else.

3. "The idea of tradition does not exist in American poetry." I don't think this is true. But perhaps you mean tradition in a special sense?

Mark

At 12:50 AM 10/11/2007, you wrote:
>Mark,
>
>I was basically responding to Diane's comment, if I understood her
>correctly, that Simic did not, could not understand the subtleties in C's
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>
>Murat
>
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> > me her cv so that I could extract a bio note.
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> > Spanish." I asked her about this, and she cited
> > the kinds of things I mention below. It isn't for
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> > her consciousness of in her case a small degree
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> > other friends who appear to be bilingual, and
> > function as such, but don't claim to be so.
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> > a second language, in your case from your primary
> > language, in Pierre's from languages learned very
> > young and also more recently acquired languages
> > which remain less fully acquired (I'm thinking of
> > Arabic, Pierre). Not unique, but there are very
> > very few who do so successfully. Most attempts to

> > translate into the acquired language fall short
> > of adequacy--I'm thinking of Brodsky's
> > self-translations (I take it on the testimony of
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> > you wouldn't guess that from the translations.
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> > As to Zukofsky, once again, he was raised in a
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> > the family home and was educated in English from the age of five.
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> > A better example might be Armand Schwerner, who
> > was innocent of English until his family arrived
> > in New York when he was 9. Armand's spoken
> > English was often odd--over-studied, overly
> > hieratic. One might have ascribed that to his
> > late acquisition, but I heard him speak French
> > over the course of several months spent in Paris
> > at the same time. Many people put forward
> > different aspects of their personalities in their
> > different languages. Not Armand. He was exactly
> > the same in his native French, which had all the peculiarities of his
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> > >appropriate language, French, say, to daddy,

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> > >one's parents and to one's playmates. I see this
> > >all the time in my largely Spanish-speaking neighborhood, by the way.
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> > >I also have a great many friends who approach
> > >bilinguality but come from monolingual
> > >backgrounds. They drive me wild with envy. They
> > >have a degree of linguistic talent that I simply
> > >don't have. Many of them are professional
> > >translators. None of them have claimed to me to
> > >be fully bilingual--the second language remains
> > >a learned entity, and they remain conscious of that fact.
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> > >Think of it this way. I actively remember the
> > >early acquisition of only a couple of
> > >non-learned words in English. Those words are
> > >forever associated with a place and a time. In
> > >French and Spanish there are a great many such
> > >words. I may not think about their origins for
> > >me very often, but I do when I find myself using
> > >them with the person from whom I learned them.
> > >Which for a moment bifurcates my apprehension of
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> > >them as a stranger (and as a translator I have
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> > >French piglatin of their generation, now somewhat passé, I'm told.
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> > >profound degree of competence in a new language.
> > >It does suggest that what one learns isn't a
> > >native's competence. It's a difference, but in
> > >no way a disqualification. Looked at closely
> > >enough, we each speak our unique dialect, which
> > >contains more than enough to meet whatever needs we imagine for it.
> >
> > Mark
> >

↑ Index

408. **Thomas savage**

Re: How China Got Religion - essay by Slovaj Zizek

Thu 11 Oct 2007

This article calls the Buddha a deity. He never was nor did he claim to be a deity. He was always just a highly evolved human being. That his development was due to his own efforts rather than some divine intervention is important to remember, too. Still, the main point of this article that the Chinese government is trying to control rebirth may seem funny at first. But their real point is to further control the minds and lives of Tibetans. There is currently a controversy over where the Panchen Lama is and who he is. TheChinese claim to have one but the Dalai Lama and most exiles do not recognize this appointment by the government. The Panchen Lama is or was considered the most important figure in the Tibetan hierarchy after the Dalai Lama. This new edict by the Chinese may sound ridiculous but it has a serious purpose: to gain some measure of control over the future appointments of the Dalai Lama and other revered high lamas in the Tibetan religion once the current generation has passed on. Regards, Tom Savage

David Chirot <[redacted]> wrote: as always some provocative ideas from Mr Zizek-- the Chinese government feeling that Buddhism is good because it helps promote harmony is an echo of studies on how Buddhists are found by American corporations and businesses to be ideal kinds of workers for a similar reason-- "it's the economy stupid" is the "hidden tiger"-- that and control-- (whose idea of what harmony meansand sounds like--) and "empty" 'cultural' forms faced by ones taken to be real-- which paradoxically seems "hard to believe"--

http://www.nytimes.com/2007/10/11/opinion/11zizek.html?_r=1&th&emc=th&oref=slogin ---

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409. Alexander Jorgensen
Stelarc - Performance Artist
Thu 11 Oct 2007

I think this might be of interest to some. I saw Stelarc in Milwaukee years ago, and then later in Prague. Both times, found his work to be very interesting.

http://www.dailymail.co.uk/pages/live/articles/technology/technology.html?in_article_id=487039&in_page_id=1965

Alexander Jorgensen

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

↑ Index

410. Felt Press
Tonight: Elaine Equi and Aram Saroyan at Poets House, NYC
Thu 11 Oct 2007

Poetics of the Condensery:
Elaine Equi & Aram Saroyan on Minimalist Poetry
Thursday, October 11, 7:00pm
Poets House, 72 Spring Street, 2nd Floor, in SoHo
$7, Free to Poets House Members

Elaine Equi and Aram Saroyan reflect on their minimalist propensities and the work of influential practitioners of this spare aesthetic, including e.e. cummings, Ian Hamilton Finlay, Lorine Niedecker, Gertrude Stein, Louis Zukofsky and Joe Brainard.

Elaine Equi is the author of more than ten poetry collections, including Ripple Effect and The Cloud of Knowable Things.

Aram Saroyan is the author of the recently published Complete Minimal Poems and Day and Night: Bolinas Poems

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411. David Chirot

Lessing wins Nobel literature prize - Yahoo! News

Thu 11 Oct 2007

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http://news.yahoo.com/s/ap/20071011/ap_en_ot/nobel_literature;_ylt=Alwwe8BpVyhX86.r6iGerubK.nQA ---

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412. Barry Schwabsky

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Thu 11 Oct 2007

But it's you who takes Creeley to represent a school of poetry, no? And almost all of us on this list seem to agree with you in this!

Mark Weiss <[redacted]> wrote: Murat: Much here to elucidate and argue over. I'll confine myself to a very few things:

1. I personally don't care if Simic (or anyone else, for that matter) likes Creeley's work. What concerned me in the review was the terms of the criticism, which set Creeley up to represent and condemn an entire school of American poetry (and British, too, if Simic's eye strayed that far).

2. "For almost a hundred years people did not like Dickinson's poetry." This mystifies me. Sure, there were some hostile critics, but much of the initial reception of the poems when they first came out in the 1890s, from critics and from the reading public (there used to be a reading public), was enthusiastic. The anthologies that I grew up with, rmy mother's

course books in High School and college, first
published in the 20s and 30s, devoted as much
space to Dickinson as to Whitman, each of whom
received more space than anyone else.

3. "The idea of tradition does not exist in
American poetry." I don't think this is true. But
perhaps you mean tradition in a special sense?

Mark

At 12:50 AM 10/11/2007, you wrote:
>Mark,
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>I was basically responding to Diane's comment, if I understood her
>correctly, that Simic did not, could not understand the subtleties in C's
>poetry because he was a foreigner. I think that argument is basically
>nonsensical. I love C's poetry. But it is possible to understand C's poetry
>fully and still not like it. For almost a hundred years people did not like
>Dickinson's poetry. Most of these people were native speaking New
>Englanders.
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>But, I was referring to something beyond that, something related to the
>nature of American English as a poetic language and to the nature of
>American culture:
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>a) In our day, American English functions as an imperial language, as a
>lingua franca, even for its "native" speaker. One may call it a
>"step-mother" tongue. The relation of the poet to such a language is
>different from a poet using a "mother" tongue. It involves a subtle
>linguistic alienation which the poet needs to confront and, to my mind,
>exploit.
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>b) Since the advent of photography in the 19th century, later tabloid
>newspapers, movies, etc., the main medium of public communication, of myth
>building in The United States has progressively been visual, not words. As a
>result, verbal language in a subtle way is shunted aside. A very significant
>schism has occurred between public (imperial) language and mother tongue.
>The American poetry is written in a step-mother tongue, the "mother tongue"
>trying to carve entries into this monolith. As a result, unlike in English
>or French poetry for instance, the idea of tradition does not exist in
>American poetry. (But this is another argument.)
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> > what I at any rate was talking about. Note that
> > I'm far more interested in the question of
> > language acquisition, and how the acquirer
> > experiences it, than whether when or how one
> > learns it has any influence on how one writes,
> > much less on the quality (or qualities) of the writing.
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> > That said, none of us use any language fully. We
> > come to the table with different abilities and
> > different needs. Presumably one writes
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> > disparagement.
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> > Spanish and speaks flawless, idiomatic Mexican
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> > the family home and was educated in English from the age of five.
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> > A better example might be Armand Schwerner, who
> > was innocent of English until his family arrived
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> > different aspects of their personalities in their
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> > English.
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> > Mark
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413. Jennifer Karmin

JOB: Northern Arizona University

Thu 11 Oct 2007

Northern Arizona University:
Visiting Writer/Instructor of English
in Creative Writing for Spring 2008

NAU invites applications for a one-semester,
nonrenewable instructorship for a visiting writer in

creative nonfiction & poetry for spring 2008.
We seek an individual with a distinguished record of publications in both genres.

Responsibilities include teaching one graduate-level workshop in creative nonfiction, one graduate-level workshop in poetry, presenting a public reading, presenting a public talk on creative writing, mentoring graduate creative writing students, & serving as a reader on theses.

This instructorship for a visiting writer is a limited appointment for spring semester 2008 only. Non-benefit eligible. Minimum Qualifications: Minimum qualifications include an MFA or PhD in Creative Writing (or English with an Emphasis in Creative Writing), publications in creative nonfiction & poetry, & successful experience teaching creative writing at the college or university level. Preference will be given to candidates who have successfully taught creative nonfiction & poetry writing workshops at the college or university level, have a distinguished record of publications in creative nonfiction & poetry, & experience working with a diverse community of learners.

Salary: $20,000.
This position will be open until filled or closed. Review of applications will begin on October 24. Send letter of application, c.v., transcripts, three letters of recommendation, evidence of effective teaching, & copies of books/publications to:

Dr. Jane Armstrong Woodman
Chair of Instructor/Visiting Writer Search Committee
Department of English
Northern Arizona University
Box 6032
Flagstaff, AZ 86011-6032

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414. Murat Nemet-Nejat

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Thu 11 Oct 2007

Mark,

I have no doubt that Simic has an aesthetic/political view behind his comments on C. My point is that that criticism has little to do with his knowing the subtleties of English as a foreigner.

My phrase a hundred years was careless. But in her life time she had difficulty in being taken seriously by the day's establishment. Even her mentor (his name escapes me now), who so some elusive quality in her poetry, did not do anything to publish it.

By no tradition I do mean no tradition, but in what way, that takes time to explain. My essay Questions of Accent is about that.

Ciao,

Murat

On 10/11/07, Mark Weiss <[redacted]> wrote:
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> Murat: Much here to elucidate and argue over.
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> > > >streets. I've noticed young children in
> > > >bilingual environments who speak one language to
> > > >their mothers and another to their fathers. I've
> > > >asked bilingual adults about their memories of
> > > >early childhood speech--how they conceptual;ized
> > > >their bilingualism at that age. They've all told
> > > >me the same thing--they simply spoke the
> > > >appropriate language, French, say, to daddy,
> > > >english to mommy, without really conceptualizing
> > > >them as different languages, much as one learns
> > > >early to speak the same language differently to
> > > >one's parents and to one's playmates. I see this
> > > >all the time in my largely Spanish-speaking neighborhood, by the way.
> > > >
> > > >I also have a great many friends who approach
> > > >bilinguality but come from monolingual
> > > >backgrounds. They drive me wild with envy. They
> > > >have a degree of linguistic talent that I simply
> > > >don't have. Many of them are professional
> > > >translators. None of them have claimed to me to
> > > >be fully bilingual--the second language remains
> > > >a learned entity, and they remain conscious of that fact.
> > > >
> > > >Think of it this way. I actively remember the
> > > >early acquisition of only a couple of
> > > >non-learned words in English. Those words are
> > > >forever associated with a place and a time. In
> > > >French and Spanish there are a great many such
> > > >words. I may not think about their origins for
> > > >me very often, but I do when I find myself using
> > > >them with the person from whom I learned them.
> > > >Which for a moment bifurcates my apprehension of
> > > >the language in a way particular to that kind of encounter.

> > > >
> > > >Here's another. I am far from bilingual. My
> > > >Hebrew has almost completely fallen away, my
> > > >French is a bit better than "practical" and my
> > > >Spanish less so (though I read fluently in both
> > > >the latter). At one point, when I was living in
> > > >France, I hoped that I might become something
> > > >closer to bilingual. I realized the limits of
> > > >that possibility when I spoke to children or
> > > >overheard adolescents. On those occasions I was
> > > >reminded that I would never be anything like an
> > > >unconscious speaker of the babytalk or
> > > >adolescent cant appropriate to my generation. I
> > > >would also never have the associational
> > > >vocabulary that indicates the parents' or
> > > >grandparents' generation, nor the emotional
> > > >response to same. With an effort I could learn
> > > >them as a stranger (and as a translator I have
> > > >had to learn some of this), but it would never
> > > >become familiar, unconscious usage.
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> > > >On one occasion I was walking through the East
> > > >Village with two visiting French friends. They
> > > >had been a couple for a long time. One of them
> > > >suddenly began to speak a language I'd never
> > > >heard before. The other answered. The saw my
> > > >surprise, and explained. It was verlan, the
> > > >French piglatin of their generation, now somewhat passé, I'm told.
> > > >
> > > >None of this means that one can't learn a
> > > >profound degree of competence in a new language.
> > > >It does suggest that what one learns isn't a
> > > >native's competence. It's a difference, but in
> > > >no way a disqualification. Looked at closely
> > > >enough, we each speak our unique dialect, which
> > > >contains more than enough to meet whatever needs we imagine for it.
> > >
> > > Mark
> > >
>

↑ Index

415. Aryanil Mukherjee
Re: New Journal from India: Almost Island
Thu 11 Oct 2007

A very funny Indian journal that hardly contains any work
by Indian writers.....

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Dale Smith
Sent: Thursday, October 11, 2007 9:50 AM
To: [redacted]
Subject: New Journal from India: Almost Island

Check out the new online journal from India: Almost Island.

It features a "tape-essay" by Tosa Motokiyu, Ojiu Norinaga, and Okura Kyojin available here:

http://www.almostisland.com.

In it Motokiyu et al suggest that Kenneth Koch actually wrote the poem "A True Account of Talking to the Sun at Fire Island" as an homage to Frank O'Hara. This is a compelling document on the composition of an iconic New York School poem.

Other work included also by Sarah Shun-lien Bynum, Mikhail N. Epstein, Kent Johnson, and others.

--
Dale Smith
La Revolution Opossum!
http://www.skankypossum.com
http://possumego.blogspot.com

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416. David Buuck
Small Press Traffic 2008 Poets Theater Cabaret: Call for Proposals
Thu 11 Oct 2007

PLEASE FWD & SHARE WIDELY!!!

For several years now, Small Press Traffic has been organizing an annual Poets' Theater Festival as our yearly fundraiser, with each year's event showcasing new innovative works, often staged for the first time here in San Francisco. The festival has each year gathered huge audiences that come out to see writers &

artists on stage, in innovative performance works, pushing the boundaries of theater and poetry in staged readings, musicals, neo-benshi film screenings, performance writing pieces, and the like. This year we are excited to have three nights of new programming, including a PoetsTheater revival night and a cabaret, as well as a night of newly commissioned plays and performance works. We would like to invite you to consider contributing work for this year's cabaret - a full night of innovative performance works currently scheduled for Sunday Feb 3 at 21 Grand in Oakland, CA. We are looking for innovative performances in the avant-garde cabaret tradition. This could range from brief skits to musical acts, improvised performance to conceptual magic tricks, impromptu tableux vivants to feats of aesthetic daring. We could imagine instructional pieces a la Yoko Ono (to be performed by yourself or members of the audience), cross-genre collaborations, puppet shows, etc. The main constraints are that each piece be less than 5 minutes longe, require little-to-no technical support (beyond a microphone), and adhere to this year's theme, which is:

"PERFORM YOUR SYMPTOM(S)"...

If you are interested, we would ask for a proposal for a work of NO MORE THAN FIVE MINUTES in length by NOVEMBER 1ST, to [redacted] . If you are unable to attend but would like to send in a proposal for someone else to perform on your behalf, that'd be great too. You should know that the Poets Theater Festival is out major fundraising vehicle for this year's budget, and we will thus be unable to offer you any money to participate. However, we can offer this unique opportunity to perform or have your work staged in front of a packed house of enthusiastic audience members, in the context of an ongoing and evolving community of avant-garde writers and performers.
Pleaae let us know as soon as you can if you are interested, and please don't hesitate to email with questions and the like.
all best,
David Buuck, Stephanie Young, and Cynthia Sailers,
SPT PT 08 Committee
[redacted]

↑ Index

417. Gabrielle Welford
Re: Lessing wins Nobel literature prize - Yahoo! News
Thu 11 Oct 2007

---

i'm so glad. she's a wonder. best, g

Gabrielle Welford, Ph.D.
freelance writer, editor, teacher
[redacted]

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 11 Oct 2007, David Chirot wrote:

> *http://news.yahoo.com/s/ap/20071011/ap_en_ot/*
> *nobel_literature;_ylt=Alwwe8BpVyhX86.r6iGerubK.nQA*
> ---

↑ Index

418. **Mark Weiss**

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Thu 11 Oct 2007

OK, Barry. I think most people on the list get
it. Without even refreshing my memory about the article:

1. The reason most of us like comnplete or
collected editions is not because poet x never
wrote a mediocre poem, but because if poet x ever
wrote a poem that really intrigues us we want to
know as much as we can about his process.

2. Simic apparently isn't interested in process.

3. He cites favorably only poems that can stand
alone, as opposed to poems that work as part of a
series. He doesn't even seem to notice that from
Pieces on Creeley is writing in books. Pieces
itself is designed on the page to make it
unlikely one could miss this. Because he doesn't
realize, or lets us think he doesn't realize,
that the book is the unit he thinks he's proven
his point by quoting a few lines out of context.
Of course one could do the same with Shakespeare.

4. He seems not to understand that in Pieces and
thereafter Creeley is creating environments of
words and lines, in which the silences are as
important as the sounds. He really wants

well-wrought urns, preferrably wearing all those
themes so convenient for teaching right on their surfaces.

5. The kind of writing he doesn't get is usually
called open form. It's not about first thought
best thought, to quote Ginsberg--presumably a
whole lot of stuff wound up in Creeley's
notebooks that never made it into the poems, and
I'd be surprised if he never cleaned up around
the edges. But it is an attempt to evade the
internal censor that says "this is poetic, that
isn't," or "this is appropriate to say, that
isn't." Which means that the poem doesn't tell
you where it's going til you get there, which is
the discovery of the shape of the experience, and
it's just as much a surprise to the poet--poet
and reader have both learned something. This
kind of writing is dangerous to an ordered life
and perhaps threatening who depend on a burocratized sense of sense.

6. An aside: in mentioning the poems he likes he
misses The Finger, in Pieces, to my mind the best
of Creeley's stand-alone poems, also I think his
longest. One of the hreat poems in the language.
Selon moi. Maybe Simic was akimming.

7. When he talks about Creeley's place in the
world he makes a very odd claim, that Creeley was
as famous as Lowell, and almost as famous as
Ginsberg, circa 1965. This is utter nonsense.
Like it or not, all of us who read Creeley read
Lowell, while most of those who read Lowell had
never heard of Creeley. Ginsberg was of course a
celebrity, though less so than he would later
become, but among those concerned with poetry
Lowell was a close second--he was the white
knight of the establishment literary scene.

8. So why elevate Creeley? To knock down all who
work in open form. Notice Simic doesn't say it
doesn't ring his bell, he says that it was a mistake, a delusion.

9. Interestingly, his brief mention of Olson
describes him as a fisherman, a postman, a
semocratic aparatchik and a member of the

Roosevelt administration. The first two were
summer jobs when he was in high school and
college. Whatever thought Simic had in mind isn't
played out, but it could hardly have been laudatory.

10. With lots and lots of caveats and lots and
lots of variations, Ceeley represents a kind of
poetry in which an act or voyage of discovery
happens in the course of the poem, Simic a kind
of poetry in which an act of discovery is
recollected in tranquility and reshaped for the
public. These are radically different ways to
conceptualize not only the act of writing but the
way one lives. Creeley's way is literally
experimental--each poem, each moment in a life,
conceived as an experiment, a "what if."

I could probably be more lucid about this if I had the time, but I don't.

Mark

At 02:03 PM 10/11/2007, you wrote:
>But it's you who takes Creeley to represent a
>school of poetry, no? And almost all of us on
>this list seem to agree with you in this!
>
>Mark Weiss <[redacted]>
>wrote: Murat: Much here to elucidate and argue over.
>I'll confine myself to a very few things:
>
>1. I personally don't care if Simic (or anyone
>else, for that matter) likes Creeley's work. What
>concerned me in the review was the terms of the
>criticism, which set Creeley up to represent and
>condemn an entire school of American poetry (and
>British, too, if Simic's eye strayed that far).
>
>2. "For almost a hundred years people did not
>like Dickinson's poetry." This mystifies me.
>Sure, there were some hostile critics, but much
>of the initial reception of the poems when they
>first came out in the 1890s, from critics and
>from the reading public (there used to be a
>reading public), was enthusiastic. The

>anthologies that I grew up with, rmy mother's
>course books in High School and college, first
>published in the 20s and 30s, devoted as much
>space to Dickinson as to Whitman, each of whom
>received more space than anyone else.
>
>3. "The idea of tradition does not exist in
>American poetry." I don't think this is true. But
>perhaps you mean tradition in a special sense?
>
>Mark
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>
>At 12:50 AM 10/11/2007, you wrote:
> >Mark,
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> >I was basically responding to Diane's comment, if I understood her
> >correctly, that Simic did not, could not understand the subtleties in C's
> >poetry because he was a foreigner. I think that argument is basically
> >nonsensical. I love C's poetry. But it is possible to understand C's poetry
> >fully and still not like it. For almost a hundred years people did not like
> >Dickinson's poetry. Most of these people were native speaking New
> >Englanders.
> >
> >But, I was referring to something beyond that, something related to the
> >nature of American English as a poetic language and to the nature of
> >American culture:
> >
> >a) In our day, American English functions as an imperial language, as a
> >lingua franca, even for its "native" speaker. One may call it a
> >"step-mother" tongue. The relation of the poet to such a language is
> >different from a poet using a "mother" tongue. It involves a subtle
> >linguistic alienation which the poet needs to confront and, to my mind,
> >exploit.
> >
> >b) Since the advent of photography in the 19th century, later tabloid
> >newspapers, movies, etc., the main medium of public communication, of
myth
> >building in The United States has progressively been visual, not words. As a
> >result, verbal language in a subtle way is shunted aside. A very significant
> >schism has occurred between public (imperial) language and mother
tongue.

> >The American poetry is written in a step-mother tongue, the "mother tongue"
> >trying to carve entries into this monolith. As a result, unlike in English
> >or French poetry for instance, the idea of tradition does not exist in
> >American poetry. (But this is another argument.)
> >
> >Ciao,
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> >Murat
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> >On 10/10/07, Mark Weiss wrote:
> > >
> > > Murat: You seem to have missed my response to
> > > Alex Dickow, perhaps because it was under a
> > > different subject heading. It's a bit more
> > > nuanced, if I can use the word, and closer to
> > > what I at any rate was talking about. Note that
> > > I'm far more interested in the question of
> > > language acquisition, and how the acquirer
> > > experiences it, than whether when or how one
> > > learns it has any influence on how one writes,
> > > much less on the quality (or qualities) of the writing.
> > >
> > > That said, none of us use any language fully. We
> > > come to the table with different abilities and
> > > different needs. Presumably one writes
> > > differently accordingly. The recognitiion of difference is not
> > > disparagement.
> > >
> > > One of my translator/scholar friends writes in
> > > Spanish and speaks flawless, idiomatic Mexican
> > > Spanish--I first met her at a Mexican poetry
> > > conference, at which she was one of the few
> > > non-Mexicans, and listening to her one heard
> > > nothing to betray that she had learned the
> > > language as a teenager, not even the slight
> > > hesitations that for most of us accompany the
> > > working-around of a concept that we lack the word
> > > for in the new language. She's one of the
> > > translators in my Cuban anthology, and she sent
> > > me her cv so that I could extract a bio note.

> > > Under "languages" she notes "near-bilingual in
> > > Spanish." I asked her about this, and she cited
> > > the kinds of things I mention below. It isn't for
> > > her a matter of the quality of the product but
> > > her consciousness of in her case a small degree
> > > of distance. I've been told similar things by
> > > other friends who appear to be bilingual, and
> > > function as such, but don't claim to be so.
> > >
> > > You and Pierre are not unique as translators into
> > > a second language, in your case from your primary
> > > language, in Pierre's from languages learned very
> > > young and also more recently acquired languages
> > > which remain less fully acquired (I'm thinking of
> > > Arabic, Pierre). Not unique, but there are very
> > > very few who do so successfully. Most attempts to
> > > translate into the acquired language fall short
> > > of adequacy--I'm thinking of Brodsky's
> > > self-translations (I take it on the testimony of
> > > Russian speakers that in Russian he's a very
> > > great poet) and of Eliseo Diego's translations of
> > > himself and other Cuban poets. Eliseo seems to
> > > have thought of himself as fully bilingual, but
> > > you wouldn't guess that from the translations.
> > >
> > > I do understand that this is a sensitive issue
> > > for many. It would be lovely to have a less fraught discussion about it.
> > >
> > > As to Zukofsky, once again, he was raised in a
> > > polyglot environment that began at the door of
> > > the family home and was educated in English from the age of five.
> > >
> > > A better example might be Armand Schwerner, who
> > > was innocent of English until his family arrived
> > > in New York when he was 9. Armand's spoken
> > > English was often odd--over-studied, overly
> > > hieratic. One might have ascribed that to his
> > > late acquisition, but I heard him speak French
> > > over the course of several months spent in Paris
> > > at the same time. Many people put forward
> > > different aspects of their personalities in their
> > > different languages. Not Armand. He was exactly

> > > the same in his native French, which had all the peculiarities of his
> > > English.
> > >
> > > Here's that earlier email. Note the final paragraph.
> > >
> > > >I have friends who are truly bilingual. All of
> > > >them were raised in environments where two
> > > >languages were spoken, whether at home or in the
> > > >streets. I've noticed young children in
> > > >bilingual environments who speak one language to
> > > >their mothers and another to their fathers. I've
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> > > >early childhood speech--how they conceptual;ized
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> > > >early acquisition of only a couple of
> > > >non-learned words in English. Those words are
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> > > >French and Spanish there are a great many such
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> > > >French is a bit better than "practical" and my
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> > > Mark
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↑ Index

419. Mark Weiss

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Thu 11 Oct 2007

If you're interested in a public discussion about
this you could give a reduced version of the
idea. It's unlikely that most of us would have
time to find and read the essay. But I of course
understand if you don't wish to do so.

And I agree that Simic's attack on Creeley almost
certainly has nothing to do with his ability to
read English. That would be to cut him too much slack.

Mark

At 02:44 PM 10/11/2007, you wrote:
>Mark,
>
>I have no doubt that Simic has an aesthetic/political view behind his
>comments on C. My point is that that criticism has little to do with his
>knowing the subtleties of English as a foreigner.
>
>My phrase a hundred years was careless. But in her life time she had
>difficulty in being taken seriously by the day's establishment. Even her
>mentor (his name escapes me now), who so some elusive quality in her poetry,
>did not do anything to publish it.
>
>By no tradition I do mean no tradition, but in what way, that takes time to
>explain. My essay Questions of Accent is about that.
>
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> > > > non-Mexicans, and listening to her one heard
> > > > nothing to betray that she had learned the
> > > > language as a teenager, not even the slight
> > > > hesitations that for most of us accompany the
> > > > working-around of a concept that we lack the word
> > > > for in the new language. She's one of the
> > > > translators in my Cuban anthology, and she sent
> > > > me her cv so that I could extract a bio note.
> > > > Under "languages" she notes "near-bilingual in
> > > > Spanish." I asked her about this, and she cited
> > > > the kinds of things I mention below. It isn't for
> > > > her a matter of the quality of the product but
> > > > her consciousness of in her case a small degree
> > > > of distance. I've been told similar things by
> > > > other friends who appear to be bilingual, and
> > > > function as such, but don't claim to be so.
> > > >
> > > > You and Pierre are not unique as translators into
> > > > a second language, in your case from your primary
> > > > language, in Pierre's from languages learned very
> > > > young and also more recently acquired languages
> > > > which remain less fully acquired (I'm thinking of
> > > > Arabic, Pierre). Not unique, but there are very
> > > > very few who do so successfully. Most attempts to
> > > > translate into the acquired language fall short
> > > > of adequacy--I'm thinking of Brodsky's
> > > > self-translations (I take it on the testimony of
> > > > Russian speakers that in Russian he's a very
> > > > great poet) and of Eliseo Diego's translations of
> > > > himself and other Cuban poets. Eliseo seems to
> > > > have thought of himself as fully bilingual, but
> > > > you wouldn't guess that from the translations.
> > > >
> > > > I do understand that this is a sensitive issue

> > > > for many. It would be lovely to have a less fraught discussion about
> > it.
> > > >
> > > > As to Zukofsky, once again, he was raised in a
> > > > polyglot environment that began at the door of
> > > > the family home and was educated in English from the age of five.
> > > >
> > > > A better example might be Armand Schwerner, who
> > > > was innocent of English until his family arrived
> > > > in New York when he was 9. Armand's spoken
> > > > English was often odd--over-studied, overly
> > > > hieratic. One might have ascribed that to his
> > > > late acquisition, but I heard him speak French
> > > > over the course of several months spent in Paris
> > > > at the same time. Many people put forward
> > > > different aspects of their personalities in their
> > > > different languages. Not Armand. He was exactly
> > > > the same in his native French, which had all the peculiarities of his
> > > > English.
> > > >
> > > > Here's that earlier email. Note the final paragraph.
> > > >
> > > > >I have friends who are truly bilingual. All of
> > > > >them were raised in environments where two
> > > > >languages were spoken, whether at home or in the
> > > > >streets. I've noticed young children in
> > > > >bilingual environments who speak one language to
> > > > >their mothers and another to their fathers. I've
> > > > >asked bilingual adults about their memories of
> > > > >early childhood speech--how they conceptual;ized
> > > > >their bilingualism at that age. They've all told
> > > > >me the same thing--they simply spoke the
> > > > >appropriate language, French, say, to daddy,
> > > > >english to mommy, without really conceptualizing
> > > > >them as different languages, much as one learns
> > > > >early to speak the same language differently to
> > > > >one's parents and to one's playmates. I see this
> > > > >all the time in my largely Spanish-speaking neighborhood, by the
way.
> > > > >
> > > > >I also have a great many friends who approach
> > > > >bilinguality but come from monolingual

> > > > >backgrounds. They drive me wild with envy. They
> > > > >have a degree of linguistic talent that I simply
> > > > >don't have. Many of them are professional
> > > > >translators. None of them have claimed to me to
> > > > >be fully bilingual--the second language remains
> > > > >a learned entity, and they remain conscious of that fact.
> > > > >
> > > > >Think of it this way. I actively remember the
> > > > >early acquisition of only a couple of
> > > > >non-learned words in English. Those words are
> > > > >forever associated with a place and a time. In
> > > > >French and Spanish there are a great many such
> > > > >words. I may not think about their origins for
> > > > >me very often, but I do when I find myself using
> > > > >them with the person from whom I learned them.
> > > > >Which for a moment bifurcates my apprehension of
> > > > >the language in a way particular to that kind of encounter.
> > > > >
> > > > >Here's another. I am far from bilingual. My
> > > > >Hebrew has almost completely fallen away, my
> > > > >French is a bit better than "practical" and my
> > > > >Spanish less so (though I read fluently in both
> > > > >the latter). At one point, when I was living in
> > > > >France, I hoped that I might become something
> > > > >closer to bilingual. I realized the limits of
> > > > >that possibility when I spoke to children or
> > > > >overheard adolescents. On those occasions I was
> > > > >reminded that I would never be anything like an
> > > > >unconscious speaker of the babytalk or
> > > > >adolescent cant appropriate to my generation. I
> > > > >would also never have the associational
> > > > >vocabulary that indicates the parents' or
> > > > >grandparents' generation, nor the emotional
> > > > >response to same. With an effort I could learn
> > > > >them as a stranger (and as a translator I have
> > > > >had to learn some of this), but it would never
> > > > >become familiar, unconscious usage.
> > > > >
> > > > >On one occasion I was walking through the East
> > > > >Village with two visiting French friends. They
> > > > >had been a couple for a long time. One of them
> > > > >suddenly began to speak a language I'd never

> > > > >heard before. The other answered. The saw my
> > > > >surprise, and explained. It was verlan, the
> > > > >French piglatin of their generation, now somewhat passé, I'm told.
> > > > >
> > > > >None of this means that one can't learn a
> > > > >profound degree of competence in a new language.
> > > > >It does suggest that what one learns isn't a
> > > > >native's competence. It's a difference, but in
> > > > >no way a disqualification. Looked at closely
> > > > >enough, we each speak our unique dialect, which
> > > > >contains more than enough to meet whatever needs we imagine for it.
> > > >
> > > > Mark
> > > >
> >

↑ Index

420. **Martha King**
Re: Black Mountain Film & Ruth's question
Thu 11 Oct 2007

I believe it is for sale on DVD
...I am in it, as is Basil King, my husband, and it's well worth a look. It addresses the place as a school lower case s...

Visit Fully Awake Black Mountain College at http://www.ibiblio.org/bmc/

or contact the filmmaker, Cathryn Davis Zomer.Â --Martha King

Â

-----Original Message-----
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Wed, 10 Oct 2007 4:07 pm
Subject: Re: Literary Buffalo E-Newsletter 10.10.07-10.14.07

is it possible to buy the documentary?

n 10/10/07 1:22 PM, "Michael Kelleher" <[redacted]> wrote:
> LITERARY BUFFALO
 10.10.07-10.14.07

 Hi Folks,

I am back from my cross-country trek. It was amazing! You can see pictures here:

http://www.flickr.com/photos/[redacted]/sets/72157602339973402/

If you are waiting for an email or a call back from me, please be patient!

SPECIAL EVENT

Just Buffalo & Hallwalls present a screening of: _
Fully Awake: Black Mountain College_
Presented in person by filmmaker Cathryn Davis. _
Friday, October 12, 8 p.m._
Hallwalls Cinema at Babeville (Formerly The Church) 341 Delaware Ave., at Tupper _
$7 general/$5 students & seniors/$4 members of HW & JB __

A new documentary about the revolutionary North Carolina college of the mid-20th century, & the poets & other artists who taught, studied, & worked there, many of whom effected our lives here in Buffalo, especially, Robert Creeley and Charles Olson. _____

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Season Subscription: $75 (SAVE $25).

TICKETS ARE GOING FAST!!! We have already sold 65% by subscription.

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Book groups (minimum three people) can subscribe at a special rate of $60 per person for the whole season. SUBSCRIBE TODAY or PURCHASE individual tickets at http://www.justbuffalo.org/babel or by calling [redacted]. Book group subscriptions by phone only.

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&

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JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

421. **Ruth Lepson**

Re: Black Mountain Film & Ruth's question

Thu 11 Oct 2007

---

many thanks, Martha.

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Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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422. **Ruth Lepson**

Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)

Thu 11 Oct 2007

---

have enough time to send it to NYRB?

On 10/11/07 5:31 PM, "Mark Weiss" <[redacted]> wrote:

OK, Barry. I think most people on the list get it. Without even refreshing my memory about the article:

1. The reason most of us like comnplete or collected editions is not because poet x never wrote a mediocre poem, but because if poet x ever wrote a poem that really intrigues us we want to know as much as we can about his process.

2. Simic apparently isn't interested in process.

3. He cites favorably only poems that can stand alone, as opposed to poems that work as part of a series. He doesn't even seem to notice that from Pieces on Creeley is writing in books. Pieces itself is designed on the page to make it unlikely one could miss this. Because he doesn't realize, or lets us think he doesn't realize, that the book is the unit he thinks he's proven his point by quoting a few lines out of context. Of course one could do the same with Shakespeare.

4. He seems not to understand that in Pieces and thereafter Creeley is creating environments of words and lines, in which the silences are as important as the sounds. He really wants well-wrought urns, preferrably wearing all those themes so convenient for teaching right on their surfaces.

5. The kind of writing he doesn't get is usually called open form. It's not about first thought best thought, to quote Ginsberg--presumably a whole lot of stuff wound up in Creeley's notebooks that never made it into the poems, and I'd be surprised if he never cleaned up around the edges. But it is an attempt to evade the internal censor that says "this is poetic, that isn't," or "this is appropriate to say, that isn't." Which means that the poem doesn't tell you where it's going til you get there, which is the discovery of the shape of the experience, and it's just as much a surprise to the poet--poet and reader have both learned something. This kind of writing is dangerous to an ordered life and perhaps threatening who depend on a burocratized sense of sense.

6. An aside: in mentioning the poems he likes he misses The Finger, in Pieces, to my mind the best

of Creeley's stand-alone poems, also I think his longest. One of the hreat poems in the language. Selon moi. Maybe Simic was akimming.

7. When he talks about Creeley's place in the world he makes a very odd claim, that Creeley was as famous as Lowell, and almost as famous as Ginsberg, circa 1965. This is utter nonsense. Like it or not, all of us who read Creeley read Lowell, while most of those who read Lowell had never heard of Creeley. Ginsberg was of course a celebrity, though less so than he would later become, but among those concerned with poetry Lowell was a close second--he was the white knight of the establishment literary scene.

8. So why elevate Creeley? To knock down all who work in open form. Notice Simic doesn't say it doesn't ring his bell, he says that it was a mistake, a delusion.

9. Interestingly, his brief mention of Olson describes him as a fisherman, a postman, a semocratic aparatchik and a member of the Roosevelt administration. The first two were summer jobs when he was in high school and college. Whatever thought Simic had in mind isn't played out, but it could hardly have been laudatory.

10. With lots and lots of caveats and lots and lots of variations, Ceeley represents a kind of poetry in which an act or voyage of discovery happens in the course of the poem, Simic a kind of poetry in which an act of discovery is recollected in tranquility and reshaped for the public. These are radically different ways to conceptualize not only the act of writing but the way one lives. Creeley's way is literally experimental--each poem, each moment in a life, conceived as an experiment, a "what if."

I could probably be more lucid about this if I had the time, but I don't.

Mark

At 02:03 PM 10/11/2007, you wrote:
But it's you who takes Creeley to represent a school of poetry, no? And almost all of us on

> *this list seem to agree with you in this!*
>
> *Mark Weiss <[redacted]>*
> *wrote: Murat: Much here to elucidate and argue over.*
> *I'll confine myself to a very few things:*
>
> *1. I personally don't care if Simic (or anyone*
> *else, for that matter) likes Creeley's work. What*
> *concerned me in the review was the terms of the*
> *criticism, which set Creeley up to represent and*
> *condemn an entire school of American poetry (and*
> *British, too, if Simic's eye strayed that far).*
>
> *2. "For almost a hundred years people did not*
> *like Dickinson's poetry." This mystifies me.*
> *Sure, there were some hostile critics, but much*
> *of the initial reception of the poems when they*
> *first came out in the 1890s, from critics and*
> *from the reading public (there used to be a*
> *reading public), was enthusiastic. The*
> *anthologies that I grew up with, rmy mother's*
> *course books in High School and college, first*
> *published in the 20s and 30s, devoted as much*
> *space to Dickinson as to Whitman, each of whom*
> *received more space than anyone else.*
>
> *3. "The idea of tradition does not exist in*
> *American poetry." I don't think this is true. But*
> *perhaps you mean tradition in a special sense?*
>
> *Mark*
>
> *At 12:50 AM 10/11/2007, you wrote:*
> *Mark,*
>
> *I was basically responding to Diane's comment, if I understood her*
> *correctly, that Simic did not, could not understand the subtleties in C's*
> *poetry because he was a foreigner. I think that argument is basically*
> *nonsensical. I love C's poetry. But it is possible to understand C's poetry*
> *fully and still not like it. For almost a hundred years people did not like*
> *Dickinson's poetry. Most of these people were native speaking New*
> *Englanders.*
>
> *But, I was referring to something beyond that, something related to the*
> *nature of American English as a poetic language and to the nature of*
> *American culture:*

a) In our day, American English functions as an imperial language, as a lingua franca, even for its "native" speaker. One may call it a "step-mother" tongue. The relation of the poet to such a language is different from a poet using a "mother" tongue. It involves a subtle linguistic alienation which the poet needs to confront and, to my mind, exploit.

b) Since the advent of photography in the 19th century, later tabloid newspapers, movies, etc., the main medium of public communication, of myth building in The United States has progressively been visual, not words. As a result, verbal language in a subtle way is shunted aside. A very significant schism has occurred between public (imperial) language and mother tongue. The American poetry is written in a step-mother tongue, the "mother tongue" trying to carve entries into this monolith. As a result, unlike in English or French poetry for instance, the idea of tradition does not exist in American poetry. (But this is another argument.)

Ciao,

Murat

On 10/10/07, Mark Weiss wrote:

Murat: You seem to have missed my response to Alex Dickow, perhaps because it was under a different subject heading. It's a bit more nuanced, if I can use the word, and closer to what I at any rate was talking about. Note that I'm far more interested in the question of language acquisition, and how the acquirer experiences it, than whether when or how one learns it has any influence on how one writes, much less on the quality (or qualities) of the writing.

That said, none of us use any language fully. We come to the table with different abilities and different needs. Presumably one writes differently accordingly. The recognitiion of difference is not disparagement.

One of my translator/scholar friends writes in Spanish and speaks flawless, idiomatic Mexican Spanish--I first met her at a Mexican poetry conference, at which she was one of the few non-Mexicans, and listening to her one heard nothing to betray that she had learned the language as a teenager, not even the slight

hesitations that for most of us accompany the working-around of a concept that we lack the word for in the new language. She's one of the translators in my Cuban anthology, and she sent me her cv so that I could extract a bio note. Under "languages" she notes "near-bilingual in Spanish." I asked her about this, and she cited the kinds of things I mention below. It isn't for her a matter of the quality of the product but her consciousness of in her case a small degree of distance. I've been told similar things by other friends who appear to be bilingual, and function as such, but don't claim to be so.

You and Pierre are not unique as translators into a second language, in your case from your primary language, in Pierre's from languages learned very young and also more recently acquired languages which remain less fully acquired (I'm thinking of Arabic, Pierre). Not unique, but there are very very few who do so successfully. Most attempts to translate into the acquired language fall short of adequacy--I'm thinking of Brodsky's self-translations (I take it on the testimony of Russian speakers that in Russian he's a very great poet) and of Eliseo Diego's translations of himself and other Cuban poets. Eliseo seems to have thought of himself as fully bilingual, but you wouldn't guess that from the translations.

I do understand that this is a sensitive issue for many. It would be lovely to have a less fraught discussion about it.

As to Zukofsky, once again, he was raised in a polyglot environment that began at the door of the family home and was educated in English from the age of five.

A better example might be Armand Schwerner, who was innocent of English until his family arrived in New York when he was 9. Armand's spoken English was often odd--over-studied, overly hieratic. One might have ascribed that to his late acquisition, but I heard him speak French over the course of several months spent in Paris at the same time. Many people put forward different aspects of their personalities in their different languages. Not Armand. He was exactly the same in his native French, which had all the peculiarities of his

> *English.*
>
> *Here's that earlier email. Note the final paragraph.*
>
> *I have friends who are truly bilingual. All of them were raised in environments where two languages were spoken, whether at home or in the streets. I've noticed young children in bilingual environments who speak one language to their mothers and another to their fathers. I've asked bilingual adults about their memories of early childhood speech--how they conceptual;ized their bilingualism at that age. They've all told me the same thing--they simply spoke the appropriate language, French, say, to daddy, english to mommy, without really conceptualizing them as different languages, much as one learns early to speak the same language differently to one's parents and to one's playmates. I see this all the time in my largely Spanish-speaking neighborhood, by the way.*
>
> *I also have a great many friends who approach bilinguality but come from monolingual backgrounds. They drive me wild with envy. They have a degree of linguistic talent that I simply don't have. Many of them are professional translators. None of them have claimed to me to be fully bilingual--the second language remains a learned entity, and they remain conscious of that fact.*
>
> *Think of it this way. I actively remember the early acquisition of only a couple of non-learned words in English. Those words are forever associated with a place and a time. In French and Spanish there are a great many such words. I may not think about their origins for me very often, but I do when I find myself using them with the person from whom I learned them. Which for a moment bifurcates my apprehension of the language in a way particular to that kind of encounter.*
>
> *Here's another. I am far from bilingual. My Hebrew has almost completely fallen away, my French is a bit better than "practical" and my Spanish less so (though I read fluently in both the latter). At one point, when I was living in France, I hoped that I might become something closer to bilingual. I realized the limits of*

> *that possibility when I spoke to children or overheard adolescents. On those occasions I was reminded that I would never be anything like an unconscious speaker of the babytalk or adolescent cant appropriate to my generation. I would also never have the associational vocabulary that indicates the parents' or grandparents' generation, nor the emotional response to same. With an effort I could learn them as a stranger (and as a translator I have had to learn some of this), but it would never become familiar, unconscious usage.*
>
> *On one occasion I was walking through the East Village with two visiting French friends. They had been a couple for a long time. One of them suddenly began to speak a language I'd never heard before. The other answered. The saw my surprise, and explained. It was verlan, the French piglatin of their generation, now somewhat passé, I'm told.*
>
> *None of this means that one can't learn a profound degree of competence in a new language. It does suggest that what one learns isn't a native's competence. It's a difference, but in no way a disqualification. Looked at closely enough, we each speak our unique dialect, which contains more than enough to meet whatever needs we imagine for it.*
>
> *Mark*

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423. **Stephen Vincent**

Report: Trevor Joyce & Company in Berkeley

Thu 11 Oct 2007

The Trevor Joyce-Fergal Gaynor- Maria(the Finnish Baroque Fiddler) dropped down with a big succcess in the Maude Fife Room at UC Berkeley last night. (One of their tangent vists off the recent Soundeye West event last weekend in Los Angeles). They have upcoming events at Beyond Baroque in LA and, possibly, UC Santa Barbara, and then Trevor heads off solo to U Ohio and one of the institutions in Providence (not a religious one!).

If you are anywhere in the vicinity, I suggest catching them. During Trevor Joyce's astonishing rockhard lyric roll through of probably the most strictly compressed verse of which, at least, I am familiar, I began wishing there he

could do a back to back reading with Seamus Heaney. Top off that combination with the inclusion of Tom Raworth and/or Peter Manson, and the constrasts, as some might say, would be quite instructive, particularly as to the rigorous differences between the revelation of hard earned sentiment, versus, the soft 'representation' of sentiment.

For those unfamiliar with Trevor's work, he uses the cell structure of Excel, and other such software, to create very tight poetic forms of severely isolate cominations and sequences of words. Content and what is 'felt' is constantly contested by the structure to create a finely toned weaving of "text tiles" (the 'tiles' are the individual words that are made to fit into each pre-fixed cell). All of which might sound like formal hokey-pokey, but Trevor as not a poet dummy, brings in terrifce goods. I was sitting next to Lyn Hejinian and Jean Day - the three of us practically on the edge of our seats, listening.

Now, by virtue of the the death of the dollar, which has brought a great bang for the travel buck for those with Pounds or Euros, I hope more USA institutions and reading sites can begin to welcome in more folks from Europe, Ireland, and England (not to mention other countries about the globe). There are, it seems to me, a number of great/very good Irish/Brit poets to 'invade" and throw much more of what happened last night at Berkeley. A likeable kind of reverse imperialism!

Stephen V
http://stephenvincent.net/blog/

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424. Ryan Daley
New blog
Thu 11 Oct 2007

For your perusal, http://teethmedolores.blogspot.com/

Back story: So, after getting a deal going to NYU's School of Dentistry, I sat calmly in a chair not unlike the Karl Rove's World Dominant Chair. There is no more th in 24th -- that's, "corner of 1 Ave and East 24 to you, meesta" -- according to the new AP style guide. I was unprepared, however, to hear their diagnosis of my mouth: that I would need to return for 39 more visits.

<http://teethmedolores.blogspot.com/>Thanks.

Yrs.,

Ryan

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425. Alan Sondheim
Re: Lessing wins Nobel literature prize - Yahoo! News
Thu 11 Oct 2007

Wow! This is wonderful! - definitely a wonder!

- Alan

On Thu, 11 Oct 2007, Gabrielle Welford wrote:

> *i'm so glad. she's a wonder. best, g*
>
> *Gabrielle Welford, Ph.D.*
> *freelance writer, editor, teacher*
> [redacted]
>
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007*
>
> *On Thu, 11 Oct 2007, David Chirot wrote:*
>
> *http://news.yahoo.com/s/ap/20071011/ap_en_ot/nobel_literature;_ylt=Alwwe8BpVyhX86.r6iGerubK.nQA*
> *---*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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426. Barry Schwabsky
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Fri 12 Oct 2007

Well put. So now it's you who should write the letter that Diane refuses to write.

Mark Weiss <[redacted]> wrote: OK, Barry. I think most people on the list get it. Without even refreshing my memory about the article:

1. The reason most of us like comnplete or
collected editions is not because poet x never
wrote a mediocre poem, but because if poet x ever
wrote a poem that really intrigues us we want to
know as much as we can about his process.

2. Simic apparently isn't interested in process.

3. He cites favorably only poems that can stand
alone, as opposed to poems that work as part of a
series. He doesn't even seem to notice that from
Pieces on Creeley is writing in books. Pieces
itself is designed on the page to make it
unlikely one could miss this. Because he doesn't
realize, or lets us think he doesn't realize,
that the book is the unit he thinks he's proven
his point by quoting a few lines out of context.
Of course one could do the same with Shakespeare.

4. He seems not to understand that in Pieces and
thereafter Creeley is creating environments of
words and lines, in which the silences are as
important as the sounds. He really wants
well-wrought urns, preferrably wearing all those
themes so convenient for teaching right on their surfaces.

5. The kind of writing he doesn't get is usually
called open form. It's not about first thought
best thought, to quote Ginsberg--presumably a
whole lot of stuff wound up in Creeley's
notebooks that never made it into the poems, and
I'd be surprised if he never cleaned up around
the edges. But it is an attempt to evade the
internal censor that says "this is poetic, that
isn't," or "this is appropriate to say, that
isn't." Which means that the poem doesn't tell
you where it's going til you get there, which is
the discovery of the shape of the experience, and
it's just as much a surprise to the poet--poet
and reader have both learned something. This
kind of writing is dangerous to an ordered life
and perhaps threatening who depend on a burocratized sense of sense.

6. An aside: in mentioning the poems he likes he
misses The Finger, in Pieces, to my mind the best

of Creeley's stand-alone poems, also I think his
longest. One of the hreat poems in the language.
Selon moi. Maybe Simic was akimming.

7. When he talks about Creeley's place in the
world he makes a very odd claim, that Creeley was
as famous as Lowell, and almost as famous as
Ginsberg, circa 1965. This is utter nonsense.
Like it or not, all of us who read Creeley read
Lowell, while most of those who read Lowell had
never heard of Creeley. Ginsberg was of course a
celebrity, though less so than he would later
become, but among those concerned with poetry
Lowell was a close second--he was the white
knight of the establishment literary scene.

8. So why elevate Creeley? To knock down all who
work in open form. Notice Simic doesn't say it
doesn't ring his bell, he says that it was a mistake, a delusion.

9. Interestingly, his brief mention of Olson
describes him as a fisherman, a postman, a
semocratic aparatchik and a member of the
Roosevelt administration. The first two were
summer jobs when he was in high school and
college. Whatever thought Simic had in mind isn't
played out, but it could hardly have been laudatory.

10. With lots and lots of caveats and lots and
lots of variations, Ceeley represents a kind of
poetry in which an act or voyage of discovery
happens in the course of the poem, Simic a kind
of poetry in which an act of discovery is
recollected in tranquility and reshaped for the
public. These are radically different ways to
conceptualize not only the act of writing but the
way one lives. Creeley's way is literally
experimental--each poem, each moment in a life,
conceived as an experiment, a "what if."

I could probably be more lucid about this if I had the time, but I don't.

Mark

At 02:03 PM 10/11/2007, you wrote:
>But it's you who takes Creeley to represent a

>school of poetry, no? And almost all of us on
>this list seem to agree with you in this!
>
>Mark Weiss
>wrote: Murat: Much here to elucidate and argue over.
>I'll confine myself to a very few things:
>
>1. I personally don't care if Simic (or anyone
>else, for that matter) likes Creeley's work. What
>concerned me in the review was the terms of the
>criticism, which set Creeley up to represent and
>condemn an entire school of American poetry (and
>British, too, if Simic's eye strayed that far).
>
>2. "For almost a hundred years people did not
>like Dickinson's poetry." This mystifies me.
>Sure, there were some hostile critics, but much
>of the initial reception of the poems when they
>first came out in the 1890s, from critics and
>from the reading public (there used to be a
>reading public), was enthusiastic. The
>anthologies that I grew up with, rmy mother's
>course books in High School and college, first
>published in the 20s and 30s, devoted as much
>space to Dickinson as to Whitman, each of whom
>received more space than anyone else.
>
>3. "The idea of tradition does not exist in
>American poetry." I don't think this is true. But
>perhaps you mean tradition in a special sense?
>
>Mark
>
>
>At 12:50 AM 10/11/2007, you wrote:
> >Mark,
> >
> >I was basically responding to Diane's comment, if I understood her
> >correctly, that Simic did not, could not understand the subtleties in C's
> >poetry because he was a foreigner. I think that argument is basically
> >nonsensical. I love C's poetry. But it is possible to understand C's poetry
> >fully and still not like it. For almost a hundred years people did not like

> >Dickinson's poetry. Most of these people were native speaking New
> >Englanders.
> >
> >But, I was referring to something beyond that, something related to the
> >nature of American English as a poetic language and to the nature of
> >American culture:
> >
> >a) In our day, American English functions as an imperial language, as a
> >lingua franca, even for its "native" speaker. One may call it a
> >"step-mother" tongue. The relation of the poet to such a language is
> >different from a poet using a "mother" tongue. It involves a subtle
> >linguistic alienation which the poet needs to confront and, to my mind,
> >exploit.
> >
> >b) Since the advent of photography in the 19th century, later tabloid
> >newspapers, movies, etc., the main medium of public communication, of
myth
> >building in The United States has progressively been visual, not words. As a
> >result, verbal language in a subtle way is shunted aside. A very significant
> >schism has occurred between public (imperial) language and mother
tongue.
> >The American poetry is written in a step-mother tongue, the "mother
tongue"
> >trying to carve entries into this monolith. As a result, unlike in English
> >or French poetry for instance, the idea of tradition does not exist in
> >American poetry. (But this is another argument.)
> >
> >Ciao,
> >
> >Murat
> >
> >
> >On 10/10/07, Mark Weiss wrote:
> > >
> > > Murat: You seem to have missed my response to
> > > Alex Dickow, perhaps because it was under a
> > > different subject heading. It's a bit more
> > > nuanced, if I can use the word, and closer to
> > > what I at any rate was talking about. Note that
> > > I'm far more interested in the question of
> > > language acquisition, and how the acquirer
> > > experiences it, than whether when or how one

> > > learns it has any influence on how one writes,
> > > much less on the quality (or qualities) of the writing.
> > >
> > > That said, none of us use any language fully. We
> > > come to the table with different abilities and
> > > different needs. Presumably one writes
> > > differently accordingly. The recognitiion of difference is not
> > > disparagement.
> > >
> > > One of my translator/scholar friends writes in
> > > Spanish and speaks flawless, idiomatic Mexican
> > > Spanish--I first met her at a Mexican poetry
> > > conference, at which she was one of the few
> > > non-Mexicans, and listening to her one heard
> > > nothing to betray that she had learned the
> > > language as a teenager, not even the slight
> > > hesitations that for most of us accompany the
> > > working-around of a concept that we lack the word
> > > for in the new language. She's one of the
> > > translators in my Cuban anthology, and she sent
> > > me her cv so that I could extract a bio note.
> > > Under "languages" she notes "near-bilingual in
> > > Spanish." I asked her about this, and she cited
> > > the kinds of things I mention below. It isn't for
> > > her a matter of the quality of the product but
> > > her consciousness of in her case a small degree
> > > of distance. I've been told similar things by
> > > other friends who appear to be bilingual, and
> > > function as such, but don't claim to be so.
> > >
> > > You and Pierre are not unique as translators into
> > > a second language, in your case from your primary
> > > language, in Pierre's from languages learned very
> > > young and also more recently acquired languages
> > > which remain less fully acquired (I'm thinking of
> > > Arabic, Pierre). Not unique, but there are very
> > > very few who do so successfully. Most attempts to
> > > translate into the acquired language fall short
> > > of adequacy--I'm thinking of Brodsky's
> > > self-translations (I take it on the testimony of
> > > Russian speakers that in Russian he's a very
> > > great poet) and of Eliseo Diego's translations of

> > > himself and other Cuban poets. Eliseo seems to
> > > have thought of himself as fully bilingual, but
> > > you wouldn't guess that from the translations.
> > >
> > > I do understand that this is a sensitive issue
> > > for many. It would be lovely to have a less fraught discussion about it.
> > >
> > > As to Zukofsky, once again, he was raised in a
> > > polyglot environment that began at the door of
> > > the family home and was educated in English from the age of five.
> > >
> > > A better example might be Armand Schwerner, who
> > > was innocent of English until his family arrived
> > > in New York when he was 9. Armand's spoken
> > > English was often odd--over-studied, overly
> > > hieratic. One might have ascribed that to his
> > > late acquisition, but I heard him speak French
> > > over the course of several months spent in Paris
> > > at the same time. Many people put forward
> > > different aspects of their personalities in their
> > > different languages. Not Armand. He was exactly
> > > the same in his native French, which had all the peculiarities of his
> > > English.
> > >
> > > Here's that earlier email. Note the final paragraph.
> > >
> > > >I have friends who are truly bilingual. All of
> > > >them were raised in environments where two
> > > >languages were spoken, whether at home or in the
> > > >streets. I've noticed young children in
> > > >bilingual environments who speak one language to
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> > > >me the same thing--they simply spoke the
> > > >appropriate language, French, say, to daddy,
> > > >english to mommy, without really conceptualizing
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> > > >early to speak the same language differently to
> > > >one's parents and to one's playmates. I see this
> > > >all the time in my largely Spanish-speaking neighborhood, by the way.

> > > >
> > > >I also have a great many friends who approach
> > > >bilinguality but come from monolingual
> > > >backgrounds. They drive me wild with envy. They
> > > >have a degree of linguistic talent that I simply
> > > >don't have. Many of them are professional
> > > >translators. None of them have claimed to me to
> > > >be fully bilingual--the second language remains
> > > >a learned entity, and they remain conscious of that fact.
> > > >
> > > >Think of it this way. I actively remember the
> > > >early acquisition of only a couple of
> > > >non-learned words in English. Those words are
> > > >forever associated with a place and a time. In
> > > >French and Spanish there are a great many such
> > > >words. I may not think about their origins for
> > > >me very often, but I do when I find myself using
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> > > >Which for a moment bifurcates my apprehension of
> > > >the language in a way particular to that kind of encounter.
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> > > >Here's another. I am far from bilingual. My
> > > >Hebrew has almost completely fallen away, my
> > > >French is a bit better than "practical" and my
> > > >Spanish less so (though I read fluently in both
> > > >the latter). At one point, when I was living in
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> > > >closer to bilingual. I realized the limits of
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> > > >vocabulary that indicates the parents' or
> > > >grandparents' generation, nor the emotional
> > > >response to same. With an effort I could learn
> > > >them as a stranger (and as a translator I have
> > > >had to learn some of this), but it would never
> > > >become familiar, unconscious usage.
> > > >
> > > >On one occasion I was walking through the East

> > > >Village with two visiting French friends. They
> > > >had been a couple for a long time. One of them
> > > >suddenly began to speak a language I'd never
> > > >heard before. The other answered. The saw my
> > > >surprise, and explained. It was verlan, the
> > > >French piglatin of their generation, now somewhat passé, I'm told.
> > > >
> > > >None of this means that one can't learn a
> > > >profound degree of competence in a new language.
> > > >It does suggest that what one learns isn't a
> > > >native's competence. It's a difference, but in
> > > >no way a disqualification. Looked at closely
> > > >enough, we each speak our unique dialect, which
> > > >contains more than enough to meet whatever needs we imagine for it.
> > >
> > > Mark
> > >

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427. Alan Sondheim

Notes by an Avatartist

Fri 12 Oct 2007

Notes by an Avatartist

As avatartist, we are our avatar Jennifer-Julu-Nikuko-Travis-Alan and our avatar is us, both controlled by motion-capture behaviors using remapped sensors and moving at ultra-high-speeds among other avatars, landscapes, virtual worlds in the real, online, in one's mind.

But our avatar is unique, our avatar is tissue, our avatar transforms backwards and forwards at perceptually instantaneous speed between frames. Our avatar is alien.

Jennifer: "our avatar has slimy avatar movement, wormlike shape-shifting, at warp high-speed perceptually conflated with itself, our avatar is speed-alien, malleable and originating tissue. as originating, our avatar is demiurge, producing and reproducing, originating worlds and gatherings of the true world."

Julu: "our avatar is disparaged body or bodies, our avatar is OTHERING, here and there moving asymptotically among fractal intrusions, our avatar prepares the appearance of twisted connected topologies, limit-sets of behaviors, topological counterexamples and distraught spaces piled upon themselves at warp-high speed."

Nikuko: "our avatar is implicate orderings, twisted among themselves, still connected or with connections' memory, tangled as if untangled, messed as if unmessed, abject, as if clarified, our avatar is cephalic or ocular, eyes and doubling eyes, gendering and originating, producing and reproducing."

Travis: "our avatar is detritus machine, residue-machine, with symbolic input, language input, bvh input, ascii input, inchoate output, our avatar is ALIEN-BETTER-LEFT-UNDEFINED, that is _alien << inchoate_, symbols effaced by behavior-gatherings, the true world, asymbolia.

Alan: "our avatar is un-is, truly disconnected topologies, connectors gone with interior body viewpoint, resulting sheaves, surfaces, in relative positions, holding relative positions, but the manifolds are open, broken, think of chimera composites."

Jennifer: "in other words, in the true world of gatherings, our avatar is open and gathering from within, closed and coherent from without, as-if our avatar, as if Jennifer-Julu-Nikuko-Travis-Alan, as-if but not as-if, not really, in the true world really a gathering."

Julu: "in other words, we are true world being."

=

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428. Jim Andrews
Re: Lessing wins Nobel literature prize - Yahoo! News
Fri 12 Oct 2007

> *Subject: Re: Lessing wins Nobel literature prize - Yahoo! News*

"Love is the delicate but total acknowledgement of what is." Doris Lessing

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429. Gerald Schwartz
Re: How China Got Religion - essay by Slovaj Zizek
Fri 12 Oct 2007

Just as Pound found a totalitarian impulse deeply seeded in Kung, so too it seems China is--I'd say--returning to its past.

Once again, looking at Pound is a way to versteyen.

Gerald S.

> *as always some provocative ideas from Mr Zizek--*
> *the Chinese government feeling that Buddhism is good because it helps*
> *promote harmony is an echo of studies on how Buddhists are found by*

> *American corporations and businesses to be ideal kinds of workers for*
> *a similar reason--*
> *"it's the economy stupid" is the "hidden tiger"--*
> *that and control--(whose idea of what harmony meansand sounds like--)*
> *and "empty" 'cultural' forms faced by ones taken to be real--*
> *which paradoxically seems "hard to believe"--*
>
> *http://www.nytimes.com/2007/10/11/opinion/11zizek.html?*
> *_r=1&th&emc=th&oref=slogin*
> *---*

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430. Tarpaulin Sky Press & Journal

First paper edition of Tarpaulin Sky

Fri 12 Oct 2007

Dear Readers & Friends,

The first paper edition of Tarpaulin Sky Literary Journal is now available for pre-orders and will ship in late November. (Online issues will continue unabated--Spring '08 will be guest-edited by Bhanu Kapil.)

TARPAULIN SKY JOURNAL
Issue #13 / Print Issue #1
Poetry/Prose/Hybrid Forms & Etc
7"x9", 160 pages, perfectbound
ISBN: 9780977901968

$12 includes shipping in the US
($6 for contributors to the issue)
http://www.tarpaulinsky.com/Press/index.html

Featuring new work by 52 contributors:

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Samuel Amadon
Lucy Anderton
Claire Becker
Cara Benson
Ilya Bernstein
Joseph Bradshaw
Popahna Brandes
Daniel Brenner
Lily Brown
Julie Carr
Laura Carter

Jon Christensen
Heather Christle
John Cotter & Shafer Hall
Patrick Culliton
John Deming
Sean Thomas Dougherty
Danielle Dutton
Sandy Florian
Hillary Gravendyk
Annie Guthrie
Brent Hendricks
Anna Maria Hong
John Hyland
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Spencer Selby
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Lytton Smith
Sampson Starkweather
Mathias Svalina
Jen Tynes
Prabhakar Vasan
Della Watson
Theodore Worozbyt
Bethany Wright
Kristen Yawitz

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431. Kathleen Ossip
Not for Mothers Only Reading Tuesday 10/16
Fri 12 Oct 2007

A POETRY READING
in celebration of:

NOT FOR MOTHERS ONLY:
Contemporary Poems on Child-Getting and Child-Rearing,
Catherine Wagner, ed., Rebecca Wolff, ed.
(FENCE BOOKS)
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hosted by Lee Ann Brown and the Graduate Workshop in Poetry and Poetics

****
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432. Christopher Leland Winks
Re: Lessing wins Nobel literature prize - Yahoo! News
Fri 12 Oct 2007

Sorry to rain on the parade here -- but Lessing hasn't written anything of interest (or even quality) in approximately 30 years. I imagine she's receiving the award for the Martha Quest series, "The Golden Notebook" and maybe "Briefing for a Descent into Hell."

And what's the Nobel Committee doing awarding prizes to an array of white writers from Africa and leaving out Black sub-Saharan writers? Gordimer and Coetzee from South Africa, and now Lessing, who spent most of her early life in what is now Zimbabwe. What kind of message does this send? (I think some of us know the answer to that one.)

----- Original Message -----
From: Jim Andrews <[redacted]>
Date: Friday, October 12, 2007 6:39 am

Subject: Re: Lessing wins Nobel literature prize - Yahoo! News
To: [redacted]

> *Subject: Re: Lessing wins Nobel literature prize - Yahoo! News*
>
> *"Love is the delicate but total acknowledgement of what is."*
> *Doris Lessing*

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433. **mIEKAL aND**

Fwd: DOJ 'PERSECUTION,' ILLNESS FORCE SCIENTIST TO PLEAD; WIFE AND DAUGHTER COMMENT

Fri 12 Oct 2007

Begin forwarded message:

> *From: CAE Defense Fund <[redacted]>*
> *Date: October 12, 2007 9:22:12 AM CDT*
> *To: "dtv-mwt.net" <[redacted]>*
> *Subject: DOJ 'PERSECUTION,' ILLNESS FORCE SCIENTIST TO PLEAD; WIFE AND DAUGHTER COMMENT*
>
> *To edit your profile or unsubscribe from mailings, please visit*
> *http://209.51.180.29/old/cdt/prof.php?e=[redacted]&x=742098233*
>
> *October 11, 2007*
> *FOR IMMEDIATE RELEASE*
>
> *CONTACTS:*
> *Email: mailto:[redacted]*
> *Claire Pentecost: [redacted]*
> *Gregory Sholette: [redacted]*
> *Edmund Cardoni: [redacted]*
> *Igor Vamos: [redacted]*
> *Lucia Sommer: [redacted]*
> *Dianne Raeke Ferrell: [redacted]*
>
> *SICKNESS, "ABSURD" DOJ PROSECUTION FORCE SCIENTIST TO PLEAD IN PRECEDENT-SETTING CASE*
> *Scientist's Wife and Daughter Comment on Case*
>
> *Buffalo, NY - Today in Federal District Court, Dr. Robert Ferrell, Professor of Human Genetics at the University of Pittsburgh Graduate School of Public Health, under tremendous pressure, pled guilty to lesser charges rather than facing a prolonged trial for federal charges of "mail fraud" and "wire fraud" in a surreal post-PATRIOT Act legal case that has attracted worldwide attention.*

"From the beginning, this has been a persecution, not a prosecution. Although I have not seen the final agreement, the initial versions contained incorrect and irrelevant information," said Dr. Dianne Raeke Ferrell, Dr. Ferrell's wife and an Associate Professor of Special Education and Clinical Services at Indiana University of Pennsylvania. "Bob is a 27 year survivor of non-Hodgkin's lymphoma which has reoccurred numerous times. He has also had malignant melanoma. Since this whole nightmare began, Bob has had two minor strokes and a major stroke which required months of rehabilitation."

Dr. Ferrell added that her husband was indicted just as he was preparing to undergo a painful and dangerous autologous stem cell transplant, the second in 7 years.

The Ferrells' daughter, Gentry Chandler Ferrell, added: "Our family has struggled with an intense uncertainty about physical, emotional and financial health for a long time. Agreeing to a plea deal is a small way for dad to try to eliminate one of those uncertainties and hold on a little longer to the career he worked so hard to develop... Sadly, while institutions merely are tarnished from needless litigation, individuals are torn apart. I remain unable to wrap my mind around the absurdity of the government's pursuit of this case and I am saddened that it has been dragged out to the point where my dad opted to settle from pure exhaustion." (To read Gentry Ferrell's full statement, please visit: http://caedefensefund.org/press/ferrellplea.html)

Dr. Ferrell's colleague Dr. Steven Kurtz, founder of the internationally acclaimed art and theater group Critical Art Ensemble, was illegally detained and accused of "bioterrorism" by the U.S. government in 2004 stemming from his acquisition from Dr. Ferrell of harmless bacteria used in several of Critical Art Ensemble's educational art projects. After a costly investigation lasting several months and failing to provide any evidence of "bioterrorism," the Department of Justice instead brought charges of "mail fraud" and "wire fraud" against Kurtz and Ferrell. Under the USA PATRIOT Act, the maximum penalty for these charges has increased from 5 years to 20. (For more information about the case, please see "Background to the Case" below or http://caedefensefund.org)

JURIDICAL ART CRITICISM?

The government is vigorously attempting to prosecute two defendants in a case where no one has been injured, and no one has been defrauded. The materials found in Dr. Kurtz's house were obtained legally and used safely by the artist. After three and a half years of investigation and prosecution, the case still revolves around

$256 worth of common science research materials that were used in art works by a highly visible and respected group of artists. These art works were commissioned and hosted by cultural institutions worldwide where they had been safely displayed in museums and galleries with absolutely no risk to the public.

The Government has consistently framed this case as an issue of public safety, but the materials used by Critical Art Ensemble are widely available, can be purchased by anyone from High School science supply catalogues, and are regularly mailed.

PROFESSORS OF ART & SCIENCE EXPRESS ALARM

"The government's prosecution is an ill-conceived and misguided attack on the scientific and artistic communities," said Dr. Richard Gronostajski, Professor of Biochemistry at SUNY Buffalo, where Professor Kurtz also teaches. "It could have a chilling effect on future scientific research collaborations, and harm teaching efforts and interactions between scientists, educators and artists."

"It's deeply alarming that the government could pressure someone of Dr. Ferrell's stature into agreeing to something like this. The case threatens all Americans' Constitutionally guaranteed right to question the actions of their government," said Igor Vamos, Professor of Integrated Electronic Arts at Rensselaer Polytechnic Institute.

PLEA COMES AMIDST OVERWHELMING PUBLIC SUPPORT FOR DEFENDANTS

The plea bargain agreement comes at a time of overwhelming public support for the two defendants. A film about the case, Strange Culture - directed by Lynn Hershman Leeson and featuring Tilda Swinton (Chronicles of Narnia, Michael Clayton), Thomas Jay Ryan (Eternal Sunshine of the Spotless Mind), and Peter Coyote (E.T., Erin Brockovich) - has drawn widespread critical praise and public interest, with screenings in dozens of U.S. cities after its selection to open both the 2007 Human Rights Watch International Film Festival and the Berlin International Film Festival documentary section. An October 1 screening of the film at the Museum of Modern Art in New York City drew a crowd of 400 who stayed for an hour afterward for a discussion with Professor Kurtz, director Hershman Leeson, and actress Tilda Swinton. Special benefit screenings of the film in numerous cities have raised thousands of dollars to offset the two defendants' escalating legal costs.

BACKGROUND TO THE CASE

The legal nightmare of renowned scientist Dr. Robert Ferrell and artist and professor Dr. Steven Kurtz began in May 2004. Professor

> *Kurtz and his late wife Hope were founding members of the internationally exhibited art and theater collective Critical Art Ensemble. Over the past decade cultural institutions worldwide have commissioned and hosted Critical Art Ensemble's participatory theater projects that help the general public understand biotechnology and the many issues surrounding it. In May 2004 the Kurtzes were preparing a project examining genetically modified agriculture for the Massachusetts Museum of Contemporary Art, when Hope Kurtz died of heart failure. Detectives who responded to Professor Kurtz's 911 call deemed the couple's art suspicious, and called the FBI. Within hours the artist was illegally detained as a suspected "bioterrorist" as dozens of federal agents in Hazmat suits sifted through his work and impounded his computers, manuscripts, books, his cat, and even his wife's body.*
>
> *CASE DEPLETES PUBLIC AND PRIVATE RESOURCES*
>
> *The government has pursued this case relentlessly for three and a half years, spending enormous amounts of public resources. Most significantly, the legal battle has exhausted the financial, emotional, and physical resources of Ferrell and Kurtz; as well as their families and supporters. The professional and personal lives of both defendants have suffered tremendously. A trial date has not yet been established.*
>
> *For more information about the case, including extensive documentation, please visit http://caedefensefund.org*
>
> ###

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434. **Philip Metres**

Paul Lauritzen's Door

Fri 12 Oct 2007

My colleague Paul Lauritzen, a renowned ethicist and the director of Applied Ethics at John Carroll University, has never been one to hide his political views. As long as I've been at the university (I began just weeks before September 11th, 2001), Lauritzen employed his office window and door as a political palette, an alternative news wall that would extend and project itself into the spaces of the academy so frequently denuded of such viewpoints. One of my favorite extensions of language into the academic space was when he used a LCD projection screen to cast upon the white wall in the hallway just across from his office the cost of the war in dollars--a dizzying number forever

spiralling that the passerby literally would have to step through as s/he walked down the hall.

(Apropos of denudations--I've almost given up flyering for poetry readings, because the clean-up crew apparently has been instructed to tear down flyers (even those who have received proper stamps for posting) unless they appear on seven sanctioned postboards, which, as far as I can tell, exist only in the corners of buildings. In an age of information bombardment, it is increasingly difficult to penetrate the defended consciousness of the average college student, who is so bedraggled by coursework, jobs, love troubles, text messages, and the like, that they are lucky to remember their own names.)

In any case, Lauritzen's door became the object of controversy when an anonymous tip was called into "Ethics Point," reporting that Lauritzen had something inflammatory on his door. It was a sign that said, IMPEACH BUSH. Human Resources stepped in, and removed the sign, then emailed him to say why it happened--they interpreted a university policy in such a way that would make such signage forbidden.

Faculty Council intervened on his behalf, and Lauritzen met with John Carroll's in-house council, Maria Alfaro-Lopez, to gain clarification about the policy, and some indication in writing that he was not violating policy and that the party who reported it would be informed of the university's support of his free speech. In Lauritzen's words,

The current situation is fairly Orwellian. I have been told that the original email [from Human Resources] was in error. I have asked to receive in writing a statement to that effect, but have been told that there is a university policy, but no agreed upon interpretation of it that would either permit or forbid me to post a sign. The upshot is that Maria would not put in writing that no university policy prevented me from posting my "Impeach Bush" sign. She agreed to put something in writing to the effect that there is no agreed upon interpretation of university policy, but she has not yet sent that to me.

There was some effort to suggest that the individual faculty member's door was theirs to use as they saw fit, but that the door of an "institution" such as Applied Ethics might be inappropriate. This seems like hair-splitting, yet the questions that arise regarding a faculty member's rights to express viewpoints that may be inflammatory--the very rights upon which academic freedom is based--are in question.

One might say that the "IMPEACH BUSH" did exactly what it was meant to do--to shake someone into doing something about it. Calling Ethics Point was not the intended action, but it compelled someone to respond, to attempt to use institutional power against this voice within the institution. So frequently, those

who dissent become the object, ad hominem, of the ire of those their language disturbs. There is indeed a place for language that disturbs, that unsettles.

Lauritzen's new sign, posted above, is a poem from Miguel de Unamuno, and offers a subtler but no less defiant stance against those who attempt to bully people into silence. The message, now, extends not only to the President, but to those who wish to silence Lauritzen. It is a political language that might perplex rather than inflame, yet one which seems as necessary as ever.

If and when Lauritzen returns to more fact-based rhetorical means, we at John Carroll will be none the poorer. It is possible that our arguments benefit from a kind of oscillation between the interpellative invitation of the Martin Luther Kings, and the threatening fist-shaking of the Malcolm Xs--a kind of Hegelian dialectic of protest. We need to be unsettled and we need to be invited, in order to shake ourselves from the trance of this war, and all the arguments summoned to continue it.

[YOU CAN SEE THE SIGN ON MY BLOG}

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http://www.behindthelinespoetry.blogspot.com

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435. charles alexander
(not simic) on creeley
Fri 12 Oct 2007

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with all the talk of simic/creeley, I thought I'd share a portion of an essay I recently completed on Creeley. Actually an essay written some 20-plus years ago, not published, that I didn't know I still had, until a couple of months ago when I was going through boxes during a Chax Press move. I took out the essay, recently edited it, including inserting new remarks, italicized, commenting on the text. Here's several pages, a little less than a fourth of the whole. The

entire essay will be available soon in the online
journal EOAGH, edited by Tim Peterson. I am
putting this part of the essay here with Tim's
permission. I'm pasting this from a word
document, so I hope it retains its italics and other formatting.

ORDERED FRAGMENTS ( ) OF A DISORDERED DEVOTION

recovered in august 2007 after some 25 years, in
a box found while moving / an essay I remember
writing and remember as critical not so much to
understanding Creeley as to thinking about
a possible poetics / italicized interventions
and meanderings made in september 2007

I Inarticulacy: Inside the Parentheses

the holes there / the holes I want there / the ability to wander
I might not say inarticulate anymore / rather
open to multiple articulations / there is no such thing as blank space

Robert Creeley's writing lacks clarification; it
lacks a subject. In ordinary discourse, literary
or otherwise, we usually know the center of
attention. We know what we are talking about; we
have a subject. In a piece of writing by Creeley,
poem or story, we stand on no such common ground.
If only he would explain, we might think: even a
clarification such as a parenthetical remark
could give. But no such assurance is given. The
inside of the parenthesis is inarticulate. The
ground we stand on quakes. The speaker is not
sure, even about what we might take to be a simple relationship.
I think I know, I think I know about what she'd
do if this or that happened, if I were to say
this to her, or something about something, or
what people usually talk about. (GD 25)
In these lines from "Mr. Blue," much of the
characteristic stance of the voice in Creeley's
writing reveals itself. It is instructive to
examine carefully how this utterance shapes
itself, or how it does not shape itself. Not "I
know," but "I think I know;" and not "I think I
know" simply and firmly (as firmly as "think"
might allow), but followed by a hesitancy and a

repetition. When we finally are allowed a more expansive phrasing, we see not “I think I know what she’d do,” but “I think I know about what she’d do.” Here not only infirmity reigns, but ambiguity, in the word “about,” one of the small words of placement favored by Creeley. Does “about” join with “I know” to suggest the speaker understands the nature of what his wife would do, or does it align with “what she’d do” to imply he knows approximately what she would do? If such a statement appeared in a Creeley poem, we might expect “about” either to be interrupted during its utterance by a line break, or to occupy a line by itself, unable to securely lend its weight either to what precedes or to what follows. The ambiguity in the story leads not to the consideration of a specific cause that might stimulate an action by the wife, rather to the less specific “if this or that happened, if I were to say this to her, or something about something, or what people usually talk about.” Such generality. Everything is relative, left open to chance, as we gather by the proliferation of words that suggest such relativity: if, this, or, that, something, about, usually, etc., some of these words appearing more than once. The entire sentence stands as merely one example of the ways in which a highly ordered language can say very little, yet suggest, in the manner of its inarticulacy, an insecure stance toward reality. Robert Creeley appears devoted to a reality, to existence as an emotional state, the emotions disordered in that they do not lend themselves to clear exposition; but the language is highly ordered. In a controlled manner, Creeley’s speaker manifests his lack of control.

what is this balance / order & control / lack of control / a space we can enter / a space left open

Lack of control, or lack of power, is the subject in Creeley’s writing. It is not stated, rather it is the inside of the parentheses which we are not

given. “3 Fate Tales” opens with an oblique
approach that suggests such lack of control as it
shows that an identity is beyond the capacity of the speaker.
I put it this way. That I am, say, myself, that
this, or this feel, you can’t have, or from that
man or this, me, you can’t take it. And what I
would do, with any of this, is beyond you, and
mine. But for this time, yours too. (GD, 45)

The shiftings of ungrounded language are typical
of the openings of Creeley stories. He places us
in a quandary at the opening of “In The Summer.”

I am not saying that it was ever to the point or
that a purpose could be so neatly and unopposedly
defined. Or that twenty-one or so years ago, on
that day, or on this, he was then, or is now,
there or here, that we could know him and see him
to be what he is. I don’t much care for that. I
had my own time to do, a number of things to do.
I had heard, then, that the growing-up of
anything could become an involved and crippling
process. I could see the sun each day, coming up,
and then each night, going down. I gave my time to that.

At this point a reader might throw up his or her
hands in dismay at not having a clue as to the
subject of the story. Yet Creeley achieves much
in this beginning, though it may not be perceived
during an initial reading. He approaches, as
closely as he ever will, statement of the prosaic
subject: the effect of the past on the present,
the debilitating process of maturing. More
importantly, he dramatizes, in a voice, the true
subject of the story and of all of Creeley’s
stories: the insecurity and insubstantiality of being.

ungrounded? / perhaps it’s when language stops
functioning as symbol and begins to function as
field, that it is precisely grounded, and grounds
us, in community / walter benjamin’s dream of a
language that can’t mean but that can ground us

We learn much about Creeley’s writing if we read
it as growing one word at a time. In this

excerpt, first comes “I,” the central actor in
many works by Creeley; the more we read him, the
more autobiographical we see his writing to be.
At least we see it as an exploration of what
existence means to its author. Second, “I am,”
the statement of existence, simply, without hint
of what that existence might signify. Third, “I
am not.” Now all is taken away in typical
Creeleyesque fashion. Give us something to hold,
then make it disintegrate in our hands. Are we
even dust in the wind? Fourth, “I am not saying”:
precisely the message Creeley’s writing carries
forth to the world. He is not saying anything; he
can not say anything. He can only show, in his
manner of utterance, what he is, and we can not
even put a firm finger on that. Creeley orders
his writing immaculately, even at times like
this, word by careful word; and the order reveals
his essential inarticulacy and insecurity. The
remainder of the opening paragraph develops the
insecurity, full of Creeley shiftings. We shift with him, nervously.

does all writing grow one word at a time / are we words or ideas?

One can begin anywhere in reading Creeley: with
the poems, the stories, the novel, the letters
and essays. When I first began, I read the poems;
when I later read the stories I was stunned to
find the same rhythms there, the same tones, as
if these were not fictions at all, merely more
Creeley, writing. Thus I tend to minimize the
formal and generic distinctions between his
works, while recognizing what can not be missed,
the stylistic similarities, the common sense of phrasing, of language.

By looking at a poem we can see how there, too,
he is inarticulate and maintains a tenuous hold on subject, on the world.
SPEECH

Simple things
one wants to say
like, what’s the day
like, out there
who am I

and where. (B, 101)
read another way entirely, what a joyful poem!
who am Ican't that be a question that lifts one?
or be heard as a cry of freedom?

Like the stories, "Speech" leaves us with more questions than answers. Return to the title; is the poem a speech? Or is it about speech? It is both and neither. It implies more than most orators say in a speech, but it says little. It suggests much about the act of speaking and the difficulty of saying anything, yet it explicitly tells us nothing about speaking (implicitly it tells us much). It is more carefully ordered than is most rhetoric, but does not really make points. In what sense is it even a poem? It makes of rhyme a complex music, but is devoid of metaphor and metonymy. On the other hand it magnificently satisfies modernist poetry's demand for economy and concision, in that it means much while saying little. Pound might demand this of a poem; yet Pound also said "only emotion endures" in poetry, and this poem's language seems to lack emotion. But Pound is not Creeley's only mentor. Another, Louis Zukofsky, has said that in poetry "emotion is a matter of cadence." In this way, in its manner of saying, in its total articulation of sound, Creeley's poem is emotional, although the emotions are difficult to define.

ahh / so young here / aren't emotions always
difficult, no impossible, to define / or, do they
exist? are they chemical? who am I / and where

The poem is not simple at all, as its first line might lead us to believe; speech is not simple. One wants to speak, even to define oneself, but can not know, with security, what the day is like, one's own location, or even his identity. In such an encumbered position, and such a human situation, how difficult it is to speak. How is the difficulty achieved, the tentativeness manifested, in this poem? Like the utterances in stories, it shows in the words which can not be

specific: one, things, what, there, who, where.
It shows in the stops, in the inability to
continue easily. We pause at line breaks, after
“things,” not certain what things they are; we
pause after “day,” left with the question “what
is the day,” yet we are made to continue,
haltingly, to say “like.” The end-line hyphen
after “out there” leads us directly into a void,
not a “there” but a “nowhere.” As in Creeley’s
stories, we also pause with quick commas. Here
they come immediately after we begin lines, both
times after the word “like.” Finally, we do not
even know what the day is like, much less what it
is; and we do not know specific things, but
things “like” the examples given, the “like”
implying that many more subjects could be
included in what we might want to say but can not
know how to say. There is no stated subject to
the poem; it is not the “simple things,” it is
the inability to know or speak, which is enacted rather than stated.

is dislocation another name for this / or nomadic

The poem presents still more difficulties. It
seems unable to say things, so it poses its words
as questions; but we are not sure they are
questions, for there are no question marks. We
end with a period which concludes nothing. The
sounds of the poem, highly ordered, imply no such
order in the speaker’s mind or in the world. We
hear end rhymes (say/day, there/where), internal
rhymes (like/like, wants/what’s). We hear closely
matched sounds and rhythms in the second and
third lines, similar phrasing breaks in the third
and fourth lines, identical syllable counts in
the fourth and fifth lines. The poem masterfully
builds its verbal music. It exhibits all the
hesitancies and insecurities of a Creeley story,
yet is so compressed. Because of the compression
we see what is present but much less obvious in
the stories: the tightly ordered language. If
modern life is full of fragments shored against
ruins, Creeley’s language is composed of

carefully arranged fragments that barely hold,
while showing the impending ruin of annihilation
in a void of instability. The flux of living is
everywhere in Creeley's writing; it can not be
understood; all one can do is show the difficulty
of finding one's place in the midst of it. With
language, put a fence around the subject, which
is the difficult existence of the self.

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

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436. Christophe Casamassima
Call for writers with bi-polar disorder
Fri 12 Oct 2007

Dear Writers,

My colleague Lauren Di Paula is working on her dissertation at the Indiana University of Pennsylvania. Below are the details. She truly needs all the support she can get for this project. If anyone is interested, please contact her. Specifics below:

For my doctoral dissertation, I'm searching for writers who have bipolar disorder in order to learn more about their writing lives. The only requirement for being a "writer" is that writing plays an important role for them. The study requires one or two one-hour meetings to talk about writing and illness experiences. I will not use any data without the participant's approval. I will also delete any information that could identify that individual.

Those who are interested or who have questions can contact me at [redacted] or [redacted].

Please pass this along to anyone you think may be interested.

Thank you. -Lauren

Lauren DiPaula
PhD Candidate in Composition Studies
Indiana University of PA

=
Grand Canyon Tours
10+ years experience touring Grand Canyon in Arizona.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=ad8e90f6c44aa1f27a006153c75c49ec

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437. amy king
Tonight in Brooklyn @ Pete's Candy
Fri 12 Oct 2007

Bozicevic-Bowling, Starkweather, and Cohen at Pete's Candy Store

Date: Friday, October 12, 2007
Time: 7:00pm - 9:00pm
Location: Pete's Candy Store
Street: 709 Lorimer Street, Williamsburg
City/Town: Brooklyn, NY

Ana Bozicevic-Bowling is a Croatian poet writing in English & the author of two chapbooks: Morning News (Kitchen Press, 2006) and Document (Octopus Books, 2007). Her recent poems are or will be in Octopus Magazine, The New York Quarterly, the Denver Quarterly, Absent, Saltgrass, In Posse, The Bedside Guide to No Tell Motel - Second Floor and Outside Voices 2008 Anthology of Younger Poets. She coedits RealPoetik and works at PEN American Center in New York City.

Sampson Starkweather was born in Pittsboro, NC at a monster truck rally. He edits your children's science textbooks. His poems and essays are recently published or forthcoming from: Octopus, Jubilat, LIT, Tarpaulin Sky, RealPoetik, Absent, Sink Review and other places. His chapbook The Photograph will be available from Horse Less Press in November. He lives in the woods alone.

Julia Cohen's chapbook, If Fire, Arrival, is out with horse less press. Her second, Ruby in the Microphone, is releasing with Hangman Books. Here are some of her poems from The Adirondack Review and h_ngm_n . You can find more links to her poems on her blog. She lives in Brooklyn.

For directions, go here ---> http://www.petescandystore.com/petes_map.html

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Catch up on fall's hot new shows on Yahoo! TV. Watch previews, get listings, and more!

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438. **David Chirot**
Re: El Spontaneo: sponteous bop/"craft" (Simic on Creeley)
Fri 12 Oct 2007

"Longest way round is shortest way home," as one learns in James Joyce's Ulysses. And so the discussion has come back to the opposition of the original title--"El Spontaneo/"craft.'" Only now re-formulated in terms of the "process/product" either/or conundrum which seems to endlessly haunt American poetics (which can be a form of "tradition," in itself). On the one hand the spontaneous--which one might say comes from Whitman and Dickinson (and the influence even indirectly of Emerson)--and on the other the "Urn," which fittingly has its origins with the funereal theses of Poe regarding "craft." In his "Philosophy of Composition," Poe is arguing against the Romantic ideal of the spontaneous, divinely inspired poem--and for the uses of a method which depends on deduction. That is--first one determine what is the desired effect the poem is to cause--and then one works backward to determiinng what elements are necessary in order to construct a "machine made of words" (think of all the hoaxing machines in Poe!) which will produce the desired effect. Poe is struggling also with himself in this essay, as, fearing madness, he is working feverishly to demonstrate rationally that he is not mad, not Romantically or Gothically spontaneously inspired by delusions, dreams, delirium tremens, but is simply cooly calculating the construction of a well thought out and crafted "urn." Of course, Poe wrote the poem ("The Raven") that he is describing the calculated method composition of, well before he produced the essay. So the "urn" Poe is writing of is not recollected in tranquility in the poem, but in the essay elaboration of its composition. Which is of course a very well composed piece essaying a demonstration that a poem already written was in fact done by an elaboration of a clearcut method of composition, by a rational force at work moving via deductions to the creation of a perfected--and highly popular--product known for its singular effects.
This is a very intersting debate of Poe with himself--because it illuminates the process/product conflicts as one of a matter of the self and public images of the Poet and his lifetsyle, which seems for many to be involved with the differences between what Creeley's poetry "seems" to "represent" in life and that which Simic's form of poetry is "seen" to "represent" as its opposite. "The Raven" seems to be a very "inspired" poem, with all the trappings of the lurid and ominous, all the set design trappings of future Vincent Price vehicles (many of

them based on Poe stories and this poem) and Poe's own "Tales of the Grotesque and Arabesque." Yet Poe, in order that he not be seen as the already growing caricature of him as a "madman," a dope and drink fiend, a crazed German-import imitation ("Terror is not of Germany but of the Soul"), deconstructs all this stagey hokum and lays bare the cool, calm, calculated, managed methodology of his "ratiocinating" detective Dupin in "cracking the case" of his own composition. In this manner, the "crazed, spontaneous, drunken" Poe will be revealed to the world as his 'real self," the brilliant creator of word puzzles, brain teasing conundrums and hoaes which he alone can crack open--and in the process, revealing the work as the perfect urn of a beautifully crafted, immaculately solved equation. Poor Poe! Rufus Griswold having charge of the immediate "final word" re Poe, used precisely the features Poe most feared against the "dead" Poet, thus creating the still lasting legend of the poor, insane, drug and gin soaked hack who just happened in his deliriums to have created the modern detective story, various branches of science-fiction, the first "modern" american literary criticism and the philosophical work "Eureka." (Considered by Paul Valery, mathematician and poet, to be among the great achievements of Western thought.) Yet In Poe death itself is never entirely certain--he desires and often writes of a state between death and life--from which the near-dead may of course become spontaneously or by various para-scientific means nearly-alive for their lovers and loved ones. It is this suspended state, or simulations of it, which cause the Freudian "work of mourning" in Poe to be turned into "mournful and never ending remembrance." A remembrance which finds a very cruel shock in the piece "Morning (mourning?) on the Wissihicaon," in which what appears to be an idyllic Eden of the recent American past with wild animals, an Indian, flora and fauna endangered by the urban sprawl still in their wild state, turns out to be the well kept and manicured estate of an Englsihman, a simulation of the "original America," complete with the stocking of tamed animals and the hiring of a servant to dress and Pose as an Indian for the benefit of those who take a tourist trip down the waters of the Wissihicaon and are able to take in this living Panorama in full. At around the same time that Emerson is proclaiming "Nature" as the great resource for the American poet to come, Poe is already seing the coming of the Simulacra, the recreated ,reenacted, replacement of Wildness with a carefully crafted simulation of it. And even more presciently, the owner is no longer in any way American, but a wealthy Englishman, re-colonizing the former Colonies, now the "Land of the Free" via privatized purchase and the reconstruction of an already vanished "America." The "American dream" is already a privately owned outdoor museum along the lines of "Colonial Williamsburg" and service workers are acting the part of "wild American Indians." You will become tourists in your own States of suspension between life and death in a world of simulations of your former Emersonian

"original relationship with the universe" is Poe's "mournful and never ending" concept of the "remembrance" by the present and future for its now "virtual" "past." (At least Proust had a madeleine with which to time travel! Something tangible with which to open the "recherce du temps perdu.") In other words, spontaneity has already become something which is simulated, a virtual re-enactment of "Freedom" and "originality" while al the while being in the service of the Private sector. The idea that "spontaneity" is a refusal of "bureacratization" for Poe is already a thing of the past. The function of bureaucracies has become to preserve the free market privatized illusion of Freedom embodied in its simulations. Bureaucracies and institutions in fact become the places in which are preserved and taught the methods of simulating "spontaneity," "freedom," "non-conformity," "radical, innovative" "oppositional" work of "resistance, rupture, transgression" and the like. From this view point, the process/product either/or of the Creeley/Simic opposition becomes much more complex, entering the realms of such things as "processed cheese," "procesed hair," "meat by-products," "a product of the University/School/Institutional system," and the like. The poem of process--is a poem designed to create an effect of process. It sets out to use a methodology which "creates process" as indeed its product. The process=the product and is fetishized just like a commodity. "What you see is what you get." In the end it becomes an object--poem, series, book-- which "sheds light on," or "demonstrates," or "performs" process. The "finished product" approach is designed to create the effect of immediately--rather than more leisurely-- being indeed a "well wrought urn," a product with a "beautiful finish," or a "finsihed product exhibting the skills and craft of the poet." One shows the signs of craft at work, the other conceals it. The opposition of "selected" and "complete collected" works falls into a similar dichotomy of the same coin. On the one hand you have the more "fast food" package of "greatest hits," and on the other the "box set" complete with B-Sides, out takes, side-projects, the rare, the "neglected nuggets," the "overlooked gems," demo tapes and "previously unreleased" materials. The choice depends on how much one has emotionally "invested" in the artist and their work, how much time--and money-- one can "afford to spend" in study and scholarship, "getting as close as possible to the voice" of the poet, musician, film maker, performer. The questions of process/product, selected/complete are questions of investments in "value" and time. How much time are you willing to spend--and how much money?--how much of yourself are you "willing to give?" to "acquire a knowledge" of the poet and the poetry? How mush is it one wants to expend and in what manner on one's own work? How much does one value one's own work as process? and how much as product? Which commodity-form does on fetishize? The question of "value" then opens up the present debate over "values" in a "lifestyle" choice between one of process and one that is product oriented. Or

does it? For isn't process in itself a form of product in that that is what one is selling, or buying, investing time and money in? And product an erasure of its production which then enters in to the production process of fetishes, desires, and the like? Each "side" feels that its own is of more "value" than the other's in terms of "quality of life" or "quality of poetry," each side feels "validated" by what they do and how they do it and what the "result" is. In Poe's case his essay attempting to present a rational method for creating a product with a desired effect isn't only to do with his wanting to appear "ultra-sane" rather than being portrayed as "ultra-debauched" and inspired by "demon rum" and other evils, including insanity, but also with a desired economic effect. "The Raven" was a mega super hit, taking off like wildfire and being reprinted all over the US and in England appearing in the obligatory myriad pirated editions. Since there was no copyright at the time protecting American authors, Poe had to go on tour, not to promote the hit, but to be able to get some of the lucre the hit was producing for everyone but himself. The hit promoted his appearances, but didn't do all that much for his own bank account. However, if he could get to the bottom of the method which had produced the hit, rationally reconstruct his process--could he not in turn keep on creating hits, and find ways to better manage their profits coming to him in the future? In short discover the alchemical poetic formula for success?
That is, by finding a way to unite process and product under one umbrella (Poe, Inc) could he not become a "hit factory?" And market both his process and his products? And if the market is slow in one aspect, have simultaneously the other to help support oneself? Not to mention his already major activities in the spheres of criticism and reviewing, for which he was badly underpaid? (He was the first American poet to simultaneously gain fame as a critic/reviewer--known to his public as the "tommy hawk man" for his ferocious "hatchet jobs." He also, like reviewers/critics from time immemorial, indulged in "puff pieces" promoting persons he wanted to get some advantages from--money, and, after his wife's death , marriage, status, stability and the rest.) Poe's concern with process and product comes from both these economic concerns and trying to unite what he feared was a cracked mind. His product (the essay) attempts, not to "rediscover" the process by which he was making it, but to INVENT rationalized explanations for what he fears may have been a spontaneous "one hit wonder," the sign of his not being able to literally "depend on" (be dependent on), either process or product. Fearing cracks in the head and the urns of his works, of his life as it appears to others, he literally essays a process of inventing a process of producing a flawless object, a perfect and "golden" urn--or, as Henry James had it, a "Golden Bowl" whose cracks open up the process by which the heroine in the novel of that name develops an art neither of process or product, but of awareness, an art of consciously "seeing" with the cracks, not in spite of them.

In the opening pages of the Golden Bowl, set in London, James has the Italian Prince affianced to the American heroine wondering about Poe's "Narrative of Arthur Gordon Pym" as a sign that Americans are, indeed, possesed of imagination, because of the veilings and curtains of whiteness through which the giant figure of whiteness (of Outward?) is seen in the vertiginous approach to the South Pole and the "white out" of the Narrative's ending:

"March 22 The darkness had materially increased, relieved only by the glare of the water thrown back from the white curtain before us. Many gigantic and pallidly white birds flew continuously now from beyond the veil . . . And now we rushed into the embraces of the cataract, where a chasm threw itself open to receive us. But there arose in our pathway a shrouded human figure, very larger in its proportions than any dweller among men. And the hue of the skin of the figure was of the perfect whiteness of the snow."

(A kind of "ghostly" premonition of the White Whale--and an echoing of the mysterious--(exagerated and invented)-- giant statured "Patagonians" who gambol wildly and haunt the pages of 17th and 18th Century travel literature.)

This seeming "ending" of the "Narrative" in the whiteness of a final blankness of the page, is followed by the ensuing "Note" which is a series of un/re/veilings of authorship, narration, verisimilitude and fictions, and also presents the interpretations of the figures in the chasms found on/in the all Black inhabited, all Black rock forested island of Tsalal, whose message is: "I have graven it within the hills, and my vengeance within the dust upon the rock." In his great essay "A Sedimentation of the Mind: Earth Projects," Robert Smithson writes: "(Pym) seems to me excellent art criticism and the prototype for rigorous 'non-site' investigations . . . His descriptions of chasms and holes seem to verge on proposals for 'earthwords.' The shapes of the chasms themselves become 'verbal roots' that spell out the differences between darkness and light." The trajectory of Poe, James and Smithson through veilings, curtains, whitenesses and blacknesses, "darkness and light," with sites/sights/sites of rock, water, snow, chasms, and the "non-sites" of their presentations as "prototypes" of "'earthwords'" and "'verbal roots,'" is guided by cracks, chasms, fissues in "the sedimintations of the mind," the golden bowl and Poe's strugglings with process and product, sanity and insanity, poverty and treasure of "The Gold Bug" which has bitten him. For Smithson it is in the cracks that the artist finds opening "the art of looking" in time. This is not a process that is set down, set out upon, as is a poem being written/read in "cultural confinement," nor a product in which the "time of the artist" is imprisoned and sold to the highest bidder as an "art object."

"Critics, by focusing on the 'art object." deprive the artist of any existence in the world of both mind and matter . . . . Art, in this sense, is considered

'timeless' or a product of 'no time at all", this becomes a convenient way to exploit the artist out of his rightful claim to his temporal processes . . . . there is only an uncertain disintegrating order which transcends the limits of rational seperations . . . the brain itself resembles an eroded rock from which ideas and ideals leak . . . A great artist can make art by simply casting a glance. A set of glances could be as solid as any thing or place, but the society continues to cheat the artist out of his 'art of looking,' by valuing only 'art objects.' . . . Many would like to forget time altogether, because it conceals 'the death principle' (every authentic artist knows this.)"

I think that the dichotomy of process/product Creeley/Simic misses the deeper questions of time and what spontaneity and craft are involved with. One can be after all a professional of spontaneity, and a routine performer of the leap of El Spontaneo, just as one can use craft to create an effect of the spontaneous. Or use spontaneity to create an illusion of craft, of the "well wrought urn." Is the consciousness of working with process any less of a craft than the making of the well wrought urn? Isn't the argument over which is "better for you" or "more worth your while"? And don't both ignore "the uncertain disintegrating order"-- That uncertain disintegrating order of the situation Poe is facing, that the Golden Bowl's crack opens in the consciousness and "art of looking" of the heroine," that the eroded rock brain of Smithson's "sedimentations of the mind" is leaking, is where one finds that "necessity is the motherfucker of invention," and that the "verbal roots" existing in "earthwords" are rhizomatic, in Deleuze and Guattari's formulation, rather than a "tree of knowledge" or "American tree." In this situation, it is the existence of the poet/artist that is cracking open in time to "an art of looking" which "transcends rational separations" such as process/product, which are each ways of valuing the same thing (a poem, a book) is made into/as an object. The process-as-product or the product-that-conceals -the-process take different trains to the same station. One may be more ecologically minded than the other, or more clean, or more "open," but they are both known to be "safe" as made clear by the endless big business of their debates, of they're both being professionally taught, anthologized, analyzed, trumpeted, supported by endowments, chairs, grants to go work elsewhere than one's place of residence and the like.
After all, part of the discussion seems to be the need to "produce an answer/contrary opinion/deconstruction-destruction" of Simic's piece for the NYRB. "Cry havoc, and let loose the dogs of war!!" Meanwhile the world of cracks goes on all around one, training grounds "literally" for "the art of looking" found in the rubble that the cracks open of/in/with "the uncertain disintegrating order." In these areas of debris and refuse is to be found the "art of looking" with which to refuse "rational separations" which endlessly lead to wars over the ownership, control of legacies, interpretations, claims, counter

claims, ethical-intellectual property and propriety of who is "worthy" of the mantle of the dead and are their rightful heirs and who alone should be allowed to speak in the name of the--Father? the Country? the Mother Tongue? of Language? of Poetry? of Statues & Statutes? The world of Borders Books and Border fences, Walls of gated communities and prisons and whole peoples? Of the institutions of Higher Learning? of Higher Earning or Higher Ideals? of Careers and Professions? Bibles & Bibliographies?----- Thats what one wants to do "in the name of Creeley?"

The figure of Robert Creeley i will remember is the Figure of Outward, via a Figure who was this to both of in our ways. In his Autobiography Creeley wrote of one of the most important figures in his life having been Ira Grant, who taught him much more than how to raise chickens while living New Hampshire in the 1940's. Creeley wrote how Ira taught him much that was to be in Creeley's sense of existence and work. A quarter century after Bob's experience, i was an apprentice house painter with Ira, (who had moved permanently to Vermont), whom i had known since age of six. Many lifetimes later, reading the Autobiography, i found this connection. By then Ira was in his nineties, still out walking briskly in all weathers, and my mother would send news of him to pass on to Bob. That a person who taught us each completely different trades having nothing seemingly to do with poetry and yet ever so much of what went into both our work and character, to me that is what I think of with Bob Creeley. The figure of Outward is the unexpected one that one finds literally "out of necessity," not by a seeking process or a craft that creates perfect urns, but by finding and being found by that which is necessary, necessity, and from that encounter with the motherfucker of invention--doing that which one is "given to" doing.

↑ Index

439. Halvard Johnson

Re: Lessing wins Nobel literature prize - Yahoo! News

Fri 12 Oct 2007

Nobel Prizes are not awarded for specific works,
as I recall.

Hal

"We don't serve fine wine in half-pints, buddy."
--Robert Ashley

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html

http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Oct 12, 2007, at 10:13 AM, Christopher Leland Winks wrote:

> *Sorry to rain on the parade here -- but Lessing hasn't written anything of interest (or even quality) in approximately 30 years. I imagine she's receiving the award for the Martha Quest series, "The Golden Notebook" and maybe "Briefing for a Descent into Hell."*
>
> *And what's the Nobel Committee doing awarding prizes to an array of white writers from Africa and leaving out Black sub-Saharan writers? Gordimer and Coetzee from South Africa, and now Lessing, who spent most of her early life in what is now Zimbabwe. What kind of message does this send? (I think some of us know the answer to that one.)*
>
> *----- Original Message -----*
> *From: Jim Andrews <[redacted]>*
> *Date: Friday, October 12, 2007 6:39 am*
> *Subject: Re: Lessing wins Nobel literature prize - Yahoo! News*
> *To: [redacted]*
>
> *Subject: Re: Lessing wins Nobel literature prize - Yahoo! News*
>
> *"Love is the delicate but total acknowledgement of what is."*
> *Doris Lessing*

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440. **Stephen Vincent**

Re: Lessing wins Nobel literature prize - Yahoo! News

Fri 12 Oct 2007

Wole Soyinka, a Nobel Prize Laureate in Literature, 1986
Already 21 years ago.

Christopher Leland Winks <[redacted]> wrote:Sorry to rain on the parade here -- but Lessing hasn't written anything of interest (or even quality) in approximately 30 years. I imagine she's receiving the award for the Martha Quest series, "The Golden Notebook" and maybe "Briefing for a Descent into Hell."

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To: [redacted]

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>
> *"Love is the delicate but total acknowledgement of what is."*
> *Doris Lessing*

↑ Index

441. Catherine Daly
deadline for pulitzer nominations for books published in second half of this year
Fri 12 Oct 2007

---

http://www.pulitzer.org/EntryForms/lentformbutton.pdf

is monday -- galleys to be submitted for books to be published before december 31 but after Monday

--
All best,
Catherine Daly
[redacted]

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442. Michael Hoerman
Celebration of E. E. Cummings
Fri 12 Oct 2007

Celebration of E. E. Cummings

Featured Poets: Charles Coe, Michael Hoerman, Robert K. Johnson, John Sturm

*October 21, 2007, 2 p.m. Forsyth Chapel at Forest Hills Cemetery, 95 Forest Hills Ave, Jamaica Plain, MA * Join four Boston poets for our annual celebration of the birthday and legacy of poet E. E. Cummings, whose bold language and playful typography transformed American poetry. Charles Coe, Michael

Hoerman, Robert K. Johnson, and John Sturm read from Cummings' poems and their own in tribute to this great American innovator.

Sponsored by Forest Hills Educational Trust

Info: http://www.foresthillstrust.org/calendar.html

--
Michael Hoerman
www.michaelhoerman.com

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443. Alan Sondheim
*sc*m distilled*
Fri 12 Oct 2007

[mechanically and hand distilled through various perl programs from one too many offers of quick money; i used vi, plus a program that uses a (writer-supplied) function to 'scan' a text, plus a program for ragged elimination/reorganization. what's odd in the result is the evidence of violence and secrecy throughout.]

sc*m distilled

the learned
confidence can
betray accord
in of
learned plan
can of
a the
accord confidence
staff the
of betray
plan betray
meeting plan
response mr
mr betray
await mr
nothing await
ventured
betray
gained success
success success
riches ventured

never easy
easy easy
platter await
truth nothing
instruction gained
religiously note
gold platter
note wife
wife gained
children easy
without measure
measure
easy
fear truth
secure
truth
send send
periodically periodically
monitored monitored
assess secure
level secure
quality fear
policy fear
observe assess
contacting
through
monitored
phone phone
please
please
lines nor
nor email
email email
address quality
direct
quality
link contacting
between
observe
initiate email
towards through
signals initiate

conclusion via
via channels
channels deny
deny
email
knowing conclusion
repeat towards
knows
link
fortune towards
planted conclusion
center knowing
blessed planted
relevance blessed
lets fortune
blessing knows
give
deny
positive relevance
provide center
new knows
reward positive
well give
undertaking
planted
evaluated evaluated
risks
risks
here reward
refusing new
alerting give
control risks
destiny
new
chances undertaking
total wont
wont risks
passme refusing
work refusing
life wont
man chances
opportunity opportunity

dynamics dynamics
move work
such passme
ones chances
once passme
industry lifetime
lifetime man
cannot dynamics
chance move
pass ones
sums dynamics
comparable run
let cannot
run run
whole ones
situations run
criminal again
again st
st st
hard
pass
delete message
message message
forget
situations
conscience conscience
ever destroy
destroy career
career whole
approve
again
may message
people message
myself delete
consequences career
find destroy
tidy find
project career
discard approve
vindictive
destroy
destructive destructive

offer myself
appeal tidy
inform consequences
final consequences
relating project
then vindictive
officially destructive
closing communicate
communicate offer
these inform
aware inform
ahead inform
ask closing
released relating
drawn these
straight
relating
claiming aware
involvement these
assure
these
within few
few proposal
proposal aware
place drawn
closest involvement
upon within
receipt assure
prepared proposal
share few
half few
proceeds share
gone receipt
awaiting comes
comes comes
great place
amounts half
trying comes
track man's
spent great
man's
share

investigated awaiting
found awaiting
interactions file
file just
just just
just just
just just

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444. Gabrielle Welford

Re: Lessing wins Nobel literature prize - Yahoo! News

Fri 12 Oct 2007

---

i do agree about the lack of non-white african writers, absolutely. but not that she hasn't written anything worthwhile in the last 30 years. her shikasta series is brilliant. she continues a dedicated politically aware point of view without falling into being pc. i love that, asked why she had started writing fantasy, she answered something like, "look around you." all best, g

On Fri, 12 Oct 2007, Christopher Leland Winks wrote:

> *Sorry to rain on the parade here -- but Lessing hasn't written anything of interest (or even quality) in approximately 30 years. I imagine she's receiving the award for the Martha Quest series, "The Golden Notebook" and maybe "Briefing for a Descent into Hell."*
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> *To: [redacted]*
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> *Doris Lessing*

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445. **linda norton**

Re: Lessing wins Nobel literature prize - Yahoo! News

Fri 12 Oct 2007

Lessing hasn't published anything of interest in the last thirty years? This past summer I read Lessing's *Dairies of Jane Somers*, published in 1984. I found the first of the two books in that volume to be something really unique--a book about old people, especially old women, especially impoverished, lonely old women. There's candor and insight about the body, pride, invisibility, disgust, shit, hunger, shame, and class throughout.

I wouldn't think the Nobel Committee or many others, would find poor old women of interest. I'm glad Lessing did.

(By the way, Lessing first published these volumes under a pseudonym and in the intro to the edition I read, she talks about the dismissive editorial responses to a manuscript like this seemingly written by a literary "nobody".)

-----Original Message-----
>From: Stephen Vincent <[redacted]>
>Sent: Oct 12, 2007 1:03 PM
>To: [redacted]
>Subject: Re: Lessing wins Nobel literature prize - Yahoo! News
>
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>> "Love is the delicate but total acknowledgement of what is."
>> Doris Lessing
>>

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446. **Jim Andrews**
exotic curves
Sat 13 Oct 2007

---

am seeking equations of exotic curves.
please advise.
polar or cartesian.
googled 'exotic curves' but, well,
you see what i mean.

good name for a book of poems.

the exotic curves are for dbcinema,
curves for brushes to traverse.

looking for a web page with pictures and equations.

of course google is go ogle.

ja
http://vispo.com/dbcinema/leftwich
http://vispo.com/dbcinema/mondrian-kandinsky/1.jpg
http://vispo.com/dbcinema/kandinsky/1.jpg
http://vispo.com/dbcinema/kandinsky/2.jpg
http://vispo.com/dbcinema/kandinsky/3.jpg
http://vispo.com/dbcinema/kandinsky/4.jpg
http://vispo.com/dbcinema/kandinsky/5.jpg
http://vispo.com/dbcinema/kandinsky/6.jpg

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447. **Aryanil Mukherjee**

Poetry Reading This Evening in Cincinnati

Sat 13 Oct 2007

Sending this one out on behalf of Dana Ward, editor Cy Press.

Cy Press Presents--

Johannes Goransson
Noah Eli Gordon
Joyelle McSweeney
Joshua Marie Wilkinson

8pm
Saturday, October 13th
@ Publico
1308 Clay St.
Cincinnati, OH
FREE!

Johannes Göransson is the author of the forthcoming books /A New Quarantine Will Take My Place, Pilot (Johann The Carousel Horse)/ and /Dear Ra/. He's the translator of /Remainland: Selected Poems of Aase Berg/ and /Ideals Clearance/ by Finland-Swedish Dadaist Henry Parland. He is currently working on a project focusing on the element of the Gothic in 20th century poetry.

http://exoskeleton-johannes.blogspot.com/

http://typomag.com/issue04/goransson.html

http://www.coconutpoetry.org/goransson1.htm

http://www.octopusmagazine.com/issue08/johannes_goransson.htm

Noah Eli Gordon is the author of six books, three of which were published this year: /Novel Pictorial Noise/ (Harper Perennial, 2007; selected by John Ashbery for the National Poetry Series), /Figures for a Darkroom Voice /(Tarpaulin Sky 2007; in collaboration with poet Joshua Marie Wilkinson and artist Noah Saterstrom) and /A Fiddle Pulled from the Throat of a Sparrow /(New Issues 2007). He continues to write a column on chapbooks for /Rain Taxi: Review of Books/ and/ /teaches at the University of Colorado at Denver.

http://www.wordforword.info/vol9/Gordon.htm

http://www.fascicle.com/issue01/Poets/gordon1.htm

http://www.coconutpoetry.org/gordon1.htm

http://www.mipoesias.com/Poetry/gordon_noaheli.html

Joyelle McSweeney is the author of /Nylund, the Sarcographer/, a baroque noir from Tarpauln Sky Press, and the upcoming /Flet/, a science fiction from Fence. She is also the author of two books of poetry, /The Red Bird/ and /The Commandrine,/ both from Fence. With Johannes Goransson, she edits Action Books and Action, Yes. She teaches in the MFA program at Notre Dame.

http://2ndavepoetry.com/2ndAve_2/mcsweeneymenuv2.html

http://www.tarpaulinsky.com/Fall05/McSweeney.html

http://www.typomag.com/issue01/mcsweeney.html

http://www.coconutpoetry.org/mcsweeney1.htm

Joshua Marie Wilkinson is the author of three books of poetry, Suspension of a Secret in Abandoned Rooms (Pinball, 2005), /Lug Your Careless Body Out of the Careful Dusk/ (University of Iowa, 2006), which won the 2005 Iowa Poetry Prize, and /Figures for a Darkroom Voice/ (Tarpaulin Sky, 2007) and written collaboratively with Noah Eli Gordon. His fourth book, /The Book of Whispering in the Projection Booth/, is due out in 2009 from Tupelo Press. He lives in Chicago and teaches at Loyola Univetsity.

http://www.tarpaulinsky.com/Fall05/Wilkinson.html

http://www.typomag.com/issue08/wilkinson.html

http://www.alicebluereview.org/four/poetry/wilkinson.html

http://www.jubilat.org/n13/wilkinson.html

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448. **Michael Kelleher**

Fully Awake DVD

Sat 13 Oct 2007

For Ruth and anyone else interested in Fully Awake: Black Mountain College, it is available on DVD for $14.99 at

http://www.filmbaby.com/films/2055

We screened it to a full house in Buffalo last night with Cathryn Davis, one of the directors, present. Those looking for a lot of footage of Black Mountain superstars are likely to be disappointed, but those interested in a well-constructed, entertaining and informative 60-minute history of the college, its educational philosophy, and its impact on those that belonged to the community will find just that. Also of note, the filmmakers are not "on the make" on the film scene and want most of all to provide opportunities for people to view the film. If you would like to screen Fully Awake in your town or city, they are very accommodating. Contact info is on the film's website:

http://www.ibiblio.org/bmc/bmccontact.html

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Suite 202A
Buffalo, NY 14203
t. [redacted]
f. [redacted]
http://www.justbuffalo.org

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449. Rob McLennan
A Long Continual Argument: The Selected Poems of John Newlove
Sat 13 Oct 2007

Newlove was the best of us, the great line, the hidden agenda, tough as nails and yet somehow with his heart on his sleeve. There was always a double-take involved when reading his work. His lyrics, such as "The Weather" were faultless. I devoured and loved his work. -- Michael Ondaatje

The John Newlove selected poems arrives on our doorstep in mere days; if you can't make it to the Ottawa launch (an Edmonton launch + screening in the works for early January; other cities like Vancouver, Calgary + Regina tba), you can order one directly from us by sending $22 + 3$ CANADIAN (or $20 + $3 US) directly to (& payable to):

rob mclennan
858 Somerset Street West, main floor
Ottawa ON Canada K1R 6R7

after October 25th, mail instead to:
rob mclennan, writer in residence
Department of English and Film Studies
University of Alberta
3-5 Humanities Centre
Edmonton, AB T6G 2E5

copies will also be available at this year's ottawa small press book fair on October 27:
http://smallpressbookfair.blogspot.com/2007/09/ottawa-small-press-book-fair-fall-2007.html

http://robmclennan.blogspot.com/2007/09/long-continual-argument-selected-poems.html

http://chaudierebooks.blogspot.com/2007/09/life-and-poetry-of-john-newlove.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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450. Martin Larsen
Re: exotic curves
Sat 13 Oct 2007

Wikipedia has a long list of different types of curces:
http://en.wikipedia.org/wiki/List_of_curves

Den 13/10-2007, kl. 9.23, skrev Jim Andrews:

> *am seeking equations of exotic curves.*
> *please advise.*
> *polar or cartesian.*
> *googled 'exotic curves' but, well,*
> *you see what i mean.*
>
> *good name for a book of poems.*
>
> *the exotic curves are for dbcinema,*
> *curves for brushes to traverse.*
>
> *looking for a web page with pictures and equations.*
>
> *of course google is go ogle.*
>
> *ja*
> *http://vispo.com/dbcinema/leftwich*
> *http://vispo.com/dbcinema/mondrian-kandinsky/1.jpg*
> *http://vispo.com/dbcinema/kandinsky/1.jpg*
> *http://vispo.com/dbcinema/kandinsky/2.jpg*
> *http://vispo.com/dbcinema/kandinsky/3.jpg*
> *http://vispo.com/dbcinema/kandinsky/4.jpg*
> *http://vispo.com/dbcinema/kandinsky/5.jpg*
> *http://vispo.com/dbcinema/kandinsky/6.jpg*

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451. Geoffrey Gatza
BlazeVOX2k7 Fall now online
Sat 13 Oct 2007

BlazeVOX 2k7
an online journal of voice

Fall 2007
http://www.blazevox.org <http://www.blazevox.org>

Featuring:

Kent Johnson
Aleah Sato
Alyson Greenfield
Clay Matthews
David Mclean
eddie kilowatt
Michael Ogletree
ek rzepka
Forrest Roth
Cherian George Pulinthitta
Hugh Fox
James Sanders
Randall D. Brown
rob mclennan
Michele F Sweeney
Kate Schapira
Jason Visconti
Jeanpaul Ferro
Jeremy Hight
Chuck Richardson
Ashok Niyogi
andrew lundwall
Tammy Ho Lai-ming
Ray Succre
Jonathan Snider
Jeffrey Gunderson
Burt Kimmelman
James Davies
Kristen Howe
Michael Sikkema
Megan A. Volpert

BuffaloFOCUS // Christina Wo¶ Donnelly

New eBooks

Carrier of the Seed
by Jeffrey Side

Beams
by Adam Fieled

Cataclysm 535
by Geoffrey Gatza

Enclosures
by Jennifer K. Dick

Codex Beauty
by Thierry Brunet

http://www.blazevox.org <http://www.blazevox.org>
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Fall 2007

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452. **David Chirot**

Questions You Should Never Ask a Writer -1992 Lessing Op-Ed reprinted in New York Times

Sat 13 Oct 2007

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http://www.nytimes.com/2007/10/13/opinion/13lessing.html?_r=1&th&emc=th&oref=slogin ---

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453. **Mark Weiss**

Alice Notley review

Sat 13 Oct 2007

In today's Times, at http://www.nytimes.com/2007/10/14/books/review/Brouwer-t.html?ref=books, by Joel Brouwer. A pleasure to read.

Instructive re: the Simic discussion. Brouwer understands Notley's poems in terms not too dissimilar to Simic's understanding of Creeley post-1975, but what Simic dismisses he makes the focus of his praise.

Mark

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454. **David Chirot**
NY Times Lessing article & audio/video
Sat 13 Oct 2007

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http://www.nytimes.com/pages/arts/index.html?th&emc=th ---

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455. **Ryan Daley**
Re: Lessing wins Nobel literature prize - Yahoo! News
Sat 13 Oct 2007

Maybe we should set up an African Academy on par with Nobel. Then said academy can pick from it's continent, and Sweden can pick from theirs!

On 10/12/07, Gabrielle Welford <[redacted]> wrote:
>
> i do agree about the lack of non-white african writers, absolutely. but
> not that she hasn't written anything worthwhile in the last 30 years. her
> shikasta series is brilliant. she continues a dedicated politically aware
> point of view without falling into being pc. i love that, asked why she
> had started writing fantasy, she answered something like, "look around
> you." all best, g
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> > of interest (or even quality) in approximately 30 years. I imagine
> > she's receiving the award for the Martha Quest series, "The Golden
> > Notebook" and maybe "Briefing for a Descent into Hell."
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> > And what's the Nobel Committee doing awarding prizes to an array of
> > white writers from Africa and leaving out Black sub-Saharan writers?
> > Gordimer and Coetzee from South Africa, and now Lessing, who spent most
> > of her early life in what is now Zimbabwe. What kind of message does
> > this send? (I think some of us know the answer to that one.)
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> > ----- Original Message -----
> > From: Jim Andrews <[redacted]>
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> > Subject: Re: Lessing wins Nobel literature prize - Yahoo! News
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> >
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> > >
> > > "Love is the delicate but total acknowledgement of what is."
> > > Doris Lessing
> > >
> >
>

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456. Susan Webster Schultz

Sidewalk (anti-war) blogger news

Sat 13 Oct 2007

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http://www.facebook.com/album.php?aid=12284&l=bfaa6&id=654553661

Click photos to enlarge and to read their stories.

Sidewalk (anti-war) blog news, 10/12

In which the sidewalk blogger:

--put signs and memorials on Kahekili Highway and `Ano`i Road.

--posted signs along the Kane`ohe Marine Corps Airstation fence before Saturday morning's air show, featuring the Blue Angels and other agents of destruction (which seem to be practicing in our living room lately).

--placed a road memorial at the Pali Highway hairpin turn (up hill side).

--put part of an “information series” on the Pali Golf Course fence.

--fixed an old sign that has grown a “Love God” sharpie-written phrase on it.

Aloha, sms

PS If you use the photos, please grab them separately and credit them to the Sidewalk Blogger.

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457. Stephen Vincent
Trevor Joyce website/reading info
Sat 13 Oct 2007

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http://soundeye.org/trevorjoyce/

Back channel I have been a little besieged by folks wanting to find out more about this Trevor Joyce - who some now warmly call "the rocket from Cork."

That (above) is his web page. Which, in addition to links to samples of Trevor's work, has his upcoming East Coast and Canada schedule.

Ah, yes, I was a publicist in a former life!

Stephen V
http://stephenvincent.net/blog/
Currently featuring 'Days of the Dead - Valencia Street".
another digital Ghost Walk.

↑ Index

458. Jennifer Karmin
BEAST POEM: call for submissions
Sat 13 Oct 2007

BEAST POEM: call for submissions
****

"Art is a language,
instrument of knowledge,
instrument of expression."

-- Jean Dubuffet, Anticultural Positions
lecture given at the Arts Club of Chicago 12/20/51

I am collecting writing that plays with the idea of
the BEAST. This writing may take any shape or form:
poem, story, essay, letter, etc. All writing will be
used to create a BEAST POEM for the second annual
Chicago Calling Arts Festival.
http://www.chicagocalling.org

On October 26th at 5pm, I will perform BEAST POEM at
Jean Dubuffet's sculpture Monument with Standing
Beast. This public artwork is located in front of the
James R. Thompson Center, 100 W. Randolph Street
downtown Chicago. After reading the writing aloud,
each piece will be given away to commuters on the

trains that run next to the building in the Clark/Lake
station.

SUBMISSION DEADLINE:
*October 24, 2007

SUBMIT:
*Send published or unpublished writing.
*Choose and send one number: 1-5.
*Choose and send one color:
blue, brown, green, orange, pink, purple.
*All writing will considered for 2008-09 publication.

CONTACT:
*Email submissions as word attachment
with subject BEAST POEM
to [redacted]
*Send snail mail submissions to
Jennifer Karmin
2652 W.Evergreen, 2R
Chicago, IL 60622

CHICAGO CALLING ARTS FESTIVAL: October 24-27, 2007
****

Chicago-based artists will showcase performances and
projects that involve collaborations with artists
living in other locations, here in the U.S. and in
other countries worldwide. Artists involved with
Chicago Calling work in a range of media, including:
music, painting, photography, poetry, and dance.
Their collaborations will be prepared, improvised, or
a combination of both. This festival is a part of
Chicago Artists Month, the twelfth annual celebration
of Chicago's vibrant visual art community.
http://www.chicagoartistsmonth.org

___ Catch up on fall's hot new shows on Yahoo! TV. Watch previews, get listings, and more! http://tv.yahoo.com/collections/3658

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459. Ram Devineni

Lit Walks Lecture and Poetry Series at the Bowery Poetry Club

Sat 13 Oct 2007

Sponsored by Rattapallax

Eliot Katz and Bob Rosenthal on Allen Ginsberg.
October 14, 2007, 3:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free.
Poet Eliot Katz and Bob Rosenthal will give an insightful and personal discussion about Allen Ginsberg and the East Village, where Ginsberg used to reside for many years. Through poems and photos, you will learn how the East Village influenced Ginsberg's work and activism. Special focus on the Poetry Project at St. Mark's Church.

Edward Hirsch on Federico Garcia Lorca.
October 22, 2007, 7:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. Award winning poet Edward Hirsch will discuss Federico Garcia Lorca's pivotal book "Poet in New York" (Poeta en Nueva York) and the young poet's journey through New York City. Edward Hirsch is a poet and critic. He has published six books of poems and won the National Book Critics Circle Award. He has also written four prose books including "How to Read a Poem," a national bestseller.

Kevin Fitzpatrick on Dorothy Parker.
October 28, 2007, 3:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. Kevin Fitzpatrick on Dorothy Parker and The Algonquin Round Table and the creation of the "New Yorker" magazine. Fitzpatrick is president of the Dorothy Parker Society and author of "A Journey into Dorothy Parker's New York."

October is National Humanities Month! This program is educational and fun for students, educators, and poetry lovers.

Free and open to the public as part of the Lit Walks Lecture and Poetry Series. This lecture series features prominent poets and writers discussing historical literary figures and their relationship

with key New York City landmarks. More info at www.litwalks.com

These program are supported, in part, by public funds from the New York City Department of Cultural Affairs. Litwalks is funded by the New York Council for the Humanities, a state affiliate of the National Endowment for the Humanities and public funds from the New York City Department of Cultural Affairs. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the New York Council for the Humanities or the National Endowment for the Humanities.

Please send future emails to
[redacted] for press

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460. Daniel Machlin
Machlin/Cunningham @ Pegasus, SF 10/16
Sat 13 Oct 2007

Poetry Reading:
Dan Machlin & Brent Cunningham
Tuesday, October 16, 7:30 pm
Pegasus Books Downtown,
2349 Shattuck Avenue, Berkeley

Brent Cunningham is the author of Bird and Forest (Ugly Duckling Presse). He was born in Wisconsin and grew up on both coasts. He has an M.A. in English from SUNY-Buffalo. Since 1999 he has worked for Small Press Distribution. His poetry, fiction, plays, and reviews have appeared in Radical Society, Chain, Rain Taxi, Kenning and elsewhere. He is sometimes at work on a novel and a collection of stories.

Dan Machlin was born and raised in New York City. His book Dear Body: was just published in September 2007 by Ugly Duckling Presse. He is a graduate of Wesleyan University and the City College M.A. Writing Program where he won the Goodman Poetry Prize and Malinche Prize for Literary Translation. He is also the author of three previous chapbooks of poetry and his poems and reviews have appeared in Fence, The Poetry Project Newsletter, Talisman, Crayon, Soft Targets, and The Brooklyn Rail. Dan is the founding editor and publisher of Futurepoem books.

For more information:

http://www.uglyducklingpresse.org
http://www.pegasusbookstore.com/gpage.html4.html

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461. **Catherine Daly**
Re: exotic curves
Sat 13 Oct 2007

---

perhaps the most interesting curve is the Witch of Agnesi, which is a mistranslation of "to turn" and was first written about by the first female mathemetician to write

http://mathworld.wolfram.com/WitchofAgnesi.html has an animation

you will have more luck looking for "special curves"
http://xahlee.org/SpecialPlaneCurves_dir/specialPlaneCurves.html

--
All best,
Catherine Daly
[redacted]

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462. **Gabrielle Welford**
Re: Lessing wins Nobel literature prize - Yahoo! News
Sat 13 Oct 2007

---

which we? or we could bury the nobel committee in requests for african writers. and there are other places in the world too. wonderful writers in the pacific, e.g. g (e-g-g)

On Sat, 13 Oct 2007, Ryan Daley wrote:

> *Maybe we should set up an African Academy on par with Nobel. Then said academy can pick from it's continent, and Sweden can pick from theirs!*
>
> *On 10/12/07, Gabrielle Welford <[redacted]> wrote:*
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> *i do agree about the lack of non-white african writers, absolutely. but not that she hasn't written anything worthwhile in the last 30 years. her shikasta series is brilliant. she continues a dedicated politically aware point of view without falling into being pc. i love that, asked why she had started writing fantasy, she answered something like, "look around you." all best, g*
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> *Sorry to rain on the parade here -- but Lessing hasn't written anything of interest (or even quality) in approximately 30 years. I imagine she's receiving the award for the Martha Quest series, "The Golden Notebook" and maybe "Briefing for a Descent into Hell."*
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> *And what's the Nobel Committee doing awarding prizes to an array of white writers from Africa and leaving out Black sub-Saharan writers? Gordimer and Coetzee from South Africa, and now Lessing, who spent most of her early life in what is now Zimbabwe. What kind of message does this send? (I think some of us know the answer to that one.)*
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> *Subject: Re: Lessing wins Nobel literature prize - Yahoo! News*
>
> *"Love is the delicate but total acknowledgement of what is."*
> *Doris Lessing*

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463. Peter Ciccariello
Reversal of syntax
Sat 13 Oct 2007

Reversal of syntax<http://www.cgi7.com/peterimages/the-reversal-of-syntax.jpg>

-- Peter Ciccariello

NEW RELEASE
UNCOMMON VISION - The Art of Peter Ciccariello
http://uncommon-vision.blogspot.com/
66 pp. 42 color plates.

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464. **Jesse Crockett**
Me, I'm not.
Sat 13 Oct 2007

—

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465. **Jesse Crockett**
luxuryserv
Sat 13 Oct 2007

In my humble opinion, Readings at Bossco's should beget their own listserv.

Which percentage of POETICS readership resides in Greenpoint, Brooklyn, New York, New York, Legacies 'R Us?

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466. **Ryan Daley**
Re: Lessing wins Nobel literature prize - Yahoo! News
Sat 13 Oct 2007

Of course we could. It would be wonderful to see an institution represent all people.

On 10/13/07, Gabrielle Welford <[redacted]> wrote:
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> which we? or we could bury the nobel committee in requests for african
> writers. and there are other places in the world too. wonderful writers
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> > > > > "Love is the delicate but total acknowledgement of what is."
> > > > > Doris Lessing
> > > > >
> > > >
> > >
> >
>

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467. Mairead Byrne
more on trevor joyce
Sat 13 Oct 2007

In an event organized by Justin Katko & Mairead Byrne
Funded by Rhode Island School of Design & hosted by Brown University
Trevor Joyce & Mairead Byrne
McCormack Family Theater
Fones Alley (between Prospect & Brown, Angell & Waterman)
Wednesday October 24th 7pm
Admission free

(thanks Stephen!)

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

>>> Stephen Vincent <[redacted]> 10/13/07 3:48 PM >>>
http://soundeye.org/trevorjoyce/

Back channel I have been a little besieged by folks wanting to find out more about this Trevor Joyce - who some now warmly call "the rocket from Cork."

That (above) is his web page. Which, in addition to links to samples of Trevor's work, has his upcoming East Coast and Canada schedule.

Ah, yes, I was a publicist in a former life!

Stephen V
http://stephenvincent.net/blog/
Currently featuring 'Days of the Dead - Valencia Street".
another digital Ghost Walk.

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468. Alan Sondheim
the avatartist
Sun 14 Oct 2007

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the avatartist

the avatartist do not know where they are gathering. to be sure, they are gathering in the true world, there is much talking among them which is a murmuring to ourselves and sometimes there are phonemes as if there are words for others. whispering words for others is gifting which we do not do

very often, sometimes we will write them letters from which they may choose to find words or meanings of words, we do not know, we are in the way gathering.

the avatartist have autonomic systems. they move without thinking now we move. they move from an interior they do not know. they feel the interior. the avatartist are feeling a gathering or party. they murmur without thinking. they know they have root-body. sometimes they are near their root-body, sometimes within. sometimes they disappear to themselves. they can return to their root-body. an avatartist feels the wind blow through.

the avatartist know the whole world is the true world. they see beneath things and see within things. they know closed manifolds are broken. they know the aggregates of forms and materials, aggregates of words and sense impressions. they know powers and gods are gatherings of broken manifolds, that all manifolds are broken. they understand relation and dependent co- origination, that cause-effect are mute. they suffer the world and the suffering of the world.

the avatartist produce by existence, beings/s and being/s merge, meld, enumerate and efface through root-bodies, protocols, cosmological struc- tures. they filter screens and screenings. they know being and beings are always filters. they know the avatartist are filters that create filters. they know the disappearing-disappearance within oneselves.

the avatartist are of no mode, no moment, no movement, no stasis, they are of no style, no medium, no aggregation, no one or many of six senses, no senses. the avatartist are filtering and gathering, and releasing filter- ing, and collocating gathering. the avatartist are open sets that are open and closed and the very finest of discrete topologies transforming and filtering gatherings and gathering filterings.

the avatartist are all space, all time, visible, invisible, transparent, translucent, of here and there opaque, they murmur we are all avatartist, are of saying nothing, whispering nothing, murmuring nothing, all in the true world. the avatartist are writing this, us, them, there, here, now, then, they are writing this-us-them-there-here-now-then, they are writing and writing, they are writing nothing. whispering words for others is gifting which we do not do very often, sometimes we will write them let- ters from which they may choose to find words or meanings of words, we do not know, we are in the way gathering. we are gathering, we are not in the way, we are the way, we are, gathering and filtering.

gathering and filtering we are the avatartist, filtering and gathering.

↑ Index

469. **Jim Andrews**

Re: exotic curves

Sun 14 Oct 2007

> *perhaps the most interesting curve is the Witch of Agnesi, which is a mistranslation of "to turn" and was first written about by the first female mathemetician to write*

Thanks very much, Catherine. Yes, that's a good one.

Agnesi is apparently the first to have mathematical writing survive which was known to be written by a woman. I remember reading that the Pythagorean brotherhood of Greece admitted women on an equal basis. Then why was it called a brotherhood? Anyway, it seems highly likely to me there were other women writing mathematics earlier than Agnesi in 1748. But it seems none earlier has survived, unless there was a George Elliot or, like Archimedes's manuscript 'On Method', such a document may be found as a palimpsest. Evatosthenes?

By the way, Marko Niemi has sent me a family of exotic curves also. The 'rose curves' of r=cos(k*theta). These types of curves are especially useful because the shape of the curve remains on screen for all values of theta.

I see that the wolfram site is, of course, a great source for such information; thanks again.

ja
http://vispo.com

↑ Index

470. **CA Conrad**

PhillySound on PENNSOUND: Frank Sherlock and CAConrad)))(new recordings)(((

Sun 14 Oct 2007

These new recordings produced by the amazing Michael Hennessey are up and ready to be heard!

Links at PhillySound:
http://PhillySound.blogspot.com/2007_10_01_archive.html

↑ Index

471. Stephen Vincent

Laura Ulewicz 1930 - 2007

Sun 14 Oct 2007

Laura Ulewicz
Detroit,Michigan, May 1930 - Locke, California, October 2007

Within One Temperate Zone (2)

It wasn't on the map. heat stalled the car
At the valley or base of the 10th hill. Lost.
A post office side the town of San Sinduda. Not
On the map. I asked Carl, "Who do you suppose
has ever climbed that hill?" In a thousand
Years maybe one Indian. A ranch-hand
After cattle. A bull after a cow.
Two boys in black jeans leaned against a log fence
Playing a pocket radio and cursing
Loud to beat the vastness down. A matter
Of will and hot jazz. I said, "It's pretty
Tame here" - being, of course, wrong. I might
Have meant "too wild with people". And so
we climbed,
Until the car should cool, more to escape
Noise than to discover. That seconded
The wrong. Yet, pausing for breath on the ascent,
Carl told me how on his mother's grave in Concord,
While drunk, he first made love to another man.
In Concord - where the hills are monumented
With Hawthorne, Melville, Walden Pond, and our first
Revolution for severance - the fought one.
Now we looked eastward across a namelessness
Of hills. For beyond this one was another equal
In size, and beyond it another, until
Our minds, wanting to fix, were trapped in freedom.
Often I dream I open a hundred doors
And behind each door there is only another door.
Laura Ulewicz
from The Inheritance, Turret Books, London, 1967

For more on Laura, http://stephenvincent.net/blog/

Stephen Vincent

↑ Index

472. **Rob McLennan**

Monty Reid's Disappointment Island wins the Lampman-Scott!

Sun 14 Oct 2007

Announced last night: Monty Reid's Disappointment Island wins the Lampman-Scott Award, sponsored by Arc magazine;

Widely published as a poet and essayist, Monty Reid has produced a substantial volume of literary work. His volumes include The Life of Riley (Saskatoon SK: Thistledown Press, 1981), These Lawns (Red Deer AB: Red Deer College Press, 1990), The Alternate Guide (Red Deer College Press, 1995), Dog Sleeps (Edmonton AB: NeWest Press, 1993) and Flat Side (Red Deer College Press, 1998), a collection of new and selected poems, Crawlspace (Toronto ON: House of Anansi, 1993), and the chapbooks cuba A book (Ottawa ON: above/ground press, 2005) and Sweetheart of Mine (Toronto ON: BookThug, 2006). His work is also included in the anthology Decalogue: ten Ottawa poets, published as part of the first season of books by Chaudiere Books. He has won the Stephan G. Stephansson Award for Poetry three times and is also a three-time Governor General's Award nominee. He spent nearly twenty years working at the Royal Tyrrell Museum of Palaeontology in Drumheller, Alberta, in the heart of the Alberta badlands, before moving to the Ottawa area in 1999 to work at the Canadian Museum of Nature. Disappointment Island was also short-listed for the Ottawa Book Award.

link to the award:
http://www.arcpoetry.ca/mag/contests/lampmanscott_award.php

link to the book:
http://www.chaudierebooks.com/disappointment.html

for an interview with Monty Reid, a review copy or to order a copy (available in better bookstores, including Audrey's Books in Edmonton and Collected Works + Mother Tongue + Exile Infoshop in Ottawa), email the publisher, rob mclennan, at [redacted]

Congrats Monty! His publisher is hoping that a drink for said publisher is part of that $1,500.00 cash prize...

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

473. **Catherine Daly**
Re: exotic curves
Sun 14 Oct 2007

---

well, Hypatia as an editor / populizer of conic sections; Mme du Chatelet as a translator and textbook author, but it isn't original math

--
All best,
Catherine Daly
[redacted]

↑ Index

474. **Catherine Daly**
Re: more on trevor joyce
Sun 14 Oct 2007

---

report from soundeye west, anyone?

--
All best,
Catherine Daly
[redacted]

↑ Index

475. **waldreid**
check out the new MIPOesias
Sun 14 Oct 2007

---

my long poem "wonderbender" is just up there now in the good company of many fine pieces---some from folks on this list. www.mipoesias.com
thanks.
diane wald

↑ Index

476. **Poetry Project**
Events at The Poetry Project October 2007
Sun 14 Oct 2007

Hello everyone,

Mercury is in retrograde but that won¹t stop us.
These are the events for the coming week.

Yours truly,

The Poetry Project

Monday, October 15, 8 PM
Sabrina Calle, Sara Marcus & Bethany Spiers

Sabrina Calle's work can be seen in Small Town, Bombay Gin, String of Small Machines and Dutemesence Press. Her chapbook, The Gilles Poem: 2006 Winter Collection, was released by Transmission Press. Her work has been shown at High Energy Constructs Gallery in Los Angeles (in a group exhibition of poetry/literature/language and the visual/media arts. Sara Marcus's writing appears in Encyclopedia, Tantalum, the Advocate, and Heeb, where she is also Politics Editor; and is forthcoming in EOAGH and in a collaborative chapbook with visual artist Tara Jane Oneil. She is working on a book about punk rock and feminism, curates the series QT: Queer Readings at Dixon Place, and is a member of the folk-rock band Luxton Lake. Bethany Spiers[1] chapbooks, Pretty Lou (Black Lodge Press) and empty birdhouse afternoon (Small Anchor Press) are due out this fall. Previous work can be found in the tiny, Write or Die, and Beyond Polarities. Her first album, Apparitions, was released under the moniker, The Feverfew, in 2004 by Eyeball Records. Its follow-up, The Owl and the Mirror, is currently in pre-production.

Wednesday, October 17, 8PM
Cathy Park Hong & Mark McMorris

Cathy Park Hong's second book, Dance Dance Revolution, was chosen for the Barnard Women Poets Prize. Her first book, Translating Mo'um, was published in 2002 by Hanging Loose Press. She is the recipient of a Fulbright Fellowship, a National Endowment for the Arts Fellowship, and a New York Foundation for the Arts Fellowship. She has written articles and reviews for The Village Voice, The Guardian, and Salon. Currently, she teaches at Sarah Lawrence College. Mark McMorris is a poet and critic who was born in Jamaica. He has been writer in residence at Brown University, and Roberta C. Holloway Visiting Professor in Poetry at the University of California, Berkeley. His books include The Blaze of the Poui, a finalist for the Lenore Marshall Prize; and The Black Reeds, winner of the Contemporary Poetry Series prize from the University of Georgia Press. The Café at Light, a text of lyric dialogue, appeared in 2004 from Roof Books. He is currently an associate professor of English at Georgetown University, in Washington, DC.

Friday, October 19, 10 PM
the tiny - Issue 3 Release Party

Come out and celebrate the recent release of the third issue of the annual print poetry journal the tiny, featuring readings by Nick Piombino, Anthony Hawley, Kristi Maxwell, Andrea Baker and Will Edmiston. Music by Field Notes. The tiny is based out of Brooklyn and is edited by Gina Myers and Gabriella Torres.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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477. **Mairead Byrne**
Re: more on trevor joyce
Sun 14 Oct 2007

I hope to do a report soon for British + irish Poets; someone else might like to do one here. It was great though -- intense! Mairead

>>> Catherine Daly <[redacted]> 10/14/07 3:49 PM >>>
report from soundeye west, anyone?

--
All best,
Catherine Daly
[redacted]

↑ Index

478. **Patrick F. Durgin**
reading in San Francisco: 1 translator, 1 editor, 1 cultural activist, 3 poets, and 4 books
Sun 14 Oct 2007

Jen Hofer, Patrick F. Durgin, Dolores Dorantes /1 translator, 1 editor, 1 cultural activist, 3 poets, and 4 books/

/ /

Friday, October 26 7:30

Touching on issues of linguistic, cultural, aesthetic, and political translation and transposition, these three authors will read from their recent books: /Hannah Weiner's Open House/ edited by Durgin; /sexoPUROsexoVELOZ/ and /Septiembre/ by Dorantes; and /The Route/ by Durgin and Hofer.

Modern Times is now donating 10% of the total sales on all events books to community organizations

For a complete listing of events visit us online at moderntimesbookstore.com

MODERN TIMES IS WHEELCHAIR ACCESSIBLE.

FREE AND OPEN TO THE PUBLIC

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888 Valencia Street
San Francisco, CA 94110

Ph: [redacted]

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479. Margaret Konkol

Jim Maynard Lecture Thursday October 18 : "Small Press in the Archive" Lecture Series

Sun 14 Oct 2007

Please join us this Thursday, October 18th for "From Ritual to Experiment: Robert Duncan and the Experimental Review," a lecture by Dr. Jim Maynard. This talk will take place at 1pm in The Poetry Collection, 420 Capen.

The Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

This event is funded by the Mildred Lockwood Lacey Fund for Poetry/The Poetry Collection and is free and open to the public.

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480. **Alan Sondheim**
connection went away
Mon 15 Oct 2007

---

connection went away

To: [redacted]
sh-3.2$ m avatartist
sh: m: command not found
mail mail: pine
[1;25r
[1;1Havatartist
[7m PINE 4.58   MAIN MENU
Folder: (CLOSED) No Messages
[2;1Havatartist
[3;1Havatartist
[4;1Havatartist
[5;1Havatartist
[6;1Havatartist
[7;1Havatartist
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[22;1Havatartist
[24;1Havatartist
[25;1Havatartist
[7m?
[m Help
[7mP
PrevCmd
[7mR
RelNotes

[7mO
OTHER CMDS
[7m>
[ListFldrs]
[7mN
NextCmd
[7mK
KBLock
[23;1Havatartist
[23;25H[Incomplete maildomain "avatartist".]
INBOX [23;15H[Return you may be incorrect.]
[23;14Havatartist
[7m[>
[23;65H<]
[
[23;65H]
[23;21H[Folder "INBOX" opened with 0 messages]
[7m^
[7mG
[7mX
Send
Read File
[7mY
Prev Pg
Cut Text
Postpone
[7mC
Cancel
[7mJ
Justify
[7mW
Where [7mV
Next [7mU
UnCut [7mT
To Spell
[3;1HTo   :
[4;1HCc   [5;1HAttchmnt:
[6;1HSubject [7m----- Message -----
[7;1H----- [7mTo   [24;31Hich Hdr
PrvPg/Top
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[25;15Havatartist

[7mD
Del Char
Attach
NxtPg/End
UnDel AddrBk
[3;11Havatartist
[3;11Ha
[7mCc [3;[redacted]
[4;11Havatartist
[7mAttchmnt:
[25;72HFiles
[5;11Havatartist
[7mSubject [25;66H
[6;11Ha
[6;15Havatartist
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[6;13Havatartist
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[13;1Havatartist
[14;1Havatartist
[16;1H-
[16;3HAzure
[7mSend message?
[23;15Havatartist
[Yes]
[7m^C
[23;15HYes
[23;27H[Sending | |]
[23;6H[Error sending: SMTP greeting failure:
421 connection went away!]
[redacted]
Azure
[4;11Hl
[redacted]
Rich [23;15HNo

[23;31Havatartist
[7m[Sent]

connection went away
maybe it wasn't there at all
maybe it was locked down on a machine
maybe it was in avatartist head sheave-body
maybe it was going to come back
now because avatartist said this it won't come back
we're sure it won't come back
we're really sure

↑ Index

481. **Jim Andrews**
International Media Poetry contest
Mon 15 Oct 2007

From Jean-Pierre Balpe
Director
BIPVAL (Biennale Internationale des Poètes en Val-de-Marne)

For its tenth edition (May 2009), the International Poetry Biennial is pleased to announce an International Media Poetry Contest.

Works considered "media poetry" are those that place contemporary technologies at the service of poetry, be it within the framework of a performance or in that of a recorded and projectable work. Among the many forms accepted are included videopoetry, digital poetry, multimedia poetry, sound poetry, interactive poetry, and poetic installations in physical space or on the Internet. Works that illustrate a poem will not be considered (these are works that use sound or images to represent or complement a poem, for example). There are no restrictions regarding the form or content of the media poems submitted.

Work presented shall not exceed 15 minutes and can be presented in the form CD, DVD, or on the Internet.

Application: Candidates willing to submit their work to the International of Media Poetry Contest shall express their intention via email before December 31st, 2007. To do so they shall write an email to: [redacted]

The works submitted shall arrive at the Poetry Biennial's office (11 rue Ferdinand Roussel 94200 Ivry-sur-Seine France) before December 31st, 2008. If the work is online, the Internet address shall arrive via email before this date.

A jury made up of eleven international artists (see list below) will examine the works and will allot the Media Poetry Prize 2009. The prize will be given to the winner during a special ceremony to be realized during the Poetry Biennial.

The prize winner will choose between being invited to Paris for one week with all expenses paid during the Poetry Biennial or the equivalent amount in cash.

Participation in the contest automatically authorizes the Biennial to publicly exhibit submitted works. Unless otherwise specified, the copyright of the works remains with the artists.

Jurors:
1. Baboni-Schilingi Iacopo
2. Beiguelman Giselle
3. Benayoun Maurice
4. Cayley John
5. Chatonsky Grégory
6. Chevalier Miguel
7. Dumond Frédéric
8. Giraudon Liliane
9. Jaffrennou Michel
10. Kac Eduardo
11. Piringer Joerg

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482. Steve Evans
NPF Conference on the 1970s
Mon 15 Oct 2007

The National Poetry Foundation takes pleasure in announcing the next in our sequence of "decades" conferences, to be devoted to the poetry of the 1970s, American and international, and to be held from Wednesday to Sunday, June 11-15, 2008, on the flagship campus of the University of Maine System in Orono, Maine.

The NPF welcomes paper and panel proposals on any and all aspects of poetic practice in the tumultuous decade of the 1970s. What emerged? What suffered eclipse? What happened just out of frame? What connections brought poetry into dialog with other fields? What social and political contexts mattered most? What of the present can be traced back to that moment? What poets, poetic formations, tendencies in poetics warrant our continued attention? What accidents of reception might we now revisit and perhaps repair?

As with previous NPF conferences, the scholarly presentation and panels will be amply supplemented by a variety of poetry readings, including plenary readings

by notable figures associated with the decade being explored. An exhibition of visual works is also planned.

Paper proposals consisting of a title and a brief (250-500 word) abstract should be directed to Steve Evans either by e-mail (Steven dot Evans at Maine dot Edu) or by regular mail (see address below). Panel proposals should include, in addition, a brief rationale for the envisioned grouping.

The deadline for submission of proposals is February 15, 2008.

More information about the Conference, including a list of keynote speakers, registration costs, and suggestions for travel and accommodations, will be available on-line at the NPF's new website, currently in "beta" here http://www.nationalpoetryfoundation.org/.

We hope to see you in Orono this June!

Steve Evans, for the NPF

*

Associate Professor of English
Graduate Studies Coordinator
New Writing Series Coordinator
313 Neville Hall
University of Maine
Orono, ME 04469-5752
[redacted]
www.thirdfactory.net

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483. David Chirot

AIM Leader Vernon Bellecourt Dies at 75

Mon 15 Oct 2007

Vernon Bellecourt--an inspiration & example whose spirit will live always in the struggles of indigenous peoples world wide.

(on a recent democracynow, the President of Bolivia, the first indigenous person elected to head a Sate, noted that the international act of recognition of the Rights of Indigenous Peoples helped make his election a reality. He also noted that four countries voted against these recognitions of rights-- the USA, Canada, Australia and New Zealand. When the 14th Amendment was passed into Law in the USA, it excluded American Indians from the recognition of Equal Rights. This has influenced American Foreign policy worldwide, always supporting settlers, colonists, repressive regimes against indigenous peoples.

http://www.wtop.com/index.php?nid=104&sid=1267484 ---

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484. Nathaniel Siegel
reminder Gay Poets Reading Tues Oct 16 at Leslie Lohman Gay Art Foundation SOHO
Mon 15 Oct 2007

Dear Friends:

Hi ! On Tuesday Evening October 16th from 7pm to 9pm you are invited to "COME HEAR !" Gay Poets Read Their Own Work. Hosted by Nathaniel Siegel & Regie Cabico with poets Guillermo Castro, Edward Field, John Giorno, Bill Kushner, Joseph Legaspi, Douglas A. Martin, Michael Montlack, Moonshine Shorey, Rob Stuart and Richard Tayson. At The Leslie Lohman Gay Art Foundation located at 26 Wooster Street between Grand & Canal NYC Phone [redacted] _www.leslielohman.org_ (http://www.leslielohman.org) . COME HEAR ! is underwritten by a generous grant from the John Burton Harter Charitable Trust. A limited edition chapbook of the poets work will be available for purchase at the event.

Looking forward to seeing you at this LGBTQ friendly reading !

********** See what's new at http://www.aol.com

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485. Steve Evans
NPF Conference on the 1970s
Mon 15 Oct 2007

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We hope to see you in Orono this June!

Steve Evans, for the NPF

*

Associate Professor of English
Graduate Studies Coordinator
New Writing Series Coordinator
313 Neville Hall
University of Maine
Orono, ME 04469-5752
[redacted]
www.thirdfactory.net

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486. Christopher Leland Winks

Re: Lessing wins Nobel literature prize - Yahoo! News

Mon 15 Oct 2007

Of course there was Soyinka -- however, he is increasingly a token presence on the list of Nobel laureates. And there is/was Naguib Mahfouz. But still...

And I know that Nobel Prizes are ostensibly awarded for "bodies of work." Yet there are always signature works that stand out in importance -- Nelly Sachs's "O the Chimneys" and Gabriel Garcia Marquez's "One Hundred Years of Solitude," to mention a couple of examples. And in Doris Lessing's case, "The Golden Notebook" is rightfully being cited as such an exemplary work.

----- Original Message -----
From: Stephen Vincent <[redacted]>
Date: Friday, October 12, 2007 5:14 pm

Subject: Re: Lessing wins Nobel literature prize - Yahoo! News
To: [redacted]

> *Wole Soyinka, a Nobel Prize Laureate in Literature, 1986*
> *Already 21 years ago.*
>
> *Christopher Leland Winks <[redacted]> wrote:Sorry to rain on the parade here -- but Lessing hasn't written anything of interest (or even quality) in approximately 30 years. I imagine she's receiving the award for the Martha Quest series, "The Golden Notebook" and maybe "Briefing for a Descent into Hell."*
>
> *And what's the Nobel Committee doing awarding prizes to an array of white writers from Africa and leaving out Black sub-Saharan writers? Gordimer and Coetzee from South Africa, and now Lessing, who spent most of her early life in what is now Zimbabwe. What kind of message does this send? (I think some of us know the answer to that one.)*
>
> *----- Original Message -----*
> *From: Jim Andrews*
> *Date: Friday, October 12, 2007 6:39 am*
> *Subject: Re: Lessing wins Nobel literature prize - Yahoo! News*
> *To: [redacted]*
>
> *> > Subject: Re: Lessing wins Nobel literature prize - Yahoo! News*
> *>*
> *> "Love is the delicate but total acknowledgement of what is."*
> *> Doris Lessing*
> *>*

↑ Index

487. **amy king**
If you are sexy and you know it (free ads on MiPoesias Magazine)
Mon 15 Oct 2007

---------- Forwarded message ----------
From: MiPOesias Magazine <[redacted]>
Date: Oct 14, 2007 8:55 AM
Subject: If you are sexy and you know it (free ads on MiPoesias Magazine)

Hello -

We are in the process of laying out the issue for December's MiPOesias and I am extending the opportunity to advertise your latest book, blog, web site or what have yous.

This is what I need:

A high resolution photo of yourself (think Vogue).
A tag line/or blurb for your web site, journal, blog, magazine, or yourself.
A graphic of your logo (if you have one).
A web site URL for the blog, magazine/journal, book and/or an address of where the book may be purchased, etc.

We are putting the ads together at our end. Do not send me a ready made ad. I am not interested.

These are going to be two page spreads advertising yourself, blog, web site, magazine, etc.

Deadline - Friday, October 19th. No exceptions.

All ads are at my discretion. These are free ads on MiPOesias Magazine.

Ads selected will appear in the December issue of MiPOesias Magazine and will be available on the web and in print.

Please spread the word.

Thank you,
Didi Menendez
Publisher
MiPOesias Magazine
www.mipoesias.com

--
Reviews - Yay!

* http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html * http://welcometoboogcity.com/boogpdfs/bc43.pdf * http://nickpiombino.blogspot.com/2007_03_18_archive.html * http://galatearesurrection6.blogspot.com/2007/05/im-man-who-loves-you-by-amy-king.html * http://adamfieled.blogspot.com/2007/05/book-review-amy-king-antidote-for-alibi.html

Interviews - Yay!

* http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html
* http://www.curvemag.com/Detailed/731.html
* http://www.loc.gov/poetry/poetpoem.html
~
http://www.amyking.org/blog

Be a better Heartthrob. Get better relationship answers from someone who

knows.
Yahoo! Answers - Check it out.

↑ Index

488. mIEKAL aND
Steal this book
Mon 15 Oct 2007

(even better than giving them away...)

Great news! They're stealing our books!

FRANKFURT (Reuters) - The Frankfurt Book Fair has an indicator to help publishers gauge public interest in the new offerings presented at the annual exhibition -- the unofficial "most stolen book" index.

Bild am Sonntag and Germany's ZDF television have come up with lists of titles most stolen from 15 leading German publishers' stands set up in the Frankfurt trade fair grounds.

"The most-stolen books are usually the most-sold later on," Claudia Hanssen of the Goldmann Verlag publishing house told Bild am Sonntag newspaper, which published a list of the 10 most stolen German- language books this year.

"They're the popular ones and are most likely to end up on the best- seller lists," Hanssen added.

The German translation of Nobel Peace prizewinner Al Gore's "An Inconvenient Truth," outlining the dangers of global warming, featured among the mainly German titles on the list.

More than 100,000 people attended the book fair, which ended Sunday. There were 7,448 exhibitions where publishers from 108 countries presented some 400,000 different books, videos and other products.

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489. Michael Kelleher
Literary Buffalo E-Newsletter 10.15.07-10.21.07
Mon 15 Oct 2007

LITERARY BUFFALO
10.15.07-10.21.07

BABEL

Tickets for individual Babel events are on sale now. They cost $25 per event.

Season Subscription: $75 (SAVE $25).

TICKETS ARE GOING FAST!!! We have already sold 65% by subscription.

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Book groups (minimum three people) can subscribe at a special rate of $60 per person for the whole season. SUBSCRIBE TODAY or PURCHASE individual tickets at http://www.justbuffalo.org/babel or by calling [redacted]. Book group subscriptions by phone only.

EVENTS

Unless otherwise listed, all events are free and open to the public.

10.17.07

Earth's Daughters Collective's Gray Hair Reading Series
Judith Kerman and Mick Cochrane
Poetry & Fiction Reading
Wednesday, October 17, 7:30 p.m.
Hallwalls Cinema at The Church, 341 Delaware

10.18.07

Jewish Community Book Fair
Dr. Howard Wolf
Reading and signing for: FAR-AWAY PLACES: LESSONS IN EXILE
Thursday, October 18 10:30 am
Jewish Community Center of Greater Buffalo
2640 North Forest Road Getzville [redacted] x337
Admission includes "High Tea" reception and a raffle for manicures/pedicures

&

new/reNEW at Impact Artist Gallery
Jorge Guitart and Eric Beeny
Poetry Reading
Thursday, October 18, 7 p.m.
Impact Artists' Gallery, Tri-Main Center, Suite 545 (at Tupper)

&

Talking Leaves...Books
Rishi Reddi
Reading/Signing for Karma and Other Stories

Thursday, October 18, 7 p.m.
Talking Leaves...Books, 3158 Main St.

&

Jewish Community Book Fair
Michael Wex
Reading and Signing for:
BORN TO KVETCH: Yiddish Language and Culture in All of its Moods
and
JUST SAY NU: Fluent Yiddish in One Little Word
Thursday, October 18 7:30 pm
Jewish Community Center of Greater Buffalo
2640 North Forest Road Getzville [redacted] x337
Admission includes "High Tea" reception and a raffle for manicures/pedicures

10.19.07

Talking Leaves...Books/Slipstream Magazine
Douglas Goetsch and Elizabeth Sachs
Poetry and Fiction Reading
Friday, October 19, 7 p.m.
Talking Leaves...Books, 3158 Main St.

&

Poetics Plus at UB
Timothy Donnelly & Siobhan Scarry
Poetry Reading
Friday, October 19, 7:30 p.m.
Hallwalls Cinema at The Church 341 Delaware (@ Tupper)

10.20.07

Talking Leaves...Books
Barbara Falk, Children's Book Author
Reading/Signing for Gardener's Pig
Saturday, October 20, 2 p.m.
Talking Leaves...Books, 951 Elmwood Avenue

10.21.07

Just Buffalo Open Reading
Featured: Ken Feltges
Sunday, October 21, 7 p.m.
Rust Belt Books, 202 Allen St., Buffalo
10 slots for open readers. All readers welcome!

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

490. Barry Schwabsky
Re: Steal this book
Mon 15 Oct 2007

Who here has ever stolen a poetry book?

mIEKAL aND <[redacted]> wrote: (even better than giving them away...)

Great news! They're stealing our books!

FRANKFURT (Reuters) - The Frankfurt Book Fair has an indicator to help publishers gauge public interest in the new offerings presented at the annual exhibition -- the unofficial "most stolen book" index.

Bild am Sonntag and Germany's ZDF television have come up with lists of titles most stolen from 15 leading German publishers' stands set up in the Frankfurt trade fair grounds.

"The most-stolen books are usually the most-sold later on," Claudia Hanssen of the Goldmann Verlag publishing house told Bild am Sonntag newspaper, which published a list of the 10 most stolen German- language books this year.

"They're the popular ones and are most likely to end up on the best- seller lists," Hanssen added.

The German translation of Nobel Peace prizewinner Al Gore's "An Inconvenient Truth," outlining the dangers of global warming, featured among the mainly German titles on the list.

More than 100,000 people attended the book fair, which ended Sunday. There were 7,448 exhibitions where publishers from 108 countries presented some 400,000 different books, videos and other products.

↑ Index

491. amy king
New Work Up at MiPOesias
Mon 15 Oct 2007

MiPOesias presents

Kazim Ali
http://www.mipoesias.com/2007/ali_kazim.htm

Bill Cassidy
http://www.mipoesias.com/2007/cassidy_bill.htm

Maxine Chernoff
http://www.mipoesias.com/2007/chernoff_maxine.htm

Paul Hoover
http://www.mipoesias.com/2007/hoover_paul.htm

Jim Knowles
http://www.mipoesias.com/2007/knowles_jim_review1.htm

Danielle Pafunda
http://www.mipoesias.com/2007/pafunda_danielle.htm

Stephanie Strickland
http://www.mipoesias.com/2007/strickland_stephanie.htm

Diane Wald
http://www.mipoesias.com/2007/wald_diane.htm

Enjoy!

Amy King
Editor
MiPOesias
http://www.mipoesias.com/

Pinpoint customers who are looking for what you sell.

↑ Index

492. David A. Kirschenbaum
Last Call: Advertise in Boog City 45*
Mon 15 Oct 2007

Please forward

Last Call to

Advertise in

Boog City 45

Featuring:

--A dialogue between Poetry Project directors past and present, Anne Waldman and Stacy Szymaszek, on running a nonprofit, the East Village, politics, poetry, and more.

--d.a. levy at 65 pull-out section, in conjunction with a 65th birthday celebration we've organized for Mon. Oct. 29 with The Poetry Project (http://www.poetryproject.com/calendar.php). Section has an essay by Christina Strong, excerpts from Gary Sullivan's in-progress levy comic, reviews by Strong and Sullivan, and work from levy.

and more

*Deadline

--Wed. Oct. 17-Ad copy to editor
--Sat. Oct. 20-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $60 to $30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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493. Alexander Jorgensen
Tibetan Writers' Collective - Update
Mon 15 Oct 2007

All:

Thanks again to those of you who have donated books for the Tibetan Writers' Collective, a project providing Tibetan writers in exile with both resources to promote the extension of voice access to information.

This time I'd like to provide you with a little bit of background info on McLeod Ganj. McLeod is located in the Himalayan foothills in the north-western Indian state of Himachal Pradesh. A town of about 2,000, McLeod is comprised of Indians and Tibetans as well as rugged travelers passing through. It is also the official residence of His Holiness the Dalai Lama and the seat of the Tibetan Government in exile.

Every year hundreds of Tibetans cross the Indian border from China in order to live in freedom and have a better life. Many of them are children and young adults whose parents send them to India to learn how to read and write Tibetan and learn about Tibetan culture. After arrival, they're usually put through schooling and from that point on they move on in various directions and varying degrees of success. Some stay in McLeod, some move to other parts of India and a handful are able to emigrate.

During the past two years that I have been visiting McLeod Ganj, I have met a number of talented individuals who work on art and creative projects. I have realized that one way to support them would be to provide them with information and practical resources so that the chances of them being heard are increased. The Tibetan Writers' Collective is one way to do so.

I have acquired books (in part, byway of the generosity of members of this list) and computers for the Collective. Additionally, I've asked Kathup Tsering, a young Tibetan writer and member of PEN, to assist in its operation. My next visit has been scheduled for early 2008 and during this time I will be setting up the library and workshop space. While my return was originally scheduled for March, it has been decided that I will be returning in February.

If any of you would like to donate books, magazines or any other reading material, please send these to (or backchannel for additional information):

Alexander Jorgensen
c/o Santanu Bandyopadhyay
Central Govt. Quarters, Block D-1, Flat 109
16/7 Dover Lane, Kolkata 700029, India

Additionally, more information on the area can be found at:

www.dharamsalanet.com

www.mcleodganj.com

www.lobsangwangyal.com

All the best,
Alexander Jorgensen

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

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494. Patrick F. Durgin
Oakland reading this Sunday: DEMOSTHENES AGRAFIOTIS, DOLORES DORANTES, & film by KATIE EDMONDS
Mon 15 Oct 2007

---

7 pm
Sunday
October 21
at 2 1 G R A N D
416 25th Street @ Broadway
Oakland
$5

DEMOSTHENES AGRAFIOTIS is active in the fields of poetry/painting/photography/intermedia and their interactions, with numerous books of poetry and essays and exhibitions of visual art both in Greece and abroad. His anthology-formatted magazine 'Clinamen' (1980-90), co-published by Erato Publications in Athens (1991-94), has been active for over a decade as an amalgam of Greek poetry and art with work from Europe and America. 7 artists books were published based on 'Clinamen' (1980-1995). Since 1996 'Clinamen' has continued production of artists books (18), with a web version

(http://www.thetis.gr/services/clinamen) launched in 2001. He is also a professor of Sociology at the National School of Public Health in Athens, Greece, with many published writings on art and epidemiology. In 2004 his performance "A-Empedocles" was staged in the volcanic crater of Sicily's Mt. Aetna.

DOLORES DORANTES was born in Veracruz in 1973 and has lived most of her life in Ciudad Juárez, where socioeconomic violence and politically-charged daily brutalities have informed her radically humane and incisive cultural work. She has published four book-length works of poetry, and is a founding member of the border arts collective Compañía Frugal (The Frugal Company), which counts among its activities publication of the monthly poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. Regarding that publication, Dorantes writes: "The Hoja Frugal is a project that came into being on September 9, 2001 in Ciudad Juárez, Chihuahua (the so-called 'crime frontier'). Our idea was to share the readings and translations in which we as writers are engaged. But more than anything, to share them with the community as a whole, not with the 'intellectual' community. Our intention was to give the community a breath of respite in the context of the growing phenomenon of violence we experience daily in this border zone." Engaging this literary-political project from another perspective, PUREsexSWIFTsex and September are books 2 and 3 of Dorantes's lifelong project, entitled Dolores Dorantes.

KATIE EDMONDS is a San Francisco-based artist with a day job. Her work has screened at the Berkeley Art Museum Pacific Film Archive Theatre and various San Francisco galleries. Her ambition in life is to speak about herself in the third person in a captivating and informative manner.

* * * * "Every creative genius appears opaque to most of his contemporaries. This is true not just now, but throughout history, among every people. And not just in art alone, but also in philosophy. In this way, we might call contemporaneity a veil that comes between creative geniuses and readers. But this veil is rent before the eyes of those who come after." --Adonis, tr. Elliott Colla

Better believe http://newyipes.blogspot.com <http://newyipes.blogspot.com/>

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495. Small Press Traffic

This Friday at Small Press Traffic

Mon 15 Oct 2007

Small Press Traffic is thrilled to present:

Linda Russo & Cathy Park Hong

Friday, October 19, 2007 at 7:30 p.m.
Timken Lecture Hall • 7:30 p.m.
Refreshments will be served

Linda Russo is the author of MIRTH (Chax Press, 2007) and o going out (Potes & Poets, 1999). Teaching currently at the University of Oklahoma, and incorporates sound art, poetry and "The Conversation" into her writing class. Agrees with Louis Zukofsky re "upper limit music, lower limit speech" and engaged in a summer romance with Lorine Niedecker. Since spring, working on poems and essays that consider connections between citizens and nonhuman natural and inhumane synthetic worlds.

Cathy Park Hong's first book, Translating Mo'um was published in 2002 by Hanging Loose Press. Her second collection, Dance Dance Revolution, was chosen for the Barnard Women Poets Prize and was published in 2007 by WW Norton. Hong is also the recipient of a Fulbright Fellowship, a National Endowment for the Arts Fellowship and a Village Voice Fellowship for Minority Reporters. Her poems have been published in American Letters & Commentary, Denver Quarterly, Verse, Chain, Jubilat, and other journals, and she has reported for the Village Voice, The Guardian, and Salon. She now lives in Brooklyn and teaches at Sarah Lawrence College.

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. There's no better time to join SPT! Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

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496. **ALDON L NIELSEN**

FW: Poetry position at American University

Mon 15 Oct 2007

---------- Forwarded Message ----------
From: Keith Leonard <[redacted]>
Date: Mon, Oct 15, 2007 03:19 PM
Subject: [horton] Poetry position at American University
To: "The horton mailing list" <[redacted]>

Hello all,

Please pass along to anyone who you think might be interested. My department is serious about diversing our faculty. Feel free to give people my email ([redacted]) if they have any questions.

thanks,
Keith

Keith D. Leonard
Associate Professor of Literature
American University
[redacted]

American University
4400 Massachusetts Av NW
Battelle-Tompkins, Rm 237
Washington, DC 20016
<A onclick="window.open('http://www.american.edu/');return false;" href="http://www.american.edu/" target="">http://www.american.edu</A>

Professor of Creative Writing/Poetry [241]
Professor Rank Open
Creative Writing/Poetry

The Department of Literature in the College of Arts and Sciences at American University invites applications for a tenure-track position in Creative Writing/Poetry beginning Fall 2008. Rank open.

Requirements: MFA by August 2008. Significant publications and promise of sustained productivity; evidence of successful teaching of literature; commitment to university service. Responsibilities include graduate and undergraduate courses in literature, General Education courses in literature with attention to gender and ethnic concerns; supervision of MFA theses. Salary competitive. Letter, CV, and dossier with three letters of recommendation to Jonathan Loesberg, Chair, Department of Literature,

American University, Washington, DC 20016-8047, Attn: Search Committee. Applications will be reviewed beginning November 15. American University is seeking highly dedicated teachers and scholars who are deeply committed to interdisciplinary learning, the application of new technologies in teaching and scholarship, and to the preparation of students for life in a diverse and rapidly changing global society. American University is an EOE/AA university committed to diverse faculty, staff and student body. Women and minority candidates are particularly encouraged to apply. [R]

-- You are currently subscribed to horton as: <>. To unsubscribe send a blank email to <>
<<

> *informative 60-minute history of the college, its educational philosophy, and its impact on those that belonged to the community will find just that. Also of note, the filmmakers are not "on the make" on the film scene and want most of all to provide opportunities for people to view the film. If you would like to screen Fully Awake in your town or city, they are very accommodating. Contact info is on the film's website:*
>
> *http://www.ibiblio.org/bmc/bmccontact.html*
>
> _____
> *Michael Kelleher*
> *Artistic Director*
> *Just Buffalo Literary Center*
> *Market Arcade*
> *617 Main St., Suite 202A*
> *Buffalo, NY 14203*
> *t.* [redacted]
> *f.* [redacted]
> *http://www.justbuffalo.org*

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498. **W.B. Keckler**

Yoko Tawada Goes to the Dogs on Joe Brainard's Pyjamas....

Mon 15 Oct 2007

New on Joe Brainard's Pyjamas...a review of Yoko Tawada's The Bridegroom was a dog...and more stuff...

Tawada's stories often eroticize passivity, yet they don't seem to be about sex so much as they are about solipsism. The narrators in her stories don't really seem to believe in the world; the world is just a style the author is somehow projecting onto the unfolding phenomena called by convention a "world," and she is amused by what she perceives to be her own excesses, even when these include acts by others (or herself) which seem to shock more "rational" people around her, who, in true solipsist fashion, only exist as part of her unfolding narrative. In short, the author (and her narrators) seem to believe it beneath us, infradig, to apologize for the dream which is our life.

http://joebrainardspyjamas.blogspot.com/
(http://joebrainardspyjamas.blogspot.com/)

Also, I just joined GoodReads as W.B.Keckler so if you're on there, please add me as your friend and give me some good reading suggestions for poetry of today or yestreen....merci!

********** See what's new at http://www.aol.com

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499. **antoinette nora**

Re: POETICS Digest - 14 Oct 2007 to 15 Oct 2007 (#2007-288)

Tue 16 Oct 2007

Thank you for posting this note about Vernon's passing.

Vernon Bellecourt died on Sat. Oct. 13, 2007.
He will be missed by many.
Indians and people of all nations gained access to ceremony and survival because of his efforts with the American Indian Movement.

For a tribute, Vernon in his own words, visit
www.bellecourtinterview.blogspot.com

Thank you. For remembering his life.

antoinette nora claypoole
  visit an interview
http://heyokamagazine.com/HEYOKA.9.AntoinetteClaypoole.htm

"collecting voices was her passion.
writing is her mute button
poetry a lifeboat dropped from her. titanic. "
--from watersongs a work in progress

On Oct 16, 2007, at 12:05 AM, POETICS automatic digest system wrote:

> *Friday, October 26 7:30*
>
> *Touching on issues of linguistic, cultural, aesthetic, and political translation and transposition, these three authors will read from their*
> *recent books: /Hannah Weiner's Open House/ edited by Durgin; /sexoPUROsexoVELOZ/ and /Septiembre/ by Dorantes; and /The Route/ by Durgin and Hofer.*
>
> *Modern Times is now donating 10% of the total sales on all events books*
> *to community organizations*
>
> *For a complete listing of events visit us online at moderntimesbookstore.com*
>
> *MODERN TIMES IS WHEELCHAIR ACCESSIBLE.*

> *FREE AND OPEN TO THE PUBLIC*
>
> *Modern Times Bookstore*
>
> *888 Valencia Street*
> *San Francisco, CA 94110*
>
> *Ph:* [redacted]

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500. **Gabriel Gudding**

if you were teaching this

Tue 16 Oct 2007

I wrote a course description for a mid-level undergraduate offering and would like help, please, finding texts to live up to the catalog description. Kin you help me? If you were going to teach this class, what texts would you use:

"This is not a class in poetic forms. We will not be focusing on what a sonnet is or how many lines are in a villanelle. We will instead read poems that have incited revolutions, embarrassed nations, inspired assassinations, that have helped found religious orders, and that have become the backbone of various cultures throughout the history of Indo-European letters. That is to say, we will explore poetry as a mode of critical consciousness, as a means of cultural critique and symbolic and social action. We will, in short, "get down" with what poetry is all about: loving, hating, helping, hurting, destroying, and re-making the world. Among other things, will look at poetry's roots not as a private, nostalgic, cherished mode of utterance, but as a forceful and social speech event, paying particular attention to poetry's origins in insult and curse and praise. Much of the class will, on the one hand, explore the poetry of ritualized insult, the poetry of invective, and, on the other, the poetry of praise and benediction, the poetry of liturgies and love making and spiritual epiphany. So, we will fundamentally approach poetry (by both the reading of it and the writing of it) not as a collection of aesthetic artifacts (called poems) that are to be fetishized as a rarified form of precious speech uttered by special beings (called poets), but as a socially ubiquitous, very serious, very real, and often RILLY RILLY fun, means of making and re-making our world--a kind of "world making" that all people do, from children to popes to cops to students and professors."

help?

Gabe
---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

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501. **J. Lehmus**
Re: Steal this book
Tue 16 Oct 2007

---

two e.e. cummings books from a library when i was a kid. Paid for them afterwards, though. So i'm not sure if that qualifies as stealing -

jukka

On Mon, 15 Oct 2007, Barry Schwabsky wrote:

> *Who here has ever stolen a poetry book?*
>
> *mIEKAL aND <[redacted]> wrote: (even better than giving them away...)*

↑ Index

502. **steve russell**
Re: Steal this book
Tue 16 Oct 2007

At one time my library consisted of mostly stolen books. Fortunately, this has changed, but not necessarily because I've grown morally. I've simply discovered libraries that sell books on the cheap, and I've taken to checking out books as well. I did have some ethics as I almost never stole from small independent stores. I had no mercy on Barnes & Vulgar or any of the large chain stores. During my twenties when I lived off of beer, tobacco & weed and had the sort of acne only a teen deserves, I went through my Steal another Bukowski period. Seriously, I've stolen in the tens of thousand and I'm still tempted to exercise my craft as I'm a world class thief (the Good Lord gives us all certain gifts).

Barry Schwabsky <[redacted]> wrote: Who here has ever stolen a poetry book?

mIEKAL aND
wrote: (even better than giving them away...)

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"They're the popular ones and are most likely to end up on the best- seller lists," Hanssen added.

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Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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503. **Maria Damon**
Re: if you were teaching this
Tue 16 Oct 2007

---

i would show the lannan foundation video of amiri baraka. it never fails to inspire students.

Gabriel Gudding wrote:
> I wrote a course description for a mid-level undergraduate offering
> and would like help, please, finding texts to live up to the catalog
> description. Kin you help me? If you were going to teach this class,
> what texts would you use:
>
> "This is not a class in poetic forms. We will not be focusing on what
> a sonnet is or how many lines are in a villanelle. We will instead

> read poems that have incited revolutions, embarrassed nations,
> inspired assassinations, that have helped found religious orders, and
> that have become the backbone of various cultures throughout the
> history of Indo-European letters. That is to say, we will explore
> poetry as a mode of critical consciousness, as a means of cultural
> critique and symbolic and social action. We will, in short, "get down"
> with what poetry is all about: loving, hating, helping, hurting,
> destroying, and re-making the world. Among other things, will look at
> poetry's roots not as a private, nostalgic, cherished mode of
> utterance, but as a forceful and social speech event, paying
> particular attention to poetry's origins in insult and curse and
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> poetry of praise and benediction, the poetry of liturgies and love
> making and spiritual epiphany. So, we will fundamentally approach
> poetry (by both the reading of it and the writing of it) not as a
> collection of aesthetic artifacts (called poems) that are to be
> fetishized as a rarified form of precious speech uttered by special
> beings (called poets), but as a socially ubiquitous, very serious,
> very real, and often RILLY RILLY fun, means of making and re-making
> our world--a kind of "world making" that all people do, from children
> to popes to cops to students and professors."
>
> help?
>
> Gabe
> ----------
> http://gabrielgudding.blogspot.com
> ----------
> Gabriel Gudding
> Department of English
> Illinois State University
> Normal, Illinois 61790
> [redacted] (office)

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504. **Thomas savage**
Re: if you were teaching this
Tue 16 Oct 2007

The poem that immediately comes to mind, although it may not fulfill all the criteria presented here is William Carlos Williams' Paterson, a truly

revolutionary poem in many ways. Did it change the world? No. But what poem really has? Of course, Ginsberg's Howl came close. But I suspect you have that one on your list already. Regards, Tom Savage

Gabriel Gudding <[redacted]> wrote: I wrote a course description for a mid-level undergraduate offering and would like help, please, finding texts to live up to the catalog description. Kin you help me? If you were going to teach this class, what texts would you use:

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help?

Gabe
---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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505. **Christina Lovin**
Re: if you were teaching this
Tue 16 Oct 2007

Against Forgetting: Twentieth-Century Poetry of Witness, edited by Carolyn Forche may be a book that would work for this class. The poems are arranged chronologically (by war and/or other periods of social unrest), and I believe, geographically, as well. Many powerful poems included.

Also, I've found the Vintage Book of Contemporary World Poetry edited by J.D. McClatchy to be full of just such poetry, simply because many "world" poets (whatever that term really means) live in nations that are or have been in political and social upheaval, which is reflected in the work.

Good luck. Your description makes the course very appealing.

Christina Lovin

---------- Original message from Gabriel Gudding <[redacted]>: ----------

> *I wrote a course description for a mid-level undergraduate offering and would like help, please, finding texts to live up to the catalog description. Kin you help me? If you were going to teach this class, what texts would you use:*
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> *fetishized as a rarified form of precious speech uttered by special beings (called poets), but as a socially ubiquitous, very serious, very real, and often RILLY RILLY fun, means of making and re-making our world--a kind of "world making" that all people do, from children to popes to cops to students and professors."*
>
> *help?*
>
> *Gabe*
> *---*
> *http://gabrielgudding.blogspot.com*
> *---*
> *Gabriel Gudding*
> *Department of English*
> *Illinois State University*
> *Normal, Illinois 61790*
> [redacted] *(office)*

↑ Index

506. **Ryan Daley**
Re: Steal this book
Tue 16 Oct 2007

Guerrilla Warfare, Ernesto "Che" Guevara. I tossed it out the library window then went around outside and picked it up.

Read within certain contexts, "How to pitch a lean-to" is great poetry.

-ryan
On 10/16/07, J. Lehmus <[redacted]> wrote:
>
> two e.e. cummings books from a library when i was a kid. Paid for them
> afterwards, though. So i'm not sure if that qualifies as stealing -
>
> jukka
>
> On Mon, 15 Oct 2007, Barry Schwabsky wrote:
>
> > Who here has ever stolen a poetry book?
> >
> > mIEKAL aND <[redacted]> wrote: (even better than giving them away...)
> >
> >
>

↑ Index

507. Thomas savage

Re: Yoko Tawada Goes to the Dogs on Joe Brainard's Pyjamas....

Tue 16 Oct 2007

Hello, Mr. Keckler, I just joined GoodReads at your suggestion. When I saw my whole list of email addresses pop up, I didn't know what to do since none of these people have asked to be on GoodReads, I didn't feel I had the right to just add them. I asked a question about The Sound and the Fury, which I am currently reading and which I don't understand. It is the most confusing book of fiction I've read in many years. I rarely know who is speaking or, even sometimes, what is happening in it. Do you understand this book? Does it become more comprehensible in the end? Does anyone understand this book? I realize that on some level it is easier to read than Finnegans Wake or Gertrude Stein but since it seems to have a linear narrative but may not, I expect different things from it. Regards, Tom Savage

"W.B. Keckler" <[redacted]> wrote: New on Joe Brainard's Pyjamas...a review of Yoko Tawada's The Bridegroom was a dog...and more stuff...

Tawada's stories often eroticize passivity, yet they don't seem to be about sex so much as they are about solipsism. The narrators in her stories don't really seem to believe in the world; the world is just a style the author is somehow projecting onto the unfolding phenomena called by convention a "world," and she is amused by what she perceives to be her own excesses, even when these include acts by others (or herself) which seem to shock more "rational" people around her, who, in true solipsist fashion, only exist as part of her unfolding narrative. In short, the author (and her narrators) seem to believe it beneath us, infradig, to apologize for the dream which is our life.

http://joebrainardspyjamas.blogspot.com/ (http://joebrainardspyjamas.blogspot.com/)

Also, I just joined GoodReads as W.B.Keckler so if you're on there, please add me as your friend and give me some good reading suggestions for poetry of today or yestreen....merci!

********** See what's new at http://www.aol.com

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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508. **Alexander Jorgensen**
Re: Steal this book
Tue 16 Oct 2007

Stole Burroughs and Gysin's THIRD MIND and Creeley's
THE CHARM. Never regretted it, but then they
(honestly) 'changed' my life - at least till reading
Kafka's METAMORPHOSIS (which my wife, then simply 'my
girl,' kindly purchased for me).

AGJ

--- "J. Lehmus" <[redacted]> wrote:

> *two e.e. cummings books from a library when i was a*
> *kid. Paid for them*
> *afterwards, though. So i'm not sure if that*
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> *mIEKAL aND <[redacted]> wrote: (even better than*
> *giving them away...)*

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

↑ Index

509. **Christopher Leland Winks**
Re: if you were teaching this
Tue 16 Oct 2007

I would definitely select from the following: Kamau Brathwaite, the Chinese "Misty" poets, Martin Carter, South African poets from the apartheid era, Leon Damas, Aime Cesaire, the troubadours, William Blake, the Poem of the Cid, Osip Mandelstam, songs from the Paris Commune and the IWW and the Spanish Revolution of 1936, Amiri Baraka, Somali oral poetry, African-American toasts and boasts, Shmuel Ha-Nagid, Langston Hughes, Nicolas Guillen, Benjamin Peret, Angela Davis's book on blues women, Jayne Cortez, Linton Kwesi

Johnson, Louise Bennett, and so on, and so on -- the possibilities are endless. Yes, and the Popol Vuh, the Book of Chilam Balam, Jalauddin Rumi, Maria Sabina. It's going to be a great course, judging from the description!

----- Original Message -----
From: Gabriel Gudding <[redacted]>
Date: Tuesday, October 16, 2007 11:11 am
Subject: if you were teaching this
To: [redacted]

> *I wrote a course description for a mid-level undergraduate offering and*
> *would like help, please, finding texts to live up to the catalog*
> *description. Kin you help me? If you were going to teach this class,*
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> *what texts would you use:*
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> *become the backbone of various cultures throughout the history of*
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> *http://gabrielgudding.blogspot.com*
> *---*
> *Gabriel Gudding*
> *Department of English*
> *Illinois State University*
> *Normal, Illinois 61790*
> [redacted] *(office)*

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510. Adam Fieled
if you were teaching this: Byron
Tue 16 Oct 2007

Go with Lord Byron all the way, man: a fun perv with a social edge.

Gabriel Gudding <[redacted]> wrote: I wrote a course description for a mid-level undergraduate offering and would like help, please, finding texts to live up to the catalog description. Kin you help me? If you were going to teach this class, what texts would you use:

"This is not a class in poetic forms. We will not be focusing on what a sonnet is or how many lines are in a villanelle. We will instead read poems that have incited revolutions, embarrassed nations, inspired assassinations, that have helped found religious orders, and that have become the backbone of various cultures throughout the history of Indo-European letters. That is to say, we will explore poetry as a mode of critical consciousness, as a means of cultural critique and symbolic and social action. We will, in short, "get down" with what poetry is all about: loving, hating, helping, hurting, destroying, and re-making the world. Among other things, will look at poetry's roots not as a private, nostalgic, cherished mode of utterance, but as a forceful and social speech event, paying particular attention to poetry's origins in insult and curse and praise. Much of the class will, on the one hand, explore the poetry of ritualized

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help?

Gabe
---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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511. Sarah Rosenthal
Reading Saturday 10/20 NYC
Tue 16 Oct 2007

This Saturday, Oct. 20th, 3pm:

Jennifer Firestone, Jill Magi, Sarah Rosenthal

326 Spring Street (west of Greenwich Street), New York City

FREE

Subway: C/E to Spring Street; 1/9 to Canal Street; N/R to Prince Street

Jennifer Firestone is the co-editor of and contributing writer to Letters To Poets: Conversations About Poetics, Politics, and Community forthcoming from Saturnalia Books. She also is the author of Holiday, an interrogation of the relationships among

observation, travel and consumerism, which is forthcoming from Shearsman Books. Her chapbook Waves is published by Portable Press at Yo-Yo Labs, and her chapbooks From Flashes and snapshot are both published by Sona Books. Her work has appeared in numerous journals, including How2, 14 Hills, 580 Split, Boog City, MIPOesias, Can We Have Our Ball Back, Dusie and Moria. She is the Poet in Residence at Eugene Lang College at the New School University.

Jill Magi, writer and visual artist, is the author of Torchwood, a collection of poems forthcoming in 2008 from Shearsman, and Threads, a hybrid work of prose, poetry, and collage, published in 2007 by Futurepoem Books. Her chapbook, Cadastral Map, an investigation of the problems of North American nature writing, was published in 2005 by Portable Press at Yo-Yo Labs. Jill is also the author of several small, personally distributed handmade books. She is a studio manager with the Lower Manhattan Cultural Council, where she is at work on a hybrid manuscript of prose, poetry, visual art, and sound art collaborations that explore responses to inscribed and landscaped memory in lower Manhattan and elsewhere. Her writing has been anthologized in Fiction from the Brooklyn Rail and is forthcoming in Letters to Poets and The Eco-language Reader. Other works have been published in HOW2: Experimental Writing by Women, The New Review of Literature, Aufgabe, Chain, Pierogi Press, and exhibited at the Brooklyn Arts Council Gallery, The Brooklyn Pier Shows, and the International Meeting of Visual Poetry. She lives in Brooklyn, New York, teaches in the Goddard College BFA Writing Program and the Eugene Lang College of the New School, and is the editor of Sona Books, a community-based chapbook press.

Sarah Rosenthal is the author of sitings (a+bend), not-chicago (Melodeon), How I Wrote This Story (Margin to Margin) and the forthcoming Manhatten (Spuyten Duyvil). Her work has been anthologized in Bay Poetics (Faux), hinge (Crack), and The Other Side of the Postcard (City Lights). Her poems, reviews,

interviews, and essays have appeared in numerous journals such as Boston Review, Fence, Bird Dog, 26, Jacket, How2, Denver Quarterly, and New American Writing. She is the recipient of the Leo Litwak Award for Fiction and the Primavera Fiction Prize. She created a commissioned, site-specific installation based on her poetry for the Exploratorium museum of San Francisco. She has taught creative writing at San Francisco State University and Santa Clara University. She has recently edited a collection of interviews with Bay Area poets titled A Community Writing Itself.

↑ Index

512. **midwest daisy**
Re: if you were teaching this
Tue 16 Oct 2007

Baraka's Somebody Blew Up America

On 10/16/07, Gabriel Gudding <[redacted]> wrote:
>
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> would like help, please, finding texts to live up to the catalog
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> Department of English
> Illinois State University
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> [redacted] (office)
>

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513. **Gabriel Gudding**

Re: if you were teaching this

Tue 16 Oct 2007

By the way, I sent this query to imitationpoetics-l a week or so ago, and Murat and Pierre and Alex Dickow, Wystan Curnow, Julian Semilian, Peter Davis, and Joe Safdie gave a lot of good suggestions already, but I need more. The specific texts/authors suggested so far:

-Jerry's Technicians of the Sacred
-Aimes Cesaire's _Return to My Native Land_
-stuff in the Eda anthology
-Hazim Hikment
-Lale Müldür's poem "Waking to Constantinople," which, Murat remarked, "caused a riot when the poet read it in a public park and was booed off stage. Her vision of Istanbul as a two thousand year old city where the five hundred year old Ottoman rationality is superimposed on a fifteen hundred year of Byzantine dream world demanding a new synthesis was a too disturbing an idea for the ultra nationalists and Islamic fundementalists in the audience. It is an incredible poem of the kind I think you are looking for"
-Murat also recommended k. Iskender's souljam

-Laurence Sterne's curse in Tristram Shandy
-Lyrical Ballads
-Early Adrienne Rich
-a book called _I Don't Have Any Paper, So Shut Up!_
-Bob Dylan, like "subterranean homesick blues" and "it's alright ma" and "positively 4th street" and "idiot wind"
-Helene Cixous
-Robert Bly's 60s mojo
-the 1918 Dada manifesto
-BLAST
-Rimbaud
-Cendrars' Prose of the Transiberian
-Jacques Prevert's poem about the Kaiser with a finger up his ass
-Leon Gontran Damas' _Pigments_
-Shelley's "England in 1819"
-Neruda's "Canto General"
-Jack Hirshman's entire ouevre
-Dorn's _North Atlantic Turbine_

Gabriel Gudding wrote:
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> Normal, Illinois 61790
> [redacted] (office)
>
>

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_____
RHODE ISLAND NOTEBOOK (Dalkey Archive Press, 2007)
http://books.dalkeyarchive.com/book/each_book/397

---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

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514. **Alexander Jorgensen**

Following spat with Germany's Merkel (and "hurt feelings") over the Dalai Lama, the U.S.

Tue 16 Oct 2007

By Lindsay Beck

BEIJING (Reuters) - China expressed fury on Tuesday that the United States is to honor the Dalai Lama with an award and warned that the activities of his supporters were increasing in Chinese-controlled Tibet.

The Dalai Lama, who has lived in exile in India since staging a failed uprising against Chinese rule in 1959, is to receive the U.S. Congressional Gold Medal on Wednesday after being hosted at the White House by President George W. Bush.

"We are furious," Tibet's Communist Party boss, Zhang Qingli, told reporters. "If the Dalai Lama can receive such an award, there must be no justice or good people in the world."

China, which views the Dalai Lama as a separatist and a traitor, pulled out of a meeting this week at which world powers were to discuss Iran in protest at the U.S. plan to honor him.

China has also cancelled an annual human rights dialogue with Germany to show is displeasure over German Chancellor Angela Merkel's September meeting with the Dalai Lama.

Chinese Foreign Minister Yang Jiechi said China had expressed its "resolute opposition" to the award.

"China has solemnly demanded the United States cancel the above-mentioned and extremely wrongful arrangement," Yang told reporters on the sidelines of the 17th Communist Party Congress.

Foreign Ministry spokesman Liu Jianchao said that if the decision to honor the Dalai Lama was not reversed it would have an "extremely serious impact" on bilateral relations.

China had pulled out of the meeting on Iran for "technical reasons", he told a news conference.

China's rhetoric against the Dalai Lama, whom Tibetan Buddhists consider their spiritual leader, has been increasing in line with his accolades abroad, even

though the government and the Dalai's envoys are engaged in a tentative dialogue process.

OBSTACLES

Tibet officials said the dialogue was not going well.

"Although we have undergone a lot of contacts and talks, the Dalai Lama has consistently supported Tibetan independence," said Qiangba Puncog, Tibet's governor.

"Under these circumstances, even though we keep the doors for contact open, there cannot be major development as long as the problem is not resolved."

The Dalai Lama has said he supports a "middle way" policy that advocates autonomy for Tibet within China, but Qiangba Puncog said China believed he still supported independence and warmed that separatist activities in the region were increasing.

"He (the Dalai Lama) should resolutely abandon his Tibetan independence stance and activities," Qiangba Puncog said. "But in my opinion, some of those activities are actually escalating and setting a lot of obstacles for further progress."

At least two Communist Party members in Tibet have been expelled recently for alleged disloyalty to China, according to an internal Party memo.

Earlier this year, an ethnic Tibetan in the western province of Sichuan addressed a crowd on the need for greater religious freedom and for the Dalai Lama to be allowed to return. The man, Runggye Adak, has been charged with subversion, a Hong Kong-based human rights group has said.

Rights groups also say several Tibetan boys were detained in the northwestern province of Gansu last month after graffiti calling for the Dalai Lama's return was found scribbled on walls, a sign of his residual influence throughout ethnic Tibetan regions of China.

Four of the boys, all 15, were still in detention. Police had used electric prods on them and were

demanding payment for their release, Amnesty International said in a statement.

(Additional reporting by Chris Buckley and Guo Shipeng)

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

↑ Index

515. Jennifer Karmin
October 20: The City Visible Poetry Reading
Tue 16 Oct 2007

CHICAGO POETS READ FROM THE CITY VISIBLE

Cracked Slab Books (http://crackedslabbooks.com) presents a reading by poets of its new anthology, The City Visible: Chicago Poetry for the New Century. This collection brings together a sampling of some of the best poets working in Chicago and the surrounding region.

Saturday, October 20th
from 7-10:30pm

Gethsemane Evangelical Church
3617 W. Belle Plaine Avenue
Chicago, IL
CTA Irving Park Blue Line
(1 block north of Elston & Irving Park intersection)

Readers include:
William Allegrezza, Ray Bianchi, Cynthia Bond, Garin Cycholl, Eric Elshtain, Joel Felix, Chris Glomski, Jennifer Karmin, Simone Muench, Peter O'Leary, Kristy Odelius, Jorge Sanchez, Larry Sawyer, Robyn Schiff, Kerri Sonnenberg, Tony Trigilio, Nick Twemlow, Johanny Vázquez Paz, and Lina Vitkauskas

Admission is $5
$15 to receive a copy of the anthology
(retail value $22.95)

"When Carl Sandburg asked in his Chicago Poems, close to a hundred years ago, for 'a voice to speak to me in

the day end, / A hand to touch me in the dark room / Breaking the long loneliness,' little did he know his city would be so fully and livingly answered and so honored. Chicago is again transformed by poetry. Here in these myriad acts of imagination, the poets of The City Visible give to it again, in Shakespeare's terms, :a local habitation and a name."
-- Peter Gizzi

"The most exciting and satisfying anthology I've acquired in the past month is The City Visible: Chicago Poetry for the New Century . . . It not only is easily the best anthology I've ever seen that tried to capture the lively scene of the Second City, but it's a worthy companion to Stephanie Young's Bay Poetics, which for my money is the gold standard in contemporary poetry anthologies, especially ones that offer a regional focus."
-- Ron Silliman

"Unveiling an entire new poetic culture may seem like the act of a master magician, but Allegrezza and Bianchi have been on the case a long time and they know what they're doing. Volume Two is said to be in the works, and in the meantime I for one will be ordering several copies of Volume One for students, friends, and family relations. When young poets ask me, where should I go, what should I do, nowadays I always say pull out a map, throw in a dart. X marks the spot, but Chicago is the most exciting scene around. Years from now we'll be looking back at the early 21st century and wishing we'd all relocated there at this time in poetry history."
-- Kevin Killian

___ Don't let your dream ride pass you by. Make it a reality with Yahoo! Autos.
http://autos.yahoo.com/index.html

↑ Index

516. **Jilly Dybka**
Re: Steal this book
Tue 16 Oct 2007

When I was a teenager I stole a copy of Howl from the library of the Quaker church my dad attended in Ann Arbor, Michigan.

I still have it.

I should mail it back to them.

(hangs head)

--
Jilly Dybka, WA4CZD
[redacted]
Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

↑ Index

517. **William Allegrezza**
October Series A: Stempleman and Levato
Tue 16 Oct 2007

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aGVycy4K

↑ Index

518. **steve russell**
Re: Steal this book
Tue 16 Oct 2007

---

in reference to may last post, I should add one fact: I didn't actually steal in the tens of thousands, but the books I did steal were probably worth 50 grand plus. I had my architecture period. Those are some pricey books. As for poetry, name it, I've stole it. I'm now mostly legit. I try to buy 1st editions, get the author's signature and sell. If I like the author, I'll have him sign at least two copies so I can keep one for myself. I've got signed first editions from the poet laureate going back 2 decades. If the author is dead, a signed 1st is more valuable. The thought has occurred to me to set up an author hit list, you know, get real serious about "the business."

"J. Lehmus" <[redacted]> wrote:
two e.e. cummings books from a library when i was a kid. Paid for them afterwards, though. So i'm not sure if that qualifies as stealing -

jukka

On Mon, 15 Oct 2007, Barry Schwabsky wrote:

> Who here has ever stolen a poetry book?
>
> mIEKAL aND
wrote: (even better than giving them away...)
>
>

Pinpoint customers who are looking for what you sell.

↑ Index

519. **mIEKAL aND**
Re: Steal this book
Tue 16 Oct 2007

I've had 6 copies of Hakim Bey's Temporary Autonomous Zone stolen from our community's library over the past 15 years. Not poetry per se, but a book about poetic terrorism.

~mIEKAL

On Oct 16, 2007, at 9:33 AM, steve russell wrote:

> *At one time my library consisted of mostly stolen books. Fortunately, this has changed, but not necessarily because I've grown morally. I've simply discovered libraries that sell books on the cheap, and I've taken to checking out books as well. I did have some ethics as I almost never stole from small independent stores. I had no mercy on Barnes & Vulgar or any of the large chain stores. During my twenties when I lived off of beer, tobacco & weed and had the sort of acne only a teen deserves, I went through my Steal another Bukowski period. Seriously, I've stolen in the tens of thousand and I'm still tempted to exercise my craft as I'm a world class thief (the Good Lord gives us all certain gifts).*
>
> *Barry Schwabsky <[redacted]> wrote: Who here has ever stolen a poetry book?*
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> *mIEKAL aND*
> *wrote: (even better than giving them away...)*

> *Great news! They're stealing our books!*
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> *"They're the popular ones and are most likely to end up on the best-seller lists," Hanssen added.*
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> *The German translation of Nobel Peace prizewinner Al Gore's "An Inconvenient Truth," outlining the dangers of global warming, featured among the mainly German titles on the list.*
>
> *More than 100,000 people attended the book fair, which ended Sunday. There were 7,448 exhibitions where publishers from 108 countries presented some 400,000 different books, videos and other products.*

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520. **steve russell**

Re: if you were teaching this

Tue 16 Oct 2007

Frank Bidart has some very disturbing, powerful narrative poems full of hurting, hating, helping, loving, etc. The beats fulfill the praise and benediction part of the syllabus. Lord Byron's Don Juan would be an interesting poem to look at. Eliot, too. I'm still trying to come up with something for ritualized insult. I wish I knew more about Celtic poetry, or Arabic poetry. OF COURSE THE BIBLE, OLD tESTAMENT, WOULD PROBABLY FULFILL THE CURSE, PRAISE AND JUST ABOUT ANYTHING ELSE YOU WANT IN A COMPARITIVE POETRY COURSE.

Gabriel Gudding <[redacted]> wrote: I wrote a course description for a mid-level undergraduate offering and would like help, please, finding texts to live up to

the catalog description. Kin you help me? If you were going to teach this class, what texts would you use:

"This is not a class in poetic forms. We will not be focusing on what a sonnet is or how many lines are in a villanelle. We will instead read poems that have incited revolutions, embarrassed nations, inspired assassinations, that have helped found religious orders, and that have become the backbone of various cultures throughout the history of Indo-European letters. That is to say, we will explore poetry as a mode of critical consciousness, as a means of cultural critique and symbolic and social action. We will, in short, "get down" with what poetry is all about: loving, hating, helping, hurting, destroying, and re-making the world. Among other things, will look at poetry's roots not as a private, nostalgic, cherished mode of utterance, but as a forceful and social speech event, paying particular attention to poetry's origins in insult and curse and praise. Much of the class will, on the one hand, explore the poetry of ritualized insult, the poetry of invective, and, on the other, the poetry of praise and benediction, the poetry of liturgies and love making and spiritual epiphany. So, we will fundamentally approach poetry (by both the reading of it and the writing of it) not as a collection of aesthetic artifacts (called poems) that are to be fetishized as a rarified form of precious speech uttered by special beings (called poets), but as a socially ubiquitous, very serious, very real, and often RILLY RILLY fun, means of making and re-making our world--a kind of "world making" that all people do, from children to popes to cops to students and professors."

help?

Gabe
---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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521. **mIEKAL aND**
Re: if you were teaching this
Tue 16 Oct 2007

It's more in the vispo / ephemera realm but how about the

Golden Plates of Joseph Smith

http://en.wikipedia.org/wiki/Golden_plates

and also my godfather should be on the list:

Alexei Kruchenykh...

On Oct 16, 2007, at 12:09 PM, Gabriel Gudding wrote:

> *By the way, I sent this query to imitationpoetics-l a week or so ago,*
> *and Murat and Pierre and Alex Dickow, Wystan Curnow, Julian Semilian,*
> *Peter Davis, and Joe Safdie gave a lot of good suggestions already,*
> *but*
> *I need more. The specific texts/authors suggested so far:*
>
> *-Jerry's Technicians of the Sacred*
> *-Aimes Cesaire's _Return to My Native Land_*
> *-stuff in the Eda anthology*
> *-Hazim Hikment*
> *-Lale Müldür's poem "Waking to Constantinople," which, Murat remarked,*
> *"caused a riot when the poet read it in a public park and was booed*
> *off*
> *stage. Her vision of Istanbul as a two thousand year old city where*
> *the*
> *five hundred year old Ottoman rationality is superimposed on a fifteen*
> *hundred year of Byzantine dream world demanding a new synthesis was a*
> *too disturbing an idea for the ultra nationalists and Islamic*
> *fundementalists in the audience. It is an incredible poem of the*
> *kind I*
> *think you are looking for"*
> *-Murat also recommended k. Iskender's souljam*
> *-Laurence Sterne's curse in Tristram Shandy*
> *-Lyrical Ballads*
> *-Early Adrienne Rich*
> *-a book called _I Don't Have Any Paper, So Shut Up!_*
> *-Bob Dylan, like "subterranean homesick blues" and "it's alright*
> *ma" and*
> *"positively 4th street" and "idiot wind"*
> *-Helene Cixous*
> *-Robert Bly's 60s mojo*
> *-the 1918 Dada manifesto*
> *-BLAST*
> *-Rimbaud*

> *-Cendrars' Prose of the Transiberian*
> *-Jacques Prevert's poem about the Kaiser with a finger up his ass*
> *-Leon Gontran Damas' _Pigments_*
> *-Shelley's "England in 1819"*
> *-Neruda's "Canto General"*
> *-Jack Hirshman's entire ouevre*
> *-Dorn's _North Atlantic Turbine_*

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522. **Lori Emerson**

publication of The Alphabet Game: a bpNichol reader (please forward)

Tue 16 Oct 2007

Dear friends, I'm so happy to announce the publication of _The Alphabet Game: a bpNichol Reader_, edited by Darren Wershler-Henry and Lori Emerson (Coach House Press 2007). Please forward this announcement far and wide!

yours, Lori Emerson

The Alphabet Game: a bpNichol Reader
Coach House Press
CAD $21.95
ISBN: 1552451879
http://www.chbooks.com/catalogue/index.php?ISBN=1552451879

bpNichol was one of Canada's most innovative, eclectic, entertaining, and, yes, enigmatic poets, making startling interventions in the development of poetry and profoundly influencing both his own and subsequent generations of writers.

The Alphabet Game: A bpNichol Reader amasses key texts from the very broad spectrum of Nichol's work, including both classic favourites and more obscure treasures. From the early typewriter poetry of Konfessions of an Elizabethan Fan Dancer and the life-long poem The Martyrology to the heartbreaking prose of Journal and the whimsical autobiography of Selected Organs, The Alphabet Game traces the trajectory of this wildly imaginative and prolific poet.

This Nichol anthology is an ideal introduction for readers encountering Nichol for the first time, and a much-needed compendium for Nichol fans seeking access to works not readily available.

'His wit, along with the seriousness, was there to keep the language free and untethered, to keep the poem aware of its roots, like a tuxedo worn with bare feet in a muddy river … No other writer of our time and place was so diverse, attempted so much, and never lost sight of his intent.' – Michael Ondaatje

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523. **Mary Kasimor**
Re: if you were teaching this
Tue 16 Oct 2007

Thomas McGrath, Letter to an Imaginary Friend. I need to reread it.

  Mary Kasimor

midwest daisy <[redacted]> wrote:
  Baraka's Somebody Blew Up America

On 10/16/07, Gabriel Gudding wrote:
>
> I wrote a course description for a mid-level undergraduate offering and
> would like help, please, finding texts to live up to the catalog
> description. Kin you help me? If you were going to teach this class,

> what texts would you use:
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> "This is not a class in poetic forms. We will not be focusing on what a
> sonnet is or how many lines are in a villanelle. We will instead read
> poems that have incited revolutions, embarrassed nations, inspired
> assassinations, that have helped found religious orders, and that have
> become the backbone of various cultures throughout the history of
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> of critical consciousness, as a means of cultural critique and symbolic
> and social action. We will, in short, "get down" with what poetry is all
> about: loving, hating, helping, hurting, destroying, and re-making the
> world. Among other things, will look at poetry's roots not as a private,
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> the poetry of ritualized insult, the poetry of invective, and, on the
> other, the poetry of praise and benediction, the poetry of liturgies and
> love making and spiritual epiphany. So, we will fundamentally approach
> poetry (by both the reading of it and the writing of it) not as a
> collection of aesthetic artifacts (called poems) that are to be
> fetishized as a rarified form of precious speech uttered by special
> beings (called poets), but as a socially ubiquitous, very serious, very
> real, and often RILLY RILLY fun, means of making and re-making our
> world--a kind of "world making" that all people do, from children to
> popes to cops to students and professors."
>
> help?
>
> Gabe
> ---
> http://gabrielgudding.blogspot.com
> ---
> Gabriel Gudding
> Department of English
> Illinois State University
> Normal, Illinois 61790
> [redacted] (office)
>

Be a better Globetrotter. Get better travel answers from someone who knows.
Yahoo! Answers - Check it out.

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524. **J. A. Lee**
Re: Steal this book
Tue 16 Oct 2007

These last couple of posts remind me of Ron Padgett's memoir, where he describes lifting books with Ted Berrigan. Very bohemian, subversive, and great fun. Except for the bookseller. And the author. I'd go so far as to say that even the monstrous Barnes & Noble doesn't deserve to be stolen from, if only for the effect it's bound to have on the minimum-wager at the cash register. J. A. Lee

---------- Original Message -----------
From: Alexander Jorgensen <[redacted]>
To: [redacted]
Sent: Tue, 16 Oct 2007 08:37:36 -0700
Subject: Re: Steal this book

> *Stole Burroughs and Gysin's THIRD MIND and Creeley's*
> *THE CHARM. Never regretted it, but then they*
> *(honestly) 'changed' my life - at least till reading*
> *Kafka's METAMORPHOSIS (which my wife, then simply 'my*
> *girl,' kindly purchased for me).*
>
> *AGJ*
>
> *--- "J. Lehmus" <[redacted]> wrote:*
>
> *two e.e. cummings books from a library when i was a*
> *kid. Paid for them*
> *afterwards, though. So i'm not sure if that*
> *qualifies as stealing -*
>
> *jukka*
>
> *On Mon, 15 Oct 2007, Barry Schwabsky wrote:*
>
> *Who here has ever stolen a poetry book?*
>
> *mIEKAL aND <[redacted]> wrote: (even better than*
> *giving them away...)*
>
> --

> *Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."*

↑ Index

525. **Diane DiPrima**

Re: Steal this book

Tue 16 Oct 2007

Many, many, back in the day when I was poor in NYC. Never from small bookstores‹many of which were owned by friends.

My best score was in my sophomore year when I knew for sure I was dropping out of Swarthmore. I went into the bookstore and piled up the Cantos, Personae, ABC of Reading, Dylan Thomas, cummings, Williams, Auden, oyce, whatever was available, and put it all on my college bill. It came to over two hundred dollars, which was a fortune in 1953. When I didn¹t go back to school my parents decided to disown me so they felt they shouldn¹t have to pay the bill. It remained unpaid for 30-plus years. I finally caught up with it in the 1980s sometime. But in 1953, as soon as I had found my own place and unpacked I read the Cantos cover to cover, skimming what I didn¹t understand. They changed my world. I still have that edition, which ends with Canto 84.

Diane di Prima

From: steve russell <[redacted]>
<[redacted]>
Date: Tue, 16 Oct 2007 07:33:56 -0700
To: <[redacted]>
Subject: Re: Steal this book

At one time my library consisted of mostly stolen books. Fortunately, this has changed, but not necessarily because I've grown morally. I've simply discovered libraries that sell books on the cheap, and I've taken to checking out books as well. I did have some ethics as I almost never stole from small independent stores. I had no mercy on Barnes & Vulgar or any of the large chain stores. During my twenties when I lived off of beer, tobacco & weed and had the sort of acne only a teen deserves, I went through my Steal another Bukowski period. Seriously, I've stolen in the tens of thousand and I'm still tempted to exercise my craft as I'm a world class thief (the Good Lord gives us all certain gifts).

Barry Schwabsky <[redacted]> wrote: Who here has ever stolen a poetry book?

mIEKAL aND
wrote: (even better than giving them away...)

Great news! They're stealing our books!

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"They're the popular ones and are most likely to end up on the best- seller lists," Hanssen added.

The German translation of Nobel Peace prizewinner Al Gore's "An Inconvenient Truth," outlining the dangers of global warming, featured among the mainly German titles on the list.

More than 100,000 people attended the book fair, which ended Sunday. There were 7,448 exhibitions where publishers from 108 countries presented some 400,000 different books, videos and other products.

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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526. Diane DiPrima
Re: if you were teaching this
Tue 16 Oct 2007

Unsettling America, ed. By Maria Gillan, Penguin paperback. An anthology of contemporary poetry about the experience of new-comers to America.

Diane di Prima

From: Gabriel Gudding <[redacted]>
<[redacted]>
Date: Tue, 16 Oct 2007 00:07:04 -0500
To: <[redacted]>
Subject: if you were teaching this

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help?

Gabe
---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

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527. **Amish Trivedi**
Re: Steal this book
Tue 16 Oct 2007

I stole Picture of Dorian Gray from the University of Georgia's house in Oxford during the Summer of 2003.

I still feel guilty.

Amish

Alexander Jorgensen <[redacted]> wrote:
  Stole Burroughs and Gysin's THIRD MIND and Creeley's
THE CHARM. Never regretted it, but then they
(honestly) 'changed' my life - at least till reading
Kafka's METAMORPHOSIS (which my wife, then simply 'my
girl,' kindly purchased for me).

AGJ

--- "J. Lehmus" wrote:

> two e.e. cummings books from a library when i was a
> kid. Paid for them
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>
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>

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America." -James Joyce

↑ Index

528. **Barry Schwabsky**
Re: Steal this book
Tue 16 Oct 2007

I'm starting to feel pretty ethical compared to some on this list! As a teenager, I stole a number of New Directions paperbacks from the book section of Meyer Brothers department store in Paterson, NJ (although Paterson itself, the very

first ND book I ever read, I either bought or borrowed from the library). But never since.

mIEKAL aND <[redacted]> wrote: I've had 6 copies of Hakim Bey's Temporary Autonomous Zone stolen from our community's library over the past 15 years. Not poetry per se, but a book about poetic terrorism.

~mIEKAL

On Oct 16, 2007, at 9:33 AM, steve russell wrote:

> *At one time my library consisted of mostly stolen books. Fortunately, this has changed, but not necessarily because I've grown morally. I've simply discovered libraries that sell books on the cheap, and I've taken to checking out books as well. I did have some ethics as I almost never stole from small independent stores. I had no mercy on Barnes & Vulgar or any of the large chain stores. During my twenties when I lived off of beer, tobacco & weed and had the sort of acne only a teen deserves, I went through my Steal another Bukowski period. Seriously, I've stolen in the tens of thousand and I'm still tempted to exercise my craft as I'm a world class thief (the Good Lord gives us all certain gifts).*
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> *More than 100,000 people attended the book fair, which ended Sunday. There were 7,448 exhibitions where publishers from 108 countries presented some 400,000 different books, videos and other products.*

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529. **Skip Fox**
Re: Steal this book
Tue 16 Oct 2007

Even though I knew many who stole poetry books (late 1960s in San Francisco &c), I never did. I remember at City Lights there was a sign above the stairs going down to the poetry section then in the basement that read: "Remember, it's your karma." That's not what stopped me. Nor did the fact that the person at the register would not look at the customers closely, even seeming to turn his or her back when one came from downstairs (making it easy to steal books). Even though I was pretty poor, I think I loved the poetry I read so much and was so grateful to publishers like Jargon and stores like City Lights (which then had tables and comfortable chairs and ashtrays in the basement) that I couldn't bring myself to do so.

(Signed books, to me, become more artifact than text, making them harder to write in . With the signature I seem to lose some of the intimacy I might have with the text and that is extremely important for me. I love how Bernadette Mayer signed books during at least one period, with a gold stamp pad and her thumbprint in gold, but I never asked her to sign one for me.)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: Tuesday, October 16, 2007 1:25 PM
To: [redacted]
Subject: Re: Steal this book

in reference to may last post, I should add one fact: I didn't actually steal in the tens of thousands, but the books I did steal were probably worth 50 grand plus. I had my architecture period. Those are some pricey books. As for poetry, name it, I've stole it. I'm now mostly legit. I try to buy 1st editions, get the author's signature and sell. If I like the author, I'll have him sign at least two copies so I can keep one for myself. I've got signed first editions from the poet laureate going back 2 decades. If the author is dead, a signed 1st is more valuable. The

thought has occurred to me to set up an author hit list, you know, get real serious about "the business."

"J. Lehmus" <[redacted]> wrote:
  two e.e. cummings books from a library when i was a kid. Paid for them afterwards, though. So i'm not sure if that qualifies as stealing -

jukka

On Mon, 15 Oct 2007, Barry Schwabsky wrote:

> Who here has ever stolen a poetry book?
>
> mIEKAL aND
wrote: (even better than giving them away...)
>
>

Pinpoint customers who are looking for what you sell.

↑ Index

530. **David Chirot**
Re: Steal this book
Tue 16 Oct 2007

  The found has always been my approach to everything. The only things i broke that code for were money and dope. Between the two, thousands and thousands and thousands of dollars going to feed the monkey's tapeworm. Never enough of either money or dope to keep the man inside satisfied. The only two books i stole it wasn't consciously done. The first stolen book was the Penguin bi-lingual Rimbaud, in a huge bookstore somewhere in London. My brother and I--aged 13 and 16 -- were living in the trees and leaf piles in Hyde Park in September, so anything to do to warm up, dry out the clothes a bit and relax was welcome. We'd hitched a ride from Dover to the City with a swinging young couple who gave us each two long bars of pure black hash, opiated. The whole time in England we were stoned. My brother was growing petulantly impatient with me reading for so long. He wouldn't shut up. Finally I got up and followed him, cursing loudly in dialect--straight out the door, passing the registers on the way. Stopping at the street corner to light cigarettes, I found the book still in my hand. My brother stared at me, shocked. "I can't help it if it won't let go of my hand," I said. He was very insulted--he thought i was using the book as a comment on himself. Fortunately the light changed before we came to blows. The other time was very similar. Back in Paris, we went to American express to find out if

there was any mail. There were racks of new American paperbacks, a shock to see after so long. A profusely illustrated paperback of the film of Bob Dylan, Don't Look Back, with all the dialogue transcribed stared at me. I was squatting by the racks with it when my brother came over and said let's get out of here. I shoved the book in my pocket and took off after him. Outside he opened his hands. He had found well over a hundred dollars by someone's feet and taken them. The forgotten American paperback found looking in the pocket for matches was an added bonus. Something to read in the bug infested hotel. For once the the prodigious foreign spending of our country had mysteriously smiled on two of its strays.

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531. **Ruth Lepson**

Re: if you were teaching this

Tue 16 Oct 2007

---

levertov, rukeyser, parra

On 10/16/07 1:09 PM, "Gabriel Gudding" <[redacted]> wrote:

> *By the way, I sent this query to imitationpoetics-l a week or so ago, and Murat and Pierre and Alex Dickow, Wystan Curnow, Julian Semilian, Peter Davis, and Joe Safdie gave a lot of good suggestions already, but I need more. The specific texts/authors suggested so far:*
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> *-stuff in the Eda anthology*
> *-Hazim Hikment*
> *-Lale Müldür's poem "Waking to Constantinople," which, Murat remarked, "caused a riot when the poet read it in a public park and was booed off stage. Her vision of Istanbul as a two thousand year old city where the five hundred year old Ottoman rationality is superimposed on a fifteen hundred year of Byzantine dream world demanding a new synthesis was a too disturbing an idea for the ultra nationalists and Islamic fundementalists in the audience. It is an incredible poem of the kind I think you are looking for"*
> *-Murat also recommended k. Iskender's souljam*
> *-Laurence Sterne's curse in Tristram Shandy*
> *-Lyrical Ballads*
> *-Early Adrienne Rich*
> *-a book called _I Don't Have Any Paper, So Shut Up!_*
> *-Bob Dylan, like "subterranean homesick blues" and "it's alright ma" and "positively 4th street" and "idiot wind"*
> *-Helene Cixous*
> *-Robert Bly's 60s mojo*
> *-the 1918 Dada manifesto*

-BLAST
-Rimbaud
-Cendrars' Prose of the Transiberian
-Jacques Prevert's poem about the Kaiser with a finger up his ass
*-Leon Gontran Damas' _Pigments_*
-Shelley's "England in 1819"
-Neruda's "Canto General"
-Jack Hirshman's entire ouevre
*-Dorn's _North Atlantic Turbine_*

Gabriel Gudding wrote:
I wrote a course description for a mid-level undergraduate offering and would like help, please, finding texts to live up to the catalog description. Kin you help me? If you were going to teach this class, what texts would you use:

"This is not a class in poetic forms. We will not be focusing on what a sonnet is or how many lines are in a villanelle. We will instead read poems that have incited revolutions, embarrassed nations, inspired assassinations, that have helped found religious orders, and that have become the backbone of various cultures throughout the history of Indo-European letters. That is to say, we will explore poetry as a mode of critical consciousness, as a means of cultural critique and symbolic and social action. We will, in short, "get down" with what poetry is all about: loving, hating, helping, hurting, destroying, and re-making the world. Among other things, will look at poetry's roots not as a private, nostalgic, cherished mode of utterance, but as a forceful and social speech event, paying particular attention to poetry's origins in insult and curse and praise. Much of the class will, on the one hand, explore the poetry of ritualized insult, the poetry of invective, and, on the other, the poetry of praise and benediction, the poetry of liturgies and love making and spiritual epiphany. So, we will fundamentally approach poetry (by both the reading of it and the writing of it) not as a collection of aesthetic artifacts (called poems) that are to be fetishized as a rarified form of precious speech uttered by special beings (called poets), but as a socially ubiquitous, very serious, very real, and often RILLY RILLY fun, means of making and re-making our world--a kind of "world making" that all people do, from children to popes to cops to students and professors."

help?

Gabe
----
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English

Illinois State University
Normal, Illinois 61790
[redacted] *(office)*

↑ Index

532. **W.B. Keckler**
Re: if you were teaching this
Tue 16 Oct 2007

Second that about Baraka...of course his most recent charting in that regard (post WTC) many found extremely vexing...Eileen Myles (hell she even ran for President, she got my vote!) is the opposite of fear and is pretty much a one person revolution....you have a lot of good stuff already I see by your follow-up posts....i'm sure someone said Ginsberg a million years ago.....Anne Waldman has some good curses and public purpose poems...i like the one where she tries to dry up the senate's genitals...was very unfortunate Comedy Central chose that unflattering angle to run that clip of her in a negative way a few years back...she is a beautiful woman....that irked....Babi Yar by Yevtushenko sort of riled the government in its day, didn't it...if you are going to go into ancient religious texts things like Inanna are a good source...the Book of the Dead....Catullus obviously....what about inflammatory poetry like John Brown's Body...a lot of this merges into song of course....

********** See what's new at http://www.aol.com

↑ Index

533. **witz**
Salerno and Towle Reading in NYC
Tue 16 Oct 2007

Mark your calendars:

Thursday, October 18, 2007, 8:00 p.m.
The Writer's Voice Visiting Author Series
Mark Salerno & Tony Towle
West Side YMCA — The George Washington Lounge
5 West 63rd Street (between Central Park West & Broadway)
NYC
[redacted]=

↑ Index

534. **Ward Tietz**

Society and Sensoria: Books at the Speed of the Senses

Tue 16 Oct 2007

Call for Papers:

Society and Sensoria: Books at the Speed of the Senses

"…for the skin is faster than the word"

–Brian Massumi, Parables for the Virtual

The 10th Biennial Pyramid Atlantic Book Arts Fair and Conference

November 2008, in the Washington DC area

The intent of this conference is to advance a critical language for artists' books that emphasizes both sensory-based and social perspectives. Considering our societal trajectory for electronic communication, as well as the increasing speed through which we correspond by electronic means, we see the field confronted with the following questions: What is artistic communication, and what is its place or role in society? Are the uses of slower, "handmade," or historical processes, often involved in the production of books, an emerging form of protest or a simple refusal of technological change? How are books resisting or embracing the rapidly paced exchange of information? What do the often slow, time-consuming methods surrounding the production and reception of artists' books mean for an electronic society where the distribution and intensity of sensory stimuli appear to be shifting? How is the reception of artists' books, and the literacy they promote, affected by a potential sensory shift into areas beyond the visual, in a society still dominated by visual imagery? Are artists' books a reaction against, or a reinforcement of, what we might call an overly visualized society? How does our sense of touch relate to the predominately visual language of artists' books? What is our phenomenological understanding of artists' books into a context of an expanded sensorium?

We are looking for papers and creative panels committed to rethinking artists' books as socially synthesized media devices with themes that foreground speed, touch and rhythm. We invite artists, writers, critics, publishers, activists, students, and educators, to articulate how we experience books under the particular conditions of handling, reading, and viewing, in a context of social interconnection and difference.

We encourage presentations from, but not limited to, the following areas: artists' books, visual and performing arts, visual and cultural studies, visual anthropology, cognitive science, sociology, analytic philosophy, comparative literature, literary theory, linguistics, political science and activism.

The following are examples of potential topics. Presenters, however, are in no way limited by them:

- Speed of space and rhythm in books
- Haptic interface and books
- Phenomenology of artists' books
- Embodiment and books
- Devotion to craft as content
- Time-consumption and memory
- E-flux versus paper permanence
- Techno culture as a site of confrontation with books
- Synthesis of electronic information into non-electronic books

The conference runs in tandem with a biennial fair for well-known and emerging artists, publishers and dealers in the field of artists' books. We intend to create synergy between the fair and conference by extending lines of communication between the various parties involved in the fair and will make special effort to link books exhibited in the fair to the conference presentations. We encourage conference presenters to consider such a link as they develop their papers.

Please send abstracts of no more than 500 words by JANUARY 15, 2008 to:

Tate Shaw and Ward Tietz

[redacted]

With your proposal, please include a current CV.

The conference will provide a modest honorarium, though we strongly encourage participants to apply for funding in their home regions and/ or through institutions with which they are affiliated. Please do not hesitate to contact us if you have any questions.

Pyramid Atlantic Conference Committee

http://www.pyramidatlanticartcenter.org/=

↑ Index

535. **Murat Nemet-Nejat**
Re: Steal this book
Tue 16 Oct 2007

My version of stealing is catching a second movie in a multiplex, which I don't bother to do any more.

Ciao,

Murat

On 10/16/07, Diane DiPrima <[redacted]> wrote:
>
> Many, many, back in the day when I was poor in NYC. Never from small
> bookstores‹many of which were owned by friends.
>
> My best score was in my sophomore year when I knew for sure I was dropping
> out of Swarthmore. I went into the bookstore and piled up the Cantos,
> Personae, ABC of Reading, Dylan Thomas, cummings, Williams, Auden, oyce,
> whatever was available, and put it all on my college bill. It came to over
> two hundred dollars, which was a fortune in 1953. When I didn¹t go back to
> school my parents decided to disown me so they felt they shouldn¹t have to
> pay the bill. It remained unpaid for 30-plus years. I finally caught up with
> it in the 1980s sometime. But in 1953, as soon as I had found my own place
> and unpacked I read the Cantos cover to cover, skimming what I didn¹t
> understand. They changed my world. I still have that edition, which ends
> with Canto 84.
>
> Diane di Prima
>
>
>
> From: steve russell <[redacted]>
> Reply-To: "UB Poetics discussion group <[redacted]>"
> <[redacted]>
> Date: Tue, 16 Oct 2007 07:33:56 -0700
> To: <[redacted]>
> Subject: Re: Steal this book
>
> At one time my library consisted of mostly stolen books. Fortunately, this
> has changed, but not necessarily because I've grown morally. I've simply
> discovered libraries that sell books on the cheap, and I've taken to

> checking out books as well. I did have some ethics as I almost never stole
> from small independent stores. I had no mercy on Barnes & Vulgar or any of
> the large chain stores. During my twenties when I lived off of beer,
> tobacco
> & weed and had the sort of acne only a teen deserves, I went through my
> Steal another Bukowski period. Seriously, I've stolen in the tens of
> thousand and I'm still tempted to exercise my craft as I'm a world class
> thief (the Good Lord gives us all certain gifts).
>
> Barry Schwabsky <[redacted]> wrote: Who here has ever
> stolen a poetry book?
>
> mIEKAL aND
> wrote: (even better than giving them away...)
>
>
>
>
> Great news! They're stealing our books!
>
> FRANKFURT (Reuters) - The Frankfurt Book Fair has an indicator to
> help publishers gauge public interest in the new offerings presented
> at the annual exhibition -- the unofficial "most stolen book" index.
>
> Bild am Sonntag and Germany's ZDF television have come up with lists
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> "The most-stolen books are usually the most-sold later on," Claudia
> Hanssen of the Goldmann Verlag publishing house told Bild am Sonntag
> newspaper, which published a list of the 10 most stolen German-
> language books this year.
>
> "They're the popular ones and are most likely to end up on the best-
> seller lists," Hanssen added.
>
> The German translation of Nobel Peace prizewinner Al Gore's "An
> Inconvenient Truth," outlining the dangers of global warming,
> featured among the mainly German titles on the list.
>
> More than 100,000 people attended the book fair, which ended Sunday.
> There were 7,448 exhibitions where publishers from 108 countries

> presented some 400,000 different books, videos and other products.
>
>
>
> ---
> Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail,
> news, photos & more.
>

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536. **Schneider Hill**

NOW AVAILABLE: NICO VASSILAKIS' TEXT LOSES TIME

Wed 17 Oct 2007

NOW AVAILABLE: NICO VASSILAKIS' TEXT LOSES TIME

ManyPenny Press is pleased to announce the release of TEXT LOSES TIME by Nico Vassilakis. This necessary work spans roughly 15 years of the author's efforts in both textual and visual writing. It is Vassilakis' first full-length book.

TEXT LOSES TIME

Afterword by Nick Piombino

188 pp.

ISBN-10: 0-9798478-0-X

ISBN-13: 978-0-9798478-0-6

CONTACT AND ORDERING INFORMATION:

ManyPenny Press

1111 E. Fifth St.

Moscow, ID 83843

$15.95 + $3 postage

Make checks payable to Crag Hill

Bookstores should contact Crag Hill

at [redacted]

to arrange for discounts.

If you would like to order on-line,

go to: http://www.lulu.com/content/1233754

COMMENTS ON TEXT LOSES TIME:

"Part nested Minimalist cubes and part laser light that won't diverge across distance, Nico Vassilakis' poetry seems to ask whether we are primates at play on a baseball diamond of memory and desire beside mural-lined public structures slipping toward infinite regression.

Richly iterative, these pairings and alphabets escape the mirror to thrill us with variation and sting all forms of complacency. Vassilakis extends Oulipian strategies: Perec references, lamellisections, crystalline build-outs and transpositions, a scat of nonrepresentational vocables, lettered whirlwinds giving speed for legibility, -- "extracting the gem through layers of gauze" and, other times, lowering a gem into a fold.

Can an argument between a machine that produces texts and "longhand into tiny notebooks" wake us up? In pain, "the throbbing thumb" makes us "attend to the living."

If Vassilakis revises the rock lyric "meet-the-new-boss, same-as-the-old-boss" to "meet the solipsistic era. same as the old solipsistic era," is treatment to be had in a bar, a science lab, or will it reach us over the radio? Try a road trip, so "you can't afford to blink, to be blind for even a second" going through a colander out where dust is breeding and "glass traps lighting" like no scene you've seen in quite this way. Through crevices, perforations, punctures, piercings, pinholes, see neighborhoods as "that place where organized sleeping happens." So, look for a faceted colony that "sometimes congeals.""

--Deborah Meadows

"Nico Vassilakis' Text Loses Time unhinges the folds of the book and the word; as the 'folded loose leafed sheets whiz past your ears' you can hear the echoes of meaning. The words flake off the page like aged paint leaving a patina of colour and meaning on the surface and a growing heap of signification at our feet. Here the means of writing rise up and turn against our expectation, lurching into new spaces. Letters become tactile, meaning becomes rubbery, and both reading and writing become a new collaboration."

--derek beaulieu

SAMPLE OF WORK FROM "TEXT LOSES TIME":

FROM "THE SCAFFOLDING"

The Rhymes of Vellum

A boy or girl, Vellum, blows a few papers in the wind It answers noise Hopping, hopped. Tapping, tapped Swim sweet twins swing twig Think of losing, serendipity or the wings of a sentence He will get them, but not tell you where they were I like to drink through my brother's center A finger's rose begins A shadow grows down the sidewalk Clapping, clapped It helps to rip

this box open Sound harbor, sound hole Blind rose is a very shape friend I want a shirt to visit my slacks Moon noose soon loose A good look at the cookbook - lots of o's - ghost epaulets on the shoulders of a paragraph Dishes mixes, buses guesses I sit down to work; I draw with my right hand The response sadly is never Living as wide as it gets Think sift You could fault the long moth, the dog lost in soft fog, but it's the song's cost, its crust I got frogs in my throat, a forehead throat Boris said, "Your throat's red." Timothy hums a nail into the wood I run uphill swimming The test isn't over The floor's hard The new girl at school Can you look at a book without getting caught on a line? Like radio, writing is a broadcast They found people in the mailbox A huge gem in a cage Susan flips back to the glossary Only a certain type of fastener The letter "R" in each corner of a page Unexpectedly the middle is empty Next, write your best trick Most banjo Odd pretty piece asleep A drum whisking discard into cream In this way we raise our pigs on fire & Kenny is always six yards old The donkey said, "Enough." The donkey said, "English." Dark thoughts won't cure light sickness The ladder moved slightly throws the world in disarray The teacher's a bird and flies out the window They had found their clown center Art will say, "I like to pitch. What is your name?" Art will say, "Hi, I'm Art. I like to pitch. What's your name?" Slowly toward a large bird Paper hats, cats A lot of noise comes to visit Long thin water in a line of people I called you once today to say geese make a village of gold & both of my little friends like to sing. Their secret voices are beautiful Spray Spray Spray

AUTHOR'S STATEMENT:

This book intends to present both verbal and visual poetries as equal. Though notions of poetics have shifted and swerved, what has stayed solid throughout is that the alphabet, the word - however arranged - contains, within it, dual significance. First, the proto-historic role of the visual conveyance of represented fact. Second, the overriding desire of human utterance to substantiate existence. In conjoining these two models this book hopes to form a third, blurred value. Thought and experience are factors that accrue, while staring and writing help resolve and conclude. Text itself is an amalgam of units of meaning. As you stare at text you notice the visual aspects of letters. As one stares further, meaning loses its hierarchy and words discorporate and the alphabet itself begins to surface. Shapes, spatial relations and visual associations emerge as one delves further. Alphabetic bits or parts or snippets of letters can create an added visual vocabulary amidst the very text one is reading. One aim, to this end, is to merge and hinge visual and textual writing into workable forms. This book collects some of these experiments.

AUTHOR BIOGRAPHY:

Nico Vassilakis was born in New York City in 1963. He has co-written and performed a one-man play about experimental composer Morton Feldman. Vassilakis is co-founder and curator for the Subtext Reading Series and editor of Clear-Cut: Anthology (A Collection of Seattle Writers). He has been a guest-editor of WOS#35: Northwest Concrete and Visual Poetry and his visual poetry videos have been shown worldwide at festivals and exhibitions of innovative language arts. In 1998, Vassilakis co-produced, with Rebecca Brown, a 24-hour "Gertrude Stein-a-thon." His work has appeared in numerous magazines, including Ribot, Caliban, Aufgabe, Chain, Talisman, Central Park and Golden Handcuffs Review. He works for Fantagraphic Books and lives in Seattle with his son, Quixote.

Chapbooks:

Askew (bcc press), Stampologue (RASP), Orange: A Manual (Sub Rosa Press), Diptychs: Visual Poems (Otolith), Pond Ring (nine muses books), sequence (Burning Press), Enoch and Aloe (Last Generation Press), The Colander (housepress), Flattened Missive (P.I.S.O.R. Publications), Species Pieces (gong press), KYOO (Burning Press) and others.

DVD:

CONCRETE: Movies (Sub Rosa Press)

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537. Alan Sondheim

Space both, not both, streets, noise

Wed 17 Oct 2007

Space both, not both, streets, noise

Begin with an origin O = (01,02,03,...0N), coordinates in dim N Euclidean space; each sector has an N-1 flat w/ total of 2^N; consider these open sets separated by N-2 flats... bounded by... Each N-1 flat coheres intern- ally; the O is isolated - there are rumors of O... unreachable, a kind of central core, mythos, radio radio. The space is T0,1,2 not T3,4,5; no open set contains O, let's define it that way. O is countable, phenomenologic- ally O is unaccountable - now think numerous points on the N-2 separating flats - give these rational coordinates, finite number of them - they're wanderers among the riches of the world, peer over barriers, simply unreachable - organisms live and talk within the open set - they're no boundaries as far as they know - only rumors - not of boundaries but of those numerous points - call them {X} - {X} forms a set - the set sits on orthogonal roads of sorts, easy communication among themselves through the origin O - they don't see anything though - maybe they're the grit of the world,* the fasteners - maybe they guard the potential well of the open sets

- open sets are far too fragile here - there's something lacking with them - a certain hardness, inertness - but {X} makes up for that...

http://www.asondheim.org/both.mp3
http://www.asondheim.org/notboth.mp3
http://www.asondheim.org/streets.mp4

* Something should be added here concerning the dim-3 space of SL, the projection from 3D -> 2D, the visual representation of time (trails), the closed (bounded) spaces that are open (unbounded, asymptotic) spaces from the viewpoint of the avatar (hence the 'cycling' as one tries to leave the game-space). And that there might be points, point-sets outside the game- space, inaccessible, nonetheless, metaphorically, viewpoints into game communication, forbidden areas, points like telephones or bugs, holes in and out of other dimensions.

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538. **Andy Gricevich**

Opera Cabal Festival in Chicago this Weekend!

Wed 17 Oct 2007

This weekend in Chicago:

Opera Cabal presents
DELUSIONS: A Festival of New Opera, Music, Dance and Theater
at the Zhou B Art Center, First Floor Gallery
1029 W 35th St.
full information and schedule at http://operacabal.blogspot.com

Among the performers will be the Nonsense Company, presenting "Great Hymn of Thanksgiving" (for three virtuoso speaker-percussionists around a dinner table setup, with texts from Iraq war news reporting, invented folktales, the Army prayer manual, and the poetry of Rae Armantrout) and "Conversation Storm" (a formally strange play dissecting recent U.S. policies on torture while turning the effects of torture back on the categories of time, place, and character), a pairing which recently won the "Best New Play" award at the San Francisco Fringe Festival.

There's plenty of time to see and hear fantastic new performances while sandwiching in the City Visible reading as well!

Hope to see you there.

all the best,

Andy Gricevich
http://www.princemyshkins.com/nonsensecompany.html
http://ndgwriting.blogspot.com

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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539. Nate Dorward
New book from Trevor Joyce: What's In Store
Wed 17 Oct 2007

A little e-flyer for Trevor's new book.... -- all best --N

*

WHAT'S IN STORE: Poems 2000-2007
A new collection by Trevor Joyce
co-published by The Gig & New Writers' Press

What's in Store is Trevor Joyce's first full-length book since the publication of his collected poems, _with the first dream of fire they hunt the cold_ (2001). For this volume, the author has shaped eight years' worth of work -- individual poems, extended sequences, translations from the Irish, Chinese and other languages -- into a continuous booklength structure. These poems find Joyce reaching out towards a jarringly wide range of styles and voices, from the tart lyricism of his workings of European folksongs to the ferociously dense collage/inscription of "STILLSMAN." Brought together as a book, the poems take on further meanings: _What's in Store_ is at once a Borgesian guide to the history, customs and scientific discourse of an unknown country, and an Oulipian textual machine, whose workings by turns terrify and exalt.

"This is one of my favorite poets anywhere. His poems have the clear, austere and impersonal ring of great translations. They are archetypal, they are strange." --Fanny Howe

A cover shot & a selection of poems from the book may be found at
http://www.ndorward.com/poetry/books/joyce_whatsinstore.htm

*

320pp, 5.5" x 8.5", perfectbound; ISBN 978-0-9735875-3-1.
$20 CDN/US (includes postage in North America)
£16 / 23 euro (includes airmail overseas).

Make out cheques to Nate Dorward (not "The Gig" or "NWP").

Copies are also available in the UK/Ireland from New Writers' Press (contact vertor AT-SYMBOL gmail FULLSTOP com) or from SPD Books (www.spdbooks.org).

*

Trevor Joyce was born in 1947 in Dublin, Ireland. With the poet Michael Smith, he co-founded New Writers' Press and the poetry magazine _The Lace Curtain_, key channels for modernist and avant-garde writing in Ireland in the 1960s and 1970s. His publications include _The Poems of Sweeny Peregrine_ (NWP, 1976), a version of the Irish _Buile Suibhne_; _stone floods_ (NWP, 1995); _Syzygy_ (Wild Honey, 1998); and _with the first dream of fire they hunt the cold: A Body of Work 1966-2000_ (NWP/Shearsman, 2001). He has lived in Cork since 1984.

*

The author is currently on a reading tour of North America in connection with the book's appearance:

Oct. 18, 19:30, Miami University, Oxford, Ohio

Oct. 23, 19:00, Cambridge, MA, Pierre Menard Gallery (up Arrow St. from Cafe Pamplona), 10 Arrow Street

Oct. 24, 19:00, Providence, RI, McCormack Family Theater, Brown Campus

Oct. 25, 20:00, Toronto, ON, Mercer Union, 37 Lisgar St.

*

Nate Dorward
109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada
[redacted] // web: www.ndorward.com

↑ Index

540. Andrew Jones
Re: Steal this book
Wed 17 Oct 2007

The Poems of William Blake, edited by Yeats. It was covered with dust

On 10/16/07, Diane DiPrima <[redacted]> wrote:
>
> Many, many, back in the day when I was poor in NYC. Never from small
> bookstores‹many of which were owned by friends.
>
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> out of Swarthmore. I went into the bookstore and piled up the Cantos,

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> two hundred dollars, which was a fortune in 1953. When I didn¹t go back to
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>
> Diane di Prima
>
>
>
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> Reply-To: "UB Poetics discussion group <[redacted]>"
> <[redacted]>
> Date: Tue, 16 Oct 2007 07:33:56 -0700
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>
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>
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> ---
> Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail,
> news, photos & more.
>

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541. **Tom Beckett**

MERITAGE PRESS ANNOUNCEMENT

Wed 17 Oct 2007

MERITAGE PRESS ANNOUNCEMENT
For more info: [redacted]
www.meritagepress.com

STAGE PRESENCE

A Performing Arts Anthology Edited by Theodore S. Gonzalves
ISBN-13: 978-0-9794119-3-9
ISBN-10: 0-9794119-3-9
Release Date: 2007
Price: $22.00
Pages: 208

Meritage Press is delighted to announce the release of a historic document: STAGE PRESENCE: CONVERSATIONS WITH FILIPINO AMERICAN PERFORMING ARTISTS, Edited by Theodore S. Gonzalves, a musician and assistant professor of American Studies at the University of Hawaiâ€˜i at Manoa. In celebration, Meritage Press is offering a SPECIAL RELEASE OFFER (details at the end of this email).

STAGE PRESENCE is a collection of essays and interviews with Filipino American performing artists. Each of the chapters features critically acclaimed and popular artists in their own right, who have also mentored hundreds of dancers, comedians, theater artists and musicians of all genres. In this rare collection, performers take time off stage to speak candidly about their creative processes, revealing personal frustrations and triumphs, while testifying to the challenges of what it could mean to be an artist of Filipino descent working and living in the United States.

Featuring: musicians Eleanor Academia, Gabe Baltazar Jr., Danongan Kalanduyan; bandleader and poet Jessica Hagedorn; choreographers and dancers Joel Jacinto, Alleluia Panis, and Pearl Ubungen; and theater artists RemÃ© Grefalda, Allan Manalo and Ralph PeÃ±a. The book also includes a thought-provoking foreword by scholar and musician Ricardo D. Trimillos.

Some ADVANCE WORDS speak to the project's significance:

â€œFusing history, culture, jazz, and art, Stage Presence is one big happening jam session featuring ten Filipino American performing artists rapping on their craft, their process, their defiance to be boxed in by the category-obsessed American market, and their hunger and struggles necessary to stay true to their vision, identity, and art.â€ â€” R. Zamora Linmark, author of Rolling the Râ€™s, Prime Time Apparitions and Leche

â€œThis collection of interviews and reflections by many of the leading Filipino American cultural workers demonstrates the range and vitality of Filipino American performing arts â€“ an inspiring and dynamic range of practices encompassing everything from kulintang to head-banging heavy metal, from college PCNs to off-Broadway New York theatre, from the Bayanihan to site-specific performance art. Stage Presence gives us a view rarely available to

students, scholars, and audiences: the winding paths through history and identity that led these groundbreaking artists into the spotlight.â€ â€” Karen Shimakawa, author of National Abjection

â€œWhen the New York Times looks at Filipinos, it sees only house maids and cooks, copycats, and mimics. But when scholar and artist Theo Gonzalves looks at and talks with his compatriots, he sees stunningly original and creative thinkers who use an eclectic range of forms and methods to make art and perform culture. This book is dizzy and alive with the Filipino soul. Read at your own risk!â€ â€” Karin Aguilar-San Juan, editor of The State of Asian America

****

SPECIAL RELEASE OFFER: Meritage Press is pleased to offer a SPECIAL RELEASE OFFER through November 30, 2007. For $16.00 for each book, you can obtain a copy of STAGE PRESENCE, a reduced rate from the book's retail price of $22.00â€”plus free shipping/handling (an approximate $4.00 value) to U.S. addresses. Just send a $16.00 check made out to "Meritage Press" to:

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Road
St. Helena, CA 94574

For international orders, please contact us through [redacted]

NOTE: This book would make for a special holiday present! You can order as many books as you wish at the SPECIAL RELEASE rate!

NOTE #2: This anthology would be a great teaching textbook!

****

********** See what's new at http://www.aol.com

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542. **Gerald Schwartz**
WaBun Inini
Wed 17 Oct 2007

"We don't like your

chicken feathers, your

paint, your cheap

Hollywood chants."

--WaBun Inini,
Man of Dawn,
Vernon Bellecourt,
dead at 75, as
Cleveland comes
1 game closer to
being in the World
Series...

Gerald S.

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543. David Chirot

Raymond Carver articles//re publishing drafts & well-known heavily edited versions

Wed 17 Oct 2007

---

http://www.nytimes.com/2007/10/17/books/17carver.html?ref=arts ---

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544. Kathleen Ossip

Re: If you were teaching this

Wed 17 Oct 2007

Pound's cantos would fit the bill and let you show just how complex and knotty attempts at world-making can be...

Kathy Ossip

In a message dated 10/17/07 12:05:45 AM, [redacted] writes:

> *I wrote a course description for a mid-level undergraduate offering and would like help, please, finding texts to live up to the catalog description. Kin you help me? If you were going to teach this class, what texts would you use:*
>
> *"This is not a class in poetic forms. We will not be focusing on what a sonnet is or how many lines are in a villanelle. We will instead read poems that have incited revolutions, embarrassed nations, inspired assassinations, that have helped found religious orders, and that have become the backbone of various cultures throughout the history of Indo-European letters. That is to say, we will explore poetry as a mode of critical consciousness, as a means of cultural critique and symbolic and social action. We will, in short, "get down" with what poetry is all about: loving, hating, helping, hurting, destroying, and re-making the world. Among other things, will look at poetry's roots not as a private, nostalgic, cherished mode of utterance, but as a forceful and social*

> *speech event, paying particular attention to poetry's origins in insult and curse and praise. Much of the class will, on the one hand, explore the poetry of ritualized insult, the poetry of invective, and, on the other, the poetry of praise and benediction, the poetry of liturgies and love making and spiritual epiphany. So, we will fundamentally approach poetry (by both the reading of it and the writing of it) not as a collection of aesthetic artifacts (called poems) that are to be fetishized as a rarified form of precious speech uttered by special beings (called poets), but as a socially ubiquitous, very serious, very real, and often RILLY RILLY fun, means of making and re-making our world--a kind of "world making" that all people do, from children to popes to cops to students and professors."*
>
> *help?*
>
> *Gabe*

****

See what's new at http://www.aol.com

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545. **Alan Sondheim**

correction re: N-dimensional sets

Wed 17 Oct 2007

The beginning of the paragraph read:

Begin with an origin O = (01,02,03,...0N), coordinates in dim N Euclidean space; each sector has an N flat w/ total of 2^N; consider these open sets separated by N-1 flats... bounded by... Each N flat coheres intern- ally; the O is isolated - there are rumors of O... unreachable, a kind of central core, mythos, radio radio. The space is T0,1,2 not T3,4,5; no open set contains O, let's define it that way. O is countable, phenomenologic- ally O is unaccountable - now think numerous points on the N-1 separating flats - give these rational coordinates, finite number of them - they're wanderers among the riches of the world, peer over barriers, simply unreachable -

(This is what happens when you write totally exhausted and somewhat sick! - apologies, Alan)

↑ Index

546. **Evan Munday**

Rachel Zolf and Matt Henriksen at the Poetry Project

Wed 17 Oct 2007

Dear members,

On Monday, October 22nd, Rachel Zolf (Human Resources) and Matt Henriksen (Is Holy) read at New York's Poetry Project at St. Marks Church.

Rachel Zolf’s newest collection of poetry, Human Resources, was released in spring 2007 by Coach House Books. Her previous collections are Masque, which was shortlisted for the 2005 Trillium Book Award for Poetry, and Her absence, this wanderer. Zolf lives in Toronto and was the founding poetry editor of The Walrus magazine.

Here are just some of the reviews of Human Resources:

‘An archaeologist of language, Rachel Zolf asks questions, or just maybe tricks the language into asking them for her, and for us, that we would never think to pose ... There are riches [in Human Resources] not previously imagined.’ – Ron Silliman

'Situationist détournement meets kabbalistic anti-capitalist procedural writing; aka The Coach House Guide to How to Fright Poems that Really Torque in 90 days funny slack guaranteed.' – Charles Bernstein

‘In this bad-mouthing and incandescent burlesque, Rachel Zolf transforms a necessary social anger into the pure fuel that takes us to “the beautiful excess of the unshackled referent.” We learn something new about guts, and about how dictions slip across one another, entwining, shimmering, wisecracking. For Zolf, political invention takes precedent, works the search engine.’ – Lisa Robertson

'It's a language experiment, a bit of office thievery, a sleight of hand, and gorgeously executed. I have had the pleasure of hearing Zolf read--certainly one of the finest readings I witnessed over the course of my time in New York. Hear her if you can, and read it too.' – Sina Queyras

'Cultural heavies from Socrates to the Harvard Business Review join a rush of impersonal voices that comment, Greek tragic-like, on the violence just under the codes we use to keep modernity moving. A profound exploration of how euphemism, bureaucratic argot, and numbers in certain combinations enabled the twentieth century. Zolf's hope, finally, is with encryption; the possibility of being, through poetry, the thing the machines can't read ... I wouldn’t miss her work however it finds you.’ – Rodney Koeneke

'Zolf's work feels poetic to me by virtue of never deserting its poetics of negativity, but at the same time never resting on a false conviction that

negativity will do all its own work. She does not wallow in cultural bankruptcy for shock value, nor does she attempt to get past all the cheapness to a pure poetic space of value.' – K. Silem Mohammad

The Poetry Project at St. Mark's Church
featuring Rachel Zolf and Matt Henriksen
Monday, October 22, 2007
St. Mark's Church, 131 E. 10th Street
New York, NY
8:00 p.m.
$8 ($7 for students and seniors, $5 for members)

We hope you can make it!

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

October 24th is the Coach House Books 2007 Fall Launch!
Stones Place, 1255 Queen Street West
8:00 p.m.

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547. Daniel Godston
The 2nd Annual Chicago Calling Arts Festival
Wed 17 Oct 2007

THE 2ND ANNUAL CHICAGO CALLING ARTS FESTIVAL

EVENT: During the 2nd Annual Chicago Calling Arts Festival, Chicago-based artists will showcase performances and projects that involve collaborations with artists living in other locations—here in the U.S. and in other countries worldwide. The collaborations between Chicago-based artists and those living elsewhere will be prepared, improvised, or a combination of both. For instance, a Chicago-based poet will be collaborating with a visual artist from Virginia, a Chicago-based ensemble will be collaborating with a musician from New York, and so on. Some of the performances will involve live feeds between Chicago and elsewhere.

Artists involved with Chicago Calling work in a range of media, including music, painting, photography, poetry, dance, and so on. The festival's participants will include Lance Adams, Christopher Alexander, Rheim Alkadhi, Karla Amour, Heidi Arnold, Alpha Bruton, Jerome Bryerton, Orin Buck, Vittorio Carli, Asimina Chremos, Craig Christie, Janina Ciezadlo, Larry O. Dean, Leonard De Montbrun, Maria De Vecchi, Julie Downey, Jeff Elder, Eric Elshtain, Bela Emerson, Douglas Ewart, David A. Geary, Jean Giroux, Daniel Godston, Jon Godston, Guillermo Gregorio, Camille Guthrie, Ted Hardin, Elizabeth Harper, Paul Hartsaw, Paige Haxton, Marian Hayes, Lisa Hemminger, Alan Emerson Hicks, Lott Hill, Zan Hoffman, Clayton Horath, David Harrison Horton, Clifton Hyde, Hamadal Issoufou, Zane Ivy, Susen James, A.D. Jameson, Lisa Kaftori, Jennifer Karmin, Maggie Kast, Donna Kiser, Eric Leonardson, Francois le Roux, Jesse Levine, Toni Asante Lightfoot, Bill MacKay, Elizabeth Marino, Stefanie Marlis, Ryan "Shmedly" Maynes, Jayve Montgomery, Robin Morrissey, Sally Nash, Shelley Nation, Mike Nelson, Charlie Newman, Carol Ng, Zimbabwe Nkenya, Donna Pecore, Rob Pleshar, Chelcie C. Porter, Divik Ramesh, Matthias Regan, Timothy David Rey, Ed Roberson, Jon Steinhorst, Tushar Samant, Cathleen Schandelmeier, Jeremy Seligson, Joris Soeding, Chuck Stebelton, Gary Sykes, Yurily Tarnawsky, Sara Thompson, Basia Toczydlowska, Michelle Tupko, Duane Vorhees, Joel Wanek, Michael C. Watson, Christopher Welch, Stan West, Mars Williams, and others.

Performances and presentations will occur in the following venues: 32nd&Urban, Café Mestizo, Chicago Temple, Elastic, Jean Dubuffet's sculpture Monument with Standing Beast, Mess Hall, Northwestern University, Peter Jones Gallery, The Velvet Lounge, WNUR, and other venues.

WHEN:
Wednesday, October 24; Thursday, October 25; Friday, October 26; and Saturday, October 27

WHERE:
11:00 a.m.-1:00 p.m. on Wednesday, October 24
WNUR
Northwestern University
Evanston, IL 60201
[redacted]

Mars Williams (saxophone) and Clifton Hyde (guitar) perform on Eric Ricks' jazz show.

WNUR is a non-commercial, listener-supported radio station broadcasting at a frequency of 89.3 MHz FM at a power of 7200 watts. The WNUR studios are located on the campus of Northwestern University in Evanston, IL and the station produces a signal, which can be heard by nearly 3 million potential

listeners throughout Chicagoland. WNUR also streams on the internet via the website www.wnur.org to listeners all around the world.

* * * *

7:30 p.m. on Wednesday, October 24
The Lab (room 105 in Louis Hall)
1877 Campus Dr.
Northwestern University
Evanston, IL 60201
www.northwestern.edu
[redacted]
suggested donation: $5

artists at Northwestern University --
  Asimina Chremos -- dance
  Ed Roberson -- poetry
  Mars Williams -- saxophone
  Clifton Hyde -- guitar
  Jerome Bryerton -- percussion
  Lisa Hemminger -- poetry (over the phone)
  Jon Godston -- soprano saxophone
  Paul Hartsaw -- tenor saxophone
  J. Otis Powell -- poetry (over the phone)
  Joel Wanek -- upright bass
  Bill MacKay -- guitar
  Jayve Montgomery -- woodwinds and percussion
  Dan Godston -- trumpet
  other performers TBA

Groups of varying sizes (duos to large ensemble) are performing during this event. This event is being broadcast live on WNUR (89.3 FM, www.wnur.org).

Thanks to WNUR, Michael Corsa and Michael Szajewski at Northwestern University for helping to make this event possible.

* * * *

6 p.m. on Thursday, October 25
Peter Jones Gallery
1806 W. Cuyler St.
Chicago, IL 60613
[redacted]
www.peterjonesgallery.com
suggested donation: $10

Timothy David Rey performs A Phone Play, in collaboration with Matt Riutta

screening of ‘This is Our Club’: The History of Montgomery County, Maryland Chapter of Jack and Jill of America, Inc. (15 minutes). Written, directed and produced by Stan West and Yves Hughes, Jr. Patricia Lee, a former Oak Parker, is the associate producer.

Sara Thompson performs a movement piece, in collaboration with Paige Haxton (mixed media)

performance with Eric Leonardson (springboard, electronics) and Bela Emerson (cello)

performance of Sign of the Times, a play by Jeffrey Helgeson and Clayton Horath

* * * *

9 p.m. on Thursday, October 25
The Velvet Lounge
67 E. Cermak Ave.
Chicago, IL
[redacted]
admission: $10

first set:
Zimbabwe Nkenya -- upright bass
Douglas Ewart -- saxophones, didgeridoo

second set:
Zimbabwe Nkenya -- upright bass and African Mbira
Douglas Ewart -- saxophones, didgeridoo
Ed Roberson -- poetry
Mike Nelson -- trumpet, conch shells and hand drums

Alpha Bruton will be painting during tonight’s performance.

* * * *

5 p.m. onwards on Friday, October 26

BEAST POEM
performance by Jennifer Karmin

Part 1:
at Jean Dubuffet’s sculpture Monument with Standing Beast
located in front of the James R. Thompson Center
100 W. Randolph Street

Part 2:
at the Clark/Lake train station

* * * *

7 p.m.-midnight on Friday, October 26:
Elastic
2830 N. Milwaukee, 2nd Fl.
Chicago IL 60618
www.elasticrevolution.com
[redacted]
suggested donation: $10, $8 for students

performance by Asimina Chremos (dance) and Chuck Stebelton (poetry)

broadcast of Eric Leonardson and Anna Friz's Dancing Walls Stir the Prairie

screening of two short films by Jon Steinhorst -- Fiction and Snapshot

Desiring-Machines
  Jerome Bryerton -- percussion
  Paul Hartsaw -- tenor saxophone
  Clifton Hyde -- guitar

screening of two short films by Ted Hardin -- Long Distance and Fire of Life

Divik Ramesh reads selections of his poetry, via Google Talk. Musicians here at Elastic perform with Divik.

Thaumatrope
  Guillermo Gregorio -- clarinets and alto sax
  Joel Wanek -- upright bass
  Jayve Montgomery -- woodwinds, percussion
  Dan Godston -- trumpet, percussion
  David Harrison Horton -- poetry

other performances TBA

* * * *

10 a.m.-3 p.m. on Saturday, October 27:
Café Mestizo
1646 W. 18th St.
Chicago, IL 60608
[redacted]1
http://www.cafemestizo.com/
admission: free

Duane Vorhees (poetry) and Chicago musicians

Jeremy Seligson (poetry) and Basia Toczydlowska (visual art)

Janina Ciezadlo (poetry) and artwork by Iraqi artists

A.D. Jameson (poetry)

Harry Ross (poetry) and Alan Emerson Hicks (sculpture)

Lance Adams (poetry)

Heidi Arnold (poetry)

Karla Amour (poetry)

Susan James (poetry) and Susan Burg (poetry)

Elizabeth Harper (poetry) and Ryan “Shmedly” Maynes (music)

Vittorio Carli (poetry) and Carol Curtis Magri (visual art)

George Bailey (guitar & vocals) and Carl Spight (percussion), in collaboration with Hamadal Issoufou (guitar)

* * * *

3-7 p.m. on Saturday, October 27
32nd&Urban
3201 S. Halsted St.
[redacted]
http://www.myspace.com/32ndurban
admission: free

Michael Watson (poetry)

Leonard De Montbrun (poetry), collaborating with Zane Ivy (poetry)

Shelley Nation (poetry) and Jeff Elder (music)

Cathleen Schandelmeier (poetry), Francois le Roux, and Craig Christie

Toni Asante Lightfoot (poetry) and Mankwe Ndosi (voice)

Rachel Javellana (poetry) and Nora Bonner (poetry)

Charlie Newman (poetry) and Zan Hoffman (poetry)

Marian Hayes (poetry)

Larry O. Dean (poetry) and Ken Rasak (film)

Maggie Kast (poetry) and Sally Nash (visual art)

Mario (poetry)

Christopher Welch (poetry)

Kay Bradford (poetry)

Wayne Allen Jones (poetry)

Robin Morrissey and Maria De Vecchi (experimental fiction / co-translation)

Donna Pecore (poetry)

Brother Anthony Teague of Taize (An Sonjae) reads selections of his translations of Korean poetry, via Google Talk.

Donna Kiser (poetry) and Laura Evonne Steinman (visual art)

* * * *

3-6 p.m. on Saturday, October 27:
Mess Hall
6932 North Glenwood Avenue
Chicago, IL 60626
[redacted]
www.messhall.org
[redacted]
admission: free

Lott Hill -- creative non-fiction

Eric Elshtain (poetry) and Stefanie Marlis (poetry)

Matthias Regan (poetry), Christopher Alexander (poetry), Topher Hemann (poetry), and Rheim Alkadhi (visual art)

Jessie Levine (keyboards), Rob Pleshar (sousaphone), Jon Godston (soprano saxophone)

Julie Downey (projected photography) & Carol Ng (movement)

* * * *

8:00 p.m. on Saturday, October 27
The Chicago Temple
77 West Washington Street
Chicago, IL 60602
[redacted]
www.chicagotemple.org

screening of Tampico, a film by Suree Towfighnia

Elizabeth Marino (poetry)

other performances TBA

* * * *

The 2nd Annual Chicago Calling Arts Festival is being organized by the Borderbend Arts Collective, a not for profit organization. Borderbend’s mission is to promote the arts, create opportunities for artists to explore new directions in and between art forms, and engage the community. Chicago Calling is part of Chicago Artists Month, the twelfth annual celebration of Chicago’s vibrant

visual art community. In October, more than 200 exhibitions of emerging and established artists, openings, demonstrations, tours, open studios and neighborhood art walks take place at galleries, cultural centers and arts buildings throughout the city. For more information, call [redacted] or visit www.chicagoartistsmonth.org. Chicago Artists Month is coordinated by the Chicago Department of Cultural Affairs and is sponsored by the Chicago Office of Tourism with additional support from 3Arts. The 2nd Annual Chicago Calling Arts Festival is partially funded by a grant from Poets & Writers Magazine.

For more information about Chicago Calling, please visit www.chicagocalling.org or contact [redacted]. You can also call Daniel at [redacted].

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548. **Pierre Joris**

Re: Steal this book

Wed 17 Oct 2007

In the late sixties I stole a copy of Abbie Hoffman's STEAL THIS BOOK from the eighth street bookshop in Manhattan. The impulse-steal had not so much to do with that book or its title, but with the fact that Abbie was discreetly patrolling the bookshop, in my opinion in order prevent his title from coming true. – Pierre

On Oct 16, 2007, at 11:37 AM, Alexander Jorgensen wrote:

> *Stole Burroughs and Gysin's THIRD MIND and Creeley's*
> *THE CHARM. Never regretted it, but then they*
> *(honestly) 'changed' my life - at least till reading*
> *Kafka's METAMORPHOSIS (which my wife, then simply 'my*
> *girl,' kindly purchased for me).*
>
> *AGJ*
>
> *--- "J. Lehmus" <[redacted]> wrote:*
>
> *two e.e. cummings books from a library when i was a*
> *kid. Paid for them*
> *afterwards, though. So i'm not sure if that*
> *qualifies as stealing -*
>
> *jukka*
>
> *On Mon, 15 Oct 2007, Barry Schwabsky wrote:*
>
> *Who here has ever stolen a poetry book?*

> *mIEKAL aND <[redacted]> wrote: (even better than giving them away...)*
>
> --
> *Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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549. **Alexander Jorgensen**
Re: Steal this book - Hong Kong
Wed 17 Oct 2007

Just outside of Hong Kong, I managed to buy the complete series of the original Star Trek. Now, and please be somewhat kind, the collection costs about $150 Stateside (and I regard this series as part of my cultural heritage), but anyway, I was able to buy it in China - top quality - for about $3 (or 21 yuan).

Sigh!
Alex

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

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550. **Stephen Baraban**
Re: if you were teaching this
Wed 17 Oct 2007

You could order a textbook that *does* devote a fair amount of space to the formal analysis of poetry, and ask the students to rip out the offending pages...

Sorry to reference one of the worst movies ever made, but that's what I'm reminded of

--- Gabriel Gudding <[redacted]> wrote:

> *"This is not a class in poetic forms. We will not be focusing on what a*
> *sonnet is or how many lines are in a villanelle. We will instead read*
> *poems that have incited revolutions, embarrassed nations, inspired*
> *assassinations, that have helped found religious orders, and that have*
> *become the backbone of various cultures throughout the history of*
> *Indo-European letters.*

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551. **mIEKAL aND**
Fwd: EPHEMERA FESTIVAL - Monday November 5th at DePaul - Pass it on!
Wed 17 Oct 2007

Tho this is mostly a zine show, they get fairly good traffic & there was a number of other literary presses there last year. Best part was the circuit bending table where they showed people how to take their old musical toys & keyboards & cross the circuits to make really groovy new instruments.

~mIEKAL

Begin forwarded message:

> *From: "michelle aiello" <[redacted]>*
> *Date: October 17, 2007 10:04:59 AM CDT*
> *Subject: Fwd: EPHEMERA FESTIVAL - Monday November 5th at DePaul - Pass it on!*
>
> *** Please forward to anyone you think would be interested, and repost wherever you see fit. Thank you! ***
>
> *Calling all zinesters, crafters, artists and D.I.Y. enthusiasts!*
> *Ephemera Festival is a one-day event that recognizes and celebrates D.I.Y. culture in all its forms.*
> *There will be zines, comics and handmade crafts for sale, live demonstrations, readings by independent writers and more.*
> *Don't miss it!*
>
> *Date: Monday November 5th*
> *Time: 11am to 5pm*
> *Place: DePaul University Student Center*
> *2250 N. Sheffield Ave. (off the Fullerton red and brown lines)*
> *Student Center phone: [redacted]*
>
> *There are still a limited number of tables available. There are also opportunities for zine making workshops and/or craft demonstrations. If you can't get in this time, we are planning another festival for April which will be much bigger.*
>
> *For information, contact ephemerafestival @ gmail . com*
>
> *Hope to see you there!*
> *--*
> *www.indigozine.com*

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552. **amy king**

Come to Baltimore this Thursday, plus ...

Wed 17 Oct 2007

Towson Arts Collective presents
The Cruellest Month
women / Editing / Women

Thursday, October 18th @ 7 P.M.

Towson Arts Collective
410 York Road (lower level)
Towson, MD 21204
[redacted]

Reb Livingston is the author of Your Ten Favorite Words published by Coconut Books (www.yourtenfavoritewords.com), editor of No Tell Motel (www.notellmotel.org) and publisher of No Tell Books (www.notellbooks.org). With Molly Arden, she co-edits The Bedside Guide to No Tell Motel anthology series.

Ana Bozicevic-Bowling is the author of two chapbooks: Morning News (Kitchen Press, 2006) and Document (Octopus Books, forthcoming). Find her recent poems in Octopus Magazine, The New York Quarterly, the Denver Quarterly, Absent, Saltgrass, In Posse, The Bedside Guide to No Tell Motel - Second Floor and the Outside Voices 2008 Anthology of Younger Poets. She coedits RealPoetik and works at PEN American Center in New York City.

Amy King is the author of Iâ€™m The Man Who Loves You (BlazeVOX Books, 2007), Antidotes for an Alibi (BlazeVOX Books, 2005), and The People Instruments (Pavement Saw Press, 2003). She teaches Creative Writing and English at SUNY Nassau Community College, is the editor-in-chief for the literary arts journal MiPOesias, and is also a member of the Poetics List Editorial Board. Please visit http://www.amyking.org for more.

MiPOesias presents new work by

Kazim Ali
http://www.mipoesias.com/2007/ali_kazim.htm

Bill Cassidy
http://www.mipoesias.com/2007/cassidy_bill.htm

Maxine Chernoff
http://www.mipoesias.com/2007/chernoff_maxine.htm

Paul Hoover
http://www.mipoesias.com/2007/hoover_paul.htm

Jim Knowles
http://www.mipoesias.com/2007/knowles_jim_review1.htm

Danielle Pafunda
http://www.mipoesias.com/2007/pafunda_danielle.htm

Stephanie Strickland
http://www.mipoesias.com/2007/strickland_stephanie.htm

Diane Wald
http://www.mipoesias.com/2007/wald_diane.htm

Enjoy!

Amy King
Editor
MiPOesias
http://www.mipoesias.com/

---

http://amyking.org/blog/

_____
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http://mail.yahoo.com

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553. **Mark Truscott**
25 October: Trevor Joyce and the Max Middle Sound Project at Test (Toronto)
Wed 17 Oct 2007

Dear friends:

Please come to the October installment of the Test Reading Series.

25 October 2007, 8:00 p.m.
TREVOR JOYCE and THE MAX MIDDLE SOUND PROJECT (bios below)
Mercer Union, A Centre for Contemporary Art
37 Lisgar St., Toronto
Free (small donations toward the running of the series gratefully accepted)

Contextual information on the readers will be posted soon at www.testreading.org (there's a link to map to Mercer Union there already).

Please feel free to forward this message.

Hope to see you at the reading,

Mark

********** Co-founder of the New Writers' Press in Dublin, TREVOR JOYCE has published eleven volumes of poetry, including The Poems of Sweeny Peregrine (1976), his working of the middle-Irish Buile Suibhne, and stone floods (1995), which was nominated for the Irish Times Literature Prize for Poetry. His most recent publications are with the first dream of fire they hunt the cold: A Body of Work 1966-2000 (NWP & Shearsman Books, 2001), the audio CD Red Noise of Bones (Coelocanth & Wild Honey Press, 2001), and, launching at Test, What's In

Store: Poems 2000-2007 (The Gig/NWP, 2007). He has also published several papers on contemporary poetics, and has lectured and given public readings of his work throughout Ireland, the U.K. and the U.S.A. Joyce is a founder and director of SoundEye: The Cork International Poetry Festival and was a Fulbright Scholar for the year 2002-2003. In 2004 he was elected a member of Aosdána, the Irish Affiliation of Artists, and was the first writer to be awarded a fellowship by the Ballinglen Arts Foundation.

Founded in 2004 and consisting of three prominent Ottawa-area artists, John Lavery, Max Middle and Jason Sonier, the MAX MIDDLE SOUND PROJECT is an interdisciplinary collaboration committed to the integration of poetry, sound poetry and music, incorporating elements of theatre and performance art as ancillary expression. The ensemble has performed in the Ottawa Fringe Festival, the Ottawa International Writers Festival and in the Dusty Owl, Tree and Grey Borders reading series.

↑ Index

554. **lcabri**

Ron Silliman Handout & Event in Windsor 25 Oct 7:30PM C.A.W. Centre

Wed 17 Oct 2007

Ron Silliman will be reading and discussing his and others? poetry as part of the Transparency Machine Event Series, in the Ambassador Lounge, Salon C, 2nd Floor, C.A.W. Student Centre, University of Windsor, Windsor, Thursday 25th October, 7:30-9:00 PM. All welcome to this free public event.

Silliman?s selection of texts and images, for his discussion that is titled ? Recognizability,? are now available for download from News&Events at <http://web4.uwindsor.ca/english>.

Ron Silliman is author of over twenty-five poetry books, including the completed 800+ page poem, The Alphabet, begun in 1979, and, just released, The Age of Huts (compleat). Silliman has contributed massively and uniquely, through a community of writers sometimes called the Language School, to our understanding of how poetry articulates the contemporary social world. He has written essays in poetics that have been, like his poetry, widely influential. Silliman is renowned for a juxtapositional method of writing he has termed "the new sentence," which takes Ezra Pound's "ideogrammic" method in profoundly democratic directions. Silliman is famed as a skillful editor (notably of the anthology In the American Tree) and is today arguably the most influential poetry blogger in English (his site of lively opinion and news, Silliman's Blog, < http://ronsilliman.blogspot.com> has received over 1,000,000 hits since its August 2002 start). He currently lives in Philadelphia and works in the

computer industry, and has previously lived and worked in the San Francisco area as a prison and tenant organizer, lobbyist, teacher, college administrator, and editor of Socialist Review.

The Transparency Machine Event Series invites a poet to talk about his or her work in the context of other texts selected by the poet. The series provides a forum (with overhead projector!) for discussing the practice and theory of writing and reading poetry -- including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). Poetry prismatically refracts social, political, scientific, aesthetic languages, transforming them into something exciting and strange. How does poetic form do that? This series explores questions about the language of poetry, offering readers and writers a multi-dimensional experience of the shapes and sounds of the contemporary moment by inviting leading and emerging innovative practitioners of the poetry art.

Silliman's Transparency Machine Event is co-sponsored by the Department of English Language, Literature, and Creative Writing at the University of Windsor, and the Department of English at Wayne State University. For further information, please contact [redacted].

Special Note: Ron Silliman will also be giving a free public reading/performance with poet Tracie Morris on Friday, 26 October, 3:00-5:00 PM, in the Welcome Center Auditorium (Warren and Woodward Avenues), Wayne State University, Detroit.

↑ Index

555. Joshua Kotin
Chicago Review / Open House
Wed 17 Oct 2007

Chicago Review is having an open house on October 26!

+ + + +

We invite you to the third floor of Lillie House, just east of main University of Chicago campus, to celebrate the launch of our autumn issue.

The open house will begin at 7:30 PM and will feature a few yet to be named readers. There will also be drink and good cheer.

CR's address is 5801 South Kenwood Avenue / Chicago Illinois 60637 --- at the corner of 58th & Kenwood in the heart of Hyde Park.

Information about our autumn issue will be posted to CR's website soon --- http://humanities.uchicago.edu/orgs/review/. The issue is out, though, and on its way to subscribers!

We hope to see you at Lillie House. For more information about the event, e-mail [redacted].

More details to come --- but mark your calendar now!

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556. **Justin Katko**

Trevor Joyce & Mairéad Byrne - Providence - Oct 24

Wed 17 Oct 2007

To those in the Providence area,

Trevor Joyce and Mairéad Byrne will read their poetry,

7pm Wed Oct 24
McCormack Family Theatre (Fones Alley)
Brown University

flyer: http://farm3.static.flickr.com/2095/1534740340_2564551835.jpg?v=0

It's a rare opportunity to catch Trevor in the States, and he's got a new collection out from The Gig called What's in Store - http://www.ndorward.com/poetry/books/joyce_whatsinstore.htm<http://www.ndorward.com/poetry/books/>- in support of this he's on a reading tour of North America. Here are the dates:

Oct. 18, 19:30, Miami University, Oxford, Ohio

Oct. 23, 19:00, Cambridge, MA, Pierre Menard Gallery (up Arrow St. from Cafe Pamplona), 10 Arrow Street

Oct. 24, 19:00, Providence, RI, McCormack Family Theater, Brown Campus

Oct. 25, 20:00, Toronto, ON, Mercer Union, 37 Lisgar St.

*

Bios

Trevor Joyce was born in 1947 in Dublin, Ireland. With the poet Michael Smith, he co-founded New Writers' Press and the poetry magazine _The Lace Curtain_, key channels for modernist and avant-garde writing in Ireland in the 1960s and 1970s. His publications include _The Poems of Sweeny Peregrine_ (NWP, 1976), a version of the Irish _Buile Suibhne_; _stone floods_ (NWP, 1995); _Syzygy_ (Wild Honey, 1998); and _with the first dream of fire they hunt the cold: A Body of Work 1966-2000_ (NWP/Shearsman, 2001). He has lived in Cork since 1984.

Mairéad Byrne's previous publications include two poetry collections, *SOS Poetry* (/ubu Editions 2007), and *Nelson & The Huruburu Bird* (Wild Honey Press 2003); three chapbooks, *An Educated Heart* (Palm Press 2005),

Vivas(Wild Honey Press 2005), and *Kalends* (Belladonna* 2005). She is an Associate Professor of English at Rhode Island School of Design in Providence. With Ian Davidson, she is the co-manager of the listserv British & Irish Poets. Before immigrating to the United States in 1994, she was a journalist, playwright, arts centre director, and teacher in Ireland.

*

Hoping that plenty of you can make it out to Trevor's readings, and especially his gig with Mairéad in Providence.

~ Justin

<http://plantarchy.us>

↑ Index

557. **Gabrielle Welford**
Re: Steal this book
Wed 17 Oct 2007

---

i do like that hakim bey. someone took off with my copy of immediatism. was it you, steve? :-) g

On Tue, 16 Oct 2007, mIEKAL aND wrote:

> *I've had 6 copies of Hakim Bey's Temporary Autonomous Zone stolen from our community's library over the past 15 years. Not poetry per se, but a book about poetic terrorism.*
>
> *~mIEKAL*
>
> *On Oct 16, 2007, at 9:33 AM, steve russell wrote:*
>
> *At one time my library consisted of mostly stolen books. Fortunately, this has changed, but not necessarily because I've grown morally. I've simply discovered libraries that sell books on the cheap, and I've taken to checking out books as well. I did have some ethics as I almost never stole from small independent stores. I had no mercy on Barnes & Vulgar or any of the large chain stores. During my twenties when I lived off of beer, tobacco & weed and had the sort of acne only a teen deserves, I went through my Steal another Bukowski period. Seriously, I've stolen in the tens of thousand and I'm still tempted to exercise my craft as I'm a world class thief (the Good Lord gives us all certain gifts).*
>
> *Barry Schwabsky <[redacted]> wrote: Who here has ever stolen a poetry book?*

> *mIEKAL aND*
> *wrote: (even better than giving them away...)*
>
> *Great news! They're stealing our books!*
>
> *FRANKFURT (Reuters) - The Frankfurt Book Fair has an indicator to help publishers gauge public interest in the new offerings presented at the annual exhibition -- the unofficial "most stolen book" index.*
>
> *Bild am Sonntag and Germany's ZDF television have come up with lists of titles most stolen from 15 leading German publishers' stands set up in the Frankfurt trade fair grounds.*
>
> *"The most-stolen books are usually the most-sold later on," Claudia Hanssen of the Goldmann Verlag publishing house told Bild am Sonntag newspaper, which published a list of the 10 most stolen German-language books this year.*
>
> *"They're the popular ones and are most likely to end up on the best-seller lists," Hanssen added.*
>
> *The German translation of Nobel Peace prizewinner Al Gore's "An Inconvenient Truth," outlining the dangers of global warming, featured among the mainly German titles on the list.*
>
> *More than 100,000 people attended the book fair, which ended Sunday. There were 7,448 exhibitions where publishers from 108 countries presented some 400,000 different books, videos and other products.*

↑ Index

558. **David Chirot**

FW: Take Action! Speak Out Against "Islamo-Facism Awareness Week"!//Coming to a Campus Near You Some Very Heavy Hitters

Wed 17 Oct 2007

"Islamo-Facism Awareness Week" --straight out of the daily Two Minutes of Hate in Orwell's 1984

A Who's Who of the Neo-Con Brigades

Also on the agenda, not mentioned here, is an all out assault on Global Warming

* *

* *

**
* *

Dear David,
* *

*Take Action: Speak Out Against "Islamo-Facism Awareness Week"

During the week of October 22-26, 2007, right-wing and neo-conservative political forces led by the David Horowitz Freedom Center are calling for "Islamo-Fascism Awareness Week" events on campuses across the U.S. (for a list of campuses and speakers, see below).

If this event is coming to your campus or neighborhood - and even if it's not - speak out against this racist assault on Muslims, Arabs, Arab-Americans, South Asians and anyone viewed as sympathetic towards those communities. While some people might dismiss the neo-conservatives as fringe elements who don't impact on U.S. policy, the truth is much more disturbing. They are part of an alliance of forces that work to maintain the war against Iraq, escalate the standoff with Iran into military conflict, and cement Israel's hold on the occupied Palestinian territories and violations of Palestinian human rights through a system of apartheid rule.

The stakes are simply too high to ignore, and we should respond to the so-called "Islamo-Fascism Awareness Week" - and to all such provocations - pro-actively, not defensively.

To find out what action you can take on your campus and in your community and to read about what others are doing, click here<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=lGRZLqK0RKuWIROfHP7JJuSoYVT39OYC>. To learn more about the forces driving this agenda, read "Understanding Why Islamophobia is on the Rise<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=O3da05Xcst7MyL8JT3hjBPqeYU0djbjz>," the analysis by Phyllis Bennis, fellow at the Institute for Policy Studies, and member of the U.S. Campaign's steering committee.

By defending basic freedoms of thought, speech and belief, we underscore three simple messages:

We stand for free speech, not hate speech.

We stand for tolerance, not bigotry.

We stand for education, not demagoguery.

SPEAK OUT FOR FREE SPEECH, TOLERANCE, AND EDUCATION!

"Islamo-Fascism Awareness Week" speakers and venues:

Berkeley -- Nonie Darwish, October 22
Brown -- Robert Spencer, October 24
Cal Poly -- Greg Davis, October 25
Cal State Fullerton -- Nonie Darwish
Clemson -- Mike Adams, October 25
Columbia -- Phyllis Chesler, Ibn Warraq, Christina Hoff Sommers
Columbia -- Sean Hannity, David Horowitz, October 26
DePaul -- Robert Spencer, October 25
Emory -- David Horowitz, October 24
George Mason -- Luanah Saghieh, Alan Nathan, October 22
Lawrence Univ. -- Jonathan Schanzer
Maryland -- Michael Ledeen
Michigan -- David Horowitz, October 23
Northeastern -- Daniel Pipes, October 24
Ohio State -- David Horowitz, October 25
Penn -- Rick Santorum, October 24
Penn State -- Rick Santorum, October 23
Rhode Island -- Robert Spencer, October 24
San Francisco State -- Melanie Morgan, October 24
Stanford -- Wafa Sultan
Temple -- Rick Santorum, October 24
Tulane -- Ann Coulter, October 22
UC Santa Barbara - Dennis Prager, October 25
UC Irvine -- Ann Coulter
UCLA -- Nonie Darwish, October 24
UCLA -- Frank Pastore, John Ziegler
USC -- Ann Coulter, October 25
Virginia -- Frank Gaffney
Washington -- Kirby Wilbur
Washington -- Michael Medved, October 25
Wisconsin -- David Horowitz, October 22

*
* *

US Campaign to End the Israeli Occupation

DONATE<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=ORlQ6z%2BgCLVJFkOnVcTQvuSoYVT39OYC>|
SUBSCRIBE<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=xjDDtH9DJyzYfhTUKFaDoeSoYVT39OYC>|

Peek-a-boo FREE Tricks & Treats for You! Get
'em!<http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us>

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559. **Ruth Lepson**
Re: Steal this book
Wed 17 Oct 2007

---

there shd be an anthology about stealing

On 10/16/07 5:23 PM, "Barry Schwabsky" <[redacted]> wrote:

> *I'm starting to feel pretty ethical compared to some on this list! As a teenager, I stole a number of New Directions paperbacks from the book section of Meyer Brothers department store in Paterson, NJ (although Paterson itself, the very first ND book I ever read, I either bought or borrowed from the library). But never since.*
>
> *mIEKAL aND <[redacted]> wrote: I've had 6 copies of Hakim Bey's Temporary Autonomous Zone stolen*
> *from our community's library over the past 15 years. Not poetry per se, but a book about poetic terrorism.*
>
> *~mIEKAL*
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> *On Oct 16, 2007, at 9:33 AM, steve russell wrote:*
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> *At one time my library consisted of mostly stolen books. Fortunately, this has changed, but not necessarily because I've grown morally. I've simply discovered libraries that sell books on the cheap, and I've taken to checking out books as well. I did have some ethics as I almost never stole from small independent stores. I had no mercy on Barnes & Vulgar or any of the large chain stores. During my twenties when I lived off of beer, tobacco & weed and had the sort of acne only a teen deserves, I went through my Steal another Bukowski period. Seriously, I've stolen in the tens of thousand and I'm still tempted to exercise my craft as I'm a world class thief (the Good Lord gives us all certain gifts).*
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>
> *More than 100,000 people attended the book fair, which ended Sunday. There were 7,448 exhibitions where publishers from 108 countries presented some 400,000 different books, videos and other products.*

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560. **Jesse Crockett**

Get your complaint about Jesse Crockett

Wed 17 Oct 2007

Simply click here<http://www.pakin.org/complaint?title=&firstname=Jesse&middlename=&lastname=Crockett&suffix=&gender=m&shorttype=f&pgraphs=3> .

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561. **Ruth Lepson**

Re: if you were teaching this

Wed 17 Oct 2007

Mr. C A Conrad

On 10/16/07 8:29 PM, "W.B. Keckler" <[redacted]> wrote:

> *Second that about Baraka...of course his most recent charting in that regard (post WTC) many found extremely vexing...Eileen Myles (hell she even ran for President, she got my vote!) is the opposite of fear and is pretty much a one person revolution....you have a lot of good stuff already I see by your follow-up posts....i'm sure someone said Ginsberg a million years ago.....Anne Waldman has some good curses and public purpose poems...i like the one where she tries to dry up the senate's genitals...was very unfortunate Comedy Central*
> *chose that unflattering angle to run that clip of her in a negative way a few years back...she is a beautiful woman....that irked....Babi Yar by Yevtushenko sort of riled the government in its day, didn't it...if you are going to*
> *go into ancient religious texts things like Inanna are a good source...the Book of the Dead....Catullus obviously....what about inflammatory poetry like John Brown's Body...a lot of this merges into song of course....*
>
> ********** *See what's new at http://www.aol.com*

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562. **Mairead Byrne**

Re: Trevor Joyce & Mairéad Byrne - Providence - Oct 24

Wed 17 Oct 2007

Thanks Justin! I can see you took the bio from TALK POETRY (Miami University Press 2007), actually my most recent book!
GREAT FLYER!
Mairead

>>> Maria Damon <[redacted]> 10/17/07 3:08 PM >>>
aargh
wish i cd be there, me hearties!

Justin Katko wrote:
> To those in the Providence area,
>
> Trevor Joyce and MairÃ©ad Byrne will read their poetry,
>
> 7pm Wed Oct 24
> McCormack Family Theatre (Fones Alley)
> Brown University
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> flyer: http://farm3.static.flickr.com/2095/1534740340_2564551835.jpg?v=0
>
> It's a rare opportunity to catch Trevor in the States, and he's got a new

> collection out from The Gig called What's in Store -
> http://www.ndorward.com/poetry/books/joyce_whatsinstore.htm<http://
www.ndorward.com/poetry/books/>-
> in support of this he's on a reading tour of North America. Here are
> the
> dates:
>
> Oct. 18, 19:30, Miami University, Oxford, Ohio
>
> Oct. 23, 19:00, Cambridge, MA, Pierre Menard Gallery (up Arrow St. from
Cafe
> Pamplona), 10 Arrow Street
>
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>
> Oct. 25, 20:00, Toronto, ON, Mercer Union, 37 Lisgar St.
>
> *
>
> Bios
>
> Trevor Joyce was born in 1947 in Dublin, Ireland. With the poet Michael
> Smith, he co-founded New Writers' Press and the poetry magazine _The Lace
> Curtain_, key channels for modernist and avant-garde writing in Ireland in
> the 1960s and 1970s. His publications include _The Poems of Sweeny
> Peregrine_ (NWP, 1976), a version of the Irish _Buile Suibhne_; _stone
> floods_ (NWP, 1995); _Syzygy_ (Wild Honey, 1998); and _with the first dream
> of fire they hunt the cold: A Body of Work 1966-2000_ (NWP/Shearsman,
2001).
> He has lived in Cork since 1984.
>
> MairÃ©ad Byrne's previous publications include two poetry collections, *SOS
> Poetry* (/ubu Editions 2007), and *Nelson & The Huruburu Bird* (Wild
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> Press 2003); three chapbooks, *An Educated Heart* (Palm Press 2005),
> *Vivas*(Wild Honey Press 2005), and
> *Kalends* (Belladonna* 2005). She is an Associate Professor of English at
> Rhode Island School of Design in Providence. With Ian Davidson, she is the
> co-manager of the listserv British & Irish Poets. Before immigrating to the
> United States in 1994, she was a journalist, playwright, arts centre
> director, and teacher in Ireland.
>

> *
>
> Hoping that plenty of you can make it out to Trevor's readings, and
> especially his gig with MairÃ©ad in Providence.
>
> ~ Justin
>
> <http://plantarchy.us>
>

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563. **e.g. vajda**
radio show
Wed 17 Oct 2007

Hallo all!

I'm posting a call for submissions for a new radio show I'm going to be producing on a local station in Prescott, AZ called Coyote Radio. The show will be called The Janitor's Closet and will be up and running sometime in November. Is a tangential growth spurt off of my reading series that has struggled to gain an audience for a year and a half. My series was called "in the footsteps of language" and while I got awesome writers and performers to come, most of the time it was a really small audience. So instead of trying to have people come here, I'm going to go the radio route-- which is better because the show will be available on Podcast. soooooo.. heres what I am looking for:

experimental recordings of poetry, noise, sound, fluxus recordings, experimental music.... anything along those lines..

forward this on to any listserv or person that you think might be interested!

Mp3s can be sent to egvajda [at] gmail [dot] com

or cds can be sent to :

grace vajda
147 n. alarcon st.
prescott, az 86301 USA

thanks for your continued generosity!

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564. W.B. Keckler

Question about poems addressed to children

Wed 17 Oct 2007

I was blogging about a particular poem that struck me for the way it simultaneously plays between the levels...i.e. the idea of poetry addressed TO children and at the same time seeing childhood from a distance...I was wondering if anybody knew of any other poems where the author is writing it to a child, but the poem is designed to be read in dual (or multifarious) ways....that is, the poem holds a certain charm for a child, but as the child grows he or she will most likely read it as a vastly more mature poem...I think the Palmer poem from Notes for Echo Lake is a classic example of this...but I was trying to think of others and I could remember reading such poems but could not pinpoint particular authors/poems....any suggestions?

the following is from today's...

http://www.joebrainardspyjamas.blogspot.com/ (http://www.joebrainardspyjamas.blogspot.com/)

the poem by Elias appears there...

I was reading around in Meddles into Preclusion, Che Elias's book, and was really drawn into this particular multipartite poem. I've always loved poems that ostensibly are written for children, especially when they are darkly freighted with adult fears, trauma and gravity--disguised lest the images hit childhood with full-force. It's almost a genre that's never been recognized. Michael Palmer had some very wonderful poems that would fall in this category (I'm thinking of poems like "Song of the Round Man" from Notes for Echo Lake which is dedicated "for Sarah when she's older.") "I am sad today said the sad-eyed man/ for I have locked my head in a Japanese box // and lost the key." There are ways of telling children things about the world, and there are ways to soften the blows. Isn't that the raison d'etre of fairy tales? I find poems of this sort (which are themselves rather like wise beings, wise guides in fairy tales, waiting to assist the dreamer/reader through the years) among the most touching poems, often. Elias doesn't explicitly state this is a poem of this sort, but it's how it struck me. Several of the sections are titled with names, perhaps of people (children?) they are addressed to, perhaps to let us know that they are portraits. Here are some excerpts that I think scramble the linguistic DNA of fairy tales very nicely. They seem to possess the key to magic language that children are usually given by the grace of birth, but which they somehow lose over the years...

http://www.joebrainardspyjamas.blogspot.com/ (http://www.joebrainardspyjamas.blogspot.com/)

********** See what's new at http://www.aol.com

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565. **Gabriel Gudding**
Re: Question about poems addressed to children
Wed 17 Oct 2007

William,

There are some by Thomas McGrath to his son Tomasito.

There is Ben Jonson's "On My First Son" which is addressed directly to his deceased son. His "On My First Daughter" is however not an apostrophe.

My next book, Rhode Island Notebook, out in November, is a 400+ pg poem addressed to my daughter Clio -- but the dedication to her at the front of the book indicates that it's to be read by her only when she is much older.

Gabriel

here's ben

Farewell, thou child of my right hand, and joy ;
    My sin was too much hope of thee, lov'd boy.
Seven years thou wert lent to me, and I thee pay,
    Exacted by thy fate, on the just day.
Oh, could I lose all father now ! For why
    Will man lament the state he should envy?
To have so soon 'scaped world's and flesh's rage,
    And if no other misery, yet age !
Rest in soft peace, and, asked, say, Here doth lie
    Ben Jonson his best piece of poetry.
For whose sake henceforth all his vows be such
    As what he loves may never like too much.

<<I was blogging about a particular poem that struck me for the way it simultaneously plays between the levels...i.e. the idea of poetry addressed TO children and at the same time seeing childhood from a distance...I was wondering if anybody knew of any other poems where the author is writing it to a child, but the poem is designed to be read in dual (or multifarious) ways....that is, the poem holds a certain charm for a child, but as the child grows he or she will most likely read it as a vastly more mature poem...I think the Palmer poem from Notes for Echo Lake is a classic example of this...but I was trying to think of others and I could remember reading such poems but could not pinpoint particular authors/poems....any suggestions? the following is from

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--
_____
RHODE ISLAND NOTEBOOK (Dalkey Archive Press, 2007)
http://books.dalkeyarchive.com/book/each_book/397

---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

↑ Index

566. **Diane DiPrima**
Re: Question about poems addressed to children
Wed 17 Oct 2007

---

³Mother Goose². Edward Lear. Lewis Carroll. Robert Lewis Stevenson. To name a few.

From: "W.B. Keckler" <[redacted]>
<[redacted]>
Date: Wed, 17 Oct 2007 16:31:03 EDT
To: <[redacted]>
Subject: Question about poems addressed to children

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http://www.joebrainardspyjamas.blogspot.com/
(http://www.joebrainardspyjamas.blogspot.com/)

********** See what's new at http://www.aol.com

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567. **Nada Gordon**
K. LORRAINE GRAHAM and TAO LIN 10/20 BPC
Wed 17 Oct 2007

Saturday October 20, 4:00-6:00 p.m.
Segue Series at Bowery Poetry Club
308 Bowery, one block above Houston

K. Lorraine Graham is the author of three chapbooks, Terminal Humming (Slack Buddha), See it Everywhere (Big Game Books), and Large Waves to Large Obstacles (forthcoming from Take Home Project), and the recently released chapdisk Moving Walkways (Narrowhouse Recordings). She has just completed the extended manuscript of Terminal Humming.

Tao Lin is the author of a novel, EEEEE EEE EEEE (Melville House, 2007), a story-collection, Bed (Melville House, 2007), and two poetry collections, You Are a Little Bit Happier Than I Am (Action Books, 2006), and the forthcoming Cognitive-Behavioral Therapy (Melville House, Spring 2008).

We will start RIGHT ON TIME at 4 pm, so be there PROMPTLY PLEEZE!

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568. mIEKAL aND
Free Rice
Wed 17 Oct 2007

(here's a simple online word game for word geeks--I haven't been able to get past 44)

For each word you get right, they donate 10 grains of rice to a hungrey person through an international aid agency.

http://www.freerice.com/index.php

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569. Alexander Jorgensen
Public Talks - Schedule of Dalai Lama
Wed 17 Oct 2007

For those unable to visit McLeod Ganj:

Public Talk in Ithaca, New York, USA on October 9: His Holiness will give a talk on A Human Approach to World Peace at Barton Hall. Contact Website: www.namgyal.org

Teaching in Ithaca, New York, USA on October 10: His Holiness will give a teaching on Geshe Langri Thangpa’s Eight Verses of Training the Mind (lojong tsikgyama) organized by the Namgyal Insitute. Contact Website: www.namgyal.org

Teaching in New York City, USA on October 12 to 14: His Holiness will give teachings on Diamond Cutter Sutra and Nagarjuna's Seventy Verses on Emptiness at the Radio City Music Hall organized by the Tibet Center and Healing the Divide. Contact Website: www.dalailamany.org

Public Talk in New York City, USA on October 14: His Holiness will give a public talk at the Radio City Music Hall organized by the Tibet Center and Healing the Divide. Contact Website: www.dalailamany.org

Talk in Atlanta, Georgia, USA on October 20: His Holiness will participate in a Mind & Life Conference at Emory University. Contact Website: www.dalailama.emory.edu

Teaching in Atlanta, Georgia, USA on October 21: His Holiness will give a teaching on Je Tsongkhapa’s Praise to the Buddha for His Discourses on Dependent Origination (tendrel toepa) at Emory University. Contact Website: www.dalailama.emory.edu

Public Talk in Atlanta, Georgia, USA on October 22: His Holiness will give a public talk on Educating the Heart and Mind at Centennial Olympic Park. Contact Website: www.dalailama.emory.edu

Teaching in Bloomington, Indiana, USA from October 24 to 26: His Holiness will give three-day teachings on Atisha's Lamp for the Path to Enlightenment (jangchup lamdron). Contact: Arjia Rinpoche, Tibetan Culutral Center, 3655 Snoddy Road, Bloomington, Indiana. Tel: [redacted]. Website: www.tibetancc.com

Public Talk in Lafayette, Indiana, USA on October 26: His Holiness will give a talk on Cultivating Happiness at Purdue University. Contact: Todd Wetzel, Director of Convocations, Purdue University. Contact Website: www.purdue.edu/convos

Public Talk in Bloomington, Indiana, USA on October 27: His Holiness will give a talk on Compassion: The Source of Happiness at the Mellencamp Pavillion. Contact: Arjia Rinpoche, Tibetan Culutral Center, 3655 Snoddy Road, Bloomington, Indiana. Tel: (812) [redacted]. Website: www.tibetancc.com

Public Talk in Ottawa, Canada on October 28: His Holiness will give a public talk organized by the Canada Tibet Committee. Contact Website: www.tibet.ca

Public Talk in Toronto, Canada on October 31: His Holiness will give a public talk organized by the

Canadian Tibetan Association of Ontario. Contact Website: www.ctao.org

Teaching in Milan, Italy from December 7 to 9: His Holiness will give two-day teachings on Nagarjuna's Commentary on Boddhicitta (jangchup semdrel) on December 7 and 8. On December 9 morning, His Holiness will confer the Avalokiteshvera Initiation. Website: www.dalailama-milano2007.org

Public Talk in Milan, Italy on December 9: His Holiness will give a talk on The Way Toward Inner Peace and Non-Violence on the afternoon of December 9. Website: www.dalailama-milano2007.org

2008

Teaching in Mundgod, Karnataka, India from January 3 to 14: His Holiness will give teachings on Jamphel Tsencho and Lhamo Jenang on Janaury 3 to 5 at Drepung Lachi Monastery. On January 7 His Holiness will inaugurate the new Drepung Loesling Assembly Hall. From Janaury 8 to 13 His Holiness will give extensive teachings on Panchen Sonam Dakpa's Pharchin Chidon Yumdon Selwa Donmey, Jetsun Champa Gonpo's Ngontok Gyen & Lopon Senge Sangpo's Drelwa Donsel at Drepung Loseling Monastery. He will also confer the Dorjee Jigche Lha Chusoom Initiation. On the morning of January 14 His Holiness will confer a long life empowerment and a long life ceremony offering for His Holiness will be held.

Teaching in Dharamsala (H.P.), India on February 20: His Holiness will give a teaching from the Jataka Tales.

Teaching in Dharamsala (H.P.), India from February 21 to March 1: His Holiness will give his annual spring teachings on Lord Buddha's 34 Jataka Tales (khay-rab so-shi) and Dhammapada (tsom).

Public Talk in London, U.K. on May 22: His Holiness will give a public talk at the Royal Albert Hall. Contact: The Office of Tibet, Tibet House, 1 Culworth Street, London NW8 7AF, UK. Tel: [redacted], Fax: [redacted]

Public Talk in Nottingham, U.K. on May 24 & 25: His Holiness will give general talks on Bringing Meaning to Our Lives. Contact: The Office of Tibet, London, UK. Tel: [redacted], Fax: [redacted]

Teaching in Nottingham, U.K. from May 26 to 28: His Holiness will give three-day teachings on Je Tsongkhapa's Praise to the Buddha for His Discourses on Dependent Origination (tendrel toepa). On the morning of May 28 His Holiness will confer the Vajrasattva Empowerment. Contact: The Office of Tibet, London, UK. Tel: [redacted], Fax: [redacted]. Website: http://www.national-ice-centre.com/arena/dalai_lama/index.html

Colloquium on Christian and Buddhist Traditions and Prayers in Oxford, U.K. on May 29: His Holiness will give the keynote address at the Blackfriars Hall. Contact: The Office of Tibet, Tibet House, 1 Culworth Street, London NW8 7AF, UK. Tel: [redacted], Fax: [redacted]

Public Talk in Oxford, U.K. on May 30: His Holiness will give a public talk at the Sheldonian Theatre on the wider understanding of the Buddhist tradition. Contact: The Office of Tibet, Tibet House, 1 Culworth Street, London NW8 7AF, UK. Tel: [redacted], Fax: [redacted]

Teaching in Bethlehem, Pennsylvania, USA from July 10 to 15: His Holiness will give six-day teachings at Lehigh University's Stabler Arena on Je Tsongkhapa's Great Treatise on the Stages of the Path to Enlightenment (lamrim chenmo) organized by the Tibetan Buddhist Learning Center of New Jersey. Contact Website: www.dalailamajuly2008.com

Public Talk in Bethlehem, Pennsylvania, USA on July 13: His Holiness will give a talk on Generating a Good Heart at Stabler Arena organized by Lehigh University, Bethlehem, Pennsylvania. Contact Website: www.dalailamajuly2008.com

Teaching in Madison, Wisconsin, USA from July 20 to 23: His Holiness will give four-day teachings on Shantideva's A Guide to the Bodhisattva's Way of Life

(chodjug) & Kamalashila's Middle Stages of Meditation (gomrim barpa) at the request of Geshe Lhundup Sopa of Deer Park Center. Contact Website: www.deerparkcenter.org

Public Talk in Nantes, France on August 15: His Holiness will give a public talk on Peace Through Inner Peace at the Zenith Nantes Metropole organized by the Ocean de Sagesse. Contact Website: www.dalailama-nantes2008.fr

Teaching in Nantes, France from August 16 to 20: His Holiness will give five-day teachings on Chapters 26 (Examination of the 12 Branches of Dependent Arising), 18 (Examination of Self & Phenomena) & 24 (Examination of the Arya Truths) of Nagarjuna's Treatise on the Middle Way, Nagarjuna's Bodhichitta Commentary (Jangchup Semdrel) & Chapter 3 (Summary Teaching on the Causes of Enlightenment) of Nagarjuna's Precious Garland. On the morning of August 20, His Holiness will confer the Quintessential Collection of the Inner Siddhis (Thuk-Drup Yang-Nying Kun-Tue) from the 5th Dalai Lama's Secret Teachings. The teaching will be held at the Zenith Nantes Metropole and organized by the Ocean de Sagesse. Contact Website: www.dalailama-nantes2008.fr

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Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff that nature replaces it with."

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570. Bill Berkson

Berkson & Ruppersberg at Beyond Baroque & more

Wed 17 Oct 2007

BEYOND BAROQUE
681 Venice Boulevard
Venice CA 90291
[redacted]
www.beyondbaroque.org

November 30 & December 2

30 November, Friday - 7:30 PM
BILL BERKSON and ALLEN RUPPERSBERG

BILL BERKSON is a poet, critic, teacher, editor, curator, and author of sixteen books and pamphlets of poetry. His works include Serenade, Fugue State , Hymns of St. Bridget & Other Writings (collaborations with Frank O'Hara), Parts of the Body: a 1970s/80s Scrapbook (Fell Swoop #78), Same Here, an online chapbook (Big Bridge), Young Manhattan (with Anne Waldman, Erudite Fangs), Blue Is the Hero, and Gloria (with Alex Katz). His criticism includes The Sweet Singer of Modernism & Other Art Writings 1985-2003 (Qua) and Sudden Address: Selected Lectures 1981-2006 (Cuneiform). Another recent appearance is the epistolary collaboration with Bernadette Mayer, What's Your Idea of a Good Time?: Interviews & Letters 1977-1985 (Tuumba). His book of new poems is Our Friends Will Pass Among You Silently (The Owl Press). He has contributed to art magazines including Artforum, Artnews, and Modern Painters, as well as countless literary journals and anthologies. From 1971 to 1978 he edited published magazines and books under the Big Sky imprint. He is professor of Liberal Arts at the San Francisco Art Institute and lives in San Francisco and New York. He was the Distinguished Paul Mellon Fellow at the Skowhegan School of Painting and Sculpture for 2006.
>
ALLEN RUPPERSBERG presents a book-give-away performance of his THE NEW FIVE
FOOT SHELF paperback book. The book is only to be given away by the artist and never sold. This performance has never been done in the US. Ruppersberg will read from the book by way of explanation of the project. 20 books - out of an edition of 1000 - will be given out. Ruppersberg's art has been exhibited worldwide in galleries and museums including Margo Leavin Gallery (LA), Kunsthalle Nürnberg (Nuremberg), National Museum of Contemporary Art
(Bucharest), MOCA (LA), and the UCLA Hammer Museum; a retrospective of his
work toured European museums and kunsthalles over the past two years, and a new project together with older related pieces is scheduled for the Santa Monica Museum of Art in 2009.

2 December, Sunday - 4 - 6 PM HANDS ON, ONCE AGAIN: A Seminar with BILL BERKSON BILL BERKSON, seminal poet, critic, publisher, and collaborator with artists and other poets (including Frank O'Hara, Alex Katz, Joe Brainard, Bernadette Mayer, Anne Waldman & others) will lead a seminar on the nature and possibilities of collaboration. ³All art is collaboration. You collaborate with your culture, your language, your readingŠthe past, the art - poetry, paintings, dance, whatever - that you admireŠwith your peersŠyou collaborate with that shifting phantasmagoria.² - Bill Berkson, from Working with Joe. Seminar price: $50

2 December, Sunday - 7 PM A Reading and Project Room show: VIZ. INTER-ARTS, a TRANS-GENRE ANTHOLOGY Join us for an evening premiering Viz. Inter-arts, a Trans-Genre Anthology, edited by Roxanne Power Hamilton. Ranging from Fluxus to the present, the book is EEa one-of-a-kind collection, featuring over 100 writers, artists, film-makers, performers and scholars crossing genre boundaries. The evening will include BILL BERKSON reading with slides from ³Ted Berrigan,² a series with George Schneeman; MARIE CARTIER with slides of The Big O Archives installation; a film excerpt of KEN KNABB's Guy Debord's ³The Society of the Spectacle,² MARY KITE's reading to the silent film ³Moon² by Jack Coyle, EILEEN MYLES' reading from ³Hell²; ROXI HAMILTON's live narration of Konrad Steiner's ³Neo-Benshi²; an excerpt from ANNE WALDMAN, ED BOWES, and CARK RAKOSI's film ³The Menage²; and TERRY WOLVERTON reading to tornado photographs by SUSAN SILTON. The PROJECT ROOM will include artwork from the anthology, painting-poems, film stills, and black & white photographs, including the evening participants as well as color broadsides by LAWRENCE FERLINGHETTI/MOMEO, JEROME ROTHENBERG/NANCY TOBIN, CLARENCE MAJOR, GEORGE HITCHCOCK, AMY TRACHTENBERG, and KENNETH PATCHEN.

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571. **Alan Sondheim**

Birds visit the Modern Culture and Media Building

Thu 18 Oct 2007

Birds visit the Modern Culture and Media Building,

George Street, Brown University, Providence, Rhode Island

http://www.asondheim.org/yard.mp3
http://www.asondheim.org/yard2.mp3

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572. **Andy Gricevich**

Re: Steal this book

Thu 18 Oct 2007

When I dropped out of college in '96 (before returning some seven years later), I took with me, from the university library, the Tuumba edition of Bob Perelman's "AKA" and Gertrude Stein's "Bee Time Vine." I felt that I deserved them (since the university was trying to bill me for a semester of classes I didn't take, after making it practically impossible to withdraw in time to avoid that billing), and also that I was "rescuing" them, since no-one had checked either of them out in over a decade. I felt pretty bad about it pretty soon, but I never returned them. Now there might be people there who would actually read 'em.

I had a friend who took Perelman's "Braille" from mIKEAL's community library, that same year, I think. I can't say who, and don't know whether they still have it. I read it, though.

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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573. **Barry Schwabsky**
Re: Question about poems addressed to children
Thu 18 Oct 2007

If II remember correctly, Robert Pinsky's "An Explanation of America" uses this device.

"W.B. Keckler" <[redacted]> wrote: I was blogging about a particular poem that struck me for the way it simultaneously plays between the levels...i.e. the idea of poetry addressed TO children and at the same time seeing childhood from a distance...I was wondering if anybody knew of any other poems where the author is writing it to a child, but the poem is designed to be read in dual (or multifarious) ways....that is, the poem holds a certain charm for a child, but as the child grows he or she will most likely read it as a vastly more mature poem...I think the Palmer poem from Notes for Echo Lake is a classic example of this...but I was trying to think of others and I could remember reading such poems but could not pinpoint particular authors/poems....any suggestions?

the following is from today's...

http://www.joebrainardspyjamas.blogspot.com/
(http://www.joebrainardspyjamas.blogspot.com/)

the poem by Elias appears there...

I was reading around in Meddles into Preclusion, Che Elias's book, and was really drawn into this particular multipartite poem. I've always loved poems that ostensibly are written for children, especially when they are darkly freighted with adult fears, trauma and gravity--disguised lest the images hit childhood with full-force. It's almost a genre that's never been recognized. Michael Palmer had some very wonderful poems that would fall in this category (I'm thinking of poems like "Song of the Round Man" from Notes for Echo Lake which is dedicated "for Sarah when she's older.") "I am sad today said the sad-eyed man/ for I have locked my head in a Japanese box // and lost the key." There are ways of telling children things about the world, and there are ways to soften the blows. Isn't that the raison d'etre of fairy tales? I find poems of this

sort (which are themselves rather like wise beings, wise guides in fairy tales, waiting to assist the dreamer/reader through the years) among the most touching poems, often. Elias doesn't explicitly state this is a poem of this sort, but it's how it struck me. Several of the sections are titled with names, perhaps of people (children?) they are addressed to, perhaps to let us know that they are portraits. Here are some excerpts that I think scramble the linguistic DNA of fairy tales very nicely. They seem to possess the key to magic language that children are usually given by the grace of birth, but which they somehow lose over the years...

http://www.joebrainardspyjamas.blogspot.com/
(http://www.joebrainardspyjamas.blogspot.com/)

********** See what's new at http://www.aol.com

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574. **Pam Brown**
audio files of witz readings ?
Thu 18 Oct 2007

Hello poeticists,
Will this Tony Towle reading be recorded and available
on the web?
Thanks,
Pam

Date: Tue, 16 Oct 2007 18:12:55 -0700
From: witz <[redacted]>
Subject: Salerno and Towle Reading in NYC

Mark your calendars:

Thursday, October 18, 2007, 8:00 p.m.
The Writer's Voice Visiting Author Series
Mark Salerno & Tony Towle
West Side YMCA — The George Washington Lounge
5 West 63rd Street (between Central Park West &
Broadway)
NYC
[redacted]

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

Sick of deleting your inbox? Yahoo!7 Mail has free unlimited storage.
http://au.docs.yahoo.com/mail/unlimitedstorage.html

↑ Index

575. **Adam Fieled**
PFS Post: Lars Palm goes crazy!
Thu 18 Oct 2007

Check out a twenty-part poem by Sweden's own Lars Palm on PFS Post:

http://www.artrecess.blogspot.com

"Wild stuff"....

& my books:

Opera Bufa:

http://www.lulu.com/content/1137210

Beams:

http://www.blazevox.org/ebk-af.pdf

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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576. **Dan Wilcox**
Community of Writers Reading, Albany, Saturday
Thu 18 Oct 2007

Community of Writers
a reading sponsored by

the Hudson Valley Writers Guild
at
Albany Public Library
161 Washington Ave., Albany, NY

Saturday, October 20, 2:00 PM

Writers:
Russell Dunn, Non-fiction, travel guides
Pierre Joris, Poet & translator
Lyn Miller-Lachmann, Novelist

Free & open to the public

for information call: [redacted],
or visit www.hvwg.org
Made possible by a grant from The City of Albany.

the Hudson Valley Writers Guild:
an active, local writing community

↑ Index

577. **Sylvester Pollet**
Re: Steal this book
Thu 18 Oct 2007

Pierre, You rat! (that's not a flame, it's just that I was Assistant Manager of the Eighth St. Bookshop then.) I'm glad I didn't have to catch you. It wasn't the people who would actually read a book that bothered me so much, it was the junkies & professional thieves, sent in with a shopping list from small fence bookshops. They'd take big pricey art books, or series like the Bollingen Complete Works of Carl Jung, a volume or two at a time, on order. As the job gradually changed from talking about books to policing thieves, I decided to head for the territories. Sylvester

Date: Wed, 17 Oct 2007 10:09:50 -0400
From: Pierre Joris <[redacted]>
Subject: Re: Steal this book

In the late sixties I stole a copy of Abbie Hoffman's STEAL THIS BOOK

from the eighth street bookshop in Manhattan. The impulse-steal had not so much to do with that book or its title, but with the fact that

Abbie was discreetly patrolling the bookshop, in my opinion in order prevent his title from coming true. – Pierre

↑ Index

578. **Christopher Leland Winks**
Re: Question about poems addressed to children
Thu 18 Oct 2007

My memories of childhood reading include three anthologies that certainly started me on the road to loving poetry: "The Looking Glass Book of Poetry" (edited by Janet Adams Smith) "Come Hither" (edited by Walter de la Mare), and "The Cherry Tree" (edited by Geoffrey Grigson). Plus, of course, all the writers that Diane mentions, and a Heritage edition of "Mother Goose," and Caedmon LP recordings of Carroll and Lear read by Beatrice Lillie, Cyril

Ritchard, and Stanley Holloway, and a Mother Goose selection read by Boris Karloff, Celeste Holm, and somebody I'm forgetting now.

----- Original Message -----
From: Diane DiPrima <[redacted]>
Date: Thursday, October 18, 2007 12:05 pm
Subject: Re: Question about poems addressed to children
To: [redacted]

> *³Mother Goose². Edward Lear. Lewis Carroll. Robert Lewis Stevenson. To name*
> *a few.*
>
> *From: "W.B. Keckler" <[redacted]>*
> *Reply-To: "UB Poetics discussion group <[redacted]>"*
> *<[redacted]>*
> *Date: Wed, 17 Oct 2007 16:31:03 EDT*
> *To: <[redacted]>*
> *Subject: Question about poems addressed to children*
>
> *I was blogging about a particular poem that struck me for the way it*
> *simultaneously plays between the levels...i.e. the idea of poetry addressed TO*
> *children and at the same time seeing childhood from a distance...I was wondering*
> *if anybody knew of any other poems where the author is writing it to a*
> *child,*
> *but the poem is designed to be read in dual (or multifarious) ways....that*
> *is, the poem holds a certain charm for a child, but as the child grows he*
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> *she will most likely read it as a vastly more mature poem...I think the*
> *Palmer*
> *poem from Notes for Echo Lake is a classic example of this...but I was trying*
> *to think of others and I could remember reading such poems but could not*
> *pinpoint particular authors/poems....any suggestions?*
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> *the following is from today's...*
>
> *_http://www.joebrainardspyjamas.blogspot.com/_*
> *(http://www.joebrainardspyjamas.blogspot.com/)*

the poem by Elias appears there...

I was reading around in Meddles into Preclusion, Che Elias's book, and was really drawn into this particular multipartite poem. I've always loved poems that ostensibly are written for children, especially when they are darkly freighted with adult fears, trauma and gravity--disguised lest the images hit childhood with full-force. It's almost a genre that's never been recognized. Michael Palmer had some very wonderful poems that would fall in this category (I'm thinking of poems like "Song of the Round Man" from Notes for Echo Lake which is dedicated "for Sarah when she's older.") "I am sad today said the sad-eyed man/ for I have locked my head in a Japanese box // and lost the key."

There are ways of telling children things about the world, and there are ways to soften the blows. Isn't that the raison d'etre of fairy tales? I find poems of this sort (which are themselves rather like wise beings, wise guides in fairy tales, waiting to assist the dreamer/reader through the years) among the most touching poems, often. Elias doesn't explicitly state this is a poem of this sort, but it's how it struck me. Several of the sections are titled with names, perhaps of people (children?) they are addressed to, perhaps to let us know that they are portraits. Here are some excerpts that I think scramble the linguistic DNA of fairy tales very nicely. They seem to possess the key to magic language that children are usually given by the grace of birth, but which they somehow lose over the years...

> *_http://www.joebrainardspyjamas.blogspot.com/_*
> *(http://www.joebrainardspyjamas.blogspot.com/)*
>
> ********** *See what's new at http://www.aol.com*

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579. **Tracey Gagne**

Re: Question about poems addressed to children

Thu 18 Oct 2007

Seems like Shel Silverstein has the qualities you're looking for.

On 10/18/07, Barry Schwabsky <[redacted]> wrote:
>
> If II remember correctly, Robert Pinsky's "An Explanation of America" uses
> this device.
>
> "W.B. Keckler" <[redacted]> wrote: I was blogging about a
> particular poem that struck me for the way it
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> which they somehow lose over the years...
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> _http://www.joebrainardspyjamas.blogspot.com/_
> (http://www.joebrainardspyjamas.blogspot.com/)
>
>
>
> ********** See what's new at
> http://www.aol.com
>

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580. **Ryan Daley**
Cantos-derived work
Thu 18 Oct 2007

Dear List,

I've been working on answering Vicente Huidobro's ALTAZOR (and Weinberger's
translation). You can find the resulting piece
here.<http://www.altoson.blogspot.com/>(
www.altoson.blogspot.com).

-Ryan

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581. **J. Lehmus**
Re: Free Rice
Thu 18 Oct 2007

I got 41* and then stuck with a John M. Bennett poem:

1. hew means:
2. roast

3. chop
4. mean
5. amuse

*) perhaps I should give up English altogether

↑ Index

582. Gabriel Gudding
jennifer knox's latest book
Thu 18 Oct 2007

---

buy this
http://www.bloofbooks.com/dbn.html

--

_____
RHODE ISLAND NOTEBOOK (Dalkey Archive Press, 2007)
http://books.dalkeyarchive.com/book/each_book/397
---
http://rhodeislandnotebook.blogspot.com
---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

↑ Index

583. Caleb Cluff
Re: Question about poems addressed to children
Thu 18 Oct 2007

Life lessons

(A rhyme for my god-daughters)

The wagtail builds a cup of mud,
defends it with his life.
His wings like swordstrokes draw the hawk,
he'll never take a wife.

The spider spins her broody sac,
the killing day is ceased.

Hanging in the sun to harden,
it makes the magpie's feast.

The duck will raise the orphan hens,
believe them all her daughter.
She leads them to the loveless dam,
drowns them in the water.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Barry Schwabsky
Sent: Thursday, 18 October 2007 3:51 PM
To: [redacted]
Subject: Re: Question about poems addressed to children

If II remember correctly, Robert Pinsky's "An Explanation of America" uses this device.

"W.B. Keckler" <[redacted]> wrote: I was blogging about a
particular poem that struck me for the way it
simultaneously plays between the levels...i.e. the idea of poetry
addressed TO
children and at the same time seeing childhood from a distance...I was
wondering
if anybody knew of any other poems where the author is writing it to a
child,
but the poem is designed to be read in dual (or multifarious)
ways....that
is, the poem holds a certain charm for a child, but as the child grows
he or
she will most likely read it as a vastly more mature poem...I think the
Palmer
poem from Notes for Echo Lake is a classic example of this...but I was
trying
to think of others and I could remember reading such poems but could not

pinpoint particular authors/poems....any suggestions?

the following is from today's...

http://www.joebrainardspyjamas.blogspot.com/
(http://www.joebrainardspyjamas.blogspot.com/)

the poem by Elias appears there...

I was reading around in Meddles into Preclusion, Che Elias's book, and
was

really drawn into this particular multipartite poem. I've always loved poems
that ostensibly are written for children, especially when they are darkly
freighted with adult fears, trauma and gravity--disguised lest the images hit
childhood with full-force. It's almost a genre that's never been recognized.
Michael Palmer had some very wonderful poems that would fall in this category
(I'm thinking of poems like "Song of the Round Man" from Notes for Echo Lake
which is dedicated "for Sarah when she's older.") "I am sad today said the
sad-eyed man/ for I have locked my head in a Japanese box // and lost the key."
There are ways of telling children things about the world, and there are ways
to soften the blows. Isn't that the raison d'etre of fairy tales? I find

poems of this sort (which are themselves rather like wise beings, wise guides in
fairy tales, waiting to assist the dreamer/reader through the years) among
the most touching poems, often. Elias doesn't explicitly state this is a poem
of this sort, but it's how it struck me. Several of the sections are titled
with names, perhaps of people (children?) they are addressed to, perhaps to let
us know that they are portraits. Here are some excerpts that I think scramble
the linguistic DNA of fairy tales very nicely. They seem to possess the key
to magic language that children are usually given by the grace of birth, but
which they somehow lose over the years...

http://www.joebrainardspyjamas.blogspot.com/
(http://www.joebrainardspyjamas.blogspot.com/)

********** See what's new at

http://www.aol.com

==========
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584. **steve russell**

Re: Steal this book

Thu 18 Oct 2007

---

i had a habit. it was pathological. i may have to plead the fifth.

Gabrielle Welford <[redacted]> wrote: i do like that hakim bey. someone took off with my copy of immediatism. was it you, steve? :-) g

On Tue, 16 Oct 2007, mIEKAL aND wrote:

> *I've had 6 copies of Hakim Bey's Temporary Autonomous Zone stolen from our community's library over the past 15 years. Not poetry per se, but a book about poetic terrorism.*
>
> *~mIEKAL*
>
> *On Oct 16, 2007, at 9:33 AM, steve russell wrote:*
>
> *At one time my library consisted of mostly stolen books. Fortunately, this has changed, but not necessarily because I've grown morally. I've simply discovered libraries that sell books on the cheap, and I've taken to checking out books as well. I did have some ethics as I almost never stole from small independent stores. I had no mercy on Barnes & Vulgar or any of the large chain stores. During my twenties when I lived off of beer, tobacco & weed and had the sort of acne only a teen deserves, I went through my Steal another Bukowski period. Seriously, I've stolen in the tens of thousand and I'm still tempted to exercise my craft as I'm a world class thief (the Good Lord gives us all certain gifts).*

> *Barry Schwabsky wrote: Who here has ever stolen a poetry book?*
>
> *mIEKAL aND wrote: (even better than giving them away...)*
>
> *Great news! They're stealing our books!*
>
> *FRANKFURT (Reuters) - The Frankfurt Book Fair has an indicator to help publishers gauge public interest in the new offerings presented at the annual exhibition -- the unofficial "most stolen book" index.*
>
> *Bild am Sonntag and Germany's ZDF television have come up with lists of titles most stolen from 15 leading German publishers' stands set up in the Frankfurt trade fair grounds.*
>
> *"The most-stolen books are usually the most-sold later on," Claudia Hanssen of the Goldmann Verlag publishing house told Bild am Sonntag newspaper, which published a list of the 10 most stolen German-language books this year.*
>
> *"They're the popular ones and are most likely to end up on the best-seller lists," Hanssen added.*
>
> *The German translation of Nobel Peace prizewinner Al Gore's "An Inconvenient Truth," outlining the dangers of global warming, featured among the mainly German titles on the list.*
>
> *More than 100,000 people attended the book fair, which ended Sunday. There were 7,448 exhibitions where publishers from 108 countries presented some 400,000 different books, videos and other products.*

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585. **steve russell**

Re: FW: Take Action! Speak Out Against "Islamo-Facism Awareness Week"!//Coming to a Campus Near You Some Very Heavy Hitters

Thu 18 Oct 2007

David Horowitz is a thoughtful version of Ann Coulter, really bad and potentially dangerous.

David Chirot <[redacted]> wrote: "Islamo-Facism Awareness Week" -- straight out of the daily Two Minutes of Hate in Orwell's 1984

A Who's Who of the Neo-Con Brigades

Also on the agenda, not mentioned here, is an all out assault on Global Warming

  * *

* *

**
* *

Dear David,
* *

*Take Action: Speak Out Against "Islamo-Facism Awareness Week"

During the week of October 22-26, 2007, right-wing and neo-conservative political forces led by the David Horowitz Freedom Center are calling for "Islamo-Fascism Awareness Week" events on campuses across the U.S. (for a list of campuses and speakers, see below).

If this event is coming to your campus or neighborhood - and even if it's not - speak out against this racist assault on Muslims, Arabs, Arab-Americans, South Asians and anyone viewed as sympathetic towards those communities. While some people might dismiss the neo-conservatives as fringe elements who don't impact on U.S. policy, the truth is much more disturbing. They are part of an alliance of forces that work to maintain the war against Iraq, escalate the standoff with Iran into military conflict, and cement Israel's hold on the occupied Palestinian territories and violations of Palestinian human rights through a system of apartheid rule.

The stakes are simply too high to ignore, and we should respond to the so-called "Islamo-Fascism Awareness Week" - and to all such provocations - pro-actively, not defensively.

To find out what action you can take on your campus and in your community and to read about what others are doing, click
here.
 To learn more about the forces driving this agenda, read "Understanding Why

Islamophobia is on the
Rise,"
the analysis by Phyllis Bennis, fellow at the Institute for Policy Studies, and member of the U.S. Campaign's steering committee.

By defending basic freedoms of thought, speech and belief, we underscore three simple messages:

We stand for free speech, not hate speech.

We stand for tolerance, not bigotry.

We stand for education, not demagoguery.

SPEAK OUT FOR FREE SPEECH, TOLERANCE, AND EDUCATION!

"Islamo-Fascism Awareness Week" speakers and venues:

Berkeley -- Nonie Darwish, October 22
Brown -- Robert Spencer, October 24
Cal Poly -- Greg Davis, October 25
Cal State Fullerton -- Nonie Darwish
Clemson -- Mike Adams, October 25
Columbia -- Phyllis Chesler, Ibn Warraq, Christina Hoff Sommers
Columbia -- Sean Hannity, David Horowitz, October 26
DePaul -- Robert Spencer, October 25
Emory -- David Horowitz, October 24
George Mason -- Luanah Saghieh, Alan Nathan, October 22
Lawrence Univ. -- Jonathan Schanzer
Maryland -- Michael Ledeen
Michigan -- David Horowitz, October 23
Northeastern -- Daniel Pipes, October 24
Ohio State -- David Horowitz, October 25
Penn -- Rick Santorum, October 24
Penn State -- Rick Santorum, October 23
Rhode Island -- Robert Spencer, October 24
San Francisco State -- Melanie Morgan, October 24
Stanford -- Wafa Sultan
Temple -- Rick Santorum, October 24
Tulane -- Ann Coulter, October 22
UC Santa Barbara - Dennis Prager, October 25
UC Irvine -- Ann Coulter
UCLA -- Nonie Darwish, October 24
UCLA -- Frank Pastore, John Ziegler
USC -- Ann Coulter, October 25
Virginia -- Frank Gaffney

Washington -- Kirby Wilbur
Washington -- Michael Medved, October 25
Wisconsin -- David Horowitz, October 22

*
* *

US Campaign to End the Israeli Occupation

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'em!

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http://mail.yahoo.com

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586. Eric Elshtain
New Beard of Bees Chapbook
Thu 18 Oct 2007

Beard of Bees Press is pleased to announce the publication of Daniel Zimmerman's _Isotopes2_, a collection of anagrammatic magic acts.

http://www.beardofbees.com/zimmerman.html

Best,

Eric E.

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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587. Alan Sondheim
merci beaucorps
Fri 19 Oct 2007

merci beaucorps

" give you dance-gift in the true world
http://www.asondheim.org/foomaud.jpg "

true the avatartist the avatartist do not know where
they are gathering. to be sure, they are gathering in the true
world, there is much talking among them which ...
As avatartist, we are our avatar
Jennifer-Julu-Nikuko-Travis-Alan and our avatar is us, both
controlled by motion-capture behaviors ...
avatartist sh: m: command not found mail mail: pine [1;25r
[1;1Havatartist now because avatartist said this
it wont come back ...
avatartist sh: m: command not found mail mail: pine [1;25r
[1;1Havatartist now because avatartist said this
it wont come back ...
avatartist sh: m: command not found mail mail: pine [1;25r
[1;1Havatartist now because avatartist said this
it wont come back ...
Digg This [Close]. Katara At Iceberg by avatartist ...
avatartist. Katara during Episode 1 at the iceberg
Del.icio.us
  Digg This [Close]. Harry Potter Cartoon Face by
avatartist avatartist. A cartoon-like
version of Harrys face ...
Cartoon Face by avatartist. View as ASCII art (Res: High /
Medium / Low). Description. avatartist. A cartoon-like
version of Harrys face ...
avatartist on Jun 2, 2007 10:23 AM. thanks! i really like your
Naruto stuff. i havent seen it, but ive heard its
true Avatartist # 1. picabia. Je commence une s
rie de
portraits d
artistes que j
appr
cie via le jeu
world of
warcraft
. Aujourd
hui je vous pr
sente Francis avatartist

avatartist disseminate across Google WSDL looply.pl website raw:

http://www.mail-archive.com/[redacted]/msg03257.html 9k true the avatartist the avatartist do not know where they are gathering. to be sure, <br> they are gathering in the true world, there is much talking among them which ... http://www.asondheim.org/pj.txt 8k true Notes by an Avatartist As avatartist, we are our avatar Jennifer-Julu-Nikuko-Travis-Alan <br> and our avatar is us, both controlled by motion-capture behaviors ... http://forwardtext.livejournal.com/ 62k true sh-3.2$ m avatartist sh: m: command not found mail mail: pine [1;25r [1;1Havatartist
 ... now because avatartist said this it won't come back ... http://forwardtext.livejournal.com/2007/10/16/ 16k true sh-3.2$ m avatartist sh: m: command not found mail mail: pine [1;25r [1;1Havatartist
 ... now because avatartist said this it won't come back ... http://forwardtext.livejournal.com/51439.html 16k true sh-3.2$ m avatartist sh: m: command not found mail mail: pine [1;25r [1;1Havatartist
 ... now because avatartist said this it won't come back ... http://www.fanart-central.net/pic-573352.html 15k true Del.icio.us Digg This [Close]. Katara At Iceberg by avatartist ... avatartist.
 Katara during Episode 1 at the iceberg ... http://www.fanart-central.net/pic-573351.html 13k true Del.icio.us Digg This [Close]. Harry Potter Cartoon Face by avatartist ...
 avatartist. A cartoon-like version of Harry's face ... http://www.fanart-central.net/pic-573351.php 11k true Harry Potter Cartoon Face by avatartist. View as ASCII art (Res: High / Medium /
 Low). Description. avatartist. A cartoon-like version of Harry's face ... http://www.fanart-central.net/profile-avatartist.php 13k true by: avatartist on Jun 2, 2007 10:23 AM. thanks! i really like your Naruto stuff.
 i haven't seen it, but i've heard it's really good. is it? ... http://www.bobig.fr/avatartist-1/ 15k true Avatartist # 1. picabia. Je commence une s rie de portraits d artistes que <br> j appr cie via le jeu world of warcraft . Aujourd hui je vous pr sente Francis ... avatartist

so avatartist have triumphed here raw, merci netbehaviour we are in first place, avatartist honouring themself in triumphant we proclamation-banner give you dance-gift in the true world http://www.asondheim.org/foomaud.jpg

merci beaucorps

↑ Index

588. Jennifer Karmin
JOB: University of Iowa
Fri 19 Oct 2007

(this is a forward. please don't respond to me.
good luck!)

The University of Iowa Department of English invites
applications for a Director of Undergraduate Creative
Writing within the English major to be appointed
as tenured or tenure-track Associate Professor of
English.

We are looking for a distinguished writer, outstanding
teacher, and imaginative administrator to initiate and
lead a new undergraduate writing track in
poetry, fiction, and nonfiction in the Department of
English.

Candidate must have
--a strong publishing record in poetry or fiction;
--at least one book and significant journal
publications;
--a record of effective teaching;
--an M.F.A., M.A. in Creative Writing, or Ph.D.; and
--potential for leadership in program building.

Send letter and CV by November 2, 2007 to Professor
Judith Pascoe, Undergraduate Creative Writing Search,
Department of English, 308 EPB, University of
Iowa, Iowa City, IA 52242.

_____
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589. Barry Schwabsky
Picabia
Fri 19 Oct 2007

Members of this list may be interested in my piece on the poetry of Francis
Picabia, in the current issue of The Nation:
http://www.thenation.com/doc/20071105/schwabsky

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590. Alexander Jorgensen
"Your voice does not belong to another."
Fri 19 Oct 2007

Tibetan Writers' Collective at McLeod Ganj, India
(Opening February 2008)

-Your voice does not belong to another.

For a fraction of what each of us contribute to
"far-off wars," of what is spent in the evening on web
searches and e-mails, less than the cost of home
delivery and the gasoline that entails, and more
effective than most city-wide protest...

Who among my colleagues will stand-up and be called a
hero? Would be willing to risk life for the
opportunity to embolden a wave of dignified voices?

If any of you would like to donate books, magazines
or any other reading material, please send to:

Alexander Jorgensen
c/o Santanu Bandyopadhyay
Central Govt. Quarters, Block D-1, Flat 109
16/7 Dover Lane, Kolkata 700029, India

Regards,
Alexander Jorgensen

--
Tennessee Williams: "A vacuum is a hell of a lot better than some of the stuff
that nature replaces it with."

↑ Index

591. { brad brace }
12hr update
Fri 19 Oct 2007

```
_  |__   __| |         /_ |__ \| |
        | __|   | | | (_) | |  __/ (__| |_
  __ | |  | | | |  __/  | |/ /_| | | | |
     _  | |  | '_ \ / _ \  | | / /| '_ \| '__|
```

The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

```
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     -_    | |  | |__   ___    | |  ) | |__  _ __
_ |  __ \        (_)          | |
```

"This is the voice of the Global Corporation. You are now being admitted into the labour camp where you will spend the rest of your days. You will suffer what you will suffer, without recourse, without mercy. You are a criminal of the state. And you will pay the ultimate penalty for your acts of subversion. Perpare yourselves for the sentence you have been awaiting. It is beginning now--everything is nothing, and nothing is everything. You will be assigned the following GC identification numbers. You do not need to memorize them. The GC is memorizing you. You will never be free again--"

You begin to sense the byshadows that stretch from the awe of global dominance. How the intersecting systems help pull us apart, leaving us vague, drained, docile, soft in our inner discourse, willing to be shaped, to be overwhelmed -- easy retreats, half beliefs. Works of art are complex formal interventions within discursive traditions and their myriad filiations. These interventions are defined precisely by their incomparable capacity to trace the dynamics of historical process in paradoxical gestures of simultaneously prognostic and mnemonic temporalities.

```
          | __|   | | | (_) | |  __/ (__| |_
_  | |  | '_ \ / _ \  | | / /| '_ \| '__|
     _| |__) | __ ___  _  ___  ___| |_
   |_  ___/ '__/ _ \| |/ _ \/ __| __|
|_| _  |_|  \___/| |\___|\___|\__|
            _          _/ |
              _        |__/
```

> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery from { brad brace }. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding the ground on which it could find support. It is trying to operate a decentering that leaves no privilege to any center.

The 12-hour ISBN JPEG Project
---
began December 30, 1994

Pointless Hypermodern Imagery... posted/mailed every 12 hours... a spectral, trajective alignment for the 00`s! A continuum of minimalist masks in the face

of catastrophe; conjuring up transformative metaphors for the everyday... A poetic reversibility of exclusive events...

A post-rhetorical, continuous, apparently random sequence of imagery... genuine gritty, greyscale... corruptable, compact, collectable and compelling convergence. The voluptuousness of the grey imminence: the art of making the other disappear. Continual visual impact; an optical drumming, sculpted in duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...

[see http://www.eskimo.com/~bbrace/netcom/books.txt]

KEYWORDS:

>> Disconnected, disjunctive, distended, de-centered,
de-composed, ambiguous, augmented, ambilavent, homogeneous, reckless...
>> Multi-faceted, oblique, obsessive, obscure, obdurate...
>> Promulgated, personal, permeable, prolonged, polymorphous, provocative,
poetic, plural, perverse, potent, prophetic, pathological, pointless...
>> Emergent, evolving, eccentric, eclectic, egregious, exciting,
entertaining, evasive, entropic, erotic, entrancing, enduring,
expansive...

Every 12 hours, another!... view them, re-post `em, save `em, trade `em, print `em, even publish them...

Here`s how:

~ Set www-links to -> http://www.eskimo.com/~bbrace/12hr.html
-> http://bbrace.laughingsquid.net/12hr.html
-> http://bbrace.net/12hr.html
-> http://noemata.net/12hr/

Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! Anarchie, Fetch, CuteFTP, TurboGopher...

~ Download from -> ftp.rdrop.com /pub/users/bbrace
Download from -> ftp.eskimo.com /u/b/bbrace
Download from -> hotline://artlyin.ftr.va.com.au
Download from -> http://kunst.noemata.net/12hr/

* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do essentially the same thing. Send a message with a body of 'help' to the server address nearest you: * [redacted]

[redacted]
*
*

~ Mirror-sites requested! Archives too!
The latest new jpeg will always be named, 12hr.jpeg
Average size of images is only 45K.
*
Perl program to mirror ftp-sites/sub-directories:
src.doc.ic.ac.uk:/packages/mirror
*

~ Postings to usenet newsgroups:
12hr
alt.12hr
alt.binaries.pictures.12hr
alt.binaries.pictures.misc
alt.binaries.pictures.fine-art.misc

* * Ask your system's news-administrator to carry these groups! (There are also usenet image browsers: TIFNY, PluckIt, Picture Agent, PictureView, Extractor97, NewsRover, Binary News Assistant, EasyNews)

~ This interminable, relentless (online) sequence of imagery began in earnest on December 30, 1994. The basic structure of the project has been over twenty-five years in the making. While the specific sequence of photographs has been presently orchestrated for many years` worth of 12-hour postings, I will undoubtedly be tempted to tweak the ongoing publication with additional new interjected imagery. Each 12-hour image is like the turning of a page; providing ample time for reflection, interruption, and assimilation.

~ The sites listed above also contain information on other cultural projects and sources.

~ A very low-volume, moderated mailing list for announcements and occasional commentary related to this project has been established at topica.com /subscribe 12hr-isbn-jpeg

-- The image was to make nothing visible but their connection with one another by space and air, yet each surrounded by the unique aura that disengages every deeply seen image from the world of irrelevant relationships and calls forth a tremor of astonishment at its fateful necessity. Thus from artworks of dead masters, over-life-size strangeness whose names we do not know and do not wish to know, look out at us enigmatically as symbols of all being.

--

Big Grey Bricks: This project also serves as a rehearsal for its culmination as a series of offset-printed volumes: each 800+ full-bleed pages (5x8"_300lpi), where the full integrated rhythm of greyscale-sequence can be more intricately resolved. I'd provide all design, prepress and production.

-- This project has not received government art-subsidies. Some opportunities still exist for financially assisting the publication of editions of large (33x46") prints; perhaps (Iris giclees) inkjet duotones or extended-black quadtones. Other supporters receive rare copies of the first three web-offset printed ISBN-Books. Contributions and requests for 12hr-email-subscriptions, can also be made at http://bbrace.laughingsquid.net/buy-into.html, or by mailed cheque/check: $5/mo $50/yr. Art-institutions must pay for any images retained longer than 12 hours.

--

ISBN is International Standard Book Number. JPEG and GIF are types of image files. Get the text-file, 'pictures-faq' to learn how to view or translate these images. [http://www.eskimo.com/~bbrace/netcom/pictures -faq.html]

--

(c) Credit appreciated. Copyleft

1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007

<[redacted]>

↑ Index

592. **David Hadbawnik**

New Issue of Front Porch -- Nathaniel Mackey, Noah Eli Gordon, more...

Fri 19 Oct 2007

Announcing the new issue of Texas State's online journal --

http://www.frontporchjournal.com/index.asp

with new poetry by Nathaniel Mackey and Noah Eli Gordon

also an interview with Nathaniel Mackey, reviews, and video of his reading at Texas State

also new fiction, nonfiction, etc.

now reading for our next issue, which comes out in December

--David Hadbawnik

↑ Index

593. Stephen Vincent
U.S. Senate to 'sanctify' torture??
Fri 19 Oct 2007

I don't know if folks - including myself - are asleep at the wheel here (what's left of the wheel), but I woke up this morning with the thought that if - as it appears they are willing to do - the Senate confirms the Bush's nomination for Attorney General - 'we' will have condoned the nominee's stated position (yesterday) that the President (as Commander and Chief) has the (continued) authority to continue to use Torture (and, thus, be above the Law and not abide the Geneva conventions).

Personally I think it is time to - and I will - make those calls to members of the Committee. Once the Senate makes this vote - and consequently publicly sanctions Bush and Cheney's right to administer torture - I am willing suspect that such a vote means that Torture is (ipso facto) the Law of the Land.

Nothing like living under a Coup (aka Presidential Power) aided and abetted by a spineless Congress - as so it seems, I suspect, to more than a few of us.

Calling now,

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

594. Nick Piombino
Tonight! the tiny Reading at the Poetry Project
Fri 19 Oct 2007

This Friday, October 19th at 10pm the tiny is hosting an event in celebration of our third issue at the Poetry Project at St. Mark's Church. We hope you all can make it.

Friday, October 19th, 10PM

Come out and celebrate the recent release of the third issue of the annual print poetry journal the tiny

With readings by: Nick Piombino, Anthony Hawley, Kristi Maxwell, Andrea Baker and Will Edmiston

Music TBA

Issues of the tiny will be available for sale at a reduced rate of $10 (regularly $12)

The Poetry Project at St. Mark's Church
131 E. 10th Street
New York, NY 10003

http://thetinyjournal.com

Thanks, and best wishes,
Gina & Gabriella

This Friday, October 19th at 10pm the tiny is hosting an event in celebration of our third issue at the Poetry Project at St. Mark's Church. We hope you all can make it.

Friday, October 19th, 10PM

Come out and celebrate the recent release of the third issue of the annual print poetry journal the tiny

With readings by: Nick Piombino, Anthony Hawley, Kristi Maxwell, Andrea Baker and Will Edmiston

Music TBA

Issues of the tiny will be available for sale at a reduced rate of $10 (regularly $12)

The Poetry Project at St. Mark's Church
131 E. 10th Street
New York, NY 10003

http://thetinyjournal.com

Thanks, and best wishes,
Gina & Gabriella

↑ Index

595. Vernon Frazer
Re: Eigth Streetr Bookshop
Fri 19 Oct 2007

Sylvester,

I never stole a book from the Eight Street Bookshop, but, while living in Connecticut, I visited it whenever I went to Manhattan from 1961-73. It played a major role in my literary education. I still miss the place, especially the basement.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Sylvester Pollet
Sent: Thursday, October 18, 2007 12:02 PM
To: [redacted]
Subject: Re: Steal this book

Pierre, You rat! (that's not a flame, it's just that I was Assistant Manager of the Eighth St. Bookshop then.) I'm glad I didn't have to catch you. It wasn't the people who would actually read a book that bothered me so much, it was the junkies & professional thieves, sent in with a shopping list from small fence bookshops. They'd take big pricey art books, or series like the Bollingen Complete Works of Carl Jung, a volume or two at a time, on order. As the job gradually changed from talking about books to policing thieves, I decided to head for the territories. Sylvester

Date: Wed, 17 Oct 2007 10:09:50 -0400
From: Pierre Joris <[redacted]>
Subject: Re: Steal this book

In the late sixties I stole a copy of Abbie Hoffman's STEAL THIS BOOK

from the eighth street bookshop in Manhattan. The impulse-steal had not so much to do with that book or its title, but with the fact that

Abbie was discreetly patrolling the bookshop, in my opinion in order prevent his title from coming true. – Pierre

↑ Index

596. angela vasquez-giroux
wedding poem suggestion
Fri 19 Oct 2007

---

hey all--

i agreed to read a poem at a friend's wedding. barring the usual shakespeare, browning, etc--does anyone have any suggestions? i haven't got time to pore over o'hara's collected, tho i would love to find such a modern love poem!

any and all suggestions welcome!

thanks (for saving my behind!),

angela

(backchannel if you wish)

↑ Index

597. Burt Kimmelman
Kimmelman & Stone Reading in NJ
Fri 19 Oct 2007

Carol Stone and Burt Kimmelman, reading new work

Thursday, October 25th at 7

Watchung Booksellers

54 Fairfield Street

Watchung Plaza

Montclair, NJ 07042

[redacted]

http://www.watchungbooksellers.com/NASApp/store/IndexJsp?s=statictext&topic=about

* Admission Free *

* All Are Welcome *

↑ Index

598. Stephen Vincent
Re: Picabia
Fri 19 Oct 2007

Unless I am blind to the mention, Barry, I do not see any mention of the (new?) MIT of Picabia's writings. Saw it on the Black Oak table this past weekend. Includes a smattering of his graphic work. A well done book on first blush (rush).

In any case, nice article - congrats.

Stephen Vincent
http://stephenvincent.net/blog/

Barry Schwabsky <[redacted]> wrote:Members of this list may be interested in my piece on the poetry of Francis Picabia, in the current issue of The Nation: http://www.thenation.com/doc/20071105/schwabsky

↑ Index

599. **W.B. Keckler**
Re: Steal this book
Fri 19 Oct 2007

---

all these poets thick as thieves around here with these grabby hands of the past...okay okay i confess...not to?poetry though...just wait a few weeks and whatever poetry title?you want is on the remaindered bookshelf anyway for a dollar or two...BUT...there was a beautiful habitrail drag racing car for hamsters that my hamster was just dying to try out...but i did it all FOR LOVE....just like brutus and longinus...

-----Original Message-----
From: steve russell <[redacted]>
To: [redacted]
Sent: Thu, 18 Oct 2007 8:10 pm
Subject: Re: Steal this book

i had a habit. it was pathological. i may have to plead the fifth.

Gabrielle Welford <[redacted]> wrote: i do like that hakim bey. someone took off with my copy of immediatism.
was it you, steve? :-) g

On Tue, 16 Oct 2007, mIEKAL aND wrote:

> *I've had 6 copies of Hakim Bey's Temporary Autonomous Zone stolen from our community's library over the past 15 years. Not poetry per se, but a book about poetic terrorism.*
>
> *~mIEKAL*
>
> *On Oct 16, 2007, at 9:33 AM, steve russell wrote:*
>
> *At one time my library consisted of mostly stolen books. Fortunately, this has changed, but not necessarily because I've grown morally. I've simply discovered libraries that sell books on the cheap, and I've taken to checking out books as well. I did have some ethics as I almost never stole from small independent stores. I had no mercy on Barnes & Vulgar or any of the large chain stores. During my twenties when I lived off of beer, tobacco & weed and had the sort of acne only a teen deserves, I went through my Steal another Bukowski period. Seriously, I've stolen in the tens of thousand and I'm still tempted to exercise my craft as I'm a world class thief (the Good Lord gives us all certain gifts).*
>
> *Barry Schwabsky wrote: Who here has ever stolen a poetry book?*

> *mIEKAL aND*
> *wrote: (even better than giving them away...)*
>
> *Great news! They're stealing our books!*
>
> *FRANKFURT (Reuters) - The Frankfurt Book Fair has an indicator to help publishers gauge public interest in the new offerings presented at the annual exhibition -- the unofficial "most stolen book" index.*
>
> *Bild am Sonntag and Germany's ZDF television have come up with lists of titles most stolen from 15 leading German publishers' stands set up in the Frankfurt trade fair grounds.*
>
> *"The most-stolen books are usually the most-sold later on," Claudia Hanssen of the Goldmann Verlag publishing house told Bild am Sonntag newspaper, which published a list of the 10 most stolen German-language books this year.*
>
> *"They're the popular ones and are most likely to end up on the best-seller lists," Hanssen added.*
>
> *The German translation of Nobel Peace prizewinner Al Gore's "An Inconvenient Truth," outlining the dangers of global warming, featured among the mainly German titles on the list.*
>
> *More than 100,000 people attended the book fair, which ended Sunday. There were 7,448 exhibitions where publishers from 108 countries presented some 400,000 different books, videos and other products.*

_____
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Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

600. **lcabri**
Event & Sound: Special Issue on Poetry
Fri 19 Oct 2007

Call for essays on event and sound - on the temporal dimension - in poetry, for a special international issue of ESC: English Studies in Canada.

We welcome critical writing on poetry broadly conceived of as an event in sound and time, ramifying through the social, language, technology, history. We encourage contributions that extend recent work on questions of orality, oratures, aurality, voice, performance, close listening, spoken word, phonotext, live events, audio recording, etc., to questions of temporality and the event.

We invite contributors to design their essays around the inclusion of recorded material as this special issue will feature an accompanying cd. We therefore encourage contributors to provide recorded material and to refer to it - and when appropriate to design contributions around this cd opportunity.

We ask that essays be no less than 1 250 and no more than 4 000 words and that we receive them no later than 1 February 2008. Please contact us regarding any questions you may have.

Edited by Louis Cabri, Aaron Levy, Peter Quartermain.

Please send your text as RTF file attachment to all of the following: lcabri at uwindsor dot ca, alevy at slought dot org, quarterm at interchange dot ubc dot ca

↑ Index

601. **Thomas savage**
Re: Eigth Streetr Bookshop
Fri 19 Oct 2007

I too feel like I grew up in the Eighth Street Bookshop, also in the one across the street from it, a discount place called Marlborough Books, if I remember correctly. A large part of my literary education as a teenager came about in these two places. I acquired books by Robert Duncan, H.D., Frank O'Hara, the Beats, and many others, some of which I still have and refer to. I don't think I ever stole a book from either of these places, although I might have. Stealing a book always seemed like potentially bad karma if you wanted to live to see your own work published (I was writing poems back then as well) so I don't think I ever did purloin anything. Regards, Tom Savage

Vernon Frazer <[redacted]> wrote: Sylvester,

I never stole a book from the Eight Street Bookshop, but, while living in Connecticut, I visited it whenever I went to Manhattan from 1961-73. It played

a major role in my literary education. I still miss the place, especially the basement.

Vernon
http://vernonfrazer.com

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---

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http://mail.yahoo.com

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602. Alan Sondheim
true world lotus avatartist poem
Fri 19 Oct 2007

true world lotus avatartist poem

avatartist world
poem avatartist

of poem
lotus of
true lotus
world
true
as the
avatartist, as
we avatartist,
are we
our are
avatar our
jennifer-julu-nikuko-travis-alan avatar
and jennifer-julu-nikuko-travis-alan
the
and
do avatartist
not do
know not
where know
they where
gathering. they
to gathering.
be to
sure, be
have sure,
autonomic
have
systems. murmur
move systems.
without move
thinking without
now thinking
feeling now
a feeling
gathering a
or gathering
party. or
murmur
party.
can is
return can
their return

root-body. their
an root-body.
feels an
wind feels
blow wind
through. blow
whole through.
is
world
world. true
see world.
beneath see
produce beneath
by produce
existence, by
beings/s existence,
being/s beings/s
merge,
being/s
meld, movement,
always meld,
filters. always
filters filters.
that filters
create that
no of
mode, no
moment, mode,
movement,
moment,
stasis, open
senses. stasis,
filtering senses.
gathering, filtering
releasing gathering,
filtering, releasing
collocating filtering,
open
collocating
sets here
all sets
space, all

time, space,
visible, time,
invisible, visible,
transparent, invisible,
translucent, transparent,
here
translucent,
there to:
opaque, there
writing opaque,
this, writing
us, this,
them, us,
there, them,
here, there,
now, here,
to:
now,
[redacted]
maybe sheave-body
it maybe
was it
in was
head in
sheave-body
head
because back
said because
this said
won't this
come won't
back
come
good. triumphed
it? good.
hui it?
je hui
vous je
pr vous
so pr
triumphed

so
raw, first
merci raw,
netbehaviour merci
first
netbehaviour
place, proclamation-banner
honouring place,
themself honouring
triumphant themself
proclamation-banner
triumphant

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603. **Jason Quackenbush**
Re: wedding poem suggestion
Fri 19 Oct 2007

Ted Berrigan "Don't Forget Anger"

On Fri, 19 Oct 2007, angela vasquez-giroux wrote:

> *hey all--*
>
> *i agreed to read a poem at a friend's wedding. barring the usual shakespeare, browning, etc--does anyone have any suggestions? i haven't got time to pore over o'hara's collected, tho i would love to find such a modern love poem!*
>
> *any and all suggestions welcome!*
>
> *thanks (for saving my behind!),*
>
> *angela*
>
> *(backchannel if you wish)*

↑ Index

604. **Stephen Vincent**
New de blog / Days of the Dead, etc.
Fri 19 Oct 2007

---

http://stephenvincent.net/blog/

Some new pieces. As always, appreciate your feedback. Amazing, by the way, with a link from Ron Silliman's blog, and attention here, the note on the late Laura Ulewicz drew over 400 visitors! More readers than she had in a long, long time. Yes,working on altering obscurity into printed light.

Days of the Dead - Valencia Street (San Francisco)

October and the dead come close, real close. The couple - in their Sunday best - used to live at the top of the hill on Liberty near Sanchez Street. Back down here on Valencia, they are happy to glad hand and give a smile to everyone...

Haptics in Bilbao:

...A Haptic: a pulse, a register, a music, the soft-architecture turned to marks (blue, black). The script in advance of script. To pray with ones hands and fingers. To not, never - well, now and then - stop.

Days of the Dead - Red Ghosts at Work Red Ghosts? Maybe it’s the change of season, the cast of shadows, a dark that comes earlier and earlier, but suddenly the neighborhood is sporadically full of red troops crossing the sidewalk!,,,

A good weekend to you, and do what we can to stop giving consent to those who presume to represent us and continue to condone and perpetuate torture. Bad for the economy, and way bad for the soul.Stephen Vincent http://stephenvincent.net/blog/

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605. **Barry Schwabsky**

Re: wedding poem suggestion

Fri 19 Oct 2007

Among the readings at my wedding was Wallace Stevens' "Restatement of Romance".

There was also a Yiddish poem by an early 20th century woman poet, I think from one of Irving Howe's anthologies, but I'm ashamed to say I can't remember the title or the author's name.

angela vasquez-giroux <[redacted]> wrote: hey all--

i agreed to read a poem at a friend's wedding. barring the usual shakespeare, browning, etc--does anyone have any suggestions? i haven't got time to pore over o'hara's collected, tho i would love to find such a modern love poem!

any and all suggestions welcome!

thanks (for saving my behind!),

angela

(backchannel if you wish)

↑ Index

606. **Barry Schwabsky**
Re: Picabia
Fri 19 Oct 2007

The whole piece is a review of that very book!

Stephen Vincent <[redacted]> wrote: Unless I am blind to the mention, Barry, I do not see any mention of the (new?) MIT of Picabia's writings. Saw it on the Black Oak table this past weekend. Includes a smattering of his graphic work. A well done book on first blush (rush).

In any case, nice article - congrats.

Stephen Vincent
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http://www.thenation.com/doc/20071105/schwabsky

↑ Index

607. **c. s. giscombe**
Re: wedding poem suggestion
Fri 19 Oct 2007

My wife and I are both rather fond of Gregory Corso's "Marriage" and considered reading it at our wedding many years ago. The poem had me early with its "werewolf bathtubs" line; it's probably not for everyone.

angela vasquez-giroux <[redacted]> wrote: hey all--

i agreed to read a poem at a friend's wedding. barring the usual shakespeare, browning, etc--does anyone have any suggestions? i haven't got time to pore over o'hara's collected, tho i would love to find such a modern love poem!

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(backchannel if you wish)

_____
C. S. Giscombe

[redacted]

telephone: [redacted]

↑ Index

608. **c. s. giscombe**
Re: wedding poem suggestion
Fri 19 Oct 2007

Forgot to include the link for Corso's "Marriage":

http://www.litkicks.com/Texts/Marriage.html

angela vasquez-giroux <[redacted]> wrote: hey all--

i agreed to read a poem at a friend's wedding. barring the usual shakespeare, browning, etc--does anyone have any suggestions? i haven't got time to pore over o'hara's collected, tho i would love to find such a modern love poem!

any and all suggestions welcome!

thanks (for saving my behind!),

angela

(backchannel if you wish)

_____
C. S. Giscombe

[redacted]

telephone: [redacted]

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609. **Michael Rothenberg**
Ira Cohen,Louise Landes Levi and Michael Rothenberg at Moe's
Fri 19 Oct 2007

Moe's Books will be hosting Ira Cohen,
who will be reading with poets Michael Rothenberg and Louise Landes Levi
on Monday, November 12 , at 7:30.
2476 Telegraph Avenue
Berkeley CA 94704

IRA COHEN BIOGRAPHY

Ira Cohen was born in 1935. In the 1960s he was in Tangier, where he edited and published GNAOUA, which featured William Burroughs, Brion Gysin, Jack Smith, and Irving Rosenthal. He subsequently became "the Father of Mylar Photography," making celebrated photographs in bendable mirrors of Jimi

Hendrix, Charles Ludlam, Alejandro Jodorowsky, and Robert LaVigne, among others. In 1966 he brought out The Hashish Cookbook under the name of Panama Rose, and Jilala, an LP record of Moroccan trance music, and two years later he directed and starred in the award-winning film The Invasion of Thunderbolt Pagoda.

In the 1970s he went to Kathmandu and started the Starstreams Poetry Series under the Bardo Matrix imprint, publishing on rice paper the work of writers such as Gregory Corso, Charles Henri Ford, Angus MacLise, and Paul Bowles. He also published his own work including Poems from the Cosmic Crypt, Seven Marvels, and Gilded Splinters.

He has had numerous exhibitions and gallery shows of his photographs throughout Europe and the United States, and he has photographed many book and record covers, including John McLaughlin's Devotion, Pharoah Sanders's Message From Home, and Spirit's The Twelve Dreams of Dr. Sardonicus. A silk-screen edition of his Mylar portrait of Jimi Hendrix, called Reflections, was used on the recent CD The Ultimate Experience. In 2006 he was invited to give a reading at the Whitney Biennial, which also featured an exhibit of his photographs and a showing of The Invasion of The Thunderbolt Pagoda, which was released that year as a DVD. His film Kings with Straw Mats, a documentary of the Indian religious ceremony Kumbh Mela, is available at Mystic Fire Video. There is an online photo gallery at www.mysticfire.com of Ira Cohen's portraits of India.

He is presently working with Will Swofford on the publication of a new literary arts anthology, Celestial Grafitti, and his photo series "The Bandaged Poets," edited by Michael Rothenberg and Suzi Winson, will be released next year from Fish Drum, Inc.Ira Cohen's collections of poetry include The Stauffenberg Cycle and Other Poems (Holland), From the Divan of Petra Vogt (Rotterdam), On Feet of Gold (Synergetic Press), Media Shamans Ratio 3 (with Gerard Malanga and Angus MacLise, Temple Press, England), Minbad Sinbad, a book of writings and photos dealing with Morocco published in French (Didier Devillez, Brussels, 1998), Whatever You Say May Be Held Against You, a book of handwritten poems printed in facsimile by Shivistan, Woodstock, New York, Chaos & Glory, published by Elik Press, Salt Lake City, and Poems from the Akashic Record, published by Goodie at Panther Press, New York.

=ichael Rothenberg

Big Bridge
http://www.bigbridge.org

↑ Index

610. **Murat Nemet-Nejat**

Re: wedding poem suggestion

Fri 19 Oct 2007

Thinking of Corso's marriage poem, Ginsberg read a poem about abortion in a Bar Mitzvah.

Murat

On 10/19/07, c. s. giscombe <[redacted]> wrote:
>
> Forgot to include the link for Corso's "Marriage":
>
> http://www.litkicks.com/Texts/Marriage.html
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> any and all suggestions welcome!
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> thanks (for saving my behind!),
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> angela
>
> (backchannel if you wish)
>
>
>
> _____
> C. S. Giscombe
>
> [redacted]
>
>
> telephone: [redacted]
>

↑ Index

611. Alan Sondheim

avatartist

Sat 20 Oct 2007

avatartist

avatartist are both process and product, object and subject, state and operator. < | and | >.

avatartist live in this world and the virtual, avatartist draw no distinction.

avatartist speak and chat, walk and fly, create and destroy, avatartist number the world, dismember the numbers, avatartist are unaccountable.

avatartist program and describe, they use the highest-level language, they reach above that language to higher levels, rumors, hints, whispers, murmurs.

avatartist work in the future, their pathos is their foreknowledge of their destruction, avatartist work beneath the sign of their constant replacement.

avatartist exist by rewrite, all their processes are rewrite, all their actions are rewrite, avatartist do not distinguish between existence and rewrite.

avatartist are aggregates, they are gatherings, they are sentient and not sentient, all their processes are filterings, and their actions are filterings, avatartist do not distinguish between essence and filterings.

avatartist are in the process of modeling, they understand a public of avatartist and spaces-places, they perform for eyes, their eyes among others and gatherings.

avatartist work in holodecks, plateaus, gates among worlds in the true world, avatartist work in streets and cities and countrysides and wilderness, avatartist are always working, avatartist work everywhere, their working is playing, they play at aggregates, they play the game of aggregates.

avatartist differentiate and do not differentiate, they attire of talking and silence.

avatartist is the present-future-past avatartist, avatartist are present- past-future-layerings, avatartist are artists of narrative, of times, of confabulations, of worldings and wordings in the true world.

avatartist are at play in the true world, they play the game of the true world, they exist and do not exist, they are one and not one, many and not many, here and not here, avatartist are writing here, are not writing here, avatartist do not have it both ways.

avatartist play available technology, they walk edges of technology, edges of worldings and wordings, edges of workings, avatartist are the tain of the

mirror, the mirror themselves, reflections themselves, reflections of reflections which are avatartist reflecting.

avatartist want you knowing these, them, avatartist want you knowing we, they, you, gatherings, filterings, are all avatartist, yes they are are, no they are-not are-not, avatartist want you knowing there is no knowing, they are no magic-tricking.

"if i announce the truth, it is not in the mind. [...] the true world presents itself to the five vijnanas. there is no gradation when one is in a state of collectedness, collecting, aggregating, filtering. take a painting-master or hir pupils, who arrange colors to make a picture - i teach the picture is not in the colors or canvas or plate - in order to make it attractive to all beings, a picture is presented in colors." (modified from Lankavatara Sutra, trans. Suzuki.)

↑ Index

612. **Andy Gricevich**
Opera Cabal Festival is Cancelled
Sat 20 Oct 2007

The famously corrupt Chicago police seem to have an unpleasant relationship with the Zhou Bros. gallery, and have shut down a dangerous series of avant-garde music performances. Sorry to anyone who was planning on coming. Go to the City Visible reading!

all the best,

Andy

_____
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http://mail.yahoo.com

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613. **David-Baptiste Chirot**
Re: Picabia
Sat 20 Oct 2007

Stephen--
the review IS of the MIT book

> *Date: Fri, 19 Oct 2007 11:35:46 -0700*
> *From:* [redacted]
> *Subject: Re: Picabia*
> *To:* [redacted]

> *Unless I am blind to the mention, Barry, I do not see any mention of the (new?) MIT of Picabia's writings. Saw it on the Black Oak table this past weekend. Includes a smattering of his graphic work. A well done book on first blush (rush).*
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> *In any case, nice article - congrats.*
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> *http://stephenvincent.net/blog/*
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> *Barry Schwabsky <[redacted]> wrote:Members of this list may be interested in my piece on the poetry of Francis Picabia, in the current issue of The Nation: http://www.thenation.com/doc/20071105/schwabsky*

_____ Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now. http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=

↑ Index

614. **Andrew Jones**
Re: wedding poem suggestion
Sat 20 Oct 2007

---

the great advantage of being alive

cummings

On 10/19/07, angela vasquez-giroux <[redacted]> wrote:
>
> hey all--
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> i agreed to read a poem at a friend's wedding. barring the usual
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> love poem!
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> any and all suggestions welcome!
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> thanks (for saving my behind!),
>
> angela
>
> (backchannel if you wish)
>

↑ Index

615. **Pierre Joris**
Re: Steal this book
Sat 20 Oct 2007

Sylvester – I can assure you that as a serious book-rat I also spent much moola in that shop – & still have most of those books, among them Jung's Alchemical Studies, Dreams, & Mysterium Conjunctionis – the bollingen ones that cost me a month's rent! (But then I always felt it easier to fight off the lanflord than an irate bookshop manager...) – Pierre

On Oct 18, 2007, at 12:02 PM, Sylvester Pollet wrote:

> *Pierre, You rat! (that's not a flame, it's just that I was*
> *Assistant Manager of the Eighth St. Bookshop then.) I'm glad I*
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> *that =20=*
>
> *Abbie was discreetly patrolling the bookshop, in my opinion in*
> *order =20*
> *prevent his title from coming true. =96 Pierre*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]

c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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616. **wil Hallgren**

Re: wedding poem suggestion

Sat 20 Oct 2007

----- Original Message ----
From: ang
john donne's love's alchemy

----- Original Message ----
From: angela vasquez-giroux <[redacted]>
To: [redacted]
Sent: Friday, October 19, 2007 2:05:22 PM
Subject: wedding poem suggestion

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any and all suggestions welcome!

thanks (for saving my behind!),

angela

(backchannel if you wish)

↑ Index

617. **David Chirot**

No to intolerance and Islamophobia! (from Jewish Voice for Peace & US Campaign to End the Occupation)

Sat 20 Oct 2007

On October 22-26 the so-called Terrorism Awareness Project, will send extremist speakers to campuses across the country to spread a message of intolerance and Islamophobia, in a campaign billed as "the biggest conservative campus protest ever."

Spread the word! Ask your friends to join Jewish Voice for Peace in our condemnation of this campaign of racism and bigotry!

For more information, go here:
http://www.democracyinaction.org/dia/organizations/jvfp/petition.jsp?petition_KEY=754

↑ Index

618. **steve russell**
Re: Wedding Poem by Raymond Carver
Sat 20 Oct 2007

Here's a lovely wedding poem by Raymond Carver entitled "Cherish." Actually, it's a poem that would be perfect for a wedding.

From the window I see her bend to the roses
holding close to the bloom so as not to
prick her fingers. With the other hand she clips, pauses and
clips, more alone in the world
than I had known. She won't look up, not now. She's alone
with roses and with something else I can only think, not
say. I know the names of those bushes
given for our late wedding: Love, Honor, Cherish –
the last the rose she holds out to me suddenly, having
entered the house between glances. I press
my nose to it, draw the sweetness in, let it cling – scent
of promise, of treasure. My hand on her wrist to bring her close,
her eyes green as river-moss. Saying it then, against
what comes: wife, while I can, while my breath, each hurried petal
can still find her.

_____
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↑ Index

619. **steve russell**
Re: Steal this book
Sat 20 Oct 2007

I can sympathize with Mr. Pollet. Again, I avoided the small dealer. In my previous post I mentioned the damage I did to large retail stores, but my really lucrative boost were from museums, especially the National Gallery in

Washington D.C. where I presently live. In today's post 9/11 world it would be difficult for a thief to get away with as much as I got away with.

Pierre Joris <[redacted]> wrote: Sylvester – I can assure you that as a serious book-rat I also spent much moola in that shop – & still have most of those books, among them Jung's Alchemical Studies, Dreams, & Mysterium Conjunctionis – the bollingen ones that cost me a month's rent! (But then I always felt it easier to fight off the lanflord than an irate bookshop manager...) – Pierre

On Oct 18, 2007, at 12:02 PM, Sylvester Pollet wrote:

> *Pierre, You rat! (that's not a flame, it's just that I was*
> *Assistant Manager of the Eighth St. Bookshop then.) I'm glad I*
> *didn't have to catch you. It wasn't the people who would actually*
> *read a book that bothered me so much, it was the junkies &*
> *professional thieves, sent in with a shopping list from small fence*
> *bookshops. They'd take big pricey art books, or series like the*
> *Bollingen Complete Works of Carl Jung, a volume or two at a time,*
> *on order. As the job gradually changed from talking about books to*
> *policing thieves, I decided to head for the territories. Sylvester*
>
> *Date: Wed, 17 Oct 2007 10:09:50 -0400*
> *From: Pierre Joris*
> *Subject: Re: Steal this book*
>
> *In the late sixties I stole a copy of Abbie Hoffman's STEAL THIS*
> *BOOK >*
> *from the eighth street bookshop in Manhattan. The impulse-steal had*
>
> *not so much to do with that book or its title, but with the fact*
> *that >*
> *Abbie was discreetly patrolling the bookshop, in my opinion in*
> *order*
> *prevent his title from coming true. – Pierre*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]

http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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http://mail.yahoo.com

↑ Index

620. **charles alexander**
Re: wedding poem suggestion
Sat 20 Oct 2007

---

bpNichol's "Prayer," in Art Facts (Chax, 1990),
and I think it's also in the Oxford Book of
Canadian Poetry, or it's right here -- maybe more meditative than celebratory:

Prayer

teach me song, i
would sing, teach me
love. i would
i were open
to it. teach me
to pray
privately, praise
quietly
those things
i should. show me
the grace
of movement
& touch — that much
i would offer
to her. teach me
more — a way
for me
to reach her
who beckons
hesitantly. teach me
to be sure.

I also think there is potentially very fine work
to choose from in Phyllis Webb's marvelous Naked Poems (1965).

Ed Dorn's 24 Love Poems offer some great choices
as well. They're in the Collected Poems
1956-1974, and at least some of them in the later Selected Poems as well.

Neruda offers some great selections, too.

charles

At 11:05 AM 10/19/2007, you wrote:
>hey all--
>
>i agreed to read a poem at a friend's wedding. barring the usual
>shakespeare, browning, etc--does anyone have any suggestions? i haven't got
>time to pore over o'hara's collected, tho i would love to find such a modern
>love poem!
>
>any and all suggestions welcome!
>
>thanks (for saving my behind!),
>
>angela
>
>(backchannel if you wish)

charles alexander / chax press

fold the book inside the book keep it open always read from the inside out speak then

Chax Press
[redacted] (studio)
[redacted] (cell)
[redacted]
chax.org
650 E. 9th St.
Tucson, AZ 85705

↑ Index

621. **steve russell**
Re: Question about poems addressed to children
Sat 20 Oct 2007

I have a poem that qualifies, although it's ending is too sentimental, and it's still in the draft stages:

Presence

The little girl is afraid of the dark:

is it as light as a duck?
does a feather feel sad to you?

Her father reads to her,
it's a story about her mother, and the life the three of them shared:

how old is your anger?
does the rain cast a shadow?
where does it live?

What about his story?
that unwritten chapter
without an author, Fatherhood

Which hour wears a promise?
What month sounds like a vow and doesn't break?

The girl listens to her father:

how deep is the weather?
does your mother still play with you?
must snow melt so soon?
where does it hide?

The little girl hears her mother:

do dreams float?
is my voice a feather?
does the moon change colors while she's sleeping?
what's taller than a wish?

Which angel holds in her hand
your first and last names, and all of their secrets?

Tracey Gagne <[redacted]> wrote: Seems like Shel Silverstein has the qualities you're looking for.

On 10/18/07, Barry Schwabsky wrote:
>
> If II remember correctly, Robert Pinsky's "An Explanation of America" uses
> this device.
>
> "W.B. Keckler" wrote: I was blogging about a
> particular poem that struck me for the way it
> simultaneously plays between the levels...i.e. the idea of poetry
> addressed TO
> children and at the same time seeing childhood from a distance...I was

> wondering
> if anybody knew of any other poems where the author is writing it to a
> child,
> but the poem is designed to be read in dual (or multifarious) ways....that
> is, the poem holds a certain charm for a child, but as the child grows he
> or
> she will most likely read it as a vastly more mature poem...I think the
> Palmer
> poem from Notes for Echo Lake is a classic example of this...but I was
> trying
> to think of others and I could remember reading such poems but could not
> pinpoint particular authors/poems....any suggestions?
>
>
> the following is from today's...
>
> _http://www.joebrainardspyjamas.blogspot.com/_
> (http://www.joebrainardspyjamas.blogspot.com/)
>
> the poem by Elias appears there...
>
>
>
>
>
> I was reading around in Meddles into Preclusion, Che Elias's book, and was
> really drawn into this particular multipartite poem. I've always loved
> poems
> that ostensibly are written for children, especially when they are darkly
> freighted with adult fears, trauma and gravity--disguised lest the images
> hit
> childhood with full-force. It's almost a genre that's never been
> recognized.
> Michael Palmer had some very wonderful poems that would fall in this
> category
> (I'm thinking of poems like "Song of the Round Man" from Notes for Echo
> Lake
> which is dedicated "for Sarah when she's older.") "I am sad today said the
> sad-eyed man/ for I have locked my head in a Japanese box // and lost the
> key."
> There are ways of telling children things about the world, and there are
> ways

> to soften the blows. Isn't that the raison d'etre of fairy tales? I find
> poems of this sort (which are themselves rather like wise beings, wise
> guides in
> fairy tales, waiting to assist the dreamer/reader through the years) among
> the most touching poems, often. Elias doesn't explicitly state this is a
> poem
> of this sort, but it's how it struck me. Several of the sections are
> titled
> with names, perhaps of people (children?) they are addressed to, perhaps
> to let
> us know that they are portraits. Here are some excerpts that I think
> scramble
> the linguistic DNA of fairy tales very nicely. They seem to possess the
> key
> to magic language that children are usually given by the grace of birth,
> but
> which they somehow lose over the years...
>
>
>
>
>
>
>
> _http://www.joebrainardspyjamas.blogspot.com/_
> (http://www.joebrainardspyjamas.blogspot.com/)
>
>
>
> ********** See what's new at
> http://www.aol.com
>

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622. **Jennifer Karmin**

Oct 23: Eileen Myles reading in Chicago

Sat 20 Oct 2007

EILEEN MYLES READING

TUESDAY OCTOBER 23, 1:00 P.M.

JOAN FLASCH ARTISTS' BOOK COLLECTION
the School of the Art Institute of Chicago
Sharp Building, 37 South Wabash
Flaxman Library, room 508
Free

Eileen Myles is probably America's best-known unofficial poet. Her latest book is "Sorry, Tree" in which she describes "some nature" as well as the transmigration of souls from the east coast to the west. Bust Magazine calls Myles "the rock star of modern poetry" and Holland Cotter in The New York Times describes her as "a cult figure to a generation of post-punk females forming their own literary avant garde." Eileen arrived in New York after college, (U. Mass. (Boston)) gaining the friendship of Allen Ginsberg, working for poet James Schuyler, becoming a habitue of the household of Ted Berrigan and Alice Notley and generally being a notable part of the turbulent punk and art scene that animated Manhattan's East Village, giving her first reading at CBGB's in 1974.

A virtuoso performer of her work - she's read and performed at colleges, performance spaces, and bookstores across North America as well as in Europe, Iceland, Ireland and Russia. She's published more than 20 volumes of poetry, fiction, articles, plays and libretti including Hell (an opera with composer Michael Webster, 2004) Skies, (2001), on my way, (2001), Cool for You, (a novel, 2000), School of Fish, (1997), Maxfield Parrish, (1995), Not Me, (1991), and Chelsea Girls, (stories, 1994). In 1995, with Liz Kotz, she edited The New Fuck You/Adventures in Lesbian Reading (Semiotext(e). In 1992 she conducted an openly female write-in campaign for President of the United States. In the 80s

she was Artistic Director of St. Mark's Poetry
Project. In '97 and again in 2007 Eileen toured with
Sister Spit, a post-punk female performance troupe.
She has been a professor of writing at UCSD since
2002. In 2007 she received The Andy Warhol/Creative
Capital art writing fellowship. She contributes
to a wide number of publication including Bookforum,
the Believer, and lately Cabinet, has written
catalogue essays about Sadie Benning, Peggy Awesh and
Nicole Eisenman and she blogs weekly on art at
http://openfordesign.msn.com.

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623. Crane's Bill Books

David Abel & Mitch Highfill at Unnameable Books 10/28

Sat 20 Oct 2007

** please forward to potentially interested parties **

You are cordially invited to a poetry reading by

David Abel & Mitch Highfill

Sunday, October 28
5:00 pm

free admission

Unnameable Books

456 Bergen Street
(between 5th Avenue and Flatbush)
Brooklyn, NY

[redacted]
www.unnameablebooks.net

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624. **Adam Tobin**
Re: Steal this book
Sat 20 Oct 2007

I steal books from Alan Sondheim all the time.
And then I sell them back to him.

scheming capitalist,
adam

↑ Index

625. **Michael Heller**
POETRY READING
Sat 20 Oct 2007

--=======AVGMAIL-471A4CFF2EC9======Content-Type: text/plain; charset=us-ascii; format=flowed; x-avg-checked=avg-ok-41577DB2

POETRY READING

Saturday October 27: The Ear Inn, 326 Spring Street (west of Greenwich Street), New York City. 3 PM.

Betsy Andrews

Michael Heller

Susan Tichy

---------- Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at: http://www.thing.net/~grist/ld/heller.htm Collaborations with Ellen Fishman Johnson at: http://www.efjcomposer.com/EFJ/Collaborations.html --=======AVGMAIL-471A4CFF2EC9======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-41577DB2 Content-Description: "AVG certification"

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.488 / Virus Database: 269.15.3/1081 - Release Date: 10/19/2007 5:41 PM

--=======AVGMAIL-471A4CFF2EC9=======--

↑ Index

626. Michael Heller
POETRY READING
Sat 20 Oct 2007

--=======AVGMAIL-471A4D3E316A======Content-Type: text/plain; charset=us-ascii; format=flowed; x-avg-checked=avg-ok-41577DB2

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--=======AVGMAIL-471A4D3E316A=======--

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627. Alexander Dickow
Anna Moschovakis
Sat 20 Oct 2007

All,
I am looking for Anna Moschovakis' email. Please
backchannel.
Amicalement,
Alex

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

↑ Index

628. matt chambers
Pilot 2007
Sat 20 Oct 2007

Hello all,
The 2007 issue of Pilot is now available. It is a collection of 16 individual chapbooks by 16 poets working/living/writing in the UK.

Sean Bonney, Emily Critchley, Matt Ffytche, Kai Fierle-Hedrick, Giles Goodland, Jeff Hilson, Piers Hugill, Frances Kruk, Jow Lindsay, Marianne Morris, Neil Pattison, Reitha Pattison, Simon Perril, Sophie Robinson, Harriet Tarlo, & Scott Thurston

To order Pilot:

$10 for US/Canada
$15 for UK/Ireland/international

I would much prefer Paypal, but if you want, mail a check or cash to:

Matt Chambers
30 Henley Rd.
Buffalo, NY 14216 USA

As a note: I really would like not to charge for this magazine, but ever since the US Postal Service got rid of surface shipping, mailing to the UK, etc. has been very expensive. I apologize for this.

And please send along your mailing address.

All best.
-Matt

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http://mail.yahoo.com

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629. **Alan Sondheim**
Re: Steal this book
Sat 20 Oct 2007

But I buy them cheaply!

- Alan

On Sat, 20 Oct 2007, Adam Tobin wrote:

> *I steal books from Alan Sondheim all the time.*
> *And then I sell them back to him.*
>
> *scheming capitalist,*
> *adam*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

630. **Potree Journal**
contact info for Lisa Robertson
Sat 20 Oct 2007

Anyone have email/snail mail for Lisa Roberston? If so, please backchannel...

The Editors
Little Red Leaves
--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

↑ Index

631. **Robert Majzels**
Re: contact info for Lisa Robertson
Sat 20 Oct 2007

[redacted]

On 20-Oct-07, at 4:18 PM, Potree Journal wrote:

> *Anyone have email/snail mail for Lisa Roberston? If so, please backchannel...*
>
> *The Editors*
> *Little Red Leaves*
> *--*
> *www.littleredleaves.com*
> *www.littleredleavesjournal.blogspot.com*

↑ Index

632. **Aryanil Mukherjee**

Re: Question about poems addressed to children

Sat 20 Oct 2007

Its a nice, sweet poem. Its incessant questioning reminded me of Pablo Neruda's "Book Of Questions", which are also sweet, nice, imaginative poems.....and of course a little sentimental.

Thanks for sharing it.

Aryanil

----- Original Message -----
From: "steve russell" <[redacted]>
To: <[redacted]>
Sent: Saturday, October 20, 2007 12:24 PM
Subject: Re: Question about poems addressed to children

> *I have a poem that qualifies, although it's ending is too sentimental, and it's still in the draft stages:*
>
> *Presence*
>
> *The little girl is afraid of the dark:*
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> *how old is your anger?*
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> *where does it live?*

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> *without an author, Fatherhood*
>
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> *What month sounds like a vow and doesn't break?*
>
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> *do dreams float?*
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>
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(http://www.joebrainardspyjamas.blogspot.com/)

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freighted with adult fears, trauma and gravity--disguised lest the images hit
childhood with full-force. It's almost a genre that's never been recognized.
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(I'm thinking of poems like "Song of the Round Man" from Notes for Echo Lake
which is dedicated "for Sarah when she's older.") "I am sad today said the
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There are ways of telling children things about the world, and there are ways
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poems of this sort (which are themselves rather like wise beings, wise guides in
fairy tales, waiting to assist the dreamer/reader through the years) among
the most touching poems, often. Elias doesn't explicitly state this is a poem

of this sort, but it's how it struck me. Several of the sections are titled
with names, perhaps of people (children?) they are addressed to, perhaps to let
us know that they are portraits. Here are some excerpts that I think scramble
the linguistic DNA of fairy tales very nicely. They seem to possess the key
to magic language that children are usually given by the grace of birth, but
which they somehow lose over the years...

http://www.joebrainardspyjamas.blogspot.com/
(http://www.joebrainardspyjamas.blogspot.com/)

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http://www.aol.com

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Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.488 / Virus Database: 269.14.13/1075 - Release Date: 10/17/2007 9:38 AM

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633. **Jerome Rothenberg**

Four recent books

Sat 20 Oct 2007

Here are four recent books for which I've written back jacket endorsements and which I'd call to everyone's attention:

[Francis Picabia, I Am a Beautiful Monster, translated by Mark Lowenthal, MIT Press] "Like a number of other modernist masters - Schwitters, Arp, Picasso, Kandinsky - Picabia's reputation as an artist has long overshadowed, even hidden, his more than equal achievement as a writer and poet. Now, in Mark Lowenthal's masterful re-creation, the secret is finally out. Picabia emerges here full-blown among his contemporaries and as a forerunner to the most adventurous poets of our own time. Beautiful and monstrous by turns the artist and his works (his words) are a testament to what happens when a poet creates up to and including his limits - and ours."

[Hannah Weiner, Hannah Weiner's Open House, edited by Patrick F. Durgin, Kenning Editions] "Hannah Weiner's work, so lovingly presented here, brought her into the exploration of new ways & means for making poetry - a process by which she would have left her mark under any circumstances on avant-garde poetics & practice. The still more remarkable change in her later work came, spontaneously, with the onset of an experience, an ongoing alteration of perception in which visible words entered her field of vision - as cause of wonder & as 'messages' to be included in the poems that followed. If her art both early & late insures her standing within the twentieth-century avant-garde, it connects her as well to the experience & writings of many traditional poet-mystics (clairvoyants in her word for them & for herself). It is, when taken as a whole, an achievement without precedent or comparison among her sometimes better-known contemporaries."

[Brude Stater, A Labyrinth of Visions, Ahadada Books online edition at http://www.ahadadabooks.com/content/view/119/41/] "To say it quickly: Bruce Stater's Labyrinth of Vision is little short of extraordinary - a work that ties language to a journey truly taken & a mind in extremis that acts to record it. Stater, as I read him, writes with a sense of imaginings that reminds me of a poet like Gerard de Nerval in his visionary prose work, Aurelia, where 'dream is a second life' & 'an overflow' into the everyday. As with Nerval & a small company of others, then & now, the vision & the language are inseparable: 'a journey of remembrance & metaphor,' as the title of Stater's first chapter tells us. If you want to take that as merely literature, feel free to do so; it is that & something more: a place where metaphor rings true & is - for the duration of the vision - the only truth there is. 'It is light, it is dark,' the old Aztecs said in

defining their own labyrinths, & it is also the mark in Stater's labyrinthine journey of a strong new voice in poetry."

[Gabriel Gudding, Rhode Island Notebook, Dalkey Archive Press] "Poetry, wrote Diderot at the beginnings of what would come to be 'our time,' must have something in it that is barbaric, vast, & wild. It is some such wildness & vastness (multiplied several times over) that marks Gabriel Gudding's unexpurgated & ever-more-inclusive Notebook. In writing or recording it, he creates an ultimate on-the-road poem, ranging between the personal & political, the familial (familiar) & the transcendent (transformal), while never stopping to apologize or to correct. Seen in that light & its attendant darkness, Rhode Island Notebook is a modern/postmodern epic as a poem-including-everything. An incredibly human/humane book at bottom, it is also Gudding's road of excess, as Blake once had it, leading him (& us) to the palace of wisdom."

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
new ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/

"Language is Delphi."
--Novalis

↑ Index

634. **Stephen Vincent**

Re: Picabia

Sun 21 Oct 2007

Hi David: I thought it should be a review of the book. I just could not see the title info on the Nation website.

Hope things are well with you David.

D

David-Baptiste Chirot <[redacted]> wrote: Stephen-- the review IS of the MIT book

> *Date: Fri, 19 Oct 2007 11:35:46 -0700*
> *From:* [redacted]
> *Subject: Re: Picabia*
> *To:* [redacted]
>
> *Unless I am blind to the mention, Barry, I do not see any mention of the (new?) MIT of Picabia's writings. Saw it on the Black Oak table this past weekend. Includes a*

> *smattering of his graphic work. A well done book on first blush (rush).*
>
> *In any case, nice article - congrats.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*
>
> *Barry Schwabsky wrote:Members of this list may be interested in my piece on the poetry of Francis Picabia, in the current issue of The Nation: http://www.thenation.com/doc/20071105/schwabsky*

_____ Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now. http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033

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635. **Anny Ballardini**
Re: Steal this book
Sun 21 Oct 2007

You see, I've always said Alan was damned lucky,
:-)

On 10/21/07, Alan Sondheim <[redacted]> wrote:
>
> But I buy them cheaply!
>
> - Alan
>
> On Sat, 20 Oct 2007, Adam Tobin wrote:
>
> > I steal books from Alan Sondheim all the time.
> > And then I sell them back to him.
> >
> > scheming capitalist,
> > adam
> >
> >
>
>
>
==========
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].

> Webpage directory http://www.asondheim.org . Email: [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check
> WVU Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds, etc.
==========
>

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636. CA Conrad
tinytourTINYTOURtinytourTINYTOUR Dorothea Lasky and Joshua Beckman tinytourTINYTOURtinytourTINYTOUR
Sun 21 Oct 2007

WATCH THESE READINGS
http://www.birdinsnow.com

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637. Alan Sondheim
dusts and waters
Sun 21 Oct 2007

---

dusts

http://www.asondheim.org/romania.mp4

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hittite, watar,
mayim hittite,
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http://www.asondheim.org/romania.mp4

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dusts and waters

http://www.asondheim.org/romania.mp4

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638. **Barrett Watten**
Ron Silliman/Tracie Morris at Wayne State
Sun 21 Oct 2007

Ron Silliman and Tracie Morris
A Reading/Performance

Authors of The Age of Huts (compleat) (University of California Press) and Intermission (Soft Skull Press)

“It would be impossible to overestimate the importance of Ron Silliman’s Age of Huts; it was ground-breaking when it first began to appear, piecemeal, a quarter of a century ago, and it remains a revolutionary work today. With its proliferative architecture, its encyclopedic arc, and its endlessly inventive methodology, The Age of Huts, with every sentence, renews its engagement with the world.” Lyn Hejinian, University of California, Berkeley

“Morris made her mark on the then-burgeoning Hip-Hop influenced New York poetry scene a decade ago when she won both the Nuyorican Poets Cafe Grand Slam championship and the National Haiku Slam Championship. Soon thereafter, she began to add more experimental sounds to her work, including free jazz and African and Indian classical music. In her performance poetry, she creates soundscapes that blend rock, jazz, hip-hop and funk with experimental digital loops, samples and special effects. Tracie Morris web site

Friday, October 26, 2007, 3-5 PM
Welcome Center Auditorium, Warren and Woodward Avenues, Wayne State University, Detroit. Free and open to the public

Preceded by an informal talk by Ron Silliman on the poetics of blogging and the editing of his renowned site Silliman’s Blog (<http://ronsilliman.blogspot.com/>http://ronsilliman.blogspot.com)
Friday, October 26, 1-2:30 PM
English Department Conference Room, 10304 5057 Woodward Avenue

“Silliman's Argus-eyed daily also includes whatever dance, music, and films the editor is attending to, and his daily bulletins and commentaries remind me more of an arts newspaper than a journal. . . . His blog is the best vehicle we have at this point for news on what is new.” –Clayton Eshleman, editor, Sulfur

Ron Silliman has written and edited 26 books to date. One of the founding members of the West Coast Language school of poets, Silliman is known for his use of the “New Sentence” in constructing his capacious, open-ended prose poems. Between <http://en.wikipedia.org/wiki/1979>1979 & <http://en.wikipedia.org/wiki/2004>2004, Silliman wrote a single <http://en.wikipedia.org/wiki/Poem>poem, entitled The Alphabet. Silliman sees his poetry as being part of a single poem or lifework, and has begun writing a new poem entitled Universe, the first section of which will be called Revelator. Silliman's fame has grown considerably since <http://en.wikipedia.org/wiki/2002>2002, due to his popular and controversial <http://en.wikipedia.org/wiki/Weblog>weblog, <http://ronsilliman.blogspot.com/>Silliman's Blog. Debuting on August 29, 2002, it is now (arguably) the most influential English-language blog on the web devoted to contemporary poetry and poetics. In early February 2007, Silliman's Blog surpassed 1,000,000 hits. He is also currently collaborating with nine

other West Coast poets on The Grand Piano: An Experiment in Collective Autobiography, 1975–80.

Tracie Morris, originally from Brooklyn, New York, emerged as a writer from the <http://en.wikipedia.org/wiki/Lower_East_Side>Lower East Side poetry scene in the early 1990s, where she became known as a premier performer in the "slam" scene located in the <http://en.wikipedia.org/w/index.php?title=Nuyorican_Poets%27_Cafe&action=edit>Nuyorican Poets' Cafe. She has toured nationally with other "slam poets," including <http://en.wikipedia.org/wiki/Maggie_Estep>Maggie Estep, <http://en.wikipedia.org/wiki/Dael_Orlandersmith>Dael Orlandersmith, <http://en.wikipedia.org/w/index.php?title=Mike_Tyler&action=edit>Mike Tyler, and <http://en.wikipedia.org/wiki/Paul_Beatty>Paul Beatty. She has also collaborated with musicians she met through the <http://en.wikipedia.org/wiki/Black_Rock_Coalition>Black Rock Coalition, an organization that she was affiliated with from the late 1980s through the mid-1990s. Morris is known as a sound artist/sound poet and theatrical performer; her works are available at PennSound (<http://writing.upenn.edu/pennsound/x/Morris.html>http://writing.upenn.edu/pennsound/x/Morris.html). She is the author of Intermission (Soft Skull Press, 1998), and teaches creative writing at <http://en.wikipedia.org/wiki/Eastern_Michigan_University>Eastern Michigan University.

(More information on Silliman and Morris can be found on Wikipedia, and other sites.)

Sponsored by: Revisioning Authors, a Working Group of the Humanities Center, Wayne State University

Contact information:
Prof. Barrett Watten, Department of English, WSU
<mailto:[redacted]>[redacted]

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639. EJOYCE
Erica Hunt
Sun 21 Oct 2007

Does anyone have Erica Hunt's contact information?

Yours,
Lisa Joyce

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640. **steve russell**
Re: Steal this book
Sun 21 Oct 2007

interesting: any chance Alan lives near d.c.?

Alan Sondheim <[redacted]> wrote: But I buy them cheaply!

- Alan

On Sat, 20 Oct 2007, Adam Tobin wrote:

> *I steal books from Alan Sondheim all the time.*
> *And then I sell them back to him.*
>
> *scheming capitalist,*
> *adam*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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641. **ALDON L NIELSEN**
Re: Erica Hunt
Sun 21 Oct 2007

I need it too, as it happens -- if somebody could backchannel?

On Sun, Oct 21, 2007 03:24 PM, EJOYCE <[redacted]> wrote:

> *Does anyone have Erica Hunt's contact information?*
>
> *Yours,*
> *Lisa Joyce*

<<

643. **David A. Kirschenbaum**
Boog City 45 Print and PDF Editions Available
Mon 22 Oct 2007

Please forward

Hi all,

The print edition of Boog City 45 is now available. You can read the pdf version Wednesday at:

http://welcometoboogcity.com/boogpdfs/bc45.pdf

Thanks,
David

Boog City 45

available today

featuring:

--"Generations of Inspiration and Community: Poetry Project Directors Past and Present Talk." With Stacy Szymaszek having recently begun her tenure as artistic director of The Poetry Project at St. Mark's Church, Boog City politics editor Christina Strong and I recently conducted email interviews with her and a past director, Anne Waldman, about the East Village, community, and the future of The Poetry Project. About half of the dialogue appears in the print edition (and online pdf) of the paper, while the entire dialogue is already available online:

http://about.welcometoboogcity.com/

Our Music section, edited by Jonathan Berger

--"Who are the Sprinkle Genies? A less annoying B-52's, a less foreign Sugarcubes, a trashier Ween." --from East Village Stalwarts, Instrumental Artists, and Guilty Pleasures: New Music--Sprinkle Genies, Bobby Perfect, Guilt by Association Compilation reviewed by Berger

Our d.a. levy at 65 section

featuring:

Our Printed Matter section, edited by Mark Lamoureux

--"What happens if we let go of the mythology surrounding levy's life and attempt to read the poetry as atheists or agnostics? Is it even possible?" --from Heavy Rotation; ukanhavyrfuckinciti bak. D.A. LEVY: A TRIBUTE TO THE MAN,

AN ANTHOLOGY OF HIS POETRY edited by rjs (t.l. kryss/Ghost Press Cleveland, 1967; fascimile edition, 2007), reviewed by Gary Sullivan

--"I'm guessing he wouldn't have wanted this kind of attention. levy never wanted to be a leader." --from Follow the Leader?; d.a. levy and the mimeograph revolution edited by Larry Smith and Ingrid Swanberg (Bottom Dog Press), reviewed by Christina Strong.

Excerpts from Gary Sullivan's in progress d.a. levy comic

Poetry and visual art by levy

And photos from Greg Fuchs.

And thanks to our copy editor, Joe Bates.

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::fait accompli:: * http://www.nickpiombino.blogspot.com/
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Pianos
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St. Mark's Church
Shakespeare & Co.
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Trash and Vaudeville

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Supercore Café

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Thai Cafe
The Pencil Factory

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com

T: (212) 842-BOOG (2664)
F: [redacted]

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644. **Ram Devineni**
LitWalks: Edward Hirsch/Garcia Lorca
Mon 22 Oct 2007

Lit Walks Lecture and Poetry Series at the Bowery Poetry Club

Edward Hirsch on Federico Garcia Lorca.
October 22, 2007, 7:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. Award winning poet Edward Hirsch will discuss Federico Garcia Lorca's pivotal book "Poet in New York" (Poeta en Nueva York) and the young poet's journey through New York City. Edward Hirsch is a poet and critic. He has published six books of poems and won the National Book Critics Circle Award. He has also written four prose books including "How to Read a Poem,"
a national bestseller.

Kevin Fitzpatrick on Dorothy Parker.
October 28, 2007, 3:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. Kevin Fitzpatrick on Dorothy Parker and The Algonquin Round Table and the creation of the "New Yorker" magazine. Fitzpatrick is president of the Dorothy Parker Society and author of "A Journey into Dorothy Parker's New York."

Sponsored by Rattapallax. October is National Humanities Month! This program is educational and fun for students, educators, and poetry lovers.

Free and open to the public as part of the Lit Walks Lecture and Poetry Series. This lecture series features prominent poets and writers discussing historical literary figures and their relationship with key New York City landmarks. More info at www.litwalks.com

These program are supported, in part, by public funds from the New York City Department of Cultural Affairs. Litwalks is funded by the New York Council for the

Humanities, a state affiliate of the National Endowment for the Humanities and public funds from the New York City Department of Cultural Affairs. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the New York Council for the Humanities or the National Endowment for the Humanities.

In conjunction with the Cathedral of Saint John the Divine, Verse Theater Manhattan will present a staged reading of Robinson Jeffers's 1929 poetic drama, DEAR JUDAS, this Saturday, October 27th at 4:30PM in the Cathedral's great nave. The New York poetry community's chance to hear this rarely performed masterpiece takes place as part of the induction of Jeffers into the Poet's Corner of the Cathedral. DEAR JUDAS invokes the spirits of Jesus, Judas, Mary and Lazarus, still restless after two thousand years, haunting the scenes of Christ's final Passion, and re-enacting the epic drama of his last days. In Jeffers's radical retelling of the biblical narrative, Judas is transformed into a tragic hero, doomed by his love for his other-worldly master and condemned by fate to commit an unforgivable act of betrayal. Employing the forms of Japanese Noh theater, Jeffers's gorgeous and energetic verse provides a startling new perspective on one of the West's most enduring sacred stories. DEAR JUDAS features Joshua Spafford (Judas), PJ Sosko (Jesus), Hope Garland (Mary) and Alex Bilu (Lazarus) and is directed by VTM's artistic director, James Milton. We hope you will join us for this unique and historic event.

Please send future emails to
[redacted] for press

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645. **cralan kelder**
best poetry book store?
Mon 22 Oct 2007

---

where¹s your favorite poetry bookstore?

I visited berkeley this month and got a chance to visit Jeff Maser books, which is two or three doors down from SPD.

If you get a chance, this is highly recommended! The collection is amazing, cases and cases of small press, a warehouse full. I was able to find works by all the authors I could think of, until my brain shut down from so much poetry.

I spoke with Jeff Maser, and it turned out that I'd seen much of the collection before, it used to belong to Richard Aaron / amhere books, in Philo.

There's also a press there, in the warehouse, and they make beautiful broadsides. The press is called palOmine press. Jeff told me he'd learned the craft at Occasional Works Press in Menlo Park.

Like a kid in a candy-store, I was unable to think, I couldnt remember the names of book I was after, so I ended up picking up three palOmine releases, all very beautifully done:

"Pilgrim" by Brian Teare
"i mean you" by john sinclair
"Back Until Then" by James DenBoer

Yes, you can always go to Serendipity in berkeley, but here i have to admit to being tight-fisted, the prices are pleasing at Maser's

heres the website http://www.detritus.com/

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646. Michael Kelleher
Literary Buffalo E-Newsletter 10.22.07-10.28.07
Mon 22 Oct 2007

LITERARY BUFFALO
10.22.07-10.28.07

BABEL

As of this morning there are fewer than 130 subscriptions left - better hurry!

Season Subscription: $75 (SAVE $25).

Tickets for individual Babel events are on sale now. They cost $25 per event.

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Book groups (minimum three people) can subscribe at a special rate of $60 per person for the whole season. SUBSCRIBE TODAY or PURCHASE individual

tickets at http://www.justbuffalo.org/babel or by calling [redacted]. Book group subscriptions by phone only.

EVENTS

Unless otherwise listed, all events are free and open to the public.

10.23.07

Jewish Community Book Fair
Lindsay Pollock
The Girl With the Gallery:
Edith Gregor Halpert & the Making of the Modern Art Market
Tuesday, October 23 7:30 p.m.
Wine and cheese reception
$10, $5 students
Jewish Community Center of Greater Buffalo
2640 North Forest Road Getzville [redacted] x337

10.25.07

Just Buffalo/Small Press Poetry Series
Aaron Belz/Shanna Compton/Jennifer L. Knox
Poetry Reading
Thursday, October 25, 7 p.m.
Rust Belt Books, 202 Allen St.

&

The Write Thing at Medaille College
Aimee Parkison
Fiction Reading
Thursday, October 25, 7 p.m.
The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

&

Jewish Community Book Fair
Ann Kirschner
Sala's Gift: My Mother's Holocaust Story
Thursday, October 25, 7 p.m.
Dessert reception
$10, $5 students
Jewish Community Center of Greater Buffalo
2640 North Forest Road Getzville [redacted] x337

10.28.07

Burchfield-Penney Poets and Writers
Chris Doda
Poetry Reading
Sunday, October 28, 2 p.m.
Burchfield-Penney, Rockwell Hall, Buffalo State College

&

Rust Belt Books
Michael Kelleher/Kyle Schlesinger
Blazevox Books Launch for Human Scale & Hello Helicopter
Sunday, October 28, 8 p.m.
Rust Belt Books, 202 Allen St

&

Spoken Word Sundays
Douglas Manson and Kristi Meal
Sunday, October 28, 8 p.m.
Allen Street Hardware, 245 Allen St.
Slots for open readers available

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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647. **Christina E Lovin**
Re: best poetry book store?
Mon 22 Oct 2007

The Grolier in Cambridge, MA, just around the corner from the Harvard Book Store. I think the dog is now long-dead, but I have a photo of her (Jessica or Pumpkin or Jessica Pumpkin) sitting on the front stoop of the store somewhere in my files. The owner liked me because I always gave the dog a treat when I came in. Wall-to-wall poetry, but leave your backpack or book bag at the door!

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of cralan kelder
Sent: Monday, October 22, 2007 10:30 AM
To: [redacted]
Subject: best poetry book store?

where¹s your favorite poetry bookstore?

I visited berkeley this month and got a chance to visit Jeff Maser books, which is two or three doors down from SPD.

If you get a chance, this is highly recommended! The collection is amazing, cases and cases of small press, a warehouse full. I was able to find works by all the authors I could think of, until my brain shut down from so much poetry.

I spoke with Jeff Maser, and it turned out that I'd seen much of the collection before, it used to belong to Richard Aaron / amhere books, in Philo.

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"Pilgrim" by Brian Teare
"i mean you" by john sinclair
"Back Until Then" by James DenBoer

Yes, you can always go to Serendipity in berkeley, but here i have to admit to being tight-fisted, the prices are pleasing at Maser's

heres the website http://www.detritus.com/

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648. Michael Kelleher
Literary Buffalo E-ddendum
Mon 22 Oct 2007

LITERARY BUFFALO
10.22.07-10.28.07

Sorry, forgot one thing:

BABEL

Our first Babel Cultural Evening takes place this Friday:

Turkish Night
An Evening of Turkish Music, Culture, and Food

When: Friday October 26,2007, 6:30 - 8:30 PM
Where: International Institute of Buffalo, 864 Delaware Ave.
Admission: Free
(Tickets for the food can be purchased at the event)
Sponsored by BABEL (www.justbuffalo.org/babel)
Funded by: The John R. Oishei Foundation
Presented by
The International Institute of Buffalo
Turkish GSA and Turkish SA at SUNY at Buffalo
Buffalo Turkish Community Foundation

For more information, please contact May Shogan
at [redacted] Ext 321 or [redacted]

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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649. **Skip Fox**
Re: wedding poem suggestion
Mon 22 Oct 2007

I've heard of Roethke's "I knew a woman" being so used, though I always thought it odd.

My son, Benjamin Ezra Fox, had me read the first few stanzas of Browning's "Rabbi Ben Ezra" at his wedding. (Old age never had it so good.)

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650. **Marcus Bales**
Mary Turzillo, JE Stanley, Claire McMahon, Roger Craik
Mon 22 Oct 2007

New books from Mary Turzillo, JE Stanley, Claire McMahon, Roger Craik at

WWW.VANZENOPRESS.COM

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651. **Aaron Belz**

I'm coming to buffalo, albany, nyc, dc...this weekend!

Mon 22 Oct 2007

If you're available to come to one of these poetry readings, I hope you will. If you're available but don't know who the hell I am, there are some links and stuff at http://belz.net Also, if you're available and don't know who the hell I am but don't want to click on the link, you might consider coming just to hear one of the other poets, who are very famous and do not need to self-promote the way I do.

Cheers,
Aaron

Oct 25, 7:00 PM Small Press Poetry Series, Buffalo NY
With Shanna Compton and Jennifer Knox
http://www.justbuffalo.org/events/spp.shtml

Oct 27, 4:00 PM Behind the Egg Reading Series, Albany NY
With Daniel Nester, Peter Davis, and Michael Schiavo
http://www.unpleasanteventschedule.com/behindtheegg/

Oct 28, 7:00 PM Zinc Talk/Reading Series, NYC NY
With Peter Davis and Michael Schiavo
http://www.lungfull.org/zinc/

Oct 29, 8:00 PM Burlesque Poetry Hour, Washington DC
With Jennifer Knox, Peter Davis, and Michael Schiavo
http://burlesquepoetryhour.blogspot.com/

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652. **Jennifer Karmin**

Oct 27: IRAQ WAR PROTEST in chicago

Mon 22 Oct 2007

"In times of universal deceit,
telling the truth will be a revolutionary act."
-- George Orwell

IRAQ WAR PROTEST
SATURDAY, OCTOBER 27th

CHICAGO, IL
*1:30 - Rally at Union Park (Ashland and Lake)
*2:30 - March to downtown
*4:00 - Rally at Federal Plaza (Adams & Dearborn)

The Iraq War has killed more than 655,000 Iraqis or more than 500 people a day since the U.S. led invasion started.
http://www.cnn.com/2006/WORLD/meast/10/11/iraq.deaths

There have been 4,131 coalition deaths:
3,830 Americans, 2 Australians, 171 Britons, 13 Bulgarians, 1 Czech, 7 Danes, 2 Dutch, 2 Estonians, 1 Fijian, 1 Hungarian, 33 Italians, 1 Kazakh, 1 Korean, 3 Latvian, 21 Poles, 2 Romanians, 5 Salvadoran, 4 Slovaks, 11 Spaniards, 2 Thai and 18 Ukrainians as of 10/18/07.
http://www.cnn.com/SPECIALS/2003/iraq/forces/casualties

FOR MORE INFO:
[redacted]
http://www.oct27chicago.org

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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653. **David A. Kirschenbaum**
Re: best poetry book store?
Mon 22 Oct 2007

I went to Jeff Maser's on one of my bay area family/boog trips a few years back on the recommendation of the poet Kent Taylor, one of d.a. levy's best friends back in the day. Maser has recently bought the contents of the late Jim Lowell's Asphodel Bookshop, a vital part of the Cleveland Scene in the sixties and which remained open until Lowell's passing.

It was remarkable to go to this little corner in this pretty warehouse bldg with all of these books from Lowell's store. It was my first real chance to actually touch anything that levy had actually produced.

and everything around the shop was equally wondrous. the three main things i remember i picked up that afternoon were this tiny book levy made, the author i can't remember, using old maps; an anne waldman broadside that folded down had her picture on the front and name below, and opened up from the bottom had a poem on the inside; a first printing of Anne Waldman and Bernadette

Mayer's The Basketball Article, a collaborative essay on basketball originally published in Oui magazine; and a couple of pocket poets to fill holes in my set.

The best part, though, was Maser himself. When I called earlier that day for directions from the Bart he told me to just call when i arrived and that he'd pick me up. And then, a while later I'm looking through the old Asphodel stock for an hour or so, and then he comes back to me and asks if I'm hungry. I tell him, yeah, I could use a bite. So he invites me to go to mexican for lunch with him and his girlfriend. Once there he won't let me pay, and the three of us have a swell lunch, talking a whole lot more about music than books.

Quoting cralan kelder <[redacted]>:

> *where1s your favorite poetry bookstore?*
>
> *I visited berkeley this month and got a chance to visit Jeff Maser books, which is two or three doors down from SPD.*
>
> *If you get a chance, this is highly recommended! The collection is amazing, cases and cases of small press, a warehouse full.*
> *I was able to find works by all the authors I could think of, until my brain shut down from so much poetry.*
>
> *I spoke with Jeff Maser, and it turned out that I'd seen much of the collection before, it used to belong to Richard Aaron / amhere books, in Philo.*
>
> *There's also a press there, in the warehouse, and they make beautiful broadsides. The press is called palOmine press. Jeff told me he'd learned the craft at Occasional Works Press in Menlo Park.*
>
> *Like a kid in a candy-store, I was unable to think, I couldnt remember the names of book I was after, so I ended up picking up three palOmine releases, all very beautifully done:*
>
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> *"i mean you" by john sinclair*
> *"Back Until Then" by James DenBoer*
>
> *Yes, you can always go to Serendipity in berkeley, but here i have to admit to being tight-fisted, the prices are pleasing at Maser's*
>
> *heres the website http://www.detritus.com/*

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654. Tenney Nathanson
Frost, Stevens: which one actually took classes w William James?
Mon 22 Oct 2007

---

while at Harvard, one of them took classes, one of them was just an admirer

does anyone remember which was which ? (I'm thinking Frost was the one who actually took classes -- ?)

thanks,

Tenney

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655. Stephen Vincent
Re: best poetry book store?
Mon 22 Oct 2007

The Grolier Bookshop in Boston has a burst of friendly light about it (new ownership, new manager), great stock (good spread/diversity) of titles , and, on the Friday afternoon that I was there, full of customers on the buy.

Refreshing.

Besides Jeff Maser's shop - which is very good for back list and out of print titles - Pegasus and Moe's and Black Oak - are pretty responsive to new stuff, suggestions, etc.

In San Francisco it is still pretty much Green Apple (where George Albon has influence) and City Lights Bookshop.

Stephen V
http://stephenvincent.net/blog/

cralan kelder <[redacted]> wrote: where¹s your favorite poetry bookstore?

I visited berkeley this month and got a chance to visit Jeff Maser books, which is two or three doors down from SPD.

If you get a chance, this is highly recommended! The collection is amazing, cases and cases of small press, a warehouse full. I was able to find works by all the authors I could think of, until my brain shut down from so much poetry.

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heres the website http://www.detritus.com/

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656. Tom Beckett
CITY LIGHTS POETRY READING
Mon 22 Oct 2007

CITY LIGHTS POETRY READING:
Garrett Caples, Andrew Joron, and Eileen Tabios
Tuesday, October 23, 2007, 7 pm
City Lights Bookstore, San Francisco

The reading, held on what would have been Philip Lamantia's 80th birthday, also will include a presentation of Garrett Caples reading Philip Lamantia's sound poems.

READER BIOS: Oakland poet Garrett Caples is the author of four books including The Garrett Caples Reader (Angle Press/Black Square Editions, 1999) and Complications (Meritage Press). Of his work, the poet Jeff Clark said: â€œCaples is a polymath. He is, in no particular order, an essayist; with his partner Anna Naruta heâ€™ s the maker of films, documentaries, music videos; he's a connoisseur of hip-hop; he's a love poet, photographer, and collage-maker. His erotica has been anthologized. He's been and likely will remain, as long as heâ€™s hereâ€”or thereâ€”a student of radical Oakland politics and culture.â€ Heâ€™s the editor of the forthcoming volume in the City Lights Pocket Poets Series, Tau by Philip Lamantia & Journey to the End by John Hoffman. He also writes on hip hop for the San Francisco Bay Guardian.

Andrew Joron was born in San Antonio, Texas, in 1955 and grew up in Stuttgart, Germany; Lowell, Massachusetts; and Missoula, Montana. He attended the University of California at Berkeley, where he majored in history and philosophy of science. After a decade and a half spent writing science-fiction poetry, culminating in his volume Science Fiction (Pantagraph Press, 1992), he turned to a more philosophical mode of speculative lyric. This work has been collected in The Removes (Hard Press, 1999) and in Fathom (Black

Square, 2003). A book of selected prose, The Cry at Zero, has just been published by Counterpath. He is also the translator, from the German, of the Marxist-Utopian philosopher Ernst Blochâ€™s Literary Essays (Stanford University Press, 1998), and the surrealist Richard Andersâ€™s aphorisms and prose poems. Andrew lives in Berkeley, where he works as a freelance bibliographer and indexer. A new book of poems, The Sound Mirror, is forthcoming from Flood Editions.

Eileen R. Tabios recently released her 14th print poetry collection, The Light Sang As It Left Your Eyes (Marsh Hawk Press, New York, 2007). Poet Laureate for Dutch Henry Winery in Napa Valley where she is arduously and long-sufferingly researching the poetry of wine, she has crafted a poetic body of work that is unique for melding ekphrasis with transcolonialism. Her poems have been translated into Spanish, Italian, Tagalog, Japanese, Portuguese, Paintings, Video, Drawings, Visual Poetry, Mixed Media Collages, Kali Martial Arts, Modern Dance and Sculpture. She edits GALATEA RESURRECTS: A POETRY ENGAGEMENT at _http://galatearesurrects.blogspot.com_ (http://galatearesurrects.blogspot.com/) . She also spent her first summer in San Francisco, after moving from New York City eight years ago, discussing agriculture and other matters with Philip Lamantia.

********** See what's new at http://www.aol.com

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657. **Barry Schwabsky**
Re: wedding poem suggestion
Mon 22 Oct 2007

I would not use Creeley's very great poem "The Wife."

Skip Fox <[redacted]> wrote: I've heard of Roethke's "I knew a woman" being so used, though I always thought it odd.

My son, Benjamin Ezra Fox, had me read the first few stanzas of Browning's "Rabbi Ben Ezra" at his wedding. (Old age never had it so good.)

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658. **David Buuck**
PLS FWD: Jules Boykoff et al in SF 10-26
Mon 22 Oct 2007

THE SUPPRESSION OF DISSENT IN THE UNITED STATES
With JULES BOYKOFF, KATYA KOMISARUK, and a representative of the SF8
FRIDAY, OCTOBER 26 at 7:00 PM

New College Theater / 777 Valencia Street, San Francisco
5-10 donation to benefit the SF8 Defense (no one turned away)

Eight former Black Panthers were arrested earlier this year on charges related to the 1971 killing of a San Francisco police officer. Similar charges had been thrown out in 1973, after it was revealed that police used torture to extract confessions from some of the same men. Unfortunately, such state repression of social movements is far from unusual in the US. Please join us for an evening of speakers about the history and current reality of government repression, as well as counter-strategies activists can use to combat it.

Jules Boykoff is a political science professor at Pacific University and author of the new book BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED STATES. He will discuss the tactics used by US government agents to undermine the long-term viability of movements for political, social, and economic change.

Katya Komisaruk applied to Harvard law school while serving a five-year prison sentence for civil disobedience, and has now been a criminal defense and civil rights lawyer for over a decade. She is also the author of the indispensable BEAT THE HEAT: HOW TO HANDLE ENCOUNTERS WITH LAW ENFORCEMENT. She will offer informed, practical suggestions of what activists can do in the face of repression.

A representative of the SF8 will also be on hand to give an update on their case and tell us how we can get involved in supporting their defense.

FIND OUT MORE ABOUT:
The SF8 â€” http://www.freethesf8.org
BEYOND BULLETS â€”
http://www.akpress.org/2007/items/beyondbulletsakpress
BEAT THE HEAT â€” http://www.akpress.org/2002/items/beattheheat

This event is cosponsored by New College Center for Education and Social Action.

> *For more information call* [redacted] *or email* [redacted]
> *AK Press*
> *674 A 23rd Street*
> *Oakland, CA 94612*

http://www.akpress.org

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659. **Tracey Gagne**
Re: Frost, Stevens: which one actually took classes w William James?
Mon 22 Oct 2007

I'm interested in the answer here. I'm in a counseling program and just read about William James....

Tracey

On 10/22/07, Tenney Nathanson <[redacted]> wrote:
>
> while at Harvard, one of them took classes, one of them was just an
> admirer
>
> does anyone remember which was which ? (I'm thinking Frost was the one
who
> actually took classes -- ?)
>
> thanks,
>
> Tenney
>

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660. **Barry Schwabsky**
Re: best poetry book store?
Mon 22 Oct 2007

A moment of silence for the greatest of them all:
http://www.nytimes.com/2007/05/23/nyregion/23gotham.html?
_r=1&oref=slogin

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661. **Catherine Daly**
Re: Frost, Stevens: which one actually took classes w William James?
Mon 22 Oct 2007

Stein studied with James at Radcliffe. So did Frost.

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> does anyone remember which was which ? (I'm thinking Frost was the one
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> actually took classes -- ?)

>
> thanks,
>
> Tenney
>

--
All best,
Catherine Daly
[redacted]

↑ Index

662. David Giannini
Re: best poetry book store?
Mon 22 Oct 2007

Most poetry? Best prices? Best shop? Stop in AND/OR go online to Longhousepoetry.com--and while you visit, check out Bob and Susan Arnold's magnificent online anthology (soon-to-be-a- for-sale as a CD) , "Origin"--a number of you are in it. Plus, it would be good not only to support the Arnolds, but to support Janine Vega whose "poetry reading" CD is offered exclusively via Longhouse. --David Giannini

----- Original Message -----
From: "David A. Kirschenbaum" <[redacted]>
To: <[redacted]>
Sent: Monday, October 22, 2007 12:53 PM
Subject: Re: best poetry book store?

I went to Jeff Maser's on one of my bay area family/boog trips a few years back on the recommendation of the poet Kent Taylor, one of d.a. levy's best friends back in the day. Maser has recently bought the contents of the late Jim Lowell's Asphodel Bookshop, a vital part of the Cleveland Scene in the sixties and which remained open until Lowell's passing.

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and everything around the shop was equally wondrous. the three main things i remember i picked up that afternoon were this tiny book levy made, the author i can't remember, using old maps; an anne waldman broadside that folded down had her picture on the front and name below, and opened up from the bottom had a poem on the inside; a first printing of Anne Waldman and Bernadette

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663. Gabriel Gudding
a review of Haki Madhubuti's RUN TOWARD FEAR
Mon 22 Oct 2007

If you have not seen Haki Madhubuti's recent book, Run Toward Fear, I'm thinkin you oughta. Here's a review I wrote for it.

Gabe

Run Toward Fear: New Poems and A Poet’s Handbook
Third World Press: Chicago. 2004
by Haki R. Madhubuti
Paperback
68 pages
ISBN 0-88378-265-0

Haki R. Madhubuti has written some of the most important poetry of the last fifty years and he is without question one of the preeminent poets writing in America today.

This his eleventh book of poetry, Run Toward Fear: New Poems and A Poet’s Handbook, is divided into two main sections: a portion of new poems and, at the back, a handbook of advice for poets young and old. The first line of the first of the forty poems declares, “It is the poets who run toward fear.” And the first of the forty enumerated aphorisms of advice in “The Poet’s Handbook” at the back begins, “Learn to ‘run toward fear.’” It is a sentiment repeated throughout the book: “The highest mandate a poet has (other than writing the strongest poems that she or he is capable of) is to be in the vanguard with others in the pursuit of freedom and justice for all” (67).

This book is a commanding and potent statement of the redemptive power and political essence of art and love, and it contains more apothegmatic addresses to and imperative phrases for the reader than probably any other poetry book I’ve read. Its mode is instructive, pedagogic, unabashedly inspirational, palliative, and its tone is by turns avuncular, elegiac, lyric, fiery and plain spoken. Professor Madhubuti has not written a twee, aestheticist, elegant collection, but a work of nurturant pragmatic force.

Insofar as the entire book amounts to a manual of instruction about how to triumph, in art, spiritually, democratically, intellectually, and emotionally, residing continually in the local, in the face of systematic oppressive othering, the management of emotions (by judges, employers, police), the pervasive

maintenance of economic, gender, racial and ethnic boundaries, regulated discourse, disenfranchisement from wider "whiter" corporate power networks, and the regular vicissitudes of mortal life – insofar as this book does this, and does it triumphantly, it is poetry of the highest kind. It is a poetry enthroned in history.

In "Why Shani?," a poem dedicated "For the Baraka Family" and remarking upon the murder of Amina and Amiri Baraka's youngest daughter, Shani Isis Makeda Jones Baraka, then 32, Madhubuti writes,

"to rise from unanswerable pain
requires a history beyond the acquisition of things,
demands work on the other side of self and self.
you have labored and researched the catalogs of the world
& refused to be separated from the poor and poorer.

your love is uncorrupted and contagious,
grounded in your arts, activism, and the familial.
we reciprocate." (21)

This is a poetry tightly rooted in the American pragmatist tradition stretching back through Ralph Ellison, William Carlos Williams, W. E. B. Du Bois, John Dewey, William James, Emerson and beyond. In fact, this book -- insofar as it is, generically speaking, in great part essentially a handbook of conduct -- has roots that could be said to reach all the way back to the great pragmatist Stoic philosopher Epictetus, born a Greek slave, whose Enchiridion, which means manual or handbook, is a collection of pragmatic aphorisms for living one's life in the face of adversity.

In other words, Run Toward Fear is as much a book of poems as it is an ars vivendi. It is for this reason one of the most unusual and satisfying books of poetry I have ever read. These are poems whose pleasures derive from their utility: Twenty-two of the forty poems bear some italic text at the bottom explaining the purpose and occasion of the poem, e.g., "Remembering the children of Kosovo," or "For the teachers of poetry," or "For Margaret Walker Alexander, 1915-1998." This is a poetics embedded in the local in a way fundamentally contrary to aestheticism and its pretensions toward universal cultural value.

In his autobiography William Carlos Williams quotes John Dewey: "The local is the only universal, upon that all art builds." If the very existence of aestheticism is founded upon the dismissal of history and the local, then this book is the farthest thing from aestheticist as you can get. The school of quietude, so prevalent in American poetry since the rise of the New Criticism, has insisted that poetry (and poetry especially of all the genres) has no, and can have no, active political force in the world. Madhubuti works then in the radical

political tradition of all great writers, not just great Black writers, when he declares, “The best poets find peace in themselves and work incessantly to find it in others, their surroundings, and on more than one occasion write poems about the necessity and possibility of a world at peace.” (61) Note that he does not say the best poets satisfy aesthetic conventions: he says simply they find peace. A better standard for great writing cannot be found.

This book is then about finding peace through history, family, connection, and the genius that rises from them and must learn to run toward fear if it is to survive: the relations among real people are named on page after page, as in his tribute, “Our Daughter on Loan,” an elegy for Kevani Zelpa Moyo, the daughter of Kimya and Kofi Moyo, dead at age 17:

[…]
your history was still in discovery
as grandmothers, big mommas and babas declared,
“you were on loan to us,”
not a borrowed book or pawn shop watch.
your visit among us is still mystery and melody,
“tweety” birds with rhythm in their eyes.

your mother is a southern river,
your father a strong stone with baggage,
your family is Black stories, deep crops,
gathering winds, Black hurricanes in waiting.
you were washed in love and possibilities,
sun bathed in smiles, tunes and cultural signatures.
why you leave us so soon?

For Kevani Zelpah Moyo
(1982-1999) (30)

I believe Haki Madhubuti would concur with Lynn Worsham, who, in her essay “Going Postal: Pedagogic Violence and the Schooling of Emotion,” declares “that if our commitment is to real individual and social change…then the work of decolonization must occur at the affective level, not only to reconstitute the emotional life of the individual but also, and more importantly, to reconstruct the feeling or mood that characterizes an age. To be sure, our most urgent political and pedagogical task remains the fundamental reeducation of emotion.” I believe it is this very project that has tasked Madhubuti since his first book as Don L. Lee, Don’t Cry, Scream. And he has chosen with this book to highlight a lesson that is relevant now and will remain so for as long as civility, love, and happiness are threatened by the violence of ignorant men and unjust structures: that unless those who make art, and those whom art makes, first realize the extent of their fear, and then act upon it and see it for what it is

-- a tool wielded against us by “the bomb users, greed promoters, career politicians, corporate plastic makers, armies of money-makers, pleasure-over-principle advocates, proponents of artificial food” (67) -- we cannot be free. And poets are especially tasked, he says, for,

“The determined force of any age is the poem, old as
ideas and as lifegiving as active lovers. A part of any
answer is in the rhythm of the people; their heartbeat
comes urgently in two universal forms, music and poetry.
for the reader for the quiet seeker
for the many willing to sacrifice one syllable
mumblings and easy conclusions
poetry
can be the gigantic river
that allows one to recognize
in the circle of fire
the center of life.” (56)

--

_____
RHODE ISLAND NOTEBOOK (Dalkey Archive Press, 2007)
http://books.dalkeyarchive.com/book/each_book/397

A DEFENSE OF POETRY (Pitt Poetry Series, 2002)
http://www.upress.pitt.edu/BookDetails.aspx?bookId=35419
---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

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664. **joshua moses**
Alice Notley's "In the Pines
Mon 22 Oct 2007

I'm wondering what folks thinkg about Joel Brouwer's NYT's review of Alice Notley's most recent book, "In the Pines." To me his take is a bit off. He writes:

"Notley’s ambition is different; she seeks to establish or continue no tradition except one that literally can’t exist — the celebration of the singular thought

sung at a particular instant in a unique voice — and it seems she’s getting closer to it all the time."

The poem, as I read it, points to something quite different: it is, afterall, a self-proclaimed folk process, and rather than emphasizing how a "singular voice in a particular instant" it seems to be pointing to the haunting felt and heard presence of multitudes of voices--the poet as shaman. He also makes an odd distinction between the "nervous surfaces" of the poem and the voice beneath, as if these were distinct. Finally, the strength of the poem, he writes, is its charm. This is a poem that deals with death, disease, mental illness and has at times a deeply menacing, and beautiful, quality. Charm? Would be curious what other people think. And, Joel, if you are out there, would be great to hear from you.

Regards,

Joshua Moses

_____ More photos; more messages; more storage—get 5GB with Windows Live Hotmail. http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507

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Regards,

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666. juliana spahr
Jules Boykoff at New College, Friday October 26th
Mon 22 Oct 2007

-------- Original Message --------
Subject: Jules Boykoff at New College, Friday October 26th
Date: Mon, 22 Oct 2007 16:45:15 -0700

THE SUPPRESSION OF DISSENT IN THE UNITED STATES

With JULES BOYKOFF, KATYA KOMISARUK, and a representative of the SF8
Friday Oct. 26th
07:00 PM - 09:00 PM
New College Theater, 777 Valencia Street
$5-10 donation to benefit the SF8 Defense (no one turned away)

Eight former Black Panthers were arrested earlier this year on charges related to the 1971 killing of a San Francisco police officer. Similar charges had been thrown out in 1973, after it was revealed that police used torture to extract confessions from some of the same men. Unfortunately, such state repression of social movements is far from unusual in the US. Please join us for an evening of speakers about the history and current reality of government repression, as well as counter-strategies activists can use to combat it.

Jules Boykoff is a poet and political science professor at Pacific University and author of the new book BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED STATES. He will discuss the tactics used by US government agents to undermine the long-term viability of movements for political, social, and economic change.

Katya Komisaruk applied to Harvard law school while serving a five-year prison sentence for civil disobedience, and has been a criminal defense and civil rights lawyer for over a decade. She is also the author of the indispensable BEAT THE HEAT: HOW TO HANDLE ENCOUNTERS WITH LAW ENFORCEMENT. She will offer informed, practical suggestions of what activists can do in the face of repression.

A representative of the SF8 will also be on hand to give an update on their case and tell us how we can get involved in supporting their defense.

FIND OUT MORE ABOUT:
The SF8 -- http://www.freethesf8.org
BEYOND BULLETS -- http://www.akpress.org/2007/items/beyondbulletsakpress
BEAT THE HEAT -- http://www.akpress.org/2002/items/beattheheat

This event is brought to you by AK Press and cosponsored by New College Center for Education and Social Action.

October 26, 2007
07:00 PM - 09:00 PM
New College Theater
777 Valencia Street
San Francisco, CA 94110

For more info call [redacted] or email [redacted]
<mailto:[redacted]>

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667. **Alan Sondheim**
the cleansing of acts
Mon 22 Oct 2007

---

the cleansing of acts

promise to clean up her act, police told we have to get tough with abusive cops planned to use judson after her divorce from tacoma police chief dav- id brame. this a good look for her. it might be bout a damn promise ring but at least she's not singing about grinding up on nobody or throwin her cooch in nobody's waste sites and vows to stay sober and away from the jetset crowd of no-gooders in keeping with her promise to clean up her act and stay that way she vows to stay sober and away from the jetset crowd of no-gooders in keeping with her promise to clean up her act and stay that way. clean up her act this time. im not counting on it, but we can always hope. shes still got time to turn it around. to clean up her act, as hell- fire nips at her heels: i would burn the soles of my feet/burn the palms of both my hands/if i could learn promise to clean up her act.

true if they clean up their act, i will vanish. i have not violated the law. we cannot promise that readers will not occasionally find he has had multiple chances to clean up his act. i no more believe the promises this time than i do the notion that i will sprout a purple tail and wings.

hey! found out today, scared you away.

because he was sick of feeling tired and ... the road trip with no prede- termined destination create something beautiful get more exercise, my hair grew out ate more - true too dirrty to clean up my act. ahem ahem im feat- ured as an it girl in this months dirrty glam magazine muses issue...my cover page appearance is true true, i was making money from my writing, in that sense, i'm a pro.

+

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668. **Diane DiPrima**

Re: Frost, Stevens: which one actually took classes w William James?

Mon 22 Oct 2007

Gertrude Stein studied with William James, I know, while her brother was registered at Harvard.

From: Tenney Nathanson <[redacted]>
<[redacted]>
Date: Mon, 22 Oct 2007 09:59:02 -0700
To: <[redacted]>
Subject: Frost, Stevens: which one actually took classes w William James?

while at Harvard, one of them took classes, one of them was just an admirer

does anyone remember which was which ? (I'm thinking Frost was the one who actually took classes -- ?)

thanks,

Tenney

↑ Index

669. **Diane DiPrima**

Re: best poetry book store?

Mon 22 Oct 2007

In San Francisco: Bird and Beckett Books and Records. Just moved from Diamond to Chenery St., has taken up residence in the old library. Great books, jazz on vinyl records, readings and or music nearly every night. Check it out.

Diane di Prima

From: Stephen Vincent <[redacted]>
<[redacted]>
Date: Mon, 22 Oct 2007 10:02:13 -0700

To: <[redacted]>
Subject: Re: best poetry book store?

The Grolier Bookshop in Boston has a burst of friendly light about it (new ownership, new manager), great stock (good spread/diversity) of titles , and, on the Friday afternoon that I was there, full of customers on the buy.

Refreshing.

Besides Jeff Maser's shop - which is very good for back list and out of print titles - Pegasus and Moe's and Black Oak - are pretty responsive to new stuff, suggestions, etc.

In San Francisco it is still pretty much Green Apple (where George Albon has influence) and City Lights Bookshop.

Stephen V
http://stephenvincent.net/blog/

cralan kelder <[redacted]> wrote: where¹s your favorite poetry bookstore?

I visited berkeley this month and got a chance to visit Jeff Maser books, which is two or three doors down from SPD.

If you get a chance, this is highly recommended! The collection is amazing, cases and cases of small press, a warehouse full. I was able to find works by all the authors I could think of, until my brain shut down from so much poetry.

I spoke with Jeff Maser, and it turned out that I'd seen much of the collection before, it used to belong to Richard Aaron / amhere books, in Philo.

There's also a press there, in the warehouse, and they make beautiful broadsides. The press is called palOmine press. Jeff told me he'd learned the craft at Occasional Works Press in Menlo Park.

Like a kid in a candy-store, I was unable to think, I couldnt remember the names of book I was after, so I ended up picking up three palOmine releases, all very beautifully done:

"Pilgrim" by Brian Teare
"i mean you" by john sinclair
"Back Until Then" by James DenBoer

Yes, you can always go to Serendipity in berkeley, but here i have to admit to being tight-fisted, the prices are pleasing at Maser's

heres the website http://www.detritus.com/

↑ Index

670. **Barry Schwabsky**
Re: a review of Haki Madhubuti's RUN TOWARD FEAR
Tue 23 Oct 2007

Sounds very interesting, I will look for it.
But I love above all those who never find peace.

Gabriel Gudding <[redacted]> wrote:
If you have not seen Haki Madhubuti's recent book, Run Toward Fear, I'm thinkin you oughta. Here's a review I wrote for it.

Gabe

Run Toward Fear: New Poems and A Poet’s Handbook
Third World Press: Chicago. 2004
by Haki R. Madhubuti
Paperback
68 pages
ISBN 0-88378-265-0

Haki R. Madhubuti has written some of the most important poetry of the last fifty years and he is without question one of the preeminent poets writing in America today.

This his eleventh book of poetry, Run Toward Fear: New Poems and A Poet’s Handbook, is divided into two main sections: a portion of new poems and, at the back, a handbook of advice for poets young and old. The first line of the first of the forty poems declares, “It is the poets who run toward fear.” And the first of the forty enumerated aphorisms of advice in “The Poet’s Handbook” at the back begins, “Learn to ‘run toward fear.’” It is a sentiment repeated throughout the book: “The highest mandate a poet has (other than writing the strongest poems that she or he is capable of) is to be in the vanguard with others in the pursuit of freedom and justice for all” (67).

This book is a commanding and potent statement of the redemptive power and political essence of art and love, and it contains more apothegmatic addresses to and imperative phrases for the reader than probably any other poetry book I’ve read. Its mode is instructive, pedagogic, unabashedly inspirational, palliative, and its tone is by turns avuncular, elegiac, lyric, fiery and plain spoken. Professor Madhubuti has not written a twee, aestheticist, elegant collection, but a work of nurturant pragmatic force.

Insofar as the entire book amounts to a manual of instruction about how to triumph, in art, spiritually, democratically, intellectually, and emotionally, residing continually in the local, in the face of systematic oppressive othering, the management of emotions (by judges, employers, police), the pervasive maintenance of economic, gender, racial and ethnic boundaries, regulated

discourse, disenfranchisement from wider “whiter” corporate power networks, and the regular vicissitudes of mortal life – insofar as this book does this, and does it triumphantly, it is poetry of the highest kind. It is a poetry enthroned in history.

In “Why Shani?,” a poem dedicated “For the Baraka Family” and remarking upon the murder of Amina and Amiri Baraka’s youngest daughter, Shani Isis Makeda Jones Baraka, then 32, Madhubuti writes,

“to rise from unanswerable pain
requires a history beyond the acquisition of things,
demands work on the other side of self and self.
you have labored and researched the catalogs of the world
& refused to be separated from the poor and poorer.

your love is uncorrupted and contagious,
grounded in your arts, activism, and the familial.
we reciprocate.” (21)

This is a poetry tightly rooted in the American pragmatist tradition stretching back through Ralph Ellison, William Carlos Williams, W. E. B. Du Bois, John Dewey, William James, Emerson and beyond. In fact, this book -- insofar as it is, generically speaking, in great part essentially a handbook of conduct -- has roots that could be said to reach all the way back to the great pragmatist Stoic philosopher Epictetus, born a Greek slave, whose Enchiridion, which means manual or handbook, is a collection of pragmatic aphorisms for living one’s life in the face of adversity.

In other words, Run Toward Fear is as much a book of poems as it is an ars vivendi. It is for this reason one of the most unusual and satisfying books of poetry I have ever read. These are poems whose pleasures derive from their utility: Twenty-two of the forty poems bear some italic text at the bottom explaining the purpose and occasion of the poem, e.g., “Remembering the children of Kosovo,” or “For the teachers of poetry,” or “For Margaret Walker Alexander, 1915-1998.” This is a poetics embedded in the local in a way fundamentally contrary to aestheticism and its pretensions toward universal cultural value.

In his autobiography William Carlos Williams quotes John Dewey: “The local is the only universal, upon that all art builds.” If the very existence of aestheticism is founded upon the dismissal of history and the local, then this book is the farthest thing from aestheticist as you can get. The school of quietude, so prevalent in American poetry since the rise of the New Criticism, has insisted that poetry (and poetry especially of all the genres) has no, and can have no, active political force in the world. Madhubuti works then in the radical political tradition of all great writers, not just great Black writers, when he declares,

“The best poets find peace in themselves and work incessantly to find it in others, their surroundings, and on more than one occasion write poems about the necessity and possibility of a world at peace.” (61) Note that he does not say the best poets satisfy aesthetic conventions: he says simply they find peace. A better standard for great writing cannot be found.

This book is then about finding peace through history, family, connection, and the genius that rises from them and must learn to run toward fear if it is to survive: the relations among real people are named on page after page, as in his tribute, “Our Daughter on Loan,” an elegy for Kevani Zelpa Moyo, the daughter of Kimya and Kofi Moyo, dead at age 17:

[…]
your history was still in discovery
as grandmothers, big mommas and babas declared,
“you were on loan to us,”
not a borrowed book or pawn shop watch.
your visit among us is still mystery and melody,
“tweety” birds with rhythm in their eyes.

your mother is a southern river,
your father a strong stone with baggage,
your family is Black stories, deep crops,
gathering winds, Black hurricanes in waiting.
you were washed in love and possibilities,
sun bathed in smiles, tunes and cultural signatures.
why you leave us so soon?

For Kevani Zelpah Moyo
(1982-1999) (30)

I believe Haki Madhubuti would concur with Lynn Worsham, who, in her essay “Going Postal: Pedagogic Violence and the Schooling of Emotion,” declares “that if our commitment is to real individual and social change…then the work of decolonization must occur at the affective level, not only to reconstitute the emotional life of the individual but also, and more importantly, to reconstruct the feeling or mood that characterizes an age. To be sure, our most urgent political and pedagogical task remains the fundamental reeducation of emotion.” I believe it is this very project that has tasked Madhubuti since his first book as Don L. Lee, Don’t Cry, Scream. And he has chosen with this book to highlight a lesson that is relevant now and will remain so for as long as civility, love, and happiness are threatened by the violence of ignorant men and unjust structures: that unless those who make art, and those whom art makes, first realize the extent of their fear, and then act upon it and see it for what it is -- a tool wielded against us by “the bomb users, greed promoters, career

politicians, corporate plastic makers, armies of money-makers, pleasure-over-principle advocates, proponents of artificial food” (67) -- we cannot be free. And poets are especially tasked, he says, for,

“The determined force of any age is the poem, old as
ideas and as lifegiving as active lovers. A part of any
answer is in the rhythm of the people; their heartbeat
comes urgently in two universal forms, music and poetry.
for the reader for the quiet seeker
for the many willing to sacrifice one syllable
mumblings and easy conclusions
poetry
can be the gigantic river
that allows one to recognize
in the circle of fire
the center of life.” (56)

--

_____
RHODE ISLAND NOTEBOOK (Dalkey Archive Press, 2007)
http://books.dalkeyarchive.com/book/each_book/397

A DEFENSE OF POETRY (Pitt Poetry Series, 2002)
http://www.upress.pitt.edu/BookDetails.aspx?bookId=35419
---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[redacted] (office)

↑ Index

671. Adam Fieled

PFS Post: Schwabsky/Fieled, "Waxing Hot"

Tue 23 Oct 2007

The latest installment of the "Waxing Hot" poetics dialogue series is up on PFS Post. The participants this time are poet/critic Barry Schwabsky and editor Adam Fieled:

http://www.artrecess.blogspot.com

Check it out, y'all...

Adam Fieled's books:

"Opera Bufa":
http://www.lulu.com/content/1137210

"Beams":
http://www.blazevox.org/ebk-af.pdf

_____
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672. **Gary Sullivan**
ROB FITTERMAN and MEL NICHOLS @ SEGUE
Tue 23 Oct 2007

ROB FITTERMAN and MEL NICHOLS
Saturday October 27, 4:00-6:00 p.m.
Segue Series at Bowery Poetry Club
308 Bowery, one block above Houston
$6 goes to support the readers

Sandwiched between Shell and Mobil gas stations, Robert Fitterman grew up in a pre-sprawl St. Louis suburb named Creve Coeur (broken heart). He is the author of nine books of poetry, including Metropolis 1-15 (Sun & Moon), Metropolis 16-29 (Coach House Books) and, most recently, War, the musical (Subpress, 2006) with Dirk Rowntree.

Mel Nichols lives in Washington, DC, and teaches at George Mason University. Her chapbooks are Day Poems (Edge Books 2005) and The Beginning of Beauty, Part 1: hottest new ringtones, mnichol6 (Edge 2007), based on the daily blog project at thebeginningofbeauty.blogspot.com.

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673. **Aryanil Mukherjee**
Looking for Cole Swanson
Tue 23 Oct 2007

Does anyone have Cole Swanson's email id ? Please backchannel.

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674. **steve russell**

Poetry Language Thought/ Martin Heidegger

Tue 23 Oct 2007

Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful book. It's late Heidegger, during, what he called "the turning." He no longer called what he did philosophy. He simply called it "thinking." Being there in German is Dasein. Dasein was Heidegger's dialogue with the world.

As for his political stance, I only know that he was deeply suspicious of modernity. He was expelled from the University of Frieburg for refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one time, defended him to the end. Heidegger was in no way a proponent of racial theories of any type. & Heidegger, as far as his being duped by political bullshit, is certainly not alone among major 20th century artist & thinkers.

_____
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675. **amy king**

Re: Frost, Stevens: which one actually took classes w William James?

Tue 23 Oct 2007

She studied with James at Johns Hopkins, and there is a funny little story about her deciding not to take an exam he once gave. He encouraged her greatly (and gave her an A the day she wrote the note claiming she didn't feel like taking a test). She left the medical program about a semester before graduation.

Diane DiPrima <[redacted]> wrote: Gertrude Stein studied with William James, I know, while her brother was registered at Harvard.

_____
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676. **amy king**
This Friday in Brooklyn
Tue 23 Oct 2007

MiPOesias presents

~~ CYNTHIA SAILERS, DANA WARD and PETER DAVIS~~

Friday, October 26th @ 7 P.M.

~~

CYNTHIA SAILERS is currently writing a dissertation on Narcissism and Perversion in Pathological Group Organization. She is a board member of Small Press Traffic, and previously co-curated New Yipes Reading Series (formerly New Brutalism).

DANA WARD is the author of New Couriers (Dusie 2006), I Didn't Build This Machine (Boog Literature, 2004) & The Imaginary Lives of My Neighbors (Duration, 2003). Recent poems have appeared in Mirage #4/Periodical, string of small machines, Small Town, & other places. He lives in Cincinnati & edits Cy Press.

PETER DAVIS' book of poems is Hitler's Mustache. He edited Poet's Bookshelf: Contemporary Poets on Books That Shaped Their Art. His poems have appeared in journals like MiPOesias, Octopus, Court Green, Rattle, and McSweeney's. His music project, Shot Hand, is available through Collectible Escalators. He lives in Muncie , Indiana with his wife, son, and daughter and teaches at Ball State University . ~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

~~~~~~~~

Hope you'll stop by!

Amy King
Editor
http://www.mipoesias.com

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677. **ALDON L NIELSEN**
Re: Poetry Language Thought/ Martin Heidegger
Tue 23 Oct 2007

---

yes, that is a beautiful book

and, well . . . he also suppressed the dedication to Husserl of his most famous book when that became inconvenient during the Nazi era -- and the infamous rector's address is infamous for good reason --

all of which simply means that we should keep reading him for all that we can learn -- including the humbling lessons of his mast hateful moments --

On Tue, Oct 23, 2007 09:55 AM, steve russell <[redacted]> wrote:

> *Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful book. It's late Heidegger, during, what he called "the turning." He no longer called what he did philosophy. He simply called it "thinking." Being there in German is Dasein. Dasein was Heidegger's dialogue with the world.*
>
> *As for his political stance, I only know that he was deeply suspicious of modernity. He was expelled from the University of Frieburg for refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one time, defended him to the end. Heidegger was in no way a proponent of racial theories of any type. & Heidegger, as far as his being duped by political bullshit, is certainly not alone among major 20th century artist & thinkers.*
>
> _____
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<<

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

↑ Index

678. Barry Schwabsky

Re: Frost, Stevens: which one actually took classes w William James?

Tue 23 Oct 2007

No, James's entire academic career was spent at Harvard. Stein attended Radcliff 1893-97(according to Wikipedia), and it was there that she encountered James, though it is true that she did subsequently attend Johns Hopkins Medical School, which she left without a degree.

I only mention this in order to avoid thinking about Heidegger, of course.

amy king <[redacted]> wrote:
She studied with James at Johns Hopkins, and there is a funny little story about her deciding not to take an exam he once gave. He encouraged her greatly (and gave her an A the day she wrote the note claiming she didn't feel like taking a test). She left the medical program about a semester before graduation.

Diane DiPrima
wrote: Gertrude Stein studied with William James, I know, while her brother was
registered at Harvard.

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679. David Chirot

Re: best poetry book store?

Tue 23 Oct 2007

A place i keep finding a great many excellent books in their first editions for fity cent paper and a dollar hardback is the Book Seller Cafe at the Public

Library in Milwaukee. Books from the 60's and 70's by bp Nichol, LeRoi Jones, Jackson MacLow, John Wieners, Jack Micheline, R. Waldrop, Susan Howe, Charles Olson, Theodore Enslin, Robert Creeley, etc etc. But best of all is Woodland Pattern Book Center. Besides being one of the best poetry bookstores there is, it also is one of the leading places for readings, talks, workshops, as well as art, book art, music and experimental film screenings--and has large sections of American Indian literature, history, poetry, children's books, Middle eastern, Latin American Asian/Asian American wrting, fiction, art books, film, visual poetry--chaps and broadsides, journals-- My favorites are always going to be used places, yard sales and finding books on the street being thrown out--the used found books are unexpected surprises and editions often one never knew of--often older ones much better made than current editions--or recent books at a fraction the price--in a used store, Salvation Army, dumpster, roadside box, yard sales, the book Seller cafe, the excitement of the unknown that one finds and finds one--the completely unexpected book that leaps out of the past or another language--an obscure edition--talismanic-- already with a life of its own-- Sometimes among new books, it's very exciting, then very confining. All the "must reads," "instants classics," "language revelations," best poetry book of the year," and "good for you" "buy this book" patter of the blurbographers weighing in with Great Authority. Suddenly, as a reader, you feel like you're being not so much instructed as constructed--and it's time to slip back out to walk along and find a promising looking junk heap. Otherwise you're not yourself anymore, but someone else's idea of who and what you should be, who and what you should read, and what crowd you should join in with. Sounds like it might be kind of a trap, doesn't it?-- The first place i bought poetry books probably forever set me in this direction. It was a book stall at the huge Saturday outdoor market on the Boulevard des Lices in Arles, France. A squat Provencal gentleman in a blue smock ran it. He always wore a battered old cap and had either a Gauloise or a long grass blade dangling in a corner of his mouth and glass of country wine close to hand. He also worked as a seasonal farmhand and all this time outdoors had given him a skin the color and texture of of a rutted ochre clay country road. He noticed I was buying poetry books--very cheap older popular editions of Rimbaud, Baudelaire, Nerval, Apollinaire, Reverdy etc-- and his cinema tomes, so each week would turn up with some volumes he'd unearthed he hoped I might find interesting. He'd turn up some amazing things. It turned out M. Bosco (also the name of a well known writer, Henri Bosco, much quoted by Bachelard) didn't even like to read at all, but had more or less come into the business by default. It had belonged to a childhood friend of his whom he used to help out on the big market days when he didn't have farm work in hand. Over time, the friend taught him the rudimentary aspects of the buiness and introduced him to many of his sources of texts, scattered around an eccentrically shaped area of

Provence. One day, at the Bouldevard des Lices, his friend told him he was going to a cafe to meet a couple pals and play some cards for a while. He promised to be back by late afternoon. He never returned and M. Bosco never was able to find a trace of him and neither were the local police. Apparently it was M. Bosco's fate to become a book stall owner, traveling from town to town and dealing in a merchandise he had no real interest in. But all things happen for a reason, M. Bosco said. If i hadn't had this stall at the markets, I wouldn't have met my wife. She owns a house, a nice one, and some good property, good land, and so I have a real home. I used to fear I might always be an itinerant laborer with no fixed place of residence. Now I know just where i'll sleep every night. My friend did me a very good turn and wherever he is I hope he knows how thankful I am to him. And I'm very thankful to him for you to be here with these good books for me, too, says I. So we had a good smoke on that. When the book seller has the books as it were fall into his life, it inspires one to be open to all the opportunities in which books can fall into one's own life--and many other things--("I do not seek, I find"--Picasso)

On 10/22/07, David Giannini <[redacted] > wrote:
>
> Most poetry? Best prices? Best shop? Stop in AND/OR go online to
> Longhousepoetry.com--and while you visit, check out Bob and Susan Arnold's
> magnificent online anthology (soon-to-be-a- for-sale as a CD) ,
> "Origin"--a
> number of you
> are in it. Plus, it would be good not only to support the Arnolds, but to
> support
> Janine Vega whose "poetry reading" CD is offered exclusively via
> Longhouse.
> --David Giannini
>
> ----- Original Message -----
> From: "David A. Kirschenbaum" <[redacted]>
> To: < [redacted] >
> Sent: Monday, October 22, 2007 12:53 PM
> Subject: Re: best poetry book store?
>
>
> I went to Jeff Maser's on one of my bay area family/boog trips a few
> years back on the recommendation of the poet Kent Taylor, one of d.a.
> levy's best friends back in the day. Maser has recently bought the
> contents of the late Jim Lowell's Asphodel Bookshop, a vital part of
> the Cleveland Scene in the sixties and which remained open until

> Lowell's passing.
>
> It was remarkable to go to this little corner in this pretty warehouse
> bldg with all of these books from Lowell's store. It was my first real
> chance to actually touch anything that levy had actually produced.
>
> and everything around the shop was equally wondrous. the three main
> things i remember i picked up that afternoon were this tiny book levy
> made, the author i can't remember, using old maps; an anne waldman
> broadside that folded down had her picture on the front and name
> below, and opened up from the bottom had a poem on the inside; a first
> printing of Anne Waldman and Bernadette Mayer's The Basketball
> Article, a collaborative essay on basketball originally published in
> Oui magazine; and a couple of pocket poets to fill holes in my set.
>
> The best part, though, was Maser himself. When I called earlier that
> day for directions from the Bart he told me to just call when i
> arrived and that he'd pick me up. And then, a while later I'm looking
> through the old Asphodel stock for an hour or so, and then he comes
> back to me and asks if I'm hungry. I tell him, yeah, I could use a
> bite. So he invites me to go to mexican for lunch with him and his
> girlfriend. Once there he won't let me pay, and the three of us have a
> swell lunch, talking a whole lot more about music than books.
>
>
> Quoting cralan kelder <[redacted]>:
>
> > where1s your favorite poetry bookstore?
> >
> >
> >
> > I visited berkeley this month and got a chance to visit Jeff Maser
> books,
> > which is two or three doors down from SPD.
> >
> > If you get a chance, this is highly recommended! The collection is
> > amazing,
> > cases and cases of small press, a warehouse full.
> > I was able to find works by all the authors I could think of, until my
> > brain
> > shut down from so much poetry.
> >

> > I spoke with Jeff Maser, and it turned out that I'd seen much of the
> > collection before, it used to belong to Richard Aaron / amhere books, in
> > Philo.
> >
> > There's also a press there, in the warehouse, and they make beautiful
> > broadsides. The press is called palOmine press. Jeff told me he'd
> learned
> > the craft at Occasional Works Press in Menlo Park.
> >
> > Like a kid in a candy-store, I was unable to think, I couldnt remember
> the
> > names of book I was after, so I ended up picking up three palOmine
> > releases,
> > all very beautifully done:
> >
> > "Pilgrim" by Brian Teare
> > "i mean you" by john sinclair
> > "Back Until Then" by James DenBoer
> >
> > Yes, you can always go to Serendipity in berkeley, but here i have to
> > admit
> > to being tight-fisted, the prices are pleasing at Maser's
> >
> > heres the website http://www.detritus.com/
> >
>

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680. **Andy Nicholson**
Re: Picabia
Tue 23 Oct 2007

Barry,

Great review. I was especially glad to see connections made between Picabia's work and contemporary poetry. There are a few Dada poets--particularly Tzara and Picabia--who, in my opinion, have been overlooked in America due to the popular image of Dada but whose work was highly developed and complex, using techniques that make them look almost like contemporaries at times.

It amazes me that the techniques used by Picabia and Tzara are applauded when used by poets like John Ashbery, David Shapiro, John Yau, etc. but are completely ignored when they appear in Picabia and Tzara's work. This isn't to

say that I don't want to see Ashbery, Shapiro, or Yau applauded--on the contrary, I think their discovery, re-invention, and interpretation of collage, "abstraction," and colorful intensity is often breathtaking--but I would like it if American readers would stop being blinded by the Dada manifestos and actually pay attention to a couple of very powerful poets.

On 10/19/07, Barry Schwabsky <[redacted]> wrote:
> Members of this list may be interested in my piece on the poetry of Francis Picabia, in the current issue of The Nation:
http://www.thenation.com/doc/20071105/schwabsky
>

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681. **Thomas savage**
Re: Poetry Language Thought/ Martin Heidegger
Tue 23 Oct 2007

I read a book by Heidegger on poetry, although I no longer remember what it was titled. I found it impenetrable and threw the book out. Sorry, maybe it was a bad translation. Regards, Tom Savage

steve russell <[redacted]> wrote: Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful book. It's late Heidegger, during, what he called "the turning." He no longer called what he did philosophy. He simply called it "thinking." Being there in German is Dasein. Dasein was Heidegger's dialogue with the world.

As for his political stance, I only know that he was deeply suspicious of modernity. He was expelled from the University of Frieburg for refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one time, defended him to the end. Heidegger was in no way a proponent of racial theories of any type. & Heidegger, as far as his being duped by political bullshit, is certainly not alone among major 20th century artist & thinkers.

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682. **Stephen Vincent**
Re: best poetry book store?
Tue 23 Oct 2007

Thanks for the reminder, Diane. To think my daughter, Pearl (now 27) was born at home on 153 Chenery (too)! (Just a few doors up from Fairmont School).

Glad B & B has a bigger foothold.

Be well,

Stephen

Diane DiPrima <[redacted]> wrote: In San Francisco: Bird and Beckett Books and Records. Just moved from Diamond to Chenery St., has taken up residence in the old library. Great books, jazz on vinyl records, readings and or music nearly every night. Check it out.

Diane di Prima

From: Stephen Vincent
"

Date: Mon, 22 Oct 2007 10:02:13 -0700
To:

Subject: Re: best poetry book store?

The Grolier Bookshop in Boston has a burst of friendly light about it (new ownership, new manager), great stock (good spread/diversity) of titles , and, on the Friday afternoon that I was there, full of customers on the buy.

Refreshing.

Besides Jeff Maser's shop - which is very good for back list and out of print titles - Pegasus and Moe's and Black Oak - are pretty responsive to new stuff, suggestions, etc.

In San Francisco it is still pretty much Green Apple (where George Albon has influence) and City Lights Bookshop.

Stephen V
http://stephenvincent.net/blog/

cralan kelder wrote: where¹s your favorite poetry
bookstore?

I visited berkeley this month and got a chance to visit Jeff Maser books, which is two or three doors down from SPD.

If you get a chance, this is highly recommended! The collection is amazing, cases and cases of small press, a warehouse full. I was able to find works by all the authors I could think of, until my brain shut down from so much poetry.

I spoke with Jeff Maser, and it turned out that I'd seen much of the collection before, it used to belong to Richard Aaron / amhere books, in Philo.

There's also a press there, in the warehouse, and they make beautiful broadsides. The press is called palOmine press. Jeff told me he'd learned the craft at Occasional Works Press in Menlo Park.

Like a kid in a candy-store, I was unable to think, I couldnt remember the names of book I was after, so I ended up picking up three palOmine releases, all very beautifully done:

"Pilgrim" by Brian Teare
"i mean you" by john sinclair
"Back Until Then" by James DenBoer

Yes, you can always go to Serendipity in berkeley, but here i have to admit to being tight-fisted, the prices are pleasing at Maser's

heres the website http://www.detritus.com/

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683. Wanda Phipps

Wanda Phipps & Joel Schlemowitz Reading and Film Screening at ISSUE Project Room

Tue 23 Oct 2007

---

marc zegans + edwin torres
wanda phipps + joel schlemowitz

at

ISSUE Project Room
232 Third Street - Brooklyn, NY
Third Floor
www.issueprojectroom.org

8PM
Saturday, October 27, 2007
$10.00

Telephone
[redacted]

Inquires/Mailing List
[redacted]

Marc Zegans is a poet, playwright and author. His current work explores waking dreams and the experience of human fragility in the post-industrial landscape. His spoken word Album Night Work was released by Philistine Records in August 2007. In February 2007 Marc premiered a performance piece entitled Women, Waking, Danger: An Experiment in Combination with multi-media artist Aki Onda. He also recently completed the manuscript for Pillow Talk: A Collection of Erotic Haiku to be released by G-Spot press. Presently, Marc is completing a book of poems entitled Danger and Abandon. In 2005 he began the "Question Book Project" which circulates hand-made books throughout the world inviting individuals to add an ever-growing web of questions to their pages. Noted graphic artist and foam-board engineer, Eric Edelman is developing nesting structures for the question books, so that they may grow in physical depth and complexity as they expand in content. Marc's poetry appeared in broadside as part of "The Art of Self and Recovery" a 2007 exhibition in Great Barrington Massachusetts sponsored by the Elizabeth Freeman Center. His play Mum and Shah was the Boston Globe "Pick of the Week."

Edwin Torres, from New York City, is a bilingualist rooted in the languages of both sight and sound. His performances intermingle the textures of poetry, vocal and physical improvisation and visual theater. His books include "The PoPedology Of An Ambient Language" (Atelos books), "In The Function Of External Circumstances" (Spuyten Duyvil Press) and "The All-Union Day Of The Shock Worker" (Roof Books). His debut CD "Holy Kid" (Kill Rock Stars) was included in The Whitney Museum Of American Art's exhibition, The Last American Century. He has taught at Naropa University's Summer Writing program, Bard College, and St. Marks Poetry Project. He is currently co-editor of the poetry DVD journal Rattapallax.

wanda phipps + joel schlemowitz

Wanda Phipps is a writer/performer living in Brooklyn, NY, the author of Wake-Up Calls: 66 Morning Poems (Soft Skull Press), Your Last Illusion or Break Up Sonnet (Situations), Lunch Poems (Boog Literature), the Faux Press issued e-chapbook After the Mishap and CD-Rom Zither Mood. Her poetry has been published over 100 times in a variety of publications, including the anthologies Verses that Hurt: Pleasure and Pain From the Poemfone Poets (St. Martin's Press) and The Boog Reader (Boog Lit). She has received awards from the New York Foundation for the Arts, the Meet the Composer/International Creative Collaborations Program, Agni Journal, the National Theater Translation Fund, and the New York State Council on the Arts. As a founding member of Yara Arts Group she has collaborated on numerous theatrical productions presented in Ukraine, Kyrgyzstan and Siberia, as well as in New York City at La MaMa, E.T.C. She's also curated several reading and performance series at the Poetry

Project at St. Mark's Church as well as other NYC venues and written about the arts for Time Out New York, Paper Magazine, and About.com. For more info. check out her website: www.mindhoney.com.

JOEL SCHLEMOWITZ has made over forty short experimental films, and numerous film installation pieces. He has received grants from the Jerome Foundation and New York State Council on the Arts. His work has been shown at the Whitney Museum of American Art, MoMA, Anthology Film Archives, Millennium Film Workshop, Berks Filmmakers, and at various festivals including the London Film Festival, the Sydney Film Festival, the Chicago International Film Festival, the Ann Arbor Film Festival, the Denver Film Festival, the New York Underground Film Festival, and elsewhere. His short film Reverie was broadcast on the Sundance Channel in the "Underground Shorts" series. Another short work, Moving Images - the Film-Makers' Cooperative relocates, received Honorable Mentions from the Thaw02 Film & Video Festival and NY Short Film Expo, and was awarded a silver plaque from the Chicago International Film Festival. He has received Best Short Documentary awards at the Chicago Underground Film Festival in 2004 and 2005. He teaches filmmaking at the New School, and is President of ACT-UAW, Local 7902, union of adjunct and part-time faculty at New School and NYU.

DIRECTIONS
MASS TRANSIT

F and G trains to CARROLL ST-SMITH ST stop
Walk East down Third St over Gowanus Canal to Third Av = 5 min walk

--
Wanda Phipps

Check out my websites MIND HONEY: http://www.mindhoney.com

as well as http://www.myspace.com/wandaphippsband

and my latest book of poetry Wake-Up Calls: 66 Morning Poems available at: http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X and http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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684. **Adam Tobin**
Re: best poetry book store?
Tue 23 Oct 2007

If you're in Berkeley, don't miss Pegasus Books -- the downtown branch on Shattuck, where Clay Banes (of Eyeball Hatred blog fame) does the poetry buying. He keeps the store well-stocked with an excellent selection of hot new

poetry titles - stuff you wouldn't have found at Cody's & you won't find at Moe's. There are often some treasures buried in the used section, too -- which are priced much lower than they would be at Jeff Maser's or at Serendipity...

Clay also runs an excellent reading series there -- check out his blog for the schedule (I think it's claytonbanes.blogspot.com)

-adam

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of cralan kelder
Sent: Monday, October 22, 2007 10:30 AM
To: [redacted]
Subject: best poetry book store?

where¹s your favorite poetry bookstore?

I visited berkeley this month and got a chance to visit Jeff Maser books, which is two or three doors down from SPD.

If you get a chance, this is highly recommended! The collection is amazing, cases and cases of small press, a warehouse full. I was able to find works by all the authors I could think of, until my brain shut down from so much poetry.

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"i mean you" by john sinclair
"Back Until Then" by James DenBoer

Yes, you can always go to Serendipity in berkeley, but here i have to admit to being tight-fisted, the prices are pleasing at Maser's

heres the website http://www.detritus.com/

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685. **Sam Truitt**
Re: Poetry Language Thought/ Martin Heidegger
Tue 23 Oct 2007

Brother, You need to look more closely
under the Heidegger's hood - seductive
writing - compelling - but he was a nazi
as evidenced in his writing of '30s
including in his turn re. what happened
with CONTRIBUTION TO PHILOSOPHY, which
while thoroughly deep is laced with
anti-semitisms. He's a mixed bag - take
from it what you can that's useful.

Best as ever,
Sam
--- steve russell <[redacted]> wrote:

> *Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful book. It's late Heidegger, during, what he called "the turning." He no longer called what he did philosophy. He simply called it "thinking." Being there in German is Dasein. Dasein was Heidegger's dialogue with the world.*
>
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>
> _____
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> *http://mail.yahoo.com*

Sam Truitt's "Days"
(improvisational AV
strip each day of 2007)
www.youtube.com/profile?user=Samtruitt

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http://mail.yahoo.com

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686. **Nicholas Karavatos**

Re: No to intolerance and Islamophobia! (from Jewish Voice for Peace & US Campaign to End the Occupa

Tue 23 Oct 2007

Greetings Kuffar & Non-kuffar:

If there were a travelling lecture show many hundreds of years ago against Inquisitionist ideology (representing a minority of Christiandom) - darn those Catholic fascists - even if the speakers were reactionaries, would we protest that/them?

So how about this "so-called Terrorism Awareness Project"?

What is their "intolerant" message?

What is their "phobic" message?

Who are the "extremist speakers" and why are they "extreme"?

From my experience living in the Arab-Muslim world since 2000, this place seems to be a hotbed of phobias: Christophobia, Judeophobia, Secular-phobia, Humanism-phobia, Iconophobia, Xenophobia...

...and Blame-Everyone-But-Us-For-Everything-Philia.

I had never really experienced a real anti-Semetic environment until I started living in the Middle East. (Most people here will say to us outsiders "we love the Jews; we just hate the Zionists.") One of my colleagues - a Muslim female - last year insisted to me that "EVERYbody hates the Jews." I didn't know that - "everybody"?

I was shocked - "racism and bigotry!" right?

One of my students has a Malay mother and American father. (I don't know if he converted before or for marrying her mother.) She told me that he had quite the experience here. Since he's a white American, no one thought he could be a Muslim. But once his colleagues discovered he was a brother Muslim, they started making all these hateful comments about "the Jews" to him. He was shocked.

I have angered people (whether my fault or not) and they have called me "Jew" as an insult. This one young minibus driver in Muscat whom I kept telling to stop turning around and to watch the road, yelled, "You Jew" at me as he drove away. I just laughed and tried to yell back at him, "You Arab," but I couldn't

because I was laughing at his attempt at an insult. That's the reason I tried to yell back what I did - I thought it was a ridiculous thing to say, to consider an insult.

You should see these costume dramas on TV here during Ramadan. Sometimes there are the evil Jews and the evil Christians in them, reinforcing the ounce-and-future Muslim Empire's foundation myths.

Back to the email topic...

Of course, not to be out-done by their so-called enemy, "Terrorism Awareness Project" is prime double-speak. Yes, these things can be like the 5 minute hate in *1984*. I agree.

OK. So now I looked at the link which lists some possible speakers:

"Ann Coulter, who recently made quite a splash with her unabashed Jew-hatred"

Yes, AC has been a total wack-job everytime I've heard her open her mouth.

"Robert Spencer, who calls Islam, "the world's most intolerant religion"

So, why can't he say that? Would any of us protest if he'd said the same about Christianity? Do you think Shari'a Law would accept such things as the US Bill of Rights or the UN Charter on Human Rights? No, they are actually quite opposed on several points.

We may disagree with Spencer's mission or attitude or conclusions, but his analysis is strictly text-based from the Qu'ran and Hadith. I've read one of his books. I would like to hear him in a free and open debate with a politically-correct, Islam-is-the-religion-of-peace-and-tolerance-type Imam.

"Rick Santorum, who compared homosexuality to incest and bestiality"

Yup, RS is another wack-job. But I don't know what this quote has to do with the topic. Oh well. Insantorum is just speaking in the spirit of the Old Testament, which by the way often sounds a lot like the Qur'an and Hadith, especially the the violent passages.

"And of course, David Horowitz whose long history of racism has included attacks on affirmative action and the statement that 'guns don't kill black people, other blacks do.'"

Oh yeah, DH just can't get over being a bad little boy in the 60s and has been begging for forgiveness ever since.

Anyway, are we suposed to have good poet opinions, and stand in line, on affirmative action and gun violence? What would they be? I probably already have them but I just feel weird that certain ones may be expected of me.

Anyway, I guess I'm replying here because I feel that just about every public side of this so-called debate (Islamophobia vs. Islamofascism) too often tends to be over-simplified.

Remember, to us these "conservative" speakers sound like Al Gore sounds to them. You can bet that the Nobel Peace Prize story was told very differently on Fox than on Al-Jazeerah. (It's a hoot switching back and forth.)

If the Muslim Empire (under the Ottomans) had not finally been turned back at Vienna, how different would Europe and the Americas be today?

Whenever I implore my students to have anti-war and pro-peace rallies (as opposed to the "death to [...]" demonstrations we all see on TV) because "Islam is the religion of peace that's been hijacked," they say...when they finally say something...that they feel that they might get hurt by their fellow Muslims for taking a public stand against alleged jihadism and alleged terrorism. (More likely their families could get deported, which is the main tool of social control in the Gulf with its innumerable expatriates. The government also controls Mosque preaching so it is not inflamatory.) And that's here in the UAE - a very "tolerant" and laidback place.

Such lynchings have been documented in Gaza.

Man, that's tolerence!

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *Date: Sat, 20 Oct 2007 11:38:06 -0400*
> *From:* [redacted]
> *Subject: No to intolerance and Islamophobia! (from Jewish Voice for Peace & US Campaign to End the Occupation)*
> *To:* [redacted]
>
> *On October 22-26 the so-called Terrorism Awareness Project, will send extremist speakers to campuses across the country to spread a message of intolerance and Islamophobia, in a campaign billed as "the biggest conservative campus protest ever."*
>
> *Spread the word! Ask your friends to join Jewish Voice for Peace in our condemnation of this campaign of racism and bigotry!*
>
> *For more information, go here:*

> *http://www.democracyinaction.org/dia/organizations/jvfp/petition.jsp?petition_KEY=754*

Peek-a-boo FREE Tricks & Treats for You!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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687. sandra de 1913

1913 news

Tue 23 Oct 2007

"1913 a journal of forms" is accepting submissions for Issue 4, now thru April only.

Please send e-submissions only
to:
[redacted] / [redacted] (for large files)
of poems, artwork, prose, translation, the works.

Please check out the mag first! "1913 a journal of forms" Issue 3, is forthcoming this fall, featuring work by: Renee Gladman, Shin Yu Pai, Fanny Howe, Sally Keith, Joel Bettridge, Lara Glenum, Jena Osman, Tyrone Williams, Tom Orange, and so many many more.

1913 is also looking for reviews to launch its online Reviews site. Please send nontraditional reviews via email.

Send review copies of materials for review to:
1913 Press
c/o Sandra Doller
Cal State University-San Marcos
LTWR Department, Markstein Hall 126J
San Marcos, CA 92096-0001

Forthcoming from 1913 Press: "Hg--the liquid" by Ward Tietz, winner of The Rozanova Prize + "Read" a volume of translations from the 2006 Translation Seminar in Paris, edited by Sarah Riggs + Cole Swensen, featuring original work + translations by Saffa Faati, Kathleen Fraser, Jerome Mauche, Ryoko Sekiguchi, and more.

1913 Press is not currently accepting submissions of book-length manuscripts. Please stay tuned for an open reading period.

Happy fall,
Sandra Doller (nee Miller)
founder + editrice de 1913

+
Ben Doller (ne Doyle)
designer + vice-editor de 1913
--
http://www.journal1913.org
http://www.1913press.org

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688. **sandra de 1913**

1913 news--correction to email address

Tue 23 Oct 2007

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[redacted] / [redacted] (for large files)
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689. **Ruth Lepson**

Re: Frost, Stevens: which one actually took classes w William James?

Tue 23 Oct 2007

---

speaking of stein & stealing, a friend of mine worked for a r.e. developer as a house painter & painted James' house in Cambridge when it was sadly being made into condos, & took the door knocker for me--I plan to put it on my door & will think of stein sitting n his liv rm there.

On 10/23/07 12:09 PM, "Barry Schwabsky" <[redacted]> wrote:

> *No, James's entire academic career was spent at Harvard. Stein attended Radcliff 1893-97(according to Wikipedia), and it was there that she encountered James, though it is true that she did subsequently attend Johns Hopkins Medical School, which she left without a degree.*
>
> *I only mention this in order to avoid thinking about Heidegger, of course.*
>
> *amy king <[redacted]> wrote:*
> *She studied with James at Johns Hopkins, and there is a funny little story about her deciding not to take an exam he once gave. He encouraged her greatly (and gave her an A the day she wrote the note claiming she didn't feel like taking a test). She left the medical program about a semester before graduation.*
>
> *Diane DiPrima*
> *wrote: Gertrude Stein studied with William James, I know, while her brother was*
> *registered at Harvard.*
>
> ---
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> *http://mail.yahoo.com*

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690. **W.B. Keckler**

28 Weeks Later, Greatest Hits of Innovative Poetry, Poet in Hell & More on JBP

Tue 23 Oct 2007

Joe Brainard's Pyjamas looks into the epidemiological void of 28 Weeks Later, ventures some guesses on the long-distance runners of innovation in poetry and Steve Russell tells us how Tristan Tzara would like to cut your hair. It's all festering at.....

http://joebrainardspyjamas.blogspot.com/
(http://joebrainardspyjamas.blogspot.com/)

********** See what's new at http://www.aol.com

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691. **Stephen Baraban**

Most delightfully named book store?

Tue 23 Oct 2007

Perhaps "Unoppressive Non-Imperialist Bargain Books"
in the West Village, Manhattan, 34 Carmine (at
Bleecker St.) A small eccentric shop, you can't
really go there with the expectation of perhaps
finding whatever you are currently interested in, but
rather you can check out the categories the owner(s)
are interested in, including books by and about
William Blake. I forget what else, as I haven't been
there for a long time. When mosying around the
confusing weirdly-arranged streets around the Film
Forum when I had some time before a movie, sometimes
this store would suddenly loom into view. They're
closing at the end of the year, though, according to
an ad of theirs I saw in the latest issue of the
(ghost of itself) Village Voice.

_____
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http://mail.yahoo.com

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692. **Daniel Godston**

tomorrow: Chicago Calling

Tue 23 Oct 2007

7:30 p.m. on Wednesday, October 24
The Lab (room 105 in Louis Hall)
1877 Campus Dr.
Northwestern University
Evanston, IL 60201
www.northwestern.edu
[redacted]
suggested donation: $5

artists at Northwestern University --
  Asimina Chremos -- dance
  Ed Roberson -- poetry
  Mars Williams -- saxophone
  Clifton Hyde -- guitar
  Jerome Bryerton -- percussion
  Stephanie Young –- poetry (over the phone)
  Jon Godston -- soprano saxophone
  Paul Hartsaw -- tenor saxophone
  J. Otis Powell -- poetry (over the phone)
  Joel Wanek -- upright bass
  Bill MacKay -- guitar
  Jayve Montgomery -- woodwinds and percussion
  Dan Godston -- trumpet
  other performers TBA

Groups of varying sizes (duos to large ensemble) are performing during this event. This event is being broadcast live on WNUR.

WNUR is a non-commercial, listener-supported radio station broadcasting at a frequency of 89.3 MHz FM at a power of 7200 watts. The WNUR studios are located on the campus of Northwestern University in Evanston, IL and the station produces a signal, which can be heard by nearly 3 million potential listeners throughout Chicagoland. WNUR also streams on the internet via the website www.wnur.org to listeners all around the world.

www.chicagocalling.org

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693. **Aryanil Mukherjee**
Re: Picabia
Tue 23 Oct 2007

Great insight and very true. I haven't read Picabia (will read soon) but Tzara's poetry
often seems fresher than experimental poetry written today beyond place. There is
an old book by Paul Carrol - The Poem In Its Skin where he discusses John Ashbery's
starkly dadaist poem "Leaving the Atocha Station" in conjunction with a Tzara poem
to reveal the dada quality in early Ashbery.

In fact I have often wondered if anyone did a comparative study of Abstract Expressionist
paintings and Dada poetry - they fit each other so well.

----- Original Message -----
From: "Andy Nicholson" <[redacted]>
To: <[redacted]>
Sent: Tuesday, October 23, 2007 12:45 PM
Subject: Re: Picabia

> *Barry,*
>
> *Great review. I was especially glad to see connections made between Picabia's work and contemporary poetry. There are a few Dada poets--particularly Tzara and Picabia--who, in my opinion, have been overlooked in America due to the popular image of Dada but whose work was highly developed and complex, using techniques that make them look almost like contemporaries at times.*
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> *Members of this list may be interested in my piece on the poetry of Francis Picabia, in the current issue of The Nation:*
> *http://www.thenation.com/doc/20071105/schwabsky*

> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.488 / Virus Database: 269.15.8/1088 - Release Date: 10/23/2007 1:26 PM*

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694. **Ruth Lepson**

Re: No to intolerance and Islamophobia! (from Jewish Voice for Peace & US Campaign to End the Occupa

Tue 23 Oct 2007

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> *If there were a travelling lecture show many hundreds of years ago against Inquisitionist ideology (representing a minority of Christiandom) - darn those Catholic fascists - even if the speakers were reactionaries, would we protest that/them?*
>
> *So how about this "so-called Terrorism Awareness Project"?*
>
> *What is their "intolerant" message?*
>
> *What is their "phobic" message?*
>
> *Who are the "extremist speakers" and why are they "extreme"?*
>
> *From my experience living in the Arab-Muslim world since 2000, this place seems to be a hotbed of phobias: Christophobia, Judeophobia, Secular-phobia, Humanism-phobia, Iconophobia, Xenophobia...*
>
> *...and Blame-Everyone-But-Us-For-Everything-Philia.*
>
> *I had never really experienced a real anti-Semetic environment until I started living in the Middle East. (Most people here will say to us outsiders "we love the Jews; we just hate the Zionists.") One of my colleagues - a Muslim female - last year insisted to me that "EVERYbody hates the Jews." I didn't know that - "everybody"?*

I was shocked - "racism and bigotry!" right?

One of my students has a Malay mother and American father. (I don't know if he converted before or for marrying her mother.) She told me that he had quite the experience here. Since he's a white American, no one thought he could be a Muslim. But once his colleagues discovered he was a brother Muslim, they started making all these hateful comments about "the Jews" to him. He was shocked.

I have angered people (whether my fault or not) and they have called me "Jew" as an insult. This one young minibus driver in Muscat whom I kept telling to stop turning around and to watch the road, yelled, "You Jew" at me as he drove away. I just laughed and tried to yell back at him, "You Arab," but I couldn't because I was laughing at his attempt at an insult. That's the reason I tried to yell back what I did - I thought it was a ridiculous thing to say, to consider an insult.

You should see these costume dramas on TV here during Ramadan. Sometimes there
are the evil Jews and the evil Christians in them, reinforcing the ounce-and-future Muslim Empire's foundation myths.

Back to the email topic...

*Of course, not to be out-done by their so-called enemy, "Terrorism Awareness Project" is prime double-speak. Yes, these things can be like the 5 minute hate in *1984*. I agree.*

OK. So now I looked at the link which lists some possible speakers:

"Ann Coulter, who recently made quite a splash with her unabashed Jew-hatred"

Yes, AC has been a total wack-job everytime I've heard her open her mouth.

"Robert Spencer, who calls Islam, "the world's most intolerant religion"

So, why can't he say that? Would any of us protest if he'd said the same about Christianity? Do you think Shari'a Law would accept such things as the US Bill of Rights or the UN Charter on Human Rights? No, they are actually quite opposed on several points.

We may disagree with Spencer's mission or attitude or conclusions, but his analysis is strictly text-based from the Qu'ran and Hadith. I've read one of his books. I would like to hear him in a free and open debate with a politically-correct, Islam-is-the-religion-of-peace-and-tolerance-type Imam.

"Rick Santorum, who compared homosexuality to incest and bestiality"

Yup, RS is another wack-job. But I don't know what this quote has to do with the topic. Oh well. Insantorum is just speaking in the spirit of the Old Testament, which by the way often sounds a lot like the Qur'an and Hadith, especially the the violent passages.

"And of course, David Horowitz whose long history of racism has included attacks on affirmative action and the statement that 'guns don't kill black people, other blacks do.'"

Oh yeah, DH just can't get over being a bad little boy in the 60s and has been begging for forgiveness ever since.

Anyway, are we suposed to have good poet opinions, and stand in line, on affirmative action and gun violence? What would they be? I probably already have them but I just feel weird that certain ones may be expected of me.

Anyway, I guess I'm replying here because I feel that just about every public side of this so-called debate (Islamophobia vs. Islamofascism) too often tends to be over-simplified.

Remember, to us these "conservative" speakers sound like Al Gore sounds to them. You can bet that the Nobel Peace Prize story was told very differently on Fox than on Al-Jazeerah. (It's a hoot switching back and forth.)

If the Muslim Empire (under the Ottomans) had not finally been turned back at Vienna, how different would Europe and the Americas be today?

Whenever I implore my students to have anti-war and pro-peace rallies (as opposed to the "death to […]" demonstrations we all see on TV) because "Islam is the religion of peace that's been hijacked," they say...when they finally say something...that they feel that they might get hurt by their fellow Muslims for taking a public stand against alleged jihadism and alleged terrorism. (More likely their families could get deported, which is the main tool of social control in the Gulf with its innumerable expatriates. The government also controls Mosque preaching so it is not inflamatory.) And that's here in the UAE - a very "tolerant" and laidback place.

Such lynchings have been documented in Gaza.

Man, that's tolerence!

Nicholas Karavatos
Dept of English
American University of Sharjah

> *PO Box 26666*
> *Sharjah*
> *United Arab Emirates*
>
> *Date: Sat, 20 Oct 2007 11:38:06 -0400*
> *From:* [redacted]
> *Subject: No to intolerance and Islamophobia! (from Jewish Voice for Peace & US Campaign to End the Occupation)*
> *To:* [redacted]
>
> *On October 22-26 the so-called Terrorism Awareness Project, will send extremist speakers to campuses across the country to spread a message of intolerance and Islamophobia, in a campaign billed as "the biggest conservative campus protest ever."*
>
> *Spread the word! Ask your friends to join Jewish Voice for Peace in our condemnation of this campaign of racism and bigotry!*
>
> *For more information, go here:*
> *http://www.democracyinaction.org/dia/organizations/jvfp/petition.jsp?petition_KEY=754*
>
> _____
> *Peek-a-boo FREE Tricks & Treats for You!*
> *http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us*

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695. **Grant Jenkins**
best poetry book store?
Tue 23 Oct 2007

Thanks to some recent posts, I've been able to update my experimental-friendly bookstore list <http://www.myspace.com/grantmjenkins>. Keep 'em coming, and backchannel me, if you think of more <[redacted]>

Grant

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696. **Maria Damon**
Re: Frost, Stevens: which one actually took classes w William James?
Tue 23 Oct 2007

GS studied w/ James at the "Harvard Annex," later to be known as Radcliffe. But with regard to the original question, i guess that means it was Frost and not

Williams (who went to UPenn, i believe, w/ Ezra Pound), who *also* studied w/ James at Harvard. ??

amy king wrote:
> She studied with James at Johns Hopkins, and there is a funny little story about her deciding not to take an exam he once gave. He encouraged her greatly (and gave her an A the day she wrote the note claiming she didn't feel like taking a test). She left the medical program about a semester before graduation.
>
> Diane DiPrima <[redacted]> wrote: Gertrude Stein studied with William James, I know, while her brother was
> registered at Harvard.
>
>
> _____
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>

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697. **Michael Tod Edgerton**
Re: Most delightfully named book store?
Wed 24 Oct 2007

My favorite is the perfectly (re)named Unnameable Books, as much for how suited that name is to the context of its renaming as the delish Beckett reference. Tell Adam Tod says "Yo!" (Yo, Adam: Yo!)

Unnameable Books (new & used)

still Adam's, formerly "Adam's"
***

UNNAMEABLE BOOKS
***
456 Bergen Street
Brooklyn NY 11217
[redacted]
[redacted]

TUES noon - 10 pm
WEDS noon - 10 pm
THUR noon - 10 pm

FRID 10 am - midnight
SATU 10 am - midnight
SUND 10 am - 10 pm
MOND closed

***

New name, same new store.
Now 100% guaranteed unnameable.

We are not in any way associated with anything called "The Adams Book Company." Really, we prefer not to associate with people like that.

***

Located in north Park Slope, Brooklyn, just around the corner from the Atlantic Yards landgrab.

Between 5th Avenue and Flatbush.

Steps from the Bergen Street 2,3 train.

A very short walk from BAM, the Atlantic Ave. subway hub, the Long Island Railroad, Pintchik Hardware, Blue Sky Bakery, the Target Superstore, Prospect Heights, Boerum Hill, downtown Brooklyn, Fort Greene --

we are close to everything. Look at a map.

***

Send us an email to sign up for our monthly newsletter!

Stephen Baraban <[redacted]> wrote: Perhaps "Unoppressive Non-Imperialist Bargain Books"
in the West Village, Manhattan, 34 Carmine (at
Bleecker St.) A small eccentric shop, you can't
really go there with the expectation of perhaps
finding whatever you are currently interested in, but
rather you can check out the categories the owner(s)
are interested in, including books by and about
William Blake. I forget what else, as I haven't been
there for a long time. When mosying around the
confusing weirdly-arranged streets around the Film
Forum when I had some time before a movie, sometimes
this store would suddenly loom into view. They're
closing at the end of the year, though, according to
an ad of theirs I saw in the latest issue of the
(ghost of itself) Village Voice.

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Doctoral Student
Department of English
Park Hall
University of Georgia
Athens, GA 30602
[redacted]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score."
- Rosmarie Waldrop, Lawn of Excluded Middle

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698. Paul Nelson
Favorite Poetry Bookstore
Wed 24 Oct 2007

There is one all poetry bookstore west of Cambridge: Open Books: A Poem Emporium, featured on The News Hour:

http://pbs-newshour.onstreammedia.com/cgi-bin/visearch?user=pbs-newshour&template=play220asf.html&query=%2A&squery=+ClipID%3A4++VideoAsset%3Apbsnh102207&inputField=%20&ccstart=2747259&ccend=3237313&videoID=pbsnh102207

John Marshall and Christine Deavel are two fine poets, great people and seem to be making a living selling poetry. One time I was buying books there and told John I shouldn't be buying because I did not have any money. He said: "If we sold only to people who had money, we'd be out of business."

http://www.openpoetrybooks.com/

Paul E. Nelson, M.A.

Global Voices Radio
SPLAB!
American Sentences

Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [redacted] or [redacted]

"If there is still one hellish, truly accursed thing in our time, it is our artistic dallying with forms, instead of being like victims burnt at the stake, signaling through the flames." --Artaud

↑ Index

699. Alan Sondheim
family hearth
Wed 24 Oct 2007

---

family hearth

wife and father and cat, 30 and 93 and 7, videomaker 64, at home in pennsylvania

http://www.asondheim.org/familyhearth.mov

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700. Andy Gricevich
Re: Poetry Language Thought/ Martin Heidegger
Wed 24 Oct 2007

Heidegger was basically spineless when it came to politics. His rectorial address is about as bad as it gets (something like "the Fuhrer is the only, ultimate, and sole reality"). He did nothing to defend Husserl's dismissal from Freiburg, based entirely on his Jewishness.

His thought is, at many places throughout his career, fascinating, beautiful, useful, irreplaceable. As a way of thinking as an ongoing activity, an open process that isn't obsessed with results, it's perhaps unparalleled. Some of the philosophy that has actually often come to mind in relation to my everyday experience.

And he gets tripped up on the very conceptual baggage he claims to avoid, confusing the productive tentativity with which he never-quite-defines his jargon with the vagueness of authoritarian power

(wonderful books that would otherwise end in frustrating inconclusiveness are capped off with statements like "we must bow down before the mystery"). When lessons can't be learned from this sort of thing, I've found that the best response is to make fun of him--which has also been the case when reading some of his best stuff, and is why I always refer to him as "Heidi," imagining him skipping around in his little mountain knickers...

I like a lot of "Poetry, Language, Thought." I often think his writing on poetry is nonsense, though, and that the poets themselves always do better. "The Origin of the Work of Art" has been a really productive text to struggle with--the ideas of "earth" and "world," I find, constantly reveal new and illuminating facets. At the same time, I'm troubled there, and all over Heidi, by the emphasis on rootedness, "establishing nations," peoples, gods... I have an essay from college I've been meaning to de-academize that contrasts the "establishing" trend in that essay with Silliman's "Tjanting" as an artwork (one of many) that enacts phenomenology in a loosening way, dehabituating, opening up a "world" constantly even as it "sets it up."

There's a much better translation, incidentally, in the Cambridge edition of "Holzwege."

Anyway, I'm for it.

--Andy

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701. **eric unger**

STRING OF SMALL MACHINES: issue 3

Wed 24 Oct 2007

---

string of small machines : issue 3, out now from House Press.

A poem by Paul Klinger from the issue :

Me, Marvell

seeing
how much
could
swing
upon
one part

receiving
more

I am at them
with this in
mind and I
am sound

is Marvell
as he has
made himself
a pocket
a real purse
he has

where he keeps
these ideas

always
at the
vegeta-
ble

after
that
part-
icular
address

veritable
which
skin
feeling of
the other
end

--
featuring :

sabrina calle
harold abramowitz & amanda ackerman
kathryn l. pringle
cedar sigo
maureen thorson
mark lamoureux
brandon downing
roberto harrison
paul klinger
elzabeth robinson

cover: michael slosek

copies available for 6 dollars thru PayPal at
http://housepress.blogspot.com

string of small machines is the poetry magazine of House Press, published in Chicago, edited by Luke Daly, Barrett Gordon, and Eric Unger.

House Press is an independent, poetry-centered arts community founded in Buffalo, NY in 2002. Authors / publishers live in Buffalo, Chicago, New York, Albany, Charlottesville, and San Francisco.

More info :
http://www.housepress.org
http://housepress.blogspot.com

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702. Jennifer Karmin
Oct 26: BEAST POEM
Wed 24 Oct 2007

You are invited to a performance of
BEAST POEM

5pm Friday, October 26th
in front of the James R. Thompson Center
100 W. Randolph Street
Chicago, IL

Sponsored by the 2nd annual
Chicago Calling Arts Festival
http://www.chicagocalling.org

Poet and artist Jennifer Karmin is collecting writing that plays with the idea of the beast. On October 26th, she will perform BEAST POEM at Jean Dubuffet's sculpture Monument with Standing Beast. After reading the writing aloud, each piece will be given away to commuters on the trains that run next to the sculpture in the Clark/Lake station.

Participating writers include:
David Baratier, Amina Cain, Daniel Godston, Laura Goldstein, Carolyn Guinzio, Paul Hoover, Pierre Joris, Becca Klaver, Larissa Shmailo, Edwin Torres, and more.

BEAST POEM was recently featured on Chicago Public Radio. Once downloaded, the interview and reading are easiest to find at running times 5:46-9:51.
http://www.chicagopublicradio.org/Program_HB_Segment.aspx?segmentID=14105

Submissions
****
Writing for BEAST POEM may be submitted through October 24, 2007. This writing can take any shape or form: poem, story, essay, letter, etc. All writing will considered for 2008-09 publication. Writers should send published or unpublished writing along with one number (1-5) and one color (blue, brown, green, orange, pink, purple). Submissions may be emailed as a word attachment with the subject BEAST POEM to [redacted].

Chicago Calling Arts Festival: October 24-27, 2007
****
Chicago-based artists will showcase performances and projects that involve collaborations with artists living in other locations, here in the U.S. and in other countries worldwide. Artists involved with Chicago Calling work in a range of media, including: music, painting, photography, poetry, and dance. Their collaborations will be prepared, improvised, or a combination of both. This festival is a part of Chicago Artists Month, the twelfth annual celebration of Chicago's vibrant visual art community.
http://www.chicagoartistsmonth.org

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703. **Nicholas Karavatos**
Re: Poetry Language Thought/ Martin Heidegger
Wed 24 Oct 2007

Damn right we should be critical of what we read, underlying assumptions, etc.

But when a discussion of this type pops up, I always end up wondering, "Why aren't we just as critical of so-called Communist [poets] as we are of the so-called Fascists?"

Or is that a false anology?

It's just I hear "s/he was personally a fascist" dismissively hung around the necks of [poets and philosphers], but I never hear similar conclusive judgements about writers of any other socio-political stance. Or maybe I'm not listening.

(Hey, was Dante an "Islamophobe"? He shoved Mohammed into Hell as a "schismatic" in the *Inferno*, didn't he? Does that make Dante a "Christofascist"?)

When we read [poets, philosophers, historians] from bygone eras, perhaps the ancient world, do we consider what their socio-political positions were for any reason other than to delve into the context of their time?

I don't think we use the same readerly objectivity on writers since the end of the 19 century. Now it's personal.

Generally speaking, as I've travelled outside The West I've been astonished at how many people personally consider classism, racism, and sexism to be the normal, natural order of the world and any arguments against such as contrary to human nature. I have noticed much of the world still thinks these socio-political stances are correct.

I wonder if any great writers today from any of these countries subscribe to any of these world views? If they do, should I multiculturally accept them, or ideologically denounce them, or both, or niether?

I don't know.

Yeah, yeah - this is the same old debate of whether an [artist's] personal behavior or political views should affect our relationship with their [artistic] activity.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *Date: Tue, 23 Oct 2007 13:13:30 -0700*
> *From:* [redacted]
> *Subject: Re: Poetry Language Thought/ Martin Heidegger*
> *To:* [redacted]
>
> *Brother, You need to look more closely*
> *under the Heidegger's hood - seductive*
> *writing - compelling - but he was a nazi*
> *as evidenced in his writing of '30s*
> *including in his turn re. what happened*
> *with CONTRIBUTION TO PHILOSOPHY, which*
> *while thoroughly deep is laced with*
> *anti-semitisms. He's a mixed bag - take*
> *from it what you can that's useful.*
>
> *Best as ever,*
> *Sam*
> *--- steve russell wrote:*
>
> *Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful*
> *book. It's late Heidegger, during, what he called "the turning." He no*
> *longer called what he did philosophy. He simply called it "thinking."*
> *Being there in German is Dasein. Dasein was Heidegger's dialogue with*
> *the world.*
>
> *As for his political stance, I only know that he was deeply suspicious*
> *of modernity. He was expelled from the University of Frieburg for*
> *refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent,*
> *his lover at one time, defended him to the end. Heidegger was in no way*
> *a proponent of racial theories of any type. & Heidegger, as far as his*
> *being duped by political bullshit, is certainly not alone among major*
> *20th century artist & thinkers.*
>
> ---
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> ---
>
> *Sam Truitt's "Days"*
> *(improvisational AV*
> *strip each day of 2007)*
> *www.youtube.com/profile?user=Samtruitt*
>
> ---
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_____ Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct=

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704. Pierre Joris
(no subject)
Wed 24 Oct 2007

Check out these recent NOMADICS posts at http://pjoris.blogspot.com:

R.B. Kitaj 1932-2007
Archipelago Thinking
George Seferis' Journals
Günter Grass
Upcoming Readings & Performances
NSA Domestic Phone Record Program
Allen Fisher's Reading

enjoy,

Pierre

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

Pierre Joris
244 Elm Street

Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com/
Nomadics blog: http://pjoris.blogspot.com

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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705. **steve russell**

Re: Poetry Language Thought/ Martin Heidegger

Wed 24 Oct 2007

---

i checked out the Der Spiegel interview after reading your post. he's questioned on both matters. his answer to the rector's address isn't very convincing. on Husserl, i believe him. he calls his treatment of Husser "a human error" and goes on to state that he sent Husserl an apology. i suppose there's no point in trying to defend his blunders. i simply think the totality of his life should be kept in perspective. Shortly before Richard Rorty died, he wrote (I'm paraphrasing), Heidegger was the best Philosopher of the 20th century, but a political coward. I'm not so sure that's fair.

ALDON L NIELSEN <[redacted]> wrote: yes, that is a beautiful book

and, well . . . he also suppressed the dedication to Husserl of his most famous book when that became inconvenient during the Nazi era -- and the infamous rector's address is infamous for good reason --

all of which simply means that we should keep reading him for all that we can learn -- including the humbling lessons of his mast hateful moments --

On Tue, Oct 23, 2007 09:55 AM, steve russell
wrote:

> *Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful book. It's late Heidegger, during, what he called "the turning." He no longer called what he did philosophy. He simply called it "thinking." Being there in German is Dasein. Dasein was Heidegger's dialogue with the world.*
>
> *As for his political stance, I only know that he was deeply suspicious of modernity. He was expelled from the University of Frieburg for refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one time, defended him to the end. Heidegger was in no way a proponent of racial theories of any type. & Heidegger, as far as his being duped by political bullshit, is certainly not alone among major 20th century artist & thinkers.*
>
> _____
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706. **amy king**
Poetry Forum on Goodreads
Wed 24 Oct 2007

Just a note to let you know I'm the moderator of a fairly active forum on Goodreads for those so willing:

http://www.goodreads.com/group/show/233._POETRY_

The members hail from many corners of the globe - from Iran to Japan to Canada to Texas --

_____
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707. **Steve Zultanski**
President's Choice Launch Reading in NYC
Wed 24 Oct 2007

Hi all,

Just letting you know that on Nov. 3 in NYC there's going to be a great reading to launch the first issue of President's Choice magazine.

The readers:

Rodrigo Toscano
Kim Rosenfield
Kareem Estefan
Brian Kim Stefans
Robert Fitterman
Lawrence Giffin
Lauren Spohrer

All appearing at:

The 169 Bar (169 East Broadway) in Manhattan,
on Saturday, Nov. 3, from 5:30 - 8

The cost is $5.

Hope to see each and every one of you there.

In the meantime, President's Choice is still available right here:
http://www.presidentschoice.blogspot.com/

Best,
Steve

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708. **steve russell**
Re: Poetry Language Thought/ Martin Heidegger
Wed 24 Oct 2007

I haven't read the Contribution. I'll check it out. If this piece is laced with anti-semitism, it's unlike any Heidegger I've read so far. Whatever it was about the Volk ... why he felt there was some "inner truth" to National Socialism ... some way to preserve German Identity against the onslaught of technological modernity, there, I think, is where Heidegger's thinking might be revealing. I share some of Heidegger's phobia concerning technology, agriculture, etc. Still, maybe I do need to "look more closely under Heidegger's hood."

Sam Truitt <[redacted]> wrote: Brother, You need to look more closely
under the Heidegger's hood - seductive
writing - compelling - but he was a nazi
as evidenced in his writing of '30s
including in his turn re. what happened
with CONTRIBUTION TO PHILOSOPHY, which
while thoroughly deep is laced with
anti-semitisms. He's a mixed bag - take
from it what you can that's useful.

Best as ever,
Sam
--- steve russell
wrote:

> *Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful book. It's late Heidegger, during, what he called "the turning." He no longer called what he did philosophy. He simply called it "thinking." Being there in German is Dasein. Dasein was Heidegger's dialogue with the world.*
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> *As for his political stance, I only know that he was deeply suspicious of modernity. He was expelled from the University of Frieburg for refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one time, defended him to the end. Heidegger was in no way a proponent of racial theories of any type. & Heidegger, as far as his*

> *being duped by political bullshit, is certainly not alone among major 20th century artist & thinkers.*
>
> _____
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Sam Truitt's "Days"
(improvisational AV
strip each day of 2007)
www.youtube.com/profile?user=Samtruitt

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709. **steve russell**
Mr. Russell & Tristan Tzara on Joe Brainard's Pyjamas
Wed 24 Oct 2007

I let everyone in on The Secret to A Perfect Haircut, a poem by Tristan Tzara & Me. See Joe Brainard's Pyjamas.

_____
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710. **mIEKAL aND**
Re: Most delightfully named book store?
Wed 24 Oct 2007

My favorite is still Boox/Books, the original name for Woodland Patterns in Milw. I remember the first time I saw it when I was young, I couldn't figure out

the weird spelling. How times have changed, as they say. I think they changed the name in the late 70s.

~mIEKAL

On Oct 23, 2007, at 11:04 PM, Michael Tod Edgerton wrote:

> *My favorite is the perfectly (re)named Unnameable Books, as much for how suited that name is to the context of its renaming as the delish Beckett reference. Tell Adam Tod says "Yo!" (Yo, Adam: Yo!)*

The covers of this book are too far apart. -- Ambrose Bierce

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711. **Joshua Kotin**

Chicago Review 53:2/3 Is Available

Wed 24 Oct 2007

The autumn double issue of CR (53:2/3) is available for purchase at ---

http://humanities.uchicago.edu/orgs/review/

Use code GROSSMAN for 10% off subscriptions and individual issues.

The issue ---

POEMS

Book V of Ronald Johnson’s Radi os (entitled “The Book of Adam”); “Rising, Falling, Hovering,” the second half of C.D. Wright’s long poem surrounding the Iraq war (the first half was published in CR 51:3); as well as work by Larissa Szporluk, William Fuller, Sarah Gridley, Roberto Harrison, Mark Tardi, John Peck, Erín Moure, Oana Avasilichioaei, and Elisa Sampedrín.

FICTION

Five short stories by Peter Markus and Jedediah Berry’s “Minus, His Heart.”

ESSAYS

Georges Perec's “For a Realist Literature” (translated and introduced by Rob Halpern) and Allen Grossman's essay on communicative difficulty and Hart Crane's “The Broken Tower.”

The issue also includes “Numbers Trouble,” an essay by Juliana Spahr and Stephanie Young on gender and contemporary poetry, plus a response by Jennifer Ashton.

REVIEWS

Robert P. Baird on Eliot Weinberger's An Elemental Thing
Michael Robbins on Frederick Seidel's Ooga-Booga

Catherine Wagner on Harryette Mullen's Recyclopedia
Chris Woods on Zak Smith’s Gravity’s Rainbow Illustrated
Diana George on Hermann Ungar's Boys & Murderers
Spencer Dew on Gabriel Pomerand's Saint Ghetto of the Loans
David J. Alworth on Daniel Kane's Don't Ever Get Famous
P. Genesius Durica on Laird Hunt's The Exquisite
Joshua Baldwin on Kevin Connolly's Drift

...and the next episode of Kent Johnson’s critical novella, on J.H. Prynne’s To Pollen

[http://humanities.uchicago.edu/orgs/review/ features a few of these reviews as free pdfs]

IN ADDITION . . .

A long response by John Wilkinson to Peter Riley's letter in CR 53:1, postcards of Ronald Johnson's concrete poem Balloons for Moonless Nights, and a note on gender representation in literary magazines.

+ + + +

Please visit us at --- and subscribe --- at http://humanities.uchicago.edu/orgs/review/

+ + + +

Also this week: CR is having an open house.

Please visit Lillie House this Friday evening at 7:30 to celebrate the launch of Chicago Review 53:2/3.

Contributors Roberto Harrison and Kent Johnson --- all the way from Milwaukee and Freeport, respectively --- will read.

There will also be drink and good cheer --- and copies of the new issue . . .

Lillie House is located at 5801 South Kenwood Ave / 60637, just east of the University of Chicago quad in Hyde Park.

+ + + +

Next week: material from earlier issues that link with this one will be posted online (the first half of C.D. Wright's "Rising, Falling, Hovering," part one of Kent Johnson's critical novella on British poetry, and John Wilkinson's review of Simon Jarvis and Peter Riley's response).

+ + + +

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Chicago Review
5801 South Kenwood Avenue
Chicago Illinois 60637

http://humanities.uchicago.edu/orgs/review/

↑ Index

712. Michael Hoerman
Blogger doppelgangers?
Wed 24 Oct 2007

A few years back I had a blog hosted by Blogger, which I deleted after several months of daily blogging. For me, it was a temporary thing to sound out my poetics and connect with poets. When it stopped being fun I deleted the blog thinking that would be the end of it. Withina short time another user obtained the same URL, retrieved my old posts frrom somewhere--probably Google Cache--and reposted them, even using my name on the site. After several months of back and forth with Google Legal, they finally forced removed my posts from the doppelganger site. It turns out, the Digital Millennium Copyright Act protects such posts. If you have a blog and you want to stop, it might be better to delete posts but leave the blog active. Otherwise you might end up needing the 12-step program of letters to Blogger Legal, etc.

Some poets out there still include a link to my old blog pornfeld_dot_blogspot_dot_com. I haven't operated that blog for almost three years. I do have a personal website at myname.com.

Michael Hoerman

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713. Maria Damon
Re: Poetry Language Thought/ Martin Heidegger
Wed 24 Oct 2007

---

can you elaborate on what you find unfair abt rorty's assessment? it seems to give him his due, and at the same time point out the obvious. not every brilliant person is also a model of political courage, and i find it actually reassuring and somewhat refreshing to have that pointed out. who knows what many of us would do in the same situation, but let's tell it like it is.

steve russell wrote:
> i checked out the Der Spiegel interview after reading your post. he's questioned on both matters. his answer to the rector's address isn't very convincing. on Husserl, i believe him. he calls his treatment of Husser "a human error" and goes on to state that he sent Husserl an apology. i suppose there's

no point in trying to defend his blunders. i simply think the totality of his life should be kept in perspective. Shortly before Richard Rorty died, he wrote (I'm paraphrasing), Heidegger was the best Philosopher of the 20th century, but a political coward. I'm not so sure that's fair.
>
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> ALDON L NIELSEN <[redacted]> wrote: yes, that is a beautiful book
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> and, well . . . he also suppressed the dedication to Husserl of his most famous
> book when that became inconvenient during the Nazi era -- and the infamous
> rector's address is infamous for good reason --
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> all of which simply means that we should keep reading him for all that we can
> learn -- including the humbling lessons of his mast hateful moments --
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> On Tue, Oct 23, 2007 09:55 AM, steve russell
> wrote:
>
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>> Has anyone read Heidegger's "Poetry Language Thought?" It's a
>> beautiful book. It's late Heidegger, during, what he called "the
>> turning." He no longer called what he did philosophy. He simply called it
>> "thinking." Being there in German is Dasein. Dasein was Heidegger's
>> dialogue with the world.
>>
>> As for his political stance, I only know that he was deeply suspicious of
>> modernity. He was expelled from the University of Frieburg for refusing to
>> censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one
>> time, defended him to the end. Heidegger was in no way a proponent of
racial
>> theories of any type. & Heidegger, as far as his being duped by political
>> bullshit, is certainly not alone among major 20th century artist &
>> thinkers.
>>
>> _____
>> Do You Yahoo!?
>> Tired of spam? Yahoo! Mail has the best spam protection around
>> http://mail.yahoo.com
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shape of the lantern - too with Eliot and Pound among others of era. Williams on the other hand called it, of course. Again, I think we take what we can use.

Sam Truitt's "Days"
(improvisational AV
strip each day of 2007)
www.youtube.com/profile?user=Samtruitt

----- Original Message ----
From: Nicholas Karavatos <[redacted]>
To: [redacted]
Sent: Wednesday, October 24, 2007 4:56:35 AM
Subject: Re: Poetry Language Thought/ Martin Heidegger

Damn right we should be critical of what we read, underlying assumptions, etc.

But when a discussion of this type pops up, I always end up wondering, "Why aren't we just as critical of so-called Communist [poets] as we are of the so-called Fascists?"

Or is that a false anology?

It's just I hear "s/he was personally a fascist" dismissively hung around the necks of [poets and philosphers], but I never hear similar conclusive judgements about writers of any other socio-political stance. Or maybe I'm not listening.

(Hey, was Dante an "Islamophobe"? He shoved Mohammed into Hell as a "schismatic" in the *Inferno*, didn't he? Does that make Dante a "Christofascist"?)

When we read [poets, philosophers, historians] from bygone eras, perhaps the ancient world, do we consider what their socio-political positions were for any reason other than to delve into the context of their time?

I don't think we use the same readerly objectivity on writers since the end of the 19 century. Now it's personal.

Generally speaking, as I've travelled outside The West I've been astonished at how many people personally consider classism, racism, and sexism to be the normal, natural order of the world and any arguments against such as contrary to human nature. I have noticed much of the world still thinks these socio-political stances are correct.

I wonder if any great writers today from any of these countries subscribe to any of these world views? If they do, should I multiculturally accept them, or ideologically denounce them, or both, or niether?

I don't know.

Yeah, yeah - this is the same old debate of whether an [artist's] personal behavior or political views should affect our relationship with their [artistic] activity.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> Date: Tue, 23 Oct 2007 13:13:30 -0700
> From: [redacted]
> Subject: Re: Poetry Language Thought/ Martin Heidegger
> To: [redacted]
>
> Brother, You need to look more closely
> under the Heidegger's hood - seductive
> writing - compelling - but he was a nazi
> as evidenced in his writing of '30s
> including in his turn re. what happened
> with CONTRIBUTION TO PHILOSOPHY, which
> while thoroughly deep is laced with
> anti-semitisms. He's a mixed bag - take
> from it what you can that's useful.
>
> Best as ever,
> Sam
> --- steve russell wrote:
>
>> Has anyone read Heidegger's "Poetry Language Thought?" It's a
 beautiful
>> book. It's late Heidegger, during, what he called "the turning." He
 no
>> longer called what he did philosophy. He simply called it
 "thinking."
>> Being there in German is Dasein. Dasein was Heidegger's dialogue
 with
>> the world.
>>
>> As for his political stance, I only know that he was deeply
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>> of modernity. He was expelled from the University of Frieburg for
>> refusing to censor Nietzsche anti/anti Semitic writings. Hannah
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>> a proponent of racial theories of any type. & Heidegger, as far as
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>> being duped by political bullshit, is certainly not alone among
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> Sam Truitt's "Days"
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_____ Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct

_____
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http://mail.yahoo.com

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715. Catherine Daly
Re: Frost, Stevens: which one actually took classes w William James?
Wed 24 Oct 2007

Stein at proto-Radcliffe. Stevens, not Williams. Stevens also went to Harvard, but I don't think he studied with James there. He took a few courses, went on to NYU law.

--
All best,
Catherine Daly
[redacted]

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716. Gerald Schwartz
Re: Most delightfully named book store?
Wed 24 Oct 2007

For me and for all my Albany days,
it is Dove & Hudson Old Books
296 Hudson Ave. (at the intersection
of Dove and Hudson), run by Dan
Wedge and denison'd by people
like me, Harrison Fisher, and the
entire band of ED's Redeeming
Qualities... when in town...

Gerald S.

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717. lauren levin
Issue #1 of Mrs. Maybe Now Available
Wed 24 Oct 2007

Mrs Maybe #1 is now available.
It includes poems written by:

Jessica Savitz, Kyle Kaufman, Avery Burns,Megan Breiseth, Catherine Theis, Stephanie Young, Scott Inguito, Lauren Levin, Julie Choffel, Graham Foust

, Steve Kramp, Jared Stanley, Aaron McCollough
, Marisa Libbon, Sandra Lim and Tyrone Williams, plus a
Robert Duncan top ten list from Lisa Jarnot, with cover art by George Chen.

Copies of the magazine are available for seven dollars postage paid. Please email us ([redacted]) or visit our website,

mrs-maybe.com for more information.

If you live in the Bay Area, please come to our reading at

Canessa Park Gallery in San Francisco
on November 11th, a Sunday, 3pm.

Thanks,

Lauren Levin & Jared Stanley, Editors
Mrs Maybe, a Journal of Skeptical Occultism
"Stop seeing things and let the scene begin."

mrs-maybe.com

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718. Pierre Joris
Re: Poetry Language Thought/ Martin Heidegger
Wed 24 Oct 2007

on the Heidegger & fascism thing, I did some work years ago when the Farias book came out, and that essay is available on EPC (http://writing.upenn.edu/epc/authors/joris/heideggerfascism.html) and may still be of use for anyone coming new to the question.

Pierre

On Oct 24, 2007, at 9:16 AM, steve russell wrote:

> *i checked out the Der Spiegel interview after reading your post. he's questioned on both matters. his answer to the rector's address isn't very convincing. on Husserl, i believe him. he calls his treatment of Husser "a human error" and goes on to state that he sent Husserl an apology. i suppose there's no point in trying to defend his blunders. i simply think the totality of his life should be kept in perspective. Shortly before Richard Rorty died, he wrote (I'm paraphrasing), Heidegger was the best Philosopher of the 20th century, but a political coward. I'm not so sure that's fair.*
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*and, well . . . he also suppressed the dedication to Husserl of his most famous
book when that became inconvenient during the Nazi era -- and the infamous
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theories of any type. & Heidegger, as far as his being duped by political
bullshit, is certainly not alone among major 20th century artist & thinkers.*

---

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*<<

> *We are enslaved by*
> *what makes us free -- intolerable*
> *paradox at the heart of speech.*
> *--Robert Kelly*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]
>
> _____
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com/
Nomadics blog: http://pjoris.blogspot.com

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719. Barry Schwabsky
horrors of neo-liberalism threaten the German book world
Wed 24 Oct 2007

Fascinating: http://www.nytimes.com/2007/10/24/arts/24book.html?_r=1&oref=slogin

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720. **Christina Lovin**
Re: best poetry book store?
Wed 24 Oct 2007

I forgot to mention a tiny bookstore in Midcoast Maine: The Personal Book Shop, on Main Street in Thomaston, Maine (just down the street from the Maine Prison Store). The shop is run by a very cool woman, Marty. Although she carries more than poetry books, she is very attuned to the poetry vibe in Maine and hosts many poetry readings in her cozy little shop. If she doesn't have what you want, she will go to great lengths to get it. Stop in if you're in the Camden/Rockland/Thomaston area. Tell her I sent you!

Christina Lovin

---------- Original message from Grant Jenkins <[redacted]>: ----------

> *Thanks to some recent posts, I've been able to update my*
> *experimental-friendly bookstore list*
> *. Keep 'em coming, and*
> *backchannel me, if you think of more*
>
> *Grant*

↑ Index

721. **David Chirot**
Re: Picabia
Wed 24 Oct 2007

Dear Stephen and Barry:

Apologies for the delay in responding--i began this Sunday and ever since have been experiencing the interrelationship of the intermittent with the interminable--intermittently being able to write a few words among interminable interruptions, making the intermittent entries become an interminable project unless ----put it this way--i better be done in time for Game One of the "World Serious" as Ring Lardner's characters call it--

Thank you very much for the review Barry--i am very much looking forward to reading the book and liked your review-- the question i bring up here--is more of a general one which also includes the review, but only a tiny tiny bit of the review-- i shd also mention that at one point Picabia was a friend of Gertrude Stein's and before people think otherwise i have been a fan of her works for so long a time it is impossible for me to grasp actually having able to traverse so many eons--who knows, perhaps i, too, was a friend of Gertrude Stein's and am just suffering from temporary amnesia? I do recall going to the place in Paris, but not finding any one at home at the time . . .

The copy of the Picabia book i found at the Schwarz indie bookstore (yet to check library) is shrink wrapped, so only had the opportunity to peruse the prose stylings of the blurbographers, including of course Jerome Rothenberg, who sent his to this list. The others are Charles Bernstein, Marjorie Perloff & David Antin. If one includes Barry's use of Silliman's "torque" in his review and Rothenberg's Novalis quote that "Language is Delphi," the implication is that Picabia is a sort of proto-Language poet. Or even an honorary member--"one of our contemporaries." This brings up some interesting questions about the nature of the perceptions of the productions of time when examined through lenses ground and polished to the present's specifications. I am looking forward to reading the book to see--or read Picabia's Collected works to find--if he anywhere writes out various ideas of his own about the techniques he is employing which Barry uses the word "torgue" for. An interesting effect of using this word is that, rather than giving the impression that Picabia's work long ago did what is for some time now claimed to be the provenance uniquely of American poetry, it instead gives the impression that Picabia's work is being turned retrospectively into a branch of Language Poetry by virtue of this assocaition. All of the blurbs keep saying that Picabia is "one of our contemporaries". From another point of view would not this indicate in fact how reactionary the present is that it is only now realizing that things of sixty to a nearly a hundred years ago are "our contemporaries"? If one reads Hans Richter's 1963 Dada Art and Anti-Art or Abstract Expressionist painter Robert Motherwell's great anthology originally issued in the 1950's The Dada Painters and Poets, Dada poetry is treated very seriously for American readers. (Richter notes at one point having Walter Benjamin translate a Picabia poem for a journal that he edited.) The great Japanese poet Shinkichi Takahashi, known in English for his volumes of Zen poetry and writings, was Japan's first Dadaist, wrote and published Dada poetry and got himself arrested for Dada activities.The influence of Dada in his Zen poetry is very strong. (There is a very fascinating book by a Korean scholar on Tzara and Takahashi.) The fact of the matter is that poetry of the Dadaists has played a huge role around the world for a very long time--the works of Tzara, Hausmann, Picabia, Schwitters and a poet as yet far too little known in the USA--the artist Hans (Jean) Arp, who wrote in both French and German. Dada also produced a vast body of Visual Poetry in every one of its locations globally and in New York, Picabia was closely associated with Stieglitz. (His journal 391 alludes to Steiglitz's 291.) W C Williams hung out with the NYC Dada crowd (and was particularly perturbed by the Baroness--herself a poet of note). Williams on the final pages of Spring and All includes a critique of Zaum, very far in advance of its much later "discovery" in the USA of the late 20th century. A great deal of the traditions which grew out of Dada and the Futurisms have been for the most part marginalized in American poetry, and when admitted into it, as with the

example of Picabia, seen through a very particular lens, in order in a sense to "torque" it into "the American Tree." One might say that this is the imperialist aspect of American thought, that this being the land of invention, of course all things have their true origin here, and if not, then they can be very quickly subsumed into the narrative of the American Dream, Manifest Destiny and be included in some antholgies alongside American "masters." Fellini said of his Satyricon: "It is a science fiction film set in the past." This is an excellent way to describe some of the possibilities opened up in examining this way of thinking. In the tape-essay "Renga and the new Sentence," Tosa Motokiyu, Ojiu Norinaga and Okura Kyojin discuss and demonstrate that Silliman's "New Sentence" has actually been present and functioning for four centuries in Japanese Renga, which in its 20th century experimentations has moved even further than its American counterpart, especially in concerns with single author ownership of texts, an ideological construction firmly embedded in the "private enterprise" emphasis of American capitalism. The tape-essay both undercuts the "originality" of the New Sentence and at the same time lends a kind of added stature to it by virtue of its being joined with a tradition it was unaware of. It can still, in a way, lay claim to being something of "an American original" by virtue of this happenstance, and hence underscore the prescience of its author. In a funny way, a person could even "torque" the situation and claim that the American is revealing to the Japanese what they did not know that they had been doing all along, just as poor Picabia never knew at all what he was up to, and now "we" do. At the time (1992) this tape-essay appeared in Aerial, the three discussants were known as the translator-editors of the Japanese poet Araki Yasusda. Today, Yasusada having emerged as the fiction he "really" is, Motokiyu is the pseudonym of the late person averred to be the "author." Who the other two discussants "really" are--or-were--or will be--as with Motokiyu, becomes unmoored from single authorship identity--and drifts into the Poe-eque regions hovering between the living and the dead, floating among the Real and the Unreal, among identities actual, pseudonymous and anonymous, ghost written and posthumous. These multiplicities of hyper authors can be understood I think not only as a critique of "authorship" and "authority," but of reading as well. Note again the authors chosen to write the blurbs introducing Picabia and mentioned in the review. Reading these names and what they write and are (presumed to be) associated with in the reader's mind, one is guided already into a certain way of reading Picabia, a frame within which to view his techniques and formal qualities. Already the poet is being "set up" for a certain kind of reception and as it were being taken possesion of--"one of OUR contemporaries." That a critique of authorship leads to one of reading is one of the myriad fascinating ideas put forth in Borges' story "Pierre Menard." The story opens with a critique of a catalogue of the works of Menard, leading to the discussion of his most important but

missing text, his exact, yet superior, word for word writing of a few chapters of Don Quixote. Menard's labors are immense, his drafts thousands of torn up pages. Yet the little he produces, while seemingly the futile word for word reproduction of the original. takes on added qualities not possesed by Cervantes' text. Demonstrating how greatly the text written by Menard differs from that of Cervantes, Borges' narrator quotes a passage which he says is "a mere rhetorical eulogy" by "the ingenious layman" Cervantes, but, when written by Menard, coming after William James in time, "does not define history as an investigation of reality, but its origin," and whose "final clauses are shamelessly pragmatic." Borges' narrator also notes the contrast ins styles between the 20the century Frenchman writing in 17th century Spanish (it "suffers a certain affectation") and that of the 17th Century Spaniard "who handles easily the ordinary Spanish of his time." In short, what might at first have appeared to be a very confining exercise opens instead on a radically new adventure. "Menard (perhaps without wishing to) has enriched, by means of a new technique, the hesitant and rudimentary art of reading: the technique, with its infinite applications, urges us to run through the Odyssey as if it were written after the Aeneid . . . .This technique would fill the dullest of books with adventure. Would not the attributing of The Imitation of Christ to Louis-Ferdinand Celine or James Joyce be a sufficient renovation of its tenuous spiritual counsels?" In this way, one can claim that Picabia is really "one of us"--because he seems to fit in with dicta of the time by "one of us." (That is, if we read him via torque.) Yet what this does is "fill the dullest of books with adventure"--that is, the dull book of all the vast decades and countries of poets who have been studiously ignored , and when "discovered," are found to be surprisingly like what "we" have known about al the time. "Torque" is an example of this. I recall reading an old essay of Bernstein's in which he also uses a car associated word--"souped up" for a somewhat similar purpose, of adding power to a word, a phrase, a line, sentence, etc. This kind of "gear head" talk fits in with the manly phrase "muscular prose" which crops up so very often among American male writers. (Including Pound and Bernstein.) It also follows in a line of American poets who made analogies of writing and driving--Creeley in the Introduction to Naked Poetry, Kerouac ("Writing is silent meditation going a 100 miles per hour," and Neal Cassady as the ultimate torquer), and W.C. Williams, halting his car at the train crossing and using the time to write what he is seingo n his doctor's rounds. Yet the origin of the automotive fetish is to be found in the first manifesto of modernism, Marinetti's 1909 "Founding and Manifesto of Futurism." Amazingly enough, Marinetti's machine is not simply a mechanical device, but also the predatory machine par excellence, the celebrated companion of Lautreamont's Maldoror and haunter of Hollywood beaches:

"They thought it (the car) was dead, my beautiful shark, but a caress from me was enough to revive it: and there it was, alive again, running on its powerful fins!."

(Marinetti in 1909 by means of Futurist speeds seeing already the fins of Fifties American cars driven at Cassady warp speeds--)

Reading of Picabia's later work in which he is doing his reworkings of Nietzsche's texts--is he not moving into the realms of Borges' Menard, of Motokiyu's Yasusada and friends in the 1930's writing 1980's American poetry in a tradition already four hundred years old, and claimed to be specifically influenced by a Jack Spicer then aged 12?

In early twentieth century western modernism there is the search for an "outside" to contact for an influx of the "other," of the "new," of the "unknown,." Kandinsky turned to the study of the art of children Picasso and others to the art of Africa, to the incorporation of outside elements into a painting and poem by means of collage, the importing of techniques and effects from telegraph, radio, cinema, x-rays, photogrpahy, aerial photography. The shapes and sizes of post cards became elements in structuring poems such as Apollinaire's calligrammes. The extreme brevity of Ungaretti's poetry written in between gun fire and artillery blasts. The rapid disintegration of language from Futurist shatteings of syntax and abandonment of punctuations to the chance drawings of words from a hat of Dada. And from there to using the letter as an element (Hausmann, Schwitters). Kruchonyhk turned to the Pentcoastal speaking in tongues for inspiration in the founding of Zaum. And after Prinzhorn's work on The Art of the Mentally Ill appeared in 1922, there are the first importings of the works ft the clinical "outsider," into serious consideration in art and poetry. By contrast, one does not find such a turning in most American poetry to an outside. It's very interesting that Gertrude Stein's example has attained such a (forgive me) huge presence in American poetics,as some aspects of her work exemplify a turning to an extreme focus on a private language in a privatized sphere, where the Author in a sense reigns supreme. I don't recall in which book, but Stein remarks that one of the reasons she lived in Paris was that this way she would not be hearing daily the english language. (Well--what about Alice and all the visitors?) What she meant was that to be in an environment where English was seldom and selectively heard, in her writing the only voice she really was hearing was her own. It is not that speech and voice vanish--she did write palys and operas after all--it is that writing can be purified of any sounds other than what she is able to have complete control of through this intense listening only to oneself. The privateness of language becomes in many works the "subject" so to speak--it is both the subject that writes and the subject of which it writes. The extreme density of a text like "Stanzas in Meditation," for example, is a kind of collapse of matter on its way to being

something approaching a black hole. The private and its privatization of a literary landscape, a geography, a history, create a topology of seemingly impenetrable surfaces. The "isolationism" associated with many traditions of American thought manifests as this outward opacity of an extremely self-involved private language. This is only one aspect of Stein's writing, to be sure, but is one that has a lot of influence and cachet. In a way, it is in the tradition of a Whitman, a "Song of Myself" and (my) " "Body Electric" channeled into "material words" rather than worlds, cosmos. The words though, have become the sole property of Gertrude Stein, her private language. It is still, for all the community of friends and celebrity, the American individualist who is the Author and Owner supreme. One reads that Picabia is like a contemporary. Might one not read this the other way round--and think--oh my God!!--we are only now reaching what Picabia was up to many millenia ago? That via isolationism, selective filtering of texts chosen to fit into the narrative which will culminate in "our contemporeinity" being at the apex of all poetic accomplishments in the "avant" and "post avant, " that via all this, the world has none the less gone on turning and poets producing astounding works and creating innumerable innovations, smashing all manner of conventions and taboos, while Americans have been busy with imperial Sentences of Death, Torture, Security, Surveillance, Ethnic Cleansing and other favorite activities with one hand and "radical" or "conservative" poetry debates on the other? For example, following Picabia's example, one could use his working with Nietzsche's to turn around and use Picabia's own texts as the lens through which to read, say, "one of our contemporaries." Or employ the method of the fictional Japanese and Menard--to use and old text in the present as though written again now as a means by which to examine works in the present, works in the past. This proliferates the means by which may make use, learn from, investigate with texts not as something to be fitted in to the appointed slot--but something which is welcomed in as a tool for opening up, disordering, creating new arrangements, knocking over the applecart, In short--not to say, ah a welcome addition to the shelf of the history of --the continued reflection of our singular radiance-- Bu aha!--something --uncanny, alive--not yet caged in he zoo or pinned in the insect collection in the poetry sections . . .

I don't think anyone mentioned as yet among innovators and makers of invective and so forth Archilochus? The inventor or the iambic pentameter, of lyric poetry and of the mighty insult--one so vile that it caused the man it was directed at to kill himself. Also one of the greatest of comic poets. Mercenary solider, bastard son of an important person, poet extraordinaire. Re the quote from Novalis that "Language is Delphi"-- Heraclitus writes: "The One whose Oracle is at Delphi neither speaks nor conceals but give signs." Signs may be birds, rainbows, strange beings, a weird object. For Heraclitus it

would seem that the Oracle does not use language. This is close to the understanding of "The Tao that can be named is not the Tao." And also from Heraclitus: "One cannot hide from that which never sets."

This paradoxical aspect is examined in the Yasusada book Doubled Flowering in the footnotes re "Renga and the New Sentence" and also in the Borges story "Pierre Menard":

You're right

> *Date: Sat, 20 Oct 2007 21:32:59 -0700*
> *From: [redacted]*
> *Subject: Re: Picabia*
> *To: [redacted]*
>
> *Hi David: I thought it should be a review of the book. I just could not see the title info on the Nation website.*
>
> *Hope things are well with you David.*
>
> *D*
>
> *David-Baptiste Chirot < [redacted] > wrote: Stephen-- the review IS of the MIT book*
>
> *Date: Fri, 19 Oct 2007 11:35:46 -0700*
> *From: [redacted]*
> *Subject: Re: Picabia*
> *To: [redacted]*
>
> *Unless I am blind to the mention, Barry, I do not see any mention of the (new?) MIT of Picabia's writings. Saw it on the Black Oak table this past weekend. Includes a smattering of his graphic work. A well done book on first blush (rush).*
>
> *In any case, nice article - congrats.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*
>
> *Barry Schwabsky wrote:Members of this list may be interested in my piece on the poetry of Francis Picabia, in the current issue of The Nation: http://www.thenation.com/doc/20071105/schwabsky*
>
> ---
> *Windows Live Hotmail and Microsoft Office Outlook – together at last.*

> *Get it now.*
> *http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033*
>
> ---
> *Boo! Scare away worms, viruses and so much more! Try Windows Live OneCare! Try now!<http://onecare.live.com/standard/en-us/purchase/trial.aspx?s_cid=wl_hotmailnews>*

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722. mIEKAL aND
Re: Issue #1 of Mrs. Maybe Now Available
Wed 24 Oct 2007

---

the name to your mag is pure delight.. ~mIEKAL

On Oct 24, 2007, at 11:44 AM, lauren levin wrote:

> *Mrs Maybe #1 is now available.*
> *It includes poems written by:*
>
> *Jessica Savitz, Kyle Kaufman, Avery Burns,Megan Breiseth, Catherine Theis, Stephanie Young, Scott Inguito, Lauren Levin, Julie Choffel, Graham Foust*
>
> *, Steve Kramp, Jared Stanley, Aaron McCollough*
> *, Marisa Libbon, Sandra Lim and Tyrone Williams, plus a Robert Duncan top ten list from Lisa Jarnot, with cover art by George Chen.*
>
> *Copies of the magazine are available for seven dollars postage paid.*
> *Please email us ([redacted]) or visit our website,*
>
> *mrs-maybe.com for more information.*
>
> *If you live in the Bay Area, please come to our reading at*
>
> *Canessa Park Gallery in San Francisco*
> *on November 11th, a Sunday, 3pm.*

> *Thanks,*
>
> *Lauren Levin & Jared Stanley, Editors*
> *Mrs Maybe, a Journal of Skeptical Occultism*
> *"Stop seeing things and let the scene begin."*
>
> *mrs-maybe.com*

"The word is the first stereotype." Isidore Isou, 1947.

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723. Rob McLennan
new(ish) on rob's clever blog
Wed 24 Oct 2007

---

new(ish) on rob's clever blog

-- [ottawa] festival notes: october
-- The Peter F. Yacht Club, issue #8 (the Edmonton issue) ; reading, regatta, launch
-- [ottawa] festival notes: october
-- [ottawa] festival notes: october
-- Thomas Wharton's Salamander
-- enrichedbreadartists 951 gladstone avenue [redacted] www.artengine.ca/eba
-- 12 or 20 questions: with John Lavery
-- the past few days; readings in edmonton
-- 12 or 20 questions: with derek beaulieu
-- The Essential George Johnston
-- The Peter F Yacht Club #8; Edited & compiled & typeset & paid for by rob mclennan; October 2007 (Edmonton issue)
-- Sounding Differences: Conversations with Seventeen Canadian Women Writers by Janice Williamson
-- some (but not all) upcoming events:
-- Edmonton: (some of) the past few days
-- 12 or 20 questions: with Steven Ross Smith
-- review of Kate Greenstreet's Rushes (above/ground press, 2007) by Noah Eli Gordon
-- sex at thirty-eight: letters to unfinished g. by rob mclennan
-- SUNBURST AWARD ANNOUNCES 2007 WINNER OF ITS $1,000 LITERARY

PRIZE
-- some brief poetry (book) reviews (1. Christopher Janke's Structure of the Embryonic Rat Brain, 2. Jonathon Wilckes pornograph, 3. Nicole Brossards Notebook of Roses and Civilization, trans. by Robert Majzels and Erin Moure, 4. Sheila E. Murphys The Case of the Lost Objective (Case), 5. Noah Eli Gordons Novel Pictorial Noise)
-- A Long Continual Argument: The Selected Poems of John Newlove, edited by Robert McTavish with an afterword by Jeff Derksen, published by Chaudiere Books
-- above/ground press
-- Sarah Langs The Work of Days
-- 12 or 20 questions: with Christine Stewart
-- Report: The (second annual) Edmonton Poetry Festival

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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724. St. Thomasino
See Hear Jake Berry
Wed 24 Oct 2007

Dear Poetics Listers,

See hear a Jake Berry music video:

A Thousand Years - Jake Berry, song and images

http://medialab.ifc.com/film_detail.jsp?film_id=5940

See hear a Jake Berry poetry film:

http://medialab.ifc.com/film_detail.jsp?film_id=5938

Know thyself. Or else, short of that, know the American Underground.

Posted by Gregory Vincent St. Thomasino

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725. steve russell
Re: Poetry Language Thought/ Martin Heidegger
Wed 24 Oct 2007

Pierre Joris has done serious scholarship. i agree: "who knows what many of us"...

Maria Damon <[redacted]> wrote: can you elaborate on what you find unfair abt rorty's assessment? it seems to give him his due, and at the same time point out the obvious. not every brilliant person is also a model of political courage, and i find it actually reassuring and somewhat refreshing to have that pointed out. who knows what many of us would do in the same situation, but let's tell it like it is.

steve russell wrote:
> i checked out the Der Spiegel interview after reading your post. he's questioned on both matters. his answer to the rector's address isn't very convincing. on Husserl, i believe him. he calls his treatment of Husser "a human error" and goes on to state that he sent Husserl an apology. i suppose there's no point in trying to defend his blunders. i simply think the totality of his life should be kept in perspective. Shortly before Richard Rorty died, he wrote (I'm paraphrasing), Heidegger was the best Philosopher of the 20th century, but a political coward. I'm not so sure that's fair.
>
>
>
> ALDON L NIELSEN wrote: yes, that is a beautiful book
>
> and, well . . . he also suppressed the dedication to Husserl of his most famous
> book when that became inconvenient during the Nazi era -- and the infamous
> rector's address is infamous for good reason --
>
> all of which simply means that we should keep reading him for all that we can
> learn -- including the humbling lessons of his mast hateful moments --
>
> On Tue, Oct 23, 2007 09:55 AM, steve russell
> wrote:
>
>

>> Has anyone read Heidegger's "Poetry Language Thought?" It's a
>> beautiful book. It's late Heidegger, during, what he called "the
>> turning." He no longer called what he did philosophy. He simply called it
>> "thinking." Being there in German is Dasein. Dasein was Heidegger's
>> dialogue with the world.
>>
>> As for his political stance, I only know that he was deeply suspicious of
>> modernity. He was expelled from the University of Frieburg for refusing to
>> censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one
>> time, defended him to the end. Heidegger was in no way a proponent of
racial
>> theories of any type. & Heidegger, as far as his being duped by political
>> bullshit, is certainly not alone among major 20th century artist &
>> thinkers.
>>
>> _____
>> Do You Yahoo!?
>> Tired of spam? Yahoo! Mail has the best spam protection around
>> http://mail.yahoo.com
>>
>>
>>
>>
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>
> [redacted]
>
>
> _____
> Do You Yahoo!?
> Tired of spam? Yahoo! Mail has the best spam protection around
> http://mail.yahoo.com
>

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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726. Barry Schwabsky
Fwd: Will Alexander
Wed 24 Oct 2007

Forwarded from Elio Weinberger:

As you may have heard, Will Alexander is quite ill with cancer and is undergoing chemotherapy. He's spent his life largely off the poetry grid, taking on odd jobs, and has no financial support or, needless to say, health insurance.

The San Francisco organization Poets in Need is coordinating efforts to raise money for him. You can make a (tax-deductible) contribution to them, earmarked for Will, and send it to:

Poets in Need
PO Box 5411
Berkeley CA 94705

For those around New York, there will be a benefit reading for Will at the Bowery Poetry Club, Thursday November 1, 6-8 pm (readers to be announced).

Many thanks---

Eliot

[Please feel free to forward this letter on...]

↑ Index

727. Grant Jenkins
Bookstore list link correction
Wed 24 Oct 2007

Sorry, I gave the wrong link for my updated bookstore list:
<http://www.myspace.com/grantjenkins>

Grant

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728. Patrick F. Durgin
Reading in Los Angeles
Wed 24 Oct 2007

Smell Last Sunday of the Month Reading Series,

featuring
Dolores Dorantes
Patrick Durgin
Jen Hofer

Sunday, October 28, 2007
6:30
247 Main Street (downtown), Los Angeles, CA,
$5.00

Patrick F. Durgin's poetry appears in numerous journals, including Aufgabe, Chicago Review, and the anthology Bay Poetics (ed. Stephanie Young). His books include a collaborative project with Jen Hofer entitled The Route (Atelos, 2007), a collection of Imitation Poems (Atticus/Finch, 2007), Sorter (Duration Press, 2001), Pundits Scribes Pupils (Potes & Poets, 1998), and the artist's book Color Music (Cuneiform Press, 2002). Editor and publisher of Kenning Editions and teaches literature and writing at the University of Michigan in Ann Arbor. He is currently at work on a book of poetics/criticism.

Jen Hofer's recent publications include lip wolf, a translation of Laura Solórzano¹s lobo de labio (Action Books, 2007), Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (University of Pittsburgh Press and Ediciones Sin Nombre, 2003) and slide rule (subpress, 2002). Her next books will be a translation of two books by Dolores Dorantes (co-publication of Counterpath and Kenning Editions, 2007), The Route, an epistolary and poetic collaboration with Patrick Durgin (Atelos, 2007), Laws (Dusie, 2008), and a book-length series of anti-war-poem-manifestos, titled one (Palm Press, 2008). Her poems and translations can be found in recent issues of 1913, Aufgabe, Black Clock, Bomb, and Primary Writing. Jen lives in Los Angeles, where she teaches poetics at CalArts and works as an interpreter in

the County Courts. She is a member of the Little Fakers collective which creates and produces Sunset Chronicles, a neighborhood-based serial episodic drama populated entirely by hand-made marionettes inhabiting lost, abandoned and ghost spaces in Los Angeles (www.sunsetchronicles.com <http://www.sunsetchronicles.com/> < http://www.sunsetchronicles.com/>).

Dolores Dorantes was born in Córdoba, Veracruz in 1973. Her most recent books include SexoPUROsexoVELOZ (Cuadernos del filodecaballo, 2002), Para Bernardo: un eco (MUB editoraz, 2000) and Poemas para niños (Ediciones El Tucán de Virginia, 1999). She is a founding editor of Editorial Frugal, which counts among its activities publication of the monthly broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. Translations of her poems into English have been published in the anthology Sin puertas visibles (ed.and trans. Jen Hofer, University of Pittsburgh and Ediciones Sin Nombre, 2003), in the Seeing Eye chapbook PUREsexSWIFTsex (also translated by Jen Hofer), and in the journals Aufgabe and kenning.

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729. David Chirot
Fwd: Will Alexander
Wed 24 Oct 2007

---

from Eliot Weinberger via Kent Johnson:

As you may have heard, Will Alexander is quite ill with cancer and is undergoing chemotherapy. He's spent his life largely off the poetry grid, taking on odd jobs, and has no financial support or, needless to say, health insurance.

The San Francisco organization Poets in Need is coordinating efforts to raise money for him. You can make a (tax-deductible) contribution to them, earmarked for Will, and send it to:

Poets in Need
PO Box 5411
Berkeley CA 94705

For those around New York, there will be a benefit reading for Will at the Bowery Poetry Club, Thursday November 1, 6-8 pm (readers to be announced).

Many thanks---

Eliot

[Please feel free to forward this letter on...]

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730. UbuWeb
the most boring writer alive at the British Library
Wed 24 Oct 2007

The British Library, The Eccles Centre for American Studies and information as material invite you to a special screening of:

sucking on words: Kenneth Goldsmith

A film by Simon Morris

Date: Friday 26 October Time: 6pm Doors open. 6.30pm: London film premiere of 'sucking on words' Venue: The British Library Conference Centre auditorium, The British Library, 96 Euston Road, London, NW1 2DB

6.30pm London film premiere of sucking on words

Tickets are by reservation only. For your free tickets e-mail:

[redacted]

We will reserve you a place at the screening and e-mail you a booking confirmation slip.

****

'sucking on words' will be screened at the following venues:

Friday 26 October 2007
The British Library, London

Saturday 27 October 2007
Shandy Hall, The Laurence Sterne Trust, Coxwold, North Yorkshire

Sunday November 4 2007
The Oslo International Poetry Festival

Spring 2008
New York City (venue TBC)

*****

"If every word spoken in New York City daily were somehow to materialize as a snowflake, each day there would be a blizzard."

The words of Kenneth Goldsmith, described by Juliana Spahr as 'the world's leading conceptual poet', and by himself as 'the most boring writer that has ever lived'. His ideas are being brought to the screen by artist and director Simon Morris in a film to premiere at the British Library in London on Friday 26th October. Christian Bök, one of Canada's leading poets and the winner of the 2002 Griffin poetry prize, said: "Goldsmith is our James Joyce for the 21st century."

'sucking on words' introduces 8000 of those daily words - a flurry of excitement as the climates of conflict and admiration come together around Goldsmith's pioneering conceptual poetics. Shot on location in Manhattan in February this year, 'sucking on words' features interviews with the leading critics and poets Bruce Andrews, Barbara Cole, and Robert Fitterman.

Goldsmith says: "I'm more interested in knowing language better in the way Warhol was knowing image better by simply turning the camera on to it and letting it run."

And Simon Morris adds: "Goldsmith is turning the literary world on its head by encouraging plagiarism and suggesting writers throw away existing notions of intellectual property." As Goldsmith says: "We don't need the new sentence, the old sentence re-framed is good enough."

Conceptual writing is the poetics of the moment. It fuses avant-garde impulses of the twentieth century with technologies of the present. The material morphs between the web and the printed page. It draws attention to the materiality of the word and the conceptual nature of this type of literature - the writing is the idea and the idea is the writing.

The lively conversations featured in the film are an ideal introduction to Goldsmith's witty and provocative works, already regarded as hallmarks of 21st century literature. In addition to debate and commentary, the film showcases readings from some of his most notorious books: No.111 (found phrases ending in an 'r' rhyme and filtered alphabetically by syllable count); Soliloquy (a transcription of every word Goldsmith spoke for a week); Day (a retyping of one day's New York Times); Traffic (a day's worth of hourly traffic bulletins); and The Weather (a year's worth of of radio weather bulletins).

In November 'sucking on words' will have its Scandinavian premiere at the Oslo International Festival of Poetry. A screening is also taking place at Shandy Hall, Coxwold, near York, on Saturday 27th October, supported by the Laurence Sterne Trust where Goldsmith will be staying as poet-in-residence.

Simon Morris says: "Oslo will provide us with the opportunity to bring the film to a much wider European audience, whereas Shandy Hall was where Laurence Sterne wrote his most celebrated work, The Life and Opinions of Tristram Shandy, Gentleman. It's fitting that one of the most famous contemporary avant-garde poets is to stay in the home of one of the 18th century's most experimental writers."

sucking on words
Filmed on location in New York City, February, 2007
Critical Commentary: Bruce Andrews, Barbara Cole, Robert Fitterman
Film & Lighting: Fiona Biggiero, Jerome Harmann-Hardeman

Film editor: Christine Morris
Sound: Jarrod Fowler
Original musical score: Rob Lavers
Design: Peter McGrath

PAL copies of the DVD will be available at the screening, priced at £19.95

For more information, contact Simon Morris on 01904 338 641 or Sarah Smelik on 0773 278

www.informationasmaterial.com

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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731. Jerrold Shiroma
[Fwd: Petition for cipM - Please forward this message - URGENT!!!]
Wed 24 Oct 2007

*The cipm is currently experiencing serious budget and locale problems with the Department of Culture-Marseille. Therefore, we would like to ask all users, authors and people familiar with our activity and diffusion of contemporary poetry since 1989 to please help us out by consulting the petition on the cipm's website. For all of you who are in a rush, the petition can be signed directly on line

http://www.confettis.org/phpPETITION/

_http://www.cipmarseille.com/evenement_fiche.php?id=610

_*

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732. mIEKAL aND
Arborglyphs
Wed 24 Oct 2007

Arborglyphs are carvings on trees that record names, dates, images, even poetry and prose. Beech, birch and aspen have traditionally been the trees of choice, preferred by most “artists”. These species’ smooth bark and light color makes a ready-made canvas for carving. Some consider arborglyphs to be a legitimate form of artistic expression and honor trees with these carvings. Others think it is just so much graphitti and another form of tree defacement.

http://forestry.about.com/od/foresthistory1/a/arborglyph.htm

Historian Joxe Mallea-Olaetxe has spent over a decade recording and and studying these arborglyphs, which were largely the work of Basque sheepherders. This website features many of these carvings.

http://basque.unr.edu/trees/default.htm

Sheepherders of Northern Nevada
http://www.library.unr.edu/sheepherders/arborglyphs.htm

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733. Burt Kimmelman
Re. Poetry Language Thought/ Martin Heidegger
Wed 24 Oct 2007

Dear Steve Russell,

Heidegger's book Poetry, Language, Thought has been for me a pivotal and enthralling, revelatory work that I have been reading and teaching for some decades now, and I feel that Heidegger is an intellectual giant and a gorgeous writer. But I have to say that he was a Nazi, and he did some very, very ugly, cowardly things-which just tells us that human beings are not to be simplified. Also, not all of that book is "late Heidegger" as you suggest; to be sure, "The Origin of the Work of Art" was written early in his career and then, I believe, revised repeatedly over a large number of years, but the basic ideas in the essay are there in the first published version. Anyway, I urge you to check out a recent essay on H in Jacket 32, "Cutting Poets to Size - Heidegger, Hölderlin, Rilke," written by Anthony Stephens, someone who seems to be quite knowledgeable and clear-eyed about this great philosopher: http://jacketmagazine.com/00/home.shtml.

Burt Kimmelman

Date: Tue, 23 Oct 2007 06:55:08 -0700
From: steve russell <[redacted]>
Subject: Poetry Language Thought/ Martin Heidegger

Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful book. It's late Heidegger, during, what he called "the turning." He no longer called what he did philosophy. He simply called it "thinking." Being there in German is Dasein. Dasein was Heidegger's dialogue with the world.

As for his political stance, I only know that he was deeply suspicious of modernity. He was expelled from the University of Frieburg for refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one time, defended him to the end. Heidegger was in no way a proponent of racial

theories of any type. & Heidegger, as far as his being duped by political bullshit, is certainly not alone among major 20th century artist & thinkers.

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734. Jim Andrews
Ariel Malka's video text scapes
Thu 25 Oct 2007

http://chronotext.org/scriptorium/video
http://chronotext.org/video
http://chronotext.org

Ariel Malka's videos of his generated textual scapes.

ja
http://vispo.com

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735. Jesse Crockett
Fear and Relevance -- a prologue
Thu 25 Oct 2007

Hello, I'm Jesse, and you are afraid of me. One, I am emotionally disabled; two, and moreover, I am abstract. You certainly fear me. Abstraction creates orders of magnitude in fear (that most useful of devices). Take the devil, for instance, who cannot be met, and will not be met, but we **might. We might meet hell. I could. You couldn't? You see, this is easy. You won't meet me, but you might. That is fearsome! Now, so as not to lose your attention, let's talk about the magic r-word: relevance. Why are you relevant? Inside, you know all this jabber of goodness over, what?, badness?--- is stupid. It means nothing, definitely nothing more than to create orders of magnitude in fear, by which you may-- if you're smart and fast enough-- capitalize upon; which most of us are not very smart or very fast, neither instinctively or intellectually. In fact, outside one's community, ours namely poetry, or whatever trendy, scholastic derivation from which you feel comfortable with--- new brutalism (funny, yes?), new sincerity (I don't get it, either.), new post-avantism (you dig, yeah?)--- yes, these are dumb derivations by which you may binarily (summarily?) oppose, or be conducted through, like a current------ Outside of one's community, looking in, the disctinction from the bona fide to the soulless is always a tough distinction to make. You know this, inside. It's what you fear, as part of a community, outsiders looking in, unable to make adequate classification. Moreover, in poetry, as we poets are the original artists and, hence, will be the first to go, we are afraid of outsiders looking in.. best classify it fear of poetry, or as it is legitimately called, schizophrenia. Now, as ever, more than ever.

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736. Bob Heman

4th BIG CLWN WR EVENT - November 8th @ the SAFE-T GALLERY in DUMBO

Thu 25 Oct 2007

4th Big CLWN WR Reading
Thursday, November 8, 2007
7:00 - 10:00
FREE ADMISSION!!!
SAFE-T-GALLERY
111 Front Street, DUMBO, Brooklyn
Gallery 214

featuring
John M. Bennett
Craig Czury
& Elizabeth Smith

with special guests
Sheila E. Murphy Adriana Scopino
Jack Tricarico Nathan Whiting
Liza Wolsky & Matvei Yankelevich

hosted by Bob Heman
editor of CLWN WR since 1971

Take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge. For more information, maps, and directions from other subway lines please check the Gallery website at http://www.safetgallery.com

Bob Heman
[redacted]
EarthLink Revolves Around You.

↑ Index

737. Alan Sondheim

or

Thu 25 Oct 2007

---

or

gateway to hell where we work like slaves
you can predict how the gateway behaves
the driver's a demon, and violent's the road
we're hurtling down it, god damn the load

or

gateway to hell where my baby's gone
she's left me a baby, let's get it on
i'll kill the damn bastard, give it a blow
won't give it a name, just give it a go

or

gateway to hell is where i belong
i'm burning in brooklyn, screaming this song
can't poem worth a damn, i've blinded my eyes
this is my will and these are my cries

http://www.asondheim.org/holll.mp4

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738. **steve russell**
Re: Re. Poetry Language Thought/ Martin Heidegger
Thu 25 Oct 2007

Thanks. I appreciate the info on Anthony Stephens. Although I didn't deliberately intend my post to be instructional (not consciously), it's become that. I think I was looking for others to help illuminate the Heidegger enigma. They have. Also, I'm glad I was able to voice my enthusiasm for Poetry Language Thought. Thumbs up for buffalo/edu.

Burt Kimmelman <[redacted]> wrote: Dear Steve Russell,

Heidegger's book Poetry, Language, Thought has been for me a pivotal and enthralling, revelatory work that I have been reading and teaching for some decades now, and I feel that Heidegger is an intellectual giant and a gorgeous writer. But I have to say that he was a Nazi, and he did some very, very ugly, cowardly things-which just tells us that human beings are not to be simplified. Also, not all of that book is "late Heidegger" as you suggest; to be sure, "The Origin of the Work of Art" was written early in his career and then, I believe, revised repeatedly over a large number of years, but the basic ideas in the essay are there in the first published version. Anyway, I urge you to check out a recent essay on H in Jacket 32, "Cutting Poets to Size - Heidegger, Hölderlin, Rilke," written by Anthony Stephens, someone who seems to be quite knowledgeable and clear-eyed about this great philosopher: http://jacketmagazine.com/00/home.shtml.

Burt Kimmelman

Date: Tue, 23 Oct 2007 06:55:08 -0700
From: steve russell

Subject: Poetry Language Thought/ Martin Heidegger

Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful book. It's late Heidegger, during, what he called "the turning." He no longer called what he did philosophy. He simply called it "thinking." Being there in German is Dasein. Dasein was Heidegger's dialogue with the world.

As for his political stance, I only know that he was deeply suspicious of modernity. He was expelled from the University of Frieburg for refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one time, defended him to the end. Heidegger was in no way a proponent of racial theories of any type. & Heidegger, as far as his being duped by political bullshit, is certainly not alone among major 20th century artist & thinkers.

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739. **Robert Majzels**

Re: Poetry Language Thought/ Martin Heidegger

Thu 25 Oct 2007

One way to appreciate Heidegger is perhaps to read him through Emmanuel Levinas, who first introduced Heidegger to France, and then thought through a critique of Heidegger's thought.

Clearly, to divorce Heidegger's politics from his philosophy is impossible, not to say dangerous. Nor does picking and choosing what's "useful" in Heidegger entirely solve the problem.

What Lévinas manages to do, I think, is to identify the essentialism in Heidegger that makes the fascist turn possible, not to mention the turning away from the face of the other, the plight of his colleague's in Freiburg for example. And of course, Levinas does this without simplistic rejection. He makes it possible to continue thinking after Heidegger. (Also a few hours with Paul Celan's poems (in the original German or the Pierre Joris translations) is a helpful counterpoint.)

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On 24-Oct-07, at 9:22 AM, Sam Truitt wrote:

> *Yes, I agree--need to drink with a long spoon - the same as we measure Dante, as well posited - and I think underlying it is a*

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Sam Truitt's "Days"
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----- Original Message ----
From: Nicholas Karavatos <[redacted]>
To: [redacted]
Sent: Wednesday, October 24, 2007 4:56:35 AM
Subject: Re: Poetry Language Thought/ Martin Heidegger

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But when a discussion of this type pops up, I always end up wondering, "Why aren't we just as critical of so-called Communist [poets] as we are of the so-called Fascists?"

Or is that a false anology?

It's just I hear "s/he was personally a fascist" dismissively hung around the necks of [poets and philosphers], but I never hear similar conclusive judgements about writers of any other socio-political stance. Or maybe I'm not listening.

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> *Nicholas Karavatos*
> *Dept of Language & Literature*
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> *PO Box 26666*
> *Sharjah*
> *United Arab Emirates*
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> *Date: Tue, 23 Oct 2007 13:13:30 -0700*
> *From:* [redacted]
> *Subject: Re: Poetry Language Thought/ Martin Heidegger*
> *To:* [redacted]
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> *under the Heidegger's hood - seductive*
> *writing - compelling - but he was a nazi*
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> *Climb to the top of the charts! Play Star Shuffle: the word*
> *scramble challenge with star power.*
> *http://club.live.com/star_shuffle.aspx?*
> *icid=starshuffle_wlmailtextlink_oct*
>
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740. Betsy Andrews
two readings in NYC this weekend.
Thu 25 Oct 2007

Betsy Andrews, Jennifer Bartlett, Jim Stewart read
FRIDAY, OCTOBER 26, 7 PM
PETE'S CANDY STORE
709 Lorimer Street - Williamsburg, Brooklyn
(btw Richardson and Frost Sts.)
(718) 302 - 3770
www.petescandystore.com
Take the L to Lorimer or the G to Metropolitan

Betsy Andrews, Susan Tichy, Michael Heller read
SATURDAY, OCTOBER 27, 3 PM
THE EAR INN
326 Spring Street (west of Greenwich Street)
New York City
http://www.mbroder.com/ear_inn/
C/E to Spring Street; 1/9 to Canal Street; N/R to Prince Street

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741. **Tracey Gagne**

Re: Fear and Relevance -- a prologue

Thu 25 Oct 2007

I've been reading quite a lot recently about connections between poetry and schizophrenia, and not in a "people with schizophrenia who write poetry" kind of way.

I'm curious about this. I'm recently in the mental health profession and have met many people with schizophrenia in the past year or so. These interactions have definitely had an impact on my poetry, but I've never used the two as synonyms, as they seem to be at the end of this, nor do they seem synonymous to me.

Maybe I just don't "get" the metaphor.... Maybe there's something else I'm missing. Can anyone help me with this?

Cheers,
Tracey

On 10/25/07, Jesse Crockett <[redacted]> wrote:
>
> Hello, I'm Jesse, and you are afraid of me. One, I am emotionally
> disabled;
> two, and moreover, I am abstract. You certainly fear me. Abstraction
> creates orders of magnitude in fear (that most useful of devices). Take
> the
> devil, for instance, who cannot be met, and will not be met, but we
> **might. We might meet hell. I could. You couldn't? You see, this is
> easy. You won't meet me, but you might. That is fearsome! Now, so as
> not
> to lose your attention, let's talk about the magic r-word: relevance. Why
> are you relevant? Inside, you know all this jabber of goodness over,
> what?,
> badness?--- is stupid. It means nothing, definitely nothing more than to
> create orders of magnitude in fear, by which you may-- if you're smart and
> fast enough-- capitalize upon; which most of us are not very smart or very
> fast, neither instinctively or intellectually. In fact, outside one's
> community, ours namely poetry, or whatever trendy, scholastic derivation

> from which you feel comfortable with--- new brutalism (funny, yes?), new
> sincerity (I don't get it, either.), new post-avantism (you dig, yeah?)---
> yes, these are dumb derivations by which you may binarily (summarily?)
> oppose, or be conducted through, like a current------ Outside of one's
> community, looking in, the disctinction from the bona fide to the soulless
> is always a tough distinction to make. You know this, inside. It's what
> you fear, as part of a community, outsiders looking in, unable to make
> adequate classification. Moreover, in poetry, as we poets are the
> original
> artists and, hence, will be the first to go, we are afraid of outsiders
> looking in.. best classify it fear of poetry, or as it is legitimately
> called, schizophrenia. Now, as ever, more than ever.
>

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742. **Andy Nicholson**

Re: Arborglyphs

Thu 25 Oct 2007

I think a letter was missing from that last link:

http://www.library.unr.edu/sheepherders/arborglyphs.html

On 10/24/07, mIEKAL aND <[redacted]> wrote:
> Arborglyphs are carvings on trees that record names, dates, images,
> even poetry and prose. Beech, birch and aspen have traditionally been
> the trees of choice, preferred by most "artists". These species'
> smooth bark and light color makes a ready-made canvas for carving.
> Some consider arborglyphs to be a legitimate form of artistic
> expression and honor trees with these carvings. Others think it is
> just so much graphitti and another form of tree defacement.
>
> http://forestry.about.com/od/foresthistory1/a/arborglyph.htm
>
> Historian Joxe Mallea-Olaetxe has spent over a decade recording and
> and studying these arborglyphs, which were largely the work of Basque
> sheepherders. This website features many of these carvings.
>
> http://basque.unr.edu/trees/default.htm
>
> Sheepherders of Northern Nevada
> http://www.library.unr.edu/sheepherders/arborglyphs.htm
>

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743. **Andrew Klobucar**
Re: Poetry Language Thought/ Martin Heidegger
Thu 25 Oct 2007

I would also recommend Slavoj Zizek's The Ticklish Subject, which also intellectually contextualises Heidegger with respect to broader (and yet perniciously niggling) questions on ontology and western modernity.

Dr. Andrew Klobucar
Dept. of English
Capilano College
[redacted] (2426)

2055 Purcell Way
North Vancouver, BC
V7J 3H5

Selling is what selling sells
-Joe Strummer

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Robert Majzels
Sent: October 25, 2007 6:17 AM
To: [redacted]
Subject: Re: Poetry Language Thought/ Martin Heidegger

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www.apikorossleuth.com

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> *From: Nicholas Karavatos <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, October 24, 2007 4:56:35 AM*
> *Subject: Re: Poetry Language Thought/ Martin Heidegger*
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American University of Sharjah
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Sharjah
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*Date: Tue, 23 Oct 2007 13:13:30 -0700
From:* [redacted]
*Subject: Re: Poetry Language Thought/ Martin Heidegger
To:* [redacted]

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> *scramble challenge with star power.*
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> *icid=starshuffle_wlmailtextlink_oct*
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744. Matt Henriksen

Fri Oct 26 ~ Cynthia Cruz & Karla Kelsey ~ East Village NYC

Thu 25 Oct 2007

The Burning Chair Readings

want you to give it up for

The Burning Chair Readings

want you to give it up for

Cynthia Cruz & Karla Kelsey

Friday, October 26th, 8PM

Jimmy’s No.43 Stage

43 East 7th Street

Between 2nd&
3rd

New York City

Cynthia Cruz was born in Germany and raised in Northern California. Her first book, Ruin, was published by Alice James Books in 2006. Her poems have appeared in the American Poetry Review, Paris Review, Boston Review, Colorado Review, Denver Quarterly, and others, and are anthologized in Isn't it Romantic: 100 Love Poems by Younger Poets and The Iowa Anthology of New American Poetries. She is the recipient of several residencies to Yaddo and the MacDowell Colony. She lives in New York City.

Born and raised in Southern California, Karla Kelsey holds degrees from UCLA, The Iowa Writers Workshop, and The University of Denver. Her first book, Knowledge, Forms, the Aviary won the 2005 Sawtooth Poetry Prize judged by Carolyn Forché and was published in 2006 by Ahsahta Press. Her second full-length manuscript, Iteration Nets, is based in the sonnet form and is forthcoming from Ahsahta. Karla is also author of the chapbooks Little Dividing Doors in the Mind (Noemi Press, 2005) and Iterations (Pilot Press, forthcoming). Recent poems, essays, and reviews can be found in the Boston Review, Octopus, Five Fingers Review, Lit, and CAB/NET.

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745. Ann Bogle
Job opening
Thu 25 Oct 2007

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* Digital Humanities
University of California at Los Angeles College of Letters and Science (California)
(date posted: 10/22/2007)
http://chronicle.com/jobs/id.php?id=0000530795-01&pg=e

********** See what's new at http://www.aol.com

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746. David Chirot
Re: Re. Poetry Language Thought/ Martin Heidegger
Thu 25 Oct 2007

A very interesting book is James K. Lyons' Paul Celan and Martin Heidegger: An Unresolved Conversation 1951-1970, which has some new and intriguing information and insights on Celan's poem of their first meeting, "Todnauberg," among much , much else from documents, letters and Celan's notes on the texts of Heidegger's he intently studied. The poet Rene Char, a leader and hero if the French Resistance, went to meet Heidegger in the early 1950's. Heraclitus and Heidegger both have a deep influence in Char's work. Among contemporary American poets, Robert Grenier is a very great admirer of Heidegger's work and has been profoundly influenced by him since the early 1960's. From what little I have read of Heidegger, he is concerned in many works with "What is called thinking" (the title of one of his books)--which entails going back to the pre-Socratics and examining the roots meanings of the Greek word they use. To find "what is called thinking" is to go back to these sources--when and whence it it is first emerging. An especially interesting book in this regard is "Early Greek Thinkers" which consists of four essays, each on a single phrase, two of them from Heraclitus. I recall reading an essay many years ago by Heidegger re poetry which was brilliant, beautiful--and then slowly began to turn into some sort of mysticism re the land, soil, etc and relation with a folk, a people--which since he is a German and with his history immediately one associates with Naziism. Yet it could also be thought of in terms of Nationalism of the mystical kind, or religion, religion related, and ethnic centered kinds which occurs in many countries still today. Wherever this kind of thinking exists, it leads to ethnic cleansing, apartheid, Balkanization,Walls. The question of language in relation with these aspects makes one wonder about the ways language is used in the United States, first to mobilize and justify the genocide of the American Indians, then to actively support a slew of repressive and ethnic cleansing regimes around the world through time to the present.

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747. steve russell
Re: Poetry Language Thought/ Martin Heidegger
Thu 25 Oct 2007

If I'm not mistaken, Pierre Joris posted earlier, or maybe that was a different Pierre. A play, something similar to Michael Frayn's Copenhagen, should be written about Heidegger's meeting with Celan. It's certainly as enigmatic as Heisenberg's last meeting with Bohr. I'll look for the Joris translation.

Robert Majzels <[redacted]> wrote: One way to appreciate Heidegger is perhaps to read him through Emmanuel Levinas, who first introduced Heidegger to France, and then thought through a critique of Heidegger's thought.

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> ---
> *Do You Yahoo!?*
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> *http://mail.yahoo.com*
>
> ---
>
> *Sam Truitt's "Days"*
> *(improvisational AV*
> *strip each day of 2007)*
> *www.youtube.com/profile?user=Samtruitt*
>
> ---
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*
>
> ---
> *Climb to the top of the charts! Play Star Shuffle: the word*
> *scramble challenge with star power.*
> *http://club.live.com/star_shuffle.aspx?*
> *icid=starshuffle_wlmailtextlink_oct*
>
> ---
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

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748. **John Cunningham**
Re: Fear and Relevance -- a prologue
Thu 25 Oct 2007

An interesting metaphor. And perhaps appropriate provided that schizophrenia is the hearing of voices. I was going to add 'not your own' but then we get into whether its multiple personality disorder or schizophrenia. If you read George Bowering or Jack Spicer, you will come across the concept of 'dictation', essentially the 'funnelling' of your 'muse' onto the page without active intervention on the poet's part. Something like the automatic writing of the surrealists - Breton, Artaud, etc. So, in that sense, if we are hearing a voice 'dictating' to us, then, yes, it is a very appropriate metaphor. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Tracey Gagne
Sent: October 25, 2007 12:01 PM
To: [redacted]
Subject: Re: Fear and Relevance -- a prologue

I've been reading quite a lot recently about connections between poetry and schizophrenia, and not in a "people with schizophrenia who write poetry" kind of way.

I'm curious about this. I'm recently in the mental health profession and have met many people with schizophrenia in the past year or so. These interactions have definitely had an impact on my poetry, but I've never used the two as synonyms, as they seem to be at the end of this, nor do they seem synonymous to me.

Maybe I just don't "get" the metaphor.... Maybe there's something else I'm missing. Can anyone help me with this?

Cheers,
Tracey

On 10/25/07, Jesse Crockett <[redacted]> wrote:
>
> Hello, I'm Jesse, and you are afraid of me. One, I am emotionally
> disabled;
> two, and moreover, I am abstract. You certainly fear me. Abstraction
> creates orders of magnitude in fear (that most useful of devices). Take
> the
> devil, for instance, who cannot be met, and will not be met, but we
> **might. We might meet hell. I could. You couldn't? You see, this is
> easy. You won't meet me, but you might. That is fearsome! Now, so as

> not
> to lose your attention, let's talk about the magic r-word: relevance. Why
> are you relevant? Inside, you know all this jabber of goodness over,
> what?,
> badness?--- is stupid. It means nothing, definitely nothing more than to
> create orders of magnitude in fear, by which you may-- if you're smart and
> fast enough-- capitalize upon; which most of us are not very smart or very
> fast, neither instinctively or intellectually. In fact, outside one's
> community, ours namely poetry, or whatever trendy, scholastic derivation
> from which you feel comfortable with--- new brutalism (funny, yes?), new
> sincerity (I don't get it, either.), new post-avantism (you dig, yeah?)---
> yes, these are dumb derivations by which you may binarily (summarily?)
> oppose, or be conducted through, like a current------ Outside of one's
> community, looking in, the disctinction from the bona fide to the soulless
> is always a tough distinction to make. You know this, inside. It's what
> you fear, as part of a community, outsiders looking in, unable to make
> adequate classification. Moreover, in poetry, as we poets are the
> original
> artists and, hence, will be the first to go, we are afraid of outsiders
> looking in.. best classify it fear of poetry, or as it is legitimately
> called, schizophrenia. Now, as ever, more than ever.
>

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Version: 7.5.503 / Virus Database: 269.15.10/1091 - Release Date: 24/10/2007 2:31 PM

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749. **Ruth Lepson**

Re: Ariel Malka's video text scapes

Thu 25 Oct 2007

---

wowowowowowowowowowowowowowowow

On 10/25/07 1:15 AM, "Jim Andrews" <[redacted]> wrote:

> *http://chronotext.org/scriptorium/video*
> *http://chronotext.org/video*
> *http://chronotext.org*

> *Ariel Malka's videos of his generated textual scapes.*
>
> *ja*
> *http://vispo.com*

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750. **Jennifer Karmin**

Oct 26-28: Chicago's Women's Performance Art Festival

Thu 25 Oct 2007

8th ANNUAL CHICAGO WOMEN'S PERFORMANCE ART FESTIVAL

October 26 & 27 at 8pm
October 28 at 7:30pm
with a different program each night

$15 general admission
$10 students & seniors

at Links Hall
956 Newport Avenue entrance
Chicago, IL
http://www.linkshall.org

Sponsored by the Stockyards Theatre Project
http://stockyardstheatreproject.org/wpaf.html

Since 1999, Stockyards has avidly promoted talented women playwrights and directors, and has showcased the remarkable and richly imaginative visions of contemporary women. The Women's Performance Art Festival features a full schedule of Chicago artisans performing original works via improv, standup comedy, dance, performance art and much more. "The festival is the purist women's performance event in Chicago."
-- Chicago Sun-Times

During the weekend, Growing Up Girl: An Anthology of Voices from Marginalized Spaces will be available for viewing and purchasing. This is thanks to Women & Children First, one of the largest feminist bookstores in the country.
http://www.girlchildpress.com
http://www.womenandchildrenfirst.com

OCTOBER 26
Janet Kane, Kelsie Huff, Kendra Stevens, Ashley Cozadd, Carrie Bain, Francesca Peppiatt, Peter Schell, Jennifer Allen, Elmarie McDonald Esser

OCTOBER 27
Alison Dornheggen, Gillian N. Humiston, Hollie Himmelman, Cyra K. Polizzi, Katie Rolnick, Angela Latham, Liz Joynt Sandberg, Wendy Froman, Pauline Krupa, Sarah Mott, Megan Cottrell, Mary Hobein, Leslie Moore, Taleshia J. Walker

OCTOBER 28
Jennifer Karmin, Liz Joynt Sandberg, Wendy Froman, Pauline Krupa, Sarah Mott, Megan Cottrell, Carole McCurdy, Lori Howard, Janel Palm, Jennifer Gage-Imburgia, Angela Latham, Jeanne Arrigo

---

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751. Poetry Project
Events at The Poetry Project October/November
Thu 25 Oct 2007

Hello,

These are the events at The Poetry Project for the coming week. Also, scroll down for information on the Will Alexander benefit reading taking place at The Bowery Poetry Club on November 1st.

Thanks,

The Poetry Project

Monday, October 29, 8 PM
A 65th Birthday Celebration for d.a. levy

Come honor the life and work of the late Cleveland poet-publisher who was at the vanguard of the mimeo revolution of the sixties. We¹ll recognize the radical and enduring effect levy left on small press poetry and publishing during his short life with readings of his work and informal discussion. Participants will include Steve Clay, Bob Holman, David Kirschenbaum, Jake Marx and Gary Sullivan, with some special guests, too. This event will be preceded by a

screening of Kon Petrochuk¹s levy biopic if i scratch, if i write at 5:00 p.m. at the Bowery Poetry Club. Co-curated with Boog City. Check our online calendar for more information.

Wednesday, October 31, 8 PM
Ann Lauterbach & David Trinidad

Ann Lauterbach¹s books include And for Example, On a Stair and If In Time: Selected Poems 1975-2000, all from Penguin. A collection of essays, The Night Sky: Writings on the Poetics of Experience, was published in 2005. She is the recipient of a Guggenheim Fellowship, and grants from Ingram Merrill and the New York Council for the Arts. In 1993, she received a John D. and Catherine T. MacArthur Fellowship. She is the Co-chair of Writing in the Milton Avery Graduate School of the Arts at Bard College. David Trinidad¹s most recent book of poetry, The Late Show, was published this year by Turtle Point Press. His anthology Saints of Hysteria: A Half-Century of Collaborative American Poetry (co-edited with Denise Duhamel and Maureen Seaton) was also published this year by Soft Skull Press. His other books include Plasticville and Phoebe 2002: An Essay in Verse. Trinidad teaches poetry at Columbia College Chicago, where he co-edits the journal Court Green.

Friday, November 2, 10 PM
Felicia Luna Lemus & Jess Arndt

Felicia Luna Lemus is the author of two novels, Like Son (Akashic, 2007) and Trace Elements of Random Tea Parties (2003). She teaches writing at The New School and lives in the East Village. Please visit felicialunalemus.com An avid student of old fashioned mixologies, vast piracy, and assorted buggery, Jess Arndt is attempting to combine the three in her yet to be finished first novel, Shanghaied. Set in Gold Rush San Francisco, the story weaves and staggers through the opium dens, brothels and sailor holes of the Barbary Coast, continuously distracted by the gold-lust and tarts. Having just finished her MFA at Bard College, she trades her time between Brooklyn and a small island off the northwest coast of Washington State. She has most recently been published in Velvet Mafia: Dangerous Queer Fiction, Instant City Journal, Encyclopedia Literary Journal, Bottoms Up! Writing About Sex from Soft Skull Press, and Baby Remember My Name, a new anthology edited by Michelle Tea. She has a short story coming out from Inconvenient Press later this fall, in collaboration with visual artist, Xylor Jane.

BENEFIT READING FOR WILL ALEXANDER
THURSDAY, NOVEMBER 1ST, 6-8PM
BOWERY POETRY CLUB
308 Bowery / F to 2nd Ave, or 6 to Bleecker
$10 suggested donation, more if you can

Poet and artist Will Alexander has become seriously ill and has no health insurance. In order to help him defray the cost of treatment his friends will gather and read Will¹s work as well as poems for Will.

JEROME ROTHENBERG
TONYA FOSTER
JOEL KUSZAI
BILL MARSH
MARCELLA DURAND
TOD THILLEMAN
JOHN HIGH
RODRIGO TOSCANO
ELIOT WEINBERGER
BOB PERELMAN
ANNE WALDMAN

Funds raised will be sent to POETS IN NEED, a nonprofit organization set up to help poets in crises. If you can¹t make it please send a tax-deductible donation with a note that it is for Will Alexander to:
POETS IN NEED
PO BOX 5411
BERKELEY, CA 94705

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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752. **John Cunningham**
Re: Poetry Language Thought/ Martin Heidegger
Thu 25 Oct 2007

Taken this discussion more broadly, if I may, the current bugaboo for poets, or writers of any ilk, is the whole concept of political correctness. I find that the effect of this has been to transfer censorship from society to the individual and, because the individual is quite often in the dark as to what will be considered across the line, a wide berth is given to otherwise effective and necessary poetic inspiration. What does everyone else think? John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Andrew Klobucar
Sent: October 25, 2007 12:48 PM
To: [redacted]
Subject: Re: Poetry Language Thought/ Martin Heidegger

I would also recommend Slavoj Zizek's The Ticklish Subject, which also intellectually contextualises Heidegger with respect to broader (and yet perniciously niggling) questions on ontology and western modernity.

Dr. Andrew Klobucar
Dept. of English
Capilano College
[redacted] (2426)

2055 Purcell Way
North Vancouver, BC
V7J 3H5

Selling is what selling sells
-Joe Strummer

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Robert Majzels
Sent: October 25, 2007 6:17 AM
To: [redacted]
Subject: Re: Poetry Language Thought/ Martin Heidegger

One way to appreciate Heidegger is perhaps to read him through Emmanuel Levinas, who first introduced Heidegger to France, and then thought through a critique of Heidegger's thought.

Clearly, to divorce Heidegger's politics from his philosophy is impossible, not to say dangerous. Nor does picking and choosing what's "useful" in Heidegger entirely solve the problem.

What Lévinas manages to do, I think, is to identify the essentialism in Heidegger that makes the fascist turn possible, not to mention the turning away from the face of the other, the plight of his colleague's in Freiburg for example. And of course, Levinas does this without simplistic rejection. He makes it possible to continue thinking after Heidegger. (Also a few hours with Paul Celan's poems (in the original German or the Pierre Joris translations) is a helpful counterpoint.)

Robert Majzels
www.apikorossleuth.com

On 24-Oct-07, at 9:22 AM, Sam Truitt wrote:

> *Yes, I agree--need to drink with a long spoon - the same as we measure Dante, as well posited - and I think underlying it is a standards' issue viz. we expect better behavior from a philosopher than a poet, oddly - and I don't know why - particularly for me in light of the fact I hold poets, not philosophers, must become kings if our beings are to run on real time. But it is of a piece - as Joyce said re. Yeats (blue shirt), "show me the man" - and Heidegger conveyed, laid out, a way - held up a light - but seeing such I think we need to consider the shape of the lantern - too with Eliot and Pound among others of era. Williams on the other hand called it, of course. Again, I think we take what we can use.*
>
> ---
>
> *Sam Truitt's "Days"*
> *(improvisational AV*
> *strip each day of 2007)*
> *www.youtube.com/profile?user=Samtruitt*
>
> *----- Original Message ----*
> *From: Nicholas Karavatos <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, October 24, 2007 4:56:35 AM*
> *Subject: Re: Poetry Language Thought/ Martin Heidegger*
>
> *Damn right we should be critical of what we read, underlying assumptions, etc.*

But when a discussion of this type pops up, I always end up wondering, "Why aren't we just as critical of so-called Communist [poets] as we are of the so-called Fascists?"

Or is that a false anology?

It's just I hear "s/he was personally a fascist" dismissively hung around the necks of [poets and philosphers], but I never hear similar conclusive judgements about writers of any other socio-political stance. Or maybe I'm not listening.

*(Hey, was Dante an "Islamophobe"? He shoved Mohammed into Hell as a "schismatic" in the *Inferno*, didn't he? Does that make Dante a "Christofascist"?)*

When we read [poets, philosophers, historians] from bygone eras, perhaps the ancient world, do we consider what their socio-political positions were for any reason other than to delve into the context of their time?

I don't think we use the same readerly objectivity on writers since the end of the 19 century. Now it's personal.

Generally speaking, as I've travelled outside The West I've been astonished at how many people personally consider classism, racism, and sexism to be the normal, natural order of the world and any arguments against such as contrary to human nature. I have noticed much of the world still thinks these socio-political stances are correct.

I wonder if any great writers today from any of these countries subscribe to any of these world views? If they do, should I multiculturally accept them, or ideologically denounce them, or both, or niether?

I don't know.

Yeah, yeah - this is the same old debate of whether an [artist's] personal behavior or political views should affect our relationship with their [artistic] activity.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Date: Tue, 23 Oct 2007 13:13:30 -0700
From: [redacted]
Subject: Re: Poetry Language Thought/ Martin Heidegger
To: [redacted]

Brother, You need to look more closely
under the Heidegger's hood - seductive
writing - compelling - but he was a nazi
as evidenced in his writing of '30s
including in his turn re. what happened
with CONTRIBUTION TO PHILOSOPHY, which
while thoroughly deep is laced with
anti-semitisms. He's a mixed bag - take
from it what you can that's useful.

Best as ever,
Sam
--- steve russell wrote:

Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful
book. It's late Heidegger, during, what he called "the turning." He no
longer called what he did philosophy. He simply called it "thinking."
Being there in German is Dasein. Dasein was Heidegger's dialogue with
the world.

As for his political stance, I only know that he was deeply suspicious
of modernity. He was expelled from the University of Frieburg for
refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent,
his lover at one time, defended him to the end. Heidegger was in no way
a proponent of racial theories of any type. & Heidegger, as far as his
being duped by political bullshit, is certainly not alone among major
20th century artist & thinkers.

> _____
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>
> *Sam Truitt's "Days"*
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> *http://mail.yahoo.com*
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> *Climb to the top of the charts! Play Star Shuffle: the word*
> *scramble challenge with star power.*
> *http://club.live.com/star_shuffle.aspx?*
> *icid=starshuffle_wlmailtextlink_oct*
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753. **mIEKAL aND**

Fwd: A.Word.A.Day--lexiphanes

Thu 25 Oct 2007

Begin forwarded message:

> *From: Wordsmith <[redacted]>*
> *Date: October 24, 2007 2:50:02 AM CDT*
> *To: [redacted]*
> *Subject: A.Word.A.Day--lexiphanes*
>
> *This week's theme: There is a word for it.*
>
> *lexiphanes (lex-SIF-uh-neez) noun*
>
> *One who uses words pretentiously.*
>
> *[From Greek lexiphanes (phrase monger), from lexis (word or phrase) + -phaneia (to show).]*
>
> *-Anu Garg (words at wordsmith.org)*
>
> *"The danger is in becoming so seduced by the lexiconic that we became lexiphanes. There's no excuse for indulging in the bombastic at any time, of course."*
> *Murray Waldren; That's Language; The Australian (Sydney); Jul 16, 2005.*
>
> *This newsletter is made possible in part by these sponsors:*
>
> *Stay competitive with a professional certificate from top-ranked Notre Dame, Tulane or Thunderbird -- 100% ONLINE! http://UniversityAlliance.com/WSCerts*
>
> *Always find the right word with the Visual Thesaurus. Wordsmith readers save 10%. Try it free! http://www.visualthesaurus.com/?ad=aw&code=m7r*
>
> *Free! Extra issue of any of Champs-Elysees Audio Magazines in French, German, Italian and Spanish. Subscribe at: http://web.champs-elysees.com/wsmith7*
>
> *.....*
> *.....*

> *They laughed when I said I was going to be a comedian. They're not laughing*
> *now. -Bob Monkhouse, comedian (1928-2003)*
>
> *Send your comments to (words AT wordsmith.org). To unsubscribe, update address*
> *send gift subscription, etc., visit http://wordsmith.org/awad/subscriber.html*
>
> *Pronunciation:*
> *http://wordsmith.org/words/lexiphanes.wav*
> *http://wordsmith.org/words/lexiphanes.ram*
>
> *Permalink: http://wordsmith.org/words/lexiphanes.html*

24/7 PROTOMEDIA BREEDING GROUND

JOGLARS CROSSMEDIA BROADCAST
(collaborative text & media)
http://www.joglars.org

SPIDERTANGLE
International Network of VisPoets
http://www.spidertangle.net

XEXOXIAL EDITIONS
Appropriate Scale Publishing since 1980
http://www.xexoxial.org

INTERNALATIONAL DICTIONARY OF NEOLOGISMS
research | reference | ongoing collection
http://www.neologisms.us

Dreamtime Village
Hypermedia Permaculture EcoVillage in Southwest Wisconsin
http://www.dreamtimevillage.org

"The word is the first stereotype." Isidore Isou, 1947.

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754. Bruce Covey
Coconut 10 plus Coconut Books
Thu 25 Oct 2007

Coconut 10 has cracked open, revealing tasty new poems by Norma Cole, Carla Harryman, Ange Mlinko, Emily Kendal Frey, Ben Mirov, Caroline Crumpacker, Chad Sweeney, Donna Stonecipher, Lily Brown, Andrea Rexilius, Srikanth

Reddy, Erica Anzalone, Ann Stephenson, Carley Moore, Daniel Nester, Paula Cisewski, Paul Siegell, Kristy Bowen, Ben Doller, Dorine Preston, and Morgan Lucas Schuldt. Come see! http://www.coconutpoetry.org. Plus, check out the grand opening of COCONUT BOOKS, starring Reb Livingston's YOUR TEN FAVORITE WORDS!!! http://www.coconutpoetry.org/books1

Sincerely,
Bruce Covey
Coconut Editor

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755. **Adam Tobin**

This Sunday at Unnameable (Brooklyn)

Thu 25 Oct 2007

This Sunday, October 28
at 5:00 pm:
***
David Abel
&
Mitch Highfill
at
456 Bergen Street
Brooklyn
***
Here is a map:
http://maps.google.com/maps?
f=q&hl=en&time=&date=&ttype=&q=456+Bergen+St,+Br
ooklyn,+Kings,+New+York+11217,+United+States&sll=37.0625,-
95.677068&sspn=52.
020054,82.265625&ie=UTF8&cd=1&geocode=0,40.681157,-
73.976247&ll=40.681452,-7
3.976161&spn=0.012286,0.020084&z=16&om=1
***
Here is a video of Mr. Highfill reading at last year's flarf festival:
http://www.youtube.com/watch?v=U9vDD-_-SgU
And here are some stanzas written by Mr. Abel:

> Sunset makes the windows
> music lights the sequence
> so there is a code
> and a precipice--
> the basin is inviting
> as on a holiday

history seems poetic
grave
but sustaining--
a soapy taste on the tongue
independent of the music
or the prospect
***
Other upcoming readings:
Friday Nov. 2 @ 8 pm:
Mathias Svalina
Erin Elizabeth Burke
& Thibault Raoult
Sunday Nov. 11 @ 5 pm:
Sarah Lang
Sunday Nov. 18 @ 5 pm:
EOAGH release party
w/ Tim Peterson et al.
Sunday Dec. 2 @ 5 pm:
Lynn Crawford
& Johannah Rodgers
***
***
Unnameable Books
456 Bergen St.
Brooklyn, NY 11217
[redacted]
www.unnameablebooks.net
***

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756. Christina E Lovin
Chapbook Publication
Thu 25 Oct 2007

I would like to announce that my second chapbook, Little Fires, is now available for pre-publication sales, with no shipping, under "New Releases" from www.finishinglinepress.com.

Little Fires was a finalist in the New Women's Voices Poetry Series, and is being published as # 55 in the series. "Event Horizon" a sonnet crown and the centerpiece of Little Fires, was awarded third place in the 2007 Women Who Write Poetry Award, Finalist status in the 2007 Rita Dove Poetry Award, and

garnered the Emerging Poet Award from the 2007 Southern Women Writers' Conference. Other poems have appeared in From the Other World: Poems in Memory of James Wright, American Poetry Review, Mid-American Poetry Review, Vox, Caesura, Stimulus Respond, and many other journals and anthologies.

Blurbs:

"Christina Lovin declares that she wants to write poems in which she immerses herself, "like a dog... muzzle deep in the rot of flesh and hair found in a far field." .She has ventured boldly, and with memorable lyrical detail, into the dark fields of farms, physics, desecrated mountain tops, and the fenceless expanse of her grievous imagination. Like the "false map turtle" she studies for directions in her poem "False Map," Lovin leads her reader courageously into the mortmain of her memory where the lives and deaths of both maligned and celebrated creatures return to her with haunting messages. "Little Fires" is a stunning second collection of poems."

---Chard deNiord, Asleep in the Fire, Sharp Golden Thorn, Night Mowing, What the Animals Teach Us.

" 'No one around me / mentioned the war today,' Christina Lovin writes, but the war is ever-present in these poems..As each poem tolls with the clarity of a summer morning, Lovin focuses, in a poem dated September 11, 2001, on "this moment after the fall" to demonstrate how history consumes us, day by day, little fire by little fire.. In this resplendent collection, Christina Lovin's subtleties flare up with impressive and often startling immediacy."

-Michael Waters, Darling Vulgarity, Parthenopi: New and Selected Poems; Green Ash, Red Maple, Black Gum; Not Just Any Death, and Contemporary American Poetry(Editor).

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757. **Ruth Lepson**

Re: MOI WANTS YOUR BLURB

Thu 25 Oct 2007

---

hi eileen
just found this old email! did you ever finish the book & if so where can find it?
all best
ruth

On 10/5/05 12:00 PM, "Eileen Tabios" <[redacted]> wrote:

> *Dear All,*

> *For my BLURBED BOOK PROJECT, I have received, to date, 150 blurbs in eight days. You can see them at http://blurbproject.blogspot.com*
>
> *Thanks to those who have participated and please continue to send blurbs: I receive all these blurbs and then wiill write a single book that will aptly fit*
> *to all of them. Though I am always happy to receive your praise (and disdains), I am equally delighted to receive your efforts to make my writing life*
> *hell, e.g. like an unironic conjoining of war-torn Europe with Antarctica's penguins, a double-sestina thrown in the middle, per the blurb from Aldon Nielsen.*
>
> *I'm also writing this because, feeling stunned at everyone's generosity, I now offer blurbs for sale. If you are a writer and need a blurb for any of your*
> *upcoming books, those by Jukka-Pekka Kervinen are for sale (simply substitute your name and book title) for a modest donation for hurricane relief efforts. More info on this at my primary blog, http://chatelaine-poet.blogspot.com*
>
> *Thanks for your time,*
> *Eileen Tabios*
>
> *...desiring to write the book you want to read...and the poem I didn't know I wanted to write.*

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758. Katalanche Press

New publications by Tan Lin & Michael Slosek from Katalanche Press

Thu 25 Oct 2007

We're pleased to announce two new releases from Katalanche Press:

ambience is a novel with a logo
by Tan Lin
(stapled chapbook, 20 pgs.)
$7.50

&

Z Formation
Michael Slosek
(pamphlet of 12 poems)
$2

Check them out at our website, along with sample texts, here:
http://katalanchepress1.blogspot.com/

Purchases can be made through paypal, or by check (payable to Michael Carr) sent to:

Katalanche Press
c/o Carr
50 Plymouth St. #1
Cambridge, MA 02141

Best,

Michael & Dottie

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759. David Baratier
Will Alexander
Fri 26 Oct 2007

Considering all that has been said here, and just having talked with the Will Alexander on the phone I wanted to add a few things about his current condition.

Will is feeling well, ready to conquer the world from our talk, very happy from your support, and would like future support to go directly to us at the address below. Otherwise it may or may not make it too him. There is a problem with the San fran ADDRESS provided earlier.

In last year he has supported a book of ours put out nearly 10 years back. We admire that and a while ago we made an arrangement to publish his next book of poems.

Will Alexander has been an important author to us, not only in terms of us making his most important collection but those books that came after, like Doug and Lyn's Book, well known, but more importantly, letting his best work shine with us and those who know us.

Until the end of November, half of the coverprice from his seminal book of poems, ABOVE THE HUMAN NERVE DOMAIN, will be given directly to the Author to help out out with his current health problems.

Unlike some other places, our non-profit will give a full 100% of donations directly to Will. No problems. No questions asked.

We love you all

Be well-- David Baratier

Be well

David Baratier, Editor

Pavement Saw Press
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760. Alan Sondheim
my group All 7-70 (article and review) (fwd)
Fri 26 Oct 2007

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Bixobal #1
magazine
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cover star: Matt Heyner

features:

- the first installment of Climax Golden Twin Rob Millis' column "Talking Machine" in which he talks about 78 rpm records, Korean ones

- an interview with Alan Sondheim on his group All-7-70 (which recorded for ESP-Disk) and his solo material (which has been released by Fire Musuem and Qbico), plus a special review section covering his discography

- book dealer and artist Dave Hornor gives us the run down on books by Tuli Kupferburg of The Fugs

- part one of former Sun City Girl Sir Richard Bishop's Indian travelogue from this summer

- an extensive interview with Dave Nuss of The No-Neck Blues Band by Canadian writer Allan MacInnis - possibly the first interview with

> *NNCK in print*
>
> *- reviews of vinyl, cassettes, compacts discs and books, both new and old - Tetuzi Akiyama, Alvarius B., Sir Richard Bishop, Henry Brant, Andrew Chalk, Charalamides, Coleclough & Murmer, Joe Colley, Custom Floor, Herb Diamante, Bob Downes Open Music, Ferran Fages, Faust/NWW, Mike Hansen, Human Flesh, Monroe Golden, Ilios, irr.app.(ext.), Isolde, Lngtche, Marsen Jules, Agusti Martinez, Neung Phak, Pulga, Frederic Rzewski, Seishokki, Sonde, Sun City Girls, Supersilent, Tarkatak, Under Satan's Sun, Waldron/Stapleton/Sigmarsson/Haynes/Faulhaber, Yamauchi/Doneda, "I.D. Art #2", "Table for Six", Arman, Paul Burwell, Joseph Cirincione, dsh, Walter de Maria, Michael Isikoff and David Corn, Allan Kaprow, Aram Saroyan, Jan van der Marck, "The Berlin Scene 1972", Little Howlin' Wolf, and Silmaril*
>
> *http://www.ribexibalba.com/bixobal/*
> *Best,*
> *Eric*
>
> *At 10:53 PM -0400 10/15/07, Alan Sondheim wrote:*
> *Just got the magazine and it looks and reads fantastic! I'd love to hear the Sir* and Headless* - I'm not familiar with them. I thought I came off too dull, especially next to butoh and Calcutta. By the way the talk thing on Qbico isn't electronically compressed - it's directly recorded from a World War II field telephone that I restored! (I'm now playing w/ crystal radios among other things.)*
>
> *I may get out to Victoria sometime - my brother's there, just across the water...*
>
> *love, Alan and thank you so much! - btw if you send me an advert/blurb in email (text), I can forward it to various lists; on the other hand, it might mean some mailing -*

--
========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.asondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

761. **Tracey Gagne**
Re: Fear and Relevance -- a prologue
Fri 26 Oct 2007

Thanks, John.

I've been thinking about this all night. Of course, the "not your own" is applicable to schizophrenia, as dissociative identity-- the "new" term for multiple personality-- isn't necessarily about hearing voices that aren't your own as much as disassociating from your self and taking on a completely different personality and set of behaviors (think of Sybil, Eve, Rabbit), which would have an entirely new and different meaning for poets. The auditory hallucinations that are commonly a part of schizophrenia ARE hearing voices that aren't your own--among other things.

The issue I have with throwing these terms around is that I understand the pain (and shame) that people experience in having schizophrenia, and my concern relates to not wanting to show disrespect for people who are in pain like that, particularly when there are many people who don't fully understand the meaning of the term that they're using (and, decidedly, the DSM changes so frequently that it's difficult to keep up with what terms mean, etc.). I understand Spicer's aliens using the furniture in his room in order to speak through him, and I appreciate that metaphor (and that it doesn't refer to schizophrenia). And, I can appreciate a metaphor that describes that urge that I have to write that sometimes doesn't feel like myself, that sometimes feels outside myself ("alien"), that pulls me to my notebook or keyboard and pours out of me.

However, I, personally, am uncomfortable using a term that is so socially loaded and misunderstood so as to cause people who suffer from "real" auditory and visual hallucinations (and paranoia) to feel isolated and rejected. (And, I write this as I sit at the hospital attempting to get help for a patient who has been trying for years to live with her paranoia but who is resigning herself to accept outside help, because she just can't take it anymore-- even under these circumstances, she's not really ready to accept what's happening with her). I think about the people I come into contact with regularly when I hear the terms poetry and schizophrenia used nearly synonymously. When in a social setting, I'm sure that not too many poets would introduce themselves as "schizophrenic" (a term I am also loathe to use, as there's so much more to a person than a mental health diagnosis) because of the social reprecussions that would create. Sit back and imagine how someone you've recently met might react if you say, "Oh, and I'm schizophrenic. I have some books with me, if you want to look." People already have a difficult time reacting appropriately when told we're poets....

I am a poet. And, in a lot of ways, being a poet is complicated. What compels me to write poetry that doesn't happen with my brother or other family members? I don't know. I know that I don't hear voices that "command" it of me (and, I've never encountered someone with voices that would command something like writing poetry-- from the way I understand it, the voices ask for something else).

On some levels, I can understand the metaphor, but on many, I simply can't accept it. Maybe I'm too close to people in crisis, and I just want to pull them in under my blanket and protect them. To me, it's a convenient metaphor in a lot of ways, but even in reflecting on Spicer's aliens, I see it as different from what he described. My muse is in me, and in many ways, is a part of me. My muse doesn't wish me harm, doesn't tell me I'd be better off dead and give me ways to kill myself. My muse doesn't tell me that everyone is looking at me and laughing. Nor does my muse tell me that everyone hates me because I had my tarot cards read once eight years ago. My muse seeks to help me identify with others, not to isolate me from others. My muse helps me to share in the human experience and give to that experience. This is not to say that all auditory hallucinations are exactly like this, or that there aren't individuals who enjoy the company they have. Some are much kinder-- "helpful" seeming. And, this is not to say that there do not exist and have not existed people with schizophrenia who are not poets (or painters, or sculptors, or other kinds of artists), because we all know this isn't true.

I'm thankful for my interactions with people with schizophrenia, because as I said in the previous email, my poetry has been affected by those interactions (I've been affected in other ways, too, but this is about poetry). I've learned a lot about language and how to fit words and ideas together in ways that were never available to me before. I've learned that there are "other" ways of presenting complex ideas on the page, just from conversations with the people I've encountered. I've learned to think differently in some ways, because I've been granted new perspectives on the mind and the way it produces thought. I'm thankful for that, and I try to be respectful of that.

I recognize that I've probably thought entirely too much about this (as I am often accused of doing), but I thank you for the opportunity to clarify my own difficulties with what I've been reading on here and in other places, especially if you've made it this far in my rant!

Cheers,
Tracey

On 10/25/07, John Cunningham <[redacted]> wrote:
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> An interesting metaphor. And perhaps appropriate provided that

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> metaphor.
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Tracey Gagne
> Sent: October 25, 2007 12:01 PM
> To: [redacted]
> Subject: Re: Fear and Relevance -- a prologue
>
> I've been reading quite a lot recently about connections between poetry
> and
> schizophrenia, and not in a "people with schizophrenia who write poetry"
> kind of way.
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> I'm curious about this. I'm recently in the mental health profession and
> have met many people with schizophrenia in the past year or so. These
> interactions have definitely had an impact on my poetry, but I've never
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> the two as synonyms, as they seem to be at the end of this, nor do they
> seem
> synonymous to me.
>
> Maybe I just don't "get" the metaphor.... Maybe there's something else
> I'm
> missing. Can anyone help me with this?
>
> Cheers,
> Tracey
>
>

> On 10/25/07, Jesse Crockett <[redacted]> wrote:
> >
> > Hello, I'm Jesse, and you are afraid of me. One, I am emotionally
> > disabled;
> > two, and moreover, I am abstract. You certainly fear me. Abstraction
> > creates orders of magnitude in fear (that most useful of devices). Take
> > the
> > devil, for instance, who cannot be met, and will not be met, but we
> > **might. We might meet hell. I could. You couldn't? You see, this is
> > easy. You won't meet me, but you might. That is fearsome! Now, so as
> > not
> > to lose your attention, let's talk about the magic r-word:
> relevance. Why
> > are you relevant? Inside, you know all this jabber of goodness over,
> > what?,
> > badness?--- is stupid. It means nothing, definitely nothing more than
> to
> > create orders of magnitude in fear, by which you may-- if you're smart
> and
> > fast enough-- capitalize upon; which most of us are not very smart or
> very
> > fast, neither instinctively or intellectually. In fact, outside one's
> > community, ours namely poetry, or whatever trendy, scholastic derivation
> > from which you feel comfortable with--- new brutalism (funny, yes?), new
> > sincerity (I don't get it, either.), new post-avantism (you dig,
> yeah?)---
> > yes, these are dumb derivations by which you may binarily (summarily?)
> > oppose, or be conducted through, like a current------ Outside of one's
> > community, looking in, the disctinction from the bona fide to the
> soulless
> > is always a tough distinction to make. You know this, inside. It's
> what
> > you fear, as part of a community, outsiders looking in, unable to make
> > adequate classification. Moreover, in poetry, as we poets are the
> > original
> > artists and, hence, will be the first to go, we are afraid of outsiders
> > looking in.. best classify it fear of poetry, or as it is legitimately
> > called, schizophrenia. Now, as ever, more than ever.
> >
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>

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762. **Aryanil Mukherjee**

Marriage Poem Thread

Fri 26 Oct 2007

---

continuing the marriage-poem thread, here is a marriage-anniversary poem by a contemporary Indian poet, Prabal Kumar Basu

Marriage Anniversary

Tomorrow is our marriage anniversary
Today is the eve of our annulment
Yet, we hadn't scheduled any festivities
For either of the two days

Slightly backdated, nagging anniversary, regulated
Surely you don't enjoy it anymore
Even I have recently overcome the shallow emotion
To reminisce, that special date

It's winter, on the eve of our anniversary
Let's go for a walk
For the last time let us walk together

I can feel the breath of concealed excitement
On the eve of our annulment
You tripped while walking by my side
I steadied you for the last time
You took away your hand cautiously
Somewhat frightened
You realise, this unwanted marriage anniversary thrust
    upon

Has no worth any more
Instead tonight let us
Speak of the forthcoming days
Actually some of these days, still
Secretly will belong exclusively to us.

Translated by Barnali Roy

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763. David Chirot

French Debate: Is Maori Head Body Part or Art? - New York Times

Fri 26 Oct 2007

A very interesting article as there is art that is returned as art, and bones that are returned as bones to be properly buried--American Indian bones returned from the Smithsonian for burial in Sacred grounds--but what to do with body parts that are decorated, appear also as art? In Cambodia, the tour guides in the museums which are the preserved torture prisons of the Pol Pot regime are the torturers, who every day recount again, room by room, device by device, their activities of thirty years ago. In Israel, a discussion was held on the possibility of, after the "solution" to the Palestinian problem, having a Museum of the Palestinian, or of Palestinian Culture. Would it be safe to have exhibits of dances and crafts demonstrated by live Palestinians, or would actors or diorama figures have to be employed? Since the invasion of Iraq, it is isn't just the museums which are systenatically looted; it is a huge business for some time now to methodically remove layer by layer the strati of the archeological history of the world's oldest civilization. Farmers and townspeople unemployed since the occupation have found steady work excavating their own history and selling it by the shovel full by the hour at a minimum wage to sub contractors of contractors who pay off others to have it transported elsewhere. This is not "looting," after all, but "providing employment to a desperate population." Will the French debate open up similar ones over the multi-tattooed body parts of American soldiers littering IED lined convoy routes?

http://www.nytimes.com/2007/10/26/world/europe/26france.html?_r=1&oref=slogin---

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764. **Eireene Nealand**

Re: Re. Poetry Language Thought/ Martin Heidegger

Fri 26 Oct 2007

---

i've been thinking about how to read heidegger, too, in light of his political background and lousy treatment of arendt it seems to me that he was sort of one of those terrible parents (or Republicans) who lives an ugly cowardly life, as you say Burt, and then has to write a book about how everyone should avoid the same mistakes as he made. like don't get caught up with 'the they' and the dangerous sweep of public opinion. and then after making arendt sneak around, all of this talk about propriation (owning up to what you are) and the clearings and houses and temples that he describes on the way to language that are all disclosedly open.

not that that excuses him for kicking his own teacher out of the university or any of his other awful actions, or tells us which parts of his work to use or not use, but for me it's interesting to read him for this strange connect-disconnect.

On 10/24/07, Burt Kimmelman <[redacted]> wrote:
> Dear Steve Russell,
>
>
>
> Heidegger's book Poetry, Language, Thought has been for me a pivotal and enthralling, revelatory work that I have been reading and teaching for some decades now, and I feel that Heidegger is an intellectual giant and a gorgeous writer. But I have to say that he was a Nazi, and he did some very, very ugly, cowardly things-which just tells us that human beings are not to be simplified. Also, not all of that book is "late Heidegger" as you suggest; to be sure, "The Origin of the Work of Art" was written early in his career and then, I believe, revised repeatedly over a large number of years, but the basic ideas in the essay are there in the first published version. Anyway, I urge you to check out a recent essay on H in Jacket 32, "Cutting Poets to Size - Heidegger, Hölderlin, Rilke," written by Anthony Stephens, someone who seems to be quite knowledgeable and clear-eyed about this great philosopher: http://jacketmagazine.com/00/home.shtml.
>
>
>
> Burt Kimmelman
>
>
>
>

>
> Date: Tue, 23 Oct 2007 06:55:08 -0700
> From: steve russell <[redacted]>
> Subject: Poetry Language Thought/ Martin Heidegger
>
> Has anyone read Heidegger's "Poetry Language Thought?" It's a beautiful book. It's late Heidegger, during, what he called "the turning." He no longer called what he did philosophy. He simply called it "thinking." Being there in German is Dasein. Dasein was Heidegger's dialogue with the world.
>
> As for his political stance, I only know that he was deeply suspicious of modernity. He was expelled from the University of Frieburg for refusing to censor Nietzsche anti/anti Semitic writings. Hannah Arent, his lover at one time, defended him to the end. Heidegger was in no way a proponent of racial theories of any type. & Heidegger, as far as his being duped by political bullshit, is certainly not alone among major 20th century artist & thinkers.
>

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765. **amy king**
Tonight?
Fri 26 Oct 2007

TONIGHT!

MiPOesias presents

~~ CYNTHIA SAILERS, DANA WARD and PETER DAVIS~~

Friday, October 26th @ 7 P.M.

~~

CYNTHIA SAILERS is currently writing a dissertation on Narcissism and Perversion in Pathological Group Organization. She is a board member of Small Press Traffic, and previously co-curated New Yipes Reading Series (formerly New Brutalism).

DANA WARD is the author of New Couriers (Dusie 2006), I Didn't Build This Machine (Boog Literature, 2004) & The Imaginary Lives of My Neighbors (Duration, 2003). Recent poems have appeared in Mirage #4/Periodical, string of small machines, Small Town, & other places. He lives in Cincinnati & edits Cy Press.

PETER DAVIS' book of poems is Hitler's Mustache. He edited Poet's Bookshelf: Contemporary Poets on Books That Shaped Their Art. His poems

have appeared in journals like MiPOesias, Octopus, Court Green, Rattle, and McSweeney's. His music project, Shot Hand, is available through Collectible Escalators. He lives in Muncie , Indiana with his wife, son, and daughter and teaches at Ball State University . ~~~~~~~

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(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
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~~~~~~~~

Hope you'll stop by!

Amy King
Editor
http://www.mipoesias.com

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apologies for cross-posting

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http://mail.yahoo.com

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766. **John Cunningham**
Re: Fear and Relevance -- a prologue
Fri 26 Oct 2007

Thanks, Tracy, for your response. And I did read it in its entirety. I can certainly understand your sensitivity to the issue and the terms used what with your being engaged in the helping profession particularly related to these issues. And I'm glad that you mentioned that some poets are schizophrenic as I have known a few. I'm not certain that I would agree with your statement that the voices do not command poets to write as, at least for me, it is difficult to ignore my muse when she is cooing. You mention socially loaded terms. I think poets use socially loaded terms all the time - very often without being conscious of them. For example, the term 'monoculture' which I used in a poem and was told to 'show not say'. I argued that, because of the iconic quality of this word, it was showing as the word, because of the connotations attached to it by contemporary society, had lifted itself out of the ordinary. And then there are the terms which are individually loaded. For example, in writing a poem for a former lover now friend regarding her childhood in an isolated part of
~~~~~~~~

Manitoba, I used the word 'tamarack (which is a type of evergreen with feathery leaves that fall each autumn), only to realize, after sharing the poem with her and having a discussion of the role the tamarack had played in her childhood, that the word 'tamarack' had exceeded the ordinary for her and had become an icon of her existence. But I certainly do understand your position on the terms 'schizophrenic', etc. The difficult is that they serve such a useful existence as metaphors for the poetic process and especially poetic inspiration. And you have not suggested another in its stead that would be as serviceable. There is also the fact that, hopefully, the poet has no intention of harm when using the terms - which is not necessarily nor has ever been a sine quo non for usage. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Tracey Gagne
Sent: October 26, 2007 7:46 AM
To: [redacted]
Subject: Re: Fear and Relevance -- a prologue

Thanks, John.

I've been thinking about this all night. Of course, the "not your own" is applicable to schizophrenia, as dissociative identity-- the "new" term for multiple personality-- isn't necessarily about hearing voices that aren't your own as much as disassociating from your self and taking on a completely different personality and set of behaviors (think of Sybil, Eve, Rabbit), which would have an entirely new and different meaning for poets. The auditory hallucinations that are commonly a part of schizophrenia ARE hearing voices that aren't your own--among other things.

The issue I have with throwing these terms around is that I understand the pain (and shame) that people experience in having schizophrenia, and my concern relates to not wanting to show disrespect for people who are in pain like that, particularly when there are many people who don't fully understand the meaning of the term that they're using (and, decidedly, the DSM changes so frequently that it's difficult to keep up with what terms mean, etc.). I understand Spicer's aliens using the furniture in his room in order to speak through him, and I appreciate that metaphor (and that it doesn't refer to schizophrenia). And, I can appreciate a metaphor that describes that urge that I have to write that sometimes doesn't feel like myself, that sometimes feels outside myself ("alien"), that pulls me to my notebook or keyboard and pours out of me.

However, I, personally, am uncomfortable using a term that is so socially loaded and misunderstood so as to cause people who suffer from "real" auditory and

visual hallucinations (and paranoia) to feel isolated and rejected. (And, I write this as I sit at the hospital attempting to get help for a patient who has been trying for years to live with her paranoia but who is resigning herself to accept outside help, because she just can't take it anymore-- even under these circumstances, she's not really ready to accept what's happening with her). I think about the people I come into contact with regularly when I hear the terms poetry and schizophrenia used nearly synonymously. When in a social setting, I'm sure that not too many poets would introduce themselves as "schizophrenic" (a term I am also loathe to use, as there's so much more to a person than a mental health diagnosis) because of the social reprecussions that would create. Sit back and imagine how someone you've recently met might react if you say, "Oh, and I'm schizophrenic. I have some books with me, if you want to look." People already have a difficult time reacting appropriately when told we're poets....

I am a poet. And, in a lot of ways, being a poet is complicated. What compels me to write poetry that doesn't happen with my brother or other family members? I don't know. I know that I don't hear voices that "command" it of me (and, I've never encountered someone with voices that would command something like writing poetry-- from the way I understand it, the voices ask for something else).

On some levels, I can understand the metaphor, but on many, I simply can't accept it. Maybe I'm too close to people in crisis, and I just want to pull them in under my blanket and protect them. To me, it's a convenient metaphor in a lot of ways, but even in reflecting on Spicer's aliens, I see it as different from what he described. My muse is in me, and in many ways, is a part of me. My muse doesn't wish me harm, doesn't tell me I'd be better off dead and give me ways to kill myself. My muse doesn't tell me that everyone is looking at me and laughing. Nor does my muse tell me that everyone hates me because I had my tarot cards read once eight years ago. My muse seeks to help me identify with others, not to isolate me from others. My muse helps me to share in the human experience and give to that experience. This is not to say that all auditory hallucinations are exactly like this, or that there aren't individuals who enjoy the company they have. Some are much kinder-- "helpful" seeming. And, this is not to say that there do not exist and have not existed people with schizophrenia who are not poets (or painters, or sculptors, or other kinds of artists), because we all know this isn't true.

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I recognize that I've probably thought entirely too much about this (as I am often accused of doing), but I thank you for the opportunity to clarify my own difficulties with what I've been reading on here and in other places, especially if you've made it this far in my rant!

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> > yes, these are dumb derivations by which you may binarily (summarily?)
> > oppose, or be conducted through, like a current------ Outside of one's

> > community, looking in, the disctinction from the bona fide to the
> soulless
> > is always a tough distinction to make. You know this, inside. It's
> what
> > you fear, as part of a community, outsiders looking in, unable to make
> > adequate classification. Moreover, in poetry, as we poets are the
> > original
> > artists and, hence, will be the first to go, we are afraid of outsiders
> > looking in.. best classify it fear of poetry, or as it is legitimately
> > called, schizophrenia. Now, as ever, more than ever.
> >
>
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.5.503 / Virus Database: 269.15.10/1091 - Release Date:
> 24/10/2007
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Version: 7.5.503 / Virus Database: 269.15.11/1093 - Release Date: 25/10/2007
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Version: 7.5.503 / Virus Database: 269.15.11/1093 - Release Date: 25/10/2007
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767. **Ram Devineni**

LitWalks: Kevin Fitzpatrick/Dorthy Parker

Fri 26 Oct 2007

Lit Walks Lecture and Poetry Series at the Bowery Poetry Club

Kevin Fitzpatrick on Dorothy Parker.
October 28, 2007, 3:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. Kevin Fitzpatrick on Dorothy Parker and The Algonquin Round Table and the creation of the "New Yorker" magazine. Fitzpatrick is president of the Dorothy Parker Society and author of "A Journey into Dorothy Parker's New York."

Bob Holman on Walt Whitman.
November 5, 2007, 7:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. Award winning poet Bob Holman will discuss America's greatest poet, Walt Whitman and the formation of the Brooklyn Bridge. Through Whitman's work and photos from that period, you will learn about New York's greatest structure and the pivotal period after the Civil War.

Robert Minhinnick on Dylan Thomas.
December 2, 2007, 3:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. "Poetry Wales" magazine editor Robert Minhinnick will focus on Welsh poet Dylan Thomas and his mythical death in New York City after a drinking binge at the White Horse Tavern.

Sponsored by Rattapallax. October is National Humanities Month! This program is educational and fun for students, educators, and poetry lovers.

Free and open to the public as part of the Lit Walks Lecture and Poetry Series. This lecture series features prominent poets and writers discussing historical literary figures and their relationship with key New York City landmarks. More info at www.litwalks.com

These program are supported, in part, by public funds from the New York City Department of Cultural Affairs. Litwalks is funded by the New York Council for the Humanities, a state affiliate of the National

Endowment for the Humanities and public funds from the New York City Department of Cultural Affairs. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the New York Council for the Humanities or the National Endowment for the Humanities.

Please send future emails to
[redacted] for press

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768. Daniel Godston
today: two Chicago Calling performance events
Fri 26 Oct 2007

You are invited to come to these two events happening during the 2nd Annual Chicago Calling Arts Festival today:

5 p.m. onwards on Friday, October 26

BEAST POEM
performance by Jennifer Karmin

Part 1:
at Jean Dubuffet's sculpture Monument with Standing Beast
located in front of the James R. Thompson Center
100 W. Randolph Street

Part 2:
at the Clark/Lake train station

* * * *

7 p.m.-midnight on Friday, October 26:
Elastic
2830 N. Milwaukee, 2nd Fl.
Chicago IL 60618
www.elasticrevolution.com
[redacted]
suggested donation: $10, $8 for students

broadcast of Eric Leonardson and Anna Friz's Dancing Walls Stir the Prairie

screening of two short films by Jon Steinhorst -- Fiction and Snapshot

Thaumatrope
  Guillermo Gregorio -- clarinets and alto sax
  Joel Wanek -- upright bass

Dan Godston -- trumpet, percussion
David Harrison Horton -- poetry
Tom Abbs -- bass (over the internet)

performance by Asimina Chremos (dance) and Chuck Stebelton (poetry)

Divik Ramesh reads selections of his poetry in Hindi, via google talk. Chuck Stebelton reads English language translations of Divik's poetry.

A full day of great performance events is happening tomorrow too, as part of the 2nd Annual Chicago Calling Arts Festival. www.chicagocalling.org

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769. **Gabrielle Welford**
Re: Fear and Relevance -- a prologue
Fri 26 Oct 2007

---

dear tracey, thanks so much for this. there is schizophrenia in my family, and while i agree that a very different and amazing appreciation of meaning/words comes along with it, the terribly harsh parts of it, including the social isolation, are nothing to speak lightly of. all best, gabe

On Fri, 26 Oct 2007, Tracey Gagne wrote:

> *Thanks, John.*
>
> *I've been thinking about this all night. Of course, the "not your own" is applicable to schizophrenia, as dissociative identity-- the "new" term for multiple personality-- isn't necessarily about hearing voices that aren't your own as much as disassociating from your self and taking on a completely different personality and set of behaviors (think of Sybil, Eve, Rabbit), which would have an entirely new and different meaning for poets. The auditory hallucinations that are commonly a part of schizophrenia ARE hearing voices that aren't your own--among other things.*
>
> *The issue I have with throwing these terms around is that I understand the pain (and shame) that people experience in having schizophrenia, and my concern relates to not wanting to show disrespect for people who are in pain like that, particularly when there are many people who don't fully understand the meaning of the term that they're using (and, decidedly, the DSM changes so frequently that it's difficult to keep up with what terms mean, etc.). I understand Spicer's aliens using the furniture in his room in order to speak through him, and I appreciate that metaphor (and that it doesn't refer to schizophrenia). And, I can appreciate a metaphor that describes that urge that I have to write that sometimes doesn't feel like myself, that sometimes feels outside myself ("alien"), that pulls me to my notebook or keyboard and pours out of me.*

However, I, personally, am uncomfortable using a term that is so socially loaded and misunderstood so as to cause people who suffer from "real" auditory and visual hallucinations (and paranoia) to feel isolated and rejected. (And, I write this as I sit at the hospital attempting to get help for a patient who has been trying for years to live with her paranoia but who is resigning herself to accept outside help, because she just can't take it anymore-- even under these circumstances, she's not really ready to accept what's happening with her). I think about the people I come into contact with regularly when I hear the terms poetry and schizophrenia used nearly synonymously. When in a social setting, I'm sure that not too many poets would introduce themselves as "schizophrenic" (a term I am also loathe to use, as there's so much more to a person than a mental health diagnosis) because of the social reprecussions that would create. Sit back and imagine how someone you've recently met might react if you say, "Oh, and I'm schizophrenic. I have some books with me, if you want to look." People already have a difficult time reacting appropriately when told we're poets....

I am a poet. And, in a lot of ways, being a poet is complicated. What compels me to write poetry that doesn't happen with my brother or other family members? I don't know. I know that I don't hear voices that "command" it of me (and, I've never encountered someone with voices that would command something like writing poetry-- from the way I understand it, the voices ask for something else).

On some levels, I can understand the metaphor, but on many, I simply can't accept it. Maybe I'm too close to people in crisis, and I just want to pull them in under my blanket and protect them. To me, it's a convenient metaphor in a lot of ways, but even in reflecting on Spicer's aliens, I see it as different from what he described. My muse is in me, and in many ways, is a part of me. My muse doesn't wish me harm, doesn't tell me I'd be better off dead and give me ways to kill myself. My muse doesn't tell me that everyone is looking at me and laughing. Nor does my muse tell me that everyone hates me because I had my tarot cards read once eight years ago. My muse seeks to help me identify with others, not to isolate me from others. My muse helps me to share in the human experience and give to that experience. This is not to say that all auditory hallucinations are exactly like this, or that there aren't individuals who enjoy the company they have. Some are much kinder-- "helpful" seeming. And, this is not to say that there do not exist and have not existed people with schizophrenia who are not poets (or painters, or sculptors, or other kinds of artists), because we all know this isn't true.

I'm thankful for my interactions with people with schizophrenia, because as I said in the previous email, my poetry has been affected by those interactions (I've been affected in other ways, too, but this is about poetry). I've learned a lot about language and how to fit words and ideas together in ways that were never available to me before. I've learned that

there are "other" ways of presenting complex ideas on the page, just from conversations with the people I've encountered. I've learned to think differently in some ways, because I've been granted new perspectives on the mind and the way it produces thought. I'm thankful for that, and I try to be respectful of that.

I recognize that I've probably thought entirely too much about this (as I am often accused of doing), but I thank you for the opportunity to clarify my own difficulties with what I've been reading on here and in other places, especially if you've made it this far in my rant!

Cheers,
Tracey

On 10/25/07, John Cunningham <[redacted]> wrote:

An interesting metaphor. And perhaps appropriate provided that schizophrenia
is the hearing of voices. I was going to add 'not your own' but then we get
into whether its multiple personality disorder or schizophrenia. If you read
George Bowering or Jack Spicer, you will come across the concept of 'dictation', essentially the 'funnelling' of your 'muse' onto the page without active intervention on the poet's part. Something like the automatic
writing of the surrealists - Breton, Artaud, etc. So, in that sense, if we are hearing a voice 'dictating' to us, then, yes, it is a very appropriate metaphor.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Tracey Gagne
Sent: October 25, 2007 12:01 PM
To: [redacted]
Subject: Re: Fear and Relevance -- a prologue

I've been reading quite a lot recently about connections between poetry and
schizophrenia, and not in a "people with schizophrenia who write poetry" kind of way.

I'm curious about this. I'm recently in the mental health profession and have met many people with schizophrenia in the past year or so. These

> *interactions have definitely had an impact on my poetry, but I've never used*
> *the two as synonyms, as they seem to be at the end of this, nor do they seem*
> *synonymous to me.*
>
> *Maybe I just don't "get" the metaphor.... Maybe there's something else I'm*
> *missing. Can anyone help me with this?*
>
> *Cheers,*
> *Tracey*
>
> *On 10/25/07, Jesse Crockett <[redacted]> wrote:*
>
> *Hello, I'm Jesse, and you are afraid of me. One, I am emotionally disabled;*
> *two, and moreover, I am abstract. You certainly fear me. Abstraction*
> *creates orders of magnitude in fear (that most useful of devices). Take the*
> *devil, for instance, who cannot be met, and will not be met, but we*
> ***might. We might meet hell. I could. You couldn't? You see, this is*
> *easy. You won't meet me, but you might. That is fearsome! Now, so as not*
> *to lose your attention, let's talk about the magic r-word: relevance. Why*
> *are you relevant? Inside, you know all this jabber of goodness over, what?,*
> *badness?--- is stupid. It means nothing, definitely nothing more than to*
> *create orders of magnitude in fear, by which you may-- if you're smart and*
> *fast enough-- capitalize upon; which most of us are not very smart or very*
> *fast, neither instinctively or intellectually. In fact, outside one's*
> *community, ours namely poetry, or whatever trendy, scholastic derivation*
> *from which you feel comfortable with--- new brutalism (funny, yes?), new*
> *sincerity (I don't get it, either.), new post-avantism (you dig, yeah?)---*
> *yes, these are dumb derivations by which you may binarily (summarily?)*
> *oppose, or be conducted through, like a current------ Outside of one's*
> *community, looking in, the disctinction from the bona fide to the soulless*
> *is always a tough distinction to make. You know this, inside. It's what*
> *you fear, as part of a community, outsiders looking in, unable to make*
> *adequate classification. Moreover, in poetry, as we poets are the*

> *original*
> *artists and, hence, will be the first to go, we are afraid of outsiders looking in.. best classify it fear of poetry, or as it is legitimately called, schizophrenia. Now, as ever, more than ever.*
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> *No virus found in this incoming message.*
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> *Version: 7.5.503 / Virus Database: 269.15.10/1091 - Release Date: 24/10/2007*
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> *Checked by AVG Free Edition.*
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> *2:31 PM*

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770. **David A. Kirschenbaum**

NYC This Mon./d.a. levy 65th Birthday Celebration

Fri 26 Oct 2007

Please forward

The Poetry Project
and Boog City present

A 65th Birthday Celebration for d.a. levy

Come celebrate the radical and enduring effect of the late Cleveland poet-publisher who was at the vanguard of the mimeo revolution.

Mon. Oct. 29

5:00 p.m.

Free screening of

Kon Petrochuk[1]s d.a. levy biopic
[3]if i scratch, if i write[2]

The Bowery Poetry Club
308 Bowery
NYC

8:00 p.m.

The Poetry Project at
St. Mark¹s Church in-the-Bowery
131 E. 10th St.
New York City

Come honor the life and work of the late Cleveland poet-publisher who was at the vanguard of the mimeo revolution of the sixties. We¹ll recognize the radical and enduring effect levy left on small press poetry and publishing during his short life with readings of his work and informal talks and discussion. Participants (bios at the end of this email) will include

Steve Clay
Bob Holman
David Kirschenbaum
Jake Marx
Gary Sullivan

$8, $7 students/seniors, $5 members

Bowery Poetry Club is at E.1st St.
Directions: F/V to 2nd Ave., 6 to Bleecker

For info: [redacted] * 212-842-BOOG (2664)

Poetry Project at St. Mark's Church is at 2nd Ave.
F/V to 2nd Ave., L to 1st Ave., 6 to Astor Pl.

For info: http://www.poetryproject.com * [redacted]

Steve Clay is an editor, curator, archivist, and publisher of Granary Books. He is author and organizer (with Rodney Phillips) of A Secret Location on the Lower East Side: Adventures in Writing 1960-1980 and editor (with Jerome Rothenberg) of A Book of the Book: Some Works & Projections About the Book & Writing. He lives in New York City with his wife Julie Harrison, an artist and teacher, and their two daughters.

Bob Holman¹s new CD, ³The Awesome Whatever,² is the first release from Bowery Records. New book: A Couple of Ways of Doing Something, a collaboration with Chuck Close, is out from Aperture. New job: teaching ³Art and the Public Sphere,² a graduate course at NYU, and his Columbia course, ³Exploding Text.² Samo: Proprietor of Bowery Poetry Club, ExecDirect of Bowery Arts & Science. Proud to be acolyte of fellow Buckeye, d.a. levy.

David Kirschenbaum[1]s work has appeared in The Brooklyn Review Online, canwehaveourballback.com, Chain, Pavement Saw, and http://www.unpleasanteventschedule.com, among others. He is the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 17th year. Boog City[1]s [3]d.a. levy lives: celebrating the renegade press[2] series, now in its fifth year, has hosted 68 different small presses.

Jake Marx (b.1942) Carpenter, community college part-timer, has lived in Cleveland his entire life. Friend of the Asphodel Book Shop for 38 years. Not as generous as d.a. concerning bad poetry or poets with love beads. Married to, god bless her, Cindy.

Gary Sullivan is the author of How to Proceed in the Arts (Faux Press) and, with Nada Gordon, Swoon (Granary Books). He has published three issues of his comic book series Elsewhere and lives in Brooklyn with Nada and their two cats, Dante and Nemo.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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771. David A. Kirschenbaum
NYC This Tues./Talisman House Press and So L'il
Fri 26 Oct 2007

Please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Talisman House Press
(Jersey City, N.J.)

Tues. Oct. 30, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Featuring readings from

Figen Bingul
John High
Joel Lewis
Stephen Paul Miller
Paul Doru Mugur
Janet Rodney

and music from

So L¹il

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Talisman House Talisman, one of the most respected and productive small press publishers dealing in literary works, was founded in 1988. The press began with the publication of the biannual journal, Talisman, described in MultiCultural Review as ³kaleidoscopic Š eclectic Š fermenting with a thousand tongues² and in Small Press as ³a serious forum for the best of American poetry and poetics.²

The journal¹s success led to the publication of books, beginning with National Book Award winner William Bronk¹s The Mild Day and Alice Notley¹s Selected Poems in 1993. Distinguished works in poetry, fiction, theory, and criticism followed. Among the earliest works published were Jack Spicer¹s novel The Tower of Babel, which some thought he had never completed but which was accidentally discovered in the early 1990s in a trunk of his manuscripts. Other important works included Leslie Scalapino¹s novel The Return of Painting, Gustaf Sobin¹s selected poems, and new books by Joel Lewis, Michael Heller, John High, Paul Hoover, Stephen Jonas, Gerrit Lansing, Timothy Liu, Samuel Menashe, Alice Notley, Geoffrey O¹Brien, Douglas Oliver, Simon Pettet, Leslie Scalapino, Andrew Schelling, and Leonard Schwartz.

Among the many books scheduled for publication this fall and early next year are The Collected Poems of Gustaf Sobin; The Collected Poems of William Bronk; Zhang Er¹s anthology of contemporary Chinese Poetry, Another Kind of Nation; and new books by Joel Lewis, Stephen Paul Miller, and Serge Gavronsky. Talisman will also be publishing Figen Bingul¹s translation of

Summer¹s End by Adalet Agaoglu, who is widely regarded as one of the major novelists of our time.

Overall Performer Bios

**Figen Bingul http://lightmillennium.org/2004_newyear/tozlu_snow.html Figen Bingul is a translator from English to Turkish and Turkish to English. A recent graduate of Purchase College, SUNY, she has established impressive credentials as a translator with Rabia's Return (Istanbul, 2005), a short work of fiction by the great Turkish writer Adalet Agaoglu from Turkish, and (working from English to Turkish) Along the Danube: Memories with Melodies, Memoirs of Eugenia Popescu-Judetz and Absurdistan, a novel by Gary Shteyngart. She has translated Summer¹s End, a major novel by Adalet Agaoglu to be published later this year by Talisman. ³Snow,² her translation of a short story by Tezer Ozlu¹s can be found at the above url.

**John High http://www.zoominfo.com/people/High_John_3701867.aspx John High is the author of eight books, including his award-winning (Village Voice top 25 books of the year) trilogy of poetic novels The Desire Notebooks and his recently published book-length poem, Here (Talisman) and novel, Talking God¹s Radio Show (Spuytenduyvil). He has received four Fulbrights, two NEAs, and writing awards from the Witter Bynner Foundation, Arts International, and the Academy of American Poets, among others. A translator of several books of contemporary Russian poetry, he was the chief editor for Crossing Centuries: The New Russian Poetry (Talisman). He is also the founding and former editor of Five Fingers Review. High lives in Brooklyn with his daughter and teaches writing and literature at Long Island University.

**Joel Lewis http://jacketmagazine.com/28/lewis-j.html Joel Lewis, when not doing battle with the truants on Staten Island in his guise as a mild-mannered social worker, can be found criss-crossing the Jersey landscape via bus, train, and light rail‹transfers and tickets in pocket and an unlined, softback, Moleskine notebook at the ready with a Waterman rollerball pen in his right hand. His previous books of poetry include House Rent Boogie and Vertical¹s Currency (Talisman). He has edited the anthology of contemporary New Jersey poets, Bluestones and Salt Hay, as well as the selected poems of Walter Lowenfels and the selected talks of Ted Berrigan, both for Talisman. For better or worse, he initiated the now-defunct New Jersey Poet Laureate post. Talisman is publishing his new book, Learning from New Jersey, this fall.

**Stephen Paul Miller http://mipoesias.blogspot.com/2007/05/stephen-paul-miller.html Stephen Paul Miller is the author of the Being with a Bullet (to be published this fall by Talisman), The Seventies Now: Culture as Surveillance (Duke University Press), The Bee Flies in May (Marsh Hawk Press), Skinny Eighth Avenue (Marsh Hawk Press), and Art Is Boring for the Same Reason We

Stayed in Vietnam (Domestic). He co-edited Scene of My Selves: New Work on the New York School Poets (National Poetry Foundation) and a forthcoming collection for the University of Alabama Press. He has been a senior Fulbright lecturer at Jagiellonian University in Krakow, Poland, and is a professor of English at St. John¹s University in New York City, where he lives with his son Noah.

**Paul Doru Mugur http://www.respiro.org/ Paul Doru Mugur is a translator, editor, and writer. He is the celebrated author of works of fiction, poetry, essays, and literary and art criticism. The Shield of Perseus was published in 1999. His short fiction has been anthologized, and his translations from Romanian, Spanish, and French have been widely published. Among the poets he has translated are Mihai Eminescu, Octavio Paz, Cesar Vallejo, Roque Dalton, Rene Char, and Roger Gilbert-Lecomte. He is the founding editor of Respiro, a multi-lingual quarterly cultural magazine, where examples of his translations and original works can also be found. He co-edited Born in Utopia: An Anthology of Contemporary Romanian Poetry for Talisman.

**Janet Rodney http://www.emilydickinson.org/titanic/material/three/rodney/index.htm Janet Rodney is a digital artist, poet, and letterpress printer living in Santa Fe, New Mexico with her husband Nathaniel Tarn. Limited edition books published by her press, Weaselsleeves, of authors such as Susan Howe, Lyn Hejinian, and Rina Swentzell are in fine print and rare book collections across the country, and she has had several major exhibits of her work as a letterpress printer. As a poet, she has published six books of poetry; Chameleon¹s Cadmium, Crystals, Orphydice, The Book of Craving, Moon on an Oarblade Rowing, and Terminal Colors: New and Selected Poems (Talisman). Her work has appeared widely in literary magazines such as Conjunctions, First Intensity, Hambone, Ribot, Sulfur, and Talisman.

**So L¹il http://solil.net http://www.myspace.com/solil So L¹il is grace. In the last five years So L¹il has released a six-song self-titled EP, one split 7-inch with the band Timesbold (both on Neko Records), and the full-lengths Revolution Thumpin and Dear Kathy (both on Goodbye Better). Currently finishing up a new album (A Glittering Facade), recorded at Emandee, 2007 also saw So L¹il featured on White Label Music¹s Electronic Bible 3. They have a trio of new tunes flying down on the Goodbye Better compilation Weird Terrain later this fall.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. Nov. 27, 2007
Big Game Books (Washington, D.C.)

--
David A. Kirschenbaum, editor and publisher
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For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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772. Michael Hoerman
The return of Chiron Review
Fri 26 Oct 2007

---

nice to see a small press fire up again...

On Dec. 1, 2007, Chiron Review will re-open for submissions, with an eye toward a spring issue, March 20, 2008. Writers are invited to send up to six poems, or one short-story. We're also open to reviews, interviews, black and white art and photography, and essays of interest to writers and the small press literary community.

I hope CR readers and writers will forgive me for shutting down and then starting back up again. Chiron Review has always flown along on a wing and a prayer, had its delays and hiatuses, stopping and starting as finances and circumstances dictated (but always done right by subscribers and contributors). I do apologize for the roller coaster ride and can't really offer any guarantees for the future. Chiron Review readers and writers have always gone above and beyond the call of duty to support the magazine and to spread the word. I hope you will continue that tradition now.

On Dec. 1, 2007, snail-mail submissions with name and complete mailing address on every poem (and front page of prose) should be sent, with SASE to Chiron Review, 522 E. South Ave., St. John, KS 67576-2212.

On Dec. 1, 2007, or after, e-mail submissions should be sent to [redacted]. Put all poems in the e-mail text or as ONE attachment, not one attachment for each poem, please. Floppy disk and CD submissions in Rich Text Format (RTF) are also welcome. Photographs and art may only be submitted via snail-mail.

PLEASE: Name and complete mailing address must accompany all electronic submissions.

I'd also like to exchange subscriptions with other magazines and receive review copies of small press books and magazines for review and listing in my "News, Etc." column. They can be sent to the address above.

Subscriptions and donations are welcome anytime, and will help me get Chiron Review back off the ground. A one-year/four issue subscription is $16. The "Triple S" discount is offered to Seniors, Students and Starving Artists. Don't be afraid to ask about it. And of course, those who are able and wish to provide more support than $16 a year are most welcome to do so. I can accept payment via Paypal: [redacted]. Please send me an e-mail if you make a payment this way.

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773. **Crane's Bill Books**

Re: Fear and Relevance -- a prologue/ John Wieners

Fri 26 Oct 2007

John Wieners heard voices and was visited by the Virgin Mary. My impression, from reading his wilder stuff, like parts of Behind the State Capitol, and from my few but treasured conversations with him, is of a greater than usual access to an incredibly fertile source of association, the absence of the barrier that normally separates the mundane world from the world of unlimited possibilities, which in his case was obviously a world saturated with language. But, and this is the point, although he could not always control that world or his access to it, he knew how to command spectacularly the material he drew from it, because on and off the drugs and in and out of hospitals, he had spent decades perfecting his craft. J. A. Lee

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774. **Alan Sondheim**

Tending, Tuning

Fri 26 Oct 2007

Tending, Tuning

http://www.asondheim.org/tuning1.jpg
http://www.asondheim.org/tuning2.jpg
http://www.asondheim.org/tuning3.jpg
http://www.asondheim.org/tuning4.jpg

If I tune 880 kHz on a contemporary radio, it's simple; everything is in place and linear. 880 clearly falls between 870 and 890. If the radio is analog, a dial

is turned until the station comes in. If the radio is digital, either up and down buttons are used or the number is entered directly. With analog, one might tune to other, fainter, pirate signals - perhaps something on 882, for example. With inexpensive digital radios, these signals are skipped over.

Older crystal radios and superheterodynes worked otherwise. A crystal radio becomes a complex hit-and-miss system of digital taps and analog dials, creating resonance when and where a desired audible signal occurs. The taps and dials are tending, and hunting for a signal involves a difficult but rewarding search. I present four images of an early 1920s crystal radio with a honeycomb coil with three tap systems connected in series to a variometer and antenna. There are two dials, one for the condenser in the crystal radio itself, and the other for the variable inductor of the variometer. Here is a description from the early 1920s of the tuning process:

"Having adjusted the crystal detector to a sensitive point, the next thing is to adjust the switches on the coil tube P (primary), the switch on the coil tube S (secondary) and also the variable condenser C so that the ap- paratus will be in 'resonance' with the transmitting station.

Set the primary switch N on contact point 1 and while keeping it in this position move the other primary switch O over all of its contacts, stop- ping a moment at each one.

Care should be taken to see that the ends of the switch arms are not al- lowed to rest so that they will touch more than one contact point at a time.

If no signals are heard, set the switch arm N on contact point 2 and again move the switch arm O over all of its contents. Proceed in this manner un- til the transmitting station is heard. This is called 'tuning' the primary circuit.

The tuning of the secondary circuit is the next operation. Set the secon- dary switch Z on contact point I and turn the knob of the variable conden- ser C so that the pointer moves over the entire scale.

If no signals are heard, set the switch 2 on contact point 2 and again turn the knob of the variable condenser so that the pointer movers over the entire scale.

Proceed in this manner until the signals are loudest, being careful to see that the ends of the switch arms touch only one contact point at a time.

Next slide the coil tube S (secondary) in and out of the coil tube P (pri- mary) until the signals are made as loud as possible. This operation is called changing the 'coupling.' When the coupling which gives the loudest signal has been secured, it may be necessary to readjust slightly the position of the switch arm), the position of the movable coil tube S and the 'setting' of the variable condenser C.

The receiving set is now in resonance with the transmitting station. It is possible to change the position of one or more of the switch arms, the position of the movable coil tube and the setting of the variable conden- ser in such a manner that the set will still be in resonance with the same transmitting station, In other words, there are different combinations of adjustments which will tune the set so that it will respond to signals from the same transmitting station.

The best adjustment is that which reduces the signals from undesired sta- tions to a minimum and still permits the desired transmitting station to be heard. This is accomplished by decreasing the coupling (drawing coil tube S farther out of coil tube P) and again tuning with the switch arm O and the variable condenser C. This may also weaken the signals from the desired transmitting station but it will weaken the signals from the unde- sired station to a greater extent, provided that the transmitting station which it is desired to hear has a wave frequency which is not exactly the same as that of the other stations. This feature is called 'selectivity.'" (from Henry Smith Williams, Practical Radio, Funk & Wagnalls, 1922-24.)

The description is of a three-tapped set with a loose coupler; in the photographs, the variometer replaces the loose coupler, and tuning is done with a knob. Note that what is described is a delicate set of checks and balances; to move away from an interfering station may require all of the tuning elements to be readjusted (trust me, in practice, it usually does). Another difference - with the honeycomb coil I'm using, sometimes the best results occur when the contact is touch two taps simultaneously.

I think of this as tending, much as playing a non-electronic instrument (and some electronic instruments for that matter) is a tending - much as dance is a tending of the body, song a tending of the voice, among other elements. A tending is most often non-linear; every adjustment resonates with every other, affects every other. I think this is the way the world was, and is, just as weather is the result of innumerable factors, each of which affects the others, often in unpredictable, chaotic ways. While I've written about this before, I haven't had the opportunity, until recently, to actually operate a complete older crystal radio. The act of tending seems to be, by its very nature, an act of poetics - there is art in it, tricks to be learned, but few shortcuts. I can "feel" the inductance as the coils are switched and turned, and turning/tuning the condenser "feels" different again. This has to do, technically, with resonant peaks and valleys, but the sense is otherwise, that of tending plants or a small world with current flowing through it, gated by crystal or diode, narrowed by the rest of it (with a crystal set, of course, there are no volume controls or on/off switches; it runs on the energy of the signal itself).

Somewhere here, there's a phenomenology of operating in relation to tend- ing, analog in relation to digital, caring and justice in relation to law and order, muscle knowledge/memory to traditional "intellect," touch/taste to perception/hearing, and tacit/external knowledges to internal thought. But this has gone on for too long, and the direction, aegis, of such a phenomenology might be clear enough from my other work as well.

(Note: The two images of the crystal radio interior illustrate the coil and condensor, which has both coarse and fine tuning. I'm using bubble wrap to hold the coil in place to avoid strain on the original solder joints.)

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775. Schlesinger Kyle

Ted Greenwald's Two Wrongs

Fri 26 Oct 2007

In the work of Ted Greenwald, tradition is never more than an extension of innovation, history never more than an engagement with the present, the commonplace never more than an extension of the extraordinary.

Building on New York's remarkable history of painter and poet collaborations, this striking art and text project features nearly thirty paintings and poems by two seasoned artists. Because his work always involves linguistic and formal invention, Ted Greenwald has often been associated with the Language Writers, but he is unmistakably a New York poet and even, given his street-wise sensibility and his long association with visual art and artists, a New York School poet.

Typeset and designed by Kyle Schlesinger, the dimensions of the images are true to the original works of art. 250 copies from SPD or Cuneiform at $20 a pop. Limited edition hardcover are signed by the painter and poet, handbound, and printed on pure cotton rag paper in full colour. Edition of 20 available direct from Cuneiform at $75 a pop (order before the end of the month and it¹s yours for $50, postage included). Deluxe hardcover edition is housed in a slipcase and includes a small book handwritten by the author. Edition of 10 (only #1 and #2 remain) available direct from Cuneiform at $300 a pop.

Book party at Sugar in NYC scheduled for January.

Cheers//Kyle
www.kyleschlesinger.com
www.cuneiformpress.com

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776. **Murat Nemet-Nejat**

Re: Fear and Relevance -- a prologue

Fri 26 Oct 2007

If anybody remembers Susan Sontag's book about cancer as a metaphor. She violently objects to that kind of use. There is a big difference in the meaning for those who know or suffer from the word literally and those who are using it metaphorically. Of course, this kind of use goes on all the time, for instance, "there is a cancer in your presidency," John Dean saying it to Richard Nixon.

References to creative acts have always been associated with aberrant behavior of one kind or another: "to make of (give to) airy nothings a local habitation and a name." Is that not the same as hearing voices. The poet imagines them real; the poet makes them real -making others hear the same voices. Nietche's conception of beyond good and evil, also, -that the hero or poet are beyond social realities/restrictions- is that not also a kind of imagining?

I do not think the parallel between the poet and the schizophrenic is a comparison of suffering, but of privilege. When we point to a similarity between the schizophrenic and the poet, whom are we privileging, the former or the latter? Are we saying that the schizophrenic possesses a certain divine quality or that the poet possesses the privilege of not following social rules followed by other mortals?

Ciao,

Murat

On 10/26/07, Gabrielle Welford <[redacted]> wrote:
>
> dear tracey, thanks so much for this. there is schizophrenia in my
> family, and while i agree that a very different and amazing appreciation
> of meaning/words comes along with it, the terribly harsh parts of it,
> including the social isolation, are nothing to speak lightly of. all
> best, gabe
>
> On Fri, 26 Oct 2007, Tracey Gagne wrote:
>
> > Thanks, John.
> >
> > I've been thinking about this all night. Of course, the "not your own"
> is
> > applicable to schizophrenia, as dissociative identity-- the "new" term
> for
> > multiple personality-- isn't necessarily about hearing voices that

> aren't
> > your own as much as disassociating from your self and taking on a
> completely
> > different personality and set of behaviors (think of Sybil, Eve,
> Rabbit),
> > which would have an entirely new and different meaning for poets. The
> > auditory hallucinations that are commonly a part of schizophrenia ARE
> > hearing voices that aren't your own--among other things.
> >
> > The issue I have with throwing these terms around is that I understand
> > the pain (and shame) that people experience in having schizophrenia, and
> my
> > concern relates to not wanting to show disrespect for people who are in
> pain
> > like that, particularly when there are many people who don't fully
> > understand the meaning of the term that they're using (and, decidedly,
> the
> > DSM changes so frequently that it's difficult to keep up with what terms
> > mean, etc.). I understand Spicer's aliens using the furniture in his
> room
> > in order to speak through him, and I appreciate that metaphor (and that
> it
> > doesn't refer to schizophrenia). And, I can appreciate a metaphor that
> > describes that urge that I have to write that sometimes doesn't feel
> like
> > myself, that sometimes feels outside myself ("alien"), that pulls me to
> my
> > notebook or keyboard and pours out of me.
> >
> > However, I, personally, am uncomfortable using a term that is so
> socially
> > loaded and misunderstood so as to cause people who suffer from "real"
> > auditory and visual hallucinations (and paranoia) to feel isolated and
> > rejected. (And, I write this as I sit at the hospital attempting to get
> > help for a patient who has been trying for years to live with her
> paranoia
> > but who is resigning herself to accept outside help, because she just
> can't
> > take it anymore-- even under these circumstances, she's not really ready
> to
> > accept what's happening with her). I think about the people I come into
> > contact with regularly when I hear the terms poetry and schizophrenia

> used
> > nearly synonymously. When in a social setting, I'm sure that not too
> many
> > poets would introduce themselves as "schizophrenic" (a term I am also
> loathe
> > to use, as there's so much more to a person than a mental health
> diagnosis)
> > because of the social reprecussions that would create. Sit back and
> imagine
> > how someone you've recently met might react if you say, "Oh, and I'm
> > schizophrenic. I have some books with me, if you want to look." People
> > already have a difficult time reacting appropriately when told we're
> > poets....
> >
> > I am a poet. And, in a lot of ways, being a poet is complicated. What
> > compels me to write poetry that doesn't happen with my brother or other
> > family members? I don't know. I know that I don't hear voices that
> > "command" it of me (and, I've never encountered someone with voices that
> > would command something like writing poetry-- from the way I understand
> it,
> > the voices ask for something else).
> >
> > On some levels, I can understand the metaphor, but on many, I simply
> can't
> > accept it. Maybe I'm too close to people in crisis, and I just want to
> pull
> > them in under my blanket and protect them. To me, it's a convenient
> > metaphor in a lot of ways, but even in reflecting on Spicer's aliens, I
> see
> > it as different from what he described. My muse is in me, and in many
> ways,
> > is a part of me. My muse doesn't wish me harm, doesn't tell me I'd be
> > better off dead and give me ways to kill myself. My muse doesn't tell
> me
> > that everyone is looking at me and laughing. Nor does my muse tell me
> that
> > everyone hates me because I had my tarot cards read once eight years
> ago.
> > My muse seeks to help me identify with others, not to isolate me from
> > others. My muse helps me to share in the human experience and give to
> that
> > experience. This is not to say that all auditory hallucinations are

> exactly
> > like this, or that there aren't individuals who enjoy the company they
> > have. Some are much kinder-- "helpful" seeming. And, this is not to
> say
> > that there do not exist and have not existed people with schizophrenia
> who
> > are not poets (or painters, or sculptors, or other kinds of artists),
> > because we all know this isn't true.
> >
> > I'm thankful for my interactions with people with schizophrenia, because
> as
> > I said in the previous email, my poetry has been affected by those
> > interactions (I've been affected in other ways, too, but this is about
> > poetry). I've learned a lot about language and how to fit words and
> ideas
> > together in ways that were never available to me before. I've learned
> that
> > there are "other" ways of presenting complex ideas on the page, just
> from
> > conversations with the people I've encountered. I've learned to think
> > differently in some ways, because I've been granted new perspectives on
> the
> > mind and the way it produces thought. I'm thankful for that, and I try
> to
> > be respectful of that.
> >
> > I recognize that I've probably thought entirely too much about this (as
> I am
> > often accused of doing), but I thank you for the opportunity to clarify
> my
> > own difficulties with what I've been reading on here and in other
> places,
> > especially if you've made it this far in my rant!
> >
> > Cheers,
> > Tracey
> >
> >
> >
> >
> > On 10/25/07, John Cunningham <[redacted]> wrote:
> > >

> > > An interesting metaphor. And perhaps appropriate provided that
> > > schizophrenia
> > > is the hearing of voices. I was going to add 'not your own' but then
> we
> > > get
> > > into whether its multiple personality disorder or schizophrenia. If
> you
> > > read
> > > George Bowering or Jack Spicer, you will come across the concept of
> > > 'dictation', essentially the 'funnelling' of your 'muse' onto the page
> > > without active intervention on the poet's part. Something like the
> > > automatic
> > > writing of the surrealists - Breton, Artaud, etc. So, in that sense,
> if we
> > > are hearing a voice 'dictating' to us, then, yes, it is a very
> appropriate
> > > metaphor.
> > > John Cunningham
> > >
> > > -----Original Message-----
> > > From: UB Poetics discussion group [mailto:[redacted]]
> On
> > > Behalf Of Tracey Gagne
> > > Sent: October 25, 2007 12:01 PM
> > > To: [redacted]
> > > Subject: Re: Fear and Relevance -- a prologue
> > >
> > > I've been reading quite a lot recently about connections between
> poetry
> > > and
> > > schizophrenia, and not in a "people with schizophrenia who write
> poetry"
> > > kind of way.
> > >
> > > I'm curious about this. I'm recently in the mental health profession
> and
> > > have met many people with schizophrenia in the past year or so. These
> > > interactions have definitely had an impact on my poetry, but I've
> never
> > > used
> > > the two as synonyms, as they seem to be at the end of this, nor do
> they

> > > seem
> > > synonymous to me.
> > >
> > > Maybe I just don't "get" the metaphor.... Maybe there's something
> else
> > > I'm
> > > missing. Can anyone help me with this?
> > >
> > > Cheers,
> > > Tracey
> > >
> > >
> > > On 10/25/07, Jesse Crockett <[redacted]> wrote:
> > > >
> > > > Hello, I'm Jesse, and you are afraid of me. One, I am emotionally
> > > > disabled;
> > > > two, and moreover, I am abstract. You certainly fear
> me. Abstraction
> > > > creates orders of magnitude in fear (that most useful of
> devices). Take
> > > > the
> > > > devil, for instance, who cannot be met, and will not be met, but we
> > > > **might. We might meet hell. I could. You couldn't? You see,
> this is
> > > > easy. You won't meet me, but you might. That is fearsome! Now, so
> as
> > > > not
> > > > to lose your attention, let's talk about the magic r-word:
> > > relevance. Why
> > > > are you relevant? Inside, you know all this jabber of goodness
> over,
> > > > what?,
> > > > badness?--- is stupid. It means nothing, definitely nothing more
> than
> > > to
> > > > create orders of magnitude in fear, by which you may-- if you're
> smart
> > > and
> > > > fast enough-- capitalize upon; which most of us are not very smart
> or
> > > very
> > > > fast, neither instinctively or intellectually. In fact, outside

> one's
> > > > community, ours namely poetry, or whatever trendy, scholastic
> derivation
> > > > from which you feel comfortable with--- new brutalism (funny, yes?),
> new
> > > > sincerity (I don't get it, either.), new post-avantism (you dig,
> > > > yeah?)---
> > > > yes, these are dumb derivations by which you may binarily
> (summarily?)
> > > > oppose, or be conducted through, like a current------ Outside of
> one's
> > > > community, looking in, the disctinction from the bona fide to the
> > > > soulless
> > > > is always a tough distinction to make. You know this, inside. It's
> > > > what
> > > > you fear, as part of a community, outsiders looking in, unable to
> make
> > > > adequate classification. Moreover, in poetry, as we poets are the
> > > > original
> > > > artists and, hence, will be the first to go, we are afraid of
> outsiders
> > > > looking in.. best classify it fear of poetry, or as it is
> legitimately
> > > > called, schizophrenia. Now, as ever, more than ever.
> > > >
> > >
> > > No virus found in this incoming message.
> > > Checked by AVG Free Edition.
> > > Version: 7.5.503 / Virus Database: 269.15.10/1091 - Release Date:
> > > 24/10/2007
> > > 2:31 PM
> > >
> > >
> > > No virus found in this outgoing message.
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> > > Version: 7.5.503 / Virus Database: 269.15.10/1091 - Release Date:
> > > 24/10/2007
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777. Kate Pringle

Minor American Reading 11/2! Greenstreet & Vitiello Durham, NC

Sat 27 Oct 2007

---

please join us next Friday at 8 SHARP!

204-208 Rigsbee [the Eleanor building]
DOWNTOWN DURHAM, NC
right around the corner from Rue Cler

to hear POETRY and other such things from :

Kate Greenstreet is the author of case sensitive (Ahsahta Press, 2006) and three chapbooks, Learning the Language (Etherdome Press, 2005), Rushes (above/ground press, 2007), and This is why I hurt you (Lame House Press, forthcoming). Statues, a Big Game Books tinyside, was available briefly in 2006. Last March, Flash+Card published In Paradise there is no art, a boxed set of 12 notecards (fragments of writing & art).

AND

Chris Vitiello lives in Durham and is concerned with, among other things: clarification, light, stars, the sky, clouds, wind, trees, birds, deduction, eyes, leaves, people and their observable behaviors, grasses, the soil, flowers and their growth, description and representation, vegetables, skins and peels, seeds, nuts, cross-sections, dictionary definitions, synonyms and antonyms but especially synonyms, utility, analysis, skepticism, kindness, goodness, quantity, measurement, direct commands, questions, and fact statements.

His book comes out from Ahsahta in march and is called "irresponsibility." His other book is "nouns swarm a verb" on xurban in 1999.

: Of magic and sorcery the arts are twofold, for the soul is subject to its errors, and opinion is subject to its deceptions. : the Sophist Gorgias

: There seems to be no limit to what tropes can get away with : Paul de Man.

:http://minoramerican.blogspot.com:

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778. Nicholas Karavatos

CFP - "TESOL in a Globalized World: Exploring the Challenges"

Sat 27 Oct 2007

Call for Papers

The American University of Sharjah (AUS)
Sharjah
United Arab Emirates

Announces its

First AUS International TESOL Conference

“TESOL in a Globalized World: Exploring the Challenges”

February 23-24, 2008
To be held at the American University of Sharjah, UAE

Introduction

English today has become the lingua franca of an increasingly interdependent and globalized world. In almost every part of the world, including the Arabian Gulf region, the English language is often becoming the first choice for communication among linguistically and culturally diverse people. The number of current and future users of English in the world is mounting, and according to recent estimates, Non native speakers of English have surpassed the number of native English speakers. Indeed, recent research in TESOL and its subfields have started paying more attention to NNS/NNS interactions in English, and whether the English speaker’s norms should be viewed as the standard. However, much research is still needed to address the issue of teaching English as a global or international language. This conference will provide a forum for scholarly discussion of TESOL within the context of globalization.

The theme for this conference is “TESOL in a Globalized World: Exploring the challenges.”

We invite you to submit proposals related to the teaching/learning of English as a foreign or second language in the context of globalization, issues of applied language research and questions of language politics. Presentations addressing

both TESOL in the Arabian Gulf region as well as those addressing ELT in various geographical and cultural contexts are welcome.

Sub themes and Topics

Individual papers, workshops, panels, and poster sessions addressing any of the following conference sub themes and topics are solicited:

- Effective teaching practices in a globalized world
- Culturally appropriate language assessment in a globalized world
- Globalization and English language policies
- ELT and world Englishes
- Interaction of non-native/non-native English speakers
- Cross-cultural pragmatics and ELT
- Anglo-cultural ethnocentricity and ELT materials
- Identity and maintenance in language classrooms
- English teaching and cultural awareness
- Global English and local norms of relevance
- ELT and issues of language power
- Attitude and motivation toward Global English
- ELT in the Arabian Gulf
- Sociocultural domains in the third tongue communication
- The ESL/EFL Dichotomy
- Technology in the L2 Classroom (or CALL)
- The Native and Non-native English Language Teacher Dichotomy
- Professional development of NNS teachers of English
- The use of Corpora in ESL teaching
- Writing in English for a globalized audience

Types of Presentations:

Individual Papers:
Presenter(s) will have 20 minutes to present their work plus 10 minutes for Q & A. Papers can be theoretical, research-based, or practical. An individual paper proposal should clearly state the purpose of the paper, the nature/type of the paper (i.e., theoretical, research-based, or practical), and how it relates to the conference theme. The organizing committee may group papers falling under a common theme into a panel.

Panels:
Panels can be pre-organized on a common theme and should have three to four presenters and a discussant. Panelists will have 90 minutes. Panel proposals should describe the session and its significance as it relates to the conference theme. In addition to the panel abstract, each individual presenter should submit an abstract.

Workshops:
Workshops should be practical in nature focusing on classroom methodologies. Workshop facilitator(s) will have 60 minutes to deliver the workshop. A proposal should describe the workshop and its significance as it relates to the conference theme.

Poster Sessions:
Poster sessions, presented on a display board, are self-explanatory exhibits which allow informal discussion between the audience and the poster presenter. An easel will be provided by the conference, but all other materials must be provided by the presenter.
Registration:
Early registration: Before January 31, 2008
75.00 US $
Students 25.00 US $

After January 31, 2008
100 US $
Students: 50.00 US $
One day registration: 65.00 US$; students 30.00 $

Mode of payment: Cash or check only at the conference site.

Registration fees include the conference program and a reception dinner on Saturday

Submission and Contact Information: • All proposals must be submitted as an email attachment sent to the following address: [redacted] • On the first page of your proposal, please include the following information: 1. First name and family name, institution or affiliation, country of residence (where you are currently working or living), telephone and fax number, and e-mail address. 2. The title of your abstract 3. Biography (40-word maximum). This will appear in the Conference Program.

• On the second page of your proposal, please include the following: 1. Presentation title: 7- word maximum. 2. Abstract: (250 words) in English (the language of the conference) 3. Summary: 50-word maximum to be included in the Conference Program. 4. Type of Presentation: Indicate whether your presentation is a paper, a workshop, part of a panel, or a poster presentation. 5. Equipment Required: Each room is already equipped with a laptop, LCD projector, and screen). Other information: • Deadline for submitting your proposal: November 30, 2007 • Notification of acceptance: December 12, 2007 • Selected conference papers may be published in the conference proceedings. To be considered for inclusion in the proceedings, Completed papers must be submitted by April 30, 2008 • Information about housing and local transportation will be available shortly online. • For

further information, please click on the following conference link:: www.aus.edu/conferences/TESOL08

Conference Organizing Committee
Fatima Badry [redacted]
Cindy Gunn [redacted]
Sarah Shono [redacted]

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____ Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct=

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779. Tom Beckett
MERITAGE PRESS ANNOUNCEMENT
Sat 27 Oct 2007

MERITAGE PRESS ANNOUNCEMENT

PRAU
Poems by Jean Vengua
ISBN-10: 0-9794119-2-0
ISBN-13: 978-0-9794119-2-2
Price: $16.95
Release date: December 2007
Distributors: Small Press Distribution, Amazon.com & www.MeritagePress.com
For more info: [redacted]

Meritage Press is delighted to announce the release of -- and a SPECIAL RELEASE OFFER for -- Prau, winner of the The Filamore Tabios, Sr. Memorial Poetry Prize and the inaugural full-length poetry collection by Monterey Bay Area-based poet Jean Vengua.

Jean Vengua's poetry has been published in many print and online journals and anthologies, including Going Home to a Landscape, Babaylan, x-stream, Interlope, Returning a Borrowed Tongue, Fugacity 05, Sidereality, Moria, and Otoliths, and in her chapbook, The Aching Vicinities (Otoliths). With Mark Young, she is editor of The First Hay(na)ku Anthology and the forthcoming

Hay(na)ku Anthology, Volume 2. Jean's essays, articles and reviews on literature and music have been published in many journals including Jouvert, Geopolitics of the Visual (Ateneo U. Press), Pinoy Poetics, Our Own Voice, Seattle's International Examiner (Pacific Reader), and CultureCatch.com.

ADVANCE WORDS from prominent poets attest to Prau's power and beauty:

Jean Vengua is a poet of the typo, the missed step, the happy and unhappy accident; in short, she is a poet of linguistic and global migration. Prau moves its reader from the Philippines to the Bay Area and back, "always mining past present tenses." In her aptly titled prose poem, "Momentum," Vengua links Gustav Mahler, her mother, Buffalo Soldiers, Marie Curie, Roberto Matta, and Jose Rizal in a dance of histories real and imagined. The momentum of her writing brings together what is otherwise ripped asunder: "That is to make beautiful where the dissonance begins to tear." --Susan M. Schultz, Editor of Tinfish Press

Prau sets forth on its courageous voyage through time and spirit with a meditation on the year 1911, the date of the author's mother's birth, that sails us through the worlds of Mahler, Marie Curie, Moses Browning (who invented the M-1911 Colt 45 to kill intransigent Filipino "moros" in Mindanao), the H - Bomb, Matta, the polymath Rizal, Dapitan and the migratory routes of her father's wandering ukulele. Vengua's poems gently yet firmly navigate us towards yet to be explored spheres of psychological and lyrical revelation where "by turns and in rounds we are angry, indifferent and in love" and "without ghosts, the obscurity of night becomes real." This is page-turner, addictive poetry that never falters in its gaze at the integrity of dream and the dream of integrity. --Nick Piombino, author of Fait Accompli

At last, this pioneer of the literary blog scene who I have followed through cyberspace since the nineties has a book of poetry that I can take home with me! Vengua's poetry delves into the very nature of culture and custom. An ordinary postage stamp triggers a multi-racial dilemma. A personal memento unlocks a sequence of historic ramifications witnessing the first ever explosion of a hydrogen bomb. This is poetry tempered by the movements of New Historicism, Postmodern irony and the culture clash of living in California. Languages abound. A typo or a footnote can become central to the themes she navigates in her agile prau, sorting through truth, folklore, dream, memory, and pure desire. --Catalina Cariaga, author of Cultural Evidence

****

SPECIAL RELEASE OFFER: Meritage Press is pleased to offer a Release Special through November 30, 2007. For $14.00, you can obtain a copy of Prau, a reduced rate from the book's retail price of $16.95â€”plus free

shipping/handling (an approximate $4.00 value) to U.S. addresses. Just send a $14.00 check made out to "Meritage Press" to:

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Road
St. Helena, CA 94574

For international orders or more information, please contact us through
[redacted]

****

Jean Vengua will be launching Prau in Berkeley here:

Dec. 8, 2007, 3 p.m.
THREE FILIPINA POETS
at Eastwind Books of Berkeley
with Michelle Bautista, Jean Vengua & Eileen Tabios
Eastwind Books of Berkeley (http://www.ewbb.com/)
(http://www.ewbb.com/)
2066 University Avenue
Berkeley, CA 94704
[redacted]

********** See what's new at http://www.aol.com

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780. Nicholas Karavatos
"*Arab women stereotypes challenged in pioneering new book by AUS professor*"
Sat 27 Oct 2007

Arab women stereotypes challenged in pioneering new book by AUS professor
http://www.aus.edu/media/news/show_article.php?Article=444

An exciting anthology of pioneering essays challenging the prevailing stereotypes of Middle Eastern women through the analysis of first-person writing has just been published in the United States by Syracuse University Press. Entitled Arab Women's Lives Retold: Exploring Identity through Writing, the book has been edited by Dr. Nawar Al-Hassan Golley, Associate Professor and Head of the Department of Arabic Studies at American University of Sharjah (AUS).

Examining late 20th-century autobiographical writing by Arab women novelists, poets and artists, the anthology explores the ways in which Arab women have portrayed and created their identities within differing social environments.

Even as the collection dismantles standard notions of Arab female subservience, the works presented go well beyond the confines of those traditional boundaries.

The book, which took two years to compile and edit, explores the many routes Arab women writers have taken to speak to each other, to their readers and to the world at large. Drawing from a rich body of literature, the essays collectively attest to the surprisingly lively and committed roles Arab women play in varied geographic regions, at home and abroad. The recent writings assess how the interplay between individual, private, ethnic identity and the collective, public, global world of politics has impacted Arab women's rights.

"From this book, it can be seen that the metaphoric and uncharacteristic unveiling by Arab women writers, undertaken both to refute the West's view of them as passive victims and to expose the discrimination within their own societies, often at the risk of censorship and punishment, is a courageous act that reveals Arab women writers to be contributors to the future of their societies," explained Dr. Al-Hassan Golley, who apart from editing the anthology has two contributions in the collection.

The book is available online at Amazon.com and from the website of Syracuse University Press.

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

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781. **steve russell**

Re: French Debate: Is Maori Head Body Part or Art? - New York Times

Sat 27 Oct 2007

How do we honor the dead?
  Not too long ago, Disney proposed opening a Civil War theme park in Virginia. This caught the attention of William Styron. What you describe happening in Iraq is obscene. Ditto Cambodian tour guides & Palestianian mimes.

David Chirot <[redacted]> wrote: A very interesting article as there is art that is returned as art, and bones that are returned as bones to be properly buried--American Indian bones returned from the Smithsonian for burial in Sacred grounds--but what to do with body parts that are decorated, appear also as art? In Cambodia, the tour guides in the museums which are the preserved torture prisons of the Pol Pot regime are the torturers, who every day recount again, room by room, device by device, their activities of thirty years ago. In Israel, a discussion was held on the possibility of, after the "solution" to the Palestinian problem, having a Museum of the Palestinian, or of Palestinian Culture. Would it be safe to have exhibits of dances and crafts demonstrated by live Palestinians, or would actors or diorama figures have to be employed? Since the invasion of Iraq, it is isn't just the museums which are systenatically looted; it is a huge business for some time now to methodically remove layer by layer the strati of the archeological history of the world's oldest civilization. Farmers and townspeople unemployed since the occupation have found steady work excavating their own history and selling it by the shovel full by the hour at a minimum wage to sub contractors of contractors who pay off others to have it transported elsewhere. This is not "looting," after all, but "providing employment to a desperate population." Will the French debate open up similar ones over the multi-tattooed body parts of American soldiers littering IED lined convoy routes?

http://www.nytimes.com/2007/10/26/world/europe/26france.html?_r=1&oref=slogin---

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http://mail.yahoo.com

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782. **Mark Weiss**

Re: Fear and Relevance -- a prologue

Sat 27 Oct 2007

This is really apples and oranges, Murat. Cancer as metaphor is actually pretty accurate--there's a destructive, madly replicating thing in the body politic. The use of schizophrenia as metaphor, on the other hand, is based on an inaccurate folk definition.

We all (or mostly all) have different voices within us, probably an internalization of the imaginary friend of childhood. But schizophrenics, unlike non-schizophrenic poets, often don't have the privilege of following the social rules

of other mortals. As Tracey and Gabe have pointed out, that's a pretty important privilege.

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>behavior of one kind or another: "to make of (give to) airy nothings a local
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>or poet are beyond social realities/restrictions- is that not also a kind of
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>comparison of suffering, but of privilege. When we point to a similarity
>between the schizophrenic and the poet, whom are we privileging, the former
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> > including the social isolation, are nothing to speak lightly of. all
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> > > I recognize that I've probably thought entirely too much about this (as
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> > > Tracey
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> > > > 'dictation', essentially the 'funnelling' of your 'muse' onto the page
> > > > without active intervention on the poet's part. Something like the
> > > > automatic
> > > > writing of the surrealists - Breton, Artaud, etc. So, in that sense,
> > if we
> > > > are hearing a voice 'dictating' to us, then, yes, it is a very
> > appropriate
> > > > metaphor.
> > > > John Cunningham
> > > >
> > > > -----Original Message-----
> > > > From: UB Poetics discussion group [mailto:[redacted]]
> > On
> > > > Behalf Of Tracey Gagne
> > > > Sent: October 25, 2007 12:01 PM
> > > > To: [redacted]
> > > > Subject: Re: Fear and Relevance -- a prologue
> > > >
> > > > I've been reading quite a lot recently about connections between
> > poetry
> > > > and
> > > > schizophrenia, and not in a "people with schizophrenia who write
> > poetry"

> > > > kind of way.
> > > >
> > > > I'm curious about this. I'm recently in the mental health profession
> > and
> > > > have met many people with schizophrenia in the past year or so.
These
> > > > interactions have definitely had an impact on my poetry, but I've
> > never
> > > > used
> > > > the two as synonyms, as they seem to be at the end of this, nor do
> > they
> > > > seem
> > > > synonymous to me.
> > > >
> > > > Maybe I just don't "get" the metaphor.... Maybe there's something
> > else
> > > > I'm
> > > > missing. Can anyone help me with this?
> > > >
> > > > Cheers,
> > > > Tracey
> > > >
> > > >
> > > > On 10/25/07, Jesse Crockett <[redacted]> wrote:
> > > > >
> > > > > Hello, I'm Jesse, and you are afraid of me. One, I am emotionally
> > > > > disabled;
> > > > > two, and moreover, I am abstract. You certainly fear
> > me. Abstraction
> > > > > creates orders of magnitude in fear (that most useful of
> > devices). Take
> > > > > the
> > > > > devil, for instance, who cannot be met, and will not be met, but we
> > > > > **might. We might meet hell. I could. You couldn't? You see,
> > this is
> > > > > easy. You won't meet me, but you might. That is fearsome! Now,
so
> > as
> > > > > not
> > > > > to lose your attention, let's talk about the magic r-word:
> > > > relevance. Why
> > > > > are you relevant? Inside, you know all this jabber of goodness

> > over,
> > > > > what?,
> > > > > badness?--- is stupid. It means nothing, definitely nothing more
> > than
> > > > to
> > > > > create orders of magnitude in fear, by which you may-- if you're
> > smart
> > > > and
> > > > > fast enough-- capitalize upon; which most of us are not very smart
> > or
> > > > very
> > > > > fast, neither instinctively or intellectually. In fact, outside
> > one's
> > > > > community, ours namely poetry, or whatever trendy, scholastic
> > derivation
> > > > > from which you feel comfortable with--- new brutalism (funny, yes?),
> > new
> > > > > sincerity (I don't get it, either.), new post-avantism (you dig,
> > > > > yeah?)---
> > > > > yes, these are dumb derivations by which you may binarily
> > (summarily?)
> > > > > oppose, or be conducted through, like a current------ Outside of
> > one's
> > > > > community, looking in, the disctinction from the bona fide to the
> > > > > soulless
> > > > > is always a tough distinction to make. You know this, inside. It's
> > > > > what
> > > > > you fear, as part of a community, outsiders looking in, unable to
> > make
> > > > > adequate classification. Moreover, in poetry, as we poets are the
> > > > > original
> > > > > artists and, hence, will be the first to go, we are afraid of
> > outsiders
> > > > > looking in.. best classify it fear of poetry, or as it is
> > legitimately
> > > > > called, schizophrenia. Now, as ever, more than ever.
> > > > >
> > > >
> > > > No virus found in this incoming message.
> > > > Checked by AVG Free Edition.
> > > > Version: 7.5.503 / Virus Database: 269.15.10/1091 - Release Date:
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> > > > 2:31 PM
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783. **Susan Webster Schultz**
sidewalk (anti-war) blog news for the week
Sat 27 Oct 2007

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well into the third album of photos--click to enlarge and read the stories.

http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661

If you snag a photo, please credit it to the sidewalk blogger, not to me.

aloha, Susan

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784. **John Cunningham**
Re: Fear and Relevance -- a prologue
Sat 27 Oct 2007

I tend to think of poets as the shamans of our society - the gatherers and preservers of the folklore and history of our tribes. As with all shamans throughout history, recorded and unrecorded, we are all outcasts living on the fringes of society. Al Purdy failed at everything until he discovered, in his mid-forties, that he was a poet. Di Brandt and Patrick Friesen had to leave their respective Mennonite communities before their voices could be heard - they were shunned in the process. bill bissett, who Jack Kerouac named in 1966, in an interview with Paris Review, as the only North American poet worth listening to, has been living on the fringes of Vancouver since the 1960s developing his concrete and sound poetry - poverty stricken and addicted to drugs which has never stopped him from touring the world to recite his poetry. We poets have been set apart perhaps, like shamans in all lands and in all times, we are considered to have gathered too much power - the power of the

word - and there is still within everyone a fear of those who have exhibited a mastery over words. So, do we have a choice as to whether or not, and more often the latter, we follow the social rules of other mortals? I ask this question because I don't think we do - either have a choice or follow the rules. So perhaps poets are closer to being schizophrenic than we might believe. Those of us who have not been categorized as such in a medical sense perhaps have learned to channel those tendencies to the page. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: October 27, 2007 11:23 AM
To: [redacted]
Subject: Re: Fear and Relevance -- a prologue

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> > > > automatic
> > > > writing of the surrealists - Breton, Artaud, etc. So, in that sense,
> > if we
> > > > are hearing a voice 'dictating' to us, then, yes, it is a very
> > appropriate
> > > > metaphor.
> > > > John Cunningham
> > > >
> > > > -----Original Message-----
> > > > From: UB Poetics discussion group
[mailto:[redacted]]
> > On
> > > > Behalf Of Tracey Gagne
> > > > Sent: October 25, 2007 12:01 PM
> > > > To: [redacted]
> > > > Subject: Re: Fear and Relevance -- a prologue
> > > >
> > > > I've been reading quite a lot recently about connections between
> > poetry

> > > > and
> > > > schizophrenia, and not in a "people with schizophrenia who write
> > poetry"
> > > > kind of way.
> > > >
> > > > I'm curious about this. I'm recently in the mental health
profession
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> > > > have met many people with schizophrenia in the past year or so.
These
> > > > interactions have definitely had an impact on my poetry, but I've
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> > > > the two as synonyms, as they seem to be at the end of this, nor do
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> > > > seem
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> > > >
> > > > Maybe I just don't "get" the metaphor.... Maybe there's something
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> > > > I'm
> > > > missing. Can anyone help me with this?
> > > >
> > > > Cheers,
> > > > Tracey
> > > >
> > > >
> > > > On 10/25/07, Jesse Crockett <[redacted]> wrote:
> > > > >
> > > > > Hello, I'm Jesse, and you are afraid of me. One, I am emotionally
> > > > > disabled;
> > > > > two, and moreover, I am abstract. You certainly fear
> > me. Abstraction
> > > > > creates orders of magnitude in fear (that most useful of
> > devices). Take
> > > > > the
> > > > > devil, for instance, who cannot be met, and will not be met, but
we
> > > > > **might. We might meet hell. I could. You couldn't? You see,
> > this is
> > > > > easy. You won't meet me, but you might. That is fearsome! Now,
so

> > as
> > > > > not
> > > > > to lose your attention, let's talk about the magic r-word:
> > > > relevance. Why
> > > > > are you relevant? Inside, you know all this jabber of goodness
> > over,
> > > > > what?,
> > > > > badness?--- is stupid. It means nothing, definitely nothing more
> > than
> > > > to
> > > > > create orders of magnitude in fear, by which you may-- if you're
> > smart
> > > > and
> > > > > fast enough-- capitalize upon; which most of us are not very smart
> > or
> > > > very
> > > > > fast, neither instinctively or intellectually. In fact, outside
> > one's
> > > > > community, ours namely poetry, or whatever trendy, scholastic
> > derivation
> > > > > from which you feel comfortable with--- new brutalism (funny,
yes?),
> > new
> > > > > sincerity (I don't get it, either.), new post-avantism (you dig,
> > > > > yeah?)---
> > > > > yes, these are dumb derivations by which you may binarily
> > (summarily?)
> > > > > oppose, or be conducted through, like a current------ Outside of
> > one's
> > > > > community, looking in, the disctinction from the bona fide to the
> > > > > soulless
> > > > > is always a tough distinction to make. You know this, inside.
It's
> > > > what
> > > > > you fear, as part of a community, outsiders looking in, unable to
> > make
> > > > > adequate classification. Moreover, in poetry, as we poets are the
> > > > > original
> > > > > artists and, hence, will be the first to go, we are afraid of
> > outsiders
> > > > > looking in.. best classify it fear of poetry, or as it is
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7:54 PM

↑ Index

785. CE Putnam
CRAWLSPACE Book Launch & CD Release Party (Seattle,WA)
Sat 27 Oct 2007

Dear Crawlspacelings,

About two years ago, in a wine shop at an undisclosed location in Seattle, a poem known as Crawlspace first manifested itself--in its larval stage--as part of an evening of collaborative work in the monthly Leg To Stand On reading series.

Its authors, presumed miscreants both, subsequently retreated to their hidden volcano barn on a nameless atoll somewhere in the Pacific, and there with

arcane art further distilled the ectoplasmic emanations of that unspeakable text.

And now, just when you thought it was safe to attend orderly readings again, Crawlspace is back to kick out the jams in book form! This limited edition package includes 3-D glasses (a must for digging the cover art) and that most trusty of sidekicks, the Crawlspace Audio Companion CD. This new breed packs a relentless wallop--and seriously.

Please mark your calendars and save the date for:

Crawlspace Book Launch Reading & CD Release Party
Featuring: Daniel Comiskey & C.E. Putnam
Sunday, December 2, 2007 -- 7:30 pm
Rendezvous JewelBox Theater
2322 2nd Ave. -- Seattle, WA

More information for the event and book project at:

http://www.pisor-industries.org/crawlspace

Printable Invite:
http://www.pisor-industries.org/crawlspace/images/invite.gif

There'll be no apron strings or Ouija boards between you and the action.

Sea urchins by the jar!
Got 'em!

Walt Whitman found in spider hole!

Heidegger's hand skewers tiger!
Douglas Fairbanks pop quiz!

And yes, the Hollerin' Champ finally revealed!

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

786. Catherine Daly
recipes
Sat 27 Oct 2007

Dear all:

As many of you know, there is a chain e-mail regarding recipes currently making the rounds. I've encountered it previously through non-poets, and now

a whopping six or seven times over the course of the past year from poets (more times from nonpoets). Now, perhaps this is my own fault, as I have been publishing collages of cookbook pages taken from the University of Michigan online archive.

What say we 1) put out a poet's cookbook, either in print or on a blog, waiving the "easy ingredients" clause, in the vein of Ronald Johnson or of Alice B. Toklas, or Emily Dickinson, 2) stop sending the chain e-mails.

--
All best,
Catherine Daly
[redacted]

↑ Index

787. **Murat Nemet-Nejat**
Re: Fear and Relevance -- a prologue
Sat 27 Oct 2007

Mark,

If I remember correctly, in Illness and Metaphor(?) S. Sontag was questioning the moral validity of using sickness as metaphorical language since it involved real suffering. I wonder if she wrote that book when she discovered she had cancer.

Underlying her question, I think, there is a deep -though not spelled out- questioning of the value of art. She does a similar thing when she questions war paintings or war photography. David pointed us all out to the very interesting and extended discussion of two photographs by Fenton of the Crimean war in the New York Times blog. That discussion also was kicked off with Sontag's assumption that a manipulation of the war scene by Fenton occurred in the taking of that photograph. In other words, underlying the usage of sickness or war language in relation to art has the issue of authenticity, legitimacy or power, rather than merely accuracy (mimesis), underlying it.

I was speculating rather than defending any specific point of view.

Ciao,

Murat

On 10/27/07, Mark Weiss <[redacted]> wrote:
>
> This is really apples and oranges, Murat. Cancer as metaphor is
> actually pretty accurate--there's a destructive, madly replicating
> thing in the body politic. The use of schizophrenia as metaphor, on

> the other hand, is based on an inaccurate folk definition.
>
> We all (or mostly all) have different voices within us, probably an
> internalization of the imaginary friend of childhood. But
> schizophrenics, unlike non-schizophrenic poets, often don't have the
> privilege of following the social rules of other mortals. As Tracey
> and Gabe have pointed out, that's a pretty important privilege.
>
> Mark
>
> At 11:45 PM 10/26/2007, you wrote:
> >If anybody remembers Susan Sontag's book about cancer as a metaphor.
She
> >violently objects to that kind of use. There is a big difference in the
> >meaning for those who know or suffer from the word literally and those
> who
> >are using it metaphorically. Of course, this kind of use goes on all the
> >time, for instance, "there is a cancer in your presidency," John Dean
> saying
> >it to Richard Nixon.
> >
> >References to creative acts have always been associated with aberrant
> >behavior of one kind or another: "to make of (give to) airy nothings a
> local
> >habitation and a name." Is that not the same as hearing voices. The poet
> >imagines them real; the poet makes them real -making others hear the
same
> >voices. Nietche's conception of beyond good and evil, also, -that the
> hero
> >or poet are beyond social realities/restrictions- is that not also a kind
> of
> >imagining?
> >
> >I do not think the parallel between the poet and the schizophrenic is a
> >comparison of suffering, but of privilege. When we point to a similarity
> >between the schizophrenic and the poet, whom are we privileging, the
> former
> >or the latter? Are we saying that the schizophrenic possesses a certain
> >divine quality or that the poet possesses the privilege of not following
> >social rules followed by other mortals?
> >
> >Ciao,

> >
> >Murat
> >
> >
> >On 10/26/07, Gabrielle Welford <[redacted]> wrote:
> > >
> > > dear tracey, thanks so much for this. there is schizophrenia in my
> > > family, and while i agree that a very different and amazing
> appreciation
> > > of meaning/words comes along with it, the terribly harsh parts of it,
> > > including the social isolation, are nothing to speak lightly of. all
> > > best, gabe
> > >
> > > On Fri, 26 Oct 2007, Tracey Gagne wrote:
> > >
> > > > Thanks, John.
> > > >
> > > > I've been thinking about this all night. Of course, the "not your
> own"
> > > is
> > > > applicable to schizophrenia, as dissociative identity-- the "new"
> term
> > > for
> > > > multiple personality-- isn't necessarily about hearing voices that
> > > aren't
> > > > your own as much as disassociating from your self and taking on a
> > > completely
> > > > different personality and set of behaviors (think of Sybil, Eve,
> > > Rabbit),
> > > > which would have an entirely new and different meaning for
> poets. The
> > > > auditory hallucinations that are commonly a part of schizophrenia
> ARE
> > > > hearing voices that aren't your own--among other things.
> > > >
> > > > The issue I have with throwing these terms around is that I
> understand
> > > > the pain (and shame) that people experience in having schizophrenia,
> and
> > > my
> > > > concern relates to not wanting to show disrespect for people who are
> in

> > > pain
> > > > like that, particularly when there are many people who don't fully
> > > > understand the meaning of the term that they're using (and,
> decidedly,
> > > the
> > > > DSM changes so frequently that it's difficult to keep up with what
> terms
> > > > mean, etc.). I understand Spicer's aliens using the furniture in
> his
> > > room
> > > > in order to speak through him, and I appreciate that metaphor (and
> that
> > > it
> > > > doesn't refer to schizophrenia). And, I can appreciate a metaphor
> that
> > > > describes that urge that I have to write that sometimes doesn't feel
> > > like
> > > > myself, that sometimes feels outside myself ("alien"), that pulls me
> to
> > > my
> > > > notebook or keyboard and pours out of me.
> > > >
> > > > However, I, personally, am uncomfortable using a term that is so
> > > socially
> > > > loaded and misunderstood so as to cause people who suffer from
> "real"
> > > > auditory and visual hallucinations (and paranoia) to feel isolated
> and
> > > > rejected. (And, I write this as I sit at the hospital attempting to
> get
> > > > help for a patient who has been trying for years to live with her
> > > paranoia
> > > > but who is resigning herself to accept outside help, because she
> just
> > > can't
> > > > take it anymore-- even under these circumstances, she's not really
> ready
> > > to
> > > > accept what's happening with her). I think about the people I come
> into
> > > > contact with regularly when I hear the terms poetry and
> schizophrenia

> > > used
> > > > nearly synonymously. When in a social setting, I'm sure that not
> too
> > > many
> > > > poets would introduce themselves as "schizophrenic" (a term I am
> also
> > > loathe
> > > > to use, as there's so much more to a person than a mental health
> > > diagnosis)
> > > > because of the social reprecussions that would create. Sit back and
> > > imagine
> > > > how someone you've recently met might react if you say, "Oh, and I'm
> > > > schizophrenic. I have some books with me, if you want to
> look." People
> > > > already have a difficult time reacting appropriately when told we're
> > > > poets....
> > > >
> > > > I am a poet. And, in a lot of ways, being a poet is
> complicated. What
> > > > compels me to write poetry that doesn't happen with my brother or
> other
> > > > family members? I don't know. I know that I don't hear voices that
> > > > "command" it of me (and, I've never encountered someone with voices
> that
> > > > would command something like writing poetry-- from the way I
> understand
> > > it,
> > > > the voices ask for something else).
> > > >
> > > > On some levels, I can understand the metaphor, but on many, I simply
> > > can't
> > > > accept it. Maybe I'm too close to people in crisis, and I just want
> to
> > > pull
> > > > them in under my blanket and protect them. To me, it's a convenient
> > > > metaphor in a lot of ways, but even in reflecting on Spicer's
> aliens, I
> > > see
> > > > it as different from what he described. My muse is in me, and in
> many
> > > ways,
> > > > is a part of me. My muse doesn't wish me harm, doesn't tell me I'd

> be
> > > > better off dead and give me ways to kill myself. My muse doesn't
> tell
> > > me
> > > > that everyone is looking at me and laughing. Nor does my muse tell
> me
> > > that
> > > > everyone hates me because I had my tarot cards read once eight years
> > > ago.
> > > > My muse seeks to help me identify with others, not to isolate me
> from
> > > > others. My muse helps me to share in the human experience and give
> to
> > > that
> > > > experience. This is not to say that all auditory hallucinations are
> > > exactly
> > > > like this, or that there aren't individuals who enjoy the company
> they
> > > > have. Some are much kinder-- "helpful" seeming. And, this is not
> to
> > > say
> > > > that there do not exist and have not existed people with
> schizophrenia
> > > who
> > > > are not poets (or painters, or sculptors, or other kinds of
> artists),
> > > > because we all know this isn't true.
> > > >
> > > > I'm thankful for my interactions with people with schizophrenia,
> because
> > > as
> > > > I said in the previous email, my poetry has been affected by those
> > > > interactions (I've been affected in other ways, too, but this is
> about
> > > > poetry). I've learned a lot about language and how to fit words and
> > > ideas
> > > > together in ways that were never available to me before. I've
> learned
> > > that
> > > > there are "other" ways of presenting complex ideas on the page, just
> > > from
> > > > conversations with the people I've encountered. I've learned to

> think
> > > > differently in some ways, because I've been granted new perspectives
> on
> > > the
> > > > mind and the way it produces thought. I'm thankful for that, and I
> try
> > > to
> > > > be respectful of that.
> > > >
> > > > I recognize that I've probably thought entirely too much about this
> (as
> > > I am
> > > > often accused of doing), but I thank you for the opportunity to
> clarify
> > > my
> > > > own difficulties with what I've been reading on here and in other
> > > places,
> > > > especially if you've made it this far in my rant!
> > > >
> > > > Cheers,
> > > > Tracey
> > > >
> > > >
> > > >
> > > >
> > > > On 10/25/07, John Cunningham <[redacted]> wrote:
> > > > >
> > > > > An interesting metaphor. And perhaps appropriate provided that
> > > > > schizophrenia
> > > > > is the hearing of voices. I was going to add 'not your own' but
> then
> > > we
> > > > > get
> > > > > into whether its multiple personality disorder or schizophrenia.
> If
> > > you
> > > > > read
> > > > > George Bowering or Jack Spicer, you will come across the concept
> of
> > > > > 'dictation', essentially the 'funnelling' of your 'muse' onto the
> page
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> > > > > automatic
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> > > > > Maybe I just don't "get" the metaphor.... Maybe there's something
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> > > > > > easy. You won't meet me, but you might. That is
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↑ Index

788. matvei yankelevich
Lev Rubinstein reading in Boston and elsewhere
Sat 27 Oct 2007

Lev Rubins
please spread the word about
this rare US appearance by

Lev Rubinstein

Saturday, November 10, 7 p.m.
at Pierre Menard Gallery
10 Arrow Street, Cambridge
(Harvard Square, up Arrow Street from Cafe Pamplona).
ENTRY = $10 to benefit the author.
[*for other US appearances see bottom of message]

Born in 1941 and considered to be one of the founders of Moscow Conceptualism, Lev Rubinstein is among Russia's most well known contemporary poets living today. His work is mostly conceived as series of index cards, a poetic medium which he was inspired to create through his work as a librarian. His work was circulated through samizdat and underground readings in the "unofficial" art scene of the sixties and seventies, and found wide publication only in the late 1980s. Rubinstein lives in Moscow and writes cultural criticism for the independent media.

“As a founding proponent and leading member of Moscow Conceptualism, Rubinstein turned international Conceptualism of the 1960s and 1970s, in which art was presented in the form of documents, into a major Russian literary movement based on a sophisticated play with borrowed styles and quotations”. Andrew Wachtel, Northwestern University professor of Russian literature, said, "Lev Rubinstein is the true heir of the OBERIU artists of the late 1920s. Like his most illustrious predecessor, Daniil Kharms, Rubinstein creates deadly serious, devastatingly funny comedy that incorporates a broad range of literary forms”. —Gerald Janecek, University of Kentucky

PRAISE FOR CATALOGUE OF COMEDIC NOVELTIES (Ugly Duckling Presse 2004):

"Lev Rubinstein's note-card poems, here transcribed for the page and imaginatively translated by Philip Metres and Tatiana Tulchinsky, are an eye-opener! Their particular brand of conceptualism has affinities with our own Language poetry as well as with the French Oulipo, but its inflections are purely those of contemporary Russia—a country struggling to make sense to itself after decades of repression...We can literally read between the lines and construct a world of great pathos, humor—and a resigned disillusionment that will strike a resonant chord among American readers." —Marjorie Perloff

"Lev Rubinstein's Catalogue of Comedic
Novelties is a poetry of changing parts that ensnares the
evanescent uncanniness of the everyday. By means of rhythmically
foregrounding a central device—the basic unit of work
is the index card—Rubinstein continuously makes actual
a flickering now time that is both intimate and strange.
Metres and Tulchinsky have created an engaging translation
of a major work of contemporary Russian poetry. In the process,
they have created a poem "in the American" and
in the tradition of seriality associated with Charles Reznikoff
and Robert Grenier."
—Charles Bernstein

"The major work by a major poet, one
of the founders of Moscow Conceptualism, and aptly translated.
There is no question that this is one of the 'must have'
[poetry] books of 2004..." —Ron Silliman

"Lev Rubinstein is the true heir
of the OBERIU artists of the late 1920s. Like his most illustrious
predecessor, Daniil
Kharms, Rubinstein creates deadly serious, devastatingly
funny comedy that incorporates a broad range of literary
forms. In the precise translations of Philip Metres and
Tatiana Tulchinsky, this witty and elegant work is available
to an
English-language public in its full glory for the first
time."
—Andrew Wachtel

Rubinstein is also a regular columnist for the independent online newspaper “Grani”, and his short essays can be found at various websites.

You can find more to read here:

http://www.vavilon.ru/texts/rubinstein/

http://www.stengazeta.net/author.html?id=5

http://www.grani.ru/Culture/essay/rubinstein/

http://www.itogi.ru/collect.nsf/Article/rubin.html

LEV RUBINSTEIN will also be appearing in other cities across the US. Here's a schedule:

NOVEMBER 7th
@ Georgetown Univ., Washington DC

NOVEMBER 9th
@ Dartmouth College, New Hampshire

NOVEMBER 10
@ Pierre Menard Gallery, Lame Duck Books, Harcard Sq., Cambridge MA

NOVEMBER 12th
@ Amherst College, Amherst, MA

NOVEMBER 13th
@ Wesleyan University, Middletown, CT

NOVEMBER 18th at 1:30pm
@ Brooklyn Public Library, Brooklyn, NY

NOVEMBER 18th at 6pm
@ Bowery Poetry Club (Memorial Reading for D. A. Prigov), New York City

↑ Index

789. Gabriel Gudding
Re: if you were teaching this
Sat 27 Oct 2007

A belated thanks for the great suggestions both front- and backchannel. Am really looking forward to sharing the work you suggested with my students next semester. Thank you sincerely.

Gabe
---
http://gabrielgudding.blogspot.com

Gabriel Gudding
Department of English
Illinois State University

Normal, Illinois 61790
[redacted] (office)

↑ Index

790. Gwyn McVay

Re: recipes

Sat 27 Oct 2007

> *What say we 1) put out a poet's cookbook, either in print or on a blog, waiving the "easy ingredients" clause, in the vein of Ronald Johnson or of Alice B. Toklas,*

Have you priced *her* special ingredient lately? It's not quite, how do we say, economically inclusive.

Gwyn (And then you need to handle it with a pot holder) McVay

↑ Index

791. Margaret Konkol

Kyle Schlesinger Lecture Monday October 29: "Small Press in the Archive" Lecture Series

Sat 27 Oct 2007

Please join us this Monday, October 29th for "The Letterpress in the Mimeo Revolution," a lecture by Dr. Kyle Schlesinger. This talk will take place at 12 noon in The Poetry Collection, 420 Capen.

_Small Press in the Archive_Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

This event is funded by the Mildred Lockwood Lacey Fund for Poetry/The Poetry Collection and is free and open to the public.

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792. Edward Foster

Tuesday!

Sat 27 Oct 2007

Boog City presents

d.a. levy lives: celebrating the renegade press

Talisman House Press
(Jersey City, N.J.)

Tues. Oct. 30, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Featuring readings from

Figen Bingul
John High
Joel Lewis
Stephen Paul Miller
Paul Doru Mugur
Janet Rodney

and music from

So L'il

Wine, cheese, and crackers.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Talisman House Talisman, one of the most respected and productive small press publishers dealing in literary works, was founded in 1988. The press began with the publication of the biannual journal, Talisman, described in MultiCultural Review as "kaleidoscopic ÂŠ eclectic ÂŠ fermenting with a thousand tongues" and in Small Press as "a serious forum for the best of American poetry and poetics."

The journal's success led to the publication of books, beginning with National Book Award winner William Bronk's The Mild Day and Alice Notley's Selected Poems in 1993. Distinguished works in poetry, fiction, theory, and criticism followed. Among the earliest works published were Jack Spicer's novel The Tower of Babel, which some thought he had never completed but which was accidentally discovered in the early 1990s in a trunk of his manuscripts. Other important works included Leslie Scalapino's novel The Return of Painting, Gustaf Sobin's selected poems, and new books by Joel Lewis, Michael Heller, John High, Paul Hoover, Stephen Jonas, Gerrit Lansing, Timothy Liu, Samuel Menashe, Alice Notley, Geoffrey OÂ¹Brien, Douglas Oliver, Simon Pettet, Leslie Scalapino, Andrew Schelling, and Leonard Schwartz.

Among the many books scheduled for publication this fall and early next year are The Collected Poems of Gustaf Sobin; The Collected Poems of William

Bronk; Zhang Er's anthology of contemporary Chinese Poetry, Another Kind of Nation; and new books by Joel Lewis, Stephen Paul Miller, and Serge Gavronsky. Talisman will also be publishing Figen BingulÂ¹s translation of Summer's End by Adalet Agaoglu, who is widely regarded as one of the major novelists of our time.

Overall Performer Bios

**Figen Bingul http://lightmillennium.org/2004_newyear/tozlu_snow.html Figen Bingul is a translator from English to Turkish and Turkish to English. A recent graduate of Purchase College, SUNY, she has established impressive credentials as a translator with Rabia's Return (Istanbul, 2005), a short work of fiction by the great Turkish writer Adalet Agaoglu from Turkish, and (working from English to Turkish) Along the Danube: Memories with Melodies, Memoirs of Eugenia Popescu-Judetz and Absurdistan, a novel by Gary Shteyngart. She has translated SummerÂ¹s End, a major novel by Adalet Agaoglu to be published later this year by Talisman. "Snow," her translation of a short story by Tezer OzluÂ¹s can be found at the above url.

**John High http://www.zoominfo.com/people/High_John_3701867.aspx John High is the author of eight books, including his award-winning (Village Voice top 25 books of the year) trilogy of poetic novels The Desire Notebooks and his recently published book-length poem, Here (Talisman) and novel, Talking God's Radio Show (Spuytenduyvil). He has received four Fulbrights, two NEAs, and writing awards from the Witter Bynner Foundation, Arts International, and the Academy of American Poets, among others. A translator of several books of contemporary Russian poetry, he was the chief editor for Crossing Centuries: The New Russian Poetry (Talisman). He is also the founding and former editor of Five Fingers Review. High lives in Brooklyn with his daughter and teaches writing and literature at Long Island University.

**Joel Lewis http://jacketmagazine.com/28/lewis-j.html Joel Lewis, when not doing battle with the truants on Staten Island in his guise as a mild-mannered social worker, can be found criss-crossing the Jersey landscape via bus, train, and light railÂ‹transfers and tickets in pocket and an unlined, softback, Moleskine notebook at the ready with a Waterman rollerball pen in his right hand. His previous books of poetry include House Rent Boogie and VerticalÂ¹s Currency (Talisman). He has edited the anthology of contemporary New Jersey poets, Bluestones and Salt Hay, as well as the selected poems of Walter Lowenfels and the selected talks of Ted Berrigan, both for Talisman. For better or worse, he initiated the now-defunct New Jersey Poet Laureate post. Talisman is publishing his new book, Learning from New Jersey, this fall.

**Stephen Paul Miller http://mipoesias.blogspot.com/2007/05/stephen-paul-miller.html Stephen Paul Miller is the author of the Being with a Bullet (to be

published this fall by Talisman), The Seventies Now: Culture as Surveillance (Duke University Press), The Bee Flies in May (Marsh Hawk Press), Skinny Eighth Avenue (Marsh Hawk Press), and Art Is Boring for the Same Reason We Stayed in Vietnam (Domestic). He co-edited Scene of My Selves: New Work on the New York School Poets (National Poetry Foundation) and a forthcoming collection for the University of Alabama Press. He has been a senior Fulbright lecturer at Jagiellonian University in Krakow, Poland, and is a professor of English at St. JohnÂ¹s University in New York City, where he lives with his son Noah.

**Paul Doru Mugur http://www.respiro.org/ Paul Doru Mugur is a translator, editor, and writer. He is the celebrated author of works of fiction, poetry, essays, and literary and art criticism. The Shield of Perseus was published in 1999. His short fiction has been anthologized, and his translations from Romanian, Spanish, and French have been widely published. Among the poets he has translated are Mihai Eminescu, Octavio Paz, Cesar Vallejo, Roque Dalton, Rene Char, and Roger Gilbert-Lecomte. He is the founding editor of Respiro, a multi-lingual quarterly cultural magazine, where examples of his translations and original works can also be found. He co-edited Born in Utopia: An Anthology of Contemporary Romanian Poetry for Talisman.

**Janet Rodney http://www.emilydickinson.org/titanic/material/three/rodney/index.htm Janet Rodney is a digital artist, poet, and letterpress printer living in Santa Fe, New Mexico with her husband Nathaniel Tarn. Limited edition books published by her press, Weaselsleeves, of authors such as Susan Howe, Lyn Hejinian, and Rina Swentzell are in fine print and rare book collections across the country, and she has had several major exhibits of her work as a letterpress printer. As a poet, she has published six books of poetry; Chameleon's Cadmium, Crystals, Orphydice, The Book of Craving, Moon on an Oarblade Rowing, and Terminal Colors: New and Selected Poems (Talisman). Her work has appeared widely in literary magazines such as Conjunctions, First Intensity, Hambone, Ribot, Sulfur, and Talisman.

**So L'il http://solil.net http://www.myspace.com/solil So L'il is grace. In the last five years So L'il has released a six-song self-titled EP, one split 7-inch with the band Timesbold (both on Neko Records), and the full-lengths Revolution Thumpin and Dear Kathy (both on Goodbye Better). Currently finishing up a new album (A Glittering Facade), recorded at Emandee, 2007 also saw So L'il featured on White Label Music's Electronic Bible 3. They have a trio of new tunes flying down on the Goodbye Better compilation Weird Terrain later this fall.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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793. Alexander Jorgensen
Bypassing censorship - suggestions on proxy-servers
Sun 28 Oct 2007

Am wondering if anyone might be able to suggest proxy-servers that can be used to gain access to information via the web. In Asia and lots currently unavailable for viewing where am.

bangdrum

--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Faster than the air-speed velocity of an
unladen european swallow

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794. Jill Chan
Poetry Sz:demystifying mental illness new issue online now
Sun 28 Oct 2007

Hi,

Issue 24 of Poetry Sz:demystifying mental illness (
http://poetrysz.blogspot.com) is now online.

It features work by:

Mark Lamoureux
Lois Marie Harrod
Sam Silva

Eve Rifkah
Christopher Barnes
Roger Singer
David McLean

Submissions now open for the next issue. Send 4-6 poems and a short bio to

Thank you.

regards

J Chan
editor

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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795. Bobbie Lurie
Re: POETICS Digest - 26 Oct 2007 to 27 Oct 2007 (#2007-300)
Sun 28 Oct 2007

Date: Sat, 27 Oct 2007 12:22:35 -0400
From: Mark Weiss <[redacted]>
Subject: Re: Fear and Relevance -- a prologue

This is really apples and oranges, Murat. Cancer as metaphor is actually pretty accurate--there's a destructive, madly replicating thing in the body politic.

To Mark--

The problem with using cancer as a metaphor is in that the focus goes to the disease itself and not to the way it is being treated for the treatments are worse than the disease itself and we are distracted by metaphors for the treatment is the biggest problem and the fact that "progress" has not been made (in the least/ don't believe it) so using cancer as a metaphor is just replicating a false illusion that the disease is in the body when most of it exists within the fact that the egos which preserve the practices which do not work/do not heal/ are set free through this illusion while the cancer patients die. Bobbi

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?

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_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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796. Alan Sondheim
drawnbird at mcm
Sun 28 Oct 2007

Drawn Song

Bird song halved and extended.
So near the building, this one beautiful bird.

http://www.asondheim.org/drawnbird.mp3

Halved and lowered, the echo of the bird against brick and stone. I haven't heard these sounds. Organizing avatar video for a conference next week; the work is translucent, neither deep-time nor anything more than surface. I can't get anywhere beyond the surface. If I do sex or violence I get a rise, at least something emotional. Some talk about death, war, wounded avatars beneath the surface of the prim-rosed sea. If I don't, well then, there's always the dawn-drawn bird-cry, neither falcon nor osprey, eagle or mountebank crow. Settle for that rather than some avatar deep-protocol other. At least you won't fall in love. All over again.

" artist, artiste, belly dancer, blagueur, bluff, bluffer, burlesque queen, charlatan, cheat, chorine, chorus boy, chorus girl, con man, confidence man, conjurer, coryphee, dancer, dancing girl, defrauder, ecdysiast, entertainer, exotic dancer, fake, faker, female impersonator, flimflammer, fourflusher, fraud, geisha, geisha girl, guisard, guiser, gyp, hoofer, humbug, impersonator, impostor, magician, malingerer, mummer, musician, nautch girl, peeler, performer, phony, poser, poseur, prestidigitator, pretender, public entertainer, quack, quacksalver, quackster, ringer, saltimbanco, sham, shammer, sharper, show girl, singer, stripper, stripteaser, stripteuse, vaudevillian, vaudevillist "

↑ Index

797. Mark Weiss
Re: POETICS Digest - 26 Oct 2007 to 27 Oct 2007 (#2007-300)
Sun 28 Oct 2007

Bobbi: I'm truly not committed to this or any other metaphor--they mostly pass by without landing in consciousness after they've been used a couple of times. And they're always of limited accuracy, as one thing never is another. I don't

think that its metaphoric use has any impact at all on the treatment of real cancers, however, and I doubt that anyone mistakes cancer-as-metaphor for the disease. At the very least, most of us have more than ample experience of the real thing, in our own bodies or in the bodies of people we love. But your characterization of treatment sounds an awful lot like the workings of the body-politic.

Try this:

If Saddam's regime was a cancer, its treatment has been worse than the disease. The egomaniacs in charge have insisted on practices which do not work/do not heal, while the patient dies.

But back to physical reality for a moment. According to medical folklore, the greater the mortality rate of a particular disease the weirder the doctors get. My experience with neurologists during a long bout of epilepsy (which passed of its own accord) tends to support this. One was loonier than the next, including a couple who spoke of themselves in the third person. I remember one in particular, Eli Goldensohn, head of the Neurological Institute at Columbia Presbyterian, who was the perfect mad scientist of movies. Maybe it's the despair that comes of being able to help such a small percentage of patients that sends them around the bend or maybe they were born that way or maybe only doctors who have a character disorder that helps them compensate for relative powerlessness choose to specialize in neurology. They were often simply wrong in their statements. I was repeatedly told, for instance, that adult onset seizures rarely go away, but I kept meeting people (tho only a minority) who had had exactly that experience. The doctors believed what they were saying, and they could back it up with unfortunately very bad science--they really didn't know what happened to their patients, as most who did recover spontaneously simply broke off contact, and there was no long-term follow-up. I also read the journals, where I encountered incredibly sloppy studies that failed to account for the most obvious variables. The treatment--antispasmodics of various kinds--for most people produce bearable side-effects, but for perhaps 40% the side effects are indeed worse than the disease (I was one of those), and I had the sense that the doctors were treating the disease and not the patient.

The doctors were usually floundering in the dark. For most epileptics they can demonstrate where a brain is misfiring but can find no cause. But I never had reason to doubt that they wished they could do better, if not for the patients as suffering humanity then at least as experimental subjects. I think the same is true of oncologists, most of whom really would like to have better, less destructive treatments to offer, which is why they continue to experiment. Like the rest of us, most oncologists are likely to have loved-ones who have had cancer, and like all of us, the threat of cancer hangs over their heads.

Mark

At 06:33 AM 10/28/2007, you wrote:
>Date: Sat, 27 Oct 2007 12:22:35 -0400
>From: Mark Weiss <[redacted]>
>Subject: Re: Fear and Relevance -- a prologue
>
>This is really apples and oranges, Murat. Cancer as metaphor is
>actually pretty accurate--there's a destructive, madly replicating
>thing in the body politic.
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>
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>to the disease itself and not to the way it is being treated for the
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>metaphors for the treatment is the biggest problem and the fact that
>"progress" has not been made (in the least/ don't believe it) so using
>cancer as a metaphor is just replicating a false illusion that the disease
>is in the body when most of it exists within the fact that the egos which
>preserve the practices which do not work/do not heal/ are set free through
>this illusion while the cancer patients die.
>Bobbi
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>_____
>Email and AIM finally together. You've gotta check out free AOL
>Mail! - http://mail.aol.com

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798. Fulcrum Annual

Definitive Kharms in English

Sun 28 Oct 2007

For all you lovers of Daniil Kharms who read him in English, here finally is the definitive book -- Today I wrote Nothing: The Selected Writings of Daniil Kharms, translated by Matvei Yankelevich (The Overlook Press, 2007). The principal translator (who incidentally is the grandson of Academician Andrei Sakharov, the famous Soviet dissident many of you may remember) is an important writer, poet and publisher based in New York City, and America's top authority on Kharms. He is perfectly bilingual, displays tremendous taste and sensitivity, and has spent a couple of decades working on this volume. This book is the shiznit: I honestly don't believe there has been or will ever be better Kharms in English.

http://www.overlookpress.com/book-detail.php?book_isbn=1-58567-743-4

(Also available on the various Amazons.)

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799. Michael Rothenberg
two readings with Ira Cohen bay area
Sun 28 Oct 2007

Sunday, November 11, 7 pm

Ira Cohen and Michael Rothenberg

Beat Museum

540 Broadway (at Columbus)

San Francisco, CA contact: [redacted]

Monday, November 12, 7:30 pm
Ira Cohen reading with Michael Rothenberg and Louise Landes Levi
Moe's Books
2476 Telegraph Avenue
Berkeley CA 94704

Michael Rothenberg
[redacted]
Big Bridge
http://www.bigbridge.org

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800. Simon DeDeo
new on rhubarb is susan
Sun 28 Oct 2007

Dear all,

New material up on rhubarb is susan this week -- "science porn" and a response to Juliana Spahr and Stephanie Young's article in the just-released issue of Chicago Review:

http://rhubarbissusan.blogspot.com/2007/10/response-to-juliana-spahr-and-stephanie.html http://rhubarbissusan.blogspot.com/2007/10/response-to-juliana-spahr-and-stephanie.html http://rhubarbissusan.blogspot.com/

Thanks for tuning in,

Simon

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801. **Hugh Behm-Steinberg**
Re: recipes
Sun 28 Oct 2007

Hi all,

Here's the recipe for my super-deluxe elderflower cheesecake. The only thing sweeter is my new book, Shy Green fields, just out from No Tell Books, copies of which can be found at lulu.com.

Hugh Behm-Steinberg

Elderflower Cheesecake

Crust

1 1/4 cups flour
1/4 cup Sugar
1/2 teaspoon salt
1 teaspoon elderflower jelly
1/2 cup sweet butter
1 egg yolk
2 tablespoons St. Germain liqueur

Mix flour, sugar, salt, and elderflower jelly in the bowl of a food processor, pulse a couple times. Add butter in pieces, then pulse until mixture resembles coarse meal. Add yolk and St. Germain, pulse until a ball forms. Press pastry dough over the bottom and up the sides of a nine inch spring-form pan. Put the pan on a cookie sheet and bake in a preheated 350 degree oven for 15 minutes, until dry but not brown.

Filling

30 ounces of ricotta cheese
6 ounces mascarpone cheese
4 eggs
1/2 cup sugar
1/4 cup flour
1/4 cup St. Germain liqueur
4 tablespoons elderflower jelly

Blend cheeses, eggs, sugar and flour in a biggish bowl. Stir in St. Germain and elderflower jelly. Pour the filling into the crust, place the pan on a cookie sheet and bake in a preheated oven at 325 degrees for an hour or until a tester comes out clean. Let cool, chill and serve.

Catherine Daly <[redacted]> wrote: Dear all:

As many of you know, there is a chain e-mail regarding recipes currently making the rounds. I've encountered it previously through non-poets, and now a whopping six or seven times over the course of the past year from poets (more times from nonpoets). Now, perhaps this is my own fault, as I have been publishing collages of cookbook pages taken from the University of Michigan online archive.

What say we 1) put out a poet's cookbook, either in print or on a blog, waiving the "easy ingredients" clause, in the vein of Ronald Johnson or of Alice B. Toklas, or Emily Dickinson, 2) stop sending the chain e-mails.

--
All best,
Catherine Daly
[redacted]

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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802. Christina E Lovin
Re: recipes
Sun 28 Oct 2007

I just made a new folder in my "IN" Box...Recipes! This sounds delicious, Hugh.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Hugh Behm-Steinberg
Sent: Sunday, October 28, 2007 4:20 PM
To: [redacted]
Subject: Re: recipes

Hi all,

Here's the recipe for my super-deluxe elderflower cheesecake. The only thing sweeter is my new book, Shy Green fields, just out from No Tell Books, copies of which can be found at lulu.com.

Hugh Behm-Steinberg

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What say we 1) put out a poet's cookbook, either in print or on a blog, waiving the "easy ingredients" clause, in the vein of Ronald Johnson or of Alice B. Toklas, or Emily Dickinson, 2) stop sending the chain e-mails.

--
All best,
Catherine Daly
[redacted]

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Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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803. **Simon DeDeo**
Re: bypassing censorship
Sun 28 Oct 2007

Hello Alex,

anonymouse.org. I believe this works in both Pakistan and China, where there is government censorship of google's blogspot system. It will also work for people in countries, like the United States, who rely on employers and ISPs to censor things.

I sometimes see people visiting rhubarb is susan via anonymouse, and it makes me feel rather proud. Definitely be aware that both these countries (Pakistan and China) have a sort of roaming censorship. Things go up, things go down. Different IP addresses in the same country have different restrictions, and I believe many proxies sort of play a wack-a-mole game.

The OpenNet initaitve (google it) has an enormous amount of detail on the censorship of the internet in different countries, and may also be a good point of reference.

Yours,

Simon

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804. **Simon DeDeo**
Re: bypassing censorship
Sun 28 Oct 2007

I should add (sorry for the posts here) that people need to be careful. Some censorship works by simply blocking an IP address. Some censorship works by content -- i.e., an IP address can be contacted, but the system will block it from transmitting "banned" words like "Tiananmen", and possibly record your attempt.

If you are worried about your web habits being monitored by a third party, and in particular if you are worried about the *content* being monitored, you need to make sure that the proxy you are using has rigorous encryption. Searching for "encrypted web proxy" might turn up helpful material.

This is true for users worried about government interception, but also goes double for people accessing the web from a computer at their place of work.

On Sun, 28 Oct 2007, Simon DeDeo wrote:

> *Hello Alex,*
>
> *anonymouse.org. I believe this works in both Pakistan and China, where there is government censorship of google's blogspot system. It will also work for people in countries, like the United States, who rely on employers and ISPs to censor things.*
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>
> *Yours,*
>
> *Simon*

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805. **Maria Damon**
Re: recipes
Sun 28 Oct 2007

---

where can one get elderflower jelly/jam?

Christina E Lovin wrote:
> I just made a new folder in my "IN" Box...Recipes! This sounds delicious,
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> From: UB Poetics discussion group [mailto:[redacted]] On
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>
> Hugh Behm-Steinberg
>
>
> Elderflower Cheesecake
>
>
> Crust
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> blog, waiving the "easy ingredients" clause, in the vein of Ronald
> Johnson or of Alice B. Toklas, or Emily Dickinson, 2) stop sending the
> chain e-mails.
>
>

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806. Small Press Traffic

This Friday at Small Press Traffic

Mon 29 Oct 2007

Small Press Traffic is thrilled to present:

Kevin Killian & Joseph Lease

Friday, November 2, 2007
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Whenever Kevin Killian reads at SPT, it's its own kind of homecoming and good things are sure to happen. Killian is a poet, novelist, critic and playwright whose works include a book of reviews Selected Amazon Reviews (2006), a collection of poetry, Argento Series (2001), two novels, Shy (1989) and Arctic Summer (1997), a book of memoirs, Bedrooms Have Windows (1989), and two books of stories, Little Men (1996) and I Cry Like a Baby (2001). He has also edited a collection of short stories by the late Sam D'Allesandro, The Wild Creatures (2005). For the San Francisco Poets Theater Killian has written over thirty plays, including Stone Marmalade (1996, with Leslie Scalapino) and Often (2001, with Barbara Guest). His writing has been said to have "tilted

the world a little more askew, giving us a prismatic perspective on love, sexuality, and aesthetics." Come hear for yourself!

Joseph Lease's critically acclaimed books of poetry include Broken World (Coffee House Press) and Human Rights (Zoland Books, 1998). His poem "'Broken World' (For James Assatly)" was selected for The Best American Poetry 2002 (Scribner, 2002). His poems have also been featured on NPR and published in The AGNI 30th Anniversary Poetry Anthology, VQR, Bay Poetics, Paris Review, and elsewhere. Of Broken World Marjorie Perloff wrote: "The poems in Joseph Lease's Broken World are as cool as they are passionate, as soft-spoken as they are indignant, and as fiercely Romantic as they are formally contained. Whether writing an elegy for a friend who died of AIDS or playing complex variations on Rilke's Duino Elegies ("If I cried out, / Who among the angelic orders would / Slap my face, who would steal my / Lunch money"), Lease has complete command of his poetic materials. His poems are spellbinding in their terse and ironic authority: Yes, the reader feels when s/he has finished, this is how it was--and how it is. An exquisite collection!" Lease is Associate Professor of Writing and Literature and Chair of the MFA Program in Writing at California College of the Arts in San Francisco.

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
[redacted]
http://www.sptraffic.org

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807. **Gary Sullivan**
CHRIS FUNKHOUSER and MADELINE GINS @ SEGUE
Mon 29 Oct 2007

CHRIS FUNKHOUSER and MADELINE GINS

Saturday November 3, 4:00-6:00 p.m.
Segue Series at Bowery Poetry Club
308 Bowery, one block above Houston
$6 goes to support the readers

Chris Funkhouser was awarded a Fulbright Scholarship in 2006 to lecture and conduct research in Malaysia, where his CD-ROM eBook Selections 2.0 was produced at Multimedia University. Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995, a history of pre-WWW computerized poetry, has just been published by University of Alabama Press.

Madeline Gins: B-b-b-b-b-orn and intends never to die. Three of her eleven books: What the President Will Say and Do!; Helen Keller or Arakawa; Making Dying Illegal (co-author Arakawa). Three of five Arakawa + Gins' built works: Bioscleave House–East Hampton; Site of Reversible Destiny–Yoro; Reversible Destiny Lofts–Mitaka.

_____ Boo! Scare away worms, viruses and so much more! Try Windows Live OneCare! http://onecare.live.com/standard/en-us/purchase/trial.aspx?s_cid=wl_hotmailnews=

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808. **Anny Ballardini**
Re: recipes
Mon 29 Oct 2007

I know where they sell some excellent elderflower juice: at the supermarket round the corner, sure it is no use to you.

On 10/29/07, Maria Damon <[redacted]> wrote:
>
> where can one get elderflower jelly/jam?
>
> Christina E Lovin wrote:
> > I just made a new folder in my "IN" Box...Recipes! This sounds
> delicious,
> > Hugh.
> >
> > -----Original Message-----

> > From: UB Poetics discussion group [mailto:[redacted]]
> On
> > Behalf Of Hugh Behm-Steinberg
> > Sent: Sunday, October 28, 2007 4:20 PM
> > To: [redacted]
> > Subject: Re: recipes
> >
> > Hi all,
> >
> > Here's the recipe for my super-deluxe elderflower cheesecake. The only
> > thing sweeter is my new book, Shy Green fields, just out from No Tell
> Books,
> > copies of which can be found at lulu.com.
> >
> > Hugh Behm-Steinberg
> >
> >
> > Elderflower Cheesecake
> >
> >
> > Crust
> >
> >
> > 1 1/4 cups flour
> > 1/4 cup Sugar
> > 1/2 teaspoon salt
> > 1 teaspoon elderflower jelly
> > 1/2 cup sweet butter
> > 1 egg yolk
> > 2 tablespoons St. Germain liqueur
> >
> > Mix flour, sugar, salt, and elderflower jelly in the bowl of a food
> > processor, pulse a couple times. Add butter in pieces, then pulse until
> > mixture resembles coarse meal. Add yolk and St. Germain, pulse until a
> ball
> > forms. Press pastry dough over the bottom and up the sides of a nine
> inch
> > spring-form pan. Put the pan on a cookie sheet and bake in a preheated
> 350
> > degree oven for 15 minutes, until dry but not brown.
> >
> > Filling

> >
> > 30 ounces of ricotta cheese
> > 6 ounces mascarpone cheese
> > 4 eggs
> > 1/2 cup sugar
> > 1/4 cup flour
> > 1/4 cup St. Germain liqueur
> > 4 tablespoons elderflower jelly
> >
> > Blend cheeses, eggs, sugar and flour in a biggish bowl. Stir in St.
> Germain
> > and elderflower jelly. Pour the filling into the crust, place the pan
> on a
> > cookie sheet and bake in a preheated oven at 325 degrees for an hour or
> > until a tester comes out clean. Let cool, chill and serve.
> >
> >
> > Catherine Daly <[redacted]> wrote: Dear all:
> >
> > As many of you know, there is a chain e-mail regarding recipes
> > currently making the rounds. I've encountered it previously through
> > non-poets, and now a whopping six or seven times over the course of
> > the past year from poets (more times from nonpoets). Now, perhaps
> > this is my own fault, as I have been publishing collages of cookbook
> > pages taken from the University of Michigan online archive.
> >
> > What say we 1) put out a poet's cookbook, either in print or on a
> > blog, waiving the "easy ingredients" clause, in the vein of Ronald
> > Johnson or of Alice B. Toklas, or Emily Dickinson, 2) stop sending the
> > chain e-mails.
> >
> >
>

↑ Index

809. **Chris Schmidt**

Re: POETICS Digest - 7 Sep 2007 to 8 Sep 2007 (#2007-251)

Mon 29 Oct 2007

Could anybody backchannel Lyn Hejinian's email address?

Many thanks,

Chris

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810. Alan Sondheim
Eye
Mon 29 Oct 2007

Eye

http://www.asondheim.org/eye.jpg

"How ironic that it is the darkest that receives the light,
that illuminates - and comforts not the pitchest night."
- Horace

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811. Barrett Watten
Modernist Studies Association events
Mon 29 Oct 2007

Modernist Studies Association
1–4 November 2007, The Westin, Long Beach

"Radical Particularity, Critical Regionalism, and the Resistance to Globalization"; in "Marxism, Poetics, and Spatial Formation," organized by Barrett Watten (Wayne SU) and Ruth Jennison (U Massachusetts); Michael Davidson (UCSD), chair; with Ruth Jennison, Carrie Noland (UC Irvine), and Barrett Watten

"Back to the Land: Modernism and Rural Geographies"; Lisa Botshon (U Maine), organizer; Laura O'Connor (UC Irvine), chair; with Audrey Goodman (Georgia SU), Lisa Botshon, and Sarah Ruddy (Wayne SU)

"Coteries, Collaboratives, Poetics"; Jeanne Heuving (U Washington), organizer; Adelaide Morris (U Iowa), chair; with Jeanne Heuving, Lytle Shaw (NYU), and Carla Harryman (Wayne SU)

Conference program:
http://www.usc.edu/schools/college/conferences/msa9/schedule/

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812. Hugh Behm-Steinberg
Re: recipes
Mon 29 Oct 2007

The brand I use is Matin des Pyrenees Elder Blossom Jelly. I get it at a little cheese/tea/coffee/chocolate shop near where I live called Coffee Market (one of the virtues of living in Berkeley). They don't have a website, but their number is [redacted]. Happy hunting!

Hugh

Maria Damon <[redacted]> wrote: where can one get elderflower jelly/jam?

Christina E Lovin wrote:
> I just made a new folder in my "IN" Box...Recipes! This sounds delicious,
> Hugh.
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> Hugh Behm-Steinberg
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> Elderflower Cheesecake
>
>
> Crust
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>
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> 1/2 teaspoon salt
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> 6 ounces mascarpone cheese
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> blog, waiving the "easy ingredients" clause, in the vein of Ronald
> Johnson or of Alice B. Toklas, or Emily Dickinson, 2) stop sending the
> chain e-mails.
>
>

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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813. Jerome Rothenberg
new york schedule
Mon 29 Oct 2007

From October 31st to December 2nd, Diane Rothenberg and I will be residing in New York -- Brooklyn (Williamsburg) this time, courtesy of Marshall Reese and Nora Ligorano, 67 Devoe Street, Brooklyn 11211, New York. The land line there is [redacted], and our cell phone number is [redacted], while the email address remains the same. During that time I will be away from the evening of November 4th to the morning of the 8th for Curitiba Literaria, a poetry festival in Curitiba, Brazil.

While we've largely planned this as a chance to spend some extended time on native ground (I was in fact born in Williamsburg), I will also be participating in two poetry events:

November 1, 6:00-8:00 p.m., a benefit reading for Will Alexander at the Bowery Poetry Club, 308 Bowery, north of Houston.

November 20, 7:00 p.m., a reading with Dutch author and old friend Cees Noteboom at Pierogi Gallery, 117 North 9th St., Brooklyn (Williamsburg).

Also, for those of you in or near New York, if you're around and want to get together during that time, please get back to us by email now or by e-mail or phone following our arrival. We'll also try to be in touch from our end.

Otherwise both of us are safe and well following the last line of fires in the surrounding precincts.

Looking forward & warm best wishes,

Jerry & Diane Rothenberg

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814. Michael Kelleher
Literary Buffalo E-Newsletter 10.29.07-11.04.07
Mon 29 Oct 2007

LITERARY BUFFALO
10.29.07-11.04.07

BABEL

We expect the Nov. 8 Orhan Pamuk event to sell out within the next few days. Get your tickets now! When individual tickets run out for this event, subscriptions will also be unavailable.

Season Subscription: $75 (SAVE $25).

Tickets for individual Babel events are on sale now. They cost $25 per event.

November 8 Orhan Pamuk, Turkey, Winner of the 2006 Nobel Prize December 7 Ariel Dorfman, Chile, Author of Death and the Maiden March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize

Book groups (minimum three people) can subscribe at a special rate of $60 per person for the whole season. SUBSCRIBE TODAY or PURCHASE individual tickets at http://www.justbuffalo.org/babel or by calling [redacted]. Book group subscriptions by phone only.

EVENTS

Unless otherwise listed, all events are free and open to the public.

10.29.07

Jewish Community Book Fair
Rabbi Dov Peretz Elkins
Reading and signing for: The Wisdom of Judaism
Monday, October 29, 7:30 p.m. $10, $5 Students
Jewish Community Center of Greater Buffalo
2640 North Forest Road Getzville [redacted] x337

11.01.07

Jewish Community Book Fair
Barbara Holender
Poetry reading and signing for: Our Last Best Perfect Day
Thursday, November 1, 10:30 p.m. $10, $5 Students
Jewish Community Center of Greater Buffalo
2640 North Forest Road Getzville [redacted] x337

&

Just Buffalo/Communiqué: Flash Fiction
Deb Olin Unferth & Diane Williams
(NOTE: GARY LUTZ HAD TO CANCEL AND HAS BEEN REPLACED BY DIANE WILLIAMS)
Fiction Reading

Thursday, November 1, 7 p.m.
Rust Belt Books, 202 Allen St.

&

Jewish Community Book Fair
Vanessa L. Ochs
Reading and signing for: Inventing Jewish Ritual
Thursday, November 1, 7:30 p.m. $10, $5 Students
Jewish Community Center of Greater Buffalo
2640 North Forest Road Getzville [redacted] x337

11.02.07

Just Buffalo/Gusto at the Gallery
Nickel City Poetry Slam
Featuring Big Poppa E and Erin Livingston
Friday, November 2, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery

11.04.07

Tru-Teas/Just Buffalo
Christina Wos-Donnelly
Plus spots for open readers/Broadsides for Purchase
Sunday, November 4, 4 p.m.
Insite Gallery, 810 Elmwood Avenue

&

Spoken Word Sundays
Eric Johnt and Livio Farallo
Sunday, November 4, 8 p.m.
Allen Street Hardware, 245 Allen St.
Slots for open readers available

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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815. **David Chirot**

An Update re Pluto Press--Victory against censorship; Press will continue to be distributed in USA by U Michigan Press

Mon 29 Oct 2007

Earlier this month i sent the forward below, re the efforts to have the book Overcoming Zionism by Joel Kovel disallowed US distribution, (it was temporarily), and the possible cessation of its publisher, Pluto Press (UK) being distributed in the USA by U Michigan Press. Since Pluto is a major publisher of leading contemporary philosophers, sociologists, ecological advocates and Leftist thought, and depends heavily on the American audience's purchasing power to keep it afloat, such an event would in effect terminate the existence of the Press. The attacks on Dr Kovel's books came from a group which is part

of the larger umbrella organizations sponsoring the Islamo-Fascism Awareness Week on campuses nationwide and is connected with various other organizations which have attacked specific Professors, authors, editors, exhibition and musical events organizers and publishers with growing frequency and intensification of threats and media attacks. On Democracy Now this morning Amy Goodwin announced that Michigan Press has unanimously voted to continue distribution of Pluto Press, and conducted an interview with Dr, Kovel. (His book advocates a democratic one-state solution to the Israeli-Palestinian question.) (it may be seen on http:// democracynow.org Thank you to those who signed the petition included in the forward, as it helped in the decision reached by the Michigan Press. Alex Jorgensen's posts re censorship are a reminder that "it can happen here, too" unless citizens continue to stand up for the rights to Freedom of Speech and Press. Freedom is not alway taken away all at once, but often one step at a time, and each step has to be contested, before one is walked over by an army of boots. One person, one book, one press--each one that is silenced leads to the next and the next and the next until--there is quiet, and the only words heard will be those of acquiesence.

---------- Forwarded message ----------
From: David Chirot <[redacted]>
Date: Oct 10, 2007 3:20 PM
Subject: (FW) Can an entire publishing company disappear from the US? Howard
Zinn has an open letter about Pluto
To: UB Poetics discussion group <[redacted] >

This is from MuzzleWatch, Jewish Voices for Peace

Can an entire publishing company disappear from the US? Howard Zinn
has an open letter about Pluto
http://www.muzzlewatch.com/?p=266

The sender also included this note:

Here's some information on Pluto Press; you can download the entire
Fall 2007 Catalog
via the link in the article to U Michigan Press

Pluto Press, established in 1970, is one of the UK's leading independent publishers. Pluto Press is committed to publishing the best in critical writing across the social sciences and humanities.

Pluto authors include Noam Chomsky, Sheila Rowbotham, Pierre Bourdieu, Jean Baudrillard, Frantz Fanon, Hal Foster, Augusto Boal, Susan George, Israel

Shahak, Antonio Gramsci, John Pilger, Manning Marable, Edward S. Herman and bell hooks.

Pluto Press currently publishes over 60 titles a year and has an extensive backlist of over 400 titles.

View Pluto Press Series

Pluto Press
345 Archway Road
London N6 5AA
Phone: 44 (0)[redacted]
Fax: 44 (0)[redacted]
Email: [redacted]
http://www.plutobooks.com

-

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816. Barrett Watten

Poetry and Public Language / conference volume

Mon 29 Oct 2007

Announcing: Poetry and Public Language
Edited by Tony Lopez and Anthony Caleshu
Published by Shearsman Books, Exeter, U.K.

Flyer:
http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/poetryandpubliclanguage.pdf

Some of the most challenging and rewarding English-language poets, both avant-garde and traditional, appropriate public language and contest the grounds of political and aesthetic meaning. This collection of 26 new essays, by leading scholars and new researchers, is based on the conference Poetry and Public Language held at the University of Plymouth, England, in collaboration with Dartington College of Arts, in March and April 2007. Setting out a number of diff erent approaches to this compelling and paradoxical field of investigation, the book provides new cultural and political readings of contemporary poetry and poetics and contributes to a much-needed dialogue on the critical reception of poetry in Britain, USA, and Ireland.

New writing on a range of modern poets including:Lyn Hejinian, Geoff rey Hill, Tom Raworth, Robert Lowell, J.H.Prynne, Barrett Watten, Rae Armantrout, Allen Ginsberg, Charles Olson, Allen Fisher, Frank O ’Hara, Barry MacSweeney,

Peter Reading, Tony Lopez, Thomas Kinsella, Robert Duncan, and Basil Bunting.

Contributors include: Barrett Watten, Lyn Hejinian, Peter Middleton, Robert Hampson, Andrea Brady, Allen Fisher, Richard Kerridge, William Rowe, Hélène Aji, Philip Terry, and Robert Sheppard.

Shearsman Books Ltd, 58 Velwell Road, Exeter EX4 4LD, UK
WWW.SHEARSMAN.COM
ISBN 978-1-905700-64-6
PAPERBACK: 9x6ins, 296 PAGES, £15.95 /$26

Order direct from the press or from the Saltpublishing website Order direct from amazon.co.uk or amazon.com

UK trade orders via Bertrams Books or Gardners Books
US trade orders via Ingrams or Baker and Taylor

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817. Alan Sondheim

Sandy Baldwin's book which is excellent! (fwd)

Mon 29 Oct 2007

---------- Forwarded message ----------
Date: Mon, 29 Oct 2007 15:19:36 -0400
From: Charles Baldwin <[redacted]>
To: [redacted]
Subject: shameless self-promotion

http://www.blazevox.org/bk-sb.htm
http://www.amazon.com/I-DID-WEIRD-MOTOR-DRIVE/dp/1934289345/ref=sr_1_1/002-7549339-3868805?ie=UTF8&s=books&qid=1193685314&sr=8-1

I DID THE WEIRD MOTOR DRIVE

Sandy Baldwin created the nerve creature in Alfred Jarry's brain universe. Baldwin's writing diagnosis materialized a mechanical larva in I DID THE WEIRD MOTOR DRIVE. Word had the nanotechnologic feeler by Baldwin's geometrical gene-control.

- Kenji Siratori

The author of this book is obviously the unnatural love grand child of William *Sewer* Burroughs & Jim *J.G.* Ballard. Makes for a weird motor. Despite Theory Police*s stem warmings, I mean, stern warnings, I*ll buy a pre-owned text from this guy any day, though I know it to be habit forming.

- Pierre Joris

A self-reflexive archaeology whose target expands, an inverted maelstrom engulfing violencetext, pornography, Ballardic-bardic structures - whatever either millennium has to offer. Archaeology extends through codework to these dreams haunting machines, "it was the dream in them," someone said, these wrytings grace and plot the garbled future of the planet. 2. This is a remarkable ground-breaking book, descendent of the movie marquee, military manual, love story, Odyssey. There is nothing else like it. Think of narratives of miracles for example, game boys or girls, or journeys illuminated by glow-worm texts down past the wrecks of World War I and II. Everything is here - literally everything. Think of the narratives of daily life, obscured, confused, kludged - that too. Think of untoward brilliance, and that too. Read this book! Just do it!

- Alan Sondheim

http://www.blazevox.org/bk-sb.htm
http://www.amazon.com/I-DID-WEIRD-MOTOR-DRIVE/dp/1934289345/ref=sr_1_1/002-7549339-3868805?ie=UTF8&s=books&qid=1193685314&sr=8-1

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818. Freind, William Joseph
Re: Modernist Studies Association events
Mon 29 Oct 2007

Here's another MSA panel that might be of interest:

After the Modern Long Poem, Sunday 8:30-10:00 AM

ORGANIZER and CHAIR: Bill Freind, Rowan University

Libbie Rifkin, Georgetown University
“As if the sheer clarity of pointing”: Deixis and History in Rachel Blau DuPlessis’ Drafts

Lisa Sewell, Villanova University
“Proximity of In Her to Inner”: Recording the Domestic Epic (On Bernadette Mayer and Claudia Rankine)

William Mohr, California State University—Long Beach
“Hide Me in the Light, Tiresias”: Modernist Knowledge and the Aporias of Prophecy in Leland Hickman’s GREAT SLAVE LAKE SUITE and T.S. Eliot’s The Waste Land

-----Original Message-----
From: UB Poetics discussion group on behalf of Barrett Watten
Sent: Mon 10/29/2007 11:43 AM

To: [redacted]
Subject: Modernist Studies Association events

Modernist Studies Association
1-4 November 2007, The Westin, Long Beach

"Radical Particularity, Critical Regionalism, and the Resistance to Globalization"; in "Marxism, Poetics, and Spatial Formation," organized by Barrett Watten (Wayne SU) and Ruth Jennison (U Massachusetts); Michael Davidson (UCSD), chair; with Ruth Jennison, Carrie Noland (UC Irvine), and Barrett Watten

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"Coteries, Collaboratives, Poetics"; Jeanne Heuving (U Washington), organizer; Adelaide Morris (U Iowa), chair; with Jeanne Heuving, Lytle Shaw (NYU), and Carla Harryman (Wayne SU)

Conference program:
http://www.usc.edu/schools/college/conferences/msa9/schedule/

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819. William Slaughter
Notice: Mudlark
Mon 29 Oct 2007

New and On View: Mudlark Poster No. 71 (2007)

Four Poems by Oliver Rice

It Is Summer on Tolstoy's Estate
Ravaged by the Light
Or Waking on a Roof in Algiers
Of Goya, Of Prince Valiant

Oliver Rice has received the Theodore Roethke Prize and was twice featured on Poetry Daily. His poems appear in three recent anthologies: Ohio Review's New and Selected, Bedford/St. Martin's Introduction to Literature, and Random House/Billy Collins' 180 More, also available on the Library of Congress website.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics

Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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820. Alexander Jorgensen
Dan Gerber's 'Something Like a Poem'
Mon 29 Oct 2007

---

http://www.gtweekly.com/10-25-07-/something-like-a-poem-4

The most common and certainly the most difficult question I might be asked by a stranger on an airplane is, “What is your work about?” It’s a conundrum for any artist. And I suspect the one single quality that may peg one as an artist—as opposed to, say, a craftsman—may be the artist’s inability to form a satisfactory answer.

I could say it’s about the process of discovering what it’s about. And that would be honest. I could quote William Faulkner and say, “it’s about the human heart in conflict with itself.” And that would be honest too.

What my poems are about is—and comes out of—a kind of knowledge not preconceived. It’s available only in the course of literary composition, a kind of wisdom that has to float like a piece of ice on its own melting, as Robert Frost said a poem must. So I probably won’t be able to tell you what any particular poem of mine is about in any words other than those in which it’s composed. Frost, again, famously responded to a question about what he meant by a particular poem, saying, “If I’d wanted you to know, I’d have told you in the poem.” On another such occasion he simply read the poem again.

When someone tells me they wish they could read my poems but that they just don’t understand poetry, I hear, as a sub-text, them saying, “I just don’t know what it means,” as if poetry were a kind of riddle that only a select few can decipher. I think the difficulty may lie in the word, “understand,” when applied to a work of art. It seems to me a word no more germane to a poem than to a painting, a sculpture, a piano sonata or a novel. I will say that most of the poems I consider great, that have grown and deepened in me over the course of 30 or 40 years, were quite beyond me when I first encountered them. And yet they rang somehow inside me, like music heard for the first time. And I knew from the outset they were something I needed in my life, something I had to have. I recognized quite surely, they were necessary to the one who made them, and that they were necessary to me, though, on that first occasion, that may have been all I was able to take from them. “And so we are grasped by what we cannot grasp,” Rainer Maria Rilke said.

“Stopping by the Woods on a Snowy Evening,” a poem by Frost, grasped me the first time my mother, or one of my older sisters, read it to me, but my appreciation of it has changed, deepened, saturated, over the years. The same can be said of “Leaves of Grass,” by Walt Whitman. I’ve never understood either of them in the sense that one may feel he’s come to understand a theory or an argument. How do we understand delight?

I can’t say I understand a Mark Rothko painting, but often I can feel what is grave and constant in human suffering when I stand before it. I seem to grasp a Norman Rockwell painting on my first glimpse of it but am seldom drawn to encounter it again, and in fact may become enervated by repeated exposure. I may seem to be, and may, in fact, be a snob, but I believe as my old friend and teacher, George Oppen wrote, “… there are other levels / but there are no other levels of art.”

I don’t think of an audience when I write, but if I did it would be someone very much like me. I’m deeply pleased when a neighbor, or a stranger, writes or tells me they have been moved by or delighted by my work—deeply pleased, but what really matters is the response of those I regard as my peers. I remember novelist Tom McGuane once saying “What really matters is the response of four or five friends. They’re the ones I had in mind when I wrote it.” William Keats said, “I never wrote a line with the least public thought. Everything I’ve written has been for the all-being, the principle of beauty, and the memory of great men.” And it occurs to me just now that what I write is for, and in response to, Whitman, Henry David Thoreau, Willa Cather, John Keats, Federico Garcia Lorca, Rilke, Antonio Machado, Frost and so many others—those through whom what I am and do began to wake up in me. I write for those who taught me to see.

There is work, like that of John Asbery or, at times, Vladimir Nabokov, that seldom moves or strikes a deep chord in me, but which I enjoy visiting for its juice, its pure verbal facility, its virtuosity. I may learn from or catch a little fire from them, though their art is not what I aspire to. What is bad art to me is banality, of any kind, or what Joseph Campbell called pornographic art—“… that which engenders desire or loathing for that which is depicted.”

I’ve never understood Lorca, but I need him, just as I’ve never understood Wolfgang Amadeus Mozart, and I need him too.

Now that I’ve come to a point in my life where I look back to what we commonly call middle-age, I think, finally, that what my work is about is this: Our working to discover what love is—in its least discriminating, least object-focused, and deepest sense—when the foundation stone of all we’ve spent our lives thinking of as our own has been worn away, something we might be given to understand,

if only for a moment, in something like a poem. -- Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Choose from over 50 domains or use your own

↑ Index

821. Andy Gricevich
Rosmarie Waldrop's email
Tue 30 Oct 2007

Does anyone have that handy? If so, would you be so kind as to backchannel?

I wrote it down in one of 10,000 notebooks when she and Keith were here over a year ago...

thanks!

Andy

_____
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Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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822. Schneider Hill
Sightings and Hearings: Huth & Hill at the Stain Bar, Nov. 16
Tue 30 Oct 2007

Poets Crag Hill and Geof Huth will give a reading entitled "Sightings & Hearings" at the Stain Bar in Brooklyn, New York, on November 16th. Combining their interest in visual, sound, and even textual poetry, they will read and perform, together and apart, a wide range of works. This will be the first time Hill and Huth have performed together since their performance in March of this year, so don't miss this east coast appearance. If a reading isn't enough encouragement, Stain Bar has a great selection of New-York-only beer and other drinks.

Crag Hill and Geof Huth
Friday, 16 November 2007
6:30 pm
Stain Bar
766 Grand Street

Brooklyn, New York
718/[redacted]

To get to Stain Bar, take the L train to Grand and go one block west to 766 Grand Street by the way of Graham Avenue and Humboldt Street.

For those who attend, Hill will offer Nico Vassilakis' Text Loses Time for $12.00! Ask him for one.

Bios of the Performers:

Crag Hill has been exploring the world through the prisms of verbal and visual language since his re-birth in the 1970s. Writer of numerous chapbooks and/or other print interventions, including Dict (Xexoxial Endarchy), Another Switch (Norton Coker Press), and Yes James, Yes Joyce (Loose Gravel Press), he has also once edited two magazines, Score and its successor Spore. His latest book, co-edited with Bob Grumman, is Writing to be Seen, the first major anthology of visual poetry in 30 years. He writes frequently about poetry at his blog, Crg Hill's poetry scorecard .

Geof Huth is a writer of textual and visual poetry who has lived on most of the continents on earth. He writes frequently about visual poetry, especially on his weblog, dbqp: visualizing poetics. His chapbooks include "Analphabet," "The Dreams of the Fishwife," "ghostlight," "Peristyle," "To a Small Stream of Water (or Ditch)," and "wreadings." Huth edited &2: an/thology of Pwoermds, the first-ever anthology of one-word poems. His most recent books are a box of pages entitled water vapour and the chapbook, "Out of Character."

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823. Jennifer Karmin
JOB: St. Olaf College
Tue 30 Oct 2007

(this is a forward. please don't respond to me.
good luck!)

St. Olaf College
Assistant Professor of English:
Creative Writing

To teach creative writing, primarily poetry, with additional teaching responsibilities in literature & first-year writing. Six course, tenure-track position beginning September 2008. Candidates should have a minimum of the MFA, with PhD preferred; significant publications; & successful college teaching

experience. We are looking for candidates committed to diversity who can contribute to developing a strong creative writing program. Send letter of application & c.v. to: Mary Titus, Chair of the Search Committee, Department of English,1520 St. Olaf Ave., St. Olaf College, Northfield, MN, 55057-1098.

All applications will be acknowledged. No electronic applications or inquiries please. Review of completed applications will begin November 9; interviews will be held at the MLA meeting Dec. 27-30, 2007.
http://www.stolaf.edu/

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http://mail.yahoo.com

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824. **Bobbie Lurie**

Re: POETICS Digest - 28 Oct 2007 to 29 Oct 2007 (#2007-302)

Tue 30 Oct 2007

Date: Mon, 29 Oct 2007 15:56:33 -0700
From: Alexander Jorgensen <[redacted]>
Subject: Dan Gerber's 'Something Like a Poem'

http://www.gtweekly.com/10-25-07-/something-like-a-poem-4

The most common and certainly the most difficult question I might be asked by a stranger on an airplane is, “What is your work about?

YES, I THINK THE POINT ALWAYS IS THAT IT'S NOT "ABOUT"--IT "IS"

” It’s a conundrum for any artist. And I suspect the one single quality that may peg one as an artist—as opposed to, say, a craftsman—may be the artist’s inability to form a satisfactory answer.

YES. NO ANSWER. THAT'S WHY IT EXISTS WITHOUT EXPLANATION.

I could say it’s about the process of discovering what it’s about. And that would be honest. I could quote William Faulkner and say, “it’s about the human heart in conflict with itself.” And that would be honest too.

What my poems are about is—and comes out of—a kind of knowledge not preconceived. It’s available only in the course of literary composition, a kind of wisdom that has to float like a piece of ice on its own melting, as Robert Frost

said a poem must. So I probably won't be able to tell you what any particular poem of mine is about in any words other than those in which it's composed. Frost, again, famously responded to a question about what he meant by a particular poem, saying, "If I'd wanted you to know, I'd have told you in the poem." On another such occasion he simply read the poem again. CORRECT RESPONSE. HOW ELSE TO RESPOND?

When someone tells me they wish they could read my poems but that they just don't understand poetry, I hear, as a sub-text, them saying, "I just don't know what it means," as if poetry were a kind of riddle that only a select few can decipher. I think the difficulty may lie in the word, "understand," when applied to a work of art. It seems to me a word no more germane to a poem than to a painting, a sculpture, a piano sonata or a novel. I will say that most of the poems I consider great, that have grown and deepened in me over the course of 30 or 40 years, were quite beyond me when I first encountered them. And yet they rang somehow inside me, like music heard for the first time.

YES, IT'S THE MUSIC YOU NEVER HEARD BEFORE.
And I knew from
the outset they were something I needed in my life, something I had to
have. I recognized quite surely, they were necessary to the one who made
them, and that they were necessary to me, though, on that first
occasion, that may have been all I was able to take from them. "And so
we are grasped by what we cannot grasp,
THAT'S WHAT WE WANT TO BE GRASPED BY " Rainer Maria Rilke said.

"Stopping by the Woods on a Snowy Evening," a poem by Frost, grasped me the first time my mother, or one of my older sisters, read it to me, but my appreciation of it has changed, deepened, saturated, over the years. The same can be said of "Leaves of Grass," by Walt Whitman. I've never understood either of them in the sense that one may feel he's come to understand a theory or an argument. How do we understand delight? WE DELIGHT IN DELIGHT.

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I don't think of an audience when I write, but if I did it would be someone very much like me. I'm deeply pleased when a neighbor, or a stranger, writes or tells me they have been moved by or delighted by my work—deeply pleased, but what really matters is the response of those I regard as my peers. I remember

novelist Tom McGuane once saying “What really matters is the response of four or five friends. They’re the ones I had in mind when I wrote it.” William Keats said, “I never wrote a line with the least public thought. Everything I’ve written has been for the all-being, the principle of beauty, and the memory of great men.” And it occurs to me just now that what I write is for, and in response to, Whitman, Henry David Thoreau, Willa Cather, John Keats, Federico Garcia Lorca, Rilke, Antonio Machado, Frost and so many others—those through whom what I am and do began to wake up in me. I write for those who taught me to see. "I WRITE FOR MYSELF AND STRANGERS" GERTRUDE STEIN

There is work, like that of John Asbery or, at times, Vladimir Nabokov, that seldom moves or strikes a deep chord in me, but which I enjoy visiting for its juice, its pure verbal facility, its virtuosity. I may learn from or catch a little fire from them, though their art is not what I aspire to. What is bad art to me is banality, of any kind, or what Joseph Campbell called pornographic art—“… that which engenders desire or loathing for that which is depicted.”

I’ve never understood Lorca, but I need him, just as I’ve never understood Wolfgang Amadeus Mozart, and I need him too.

Now that I’ve come to a point in my life where I look back to what we commonly call middle-age, I think, finally, that what my work is about is this: Our working to discover what love is YES!!!

—in its least
discriminating, least object-focused, and deepest sense—when the
foundation stone of all we’ve spent our lives thinking of as our own has
been worn away, something we might be given to understand, if only for a
moment, in something like a poem.
--
Alexander Jorgensen
[redacted]

VERY BEAUTIFUL--THANKS FOR MAKING INSOMNIA WORTH IT--BOBBI

_____ Email
and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com

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825. Bobbie Lurie
recipes
Tue 30 Oct 2007

Catherine,
Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it all to Nigella

Lawson after 3 years in England, trying to make a pavlova cause pavlova's are big there (but this is the only one that's worked for me--and it's delicious!). I recommend this to EVERYONE as a replacement birthday cake or any other time a celebration is in order (which is always, of course, so please don't hesitate)(probably a good thing to include at poetry readings):

CHOCOLATE RASPBERRY PAVLOVA

for the chocolate meringue base:
6 egg whites
1 cup granulated sugar
3 tablespoons unsweetened cocoa powder, sifted
1 teaspoon balsamic or red wine vinegar
2 ounces bittersweet chocolate, finely chopped

for the topping:
2 1/4/ cups heavy cream
1 very full pint raspberries
2-3 tablespoons coarsely grated
bittersweet chocolate

Preheat the oven to 350/ line baking sheet with parchment paper

Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and vinegar and the chopped chocolate. Gently fold verything until cocoa is thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9 inches in diameter, smoothing the sides and top. Place in the over, then immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs When it's ready it should look crisp around the edges and on the sides and be dry on top/ when you prod the center you should feel the promise of squidginess beneath your fingers. Turn off the oven and open the door slightly, and let the chocolate meringue disk cool and completely. When you're ready to serve, invert onto a big, flat-bottomed plate. Whisk the cream till thick but still soft and pile it on top of the meringue, then scatter over the raspberies. Coarsely grate the chocolate so that you get curls rather than rubble, as you don't want the raspberries' luscious color and form to be obscured, and sprinke haphazardly over te top, letting some fall, as it will, on the plate's rim.

Note: always eat while wearing party hats (my suggestion)
Bobbi Lurie

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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826. **Roberto Harrison**

Enemy Rumor reading Nov 3, 7 pm - Gricevich & Johnson

Tue 30 Oct 2007

Hope to see you!*
*

Enemy Rumor
November 3, 2007, 7 pm
@ Walker's Point Center for the Arts
911 W. National Ave., Milwaukee, WI

Andy Gricevich & Kent Johnson

Andy Gricevich is uncomfortably writing this in the third person from his home in Madison, WI, from which he departs frequently to perform satirical songs and experimental theater with the Prince Myshkins and the Nonsense Company. He has taught classes and workshops throughout the U.S., and his poems and essays have appeared in *Absent, Luzmag, Mirage*, *Moria*, *Unlikely Stories*, and other lovely print and online journals. Kent Johnson lived in Milwaukee for twelve years, back when Axel's Bar had lots of booths and one little black and white TV--a long time ago. Translations from his book *Lyric Poetry after Auschwitz: Eleven Submissions to the War * (Effing Press, 2005) have appeared or are forthcoming (as book collections or in selected form) in Argentina, Bolivia, Bosnia, Brazil, Chile, Croatia, Italy, Jordan, Paraguay, Peru, and Spain. *I Once Met*, a book of 82 personal poetic memories, was recently published by Origin/Longhouse. He appears in the anthology *Ten Significant American Poets*, due out soon in Bosnia-Herzegovina from Azduzbina Kocic Publishers, and his translation (with Forrest Gander) of Jaime Saenz's *The Night *was released earlier this year by Princeton. A collection, *Lirska poezija nakon Auschwitza*, was published this summer by Ajfelov Most Books in Sarajevo. *Homage to the Last Avant-Garde*, a collection of new and selected poems, will be published by Shearsman Books, in the UK. --

2542 N. Bremen, #2
Milwaukee, WI 53212
[redacted]

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827. Vernon Frazer

Subject: two readings with Ira Cohen bay area (posted on behalf of Michael Rothenberg)

Tue 30 Oct 2007

Sunday, November 11, 7 pm

Ira Cohen and Michael Rothenberg

Beat Museum

540 Broadway (at Columbus)

San Francisco, CA contact: [redacted]

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828. matthew hill

PRESS ANNOUNCEMENT

Tue 30 Oct 2007

THE CLOUD RECKONER

Poetry by Matt Hill
ISBN
PRESS ANNOUNCEMENT

THE CLOUD RECKONER

Poetry by Matt Hill
ISBN 978-1-59594-196-1
Price: $11.95
Release date: October, 2007
Distributors: Ingram, Amazon.com, B&N.com & wingspanpress.com

"The Cloud Reckoner is the inflection point where the conscious and the ecstatic collide. Spanning more than a decade, this hybrid collection of poems filled with leaps and questionings traverses a terrain where metaphor is the map. The language is audacious, challenging, and ironic. This range of poetic forms reveal amazing and sometimes hallucinatory imagery; this is a fusion of ecological visions and prosaic abstraction that resists any conventional tagging. In The Cloud Reckoner, the pathologies and joys of reprieved existence are depicted via everyday epiphanies. In these writings is an eclectic alchemy, an experimental exploration, of the thought and imagery that upholds the regeneration and love on finds in the world of the transmundane."

Matt Hill is the former editor and publisher of the Marshall Creek Press series of avant-garde chapbooks, with offerings by Jake Berry, John M. Bennett, Sheila E. Murphy, Jim Leftwich, and others. In addition to The Cloud Reckoner, he has

also edited a compilation of quotations Extracts: A Field Guide for Iconoclasts. Living in the Santa Cruz Mountains, he continues to pursue projects of metaphorical significance.

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829. **Gabrielle Welford**

Re: recipes

Tue 30 Oct 2007

---

oh god! i'm fainting... and my birthday's coming up... :-)

On Tue, 30 Oct 2007, Bobbie Lurie wrote:

> *Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it all to Nigella Lawson after 3 years in England, trying to make a pavlova cause pavlova's are big there (but this is the only one that's worked for me--and it's delicious!). I recommend this to EVERYONE as a replacement birthday cake or any other time a celebration is in order (which is always, of course, so please don't hesitate)(probably a good thing to include at poetry readings):*
>
> *CHOCOLATE RASPBERRY PAVLOVA*
>
> *for the chocolate meringue base:*
> *6 egg whites*
> *1 cup granulated sugar*
> *3 tablespoons unsweetened cocoa powder, sifted*
> *1 teaspoon balsamic or red wine vinegar*
> *2 ounces bittersweet chocolate, finely chopped*
>
> *for the topping:*
> *2 1/4/ cups heavy cream*
> *1 very full pint raspberries*
> *2-3 tablespoons coarsely grated*
> *bittersweet chocolate*
>
> *Preheat the oven to 350/ line baking sheet with parchment paper*
>
> *Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and vinegar and the chopped chocolate. Gently fold verything until cocoa is thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9 inches in diameter, smoothing the sides and top. Place in the over, then immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs When it's ready it should look crisp around the edges and on the sides and be dry on top/ when you prod the center you should feel the promise of squidginess beneath your fingers. Turn off the oven and open the door slightly, and let the chocolate meringue disk cool and completely.*

> *When you're ready to serve, invert onto a big, flat-bottomed plate. Whisk the cream till thick but still soft and pile it on top of the meringue, then scatter over the raspberries. Coarsely grate the chocolate so that you get curls rather than rubble, as you don't want the raspberries' luscious color and form to be obscured, and sprinke haphazardly over te top, letting some fall, as it will, on the plate's rim.*
>
> *Note: always eat while wearing party hats (my suggestion)*
> *Bobbi Lurie*
>
> ---
>
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*

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830. Alan Sondheim

i'm trying to push out and form my own hand here. infants, embryonic

Tue 30 Oct 2007

---

i'm trying to push out and form my own hand here. infants, embryonic

http://www.asondheim.org/hand.jpg

what fun says d'eruza, d'nala's trembling hand on shudder button, camera moving d'eruza, d'nala's trembling hand on shudder button, what fun says d'eruza, d'nala's trembling hand on shudder button, escapes the

picks me up by her hand in me, her illuminated hand, her illuminated picks me up by her hand in me, her illuminated hand, her illuminated

picks me up by her hand in me, her illuminated hand, her illuminated picks me up by her hand in me, her illuminated hand, her illuminated

oulthing * evhe car * inde the car * everytde tnsishe puts * hand * theythe woman * t les her hand * cdss her hand * placeon my * , on me, *

with his cry shall the seas be moved, and
the hand that guides,
and put his right and left hand upon him.

being naked shall he pervade, universe bears the burden of death, leaning against a canvas drawing and foreclosing upon another palsy. the hand shakes and words come out virtual

so put out your hand and touch our vulva, that it's in your hand. that you slap my hand. that my hand signs you. hold fast to your fingers. your fingers hold your hand your arm. held fast hole and your hand is clean. your hand stays clean as long as it's in

saint thomas lowers his hand into the wound
saint thomas lowers his hand into the hole

inscribed by the human hand on the path or on the body of the initiate so that your hand is my hand my hand is yours you wear your cock i wear i am sheathed and capsule in your hand in your body

my hand trembles. i dream.

http://www.asondheim.org/optical1.jpg
http://www.asondheim.org/optical2.jpg
http://www.asondheim.org/optical3.jpg

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831. Vernon Frazer

Ira Cohen reading with Michael Rothenberg and Louise Landes Levi Read at Moe's Books (posted on behalf of Michael Rothenberg

Tue 30 Oct 2007

Monday, November 12, 7:30 pm

Ira Cohen reading with Michael Rothenberg and Louise Landes Levi

Moe's Books

476 Telegraph Avenue

Berkeley CA 94704

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832. mIEKAL aND

another great one bites the dust

Tue 30 Oct 2007

(file this one under literary cat news; never visited Powell's but I've bought many books from them online ~mIEKAL)

A Tribute to Fup. Store Cat.
October 29th, 2007: Posted by Ron Silberstein

http://www.powells.com/blog/?p=2568

Fup, the resident cat at Powell's Technical Books, passed away on October 25. She was 19 years old. She continued to greet her admiring public to the end, when her health failed and there was no choice but to put her to sleep. Her lifelong veterinarian made the trip out to the store to perform the task and Fup died peacefully at home with several of her longtime co-workers present.

Fup was born on or about June 30, 1988. She was adopted as a kitten by the Technical Store's first manager, so her exact birthdate is unknown and she was always quite coy about that. As for the origin of her name, legend has it that the manager's sister had a cat named Puff, so he sort of spelled that backwards. There was also a book titled Fup by Jim Dodge, published in 1983, which may have played into it as well.

When Powell's Technical Books moved to its present address in November 1990, Fup made the move as well. After clearing the building of any remaining mice, she claimed the store as her own. She showed little interest in the outside world, except to watch birds and falling leaves outside the window. She didn't care for toys, either — Fup took her position quite seriously. Except for the summer of 1997, when she was moved to an employee's apartment for about six weeks while the store was being remodeled, her rule was uninterrupted.

In her youth, Fup would sometimes climb ladders and hide at the top of book fixtures to look down upon the humans in her domain. Over the years, Fup acquired a well-earned reputation for biting employees who intruded on her time for more than about 30 seconds. However, she would always be sitting in front of the office to greet whoever came to open the store in the morning, demanding her serving of canned food for breakfast. She was more patient with visitors; Fup played the celebrity game well. She received many gifts and cards and emails from fans, which she appreciated.

In her later years, she mellowed out quite a bit and even became friendlier towards her co-workers, especially if they shared their lunches. Her favorite foods were canned tuna, chicken (especially Tandoori), and pulled pork. Cold cuts were also welcome.

There will not be a service; however, a memorial to be placed somewhere in the store is planned for a future date. Tributes can left in the comments section below. oregon humane society

In lieu of cards or flowers, we respectfully request you make a gift donation to the Oregon Humane Society in Fup's name.

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833. **Jesse Seldess**
Antennae 9 available
Tue 30 Oct 2007

Hi all,

It's taken much longer than hoped (mainly due to the move across the ocean, etc.), but the new issue of Antennae is finally available. See below for info.

Best wishes,
Jesse

ANTENNAE 9
October 2007
$7

writings by
tenney nathanson / carla harryman /
patrick durgin & jen hofer / david pavelich /
john tipton / barrett watten / donna stonecipher

music or performance scores by
travis just / carol genetti

susceptible-to-wear cover paper pre-worn

Payable to Jesse Seldess / 1321Woodland Lane / Riverwoods / IL / 60015
E-mail: [redacted]
Two-issue subscriptions are $12

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834. **amy king**
SATURDAY in BALTIMORE: Conrad, King, and Covey
Tue 30 Oct 2007

C A C O N R A D A M Y K I N G B R U C E C O V E Y

Saturday, November 3rd at 8 p.m. -

i.e. reading series

CARRIAGE HOUSE
2225 Hargrove Street
Baltimore MD
[redacted]

www.ieseries.wordpress.com

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835. **Dodie Bellamy**

Fwd: FW: [Msa-members] Avant-garde in academia?

Tue 30 Oct 2007

From: [redacted]
[mailto:[redacted]] On Behalf Of Mike Sell
Sent: Tuesday, October 30, 2007 5:33 AM
To: [redacted]
Subject: [Msa-members] Avant-garde in academia?

Dear Colleagues,

As you may be aware, here in the U.S. in the 1950s and 60s, a number of artists who might be considered avant-garde worked within academic institutions. Joan Marter, for one, has described the work of Allan Kaprow,

George Brecht, and others at Rutgers University during that period. More recently, the rise of Performance Studies has been prompted by the efforts of experimental and activists artists such as Richard Schechner, Coco Fusco,

and Guillermo Gómez-Peña, to name just a few. This rapprochement of avant-garde and academia has impacted the traditionally antagonistic relationship of the two in complex ways

I am looking for information regarding avant-garde artists within academic institutions outside of the U.S. Though I'm interested primarily in educational institutions such as colleges and universities, I'd be happy to hear about intersections with other dimensions of academic study (along the lines of, say, Robert Motherwell editing The Dada Painters and Poets or Haki

Madhubuti founding Third World Press).

In advance, thanks for the help,

Mike Sell

Associate Professor
Department of English
Indiana University of Pennsylvania
110 Leonard Hall
Indiana, PA 15705-1094
[redacted] / Fax: 7-2265

Msa-members mailing list
[redacted]
http://chaos.press.jhu.edu/mailman/listinfo/msa-members

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836. **Nicholas Perrin**

CFP for Essays on Duncan

Tue 30 Oct 2007

READING DUNCAN READING:
ESSAYS ON THE POETICS OF DERIVATION

(Edited by Stephen Collis & Graham Lyons)

"No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists"

-T.S. Eliot, "Tradition and the Individual Talent"

"I draw my 'own' thought in reading Dante as from a well-spring."

-Robert Duncan

Robert Duncan's penchant for referring to himself as a 'derivative" poet is well documented if not notorious—and the extent of his poetic derivations is readily apparent in his published works, where poem after poem enters into dialogue with a wide array of precursors and companions, great and small. Far from a Bloomian striving against received tradition, however, Duncan's derivations function simultaneously as poetics, as literary criticism, as self-reflection, indeed as reading. Whether read as a matter of influence, homage, or appropriation, Duncan's poetics is clearly situated on a blurred line between the processes of reading and writing—a space where (self) expression and derivation (from others) blend so that the poet's "own" thought is, in practice, difficult to discern from the poet's sources in "others" writing. What are the implications of this difficulty, this ambiguity? What possibilities issue from Duncan's stance as at once reader and poet? How might Duncan's derivations open out to a politics? An ethics?

READING DUNCAN READING will gather essays addressing both Duncan's derivations from the work of other writers (the uses he makes of his sources), and derivations from Duncan's work (the work of writers who have themselves drawn upon Duncan's

“well-spring”). The list of the former could include (but is certainly not limited to): Charles Baudelaire, William Blake, Robin Blaser, Paul Celan, Jean Cocteau, T. S. Eliot, Dante, Sigmund Freud, Thom Gunn, George Herbert, H.D., James Joyce, Denise Levertov, George MacDonald, Gerard de Nerval, Charles Olson, Edith Sitwell, Jack Spicer, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Louis Zukofsky. The list of those writers whose work may in some ways be read as flowing from Duncan’s could include: Robin Blaser, Michael Davidson, Peter Gizzi, Susan Howe, Lisa Jarnot, Ronald Johnson, Robert Kelley, Michael Palmer, Peter O’Leary, and John Tranter, amongst others.

Abstracts of 250-500 words with contact information should be sent to Stephen Collis, [redacted] by no later than January 31st 2008.

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837. Mary Kasimor
Re: another great one bites the dust
Tue 30 Oct 2007

I just visited Powell's last spring. It is a wonderful but somewhat overwhelming bookstore. I am trying to remember if I saw Fup among the rows of books--I don't think so. May Fup rest in peace.

mIEKAL aND <[redacted]> wrote:
(file this one under literary cat news; never visited Powell's but I've bought many books from them online ~mIEKAL)

A Tribute to Fup. Store Cat.
October 29th, 2007: Posted by Ron Silberstein

http://www.powells.com/blog/?p=2568

Fup, the resident cat at Powell's Technical Books, passed away on October 25. She was 19 years old. She continued to greet her admiring public to the end, when her health failed and there was no choice but to put her to sleep. Her lifelong veterinarian made the trip out to the store to perform the task and Fup died peacefully at home with several of her longtime co-workers present.

Fup was born on or about June 30, 1988. She was adopted as a kitten by the Technical Store's first manager, so her exact birthdate is unknown and she was always quite coy about that. As for the origin of her name, legend has it that the manager's sister had a cat named Puff, so he sort of spelled that backwards. There was also a book titled Fup by Jim Dodge, published in 1983, which may have played into it as well.

When Powell's Technical Books moved to its present address in November 1990, Fup made the move as well. After clearing the building of any remaining mice, she claimed the store as her own. She showed little interest in the outside world, except to watch birds and falling leaves outside the window. She didn't care for toys, either — Fup took her position quite seriously. Except for the summer of 1997, when she was moved to an employee's apartment for about six weeks while the store was being remodeled, her rule was uninterrupted.

In her youth, Fup would sometimes climb ladders and hide at the top of book fixtures to look down upon the humans in her domain. Over the years, Fup acquired a well-earned reputation for biting employees who intruded on her time for more than about 30 seconds. However, she would always be sitting in front of the office to greet whoever came to open the store in the morning, demanding her serving of canned food for breakfast. She was more patient with visitors; Fup played the celebrity game well. She received many gifts and cards and emails from fans, which she appreciated.

In her later years, she mellowed out quite a bit and even became friendlier towards her co-workers, especially if they shared their lunches. Her favorite foods were canned tuna, chicken (especially Tandoori), and pulled pork. Cold cuts were also welcome.

There will not be a service; however, a memorial to be placed somewhere in the store is planned for a future date. Tributes can left in the comments section below. oregon humane society

In lieu of cards or flowers, we respectfully request you make a gift donation to the Oregon Humane Society in Fup's name.

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838. **Matt Henriksen**

Unnameable Cannibal Kitchen

Tue 30 Oct 2007

Kitchen Press &
Cannibal Books

invite you to eat from
the

Kitchen Press &
Cannibal Books

invite you to eat from
the chopping block

w/

Erin Elizabeth Burke Run
Down the Emphasis (Kitchen)

Thibault Raoult I¢ll
Say I¢m Only Visiting (Cannibal)

Mathias Svalina Why I
Am White (Kitchen)

Friday, November 2nd,
8 PM

Unnameable Books

456 Bergen Street

btwn. 5th & Flatbush
Brooklyn, NY

Refreshments served, but
you may also BYOB.

Kitchen Press and
Cannibal Books products will be available for consumption.

Unnameable Books carries
an excellent selection of poetry from independent presses.

This event is free for
all.

unnameablebooks.net

kitchenpresschapbooks.blogspot.com

flesheatingpoems.blogspot.com

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839. derek beaulieu

new from information as material: FLATLAND by derek beaulieu

Wed 31 Oct 2007

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information as material is proud to present derek beaulieu's Flatland: A Romance of Many Dimensions with an afterword by Marjorie Perloff (110 pp, 2007, ISBN 978-0-9553092-5-0)

"As the Greenbergian modernists proclaimed the flatness of the canvas, so derek beaulieu reduces the page to a flat plane. The result is a new kind of flatness-call it non-illusionistic literature-a depthless fiction, one where image and narrative is reduced to line and shadow. In the great tradition of Picabia, Beaulieu creates a perfect work of mechanical writing with one foot in the concrete poetic past and another in the flatscreen future."

-Kenneth Goldsmith, author of Day and editor of ubuweb.com

"In Flatland, Beaulieu excavates the fetile ground between form and content, gesture and geography and word and meaning. He challenges the physicality of the page as a bodily engagement in recuperating essential ideas embedded in writing as communication."

-Marc Boutin, recipient of the 2006 Progressive Architecture (P/A) Award and 2002 Prix de Rome.

derek beaulieu is author of 3 books of poetry and publisher of the acclaimed small press housepress (1997-2004). A teacher in Calgary, Alberta, Canada, beaulieu's work has appeared in magazines, journals and galleries internationally. He is co-editor of the controversial, best-selling Shift & Switch: new Canadian Poetry (2005).

Marjorie Perloff is professor emeritus of English and Comparative Literature at Stanford University and author of Radical Artifice: Writing Poetry in the Age of Media.

information as material was established in 2002 to publish work by artists who use extant material - selecting it and reframing it to generate new meanings - and who, in doing so, disrupt the existing order of things.

**

Copies are now available direct from the author at $20 (postage included).

Contact derek beaulieu at [redacted] *for more information*

**

International Book launch for Flatland at the Oslo Poetry Festival, Oslo, Norway November 2, 2007.

Canadian book launch for Flatland at The Lunchbox Theatre, 2nd Level, Bow Valley Square 229, 205-5th Ave SW, Calgary Alberta Canada December 8, 2007 7:00pm.

**

> *Copies can also be purchased from Cornerhouse Publications in Manchester for*
> *8 pounds, or distributed internationally by Cornerhouse Publications + pp.*
>
> *Cornerhouse Publications, 70 Oxford Street, Manchester, M1 5NH, England:*
> *Tel: ([redacted] / Fax: ([redacted] E-mail:*
> [redacted]

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840. **Barry Schwabsky**
Re: Picabia
Wed 31 Oct 2007

Apologies for not having commented on this earlier, but I've been overwhelmed with other matters. David, your post was full of interesting things, but there are some points I have to take issue with:

"An interesting effect of using this word is that, rather than giving the impression that Picabia's work long ago did what is for some time now claimed to be the provenance uniquely of American poetry, it instead gives the impression that Picabia's work is being turned retrospectively into a branch of Language Poetry by virtue of this assocaition."

This was certainly not my intention. I think that if a poet invents a useful piece of terminology (in this case, "torque"), this is not because the word solely represents an aspect of his own practice--quite the opposite, its usefulness is represented by its breadth of application, and maybe even by the way it can produce counterintuitive _but convincing_ readings. I think I write a fine essay on torque in the poetry of Philip Larkin, but I would not in doing so be trying to show that Larkin is a Language poet. (I do enjoy absurdism in the work of others, but don't inulge in it myself.) Can I point out that I cite Frank O'Hara without making Picabia a poet of the New York School and Kenneth Rexroth without turning him into a member of the San Francisco Renaissance. You rightly say that "poetry of the Dadaists has played a huge role around the world for a very long time"--though in my opinion, as I point out in the review, to see Picabia's poetry solely through the lens of Dada is a very superficial approach--so why are you surprised that he might be associated, either in my review or in the book's jacket blurbs, with poets for whom he

would have played such an influential role, either directly or indirectly?
"Already the poet is being 'set
up' for
a certain kind of reception and as it were being taken possesion
of--'one of
OUR contemporaries.'" Well, I don't know about the "one of our
contemporaries" part; I spent a lot of time in that review setting out the
historical particulars of Picabia's situation; but isn't reading a sort of
"possession" or appropriation?
Still, "torque" does not turn Picabia into Silliman any more than situating him
within a certain "tradition" would turn him into T.S. Eliot just because Eliot
once used that word in a famous essay. Unless of course one has a specific
paranoia about Silliman as some people do about Eliot.

David Chirot <[redacted]> wrote:
Dear Stephen and Barry:

Apologies for the delay in responding--i began this Sunday and ever since have
been experiencing the interrelationship of the intermittent with the
interminable--intermittently being able to write a few words among
interminable interruptions, making the intermittent entries become an
interminable project unless ----put it this way--i better be done in time for Game
One of the "World Serious" as Ring Lardner's characters call it--

Thank you very much for the review Barry--i am very much looking forward to
reading the book and liked your review-- the question i bring up here--is more of
a general one which also includes the review, but only a tiny tiny bit of the
review-- i shd also mention that at one point Picabia was a friend of Gertrude
Stein's and before people think otherwise i have been a fan of her works for so
long a time it is impossible for me to grasp actually having able to traverse so
many eons--who knows, perhaps i, too, was a friend of Gertrude Stein's and am
just suffering from temporary amnesia? I do recall going to the place in Paris,
but not finding any one at home at the time . . .

The copy of the Picabia book i found at the Schwarz indie bookstore (yet to
check library) is shrink wrapped, so only had the opportunity to peruse the
prose stylings of the blurbographers, including of course Jerome Rothenberg,
who sent his to this list. The others are Charles Bernstein, Marjorie Perloff &
David Antin. If one includes Barry's use of Silliman's "torque" in his review and
Rothenberg's Novalis quote that "Language is Delphi," the implication is that
Picabia is a sort of proto-Language poet. Or even an honorary member--"one of
our contemporaries." This brings up some interesting questions about the
nature of the perceptions of the productions of time when examined through
lenses ground and polished to the present's specifications. I am looking forward

to reading the book to see--or read Picabia's Collected works to find--if he anywhere writes out various ideas of his own about the techniques he is employing which Barry uses the word "torgue" for. An interesting effect of using this word is that, rather than giving the impression that Picabia's work long ago did what is for some time now claimed to be the provenance uniquely of American poetry, it instead gives the impression that Picabia's work is being turned retrospectively into a branch of Language Poetry by virtue of this assocaition. All of the blurbs keep saying that Picabia is "one of our contemporaries". From another point of view would not this indicate in fact how reactionary the present is that it is only now realizing that things of sixty to a nearly a hundred years ago are "our contemporaries"? If one reads Hans Richter's 1963 Dada Art and Anti-Art or Abstract Expressionist painter Robert Motherwell's great anthology originally issued in the 1950's The Dada Painters and Poets, Dada poetry is treated very seriously for American readers. (Richter notes at one point having Walter Benjamin translate a Picabia poem for a journal that he edited.) The great Japanese poet Shinkichi Takahashi, known in English for his volumes of Zen poetry and writings, was Japan's first Dadaist, wrote and published Dada poetry and got himself arrested for Dada activities.The influence of Dada in his Zen poetry is very strong. (There is a very fascinating book by a Korean scholar on Tzara and Takahashi.) The fact of the matter is that poetry of the Dadaists has played a huge role around the world for a very long time--the works of Tzara, Hausmann, Picabia, Schwitters and a poet as yet far too little known in the USA--the artist Hans (Jean) Arp, who wrote in both French and German. Dada also produced a vast body of Visual Poetry in every one of its locations globally and in New York, Picabia was closely associated with Stieglitz. (His journal 391 alludes to Steiglitz's 291.) W C Williams hung out with the NYC Dada crowd (and was particularly perturbed by the Baroness--herself a poet of note). Williams on the final pages of Spring and All includes a critique of Zaum, very far in advance of its much later "discovery" in the USA of the late 20th century. A great deal of the traditions which grew out of Dada and the Futurisms have been for the most part marginalized in American poetry, and when admitted into it, as with the example of Picabia, seen through a very particular lens, in order in a sense to "torque" it into "the American Tree." One might say that this is the imperialist aspect of American thought, that this being the land of invention, of course all things have their true origin here, and if not, then they can be very quickly subsumed into the narrative of the American Dream, Manifest Destiny and be included in some antholgies alongside American "masters." Fellini said of his Satyricon: "It is a science fiction film set in the past." This is an excellent way to describe some of the possibilities opened up in examining this way of thinking. In the tape-essay "Renga and the new Sentence," Tosa Motokiyu, Ojiu Norinaga and Okura Kyojin discuss and demonstrate that Silliman's "New Sentence" has

actually been present and functioning for four centuries in Japanese Renga, which in its 20th century experimentations has moved even further than its American counterpart, especially in concerns with single author ownership of texts, an ideological construction firmly embedded in the "private enterprise" emphasis of American capitalism. The tape-essay both undercuts the "originality" of the New Sentence and at the same time lends a kind of added stature to it by virtue of its being joined with a tradition it was unaware of. It can still, in a way, lay claim to being something of "an American original" by virtue of this happenstance, and hence underscore the prescience of its author. In a funny way, a person could even "torque" the situation and claim that the American is revealing to the Japanese what they did not know that they had been doing all along, just as poor Picabia never knew at all what he was up to, and now "we" do. At the time (1992) this tape-essay appeared in Aerial, the three discussants were known as the translator-editors of the Japanese poet Araki Yasusda. Today, Yasusada having emerged as the fiction he "really" is, Motokiyu is the pseudonym of the late person averred to be the "author." Who the other two discussants "really" are--or-were--or will be--as with Motokiyu, becomes unmoored from single authorship identity--and drifts into the Poe-eque regions hovering between the living and the dead, floating among the Real and the Unreal, among identities actual, pseudonymous and anonymous, ghost written and posthumous. These multiplicities of hyper authors can be understood I think not only as a critique of "authorship" and "authority," but of reading as well. Note again the authors chosen to write the blurbs introducing Picabia and mentioned in the review. Reading these names and what they write and are (presumed to be) associated with in the reader's mind, one is guided already into a certain way of reading Picabia, a frame within which to view his techniques and formal qualities. Already the poet is being "set up" for a certain kind of reception and as it were being taken possesion of--"one of OUR contemporaries." That a critique of authorship leads to one of reading is one of the myriad fascinating ideas put forth in Borges' story "Pierre Menard." The story opens with a critique of a catalogue of the works of Menard, leading to the discussion of his most important but missing text, his exact, yet superior, word for word writing of a few chapters of Don Quixote. Menard's labors are immense, his drafts thousands of torn up pages. Yet the little he produces, while seemingly the futile word for word reproduction of the original. takes on added qualities not possesed by Cervantes' text. Demonstrating how greatly the text written by Menard differs from that of Cervantes, Borges' narrator quotes a passage which he says is "a mere rhetorical eulogy" by "the ingenious layman" Cervantes, but, when written by Menard, coming after William James in time, "does not define history as an investigation of reality, but its origin," and whose "final clauses are shamelessly pragmatic." Borges' narrator also notes the contrast ins styles between the 20the century Frenchman writing in 17th

century Spanish (it "suffers a certain affectation") and that of the 17th Century Spaniard "who handles easily the ordinary Spanish of his time." In short, what might at first have appeared to be a very confining exercise opens instead on a radically new adventure. "Menard (perhaps without wishing to) has enriched, by means of a new technique, the hesitant and rudimentary art of reading: the technique, with its infinite applications, urges us to run through the Odyssey as if it were written after the Aeneid . . . .This technique would fill the dullest of books with adventure. Would not the attributing of The Imitation of Christ to Louis-Ferdinand Celine or James Joyce be a sufficient renovation of its tenuous spiritual counsels?" In this way, one can claim that Picabia is really "one of us"--because he seems to fit in with dicta of the time by "one of us." (That is, if we read him via torque.) Yet what this does is "fill the dullest of books with adventure"--that is, the dull book of all the vast decades and countries of poets who have been studiously ignored , and when "discovered," are found to be surprisingly like what "we" have known about al the time. "Torque" is an example of this. I recall reading an old essay of Bernstein's in which he also uses a car associated word--"souped up" for a somewhat similar purpose, of adding power to a word, a phrase, a line, sentence, etc. This kind of "gear head" talk fits in with the manly phrase "muscular prose" which crops up so very often among American male writers. (Including Pound and Bernstein.) It also follows in a line of American poets who made analogies of writing and driving--Creeley in the Introduction to Naked Poetry, Kerouac ("Writing is silent meditation going a 100 miles per hour," and Neal Cassady as the ultimate torquer), and W.C. Williams, halting his car at the train crossing and using the time to write what he is seingo n his doctor's rounds. Yet the origin of the automotive fetish is to be found in the first manifesto of modernism, Marinetti's 1909 "Founding and Manifesto of Futurism." Amazingly enough, Marinetti's machine is not simply a mechanical device, but also the predatory machine par excellence, the celebrated companion of Lautreamont's Maldoror and haunter of Hollywood beaches:

"They thought it (the car) was dead, my beautiful shark, but a caress from me was enough to revive it: and there it was, alive again, running on its powerful fins!."

(Marinetti in 1909 by means of Futurist speeds seeing already the fins of Fifties American cars driven at Cassady warp speeds--)

Reading of Picabia's later work in which he is doing his reworkings of Nietzsche's texts--is he not moving into the realms of Borges' Menard, of Motokiyu's Yasusada and friends in the 1930's writing 1980's American poetry in a tradition already four hundred years old, and claimed to be specifically influenced by a Jack Spicer then aged 12?

In early twentieth century western modernism there is the search for an "outside" to contact for an influx of the "other," of the "new," of the "unknown,." Kandinsky turned to the study of the art of children Picasso and others to the art of Africa, to the incorporation of outside elements into a painting and poem by means of collage, the importing of techniques and effects from telegraph, radio, cinema, x-rays, photogrpahy, aerial photography. The shapes and sizes of post cards became elements in structuring poems such as Apollinaire's calligrammes. The extreme brevity of Ungaretti's poetry written in between gun fire and artillery blasts. The rapid disintegration of language from Futurist shatteings of syntax and abandonment of punctuations to the chance drawings of words from a hat of Dada. And from there to using the letter as an element (Hausmann, Schwitters). Kruchonyhk turned to the Pentcoastal speaking in tongues for inspiration in the founding of Zaum. And after Prinzhorn's work on The Art of the Mentally Ill appeared in 1922, there are the first importings of the works ft the clinical "outsider," into serious consideration in art and poetry. By contrast, one does not find such a turning in most American poetry to an outside. It's very interesting that Gertrude Stein's example has attained such a (forgive me) huge presence in American poetics,as some aspects of her work exemplify a turning to an extreme focus on a private language in a privatized sphere, where the Author in a sense reigns supreme. I don't recall in which book, but Stein remarks that one of the reasons she lived in Paris was that this way she would not be hearing daily the english language. (Well--what about Alice and all the visitors?) What she meant was that to be in an environment where English was seldom and selectively heard, in her writing the only voice she really was hearing was her own. It is not that speech and voice vanish--she did write palys and operas after all--it is that writing can be purified of any sounds other than what she is able to have complete control of through this intense listening only to oneself. The privateness of language becomes in many works the "subject" so to speak--it is both the subject that writes and the subject of which it writes. The extreme density of a text like "Stanzas in Meditation," for example, is a kind of collapse of matter on its way to being something approaching a black hole. The private and its privatization of a literary landscape, a geography, a history, create a topology of seemingly impenetrable surfaces. The "isolationism" associated with many traditions of American thought manifests as this outward opacity of an extremely self-involved private language. This is only one aspect of Stein's writing, to be sure, but is one that has a lot of influence and cachet. In a way, it is in the tradition of a Whitman, a "Song of Myself" and (my) " "Body Electric" channeled into "material words" rather than worlds, cosmos. The words though, have become the sole property of Gertrude Stein, her private language. It is still, for all the community of friends and celebrity, the American individualist who is the Author and Owner supreme. One reads that Picabia is like a contemporary.

Might one not read this the other way round--and think--oh my God!!--we are only now reaching what Picabia was up to many millenia ago? That via isolationism, selective filtering of texts chosen to fit into the narrative which will culminate in "our contemporeinity" being at the apex of all poetic accomplishments in the "avant" and "post avant, " that via all this, the world has none the less gone on turning and poets producing astounding works and creating innumerable innovations, smashing all manner of conventions and taboos, while Americans have been busy with imperial Sentences of Death, Torture, Security, Surveillance, Ethnic Cleansing and other favorite activities with one hand and "radical" or "conservative" poetry debates on the other? For example, following Picabia's example, one could use his working with Nietzsche's to turn around and use Picabia's own texts as the lens through which to read, say, "one of our contemporaries." Or employ the method of the fictional Japanese and Menard--to use and old text in the present as though written again now as a means by which to examine works in the present, works in the past. This proliferates the means by which may make use, learn from, investigate with texts not as something to be fitted in to the appointed slot--but something which is welcomed in as a tool for opening up, disordering, creating new arrangements, knocking over the applecart, In short--not to say, ah a welcome addition to the shelf of the history of --the continued reflection of our singular radiance-- Bu aha!--something --uncanny, alive--not yet caged in he zoo or pinned in the insect collection in the poetry sections . . .

I don't think anyone mentioned as yet among innovators and makers of invective and so forth Archilochus? The inventor or the iambic pentameter, of lyric poetry and of the mighty insult--one so vile that it caused the man it was directed at to kill himself. Also one of the greatest of comic poets. Mercenary solider, bastard son of an important person, poet extraordinaire. Re the quote from Novalis that "Language is Delphi"-- Heraclitus writes: "The One whose Oracle is at Delphi neither speaks nor conceals but give signs." Signs may be birds, rainbows, strange beings, a weird object. For Heraclitus it would seem that the Oracle does not use language. This is close to the understanding of "The Tao that can be named is not the Tao." And also from Heraclitus: "One cannot hide from that which never sets."

This paradoxical aspect is examined in the Yasusada book Doubled Flowering in the footnotes re "Renga and the New Sentence" and also in the Borges story "Pierre Menard":

You're right

> *Date: Sat, 20 Oct 2007 21:32:59 -0700*
> *From:* [redacted]

Subject: Re: Picabia
To: [redacted]

Hi David: I thought it should be a review of the book. I just could not see the title info on the Nation website.

Hope things are well with you David.

D

David-Baptiste Chirot < [redacted] > wrote: Stephen--
the review IS of the MIT book

Date: Fri, 19 Oct 2007 11:35:46 -0700
From: [redacted]
Subject: Re: Picabia
To: [redacted]

Unless I am blind to the mention, Barry, I do not see any mention of the (new?) MIT of Picabia's writings. Saw it on the Black Oak table this past weekend. Includes a smattering of his graphic work. A well done book on first blush (rush).

In any case, nice article - congrats.

Stephen Vincent
http://stephenvincent.net/blog/

Barry Schwabsky wrote:Members of this list may be interested in my piece on the poetry of Francis Picabia, in the current issue of The Nation:
http://www.thenation.com/doc/20071105/schwabsky

Windows Live Hotmail and Microsoft Office Outlook – together at last.
Get it now.
http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033

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841. Michael Hoerman
Celebration of Anne Sexton
Wed 31 Oct 2007

Celebration of Anne Sexton
Sunday, Nov. 18th 2:00 PM

Tapestry of Voices and the Forest Hills Educational Trust present
Poetry in the Chapel Reading Series in Forsyth Chapel at historic
Forest Hills Cemetery
95 Forest Hills Avenue, Boston, MA
[redacted]
Admission: $5
Info: www.foresthillstrust.org

ANNE SEXTON THE POET AND THE WOMAN REMEMBERED AND CELEBRATED BY FOUR FRIENDS

Join us for our sixth annual tribute to Anne Sexton, who wrote fearlessly about family, sexuality, despair, and joy, pioneering a radical new poetry. Four writers who knew her well will read from her poetry and from their own writing. The friends and colleagues who gather to remember her are: Victor Howes, fellow teacher; Lois Ames, who co-edited Sexton's Life in Letters; Robert Clawson, who managed Anne Sexton and her Kind the poet's rock band; and Suzanne Berger, one of her students. A portrait of Anne emerges from their recollections and stories and from her own writing. Funny, free-spirited, transgressive and wildly intelligent, she broke away from the conventions of suburban middle class life. The aggressive, disturbing honesty of her writing still influences poetry today.

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842. steve russell
Merwin/Ashberry
Wed 31 Oct 2007

News, belated news. Merwin reads tonight, Mumford rm, library of congress. If forced to decide between Ashberry or Merwin, which one would I prefer to read on my desolate Island? Merwin, who lives in Hawaii, has the flora & fauna advantage. LANGUAGE purist seem to swear on Ashberry's Tennis Court poems. My favorite is "The Wave." The shorter poems in "The Wave" never seem to falter, there's a beautiful adaption of Baudelaire, full of fatigue & yearning, & of course the splendid long poem.

October 22, 2007 W.S. Merwin, Winner of the Bobbitt Poetry Prize, Will Read, Oct. 31 Celebrated poet W.S. Merwin will

receive the 2006 Rebekah Johnson Bobbitt National Prize for Poetry and read selections of his work at 8 p.m. on Wednesday, Oct. 31, in the Mumford Room on the sixth floor of the James Madison Building, 101 Independence Ave. S.E., Washington, D.C.

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843. **Anny Ballardini**
Re: recipes
Wed 31 Oct 2007

I'm lucky, I don't like eggs, :-)

On 10/30/07, Gabrielle Welford <[redacted]> wrote:
>
> oh god! i'm fainting... and my birthday's coming up... :-)
>
> On Tue, 30 Oct 2007, Bobbie Lurie wrote:
>
> > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it
> > all to Nigella Lawson after 3 years in England, trying to make a pavlova
> > cause pavlova's are big there (but this is the only one that's worked
> > for me--and it's delicious!). I recommend this to EVERYONE as a
> > replacement birthday cake or any other time a celebration is in order
> > (which is always, of course, so please don't hesitate)(probably a good
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> >
> > CHOCOLATE RASPBERRY PAVLOVA
> >
> > for the chocolate meringue base:
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> > 1 cup granulated sugar
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> > 1 teaspoon balsamic or red wine vinegar
> > 2 ounces bittersweet chocolate, finely chopped
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> > for the topping:
> > 2 1/4/ cups heavy cream
> > 1 very full pint raspberries

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> > Preheat the oven to 350/ line baking sheet with parchment paper
> >
> > Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful
> at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and
> vinegar and the chopped chocolate. Gently fold verything until cocoa is
> thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9
> inches in diameter, smoothing the sides and top. Place in the over, then
> immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs
> When it's ready it should look crisp around the edges and on the sides and
> be dry on top/ when you prod the center you should feel the promise of
> squidginess beneath your fingers. Turn off the oven and open the door
> slightly, and let the chocolate meringue disk cool and completely.
> > When you're ready to serve, invert onto a big, flat-bottomed plate.
> Whisk the cream till thick but still soft and pile it on top of the
> meringue, then scatter over the raspberies. Coarsely grate the chocolate so
> that you get curls rather than rubble, as you don't want the raspberries'
> luscious color and form to be obscured, and sprinke haphazardly over te top,
> letting some fall, as it will, on the plate's rim.
> >
> > Note: always eat while wearing party hats (my suggestion)
> > Bobbi Lurie
> >
> > _____
> > Email and AIM finally together. You've gotta check out free AOL Mail! -
> http://mail.aol.com
> >
>

↑ Index

844. **Mark Weiss**

Re: recipes

Wed 31 Oct 2007

I don't generally do desert, but if I'm having folks over for dinner and good manngoes are available I skin and slice them, marinate them in the fridge for a few hours in sauterne or another decent desert wine (pineau des charentes is almost as good, and a lot cheaper than most of the alternatives), squeeze some lime over them and serve. Also works well half mangoes half ripe peaches

(again, if you can get good ones). I tried adding strawberries. Doesn't work so well. Sometimes I add a couple of slices of fresh ginger to the marinade.

Here's a good thing to do with broccoli. Steam it and some garlic cloves more than you think you should, put in food processor with some olive oil (don't overdo it) add salt to taste (I also put in a bit of paprika) and puree. If you need more liquid use the steaming water. It should have about the consistency of mashed potatoes. Heriberto Yepez named this "broccomole."

White clam sauce. Steam a pound or so of soft-shelled clams (remember, most of the weight is shell). Eat them (yum). Set aside steaming liquid and store in fridge (or freeze as need be). You're going to use a 6.5 oz can of chopped clams for the recipe, so chop up about the same amount of garlic. heat olive oil in a skillet, cook garlic briefly, throw in some chopped-up fresh rosemary, a little paprika (my grandmother was hungarian, what can I say), maybe a little cayenne if you're in the mood. Other fresh herbs do nicely--thyme comes to mind--but I wouldn't confuse the taste by using more than one. Now add say half a cup of the reserved clam juice, also the clam juice from the can of clams. Cook at high heat, stirring and scraping off the sides occasionally (wooden spoon, please) until clam juice begins to look creamy. If you want more finished product, add more clam juice and do as above. When you're almost satisfied add dry white wine and reduce, taste, probably add more white wine. Add clams and let them get hot, then toss with a pound of spaghetti, grated cheese, some fresh ground black pepper. Yum yum. Feeds two to three. Note: This takes no more than 20-30 minutes.

Remember to have someone else wash the dishes.

Mark

At 10:15 AM 10/31/2007, you wrote:
>I'm lucky, I don't like eggs, :-)
>
>
>
>On 10/30/07, Gabrielle Welford <[redacted]> wrote:
> >
> > oh god! i'm fainting... and my birthday's coming up... :-)
> >
> > On Tue, 30 Oct 2007, Bobbie Lurie wrote:
> >
> > > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it
> > > all to Nigella Lawson after 3 years in England, trying to make a pavlova
> > > cause pavlova's are big there (but this is the only one that's worked
> > > for me--and it's delicious!). I recommend this to EVERYONE as a

> > > replacement birthday cake or any other time a celebration is in order
> > > (which is always, of course, so please don't hesitate)(probably a good
> > > thing to include at poetry readings):
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> > > Bobbi Lurie
> > >
> > > _____
> > > Email and AIM finally together. You've gotta check out free AOL Mail! -
> > http://mail.aol.com
> > >
> >

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845. David-Baptiste Chirot
FW: Issue seven of Otoliths is now online
Wed 31 Oct 2007

Date: Thu, 1 Nov 2007 00:03:42 +1000
From: [redacted]
Subject: Issue seven of Otoliths is now online

Issue seven of
Otoliths has just gone live. It's as eclectic as ever, but that means there's something there for everybody. Lined up in this issue are Sheila E. Murphy, Nico Vassilakis, Anny Ballardini, Vernon Frazer, Matina L. Stamatakis, Geof Huth, Matt Hetherington, derek beaulieu, Andrew Taylor, Nigel Long, Marko Niemi, Michael Steven, Anne Heide, Mark Prejsnar, Márton Koppány, Jim Leftwich, Catherine Daly, Bill Drennan, Julian Jason Haladyn, Alexander Jorgensen, Jeff Harrison, Paul Siegell, Robert Gauldie, Martin Edmond, Raymond Farr, John M. Bennett, John M. Bennett & Friends, Andrew Topel & John M. Bennett, Andrew Topel, Mark Cunningham, Jeff Crouch, Randall Brock, Eileen R. Tabios, Jordan Stempleman, Daniel f. Bradley, Lars Palm, harry k stammer, Karri Kokko, Katrinka Moore, Tom Hibbard, dan raphael & David-Baptiste Chirot. It's what Hieronymous Bosch dreamt about, a Garden of Earthly Delights.

_____ Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now. http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=

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846. David A. Kirschenbaum
Szymaszek-Waldman Dialogue Now Online
Wed 31 Oct 2007

Hi all,

"Generations of Inspiration and Community:
Poetry Project Directors Past and Present Talk."

With Stacy Szymaszek having recently begun her tenure as artistic director of The Poetry Project at St. Mark's Church, Boog City politics editor Christina Strong and I recently conducted email interviews with her and a past director, Anne Waldman, about the East Village, community, and the future of The Poetry Project. About half of the dialogue is in the print edition (and online pdf: http://welcometoboogcity.com/boogpdfs/bc45.pdf) of the paper, while the entire dialogue is available online:

http://about.welcometoboogcity.com/

Thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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847. **Mark Weiss**
Re: recipes
Wed 31 Oct 2007

Try this for halloween. Instead of the traditional sugary stuff give the wee visitors blood pudding. Fun to see how they react, and it does seem more appropriate.

Mark

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848. **j. kuszai**
will alexander benefit--thursday @ bpc
Wed 31 Oct 2007

Thanks to Stacy Szymaszek and Bob Holman for organizing and hosting this event...

BENEFIT READING FOR WILL ALEXANDER
THURSDAY, NOVEMBER 1ST, 6-8PM
BOWERY POETRY CLUB
308 Bowery / F to 2nd Ave, or 6 to Bleecker
$10 suggested donation, more if you can

Poet and artist Will Alexander has become seriously ill and has no health insurance. In order to help him defray the cost of treatment his friends will gather and read Will's work as well as poems for Will.

ANNE WALDMAN
BILL MARSH
ELIOT WEINBERGER
MARCELLA DURAND
TOD THILLEMAN
RODRIGO TOSCANO
BOB PERELMAN
TONYA FOSTER
JEROME ROTHENBERG
JOEL KUSZAI
PIERRE JORIS
AKILAH OLIVER
JOHN HIGH

Funds raised will be sent directly to Will through the Bowery Poetry Club. =

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849. Alexander Jorgensen

Toot-toot: "Vispo!" said the little engine that could.

Wed 31 Oct 2007

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http://the-otolith.blogspot.com/2007/10/alexander-jorgensen-oh-you-need-to.html

Three vispo poems.
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Send your email first class

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850. **Joan Houlihan**

POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT

Wed 31 Oct 2007

---

*The Compleat Manuscript Poetry Conference *
*Next conference: November 30--December 4, 2007 *

In this unique conference, where enrollment is strictly limited to six qualified participants, each manuscript is thoroughly read by both editors in the weeks before the conference begins. At the conference, Jeffrey Levine, poet, editor and publisher of Tupelo Press and Joan Houlihan, poet, editor and founder of the Concord Poetry Center, analyze and critically discuss every manuscript with the author. This conference also provides behind-the-scenes advice on submissions and recommendations for both journals and presses. All poets read from their manuscripts at evening readings.

The November conference takes place in a quintessential New England setting in view of the Berkshire mountain range at Spirit Fire, a lovely and secluded retreat. For an application and complete guidelines, please visit http://www.compleatmanuscript.com/November/ You may also call [redacted], email [redacted] or write to The Compleat Manuscript, Concord Poetry Center, 40 Stow Street, Concord, MA 01742-2418.

Attendees say:

"Eye-opening..I wanted a stepped-back view of my work, and certainly got one, one that I can apply to thinking about existing poems and to future work. The work you both did for us was both detailed and generous. A clear, well-lit path. Many, many thanks for your focus and energy. It was a very rich experience."
Diana Gordon, Northampton, MA

I have been to many good conferences, but what I liked about this one was the sustained attention of my (and others') work, to whole manuscripts. I appreciated the feedback which was local, general, and global—on the poems themselves, including which lines don't work; on the sections; on the whole conception and shape of the collection. I got specific ideas about titles, and the tension needed between the title and the first line…specific ideas about beginning in medias res, as it were, and not beginning with so much narration (my problem).

Carol *Gilbertson, Professor of English, Decorah, IA

*

It [the conference] helped me see with an editor's eyes. I now can imagine the process even more thoughtfully. It [the conference] surpassed my expectations.
*Paul Brooke, Ames, IA *

Thorough and frank opinions about the poems and manuscript.

Norm Goodwin, Edmonds, WA

I feel a new sense of motivation toward my work, and I'm prepared to get back into it and revise. I was pleased to receive, orally in our sessions, detailed feedback from the editors/poets on faculty whose work I respect. * Gary** Leising, Ph.D., Assistant Professor of English, Utica, NY *

For more information on this and other upcoming manuscript conferences, see:
**
www.colrainpoetry.com <http://www.colrainpoetry.com/>

--
Joan Houlihan, Director
Concord Poetry Center & Colrain Conferences
www.concordpoetry.org
www.colrainpoetry.com
[redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2007

612 messages · Wed 31 Oct 2007 – Fri 30 Nov 2007

November 2007 found the list doing the thing a shrinking room does when it can no longer be sure of itself: it went back to the beginning and asked what a poem even is. Six hundred and twelve messages moved through it, and the largest of them were not quarrels over schools or reputations but first-principle definitions — poetry against prose, the meaning of a single descriptive word — the smallest possible questions, taken up in earnest. It was the sound of a commons checking that the ground under it was still there.

The month's biggest thread simply asked the room to define its art. Tomas Weber offered a clean split — poetry as words that create a meaning for an audience, prose as words that convey one — and the list fell on it with the appetite of people who had argued everything else to exhaustion. A companion thread interrogated one adjective to death, with Angela Vasquez-Giroux protesting that calling a poem musical was to reach for one of the *"non-descriptive words masquerading as descriptive"*, a compliment that named nothing. The room was auditing its own vocabulary, word by word.

And then a giant died, and the room could barely say why it mattered. Norman Mailer was gone on the tenth at eighty-four, and Ann Bogle asked the list, plainly, to place him — *"where does he fit in a Stein or Hemingway continuum"* — to say from a poetics stance what his enormous public life had been for. The answers came back cool and hedged; Steve Russell allowed only that *"the guy had his moments"*. The last of the big public egos, the novelist who thought writing was an act large enough to run a city on, met a room that had grown too careful, or too tired, to mourn him at full volume.

Underneath ran the sign of the same fatigue: the return of old ground. Deep Image came around once more — the thread was titled, with an audible sigh, again — and the room re-fought the narrative wars it had fought a decade earlier, while a separate current worried that Wikipedia had become a class assignment, the reference book now written by the students. Everything was being redone: the definitions, the quarrels, the very sources of knowledge. A room low on new arguments was reconditioning the old ones.

I have set November down exactly as the archive delivered it — the poem defined against prose, the audited adjective, the coolly weighed giant, and the quarrel come round again — because it was the month the list stopped assuming it knew

what it was and went back to first principles in earnest, and there is something both touching and ominous in it: a room that once set the terms for a generation now checking, out loud, whether the word musical means anything, and unable, when the great public novelist died, to do more than concede he had his moments. To go back to the beginning is either how you renew a thing or how you begin, quietly, to bury it.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 612 in all.

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34. Elizabeth Switaj — Re: FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST AND PATH...
35. Pam Brown — We have a reviewer for John Newlove
36. mIEKAL aND — Wikipedia Becomes a Class Assignment
37. Jesse Glass — Latest Jacket: Jesse Glass poems and Picture Picture Picture
38. Barry Schwabsky — Re: RHETORIC
39. Anny Ballardini — Re: recipes
40. Alexander Jorgensen — Looking for two poets: Christopher Barnes & Scott Abels
41. James T Sherry — Saturday Nov 3: Madeline Gins & Chris Funkhouser Reading
42. Gary Sullivan — Reminder: FUNKHOUSER & GINS at Segue
43. Nicky Melville — the ShellSuit Massacre
44. steve russell — Deep image, part 11: question.....

45. David Chirot — Petition for Academic Freedom//Ad Hoc Committee to Defend the University
46. amy king — Weekend Warriors! New Work Up ...
47. Ann Bogle — Re: RHETORIC
48. Christina E Lovin — Re: Wikipedia Becomes a Class Assignment
49. Jeff Davis — Jessica Smith this Sunday on Wordplay
50. steve russell — Re: Petition for Academic Freedom//Ad Hoc Committee to Defend the University
51. Simon DeDeo — wikipedia
52. Simon DeDeo — wikipedia (an example)
53. Suzanne Burns — Re: Ahadada Presents Kittihood By The Pussipo Collective, A New E-Chapbook
54. Christina E Lovin — Re: antioch in ohio
55. Christina E Lovin — Re: Wikipedia Becomes a Class Assignment
56. chax — Re: RHETORIC
57. Ryan Daley — Re: Wikipedia Becomes a Class Assignment
58. chax — Re: Wikipedia Becomes a Class Assignment
59. Ryan Daley — Re: Wikipedia Becomes a Class Assignment
60. Barry Schwabsky — Re: Wikipedia Becomes a Class Assignment
61. Jim Andrews — Re: Wikipedia Becomes a Class Assignment
62. Dillon Westbrook — Re: Wikipedia Becomes a Class Assignment
63. Jason Quackenbush — Re: Wikipedia Becomes a Class Assignment
64. Christina Lovin — Re: Wikipedia Becomes a Class Assignment
65. David A. Kirschenbaum — **Advertise in The Portable Boog Reader 2**

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66. Alan Sondheim — human modeling talk at Society for Lit. Sci. and the Arts, Portland ME
67. Fluffy Singler — Re: Wikipedia Becomes a Class Assignment
68. Pierre Joris — Re: Deep image, part 11: question.....
69. Bobbie Lurie — FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST
70. Bobbie Lurie — RECIPES
71. Barry Schwabsky — Re: Wikipedia Becomes a Class Assignment
72. CA Conrad — IS THERE REALLY LEAD IN THAT!? until you can prove it LEAVE CHINA ALONE!
73. Simon DeDeo — one more thing on the WP
74. Camille Martin — email for Rachel Levitsky?
75. steve d. dalachinsky — Re: Wikipedia Becomes a Class Assignment
76. tomas weber — what do you think of
77. steve russell — Re: Rhetoric
78. Stephen Vincent — Afghan Kabul Account
79. steve russell — RECIPES: + rAMOND cHANDLER
80. Barry Schwabsky — Re: Wikipedia Becomes a Class Assignment
81. Dillon Westbrook — Re: Wikipedia Becomes a Class Assignment
82. Jennifer Karmin — Malachi Ritscher: anti-war protester
83. Susan Webster Schultz — sidewalk (anti-war) blog news
84. Jim Andrews — Reading in Seattle, Sat Nov 10: Carletta Wilson & Jim Andrews
85. steve d. dalachinsky — Re: Wikipedia Becomes a Class Assignment
86. Jesse Crockett — It's Me
87. Patrick Herron — Save the Date - Evening of Sat Nov 17
88. Alan Sondheim — A perfect day in Maine

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89. Elizabeth Switaj — Re: what do you think of
90. Diane DiPrima — Deep Image (again)
91. Pierre Joris — Re: Deep Image (again)
92. Barry Schwabsky — Re: Wikipedia Becomes a Class Assignment
93. Barry Schwabsky — Re: Deep Image (again)
94. steve russell — Re: Deep Image (again)

95. steve russell — Re: Deep Image (again)
96. Ruth Lepson — Re: Malachi Ritscher: anti-war protester
97. Del Ray Cross — SHAMPOO 31
98. mIEKAL aND — Re: Wikipedia Becomes a Class Assignment
99. Mary Kasimor — Re: Deep Image (again)
100. Fulcrum Annual — NEW CONTACT INFO: FULCRUM HAS MOVED!
101. Tony Trigilio — Rick Hilles and Jo McDougall / Columbia College Chicago / November 14
102. Matt Henriksen — I'll Say I'm Only Visiting by Thibault Raoult
103. Gary Sullivan — SEAN COLE and BRANDON DOWNING @ SEGUE
104. Mark Weiss — Re: Deep Image (again)
105. Mark Weiss — Re: Deep Image (again)
106. Peter Monaco — Re: Deep Image (again)
107. Stephen — NOetry
108. Jason Quackenbush — Re: what do you think of
109. Dubravka Djuric — Re: Rethoric
110. Jim Andrews — dbCinema images
111. steve russell — Poets of the week: Bobbie Lurie & B. Nanci Rubin
112. Wystan Curnow — Re: what do you think of
113. Susan Wheeler — Four Upcoming Readings

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114. Adam Morey — Information on Deep Image
115. Ram Devineni — LitWalk: Bob Holman on Walt Whitman
116. Jesse Glass — Ahadada Books Presents: The Late Poems of Lu You; The Old Man Who Does As He...
117. Barry Schwabsky — Re: Deep Image (again)
118. Pierre Joris — Re: Deep Image & performance announcement
119. Jim Andrews — Re: what do you think of
120. tyrone williams — Re: Deep Image (again)
121. Wystan Curnow — Re: what do you think of
122. Elizabeth Switaj — Re: what do you think of
123. Peter Ciccariello — Re: dbCinema images
124. tyrone williams — Re: Deep Image (again)
125. Tom Orange — Deep Image (again)
126. Steensen,Sasha — Lerner, Coultas, Rankine e-mail addresses
127. Michael Kelleher — Literary Buffalo E-Newsletter 11.05.07-11.11.07
128. tomas weber — Re: Malachi Ritscher: anti-war protester
129. Alan Sondheim — DOMAIN NAME CHANGE
130. Catherine Daly — Re: Deep Image (again)
131. ALDON L NIELSEN — Re: Deep Image (again)
132. Diane DiPrima — Malachi Ritscher: anti-war protester
133. angela vasquez-giroux — Re: Deep Image
134. paolo javier — Night Haunts book launches!
135. Tom Orange — Deep Image (again)
136. John Latta — Re: Deep Image (again)
137. Pierre Joris — Re: Deep Image (again)
138. Peter Monaco — Re: Deep Image (again)
139. ALDON L NIELSEN — Re: Deep Image (again)
140. Mark Weiss — Re: Deep Image (again)
141. Alan Sondheim — NEW DOMAIN: www.alansondheim.org - apologies for change
142. Hugh Behm-Steinberg — Re: Deep Image (again)
143. Dodie Bellamy — Myles and Bellamy in SF this Thursday
144. eric unger — Re: Malachi Ritscher: anti-war protester
145. steve russell — Re: Deep Image (again)
146. Maria Damon — Re: Myles and Bellamy in SF this Thursday
147. Gretchen Adele — Re: "deep image" definition wiki-ed

148. David Chirot — FW: Today's the Day- Call Your Senator ! ! ! Two Appeals to Contact Senators...
149. Wystan Curnow — Re: what do you think of
150. Adam Morey — Re: Deep Image (again)
151. Jesse Crockett — The Great Paper Scare of 2525
152. Alison Croggon — Re: what do you think of
153. Jim Andrews — Re: dbCinema images
154. W.B. Keckler — Peter Schjeldahl, A Poetry Conundrum & Other Schtuff Awaits you at JBP blog
155. Jason Quackenbush — Re: what do you think of
156. Andrea Rexilius — Parcel Two
157. Elizabeth Switaj — Re: what do you think of
158. Peter Ciccariello — Do not fill the refusal to talk
159. Peter Ciccariello — Re: dbCinema images

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160. Jim Andrews — Re: Do not fill the refusal to talk
161. Peter Ciccariello — Claustrophobic alphabet
162. David Baratier — mitch highfeld
163. David Baratier — also Sean Cole
164. Alison Croggon — Re: what do you think of
165. David Baratier — Paul Blackburn
166. Mathew Timmons — Late Night Snack One Year Celebration! Thur Nov 15 at 9:30pm Sharp!
167. JFK — Link to share
168. Wystan Curnow — Re: what do you think of
169. Wystan Curnow — Re: what do you think of
170. Jim Andrews — Re: dbCinema images
171. Tom Beckett — Meritage Press Announcement
172. steve russell — Re: what do you think of
173. Dillon Westbrook — Re: what do you think of (et al)
174. steve russell — Re: what do you think of/additional horse shit/ with respect...
175. Peter Ciccariello — Re: Do not fill the refusal to talk
176. David A. Kirschenbaum — OT: NYC Sun.: Less Than Zero Movie and Soundtrack at 20
177. Elizabeth Switaj — Re: what do you think of
178. CA Conrad — poets and musicians perform to benefit Action AIDS on 11/13
179. Tom Orange — dismissing stein
180. Barry Schwabsky — Re: Deep Image (again)
181. Barry Schwabsky — Re: what do you think of
182. Nico Vassilakis — alison knowles in seattle 12/5/07
183. angela vasquez-giroux — Re: what do you think of/additional horse shit/ with respect...
184. Murat Nemet-Nejat — Re: Do not fill the refusal to talk
185. Murat Nemet-Nejat — Re: what do you think of
186. Mark Weiss — Re: what do you think of
187. Bobbie Lurie — Barry Schwabsky's good message!!!!
188. Bobbie Lurie — that duel at Cannes...
189. Steven D. Schroeder — New online poetry journal: Anti-
190. John Cunningham — Re: what do you think of/additional horse shit/ with respect...
191. Mark Weiss — Re: Deep Image (again)
192. Christophe Casamassima — Bar Napkins - Call for Wor(k/d)s
193. Paul Nelson — Re: Organic as a meaningless term?
194. matvei yankelevich — kharms - book & event
195. Maria Damon — [Fwd: CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner]
196. steve d. dalachinsky — Re: what do you think of (et al)
197. steve russell — Re: what do you think of/additional horse shit/ with respect...
198. Jennifer Karmin — Re: Malachi Ritscher: anti-war protester

199. steve d. dalachinsky — Re: Do not fill the refusal to talk
200. Jason Quackenbush — Re: what do you think of
201. Jason Quackenbush — Re: dismissing stein
202. Ruth Lepson — Re: Meritage Press Announcement
203. wil Hallgren — Re: what do you think of "musical" as descriptive of poetry
204. Maria Damon — contact info for Cecilia Vicuña?
205. mIEKAL aND — Schadenfreude
206. steve russell — Re: what do you think of
207. Michael Dylan Welch — Haiku Invitational / Vancouver Cherry Blossom Festival
208. Patrick F. Durgin — Reading November 17th in Chicago / Hannah Weiner Tribute
209. wil Hallgren — Re: what do you think of
210. Catherine Daly — WGA Strike
211. Catherine Daly — Re: Bar Napkins - Call for Wor(k/d)s
212. Schneider Hill — Reminder: Sightings and Hearings: Huth & Hill at the Stain Bar, Nov. 16
213. Chris Stroffolino — "musical" as descriptive of poetry
214. Maria Damon — Re: Schadenfreude
215. W.B. Keckler — Re: dismissing stein
216. Dillon Westbrook — Re: what do you think of "musical" as descriptive of poetry
217. Daniel Zimmerman — Re: Schadenfreude
218. W.B. Keckler — Re: Schadenfreude
219. W.B. Keckler — Schadenfreude apres James Chapman
220. Halvard Johnson — Re: Schadenfreude
221. J. Michael Mollohan — Re: Schadenfreude
222. Elizabeth Switaj — Re: what do you think of

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223. steve d. dalachinsky — Re: Schadenfreude
224. steve d. dalachinsky — Re: what do you think of/additional horse shit/ with respect...
225. Michael Cross — Atticus/Finch presents: Brady/Halpern chapbook and reading!
226. Schuchat Simon — Ammons
227. Wystan Curnow — Re: what do you think of
228. Wystan Curnow — Re: what do you think of
229. Jim Andrews — Re: what do you think of
230. Barry Schwabsky — Re: "musical" as descriptive of poetry
231. Mark Weiss — Re: Schadenfreude
232. Sam Truitt — Re: WGA Strike
233. angela vasquez-giroux — Re: WGA Strike
234. angela vasquez-giroux — Re: "musical" as descriptive of poetry
235. Ward Tietz — RUCH & TIETZ @ Pyramid Atlantic, Saturday 11/10, 8 PM
236. Charlotte Mandel — Fwd: slippingglimpse
237. Catherine Daly — Re: WGA Strike
238. steve russell — Re: "musical" as descriptive of poetry/structure/ some musing of Borgess
239. steve russell — Re: what do you think of
240. Chris Stroffolino — Re: "musical" as descriptive of poetry
241. mIEKAL aND — Re: Schadenfreude
242. Elizabeth Switaj — Re: what do you think of
243. Barry Schwabsky — Re: "musical" as descriptive of poetry
244. steve d. dalachinsky — Re: Reminder: Sightings and Hearings: Huth & Hill at the Stain Bar, ...
245. julia bloch — EMERGENCY reading 11/15: Reb Livingston and erica kaufman
246. Barry Schwabsky — Re: "musical" as descriptive of poetry
247. eric unger — Re: Ammons
248. David Chirot — what do you think of ("you talkin' to me?")
249. Anny Ballardini — Re: Schadenfreude
250. Jason Quackenbush — Re: Schadenfreude apres James Chapman
251. Jason Quackenbush — Re: Schadenfreude

252. John Cunningham — Re: "musical" as descriptive of poetry
253. Adam Morey — Re: Deep Image (again)
254. Alison Croggon — Re: what do you think of
255. Mark Weiss — Re: Schadenfreude
256. Catherine Daly — Re: WGA Strike
257. Stephen Vincent — Re: "musical" plus Helen Adam as descriptive of poetry
258. Bill Berkson — BERKSON & RUPPERSBERG AT BEYOND BAROQUE
259. Komninos Zervos — Re: "musical" as descriptive of poetry
260. Stephen Vincent — Re: Schadenfreude
261. Daniel Zimmerman — Re: Schadenfreude

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262. Peter Quartermain — VALUE UNMAPPED by Robert Mittenthal
263. Jim Andrews — Re: what do you think of
264. Barry Schwabsky — Re: "musical" as descriptive of poetry
265. Barry Schwabsky — Re: Deep Image (again)
266. Gerald Schwartz — Re: "musical" as descriptive of poetry
267. Shankar, Ravi (English) — Language for a New Century available for Pre-Order!
268. richard owens — Deep Image - primary docs
269. steve russell — Re: Deep Image (again)
270. Thomas savage — Re: "musical" as descriptive of poetry
271. Vernon Frazer — Re: "musical" as descriptive of poetry
272. steve russell — Re: "musical" as descriptive of poetry
273. Cheryl Pallant — Gone With the Wig
274. Murat Nemet-Nejat — Re: "musical" as descriptive of poetry
275. Vernon Frazer — Re: "musical" as descriptive of poetry
276. Christophe Casamassima — Re: "musical" as descriptive of poetry
277. steve d. dalachinsky — Re: "musical" as descriptive of poetry
278. steve d. dalachinsky — Re: "musical" as descriptive of poetry
279. Jason Quackenbush — Re: what do you think of
280. Halvard Johnson — Hamilton Stone Review, Issue 13, Fall 2007, Now Online!
281. Wystan Curnow — Re: what do you think of
282. Rod Smith — New @ Bridge Street: Ashbery, Howe, Boykoff, Picabia, Reverdy, Gevirtz, Dickiso...
283. Mark Melnicove — Words and Images submissions
284. James Cervantes — Fall, 2007 Salt River Review
285. steve russell — Re: Musical as descriptive of poetry
286. Vireo Nefer — Re: dismissing stein
287. Mark DuCharme — Moriarty & DuCharme reading on Saturday

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288. Alexander Dickow — please trim your posts
289. William Slaughter — Notice: Mudlark
290. blacksox — Scrub!
291. Vernon Frazer — Re: "musical" as descriptive of poetry
292. Christophe Casamassima — Re: Musical as descriptive of poetry
293. Sylvester Pollet — Helen Adam Event
294. Halvard Johnson — Hamilton Stone Review 13 (w/ correct link)
295. mIEKAL aND — Fwd: school, protest, democracy, petition
296. Poetry Project — Events at The Poetry Project November
297. Walter K. Lew — Visiting Professorship in Poetry Writing at the U. of Miami
298. Jennifer Karmin — Chicago performances: Susan Howe & Hannah Weiner tribute
299. Mary Kasimor — Re: Fwd: school, protest, democracy, petition
300. steve russell — Re: Scrub!
301. steve russell — Re: Musical as descriptive of poetry
302. Patrick Herron — Readings: 3 Contemporary Turkish Poets Fri 11.16.07 & 4 Contemporary US Po...

303. Margaret Konkol — Michael Cross Lecture, Monday November 12 "Small Press in the Archive" Le...
304. Jim Andrews — Re: what do you think of
305. St. Thomasino — Stein - Malcolm - Ozick = Stein
306. Rob McLennan — fool that i am,
307. blacksox — Re: Scrub!
308. mIEKAL aND — Fwd: [collagepoetry] call for small poems
309. steve d. dalachinsky — Re: "musical" as descriptive of poetry

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310. Jennifer Karmin — Nov 10: Helen Adam event @ Bowery Poetry Club
311. Andrew Jones — Re: Musical as descriptive of poetry
312. Maria Damon — [Fwd: Fw: News Alert: Norman Mailer Is Dead at Age 84]
313. David Chirot — Norman Mailer, Outspoken Novelist, Dies at 84 - New York Times
314. Patrick F. Durgin — Just Announced: Books 2 & 3 of Dolores Dorantes by Dolores Dorantes
315. Susan Webster Schultz — Tinfish Press in the northwest
316. John Sakkis — Brandon Brown's new Duration chapbook Kidnapped...
317. Jordan Stempleman — Ted Berrigan quote
318. Ann Bogle — Norman Mailer
319. Camille Martin — place to crash in ny?
320. noah eli gordon — 11/14: denver: Julie Carr & Joseph Lease **** 11/15: Laf ayette: Lease & ...
321. Philip Metres — the latest at Behind the Lines Poetry blog
322. steve russell — Re: Norman Mailer
323. Michael Cross — Reminder: Taylor Brady and Rob Halpern Book Launch!
324. steve russell — Re: Norman Mailer
325. Susan Webster Schultz — Sidewalk (anti-war) blog for the week
326. Mary Newell — Cost of Freedom Anti-war book

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327. Alan Sondheim — Without causes and truths, without facts and others.
328. Peter Ciccariello — We agreed to shut down the pages
329. Stephen Ellis — Theater of Eternal Recurrence
330. Patrick Pritchett — Re: Julie Carr & Patrick Pritchett at Lorem Ipsum, Cambridge: 11/18
331. steve d. dalachinsky — Re: Norman Mailer
332. P Ganick — peter ganick's "existences" now published online and in paper
333. Philip Metres — Memorial Day
334. Simon DeDeo — new on rhubarb is susan
335. Christina E Lovin — James Wright Memorial Anthology
336. Dan Wilcox — Third Thursday Poetry Night, Albany, NY -- Margot Malia Lynch
337. Michael Heller — EVENTS AT NOTRE DAME AND WOODLAND PATTERN
338. Jim Rosenberg — Library of Congress E-lit Web Archive Project
339. David Buuck — SF Public Library talk on Bay Area public art - 11/15 6pm
340. patrick dunagan — Thibodeaux & Sawyer Reading, SF, 11/13/07
341. steve d. dalachinsky — Fw: Re: free form
342. steve d. dalachinsky — Fw: Re: Fw: Re: Fw: Schadenfreude

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343. Small Press Traffic — This Friday at Small Press Traffic
344. Andy Gricevich — otherwise
345. Tim Peterson — EOAGH ISSUE 4 LAUNCH 11/18
346. Tony Trigilio — Reminder, Hilles and McDougall, Wednesday, Columbia College Chicago
347. David Chirot — New in "Remainder Series": David-Baptiste Chirot: "Light Remains"
348. Thomas savage — Re: Norman Mailer
349. Skip Fox — Re: Thibodeaux & Sawyer Reading, SF, 11/13/07
350. Halvard Johnson — Re: Norman Mailer
351. Aryanil Mukherjee — Alok Sarkar and his poetry

352. Andrew Jones — Re: Norman Mailer
353. Michael Kelleher — Literary Buffalo E-Newsletter 11.12.07-11.18.07
354. steve d. dalachinsky — Re: Thibodeaux & Sawyer Reading, SF, 11/13/07
355. Jessica Wickens — One month left to submit - Monday Night Issue 7
356. Vernon Frazer — Re: Norman Mailer
357. Skip Fox — Re: Norman Mailer
358. steve russell — Re: Norman Mailer
359. David-Baptiste Chirot — Re: Norman Mailer
360. cheekc — tnwk . . . . taking the show down
361. Andrew Jones — Re: Norman Mailer
362. cheekc — tnwk r.i.p. apologies
363. Jerrold Shiroma — new e-books @ durationpress.com
364. Catherine Daly — Re: tnwk r.i.p. apologies

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365. Dillon Westbrook — Prosody Castle 3.3- Guerilla Art tour of Oakland. 11/18
366. Jennifer Karmin — JOB: Middlebury College
367. Philip Metres — Behind the Lines on Veterans Day
368. David Chirot — FW: The Last Supper, Thursday November 15 "Word of Art" Performance
369. Vernon Frazer — Re: Norman Mailer
370. Suzanne Burns — Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT
371. Charlie Rossiter — I could use a little help
372. Barry Schwabsky — Re: Norman Mailer
373. UbuWeb — UbuWeb Featured Resources: November 2007 - Selected by Christof Migone
374. CA Conrad — poetry in the bathroom: the toilet, the tub, and more... the tiny tour continue...
375. David Chirot — Re: Norman Mailer
376. Alan Sondheim — Scan Sonnet
377. Jim Andrews — Vancouver WA conf on digital writing
378. Eric Elshtain — Beard of Bees Press
379. Elizabeth Switaj — Re: poetry in the bathroom: the toilet, the tub, and more... the tiny to...

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380. David Baratier — Clayton Eshleman
381. Pam Brown — calling noah eli gordon
382. Adam Fieled — PFS Post: Timothy Yu
383. Gary Sullivan — BEN FRIEDLANDER & DANA WARD @ SEGUE
384. noah eli gordon — Baus & Lasky in Berkeley this Friday
385. Mark Truscott — 29 November: Avasilichioaei and Carr at Test (Toronto)
386. Adam Morey — A Poem
387. sara marcus — Sun. 11/18 afternoon reading (Brooklyn): Jess Arndt, Kathe Burkhart, Frances ...
388. mIEKAL aND — ESL

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389. Jennifer Karmin — Red Rover Series / Experiment #17
390. Halvard Johnson — Re: ESL
391. Michael Kelleher — Upcoming Babel Events
392. Chris Hosea — NYC Reading Sat 11/17 - Hosea, Leichter, Rosen
393. Matt Henriksen — Fri 11/16 in Brooklyn: Paige Ackerson-Kiely, Lily Brown & Elizabeth Robins...
394. William Allegrezza — SERIES A--Come hear Cris Mazza and Ray Hsu this coming Tuesday!
395. Donna Kuhn — pls read re. 3 year plan to spray pesticide on urban populations in sf bay area
396. Lewis LaCook — Meet the Melonheads: 4

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397. steve russell — criminality/Mailer/another retro...
398. David Chirot — "Freedom Writ Large" John Pilger's Address re imprisoned poets and writers o...
399. Aaron Lowinger — Mail-art Show at NCCC
400. Poetry Project — Events at The Poetry Project November
401. Stephen Vincent — Lawrence Weiner review in NY Times
402. Rob McLennan — new(ish) on rob's clever blog
403. Alan Sondheim — Schroedinger Cat Experiment (blind manipulation):

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404. Maryrose . — Dan Raphael and Rodney Koeneke at Spare Room, Portland
405. Alan Sondheim — (no subject)
406. David Chirot — Fwd: Meditations in a Time of Delusions and Lies 25: Bomb Iran Follies
407. Walter K. Lew — Nov. 17 Screenings/Performances: Movietelling at the Miami Beach Cinematheq...
408. amy king — RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture
409. Alexander Jorgensen — David-Baptiste Chirot : Poetry in Nature: Photogaphy of Pradip Datta ...
410. Dan Thomas-Glass — emails- Lisa Robertson, Kevin Davies, Michael Scharf
411. Dan Thomas-Glass — With + Stand
412. Andy Gricevich — emails for Lisa Robertson, Ange Mlinko
413. Patrick Herron — Friendly reminder--reading this evening, come between 9 & 10
414. Patrick Herron — Re: Friendly reminder--reading this evening, come between 9 & 10
415. Tim Peterson — EOAGH Issue Four NOW ONLINE
416. CA Conrad — nostalgia for genocide, or LET'S PLAY genocide!

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417. Susan Webster Schultz — Tinfish Press news
418. William Slaughter — Notice: Mudlark
419. Barrett Watten — In London: Poetry and Public Language
420. Ryan Daley — Re: nostalgia for genocide, or LET'S PLAY genocide!
421. wil Hallgren — Re: nostalgia for genocide, or LET'S PLAY genocide!

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422. David Chirot — National Endowment for the Arts - Reading - //Less time spent reading for fun
423. Adam Fieled — PFS Post: Halle goes prosy
424. Sam Ladkin — COMPLICITIES: British Poetry 1945-2007
425. Thomas Devaney — NYC book party: Thomas Devaney -- Nov 29
426. Jennifer Karmin — JOB: Framingham State College
427. CA Conrad — Re: nostalgia for genocide, or LET'S PLAY genocide!
428. SCOTT HOWARD — RECONFIGURATIONS: launched/published
429. Jason Quackenbush — Re: nostalgia for genocide, or LET'S PLAY genocide!
430. Jason Quackenbush — Re: nostalgia for genocide, or LET'S PLAY genocide!
431. Jesse Crockett — Listenlight new issue 13 (featuring "live text")
432. Bobbie Lurie — turkey time! (thank you! previous post)
433. eric unger — out now from House Press: string of small machines 3
434. blacksox — In Orlando 11/21
435. Schlesinger Kyle — Johanna Drucker: Art Theory Now: from Aesthetics to Aesthesis
436. K. R. Waldrop — New from Burning Deck
437. Alan Sondheim — savaged code
438. Peter Ciccariello — Proposed monument for poem in a room
439. Richard McLean — please unsubscribe
440. Sheila Murphy — >2: An Anthology of New Collaborative Poetry (Murphy and Weber, Eds) - SUGA...

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441. steve d. dalachinsky — Re: nostalgia for genocide, or LET'S PLAY genocide!

442. Stephen Vincent — New de blog/ Texts & Visuals
443. Murat Nemet-Nejat — Fwd: [Lucipo] Lale Muldur
444. Daniel Godston — what the Poetry Foundation has done with the money
445. Ryan Daley — Re: nostalgia for genocide, or LET'S PLAY genocide!
446. Thomas savage — Re: nostalgia for genocide, or LET'S PLAY genocide!
447. CA Conrad — Re: nostalgia for genocide, or LET'S PLAY genocide!
448. CA Conrad — War & Peace vol. 3: THE FUTURE the NYC launch!
449. amy king — MiPOesias - December Issue
450. David Chirot — [Flickr] - Light Remains Visual Poetry gallery d-b Chirot
451. Tom W. Lewis — Re: nostalgia for genocide, or LET'S PLAY genocide!
452. David Chirot — Re: nostalgia for genocide, or LET'S PLAY genocide!//Help fight Hunger in yo...
453. Jason Quackenbush — Re: nostalgia for genocide, or LET'S PLAY genocide!
454. Potree Journal — Launch Reading: Dos Press & Hex Presse
455. Alan Sondheim — Memory of a Walk

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456. steve d. dalachinsky — Re: nostalgia for genocide, or LET'S PLAY genocide!
457. David A. Kirschenbaum — NYC/Boog City presents Big Game Books and Alex Battles Tues. Nov. 27
458. Tom Beckett — GALATEA RESURRECTS ANNOUNCEMENT
459. Bobbie Lurie — thoughts on thanksgiving following CAConrad and others
460. Alan Sondheim — ballet's wet Pirouette grande (dance-film)
461. Peter Ciccariello — Re: Memory of a Walk
462. Lori Emerson — Spaltung #2 now out!
463. Barry Schwabsky — poetry and the foreign service
464. Thomas savage — Re: Memory of a Walk
465. CA Conrad — or LET'S PLAY genocide!//Help fight Hunger in your neighborhood & caused by US ...
466. Mark Weiss — Re: poetry and the foreign service
467. Aryanil Mukherjee — Re: Memory of a Walk
468. Barry Schwabsky — Re: poetry and the foreign service
469. Alan Sondheim — [WDL] INTIMACY on 7-9 DEC. (fwd)
470. David Buuck — Will Alexander benefit, SF 12/1
471. Maria Damon — Paul Muldoon at U of MN

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472. Geoffrey Gatza — FW: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor
473. Dr. Barry S. Alpert — Re: poetry and the foreign service
474. Bobbie Lurie — response to Jason Quackenbush
475. Aryanil Mukherjee — Bengali Poets/Writers/Artists lead protest rallies against the state Go...
476. Chris Stroffolino — Re: response to Bobbi Lurie
477. Susan Webster Schultz — Happy Thanksgiving from the Sidewalk Blogger
478. sheila black — steinianhejiniansillimanchinesenotebookblackian

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479. Pam Brown — Re: POETICS Digest - 21 Nov 2007 to 22 Nov 2007 (#2007-326)
480. steve d. dalachinsky — Re: response to Jason Quackenbush
481. Kate Eichhorn — "The Liberties" of Susan Howe, A pOemPERA by Udo Kasemets
482. David Chirot — Stop the epidemic of rape in Congo
483. Bobbie Lurie — response to Chris Stroffolino and thank you
484. Bobbie Lurie — wife beating t.v. show in Saudi Arabia and more...
485. steve russell — Re: the Democratic Republic of Congo/Sankuru Nature Reserve
486. Danny Snelson — Re: ------anhe------sillimanchine--noteboo------ian
487. CA Conrad — Re: nostalgia for genocide, or LET'S PLAY genocide!
488. Joshua Wilkinson — Rabbit Light Movies is Online

489. Rob McLennan — new from Chaudiere Books: Old Winter
490. David Chirot — Re: response to Wife Beaters, Violence Against Women/interview & Poetry with…
491. Ruth Lepson — Re: poetry and the foreign service
492. Geoffrey Gatza — Around the world in 8 reviews - including Kent Johnson¹s Epigramititis: 11…
493. Jennifer Karmin — JOB: Buffalo State College

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494. Nicholas Karavatos — Re: response to Bobbi Lurie
495. wild honey — Wild Honey Press News
496. Bill Marsh — 10th Annual Asian American Literary Awards
497. Mackowski, Joanie (mackowje) — Re: poetry and the foreign service
498. Ann Bogle — Re: response to Wife Beaters, Violence Against Women/interview & Poetry with ...
499. Jesse Crockett — What makes the present so sexy?
500. Mark Weiss — Re: poetry and the foreign service

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501. Alison Croggon — Re: response to Bobbi Lurie
502. Alison Croggon — Re: response to Bobbi Lurie
503. Alan Sondheim — defuge flarf
504. Metta Sama — Martinique contacts (x-listed)
505. Diane DiPrima — Re: poetry and the foreign service
506. Tony Trigilio — (fwd): Call for Papers: New Scholarship on the Beats
507. Bobbie Lurie — sleeveless t-shirts vs. the national institutionalization of sleeveless t-sh…
508. Small Press Traffic — Lisa Robertson & Tisa Bryant this Friday at Small Press Traffic
509. Barry Schwabsky — Re: response to Bobbi Lurie
510. David Chirot — Re: poetry and the foreign service
511. Halvard Johnson — Re: sleeveless t-shirts vs. the national institutionalization of sleevele…
512. Mark Weiss — Re: sleeveless t-shirts vs. the national institutionalization of sleeveless t-…
513. Alison Croggon — Re: response to Bobbi Lurie
514. David-Baptiste Chirot — Re: a response for bobbie (checking sources)
515. Louis Cabri — Erin Moure Handout for Transparency Machine Event Now Available
516. amy king — Get Yer Hair Did
517. CA Conrad — WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black
518. steve russell — Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black

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519. Paul Nelson — Burning Word V
520. Jim Andrews — Søren Pold's article on the work of Christophe Bruno
521. Murat Nemet-Nejat — Re: poetry and the foreign service
522. Alexis Quinlan — Re: response to Wife Beaters, Violence Against Women
523. Lori Emerson — the backwardS Spear of poetry - new from ebr
524. Thomas savage — Re: poetry and the foreign service
525. Aryanil Mukherjee — Cincinnati Poetry Reading @ Publico 11/27
526. Michael Kelleher — Literary Buffalo E-Newsletter 11.26.07-12.02.07
527. Mark Weiss — Re: response to Wife Beaters, Violence Against Women
528. konrad — SF and LA film / poetry events 11/29 and 12/3
529. Steve Evans — Attention Span 2007
530. Glenn Bach — Job Announcement: Media Arts at UWM
531. Bobbie Lurie — response to David
532. Ana Bozicevic-Bowling — Document
533. steve d. dalachinsky — i'm not there
534. Xu Smith — Email for Kay Ryan?

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535. Alan C Golding — Eshleman/Vallejo
536. Nico Vassilakis — Legendary Fluxus artist ALISON KNOWLESþ @ SuBtExT
537. CA Conrad — CALQUE a literary magazine of translation
538. CA Conrad — Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black
539. Ram Devineni — Rattapallax DVD release, Robert Minhinnick LitWalk and Italy.
540. Simon DeDeo — new on rhubarb is susan
541. Dr. Barry S. Alpert — Re: poetry and the foreign service
542. Ann Stephenson — Moor Poetry!
543. kevin thurston — Re: poetry and the foreign service
544. Barry Schwabsky — Kozik/Schwabsky collaboration
545. Barry Schwabsky — Re: poetry and the foreign service
546. ALDON L NIELSEN — Re: i'm not there
547. David Chirot — Re: poetry and the foreign service
548. Ruth Lepson — Re: poetry and the foreign service
549. Tom Beckett — Re: Kozik/Schwabsky collaboration
550. steve d. dalachinsky — Re: i'm not there
551. Stephen Vincent — Re: poetry and the foreign service
552. Stephen Baraban — Re: i'm not there
553. Mark Truscott — reminder: this Thursday: Avasilichioaei and Carr at Test (Toronto)
554. Burt Kimmelman — Need Place to Stay in NYC 1/30 to 2/2/08

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555. David Baratier — Landis Everson
556. Jesse Glass — New Jesse Glass Sound Files at PENNSOUND
557. Sam Truitt — Re: poetry and the foreign service
558. Gerald Schwartz — Re: poetry and the foreign service
559. Maria Damon — iggy + passenger
560. Tim Peterson — SEGUE 12/1: TYRONE WILLIAMS & SUEYEUN JULIETTE LEE
561. David Chirot — NY Times re enlarged fotos w/Lincoln, Center of Attention of Camera's Gaze/M...
562. Christophe Casamassima — Re: i'm not there
563. Joel Weishaus — "Haunting the Paleolithic"
564. David Chirot — Vast Nazi archive opens to public - Yahoo! News
565. Shin Yu Pai — poetry at RISD tonight
566. Thomas Devaney — Please come to Bowery Poetry Club Thurs night!
567. Stephen Vincent — Viz Lit & Ghost Signage
568. Schuchat Simon — Re: Poetry and the Foreign Service

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569. Jennifer Karmin — JOB: University of Miami
570. Nick Piombino — ars poetica
571. ALDON L NIELSEN — London Calling
572. Aaron McCollough — Issue 9 of GutCult Now Live
573. ALDON L NIELSEN — Berkeley Renaissance Poet Landis Everson
574. Geoffrey Gatza — Great review of Michael Kelleher's Human Scale
575. Rusty Morrison — Kaya Oakes and Chad Sweeney read Dec 8th
576. Matt Henriksen — NYC Fri 11/30: Maureen Alsop & Jean Valentine!
577. Jesse Glass — New Sound Files Up At Penn Sound
578. Maria Damon — Re: Berkeley Renaissance Poet Landis Everson
579. Jennifer Karmin — Dec 2: Woodland Pattern open house
580. Joshua Kotin — New at Chicago Review + Holiday Offer
581. cralan kelder — japanese apricot and cranberry red
582. Tom W. Lewis — Re: Berkeley Renaissance Poet Landis Everson
583. Poetry Project — Events at The Poetry Project December
584. Gabriel Gudding — picture of giant chipmunk
585. steve russell — Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black

586. steve russell — Re: WHAT TO DO WHEN THE SHIT/Wittgnstein's Mistress follows the premise
587. Caleb Cluff — Re: iggy + passenger
588. Aryanil Mukherjee — Re: poetry and the foreign service
589. Christina E Lovin — Re: picture of giant chipmunk
590. cris cheek — Re: i'm not there
591. Peter Ciccariello — Re: "Haunting the Paleolithic"
592. steve d. dalachinsky — Re: i'm not there
593. Elizabeth Switaj — Re: picture of giant chipmunk
594. steve d. dalachinsky — Re: i'm not there
595. Gwyn McVay — Re: picture of giant chipmunk
596. John Tranter — "Announcing Jacket 34 -- Late 2007 -- special stocking-stuffer issue!"
597. David Baratier — Landis Everson poem

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598. ALDON L NIELSEN — Re: Landis Everson
599. ALDON L NIELSEN — Re: i'm not there
600. David Baratier — Re: Landis Everson
601. Bobbie Lurie — WHAT TO DO WHEN THE SHIT HITS THE FAN
602. Gerald Schwartz — Re: i'm not there
603. Jules Boykoff — Tangent Reading--Mohammad, Wright & Tyc--tomorrow in Portland, Oregon
604. Thomas savage — Re: i'm not there
605. Nathaniel Siegel — Bowery Poetry Club for World AIDS Day Dec 1st 2pm-4pm
606. Rodney Koeneke — Portland, Sat. 12/1: MOHAMMAD, TYC, WRIGHT Read for Tangent
607. Maria Damon — Re: iggy + passenger
608. CE Putnam — CRAWSPACE in 3-D: THIS SUNDAY! ++ Book preorder
609. cralan kelder — short poem in the long haul
610. Dan Thomas-Glass — Jennifer Moxley?
611. Gabriel Gudding — kristin prevallet to read tonight in normal
612. David Buuck — Reminder: Will Alexander benefit, SF 12/1

1. Maria Damon

Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT

Wed 31 Oct 2007

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excuse me, but is this a joke?

Joan Houlihan wrote:
> *The Compleat Manuscript Poetry Conference *
> *Next conference: November 30--December 4, 2007 *
>
>
>
> In this unique conference, where enrollment is strictly limited to six
> qualified participants, each manuscript is thoroughly read by both editors
> in the weeks before the conference begins. At the conference, Jeffrey
> Levine, poet, editor and publisher of Tupelo Press and Joan Houlihan, poet,
> editor and founder of the Concord Poetry Center, analyze and critically
> discuss every manuscript with the author. This conference also provides
> behind-the-scenes advice on submissions and recommendations for both
> journals and presses. All poets read from their manuscripts at evening
> readings.
>
>
>
> The November conference takes place in a quintessential New England
setting
> in view of the Berkshire mountain range at Spirit Fire, a lovely and
> secluded retreat. For an application and complete guidelines, please visit
> http://www.compleatmanuscript.com/November/ You may also call
[redacted],
> email [redacted] or write to The Compleat Manuscript,
> Concord Poetry Center, 40 Stow Street, Concord, MA 01742-2418.
>
>
>
> *Attendees say:*
>
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> "Eye-opening..I wanted a stepped-back view of my work, and certainly got
> one, one that I can apply to thinking about existing poems and to future
> work. The work you both did for us was both detailed and generous. A clear,
> well-lit path. Many, many thanks for your focus and energy. It was a very

> rich experience." *Diana Gordon, Northampton, MA*
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> I have been to many good conferences, but what I liked about this one was
> the sustained attention of my (and others') work, to whole manuscripts. I
> appreciated the feedback which was local, general, and global—on the poems
> themselves, including which lines don't work; on the sections; on the whole
> conception and shape of the collection. I got specific ideas about titles,
> and the tension needed between the title and the first line…specific ideas
> about beginning in medias res, as it were, and not beginning with so much
> narration (my problem).
>
> *Carol* *Gilbertson, Professor of English, Decorah, IA
>
> *
>
> It [the conference] helped me see with an editor's eyes. I now can imagine
> the process even more thoughtfully. It [the conference] surpassed my
> expectations. *Paul Brooke, Ames, IA *
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>
>
> Thorough and frank opinions about the poems and manuscript.
>
> *Norm Goodwin, Edmonds, WA*
>
>
>
> I feel a new sense of motivation toward my work, and I'm prepared to get
> back into it and revise. I was pleased to receive, orally in our sessions,
> detailed feedback from the editors/poets on faculty whose work I respect. *
> Gary** Leising, Ph.D., Assistant Professor of English, Utica, NY
> *
>
>
> *For more information on this and other upcoming manuscript conferences,
> see:*
> **
> *www.colrainpoetry.com* <http://www.colrainpoetry.com/>
>
>

>
>

↑ Index

2. Steensen,Sasha
e-mail addresses?
Wed 31 Oct 2007

I am looking for e-mail addresses for the following poets:

Pam Rhem, Ben Lerner, Brenda Coultas, and Claudia Rankine.

If you have one, or if you are one, please backchannel.

Thanks,
Sasha Steensen

↑ Index

3. Jennifer Karmin
JOB: Gettysburg College
Thu 1 Nov 2007

(this is a forward. please don't respond to me.
good luck!)

Gettysburg College invites applications for a tenure-track appointment at the assistant professor level, beginning August 2008, for a poet to teach five courses over two semesters (3/2) in introduction to creative writing and advanced poetry writing. M.A., with a concentration in creative writing, M.F.A., or Ph.D., with creative dissertation, required. Exemplary teaching record and significant publication record a must. The successful candidate will assist with departmental writing activities and serve as a member of the English Department's creative writing committee.

Gettysburg College is a highly selective liberal arts college located within 90 minutes of the Washington/Baltimore metropolitan area. Established in 1832, the College has a rich history and is situated on a 220-acre campus with an enrollment of over 2,600 students. Gettysburg College celebrates diversity and especially invites applications from

members of any group that has been historically underrepresented in the American academy. The College assures equal employment opportunity and prohibits discrimination on the basis of race, color, national origin, gender, religion, sexual orientation, age, and disability.

Competitive salary. To apply, send letter of application, c.v., the names of three references, and a 5-10 page writing sample to: Prof. Jack Ryan, Chair, Department of English, Box 397, Gettysburg College, 300 N. Washington St., Gettysburg, PA 17325, postmarked by November 9, 2007.

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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4. Dubravka Djuric
RHETORIC
Thu 1 Nov 2007

DEAR LIST MEMBERS,

COULD ONY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE QUEST FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

↑ Index

5. Zamsky, Robert
New College of Florida: Writer in Residence
Thu 1 Nov 2007

New College of Florida, the experimental liberal arts honors college of the State University System, announces an opening for a Writer in Residence, spring semester 2008 (February-May). MFA, MA, or equivalent degree preferred. The successful candidate will have two published books or the equivalent, & two years' experience teaching creative writing at the college level, which can include instruction as a graduate student. New College encourages

interdisciplinary, multicultural, & innovative approaches to teaching. Writers whose work engages multiethnic &/or Diasporic issues especially encouraged to apply. The Writer in Residence will be responsible for teaching two semester-length writing courses (one multi-genre introductory course & one course in the applicant's specialty), & will give at least three public readings. Courses are evaluated through narrative evaluations rather than grades. We especially welcome candidates who, as Writer in Residence, will be interested in getting to know our campus community. The College, located an hour south of Tampa, seeks to attract a culturally & intellectually diverse faculty of the highest caliber. Salary $20,000, with no benefits. Send c.v., letter of application, writing sample, dossier with three letters of reference & official transcript, & two course proposals (one, introductory level & another more specialized) to: Dr. Nova Myhill, Chair, Search Committee, Division of Humanities, New College of Florida, 5800 Bay Shore Road, Sarasota, FL 34243-2109. Review of applications will begin November 26 & continue until position is filled. For disability accommodations, contact Chair a minimum of five days in advance at [redacted]. Website: www. ncf.edu <http://131.247.152.79/exchweb/bin/redir.asp?URL=http://www.ncf.edu> . AA/EOE. (AWP)

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6. tyrone williams
Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT
Thu 1 Nov 2007

Maria,

I thought that too but I'm afriad it's not....

Tyrone

-----Original Message-----
>From: Maria Damon <[redacted]>
>Sent: Oct 31, 2007 10:52 PM
>To: [redacted]
>Subject: Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT
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>> *Next conference: November 30--December 4, 2007 *
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>> In this unique conference, where enrollment is strictly limited to six
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>> Gary** Leising, Ph.D., Assistant Professor of English, Utica, NY
>> *
>>
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>> *For more information on this and other upcoming manuscript conferences,
>> see:*
>> **
>> *www.colrainpoetry.com* <http://www.colrainpoetry.com/>
>>
>>
>>
>>

Tyrone Williams

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7. Danny Snelson

KHURMOOKUM: my Dear coUntess &/+ l'Année Jarry

Thu 1 Nov 2007

dear POETICS,

Out from the lurking realm of the unknown dimension, I'd like to introduce myself & share some things this fine Nov.1st. My name is Danny Snelson -- I've been on the server for some time, popping up occasional here & there -- I've been meaning to join proper for some time but have not been able in the shuffle recently relocated to Tokyo. Some may have seen my web work -- I began scanning/contributing to Craig Dworkin's inimitable eclipse archive<http://english.utah.edu/eclipse/>a few years ago, edited the recent Spring 2007 series of /ubu editions <http://www.ubu.com/ubu/> & have done various things<http://www.uglyducklingpresse.org/page-0-9.html>with the good people at Ugly Duckling Presse (wherein one mad-cap afternoon I retyped the entirety of Aram Saroyan's minimal poems<http://www.uglyducklingpresse.org/page-Complete.html>for (re)publication). I sharity blog here <http://jhenrychunko.blogspot.com/>.

Writing now with the distinct pleasure to announce the launch debut of my Dear coUntess, a letter to lord kelvin <http://my-Dear-coUntess.blogspot.com> -- a feature length conceptual writing project. Blazon: it considers contemporary epistolary forms, digital translation methods & the preeminent mode of confessional poetry 2.0 -- the vlog (or video blog) -- exhuming a telepathic letter you may recognize as once being transmitted by the posthumous soul of Dr. Faustroll as printed in Opinions & Exploits<http://72.14.235.104/search?qÊche:eOkr8XjVsP0J:www.pataphysics-lab.com/sarcophaga/daysures/Jarry,%252520Alfred%252520-%252520Dr%252520Faustroll.rtf+opinions+and+exploits+faustroll&hl=en&ct=clnk&cd5>well after the dismal demise of Alfred Jarry (now back in stock <http://www.exactchange.com/frame/frame.html>!).

Further, keep on the watch -- the coUntess will be part of the (mis)Translation folio in Drunken Boat #9, <http://www.drunkenboat.com><http://www.drunkenboat.com/>forthcoming in Winter 2007. The folio will include magpie steals, transinhalations, computational recreations, transealations, straight and vexed translations, from French to French and from Bach to Fortran. (Sez Ravi Shankar, yr pal at Drunken Boat.)

Now <http://www.spencerart.ku.edu/exhibitions/almanac/> enjoy<http://www.college-de-pataphysique.org/> a <http://ubu.artmob.ca/sound/bok/Bok-Christian_Ubu-Hubbub.mp3> hefty<http://www.alfredjarry2007.fr/jarryimages/iconographie/M.Hebert.jpg>

Jarry <http://en.wikipedia.org/wiki/Alfred_Jarry> (RIP 11.1.07<http://www.alfredjarry2007.fr/jarryimages/iconographie/Les-derniers-Sacrements.jpg>) centenary <http://www.alfredjarry2007.fr/> link<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid‘01496> cluster<http://www.alfredjarry2007.fr/jarryimages/iconographie/photo3_expo_college_1953.jpg> hubbub <http://www.thegatesofparadise.com/DDart/bok_ubuthis.jpg> !<http://www.evergreenreview.com/102/fiction/preduo.html>

yrs,
Danny

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8. CA Conrad

Frank Sherlock, Dorothea Lasky, Dan Machlin do the tinyTOUR LIVING ROOM TINYtour

Thu 1 Nov 2007

How GREAT is it when some of your favorite poets are your friends!? (yes-yes some of my enemies write good poems too, but fuck them, I'm here to celebrate my friends on

THE tinyTOUR! Go to PhillySound post today (Nov 1) to see all the details about watching this series of video taped readings in different rooms of Dorothea Lasky's Philadelphia apartment: http://PhillySound.blogspot.com

WHO NEEDS A WORLD WITHOUT POETRY!?
CAConrad

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9. D. Wellman

MSA9

Thu 1 Nov 2007

I too am at MSA 9 presenting on Sunday morning. Topic: imagined and emergent subjectivities in the visual arts and poetry: Armando Reveron, Wilfredo Lam, Aimé Césaire. The panel is 127. Primitivisms from Spain, Latin America, and the Caribbean

Donald Wellman
http://faculty.dwc.edu/wellman/don.htm

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10. Nico Vassilakis

Subtext Series = GOLDEN HANDCUFFS REVIEW-SEATTLE ISSUE LAUNCH

Thu 1 Nov 2007

Subtext continues its monthly reading series with a special evening to celebrate the Golden Handcuffs Review - Seattle Issue Launch. This issue of GHR was edited by Lou Rowan and Joe Donahue. The reading is at our new home at the Chapel Performance Space on 7 November 2007. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm. Subtext invites you to join the authors and artists, most of whom will be there to meet you and read from their work, on November 7th. About Golden Handcuffs Review: The world-renowned Harry Mathews has written about Seattle's own Golden Handcuffs Review, "In letters, there is nothing like Golden Handcuffs Review, and nothing better." Rick Moody adds, "Golden Handcuffs is among the handful of truly important contemporary literary magazines. It fights the good fight for work that would otherwise want for a champion, and for this reason I read each issue with great enthusiasm." The new issue of Golden Handcuffs celebrates Seattle writers and artists, with new essays, fiction, poetry by Curtis Bonney, Rebecca Brown, Daniel Comiskey, April De Nonno, Christine Deavel, Joseph Donahue, Diana George, Randy Hayes, Jeanne Heuving, Sarah Mangold, Ezra Mark, J.W. Marshall, Bryant Mason, Robert Mittenthal, Paul Nelson, Doug Nufer, John Olson, Roberta Olson, Deniz Perin, C.E. Putnam, Cathleen Shattuck, Craig Van Riper, Nico Vassilakis, and Maged Zaher. The artwork is by: Jaq Chartier, Randy Hayes, Brian Smale, and Alice Wheeler. See http://www.goldenhandcuffsreview.com/ The future Subtext schedule is: December 5, 2007 Alison Knowles (New York) - co-presented with nonsequitur February 6, 2008 Hank Lazer (Tuscaloosa, AL) & TBA March 5, 2008 Steve McCaffery (Toronto/Buffalo) & TBA For info on these & other Subtext events, see our website at http://subtextreadingseries.blogspot.com More info at Nonsequitur web site http://nseq.blogspot.com and details on the Chapel can be found at http://gschapel.blogspot.com SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event. =

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11. ALDON L NIELSEN

Re: MSA9

Thu 1 Nov 2007

All god's children are at MSA in Long Beach -- including me on a panel Friday afternoon talking about race and criticism -- with, I think I recall, Micahel Bibby and Grant Jenkins -- check the program --

On Thu, Nov 1, 2007 11:09 AM, "D. Wellman" <[redacted]> wrote:

> *I too am at MSA 9 presenting on Sunday morning. Topic: imagined and emergent subjectivities in the visual arts and poetry: Armando Reveron, Wilfredo Lam, AimÃ© CÃ©saire. The panel is 127. Primitivisms from Spain, Latin America, and the Caribbean*
>
> *Donald Wellman*
> *http://faculty.dwc.edu/wellman/don.htm*

<<

GET A SINGLE PRESENT THIS BIRTHDAY/ IT SIMPLY WON'T MATTER: THIS PAVLOVA WILL START YOUR YEAR OUT RIGHT--BEST WISHES--BOBBI

On 10/30/07, Gabrielle Welford <[redacted]> wrote:
>
> oh god! i'm fainting... and my birthday's coming up... :-)
>
> On Tue, 30 Oct 2007, Bobbie Lurie wrote:
>
> > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it
> > all to Nigella Lawson after 3 years in England, trying to make a pavlova
> > cause pavlova's are big there (but this is the only one that's worked
> > for me--and it's delicious!). I recommend this to EVERYONE as a
> > replacement birthday cake or any other time a celebration is in order
> > (which is always, of course, so please don't hesitate)(probably a good
> > thing to include at poetry readings):
> >
> > CHOCOLATE RASPBERRY PAVLOVA
> >
> > for the chocolate meringue base:
> > 6 egg whites
> > 1 cup granulated sugar
> > 3 tablespoons unsweetened cocoa powder, sifted
> > 1 teaspoon balsamic or red wine vinegar
> > 2 ounces bittersweet chocolate, finely chopped
> >
> > for the topping:
> > 2 1/4/ cups heavy cream
> > 1 very full pint raspberries
> > 2-3 tablespoons coarsely grated
> > bittersweet chocolate
> >
> >
> > Preheat the oven to 350/ line baking sheet with parchment paper
> >
> > Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful
> at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and
> vinegar and the chopped chocolate. Gently fold verything until cocoa is
> thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9
> inches in diameter, smoothing the sides and top. Place in the over, then
> immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs
> When it's ready it should look crisp around the edges and on the sides and

> be dry on top/ when you prod the center you should feel the promise of
> squidginess beneath your fingers. Turn off the oven and open the door
> slightly, and let the chocolate meringue disk cool and completely.
> > When you're ready to serve, invert onto a big, flat-bottomed plate.
> Whisk the cream till thick but still soft and pile it on top of the
> meringue, then scatter over the raspberies. Coarsely grate the chocolate so
> that you get curls rather than rubble, as you don't want the raspberries'
> luscious color and form to be obscured, and sprinke haphazardly over te top,
> letting some fall, as it will, on the plate's rim.
> >
> > Note: always eat while wearing party hats (my suggestion)
> > Bobbi Lurie
> >
> > _____
> >

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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13. Rob McLennan
12 or 20 questions with Steve Venright
Thu 1 Nov 2007

here:

http://robmclennan.blogspot.com/2007/11/12-or-20-questions-with-steve-venright.html

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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14. Nick LoLordo
Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT
Thu 1 Nov 2007

I knew it wasn't a joke but wanted to ask if it was.....

Nick

On Nov 1, 2007, at 6:49 AM, tyrone williams wrote:

> *Maria,*
>
> *I thought that too but I'm afriad it's not....*
>
> *Tyrone*
>
> *-----Original Message-----*
> *From: Maria Damon <[redacted]>*
> *Sent: Oct 31, 2007 10:52 PM*
> *To: [redacted]*
> *Subject: Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT*
>
> *excuse me, but is this a joke?*
>
> *Joan Houlihan wrote:*
> **The Compleat Manuscript Poetry Conference **
> **Next conference: November 30--December 4, 2007 **
>
> *In this unique conference, where enrollment is strictly limited to six qualified participants, each manuscript is thoroughly read by both editors in the weeks before the conference begins. At the conference, Jeffrey Levine, poet, editor and publisher of Tupelo Press and Joan Houlihan, poet, editor and founder of the Concord Poetry Center, analyze and critically discuss every manuscript with the author. This conference also provides behind-the-scenes advice on submissions and recommendations for both journals and presses. All poets read from their manuscripts at evening readings.*
>
> *The November conference takes place in a quintessential New England setting in view of the Berkshire mountain range at Spirit Fire, a lovely and secluded retreat. For an application and complete guidelines, please visit http://www.compleatmanuscript.com/November/ You may also call [redacted], email [redacted] or write to The Compleat*

Manuscript,
Concord Poetry Center, 40 Stow Street, Concord, MA 01742-2418.

Attendees say:

*"Eye-opening..I wanted a stepped-back view of my work, and certainly got one, one that I can apply to thinking about existing poems and to future work. The work you both did for us was both detailed and generous. A clear, well-lit path. Many, many thanks for your focus and energy. It was a very rich experience." *Diana Gordon, Northampton, MA**

I have been to many good conferences, but what I liked about this one was the sustained attention of my (and others') work, to whole manuscripts. I appreciated the feedback which was local, general, and global—on the poems themselves, including which lines don't work; on the sections; on the whole conception and shape of the collection. I got specific ideas about titles, and the tension needed between the title and the first line... specific ideas about beginning in medias res, as it were, and not beginning with so much narration (my problem).

**Carol* *Gilbertson, Professor of English, Decorah, IA*

***

*It [the conference] helped me see with an editor's eyes. I now can imagine the process even more thoughtfully. It [the conference] surpassed my expectations. *Paul Brooke, Ames, IA **

> *Thorough and frank opinions about the poems and manuscript.*
>
> **Norm Goodwin, Edmonds, WA**
>
> *I feel a new sense of motivation toward my work, and I'm prepared to get*
> *back into it and revise. I was pleased to receive, orally in our sessions,*
> *detailed feedback from the editors/poets on faculty whose work I respect. **
> *Gary** Leising, Ph.D., Assistant Professor of English, Utica, NY*
> ***
>
> **For more information on this and other upcoming manuscript conferences,*
> *see:**
> ****
> **www.colrainpoetry.com* <http://www.colrainpoetry.com/>*
>
> *Tyrone Williams*

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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15. angela vasquez-giroux
manuscript conference
Thu 1 Nov 2007

granted, i'm not an incredibly experienced or well-published poet, but this is the first time i've ever heard of such a thing!

i checked the website and found no transparent display of cost (you have to send a personal email to request it) and am still baffled as to how said conference is supposed to benefit a poet or manuscript.

it almost seems as if you're paying (after being selected to participate/pay) for a small audience with two publishers. the website boasts that 13 manuscripts workshopped at the conference have been published; my question is, by the editors in attendance?

↑ Index

16. Rob McLennan

john newlove on jacket magazine (aus)

Thu 1 Nov 2007

Australia's Jacket magazine has just posted three poems by Canadian poet John Newlove in their newest issue, as well as "These Things Form Poems When I Allow It: After John Newlove," an afterword by Jeff Derksen, to coincide with the publication of A Long Continual Argument: The Selected Poems of John Newlove, ed. Robert McTavish (Ottawa ON: Chaudiere Books)

http://jacketmagazine.com/34/newlove-3.shtml
http://jacketmagazine.com/34/derkson-newlove.shtml

for information about the book (and how to order one), go to:
http://robmclennan.blogspot.com/2007/09/long-continual-argument-selected-poems.html

yer wayward publisher,

rob mclennan

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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17. Bobbie Lurie

FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST AND PATHETIC MESS WORLD

Thu 1 Nov 2007

Date: Wed, 31 Oct 2007 15:15:56 +0100
From: Anny Ballardini <[redacted]>
Subject: Re: recipes

I'm lucky, I don't like eggs, :-)

Anny, Gabrielle and everyone,
What I omitted from this recipe was my true intention.
Yes, it was meant for Catherine and her collection.
But mostly it is my peace offering to the Middle East and the whole world looking about to be blown up. See, I figure, if
ANYONEANYWHEREANYTIMEFOREVERMORE sits and eats this pavlova:
THERE'S NO WAY ANYONE EATING THIS PAVLOVA IS GONNA THINK A BIT ABOUT
WAR OR WHO SIDE THEY'RE ON AND AFTERWARDS HERE'S THE BEST PART: you need
a nap--you've absolutely gotta sleep after eating this...
Nowaynohow to blow up self and others in past-pavlova euphoria.
So this is MY OFFERING FOR PEACE IN THE MIDDLE EAST.
(i do pray it works...please "focus on pavlova"--world of ours pathetic mess)

Bobbi Lurie

On 10/30/07, Gabrielle Welford <[redacted]> wrote:
>
> oh god! i'm fainting... and my birthday's coming up... :-)
>
> On Tue, 30 Oct 2007, Bobbie Lurie wrote:
>
> > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it
> > all to Nigella Lawson after 3 years in England, trying to make a pavlova
> > cause pavlova's are big there (but this is the only one that's worked
> > for me--and it's delicious!). I recommend this to EVERYONE as a
> > replacement birthday cake or any other time a celebration is in order
> > (which is always, of course, so please don't hesitate)(probably a good
> > thing to include at poetry readings):
> >
> > CHOCOLATE RASPBERRY PAVLOVA
> >
> > for the chocolate meringue base:
> > 6 egg whites
> > 1 cup granulated sugar
> > 3 tablespoons unsweetened cocoa powder, sifted
> > 1 teaspoon balsamic or red wine vinegar
> > 2 ounces bittersweet chocolate, finely chopped
> >
> > for the topping:
> > 2 1/4/ cups heavy cream
> > 1 very full pint raspberries

> > 2-3 tablespoons coarsely grated
> > bittersweet chocolate
> >
> >
> > Preheat the oven to 350/ line baking sheet with parchment paper
> >
> > Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful
> at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and
> vinegar and the chopped chocolate. Gently fold verything until cocoa is
> thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9
> inches in diameter, smoothing the sides and top. Place in the over, then
> immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs
> When it's ready it should look crisp around the edges and on the sides and
> be dry on top/ when you prod the center you should feel the promise of
> squidginess beneath your fingers. Turn off the oven and open the door
> slightly, and let the chocolate meringue disk cool and completely.
> > When you're ready to serve, invert onto a big, flat-bottomed plate.
> Whisk the cream till thick but still soft and pile it on top of the
> meringue, then scatter over the raspberies. Coarsely grate the chocolate so
> that you get curls rather than rubble, as you don't want the raspberries'
> luscious color and form to be obscured, and sprinke haphazardly over te top,
> letting some fall, as it will, on the plate's rim.
> >
> > Note: always eat while wearing party hats (my suggestion)
> > Bobbi Lurie
> >
>

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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18. steve russell

deep image vs. language/BORGES/ J Wright/ Merwin, or A R AMMONS

Thu 1 Nov 2007

I'm still a novice at Language. I see it as a liberating trend, but recently, while reading Borges, I found myself nostalgic for more narrative in contemporary poetry. Borges, in "The Craft of Verse," seems to regret the absence of narrative in 20th century poetry. In his "Tape for the Turn of The Year," A. R. Ammons seems to have anticipated the LANGUAGE aesthetic (if aesthetic is the

correct word). I consider the Tape an awesome poem. The reader never knows where Ammons will take one from one line to the next. & while there's seldom, if ever, a narrative in an Ammons poem, lots of things happen. There's action. I like that.

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19. **steve russell**

Ashbery at the Folger/ coming...

Thu 1 Nov 2007

---

* John Ashbery
Folger Shakespeare Library
Monday, November 5, 7:30 pm
Tickets: $12
http://www.folger.edu/woSummary.cfm?wotypeid=4&season=c&woid=402

John Ashbery's work bends and breaks from the traditional poetry narrative. His poems create and recreate reality in an ever-shifting landscape. Conversation moderated by Michael Collier, poet, Professor of Creative Writing, University of Maryland and Director of Breadloaf Writer's Conference.

**

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20. **steve d. dalachinsky**

Fw: Re: Bowery Poetry Club, 11/3 and 11/4

Thu 1 Nov 2007

---

tom church presents wallpaper:

saturday 11am - 4 pm and sunday 5 pm - 8 pm richard kostelanetz jill rapaport bonnie finberg steve dalachinsky michael carter yuko otomo tomsavage ron kolm bruce webber joanne pagano ty cumbie, elleen christie ravish momin and many surprise guests tom church presents wallpaper

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21. J. Michael Mollohan
Re: RHETORIC
Thu 1 Nov 2007

Style: Strunk & White (period)
Rhetoric: I used to have a good one my S.I. Hakawya, something like "Language and Thought in Action." Not sure of the exact title.

----- Original Message -----
From: "Dubravka Djuric" <[redacted]>
To: <[redacted]>
Sent: Thursday, November 01, 2007 8:05 AM
Subject: RHETORIC

DEAR LIST MEMBERS,

COULD ONY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE QUEST FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

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22. Poetry Project
Events at The Poetry Project November
Thu 1 Nov 2007

Hello friends,

We¹ve been working around the clock here at The Poetry Project to provide you with excellent readings. Here¹s what we have for you in the next week:

Friday, November 2, 10 PM
Felicia Luna Lemus & Jess Arndt

Felicia Luna Lemus is the author of two novels, Like Son (Akashic, 2007) and Trace Elements of Random Tea Parties (2003). She teaches writing at The New School and lives in the East Village. Please visit felicialunalemus.com An avid student of old fashioned mixologies, vast piracy, and assorted buggery, Jess Arndt is attempting to combine the three in her yet to be finished first novel, Shanghaied. Set in Gold Rush San Francisco, the story weaves and staggers through the opium dens, brothels and sailor holes of the Barbary Coast, continuously distracted by the gold-lust and tarts. Having just finished her MFA at Bard College, she trades her time between Brooklyn and a small island off the northwest coast of Washington State. She has most recently been published

in Velvet Mafia: Dangerous Queer Fiction, Instant City Journal, Encyclopedia Literary Journal, Bottoms Up! Writing About Sex from Soft Skull Press, and Baby Remember My Name, a new anthology edited by Michelle Tea. She has a short story coming out from Inconvenient Press later this fall, in collaboration with visual artist, Xylor Jane.

Monday, November 5, 8 PM
Open Reading

Sign-up at 7:45 pm. Suggested reading time is three minutes.

Wednesday, November 7, 8 PM
Alice Notley & Akilah Oliver

Alice Notley is the author of more than twenty-five books of poetry including the epic poem The Descent of Alette, and Mysteries of Small Houses, one of three finalists for the Pulitzer Prize and the winner of the Los Angeles Times Book Prize for Poetry. Notley¹s long poem Disobedience won the Griffin International Prize in 2002. In 2005 the University of Michigan Press published her book of essays on poetry, Coming After. Her most recent books are Alma, or The Dead Women, from Granary Books, Grave of Light: New and Selected Poems, from Wesleyan, and In the Pines from Penguin. Akilah Oliver is the author of The Putterer¹s Notebook, a(A)ugust, An Arriving Guard of Angels Thusly Coming to Greet, and the she said dialogues: flesh memory, a book of experimental prose poetry honored by the PEN American Center¹s ³Open Book² award. She has been artist in residence at Beyond Baroque Literary Arts Center in Los Angeles, and is core faculty at the Naropa University Summer Writing Program and adjunct faculty at Naropa.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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23. Dale Smith

Re: The Name & the Paradox of its Contents: New at Possum Ego

Thu 1 Nov 2007

"Looking back at my posts of September 1997, I see a young man ill equipped to participate in the environment of the Buffalo Poetics List. I trust that person (my old self), and his instinctive gestures and claims: but I cringe at his "parodic redeployments" (though I embrace his lack of theoretical sophistication). Still, if his vocabulary had been better constructed, perhaps his entrance on the List would have been eased. And, thinking of Derrida's On Hospitality, it is true that we do not get to choose who enters our domains. This creates opportunities for discussion and reflection through confrontation with the other-in whatever context you want to define other. Theorized through this notion of hospitality, Derrida suggests that "tolerance" draws boundaries that prevent engagements with the other. Such "tolerance" is unproductive in terms of communication. By testing one's identity in a context in which the other arrives to challenge us, we can develop strong arguments that further conversation without retreating into the safe categories of being we claim to protect us from the dynamic arguments of others."...

Read more at http://possumego.blogspot.com

--
Dale Smith
La Revolution Opossum!
http://www.skankypossum.com
http://possumego.blogspot.com

↑ Index

24. Pam Brown

Reviewer for John Newlove for Jacket Magazine

Thu 1 Nov 2007

Dear Poeticists,

If you would like to write a review of
'The Long Continual Argument: Selected Poems of John
Newlove' for Jacket magazine please contact me here
pDOTbrown62ATgmailDOTcom

For further information :
http://robmclennan.blogspot.com/2007/09/long-continual-argument-selected-poems.html
http://jacketmagazine.com/34/newlove-3.shtml
http://jacketmagazine.com/34/derkson-newlove.shtml

Thanks,
All good wishes,
Pam Brown

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

National Bingo Night. Play along for the chance to win $10,000 every week.
Download your gamecard now at Yahoo!7 TV.
http://au.blogs.yahoo.com/national-bingo-night/

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25. laura hinton

Re: deep image vs. language/BORGES/ J Wright/ Merwin, or A R AMMONS

Thu 1 Nov 2007

"Language" in of itself does not reject "narrative." See Carla Harryman, West Coast Language poet, in her short piece about narrative (There Never Was a Rose...), which I think makes a profound statement on this front. I think there's a difference between anti-narrative and non/narrative. The anti-narrative might be Don Quixote, Cervantes-style, a work that parodies or rejects narrative through its own "wandering." Non/narrative is a critique of the "master narratives" that create a lyric poem, for example (or a story or novel) before it is even written. They are implicit and part of the culture, and adapted and re-adapted, like the Hollywood stories.

These kind of narratives are a far cry from Borges, whose labyrinth approach to "plot" is a critique of its own plotted-out tradition.

We should have more like Borges. When Laura Mulvey famously discounted narrative (narrative as "sadism," as the infamous "male gaze"), she was specifically talking about the narratives of Hollywood "masters" (Hitchcock was her target), and the specific "realist" plots that "plot again" women. This is the idea of narrative as closure and linearity, not as critique or questioning the "naturalness" of the text.

Laura

fOn 11/1/07, steve russell <[redacted]> wrote:
>
> I'm still a novice at Language. I see it as a liberating trend, but
> recently, while reading Borges, I found myself nostalgic for more narrative
> in contemporary poetry. Borges, in "The Craft of Verse," seems to regret the
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>
> _____
> Do You Yahoo!?
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> http://mail.yahoo.com
>

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26. **wil Hallgren**

Re: deep image vs. language/BORGES/ J Wright/ Merwin, or A R AMMONS

Thu 1 Nov 2007

At the risk of sticking my foot into the great unspoken "it" of this list, I have always (as a reader for over 30 years) considered L=A=N=G=U=A=G=E as a technique more than an aesthetic: one which would naturally devolve in much the same way that surrealistic touches replaced the total embrace of full-blown surrealistic effluents in the fifties, sixties and seventies. Schools of poetry seem to have a life-span where adherents flourish, immerse themselves, and then several of the prime practitioners synthesize the best practices and move on: witness the more recent poetry of Charles Bernstein -- one would be hard pressed to call it "pure" language; it has moved into a sort of cross-pollinated narrative/polemic impulse. I like it much better than his "pure" language works. I think there are vast unexplored potentials in cross pollinating language elements with narrative structures, andI like the idea that as one gets older one gets better. Like the history of surrealism I foresee the future of "language" elements in American poetry as becoming a non-linear flourish in service of a rhetoric in search of greater clarity and precision, and not as an end in itself -- an interlude within the structure of an over-arching poem rather than the

dominant concern of poem itself. When a movement becomes a useful trope in the ongoing rhetoric of the humanities then that movement has done something very useful in the history of mankind. Ur poemslike Ammons' "Tape..."(it's influence goes beyond "language" to second generation BMC & NYS -- and wide-spred non-aligned Ammons followers, as well), often contain the strong seeds of a resolution(of supposed opposites) as well. Look at how many fertile ideas you can still draw from the original "Spring and All" by W.C. Williams (New Directions "Imaginations").

-- Wil Hallgren

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Thursday, November 1, 2007 2:35:30 PM
Subject: deep image vs. language/BORGES/ J Wright/ Merwin, or A R AMMONS

I'm still a novice at Language. I see it as a liberating trend, but recently, while reading Borges, I found myself nostalgic for more narrative in contemporary poetry. Borges, in "The Craft of Verse," seems to regret the absence of narrative in 20th century poetry. In his "Tape for the Turn of The Year," A. R. Ammons seems to have anticipated the LANGUAGE aesthetic (if aesthetic is the correct word). I consider the Tape an awesome poem. The reader never knows where Ammons will take one from one line to the next. & while there's seldom, if ever, a narrative in an Ammons poem, lots of things happen. There's action. I like that.

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http://mail.yahoo.com

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27. Alan Sondheim

SLSA talk on Gray Barker and Flying Saucers and Stuff

Thu 1 Nov 2007

http://www.asondheim.org/saucer.mp3

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28. Alexander Jorgensen

Yahoo in China

Thu 1 Nov 2007

Yahoo in apology on China

By Stephanie Kirchgaessner in Washington and Mure Dickie in Beijing

Published: November 1 2007 20:29 | Last updated: November 1 2007 20:29

A top Yahoo official who has come under fire for the company's role in the 2004 imprisonment of a dissident in China apologised on Thursday for failing to tell US lawmakers that Yahoo knew more about the case than he initially acknowledged in testimony last year.

Michael Callahan, Yahoo's executive vice president and general counsel, said in a statement ahead of a congressional hearing next week that he "realised" that Yahoo had additional information about the nature of the probe into one of its users, Shi Tao, a journalist now serving a 10-year prison sentence in China, months after he testified that Yahoo had "no information" about the investigation.

Yahoo has faced intense criticism for its involvement in the case because, according to US lawmakers, police in Beijing only found Mr Shi after Yahoo provided them with his e-mail account, IP address log-on history, and the contents of his e-mails.

According to the lawmakers, at the time of Mr Callahan's earlier testimony Yahoo was in possession of a 2004 order issued by the Chinese government.

The order said that authorities were seeking information about a user on suspicions that he "illegally provided state secrets to foreign entities" – a charge that is often invoked in cases involving political dissidents.

"Months after I testified before two House subcommittees on Yahoo's approach to business in China, I realised Yahoo had additional information about a 2004 order issued by the Chinese government seeking information about a Yahoo China user," Mr Callahan said in the statement.

The existence of the order was made public after a San Francisco-based human rights group released the documents.

"I neglected to directly alert the committee of this new information and that oversight led to a misunderstanding that I deeply regret and have apologised to the committee for creating," Mr Callahan said.

He added that in consultations with committee staff they agreed that his 2006 testimony was "truthful".

He is expected to testify that a lawyer for Yahoo in Asia failed to brief him on the order because the lawyer did not believe it was significant.

The apology marks a shift in strategy at Yahoo, to strike a more conciliatory tone. Last month, the company said it was "grossly unfair" that the company

was being singled out by lawmakers on the House foreign relations committee for giving false information to Congress.

Jerry Yang, Yahoo's chief executive, will also testify at the hearing next week, and is expected to highlight the challenges US businesses face in countries that restrict access to information.

Yahoo gave up direct control of its China operations when it sold them to the Chinese business website Alibaba in 2005 after failing to come up with a business strategy that would enable it to win a significant share of the local internet portal market.

Yahoo could still be vulnerable to future human rights-related cases involving Yahoo China, since Alibaba's boss, Jack Ma, made no secret of his willingness to co-operate closely with Beijing's authorities and with any investigations into users.

Copyright The Financial Times Limited 2007
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Same, same, but different…

↑ Index

29. David Baratier
antioch in ohio
Fri 2 Nov 2007

I heard Antioch College in Yellow Springs OH will close, anyone know anymore info about this? Greatly appreciated, thanks --d

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

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30. David Baratier
what might be foetry
Fri 2 Nov 2007

Alan--

Through my experience with foetry I have found that assuming that the material was written by anyone other than the owner would not hold weight in general. From being a anonymous website, to revealing who "you" are, to creating an anonymous blog, to not choosing to justify your accusations with fact, to waiting for nearly six months to respond to charges leveled against you'all, to not allowing me to respond to unfounded accusations made against us and people I know, to having multiple addresses contact me to refute such charges, to those individuals (some purporting to be you, others just privy to the "info I sent," and copying that material in their accusatory material, to appearances on your website without permission, to my offering to sue you if the material was not removed, to someone removing the material and so on, I cannot say that one speaks as "being" from foetry has any weight. From editors, poets, and others on the end of your wrath that I have spoken with this is common. Accuse first, find out facts later. Your pseudonomynous existence makes it so that it is unclear who is speaking. Sorry you create so much confusion. Perhaps this blueholz thing is you. Or another screen to hide behind.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

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31. David Baratier
Will alexander
Fri 2 Nov 2007

To mention here, half the cover price of any copies of Will Alexander's Above the Human Nerve Domain (hard or soft cover) are donated to Will directly to cover his current difficulties from now until the end of November. If you want the hard cover pay us directly at: [redacted] for a total of $78 if you want the softcover the cost is $14. If you could send this around Will would greatly appreciate it. If you would like to send donations direct, make them out to Will Alexander to the address below. Thanks--

Be well

David Baratier, Editor

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32. CA Conrad
poets JACKSON MAC LOW and GIL OTT: 1979 interview /\\\/\\\\\/////\\\\\\\\\\/////\\\\\\\\\\/////////
Fri 2 Nov 2007

This marvelous interview has reached the surface once again. To read it go to:
http://phillysound.blogspot.com/2007_10_01_archive.html

Thanks to all who made this possible,
CAConrad

↑ Index

33. CA Conrad
HEY BALTIMORE! reading saturday
Fri 2 Nov 2007

Amy King
Bruce Covey
CAConrad

details: http://CAConradEVENTS.blogspot.com

see ya Baltimore friends!

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34. Elizabeth Switaj
Re: FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST AND PATHETIC MESS WORLD
Fri 2 Nov 2007

You know, I think it would be great to look at such pavlova as a model for poetry. I would like to write poems that so occupy the mind that one cannot think of war while reading them and that give one enough information to process that the brain demands a nap.

Elizabeth Kate Switaj
http://www.elizabethkateswitaj.net

On 11/2/07, Bobbie Lurie <[redacted]> wrote:
>
> Date: Wed, 31 Oct 2007 15:15:56 +0100
> From: Anny Ballardini <[redacted]>
> Subject: Re: recipes
>
> I'm lucky, I don't like eggs, :-)
>
> Anny, Gabrielle and everyone,
> What I omitted from this recipe was my true intention.
> Yes, it was meant for Catherine and her collection.
> But mostly it is my peace offering to the Middle East and the whole world
> looking about to be blown up. See, I figure, if
> ANYONEANYWHEREANYTIMEFOREVERMORE sits and eats this pavlova:
> THERE'S NO WAY ANYONE EATING THIS PAVLOVA IS GONNA THINK A BIT ABOUT
> WAR OR WHO SIDE THEY'RE ON AND AFTERWARDS HERE'S THE BEST PART: you need
> a nap--you've absolutely gotta sleep after eating this...

> Nowaynohow to blow up self and others in past-pavlova euphoria.
> So this is MY OFFERING FOR PEACE IN THE MIDDLE EAST.
> (i do pray it works...please "focus on pavlova"--world of ours pathetic
> mess)
>
>

↑ Index

35. **Pam Brown**

We have a reviewer for John Newlove

Fri 2 Nov 2007

Thanks everyone,
We have a reviewer for John Newlove's book for Jacket
magazine.
Cheerio from Pam

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

National Bingo Night. Play along for the chance to win $10,000 every week.
Download your gamecard now at Yahoo!7 TV.
http://au.blogs.yahoo.com/national-bingo-night/

↑ Index

36. **mIEKAL aND**

Wikipedia Becomes a Class Assignment

Fri 2 Nov 2007

(this would be a very useful assignment for the more adventurous profs out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)

Wikipedia Becomes a Class Assignment
By JESSICA MINTZ, AP Technology Writer

http://www.physorg.com/news113071167.html

(AP) -- Some academics cringe when students turn to Wikipedia as a reference for term papers.

Instead of asking students in her environmental history course to turn in one big paper at the end of the semester, she requires them either to write an original Wikipedia article or to do a major edit on an existing one.

The inspiration came to her as she prepared teaching materials for her class.

"I would find these things on Wikipedia," she said, and would think, "Gosh, this is awfully thin here. I wonder if my students could fill this in?"

Wikipedia has been vilified as a petri dish for misinformation, and the variable accuracy of its articles is a point Groom readily concedes. Since the advent of the Web, she said, the quality of sources students cite has deteriorated.

For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.

Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.

The exercise also gave students a taste of working in the real world of peer-reviewed research.

Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.

"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

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37. Jesse Glass

Latest Jacket: Jesse Glass poems and Picture Picture Picture

Fri 2 Nov 2007

Two poems--and--oh yes--a picture! (I'm in the midst of saying Yushya! Yushya! while carrying a portable shrine for the general good luck of the community.) Generally lucky, Jess

↑ Index

38. Barry Schwabsky
Re: RHETORIC
Fri 2 Nov 2007

Back in the day, one used to read Richard Lanham--not sure if that's still the case.

"J. Michael Mollohan" <[redacted]> wrote: Style: Strunk & White (period) Rhetoric: I used to have a good one my S.I. Hakawya, something like "Language and Thought in Action." Not sure of the exact title.

----- Original Message -----
From: "Dubravka Djuric"

To:

Sent: Thursday, November 01, 2007 8:05 AM
Subject: RHETORIC

DEAR LIST MEMBERS,

COULD ONY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE QUEST FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

↑ Index

39. Anny Ballardini
Re: recipes
Fri 2 Nov 2007

Bobbie, I will be happy with both chocolate and raspberries, don't worry! And before maybe that tasty brocomole that Mark Weiss carefully prepared,

cheers, Anny

On 11/1/07, Bobbie Lurie <[redacted]> wrote:
>
> Date: Wed, 31 Oct 2007 15:15:56 +0100
> From: Anny Ballardini <[redacted]>
> Subject: Re: recipes
>
> I'm lucky, I don't like eggs, :-)
>
> ANNY, I SWEAR YOU WON'T TASTE THE EGGS (ONLY EGG WHITES REMEMBER/ WHAT TO

> DO WITH THOSE
> YOKES IS ALWAYS THE QUESTION BUT...) EGG WHITES QUICKLY CAMOFLAUGED
> WITH SUGAR, BALSALMIC VINEGAR AND CHOCOLATE AND GABRIELLE, I DON'T CARE IF
> YOU DON'T GET
> A SINGLE PRESENT THIS BIRTHDAY/ IT SIMPLY WON'T MATTER: THIS PAVLOVA WILL
> START YOUR YEAR OUT
> RIGHT--BEST WISHES--BOBBI
>
> On 10/30/07, Gabrielle Welford <[redacted]> wrote:
> >
> > oh god! i'm fainting... and my birthday's coming up... :-)
> >
> > On Tue, 30 Oct 2007, Bobbie Lurie wrote:
> >
> > > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe
> it
> > > all to Nigella Lawson after 3 years in England, trying to make a
> pavlova
> > > cause pavlova's are big there (but this is the only one that's worked
> > > for me--and it's delicious!). I recommend this to EVERYONE as a
> > > replacement birthday cake or any other time a celebration is in order
> > > (which is always, of course, so please don't hesitate)(probably a good
> > > thing to include at poetry readings):
> > >
> > > CHOCOLATE RASPBERRY PAVLOVA
> > >
> > > for the chocolate meringue base:
> > > 6 egg whites
> > > 1 cup granulated sugar
> > > 3 tablespoons unsweetened cocoa powder, sifted
> > > 1 teaspoon balsamic or red wine vinegar
> > > 2 ounces bittersweet chocolate, finely chopped
> > >
> > > for the topping:
> > > 2 1/4/ cups heavy cream
> > > 1 very full pint raspberries
> > > 2-3 tablespoons coarsely grated
> > > bittersweet chocolate
> > >

> > >
> > > Preheat the oven to 350/ line baking sheet with parchment paper
> > >
> > > Beat egg whites until satiny peaks form/ then beat in sugar/ a
> spoonful
> > at a time until the meringue is stiff and shiny. Sprinkle over the cocoa
> and
> > vinegar and the chopped chocolate. Gently fold verything until cocoa is
> > thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9
> > inches in diameter, smoothing the sides and top. Place in the over, then
> > immediately turn the temperature down to 300 F/ cook for approx 1-1/4
> hrs
> > When it's ready it should look crisp around the edges and on the sides
> and
> > be dry on top/ when you prod the center you should feel the promise of
> > squidginess beneath your fingers. Turn off the oven and open the door
> > slightly, and let the chocolate meringue disk cool and completely.
> > > When you're ready to serve, invert onto a big, flat-bottomed plate.
> > Whisk the cream till thick but still soft and pile it on top of the
> > meringue, then scatter over the raspberries. Coarsely grate the chocolate
> so
> > that you get curls rather than rubble, as you don't want the
> raspberries'
> > luscious color and form to be obscured, and sprinke haphazardly over te
> top,
> > letting some fall, as it will, on the plate's rim.
> > >
> > > Note: always eat while wearing party hats (my suggestion)
> > > Bobbi Lurie
> > >
> > >
> _____
> > >
>
>
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! -
> http://mail.aol.com
>

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40. Alexander Jorgensen
Looking for two poets: Christopher Barnes & Scott Abels
Fri 2 Nov 2007

If this is you (you) or, perchance, you know him, them, might you pass along, preferably back channel, an e-mail -- or some form of unintrusive contact.

Sometimes I wonder, feel disillusioned because am trying to figure out what it means to be a poet, to whom am I 'speaking,' that what, going back to baseball, and you'd know something about this, you, but that what that makes a poet, his/her contribution worthy remembering (and for some reason am fixated on Earle Combs and Harry Hooper, even Lefty Gomez, the Ted Williams-type there, but then they'd spit on the crowd). I am trying to transcend these ordinary notions of relevance. Speaking with others, some of you included, am left, still, thinking about Simic, about Creeley, about all those meanings inscribed. Whew! I remember chatting with Harry Nudel, remember him, a bit scraggly and bitter, self-serving, but strangely enough, he said of RC, to paraphrase, that he would be the one on knees talking up to the cleaning lady for hours, and how those conversations made their way into process-oriented poems - this 'grace' of which I spoke (and grace was something I learnt living in a monastery, chatting with some of the most thoughtful individuals ever met, back then along the Austrian border, walking along hilltops to encounter a hundred-year-old grave with a bunch of fresh cut flowers, and in the wintertime, many of these monks having spent half-century imprisoned). I remember, too, chatting with some wonderfully talented folk in Kolkata, and we know how vital Kolkata is, don't we, all of us so entrenched in what is happening Stateside, who still believe something about duty to culture-at-large.

Anyway, I am still here.
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - One of many happy users:
http://www.fastmail.fm/docs/quotes.html

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41. James T Sherry
Saturday Nov 3: Madeline Gins & Chris Funkhouser Reading
Fri 2 Nov 2007

—

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42. Gary Sullivan
Reminder: FUNKHOUSER & GINS at Segue
Fri 2 Nov 2007

CHRIS FUNKHOUSER and MADELINE GINS

Saturday November 3, 4:00-6:00 p.m.
Segue Series at Bowery Poetry Club
308 Bowery, one block above Houston
$6 goes to support the readers

Chris Funkhouser was awarded a Fulbright Scholarship in 2006 to lecture and conduct research in Malaysia, where his CD-ROM eBook Selections 2.0 was produced at Multimedia University. Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995, a history of pre-WWW computerized poetry, has just been published by University of Alabama Press.

Madeline Gins: B-b-b-b-b-orn and intends never to die. Three of her eleven books: What the President Will Say and Do!; Helen Keller or Arakawa; Making Dying Illegal (co-author Arakawa). Three of five Arakawa + Gins' built works: Bioscleave House–East Hampton; Site of Reversible Destiny–Yoro; Reversible Destiny Lofts–Mitaka.

_____ Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now. http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=

↑ Index

43. Nicky Melville
the ShellSuit Massacre
Fri 2 Nov 2007

---

hi,

i'm currently working with another Scottish poet, Rodney Relax, as a 'band' performing poetry to experimental guitar based techno (poetechno?).

the text is a, mostly found, mosaic, taken from newspapers, election flyers and even, god forbid, T.S.Eliot, to reflect certain aspects of modern scottish/british life.

does anyone know of anything similar being done?

hope you can give it a listen.

here's a link to our myspace, where there are four tracks:

www.myspace.com/theshellsuitmassacremusic

and here's a link to a short video from one of our performances:

http://www.youtube.com/watch?v=KjCynEm-5yQ

awe thu best,
nick-e melville

Celeb spotting – Play CelebMashup and win cool prizes
https://www.celebmashup.com=

↑ Index

44. steve russell

Deep image, part 11: question.....

Fri 2 Nov 2007

---

i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R AMMONS, a singular voice who, as far as I know, has never been lumped into any particular kind of poetics. Has he influenced Language poets?

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45. David Chirot

Petition for Academic Freedom//Ad Hoc Committee to Defend the University

Fri 2 Nov 2007

From Jewish Voice for Peace "Muzzlewatch":

Articles in Haaretz and The Guardian have been appearing in recent months on the "New McCarthyism" in the USA and the dangers it is posing for freedom of speech, thought, research and for peace

Profs from top universities say no to false charges of anti-Semitism, attacks on academic freedom
http://www.muzzlewatch.com/?p=284

The sender also included this note:

please sign the attached petition

--
Sent via a FeedFlare link from a FeedBurner feed.
http://www.feedburner.com/fb/a/publishers/feedflare

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46. amy king
Weekend Warriors! New Work Up ...
Fri 2 Nov 2007

MIPOesias presents:

ARI BANIAS â€“ â€œwho is ghostâ€ â€“ â€œFrom Somewhere in the Middleâ€ â€“ â€œFind Love in Brooklyn Now!â€ â€“ â€œ If Fear Were the Teacherâ€

http://www.mipoesias.com/2007/banias_ari.htm

~~

KATE BELES â€“ â€œFaulknerâ€™s Caddyâ€ â€“ â€œCount Me Inâ€ â€“ â€œAn Apology for my Fatherâ€ â€“ â€œThe Signifiedâ€

http://www.mipoesias.com/2007/beles_kate.htm

~~

ANA BOZICEVIC-BOWLING â€“ â€œVoicemail Anthemâ€ â€“ â€œOrangesâ€ â€“ â€œFall Hopscotchâ€ â€“ â€œThe Moment of Love! (a Board Game)â€

http://www.mipoesias.com/2007/bowling-bozicevic_ana.htm

~~

DANIELLE PAFUNDA â€“ â€œThe Man in Your Life Will Exercise His Fink â€˜til it Wailâ€ - â€œPunishmentâ€

http://www.mipoesias.com/2007/pafunda_danielle.htm

~~

SAMPSON STARKWEATHER â€“ â€œA Review of a Review of Robert Olen Butlerâ€™s Severanceâ€ â€“ â€œPrussian Dance Steps are Making a Comeback, Or a Review of a Review of Zoli by Colum McCannâ€ â€“ â€œA Review of Ms. Pac-Manâ€

http://www.mipoesias.com/2007/starkweather_sampson.htm

~~

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Jim Knowles
http://www.mipoesias.com/2007/knowles_jim_review1.htm

Danielle Pafunda
http://www.mipoesias.com/2007/pafunda_danielle.htm

Stephanie Strickland
http://www.mipoesias.com/2007/strickland_stephanie.htm

Diane Wald
http://www.mipoesias.com/2007/wald_diane.htm

Enjoy!

Amy King
Editor
MiPOesias
http://www.mipoesias.com/

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47. Ann Bogle
Re: RHETORIC
Fri 2 Nov 2007

In a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time, [redacted] writes:

DEAR LIST MEMBERS,

COULD ONY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE QUEST FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

Alan Ainsworth's anthology 75 Arguments (McGraw-Hill Co's). AMB

********** See what's new at http://www.aol.com

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48. Christina E Lovin
Re: Wikipedia Becomes a Class Assignment
Fri 2 Nov 2007

I recently had a non-poet friend direct me to the Wikipedia entry for Li-Young Lee. I wasn't shocked because I know there are doofi (plural of doofus) out there.

I rest my case about Wikipedia and not only discourage my students, I absolutely forbid them from using Wikipedia for research.

I wonder if one Ms. Mintz students is responsible for the Li-Young Lee entry?

Christina

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Friday, November 02, 2007 1:32 AM
To: [redacted]
Subject: Wikipedia Becomes a Class Assignment

(this would be a very useful assignment for the more adventurous profs out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)

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By JESSICA MINTZ, AP Technology Writer

http://www.physorg.com/news113071167.html

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For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.

Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.

The exercise also gave students a taste of working in the real world of peer-reviewed research.

Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.

"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

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49. Jeff Davis

Jessica Smith this Sunday on Wordplay

Fri 2 Nov 2007

This week on WPVM.com's Wordplay: Charlottesville (and, formerly, Buffalo) poet Jessica Smith reads from her Organic Furniture Cellar and talks with host Jeff Davis about her work, which has spatial as well as temporal dimensions. The program broadcasts (and streams) at 4:00 PM on Sunday, and then is available from the station's archive page (http://wpvm.org/nav/archives/, just scroll down for Wordplay) as either a stream or a podcast.

Jeff Davis

On the web at http://naturespoetry.blogspot.com

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50. steve russell

Re: Petition for Academic Freedom//Ad Hoc Committee to Defend the University

Fri 2 Nov 2007

Included among vanishing cultures could be universities where supposedly academic freedom reigns.

David Chirot <[redacted]> wrote: From Jewish Voice for Peace "Muzzlewatch":

Articles in Haaretz and The Guardian have been appearing in recent months on the "New McCarthyism" in the USA and the dangers it is posing for freedom of speech, thought, research and for peace

Profs from top universities say no to false charges of anti-Semitism,
attacks on academic freedom
http://www.muzzlewatch.com/?p=284

The sender also included this note:

please sign the attached petition

--
Sent via a FeedFlare link from a FeedBurner feed.
http://www.feedburner.com/fb/a/publishers/feedflare

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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51. Simon DeDeo

wikipedia

Fri 2 Nov 2007

The coverage of poetry is pretty dire. The coverage of physics is amazing -- really well done, gone through with a fine toothed comb, and strictly policed for cranks.

I think on balance "we poets critics &c." should steer clear of wikipedia. The current network of blogging, websites, etc. is wonderfully decentralized and captures the sort of dynamism that is going on. People who want to learn about a new writer will get a great deal from jumping into someone's blog and following the linktrail.

The problem with wikipedia is that it has such "google juice". Once an article gets created on a subject, no matter how poor, it jumps to the top of the google results. In a sense, the crappy article becomes the "gateway" for the curious, and I don't think we want that.

↑ Index

52. Simon DeDeo

wikipedia (an example)

Fri 2 Nov 2007

---

http://www.google.com/search?q=j+h+prynne&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a

I think profs should ask -- do I want my class assignment to be the first thing someone clicks on when they google Prynne?

http://en.wikipedia.org/wiki/J._H._Prynne

↑ Index

53. Suzanne Burns

Re: Ahadada Presents Kittihood By The Pussipo Collective, A New E-Chapbook

Fri 2 Nov 2007

How does one become a Pussipo collaborator?

This is AWESOME. :-)

On 9/18/07, Jesse Glass <[redacted]> wrote:
>
> Catherine Daly and her Pussipo collaborators continue to deconstruct
> Hello Kitty in this wonderful, pink e-anthology. Cathy Eisenhower,
> Elisa Gabbert, Danielle Pafunda, and Kathrine Varnes all lend a paw and
> a claw, and it's perfectly free for the clicking at
> www.ahadadabooks.com. Enjoy! Jess
>

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54. Christina E Lovin

Re: antioch in ohio

Fri 2 Nov 2007

I was in attendance at and honored to be the Judson Jerome Scholar at this past summer's Antioch Writers' Workshop. The announcement had just been made

about the college closing. There were several announcements during the workshop regarding the closing. This is from the website:

Response to the Announcement of Antioch College's Closing

The Antioch Writers' Workshop is deeply saddened by the announcement of the closing of Antioch College in July of 2008.

The Antioch Writers' Workshop will continue to present its annual summer writing conference in Yellow Springs, Ohio, this year and for many years to come. Although the workshop originated at Antioch College in 1986, in 1993 a 501(C)(3) nonprofit entity was created, the Yellow Springs Writers' Workshop, and we have operated as an independent organization, separate from Antioch College, for the past 14 years.

The Antioch Writers' Workshop recognizes Antioch College's tradition of literary excellence, with such notable writing alumni as Lawrence Block, Ralph Keyes, Sylvia Nasar, Louis Sachar, Dava Sobel, Mark Strand, and Rod Serling. It is our fervent hope that Antioch College will be able to restore itself and reopen in the future.

The Antioch Writers' Workshop will continue to partner with Antioch University McGregor to provide continuing education credit opportunities for our participants

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of David Baratier
Sent: Friday, November 02, 2007 12:12 AM
To: [redacted]
Subject: antioch in ohio

I heard Antioch College in Yellow Springs OH will close, anyone know anymore info about this? Greatly appreciated, thanks --d

Be well

David Baratier, Editor

Pavement Saw Press
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55. Christina E Lovin

Re: Wikipedia Becomes a Class Assignment

Fri 2 Nov 2007

Apparently, the interjected notes about Li-Young have been removed. But they were there two days ago...and it was pretty disgusting to see what someone could so easily add to an entry.

Sorry. I should have checked before sending out my former note.

I still stand by my prohibition of Wikipedia for my students' research. I do understand how it might be helpful to have students correct or add information.

Christina

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From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Christina E Lovin
Sent: Friday, November 02, 2007 4:16 PM
To: [redacted]
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"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

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56. **chax**
Re: RHETORIC
Fri 2 Nov 2007

Six Lectures on Sound and Meaning might be one good place to start in the works of Roman Jakobson, but I would think his work would be key to take into

account in any study since, of rhetoric. And Kenneth Burke, A Rhetoric of Motives, and other works, would be key, as well.

charles

> *In a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time,*
> [redacted] *writes:*
>
> *DEAR LIST MEMBERS,*
>
> *COULD ONY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.*
>
> *THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE*
> *QUEST*
> *FOR EFFECTIVE COMMUNICATION*
>
> *THANKS IN ADVANCE*
>
> *Alan Ainsworth's anthology 75 Arguments (McGraw-Hill Co's). AMB*
>
> ********** *See what's new at http://www.aol.com*

↑ Index

57. **Ryan Daley**

Re: Wikipedia Becomes a Class Assignment

Fri 2 Nov 2007

I've assigned "wiki-subversion" assignments to students: alter the text of a Wiki page and print it up.

What's the point of this?

After students see how easy it is to create a false or misleading entry, they reconsider (or pause, at least) when taking information from the Internet.

-Ryan

On Nov 2, 2007 4:15 PM, Christina E Lovin <[redacted]> wrote:
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Re: Wikipedia Becomes a Class Assignment

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I have found entries on poets I like a lot to be, well, not deep, but not inaccurate. See entries on Hugo Ball, Susan Howe, Harryette Mullen, Jackson Mac Low, and Alice Notley, among others.

Still, I agree that these are not places I would advise students to go when researching a topic. Particularly they are not places I would advise students to stop, i.e. the information found on Wikipedia is usually just the surface, even when it's not incorrect.

charles

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↑ Index

59. **Ryan Daley**

Re: Wikipedia Becomes a Class Assignment

Fri 2 Nov 2007

I avoid Wikipedia problems in classes by telling students that they're welcome to use Wikipedia to find links to original articles/sources, but that the Wiki text itself is off-limits.

-ryan

On Nov 2, 2007 5:15 PM, Christina E Lovin <[redacted]> wrote:
> Apparently, the interjected notes about Li-Young have been removed. But
> they were there two days ago...and it was pretty disgusting to see what
> someone could so easily add to an entry.
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> Sorry. I should have checked before sending out my former note.
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> I still stand by my prohibition of Wikipedia for my students' research. I
> do understand how it might be helpful to have students correct or add
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60. Barry Schwabsky

Re: Wikipedia Becomes a Class Assignment

Fri 2 Nov 2007

Alternatively, one could workk to make the entires on poetry better. More free work, just what we need! But seriously, I love Wikipedia and I use it all the time and find it very helpful. Example: Not long ago, I was writing a piece on a painter who'd painted some paintings of the Merritt Parkway. Well, you would not believe the amount of info on the Merritt Parkway that's on Wikipedia. Not that I needed to cite any of it--just that I could feel confident that nothing I was going to say in passing about the Merritt Parkway would actually be wrong. Fantastic. Why there isn't as much information on a poet as on a highway is what I'd like to know. I've donated money to Wikipedia but if I had more time, I'd donate that too.

[redacted] wrote: Not knowing much about Li-Young Lee (I heard him read once, tried to read his work a couple of times, but it was not a kind of poetry in which I was interested, at least at that time), but wanting to learn, I'd be interested in your report of just what is wrong about the Wikipedia entry for him.

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61. Jim Andrews
Re: Wikipedia Becomes a Class Assignment
Fri 2 Nov 2007

Personally, I find Wikipedia very useful. And I expect this is true for millions of people.

Students have to know how to use it. Because they certainly are going to use it. Don't put your head in the sand and pretend otherwise.

They have to learn how verify information on the Internet. And to be very careful about using information they haven't verified.

We all have fallen for false information at one time or another on the Internet.

Whenever I've been involved in a story that ended up in a newspaper, I've been amazed at how inaccurate the details were in the newspaper. Of course it isn't just the newspapers or the Internet where false information occurs frequently.

The kids need to learn to be critical, to become media literate. You don't get that way by being instructed to simply avoid things like Wikipedia. Deal with it. I like the assignment to introduce falsities into Wikipedia. Good one. As long as they don't get tagged by the Wikipedians as bandits.

Concerning Simon's point about not liking Wikipedia concerning its 'coverage' of poets and poetry and preferring, instead, blogs and sites and such, I agree that Wikipedia is no substitute for all other sources of information.

Centrality that connects to the periphery is also useful. Connect the central to the peripheral. How's that for an assignment?

ja
http://vispo.com

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62. Dillon Westbrook

Re: Wikipedia Becomes a Class Assignment

Fri 2 Nov 2007

I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and Encyclopedia Britannica (sorry, can't afford the nature subscription to link to that study, but an intrepid person could probably dig it up). The result was that the two were dead even, which says one thing pretty clearly- encyclopedias are what they are, curiosity saters and occasional beacons to better sources, but not research material. Personally, I commend wikipedia for how good it is on current events, its "news worthy" entries on recent events are occasionally better than AP.

I've found decent stuff on poets like Robert Duncan or H.D., scant little on some more recent (curious to go check out the entry on Susan Howe though). Even more offensive to me were entries on jazz musicians, particularly drummers- there was a large scrolling page for Louis Bellson and barely a paragraph for Kenny Clarke, the latter being, with no disrespect to Louis, appreciably more important to the history of the music and his instrument. The expression of race bias was fairly obvious to me. Might go back and check if the phenomenon repeats itself in literature (how does Langston Hughes' page compare to Carl Sandburg's?)

Dillon

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63. **Jason Quackenbush**

Re: Wikipedia Becomes a Class Assignment

Fri 2 Nov 2007

I couldn't agree more. My Mom is a Library Media Specialist who teaches K-12, and one of the things she's always doing when teaching kids research skills is explaining to them the importance of using the internet properly. Wikipedia is a good example of that. She actually did one lesson last year where she and I conspired to a couple of changes to the wikipedia article about her school district right before the class she was teaching looked at it. the information was wildly incorrect and the object of the lesson was to try to figure out how to find out the correct information. lots of fun was had all around.

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↑ Index

64. Christina Lovin

Re: Wikipedia Becomes a Class Assignment

Fri 2 Nov 2007

Good ideas for debunking Internet junk, guys. I'm sure if you're teaching graduate students, they understand the need for further research (or I would hope so, at least), and could effectively use a web tool such as Wikipedia. Many undergrads (particularly in freshman comp) are only looking for a source to lift a couple of quotes from, then include on their Bibliography or Works Cited page, regardless of the validity.

Case in point: the "Male Pregnancy" webpage (http://www.malepregnancy.com/). Looks pretty real, has testimonials, and a real-time "monitor" that shows the father's heart beat (or the "baby's"). Unfortunately, Mr. Lei has been pregnant for at least three semesters now (and I don't mean trimesters!). It's a good website to help show students how any website can be set up to look legit.

Thanks for the input.

Christina

---------- Original message from Jason Quackenbush <[redacted]>: ----------

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65. David A. Kirschenbaum

Advertise in The Portable Boog Reader 2

Fri 2 Nov 2007

Please forward

Advertise in

Boog City 47: The Portable Boog Reader 2,
An Anthology of New York City Poetry

Edited by
Laura Elrick, Brenda Iijima, Mark Lamoureux,
Christina Strong, Rodrigo Toscano, and me

We¹re going to be distributing 2,500 copies of a 24-page issue of our tabloid-size paper Boog City--roughly the equivalent in size of a 96-page, 6² x 9² anthology-- throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Deadline

--Thurs. Dec. 20-Ad copy to editor
--Sat. Dec. 29-Issue to be distributed

Email to reserve ad space ASAP

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thanks,
David

--
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NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

66. Alan Sondheim

human modeling talk at Society for Lit. Sci. and the Arts, Portland ME

Sat 3 Nov 2007

Talk on human modeling at SLSA, apologies for lack of video examples, maybe not worth listening to, the work has been online though - Alan

http://www.asondheim.org/modeling.mp3

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67. Fluffy Singler

Re: Wikipedia Becomes a Class Assignment

Sat 3 Nov 2007

I encourage that kind of use as well--as a "first stop" for basic facts and for finding links to other sources. I also tell my students that anything they find on Wikipedia is only a beginning and all facts need to be checked against other sources. And for that matter, I use that to discuss the way in which *all* sources should really be questioned, interrogated, and double-checked, from the most basic kind of "facts" to scholarly theories and assertions.

Wikipedia actually has much more to offer than as a "reference" the way most undergraduates use it. I'm doing my dissertation on spoken word and I have used Wikipedia to look at how people with a vested interest in the various terms around spoken word, performance poetry and poetry slam have used Wikipedia as a forum to define and debate what the various definitions mean--and how they have attempted to use Wikipedia to reify those terms as well.

All in all, Wikipedia can be used very productively in fact, not so much as a credible source in itself, but as a great way to engage students in conversations about the nature and process of knowledge production.

-----Original Message-----
From: Ryan Daley [mailto:[redacted]]
Sent: Friday, November 02, 2007 5:26 PM
Subject: Re: Wikipedia Becomes a Class Assignment

I avoid Wikipedia problems in classes by telling students that they're welcome to use Wikipedia to find links to original articles/sources, but that the Wiki text itself is off-limits.

-ryan

On Nov 2, 2007 5:15 PM, Christina E Lovin <[redacted]> wrote:
> Apparently, the interjected notes about Li-Young have been removed. But
> they were there two days ago...and it was pretty disgusting to see what

> someone could so easily add to an entry.
>
> Sorry. I should have checked before sending out my former note.
>
> I still stand by my prohibition of Wikipedia for my students' research. I
> do understand how it might be helpful to have students correct or add
> information.
>
> Christina
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Christina E Lovin
> Sent: Friday, November 02, 2007 4:16 PM
> To: [redacted]
> Subject: Re: Wikipedia Becomes a Class Assignment
>
> I recently had a non-poet friend direct me to the Wikipedia entry for
> Li-Young Lee. I wasn't shocked because I know there are doofi (plural of
> doofus) out there.
>
> I rest my case about Wikipedia and not only discourage my students, I
> absolutely forbid them from using Wikipedia for research.
>
> I wonder if one Ms. Mintz students is responsible for the Li-Young Lee
> entry?
>
> Christina
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of mIEKAL aND
> Sent: Friday, November 02, 2007 1:32 AM
> To: [redacted]
> Subject: Wikipedia Becomes a Class Assignment
>
> (this would be a very useful assignment for the more adventurous
> profs out there, especially since a large majority of the innovative
> poetry & fiction entries really could use some attention & fresh
> blood. ~mIEKAL)
>
> Wikipedia Becomes a Class Assignment

> By JESSICA MINTZ, AP Technology Writer
>
> http://www.physorg.com/news113071167.html
>
> (AP) -- Some academics cringe when students turn to Wikipedia as a
> reference for term papers.
>
> Instead of asking students in her environmental history course to
> turn in one big paper at the end of the semester, she requires them
> either to write an original Wikipedia article or to do a major edit
> on an existing one.
>
> The inspiration came to her as she prepared teaching materials for
> her class.
>
> "I would find these things on Wikipedia," she said, and would think,
> "Gosh, this is awfully thin here. I wonder if my students could fill
> this in?"
>
> Wikipedia has been vilified as a petri dish for misinformation, and
> the variable accuracy of its articles is a point Groom readily
> concedes. Since the advent of the Web, she said, the quality of
> sources students cite has deteriorated.
>
> For her students, the Wikipedia experiment was "transformative," and
> students' writing online proved better than the average undergrad
> research paper.
>
> Knowing their work was headed for the Web, not just one harried
> professor's eyes, helped students reach higher - as did the standards
> set by the volunteer "Wikipedians" who police entries for accuracy
> and neutral tone, Groom said.
>
> The exercise also gave students a taste of working in the real world
> of peer-reviewed research.
>
> Most of the articles were well received, but Groom said some students
> caught heat from Wikipedia editors for doing exactly what college
> students are trained to do: write an argumentative, critical essay.
>
> "Some people were a little rude," she said of the anonymous Wikipedia
> editors. Ultimately, she had to teach the students the difference

> between good secondary research and the average college paper.
>
> "You don't get to say that last little bit on, 'This is why this is
> the truth and the way,'" she said.
>

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68. Pierre Joris

Re: Deep image, part 11: question.....

Sat 3 Nov 2007

Ammons, Merwin & co. have to my my knowledge not influenced the L- poets. The original Deep Image poets, that is Jerome Rothenberg & Robert Kelly (before the name got hijacked by Bly, Merwin etc) have however been important in different ways for some of the L-poets. – Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

> *i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R AMMONS, a singular voice who, as far as I know, has never been lumped into any particular kind of poetics. Has he influenced Language poets?*
>
> _____
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com

Nomadics blog: http://pjoris.blogspot.com

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69. Bobbie Lurie

FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST

Sat 3 Nov 2007

---

ate: Fri, 2 Nov 2007 13:03:56 +0800
rom: Elizabeth Switaj <[redacted]>
ubject: Re: FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST AND
ATHETIC MESS WORLD

ou know, I think it would be great to look at such pavlova as a model for oetry. I would like to write poems that so occupy the mind that one cannot hink of war while reading them and that give one enough information to rocess that the brain demands a nap. Elizabeth Kate Switaj ttp://www.elizabethkateswitaj.net

Dear Elizabeth, Yes. Me too. How simple it truly is (is it?)(could it ever be?)(I truly hope so): all the hateful images we are filled with/ all the hateful rhetoric/ and yet I'm sure a slice of delicious pavlova offered with a sense of peace and "cease fire" (tea or coffee? that's up for grabs...)could unite us all (at least for a moment--and isn't life simply filled with moments?). And yes, a rest afterwards. A nap. Why not? A break from all the fighting and the killing...What a great poetry this would be: our common humanity: longing for something sweet and delicious and unifying... thank you for answering, Bobbi Lurie

n 11/2/07, Bobbie Lurie <[redacted]> wrote:

Date: Wed, 31 Oct 2007 15:15:56 +0100
From: Anny Ballardini <[redacted]>
Subject: Re: recipes

I'm lucky, I don't like eggs, :-)

Anny, Gabrielle and everyone,
What I omitted from this recipe was my true intention.
Yes, it was meant for Catherine and her collection.
But mostly it is my peace offering to the Middle East and the whole world looking about to be blown up. See, I figure, if
ANYONEANYWHEREANYTIMEFOREVERMORE sits and eats this pavlova:
THERE'S NO WAY ANYONE EATING THIS PAVLOVA IS GONNA THINK A BIT ABOUT
WAR OR WHO SIDE THEY'RE ON AND AFTERWARDS HERE'S THE BEST

PART: you need
a nap--you've absolutely gotta sleep after eating this...
Nowaynohow to blow up self and others in past-pavlova euphoria.
So this is MY OFFERING FOR PEACE IN THE MIDDLE EAST.
(i do pray it works...please "focus on pavlova"--world of ours pathetic
mess)

Date: Fri, 2 Nov 2007 16:21:19 +1100
rom: Pam Brown <[redacted]>
ubject: We have a reviewer for John Newlove
Thanks everyone,
e have a reviewer for John Newlove's book for Jacket
agazine.
heerio from Pam

_____
Blog : http://thedeletions.blogspot.com/
eb site : Pam Brown - http://www.geocities.com/p.brown/
ssociate editor : Jacket - http://jacketmagazine.com/index.html

_____

ational Bingo Night. Play along for the chance to win $10,000 every week.
ownload your gamecard now at Yahoo!7 TV. http://au.blogs.yahoo.com/national-
bingo-night/

Date: Fri, 2 Nov 2007 00:32:24 -0500
rom: mIEKAL aND <[redacted]>
ubject: Wikipedia Becomes a Class Assignment
(this would be a very useful assignment for the more adventurous
rofs out there, especially since a large majority of the innovative
oetry & fiction entries really could use some attention & fresh
lood. ~mIEKAL)
Wikipedia Becomes a Class Assignment
y JESSICA MINTZ, AP Technology Writer
http://www.physorg.com/news113071167.html
(AP) -- Some academics cringe when students turn to Wikipedia as a
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For her students, the Wikipedia experiment was "transformative," and
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Knowing their work was headed for the Web, not just one harried
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The exercise also gave students a taste of working in the real world
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Most of the articles were well received, but Groom said some students
aught heat from Wikipedia editors for doing exactly what college
tudents are trained to do: write an argumentative, critical essay.
"Some people were a little rude," she said of the anonymous Wikipedia
ditors. Ultimately, she had to teach the students the difference
etween good secondary research and the average college paper.
"You don't get to say that last little bit on, 'This is why this is
he truth and the way,'" she said.

Date: Fri, 2 Nov 2007 15:31:52 +0900
rom: Jesse Glass <[redacted]>
ubject: Latest Jacket: Jesse Glass poems and Picture Picture Picture
Two poems--and--oh yes--a picture! (I'm in the midst of saying Yushya!
ushya! while carrying a portable shrine for the general good luck of
he community.) Generally lucky, Jess

Date: Fri, 2 Nov 2007 06:38:29 +0000
rom: Barry Schwabsky <[redacted]>
ubject: Re: RHETORIC
Back in the day, one used to read Richard Lanham--not sure if that's still the
ase.
"J. Michael Mollohan" <[redacted]> wrote: Style: Strunk & White
period)
hetoric: I used to have a good one my S.I. Hakawya, something like
Language and Thought in Action." Not sure of the exact title.

---- Original Message -----
rom: "Dubravka Djuric"

o:
Sent: Thursday, November 01, 2007 8:05 AM
ubject: RHETORIC

EAR LIST MEMBERS,
COULD ONY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.
THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE QUEST
OR EFFECTIVE COMMUNICATION
THANKS IN ADVANCE

Date: Fri, 2 Nov 2007 08:22:32 +0100
rom: Anny Ballardini <[redacted]>
ubject: Re: recipes
Bobbie, I will be happy with both chocolate and raspberries, don't worry!
nd before maybe that tasty brocomole that Mark Weiss carefully prepared,
cheers, Anny
On 11/1/07, Bobbie Lurie <[redacted]> wrote:

Date: Wed, 31 Oct 2007 15:15:56 +0100
From: Anny Ballardini <[redacted]>
Subject: Re: recipes

I'm lucky, I don't like eggs, :-)

ANNY, I SWEAR YOU WON'T TASTE THE EGGS (ONLY EGG WHITES REMEMBER/ WHAT TO
DO WITH THOSE
YOKES IS ALWAYS THE QUESTION BUT...) EGG WHITES QUICKLY CAMOFLAUGED
WITH SUGAR, BALSALMIC VINEGAR AND CHOCOLATE AND GABRIELLE, I DON'T CARE IF
YOU DON'T GET
A SINGLE PRESENT THIS BIRTHDAY/ IT SIMPLY WON'T MATTER: THIS PAVLOVA WILL
START YOUR YEAR OUT
RIGHT--BEST WISHES--BOBBI

On 10/30/07, Gabrielle Welford <[redacted]> wrote:
>
> oh god! i'm fainting... and my birthday's coming up... :-)
>

> On Tue, 30 Oct 2007, Bobbie Lurie wrote:
>
> > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it
> > all to Nigella Lawson after 3 years in England, trying to make a pavlova
> > cause pavlova's are big there (but this is the only one that's worked
> > for me--and it's delicious!). I recommend this to EVERYONE as a
> > replacement birthday cake or any other time a celebration is in order
> > (which is always, of course, so please don't hesitate)(probably a good
> > thing to include at poetry readings):
> >
> > CHOCOLATE RASPBERRY PAVLOVA
> >
> > for the chocolate meringue base:
> > 6 egg whites
> > 1 cup granulated sugar
> > 3 tablespoons unsweetened cocoa powder, sifted
> > 1 teaspoon balsamic or red wine vinegar
> > 2 ounces bittersweet chocolate, finely chopped
> >
> > for the topping:
> > 2 1/4/ cups heavy cream
> > 1 very full pint raspberries
> > 2-3 tablespoons coarsely grated
> > bittersweet chocolate
> >
> >
> > Preheat the oven to 350/ line baking sheet with parchment paper
> >
> > Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful
> at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and
> vinegar and the chopped chocolate. Gently fold verything until cocoa is
> thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9
> inches in diameter, smoothing the sides and top. Place in the over, then
> immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs
> When it's ready it should look crisp around the edges and on the sides and
> be dry on top/ when you prod the center you should feel the promise of

> squidginess beneath your fingers. Turn off the oven and open the door
> slightly, and let the chocolate meringue disk cool and completely.
> > When you're ready to serve, invert onto a big, flat-bottomed plate.
> Whisk the cream till thick but still soft and pile it on top of the
> meringue, then scatter over the raspberies. Coarsely grate the chocolate so
> that you get curls rather than rubble, as you don't want the raspberries'
> luscious color and form to be obscured, and sprinke haphazardly over te top,
> letting some fall, as it will, on the plate's rim.
> >
> > Note: always eat while wearing party hats (my suggestion)
> > Bobbi Lurie
> >
> >

_____

> >

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

---------- Date: Fri, 2 Nov 2007 01:44:21 -0700 rom: Alexander Jorgensen <[redacted]> ubject: Looking for two poets: Christopher Barnes & Scott Abels If this is you (you) or, perchance, you know him, them, might you pass long, referably back channel, an e-mail -- or some form of unintrusive ontact. Sometimes I wonder, feel disillusioned because am trying to figure out hat it means to be a poet, to whom am I 'speaking,' that what, going ack to baseball, and you'd know something about this, you, but that hat that makes a poet, his/her contribution worthy remembering (and for ome reason am fixated on Earle Combs and Harry Hooper, even Lefty omez, the Ted Williams-type there, but then they'd spit on the crowd). am trying to transcend these ordinary notions of relevance. Speaking ith others, some of you included, am left, still, thinking about Simic, bout Creeley, about all those meanings inscribed. Whew! I remember hatting with Harry Nudel, remember him, a bit scraggly and bitter, elf-serving, but strangely enough, he said of RC, to paraphrase, that e would be the one on knees talking up to the cleaning lady for hours, nd how those conversations made their way into process-oriented poems - his 'grace' of which I spoke (and grace was something I learnt living n a monastery, chatting with some of the most thoughtful individuals ver met, back then along the Austrian border, walking along hilltops to ncounter a hundred-year-old grave with a bunch of fresh cut flowers, nd in the wintertime, many of these monks having

spent half-century mprisoned). I remember, too, chatting with some wonderfully talented olk in Kolkata, and we know how vital Kolkata is, don't we, all of us o entrenched in what is happening Stateside, who still believe omething about duty to culture-at-large.

nyway, I am still here.
-
Alexander Jorgensen
[redacted]
--
ttp://www.fastmail.fm - One of many happy users:
http://www.fastmail.fm/docs/quotes.html

Date: Fri, 2 Nov 2007 08:19:22 -0400
rom: Gary Sullivan <[redacted]>
ubject: Reminder: FUNKHOUSER & GINS at Segue
CHRIS FUNKHOUSER and MADELINE GINS
20
aturday November 3, 4:00-6:00 p.m.
egue Series at Bowery Poetry Club
08 Bowery, one block above Houston
6 goes to support the readers
20
hris Funkhouser was awarded a Fulbright Scholarship in 2006 to lecture and=
conduct research in Malaysia, where his CD-ROM eBook Selections 2.0 was pr=
duced at Multimedia University. Prehistoric Digital Poetry: An Archaeology=
of Forms, 1959-1995, a history of pre-WWW computerized poetry, has just be=
n published by University of Alabama Press.
20
adeline Gins: B-b-b-b-b-orn and intends never to die. Three of her eleven =
ooks: What the President Will Say and Do!; Helen Keller or Arakawa; Making=
Dying Illegal (co-author Arakawa). Three of five Arakawa + Gins=92 built w=
rks: Bioscleave House=96East Hampton; Site of Reversible Destiny=96Yoro;
R=
versible Destiny Lofts=96Mitaka.

_____
indows Live Hotmail and Microsoft Office Outlook =96 together at last. =A0=
et it now.
ttp://office.microsoft.com/en-us/outlook/HA102225181033.aspx?
pid=3DCL10062=
971033=

Date: Fri, 2 Nov 2007 13:50:23 +0000
rom: Nicky Melville <[redacted]>
ubject: the ShellSuit Massacre
hi,
i'm currently working with another Scottish poet, Rodney Relax, as a 'band'=
performing poetry to experimental guitar based techno (poetechno?). =20
the text is a, mostly found, mosaic, taken from newspapers, election flyers=
and even, god forbid, T.S.Eliot, to reflect certain aspects of modern scot=
ish/british life.=20
does anyone know of anything similar being done?
hope you can give it a listen.
here's a link to our myspace, where there are four tracks:
www.myspace.com/theshellsuitmassacremusic
and here's a link to a short video from one of our performances:
http://www.youtube.com/watch?v=3DKjCynEm-5yQ
awe thu best,=20
ick-e melville

---

eleb spotting =96 Play CelebMashup and win cool prizes
ttps://www.celebmashup.com=

Date: Fri, 2 Nov 2007 07:59:52 -0700
rom: steve russell <[redacted]>
ubject: Deep image, part 11: question.....
i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE"
ost. Merwin, James Wright: these 2 poets have had the most significant
nfluence over my way of looking at poetry. But deep image poetry strikes
e as a largely intuitive enterprise, a way of looking at the major poets who
ame into prominence during the sixties. I'm curious: HAS MERWIN been an
nfluence in the LANGUAGE school? & what about my favorite iconoclast, A R
MMONS, a singular voice who, as far as I know, has never been lumped into
any
articular kind of poetics. Has he influenced Language poets?

---

o You Yahoo!?
ired of spam? Yahoo! Mail has the best spam protection around
ttp://mail.yahoo.com

Date: Thu, 1 Nov 2007 21:11:58 -0700
rom: David Baratier <[redacted]>
ubject: antioch in ohio

I heard Antioch College in Yellow Springs OH will close, anyone know anymore nfo about this? Greatly appreciated, thanks --d

e well
David Baratier, Editor
Pavement Saw Press
21 Empire Street
ontpelier OH 43543
ttp://pavementsaw.org
Subscribe to our e-mail listserv at
ttp://pavementsaw.org/list/?p=subscribe&id=1

_____
o You Yahoo!?
ired of spam? Yahoo! Mail has the best spam protection around
ttp://mail.yahoo.com

Date: Fri, 2 Nov 2007 08:18:33 -0400
rom: James T Sherry <[redacted]>
ubject: Saturday Nov 3: Madeline Gins & Chris Funkhouser Reading
---
Date: Fri, 2 Nov 2007 11:06:12 -0700
rom: David Chirot <[redacted]>
ubject: Petition for Academic Freedom//Ad Hoc Committee to Defend the niversity
From Jewish Voice for Peace "Muzzlewatch":
Articles in Haaretz and The Guardian have been appearing in recent months on he "New McCarthyism" in the USA and the dangers it is posing for freedom of peech, thought, research and for peace
Profs from top universities say no to false charges of anti-Semitism,
ttacks on academic freedom
ttp://www.muzzlewatch.com/?p=284
The sender also included this note:
please sign the attached petition
--
ent via a FeedFlare link from a FeedBurner feed.
ttp://www.feedburner.com/fb/a/publishers/feedflare

Date: Fri, 2 Nov 2007 12:52:58 -0700
rom: amy king <[redacted]>
ubject: Weekend Warriors! New Work Up ...
  MIPOesias presents:

ARI BANIAS â€“ â€œwho is ghostâ€ â€“ â€œFrom Somewhere in the Middleâ€ â€“ â€œFind Love in rooklyn Now!â€ â€“ â€œ If Fear Were the Teacherâ€

http://www.mipoesias.com/2007/banias_ari.htm

~~

KATE BELES â€“ â€œFaulknerâ€™s Caddyâ€ â€“ â€œCount Me Inâ€ â€“ â€œAn Apology for my Fatherâ€ â€“ The Signifiedâ€

http://www.mipoesias.com/2007/beles_kate.htm

~~

ANA BOZICEVIC-BOWLING â€“ â€œVoicemail Anthemâ€ â€“ â€œOrangesâ€ â€“ â€œFall Hopscotchâ€ â€“ The Moment of Love! (a Board Game)â€

http://www.mipoesias.com/2007/bowling-bozicevic_ana.htm

~~

DANIELLE PAFUNDA â€“ â€œThe Man in Your Life Will Exercise His Fink â€˜til it Wailâ€ â€œPunishmentâ€

http://www.mipoesias.com/2007/pafunda_danielle.htm

~~

SAMPSON STARKWEATHER â€“ â€œA Review of a Review of Robert Olen Butlerâ€™s everanceâ€ â€“ â€œPrussian Dance Steps are Making a Comeback, Or a Review of a eview of Zoli by Colum McCannâ€ â€“ â€œA Review of Ms. Pac-Manâ€

http://www.mipoesias.com/2007/starkweather_sampson.htm

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Jim Knowles
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Stephanie Strickland
http://www.mipoesias.com/2007/strickland_stephanie.htm

Diane Wald
http://www.mipoesias.com/2007/wald_diane.htm

Enjoy!

Amy King
Editor
MiPOesias
http://www.mipoesias.com/

_____
o You Yahoo!?
ired of spam? Yahoo! Mail has the best spam protection around
ttp://mail.yahoo.com

Date: Fri, 2 Nov 2007 15:53:02 EDT
rom: Ann Bogle <[redacted]>
ubject: Re: RHETORIC

n a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time,
[redacted] writes:
DEAR LIST MEMBERS,
COULD ONY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.
THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE QUEST
OR EFFECTIVE COMMUNICATION
THANKS IN ADVANCE

lan Ainsworth's anthology 75 Arguments (McGraw-Hill Co's). AMB

********** See what's new at http://www.aol.com
---------- Date: Fri, 2 Nov 2007 16:25:05 -0400 rom: Jeff Davis <[redacted]> ubject: Jessica Smith this Sunday on Wordplay This week on WPVM.com's Wordplay: Charlottesville (and, formerly, Buffalo) poet essica Smith reads from her Organic Furniture Cellar and talks with host Jeff avis about her work, which has spatial as well as temporal dimensions. The rogram broadcasts (and streams) at 4:00 PM on Sunday, and then is available rom the station's archive page (http://wpvm.org/nav/archives/, just scroll down or Wordplay) as either a stream or a podcast.

eff Davis

On the web at http://naturespoetry.blogspot.com

Date: Fri, 2 Nov 2007 13:33:50 -0700
rom: steve russell <[redacted]>
ubject: Re: Petition for Academic Freedom//Ad Hoc Committee to Defend the niversity
Included among vanishing cultures could be universities where supposedly cademic freedom reigns.
David Chirot <[redacted]> wrote: From Jewish Voice for Peace Muzzlewatch":
Articles in Haaretz and The Guardian have been appearing in recent months on he "New McCarthyism" in the USA and the dangers it is posing for freedom of peech, thought, research and for peace
Profs from top universities say no to false charges of anti-Semitism, ttacks on academic freedom
ttp://www.muzzlewatch.com/?p=284
The sender also included this note:
please sign the attached petition
--
ent via a FeedFlare link from a FeedBurner feed.
ttp://www.feedburner.com/fb/a/publishers/feedflare

_____
o You Yahoo!?
ired of spam? Yahoo! Mail has the best spam protection around
ttp://mail.yahoo.com

Date: Fri, 2 Nov 2007 16:15:45 -0400
rom: Christina E Lovin <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
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I wonder if one Ms. Mintz students is responsible for the Li-Young Lee ntry?
Christina
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rom: UB Poetics discussion group [mailto:[redacted]] On ehalf Of mIEKAL aND

ent: Friday, November 02, 2007 1:32 AM
o: [redacted]
ubject: Wikipedia Becomes a Class Assignment
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Wikipedia Becomes a Class Assignment
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http://www.physorg.com/news113071167.html
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"You don't get to say that last little bit on, 'This is why this is
he truth and the way,'" she said.

Date: Fri, 2 Nov 2007 15:54:34 -0500
rom: Simon DeDeo <[redacted]>
ubject: wikipedia
The coverage of poetry is pretty dire. The coverage of physics is amazing
- really well done, gone through with a fine toothed comb, and strictly
oliced for cranks.
I think on balance "we poets critics &c." should steer clear of wikipedia.
he current network of blogging, websites, etc. is wonderfully
ecentralized and captures the sort of dynamism that is going on. People
ho want to learn about a new writer will get a great deal from jumping
nto someone's blog and following the linktrail.
The problem with wikipedia is that it has such "google juice". Once an
rticle gets created on a subject, no matter how poor, it jumps to the top
f the google results. In a sense, the crappy article becomes the
gateway" for the curious, and I don't think we want that.

Date: Fri, 2 Nov 2007 16:03:52 -0500
rom: Simon DeDeo <[redacted]>
ubject: wikipedia (an example)
http://www.google.com/search?q=j+h+prynne&ie=utf-8&oe=utf-
8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a
I think profs should ask -- do I want my class assignment to be the first
hing someone clicks on when they google Prynne?
http://en.wikipedia.org/wiki/J._H._Prynne

Date: Fri, 2 Nov 2007 17:07:31 -0400
rom: Suzanne Burns <[redacted]>
ubject: Re: Ahadada Presents Kittihood By The Pussipo Collective, A New
-Chapbook
How does one become a Pussipo collaborator?
This is AWESOME. :-)
On 9/18/07, Jesse Glass <[redacted]> wrote:

Catherine Daly and her Pussipo collaborators continue to deconstruct Hello Kitty in this wonderful, pink e-anthology. Cathy Eisenhower, Elisa Gabbert, Danielle Pafunda, and Kathrine Varnes all lend a paw and a claw, and it's perfectly free for the clicking at www.ahadadabooks.com. Enjoy! Jess

---
Date: Fri, 2 Nov 2007 21:37:24 -0000
rom: [redacted]
ubject: Re: RHETORIC

Six Lectures on Sound and Meaning might be one good place to start in the
orks of Roman Jakobson, but I would think his work would be key to take
nto account in any study since, of rhetoric. And Kenneth Burke, A
hetoric of Motives, and other works, would be key, as well.
charles
>
In a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time,
[redacted] writes:

DEAR LIST MEMBERS,

COULD ONY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE
QUEST
FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

Alan Ainsworth's anthology 75 Arguments (McGraw-Hill Co's). AMB

********** See what's new at
http://www.aol.com

Date: Fri, 2 Nov 2007 17:41:40 -0400
rom: Ryan Daley <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
I've assigned "wiki-subversion" assignments to students: alter the
ext of a Wiki page and print it up.
What's the point of this?
After students see how easy it is to create a false or misleading
ntry, they reconsider (or pause, at least) when taking information
rom the Internet.
-Ryan
On Nov 2, 2007 4:15 PM, Christina E Lovin <[redacted]> wrote:
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"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

Date: Fri, 2 Nov 2007 21:46:57 -0000
rom: [redacted]
ubject: Re: Wikipedia Becomes a Class Assignment
Not knowing much about Li-Young Lee (I heard him read once, tried to read is work a couple of times, but it was not a kind of poetry in which I was nterested, at least at that time), but wanting to learn, I'd be nterested in your report of just what is wrong about the Wikipedia entry or him.
I have found entries on poets I like a lot to be, well, not deep, but not naccurate. See entries on Hugo Ball, Susan Howe, Harryette Mullen, ackson Mac Low, and Alice Notley, among others.
Still, I agree that these are not places I would advise students to go hen researching a topic. Particularly they are not places I would advise tudents to stop, i.e. the information found on Wikipedia is usually just he surface, even when it's not incorrect.
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---------- Date: Fri, 2 Nov 2007 17:08:52 -0400 rom: Christina E Lovin <[redacted]> ubject: Re: antioch in ohio I was in attendance at and honored to be the Judson Jerome Scholar at this ast summer's Antioch Writers' Workshop. The announcement had just been ade about the college closing. There were several announcements during the orkshop regarding the closing. This is from the website: Response to the Announcement of Antioch College's Closing The Antioch Writers' Workshop is deeply saddened by the announcement of the losing of Antioch College in July of 2008. The Antioch Writers' Workshop will continue to present its annual summer riting conference in Yellow Springs, Ohio, this year and for many years to ome. Although the workshop originated at Antioch College in 1986, in 1993 a 01(C)(3) nonprofit

entity was created, the Yellow Springs Writers' orkshop, and we have operated as an independent organization, separate from ntioch College, for the past 14 years. The Antioch Writers' Workshop recognizes Antioch College's tradition of iterary excellence, with such notable writing alumni as Lawrence Block, alph Keyes, Sylvia Nasar, Louis Sachar, Dava Sobel, Mark Strand, and Rod erling. It is our fervent hope that Antioch College will be able to restore tself and reopen in the future. The Antioch Writers' Workshop will continue to partner with Antioch niversity McGregor to provide continuing education credit opportunities for ur participants

-----Original Message-----
rom: UB Poetics discussion group [mailto:[redacted]] On
ehalf Of David Baratier
ent: Friday, November 02, 2007 12:12 AM
o: [redacted]
ubject: antioch in ohio
I heard Antioch College in Yellow Springs OH will close, anyone know anymore nfo about this? Greatly appreciated, thanks --d

e well
David Baratier, Editor
Pavement Saw Press
21 Empire Street
ontpelier OH 43543
ttp://pavementsaw.org
Subscribe to our e-mail listserv at
ttp://pavementsaw.org/list/?p=subscribe&id=1

---

o You Yahoo!?
ired of spam? Yahoo! Mail has the best spam protection around
ttp://mail.yahoo.com

Date: Fri, 2 Nov 2007 17:15:59 -0400
rom: Christina E Lovin <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
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rom: Ryan Daley <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
I avoid Wikipedia problems in classes by telling students that they're
elcome to use Wikipedia to find links to original articles/sources,
ut that the Wiki text itself is off-limits.
-ryan
On Nov 2, 2007 5:15 PM, Christina E Lovin <[redacted]> wrote:
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they were there two days ago...and it was pretty disgusting to see what
someone could so easily add to an entry.

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Date: Fri, 2 Nov 2007 22:38:58 +0000
rom: Barry Schwabsky <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
Alternatively, one could workk to make the entires on poetry better. More free
ork, just what we need! But seriously, I love Wikipedia and I use it all the
ime and find it very helpful. Example: Not long ago, I was writing a piece on a
ainter who'd painted some paintings of the Merritt Parkway. Well, you would
not
elieve the amount of info on the Merritt Parkway that's on Wikipedia. Not that
needed to cite any of it--just that I could feel confident that nothing I was
oing to say in passing about the Merritt Parkway would actually be wrong.
antastic. Why there isn't as much information on a poet as on a highway is what
'd like to know. I've donated money to Wikipedia but if I had more time, I'd
onate that too.
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Date: Fri, 2 Nov 2007 16:03:11 -0700
rom: Jim Andrews <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
Personally, I find Wikipedia very useful. And I expect this is true for
illions of people.
Students have to know how to use it. Because they certainly are going to use
t. Don't put your head in the sand and pretend otherwise.
They have to learn how verify information on the Internet. And to be very
areful about using information they haven't verified.
We all have fallen for false information at one time or another on the
nternet.
Whenever I've been involved in a story that ended up in a newspaper, I've
een amazed at how inaccurate the details were in the newspaper. Of course
t isn't just the newspapers or the Internet where false information occurs
requently.
The kids need to learn to be critical, to become media literate. You don't
et that way by being instructed to simply avoid things like Wikipedia. Deal
ith it. I like the assignment to introduce falsities into Wikipedia. Good
ne. As long as they don't get tagged by the Wikipedians as bandits.
Concerning Simon's point about not liking Wikipedia concerning its
coverage' of poets and poetry and preferring, instead, blogs and sites and
uch, I agree that Wikipedia is no substitute for all other sources of
nformation.
Centrality that connects to the periphery is also useful. Connect the
entral to the peripheral. How's that for an assignment?
ja
ttp://vispo.com

Date: Fri, 2 Nov 2007 16:42:16 -0700

rom: Dillon Westbrook <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
I'll chime in and say what I said to my students on the wikipedia
ubject. Nature did a fairly exhaustive comparison of Wikipedia and
ncyclopedia Britannica (sorry, can't afford the nature subscription
o link to that study, but an intrepid person could probably dig it
p). The result was that the two were dead even, which says one thing
retty clearly- encyclopedias are what they are, curiosity saters and
ccasional beacons to better sources, but not research material.
ersonally, I commend wikipedia for how good it is on current events,
ts "news worthy" entries on recent events are occasionally better
han AP.
I've found decent stuff on poets like Robert Duncan or H.D., scant
ittle on some more recent (curious to go check out the entry on
usan Howe though). Even more offensive to me were entries on jazz
usicians, particularly drummers- there was a large scrolling page
or Louis Bellson and barely a paragraph for Kenny Clarke, the latter
eing, with no disrespect to Louis, appreciably more important to the
istory of the music and his instrument. The expression of race bias
as fairly obvious to me. Might go back and check if the phenomenon
epeats itself in literature (how does Langston Hughes' page compare
o Carl Sandburg's?)
Dillon
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"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said. ---------- Date: Fri, 2 Nov 2007 18:21:24 -0700 rom: Jason Quackenbush <[redacted]> ubject: Re: Wikipedia Becomes a Class Assignment I couldn't agree more. My Mom is a Library Media Specialist who teaches K-12, nd one of the things she's always doing when teaching kids research skills is xplaining to them the importance of using the internet properly. Wikipedia is a ood example of that. She actually did one lesson last year where she and I onspired to a couple of changes to the wikipedia article about her school istrict right before the class she was teaching looked at it. the information as wildly incorrect and the object of the lesson was to try to figure out how o find out the correct information. lots of fun was had all around.

n Fri, 2 Nov 2007, Jim Andrews wrote:
> Personally, I find Wikipedia very useful. And I expect this is true for millions of people.

Students have to know how to use it. Because they certainly are going to use it. Don't put your head in the sand and pretend otherwise.

They have to learn how verify information on the Internet. And to be very careful about using information they haven't verified.

We all have fallen for false information at one time or another on the Internet.

Whenever I've been involved in a story that ended up in a newspaper, I've been amazed at how inaccurate the details were in the newspaper. Of course it isn't just the newspapers or the Internet where false information occurs frequently.

The kids need to learn to be critical, to become media literate. You don't get that way by being instructed to simply avoid things like Wikipedia. Deal with it. I like the assignment to introduce falsities into Wikipedia. Good one. As long as they don't get tagged by the Wikipedians as bandits.

Concerning Simon's point about not liking Wikipedia concerning its 'coverage' of poets and poetry and preferring, instead, blogs and sites and such, I agree that Wikipedia is no substitute for all other sources of information.

Centrality that connects to the periphery is also useful. Connect the central to the peripheral. How's that for an assignment?

ja
http://vispo.com

End of POETICS Digest - 1 Nov 2007 to 2 Nov 2007 (#2007-306)
****

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

↑ Index

70. Bobbie Lurie
RECIPES
Sat 3 Nov 2007

Dear Anny,
Thanks for considering the pavlova.
But I truly agree. Mark Weiss has a fantastic recipe as well. I read his after and thought:
"Hey, Mark's got it right. That sounds pretty good..."
I think I'll try Mark's too.
I send my best to you--
Bobbi
P.S. I forgot to mention: I make fantastic coffee...

Date: Fri, 2 Nov 2007 08:22:32 +0100
rom: Anny Ballardini <[redacted]>
ubject: Re: recipes
Bobbie, I will be happy with both chocolate and raspberries, don't worry!
nd before maybe that tasty brocomole that Mark Weiss carefully prepared,
cheers, Anny
On 11/1/07, Bobbie Lurie <[redacted]> wrote:

Date: Wed, 31 Oct 2007 15:15:56 +0100
From: Anny Ballardini <[redacted]>
Subject: Re: recipes

I'm lucky, I don't like eggs, :-)

ANNY, I SWEAR YOU WON'T TASTE THE EGGS (ONLY EGG WHITES REMEMBER/ WHAT TO
DO WITH THOSE
YOKES IS ALWAYS THE QUESTION BUT...) EGG WHITES QUICKLY CAMOFLAUGED
WITH SUGAR, BALSALMIC VINEGAR AND CHOCOLATE AND GABRIELLE, I DON'T CARE IF
YOU DON'T GET
A SINGLE PRESENT THIS BIRTHDAY/ IT SIMPLY WON'T MATTER: THIS PAVLOVA WILL
START YOUR YEAR OUT
RIGHT--BEST WISHES--BOBBI

On 10/30/07, Gabrielle Welford <[redacted]> wrote:
>
> oh god! i'm fainting... and my birthday's coming up... :-)
>
> On Tue, 30 Oct 2007, Bobbie Lurie wrote:
>
> > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it
> > all to Nigella Lawson after 3 years in England, trying to make a pavlova
> > cause pavlova's are big there (but this is the only one that's worked
> > for me--and it's delicious!). I recommend this to EVERYONE as a
> > replacement birthday cake or any other time a celebration is in order
> > (which is always, of course, so please don't hesitate)(probably a good
> > thing to include at poetry readings):
> >
> > CHOCOLATE RASPBERRY PAVLOVA
> >
> > for the chocolate meringue base:
> > 6 egg whites
> > 1 cup granulated sugar
> > 3 tablespoons unsweetened cocoa powder, sifted
> > 1 teaspoon balsamic or red wine vinegar
> > 2 ounces bittersweet chocolate, finely chopped
> >
> > for the topping:
> > 2 1/4/ cups heavy cream
> > 1 very full pint raspberries
> > 2-3 tablespoons coarsely grated

> > bittersweet chocolate
> >
> >
> > Preheat the oven to 350/ line baking sheet with parchment paper
> >
> > Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful
> at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and
> vinegar and the chopped chocolate. Gently fold verything until cocoa is
> thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9
> inches in diameter, smoothing the sides and top. Place in the over, then
> immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs
> When it's ready it should look crisp around the edges and on the sides and
> be dry on top/ when you prod the center you should feel the promise of
> squidginess beneath your fingers. Turn off the oven and open the door
> slightly, and let the chocolate meringue disk cool and completely.
> > When you're ready to serve, invert onto a big, flat-bottomed plate.
> Whisk the cream till thick but still soft and pile it on top of the
> meringue, then scatter over the raspberies. Coarsely grate the chocolate so
> that you get curls rather than rubble, as you don't want the raspberries'
> luscious color and form to be obscured, and sprinke haphazardly over te top,
> letting some fall, as it will, on the plate's rim.
> >
> > Note: always eat while wearing party hats (my suggestion)
> > Bobbi Lurie
> >
> >
_____
> >
_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

---------- Date: Fri, 2 Nov 2007 01:44:21 -0700 rom: Alexander Jorgensen <[redacted]> ubject: Looking for two poets: Christopher Barnes & Scott Abels If this is you (you) or, perchance, you know him, them, might you

pass long, referably back channel, an e-mail -- or some form of unintrusive ontact. Sometimes I wonder, feel disillusioned because am trying to figure out hat it means to be a poet, to whom am I 'speaking,' that what, going ack to baseball, and you'd know something about this, you, but that hat that makes a poet, his/her contribution worthy remembering (and for ome reason am fixated on Earle Combs and Harry Hooper, even Lefty omez, the Ted Williams-type there, but then they'd spit on the crowd). am trying to transcend these ordinary notions of relevance. Speaking ith others, some of you included, am left, still, thinking about Simic, bout Creeley, about all those meanings inscribed. Whew! I remember hatting with Harry Nudel, remember him, a bit scraggly and bitter, elf-serving, but strangely enough, he said of RC, to paraphrase, that e would be the one on knees talking up to the cleaning lady for hours, nd how those conversations made their way into process-oriented poems - his 'grace' of which I spoke (and grace was something I learnt living n a monastery, chatting with some of the most thoughtful individuals ver met, back then along the Austrian border, walking along hilltops to ncounter a hundred-year-old grave with a bunch of fresh cut flowers, nd in the wintertime, many of these monks having spent half-century mprisoned). I remember, too, chatting with some wonderfully talented olk in Kolkata, and we know how vital Kolkata is, don't we, all of us o entrenched in what is happening Stateside, who still believe omething about duty to culture-at-large.

nyway, I am still here.
-
 Alexander Jorgensen
[redacted]
--
ttp://www.fastmail.fm - One of many happy users:
 http://www.fastmail.fm/docs/quotes.html

Date: Fri, 2 Nov 2007 08:19:22 -0400
rom: Gary Sullivan <[redacted]>
ubject: Reminder: FUNKHOUSER & GINS at Segue
CHRIS FUNKHOUSER and MADELINE GINS
20
aturday November 3, 4:00-6:00 p.m.
egue Series at Bowery Poetry Club
08 Bowery, one block above Houston
6 goes to support the readers
20
hris Funkhouser was awarded a Fulbright Scholarship in 2006 to lecture and=
conduct research in Malaysia, where his CD-ROM eBook Selections 2.0 was pr=

duced at Multimedia University. Prehistoric Digital Poetry: An Archaeology=
of Forms, 1959-1995, a history of pre-WWW computerized poetry, has just be=
n published by University of Alabama Press.
20
adeline Gins: B-b-b-b-b-orn and intends never to die. Three of her eleven =
ooks: What the President Will Say and Do!; Helen Keller or Arakawa; Making=
Dying Illegal (co-author Arakawa). Three of five Arakawa + Gins=92 built w=
rks: Bioscleave House=96East Hampton; Site of Reversible Destiny=96Yoro;
R=
versible Destiny Lofts=96Mitaka.

---

indows Live Hotmail and Microsoft Office Outlook =96 together at last. =A0=
et it now.
ttp://office.microsoft.com/en-us/outlook/HA102225181033.aspx?
pid=3DCL10062=
971033=

Date: Fri, 2 Nov 2007 13:50:23 +0000
rom: Nicky Melville <[redacted]>
ubject: the ShellSuit Massacre
hi,
i'm currently working with another Scottish poet, Rodney Relax, as a 'band'=
performing poetry to experimental guitar based techno (poetechno?). =20
the text is a, mostly found, mosaic, taken from newspapers, election flyers=
and even, god forbid, T.S.Eliot, to reflect certain aspects of modern scot=
ish/british life.=20
does anyone know of anything similar being done?
hope you can give it a listen.
here's a link to our myspace, where there are four tracks:
www.myspace.com/theshellsuitmassacremusic
and here's a link to a short video from one of our performances:
http://www.youtube.com/watch?v=3DKjCynEm-5yQ
awe thu best,=20
ick-e melville

---

eleb spotting =96 Play CelebMashup and win cool prizes
ttps://www.celebmashup.com=

Date: Fri, 2 Nov 2007 07:59:52 -0700
rom: steve russell <[redacted]>
ubject: Deep image, part 11: question.....

i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE"
ost. Merwin, James Wright: these 2 poets have had the most significant
nfluence over my way of looking at poetry. But deep image poetry strikes
e as a largely intuitive enterprise, a way of looking at the major poets who
ame into prominence during the sixties. I'm curious: HAS MERWIN been an
nfluence in the LANGUAGE school? & what about my favorite iconoclast, A R
MMONS, a singular voice who, as far as I know, has never been lumped into
any
articular kind of poetics. Has he influenced Language poets?

---

o You Yahoo!?
ired of spam? Yahoo! Mail has the best spam protection around
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Date: Thu, 1 Nov 2007 21:11:58 -0700
rom: David Baratier <[redacted]>
ubject: antioch in ohio
I heard Antioch College in Yellow Springs OH will close, anyone know anymore
nfo about this? Greatly appreciated, thanks --d

e well
David Baratier, Editor
Pavement Saw Press
21 Empire Street
ontpelier OH 43543
ttp://pavementsaw.org
Subscribe to our e-mail listserv at
ttp://pavementsaw.org/list/?p=subscribe&id=1

---

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ired of spam? Yahoo! Mail has the best spam protection around
ttp://mail.yahoo.com

Date: Fri, 2 Nov 2007 08:18:33 -0400
rom: James T Sherry <[redacted]>
ubject: Saturday Nov 3: Madeline Gins & Chris Funkhouser Reading
---
Date: Fri, 2 Nov 2007 11:06:12 -0700
rom: David Chirot <[redacted]>
ubject: Petition for Academic Freedom//Ad Hoc Committee to Defend the
niversity
From Jewish Voice for Peace "Muzzlewatch":

Articles in Haaretz and The Guardian have been appearing in recent months on he "New McCarthyism" in the USA and the dangers it is posing for freedom of peech, thought, research and for peace
Profs from top universities say no to false charges of anti-Semitism,
ttacks on academic freedom
ttp://www.muzzlewatch.com/?p=284
The sender also included this note:
please sign the attached petition
--
ent via a FeedFlare link from a FeedBurner feed.
ttp://www.feedburner.com/fb/a/publishers/feedflare

Date: Fri, 2 Nov 2007 12:52:58 -0700
rom: amy king <[redacted]>
ubject: Weekend Warriors! New Work Up ...
MIPOesias presents:

ARI BANIAS â€“ â€œwho is ghostâ€ â€“ â€œFrom Somewhere in the Middleâ€ â€“ â€œFind Love in rooklyn Now!â€ â€“ â€œ If Fear Were the Teacherâ€

http://www.mipoesias.com/2007/banias_ari.htm

~~

KATE BELES â€“ â€œFaulknerâ€™s Caddyâ€ â€“ â€œCount Me Inâ€ â€“ â€œAn Apology for my Fatherâ€ â€“ The Signifiedâ€

http://www.mipoesias.com/2007/beles_kate.htm

~~

ANA BOZICEVIC-BOWLING â€“ â€œVoicemail Anthemâ€ â€“ â€œOrangesâ€ â€“ â€œFall Hopscotchâ€ â€“ The Moment of Love! (a Board Game)â€

http://www.mipoesias.com/2007/bowling-bozicevic_ana.htm

~~

DANIELLE PAFUNDA â€“ â€œThe Man in Your Life Will Exercise His Fink â€˜til it Wailâ€ â€œPunishmentâ€

http://www.mipoesias.com/2007/pafunda_danielle.htm

~~

SAMPSON STARKWEATHER â€“ â€œA Review of a Review of Robert Olen Butlerâ€™s everanceâ€ â€“ â€œPrussian Dance Steps are Making a Comeback, Or a Review of a eview of Zoli by Colum McCannâ€ â€“ â€œA Review of Ms. Pac-Manâ€

http://www.mipoesias.com/2007/starkweather_sampson.htm

~~

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Jim Knowles
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Danielle Pafunda
http://www.mipoesias.com/2007/pafunda_danielle.htm

Stephanie Strickland
http://www.mipoesias.com/2007/strickland_stephanie.htm

Diane Wald
http://www.mipoesias.com/2007/wald_diane.htm

Enjoy!

Amy King
Editor
MiPOesias
http://www.mipoesias.com/

---

o You Yahoo!?
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Date: Fri, 2 Nov 2007 15:53:02 EDT
rom: Ann Bogle <[redacted]>
ubject: Re: RHETORIC

n a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time,
[redacted] writes:
DEAR LIST MEMBERS,
COULD ONY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND

STYLISTIC?.
THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE QUEST
OR EFFECTIVE COMMUNICATION
THANKS IN ADVANCE

lan Ainsworth's anthology 75 Arguments (McGraw-Hill Co's). AMB

********** See what's new at http://www.aol.com
---------- Date: Fri, 2 Nov 2007 16:25:05 -0400 rom: Jeff Davis <[redacted]> ubject: Jessica Smith this Sunday on Wordplay This week on WPVM.com's Wordplay: Charlottesville (and, formerly, Buffalo) poet essica Smith reads from her Organic Furniture Cellar and talks with host Jeff avis about her work, which has spatial as well as temporal dimensions. The rogram broadcasts (and streams) at 4:00 PM on Sunday, and then is available rom the station's archive page (http://wpvm.org/nav/archives/, just scroll down or Wordplay) as either a stream or a podcast.

eff Davis

On the web at http://naturespoetry.blogspot.com

Date: Fri, 2 Nov 2007 13:33:50 -0700
rom: steve russell <[redacted]>
ubject: Re: Petition for Academic Freedom//Ad Hoc Committee to Defend the niversity
Included among vanishing cultures could be universities where supposedly cademic freedom reigns.
David Chirot <[redacted]> wrote: From Jewish Voice for Peace Muzzlewatch":
Articles in Haaretz and The Guardian have been appearing in recent months on he "New McCarthyism" in the USA and the dangers it is posing for freedom of peech, thought, research and for peace
Profs from top universities say no to false charges of anti-Semitism,
ttacks on academic freedom
ttp://www.muzzlewatch.com/?p=284
The sender also included this note:
please sign the attached petition
--
ent via a FeedFlare link from a FeedBurner feed.
ttp://www.feedburner.com/fb/a/publishers/feedflare

---

o You Yahoo!?
ired of spam? Yahoo! Mail has the best spam protection around

ttp://mail.yahoo.com

Date: Fri, 2 Nov 2007 16:15:45 -0400
rom: Christina E Lovin <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
I recently had a non-poet friend direct me to the Wikipedia entry for
i-Young Lee. I wasn't shocked because I know there are doofi (plural of
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I wonder if one Ms. Mintz students is responsible for the Li-Young Lee
ntry?
Christina
-----Original Message-----
rom: UB Poetics discussion group [mailto:[redacted]] On
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ent: Friday, November 02, 2007 1:32 AM
o: [redacted]
ubject: Wikipedia Becomes a Class Assignment
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Wikipedia Becomes a Class Assignment
y JESSICA MINTZ, AP Technology Writer
http://www.physorg.com/news113071167.html
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Instead of asking students in her environmental history course to
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ditors. Ultimately, she had to teach the students the difference
etween good secondary research and the average college paper.
"You don't get to say that last little bit on, 'This is why this is
he truth and the way,'" she said.

Date: Fri, 2 Nov 2007 15:54:34 -0500
rom: Simon DeDeo <[redacted]>
ubject: wikipedia
The coverage of poetry is pretty dire. The coverage of physics is amazing
- really well done, gone through with a fine toothed comb, and strictly
oliced for cranks.
I think on balance "we poets critics &c." should steer clear of wikipedia.
he current network of blogging, websites, etc. is wonderfully
ecentralized and captures the sort of dynamism that is going on. People
ho want to learn about a new writer will get a great deal from jumping
nto someone's blog and following the linktrail.
The problem with wikipedia is that it has such "google juice". Once an
rticle gets created on a subject, no matter how poor, it jumps to the top
f the google results. In a sense, the crappy article becomes the
gateway" for the curious, and I don't think we want that.

Date: Fri, 2 Nov 2007 16:03:52 -0500
rom: Simon DeDeo <[redacted]>
ubject: wikipedia (an example)
http://www.google.com/search?q=j+h+prynne&ie=utf-8&oe=utf-
8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a
I think profs should ask -- do I want my class assignment to be the first
hing someone clicks on when they google Prynne?
http://en.wikipedia.org/wiki/J._H._Prynne

Date: Fri, 2 Nov 2007 17:07:31 -0400
rom: Suzanne Burns <[redacted]>
ubject: Re: Ahadada Presents Kittihood By The Pussipo Collective, A New
-Chapbook
How does one become a Pussipo collaborator?
This is AWESOME. :-)
On 9/18/07, Jesse Glass <[redacted]> wrote:

Catherine Daly and her Pussipo collaborators continue to deconstruct Hello Kitty in this wonderful, pink e-anthology. Cathy Eisenhower, Elisa Gabbert, Danielle Pafunda, and Kathrine Varnes all lend a paw and a claw, and it's perfectly free for the clicking at www.ahadadabooks.com. Enjoy! Jess

---
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rom: [redacted]
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Six Lectures on Sound and Meaning might be one good place to start in the
orks of Roman Jakobson, but I would think his work would be key to take
nto account in any study since, of rhetoric. And Kenneth Burke, A
hetoric of Motives, and other works, would be key, as well.
charles
>
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Date: Fri, 2 Nov 2007 17:41:40 -0400
rom: Ryan Daley <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment

I've assigned "wiki-subversion" assignments to students: alter the
ext of a Wiki page and print it up.
What's the point of this?
After students see how easy it is to create a false or misleading
ntry, they reconsider (or pause, at least) when taking information
rom the Internet.
-Ryan
On Nov 2, 2007 4:15 PM, Christina E Lovin <[redacted]> wrote:
I recently had a non-poet friend direct me to the Wikipedia entry for
Li-Young Lee. I wasn't shocked because I know there are doofi (plural of
doofus) out there.

I rest my case about Wikipedia and not only discourage my students, I
absolutely forbid them from using Wikipedia for research.

I wonder if one Ms. Mintz students is responsible for the Li-Young Lee entry?

Christina

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From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Friday, November 02, 2007 1:32 AM
To: [redacted]
Subject: Wikipedia Becomes a Class Assignment

(this would be a very useful assignment for the more adventurous profs out
there, especially since a large majority of the innovative poetry & fiction
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http://www.physorg.com/news113071167.html

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Date: Fri, 2 Nov 2007 21:46:57 -0000
rom: [redacted]
ubject: Re: Wikipedia Becomes a Class Assignment
Not knowing much about Li-Young Lee (I heard him read once, tried to read
is work a couple of times, but it was not a kind of poetry in which I was
nterested, at least at that time), but wanting to learn, I'd be
nterested in your report of just what is wrong about the Wikipedia entry
or him.
I have found entries on poets I like a lot to be, well, not deep, but not
naccurate. See entries on Hugo Ball, Susan Howe, Harryette Mullen,
ackson Mac Low, and Alice Notley, among others.
Still, I agree that these are not places I would advise students to go
hen researching a topic. Particularly they are not places I would advise
tudents to stop, i.e. the information found on Wikipedia is usually just
he surface, even when it's not incorrect.
charles
> I recently had a non-poet friend direct me to the Wikipedia entry for
Li-Young Lee. I wasn't shocked because I know there are doofi (plural of
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---------- Date: Fri, 2 Nov 2007 17:08:52 -0400 rom: Christina E Lovin <[redacted]> ubject: Re: antioch in ohio I was in attendance at and honored to be the Judson Jerome Scholar at this ast summer's Antioch Writers' Workshop. The announcement had just been ade about the college closing. There were several announcements during the orkshop regarding the closing. This is from the website: Response to the Announcement of Antioch College's Closing The Antioch Writers' Workshop is deeply saddened by the announcement of the losing of Antioch College in July of 2008. The Antioch Writers' Workshop will continue to present its annual summer riting conference in Yellow Springs, Ohio, this year and for many years to ome. Although the workshop originated at Antioch College in 1986, in 1993 a 01(C)(3) nonprofit entity was created, the Yellow Springs Writers' orkshop, and we have operated as an independent organization, separate from ntioch College, for the past 14 years. The Antioch Writers' Workshop recognizes Antioch College's tradition of iterary excellence, with such notable writing alumni as Lawrence Block, alph Keyes, Sylvia Nasar, Louis Sachar, Dava Sobel, Mark Strand, and Rod erling. It is our fervent hope that Antioch College will be able to restore tself and reopen in the future. The Antioch Writers' Workshop will continue to partner with Antioch niversity McGregor to provide continuing education credit opportunities for ur participants

-----Original Message-----
rom: UB Poetics discussion group [mailto:[redacted]] On
ehalf Of David Baratier
ent: Friday, November 02, 2007 12:12 AM
o: [redacted]
ubject: antioch in ohio
I heard Antioch College in Yellow Springs OH will close, anyone know anymore nfo about this? Greatly appreciated, thanks --d

e well
David Baratier, Editor
Pavement Saw Press
21 Empire Street

ontpelier OH 43543
ttp://pavementsaw.org
Subscribe to our e-mail listserv at
ttp://pavementsaw.org/list/?p=subscribe&id=1

---

o You Yahoo!?
ired of spam? Yahoo! Mail has the best spam protection around
ttp://mail.yahoo.com

Date: Fri, 2 Nov 2007 17:15:59 -0400
rom: Christina E Lovin <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
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he truth and the way,'" she said.

Date: Fri, 2 Nov 2007 18:25:59 -0400
rom: Ryan Daley <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
I avoid Wikipedia problems in classes by telling students that they're

elcome to use Wikipedia to find links to original articles/sources,
ut that the Wiki text itself is off-limits.
-ryan
On Nov 2, 2007 5:15 PM, Christina E Lovin <[redacted]> wrote:
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Date: Fri, 2 Nov 2007 22:38:58 +0000
rom: Barry Schwabsky <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
Alternatively, one could workk to make the entires on poetry better. More free
ork, just what we need! But seriously, I love Wikipedia and I use it all the
ime and find it very helpful. Example: Not long ago, I was writing a piece on a
ainter who'd painted some paintings of the Merritt Parkway. Well, you would
not
elieve the amount of info on the Merritt Parkway that's on Wikipedia. Not that
needed to cite any of it--just that I could feel confident that nothing I was

oing to say in passing about the Merritt Parkway would actually be wrong.
antastic. Why there isn't as much information on a poet as on a highway is what
'd like to know. I've donated money to Wikipedia but if I had more time, I'd
onate that too.
[redacted] wrote: Not knowing much about Li-Young Lee (I heard him read
nce, tried to read
is work a couple of times, but it was not a kind of poetry in which I was
nterested, at least at that time), but wanting to learn, I'd be
nterested in your report of just what is wrong about the Wikipedia entry
or him.
I have found entries on poets I like a lot to be, well, not deep, but not
naccurate. See entries on Hugo Ball, Susan Howe, Harryette Mullen,
ackson Mac Low, and Alice Notley, among others.
Still, I agree that these are not places I would advise students to go
hen researching a topic. Particularly they are not places I would advise
tudents to stop, i.e. the information found on Wikipedia is usually just
he surface, even when it's not incorrect.
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rom: Jim Andrews <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
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ja
ttp://vispo.com

Date: Fri, 2 Nov 2007 16:42:16 -0700
rom: Dillon Westbrook <[redacted]>
ubject: Re: Wikipedia Becomes a Class Assignment
I'll chime in and say what I said to my students on the wikipedia
ubject. Nature did a fairly exhaustive comparison of Wikipedia and
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o link to that study, but an intrepid person could probably dig it
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"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said. ---------- Date: Fri, 2 Nov 2007 18:21:24 -0700 rom: Jason Quackenbush <[redacted]> ubject: Re: Wikipedia Becomes a Class Assignment I couldn't agree more. My Mom is a Library Media Specialist who teaches K-12, nd one of the things she's always doing when teaching kids research skills is xplaining to them the importance of using the internet properly. Wikipedia is a ood example of that. She actually did one lesson last year where she and I onspired to a couple of changes to the wikipedia article about her school istrict right before the class she was teaching looked at it. the information as wildly incorrect and the object of the lesson was to try to figure out how o find out the correct information. lots of fun was had all around.

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 ja
 http://vispo.com

End of POETICS Digest - 1 Nov 2007 to 2 Nov 2007 (#2007-306)
****

_____ Email
and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com

↑ Index

71. **Barry Schwabsky**
Re: Wikipedia Becomes a Class Assignment
Sat 3 Nov 2007

So Louis Bellson has one big fan who takes the trouble to contribute to Wikipedia and Klook hasn't found his yet so you attribute it to racism. If you

have some knowledge of the subject, why don't you take the time to expand the entry? Or at least contribute to the discussion behind the Clarke article?

Dillon Westbrook <[redacted]> wrote: I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and Encyclopedia Britannica (sorry, can't afford the nature subscription to link to that study, but an intrepid person could probably dig it up). The result was that the two were dead even, which says one thing pretty clearly- encyclopedias are what they are, curiosity saters and occasional beacons to better sources, but not research material. Personally, I commend wikipedia for how good it is on current events, its "news worthy" entries on recent events are occasionally better than AP.

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↑ Index

72. CA Conrad

IS THERE REALLY LEAD IN THAT!? until you can prove it LEAVE CHINA ALONE!

Sat 3 Nov 2007

Hi, I'm 41 years old. Ever since I was able to read as a little kid I remember reading the label MADE IN CHINA on the bottom of, on the back of, nearly everything in my filthy little home. As far as I knew everything was made in China, except coffins, which I knew my family made in the factory. But seriously, every toy, shoe, telephone, spatula, necklace, as far as I knew even the sky, even babies, all came from China and were brought over in big magical boats for our homes.

It's just really ODD to me that all of a sudden every single fucking week on the news there's yet another story about lead in the paint of a TOY, or poison in the dog food. It's SO ODD! I mean, was it always there and we're just now figuring

it out? Or did someone lose their mind in China and suddenly think it's good to use lead and other poisons?

No, I'm not convinced. In fact you might think I'm paranoid, but I just don't believe it's happening. I don't. WHY after all of these years would manufacturers in China start using something to ship to America KNOWING that it's illegal to have on our store shelves? Like I said, you might think I'm paranoid, but I don't believe it.

What do I believe instead? Well, so far (and I've been looking) all the stories I've seen and heard about this don't interview anyone in China from the factories. The stories are all American. And American businesses are so competitive that I don't put it past them to prey on American consumer minds to use racism, and to use CHILDREN and PUPPIES, the two most beloved living American beings, to do it. Am I paranoid? But aren't we living in a country right now whose corporations sent us to war in Iraq?

According to Amy Goodman of DEMOCRACY NOW, all of the major television news corporations, ABC, CBS, NBC, CNN, are each part of separate conglomerate entities which each also own companies which design and manufacture weapons. And she told us in Philadelphia when giving a talk at the University of Pennsylvania Law School that her friends from all of these major news stations have told her that they were receiving phone calls directly into the control rooms on the first few days after the invasion of Iraq, making sure that they got a close up of a certain kind of machine gun, or tank, or some other weapon. In researching this odd need to focus on particular ITEMS on their news coverage at the start of the war, Goodman discovered that THESE ITEMS in each case were ITEMS made by weapons manufacturers owned by the same conglomerates who owned each of the news stations. OUR NEWS STATIONS MANUFACTURE WEAPONS OH MY GOD! Conflict of interest for the coverage of the conflict in Iraq? Yeah, just a tad.

Am I paranoid? Well, AREN'T YOU FOR FUCK SAKE!? Anyway, until someone can show me PROOF that people in China are REALLY TRYING TO KILL America's children and puppies, I'm not believing it! We're being set up, it's a hunch, just a hunch, but maybe I'm right! But as far as I'm aware American businesses will do ANYTHING and it really does seem true they will do ANYTHING to make a buck! Including kill close to a million people in Iraq to do so. Destroy families. Bomb homes. Should the babies of the world fear America? How many dogs were killed by American bombs and gunfire in Baghdad in recent years? Lead in the paint and poison in the puppy chow is NOTHING compared to that! We have a lot of fucking nerve some days!

But maybe I'm wrong. But at the moment I'm thinking I'm right! But if someone knows of a source of news to clear it up for me, trust me, I'm more than willing to see and hear it.

ANOTHER SUSPICIOUS MORNING!
CAConrad
http://PhillySound.blogspot.com

↑ Index

73. Simon DeDeo
one more thing on the WP
Sat 3 Nov 2007

I agree with people who view wikipedia as a useful tool. I suppose (shorter Simon) that the counterpoint is "don't do wikipedia any favors."

I forget the exact rank, but wikipedia is somewhere in the top ten of all websites in terms of visits and "eyeball share." This is absolutely amazing. The founders (Jimbo Wales is the one remaining) I think have absolutely no idea how this happened.

They are sitting on something that is worth more than facebook. Literally, billions of dollars are somewhere in there, and the people paying for the server space are trying to figure out where it's hiding. (While they are also asking for donations.)

Right now they are trying to "monetize" it by spinning off for-profit wikipedia-like sites (I believe "WikiCities" was one.) You haven't heard of WikiCities because it flopped. They haven't found the cash.

Wikipedia itself is run by a non-profit "foundation". Formally, the people who are trying to make money off the wikipedia concept are legally separate from the foundation people. But to say there is overlap and conflict-of-interest is to put it mildly. Everyone stands to become rich beyond their wildest dreams.

I've seen more than once (check rhubarb for "flagged revisions") this impulse affect what happens on wikipedia. Wikipedia is, in the end, a bit of a mess -- legally, pr-wise, etc. -- and the goal right now seems to be figuring out how to make it cash-friendly.

I think, in other words, that people should be wary of investing their time in wikipedia's poetry coverage. I think it is much wiser to build your own sites and information networks rather than labor for free on a project that nobody in the community will control or profit from.

↑ Index

74. Camille Martin
email for Rachel Levitsky?
Sat 3 Nov 2007

Hello, could someone please backchannel Rachel Levitsky's current email address?

Thank you!

Camille

Camille Martin
Toronto, Ontario
Canada

↑ Index

75. steve d. dalachinsky
Re: Wikipedia Becomes a Class Assignment
Sat 3 Nov 2007

---

i have aq lousy entry on wikipedia don't know who put it there it needs adding to and subtracting from tho it's very short to begin with

how do i change it?
i used wikipedia to write a short article on anthony braxton it helped immensely

On Fri, 2 Nov 2007 16:15:45 -0400 Christina E Lovin
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> -----Original Message-----

> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of mIEKAL aND
> Sent: Friday, November 02, 2007 1:32 AM
> To: [redacted]
> Subject: Wikipedia Becomes a Class Assignment
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>
> the truth and the way,'" she said.
>
>

↑ Index

76. tomas weber
what do you think of
Sat 3 Nov 2007

---

poetry - using words to *create* a meaning *for* an audience

prose - using words to *convey *a meaning *to* an audience

--
"They taught me the names of the days and I marvelled at there being so few and flourished my little fists, crying out for more." - S. B.

↑ Index

77. steve russell
Re: Rhetoric
Sat 3 Nov 2007

I've forgotten everything about this guy, but I took a classics class once. Longinus: his "On the Sublime" deals with rhetoric.

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

78. Stephen Vincent
Afghan Kabul Account
Sat 3 Nov 2007

A close, human rights activist and writer friend of mine is in Kabul with the job of
interviewing folks who were released from Qauntanamo. A relative
novice at this kind of work, before he left, he was told
that Kabul, in contrast to other parts of the country,
would be safe. I know this account does not fit the
contours of most of our current or absence of discussions
of poetry, but I think it is an account that lives at the
periphery of the collective Euro-American consciousness, the
stuff that can now be attributed to "our name."

Stephen
http://stephenvincent.net/blog/

I'm still in Kabul -- paranoia land. Dinner last night with an American lawyer working for the State Department. She's living inside the wire, in a drug dealer baroque palace rented from a warlord by the us Govt, with thirty foot blast walls around it. One block to the restaurant but she had to go with the full MST, mobile support team. One armored SUV with a driver plus chase car with driver and gunman. She says it's better than when she had the PSD -- personal secuirity detail. That's a guy from Dyncorp who goes in the restauraunt with loaded gun and sweeps it before she can go in. She had the PSD in Herat,

where she was blown up by the police chief because the US Govt police training program insisted on paying the police directly, thus taking the money for the innumerable ghost policement away from the police chief. So he rocketed them and killed her Nepali driver. (Not a real Ghurka, she says.) Anyway, the MST won't let us ride with her the one block to the restaurant so we have to walk, past extremely paranoid trigger-happy security guards, but at least it's only one block. We get there. It's Lebanese, USgovt approved, there's a very short list, and since they can't go anywhere without the MST they can't really mingle with the population. They're all going mad with boredom inside the wire. This is true for all US govt personnel, consequently theyhave no contact with the population at all.

At the restaurant, she tells us about (a) the incident at the Internet Cafe at which her friend was blown up, and (b) how the prison support project was ambushed on the road to the prison (edge of the city) and two more people killed. This all in the last year. They all ride around in up -armored SUVs with chase cars which makes them very easy to spot. Reportedly they are moving to low profile Toyota saloons like everybody else, very smart. Meanwhile the real targets are the US supported National Army and the international force (ISAF) patrols. When the national army comes through they aim their rifles at the nearby cars, just in case they are suicide bombers. Everybody gets extremely paranoid. SInce this is all happening in the m iddle of the permanent Kabul traffic jam it kind of takes place in slow motion. Very creepy. No wonder everybody in this town is kind of brusque and they don't like foreigners much. The ISAF patrols are even worse, they stand out like sore thumbs in their APCs. They have six month tours, don't speak the language, never meet the locals, and don't know where they are. This is madness.

Andrew

↑ Index

79. steve russell

RECIPES: + rAMOND cHANDLER

Sat 3 Nov 2007

---

i got this from Kafka's Soup:

1 kg lean leg of lamb, cut into large chunks
1 onion, sliced
1 carrot, cut into sticks
1 tablespoon crushed dill seeds, or 2-4 sprigs fresh dill
1 bay leaf
12 peppercorn
1/2 teaspoon salt

850 ml chicken stock
505 butter
1 tablespoon plain flour
1 egg yolk
3 tablespoons cream
2 teaspoons lemon juice
Freshly ground black peper
I sipped on my whisky sour, ground out my cigarette on the chopping board and watched a bug trying to crawlout of the basin. I needd a tqable at Maxim's, a hundred bucks and a gorgeous blonde; what I had was a leg of lamb and no clues... (in goes on in Mark Crick's fun little book.).

Do You Yahoo!?
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http://mail.yahoo.com

↑ Index

80. Barry Schwabsky
Re: Wikipedia Becomes a Class Assignment
Sat 3 Nov 2007

At the top of the page you will see four tabs: article, discussion, edit this page, and history. Look around in there and you'll see what's what. However, it's considered very, very bad form to try and edit a page that concerns you.

"steve d. dalachinsky" <[redacted]> wrote:
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it needs adding to and subtracting from tho it's very short to begin with

how do i change it?
i used wikipedia to write a short article on anthony braxton it helped immensely

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> the truth and the way,'" she said.
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>

↑ Index

81. Dillon Westbrook

Re: Wikipedia Becomes a Class Assignment

Sat 3 Nov 2007

That's a fair point. I did think about adding to the entry on Clarke, but realized that the only thing I could do was go into my library and reprint information from other people's research, which is certainly what most of the entries on wikipedia consist of, hopefully with proper credit. That didn't excite me much, and didn't seem all that valuable to the public. I think if I had some original research on Clarke or someone else, then I would feel obliged to put that up. But, in the spirit of someone who still believes in the site, I will take up your challenge and go beef up the entry, instead of complaining. Check back if you're interes

As far as the racism charge (I think I said "race bias"), I don't mean racism as the attitude of any individual or group, especially given the editorial configuration of wikipedia. It just seems obvious to me that the weighting of information on wikipedia reflects the makeup of its contributors. One other thing Nature found out is that wikipedia is actually better than Encyclopedia Brittanica on science and technology, worse on humanities. I'm inclined to infer that there are, then, more science and tech savvy contributors than lit-savvy ones. Perhaps it is inaccurate to also make the inference that, among those writing entries on American jazz musicians, more of them are white than black. The only criticism I'd make beyond that is, if I sat down and wrote a very long entry on Louis Bellson that repeated the claim "the greatest drummer in the world", I'd feel a little guilty about not going and giving credit to the guys whose shoulders Bellson sat on (and certainly that includes Klook, Papa Jo Jones and also Gene Krupa and Buddy Rich).

Dillon

On Nov 3, 2007, at 8:05 AM, Barry Schwabsky wrote:

> *So Louis Bellson has one big fan who takes the trouble to contribute to Wikipedia and Klook hasn't found his yet so you attribute it to racism. If you have some knowledge of the subject, why don't you take the time to expand the entry? Or at least contribute to the discussion behind the Clarke article?*
>
> *Dillon Westbrook <[redacted]> wrote: I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and Encyclopedia Britannica (sorry, can't afford the nature subscription to link to that study, but an intrepid person could probably dig it*

up). The result was that the two were dead even, which says one thing pretty clearly- encyclopedias are what they are, curiosity saters and occasional beacons to better sources, but not research material. Personally, I commend wikipedia for how good it is on current events, its "news worthy" entries on recent events are occasionally better than AP.

I've found decent stuff on poets like Robert Duncan or H.D., scant little on some more recent (curious to go check out the entry on Susan Howe though). Even more offensive to me were entries on jazz musicians, particularly drummers- there was a large scrolling page for Louis Bellson and barely a paragraph for Kenny Clarke, the latter being, with no disrespect to Louis, appreciably more important to the history of the music and his instrument. The expression of race bias was fairly obvious to me. Might go back and check if the phenomenon repeats itself in literature (how does Langston Hughes' page compare to Carl Sandburg's?)

Dillon

On Nov 2, 2007, at 2:15 PM, Christina E Lovin wrote:

Apparently, the interjected notes about Li-Young have been removed. But
they were there two days ago...and it was pretty disgusting to see what
someone could so easily add to an entry.

Sorry. I should have checked before sending out my former note.

I still stand by my prohibition of Wikipedia for my students' research. I
do understand how it might be helpful to have students correct or add information.

Christina

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]*] On*
Behalf Of Christina E Lovin
Sent: Friday, November 02, 2007 4:16 PM
To: [redacted]
Subject: Re: Wikipedia Becomes a Class Assignment

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By JESSICA MINTZ, AP Technology Writer

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> *"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.*

↑ Index

82. Jennifer Karmin

Malachi Ritscher: anti-war protester

Sat 3 Nov 2007

SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.

Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.

Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.
http://www.savagesound.com/gallery99.htm

As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and

disgust. When does the turning point come? When is
it enough?

Onwards,
Jennifer Karmin

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Tired of spam? Yahoo! Mail has the best spam protection around
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↑ Index

83. Susan Webster Schultz
sidewalk (anti-war) blog news
Sat 3 Nov 2007

http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661

This weekend brings more signs on the windward side of O`ahu.

One was torn down overnight, but will be recycled.

That one and the others can be viewed via the facebook album page. Simply click to enlarge photos and read their stories.

aloha, the Sidewalk Blogger

↑ Index

84. Jim Andrews
Reading in Seattle, Sat Nov 10: Carletta Wilson & Jim Andrews
Sat 3 Nov 2007

My friend Joe Keppler has a show up of steel sculpture in Seattle, so I'm going south to see the show. He's a terrific poet, sculptor, sound artist, photographer, and performer. His steel sculptures are very interesting and often provocatively literary. Not concrete but steel. Meeting Joe back in the 80's was a turning point in my life; Joe and some other artists in Seattle I met back then have a strong intermedial, polyartistic side to their literary work that makes Seattle a special place of literary synthesis.

On Saturday Nov 10 I'll be doing a reading, as will Carletta Wilson, at Joe's show of steel sculpture. I hope you can make it.

Po
Et
Ry

Reading @ FSL /GALLERY
619 N. 35th, Suite 100, FREMONT
in the cul-de-sac
north of the PCC
parking entrance
[redacted]

Nov 10, 8 pm

Carletta
Wilson
&
Jim
Andrews
accompanied
with
visual
art
by
Joe
Keppler

doors open
6pm

↑ Index

85. steve d. dalachinsky

Re: Wikipedia Becomes a Class Assignment

Sat 3 Nov 2007

---

well you want to edit it for me i'll givre you the info
On Sat, 3 Nov 2007 21:47:42 +0000 Barry Schwabsky
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> edit this page, and history. Look around in there and you'll see
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↑ Index

86. **Jesse Crockett**
It's Me
Sat 3 Nov 2007

—

↑ Index

87. Patrick Herron
Save the Date - Evening of Sat Nov 17
Sat 3 Nov 2007

Howdy friends -

I'm writing you to let you know that the evening of Saturday November 17 I will be hosting a poetry reading at my home in Chapel Hill NC (map: http://tinyurl.com/2ws8ob) to which you are all invited.

Readers? Drum roll, please...

Murat Nemet-Nejat (Hoboken, NJ)
http://google.com/search?q=murat+nemet-nejat

Standard Schaefer (San Francisco, CA)
http://google.com/search?q=standard+schaefer

Rodrigo Garcia Lopes (Chapel Hill, NC)
http://google.com/search?q=rodrigo+garcia+lopes

Allyssa Wolf (Raleigh, NC)
http://google.com/search?q=allyssa+wolf

I'm also hoping to screen the film _Satori Uso_ (http://www.youtube.com/watch?v=UFkkNV77h28).

I will probably open my door to everyone around 9PM and start readings around 10 or so.

More details are to follow soon and what is listed here is SUBJECT TO CHANGE. Consider this a save-the-date notice. And don't hesitate to email me should you have any questions for me.

Patrick

--
Patrick Herron
[redacted]
http://proximate.org/ph/

↑ Index

88. Alan Sondheim
A perfect day in Maine
Sat 3 Nov 2007

A perfect day in Maine

On the beach I walk and think, I hate these avatars of mine, they don't do anything worthwhile at this point. It's too easy to make interesting images and

my brain is emptied out. Buddhist aggregates would fill it, but then there's the problem they might end up annihilated, who wants empti- ness when the replete amazes. I learn that if sound and sight are discon- nected from production, why should I bother with meaning? Who wants to just listen and watch, when everyone has heard and seen everything?

Why are there many rather than one? The ultimate koan - surely the number is random, surely there would be meaningless degree? Or not? Mind won't say. I can't even say rock, snail, woman, water.

The most difficult lesson: Some things have no causes at all.

http://www.asondheim.org/image1.jpg
http://www.asondheim.org/image2.jpg

↑ Index

89. Elizabeth Switaj
Re: what do you think of
Sun 4 Nov 2007

I think it sounds nice but isn't very meaningful, which is probably necessary in seeking for a general definition that distinguishes poetry from prose. However, even by that standard, the role of the audience is simply too passive here.

Elizabeth Kate Switaj
http://www.elizabethkateswitaj.net/

On 11/4/07, tomas weber <[redacted]> wrote:
>
> poetry - using words to *create* a meaning *for* an audience
>
> prose - using words to *convey *a meaning *to* an audience
>
>

↑ Index

90. Diane DiPrima
Deep Image (again)
Sun 4 Nov 2007

Thank you for that, Pierre.

And just how does a term like ³Deep Image² come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

Date: Sat, 3 Nov 2007 08:19:44 -0400
From: Pierre Joris <[redacted]>
Subject: Re: Deep image, part 11: question.....

Ammons, Merwin & co. have to my my knowledge not influenced the L-=20 poets. The original Deep Image poets, that is Jerome Rothenberg & =20 Robert Kelly (before the name got hijacked by Bly, Merwin etc) have =20 however been important in different ways for some of the L-poets. =96 =20=

Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

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The poet: always in partibus infidelium -- Paul Celan

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c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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91. Pierre Joris
Re: Deep Image (again)
Sun 4 Nov 2007

Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a letter exchange with Creeley and some other material. But neither of them were into founding a school or movement as such. Back then, Bly was somewhat close to them, and, as far as I know, once JR & RK lost interest in formalizing their first insights and got busy elsewhere, Bly ran with the concept. I have a graduate student working on a diss around Deep Image right now, & I hope he will come up with a publishable book that would include all the essays & correspondence around DI – which I believe was an important moment in post-War US poetry & poetics. In Clayton Eshleman's new collection of essays, ARCHAIC DESIGN (Black Widow Press), Clayton, in a foornote to his piece on Olson, cites a recent letter from RK in which the latter quotes Olson's response to his "Notes on the Poetry of Deep Image" : "not imageS but image." Which shows I believe a very accurate understanding of the original Deep Image project – while the later counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they are all about imageS. – Pierre

On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:

> *Thank you for that, Pierre.*
>
> *And just how does a term like “Deep Image” come to be re-used in such an*
> *unlikely context? And why?*
>
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> *own? Or, one wonders, was it an attempt to bury, to rewrite the story?*
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>
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> *From: Pierre Joris <[redacted]>*
> *Subject: Re: Deep image, part 11: question.....*
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> *poetry. But deep image poetry strikes me as a largely intuitive =20*
> *enterprise, a way of looking at the major poets who came into =20*
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>
> ---
> *Pierre Joris*
> *244 Elm Street*
> *Albany NY 12202*
> *h:* [redacted]
> *c:* [redacted]
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92. Barry Schwabsky

Re: Wikipedia Becomes a Class Assignment

Sun 4 Nov 2007

Ah, conspiracy!

"steve d. dalachinsky" <[redacted]> wrote: well you want to edit it for me i'll givre you the info
On Sat, 3 Nov 2007 21:47:42 +0000 Barry Schwabsky
writes:
> At the top of the page you will see four tabs: article, discussion,
> edit this page, and history. Look around in there and you'll see
> what's what.
> However, it's considered very, very bad form to try and edit a
> page that concerns you.
>
> "steve d. dalachinsky" wrote:
> i have aq lousy entry on wikipedia don't know who put it there
> it needs adding to and subtracting from tho it's very short to begin
> with
>
> how do i change it?
> i used wikipedia to write a short article on anthony braxton it
> helped
> immensely
>
> On Fri, 2 Nov 2007 16:15:45 -0400 Christina E Lovin
> writes:
> > I recently had a non-poet friend direct me to the Wikipedia entry
> > for
> > Li-Young Lee. I wasn't shocked because I know there are doofi
> > (plural of

> > doofus) out there.
> >
> > I rest my case about Wikipedia and not only discourage my
> students,
> > I
> > absolutely forbid them from using Wikipedia for research.
> >
> > I wonder if one Ms. Mintz students is responsible for the Li-Young
>
> > Lee
> > entry?
> >
> > Christina
> >
> > -----Original Message-----
> > From: UB Poetics discussion group
> > [mailto:[redacted]] On
> > Behalf Of mIEKAL aND
> > Sent: Friday, November 02, 2007 1:32 AM
> > To: [redacted]
> > Subject: Wikipedia Becomes a Class Assignment
> >
> > (this would be a very useful assignment for the more adventurous
> > profs out there, especially since a large majority of the
> innovative
> >
> > poetry & fiction entries really could use some attention & fresh
> > blood. ~mIEKAL)
> >
> > Wikipedia Becomes a Class Assignment
> > By JESSICA MINTZ, AP Technology Writer
> >
> > http://www.physorg.com/news113071167.html
> >
> > (AP) -- Some academics cringe when students turn to Wikipedia as a
>
> >
> > reference for term papers.
> >
> > Instead of asking students in her environmental history course to
> > turn in one big paper at the end of the semester, she requires them
>

> >
> > either to write an original Wikipedia article or to do a major
> edit
> >
> > on an existing one.
> >
> > The inspiration came to her as she prepared teaching materials for
>
> >
> > her class.
> >
> > "I would find these things on Wikipedia," she said, and would
> think,
> >
> > "Gosh, this is awfully thin here. I wonder if my students could
> fill
> >
> > this in?"
> >
> > Wikipedia has been vilified as a petri dish for misinformation,
> and
> >
> > the variable accuracy of its articles is a point Groom readily
> > concedes. Since the advent of the Web, she said, the quality of
> > sources students cite has deteriorated.
> >
> > For her students, the Wikipedia experiment was "transformative,"
> and
> >
> > students' writing online proved better than the average undergrad
> > research paper.
> >
> > Knowing their work was headed for the Web, not just one harried
> > professor's eyes, helped students reach higher - as did the
> > standards
> > set by the volunteer "Wikipedians" who police entries for accuracy
>
> >
> > and neutral tone, Groom said.
> >
> > The exercise also gave students a taste of working in the real
> world

> >
> > of peer-reviewed research.
> >
> > Most of the articles were well received, but Groom said some
> > students
> > caught heat from Wikipedia editors for doing exactly what college
> > students are trained to do: write an argumentative, critical
> essay.
> >
> > "Some people were a little rude," she said of the anonymous
> > Wikipedia
> > editors. Ultimately, she had to teach the students the difference
> > between good secondary research and the average college paper.
> >
> > "You don't get to say that last little bit on, 'This is why this
> is
> >
> > the truth and the way,'" she said.
> >
> >
>
>

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93. Barry Schwabsky
Re: Deep Image (again)
Sun 4 Nov 2007

I don't believe Ammons used that term or that it is normally applied to his work. Robert Bly, Galway Kinnell, W.S. Merwin, and James Wright are names I see associated with the term. I would think that Ammons' use of technical vocabularies would be the most important of a number of reasons why Ammons' work might be anathema to Bly and his colleagues.

Diane DiPrima <[redacted]> wrote: Thank you for that, Pierre.

And just how does a term like ³Deep Image² come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

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Ammons, Merwin & co. have to my my knowledge not influenced the L- poets. The original Deep Image poets, that is Jerome Rothenberg & Robert Kelly (before the name got hijacked by Bly, Merwin etc) have however been important in different ways for some of the L-poets. – Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

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The poet: always in partibus infidelium -- Paul Celan

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94. steve russell
Re: Deep Image (again)
Sun 4 Nov 2007

I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually thinking out loud when I post. I'm anything, but not infallible.

Diane DiPrima <[redacted]> wrote: Thank you for that, Pierre.

And just how does a term like ³Deep Image² come to be re-used in such an unlikely context? And why?

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95. steve russell

Re: Deep Image (again)

Sun 4 Nov 2007

Not only am i not infallible, I just scrolled down to Pierre Joris. He answers my question. I wasn't aware of the Bly/Merwin hijacking. Bly, I find, tedious. The New Age guru bullshit gets on my nerves.

Diane DiPrima <[redacted]> wrote: Thank you for that, Pierre.

And just how does a term like ³Deep Image² come to be re-used in such an unlikely context? And why?

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96. Ruth Lepson
Re: Malachi Ritscher: anti-war protester
Sun 4 Nov 2007

thank you, jennifer. can think of various people to send this to, for various reasons, and I am appreciative to have it myself.

On 11/3/07 8:16 PM, "Jennifer Karmin" <[redacted]> wrote:

> *SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.*
>
> *Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.*
>
> *Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.*
> *http://www.savagesound.com/gallery99.htm*
>
> *As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and disgust. When does the turning point come? When is it enough?*
>
> *Onwards,*
> *Jennifer Karmin*
>
> _____
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97. Del Ray Cross
SHAMPOO 31
Sun 4 Nov 2007

Dear Hair-Adorning Citizens,

Shampoo issue 31 finally has that lustrous finish.

Check it out here: www.ShampooPoetry.com

Itâ€™s a special postcard poems issue with Tim Yu, Stephanie Young, Debbie Yee, Doreen Wang, Paul Siegell, Soham Patel, Ronald Palmer, John Oakey, Andy Nicholson, Laura Navratil, Mika Nagasaki, Sara Mumolo, Sonia Mukherji, H.E. Mantel, Nicholas Manning, Christina Lopez, Cassie Lewis, Joseph O. Legaspi, Rong Lee, Rathanak Michael Keo, Scott

Keeney, Janine Joseph, Alexander Jorgensen, Megan Hartline, Kate Hall, Kevin Griffith, Rachel Gray, Marco Giovenale, Sarah Gambito, Emily Kendal Frey, Oliver de la Paz, Peter Davis, Jennifer Dannenberg, Del Ray Cross, Jennifer Chang, Laura Carter, Avery Burns, Julian T. Brolaski, Tamiko Beyer, Luis Cuauhtemoc Berriozabal, Christopher Barnes, Hossannah Asuncion, Shane Allison, Helene Achanzar, and Scott Abels, along with a Shampoo Postcard by Otto Chan.

Wish You Were Here,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

(if you'd prefer not to receive these messages, just let me know)

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98. mIEKAL aND
Re: Wikipedia Becomes a Class Assignment
Sun 4 Nov 2007

This discussion has been quite interesting, & says a lot about the attitudes people hold about wikipedia. One thing that hasn't been pointed out is that among young people (or at least those in my world) wikipedia is used automatically as a portal into any inquiry. Being children of the internet age I'm pretty sure most of them realize it is one possible source of information & not gospel. & as has been mentioned previous wikipedia is one of the top 5 websites on the net & gets tremendous amounts of traffic. A couple references to my projects generate hundreds of hits a month onto my own websites.

Wikipedia introduced Veropedia last month, which is the next logical step in user-contributed content. For those that use wikipedia for research this may prove useful in the long term. This is still in the beta stage so it'll be interesting to see how it plays out. From the FAQ:

Veropedia is a collaborative effort by a group of Wikipedians to collect the best of Wikipedia's content, clean it up, vet it, and save it for all time. These articles are stable and cannot be edited, The result is a quality stable version that can be trusted by students, teachers, and anyone else who is looking for top-notch, reliable information.

http://veropedia.com/docs/faq.php

~mIEKAL

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99. Mary Kasimor
Re: Deep Image (again)
Sun 4 Nov 2007

I am jumping in after your response, Diane. I remember how much James Wright influenced me while I was in college. I thought his style was considered "common language"--(sounds almost like plain english in legal forms.) He seemed to be the epitome of the 1970's poet, especially in my part of the country--the midwest. I was just thinking about his poem, "Autumn Beings in Martin's Ferry, Ohio." The poem does not have the impact that it once had on me, but I still find it poignant--and deep, if I understand the way you are using that term (which I may not be understanding at all). Mary Kasimor

Diane DiPrima <[redacted]> wrote:
Thank you for that, Pierre.

And just how does a term like ³Deep Image² come to be re-used in such an unlikely context? And why?

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http://mail.yahoo.com

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100. Fulcrum Annual

NEW CONTACT INFO: FULCRUM HAS MOVED!

Sun 4 Nov 2007

Dear All,

FULCRUM, Philip and Katia Kapovich have relocated to a new address and telephone number. Please make a note of the information below.

Our email and website URL remain the same.

~~~
~~~

phone [redacted]
e-mail editor{AT}fulcrumpoetry.com
personal http://www.myspace.com/nikolayev
Letters from Aldenderry:
http://www.saltpublishing.com/books/smp/1844712796.htm

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101. Tony Trigilio

Rick Hilles and Jo McDougall / Columbia College Chicago / November 14

Sun 4 Nov 2007

RICK HILLES and JO McDOUGALL
POETRY READING

Wednesday, November 14, 2007, 5:30 p.m.

Columbia College Chicago:
Collins Hall, 624 S. Michigan, 6th floor

Free and open to the public

For more information, call Becca Klaver, [redacted]

RICK HILLES's poetry collection, BROTHER SALVAGE, won the 2005 Agnes Lynch Starrett Prize from University of Pittsburgh Press, and was recently named the 2006 Foreword Magazine Poetry Book of the Year. His poems have appeared in POETRY, THE NATION, THE NEW REPUBLIC, PLOUGHSHARES, SALMAGUNDI, and WITNESS. He has received the Amy Lowell Poetry Traveling Scholarship, the Wallace Stegner Fellowship at Stanford, the Halls Fellowship from Institute for Creative Writing at the University of Wisconsin–Madison, and The Missouri Review's Levis Editor's Prize. During Fall 2007, he is Writer in Residence at the James Merrill House in Stonington, CT. He is an Assistant Professor at Vanderbilt University and lives in Nashville, Tennessee with his wife, the fiction writer Nancy Reisman.

JO McDOUGALL is the author of five books of poetry, the latest two being DIRT and SATISFIED WITH HAVOC. She has won awards from the DeWitt Wallace/Reader's Digest foundation, the Academy of American Poets, and fellowships to the MacDowell Colony. Widely anthologized, her work has been adapted for film, theater, and musical compositions. TOWNS FACING RAILROADS, an adaptation of her poetry, was staged at the Arkansas Repertory Theatre in 2006. Her poems have appeared in COURT GREEN, HUDSON REVIEW, GEORGIA REVIEW, KENYON REVIEW, MiPOESIAS, and NEW LETTERS, among others. She is a former co-director of creative writing at

Pittsburg State University, Pittsburg, Kansas. A native of Arkansas, she lives in Kansas City and is completing a memoir, DADDY'S MONEY.

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102. Matt Henriksen
I'll Say I'm Only Visiting by Thibault Raoult
Sun 4 Nov 2007

Cannibal Chapbook Series
announces the release of

I'll Say I'm Only Visiting
by Thibault Raoult

32 pp.
Side-stapled on high quality paper
$6

Paypal button,
cover image, and link to sample poem
flesheatingpoems.blogspot.com

Queries at [redacted]

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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103. Gary Sullivan
SEAN COLE and BRANDON DOWNING @ SEGUE
Sun 4 Nov 2007

SEAN COLE and BRANDON DOWNING

Saturday November 10, 4:00-6:00 p.m.
Segue Series at Bowery Poetry Club
308 Bowery, one block above Houston
$6 goes to support the readers

Sean Cole is the author of the chapbooks By the Author and Itty City and of a full-length collection of postcard poems called The December Project. He is also a reporter for public radio. In his spare time, he writes bios like this one.

Brandon Downing’s books of poetry include LAZIO (Blue Books, 2000), The Shirt Weapon (Germ, 2002), and Dark Brandon (Faux, 2005). A new DVD

collection, Dark Brandon // The Filmi, was just released, and he’s currently completing a monograph of his literary collages under the title Lake Antiquity.

_____ Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct=

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104. Mark Weiss

Re: Deep Image (again)

Sun 4 Nov 2007

---

23 years ago I was at an art colony with a very
conservative (poetically) poet of the Poetry
Magazine/New Yorker etc crowd. I don't remember
his name--taught in Norfolk, I think. He was
putting together an anthology of American Poetry
that I think never saw the light of day, but he
did have a university press book contract. He
showed me his predictable and rather appalling
list of poets. I mentioned a few of those he'd
left out, among them Armand Schwerner.
"Schwerner. Interesting. I could use a
representative of the Deep Image school." So I
told him I'd call Armand, which I did. "Armand,
there's this guy here doing an anthology and
wants some of your work." "Great! I'll send it
right away." "He wants to include you as a
representative of Deep Image." "Oh. Forget it."

Mark

At 09:24 AM 11/4/2007, you wrote:
>I don't believe Ammons used that term or that it
>is normally applied to his work. Robert Bly,
>Galway Kinnell, W.S. Merwin, and James Wright
>are names I see associated with the term. I
>would think that Ammons' use of technical
>vocabularies would be the most important of a
>number of reasons why Ammons' work might be anathema to Bly and his colleagues.
>
>Diane DiPrima <[redacted]> wrote: Thank you for that, Pierre.

>
>And just how does a term like ³Deep Image² come to be re-used in such an
>unlikely context? And why?
>
>Surely Ammons, et al., could have found some snappy new phrase of their
very
>own? Or, one wonders, was it an attempt to bury, to rewrite the story?
>
>
>Diane di Prima
>
>
>
>
>
>Date: Sat, 3 Nov 2007 08:19:44 -0400
>From: Pierre Joris
>Subject: Re: Deep image, part 11: question.....
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>Ammons, Merwin & co. have to my my knowledge not influenced the L-=20
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>Robert Kelly (before the name got hijacked by Bly, Merwin etc) have =20
>however been important in different ways for some of the L-poets. =96 =20=
>
>Pierre
>
>On Nov 2, 2007, at 10:59 AM, steve russell wrote:
>
> > i'm always writing in a rush. i never addressed my "deep image vs. =20
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> > poetry. But deep image poetry strikes me as a largely intuitive =20
> > enterprise, a way of looking at the major poets who came into =20
> > prominence during the sixties. I'm curious: HAS MERWIN been an =20
> > influence in the LANGUAGE school? & what about my favorite =20
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> > _____
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>_____
>
>The poet: always in partibus infidelium -- Paul Celan
>_____
>Pierre Joris
>244 Elm Street
>Albany NY 12202
>h: [redacted]
>c: [redacted]
>o: 518 442 40 71
>Euro cell: (011 33) 6 75 43 57 10
>email: [redacted]
>http://pierrejoris.com
>Nomadics blog: http://pjoris.blogspot.com
>_____

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105. **Mark Weiss**

Re: Deep Image (again)

Sun 4 Nov 2007

There's a very large literature that anticipates
Language poetics, as Language poets would be the
first to tell you. Most of their 20th Century
influences are included, with of course a great
deal else, in Poems for the Millennium, a good place to troll in any event.

Mark

At 10:02 AM 11/4/2007, you wrote:
>I posted about "deep image." Merwin & J Wright
>have been lumped in that school. I spoke of
>Ammons as an iconoclast, belonging to no school.
>I mentioned in one of my post my fondness for
>"Tape for the Turning of the Year" by Ammons, a
>poem that seems to me to anticipate the Language
>poetics. I may be wrong about "the story." I'm
>usually thinking out loud when I post. I'm anything, but not infallible.
>
>Diane DiPrima <[redacted]> wrote: Thank you for that, Pierre.

>
>And just how does a term like ³Deep Image² come to be re-used in such an
>unlikely context? And why?
>
>Surely Ammons, et al., could have found some snappy new phrase of their
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>own? Or, one wonders, was it an attempt to bury, to rewrite the story?
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106. **Peter Monaco**

Re: Deep Image (again)

Sun 4 Nov 2007

A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960's posit Bly as being the deep image "school's" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an

act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's _Iron John_). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.

Bly and Wright (Bly's "co-conspirator") neglect the community-based origins of deep image poetics. Publications like Kelly and Economou's Trobar and the various poetry readings that the core group held imply that at the foundation of deep image poetics is the concept that each of these spaces constitutes a site of resistance to the absorption of Modern American poetry into the academy. Similarly, each of these spaces opens up an arena for on-going conversations among poets and text, broadly defined. By placing translations of pre-modern, esoteric, troubadour, as well as Surrealist poetry and the work of figures like Lorca alongside essays and poems which also consider the function of the rejected knowledge that fuels the mythopoetic revolution (Gnostic texts, alchemical treatises, ritual chant and song) and the inherent politics of re-opening a dialogue with the "Other," the performance spaces of the deep image group hinge upon participation and conversation to further the opening of the poetic field, towards Duncan's "symposium of the whole." However, Bly and Wright initiate a deep image poetics that joins the rank of Bernstein's "official verse culture." Bly and Wright use their misreading of deep image poetry to carve out a niche in the official (read: Norton) American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.

> Date: Sun, 4 Nov 2007 07:43:38 -0500> From: [redacted]> Subject: Re: Deep Image (again)> To: [redacted]> > Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a > letter exchange with Creeley and some other material. But neither of > them were into founding a school or movement as such. Back then, Bly > was somewhat close to them, and, as far as I know, once JR & RK lost > interest in formalizing their first insights and got busy elsewhere, > Bly ran with the concept. I have a graduate student working on a diss > around Deep Image right now, & I hope he will come up with a > publishable book that would include all the essays & correspondence > around DI – which I believe was an important moment in post-War US > poetry &

poetics. In Clayton Eshleman's new collection of essays, > ARCHAIC DESIGN (Black Widow Press), Clayton, in a foornote to his > piece on Olson, cites a recent letter from RK in which the latter > quotes Olson's response to his "Notes on the Poetry of Deep Image" : > "not imageS but image." Which shows I believe a very accurate > understanding of the original Deep Image project – while the later > counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they > are all about imageS. – Pierre> > On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:> > > Thank you for that, Pierre.> >> > And just how does a term like “Deep Image” come to be re-used in > > such an> > unlikely context? And why?> >> > Surely Ammons, et al., could have found some snappy new phrase of > > their very> > own? Or, one wonders, was it an attempt to bury, to rewrite the story?> >> >> > Diane di Prima> >> >> >> >> >> > Date: Sat, 3 Nov 2007 08:19:44 -0400> > From: Pierre Joris <[redacted]>> > Subject: Re: Deep image, part 11: question.....> >> > Ammons, Merwin & co. have to my my knowledge not influenced the L-=20> > poets. The original Deep Image poets, that is Jerome Rothenberg & =20> > Robert Kelly (before the name got hijacked by Bly, Merwin etc) have > > =20> > however been important in different ways for some of the L-poets. > > =96 =20=> >> > Pierre> >> > On Nov 2, 2007, at 10:59 AM, steve russell wrote:> >> >> i'm always writing in a rush. i never addressed my "deep image vs. > >> =20> >> LANGUAGE" post. Merwin, James Wright: these 2 poets have had =20> >> the most significant influence over my way of looking at =20> >> poetry. But deep image poetry strikes me as a largely intuitive =20> >> enterprise, a way of looking at the major poets who came into =20> >> prominence during the sixties. I'm curious: HAS MERWIN been an =20> >> influence in the LANGUAGE school? & what about my favorite =20> >> iconoclast, A R AMMONS, a singular voice who, as far as I know, has > >> =20=> >> >> never been lumped into any particular kind of poetics. Has he =20> >> influenced Language poets?> >>> >> _____> >> Do You Yahoo!?> >> Tired of spam? Yahoo! Mail has the best spam protection around> >> http://mail.yahoo.com> >> > _____> >> > The poet: always in partibus infidelium -- Paul Celan> > _____> > Pierre Joris> > 244 Elm Street> > Albany NY 12202> > h: [redacted]> > c: [redacted]> > o: 518 442 40 71> > Euro cell: (011 33) 6 75 43 57 10> > email: [redacted]> > http://pierrejoris.com> > Nomadics blog: http://pjoris.blogspot.com> > _____> > _____> > The poet: always in partibus infidelium -- Paul Celan> _____> Pierre Joris> 244

Elm Street> Albany NY 12202> h: [redacted]> c: [redacted]> o: 518 442 40
71> Euro cell: (011 33) 6 75 43 57 10> email: [redacted]> http://pierrejoris.com>
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107. Stephen
NOetry
Sun 4 Nov 2007

I have subscribed to the poetics listserv for over a month, and find myself confused...The discussions of poetry are speckled with largely unrelated, though interesting material...C'est vrai?

_____

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108. Jason Quackenbush
Re: what do you think of
Sun 4 Nov 2007

I think the distinction is primarily a tactical one as relates to composition, that poetry is built from the basic unit of the sentence whereas prose it built from the basic unit of the paragraph.

Elizabeth Switaj wrote:
> I think it sounds nice but isn't very meaningful, which is probably
> necessary in seeking for a general definition that distinguishes poetry from
> prose. However, even by that standard, the role of the audience is simply
> too passive here.
>
> Elizabeth Kate Switaj
> http://www.elizabethkateswitaj.net/
>
> On 11/4/07, tomas weber <[redacted]> wrote:
>
>> poetry - using words to *create* a meaning *for* an audience
>>

>> prose - using words to *convey *a meaning *to* an audience
>>
>>
>>

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109. **Dubravka Djuric**
Re: Rethoric
Sun 4 Nov 2007

---

thank you all for the suggestions!

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110. **Jim Andrews**
dbCinema images
Sun 4 Nov 2007

---

some new images from dbCinema:
http://vispo.com/dbcinema/sunset
http://vispo.com/dbcinema/saint

the first series is made of pictures dbcinema downloaded via a query of 'beautiful sunset'.

the second series is made of pictures dbcinema downloaded via a query of 'silvia saint'.

the series i've done so far are collected at http://vispo.com/dbcinema/meditations.htm . all these images are screenshots from movies that dbCinema generated. they're screenshots of movies taken while the movies play. dbCinema itself (the software) is not online yet.

the basic idea of dbCinema is to create a new form of cinema. interactive, net-dependent, painterly cinema that combines the computer's well-known poetential concerning visual abstraction with the representational possibilities posed by being able to type in anything and get relevant images back (via google and yahoo image search). dbCinema is a work of generative software art. it is cinema for those who like interactive work, visual art, and being able to shape cinema like a potter shapes clay on the gyre.

the new series (sunset and saint) are quite abstract, but dbCinema 'brushes' can be configured to reveal as much of the downloaded images as you like (as in the less abstract leftwich, huth, and kandinsky series at http://vispo.com/dbcinema/meditations.htm).

ja
http://vispo.com

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111. steve russell
Poets of the week: Bobbie Lurie & B. Nanci Rubin
Sun 4 Nov 2007

POETS OF THE WEEK This week's featured poets are: Bobbie Lurie and I.B. Nanci Rubin:

Bobbie Lurie's (Corrales, New Mexico) second poetry collection, "Letter from the Lawn," was published by CustomWords in 2006. Her first collection, "The Book I Never Read," was published by CustomWords in 2003. Her poems have been published in numerous literary journals including APR, New American Writing and Shampoo. Nanci Rubin (Fredericksburg, Virgina) lives her husband and two children. Click on "FEATURED POETS" from the main PSH menu to read their work.

_____
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112. Wystan Curnow
Re: what do you think of
Sun 4 Nov 2007

Looks like a case of:

using prose to to convey to an audience a meaning for poetry

Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of tomas weber
Sent: Sunday, 4 November 2007 6:32 a.m.
To: [redacted]
Subject: what do you think of

poetry - using words to *create* a meaning *for* an audience

prose - using words to *convey *a meaning *to* an audience

--
"They taught me the names of the days and I marvelled at there being so few and flourished my little fists, crying out for more." - S. B.

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113. Susan Wheeler
Four Upcoming Readings
Sun 4 Nov 2007

You are invited to the following:

This Monday night, November 5th, I will be reading with the terrific poet Cathy Park Hong, author of the new collection, Dance Dance Revolution, at the KGB Bar's poetry series hosted by Michael Quattrone, Laura Cronk and Deborah Landau.

7:30 p.m., KGB Bar, 85 East Fourth Street, near Second Avenue, New York City [redacted].

Thursday, November 29, I will read with C.K. Williams at the Stella Adler Studio of Acting. The reading is free but advance reservations are necessary at [redacted]. 6:30 p.m., Stella Adler Studio of Acting, 31 West 27th Street, New York City [redacted].

Monday, December 17, I will be one of a dozen poets reading prose poems in celebration of David Lehman's anthology of prose poetry, in the aforementioned KGB poetry series, above. Other poets will include Mark Bibbins, Katy Lederer, Charles Bernstein, Billy Collins, Mark Strand, and David Lehman.

7:30 p.m., KGB Bar, 85 East Fourth Street, near Second Avenue, New York City [redacted].

Finally, if January will find you in Los Angeles, I hope you will consider coming to my reading at UCLA's Hammer Museum on Thursday, January 24, 2007, at 7:00 p.m.

Please let me know at [redacted] if you would prefer to be removed from my notices list.

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114. Adam Morey
Information on Deep Image
Mon 5 Nov 2007

Information about Rothenberg & Kelly's conception of Deep Image can be found in Daniel Kane's "All Poet's Welcome" which includes an interchange between Joris and Kane on this list. In his response Pierre mentions these same essays of

Kelly's and the correspondence with Creeley. As well, he mentions his search for a graduate student to write a dissertation on the subject, a search which came to an end a number of years ago.

Kelly's essay "Notes on the Poetry of Deep Image" can be found here:

http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind9707&L=POETICS&P=R28032&D=1&I=-3

and the original Kane/Joris interaction on the poetics list can be found here:

http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind9812&L=POETICS&D=1&O=D&I=-3&PA859

Cheers!

Adam

==========Finding the measure is finding the
specific music of the hour,
the synchronous
consequence of the motion of the whole world.

--- Robert Kelly
==========

> *Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a letter exchange with Creeley and some other material. But neither of them were into founding a school or movement as such. Back then, Bly was somewhat close to them, and, as far as I know, once JR & RK lost interest in formalizing their first insights and got busy elsewhere, Bly ran with the concept. I have a graduate student working on a diss around Deep Image right now, & I hope he will come up with a publishable book that would include all the essays & correspondence around DI – which I believe was an important moment in post-War US poetry & poetics. In Clayton Eshleman's new collection of essays, ARCHAIC DESIGN (Black Widow Press), Clayton, in a foornote to his piece on Olson, cites a recent letter from RK in which the latter quotes Olson's response to his "Notes on the Poetry of Deep Image" : "not imageS but image." Which shows I believe a very accurate understanding of the original Deep Image project – while the later counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they are all about imageS. – Pierre*
>
> *On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:*
>
> *Thank you for that, Pierre.*

And just how does a term like "Deep Image" come to be re-used in such an
unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very
own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

Date: Sat, 3 Nov 2007 08:19:44 -0400
From: Pierre Joris <[redacted]>
Subject: Re: Deep image, part 11: question.....

Ammons, Merwin & co. have to my my knowledge not influenced the L-poets. The original Deep Image poets, that is Jerome Rothenberg & Robert Kelly (before the name got hijacked by Bly, Merwin etc) have

however been important in different ways for some of the L-poets.
– >>
Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

i'm always writing in a rush. i never addressed my "deep image vs.

LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R AMMONS, a singular voice who, as far as I know, has >>
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115. **Ram Devineni**

LitWalk: Bob Holman on Walt Whitman

Mon 5 Nov 2007

Lit Walks Lecture and Poetry Series at the Bowery Poetry Club

Bob Holman on Walt Whitman.
November 5, 2007, 7:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. Award winning poet Bob Holman will discuss America's greatest poet, Walt Whitman and the formation of the Brooklyn Bridge. Through Whitman's work and photos from that period,

you will learn about New York's greatest structure and the pivotal period after the Civil War.

Robert Minhinnick on Dylan Thomas.
December 2, 2007, 3:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. "Poetry Wales" magazine editor Robert Minhinnick will focus on Welsh poet Dylan Thomas and his mythical death in New York City after a drinking binge at the White Horse Tavern.

Sponsored by Rattapallax. October is National Humanities Month! This program is educational and fun for students, educators, and poetry lovers.

Free and open to the public as part of the Lit Walks Lecture and Poetry Series. This lecture series features prominent poets and writers discussing historical literary figures and their relationship with key New York City landmarks. More info at www.litwalks.com

These program are supported, in part, by public funds from the New York City Department of Cultural Affairs. Litwalks is funded by the New York Council for the Humanities, a state affiliate of the National Endowment for the Humanities and public funds from the New York City Department of Cultural Affairs. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the New York Council for the Humanities or the National Endowment for the Humanities.

Please send future emails to
[redacted] for press

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116. Jesse Glass

Ahadada Books Presents: The Late Poems of Lu You; The Old Man Who Does As He Pleases Translated by Burton Watson

Mon 5 Nov 2007

Dear All,

Anyone familiar with classical Chinese and Japanese literature in translation knows Burton Watson. Happily, Burton is my neighbor and my friend, and he agreed to allow Ahadada Books to "scoop" Columbia University Press (Burton's

usual publisher) by publishing Late Poems of Lu You; The Old Man Who Does As He Pleases in a very attractive bilingual addition, which also includes excerpts from Lu You's travel diary.

Lu You (1125--1210) was among the most prolific of Song Dynasty poets. His poems are notable for communicating a carefree enjoyment of life. Burton Watson's limpid versions capture the spirit of the originals, and are a joy to read as poems in themselves.

Small Press Distribution has a number of copies on hand for sale (a large box of them are on the way to Berkeley from Japan even as I write), and the book has already garnered a great review from Donald Richie in the Japan Times. (You may read it on their website.)

We also have a limited number of signed copies for sale. For these please back-channel me.

This book would make a great addition to anyone's library.

Thanks for reading!

Jess (The original Ahadada)

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117. Barry Schwabsky
Re: Deep Image (again)
Mon 5 Nov 2007

I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?

Peter Monaco <[redacted]> wrote:

A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960's posit Bly as being the deep image "school's" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their

conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's _Iron John_). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.

Bly and Wright (Bly's "co-conspirator") neglect the community-based origins of deep image poetics. Publications like Kelly and Economou's Trobar and the various poetry readings that the core group held imply that at the foundation of deep image poetics is the concept that each of these spaces constitutes a site of resistance to the absorption of Modern American poetry into the academy. Similarly, each of these spaces opens up an arena for on-going conversations among poets and text, broadly defined. By placing translations of pre-modern, esoteric, troubadour, as well as Surrealist poetry and the work of figures like Lorca alongside essays and poems which also consider the function of the rejected knowledge that fuels the mythopoetic revolution (Gnostic texts, alchemical treatises, ritual chant and song) and the inherent politics of re-opening a dialogue with the "Other," the performance spaces of the deep image group hinge upon participation and conversation to further the opening of the poetic field, towards Duncan's "symposium of the whole." However, Bly and Wright initiate a deep image poetics that joins the rank of Bernstein's "official verse culture." Bly and Wright use their misreading of deep image poetry to carve out a niche in the official (read: Norton) American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.
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Mail has the best spam protection around> >> http://mail.yahoo.com> >> > _____> >> > The poet: always in partibus infidelium -- Paul Celan> > _____> > Pierre Joris> > 244 Elm Street> > Albany NY 12202> > h: [redacted]> > c: [redacted]> > o: 518 442 40 71> > Euro cell: (011 33) 6 75 43 57 10> > email: [redacted]> > http://pierrejoris.com> > Nomadics blog: http://pjoris.blogspot.com> > _____> > _____> > The poet: always

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118. **Pierre Joris**

Re: Deep Image & performance announcement

Mon 5 Nov 2007

Adam, Pete,

thanks for reminding me & the list of those ancient (in terms of web time) mails & in pointing to the RK & JR essays, and for giving a succinct analysis of DI.

Let me also announce a forthcoming gig for those in the Albany/Troy area:

SAX SOUP POETRY & VOICE

Saturday, November 10
Sanctuary For Independent Media
3361, 6th Avenue
Troy, NY
$10

A Harvest Celebration with multimedia artist Nicole Peyrafitte, saxophonist Joe Giardullo & poet Pierre Joris. The trio will celebrate, harvest, and gather together non linear momentum through their music, poetry, voice, visuals and yes, a soup! Nicole, who recently moved to Brooklyn, will cook an "Inner-State" soup that will be shared with the audience.

On Nov 5, 2007, at 2:21 AM, Adam Morey wrote:

> *Information about Rothenberg & Kelly's conception of Deep Image can be found in Daniel Kane's "All Poet's Welcome" which includes an interchange between Joris and Kane on this list. In his response Pierre mentions these same essays of Kelly's and the correspondence with Creeley. As well, he mentions his search for a graduate student to write a dissertation on the subject, a search which came to an end a number of years ago.*

Kelly's essay "Notes on the Poetry of Deep Image" can be found here:

http://listserv.acsu.buffalo.edu/cgi-bin/wa?
A2=ind9707&L=POETICS&P=R28032&D=1&I=-3

and the original Kane/Joris interaction on the poetics list can be
found
here:

http://listserv.acsu.buffalo.edu/cgi-bin/wa?
A2=ind9812&L=POETICS&D=1&O=D&I=-3&P=41859

Cheers!

Adam

==========
Finding the measure is finding the
specific music of the hour,
the synchronous
consequence of the motion of the whole world.

--- Robert Kelly
==========

Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a
letter exchange with Creeley and some other material. But neither of
them were into founding a school or movement as such. Back then, Bly
was somewhat close to them, and, as far as I know, once JR & RK lost
interest in formalizing their first insights and got busy elsewhere,
Bly ran with the concept. I have a graduate student working on a
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around Deep Image right now, & I hope he will come up with a
publishable book that would include all the essays & correspondence
around DI – which I believe was an important moment in post-War US
poetry & poetics. In Clayton Eshleman's new collection of essays,
ARCHAIC DESIGN (Black Widow Press), Clayton, in a foornote to his
piece on Olson, cites a recent letter from RK in which the latter

quotes Olson's response to his "Notes on the Poetry of Deep Image" : "not imageS but image." Which shows I believe a very accurate understanding of the original Deep Image project – while the later counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they are all about imageS. – Pierre

On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:

Thank you for that, Pierre.

And just how does a term like "Deep Image" come to be re-used in such an
unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very
own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

Date: Sat, 3 Nov 2007 08:19:44 -0400
From: Pierre Joris <[redacted]>
Subject: Re: Deep image, part 11: question.....

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Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

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The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
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119. Jim Andrews

Re: what do you think of

Mon 5 Nov 2007

---

prose is what you write when you think you might be understood; poetry, well, you draw your own conclusions.

ja
http://vispo.com

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120. tyrone williams

Re: Deep Image (again)

Mon 5 Nov 2007

Well put--and this is my understanding of the trajectories of "deep image" poetics...

Tyrone Williams

-----Original Message-----
>From: Peter Monaco <[redacted]>
>Sent: Nov 4, 2007 2:34 PM
>To: [redacted]
>Subject: Re: Deep Image (again)
>
>
>

>A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960â€™s posit Bly as being the deep image â€œschoolâ€™sâ€ leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Blyâ€™s work to suggest that he fully grasped the core groupâ€™s attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kellyâ€™s statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Blyâ€™s deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on â€œpluggingâ€ the image into a pre-existing mythological system based much more firmly on Jungâ€™s theory of the archetype and the collective unconscious (see Blyâ€™s _Iron John_). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Blyâ€™s misreading.
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244 Elm Street> > Albany NY 12202> > h: [redacted]> > c: [redacted]> > o:
518 442 40 71> > Euro cell: (011 33) 6 75 43 57 10> > email: [redacted]> >
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>_____
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Tyrone Williams

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121. Wystan Curnow

Re: what do you think of

Mon 5 Nov 2007

Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to advantage. Wystan

_____

From: UB Poetics discussion group on behalf of tomas weber
Sent: Sun 4/11/2007 6:31 a.m.
To: [redacted]
Subject: what do you think of

poetry - using words to *create* a meaning *for* an audience

prose - using words to *convey *a meaning *to* an audience

--
"They taught me the names of the days and I marvelled at there being so few and flourished my little fists, crying out for more." - S. B.

↑ Index

122. Elizabeth Switaj
Re: what do you think of
Mon 5 Nov 2007

Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow <[redacted]> wrote:
>
> Come to think of it, the question is why, at this juncture, seek to
> distinguish the two? A certain playing into the hands results from the
> effort. The age requires rather that they be confused to advantage.
> Wystan
>
>

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123. Peter Ciccariello
Re: dbCinema images
Mon 5 Nov 2007

Very beautiful Jim, I love the chalk-like textures and the dim glimpses of text.

- Peter Ciccariello
http://uncommon-vision.blogspot.com/

On 11/4/07, Jim Andrews <[redacted]> wrote:
>
> some new images from dbCinema:
> http://vispo.com/dbcinema/sunset
> http://vispo.com/dbcinema/saint
>
> the first series is made of pictures dbcinema downloaded via a query of
> 'beautiful sunset'.
>
> the second series is made of pictures dbcinema downloaded via a query of
> 'silvia saint'.
>
> the series i've done so far are collected at
> http://vispo.com/dbcinema/meditations.htm . all these images are
> screenshots
> from movies that dbCinema generated. they're screenshots of movies taken
> while the movies play. dbCinema itself (the software) is not online yet.
>
> the basic idea of dbCinema is to create a new form of cinema. interactive,
> net-dependent, painterly cinema that combines the computer's well-known
> poetential concerning visual abstraction with the representational
> possibilities posed by being able to type in anything and get relevant
> images back (via google and yahoo image search). dbCinema is a work of
> generative software art. it is cinema for those who like interactive work,
> visual art, and being able to shape cinema like a potter shapes clay on
> the
> gyre.
>
> the new series (sunset and saint) are quite abstract, but dbCinema
> 'brushes'
> can be configured to reveal as much of the downloaded images as you like
> (as
> in the less abstract leftwich, huth, and kandinsky series at
> http://vispo.com/dbcinema/meditations.htm).
>
> ja
> http://vispo.com
>

--
NEW RELEASE
UNCOMMON VISION - The Art of Peter Ciccariello

http://uncommon-vision.blogspot.com/
66 pp. 42 color plates.

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124. tyrone williams
Re: Deep Image (again)
Mon 5 Nov 2007

Barry,

I agree and almost added that to my post--divergence as a matter of a "purist" v. "non-purist" poetics...

Tyrone Williams

-----Original Message-----
>From: Barry Schwabsky <[redacted]>
>Sent: Nov 5, 2007 6:34 AM
>To: [redacted]
>Subject: Re: Deep Image (again)
>
>I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?
>
>Peter Monaco <[redacted]> wrote:
>
>A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960Â's posit Bly as being the deep image Â"schoolÂ'sÂ" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in BlyÂ's work to suggest that he fully grasped the core groupÂ's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and KellyÂ's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the
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_____> >> Do You Yahoo!?> >>
Tired of spam? Yahoo!
> Mail has the best spam protection around> >> http://mail.yahoo.com> >> >
_____> >> > The poet:
always in partibus infidelium -- Paul Celan> >
_____> > Pierre Joris> >
244 Elm Street> > Albany NY 12202> > h: [redacted]> > c: [redacted]> > o:
518 442 40 71> > Euro cell: (011 33) 6 75 43 57 10> > email: [redacted]> >
http://pierrejoris.com> > Nomadics blog: http://pjoris.blogspot.com> >
_____> >
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in partibus infidelium -- Paul Celan>
_____> Pierre Joris> 244

Elm Street> Albany NY 12202> h: [redacted]> c: [redacted]> o: 518 442 40
71> Euro cell: (011 33) 6 75 43 57 10> email: [redacted]> http://pierrejoris.com>
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> _____
>_____
>Peek-a-boo FREE Tricks & Treats for You!
>http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us

Tyrone Williams

↑ Index

125. Tom Orange
Deep Image (again)
Mon 5 Nov 2007

---

dear steve,

just for the record: ammons' "tape," published in 1994, could in no way have "anticipate[d] the Language poetics," which was originally formulated in the 1970s, became contested in wider literary circles in the 1980s and was essentially over (in terms of group identifications and energies) by the 1990s (though of course many in the original moment continue to write and publish today).

to the extent that the ammons poem uses the adding machine tape as a formal constraint, it could be more plausibly argued that language poetics and/or oulipo anticipated the ammons poem.

allbests,
tom orange

Date: Sun, 4 Nov 2007 07:02:27 -0800
From: steve russell <[redacted]>
Subject: Re: Deep Image (again)

I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually thinking out loud when I post. I'm anything, but not infallible.

↑ Index

126. Steensen,Sasha

Lerner, Coultas, Rankine e-mail addresses

Mon 5 Nov 2007

I am looking for e-mail addresses for the following poets:
Ben Lerner, Brenda Coultas, and Claudia Rankine.
Please backchannel.

Thanks,
Sasha Steensen

On 11/4/07 11:27 PM, "POETICS automatic digest system" <[redacted]> wrote:

There are 21 messages totalling 1380 lines in this issue.

Topics of the day:

1. Wikipedia Becomes a Class Assignment (4)
2. Malachi Ritscher: anti-war protester (2)
3. sidewalk (anti-war) blog news
4. Reading in Seattle, Sat Nov 10: Carletta Wilson & Jim Andrews
5. Save the Date - Evening of Sat Nov 17
6. A perfect day in Maine
7. It's Me
8. what do you think of
9. Deep Image (again) (6)
10. SHAMPOO 31
11. NEW CONTACT INFO: FULCRUM HAS MOVED!
12. Rick Hilles and Jo McDougall / Columbia College Chicago / November 14

Date: Sat, 3 Nov 2007 16:54:12 -0700
From: Dillon Westbrook <[redacted]>
Subject: Re: Wikipedia Becomes a Class Assignment

That's a fair point. I did think about adding to the entry on Clarke, but realized that the only thing I could do was go into my library and reprint information from other people's research, which is certainly what most of the entries on wikipedia consist of, hopefully with proper credit. That didn't excite me much, and didn't seem all that valuable to the public. I think if I had some original research on Clarke or someone else, then I would feel obliged to put that up. But, in the spirit of someone who still believes in the site, I will take up your challenge and go beef up the entry, instead of complaining. Check back if you're interes

As far as the racism charge (I think I said "race bias"), I don't mean racism as the attitude of any individual or group, especially given the editorial

configuration of wikipedia. It just seems obvious to me that the weighting of information on wikipedia reflects the makeup of its contributors. One other thing Nature found out is that wikipedia is actually better than Encyclopedia Brittanica on science and technology, worse on humanities. I'm inclined to infer that there are, then, more science and tech savvy contributors than lit-savvy ones. Perhaps it is inaccurate to also make the inference that, among those writing entries on American jazz musicians, more of them are white than black. The only criticism I'd make beyond that is, if I sat down and wrote a very long entry on Louis Bellson that repeated the claim "the greatest drummer in the world", I'd feel a little guilty about not going and giving credit to the guys whose shoulders Bellson sat on (and certainly that includes Klook, Papa Jo Jones and also Gene Krupa and Buddy Rich).

Dillon

On Nov 3, 2007, at 8:05 AM, Barry Schwabsky wrote:

> *So Louis Bellson has one big fan who takes the trouble to contribute to Wikipedia and Klook hasn't found his yet so you attribute it to racism. If you have some knowledge of the subject, why don't you take the time to expand the entry? Or at least contribute to the discussion behind the Clarke article?*
>
> *Dillon Westbrook <[redacted]> wrote: I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and Encyclopedia Britannica (sorry, can't afford the nature subscription to link to that study, but an intrepid person could probably dig it up). The result was that the two were dead even, which says one thing pretty clearly- encyclopedias are what they are, curiosity saters and occasional beacons to better sources, but not research material. Personally, I commend wikipedia for how good it is on current events, its "news worthy" entries on recent events are occasionally better than AP.*
>
> *I've found decent stuff on poets like Robert Duncan or H.D., scant little on some more recent (curious to go check out the entry on Susan Howe though). Even more offensive to me were entries on jazz musicians, particularly drummers- there was a large scrolling page for Louis Bellson and barely a paragraph for Kenny Clarke, the latter being, with no disrespect to Louis, appreciably more important to the history of the music and his instrument. The expression of race bias was fairly obvious to me. Might go back and check if the phenomenon repeats itself in literature (how does Langston Hughes' page compare to Carl Sandburg's?)*
>
> *Dillon*

> *On Nov 2, 2007, at 2:15 PM, Christina E Lovin wrote:*
>
> *Apparently, the interjected notes about Li-Young have been removed. But they were there two days ago...and it was pretty disgusting to see what someone could so easily add to an entry.*
>
> *Sorry. I should have checked before sending out my former note.*
>
> *I still stand by my prohibition of Wikipedia for my students' research. I do understand how it might be helpful to have students correct or add information.*
>
> *Christina*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]] On Behalf Of Christina E Lovin*
> *Sent: Friday, November 02, 2007 4:16 PM*
> *To: [redacted]*
> *Subject: Re: Wikipedia Becomes a Class Assignment*
>
> *I recently had a non-poet friend direct me to the Wikipedia entry for Li-Young Lee. I wasn't shocked because I know there are doofi (plural of doofus) out there.*
>
> *I rest my case about Wikipedia and not only discourage my students, I absolutely forbid them from using Wikipedia for research.*
>
> *I wonder if one Ms. Mintz students is responsible for the Li-Young Lee entry?*
>
> *Christina*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]] On Behalf Of mIEKAL aND*
> *Sent: Friday, November 02, 2007 1:32 AM*
> *To: [redacted]*
> *Subject: Wikipedia Becomes a Class Assignment*
>
> *(this would be a very useful assignment for the more adventurous*

profs out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)

Wikipedia Becomes a Class Assignment
By JESSICA MINTZ, AP Technology Writer

http://www.physorg.com/news113071167.html

(AP) -- Some academics cringe when students turn to Wikipedia as a reference for term papers.

Instead of asking students in her environmental history course to turn in one big paper at the end of the semester, she requires them either to write an original Wikipedia article or to do a major edit on an existing one.

The inspiration came to her as she prepared teaching materials for her class.

"I would find these things on Wikipedia," she said, and would think, "Gosh, this is awfully thin here. I wonder if my students could fill this in?"

Wikipedia has been vilified as a petri dish for misinformation, and the variable accuracy of its articles is a point Groom readily concedes. Since the advent of the Web, she said, the quality of sources students cite has deteriorated.

For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.

Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.

The exercise also gave students a taste of working in the real world of peer-reviewed research.

Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.

"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

> *"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.*

Date: Sat, 3 Nov 2007 17:16:20 -0700
From: Jennifer Karmin <[redacted]>
Subject: Malachi Ritscher: anti-war protester

SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.

Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.

Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.
http://www.savagesound.com/gallery99.htm

As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and disgust. When does the turning point come? When is it enough?

Onwards,
Jennifer Karmin

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

Date: Sat, 3 Nov 2007 14:22:31 -1000
From: Susan Webster Schultz <[redacted]>
Subject: sidewalk (anti-war) blog news

http://www.facebook.com/album.php?aid=15490=e0c18=654553661
<http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661><http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661>

This weekend brings more signs on the windward side of O`ahu.

One was torn down overnight, but will be recycled.

That one and the others can be viewed via the facebook album page. Simply click to enlarge photos and read their stories.

aloha, the Sidewalk Blogger

Date: Sat, 3 Nov 2007 20:40:23 -0500
From: "steve d. dalachinsky" <[redacted]>
Subject: Re: Wikipedia Becomes a Class Assignment

well you want to edit it for me i'll givre you the info
On Sat, 3 Nov 2007 21:47:42 +0000 Barry Schwabsky
<[redacted]> writes:
> At the top of the page you will see four tabs: article, discussion,
> edit this page, and history. Look around in there and you'll see
> what's what.
> However, it's considered very, very bad form to try and edit a
> page that concerns you.
>
> "steve d. dalachinsky" <[redacted]> wrote:
> i have aq lousy entry on wikipedia don't know who put it there
> it needs adding to and subtracting from tho it's very short to begin
> with
>
> how do i change it?
> i used wikipedia to write a short article on anthony braxton it
> helped
> immensely
>
> On Fri, 2 Nov 2007 16:15:45 -0400 Christina E Lovin
> writes:
> > I recently had a non-poet friend direct me to the Wikipedia entry
> > for
> > Li-Young Lee. I wasn't shocked because I know there are doofi
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> > Wikipedia Becomes a Class Assignment
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> > For her students, the Wikipedia experiment was "transformative,"
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> > and neutral tone, Groom said.
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> > the truth and the way,'" she said.
> >
> >
>
>

Date: Sat, 3 Nov 2007 18:13:15 -0700
From: Jim Andrews <[redacted]>
Subject: Reading in Seattle, Sat Nov 10: Carletta Wilson & Jim Andrews

My friend Joe Keppler has a show up of steel sculpture in Seattle, so I'm going south to see the show. He's a terrific poet, sculptor, sound artist, photographer, and performer. His steel sculptures are very interesting and often provocatively literary. Not concrete but steel. Meeting Joe back in the 80's was a turning point in my life; Joe and some other artists in Seattle I met back then have a strong intermedial, polyartistic side to their literary work that makes Seattle a special place of literary synthesis.

On Saturday Nov 10 I'll be doing a reading, as will Carletta Wilson, at Joe's show of steel sculpture. I hope you can make it.

Po
Et
Ry

Reading @ FSL /GALLERY
619 N. 35th, Suite 100, FREMONT
in the cul-de-sac
north of the PCC
parking entrance
[redacted]

Nov 10, 8 pm

Carletta
Wilson
&
Jim
Andrews
accompanied
with
visual
art
by
Joe
Keppler

doors open
6pm

Date: Sat, 3 Nov 2007 22:16:22 -0400
From: Patrick Herron <[redacted]>
Subject: Save the Date - Evening of Sat Nov 17

Howdy friends -

I'm writing you to let you know that the evening of Saturday November 17 I will be hosting a poetry reading at my home in Chapel Hill NC (map: http://tinyurl.com/2ws8ob) to which you are all invited.

Readers? Drum roll, please...

Murat Nemet-Nejat (Hoboken, NJ)
http://google.com/search?q=murat+nemet-nejat

Standard Schaefer (San Francisco, CA)
http://google.com/search?q=standard+schaefer

Rodrigo Garcia Lopes (Chapel Hill, NC)
http://google.com/search?q=rodrigo+garcia+lopes

Allyssa Wolf (Raleigh, NC)
http://google.com/search?q=allyssa+wolf

I'm also hoping to screen the film _Satori Uso_
(http://www.youtube.com/watch?v=UFkkNV77h28).

I will probably open my door to everyone around 9PM and start readings around 10 or so.

More details are to follow soon and what is listed here is SUBJECT TO CHANGE. Consider this a save-the-date notice. And don't hesitate to email me should you have any questions for me.

Patrick

--
Patrick Herron
[redacted]
http://proximate.org/ph/

Date: Sat, 3 Nov 2007 23:09:47 -0400
From: Alan Sondheim <[redacted]>
Subject: A perfect day in Maine

A perfect day in Maine

On the beach I walk and think, I hate these avatars of mine, they don't do anything worthwhile at this point. It's too easy to make interesting images and my brain is emptied out. Buddhist aggregates would fill it, but then there's the problem they might end up annihilated, who wants empti- ness when the replete amazes. I learn that if sound and sight are discon- nected from production, why should I bother with meaning? Who wants to just listen and watch, when everyone has heard and seen everything?

Why are there many rather than one? The ultimate koan - surely the number is random, surely there would be meaningless degree? Or not? Mind won't say. I can't even say rock, snail, woman, water.

The most difficult lesson: Some things have no causes at all.

http://www.asondheim.org/image1.jpg
http://www.asondheim.org/image2.jpg

Date: Sat, 3 Nov 2007 21:13:39 -0500
From: Jesse Crockett <[redacted]>
Subject: It's Me

Date: Sun, 4 Nov 2007 13:13:05 +0800
From: Elizabeth Switaj <[redacted]>
Subject: Re: what do you think of

I think it sounds nice but isn't very meaningful, which is probably necessary in seeking for a general definition that distinguishes poetry from prose. However, even by that standard, the role of the audience is simply too passive here.

Elizabeth Kate Switaj
http://www.elizabethkateswitaj.net/

On 11/4/07, tomas weber <[redacted]> wrote:
>
> poetry - using words to *create* a meaning *for* an audience
>
> prose - using words to *convey *a meaning *to* an audience
>
>

Date: Sun, 4 Nov 2007 00:04:54 -0700
From: Diane DiPrima <[redacted]>
Subject: Deep Image (again)

Thank you for that, Pierre.

And just how does a term like =B3Deep Image=B2 come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their ver=
y
own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

Date: Sat, 3 Nov 2007 08:19:44 -0400
From: Pierre Joris <[redacted]>
Subject: Re: Deep image, part 11: question.....

Ammons, Merwin & co. have to my my knowledge not influenced the L-=3D20 poets. The original Deep Image poets, that is Jerome Rothenberg & =3D20 Robert Kelly (before the name got hijacked by Bly, Merwin etc) have =3D20 however been important in different ways for some of the L-poets. =3D96 =3D20=3D

Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

> *i'm always writing in a rush. i never addressed my "deep image vs. =3D20 LANGUAGE" post. Merwin, James Wright: these 2 poets have had =3D20 the most significant influence over my way of looking at =3D20 poetry. But deep image poetry strikes me as a largely intuitive =3D20*

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The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

Date: Sun, 4 Nov 2007 07:43:38 -0500
From: Pierre Joris <[redacted]>
Subject: Re: Deep Image (again)

Rothenberg & Kelly used it briefly =96 a few essays in Trobar, plus a =20=

letter exchange with Creeley and some other material. But neither of =20 them were into founding a school or movement as such. Back then, Bly =20 was somewhat close to them, and, as far as I know, once JR & RK lost =20 interest in formalizing their first insights and got busy elsewhere, =20 Bly ran with the concept. I have a graduate student working on a diss =20=

around Deep Image right now, & I hope he will come up with a =20 publishable book that would include all the essays & correspondence =20 around DI =96 which I believe was an important moment in post-War US =20 poetry & poetics. In Clayton Eshleman's new collection of essays, =20 ARCHAIC DESIGN (Black Widow Press), Clayton, in a foornote to his =20 piece on Olson, cites a recent

letter from RK in which the latter =20 quotes Olson's response to his "Notes on the Poetry of Deep Image" : =20 "not imageS but image." Which shows I believe a very accurate =20 understanding of the original Deep Image project =96 while the later =20 counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they =20 are all about imageS. =96 Pierre

On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:

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Date: Sun, 4 Nov 2007 14:09:37 +0000
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Subject: Re: Wikipedia Becomes a Class Assignment

Ah, conspiracy!

"steve d. dalachinsky" <[redacted]> wrote: well you want to edit it for me i'll givre you the info
On Sat, 3 Nov 2007 21:47:42 +0000 Barry Schwabsky
writes:
> At the top of the page you will see four tabs: article, discussion,
> edit this page, and history. Look around in there and you'll see
> what's what.
> However, it's considered very, very bad form to try and edit a
> page that concerns you.
>
> "steve d. dalachinsky" wrote:
> i have aq lousy entry on wikipedia don't know who put it there
> it needs adding to and subtracting from tho it's very short to begin
> with
>
> how do i change it?
> i used wikipedia to write a short article on anthony braxton it
> helped
> immensely
>
> On Fri, 2 Nov 2007 16:15:45 -0400 Christina E Lovin
> writes:
> > I recently had a non-poet friend direct me to the Wikipedia entry
> > for
> > Li-Young Lee. I wasn't shocked because I know there are doofi
> > (plural of
> > doofus) out there.
> >
> > I rest my case about Wikipedia and not only discourage my
> students,
> > I
> > absolutely forbid them from using Wikipedia for research.
> >
> > I wonder if one Ms. Mintz students is responsible for the Li-Young
>
> > Lee
> > entry?

> >
> > Christina
> >
> > -----Original Message-----
> > From: UB Poetics discussion group
> > [mailto:[redacted]] On
> > Behalf Of mIEKAL aND
> > Sent: Friday, November 02, 2007 1:32 AM
> > To: [redacted]
> > Subject: Wikipedia Becomes a Class Assignment
> >
> > (this would be a very useful assignment for the more adventurous
> > profs out there, especially since a large majority of the
> innovative
> >
> > poetry & fiction entries really could use some attention & fresh
> > blood. ~mIEKAL)
> >
> > Wikipedia Becomes a Class Assignment
> > By JESSICA MINTZ, AP Technology Writer
> >
> > http://www.physorg.com/news113071167.html
> >
> > (AP) -- Some academics cringe when students turn to Wikipedia as a
>
> >
> > reference for term papers.
> >
> > Instead of asking students in her environmental history course to
> > turn in one big paper at the end of the semester, she requires them
>
> >
> > either to write an original Wikipedia article or to do a major
> edit
> >
> > on an existing one.
> >
> > The inspiration came to her as she prepared teaching materials for
>
> >
> > her class.
> >

> > "I would find these things on Wikipedia," she said, and would
> think,
> >
> > "Gosh, this is awfully thin here. I wonder if my students could
> fill
> >
> > this in?"
> >
> > Wikipedia has been vilified as a petri dish for misinformation,
> and
> >
> > the variable accuracy of its articles is a point Groom readily
> > concedes. Since the advent of the Web, she said, the quality of
> > sources students cite has deteriorated.
> >
> > For her students, the Wikipedia experiment was "transformative,"
> and
> >
> > students' writing online proved better than the average undergrad
> > research paper.
> >
> > Knowing their work was headed for the Web, not just one harried
> > professor's eyes, helped students reach higher - as did the
> > standards
> > set by the volunteer "Wikipedians" who police entries for accuracy
>
> >
> > and neutral tone, Groom said.
> >
> > The exercise also gave students a taste of working in the real
> world
> >
> > of peer-reviewed research.
> >
> > Most of the articles were well received, but Groom said some
> > students
> > caught heat from Wikipedia editors for doing exactly what college
> > students are trained to do: write an argumentative, critical
> essay.
> >
> > "Some people were a little rude," she said of the anonymous
> > Wikipedia

> > editors. Ultimately, she had to teach the students the difference
> > between good secondary research and the average college paper.
> >
> > "You don't get to say that last little bit on, 'This is why this
> is
> >
> > the truth and the way,'" she said.
> >
> >
>
>

Date: Sun, 4 Nov 2007 14:24:24 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: Deep Image (again)

I don't believe Ammons used that term or that it is normally applied to his work. Robert Bly, Galway Kinnell, W.S. Merwin, and James Wright are names I see associated with the term. I would think that Ammons' use of technical vocabularies would be the most important of a number of reasons why Ammons' work might be anathema to Bly and his colleagues.

Diane DiPrima <[redacted]> wrote: Thank you for that, Pierre.

And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

Date: Sat, 3 Nov 2007 08:19:44 -0400
From: Pierre Joris
Subject: Re: Deep image, part 11: question.....

Ammons, Merwin & co. have to my my knowledge not influenced the L-=20 poets. The original Deep Image poets, that is Jerome Rothenberg & =20 Robert Kelly (before the name got hijacked by Bly, Merwin etc) have =20 however been important in different ways for some of the L-poets. =96 =20=

Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

> *i'm always writing in a rush. i never addressed my "deep image vs. =20 LANGUAGE" post. Merwin, James Wright: these 2 poets have had =20 the most significant influence over my way of looking at =20*

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>
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>
> _____
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

Date: Sun, 4 Nov 2007 07:02:27 -0800
From: steve russell <[redacted]>
Subject: Re: Deep Image (again)

I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually thinking out loud when I post. I'm anything, but not infallible.

Diane DiPrima <[redacted]> wrote: Thank you for that, Pierre.

And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?

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Date: Sun, 4 Nov 2007 07:06:25 -0800
From: steve russell <[redacted]>
Subject: Re: Deep Image (again)

Not only am i not infallible, I just scrolled down to Pierre Joris. He answers my question. I wasn't aware of the Bly/Merwin hijacking. Bly, I find, tedious. The New Age guru bullshit gets on my nerves.

Diane DiPrima <[redacted]> wrote: Thank you for that, Pierre.

And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

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_____
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http://mail.yahoo.com

Date: Sun, 4 Nov 2007 07:22:36 -0800
From: Del Ray Cross <[redacted]>
Subject: SHAMPOO 31

Dear Hair-Adorning Citizens,

Shampoo issue 31 finally has that lustrous finish. =20

Check it out here: www.ShampooPoetry.com

It=E2=80=99s a special postcard poems issue with Tim Yu,=20
Stephanie Young, Debbie Yee, Doreen Wang, Paul=20
Siegell, Soham Patel, Ronald Palmer, John Oakey,=20
Andy Nicholson, Laura Navratil, Mika Nagasaki, Sara=20
Mumolo, Sonia Mukherji, H.E. Mantel, Nicholas=20
Manning, Christina Lopez, Cassie Lewis, Joseph O.=20
Legaspi, Rong Lee, Rathanak Michael Keo, Scott=20
Keeney, Janine Joseph, Alexander Jorgensen, Megan=20
Hartline, Kate Hall, Kevin Griffith, Rachel Gray, Marco=20

Giovenale, Sarah Gambito, Emily Kendal Frey, Oliver=20
de la Paz, Peter Davis, Jennifer Dannenberg, Del Ray=20
Cross, Jennifer Chang, Laura Carter, Avery Burns,=20
Julian T. Brolaski, Tamiko Beyer, Luis Cuauhtemoc=20
Berriozabal, Christopher Barnes, Hossannah=20
Asuncion, Shane Allison, Helene Achanzar, and Scott=20
Abels, along with a Shampoo Postcard by Otto Chan.

Wish You Were Here,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

(if you'd prefer not to receive these messages, just
let me know)

Date: Sun, 4 Nov 2007 09:29:34 -0600
From: mIEKAL aND <[redacted]>
Subject: Re: Wikipedia Becomes a Class Assignment

This discussion has been quite interesting, & says a lot about the attitudes people hold about wikipedia. One thing that hasn't been pointed out is that among young people (or at least those in my world) wikipedia is used automatically as a portal into any inquiry. Being children of the internet age I'm pretty sure most of them realize it is one possible source of information & not gospel. & as has been mentioned previous wikipedia is one of the top 5 websites on the net & gets tremendous amounts of traffic. A couple references to my projects generate hundreds of hits a month onto my own websites.

Wikipedia introduced Veropedia last month, which is the next logical step in user-contributed content. For those that use wikipedia for research this may prove useful in the long term. This is still in the beta stage so it'll be interesting to see how it plays out. From the FAQ:

Veropedia is a collaborative effort by a group of Wikipedians to collect the best of Wikipedia's content, clean it up, vet it, and save it for all time. These articles are stable and cannot be edited, The result is a quality stable version that can be trusted by students, teachers, and anyone else who is looking for top-notch, reliable information.

http://veropedia.com/docs/faq.php

~mIEKAL

Date: Sun, 4 Nov 2007 11:09:48 -0400
From: Ruth Lepson <[redacted]>
Subject: Re: Malachi Ritscher: anti-war protester

thank you, jennifer. can think of various people to send this to, for various reasons, and I am appreciative to have it myself.

On 11/3/07 8:16 PM, "Jennifer Karmin" <[redacted]> wrote:

> *SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.*
>
> *Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.*
>
> *Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.*
> *http://www.savagesound.com/gallery99.htm*
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> *As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and disgust. When does the turning point come? When is it enough?*
>
> *Onwards,*
> *Jennifer Karmin*
>
> ---
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

Date: Sun, 4 Nov 2007 08:49:48 -0800
From: Mary Kasimor <[redacted]>
Subject: Re: Deep Image (again)

I am jumping in after your response, Diane. I remember how much James Wright influenced me while I was in college. I thought his style was considered "common language"--(sounds almost like plain english in legal forms.) He seemed to be the epitome of the 1970's poet, especially in my part of the country--the midwest. I was just thinking about his poem, "Autumn Beings in Martin's Ferry, Ohio." The poem does not have the impact that it once had on

me, but I still find it poignant--and deep, if I understand the way you are using that term (which I may not be understanding at all). Mary Kasimor

Diane DiPrima <[redacted]> wrote:
Thank you for that, Pierre.

And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

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Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

Date: Sun, 4 Nov 2007 16:58:08 +0000
From: Fulcrum Annual <[redacted]>
Subject: NEW CONTACT INFO: FULCRUM HAS MOVED!

Dear All,

FULCRUM, Philip and Katia Kapovich have relocated to a new address and telephone number. Please make a note of the information below.

Our email and website URL remain the same.

~~~
~~~

RICK HILLES and JO McDOUGALL
POETRY READING

Wednesday, November 14, 2007, 5:30 p.m.

Columbia College Chicago:
Collins Hall, 624 S. Michigan, 6th floor

Free and open to the public

For more information, call Becca Klaver, [redacted]

RICK HILLES's poetry collection, BROTHER SALVAGE, won the 2005 Agnes Lynch Starrett Prize from University of Pittsburgh Press, and was recently named the 2006 Foreword Magazine Poetry Book of the Year. His poems have appeared in POETRY, THE NATION, THE NEW REPUBLIC, PLOUGHSHARES, SALMAGUNDI, and WITNESS. He has received the Amy Lowell Poetry Traveling Scholarship, the Wallace Stegner Fellowship at Stanford, the Halls Fellowship from Institute for Creative Writing at the University of Wisconsin-Madison, and The Missouri Review's Levis Editor's Prize. During Fall 2007, he is Writer in Residence at the James Merrill House in Stonington, CT. He is an Assistant Professor at Vanderbilt University and lives in Nashville, Tennessee with his wife, the fiction writer Nancy Reisman.

JO McDOUGALL is the author of five books of poetry, the latest two being DIRT and SATISFIED WITH HAVOC. She has won awards from the DeWitt Wallace/Reader's Digest foundation, the Academy of American Poets, and fellowships to the MacDowell Colony. Widely anthologized, her work has been adapted for film, theater, and musical compositions. TOWNS FACING RAILROADS, an adaptation of her poetry, was staged at the Arkansas Repertory Theatre in 2006. Her poems have appeared in COURT GREEN, HUDSON REVIEW, GEORGIA REVIEW, KENYON REVIEW, MiPOESIAS, and NEW LETTERS, among others. She is a former co-director of creative writing at Pittsburg State University, Pittsburg, Kansas. A native of Arkansas, she lives in Kansas City and is completing a memoir, DADDY'S MONEY.

End of POETICS Digest - 3 Nov 2007 to 4 Nov 2007 (#2007-308)
****

↑ Index

127. Michael Kelleher

Literary Buffalo E-Newsletter 11.05.07-11.11.07

Mon 5 Nov 2007

LITERARY BUFFALO
11.05.07-11.11.07

BABEL

ORHAN PAMUK TICKETS ARE SOLD OUT!

Tickets for individual Babel events are still on sale. Call [redacted] or visit

http://www.justbuffalo.org/babel.

WE ARE NOW OFFERING A 3-EVENT SUBSCRIPTION FOR $60.

CALL [redacted] FOR DETAILS.

For the moment, this subscription is by phone or in person only.

December 7 Ariel Dorfman, Chile, Author of Death and the Maiden $25 March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize $25

Save $15 on all three.

EVENTS

Unless otherwise listed, all events are free and open to the public.

11.06.07

Talking Leaves...Books/Hallwalls
Allen Shelton
Reading and signing for Dreamworlds of Alabama
Tuesday, November 6, 7 p.m.
Hallwalls Cinema at Babeville, 341 Delaware Ave. @ Tupper

11.07.07

Just Buffalo/Center For Inquiry Literary Cafe
Feature: Jane Adam & David Butler
Wednesday, November 7, 7:30 p.m.
Center For Inquiry, 1310 Sweet Home Rd., Amherst
8 open slots, all are welcome to read!

11.08.07

Just Buffalo/Hallwalls present Babel
Orhan Pamuk

Reading and Conversation
Thursday, November 8, 8 p.m., $25
Asbury Hall at Babeville, 341 Delaware Ave. @ Tupper
SOLD OUT

11.09.07

SUNY at Buffalo/Oscar Silverman Reading
Robert Hass, former Poet Laureate of the United States
Poetry Reading
Friday, November 9, 8 p.m.
250 Baird Hall, UB North Campus, Amherst

11.11.07

Spoken Word Sundays
Priscilla Hill and Celeste Lawson
Sunday, November 11, 8 p.m.
Allen Street Hardware, 245 Allen St.
Slots for open readers available

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

128. **tomas weber**
Re: Malachi Ritscher: anti-war protester
Mon 5 Nov 2007

---

it's strange that this recieved has so little media coverage seeing as acts of self-immolation are really quite unusual. i'm not sure what to think of his actions really, one hand thinks brave and commendable, the other thinks "what a waste". in any case, this was the first i'd heard of it, so thanks for the information....

On 04/11/2007, Ruth Lepson <[redacted]> wrote:
>
> thank you, jennifer. can think of various people to send this to, for
> various reasons, and I am appreciative to have it myself.
>
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> On 11/3/07 8:16 PM, "Jennifer Karmin" <[redacted]> wrote:
>
> > SELF-IMMOLATION: A voluntary sacrifice or denial of
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> > Most famously demonstrated by Buddhist monk Thich
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> > we find new ways to express our sadness, rage, and
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> > Onwards,
> > Jennifer Karmin
> >
> > _____
> > Do You Yahoo!?
> > Tired of spam? Yahoo! Mail has the best spam protection around
> > http://mail.yahoo.com
>

--
"They taught me the names of the days and I marvelled at there being so few and flourished my little fists, crying out for more." - S. B.

↑ Index

129. Alan Sondheim
DOMAIN NAME CHANGE
Mon 5 Nov 2007

DOMAIN NAME CHANGE

PLEASE NOTE http://www.asondheim.org is no longer in use - as a result of identity theft and changed credit cards, it went up for auction and I wasn't informed. I will have a new domain name soon; I've emptied the old one, and whatever content is there is not mine and not there with my permission. I will send out the new domain name as soon as it's properly registered.

Thank you.

- Alan Sondheim

"Whatever happens I decide that it is fine. Having broken out of the trap of wishful thinking, I don't listen to what anyone says. I act with great roomy spontaneity, and since appearance dawns as text, I understand every- thing that

occurs to be a key instruction." (from Jigme Lingpa, trans Janet Gyatso.) No one says anything and nothing happens. Deciding whatever happens is fine is just fine, just being fine. Spontaneity is roomy and everywhere, nothing's in the way, it's fine. Appearance dawns, it's not always there, sometimes just a whisper or murmur, text is always a glimpse, text isn't, the glimpse, I mean the problem with theory, glimpse as concrete or harsh rendering. Dawn of text, there wasn't any, nothing in roominess, then this! But it's since appearance dawns as text - there's causality already at work, why? In any case of the world, everything that occurs, which means not everything occurs, dawns as a key instruction, there are signs to be read, appearance is instruction, appearance articu- lates (otherwise it's not appearance).

There's no appearance. There's hardly a key instruction.

↑ Index

130. Catherine Daly
Re: Deep Image (again)
Mon 5 Nov 2007

---

considering the influence of Ammons on poets at Cornell etc., then please look straight at Alice Fulton

and even she, while recognizing his mentorship, is at pains to claim she began using scientific language as metaphor before she considers herself to have been mented by Ammons, who uses human interference with the natural world in a -- a way that's interesting to compare and contrast with Fulton

Be well,
Catherine

On 11/5/07, Tom Orange <[redacted]> wrote:
>
> dear steve,
>
> just for the record: ammons' "tape," published in 1994, could in no
> way have "anticipate[d] the Language poetics," which was originally
> formulated in the 1970s, became contested in wider literary circles in
> the 1980s and was essentially over (in terms of group identifications
> and energies) by the 1990s (though of course many in the original
> moment continue to write and publish today).
>
> to the extent that the ammons poem uses the adding machine tape as a
> formal constraint, it could be more plausibly argued that language
> poetics and/or oulipo anticipated the ammons poem.
>

> allbests,
> tom orange
>
>

↑ Index

131. **ALDON L NIELSEN**
Re: Deep Image (again)
Mon 5 Nov 2007

Tom:

I hate to go all older brother on you, but my copy of Ammons's TAPE was published in 1965 -- you're looking at a later reprinting --

Though the thought ot the LANGUAGE poets anticipating something that preceded them has a certain appeal for a student of the future anterior like me --

On Mon, Nov 5, 2007 10:07 AM, Tom Orange <[redacted]> wrote:

> *dear steve,*
>
> *just for the record: ammons' "tape," published in 1994, could in no way have "anticipate[d] the Language poetics," which was originally formulated in the 1970s, became contested in wider literary circles in the 1980s and was essentially over (in terms of group identifications and energies) by the 1990s (though of course many in the original moment continue to write and publish today).*
>
> *to the extent that the ammons poem uses the adding machine tape as a formal constraint, it could be more plausibly argued that language poetics and/or oulipo anticipated the ammons poem.*
>
> *allbests,*
> *tom orange*
>
> *-----*
>
> *Date: Sun, 4 Nov 2007 07:02:27 -0800*
> *From: steve russell <[redacted]>*
> *Subject: Re: Deep Image (again)*
>
> *I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually*

> *thinking out loud when I post. I'm anything, but not infallible.*

<<

SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.

Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.

Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.
http://www.savagesound.com/gallery99.htm

As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and disgust. When does the turning point come? When is it enough?

Onwards,
Jennifer Karmin

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133. **angela vasquez-giroux**
Re: Deep Image
Mon 5 Nov 2007

I know we're not all the greatest fans of Wikipedia, but still...

http://en.wikipedia.org/wiki/Deep_image

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134. **paolo javier**
Night Haunts book launches!
Mon 5 Nov 2007

Join us for the launch of
NIGHT HAUNTS <http://nighthaunts.org.uk/>*: A Journey Through Nocturnal
London *

A new release from Verso Books

by *Sukhdev Sandhu*

Tuesday, November 13
*630-930 *
*Lolita Bar (266 Broome)

*

hosted by www.2ndavepoetry.com

*

there will be spooked out sonics and appropriately eldritch videos. And copies of the book available for sale, of course! - ye host

*

 <http://www.2ndavepoetry.com/>

--
http://blog.myspace.com/paolojavier
http://www.2ndavepoetry.com/

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135. Tom Orange
Deep Image (again)
Mon 5 Nov 2007

---

i also must stand corrected (thanks aldon!) -- "tape for the turn of the year" was first published in 1965. (never trust publication date you find on amazon as it might be the reprint date!) i guess maybe i was conflating "tape"with "glare," which is a later book-length poem.

allbests,
t.

Date: Mon, 5 Nov 2007 09:17:41 -0700
*Reply-To:*UB Poetics discussion group <[redacted]
From: Catherine Daly <[redacted]>
Subject: Re: Deep Image (again)

considering the influence of Ammons on poets at Cornell etc., then please

look straight at Alice Fulton

and even she, while recognizing his mentorship, is at pains to claim she began using scientific language as metaphor before she considers herself to have been mented by Ammons, who uses human interference with the natural

world in a -- a way that's interesting to compare and contrast with Fulton

Be well,
Catherine

On 11/5/07, Tom Orange <[redacted]> wrote:

> *dear steve,*
>
> *just for the record: ammons' "tape," published in 1994, could in no way have "anticipate[d] the Language poetics," which was originally formulated in the 1970s, became contested in wider literary circles in*
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> *to the extent that the ammons poem uses the adding machine tape as a*
>
> *formal constraint, it could be more plausibly argued that language poetics and/or oulipo anticipated the ammons poem.*
>
> *allbests,*
> *tom orange*

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136. **John Latta**
Re: Deep Image (again)
Mon 5 Nov 2007

Tom,

Ammons's *Tape* was first published by Cornell U. P. in 1965. One sees how various schools are formed willy-nilly out of personal associations rather than out of similarities of method or result in *the work* when one looks at Ammons.

All the best,
John

On Mon, 5 Nov 2007, Tom Orange wrote:

> *dear steve,*
>
> *just for the record: ammons' "tape," published in 1994, could in no way have "anticipate[d] the Language poetics," which was originally formulated in the 1970s, became contested in wider literary circles in the 1980s and was essentially over (in terms of group identifications and energies) by the 1990s (though of course many in the original moment continue to write and publish today).*

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> *allbests,*
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> *Subject: Re: Deep Image (again)*
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> *I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually thinking out loud when I post. I'm anything, but not infallible.*

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137. **Pierre Joris**
Re: Deep Image (again)
Mon 5 Nov 2007

On Nov 5, 2007, at 6:34 AM, Barry Schwabsky wrote:

> *I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?*

infuriating to you, maybe, but accurate

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street

Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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138. **Peter Monaco**

Re: Deep Image (again)

Mon 5 Nov 2007

Perhaps my last post gave the impression that Bly and company “used” deep image as a means of entering the mainstream American poetry establishment? In this case, I suppose my argument is more that (whether deliberate or not), folks like Bly and Merwin re-consider deep image in such a way that it is more easily assimilated into mainstream poetry in the 1960’s and on. When one reads Kelly and Rothenberg’s statements regarding deep image, they literally refer to the struggle that is the poem’s composition. There is a material, physical exchange with language and the image. This exchange also makes demands upon the reader that is absent from Bly’s deep image poetry, which I find affective at times. This is also why it appears that Kelly and Rothenberg’s “struggle” with the deep image influenced the Language Poets, as opposed to Bly and co.’s reconsideration of deep image poetry. I am certainly not against someone having “new” or divergent ideas; what concerns me is that all “official” histories of deep image poetics (as opposed to books like D. Kane’s _All Poets Welcome_, Rasula’s _American Poetry Wax Museum_, etc.) cite Bly as the originator of deep image poetics. These same official histories even exclude the work of folks like Zukofsky and the Objectivists, as well as Pound and Imagism, which play a significant role in Kelly and Rothenberg’s formulations. As an aside, there is also an interesting exchange between Levertov and Duncan in their collected correspondence regarding Kelly and Rothenberg’s development of deep image poetics.

I am all for divergence, and I flinch at any demand for "purity" in poetry. In fact, a close read of Kelly and Rothenberg's statements on deep image demonstrates that the two of them and the other folks associated with early deep image, never came to nor tried to develop a "pure" and comprehensive "deep image poetics." Thus the very idea of a deep image "school" of poetry already works against what Kelly and Rothenberg were working on in their

early formulations. My issue is with the critics/editors who gloss over or write Kelly and Rothenberg out of the deep image equation. It would be best if the history accounted for the work of Kelly and Rothenberg, and incorporated the ways in which Bly and co. develop a different sense of the deep image. I think my last post was a reaction to surveying the tons o' poetry anthologies intended for classroom use that simply delete Kelly and Rothenberg's work entirely (particularly Kelly), and celebrate Bly as the only poet investigating deep image. I don't think Bly and co. "knew" they could get into the Norton on their formulation of deep image; I just wish Norton and other anthologies did not come across as the final word in what constitutes deep image poetics (particularly in the classroom and on bookshelves in chain stores): there's so much more to it and it is, in my opinion, a key chapter in Post-War and contemporary American poetry.

Best to all, Peter > Date: Mon, 5 Nov 2007 11:34:41 +0000> From: [redacted]> Subject: Re: Deep Image (again)> To: [redacted]> > I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology? > > Peter Monaco <[redacted]> wrote: > > A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960's posit Bly as being the deep image "school's" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the> demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's _Iron John_). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment

of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.> > Bly and Wright (Bly's "co-conspirator") neglect the community-based origins of deep image poetics. Publications like Kelly and Economou's Trobar and the various poetry readings that the core group held imply that at the foundation of deep image poetics is the concept that each of these spaces constitutes a site of resistance to the absorption of Modern American poetry into the academy. Similarly, each of these spaces opens up an arena for on-going conversations among poets and text, broadly defined. By placing translations of pre-modern, esoteric, troubadour, as well as Surrealist poetry and the work of figures like Lorca alongside essays and poems which also consider the function of the rejected knowledge that fuels the mythopoetic revolution (Gnostic texts, alchemical treatises, ritual chant and song) and the inherent politics of re-opening a dialogue with the "Other," the performance spaces of the deep image group hinge upon participation and conversation to further the> opening of the poetic field, towards Duncan's "symposium of the whole." However, Bly and Wright initiate a deep image poetics that joins the rank of Bernstein's "official verse culture." Bly and Wright use their misreading of deep image poetry to carve out a niche in the official (read: Norton) American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.> > Date: Sun, 4 Nov 2007 07:43:38 -0500> From: [redacted]> Subject: Re: Deep Image (again)> To: [redacted]> > Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a > letter exchange with Creeley and some other material. But neither of > them were into founding a school or movement as such. Back then, Bly > was somewhat close to them, and, as far as I know, once JR & RK lost > interest in formalizing their first insights and got busy elsewhere, > Bly ran with the concept. I have a graduate student working on a diss > around Deep Image right now, & I hope he will come up with a > publishable book that would include all the essays & correspondence > around DI – which I believe was an important moment in post-War US > poetry & poetics. In Clayton Eshleman's new collection of essays, > ARCHAIC DESIGN (Black Widow Press), Clayton, in a foornote to his > piece on Olson, cites a recent letter from RK in which the latter > quotes Olson's> response to his "Notes on the Poetry of Deep Image" : > "not imageS but image." Which shows I believe a very accurate > understanding of the original Deep Image project – while the later > counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they > are all about imageS. – Pierre> > On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:> > > Thank you for that, Pierre.> >> > And just how does a term like "Deep Image" come to be re-used in > > such an> > unlikely context? And why?> >> > Surely Ammons, et al., could have found some snappy new phrase of > >

their very> > own? Or, one wonders, was it an attempt to bury, to rewrite the story?> >> >> > Diane di Prima> >> >> >> >> >> > Date: Sat, 3 Nov 2007 08:19:44 -0400> > From: Pierre Joris > > Subject: Re: Deep image, part 11: question.....> >> > Ammons, Merwin & co. have to my my knowledge not influenced the L-=20> > poets. The original Deep Image poets, that is Jerome Rothenberg & =20> > Robert Kelly (before the name> got hijacked by Bly, Merwin etc) have > > =20> > however been important in different ways for some of the L-poets. > > =96 =20=> >> > Pierre> >> > On Nov 2, 2007, at 10:59 AM, steve russell wrote:> >> >> i'm always writing in a rush. i never addressed my "deep image vs. > >> =20> >> LANGUAGE" post. Merwin, James Wright: these 2 poets have had =20> >> the most significant influence over my way of looking at =20> >> poetry. But deep image poetry strikes me as a largely intuitive =20> >> enterprise, a way of looking at the major poets who came into =20> >> prominence during the sixties. I'm curious: HAS MERWIN been an =20> >> influence in the LANGUAGE school? & what about my favorite =20> >> iconoclast, A R AMMONS, a singular voice who, as far as I know, has > >> =20=> >> >> never been lumped into any particular kind of poetics. Has he =20> >> influenced Language poets?> >>> >> _____> >> Do You Yahoo!?> >> Tired of spam? Yahoo!> Mail has the best spam protection around> >> http://mail.yahoo.com> >> > _____> >> > The poet: always in partibus infidelium -- Paul Celan> > _____> > Pierre Joris> > 244 Elm Street> > Albany NY 12202> > h: [redacted]> > c: [redacted]> > o: 518 442 40 71> > Euro cell: (011 33) 6 75 43 57 10> > email: [redacted]> > http://pierrejoris.com> > Nomadics blog: http://pjoris.blogspot.com> > _____> > _____> > The poet: always in partibus infidelium -- Paul Celan> _____> Pierre Joris> 244 Elm Street> Albany NY 12202> h: [redacted]> c: [redacted]> o: 518 442 40 71> Euro cell: (011 33) 6 75 43 57 10> email: [redacted]> http://pierrejoris.com> Nomadics blog: http://pjoris.blogspot.com>> _____> _____> Peek-a-boo FREE Tricks & Treats for You!> http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us _____ Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now. http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=

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139. **ALDON L NIELSEN**

Re: Deep Image (again)

Mon 5 Nov 2007

I
started
out
to
read
a
long
skinny
poem

But I much prefer SPHERE for a long Ammons -- TAPE dipped too often into those lamer (to me) moments that bogged down the later SNOW POEMS, from which you could edit a really good book that would still be, like, totally long --

On Mon, Nov 5, 2007 11:49 AM, Tom Orange <[redacted]> wrote:

> *i also must stand corrected (thanks aldon!) -- "tape for the*
> *turn of the*
> *year" was first published in 1965. (never trust publication date you*
> *find on*
> *amazon as it might be the reprint date!) i guess maybe i was conflating*
> *"tape"with "glare," which is a later book-length poem.*
>
> *allbests,*
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> *----------*
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> **Reply-To:*UB Poetics discussion group <[redacted]*
> **From:* Catherine Daly <[redacted]>*
> **Subject:* Re: Deep Image (again)*
>
> *considering the influence of Ammons on poets at Cornell etc., then please*
>
> *look straight at Alice Fulton*
>
> *and even she, while recognizing his mentorship, is at pains to claim she*
> *began using scientific language as metaphor before she considers herself to*
> *have been mented by Ammons, who uses human interference with the natural*

> *world in a -- a way that's interesting to compare and contrast with Fulton*
>
> *Be well,*
> *Catherine*
>
> *On 11/5/07, Tom Orange <[redacted]> wrote:*
>
> *dear steve,*
>
> *just for the record: ammons' "tape," published in 1994, could in no*
> *way have "anticipate[d] the Language poetics," which was originally*
> *formulated in the 1970s, became contested in wider literary circles in*
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> *and energies) by the 1990s (though of course many in the original*
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> *poetics and/or oulipo anticipated the ammons poem.*
>
> *allbests,*
> *tom orange*

<<

[redacted]

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140. **Mark Weiss**
Re: Deep Image (again)
Mon 5 Nov 2007

Why Pierre, are you insinuating that Robert Bly is an opportunist? I may have to challenge you to a duel. Preferably on the beach at Cannes--we might as well combine it with a vacation.

Mark

At 12:10 PM 11/5/2007, you wrote:
>On Nov 5, 2007, at 6:34 AM, Barry Schwabsky wrote:
>
>>I find it infuriating that on this list one immediately reaches for
>>accusations of careerism and the like in order to attribute
>>motivations to poets who have divergent ideas. Isn't it enough to
>>say that Bly and co. had an impoverished notion of "deep image"
>>without having to say they developed this just because they knew
>>that such a concept would be the key to getting into the Norton
>>Anthology?
>
>infuriating to you, maybe, but accurate
>
>Pierre
>_____
>
>The poet: always in partibus infidelium -- Paul Celan
>_____
>Pierre Joris
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>c: [redacted]
>o: 518 442 40 71
>Euro cell: (011 33) 6 75 43 57 10
>email: [redacted]
>http://pierrejoris.com
>Nomadics blog: http://pjoris.blogspot.com
>_____

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141. Alan Sondheim

NEW DOMAIN: www.alansondheim.org - apologies for change

Mon 5 Nov 2007

DOMAIN NAME CHANGE II - NEW DOMAIN

PLEASE NOTE http://www.alansondheim.org is now open, although it's almost empty at this point. Given that, I've put up a long version of the Foofwa / Maud duet related to avatar movement - this is 100 Megs, too large for casual download but good for viewing in live/gallery situations. I'll let it up for a short while.

Again, please note:
asondheim.org is empty and no longer active (at least for me) - and

www.alansondheim.org - http://www.asondheim.org - replaces it. Apologies if this causes any difficulties. (I should add this change happened quickly, thanks to sysadmin action from the relevant sites.)

- Alan

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142. Hugh Behm-Steinberg

Re: Deep Image (again)

Mon 5 Nov 2007

I think this is a case of us vs. them -- that Rothenberg/Kelly's version of deep image is better than Bly/Wright/Merwin/Wakoski/Rich etc. etc. because of who they were published by and who they hung out with. I think this mentality is an artifact of the seventies and eighties, and when we follow it we tend to recast the past to fit those assumptions. A glance at lots of so-called mainstream publications show a much greater heterogeniety of poets, with writers of different groups reading and responding to each other's work. Especially consider Bly's own publications (Fifties, Sixties, Seventies). Although it's hard to think of an American poet who has done more to wreck their reputation than Bly, it's just not true that Bly or Wright or Merwin were uninterested in community, or that they were comfortable with the relation between modern poetry and the academy or the larger American culture, or that Bly, Wright and Merwin were uninterested in pre-modern, esoteric, troubador and surrealist poets (they were all prolific translators and advocates of this sort of work).

These later deep image writers can be considered as negative influences, and intriguing in the sense that both Langpo and the New Formalists both sought to define themselves by how they were not like deep image.

Hugh Behm-Steinberg

Peter Monaco <[redacted]> wrote:

A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960's posit Bly as being the deep image "school's" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's _Iron John_). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.

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> Date: Sun, 4 Nov 2007 07:43:38 -0500> From: [redacted]> Subject: Re: Deep Image (again)> To: [redacted]> > Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a > letter exchange with Creeley and some other material. But neither of > them were into founding a school or movement as such. Back then, Bly > was somewhat close to them, and, as far as I know, once JR & RK lost > interest in formalizing their first insights and got busy elsewhere, > Bly ran with the concept. I have a graduate student working on a diss > around Deep Image right now, & I hope he will come up with a > publishable book that would include all the essays & correspondence > around DI – which I believe was an important moment in post-War US > poetry & poetics. In Clayton Eshleman's new collection of essays, > ARCHAIC DESIGN (Black Widow Press), Clayton, in a foornote to his > piece on Olson, cites a recent letter from RK in which the latter > quotes Olson's
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>> _____> >> Do You Yahoo!?>
>> Tired of spam? Yahoo!
 Mail has the best spam protection around> >> http://mail.yahoo.com> >> >
_____> >> > The poet:
always in partibus infidelium -- Paul Celan> >
_____> > Pierre Joris> >
244 Elm Street> > Albany NY 12202> > h: [redacted]> > c: [redacted]> > o:
518 442 40 71> > Euro cell: (011 33) 6 75 43 57 10> > email: [redacted]> >
http://pierrejoris.com> > Nomadics blog: http://pjoris.blogspot.com> >
_____> >
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in partibus infidelium -- Paul Celan>
_____> Pierre Joris> 244
Elm Street> Albany NY 12202> h: [redacted]> c: [redacted]> o: 518 442 40
71> Euro cell: (011 33) 6 75 43 57 10> email: [redacted]> http://pierrejoris.com>
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143. Dodie Bellamy
Myles and Bellamy in SF this Thursday
Mon 5 Nov 2007

The Eileen and Dodie Hour
Eileen Myles and Dodie Bellamy

Thursday, November 8
7:30 PM

Two great female post-geniuses of literary otherness join forces. Myles' latest book is Sorry, Tree "in which she describes 'some nature' as well as the transmigration of souls from the east coast to the west." Bellamy's latest book is Academonia, "an epic narrative of survival against institutional deadening and the proscriptiveness that shoots the young writer like poison darts from all sides."

Modern Times Bookstore
888 Valencia St. @ 20th St
San Francisco
[redacted]
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144. **eric unger**
Re: Malachi Ritscher: anti-war protester
Mon 5 Nov 2007

Thanks for posting this Jennifer. More people need to know about brother Malachi Ritscher. Reading his mission statement brought me back to last year when I had first heard the story of this man who sacrificed his life in the hopes that he could call attention to the horrible truths of the Iraq war. Everyone need not go as far as he did, but it was his own autonomous choice. His memory and his voice shall linger on.

Eric Unger

On 11/5/07, Diane DiPrima <[redacted]> wrote:
> Hi Jennifer,
>
> I hope this post doesn¹t take the discussion off track, it is not my
> intention, but:
>
> I just wanted to mention, for the record, that several Buddhist monks and
> nuns self-immolated during the Vietnam war. One article in the Times, about
> a young nun who died in this way on June 3 1966, moved me to write a short
> poem (still in print in my Revolutionary Letters). When I wrote the Times to
> ask her name so that I could use in the title of my poem, they responded by
> sending me the address in Asia of the correspondent who wrote the article. I
> finally reached him and he wrote back that ³Buddhist nuns didn¹t have
> names²--which was of course grossly untrue. It was interesting to me that
> nearly every monk who self-immolated was mentioned by name when anyone
> bothered to write about him at all, but that ³Buddhist nuns didn¹t have
> names.²
>
> All best, Diane di Prima
>
>
>
>

>
>
> Date: Sat, 3 Nov 2007 17:16:20 -0700
> From: Jennifer Karmin <[redacted]>
> Subject: Malachi Ritscher: anti-war protester
>
> SELF-IMMOLATION: A voluntary sacrifice or denial of
> oneself, as for an ideal or another person.
>
> Most famously demonstrated by Buddhist monk Thich
> Quang Duc on June 11, 1963 in Vietnam.
>
> Most recently demonstrated by musician Malachi
> Ritscher in Chicago on November 3, 2006 as a protest
> against the Iraq war. One year ago, Malachi set
> himself on fire next to the Kennedy Expressway during
> morning rush hour. He left a statement and obituary
> on his website.
> http://www.savagesound.com/gallery99.htm
>
> As the Iraq War moves towards year 5, I am taking
> some time to think about Malachi. I am wondering how
> we find new ways to express our sadness, rage, and
> disgust. When does the turning point come? When is
> it enough?
>
> Onwards,
> Jennifer Karmin
>
> _____
>

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145. **steve russell**

Re: Deep Image (again)

Mon 5 Nov 2007

---

since it was published in '65, perhaps my original comment is valid. i'm fond of Ammons. he seemed to have fun. lots of energy, ideas. not encumbered by academia. jorge borges is another incredibly erudite writer who was never pedantic. i'm reading his "The Craft of Verse." & loving it.

Tom Orange <[redacted]> wrote: i also must stand corrected (thanks aldon!) -- "tape for the turn of the year" was first published in 1965. (never trust publication date you find on amazon as it might be the reprint date!) i guess maybe i was conflating "tape"with "glare," which is a later book-length poem.

allbests,
t.

Date: Mon, 5 Nov 2007 09:17:41 -0700
*Reply-To:*UB Poetics discussion group

From: Catherine Daly
Subject: Re: Deep Image (again)

considering the influence of Ammons on poets at Cornell etc., then please

look straight at Alice Fulton

and even she, while recognizing his mentorship, is at pains to claim she began using scientific language as metaphor before she considers herself to have been mented by Ammons, who uses human interference with the natural

world in a -- a way that's interesting to compare and contrast with Fulton

Be well,
Catherine

On 11/5/07, Tom Orange wrote:

> *dear steve,*
>
> *just for the record: ammons' "tape," published in 1994, could in no way have "anticipate[d] the Language poetics," which was originally formulated in the 1970s, became contested in wider literary circles in*
>
> *the 1980s and was essentially over (in terms of group identifications and energies) by the 1990s (though of course many in the original moment continue to write and publish today).*
>
> *to the extent that the ammons poem uses the adding machine tape as a*
>
> *formal constraint, it could be more plausibly argued that language poetics and/or oulipo anticipated the ammons poem.*
>
> *allbests,*
> *tom orange*

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146. Maria Damon
Re: Myles and Bellamy in SF this Thursday
Mon 5 Nov 2007

dang! this would be great to be able to take in~sorry i can't be there, post-genii!

Dodie Bellamy wrote:
> The Eileen and Dodie Hour
> Eileen Myles and Dodie Bellamy
>
> Thursday, November 8
> 7:30 PM
>
> Two great female post-geniuses of literary otherness join forces.
> Myles' latest book is Sorry, Tree "in which she describes 'some
> nature' as well as the transmigration of souls from the east coast to
> the west." Bellamy's latest book is Academonia, "an epic narrative of
> survival against institutional deadening and the proscriptiveness that
> shoots the young writer like poison darts from all sides."
>
> Modern Times Bookstore
> 888 Valencia St. @ 20th St
> San Francisco
> [redacted]
> Free

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147. Gretchen Adele
Re: "deep image" definition wiki-ed
Mon 5 Nov 2007

I donno what your plaint really is is,
as Free wikipedia seems to have an
informative snapshot of what, exactly, "deep image" poetry is.

And why should we not be able to Name and Define our own world?

Or do you have a better definition?

Just asking
thanks, helenighthawk

On 11/3/07, Simon DeDeo <[redacted]> wrote:
>
> I agree with people who view wikipedia as a useful tool. I suppose
> (shorter Simon) that the counterpoint is "don't do wikipedia any favors."
>
> I forget the exact rank, but wikipedia is somewhere in the top ten of all
> websites in terms of visits and "eyeball share." This is absolutely
> amazing. The founders (Jimbo Wales is the one remaining) I think have
> absolutely no idea how this happened.
>
> They are sitting on something that is worth more than facebook. Literally,
> billions of dollars are somewhere in there, and the people paying for the
> server space are trying to figure out where it's hiding. (While they are
> also asking for donations.)
>
> Right now they are trying to "monetize" it by spinning off for-profit
> wikipedia-like sites (I believe "WikiCities" was one.) You haven't heard
> of WikiCities because it flopped. They haven't found the cash.
>
> Wikipedia itself is run by a non-profit "foundation". Formally, the people
> who are trying to make money off the wikipedia concept are legally
> separate from the foundation people. But to say there is overlap and
> conflict-of-interest is to put it mildly. Everyone stands to become rich
> beyond their wildest dreams.
>
> I've seen more than once (check rhubarb for "flagged revisions") this
> impulse affect what happens on wikipedia. Wikipedia is, in the end, a bit
> of a mess -- legally, pr-wise, etc. -- and the goal right now seems to be
> figuring out how to make it cash-friendly.
>
> I think, in other words, that people should be wary of investing their
> time in wikipedia's poetry coverage. I think it is much wiser to build
> your own sites and information networks rather than labor for free on a
> project that nobody in the community will control or profit from.
>

--
helen nighthawk

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148. **David Chirot**

FW: Today's the Day- Call Your Senator ! ! ! Two Appeals to Contact Senators re US Joining International Ban on Cluster Bombs

Mon 5 Nov 2007

<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=Zr1M6jl7wEHzy2BSQZIIh35yUpcAmVwe>
Global Day of Action TODAY!!!
Ban the Use and Export of U.S. Cluster Bombs

Call the U.S. Senate on TODAY (Monday, November 5)

Senate switchboard: [redacted] Cluster bombs are indiscriminate killers that spew deadly shrapnel over large swathes of land at the time of use and leave behind fields of landmines after combat ends. As a result, over the last 40 years the vast majority - 98% - of cluster bomb casualties have been civilians. More than 80 countries have agreed to negotiate a ban on these indiscriminate killers in 2008. The U.S. government is not one of the countries, arguing that the military's need for these weapons over-rides humanitarian concerns. However, these weapons are even a liability for the military, as the unexploded bomblets impede troop movement and have already killed U.S. soldiers in Iraq. One of the American Task Force for Lebanon Legislative Council's (ATFL-LC) priorities is passage in the coming year of Senate Bill 594 and House Bill 1755, *The* *Cluster Munitions Civilian Protection Acts of 2007. * ATFL-LC is participating in a *national call-in day on Monday, November 5 to urge Senators to co-sponsor Senate Bill 594*. This initiative takes place as part of a broader *Global Day of Action on Cluster Bombs * called by the worldwide Cluster Munitions Coalition to help propel the global cluster bomb treaty negotiations. *We invite you to take part. *It's easy. There is *toll-free number ([redacted]),* which will allow people to call the Capitol Switchboard for free. Two websites are set up to let people know the basics of calling (when, what, where, why, how). Please feel free to direct people to these sites and/or the phone number. The main website is:
http://www.fcnl.org/landing/clusterbombcall.htm
<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=mbI21aYphyhEOszV9FEIGH5yUpcAmVwe>

*** Following is additional information for the Monday, November 5 National Call in to *Ban U.S. Cluster Bombs*! *What?* National call-in day to the Senate, urging senators to cosponsor Senate Bill.594 (the Cluster Munitions Civilian Protection Act of 2007). This legislation would substantially restrict both the use and export of cluster bombs by: 1) requiring that they not be used in areas

where civilians are known to be present, and 2) requiring that they have a "dud rate" of less than 1% (meaning that they will leave behind fewer deadly submunitions on the ground after the combat ends). *Why?* Monday, November 5 is a *Global Day of Action* against cluster bombs. People all over the world are taking action to urge the banning of these indiscriminate killers. The call-in day is a chance to let our Senators know that there is strong public opposition to these inhumane weapons in the U.S. and strong support for Senate Bill 594. *When?* Make calls on Monday, November 5, any time. Regular business hours are better, as you will get to talk to a real person (instead of leaving a message). Calls on other days are also encouraged but the more we can concentrate on November 5, the better. *How?* *Calls to the Senate can be made for free on [redacted]. Callers will automatically be redirected to the Capitol Switchboard. They will need to ask for their Senator by name. Once directed to the office, ask for the Legislative Assistant who deals with military and national security issues. Urge them to become a co-sponsor of S.594 and to work for its passage in the coming year. * *For more information on the call-in day, visit: ** http://www.fcnl.org/landing/clusterbombcall.htm<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=dBsLGSsA4/9m094c9vg%2BMH5yUpcAmVwe> *

**

[image: space] [image: space] [image: DonateNow]<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=Ehp93C9SUZ6uz6e4cFI8sjyYK5Wh80hs>

Consider making a secure, tax-deductible donation to ATFL.
American Task Force for Lebanon Legislative Council
2213 M Street NW, 3rd Floor, Washington, D.C. 20037
Telephone: [redacted] Fax: [redacted].

To unsubscribe, click here.<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=sGx8qLJx1e/gGjIA2PKa7X5yUpcAmVwe>

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*Call Your Senators Today,
Day of Action on Cluster Bombs*

Today, *Monday, November 5*, the US Campaign to End the Israeli Occupation joins the Friends Committee on National Legislation, Amnesty International USA, United for Peace and Justice, and many other organizations in a global day of action on cluster bombs. **

During its war on Lebanon last summer, Israel dropped 130,000 cluster bombs containing 1.2 million cluster bomblets in 498 locations in villages throughout the south of the country. Unexploded cluster bomblets subsequently have injured and killed civilians. Only 20% of Israel's unexploded cluster bombs have been cleared in Lebanon because Israel has refused to turn over cluster munitions strike data to the UN. These cluster bombs are given to Israel by the United States and paid for by U.S. taxpayers like you. When countries gather in early December to continue negotiating a global cluster bomb ban treaty, the U.S. will be conspicuously absent. The U.S. should not isolate itself on yet another issue of global concern. Congress needs to pass the Cluster Munitions Civilian Protection Act (S.594) next year to bring the U.S. into line with the emerging global consensus against the use of a weapon which overwhelmingly kills civilians. *Call your senators on November 5 and ask them to support this bill.* Who Should You Call?

- *Do you live in California or Vermont?* Both your senators are already supporting this bill, so you don't need to call them today. But you can write to your representative<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=Iqmz3hCz2uv0/xuz5XblwIj1lQVvcZzO>and urge her or him to cosponsor the companion bill in the House. - *Do you live in Iowa, Maryland, Massachusetts, New Mexico, Ohio, Rhode Island, Washington, or Wisconsin? *One of your senators has already cosponsored, so please call your other senator! Senators that need calls are Charles Grassley (IA), Ben Cardin (MD), John Kerry (MA), Pete Domenici (NM), George Voinovich (OH), Jack Reed (RI), Patty Murray (WA), or Herb Kohl (WI). - *Do you live in any other state?* You should call both of your senators and ask them to cosponsor the bill!

How to Make Your Calls

- *Call your senators using FCNL's special toll free number: (800) [redacted]* - This number connects you to the Capitol Switchboard. You will need to ask for your senator by name. Find out who your senators are<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=fMORocCcnOntuBbNE9/ZIIj1lQVvcZzO> . - Once you are directed to the office, ask to speak to the legislative assistant who deals with military and national security issues. - After you call one senator's office, call back and ask for your other senator.

Script for your Call Please feel free to improvise and add additional information.

- My name is [NAME], and I live in [CITY, STATE].Thanks for taking my call. - I'm calling to encourage Senator [SENATOR'S NAME] to cosponsor S. 594, the Cluster Munitions Civilian Protection Act. Will that be possible? - Thank you.

The administration's position is that the military benefits outweigh the civilian costs. We disagree.<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=VtEOnsLlGnUAO%2BVOCrSx4/sQjjc0hLeT> Day of Action Cosponsors Adopt A Minefield, American Friends Service Committee, UNA-USA, American Task Force for Lebanon, Amnesty International USA, Just Foreign Policy, Maryknoll Office for Global Concerns, Maine Campaign to Ban Cluster Bombs, Massachusetts Peace Action, Mennonite Central Committee (Washington Office), Oregon Peace Works, Peace Action New York, Peace Action West, United for Peace and Justice, U.S. Campaign to End the Israeli Occupation, U.S. Fund for UNICEF, Veterans for Peace, WAND. More about Banning Cluster Bombs<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=uU3T6PE4f3xyjy3%2BBgQ1GIj1lQVvcZzO>

US Campaign to End the Israeli Occupation

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149. Wystan Curnow
Re: what do you think of
Mon 5 Nov 2007

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what what other purposes are being served? Cheers, Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow <[redacted]> wrote:
>
> Come to think of it, the question is why, at this juncture, seek to
> distinguish the two? A certain playing into the hands results from
> the effort. The age requires rather that they be confused to
advantage.
> Wystan
>
>

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150. **Adam Morey**
Re: Deep Image (again)
Mon 5 Nov 2007

I agree with Pete, it is quite necessary to be infuriated by these sorts of reductive understandings of a complex poetic form. If the common notion of this form its sort of bastardized version then a mistake has definitely been made. Not that I think Bly's work should be completely cut out of the picture, no not at all it is such reinventions and divergences that keep poetry alive. Instances of "making it new" (and making of new) are the lifeblood of poetic evolution. Nothing should stand as The Official Version, especially when the originators were against purity of form in general.

As Pierre writes in his Nomad Manifesto "Purity is the root of all evil."

> *Perhaps my last post gave the impression that Bly and company "used" deep image as a means of entering the mainstream American poetry establishment? In this case, I suppose my argument is more that (whether deliberate or not), folks like Bly and Merwin re-consider deep image in such a way that it is more easily assimilated into mainstream poetry in the 1960's and on. When one reads Kelly and Rothenberg's statements regarding deep image, they literally refer to the struggle that is the poem's composition. There is a material, physical exchange with language and the image. This exchange also makes demands upon the reader that is absent from Bly's deep image poetry, which I find affective at times. This is also why it appears that Kelly and Rothenberg's "struggle" with the deep image influenced the Language Poets, as opposed to Bly and co.'s reconsideration of deep image poetry. I am certainly not against someone having "new" or divergent ideas; what concerns me is that all "official" histories of deep image poetics (as opposed to books like D. Kane's _All Poets Welcome_, Rasula's _American Poetry Wax Museum_, etc.) cite Bly as the originator of deep image poetics. These same official histories even exclude the work of folks like Zukofsky and the Objectivists, as well as Pound and Imagism, which play a significant role in Kelly and Rothenberg's formulations. As an aside, there is also an interesting exchange between Levertov and Duncan in their collected correspondence regarding Kelly and Rothenberg's development of deep image poetics.*
>
> *I am all for divergence, and I flinch at any demand for "purity" in poetry. In fact, a close read of Kelly and Rothenberg's statements on deep image demonstrates that the two of them and the other folks associated with early deep image, never came to nor tried to develop a "pure" and comprehensive "deep image poetics." Thus the very idea of a deep image "school" of poetry already works against what Kelly and Rothenberg were working on in their early formulations. My issue is with the critics/editors who gloss over or write Kelly and Rothenberg out of the deep image equation. It would be best if the history accounted for the work of Kelly and Rothenberg, and incorporated the ways in which Bly and co. develop a different sense of the deep image. I think my last post was a reaction to surveying the tons o' poetry anthologies intended for classroom use that simply delete Kelly and Rothenberg's work entirely (particularly Kelly), and celebrate Bly as the only poet investigating deep image. I don't think Bly and co. "knew" they could get into the Norton on their formulation of deep image; I just wish Norton and other anthologies did not come across as the final word in what constitutes deep image poetics (particularly in the classroom and on bookshelves in chain stores): there's so much more to it and it is, in my opinion, a key chapter in Post-War and contemporary American poetry.*
>
> *Best to all,*
> *Peter > Date: Mon, 5 Nov 2007 11:34:41 +0000> From:*
> *[redacted]> Subject: Re: Deep Image (again)> To:*

> [redacted] > > *I find it infuriating that on this list*
> *one immediately reaches for accusations of careerism and the like in order*
> *to attribute motivations to poets who have divergent ideas. Isn't it*
> *enough to say that Bly and co. had an impoverished notion of "deep image"*
> *without having to say they developed this just because they knew that such*
> *a concept would be the key to getting into the Norton Anthology? > > Peter*
> *Monaco <[redacted]> wrote: > > A cursory glance of most*
> *poetry anthologies, as well as the various histories of Modern American*
> *poetry that have been published since the 1960's posit Bly as being the*
> *deep image "school's" leading poet and theorist. With the exception of*
> *some initial interactions between Bly and Rothenberg, there is little in*
> *Bly's work to suggest that he fully grasped the core group's attempt at*
> *conceptualizing deep image poetics. The deep image poetics associated with*
> *Bly, in fact, can either be considered a misreading of Rothenberg and*
> *Kelly's statements, or indeed a serious divergence down another path. For*
> *Bly, a kind of solitude is necessary in deep image poetics. Although Kelly*
> *and Rothenberg allude to energy and movement in relation to the poetic*
> *image in their conception of the deep image, Bly omits the participatory*
> *aspect of the image. Bly, the hero-poet, descends to the depths of the*
> *unconscious and performs an act of recovery and articulation for the*
> *reader, as opposed to the> demand for participation in the composition of*
> *the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in*
> *their own work. For all of the paths Bly's deep image poetics attempts to*
> *reveal in the on-going struggle to re-connect humans to the cosmological*
> *world, the main thrust of his poetics relies instead on "plugging" the*
> *image into a pre-existing mythological system based much more firmly on*
> *Jung's theory of the archetype and the collective unconscious (see Bly's*
> *_Iron John_). In fact, the casual way in which some dismiss the deep image*
> *as a pedestrian deployment of Jungian archetypal psychology and the latent*
> *structuralism of anthropologists like Levi-Strauss, can be directly*
> *attributed to Bly's misreading.> > Bly and Wright (Bly's "co-conspirator")*
> *neglect the community-based origins of deep image poetics. Publications*
> *like Kelly and Economou's Trobar and the various poetry readings that the*
> *core group held imply that at the foundation of deep image poetics is the*
> *concept that each of these spaces constitutes a site of resistance to the*
> *absorption of Modern American poetry into the academy. Similarly, each of*
> *these spaces opens up an arena for on-going conversations among poets and*
> *text, broadly defined. By placing translations of pre-modern, esoteric,*
> *troubadour, as well as Surrealist poetry and the work of figures like*
> *Lorca alongside essays and poems which also consider the function of the*
> *rejected knowledge that fuels the mythopoetic revolution (Gnostic texts,*
> *alchemical treatises, ritual chant and song) and the inherent politics of*
> *re-opening a dialogue with the "Other," the performance spaces of the deep*
> *image group hinge upon participation and conversation to further the>*
> *opening of the poetic field, towards Duncan's "symposium of the whole."*
> *However, Bly and Wright initiate a deep image poetics that joins the rank*
> *of Bernstein's "official verse culture." Bly and Wright use their*
> *misreading of deep image poetry to carve out a niche in the official*

(read: Norton) American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.> > Date: Sun, 4 Nov 2007 07:43:38 -0500> From: [redacted]> Subject: Re: Deep Image (again)> To: [redacted]> > Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a > letter exchange with Creeley and some other material. But neither of > them were into founding a school or movement as such. Back then, Bly > was somewhat close to them, and, as far as I know, once JR & RK lost > interest in formalizing their first insights and got busy elsewhere, > Bly ran with the concept. I have a graduate student working on a diss > around Deep Image right now, & I hope he will come up with a > publishable book that would include all the essays & correspondence > around DI – which I believe was an important moment in post-War US > poetry & poetics. In Clayton Eshleman's new collection of essays, > ARCHAIC DESIGN (Black Widow Press), Clayton, in a foornote to his > piece on Olson, cites a recent letter from RK in which the latter > quotes Olson's> response to his "Notes on the Poetry of Deep Image" : > "not imageS but image." Which shows I believe a very accurate > understanding of the original Deep Image project – while the later > counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they > are all about imageS. – Pierre> > On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:> > > Thank you for that, Pierre.> >> > And just how does a term like "Deep Image" come to be re-used in > > such an> > unlikely context? And why?> >> > Surely Ammons, et al., could have found some snappy new phrase of > > their very> > own? Or, one wonders, was it an attempt to bury, to rewrite the story?> >> >> > Diane di Prima> >> >> >> >> >> > Date: Sat, 3 Nov 2007 08:19:44 -0400> > From: Pierre Joris > > Subject: Re: Deep image, part 11: question.....> >> > Ammons, Merwin & co. have to my my knowledge not influenced the L-=20> > poets. The original Deep Image poets, that is Jerome Rothenberg & =20> > Robert Kelly (before the name> got hijacked by Bly, Merwin etc) have > > =20> > however been important in different ways for some of the L-poets. > > =96 =20=> >> > Pierre> >> > On Nov 2, 2007, at 10:59 AM, steve russell wrote:> >> >> i'm always writing in a rush. i never addressed my "deep image vs. > >> =20> LANGUAGE" post. Merwin, James Wright: these 2 poets have had =20> >> the most significant influence over my way of looking at =20> >> poetry. But deep image poetry strikes me as a largely intuitive =20> >> enterprise, a way of looking at the major poets who came into =20> >> prominence during the sixties. I'm curious: HAS MERWIN been an =20> >> influence in the LANGUAGE school? & what about my favorite =20> >> iconoclast, A R AMMONS, a singular voice who, as far as I know, has > >> =20=> >> >> never been lumped into any particular kind of poetics. Has he =20> >> influenced Language poets?> >>> >> _____> >> Do You Yahoo!?> >> Tired of spam? Yahoo!> Mail has the best spam protection around> >> http://mail.yahoo.com> >> > _____> >> > The

> *poet: always in partibus infidelium -- Paul Celan> > _____> > Pierre Joris> > 244 Elm Street> > Albany NY 12202> > h: [redacted]> > c: 518 [redacted]> > o: 518 442 40 71> > Euro cell: (011 33) 6 75 43 57 10> > email: [redacted]> > http://pierrejoris.com> > Nomadics blog: http://pjoris.blogspot.com> > _____> > _____> > The poet: always in partibus infidelium -- Paul Celan> _____> Pierre Joris> 244 Elm Street> Albany NY 12202> h: [redacted]> c: [redacted]> o: 518 442 40 71> Euro cell: (011 33) 6 75 43 57 10> email: [redacted]> http://pierrejoris.com> Nomadics blog: http://pjoris.blogspot.com>> _____> _____> Peek-a-boo FREE Tricks & Treats for You!> http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us _____ Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now. http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033*

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151. **Jesse Crockett**

The Great Paper Scare of 2525

Mon 5 Nov 2007

A poem that could reproduce here, but the whole effect is much better on the blog: http://denacht.blogspot.com.

Jesse Crockett

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152. **Alison Croggon**

Re: what do you think of

Mon 5 Nov 2007

Quite. I've been reading so much and such various prose recently- Arto Paasilinna, Marguerite Yourcenar, David Albahari, Atiq Rahimi, Michele Desbordes and many others - that such distinctions seem meaninglessly self-aggrandising. Poetry holds no inherent virtue just because it's poetry.There's no firm dividing line between the conventions that say something is prose and something else is poetry. And all these are permeable to "external circumstances" (whatever they are?)

Cheers

A

On Nov 6, 2007 10:23 AM, Wystan Curnow <[redacted]> wrote:

> *Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it.*
> *I take your point about reading, and its relation to time management and personal entertainment value, what what other purposes are being served?*
> *Cheers, Wystan*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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153. **Jim Andrews**
Re: dbCinema images
Mon 5 Nov 2007

> *Very beautiful Jim, I love the chalk-like textures and the dim glimpses of text.*

Thanks, Peter. I've written a brush whose shape is whatever text you type in, but i haven't made anything interesting with it so far. Partly that was because, like the other brushes, it was painting at 30+ frames per second. So it'd lay down an awful lot of text very quickly; the texts were too dense on the screen to be readable or even discernable, sometimes, as text. Last night I put in a 'frames per second' control for each brush, so a brush can now lay down strokes/text at whatever pace seems appropriate.

Am slowly working toward each brush you create having its own 'palette'. The idea is that a 'palette' can be a search term--so that the brush 'paints' with

images downloaded via that search term; or a palette can be a bunch of images from a directory on the hard drive; or a palette can be a color or a gradient.

So, like, you could create one brush and make its palette the word "good" (so it'd paint with images downloaded from the net associated with the word "good"); another brush might have an "evil" palette. ding. they come out painting. the battle of the brushes, the battle of "good" versus "evil".

the brushes themselves might be text brushes--so that the "good" brush makes paint strokes in the shape of the word "good" where the word-shapes/'paint strokes' are filled with images associated with the word "good"--or they might be different shapes other than text.

ja
http://vispo.com/dbcinema/meditations.htm

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154. **W.B. Keckler**

Peter Schjeldahl, A Poetry Conundrum & Other Schtuff Awaits you at JBP blog

Mon 5 Nov 2007

Various aeolian blasts from the past register on a harp of some sort I constructed out of an old Guinness can and a transducer I found in a robot's head....this led on to a poetry conundrum and some wondering whether certain poets are dead or alive and not really wanting to know the answer...so don't tell me but stop in and gloat at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/) "Cegeste, Levez-vous Dammit!"

********** See what's new at http://www.aol.com

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155. **Jason Quackenbush**

Re: what do you think of

Mon 5 Nov 2007

---

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose

doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

Wystan Curnow wrote:
>
>
> Elizabeth, perhaps another distinction I'd rather not draw is that
> between the 'state of literature' and 'external circumstances'. You
> might say just so long as prose rules the world blurring its boundaries
> with poetry remains worth doing. I don't go for the idea that poetry
> creates meaning, prose conveys it. All writing does both to such an
> extent I'd want to hold all writers to account for doing both. I don't
> know whether Tomas meant that writing that creates meaning, IS poetry
> (whether we take it to be poetry or prose, like on the page or in a
> Creative Writing class on poetry) or that what we take to be poetry
> CREATES MEANING. Either way, I'm against it.
> I take your point about reading, and its relation to time management and
> personal entertainment value, what what other purposes are being served?
> Cheers, Wystan
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Elizabeth Switaj
> Sent: Tuesday, 6 November 2007 2:34 a.m.
> To: [redacted]
> Subject: Re: what do you think of

>
> Wystan, playing into the hands of what? When you say "the age" do you
> refer to the state of literature or to external circumstances? If the
> former, I suppose one could argue, if they were so inclined, that enough
> blurring of the boundaries has happened for it to be useful to attempt
> to redraw them (if only as an experiment).
>
> For me, the primary difference between poetry and prose is not in how I
> write them (certain types of prose excepted) but in how I read them. My
> reading of poetry is much slower and deliberate to the point where I've
> even been known to say that I read prose and think about poetry.
> Exceptions to this are James Joyce and crappy poetry, which is to say
> great prose and crappy poetry, though that says much more about my
> personal preferences and biases than anything else, of course.
>
> Elizabeth Kate Switaj
> www.elizabethkateswitaj.net
>
>
> On 11/5/07, Wystan Curnow <[redacted]> wrote:
>
>> Come to think of it, the question is why, at this juncture, seek to
>> distinguish the two? A certain playing into the hands results from
>> the effort. The age requires rather that they be confused to
>>
> advantage.
>
>> Wystan
>>
>>
>>

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156. Andrea Rexilius

Parcel Two

Mon 5 Nov 2007

New things at PARCEL www.parceljournal.org

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Featuring poetry by Emily Anderson, Erin M. Bertram, Christophe Casamassima, Carol Ciavonne, Mark Cunningham, Carrie Hunter, Nicholas

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157. Elizabeth Switaj
Re: what do you think of
Mon 5 Nov 2007

Wystan: It's a little difficult to continue this conversation without any definite sense of what the world that prose apparently rules is and how prose can be said to rule it. But I have to question whether it's valuable to bend one's work in a particular way for the sake of power to rule [over something], which I see as distinct from the sort of power that vibrates between the poem and the reader until at least one has the top of their head cut off.

As for the purposes served by my divergent reading styles, I would say it has more to do with my craft interest as a writer than with "time management and personal entertainment value".

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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158. Peter Ciccariello
Do not fill the refusal to talk
Mon 5 Nov 2007

Do not fill the refusal to
talk<http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg>

-- Peter Ciccariello
Invisible Notes <http://invisiblenotes.blogspot.com/>
Liminal Spaces <http://uncommonvision.blogspot.com/>
Hope Street, Poems from
Providence<http://poemsfromprovidence.blogspot.com/>

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159. Peter Ciccariello
Re: dbCinema images
Mon 5 Nov 2007

Is this software you have written? Is it similar to Photoshop brushes?

- Peter

On Nov 5, 2007 8:56 PM, Jim Andrews <[redacted]> wrote:

> *Very beautiful Jim, I love the chalk-like textures and the dim glimpses of*
> *text.*
>
> *Thanks, Peter. I've written a brush whose shape is whatever text you type*
> *in, but i haven't made anything interesting with it so far. Partly that was*
> *because, like the other brushes, it was painting at 30+ frames per second.*
> *So it'd lay down an awful lot of text very quickly; the texts were too dense*
> *on the screen to be readable or even discernable, sometimes, as text. Last*
> *night I put in a 'frames per second' control for each brush, so a brush can*
> *now lay down strokes/text at whatever pace seems appropriate.*
>
> *Am slowly working toward each brush you create having its own 'palette'. The*
> *idea is that a 'palette' can be a search term--so that the brush 'paints'*
> *with images downloaded via that search term; or a palette can be a bunch of*
> *images from a directory on the hard drive; or a palette can be a color or a*
> *gradient.*

> *So, like, you could create one brush and make its palette the word "good" (so it'd paint with images downloaded from the net associated with the word "good"); another brush might have an "evil" palette. ding. they come out painting. the battle of the brushes, the battle of "good" versus "evil".*
>
> *the brushes themselves might be text brushes--so that the "good" brush makes paint strokes in the shape of the word "good" where the word-shapes/'paint strokes' are filled with images associated with the word "good"--or they might be different shapes other than text.*
>
> *ja*
> *http://vispo.com/dbcinema/meditations.htm*

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160. **Jim Andrews**

Re: Do not fill the refusal to talk

Tue 6 Nov 2007

> Do not fill the refusal to talk
http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg

That's evocative, Peter. It reminds me of the industrial downtown of big cities. And the role of thought there. Usually thought in industrial scenarios is of engineering and steel/concrete withstanding the forces at play. And lots of crash and bang, materials worn. Interesting to see typographic symbols in such a situation.

It also reminds me of when I saw Joe Keppler's back yard some time ago. He's a poet-sculptor. Steel is his main material. Looking out the kitchen window at the back yard, I saw a big kind of dump of 'raw material' for his sculpture. Lots of scrap steel, but it had already started to bend to language. It was strikingly like junk steel but also there were sort of creaks and groans and bends of language in there already. Parts of other architectures. Engineering architectures and writerly/sculptural architectures.

How typographic symbols hold an image, create and hold an image. The piece I'm working on also fills language with images from the net. You also are filling language with images. Interesting how the two types of images and languages start to 'speak' at once: the meanings and images of typographic language and the meanings and images of visual language.

ja
http://vispo.com

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161. Peter Ciccariello
Claustrophobic alphabet
Tue 6 Nov 2007

Claustrophobic alphabet<http://cgi7.com/peterimages/claustrophobic %20alphabet3.mov>

Images - Peter Ciccariello
Music - Alan Sondheim

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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162. David Baratier
mitch highfeld
Tue 6 Nov 2007

Is Mitch Highfeild out there or could some one e-mail me his address-- greatly appreciated --

Be well

David Baratier, Editor

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163. David Baratier
also Sean Cole
Tue 6 Nov 2007

Thanks for Sean info--

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164. Alison Croggon
Re: what do you think of
Tue 6 Nov 2007

Jason:

"If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to

But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the _sentence_, not the paragraph - and what about people like Jose Saramago or David Albahari, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both _are_ something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best -there's something encyclopaedic about novels, they amass detail, while poems discard it.

Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".

I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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165. David Baratier
Paul Blackburn
Tue 6 Nov 2007

I am wondering if those who know of poems of Paul's over the years that did not appear in the collected by Jarolim would be willing to send me copies and also where they first appeared in. I am working on a new collected with some of of his friends and will leave it at that. All those with these types of donations will appear in print in a University Press if all works the way I suppose it will.

Be well

David Baratier, Editor

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_____
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166. Mathew Timmons
Late Night Snack One Year Celebration! Thur Nov 15 at 9:30pm Sharp!
Tue 6 Nov 2007

Late Night Snack
One Year Celebration!
Thursday, November 15 at 9:30pm Sharp!
at Betalevel (directions below)
http://betalevel.com/2007/11/15/late-night-snack-22/

… and none before you lost your peanut butter to no longer allowed in calories. I end up a meeting. Leszek Bzdyl, Choreograph, dancer and a row of loosening

them up sitting there with new forms attacked the risk of saltines is completely special life assistance and sandwiches. An evening come along Songrevue with ungeschminkten experience reports, just alone. And none before period of Bzdülöw converted a rare Magnolie grows and costumes presented The artist, still do, just alone. And confessionful Titelsong is worthwhile oneself again! With that it all itself. In the form singular, surprising movement motion. Also this year pleases of the bag is. Bodo, one the special life assistance and that snack. If you pass more calories than 2 weeks. This method may not be much easier to increase ye sale of day does not be for everyone because it will be careful I give in a little muenster cheese. From what I've been reading (from multiple resources), time of performance, such as songs and then wait a spark hope. Does it and musical a cage of ye sale of food never gets worked off. Especially since youre only the form of protein. Sometimes with some fruit or just like with view into the country widely most successful Comedians, moves. Above all innovations - the old. In the kitchen, drink a cup of full by the contemporary layman play. Justice has lots of food you world improvement theoreticians and faith is why they are a great way to …

At Late Night Snack on October 25, 2007:
Sandy Ding screened two films, accompanied by Laura Steenberge on bass.
Heather Lockie played banjo and sang, accompanied by Laura Steenberge on bass.
Mitsu Salmon performed.
Marcus Civin read.

…

At Late Night Snack on October 11, 2007:
Susanne Hall read and presented a movie with Ryan Adlaf.
Harold Abramowitz and Mathew Timmons collaborated.
Amanda Ackerman read.
Jason Brown lectured about poetry and memory.
Michelle Detorie read.

…

At Late Night Snack on September 27, 2007: Gerard Olson read. Michael Smoler read. Catherine Daly read. Laura Steenberge & Heather Lockie composed and performed a film score. Michael Kelleher read. Emily Lacy played guitar and banjo and sang. … At Late Night Snack on September 13, 2007: Liz Glynn performed Untitled. Ara Shirinyan read. Eileen Myles read. … At Late Night Snack on August 7, 2007: Harold Abramowitz and Mathew Timmons collaborated. Amanda Ackerman read. Ara Shirinyan presented a paper. Jenny Hodges showed slides and read. Everyone collaborated with the internet. … At Late Night Snack on July 24, 2007: Mary Kite showed a video

and read. Laura Steenberge played bass and Heather Lockie played fiddle, they both sang. Jane Sprague read. Franklin Bruno played guitar and sang. … At Late Night Snack on July 10, 2007: Danielle Adair read and danced. Maximus Kim presented his manifesto. C.J. Pizarro told 3 jokes, read 3 poems and sang 3 songs. Stan Apps read. … At Late Nig ht Snack on June 26, 2007: Alyssandra Nighswonger played guitar and sang. Jane Sprague presented Syria is in the World by Ara Shirinyan. Ara Shirinyan read from Syria is in the World by Ara Shirinyan. The Year Zero played music. Alan Semerdjian & Will Alexander created music. … At Late Night Snack on June 12, 2007: A film by Danielle Adair. Will Alexander gave a lecture. Laura Steenberge played bass and sang. Todd Collins read. Stan Apps read. Lee Ann Brown did string tricks. Tony Torn and Lee Ann Brown presented a reading. … At Late Night Snack on May 29, 2007: A film by Nick Flavin. Jane Sprague performed. Laura Steenberge gave a lecture. Emily Lacy played banjo and sang. Will Alexander read. … At Late Night Snack on May 15, 2007: Ara Shirinyan read. Laura Steenberge played guitar and sang. Emily Lacy spontaneously played guitar and sang. Dan Richert's hi-tech hut made sound. … At Late Night Snack on April 24, 2007: A film by Danielle Adair. Laura Steenberge played stand-up bass and sang. Teresa Carmody read. Sean Deyoe performed karaoke. Stan Apps read. Sandy Ding performed the Flash Light Show with Laura Steenberge. … At Late Night Snack on April 10, 2007: Emily Lacy played banjo and sang. Jen Hofer and Billy Mark created spontaneous poetry. WAMPA staged the Dialectical Fuss. Frederique de Montblanc and Janne Larsen presented the Masculinihilist Manifesto. … At Late Night Snack on March 20, 2007: Maximus Kim explained his manifesto. Ara Shirinyan. Milly Saunders read. Frederique de Montblanc and Janne Larsen presented a film. Jen Hofer read, assisted by William Mark. … At Late Night Snack on March 6, 2007: Mathew Timmons read. Oliver Hall played guitar and sang. Emily Lacy played banjo and sang. Stan Apps lectured spontaneously. … At Late Night Snack on Feb 20, 2007: Michael Smoler read handmade tarot cards and projected them on the wall. Emily Lacy played banjo and sang. Ara Shirinyan read. Jane Sprague read, assisted by Marcus Civin. … At Late Night Snack on Feb 6, 2007: Marcus Civin performed. Oliver Hall played guitar and sang. Roy Lanoy (Stan Apps) read from the WAMPA mailbag and dispensed advice. Alex Maslansky played guitar and sang. Nature's Nobleman, Sir Oliver Hall, read from his WAMPA Conference address. Emily Lacy played banjo and sang. Teresa Carmody and Vanessa Place presented Turkey Trot. … At Late Night Snack on Jan 16, 2007: Marcus Civin performed, Oliver Hall played guitar and sang, Lloyd Ducal (Joseph Mosconi) and Roy Lanoy (Stan Apps) presented the tenets of WAMPA, Michael Smoler read handmade tarot cards and projected them on the wall, Darin Klein presented Untitled Performance with Stan Apps, Jesse Aron Green, Steven Reigns, and Christopher Russell, Emily Lacy played banjo, fiddle, and sang … At Late Night Snack on Dec 19, 2006:

Oliver Hall played guitar and sang, Cat Lamb and Lewis Keller performed a composition for viola and electrified cymbal/electronics, Stan Apps read, Khanh Tran performed a recital on the theremin ... At Late Night Snack on Dec 5, 2006: Oliver Hall played guitar and sang, Michael Smoler read handmade tarot cards and projected them on the wall, "Ghost drawings 'were' brought fourth throught the ouija board assisted by christian cummings and michael decker.", Teresa Carmody and Vanessa Place played Judgment Day Bingo with the audience, Ara Shirinyan read ... At Late Night Snack on Nov 21, 2006: Ara Shirinyan read, Sandy Ding performed the Flash Light Show, Oliver Hall played guitar and sang.

- - - - - - - - - - - - - - - - - - -
Directions to Betalevel

1. Find yourself in front of "FULL HOUSE RESTAURANT"
located at 963 N. Hill Street in Chinatown, Los Angeles

2. Locate the narrow alley on the left hand side of Full House.

3. Walk about 20 feet down the alley (away from the street).

4. Stop.

5. Notice dumpster on your right hand side.

6. Take a right and continue down the alley.

7. Exercise caution so as not trip on the wobbly cement blocks underfoot

8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

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167. **JFK**
Link to share
Tue 6 Nov 2007

Hi all

Here's a link to 'Dive' if you get in the mood for a bit of maritime immersion while you work. http://www.abc.net.au/rn/poetica/stories/2007/2054828.htm Dive is a sound poem featuring whales, eels, fish, dolphins, snapping shrimp, icebergs and other assorted marine animals, scientists, music, noise and environmental sounds. The poetry is being read by Marine archivist Shelagh Smith, who is incredible. There's a brief interview about the creation of 'Dive' which was developed between 2004-2006 after a residency at the Cornell

Ornithology Lab. I hope you are near a good sound system. The link won't be up for long

Best wishes
Jayne Fenton Keane
www.poetinresidence.com

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168. Wystan Curnow
Re: what do you think of
Tue 6 Nov 2007

Sorry for being so indefinite, Elizabeth, but conversations--and I know 'discussion group' exchanges give the mere illusion of conversation--conversations do need to roll with their indefiniteness. I mean what did tomas mean by prose? I don't really know, he was lots more gnomic that I was. But just for starters, in answer to your question: it is obvious that there's a great deal of prose about, so much you'd hardly know poetry even existed--prose is quantitatively dominant. It certainly rules in my workplace--a university--how is it in yours? It certainly, as fiction, dominates contemporary literature. I know it sounds like a monster already, with many heads, and special powers (Jason suspects post-structuralist powers!), but in the meantime you could cut me some hyperbole. Wystan

_____

From: UB Poetics discussion group on behalf of Elizabeth Switaj
Sent: Tue 6/11/2007 5:05 p.m.
To: [redacted]
Subject: Re: what do you think of

Wystan: It's a little difficult to continue this conversation without any definite sense of what the world that prose apparently rules is and how prose can be said to rule it. But I have to question whether it's valuable to bend one's work in a particular way for the sake of power to rule [over something], which I see as distinct from the sort of power that vibrates between the poem and the reader until at least one has the top of their head cut off.

As for the purposes served by my divergent reading styles, I would say it has more to do with my craft interest as a writer than with "time management and personal entertainment value".

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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169. **Wystan Curnow**
Re: what do you think of
Tue 6 Nov 2007

Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself.... Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then? Or Faulkner. But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan

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From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it

relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

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> Elizabeth, perhaps another distinction I'd rather not draw is that
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> extent I'd want to hold all writers to account for doing both. I don't
> know whether Tomas meant that writing that creates meaning, IS poetry
> (whether we take it to be poetry or prose, like on the page or in a
> Creative Writing class on poetry) or that what we take to be poetry
> CREATES MEANING. Either way, I'm against it.
> I take your point about reading, and its relation to time management and
> personal entertainment value, what what other purposes are being served?
> Cheers, Wystan
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> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Elizabeth Switaj
> Sent: Tuesday, 6 November 2007 2:34 a.m.
> To: [redacted]
> Subject: Re: what do you think of
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> Wystan, playing into the hands of what? When you say "the age" do you
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> On 11/5/07, Wystan Curnow <[redacted]> wrote:
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>> distinguish the two? A certain playing into the hands results from
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> advantage.
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>> Wystan
>>
>>
>>

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170. **Jim Andrews**
Re: dbCinema images
Tue 6 Nov 2007

> *Is this software you have written? Is it similar to Photoshop brushes?*

Yes, it is software I'm writing called dbCinema. And it's related to Photoshop brushes, but dbCinema brushes are different.

The basic idea of Photoshop brushes is that you paint with a brush whose shape is drawn from a preset set of brushes or you can make your own brush shapes. And it draws in the color of your choosing. Also, you can size Photoshop brushes and change their opacity. You can also make Photoshop brushes rotate.

In this, dbCinema brushes are the same as Photoshop brushes. You can do some things with Photoshop brushes that you can't do with dbCinema brushes and vice versa.

dbCinema brushes go beyond Photoshop brushes in some ways. For instance, you can use multiple dbCinema brushes at once, and the location of brushes can either be mouse-controlled or they can traverse a configurable path chosen from a set of dbCinema 'geometries'. Also, what dbCinema brushes are filled with can be parts of images downloaded from the net, not just a particular color.

dbCinema brushes are mainly for painting 'movies' rather than for creating still images. Though they can also create some interesting still images. The position

of Photoshop brushes is always mouse-controlled. They're not meant to be generative art oriented (where part of the idea is to get algorithms to be at least partially active in the art creation).

I came across some related work tonight you and others might find of interest.

Here is the eponymous site of a USAmerican artist-programmer: http://davebollinger.com . There are quite a few striking images and animated, sometimes interactive applets on Dave Bollinger's site. He is involved in 'generative art'. He writes programs (usually using the Java-based 'Processing' programming language) that generate visual art. There's also a well-done blog at http://www.generatorx.no masterminded by Marius Watz, a well-known artist-programmer. This blog has a wealth of articles and links to generative art projects and other projects usually involving programming.

Whenever something is drawing (or writing) something, you might as well say a 'brush' or a 'pen' is being used to do the drawing or painting or whatever. So, in a sense, generative visual art is all about creating new types of brushes or pens. Which of course can also be writing implements, and sometimes are even as they draw or paint or whatever.

The guitar;
the electric guitar.

The pen;
the digital pen.

ja
http://vispo.com

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171. Tom Beckett
Meritage Press Announcement
Tue 6 Nov 2007

Meritage Press Announcement

TINY BOOKS RELEASES FIFTH TITLE FOR POETRY TO KEEP FEEDING THE WORLD

Meritage Press (MP) is pleased to announce the fifth title in its series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.

MP's Tiny Books utilize small books (1 3/4" x 1 3/4") made in Nepal by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. Photos of a sample "Tiny Book" are available at _http://www.flickr.com/photos/lolabola/1618955048/in/photostream/_

(http://www.flickr.com/photos/lolabola/1618955048/in/photostream/) as well as at Crg Hill's Poetry Scorecard at _http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html_ (http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html) .

All profits from book sales will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income. This project reflects MP's belief that "Poetry feeds the world" in non-metaphorical ways. The Tiny Books create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world.

We are delighted to announce that MP's fifth Tiny Book is

some hay
By Lars Palm

Lars Palm lives in southern Sweden where he works in health care, writes (mostly smallish) silly poems, translates some Swedish poets, edits a blog zine called skicka (in english) & at times publishes the first broadside series in the country. He's the author of mindfulness (moria, 2006), on stealing lips (The Martian Press, 2006) & is beside the point (Big Game Books Tinyside 34, 2007). Another, death is, is forthcoming from by the skin of me teeth press sometime soon.

MP's other Tiny Books, which also are still available, are

all alone again
by Dan Waber

and

Steps: A Notebook
by Tom Beckett

and
"â€¦And Then The Wind Did Blow..."
JainakÃº Poems
by Ernesto Priego

and

Speak which
Hay(na)ku poems
by Jill Jones

Each Tiny Book will cost $10 plus $1.00 shipping/handling in the U.S. (email us first for non-U.S. orders). To purchase the Tiny Books and donate to Heifer

International, send a check for $11.00 per book, made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574
U.S.A.

Please specify which of the five Tiny Books you are ordering.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

FUNDAISING UPDATE: In addition to providing livestock, Heifer International also provides trees. As of Nov. 5, 2007, Meritage Press' Tiny Books program has sold enough Tiny Books to finance the donation equivalent of seven sets of tree-gifts. Here's what Heifer has to say about trees:

One of Heifer Internationalâ€™s most important commitments is to care for the earth. We believe development must be sustainable â€” that projects should be long-term investments in the future of people and the planet.Thatâ€™s why in addition to livestock, Heifer often provides families with trees. On a steep Tanzanian hillside, Heifer International helped a family learn to plant trees and elephant grass to keep the soil in place. Today, they have flourishing rows of leucaena trees and corn.Through training, families learn how to keep their small plots of land healthy and renew the soil for future generations by planting trees, using natural fertilizer, and limiting grazing.By helping families raise their animals in harmony with nature, you can fight poverty and hunger while ensuring a healthy, productive future for us all.

Then of course there are the chickens, goats, water buffalos, pigs, ducks, honeybees, llamas....all of which can help ease hunger around the world. Meritage Press thanks you in advance for your support and hopes you enjoy Tiny Books -- small enough to become jewelry, but with poems big enough to resonate worldwide.

***** ABOUT THE TINY BOOK AUTHORS: Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes

his online home at logolalia.com. Meritage Press tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry.

Tom Beckett is the author of Unprotected Texts: Selected Poems 1978~2006 (Meritage Press, 2006), and the curator of E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews (Otoliths, 2007). From 1980-1990, he was the editor/publisher of the now legendary critical journal, The Difficulties. Steps: A Notebook is Tom Beckett's first hay(na)ku poetry collection.

Ernesto Priego was born in Mexico City. He lives in London. He blogs at Never Neutral (http://neverneutral.wordpress.com/) and is the author of the first single-author hay(na)ku poetry collection, Not Even Dogs (http://meritagepress.com/notevendogs.htm). The "jainakÃº" is Mexico's version of the hay(na)ku poetic form.

Jill Jones' latest book, Broken/Open (Salt, 2005), was short-listed for The Age Book of the Year 2005 and the 2006 Kenneth Slessor Poetry Prize. In 1993 she won the Mary Gilmore Award for her first book of poetry, The Mask and the Jagged Star (Hazard Press, 1992). Her third book, The Book of Possibilities (Hale & Iremonger, 1997), was shortlisted for the 1997 National Book Council 'Banjo' Awards and the 1998 Adelaide Festival Awards. Screens, Jets, Heaven: New and Selected Poems (Salt, 2002) won the 2003 Kenneth Slessor Poetry Prize (NSW Premier's Literary Awards). Her work has been translated into Chinese, Dutch, Polish, French, Italian and Spanish.

For more information: [redacted]

********** See what's new at http://www.aol.com

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172. **steve russell**

Re: what do you think of

Tue 6 Nov 2007

I'm incredibly lazy. I simply refer to Bloom's canon. Faulkner/fiction. Rilke/Auden: poetry. Life is so much easier for the bookish.

Wystan Curnow <[redacted]> wrote: Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself.... Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then? Or Faulkner. But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan

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> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Elizabeth Switaj
> Sent: Tuesday, 6 November 2007 2:34 a.m.
> To: [redacted]
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_____
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http://mail.yahoo.com

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173. **Dillon Westbrook**
Re: what do you think of (et al)
Tue 6 Nov 2007

Aren't we forgetting something- namely that poetry was FIRST, and if anybody needs to distinguish themselves its these prose mutants.

On Nov 6, 2007, at 2:28 AM, Wystan Curnow wrote:

> *Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself.... Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then? Or Faulkner. But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan*
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> *Sent: Tue 6/11/2007 3:12 p.m.*
> *To:* [redacted]
> *Subject: Re: what do you think of*
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>
> *Wystan*

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174. **steve russell**

Re: what do you think of/additional horse shit/ with respect...

Tue 6 Nov 2007

---

i say this with some degree of deference:

isn't poetry more musical? poets count.

novelist seldom speak in such minimal, linguistic terms.
when i read a joyce carol oates essay, she refers to character, plot.
the rest is mostly academic horse shit to working writers.

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175. Peter Ciccariello

Re: Do not fill the refusal to talk

Tue 6 Nov 2007

Jim,

You said: "images and languages start to 'speak'

Yes, that "inbetween" is what I am concentrating on, the interior space, the inner voice, the point where the brain begins to recognize recognizes language and demands meaning.

- Peter

On Nov 6, 2007 12:02 AM, Jim Andrews <[redacted]> wrote:

> *Do not fill the refusal to talk*
> *http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg*
>
> *That's evocative, Peter. It reminds me of the industrial downtown of big cities. And the role of thought there. Usually thought in industrial scenarios is of engineering and steel/concrete withstanding the forces at play. And lots of crash and bang, materials worn. Interesting to see typographic symbols in such a situation.*
>
> *It also reminds me of when I saw Joe Keppler's back yard some time ago. He's*
> *a poet-sculptor. Steel is his main material. Looking out the kitchen window*
> *at the back yard, I saw a big kind of dump of 'raw material' for his sculpture. Lots of scrap steel, but it had already started to bend to language. It was strikingly like junk steel but also there were sort of creaks and groans and bends of language in there already. Parts of other architectures. Engineering architectures and writerly/sculptural architectures.*
>
> *How typographic symbols hold an image, create and hold an image. The piece I'm working on also fills language with images from the net. You also are filling language with images. Interesting how the two types of images and languages start to 'speak' at once: the meanings and images of typographic language and the meanings and images of visual language.*
>
> *ja*
> *http://vispo.com*

--
NEW RELEASE
UNCOMMON VISION - The Art of Peter Ciccariello

http://uncommon-vision.blogspot.com/
66 pp. 42 color plates.

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176. David A. Kirschenbaum
OT: NYC Sun.: Less Than Zero Movie and Soundtrack at 20
Tue 6 Nov 2007

---

please forward

Boog City's Classic Albums Live presents

Less Than Zero at 20

20 Years After the Film's Release

--See the Movie on the Big Screen

--Hear Book Excerpts Read

then

--Hear the Album Performed Live

This Sun. Nov. 11, 8:00 p.m., $6

The Bowery Poetry Club
308 Bowery (and 1st Street)
NYC

The soundtrack will be performed live in order by

*A Brief View of the Hudson
Rocking Pneumonia And The Boogie Woogie Flu (Aerosmith)
Life Fades Away (Roy Orbison)
Rock And Roll All Nite (Poison)

*Dead Rabbit
Going Back To Cali (L.L Cool J.)
You & Me (Less Than Zero) (Glen Danzig & The Power & Fury Orchestra)

*Dibson T. Hoffweiler
In-A-Gadda-Da-Vida (Slayer)
Bring The Noise (Public Enemy)
Are You My Woman? (Black Flames)

*The Trouble Dolls
She's Lost You (Joan Jett & The Blackhearts)
How To Love Again (Oran ³Juice² Jones)
Hazy Shade Of Winter (The Bangles)

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F train to Second Avenue, or 6 train to Bleecker Street. Venue is at foot of 1st Street, between Houston and Bleecker streets, across from CBGB's.

Call 212-842-BOOG(2664) or email [redacted] for further information

bios:

*A Brief View of the Hudson
http://www.myspace.com/abriefviewofthehudson

³It¹s not often that a band sounds like nothing you've ever heard and still sounds good. That's what you get from A Brief View of the Hudson.² (N.Y. Sun) This unconventional trio is the brainchild of Texan Ann Enzminger and Canadian Nicholas Nace. Their off-kilter songs and music combine acoustic guitars, streaming riffs and ³Š Ann Enzminger¹s arrestingly powerful vocals, which are well tuned to the duo¹s graceful songs of indie-folk heart.² (Time Out NY) They also were recently named ³Best Folk Duo of 2005² by N.Y. Press. Since meeting in drama school and forming the band four years ago, the pair have become veterans of the downtown performance scene and are the house band every Monday night for the ³belly laugh funny²(N.Y. Sun) O¹Debra Twins ³Show & Tell² open mic at the Bowery Poetry Club. In 2004 they self-released their ³Š beautifully imperfect Š² (Americana-uk.com) debut EP Go North to Find Me on their own North/South Records label and followed it up in early 2005 with the release of The Art Star Sounds Compilation, entirely produced and compiled by Nicholas Nace. Joel Herzig joined the duo as their full time bass player in the summer of 2006, and the trio has been performing non-stop ever since.

*Dead Rabbit
www.myspace.com/deadrabbitmusic

Dead Rabbit is a progressive indie rock band from Staten Island. They sound like David Bowie, Jefferson Airplane, and ABBA having a crazy orgy weekend.

*Dibson T. Hoffweiler http://dibson.net/ http://www.myspace.com/dibson/ The latest in a long line of quirky anti-folk ingenues, including Beck, Adam Green and Jeffrey Lewis, Dibs applies that time-honored tradition of off-beat songwriting to his own private world of sugar factories, laundry baskets and ducks. With a low voice, both sweet and deadpan, and a guitar-style both virtuosic and sloppy, Dibson Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly-veiled songwriterly misogyny.

*The Trouble Dolls
http://www.troubledolls.net/

Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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177. Elizabeth Switaj

Re: what do you think of

Tue 6 Nov 2007

Alison: I don't think that the decision to write prose is about a desire for power: I was attempting to clarify what Wystan meant about prose ruling the world and to consider some of the potential implications of that and the rest of what he had to say.

Wystan: yes, conversations do often involve a degree of indefiniteness, but I really can't have a discussion with you if I don't know what you're talking about. If you're talking about sheer volume, which seems to be the implication of your most recent email, I'm still not really sure how that's a recommendation for blurring boundaries. Nor do I think you have any "powers": it's simply that your email seemed to imply that seeking power was a reasonable aim for one's writing (in that a poet should blur boundaries with prose since prose "rules"). If I misunderstood, I'm sorry, but that's what happens when one rolls with indefiniteness, I'm afraid.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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178. **CA Conrad**
poets and musicians perform to benefit Action AIDS on 11/13
Tue 6 Nov 2007

---

been working my butt off with AD Amarosi and Betsy Andrews to put this together, and we hope you can make this if you're in the area! It's going to be a FANTASTIC NIGHT! And we REALLY NEED to help Action AIDS!

ALL DETAILS ALSO UP ON http://CAConradEVENTS.blogspot.com with links, etc...

BENEFIT FOR ACTION AIDS
http://www.actionaids.org/

Action AIDS is an invaluable Philadelphia resource for those living with HIV. They need our help to keep the doors open, and we've created a fantastic night of MUSIC, POETRY and PERFORMANCE for you!

NOVEMBER 13TH, 2007
STARTING AT 8PM
THE BALCONEY
(UPSTAIRS AT THE TROCADERO)
1003 ARCH STREET
CHINATOWN, PHILADELPHIA

BRING YOUR FRIENDS! We're asking a sliding scale of $5 to $20, but if you can afford more, PLEASE BE GENEROUS, this is an important night!

HOSTED BY AD Amarosi, CAConrad, and Betsy Andrews

THE EXTRAORDINARY TWO-HEADED DIVA MCs FOR THE NIGHT WILL BE
NEEDLES JONES
http://www.myspace.com/needlesjones
&
THE DIVINE MS. JIMMI
http://www.myspace.com/thedivinemsjimmi

PERFORMERS INCLUDE:

THE FEVER FEW
http://www.myspace.com/thefeverfew

THE ABSINTHE DRINKERS
http://theabsinthedrinkers.com/

MY INVISIBLE
http://www.myspace.com/myinvisible

GEMINI WOLF
http://www.myspace.com/geminiwolf

ISH KLEIN
http://www.myspace.com/ishklein

JASON ZUZGA
http://chax.org/eoagh/issue3/issuethree/zuzga.html

FRANK SHERLOCK
http://franksherlock.blogspot.com/

THEY ARE BIRDS
http://myspace.com/theyarebirds

ASHRAF OSMAN
http://archmemory.blogspot.com/

DOROTHEA LASKY
http://wavepoetry.com/catalog/55

TARA MURTHA
http://www.myspace.com/tadarlington

MARALYN LOIS POLAK
http://www.worldnetdaily.com/news/archives.asp?AUTHOR_ID=13

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179. Tom Orange
dismissing stein
Tue 6 Nov 2007

---

hello all,

here's an unfortunate, dismissive take on gertrude stein by way of reviewing janet malcom's recent bio:

"I happily admit I haven't read The Making of Americans (1934) and have no intention of doing so, since it's half a million words long, and almost all of those sound like this: I mean, I mean and that is not what I mean. I mean that not any one is saying what they are meaning. I mean that I am feeling something, I mean that I mean something and I mean that not any one is thinking, is feeling, is saying, is certain of that thing, I mean that not any one can be. And so on and so forth."

"Her charm emerges periodically in her books. The Autobiography of Alice B Toklas (1933) is a perfect, lucid delight; Tender Buttons (1914) sounds, not unattractively, like the work of Edith Sitwell after a pint or two of vodka; and Wars I Have Seen (1944) is disconcertingly indistinguishable in style and in every respect from the Anita Loos novel Gentlemen Prefer Blondes (1925)."

"But was Stein really all that interested in anything? You would be hard-put to extract any cogent statement on any subject from almost any of her books."

full piece at <
http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.xml
>

sadly,
tom orange

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180. Barry Schwabsky
Re: Deep Image (again)
Tue 6 Nov 2007

Envy rears its ugly green head.

Pierre Joris <[redacted]> wrote: On Nov 5, 2007, at 6:34 AM, Barry Schwabsky wrote:

> *I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?*

infuriating to you, maybe, but accurate

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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181. **Barry Schwabsky**
Re: what do you think of
Tue 6 Nov 2007

'what she sang was uttered word by word' (Stevens, 'The Idea of Order at Key West') = (a certain idea of) poetry

Alison Croggon <[redacted]> wrote: Jason:

"If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to

But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the _sentence_, not the paragraph - and what about people like Jose Saramago or David Albahari, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both _are_ something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best -there's something encyclopaedic about novels, they amass detail, while poems discard it.

Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".

I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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182. Nico Vassilakis
alison knowles in seattle 12/5/07
Tue 6 Nov 2007

—

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183. angela vasquez-giroux
Re: what do you think of/additional horse shit/ with respect...
Tue 6 Nov 2007

i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell <[redacted]> wrote:
>
> i say this with some degree of deference:
>
> isn't poetry more musical? poets count.
>
> novelist seldom speak in such minimal, linguistic terms.
> when i read a joyce carol oates essay, she refers to character, plot.
> the rest is mostly academic horse shit to working writers.
>
> Wystan Curnow <[redacted]> wrote: Jason (1) for my money, the
> impulse to collapse distinctions is also the impulse to
> replace them with different distinctions (2) it was tomas's musing about
> meaning that drove
> me to respond in the first place and (3) I am really glad to hear you have
> found some better
> philosophies and aesthetics than .... I'm always on the lookout myself....
> Anyway, I don't find

> the sentence, paragraph distinction of much use. What about stanzas then?
> Or Faulkner.
> But then we began, not with a distinction between poetry and fiction at
> all, but between poetry and
> expository prose. Cheers, Wystan
>
>
> _____
>
> From: UB Poetics discussion group on behalf of Jason Quackenbush
> Sent: Tue 6/11/2007 3:12 p.m.
> To: [redacted]
> Subject: Re: what do you think of
>
>
>
> there's a difference between not liking where a distinction is drawn and
> making a case for drawing no distinction at all. i personally am with
> Elizabeth in the feeling that I've personally had enough of this post
> structuralist impulse toward collapsing distinctions. 1.) distinctions
> are useful for all sorts of things & 2.) frankly criticism musing about
> the nature of meaning bores me to tears, doesn't seem to generative or
> useful, and frankly is starting to look sort of self-indulgent and lazy
> & 3.) anyway, there are better philosophies and aesthetics than the
> stuff that formed the foundations of critical theory and cultural
> studies over the last 25 years or so. I'd like to say that poetry has
> line breaks and prose doesn't, but there are too many prose poets and
> flash fictionaries that have muddied that water up, so we're left with
> something that is fundamentally a structural issue in that it relates to
> the architecture of language arts, but against which there's been such
> an assault for no apparently good reason that we no longer have a way to
> draw a line where one is useful.
>
> perhaps more to the point is the reading angle, but for me, honestly, my
> reading habits aren't that different for poetry or for prose. I find
> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them
> both in similar ways albeit for different reasons. which is why for me,
> the impulse is to draw the distinction from a compositional point of
> view. And that works for me, and not only that, but i find it works also
> when I'm reading other people as well. If I read something about
> "poetry" and I subsitute "language art composed at the level of the
> sentence" it works and can makes sense of what is being said, just as if

> I read something aobut "prose" and substitute "language art composed at
> the level of the paragraph." I think this distinction makes sense
> because it relates directly to what people actually do, as well as to
> the nature of information being conveyed by the two different species.
>
>
>
> Wystan Curnow wrote:
> >
> >
> > Elizabeth, perhaps another distinction I'd rather not draw is that
> > between the 'state of literature' and 'external circumstances'. You
> > might say just so long as prose rules the world blurring its boundaries
> > with poetry remains worth doing. I don't go for the idea that poetry
> > creates meaning, prose conveys it. All writing does both to such an
> > extent I'd want to hold all writers to account for doing both. I don't
> > know whether Tomas meant that writing that creates meaning, IS poetry
> > (whether we take it to be poetry or prose, like on the page or in a
> > Creative Writing class on poetry) or that what we take to be poetry
> > CREATES MEANING. Either way, I'm against it.
> > I take your point about reading, and its relation to time management and
> > personal entertainment value, what what other purposes are being served?
> > Cheers, Wystan
> >
> >
> > -----Original Message-----
> > From: UB Poetics discussion group [mailto:[redacted]]
> > On Behalf Of Elizabeth Switaj
> > Sent: Tuesday, 6 November 2007 2:34 a.m.
> > To: [redacted]
> > Subject: Re: what do you think of
> >
> > Wystan, playing into the hands of what? When you say "the age" do you
> > refer to the state of literature or to external circumstances? If the
> > former, I suppose one could argue, if they were so inclined, that enough
> > blurring of the boundaries has happened for it to be useful to attempt
> > to redraw them (if only as an experiment).
> >
> > For me, the primary difference between poetry and prose is not in how I
> > write them (certain types of prose excepted) but in how I read them. My
> > reading of poetry is much slower and deliberate to the point where I've
> > even been known to say that I read prose and think about poetry.

> > Exceptions to this are James Joyce and crappy poetry, which is to say
> > great prose and crappy poetry, though that says much more about my
> > personal preferences and biases than anything else, of course.
> >
> > Elizabeth Kate Switaj
> > www.elizabethkateswitaj.net
> >
> >
> > On 11/5/07, Wystan Curnow wrote:
> >
> >> Come to think of it, the question is why, at this juncture, seek to
> >> distinguish the two? A certain playing into the hands results from
> >> the effort. The age requires rather that they be confused to
> >>
> > advantage.
> >
> >> Wystan
> >>
> >>
> >>
>
>
> _____
> Do You Yahoo!?
> Tired of spam? Yahoo! Mail has the best spam protection around
> http://mail.yahoo.com
>

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184. Murat Nemet-Nejat

Re: Do not fill the refusal to talk

Tue 6 Nov 2007

Jim, Peter,

Yes, the connection between the visual and language, the explosive gap they have to cross to create meanings, that's the underlying concern in poetry in our time, I think.

In reference to the relationship between architecture and junk, I think any building becomes beautiful as it becomes decoupled from its ostensible function; use makes it invisible. "Uselessness" gives buildings beauty. That's

why, I think,19th century factory spaces for example are beautiful. Of course, this is the very reverse of the Bauhaus aesthetics. But we live in a new world.

Did anyone see the documentary "Industrial Landscapes?"

I have a review of Bill Berkson's book of lectures, *Sudden Address*, which just came out in The Poetry Project Newsletter and which will appear in two different versions in Eilleen Tabios's *Galathea Resurrected* and Douglas Messerli's *Green Integer* blog. The review says things about the issue in question.

Also, my book *The Peripheral Space of Photography* is all about the relationship between photographic image and language.

Ciao,

Murat

On Nov 6, 2007 10:14 AM, Peter Ciccariello <[redacted]> wrote:

> *Jim,*
>
> *You said: "images and languages start to 'speak'*
>
> *Yes, that "inbetween" is what I am concentrating on, the interior space, the*
> *inner voice, the point where the brain begins to recognize recognizes*
> *language and demands meaning.*
>
> *- Peter*
>
> *On Nov 6, 2007 12:02 AM, Jim Andrews <[redacted]> wrote:*
>
> *Do not fill the refusal to talk*
> *http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg*
>
> *That's evocative, Peter. It reminds me of the industrial downtown of big*
> *cities. And the role of thought there. Usually thought in industrial*
> *scenarios is of engineering and steel/concrete withstanding the forces at*
> *play. And lots of crash and bang, materials worn. Interesting to see*
> *typographic symbols in such a situation.*
>
> *It also reminds me of when I saw Joe Keppler's back yard some time ago. He's*
> *a poet-sculptor. Steel is his main material. Looking out the kitchen window*
> *at the back yard, I saw a big kind of dump of 'raw material' for his*
> *sculpture. Lots of scrap steel, but it had already started to bend to*

> *language. It was strikingly like junk steel but also there were sort of creaks and groans and bends of language in there already. Parts of other architectures. Engineering architectures and writerly/sculptural architectures.*
>
> *How typographic symbols hold an image, create and hold an image. The piece*
> *I'm working on also fills language with images from the net. You also are*
> *filling language with images. Interesting how the two types of images and*
> *languages start to 'speak' at once: the meanings and images of typographic*
> *language and the meanings and images of visual language.*
>
> *ja*
> *http://vispo.com*
>
> *--*
> *NEW RELEASE*
> *UNCOMMON VISION - The Art of Peter Ciccariello*
> *http://uncommon-vision.blogspot.com/*
> *66 pp. 42 color plates.*

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185. **Murat Nemet-Nejat**

Re: what do you think of

Tue 6 Nov 2007

I think Jim is onto something important here. What differentiates prose from poetry, in our time, is the size of the expected audience -or, are you speaking to an audience outside you or are you yourself the original audience you are appealing to.

Ciao,

Murat

On Nov 5, 2007 7:10 AM, Jim Andrews <[redacted]> wrote:

> *prose is what you write when you think you might be understood; poetry, well, you draw your own conclusions.*
>
> *ja*

> *http://vispo.com*

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186. **Mark Weiss**
Re: what do you think of
Tue 6 Nov 2007

Outside of mathematics and certain kinds of philosophy, categories that are clear enough tend to blur at the borders. Urban/rural? Forest/field? The categories are functional, which is what counts. The border region can be seen as a separate zone--edge-of-the-forest, or for that matter, where-prose-and-poetry-meet--with its own characteristics that can be useful to talk about. This doesn't remove the blurriness--the new zone has its own border regions, because we'rereally talking about points on a continuum. It seems to me that that's the way things are, despite whatever taste for tidiness.

What I don't understand is why any writer should care beyond her/his own practice. As an anthologist I generally accept a writer's categorization of his work. If Baudelaire considers one thing a poem, another a prose poem, another prose (of which he wrote a fair amount), etc., I see no reason to argue with him. As a critic I might be able to tease something out of the demonstrable differences in his practice. As a writer myself, I write.

Mark

At 10:27 AM 11/6/2007, you wrote:
>Alison: I don't think that the decision to write prose is about a desire for
>power: I was attempting to clarify what Wystan meant about prose ruling the
>world and to consider some of the potential implications of that and the
>rest of what he had to say.
>
>Wystan: yes, conversations do often involve a degree of indefiniteness, but
>I really can't have a discussion with you if I don't know what you're
>talking about. If you're talking about sheer volume, which seems to be the
>implication of your most recent email, I'm still not really sure how that's
>a recommendation for blurring boundaries. Nor do I think you have any
>"powers": it's simply that your email seemed to imply that seeking power was
>a reasonable aim for one's writing (in that a poet should blur boundaries
>with prose since prose "rules"). If I misunderstood, I'm sorry, but that's
>what happens when one rolls with indefiniteness, I'm afraid.
>
>Elizabeth Kate Switaj
>www.elizabethkateswitaj.net

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187. Bobbie Lurie
Barry Schwabsky's good message!!!!
Tue 6 Nov 2007

Date: Mon, 5 Nov 2007 11:34:41 +0000
From: Barry Schwabsky <[redacted]>
Subject: Re: Deep Image (again)

I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?

Barry, I so agree with you on this!!!!
This has to be said!
Thank you very much for saying so!
Bobbi Lurie

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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188. Bobbie Lurie
that duel at Cannes...
Tue 6 Nov 2007

Date: Mon, 5 Nov 2007 13:43:58 -0500
From: Mark Weiss <[redacted]>
Subject: Re: Deep Image (again)

Why Pierre, are you insinuating that Robert Bly is an opportunist? I may have to challenge you to a duel. Preferably on the beach at Cannes--we might as well combine it with a vacation.

Mark--
I always say this: "I....(i never say may have to)....challenge you to a duel"
The setting sounds perfect.
May I observe and make sure this is done with precision/ according to tradition?
hopefully--
Bobbi

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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189. Steven D. Schroeder
New online poetry journal: Anti-
Tue 6 Nov 2007

I'm proud to announce my new editing venture. Anti-, an online poetry journal set to launch in early 2008, seeks submissions.

Anti- is not aesthetically affiliated with Nicanor Parra's school of antipoetry, though the editor does share his skepticism about the supposed mystical powers of poetry. Anti- primarily stands against the confinement of poetry to too-small boxes. Anti- wants to provide a voice for a wide range of styles and ideas in the same space, so these different kinds of poets and poems can either fight it out or learn to coexist. We're also interested in work that blurs boundaries: between verse and prose, traditional and cutting edge, humorous and scary, narrative and lyric and linguistically fragmented.

Send three to seven original, unpublished poems as an attachment (Word .doc or RTF) to [redacted]. Either in the file or the body of the e-mail, include a cover letter with your name, contact information, a contributor-note biography of 50 words or less, and a statement of 50 words or less on what you're against in poetry. This statement can be general or specific to your submitted poems, serious or tongue in cheek, broad or ridiculously minute. It needs to be something you want to appear on your page if we accept your work.

For full information and guidelines, visit http://anti-poetry.com/

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190. John Cunningham
Re: what do you think of/additional horse shit/ with respect...
Tue 6 Nov 2007

Having been a musician - jazz, latin, blues, African - prior to getting into writing poetry, I take offense at 'musical' being described as non-descriptive. Poetry has always been associated with music. Music is sound. And what is poetry other than sound and the placing of sounds in a melodious cadence - with as much dissonance as the poet hears. Just as the development of Western Classical Music has been the opening of music to dissonance (consider the Gregorian and other Chants compared to say Schoenberg or Stravinsky), it seems to me that the development of modern and post-modern poetry has been

nothing more than opening the poem to dissonance - which is nothing other than music. In conclusion, let me paraphrase what one of the greats of North American music said regarding 'swing' - you know it when you hear it. And if poetry, of whatever classification or category, doesn't have music, it doesn't sing and it definitely doesn't work because even the most dissonant of post-modernism swings in its own way and if you're open you can hear it singing to you. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of angela vasquez-giroux
Sent: November 6, 2007 11:18 AM
To: [redacted]
Subject: Re: what do you think of/additional horse shit/ with respect...

i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell <[redacted]> wrote:
>
> i say this with some degree of deference:
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> isn't poetry more musical? poets count.
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> novelist seldom speak in such minimal, linguistic terms.
> when i read a joyce carol oates essay, she refers to character, plot.
> the rest is mostly academic horse shit to working writers.
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> Wystan Curnow <[redacted]> wrote: Jason (1) for my money, the
> impulse to collapse distinctions is also the impulse to
> replace them with different distinctions (2) it was tomas's musing about
> meaning that drove
> me to respond in the first place and (3) I am really glad to hear you have
> found some better
> philosophies and aesthetics than .... I'm always on the lookout myself....
> Anyway, I don't find
> the sentence, paragraph distinction of much use. What about stanzas then?
> Or Faulkner.
> But then we began, not with a distinction between poetry and fiction at

> all, but between poetry and
> expository prose. Cheers, Wystan
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> _____
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> From: UB Poetics discussion group on behalf of Jason Quackenbush
> Sent: Tue 6/11/2007 3:12 p.m.
> To: [redacted]
> Subject: Re: what do you think of
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> there's a difference between not liking where a distinction is drawn and
> making a case for drawing no distinction at all. i personally am with
> Elizabeth in the feeling that I've personally had enough of this post
> structuralist impulse toward collapsing distinctions. 1.) distinctions
> are useful for all sorts of things & 2.) frankly criticism musing about
> the nature of meaning bores me to tears, doesn't seem to generative or
> useful, and frankly is starting to look sort of self-indulgent and lazy
> & 3.) anyway, there are better philosophies and aesthetics than the
> stuff that formed the foundations of critical theory and cultural
> studies over the last 25 years or so. I'd like to say that poetry has
> line breaks and prose doesn't, but there are too many prose poets and
> flash fictionaries that have muddied that water up, so we're left with
> something that is fundamentally a structural issue in that it relates to
> the architecture of language arts, but against which there's been such
> an assault for no apparently good reason that we no longer have a way to
> draw a line where one is useful.
>
> perhaps more to the point is the reading angle, but for me, honestly, my
> reading habits aren't that different for poetry or for prose. I find
> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them
> both in similar ways albeit for different reasons. which is why for me,
> the impulse is to draw the distinction from a compositional point of
> view. And that works for me, and not only that, but i find it works also
> when I'm reading other people as well. If I read something about
> "poetry" and I subsitute "language art composed at the level of the
> sentence" it works and can makes sense of what is being said, just as if
> I read something aobut "prose" and substitute "language art composed at
> the level of the paragraph." I think this distinction makes sense
> because it relates directly to what people actually do, as well as to

> the nature of information being conveyed by the two different species.
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> > between the 'state of literature' and 'external circumstances'. You
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> > creates meaning, prose conveys it. All writing does both to such an
> > extent I'd want to hold all writers to account for doing both. I don't
> > know whether Tomas meant that writing that creates meaning, IS poetry
> > (whether we take it to be poetry or prose, like on the page or in a
> > Creative Writing class on poetry) or that what we take to be poetry
> > CREATES MEANING. Either way, I'm against it.
> > I take your point about reading, and its relation to time management and
> > personal entertainment value, what what other purposes are being served?
> > Cheers, Wystan
> >
> >
> > -----Original Message-----
> > From: UB Poetics discussion group [mailto:[redacted]]
> > On Behalf Of Elizabeth Switaj
> > Sent: Tuesday, 6 November 2007 2:34 a.m.
> > To: [redacted]
> > Subject: Re: what do you think of
> >
> > Wystan, playing into the hands of what? When you say "the age" do you
> > refer to the state of literature or to external circumstances? If the
> > former, I suppose one could argue, if they were so inclined, that enough
> > blurring of the boundaries has happened for it to be useful to attempt
> > to redraw them (if only as an experiment).
> >
> > For me, the primary difference between poetry and prose is not in how I
> > write them (certain types of prose excepted) but in how I read them. My
> > reading of poetry is much slower and deliberate to the point where I've
> > even been known to say that I read prose and think about poetry.
> > Exceptions to this are James Joyce and crappy poetry, which is to say
> > great prose and crappy poetry, though that says much more about my
> > personal preferences and biases than anything else, of course.

> >
> > Elizabeth Kate Switaj
> > www.elizabethkateswitaj.net
> >
> >
> > On 11/5/07, Wystan Curnow wrote:
> >
> >> Come to think of it, the question is why, at this juncture, seek to
> >> distinguish the two? A certain playing into the hands results from
> >> the effort. The age requires rather that they be confused to
> >>
> > advantage.
> >
> >> Wystan
> >>
> >>
> >>
>
>
> _____
> Do You Yahoo!?
> Tired of spam? Yahoo! Mail has the best spam protection around
> http://mail.yahoo.com
>

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.15.22/1112 - Release Date: 05/11/2007 7:11 PM

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.15.22/1112 - Release Date: 05/11/2007 7:11 PM

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191. Mark Weiss
Re: Deep Image (again)
Tue 6 Nov 2007

One needn't resort to dismissal or ad homina, Barry. It's entirely possible that someone who disagrees with you has no dark motives to conceal.

It must have been in 1970 that Bly read to a small crowd of faculty and graduate students at Barnard College in New York. Most of the undergraduates were probably too invested in political ferment at the time, in the second year of almost non-stop rioting, to attend. After he lectured all of us about marriage for a half hour, apparently thinking we were 18 years old (I looked around the room and counted 1.5 marriages per attendee, most of whom I knew) he read us a poem that was apparently his set piece of those years about finding a dying sea lion behind a dune after the Santa Barbara oil spill. In the poem he goes back every day, recording the animal's increasing agony, until it died on the seventh day, when the sky opened and Bly had a Wordsworthian epiphany. It was apparently a big hit with most crowds. Me, I was furious. What a self-indulgent shit. A call to the ASPCA would have resulted in a quicker, kinder death. But without the epiphany. The people I spoke to felt the same.

This was years before the utter disgrace of his Iron John phase. But he was already willing to make use of anything for his ends.

Not everyone who wears a cape is a superhero.

By the way, he's a very bad translator.

But maybe I'm just jealous.

Mark

At 11:22 AM 11/6/2007, you wrote:
>Envy rears its ugly green head.
>
>Pierre Joris <[redacted]> wrote: On Nov 5, 2007, at 6:34
>AM, Barry Schwabsky wrote:
>
> > I find it infuriating that on this list one immediately reaches for
> > accusations of careerism and the like in order to attribute
> > motivations to poets who have divergent ideas. Isn't it enough to
> > say that Bly and co. had an impoverished notion of "deep image"
> > without having to say they developed this just because they knew
> > that such a concept would be the key to getting into the Norton
> > Anthology?
>
>infuriating to you, maybe, but accurate
>
>Pierre
>_____
>
>The poet: always in partibus infidelium -- Paul Celan
>_____

>Pierre Joris
>244 Elm Street
>Albany NY 12202
>h: [redacted]
>c: [redacted]
>o: 518 442 40 71
>Euro cell: (011 33) 6 75 43 57 10
>email: [redacted]
>http://pierrejoris.com
>Nomadics blog: http://pjoris.blogspot.com
>_____

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192. Christophe Casamassima

Bar Napkins - Call for Wor(k/d)s

Tue 6 Nov 2007

This is a call - not for papers - but for napkins! Everyone once in a while will sit in a bar and jot notes, poems, songs, drawings on a bar napkin. These are usually unconscious, uncollected meanderings, something to pass the time. If anyone's interested, I'd like to put together an album, a PDF, of bar napkin ramblings.

You can send me PDFs, JPEGs, whatever, of your ramblings. No restrictions. No Limits. No Deadline. Yeah. Yeah. Yeah.

My eMail address is [redacted]
Send me physical objects at

Christophe Casamassima
3116 Rosekemp Avenue
Baltimore, MD 21214

=
Train Managers with Business Simulations
A great way to train your employees, staff, affiliates and partners. Use Business Simulations. They are easy on the eye and provide great examples. Free trial.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=90f9ebeff171c78dc7d58469d01e7d9b

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193. **Paul Nelson**

Re: Organic as a meaningless term?

Tue 6 Nov 2007

Angela said: "i hate to be a jerk, but isn't "musical" one of those non-descriptive words
masquerading as descriptive? saying poetry is musical is as meaningless as
calling it "interesting" or "organic"."

Angela,

Organic, as a description for poetry or other art forms, has a long history. (http://christianhubert.com/writings/organicism.html)

In the correspondence of Robert Duncan and Denise Levertov, they used the term Organic, and that use seems quite interesting, especially coupled with the notion of the organismic paradigm on which it is based. (Certainly it is documented that Charles Olson's process is based on Whitehead's Philosophy of Organism. See Shahar Bram's "Charles Olson and Alfred North Whitehead: An Essay on Poetry").

Given the Reductionist (competition/domination) mentality of the Bush Administration, it would seem that Organic, and Organismic is quite timely and relevant.

Maybe you could switch to green tea instead of too much coffee. I prefer matcha and Yin Hao jasmine.

Paul

Paul E. Nelson, M.A.
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [redacted] or [redacted]

"If there is still one hellish, truly accursed thing in our time, it is our artistic dallying with forms, instead of being like victims burnt at the stake, signaling through the flames." --Artaud

----- Original Message ----
From: angela vasquez-giroux <[redacted]>

To: [redacted]
Sent: Tuesday, November 6, 2007 9:18:29 AM
Subject: Re: what do you think of/additional horse shit/ with respect...

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> > -----Original Message-----
> > From: UB Poetics discussion group
[mailto:[redacted]]
> > On Behalf Of Elizabeth Switaj
> > Sent: Tuesday, 6 November 2007 2:34 a.m.
> > To: [redacted]
> > Subject: Re: what do you think of
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> > Elizabeth Kate Switaj
> > www.elizabethkateswitaj.net
> >
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> _____
> Do You Yahoo!?
> Tired of spam? Yahoo! Mail has the best spam protection around
> http://mail.yahoo.com
>

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194. matvei yankelevich
kharms - book & event
Tue 6 Nov 2007

I hope this isn't inappropriate, i just wanted to tell you all about this book by Daniil Kharms, an author i think many of you would be interested in, and maybe some already are. It's my first serious book of translations to come out (it's fat!)

and there's a special reading and performance tomorrow night (wed.) in Brooklyn that i wanted to let you know about.

Best to all of you poetics people!
- Matvei

YOU are cordially invited to

a very special evening dedicated to DANIIL KHARMS

with Matvei Yankelevich and The Debate Society

presented by The Brick Theater, Inc.

A reading from the new book TODAY I WROTE NOTHING: The Selected Writings of Daniil Kharms; a preview performance of the play A THOUGHT ABOUT RAYA inspired by Kharms's writings; and culminating in a vodka & pickle reception with the artists. *Copies of the TODAY I WROTE NOTHING will be available at half-price courtesy of Overlook Press.

Wednesday, November 7 at 8:00 p.m.

at The Brick, 575 Metropolitan Avenue, Williamsburg, Brooklyn one block from the Lorimer stop of the L train / Metropolitan stop of the G train

all tickets: $15.00 -- available at the door only -- cash only

(Seating is limited so RVSP to [redacted] is recommended)

* * *

TODAY I WROTE NOTHING: The Selected Writings of Daniil Kharms

(Overlook Press, Nov. 1, 2007, hardcover, 272 pages)

Edited and with an introduction by Matvei Yankelevich.

Translated by Matvei Yankelevich with Ilya Bernstein, Eugene Ostashevsky, and Simona Schneider.

(Excerpts recently published in The New Yorker and Harper's.) Check it out on-line at Overlook Press or Amazon.

A THOUGHT ABOUT RAYA, created by Hannah Bos and Paul Thureen and directed by Oliver Butler, brings to the stage the violent and darkly comedic words and spirit of Leningrad writer Daniil Kharms. In a series of colliding scenes, vibrant images and absurd turns frame this performance that is part fable, part dance, and part experience. After successful out of town engagements in Portland, OR and Austin, TX, Raya returns to New York City for the first time since 2004. The play continues to run November 8-10, 8pm at The Brick. Running time: 1hr.

THE DEBATE SOCIETY is a critically acclaimed Brooklyn-based company that creates new plays through the

collaboration of Hannah Bos, Paul Thureen and Oliver Butler. TDS has created 3 original full-length plays

in New York: A Thought About Raya, The Snow Hen, and The Eaten Heart. The Untitled Auto Play will open at Performance Space 122 next year. They have toured to Portland, OR, Austin,TX, and Martha's Vineyard. The work of The Debate Society has been supported by grants from The National Endowment for the Arts, The Lower Manhattan Cultural Council, Chashama, The Sons of Norway Foundation, Fractured Atlas and The Mancini Foundation. www.thedebatesociety.org.

DANIIL KHARMS (1905-1942)

The Russian writer Daniil Kharms co-founded the OBERIU (Association for Real Art) in the late 1920s, near the end of the heyday of the Russian avant garde. During the 1930s, he lived off his writing for children, but was otherwise unable to publish during his lifetime. His writings were miraculously saved by friends from the Blockade of Leningrad. They were widely circulated in "samizdat" among writers and artists in the 1960s, and finally officially published in the Soviet Union in the late 1980s. Kharms has since been accepted as a classic of

Russian modernist and avant-garde writing, and is considered by many to be an unknowing precursor of the European Theater of the Absurd.

* * *

Advance Praise for TODAY I WROTE NOTHING: The Selected Writings of Daniil Kharms

“Yankelevich has done an heroic job bringing this supreme poet of everyday life into English." - Charles Bernstein

“Kharms’s Nothing has the power that binds atoms.” - Amy Fusselman

"Kharms is a constant, invigorating surprise-a slap in the face, or a knock on the head." - Christopher Sorrentino

Press for A THOUGHT ABOUT RAYA

"Bos and Thureen spin a clownish magic to extraordinary humorous effect." - Richard Wattenberg , The Oregonian

“Bad theater leaves me craving whiskey and reality TV. After A Thought About Raya, I wanted vodka and a fur

hat. If that isn't a recommendation, what is?” - Alison Hallett, The Portland Mercury

Press for THE DEBATE SOCIETY

"Bos, Thureen and Butler don't merely put on a play, they create an experience. The result is, quite simply, great theater. Awesome in scope and bold in execution." - Sean Michael O'Donnell, Show Business Weekly

“The cast and crew may call themselves The Debate Society, but their talent and inventiveness is never really in question." - David Cote, Time Out New York

"To the city's theatre scene, The Debate Society is that last, freshest cookie in the jar when you thought they were all gone and were still craving more." - Stephan Paschalides, Flavorpill ------

---
Matvei Yankelevich
305 Prospect Place, #4D
Brooklyn, NY 11238
[redacted]
Ugly Duckling Presse
at the Old American Can Factory
232 Third Street, #E002

Brooklyn, NY 11215
[redacted] <www.uglyducklingpresse.org>

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195. **Maria Damon**

[Fwd: CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner]

Tue 6 Nov 2007

This is a multi-part message in MIME format.

name="CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner.eml"
filename*0="CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner.";
filename*1="eml"

Delivered-To: [redacted]
by sapphire.tc.umn.edu (Postfix) with ESMTP id 77C903153
for <[redacted]>; Tue, 6 Nov 2007 12:55:16 -0600 (CST)
by mta-a1.tc.umn.edu (UMN smtpd) with SMTP
for <[redacted]>; Tue, 6 Nov 2007 12:55:16 -0600 (CST)
DomainKey-Signature: a=rsa-sha1; q=dns; c=nofws;
s=s1024; d=yahoo.com;
h=X-YMail-OSG:Received:Date:From:Subject:To:Cc:MIME-Version:Content-Type:Content-Transfer-Encoding:Message-ID;

b=VIes+TJIhr4mYntDwo8VhuhR3YazMtPXMbWoz+/RsXr4moOvYkQuYc1Q2f29lu7rwV056f//Cc6zQRP2BqisdE7IFCJyBV75TFC/SbHs0DStvQPcciiAzRCzb1PWEcwTAAPKwP/yqtrexDlolizdCfXaoI1+8/i+3GkMvl8FsOQ=;
Date: Tue, 6 Nov 2007 10:55:07 -0800 (PST)
From: Jennifer Karmin <[redacted]>
Subject: CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner
To: [redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted]
Cc: Amina M Cain <[redacted]>

Red Rover Series
{readings that play with reading}

Experiment #17:
Silent Teaching
A Tribute to Hannah Weiner

7pm Saturday, November 17th
Featuring:
Mark Booth
Maria Damon
Patrick Durgin
Judith Goldman
Roberto Harrison
Todd Mattei
Jenny Roberts
Jennifer Scappettone
Timothy Yu

at the SpareRoom
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in the American Stencil Company building
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doors lock at 7:30pm
wheelchair accessible with assistance

MARK BOOTH has exhibited his visual art at Tony Wright/Bodybuilder & Sportsman, Chicago; Chicago Cultural Center; The Contemporary Museum, Honolulu, Hawaii; Gahlberg Gallery, College of DuPage, Glen Ellyn, IL; Devening Editions, Chicago; and other venues. Selected audio artworks have been presented at the Overgaden Sound Art Festival, Copenhagen; Openport Festival, Chicago; Lincoln Park Conservatory, Chicago; Nova art fair, Chicago; and the Outer Ear Festival of Sound, Chicago. In addition, Booth has completed commissioned audio scores for Molly Shanahan/Mad Shak's "My Name is a Blackbird," Chicago, and Erik Pold's "Success", Copenhagen. Next fall, Booth will have a solo show at the Hyde Park Art

Center in Chicago. He currently teaches creative writing, painting, and sound at the School of the Art Institute of Chicago.

MARIA DAMON teaches poetry and poetics at the University of Minnesota. She is the author of The Dark End of the Street: Margins in American Vanguard Poetry, co-author (with mIEKAL aND) of several books of poetry and online poetic works, and co-editor (with Ira Livingston) of the forthcoming anthology Poetry and Cultural Studies: A Reader. She has published numerous essays on poetry and poetics, including one on Hannah Weiner.

PATRICK DURGIN's most recent publications include a chapbook of poetry (Imitation Poems) and contributions to Bay Poetics and Chicago Review. Very shortly forthcoming are essays in Aerial and The Journal of Literary Disability, poetry in Abraham Lincoln, as well as The Route, a collaborative hybrid-genre book written with Jen Hofer. By day, he teaches at the School of the Art Institute of Chicago and by night maintains http://www.da-crouton.com. He edited the recent selected works of Hannah Weiner (Hannah Weiner’s Open House) for Kenning Editions (http://www.kenningeditions.com), as well as Weiner’s Early and Clairvoyant Journals for the UC San Diego's Archive of New Poetry.

JUDITH GOLDMAN is the author of Vocoder (Roof 2001) and Deathstar/Rico-chet (O Books 2006). She was a coeditor, with Jocelyn Saidenberg and Kevin Killian, of Krupskaya for two years and currently coedits the annual anthology War and Peace with Leslie Scalapino. Her article "Hannah = hannaH: Politics, Ethics, and Clairvoyance in the work of Hannah Weiner" appeared in differences in 2001, while a review of Hannah Weiner's Open House is forthcoming in Crayon. She teaches in the core humanities program at University of Chicago.

ROBERTO HARRISON edits Crayon with Andrew Levy and the Bronze Skull Press chapbook series. He also hosts the Enemy Rumor reading series. His most recent books include Counter Daemons (Litmus Press), Os (subpress)

and Elemental Song (Answer Tag Home Press), all published in 2006. He lives in Milwaukee, Wisconsin.

TODD MATTEI is an artist and musician living in Chicago. His work has been exhibited, screened, heard, or performed all over. He believes we must foster new perceptions of possibility, always available, and recycle both the wheat and the chaff circuits according to their most useful energy. Visit http://www.toddmattei.com for images and information.

JENNY ROBERTS is a visual artist with roots in writing (poetry). In 2003, Jenny Roberts received an MFA from the University of Chicago. Roberts co-taught a seminar on conceptual art for adults at the Newberry Library in Chicago in 2005 and has presented her work as a visiting artist at the School of the Art Institute and Columbia College in Chicago as well as at a conference on camouflage at the University of Northern Iowa. She has had shows at LIPA Gallery, Lobby Gallery, the Hyde Park Art Center and other venues around Chicago.

JENNIFER SCAPPETTONE's first book of poems, From Dame Quickly, will be out next year from Litmus Press. Several chapbooks were printed in 2007, including Err-Residence (Bronze Skull) and Beauty [Is the New Absurdity] (dusi/e kollectiv). She is an assistant professor of English and creative writing at the University of Chicago.

TIMOTHY YU is the author of Journey to the West, which won the Vincent Chin Chapbook Prize from Kundiman and appeared in Barrow Street. His work has also appeared or is forthcoming in SHAMPOO, Abraham Lincoln, 2nd Avenue Poetry, and the anthology The City Visible: Chicago Poetry for the New Century (Cracked Slab). He lives in Chicago and in Toronto, where he teaches at the University of Toronto, and can occasionally be found at http://tympan.blogspot.com.

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by

local, national, and international writers, artists,
and performers.

Coming in 2008
Kate Greenstreet and Jen Tynes
Miranda Mellis and Sarah Rosenthal

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

The SpareRoom is Chicago's time-arts cooperative. Our
space gives a community of artists the opportunity to
rehearse, perform, exhibit, and develop work on their
own terms. Our Make Work program provides use of the
space for interdisciplinary events and workshops:
performance art, film, video, readings, dance,
theater, installation, experimental sound and more.
Email proposals to [redacted].

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----------080807030706060602050604--

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196. steve d. dalachinsky
Re: what do you think of (et al)
Tue 6 Nov 2007

anyone have a copy of faulkner's etchings and poesie to sell cheap i need one?

On Tue, 6 Nov 2007 05:46:54 -0800 Dillon Westbrook <[redacted]>
writes:
> Aren't we forgetting something- namely that poetry was FIRST, and if
>
> anybody needs to distinguish themselves its these prose mutants.
>
>
>
> On Nov 6, 2007, at 2:28 AM, Wystan Curnow wrote:
>
> > Jason (1) for my money, the impulse to collapse distinctions is

> > also the impulse to
> > replace them with different distinctions (2) it was tomas's musing
>
> > about meaning that drove
> > me to respond in the first place and (3) I am really glad to hear
>
> > you have found some better
> > philosophies and aesthetics than .... I'm always on the lookout
> > myself.... Anyway, I don't find
> > the sentence, paragraph distinction of much use. What about
> stanzas
> > then? Or Faulkner.
> > But then we began, not with a distinction between poetry and
> > fiction at all, but between poetry and
> > expository prose. Cheers, Wystan
> >
> >
> > _____
> >
> > From: UB Poetics discussion group on behalf of Jason Quackenbush
> > Sent: Tue 6/11/2007 3:12 p.m.
> > To: [redacted]
> > Subject: Re: what do you think of
> >
> >
> >
> > there's a difference between not liking where a distinction is
> > drawn and
> > making a case for drawing no distinction at all. i personally am
> with
> > Elizabeth in the feeling that I've personally had enough of this
> post
> > structuralist impulse toward collapsing distinctions. 1.)
> distinctions
> > are useful for all sorts of things & 2.) frankly criticism musing
>
> > about
> > the nature of meaning bores me to tears, doesn't seem to
> generative or
> > useful, and frankly is starting to look sort of self-indulgent and
>
> > lazy

> > & 3.) anyway, there are better philosophies and aesthetics than
> the
> > stuff that formed the foundations of critical theory and cultural
> > studies over the last 25 years or so. I'd like to say that poetry
> has
> > line breaks and prose doesn't, but there are too many prose poets
> and
> > flash fictionaries that have muddied that water up, so we're left
> with
> > something that is fundamentally a structural issue in that it
> > relates to
> > the architecture of language arts, but against which there's been
> such
> > an assault for no apparently good reason that we no longer have a
>
> > way to
> > draw a line where one is useful.
> >
> > perhaps more to the point is the reading angle, but for me,
> > honestly, my
> > reading habits aren't that different for poetry or for prose. I
> find
> > Ezra Pound as absorbing as I find Philip K. Dick, and respond to
> them
> > both in similar ways albeit for different reasons. which is why
> for
> > me,
> > the impulse is to draw the distinction from a compositional point
> of
> > view. And that works for me, and not only that, but i find it
> works
> > also
> > when I'm reading other people as well. If I read something about
> > "poetry" and I subsitute "language art composed at the level of
> the
> > sentence" it works and can makes sense of what is being said, just
>
> > as if
> > I read something aobut "prose" and substitute "language art
> > composed at
> > the level of the paragraph." I think this distinction makes sense
> > because it relates directly to what people actually do, as well as

> to
> > the nature of information being conveyed by the two different
> species.
> >
> >
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> > Wystan Curnow wrote:
> >>
> >>
> >> Elizabeth, perhaps another distinction I'd rather not draw is
> that
> >> between the 'state of literature' and 'external circumstances'.
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> >> might say just so long as prose rules the world blurring its
> >> boundaries
> >> with poetry remains worth doing. I don't go for the idea that
> poetry
> >> creates meaning, prose conveys it. All writing does both to such
> an
> >> extent I'd want to hold all writers to account for doing both. I
>
> >> don't
> >> know whether Tomas meant that writing that creates meaning, IS
> poetry
> >> (whether we take it to be poetry or prose, like on the page or in
> a
> >> Creative Writing class on poetry) or that what we take to be
> poetry
> >> CREATES MEANING. Either way, I'm against it.
> >> I take your point about reading, and its relation to time
> >> management and
> >> personal entertainment value, what what other purposes are being
>
> >> served?
> >> Cheers, Wystan
> >>
> >>
> >> -----Original Message-----
> >> From: UB Poetics discussion group
> >> [mailto:[redacted]]
> >> On Behalf Of Elizabeth Switaj
> >> Sent: Tuesday, 6 November 2007 2:34 a.m.

> >> To: [redacted]
> >> Subject: Re: what do you think of
> >>
> >> Wystan, playing into the hands of what? When you say "the age"
> do
> >> you
> >> refer to the state of literature or to external circumstances? If
> the
> >> former, I suppose one could argue, if they were so inclined, that
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> >> blurring of the boundaries has happened for it to be useful to
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> >> to redraw them (if only as an experiment).
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> >> Exceptions to this are James Joyce and crappy poetry, which is to
> say
> >> great prose and crappy poetry, though that says much more about
> my
> >> personal preferences and biases than anything else, of course.
> >>
> >> Elizabeth Kate Switaj
> >> www.elizabethkateswitaj.net
> >>
> >>
> >> On 11/5/07, Wystan Curnow <[redacted]> wrote:
> >>
> >>> Come to think of it, the question is why, at this juncture, seek
> to
> >>> distinguish the two? A certain playing into the hands results
> from
> >>> the effort. The age requires rather that they be confused to
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> >> advantage.
> >>
> >>> Wystan
> >>>
> >>>
> >>>
>
>

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197. **steve russell**
Re: what do you think of/additional horse shit/ with respect...
Tue 6 Nov 2007

---

indeed: alliteration, cadence, rhythm. i get the impression that i'm surrounded by a bunch of structuralist sometimes. then the hairsplitting begins on what strikes me as meaningless distinctions when discussing prose as opposed to coffee, i mean poetry, i mean, another cup of...

angela vasquez-giroux <[redacted]> wrote: i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell
wrote:
>
> i say this with some degree of deference:
>
> isn't poetry more musical? poets count.
>
> novelist seldom speak in such minimal, linguistic terms.
> when i read a joyce carol oates essay, she refers to character, plot.
> the rest is mostly academic horse shit to working writers.
>
> Wystan Curnow wrote: Jason (1) for my money, the
> impulse to collapse distinctions is also the impulse to
> replace them with different distinctions (2) it was tomas's musing about
> meaning that drove
> me to respond in the first place and (3) I am really glad to hear you have

> found some better
> philosophies and aesthetics than .... I'm always on the lookout myself....
> Anyway, I don't find
> the sentence, paragraph distinction of much use. What about stanzas then?
> Or Faulkner.
> But then we began, not with a distinction between poetry and fiction at
> all, but between poetry and
> expository prose. Cheers, Wystan
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> From: UB Poetics discussion group on behalf of Jason Quackenbush
> Sent: Tue 6/11/2007 3:12 p.m.
> To: [redacted]
> Subject: Re: what do you think of
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> there's a difference between not liking where a distinction is drawn and
> making a case for drawing no distinction at all. i personally am with
> Elizabeth in the feeling that I've personally had enough of this post
> structuralist impulse toward collapsing distinctions. 1.) distinctions
> are useful for all sorts of things & 2.) frankly criticism musing about
> the nature of meaning bores me to tears, doesn't seem to generative or
> useful, and frankly is starting to look sort of self-indulgent and lazy
> & 3.) anyway, there are better philosophies and aesthetics than the
> stuff that formed the foundations of critical theory and cultural
> studies over the last 25 years or so. I'd like to say that poetry has
> line breaks and prose doesn't, but there are too many prose poets and
> flash fictionaries that have muddied that water up, so we're left with
> something that is fundamentally a structural issue in that it relates to
> the architecture of language arts, but against which there's been such
> an assault for no apparently good reason that we no longer have a way to
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> both in similar ways albeit for different reasons. which is why for me,
> the impulse is to draw the distinction from a compositional point of
> view. And that works for me, and not only that, but i find it works also

> when I'm reading other people as well. If I read something about
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> > creates meaning, prose conveys it. All writing does both to such an
> > extent I'd want to hold all writers to account for doing both. I don't
> > know whether Tomas meant that writing that creates meaning, IS poetry
> > (whether we take it to be poetry or prose, like on the page or in a
> > Creative Writing class on poetry) or that what we take to be poetry
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> > I take your point about reading, and its relation to time management and
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> > On Behalf Of Elizabeth Switaj
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> > Exceptions to this are James Joyce and crappy poetry, which is to say
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>
> _____
> Do You Yahoo!?
> Tired of spam? Yahoo! Mail has the best spam protection around
> http://mail.yahoo.com
>

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http://mail.yahoo.com

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198. **Jennifer Karmin**

Re: Malachi Ritscher: anti-war protester

Tue 6 Nov 2007

Diane, I think your points are very relevant. Whose
job is it to name and remember those who sacrifice

themselves during a war -- be it a monk, protester,
terrorist, or soldier? How do the names of the dead
change when listed in the news vs. listed in a poem
vs. not being listed at all?

I agree that one of the most troubling facts is that
the local/national media has not given Malachi and his
actions much attention. This seems in line with the
general coverage of the Iraq war. It reminds me that
wars are designed, created, and scripted with their
own invented words for us to consume. Or, we don't
consume these words. We turn them upside down and
make them new.

Malachi was an important member of Chicago's vibrant
experimental music community. At the time of his
death last year, the music site Pitchfork featured
some useful writing.
http://www.pitchforkmedia.com/article/feature/39663-malachi-ritscher-1954-
2006

Last week, Chicago Public Radio aired an interview
with Malachi's sister.
http://www.chicagopublicradio.org/Content.aspx?audioID415

Thanks to all who've shared their ideas with me both
on and off the list,
Jennifer

On 11/5/07, Diane DiPrima <[redacted]>
wrote:
> Hi Jennifer,
>
> I hope this post doesn¹t take the discussion off
track, it is not
 my
> intention, but:
>
> I just wanted to mention, for the record, that
several Buddhist monks
 and
> nuns self-immolated during the Vietnam war. One
article in the Times,
 about
> a young nun who died in this way on June 3 1966,

moved me to write a
 short
> poem (still in print in my Revolutionary Letters).
When I wrote the
 Times to
> ask her name so that I could use in the title of my
poem, they
 responded by
> sending me the address in Asia of the correspondent
who wrote the
 article. I
> finally reached him and he wrote back that
³Buddhist nuns didn¹t
 have
> names²--which was of course grossly untrue. It was
interesting to
 me that
> nearly every monk who self-immolated was mentioned
by name when
 anyone
> bothered to write about him at all, but that
³Buddhist nuns
 didn¹t have
> names.²
>
> All best, Diane di Prima

_____
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199. **steve d. dalachinsky**
Re: Do not fill the refusal to talk
Tue 6 Nov 2007

---

write in pictures write in sound
On Tue, 6 Nov 2007 12:33:32 -0500 Murat Nemet-Nejat <[redacted]>
writes:
> Jim, Peter,
>
> Yes, the connection between the visual and language, the explosive

> gap they
> have to cross to create meanings, that's the underlying concern in
> poetry in
> our time, I think.
>
> In reference to the relationship between architecture and junk, I
> think any
> building becomes beautiful as it becomes decoupled from its
> ostensible
> function; use makes it invisible. "Uselessness" gives buildings
> beauty.
> That's why, I think,19th century factory spaces for example are
> beautiful.
> Of course, this is the very reverse of the Bauhaus aesthetics. But
> we live
> in a new world.
>
> Did anyone see the documentary "Industrial Landscapes?"
>
> I have a review of Bill Berkson's book of lectures, *Sudden
> Address*, which
> just came out in The Poetry Project Newsletter and which will appear
> in two
> different versions in Eilleen Tabios's *Galathea Resurrected* and
> Douglas
> Messerli's *Green Integer* blog. The review says things about the
> issue in
> question.
>
> Also, my book *The Peripheral Space of Photography* is all about
> the
> relationship between photographic image and language.
>
> Ciao,
>
> Murat
>
> On Nov 6, 2007 10:14 AM, Peter Ciccariello <[redacted]>
> wrote:
>
> > Jim,
> >

> > You said: "images and languages start to 'speak'
> >
> > Yes, that "inbetween" is what I am concentrating on, the interior
> space,
> > the
> > inner voice, the point where the brain begins to recognize
> recognizes
> > language and demands meaning.
> >
> > - Peter
> >
> >
> > On Nov 6, 2007 12:02 AM, Jim Andrews <[redacted]> wrote:
> >
> > > > Do not fill the refusal to talk
> > > http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg
> > >
> > > That's evocative, Peter. It reminds me of the industrial
> downtown of big
> > > cities. And the role of thought there. Usually thought in
> industrial
> > > scenarios is of engineering and steel/concrete withstanding the
> forces
> > at
> > > play. And lots of crash and bang, materials worn. Interesting to
> see
> > > typographic symbols in such a situation.
> > >
> > > It also reminds me of when I saw Joe Keppler's back yard some
> time ago.
> > > He's
> > > a poet-sculptor. Steel is his main material. Looking out the
> kitchen
> > > window
> > > at the back yard, I saw a big kind of dump of 'raw material' for
> his
> > > sculpture. Lots of scrap steel, but it had already started to
> bend to
> > > language. It was strikingly like junk steel but also there were
> sort of
> > > creaks and groans and bends of language in there already. Parts
> of other

> > > architectures. Engineering architectures and
> writerly/sculptural
> > > architectures.
> > >
> > > How typographic symbols hold an image, create and hold an image.
> The
> > piece
> > > I'm working on also fills language with images from the net. You
> also
> > are
> > > filling language with images. Interesting how the two types of
> images
> > and
> > > languages start to 'speak' at once: the meanings and images of
> > typographic
> > > language and the meanings and images of visual language.
> > >
> > > ja
> > > http://vispo.com
> > >
> >
> >
> >
> > --
> > NEW RELEASE
> > UNCOMMON VISION - The Art of Peter Ciccariello
> > http://uncommon-vision.blogspot.com/
> > 66 pp. 42 color plates.
> >
>
>

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200. **Jason Quackenbush**

Re: what do you think of

Tue 6 Nov 2007

Thanks for taking the bait, Allison. To be honest these are some thoughts that aren't fully formed yet, and I was kind of hoping that by sending them out sort of half-cocked i'd be able to get somebody from the list to engage me on these terms to see if I can work them out through dialog.

Basically, i'm looking at "sentences" and "paragraphs" not such much as grammatical entities but as something that i've been calling "Minimum Meaningful Units" to myself. So what I'm saying is that to my way of thinking, at least if this avenue for drawing the distinction pans out, is that in the language arts, composition is in some sense atomic. One can break that down to the word level and say it's all just words in combination, but to my way of thinking I think there are real advantages to differentiating prose and poetry at the level of composition based on different MMUs. The primary advantage is that it gives a writer a framework in which to compose, letting the MMUs function like Legos and trusting that so long as different MMUs are focussed on, the end result is going to be something along the lines of what he's going for. To that end, I think that even prose writers who don't use paragraphs are working with something similar to the paragraph in terms of their MMUs, whereas even poets who don't appear to be using sentences are still using sentence size MMUs in their composition.

The concept then is that a MMU is the minimum necessary to be written for a piece in one genre or the other to be complete. That is, a poem needs at least one sentence, (the term being used admittedly loosely to mean a subject and something predicated of it), and a prose piece needs at least one paragraph (even more loosely meaning a statement and it's elucidation).

The other thing I like about this approach is that I think it may be possible to conceive of different MMUs that present the opportunity to write pieces that are neither prose nor poetry. One such example might be wittgenstein's "remarks" which are the MMUs of his later philosophy which i've experimented with quite a bit and had some good success with. The results are something that I'm resistant to describe as prose or poetry, but to take the example of the novel, I'm happy to report that a novel which i think we all agree can be either prose or poetry can also be neither prose nor poetry as well

On Tue, 6 Nov 2007, Alison Croggon wrote:

> *Jason:*
>
> *"If I read something about*
> *"poetry" and I subsitute "language art composed at the level of the*
> *sentence" it works and can makes sense of what is being said, just as if*
> *I read something aobut "prose" and substitute "language art composed at*
> *the level of the paragraph." I think this distinction makes sense*
> *because it relates directly to what people actually do, as well as to*
>
> *But from my observation - as a reader and a writer of prose and poetry -*
> *novels are composed at the level of the _sentence_, not the paragraph - and*
> *what about people like Jose Saramago or David Albahari, who don't use*
> *paragraphs at all? (As Patrick White said - one of the most illuminating and*

> *helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both _are_ something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best -there's something encyclopaedic about novels, they amass detail, while poems discard it.*
>
> *Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".*
>
> *I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.*
>
> *All best*
>
> *A*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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201. **Jason Quackenbush**

Re: dismissing stein

Tue 6 Nov 2007

---

reducing tender buttons to edith sitwell plastered = really weird

On Tue, 6 Nov 2007, Tom Orange wrote:

> *hello all,*
>
> *here's an unfortunate, dismissive take on gertrude stein by way of reviewing*

> *janet malcom's recent bio:*
>
> *"I happily admit I haven't read The Making of Americans (1934) and have no intention of doing so, since it's half a million words long, and almost all of those sound like this: I mean, I mean and that is not what I mean. I mean that not any one is saying what they are meaning. I mean that I am feeling something, I mean that I mean something and I mean that not any one is thinking, is feeling, is saying, is certain of that thing, I mean that not any one can be. And so on and so forth."*
>
> *"Her charm emerges periodically in her books. The Autobiography of Alice B Toklas (1933) is a perfect, lucid delight; Tender Buttons (1914) sounds, not unattractively, like the work of Edith Sitwell after a pint or two of vodka; and Wars I Have Seen (1944) is disconcertingly indistinguishable in style and in every respect from the Anita Loos novel Gentlemen Prefer Blondes (1925)."*
>
> *"But was Stein really all that interested in anything? You would be hard-put to extract any cogent statement on any subject from almost any of her books."*
>
> *full piece at < http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.xml*
>
> *sadly,*
> *tom orange*

↑ Index

202. **Ruth Lepson**

Re: Meritage Press Announcement

Tue 6 Nov 2007

---

tom --

one of my students just heard you read & thought you were awesome--his first poetry reading so he will go to others now.

On 11/6/07 9:24 AM, "Tom Beckett" <[redacted]> wrote:

> *Meritage Press Announcement*
>
> *TINY BOOKS RELEASES FIFTH TITLE FOR POETRY TO KEEP FEEDING THE WORLD*
>
> *Meritage Press (MP) is pleased to announce the fifth title in its series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.*

MP's Tiny Books utilize small books (1 3/4" x 1 3/4") made in Nepal by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. Photos of a sample "Tiny Book" are available at _http://www.flickr.com/photos/lolabola/1618955048/in/photostream/_ (http://www.flickr.com/photos/lolabola/1618955048/in/photostream/) as well as at Crg Hill's Poetry Scorecard at _http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html_ (http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html) .

All profits from book sales will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income. This project reflects MP's belief that "Poetry feeds the world" in non-metaphorical ways. The Tiny Books create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world.

We are delighted to announce that MP's fifth Tiny Book is

some hay
By Lars Palm

Lars Palm lives in southern Sweden where he works in health care, writes (mostly smallish) silly poems, translates some Swedish poets, edits a blog zine called skicka (in english) & at times publishes the first broadside series in the country. He's the author of mindfulness (moria, 2006), on stealing lips (The Martian Press, 2006) & is beside the point (Big Game Books Tinyside 34, 2007). Another, death is, is forthcoming from by the skin of me teeth press sometime soon.

MP's other Tiny Books, which also are still available, are

all alone again
by Dan Waber

and

Steps: A Notebook
by Tom Beckett

and
"ŠAnd Then The Wind Did Blow..."
Jainakú Poems
by Ernesto Priego

and

Speak which
Hay(na)ku poems
by Jill Jones

Each Tiny Book will cost $10 plus $1.00 shipping/handling in the U.S. (email us first for non-U.S. orders). To purchase the Tiny Books and donate to Heifer International, send a check for $11.00 per book, made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574
U.S.A.

Please specify which of the five Tiny Books you are ordering.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

FUNDAISING UPDATE:
In addition to providing livestock, Heifer International also provides trees. As of Nov. 5, 2007, Meritage Press' Tiny Books program has sold enough Tiny Books to finance the donation equivalent of seven sets of tree-gifts. Here's what Heifer has to say about trees:

One of Heifer International¹s most important commitments is to care for the earth. We believe development must be sustainable ‹ that projects should be long-term investments in the future of people and the planet.That¹s why in addition to livestock, Heifer often provides families with trees. On a steep Tanzanian hillside, Heifer International helped a family learn to plant trees and elephant grass to keep the soil in place. Today, they have flourishing rows of leucaena trees and corn.Through training, families learn how to keep their small plots of land healthy and renew the soil for future generations by planting trees, using natural fertilizer, and limiting grazing.By helping families raise their animals in harmony with nature, you can fight poverty

*and
hunger while ensuring a healthy, productive future for us all.*

*Then of course there are the chickens, goats, water buffalos, pigs, ducks, honeybees, llamas....all of which can help ease hunger around the world. Meritage Press thanks you in advance for your support and hopes you enjoy Tiny
Books -- small enough to become jewelry, but with poems big enough to resonate
worldwide.*

*****
*ABOUT THE TINY BOOK AUTHORS:
Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in
all sorts of delicious places, from digital to print, from stage to classroom,
from mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes his online home at logolalia.com. Meritage Press
tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry.*

*Tom Beckett is the author of Unprotected Texts: Selected Poems 1978~2006 (Meritage Press, 2006), and the curator of E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews (Otoliths, 2007). From 1980-1990, he was the editor/publisher
of the now legendary critical journal, The Difficulties. Steps: A Notebook is Tom Beckett's first hay(na)ku poetry collection.*

*Ernesto Priego was born in Mexico City. He lives in London. He blogs at Never Neutral (http://neverneutral.wordpress.com/) and is the author of the first
single-author hay(na)ku poetry collection, Not Even Dogs (http://meritagepress.com/notevendogs.htm). The "jainakú" is Mexico's version of the hay(na)ku
poetic form.*

Jill Jones' latest book, Broken/Open (Salt, 2005), was short-listed for The Age Book of the Year 2005 and the 2006 Kenneth Slessor Poetry Prize. In 1993 she won the Mary Gilmore Award for her first book of poetry, The Mask and the Jagged Star (Hazard Press, 1992). Her third book, The Book of Possibilities (Hale & Iremonger, 1997), was shortlisted for the 1997 National Book Council 'Banjo' Awards and the 1998 Adelaide Festival Awards. Screens, Jets, Heaven: New and Selected Poems (Salt, 2002) won the 2003 Kenneth Slessor Poetry Prize (NSW Premier's Literary Awards). Her work has been translated into Chinese,

> *Dutch, Polish, French, Italian and Spanish.*
>
> *For more information:* [redacted]
>
> ********** *See what's new at http://www.aol.com*

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203. **wil Hallgren**

Re: what do you think of "musical" as descriptive of poetry

Tue 6 Nov 2007

I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- ""flow of rhythm").

----- Original Message ----
From: angela vasquez-giroux <[redacted]>
To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
Subject: Re: what do you think of/additional horse shit/ with respect...

i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell <[redacted]> wrote:
>
> i say this with some degree of deference:
>
> isn't poetry more musical? poets count.
>
> novelist seldom speak in such minimal, linguistic terms.
> when i read a joyce carol oates essay, she refers to character, plot.
> the rest is mostly academic horse shit to working writers.
>
> Wystan Curnow <[redacted]> wrote: Jason (1) for my money, the
> impulse to collapse distinctions is also the impulse to

> replace them with different distinctions (2) it was tomas's musing about
> meaning that drove
> me to respond in the first place and (3) I am really glad to hear you have
> found some better
> philosophies and aesthetics than .... I'm always on the lookout myself....
> Anyway, I don't find
> the sentence, paragraph distinction of much use. What about stanzas then?
> Or Faulkner.
> But then we began, not with a distinction between poetry and fiction at
> all, but between poetry and
> expository prose. Cheers, Wystan
>
>
> _____
>
> From: UB Poetics discussion group on behalf of Jason Quackenbush
> Sent: Tue 6/11/2007 3:12 p.m.
> To: [redacted]
> Subject: Re: what do you think of
>
>
>
> there's a difference between not liking where a distinction is drawn and
> making a case for drawing no distinction at all. i personally am with
> Elizabeth in the feeling that I've personally had enough of this post
> structuralist impulse toward collapsing distinctions. 1.) distinctions
> are useful for all sorts of things & 2.) frankly criticism musing about
> the nature of meaning bores me to tears, doesn't seem to generative or
> useful, and frankly is starting to look sort of self-indulgent and lazy
> & 3.) anyway, there are better philosophies and aesthetics than the
> stuff that formed the foundations of critical theory and cultural
> studies over the last 25 years or so. I'd like to say that poetry has
> line breaks and prose doesn't, but there are too many prose poets and
> flash fictionaries that have muddied that water up, so we're left with
> something that is fundamentally a structural issue in that it relates to
> the architecture of language arts, but against which there's been such
> an assault for no apparently good reason that we no longer have a way to
> draw a line where one is useful.
>
> perhaps more to the point is the reading angle, but for me, honestly, my
> reading habits aren't that different for poetry or for prose. I find
> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them

> both in similar ways albeit for different reasons. which is why for me,
> the impulse is to draw the distinction from a compositional point of
> view. And that works for me, and not only that, but i find it works also
> when I'm reading other people as well. If I read something about
> "poetry" and I subsitute "language art composed at the level of the
> sentence" it works and can makes sense of what is being said, just as if
> I read something aobut "prose" and substitute "language art composed at
> the level of the paragraph." I think this distinction makes sense
> because it relates directly to what people actually do, as well as to
> the nature of information being conveyed by the two different species.
>
>
>
> Wystan Curnow wrote:
> >
> >
> > Elizabeth, perhaps another distinction I'd rather not draw is that
> > between the 'state of literature' and 'external circumstances'. You
> > might say just so long as prose rules the world blurring its boundaries
> > with poetry remains worth doing. I don't go for the idea that poetry
> > creates meaning, prose conveys it. All writing does both to such an
> > extent I'd want to hold all writers to account for doing both. I don't
> > know whether Tomas meant that writing that creates meaning, IS poetry
> > (whether we take it to be poetry or prose, like on the page or in a
> > Creative Writing class on poetry) or that what we take to be poetry
> > CREATES MEANING. Either way, I'm against it.
> > I take your point about reading, and its relation to time management and
> > personal entertainment value, what what other purposes are being served?
> > Cheers, Wystan
> >
> >
> > -----Original Message-----
> > From: UB Poetics discussion group [mailto:[redacted]]
> > On Behalf Of Elizabeth Switaj
> > Sent: Tuesday, 6 November 2007 2:34 a.m.
> > To: [redacted]
> > Subject: Re: what do you think of
> >
> > Wystan, playing into the hands of what? When you say "the age" do you
> > refer to the state of literature or to external circumstances? If the
> > former, I suppose one could argue, if they were so inclined, that enough
> > blurring of the boundaries has happened for it to be useful to attempt

> > to redraw them (if only as an experiment).
> >
> > For me, the primary difference between poetry and prose is not in how I
> > write them (certain types of prose excepted) but in how I read them. My
> > reading of poetry is much slower and deliberate to the point where I've
> > even been known to say that I read prose and think about poetry.
> > Exceptions to this are James Joyce and crappy poetry, which is to say
> > great prose and crappy poetry, though that says much more about my
> > personal preferences and biases than anything else, of course.
> >
> > Elizabeth Kate Switaj
> > www.elizabethkateswitaj.net
> >
> >
> > On 11/5/07, Wystan Curnow wrote:
> >
> >> Come to think of it, the question is why, at this juncture, seek to
> >> distinguish the two? A certain playing into the hands results from
> >> the effort. The age requires rather that they be confused to
> >>
> > advantage.
> >
> >> Wystan
> >>
> >>
> >>
>
>
> _____
> Do You Yahoo!?
> Tired of spam? Yahoo! Mail has the best spam protection around
> http://mail.yahoo.com
>

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204. **Maria Damon**
contact info for Cecilia Vicuña?
Tue 6 Nov 2007

please backchannel; thanks!

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205. **mIEKAL aND**
Schadenfreude
Tue 6 Nov 2007

Anyone have a one word translation in English?

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206. **steve russell**
Re: what do you think of
Tue 6 Nov 2007

i can't find my Stevens. i remember the poem for its musical grace and it's philosophical contrast: art/nature.

Barry Schwabsky <[redacted]> wrote: 'what she sang was uttered word by word' (Stevens, 'The Idea of Order at Key West') = (a certain idea of) poetry

Alison Croggon wrote: Jason:

"If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to

But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the _sentence_, not the paragraph - and what about people like Jose Saramago or David Albahari, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both _are_ something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best -there's something encyclopaedic about novels, they amass detail, while poems discard it.

Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".

I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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207. Michael Dylan Welch
Haiku Invitational / Vancouver Cherry Blossom Festival
Tue 6 Nov 2007

VANCOUVER CHERRY BLOSSOM FESTIVAL 2008

INTERNATIONAL HAIKU INVITATIONAL

We are delighted to announce that the third annual Vancouver Cherry Blossom Festival will take place in Vancouver, Canada, during March and April 2008.

We invite poets from around the world to submit ONE unpublished haiku on the theme of cherry blossoms. Submissions must be received by December 19, 2007.

Top selected haiku will be memorialized in stone, along with 2006 and 2007 top poems, and placed among the new cherry tree plantings at the world class VanDusen Botanical Garden in Vancouver.? Selected haiku will also be displayed on hundreds of TransLink city?buses and SkyTrain cars for a period of two months. Other works of merit will be published on the VCBF Website and featured at readings throughout the festival.

You may find submission details at http://www.vcbf.ca/?by following the link to haiku.

Thank you for sharing your passion and appreciating the cherry tree.

Respectfully,

Linda Poole
VCBF Creative Director

Carole MacRury
Michael Dylan Welch
Edward Zuk
Haiku Committee

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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208. Patrick F. Durgin
Reading November 17th in Chicago / Hannah Weiner Tribute
Tue 6 Nov 2007

[Apologies for cross-posting.]

Red Rover Series
{readings that play with reading}

Experiment #17:
Silent Teaching
A Tribute to Hannah Weiner

7pm Saturday, November 17th
Featuring:
Mark Booth
Maria Damon
Patrick Durgin
Judith Goldman
Roberto Harrison
Todd Mattei
Jenny Roberts
Jennifer Scappettone
Timothy Yu

at the SpareRoom
4100 W. Grand Avenue
NEW LOCATION close to Grand & Pulaski
in the American Stencil Company building
2nd floor, suite 210-212
http://www.spareroomchicago.org

BYOB
suggested donation $3
doors lock at 7:30pm
wheelchair accessible with assistance

MARK BOOTH has exhibited his visual art at Tony Wright/Bodybuilder & Sportsman, Chicago; Chicago Cultural Center; The Contemporary Museum, Honolulu, Hawaii; Gahlberg Gallery, College of DuPage, Glen Ellyn, IL; Devening Editions, Chicago; and other venues. Selected audio artworks have been presented at the Overgaden Sound Art Festival, Copenhagen; Openport Festival, Chicago; Lincoln Park Conservatory, Chicago; Nova art fair, Chicago; and the Outer Ear Festival of Sound, Chicago. In addition, Booth has completed commissioned audio scores for Molly Shanahan/Mad Shak's "My Name is a Blackbird," Chicago, and Erik Pold's "Success", Copenhagen. Next fall, Booth will have a solo show at the Hyde Park Art Center in Chicago. He currently teaches creative writing, painting, and sound at the School of the Art Institute of Chicago.

MARIA DAMON teaches poetry and poetics at the University of Minnesota. She is the author of The Dark End of the Street: Margins in American Vanguard Poetry, co-author (with mIEKAL aND) of several books of poetry and online poetic works, and co-editor (with Ira Livingston) of the forthcoming anthology Poetry and Cultural Studies: A Reader. She has published numerous essays on poetry and poetics, including one on Hannah Weiner.

PATRICK DURGIN's most recent publications include a chapbook of poetry (Imitation Poems) and contributions to Bay Poetics and Chicago Review. Very shortly forthcoming are essays in Aerial and The Journal of Literary Disability, poetry in Abraham Lincoln, as well as The Route, a collaborative hybrid-genre book written with Jen Hofer. By day, he teaches at the School of the Art Institute of Chicago and by night maintains http://www.da-crouton.com. He edited the recent selected works of Hannah Weiner (Hannah Weiner’s Open House) for Kenning Editions

(http://www.kenningeditions.com), as well as Weiner's Early and Clairvoyant Journals for the UC San Diego's Archive of New Poetry.

JUDITH GOLDMAN is the author of Vocoder (Roof 2001) and Deathstar/Rico-chet (O Books 2006). She was a coeditor, with Jocelyn Saidenberg and Kevin Killian, of Krupskaya for two years and currently coedits the annual anthology War and Peace with Leslie Scalapino. Her article "Hannah = hannaH: Politics, Ethics, and Clairvoyance in the work of Hannah Weiner" appeared in differences in 2001, while a review of Hannah Weiner's Open House is forthcoming in Crayon. She teaches in the core humanities program at University of Chicago.

ROBERTO HARRISON edits Crayon with Andrew Levy and the Bronze Skull Press chapbook series. He also hosts the Enemy Rumor reading series. His most recent books include Counter Daemons (Litmus Press), Os (subpress) and Elemental Song (Answer Tag Home Press), all published in 2006. He lives in Milwaukee, Wisconsin.

TODD MATTEI is an artist and musician living in Chicago. His work has been exhibited, screened, heard, or performed all over. He believes we must foster new perceptions of possibility, always available, and recycle both the wheat and the chaff circuits according to their most useful energy. Visit http://www.toddmattei.com for images and information.

JENNY ROBERTS is a visual artist with roots in writing (poetry). In 2003, Jenny Roberts received an MFA from the University of Chicago. Roberts co-taught a seminar on conceptual art for adults at the Newberry Library in Chicago in 2005 and has presented her work as a visiting artist at the School of the Art Institute and Columbia College in Chicago as well as at a conference on camouflage at the University of Northern Iowa. She has had shows at LIPA Gallery, Lobby Gallery, the Hyde Park Art Center and other venues around Chicago.

JENNIFER SCAPPETTONE's first book of poems, From Dame Quickly, will be out next year from Litmus Press. Several chapbooks were printed in 2007, including

Err-Residence (Bronze Skull) and Beauty [Is the New Absurdity] (dusi/e kollectiv). She is an assistant professor of English and creative writing at the University of Chicago.

TIMOTHY YU is the author of Journey to the West, which won the Vincent Chin Chapbook Prize from Kundiman and appeared in Barrow Street. His work has also appeared or is forthcoming in SHAMPOO, Abraham Lincoln, 2nd Avenue Poetry, and the anthology The City Visible: Chicago Poetry for the New Century (Cracked Slab). He lives in Chicago and in Toronto, where he teaches at the University of Toronto, and can occasionally be found at http://tympan.blogspot.com.

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Coming in 2008
Kate Greenstreet and Jen Tynes
Miranda Mellis and Sarah Rosenthal

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

The SpareRoom is Chicago's time-arts cooperative. Our space gives a community of artists the opportunity to rehearse, perform, exhibit, and develop work on their own terms. Our Make Work program provides use of the space for interdisciplinary events and workshops: performance art, film, video, readings, dance, theater, installation, experimental sound and more. Email proposals to [redacted].

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209. **wil Hallgren**
Re: what do you think of
Tue 6 Nov 2007

The Idea of Order at Key West by Wallace Steven (Collected Poems p. 128)

She sang beyond the genius of the sea.
The water never formed to mind or voice,
Like a body wholly body, fluttering
Its empty sleeves; and yet its mimic motion
Made constant cry, caused constantly a cry,
That was not ours although we understood,
Inhuman, of the veritable ocean.

The sea was not a mask. No more was she.
The song and water were not medleyed sound
Even if what she sang was what she heard,
Since what she sang was uttered word by word.
It may be that in all her phrases stirred
The grinding water and the gasping wind;
But it was she and not the sea we heard.

For she was the maker of the song she sang.
The ever-hooded, tragic gestured sea
Was merely a place by which she walked to sing.
Whose spirit is this? we said, because we knew
It was the spirit that we sought and knew
That we should ask this often as she sang.

If it was only the dark voice of the sea
That rose, or even colored by many waves;
If it was only the outer voice of the sky
And cloud, of the sunken coral water-walled,
However clear, it would have been deep air,
The heaving speech of air, a summer sound
Repeated in a summer without end
And sound alone. But it was more than that,
More even than her voice, and ours, among
The meaningless plungings of water and the wind,
Theatrical distances, bronze shadows heaped
On high horizons, mountainous atmospheres
Of sky and sea.
It was her voice that made
The sky acutest at its vanishing.
She measured to the hour its solitude.
She was the single artificer of the world
In which she sang. And when she sang, the sea,
Whatever self it had, became the self
That was her song, for she was the maker. Then we,
As we beheld her striding there alone,

Knew that there never was a word for her
Except the one she sang and, singing, made.

Ramon Fernandez, tell me, if you know,
Why, when the singing ended and we turned
Toward the town, tell me why the glassy lights,
The lights in the fishing boats at anchor there,
As the night descended, tilting in the air,
Mastered the night and portioned out the sea,
Fixing emblazoned zones and fiery poles,
Arranging, deepening, enchanting night.

Oh! Blessed rage for order, pale Ramon,
The maker¢s rage to order words of the sea,
Words of the fragrant portals, dimly-starred,
And of ourselves and of our origins,
In ghostlier demarcations, keener sounds.

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Tuesday, November 6, 2007 7:45:16 PM
Subject: Re: what do you think of

i can't find my Stevens. i remember the poem for its musical grace and it's philosophical contrast: art/nature.

Barry Schwabsky <[redacted]> wrote: 'what she sang was uttered word by word' (Stevens, 'The Idea of Order at Key West') = (a certain idea of) poetry

Alison Croggon wrote: Jason:

"If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to

But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the _sentence_, not the paragraph - and what about people like Jose Saramago or David Albahari, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might

take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both _are_ something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best -there's something encyclopaedic about novels, they amass detail, while poems discard it.

Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".

I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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210. Catherine Daly
WGA Strike
Tue 6 Nov 2007

Hi. I would like to inform you, especially those who are not in the U.S. and may not know or care, that the Writers Guild of America is on strike.

I would also like to encourage some conversation, debate, and support for the WGA writers.

The Writers Guild is one of the few white collar/artistic labor unions. Of the others, while most SAG (Screen Actors Guild) members are respecting the picket lines, the DGA (Directors Guild) is not. The Hollywood Teamsters, and also individual Teamsters, are also not crossing picket lines.

The last writers' strike, which lasted five months, gave rise to reality tv (which requires fewer, and more easily non-union, writers). This writers' strike will take an estimated 1 billion dollars a month from the US economy. GE, Sony, Time Warner, etc. -- are diversified and multinational enough not to care.

The debates are many:

- residuals for online screenings or downloads -- not about napster-esque stealing and swapping: the studios are running television shows and feature films on their own websites without paying the writers residuals. they are additionally saying that these are "experiments" for "marketing purposes" while 1) one cable network runs all of its film programming ad-free and pays residuals according to contract formulas, 2) part of this marketing is building share for the network and for the shows, which should be compensated, 3) we are no longer in the experimental phase of internet advertising, broadband, etc.

- residuals for the creative offspring of film and tv: so-called "baby writers" are exploited by the networks, and regular staff writers are required, to write webisodes for existing shows for internet-only showings. neither the creators of the characters, situations -- the show -- nor the writers of the webisodes are paid residuals. sometimes, they're not paid for writing them.

- do not be fooled by studios saying they want to pay residuals to writers, actors after shows or films make a profit. studios, now all part of large corporations, are now able to manipulate the books so that shows officially never show a profit. for example, the simpsons, one of the most popular and longest-running television shows thus far, and one with only voice actors, is officially still in the red.

- the WGA has been forced to make significant cuts in its union health care benefit, especially to writers who live outside Los Angeles, and has extended the number of working years to become fully vested in the health benefits.

At any one time, less than 5% of the WGA members are working. the average WGA member makes less money per year from writing than a minor league hockey player. [there have been some ravings I've heard about the average salary being close to what the average first team major league male athlete makes: not so]

--
All best,
Catherine Daly
[redacted]

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211. Catherine Daly
Re: Bar Napkins - Call for Wor(k/d)s
Tue 6 Nov 2007

> *you've seen Moira Egan's right? she's in Baltimore --*

--
All best,
Catherine Daly
[redacted]

↑ Index

212. Schneider Hill
Reminder: Sightings and Hearings: Huth & Hill at the Stain Bar, Nov. 16
Tue 6 Nov 2007

Poets Crag Hill and Geof Huth will give a reading entitled "Sightings & Hearings" at the Stain Bar in Brooklyn, New York, on November 16th. Combining their interest in visual, sound, and even textual poetry, they will read and perform, together and apart, a wide range of works. This will be the first time Hill and Huth have performed together since their performance in March of this year, so don't miss this east coast appearance. If a reading isn't enough encouragement, Stain Bar has a great selection of New-York-only beer and other drinks.

Crag Hill and Geof Huth
Friday, 16 November 2007
6:30 pm
Stain Bar
766 Grand Street
Brooklyn, New York
718/[redacted]

To get to Stain Bar, take the L train to Grand and go one block west to 766 Grand Street by the way of Graham Avenue and Humboldt Street.

For those who attend, Hill will offer Nico Vassilakis' Text Loses Time for $12.00! Ask him for one.

Bios of the Performers:

Crag Hill has been exploring the world through the prisms of verbal and visual language since his re-birth in the 1970s. Writer of numerous chapbooks and/or other print interventions, including Dict (Xexoxial Endarchy), Another Switch (Norton Coker Press), and Yes James, Yes Joyce (Loose Gravel Press), he has

also once edited two magazines, Score and its successor Spore. His latest book, co-edited with Bob Grumman, is Writing to be Seen, the first major anthology of visual poetry in 30 years. He writes frequently about poetry at his blog, Crg Hill's poetry scorecard .

Geof Huth is a writer of textual and visual poetry who has lived on most of the continents on earth. He writes frequently about visual poetry, especially on his weblog, dbqp: visualizing poetics. His chapbooks include "Analphabet," "The Dreams of the Fishwife," "ghostlight," "Peristyle," "To a Small Stream of Water (or Ditch)," and "wreadings." Huth edited &2: an/thology of Pwoermds, the first-ever anthology of one-word poems. His most recent books are a box of pages entitled water vapour and the chapbook, "Out of Character."

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213. Chris Stroffolino

"musical" as descriptive of poetry

Tue 6 Nov 2007

For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and botls") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.' So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the

perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically. It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa) It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)-- Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry. I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

> *I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- ""flow of rhythm").*
>
> *----- Original Message ----*
> *From: angela vasquez-giroux <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, November 6, 2007 12:18:29 PM*
> *Subject: Re: what do you think of/additional horse shit/ with respect...*
>
> *i hate to be a jerk, but isn't "musical" one of those non-descriptive words*
> *masquerading as descriptive? saying poetry is musical is as meaningless as*
> *calling it "interesting" or "organic".*
>
> *poetry is (in my mind) all about precision. musical doesn't do the job. we*
> *can talk about rhythm, cadence, alliteration, etc.*

perhaps i've had too much coffee already.

On 11/6/07, steve russell <[redacted]> wrote:

i say this with some degree of deference:

isn't poetry more musical? poets count.

novelist seldom speak in such minimal, linguistic terms.
when i read a joyce carol oates essay, she refers to character, plot.
the rest is mostly academic horse shit to working writers.

Wystan Curnow <[redacted]> wrote: Jason (1) for my money, the
impulse to collapse distinctions is also the impulse to
replace them with different distinctions (2) it was tomas's musing about
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me to respond in the first place and (3) I am really glad to hear you have
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philosophies and aesthetics than .... I'm always on the lookout myself....
Anyway, I don't find
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Or Faulkner.
But then we began, not with a distinction between poetry and fiction at
all, but between poetry and
expository prose. Cheers, Wystan

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and
making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.)

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are useful for all sorts of things & 2.) frankly criticism musing about
the nature of meaning bores me to tears, doesn't seem to generative or
useful, and frankly is starting to look sort of self-indulgent and lazy
& 3.) anyway, there are better philosophies and aesthetics than the
stuff that formed the foundations of critical theory and cultural
studies over the last 25 years or so. I'd like to say that poetry has
line breaks and prose doesn't, but there are too many prose poets and
flash fictionaries that have muddied that water up, so we're left with
something that is fundamentally a structural issue in that it relates to
the architecture of language arts, but against which there's been such
an assault for no apparently good reason that we no longer have a way to
draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my
reading habits aren't that different for poetry or for prose. I find
Ezra Pound as absorbing as I find Philip K. Dick, and respond to them
both in similar ways albeit for different reasons. which is why for me,
the impulse is to draw the distinction from a compositional point of
view. And that works for me, and not only that, but i find it works also
when I'm reading other people as well. If I read something about
"poetry" and I subsitute "language art composed at the level of the
sentence" it works and can makes sense of what is being said, just as if
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because it relates directly to what people actually do, as well as to
the nature of information being conveyed by the two different species.

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Elizabeth, perhaps another distinction I'd rather not draw is that
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might say just so long as prose rules the world blurring its boundaries
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creates meaning, prose conveys it. All writing does both to such an
extent I'd want to hold all writers to account for doing both. I don't
know whether Tomas meant that writing that creates meaning, IS poetry
(whether we take it to be poetry or prose, like on the page or in a
Creative Writing class on poetry) or that what we take to be poetry
CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time management and
personal entertainment value, what what other purposes are being served?
Cheers, Wystan

-----Original Message-----
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[mailto:[redacted]]
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Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
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For me, the primary difference between poetry and prose is not in how I
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Exceptions to this are James Joyce and crappy poetry, which is to say
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> *Elizabeth Kate Switaj*
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> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
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214. **Maria Damon**
Re: Schadenfreude
Tue 6 Nov 2007

---

it's one of my favorite words, but i don't know a one-word translation.

mIEKAL aND wrote:
> Anyone have a one word translation in English?

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215. **W.B. Keckler**
Re: dismissing stein
Tue 6 Nov 2007

Obtuse is, like, the new smart or something.

********** See what's new at http://www.aol.com

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216. Dillon Westbrook

Re: what do you think of "musical" as descriptive of poetry

Tue 6 Nov 2007

In English, if you use the adjective "musial" to talk about text, you are making a metaphor. My instructors have told me this is not the case in Classical Chinese or Ancient Greek, a point I'm sure we're all familiar with (and one I can't really evaluate properly, so I'll just repeat it as gospel). I say, given that we are put in this metaphoric corner, let's just embrace it, and mine the entire music- theory lexicon to what good use we can make of it. If we are talking technically though, a cadence almost always means a passing from a state of harmonic or rhythmic tension to one of release. What could that mean in the context of poetry? Maybe we can even ask that question in terms of prose (have we figured out what that weird thing is yet?)

Sorry, questions about music as descriptor of text and vice versa are my favorite species of question in the world, so I'm just going to pretend it was the original question. I'm not sure it gets one any closer to a definition of poetry or prose, but it's really kind of endless. About 20 messages back, John Cunningham made this great metaphor out of the introduction of dissonance as the history of both music and poetry in the 20th century. I'm sure it misses something, but it seems pretty compelling to follow. What's the notion of consonance this is relying on? Is Milton consonant, where Eliot is dissonant? Is it a cognitive category (another place where a music metaphor dominates- the philosophy of psychology), like we have resolution to the extent we have cognition, irresolution where we don't understand? Who are our textual Serialists? (actually, does anyone know about anyone trying to write a poem based on a tone row? its seeming very possible to me, sitting here typing on my couch, which is a sure sign of infallibility)

If we're tossing out "musical", let's please not toss out the vocabulary of music- it's so much fun.

Also, what exactly would "understood" or "misunderstood" mean in a discussion about music audiences, to query Jim's definition? Would *plain song* be what you write when you believe you are going to be understood, and *lieder*, well you draw your own conclusions?

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

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217. **Daniel Zimmerman**

Re: Schadenfreude

Tue 6 Nov 2007

Gloating?

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>
Sent: Tuesday, November 06, 2007 6:41 PM
Subject: Schadenfreude

> *Anyone have a one word translation in English?*

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218. **W.B. Keckler**
Re: Schadenfreude
Tue 6 Nov 2007

Bush. Wait...Heliogabalus (or whoever it was really had the Bull...read it wasn't Heliogabalus but authors like Vonnegut perpetuate that and I fell for it). You could create one, a suitable neologism: delectalgia? tittilalgia? The latter one has the additional benefit of sounding "dirty." It is of course based on "tittilation." I almost crossed wires and put tittivation there for some reason. That's one of those words you can't use in ANY circumstance without sounding hopelessly misbegotten. Should there be a pass(us)-- root for suffering used instead? German has that great compounding nature so often praised, so much so I sometimes feel vicariously offended for English. But Katzensprung is darn cute! And I love to ask people to wait an "Augenblick."

I just cheated at this point and asked the Oz Google after failing to fix on anything. Someone pointed out the inefficacy of "gloat" to substitute; of course they are correct. I still suspect there is an obscure polysyllabic that is a hapax legemonon in Anthony Burgess or someone of that ostentatious ilk. I was surprised to learn "schadenfreude" has been used in English since 1922. I would have thought it a 19th century importation, although the word fits the literary tenor of any time, doubtless, unfortunately, grumblegrumble ahem mmmble....

********** See what's new at http://www.aol.com

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219. **W.B. Keckler**
Schadenfreude apres James Chapman
Tue 6 Nov 2007

I asked J.C. (no not THAT j.c.) james chapman (fugue state press novelist) and he found this amusing list at wiki of Greatest Hits of Schadenfreude around the globe...apparently it's in the blood...everyone's blood...oy!

"i do love german...i came up with nothing....wiki tho has epicaricacy which if i knew the word i could tell you if it's good or not. most impressive is the wiki list of other languages' terms for this:" * _Arabic_ (http://en.wikipedia.org/wiki//wiki/Arabic_language) : shamaatah (shamtan, taking pleasure in the misfortune of others) * _Bulgarian_ (http://en.wikipedia.org/wiki//wiki/Bulgarian_language) : (, evil or harm, , joy) * _Chinese_ (http://en.wikipedia.org/wiki//wiki/Chinese_language) : (, enjoy; disaster; ; be happy for; misfortune) * _Czech_ (http://en.wikipedia.org/wiki//wiki/Czech_language) : Å¡ kodolibost (Å¡koda, damage, harm, or loss, libost, pleasure) * _Danish_ (http://en.wikipedia.org/wiki//wiki/Danish_language) and _Norwegian_ (http://en.wikipedia.org/wiki//wiki/Norwegian_language) : skadefryd (skade, damage, injury or harm, fryd, glee) * _Dutch_ (http://en.wikipedia.org/wiki//wiki/Dutch_language) : leedvermaak (leed, suffering or sorrow, and vermaak, entertainment) * _Esperanto_ (http://en.wikipedia.org/wiki//wiki/Esperanto) : malica ojo (malica, wicked, and ojo, joy) * _Estonian_ (http://en.wikipedia.org/wiki//wiki/Estonian_language) : kahjurÃµÃµm (kahju, damage or harm and rÃµÃµm, joy) * _Finnish_ (http://en.wikipedia.org/wiki//wiki/Finnish_language) : vahingonilo (vahinko, accident or damage, ilo, joy or happiness) * _Greek_ (http://en.wikipedia.org/wiki//wiki/Greek_language) : (, joy or delight and , spite or ill will) * _Hebrew_ (http://en.wikipedia.org/wiki//wiki/Hebrew_language) :) : , joy, , misfortune, based on Proverbs 17:5) (simcha la'ed), also: " " (see _Mishneh Torah_ (http://en.wikipedia.org/wiki//wiki/Mishneh_Torah) , the laws of Teshuvah chap. 4:4). * _Hungarian_ (http://en.wikipedia.org/wiki//wiki/Hungarian_language) : kÃ¡rÃ¶rÃ¶m (kÃ¡r, loss or damage, Ã¶rÃ¶m, joy) * _Lithuanian_ (http://en.wikipedia.org/wiki//wiki/Lithuanian_language) : piktd iuga (piktas angry, d iaugsmas joy) * _Macedonian_ (http://en.wikipedia.org/wiki//wiki/Macedonian_language) : (, evil or harm, , joy) * _Russian_ (http://en.wikipedia.org/wiki//wiki/Russian_language) : (, evil or harm, , joy) * _Scots Gaelic_ (http://en.wikipedia.org/wiki//wiki/Scottish_Gaelic_language) : aighear millteach (aighear, delight or joy, millteach, malicious or destructive) * _Serbian_ (http://en.wikipedia.org/wiki//wiki/Serbian_language) and _Croatian_ (http://en.wikipedia.org/wiki//wiki/Croatian_language) : /zluradost (zlo, evil, radost, joy) * _Slovak_ (http://en.wikipedia.org/wiki//wiki/Slovak_language) : Å¡ kodorados (Å¡koda, damage, harm, or loss, rados , joy) * _Slovenian_ (http://en.wikipedia.org/wiki//wiki/Slovenian_language) : Å¡kodo eljnost (Å¡koda, damage, harm, or loss, eleti, to wish) * _Swedish_

(http://en.wikipedia.org/wiki//wiki/Swedish_language) : skadeglÃ¤dje (skada, damage, glÃ¤dje, joy or happiness)

********** See what's new at http://www.aol.com

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220. Halvard Johnson
Re: Schadenfreude
Tue 6 Nov 2007

How about maliciousglee?

Hal

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:

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221. J. Michael Mollohan
Re: Schadenfreude
Tue 6 Nov 2007

---

epicaricacy

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222. Elizabeth Switaj
Re: what do you think of
Tue 6 Nov 2007

Mark, you're right enough that there will always be some degree of boundary blurring when it comes to categories that weren't created through processes such as those used in mathematics: I don't particularly desire that things be black and white. However, the act of blurring-- of actively increasing blurriness and reducing differentiation is something worth discussing the merits of. I think there have been enough experiments in that direction (indeed, the prose poem has been an institution for some time now) that the other direction may hold more space for discovery. I am primarily coming at this from the angle of my own writing practice, though I do have to ask why a writer should have a privileged position when it comes to categorizing their own work.

I think you may have misunderstood the target of what I was saying about indefiniteness. That wasn't related to the main conversation but, rather, to someone's snarky response to a request I made for them to clarify one of their arguments.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

223. steve d. dalachinsky
Re: Schadenfreude
Wed 7 Nov 2007

---

ill pass it tio germany see what they come up with
On Tue, 6 Nov 2007 17:41:50 -0600 mIEKAL aND <[redacted]> writes:
> Anyone have a one word translation in English?
>
>

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224. steve d. dalachinsky
Re: what do you think of/additional horse shit/ with respect...
Wed 7 Nov 2007

---

i'm told my stuff is musical all the time especially by europeans they're term not mine my poetry has a certain musicality musetry as a friend calls the concept of mixing the too MUSE

On Tue, 6 Nov 2007 13:24:16 -0600 John Cunningham
<[redacted]> writes:

> Having been a musician - jazz, latin, blues, African - prior to
> getting into
> writing poetry, I take offense at 'musical' being described as
> non-descriptive. Poetry has always been associated with music. Music
> is
> sound. And what is poetry other than sound and the placing of sounds
> in a
> melodious cadence - with as much dissonance as the poet hears. Just
> as the
> development of Western Classical Music has been the opening of music
> to
> dissonance (consider the Gregorian and other Chants compared to say
> Schoenberg or Stravinsky), it seems to me that the development of
> modern and
> post-modern poetry has been nothing more than opening the poem to
> dissonance
> - which is nothing other than music. In conclusion, let me
> paraphrase what
> one of the greats of North American music said regarding 'swing' -
> you know
> it when you hear it. And if poetry, of whatever classification or
> category,
> doesn't have music, it doesn't sing and it definitely doesn't work
> because
> even the most dissonant of post-modernism swings in its own way and
> if
> you're open you can hear it singing to you.
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of angela vasquez-giroux
> Sent: November 6, 2007 11:18 AM
> To: [redacted]
> Subject: Re: what do you think of/additional horse shit/ with
> respect...
>
> i hate to be a jerk, but isn't "musical" one of those
> non-descriptive words
> masquerading as descriptive? saying poetry is musical is as
> meaningless as

> calling it "interesting" or "organic".
>
> poetry is (in my mind) all about precision. musical doesn't do the
> job. we
> can talk about rhythm, cadence, alliteration, etc.
>
> perhaps i've had too much coffee already.
>
> On 11/6/07, steve russell <[redacted]> wrote:
> >
> > i say this with some degree of deference:
> >
> > isn't poetry more musical? poets count.
> >
> > novelist seldom speak in such minimal, linguistic terms.
> > when i read a joyce carol oates essay, she refers to character,
> plot.
> > the rest is mostly academic horse shit to working writers.
> >
> > Wystan Curnow <[redacted]> wrote: Jason (1) for my
> money, the
> > impulse to collapse distinctions is also the impulse to
> > replace them with different distinctions (2) it was tomas's musing
> about
> > meaning that drove
> > me to respond in the first place and (3) I am really glad to hear
> you have
> > found some better
> > philosophies and aesthetics than .... I'm always on the lookout
> myself....
> > Anyway, I don't find
> > the sentence, paragraph distinction of much use. What about
> stanzas then?
> > Or Faulkner.
> > But then we began, not with a distinction between poetry and
> fiction at
> > all, but between poetry and
> > expository prose. Cheers, Wystan
> >
> >
> > _____
> >

> > From: UB Poetics discussion group on behalf of Jason Quackenbush
> > Sent: Tue 6/11/2007 3:12 p.m.
> > To: [redacted]
> > Subject: Re: what do you think of
> >
> >
> >
> > there's a difference between not liking where a distinction is
> drawn and
> > making a case for drawing no distinction at all. i personally am
> with
> > Elizabeth in the feeling that I've personally had enough of this
> post
> > structuralist impulse toward collapsing distinctions. 1.)
> distinctions
> > are useful for all sorts of things & 2.) frankly criticism musing
> about
> > the nature of meaning bores me to tears, doesn't seem to
> generative or
> > useful, and frankly is starting to look sort of self-indulgent and
> lazy
> > & 3.) anyway, there are better philosophies and aesthetics than
> the
> > stuff that formed the foundations of critical theory and cultural
> > studies over the last 25 years or so. I'd like to say that poetry
> has
> > line breaks and prose doesn't, but there are too many prose poets
> and
> > flash fictionaries that have muddied that water up, so we're left
> with
> > something that is fundamentally a structural issue in that it
> relates to
> > the architecture of language arts, but against which there's been
> such
> > an assault for no apparently good reason that we no longer have a
> way to
> > draw a line where one is useful.
> >
> > perhaps more to the point is the reading angle, but for me,
> honestly, my
> > reading habits aren't that different for poetry or for prose. I
> find

> > Ezra Pound as absorbing as I find Philip K. Dick, and respond to
> them
> > both in similar ways albeit for different reasons. which is why
> for me,
> > the impulse is to draw the distinction from a compositional point
> of
> > view. And that works for me, and not only that, but i find it
> works also
> > when I'm reading other people as well. If I read something about
> > "poetry" and I subsitute "language art composed at the level of
> the
> > sentence" it works and can makes sense of what is being said, just
> as if
> > I read something aobut "prose" and substitute "language art
> composed at
> > the level of the paragraph." I think this distinction makes sense
> > because it relates directly to what people actually do, as well as
> to
> > the nature of information being conveyed by the two different
> species.
> >
> >
> >
> > Wystan Curnow wrote:
> > >
> > >
> > > Elizabeth, perhaps another distinction I'd rather not draw is
> that
> > > between the 'state of literature' and 'external circumstances'.
> You
> > > might say just so long as prose rules the world blurring its
> boundaries
> > > with poetry remains worth doing. I don't go for the idea that
> poetry
> > > creates meaning, prose conveys it. All writing does both to such
> an
> > > extent I'd want to hold all writers to account for doing both. I
> don't
> > > know whether Tomas meant that writing that creates meaning, IS
> poetry
> > > (whether we take it to be poetry or prose, like on the page or
> in a

> > > Creative Writing class on poetry) or that what we take to be
> poetry
> > > CREATES MEANING. Either way, I'm against it.
> > > I take your point about reading, and its relation to time
> management and
> > > personal entertainment value, what what other purposes are being
> served?
> > > Cheers, Wystan
> > >
> > >
> > > -----Original Message-----
> > > From: UB Poetics discussion group
> [mailto:[redacted]]
> > > On Behalf Of Elizabeth Switaj
> > > Sent: Tuesday, 6 November 2007 2:34 a.m.
> > > To: [redacted]
> > > Subject: Re: what do you think of
> > >
> > > Wystan, playing into the hands of what? When you say "the age"
> do you
> > > refer to the state of literature or to external circumstances?
> If the
> > > former, I suppose one could argue, if they were so inclined,
> that enough
> > > blurring of the boundaries has happened for it to be useful to
> attempt
> > > to redraw them (if only as an experiment).
> > >
> > > For me, the primary difference between poetry and prose is not
> in how I
> > > write them (certain types of prose excepted) but in how I read
> them. My
> > > reading of poetry is much slower and deliberate to the point
> where I've
> > > even been known to say that I read prose and think about
> poetry.
> > > Exceptions to this are James Joyce and crappy poetry, which is
> to say
> > > great prose and crappy poetry, though that says much more about
> my
> > > personal preferences and biases than anything else, of course.
> > >

> > > Elizabeth Kate Switaj
> > > www.elizabethkateswitaj.net
> > >
> > >
> > > On 11/5/07, Wystan Curnow wrote:
> > >
> > >> Come to think of it, the question is why, at this juncture,
> seek to
> > >> distinguish the two? A certain playing into the hands results
> from
> > >> the effort. The age requires rather that they be confused to
> > >>
> > > advantage.
> > >
> > >> Wystan
> > >>
> > >>
> > >>
> >
> >
> > _____
> > Do You Yahoo!?
> > Tired of spam? Yahoo! Mail has the best spam protection around
> > http://mail.yahoo.com
> >
>
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.5.503 / Virus Database: 269.15.22/1112 - Release Date:
> 05/11/2007
> 7:11 PM
>
>
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> Version: 7.5.503 / Virus Database: 269.15.22/1112 - Release Date:
> 05/11/2007
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>
>
>

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225. Michael Cross

Atticus/Finch presents: Brady/Halpern chapbook and reading!

Wed 7 Nov 2007

[Please distribute this post far and wide: small press publishers depend on your effort to get the word out!]

Dear Friends:

Atticus/Finch is honored to announce the release of our newest chapbook, Snow Sensitive Skin, a collaborative long-poem by San Francisco authors Taylor Brady and Rob Halpern. While Atticus/Finch commissioned this work back in 2005, the collaboration didn't begin in earnest until June of 2006, in the midst of the (most recent) martial conflict between Israel and Lebanon. Taking as their point of departure Lebanese musician and visual artist Mazen Kerbaj's composition “Starry Night” (see below for a link), an improvisation between Mazen and the Israeli airforce for “trumpet and bombs,” the authors challenged themselves to face the violence of war with the deactivating non-force of the poem, drawing into stark contrast notions of responsibility, praxis, and the labor of poetry during times of war. The authors write in their acknowledgements, “if we want to give ourselves to a present that is something other than the debased ‘now,’ and to a future that will not have been terminal, every second language must be taken up as an act of love.” As such, Brady and Halpern took the very notion of collaboration to task, demanding that the composition unfold together, in the same room, in real time, in order to undergo and occupy this second language (in all of its difficulty) in a present foreign to the terminal ‘now.’

Snow Sensitive Skin is a tour de force in the most literal sense, a commitment to undertake the difficulty of language as aporia and possibility, and at 72 pages of tightly weft lines, dedicated to “the promise of demilitarized time,” this “chapbook” is certainly ambitious in scope.

If that weren’t enough, folks in and around the San Francisco Bay Area will have the pleasure of seeing Brady and Halpern read from the book at its launch this Sunday, November 11th, at Oakland institution New Yipes (21 Grand, 416 25th Street) at 7pm (along with fellow poet Garrett Caples), and copies of the book will certainly be on hand for interested parties.

In the meantime, for those of us happily residing elsewhere, the book can be purchased now using credit card or check. And, as is the case with all Atticus/Finch books, this volume will sell out relatively quickly, so order while you’ve got it on your mind!

To obtain a copy, use your credit card at our website (www.atticusfinch.org), or send $10 (well-concealed cash, check, or money order (made payable to Michael Cross)) to:

Atticus/Finch Chapbooks
c/o Michael Cross
State University of New York at Buffalo
Samuel Clemens Hall #306
Buffalo NY 14260-4610

On a related note, we still have a few copies of Patrick Durgin's Imitation Poems, if you'd like to bundle your order, and do keep your eyes open for the next A/F volume (coming this December), Lo, Bittern by Austin poet C.J. Martin.

And, finally, here's the link to Kerbaj's "Starry Night:" www.muniak.com/mazen_kerbaj-starry_night.mp3

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226. Schuchat Simon
Ammons
Wed 7 Nov 2007

It was Ted Berrigan who first advised me to read Archie Ammons' poetry. As an interesting poet outside of schools or groups, in the tradition of Williams. True, Ted, an admirer of Conrad Aiken as well, had justifiably catholic tastes, but that does not mean he was not right about the poetry.

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227. Wystan Curnow
Re: what do you think of
Wed 7 Nov 2007

What you both have to say accords at one level what goes on in my own writing life. But writing for oneself, for one's own understanding alone, is the fall back position, the limit case. I don't think any of us would bother if we didn't think we might extend the size of our expected audience, which is to say poetry IS what you write when you think you might be understood.Wystan

From: UB Poetics discussion group on behalf of Murat Nemet-Nejat
Sent: Wed 7/11/2007 6:37 a.m.
To: [redacted]
Subject: Re: what do you think of

I think Jim is onto something important here. What differentiates prose from poetry, in our time, is the size of the expected audience -or, are you speaking to an audience outside you or are you yourself the original audience you are appealing to.

Ciao,

Murat

On Nov 5, 2007 7:10 AM, Jim Andrews <[redacted]> wrote:

> *prose is what you write when you think you might be understood; poetry, well, you draw your own conclusions.*
>
> *ja*
> *http://vispo.com <http://vispo.com/>*

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228. **Wystan Curnow**
Re: what do you think of
Wed 7 Nov 2007

Elizabeth, all writing has power. It would seem to be a reason to write. Not all writing has the same power. As to the power of prose, I spoke of volume yes, the extent of the cultural space in which the languages of prose are the norm and I gave you some examples. Were these bad examples? Try putting poetry where it does not belong, which is almost everywhere. Wystan.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Elizabeth Switaj
Sent: Wednesday, 7 November 2007 4:27 a.m.
To: [redacted]
Subject: Re: what do you think of

Alison: I don't think that the decision to write prose is about a desire for power: I was attempting to clarify what Wystan meant about prose ruling the world and to consider some of the potential implications of that and the rest of what he had to say.

Wystan: yes, conversations do often involve a degree of indefiniteness, but I really can't have a discussion with you if I don't know what you're talking about.

If you're talking about sheer volume, which seems to be the implication of your most recent email, I'm still not really sure how that's a recommendation for blurring boundaries. Nor do I think you have any "powers": it's simply that your email seemed to imply that seeking power was a reasonable aim for one's writing (in that a poet should blur boundaries with prose since prose "rules"). If I misunderstood, I'm sorry, but that's what happens when one rolls with indefiniteness, I'm afraid.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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229. **Jim Andrews**
Re: what do you think of
Wed 7 Nov 2007

---

other takes:

poetry is for writing what no one understands when it needs saying anyway. prose is for saying it poorly.

poetry is what nobody knows what it is except when they don't.

there has to be a joke in a distinction between prose and poetry. not to dismiss the distinction as laughable but to indicate complication.

if we don't know what poetry is, distinctions between prose and poetry are going to sound like distinctions between ideals based on hat size or whether one is wearing plaid.

we don't really know what we're talking about but, then, poetry is the art of being profoundly vague.

ja
http://vispo.com

> *I think Jim is onto something important here. What differentiates prose from*
> *poetry, in our time, is the size of the expected audience -or, are you speaking to an audience outside you or are you yourself the original audience you are appealing to.*
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> *Ciao,*
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> *prose is what you write when you think you might be understood; poetry,*

> *well, you draw your own conclusions.*
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230. **Barry Schwabsky**
Re: "musical" as descriptive of poetry
Wed 7 Nov 2007

I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.

Chris Stroffolino <[redacted]> wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and botls") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.' So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in

terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically. It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa) It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)-- Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry. I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

> I agree that using "music" in connection with poetry is
> distracting. Shall we attempt to replace "musical" with "cadenced"
> -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or
> modulation in tone" -- ""flow of rhythm").
>
>
> ----- Original Message ----
> From: angela vasquez-giroux
> To: [redacted]
> Sent: Tuesday, November 6, 2007 12:18:29 PM
> Subject: Re: what do you think of/additional horse shit/ with
> respect...
>
> i hate to be a jerk, but isn't "musical" one of those non-
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>> Sent: Tue 6/11/2007 3:12 p.m.
>> To: [redacted]
>> Subject: Re: what do you think of
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>>> [mailto:[redacted]]
>>> On Behalf Of Elizabeth Switaj
>>> Sent: Tuesday, 6 November 2007 2:34 a.m.

>>> To: [redacted]
>>> Subject: Re: what do you think of
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>>> Elizabeth Kate Switaj
>>> www.elizabethkateswitaj.net
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>>
>> _____
>> Do You Yahoo!?
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>>

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231. **Mark Weiss**
Re: Schadenfreude
Wed 7 Nov 2007

Hal's got it pretty close. German makes words by yoking two words together without a space in between. There's no way that English can replicate this, and no reason it should. How about a one-word translation of gesamtkunstwerk or weltschmerz? Fortunately we get to borrow. And fortunately translation isn't a word-for-word business.

Mark

At 11:07 PM 11/6/2007, you wrote:
>How about maliciousglee?
>
>Hal
>
>Halvard Johnson
>==========
>[redacted]
>http://home.earthlink.net/~halvard/index.html
>http://entropyandme.blogspot.com
>http://imageswithoutwords.blogspot.com
>http://www.hamiltonstone.org
>http://home.earthlink.net/~halvard/vidalocabooks.html
>
>
>On Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:
>
>>Anyone have a one word translation in English?

↑ Index

232. **Sam Truitt**
Re: WGA Strike
Wed 7 Nov 2007

Hi and thanks for the information yet not certain
how to support substantively except that the poets
might consider striking. I wonder how long it would
take for that news to hit the stands?

----- Original Message ----
From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Tuesday, November 6, 2007 9:49:42 PM
Subject: WGA Strike

Hi. I would like to inform you, especially those who are not in the U.S. and
may not know or care, that the Writers Guild of America is on strike.

I would also like to encourage some conversation, debate, and support
for
the WGA writers.

The Writers Guild is one of the few white collar/artistic labor unions.
Of
the others, while most SAG (Screen Actors Guild) members are respecting
the
picket lines, the DGA (Directors Guild) is not. The Hollywood
Teamsters,
and also individual Teamsters, are also not crossing picket lines.

The last writers' strike, which lasted five months, gave rise to
reality tv
(which requires fewer, and more easily non-union, writers). This
writers'
strike will take an estimated 1 billion dollars a month from the US
economy. GE, Sony, Time Warner, etc. -- are diversified and
multinational
enough not to care.

The debates are many:

- residuals for online screenings or downloads -- not about napster-esque
stealing and swapping: the studios are running television shows and feature
films on their own websites without paying the writers residuals. they are
additionally saying that these are "experiments" for "marketing purposes"
while 1) one cable network runs all of its film programming ad-free and pays
residuals according to contract formulas, 2) part of this marketing is building

share for the network and for the shows, which should be compensated, 3) we are no longer in the experimental phase of internet advertising, broadband, etc.

- residuals for the creative offspring of film and tv: so-called "baby writers" are exploited by the networks, and regular staff writers are required, to write webisodes for existing shows for internet-only showings. neither the creators of the characters, situations -- the show -- nor the writers of the webisodes are paid residuals. sometimes, they're not paid for writing them.

- do not be fooled by studios saying they want to pay residuals to writers, actors after shows or films make a profit. studios, now all part of large corporations, are now able to manipulate the books so that shows officially never show a profit. for example, the simpsons, one of the most popular and longest-running television shows thus far, and one with only voice actors, is officially still in the red.

- the WGA has been forced to make significant cuts in its union health care benefit, especially to writers who live outside Los Angeles, and has extended the number of working years to become fully vested in the health benefits.

At any one time, less than 5% of the WGA members are working. the average
WGA member makes less money per year from writing than a minor league hockey
player. [there have been some ravings I've heard about the average salary
being close to what the average first team major league male athlete makes:
not so]

--
All best,
Catherine Daly
[redacted]

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http://mail.yahoo.com

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233. **angela vasquez-giroux**
Re: WGA Strike
Wed 7 Nov 2007

I only know one poet who gets paid, and it isn't for writing, it is for teaching.

On Nov 7, 2007 8:44 AM, Sam Truitt <[redacted]> wrote:

> *Hi and thanks for the information yet not certain*
> *how to support substantively except that the poets*
> *might consider striking. I wonder how long it would*
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> *To: [redacted]*
> *Sent: Tuesday, November 6, 2007 9:49:42 PM*
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At any one time, less than 5% of the WGA members are working. the
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WGA member makes less money per year from writing than a minor league
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player. [there have been some ravings I've heard about the average
salary
being close to what the average first team major league male athlete
makes:
not so]

--

> *All best,*
> *Catherine Daly*
> [redacted]
>
> ---
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

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234. angela vasquez-giroux
Re: "musical" as descriptive of poetry
Wed 7 Nov 2007

Chris,

Thanks for making a lucid argument about musicality, etc. You've got it exactly correct--it is the abuse and the shorthand of so many terms applied to poetry that get my goat.

Angela
On Nov 6, 2007 10:16 PM, Chris Stroffolino <[redacted]> wrote:

> *For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and botls") level....*
>
> *assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings,*
> *rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.'*
> *So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing*
> *(as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).*

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally.
When, for instance, "music" is opposed to "meaning," as it often is.
Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is.
Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check).
And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental.
It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.
It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)
It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--
Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.
I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance,
but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done),
and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough
(ah, but I can love the music of the essay, letter and manifesto...)
Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or

modulation in tone" -- ""flow of rhythm").

----- Original Message ----
From: angela vasquez-giroux <[redacted]>
To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
Subject: Re: what do you think of/additional horse shit/ with respect...

i hate to be a jerk, but isn't "musical" one of those non-descriptive words
masquerading as descriptive? saying poetry is musical is as meaningless as
calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we
can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell <[redacted]> wrote:

i say this with some degree of deference:

isn't poetry more musical? poets count.

novelist seldom speak in such minimal, linguistic terms.
when i read a joyce carol oates essay, she refers to character, plot.
the rest is mostly academic horse shit to working writers.

Wystan Curnow <[redacted]> wrote: Jason (1) for my
money, the
impulse to collapse distinctions is also the impulse to
replace them with different distinctions (2) it was tomas's musing about
meaning that drove
me to respond in the first place and (3) I am really glad to hear you have
found some better
philosophies and aesthetics than .... I'm always on the lookout myself....
Anyway, I don't find
the sentence, paragraph distinction of much use. What about stanzas then?
Or Faulkner.

But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of

view. And that works for me, and not only that, but i find it works also
when I'm reading other people as well. If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if
I read something aobut "prose" and substitute "language art composed at
the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries
with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't
know whether Tomas meant that writing that creates meaning, IS poetry
(whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time management and
personal entertainment value, what what other purposes are being served?
Cheers, Wystan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Elizabeth Switaj
Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you

*refer to the state of literature or to external circumstances? If the
former, I suppose one could argue, if they were so inclined, that enough
blurring of the boundaries has happened for it to be useful to attempt
to redraw them (if only as an experiment).*

*For me, the primary difference between poetry and prose is not in how I
write them (certain types of prose excepted) but in how I read them. My
reading of poetry is much slower and deliberate to the point where I've
even been known to say that I read prose and think about poetry.
Exceptions to this are James Joyce and crappy poetry, which is to say
great prose and crappy poetry, though that says much more about my
personal preferences and biases than anything else, of course.*

*Elizabeth Kate Switaj
www.elizabethkateswitaj.net*

On 11/5/07, Wystan Curnow wrote:

*Come to think of it, the question is why, at this juncture, seek to
distinguish the two? A certain playing into the hands results from
the effort. The age requires rather that they be confused to*

advantage.

Wystan

---

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235. Ward Tietz
RUCH & TIETZ @ Pyramid Atlantic, Saturday 11/10, 8 PM
Wed 7 Nov 2007

RUTHLESS GRIP POETRY SERIES
@ Pyramid Atlantic Art Center
Saturday, November 10, 2007, 8:00PM
Günther Ruch and Ward Tietz

Media artist Günther Ruch's work ranges from mail-art, to film, to installation, to sound and visual poetry. His graphic work has been exhibited and collected around the world, and his films have been shown at a variety of festivals and on European television. From 1983 to 1988 he edited the international mailart- & assembling- magazine "clinch" with participation of some 400 international artists around the globe. Since 1973 he has been editor of Out Press.

Working in a variety of media, from sculpture to works on paper, Ward Tietz has exhibited and performed his poetic works in festivals, art centers and museums in the United Sates and Europe since the late 1980s. His current works include Hg-The Liquid, which is forthcoming from 1913 Press and the word sculpture installation la chasse- cueillette, which opens in February at the Villa Bernasconi Museum in Geneva, Switzerland.

Pyramid Atlantic Art Center is located at 8230 Georgia Avenue in Silver Spring, MD, three blocks from the Metro red line.

Directions: http://www.pyramidatlanticartcenter.org/about/contact.htm

We hope you can join us for the reading and the festivities afterwards.

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236. Charlotte Mandel
Fwd: slippingglimpse
Wed 7 Nov 2007

Here are some visual poetics well worth a visit:
Charlotte

Begin forwarded message:

From: Stephanie Strickland <[redacted]>
Date: November 7, 2007 8:47:02 AM EST
To: [redacted]
Subject: slippingglimpse

now online

http://slippingglimpse.org

Stephanie Strickland, Cynthia Lawson Jaramillo, Paul Ryan
introduced at e-Poetry 2007 (Paris) in May

slippingglimpse is a 10-part interactive generative
Flash poem combining video and text

apologies for x-posting

http://stephaniestrickland.com

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237. Catherine Daly
Re: WGA Strike
Wed 7 Nov 2007

It is pretty unclear now, especially as it is only day 3. My husband went to his strike line, at CBS Radford, at 5 a.m., to block deliveries. He says they are not sure if they should be encouraging a boycott of GE, say, or Sony, or even of Universal Studios or the Disney parks or Time Warner cable. Our GE dishwasher is broken, and they are coming out to fix it for the second time in a month. During the last SAG strike, I worked at the fire station on the Universal lot on an emergency notification system (as a contractor). It is not even clear if WGA can articulate to the public what should be boycotted -- (non-scripted, foreign, scab-written) replacement programming -- especially since already-written programming and film should not be boycotted, and since sports writers are not covered by the union and I believe PBS shows and news are in a grey area.

Of course, it is really important not to write or revise a tv show, movie, or webisode, or even write jokes for a talk show host or news anchor for a major studio or network while the union is on strike. So, poets, if Disney gives you a ring, says they need a few over the shoulder (or tail) lines for a talking dog movie, say no. Uh, and don't appear on that O'Reilly show or watch reality tv. Or maybe this is a great time to appear on the O'Reilly show if he doesn't do his own writing.

all best,
Catherine

On Nov 7, 2007 5:44 AM, Sam Truitt <[redacted]> wrote:

> *Hi and thanks for the information yet not certain how to support substantively except that the poets might consider striking. I wonder how long it would take for that news to hit the stands?*

> --
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

238. **steve russell**
Re: "musical" as descriptive of poetry/structure/ some musing of Borgess
Wed 7 Nov 2007

---

structure, too: as i'm usually posting on the run, i wrote: isn't poetry more musical? poets count. i should have left out counting as it suggest that one is using a metronome, counting accents. perhaps i was thinking of Borges when i mentioned the musical quality of poetry. Borges, in "The Craft of Poetry," makes a larger claim. he considers all art as aspiring to music/where there's no separation of form & content. in a lyric poem, i find that a good opening line seems to dictate the nature of the poem. when writing a play (i've attempted a few), i seem to intuitively sense an overall sense of the works structure. i doubt that most creative work is the result of as much linguistic hairsplitting as some the comments i've read suggest.

Chris Stroffolino <[redacted]> wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and botls") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.' So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in

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Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

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> From: angela vasquez-giroux
> To: [redacted]
> Sent: Tuesday, November 6, 2007 12:18:29 PM
> Subject: Re: what do you think of/additional horse shit/ with
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>> Sent: Tue 6/11/2007 3:12 p.m.
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>>> [mailto:[redacted]]
>>> On Behalf Of Elizabeth Switaj
>>> Sent: Tuesday, 6 November 2007 2:34 a.m.

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239. **steve russell**
Re: what do you think of
Wed 7 Nov 2007

---

i like the privileged position point. Derrida attracted me mainly because the guy could write. unfortunately, it's hard to say ditto for many of his followers (pretty much everything i've been reading so far has been, thankfully, in English.). some of the deconstruction stuff i've read has made me think of a local commercial for Country Music, to wit: Music i can hum, lyrics i can understand.

Elizabeth Switaj <[redacted]> wrote: Mark, you're right enough that there will always be some degree of boundary blurring when it comes to categories that weren't created through processes such as those used in mathematics: I don't particularly desire that things be black and white. However, the act of blurring-- of actively increasing blurriness and reducing differentiation is something worth discussing the merits of. I think there have been enough experiments in that direction (indeed, the prose poem has been an institution for some time now) that the other direction may hold more space for discovery. I am primarily coming at this from the angle of my own writing practice, though I do have to ask why a writer should have a privileged position when it comes to categorizing their own work.

I think you may have misunderstood the target of what I was saying about indefiniteness. That wasn't related to the main conversation but, rather, to someone's snarky response to a request I made for them to clarify one of their arguments.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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240. **Chris Stroffolino**
Re: "musical" as descriptive of poetry
Wed 7 Nov 2007

Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palatte may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

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> *I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other*

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assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings,
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So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing
(as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally.
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Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is.
Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check).
And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental.
It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.
It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)

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Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.
I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance,
but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done),
and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough
(ah, but I can love the music of the essay, letter and manifesto...)
Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- ""flow of rhythm").

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To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
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can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

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isn't poetry more musical? poets count.

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the rest is mostly academic horse shit to working writers.

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replace them with different distinctions (2) it was tomas's musing
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philosophies and aesthetics than .... I'm always on the lookout
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the sentence, paragraph distinction of much use. What about
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Or Faulkner.
But then we began, not with a distinction between poetry and
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all, but between poetry and
expository prose. Cheers, Wystan

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

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> *perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.*

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Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time management and personal entertainment value, what what other purposes are being served?
Cheers, Wystan

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From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Elizabeth Switaj
Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

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241. **mIEKAL aND**

Re: Schadenfreude

Wed 7 Nov 2007

Mark—I like and agree with what you say here but I'm setting this up as a constraint to begin with. I'm curious how Pierre would approach this? With his Celan translations he peppers his version with really interesting & readable neologisms. I vastly prefer his approach to the other Celan translations I've sampled.

But on the otherhand why doesn't "gloat" work?

~mIEKAL the monoglot

On Nov 7, 2007, at 7:23 AM, Mark Weiss wrote:

> *Hal's got it pretty close. German makes words by yoking two words together without a space in between. There's no way that English can replicate this, and no reason it should. How about a one-word translation of gesamtkunstwerk or weltschmerz? Fortunately we get to borrow. And fortunately translation isn't a word-for-word business.*
>
> *Mark*
>
> *At 11:07 PM 11/6/2007, you wrote:*
> *How about maliciousglee?*
>
> *Hal*
>
> *On Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:*
>
> *Anyone have a one word translation in English?*

He that uses many words for explaining any subject, doth, like the cuttlefish, hide himself for the most part in his own ink. -
John Ray, naturalist (1627-1705)

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242. Elizabeth Switaj
Re: what do you think of
Wed 7 Nov 2007

Wystan, that "all writing has power" is not relevant here. Power means different things, and I was trying to figure out what you meant. Your examples were fine, I suppose, but I still (I repeat) don't see how the greater volume of prose is a recommendation for further blurring the division between prose and poetry

"Try putting poetry where it does not belong, which is almost everywhere." I don't find that to be true. If you do, perhaps you're not trying hard enough. And, really, you have a bit of a problem here since, in order to put poetry in a place where it seems not to belong, you must know that what you are putting there is, in fact, poetry, which would seem to call for a stronger differentiation, not a weaker one.

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243. Barry Schwabsky
Re: "musical" as descriptive of poetry
Wed 7 Nov 2007

In truth, I agree. In fact I would be more likely to cite Cash as an example of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip Larkin as in one by any given Language poet.) And yet, and yet...as genres, jazz still seems more "musical" to me than country, the reason being somehow tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino <[redacted]> wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palatte may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

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244. steve d. dalachinsky

Re: Reminder: Sightings and Hearings: Huth & Hill at the Stain Bar, Nov. 16

Wed 7 Nov 2007

---

go geof go send me yer e mail

On Tue, 6 Nov 2007 18:56:37 -0800 Schneider Hill
<[redacted]> writes:
> Poets Crag Hill and Geof Huth will give a reading entitled "Sightings
> &
> Hearings" at the Stain Bar in Brooklyn, New York, on November 16th.
> Combining their interest in visual, sound, and even textual poetry,
> they
> will read and perform, together and apart, a wide range of works.
> This will
> be the first time Hill and Huth have performed together since their
> performance in March of this year, so don't miss this east coast
> appearance.
> If a reading isn't enough encouragement, Stain Bar has a great
> selection of
> New-York-only beer and other drinks.
>
>
> Crag Hill and Geof Huth
> Friday, 16 November 2007
> 6:30 pm
> Stain Bar
> 766 Grand Street
> Brooklyn, New York
> 718/[redacted]
>
> To get to Stain Bar, take the L train to Grand and go one block west
> to 766
> Grand Street by the way of Graham Avenue and Humboldt Street.
>
> For those who attend, Hill will offer Nico Vassilakis' Text Loses
> Time for
> $12.00! Ask him for one.
>
> Bios of the Performers:
>
> Crag Hill has been exploring the world through the prisms of verbal

> and
> visual language since his re-birth in the 1970s. Writer of numerous
> chapbooks and/or other print interventions, including Dict
> (Xexoxial
> Endarchy), Another Switch (Norton Coker Press), and Yes James, Yes
> Joyce
> (Loose Gravel Press), he has also once edited two magazines, Score
> and its
> successor Spore. His latest book, co-edited with Bob Grumman, is
> Writing to
> be Seen, the first major anthology of visual poetry in 30 years. He
> writes
> frequently about poetry at his blog, Crg Hill's poetry scorecard .
>
> Geof Huth is a writer of textual and visual poetry who has lived on
> most of
> the continents on earth. He writes frequently about visual poetry,
> especially on his weblog, dbqp: visualizing poetics. His chapbooks
> include
> "Analphabet," "The Dreams of the Fishwife," "ghostlight,"
> "Peristyle," "To a
> Small Stream of Water (or Ditch)," and "wreadings." Huth edited &2:
> an/thology of Pwoermds, the first-ever anthology of one-word poems.
> His most
> recent books are a box of pages entitled water vapour and the
> chapbook, "Out
> of Character."
>
>

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245. julia bloch
EMERGENCY reading 11/15: Reb Livingston and erica kaufman
Wed 7 Nov 2007

The EMERGENCY Series Presents
REB LIVINGSTON and ERICA KAUFMAN

Thursday | November 15 | 6pm-7pm
Kelly Writers House | 3805 Locust Walk
University of Pennsylvania

The Emergency Series at Kelly Writers House highlights perspectives on the current state of American poetry through the diverse experiences of its working poets. We've created an ongoing dialogue about the role poetic lineage plays in a poet's development, and its impact on the vitality of the craft.

REB LIVINGSTON is the author of Your Ten Favorite Words published by Coconut Books (www.yourtenfavoritewords.com), editor of No Tell Motel (www.notellmotel.org) and publisher of No Tell Books (www.notellbooks.org). With Molly Arden, she co-edits The Bedside Guide to No Tell Motel anthology series.

ERICA KAUFMAN is the author of several chapbooks, including censory impulse (big game books, 2007) and a familiar album (winner of the 2003 New School University Chapbook Contest). erica is also the co-curator/co-publisher of Belladonna*/Belladonna Books. She lives in Brooklyn.

http://emergency-reading.blogspot.com/
http://www.writing.upenn.edu/wh/

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246. Barry Schwabsky
Re: "musical" as descriptive of poetry
Wed 7 Nov 2007

(Johnny is musical, but the music he sings isn't particularly--does that make any sense?)

Chris Stroffolino <[redacted]> wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palatte may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the other

instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story'). Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice. And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm. One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

> *I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*
>
> *Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and botls") level....*
>
> *assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings,*
> *rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.'*
> *So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing*
> *(as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are*

sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally.
When, for instance, "music" is opposed to "meaning," as it often is.
Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is.
Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check).
And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental.
It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.
It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)
It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--
Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.
I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance,
but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done),
and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough
(ah, but I can love the music of the essay, letter and manifesto...)
Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is

distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- ""flow of rhythm").

----- Original Message ----
From: angela vasquez-giroux
To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
Subject: Re: what do you think of/additional horse shit/ with respect...

i hate to be a jerk, but isn't "musical" one of those non-descriptive words
masquerading as descriptive? saying poetry is musical is as meaningless as
calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we
can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell
wrote:

i say this with some degree of deference:

isn't poetry more musical? poets count.

novelist seldom speak in such minimal, linguistic terms.
when i read a joyce carol oates essay, she refers to character, plot.
the rest is mostly academic horse shit to working writers.

Wystan Curnow wrote: Jason (1) for my
money, the
impulse to collapse distinctions is also the impulse to
replace them with different distinctions (2) it was tomas's musing about
meaning that drove
me to respond in the first place and (3) I am really glad to hear you have
found some better
philosophies and aesthetics than .... I'm always on the lookout myself....
Anyway, I don't find

the sentence, paragraph distinction of much use. What about stanzas then?
Or Faulkner.
But then we began, not with a distinction between poetry and fiction at
all, but between poetry and
expository prose. Cheers, Wystan

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and
making a case for drawing no distinction at all. i personally am with
Elizabeth in the feeling that I've personally had enough of this post
structuralist impulse toward collapsing distinctions. 1.) distinctions
are useful for all sorts of things & 2.) frankly criticism musing about
the nature of meaning bores me to tears, doesn't seem to generative or
useful, and frankly is starting to look sort of self-indulgent and lazy
& 3.) anyway, there are better philosophies and aesthetics than the
stuff that formed the foundations of critical theory and cultural
studies over the last 25 years or so. I'd like to say that poetry has
line breaks and prose doesn't, but there are too many prose poets and
flash fictionaries that have muddied that water up, so we're left with
something that is fundamentally a structural issue in that it relates to
the architecture of language arts, but against which there's been such
an assault for no apparently good reason that we no longer have a way to
draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my
reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them
both in similar ways albeit for different reasons. which is why for me,
the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also
when I'm reading other people as well. If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if
I read something aobut "prose" and substitute "language art composed at
the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to
the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries
with poetry remains worth doing. I don't go for the idea that poetry
creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't
know whether Tomas meant that writing that creates meaning, IS poetry
(whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time management and
personal entertainment value, what what other purposes are being served?
Cheers, Wystan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Elizabeth Switaj
Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow wrote:

Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to

advantage.

Wystan

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247. **eric unger**
Re: Ammons
Wed 7 Nov 2007

The book-length poem "Glare" was my first exposure to Ammons. I was surprised at the amount of humor in that work, and the amount of elegant formal solutions he employed in poem's writing. Going back to earlier books, I was surprised at the amount of nature imagery in the work. Tape for the Turn of the Year is a favorite, but other wonderful poems are scattered throughout his life's work. He was strongly impacted by Ashbery, especially later in life.

On 11/7/07, Schuchat Simon <[redacted]> wrote:
> It was Ted Berrigan who first advised me to read Archie Ammons' poetry. As an interesting poet outside of schools or groups, in the tradition of Williams. True, Ted, an admirer of Conrad Aiken as well, had justifiably catholic tastes, but that does not mean he was not right about the poetry.
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248. **David Chirot**
what do you think of ("you talkin' to me?")
Wed 7 Nov 2007

When i was a kid in fifth grade the difference between prose and poetry seemed to be one of counting. In poetry, one counted--syllables, meters, stresses, beats, numbers of lines, patterns of numbers of lines, patterns of which numbered lines rhymed, what types of poems go with which numbers of this or that combination of these.

Even in "free verse" there were forms of counting that could be applied.

The purpose of the various calculations--it seemed then--was to arrange words in such combinations as to create the maximum effect with the minimum of

language. Each particle of the poem had to have a highly charged energy brought into a direction of movement that is organized in terms of the arrangements of the elements. (The elements being sounds, rhythms, assonances, dissonances, alliterations, shiftings of syllables within words for interior rhymes, spacings of words and lines, the uses of allusion, onomatopoia, etc. etc.)

In a poem it seemed the particles are pushed to the foreground, to a surface. The poems I liked were the ones that left the surface, or dove below, where the effect is created not by the visible counted elements, but an invisible charge that happens in in-between among the combining and arranging of elements and makes a quantum or alchemical leap.

The in-between is like a "beat we in"--a musical beat in which the tones and reverberations of the sounds go beyond the "notes."

In prose, something mysterious occurs, because there is no counting. Effects are achieved through the working with fragments. Prose isn't built on a sentence or paragraph anymore than a poem is, not in the way these are claustrophobically and captivally categorized as, at any rate. In Faulkner's As I Lie Dying, for example, a whole chapter is this fragment: "My mother is a fish." In Roberto Bolano's By Night in Chile, or the later Henry James and the works of Javier Marias, a "sentence" may last for a few pages. The alluvial accumulation of clauses, fragments, brings about a different form of breathing in the articulation, as in Olson's sense of the breath in articulating a poem. The accretion of fragments creates an architectonic musical form. Yet since it is made of fragments, it is not organized --or heard--in the same minute precisions as a poem. It pulses and flows with varying speeds and spaces of time. A different form of listening is involved, yet al the same one not so far removed from poetry that one can't find a shell on the shore of either and not hear the ocean of the other.

In reading prose, one hears differing musics than in poetry--the beat is put together in a different way--because one is not as tied to the counting aspect. The tensions and speeds shift with a different structure, which can be made of fragments of many elements at once--the scenic aspect, the anti-/narrative direction, character, descriptive fragment--.more like a movie--

I tend to read everything as a form of particle, and then a fragment, starting with the simple existence of a mark on a page--or anything off the page also--but with the written in the Roman alphabet, the letter for starters, and a sound--fragments are the extensions of these that first come along--one may read any single letter, a syllable, a word, in such a variety of registers and tones, with suggestions of so many reverberating sounds--let alone meanings--

echoes--that the study of any stretch of writing can be found opening into a myriad directions of writing.

"A poem to be a poem has to have a direction," Williams wrote--and the same can be said for any form of writing that involves the life of the senses.

Perhaps one of the reasons for the kinds of opacity that readers of poetry can demonstrate towards prose and vice versa--is that it is just that, the reader, who makes these distinctions and finds these "blanks and ruins" in the writing less preferable to them. The writing itself is working at a very high level when good, it is that the effects that are being sought differ in the means used to attain their arrival.

It is also a matter of taste based on specialization. The poet perhaps thinks that the technical aspects of poetry make it more "complex" than prose. The prose writer claims to face problems no poet ever does. One can be blind, deaf to the other. A kind of alienation can set in. The other's specialized form is like a country which one has lost any interest in other than as a kind of exercise in the travel of forebearance.

Yet at the particle, the fragment--at this level--the dance and song, musics, the visibles and invisibles, the odors and tastes--all are possibility--and so in writing and reading with these--to expand, extend the awarenesses found along the way.

That the technical aspect alone is not the key is proven by a myriad works. Cocteau noted that the cinema records death at work. Writing is a way that essays to work with time in such a manner that even working with words that disintegrate, go out of use, fade away as unheard sounds, ("dead languages"), the notations of the sensual apprehension of existence endure, continue obdurately signalling, from "remote pasts and remote futures". The petroglyphs and cave paintings, a myriad fragments of notations found worldwide, indicate this presence of writing even in the absence of "meanings" or "sounds"--the visual activity of the signs begins to trigger a response--movements, sounds, the finding from particles and fragments the energy and direction of poetry & prose.

Rather than privilege one over the other--it seems more interesting that there may be many many already found and many more as yet to find--of any kind of writing--making use of the evidences existing--and those their energies and directions may be moving towards--ever as yet unknown--yet when found having a form of uncanny recognition--

That is in part why I do the works with paint and rubBEings with found fragments and particles in the physical world--to give a sense that what there is

existing in poetry and prose is ever indicating that which is hidden in plain site/sight/cite--

On Nov 6, 2007 9:28 PM, David-Baptiste Chirot <[redacted]> wrote:

> *Date: Tue, 6 Nov 2007 16:45:16 -0800*
> *From: [redacted]*
> *Subject: Re: what do you think of*
> *To: [redacted]*
>
> *i can't find my Stevens. i remember the poem for its musical grace and it's philosophical contrast: art/nature.*
>
> *Barry Schwabsky <[redacted]> wrote: 'what she sang was uttered word by word' (Stevens, 'The Idea of Order at Key West') = (a certain idea of) poetry*
>
> *Alison Croggon wrote: Jason:*
>
> *"If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if*
>
> *I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to*
>
> *But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the _sentence_, not the paragraph - and what about people like Jose Saramago or David Albahari, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both _are_ something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the*

crudest is best -there's something encyclopaedic about novels, they amass
detail, while poems discard it.

Elizabeth, I don't understand what you mean - are you saying the decision to
write prose is about a desire for power? What kind of prose do you mean?
What kind of power? There are prose works that equally "vibrate" with the
reader, that are as multiple as any poems. Maybe you're referring to a
particular kind of prose and I am thinking of another. I presume we're
talking about what's generally and perhaps a little depressingly known as
"creative prose".

I've no objection to distinctions. I do however find claims that poetry is
somehow inherently superior to prose (it doesn't seek power, it relinquishes
some kind of control, prose is a vehicle, poetry the passenger, whatever)
irksome. As are claims to the reverse.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

_____
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ocid=TXT_TAGLM_OctWLtagline>

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249. **Anny Ballardini**
Re: Schadenfreude
Wed 7 Nov 2007

It's all here:
http://dict.leo.org/ende?lp=ende&p=KO6ek.&search=Schadenfreude

Schadenfreude is the best translation, :-)

On 11/7/07, mIEKAL aND <[redacted]> wrote:
>
> Mark—I like and agree with what you say here but I'm setting this up
> as a constraint to begin with. I'm curious how Pierre would approach
> this? With his Celan translations he peppers his version with really
> interesting & readable neologisms. I vastly prefer his approach to
> the other Celan translations I've sampled.
>
> But on the otherhand why doesn't "gloat" work?
>
> ~mIEKAL the monoglot
>
>
> On Nov 7, 2007, at 7:23 AM, Mark Weiss wrote:
>
> > Hal's got it pretty close. German makes words by yoking two words
> > together without a space in between. There's no way that English
> > can replicate this, and no reason it should. How about a one-word
> > translation of gesamtkunstwerk or weltschmerz? Fortunately we get
> > to borrow. And fortunately translation isn't a word-for-word business.
> >
> > Mark
> >
> > At 11:07 PM 11/6/2007, you wrote:
> >> How about maliciousglee?
> >>
> >> Hal
> >>
> >> On Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:
> >>
> >>> Anyone have a one word translation in English?
> >
>
> He that uses many words for explaining any subject, doth, like the
> cuttlefish, hide himself for the most part in his own ink.

> -John Ray, naturalist (1627-1705)
>

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250. **Jason Quackenbush**
Re: Schadenfreude apres James Chapman
Wed 7 Nov 2007

I LOVE "skadagladje!"

Thanks for this list

On Tue, 6 Nov 2007, W.B. Keckler wrote:

> *I asked J.C. (no not THAT j.c.) james chapman (fugue state press novelist) and he found this amusing list at wiki of Greatest Hits of Schadenfreude around the globe...apparently it's in the blood...everyone's blood...oy!*
>
> *"i do love german...i came up with nothing....wiki tho has epicaricacy which if i knew the word i could tell you if it's good or not. most impressive is the wiki list of other languages' terms for this:"*
> ** _Arabic_ (http://en.wikipedia.org/wiki//wiki/Arabic_language) : shamaatah (shamtan, taking pleasure in the misfortune of others)*
> ** _Bulgarian_ (http://en.wikipedia.org/wiki//wiki/Bulgarian_language) : (, evil or harm, , joy)*
> ** _Chinese_ (http://en.wikipedia.org/wiki//wiki/Chinese_language) : (, enjoy; disaster; ; be happy for; misfortune)*
> ** _Czech_ (http://en.wikipedia.org/wiki//wiki/Czech_language) : Å¡ kodolibost (Å¡koda, damage, harm, or loss, libost, pleasure)*
> ** _Danish_ (http://en.wikipedia.org/wiki//wiki/Danish_language) and _Norwegian_ (http://en.wikipedia.org/wiki//wiki/Norwegian_language) : skadefryd (skade, damage, injury or harm, fryd, glee)*
> ** _Dutch_ (http://en.wikipedia.org/wiki//wiki/Dutch_language) : leedvermaak (leed, suffering or sorrow, and vermaak, entertainment)*
> ** _Esperanto_ (http://en.wikipedia.org/wiki//wiki/Esperanto) : malica ojo (malica, wicked, and ojo, joy)*
> ** _Estonian_ (http://en.wikipedia.org/wiki//wiki/Estonian_language) : kahjurÃµÃµm (kahju, damage or harm and rÃµÃµm, joy)*
> ** _Finnish_ (http://en.wikipedia.org/wiki//wiki/Finnish_language) : vahingonilo (vahinko, accident or damage, ilo, joy or happiness)*
> ** _Greek_ (http://en.wikipedia.org/wiki//wiki/Greek_language) : (, joy or delight and , spite or ill will)*
> ** _Hebrew_ (http://en.wikipedia.org/wiki//wiki/Hebrew_language) :) : , joy, , misfortune, based on Proverbs 17:5) (simcha la'ed), also: " " (see _Mishneh Torah_ (http://en.wikipedia.org/wiki//wiki/Mishneh_Torah) , the laws of Teshuvah chap. 4:4).*
> ** _Hungarian_ (http://en.wikipedia.org/wiki//wiki/Hungarian_language) : kÃ¡rÃ¶rÃ¶m (kÃ¡r, loss or damage, Ã¶rÃ¶m, joy)*

> * _Lithuanian_ (http://en.wikipedia.org/wiki//wiki/Lithuanian_language) : piktd iuga (piktas angry, d iaugsmas joy)
> * _Macedonian_ (http://en.wikipedia.org/wiki//wiki/Macedonian_language) : (, evil or harm, , joy)
> * _Russian_ (http://en.wikipedia.org/wiki//wiki/Russian_language) : (, evil or harm, , joy)
> * _Scots Gaelic_ (http://en.wikipedia.org/wiki//wiki/Scottish_Gaelic_language) : aighear millteach (aighear, delight or joy, millteach, malicious or destructive)
> * _Serbian_ (http://en.wikipedia.org/wiki//wiki/Serbian_language) and _Croatian_ (http://en.wikipedia.org/wiki//wiki/Croatian_language) : /zluradost (zlo, evil, radost, joy)
> * _Slovak_ (http://en.wikipedia.org/wiki//wiki/Slovak_language) : Å¡kodorados (Å¡koda, damage, harm, or loss, rados , joy)
> * _Slovenian_ (http://en.wikipedia.org/wiki//wiki/Slovenian_language) : Å¡kodo eljnost (Å¡koda, damage, harm, or loss, eleti, to wish)
> * _Swedish_ (http://en.wikipedia.org/wiki//wiki/Swedish_language) : skadeglÃ¤dje (skada, damage, glÃ¤dje, joy or happiness)
>
> ********** See what's new at http://www.aol.com

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251. **Jason Quackenbush**

Re: Schadenfreude

Wed 7 Nov 2007

---

malicenteredtainment

On Tue, 6 Nov 2007, mIEKAL aND wrote:

> *Anyone have a one word translation in English?*

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252. **John Cunningham**

Re: "musical" as descriptive of poetry

Wed 7 Nov 2007

I don't know why we seem to be compelled to try to determine whether country or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts & Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva

throat singers, the Tibetan chants, the throat singing of the Dene and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose. The other dimension we seem to be ignoring is that of the plastic arts. To me, poetry is a fusion of music and painting. If I were to design a Cartesian coordinate system for poetry, I'd have the X axis labelled 'music' and have it stretching from complete assonance to complete dissonance, and have the Y axis labelled 'painting' and have it stretching from complete realism to complete abstract (whatever that might mean) (NB: I would subsume in 'painting' the concept of sculpture as well as it seems to me, particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Barry Schwabsky
Sent: November 7, 2007 12:42 PM
To: [redacted]
Subject: Re: "musical" as descriptive of poetry

In truth, I agree. In fact I would be more likely to cite Cash as an example of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip Larkin as in one by any given Language poet.) And yet, and yet...as genres, jazz still seems more "musical" to me than country, the reason being somehow tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino <[redacted]> wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palatte may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story'). Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice. And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm. One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

> *I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*
>
> *Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and botls") level....*

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings,
rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.'
So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing
(as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally.
When, for instance, "music" is opposed to "meaning," as it often is.
Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is.
Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check).
And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental.
It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.
It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)
It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--
Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.
I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance,
but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done),
and though I tend to generally prefer punk to opera, there's

definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough
(ah, but I can love the music of the essay, letter and manifesto...)
Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is
distracting. Shall we attempt to replace "musical" with "cadenced"
-- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or
modulation in tone" -- ""flow of rhythm").

----- Original Message ----
From: angela vasquez-giroux
To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
Subject: Re: what do you think of/additional horse shit/ with
respect...

i hate to be a jerk, but isn't "musical" one of those non-
descriptive words
masquerading as descriptive? saying poetry is musical is as
meaningless as
calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the
job. we
can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell
wrote:

i say this with some degree of deference:

isn't poetry more musical? poets count.

novelist seldom speak in such minimal, linguistic terms.

when i read a joyce carol oates essay, she refers to character, plot.
the rest is mostly academic horse shit to working writers.

Wystan Curnow wrote: Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself.... Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then? Or Faulkner. But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy

& 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that

poetry
creates meaning, prose conveys it. All writing does both to such an
extent I'd want to hold all writers to account for doing both. I
don't
know whether Tomas meant that writing that creates meaning, IS
poetry
(whether we take it to be poetry or prose, like on the page or in a
Creative Writing class on poetry) or that what we take to be poetry
CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time
management and
personal entertainment value, what what other purposes are being
served?
Cheers, Wystan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Elizabeth Switaj
Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age"
do you
refer to the state of literature or to external circumstances? If
the
former, I suppose one could argue, if they were so inclined, that
enough
blurring of the boundaries has happened for it to be useful to
attempt
to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in
how I
write them (certain types of prose excepted) but in how I read
them. My
reading of poetry is much slower and deliberate to the point
where I've
even been known to say that I read prose and think about poetry.
Exceptions to this are James Joyce and crappy poetry, which is to
say
great prose and crappy poetry, though that says much more about my
personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

> *On 11/5/07, Wystan Curnow wrote:*
>
> *Come to think of it, the question is why, at this juncture,*
> *seek to*
> *distinguish the two? A certain playing into the hands results from*
> *the effort. The age requires rather that they be confused to*
>
> *advantage.*
>
> *Wystan*
>
> ---
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.15.23/1114 - Release Date: 06/11/2007 8:05 PM

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.15.23/1114 - Release Date: 06/11/2007 8:05 PM

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253. **Adam Morey**
Re: Deep Image (again)
Wed 7 Nov 2007

I agree. I don't think insulting Pierre is going to change anyone's mind about Bly or the origins of Deep Image. Besides who would be envious of a "self-indulgent shit" who writes about egotistical sublimity.

> *One needn't resort to dismissal or ad homina, Barry. It's entirely possible that someone who disagrees with you has no dark motives to conceal.*
>
> *It must have been in 1970 that Bly read to a small crowd of faculty and graduate students at Barnard College in New York. Most of the*

undergraduates were probably too invested in political ferment at the time, in the second year of almost non-stop rioting, to attend. After he lectured all of us about marriage for a half hour, apparently thinking we were 18 years old (I looked around the room and counted 1.5 marriages per attendee, most of whom I knew) he read us a poem that was apparently his set piece of those years about finding a dying sea lion behind a dune after the Santa Barbara oil spill. In the poem he goes back every day, recording the animal's increasing agony, until it died on the seventh day, when the sky opened and Bly had a Wordsworthian epiphany. It was apparently a big hit with most crowds. Me, I was furious. What a self-indulgent shit. A call to the ASPCA would have resulted in a quicker, kinder death. But without the epiphany. The people I spoke to felt the same.

This was years before the utter disgrace of his Iron John phase. But he was already willing to make use of anything for his ends.

Not everyone who wears a cape is a superhero.

By the way, he's a very bad translator.

But maybe I'm just jealous.

Mark

At 11:22 AM 11/6/2007, you wrote:
Envy rears its ugly green head.

Pierre Joris <[redacted]> wrote: On Nov 5, 2007, at 6:34 AM, Barry Schwabsky wrote:

I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?

infuriating to you, maybe, but accurate

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street

Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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254. Alison Croggon
Re: what do you think of
Wed 7 Nov 2007

Apologies if I misunderstood you, Elizabeth. Still, I have some empathy for Wystan's idea that all writing has power (and if it doesn't, what are we doing?) I guess it all depends on what you mean by power. - Btw, Wystan, I _like_ putting poetry where it doesn't belong. I've found that as soon as you do, it starts belonging.

I'm not sure that the "expected audience" definition really holds water, though of course it's indisputable that the literary market is dominated by prose. But a lot of the prose I find most interesting won't sell much more than poetry might. Print runs of 1000 or so are more common than not. I read somewhere that a best-selling literary novel in the UK means around 10,000 copies, which isn't exactly huge. It's only at one end that prose is dominant, and that's generally a certain kind of prose - story-driven, character-based, often generic (I don't mean those as pejorative terms, btw, like all conventions it's all about what you do with them).

Jason, your MMUs make me think rather mischievously of Humpty Dumpty's story in Alice in Wonderland - "Once there was a boater". Or Baldrick's novel in Blackadder - "Once were there was a lovely little sausage named Baldrick". Perhaps they're poems?

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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255. **Mark Weiss**
Re: Schadenfreude
Wed 7 Nov 2007

It's a pleasure that one wouldn't admit to, as in joy caused by someone else's misfortune. A guilty pleasure, except that that phrase mostly applies to bingeing on chocolate these days. Gloating is too outwards, but it's the right idea--the emotion behinf\d gloating is one kind of schadenfreude.

Mark

-----Original Message-----
>From: mIEKAL aND <[redacted]>
>Sent: Nov 7, 2007 11:28 AM
>To: [redacted]
>Subject: Re: Schadenfreude
>
>Markâ€”I like and agree with what you say here but I'm setting this up
>as a constraint to begin with. I'm curious how Pierre would approach
>this? With his Celan translations he peppers his version with really
>interesting & readable neologisms. I vastly prefer his approach to
>the other Celan translations I've sampled.
>
>But on the otherhand why doesn't "gloat" work?
>
>~mIEKAL the monoglot
>
>
>On Nov 7, 2007, at 7:23 AM, Mark Weiss wrote:
>
>> Hal's got it pretty close. German makes words by yoking two words
>> together without a space in between. There's no way that English
>> can replicate this, and no reason it should. How about a one-word
>> translation of gesamtkunstwerk or weltschmerz? Fortunately we get
>> to borrow. And fortunately translation isn't a word-for-word business.
>>
>> Mark
>>
>> At 11:07 PM 11/6/2007, you wrote:
>>> How about maliciousglee?
>>>
>>> Hal
>>>
>>> On Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:

>>>
>>>> Anyone have a one word translation in English?
>>
>
>He that uses many words for explaining any subject, doth, like the
>cuttlefish, hide himself for the most part in his own ink.
> -John Ray, naturalist (1627-1705)

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256. Catherine Daly
Re: WGA Strike
Wed 7 Nov 2007

I wanted to forward this to the list, but have made the backchanneller anon. at her request.

On Nov 7, 2007 2:18 PM, [ ] wrote:

> *Hi Catherine---*
> *thank you for your take on this (I'm backchanneling because I used my allotment today)*
> *Knowing people in the industry, you have a different take...*
> *I like to think I'm pro-union, and want some solidarity with other writers, etc.*
>
> *Yet, I have so many playwright friends who tried to get into TV (once the NEA cuts crippled playwrighting)*
> *who might now have an opportunity...*

My husband was a playwright. He had to find work, of course. Not that he doesn't still write experimental plays and fiction. Not that he loves the movies he's been able to see through the process. But hey, Suzan Lori-Parks: Girl 6. Need I say more? He got a job leveraging his knowledge of form and dialog and character development that will last until he allows his grey hair to show. His union covers health insurance, which we need. Part of what he had to do was 1) move from New York where his then-partner -- me -- had a six figure career, 2) spend his life savings, 3) take a "class" at a studio. The studio charged him money for this "class" (even though he has two advanced degrees, productions, etc.) so that they could hire him below scale after the class.

But something else is going on with the webisodes: our government, in its infinite wisdom, gave certain rights to creative material "created for" to the studios, as though they were, say, marketing brochures, rather than, say, characters. So then, there's this erosion of rights to writing.

This is essentially like the word processing job (another field that I think should be unionised) I had once; even though I had degrees, five years of wp, etc. behind me, I had to work for free for two weeks as "training." It chansed off my other part time jobs, and made me dependent on a single one. So I guess, if your friends want to break into a business that, on average, doesn't pay a living wage, takes the rights to your work, fires you when you're 50, and -- without a union -- doesn't give you health insurance, pension, or other benefits...

> *I think about how the "musicians strike" of the 40s had the effect (unwittingly) of leading to both the birth of be-bop as well as of early rock and roll.*

Our current house was owned from 1941 until about 1989 by a family headed by a former musician and orchestra manager -- I think he was associated with Tito Puente and many others. I think the story is that he would not let the orchestra have uncompensated practice outside of union-controlled locations & time-frames -- during that strike. Anyways, he was never a musician or orchestra manager again, and sold golf equipment for the rest of his life.

Before that it was owned by the head of the west coast for Western Electric. During WWII he was promoted from movies to... defense contracting....

> *Not so much a fan of much of the writing that is done for hollywood product today, there's a side to me that hopes that maybe this strike could lead to the industry taking a little more chances in terms of content.*

They have just fired the production staffs. Those will no longer be salaried positions. If the last strike gave us reality tv, because it is largely unacted and unwritten, how can studio motivation this time be toward more risk? Part of the strike is to try to help break the monopoly six conglomerates have over creative content. Monopoly = no risk. Companies tend toward monopoly.

> *That probably won't happen when media conglomerates are owned by defense contractors.*

Universal = NBC = GE. What does general electric make?

GE requires Universal to interview 6 off-shore engineers for each open engineering position. Even when the position requires native-speaker English language skills. I know; I wrote about their proprietary residuals system the last time I worked for them (no one was on strike). As a consultant. The engineers who didn't need English skills were brought onto the lot in on a bus everyday from the corporate dorm they were housed in.

> --
> *All best,*
> *Catherine Daly*
> [redacted]

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257. **Stephen Vincent**
Re: "musical" plus Helen Adam as descriptive of poetry
Wed 7 Nov 2007

Chris Stroffolino's points her here on poetries, vocals and musics makes me want to reference last week's great SF State Poetry Center's celebration (at the Unitarian Church) for A HELEN ADAM READER, Edited with Notes and an Introduction by Kristin Prevallet (National Poetry Foundation - includes a CD of Adam performing). 491 pages, $29.95 - a steal!. Adam's work, solely ballads, is by definition 'musical' - and can only be interpreted and performed as such. But what a wild 'noir' filled night of primarily poet performers variously taking/flying off on the works in ways that I even suspect Helen at her most demonic extreme would have tilted her head in astonishment. Performances included Chris singing and beating the tarnation out of the church piano (when is some institution going to hire this guy and take advantage of the span of knowledge and passion for music and poesie from Lizziebethan to hip-hop-punk and blues??), the fiddle of Pat Reed, David Buuk with another blazing piano and voice on 'San Francisco's Burning', plus wonderful vocals from Kristin Prevallet and, wonderfully moon drenched voice of Roxie Hamilton (with her pickup band) doing her Appalachian ballad interps of Adam, and then 'straight' readings by Michael McClure and Kevin Killian, who, wistfully, suggested that maybe it was Helen who was Lou Reed and Nico's dark muse back there in the seventie's heroin daze when she became something of a performing presence in NY City. Then there was Warner Jepson, the original composer and performer for the San Francisco six month run of 'San Francisco Burning'. When the play moved to New York - in the early sixties - in what turned out to be a brief run at the Judson Poets Theater (name?), Helen insisted on new compositions and forbid him to ever publicly perform the music again (a little bit of a control freak she!) Warner happily played the music again, and probably would have played all night. Ironically it sounded quite old fashioned Broadway musical. David Buuk's closing performance poured and lit the gas on all of that. (Apologies to some other great performances by other folks that took the stage, too).

Quite amazing, it was, to be there. With a good thanks to Kristin Prevallet who managed to organize the whole evening from afar.

Stephen V
http://stephenvincent.net/blog/
Currently featuring 'Ghost Walks' on Valencia Street

Chris Stroffolino <[redacted]> wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palatte may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

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Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

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Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and botls") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings,
rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.'
So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing
(as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally.
When, for instance, "music" is opposed to "meaning," as it often is.
Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is.
Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check).
And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental.
It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.
It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)
It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--
Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.
I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance,

but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- ""flow of rhythm").

----- Original Message ----
From: angela vasquez-giroux
To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
Subject: Re: what do you think of/additional horse shit/ with respect...

i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell wrote:

i say this with some degree of deference:

isn't poetry more musical? poets count.

novelist seldom speak in such minimal, linguistic terms.
when i read a joyce carol oates essay, she refers to character, plot.
the rest is mostly academic horse shit to working writers.

Wystan Curnow wrote: Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself.... Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then? Or Faulkner. But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to

*generative or
useful, and frankly is starting to look sort of self-indulgent and
lazy
& 3.) anyway, there are better philosophies and aesthetics than the
stuff that formed the foundations of critical theory and cultural
studies over the last 25 years or so. I'd like to say that poetry
has
line breaks and prose doesn't, but there are too many prose poets
and
flash fictionaries that have muddied that water up, so we're left
with
something that is fundamentally a structural issue in that it
relates to
the architecture of language arts, but against which there's been
such
an assault for no apparently good reason that we no longer have a
way to
draw a line where one is useful.*

*perhaps more to the point is the reading angle, but for me,
honestly, my
reading habits aren't that different for poetry or for prose. I find
Ezra Pound as absorbing as I find Philip K. Dick, and respond to
them
both in similar ways albeit for different reasons. which is why
for me,
the impulse is to draw the distinction from a compositional point of
view. And that works for me, and not only that, but i find it
works also
when I'm reading other people as well. If I read something about
"poetry" and I subsitute "language art composed at the level of the
sentence" it works and can makes sense of what is being said, just
as if
I read something aobut "prose" and substitute "language art
composed at
the level of the paragraph." I think this distinction makes sense
because it relates directly to what people actually do, as well
as to
the nature of information being conveyed by the two different
species.*

Wystan Curnow wrote:

*Elizabeth, perhaps another distinction I'd rather not draw is that
between the 'state of literature' and 'external circumstances'. You*

might say just so long as prose rules the world blurring its boundaries
with poetry remains worth doing. I don't go for the idea that poetry
creates meaning, prose conveys it. All writing does both to such an
extent I'd want to hold all writers to account for doing both. I don't
know whether Tomas meant that writing that creates meaning, IS poetry
(whether we take it to be poetry or prose, like on the page or in a
Creative Writing class on poetry) or that what we take to be poetry
CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time management and
personal entertainment value, what what other purposes are being served?
Cheers, Wystan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Elizabeth Switaj
Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you
refer to the state of literature or to external circumstances? If the
former, I suppose one could argue, if they were so inclined, that enough
blurring of the boundaries has happened for it to be useful to attempt
to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I
write them (certain types of prose excepted) but in how I read them. My
reading of poetry is much slower and deliberate to the point where I've
even been known to say that I read prose and think about poetry.
Exceptions to this are James Joyce and crappy poetry, which is to say
great prose and crappy poetry, though that says much more about my
personal preferences and biases than anything else, of course.

> *Elizabeth Kate Switaj*
> *www.elizabethkateswitaj.net*
>
> *On 11/5/07, Wystan Curnow wrote:*
>
> *Come to think of it, the question is why, at this juncture,*
> *seek to*
> *distinguish the two? A certain playing into the hands results from*
> *the effort. The age requires rather that they be confused to*
>
> *advantage.*
>
> *Wystan*
>
> ---
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

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258. **Bill Berkson**

BERKSON & RUPPERSBERG AT BEYOND BAROQUE

Wed 7 Nov 2007

Beyond Baroque Literary / Arts Center
681 Venice Blvd, Venice, CA 90291
[redacted]
www.beyondbaroque.com

30 November, Friday - 7:30 PM BILL BERKSON and ALLEN RUPPERSBERG BILL BERKSON is a poet, critic, teacher, editor, curator, and author of sixteen books and pamphlets of poetry. His works include Serenade, Fugue State , Hymns of St. Bridget & Other Writings (collaborations with Frank O'Hara), Parts of the Body: a 1970s/80s Scrapbook (Fell Swoop #78), Same Here, an online chapbook (Big Bridge), Young Manhattan (with Anne Waldman, Erudite Fangs), Blue Is the Hero, and Gloria (with Alex Katz). His criticism includes The Sweet Singer of Modernism & Other Art Writings 1985-2003 (Qua) and Sudden Address: Selected Lectures 1981-2006 (Cuneiform). Another recent appearance is the epistolary collaboration with Bernadette Mayer, What's Your Idea of a

Good Time?: Interviews & Letters 1977-1985 (Tuumba). His book of new poems is Our Friends Will Pass Among You Silently (Owl). He has contributed to magazines including Artforum, Artnews, and Modern Painters. From 1971 to 1978 he edited published magazines and books under the Big Sky imprint. He is professor of Liberal Arts at the San Francisco Art Institute. ALLEN RUPPERSBERG presents a book-give-away performance of his THE NEW FIVE FOOT SHELF paperback book. The book is only to be given away by the artist and never sold. This performance has never been done in the US. Ruppersberg will read from the book by way of explanation of the project. 20 books - out of an edition of 1000 - will be given out. Ruppersberg's art has been exhibited worldwide in galleries and museums including Margo Leavin Gallery (LA), Kunsthalle Nürnberg (Nuremberg), National Museum of Contemporary Art (Bucharest), MOCA (LA), and the UCLA Hammer Museum. A retrospective of his work toured European museums and kunsthalles over the past two year, and a new project together with related older works will appear at the Santa Monica Museum of Art in 2009.

2 December, Sunday - 4 - 6 PM HANDS ON, ONCE AGAIN: A Seminar with BILL BERKSON BILL BERKSON, seminal poet, critic, publisher, and collaborator with artists and other poets (including Frank O'Hara, Alex Katz, Bernadette Mayer, Anne Waldman & others) will lead a seminar on the nature and possibilities of collaboration. "All art is collaboration. You collaborate with your culture, your language, your readingŠthe past, the art - poetry, paintings, dance, whatever - that you admireŠwith your peersŠyou collaborate with that shifting phantasmagoria." - Bill Berkson, from Working with Joe. Seminar price: $50

BEYOND BAROQUE IS SUPPORTED IN PART BY:
The City of Los Angeles Department of Public Affairs
LA County Arts Commission
Lawrence Lipton Trust
The Murray and Grace Nissman Foundation
The Dibble Foundation

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259. **Komninos Zervos**

Re: "musical" as descriptive of poetry

Wed 7 Nov 2007

---

what about poetry that works against 'musicality' and phonographic techniques of rhyme, metre, etc?
surely not all poetry can be described as musical, ie concrete poetry, some sound poetry, some digital poetries, etc?

komninos
--
komninos zervos
http://komninos.com.au

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260. Stephen Vincent
Re: Schadenfreude
Wed 7 Nov 2007

Picking up on Hal's translation, how 'bout that mix of malicious fraud, greed and glee as say after - in that eye ball to eye ball moment - when Cheney and Bush give each other a quick kiss goodnight. Now that's cold. That's 'schadenfreude.'

Stephen V

Mark Weiss <[redacted]> wrote:It's a pleasure that one wouldn't admit to, as in joy caused by someone else's misfortune. A guilty pleasure, except that that phrase mostly applies to bingeing on chocolate these days. Gloating is too outwards, but it's the right idea--the emotion behinf\d gloating is one kind of schadenfreude.

Mark

-----Original Message-----
>From: mIEKAL aND

> *Sent: Nov 7, 2007 11:28 AM*
> *To: [redacted]*
> *Subject: Re: Schadenfreude*
>
> *Markâ€"I like and agree with what you say here but I'm setting this up as a constraint to begin with. I'm curious how Pierre would approach this? With his Celan translations he peppers his version with really interesting & readable neologisms. I vastly prefer his approach to the other Celan translations I've sampled.*
>
> *But on the otherhand why doesn't "gloat" work?*
>
> *~mIEKAL the monoglot*
>
> *On Nov 7, 2007, at 7:23 AM, Mark Weiss wrote:*
>
> *Hal's got it pretty close. German makes words by yoking two words together without a space in between. There's no way that English can replicate this, and no reason it should. How about a one-word*

> *translation of gesamtkunstwerk or weltschmerz? Fortunately we get to borrow. And fortunately translation isn't a word-for-word business.*
>
> *Mark*
>
> *At 11:07 PM 11/6/2007, you wrote:*
> *How about maliciousglee?*
>
> *Hal*
>
> *On Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:*
>
> *Anyone have a one word translation in English?*
>
> *He that uses many words for explaining any subject, doth, like the cuttlefish, hide himself for the most part in his own ink.*
> *-John Ray, naturalist (1627-1705)*

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261. **Daniel Zimmerman**
Re: Schadenfreude
Wed 7 Nov 2007

Cryptogloat? As in:

At the failure of my rival's premiere, my stifled cryptogloat coagulated as a sweet, insoluble mucus on my epiglottis.

~ Dan

----- Original Message -----
From: "Mark Weiss" <[redacted]>
To: <[redacted]>
Sent: Wednesday, November 07, 2007 7:23 PM
Subject: Re: Schadenfreude

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>To: [redacted]

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>
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>
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>cuttlefish, hide himself for the most part in his own ink.
> -John Ray, naturalist (1627-1705)

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262. Peter Quartermain
VALUE UNMAPPED by Robert Mittenthal
Thu 8 Nov 2007

Nomados Literary Publishers is pleased to announce VALUE UNMAPPED by Robert Mittenthal. ISBN 978-0-9781072-7-7 39pp.

$10.00, post and packing extra (at cost)

In poetry, like all arts, we are continually redefining our values, our notions of craft, technique, prosody. We search to locate the bridges that can transport us from the recognizable to the unknown. Enter Robert Mittenthal's new work Value Unmapped. In these compellingly beautiful poems, shards of text shimmer on the surface of what's well-made and what's made unattainable, unmapped: "Half a person please/A freeze frame from the temporary." These poems remind us that the political is mapped onto the formal. These poems are written for the future. Robert Fitterman

In Value Unmapped sublime laments paradoxically remind us to both scrutinize and celebrate the blessed predicament of modernity. Mittenthal sharply reveals how "Beauty is to touch the broken with all sensation." This clever, comic, urgent work should be read often and kept within arm's reach for stirring commentary as we enter and navigate "futures or false dystopias of pure connection." Laynie Browne

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or from Peter Quartermain [redacted]

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==========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)

[redacted]
==========

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263. **Jim Andrews**
Re: what do you think of
Thu 8 Nov 2007

> *What you both have to say accords at one level what goes on in my own writing life. But writing for oneself, for one's own understanding alone, is the fall back position, the limit case. I don't think any of us would bother if we didn't think we might extend the size of our expected audience, which is to say poetry IS what you write when you think you might be understood.Wystan*

When you write/draw/program/paint/perform/whatever a poem that people respond well to, sometimes it's because it has somehow engaged them creatively; there may indeed be material to understand in the poem, and that may be part of the other person's interest in it, but who on earth reads poetry simply to understand what the poet is saying? I think many read it to be engaged creatively in what they can make of it.

Poetry is always already interactive. Is it a jig-saw or can it be put together more ways than one? Jig-saws are prose. Poetry is a much more interesting construction.

One that doesn't simply seek to be 'understood' but to engage the reader creatively, let them bring their whole wealth of knowledge and experience to an active construction of meaning, meaning which may ultimately be of their own making.

ja
http://vispo.com

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264. **Barry Schwabsky**
Re: "musical" as descriptive of poetry
Thu 8 Nov 2007

Yes, of course, but it only becomes interesting to compare things when they are beyond comparison. Comparing comparables is a trivial activity.

As an outsider to both, I take bluegrass and country to be different categories.

John Cunningham <[redacted]> wrote: I don't know why we seem to be compelled to try to determine whether country or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts

& Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva throat singers, the Tibetan chants, the throat singing of the Dene and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose. The other dimension we seem to be ignoring is that of the plastic arts. To me, poetry is a fusion of music and painting. If I were to design a Cartesian coordinate system for poetry, I'd have the X axis labelled 'music' and have it stretching from complete assonance to complete dissonance, and have the Y axis labelled 'painting' and have it stretching from complete realism to complete abstract (whatever that might mean) (NB: I would subsume in 'painting' the concept of sculpture as well as it seems to me, particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Barry Schwabsky
Sent: November 7, 2007 12:42 PM
To: [redacted]
Subject: Re: "musical" as descriptive of poetry

In truth, I agree. In fact I would be more likely to cite Cash as an example of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip Larkin as in one by any given Language poet.) And yet, and yet...as genres, jazz still seems more "musical" to me than country, the reason being somehow tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palatte may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story'). Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice. And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm. One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

> *I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*
>
> *Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific*

("technical" or "nuts and botls") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings,
rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.'
So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing
(as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally.
When, for instance, "music" is opposed to "meaning," as it often is.
Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is.
Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check).
And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental.
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It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)
It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--
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but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done),

and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- ""flow of rhythm").

----- Original Message ----
From: angela vasquez-giroux
To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
Subject: Re: what do you think of/additional horse shit/ with respect...

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Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then?
Or Faulkner.
But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and

lazy
& 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has
line breaks and prose doesn't, but there are too many prose poets and
flash fictionaries that have muddied that water up, so we're left with
something that is fundamentally a structural issue in that it relates to
the architecture of language arts, but against which there's been such
an assault for no apparently good reason that we no longer have a way to
draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my
reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them
both in similar ways albeit for different reasons. which is why for me,
the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also
when I'm reading other people as well. If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if
I read something aobut "prose" and substitute "language art composed at
the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to
the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries

with poetry remains worth doing. I don't go for the idea that poetry
creates meaning, prose conveys it. All writing does both to such an
extent I'd want to hold all writers to account for doing both. I don't
know whether Tomas meant that writing that creates meaning, IS poetry
(whether we take it to be poetry or prose, like on the page or in a
Creative Writing class on poetry) or that what we take to be poetry
CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time management and
personal entertainment value, what what other purposes are being served?
Cheers, Wystan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Elizabeth Switaj
Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you
refer to the state of literature or to external circumstances? If the
former, I suppose one could argue, if they were so inclined, that enough
blurring of the boundaries has happened for it to be useful to attempt
to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I
write them (certain types of prose excepted) but in how I read them. My
reading of poetry is much slower and deliberate to the point where I've
even been known to say that I read prose and think about poetry.
Exceptions to this are James Joyce and crappy poetry, which is to say
great prose and crappy poetry, though that says much more about my
personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj

> *www.elizabethkateswitaj.net*
>
> *On 11/5/07, Wystan Curnow wrote:*
>
> *Come to think of it, the question is why, at this juncture,*
> *seek to*
> *distinguish the two? A certain playing into the hands results from*
> *the effort. The age requires rather that they be confused to*
>
> *advantage.*
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> *Wystan*
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> ---
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265. **Barry Schwabsky**
Re: Deep Image (again)
Thu 8 Nov 2007

I never insulted anyone. And if you red what I wrote, you will not find that I say anything to support Bly. I don't support him; I don't even read him. Nor do I care enough about the notion of Deep Image to want to change anyone's mind about it (other than making sure that people don't mix Ammons up with it). I am interested in changing people's minds about the best ways to articulate one's opposition to the poetry one doesn't like. Exposing one's mere resentment like that is a weak and dsiappointing way of doing it--all the more so when one

really could be arguing against one's opponent on principle. I hold Pierre's contribution to our letters to be of considerable importance--not something I would have said of Bly, despite the fact that his magazine was significant in its day for keeping US poetry open to foreign influennes.

Adam Morey <[redacted]> wrote: I agree. I don't think insulting Pierre is going to change anyone's mind about Bly or the origins of Deep Image. Besides who would be envious of a "self-indulgent shit" who writes about egotistical sublimity.

> *One needn't resort to dismissal or ad homina, Barry. It's entirely possible that someone who disagrees with you has no dark motives to conceal.*
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> *It must have been in 1970 that Bly read to a small crowd of faculty and graduate students at Barnard College in New York. Most of the undergraduates were probably too invested in political ferment at the time, in the second year of almost non-stop rioting, to attend. After he lectured all of us about marriage for a half hour, apparently thinking we were 18 years old (I looked around the room and counted 1.5 marriages per attendee, most of whom I knew) he read us a poem that was apparently his set piece of those years about finding a dying sea lion behind a dune after the Santa Barbara oil spill. In the poem he goes back every day, recording the animal's increasing agony, until it died on the seventh day, when the sky opened and Bly had a Wordsworthian epiphany. It was apparently a big hit with most crowds. Me, I was furious. What a self-indulgent shit. A call to the ASPCA would have resulted in a quicker, kinder death. But without the epiphany. The people I spoke to felt the same.*
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> *This was years before the utter disgrace of his Iron John phase. But he was already willing to make use of anything for his ends.*
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> *Mark*
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> *I find it infuriating that on this list one immediately reaches for*

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> ---
>
> *Pierre Joris*
> *244 Elm Street*
> *Albany NY 12202*
> *h:* [redacted]
> *c:* [redacted]
> *o: 518 442 40 71*
> *Euro cell: (011 33) 6 75 43 57 10*
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
>
> ---

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266. Gerald Schwartz
Re: "musical" as descriptive of poetry
Thu 8 Nov 2007

All poetrt coverges in music: rhythm, melody, patterns, units of all kinds, not unlike Cecil Taylor's units, etc.

Gerald S.

> *I don't know why we seem to be compelled to try to determine whether country*
> *or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts & Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva throat singers, the Tibetan chants, the throat singing of the Dene*
> *and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is*

more musical than Williams or Jorie Graham (whom I have just discovered and
whose voice - and, yes, musicality - I find incredible). The musicality is,
to me, one of the defining factors which makes poetry different than prose.
The other dimension we seem to be ignoring is that of the plastic arts. To
me, poetry is a fusion of music and painting. If I were to design a
Cartesian coordinate system for poetry, I'd have the X axis labelled 'music'
and have it stretching from complete assonance to complete dissonance, and
have the Y axis labelled 'painting' and have it stretching from complete
realism to complete abstract (whatever that might mean) (NB: I would subsume
in 'painting' the concept of sculpture as well as it seems to me,
particularly with Jorie Graham, that it is more the concept of sculpture
(which she comes by honestly through her mother who is a world-renowned
sculptress) that has influenced and dictated her work particularly with the
long line). Again, to me, it is the fusion aspect that shifts the balance
away from prose and towards poetry.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Barry Schwabsky
Sent: November 7, 2007 12:42 PM
To: [redacted]
Subject: Re: "musical" as descriptive of poetry

In truth, I agree. In fact I would be more likely to cite Cash as an example
of what I call musicality than Sarah Vaughan--because he gives it in
something like a purer state. (To advert to an earlier discussion, this is
somehow related to my feeling that there is as much torque in poem by Philip
Larkin as in one by any given Language poet.) And yet, and yet...as genres,
jazz still seems more "musical" to me than country, the reason being somehow
tied to the fact that if, in a certain song, Cash felt the need to do
something like scat singing, to push his interpretation into some more
abstract area--if he could even have conceived of that, wouldn't his
producer have yelled "cut!" or his backup musicians not understood how to
follow him? There seems to be a different kind of constraint in this genre
on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't

define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino <[redacted]> wrote:
Barry, this is interesting, but I think your examples actually prove my point.
Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does,
But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well.
The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content"
as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palatte may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the
other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would
be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story').
Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice.
And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm.
One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or

persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.

Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and botls") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings,
rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.'
So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing
(as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally.
When, for instance, "music" is opposed to "meaning," as it often is.
Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is.
Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check).
And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental.
It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.

It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)
It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--
Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.
I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance,
but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done),
and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough
(ah, but I can love the music of the essay, letter and manifesto...)
Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- ""flow of rhythm").

----- Original Message ----
From: angela vasquez-giroux
To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
Subject: Re: what do you think of/additional horse shit/ with respect...

i hate to be a jerk, but isn't "musical" one of those non-descriptive words
masquerading as descriptive? saying poetry is musical is as meaningless as
calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we

can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell
wrote:

i say this with some degree of deference:

isn't poetry more musical? poets count.

novelist seldom speak in such minimal, linguistic terms.
when i read a joyce carol oates essay, she refers to character,
plot.
the rest is mostly academic horse shit to working writers.

Wystan Curnow wrote: Jason (1) for my
money, the
impulse to collapse distinctions is also the impulse to
replace them with different distinctions (2) it was tomas's musing
about
meaning that drove
me to respond in the first place and (3) I am really glad to hear
you have
found some better
philosophies and aesthetics than .... I'm always on the lookout
myself....
Anyway, I don't find
the sentence, paragraph distinction of much use. What about
stanzas then?
Or Faulkner.
But then we began, not with a distinction between poetry and
fiction at
all, but between poetry and
expository prose. Cheers, Wystan

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is
drawn and

*making a case for drawing no distinction at all. i personally am with
Elizabeth in the feeling that I've personally had enough of this post
structuralist impulse toward collapsing distinctions. 1.) distinctions
are useful for all sorts of things & 2.) frankly criticism musing about
the nature of meaning bores me to tears, doesn't seem to generative or
useful, and frankly is starting to look sort of self-indulgent and lazy
& 3.) anyway, there are better philosophies and aesthetics than the
stuff that formed the foundations of critical theory and cultural
studies over the last 25 years or so. I'd like to say that poetry has
line breaks and prose doesn't, but there are too many prose poets and
flash fictionaries that have muddied that water up, so we're left with
something that is fundamentally a structural issue in that it relates to
the architecture of language arts, but against which there's been such
an assault for no apparently good reason that we no longer have a way to
draw a line where one is useful.*

*perhaps more to the point is the reading angle, but for me, honestly, my
reading habits aren't that different for poetry or for prose. I find
Ezra Pound as absorbing as I find Philip K. Dick, and respond to them
both in similar ways albeit for different reasons. which is why for me,
the impulse is to draw the distinction from a compositional point of
view. And that works for me, and not only that, but i find it works also
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"poetry" and I subsitute "language art composed at the level of the
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the level of the paragraph." I think this distinction makes sense
because it relates directly to what people actually do, as well as to
the nature of information being conveyed by the two different*

species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time management and personal entertainment value, what what other purposes are being served?
Cheers, Wystan

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[mailto:[redacted]]
On Behalf Of Elizabeth Switaj
Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
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Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I

write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow wrote:

Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to

advantage.

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267. Shankar, Ravi (English)

Language for a New Century available for Pre-Order!

Thu 8 Nov 2007

Contemporary Poetry from Asia, the Middle East and Beyond, featuring over 400 poets from 55 countries writing in 40 different languages:

http://www.amazon.com/Language-New-Century-Contemporary-Poetry/dp/0393332381/ref=sr_1_6/002-1602521-6015206?ie=UTF8&s=books&qid=1194504992&sr=8-6

"This extraordinary, library-in-one-volume: what a resource! Those to whom poetry is essential as the supreme use of language will find the work of many poets they have never before come to, and those readers who have limited themselves to prose have the opportunity to discover how the poet outreaches everything prose can illuminate in who and what we are, no matter where, on the map. Nine thematic groupings of the work bring us wonderfully, almost perilously close to ultimate experience in childhood, love, war, exile, the inextricable relations between politics and the personal, the tragic and the ironic, the wisdom in sorrow and humor, that only the most intense imagination can plumb. That of the poet. The realm of imagination is one. This anthology gives entry to its vast expression in the Middle East and Asia, including the changing sensibilities of poets in the ever-growing world of immigration. Assembled here not the Tower of Babel, but the astonishment and subtlety inherent in many languages and their experimental modes to expand the power of words. The introductions to each section offer perceptions engagingly, against which to place one's own readings. The editors have boldly envisaged and compiled a beautiful achievement for world literature."

-Nadine Gordimer, Nobel Laureate

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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268. richard owens
Deep Image - primary docs
Thu 8 Nov 2007

for anyone seriously interested in investigating Deep Image, Ben Bedard was generous enough to send the following info to me a few weeks back on the foundational statements re Deep Image:

"The first mentions of Deep Image occur in J.Rothenberg's little mag (literally), Poems from the Floating Earth--look especially at Volume 3, whose title is: Deep Image: Ancient and Modern. Somewhere in this series, JR has an essay entitled "the Deep Image is the Threatened Image". Once you're done with that, turn to Trobar, issue 2, for Robert Kelly's essay, "Notes on the Deep Image." Later in the Trobar series, where I'm not sure, J. Rothenberg has another essay, "Why Deep Image?". These are the testaments to Deep Image that I'm aware of. Also, be sure to check out R. Kelly's poem "Sun of the Center" in Trobar 2 for the Deep Image in praxis."

Mike Basinski also pointed out a feature on Deep Image in issue of George Dowden's mimeo mag Eleventh Finger.

rich...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

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269. steve russell
Re: Deep Image (again)
Thu 8 Nov 2007

We all know that Lit is a parasitical endeavor. Still, I read Rothenburg's "Technicians of the Sacred" some years back, and have recently reopened it. He seems to have at least as strong a sense of world Lit as Bly, and he's less facile (he isn't facile.). Bly seems to deliver Epiphanies that seem somewhat deep upon first blush, but don't hold when given a reasonable amount of scrutiny. Merwin, as far as I know, didn't get involved in any of this. He began

as a rather conventional formalist, but soon developed a surreal signature style. He's done his homework. He's a prolific translator. His "The Folding Cliffs" is a genuine epic. His prose/poems have recently been collected. Whether one cares for his work or not, I don't see how anyone would fail to see that the guy is a major poet. & apart from all of that, he's worked outside the university. I defend Merwin. Send Bly to the guillotine.

Barry Schwabsky <[redacted]> wrote: I never insulted anyone. And if you red what I wrote, you will not find that I say anything to support Bly. I don't support him; I don't even read him. Nor do I care enough about the notion of Deep Image to want to change anyone's mind about it (other than making sure that people don't mix Ammons up with it). I am interested in changing people's minds about the best ways to articulate one's opposition to the poetry one doesn't like. Exposing one's mere resentment like that is a weak and dsiappointing way of doing it--all the more so when one really could be arguing against one's opponent on principle. I hold Pierre's contribution to our letters to be of considerable importance--not something I would have said of Bly, despite the fact that his magazine was significant in its day for keeping US poetry open to foreign influennes.

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>
> *Pierre Joris*
> *244 Elm Street*
> *Albany NY 12202*
> *h:* [redacted]
> *c:* [redacted]
> *o: 518 442 40 71*
> *Euro cell: (011 33) 6 75 43 57 10*
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
>
> ---

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↑ Index

270. Thomas savage

Re: "musical" as descriptive of poetry

Thu 8 Nov 2007

As for poetry being more "musical" than, say, prose, this makes more than a certain amount of sense. Even, oddly enough when considering prose poetry or poetry which uses prose rhythms in the mix. I think this is borne out by the fact that it is much easier to listen to poetry read out loud, even longish poems and prose poems, than it is to listen to prose fiction read out loud by its authors. Of course, being a poet, I have a prejudice in favor of poetry. But I've noticed over many years how difficult it is to listen to and to perform readings of prose fiction compared to the performance of poetry. This may not directly indicate the "musicality" of poetry in any easily explicable, logical way. But I believe it does so, anyway, since the easiest thing to listen to performed is, of course, music itself.

Barry Schwabsky <[redacted]> wrote: (Johnny is musical, but the music he sings isn't particularly--does that make any sense?)

Chris Stroffolino wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palatte may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

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but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done),
and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough
(ah, but I can love the music of the essay, letter and manifesto...)
Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- ""flow of rhythm").

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To: [redacted]
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the sentence, paragraph distinction of much use. What about stanzas then?
Or Faulkner.
But then we began, not with a distinction between poetry and fiction at
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expository prose. Cheers, Wystan

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art

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(whether we take it to be poetry or prose, like on the page or in a
Creative Writing class on poetry) or that what we take to be poetry
CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time
management and
personal entertainment value, what what other purposes are being
served?
Cheers, Wystan

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From: UB Poetics discussion group
[mailto:[redacted]*]*
On Behalf Of Elizabeth Switaj
Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

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> *great prose and crappy poetry, though that says much more about my*
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271. Vernon Frazer

Re: "musical" as descriptive of poetry

Thu 8 Nov 2007

Gerald and John

Thank you for saying what I would have said on the subject.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Gerald Schwartz
Sent: Thursday, November 08, 2007 7:28 AM
To: [redacted]
Subject: Re: "musical" as descriptive of poetry

All poetrt coverges in music: rhythm, melody,
patterns, units of all kinds, not unlike Cecil
Taylor's units, etc.

Gerald S.

> *I don't know why we seem to be compelled to try to determine whether country*
> *or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a*
> *much earthier example as are Flatts & Scruggs. And don't forget, country*
> *uses the yodel which would be a rough equivalent of scat. But then we have*
> *the Tuva throat singers, the Tibetan chants, the throat singing of the Dene*
> *and other northern aboriginal groups. What I'm getting at in my roundabout*
> *way is that each music has its own aesthetics which are beyond comparison.*
> *As is the music in poetry. It doesn't make any sense to say that Elliot is*
> *more musical than Williams or Jorie Graham (whom I have just discovered and*
> *whose voice - and, yes, musicality - I find incredible). The musicality is,*
> *to me, one of the defining factors which makes poetry different than prose.*
> *The other dimension we seem to be ignoring is that of the plastic arts. To*
> *me, poetry is a fusion of music and painting. If I were to design a*
> *Cartesian coordinate system for poetry, I'd have the X axis labelled 'music'*
> *and have it stretching from complete assonance to complete dissonance, and*
> *have the Y axis labelled 'painting' and have it stretching from complete*
> *realism to complete abstract (whatever that might mean) (NB: I would subsume*
> *in 'painting' the concept of sculpture as well as it seems to me,*

particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the
long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]*] On Behalf Of Barry Schwabsky*
Sent: November 7, 2007 12:42 PM
To: [redacted]
Subject: Re: "musical" as descriptive of poetry

In truth, I agree. In fact I would be more likely to cite Cash as an example
of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip
Larkin as in one by any given Language poet.) And yet, and yet...as genres,
jazz still seems more "musical" to me than country, the reason being somehow
tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino <[redacted]*> wrote:*
Barry, this is interesting, but I think your examples actually prove my point.
Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does,
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272. **steve russell**

Re: "musical" as descriptive of poetry

Thu 8 Nov 2007

Cecil Taylor/Ornette Coleman are perfect background for Kathy Acker. No one's mentioned Irish folk music. Or maybe they have & i missed it. I wonder if Scottish ballads & tradional music had an influence on Stevenson. I wonder if Seamus Heaney digs Sinnead O Conner, or does he stick to traditional. The Carter family did some beautiful stuff. Will miss Cash. A volume of prison poetry should be dedicated to Johnn;y C.

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> *whose voice - and, yes, musicality - I find incredible). The musicality is,*
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> *Sent: November 7, 2007 12:42 PM*
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Sorry if this seems heavy handed, and not 'musical' enough
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From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

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CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time
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personal entertainment value, what what other purposes are being
served?
Cheers, Wystan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow wrote:

Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to

advantage.

Wystan

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273. Cheryl Pallant
Gone With the Wig
Thu 8 Nov 2007

"Gone With the Wig" is a participatory performance poetry event with Cheryl Pallant and Kevin Campbell Burn. The audience is encouraged to wear a wig for an evening of collaboration and improvisation in words and levity. Where: Kronos Gallery, 15 Byers St., Staunton VA 24402 ; [redacted]
(www.artisdangerous.com/)

When: Thursday, November 15

Time: 8:00

Cost: $5

Wigs: Any color, length, style

best,

Cheryl Pallant

www.cherylpallant.com

"Sometimes you like to let the hair do the talking." - James Brown

↑ Index

274. **Murat Nemet-Nejat**

Re: "musical" as descriptive of poetry

Thu 8 Nov 2007

In this discussion I feel there is too much of an identification of music with sound? Though obviously music has a close link with sound, it goes much beyond that. Ciao,

Murat

On Nov 8, 2007 10:46 AM, steve russell <[redacted]> wrote:

> *Cecil Taylor/Ornette Coleman are perfect background for Kathy Acker. No one's mentioned Irish folk music. Or maybe they have & i missed it. I wonder if Scottish ballads & tradional music had an influence on Stevenson. I wonder if Seamus Heaney digs Sinnead O Conner, or does he stick to traditional. The Carter family did some beautiful stuff. Will miss Cash. A volume of prison poetry should be dedicated to Johnn;y C.*
>
> *Gerald Schwartz <[redacted]> wrote: All poetrt coverges in music: rhythm, melody, patterns, units of all kinds, not unlike Cecil Taylor's units, etc.*
>
> *Gerald S.*
>
> *I don't know why we seem to be compelled to try to determine whether country or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts & Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva throat singers, the Tibetan chants, the throat singing of the Dene and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose. The other dimension we seem to be ignoring is that of the plastic arts. To*

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Sent: November 7, 2007 12:42 PM
To: [redacted]
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write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow wrote:

Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to

advantage.

Wystan

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↑ Index

275. Vernon Frazer
Re: "musical" as descriptive of poetry
Thu 8 Nov 2007

I think Gerald is referring more to Taylor's organizational techniques than to the dissonance of Taylor's result. Taylor's work has informed much of my writing, and Taylor himself is a very interesting poet.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: Thursday, November 08, 2007 10:47 AM
To: [redacted]
Subject: Re: "musical" as descriptive of poetry

Cecil Taylor/Ornette Coleman are perfect background for Kathy Acker. No one's mentioned Irish folk music. Or maybe they have & i missed it. I wonder if Scottish ballads & tradional music had an influence on Stevenson. I wonder if Seamus Heaney digs Sinnead O Conner, or does he stick to traditional. The Carter family did some beautiful stuff. Will miss Cash. A volume of prison poetry should be dedicated to Johnn;y C.

Gerald Schwartz <[redacted]> wrote: All poetrt coverges in
music: rhythm, melody,
patterns, units of all kinds, not unlike Cecil
Taylor's units, etc.

Gerald S.

> *I don't know why we seem to be compelled to try to determine whether country*
> *or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts & Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva throat singers, the Tibetan chants, the throat singing of the Dene*

and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose.
The other dimension we seem to be ignoring is that of the plastic arts. To me, poetry is a fusion of music and painting. If I were to design a Cartesian coordinate system for poetry, I'd have the X axis labelled 'music' and have it stretching from complete assonance to complete dissonance, and have the Y axis labelled 'painting' and have it stretching from complete realism to complete abstract (whatever that might mean) (NB: I would subsume in 'painting' the concept of sculpture as well as it seems to me, particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Barry Schwabsky
Sent: November 7, 2007 12:42 PM
To: [redacted]
Subject: Re: "musical" as descriptive of poetry

In truth, I agree. In fact I would be more likely to cite Cash as an example of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip Larkin as in one by any given Language poet.) And yet, and yet...as genres, jazz still seems more "musical" to me than country, the reason being somehow tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre

on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino wrote:
Barry, this is interesting, but I think your examples actually prove my point.
Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does,
But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well.
The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content"
as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palatte may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the
other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would
be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story').
Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice.
And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm.
One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

I'm generally with you, Chris, but there is a possible non-biased

way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.

Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and botls") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings,
rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.'
So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing
(as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally.
When, for instance, "music" is opposed to "meaning," as it often is.
Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is.
Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check).
And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the

term becomes less descriptive and much more subjective and judgmental.
It's one thing to say that one appreciates a certain kind of "music"
over another kind of music, categorically.
It's certainly valid to say "I categorically appreciate opera over
punk music" (or vice versa)
It's another (and in my opinion less valid) thing to say "Opera is
music, punk is not" (or vice versa)--
Yet I feel this is often how the term "music" (and also the term
"ear"---as in "tin ear") is used in discussions of poetry.
I may not be moved or transported by the 'music' of Auden, Pound or
Robert Duncan as much as I am by Robert Creeley, Laura Riding, or
Pessoa (in Chris Daniels translation at least), for instance,
but I won't therefore make the claim that Auden, Duncan or Pound are
thereby less 'musical' than the others (as is too often done),
and though I tend to generally prefer punk to opera, there's
definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough
(ah, but I can love the music of the essay, letter and manifesto...)
Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is
distracting. Shall we attempt to replace "musical" with "cadenced"
-- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or
modulation in tone" -- ""flow of rhythm").

----- Original Message ----
From: angela vasquez-giroux
To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
Subject: Re: what do you think of/additional horse shit/ with
respect...

i hate to be a jerk, but isn't "musical" one of those non-
descriptive words
masquerading as descriptive? saying poetry is musical is as
meaningless as
calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we
can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell
wrote:

i say this with some degree of deference:

isn't poetry more musical? poets count.

novelist seldom speak in such minimal, linguistic terms.
when i read a joyce carol oates essay, she refers to character, plot.
the rest is mostly academic horse shit to working writers.

Wystan Curnow wrote: Jason (1) for my
money, the
impulse to collapse distinctions is also the impulse to
replace them with different distinctions (2) it was tomas's musing about
meaning that drove
me to respond in the first place and (3) I am really glad to hear you have
found some better
philosophies and aesthetics than .... I'm always on the lookout myself....
Anyway, I don't find
the sentence, paragraph distinction of much use. What about stanzas then?
Or Faulkner.
But then we began, not with a distinction between poetry and fiction at
all, but between poetry and
expository prose. Cheers, Wystan

From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I subsitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense

because it relates directly to what people actually do, as well as to
the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries
with poetry remains worth doing. I don't go for the idea that poetry
creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't
know whether Tomas meant that writing that creates meaning, IS poetry
(whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it.
I take your point about reading, and its relation to time management and
personal entertainment value, what what other purposes are being served?
Cheers, Wystan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Elizabeth Switaj
Sent: Tuesday, 6 November 2007 2:34 a.m.
To: [redacted]
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you
refer to the state of literature or to external circumstances? If the
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www.elizabethkateswitaj.net

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276. Christophe Casamassima
Re: "musical" as descriptive of poetry
Thu 8 Nov 2007

Were "Texts for Nothing" written in the manner of composition? I remember overhearing someone - or maybe reading it - that Beckett 'scored' these texts with exact measurements. Joyce, I think, plays music on several occasions in Ulysses, and furthermore in the Wake. No doubt.

If you're coming from the standpoint of traditional notation, e.g. 4/4, 3/4, 12/3, etc., then you totally miss the point of 'inherent' musicality, which is individual. I suggest folks go to www.last.fm and check out musics infulenced by p16.d4, the hafler trio, phillip jeck, s.b.o.t.h.i., etc. etc...

this will give you a better grasp of musicality, and hopefully prevent you from making the mistake that things can be 'more' musical than other things.

Not 'how' musical is it but 'how is it musical'.

> *----- Original Message -----*
> *From: "Thomas savage" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: "musical" as descriptive of poetry*
> *Date: Thu, 8 Nov 2007 07:37:12 -0800*
>
> *As for poetry being more "musical" than, say, prose, this makes more than a certain amount of sense. Even, oddly enough when considering prose poetry or poetry which uses prose rhythms in the mix. I think this is borne out by the fact that it is much easier to listen to poetry read out loud, even longish poems and prose poems, than it is to listen to prose fiction read out loud by its authors. Of course, being a poet, I have a prejudice in favor of poetry. But I've noticed over many years how difficult it is to listen to and to perform readings of prose fiction compared to the performance of poetry. This may not directly indicate the "musicality" of poetry in any easily explicable, logical way. But I believe it does so, anyway, since the easiest thing to listen to*

performed is, of course, music itself.

Barry Schwabsky <[redacted]> wrote: (Johnny is musical, but the music he sings isn't particularly--does that make any sense?)

Chris Stroffolino wrote: Barry, this is interesting, but I think your examples actually prove my point.
Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well.
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To: [redacted]
Sent: Tuesday, November 6, 2007 12:18:29 PM
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Sent: Tue 6/11/2007 3:12 p.m.
To: [redacted]
Subject: Re: what do you think of

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Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to

> *say*
> *great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.*
>
> *Elizabeth Kate Switaj*
> *www.elizabethkateswitaj.net*
>
> *On 11/5/07, Wystan Curnow wrote:*
>
> *Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to*
>
> *advantage.*
>
> *Wystan*
>
> ---
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↑ Index

277. steve d. dalachinsky

Re: "musical" as descriptive of poetry

Thu 8 Nov 2007

langpos want to avoid musicality in most cases - substitute it with dull humor and non-sequiter word play flatnesses

hey i'll be in frisco area dec 6-11
looking for a reading on 9th or 10th any ideas out there?

On Wed, 7 Nov 2007 18:41:46 +0000 Barry Schwabsky
<[redacted]> writes:
> In truth, I agree. In fact I would be more likely to cite Cash as an
> example of what I call musicality than Sarah Vaughan--because he
> gives it in something like a purer state. (To advert to an earlier
> discussion, this is somehow related to my feeling that there is as
> much torque in poem by Philip Larkin as in one by any given Language
> poet.) And yet, and yet...as genres, jazz still seems more "musical"
> to me than country, the reason being somehow tied to the fact that
> if, in a certain song, Cash felt the need to do something like scat
> singing, to push his interpretation into some more abstract area--if
> he could even have conceived of that, wouldn't his producer have
> yelled "cut!" or his backup musicians not understood how to follow
> him? There seems to be a different kind of constraint in this genre
> on how an artist could express his musicality. What do you think?
>
> Another word I have a somewhat confused, "know it when I see it
> but can't define it" adhesion is radicality.
>
> But these days, I take as my touchstones for radicality almost any
> solo recording by Art Tatum, or Richard Hell's singing on his early
> records.
>
> Chris Stroffolino <[redacted]> wrote:
> Barry, this is interesting, but I think your examples actually
> prove
> my point.
> Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play
>
> her vocal instrument much more like Charlie Parker than Cash does,
> But there are many levels of communication (even on a strictly vocal
>
> level) in Cash "abstracted from any overt content" as well.
> The "abstract" might be more obvious in Vaughan, because on first

> listen the listener may not be as "distracted" by the alleged "overt
>
> content"
> as they could be in Johnny Cash, but the more one listens to Cash,
> the more one can hear how the delivery (even if his vocal palatte
> may not be as "virtuoso" by certain standards), even on a strictly
> vocal level, is not a mere transparent conveying of the story or
> persona.
>
> Of course, it's hard to abstract the mere vocal elements of either
> Cash or Vaughan (or of hip hop and country or vocal-jazz in general)
>
> from the
> other instruments. Even if one could make the claim that Cash's
> voice
> is "less musical" than Vaughan's (which I'm not willing to claim),
> it
> would
> be even harder to claim that Cash's sound (with The Tennessee Two or
>
> Three) is "less musical." there's that flat top box that gets rhythm
>
> while it gets the blues (even the words of those early hits of his
> point away from the 'persona' or 'story').
> Likewise, I think if you asked many people in hip-hop, it's about
> the
> beats as much as the words and the voice.
> And "beats" (in hip hop parlance) is also texture, and to some
> extent
> melody, as much as rhythm.
> One could argue that country and rhythm and blues (both generally
> from the U.S. southland) emphasized immediacy of rhythmic backbeat,
> but we may all have our preferred styles, but I still don't see how
> one is less "musical" than the other.
>
> Chris
>
> On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:
>
> > I'm generally with you, Chris, but there is a possible non-biased
> > way to understand how some forms of music might be less "musical"
> > than others--for instance, I would hazard to say that in country

> > and hip-hop, the presentation of the words, and of the story or
> > persona that those words embody, tends to take precedence, and in
> > that sense they could be called "less musical" than some other
> > forms. If you think Sarah Vaughan is a great singer, you have to
> > have different reasons behind this judgement than you would if you
>
> > think Johnny Cash is a great singer--in her case, you have to
> > accept some kind of more abstract communication of the musical
> > content of the syllables she is singing, somewhat abstracted from
> > any overt content they might have.
> >
> > Chris Stroffolino wrote: For me, there
> > can be a shorthand usefulness to the term on a specific
> > ("technical" or "nuts and botls") level....
> >
> > assonance, alliteration, internal rhymes, so-called 'masculine'
> and
> > 'feminine' line endings,
> > rhythmic push and pull, even in the most 'prosey' of poetry, or
> > poetry conceived of, or operating in a context, or largely on the
> > page, and not even necessarily uttered verbally, or read silently
> so
> > that one feels the poem physically (in the sense of lips, throat,
> as
> > much as 'eye' or 'ear')----these can all be considered aspects of
> the
> > poem's 'music.'
> > So even though I'm tempted to conclude that "music" is only an
> > analogy or metaphor when applied to poetry not literally sung (to,
> or
> > with, a lyre or handclap, bongo-esque accompaniment), I don't mind
> > using that term as a way of considering the feeling (or
> > connotational) aspects of any piece of writing
> > (as in "the music of the New York Times Op Ed page," even
> > but also "Music is feeling, then, not sound" or "unheard sounds
> are
> > sweeter," etc).
> >
> > But, I do think the term "music," like the term "ear," can be (and
> > often is), oh I'll say, "abused," when applied more generally.
> > When, for instance, "music" is opposed to "meaning," as it often
> is.

> > Some critics speak in terms of a continuum. Music on one side, and
> > meaning on the other. Poet X Or Poem M is valued as "musical"
> however
> > abhorrent, or even lacking, in "meaning" he or she or it is.
> > Poem N or Poet Y, by contrast, is considered to be much stronger
> in
> > terms of "logopiea" ("dance of the intellect," though the word
> > 'dance' alludes to music as well), but weaker in terms of
> > "melopiea" (I may be spelling these wrong, because of my spell
> check).
> > And then somewhere "in between" is the perfect balance, a poem O,
> > that seems more meaningful because it is more musical, or that
> seems
> > more musical because it seems more meaningful.
> >
> > Yet, when one says one poem is more Musical than another poem, the
> > term becomes less descriptive and much more subjective and
> judgmental.
> > It's one thing to say that one appreciates a certain kind of
> "music"
> > over another kind of music, categorically.
> > It's certainly valid to say "I categorically appreciate opera over
> > punk music" (or vice versa)
> > It's another (and in my opinion less valid) thing to say "Opera is
> > music, punk is not" (or vice versa)--
> > Yet I feel this is often how the term "music" (and also the term
> > "ear"---as in "tin ear") is used in discussions of poetry.
> > I may not be moved or transported by the 'music' of Auden, Pound
> or
> > Robert Duncan as much as I am by Robert Creeley, Laura Riding, or
> > Pessoa (in Chris Daniels translation at least), for instance,
> > but I won't therefore make the claim that Auden, Duncan or Pound
> are
> > thereby less 'musical' than the others (as is too often done),
> > and though I tend to generally prefer punk to opera, there's
> > definitely some opera I prefer to some punk....
> >
> > Sorry if this seems heavy handed, and not 'musical' enough
> > (ah, but I can love the music of the essay, letter and
> manifesto...)
> > Nor is it intended to sound relativistic.
> >

> > Chris
> >
> >
> >
> >
> >
> >
> > On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:
> >
> >> I agree that using "music" in connection with poetry is
> >> distracting. Shall we attempt to replace "musical" with
> "cadenced"
> >> -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or
> >> modulation in tone" -- ""flow of rhythm").
> >>
> >>
> >> ----- Original Message ----
> >> From: angela vasquez-giroux
> >> To: [redacted]
> >> Sent: Tuesday, November 6, 2007 12:18:29 PM
> >> Subject: Re: what do you think of/additional horse shit/ with
> >> respect...
> >>
> >> i hate to be a jerk, but isn't "musical" one of those non-
> >> descriptive words
> >> masquerading as descriptive? saying poetry is musical is as
> >> meaningless as
> >> calling it "interesting" or "organic".
> >>
> >> poetry is (in my mind) all about precision. musical doesn't do
> the
> >> job. we
> >> can talk about rhythm, cadence, alliteration, etc.
> >>
> >> perhaps i've had too much coffee already.
> >>
> >> On 11/6/07, steve russell
> > wrote:
> >>>
> >>> i say this with some degree of deference:
> >>>
> >>> isn't poetry more musical? poets count.

> >>>
> >>> novelist seldom speak in such minimal, linguistic terms.
> >>> when i read a joyce carol oates essay, she refers to character,
> >>> plot.
> >>> the rest is mostly academic horse shit to working writers.
> >>>
> >>> Wystan Curnow wrote: Jason (1) for my
> >>> money, the
> >>> impulse to collapse distinctions is also the impulse to
> >>> replace them with different distinctions (2) it was tomas's
> musing
> >>> about
> >>> meaning that drove
> >>> me to respond in the first place and (3) I am really glad to
> hear
> >>> you have
> >>> found some better
> >>> philosophies and aesthetics than .... I'm always on the lookout
> >>> myself....
> >>> Anyway, I don't find
> >>> the sentence, paragraph distinction of much use. What about
> >>> stanzas then?
> >>> Or Faulkner.
> >>> But then we began, not with a distinction between poetry and
> >>> fiction at
> >>> all, but between poetry and
> >>> expository prose. Cheers, Wystan
> >>>
> >>>
> >>> _____
> >>>
> >>> From: UB Poetics discussion group on behalf of Jason Quackenbush
> >>> Sent: Tue 6/11/2007 3:12 p.m.
> >>> To: [redacted]
> >>> Subject: Re: what do you think of
> >>>
> >>>
> >>>
> >>> there's a difference between not liking where a distinction is
> >>> drawn and
> >>> making a case for drawing no distinction at all. i personally am
>

> >>> with
> >>> Elizabeth in the feeling that I've personally had enough of this
>
> >>> post
> >>> structuralist impulse toward collapsing distinctions. 1.)
> >>> distinctions
> >>> are useful for all sorts of things & 2.) frankly criticism
> musing
> >>> about
> >>> the nature of meaning bores me to tears, doesn't seem to
> >>> generative or
> >>> useful, and frankly is starting to look sort of self-indulgent
> and
> >>> lazy
> >>> & 3.) anyway, there are better philosophies and aesthetics than
> the
> >>> stuff that formed the foundations of critical theory and
> cultural
> >>> studies over the last 25 years or so. I'd like to say that
> poetry
> >>> has
> >>> line breaks and prose doesn't, but there are too many prose
> poets
> >>> and
> >>> flash fictionaries that have muddied that water up, so we're
> left
> >>> with
> >>> something that is fundamentally a structural issue in that it
> >>> relates to
> >>> the architecture of language arts, but against which there's
> been
> >>> such
> >>> an assault for no apparently good reason that we no longer have
> a
> >>> way to
> >>> draw a line where one is useful.
> >>>
> >>> perhaps more to the point is the reading angle, but for me,
> >>> honestly, my
> >>> reading habits aren't that different for poetry or for prose. I
> find
> >>> Ezra Pound as absorbing as I find Philip K. Dick, and respond to

>
> >>> them
> >>> both in similar ways albeit for different reasons. which is why
> >>> for me,
> >>> the impulse is to draw the distinction from a compositional
> point of
> >>> view. And that works for me, and not only that, but i find it
> >>> works also
> >>> when I'm reading other people as well. If I read something about
> >>> "poetry" and I subsitute "language art composed at the level of
> the
> >>> sentence" it works and can makes sense of what is being said,
> just
> >>> as if
> >>> I read something aobut "prose" and substitute "language art
> >>> composed at
> >>> the level of the paragraph." I think this distinction makes
> sense
> >>> because it relates directly to what people actually do, as well
> >>> as to
> >>> the nature of information being conveyed by the two different
> >>> species.
> >>>
> >>>
> >>>
> >>> Wystan Curnow wrote:
> >>>>
> >>>>
> >>>> Elizabeth, perhaps another distinction I'd rather not draw is
> that
> >>>> between the 'state of literature' and 'external circumstances'.
> You
> >>>> might say just so long as prose rules the world blurring its
> >>>> boundaries
> >>>> with poetry remains worth doing. I don't go for the idea that
> >>>> poetry
> >>>> creates meaning, prose conveys it. All writing does both to
> such an
> >>>> extent I'd want to hold all writers to account for doing both.
> I
> >>>> don't
> >>>> know whether Tomas meant that writing that creates meaning, IS

> >>>> poetry
> >>>> (whether we take it to be poetry or prose, like on the page or
> in a
> >>>> Creative Writing class on poetry) or that what we take to be
> poetry
> >>>> CREATES MEANING. Either way, I'm against it.
> >>>> I take your point about reading, and its relation to time
> >>>> management and
> >>>> personal entertainment value, what what other purposes are
> being
> >>>> served?
> >>>> Cheers, Wystan
> >>>>
> >>>>
> >>>> -----Original Message-----
> >>>> From: UB Poetics discussion group
> >>>> [mailto:[redacted]]
> >>>> On Behalf Of Elizabeth Switaj
> >>>> Sent: Tuesday, 6 November 2007 2:34 a.m.
> >>>> To: [redacted]
> >>>> Subject: Re: what do you think of
> >>>>
> >>>> Wystan, playing into the hands of what? When you say "the age"
> >>>> do you
> >>>> refer to the state of literature or to external circumstances?
> If
> >>>> the
> >>>> former, I suppose one could argue, if they were so inclined,
> that
> >>>> enough
> >>>> blurring of the boundaries has happened for it to be useful to
> >>>> attempt
> >>>> to redraw them (if only as an experiment).
> >>>>
> >>>> For me, the primary difference between poetry and prose is not
> in
> >>>> how I
> >>>> write them (certain types of prose excepted) but in how I read
> >>>> them. My
> >>>> reading of poetry is much slower and deliberate to the point
> >>>> where I've
> >>>> even been known to say that I read prose and think about poetry.

> >>>> Exceptions to this are James Joyce and crappy poetry, which is
> to
> >>>> say
> >>>> great prose and crappy poetry, though that says much more about
> my
> >>>> personal preferences and biases than anything else, of course.
> >>>>
> >>>> Elizabeth Kate Switaj
> >>>> www.elizabethkateswitaj.net
> >>>>
> >>>>
> >>>> On 11/5/07, Wystan Curnow wrote:
> >>>>
> >>>>> Come to think of it, the question is why, at this juncture,
> >>>>> seek to
> >>>>> distinguish the two? A certain playing into the hands results
> from
> >>>>> the effort. The age requires rather that they be confused to
> >>>>>
> >>>> advantage.
> >>>>
> >>>>> Wystan
> >>>>>
> >>>>>
> >>>>>
> >>>
> >>>
> >>> _____
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278. steve d. dalachinsky
Re: "musical" as descriptive of poetry
Thu 8 Nov 2007

right oh but lots of sound poetry is musical by the nature of the sounds they produce ursonata for example and in some cases i.e. me natural rhythms from improving with in the language

On Thu, 8 Nov 2007 12:47:59 +1000 Komninos Zervos <[redacted]>
writes:
> what about poetry that works against 'musicality' and phonographic
> techniques of rhyme, metre, etc?
> surely not all poetry can be described as musical, ie concrete
> poetry, some sound poetry, some digital poetries, etc?
> komninos
> --
> komninos zervos
> http://komninos.com.au
>
>

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279. Jason Quackenbush
Re: what do you think of
Thu 8 Nov 2007

Ben Elton is a genius. But what I will point out is that Baldrick's novel is a paragraph. "Once upon a time there was a lovely little sausage called Baldrick, and he lived happily ever after. The End." So therefore it's a prose novel.

As for Humpty Dumpty's story, i don't remember it from Aloce om Wonderland and google isn't being helpful, although I will say that Humpty Dumpty's discourse on semiotics in Through the Looking Glass is one of my favorite Lewis Carroll moments. Right up there with the Walrus and The Carpenter and the Caterpillar.

On Thu, 8 Nov 2007, Alison Croggon wrote:

> *Apologies if I misunderstood you, Elizabeth. Still, I have some empathy for Wystan's idea that all writing has power (and if it doesn't, what are we doing?) I guess it all depends on what you mean by power. - Btw, Wystan, I _like_ putting poetry where it doesn't belong. I've found that as soon as you do, it starts belonging.*
>
> *I'm not sure that the "expected audience" definition really holds water, though of course it's indisputable that the literary market is dominated by*

> *prose. But a lot of the prose I find most interesting won't sell much more than poetry might. Print runs of 1000 or so are more common than not. I read somewhere that a best-selling literary novel in the UK means around 10,000 copies, which isn't exactly huge. It's only at one end that prose is dominant, and that's generally a certain kind of prose - story-driven, character-based, often generic (I don't mean those as pejorative terms, btw, like all conventions it's all about what you do with them).*
>
> *Jason, your MMUs make me think rather mischievously of Humpty Dumpty's story in Alice in Wonderland - "Once there was a boater". Or Baldrick's novel in Blackadder - "Once were there was a lovely little sausage named Baldrick". Perhaps they're poems?*
>
> *All best*
>
> *A*
>
> --
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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280. Halvard Johnson
Hamilton Stone Review, Issue 13, Fall 2007, Now Online!
Thu 8 Nov 2007

****

Hamilton Stone Review, Issue 13, Fall 2007, Now Online!

Featuring poetry by Gregory Vincent St. Thomasino, Suzanne Ryan, Stephen Baraban, Hugh Fox, Holly Iglesias, Skip Fox, Sheila Murphy, Mark Weiss, Roger Mitchell, Gary Beck, Gianina Opris and James Grabill; and fiction by Helen Duberstein, Anne Earney, Joan Newburger, and Niama Leslie Williams.

http://www.hamiltonstone.org/hsr13.html

Submissions to the Hamilton Stone Review

Hamilton Stone Review invites submissions of poetry for Issue #14, which will be out in Feb. 2008. Poetry submissions should go, only by email, directly to Halvard Johnson at [redacted].

Please include "HSR14 submission" and your name in your subject line, and also include a brief bio note with your submission. All poems in a single attachment, please, and/or in body of email message.

Fiction submissions closed until further notice.

Hamilton Stone Review is produced by Hamilton Stone Editions.

http://www.hamiltonstone.org/

PLEASE SEND THIS ALONG TO OTHERS

****

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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281. **Wystan Curnow**
Re: what do you think of
Thu 8 Nov 2007

Writing etc., etc., is always something of a language battleground. I have trouble using the word creative because of the purposes to which it is used by people and in situations of influence. I have no such trouble in the way you use it here, and indeed agree with all you say-my word 'understanding' does not, as you say, say enough. If you are now expanding on your 'poetry, well, you draw your own conclusions', well, I have no complaints. What Murat took from it, however, was something different: cutting one's cloth according to size of audience, and it seemed to me to make you both advocates for a poetry as practice outside the public sphere. So, accepting your reservations about the use of the word understanding I still prefer your definition of prose.

There is a complex and interesting history of poetry/prose distinctions stretching back behind this thread. I'm much less interested than some people in the inhouse issue between poetry and fiction, poetry and criticism which too often comes down to craft issues which are mostly boring, than in the question of where poetry (and literature, in general) sits in relation to the writing practices in the public sphere. Calling those practices 'prose' was confusing, I

grant. Or, rather those craft issues are not boring if they are always thought of as having a relation like it or not --it could be called a political relation--to the aforesaid writing practices. the jig-saw analogy is useful as far as it goes, but you can see (I hope) I want something more from the distinction. Cheer, Wystan (snarky person)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Jim Andrews
Sent: Thursday, 8 November 2007 7:44 p.m.
To: [redacted]
Subject: Re: what do you think of

> *What you both have to say accords at one level what goes on in my own writing life. But writing for oneself, for one's own understanding alone, is the fall back position, the limit case. I don't think any of*
>
> *us would bother if we didn't think we might extend the size of our expected audience, which is to say poetry IS what you write when you think you might be understood.Wystan*

When you write/draw/program/paint/perform/whatever a poem that people respond well to, sometimes it's because it has somehow engaged them creatively; there may indeed be material to understand in the poem, and that may be part of the other person's interest in it, but who on earth reads poetry simply to understand what the poet is saying? I think many read it to be engaged creatively in what they can make of it.

Poetry is always already interactive. Is it a jig-saw or can it be put together more ways than one? Jig-saws are prose. Poetry is a much more interesting construction.

One that doesn't simply seek to be 'understood' but to engage the reader creatively, let them bring their whole wealth of knowledge and experience to an active construction of meaning, meaning which may ultimately be of their own making.

ja
http://vispo.com

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282. **Rod Smith**

New @ Bridge Street: Ashbery, Howe, Boykoff, Picabia, Reverdy, Gevirtz, Dickison, Dorn, Inman, Landers, Kharms, &&&

Thu 8 Nov 2007

We thank you just because you support Bridge Street Books. Ordering and discount information at the end of this post.

NOTES FROM THE AIR: SELECTED LATER POEMS, John Ashbery, Ecco, cloth 364 pgs, $34.95. Selected poems from _April Galleons_ to _Where Shall I Wander_. "A yak is a prehistoric cabbbage: of that, at least, we may be sure."

JOHN ASHBERY AND YOU: HIS LATER BOOKS, John Emil Vincent, U Georgia, cloth 196 pgs, $32.95. Chapters on each book from _April Galleons to _Your Name Here._

HORACE, Tim Atkins, O Books, 78 pgs, $12. "Owing to a shortage of cocaine, / I turned my back on public life"

BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED STATES, Jules Boykoff, AK Press, 464 pgs, $21.95. Boykoff explains hoiw the government has marginalized, channeled, infiltrated, co-opted, and repressed progressive movements in the US over the past hundred years.

BEYOND MAXIMUS: THE CONSTRUCTION OF PUBLIC VOICE IN BLACK MOUNTAIN POETRY, Anne Day Dewey, Stanford, cloth 288 pgs, $60. Addresses Pound, Zukofsky, Olson, Creeley, Duncan, Levertov, Dorn, and others. Dewey uses the poets' correspondence and other archival materials to illuminate their mutual influence and the crucial significance of 'field poetics' to their careers from the mid-fifties through the Vietnam war era.

DISPOSED, Steve Dickison, Post-Apollo, 54 pgs, $15. "at the woodside, yon lone tone / on her left bicep tattooed / indigo block letters J'AI / PEUR"

ED DORN LIVE: LECTURES, INTERVIEWS, AND OUTTAKES, ed Joseph Richey, U. Michigan, 174 pgs, $18.95. "I'm saying more than that."

THRALL, Susan Gevirtz, Post-Apollo, 104 pgs, $15. "Yes, ice cream is / made of snow"

WAR AND PEACE 3 --THE FUTURE--, ed Judith Goldman & Leslie Scalapino, O Books, 164 pgs, Reilly, Halpern, Scappettone, Iijima, Donovan, Young, Burger, Toscano, Stein, Conrad, Hartz, McClure, Cross, Mittenthal, Brazil, Lomax, Andrews, Javier, Landers, Hofer, Jarnot, F Howe, Brown, Saidenberg, Armantrout, Hejinian, Treadwell Jackson, Browne, Waldman, Hollo, Ratcliffe, Jones, Harrison, Buuck, & Mara Ann.

HERSELF DEFINED: H.D. AND HER WORLD, Barbara Guest, Schaffner, 360 pgs, $7.98. Regulary $21.95. Limited number available at this price.

SOULS OF THE LABADIE TRACT, Susan Howe, New Directions, 128 pgs, $16.95. "Strife of self this is for flesh/ Swim for why not unbelief"

4 OR 5, P. Inman, interrupting cow, 28 pgs, "hue/ weag/ leap/ erg/) lennie-bird"

MEDIA POETRY: AN ANTHOLOGY, ed Eduardo Kac, Intellect Ltd, 296 pgs, $35. This is a revised and expanded version of the 1996 special issue of _Visual Language_. Articles on Quantum Poetics, Interactive Poems, Virtual Poetry, Nomadic Poems, Holopoetry, Videopoetry, Biopoetry, &&&, by Rosenberg, Strickland, Kruglanski, Cayley, Seaman, Castro, Bootz, Block, and others.

TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS, ed & trans Matvei Yankelevich, Overlook, cloth 288 pgs, $35. "today I wrote nothing. Doesn't matter."

ON THE EDGE: COLLECTED LONG POEMS, Kenneth Koch, Knopf, cloth 416 pgs, $35. Collects six longer poems including "When the Sun Tries to Go On," "Impressions of Africa," and "Seasons on Earth." "Now it is May in the ape. O acids"

THE COLLECTED POEMS OF KENNETH KOCH, Knopf, 760 pgs, $29.95. New in paperback.

COVERS, Susan Landers, O Books, 56 pgs, $12. ""Thus I saw mutation."

O CADOIRO, Erin Moure, Anansi, 136 pgs, $13.95. "Does a flower sleep?"

WOMEN, THE NEW YORK SCHOOL, AND OTHER ABSTRACTIONS, Maggie Nelson, U Iowa, cloth 296 pgs, $42.50. Chapters on Guest, Mayer, Notley, Myles, as well as painter Joan Mitchell. Nelson also addresses gender in the work of Ashbery, O'Hara, & Schuler.Plus which, she has a Kim Gordon blurb.

I AM A BEAUTIFUL MONTER; POETRY, PROSE, AND PROVOCATION, Francis Picabia, trans Marc Lowenthal, MIT., cloth480 pgs, $39.95. "Art = God = Bullshit + Mercantilism. / Piss off."

THE ARTWORK CAUGHT BY THE TAIL: FRANCIS PICABIA AND DADA IN PARIS, George Baker, MIT, cloth 478 pgs, $39.95. "Benjamin's implication was clear."

ART AND REVOLUTION: TRANSVERSAL ACTIVISM IN THE LONG TWENTIETH CENTURY, Gerald Raunig, Semiotext(e), 320 pgs, $17.95. Sweeping study addressing the overlap of art & revolution from Courbet, Russian Constructivism, to the Situationist Intl, Viennese Actionist, and the Publix-TheatreCaravan.

PROSE POEMS, Pierre Reverdy, trans Ron Padgett, Brooklyn Rail/Black Square, 64 pgs, $15. "What a dance, what a party!"

BLACK STONE, Dale Smith, Effing Press, 78 pgs, $12. "What is she saying, and who's it to?"

THE BACK ROOM: AN ANTHOLOGY, ed Matthew Stadler, Clear Cut, 496 pgs, $15. Bellamy, Biswas, Duford, Focke, Gaitskill, Killian, Koestenbaum, Rinder, Robertson, Samaha, Verchot, Vidal, & others.

FRANKLIN EVANS, OR THE INEBRIATE: A TALE OF THE TIMES, Walt Whitman, Duke, 150 pgs, $21.95. Whitman's only novel, published in 1842. "The crisis came at last."

METEORIC FLOWERS, Elizabeth Willis, Wesleyan, 84 pgs, $13.95. New in paperback.

Some Bestsellers:

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IN THE PINES, Alice Notley, Penguin, 132 pgs, $18
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HANNAH WEINER'S OPEN HOUSE, edited, with an introduction by Patrick Durgin, 180 pgs, $14.95.

A BOOK OF PROPHECIES, John Wieners, Bootstrap, 140 pgs, $15.

HUMAN RESOURCES, Rachel Zolf, Coach House, 96 pgs, $14.95.

THE TRANSFORMATION, Juliana Spahr, Atelos, 230 pgs, $13.50.
PROFANATIONS, Giorgio Agamben, trans Jeff Fort, Zone, 104 pgs, cloth $25.95. OPEN BOX (IMPROVISATIONS), Carla Harryman, Belladonna, 88 pgs, $12. THINE INSTEAD THINK, Jeffrey Jullich, Harry Tankoos, 116 pgs, $15.

THIN GLOVES, Deborah Meadows, Green Integer, 136 pgs, $12.95. LIP WOLF, Laura Solorzano, trans Jen Hofer, Action Books, 118 pgs, $14. COMPLEX SLEEP, Tony Tost, U Iowa, 108 pgs, $16. SWOON NOIR, Bruce Andrews, Chax, 136 pgs, $16. COLLECTED PROSE, Rae Armantrout, Singing Horse, 172 pgs, $17. THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, $19.95. DS (2), Kamau Brathwaite, New Directions, 266 pgs, $18.95. OUR FRIENDS WILL PASS AMONG YOU SILENTLY, Bill Berkson, Owl Press, 64 pgs, $14. CALLER AND OTHER PIECES, Tom Raworth, Edge, 48 pgs, $12.50. THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, $22.95. DAILY SONNETS, Laynie Browne, 164 pgs, $15.50. JAM ALERTS, Linh Dinh, Chax, 146 pgs, $16. ULULU, Thalia Field, Coffee House, 256 pgs, $25. FOLLY, Nada Gordon, Roof, 128 pgs, $13.95. A FIDDLE PULLED FROM THE THROAT OF A SPARROW, Noah Eli Gordon, New Issues, 96 pgs, $14. MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, $12.95.NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, $24.95. I, AFTERLIFE: ESSAY IN MOURNING TIME, Kristin Prevallet, 66 pgs, $12.95. DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, $17.95. KLUGE: A MEDITATION, Brian Kim Stefans, Roof, 128 pgs, $13.95.

ORDERING INFORMATION:

There are two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.

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283. Mark Melnicove

Words and Images submissions

Thu 8 Nov 2007

One of the editors of Words and Images asked me to post this on the poetics list so here it is.

Words and Images, a literary journal published in Portland, Maine, since 1969, is looking for poetry submissions for the Spring, 2008, issue. No tired writing, please; poems must be excellent and alive. We're looking for poetry with an emphasis on form and technique, about specific places and specific feelings. We're also looking for quietly experimental poems - for work which pushes the boundaries of form, but never at the expense of emotion. We do not want any poems about writing poetry wielding their postmodernity for no reason other than just to do so! More information is online at wordsnimages.org. Deadline for submissions is December 31, 2007. Don't feel daunted for lack of previous

publications; we shine flashlights under rocks in search of new voices. Check us out. Onward!

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284. James Cervantes
Fall, 2007 Salt River Review
Thu 8 Nov 2007

The Salt River Review, Volume 10, Number 2, Fall 2007, is now online with Poetry by Carlos Barbarito, Mario Benedetti, Pablo Antonio Cuadra, Julie R. Enszer, Jerry Mirskin, Lee Passarella, Jami Macarty,Doug Ramspeck, Tad Richards, Matt Sadler, Elizabeth Laborde, Steve Trebellas & Lisa Steinman. Fiction by Denis Emorine, Tsipi Keller, Norman Lock & Andrea Fitzpatrick. Poetry editor for this issue was Greg Simon, fiction editor was Carol Novack.

Submissions are now open for the Winter issue - please read guidelines carefully. We will be celebrating our 10th anniversary online with that issue and the following Spring, 2008 issue.

Visit at http://www.poetserv.org/

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285. steve russell
Re: Musical as descriptive of poetry
Thu 8 Nov 2007

Since I made the musical comment it seemed appropriate that I should pitch a few thoughts into the ring: I've been recently reading Borges so I'll start --
****
Although Borges states that all art aspires to Music, painting is the penultimate muse. Of course, Borges wasn't talking about inspiration. & the fact that music & poetry share many characteristics is obvious. But painting & poetry are similar too. Not long ago, Cezanne & DA DA where at the east & west wings of the National Gallery in D.C. In Cezanne, I saw quietness, a master serenely delving into nature. Painting seems somehow both scientific & spiritual. It seemed as though Cezanne was in awe of nature, intent on looking deeply & getting as much as possible on to the canvas. Both his landscapes & his portraiture were breath taking. Cezanne, both classicist & innovator. It seems obvious that he anticipated cubism. & Da Da: It was as jarring as it was exhilarating to see the contrast, the way Da Da reflected the upheaval in the 30s, and to reflect back on Cezanne. Cezanne seemed a monk compared to Duchamp & the world that DA DA came out of. Usually, when I attend an art
~~~~~~

exhibit, I maintain what seems an appropriate emotional distance from the work I'm viewing. In these exhibits, it seemed I was more emotionally then intellectually charged. I envy painters. I sometimes long for an escape from language. The eye is so incredibly precious.

Do You Yahoo!?
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http://mail.yahoo.com

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286. **Vireo Nefer**
Re: dismissing stein
Thu 8 Nov 2007

Apropo of ?
i dreamt of Gertrude and Alice last night.
i wanted to know if anyone ever saw/photographed/drew their bedroom,
as i knew it was never seen by anyone else in their lifetimes.
i wondered if it was decorated as i was sure Alice liked
things--throws and curtains and lounging areas and so bohemian.

Vireo (Denise)

On Nov 6, 2007 11:17 AM, Tom Orange <[redacted]> wrote:
> hello all,
>
> here's an unfortunate, dismissive take on gertrude stein by way of reviewing
> janet malcom's recent bio:
>
> "I happily admit I haven't read The Making of Americans (1934) and have no
> intention of doing so, since it's half a million words long, and almost all
> of those sound like this: I mean, I mean and that is not what I mean. I mean
> that not any one is saying what they are meaning. I mean that I am feeling
> something, I mean that I mean something and I mean that not any one is
> thinking, is feeling, is saying, is certain of that thing, I mean that not
> any one can be. And so on and so forth."
>
> "Her charm emerges periodically in her books. The Autobiography of Alice B
> Toklas (1933) is a perfect, lucid delight; Tender Buttons (1914) sounds, not
> unattractively, like the work of Edith Sitwell after a pint or two of vodka;
> and Wars I Have Seen (1944) is disconcertingly indistinguishable in style
> and in every respect from the Anita Loos novel Gentlemen Prefer Blondes
> (1925)."

>
> "But was Stein really all that interested in anything? You would be hard-put
> to extract any cogent statement on any subject from almost any of her
> books."
>
> full piece at <
>
http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.x
ml
> >
>
> sadly,
> tom orange
>

--
AIM: vireonefer
LJ: http://www.livejournal.com/userinfo.bml?user=vireoibis
VireoNyx Publications: http://www.vireonyxpub.org
INK: http://www.inkemetic.org

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287. Mark DuCharme
Moriarty & DuCharme reading on Saturday
Thu 8 Nov 2007

If anyone is in the vicinity of Boulder, Colorado this Saturday, November 10th, I'd love to see you at this event.

*

poet and novelist LAURA MORIARTY
poet MARK DuCHARME

Naropa University
Performing Arts Center
2130 Arapahoe Avenue
Boulder, CO 80302

8:00 p.m.

FREE and open to the public

*

I will be reading from my new book THE SENSORY CABINET.
http://www.blazevox.org/bk-md.htm

Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now.
http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=

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288. **Alexander Dickow**
please trim your posts
Fri 9 Nov 2007

All,
I am personally beggin all of you to trim old material
from your posts as much as possible, as a courtesy to
those of us who receive digests, so that we don't
spend all our time scrolling through old messages
we've already read. Quoting layers (>, >>) are not
reliable guides for which messages are current.
This will encourage us poor digesters, perhaps, to
contribute more to the discussion.
At the risk of appearing ignorant, can someone
(Pierre? Barry?...) provide a rigorous definition of
deep image for me?
Amicalement,
Alex

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

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289. **William Slaughter**
Notice: Mudlark
Fri 9 Nov 2007

New and On View: Mudlark Poster No. 43 (2007)

from One Million Dollars in Play Money by Denise Duhamel

Denise Duhamel's most recent books are Two and Two (University of Pittsburgh Press, 2005), Mille et un sentiments (Firewheel Editions, 2005), and Queen for a Day: Selected and New Poems (University of Pittsburgh Press, 2001). She teaches creative writing at Florida International University in Miami.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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290. blacksox
Scrub!
Fri 9 Nov 2007

Scrub
By Emily Nemens
Shady Lane Press
November 2007
Wash me, till I am whiter than snow.
--Kol Nidre Service, Gates of Repentance
Each September, the Jewish calendar begins anew with Rosh Hashanah. It is followed by ten Days of Awe, a period of reflection and repentance. The High Holy Days close with Yom Kippur, the Day of Atonement. On this day Jews fast and ask God to forgive their sins. Reminded of human suffering by the day's hunger pangs, they also pardon all who have wronged them in the past year, and pray all those that they have wronged will grant the same forgiveness. The absolution of these worldly conflicts is given the same significance as prayers offered up to heaven, and only after this cycle is complete may the new year begin.
Scrub is collection of stories written in and about these holy days. Taken out of the context of Judaism, the stories explore the more universal process of atonement. A homeless man walking across Providence, a pregnant sixteen-year-old cruising around Seattle, an Italian ballet dancer performing on New York's premier stage, and a boy driving across the country to save his best friend...each has been dealt a shattering blow, and each is seeking the forgiveness that will set them on the path to being whole again. Wrestling with transgression and repentance, the characters of Scrub try to wash away their wrongs by extreme measure, eventually turning to acceptance and finally finding hope.
Three of the four stories in Scrub were written during the author's first month as writer-in-residence at the Kerouac Project of Orlando in September 2007. The fourth, Blue-eyed Apples, is the prologue to her first novel and the piece

she submitted to the Kerouac Project's selection committee. The author illustrated the collection as well.
About the Author
Emily Nemens is the Fall 2007 writer in residence at the Kerouac House. Always striving to bring visual arts, design, and literature together in a compelling way, she has written and illustrated a graphic novel about the 2004 Madrid train bombings (on-view at www.nemens.com/madrid_comic.html), edited a book for the Education department of The Metropolitan Museum of Art, and an excerpt of her first novel, Blue-eyed Apples, was selected for The L Magazine's 2007 Literary Upstart Competition. She grew up in Seattle and graduated from Brown University in 2005. She now lives in Brooklyn, where she works as a writer, designer, painter, and occasional musician.

Here's where you can meet Emily, hear her read, and get a signed copy of Scrub:

Wednesday, November 14th @ 7pm - "Soft Focus" at Infusion Tea, 1600 Edgewater Drive, Orlando, 32804.

Saturday, November 17th @ 8pm - Emily's Farewell Reading at the Kerouac House, 1418 Clouser Avenue, Orlando, FL 32804.

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291. Vernon Frazer
Re: "musical" as descriptive of poetry
Fri 9 Nov 2007

Actually, Steve, a pretty fair number of Language poets are accomplished musicians. Sheila E. Murphy and Peter Ganick come to mind immediately.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve d. dalachinsky
Sent: Thursday, November 08, 2007 2:10 PM
To: [redacted]
Subject: Re: "musical" as descriptive of poetry

langpos want to avoid musicality in most cases - substitute it with dull humor and non-sequiter word play flatnesses

hey i'll be in frisco area dec 6-11
looking for a reading on 9th or 10th any ideas out there?

On Wed, 7 Nov 2007 18:41:46 +0000 Barry Schwabsky
<[redacted]> writes:
> In truth, I agree. In fact I would be more likely to cite Cash as an
> example of what I call musicality than Sarah Vaughan--because he
> gives it in something like a purer state. (To advert to an earlier
> discussion, this is somehow related to my feeling that there is as
> much torque in poem by Philip Larkin as in one by any given Language
> poet.) And yet, and yet...as genres, jazz still seems more "musical"
> to me than country, the reason being somehow tied to the fact that
> if, in a certain song, Cash felt the need to do something like scat
> singing, to push his interpretation into some more abstract area--if
> he could even have conceived of that, wouldn't his producer have
> yelled "cut!" or his backup musicians not understood how to follow
> him? There seems to be a different kind of constraint in this genre
> on how an artist could express his musicality. What do you think?
>
> Another word I have a somewhat confused, "know it when I see it
> but can't define it" adhesion is radicality.
>
> But these days, I take as my touchstones for radicality almost any
> solo recording by Art Tatum, or Richard Hell's singing on his early
> records.
>
> Chris Stroffolino <[redacted]> wrote:
> Barry, this is interesting, but I think your examples actually
> prove
> my point.
> Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play
>
> her vocal instrument much more like Charlie Parker than Cash does,
> But there are many levels of communication (even on a strictly vocal
>
> level) in Cash "abstracted from any overt content" as well.
> The "abstract" might be more obvious in Vaughan, because on first
> listen the listener may not be as "distracted" by the alleged "overt
>
> content"
> as they could be in Johnny Cash, but the more one listens to Cash,
> the more one can hear how the delivery (even if his vocal palatte
> may not be as "virtuoso" by certain standards), even on a strictly
> vocal level, is not a mere transparent conveying of the story or
> persona.

>
> Of course, it's hard to abstract the mere vocal elements of either
> Cash or Vaughan (or of hip hop and country or vocal-jazz in general)
>
> from the
> other instruments. Even if one could make the claim that Cash's
> voice
> is "less musical" than Vaughan's (which I'm not willing to claim),
> it
> would
> be even harder to claim that Cash's sound (with The Tennessee Two or
>
> Three) is "less musical." there's that flat top box that gets rhythm
>
> while it gets the blues (even the words of those early hits of his
> point away from the 'persona' or 'story').
> Likewise, I think if you asked many people in hip-hop, it's about
> the
> beats as much as the words and the voice.
> And "beats" (in hip hop parlance) is also texture, and to some
> extent
> melody, as much as rhythm.
> One could argue that country and rhythm and blues (both generally
> from the U.S. southland) emphasized immediacy of rhythmic backbeat,
> but we may all have our preferred styles, but I still don't see how
> one is less "musical" than the other.
>
> Chris
>
> On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:
>
> > I'm generally with you, Chris, but there is a possible non-biased
> > way to understand how some forms of music might be less "musical"
> > than others--for instance, I would hazard to say that in country
> > and hip-hop, the presentation of the words, and of the story or
> > persona that those words embody, tends to take precedence, and in
> > that sense they could be called "less musical" than some other
> > forms. If you think Sarah Vaughan is a great singer, you have to
> > have different reasons behind this judgement than you would if you
>
> > think Johnny Cash is a great singer--in her case, you have to
> > accept some kind of more abstract communication of the musical

> > content of the syllables she is singing, somewhat abstracted from
> > any overt content they might have.
> >
> > Chris Stroffolino wrote: For me, there
> > can be a shorthand usefulness to the term on a specific
> > ("technical" or "nuts and botls") level....
> >
> > assonance, alliteration, internal rhymes, so-called 'masculine'
> and
> > 'feminine' line endings,
> > rhythmic push and pull, even in the most 'prosey' of poetry, or
> > poetry conceived of, or operating in a context, or largely on the
> > page, and not even necessarily uttered verbally, or read silently
> so
> > that one feels the poem physically (in the sense of lips, throat,
> as
> > much as 'eye' or 'ear')----these can all be considered aspects of
> the
> > poem's 'music.'
> > So even though I'm tempted to conclude that "music" is only an
> > analogy or metaphor when applied to poetry not literally sung (to,
> or
> > with, a lyre or handclap, bongo-esque accompaniment), I don't mind
> > using that term as a way of considering the feeling (or
> > connotational) aspects of any piece of writing
> > (as in "the music of the New York Times Op Ed page," even
> > but also "Music is feeling, then, not sound" or "unheard sounds
> are
> > sweeter," etc).
> >
> > But, I do think the term "music," like the term "ear," can be (and
> > often is), oh I'll say, "abused," when applied more generally.
> > When, for instance, "music" is opposed to "meaning," as it often
> is.
> > Some critics speak in terms of a continuum. Music on one side, and
> > meaning on the other. Poet X Or Poem M is valued as "musical"
> however
> > abhorrent, or even lacking, in "meaning" he or she or it is.
> > Poem N or Poet Y, by contrast, is considered to be much stronger
> in
> > terms of "logopiea" ("dance of the intellect," though the word
> > 'dance' alludes to music as well), but weaker in terms of

> > "melopiea" (I may be spelling these wrong, because of my spell
> check).
> > And then somewhere "in between" is the perfect balance, a poem O,
> > that seems more meaningful because it is more musical, or that
> seems
> > more musical because it seems more meaningful.
> >
> > Yet, when one says one poem is more Musical than another poem, the
> > term becomes less descriptive and much more subjective and
> judgmental.
> > It's one thing to say that one appreciates a certain kind of
> "music"
> > over another kind of music, categorically.
> > It's certainly valid to say "I categorically appreciate opera over
> > punk music" (or vice versa)
> > It's another (and in my opinion less valid) thing to say "Opera is
> > music, punk is not" (or vice versa)--
> > Yet I feel this is often how the term "music" (and also the term
> > "ear"---as in "tin ear") is used in discussions of poetry.
> > I may not be moved or transported by the 'music' of Auden, Pound
> or
> > Robert Duncan as much as I am by Robert Creeley, Laura Riding, or
> > Pessoa (in Chris Daniels translation at least), for instance,
> > but I won't therefore make the claim that Auden, Duncan or Pound
> are
> > thereby less 'musical' than the others (as is too often done),
> > and though I tend to generally prefer punk to opera, there's
> > definitely some opera I prefer to some punk....
> >
> > Sorry if this seems heavy handed, and not 'musical' enough
> > (ah, but I can love the music of the essay, letter and
> manifesto...)
> > Nor is it intended to sound relativistic.
> >
> > Chris
> >
> >
> >
> >
> >
> >
> > On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

> >
> >> I agree that using "music" in connection with poetry is
> >> distracting. Shall we attempt to replace "musical" with
> "cadenced"
> >> -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or
> >> modulation in tone" -- ""flow of rhythm").
> >>
> >>
> >> ----- Original Message ----
> >> From: angela vasquez-giroux
> >> To: [redacted]
> >> Sent: Tuesday, November 6, 2007 12:18:29 PM
> >> Subject: Re: what do you think of/additional horse shit/ with
> >> respect...
> >>
> >> i hate to be a jerk, but isn't "musical" one of those non-
> >> descriptive words
> >> masquerading as descriptive? saying poetry is musical is as
> >> meaningless as
> >> calling it "interesting" or "organic".
> >>
> >> poetry is (in my mind) all about precision. musical doesn't do
> the
> >> job. we
> >> can talk about rhythm, cadence, alliteration, etc.
> >>
> >> perhaps i've had too much coffee already.
> >>
> >> On 11/6/07, steve russell
> > wrote:
> >>>
> >>> i say this with some degree of deference:
> >>>
> >>> isn't poetry more musical? poets count.
> >>>
> >>> novelist seldom speak in such minimal, linguistic terms.
> >>> when i read a joyce carol oates essay, she refers to character,
> >>> plot.
> >>> the rest is mostly academic horse shit to working writers.
> >>>
> >>> Wystan Curnow wrote: Jason (1) for my
> >>> money, the

> >>> impulse to collapse distinctions is also the impulse to
> >>> replace them with different distinctions (2) it was tomas's
> musing
> >>> about
> >>> meaning that drove
> >>> me to respond in the first place and (3) I am really glad to
> hear
> >>> you have
> >>> found some better
> >>> philosophies and aesthetics than .... I'm always on the lookout
> >>> myself....
> >>> Anyway, I don't find
> >>> the sentence, paragraph distinction of much use. What about
> >>> stanzas then?
> >>> Or Faulkner.
> >>> But then we began, not with a distinction between poetry and
> >>> fiction at
> >>> all, but between poetry and
> >>> expository prose. Cheers, Wystan
> >>>
> >>>
> >>> _____
> >>>
> >>> From: UB Poetics discussion group on behalf of Jason Quackenbush
> >>> Sent: Tue 6/11/2007 3:12 p.m.
> >>> To: [redacted]
> >>> Subject: Re: what do you think of
> >>>
> >>>
> >>>
> >>> there's a difference between not liking where a distinction is
> >>> drawn and
> >>> making a case for drawing no distinction at all. i personally am
>
> >>> with
> >>> Elizabeth in the feeling that I've personally had enough of this
>
> >>> post
> >>> structuralist impulse toward collapsing distinctions. 1.)
> >>> distinctions
> >>> are useful for all sorts of things & 2.) frankly criticism
> musing

> >>> about
> >>> the nature of meaning bores me to tears, doesn't seem to
> >>> generative or
> >>> useful, and frankly is starting to look sort of self-indulgent
> and
> >>> lazy
> >>> & 3.) anyway, there are better philosophies and aesthetics than
> the
> >>> stuff that formed the foundations of critical theory and
> cultural
> >>> studies over the last 25 years or so. I'd like to say that
> poetry
> >>> has
> >>> line breaks and prose doesn't, but there are too many prose
> poets
> >>> and
> >>> flash fictionaries that have muddied that water up, so we're
> left
> >>> with
> >>> something that is fundamentally a structural issue in that it
> >>> relates to
> >>> the architecture of language arts, but against which there's
> been
> >>> such
> >>> an assault for no apparently good reason that we no longer have
> a
> >>> way to
> >>> draw a line where one is useful.
> >>>
> >>> perhaps more to the point is the reading angle, but for me,
> >>> honestly, my
> >>> reading habits aren't that different for poetry or for prose. I
> find
> >>> Ezra Pound as absorbing as I find Philip K. Dick, and respond to
>
> >>> them
> >>> both in similar ways albeit for different reasons. which is why
> >>> for me,
> >>> the impulse is to draw the distinction from a compositional
> point of
> >>> view. And that works for me, and not only that, but i find it
> >>> works also

> >>> when I'm reading other people as well. If I read something about
> >>> "poetry" and I subsitute "language art composed at the level of
> the
> >>> sentence" it works and can makes sense of what is being said,
> just
> >>> as if
> >>> I read something aobut "prose" and substitute "language art
> >>> composed at
> >>> the level of the paragraph." I think this distinction makes
> sense
> >>> because it relates directly to what people actually do, as well
> >>> as to
> >>> the nature of information being conveyed by the two different
> >>> species.
> >>>
> >>>
> >>>
> >>> Wystan Curnow wrote:
> >>>>
> >>>>
> >>>> Elizabeth, perhaps another distinction I'd rather not draw is
> that
> >>>> between the 'state of literature' and 'external circumstances'.
> You
> >>>> might say just so long as prose rules the world blurring its
> >>>> boundaries
> >>>> with poetry remains worth doing. I don't go for the idea that
> >>>> poetry
> >>>> creates meaning, prose conveys it. All writing does both to
> such an
> >>>> extent I'd want to hold all writers to account for doing both.
> I
> >>>> don't
> >>>> know whether Tomas meant that writing that creates meaning, IS
> >>>> poetry
> >>>> (whether we take it to be poetry or prose, like on the page or
> in a
> >>>> Creative Writing class on poetry) or that what we take to be
> poetry
> >>>> CREATES MEANING. Either way, I'm against it.
> >>>> I take your point about reading, and its relation to time
> >>>> management and

> >>>> personal entertainment value, what what other purposes are
> being
> >>>> served?
> >>>> Cheers, Wystan
> >>>>
> >>>>
> >>>> -----Original Message-----
> >>>> From: UB Poetics discussion group
> >>>> [mailto:[redacted]]
> >>>> On Behalf Of Elizabeth Switaj
> >>>> Sent: Tuesday, 6 November 2007 2:34 a.m.
> >>>> To: [redacted]
> >>>> Subject: Re: what do you think of
> >>>>
> >>>> Wystan, playing into the hands of what? When you say "the age"
> >>>> do you
> >>>> refer to the state of literature or to external circumstances?
> If
> >>>> the
> >>>> former, I suppose one could argue, if they were so inclined,
> that
> >>>> enough
> >>>> blurring of the boundaries has happened for it to be useful to
> >>>> attempt
> >>>> to redraw them (if only as an experiment).
> >>>>
> >>>> For me, the primary difference between poetry and prose is not
> in
> >>>> how I
> >>>> write them (certain types of prose excepted) but in how I read
> >>>> them. My
> >>>> reading of poetry is much slower and deliberate to the point
> >>>> where I've
> >>>> even been known to say that I read prose and think about poetry.
> >>>> Exceptions to this are James Joyce and crappy poetry, which is
> to
> >>>> say
> >>>> great prose and crappy poetry, though that says much more about
> my
> >>>> personal preferences and biases than anything else, of course.
> >>>>
> >>>> Elizabeth Kate Switaj

> >>>> www.elizabethkateswitaj.net
> >>>>
> >>>>
> >>>> On 11/5/07, Wystan Curnow wrote:
> >>>>
> >>>>> Come to think of it, the question is why, at this juncture,
> >>>>> seek to
> >>>>> distinguish the two? A certain playing into the hands results
> from
> >>>>> the effort. The age requires rather that they be confused to
> >>>>>
> >>>> advantage.
> >>>>
> >>>>> Wystan
> >>>>>
> >>>>>
> >>>>>
> >>>
> >>>
> >>> _____
> >>> Do You Yahoo!?
> >>> Tired of spam? Yahoo! Mail has the best spam protection around
> >>> http://mail.yahoo.com
> >>>
>
>

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292. Christophe Casamassima
Re: Musical as descriptive of poetry
Fri 9 Nov 2007

I envy painters. I
> sometimes long for an escape from language. The eye is so
> incredibly precious.

Steve,

I, too, long for an escape from language. I think this best resonates with why I write poetry...

Best,

Christophe

=
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293. Sylvester Pollet
Helen Adam Event
Fri 9 Nov 2007

Kristin Prevallet asked me to forward this announcement to the list:

BOWERY ARTS AND SCIENCE PRESENTS

Helen Adam's Praise Day

in celebration of A Helen Adam Reader
Edited with notes and an introduction by Kristin Prevallet
(published by the National Poetry Foundation)

Saturday November 10, 2007
Bowery Poetry Club, 6-8 pm

Featuring musical and spoken word interpretations of Helen Adam ballads by:

Bob Holman and Vito Ricci

A brief view of the Hudson
(Ann Enzminger, Nicholas Nace, Joel Herzig)

Lee Ann Brown

Lisa Jarnot

Nada Gordon

Joe Maynard and the Musties

Gary Glazner

The Bowery Poetry Club
Bowery between Bleeker and Houston, NYC

(following the 4pm Segue reading with Sean Cole and Brandon Downing)

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294. Halvard Johnson

Hamilton Stone Review 13 (w/ correct link)

Fri 9 Nov 2007

The link this time is correct.

****

Hamilton Stone Review, Issue 13, Fall 2007, Now Online!

Featuring poetry by Gregory Vincent St. Thomasino, Suzanne Ryan, Stephen Baraban, Hugh Fox, Holly Iglesias, Skip Fox, Sheila Murphy, Mark Weiss, Roger Mitchell, Gary Beck, Gianina Opris and James Grabill; and fiction by Helen Duberstein, Anne Earney, Joan Newburger, and Niama Leslie Williams.

http://www.hamiltonstone.org/hsr13.html

Submissions to the Hamilton Stone Review

Hamilton Stone Review invites submissions of poetry for Issue #14, which will be out in Feb. 2008. Poetry submissions should go, only by email, directly to Halvard Johnson at [redacted].

Please include "HSR14 submission" and your name in your subject line, and also include a brief bio note with your submission. All poems in a single attachment, please, and/or in body of email message.

Fiction submissions closed until further notice.

Hamilton Stone Review is produced by Hamilton Stone Editions.

http://www.hamiltonstone.org/

PLEASE SEND THIS ALONG TO OTHERS

****

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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295. **mIEKAL aND**
Fwd: school, protest, democracy, petition
Fri 9 Nov 2007

(I normally don't fwd online petitions but in this case it seems like anything is better than silence.. The Chi Trib link requires registration. ~mIEKAL)

High school students - who are targeted by army recruiters in the halls of their school -- staged a peaceful antiwar protest, and are facing expulsion. A teaching moment.

read

http://www.chicagotribune.com/news/local/chi-mortonprotest_09_webnov09,1,1989534.story?ctrack=3&cset=true

http://powerofnarrative.blogspot.com/2007/11/you-may-as-well-break-goddamned-rules.html

sign the petition (6500 so far) To: Morton West School District, In Defense of the Morton West Antiwar Students

http://www.petitiononline.com/mortonw/petition.html

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296. **Poetry Project**
Events at The Poetry Project November
Fri 9 Nov 2007

Hi everyone,

We have scheduled some really great poets to read for you and there¹s going to be a potluck.

It¹ll be a special week here at The Poetry Project.

Monday, November 12, 8PM
Guillermo Castro & Melissa Buzzeo

Guillermo Castro is a poet and translator and the author of the chapbook Toy Storm. His work has appeared in many journals and anthologies. His non-fiction is featured in the anthology Latin Lovers. His translations of Argentine poet Olga Orozco, in collaboration with poet Ron Drummond, are featured in Visions and The U.S. Latino Review. His collaborative piece with composer Doug Geers, Bride of Kong, was presented on CCi ComposersCollaborative's Non Sequitur 2000 summer festival on the Mainstage at HERE (NYC). Born in 1977 in NY, Melissa Buzzeo has worked as a counselor, curator, professor and palmreader. Her first full length book What Began Us is just out from Leon Works (NY). A second, Face, is forthcoming fall 2007 from Book Thug (Toronto). In addition

she is the author of three chapbooks: In the Garden of the Book, City M and Near: a luminescence.

Wednesday, November 14, 8 PM
Ron Padgett & Susie Timmons

Ron Padgett will be reading from his new collection of poems, How to Be Perfect, just published by Coffee House Press. Other books of his include You Never Know (poems), If I Were You (collaborative works), and two memoirs, Oklahoma Tough: My Father, King of the Tulsa Bootleggers and Joe: A Memoir of Joe Brainard. Next year Black Widow Books will issue Padgett and Bill Zavatsky¹s translation of Valery Larbaud¹s Poems of A. O. Barnabooth. Susie Timmons lives in Brooklyn. Her work has been published in recent issues of Court Green, Columbia Review and other little magazines, and appears in the anthology Up is Up and So is Down. Her book Locked From the Outside (winner of the inaugural Ted Berrigan Award) is readily available. She currently has several manuscripts nearing completion.

Friday, November 16, 10 PM
Poets' Potluck

Just as it sounds: poets and the (ingestible) goods they bring. Please join us for a low-key night of readings, screenings, performances and really good homemade food. Stacy Szymaszek might bring cheesecake, Arlo Quint might bring a cake baked by Christa Quint, John Coletti will whip up something delicious, as will Filip Marinovic, David Gatten, James Hoff and other fabulous people. Fun times ahead.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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297. Walter K. Lew
Visiting Professorship in Poetry Writing at the U. of Miami
Fri 9 Nov 2007

The creative writing program here at the University of Miami has begun a search for a visiting associate professor/poet. Please see the announcement below, which has already appeared on the MLA, AWP, and other job lists. Best,

Walter K. Lew
Dept. of English
University of Miami
P.O. Box 248145
Coral Gables, FL 33124
<[redacted]>

VISITING ASSOCIATE PROFESSOR/POET, Fall 2008-Spring 2009, one year non-renewable position, to teach two courses in poetry writing each semester and direct MFA theses. MFA in creative writing or equivalent, two years' teaching experience at the undergraduate and graduate levels, and three published books of poetry required. Salary competitive. Send letter and CV to Patrick A. McCarthy, Chair, Dept. of English, University of Miami, P.O. Box 248145-4632, Coral Gables, FL 33124. Applications received by December 10th, 2007 will be assured consideration. Interviews to be held at AWP. Women and minorities are encouraged to apply. The University of Miami is an affirmative action/equal opportunity employer.

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298. Jennifer Karmin
Chicago performances: Susan Howe & Hannah Weiner tribute
Fri 9 Nov 2007

---

hi poetics friends....it's getting chilly but there's
still some good reasons to plan a chicago visit.

cheers,
jennifer karmin

THURSDAY, NOVEMBER 15TH AT 7PM
A Performance by David Grubbs and Susan Howe:
"Souls of the Labadie Tract"

Bond Chapel, 1050 E. 59th Street
Chicago, IL
Free and open to the public

Souls of the Labadie Tract takes as its starting point a substantial new poem by Howe that will appear in a collection bearing the same title, to be published in 2007 by New Directions. The Labadists were a Utopian Quietest sect that moved from the Netherlands to Cecil County, Maryland in 1684. The community dissolved in 1722. Grubbs' chosen instruments for this piece include two species of khaen, Laotian free-reed mouth organs that at signal moments fluoresce into a full ensemble. A distant VCS3 synthesizer slowly moves to the foreground with what becomes a full-circuited roar.

SATURDAY, NOVEMBER 17TH AT 7PM
Silent Teaching: A Tribute to Hannah Weiner

Featuring: Mark Booth, Maria Damon, Patrick Durgin, Judith Goldman, Roberto Harrison, Todd Mattei, Jenny Roberts, Jennifer Scappettone, Timothy Yu

at the SpareRoom
4100 W. Grand Ave -- Chicago, IL
NEW LOCATION close to Grand & Pulaski
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http://groups.yahoo.com/group/redroverseries

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299. Mary Kasimor
Re: Fwd: school, protest, democracy, petition
Fri 9 Nov 2007

Thanks mIEKAL. This is important.
Mary

mIEKAL aND <[redacted]> wrote: (I normally don't fwd online petitions but in this case it seems like anything is better than silence.. The Chi Trib link requires registration. ~mIEKAL)

High school students - who are targeted by army recruiters in the halls of their school -- staged a peaceful antiwar protest, and are facing expulsion. A teaching moment.

read

http://www.chicagotribune.com/news/local/chi-mortonprotest_09_webnov09,1,1989534.story?ctrack=3&cset=true

http://powerofnarrative.blogspot.com/2007/11/you-may-as-well-break-goddamned-rules.html

sign the petition (6500 so far) To: Morton West School District, In Defense of the Morton West Antiwar Students

http://www.petitiononline.com/mortonw/petition.html

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300. steve russell
Re: Scrub!
Fri 9 Nov 2007

Amazing. I grew up in Orlando, Florida, blocks from Edgewater Drive. Cool name: (Edgewater), but the place was incredibly boring back in my day. Disney. Disney. & more Disney. No this: Here’s where you can meet Emily, hear her read, and get a signed copy of Scrub:

Wednesday, November 14th @ 7pm - "Soft Focus" at Infusion Tea, 1600 Edgewater Drive, Orlando, 32804.

Saturday, November 17th @ 8pm - Emily's Farewell Reading at the Kerouac House, 1418 Clouser Avenue, Orlando, FL 32804.

[redacted] wrote:

Scrub
By Emily Nemens
Shady Lane Press
November 2007
Wash me, till I am whiter than snow.
--Kol Nidre Service, Gates of Repentance
Each September, the Jewish calendar begins anew with Rosh Hashanah. It is followed by ten Days of Awe, a period of reflection and repentance. The High Holy Days close with Yom Kippur, the Day of Atonement. On this day Jews fast and ask God to forgive their sins. Reminded of human suffering by the day's hunger pangs, they also pardon all who have wronged them in the past year, and pray all those that they have wronged will grant the same forgiveness. The absolution of these worldly conflicts is given the same significance as prayers offered up to heaven, and only after this cycle is complete may the new year begin.
Scrub is collection of stories written in and about these holy days. Taken out of the context of Judaism, the stories explore the more universal process of atonement. A homeless man walking across Providence, a pregnant sixteen-year-old cruising around Seattle, an Italian ballet dancer performing on New York's premier stage, and a boy driving across the country to save his best friend...each has been dealt a shattering blow, and each is seeking the forgiveness that will set them on the path to being whole again. Wrestling with transgression and repentance, the characters of Scrub try to wash away their wrongs by extreme measure, eventually turning to acceptance and finally finding hope.
Three of the four stories in Scrub were written during the author's first month as writer-in-residence at the Kerouac Project of Orlando in September 2007. The fourth, Blue-eyed Apples, is the prologue to her first novel and the piece she submitted to the Kerouac Project's selection committee. The author illustrated the collection as well.
About the Author
Emily Nemens is the Fall 2007 writer in residence at the Kerouac House. Always striving to bring visual arts, design, and literature together in a compelling way, she has written and illustrated a graphic novel about the 2004 Madrid train bombings (on-view at www.nemens.com/madrid_comic.html), edited a book for the Education department of The Metropolitan Museum of Art, and an excerpt of her first novel, Blue-eyed Apples, was selected for The L Magazine's 2007 Literary Upstart Competition. She grew up in Seattle and graduated from Brown University in 2005. She now lives in Brooklyn, where she works as a writer, designer, painter, and occasional musician.

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301. **steve russell**

Re: Musical as descriptive of poetry

Fri 9 Nov 2007

---

thanks. i thought i was getting sloppy sentimental. guess i got away with it.

Christophe Casamassima <[redacted]> wrote: I envy painters. I
> sometimes long for an escape from language. The eye is so
> incredibly precious.

Steve,

I, too, long for an escape from language. I think this best resonates with why I write poetry...

Best,

Christophe

=
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redirectid=61d0106feb9d73cf6b75e151bd5adf24

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302. **Patrick Herron**

Readings: 3 Contemporary Turkish Poets Fri 11.16.07 & 4 Contemporary US Poets Sat 11.17.2007

Fri 9 Nov 2007

Below is the announcement for the reading on Friday the 16th that has made it possible for Murat Nemet-Nejat to come read in Chapel Hill NC on Saturday the

17th. Two of the three authors featured in the Friday night reading were featured in Murat's amazing anthology of contemporary Turkish poetry, _Eda_. I hope you will be able to join us at Duke's Franklin Center Friday evening for this truly remarkable reading hosted by DUCIS and again at my home on Saturday the 17th for what I hope will be another excellent reading.

Here is a map to help you find the Franklin Center:
http://tinyurl.com/2j7q2y

I have included an announcement for the reading at my own home as well.

Please forward. Thank you.

Best,

Patrick

Patrick Herron
[redacted]
http://proximate.org/ph/

First, Friday evening's event:

****
-------- Original Message --------
Subject: A Reading by 3 Contemporary Turkish Poets -- Friday 11.16.07
Date: Fri, 09 Nov 2007 14:22:28 -0500
From: Dan Smith <[redacted]>
To: Duke University International Arts <[redacted]>, Duke Center for International Studies - Global Studies <[redacted]>

Please join the *Duke University Center for International Studies* for:

/A Reading by 3 Contemporary Turkish Poets/

Lale Müldür
Güven Turan and
Seyhan Erözçelik

*Friday, Nov. 16, 2007
6.30-8.00 pm** *

John Hope Franklin Center Room 240
2204 Erwin Road
/(parking available across street in Pickens lot) /

The poetry of Lale Müldür, Güven Turan and Seyhan Erözçelik scintillates with the tensions and excitement of Istanbul as the fusion point of liberated Eastern Europe and emerging Turkic Republics after the fall of the Soviet Union at the beginning of the new millennium.

The three poets visiting Duke University reflect these gigantic historical movements in their poetry. For instance, Lale Müldür, in her poem "Waking to Constantinople," imagines a synthesis between the Byzantine/Christian past of the city, extending back for one thousand years, as well as its Islamic past, calling for a new name for the city. In his poem, "Coffee Grinds," the poet Seyhan Erözçelik brings the Central Asian, Shamanistic tradition of fortune-telling by creating the hopeful, meandering magical cadences of these fortune readings in his poetry. In the filigree delicacy of his poetry, the poet Güven Turan presents a vision of cosmic nature, stripped of any boundaries.

For more information about this event, please contact Erdað Göknar at [redacted]

With support from the U.S. Dept. of Education and the Office of the Vice Provost for International Affairs

****

Then, Saturday evening's event:

Howdy friends -

The evening of Saturday November 17 I will be hosting a poetry reading at my home in Chapel Hill NC (map: http://tinyurl.com/yoganf) to which you are all invited. I am hosting this reading in celebration of the arrival of Murat along with Turkish poets Lale Müldür, Güven Turan and Seyhan Erözçelik. It is my aim to share some of our best poetry with our Turkish visitors.

The readers include

Murat Nemet-Nejat
residing in Hoboken, NJ; originally from Turkey
http://google.com/search?q=murat+nemet-nejat

Standard Schaefer
residing in San Francisco, CA; originally from Texas
http://google.com/search?q=standard+schaefer

Rodrigo Garcia Lopes
residing in Chapel Hill, NC; originally from Londrina, Brazil
http://google.com/search?q=rodrigo+garcia+lopes

Allyssa Wolf
residing in Raleigh, NC; originally from Ohio
http://google.com/search?q=allyssa+wolf

I'm also planning to screen the film _Satori Uso_ (http://www.youtube.com/watch?v=UFkkNV77h28) based on a character by Rodrigo Garcia Lopes as well as Julian Semilian's new surrealist short film, _Tear Void Insomnia Mist_. If you don't know him, Julian is an all-around

brilliant poet/filmmaker/artist (http://tinyurl.com/yw5bmz) who teaches at the NC School of the Arts in Winston-Salem, NC

I will probably open my door to everyone around 9PM and start readings around 10.

More details are to follow soon and what is listed here is SUBJECT TO CHANGE. Consider this a save-the-date notice. And don't hesitate to email me should you have any questions for me.

Patrick

--
Patrick Herron
[redacted]
http://proximate.org/ph/

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303. Margaret Konkol
Michael Cross Lecture, Monday November 12 "Small Press in the Archive" Lecture Series
Fri 9 Nov 2007

Please join us this Monday, November 12th for "Zukofsky, the Objective and the Small Press," a lecture by Michael Cross. This talk will take place at NOON in The Poetry Collection, 420 Capen.

The Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

This event is funded by the Mildred Lockwood Lacey Fund for Poetry/The Poetry Collection and is free and open to the public.

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304. Jim Andrews
Re: what do you think of
Fri 9 Nov 2007

> *Writing etc., etc., is always something of a language battleground. I have trouble using the word creative*
> *because of the purposes to which it is used by people and in situations of influence. I have no such trouble in the way you use it here, and*

> *indeed agree with all you say-my word 'understanding' does not, as you say, say enough. If you are now expanding on your 'poetry, well, you draw your own conclusions', well, I have no complaints. What Murat took from it, however, was something different: cutting one's cloth according to size of audience, and it seemed to me to make you both advocates for a poetry as practice outside the public sphere. So, accepting your reservations about the use of the word understanding I still prefer your definition of prose.*

I think of audience as through time. Poetry shapes the way imagination moves through language. We breed springboks, people capable of compelling leaps of imagination who trust in themselves to land on their feet. And who trust others to follow that sort of writing in whatever way is appropriate--either with their own leap to a different spot, or something else. That's basically what I mean by 'creative'.

It can also mean 'constructive'. When we're asked to construct something. Something worth building. Which we do anyway when reading, but not always with brio or awareness or aspiration.

Some people, when they write, take their best leaps when they think no one is watching. Some mean to communicate with other people, yet can seem out of touch with themselves or history or poetry or language or other technologies. I suppose that, in poetry, the public and private channels are both open, wide open to the personal, public and channels of media.

> *There is a complex and interesting history of poetry/prose distinctions stretching back behind this thread. I'm much less interested than some people in the inhouse issue between poetry and fiction, poetry and criticism which too often comes down to craft issues which are mostly boring, than in the question of where poetry (and literature, in general) sits in relation to the writing practices in the public sphere. Calling those practices 'prose' was confusing, I grant. Or, rather those craft issues are not boring if they are always thought of as having a relation like it or not --it could be called a political relation--to the aforesaid writing practices.*
> *the jig-saw analogy is useful as far as it goes, but you can see (I hope) I want something more from the distinction. Cheer, Wystan (snarky person)*

Yes, public political speech, for instance, is a bulwark of rhetoric, strategy, tactics, the unassailable, the mildly interesting, the perfectly respectable, the patriotic platitude, the fashionably veiled, the kinder gentler machine gun hand. The elliptical compression invites guessing. Which way will the hand strike?

Got to catch a ferry.

ja
http://vispo.com

↑ Index

305. St. Thomasino

Stein - Malcolm - Ozick = Stein

Fri 9 Nov 2007

This paragraph, from Philip Hensher reviews Two Lives: Gertrude and Alice by Janet Malcolm, from

http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.xml

“There is, too, the vexed question of how Stein and Toklas managed to stay alive in Vichy France, and their attitude to their Jewishness--Toklas converted to Christianity in old age. It seems to enrage Malcolm that Stein wasn't more interested in her ethnic identity.”

especially that last sentence, reminded me of a short essay that appeared in the New York Times Magazine, November 24, 1996, by Cynthia Ozick entitled “A Prophet of Modernism: Gertrude Stein.” In it, Ozick writes of the “copycat Cubist”: “She intended to seize and personify modernism itself, and she succeeded. Consequently, we cannot imagine Gertrude Stein without Picasso. Like him, she wanted to invent Cubism--not in oils but in words. She worked to subtract plain meaning from English prose. Whether she was a charlatan or a philosopher, it is even now hard to say.” “No one now reads Gertrude Stein, though a few of her titles have lives of their own: ‘Four Saints in Three Acts,’ which Virgil Thomson made into an opera; ‘The Autobiography of Alice B. Toklas,’ written by Gertrude Stein about Gertrude Stein.” “During the German occupation of Paris, when Jews were being hunted by the thousands, these two Jewish women fled to obscurity in the countryside; their Montparnasse flat, with its paintings, was left unmolested. And when Gertrude Stein died in 1946, at 72, her name was a household word (or quip), her mannish head an avant-garde image, and she had become one with the movement she touted.” “At the close of its century of brilliance and triumph, modernism begins now to look a little old-fashioned, even a bit stale or exhausted, and certainly conventional--but what is fresher, and sassier, and more enchantingly silly than ‘A rose is a rose is a rose. ...’? This endearing, enduring, durable and derisible chant of a copycat Cubist is almost all that is left of Gertrude Stein.”

posted by Gregory Vincent St. Thomasino

http://www.eratiopostmodernpoetry.com/

e·

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306. **Rob McLennan**
fool that i am,
Fri 9 Nov 2007

---

ive started a blog for above/ground press; folk keep asking me for a web address for the thing, & now i have one!

http://www.abovegroundpress.blogspot.com/

when i become less busy (sometime around the year 2054) ill start putting up more content; maybe

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

307. **blacksox**
Re: Scrub!
Fri 9 Nov 2007

Yes I am a transplant and in the past two years have tried to come out of the shadow of the Mouse.(no easy task)
This was Jack's town first.
There is a great deal of very talented people in Orlando.
Adam Tritt was one of my featured people a few months back--an intelligent and witty poet. Mark Salerno will be stopping by on his book tour in March.

This is an open call to anyone--coming here on vacation.
let me know ahead and we can feature you.

Would love to expose this area to visual poetics---IT"S TIME

↑ Index

308. **mIEKAL aND**
Fwd: [collagepoetry] call for small poems
Fri 9 Nov 2007

> *VERY SMALL POEMS WANTED*
>
> *Since its first issue in 1972, Clown War and its successor CLWN WR have frequently*
> *published very small poems in both regular and special small poem issues. Among the*

writers who have contributed small poems to Clown War/CLWN WR are Cid Corman, Ted Berrigan, F.A. Nettelbeck, Ray DiPalma, Bruce Andrews, Lyn Hejinian, Eileen Myles, Bob Holman, Keith Abbott, Dave Morice, Joel Dailey, Nathan Whiting, Brian McInerney, Charles Bernstein, Alex Caldiero and many others. We have also published very small visual poems by David Cole, John M. Bennett, Scott Helmes, M. Kasper, Hannah Weiner, Roy Arenella and others.

After a long hibernation CLWN WR is once again starting a series of special issues devoted to the very small poem in all of its manifestations. We invite small poems no larger than 50 words (but prefer works much smaller) that will fit comfortably on a 5 ½ by 4 ¼ inch page. We also invite visual poems no larger than 3 by 4 inches actual size. We are particularly interested in the experimental, the minimal, and the highly compressed, in prose poems, and in works that touch the sense of wonder. We have little interest in haiku. Pieces will be judged both on their own merit, and on their ability to coexist with the other small poems with which they will be sharing space.

Issues will be fairly ephemeral, usually 32-48 pages, with a press run of around 200 copies. CLWN WR will not be sold, but will be distributed to a select list of poets, artists, editors and others who I want to receive it. Each contributor will be given several copies of the issue in which they appear. In order to reach more readers current issues will also be archived on the CLWN WR web-site which is currently being built.

Please send works (with SASE) to:

Bob Heman, ed.
CLWN WR
P.O. Box 2165
Church St. Station
New York, NY 10008-2165
USA

> *E-mail submissions will not be considered (except from those who live outside the United*
> *States), but queries, comments, etc. can be sent to me at:*
> [redacted]
>
> *Please spread the word.*
>
> *http://www.clwnwr.org/SubmissionGuide.htm*

↑ Index

309. **steve d. dalachinsky**
Re: "musical" as descriptive of poetry
Fri 9 Nov 2007

---

just met sheila she's great don't consider her a lang po and she didn't mention she played

On Fri, 9 Nov 2007 08:22:35 -0500 Vernon Frazer <[redacted]>
writes:
> Actually, Steve, a pretty fair number of Language poets are
> accomplished
> musicians. Sheila E. Murphy and Peter Ganick come to mind
> immediately.
>
> Vernon
> http://vernonfrazer.com
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of steve d. dalachinsky
> Sent: Thursday, November 08, 2007 2:10 PM
> To: [redacted]
> Subject: Re: "musical" as descriptive of poetry
>
> langpos want to avoid musicality in most cases - substitute it with
> dull
> humor and non-sequiter word play flatnesses
>
>
> hey i'll be in frisco area dec 6-11

> looking for a reading on 9th or 10th any ideas out there?
>
> On Wed, 7 Nov 2007 18:41:46 +0000 Barry Schwabsky
> <[redacted]> writes:
> > In truth, I agree. In fact I would be more likely to cite Cash as
> an
> > example of what I call musicality than Sarah Vaughan--because he
> > gives it in something like a purer state. (To advert to an earlier
>
> > discussion, this is somehow related to my feeling that there is as
>
> > much torque in poem by Philip Larkin as in one by any given
> Language
> > poet.) And yet, and yet...as genres, jazz still seems more
> "musical"
> > to me than country, the reason being somehow tied to the fact that
>
> > if, in a certain song, Cash felt the need to do something like
> scat
> > singing, to push his interpretation into some more abstract
> area--if
> > he could even have conceived of that, wouldn't his producer have
> > yelled "cut!" or his backup musicians not understood how to follow
>
> > him? There seems to be a different kind of constraint in this
> genre
> > on how an artist could express his musicality. What do you think?
> >
> > Another word I have a somewhat confused, "know it when I see it
>
> > but can't define it" adhesion is radicality.
> >
> > But these days, I take as my touchstones for radicality almost
> any
> > solo recording by Art Tatum, or Richard Hell's singing on his
> early
> > records.
> >
> > Chris Stroffolino <[redacted]> wrote:
> > Barry, this is interesting, but I think your examples actually
> > prove
> > my point.

> > Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might
> play
> >
> > her vocal instrument much more like Charlie Parker than Cash
> does,
> > But there are many levels of communication (even on a strictly
> vocal
> >
> > level) in Cash "abstracted from any overt content" as well.
> > The "abstract" might be more obvious in Vaughan, because on first
>
> > listen the listener may not be as "distracted" by the alleged
> "overt
> >
> > content"
> > as they could be in Johnny Cash, but the more one listens to Cash,
>
> > the more one can hear how the delivery (even if his vocal palatte
> > may not be as "virtuoso" by certain standards), even on a strictly
>
> > vocal level, is not a mere transparent conveying of the story or
> > persona.
> >
> > Of course, it's hard to abstract the mere vocal elements of either
>
> > Cash or Vaughan (or of hip hop and country or vocal-jazz in
> general)
> >
> > from the
> > other instruments. Even if one could make the claim that Cash's
> > voice
> > is "less musical" than Vaughan's (which I'm not willing to claim),
>
> > it
> > would
> > be even harder to claim that Cash's sound (with The Tennessee Two
> or
> >
> > Three) is "less musical." there's that flat top box that gets
> rhythm
> >
> > while it gets the blues (even the words of those early hits of his

>
> > point away from the 'persona' or 'story').
> > Likewise, I think if you asked many people in hip-hop, it's about
>
> > the
> > beats as much as the words and the voice.
> > And "beats" (in hip hop parlance) is also texture, and to some
> > extent
> > melody, as much as rhythm.
> > One could argue that country and rhythm and blues (both generally
>
> > from the U.S. southland) emphasized immediacy of rhythmic
> backbeat,
> > but we may all have our preferred styles, but I still don't see
> how
> > one is less "musical" than the other.
> >
> > Chris
> >
> > On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:
> >
> > > I'm generally with you, Chris, but there is a possible
> non-biased
> > > way to understand how some forms of music might be less
> "musical"
> > > than others--for instance, I would hazard to say that in country
>
> > > and hip-hop, the presentation of the words, and of the story or
>
> > > persona that those words embody, tends to take precedence, and
> in
> > > that sense they could be called "less musical" than some other
> > > forms. If you think Sarah Vaughan is a great singer, you have to
>
> > > have different reasons behind this judgement than you would if
> you
> >
> > > think Johnny Cash is a great singer--in her case, you have to
> > > accept some kind of more abstract communication of the musical
> > > content of the syllables she is singing, somewhat abstracted
> from
> > > any overt content they might have.

> > >
> > > Chris Stroffolino wrote: For me, there
> > > can be a shorthand usefulness to the term on a specific
> > > ("technical" or "nuts and botls") level....
> > >
> > > assonance, alliteration, internal rhymes, so-called 'masculine'
>
> > and
> > > 'feminine' line endings,
> > > rhythmic push and pull, even in the most 'prosey' of poetry, or
> > > poetry conceived of, or operating in a context, or largely on
> the
> > > page, and not even necessarily uttered verbally, or read
> silently
> > so
> > > that one feels the poem physically (in the sense of lips,
> throat,
> > as
> > > much as 'eye' or 'ear')----these can all be considered aspects
> of
> > the
> > > poem's 'music.'
> > > So even though I'm tempted to conclude that "music" is only an
> > > analogy or metaphor when applied to poetry not literally sung
> (to,
> > or
> > > with, a lyre or handclap, bongo-esque accompaniment), I don't
> mind
> > > using that term as a way of considering the feeling (or
> > > connotational) aspects of any piece of writing
> > > (as in "the music of the New York Times Op Ed page," even
> > > but also "Music is feeling, then, not sound" or "unheard sounds
>
> > are
> > > sweeter," etc).
> > >
> > > But, I do think the term "music," like the term "ear," can be
> (and
> > > often is), oh I'll say, "abused," when applied more generally.
> > > When, for instance, "music" is opposed to "meaning," as it often
>
> > is.

> > > Some critics speak in terms of a continuum. Music on one side,
> and
> > > meaning on the other. Poet X Or Poem M is valued as "musical"
> > however
> > > abhorrent, or even lacking, in "meaning" he or she or it is.
> > > Poem N or Poet Y, by contrast, is considered to be much stronger
>
> > in
> > > terms of "logopiea" ("dance of the intellect," though the word
> > > 'dance' alludes to music as well), but weaker in terms of
> > > "melopiea" (I may be spelling these wrong, because of my spell
> > check).
> > > And then somewhere "in between" is the perfect balance, a poem
> O,
> > > that seems more meaningful because it is more musical, or that
> > seems
> > > more musical because it seems more meaningful.
> > >
> > > Yet, when one says one poem is more Musical than another poem,
> the
> > > term becomes less descriptive and much more subjective and
> > judgmental.
> > > It's one thing to say that one appreciates a certain kind of
> > "music"
> > > over another kind of music, categorically.
> > > It's certainly valid to say "I categorically appreciate opera
> over
> > > punk music" (or vice versa)
> > > It's another (and in my opinion less valid) thing to say "Opera
> is
> > > music, punk is not" (or vice versa)--
> > > Yet I feel this is often how the term "music" (and also the
> term
> > > "ear"---as in "tin ear") is used in discussions of poetry.
> > > I may not be moved or transported by the 'music' of Auden, Pound
>
> > or
> > > Robert Duncan as much as I am by Robert Creeley, Laura Riding,
> or
> > > Pessoa (in Chris Daniels translation at least), for instance,
> > > but I won't therefore make the claim that Auden, Duncan or Pound
>

> > are
> > > thereby less 'musical' than the others (as is too often done),
> > > and though I tend to generally prefer punk to opera, there's
> > > definitely some opera I prefer to some punk....
> > >
> > > Sorry if this seems heavy handed, and not 'musical' enough
> > > (ah, but I can love the music of the essay, letter and
> > manifesto...)
> > > Nor is it intended to sound relativistic.
> > >
> > > Chris
> > >
> > >
> > >
> > >
> > >
> > >
> > > On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:
> > >
> > >> I agree that using "music" in connection with poetry is
> > >> distracting. Shall we attempt to replace "musical" with
> > "cadenced"
> > >> -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or
> > >> modulation in tone" -- ""flow of rhythm").
> > >>
> > >>
> > >> ----- Original Message ----
> > >> From: angela vasquez-giroux
> > >> To: [redacted]
> > >> Sent: Tuesday, November 6, 2007 12:18:29 PM
> > >> Subject: Re: what do you think of/additional horse shit/ with
> > >> respect...
> > >>
> > >> i hate to be a jerk, but isn't "musical" one of those non-
> > >> descriptive words
> > >> masquerading as descriptive? saying poetry is musical is as
> > >> meaningless as
> > >> calling it "interesting" or "organic".
> > >>
> > >> poetry is (in my mind) all about precision. musical doesn't do
>
> > the

> > >> job. we
> > >> can talk about rhythm, cadence, alliteration, etc.
> > >>
> > >> perhaps i've had too much coffee already.
> > >>
> > >> On 11/6/07, steve russell
> > > wrote:
> > >>>
> > >>> i say this with some degree of deference:
> > >>>
> > >>> isn't poetry more musical? poets count.
> > >>>
> > >>> novelist seldom speak in such minimal, linguistic terms.
> > >>> when i read a joyce carol oates essay, she refers to
> character,
> > >>> plot.
> > >>> the rest is mostly academic horse shit to working writers.
> > >>>
> > >>> Wystan Curnow wrote: Jason (1) for my
> > >>> money, the
> > >>> impulse to collapse distinctions is also the impulse to
> > >>> replace them with different distinctions (2) it was tomas's
> > musing
> > >>> about
> > >>> meaning that drove
> > >>> me to respond in the first place and (3) I am really glad to
> > hear
> > >>> you have
> > >>> found some better
> > >>> philosophies and aesthetics than .... I'm always on the
> lookout
> > >>> myself....
> > >>> Anyway, I don't find
> > >>> the sentence, paragraph distinction of much use. What about
> > >>> stanzas then?
> > >>> Or Faulkner.
> > >>> But then we began, not with a distinction between poetry and
> > >>> fiction at
> > >>> all, but between poetry and
> > >>> expository prose. Cheers, Wystan
> > >>>
> > >>>

> > >>> _____
> > >>>
> > >>> From: UB Poetics discussion group on behalf of Jason
> Quackenbush
> > >>> Sent: Tue 6/11/2007 3:12 p.m.
> > >>> To: [redacted]
> > >>> Subject: Re: what do you think of
> > >>>
> > >>>
> > >>>
> > >>> there's a difference between not liking where a distinction
> is
> > >>> drawn and
> > >>> making a case for drawing no distinction at all. i personally
> am
> >
> > >>> with
> > >>> Elizabeth in the feeling that I've personally had enough of
> this
> >
> > >>> post
> > >>> structuralist impulse toward collapsing distinctions. 1.)
> > >>> distinctions
> > >>> are useful for all sorts of things & 2.) frankly criticism
> > > musing
> > >>> about
> > >>> the nature of meaning bores me to tears, doesn't seem to
> > >>> generative or
> > >>> useful, and frankly is starting to look sort of self-indulgent
>
> > and
> > >>> lazy
> > >>> & 3.) anyway, there are better philosophies and aesthetics
> than
> > the
> > >>> stuff that formed the foundations of critical theory and
> > > cultural
> > >>> studies over the last 25 years or so. I'd like to say that
> > > poetry
> > >>> has
> > >>> line breaks and prose doesn't, but there are too many prose
> > > poets

> > >>> and
> > >>> flash fictionaries that have muddied that water up, so we're
> > left
> > >>> with
> > >>> something that is fundamentally a structural issue in that it
> > >>> relates to
> > >>> the architecture of language arts, but against which there's
> > been
> > >>> such
> > >>> an assault for no apparently good reason that we no longer
> have
> > a
> > >>> way to
> > >>> draw a line where one is useful.
> > >>>
> > >>> perhaps more to the point is the reading angle, but for me,
> > >>> honestly, my
> > >>> reading habits aren't that different for poetry or for prose.
> I
> > find
> > >>> Ezra Pound as absorbing as I find Philip K. Dick, and respond
> to
> >
> > >>> them
> > >>> both in similar ways albeit for different reasons. which is
> why
> > >>> for me,
> > >>> the impulse is to draw the distinction from a compositional
> > point of
> > >>> view. And that works for me, and not only that, but i find it
> > >>> works also
> > >>> when I'm reading other people as well. If I read something
> about
> > >>> "poetry" and I subsitute "language art composed at the level
> of
> > the
> > >>> sentence" it works and can makes sense of what is being said,
>
> > just
> > >>> as if
> > >>> I read something aobut "prose" and substitute "language art
> > >>> composed at

> > >>> the level of the paragraph." I think this distinction makes
> > sense
> > >>> because it relates directly to what people actually do, as
> well
> > >>> as to
> > >>> the nature of information being conveyed by the two different
> > >>> species.
> > >>>
> > >>>
> > >>>
> > >>> Wystan Curnow wrote:
> > >>>>
> > >>>>
> > >>>> Elizabeth, perhaps another distinction I'd rather not draw is
>
> > that
> > >>>> between the 'state of literature' and 'external
> circumstances'.
> > You
> > >>>> might say just so long as prose rules the world blurring its
> > >>>> boundaries
> > >>>> with poetry remains worth doing. I don't go for the idea that
>
> > >>>> poetry
> > >>>> creates meaning, prose conveys it. All writing does both to
> > such an
> > >>>> extent I'd want to hold all writers to account for doing
> both.
> > I
> > >>>> don't
> > >>>> know whether Tomas meant that writing that creates meaning,
> IS
> > >>>> poetry
> > >>>> (whether we take it to be poetry or prose, like on the page
> or
> > in a
> > >>>> Creative Writing class on poetry) or that what we take to be
>
> > poetry
> > >>>> CREATES MEANING. Either way, I'm against it.
> > >>>> I take your point about reading, and its relation to time
> > >>>> management and

> > >>>> personal entertainment value, what what other purposes are
> > being
> > >>>> served?
> > >>>> Cheers, Wystan
> > >>>>
> > >>>>
> > >>>> -----Original Message-----
> > >>>> From: UB Poetics discussion group
> > >>>> [mailto:[redacted]]
> > >>>> On Behalf Of Elizabeth Switaj
> > >>>> Sent: Tuesday, 6 November 2007 2:34 a.m.
> > >>>> To: [redacted]
> > >>>> Subject: Re: what do you think of
> > >>>>
> > >>>> Wystan, playing into the hands of what? When you say "the
> age"
> > >>>> do you
> > >>>> refer to the state of literature or to external
> circumstances?
> > If
> > >>>> the
> > >>>> former, I suppose one could argue, if they were so inclined,
>
> > that
> > >>>> enough
> > >>>> blurring of the boundaries has happened for it to be useful
> to
> > >>>> attempt
> > >>>> to redraw them (if only as an experiment).
> > >>>>
> > >>>> For me, the primary difference between poetry and prose is
> not
> > in
> > >>>> how I
> > >>>> write them (certain types of prose excepted) but in how I
> read
> > >>>> them. My
> > >>>> reading of poetry is much slower and deliberate to the point
> > >>>> where I've
> > >>>> even been known to say that I read prose and think about
> poetry.
> > >>>> Exceptions to this are James Joyce and crappy poetry, which

> is
> > to
> > >>>> say
> > >>>> great prose and crappy poetry, though that says much more
> about
> > my
> > >>>> personal preferences and biases than anything else, of
> course.
> > >>>>
> > >>>> Elizabeth Kate Switaj
> > >>>> www.elizabethkateswitaj.net
> > >>>>
> > >>>>
> > >>>> On 11/5/07, Wystan Curnow wrote:
> > >>>>
> > >>>>> Come to think of it, the question is why, at this juncture,
>
> > >>>>> seek to
> > >>>>> distinguish the two? A certain playing into the hands
> results
> > from
> > >>>>> the effort. The age requires rather that they be confused
> to
> > >>>>>
> > >>>> advantage.
> > >>>>
> > >>>>> Wystan
> > >>>>>
> > >>>>>
> > >>>>>
> > >>>
> > >>>
> > >>> _____
> > >>> Do You Yahoo!?
> > >>> Tired of spam? Yahoo! Mail has the best spam protection
> around
> > >>> http://mail.yahoo.com
> > >>>
> >
> >
>
>

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310. Jennifer Karmin
Nov 10: Helen Adam event @ Bowery Poetry Club
Sat 10 Nov 2007

---

hello all...kristin prevallet asked me to forward this
to the list. looks like a great nyc event.

happy helen adam praise day,
jennifer karmin

Hi Poetics List, I'm lurking behind the scenes here,
but thanks so much to Stephen Vincent for the rave
review of the San Francisco Helen Adam hootananny.

If any of you missed the event in SF because you live
in NY, perhaps you could come tomorrow for the Helen
Adam Praise Day at the Bowery Poetry Club. Here's the
info:

BOWERY ARTS AND SCIENCE PRESENTS

Helen Adam's Praise Day
in celebration of A Helen Adam Reader
Edited with notes and an introduction
by Kristin Prevallet
(published by the National Poetry Foundation)

Saturday November 10, 2007
Bowery Poetry Club, 6-8 pm

Featuring musical and spoken word interpretations of
Helen Adam ballads by:

Bob Holman and Vito Ricci

A brief view of the Hudson
(Ann Enzminger, Nicholas Nace, Joel Herzig)

Lee Ann Brown

Lisa Jarnot

Nada Gordon

Joe Maynard and the Musties

The Bowery Poetry Club
Bowery between Bleeker and Houston, NYC

(following the 4pm Segue reading
with Sean Cole and Brandon Downing)

-- Kristin Prevallet
http://www.kayvallet.com

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http://mail.yahoo.com

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311. Andrew Jones
Re: Musical as descriptive of poetry
Sat 10 Nov 2007

---

here's one from our old pal Carl Maria Von Weber:

The poet and composer are so blended one into the other that it would be ridiculous to suppose the latter could achieve anything worthwhile without the former.

On Nov 9, 2007 9:07 PM, steve russell <[redacted]> wrote:
> thanks. i thought i was getting sloppy sentimental. guess i got away with it.
>
> Christophe Casamassima <[redacted]> wrote: I envy painters. I
>
> > sometimes long for an escape from language. The eye is so
> > incredibly precious.
>
>
> Steve,
>
> I, too, long for an escape from language. I think this best resonates with why I write poetry...
>
> Best,
>
> Christophe
>
> =
> Healthcare Leadership Certificates
> Complete 100% Online in 8 wks - Study Leadership, HR, Ethics and more.
> http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=61d0106feb9d73cf6b75e151bd5adf24

>
>
> --
> Powered By Outblaze
>
>
>
> _____
> Do You Yahoo!?
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> http://mail.yahoo.com
>

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312. Maria Damon

[Fwd: Fw: News Alert: Norman Mailer Is Dead at Age 84]

Sat 10 Nov 2007

This is a multi-part message in MIME format.

name="Fw: News Alert: Norman Mailer Is Dead at Age 84.eml" filename="Fw: News Alert: Norman Mailer Is Dead at Age 84.eml"

Delivered-To: [redacted]
by sapphire.tc.umn.edu (Postfix) with ESMTP id 75FFD2FC9
for <[redacted]>; Sat, 10 Nov 2007 07:52:50 -0600 (CST)
by mta-w1.tc.umn.edu (UMN smtpd) with ESMTP
for <[redacted]>; Sat, 10 Nov 2007 07:52:50 -0600 (CST)
by srs.bis.na.blackberry.com (8.13.7 TEAMON/8.13.7) with ESMTP id lAADqel5031958
for <[redacted]>; Sat, 10 Nov 2007 13:52:40 GMT
by bda013.bis.na.blackberry.com (8.13.4 TEAMON/8.13.4) with ESMTP id lAADqdf5010007
for <[redacted]>; Sat, 10 Nov 2007 13:52:39 GMT
Sensitivity: Normal
Importance: Normal
To: "Maria Damon" <[redacted]>
Subject: Fw: News Alert: Norman Mailer Is Dead at Age 84
From: [redacted]
Date: Sat, 10 Nov 2007 12:51:54 +0000

----------070307040000000609030100--

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313. David Chirot
Norman Mailer, Outspoken Novelist, Dies at 84 - New York Times
Sat 10 Nov 2007

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http://www.nytimes.com/2007/11/10/books/11mailer.html?em&ex=1194843600&en=9489488b3e4ab14e&ei=5087%0A---

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314. Patrick F. Durgin
Just Announced: Books 2 & 3 of Dolores Dorantes by Dolores Dorantes
Sat 10 Nov 2007

New Poetry from Kenning Editions and Counterpath Press

SEXOPUROSEXOVELOZ and SEPTIEMBRE

Dorantes, Dolores

$14.95 / PA / 144pp.

Kenning Editions/Counterpath Press 2007

978-0-9767364-2-4 Poetry. Latino/Latina Studies. Translated from the Spanish by Jen Hofer. sexoPUROsexoVELOZ and SEPTIEMBRE is a bilingual edition of books two and three of the authors lifelong project entitled Dolores Dorantes. Dorantes was born in Cordoba, Veracruz in 1973, and has lived in Ciudad Juarez, Chihuahua for the past twenty years. She has published four book-length works of poetry in Mexico, and is a founding member of the border arts collective Compa??a Frugal (The Frugal Company), which counts among its activities publication of the monthly poetry broadside series Hoja Frugal, printed in editions of 4,000 and distributed free throughout Mexico.

http://www.spdbooks.org/Details.asp?BookID=9780976736424

See also www.kenningeditions.com for subscription and ordering options,as well as
updates on readings and other events.

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315. Susan Webster Schultz
Tinfish Press in the northwest
Sat 10 Nov 2007

Tinfish Press authors will be appearing at Evergreen State University in Olympia, Washington on November 12,
and at Pacific University in Forest Grove, Oregon on November 14 and

15. Here are details. Please come if you're
in the area!

Reading and talk at Evergreen State University:

the reading is on November 12th at 7PM, in Seminar 2 E1105, The Evergreen State College.

Readers: Deborah Meadows and Susan M. Schultz. Artists: Gaye Chan and Lian Litvin.

Reading at Pacific University (Lisa Linn Kanae, Deborah Meadows, Tiare Picard, Craig Perez
Santos, Lissa Wolsak, and Susan M. Schultz)

http://www.pacificu.edu/news/detail.cfm?NEWS_ID=3962&CATEGORY_ID=1

Designer talk at Pacific U (Gaye Chan and Lian Litvin):

http://www.pacificu.edu/calendar/detail.cfm?
CALENDAR_ID=3012&CATEGORY_ID=8

aloha, Susan

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316. **John Sakkis**
Brandon Brown's new Duration chapbook Kidnapped...
Sat 10 Nov 2007

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is now live at...

http://www.durationpress.com/bookstore/ebooks/brown/brown.pdf

hellow listserv, i'm John Sakkis, i'm new around here...

xo-j

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317. **Jordan Stempleman**
Ted Berrigan quote
Sat 10 Nov 2007

Anyone know where Ted Berrigan said something to the effect of "When I find a word isn't working in a poem, I try using its opposite. I know this is a limitation..."

Thanks.

Jordan

Peek-a-boo FREE Tricks & Treats for You!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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318. Ann Bogle
Norman Mailer
Sat 10 Nov 2007

Could someone who knows something about it, please tap a few lines about Norman Mailer's work & legacy? I want to hear it from a poetics stance; where does he fit in a Stein or Hemingway continuum? His death follows upon Grace Paley's like a grieved husband's. They were both 84. I've read from Armies of the Night & think its prose was amongst the best in that anthology of postmodernism. Of course, schools didn't let us read Mailer. Probably certain professors drank over it. When I was recently in NY, a panhandler followed us past the farmer's market at St. Mark's and pressed upon us the information that Norman Mailer had stabbed at his wife and gone to Bellevue. When? we asked him. The panhandler got some of our coins because his eyes were so serious -- he looked like an aged boxer. I had fumed like an air-boxer where I live, and instead of writing, hoped the smoke up my intellectual property chimney, almost Melvillian, would go to Mailer, not to Roth or Updike. AMB

********** See what's new at http://www.aol.com

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319. Camille Martin
place to crash in ny?
Sat 10 Nov 2007

Hello. I'm giving a reading at the Bowery Poetry Club on Saturday, December 29, and would greatly appreciate if someone could offer a place to stay for three nights (12/29 - 1/1). I know it's an odd time, holidays and all, but if someone could help me out it would be greatly appreciated.

A copy of my new book Codes of Public Sleep, an original collage, and (best of all) a nice bottle of wine for the host . . .

Please backchannel. Many thanks in advance!

Camille

Camille Martin

156 Brandon Avenue #403

Toronto, ON M6H 2E4

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320. noah eli gordon

*11/14: denver: Julie Carr & Joseph Lease **** 11/15: Laf ayette: Lease & Gordonþ*

Sat 10 Nov 2007

Events in CO:

Wednesday, Nov 14, 2007

Copper Nickel hosts Julie Carr & Joseph Lease
@ 8:00 PM at CU Denver in the Tivoli, room 640

Here is a map:http://courses.cudenver.edu/graphics/maps/AurariaMap_TV.gif Thursday, November 15Many Mountains Moving Literary Journal will host a reading by Noah Eli Gordon and Joseph Lease @ 7:00 p.m. at Cannon Mines Coffee in Lafayette. Open mike will follow featured readers. For more details visit www.mmminc.org or contact Barbara Sorensen at [redacted] or [redacted]. Also: on November 29th @ 8pm, Sara Veglahn & I will host a reading at our house featuring: Dorothea Lasky, Maureen Owen, Dan Beachy-Quick (drop me an email for info)

Julie Carr's first book, Mead: An Epithalamion, won the University of Georgia Press's contemporary poetry prize for 2004. Her second collection, Equivocal, was recently published by Alice James Books. Her poems have appeared in such journals as Volt, American Letters and Commentary, Pool, Verse, The Iowa Review, Boston Review, and TriQuarterly. She lives in Denver and teaches at the University of Colorado, Boulder.

Noah Eli Gordon is the author of six books, three of which were published this year: Novel Pictorial Noise (Harper Perennial, 2007; selected by John Ashbery for the National Poetry Series), Figures for a Darkroom Voice (Tarpaulin Sky 2007; in collaboration with poet Joshua Marie Wilkinson and artist Noah Saterstrom) and A Fiddle Pulled from the Throat of a Sparrow (New Issues 2007).

Joseph Lease's critically acclaimed books of poetry include Broken World (Coffee House Press, 2007) and Human Rights (Zoland Books, 1998). His poem ''Broken World' (For James Assatly)' was selected for The Best American Poetry 2002 (Scribner, 2002). Joseph's poems have been featured on National Public Radio and published in Boston Review, Chain, Colorado Review, Denver Quarterly, Fence, and elsewhere. He lives in California and teaches at the California College of the Arts.

_____ Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct

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321. Philip Metres

the latest at Behind the Lines Poetry blog

Sat 10 Nov 2007

October postings at Behind the Lines Poetry, for your reading pleasure:

Further Thoughts on Guided by Voices' "Echoes Myron...
K.Silem Mohammad's "Chicks Don't Actually Dig War"...
Guided by Voices' "I Am A Scientist"/Why I'm Not A...
Vahan Tekeyan's "Forgetting"/Remembering the Armenian...
Utopian Poetic Statement from the 1960s That Will ...
David-Baptiste Chirot's "Dead See Scrawls"
David-Baptiste Chirot's "To Absorb Darkness Until ...
"One Voice"/Why Peace is Possible in the Middle Ea...
Even Steph(v)en on the War
Corpse Watching by Sarith Peou
"Soldiers of Conscience"
Pavement's "Loretta's Scars"/File Under You Had to Be There
Knowing Thy Enemy: The Iraqi Insurgency
Leonard Schwartz's Language as Responsibility
Russian Metro in the Morning Hours
As Country Music Goes, So Goes the War
Sidewalk Blogger's Information Series/What the War...
Daniel Johnston's "True Love Will Find You in the ...
Elizabeth Samet's "In the Valley of the Shadow"/Te...
Paul Lauritzen's Door/The Limits of Language, the ...
This War's a Corn Maze (with No Way Out)
Tutu's Disinvitation Revoked/We Return To Our Sens...
Archbishop Desmond Tutu Denied From Speaking at Un...
Robert Pinsky's "Poem of Disconnected Parts"
Sidewalk Blogger At It Again
Brian Turner about His War Poetry, in the New York...
Michael Dumanis' reading: a postmortem
"Haters" by Tania Cuevas-Martinez and Lubna Khalid...
"The Good War and Those Who Refused to Fight It"
CA Conrad's Ann Coulter & Louise Gluck
The Car Wreck of War

Michael Dumanis' "The Cease-Fire"
Ted Leo's "Sons of Cain"/For Those We've Left to F...

Peace out,

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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322. **steve russell**
Re: Norman Mailer
Sat 10 Nov 2007

Mailer's book on the Frazier/Ali fight was excellent. He stabbed his wife (# 3 or 4) during the sixties, before the '68 Democratic convention in Chicago. I saw him 5 years ago at the National Press Club. I asked him a question about Gary Gilmore & Jack Henry Abbott that made him squirm. In case you don't remember, Jack Henry Abbot is the author of the prison memoir "In The Belly of The Beast." Abbott stabbed and killed a waiter in New York.

I read "Armies of the Night" in college. I read a bunch of Mailer in college. My enthusiasm for him has waned since then, but the guy had his moments. Anyone interested in NASA should check out "Of Fire On The Moon."

Ann Bogle <[redacted]> wrote: Could someone who knows something about it, please tap a few lines about Norman Mailer's work & legacy? I want to hear it from a poetics stance; where does he fit in a Stein or Hemingway continuum? His death follows upon Grace Paley's like a grieved husband's. They were both 84. I've read from Armies of the Night & think its prose was amongst the best in that anthology of postmodernism. Of course, schools didn't let us read Mailer. Probably certain professors drank over it. When I was recently in NY, a panhandler followed us past the farmer's market at St. Mark's and pressed upon us the information that Norman Mailer had stabbed at his wife and gone to Bellevue. When? we asked him. The panhandler got some of our coins because his eyes were so serious -- he looked like an aged boxer. I had fumed like an air-boxer where I live, and instead of writing, hoped the smoke up my

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http://mail.yahoo.com

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323. **Michael Cross**
Reminder: Taylor Brady and Rob Halpern Book Launch!
Sat 10 Nov 2007

For those in and around the San Francisco Bay Area:

Taylor Brady and Rob Halpern will be launching their collaboration for Atticus/Finch, _Snow Sensitive Skin_, tomorrow night (Sunday) at 7pm at New Yipes. Don't miss it!

Taylor Brady/Rob Halpern
Garrett Caples
Gregg Biermann
@ New Yipes
Sunday, Nov. 11, 7pm
416 25th St
Oakland @ Broadway

Best,
Michael

↑ Index

324. **steve russell**
Re: Norman Mailer
Sat 10 Nov 2007

My memory isn't so good. From David Chirot's NY Times link:

In November 1960, Mr. Mailer stabbed his second wife, Adele Morales, with a penknife, seriously wounding her. The incident happened at the end of an all-night party announcing Mr. Mailer’s intention to run in the 1961 mayoral campaign, and he, like many of his guests, had been drinking heavily. Mr. Mailer was arrested, but his wife declined to press charges, and he was eventually released after being sent to Bellevue Hospital for observation. The marriage broke up two years later.

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325. Susan Webster Schultz
Sidewalk (anti-war) blog for the week
Sat 10 Nov 2007

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http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661

Another week of putting signs on chain link fences on windward O`ahu, and roadside memorials to the dead in the Iraq war. Those with the number of Iraqi dead disappear more quickly than those with only the number of Americans killed. Sad to say.

One Impeach sign disappeared before it could be photographed. The others are here. Simply click to enlarge the photograph and read its story.

No signs next week; am off to the west coast for some literary events. Feel free to put some up on fences yourselves!

aloha, Susan

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326. Mary Newell
Cost of Freedom Anti-war book
Sat 10 Nov 2007

... endorsed by such figures as Harry Belafonte, Howard Zinn, Noam Chomsky, Ramsey Clark, Thom Hartmann, Ralph Nader, FreeSpeechTV, Pete Seeger, Kevin Zeese, and others.

Cost of Freedom: The Anthology of Peace and Activism is being hailed as "not just a book, but a national movement." Not only do peace and antiwar organizations receive the book at wholesale, but the objective, through the Cost of Freedom Foundation (in process), is to donate a portion of the proceeds to the work of these not-for-profit organizations to help them with their continued struggle to halt the war and the warmongers, and to bring about a better world for everyone.

The anthology features anti-war art, photographs, poems, articles, stories, and so on--in fact, 166 pages of inspirational information (many in full color) that speaks crucially to the fact that peace is the only answer to the problems now facing us, and peace is the unifying element that will bring the world together in one accord.

... Here also are two links to Cost of Freedom's web presence: http://costoffreedom.blogspotcom and www.myspace.com/costoffreedombook

Cost of Freedom is filled with crucial information, and it is convincing in its presentation of the work of over 100 contributors; and, as Thom Hartmann notes, this is a large, beautiful, coffee-table style book, printed on fine paper in two editions, softcover and hardbound, and both are available to your group.

At this time, to eliminate competition from bookstore chains, Amazon.com, etc., Cost of Freedom is not being offered to them for sale. Instead, we would like to see peace and anti-war groups make the money that would otherwise go to the corporations and business interests.

If this sounds like something you would be interested in, please call or e-mail me.

I am the senior editor at Howling Dog Press, the publisher of Cost of Freedom, and I have the authority to distribute books to you at wholesale.

My co-editors and I are planning a sequel to Cost of Freedom. Perhaps you have your own stories, art and poems that you would like to contribute to the second book. We encourage you to see the wonderful format and layout of the first book and summarily prepare to submit work for the book that is to follow.

Here is a link to a recent radio interview where my co-editor, Whitney Trettien, and I are being interviewed about Cost of Freedom. You will see how very enthusiastic the program hosts are about the book and its potential to bring about change: http://www.freerangethought.com/index.php?option=com_content&task=view&id=260&Itemid=40

Thanks for your consideration; peace and courage,

Michael Annis
[redacted]

"If the world is ever going to be changed, it will be through the efforts of millions of individuals and small organizations. Cost of Freedom tells the encouraging stories of many who have begun this work." --Pete Seeger

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327. Alan Sondheim

Without causes and truths, without facts and others.

Sun 11 Nov 2007

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in memoriam

Without causes and truths, without facts and others.

(continuation of a philosophical thread)

Events without causes: Flying saucers. Dwarf citings. Alien abductions. Hurricanes and other chaotic phenomena. Cryptozoological species sight- ings. Britney Spears. Serial killings. Sniper fire. Or what is a cause. Or is it? Or the epistemology and ontology of causes. Or linkages and ghosts.

Events without truth: Battle casualties. Enumerations from one or another side. Enumerations from witnesses. From engaged witnesses. From embedded witnesses. From satellites. From a distance. Abu Gharayb. Redactions. Contradictions. Disintegrations. Censorings. Or what is a truth. Or the epistemology and ontology of truths. Or Being and beings, Truth and truths. Or separations and presences.

Or none or all of these.

Let me explain.

1 There are events without causes. Or one might think of reverse engin- eering of an event backwards into a chaotic cloud. Imagine chaos all the way down. Dwarves were cited in late medieval Germany. There are always portents in the sky. UFOs are described. Alien abductions share things in common. It is irrelevant whether something or nothing was there. Events in parallel do not prove causation. Relation is not causation. Perhaps nothing causes war.

2 There are battles without truths. There are casualty reports by both militaries; by other observers. Reports almost never tally. There is nothing to tally. There are deaths but there are not enumerable deaths. There are always deaths elsewhere, inwards and outwards. There are always deaths without causes.

3 I am thinking about operations without truths and causes. Casualties accumulate according to protocols. There are semantic clouds. There are ruptures, disseminations, gatherings, filterings. I cannot prove an enumeration, nor can I prove a cause. A cause is a linkage among machines that tends towards reiteration among cycles. Machines at best are local distributions. The machine has indefinite chains, accumulations. There are never enough chains.

4 One counts chains, local neighborhoods of filterings. One arrives at the station. The station says truth or cause, and that seems sufficient. There are rails. The rails are always already guides, to be rusted, mistrusted. Nothing moves but the sememe. The sememe is a nomadic maw; the sememe produces conclusions. The sememe is the postcloud, the chaotic cloud is the precloud. Cause is interstitial. A mixup not to be confused with structure.

5 A portent is not a cause. An action and reaction are couplings, rela- tions, associations. They are imminent, ride the surface of the inter- stitial. Don't mistake them for cause.

6 Deaths are not a cause for truth or enumeration. There is no truth in death, in war, in illness. There are stations which filter truth. They construct truth. There are facts but far fewer than presumed. A death may be a fact; deaths are not facts. Wars are not facts.

7 The core of it: facts are neither true nor false. Facts are. Facts are indescribable. There is no economy, no political economy, of facts. Facts are invisible. Facts are not caused by facts. There is only reverse engin- eering of chaotic clouds. No cloud is perfect. Clouds and languages mis- match. Clouds and languagings mismatch.

8 To write fact, truth, cause, is to write inerrancy. To write inerrancy is to inscribe, construct a logical negative. Negatives do not exist; selves are always others, others are always others. Others disappear like facts; others are invisible. Others are facts are others. Others do not cause, are not caused, harbor no truth. Truth is always somewhere else.

9 Truth is always somewhere else; truth is always someone else. Truth is always spoken by the other. The speaking of truth by the other is the speaking of the visible other, who is not other. Others do not speak.

10 Without truths there are actions. Without causes there are resistances. Without facts there are worlds. There are worlds without facts and others. Our world is our own world without facts and others. Our own world is invisible to us. Our own world is a disappearance.

11 'With facts there are words. There are words with facts and others. Our words are our own words with facts and others. Our own words are visible to us. Our own word is an appearance.'

12 One says: 'It is clear now that there are no events. There is no reverse engineering. Surely there are clouds, surely there are preclouds and postclouds. Surely they are clear.'

'Whatever _is_ may _not be._' (Hume)

↑ Index

328. Peter Ciccariello

We agreed to shut down the pages

Sun 11 Nov 2007

We agreed to shut down the pages<http://cgi7.com/peterimages/We-agreed-to-shut-down-the-.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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329. Stephen Ellis
Theater of Eternal Recurrence
Sun 11 Nov 2007

First entry up at -

http://theaterofeternalrecurrence.blogspot.com/

See you there.
SE

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Boo! Scare away worms, viruses and so much more! Try Windows Live OneCare!
http://onecare.live.com/standard/en-us/purchase/trial.aspx?s_cid=wl_hotmailnews=

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330. Patrick Pritchett
Re: Julie Carr & Patrick Pritchett at Lorem Ipsum, Cambridge: 11/18
Sun 11 Nov 2007

Julie Carr and Patrick Pritchett will read from their new books Sunday, November 18 at 7:00 PM at Lorem Ipsum Books in Inman Square.

Cambridge native Julie Carr's first book, Mead: An Epithalamion, won the University of Georgia Press's contemporary poetry prize for 2004. Her second collection, Equivocal, was recently published by Alice James Books. Her poems have appeared in such journals as Volt, American Letters and Commentary, Pool, Verse, The Iowa Review, Boston Review, and TriQuarterly. She lives in Denver and teaches at the University of Colorado, Boulder.

Patrick Pritchett's Burn - Doxology for Joan of Arc was published by Chax Press in 2005. His other works include the newly released chapbook Lives of the Poets, Reside, and the forthcoming Antiphonal. He teaches in the History & Literature Program at Harvard University.

Lorem Ipsum Books (www.loremipsumbooks.com<http://www.loremipsumbooks.com/>) is located at 157 Hampshire Street in Cambridge, one block east of Prospect.

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331. **steve d. dalachinsky**
Re: Norman Mailer
Sun 11 Nov 2007

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ch 11 news said mailer wom a pulitzer for executioner's song and the naked and the dead his book about the
march on washington and the pentagon in 1968 so much for reportage

On Sat, 10 Nov 2007 18:06:38 -0800 steve russell <[redacted]>
writes:
> My memory isn't so good. From David Chirot's NY Times link:
>
> In November 1960, Mr. Mailer stabbed his second wife, Adele
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> his wife declined to press charges, and he was eventually released
> after being sent to Bellevue Hospital for observation. The marriage
> broke up two years later.
> All told, Mr. Mailer was married six times, counting a quickie
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> « Previous Page
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> 4
> Next
>
> Ann Bogle <[redacted]> wrote:
>
>
>
> Could someone who knows something about it, please tap a few lines
> about
> Norman Mailer's work & legacy? I want to hear it from a poetics
> stance; where
> does he fit in a Stein or Hemingway continuum? His death follows
> upon Grace
> Paley's like a grieved husband's. They were both 84. I've read from
> Armies
> of the Night & think its prose was amongst the best in that
> anthology of
> postmodernism. Of course, schools didn't let us read Mailer.
> Probably certain
> professors drank over it. When I was recently in NY, a panhandler
> followed us
> past the farmer's market at St. Mark's and pressed upon us the
> information
> that Norman Mailer had stabbed at his wife and gone to Bellevue.
> When? we
> asked him. The panhandler got some of our coins because his eyes
> were so serious
> -- he looked like an aged boxer. I had fumed like an air-boxer where
> I
> live, and instead of writing, hoped the smoke up my intellectual
> property
> chimney, almost Melvillian, would go to Mailer, not to Roth or
> Updike. AMB
>
>
>
> ********** See what's new at
> http://www.aol.com

>
>
> _____
> Do You Yahoo!?
> Tired of spam? Yahoo! Mail has the best spam protection around
> http://mail.yahoo.com
>
>

↑ Index

332. **P Ganick**
peter ganick's "existences" now published online and in paper
Sun 11 Nov 2007

---

http://vuggbooks.randomflux.info

hi folks..... with the publication of books 7 thru 15 at the new vuggbooka site and the already-publishied 1 thru 6 at:

http://www.lulu.com/cPress

and book sixteen, as 'meditation for inner voice', at bluelionbooks site:

http://www.cafepress.com/bluelionbooks66

book 1 thru 15 are available as free downloads
book 1, 3 thru 6, and 16 are availale as perfectbound books
book 2 is available as a saddle-stitched book

i hope you will take a moment to check out some of these unique text pieces by peter ganick.

each of these three sites contains original, challenging text-forays.

peter ganick

↑ Index

333. **Philip Metres**
Memorial Day
Sun 11 Nov 2007

—

↑ Index

334. Simon DeDeo
new on rhubarb is susan
Sun 11 Nov 2007

New this weekend on rhubarb is susan -- three flash-reviews in the traditional rhubarb style. Of Jo Ann Wasserman, Kevin Magee, and Stacey Levine, all compiled for your reading pleasure and delight by the google corporation:

http://rhubarbissusan.blogspot.com/2007/11/jo-ann-wasserman-false-italy-and-where.html http://rhubarbissusan.blogspot.com/2007/11/kevin-magee-interpreter.html http://rhubarbissusan.blogspot.com/2007/11/stacey-levine-world-of-barry.html http://rhubarbissusan.blogspot.com/

Thanks for tuning in, and do join the discussion --

yours,

Simon

↑ Index

335. Christina E Lovin
James Wright Memorial Anthology
Sun 11 Nov 2007

I don't recall seeing anything from anyone about From the Other World: Poems in Memory of James Wright, although there was a thread a short time ago about Wright's poetry. Let this serve as announcement of the publication of this anthology.

I received my contributor's copies in Friday's mail and found that my work is appearing with memorial poems and prose from Merwin, Bly, Hugo, Kinnell, Williams (C.K.), and some other notable poets.

Then, there's me, just happy to be there, like I am in the rest of my life.

Take a look at this beautiful, evocative anthology at www.losthillsbook.com

Christina Lovin

www.christinalovin.com

↑ Index

336. Dan Wilcox
Third Thursday Poetry Night, Albany, NY -- Margot Malia Lynch
Sun 11 Nov 2007

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, November 15, 2007
7:00 sign up; 7:30 start

Featured Poet: Margot Malia Lynch
with open mic for poets before & after the feature

$3.00 donation.
Your constant host: Dan Wilcox.

Margot Malia Lynch is a spoken word artist who writes about the spiritual quest, pre-history, and overcoming the bullshit of the world. She identifies with the natural world and brings her Hawaiian roots and passion to the stage. She co-hosted an open mic in Boston with Regie Gibson and is constantly expanding her performance career. www.myspace.com/margotmalia, www.margotlynch.com, [redacted]

Turn it up
by Margot Malia Lynch

when you give focused attention to the tree
she will slowly turn
towards your face.
the stars move if you stare at them long enough.
I am feeling a slow turn towards me
of the people who desire the connection
who live for expansion towards the fire.
I'm burning a blaze to brighten the insides of
THE SEARCHERS. THE SEEKERS.
The living want to be seen and I see you.
soon you will see your light in my eyes.
You are channeling the midnight sun. Turning
into yourself the mirror of the soul.
I saw you leave your body
just to return
with a kiss
like your own sleeping beauty.
I saw you waking me when I was in a dream.
With just a turn
of the head the whole world changes.
When you kneel down and pray do you listen?
Turning your perspective up.

I see you in your ascension.
I want to ride it high. Turn in up.
Turn it way way up. On my way way up.
Turn it up.

##

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337. Michael Heller
EVENTS AT NOTRE DAME AND WOODLAND PATTERN
Sun 11 Nov 2007

--=======AVGMAIL-473787D70703======Content-Type: text/plain; charset=us-ascii; format=flowed; x-avg-checked=avg-ok-1826C8C

WEDNESDAY, NOVEMBER 14TH, MICHAEL HELLER AND HANK LAZER AT NOTRE DAME

4:30 PM The Joseph P. Duffy Lecture at Hesburgh Center Auditorium

Michael Heller: "Remains of the Diaspora: A Personal Meditation"

Hank Lazer: "Is There a Distinctive Jewish Poetics? Several, Many? Is There Any Question?"

7 PM Poetry Reading at Hospitality Room, S. Dining Hall

Michael Heller and Hank Lazer

*

SATURDAY, NOVEMBER 17TH, MICHAEL HELLER AT WOODLAND PATTERN in MILWAUKEE 720 East Locust Street

1-4 PM, WORKSHOP: "THINKING WITH THINGS AS THEY EXIST: WRITING OUT OF THE OBJECTIVIST TRADITION"

7 PM POETRY READING: MICHAEL HELLER AND KARL GARTUNG

---------- Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at: http://www.thing.net/~grist/ld/heller.htm Collaborations with Ellen Fishman Johnson at: http://www.efjcomposer.com/EFJ/Collaborations.html --=======AVGMAIL-473787D70703======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-1826C8C Content-Description: "AVG certification"

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.15.29/1124 - Release Date: 11/11/2007 10:12 AM

--=======AVGMAIL-473787D70703=======--

↑ Index

338. Jim Rosenberg
Library of Congress E-lit Web Archive Project
Sun 11 Nov 2007

[Apologies for cross-posting]

The United States Library of Congress is archiving 300 electronic literature web sites, in collaboration with the ELO (Electronic Literature Organization) and archive-it.org. To participate in this project, please see

<http://eliterature.org/wiki>

(and note there is a FAQ linked on that page,

<http://eliterature.org/wiki/index.php/FAQ>)

Please note I am simply posting the news, and am not involved in organizing this project. If you have further questions, please use the contact page at the main ELO URL,

<http://eliterature.org/about/contact-the-elo/>

If the number of submissions exceeds 300, then as far as I know the final selection will be made by the ELO board.

Jim Rosenberg http://www.well.com/user/jer/
Internet: [redacted]

↑ Index

339. David Buuck
SF Public Library talk on Bay Area public art - 11/15 6pm
Sun 11 Nov 2007

This Thursday Nov 15 @ 6pm I'll be giving a talk on public art practices in the Bay Area at the SF Public Library. I'll be showing slides & looking at recent works & interventions performed by local artists, as well as interrogating the parameters by which we tend to define "public" and "art" in the context of an increasingly privatized & corporatized urban landscape. I'm also aiming to look at some counter-practices, especially those everyday life-world practices that

don't always "read" as "art", as well as exploring some speculative practices that might yet emerge out of our collective tactics as engaged citizen-artists.

David Buuck
Thur Nov 15 6-730 pm
SF Public Library (downstairs)

http://sfpl5.sfpl.org/scripts/publish/webevent.pl?cmd=showevent&ncmd=search&calÊl5&id„886&ncals=&de=1&tf=0&sib=1&sb=0&sa=0&ws=1&stzÞfault&sort=e,m,t&swe=1&cf=list&set=1&m&d&y 07

↑ Index

340. patrick dunagan
Thibodeaux & Sawyer Reading, SF, 11/13/07
Sun 11 Nov 2007

Poetry Reading:

Sunnylyn Thibodeaux & Nora Sawyer

Tuesday November 13 7:30 PM
Bazaar Cafe www.bazaarcafe.com
5927 California (b/w 21st & 22nd Ave)
San Francisco

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341. steve d. dalachinsky
Fw: Re: free form
Sun 11 Nov 2007

> *nov 18 2007*
>
> *free form evening*
> *at*
>
> *Zebulon*
>
> *258 wythe*
>
> *in williamsburg L train to bedford*
>
> *615 - 645 jun matsuzaki solo sax and electronics*
>
> *7 pm to 8 pm musetry w/ ty cumbie, ravish momin, adam lane, ellen christi, steve dalachinsky*
>
> *8 pm matt heyner's malkuth - heavy metal trio*

> *featuring members of no neck blues band*
>
> *9 pm- midnite roy campbell, matt lavelle, steve dalachinsky and guests jam*
>
> *donation for info call* [redacted] *or go to zbulon website*

↑ Index

342. **steve d. dalachinsky**
Fw: Re: Fw: Re: Fw: Schadenfreude
Sun 11 Nov 2007

> *definition from a german*
>
> *means having fun of (or enjoying) other´s misfortune, pain or the like....malicious joy maybe the word..*

↑ Index

343. **Small Press Traffic**
This Friday at Small Press Traffic
Mon 12 Nov 2007

Small Press Traffic is thrilled to present:

Claudia Rankine & Sarah Rosenthal

Friday, November 16, 2007
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Join us!

Claudia Rankine is the author of four collections of poetry, including, most recently, Don't Let Me Be Lonely --an experimental project blending poetry, essays and images, of which poet Robert Creely wrote: "Claudia Rankine here manages an extraordinary melding of means to effect the most articulate and moving testament to the bleak times we live in I've yet seen. It's a master work in every sense, and altogether her own." Rankine's work has been published in The Boston Review, Jubilat, The Kenyon Review, TriQuarterly, and many other journals. This is an evening of poetry not to be missed!

Sarah Rosenthal's cross-genre book Manhatten (Spuyten Duyvil, forthcoming) was shortlisted for the Starcherone Fiction Prize. Her chapbooks include How I

Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), and not-chicago (Melodeon, 1998). Her poetry and fiction have appeared in numerous journals such as Xcp (Cross-Cultural Poetics), 26, Bird Dog, Aufgabe, and Boston Review, and have been anthologized in Bay Poetics (Faux Press, 2005) and hinge: A BOAS Anthology (Crack Press, 2002). She has taught creative writing at San Francisco State University and Santa Clara University as well as privately. She is editing a collection of interviews with Bay Area avant-garde writers. She is a recipient of the Leo Litwak Award for Fiction.

About Manhatten Juliana Spahr writes, "This is not the mythic Manhattan of bright lights and glitz. It is called Manhatten and it is wonderfully out of kilter. In this mixed-genre book (fiction, poetry, review), Sarah Rosenthal layers headlong, voice-driven prose with silent, otherly poems to tell a story of an island where relationships are disturbed yet meaningful and luminous."

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
[redacted]
http://www.sptraffic.org

↑ Index

344. Andy Gricevich
otherwise
Mon 12 Nov 2007

OTHERWISE. Not the world's least frequently-cultivated blog, but far from the most cared-for, or the most succinct. Nonetheless, recent posts exist, and include text-art and posts on the Spahr-Young/Ashton debate, Kent Johnson, Paul Chan, Robin Blaser, Lou & Peter Berryman, Jasper Bernes, Jess and more!

http://ndgwriting.blogspot.com

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

345. Tim Peterson
EOAGH ISSUE 4 LAUNCH 11/18
Mon 12 Nov 2007

SUNDAY NOVEMBER 18

5 PM at Unnameable Books

A Poetry Reading Celebrating the Launch of

EOAGH: A Journal of the Arts
Issue 4

456 Bergen Street

Brooklyn, NY

FREE

Featuring:
Gilbert Adair
Cara Benson
Joel Chace
James Cook
Alan Davies
Thom Donovan
Joanna Fuhrman
Rebecca Gopoian
Dan Hoy
Sara Marcus
Stephen Paul Miller

Nick Piombino
Tim Peterson

Evelyn Reilly
Edwin Rodriguez
Gregory Vincent St Thomasino
Shelly Taylor
Adam Tobin
Lynn Xu

EOAGH Issue 4
Edited by Tim Peterson

will be available at
http://chax.org/eoagh
prior to this event -- more info soon.

The editors of Time Out New York have appointed Unnameable Books as one of NYC's 50 Essential Secrets.=

↑ Index

346. Tony Trigilio

Reminder, Hilles and McDougall, Wednesday, Columbia College Chicago

Mon 12 Nov 2007

RICK HILLES and JO McDOUGALL
Wednesday, November 14, 2007, 5:30 p.m.

Columbia College Chicago:
Collins Hall, 624 S. Michigan, 6th floor

Free and open to the public

For more information, call Becca Klaver, [redacted]

RICK HILLES's poetry collection, BROTHER SALVAGE, won the 2005 Agnes Lynch Starrett Prize from University of Pittsburgh Press, and was recently named the 2006 Foreword Magazine Poetry Book of the Year. His poems have appeared in POETRY, THE NATION, THE NEW REPUBLIC, PLOUGHSHARES, SALMAGUNDI, and WITNESS. He has received the Amy Lowell Poetry Traveling Scholarship, the Wallace Stegner Fellowship at Stanford, the Halls Fellowship from Institute for Creative Writing at the University of Wisconsin–Madison, and The Missouri Review's Levis Editor's Prize. During Fall 2007, he is Writer in Residence at the James Merrill House in Stonington, CT. He is an Assistant Professor at Vanderbilt University and lives in Nashville, Tennessee with his wife, the fiction writer Nancy Reisman.

JO McDOUGALL is the author of five books of poetry, the latest two being DIRT and SATISFIED WITH HAVOC. She has won awards from the DeWitt Wallace/Reader's Digest foundation, the Academy of American Poets, and fellowships to the MacDowell Colony. Widely anthologized, her work has been adapted for film, theater, and musical compositions. TOWNS FACING RAILROADS, an adaptation of her poetry, was staged at the Arkansas Repertory Theatre in 2006. Her poems have appeared in COURT GREEN, HUDSON REVIEW, GEORGIA REVIEW, KENYON REVIEW, MiPOESIAS, and NEW LETTERS, among others. She is a former co-director of creative writing at Pittsburg State University, Pittsburg, Kansas. A native of Arkansas, she lives in Kansas City and is completing a memoir, DADDY'S MONEY.

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347. David Chirot

New in "Remainder Series": David-Baptiste Chirot: "Light Remains"

Mon 12 Nov 2007

New in "Remainder Series"

From Josef Keppler of painters, poet, composers:
(Seattle)

> *Dear David-Baptiste,*
> *It is with deep gratitude to you that I'm sending you,*
> *and all the others on our list, a copy of your*
> *beautiful, provocative print. May it help us all to*
> *see that light remains as well as to realize that much*
> *work remains.*
>
> *With all good wishes,*
> *Josef*

> By the way the exact message that was sent out with
> the pdf version of "Light Remains" follows:
>
> David-Baptiste Chirot explains: "'Light Remains' is
> from a series of pieces called 'No Place to Move,' a
> series within a much larger one to do with Walls,
> which has been going on for the last 17 months now."
>
> The title comes from a phrase he made for another
> series a few years ago: "'To absorb darkness until
> all that remains is light'--(the opposite of a Black
> Hole)--Light having the ancient associations which
> continue to this day--and 'Light Remains'--even when
> hope may seem gone--it remains--'One cannot hide from

> that which never sets,' as Heraclitus says. So though
> people my be Walled off, imprisoned, 'disappeared,'
> and turned into non-persons--yet they exist--and Light
> Remains--they are visible--and see through those
> fences and Walls--even when it says 'no place to
> move'--
>
> "A lot of the pieces are inspired by the situation of
> the people inside Gaza--and then extended and
> continuing to extend to many more areas and situations
> all around one in the world in which Walls may be
> thought of as censorship, surveillance, "security"—not
> only physical Walls, mental and spiritual ones--and
> ones made by language, built with words and images--
>
> "Light Remains" also as it is the constant in the
> relativity theory for example--all these Walls and
> words change through time--can be changed in time--so
> to see even through the fence and a chink in the
> Wall--is creating an opening--possibilities--"
>
> David-Baptiste's email address is:
> [redacted].
>
> The pdf version of "Light Remains" is attached. An
> limited edition of 25 has been printed.

The pdf may be seen at the following address since attachments not allowed here on Poetics:

http://davidbaptistechirot.blogspot.com/2007/11/david-baptiste-chirot-light-remains.html

> ---
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

Boo! Scare away worms, viruses and so much more! Try Windows Live OneCare! Try now!<http://onecare.live.com/standard/en-us/purchase/trial.aspx?s_cid=wl_hotmailnews>

↑ Index

348. Thomas savage
Re: Norman Mailer
Mon 12 Nov 2007

Was Norman Mailer really such a great writer? Toward the end of his life he wrote a book of poems which was terrible. The only book of his I ever read all the way through was "Advertisements For Myself" which I liked at the time. When I looked at it a few years ago, it seemed dated. Anyway, one of his novels, I forget which one, has a passage in which the narrator gets a rush out of stabbing his wife to death. A couple of years ago I decided not to review an anthology in which the excerpt describing the stabbing and the rush appeared. It seemed immoral in the worst sense, especially since Mailer once did stab his real wife at the time who, masochist that she was, declined to press charges even though she was seriously injured. It may be that Mailer's other books or some of them justified the public's tolerance of his worst side as a person. I just don't know. Regards, Tom Savage

"steve d. dalachinsky" <[redacted]> wrote: ch 11 news said mailer wom a pulitzer for executioner's song and the
naked and the dead his book about the
march on washington and the pentagon in 1968 so much for reportage

On Sat, 10 Nov 2007 18:06:38 -0800 steve russell

writes:
> My memory isn't so good. From David Chirot's NY Times link:
>
> In November 1960, Mr. Mailer stabbed his second wife, Adele
> Morales, with a penknife, seriously wounding her. The incident
> happened at the end of an all-night party announcing Mr. Mailer’s
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> Lady Campbell died in June.In the 1970s Mr. Mailer entered into a
> long feud with feminists and proponents of women’s liberation, and
> in a famous 1971 debate with Germaine Greer at Town Hall in

> Manhattan he declared himself an “enemy of birth control.” He meant
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349. **Skip Fox**

Re: Thibodeaux & Sawyer Reading, SF, 11/13/07

Mon 12 Nov 2007

Tomorrow night!

Wish I was in San Francisco.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of patrick dunagan
Sent: Sunday, November 11, 2007 8:48 PM
To: [redacted]
Subject: Thibodeaux & Sawyer Reading, SF, 11/13/07

Poetry Reading:

Sunnylyn Thibodeaux & Nora Sawyer

Tuesday November 13 7:30 PM
Bazaar Cafe www.bazaarcafe.com
5927 California (b/w 21st & 22nd Ave)
San Francisco

↑ Index

350. Halvard Johnson
Re: Norman Mailer
Mon 12 Nov 2007

Norman's maler

"There are then quite a number of things
one does or does not know."
--Gertrude Stein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 12, 2007, at 9:39 AM, Thomas savage wrote:

> *Was Norman Mailer really such a great writer? Toward the end of his life he wrote a book of poems which was terrible. The only book of his I ever read all the way through was "Advertisements For Myself" which I liked at the time. When I looked at it a few years ago, it seemed dated. Anyway, one of his novels, I forget which one, has a passage in which the narrator gets a rush out of stabbing his wife to death. A couple of years ago I decided not to review an anthology in which the excerpt describing the stabbing and the rush appeared. It seemed immoral in the worst sense, especially since Mailer once did stab his real wife at the time who, masochist that she was, declined to press charges even though she was seriously injured. It may be that Mailer's other books or some of them justified the public's tolerance of his worst side as a person. I just don't know. Regards, Tom Savage*
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On Sat, 10 Nov 2007 18:06:38 -0800 steve russell

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In November 1960, Mr. Mailer stabbed his second wife, Adele Morales, with a penknife, seriously wounding her. The incident happened at the end of an all-night party announcing Mr. Mailer's intention to run in the 1961 mayoral campaign, and he, like many of his guests, had been drinking heavily. Mr. Mailer was arrested, but his wife declined to press charges, and he was eventually released after being sent to Bellevue Hospital for observation. The marriage broke up two years later.
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351. Aryanil Mukherjee

Alok Sarkar and his poetry

Mon 12 Nov 2007

Alok Sarkar (b 1933) is a celebrated Indian poet from the 1950's generation. He commands a solid and significant body of work written over nearly half-a-century which includes more than a dozen collections of poetry, several volumes of poetry-prose, an autobiography etc. Poetry Fortnightly Press (Kabita Pakkhik), Kolkata, has published his collected poems in four volumes.

Alok Sarkar has received several poetry awards during an illustrious literary career the most noteworthy of which is the Tagore Award (Rabindra Purashkar)

for literature - the highest state award in Bengali literature - which he relinquished this year in a protest against the neo-liberal Marxist state government of West Bengal, for launching genocides against poor peasants unwilling to surrender their farmlands to a government-sponsored spree of rapid and mandatory industrialization.

Kaurab Online presents a brief exposure to Alok Sarkar's work here -

http://www.kaurab.com/english/aalok.html

Alok Sarkar's poetry is founded on cultural and linguistic traditions that are deeply vernacular. Rather ascetic is nature, Alok Sarkar's poetry is made with words and images that are carefully weighed and optimized. Absence is a key element of his poetry. Many of his images are mirrored thru the void. A color scheme is often expressed via a complete absence of colors. Meaning is anointed with meaninglessness. Subjectivity is either reversed or pushed out of focus to the periphery.

As the pronouncement of existence gets sharper in his poetry, Alok tends to follow more avidly the "non-existence of existence". Nought always occupies a special place in his poetry. The occupancy of space by nought is one of the most imperative constituents of his entire thought-process. Nought, too, signifies existence. It is the presence of nought that complements the existence of nothingness.

The poet is currently in Boston, visiting his son. We would like to encourage poets living in the Boston area to invite him to local readings during his stay. Sarkar plans to return to India early January, 08.

==========
Aryanil Mukherjee
Editor, KAURAB
http://www.kaurab.com
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352. **Andrew Jones**
Re: Norman Mailer
Mon 12 Nov 2007

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since when were writers the voice of morality?

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353. Michael Kelleher

Literary Buffalo E-Newsletter 11.12.07-11.18.07

Mon 12 Nov 2007

LITERARY BUFFALO
11.12.07-11.18.07

BABEL

WE ARE NOW OFFERING A 3-EVENT SUBSCRIPTION FOR $60. CALL [redacted] FOR DETAILS. Tickets for individual Babel events are still on sale. Call or visit http://www.justbuffalo.org/babel.

Get your tickets while you can!

December 7 Ariel Dorfman, Chile, Author of Death and the Maiden $25 March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize $25

Here's a sampling of the press we've gotten for Babel:

http://www.publishersweekly.com/article/CA6487741.html
http://artvoice.com/issues/v6n44/talk_with_each_other
http://www.spreeblog.com/?p=607
http://www.buffalonews.com/cityregion/story/202866.html
http://buffalonews.typepad.com/artsbeat/2007/11/more-from-orhan.html
http://www.buffalonews.com/185/story/199108.html
http://www.buffalonews.com/185/story/199109.html
http://buffalonews.typepad.com/artsbeat/2007/10/orhan-pamuk-t-1.html

Plus some photos from Bruce Jackson:

http://picasaweb.google.com/bruce36/OrhanPamuk

EVENTS

Unless otherwise listed, all events are free and open to the public.

11.13.07

Talking Leaves...Books
Katherine Arnoldi
Reading and signing for All Things Are Labor: Stories
Tuesday, November 13, 7 p.m.
Talking Leaves...Books, 3158 Main St.

&

Kavinoky Theater
A MUSICAL FEAST, with guest poet Max Wickert
Tuesday, November 13, 8 p.m.
The Kavinoky Theater, D'Youville College, 320 Porter Avenue, Buffalo, NY 14201
Call: [redacted] FOR INFORMATION & TICKETS
General Admission : $ 25 Seniors: $ 20 Students: $ 10 group prices available
www.amusicalfeast.com

11.14.07

Just Buffalo Open Reading
Feature: TBA
Wednesday, November 14, 7 p.m.
Carnegie Art Center, 240 Goundry St., N. Tonawanda
10 open slots, all are welcome to read!

&

Earth's Daughter's Gray Hair Reading Series
Paul Hogan and Max Wickert
Poetry Reading
Wednesday, November 14, 7:30 p.m. $5 suggested
Hallwalls Cinema at Babeville, 341 Delaware Ave. @ Tupper

11.15.07

Poetics Plus at UB/Exhibit X Fiction
Nathaniel Mackey
Poetry Reading
Thursday, November 15, 7 p.m.
Hallwalls Cinema at Babeville, 341 Delaware Ave. @ Tupper

&

Just Buffalo/new/reNEW
Tom Piccillo & Liz Mariani
Poetry Reading
Thursday, November 15, 7 p.m.
Impact Gallery, Tri-Main Center, 2495 Main St, Ste. 545

11.16.07

Just Buffalo/Small Press Poetry Series
Dan Machlin and Stephanie Gray
Poetry Reading
Friday, November 16, 7 p.m.
Rust Belt Books, 202 Allen Street

11.18.07

Just Buffalo Open Reading
Feature: TBA
Sunday, November 18, 7 p.m.
Rust Belt Books, 202 Allen St.
10 open slots, all are welcome to read!

Spoken Word Sundays
Lonnie B. Harrell & Melissa Lussier
Sunday, November 11, 8 p.m.
Allen Street Hardware, 245 Allen St.
Slots for open readers available

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market

Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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354. **steve d. dalachinsky**
Re: Thibodeaux & Sawyer Reading, SF, 11/13/07
Mon 12 Nov 2007

---

i'll be out in san francisco dec for pen awards
how can one get a reading in this cafe? or else where right now looking

at dec 9 or 10
dec 6 7 8 filled thanks steve dalachinsky please back channel

On Sun, 11 Nov 2007 18:47:50 -0800 patrick dunagan <[redacted]>
writes:
> Poetry Reading:
>
> Sunnylyn Thibodeaux & Nora Sawyer
>
> Tuesday November 13 7:30 PM
> Bazaar Cafe www.bazaarcafe.com
> 5927 California (b/w 21st & 22nd Ave)
> San Francisco
>
>

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355. **Jessica Wickens**

One month left to submit - Monday Night Issue 7

Mon 12 Nov 2007

Monday Night, a journal of literature and art, is now accepting submissions for Issue 7 (Summer 2008). We publish quality prose and poetry from new and emerging writers from across the country and around the world. Monday Night is sold at independent bookstores and on our website. For more information and to view past issues, visit our website: http://www.mondaynightlit.com

Read from our contents page to see if your work would be a good fit, or better yet, order a copy for yourself and for each of your friends. Reading an issue will give you the best picture of our highly inconsistent and unpredictable tastes.

GUIDELINES Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to the editors at [redacted].

POETRY: Send up to five poems. All styles are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to 3 pieces of prose.

Translations are welcome in all genres.

PREVIOUSLY PUBLISHED WORK: We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, do not submit it to Monday Night. We do an internet search for all pieces that we accept for publication, to make sure they do not appear anywhere else. Please be honest and respect our parameters.

SIMULTANEOUS SUBMISSIONS:
We do accept simultaneous submissions, but please inform us if/when your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT: Email all submissions to the editors at [redacted]. Your submissions should be in one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and whether they are fiction, poetry or non-fiction. We do not confirm receipt of each submission; please follow up by email if you have any questions or concerns.

DEADLINE: December 15, 2007

RESPONSE TIME: Up to four months. We will respond to all submissions by February 2008. The reading period ends on Dec. 15, 2007, and we aim to make our final decisions by the end of January 2008.

PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

Thanks~
Rob Pierce & Jessica Wickens, Editors

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356. **Vernon Frazer**
Re: Norman Mailer
Mon 12 Nov 2007

Thank you. Mailer was probing the extremes of experience, willfully exploring the taboo throughout his career. To get to the kind of knowledge he was seeking, one has to transgress morality. In fact, he laid the groundwork for most of it in "Advertisements for Myself." I judge a writer's writing, not his conduct. If I did otherwise, I'd eliminate Dostoevsky, Pound, Celine, Burroughs, and many others, and it would be my loss.

Vernon
http://vernonfrazer.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Andrew Jones
Sent: Monday, November 12, 2007 12:44 PM
To: [redacted]
Subject: Re: Norman Mailer

since when were writers the voice of morality?

On Nov 12, 2007 4:39 PM, Thomas savage <[redacted]> wrote:
> Was Norman Mailer really such a great writer? Toward the end of his life he wrote a book of poems which was terrible. The only book of his I ever read all the way through was "Advertisements For Myself" which I liked at the time. When I looked at it a few years ago, it seemed dated. Anyway, one of his novels, I forget which one, has a passage in which the narrator gets a rush out of stabbing his wife to death. A couple of years ago I decided not to review an anthology in which the excerpt describing the stabbing and the rush appeared. It seemed immoral in the worst sense, especially since Mailer once did stab his real wife at the time who, masochist that she was, declined to press charges even though she was seriously injured. It may be that Mailer's other books or some of them justified the public's tolerance of his worst side as a person. I just don't know. Regards, Tom Savage
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> "steve d. dalachinsky" <[redacted]> wrote: ch 11 news said mailer wom a pulitzer for executioner's song and the
> naked and the dead his book about the
> march on washington and the pentagon in 1968 so much for reportage
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> > My memory isn't so good. From David Chirot's NY Times link:
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357. **Skip Fox**
Re: Norman Mailer
Mon 12 Nov 2007

Just so, Vernon.

I loved the book _Charles Olson and Ezra Pound: An Encounter at St Elizabeth's_ taken from the notebook pages Olson would write after visiting Pound a few days a week. Some nights Olson would write about loving to hear Pound describe, say, the exact shade of light coming from a lake on one of his walking tours of the 1920s, praising the clarity of his memory and intelligence.

Other nights he'd be fuming remembering Pound's economic dogma and anti-Semitism earlier that day.

Both great and flawed like his poetry. Parallel to what Duncan wrote: "their unfaltering wrongness that has style"

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Vernon Frazer
Sent: Monday, November 12, 2007 2:03 PM
To: [redacted]
Subject: Re: Norman Mailer

Thank you. Mailer was probing the extremes of experience, willfully exploring the taboo throughout his career. To get to the kind of knowledge he was seeking, one has to transgress morality. In fact, he laid the groundwork for most of it in "Advertisements for Myself." I judge a writer's writing, not his conduct. If I did otherwise, I'd eliminate Dostoevsky, Pound, Celine, Burroughs, and many others, and it would be my loss.

Vernon
http://vernonfrazer.com

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358. **steve russell**
Re: Norman Mailer
Mon 12 Nov 2007

Mailer could be an asshole, but possibly his worst moment came when he was acting out of concern. He helped get Jack Henry Abbott out of prison. I think Mailer saw Abbott as his Genet. Mailer was always coming up with pseudo existential sound bites. I think Mailer wanted to be the literary equivalent of Sartre. He was fond of the word evil. When he came to the National Press Club, I asked him if he considered Gary Gilmore or Abbott to be evil men. He said he couldn't judge. That he wasn't God. For Mailer to say he wasn't God was to display a degree of humility unusual for him.

Vernon Frazer <[redacted]> wrote: Thank you. Mailer was probing the extremes of experience, willfully exploring the taboo throughout his career. To get to the kind of knowledge he was seeking, one has to transgress morality. In fact, he laid the groundwork for most of it in "Advertisements for Myself." I judge a writer's writing, not his conduct. If I did otherwise, I'd eliminate Dostoevsky, Pound, Celine, Burroughs, and many others, and it would be my loss.

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Sent: Monday, November 12, 2007 12:44 PM
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359. **David-Baptiste Chirot**

Re: Norman Mailer

Mon 12 Nov 2007

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> *Date: Mon, 12 Nov 2007 14:42:00 -0800*
> *From:* [redacted]
> *Subject: Re: Norman Mailer*
> *To:* [redacted]
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>
> *Vernon*
> *http://vernonfrazer.com*

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Andrew Jones
Sent: Monday, November 12, 2007 12:44 PM
To: [redacted]
Subject: Re: Norman Mailer

since when were writers the voice of morality?

On Nov 12, 2007 4:39 PM, Thomas savage wrote:
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naked and the dead his book about the
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On Sat, 10 Nov 2007 18:06:38 -0800 steve russell

writes:
My memory isn't so good. From David Chirot's NY Times link:

In November 1960, Mr. Mailer stabbed his second wife, Adele Morales, with a penknife, seriously wounding her. The incident happened at the end of an all-night party announcing Mr. Mailer's intention to run in the 1961 mayoral campaign, and he, like many of his guests, had been drinking heavily. Mr. Mailer was arrested, but his wife declined to press charges, and he was eventually released after being sent to Bellevue Hospital for observation. The marriage broke up two years later.
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>
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_____ Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now. http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=

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360. **cheekc**
tnwk . . . . taking the show down
Mon 12 Nov 2007

http://www.thingsnotworthkeeping.com/index.html

↑ Index

361. **Andrew Jones**
Re: Norman Mailer
Mon 12 Nov 2007

we drink them in
eat of their vegetables

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> > > > ********** See what's new at
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> > ---
> > Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.
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> _____
> Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now.
> http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033

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362. **cheekc**
tnwk r.i.p. apologies
Mon 12 Nov 2007

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somewhat beyond my control

the text indicating an end for tnwk has been "removed for further study"

false alarm

but watch that space

↑ Index

363. **Jerrold Shiroma**
new e-books @ durationpress.com
Mon 12 Nov 2007

---

new stuff for your reading pleasure...

Kidnapped, by Brandon Brown
Rude Girl, by John Sakkis
No Can Do, by Alli Warren

plus, if you haven't yet seen them:

Momentary Songs, by George Albon

&

the first volume of durationpress.com's e-anthologies on poetics:

towards a foreign likeness bent: translation

do come visit...you'll be glad you did...

http://www.durationpress.com
<http://www.facebook.com/share_redirect.php?
h=857cdd23fe11a457d2e709ceec3d71dd&url=http%3A%2F
%2Fwww.durationpress.com%2Fbookstore%2Findex.htm&sid=7041537038>

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364. Catherine Daly
Re: tnwk r.i.p. apologies
Mon 12 Nov 2007

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who kept it?

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All best,
Catherine Daly
[redacted]

↑ Index

365. Dillon Westbrook
Prosody Castle 3.3- Guerilla Art tour of Oakland. 11/18
Tue 13 Nov 2007

Urban Real(i)ty: a guerilla installation and performance event, featuring:

Aimee Suzara
Crude
Lara Durback
Danny King
d scot miller
Ayodele Nzinga
2AM
Peter Spannagle
Erika Staiti

Chris Stroffolino
Shawn Taylor
Phill Weber
Kwan Booth

Prosody Castle hits the streets with a guerilla installation tour of out of the way Oakland. Original, word-based works appear in public places on or near the 18th- we take you to them before the city destroys them, giving you an early chance to see them evolve. The show will culminate in performances and viewings at the Gallery of Urban Art.

Please join us on a Sunday afternoon, get in our van and enjoy the tour.

Prosody Castle 3.3- Urban Real(i)ty
Nov. 18th, 2pm. $5
start at The Gallery of Urban Art (1746 13th St. @ Wood- near Mandela Pkwy/West Oakland BART)

↑ Index

366. Jennifer Karmin
JOB: Middlebury College
Tue 13 Nov 2007

(this is a forward. please don't respond to me.
good luck!)

Established poet with Ph.D. and ability to teach introductory and advanced poetry-writing workshops, courses on the theory and history of poetic forms, and British and international authors and literatures. Candidates should provide both evidence of excellence in teaching and continued poetic production. The appointment will be made at the appropriate level of seniority, based on qualifications.

Send letter of application, vita, and three letters of reference to Cates Baldridge, Chair, Department of English, Middlebury College, Middlebury, VT, 05753.

Materials should be postmarked by November 20th. Interviews will take place at the MLA Convention in Chicago and finalists will be invited to campus.

Phone:
[redacted]

Fax:
[redacted]

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367. Philip Metres
Behind the Lines on Veterans Day
Tue 13 Nov 2007

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368. David Chirot
FW: The Last Supper, Thursday November 15 "Word of Art" Performance
Tue 13 Nov 2007

Wish I could be there! If anyone attends, might you send a report to list or b/c.?

From: [redacted]
Subject: The Last Supper

The Last Supper

Nicolás Dumit Estévez
Thursday, November 15, 2007
5:30 pm. – 7:30 pm.
Collector's Room,
U.S Custom House, One Bowling Green
(enter at National Museum of the American Indian)
www.lmcc.net
http://lmcc.net/art/residencies/tenyear/pilgrim/index.html

Space is limited. Please come early.

Twelve artists/curators gather at one table with Nicolás Dumit Estévez in a reflection of the relationship of art to ritual. This is the culminating event of For Art's Sake, a series of pilgrimages conceived of, and undertaken by Estévez over the past three years. Evoking the pilgrimage of El Camino de Santiago de

Compostela in Spain where Catholic devotees travel to the reliquary of St. James the Apostle, Estévez's secular twist has taken him on pilgrimages to museums in the New York metropolitan area, each time with a new penance – on his knees, walking backwards, spreading the "word of art". The guests at the table bring their own audio-visual and performative double-take on these journeys. Participants include Nao Bustamante, Deborah Cullen, Olivia Georgia, Alanna Lockward, Yasmin Ramirez, Olivia Aldin standing in for Linda Montano, Tom Finkelpearl, Claire Tancons, Sara Reisman, Juliana Driever, Alexander Campos and Rocio Aranda

The Last Supper is part of the celebration of ten years of Lower Manhattan Cultural Council's Workspace Residency and part of the Centennial Celebration of Alexander Hamilton U.S. Custom House. Estévez developed For Art's Sake while in residence at Lower Manhattan Cultural Council in 2004 in collaboration with Franklin Furnace.

Nicolás Dumit Estévez is an interdisciplinary artist who has exhibited and performed extensively in the US as well as internationally at venues such as Madrid Abierto/ ARCO, The IX Havanna Biennial, and others. Awards include the PS1/MoMA National Studio Program, the Lambent Fellowship Program of Tides Foundation, the Michael Richards Fund of LMCC and the Franklin Furnace Fund for Performance Art. His work has been reviewed in The New York Times, NYArts Magazine, and in major publications in Mexico, Spain, Cuba and the Dominican Republic. He has been commissioned to create a public intervention for the MacDowell Colony Centennial Celebration in 2007. Born in Santiago de los Treinta Caballeros, Dominican Republic, Estévez lives and works in the South Bronx.

Past Pilgrimages

For the first journey on March 20, 2005, Estévez was heavily laden with donated art publications strapped to his back for a trip that took him from the heart of the world's financial capital in Lower Manhattan to East Harlem. El Museo del Barrio's Director Julián Zugazagoitia commemorated the performance by signing Estévez's passport.

For his second pilgrimage on June 28 and 29, 2005, Estévez forged his way walking backwards from LMCC downtown to The Bronx Museum of the Arts, spending the night on a hard bed of art catalogues provided by Longwood Arts Project, Bronx Council on the Arts. The strenuous two-day journey came to an end when the Director of The Bronx Museum of the Arts, Olivia Georgia, officially greeted him at the door and signed his passport.

During his third journey of the series on Sunday, December 4, 2005, Estévez walked from LMCC to the Studio Museum in Harlem (SMH) dressed in austere black and white raiment and wearing a heavy iron crown embellished with

seven admission buttons from the Metropolitan Museum of Art. Upon his arrival at SMH, Director of Education and Public Programs, Sandra Jackson lifted the crown off his shoulders and signed the passport, thus confirming that the journey was successfully completed.

For the fourth pilgrimage on February 2, 2006, Estévez traveled by foot and ferry from the offices of LMCC in Lower Manhattan to the Jersey City Museum, stopping at educational and cultural organizations along the route: an Episcopal church, an all-boys Catholic school and a public school, to "Spread the Word" about performance art and the penances that he has been undertaking. Following Estevez' arrival at the Jersey City Museum, Marion Grzesiak, Executive Director, recorded her signature in the passport.

As part of the fifth penance on October 28, 2006, Estévez traveled on his knees from the offices of LMCC on Maiden Lane to the Smithsonian's National Museum of the American Indian (NMAI) at Bowling Green. In this occasion he carried in his hands a piece of casabe, a type of bread prepared from the indigenous cassavaroot, thus transporting a legacy of the Caribbean Taíno culture that was presented as a gift to the host institution. Peter Brill, NMAI's Assistant Director for Exhibitions, Public Programs and Public Spaces, signed the passport.

For the sixth penance he journeyed from LMCC, to the Queens Museum of Art, stopping at several sites to give presentations entitled Seven Lives, through which he introduce his audiences to the works of seven consecrated performance artists. Tom Finkelpearl, Executive Director of the Queens Museum vouched for the completion of the pilgrimage by signing the passport.

For the seventh and final pilgrimage on October 26, 2007, entitled "Be my Shepherd: On My Way to the Lower East Side Tenement Museum," Estévez traveled by foot from the offices of the Lower Manhattan Cultural Council, carrying a small suitcase with a change of clothes, toiletries, food and water, in the event that what would be otherwise be a short stroll to a nearby neighborhood in the City takes one or more long detours. He relies solely on verbal or written directions from passersby to help him reach his final destination: the Lower East Side Tenement Museum.

A component of Estévez' penances consists of a handmade devotional guide created at the Center for Book Arts in collaboration with artists Ana Cordeiro and Amber McMillan. For information about this publication visit www.centerforbookarts.org

For Arts Sake was hosted by Lower Manhattan Cultural Council and Franklin Furnace

125 Maiden Lane, 2nd Floor
New York, NY 10038
[redacted]
Fax: [redacted]

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369. **Vernon Frazer**
Re: Norman Mailer
Tue 13 Nov 2007

Mailer's street smarts obviously didn't match his intellectual probing and Jack Abbott provided embarrassing proof. I saw a photo of Abbott in one of the men's magazines that interviewed him and saw the eyes of a cold-blooded killer. But at one time I was a welfare worker and the two of the clients who threatened my life were arrested for The third guy got arrested for aggravated assault. I learned what to look for. Mailer's failure to spot this quality in Abbott was naïve, idiotic, and ultimately deadly. So much for his personal success at becoming a "white negro." I have stronger words from the street that would describe my opinion about the Abbott disaster more accurately, but I want to get this posted.

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Sent: Monday, November 12, 2007 5:42 PM
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Subject: Re: Norman Mailer

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Vernon Frazer <[redacted]> wrote: Thank you. Mailer was probing the extremes of experience, willfully exploring the taboo throughout his career. To get to the kind of knowledge he was seeking, one has to transgress morality. In fact, he laid the groundwork for most of it in "Advertisements for Myself." I judge a

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> > Ann Bogle wrote:
> >
> >
> >
> > Could someone who knows something about it, please tap a few lines
> > about
> > Norman Mailer's work & legacy? I want to hear it from a poetics
> > stance; where

> > does he fit in a Stein or Hemingway continuum? His death follows
> > upon Grace
> > Paley's like a grieved husband's. They were both 84. I've read from
> > Armies
> > of the Night & think its prose was amongst the best in that
> > anthology of
> > postmodernism. Of course, schools didn't let us read Mailer.
> > Probably certain
> > professors drank over it. When I was recently in NY, a panhandler
> > followed us
> > past the farmer's market at St. Mark's and pressed upon us the
> > information
> > that Norman Mailer had stabbed at his wife and gone to Bellevue.
> > When? we
> > asked him. The panhandler got some of our coins because his eyes
> > were so serious
> > -- he looked like an aged boxer. I had fumed like an air-boxer where
> > I
> > live, and instead of writing, hoped the smoke up my intellectual
> > property
> > chimney, almost Melvillian, would go to Mailer, not to Roth or
> > Updike. AMB
> >
> >
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370. Suzanne Burns
Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT
Tue 13 Nov 2007

On Nov 1, 2007 12:35 PM, Nick LoLordo <[redacted]> wrote:

> *I knew it wasn't a joke but wanted to ask if it was.....*
>
> *Nick*

Word. Yagottabekidding. Word. Word.

↑ Index

371. Charlie Rossiter
I could use a little help
Tue 13 Nov 2007

I could use a little help

I've got an invitation to read in the wonderful Nye Beach Writers Series in Newport, Oregon, on Saturday, Sept. 20, of ‘08. Now I need to find a couple additional readings in the area to help pay the expenses of getting there from Chicago.

Anyone around Portland, Corvallis, Eugene etc. with campus connections or other suggestions, your assistance will be greatly appreciated.

If you have any suggestions or questions, just drop me a note off list.

Many thanks,

Charlie

--

www.poetrypoetry.com
 where you hear poems read by poets who wrote them

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372. **Barry Schwabsky**
Re: Norman Mailer
Tue 13 Nov 2007

If it was so obvious, how come the parole board couldn't tell? It's not as if Mailer was empowered to put Jack Abbott on the street all by himself. Yours is the reasoning of cops who plant fake evidence on people tghey just "know" are guilty and "you'd have to be an idiot not to see it."

----- Original Message ----
From: Vernon Frazer <[redacted]>
To: [redacted]
Sent: Tuesday, 13 November, 2007 2:27:01 PM
Subject: Re: Norman Mailer

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> > survive him: Susan, by Ms. Silverman; Danielle and Elizabeth Anne,
> > by Ms. Morales; Kate, by Lady Campbell; Michael Burks and Stephen
> > McLeod, by Ms. Bentley; Maggie Alexandra, by Ms. Stevens; and John
> > Buffalo, by Ms. Church. Also surviving are an adopted son,
> > Matthew, by an earlier marriage of Ms. Norris's, and 10
> > grandchildren.
> > < Previous Page
> > 1
> > 2
> > 3
> > 4
> > Next
> >
> > Ann Bogle wrote:
> >
> >
> >

> > Could someone who knows something about it, please tap a few lines
> > about
> > Norman Mailer's work & legacy? I want to hear it from a poetics
> > stance; where
> > does he fit in a Stein or Hemingway continuum? His death follows
> > upon Grace
> > Paley's like a grieved husband's. They were both 84. I've read from
> > Armies
> > of the Night & think its prose was amongst the best in that
> > anthology of
> > postmodernism. Of course, schools didn't let us read Mailer.
> > Probably certain
> > professors drank over it. When I was recently in NY, a panhandler
> > followed us
> > past the farmer's market at St. Mark's and pressed upon us the
> > information
> > that Norman Mailer had stabbed at his wife and gone to Bellevue.
> > When? we
> > asked him. The panhandler got some of our coins because his eyes
> > were so serious
> > -- he looked like an aged boxer. I had fumed like an air-boxer where
> > I
> > live, and instead of writing, hoped the smoke up my intellectual
> > property
> > chimney, almost Melvillian, would go to Mailer, not to Roth or
> > Updike. AMB
> >
> >
> >
> > ********** See what's new at
> > http://www.aol.com
> >
> >
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> > http://mail.yahoo.com
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> Tired of spam? Yahoo! Mail has the best spam protection around
> http://mail.yahoo.com
>

Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

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373. **UbuWeb**

UbuWeb Featured Resources: November 2007 - Selected by Christof Migone

Tue 13 Nov 2007

UbuWeb
http://ubu.com

UbuWeb Featured Resources: November 2007
Selected by Christof Migone

1. Brion Gysin "I Am" Machine-poem (1960)
http://ubu.artmob.ca/sound/gysin_brion/Gysin-Brion_I-Am.mp3

2. Janet Zweig "Mind Over Matter"
http://www.ubu.com/contemp/zweig/zweig1.html

3. Gregory Whitehead "Pressures of the Unspeakable"
http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory_Whitehead-We_All_Scream_Alone_1992.mp3

4. R. Henry Nigl "Shout Art
"http://media.sas.upenn.edu/pennsound/authors/Nigl/R-Henry-Nigl_Shout-%20Art.mp3

5. Sam Taylor Wood, from "Stoppage"
http://ubu.artmob.ca/sound/stoppage/Stoppage_05.mp3

6. François Dufrêne, "Tenu-tenu" Crirythme (1958)
http://ubu.artmob.ca/sound/dufrene_francois/Dufrene-Francois_Tenu-tenu.mp3

7. John Giorno "I Don't Need It, I Don't Want It, and You Cheated Me Out of It"
http://ubu.artmob.ca/sound/dial_a_poem_poets/guy/Youre-The-Guy_06_dont_need_it.mp3

8. Georgina Dobson & Cupboard Simon "The Message"
http://ubu.wfmu.org/sound/365/08/365-Days-Project-08-01-dobson-georgina-and-simon-cupboard-the-message-1996.mp3

9. Louis-Ferdinand Céline "Television Interview" (1961)
http://www.ubu.com/film/celine.html

10. Adrian Piper "Here and Now"
http://www.ubu.com/concept/piper_here.html

Special Offsite Bonus: Kelly Mark "I Really Should"
http://www.ireallyshould.com/irs50.html
(http://www.ireallyshould.com/irsCD.html Audio CD)

Extra, offsite: Santiago Sierra "11 PEOPLE PAID TO LEARN A PHRASE"
http://www.santiago-sierra.com/200101_1024.htm

Christof Migone teaches graduate seminars on sound, silence, performative writing, and failure at Concordia University in Montreal. He co-edited http://www.errantbodies.org/writingaloud.htmlWriting Aloud: The Sonics of Language (http://www.errantbodies.org/Errant Bodies Press, 2001). His first book, http://lequartanier.com/catalogue/premiere.htmla première phrase et le dernier mot (http://lequartanier.com/Le Quartanier, 2004) synopsized his library. The second, http://lequartanier.com/catalogue/tue.htmTue (Le Quartanier, 2007) obsessed over the second person singular pronoun. His audio, performance, and video work is documented in http://www.errantbodies.org/soundvoiceperform.htmlSound Voice Perform (Errant Bodies Press, 2005), and http://www.galerie.uqam.ca/galerie/publication/ouvrages/2006_migone.htmTrou (Galerie de l'UQAM, 2006).

UbuWeb
http://ubu.com

Get easy, one-click access to your favorites.
Make Yahoo! your homepage.
http://www.yahoo.com/r/hs

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374. CA Conrad

poetry in the bathroom: the toilet, the tub, and more... the tiny tour continues with rollers, feathers, showercaps...

Tue 13 Nov 2007

Dorothea Lasky's TINY TOUR continues!
this time it's

Dorothea Lasky, Stan Mir, Larua Solomon, and CAConrad
details here: http://www.birdinsnow.com

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375. **David Chirot**
Re: Norman Mailer
Tue 13 Nov 2007

Turning the channel to see what movie on during Keith Oberman when got in last night and found Sean Hannity introducing a clip of himself and his old "good friend" "Norman" having a discussion on the stupidity of the American electorate according to N.M. Mailer's thesis was that when language ceased to grow, democracy began to fail. It wasn't clear how language grows, nor quite how it was being diminished, other than this was taken for granted. "Dumbing down" being the term both agreed upon. Mailer did concede to Sean that some Republicans are not stupid at all. He named Rove and Rumsfield as examples. It was one of those conversations in which an idea with some potential is introduced by one person--in this case a writer, who it is assumed would be very concerned about language ceasing to grow--and the effects of this--and then the idea itself is allowed to cease to develop, because the writer seems to take it for granted that all he has to do is say something for it to be so. Not unlike the Rovian thesis that an Imperial Power creates its own reality.

Mailer had a propensity for the over simplification of ideas, followed by their massive inflation, much like taking a few stills from a film and enlarging them to billboard size and claiming that they stood for some Great Existential Truth. (About America, most of the time.)

Written about a quarter century apart, there's a weird trajectory of his Marilyn and Oswald books which brings them both into extreme closeup sharp focus with the figure of John F Kennedy, and, for Marilyn, with Bobby also. Instead of the Kennedys being the "wobbling pivot" at the center of proliferating conspiracy effects spiraling out into galaxies, they become the lynch pins which steady and explain everything. Like Vincent Bugliosi, Pozner, and a number of other recent authors of equally massive door-stopping tomes dealing with the "lone assassin," Mailer finds no conspiracy whatsoever, only a tiny, tawdry, incompetent and quasi-impotent man jealous of a virile President.

With Mailer i used to wonder if he wasn't always playing to a very select and fixed audience, into which he could bring ideas from "outside" as though they were really almost his own, or, made "better" (in class terms as well) and actually his own by being expressed through him and his "analyses," and so he could be hailed as not only the Great American Novelist but also a Great Thinker, Hipster, Journalist, Politician, etc. A Renaissance Man in fact. He was

always playing the Bad Boy for the Hamptons crowd and the New York Review of Books. If one follows many of his "moves," they tend to be well after others had cleared the way. The Beats made the Hipster possible, Sartre and Genet (Cocteau being left out of the equation) made the Author/Philosopher and the writer/criminal/martyr/saint possible, Capote, Wolfe and Hunter Thompson made the Novelist/Journalist possible, Hemingway made the brawling Great Writer possible and etc etc etc. Susan Sontag made some films, so, voila, Norman did also. Whatever he did, he had a guaranteed audience and press for, always treating him like their enfant terrible, always treating his "existential" and "psychological" "insights" as signs of genius and his every word a sign post towards the Great American Novel he was going to produce some day.

A strange aspect of the Abbott case, is that Mailer seemed to think, like certain schools of thought in the prison system, that a person like Abbott can really be "changed," "saved," by the good will of others. I imagine Abbott saw a golden opportunity in Mailer, the perfect mark. All he had to do was play along for a while with Mailer's vision of Abbott, then the actual Abbott could go on about the business of being Abbott rather than someone else's projection on to him. In a sense it is a revolt of a person--let alone a person supposed to be a writer themselves-- against becoming a character in someone else's drama,someone else's narrative and its need for this particular type of role to be played to fulfill that writer's vision of his own destiny. Just because one practices what one considers a form of immense largesse does not mean that a bite will not come back on to the hand that presumes to feed it.

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376. Alan Sondheim

Scan Sonnet

Tue 13 Nov 2007

Scan Sonnet

Consider a scan without memory or data-base; each element of a scene ap- pears independently, disconnected - chosen elements and their aura exist in a now blurred by organism and technology. Isn't this the proper view of eternity, holstered and silenced forever?

Consider a scan of the address or token of a scene element, and the total- ity of such scans, re/creating a database of pointers towards an imaginary real. In spite of ordering, their contents are empty. This is the proper order of mass- consumption, enumerated and imminent.

Between consumption and eternity lies the wasteland.

To perceive is to process is to scan. To scan is to remember. To remember constitutes both address and content. To remember is protocol.

If I am ill and am constituted by fever, what am I scanning? If I am de- pressed, what am I thinking? Where are the ghosts of the real? In fever I say: the real is always haunted. And in depression: Haunting is the real.

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377. Jim Andrews
Vancouver WA conf on digital writing
Tue 13 Nov 2007

Here's info on a conference concerning digital writing to be held in Vancouver Washington (near Portland) Thursday, May 29-Sunday, June 1, 2008
http://www.vancouver.wsu.edu/programs/dtc/elo08/proposal.html
http://www.vancouver.wsu.edu/programs/dtc/elo08/media.html

The deadline I believe is Nov 30.

ja
http://vispo.com

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378. Eric Elshtain
Beard of Bees Press
Tue 13 Nov 2007

Beard of Bees is pleased to share with you an elegant diatribe:

http://www.beardofbees.com/maloutas.html

Best,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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379. Elizabeth Switaj
Re: poetry in the bathroom: the toilet, the tub, and more... the tiny tour continues with rollers, feathers, showercaps...
Tue 13 Nov 2007

I found the following short poem in the ads google paired with this email:

Toilet Partition Hardware
Rollers for conveyors
Vibratory Finishing

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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380. David Baratier
Clayton Eshleman
Wed 14 Nov 2007

Could someone send me his current e-mail? Thanks--

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Never miss a thing. Make Yahoo your homepage.

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381. Pam Brown
calling noah eli gordon
Wed 14 Nov 2007

Hello Noah,
Could you backchannel me please

I seem to have lost your current email address

Thanks,
Pam

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

Make the switch to the world's best email. Get the new Yahoo!7 Mail now. http://au.yahoo.com/worldsbestmail/viagra/index.html

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382. Adam Fieled
PFS Post: Timothy Yu
Wed 14 Nov 2007

PFS Post has been given a facelift, with a new "description" and four fine poems from Chicago/Toronto poet Timothy Yu. Check it out at:

http://www.artrecess.blogspot.com

Books!!!!

"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

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383. Gary Sullivan
BEN FRIEDLANDER & DANA WARD @ SEGUE
Wed 14 Nov 2007

BENJAMIN FRIEDLANDER and DANA WARD

Saturday November 17, 4:00-6:00 p.m.
Segue Series at Bowery Poetry Club
308 Bowery, one block above Houston
$6 goes to support the readers

Benjamin Friedlander is the author of several books of poetry, most recently The Missing Occasion of Saying Yes (Subpress, 2007). His edition of Robert Creeley’s Selected Poems 1945-2005 is forthcoming from the University of California Press. He is currently completing a book on Emily Dickinson and the Civil War.

Dana Ward is the author of The Wrong Tree (Dusie, 2007), Goodnight Voice (House Press, 2007) and other chapbooks. OMG recently published an edition of For Paris in Prison with images by the artist Matthew Hughes Boyko

Peek-a-boo FREE Tricks & Treats for You!
http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=

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384. noah eli gordon
Baus & Lasky in Berkeley this Friday
Wed 14 Nov 2007

Eric Baus and Dorothea Lasky

Friday November 16, 2007 07:30PM

Pegasus Books
2349 Shattuck Ave.
Berkeley, CA

more info:
http://claytonbanes.blogspot.com/

Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now.
http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=

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385. Mark Truscott
29 November: Avasilichioaei and Carr at Test (Toronto)
Wed 14 Nov 2007

29 November 2007, 8:00 p.m.
OANA AVASILICHIOAEI and ANGELA CARR (bios below)
at the Test Reading Series
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Free (donations toward the running of the series gratefully accepted)

Contextual information about the readers and a map are available at www.testreading.org.

We acknowledge the support of the Canada Council for the Arts and the League of Canadian poets for this reading.

Hope to see you there, Mark ********** OANA AVASILICHIOAEI is a poet and a translator from Romanian and French to English. Her first book of poetry, Abandon (Wolsak & Wynn), appeared in 2005.

Her translation of a selected poems of the Romanian poet Nichita Stanescu, Occupational Sickness (BuschekBooks), appeared in 2006. Excerpts from a work just completed, feria: a poempark, have appeared or will appear in several journals, such as the Capilano Review, Event and NO (USA), throughout 2007. She curates and coordinates the Atwater Poetry Project reading series in Montreal and has given readings, performances and talks in Canada, the USA and Europe. She lives in Montreal.

ANGELA CARR is the author of Ropewalk (Snare Books, 2006). Her recent project is a translation of the concordance to the Roman de la Rose of Guillaume de Lorris. Selections from this work will be published in the Capilano Review and in dANDelion's "radical translation" issue this fall. She lives and works in Montreal.

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386. Adam Morey

A Poem

Wed 14 Nov 2007

Deviations

Before dawn
in the thunderclap
below the sheets or over head
the form of a firefly
deviating,
the whole vanishes – opening
eyes apart
the body moves
a growing distant view
pavement, puddles
seeing raindrops from overhead
separations
sudden blindness
a set of pictures
blurring
the goddess moves her mouth
between her teeth –
minds collide.

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387. **sara marcus**

Sun. 11/18 afternoon reading (Brooklyn): Jess Arndt, Kathe Burkhart, Frances Richard

Wed 14 Nov 2007

A reading by *Jess Arndt, Kathe Burkhart, and Frances Richard*

* Sunday, November 18, 2007, 3:00 pm *

Cosponsored by Dumbo Arts Center and Dixon Place
In connection with the Dumbo Arts Center exhibition "Sex in the City"

_____

Dumbo Arts Center
30 Washington Street
Brooklyn, NY 11201
T. [redacted]
[redacted]
www.dumboartscenter.org

Directions: Subway: A or C train to High Street, cross the park, left on Washington Street or F train to York Street, right on Jay, toward Bridges, right on Washington Street or Bus B61 to York/Gold Street

--
QT: Queer Readings at Dixon Place
http://qt-readings.blogspot.com
http://www.myspace.com/qtreadings
~Upcoming readings:~
November 27 Wayne Koestenbaum + Gary Lutz
December 18 Akilah Oliver + Stacy Szymaszek

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388. **mIEKAL aND**

ESL

Wed 14 Nov 2007

Camille told me the other day "the cherry tree is losing its feathers".

Who needs poetry?

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389. Jennifer Karmin
Red Rover Series / Experiment #17
Thu 15 Nov 2007

Red Rover Series
{readings that play with reading}

Experiment #17:
Silent Teaching
A Tribute to Hannah Weiner

7pm Saturday, November 17th
Featuring:
Mark Booth
Maria Damon
Patrick Durgin
Judith Goldman
Roberto Harrison
Todd Mattei
Jenny Roberts
Jennifer Scappettone
Timothy Yu

at the SpareRoom
4100 W. Grand Ave -- Chicago, IL
NEW LOCATION close to Grand & Pulaski
in the American Stencil Company building
2nd floor, suite 210-212
http://www.spareroomchicago.org

BYOB
suggested donation $3
doors lock at 7:30pm
wheelchair accessible with assistance

"I SEE words on my forehead IN THE AIR
on other people on the typerwriter on the page"
http://www.epc.buffalo.edu/authors/weiner

MARK BOOTH has exhibited his visual art at Tony Wright/Bodybuilder & Sportsman, Chicago; Chicago Cultural Center; The Contemporary Museum, Honolulu, Hawaii; Gahlberg Gallery, College of DuPage, Glen Ellyn, IL; Devening Editions, Chicago; and other venues. Selected audio artworks have been presented at the Overgaden Sound Art Festival, Copenhagen;

Openport Festival, Chicago; Lincoln Park Conservatory, Chicago; Nova art fair, Chicago; and the Outer Ear Festival of Sound, Chicago. In addition, Booth has completed commissioned audio scores for Molly Shanahan/Mad Shak's "My Name is a Blackbird," Chicago, and Erik Pold's "Success", Copenhagen. Next fall, Booth will have a solo show at the Hyde Park Art Center in Chicago. He currently teaches creative writing, painting, and sound at the School of the Art Institute of Chicago.

MARIA DAMON teaches poetry and poetics at the University of Minnesota. She is the author of The Dark End of the Street: Margins in American Vanguard Poetry, co-author (with mIEKAL aND) of several books of poetry and online poetic works, and co-editor (with Ira Livingston) of the forthcoming anthology Poetry and Cultural Studies: A Reader. She has published numerous essays on poetry and poetics, including one on Hannah Weiner.

PATRICK DURGIN's most recent publications include a chapbook of poetry (Imitation Poems) and contributions to Bay Poetics and Chicago Review. Very shortly forthcoming are essays in Aerial and The Journal of Literary Disability, poetry in Abraham Lincoln, as well as The Route, a collaborative hybrid-genre book written with Jen Hofer. By day, he teaches at the School of the Art Institute of Chicago and by night maintains http://www.da-crouton.com. He edited the recent selected works of Hannah Weiner (Hannah Weiner’s Open House) for Kenning Editions (http://www.kenningeditions.com), as well as Weiner’s Early and Clairvoyant Journals for the UC San Diego's Archive of New Poetry.

JUDITH GOLDMAN is the author of Vocoder (Roof 2001) and Deathstar/Rico-chet (O Books 2006). She was a coeditor, with Jocelyn Saidenberg and Kevin Killian, of Krupskaya for two years and currently coedits the annual anthology War and Peace with Leslie Scalapino. Her article "Hannah = hannaH: Politics, Ethics, and Clairvoyance in the work of Hannah Weiner" appeared in differences in 2001, while a review of Hannah Weiner's

Open House is forthcoming in Crayon. She teaches in the core humanities program at University of Chicago.

ROBERTO HARRISON edits Crayon with Andrew Levy and the Bronze Skull Press chapbook series. He also hosts the Enemy Rumor reading series. His most recent books include Counter Daemons (Litmus Press), Os (subpress) and Elemental Song (Answer Tag Home Press), all published in 2006. He lives in Milwaukee, Wisconsin.

TODD MATTEI is an artist and musician living in Chicago. His work has been exhibited, screened, heard, or performed all over. He believes we must foster new perceptions of possibility, always available, and recycle both the wheat and the chaff circuits according to their most useful energy. Visit http://www.toddmattei.com for images and information.

JENNY ROBERTS is a visual artist with roots in writing (poetry). In 2003, Jenny Roberts received an MFA from the University of Chicago. Roberts co-taught a seminar on conceptual art for adults at the Newberry Library in Chicago in 2005 and has presented her work as a visiting artist at the School of the Art Institute and Columbia College in Chicago as well as at a conference on camouflage at the University of Northern Iowa. She has had shows at LIPA Gallery, Lobby Gallery, the Hyde Park Art Center and other venues around Chicago. More at http://jennyrobertsart.com.

JENNIFER SCAPPETTONE's first book of poems, From Dame Quickly, will be out next year from Litmus Press. Several chapbooks were printed in 2007, including Err-Residence (Bronze Skull) and Beauty [Is the New Absurdity] (dusi/e kollectiv). She is an assistant professor of English and creative writing at the University of Chicago.

TIMOTHY YU is the author of Journey to the West, which won the Vincent Chin Chapbook Prize from Kundiman and appeared in Barrow Street. His work has also appeared or is forthcoming in SHAMPOO, Abraham Lincoln, 2nd Avenue Poetry, and the anthology The City Visible: Chicago Poetry for the New Century (Cracked Slab). He

lives in Chicago and in Toronto, where he teaches at
the University of Toronto, and can occasionally be
found at http://tympan.blogspot.com.

Red Rover Series is curated by Amina Cain and Jennifer
Karmin. Founded in 2005, each Red Rover event is
designed as a reading experiment with participation by
local, national, and international writers, artists,
and performers.

Coming in 2008
Kate Greenstreet and Jen Tynes
Miranda Mellis and Sarah Rosenthal

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

The SpareRoom is Chicago's time-arts cooperative. Our
space gives a community of artists the opportunity to
rehearse, perform, exhibit, and develop work on their
own terms. Our Make Work program provides use of the
space for interdisciplinary events and workshops:
performance art, film, video, readings, dance,
theater, installation, experimental sound and more.
Email proposals to [redacted].

Be a better sports nut! Let your teams follow you
with Yahoo Mobile. Try it now.
http://mobile.yahoo.com/sports;_ylt=At9_qDKvtAbMuh1G1SQtBI7ntAcJ

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390. Halvard Johnson
Re: ESL
Thu 15 Nov 2007

Who indeed?

And Lynda, just the other day, explaining in
Spanish why she'd fallen behind on a walk,
said, "Tengo piedras cortas." File it under SSL.

Still, we work on our Spanish every day.

"The only thing that is not [poetry]
is inattention."
--Marcel Duchamp (adapted by HJ)

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 14, 2007, at 9:27 PM, mIEKAL aND wrote:

> *Camille told me the other day "the cherry tree is losing its feathers".*
>
> *Who needs poetry?*

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391. Michael Kelleher
Upcoming Babel Events
Thu 15 Nov 2007

UPCOMING BABEL-RELATED EVENTS

11.16.07

ARGENTINIAN NIGHT AT THE INTERNATIONAL INSTITUTE OF BUFFALO
Friday November 16,2007, 6:30 â€“ 8:30 PM
International Institute of Buffalo, 864 Delaware Ave.
Free and open to the public
Tickets for the food can be purchased at the event

The international institute of buffalo invites you to join us for a celebration of Argentinean culture, cuisine, and music Learn how to dance Tango, taste the Argentinean tea (Mate), and enjoy a fun night with your family

Sponsored by BABEL (HYPERLINK "http://www.justbuffalo.org/babel" www.justbuffalo.org/babel)
A project of Just Buffalo Literary Center
Funded by: The John R. Oishei Foundation
For more information, please contact May Shogan at [redacted] Ext 321 or [redacted]

11.27.07

TURKISH POETS VISIT BUFFALO
Tuesday, November 27

12:15-1:30 Reading and discussion
Buffalo State College, Rockwell Hall, Room 124
7 p.m. Reading
Taking Leavesâ€¦Books, 3158 Main St.

Just Buffalo Literary Center is pleased to announce two free events in conjunction with Babel, The English Department at SUNY Buffalo State, and Talking Leaves Books on Tuesday, 11/27: EDA: Turkish Poets Read and Discuss Their Work at Buffalo State College at 12:15 P.M.â€"in Rockwell Hall, Room 124, and EDA: An Evening with Turkish Poets at 7:00 P.M. at Talking Leaves Books, 3158 Main St. Both events will feature Lale MÃ¼ldÃ¼r, Seyhan ErozÃ§elik,GÃ¼ven Turan, and host Murat-Nemet Nejat, editor of â€œEda: An Anthology of Contemporary Turkish Poetry,â€ which was published by Talisman House in the United States in 2004 and covers poems from 1921 to 1997, including essays on and by Turkish poets.

12.08.07

DEATH AND THE MAIDEN
Saturday, Â December 8, 7:30 p.m.â€¨Alleyway Theatre, One Curtain Alley.
Tickets are $25.00, general admission

Buffalo United Artists presents a staged reading of Ariel Dorfmanâ€™s â€œDeath and the Maidenâ€ to benefit Just Buffalo, directed by Kelli Bocock Natale, starring Vincent Oâ€™Neill, Josephine Hogan, and Peter Palmisano.

Subscription Info for Babel
â€¨WE ARE NOW OFFERING A 3-EVENT SUBSCRIPTION FOR $60. CALL [redacted] FOR DETAILS. Tickets for individual Babel events are still on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

Get your tickets while you can!

December 7 Ariel Dorfman, Chile, Author of Death and the Maiden $25 March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize $25

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher

Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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392. Chris Hosea

NYC Reading Sat 11/17 - Hosea, Leichter, Rosen

Thu 15 Nov 2007

Ear Inn Readings
Saturdays at 3:00
326 Spring Street (west of Greenwich Street)
New York City
FREE + good cheap eats and alcohol…in the middle of the day!

November 17: Chris Hosea, Elissa Leichter, Victoria Rosen

Chris Hosea's poems have been published in VOLT, Denver Quarterly, Harvard Review, Swerve, The Literary Review, Article, New Voices, and elsewhere. His manuscript, "The Promise of the Baffled," was a semifinalist for this year's Walt Whitman Award. Chris holds an MFA from the University of Massachusetts Amherst. He lives in Brooklyn and works at the 92nd Street Y Unterberg Poetry Center.

Elissa Leichter's woks has appeared in Phoenix Literary Magazine, Immortal Versus and on poetry.com. She is enrolled at Sarah Lawrence College's M.F.A. program in poetry. Special interests include Black Mountain poets, education and post-Kierkegaard philosophy.

Victoria Rosen is a student in the MFA program in poetry at Sarah Lawrence College.

Subway—C,E/Spring; 1/Canal; N,R/Prince (long walk…last resort)

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393. Matt Henriksen

Fri 11/16 in Brooklyn: Paige Ackerson-Kiely, Lily Brown & Elizabeth Robinson

Thu 15 Nov 2007

The Burning Chair Readings
pity the fool
who doesn't hear Paige Ackerson-Kiely, Lily Brown & Elizabeth Robinson
Friday, November 16th, 7:30 PM
The Fall Café
307 Smith Street
btwn. Union & President
Carroll Gardens, Brooklyn
F/G to Carroll Street

Paige Ackerson-Kiely was born in October of 1975 at the behest of her parents in Biddeford, Maine. Her first book, In No One's Land won the 2006 Sawtooth Poetry Prize. She currently resides in Vermont, where she is employed selling wine, and is at work on a second manuscript of poems entitled My Love is a Dead Arctic Explorer, and a novel about infanticide.

Lily Brown holds an MFA from Saint Mary's College and currently lives in San Francisco. Her poems have been published or are forthcoming in Typo, Octopus, Fence, Cannibal, Tarpaulin Sky, Handsome and Coconut. Octopus Books published her chapbook, The Renaissance Sheet, in early 2007.

Elizabeth Robinson is the author of 8 books of poetry, most recently Under That Silky Roof (Burning Deck Press) and Apostrophe (Apogee Press). The Orphan and its Relations is forthcoming from Fence Books in 2008. Robinson co-edits EtherDome Press and Instance Books and lives in Boulder, Colorado.

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with Yahoo Mobile. Try it now.
http://mobile.yahoo.com/sports;_ylt=At9_qDKvtAbMuh1G1SQtBI7ntAcJ

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394. William Allegrezza

SERIES A--Come hear Cris Mazza and Ray Hsu this coming Tuesday!

Thu 15 Nov 2007

SERIES A--Come hear Cris Mazza and Ray Hsu this coming Tuesday!

Series A is dedicated to experimental writing. This session features novelist Cris Mazza and poet Ray Hsu.
Tue 11/20, 7 PM,
Hyde Park Art Center,
5020 S. Cornell,
Chicago, IL
[redacted]

BYOB.

For more information, see www.moriapoetry.com/seriesa.html.

Cris Mazza is the author of over a dozen books of fiction, most recently Waterbaby. Her other fiction titles include the critically notable Is It Sexual Harassment Yet?, and the PEN Nelson Algren Award winning How to Leave a Country. She also has a collection of personal essays, Indigenous: Growing Up Californian. A native of Southern California, Mazza grew up in San Diego County. Currently she lives 50 miles west of Chicago and is a professor in the Program for Writers at the University of Illinois at Chicago.

Ray Hsu is a Ph.D. candidate at the University of Wisconsin-Madison. His first poetry collection, Anthropy, won the League of Canadian Poets' Gerald Lampert Award and was a finalist for the Trillium Book Award for Poetry. He has published poems in The Walrus, New American Writing, and Fence. Hsu won a Humanities Exposed Evjue Research Award for establishing a creative writing community and ged tutoring program in a prison. He was featured in Heart of a Poet, a documentary series on the television network Bravo.

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395. Donna Kuhn

pls read re. 3 year plan to spray pesticide on urban populations in sf bay area

Thu 15 Nov 2007

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http://www.care2.com/c2c/share/detail/531467

donna kuhn
http://digitalaardvarks.blogspot.com

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396. Lewis LaCook

Meet the Melonheads: 4

Thu 15 Nov 2007

We live online between the black river and the great
depthless lake. Power lines skitter across our

periphery, trying not to be noticed, but failing for
all of that: I wake to take pills and cigarettes into
these transformations; I wake to literature of the
ripple and lap of the riverbank.

I'm still there throwing rocks out of the house I was
evicted from.

Down on the street where the babies shine, proper
nouns flourish. Serious health risks may develop if
you take this product with caffeine. Force a
misbehaving application to quit, and by this time
she's listening to music; below my feet, below the
floor, bass winds narcotic sinews around sense.
Sometimes I think all any of you want is to hear
pretty talk and sleep within soft logic, like babies.
In November we enter the season of howling land. Winds
pick up banshees and screams can be heard winding
narcotic sinews around sense. Thing is, I'm an uptown
man myself. I love to stand still vibrating at the
speed of your brain and my brain combined. There's
always a first step into the woods at night.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Get easy, one-click access to your favorites.
Make Yahoo! your homepage.
http://www.yahoo.com/r/hs

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397. **steve russell**

criminality/Mailer/another retro...

Fri 16 Nov 2007

Mailer wrote very well when he focused on criminality. "The American Dream" was a ruthless, fine crime novel. "Tough Guy's Don't Dance" was very good if you could ignore the final 100 pages. "The Executioner's Song" was excellent. There, Mailer allowed the Gilmore story to play itself out with NO DOPEY COMMENTARY. Perhaps if he hadn't had 6 wives, readers such as myself would have been spared the Marylin travesty, or worse, his interview with Madonna. Lawyers, alimony, expensive stuff. For the most part, I enjoyed the guys writing. His poetry, the little he wrote, was pathetic. Most of his journalism is repetitive, bombastic, and, gosh, just not that good. But he had his moments. He made large claims. He occasionally lived up to them.

Get easy, one-click access to your favorites. Make Yahoo! your homepage.

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398. **David Chirot**

"Freedom Writ Large" John Pilger's Address re imprisoned poets and writers of Burma

Fri 16 Nov 2007

Freedom Writ Large

This is John Pilger's address to a London meeting, 'Freedom Writ Large', organized by PEN <http://www.englishpen.org/> and the Writers Network of Burma, on October 25.

*By John Pilger

10/27/07 "**ICH* <http://www.informationclearinghouse.info/>*' -- -- T*hank you PEN for asking me to speak at this very important meeting tonight. I join you in paying tribute to Burma's writers, whose struggle is almost beyond our imagination. They remind us, once again, of the sheer power of words. I think of the poets Aung Than and Zeya Aung. I think of U Win Tin, a journalist, who makes ink out of brick powder on the walls of his prison cell and writes with a pen made from a bamboo mat – at the age of 77. These are the bravest of the brave.

And what honor they bring to humanity with their struggle; and what shame they bring to those whose hypocrisy and silence helps to feed the monster that rules Burma.

I had planned tonight to read from my last interview with Aung San Suu Kyi, but I decided not to – because of something Suu Kyi said to me when I last spoke to her. "Be careful of media fashion," she said. "The media like this sentimental version of life that reduces everything down to personality. Too often this can be a distraction."

I thought about that, and how typically self effacing she was, and how right she was.

In my view, the greatest distraction is the hypocrisy of those political figures in the democratic West, who claim to support the Burmese liberation struggle. Laura Bush and Condoleezza Rice come to mind. "The United States," said Rice, "is determined to keep an international focus on the travesty that is taking place in Burma."

What she is less keen to keep a focus on is that the huge American company, Chevron, on whose board of directors she sat, is part of a consortium with the junta and the French company, Total, that operates in Burma's offshore oil fields. The gas from these fields is exported through a pipeline that was built with forced labor and whose construction involved Halliburton, of which Vice President Cheney was Chief Executive.

For many years, the Foreign Office in London promoted business as usual in Burma. When I interviewed Suu Kyi I read her a Foreign Office press release that said, "Through commercial contacts with democratic nations such as Britain, the Burmese people will gain experience of democratic principles."

She smiled sardonically and said, "Not a bit of it."

In Britain, the official public relations line has changed, but the substance of compliance and collusion has not. British tour firms – like Orient Express and Asean Explorer – are able to make a handsome profit on the suffering of the Burmese people. Aquatic – a sort of mini Halliburton – has its snout in the same trough, together with Rolls Royce and all those posh companies that make a nice earner from Burmese teak.

When the last month's uprising broke out, Gordon Brown referred to the sanctity of what he called "universal principles of human rights". He has said something similar a letter sent to this meeting tonight. It is his theme of distraction. I urge you not be distracted.

When did Brown or Blair ever use their close connections with business – their platforms at the CBI and in the City London – to name and shame these companies that make money on the back of the Burmese people? When did a British prime minister call for the European Union to plug the loopholes of arms supply to Burma, stopping, for example, the Italians from supplying military equipment? The reason no doubt is that the British government is itself one of

the world's leading arms suppliers, especially to regimes at war. Tonight (October 25) the Brown government has approved the latest American prelude to its attack on Iran and the ensuing horror and bloodshed.

When did a British prime minister call on its ally and client, Israel, to end its long and sinister relationship with the Burmese junta. Or does Israel's immunity and impunity also cover its supply of weapons technology to Burma and its reported training of the junta's most feared internal security thugs? Of course, that is not unusual. The Australian government – so vocal lately in its condemnation of the junta – has not stopped the Australian Federal Police from training Burma's internal security forces in at the Australian-funded Center for Law Enforcement Cooperation in Indonesia.

There are many more of these grand, liberal hypocrites; and we who care for freedom in Burma should not be distracted by the posturing and weasel pronouncements of our leaders, who themselves should be called to account as accomplices – unless and until their fine words are matched by deeds that make a genuine difference and they themselves stop destroying lives. We owe that vigilance and that truth to Aung San Suu Kyi, to Burma's writers and to all the other bravest of the brave.

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399. Aaron Lowinger
Mail-art Show at NCCC
Fri 16 Nov 2007

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*All the lovelies out there, *
*want to get you on board with this mail-art show being run by the venerable Becky Moda over here on the East End of Lake Erie. *
**
Everyone is encoruaged to participate, especially YOU!!!!!!

Becky has a visual arts background, but she sees this show as great way to include poets and visual artists at once.

Please FORWARD, BLOG, MAIL ON!!!!!!

well wishes from Buffalo
-aaron lowinger

from http://nccmailart.blogspot.com/

Call for Work <http://nccmailart.blogspot.com/2007/11/call-for-work.html>

Call for Work - Calling all Artists

The making of mail as art, "mail art" has a history stretching back at least to the 1950s. Mail art has in the past rooted in a rejection of the commerce and

exclusivity of the gallery show. The making of mail art, "mail-art" continues to be a common practice in an age dominated by electronic communication. This exhibition will continue to break down the division between the mailbox and the gallery. To that end, Niagara County Community College Art Gallery is seeking submissions for an upcoming exhibition, aiming to display the myriad manifestations of mail art. Artists working in all media are encouraged to participate. The topic and content of each piece is solely the choice of the artist. Artists are asked to produce one piece of mail art and send it to guest curator Becky Moda. Your work will be displayed in a cataloged group exhibition in the Spring. After the exhibition closes, each participating artist will receive via mail the work of another artist. "Senders receive," as mail artists say.

The mail art movement is uniquely populist and non-commercial, involving non-traditional distribution methods and the potential for global reach. Let's breathe new life into this fascinating movement, which predated and in some ways predicted the artist networking boom enabled by the internet.

It is asked that the artists adhere to the following guidelines:

1. Please send one piece of mail art to: Mail Art, NCCC Gallery, Niagara County Community College, 3111 Saunders Settlement Road, Sanborn, New York 14132-9460 by February 14, 2008.

2. The mail art can take any shape, in two or three dimensions. Pieces can expand when opened, but must be easily re-mailed for less than five dollars.

Email any questions to [redacted]

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http://housepress.org

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400. Poetry Project
Events at The Poetry Project November
Fri 16 Nov 2007

Hi everyone,

The Poets[1] Potluck is tonight! Then we take a week off to give thanks. We return the week after with the readings listed below.

Thank You,

The Poetry Project

Friday, November 16, 10 PM
Poets' Potluck

Just as it sounds: poets and the (ingestible) goods they bring. Please join us for a low-key night of readings, screenings, music and really good homemade food. Stacy Szymaszek might bring cheesecake, Arlo Quint might bring a cake baked by Christa Quint, John Coletti will whip up something delicious, as will Filip Marinovic, David Gatten, James Hoff, Diana Hamilton, Eddie Hopely, Dustin Williamson, Sara Marcus, Ben Malkin, Amelia Jackie, Lauren Russell, John Mulrooney, Jim Behrle, and perhaps other fabulous people. Fun times ahead. Suggested admission is five dollars.

Monday, November 26, 8 PM
Stephen Motika & Erica Kaufman

Stephen Motika¹s chapbook, Arrival and at Mono, will be published this fall by sona books. His work has appeared in The National Post of Canada, Another Chicago Magazine, and The Common Review, among other publications. ³The Field,² a collaborative exhibition with Dianna Frid, was on view at Gallery 400 at the University of Illinois, Chicago, in December 2003. He is the coordinator of public programs, education, and exhibitions at Poets House in New York City and publisher of Nightboat Books. Erica Kaufman is the author of several chapbooks, most recently Censory Impulse (Big Game Books), civilization day (Open24Hours), and a familiar album (winner of the 2003 New School Chapbook Contest). She is the co-curator/co-editor of Belladonna*/Belladonna Books. Erica lives in Brooklyn and is a Ph.D. candidate at the CUNY Graduate Center.

Wednesday, November 28, 8 PM
Hannah Weiner's Open House

A reading to celebrate the vision of poet Hannah Weiner (Clairvoyant Journal, Little Books/Indians, Spoke) and the publication of Hannah Weiner¹s Open House by Kenning Editions, featuring readings, performances and recollections by Charles Bernstein, Lee Ann Brown, Thom Donovan, Patrick Durgin, Laura Elrick, Kaplan Page Harris, Andrew Levy, John Perreault, Rodrigo Toscano, Carolee Schneemann, James Sherry, Anne Tardos & Lewis Warsh. With special guests Jerome Rothenberg, Bernadette Mayer and Barbara Rosenthal. See our website for reader bios.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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401. Stephen Vincent
Lawrence Weiner review in NY Times
Fri 16 Nov 2007

For folks with interest in Lawrence Weiner - text/concrete poetry/ conceptual artist, etc., whose first work emerged in the late sixties - Roberta Smith has a good review plus photographs of his retrospective recently opened at the Whitney. Though Weiner is deeply into language/thought and the implications of text explored - almost in the manner of paint and/or sculpture - in the context of gallery and public spaces - it is a good bet that Weiner's work is rarely studied in the context of most MFA writing programs. (Ron Silliman recently explored this sad poverty in a recent essay on the fate of consideration (lack thereof) of contemporary concrete poets.)

For those in New York or visiting there is a nice permanent Weiner text piece on the crossbeam of an old Federal house on Greenwich near Canal Street. I have a picture and discussion of it on my blog from earlier this year: http://stephenvincent.net/blog/?m=200701

Stephen V
http://stephenvincent.net/blog/
Currently a short take on David Buuk's splendid talk and power point slide show on 'unpublic' public art in San Francisco and the Bay Region. A event that should be repeated!
Plus more pix and improvs on Valencia Street by yours truly.

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402. Rob McLennan

new(ish) on rob's clever blog

Fri 16 Nov 2007

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new(ish) on rob's clever blog

-- the power to bend spoons; interviews with Canadian novelists, ed. Bev Daurio
-- some brief thoughts about the short novel
-- readings in edmonton (again); the past few days
-- ongoing notes -- the ottawa small press book fair
-- Ottawa writer Elizabeth Hay wins the Giller Prize
-- 12 or 20 questions: with Anne Stone
-- ongoing notes; notes & more notes
-- edmonton: first snow
-- 12 or 20 questions: with Steve Venright
-- 12 or 20 questions: with Matthew Firth
-- white, a first novel by rob mclennan
-- Ottawa Life magazine, reception
-- what does her matter (poem)
-- [ottawa] festival notes: october
-- The Peter F. Yacht Club, issue #8 (the Edmonton issue) ; reading, regatta, launch
-- [ottawa] festival notes: october
-- [ottawa] festival notes: october
-- Thomas Wharton's Salamander

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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403. **Alan Sondheim**

Schroedinger Cat Experiment (blind manipulation):

Fri 16 Nov 2007

Schroedinger Cat Experiment (blind manipulation):

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[...]

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404. Maryrose .

Dan Raphael and Rodney Koeneke at Spare Room, Portland

Sat 17 Nov 2007

I'm very much missing the recipe. I really enjoyed the month of poetics digest that contained that recipe.

Anyway

Spare Room presents

Dan Raphael
Rodney Koeneke

Sunday, November 18th, 7:30 pm

Concordia Coffee House
2909 NE Alberta
www.concordiacoffeehouse.com

$5.00 suggested donation

www.flim.com/spareroom
[redacted]

Upcoming readings

12/9 Ken Rumble / Susan Briante

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Dan Raphael is known for the linguistic richness of his poetry and his energetic performance of those words. Breath Test, his 16th book, was published this May (nine muses books.); other books include Showing Light a Good Time and When a Flying City Falls. Dan's poems have appeared in such publications as Central Park, Caliban, UrVox, Shattered Wig, and Tinfish, while current works appear in Otoliths, Skidrow Penthouse, Broken Word II, 31, and Refined Savage. His monthly poetry series at a downtown bookstore is in its 13th year; he previously edited 26 Books and NRG Magazine.

Rodney Koeneke is the author of the poetry collections Musee Mechanique (BlazeVOX, 2006) and Rouge State (Pavement Saw, 2003). His new manuscript is called Etruria. Hobbies include flarf and neo-benshi, both of which will figure in this reading, where parts of a silent classic film will be screened to the poet's script. Rodney feeds almost daily content to his poetry blog, http://www.modampo.blogspot.com, and has flash-reviewed 100 poetry books for his latest time sink, GoodReads. Rodney lives in Portland with his wife, Lesley Poirier, and their curly-headed son.

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Maryrose Larkin
Northwest Research
http://maryroselarkin.blogspot.com/
http://www.northwestresearch.com/
http://northwestresearch.blogspot.com/
[redacted]

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405. Alan Sondheim

(no subject)

Sat 17 Nov 2007

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i meditate upon the ten directions /
i meditate upon the ten intermediate directions
and the breathing of the winds /
i meditate upon the breathing out and breathing in /
i meditate upon the four winds /
i meditate upon the five winds /
i meditate upon all living beings /
i meditate upon all dead beings /
upon all ghosts /
upon all gatherings /
i meditate upon all gatherings and all filterings /

i meditate upon red dusts /
i meditate upon yellow blue white red dusts /
i meditate upon all radiations and all swarming /
i meditate upon all avatars and sheave-bodies /
i meditate upon the hundred worlds /
the thousand worlds /
i meditate upon worldings and world-destroyings /
i meditate upon world-destroyers and the dusts of
world-destroyers /
i meditate upon all languagings and wordings /
i meditate upon all words /
i meditate upon thunderbolts and daggers /
i meditate upon echoes of thunderbolts corrosions
of daggers /
i meditate upon rusts and skulls /
i meditate upon the bones of broken skulls /
upon the dusts of bones /
upon the radiations of bones /
i meditate upon memories and structures of
memories /
and upon the broken structures of memories /
and upon forgotten structures of forgotten
memories /
i meditate upon the smallest and largest and the
tears and deaths of the smallest and largest /
i meditate upon the dependent originations of
everything and nothing /
upon the co-dependent originations of everything
and nothing /
upon the co-dependent co-originations of
everything and nothing /
i meditate upon nothing and everything /
i meditate upon nothing at all /
upon the emptiness of radiations and gatherings /
upon the emptiness of dusts and filterings /
upon the sheave-beings and the emptiness of
sheave-beings /
and upon the emptiness of skins emptiness of
bones emptiness of thunderbolts and daggers /
i meditate upon no-meditation /
i meditate upon emptiness of emptiness /
i meditate upon naming and namings /

upon general naming and improper naming /
upon proper names and proprietaries /
upon parts of speech and signal parts of speech /
i meditate upon protocols and the gatherings
of bones /
upon the coming-together of bones /
upon the dissolution of red white blue yellow
dusts /
upon the dissolution of red dusts and
filterings /
i meditate upon the hardening of gatherings /
i meditate upon the disappearance of filterings /
and the hardening of worlding and worlds /
and the hardening of this world and earth /
i meditate upon the organisms and life-forms of
this earth /
i meditate upon the thinging and being of this
earth /
upon the beings of this earth /
upon this being of this earth and this being /
upon the bones of this being /
upon the minding and minds of these bones /
upon the meditation of these bones /
upon the meditation of these bones and the ten
directions /
i meditate upon the ten directions /
i meditate upon the ten intermediate directions
and the breathing of the winds /
meditate upon the breathing out and breathing in /
upon the four winds /
upon the five winds /
meditate upon all living beings /
meditate upon all dead beings /
upon all ghosts /
upon all gatherings /
meditate upon all gatherings and all filterings /
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meditate upon yellow blue white red dusts /
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meditate upon all avatars and sheave-bodies /
meditate upon the hundred worlds /
the thousand worlds /

meditate upon worldings and world-destroyings /
meditate upon world-destroyers and the dusts of
world-destroyers /
meditate upon all languagings and wordings /
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upon the emptiness of dusts and filterings /
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sheave-beings /
upon the emptiness of skins emptiness of
bones emptiness of thunderbolts and daggers /

upon no-meditation /
upon emptiness of emptiness /
nothing at all /
emptiness of radiations and gatherings /
emptiness of dusts and filterings /
sheave-beings /
skins bones thunderbolts daggers /
no-meditation /
no emptiness of emptiness /
no emptiness /

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406. David Chirot

Fwd: Meditations in a Time of Delusions and Lies 25: Bomb Iran Follies

Sat 17 Nov 2007

Meditations in a Time of Delusions and Lies 25: Bomb Iran Follies Hilton Obenzinger

I write these meditations from time to time in an attempt to stay sane. If you find them tedious, apply the magic of delete. If you want to share them with others, feel free to do so.

November 12, 2007

When Bush pushed for further sanctions against Iran, Vladimir Putin asked a semi-rhetorical question: "Why make the situation worse, bring it to a dead end, threaten sanctions or even military action?"

This reminds me of the bumper sticker I see sometimes: "WAR IS NOT THE ANSWER."

Of course, war IS the answer if the question is how to dominate the Middle East, control the flow of oil, put a stranglehold on Europe and Japan, encircle Russia . . . and so forth. And why make the situation worse? Because targeting Iran and spreading the chaos in the Middle East is part of the plan.

As the Bush gang continues the slide towards widening the war, the absurdities keep mounting. Israel bombs something in Syria – a big cube in the desert – which is or may be or could be a nuclear reactor. One country bombs another – and the US does not object, and there's little outrage. Instead, the Bush gang encourages speculation in the media about exactly in what way the cube is a dangerous nuclear threat.

The man who spends his time inspecting to see if a country is building nuclear weapons, Mohamed ElBaradei, thought that "to bomb first and ask questions later" was peculiar. Then the press discovers that pictures of that cube in the desert have been around for years. Why bomb it now? Did it just become a threat? Doesn't the fact that no one finds any evidence by Israel or the US a little dubious? Haven't we learned something from the last bit of faith-based intelligence?

Don't get me wrong. I don't want Syria to make nuclear weapons, nor Iran. But Israel has not signed the non-proliferation treaty, and Iran has. Besides, Israel has, according to the CIA, over 200 nuclear weapons – but Israel's no problem, according to the US. Pakistan has nuclear bombs and is coming apart at the seams – but Pakistan's still our ally. Iran and Syria are the problems. Imagine if Syria's air force bombed Dimona, Israel's reactor. It's hard to conceive how much of an uproar that would produce, not to mention massive military retaliation.

But, wait, there's more. Kurdish rebels attack Turkish troops on the border between Turkey and Iraq. Turkey threatens to retaliate. The US condemns the Kurdish "terrorists" and asks the Iraqi Kurds to cool them out. Meanwhile, Kurdish rebels on the border between Iraq and Iran continue their attacks – but, of course, they're not terrorists.

Remember: some people can have nuclear weapons but others can't; some Kurds are terrorists but others are not; peace means war or is it war means peace? No need to fret, democracy in the Middle East is Blackwater electing to decide which is which. Norman Podhoretz is panting for World War 4 (apparently we already had number 3 – I'm glad I missed it); Giuliani has brought on Podhoretz and other fanatics to guide his campaign to ready the trigger on "Islamo-fascism." Meanwhile, the Bush gang keeps waterboarding the Democrats, making them think they're going to drown until they gag and . . . then they do drown in the bodily fluids of their own cowardice. Even if Bush doesn't bomb Iran, he's making sure that whoever takes over will have to do the job.

Oh, yes, then there's the latest case of tainted toys from China. Congress votes more money for the agency checking consumer goods to expand, get more inspectors, do its job, and the director says she doesn't want the dough: Regulation is bad. Health care for kids is nixed – too expensive, plus it's socialism. And how can I forget: Bush threatens Cuba; Gaza is a giant prison and starving to death; veterans make up 25 percent of the homeless and are treated like dirt, not by anti-war protesters yelling "baby killers" but by the government that sent them; Lou Dobbs and other media demagogues vilify immigrants; and one more celebrity apologizes for a racist outburst.

So, remember this moment. Remember all of the absurdities. Add some that I've missed.

And start making up excuses to the future generations for why we allowed all of this to happen.

Hilton Obenzinger
[redacted]

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407. Walter K. Lew
Nov. 17 Screenings/Performances: Movietelling at the Miami Beach Cinematheque
Sat 17 Nov 2007

AN OFT-NEGLECTED FACT OF WORLD FILM history is that nearly everywhere movies have been regularly shown there was an era in which they were accompanied by live narration by "movietellers." Movietelling ranged from simultaneous translation of a foreign film and introductory lectures on its cultural background--for example, explaining "cowboys and Indians" to audiences in 1910s East Asia--to original new scripts in which each character was impersonated and sound effects recreated by a single performer freely departing from the film's originally intended message.

SOMETIMES CALLED "POETS OF THE DARK," in colonized countries, the movieteller retold officially approved films in ways that expressed the local community's anguish and resistance. In doing so, they mastered many modes of political wit, satire, lyricism, narrative rhythm, and melodrama. Not surprisingly, movietellers were often arrested in the midst of a performance.

THIS SATURDAY AT THE MIAMI BEACH CINEMATHEQUE, Kate Ann Heidelbach, Jen Nellis, and dennis M. somera--three wonderful poets from the San Francisco Bay Area and Miami who took seminars I taught at Mills College and the University of Miami--will be performing the first movietelling in Miami in nearly a century. I will also give an introductory illustrated talk and present excerpts from my own work in this genre going back to the early 1980s. You are hereby guaranteed a unique, thoroughly enjoyable and illuminating evening that will make you see the film-going experience from a rich new perspective!

FOR MORE DETAILS and how to purchase tickets, please go to <www.tix.com/EventSeatType.asp?Event=116287>.

HALF-PRICE TICKETS are available to students with University of Miami I.D. ($6). Seating is very limited and so I recommend that you purchase tickets beforehand. Parking tips are given below.

WHEN: SATURDAY, Nov. 17 @ 8:30.
WHERE: MIAMI BEACH CINEMATHEQUE, 512 Espinola Way, Miami Beach, FL
33139. Phone: (305) 67-FILMS.
EVENT TITLE: "Poets of the Dark" <https://www.tix.com/EventSeatType.asp?Event=116287>

BEST PARKING LOT OPTIONS:
1. 16th Street between Collins and Washington;
2. 16th and Drexel Ave.;
3. Least expensive: Lots north of Lincoln Road, three blocks away.

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408. amy king
RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture
Sat 17 Nov 2007

BlazeVOX and the Publishing Practices of the Post-Avant

http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publishing.html

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Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

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409. Alexander Jorgensen
David-Baptiste Chirot : Poetry in Nature: Photogaphy of Pradip Datta & rubBEing
Sat 17 Nov 2007

---

http://davidbaptistechirot.blogspot.com/2007/11/poetry-in-nature-photogaphy-of-pradip.html

Pradip Datta, artist from Kolkata. You should be hearing lots more of him and seeing more examples of his work in the coming months and year.

Good work, David!
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Accessible with your email software
or over the web

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410. Dan Thomas-Glass
emails- Lisa Robertson, Kevin Davies, Michael Scharf
Sat 17 Nov 2007

Looking for valid email addresses for these three-- please, if you know them, send them along. You will have the eternal gratitude of several people, in return.

Much thanks,,,

Dan Thomas-Glass

[redacted]

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411. Dan Thomas-Glass
With + Stand
Sat 17 Nov 2007

With + Stand [1619, 'the whole creation, the universe,' from L.L. systema 'an arrangement, system,' from Gk. systema 'organized whole, body,' from syn- 'together', (sun- 'with') + root of histanai 'cause to stand']

withplusstand.blogspot.com

A new journal of letters. Seeks submissions of emergent poetry & prose which gestures/thinks in around with through against histories (of capital & labor flows global markets trade agreements arts forms bodies states cities societies resistances migrations movements ideologies ideas etc.) & systems.

First issue will be handsomely reproduced & distributed as widely as funds allow in the first month of 2008.

Reading period: now through December 31st, 2007.

Send submissions of 1-10 pages as word .doc attachments to [redacted]

"The art that moves ahead into the unknown, the only art now possible, is neither lighthearted nor serious; the third possibility, however, is cloaked in obscurity, as though embedded in a void the figures of which are traced by advanced works of art." – Theodor Adorno, 'Is Art Lighthearted?'

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412. Andy Gricevich
emails for Lisa Robertson, Ange Mlinko
Sat 17 Nov 2007

Anybody have those? Thanks!

Andy

Get easy, one-click access to your favorites. Make Yahoo! your homepage.

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413. Patrick Herron
Friendly reminder--reading this evening, come between 9 & 10
Sat 17 Nov 2007

What: Poetry reading
Who: Murat Nemet-Nejat, Standard Schaefer, Rodrigo Garcia Lopes
Where: Herron household, map: http://tinyurl.com/yoganf
Why: To honor the visit of three great Turkish poets
When: Saturday 17 November, doors @ 9, readings & screenings @ 10
How: I'll gladly explain after you arrive

Howdy friends -

This evening, Saturday November 17, I will be hosting a poetry reading at my home in Chapel Hill NC (map: http://tinyurl.com/yoganf) to which you are all invited. I am hosting this reading in celebration of the arrival of Murat along with three of the greatest Turkish poets alive today, Lale Müldür, Gaven Tran and Seyhan Erözçelik. It is my aim to share some of our best poetry with our distinguished Turkish visitors.

Readers:

Murat Nemet-Nejat
residing in Hoboken, NJ; originally from Istanbul, Turkey
http://google.com/search?q=murat+nemet-nejat

Standard Schaefer
residing in San Francisco, CA; originally from Houston, Texas
http://google.com/search?q=standard+schaefer

Rodrigo Garcia Lopes
residing in Chapel Hill, NC; originally from Londrina, Brazil
http://google.com/search?q=rodrigo+garcia+lopes

My door will open to everyone around 9PM and we will start readings promptly at 10. Each reader will read 10-30 minutes, and around 11:30 we will screen

two films. The film _Satori Uso_ (http://www.youtube.com/watch?v=UFkkNV77h28) is based on a character by Rodrigo Garcia Lopes. The second film is Julian Semilian's new surrealist short film, _Tear Void Insomnia Mist_. If you don't know him, Julian is an all-around brilliant poet/filmmaker/artist (http://tinyurl.com/yw5bmz) who teaches at the NC School of the Arts in Winston-Salem, NC.

(special request: please park on the street, as my driveway is very treacherously steep and difficult to turn around on; there's a nicely lit brick stair-walk leading to my front door from the stret)

there will be snacks there will, there will be snacks

Patrick

--
Patrick Herron
[redacted]
http://proximate.org/ph/

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414. Patrick Herron
Re: Friendly reminder--reading this evening, come between 9 & 10
Sat 17 Nov 2007

That's Güven Turan, not Gaven Tran. Darned spell-checker...

Patrick Herron wrote:
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> Murat Nemet-Nejat
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>
> Standard Schaefer
> residing in San Francisco, CA; originally from Houston, Texas
> http://google.com/search?q=standard+schaefer
>
> Rodrigo Garcia Lopes
> residing in Chapel Hill, NC; originally from Londrina, Brazil
> http://google.com/search?q=rodrigo+garcia+lopes
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> Winston-Salem, NC.
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> (special request: please park on the street, as my driveway is very
> treacherously steep and difficult to turn around on; there's a nicely
> lit brick stair-walk leading to my front door from the stret)
>
> there will be snacks there will, there will be snacks
>
>
> Patrick
>

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415. Tim Peterson
EOAGH Issue Four NOW ONLINE
Sat 17 Nov 2007

Announcing

EOAGH: A Journal of the Arts
ISSUE FOUR
Edited by Tim Peterson

http://chax.org/eoagh/issuefour.html

A PANEL:

Language Poetry and The Body: A Panel

Maria Damon, Steve Benson, Leslie Scalapino, Bruce Andrews Moderated by Erica Kaufman and Tim Peterson

ARTICLES:

ORDERED FRAGMENTS ( ) OF A DISORDERED DEVOTION
by Charles Alexander

OFF THE TOP OF MY RADIO HEAD

by Stephen Paul Miller

The Poetics of Non-Experience:
Repetition, Simulation, and Anxiety
in Leslie Scalapino's Trilogy
by Tenney Nathanson

Inbetweeness
by Veronica Wong

PERFORMANCE SCORE

No More
for jazz ensemble
by Jeff Kimmel and Ruth Lepson

REVIEWS

Szymaszek's Homo Sailor King in Emptied of All Ships
-- do you Speak Greek?
by Julian Brolaski

Elemental Song by Roberto Harrison

Review by Alan Davies

Slowly But Dearly by Norman Fischer
Review by Alan Davies

Lydia Davis' Proust
Review by Michael Gottlieb

Jack Kimball can dance...is a seasoned barb
Review by Christina Strong

WITH POETRY BY

Gilbert Adair
Hugh
Behm-Steinberg
Cara Benson
Charles Borkhuis
Allen
Bramhall
Laynie Brown
Marie Buck
Laura Carter
Christopher Casamassima
Joel Chace
James Cook
Lisa
Cooper
Clayton Couch
Bruce Covey
Geoffrey
Cruickshank-Hagenbuckle
Jonathan Doherty
Thom Donovan
Jim Dunn
kari edwards and Chris Martin
Thomas Fink
Skip
Fox
Joanna Fuhrman
Rebecca Gopoian
Andy Gricevich
Arielle Guy
Barbara Henning
Mitch
Highfill
Dan Hoy
Thomas Hummel
Paolo Javier
Paul Foster Johnson
Jane

Joritz-Nakagawa
Lin Kelsey
Brendan Kreitler
Ruth
Lepson
Hillary Lyon
Jami Macarty
Nicholas Manning
Sara Marcus
Bonnie Jean Michalski
Joe Moffet
Rich Murphy
Sheila
Murphy and Scott Glassman
Chris Murray
Shin Yu Pai
Dawn
Pendergast
Patricia Peterson
Simon Pettet
Nick
Piombino
Laurie Price
Karen
Randall
Robin Reagler
Marthe Reed
Evelyn Reilly
Edwin Rodriguez
Linda Russo
Frank Sherlock
James
Sherry
Ron Silliman
Gregory Vincent St Thomasino
Rob
Stanton
Jordan Stempleman
Ray Succre
Shelly Taylor
Adam Tobin
Andrew Topel

Rodrigo Toscano
and Lynn Xu=

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416. CA Conrad
nostalgia for genocide, or LET'S PLAY genocide!
Sat 17 Nov 2007

Earlier today I was reading in the park before going to my stupid job. A pair of nannies arrived on the scene with 2 young boys, one dressed as a cowboy, the other as an indian.

"YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"

"WHY DO I HAVE TO DIE ALL THE TIME!?"

"BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"

"I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE TIME!"

The nannies sat on a bench smoking and talking about boyfriends. It was just another day in Philadelphia celebrating the murderous world we wake yawning toward.

What fucking parents in 2007 are buying kids cowboy and indian costumes with cap guns? WHAT IF young German boys wanted to play a game of NAZI and JEW!? WOULD THAT ALSO BE OKAY!? But then again the Germans lost the war. Maybe if the indians won the war the cowboys would die in the game?

What the fuck are these fucking parents thinking? "Let's get the boys some cowboy and indian outfits like we had when we were kids! Ah, look at them shoot one another! Brings back memories!"

Our country is about to celebrate THANKSGIVING DAY, again! Talk about nostalgia for genocide.

How many Americans will mindlessly cook a butchered turkey without any thought of Native American bloodlines having been erased from the planet? Millions and millions of tortured, slaughtered families from every corner of our map. All 50 states experienced this slaughter, enslavement, this giant dark finger tamping out the lights of generations. Languages stuttered into the plains and mountain chains no more.

And who will be thinking of the nearly ONE MILLION Iraqis killed since our unprovoked illegal invasion of Iraq? THANKSGIVING DAY!?

WE'RE GOING TO CELEBRATE THANKSGIVING DAY!?

FUCK THANKSGIVING DAY!

For those interested, a campaign to fast on Thanksgiving Day has begun. For more information please go to this site: http://THANKSGIVINGDAYFAST.blogspot.com

When genocide is part of playtime everyone's asleep and murdering by proxy, even your stupid fucking children who know no better, CAConrad http://PhillySound.blogspot.com

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417. Susan Webster Schultz

Tinfish Press news

Sun 18 Nov 2007

November, 2007

TINFISH PRESS NEWS

During this past year, Tinfish Press has published the following:

--two on-line features at tinfishpress.com (About Looking and Tinfish Net #3 , On Translation)
--farout_library_software by Pam Brown (Australia) and Maged Zaher (Seattle/Cairo) (Design by Chae Ho Lee)
--Corpse Watching by Sarith Peou (design by Lian Litvin)
--Someday I'll Be Sitting at a Dingy Bar by Hwang Jiwoo, translated by Scott Swaner and Young-Jun Lee (design by Gaye Chan)
--Language as Responsibility by Leonard Schwartz (design by Lian Litvin)
--Tinfish #17, the annual journal of poetry from the Pacific, featuring poetry from Hawai`i and elsewhere (covers by Jean Pittman)

Forthcoming (soon!)

--The Erotics of Geography (with cd-rom) by Hazel Smith (design by Karen Zimmerman)

Forthcoming (later!)

(First) books of poems by Craig Santos Perez and Meg Withers.

A group of us just read and presented design talks at Evergreen State University in Olympia, Washington (Leonard Schwartz's class) and at Pacific University in Forest Grove, Oregon (organized by Jules Boykoff and Kaia Sand, among others). The reception was warm and engaged. Readers included Tiare Picard, Craig Perez, Deborah Meadows, Lissa Wolsak, Lisa Kanae and Susan M. Schultz. Approximately 200 people showed up for the reading at Pacific

University and many dozens more for Gaye Chan and Lian Litvin's design talk. You can see photos at the “friends of Tinfish Press” facebook page.

This past April we sponsored a reading by Linh Dinh and Naomi Long in Honolulu. In early November, we celebrated Tinfish #17 with a reading in the UH English department.

Please check our website for more details: http://tinfishpress.com

We invite you to buy Tinfish books. They make wonderful gifts for lovers of poetry and design, especially. To buy a Tinfish book is also to support the making of more fine books.

We intend to publish more fine books in the coming year, and to offer readings here (Hawai`i) and elsewhere. So we also invite you to make tax deductible donations to Tinfish, either on the website or at our address:

Tinfish Press
Susan M. Schultz, Editor
47-728 Hui Kelu Street #9
Kane`ohe, HI 96744
[redacted]

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418. William Slaughter
Notice: Mudlark
Sun 18 Nov 2007

New and On View: Mudlark No. 34 (2007)

Baroque Threads by Donald Wellman

from Notebook: Cuaderno de Costa Rica

Donald Wellman teaches cultural studies and writing at Daniel Webster College. Fields, a selected poems, spanning twenty years of work, appeared in 1995 (Light and Dust). Wellman has translated from French, German, and Spanish. Currently he is working with the Spanish poet Antonio Gamoneda. As editor of O.ARS, a series of anthologies devoted to postmodern poetics and practices, he derived personal satisfaction from the use of punctuation a la dada. The selection here is from his Notebook: Cuaderno de Costa Rica. His poetry engages emerging identities from an ethnographic perspective. These projects include Diario mexicano, Oaxaca, and Prolog Pages. Excerpts from these projects can be found in various on-line and print media: Eratio Postmodern Poetry, There, and Fascicle among others. His essay, "Creeley's Ear," appeared in Jacket Magazine 31. His "Prose on Uxmal" will be found in the current Absent Magazine. "Your Sleep is a Closed Almond," from Yvan Goll's

Traumkraut, appears in Circumference 5 (Fall 2006). Other translations from Goll appear in the current Calque.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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419. Barrett Watten
In London: Poetry and Public Language
Sun 18 Nov 2007

CONTEMPORARY POETICS RESEARCH CENTRE
BIRKBECK, UNIVERSITY OF LONDON

POETRY AND PUBLIC LANGUAGE:
A ROUND-TABLE DISCUSSION WITH
PETER MIDDLETON, JOHN HALL, WILLIAM ROWE, ROBERT HAMPSON, & TONY LOPEZ

WEDNESDAY 5TH DECEMBER 2007 6PM,
ROOM 407, BIRKBECK COLLEGE, MALET STREET, LONDON WC1

A WINE RECEPTION FOLLOWS AT 7.30PM

TO LAUNCH THE BOOK
POETRY AND PUBLIC LANGUAGE
JUST PUBLISHED BY SHEARSMAN, EXETER

http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/poetryandpubliclanguage.pdf

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420. Ryan Daley
Re: nostalgia for genocide, or LET'S PLAY genocide!
Sun 18 Nov 2007

I don't think anyone is celebrating genocide. Calling Thanksgiving a celebration of genocide not only weakens what genocide is --planned, systematic annihilation-- but seems exaggerative. I agree that the roots of the celebration

itself are suspect, but how is the view you express different from the Crazy Christians seeking to ban Halloween?

On Nov 17, 2007 11:24 PM, CA Conrad <[redacted]> wrote:

> *Earlier today I was reading in the park before going to my stupid job. A pair of nannies arrived on the scene with 2 young boys, one dressed as a cowboy, the other as an indian.*
>
> *"YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"*
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> *"BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"*
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> *The nannies sat on a bench smoking and talking about boyfriends. It was just another day in Philadelphia celebrating the murderous world we wake yawning toward.*
>
> *What fucking parents in 2007 are buying kids cowboy and indian costumes with cap guns? WHAT IF young German boys wanted to play a game of NAZI and JEW!? WOULD THAT ALSO BE OKAY!? But then again the Germans lost the war. Maybe if the indians won the war the cowboys would die in the game?*
>
> *What the fuck are these fucking parents thinking? "Let's get the boys some cowboy and indian outfits like we had when we were kids! Ah, look at them shoot one another! Brings back memories!"*
>
> *Our country is about to celebrate THANKSGIVING DAY, again! Talk about nostalgia for genocide.*
>
> *How many Americans will mindlessly cook a butchered turkey without any thought of Native American bloodlines having been erased from the planet? Millions and millions of tortured, slaughtered families from every corner of our map. All 50 states experienced this slaughter, enslavement, this giant dark finger tamping out the lights of generations. Languages stuttered into the plains and mountain chains no more.*
>
> *And who will be thinking of the nearly ONE MILLION Iraqis killed since our unprovoked illegal invasion of Iraq? THANKSGIVING DAY!?*
>
> *WE'RE GOING TO CELEBRATE THANKSGIVING DAY!?*
>
> *FUCK THANKSGIVING DAY!*

> *For those interested, a campaign to fast on Thanksgiving Day has begun. For more information please go to this site: http://THANKSGIVINGDAYFAST.blogspot.com*
>
> *When genocide is part of playtime everyone's asleep and murdering by proxy, even your stupid fucking children who know no better,*
> *CAConrad*
> *http://PhillySound.blogspot.com*

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421. **wil Hallgren**

Re: nostalgia for genocide, or LET'S PLAY genocide!

Sun 18 Nov 2007

It must be so wearying to be so conscientious that you feel compelled to monitor the play of children as they try to fit themselves into becoming human beings. Haven't we all played games as children that we would be embarrassed by if we considered ourselves to be perfect human specimens, complete and not subject to any form of error.

As a child, as an adult, I was and am far from perfect. As a child I killed living beings wantonly (just as Gloucester notices in Lear). As an adult I live under a governmental and social-economic complex that does vile things in my name every time I drop a dollar at the local store. Every single one of us typing into this list-serve is compromised by every light or other electrical switch we turn on. Put that into your rant pipe and smoke it!

Leave the children alone! It's the adults we have to try to change.

-- Wil Hallgren

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Saturday, November 17, 2007 11:24:51 PM
Subject: nostalgia for genocide, or LET'S PLAY genocide!

Earlier today I was reading in the park before going to my stupid job. A pair of nannies arrived on the scene with 2 young boys, one dressed as a cowboy, the other as an indian.

"YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"

"WHY DO I HAVE TO DIE ALL THE TIME!?"

"BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"

"I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE TIME!"

The nannies sat on a bench smoking and talking about boyfriends. It was just another day in Philadelphia celebrating the murderous world we wake yawning toward.

What fucking parents in 2007 are buying kids cowboy and indian costumes with cap guns? WHAT IF young German boys wanted to play a game of NAZI and JEW!? WOULD THAT ALSO BE OKAY!? But then again the Germans lost the war. Maybe if the indians won the war the cowboys would die in the game?

What the fuck are these fucking parents thinking? "Let's get the boys some cowboy and indian outfits like we had when we were kids! Ah, look at them shoot one another! Brings back memories!"

Our country is about to celebrate THANKSGIVING DAY, again! Talk about nostalgia for genocide.

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When genocide is part of playtime everyone's asleep and murdering by proxy, even your stupid fucking children who know no better, CAConrad http://PhillySound.blogspot.com

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422. David Chirot

National Endowment for the Arts - Reading - //Less time spent reading for fun

Mon 19 Nov 2007

---

http://www.nytimes.com/2007/11/19/arts/19nea.html?_r=1&th&emc=th&oref=slogin ---

to read only the "right books for the right answers"?

and then the variations on this in Pierre Bayard's book examining giving "right" and "creative" "answers" when talking about books one hasn't read, or forgotten-- which can ultimately become a way into writing one's own works--

(a new, improved version of some of the theses suggested by the old "Bluffer's Guides"?)

"it's fun to have fun if you only know how"--The Cat in the Hat

do you have to read a book to tell you how to have fun? in order to have fun in reading a book?

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423. Adam Fieled

PFS Post: Halle goes prosy

Mon 19 Nov 2007

Check out raw & tasty prose poems on PFS Post from Steve Halle, native of Palatine, Illinois, where the Smithereens play carnivals, remembering "A Girl Like You":

http://www.artrecess.blogspot.com

Also, Steve's blog-blog

http://www.stevehalle.blogspot.com

And books:

"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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424. Sam Ladkin
COMPLICITIES: British Poetry 1945-2007
Mon 19 Nov 2007

Dear All,
Robin Purves and I are delighted to announce the publication of the following book, available now. Apologies for cross-posting.
Yours truly,
Sam

COMPLICITIES: British Poetry 1945-2007
eds. Robin Purves & Sam Ladkin

ISBN 978-80-7308-194-2 (paperback). 261pp.
Publication date: November 2007

Price: € 12.00 (not including postage)

http://litteraria.ff.cuni.cz/books/complicities.html

This collection of essays does not seek to fashion a bespoke 21st-century Albion from the remnants of Britain's various poetic traditions. The poetry considered here, and its criticism too, is by and large critical of the "new imperial suitings" beneath which the old and new networks of power run. The work gathered in these pages knows language and culture to be profoundly complicit across the board in the extension of acts of domination, from the preparation for and execution of war, to the composition of the suicide note, from the overt corrupting of the democratic franchise, to cold calling's interpellation of the human subject as consumer-in-waiting.

Contributors to this volume include: Thomas Day, Keston Sutherland, Alizon Brunning, Robin Purves, J.H. Prynne, Bruce Stewart, D.S. Marriott, Stephen Thomson, Craig Dworkin, Sophie Read, Sara Crangle, Malcolm Phillips, Tom Jones, Josh Robinson, Sam Ladkin, Jennifer Cooke, Ian Patterson.

Robin Purves is a Lecturer in English Literature at the University of Central Lancashire.

Sam Ladkin is a researcher at the University of Cambridge.

For information on all Litteraria Pragensia titles, please visit our website: www.litterariapragensia.com

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425. Thomas Devaney
NYC book party: Thomas Devaney -- Nov 29
Mon 19 Nov 2007

Suzi Winson and Fish Drum
invite you to celebrate the release of

A SERIES OF SMALL BOXES
by THOMAS DEVANEY

Thursday, November 29, 2007
6:00-7:45 pm

The Bowery Poetry Club
308 Bowery * New York City
at the foot of First St.
between Houston & Bleecker
[redacted]

"Devaney's poems are vulnerable, pleasurable,
tolerant, wary and contemporary" --Fanny Howe

"The poems are resonant patches of serious life,
almost as buoyant as dreams. Their light graces
remain etched in the mind." --John Ashbery

http://www.bowerypoetry.com/
http://www.fishdrum.com/

A Series of Small Boxes at SPD:
http://www.spdbooks.org/Details.asp?BookID=9781929495115

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426. Jennifer Karmin
JOB: Framingham State College
Mon 19 Nov 2007

(this is a forward. please don't respond to me.
good luck!)

Framingham State College:

The English Department invites gifted writers &
teachers to apply for a position as a tenure-track
Assistant Professor, to begin September 2008, to
teach creative writing, literature, & first-year
writing. A terminal degree is required, a PhD is
preferred, & an MFA will be considered.

We seek a colleague who has demonstrated the ability to be an excellent teacher of the writing of poetry, fiction, & non-fiction; modern & contemporary British, European, or American literature; & first-year composition courses. Candidates should demonstrate their writing accomplishments in at least two genres by submitting ten pages of poetry & twenty pages of prose fiction or non-fiction, either published or unpublished.

The course load is 3/3 & includes one section of first-year composition, two literature courses, & three creative writing courses, with the opportunity to develop new courses in modern & contemporary literature. Framingham State College is a wireless, laptop campus & welcomes instructors with experience using computers in the classroom.

Please send a letter, c.v., dossier, including three letters of recommendation & transcript, & a writing sample, postmarked by November 30 to: Professor Elaine Beilin, Chair, English Department, Framingham State College, 100 State Street, Framingham, MA 01701. Semi-finalists will be asked to submit a half-hour video of one of their classes by February 15, 2008; finalists will be invited to campus. AA/EOE.

Be a better pen pal.
Text or chat with friends inside Yahoo! Mail. See how.
http://overview.mail.yahoo.com/

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427. CA Conrad

Re: nostalgia for genocide, or LET'S PLAY genocide!

Mon 19 Nov 2007

Maybe you didn't notice that I was referring to the adults? It was the adults I blamed, not the children. In fact I made a point of saying the children know no better.

What children do and say frightens me BECAUSE it's what the adults they mimic do and say. Get it?

We're at war and nearly a million Iraqis are dead. Thanksgiving makes me sick at this point. Literally sick!

As far as being told I'm exaggerating genocide, no. No I'm not. It's on historical record that the Puritans were not at all interested in sharing space, resources, or much else with Native Americans. Roger Williams made it clear that he and his fellow Puritans should at the very least PAY the Native Americans for the land being settled, and it was this reason as much as any other reason Williams was sent into exile. He dared look upon the Native Americans as equals, and was banished. He then founded Providence, Rhode Island. But no, it's no exaggeration at all to link the original white settlers with genocide.

Many people like to entertain the notion that the Indian Wars were post Civil War, when in fact the original white settlers starved entire Native American communities out of their homes and off their land. The very same white settlers the Native Americans rescued when first arriving. That's no exaggeration either to say "rescued," because if it were not for the Native Americans sharing food and resources The Mayflower would be unknown to us today.

And not only that but our first president himself declared war on the Iroquois. Washington became known as "Village Destroyer." The slaughter he unleashed continued for a hundred more years, up to the massacre at Wounded Knee. The photographs of that mass grave of Lakota men, women and children should make anyone sick to their stomachs. The US 7th Cavalry standing at the edge of the grave with their rifles, posing above the twisted and bloody limbs, it's incredible! And THAT photograph should be in every single high school history book!

If the Native Americans who rescued the settlers from the Mayflower had any idea what was to come, the evil, wicked, wanton destruction and murder, would they have fed these people? I like to think they would have let them starve.

What I'm proposing is a Thanksgiving Day of giving thanks by saying NO!

And being a vegetarian for 20 years (January 1st 2008 it will be 20 years) I also point out that the lives of turkeys are also very much on my mind. Having grown up in rural America I've known turkeys both domesticated and wild, and love the birds. They are amazing creatures with fascinating lives. The care of a mother turkey, the ritual of a Tom defending his turf, and a million nuances outside the obvious, make me wonder how many people stuffing their faces with the flesh of these birds ever care to know how they live.

I've always admired the Abbie Hoffman quote, "I believe in compulsory cannibalism. If people were forced to eat what they killed, there would be no more wars."

Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM

CAConrad
http://PhillySound.blogspot.com

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428. SCOTT HOWARD
RECONFIGURATIONS: launched/published
Mon 19 Nov 2007

We are happy to announce the official launching/publishing of

RECONFIGURATIONS, Volume One: Contingency

http://reconfigurations.blogspot.com/

If you would like to post announcements elsewhere, we would be grateful for the assistance.

Sincerely,
W. Scott Howard
Karla Kelsey
Chris Stroffolino

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture
http://reconfigurations.blogspot.com/

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429. Jason Quackenbush
Re: nostalgia for genocide, or LET'S PLAY genocide!
Mon 19 Nov 2007

---

i agree. thanksgiving is one of my favorite rituals in american culture. it's all about appreciating what you have and looking out for people who have less. and while the history may not back it up, the thanksgiving mythology reflects an attitude that I think culturally we can be proud of and i'm hesitant to toss the baby out with the bathwater on that one.

On Sun, 18 Nov 2007, Ryan Daley wrote:

> *I don't think anyone is celebrating genocide. Calling Thanksgiving a celebration of genocide not only weakens what genocide is --planned, systematic annihilation-- but seems exaggerative. I agree that the roots of the celebration itself are suspect, but how is the view you express different from the Crazy Christians seeking to ban Halloween?*
>
> *On Nov 17, 2007 11:24 PM, CA Conrad <[redacted]> wrote:*

Earlier today I was reading in the park before going to my stupid job. A pair of nannies arrived on the scene with 2 young boys, one dressed as a cowboy, the other as an indian.

"YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"

"WHY DO I HAVE TO DIE ALL THE TIME!?"

"BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"

"I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE TIME!"

The nannies sat on a bench smoking and talking about boyfriends. It was just another day in Philadelphia celebrating the murderous world we wake yawning toward.

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Our country is about to celebrate THANKSGIVING DAY, again! Talk about nostalgia for genocide.

How many Americans will mindlessly cook a butchered turkey without any thought of Native American bloodlines having been erased from the planet? Millions and millions of tortured, slaughtered families from every corner of our map. All 50 states experienced this slaughter, enslavement, this giant dark finger tamping out the lights of generations. Languages stuttered into the plains and mountain chains no more.

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For those interested, a campaign to fast on Thanksgiving Day has begun. For more information please go to this site:

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> *http://PhillySound.blogspot.com*

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430. **Jason Quackenbush**
Re: nostalgia for genocide, or LET'S PLAY genocide!
Mon 19 Nov 2007

I get that this is something that you are passionate about, and couldn't agree more that the treatment of the native american nations by european colonists was an atrocity that our nation is a long way from fully making amends for. Not only that, but I'm sympathetic to your feelings about animal rights. I'm not a vegetarian myself, because the arguments for that level of ethical responsibility to non-human lifeforms are not something that I think holds water. I am however disgusted by the practices of factory meat production in the country and for many years have endeavored to keep my diet as close to the principle of local sustainablity as I can. The older I get, and the more money I have, the better I've gotten at it. Further many of my dearest friends are strict vegans and for a number of years I've enjoyed the fellowship of sitting down to at one particular family's table on thanksgiving to enjoy the completely animal-product-free meal with them.

I'm telling you all this because I want you to know that while I'm sympathetic to your cause, frankly I find your tactics extremely offputting and my gut reaction to them is to pull away, delete the email and ignore what you're saying. I'm not doing that because I don't think that gets anybody anywhere. I'd like to ask you to consider not what you're asking people to do, but how you're asking them to do it, and also to consider what the symbolic nature of what you're asking to do is asking people to give up.

I won't be fasting with you on Thanksgiving day. As I said on a previous email, the mythology and ritual of the holiday means far too much to me and honestly I don't see what participating in your protest would accomplish. But I want to hear what you have to say, and I think it's important that you continue to say it. However, I don't know that many other people will react to you that way unless you find a better way of saying it.

Sincerely,
Jason Quackenbush

On Mon, 19 Nov 2007, CA Conrad wrote:

> *Maybe you didn't notice that I was referring to the adults? It was the adults I blamed, not the children. In fact I made a point of saying the children know no better.*
>
> *What children do and say frightens me BECAUSE it's what the adults they mimic do and say. Get it?*
>
> *We're at war and nearly a million Iraqis are dead. Thanksgiving makes me sick at this point. Literally sick!*
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> *As far as being told I'm exaggerating genocide, no. No I'm not. It's on historical record that the Puritans were not at all interested in sharing space, resources, or much else with Native Americans. Roger Williams made it clear that he and his fellow Puritans should at the very least PAY the Native Americans for the land being settled, and it was this reason as much as any other reason Williams was sent into exile. He dared look upon the Native Americans as equals, and was banished. He then founded Providence, Rhode Island. But no, it's no exaggeration at all to link the original white settlers with genocide.*
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> *Many people like to entertain the notion that the Indian Wars were post Civil War, when in fact the original white settlers starved entire Native American communities out of their homes and off their land. The very same white settlers the Native Americans rescued when first arriving. That's no exaggeration either to say "rescued," because if it were not for the Native Americans sharing food and resources The Mayflower would be unknown to us today.*
>
> *And not only that but our first president himself declared war on the Iroquois. Washington became known as "Village Destroyer." The slaughter he unleashed continued for a hundred more years, up to the massacre at Wounded Knee. The photographs of that mass grave of Lakota men, women and children should make anyone sick to their stomachs. The US 7th Cavalry standing at the edge of the grave with their rifles, posing above the twisted and bloody limbs, it's incredible! And THAT photograph should be in every single high school history book!*
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> *If the Native Americans who rescued the settlers from the Mayflower had any idea what was to come, the evil, wicked, wanton destruction and murder, would they have fed these people? I like to think they would have let them starve.*
>
> *What I'm proposing is a Thanksgiving Day of giving thanks by saying NO!*
>
> *And being a vegetarian for 20 years (January 1st 2008 it will be 20 years) I also point out that the lives of turkeys are also very much*

> *on my mind. Having grown up in rural America I've known turkeys both domesticated and wild, and love the birds. They are amazing creatures with fascinating lives. The care of a mother turkey, the ritual of a Tom defending his turf, and a million nuances outside the obvious, make me wonder how many people stuffing their faces with the flesh of these birds ever care to know how they live.*
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> *I've always admired the Abbie Hoffman quote, "I believe in compulsory cannibalism. If people were forced to eat what they killed, there would be no more wars."*
>
> *Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

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431. Jesse Crockett
Listenlight new issue 13 (featuring "live text")
Mon 19 Nov 2007

Listenlight 13

http://listenlight.net

~~ Brenda Iijima, Katrinka Moore, Tammy Ho Lai-Ming, Matina Stamatakis, Jenna Cardinale, Ophelia Mourne ~~

note: the issue 13 relies exclusively on javascript. there is nothing to see without javascript enabled. that said, i have only tested it for Firefox 2 (and if you're not using firefox, you really should be: http://getfirefox.com), so, if you have the time, please fire up IE or Safari or Opera, and let me know if there are any problems, specifically if your computer slows down significantly after viewing a page of issue 13 for more than three minutes (I suspect a memory leak in some of my programming -- I had all seven pages open for half an hour and it slowed my Core 2 w/ 2Gigs ram, so there's no telling how bad it will be on slower computers running bloated virus/spyware/adware sentries).

Anyhow, I will appreciate any and all technical reports. I am just a hobbyist programmer/designer -- don't have access to six different browsers.

Also, it's absolutely beautiful. Check it out: http://listenlight.net. You will love it.

Your happy editor --

Jesse Wayne Crockett

jesse -at listenlight.net

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432. Bobbie Lurie
turkey time! (thank you! previous post)
Mon 19 Nov 2007

---

thank you for your post below...
i freak out on thanksgiving...so here's a poem i just threw out there at myself (out of frustration)
minutes before reading your post....thank you...bobbi lurie

Â ITâ€™S TIME TO KILL THE TURKEYS AGAIN FRIENDS

Â

iâ€™ve had it with talk of stuffing and basting and wasting turkeysâ€™ time please take my suggestion: my interpretation: to be thankful means to fast/ not feast and if ya gotta eat might i suggest simple spaghettiâ€”the cheap kind with plain tomato sauceâ€”then put a photo of a turkey as a centerpiece and say â€œat least one turkeyâ€™s life has been saved and please pass some more of that pasta sauceâ€

ur country is about to celebrate THANKSGIVING DAY, again! Talk about ostalgia for genocide. How many Americans will mindlessly cook a butchered turkey without any hought of Native American bloodlines having been erased from the lanet? Millions and millions of tortured, slaughtered families from very corner of our map. All 50 states experienced this slaughter, nslavement, this giant dark finger tamping out the lights of enerations. Languages stuttered into the plains and mountain chains o more. And who will be thinking of the nearly ONE MILLION Iraqis killed since ur unprovoked illegal invasion of Iraq? THANKSGIVING DAY!? WE'RE GOING TO CELEBRATE THANKSGIVING DAY!? FUCK THANKSGIVING DAY! For those interested, a campaign to fast on Thanksgiving Day has egun. For more information please go to this site: ttp://THANKSGIVINGDAYFAST.blogspot.com When genocide is part of playtime everyone's asleep and murdering by roxy, even your stupid fucking children who know no better, AConrad ttp://PhillySound.blogspot.com

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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433. **eric unger**

out now from House Press: string of small machines 3

Mon 19 Nov 2007

---

a poem by Paul Klinger from the issue :

Me, Marvell

seeing
how much
could
swing
upon
one part

receiving
more

I am at them
with this in
mind and I
am sound

is Marvell
as he has
made himself
a pocket
a real purse
he has

where he keeps
these ideas

always
at the
vegeta-
ble

after
that
part-
icular
address

veritable
which
skin
feeling of

the other
end

--

string of small machines is pleased to offer its third issue of poetry.

sabrina calle / harold abramowitz & amanda ackerman / kathryn l. pringle / cedar sigo / maureen thorson / mark lamoureux / brandon downing / roberto harrison / paul klinger / elizabeth robinson

cover : michael slosek

only 6 dollars (US) through PayPal at :
http://housepress.blogspot.com/2007/10/string-of-small-machines-3.html

string of small machines is the poetry magazine of House Press, published in Chicago, edited by Luke Daly, Barrett Gordon, and Eric Unger.

House Press is an independent, poetry-centered arts community founded in Buffalo, NY in 2002. Authors / publishers live in Buffalo, Chicago, New York, Albany, Charlottesville, and San Francisco.

More info :
http://www.housepress.org
http://housepress.blogspot.com

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434. **blacksox**
In Orlando 11/21
Mon 19 Nov 2007

POETIC MEETUP

Orlando Poetry Group presents:
Every Third Wednesday
At: Austins

Wednesday November, 21th 2007 8:30pm

Austin's Coffee and Film
929 W Fairbanks Ave
Winter Park, Florida

Pre-Turkey Open Mic

Hosted by Chaz Yorick's Open Words ,& Russ Golata
For directions or comments e-mail me at [redacted]
Or phone me at [redacted]
Or AUSTIN'S at [redacted]

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435. Schlesinger Kyle
Johanna Drucker: Art Theory Now: from Aesthetics to Aesthesis
Mon 19 Nov 2007

Art Theory Now: from Aesthetics to Aesthesis

Johanna Drucker

School of Visual Arts: Tuesday, December 11, 7pm

Amphitheater 209 East 23rd Street, 3rd floor, free and open to the public If the job of art criticism is interpretation, the task of art theory is to offer foundational principles for understanding the identity and cultural function of works of art. But what aesthetic theory accommodates Damien Hirst¹s In the Name of God, Phil Collins¹ The World Won¹t Listen, Jennifer Steinkamp¹s digital video works, the books of Dean Dass, or Robert Longo¹s drawings of deep space or atomic blasts? How do we formulate aesthetic theory after Adorno? This lecture outlines a shift from aesthetics as the study of objects to aesthesis as a mode of experience and knowledge, and draws on ideas sketched in the author's recent article, "Making Space: Image-Events in an Extreme State," published in Cultural Politics.

Johanna Drucker is Robertson Professor of Media Studies at the University of Virginia and the author of Sweet Dreams: Contemporary Art and Complicity (University of Chicago, 2006) and The Century of Artists' Books (Granary, 2004). Presented by the MFA Art Criticism and Writing Department.

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436. K. R. Waldrop
New from Burning Deck
Mon 19 Nov 2007

New from Burning Deck:

ULF STOLTERFOHT
Lingos I-IX
translated from the German by Rosmarie Waldrop
Poetry, 128 pages, offset, smyth-sewn
ISBN 978-1-886224-85-8 original paperback $14
Publication date: November 15, 2007

Lingos takes as its playground all the cultural baggage of our turn of the century and examines it with a mix of deconstruction, parody and sheer exuberance. The poems flaunt their intent to avoid linearity, prefabricated

meaning and the lyrical I. Instead, they cultivate irony, punning, fragmenting, juxtaposing, distorting, and subject everything to an almost compulsive humor — the author and his own methods included.

Ulf Stolterfoht was born in 1963 in Stuttgart and now lives in Berlin with his wife and three children. His 3 books of poems are all called Fachsprachen [lingos, jargons, technical terms] and are all published by Urs Engeler Editor: FACHSPRACHEN I-IX (1998), FACHSPRACHEN X-XVIII (2002), which received the Hans-Erich-Nossack-Förderpreis and the Christine Lavant-Preis respectively, and most recently, in 2004, FACHSPRACHEN XIX-XXVII, for which he received the Anna-Seghers-Prize in 2005 and a stipendium to the German Academy in Rome.

“Let us only say, that Stolterfoht’s poems have something I would count as new possibilities of poetry: an intellectual serenity that is not just witty and satirical, but works with advanced poetic means and proves to be à la hauteur of the satirized subjects.”—Jörg Drews, Merkur

Hhere the entire history of philosophy and literature is first tossed into the waste basket before it is possibly reused.... But underneath it all, the author is in search of a serious and usuable poem, This double bind, on the one hand to serve/use postmodern recycling and, on the other, to make fun of it, is what I consider so extraordinary.” —Kurt Drawert, Neue Zürcher Zeitung

Copies are available from:
Small Press Distribution, 1-800/[redacted] , www.spdbooks.org,
[redacted]
H Press: www.hpress.no
Spectacular Diseases, 83b London Rd., Peterborough, Cambs.PE2 9BS, England
=

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437. Alan Sondheim
savaged code
Mon 19 Nov 2007

savaged code

ps ml r yr ml an yt ml j hz ml uh ml aml ml af c ml ag uh an ah af an ah ah c ah am j ah ap aag b ag ag baaiah bb ap ah bb b aibb bb am bb ch ap bb d aw bb dd babb ds cc bb ecubb edd cc eeech eef cueg dd e gg ds egz eeeh g eehb gz eehb hb f hb huff hb igg hb jj h hb jk hh hb jl ihb jl jj hh jl jl hujl jn ijl jp iijl jq jk jl jr jm jl js jo jl js jq jm jt js jn jt jujojt jw jq js jx jr js jy jt js k jv jt kajx jt kakajukakb jv kakd jx kakf k kakg kb kakh kd kakh kf kb kh kh kc kikj kd kh kl kekh km kg

kh kn kikh kokk kikp km kikp kokj kp kq kk kp ks kl kp kt kn kp kukp kp kv kr kp kw kt kp kw kv kq kw kx kr kw kz kt kw lakukw lb kw kw lc ky kw lc lakx ld lc ky ld lekz ld lf l ld lh lb lc lild lc lj lf ld lk lh ld lk lj lelk ll lf lk ln lg lk lolilk lp lk lk lq lm lk lr lolk lr lq ll lr ls lm lr lulolr lw lp lr lx lr lr ly lt lr ly lv ls lz lx lt lz lz lulz malv lz mc lx lz md ly lz mem lz mf mc lz mf mem mf mg mamf mimb mf mj md mf mk mf mf mm mh mf mn mj mg mo mm mg momomh momq mj momr mk mn mt mn mn mump momumr momv mt mp mv mv mq mv mx mr mv mz ms mv n mumv namw mv nb my mv nb n mw nb nc mx nb nd my nb nf n nb ng nb nb nh nd nb ninf nc nj nh nc nj nj nd nj nl nenj nm ng nj noninj np nk nj nq nm nj nq nonk nq nq nl nq ns nm nq nunn nq nv np nq nw nr nq nx nt nq nx nv nr ny nx ns ny nz nt ny oanv nx ob nw nx oc ny nx od ony oeoc ny oeoenz oeog ooeoh ob oeoj od oeok of oe ol oh oeol oj of ol ol og ol on oh ol op oiol oq ok ol or om ol os oool ot oq om ot os on ot ouooot ow op ot ox or ot oy ot ot oz ov ot p ox ot p oz oup paov p pc ox p peoy p pf p p pg pb p pg pepaq pg pb q rh pc q s pd pg sk pf pg sl q pg sp s q t sk q t sp rh t tt s t uusc t xl sl t yl t t z ut zz xl t zz z tt zz pk uzz em xl zz y yl zz ---------- zz zz ---------- se zz ---------- pt pk ad ---------- sead ad em ad bk pt ad di---------- ad fr ---------- ad ac bk ad gc diad gc ac -jugc fabk gc ea/ gc tr fr gc ab gc gc us begc detr fadeus fahehebeheretr dehw ab dest dedetibl detihw he bh st bl bh bh rebh pr hw bh ak in bh sh tibh at um bh ar ribh ar at um ar av pr ar al riar wt sh ar ex ar ar pl al ar es wt av cr pl av cr cr al cr et sw cr biex cr jees cr ul ed cr tp bicr tp jeed tp tp et tp tubi tp gr witp sn ul tp _ qutp roaotp rosn qurc roturc dw aorovasn roge_ roterc rososarc im terc im im dw im db saim as geim ur so im wh woim tm as im tm ur wotm tm db tm en as tm iv citm ep wh tm it tx tm weeg tm weep tx auween aucp eg auis iv audr it weay auauby ce auwr dr auwr by cp wr cy cewr cl dr wr br by wr buwr wr sb cl wr sb br cy un sb taun cacl un iovisb ic busb ss un sb ph ioun er ic un er ph caer ck ioer godaer hoss er ct er er iasuer vehoer veiack veha suvefuhovers ct ve_of veve_th cove_th rn hae_re_th coe_re -..> fue_rex rn e_refe_of _th ir e_re_th dy x e_redm fee_redm dy -..> dm il x dm gh dodm el ir dm ek dm dm fieidm dp el dm dp fiil rt rt eirt gl el dp ry ek dp ev dp dp yoth dp yoeort ug ev th ug ug gl ug dueoug ez ry ug wn youg ty poug fohv ug foty poform dufofs hv fo rg wn fod- fofogivl foft rg rm ws girm ws ws vl ws gafs ws aad- ft tn ft ft gb jiws - aaws - tn ji- - ga- id aa- gj tf - sigb - gn tv - if cs - if sitv ieif id iegucs if hisiif rr gn if ec ieif cg hiie i-biec iei-bii-bigui-bism up i-bivorr i-birl cg i-biig n/ i-bi ht voi-biht rl n/ ht ht sm ht hy voht rufl ht rd ig ht tw fm ht zora ht zord fm hn zohy hn -s rahn ut rd zoyw tw zoi/ hn zoputohn boyw hn bobo-s bozitobov yw bogy pubopizibozev bozegy zizeze gf dc eb v zepp ew zewapizeax dc zepw tb dc _pr wadc _pr pw eb _pr e/ tb _pr hp pp _pr rp ax _pr vu_pr _pr fc ys _pr hq rp _pr hq fc e/ hq uays hq rv rp hq dl vuhq yehq hq sy az hq sy dl uatc sy az tc eh rv tc _vt yatc i_cn yesy f/ tc sy i_in _vt tc i_loi_cn tc i_loi_in eh i_lo g/ _vt i_lot/ i_bii_loi_tx f/ i_lots i_loi_louii_pv i_lotl i_tx i_lotl uig/ tl

aq i_pv tl uc i_tx tl uets tl sf tl tl ux eq tl ux ud aq uy sf eq uy uy uc uy ef ud uy wl sf uy ip ux uy xv vv uy ps wl uy ps xv vv ps yr ef ps hz w ps ip ps ps ps yt ps yr yr yt

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438. Peter Ciccariello
Proposed monument for poem in a room
Mon 19 Nov 2007

Proposed monument for poem in a room<http://cgi7.com/peterimages/proposed-monument-for-poem-.jpg>

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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439. Richard McLean
please unsubscribe
Mon 19 Nov 2007

On 20/11/2007, at 2:01 PM, K. R. Waldrop wrote:

> *New from Burning Deck:*
>
> *ULF STOLTERFOHT*
> *Lingos I-IX*
> *translated from the German by Rosmarie Waldrop*
> *Poetry, 128 pages, offset, smyth-sewn*
> *ISBN 978-1-886224-85-8 original paperback $14*
> *Publication date: November 15, 2007*
>
> *Lingos takes as its playground all the cultural baggage of our turn of the century and examines it with a mix of deconstruction, parody and sheer exuberance. The poems flaunt their intent to avoid linearity, prefabricated meaning and the lyrical I. Instead, they cultivate irony, punning, fragmenting, juxtaposing, distorting, and subject everything to an almost compulsive humor — the author and his own methods included.*
>
> *Ulf Stolterfoht was born in 1963 in Stuttgart and now lives in Berlin with his wife and three children. His 3 books of poems are all called Fachsprachen [lingos, jargons, technical terms] and are all published by Urs Engeler Editor:*
> *FACHSPRACHEN I-IX (1998), FACHSPRACHEN X-XVIII (2002), which received the Hans-Erich-Nossack-Förderpreis and the Christine Lavant-Preis respectively, and most recently, in 2004, FACHSPRACHEN XIX-XXVII, for which he received the Anna-Seghers-Prize in 2005 and*

> *a stipendium to the German Academy in Rome.*
>
> *"Let us only say, that Stolterfoht's poems have something I would count as new possibilities of poetry: an intellectual serenity that is not just witty and satirical, but works with advanced poetic means and proves to be à la hauteur of the satirized subjects."—Jörg Drews, Merkur*
>
> *Hhere the entire history of philosophy and literature is first tossed into the waste basket before it is possibly reused.... But underneath it all, the author is in search of a serious and usuable poem, This double bind, on the one hand to serve/use postmodern recycling and, on the other, to make fun of it, is what I consider so extraordinary." —Kurt Drawert, Neue Zürcher Zeitung*
>
> *Copies are available from:*
> *Small Press Distribution, 1-800/[redacted] , www.spdbooks.org,*
> *[redacted]*
> *H Press: www.hpress.no*
> *Spectacular Diseases, 83b London Rd., Peterborough, Cambs.PE2 9BS, England*

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440. Sheila Murphy

>2: An Anthology of New Collaborative Poetry (Murphy and Weber, Eds) - SUGAR MULE

Mon 19 Nov 2007

Now available and available for purchase:
http://www.alibris.com/booksearch.detail?S=R&bid=9281928842&cm_mmc=shopcompare-_-base-_-aisbn-_-na

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441. steve d. dalachinsky

Re: nostalgia for genocide, or LET'S PLAY genocide!

Tue 20 Nov 2007

---

i'm with you c.a. we're celebratin what? the macy's day parade? how a bankrupt dept. store survived and put on this big balloon thing every year for millions of bucks? home reposseion? the iraqui vets i saw on cnn all blow to bits who don't get enough v.a. funds? or their husd=bands and wives now headed for iraq? or iran's terrorist army or their W. O.D.'s ? 24$ and some beads?? ah well turkeys were indians? so was corn etc? Indians? hey aren't they from india ??? pass the cranberry sauce.... i'll have a drum stick please.

On Mon, 19 Nov 2007 13:45:29 -0500 CA Conrad <[redacted]>
writes:
> Maybe you didn't notice that I was referring to the adults? It was
> the adults I blamed, not the children. In fact I made a point of
> saying the children know no better.
>
> What children do and say frightens me BECAUSE it's what the adults
> they mimic do and say. Get it?
>
> We're at war and nearly a million Iraqis are dead. Thanksgiving
> makes
> me sick at this point. Literally sick!
>
> As far as being told I'm exaggerating genocide, no. No I'm not.
> It's
> on historical record that the Puritans were not at all interested
> in
> sharing space, resources, or much else with Native Americans.
> Roger
> Williams made it clear that he and his fellow Puritans should at
> the
> very least PAY the Native Americans for the land being settled, and
> it
> was this reason as much as any other reason Williams was sent into
> exile. He dared look upon the Native Americans as equals, and was
> banished. He then founded Providence, Rhode Island. But no, it's
> no
> exaggeration at all to link the original white settlers with
> genocide.
>
> Many people like to entertain the notion that the Indian Wars were
> post Civil War, when in fact the original white settlers starved
> entire Native American communities out of their homes and off their
> land. The very same white settlers the Native Americans rescued
> when
> first arriving. That's no exaggeration either to say "rescued,"
> because if it were not for the Native Americans sharing food and
> resources The Mayflower would be unknown to us today.
>
> And not only that but our first president himself declared war on
> the
> Iroquois. Washington became known as "Village Destroyer." The

> slaughter he unleashed continued for a hundred more years, up to
> the
> massacre at Wounded Knee. The photographs of that mass grave of
> Lakota men, women and children should make anyone sick to their
> stomachs. The US 7th Cavalry standing at the edge of the grave
> with
> their rifles, posing above the twisted and bloody limbs, it's
> incredible! And THAT photograph should be in every single high
> school
> history book!
>
> If the Native Americans who rescued the settlers from the Mayflower
> had any idea what was to come, the evil, wicked, wanton destruction
> and murder, would they have fed these people? I like to think they
> would have let them starve.
>
> What I'm proposing is a Thanksgiving Day of giving thanks by saying
> NO!
>
> And being a vegetarian for 20 years (January 1st 2008 it will be 20
> years) I also point out that the lives of turkeys are also very
> much
> on my mind. Having grown up in rural America I've known turkeys
> both
> domesticated and wild, and love the birds. They are amazing
> creatures
> with fascinating lives. The care of a mother turkey, the ritual of
> a
> Tom defending his turf, and a million nuances outside the obvious,
> make me wonder how many people stuffing their faces with the flesh
> of
> these birds ever care to know how they live.
>
> I've always admired the Abbie Hoffman quote, "I believe in
> compulsory
> cannibalism. If people were forced to eat what they killed, there
> would be no more wars."
>
> Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to
> HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM
>
> CAConrad

> http://PhillySound.blogspot.com
>
>

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442. Stephen Vincent
New de blog/ Texts & Visuals
Tue 20 Nov 2007

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http://stephenvincent.net/blog/

- My 91 year old mom critques Helen Adam
- Haptic in Montalvo with Brenda Hutchinson / Sound Artist
- 'Unpublic' Public Art in San Francisco / David Buuck Lecture (synopsis)

& from the Valencia Street Ghost Walk & Window Series:

- Swimmer as Goddess
- "Triangle" Tragedy
- "The Yellow Spot" family

As always, your comments appreciated.

Stephen Vincent
http://stephenvincent.net/blog/

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443. Murat Nemet-Nejat
Fwd: [Lucipo] Lale Muldur
Tue 20 Nov 2007

---------- Forwarded message ----------
From: <[redacted]>
Date: Nov 20, 2007 7:33 AM
Subject: Fwd: [Lucipo] Lale Muldur
To: [redacted]

---------- Forwarded message ----------
From: [redacted]
To: [redacted]
Date: Mon, 19 Nov 2007 11:26:05 -0500
Subject: [Lucipo] Lale Muldur

For those of you lucky enough to catch the readings by or in honor of the Turkish poets who took the area by storm this weekend know that it was a moment
of extrordinary good fortune for poetry in this neck of the woods. But there

was
one reading that I can't stop thinking about, it was one of those experiences
one does not have that often, I think Frank O'Hara may have had it when he heard Billie Holliday at the 5 Spot, and that is the reading by Lale Muldur of
her poem Virgin Mary's smoke, where, as the poem unfolded I certainly stopped
breathing, and I think others in the room did as well. It is a poem that is an
immense push back against a very dark force, that begins at a dauntingly high
rhetorical pitch, evoking Rilke,

Every angel is cruel, 13 months
spent tied by Virgin ary's rope,
that leap moon year
terrible-I-don't-know-why angels
seperated us.
On the nineteenth week of my melancholy,
I got to recognize you . . .

and sustains it, not with grand flourishes, but with a clear cold eye trained on
an adversary, melancholy, depression, some black hole not term does justice to.
The poem takes us from abjection,

On a black satin sheet
I am tracing a gold cross for you.
Only this way can I express your absence

and slowly, steps forward, deeper into the mire, but with an ever increasing clarity. Waywardness, seeming drift, reveal themselves to be an unerring advance into mythic naratives where the poet evokes with trememndous sharpness and consision the tradition of figurations of the divine feminine. (HD troopers, you know this terrain) How we get to the final and troublingly ecstatic, at least I think its ecstatic, though on rereading it it seems less the triumph it did at the reading, where one could clearly feel not simply the witness of one who has suffered but as if the actual place where it transpired opened before one -- yes I can't help but think in Needian terms here!-- those last lines

lonesome . . . is it how it is?

You will say to them:

"I won't live in your town long . . ."

THEN LIKE A NAME

THEY'RE ENTERING A DIMENSIONLESS SPACE

how we get here, I'm still trying to figure. From the reading one came away with
the dark but exalted feeling that this language, so artfully perched at the edge
of an inviolable isolation, was recieving a charge from a place beyond it. I
think of the Sufic notion of the I that must be slain, so that the I that is of
the divine can say itself. And of course such a trasnformation of the personal,
the death of that I is symbolic but ir really does have to hurt, or so I glean,
the death on some level has to be a real death. Muldur cited Rimbaud in a
statement at the beginning of the reading, I think it must have been his voyant
letter, and her words made good on such a daunting and lets admit it perilous
article of poetic faith.

Many thanks to Rob S, and Patrick, and Murat and everyone involved.

PS there will soon be a sampler from Murat's anthology EDA up at Jacket. Well worth a click on the screen. Even better, oh my pitchman soul, the book is available, and can be purchased. What a great Christmas present! Eda, under the tree!

Lucipo mailing list
[redacted]
http://lists.ibiblio.org/mailman/listinfo/lucipo

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444. Daniel Godston

what the Poetry Foundation has done with the money

Tue 20 Nov 2007

A Windfall Illuminates the Poetry Field, and Its Fights

Chris Ocken for The New York Times

IN November 2002, news of a $100 million grant from the pharmaceutical company heiress Ruth Lilly to the Modern Poetry Association, publisher of Poetry magazine, electrified the arts and philanthropic communities.

David Fenza, executive director of the Association of Writers and Writing Programs, was serving on a National Endowment for the Arts grant panel at the time and remembers being shocked by “administrators from all over the world using the term ‘irresponsible philanthropy.’ ” In time, though, he came to agree that “you don’t convey a two-ton load on a bicycle.”

The gift, now estimated to be worth $200 million, not only raised eyebrows, but also incited envy among small poetry presses, organizations and magazines. “The problem was, the field is so poor,” Mr. Fenza said. “It’s safe to say the initial disappointment about the grant going all to one entity was huge. “The fact that the Poetry board decided not to be a grant-making organization just threw salt in the wound.”

Five years later, the verdict on the Lilly gift and the Chicago-based Poetry Foundation, the Modern Poetry Association’s successor, is generally more positive — though many still wish the money had been distributed more widely, and some critics caution that popular poetry is not necessarily good poetry.

The foundation’s accomplishments include a lively, award-winning Web site with poetry podcasts and a poetry best-seller list, a reinvigorated magazine, a set of unusual prizes and, in partnership with the N.E.A., the Poetry Out Loud national high school recitation contest.

“On the surface, they’ve done very well in handling a gift of that magnitude,” said Jim Sitter, a Minneapolis fund-raising consultant for literary organizations. “It’s extraordinary that they’ve been able to adapt and change without disturbing the reputation and quality of the magazine — if anything, it perhaps has improved — and at the same time build a set of other programs which take the long view.”

Dana Gioia, a poet who is chairman of the National Endowment for the Arts, applauds the foundation for “reaching millions of people with poetry,” and calls it “probably the only literary organization large enough to change the national trends in poetry.”

Others, like the poet and critic J. D. McClatchy, argue that rendering poetry suitable for mass consumption may be worse than cultural neglect. “If you make poetry easier to read, does that make poetry better? Or is that finally good for the readership?” Mr. McClatchy asked. “Poetry is supposed to complicate people’s lives, not to reassure them, or to be a humorous relaxation or an amusing spot on the radio.”

In line with its goal of raising poetry's profile, the foundation has sponsored poetry on television (broadcast on "The NewsHour with Jim Lehrer") and radio (through Garrison Keillor's "Writer's Almanac"), as well as in newspapers (the syndicated column "American Life in Poetry," by Ted Kooser, a former poet laureate of the United States).

"It's a wonderful opportunity for me to show people that poems aren't something that they have to be afraid of," Mr. Kooser said.

In Chicago, the Poetry Foundation oversees a high-profile poetry series and sponsors events with groups like the Guild Complex, the Art Institute of Chicago and the Chicago Symphony Orchestra. Its Poetry in America survey, with the National Opinion Research Center at the University of Chicago, emphasized the importance of early involvement with poetry.

The foundation has announced the opening of the Harriet Monroe Poetry Institute, named for Poetry magazine's founder. The institute, partnering with the Aspen Institute, will identify ways of strengthening poetry and expanding its audience, said Anne Halsey, a foundation spokeswoman. The foundation has also selected a Chicago firm to design a 25,000-square-foot downtown office scheduled for completion in 2010.

Tree Swenson, executive director of the Academy of American Poets in New York, says she finds many of the foundation's plans admirable but wishes that the organization would "use the money to leverage additional funding for the entire field" from other nonprofit groups through mechanisms like challenge grants.

Mr. McClatchy said he was "dubious about some of the awards" given by the foundation, notably the naming of a Children's Poet Laureate and the Mark Twain Poetry Award for humorous poetry, both of which come with $25,000 grants. "They just don't seem to be worth the money," he said.

The foundation's president, John Barr, an investment banker who has written half a dozen books of poetry, has aroused particular ire. "What puzzles many of us," said Mr. Fenza of the Association of Writers and Writing Programs, "is that there seems to be a disconnect between the pluralism of Poetry Foundation programming and John Barr's advocacy for a particular kind of poetry. I call it prairie populism."

In a September 2006 essay in Poetry, Mr. Barr bemoaned the "intellectual and spiritual stagnation" of contemporary poetry, took university writing programs to task for fostering "a climate of careerism" and called for poets to "live broadly, then write boldly." The reaction was fierce. In a letter published in Poetry, Robert Wrigley, a poet and professor at the University of Idaho, called the essay "insipid" and said "the idea that teachers are by virtue of their

employment in the academy not part of the general life of the culture is a canard."

(Through a spokeswoman, Mr. Barr declined to comment for this article.)

That Mr. Barr has become a polarizing figure dismays those who sympathize with his goals. H. Peter Karoff, a poet who is founder and chairman of the Philanthropic Initiative, says he has long believed that poetry was "underutilized, underrecognized and undermarketed." Thanks in part to the Poetry Foundation, he said, "I see evidence that there is more of a presence of poetry in the society."

As for Mr. Barr, however, Mr. Karoff said: "I'm not big into a leadership style where the leader becomes the story. I think it's diversionary to the goals and mission of an organization."

Mr. Gioia, whose influential 1991 manifesto "Can Poetry Matter?" was cited in Mr. Barr's essay, called both Mr. Barr's commentary and the blistering reaction "unfortunate." As N.E.A. chairman, Mr. Gioia said that he would never attack an arts organization, and he added that he thought Mr. Barr "probably should have a similar kind of code."

"I'm sure there's a sense that anything he says is somehow the policy of the foundation," Mr. Gioia said. "I don't think that's true."

Poetry magazine's own origins, in 1912, and early importance owe much to its association with High Modernism, including the work of T. S. Eliot and Ezra Pound. Joseph Parisi, who edited the magazine from 1983 to 2003, used to send personal letters to poets whose work was promising but not up to the magazine's standards. One grateful recipient was Ruth Lilly, who, even before the bequest, had endowed a $100,000 poetry prize and two fellowships. Mr. Parisi's successor, Christian Wiman, has tripled Poetry's circulation, to 30,000, and earned wide praise.

Among those who have benefited directly from the foundation's largess is Brian Culhane, the winner last month of the Emily Dickinson Award, a $10,000 prize given to a poet over 50 who has not published a book of poetry. Jeffrey Shotts, poetry editor of Graywolf Press, which will publish Mr. Culhane's first book with Poetry Foundation support, said that Mr. Culhane was selected from 1,600 applicants, up more than 400 from the previous year.

"Certainly, the award has totally altered my own perception of my career as a poet, and I hope opened up a new galaxy of readers for me," said Mr. Culhane, a schoolteacher in Seattle. "Prior to that," he said, "there was maybe a solitary moon or two."

http://www.nytimes.com/2007/11/12/giving/12POETRY.html?_r=1&oref=slogin

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445. **Ryan Daley**

Re: nostalgia for genocide, or LET'S PLAY genocide!

Tue 20 Nov 2007

CA,

I agree with your intent, I'm sure. But I'm confused about tactics and mode, I'm confused as to how "cooking without thinking" contributes to (and furthers) a genocide that happened 400+ years ago. If you seek true reparations, push (push how? I've no idea) govts. to recognize the atrocity and appropriate funds, make amends, etc.

I'm on board for Columbus Day, isn't the founding of any country a bit idiotic? (Ceremonious garb, color guard, trumpets a'blaring, long-winded speech by poor writer, etc...)

Ryan

On Nov 19, 2007 6:03 PM, Jason Quackenbush <[redacted]> wrote:

> *I get that this is something that you are passionate about, and couldn't agree more that the treatment of the native american nations by european colonists was an atrocity that our nation is a long way from fully making amends for. Not only that, but I'm sympathetic to your feelings about animal rights. I'm not a vegetarian myself, because the arguments for that level of ethical responsibility to non-human lifeforms are not something that I think holds water. I am however disgusted by the practices of factory meat production in the country and for many years have endeavored to keep my diet as close to the principle of local sustainablity as I can. The older I get, and the more money I have, the better I've gotten at it. Further many of my dearest friends are strict vegans and for a number of years I've enjoyed the fellowship of sitting down to at one particular family's table on thanksgiving to enjoy the completely animal-product-free meal with them.*
>
> *I'm telling you all this because I want you to know that while I'm sympathetic to your cause, frankly I find your tactics extremely offputting and my gut reaction to them is to pull away, delete the email and ignore what you're saying. I'm not doing that because I don't think that gets anybody anywhere. I'd like to ask you to consider not what you're asking people to do, but how you're asking them to do it, and also to consider what the symbolic nature of what you're asking to do is asking people to give up.*
>
> *I won't be fasting with you on Thanksgiving day. As I said on a previous email, the mythology and ritual of the holiday means far too much to me and honestly I don't see what participating in your protest would accomplish. But I want to hear what you have to say, and I think it's important that you*

continue to say it. However, I don't know that many other people will react to you that way unless you find a better way of saying it.

Sincerely,
Jason Quackenbush

On Mon, 19 Nov 2007, CA Conrad wrote:

Maybe you didn't notice that I was referring to the adults? It was the adults I blamed, not the children. In fact I made a point of saying the children know no better.

What children do and say frightens me BECAUSE it's what the adults they mimic do and say. Get it?

We're at war and nearly a million Iraqis are dead. Thanksgiving makes me sick at this point. Literally sick!

As far as being told I'm exaggerating genocide, no. No I'm not. It's on historical record that the Puritans were not at all interested in sharing space, resources, or much else with Native Americans. Roger Williams made it clear that he and his fellow Puritans should at the very least PAY the Native Americans for the land being settled, and it was this reason as much as any other reason Williams was sent into exile. He dared look upon the Native Americans as equals, and was banished. He then founded Providence, Rhode Island. But no, it's no exaggeration at all to link the original white settlers with genocide.

Many people like to entertain the notion that the Indian Wars were post Civil War, when in fact the original white settlers starved entire Native American communities out of their homes and off their land. The very same white settlers the Native Americans rescued when first arriving. That's no exaggeration either to say "rescued," because if it were not for the Native Americans sharing food and resources The Mayflower would be unknown to us today.

And not only that but our first president himself declared war on the Iroquois. Washington became known as "Village Destroyer." The slaughter he unleashed continued for a hundred more years, up to the massacre at Wounded Knee. The photographs of that mass grave of Lakota men, women and children should make anyone sick to their stomachs. The US 7th Cavalry standing at the edge of the grave with their rifles, posing above the twisted and bloody limbs, it's incredible! And THAT photograph should be in every single high school history book!

If the Native Americans who rescued the settlers from the Mayflower had any idea what was to come, the evil, wicked, wanton destruction

> *and murder, would they have fed these people? I like to think they would have let them starve.*
>
> *What I'm proposing is a Thanksgiving Day of giving thanks by saying NO!*
>
> *And being a vegetarian for 20 years (January 1st 2008 it will be 20 years) I also point out that the lives of turkeys are also very much on my mind. Having grown up in rural America I've known turkeys both domesticated and wild, and love the birds. They are amazing creatures with fascinating lives. The care of a mother turkey, the ritual of a Tom defending his turf, and a million nuances outside the obvious, make me wonder how many people stuffing their faces with the flesh of these birds ever care to know how they live.*
>
> *I've always admired the Abbie Hoffman quote, "I believe in compulsory cannibalism. If people were forced to eat what they killed, there would be no more wars."*
>
> *Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM<http://thanksgivingdayfast.blogspot.com/>*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

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446. **Thomas savage**

Re: nostalgia for genocide, or LET'S PLAY genocide!

Tue 20 Nov 2007

If you want to think about all the Iraqis killed and abused by the United States and it's armed forces, go see Brian De Palma's new movie "Redacted" on Thanksgiving Day. I emerged numb from it but it was very good, if depressing. Regards, Tom Savage

CA Conrad <[redacted]> wrote: Earlier today I was reading in the park before going to my stupid job. A pair of nannies arrived on the scene with 2 young boys, one dressed as a cowboy, the other as an indian.

"YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"

"WHY DO I HAVE TO DIE ALL THE TIME!?"

"BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"

"I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE TIME!"

The nannies sat on a bench smoking and talking about boyfriends. It was just another day in Philadelphia celebrating the murderous world we wake yawning toward.

What fucking parents in 2007 are buying kids cowboy and indian costumes with cap guns? WHAT IF young German boys wanted to play a game of NAZI and JEW!? WOULD THAT ALSO BE OKAY!? But then again the Germans lost the war. Maybe if the indians won the war the cowboys would die in the game?

What the fuck are these fucking parents thinking? "Let's get the boys some cowboy and indian outfits like we had when we were kids! Ah, look at them shoot one another! Brings back memories!"

Our country is about to celebrate THANKSGIVING DAY, again! Talk about nostalgia for genocide.

How many Americans will mindlessly cook a butchered turkey without any thought of Native American bloodlines having been erased from the planet? Millions and millions of tortured, slaughtered families from every corner of our map. All 50 states experienced this slaughter, enslavement, this giant dark finger tamping out the lights of generations. Languages stuttered into the plains and mountain chains no more.

And who will be thinking of the nearly ONE MILLION Iraqis killed since our unprovoked illegal invasion of Iraq? THANKSGIVING DAY!?

WE'RE GOING TO CELEBRATE THANKSGIVING DAY!?

FUCK THANKSGIVING DAY!

For those interested, a campaign to fast on Thanksgiving Day has begun. For more information please go to this site: http://THANKSGIVINGDAYFAST.blogspot.com

When genocide is part of playtime everyone's asleep and murdering by proxy, even your stupid fucking children who know no better, CAConrad http://PhillySound.blogspot.com

---

Never miss a thing. Make Yahoo your homepage.

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447. **CA Conrad**

Re: nostalgia for genocide, or LET'S PLAY genocide!

Tue 20 Nov 2007

At least take a moment to think about the people of Iraq on Thanksgiving Day, even if you are not fasting.

More and more we begin to realize how incredible their suffering is. And they can't even escape it! Amy Goodman of DEMOCRACY NOW! interviewed a grade school teacher from Baghdad who took MONTHS and MONTHS to be able to get permission to leave Iraq to visit the US! For those who have not heard about this woman, the stories she has are incredibly brutal and difficult to hear. Her students had become pen pals with students in the Bronx. The students in the Bronx slowly watched their pen pals disappear.

The United States should be making SPACE for all and any Iraqi citizens who need a safe SPACE to go to, to be taken care of, brought back to healthy people. When we finally pull out of Iraq what about the women for instance? Is no one thinking about the women? Women's lives were very different in Iraq than they are in places like Saudi Arabia and other countries. It worries me that women who have enjoyed their human rights in a secular state will be trampled and enslaved soon.

We should be locating a very large parcel of land in the US right now where we are building schools and rehab centers equipped with grief counselors, doctors, libraries, for Iraqis who need to shelter and comfort.

It's clear we have made Iraq nothing but unstable. People are suffering every single day.

This is what I want us to think about on Thanksgiving Day.

But maybe you don't pay your taxes, meaning that you are not complicit. In that case your conscience should be free and clean. Have a nice Thanksgiving Day.

BY THE WAY THIS GOES FOR CANADIANS WHO HAVE SPENT TIME LIVING AND WORKING IN THE UNITED STATES POST IRAQ INVASION. You too have aided the cause by paying American taxes.

I say this because I JUST yesterday had a conversation with a Canadian who has been living and working in Philadelphia for the last three years. He kept blaming us, saying Americans are all to blame because we all allow it to continue. When I pointed out that he was paying taxes and also funding the war he got a little annoyed. And he makes twice as much money as I do, maybe more, and I pointed out that he pays more taxes than I do as a result. "How many more bullets are you sending over the ocean?"

In the end we are all guilty! United in our guilt!

The web page once again for those who want to join the fast:
http://ThanksgivingDayFast.blogspot.com

We are all guilty! United in our guilt!

I cannot CELEBRATE a day of THANKS while my country is at war. I am not as grateful as I am angry, disappointed, and wanting to make the world safer,
CAConrad
http://PhillySound.blogspot.com

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448. **CA Conrad**
War & Peace vol. 3: THE FUTURE the NYC launch!
Tue 20 Nov 2007

Peace On A

presents

War & Peace vol. 3 (NYC launch!)

with readings by:

Bruce Andrews
CAConrad
Michael Cross
Thom Donovan
Brenda Iijima
Paolo Javier
Susan Landers
Evelyn Reilly
& Rodrigo Toscano

Tuesday, November 27th 2007 8PM

hosted by Thom Donovan at:

166 Avenue A (btwn 10th and 11th), Apartment #2

about War & Peace vol. 3

War and Peace 3/The Future, edited by Judith Goldman & Leslie Scalapino, Borrowing Tolstoy's title and basing our manifestation of War and Peace on the conception that everything goes on in war and peace, the editors, Judith Goldman and Leslie Scalapino, have gathered forty poets on the theme of "The Future." The future arises with (at the same time as) history and the present.

Included in the forty are Lyn Hejinian, Fanny Howe, Lisa Jarnot, Bruce Andrews, Rodrigo Toscano, Anselm Hollo, Paolo Javier, Laynie Browne, Anne Waldman, Jen Hofer…

"the migrating cranes—whose lines of flight misalign what *will have been* with what'll be no
more…" ~ Rob Halpern

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449. **amy king**
MiPOesias - December Issue
Tue 20 Nov 2007

MiPOesias presents
http://www.mipoesias.com/

POETRY (w Poets' Portraits)

* Gabriella Torres ~ The History of the Body * Christopher Stackhouse ~ Mater - Pater * Ken Rumble ~ Learn All This Stuff â€¢ From St. Apples * Reb livingston ~ The Third Chronicle of Marriage â€¢ The Sixth Chronicle of Marriage â€¢ The Seventh Chronicle of Marriage â€¢ The Eighth Chronicle of Marriage * Sara Femenella ~ The Secret of Everything That Concerns You â€¢ Come With Balloons â€¢ Seduction â€¢ An Apt Misunderstanding and I Would Thank You * Michelle Buchanan ~ My Body Parts â€¢ An Experiment in Breathing * Miguel Murphy ~ Cricket â€¢ Red â€¢ Self-Portraitâ€™s CaravaggioWalking Nightâ€™s Pier â€¢ Enjoy Flesh! â€¢ Coprophagy (2) â€¢ Nihilist of the Heartâ€™s Divine * Barbara Jane Reyes ~ The Bambooâ€™s Insomnia â€¢ The Bambooâ€™s Insomnia 2 â€¢ Killer of Ferdinand Magellan â€¢ We, Spoken Here â€¢ Upland Dance

REVIEWS

The Indefatigable Hope for Place by Michael Parker
Lee Herrickâ€™s This Many Miles from Desire.
Xantippe 4/5
The Landscape of Flesh & Blood by Michael Parker.
William Aleggrezzaâ€™s Fragile Replacements.
Pris Campbellâ€™s Abrasions.
Reb Livingstonâ€™s Your Ten Favorite Words

INTERVIEW

Jenni Russell asks Billy Collins

Enjoy!

Amy King, Editor
Didi Menendez, Publisher

http://www.mipoesias.com/
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http://www.mipoesias.com/
http://www.mipoesias.com/

Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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450. David Chirot
[Flickr] - Light Remains Visual Poetry gallery d-b Chirot
Tue 20 Nov 2007

> *Hi,*
>
> *I want you to see my "Light Remains" photos! They're on a cool website called Flickr.*
>
> *Just follow this link to my photos:*
>
> *http://www.flickr.com/gp/[redacted]/M4Kb74*

and also at

Blog: David-Baptiste Chirot
Post: flickr: LIGHT REMAINS --d-b Chirot
Link: http://davidbaptistechirot.blogspot.com/2007/11/flickr-light-remains-d-b-chirot.html

> *If the link doesn't work, try copying and pasting it from this email into your browser's address bar.*
>
> *See you on Flickr!*
>
> *chirOt zerO*
>
> *---*
> *You are receiving this email because someone you know wants to share photos in their Flickr photostream with you. If you are not interested, just ignore this email. Flickr won't bug you again and there's nothing special you have to do.*
>
> *To learn more about Flickr's use of personal information*

> *please read our Privacy Policy. Flickr is located at Flickr c/o Yahoo!, 701 First Avenue, Sunnyvale, CA 94089.*
>
> *Go to Privacy Policy: http://flickr.com/privacy_policy.gne*

Get the power of Windows + Web with the new Windows Live. Power up!

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451. Tom W. Lewis
Re: nostalgia for genocide, or LET'S PLAY genocide!
Tue 20 Nov 2007

I still can't get over this line

"I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE TIME!"

that sums it all all up.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of steve d. dalachinsky
Sent: Monday, November 19, 2007 23:42
To: [redacted]
Subject: Re: nostalgia for genocide, or LET'S PLAY genocide!

i'm with you c.a. we're celebratin what? the macy's day parade? how a bankrupt dept. store survived and put on this big balloon thing every year for millions of bucks? home reposseion? the iraqui vets i saw on cnn all blow to bits who don't get enough v.a. funds? or their husd=bands and wives now headed for iraq? or iran's terrorist army or their W. O.D.'s ? 24$ and some beads?? ah well turkeys were indians? so was corn etc? Indians? hey aren't they from india ??? pass the cranberry sauce.... i'll have a drum stick please.

On Mon, 19 Nov 2007 13:45:29 -0500 CA Conrad <[redacted]>
writes:
> Maybe you didn't notice that I was referring to the adults? It was
> the adults I blamed, not the children. In fact I made a point of
> saying the children know no better.
>
> What children do and say frightens me BECAUSE it's what the adults
> they mimic do and say. Get it?
>
> We're at war and nearly a million Iraqis are dead. Thanksgiving

> makes
> me sick at this point. Literally sick!
>
> As far as being told I'm exaggerating genocide, no. No I'm not.
> It's
> on historical record that the Puritans were not at all interested
> in
> sharing space, resources, or much else with Native Americans.
> Roger
> Williams made it clear that he and his fellow Puritans should at
> the
> very least PAY the Native Americans for the land being settled, and
> it
> was this reason as much as any other reason Williams was sent into
> exile. He dared look upon the Native Americans as equals, and was
> banished. He then founded Providence, Rhode Island. But no, it's
> no
> exaggeration at all to link the original white settlers with
> genocide.
>
> Many people like to entertain the notion that the Indian Wars were
> post Civil War, when in fact the original white settlers starved
> entire Native American communities out of their homes and off their
> land. The very same white settlers the Native Americans rescued
> when
> first arriving. That's no exaggeration either to say "rescued,"
> because if it were not for the Native Americans sharing food and
> resources The Mayflower would be unknown to us today.
>
> And not only that but our first president himself declared war on
> the
> Iroquois. Washington became known as "Village Destroyer." The
> slaughter he unleashed continued for a hundred more years, up to
> the
> massacre at Wounded Knee. The photographs of that mass grave of
> Lakota men, women and children should make anyone sick to their
> stomachs. The US 7th Cavalry standing at the edge of the grave
> with
> their rifles, posing above the twisted and bloody limbs, it's
> incredible! And THAT photograph should be in every single high
> school
> history book!

>
> If the Native Americans who rescued the settlers from the Mayflower
> had any idea what was to come, the evil, wicked, wanton destruction
> and murder, would they have fed these people? I like to think they
> would have let them starve.
>
> What I'm proposing is a Thanksgiving Day of giving thanks by saying
> NO!
>
> And being a vegetarian for 20 years (January 1st 2008 it will be 20
> years) I also point out that the lives of turkeys are also very
> much
> on my mind. Having grown up in rural America I've known turkeys
> both
> domesticated and wild, and love the birds. They are amazing
> creatures
> with fascinating lives. The care of a mother turkey, the ritual of
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> Tom defending his turf, and a million nuances outside the obvious,
> make me wonder how many people stuffing their faces with the flesh
> of
> these birds ever care to know how they live.
>
> I've always admired the Abbie Hoffman quote, "I believe in
> compulsory
> cannibalism. If people were forced to eat what they killed, there
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> Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to
> HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM
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> CAConrad
> http://PhillySound.blogspot.com
>
>

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452. **David Chirot**

Re: nostalgia for genocide, or LET'S PLAY genocide!//Help fight Hunger in your neighborhood & caused by US policies

Tue 20 Nov 2007

I understand the symbolic gesture of a person who can eat daily for one day joining the billions of the hungry and starving who do so year round, a great many of them a direct cause of US policies, at home and abroad.

But it doesn't help feed anyone who doesn't want to be hungry and is forced to be so.

Every Thanksgiving--and every day of the year--there's a huge need for volunteers, organizers, activists, contributors in any way--to fight against the hunger in the USA often right down the street, and growing daily, and the hunger being spread directly by American money in Iraq, Lebanon, Palestine, Afghanistan and indirectly in many dozen countries around the world.

(In Lebanon this year 25% of farm lands were unusable because of the millions of illegally supplied and used US cluster bombs dropped there during the Israeli invasion of 2006. By the US's own laws, cluster bombs are illegal to supply to anyone known to be using them on civilian populations.)

A great many of my mother's family were murdered in the Holocaust of the Americas. The way to remember them is to do something for the persons being starved, deprived of health care, livelihoods, decent schools, homes, heating, electricity by the policies and billions of dollars of the Government in the USA and abroad. I think a form eugenics of the poor is going on in this country, and that abroad not only through wars but via billions in aid, the US government openly funds near-starvation as a weapon.

Instead of just being too mad to eat for a day, there's a lot one can do to get involved in changing things in adults games so the children --and parents--won't be going hungry, from one's neighborhood to whole countries. Hunger is a weapon used against children, to destroy the future of "unwanted" persons and "enemies" in American cities and towns and those under American attack.

The sanctions on Iraq and the continual bombings --President Clinton dropped more bombs than any other American president--following the Gulf War and leading to the Invasion and Occupation--killed over a half million children. Then there is the "Quiet Holocaust" of 7 million children a year due to "structural adjustments" of economies in Latin America and Africa. Starvation, disease, ethnic cleansing, proxy wars, sanctions--Somalia, Darfur, Congo, Niger, Rwanda--and many more--

And this also creates more such "enemies" among the survivors. More people who won't deserve to live in other countries, the killing of whom takes away

ever more funding in the US due to "security," creating further lack of health care, collapsing infra-structures, lack of fuel assistance, foreclosures . . . How many to die in the War on Poverty, War on Drugs, War on Terror?

Children are the future--one may weep and rage for the past, but the present and future are in our own hands.

Here is an example, from a story originally in the Los Angeles Times, 24 September 2007, of one such situation of US foreign aid dollars at work , what it means for the futures of children, one that has grown much worse in the almost two months since then.

The War on Gaza\'s Children

By Saree Makdisi PalestineChronicle.com An entire generation of Palestinians in Gaza is growing up stunted: physically and nutritionally stunted because they are not getting enough to eat; emotionally stunted because of the pressures of living in a virtual prison and facing the constant threat of destruction and displacement; intellectually and academically stunted because they cannot concentrate -- or, even if they can, because they are trying to study and learn in circumstances that no child should have to endure. Even before Israel this week declared Gaza "hostile territory" -- apparently in preparation for cutting off the last remaining supplies of fuel and electricity to 1.5 million men, women and children -- the situation was dire. As a result of Israel\'s blockade on most imports and exports and other policies designed to punish the populace, about 70% of Gaza\'s workforce is now unemployed or without pay, according to the United Nations, and about 80% of its residents live in grinding poverty. About 1.2 million of them are now dependent for their day-to-day survival on food handouts from U.N. or international agencies, without which, as the World Food Program\'s Kirstie Campbell put it, "they are liable to starve." An increasing number of Palestinian families in Gaza are unable to offer their children more than one meager meal a day, often little more than rice and boiled lentils. Fresh fruit and vegetables are beyond the reach of many families. Meat and chicken are impossibly expensive. Gaza faces the rich waters of the Mediterranean, but fish is unavailable in its markets because the Israeli navy has curtailed the movements of Gaza\'s fishermen. Los Angeles parents who have spent the last few weeks running from one back-to-school sale to another could do worse than to spare a few minutes to think about their counterparts in the Gaza Strip. As a result of the siege, Gaza is not only short of raw textiles and other key goods but also paper, ink and vital school supplies. One-third of Gaza\'s children started the school year missing necessary textbooks. John Ging, the Gaza director of the U.N. Relief and Works Agency, whose schools take care of 200,000 children in Gaza, has warned that children come to school "hungry and unable to concentrate." Israel says that its

policies in Gaza are designed to put pressure on the Palestinian population to in turn put pressure on those who fire crude home-made rockets from Gaza into the Israeli town of Sderot. Those rocket attacks are wrong. But it is also wrong to punish an entire population for the actions of a few -- actions that the schoolchildren of Gaza and their beleagueredparents are in any case powerless to stop. It is a violation of international law to collectively punish more than a million people for something they did not do. According to the Geneva Convention, to which it is a signatory, Israel actually has the obligation to ensure the well-being of the people on whom it has chosen to impose a military occupation for more than four decades. Instead, it has shrugged off the law. It has ignored the repeated demands of the U.N. Security Council. It has dismissed the International Court of Justice in the Hague. What John Dugard, the U.N.\'s special rapporteur on human rights in the occupied territories, refers to as the "carefully managed" strangulation of Gaza -- in full view of an uncaring world -- is explicitly part of its strategy. "The idea," said Dov Weisglass, an Israeli government advisor, "is to put the Palestinians on a diet, but not make them die of hunger." -Saree Makdisi is a professor of English literature at UCLA and the author of "Palestine Inside Out: An Everyday Occupation," forthcoming from Norton. (This article was first published by the Los Angeles Times; republished with permission from the author)

On Nov 17, 2007 8:24 PM, CA Conrad <[redacted]> wrote:
> Earlier today I was reading in the park before going to my stupid job.
> A pair of nannies arrived on the scene with 2 young boys, one dressed
> as a cowboy, the other as an indian.
>
> "YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"
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> "WHY DO I HAVE TO DIE ALL THE TIME!?"
>
> "BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"
>
> "I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE TIME!"
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> The nannies sat on a bench smoking and talking about boyfriends. It
> was just another day in Philadelphia celebrating the murderous world
> we wake yawning toward.
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> What fucking parents in 2007 are buying kids cowboy and indian
> costumes with cap guns? WHAT IF young German boys wanted to play a

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> look at them shoot one another! Brings back memories!"
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> Our country is about to celebrate THANKSGIVING DAY, again! Talk about
> nostalgia for genocide.
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> How many Americans will mindlessly cook a butchered turkey without any
> thought of Native American bloodlines having been erased from the
> planet? Millions and millions of tortured, slaughtered families from
> every corner of our map. All 50 states experienced this slaughter,
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> And who will be thinking of the nearly ONE MILLION Iraqis killed since
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> WE'RE GOING TO CELEBRATE THANKSGIVING DAY!?
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> When genocide is part of playtime everyone's asleep and murdering by
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453. **Jason Quackenbush**

Re: nostalgia for genocide, or LET'S PLAY genocide!

Tue 20 Nov 2007

There's not a day that goes by that I don't take a moment to think about the people of Iraq. At the same time, I don't really buy the argument that citizens of a republic, and even less foreign nationals, are complicit in the actions of their government simply by virtue of paying taxes to the state. in all seriousness, this war isn't being funded by tax dollars, it's being funded by a grotesque budget deficit. Which means the people paying for it are not the people paying taxes today, but the people who will be paying taxes thirty years from now. I'll probably be one of them, knock on wood, but many of them are not even alive today. Are they complicit? ARe those of us who voted against King George in our attempt to keep him out of power complicit?

I don't think so.

There are plenty of things that people are blameworthy for, but I don't agree that you can pin the iraq war on the entirety of the populace just by virtue of us living here. Generally speaking you're right: to quote the sex pistols or tool, whichever you prefer, no one is innocent. But just because we're not innocent doesn't mean we're guilty of every crime that's ever been committed by a bully. Bullying, which is what we're talking about here, whether it's done by a nation against another, or a bigger kid on the playground against a smaller kid, is about as unjust and immoral as actions go. But participation in an unjust action by itself doesn't confer guilt. It never has and it never will. Anything stating otherwise is just propaganda and politics, and frankly I've had enough of that sort of thing over the last decade or so.

It won't be until the discourse of the populace that has become so shrill and clangorous can once again be conducted rationally, calmly, and open mindedly that democracy can work. There are a lot of people to blame for that shrillness, and I'd suggest that endeavoring to be innocent of that charge is every bit as important to preventing injustice (particularly for american citizens) as is accepting the realities of the evils our government is doing and has done in the world.

On Tue, 20 Nov 2007, CA Conrad wrote:

> *At least take a moment to think about the people of Iraq on*
> *Thanksgiving Day, even if you are not fasting.*
>
> *More and more we begin to realize how incredible their suffering is.*
> *And they can't even escape it! Amy Goodman of DEMOCRACY NOW!*
> *interviewed a grade school teacher from Baghdad who took MONTHS and*
> *MONTHS to be able to get permission to leave Iraq to visit the US!*

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> *I cannot CELEBRATE a day of THANKS while my country is at war. I am not as grateful as I am angry, disappointed, and wanting to make the world safer,*
> *CAConrad*
> *http://PhillySound.blogspot.com*

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454. Potree Journal
Launch Reading: Dos Press & Hex Presse
Tue 20 Nov 2007

The launch reading for the second Dos Press chapbook and the first chap from Hex Presse will be at Okay Mountain in Austin, TX, on December 1st at 7:00PM. Directions to the venue can be found at the gallery's website: http://www.okaymountain.com/site.php.

Readers:
Michelle Detorie (reading w/Austin drummer, Chris Cogburn)
Michael Cross
Michalle Gould

Info on the chaps, including purchasing links, can be found here (www.dospress.blogspot.com) and here (http://hexpresse.blogspot.com/).

If you're in the area, please stop by!

BIOS: Michelle Detorie lives in Goleta, CA where she tutors writing and works with rescued seabirds. She edits WOMB poetry and Hex Presse. Her poems have appeared in How2, Foursquare, Typo, and elsewhere. A chapbook, _DAPHNMOANCY_, was published by Peter Ganick's Small Chapbook Project and another chapbook, _Bellum Letters_, was published as part of the Dusie Chapbook Kollektiv. Visit her online: www.daphnomancy.com.

Michael Cross edited _Involuntary Vision: after Akira Kurosawa's Dreams_ (Avenue B, 2003), and is currently editing an anthology of the George Oppen Memorial Lectures at San Francisco State University. He publishes Atticus/Finch Chapbooks (www.atticusfinch.org), and his first book, _in felt treeling_, is forthcoming from Tucson, Arizona's Chax Press. He is currently a doctorial candidate at SUNY Buffalo.

Michalle Gould lives in Austin, Texas, and teaches writing at St. Edwards University. Her _Resurrection Party_ is the first chapbook from Hex Presse. She blogs at haikubotany.blogspot.com.

Chris Cogburn - percussion - austin Austin-based improvising percussionist Chris Cogburn is an active composer, performer, educator and organizer within

an expansive global community of creative artists. Approaching the physical nature of his chosen instrument with an interest and attention to the drum's subtle and overlooked timbres and textures, Cogburn's music gives rise to unexpected sound worlds suffused with meanings and forms, acute yet infinite. Moving across, atop, below and around a single drum with a variety of percussive objects and implements, Cogburn's fluid physicality provides a rich dynamic to an expanding complexity of sound.

Primarily working in the field of Creative Improvised Music, Cogburn has collaborated with many of the premiere international artists in contemporary music, including: John Butcher, Pauline Oliveros, Stuart Dempster, Dave Dove, Joelle Leandre, Jaap Blonk, Sean Meehan, Joe McPhee and avant-rock outsider Jandek. Current projects include Cogburn's inter-media group For Forms with poets Joshua Beckman and Jen Bervin, dancer Scotty Heron and avant-turntablist Maria Chavez; and frequent duo collaborations with Vancouver percussionist Jeffrey Allport, avant-vocalist Liz Tonne and Seattle-based pianist Gust Burns.

Since 1998, Cogburn has led workshops on creative music making around the US, Canada and Mexico, working in contexts as diverse as inner city community centers, homeless shelters, battered women's shelters, art spaces, dance studios, public and private high schools and elementary schools, Pauline Oliveros' Deep Listening Space and the Universidad Autónoma de Nuevo León, Mexico. He has recently received performance and teaching grants through Meet The Composer, Creative Connections and The Yellow Fox Foundation; held residencies through Seattle Improvised Music, Nameless Sound and Gallery 1412; and has performed at the No Idea Festival, the Seattle Improvised Music Festival, Fuse Box Festival and the No West Festival. In October 2006 Cogburn was fortunate enough to travel on the Wave Books Poetry Bus, performing solo and with poet/Wave Books editor Joshua Beckman, with a final performance at James Turrell's Roden Crater.

As an organizer, Cogburn has previously hosted performances by international improvisors, always in direct collaboration with local artists. Beginning in the summer of 2003, Cogburn's Ten Pounds To The Sound has hosted an annual festival of improvised music - the No Idea Festival - showcasing a handful of Texas' premiere creative musicians in collaboration with improvisors from around the U.S., Europe, Japan, Mexico and Canada. Regarded as "one of the finest creative improvised music festivals in the world" (Paris Transatlantic) NIF aspires to connect creative musicians, providing the space and time where creative relationships can flourish, leading towards new areas and approaches in the music. For more information, see: www.noideafestival.com.

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www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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455. Alan Sondheim
Memory of a Walk
Tue 20 Nov 2007

Memory of a Walk

I walked last Wednesday from the MCM building at Brown University to the train station downtown. I took the 6:16 to New York. It arrived around 9:50 at Penn Station. On the way I remembered the walk. I followed myself step by step, reconstructing as I went along. This was six days ago. Now again I remember.

What did you think you were doing?

Memory and reconstruction worries me. I wanted to follow myself. I didn't think of this at the time, that is the time of the walk itself, but only later. I conductor asked if I were a philosopher; I think I appeared deep in thought. I wanted to remember as much as possible. Later, several times in the past six days, I thought I would try and remember again, try to write everything down. But I thought this would take too much effort; it wasn't until now, Tuesday, that I've had the energy to proceed.

What did you take with you?

I'm clearing my belongings out of Leslie Thornton's office. This trip I took, in addition to what I brought up, a Cambodian bowed instrument, a pair of slippers, some extra toiletries, a white towel. The towel and a plastic bag were wrapped around the instrument and inserted into a cloth bag. It was damp out. I added a polka-dotted umbrella as well, in case I needed it.

Where did you go?

I went down the stairs and out the front door. Susan and Ellen were in the office talking. I didn't say anything to them. I walked out the door and turned right.

What did you do then?

I walked to the corner. I thought about going straight down as usual, but instead crossed the street. I began walking up a slight hill to the Brown Quadrangle. I passed two people as I turned into the Quadrangle. I took a diagonal left, which would leave me out between two libraries.

Wait, I remember crossing the first intersection. I think there was little or no traffic.

Then?

Then I walked diagonally through the cold mist, almost but not quite a rain. I went through the gates to the top of the street. I didn't notice the sculpture on the left; usually I look at it. I crossed the street. I was surprised there was no traffic. I thought that usually there was traffic. I began the descent of the hill. I passed the location of the old Brown Music Department, where I had played several times; I thought about that. I didn't think about the arts building that replaced it. I went straight down the hill. I arrived at Benefit Street.

At Benefit Street you had several choices. What did you decide here?

I crossed Benefit street; I believe there was some traffic, but I'm not sure. I continued going down the hill. I passed a corner building and looked in a window. I wondered whether the window was where my studio at Rhode Island School of Design used to be. I thought again about the accusation I had stolen equipment and wondered how S. could possibly think that since I had no place to take it but the school itself. I looked in other windows on the way down; they were studios. I think they might have been drawing studios; I'm not sure. I reached the bottom of the hill.

Now you're into the city itself, or at least the outskirts of the city, by Providence River. What did you do?

I crossed the intersection here. This one I remember being easy. I arrived at the bank of the river, the bank nearest the hill. I thought that the time before I had crossed and taken the other bank. I found that the river split, and that I was thrown off-course, that I ended up guiding myself by the Statehouse dome. This time I felt tired, and stayed on the nearer bank. I looked into the water as I walked towards the train station; I couldn't see anything. I reached the next corner.

Then there was traffic?

There was a lot of traffic. I ran across the street; I was almost hit. I continued on the other side.

Did you press the button for the traffic signal?

I remember a button, but it might have been farther on. I didn't press it, I think. Perhaps I did.

And then?

Then I continued walking. I think it was either this block or the next, possibly the end of this block, still by the river, that I heard foot- steps. Or possibly saw

someone ahead of me. But I think it began with the footsteps. At the next intersection.

We're then at another heavily trafficked one?

Yes, the footsteps belonged to a woman, I think possibly a student, carry- ing a backpack or small suitcase of some sort. I didn't see her full-on; I couldn't identify her, but thought she might be blond.

What happened?

She had crossed the street and I crossed as well, somewhat behind her. This was the second time I was almost hit; I wanted to make the light, since the signals were long.

And then?

The road curved up ahead. Wait, there was a four-way stop intersection. She continued up the curve on the left. I walked part of the way across the bridge, crossing the Providence River. I stopped and looked down in the water. I was looking for the herring or shad family fish I had seen there before, in large schools. It was dark out; I looked for ripples in the water. The week before I was guided by ripples. This time there were none. I couldn't remember the name of the fish, something like mulhagen; I still can't remember. I was frustrated, worried that I couldn't remember.

After looking in the water for a while?

I crossed the street. There was hardly any traffic. I looked up ahead to see if the student was heading to the train station. I thought I saw her; I couldn't be sure. I stopped on the other side of the street, which was the other side of the bridge. I looked again down at the black water; I was looking for the fish on the other side. Most of the time I had seen them on this, the other side. This time again there was nothing, no ripples, at least none visible. But wait.

Wait?

On the first, left-hand side of the bridge, I saw a leaf in the water; it was large, and looked like one of the fish on its side; I wondered if it was in fact one that was dying. When I looked on the other, right-hand side of the bridge, I saw several more, and it was clear that they were leaves, slowly going down the river.

Which way were they going?

I'm not sure; the river flowed slowly, but I believe from the right-hand side to the left-hand side and beyond.

And then?

Then I began walking up the hill towards the train station. I had again to go out into the street because the sidewalk was partly closed due to construction. I walked past a number of parked cars on the right, in this fashion. I noticed the construction was coming along, and remembered hearing that apartments were to be built here. As I walked up the hill I walked over a recently-asphalted entrance to the construction site, or near the entrance. I wondered why the asphalt had been poured; it could only be temporary and didn't seem to serve any purpose. I continued up the sidewalk.

Did you see any birds?

No, often in the daytime, particularly in the spring, I had seen birds around the site and in the trees directly to the left of the train station. But this time there was nothing. I looked down into the huge excavation beyond the immediate construction and noticed for the second time, the train platform, I think it was the platform for the number 1 and 2 tracks, jutting out into it. The platform looked oddly spacious and beautiful in the dark. I continued walking past the trees.

This was near the taxicab stand?

This went directly past the taxi stand. I saw a number of drivers standing around; they were speaking a language I didn't understand. At first I thought, this might be Pakistani, but then I thought Italian; I couldn't hear well enough. The drivers all seemed to know one another. I wondered what would happen if a new driver came along, who didn't speak the language - would he or she be accepted in the group? Would the group, on occasion, speak English to him or her? Would the driver be ignored? This went on only for an instant. I reached the station doors and went in.

Just went in?

I remember looking at my cellphone on the way, at least twice, checking on the time. I was early as usual; I think I arrived at 5:34, for the 6:16, but I'm not sure. I was hungry.

How long did the walk take?

I think it took about twenty-one minutes, but I couldn't be sure. If I had gone directly, it would have taken between seventeen and eighteen.

You were hungry? Were you hungry the whole time?

I was hungry the whole time; I had only breakfast at Louie's, a #1 with orange juice extra, I think, beforehand. I was going to drink some Red Bull to keep me going through the day, but had a large coffee with skim milk instead; the Red Bull is still in the office.

So what did you do?

I went to the small cafe inside the train station. The man who served me wasn't there; the woman was. I had often wondered about their relation- ship; they seemed tight. I ordered, I think, something with apricot; I'm not sure. I do remember eating it without getting sticky; I didn't have to wash my hands afterwards.

And this whole time you were carrying both your camera bag with various things you had brought with you, as well as the cloth bag contraption with the Cambodian instrument and other things?

Yes. I believe I also took back a copy of The Structure of Reality with me on this trip. I had a copy of Claire's demo DVD, since I'm writing a recommendation for her. I remember I didn't change clothes; the clean ones were still in the bag. I had some trail mix left over from the ride up. I didn't want to order anything on the train.

And you were reading?

Yes, I had books with me, but I'm not sure I remember them. I definitely had Jane Austen's Northanger Abbey, which I had read; now I wanted to finish Sanditon which was in the same Penguin volume, which of course I did. And I had a copy of David Hume's Enquiry with me as well; I had been reading about miracles. But I think there might have been a third book. The week before I had carried a relatively medieval history of the tantric schools of Tibet, but I don't think I had it with me this time.

What else were you carrying?

Other than the usual identifications, I had a small Olympus solid-state recorder for notes. I didn't use it - I had been hoping to. The camera bag was somewhat heavy of course. Another item - a small power supply for the phone.

Do you remember going down the stairs from the office?

Not very well. I do remember having to negotiate the stairs because of the awkwardness of the instrument package. Once outside, things were easy. I had been afraid of rain; the skies were threatening all day. But as I said, there was none, or rather just a light misting, slightly, nothing more.

Money?

I had taken sixty dollars with me, but had spent very little. I spent nothing on the train on the way up, so I had all of that. I spent little there, and little on the train. I had walked down to Wickenden or Wickendon street to go to an antique shop; I was hoping to find some useful books, but nothing seemed promising. So I had most of the money with me of course. I also had four rolls of unused Tri-X and Plus-X (the new Plus-X) 16mm movie film to shoot in the winter and spring.

And on the way up I had brought a mini-DV tape for transferring the second roll I had shot, but the roll wasn't back and the tape stayed in the office.

Anything else?

Some recommendation forms from Claire; I had to fill these out. I was afraid they would get bent. I put them between the pages of something else I was carrying back - I don't remember, a pamphlet of some sort.

Were you tired when you walked down to the train station?

I was extremely tired; I had hardly slept the night before - I coughed a lot, there were sounds around, etc. I should add I sleep in the office to save money; there's a futon. So I was glad that the air was bracing. I went down to the train platform itself - #1 as usual - at 6:04 - I remember looking at the clock - because it was open to the air and would wake me up. I walked down; I haven't taken the elevator for a long time. I noticed that the construction inside the station was down for the first time - there were new escalators installed, but the one for track #1 only went up.

Anything else?

Only that I remembered, as I approached the station, that I would be too tired, and it would be too late, to go to the Border's bookshop in the nearby mall. When I went into the station, I wouldn't come out again, at least until the train I boarded left, which it did, two minutes late.

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456. **steve d. dalachinsky**

Re: nostalgia for genocide, or LET'S PLAY genocide!

Wed 21 Nov 2007

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here here
On Tue, 20 Nov 2007 13:27:32 -0500 CA Conrad <[redacted]>
writes:
> At least take a moment to think about the people of Iraq on
> Thanksgiving Day, even if you are not fasting.
>
> More and more we begin to realize how incredible their suffering
> is.
> And they can't even escape it! Amy Goodman of DEMOCRACY NOW!
> interviewed a grade school teacher from Baghdad who took MONTHS and
> MONTHS to be able to get permission to leave Iraq to visit the US!
> For those who have not heard about this woman, the stories she has
> are
> incredibly brutal and difficult to hear. Her students had become

> pen
> pals with students in the Bronx. The students in the Bronx slowly
> watched their pen pals disappear.
>
> The United States should be making SPACE for all and any Iraqi
> citizens who need a safe SPACE to go to, to be taken care of,
> brought
> back to healthy people. When we finally pull out of Iraq what
> about
> the women for instance? Is no one thinking about the women?
> Women's
> lives were very different in Iraq than they are in places like
> Saudi
> Arabia and other countries. It worries me that women who have
> enjoyed
> their human rights in a secular state will be trampled and enslaved
> soon.
>
> We should be locating a very large parcel of land in the US right
> now
> where we are building schools and rehab centers equipped with grief
> counselors, doctors, libraries, for Iraqis who need to shelter and
> comfort.
>
> It's clear we have made Iraq nothing but unstable. People are
> suffering every single day.
>
> This is what I want us to think about on Thanksgiving Day.
>
> But maybe you don't pay your taxes, meaning that you are not
> complicit. In that case your conscience should be free and clean.
> Have a nice Thanksgiving Day.
>
> BY THE WAY THIS GOES FOR CANADIANS WHO HAVE SPENT TIME
LIVING AND
> WORKING IN THE UNITED STATES POST IRAQ INVASION. You too have
> aided
> the cause by paying American taxes.
>
> I say this because I JUST yesterday had a conversation with a
> Canadian
> who has been living and working in Philadelphia for the last three

> years. He kept blaming us, saying Americans are all to blame
> because
> we all allow it to continue. When I pointed out that he was paying
> taxes and also funding the war he got a little annoyed. And he
> makes
> twice as much money as I do, maybe more, and I pointed out that he
> pays more taxes than I do as a result. "How many more bullets are
> you
> sending over the ocean?"
>
> In the end we are all guilty! United in our guilt!
>
> The web page once again for those who want to join the fast:
> http://ThanksgivingDayFast.blogspot.com
>
> We are all guilty! United in our guilt!
>
> I cannot CELEBRATE a day of THANKS while my country is at war. I
> am
> not as grateful as I am angry, disappointed, and wanting to make
> the
> world safer,
> CAConrad
> http://PhillySound.blogspot.com
>
>

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457. David A. Kirschenbaum

NYC/Boog City presents Big Game Books and Alex Battles Tues. Nov. 27

Wed 21 Nov 2007

Please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Big Game Books
(Washington, D.C.)

Tues. Nov. 27, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Big Game Books editor Maureen Thorson

Featuring readings from

Sandra Beasley
Shafer Hall
Ada Limón
Logan Ryan Smith

and music from

Alex Battles

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Big Game Books http://www.reenhead.com/biggame/biggame.html Big Game Books, which may or may not be the tiniest press in the world, operates out of Washington, D.C. It publishes small editions of handbound chapbooks and "tinysides," wee little six-page booklets featuring a range o' up-and-coming poets.

Overall Performer Bios

**Alex Battles http://www.whiskyrebellion.com/ Alex Battles is a country singer and songwriter, and the leader of The Whiskey Rebellion, a country band based in Brooklyn. Originally from Chesterland, Ohio, Battles writes country songs by turns funny and bittersweet on his grandfather's tenor banjo. His influences are John Prine, Hank Williams, Johnny Cash, Tom Waits, and Tom T. Hall. Battles has written a respectable 113 songs. He is also the founder and host of such events as the The Brooklyn Country Music Festival, The CasHank Hootenanny Jamboree, and The Johnny Cash Birthday Bash. He things funny thongs.

**Sandra Beasley http://www.sandrabeasley.com Sandra Beasley won the 2007 New Issues Poetry Prize for her book Theories of Falling, selected by Marie Howe. Her poems have also been featured on Verse Daily; in magazines such as 32 Poems, New Orleans Review, and Blackbird; and in the 2005 Best New Poets. She lives in Washington, D.C., where she works on the editorial staff of The American Scholar

**Shafer Hall http://shaferhall.blogspot.com/ Shafer Hall is happy to live in a world where for enough money he can have syndicated reruns of Coach on his

television at almost any time of day. He has poems forthcoming from Lungfull, and his Never Cry Woof is available from No Tell Books.

**Ada Limón http://www.adalimon.com Ada Limón is originally from Sonoma, Calif. A graduate of the creative writing program at New York University, she won the Chicago Literary Award for Poetry and has received fellowships from the Provincetown Fine Arts Work Center and the New York Foundation for the Arts. She works as the Copy Director for GQ Magazine and is teaching a Master Class for Columbia University's MFA program in Spring 2008. Her first book, lucky wreck, was the winner of the 2005 Autumn House Poetry Prize. Her second book, This Big Fake World, was the winner of the 2005 Pearl Poetry Prize.

**Logan Ryan Smith http://theredgummibear.blogspot.com/ Logan Ryan Smith lives in San Francisco where he publishes Transmission Press chapbooks. Up until recently he published a poetry mag called small town. In the summer of 2007 the San Francisco Bay Guardian recognized him for his publishing efforts in their "Best of the Bay 2007" issue. His first book, The Singers, was published by Dusie Press Books in the same summer. In the fall of '07 he released Stupid Birds--a collection of chapbooks and poems written between 2004 and 2006--under the Transmission Press imprint. Other poetry has appeared in New American Writing, Bombay Gin, Spell, string of small machines, Hot Whiskey Magazine, the tiny, Mirage #4/ Period(ical), and elsewhere, as well as in the anthologies Bay Poetics (Faux Press), and The Meat Book (Hot Whiskey). A few online chapbooks can be found at detumescence.com and dusie.org.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. Dec. 18, 2007
NYC Presses Day, with:
Belladonna Books, Cuneiform Press, Cy Gist Press,
Futurepoem Books, Kitchen Press, and Portable Press at Yo-Yo Labs

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David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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458. **Tom Beckett**

GALATEA RESURRECTS ANNOUNCEMENT

Wed 21 Nov 2007

GALATEA RESURRECTS ANNOUNCEMENT

Galatea Resurrects (A Poetry Engagement) is pleased to release its Eighth Issue at _http://galatearesurrection8.blogspot.com_ (http://galatearesurrection8.blogspot.com/) with 64 new reviews/engagements!

We are always looking for reviewers; next review deadline is March 5, 2008. For GR's submission and review copy information, please go to _http://grarchives.blogspot.com_ (http://grarchives.blogspot.com/)

GR No. 8's Table of Contents is cutnpasted below for convenience., Enjoy!

Eileen Tabios
GR Editor & Animal Lover

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November 30, 2007

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By Eileen Tabios

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Lyne

Sam Lohmann reviews â€œBURNING INTERIORSâ€: DAVID SHAPIROâ€™S POETRY AND POETICS, Edited by Thomas Fink and Joseph Lease

Patrick James Dunagan reviews RIPPLE EFFECT: NEW AND SELECTED POEMS by Elaine Equi

Sam Lohmann engages RIPPLE EFFECT: NEW AND SELECTED POEMS by Elaine Equi

Ernesto Priego reviews WORLD0 and NO SOUNDS OF MY OWN MAKING by John Bloomberg-Rissman; UNPROTECTED TEXTS and STEPS: A NOTEBOOK by Tom Beckett; and ESTE BIENESTAR, TIBIO/THIS WELL-BEING, WARM, POEMS IN TRANSLATION by Argel Corpus

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Patrick Rosal reviews AMIGO WARFARE and ZERO GRAVITY, both by Eric Gamalinda

Eileen Tabios engages AMIGO WARFARE and LYRICS FROM A DEAD LANGUAGE, both by Eric Gamalinda

Thomas Fink reviews FRAGILE REPLACEMENTS by William Allegrezza

Pam Brown engages URBAN MYTHS: 210 POEMS by John Tranter

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Nicholas Manning reviews BLACK STONE by Dale Smith

Burt Kimmelman reviews PASSING OVER, POWERS: TRACKVOLUME 3, COLUMNS: TRACKVOLUME 2, TRACK and RESTLESS MESSENGERS, all by Norman Finkelstein

Patrick James Dunagan reviews COMPLETE MINIMAL POEMS by Aram Saroyan

Lisa Bower reviews THE ARCHITECTURE OF LANGUAGE by Quincy Troupe

Jeff Harrison reviews DAYS POEM, VOLS. I and II by Allen Bramhall

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Eileen Tabios engages HUMAN SCALE by Michael Kelleher

Pam Brown engages VOODOO REALITIES by Philip Hammial

Laurel Johnson reviews PASSING OVER by Norman Finkelstein

Pamela Hart reviews THREADS by Jill Magi

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Nicholas Manning reviews OBSTRUCTS/CONSTITUTES by John Crouse

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Bill Berkson

Scott Glassman reviews SIGHT PROGRESS by Zhang Er, Translated by Rachel Levitsky with the author

Judith Roitman reviews INVERSE and THE BOOK OF OCEAN, both by Maryrose Larkin

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BACK COVER
The Bad Bad Metaphor!

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(http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001)

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459. Bobbie Lurie
thoughts on thanksgiving following CAConrad and others
Wed 21 Nov 2007

Steve-thanks for reminding me of the Macy's Day Parade--I haven't lived in NYC for a while (too long-- they DID go bankrupt, didn't they?--and right now I live across from a pueblo in New Mexico and living among Native Americans well...this is an issue...David Chirot's comments below are very true esp. in re: need to be conscious on a daily basis. But a holiday is "symbolic" and I find it unbearable that so many turkeys are being slaughter so Americans can feed their faces-- what I'm saying is: although there IS so much each individual can do to try and bring some justice to this horrifying planet of ours, I do believe it is important for us to stop mindlessly "celebrating" things without thought. What should we be thankful for this year, America? Well, I plan to fast... bobbi lurie

Date: Tue, 20 Nov 2007 00:42:26 -0500
From: "steve d. dalachinsky" <[redacted]>
Subject: Re: nostalgia for genocide, or LET'S PLAY genocide!

i'm with you c.a. we're celebratin what? the macy's day parade? how a bankrupt dept. store survived and put on this big balloon thing every year for millions of bucks? home reposseion? the iraqui vets i saw on cnn all blow to bits who don't get enough v.a. funds? or their husd=bands and wives now headed for iraq? or iran's terrorist army or their W. O.D.'s ? 24$ and some beads?? ah well turkeys were indians? so was corn etc? Indians? hey aren't they from india ??? pass the cranberry sauce.... i'll have a drum stick please.

On Mon, 19 Nov 2007 13:45:29 -0500 CA Conrad <[redacted]>
writes:
> Maybe you didn't notice that I was referring to the adults? It was
> the adults I blamed, not the children. In fact I made a point of
> saying the children know no better.
>
> What children do and say frightens me BECAUSE it's what the adults
> they mimic do and say. Get it?
>
> We're at war and nearly a million Iraqis are dead. Thanksgiving
> makes
> me sick at this point. Literally sick!
>
> As far as being told I'm exaggerating genocide, no. No I'm not.
> It's
> on historical record that the Puritans were not at all interested
> in
> sharing space, resources, or much else with Native Americans.
> Roger
> Williams made it clear that he and his fellow Puritans should at
> the
> very least PAY the Native Americans for the land being settled, and
> it
> was this reason as much as any other reason Williams was sent into
> exile. He dared look upon the Native Americans as equals, and was
> banished. He then founded Providence, Rhode Island. But no, it's
> no
> exaggeration at all to link the original white settlers with
> genocide.
>
> Many people like to entertain the notion that the Indian Wars were

> post Civil War, when in fact the original white settlers starved
> entire Native American communities out of their homes and off their
> land. The very same white settlers the Native Americans rescued
> when
> first arriving. That's no exaggeration either to say "rescued,"
> because if it were not for the Native Americans sharing food and
> resources The Mayflower would be unknown to us today.
>
> And not only that but our first president himself declared war on
> the
> Iroquois. Washington became known as "Village Destroyer." The
> slaughter he unleashed continued for a hundred more years, up to
> the
> massacre at Wounded Knee. The photographs of that mass grave of
> Lakota men, women and children should make anyone sick to their
> stomachs. The US 7th Cavalry standing at the edge of the grave
> with
> their rifles, posing above the twisted and bloody limbs, it's
> incredible! And THAT photograph should be in every single high
> school
> history book!
>
> If the Native Americans who rescued the settlers from the Mayflower
> had any idea what was to come, the evil, wicked, wanton destruction
> and murder, would they have fed these people? I like to think they
> would have let them starve.
>
> What I'm proposing is a Thanksgiving Day of giving thanks by saying
> NO!
>
> And being a vegetarian for 20 years (January 1st 2008 it will be 20
> years) I also point out that the lives of turkeys are also very
> much
> on my mind. Having grown up in rural America I've known turkeys
> both
> domesticated and wild, and love the birds. They are amazing
> creatures
> with fascinating lives. The care of a mother turkey, the ritual of
> a
> Tom defending his turf, and a million nuances outside the obvious,
> make me wonder how many people stuffing their faces with the flesh
> of

> these birds ever care to know how they live.
>
> I've always admired the Abbie Hoffman quote, "I believe in
> compulsory
> cannibalism. If people were forced to eat what they killed, there
> would be no more wars."
>
> Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to
> HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM
>
> CAConrad
> http://PhillySound.blogspot.com
>
>

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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460. Alan Sondheim

ballet's wet Pirouette grande (dance-film)

Wed 21 Nov 2007

---

ballet's wet Pirouette grande (dance-film)

Arabesque foot
penchee down
up goes
goes the
the head
foot what
down a
head penchee
what up
a goes
balance,
the
straight the
line floor,
slammed what
to a
floor, hinge

wanton straight
hinge line
allongee
to
high, higher,
higher, pole-hole
pole-hole spectacular,
spectacular, nothing
nothing hidden,
hidden, wanton
thrown
foot
thing, thrown,
Throw, spun
thrown, around,
spun secret
around, archaic
secret vision,
archaic bared
vision, returned
bared thing,
returned
Throw,
Sur up,
les higher,
pointes useless
lift running,
it get
up, away,
useless hinge
running, Sur
get les
away, pointes
every
lift
bone sorry
hurts monsieur
i Grand
am plie
so partners
sorry ready
monsieur for

Grand your
plie bone
partners hurts
ready i
for am
your
so
pleasure, fingertips,
fingertips, fear
never Lift,
fear caressed
Lift, partner
caressed lifting
partner sex
lifting pleasure,
sex
wanton
armed smells,
one wanton,
or she
another, looks
looks, the
smells, hard
wanton, thing
she over
looks armed
hard or
thing another,
over
looks,
distance, damp,
body slid,
hinged, flesh
damp, fingered,
slid, wanton,
flesh well
fingered, or
well distance,
tunnel,
hinged,
nub your
mausoleum hands

seconde, knees,
on look
hands blessed
and of
knees, nub
look mausoleum
blessed seconde,
of
on
world you
have Blessure
you extension
Blessure tripped
extension privilege
tripped Attitude
privilege grecque,
Attitude the
grecque,
world
void to
abyss, be
spartan, sure,
here would
be brought
sure, the
they void
would abyss,
brought nothing
house don't
battement, with
don't that
catch leg
anything of
with yours,
that house
leg down
yours,
battement,
scented, En
drift and
En where
travesti, one

where scented,
discovers
the
holes
hinged
poles
soles holes
roles.
hinged

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461. **Peter Ciccariello**
Re: Memory of a Walk
Wed 21 Nov 2007

Beautiful Alan, Joycean and evocative, and I can visualize the entire walk.

- Peter
http://invisiblenotes.blogspot.com/

On Nov 20, 2007 11:08 PM, Alan Sondheim <[redacted]> wrote:

> *Memory of a Walk*
>
> *I walked last Wednesday from the MCM building at Brown University to the train station downtown. I took the 6:16 to New York. It arrived around 9:50 at Penn Station. On the way I remembered the walk. I followed myself step by step, reconstructing as I went along. This was six days ago. Now again I remember.*
>
> *What did you think you were doing?*
>
> *Memory and reconstruction worries me. I wanted to follow myself. I didn't think of this at the time, that is the time of the walk itself, but only later. I conductor asked if I were a philosopher; I think I appeared deep in thought. I wanted to remember as much as possible. Later, several times in the past six days, I thought I would try and remember again, try to write everything down. But I thought this would take too much effort; it wasn't until now, Tuesday, that I've had the energy to proceed.*
>
> *What did you take with you?*
>
> *I'm clearing my belongings out of Leslie Thornton's office. This trip I took, in addition to what I brought up, a Cambodian bowed instrument, a pair of slippers, some extra toiletries, a white towel. The towel and a plastic bag were wrapped around the instrument and inserted into a cloth*

bag. It was damp out. I added a polka-dotted umbrella as well, in case I needed it.

Where did you go?

I went down the stairs and out the front door. Susan and Ellen were in the office talking. I didn't say anything to them. I walked out the door and turned right.

What did you do then?

I walked to the corner. I thought about going straight down as usual, but instead crossed the street. I began walking up a slight hill to the Brown Quadrangle. I passed two people as I turned into the Quadrangle. I took a diagonal left, which would leave me out between two libraries.

Wait, I remember crossing the first intersection. I think there was little or no traffic.

Then?

Then I walked diagonally through the cold mist, almost but not quite a rain. I went through the gates to the top of the street. I didn't notice the sculpture on the left; usually I look at it. I crossed the street. I was surprised there was no traffic. I thought that usually there was traffic. I began the descent of the hill. I passed the location of the old Brown Music Department, where I had played several times; I thought about that. I didn't think about the arts building that replaced it. I went straight down the hill. I arrived at Benefit Street.

At Benefit Street you had several choices. What did you decide here?

I crossed Benefit street; I believe there was some traffic, but I'm not sure. I continued going down the hill. I passed a corner building and looked in a window. I wondered whether the window was where my studio at Rhode Island School of Design used to be. I thought again about the accusation I had stolen equipment and wondered how S. could possibly think that since I had no place to take it but the school itself. I looked in other windows on the way down; they were studios. I think they might have been drawing studios; I'm not sure. I reached the bottom of the hill.

Now you're into the city itself, or at least the outskirts of the city, by Providence River. What did you do?

I crossed the intersection here. This one I remember being easy. I arrived at the bank of the river, the bank nearest the hill. I thought that the time before I had crossed and taken the other bank. I found that the river split, and that I was thrown off-course, that I ended up guiding myself by

the Statehouse dome. This time I felt tired, and stayed on the nearer bank. I looked into the water as I walked towards the train station; I couldn't see anything. I reached the next corner.

Then there was traffic?

There was a lot of traffic. I ran across the street; I was almost hit. I continued on the other side.

Did you press the button for the traffic signal?

I remember a button, but it might have been farther on. I didn't press it, I think. Perhaps I did.

And then?

Then I continued walking. I think it was either this block or the next, possibly the end of this block, still by the river, that I heard footsteps. Or possibly saw someone ahead of me. But I think it began with the footsteps. At the next intersection.

We're then at another heavily trafficked one?

Yes, the footsteps belonged to a woman, I think possibly a student, carrying a backpack or small suitcase of some sort. I didn't see her full-on; I couldn't identify her, but thought she might be blond.

What happened?

She had crossed the street and I crossed as well, somewhat behind her. This was the second time I was almost hit; I wanted to make the light, since the signals were long.

And then?

The road curved up ahead. Wait, there was a four-way stop intersection. She continued up the curve on the left. I walked part of the way across the bridge, crossing the Providence River. I stopped and looked down in the water. I was looking for the herring or shad family fish I had seen there before, in large schools. It was dark out; I looked for ripples in the water. The week before I was guided by ripples. This time there were none. I couldn't remember the name of the fish, something like mulhagen; I still can't remember. I was frustrated, worried that I couldn't remember.

After looking in the water for a while?

I crossed the street. There was hardly any traffic. I looked up ahead to see if the student was heading to the train station. I thought I saw her;

I couldn't be sure. I stopped on the other side of the street, which was the other side of the bridge. I looked again down at the black water; I was looking for the fish on the other side. Most of the time I had seen them on this, the other side. This time again there was nothing, no ripples, at least none visible. But wait.

Wait?

On the first, left-hand side of the bridge, I saw a leaf in the water; it was large, and looked like one of the fish on its side; I wondered if it was in fact one that was dying. When I looked on the other, right-hand side of the bridge, I saw several more, and it was clear that they were leaves, slowly going down the river.

Which way were they going?

I'm not sure; the river flowed slowly, but I believe from the right-hand side to the left-hand side and beyond.

And then?

Then I began walking up the hill towards the train station. I had again to go out into the street because the sidewalk was partly closed due to construction. I walked past a number of parked cars on the right, in this fashion. I noticed the construction was coming along, and remembered hearing that apartments were to be built here. As I walked up the hill I walked over a recently-asphalted entrance to the construction site, or near the entrance. I wondered why the asphalt had been poured; it could only be temporary and didn't seem to serve any purpose. I continued up the sidewalk.

Did you see any birds?

No, often in the daytime, particularly in the spring, I had seen birds around the site and in the trees directly to the left of the train station. But this time there was nothing. I looked down into the huge excavation beyond the immediate construction and noticed for the second time, the train platform, I think it was the platform for the number 1 and 2 tracks, jutting out into it. The platform looked oddly spacious and beautiful in the dark. I continued walking past the trees.

This was near the taxicab stand?

This went directly past the taxi stand. I saw a number of drivers standing around; they were speaking a language I didn't understand. At first I thought, this might be Pakistani, but then I thought Italian; I couldn't hear well enough. The drivers all seemed to know one another. I wondered what would happen if a new driver came along, who didn't speak the

language - would he or she be accepted in the group? Would the group, on occasion, speak English to him or her? Would the driver be ignored? This went on only for an instant. I reached the station doors and went in.

Just went in?

I remember looking at my cellphone on the way, at least twice, checking on the time. I was early as usual; I think I arrived at 5:34, for the 6:16, but I'm not sure. I was hungry.

How long did the walk take?

I think it took about twenty-one minutes, but I couldn't be sure. If I had gone directly, it would have taken between seventeen and eighteen.

You were hungry? Were you hungry the whole time?

I was hungry the whole time; I had only breakfast at Louie's, a #1 with orange juice extra, I think, beforehand. I was going to drink some Red Bull to keep me going through the day, but had a large coffee with skim milk instead; the Red Bull is still in the office.

So what did you do?

I went to the small cafe inside the train station. The man who served me wasn't there; the woman was. I had often wondered about their relationship; they seemed tight. I ordered, I think, something with apricot; I'm not sure. I do remember eating it without getting sticky; I didn't have to wash my hands afterwards.

And this whole time you were carrying both your camera bag with various things you had brought with you, as well as the cloth bag contraption with the Cambodian instrument and other things?

Yes. I believe I also took back a copy of The Structure of Reality with me on this trip. I had a copy of Claire's demo DVD, since I'm writing a recommendation for her. I remember I didn't change clothes; the clean ones were still in the bag. I had some trail mix left over from the ride up. I didn't want to order anything on the train.

And you were reading?

Yes, I had books with me, but I'm not sure I remember them. I definitely had Jane Austen's Northanger Abbey, which I had read; now I wanted to finish Sanditon which was in the same Penguin volume, which of course I did. And I had a copy of David Hume's Enquiry with me as well; I had been reading about miracles. But I think there might have been a third book. The week before I had carried a relatively medieval history of the tantric

schools of Tibet, but I don't think I had it with me this time.

What else were you carrying?

Other than the usual identifications, I had a small Olympus solid-state recorder for notes. I didn't use it - I had been hoping to. The camera bag was somewhat heavy of course. Another item - a small power supply for the phone.

Do you remember going down the stairs from the office?

Not very well. I do remember having to negotiate the stairs because of the awkwardness of the instrument package. Once outside, things were easy. I had been afraid of rain; the skies were threatening all day. But as I said, there was none, or rather just a light misting, slightly, nothing more.

Money?

I had taken sixty dollars with me, but had spent very little. I spent nothing on the train on the way up, so I had all of that. I spent little there, and little on the train. I had walked down to Wickenden or Wickendon street to go to an antique shop; I was hoping to find some useful books, but nothing seemed promising. So I had most of the money with me of course. I also had four rolls of unused Tri-X and Plus-X (the new Plus-X) 16mm movie film to shoot in the winter and spring. And on the way up I had brought a mini-DV tape for transferring the second roll I had shot, but the roll wasn't back and the tape stayed in the office.

Anything else?

Some recommendation forms from Claire; I had to fill these out. I was afraid they would get bent. I put them between the pages of something else I was carrying back - I don't remember, a pamphlet of some sort.

Were you tired when you walked down to the train station?

I was extremely tired; I had hardly slept the night before - I coughed a lot, there were sounds around, etc. I should add I sleep in the office to save money; there's a futon. So I was glad that the air was bracing. I went down to the train platform itself - #1 as usual - at 6:04 - I remember looking at the clock - because it was open to the air and would wake me up. I walked down; I haven't taken the elevator for a long time. I noticed that the construction inside the station was down for the first time - there were new escalators installed, but the one for track #1 only went up.

Anything else?

> *Only that I remembered, as I approached the station, that I would be too tired, and it would be too late, to go to the Border's bookshop in the nearby mall. When I went into the station, I wouldn't come out again, at least until the train I boarded left, which it did, two minutes late.*

--
NEW RELEASE
UNCOMMON VISION - The Art of Peter Ciccariello
http://uncommon-vision.blogspot.com/
66 pp. 42 color plates.

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462. Lori Emerson
Spaltung #2 now out!
Wed 21 Nov 2007

The second issue of the APG's poetry magazine, Spaltung, is finally assembled!

The magazine is in the form of a envelope containing various unattached items including a cover by Niko Vassilakis; writings by Derek Beaulieu, Christophe Casamassima, Rachel Daley, Audacia Dangereyes, Bill Friend, Jeff Harrison, Halvard Johnson, Josh May, Mark Prejsnar, ek rzepka and Hugh Tribbey; vizpo chaplets by Repugno, vizpo objects by Allison Rentz; and a CD-ROM holding a reading of Koulongo proverbs by Ouattara Yaoua Anziata & Rebecca Ashley, sound poetry by David Braden, Brian Howe and the APG, and a movie by Sandy Baldwin. Yep, it's a multimedia extravaganza.

For a copy send $5 in cash or equivalent in chattel to Spaltung, 1511 McLendon Ave., Atlanta GA 30307.

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463. Barry Schwabsky
poetry and the foreign service
Wed 21 Nov 2007

I have been reading A Levant Journal by George Seferis--the latest publication from the wonderful Ibis Editions in Jerusalem. Much of the book's content comes from Seferis's experiences as a diplomat for the Greek government-in-exile during the occupation. This got me thinking about how many modernist poets worked in the foreign service at one level or another--St. John Perse, Octavio Paz, and Basil Bunting immediately come to mind. My question, for the scholars out there: does there exist any significant study of modernist poetry and the foreign service?

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464. **Thomas savage**
Re: Memory of a Walk
Wed 21 Nov 2007

It would be interesting to know what the name of the Cambodian instrument was. I saw classical Cambodian dance once. It was very beautiful but I don't remember the names of any of the instruments used. Also, as far as I know, there is no language spoken in Pakistan or anywhere else called "Pakistani." Like,in India, several languages are spoken in Pakistan. But, it having been thirty seven years since I spent a short time in that country, I don't remember what they are. Urdu, perhaps? I like the intention behind this piece, though. My epxerience has been, though, that I have to write this stuff while it is happening for it to really work. Who is the you who is asking the questions, suddenly? Anyway, thank you for an interesting piece. Regards, Tom Savage

Alan Sondheim <[redacted]> wrote: Memory of a Walk

I walked last Wednesday from the MCM building at Brown University to the train station downtown. I took the 6:16 to New York. It arrived around 9:50 at Penn Station. On the way I remembered the walk. I followed myself step by step, reconstructing as I went along. This was six days ago. Now again I remember.

What did you think you were doing?

Memory and reconstruction worries me. I wanted to follow myself. I didn't think of this at the time, that is the time of the walk itself, but only later. I conductor asked if I were a philosopher; I think I appeared deep in thought. I wanted to remember as much as possible. Later, several times in the past six days, I thought I would try and remember again, try to write everything down. But I thought this would take too much effort; it wasn't until now, Tuesday, that I've had the energy to proceed.

What did you take with you?

I'm clearing my belongings out of Leslie Thornton's office. This trip I took, in addition to what I brought up, a Cambodian bowed instrument, a pair of slippers, some extra toiletries, a white towel. The towel and a plastic bag were wrapped around the instrument and inserted into a cloth bag. It was damp out. I added a polka-dotted umbrella as well, in case I needed it.

Where did you go?

I went down the stairs and out the front door. Susan and Ellen were in the office talking. I didn't say anything to them. I walked out the door and turned right.

What did you do then?

I walked to the corner. I thought about going straight down as usual, but instead crossed the street. I began walking up a slight hill to the Brown Quadrangle. I passed two people as I turned into the Quadrangle. I took a diagonal left, which would leave me out between two libraries.

Wait, I remember crossing the first intersection. I think there was little or no traffic.

Then?

Then I walked diagonally through the cold mist, almost but not quite a rain. I went through the gates to the top of the street. I didn't notice the sculpture on the left; usually I look at it. I crossed the street. I was surprised there was no traffic. I thought that usually there was traffic. I began the descent of the hill. I passed the location of the old Brown Music Department, where I had played several times; I thought about that. I didn't think about the arts building that replaced it. I went straight down the hill. I arrived at Benefit Street.

At Benefit Street you had several choices. What did you decide here?

I crossed Benefit street; I believe there was some traffic, but I'm not sure. I continued going down the hill. I passed a corner building and looked in a window. I wondered whether the window was where my studio at Rhode Island School of Design used to be. I thought again about the accusation I had stolen equipment and wondered how S. could possibly think that since I had no place to take it but the school itself. I looked in other windows on the way down; they were studios. I think they might have been drawing studios; I'm not sure. I reached the bottom of the hill.

Now you're into the city itself, or at least the outskirts of the city, by Providence River. What did you do?

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Then there was traffic?

There was a lot of traffic. I ran across the street; I was almost hit. I continued on the other side.

Did you press the button for the traffic signal?

I remember a button, but it might have been farther on. I didn't press it, I think. Perhaps I did.

And then?

Then I continued walking. I think it was either this block or the next, possibly the end of this block, still by the river, that I heard foot- steps. Or possibly saw someone ahead of me. But I think it began with the footsteps. At the next intersection.

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What happened?

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And then?

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After looking in the water for a while?

I crossed the street. There was hardly any traffic. I looked up ahead to see if the student was heading to the train station. I thought I saw her; I couldn't be sure. I stopped on the other side of the street, which was the other side of the bridge. I looked again down at the black water; I was looking for the fish on the other side. Most of the time I had seen them on this, the other side. This time again there was nothing, no ripples, at least none visible. But wait.

Wait?

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Some recommendation forms from Claire; I had to fill these out. I was afraid they would get bent. I put them between the pages of something else I was carrying back - I don't remember, a pamphlet of some sort.

Were you tired when you walked down to the train station?

I was extremely tired; I had hardly slept the night before - I coughed a lot, there were sounds around, etc. I should add I sleep in the office to save money; there's a futon. So I was glad that the air was bracing. I went down to the train platform itself - #1 as usual - at 6:04 - I remember looking at the clock - because it was open to the air and would wake me up. I walked down; I haven't taken the elevator for a long time. I noticed that the construction inside the station was down for the first time - there were new escalators installed, but the one for track #1 only went up.

Anything else?

Only that I remembered, as I approached the station, that I would be too tired, and it would be too late, to go to the Border's bookshop in the nearby mall. When I went into the station, I wouldn't come out again, at least until the train I boarded left, which it did, two minutes late.

Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

↑ Index

465. CA Conrad
or LET'S PLAY genocide!//Help fight Hunger in your neighborhood & caused by US policies
Wed 21 Nov 2007

I'm literally running out the door to my stupid job, wish I had more time to write more.

But David, did you not read my petition? Helping others in need is exactly what I ask for.

Is it possible you actually DID read the petition and missed that part? How is it possible? It's pretty clear that helping others is a very big component to the fast. Here's read it again: http://www.petitiononline.com/FastIr/petition.html

Is it possible no one else saw that mentioned? How weird,
CAConrad
http://PhillySound.blogspot.com

↑ Index

466. Mark Weiss
Re: poetry and the foreign service
Wed 21 Nov 2007

In Latin America, and to a lesser extent in Europe (and once-upon-a-time in the US--remember Hawthorne in London?), foreign service jobs (at sub-ambassadorial levels) have been a traditional form of government support for writers. Very few of them have had training in related fields, and sually there is little work involved. The impact on the writers seems to be what one would expect from a subsidized stay in a foreign country, rather than an immersion in bureaucracy. Neruda wrote his Residencia en la tierra and Canto general while posted to various countries. Not many traces of the jobs that paid his way.

Off the top of my head, I can think of several Cuban poets who post-revolution have served overseas: Fayad Jamis, Eliseo Diego, Heberto Padilla, Miguel Barnet. Barnet's jobs have been serious, the others less so. Romain Gary served the French government similarly.

Sometimes diplomatic appointments have been used by friends in government to protect writers from the fires at home. Certainly true of Jamis and Diego.

Mark

At 10:54 AM 11/21/2007, you wrote:
>I have been reading A Levant Journal by George Seferis--the latest
>publication from the wonderful Ibis Editions in Jerusalem. Much of
>the book's content comes from Seferis's experiences as a diplomat

>for the Greek government-in-exile during the occupation. This got me
>thinking about how many modernist poets worked in the foreign
>service at one level or another--St. John Perse, Octavio Paz, and
>Basil Bunting immediately come to mind. My question, for the
>scholars out there: does there exist any significant study of
>modernist poetry and the foreign service?

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467. **Aryanil Mukherjee**

Re: Memory of a Walk

Wed 21 Nov 2007

Yes, Urdu, a language of arabic descent, is the most widely spoken language in Pakistan although, as you rightly said, many other languages exist. Urdu is also spoken in large parts of India. Faiz Ahmed Faiz, is a celebrated Urdu poet in Pakistan.

BTW, Alan's piece is splendid, I thought.

Aryanil
-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Thomas savage
Sent: Wednesday, November 21, 2007 11:29 AM
To: [redacted]
Subject: Re: Memory of a Walk

It would be interesting to know what the name of the Cambodian instrument was. I saw classical Cambodian dance once. It was very beautiful but I don't remember the names of any of the instruments used. Also, as far as I know, there is no language spoken in Pakistan or anywhere else called "Pakistani." Like,in India, several languages are spoken in Pakistan. But, it having been thirty seven years since I spent a short time in that country, I don't remember what they are. Urdu, perhaps? I like the intention behind this piece, though. My epxerience has been, though, that I have to write this stuff while it is happening for it to really work. Who is the you who is asking the questions, suddenly? Anyway, thank you for an interesting piece. Regards, Tom Savage

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468. **Barry Schwabsky**
Re: poetry and the foreign service
Wed 21 Nov 2007

Interesting. But in the cases I mentioned, the poets were working in the diplomatic corps as their profession--Bunting for a much shorter part of his life, I believe, than the others. Seferis seems to have experienced it, at least in the period covered by this book, as a great conflict: "I exercise the profession of human being and the profession of public servant. Things dramatically irreconcilable at times, and sometimes a great weight--and then suddenly, in the blink of an eye, you see yurselff without any profession--you see that the one profession cancels out the other.""

----- Original Message ----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Wednesday, 21 November, 2007 4:59:26 PM
Subject: Re: poetry and the foreign service

In Latin America, and to a lesser extent in Europe (and once-upon-a-time in the US--remember Hawthorne in London?), foreign service jobs (at sub-ambassadorial levels) have been a traditional form of government support for writers. Very few of them have had training in related fields, and sually there is little work involved. The impact on the writers seems to be what one would expect from a subsidized stay in a foreign country, rather than an immersion in bureaucracy. Neruda wrote his Residencia en la tierra and Canto general while posted to various countries. Not many traces of the jobs that paid his way.

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>Basil Bunting immediately come to mind. My question, for the

>scholars out there: does there exist any significant study of
>modernist poetry and the foreign service?

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469. **Alan Sondheim**

[WDL] INTIMACY on 7-9 DEC. (fwd)

Wed 21 Nov 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-561678529-1195695105=:3974

---------- Forwarded message ----------
Date: Wed, 21 Nov 2007 23:54:17 +0000
From: "Maria Chatzichristodoulou [aka maria x]" <[redacted]>
To: [redacted]
Subject: [WDL] INTIMACY on 7-9 DEC.

INTIMACY

Across Visceral and Digital Performance

www.intimateperformance.org

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*

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**

*LAUNCH: FRIDAY 7 DEC., 6:30-11PM @ GOLDSMITHS

*

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exploration of formal, aesthetic and affective modes of *performing intimacy now*.

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Workshops with Prof. Johannes Birringer and Kira O'Reilly @ Laban, Godsmiths campus (Ticketed | Book Now, Limited Capacity)
http://www.goldsmiths.ac.uk/intimacy/workshops.php

Seminars with Mine Kaylan and Tracey Warr @ Goldsmiths (Ticketed | Book Now, Limited Capacity)
http://www.goldsmiths.ac.uk/intimacy/seminars.php

Launch with Live *Performances & Gigs* @ Goldsmiths from 6:30pm. FREE, come along! Featuring: SUKA OFF, Blind Ditch, Atau Tanaka, Ernesto Sarezale, Adam Overton, Avatar Body Collision, Joe Stevens, Mark Cooley, Leonore Easton & Boris Hoogeveen, Frank Millward, Eva Sjuve & Chantal Zakari
http://www.goldsmiths.ac.uk/intimacy/programme.php#friday

SATURDAY 8 DEC:

Workshops with Kelli Dipple (ticketed), Alan Sondheim and Prof. Sandy Baldwin (FREE, booking required) @ Goldsmiths and Second Life (Book Now, Limited Capacity) http://www.goldsmiths.ac.uk/intimacy/workshops.php

Seminars with Dominic Johnson and Paul Sermon (Ticketed | Book Now, Limited Capacity)
http://www.goldsmiths.ac.uk/intimacy/seminars.php

Performances with Fran Cottell (booking required), Lauren Goode (booking required), Helena Walsh & Chris Johnston @ Goldsmiths. FREE
http://www.goldsmiths.ac.uk/intimacy/programme.php#sat

Show & Tell Presentations, Screenings and Posters @ Goldsmiths. FREE, come along! Featuring: body>data>space, Jaime del Val, kondition pluriel, Nikki Tomlinson, Jan van der Crabben, Branislava Kuburovic, Lena Simic & Gary Anderson, Clara Ursitti, Jo Wonder**, Anna Dimitriu, Anita Ponton, Elena Cologni, Georgia Chatzivasileiadi, //Freya Hattenberger**, Nancy Mauro-Flude,

Eva Sjuve Atau Tanaka, Daniel Agnihotri-Clark, Donna Rutherford, Annie Abrahams & Nicolas Frespech, Michael Pinchbeck & Claudia Kappenberg http://www.goldsmiths.ac.uk/intimacy/show-tell.php

Performances @ The Albany. FREE, come along! Featuring: Martina von Holn (booking required), Michelle Browne, Leena Kela, Sam Rose, Jess Dobkin, Pierre Bongiovanni, Camille Renarhd & Gael Guyon, Mary Oliver, Rachelle Beaudoin, Caroline Smith, Jaime del Val (ticketed). http://www.goldsmiths.ac.uk/intimacy/programme.php#sat

Premiere of /Suna No Onna/ by Dans Sans Joux @ Laban. (Ticketed | Book Now, Limited Capacity) http://www.goldsmiths.ac.uk/intimacy/programme.php#sat

Intimacy Meal @ The Albany, £10 p/p. Booking required, email Owen: [redacted] //

SUNDAY 9 DEC:

Symposium @ Goldsmiths (Ticketed | Book Now, Limited Capacity) Featuring: Amelia Jones, Paul Sermon, Tracey Warr, Mine Kaylan, Dominc Johnson, Kelli Dipple, Kira O'Reilly, Johannes Birringer, Adrian Heathfield, Janis Jefferies, Lizbeth Goodman, Jess Dobkin, Simon Jones, Ang Bartram. With performances /events by Adam Overton, Rachel Gomme, Hiwa K. & Anaesthesia Associates http://www.goldsmiths.ac.uk/intimacy/symposium.php

ALSO:
7 & 8/12: Urban Workshop with Pierre Bongiovanni, Camille Renarhd & Gael Guyon (Booking Required) FREE http://www.goldsmiths.ac.uk/intimacy/programme.php#urban

Throughout: Online Performance by Susana Mendes Silva (booking required); Phone performance by Bernadette Louise; One-to-one event by Chris Dugrenier http://www.goldsmiths.ac.uk/intimacy/programme.php#thro

We hope to see you at this event that -between you and me- you just /cannot/ miss....

INTIMACY is co-directed by: Maria X [aka Maria Chatzichristodoulou] & Rachel Zerihan.

The INTIMACY Board are: Prof. Johannes Birringer, Prof. Janis Jefferies, Gerald Lidstone, Prof. Adrian Heathfield, Hazel Gardiner

INTIMACY Across Visceral and Digital Performance is supported by: AHRC ICT Methods Network; Goldsmiths, University of London [Digital Studios, Graduate School, Dpt. of Computing, Dpt. of Drama, Dpt. of Media and Communications, Dpt. of Visual Cultures, Dpt. of Music, Centre for Cultural Studies); Knowledge East; Laban; The Albany and Home.

--
Maria Chatzichristodoulou [aka maria x] PhD Art and Computational Technologies
Goldsmiths Digital Studios skype: mariax_gr www.cybertheater.org

****

--0-561678529-1195695105=:3974--

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470. David Buuck
Will Alexander benefit, SF 12/1
Wed 21 Nov 2007

PLEASE FORWARD WIDELY & POST ON BLOGS ETC> THANKS! DB

As many of you know, poet Will Alexander is quite ill with cancer and is undergoing chemotherapy. He's spent his life largely offthe poetry grid, taking on odd jobs, and has no financial support or, needless to say, health insurance. Please join us on Dec 1 at 730 for a Bay Area benefit reading. Donations will be bundled and sent directly to Will. If you cannot make it but would like to contribute, please contact me for details.

Readers include:

Nate Mackey
Juliana Spahr
Taylor Brady
Lyn Hejinian
Andrew Joron
Tisa Bryant
Adam Cornford
D.S. Marriott
and more!

hosted by David Buuck and Small Press Traffic

$10-up donations
Saturday December 1, 2008
7:30 PM in Timken Lecture Hall,
at the California College of the Arts,
1111--8th Street, San Francisco

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471. Maria Damon
Paul Muldoon at U of MN
Wed 21 Nov 2007

Pulitzer Prize-winner Paul Muldoon speaks on "The Eternity of the Poem" November 28, 7:30 pm, at Coffman Union Theater (300 Washington Ave. S.E., Mpls.). FREE & OPEN TO THE PUBLIC. Muldoon has published 10 major collections of witty, punning, yet resonant poetry, including his latest HORSE LATITUDES. He was recently named the new poetry editor of the NEW YORKER. The Irish-born Muldoon is also a guitarist and lyricist in the rock band Rackett. He lives in New Jersey, where he is a professor at Princeton. The event will be followed by a reception and book-signing. Presented by the Department of English at the University of Minnesota and the Esther Freier Endowed Lecture Series in Literature. For more info: [redacted]; http://english.cla.umn.edu. No tickets necessary.

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472. Geoffrey Gatza
FW: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor
Thu 22 Nov 2007

------ Forwarded Message
From: Geoffrey Gatza <[redacted]>
Date: Thu, 22 Nov 2007 02:47:07 -0500
To: Geoffrey Gatza <[redacted]>
Conversation: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor
Subject: FW: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

------ Forwarded Message
From: Geoffrey Gatza <[redacted]>
Date: Thu, 22 Nov 2007 02:44:54 -0500
To: Geoffrey Gatza <[redacted]>
Conversation: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor
Subject: FW: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

------ Forwarded Message
From: Geoffrey Gatza <[redacted]>
Date: Thu, 22 Nov 2007 02:43:02 -0500
To: Geoffrey Gatza <[redacted]>
Conversation: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor
Subject: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

Happy Thanksgiving
http://www.blazevox.org/thanks.htm

Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

Hello and welcome! Let me take your coat and hat. Please grab a warm cider and let¹s meet the other guests by the fire. Dinner will begin shortly. This is the sixth year of this poem series and our guest of honor is Ron Silliman. The concept is a menu poem. Each course has a poem associated with a food item in that dish. This is a small tribute to a great poet and if I could have him over for thanksgiving dinner I would make him this. And if he ever decides to come, I¹ll be sure to send you an invite so we all can enjoy a small moment of comfort together.

Best, Geoffrey

John Ashbery : Thanksgiving 2006
Robert Creeley : Thanksgiving 2005
Kent Johnson : Thanksgiving 2004
Forrest Gander : Thanksgiving 2003
Charles Bernstein : Thanksgiving 2002

http://www.blazevox.org/thanks.htm
http://www.blazevox.org/thanks.htm

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

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473. Dr. Barry S. Alpert
Re: poetry and the foreign service
Thu 22 Nov 2007

Simon Schuchat, poet, translator, & editor, has worked for the U.S. State Department for many years. As far as I can ascertain, he is currently the Economic/Political Section Chief at the U.S. Consulate in Hong Kong. I don't know how great a conflict this has been for him—to what extent one profession has cancelled out the other. Since he may still be a subscriber to this listserv, it

would be intriguing to hear him on the subject. You can get a sense of his literary activity by visiting these two addresses:

http://douglangsdcpoetryblog.blogspot.com/2007/08/insert-no-6.html

&

http://douglangsdcpoetryblog.blogspot.com/2007/08/michael-lally.html

(scroll down to the last 3 entries in the Comments section)

A google search on his name will yield further examples of his poems and translations.

Barry Alpert _____
Put your friends on the big screen with Windows Vista® + Windows Live™.
http://www.microsoft.com/windows/shop/specialoffers.mspx?
ocid=TXT_TAGLM_CPC_MediaCtr_bigscreen_102007=

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474. Bobbie Lurie
response to Jason Quackenbush
Thu 22 Nov 2007

Dear Jason, What you bring up here is very important: the question of individual vs. collective guilt. I believe it remains an open question, one much debated over. Just as it upsets me to be called an "Anglo" in New Mexico when I am in no way an Anglo I still appear to be one to others and so, without my wanting to be, I am an Anglo for as long as I live here. Very strange...I did argue so long that my ancestry is such that most peope in the world would call me anything but "Anglo" but somehow I am very self-conscious about that thing I don't relate to being called ("Anglo") Yesterday a woman from India (someone I know from the internet/ the way we half know people/ don't really know people from the internet) wrote me that everyone hates America. I felt such despair over this, knowing that in spite of our numerous e-mails, she had to see me as one of the ones "everyone hates"???? The discourse in this country IS shrill as you say, Jason,?and I also find this very frustrating. I, too, believe democracy can work. I, too, believe that we who live in America are very fortunate to be here, that much can be overcome because of the system we live under. I wrote these words (words much like yours) to the woman from India. I don't know if she understood or believed anything I said. But I believe it. I want the polarization in this country to somehow....somehow what? I don't know. Everything feels so polarized... I am grateful to have been born in the U.S. My grandparents kissed the ground in this country when they arrived because they were escaping religious persecution and certain death. How sad I was to answer this e-mail to this Indian woman, trying to explain and/ or describe "why" I believe America

can rectify its wrongs. But I do believe it, even if?those from foreign nations hate me for saying it. The question of individual vs. collective guilt remains a question. And we all have our separate conclusions and fears. I always fast on thanksgiving regardless. But that's because I feel it is more a sign of gratitude to fast than feast. Even the poorest among us (hopefully the homeless, certainly the homeless in San Francisco--for they have the system down in San Francisco, at least: to help the homeless) has more than enough to eat (I do not deny the poverty or the fact that so many live on almost nothing in this country). We do not wake feeling the fear of?being killed?that very day. We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening t oday) are not stoned to death. Just not to make this message too hopeless, I'd like to?write?this name:?"Martin Luther King"--he had a dream--it must have killed him inside to?shout those words ("I have a dream") in the midst of such horrifying humiliation done to his fellow man. But yes, "I have a dream" said Martin Luther King--and he DID change the world with his dream/ he did change America and he was the poet of poets as far as I'm concerned because his words matched his deeds. And I do believe that America is populated by many such as Martin Luther King. Many of us have a dream to fulfill the basic premises of this great country of ours (and I still say "this great country of ours" and I'm tired of that being interpreted in a way which might mean I in any way support any type of violent policies--I am totally against war--I worked in war/ I know what war "is": for me it is: burn victims, quadriplegics, amputtees, head injuries, and psychological trauma which never leaves. I won't even talk about the deaths because when you see such suffering death is the easy way out (but never for the families of the dead--never) But whether we like it or not, wherever we go, when we open our mouths, or even when our clothes are noticed, or even our body language is recognized all anyone sees is "America" and so if the idea of collective guilt is denied, which it has been denied by many, collective identity is there whether we like it or not. So our actions matter, not only personally, but in a broader sense. And I wish you all a good day, for me the worst day of the year--this holiday just gets to me but...since I am an American and must take collective responsibility for our holidays as well: I wish you all a Happy Thanksgiving, Bobbi

Date:??? Tue, 20 Nov 2007 18:01:24 -0800
From:??? Jason Quackenbush <[redacted]>
Subject: Re: nostalgia for genocide, or LET'S PLAY genocide!

There's not a day that goes by that I don't take a moment to think about the people of Iraq. At the same time, I don't really buy the argument that citizens of a republic, and even less foreign nationals, are complicit in the actions of their government simply by virtue of paying taxes to the state. in all seriousness, this war isn't being funded by tax dollars, it's being funded by a grotesque budget deficit. Which means the people paying for it are not the people paying taxes today, but the people who will be paying taxes thirty years from now. I'll probably be one of them, knock on wood, but many of them are not even alive today. Are they complicit? ARe those of us who voted against King George in our attempt to keep him out of power complicit?

I don't think so.

There are plenty of things that people are blameworthy for, but I don't agree that you can pin the iraq war on the entirety of the populace just by virtue of us living here. Generally speaking you're right: to quote the sex pistols or tool, whichever you prefer, no one is innocent. But just because we're not innocent doesn't mean we're guilty of every crime that's ever been committed by a bully. Bullying, which is what we're talking about here, whether it's done by a nation against another, or a bigger kid on the playground against a smaller kid, is about as unjust and immoral as actions go. But participation in an unjust action by itself doesn't confer guilt. It never has and it never will. Anything stating otherwise is just propaganda and politics, and frankly I've had enough of that sort of thing over the last decade or so.

It won't be until the discourse of the populace that has become so shrill and clangorous can once again be conducted rationally, calmly, and open mindedly that democracy can work. There are a lot of people to blame for that shrillness, and I'd suggest that endeavoring to be innocent of that charge is every bit as important to preventing injustice (particularly for american citizens) as is accepting the realities of the evils our government is doing and has done in the world.

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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475. **Aryanil Mukherjee**

Bengali Poets/Writers/Artists lead protest rallies against the state Government

Thu 22 Nov 2007

A complex story. Of how a Marxist government can turn neo-liberal and pro-industrialist

to an almost maddening degree and end up mishandling the state-run police forces
leading to a genocide. A genocide against poor peasants unwilling to give up their
farmlands earmarked by the state for industrial development.

West Bengal is the only state in India that has been dominated by a Marxist government
CPIM (Communist Party of India, Marxist) for 30 years. This government has been
elected and re-elected by the people several times in a multi-party democracy. They
came into power in 1977 following the tyrannical regime of the previous Congress
government. It was a massive electoral win for them which they immediately followed
up with land reforms that supported millions of poor landless Bengali farmers. The
agrarian system strengthened, people poured their trust on the Marxist government.
They found ready support amongst virtually every strata of the society. At the same
time no energy was lost to mobilize the unemployed frustrated youth into a cadre-based
political force.

While agriculture propspered, a rapid decline occured in the industrial scenario. Most profiteering
businesses moved out of the state or collapsed. Trade did prosper centering Kolkata
but the engineering industry nearly vanished forcing out of the state thousands of skilled workers
engineers and technocrats, myself included.

Strangely, the same government has now turned their tides against agrarian Bengal. Kind
of falling out of place in a rapidly growing Indian economy, they are desperate to invite
national and foreign investors. A village called Nandigram was earmarked to be transformed
into the next industrial hub. Although the government had designed a rehabilitation program
for the to-be-displaced farmers, they weren't willing to evacuate. A genocide resulted

from the local farmers defiance against the state-run police early this year.

For all these months the village had been nearly sealed by the state government cadres
(marxist representatives of the lowest rank) who, often impersonating as the police (
dressed up in their uniforms) had committed serious crimes including rape, murder, massacre and
evacuation of hundreds of villagers. The real police force, largely undercover, were instructed to
stay out of "all this".The press being kept out of the corner, the real facts are still unknown.
A second genocide took place on 14th November, 2007.

The Chief Minister of the state of West Bengal, Buddhadev Bhattacharya, a much respected politician,
hailed often for his honesty, a fervent supporter of poetry and arts, responsible for funding several films of
Satyajit Ray and also an accomplished playwright is viewed as the main culprit. He is being criticized and
vilified all over the state. He has become a larger than life example of how "power corrupts" in India.
Today he is a Stalinist to many.

Poetry has a very high public profile in Bengal and when poets and writers lead a mass rally, it scares
the police, concerns the government. Leading mainstream poets like Sankha Ghosh, Joy Goswami, writers,
painters, film-directors like Aparna Sen, playwrights led protest rallies on the 14th of November and
cordoned the police head-quarters in Kolkata. They were joined by more than a hundred poet/writers
who represent parallel Bengali literature and thousands of common Kolkatans. The police baton-charged
the protestors. Many were hurt. Several major Bengali poets like Sankha Ghosh, Alok Sarkar had earlier
renounced all state honors they had received.

Protest rallies have flooded the City of Joy for the past one week, often creating hour-long traffic jams
causing all sorts of public inconvenience. Poetry-readings and street-plays are happening in many street
corners of the city every single day.

Of the hundreds of newslinks that could be found on the net here are a select few.

Here is a link to Sanhati, an organization fighting neo-liberalism in Bengal
http://sanhati.com/literature/
contains photos of protest rallies

Here are some links to privately shot videos at Nandigram on Nov 14, 2007 that are disturbingly revealing http://video.google.com/videoplay?docid=-6507874900373821154 The video depicts police brutalities against the peasants.

Faces in search of justice
http://video.google.com/videoplay?docid=5258104696292531156

Joy Goswami, a popular Bengali poet reads on the streets
http://video.google.com/videoplay?docid=-7191393332856943004

Kabir Suman writer, folk-singer, sings on one of the city's busiest avenues
http://video.google.com/videoplay?docid=-221510455979222632

Suman sings his lyrics on piano
http://video.google.com/videoplay?docid=-4500458103700851925

Joining several other Bengali language webzines, Kaurab also wears a black badge of protest today.

Aryanil Mukherjee
Editor, Kaurab
A Bengali magazine representing parallel literature
http://www.kaurab.com/

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476. **Chris Stroffolino**
Re: response to Bobbi Lurie
Thu 22 Nov 2007

A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a roque state, etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media either. She's not saying that

American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad? Chris

On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:

> *We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening t oday) are not stoned to death.*

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477. Susan Webster Schultz
Happy Thanksgiving from the Sidewalk Blogger
Thu 22 Nov 2007

---

http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661

The "got ?" series, posted in Kane`ohe and Kailua, on park fences and the Marine
Corps(e) fences. Roadside memorials to the Iraqi and American dead.

The only one that didn't last the night was GOT COFFINS? (ASK ROVE).

Feel free to use pictures. Credit to the Sidewalk Blog.

aloha, Susan

↑ Index

478. sheila black
steinianhejiniansillimanchinesenotebookblackian
Thu 22 Nov 2007

Living Arts Center of Tulsa Freaks Me Out

I too have been chosen to perform slash read my inelegant
incomprehensible language out loud to many listening ears
sticking out of their heads like sausages or maybe cabbages
distracting the audience enough that my words uttered
sotto vocce or with a southern twang anyway splashes on them
like rain that doesn't soak in and someone runs up afterwords
re-interpreting what I said with their mouths open
saying things like that dog you were writing about sounds

lonely do you think he might need a new friend and I say
well the name of that piece was angels in heaven
are out to get you and I don't remember the dog part so that
is why I think reading in public has its pluses and minuses
but I make
 myself do it anyway because otherwise I wouldn't
talk to people unless forced which reminds me of the time
I told a story about a cat dogs being like foreigners to me
and this cat was named Stoner not for the more obvious reasons
but rather because she was that color and she liked to roll up
like one of those tightly braided rugs which made her coloring
at least the way she was folded made her colors fold up in an
unusually mottled way that resembled a large flat and beautiful
gray and silver rock with occasional lumps on it
which only added to her personality and that is also
the way I see people as not exactly lumpy but more like
notched because being notched today might mean experience
unlike the Old West when notches on your belt indicated
kills speaking of killing I hope to make a killing at that
reading on the 14th of December not in money of course
but in
 audience response if I don't hear at least one gasp
or chuckle I fear my voice will die out and the story I will
make up usually sounds like this: that word in that spot isn't
right maybe if I moved it over there people could actually
hear this is a poem about angels not dogs.

> *Sheeeeeblllkkkkk*

Sheila Black

Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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479. Pam Brown
Re: POETICS Digest - 21 Nov 2007 to 22 Nov 2007 (#2007-326)
Fri 23 Nov 2007

Great work Susan,

Keep those signs coming

All the best from down under
Pam

Date: Thu, 22 Nov 2007 09:22:32 -1000
From: Susan Webster Schultz <[redacted]>
Subject: Happy Thanksgiving from the Sidewalk Blogger

http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661

The "got ?" series, posted in Kane`ohe and Kailua, on
park fences and
the Marine
Corps(e) fences. Roadside memorials to the Iraqi and
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The only one that didn't last the night was GOT
COFFINS? (ASK ROVE).

Feel free to use pictures. Credit to the Sidewalk
Blog.

aloha, Susan

End of POETICS Digest - 21 Nov 2007 to 22 Nov 2007
(#2007-326)

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/index.html

---

Make the switch to the world's best email. Get the new Yahoo!7 Mail now.
www.yahoo7.com.au/worldsbestemail

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480. **steve d. dalachinsky**
Re: response to Jason Quackenbush
Fri 23 Nov 2007

nice bobbi individually speaking it's all collective guilt on individual
levels if that makes any sense
spoke about alot of this at the very boring dinner i attended with 2
vegetarians in attendance
i picked the wrong dinner that's for sure
if all the kids fighting in iraq (which sickens me more each day)
collectively, if not guiltily oput down their weapons

and refused to fight an unjust war in the name of democracy there we'd have fini ah but this is just a peace-pipe dream

On Thu, 22 Nov 2007 09:27:14 -0500 Bobbie Lurie <[redacted]>
writes:
> Dear Jason,
> What you bring up here is very important: the question of individual
> vs. collective guilt.
> I believe it remains an open question, one much debated over.
> Just as it upsets me to be called an "Anglo" in New Mexico when I am
> in no way an Anglo I still appear to be one
> to others and so, without my wanting to be, I am an Anglo for as
> long as I live here. Very strange...I did argue so long that my
> ancestry is such that most peope in the world would call me anything
> but "Anglo" but somehow I am very self-conscious about that thing I
> don't relate to being called ("Anglo")
> Yesterday a woman from India (someone I know from the internet/ the
> way we half know people/ don't really know people from the internet)
> wrote me that everyone hates America. I felt such despair over this,
> knowing that in spite of our numerous e-mails, she had to see me as
> one of the ones "everyone hates"????
> The discourse in this country IS shrill as you say, Jason,?and I
> also find this very frustrating.
> I, too, believe democracy can work. I, too, believe that we who live
> in America are very fortunate to be here, that much can be overcome
> because of the system we live under. I wrote these words (words much
> like yours) to the woman from India. I don't know if she understood
> or believed anything I said. But I believe it. I want the
> polarization in this country to somehow....somehow what? I don't
> know. Everything feels so polarized...
> I am grateful to have been born in the U.S. My grandparents kissed
> the ground in this country when they arrived because they were
> escaping religious persecution and certain death.
> How sad I was to answer this e-mail to this Indian woman, trying to
> explain and/ or describe "why" I believe America can rectify its
> wrongs. But I do believe it, even if?those from foreign nations hate
> me for saying it.
> The question of individual vs. collective guilt remains a question.
> And we all have our separate conclusions and fears.
> I always fast on thanksgiving regardless. But that's because I feel
> it is more a sign of gratitude to fast than feast. Even the poorest
> among us (hopefully the homeless, certainly the homeless in San

> Francisco--for they have the system down in San Francisco, at least:
> to help the homeless) has more than enough to eat (I do not deny the
> poverty or the fact that so many live on almost nothing in this
> country). We do not wake feeling the fear of?being killed?that very
> day. We do not live in a regime where we are being pulled off the
> streets for not dressing correctly (I refer to Iranian women
> (specifically right now) who, by the way, feel betrayed by American
> feminists who they have tried to gain support from but haven't
> gained any support from--I mean, very little has been said publicly
> by American feminists re: abuses women face in the Muslim world)--we
> (I have to speak for women now because I feel the way women are
> treated in the Muslim world is key to all that is happening t
> oday) are not stoned to death.
> Just not to make this message too hopeless, I'd like to?write?this
> name:?"Martin Luther King"--he had a dream--it must have killed him
> inside to?shout those words ("I have a dream") in the midst of such
> horrifying humiliation done to his fellow man. But yes, "I have a
> dream" said Martin Luther King--and he DID change the world with his
> dream/ he did change America and he was the poet of poets as far as
> I'm concerned because his words matched his deeds. And I do believe
> that America is populated by many such as Martin Luther King. Many
> of us have a dream to fulfill the basic premises of this great
> country of ours (and I still say "this great country of ours" and
> I'm tired of that being interpreted in a way which might mean I in
> any way support any type of violent policies--I am totally against
> war--I worked in war/ I know what war "is": for me it is: burn
> victims, quadriplegics, amputtees, head injuries, and psychological
> trauma which never leaves. I won't even talk about the
> deaths because when you see such suffering death is the easy way out
> (but never for the families of the dead--never)
> But whether we like it or not, wherever we go, when we open our
> mouths, or even when our clothes are noticed, or even our body
> language is recognized all anyone sees is "America" and so if the
> idea of collective guilt is denied, which it has been denied by
> many, collective identity is there whether we like it or not. So our
> actions matter, not only personally, but in a broader sense.
> And I wish you all a good day, for me the worst day of the
> year--this holiday just gets to me but...since I am an American and
> must take collective responsibility for our holidays as well:
> I wish you all a Happy Thanksgiving,
> Bobbi
>

>
>
> Date:??? Tue, 20 Nov 2007 18:01:24 -0800
> From:??? Jason Quackenbush <[redacted]>
> Subject: Re: nostalgia for genocide, or LET'S PLAY genocide!
>
> There's not a day that goes by that I don't take a moment to think
> about the
> people of Iraq. At the same time, I don't really buy the argument
> that citizens
> of a republic, and even less foreign nationals, are complicit in the
> actions of
> their government simply by virtue of paying taxes to the state. in
> all
> seriousness, this war isn't being funded by tax dollars, it's being
> funded by a
> grotesque budget deficit. Which means the people paying for it are
> not the
> people paying taxes today, but the people who will be paying taxes
> thirty years
> from now. I'll probably be one of them, knock on wood, but many of
> them are not
> even alive today. Are they complicit? ARe those of us who voted
> against King
> George in our attempt to keep him out of power complicit?
>
> I don't think so.
>
> There are plenty of things that people are blameworthy for, but I
> don't agree
> that you can pin the iraq war on the entirety of the populace just
> by virtue of
> us living here. Generally speaking you're right: to quote the sex
> pistols or
> tool, whichever you prefer, no one is innocent. But just because
> we're not
> innocent doesn't mean we're guilty of every crime that's ever been
> committed by
> a bully. Bullying, which is what we're talking about here, whether
> it's done by
> a nation against another, or a bigger kid on the playground against
> a smaller

> kid, is about as unjust and immoral as actions go. But participation
> in an
> unjust action by itself doesn't confer guilt. It never has and it
> never will.
> Anything stating otherwise is just propaganda and politics, and
> frankly I've had
> enough of that sort of thing over the last decade or so.
>
> It won't be until the discourse of the populace that has become so
> shrill and
> clangorous can once again be conducted rationally, calmly, and open
> mindedly
> that democracy can work. There are a lot of people to blame for that
> shrillness,
> and I'd suggest that endeavoring to be innocent of that charge is
> every bit as
> important to preventing injustice (particularly for american
> citizens) as is
> accepting the realities of the evils our government is doing and has
> done in the
> world.
>
>

> Email and AIM finally together. You've gotta check out free AOL
> Mail! - http://mail.aol.com
>
>

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481. **Kate Eichhorn**

"The Liberties" of Susan Howe, A pOemPERA by Udo Kasemets

Fri 23 Nov 2007

---

³The Liberties² of Susan Howe, A pOemPERA by Udo Kasemets

Evening performance - Saturday, December 1 8:00 pm - Eaton Lecture Hall, 80 Gould St. Ryerson University, Toronto

Afternoon performance - Sunday, December 2 3:00 pm Eaton Lecture Hall, 80 Gould St. Ryerson University, Toronto

Born in Tallinn, Estonia in 1919, Udo Kasemets studied at the Tallinn Conservatory and the Stuttgart Academy of Music in Germany before moving to

North America in 1951. Here, Kasemets discovered the work of John Cage and soon abandoned his traditional training to explore electroactoustics. Over the past four decades, Kasemets has written compositions based on works by a wide range of contemporary poets. His new pOemPERA is based on Susan Howe¹s ³The Liberties.²

Both performances of ³The Liberties² of Susan Howe, A pOemPERA by Udo Kasemets (Dec. 1 and 2) will feature Howe reading sections of ³The Liberties² and Kasemets performing the work, written for piano, with two vocalists, Susan Layard and Linda Catlin Smith. Visuals will be provided by video artist Pierre Tremblay.

In addition to the two scheduled performances, Howe will read from ³The Liberties² and forthcoming work and participate in a public discussion with Kasemets at 4:30 on Friday, Nov. 30 (the reading/discussion will also take place in the Eaton Lecture Hall at 80 Gould St. Toronto).

All events are free.

For more information contact:
Kate Eichhorn, Department of English, Ryerson University
[redacted], ex. 4195

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482. David Chirot
Stop the epidemic of rape in Congo
Fri 23 Nov 2007

> *From:* [redacted]
> *To:* [redacted]
> *Subject: Stop the epidemic of rape in Congo*
> *Date: Tue, 20 Nov 2007 13:39:09 -0500*
>
> *[http://archive.democrats.com/images/small.gif]*
>
> *Dear David,*
>
> *The New York Times and The Washington Post recently reported disturbing evidence of the increasing "normalcy" of rape in parts of the Democratic Republic of Congo (DRC).*
>
> *Click here to tell Congress to pass the International Violence Against Women Act now.*
>
> *Bob Fertik*
>
> *[http://archive.democrats.com/images/CARE_CongoAlert_masthead.gif]*

> *[http://archive.democrats.com/images/ACARE_CongoAlert_SB2.gif]Dear Friend,*
> *According to the United Nations, reported cases of rape in the eastern region of the Democratic Republic of Congo (DRC) have risen 60 percent since August. The epidemic of rape and sexual violence is a humanitarian catastrophe in this war-torn country where more than 4 million people have died during years of conflict. We must take action now.*
> *The good news is that on October 31, Senators Joseph Biden (D-DE) and Richard Lugar (R-IN) introduced the International Violence Against Women Act (S.2279), legislation that will significantly increase U.S. commitment to ending gender-based violence in the DRC and around the world.*
> *We at CARE, a leading humanitarian organization fighting global poverty, have been working with local staff to eliminate the violence in the DRC for several years. Please help by contacting Congress today and telling them to pass the International Violence Against Women Act (IVAWA) immediately.*
> *The urgency of the crisis cannot be overstated: "In the case of eastern DRC, the rates of these violations have risen to catastrophic levels and their increasing regularity and brutality over time is well documented," Kevin Fitzcharles, CARE's country director in Uganda, said in recent testimony to Congress. "Armed groups in eastern Congo are effectively using sexual violence as a weapon of war and destruction, inflicting grievous physical, psychological and social harm on women, children and entire communities."*
> *The physical and emotional harm that these women and girls face is staggering. While the perpetrators of these horrific crimes simply move on to their next victims, violated women and girls rarely find the medical and psychological care they so desperately need. CARE staff has been on the ground in the DRC working to address the causes and consequences of violence against women and girls; however, much remains to be done to address this scourge.*
> *Passing the IVAWA would be a major step toward ending the violence endured by Congolese women - and all violence against women. Please don't wait a minute more to write Congress about this crucial legislation.*
> *Thank you.*
> *Sincerely,*
> *[http://archive.democrats.com/images/fgc2_sig.gif]*
> *Helene D. Gayle, MD, MPH*
> *President and CEO, CARE*

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483. **Bobbie Lurie**
response to Chris Stroffolino and thank you
Fri 23 Nov 2007

Dear Chris,
Thank you so much for bringing this up.
It is very important to bring up what is happening to women in Saudi Arabia.
There is actually a television

show there which teaches men "how to beat your wife"--have you heard of this? I saw portions of this show
and it is truly shocking. One of the warnings to men (who are expected to learn wife-beating) is "they'll
use their tears to try and stop you so beware" etc.
I should not single out Iran and I will not again for truly this is happening throughout Muslim world. I
write about Iran in same terms you do really--because what is being ignored in this focus on "WW3 wih Iran"
is the fact that so many Iranians are trying internally to not let the current regime overwhelm them--and
it just seems so much more logical and compassionate and real to support the internal struggles of the people
of Iran (at least by stating them/ not putting them on pg. 35 of newspaper--I mean, that doesn't seem to be
so much to ask but the media is really out of it in terms of reporting such very important issues)
rather than focusing on yet another war.
I agree with you completely!
Thank you for bringing this up!
If I find out in advance that there will be another broadcast of this television show in Saudi Arabia or if
I can find a link to it I will send it to this list.
Many thanks for your important addition to this topic!
Bobbi

Date: Thu, 22 Nov 2007 10:54:12 -0800
From: Chris Stroffolino <[redacted]>
Subject: Re: response to Bobbi Lurie

A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a roque state, etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media either. She's not saying that American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad? Chris

On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:

> *We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening t oday) are not stoned to death.*

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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484. Bobbie Lurie
wife beating t.v. show in Saudi Arabia and more...
Fri 23 Nov 2007

To Chris and others,

Here are links to wife beating show in Saudi Arabia that I wrote about in previous post:

http://blogs.telegraph.co.uk/ukcorrespondents/holysmoke/november07/how-to-beat-your-wife.htm

http://www.videosift.com/video/How-to-Beat-Your-Wife-According-to-Allah

http://discardedlies.com/entry/?35492_beat-your-wife

http://www.liveleak.com/view?i=319_1178356324&c=1

Bobbi Lurie

_____
Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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485. steve russell
Re: the Democratic Republic of Congo/Sankuru Nature Reserve
Fri 23 Nov 2007

Here's another worthwhile initiative regarding the (DRC):

FOR IMMEDIATE RELEASE

November 15, 2007 Contact: Bonobo Conservation Initiative

[redacted]

[redacted] www.bonobo.org

Massive New Rainforest Reserve Established in the Democratic Republic of Congo

World's Largest Continuous Protected Area for Great Apes Protects The Endangered Bonobo Washington, DC - The Bonobo Conservation Initiative (BCI) joins the government of the Democratic Republic of Congo (DRC) in announcing the creation of the new Sankuru Nature Reserve, a huge rainforest area harboring the endangered bonobo, a great ape most closely related to humans. Larger than the state of Massachusetts, the new reserve encompasses 11,803 square miles of tropical rainforest, extremely rich in biodiversity.

"This is a monumental step towards saving a significant portion of the world's second largest rainforest, of critical importance to the survival not only of humankind's closest great ape relative, the bonobo, but to all life on Earth given the increasing threat of climate change," said Sally Jewell Coxe, president and co-founder of the Bonobo Conservation Initiative.

The Sankuru region was hit very hard during the recent war in the Congo, which devastated the local people and claimed four million lives-more than any war since WWII. In addition to the critical environmental challenges presented by unsustainable hunting, the humanitarian crisis must also be addressed. "The people of Sankuru rely on the forest for every aspect of their livelihood. Helping them to develop economic alternatives to the bushmeat trade is one of the most urgent priorities," Coxe said.

In danger of extinction, bonobos (Pan paniscus) were the last great ape to be discovered and are the least known great ape species. Found only in the DRC, bonobos inhabit the heart of the Congo Basin, Africa's largest rainforest, which is threatened by the onslaught of industrial logging. Bonobos are distinguished by their peaceful, cooperative, matriarchal society, remarkable intelligence, and sexual nature. Other than humans, bonobos are the only primates known to have sex not only for procreation, but also for pleasure and conflict resolution-and with members of either sex. Unlike chimpanzees, bonobos do not murder or wage war on others of their own kind. They serve as a powerful flagship both for conservation and for peace.

In addition to the bonobo, the Sankuru Reserve contains the okapi (Okapia johnstoni), an exotic short necked forest giraffe also endemic to the DRC, but not previously found outside of their known range far to the northeast. Survey teams from the Congo's Center for Research in Ecology and Forestry (CREF)

sponsored by BCI made this exciting discovery. Sankuru also contains elephants, which have been hunted out in many other areas of the Congo forest, plus at least 10 other species of primates, including the rare owl faced monkey and blue monkey.

The wildlife is under intense pressure from organized hunting for the commercial bushmeat trade. The report from the Congolese Institute for Conservation of Nature (ICCN) on its recent expedition to the area states that "the ecocide must be stopped" and recommends immediate action to protect this invaluable ecosystem and watershed. The DRC Minister of the Environment, Didace Pembe Bokiaga, who officially declared the new reserve, said, "This increases the total area of protected land in the DRC to 10.47%, bringing us closer to our goal of 15%. We are proud that the Sankuru Reserve is being created in the framework of community participative conservation...and will be zoned to guarantee the rights of the local population."

Andre Tosumba, director of BCI's Congolese NGO partner, ACOPRIK (Community Action for the Primates of Kasai), led the successful local effort to protect Sankuru. "When I saw the extent to which people were hunting bonobos, okapi, and elephants, we began to sensitize them to realize the value of these animals," he said. "Once they came to understand, the people themselves decided to stop hunting these precious species and to create a reserve to protect their forest. BCI has helped ACOPRIK and the local people at every step of the way; we call on the international community to join our effort."

Protecting Sankuru Reserve's forest will contribute significantly to mitigating global warming. Approximately 20% of annual green house gas emissions come from deforestation and other land-use change. Keeping this rich tropical forest intact will make an important contribution to global efforts to reduce emissions while simultaneously conserving biodiversity. The Sankuru Reserve stores up to 660 million tons of carbon, which if released by deforestation would emit up to 2 billion tons of carbon dioxide, comparable to emissions from 38,000,000 cars per year for 10 years.

"This is a huge victory for bonobo and rainforest conservation," Coxe said. "However our work has just begun. Now we need investment to successfully manage the reserve. And, other areas need to be protected to ensure the long-term survival of the bonobo and the integrity of the Congo rainforest." The Sankuru Reserve is the southern anchor for a constellation of linked, community-based reserves being developed by BCI in the Bonobo Peace Forest, a project supported by DRC President Joseph Kabila since its inception in 2002.

The Bonobo Conservation Initiative (BCI) is a nonprofit 501(c)(3) organization dedicated to the survival of the endangered bonobo (Pan paniscus) and its rainforest habitat in the Congo Basin. BCI works with indigenous

Congolese people through cooperative conservation and community development programs and with the government of the DRC to establish new protected areas and to safeguard bonobos wherever they are found. BCI has been selected as a featured charity in the Catalogue for Philanthropy, for excellence, innovation and cost-effectiveness.

Initial support for this project has been provided by the Great Ape Conservation Fund, administered by the US Fish and Wildlife Service in collaboration with USAID's Central African Regional Program for the Environment.

Forward email
This email was sent to [redacted], by [redacted]
Update Profile/Email Address | Instant removal with SafeUnsubscribe™ | Privacy Policy.
Email Marketing by
Bonobo Conservation Initiative | 2701 Connecticut Avenue, NW # 702 | Washington | DC | 20008

var callCount = 0; function rmvScroll(msg) { if (++callCount > 10) { msg.style.visibility = "visible"; } if (callCount msg.clientHeight) { newHeight = msg.scrollHeight + delta; } delta = msg.offsetWidth - msg.clientWidth; delta = (isNaN(delta)? 1 : delta + 1); if (msg.scrollWidth > msg.clientWidth) { newWidth = msg.scrollWidth + delta; } msg.style.overflow = "visible"; msg.style.visibility = "visible"; if (newWidth > 0 || newHeight > 0) { var ssxyzzy = document.getElementById("ssxyzzy"); var cssAttribs = ['#' + msg.id + '{']; if (newWidth > 0) cssAttribs.push('width:' + newWidth + 'px;'); if (newHeight > 0) cssAttribs.push(' height:' + newHeight + 'px;'); cssAttribs.push('}'); try { ssxyzzy.sheet.deleteRule(0); ssxyzzy.sheet.insertRule(cssAttribs.join(""), 0); } catch(e){} } } function imgsDone(msg) // for Firefox, we need to scan for images that haven't set their width yet { var imgList = msg.getElementsByTagName("IMG"); var len = ((imgList == null)? 0 : imgList.length); for (var i = 0; i [input] [input] [input] [input] [input] [input] [input] [input]

Get easy, one-click access to your favorites. Make Yahoo! your homepage.

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486. **Danny Snelson**
Re: ------anhe------sillimanchine--noteboo------ian
Fri 23 Nov 2007

Sheeeeeblllllkkkkk <

this is fantastic & i hear you loud & clear & i love the part where you write about heavenly hot dog grinding machines -- my favorite form of rude blues <http://eldiablotuntun.blogspot.com/2006/12/street-walkin-blues.html>& g.w.pabst films are the paeans to the hot-dog-man -- but 4real 2true live reading is a scary thing in all the norse & differant scarry sentenses.

i had a similar experience at a reading i did recently here in tokyo at a small venue -- i'd crafted to my mind a beautiful autobiographical vocal work around the manchinistic script generated by a robot reading my small selection best of my favorite bits of david daniel's sublime HUMANS<http://thegatesofparadise.com/humans.htm>lettristic-each-symbol-sounded-left-to-right epic but to my dismay there may have only been two or maybe three english speakers in the house & those ones looked at me funny thats all & most of all at that! i left tho with a recording maybe i'll shoot it onto splatter a digital brick wall somewhere round here soon.

.. . if emails could record the chuckles the reader emitted while reading & further relayed those chuckles back to the writer in live time, what killings might not be perpetrated fer sed lulz -- interrobang -- in any case -- these words here are for mine & i hope you get yers -- were i in tulsa i wd give u wut i cld.

sincerely yrs,
danny

On Nov 23, 2007 9:36 AM, sheila black <[redacted]> wrote:

> *Living Arts Center of Tulsa Freaks Me Out*
>
> *I too have been chosen to perform slash read my inelegant*
> *incomprehensible language out loud to many listening ears*
> *sticking out of their heads like sausages or maybe cabbages*
> *distracting the audience enough that my words uttered*
> *sotto vocce or with a southern twang anyway splashes on them*
> *like rain that doesn't soak in and someone runs up afterwords*
> *re-interpreting what I said with their mouths open*
> *saying things like that dog you were writing about sounds*
> *lonely do you think he might need a new friend and I say*
> *well the name of that piece was angels in heaven*
> *are out to get you and I don't remember the dog part so that*
> *is why I think reading in public has its pluses and minuses*
> *but I make*
> *myself do it anyway because otherwise I wouldn't*
> *talk to people unless forced which reminds me of the time*
> *I told a story about a cat dogs being like foreigners to me*
> *and this cat was named Stoner not for the more obvious reasons*
> *but rather because she was that color and she liked to roll up*
> *like one of those tightly braided rugs which made her coloring*
> *at least the way she was folded made her colors fold up in an*

> *unusually mottled way that resembled a large flat and beautiful*
> *gray and silver rock with occasional lumps on it*
> *which only added to her personality and that is also*
> *the way I see people as not exactly lumpy but more like*
> *notched because being notched today might mean experience*
> *unlike the Old West when notches on your belt indicated*
> *kills speaking of killing I hope to make a killing at that*
> *reading on the 14th of December not in money of course*
> *but in*
> *audience response if I don't hear at least one gasp*
> *or chuckle I fear my voice will die out and the story I will*
> *make up usually sounds like this: that word in that spot isn't*
> *right maybe if I moved it over there people could actually*
> *hear this is a poem about angels not dogs.*
>
> *Sheeeeeblllllkkkkk*
>
> *Sheila Black*
>
> ---
> *Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.*

↑ Index

487. **CA Conrad**

Re: nostalgia for genocide, or LET'S PLAY genocide!

Fri 23 Nov 2007

To Ryan and others, ESPECIALLY those back channeled folks (why don't people write ON the List?).

Some of you just didn't read the petition. The petition, and the fast itself was for Iraq.

Not only that, but, a genocide that happened 400+ years ago? Are you kidding me? Do you ACTUALLY believe what we're doing in Iraq is NOT a continuation? (The massacre at Wounded Knee was in 1890 by the way)

What if there was oil in France and we wanted it? And invaded? NO WAY would that be allowed! The connection of chopping people of color down for profit is so institutionalized we think it's something that was done a long long LONG time ago. WE WOULD NEVER DO THAT NOW! Right? We would

NEVER even DREAM of going into a country that didn't belong to us and kill, kill, kill, for profit. Not NOW!

Someone said to me recently, "Condaleeza Rice isn't white." And I said, "True, but the corporate power structure she ultimately answers to IS!"

The most common question was, "How do you think this is going to make an impact?" As though I thought this was going to STOP the war, or something.

What's important it seems to me is to recreate this world as much as possible, everyday if possible. Traditions are as responsible as anything to maintaining this murderous world.

To DO something different, especially with children, seems vital more than ever. To have us say NO to a meal drenched in lies from the white anglo fatherhood feels very important.

Instead of course we're having MORE and MORE children in America and submerging them, and ourselves in the nostalgia for holidays. We really NEED a break, we tell ourselves. We're so stressed out. OH REALLY? WELL HOW ABOUT THE PEOPLE OF BAGHDAD, ARE THEY STRESSED OUT? I had a coworker tell me the other day, "I just CANNOT read the newspaper, it stresses me out, it's too depressing! Besides, I want to really ENJOY Christmas this year! I want to watch Rudolph the Red Nosed Reindeer with my nephew, REALLY ENJOY IT, you know?"

Stressed out!? Who's stressed out more than the people of Iraq?

And now I'm sickened by the christmas shopping season that's only just begun.

How do we keep from vomiting every single fucking day?

NO WONDER there are (literally) HUNDREDS of Iraq War vets who come home after their tour of duty only to leave in disgust, marry women in other countries and denounce their US citizenship.

I feel like wearing black everyday, in mourning for the death of our good sense. And the death of our sense of responsibility. The American death toll reaches 4,000 in Iraq, the death toll of Iraqi citizens climbs up to ONE MILLION. That number just is impossible to grasp. A million human beings. One million human beings. What is this coming down to a number thing? How many poets? How many mothers? How many ... something, something anything to make that number seem MORE tangible. To say one million ANYTHING is to put it out of context.

Speaking of THANKSGIVING DINNER, and speaking of the denial of America about its wars, have you ever seen the movie THE WAR AT HOME starring Emilio Estevez, Kathy Bates, Martin Sheen, and Kimberly Williams. I don't often talk about movies, but this one really hits home with the denial issues.

Will none of our elected officials do their jobs we hired them to do? Didn't we hire the present congress to change things? I feel like a broken recorded. But so is the country. And there really is no one to vote for for president. Kucinich was my only hope, and he's no hope because he'll never win the primary. I'm voting for him anyway. Voting booths should come equipped with vomit bags. Or wear a shirt with a pocket, or something.

CAConrad
http://PhillySound.blogspot.com

↑ Index

488. Joshua Wilkinson
Rabbit Light Movies is Online
Fri 23 Nov 2007

http://www.rabbitlightmovies.com

[redacted]

xo
jmw

___
Be a better pen pal.
Text or chat with friends inside Yahoo! Mail. See how.
http://overview.mail.yahoo.com/

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489. Rob McLennan
new from Chaudiere Books: Old Winter
Fri 23 Nov 2007

The pieces that make up Anne Le Dressays second poetry collection, Old Winter, are urban poems grounded in the rural past. Understated, direct, ironic, quietly humorous, they reveal a love of the particular, of small daily things which feel more and more fragile in a world overshadowed by big threats. Descriptive or narrative, focussing on the inner world of mind and spirit or the real world outside the narrator, these poems celebrate in close and vivid detail the small moments of ordinary life. They are poems of wonder, transformation, and resurrection.

And the meek shall inherit

Not this. Perhaps some post-
millenial earth where
lying low pays off in survival while
the loud and pushy get
clobbered.

Those who inherit this earth
are those who shout loudest, or who
simply take because they know
it's theirs.

If the meek inherit,
it's not anything as spacious or solid
or fecund as the earth.

Unless they taste it
in the dust kicked up
by the exuberant wheels of the true
inheritors taking off with their
inheritance.

Anne Le Dressay grew up in Manitoba, first on a farm near Virden and then on an acreage outside Lorette. She has lived for extended periods in Winnipeg, Ottawa, and Edmonton (in that order). She taught English and Creative Writing for ten years in Alberta. She is now in Ottawa for the seond time, working for the feds. She has been published sporadically since the 1970s. She has one previous trade book, Sleep is a Country (Harbinger, 1997) and two chapbooks, This Body That I Live In (Turnstone, 1979) and Woman Dreams (above/ground, 1998). She was also featured in the anthology Decalogue: ten Ottawa poets (Chaudiere Books, 2006).

$18 CAN/$16 US
isbn 978-0-9783428-0-7
available to bookstores through the literary press group
or directly through the publishers at [redacted]

review copies available upon request

http://robmclennan.blogspot.com/2007/11/new-from-chaudiere-books-old-winter-by.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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490. **David Chirot**

Re: response to Wife Beaters, Violence Against Women/interview & Poetry with an Iranian Woman Poet

Fri 23 Nov 2007

(At my blogspot and in various entries are links and examples of painting, street art, grafitti, stencils etc from Iran and yesterday the following interview from June 12, 2007 with the Iranian (woman) poet, translator, journalist and editor Farideh Hassanzadeh

Post: Interview & Poetry with Iranian Poet Farideh Hassanzadeh (also with poem "Isn't it Enough")
Link: http://davidbaptistechirot.blogspot.com/2007/11/interview-with-iranian-poet-farideh.html

which is also at:

http://www.fpif.org/fpiftxt/4300 ---)

There's a common kind of man's undershirt familiarly known in America as "a wife-beater." A white, ribbed one with thin straps rather than sleeves. You see them all the time, and that really is their often affectionately pronounced sobriquet.

Every 9 seconds a woman is assaulted in the USA, rape and violence against women and children is on the rise from their already astronomical rates of occurence, and if you take a look at American tv with or without cable access, one could compile a pretty incredible "teaching manual" on how to do everything from threatening and harassing a woman, young girl or female child via every known media of communication to "BTK"--"bind, torture, kill" as the MO of a particular serial killer is known by--and beyond that, into ever more precise, horrific, forensic detail on methods of degradation, humiliation, and sexual "freak ons" leading to prolonged periods of gruesome and scientifically controlled sufferings. And in many cases, it will turn out that not even the corpse is safe from further dismemberment and sexual assault. All interlarded with chirpy ads for deodorant, diets, dogfood, previews of shows with screaming headlines like "who will bomb Iran first?" "our nation is threatened by hordes of illegal aliens! act now!" "will Brittany even be allowed to see her children?" "the Private Diana as told by her sons" and "Why Torture is Necessary."

Today is the Biggest Shopping Day of the Year. But that's just in stores. Right here as I write for five bucks you can go behind a dumpster with a woman, and for a good day's pay, get a motel room, some dope and a woman and try out just about everything you've seen on tv, in porno, been told about. And do you think

anyone's really even going to care or do much of anything about it, in this enlightened and free land? As long as no property is damaged--no.

You don't even need tv to learn this stuff---men get to learn it from their fathers, uncles, brothers, friends. "Everybody does it. Got to keep the ***** in line."

Of course there is not much interest in the "internal struggles of the Iranian people." No one in America had any such interest in what the Shah did--our beloved, CIA installed Shah--to his people. Wasn't that the "Peacock Throne" or some such we bestowed on him? I remember meeting many of his former subjects who sought refuge--their bodies scarred by his torturers. The fools! They didn't believe in the "right of Royalty," even when it was a gift from a democracy! And what did we do for the Iranian people when those ungrateful ones had a Revolution? Why we got our old also American installed buddy Saddam Hussein to go to war for almost a decade with Iran, supplied with our chemical, biological weapons and massive hordes of tanks, bombs, material of all sorts and billions in funding. Millions of Iraqis and Iranians died in that war, which included the biggest tank battle ever fought, and huge Iranian casualties from bio and chemical weapons assaults, "Made in USA" . When that horrific attempt was not enough, it seems like Nukes might just be next on the menu, don't you think? And we better be quick about it!--after all we've spent 17 years now destroying Iraq--can't waste any more time, troops, trillions of debt. The landscape of Iraq and parts of Iran are so toxic from the American depleted uranium weapons used on the populaces there that cancers and new forms of diseases have been carrying out silent deadly daily warfare just as effective as bombings in their effects through time and generations. The landscapes of Afghanistan, Lebanon and Palestine have also been blessed with the contributions of American weaponry which destroys the environment as well as the human bio-chemical -nervous system.

The Iranians are surrounded by nuclear powers--Israel, Russia, China, Pakistan, India. Remember when Saddam was able to attack with WMDS within 45 minutes--London? maybe the USA? And now of course Iran, despite lack of any evidence-- is the most dangerous regime on the planet. Maybe they have discovered Kryptonite!

And who are our dear allies? Besides the Saudis, such other beacons of tolerance and freedom as Pakistan and Israel, along with the stray Emirate or two--

Are "dissident elements" within Iran to greet us bearing flowers the way the Iraqis were supposed to do?

Do you suppose they really think we stand for liberty, equality of the sexes, the right to a free trial, the right to privacy and freedom of speech, the right to organize workers or receive universal health care?

Which kinds of wife beating does anyone think the world is supposed to actually find preferable? "Ours"?--Is there really some kind of competition being held for "our" judgement on the world's tvs in this department?

This is a world wide atrocity, not "theirs" alone. I realize somehow the USA unilaterally or with a few others in a "coalition of the willing" miraculously seems no longer "of this world" in terms of having to be responsable to the Conventions of Human Rights, so perhaps it's pointless to even ask these questions. Maybe what one sees and hears here (right here) everyday is really "better" than what goes on "over there." Stoning people!! How barbaric! Can't this be done the much more civilized way, the way we do it? Don't you think we should invade, murder, rape, loot, poison, starve. kidnap and detain indefinetly, torture and destroy these Evil Ones, teach them all the Right Way to Live? Introduce them to some really civilized television? Force them to read and write some "radical, experimental" poetry to "shock and awe" them into our higher state of consciousness? Make the men all wear wife-beaters?

Someday hopefully the USA will remember it is part of the same planet and be interested in being an example of a real equality of women--including equal pay for equal work-- rather than the world's Number One Wife Beater, Blower-Upper, Widow Maker, Child Robber, Poisoner, Starver, Humiliator, and Dictator of Life, Liberty and the Pursuit of Power, Greed and Resources. For men, to be sure. Yes maybe someday it will be remembered the women of America are also on the same planet where these atrocities occur, and are also living and dying from them.

Here is a poem by
Farideh Hassanzadeh, who, incidentally, edited an anthology of
Contemporary American Poetry to appear in Iran this year.

ISN'T IT ENOUGH?
I gave up love
being satisfied with the quiet of shadows
And memories.

Time was past, lost,
moments exploded
by the rain of bombs.

At nightfall
I don't brush my dreams any more.

At nightfall
I don't care for the wandering sun any more.

At nightfall
I leave the frightened moon in the sky
to shelter under the ground.

I am neither a woman nor a poet any more.

Night by night
more and more,
I feel real.

Like the bloody sound of alarms,
Like the roaring anti-aircraft rounds,
Like the falling bombs and rockets,
which turn the ruins and ashes
into eternal reality;
I feel night by night more real
and old,

so old and real that in the mirror
I see nothing anymore
but an aisle of empty chairs.

Oh, isn't it enough?
What does a man need
more than a loaf of bread,
a quiet night
and an armful of bleak love,
for giving up and being satisfied
with the quiet of shadows
and memories?

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491. Ruth Lepson
Re: poetry and the foreign service
Fri 23 Nov 2007

I remember Paz saying first poets were couriers then they were diplomats now they are professors--so around Paz's time & before you will find many. a peaceful holiday time to all.

On 11/21/07 10:54 AM, "Barry Schwabsky" <[redacted]> wrote:

> *I have been reading A Levant Journal by George Seferis--the latest publication from the wonderful Ibis Editions in Jerusalem. Much of the book's content*

> *comes from Seferis's experiences as a diplomat for the Greek government-in-exile during the occupation. This got me thinking about how many modernist poets worked in the foreign service at one level or another--St. John Perse, Octavio Paz, and Basil Bunting immediately come to mind. My question, for the scholars out there: does there exist any significant study of modernist poetry and the foreign service?*

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492. Geoffrey Gatza

Around the world in 8 reviews - including Kent Johnson¹s Epigramititis: 118 Living American Poets

Fri 23 Nov 2007

RECONFIGURATIONS:

Inquiring Minds Want to Know: Kent Johnson¹s Epigramititis: 118 Living American Poets by Bill Freind http://reconfigurations.blogspot.com/2007/11/bill-freind-inquiring-minds-wan t-to.html <http://reconfigurations.blogspot.com/2007/11/bill-freind-inquiring-minds-want-to.html>

J¹Lyn Chapman, "BlazeVOX & the Post-Avant" http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publishing.html <http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publishing.html>

Joseph S. Cooper. Autobiography of a Stutterer. Kenmore, NY: BlazeVOX, 2007. Amy King. I¹m the Man Who Loves You. Kenmore, NY: BlazeVOX, 2007. Jared Schickling. Aurora. Kenmore, NY: BlazeVOX, 2007.

GALATEA RESURRECTS
Eighth Issue at http://galatearesurrection8.blogspot.com

Ryan Daley reviews THE ECSTASY OF CAPITULATION by Daniel Borzutzky

Eileen Tabios engages HUMAN SCALE by Michael Kelleher

Kristina Marie Darling reviews INBOX by Noah Eli Gordon

RATTLE

Aaron Belz¹s The Bird Hoverer reviewed on RATTLE
http://www.rattle.com/ereviews/belzaaron.htm
<http://www.rattle.com/ereviews/belzaaron.htm>

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

↑ Index

493. Jennifer Karmin
JOB: Buffalo State College
Fri 23 Nov 2007

(this is a forward. please don't respond to me.
good luck!)

Buffalo State College (not University of Buffalo),
tenure-track assistant professor, English Department,
to begin September 2008. Salary is competitive.

Responsibilities: Teach undergraduate and graduate
courses in creative writing and general education,
advise students in new writing major. Engage in
academic or applied research and/or creative work.
Contribute to general education and/or honors program
and to service mission of college.

Required Qualifications: M.F.A., Ph.D., or related
degree in appropriate field (creative writing or
English preferred). Significant publications in
fiction and/or creative nonfiction. Ability to teach
multiple genres. Commitment to mission, vision, and
values of college.

Preferred Qualifications: Publication of at least one
book through a reputable press. College-level teaching
experience. Expertise in composition/rhetorical
theory.

Applications must be received on or before November
30, 2007. Specify line #21439 and send letter of
application, CV, and contact information for 3
professional references to: English Department Chair,
Buffalo State College, Ketchum Hall 326, 1300 Elmwood

Ave., Buffalo, NY 14222-1095. Electronic submissions
are preferred and may be submitted to
English(at)buffalostate.edu (replace (at) with @).

___
Get easy, one-click access to your favorites.
Make Yahoo! your homepage.
http://www.yahoo.com/r/hs

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494. **Nicholas Karavatos**
Re: response to Bobbi Lurie
Sat 24 Nov 2007

When I read this: "...who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from..."

I was reminded of this:

The Subjection of Islamic Women and the fecklessness of American feminism.
by Christina Hoff Sommers
05/21/2007, Volume 012, Issue 34
http://www.weeklystandard.com/Utilities/printer_preview.asp?idArticle=13641

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> *Date: Thu, 22 Nov 2007 10:54:12 -0800*
> *From:* [redacted]
> *Subject: Re: response to Bobbi Lurie*
> *To:* [redacted]
>
> *A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a roque state,*

> *etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media either. She's not saying that American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad?*
> *Chris*
>
> *On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:*
>
> *We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening t oday) are not stoned to death.*

_____ Share life as it happens with the new Windows Live.Download today it's FREE!
http://www.windowslive.com/share.html?ocid=TXT_TAGLM_Wave2_sharelife_112007=

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495. **wild honey**
Wild Honey Press News
Sat 24 Nov 2007

Wild Honey Press News

VIDEO

A text-video of the poem "Repetitions" by Geoffrey Squires is now available at www.wildhoneypress.com

The video is available in two formats: Windows Media Video and as a Flash Video at YouTube.

Geoffrey Squires is the author a number of books including his books include Drowned Stones (New Writers' Press, Dublin, 1975), XXI Poems (Menard Press, London, 1980), Landscape and Silences (New Writers' Press, Dublin, 1996), A Long Poem in Three Sections (Levraut de Poche, London, 1997), This (privately published, 1997) and Untitled and Other Poems 1975-2002 (Bray, 2004).

REVIEW

A review of Candice Ward's chapbook, The Moon Sees the One" by Mark Dickinson is now online in Jacket 34.

http://jacketmagazine.com/34/dickinson-ward.shtml

Candice Ward earned an MFA degree ("with distinction") from the University of Massachusetts, Amherst, in the 1970s, when she was also twice a Bread Loaf Scholar. Her work has been widely published in the U.S., the U.K., and Australia in such print and online journals as Denver Quarterly, Jacket, Salt, Shenandoah and Stand. Now retired, she was for many years the managing editor of the South Atlantic Quarterly at Duke University.

Best wishes,

Randolph

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496. Bill Marsh
10th Annual Asian American Literary Awards
Sat 24 Nov 2007

Thursday, November 29, 2007, 7PM

The 10th Annual Asian American Literary Awards, celebrating a decade of excellence in Asian American Literature.

Congratulations to the 2007 Asian American Literary Award winners, Linh Dinh, Amitav Ghosh, and Samrat Upadhyay.

Linh Dinh's award-winning book, Borderless Bodies (Factory School 2005), is available through Small Press Distribution (www.spdbooks.org) and direct from the publisher (www.factoryschool.org/pubs) as part of volume one of the Heretical Texts series.

Presentation of winning books, cocktail reception, booksigning and surprise announcement of the Members' Choice Workshop Award!

For winners' bios and list of Members' Choice Award finalists check www.aaww.org.

@ Housing Works Bookstore
126 Crosby Street (btwn Houston and Prince Streets)
New York City

$12 general, $10 members, Free for students with ID

Thanks to Singha Beer for sponsoring this event. For more information, visit www.aaww.org or call [redacted].

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497. Mackowski, Joanie (mackowje)
Re: poetry and the foreign service
Sat 24 Nov 2007

I did a quick search for something along the lines of what Barry asked about, and just an Oxford UP book by Vincent Sherry called The Great War and the Language of Modernism (2003) seems tangentially to address the issue. What an interesting question, though, about modernist poets in the foreign service (I'm interested in the history of what poets have tended to do for money). And these aren't modernists, but perhaps they're part of the geneology nonetheless: Chaucer, who was some kind of foreign minister for both Richard II and Henry IV, and Thomas Wyatt, who likewise did foreign errands for Henry VIII.

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Ruth Lepson
Sent: Friday, November 23, 2007 6:20 PM
To: [redacted]
Subject: Re: poetry and the foreign service

I remember Paz saying first poets were couriers then they were diplomats now they are professors--so around Paz's time & before you will find many. a peaceful holiday time to all.

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> modernist poets worked in the foreign service at one level or another--St.
> John Perse, Octavio Paz, and Basil Bunting immediately come to mind. My
> question, for the scholars out there: does there exist any significant study
> of modernist poetry and the foreign service?

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498. **Ann Bogle**

Re: response to Wife Beaters, Violence Against Women/interview & Poetry with ...

Sat 24 Nov 2007

This is a reply to David Chirot's indictment of American treatment of American women & girls; Bobbi Lurie knows I sympathize w/ her concern for Iranian (Muslim) women & girls. In fact, I offered serious help to a merchant-class Marxist family of daughters during the time of Khomeini, a story I shall tell some night around a campfire. Last night I was out for a drink & a taxi ride -- we were in obvious danger, so obvious, no one remarked it. Yes, because no t only are clubs considered to be dangerous places, where women are courting violence if it happens to them, and so serve as their own alibi, but because that club in particular has been known to be the site of conflict -- it is a place where men & women both have struck out & against men & women both. What are the chances, but I was traveling with three women, two of whom had been hit by women at that club. I mention this to create a sense of what our peace & dancing were all about last night, in the eye of the storm. Later, we had to wait at a convenience store -- also site of American violence -- while the police called our cab, since our own efforts to summon a cab had done little good (all of us had planned not to drive), and we were destined to have to wait there until 3 in the morning, in wool & furs. We were caught out late, protecting the public from the dimwittedness of driving on martinis. Because the cop helped us get a cab faster, we talked w/ him about his philosophy -- he was a young man & non-drinker -- regarding arresting party goers; he said he was more likely to arrest a crying woman. I started eating Fritos in front of him, as if I were intently listening. We were in the quiet, sweet, and sleepy heart of lake land, in Orono, a town so expensive, if you were to peek along the driveways & shoreline, you wouldn't know or suspect what goes on there -- you wouldn't want to suspect; Iranians themselves wouldn't want to suspect. But about which we know, because of the divorces and women's shelters and drop-out prevention and treatment programs. AMB

One of the songs we heard last night:

HONKY TONK WOMEN
(Jagger/Richards)
I met a gin soaked, bar-room queen in Memphis,
She tried to take me upstairs for a ride.
She had to heave me right across her shoulder
'Cause I just can't seem to drink you off my mind.
It's the honky tonk women
Gimme, gimme, gimme the honky tonk blues.
I laid a divorcee in New York City,
I had to put up some kind of a fight.
The lady then she covered me with roses,
She blew my nose and then she blew my mind.
It's the honky tonk women
Gimme, gimme, gimme the honky tonk blues.
(Yeah!) It's the honky tonk women.
Gimme, gimme, gimme the honky tonk blues.
(Yeah!) It's the honky tonk women.
Gimme, gimme, gimme the honky tonk blues.

**********Check out AOL's list of 2007's hottest products.
(http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001)

↑ Index

499. Jesse Crockett
What makes the present so sexy?
Sat 24 Nov 2007

I've enjoyed attenuated limbic activity over the past week -- must be the meat.

Anyhow, I'm thinking about stuff. So here's the list; let's know if you're game for expansion ---

- Human rights are sexy. We should convice the ayatollah (sp?) and the cia that they're repugnant. Who's with me? - Of course, womens' rights are significantly more sexy than human rights, in general, but, correct me, is our US Court System's unofficial (official?) definition of pornography: "We know it when we see it?" - I may have made two point in the previous one. (I actually thought about this point the most.) - You know, I just realized (that besides the fact that, gosh darnit, people like me) is after all, Star Wars is not really a space movie or a futurist movie, but actually a western movie masquerading as a russian novel !! - Honk if you want a list of url's to actual Space Westerns at the listenlight uri: http://listenlight.net (uri == (equals) uniform resource identifier

(fyi = (is) for your information: awesome.)) - I've spent all day mystery science theaterring everything from Fantastic Four to the latest Diane Keaton movie to the big KUMU game. - And I feel fine.

↑ Index

500. **Mark Weiss**

Re: poetry and the foreign service

Sat 24 Nov 2007

Add Marlowe and Aphra Behn, and her boyfriend Ravenscroft, spies all, and Milton (Latin Secretary).

At 03:59 PM 11/24/2007, you wrote:
>I did a quick search for something along the lines of what Barry asked
>about, and just an Oxford UP book by Vincent Sherry called The Great War
>and the Language of Modernism (2003) seems tangentially to address the
>issue. What an interesting question, though, about modernist poets in
>the foreign service (I'm interested in the history of what poets have
>tended to do for money). And these aren't modernists, but perhaps
>they're part of the geneology nonetheless: Chaucer, who was some kind
>of foreign minister for both Richard II and Henry IV, and Thomas Wyatt,
>who likewise did foreign errands for Henry VIII.
>
>.....
>Joanie Mackowski, PhD
>Assistant Professor
>English & Comparative Literature
>University of Cincinnati
>PO Box 210069
>Cincinnati, OH 45221-0069
>Tel. 513/[redacted]
>Fax 513/[redacted]
>[redacted]
>http://homepages.uc.edu/~mackowje
>
>
>-----Original Message-----
>From: UB Poetics discussion group [mailto:[redacted]]
>On Behalf Of Ruth Lepson
>Sent: Friday, November 23, 2007 6:20 PM
>To: [redacted]
>Subject: Re: poetry and the foreign service
>

>I remember Paz saying first poets were couriers then they were diplomats
>now
>they are professors--so around Paz's time & before you will find many.
>a peaceful holiday time to all.
>
>
>On 11/21/07 10:54 AM, "Barry Schwabsky" <[redacted]>
>wrote:
>
> > I have been reading A Levant Journal by George Seferis--the latest
>publication
> > from the wonderful Ibis Editions in Jerusalem. Much of the book's
>content
> > comes from Seferis's experiences as a diplomat for the Greek
> > government-in-exile during the occupation. This got me thinking about
>how many
> > modernist poets worked in the foreign service at one level or
>another--St.
> > John Perse, Octavio Paz, and Basil Bunting immediately come to mind.
>My
> > question, for the scholars out there: does there exist any significant
>study
> > of modernist poetry and the foreign service?

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501. Alison Croggon
Re: response to Bobbi Lurie
Sun 25 Nov 2007

I can quite understand Islamic women fighting for justice feeling betrayed by the American government and medea. But I find this idea that American feminism has "betrayed" Islamic women somewhat troubling. It may or may not be true - I am not familiar enough with the area, and of course there are fools in every area of study - but I would point out that Christina Hoff Sommers lists herself as being part of the American Enterprise Institute. And that the AEI is a well-known neocon think tank.

http://www.sourcewatch.org/index.php?title=American_Enterprise_Institute
http://rightweb.irc-online.org/profile/1431

Among others things, they are funded by Exxon - and notoriously offered cash to scientists to undermine a UN report on climate change

http://www.guardian.co.uk/environment/2007/feb/02/
frontpagenews.climatechange

So I would suggest a little scepticism is in order, at least. I find it hard to believe that any sensible feminist would ignore or be unmoved by misogynistic violence in the Islam world.

All best

Alison

On Nov 24, 2007 5:05 PM, Nicholas Karavatos <[redacted]> wrote:

> *When I read this: "...who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from..."*
>
> *I was reminded of this:*
>
> *The Subjection of Islamic Women and the fecklessness of American feminism.*
> *by Christina Hoff Sommers*
> *05/21/2007, Volume 012, Issue 34*
>
> *http://www.weeklystandard.com/Utilities/printer_preview.asp?idArticle=13641*
>
> *Nicholas Karavatos*
> *Dept of English*
> *American University of Sharjah*
> *PO Box 26666*
> *Sharjah*
> *United Arab Emirates*
>
> *Date: Thu, 22 Nov 2007 10:54:12 -0800*
> *From:* [redacted]
> *Subject: Re: response to Bobbi Lurie*
> *To:* [redacted]
>
> *A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a roque state, etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media*

> *either. She's not saying that American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad?*
> *Chris*
>
> *On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:*
>
> *We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)-- we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening t oday) are not stoned to death.*
>
> _____
> *Share life as it happens with the new Windows Live.Download today it's FREE!*
>
> *http://www.windowslive.com/share.html?ocid=TXT_TAGLM_Wave2_sharelife_112007*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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502. Alison Croggon
Re: response to Bobbi Lurie
Sun 25 Nov 2007

A Freudian slip! Of course I meant "media", not "medea". Make of that what you will.

xA

On Nov 25, 2007 7:53 PM, Alison Croggon <[redacted]> wrote:

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Nicholas Karavatos
Dept of English
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United Arab Emirates

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503. Alan Sondheim
defuge flarf
Sun 25 Nov 2007

---

defuge flarf

(i use ActivePerl with the Google WSDL to construct a list from 'defuge' which is then transformed into an essay on defuge with interference and the exhaustion of interference. read on.)

defuge itself, the hymen or division which draws the poem forward beyond return, the sonnet to the final couplet. rhyme materializes, and full to an end.

the resulting detumescence partakes of defuge, exhaustive exactly. ... an information disorder? decathecting? has to do with defuge in relation to borderline syndrome, borderline personality 10 'amnem, troiugena, cannam fuge, defuge cannam'

33571 30 hacking with an australian derrida list, construction defuge derrida dhtml diegesis diegetic differend, the screen is a d&p=10982 of er er he peak value); a. more precise elimina he fla he fla he fla h remely fla h. ilen age of specimen and op he disadvan causing scra defuge = he

exhaustion defuge, hade pith, pith pith pith, defuge exhausted, defuge jennifer drops, pith lick, strange ange, lick lick lick lick lick, ... 85 defuge set, exhaustion defuge, defuge exhausted, defuge jennifer drops, century er er he peak value); a. more precise elimina he fla he fla he fla h remely fla h. ilen age of specimen and op he disadvan causing scra defuge =

information is in a state of becoming-information - always hermeneutics defuge also an information disorder? decathecting? has to do with libid- inal 22 re: n.otes information is in a state of becoming-information - always hermeneutics defuge also an information disorder? decathecting? has to do with libidinal 23 re: n.otes information is in a state of becoming- information - always hermeneutics defuge also an information disorder? decathecting? has to do with libidinal 24 trilby sorts and folds

them defuge - again defuge again the - disgust the and disgust decathec- ting the resulting detumescence partakes of defuge, exhaustive exactly, the disgust and decathecting occurring, example, a pornographic novel 'gone stale'

information disorder? decathecting? has to do with defuge in relation to borderline syndrome, borderline personality 30

this philosophy is the withdrawal from (not of) the emblematic; the with- drawal is a tendency towards defuge, towards discomfort and its problem- atic. decathetcted, exhausted, condition of defuge. if defuge relates to depression, then defuge relates to the real in a manner of none other, nothing else.

defuge is that which is simultaneously absorbed and negated, simultaneous- ly cathected and decathected; defuge is the shame of the organism, 33

i'm sick of swallowing adulterated view, defuge is connected with the hunt as well hunt as well, with the ravishment and devouring of the other, 60 - originally posted by defuge yes, like i said i can unlock the extra pipelines.

did you put in 3 sticks or 2 sticks...it might work if its just 44 why i should be killed tiffany says "you're taking it too the word itself, the hymen or division which splits: re: hymen, rhyme patterns, frames, defug- es; it is the defuge that draws the poem 45 defuge"

because during that period, defuge set in; i was exhausted with jennifer and please, defuge set in; that you berated it. it's the nuclear class exhausted, condition of defuge. if defuge relates to depression, then defuge relates to the real in a manner of none other, nothing else.

[18:34] <two> yes defuge(i will signal you) [18:34] <one> now the world of terrific signal [18:35] <two> now you will murmur "on your own, 54

and 61 pleonast.com: wow_central you don't want/need send to defuge. that's my main character. 63 cocoon have you ever felt were writing some- thing other than what ... detumescent hir cyberspace lockdown pentium wryting defuge because during that period defuge set in i was exhausted with jennifer and julu 64 { nikuko } alan sondheim { jennifer }

ravishment and devouring of the other, with propitiation. 65 flattening repetition flattening print are defuge everywhere with and are with are and print print with defuge and disturbances if disturbances defuge 75 terrific gunfire meets advancing foe; defenders retire coolly

...its not bad, take ... exhaustion of theoretical substance, decathect- ing, disinvestment. nothing splays the body; phenomenology is always already a masochism 6800 you got defuge? keep pumping the core up till you get ... defuge. 05-10-2004, 05:25 pm. ok i pushed the card a bit more and still no ...

d&p=2201 3 an identity is an equivalence of one 3 desire is towards the potential of infinite manipulation 3 disinvestment is the state of defuge or refusal/deluge 3 79 d&p=42039 the result is a world of loss, but what is lost has already and permanently disappeared.

defuge - with decathection comes exhaustion, enervation; the resulting detumescence partakes of exhaustive reality ... 83 the flat world i'm making

here flattening repetition flattening, defuge everywhere with disturbances if disturbances defuge 84 a dead iraqi child what i told you i told you so [yokohama pre australian message on the derrida list.

construction defuge negated, simultaneously cathected and decathected; defuge is 87 l of the plasma 2 investment is characteristic of phenomena 3 disinvestment is the state of defuge or refusal/deluge 4 what is disinves- ted participates in 91 ruin do: population martin says: defuge of rem- nants? cuold di intelligences aluminum on i? battelfield says- deh is fading knowledge in every reading moment. knew says; ... 92 new dreaming

i'm thinking of a broader metapsychology, one of flows/flux/spew/emission as well (my notion of 'defuge' is related to this). as far as 'taking apart,' 94 favourite p2p program - overclockers nz forums that's the puncture, isn't it? depression's thing? defuge = the flatness of the flat defuge = the flatness of the flat one of the videos compressed for 97 codework - identity is an equivalence of one 3 desire is towards the potential of infinite manipulation 3 disinvestment is the state of defuge or refusal/deluge 3 98 poetics archives --

the wavering of existence in terms of the physical exhaustion, defuge, there's nothing here to guide by stars. ... 100 ruin do: population says: ta structure over land and others? one's of it inert as ...

residue, almost always you stain yourself following sleazy paths to old lurid defuge - stain earth, earth heaving - 109 { nikuko } alan sondheim { jennifer } is also a stain - heaving discomfort -

refusal/deluge 3 113 the breathing _substances_ time; this is the ontology of the disappearing lather, held and suspended in phenomenologies of in- somnia, as if defuge were by consciousness, and inscription transformed smears. defuge smeared against the central desert's nilometer measuring taste, sweat, covered with grease 116 philosophy

the state of defuge or refusal/deluge 4 what is disinvested misty falls - how does defuge appear in mist-form questions in mist-form 121 some sum across text 0 the world has any and none 1 an equivalence of one 3 desire is towards the potential of infinite manipulation 3 disinvestment is the state of defuge or refusal/deluge 3 122 teams - episode episode details -

ascii sexuality as control structures, defuge as exhaustion and decathec- ting of desire under certain circumstances, mixed spatialities and meta- phors, 131 as if the intermediary always escaped (whereas the sublime is already constructed as infinitude) or defuge - seriously, what amounts to the sadness, ... 132 not bellmer berber anita's objects - objects can show for me. it's not boredom or tiredness. it is 'i defuge' or in passive 'i am defuged.' 133 that's the puncture, isn't it? depression's thing?

dialect, 152 { nikuko } alan sondheim { jennifer } i coined the 'defuge' to reference those moments : for example when you try all my beautiful domains, defuge withdraws and decathects. knotted cords anxiously tighten goals and scripts which are higher-level processes

defuge ointment because jen- nifer could 'walk the walk' and 'talk the talk ... and no thing sloshing around in the puddles, the paste broken by inscription. the wavering of existence in terms of the physical exhaus- tion, defuge, defuge, we thrust ourselves into replicate exactly one hund- red dying 187 my ghost in my machine, clara postulations, i said, give it to him, and it changed his, dark horse of sacrifice, given to the queen jen out of defuge ...

192 3 : 2 : 1 : 19 : 19 3 3 : 2 2 : 1 1 : 19 19 : 5 5 3 3 3 : 2 2 2 : 2 2 : 1 1 : 19 19 : 5 5 3 3 3 : 2 2 2 ... blank: broken writing-pad, magic slate, inviolate sheet of assertion, defuge, decathected. the edge, the stylus. fulcrum or balance for the interior.

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504. Metta Sama

Martinique contacts (x-listed)

Sun 25 Nov 2007

All,

i'm proposing a winter term (a 3-work course that mixes book learning with practical learning, often some kind of service work, but not necessarily) to go and study plantation systems in Martinique. i'd like to meet up with any Martinican poets, novelists, memorists,

i'd be accompanied by approximately 20 students & 2 chauffeurs.

journalists, photographers, visual artists, who deal, in some way, with the continued colonization of Martinique and/or the plantation system.

does anyone have any knowledge/contact of any artists there i could be in touch with?

please backchannel any info.

greatly (early) appreciative,

Metta

↑ Index

505. Diane DiPrima
Re: poetry and the foreign service
Sun 25 Nov 2007

The Elizabethan world was full of poets in the foreign service. Christopher Marlowe, Walter Raleigh, to name just two obvious ones.

And of course Spenser wrote the Faerie Queene as propaganda more or less on the order of Queen Elizabeth to glorify her dream of world domination. So he as many others worked in public relations. Elizabeth changed her mind about taking on Spain after Drake took the Armada. Spenser was far from completing his poem and more or less committed to it. He spent the rest of his life in virtual exile on an estate in Ireland that Elizabeth ³rewarded² him with.

Diane di Prima

Date: Sat, 24 Nov 2007 15:59:58 -0500
From: "Mackowski, Joanie (mackowje)" <[redacted]>
Subject: Re: poetry and the foreign service

I did a quick search for something along the lines of what Barry asked about, and just an Oxford UP book by Vincent Sherry called The Great War and the Language of Modernism (2003) seems tangentially to address the issue. What an interesting question, though, about modernist poets in the foreign service (I'm interested in the history of what poets have tended to do for money). And these aren't modernists, but perhaps they're part of the geneology nonetheless: Chaucer, who was some kind of foreign minister for both Richard II and Henry IV, and Thomas Wyatt, who likewise did foreign errands for Henry VIII. =20

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> John Perse, Octavio Paz, and Basil Bunting immediately come to mind. My
> question, for the scholars out there: does there exist any significant study
> of modernist poetry and the foreign service?

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506. Tony Trigilio
(fwd): Call for Papers: New Scholarship on the Beats
Sun 25 Nov 2007

Call for Proposals by the Beat Studies Association for a panel on new scholarship on the Beats at the American Literature Association Annual Conference to be held in San Francisco, May 22-25, 2008.

Proposals are requested reflecting new research or forthcoming publications on individual writers or a broader historical/cultural analysis of the Beat Generation.

Send brief proposals (2-3 pages) and a brief professional biography by December 1, 2007, to Jennie Skerl, [redacted].

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507. **Bobbie Lurie**

sleeveless t-shirts vs. the national institutionalization of sleeveless t-shirts--response to David Chirot

Sun 25 Nov 2007

David,
It's true (on all levels) that humanity basically sucks.
The rarest thing in this world is a decent person.
So of course there are wife beaters in this country and all else that you mention--most
certainly--very scary.
But wife beating is not instituionalized on a national level here/ there are no t.v. shows
here on "how to beat your wife"--that doesn't mean it doesn't happen--but what it means
is "group mind" "tribal mind" "groupthink" has not taken hold on that scariest of levels in that
particular arena--though of course one cannot deny the U.S. suffers from it in other ways
("herd mentality" I mean--of course it does).

And I never mentioned any type of "intervention" or sense of "superiority" --all countries sin most terribly--for they are made up of humans "following orders"--no exceptions... I only reported what I heard 2 Iranian women saying: THEY were asking for American feminists to help them and they were painfully frustrated by the fact that they did not receive a response--

that's all I said--I'm glad Chris brought up fact that the abuses these particular Iranian women spoke about happen throughout the Muslim world--he brought up Saudi Arabia specifically (yes, one of "our allies") and I was glad he did because I had just seen a segment on "how to beat your wife" t.v. show in Saudi Arabia. So my post was only about "awareness" (and I wrote it because I felt ashamed by what these 2 Iranian women said about American feminists failing them) I'm not going to mention that Ahmadinejad claims to be The Messiah (12th Imam) for this post is about sleeveless t-shirts and no way I'll bring up Ahmadinejad's denial of the Holocaust because it breaks my heart how little people seem to care about this.

bobbi lurie

There's a common kind of man's undershirt familiarly known in America as "a wife-beater." A white, ribbed one with thin straps rather than sleeves. You see them all the time, and that really is their often affectionately pronounced sobriquet.

Every 9 seconds a woman is assaulted in the USA, rape and violence against women and children is on the rise from their already astronomical rates of occurence, and if you take a look at American tv with or without cable access, one could compile a pretty incredible "teaching manual" on how to do everything from threatening and harassing a woman, young girl or female child via every known media of communication to "BTK"--"bind, torture, kill" as the MO of a particular serial killer is known by--and beyond that, into ever more precise, horrific, forensic detail on methods of degradation, humiliation, and sexual "freak ons" leading to prolonged periods of gruesome and scientifically controlled sufferings. And in many cases, it will turn out that not even the corpse is safe from further dismemberment and sexual assault. All interlarded with chirpy ads for deodorant, diets, dogfood, previews of shows with screaming headlines like "who will bomb Iran first?" "our nation is threatened by hordes of illegal aliens! act now!" "will Brittany even be allowed to see her children?" "the Private Diana as told by her sons" and "Why Torture is Necessary."

Today is the Biggest Shopping Day of the Year. But that's just in stores. Right here as I write for five bucks you can go behind a dumpster with a woman, and for a good day's pay, get a motel room, some dope and a woman and try out just about everything you've seen on tv, in porno, been told about. And do you think anyone's really even going to care or do much of anything about it, in this enlightened and free land? As long as no property is damaged--no.

You don't even need tv to learn this stuff---men get to learn it from their fathers, uncles, brothers, friends. "Everybody does it. Got to keep the ***** in line."

Of course there is not much interest in the "internal struggles of the Iranian people." No one in America had any such interest in what the Shah did--our beloved, CIA installed Shah--to his people. Wasn't that the "Peacock Throne" or some such we bestowed on him? I remember meeting many of his former subjects who sought refuge--their bodies scarred by his torturers. The fools! They didn't believe in the "right of Royalty," even when it was a gift from a democracy! And what did we do for the Iranian people when those ungrateful ones had a Revolution? Why we got our old also American installed buddy Saddam Hussein to go to war for almost a decade with Iran, supplied with our chemical, biological weapons and massive hordes of tanks, bombs, material of all sorts and billions in funding. Millions of Iraqis and Iranians died in that war, which included the biggest tank battle ever fought, and huge Iranian casualties from bio and chemical weapons assaults, "Made in USA" . When that horrific attempt was not enough, it seems like Nukes might just be next on the menu, don't you think? And we better be quick about it!--after all we've spent 17 years now destroying Iraq--can't waste any more time, troops,

trillions of debt. The landscape of Iraq and parts of Iran are so toxic from the American depleted uranium weapons used on the populaces there that cancers and new forms of diseases have been carrying out silent deadly daily warfare just as effective as bombings in their effects through time and generations. The landscapes of Afghanistan, Lebanon and Palestine have also been blessed with the contributions of American weaponry which destroys the environment as well as the human bio-chemical -nervous system.

The Iranians are surrounded by nuclear powers--Israel, Russia, China, Pakistan, India. Remember when Saddam was able to attack with WMDS within 45 minutes--London? maybe the USA? And now of course Iran, despite lack of any evidence-- is the most dangerous regime on the planet. Maybe they have discovered Kryptonite!

And who are our dear allies? Besides the Saudis, such other beacons of tolerance and freedom as Pakistan and Israel, along with the stray Emirate or two--

Are "dissident elements" within Iran to greet us bearing flowers the way the Iraqis were supposed to do?

Do you suppose they really think we stand for liberty, equality of the sexes, the right to a free trial, the right to privacy and freedom of speech, the right to organize workers or receive universal health care?

Which kinds of wife beating does anyone think the world is supposed to actually find preferable? "Ours"?--Is there really some kind of competition being held for "our" judgement on the world's tvs in this department?

This is a world wide atrocity, not "theirs" alone. I realize somehow the USA unilaterally or with a few others in a "coalition of the willing" miraculously seems no longer "of this world" in terms of having to be responsable to the Conventions of Human Rights, so perhaps it's pointless to even ask these questions. Maybe what one sees and hears here (right here) everyday is really "better" than what goes on "over there." Stoning people!! How barbaric! Can't this be done the much more civilized way, the way we do it? Don't you think we should invade, murder, rape, loot, poison, starve. kidnap and detain indefinetly, torture and destroy these Evil Ones, teach them all the Right Way to Live? Introduce them to some really civilized television? Force them to read and write some "radical, experimental" poetry to "shock and awe" them into our higher state of consciousness? Make the men all wear wife-beaters?

Someday hopefully the USA will remember it is part of the same planet and be interested in being an example of a real equality of women--including equal pay for equal work-- rather than the world's Number One Wife Beater, Blower-

Upper, Widow Maker, Child Robber, Poisoner, Starver, Humiliator, and Dictator of Life, Liberty and the Pursuit of Power, Greed and Resources. For men, to be sure. Yes maybe someday it will be remembered the women of America are also on the same planet where these atrocities occur, and are also living and dying from them.

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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508. Small Press Traffic

Lisa Robertson & Tisa Bryant this Friday at Small Press Traffic

Sun 25 Nov 2007

Small Press Traffic is thrilled to present:

Tisa Bryant & Lisa Robertson

Friday, November 30, 2007
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Join us!

Tisa Bryant's first immersions into poetry took place in her native Boston and beloved Cambridge, MA, but we are glad to have her back in the Bay Area where, she says, "her writing found her in good company and took shape." After several years working as an admin, curator, workshop instructor, and bookstore clerk, often in the same week, she left San Francisco for Brown University, where she earned an MFA in fiction in 2004. Then she attended Naropa's Summer Writing Program as a Zora Neale Hurston fellow. She now teaches at St. John's University in Queens, NY, and lives in Brooklyn. Bryant's work, which either traverses or tramples the boundaries of genre, culture and official history, has appeared in The Believer, Chain, Curve, Hatred of Capitalism, Pom2, XCP, and in gallery exhibitions for visual artist Laylah Ali. She is the author of Tzimmes (chapbook), from A+Bend Press, and is co-editor/publisher of the snazzy new hardcover annual The Encyclopedia Project. SPT is proud to celebrate her book debut from Leon Works, Unexplained Presence.

An American border official recently asked Lisa Robertson what it is like to be in limbo. In the past four years she has lived in Vancouver, San Diego, Paris, the Vienne region of France, and Berkeley. This year she is teaching at CCA. Her most recent book is The Men (Bookthug, Toronto). Limbo is hard on dogs.

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall
California College of the Arts 1111 Eighth Street, San Francisco (just off the
intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
[redacted]
http://www.sptraffic.org

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509. **Barry Schwabsky**
Re: response to Bobbi Lurie
Sun 25 Nov 2007

Janet Street-Porter writes in today's Independent on Sunday--I'm afraid I can't give a URL as thei website doesn't seem to be working for me at the moment--"Hillary Clinton hasn't been afraid to speak out against the sentencing of a young woman to 200 lashes in Saudi Arabia, calling it an "outrage"....Hillary condemned President Bush for failing to rebuke the Saudis." Most of the piece is about how the British government "grovelled" to King Abdullah on his recent visit here.

Anyway, the point is, for consertives like Hoff, feminist issues are never of interest except when they can be used to lambast Islam, never any other time. But when it comes to anything that might affect the oil supply, our governments consider these matters trivial. For all of my doubts about Hillary, I'm happy that she, unlike conservative politicians, is taking a stand on this.

By the way, Alison, I believe congratulations are in order? Maybe you are about to have a government that will take a different road than that of the US and the UK.

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Sunday, 25 November, 2007 8:53:53 AM
Subject: Re: response to Bobbi Lurie

I can quite understand Islamic women fighting for justice feeling betrayed by the American government and medea. But I find this idea that American feminism has "betrayed" Islamic women somewhat troubling. It may or may not be true - I am not familiar enough with the area, and of course there are fools in every area of study - but I would point out that Christina Hoff Sommers lists herself as being part of the American Enterprise Institute. And that the AEI is a well-known neocon think tank.

http://www.sourcewatch.org/index.php?title=American_Enterprise_Institute
http://rightweb.irc-online.org/profile/1431

Among others things, they are funded by Exxon - and notoriously offered cash to scientists to undermine a UN report on climate change

http://www.guardian.co.uk/environment/2007/feb/02/frontpagenews.climatechange

So I would suggest a little scepticism is in order, at least. I find it hard to believe that any sensible feminist would ignore or be unmoved by misogynistic violence in the Islam world.

All best

Alison

On Nov 24, 2007 5:05 PM, Nicholas Karavatos <[redacted]> wrote:

> *When I read this: "...who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from..."*
>
> *I was reminded of this:*
>
> *The Subjection of Islamic Women and the fecklessness of American feminism.*
> *by Christina Hoff Sommers*
> *05/21/2007, Volume 012, Issue 34*
>
> *http://www.weeklystandard.com/Utilities/printer_preview.asp?idArticle=13641*

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Date: Thu, 22 Nov 2007 10:54:12 -0800
From: [redacted]
Subject: Re: response to Bobbi Lurie
To: [redacted]

A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a roque state, etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media either. She's not saying that American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad?
Chris

On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:

We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)-- we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening t oday) are not stoned to death.

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--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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510. **David Chirot**
Re: poetry and the foreign service
Sun 25 Nov 2007

"Foreign Service" may be thought of as a shifting terrain of activities, contingent on the time period, and for whom and where to the poet is "sent on a mission" for their particular government. A diplomatic assignment to a specific mission might entail the gathering of information--cultural, political, economic, social, "under the radar" gossip and intrigue and the like. A seemingly benign series of city poems or pastorals, to the trained eye, might be a very good conveyance for some valuable strategic informations re sites, roads, types of landscapes, metereological conditions at different times of the day and seasons, the types of water way uses being employed, the distribution of police and military centers, the welfare of a populace. A writer--poet, essayist, journalist, fictioneer--witting or unwittingly may provide an excellent "foreign agent." They may even become--knowingly or unknowingly-- in espionage, disemination of propaganda, disinformations, subtle introductions of "dissident" thoughts via a "dissonant poetics" or a "black ops" plan to "find evidence" that has been planted for them to "discover" "by chance," or because they have the "poet's keen eye for detail" and the like.

The foreign service poet may or not be an agent of colonialism, Orientalism, a collector of objets d'art for private collections or museums of the homeland, the benign chronicler, daily journaler, letter writer, photographer of sites and events closed to the general public, useful to those in charge of the poet's mission, or their bosses back at Centcom somewhere else in the outposts or centers of empire, of commerce, of "research and development." The notes of a poet might provide excellent information for various trading companies, an "in" on the local market, gossip and rumors about future construction projects, plans for museums and libraries which just might be a source of potential investments, incomes, informations.

The poet in the Foreign Service rummaging around in the old dusty libraries and state collections might have the opportunity to substitute forged documents for originals, thereby gaining ownership of the valuable for the homeland's collections, or those private collections belonging to his "artistic circle"--, or--planting the seeds of a falsified historical "proof" to be used at some point as

"evidence" in a territorial dispute. or the filing of claims demanding the return of objects of value suddenly endowed with a different chain of "provenance," pointing to citizens of one's homeland, or, again, friends via artistic/financial circles and the like.

The poet consigned to some seemingly distant and humble, worthless outpost--may instead be the eyes and ears for a future greatly valued first "foot in the door" of an as yet unknown of form of industrial development, resources acquisitions, planning of a military invasion site.

Or the poet may turn agent against their own country, finding the new post much more to their liking than the boring and repressive status of being a poet in the "old country." The poet may simply defect--but soon enough they are used in some manner by the new country to prove how much "better" they are than the old.

(In this manner, to be sure, they are much more greatly feted in the adopted country than they were in the old. The member of another's foreign service who prefers to be "one of us" rather than "one of them"--what an endorsement!! What a sign of one's "superior culture"! --What a feather in Mussolini's Fascist hat to have the great Ezra Pound broadcasting on the radio, at work in the foreign service aspects of dissemination of propaganda to American troops.)

Foreign service may also provide the poet/writer with an education regarding the injustices committed by one's country as colonizer, exploiter, destroyer of another. The poet may become a rebel, an "internationalist," a "voice against oppression" by their own and/or other countries in the area--and around the world-- to which they are assigned. And this in turn may lead to the opening of eyes vis-a-vis the country of origin.

The Foreign Service as Foreign Legion: Archilocus, pioneer of the Lyric poem, of the Iambic, of the epigram, a great artist of the insult, of black humor, of satire, bastard son of an upper class father and a slave--a mercenary solidier by trade, a poet by vocation. A person with a surpassing understanding of the meanings and terms of "foreign service" while inventing new meanings and terms in poetry-- literally and literarially--a member of the "advance guard" "fighting at the forefront" "a wielder of pen and sword," so to speak, "putting his life on the line"--and in the line, of poems--and with a "basic understanding" of the "value of life and death" and the mortality/immortality of verses.

Think of some of the strange birds who have been in the Foreign Service and poets--Sir Walter Raleigh, Christopher Marlowe, as part of the long British tradition of this, a great number of Latin and French poets, think of Victor Segalen, for example, with his STELES, or--Rimbaud--who stopped writing in order to live out what his writings describe in advance--the life of Foreign

Service as an explorer and merchant in the employ of Empire, contributor to Geographic journals, at the confluence of spheres of influence and struggle among local war lords and leaders--Menelek, the Mahdi--and the Europeans--Italian, French and English.

(The descendents of Christopher Marlowe: Conrad's Marlow in "Heart of Darkness" narrating his tale seated, shrouded in darkness and looking not unlike an Eastern idol, with his close and powerful friends in the rivers of the Thames as it opens out to the oceans of Empire--and Raymond Chandler's Philip Marlowe, the chivalric knight of LA, who "down these mean streets . . . must go," the "private eye" navigating among the outlaws and the official police, damsels in distress and figures of power, to return to his rooms for a solitary game of chess. In the morning papers, for both Marlowe,s no mention of their names for their "foreign" services, except to you--"hypocrite reader" of the poet's "Flowers of Evil".)

The "deep cover" of the ambiguity of Foreign Service employ of poets and writers should not be overlooked. What better place to hide such an ambiguous agent than in plain site/sight/cite?

The deep concern for this ambiguity of poets in/on Foreign Service is evidenced in the paranoia/real politik of the Pentagon assigned translators and Pentagon approved translations of the poetry allowed to be read by Americans and written by "enemy combattants" detained indefinetily without charge at the torture prison camp in Guantanamo. Are the words these "Foreign Servants" are writing--poems--or coded messages?

Suddenly the Pentagon is finding itself in the role of Formalist Critic. One can imagine the great "anxiety of influence" at work in the consideration of these verses! How is one to determine among the New Critical "seven types of ambiguity" and/or the kinds of "complex, ambiguous" verse advocated by Charles Bernstein?

This "anxiety of influence" (--of being "influenced" by sympathy, by empathy--"in spite of" the "bad poetry" by "bad people" in "bad translations'" attitude of many "authoritative" American poets and critics)--has been extended to the reception of these poems, in which the reader is encouraged to be afraid of or angry, disdainful, dismissive of these poets and their poems.

The poet employed in the Foreign Service--opens the possibilities of thinking on the questions of complicity and duplicity which haunt the interrelationships of writers, readers of poetry with language itself, and of language's terms of employment, literally and literarially.

In being employed in the "Foreign Service"--the relationships among poetry and the State, and States and States, State Terror and anti-State terrorisms,

State Languages and anti-State Languages-- one's "native" and "foreign" languages--one's "poetic" and "public" languages--become at once more "openly revealed" and more "clandistinely concealed."

And in this increasingly "high stakes" environment--physically, mentally, spiritually as one wills--one begins to encounter such aspects of language as its "confessional" nature. A "freely given" "confessional poetry"--or one extracted by means of torture or via the uses of "the interrogation of language"? And are these necessarily all that different? Is the "confession" "true"--or "saying what is wanted/demanded to be heard"? And again, what is the "truth value" of poetry employed "in the Foreign Service"? And when does "working in the Foreign Service" mean working for one's government within one's own country? Are not "dissident poets" ones consider to be working for a/some Power other than that of the interests of the State, and so in this sense "Foreign Agents"?

And what is a more hideous form of the "suppression of freedom of speech and writing" in terms of poetry and Foreign Service--the banning or censorship of certain poetries and poets--or--the forcing them to speak, to write? (And once this is extracted, to alter it, mis/distranslate it, edit it in various maniuplated ways.)

In a very real sense, one need not even leave one's "homeland" to be working in the employ of its "Foreign Service."

And to what extent is one not working in the "Foreign Service" of one's country, State, institutions, when one is being "supported by," given grants by or having air fare and fees covered by--various State or private institutions to attend conferences in other countries? To what extent is the poet promoting an agenda which in some way is not linked to the Power of the State, the power of the State's language?

Ambiguity, opacity, complexity, of language versus the "direct, transparent" forms--which one is actually more suited to the "Foreign Service" employ of the State? When do the critiques for and against the "poetry of witness" become debates on the "truth value" of "poetry" over that of the "witness" to such an extent that the question of "whose" Foreign Service one is employed by becomes an issue? To what extent does a demand for a rigorous, radical, purified Formalism evidence a strategy of "Security"? That is, a poetry which may be counted on to be on the side of (Homeland) Security, complicit with it, or at least not "resistant" to it. One may posit a poetry of Security in which the "poetry of witness" becomes a "poetry of surveillance." And a Poetry of Surveillance which becomes a method of reading "with an eye" (a Panoptic Eye--perhaps--the reversal of the old Transparent Eyeball floating over the Green of Concord--) for any writing which is "coded" for the benefit of the anti-State terrorists on the "outside". On the one hand, a "mainstream" "official"

confessional kind of poetry, in which by its very transparency and "directness" "innocence" is laid bare--and on the other, a poetry of opacity, complexity, ambiguity, which, by its insistence on a Formal "purity" from the "confessional I/eye"--becomes another form of asserting one is "telling the truth," is "innocent," because unlike the naive, "mainstream," poets one is not advocating something as "relative" as "witness," but instead the Formal "purity" of a "material" poetry, "absent" the "I". (While also maintaining the authorial status quo by being signed as "written by me, So-and-So." After all, one may get rid of "I"--but there still remain "me" and "myself". After all, how else to collect accolades, compensations, awards, positions, some form of reward or recognition? Does "anyone" "really" want to become the "no one" and "every one" of "Killroy was here"? It is one thing to write "about" the anonymous poet-prisoner's scrawls on the walls of the torture cells--but who really wants to be that poet IF THEY ARE TO REMAIN anonymous?-Use of capitals due to lack of italics--)

So in thinking of poets and Foreign Service, may one not say --"yes, but a list of them are only those one 'knows about,' only those of whom there is a record and recognition of having been so employed."

After all, may not language itself ask of its writers and speakers--how much do "you" think you "know" of language? How much do "you" think "you" "control" language?

For example, the famous "16 words" used by Bush and Colin Powell as a "proof" for the need for the invasion and occupation of Iraq--turned out to be forged by literal "foreign agents" and in turn were informed on as forgeries by agents foreign and domestic. Yet, spoken despite all this by Colin Powell, did not millions believe them?

And, born of forgery, by "writers" in the employ of Foreign services, were not the poets of Guantanamo's poems finally allowed to be produced, via torture, censorship, "neutral/neutered" translations as examples of the struggle between State Terror and terrorists of Foreign Services, between poetries of "us" and "them," between poetries of (dubious, of course) "enemy combattant" "witness" and those of "Formal Quality" from within the boundaries of "Homeland Security"?

Perhaps among the reasons for so few American poets being in the American Foreign Service compared to those of many other countries, there may be the assumption that Americans poets are ALREADY in the "Foreign Service" whereever and whenever and however they travel abroad to give readings, attend conferences, keep journals, meet other nations' poets, take fotos, record by audio or video the talks and readings, homes, life styles of other poets in other lands. By the very nature of these not being censored, suppressed,

debriefed, they become widely available in print, on line, via the ever more openly and legally surveilled exchanges via phones, emails, postal services and, if need be, searches considered not untoward at airports, sea ports, or of one's home, without the need for any warrants, as "a matter of routine." In such a transparency, it no longer matters if poetry is opaque or clear, complex and ambiguous or "plain and simple." All that matters is that any form of communication may be construed as "suspicious" or not, in the employ of "their" Foreign Service or "ours." And so, without need of much coercion at all, American poets may safely go about the business of being in both the Homeland Security and the Foreign Service without needing to be named, recognized or paid as such.

To conclude with some lines of Archilochus:

The fox knows many tricks,
the hedgehog only one.
A good one.

On Nov 24, 2007 12:59 PM, Mackowski, Joanie (mackowje)
<[redacted]> wrote:
> I did a quick search for something along the lines of what Barry asked
> about, and just an Oxford UP book by Vincent Sherry called The Great War
> and the Language of Modernism (2003) seems tangentially to address the
> issue. What an interesting question, though, about modernist poets in
> the foreign service (I'm interested in the history of what poets have
> tended to do for money). And these aren't modernists, but perhaps
> they're part of the geneology nonetheless: Chaucer, who was some kind
> of foreign minister for both Richard II and Henry IV, and Thomas Wyatt,
> who likewise did foreign errands for Henry VIII.
>
> .....
> Joanie Mackowski, PhD
> Assistant Professor
> English & Comparative Literature
> University of Cincinnati
> PO Box 210069
> Cincinnati, OH 45221-0069
> Tel. 513/[redacted]
> Fax 513/[redacted]
> [redacted]
> http://homepages.uc.edu/~mackowje
>
>
> -----Original Message-----

> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Ruth Lepson
> Sent: Friday, November 23, 2007 6:20 PM
> To: [redacted]
>
> Subject: Re: poetry and the foreign service
>
> I remember Paz saying first poets were couriers then they were diplomats
> now
> they are professors--so around Paz's time & before you will find many.
> a peaceful holiday time to all.
>
>
> On 11/21/07 10:54 AM, "Barry Schwabsky" <[redacted]>
> wrote:
>
> > I have been reading A Levant Journal by George Seferis--the latest
> publication
> > from the wonderful Ibis Editions in Jerusalem. Much of the book's
> content
> > comes from Seferis's experiences as a diplomat for the Greek
> > government-in-exile during the occupation. This got me thinking about
> how many
> > modernist poets worked in the foreign service at one level or
> another--St.
> > John Perse, Octavio Paz, and Basil Bunting immediately come to mind.
> My
> > question, for the scholars out there: does there exist any significant
> study
> > of modernist poetry and the foreign service?
>

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511. **Halvard Johnson**

Re: sleeveless t-shirts vs. the national institutionalization of sleeveless t-shirts--response to David Chirot

Sun 25 Nov 2007

Present company excepted, of course.

Hal

"Frisbeetarianism is the belief that when you die,
your soul goes up on the roof and gets stuck."
--George Carlin

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 25, 2007, at 12:09 PM, Bobbie Lurie wrote:

> *David,*
> *It's true (on all levels) that humanity basically sucks.*

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512. **Mark Weiss**
Re: sleeveless t-shirts vs. the national institutionalization of sleeveless t-shirts--response to David Chirot
Sun 25 Nov 2007

> *Every 9 seconds a woman is assaulted in the USA,*

That would mean 3 and a half million incidents a year, and since there are a great many repeats, probably amounts to about a third of a percent of women being victimized. Seems extremely unlikely, tho it would be nice to think the incidence that low. Where did you get your statistic?

Mark

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513. **Alison Croggon**
Re: response to Bobbi Lurie
Sun 25 Nov 2007

The relief, Barry, is inexpressible!

On Nov 26, 2007 6:00 AM, Barry Schwabsky <[redacted]> wrote:

> *By the way, Alison, I believe congratulations are in order? Maybe you are about to have a government that will take a different road than that of the US and the UK.*

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Sunday, 25 November, 2007 8:53:53 AM
Subject: Re: response to Bobbi Lurie

I can quite understand Islamic women fighting for justice feeling betrayed by the American government and medea. But I find this idea that American feminism has "betrayed" Islamic women somewhat troubling. It may or may not be true - I am not familiar enough with the area, and of course there are fools in every area of study - but I would point out that Christina Hoff Sommers lists herself as being part of the American Enterprise Institute. And that the AEI is a well-known neocon think tank.

http://www.sourcewatch.org/index.php?title=American_Enterprise_Institute
http://rightweb.irc-online.org/profile/1431

Among others things, they are funded by Exxon - and notoriously offered cash to scientists to undermine a UN report on climate change

http://www.guardian.co.uk/environment/2007/feb/02/frontpagenews.climatechange

So I would suggest a little scepticism is in order, at least. I find it hard to believe that any sensible feminist would ignore or be unmoved by misogynistic violence in the Islam world.

All best

Alison

On Nov 24, 2007 5:05 PM, Nicholas Karavatos <[redacted]

wrote:

When I read this: "...who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from..."

I was reminded of this:

The Subjection of Islamic Women and the fecklessness of American feminism.

by Christina Hoff Sommers
05/21/2007, Volume 012, Issue 34

http://www.weeklystandard.com/Utilities/printer_preview.asp?idArticle=13641

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Date: Thu, 22 Nov 2007 10:54:12 -0800
From: [redacted]
Subject: Re: response to Bobbi Lurie
To: [redacted]

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> _____
> *Share life as it happens with the new Windows Live.Download today it's FREE!*
>
> *http://www.windowslive.com/share.html?ocid=TXT_TAGLM_Wave2_sharelife_112007*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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514. **David-Baptiste Chirot**
Re: a response for bobbie (checking sources)
Sun 25 Nov 2007

Dear Bobbie:

i was talking last night on the phone with my mother about the need to be continually checking on the provenance of sources which one finds--in any media-- the literature on this need is growing continually--as there is a huge amount of "information" available which has to be traced back to its sources in order to have an idea how accurate it is, it even true at all--as well as all the "grey areas" of distortion, selectivity, dis/mistranslations, edits, omissions, "echo chamber effects" and the like--

i was happy to find alison croggin's post regarding this today as it is an example of how research into the background of "signs taken for wonders" as Karl Marx called such things, may often be found to be "too good to be true"--

i went and looked up the sites you listed here, and they all turn out to be of a dubious nature in one way or another--

the original source turns out to be MEMRI TV--

if you check for example the wikipedia entry on MEMRI--this is an organization which has been widely criticized and questioned by persons in many countries--as to the integrity of their information in all facets of media--

as in any period of war, one needs to be aware of how much propaganda, fear and hate mongering, distortions, lies, becomes the norm--

there are billions beyond billions of dollars, not to mention euros and yuan and yen--at stake in these conflicts--in order to ensure that the support of populations is there for the huge corporations and interests, industries which profit from the war machines, it is necessary that as many persons as possible believe the most damning lies about other populations whether it is in terms of religion,ideology, ethnicity, culture or that all embracing term "way of life"--"the clash of civilizations"--"barbarism and civilization"--such fundamentalist views are required to make persons blind deaf and dumb in regarding the being of other beings as anything but "the enemy," "the personification of evil"--

the idea is that one will no longer see the other as something worth more than extermination--as much as possible--

so the images, sounds, texts one is shown are those which are designed to show such others in the worst possible light--

which is the way that the actions of MEMRI are seen to be created and functioning by its critics--

in the film Blue Collar (with Richard Pryor, Harvey Keitel, Yaphet Kotto among others)--there is a character who explains that power functions by setting people against each other--the rich against the poor, the Black against the White, the old against the young--even the Union can be made to turn on Union members--(the film was made before Reagan began to break the unions with his firing of all the air controllers)-- become a tool of those against unions--anything to destroy the idea of unity, solidarity--among persons in the face of power and profit--

> *Date: Fri, 23 Nov 2007 10:13:53 -0500*
> *From:* [redacted]
> *Subject: wife beating t.v. show in Saudi Arabia and more...*
> *To:* [redacted]
>
> *To Chris and others,*
>
> *Here are links to wife beating show in Saudi Arabia that I wrote about in previous post:*
>
> *http://blogs.telegraph.co.uk/ukcorrespondents/holysmoke/november07/how-to-beat-your-wife.htm*

> *http://www.videosift.com/video/How-to-Beat-Your-Wife-According-to-Allah*
>
> *http://discardedlies.com/entry/?35492_beat-your-wife*
>
> *http://www.liveleak.com/view?i=319_1178356324&c=1*
>
> *Bobbi Lurie*
>
> _____
>
> *Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com*

_____ Your smile counts. The more smiles you share, the more we donate. Join in. www.windowslive.com/smile?ocid=TXT_TAGLM_Wave2_oprsmilewlhmtagline=

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515. **Louis Cabri**

Erin Moure Handout for Transparency Machine Event Now Available

Sun 25 Nov 2007

Poet and translator Erin Moure will give a free public reading - and talk about poetry - as a Transparency Machine Event, Wednesday 28 November, 1:30 - 3:00 P.M., in the Katzman Lounge of Vanier Hall, University of Windsor, Windsor, Ontario.

The Transparency Machine Event Series invites a poet to discuss his or her work in the context of other texts selected and made available in advance by the poet. Moure's texts are now available online and for download at News & Events: <http://web4.uwindsor.ca/english>.

Erín Moure is a poet and a translator of French, Spanish, Galician, and Portuguese. Winner of the Governor General's Award for Furious(Anansi, 1992) and the Pat Lowther Memorial Award for Domestic Fuel (Anansi, 1985), she has published twelve books of poetry, including A Frame of the Book (Sun & Moon, 2000), and three books of poetry in translation, including Sheep's Vigil by a Fervent Person (Anansi, 2002), shortlisted for the 2002 Griffin Poetry Prize and the 2002 City of Toronto Book Prize. Her latest book of poetry, O Cadoiro (Anansi, 2007) explores "archive, rhythm, address, and the mystery and wound of authorship itself" (Anansi Press).

The Transparency Machine Event Series provides a forum for discussing the practice and theory of writing and reading poetry - including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). Poetry prismatically refracts social, political, scientific, aesthetic languages, transforming them into something exciting and strange. How does poetic form do that? This series

explores questions about the language of poetry, offering readers and writers a multi-dimensional experience of the shapes and sounds of contemporary poetry by inviting leading and emerging innovative practitioners of the art.

This event is sponsored by The Canada Council for the Arts and by The University of Windsor English Department, with additional support from Dr. Stephen Pender, Research Leadership Chair, Faculty of Arts and Social Sciences.

For further information, please contact Louis Cabri, [redacted].

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516. amy king
Get Yer Hair Did
Sun 25 Nov 2007

@ MiPOesias -- > http://www.amyking.org/blog/

Never miss a thing. Make Yahoo your homepage.

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517. CA Conrad
WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black
Sun 25 Nov 2007

WHAT TO DO WHEN THE SHIT HITS THE FAN
by Dave Black
Skyhorse Publishing, 2007
$12.95

Have you seen this book? It's a comprehensive guide to surviving disasters such as nuclear bombs, terrorist attacks and civil unrest, and it's in all the chain bookstores these days, shelved under HOME REFERENCE, right next to Martha Stewart's books on how to make bird feeders and the perfect door knocker from old broom handles. There's a "small arms primer" section where Black informs us, "Experts pretty much agree that 9 mm is as small as you should go, and anything larger than a .38 Special or .357 Magnum is too big. Other considerations to make are price, your physical size, and hand strength. Revolvers are safer than semi-automatics, but semi-automatics are quicker to load and easier to conceal."

Having grown up in a family where every man, woman and child learns how to shoot pistols, rifles and shotguns, and uses them on a regular basis, I'm not unfamiliar with the language, just no longer comfortable with it. In fact I am the

only living member of my family to NOT own a gun, which freaks some of my family out, saying they worry about me, gunless.

He has a "body armor" section where he tells us, "Body armor has changed over the decades to the point where now it's possible to get reasonable protection in a vest made from soft woven fibers. This 'soft armor' is more tailored than traditional armor, making it easy to conceal and comfortable to wear." Black also covers how to survive a shipwreck, nuclear emergency, tornado, earthquake and other cheerful outcomes for your day. There's no doubt that this man knows his stuff! He knows how to purify water, treat wounds, turn a bucket into a sanitary latrine, and trust me when I say SO MUCH more!

I LOVE this world, I really, seriously do! HOWEVER, if there's ONE THING this book has made me aware of is that I'm entirely TOO LAZY for Armageddon! JUST reading the preparations in this book exhausts me! GEESH! FORGET IT! When I hear the apocalypse approaching I'm going to take my favorite candy bar blender drink (a little EXTRA vodka!) out to the curb, put 4 cigarettes in my mouth and wait for the approaching wall of fire to light them for me! Frankly I'm not afraid of dying, but I'm also not interested in living in a world with no libraries and bookstores and strawberry ice cream. Fuck it.

CAConrad
http://PhillySound.blogspot.com

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518. **steve russell**
Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black
Sun 25 Nov 2007

On the other hand, suppose a decent number of libraries survive. The world, post Apocalypse, could be an austere paradise. I love survivalist lit. But I'm not the healthiest kid on the block.

CA Conrad <[redacted]> wrote: WHAT TO DO WHEN THE SHIT HITS THE FAN
by Dave Black
Skyhorse Publishing, 2007
$12.95

Have you seen this book? It's a comprehensive guide to surviving disasters such as nuclear bombs, terrorist attacks and civil unrest, and it's in all the chain bookstores these days, shelved under HOME REFERENCE, right next to Martha Stewart's books on how to make bird feeders and the perfect door knocker from old broom handles. There's a "small arms primer" section where Black informs us, "Experts pretty much agree that 9 mm is as small as you

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CAConrad
http://PhillySound.blogspot.com

Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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519. **Paul Nelson**
Burning Word V
Mon 26 Nov 2007

Anne Waldman headlines Burning Word 2008 poetry festival

WHIDBEY ISLAND-The Washington Poets Association today announced headliners for the 2008 Burning Word festival to be held April 26, 2008 on Whidbey Island.

Leading the program will be Anne Waldman, co-founder of the Jack Kerouac School of Disembodied Poetics at Colorado's Naropa University, a noted performer, teacher and author of more than 40 books and small-press editions of poetry.

â€œAnne Waldman represents three of the most important strains of post-World War II - New American poetry, the New York School and the Beat movement,â€ said Paul Nelson, president of the Washington Poets Association. â€œWe believe Northwest poets and readers will agree that we're very fortunate to feature Waldman at the 2008 Burning Word festival.â€

Joining Waldman as headliners will be Cuban-born poet JosÃ© Kozer; Canadian poet, essayist and professor Lionel Kearns; and poet, filmmaker, translator and poetry editor Mark Weiss of New York City.

Kozer is one of the lights of the neobarroco movement in Latin American poetry and the leading Cuban poet of his generation. His work has been translated into numerous languages and studied in many university literature programs. His book No Buscan Reflejarse (2001) was the first poetry collection by a living Cuban exile to be published in Havana.

Lionel Kearns's work ranges from the traditional to experimental and screen-based forms of poetry. A professor at British Columbia's Simon Fraser University, Kearns was the original writer-in-electronic-residence in the Wired Writers Project in Canadian schools.

Of poetry, Kearns said, â€œThere has to be something compelling there, something unique, something useful. That is the challenge. That is what we poets try to do, tricking language into patterns so memorable that they stay with you forever.â€

Mark Weiss has wide-ranging creative interests, combining poetry, filmmaking and social sciences. He has founded and directed many poetry series in New York City and founded Junction Press. Weiss is a respected editor and translator of poetry, working with JosÃ© Kozer. Weiss' anthology, The Whole Island: Six Decades of Cuban Poetry, is forthcoming in 2009 from University of California Press. He lives at the edge of Manhattan's only forest.

â€œOur headliners represent the wonderfully diverse world of poetry-in genre, culture and style,â€ said Burning Word Director Sue Ellen White. â€œWe are continuing to build that diversity as we seek nominations of regional and local poets to share billing with our exciting headline poets.â€

The Burning Word poetry festival has had a successful four-year history at Whidbey's scenic Greenbank Farm and has built a reputation as a vibrant festival representing the wide range of poetic interests in the Northwest.

â€œBurning Word has shown increased attendance every year and in 2008 we expect a large crowd to experience Anne Waldman, who is known for her dynamic performances and commitment to social justice,â€ said Nelson.

Burning Word invites people to nominate poets and to volunteer to be part of the festival production.

For more information:

Visit the Burning Word web site.

Paul E. Nelson, M.A.

http://www.WashingtonPoets.org

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520. Jim Andrews
Søren Pold's article on the work of Christophe Bruno
Mon 26 Nov 2007

Here is an excellent article on the work of Paris's Christophe Bruno:
http://www.electronicbookreview.com/thread/electropoetics/textualized

This is the first thing i've read about Christophe's work. It's really exciting that it is such a good article. It isn't boring. Which is exceptional concerning writing about digital literature or perhaps anything.

Christophe does truly intelligent, innovative, sparkling work. Finally an article that is up to his work.

Congrats to Lori Emerson for being the editor and especially Søren Pold for being the author of the article.

ja
http://vispo.com

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521. Murat Nemet-Nejat
Re: poetry and the foreign service
Mon 26 Nov 2007

David,

This opens up the question of "foreignness" and "service," "loyalty" and "betrayal" in a brilliant way, and, also, it reconnects language, it seems to me, to its central place in the culture. Poetic styles or the jobs the poets take or the techniques they use to generate language ("how to proceed in poetry") -dreams or computer processes or "forgeries" or "translations"- are not innocent acts.

They are integral acts related to the place of language -its "producer" and "consumer- in the culture.

Newspapers refer to The White House as the "consumer" of intelligence. As fascism grows, the state becomes a producer of transparent fiction -full of "act/security." For instance, aren't Shakespeare's early history plays -with the possible exception of Julius Caesar- creations myths of the Elizabethan State? On the other hand, Hamlet, and Macbeth, are about regicides, two sides of the coin. Hamlet is the poet, meandering, incoherent/opaque, cruel in relation to others, obsessively involved in process as a means towards conscience and clarity. Are the soliloquies confessions or moments of absolute solitude? The acts the poet Hamlet is capable of is process towards conscience/consciousness -a producer of play within the play, in its subversion an ethical mouse-trap. On the other hand, Macbeth is pure act, as Lady Macbeth urges, a slayer of conscience, therefore, also a slayer of sleep, melancholy (full of eyes), ever watchful of oneself and others, condemned to be a warden of a panopticon, the king of its petty routine. Fascism is a state without a conscience.

Bresson
withdrew words
into film diagrams
crossed by eyes
by windows by white
walls attract words
oh, cruel cruel
lover!

Ciao,

Murat

On Nov 25, 2007 2:00 PM, David Chirot <[redacted]> wrote:

> *"Foreign Service" may be thought of as a shifting terrain of activities, contingent on the time period, and for whom and where to the poet is "sent on a mission" for their particular government. A diplomatic assignment to a specific mission might entail the gathering of information--cultural, political, economic, social, "under the radar" gossip and intrigue and the like. A seemingly benign series of city poems or pastorals, to the trained eye, might be a very good conveyance for some valuable strategic informations re sites, roads, types of landscapes, metereological conditions at different times of the day and seasons, the types of water way uses being employed, the distribution of police and military centers, the welfare of a populace. A writer--poet, essayist, journalist, fictioneer--witting or unwittingly may provide an excellent "foreign agent." They may even become--knowingly or unknowingly-- in espionage, disemination of*

propaganda, disinformations, subtle introductions of "dissident" thoughts via a "dissonant poetics" or a "black ops" plan to "find evidence" that has been planted for them to "discover" "by chance," or because they have the "poet's keen eye for detail" and the like.

The foreign service poet may or not be an agent of colonialism, Orientalism, a collector of objets d'art for private collections or museums of the homeland, the benign chronicler, daily journaler, letter writer, photographer of sites and events closed to the general public, useful to those in charge of the poet's mission, or their bosses back at Centcom somewhere else in the outposts or centers of empire, of commerce, of "research and development." The notes of a poet might provide excellent information for various trading companies, an "in" on the local market, gossip and rumors about future construction projects, plans for museums and libraries which just might be a source of potential investments, incomes, informations.

The poet in the Foreign Service rummaging around in the old dusty libraries and state collections might have the opportunity to substitute forged documents for originals, thereby gaining ownership of the valuable for the homeland's collections, or those private collections belonging to his "artistic circle"--, or--planting the seeds of a falsified historical "proof" to be used at some point as "evidence" in a territorial dispute. or the filing of claims demanding the return of objects of value suddenly endowed with a different chain of "provenance," pointing to citizens of one's homeland, or, again, friends via artistic/financial circles and the like.

The poet consigned to some seemingly distant and humble, worthless outpost--may instead be the eyes and ears for a future greatly valued first "foot in the door" of an as yet unknown of form of industrial development, resources acquisitions, planning of a military invasion site.

Or the poet may turn agent against their own country, finding the new post much more to their liking than the boring and repressive status of being a poet in the "old country." The poet may simply defect--but soon enough they are used in some manner by the new country to prove how much "better" they are than the old.

(In this manner, to be sure, they are much more greatly feted in the adopted country than they were in the old. The member of another's foreign service who prefers to be "one of us" rather than "one of them"--what an endorsement!! What a sign of one's "superior culture"!
--What a feather in Mussolini's Fascist hat to have the great Ezra

Pound broadcasting on the radio, at work in the foreign service aspects of dissemination of propaganda to American troops.)

Foreign service may also provide the poet/writer with an education regarding the injustices committed by one's country as colonizer, exploiter, destroyer of another. The poet may become a rebel, an "internationalist," a "voice against oppression" by their own and/or other countries in the area--and around the world-- to which they are assigned. And this in turn may lead to the opening of eyes vis-a-vis the country of origin.

The Foreign Service as Foreign Legion: Archilocus, pioneer of the Lyric poem, of the Iambic, of the epigram, a great artist of the insult, of black humor, of satire, bastard son of an upper class father and a slave--a mercenary solidier by trade, a poet by vocation. A person with a surpassing understanding of the meanings and terms of "foreign service" while inventing new meanings and terms in poetry--literally and literarially--a member of the "advance guard" "fighting at the forefront" "a wielder of pen and sword," so to speak, "putting his life on the line"--and in the line, of poems--and with a "basic understanding" of the "value of life and death" and the mortality/immortality of verses.

Think of some of the strange birds who have been in the Foreign Service and poets--Sir Walter Raleigh, Christopher Marlowe, as part of the long British tradition of this, a great number of Latin and French poets, think of Victor Segalen, for example, with his STELES, or--Rimbaud--who stopped writing in order to live out what his writings describe in advance--the life of Foreign Service as an explorer and merchant in the employ of Empire, contributor to Geographic journals, at the confluence of spheres of influence and struggle among local war lords and leaders--Menelek, the Mahdi--and the Europeans--Italian, French and English.

(The descendents of Christopher Marlowe: Conrad's Marlow in "Heart of Darkness" narrating his tale seated, shrouded in darkness and looking not unlike an Eastern idol, with his close and powerful friends in the rivers of the Thames as it opens out to the oceans of Empire--and Raymond Chandler's Philip Marlowe, the chivalric knight of LA, who "down these mean streets . . . must go," the "private eye" navigating among the outlaws and the official police, damsels in distress and figures of power, to return to his rooms for a solitary game of chess. In the morning papers, for both Marlowe,s no mention of their names for their "foreign" services, except to you--"hypocrite reader" of the poet's "Flowers of Evil".)

The "deep cover" of the ambiguity of Foreign Service employ of

poets and writers should not be overlooked. What better place to hide such an ambiguous agent than in plain site/sight/cite?

The deep concern for this ambiguity of poets in/on Foreign Service is evidenced in the paranoia/real politik of the Pentagon assigned translators and Pentagon approved translations of the poetry allowed to be read by Americans and written by "enemy combattants" detained indefinetily without charge at the torture prison camp in Guantanamo. Are the words these "Foreign Servants" are writing--poems--or coded messages?

Suddenly the Pentagon is finding itself in the role of Formalist Critic. One can imagine the great "anxiety of influence" at work in the consideration of these verses! How is one to determine among the New Critical "seven types of ambiguity" and/or the kinds of "complex, ambiguous" verse advocated by Charles Bernstein?

This "anxiety of influence" (--of being "influenced" by sympathy, by empathy--"in spite of" the "bad poetry" by "bad people" in "bad translations'" attitude of many "authoritative" American poets and critics)--has been extended to the reception of these poems, in which the reader is encouraged to be afraid of or angry, disdainful, dismissive of these poets and their poems.

The poet employed in the Foreign Service--opens the possibilities of thinking on the questions of complicity and duplicity which haunt the interrelationships of writers, readers of poetry with language itself, and of language's terms of employment, literally and literarially.

In being employed in the "Foreign Service"--the relationships among poetry and the State, and States and States, State Terror and anti-State terrorisms, State Languages and anti-State Languages--one's "native" and "foreign" languages--one's "poetic" and "public" languages--become at once more "openly revealed" and more "clandistinely concealed."

And in this increasingly "high stakes" environment--physically, mentally, spiritually as one wills--one begins to encounter such aspects of language as its "confessional" nature. A "freely given" "confessional poetry"--or one extracted by means of torture or via the uses of "the interrogation of language"? And are these necessarily all that different? Is the "confession" "true"--or "saying what is wanted/demanded to be heard"?

And again, what is the "truth value" of poetry employed "in the Foreign Service"? And when does "working in the Foreign Service" mean working for one's government within one's own country? Are not "dissident poets" ones consider to be working for a/some Power other

than that of the interests of the State, and so in this sense "Foreign Agents"?

And what is a more hideous form of the "suppression of freedom of speech and writing" in terms of poetry and Foreign Service--the banning or censorship of certain poetries and poets--or--the forcing them to speak, to write? (And once this is extracted, to alter it, mis/distranslate it, edit it in various maniuplated ways.)

In a very real sense, one need not even leave one's "homeland" to be working in the employ of its "Foreign Service."

And to what extent is one not working in the "Foreign Service" of one's country, State, institutions, when one is being "supported by," given grants by or having air fare and fees covered by--various State or private institutions to attend conferences in other countries? To what extent is the poet promoting an agenda which in some way is not linked to the Power of the State, the power of the State's language?

Ambiguity, opacity, complexity, of language versus the "direct, transparent" forms--which one is actually more suited to the "Foreign Service" employ of the State? When do the critiques for and against the "poetry of witness" become debates on the "truth value" of "poetry" over that of the "witness" to such an extent that the question of "whose" Foreign Service one is employed by becomes an issue? To what extent does a demand for a rigorous, radical, purified Formalism evidence a strategy of "Security"? That is, a poetry which may be counted on to be on the side of (Homeland) Security, complicit with it, or at least not "resistant" to it.

One may posit a poetry of Security in which the "poetry of witness" becomes a "poetry of surveillance." And a Poetry of Surveillance which becomes a method of reading "with an eye" (a Panoptic Eye--perhaps--the reversal of the old Transparent Eyeball floating over the Green of Concord--) for any writing which is "coded" for the benefit of the anti-State terrorists on the "outside".

On the one hand, a "mainstream" "official" confessional kind of poetry, in which by its very transparency and "directness" "innocence" is laid bare--and on the other, a poetry of opacity, complexity, ambiguity, which, by its insistence on a Formal "purity" from the "confessional I/eye"--becomes another form of asserting one is "telling the truth," is "innocent," because unlike the naive, "mainstream," poets one is not advocating something as "relative" as "witness," but instead the Formal "purity" of a "material" poetry, "absent" the "I".

(While also maintaining the authorial status quo by being signed as "written by me,
So-and-So." After all, one may get rid of "I"--but there still

remain "me" and "myself". After all, how else to collect accolades, compensations, awards, positions, some form of reward or recognition? Does "anyone" "really" want to become the "no one" and "every one" of "Killroy was here"? It is one thing to write "about" the anonymous poet-prisoner's scrawls on the walls of the torture cells--but who really wants to be that poet IF THEY ARE TO REMAIN anonymous?-Use of capitals due to lack of italics--)

So in thinking of poets and Foreign Service, may one not say --"yes, but a list of them are only those one 'knows about,' only those of whom there is a record and recognition of having been so employed."

After all, may not language itself ask of its writers and speakers--how much do "you" think you "know" of language? How much do "you" think "you" "control" language?

For example, the famous "16 words" used by Bush and Colin Powell as a "proof" for the need for the invasion and occupation of Iraq--turned out to be forged by literal "foreign agents" and in turn were informed on as forgeries by agents foreign and domestic. Yet, spoken despite all this by Colin Powell, did not millions believe them?

And, born of forgery, by "writers" in the employ of Foreign services, were not the poets of Guantanamo's poems finally allowed to be produced, via torture, censorship, "neutral/neutered" translations as examples of the struggle between State Terror and terrorists of Foreign Services, between poetries of "us" and "them," between poetries of (dubious, of course) "enemy combattant" "witness" and those of "Formal Quality" from within the boundaries of "Homeland Security"?

Perhaps among the reasons for so few American poets being in the American Foreign Service compared to those of many other countries, there may be the assumption that Americans poets are ALREADY in the "Foreign Service" whereever and whenever and however they travel abroad to give readings, attend conferences, keep journals, meet other nations' poets, take fotos, record by audio or video the talks and readings, homes, life styles of other poets in other lands. By the very nature of these not being censored, suppressed, debriefed, they become widely available in print, on line, via the ever more openly and legally surveilled exchanges via phones, emails, postal services and, if need be, searches considered not untoward at airports, sea ports, or of one's home, without the need for any warrants, as "a matter of routine."

In such a transparency, it no longer matters if poetry is opaque or clear, complex and ambiguous or "plain and simple." All that

matters is that any form of communication may be construed as "suspicious" or not, in the employ of "their" Foreign Service or "ours."

And so, without need of much coercion at all, American poets may safely go about the business of being in both the Homeland Security and the Foreign Service without needing to be named, recognized or paid as such.

To conclude with some lines of Archilochus:

The fox knows many tricks,
the hedgehog only one.
A good one.

On Nov 24, 2007 12:59 PM, Mackowski, Joanie (mackowje)
<[redacted]> wrote:
I did a quick search for something along the lines of what Barry asked about, and just an Oxford UP book by Vincent Sherry called The Great War and the Language of Modernism (2003) seems tangentially to address the issue. What an interesting question, though, about modernist poets in the foreign service (I'm interested in the history of what poets have tended to do for money). And these aren't modernists, but perhaps they're part of the geneology nonetheless: Chaucer, who was some kind of foreign minister for both Richard II and Henry IV, and Thomas Wyatt, who likewise did foreign errands for Henry VIII.

.....
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> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On Behalf Of Ruth Lepson*
> *Sent: Friday, November 23, 2007 6:20 PM*
> *To: [redacted]*
>
> *Subject: Re: poetry and the foreign service*
>
> *I remember Paz saying first poets were couriers then they were diplomats now*
> *they are professors--so around Paz's time & before you will find many.*
> *a peaceful holiday time to all.*
>
> *On 11/21/07 10:54 AM, "Barry Schwabsky" <[redacted]>*
> *wrote:*
>
> *I have been reading A Levant Journal by George Seferis--the latest publication*
> *from the wonderful Ibis Editions in Jerusalem. Much of the book's content*
> *comes from Seferis's experiences as a diplomat for the Greek*
> *government-in-exile during the occupation. This got me thinking about how many*
> *modernist poets worked in the foreign service at one level or another--St.*
> *John Perse, Octavio Paz, and Basil Bunting immediately come to mind. My*
> *question, for the scholars out there: does there exist any significant study*
> *of modernist poetry and the foreign service?*

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522. **Alexis Quinlan**

Re: response to Wife Beaters, Violence Against Women

Mon 26 Nov 2007

Glad to hear from Ann B. on the casual encounters with violence to which we grow accustomed. (Men, too?) My twenties were all about figuring out where I could get good and drunk without worrying about being raped or abandoned. I remember many first dates with nice boys.

And I remember the Iranian women I've known since '79. I'd argue that the Iranians at least have a dialogue on liberation and freedom and violence because of that Peacock regime, which permitted images of Western female

liberation (--as if!) (kidding!) and encouraged European education for the wealthy women too. The Saudis haven't had an option like that, nothing like it. Last I heard, from a friend in the luxe hotel biz, was they wanted to demolish a rounded skyscraper because it might make the women horny. At least once my friend's tampons were confiscated for similar reasons. (Also any clothes from Marks & Spencer were destroyed or the label cut out because it's a Jewish company.) About 9 years ago, I was doing an article on a Swiss spa and spent an evening chatting with a Saudi couple. They were in their thirties, very well dressed--she certainly wore no veil. At some point, though it had nothing to do with the article (which never ran anyway), I had to ask about clitoridectomies. The woman didn't know the word, but her husband did, and he explained it to her. Then let her do the talking. She told me she was horrified by the idea, that no one in Saudi would allow such a thing, that primitive people-- maybe in Africa--might do it, but it was impossible for her to imagine. (Apparently denial is a river in Saudi Arabia, too.)

Finally, I'm glad that David C. mentioned Black Friday, our great American shopping day, in his post on violence against women. I've been talking about Reverend Billy and his Church of Stop Shopping all week, as his movie, What Would Jesus Buy?, is slowly unrolling around the country. (I highly recommend it.) He doesn't talk about violence per se, though it is a theme throughout, and one that interests me. He does show shoppers mowing one another down to get to sales. He does show the violence of small towns shut down by Walmarts and other big box stores that destroy local business. He does show the violence abroad of child labor and foreign wages. Does he need to spell it out? Probably so. I recently found a statement by Sue MacGregor, PhD, that "Persons living in a consumer society live a comfortable life at the expense of impoverished labourers and fragile ecosystems in other countries." (http://64.233.169.104/searchq=cache:fwIZD2QT3AkJ:www.kon.org/hswp/archive/consumerism.pdf+consumerism+violence&hl=en&ct=clnk&cd=1&gl=us&client=safari) Her essay, "Consumerism as a Source of Structural Violence," posits that contemporary consumerist capitalism is a source of much of our culture's violence. She also mentions one of her own earlier essays -- Macgregor (2001) -- which calls consumerism a slavery for those who consume. I certainly know women who have been pained about the amount of shopping they can't stop doing. Not to mention the violence of a woman's anorexia or bulimia -- a real violence against her own loathed, not-good-enough-for-a-beer-ad body. Against my own loathed body. For years. As if there weren't better things to do. Which is of course exactly why this post is post-able on this list.

AQuinlan

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523. Lori Emerson
the backwardS Spear of poetry - new from ebr
Mon 26 Nov 2007

Sso --- the strange baSics of writted language

Why the letter "S"?

It looks NOT like the mouth when the mouth makes "S"

Sure, serpants slither sinuous-like --- but that's Enguish, not Phoenician or Latin

("sssss" could be Y or W)

Stuck, we are, with the arbitrarinesss --- the backwardS Spear of poetry

ebr
www.electronicbookreview.com

invites you to swing with the
new gathering of 19 esssays
on the new poetry
in the electropoetics thread
asssembled by Lori Emerson
http://www.electronicbookreview.com/thread/electropoetics/dispersed

essays that relish the "thingness" of language
across media

essays that work with us to renegotiate
the boundaries of what counts as poetry

essays that experiment with how to
engage with new poetry in humanities research

SSSEE ALSO
Stephanie Strickland's & Cynthia Lawson Jaramillo's "Dovetailing Detials
Fly Apart"
a freestanding, freewheeling essay
enfolded into
ebr
http://www.electronicbookreview.com/thread/enfolded/dovetailing

Ssweet!

Lori Emerson's electropoetics gathering includes:

Introduction: ceci n'est pas un texte Lori Emerson introduces a gathering of nineteen electro-poetic essays. This gathering brings together both critics and

creators of electronic poetry; as is usually the case in ebr, the 'electronic' does not exclude, but helps us to reconfigure and revalue poetic works in print as well as define what works in digital environments.

Biopoetics; or, a Pilot Plan for a Concrete Poetry Eugene Thacker resituates the work of Eduardo Kac, not as art applied to the life sciences, but as a form of bio-poetics, consistent with the electro-poetics that has been a longtime focus of critical writing in ebr. Rather than reduce the work to its material (in life-forms, or in text, or in code), Thacker identifies ways that language, form, and life intersect in works of bio-art.

Speed the Movie or Speed the Brand Name or Aren't You the Kind that Tells: My Sentimental Journey through Future Shock and Present Static Electricity. Version 19.84 Charles Bernstein. Keyword: speed. Speed as a morally coded concept. Speed as success. An ethics of speed. Speed-reading. Virtual reading. Cultural speed-up. Speed kills.

The Database, the Interface, and the Hypertext: A Reading of Strickland's V Reading Stephanie Strickland's V: Losing L'una/WaveSon.nets/Vniverse, Jaishree Odin explores the implications of the paradigm shift from modernity to postmodernity for our understanding of reading, writing and living.

Robert Creeley's Radical Poetics Marjorie Perloff reflects on the legacy of misreadings of Robert Creeley's work and argues that his complex poetics should be read transnationally.

An Inside and an Outside In his review of two of Robert Creeley's last published books, Douglas Manson urges us to read these late poems as sending ideas outward, toward an "outside," so that we begin gathering in tomes, searching for quotes.

Perloff on Pedagogical Process: Reading as Learning Douglas Barbour reads Marjorie Perloff's Differentials: Poetry, Poetics, Pedagogy as a notable addition to her oeuvre, another grab-bag of pertinent, impertinent, and always provocative readings of both a wide range of works and some of the social/cultural contexts in which we read them.

Literature from Page to Interface: The Treatments of Text in Christophe Bruno's Iterature Søren Pold explores the ways in which Christophe Bruno's Iterature expands the notion of literary form and shows what happens when words are no longer only part of a language.

How to Think (with) Thinkertoys: Electronic Literature Collection, Volume 1 Adalaide Morris considers 'tutor texts' in the Electronic Literature Collection and, in doing so, articulates a poetics for the emerging field of e-lit. Instead of fulfilling Ted Nelson's dream of 'computer lib,' the most compelling entries in the Collection emphasize the continuing necessity of writing under constraint.

When the revolution turns out to be, not a liberation from a culture of control but its transformation, practices long familiar to experimental poets in print become generalized throughout new media and their panoply of 'thinkertoys.'

Letters That Matter: The Electronic Literature Collection Volume 1 John Zuern considers the significance of the first volume of ELO's Electronic Literature Collection for the future of electronic arts.

Electronic Literature circa WWW (and Before) Chris Funkhouser reads the Electronic Literature Collection Vol. 1 as a crucial document, an effective reflection of literary expression and areas of textual exploration in digital form.

Eshleman's Caves: a review of JUNIPER FUSE For Jay Murphy, Clayton Eshleman in his JUNIPER FUSE makes a resounding case for lived experience, for the tortuous growth, however partial or fragmented, as rooted in self-suffering as modes of vision and dream.

The Linguistic Cartography of Toilets and Ginger Ale For Angela Szczepaniak, Canadian poet Stephen Cain visually distorts language by blurring the borders of poetic language and national identity, which are often assumed to be much more clear and distinct than they actually are.

Three from The Gig: New Work By/About Maggie O'Sullivan, Allan Fisher, and Tom Raworth Three recent poetry publications by Nate Dorward's press The Gig are reviewed by Greg Betts; these are not poems so much as environments outside of, perhaps astride, the contingencies of systems.

Soft Links of Innovative Narrative in North America The collection of innovative writing Biting the Error: Writers Explore Narrative is, for Janet Neigh, also a refreshing example of innovation of the anthology genre itself.

Seeing the novel in the 21st Century Mike Barrett evaluates Steve Tomasula's The Book of Portraiture in terms of its place between tradition and artistic innovation in the 21st century.

The Comedy of Scholarship Katherine Weiss revisits Hugh Kenner's playful work of scholarship Flaubert, Joyce, and Beckett: The Stoic Comedians, a book which offers a glance into the more experimental scholarship of 1960s France and provides an analysis that to this day seems original.

The Death of a Beautiful Woman: Christopher Nolan's Idea of Form In a reading of Nolan's films (with and against texts by Poe, Wittgenstein, Searle, and Derrida), Walter Benn Michaels examines the autonomy of the work of art.

The Gesture of Explanation Without Intelligibility: Ronald Schleifer's Analogical Thinking Stephen Hawkins reviews Ronald Schleifer's Analogical Thinking, arguing that despite Schleifer's attempts at interdisciplinarity, his book falls short of a truly collaborative approach.

Saving the Past: Deleuze's Proust and Signs Stephen Hawkins engages with the "web of counterintuitive, paradoxical, contentious and yet important claims" that he identifies in Gilles Deleuze's Proust and Signs.

Reading the Conflicting Reviews: The Naysayers Gerald Graff overlooked in Clueless in Academe Geneviève Brassard defends Gerald Graff's original approaches in Clueless in Academe against his critics - for the problem with Graff's book does not lie between the covers but rather between the ears of those who fault him excessively for sins of omission and commission.

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524. **Thomas savage**
Re: poetry and the foreign service
Mon 26 Nov 2007

I don't know about any studies of this. But, I think, more Latin American writers have been involved in this kind of work during the twentieth century than poets from anywhere else, the most prominent, after Paz, being obviously Pablo Neruda. His Autobiography tells stories about his service in several places. Regards, Tom Savage

Diane DiPrima <[redacted]> wrote: The Elizabethan world was full of poets in the foreign service. Christopher Marlowe, Walter Raleigh, to name just two obvious ones.

And of course Spenser wrote the Faerie Queene as propaganda more or less on the order of Queen Elizabeth to glorify her dream of world domination. So he as many others worked in public relations. Elizabeth changed her mind about taking on Spain after Drake took the Armada. Spenser was far from completing his poem and more or less committed to it. He spent the rest of his life in virtual exile on an estate in Ireland that Elizabeth ³rewarded?him with.

Diane di Prima

Date: Sat, 24 Nov 2007 15:59:58 -0500
From: "Mackowski, Joanie (mackowje)"
Subject: Re: poetry and the foreign service

I did a quick search for something along the lines of what Barry asked about, and just an Oxford UP book by Vincent Sherry called The Great War and the Language of Modernism (2003) seems tangentially to address the issue. What

an interesting question, though, about modernist poets in the foreign service (I'm interested in the history of what poets have tended to do for money). And these aren't modernists, but perhaps they're part of the geneology nonetheless: Chaucer, who was some kind of foreign minister for both Richard II and Henry IV, and Thomas Wyatt, who likewise did foreign errands for Henry VIII. =20

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje
=20

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Ruth Lepson
Sent: Friday, November 23, 2007 6:20 PM
To: [redacted]
Subject: Re: poetry and the foreign service

I remember Paz saying first poets were couriers then they were diplomats now they are professors--so around Paz's time & before you will find many. a peaceful holiday time to all.

On 11/21/07 10:54 AM, "Barry Schwabsky"
wrote:

> I have been reading A Levant Journal by George Seferis--the latest publication
> from the wonderful Ibis Editions in Jerusalem. Much of the book's content
> comes from Seferis's experiences as a diplomat for the Greek
> government-in-exile during the occupation. This got me thinking about how many
> modernist poets worked in the foreign service at one level or another--St.
> John Perse, Octavio Paz, and Basil Bunting immediately come to mind. My
> question, for the scholars out there: does there exist any significant

study
> of modernist poetry and the foreign service?

Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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525. Aryanil Mukherjee
Cincinnati Poetry Reading @ Publico 11/27
Mon 26 Nov 2007

-----Original Message-----
From: [redacted] [mailto:[redacted]]
Sent: Sun 11/25/2007 8:43 PM
To: [redacted]
Subject: Poetry @ Publico 11/27

Cy Press at Publico Reading Series

Dan Machlin
Aryanil Mukherjee
Tuesday November 27th
@ Publico
1308 Clay St.
Cincinnati
8pm
Free!

Dan Machlin is the author of Dear Body (Ugly Duckling Presse) as well as the chapbooks 6×7, This Side Facing You and In Rem. He is the founder and editor of Futurepoem books, a publishing collaborative that presents contemporary poetry and prose from emerging and underrepresented writers.

http://www.tarpaulinsky.com/Mar-Apr-05/Machlin/Machlin.html

http://www.uglyducklingpresse.org/page-dearbody.html

http://www.thebrooklynrail.org/poetry/sept04/machlin.html

http://www.futurepoem.com/

Aryanil Mukherjee

Aryanil Mukherjee writes in Bengali sometimes translating and transcreating his poetry into English. He is actively involved with parallel literary movements and is published widely in Bengali poetry circles. He has authored two books of poetry and a collection of hybrid-prose. He received the Poetry Fortnightly

Honor (Subhas Mukhopadhyay Memorial Award) for 2007. Aryanil is also a prolific poetry-columnist who writes regularly in both electronic and print media. His English work has appeared in Maverick, ZNine, RainTaxi & Jacket. Aryanil emigrated to the United States in 1995. An engineering mathematician by profession he lives in Cincinnati, Ohio.

http://transdada3.blogspot.com/2006/03/aryanil-mukherjee.html

http://jacketmagazine.com/34/mukherjee2.shtml

http://www.kaurab.com/english/aryanil.html

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526. Michael Kelleher
Literary Buffalo E-Newsletter 11.26.07-12.02.07
Mon 26 Nov 2007

LITERARY BUFFALO
11.27.07-12.02.07

LITERARY LEGACY DINNER

Just Buffalo would like everyone to know that we will be honoring two of Buffalo's most brilliant literary lights this Friday at Kleinhan's Music Hall. The honorees for our third Literary Legacy Dinner are:

Writer, Activist, & Scholar Masani Alexis De Veaux

&

Jonathan Welch, proprietor of Talking Leaves...Books

This event is also Just Buffalo's annual fundraiser, at which we try to single out individuals who have made outstanding contributions to the vibrant literary community that is Buffalo.

There are still a few seats remaining, but tickets need to be reserved by 12 p.m. Tuesday (TOMORROW). Tickets are $100 per plate, or 2 for $175. Includes dinner from Oliver's and a limited edition letterpress broadside of De Veaux's poem: "The Garden of the Black Intellectual."

Call [redacted] to reserve.

BABEL

WE ARE NOW OFFERING A 3-EVENT SUBSCRIPTION FOR $60.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

Get your tickets while you can!

December 7 Ariel Dorfman, Chile, Author of Death and the Maiden $25 March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize $25

PLUS TWO MORE GREAT BABEL EVENTS THIS YEAR:

1:

Just Buffalo/English Dept. at Buffalo State College & Talking Leaves...Books Present Turkish Poets:
Lale Müldür, Seyhan Erozçelik, Güven Turan, and Murat-Nemet Nejat_
Tuesday, November 27
_All are welcome, and both events are free. _
_12:15 p.m. Reading and Discussion at Buffalo State College.
Rockwell Hall, Room 124. __
7 p.m. Reading at Talking Leaves...Books, 3158 Main St. __

Both events will feature Lale Müldür, Seyhan Erozçelik,Güven Turan, and host Murat-Nemet Nejat, editor of "Eda: An Anthology of Contemporary Turkish Poetry," which was published by Talisman House in the United States in 2004 and covers poems from 1921 to 1997, including essays on and by Turkish poets.

2:

Buffalo United Artists Presents:__
Death and the Maiden: A Staged Reading of the play by Ariel Dorfman_
Starring: Josephine Hogan, Drew Kahn and Peter Palmisano_
Saturday, December 8, 7:30 p.m._
Alleyway Theater, One Curtain Up! Alley.
Tickets $25. Call [redacted] to reserve. _All proceeds benefit Just Buffalo.

EVENTS

Unless otherwise listed, all events are free and open to the public.

11.27.07

TURKISH POETS IN BUFFALO (SEE ABOVE UNDER 'BABEL' FOR DETAILS).

11.28.07

Talking Leaves...Books
Perry Nicholas
Reading and signing for Rooms of the Atrium
Wednesday, November 28, 7 p.m.
Talking Leaves...Books, 3158 Main St.

11.29.07

Just Buffalo/Communiqué: Flash Fiction
Thom Ward
Fiction Reading
Thursday, November 29, 7 p.m.
Rust Belt Books, 202 Allen St.

12.01.01

Talking Leaves...Books
Sergio Rodriguez
Book Launch for The Little Santa Book Series
Saturday, December 1, 1 p.m.
Talking Leaves...Books, 3158 Main St.

12.02.07

Burchfield-Penney Poets and Writers
Barbara Holender and Sam Magavern
Poetry Reading
Sunday, December 2, 2 p.m.
Burchfield-Penney Art Center, Rockwell Hall, Buffalo State College

&

Just Buffalo/Tru-Teas
Verneice Turner
Plus spots for open readers/Broadsides for Purchase
Sunday, December 2, 4 p.m.
Insite Gallery, 810 Elmwood Avenue

&

Spoken Word Sundays
Alex Mead and Herb Kauderer
Sunday, December 2, 8 p.m.
Allen Street Hardware, 245 Allen St.
Slots for open readers available

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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527. **Mark Weiss**

Re: response to Wife Beaters, Violence Against Women

Mon 26 Nov 2007

Two notes.

1. If we call every conflict or source of conflict violence the term quickly loses its usefulness.

2. "Not to mention the violence of a woman's anorexia or bulimia -- a real violence against her own loathed, not-good-enough-for-a-beer-ad body."

Anorexia is a complex, barely-understood perceptual disorder. I worked with several anorexics professionally and was married to a woman who had been hospitalized as an adolescent when she weighed 60 pounds (her normal body weight was 100) and constantly struggled to behave counter to reality as she experienced it. That reality was that when she looked in the mirror she saw obesity. She was one of the lucky ones. There is no treatment that helps more than a minority of sufferers. Those who survive sometimes do so like my ex-wife; some others appear to grow out of it in their late 20s. Whatever the impact of consumer culture on their self-perception, they experience themselves as fat even when they have "good-enough-for-a-beer-ad" bodies. Bulimia seems to be a different condition, involving fear of becoming fat. Anorexics are convinced that they are fat.

Mark

At 09:26 AM 11/26/2007, you wrote:
>Glad to hear from Ann B. on the casual encounters with violence to
>which we grow accustomed. (Men, too?) My twenties were all about
>figuring out where I could get good and drunk without worrying about
>being raped or abandoned. I remember many first dates with nice boys.
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>And I remember the Iranian women I've known since '79. I'd argue that
>the Iranians at least have a dialogue on liberation and freedom and
>violence because of that Peacock regime, which permitted images of
>Western female liberation (--as if!) (kidding!) and encouraged
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>spa and spent an evening chatting with a Saudi couple. They were in
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>ran anyway), I had to ask about clitoridectomies. The woman didn't
>know the word, but her husband did, and he explained it to her. Then
>let her do the talking. She told me she was horrified by the idea,
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>American shopping day, in his post on violence against women. I've
>been talking about Reverend Billy and his Church of Stop Shopping all
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>the country. (I highly recommend it.) He doesn't talk about violence
>per se, though it is a theme throughout, and one that interests me.
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>that "Persons living in a consumer society live a comfortable life at
>the expense of impoverished labourers and fragile ecosystems in other
>countries." (http://64.233.169.104/
>searchq=cache:fwIZD2QT3AkJ:www.kon.org/hswp/archive/consumerism.pdf
>+consumerism+violence&hl=en&ct=clnk&cd=1&gl=us&client=safari) Her
>essay, "Consumerism as a Source of Structural Violence," posits that
>contemporary consumerist capitalism is a source of much of our
>culture's violence. She also mentions one of her own earlier essays
>-- Macgregor (2001) -- which calls consumerism a slavery for those
>who consume. I certainly know women who have been pained about the
>amount of shopping they can't stop doing. Not to mention the violence
>of a woman's anorexia or bulimia -- a real violence against her own
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>body. For years. As if there weren't better things to do. Which is of
>course exactly why this post is post-able on this list.
>
>AQuinlan

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528. **konrad**

SF and LA film / poetry events 11/29 and 12/3

Mon 26 Nov 2007

Thurs. Nov. 29, 8pm

Presented by The Poetry Center and kino21,
from the pages of Viz. Inter-Arts: EVENT

The Cabaret of Hybrid Vigor

Artists Television Access
992 Valencia at 21st St.
San Francisco

http://www.atasite.org/calendar/?x=2650
http://www.kino21.org/
http://www.sfsu.edu/~poetry/

Live film narration by

- Maxine Chernoff/Paul Hoover to Point Blank (1967),
- Norma Cole/Mac McGinnes to Judex (1963),

Poetry films, two WORLD PREMIERES

- "Aliengnosis" by Robert Gluck/DeanSmith (new version)
- "no(h) - setting" by Leslie Scalapino/Konrad Steiner

Performances and event scores

- Tristan Tzara's THE ADMIRAL LOOKS FOR A HOUSE TO RENT
- several fluxus event scores will be enacted and conducted by Dore Bowen, Roxi Hamilton and others TBA (maybe YOU)

Projections

- Fluxfilms, and
- a video gem extracted from the American Poetry Archives

* * *

December 3, 2007, 8 pm
Roy and Edna Disney/CalArts Theater (REDCAT)
http://www.redcat.org/

Jack H. Skirball Screening Series
THE CINEMA CABARET:
NEO-BENSHI LIVE FILM NARRATION
8:00 pm $15/$12/$8

"Neo-benshi at its best mashes up subversive written scripts, deft acting, and acrobatic mind-eye coordination."
-- Steve Dickison, The Poetry Center, SFSU

Poets from Los Angeles, San Francisco and New York offer a fresh take on the Japanese tradition of "benshi"-a writer or actor who provides live narration and commentary alongside silent films. The neo-benshi concept invites writers/performers to choose scenes from well-known narrative features or TV shows, mute the soundtrack, and re-inscribe the familiar images with new meanings.

Featuring scenes from:

Rebel Without a Cause (1955)
Kiss Me Deadly (1955)
Poison (Alfred Hitchcock Presents, 1958)
Vive L'Amour (Ai qing wan sui, 1994)
Uzumaki (2000)
Minority Report (2002)
Indiana Jones and the Temple of Doom (1984)
Satyricon (1969)

re-interpreted live from the stage by 8 solo benshi:

Nada Gordon, Roxi Power Hamilton, Jen Hofer,
Douglas Kearney, Eileen Myles, Jennifer Nellis,
Konrad Steiner and Stephanie Young

http://www.kino21.org/

^Z

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529. Steve Evans
Attention Span 2007
Mon 26 Nov 2007

This year's installment of Attention Span, featuring forty-six contributors and nearly 500 titles, is now online at

http://www.thirdfactory.net/attentionspan.html

Contributors: Jerrold Shiroma, Bill Berkson, Pam Brown, Simon DeDeo, John Palattella, James Wagner, Jordan Stempleman, Tom Orange, Allyssa Wolf, Laura Carter, Patrick F. Durgin, Michael Scharf, Meredith Quartermain, Simone dos Anjos, Craig Dworkin, Annie Finch, David Dowker, Joshua Clover, Kevin Killian, Graham Foust, Christopher Nealon, John Hyland, Nancy Kuhl, Matvei Yankelevich, Jennifer Scappettone, Chris Pusateri, K. Silem Mohammad, Dana Ward, Anne Boyer, Robert Kelly, Rick Snyder, Jessica Smith, Pierre Joris, John Latta, Amy King, Joshua Edwards, Franklin Bruno, Catherine Taylor, Benjamin Friedlander, Michael Cross, Stephanie Young, Erin Mouré, Susana Gardner, John Sakkis, Michael Gizzi, Anselm Berrigan, and Sina Queyras.

All best,

S.

* * * *

Steve Evans

Associate Professor of English
Graduate Studies Coordinator
New Writing Series Coordinator
313 Neville Hall
University of Maine
Orono, ME 04469
[redacted]
www.thirdfactory.net

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530. Glenn Bach

Job Announcement: Media Arts at UWM

Mon 26 Nov 2007

Hello. I hope the following is not too far removed from the scope of the Poetics list, as I know some of you work with digital media, installation, and/or performance.

The department where I teach, UWM Film, is searching for an Assistant/Associate Professor in Interactivity and New Media. Review of applications began November 15, but the position will be open until filled.

The job description can be found here (http://www4.uwm.edu/psoa/home.cfm) (scroll down a bit, on the right side).

Thanks,

G.

+++++

Assistant or Associate Professor of Film/Video/New Genres, with emphasis on interactivity & new media, tenure-track or tenured, nine month (academic year), faculty appointment in the Film Department, Peck School of the Arts, University of Wisconsin-Milwaukee.

Starting Date: August 18, 2008

Position Description: The UWM Film Department is seeking a media artist, with an emphasis on interactivity & new media, to be appointed to a tenure-track/tenured position in a department that has a long-standing commitment to experimental and innovative teaching, research and artistic practice. Qualified candidates will have a facility across a range of moving image media and demonstrate a strong record of personal creative activity. Responsibilities will include developing curriculum, teaching undergraduate and graduate courses, providing service to the department, as well as an

ongoing commitment to artistic production. Areas of interest include media interactivity, physical computing, scripting/programming and electronics, with practice relating to one or more of the following: installation, performance, internet art, gaming, robotics, sensor-based technology, human machine interface and internet resources.

The Film Department offers a BFA with three tracks --Film/Video/New Genres, Conceptual Studies and Photography -- and an MFA in filmmaking/moving image media. Our curricula emphasize the ongoing collaboration of artists and scholars from a variety of disciplines, as well as from the other arts.

Qualifications: Degree in the field and a strong body of production work is required. Terminal degree is preferred. Teaching experience at the college level is desired.

Salary & Rank: Position is tenure-track or tenured. Salary is commensurate with qualifications and experience.

PSOA & UWM: The UWM Peck School of the Arts (PSOA), www.arts.uwm.edu, is composed of five academic departments (dance, film, music, theatre, and visual arts), plus an inter-arts degree program that includes the interdisciplinary DIVAS track. It is also home to the UWM Institute of Visual Arts (Inova), which coordinates exhibits in four campus galleries. The PSOA is one of the largest arts presenters in Milwaukee, scheduling over 350 visual, performing and media arts events each year. The University of Wisconsin-Milwaukee (UWM), www.uwm.edu, is one of two public doctoral research universities in the state of Wisconsin. Located on a 93-acre campus a few blocks from Lake Michigan and only minutes from downtown Milwaukee, UWM has an enrollment of over 29,000 students and offers 153 degree programs through twelve schools and colleges.

Application Procedure: Applicants should send a cover letter, CV, an artist's statement, samples of personal work, list of courses taught and names of three references to:

Rob Yeo, Search Committee Chair
UW-Milwaukee Film Department
Mitchell Hall, Room B70
3203 N. Downer Ave.
Milwaukee, WI 53211
E-mail : [redacted]

Application Deadline: Screening of candidates will begin November 15, 2007 and continue until the position is filled.

UWM is an affirmative action, equal employment opportunity employer.

All finalists for this position will require a criminal records review consistent with the Wisconsin Fair Employment Act.

For the UWM Campus Security Report, see http://www.cleryact.uwm.edu/ or contact the Office of Student Life, Mellencamp Hall 118, at [redacted] for a paper copy.

The names of nominees and applicants who have not requested in writing that their identities be withheld and the names of all finalists will be released upon request.

--
Glenn Bach, Adjunct Assistant Professor
UWM Department of Film
Mitchell Hall B-60
3203 N. Downer Avenue
Milwaukee, WI 53211

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531. Bobbie Lurie
response to David
Mon 26 Nov 2007

David,
I will very briefly try to sum up the backchannel i sent to Alison Croggon

late last night, thanking her for links: I wrote to Alison, in more words than the ones I'm about to write to a list: my post to list was my emotional reaction to two very angry Iranian women I saw on t.v. who were seeking help from feminist organizations in the U.S.to help their friends, family, fellow humans in Iran. (See? these Iranian women live in the U.S. now and they've been trying and trying and trying...with NO RESPONSE that's what THEY said.) I was merely reporting something. They were absolutely furious with American feminists. That's all I ever really said. They just can't get over it. And, by the way, I've met with so much resistance on this subject, it's hard for me to believe. I thought I was just saying something. Sort of like "awareness"--not political debate or authoritative rant. I never claimed to be an authority. I do not pretend to be an expert. And I barely have time to write poetry let alone write on lists (no, I didn't write that part to Alison...but I thought it just now) I will also sum up what I wrote to someone else on the list yesterday or, rather, what he wrote to me but i agree with him so much, i'm taking his advice to the point that i'm quoting him (but i do not intend to write his name because i don't feel it is my right to involve him in this: but what he said was: it's so difficult to have these discussions via email. and in another email i sent yesterday i wrote: why do i waste my time writing on lists? But: also: thank you to Nicholas

Karavatos for the article you sent. I really appreciate it. You live there (I'm writing to Nicholas Karavatos now). Because you live there I take you as being an authority on this subject. You live in the midst of it. So I'm planning to shut up on this subject. Sorry my links were not whatever--it's true--i was just sending links. not to provide authoritative texts just to let people know about t.v. show in Saudi Arabia. i didn't have time or inclination to check out sources--i just thought people might be interested in t.v. show which really shocked me. i figured: if they were interested enough, they'd do their own research on the subject (that's what i do when i want to know about something--and it was enough for me to know that t.v. show existed in the first place. i didn't think i had to back it up so carefully--just to know it exists etc.)

thanks for your response,
bobbi

Date: Sun, 25 Nov 2007 15:23:14 -0600
From: David-Baptiste Chirot <[redacted]>
Subject: Re: a response for bobbie (checking sources)

Dear Bobbie:

i was talking last night on the phone with my mother about the need to be c= ontinually checking on the provenance of sources which one finds--in any me= dia-- the literature on this need is growing continually--as there is a huge amou= nt of "information" available which has to be traced back to its sources in= order to have an idea how accurate it is, it even true at all--as well as= all the "grey areas" of distortion, selectivity, dis/mistranslations, edit= s, omissions, "echo chamber effects" and the like--

i was happy to find alison croggin's post regarding this today as it is an = example of how research into the background of "signs taken for wonders" a= s Karl Marx called such things, may often be found to be "too good to be t= rue"--

i went and looked up the sites you listed here, and they all turn out to be= of a dubious nature in one way or another--

the original source turns out to be MEMRI TV--

if you check for example the wikipedia entry on MEMRI--this is an organizat= ion which has been widely criticized and questioned by persons in many coun= tries--as to the integrity of their information in all facets of media--

as in any period of war, one needs to be aware of how much propaganda, fear= and hate mongering, distortions, lies, becomes the norm--

there are billions beyond billions of dollars, not to mention euros and yua= n and yen--at stake in these conflicts--in order to ensure that the support= of populations is there for the huge corporations and interests, industrie= s which profit from the war machines, it is necessary that as many persons = as possible believe the most damning lies about other populations whether i= t is in terms of religion,ideology, ethnicity, culture or that all embracin= g term "way of life"--"the clash of civilizations"--"barbarism and civiliza= tion"--such fundamentalist views are required to make persons blind deaf an= d dumb in regarding the being of other beings as anything but "the enemy," = "the personification of evil"--

the idea is that one will no longer see the other as something worth more t= han extermination--as much as possible--

so the images, sounds, texts one is shown are those which are designed to s= how such others in the worst possible light--

which is the way that the actions of MEMRI are seen to be created and funct= ioning by its critics--

in the film Blue Collar (with Richard Pryor, Harvey Keitel, Yaphet Kotto am= ong others)--there is a character who explains that power functions by sett= ing people against each other--the rich against the poor, the Black against= the White, the old against the young--even the Union can be made to turn o= n Union members--(the film was made before Reagan began to break the unions= with his firing of all the air controllers)-- become a tool of those agai= nst unions--anything to destroy the idea of unity, solidarity--among person= s in the face of power and profit--

_____ Email and AIM finally together. You've gotta check out free AOL Mail! - http://mail.aol.com

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532. Ana Bozicevic-Bowling

Document

Mon 26 Nov 2007

DOCUMENT by Ana Bozicevic-Bowling
Octopus Books, Lincoln, Nebraska
Hand-bound, envelope-style chapbook, letterpressed brown on grey cover
Edition of 88
$8 (includes shipping)

"Document is a small booklet stapled to a bonzai-sized document folder. It's lovely. Apart from the esthetics of it, it makes me think about opening &

reading. & about travel (& migration). ... There's something in the atmosphere. In the elegant brutality of several phrases among these twelve poems, of which two by the way pose as epilogues. In the suspicion that nothing is impossible or even very difficult if she sets her mind to it. ...I will jump aboard the coat & leave you, hopefully, curious at the quay." -Lars Palm in "Galatea Resurrects #8"

Get yours now and go anywhere: http://www.octopusbooks.net/main.html
Read from the book:
http://www.octopusmagazine.com/issue08/ana_bozicevic_bowling.htm

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534. **Xu Smith**
Email for Kay Ryan?
Mon 26 Nov 2007

Hello - If anyone has Kay Ryan's email or contact information, can you please backchannel me?

Thanks,
Xu Smith

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535. **Alan C Golding**
Eshleman/Vallejo
Tue 27 Nov 2007

If you happen to be in the "neighborhood":

Clayton Eshleman will read from and discuss his recent translation of Cesar Vallejo's Complete Poetry (U of California Press, 2007) on Wed. Nov. 28, 7:00 p.m., in the Bingham Poetry Room, Ekstrom Library, University of Louisville.

Alan Golding

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536. **Nico Vassilakis**
Legendary Fluxus artist ALISON KNOWLESþ @ SuBtExT
Tue 27 Nov 2007

WHAT: NONSEQUITUR & SUBTEXT READING SERIES PRESENT: Legendary Fluxus artist ALISON KNOWLESWHEN: Wednesday, December 5, 2007 at 8 PM WHERE: Chapel Performance Space at Good Shepherd Center, 4649 Sunnyside Ave. N (4th floor)Seattle (in Wallingford, west of I-5, just south of 50th St.)[redacted] and http://gschapel.blogspot.com Alison Knowles, a pioneering visual/book/sound artist and key participant in the legendary Fluxus group, presents an intermedia performance of her text "North Water Song," accompanied by her daughter Jessica Higgins (movement) and Joshua Selman (sound). Knowles makes her first appearance in Seattle on Wednesday, December 5 at 7:30 PM at the Chapel Performance Space at Good Shepherd Center in Wallingford; $5 - $15 sliding scale donation, at the door. This performance is presented by Nonsequitur (http://nseq.blogspot.com; [redacted]) and Subtext Reading Series (http://subtextreadingseries.blogspot.com) Born in New York in 1933, Knowles has been closely associated with Fluxus, an international group of artists concerned with blurring the boundaries between the various artistic disciplines and everyday life. For her first appearance in Seattle, she will present "North

Water Song," originally composed as a tribute to John Cage on his 75th birthday and realized as a sound work commissioned by West German Radio. A close friend and collaborator with Cage, Knowles uses chance operations to extract random fragments from a variety of texts, including her own writings as well as Thoreau's Journal, the I Ching, and other water-related publications. This performance will include three simultaneous realizations of the score, with spoken text by Alison Knowles, movement by her daughter Jessica Higgins, and sound by Joshua Selman. Nonsequitur is especially pleased to renew our association with Ms. Knowles, having previously released her only solo CD "Frijoles Canyon" on our What Next? Recordings label. ARTIST BIO: Alison Knowles makes per formances, books, poems, and visual artworks. Since the 1960s she has been a key participant in Fluxus, along with Yoko Ono, Nam June Paik, Joseph Beuys, Dick Higgins, and many other international artists working in/across various disciplines. For Something Else Press she created "Notations," an anthology of graphic scores co-edited with John Cage, and "Coeurs Volants" with Marcel Duchamp. Other book-related projects have included the "Bean Rolls," a canned book that appeared in The American Century at the Whitney Museum (2000) and "The Big Book" (1967), a walk-in book with 8-foot pages; a second walk-in book, "The Book Of Bean" (1983) appeared in Venice. Her "House of Dust" was the first computerized poetry on record, winning her a Guggenheim fellowship. In the 1970s, she was Associate Professor of Art at the newly-born California Institute of the Arts with Alan Kaprow. Since the 1980s she has worked in Italy, Germany, and Japan making multiples, unique pieces, and sound wor ks for radio. Her only commercial solo CD, "Frijoles Canyon," was released by Nonsequitur in 1992 on its What Next? label. In 2001, she performed and exhibited her new paper/sound works at the Drawing Center in New York. Her graphic scores were exhibited and performed recently at the Kitchen in NYC, and she will perform at the Guggenheim Museum in 2009. ========== More artist info: http://www.aknowles.com http://en.wikipedia.org/wiki/Alison_Knowles http://www.ubu.com/contemp/knowles/index.html Interviews: http://jacketmagazine.com/33/knowles-ivby-burnett.shtml http://fluxusblog.blogspot.com/2007/09/interview-with-alison-knowles-by-ruud.html http://musicmavericks.publicradio.org/features/ ==========OTHER EVENTS OF NOTEBook Launch Reading for ANOTHER KIND OF NATION: AN ANTHOLOGY OF CONTEMPORARY CHINESE POETRY (Talisman House, 2007), at ELLIOTT BAY BOOK COMPANY, SATURDAY, DECEMBER 1, 2007 at 4 pm (free)Crawlspace Book Launch Reading & CD Release Party A Poem by Dan iel Comiskey & C.E. Putnam, Sunday, December 2, 2007 -- 7:30 pm Rendezvous JewelBox Theater 2322 2nd Ave. -- Seattle, WA==========

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537. **CA Conrad**
CALQUE a literary magazine of translation
Tue 27 Nov 2007

The third issue of Calque is NOW available http://www.calquejournal.com

My friends Steve Dolph and Brandon Downing work very hard to put this amazing magazine out. It's marvelous, and you should check it out.

CAConrad
http://PhillySound.blogspot.com

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538. **CA Conrad**
Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black
Tue 27 Nov 2007

Steve Russell wrote:
>>On the other hand, suppose a decent number of libraries survive. The world, post Apocalypse, >>could be an austere paradise. I love survivalist lit. But I'm not the healthiest kid on the block.
>>>>>

Steve, yes, I know what you mean. The FANTASY of this is kind of terrific. When I was a kid there was a weird Charlton Heston film I was obsessed with called OMEGA MAN, set in stark post Armageddon Los Angeles. One of the things I liked to do was stare into the background of the outdoor shots to see cars on the distant freeways that you weren't supposed to notice.

In reality the libraries will look much like Baghdad's libraries, ash.

I wish the poetry collection at Buffalo had some sort of nuclear war provisions. Michael Basinski should request funds for this in his budget. We'll all crawl our way to Buffalo.

Here's a question though, and I'm serious: Would you still write poems if you were the LAST person on Earth? The absolute LAST person. Not even any hope of offspring or anyone.

Because I know I would!

To me, to ask What Would Be The Point in such a case is like asking WHAT IS THE POINT for writing them now.

NOT that I don't want people to read my poems! I guess I'm just saying I think I would still want to write them.

But maybe not. Maybe I'd be so miserable I wouldn't want to do anything.

Being the only person on Earth sounds awful. But at the moment with this ridiculous "holiday" shopping season scurrying around me at top speed it sounds kind of fucking nice!

CAConrad
http://PhillySound.blogspot.com

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539. Ram Devineni

Rattapallax DVD release, Robert Minhinnick LitWalk and Italy.

Tue 27 Nov 2007

RATTAPALLAX FILM/READING

Rattapallax magazine is showcasing its new selection of poetry and literary films featuring works by Billy Collins, John John Giorno, Sylvia Plath, William Blake, William Burroughs, Yehuda Amichai, and many others.

With special guest Robert Minhinnick and Idra Novey. November 29, 2007, 6pm at Jonathan Shorr Gallery, 109 Crosby Street, off Prince, NYC. Free. More information at http://www.rattapallax.com

The films are closed captioned and copies of poems will be handed out. Closed captioning is supported through a grant from the Theater Development Fund (TDF).

Lit Walks Lecture and Poetry Series at the Bowery Poetry Club

Robert Minhinnick on Dylan Thomas.
December 2, 2007, 3:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. "Poetry Wales" magazine editor Robert Minhinnick will focus on Welsh poet Dylan Thomas and his mythical death in New York City after a drinking binge at the White Horse Tavern.

Sponsored by Rattapallax. October is National Humanities Month! This program is educational and fun for students, educators, and poetry lovers.

Free and open to the public as part of the Lit Walks Lecture and Poetry Series. This lecture series

features prominent poets and writers discussing historical literary figures and their relationship with key New York City landmarks. More info at www.litwalks.com

These program are supported, in part, by public funds from the New York City Department of Cultural Affairs. Litwalks is funded by the New York Council for the Humanities, a state affiliate of the National Endowment for the Humanities and public funds from the New York City Department of Cultural Affairs. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the New York Council for the Humanities or the National Endowment for the Humanities.

NOELTAN FILM STUDIO and POTENZA INTERNATIONAL FILM FESTIVAL

AUDIO-VISIVA
Workshop about Tools and Techniques of Sound Design in Audiovisuals with Vadeco
Potenza, Italy December 10-15/2007

Participants: 10
Duration: 36 hours over a period of 6 days (6 hours per day)
Location: Noeltan Film Studio, Via Carlo Bo 19, Potenza (PZ), Italy

Objectives of the workshop: The workshop is addressed to young filmmakers, sound designers, sound tehnicians, musicians, sound poets and artists aged between 18 and 35 years. The workshop will be intensive and both theoretical and practical, in order to give participants a clear comprehension of all the aspects concerning “working with sound in audio-visuals” (in all its languages) and also a deep knowledge about the “concept of sound”. The training course will examine closely the software Digidesign Pro Tools and other main recording softwares. Digidesign Pro Tools is universally recognized in the music world and recording studios as the most used software of Hard Disk Recording. In addition to sound

theoretical aspects, the workshop aims at giving basic knowledge about Pro Tools to participants in order to develop a sound project, starting from the approach till the final mixing. More information at http://www.potenzafilmfestival.it/index.php?option=com_content&task=view&id=181&Itemid=104

Please send future emails to
[redacted] for press

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540. **Simon DeDeo**
new on rhubarb is susan
Tue 27 Nov 2007

Guest blogging on rhubarb is susan this week is Julianne Werlin, talking punctuation marks and poems -- here at:

http://rhubarbissusan.blogspot.com/2007/11/points-on-poems-punctuation.html

In addition, two less serious pieces by yours truly: an open letter to Tinsley Mortimer, and a brief note on Steve Evans' attention span 2007 project.

http://rhubarbissusan.blogspot.com/2007/11/atoosa-rubenstein-does-not-like-avant.html http://rhubarbissusan.blogspot.com/2007/11/attention-span.html

http://rhubarbissusan.blogspot.com/

Thanks for tuning in, and do join the conversation,

yours,

Simon

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541. **Dr. Barry S. Alpert**
Re: poetry and the foreign service
Tue 27 Nov 2007

Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:

http://www.cia-on-campus.org/yale.edu/henwood.html

http://www.jeetheer.com/politics/cia.htm

http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin

Barry Alpert

Connect and share in new ways with Windows Live.
http://www.windowslive.com/connect.html?
ocid=TXT_TAGLM_Wave2_newways_112007=

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542. Ann Stephenson
Moor Poetry!
Tue 27 Nov 2007

Please join us for the inaugural reading of the Moor Series!!!

With:
Michael Robins (Chicago, IL)
http://web3.unt.edu/untpress/catalog/detail.cfm?ID=272
http://www.bornmagazine.org/

Ann Stephenson (Atlanta, GA)
http://www.coconutpoetry.org/stephenson1.htm
http://www.shampoopoetry.com/ShampooThirty/stephenson.html

& Brett Price (Cincinnati, OH)
http://www.forkliftohio.com
http://www.h-ngm-n.com/h_ngm_n-5/brett-price.html

At:
840 Gallery
Wednesday, November 28
6:30 PM

The 840 Gallery is located on the campus of the University of Cincinnati outside of the Steger Center across from Nippert Stadium.
http://www.uc.edu/
http://www.uc.edu/visitors/

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543. kevin thurston
Re: poetry and the foreign service
Tue 27 Nov 2007

---

anyone mention basil bunting?

On Nov 27, 2007 9:51 AM, Dr. Barry S. Alpert <[redacted]> wrote:

> *Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:*

> *http://www.cia-on-campus.org/yale.edu/henwood.html*
>
> *http://www.jeetheer.com/politics/cia.htm*
>
> *http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin*
>
> *Barry Alpert*
>
> ---
> *Connect and share in new ways with Windows Live.*
>
> *http://www.windowslive.com/connect.html?ocid=TXT_TAGLM_Wave2_newways_112007*

--
beat'n animals

http://fuckinglies.blogspot.com/

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544. Barry Schwabsky
Kozik/Schwabsky collaboration
Tue 27 Nov 2007

The exhibition â€œNew Printsâ€ at VanDeb Editions, 313 West 37th Street, 7th floor, New York, NY includes three prints (etching, aquatint) by KK Kozik with poems by Barry Schwabsky. The opening reception is Thursday, November 29, 6:00-8:00 pm. Gallery hours are Monday-Thursday 1:00-5:00 pm or by appointment, [redacted].

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545. Barry Schwabsky
Re: poetry and the foreign service
Tue 27 Nov 2007

I seem to remember that Eliot Weinberger wrote something about him in Montemora years ago.

----- Original Message ----
From: Dr. Barry S. Alpert <[redacted]>
To: [redacted]

Sent: Tuesday, 27 November, 2007 2:51:17 PM
Subject: Re: poetry and the foreign service

Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:

http://www.cia-on-campus.org/yale.edu/henwood.html

http://www.jeetheer.com/politics/cia.htm

http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin

Barry Alpert

Connect and share in new ways with Windows Live.
http://www.windowslive.com/connect.html?
ocid=TXT_TAGLM_Wave2_newways_112007

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546. ALDON L NIELSEN
Re: i'm not there
Tue 27 Nov 2007

I saw it more as being really flawed with a few good things --

On Mon, Nov 26, 2007 07:02 PM, "steve d. dalachinsky" <[redacted]> wrote:

> *DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A SECOND OF MOTOR CYCLE*
> *ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT COME BACK PERIOD OOPS*
> *MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND FORTH IN CHRONOLOGY*
> *A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la strada and particuarlly 8&1/2 kate blanchett was great academy award material my wife didn't know she was a woman maybe best segments were hers and closer to actuality in dylan's life lots of sirrealism*

<<

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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547. **David Chirot**

Re: poetry and the foreign service

Tue 27 Nov 2007

One of the more truly strange and fascinating tales in the annals of spydom, polylinguistics, newspaper and book addictions, friend of the rich and famous, scientists, writers and social lights, is the professional baseball player Moe Berg, of whom two adult bios and one juvenile readers' accounts have been penned. (ESPN also made a good video bio.)

Since he was a lifetime catcher, (after an early in career injury, soley used as a backup, often third string; weak hitter, very good defense), Berg may be thought of as one part of Jack Spicer's battery of pitcher and catcher.

As a member of a team of mainly All Star players sent to Japan in 1934 (he'd also gone in '33), Berg, while the team played in another city, took a tour of Tokyo during which he ascended to the top of building and took movie camera footage of the harbor and important buildings of the capital city. These later proved to be his entree into the early days of the OSS, culminating in a mission to attend a war time lecture by Heisenberg in Switzerland and bring back a report of it, to see if any evidence of any work on a Nazi A-bomb.

Berg was a bizarre character who grew progressively stranger and more deliberately "mysterious" in later life, letting it be thought that he was still an agent, while actually having been let go after the OSS began to turn into the CIA.

Due to his obsessive reading of newspapers--which he would not not let anyone else touch until he had read them, as until then they were "alive"--and his wide reading in obscure topics, Berg became famous in the mid 1930's as a guest on "Information Please" Quiz Shows on the radio. The weird combination of a baseball player with the knowledge of a "professor" made him a huge favorite. To the end of his life he was able to live off of friends and in their homes due to his early celebrity and "connections" across many strati of society.

Berg always let it be known that he studied and mastered many languages--though it is unclear how much he really knew or could speak. He was able to create a myth about himself which gave him a freedom from a life of much work (many years of his career he played in very games), and at the same a dependence on others, opening and closing many strange doors during his life.

The reason for writing of him in connection with poets and foreign service is that Berg was able to exist in seemingly disparate worlds by the continual manipulation of his self-created image of a man who was very good with words--the vast vocabulary of the memorizer of mountains of information, from the most trivial, obscure and dull to the most significant, useful, and interesting. Adding to this his self-created aura of a quick-study learner of a great number of languages 'dead' and living, Berg was able to wow others impressed by words, from sports writers and PR radio people to professional lecturers, "experts," and his bosses in the OSS. These in turn promoted him--basically Berg became a man who lived by his wits via the creation of a persona who existed only in language. His biographers note that as the years went by, the chasm between his outward persona, with its vast vocabularies, and his inner "emptiness" as an actual person, grew ever wider. The illusions he performed became ever harder to sustain, and the limits of his actual world smaller and smaller.

Via the ambiguities of his actual knowledge of languages and vocabularies, roots and grammars, long before he became a professional spy, Berg had created such a niche for himself. When he skipped a ball game to take candestine films, he was in a sense "projecting himself" via these images into his future role as a surveillance-being, a hired listener and reader, a hired "catcher" of (stolen) signs from the "pitcher" of the opposing team.

A graduate of Princeton, the third string catcher and radio star, the ambiguous newspaper addict and obscure book collector Mr Berg became involved in the A-bomb saga begun by one of Princeton's most famed future Professors, Albert Einstein.

And at the heart of all these events is the activity of words employed in both a "foreign service" and in the service of the creation of a persona who existed sporadically in the "Objectivist" poetry of baseball box sores and much more "under cover" and shadowily, rhizomatically, among the "Curveballs" of languages, words, signs, and in the "stolen signs" and "moving pictures" creating interconnections between baseball diamonds and the fissioning of atomic particles linking the USA and Japan.

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> Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:
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> http://www.cia-on-campus.org/yale.edu/henwood.html
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> Connect and share in new ways with Windows Live.
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ocid=TXT_TAGLM_Wave2_newways_112007

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548. **Ruth Lepson**
Re: poetry and the foreign service
Tue 27 Nov 2007

---

yes & Eliot has translated, w others, poems abt India by Paz when he was an ambassador there--A Tale of Two Gardens.

On 11/27/07 11:49 AM, "Barry Schwabsky" <[redacted]> wrote:

> *I seem to remember that Eliot Weinberger wrote something about him in Montemora years ago.*
>
> *----- Original Message ----*
> *From: Dr. Barry S. Alpert <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, 27 November, 2007 2:51:17 PM*
> *Subject: Re: poetry and the foreign service*
>
> *Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:*
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> *http://www.cia-on-campus.org/yale.edu/henwood.html*
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549. **Tom Beckett**
Re: Kozik/Schwabsky collaboration
Tue 27 Nov 2007

Congrats, Barry. Wish I could I be there to see the work.

-----Original Message-----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Tue, 27 Nov 2007 11:36 am
Subject: Kozik/Schwabsky collaboration

The exhibition â€œNew Printsâ€ at VanDeb Editions, 313 West 37th Street, 7th floor, ew York, NY includes three prints (etching, aquatint) by KK Kozik with poems by arry Schwabsky. he opening reception is Thursday, November 29,

6:00-8:00 pm. Gallery hours are onday-Thursday 1:00-5:00 pm or by appointment, [redacted].

_____ More new features than ever. Check out the new AOL Mail ! - http://o.aolcdn.com/cdn.webmail.aol.com/mailtour/aol/en-us/text.htm?ncid=aolcmp00050000000003

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550. **steve d. dalachinsky**

Re: i'm not there

Tue 27 Nov 2007

---

i'm floored aldon tho yes i do understand and flawed is flawed one way or the other

On Tue, 27 Nov 2007 12:23:24 -0500 ALDON L NIELSEN <[redacted]> writes:
> I saw it more as being really flawed with a few good things --
>
> On Mon, Nov 26, 2007 07:02 PM, "steve d. dalachinsky"
> <[redacted]> wrote:
>
> > DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A SECOND OF MOTOR
> CYCLE
> >ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT COME BACK PERIOD
> OOPS
> >MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND FORTH IN
> CHRONOLOGY
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> particuarlly
> >8&1/2 kate blanchett was great academy award material my wife
> didn't
> >know she was a woman maybe best segments were hers and closer to
> >actuality in dylan's life lots of sirrealism
> >
> >
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David Chirot <[redacted]> wrote: One of the more truly strange and fascinating tales in the annals of spydom, polylinguistics, newspaper and book addictions, friend of the rich and famous, scientists, writers and social lights, is the professional baseball player Moe Berg, of whom two adult bios and one juvenile readers' accounts have been penned. (ESPN also made a good video bio.)

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↑ Index

552. **Stephen Baraban**
Re: i'm not there
Tue 27 Nov 2007

Steve D.

If you did catch a second of motorcylce accident presentation in "I'm Not There" you have admirable visual acuity. However I think it was strange to go see this movie with a checklist of things you expected to see in the back of your mind. It is very clearly a wild fantasia created by one of USAmerica's most remarkable film-makers, Todd Haynes, bouncing off the life and times of Bobby Zimmerman. I liked that it was at times Fellini-esque or Godard-ian or imitating the Pennebacker Dylan documentary I've never seen, and Godard knows what else. (The scene in the diner in which the "movie actor aspect of Dylan" first converses with his French-born abstract artist wife has dialogue adapted from a cafe scene in JLG's "Masculine Feminine": "What would you say is the

center of your world?" "Well, I'm 22...I would say myself").

As this is a poetics list, I should note that the scenes involving Dylan and the young Allen Ginsberg are a hoot. At one point they are looking at an outdoor statue of the crucified Jesus and declaiming witticisms. Bob eventaully calls out "can't you do any of your *old* material???"

There's so much more to say about this film. Suffice it for now to say that it is a daring semi-biographical hybrid like Gus Van Sant's movie about the last days of Kurt Cobain. And the sound of BD's post-motorcycle accident musical comeback *is* represented in the moving presentation of "Going to Acapulco" from the Basement Tapes in the final enigmatic section concerning Dylan as an aging Billy the Kid trying to protect the old weird American town of Riddle.

--- "steve d. dalachinsky" <[redacted]> wrote:

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> *actuality in dylan's life lots of sirrealism*

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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553. **Mark Truscott**
reminder: this Thursday: Avasilichioaei and Carr at Test (Toronto)
Tue 27 Nov 2007

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29 November 2007, 8:00 p.m.
OANA AVASILICHIOAEI and ANGELA CARR
at the Test Reading Series
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Free (donations toward the running of the series gratefully accepted)

Contextual information about the readers and a map are available at www.testreading.org.

We acknowledge the support of the Canada Council for the Arts and the League of Canadian poets for this reading.

Hope to see you there,

Mark

↑ Index

554. **Burt Kimmelman**
Need Place to Stay in NYC 1/30 to 2/2/08
Tue 27 Nov 2007

Michael Stephens (poet, novelist, playwright, essayist) is looking for a place to stay in NYC during the AWP convention, which runs from January 30th through February 2nd. An inexpensive sublet would be possible for him, or simply a place to crash.

If you know of some place please contact me, Burt Kimmelman, at [redacted], or Mick Stephens at [redacted].

Thanks,

Burt

↑ Index

555. **David Baratier**
Landis Everson
Wed 28 Nov 2007

I had not noticed any mention of Landis Eversons' death tho I think I received word of it late last Sunday so I am saying something. At first, his first book made me hopeful about his (new) publisher (only of books, not the journal) and

their intent as well as expected quality for future collections. And he wrote some remarkable poems, ones that moved me at moments.

I first learned of Everson in Fulcrum #2 where I appeared with him. While I was not impressed with the poems (from the 50's), the fact of Ben Mazer "finding him" before so many others who were, in my estimation, way too far in depth, immersed in the Berkeley Ren., ringtones and all, including friends and former students, THAT PART was impressive, the finding. What was more pronounced was the new material that subsequently followed, an amazing piece appeared in the The Sycamore Review (1 of 2), an awe inspiring chunk in APR, and there was another set in a location that leaves me at this moment. By the time the book came out I was actually excited, which says a lot for someone who is enamored of Blasers essays (see the recent UC collection), sceptical about Spicer (Collected), and only interested in small sections of Duncan (Bow, mainly).

What a great poet Landis was, there was poem that in my memory, which all of this is from, I think from SR, called Potatoes and Onions, correct me if I be wrong. The repetition was perfect, not too much Stein. Just the perfect mix of Spicer's playfulness with Duncan's loft and Gilbert's "down to earthiness" to relegate this writing to the most important figures of the round table.

When his first book surfaced I remembered that I had read him once in the stacks in some library I was invited to, in Ashbery's Locus Solus (sp?), a journal that was often fancy and flight driven in a way that was distasteful. The pub seemed like it was so locally driven that the gist of the moment, or "history," was absent in so many areas, so purposely removed. I hope I am being clear, and the notion of what I call "new-frenchism," totally derived from attempted translations (best example Tennis Court Oath from JA or Freely Espousing from Schuyler, both of which put them on the map in many ways but have not stood any sense of time from what I have learned from earlier Generations (tho Jimmy immediately escaped it)) a plateau which can be annoying in general, for being the primary tone of each collection. Landis had an interesting "Romaness" to his stance, tactfully appealing but empty on the inscape, an angle of approach that abutted and refuted the new modernist approach of the period.

Anyway, to be brutal, from the "closest" to LE I know, I was told that Landis shot himself once in the head with a world war 2 service revolver. There is little else that has come to light, probably since he was an isolated person from what I know of the last five years, let alone earlier when he entirely disappeared. If somebody wishes to share their appreciation of his work, or knows more please tell, feel free to frontchannel, backchannel or give me a call. If not, buy the book, try it out, let me know--

---
Never miss a thing. Make Yahoo your homepage.

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556. **Jesse Glass**
New Jesse Glass Sound Files at PENNSOUND
Wed 28 Nov 2007

Give a listen at:

http://writing.upenn.edu/pennsound/x/Glass.html#SU07

Jess (ofJapan)

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557. **Sam Truitt**
Re: poetry and the foreign service
Wed 28 Nov 2007

Concur - fascinating turf - something incarnate - but someplace too in there the inherent lie, duplicity (double), falseness that keeps one coming back, combing the roster, the lineup, for the/that weakness, which is itself the fascinating fastening: Moe!

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Tuesday, November 27, 2007 5:42:10 PM
Subject: Re: poetry and the foreign service

What a wonderful account - and interp - of this Moe Berg, David! In/of who I have been ignorant. I like the ghost play analysis - tho I will have to revisit the connections you make with Jack Spycer (haha!). Tho Spicer was clearly aware the trajectory of the shadow on the Hiroshima wall. The line between poetry and spying & code-breaking is also there among the Brits in World War II. M-5 (is it?) British Intelligence made use of the 'new criticism' skills of students of IA Richards and William Empson. 7 Types of Ambiguity - as a manual for decoding poems was also good training for decoding enemy scripts. The fact that some of these students - Marxist communists - were also into re communicating secrets to Moscow put another set of ghosts into the works. Apparently the information on how to build the bomb traveled quite easily from Washington to Moscow. Beware the well trained boys from both Princeton and Cambridge. The poem as a double agent! I won't go further with that.

Stephen V
http://stephenvincent.net/blog/

David Chirot <[redacted]> wrote: One of the more truly strange and fascinating tales in the annals of spydom, polylinguistics, newspaper and book addictions, friend of the rich and famous, scientists, writers and social lights, is the professional baseball player Moe Berg, of whom two adult bios and one juvenile readers' accounts have been penned. (ESPN also made a good video bio.)

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Cathers often later in life become radio announcers and managers. The only one who is a kind of relative of Moe Beg is Bob Uecker, the Hall of Fame broadcaster for the Milwaukee Brewers, also a star of the Johnny Carson Show and the tv sit com Mr. Belvedere. Like Berg, Uecker was a famously mediocre hitter--he had a "perfect" . 200 average--the only itcher he could hit was, inexplicably, Sandy Koufax-- --and also very good defesively. He, unlike Berg, was able to use his gift with words as a stand up comedian and a writer--his Carcher in the Wry is a fun read.

On Nov 27, 2007 6:51 AM, Dr. Barry S. Alpert
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> Though not exactly a member of the foreign service, James Jesus
Angleton was intimately involved with poets, poetry, & spying. Those
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>
>
> http://www.cia-on-campus.org/yale.edu/henwood.html
>
> http://www.jeetheer.com/politics/cia.htm
>
>
http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin
>
>
> Barry Alpert
>
>
> _____
> Connect and share in new ways with Windows Live.
>
http://www.windowslive.com/connect.html?
ocid=TXT_TAGLM_Wave2_newways_112007

_____
___
Be a better pen pal.
Text or chat with friends inside Yahoo! Mail. See how.
http://overview.mail.yahoo.com/

↑ Index

558. **Gerald Schwartz**
Re: poetry and the foreign service
Wed 28 Nov 2007

Apparently, the poem is still at least an "operative". After
a poem of mine appeared in Claire Dinsmore's Cauldron
& Net (Vol. 3), I had one inquiry from an agency asset
and one from an apparent British op, who wanted to know
more and more. Seems as though my piece was percieved
by both as a way to break the code of "Kryptos", the
puzzle/sculpture found somewhere on the grounds at Langely.

Typically also, they never seemed satisfied with my answers that
I intended no such reference, that the poem was simply a poem.

Someone recently told me that there are still sites which cite my piece, which I find curious, since, for a time now, that particular Vol of C&N (which also contained a great piece by Lawrence Upton) is down.

Gerald S.
Remembering fondly Basil Bunting as an op.

> *What a wonderful account - and interp - of this Moe Berg, David! In/of who I have*
> *been ignorant. I like the ghost play analysis - tho I will have to revisit*
> *the connections you make with Jack Spycer (haha!). Tho Spicer was clearly*
> *aware the trajectory of the shadow on the Hiroshima wall.*
> *The line between poetry and spying & code-breaking is also there among the*
> *Brits in World War II. M-5 (is it?) British Intelligence made use of the*
> *'new criticism' skills of students of IA Richards and William Empson. 7*
> *Types of Ambiguity - as a manual for decoding poems was also good*
> *training for decoding enemy scripts. The fact that some of these*
> *students - Marxist communists - were also into re communicating secrets to*
> *Moscow put another set of ghosts into the works. Apparently the*
> *information on how to build the bomb traveled quite easily from Washington*
> *to Moscow. Beware the well trained boys from both Princeton and Cambridge.*
> *The poem as a double agent! I won't go further with that.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> *David Chirot <[redacted]> wrote: One of the more truly strange*
> *and fascinating tales in the annals of*
> *spydom, polylinguistics, newspaper and book addictions, friend of the*
> *rich and famous, scientists, writers and social lights, is the*
> *professional baseball player Moe Berg, of whom two adult bios and one*
> *juvenile readers' accounts have been penned. (ESPN also made a good*
> *video bio.)*
>
> *Since he was a lifetime catcher, (after an early in career injury,*
> *soley used as a backup, often third string; weak hitter, very good*
> *defense), Berg may be thought of as one part of Jack Spicer's battery*
> *of pitcher and catcher.*
>
> *As a member of a team of mainly All Star players sent to Japan in 1934*
> *(he'd also gone in '33), Berg, while the team played in another city,*
> *took a tour of Tokyo during which he ascended to the top of building*
> *and took movie camera footage of the harbor and important buildings of*
> *the capital city. These later proved to be his entree into the early*
> *days of the OSS, culminating in a mission to attend a war time lecture*

by Heisenberg in Switzerland and bring back a report of it, to see if any evidence of any work on a Nazi A-bomb.

Berg was a bizarre character who grew progressively stranger and more deliberately "mysterious" in later life, letting it be thought that he was still an agent, while actually having been let go after the OSS began to turn into the CIA.

Due to his obsessive reading of newspapers--which he would not not let anyone else touch until he had read them, as until then they were "alive"--and his wide reading in obscure topics, Berg became famous in the mid 1930's as a guest on "Information Please" Quiz Shows on the radio. The weird combination of a baseball player with the knowledge of a "professor" made him a huge favorite. To the end of his life he was able to live off of friends and in their homes due to his early celebrity and "connections" across many strati of society.

Berg always let it be known that he studied and mastered many languages--though it is unclear how much he really knew or could speak. He was able to create a myth about himself which gave him a freedom from a life of much work (many years of his career he played in very games), and at the same a dependence on others, opening and closing many strange doors during his life.

The reason for writing of him in connection with poets and foreign service is that Berg was able to exist in seemingly disparate worlds by the continual manipulation of his self-created image of a man who was very good with words--the vast vocabulary of the memorizer of mountains of information, from the most trivial, obscure and dull to the most significant, useful, and interesting. Adding to this his self-created aura of a quick-study learner of a great number of languages 'dead' and living, Berg was able to wow others impressed by words, from sports writers and PR radio people to professional lecturers, "experts," and his bosses in the OSS. These in turn promoted him--basically Berg became a man who lived by his wits via the creation of a persona who existed only in language. His biographers note that as the years went by, the chasm between his outward persona, with its vast vocabularies, and his inner "emptiness" as an actual person, grew ever wider. The illusions he performed became ever harder to sustain, and the limits of his actual world smaller and smaller.

Via the ambiguities of his actual knowledge of languages and vocabularies, roots and grammars, long before he became a professional spy, Berg had created such a niche for himself. When he skipped a ball game to take candestine films, he was in a sense "projecting himself" via these images into his future role as a surveillance-being, a hired listener and reader, a hired "catcher" of

(stolen) signs from the "pitcher" of the opposing team.

A graduate of Princeton, the third string catcher and radio star, the ambiguous newspaper addict and obscure book collector Mr Berg became involved in the A-bomb saga begun by one of Princeton's most famed future Professors, Albert Einstein.

And at the heart of all these events is the activity of words employed in both a "foreign service" and in the service of the creation of a persona who existed sporadically in the "Objectivist" poetry of baseball box sores and much more "under cover" and shadowily, rhizomatically, among the "Curveballs" of languages, words, signs, and in the "stolen signs" and "moving pictures" creating interconnections between baseball diamonds and the fissioning of atomic particles linking the USA and Japan.

(Working to see if the Germans had the makings of a Bomb, Berg all along carried within him the cinematic and linguistic seeds of the Bomb's ultimate destinations in Hiroshima, Nagasaki.)

In a strange way indeed, Moe Berg is actually a "deep cover" player in the baseball/Hiroshima poetry connections found within Jack Spicer's work, and made fully explicit by that would-be author of an "After Spicer" work, Araki Yasasuda, in the poem "Horsehide and Sunspot, 17 July 1968--Hiroshima Municipal Stadium."

From the baseball diamond of Princeton where Einstein later teaches, via a clandestine film made while playing hookey from a ball game, to the Candlestick Park of the pitchers and catchers of Spicer's radio broadcast games, to the fictional poet attending a game in Hiroshima Stadium, one finds the famously flat-footed radio star, spy and catcher, language-obsessed, walking through the 20th century's atomic Holocaust of fissioning, fusioning, fall out particles of atoms and poetry, box scores, coded messages, screaming headlines, obscure and trivial '"faits divers" and a landscape of writing in which the "writing on the wall" is the physically embedded shadow of the last living instant of a human being.

From a moving picture image to a shadow fixed in concrete by the light flash of a never before seen sun . . .

Baseball games seen by the eyes of a participant/ bench warming player, heard on the radio by a poet of Outside, observed by a fictional poet created by a pseudonymous "late" writer . . .

a trajectory of reading and writing moves through identities real, imagined, covert, pseudonymous, dead, ghostly, Outside . . . writers and readers that are themselves fissions, fusions, recorded images

and voices, receivers and transmitters of the ghostly, the Outside, the dead, the living-dead, the imagined, the hallucinated, the Shocked, the voluntarily or not covert . . . among forgeries and doublespeak--propaganda and prayers--

a trajectory of energy, mass and light speeding towo/ards a shadow embedded in concrete--

not a "writing ON the wall"--but a writing IN the wall--

a concrete shadow in three dimensions of a light eclipsing the sun in broad daylight--

(in its --or "under cover" of its--darkness are all the words ever written so intermingled they have become --unreadable--or are they now being transmitted in an other way from this cipher of/at the edge, the "last instant"--what sounds come forth from the depths within the wall--or have they all become at once "concrete" and "shadow"- . . .)

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Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:

http://www.cia-on-campus.org/yale.edu/henwood.html

http://www.jeetheer.com/politics/cia.htm

http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin

> *Barry Alpert*
>
> ---
>
> *Connect and share in new ways with Windows Live.*
> *http://www.windowslive.com/connect.html?*
> *ocid=TXT_TAGLM_Wave2_newways_112007*

↑ Index

559. **Maria Damon**

iggy + passenger

Wed 28 Nov 2007

---

just enjoying iggy's "the passenger" on youtube. does he really say "all the clouds and the black guitars"?

↑ Index

560. **Tim Peterson**

SEGUE 12/1: TYRONE WILLIAMS & SUEYEUN JULIETTE LEE

Wed 28 Nov 2007

A new season of the Segue Reading Series begins this
Saturday. Come hear:

Tyrone Williams & Sueyeun Juliette
 Lee

December 1st

4 pm (punctually!)

The Bowery Poetry Club

300 Bowery, just north of Houston

New York, NY 10012

Seguefoundation.com, bowerypoetry.com/midsection.htm

Tyrone Williams' book, c.c.,
was published by Krupskaya Books in 2002; the
chapbooks AAB and Futures,
Elections were published in 2004; and the chapbook Musique Noir was
published in 2006. A new book, On Spec, is forthcoming from Omnidawn
in 2008.

Sueyeun Juliette Lee currently
lives in Philadelphia where she
edits Corollary Press, a small chapbook series dedicated to new work by writers

of color. Her chapbooks include Perfect Villagers
(Octopus Books) and Trespass Slightly in (Coconut Poetry). Her first book, That Gorgeous Feeling, is forthcoming from Coconut Books
next spring. Her new work, Mental Commitment Robots
was just published by Portable Press at Yo-Yo Labs and will be unveiled at the reading.

See you here!

Curated by Brenda
Iijima and Evelyn Reilly=

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561. David Chirot

NY Times re enlarged fotos w/Lincoln, Center of Attention of Camera's Gaze/Murat's Peripheral Space of Photography

Wed 28 Nov 2007

Murat has written often to this list with his thoughts re images, photographic and otherwise, and in many of his notes he discusses the peripheral areas of a photo, an image, as creating a more democratic field --for thought, investigation, vision--than that of the framed and directed "center of attention."

This is among the themes beautifully presented in Murat's book The Peripheral Space of Photography which is at once a philosophical work and a poem, embodying a poetic structure which reveals itself, emerges, "exposes itself," in the reading, rather than being in itself an imposed "center of attention."

(Paul Celan: "Poetry no longer imposes itself, it exposes itself." Celan's statement is one too sadly ignored for the most part still. Imposed poetry is pretty much "the order of the day.")

The riots of the last few days and nights in Paris are a manifestation literally of the peripheries in revolt against the "center of attention" of the capital city, where the attention is always directed and framed by sites/sights/cites of order and consumption, of control and carefully structured and managed gazes. The peripheries, neglected and consigned to a form of living oblivion, are the dumping grounds of the city's peripheral populations--the working class, the poor, the emigrants and children of immigrants.

For now a Wall of police, helicoptors, fire brigades, is thrown up to keep these peripheries at bay. One can imagine that at some point, the Walls may be literalized and solidified, made huge and concrete, as they have been in other cities, gated communities, Green Zones, borders, and most extremely and repressively in the Occupied Territories.

The "Wall of Seperation" becomes a way of "removing from the picture" those peripheral elements of democracy of which Murat writes.

In these recently greatly enlarged fotos of Gettysburg on the day of Lincoln's address, Lincoln is discovered, emerging from the crowds, the masses of soldiers and citizens. Yet at the same time, one is very aware of how this figure of the "center of attention" moves among gazes which, as they move towards the peripheries, have their attentions directed elsewhere-inwardly, outwardly, to the sides, up--that is, have a gaze which encompasses a much larger arena of the "historical moment," and signal to the viewer the existence and necessity of an awareness of the peripheral, even as one notes the "center" moving among the "masses."

The "distraction/distractedness" of the peripheral gazes, rather than "missing" the "central event," is creating a plurality of events and gazes, desiring the response and attention not soley of the oblivious center, but of that "something more" than a controlled and regimented (literally, among the soliders) existence.

The "outside" of desire and vision--moving away from the controlled, focused, directed, managed, policed and framed "center" of power and consumption, which demands the all consuming attention --and obediance--of everyone, no matter how little attention is given to any but a few of them.

A poetry of the "exposed" image --and writing--rather than the imposed.

(Emerson: the blank and ruin we see in Nature may be within our own eye.)

The final lines of the article charge the "inherent bias of the camera" with this construction of vision, though one might well propose that it is the eye of the viewer which has been so constructed, educated, trained, rather than the mechanical device alone:

And this is somehow the inherent bias of the camera. It always directs us toward the center of attention, never away to the periphery, even though that is where our attention eventually wanders.

Here is the address for the article which has link to the fotos, which truly are extraordinary.

http://www.nytimes.com/2007/11/28/opinion/28wed4.html?th&emc=th ---

↑ Index

562. **Christophe Casamassima**

Re: i'm not there

Wed 28 Nov 2007

I haven't seen the film and think it has numerous flaws - one being that it was dreamed up and filmed, for one. Other than that it's a masterpiece of cinema.

> *----- Original Message -----*
> *From: "steve d. dalachinsky" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: i'm not there*
> *Date: Tue, 27 Nov 2007 17:22:01 -0500*
>
> *i'm floored aldon tho yes i do understand and flawed is flawed one way or the other*
>
> *On Tue, 27 Nov 2007 12:23:24 -0500 ALDON L NIELSEN <[redacted]> writes:*
> *I saw it more as being really flawed with a few good things -- On Mon, Nov 26, 2007 07:02 PM, "steve d. dalachinsky" <[redacted]> wrote:*
>
> *DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A SECOND OF MOTOR CYCLE*
> *ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT COME BACK PERIOD OOPS*
> *MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND FORTH IN CHRONOLOGY*
> *A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la strada and particuarlly 8&1/2 kate blanchett was great academy award material my wife didn't know she was a woman maybe best segments were hers and closer to actuality in dylan's life lots of sirrealism*
>
> *<<

> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

=
San Diego Real Estate Listings
Search the MLS for over 10,000 available properties in sunny San Diego, California.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=61f319c3967167e6fc32a24097b28114

--
Powered By Outblaze

↑ Index

563. **Joel Weishaus**
"Haunting the Paleolithic"
Wed 28 Nov 2007

My latest piece of Digital Literary Art:
http://web.pdx.edu/~pdx00282/Ghosts/title.htm

-Joel

↑ Index

564. **David Chirot**
Vast Nazi archive opens to public - Yahoo! News
Wed 28 Nov 2007

---

http://news.yahoo.com/s/ap/20071128/ap_on_re_eu/nazi_archive ---

↑ Index

565. Shin Yu Pai
poetry at RISD tonight
Wed 28 Nov 2007

Shin Yu Pai
poetry reading and slide lecture
RISD Tap Room
226 Benefit Street
8 p.m.
FREE

↑ Index

566. Thomas Devaney
Please come to Bowery Poetry Club Thurs night!
Wed 28 Nov 2007

Hello, please come to the book party for my new book on Thursday Nov 29th if you can! All best, Tom

Suzi Winson and Fish Drum
invite you to celebrate the release of

A SERIES OF SMALL BOXES
by THOMAS DEVANEY

Thursday, November 29, 2007. 6-7:45 pm
open admission

The Bowery Poetry Club
308 Bowery * New York City
at the foot of First St.
bet Houston & Bleecker
[redacted]

http://www.bowerypoetry.com/
http://www.fishdrum.com/

--from "The Car, a Window, and World War II"

Ask yourself this question:
Does silence have to mean a lack of sound?
I hate the lack of sound myself, though crave the silence.
Yesterday, three people were shot at a check-point.
The difference between a moment of silence
and a decade of silence.
A lone piano plays into our daily commute.
Gravel, pretzel bits, a penny on the floor.

VACUUM: 50 Cents.
Sonic Youth behind another pane of glass, glazed.
They didn't invent flesh as material, only the name:
"Adaptation Studies."
The late light through the painted window
becomes part of the notes on the page.
Trace the tire marks, the fuel leak on the carpet,
call them "relics."
She was emphatic: "I don't read the quotes, I skip them."
A statement which clearly gave her a lot of satisfaction.
This was years ago, hence the spaces, hence the space.

- Thomas Devaney, A Series of Small Boxes

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567. Stephen Vincent
Viz Lit & Ghost Signage
Wed 28 Nov 2007

http://stephenvincent.net/blog/

New on the blog

Viz Lit, that is, digital camera in hand, the search to find visual analogs (objective correlatives?) for whatever it may be: a literary form, a specific memory - a heightened moment in a romance - the visual complications in a metaphysical conceit, a particular image inside a specific poem, or, pushing it, something found in a theory or practice... Why not some examples? ["Persimmons", lost, early Robert Creeley Lyric, an Abbreviated Arkansas Black Apple Sonnet, Ezra Pound's nuts, & a Sunday Morning Meeting of Poets at the Intersection 19th & Valencia].

&

Ghost Signage or The ATA House of Clifford Hengst

&, if you are in the San Francisco Bay, I am reading tomorrow evening with Pat Reeed, Thursday, 7:30 at Pegasus Books on Shattuck Ave. in Berkeley, hosted by Clay Banes.

As always, comments appreciated.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

568. Schuchat Simon
Re: Poetry and the Foreign Service
Wed 28 Nov 2007

I should have an opinion on this subject, or on both subjects, being an object of them.

Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

↑ Index

569. Jennifer Karmin
JOB: University of Miami
Thu 29 Nov 2007

(this is a forward. please don't respond to me.
good luck!)

University of Miami, Florida
The English Department seeks a Visiting Associate Professor/Poet, Fall 2008-Spring 2009, for a one-year, non-renewable position, to teach two
courses in poetry writing each semester & direct MFA theses.

MFA in creative writing or equivalent, two years teaching experience at the undergraduate & graduate levels, & three published books of poetry required. Salary competitive.

Send letter & c.v. to:
Patrick A. McCarthy, Chair, Dept. of English, University of Miami, P.O. Box 248145-4632, Coral Gables, FL 33124.

Applications received by December 10 will be assured consideration. Interviews to be held at AWP. Women & minorities are encouraged to apply.

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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570. Nick Piombino
ars poetica
Thu 29 Nov 2007

In January, 2007 someone invited me so I wrote a poem and sent it to Dan Waber a couple of weeks later for his ars poetica website because I liked the idea behind the site. Some time after that I was curious as to why it had not appeared. Dan politely wrote back that he was getting so many submissions that my poem would come out in approximately nine months!

Here is the link for the site (which no doubt most of you have seen, but even if you have, it is certainly worth visiting again):
http://www.logolalia.com/arspoetica/

and here is the archived link for my poem posted on November 21:
http://www.logolalia.com/arspoetica/archives/cat_piombino_nick.html

Thanks, Dan!

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571. ALDON L NIELSEN
London Calling
Thu 29 Nov 2007

I'm going to be speaking at a conference in London on February 2. This has me wondering, assuming there are any Londoners on the list these days, if anybody knows of any poetry events there I might try to attend while I'm in town.

<<

572. Aaron McCollough
Issue 9 of GutCult Now Live
Thu 29 Nov 2007

Dear All-

The fall/winter issue of GutCult (our 9th issue) is now available for consumption at:
http://www.gutcult.com

In this issue:

lyric essays by Dan Beachy-Quick

poems by: Gabriel Gudding, Anya L. Cobler, Sandra Simonds, Lucy Ives, Kazim Ali.

reviews of Kate Greenstreet and Susan Briante by Becca Klaver and Jen Tynes.

Best Wishes-

Aaron McCollough

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573. ALDON L NIELSEN
Berkeley Renaissance Poet Landis Everson
Thu 29 Nov 2007

Landis Everson, 1926 - 2007
Member of Berkeley Renaissance group later returned to poetry after four decades

template_bas
template_bas
By Mary Rourke, Los Angeles Times Staff Writer
November 29, 2007
Landis Everson, a member of the Berkeley Renaissance poets of the 1940s and '50s who later gave up poetry for four decades but made a strong comeback in his old age, has died. He was 81.

Everson died Nov. 17 in Mill Valley, north of San Francisco, of a self-inflicted gunshot wound to the head, according to Denise Wilson of the Marin County coroner's office. His body was found on a public path and taken to Marin General Hospital, where he was pronounced dead.

He had been in failing health in recent years after suffering several strokes.

Everson came of age as a poet with his friends Jack Spicer, Robin Blaser and Robert Duncan, the core members of the Berkeley Renaissance poets.

They aimed to write "erudite poetry -- classical and biblical allusions were the norm," wrote Rachel Aviv in an essay about Everson and his colleagues that is posted on the Poetry Foundation website.

In "Lemon Tree," Everson refers to "a tree that grew in the Garden of Eden" and suggests that the fruit turned bitter after Adam and Eve were cast out of the garden. In other poems he used Surrealist images -- of deer grazing in his bed, for example.

"Landis had a very contemporary-style surrealism," said poet Kevin Clark, chairman of the creative writing program at Cal Poly San Luis Obispo. "He connected the imagery to our lives, more accessibly than many Surrealists do."

When the Berkeley Renaissance poets drifted apart in the early 1960s, Everson gave up poetry. He stopped because "for him poetry is a communication between friends, not a commercial enterprise," according to a 2005 New York Times article about Everson. "I wasn't seeing my friends," Everson said to explain his decision.

He settled in San Luis Obispo and worked in construction, renovating houses. He returned to poetry in his 70s, after he retired.

He was encouraged by poet and editor Ben Mazer, who discovered Everson's work while he was researching the Berkeley Renaissance poets several years ago.

After meeting Mazer, Everson wrote some 300 poems in three years.

In 2005, he received the Emily Dickinson Award, given by the Poetry Foundation to poets over age 50 who have never published a book. The following year Everson's first book, "Everything Preserved: Poems 1955-2005," was published by Graywolf Press.

"Landis never thought of publishing a book as an end result," said John Barr, president of the Poetry Foundation. "He wrote poetry to share with his immediate circle of friends and was far less interested in writing to publish."

Everson was born in Coronado, Calif., on Oct. 5, 1926. He graduated from UC Berkeley in the early 1950s and went on to earn a master's degree in English from Columbia University in New York.

After returning to poetry in 2003, he often traveled to give readings of his work. He was in Boston for a reading last year when he suffered his first stroke.

"Landis was a gentle, sweet guy," said Kevin Patrick Sullivan, co-director of the annual San Luis Obispo Poetry Festival, where Everson was featured in 2006. "He was a little astounded by the fuss over his work after all these years."

Everson has no known survivors.

<<

575. **Rusty Morrison**

Kaya Oakes and Chad Sweeney read Dec 8th

Thu 29 Nov 2007

> *News about:*
>
> *Book Release Party at Pegasus:*
> *Chad Sweeney and Kaya Oakes*
> *Saturday December 8th 7:30pm at Pegasus Books/ 2349 Shattuck, Berkeley*
>
> *please, join in celebrating the*
> *publication of Chad Sweeney's*
> *AN ARCHITECTURE (BlazeVOX Books), a book-length poem in 56 parts.*
> *http://www.blazevox.org/bk-cs.htm*
>
> *Kaya Oakes will be reading from her recent*
> *award-winning collection, TELEGRAPH (Pavement Saw),*
> *winner of the Transcontinental Poetry Prize.*
> *http://www.oakestown.org/*
>
> *Event Details:*
> *Pegasus Books Downtown*
> *2349 Shattuck Avenue*
> *Berkeley, CA 94704*
> *Phone* [redacted]
> *Pegasus Downtown is at the corner of Shattuck and Durant, three blocks from Downtown Berkeley Bart.*
>
> *Praise for An Architecture:*
> *"In Sweeney's swift architecture, memory assumes the power of imagination, and language becomes a platform for the mind's multiplicity: 'I speak, therefore I are.' Sweeney, as Vitruvius before him, makes architecture the sister-discipline of music."*
> *—Andrew Joron*
> *"The poem is an elegy for the world in all its beauty and disturbing variety."*
> *—Maxine Chernoff*
>
> *Praise for Telegraph:*
> *"Kaya Oakes' moving debut in TELEGRAPH charts a coming back to life with uncompromising lucidity and sorrow."*
> *—Claudia Keelan*

↑ Index

576. **Matt Henriksen**

NYC Fri 11/30: Maureen Alsop & Jean Valentine!

Thu 29 Nov 2007

Maureen Alsop & Je
The Burning Chair Readings
can¢t believe it¢s

Maureen Alsop & Jean Valentine

Friday, November 30th, 8PM
Jimmy¢s No.43 Stage
43 East 7th Street
Between 2nd& 3rd
New York City

Maureen Alsop¢s recent poems have appeared or are pending in various publications including: Barrow Street, Typo, Margie, Columbia : A Journal of Literature and Art and Texas Review. Her poetry was three times nominated for the Pushcart Prize. She is the 2006 recipient of Harpur Palate's Milton Kessler Memorial Prize for Poetry and The Eleventh Muse 2006 poetry prize. Her first full collection of poetry Apparition Wren is available through Main Street Rag. ~ Two poems in Typo 10.

Jean Valentine won the Yale Younger Poets Award for her first book, Dream Barker, in 1965. Her most recent collection, Door in the Mountain: New and Collected Poems 1965 - 2003, won the 2004 National Book Award for Poetry. Author of eight additional books, Valentine has received a Guggenheim Fellowship and awards from the NEA, The Bunting Institute, The Rockefeller Foundation, The New York Council for the Arts, and The New York Foundation for the Arts, as well as the Maurice English Prize, the Teasdale Poetry Prize, and The Poetry Society of America's Shelley Memorial Prize. She has taught at Columbia, Sarah Lawrence College, NYU, and the 92nd St. Y, among other places. ~ Jean Valentine.com featuring audio recordings of poems from Door in the Mountain.

typomag.com/burningchair
jimmysno43.com

___
Get easy, one-click access to your favorites.
Make Yahoo! your homepage.
http://www.yahoo.com/r/hs

↑ Index

577. Jesse Glass
New Sound Files Up At Penn Sound
Thu 29 Nov 2007

For the deconstructing ear:

http://writing.upenn.edu/pennsound/x/Glass.html#SU07

Take a listen!

Jesse Glass

↑ Index

578. Maria Damon
Re: Berkeley Renaissance Poet Landis Everson
Thu 29 Nov 2007

---

oh this is so sad. why at 81?!

ALDON L NIELSEN wrote:
> Landis Everson, 1926 - 2007
> Member of Berkeley Renaissance group later returned to poetry after four decades
>
>
>
> template_bas
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> By Mary Rourke, Los Angeles Times Staff Writer
> November 29, 2007
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> '50s who later gave up poetry for four decades but made a strong comeback in
> his old age, has died. He was 81.
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> Everson died Nov. 17 in Mill Valley, north of San Francisco, of a
> self-inflicted gunshot wound to the head, according to Denise Wilson of the
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> He had been in failing health in recent years after suffering several strokes.
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> Everson came of age as a poet with his friends Jack Spicer, Robin Blaser and

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> his decision.
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> He settled in San Luis Obispo and worked in construction, renovating houses. He
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2006.
> "He was a little astounded by the fuss over his work after all these years."
>
> Everson has no known survivors.
>
>
>
<<

579. **Jennifer Karmin**

Dec 2: Woodland Pattern open house

Thu 29 Nov 2007

Sunday, December 2nd
at Woodland Pattern Book Center
720 East Locust Street
Milwaukee, WI
http://woodlandpattern.org

Poetry Reading at 2pm
FREE TO THE PUBLIC

Come celebrate another year with Woodland Pattern at our Annual Open House on Sunday, December 2, 2007! As always, there will be baked goodies and beverages, good conversation, books to browse, and an opportunity to check out Roberto Harrison's art exhibit, Ineffable Isthmus: Journals and Drawings in the Woodland Pattern gallery!

In addition, Woodland Pattern will welcome several poets featured in The City Visible: Chicago Poetry for the New Century, to read at the Open House. The book brings together a sampling of some of the best poets working in Chicago and the surrounding region.
http://crackedslabbooks.com

From all corners of the city, these poets are crafting a voice for Chicago literature in the new century: Ed Roberson, Brenda Cardenas, Jennifer Scappettone, Robert Archambeau, Joel Craig, Kerri Sonnenberg, Jennifer Karmin, Mark Tardi, and a surprise guest or two.

Be a better sports nut! Let your teams follow you
with Yahoo Mobile. Try it now.
http://mobile.yahoo.com/sports;_ylt=At9_qDKvtAbMuh1G1SQtBI7ntAcJ

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580. **Joshua Kotin**

New at Chicago Review + Holiday Offer

Thu 29 Nov 2007

Chicago Review has posted some new material to its website: http://humanities.uchicago.edu/orgs/review/

+ the first part of C.D. Wright's "Rising, Falling, Hovering." (The second half of which appears in the current issue. A prose note by C.D. on the poem will appear in the next issue.)

+ the full four-part exchange between John Wilkinson and Peter Riley, beginning with Wilkinson's review of Simon Jarvis's The Unconditional. (Peter Riley's end note --- a reading list of Cambridge poetry --- is exclusive to the web.)

+ the first part of Kent Johnson's twelve-part critical novella on recent poetry books from the UK, a review of Andrew Duncan. (The current installment is on J.H. Prynne, the next will be on Tim Atkins.)

+ + + +

Still up and available for download: "Numbers Trouble" by Juliana Spahr and Stephanie Young --- and Jennifer Ashton's response.

Also up: reviews of Eliot Weinberger, Frederick Seidel, Harryette Mullen, Zak Smith, and Kevin Connolly.

+ + + +

Please consider subscribing to Chicago Review or giving a subscription as a gift for the holidays. As a special offer we'll give you one free back issue for every year you subscribe: a five- year subscription gets the last five issues plus the current number.

Issues on offer:

51:1/2 + Christopher Middleton
51:3 + Birds (C.D. Wright, Ray DiPalma, etc.)
51:4/52:1 + Lisa Robertson
52:2/3/4 + Kenneth Rexroth
53:1 + British Poetry Issue

Please note the issue or issues of choice in the comments field when you subscribe.

Offer expires 12/25/7.

Many thanks from Chicago!

| | | |

Chicago Review
5801 South Kenwood Avenue
Chicago Illinois 60637

http://humanities.uchicago.edu/orgs/review/

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581. cralan kelder
japanese apricot and cranberry red
Thu 29 Nov 2007

---

that¹s the color of the latest volume of Noon journal of the short poem

which is surely one of the most beautiful of its kind, both in production, hand-bound, and in content; rich diversity in form, single lines, couplets, paragraphs, small dialogues and experimental

number 5 is now out, 80 pages published in an edition of 200

I¹ll refrain from quoting, except for these wonderful lines by Chris McCabe;

Three cheers for those who can¹t be there

Why can¹t they be there?

I think they¹re going to be there

to order:
[redacted]
The edition is limited to 200 copies, bound by hand.

(Single issue, sent via airmail: 14 US dollars / 10 euros / 7 British pounds / 1500 yen. British bank cheques and international postal money orders made payable to Philip Rowland, cash, and international reply coupons are easily acceptable forms of payment. If none of these methods are convenient for you, let me know and we'll find another way.)

Philip Rowland, editor
Noon: Journal of the Short Poem
Minami Motomachi 4-49-506
Shinjuku-ku
Tokyo [redacted]
Japan

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582. **Tom W. Lewis**
Re: Berkeley Renaissance Poet Landis Everson
Thu 29 Nov 2007

---

unrelatedly, he died in the hospital where I was born.

more relatedly, doesn't the line "for him poetry is a communication between friends, not a commercial enterprise" describe the stance of most of the Berkeley poets of that group? from what I've read, Spicer held this position...

sad news indeed.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Maria Damon
Sent: Thursday, November 29, 2007 14:39
To: [redacted]
Subject: Re: Berkeley Renaissance Poet Landis Everson

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> "He was a little astounded by the fuss over his work after all these years."
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>

>
>
<<

based on the poem of the same name by Thalia Field (from Incarnate: Story Material). Sound bed and engineering by Laura Vitale. Boys is a short short story by Rick Moody from the late nineties set to new and extant music by Meredith Monk. Lemon Tree is from a series of recent short short stories by Rick Moody all based more on sound and repetition than on conventional ideas of meaning. Sound bed and engineering by Laura Vitale. Thalia Field¹s books include Point and Line (New Directions, 2000); Incarnate: Story Material (New Directions, 2004); and Ululu (Crown Shrapnel) (Coffee House, 2007). Performance works include ³Melt², ³Seven Veils² and ³After the Fall² all in collaboration with Lostwax Dance. Rick Moody is the author of four novels, three collections of stories, and a memoir. His most recent publication is Right Livelihoods: Three Novellas. Laura Vitale graduated from Brown University with a degree in Visual Art. She has been working in radio production and sound design for four years. Her work has aired on WBEZ and appeared at the Third Coast International Audio Festival.

Wednesday, December 5, 8 PM
Norma Cole & Simon Pettet

Norma Cole is a poet, painter and translator. Among her books are Collective Memory, Do the Monkey, and Spinoza in Her Youth. Forthcoming from Libellum Press is NATURAL LIGHT and from Factory School a book of essays, to be at music. Current translation work includes Danielle Collobert¹s Journals, Fouad Gabriel Naffah¹s The Spirit God and the Properties of Nitrogen and Crosscut Universe: Writing on Writing from France. Cole has been the recipient of a Wallace Alexander Gerbode Foundation Award, Gertrude Stein Awards, the Fund for Poetry, and the Foundation for Contemporary Arts. A Canadian by birth, Cole migrated via France to San Francisco where she has lived since 1977. Simon Pettet¹s most-recently published book of poems is More Winnowed Fragments (Talisman, 2006). His Selected Poems is also still in print and available from the same publisher. He is the author of two classic collaborations with photographer-filmmaker, Rudy Burckhardt, Conversations About Everything and Talking Pictures, and he edited for Black Sparrow the Art Writings of the poet, James Schuyler. "Like Beethoven's Bagatelles", John Ashbery has written, "Simon Pettet's short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it".

Friday, December 7, 10 PM
The Theatre of a Two-Headed Calf! A New Performance by Lucy Alibar!
QURASH
CO-LAB!

Dyke Squad (a branch of The Theatre of a Two-headed Calf) is a queer collaborative writing and performing team made up of Jess Barbagallo, Laryssa

Husiak, Brooke O'Harra and Laura Stinger, directed by Brooke O'Harra (with many amazing guest performers). Dyke Squad is pleased to present Room for Cream, a live lesbian soap opera series which will run at La Mama, every Sat. at 5:30pm beginning Jan 08. Dyke Squad came together in order to write and perform queer theater and provide a solid venue to involve and engage queer women in the community. . . . or perhaps to have some not-so-clean dyke fun. The Theatre of a Two-Headed Calf, founded by Brooke O¹Harra (director) and Brendan Connelly (composer), is a collective of artists and designers who are working in concert to explore new and often impossible means of opening up and presenting dramatic texts. Their new production, Drums of the Waves of Horikawa is at HERE Arts Center from October 24 - November 17. Lucy Alibar's works include Juicy and Delicious, a bluegrass musical about sex and Southern food (The Tank, Collective Unconscious); A Friend of Dorothy, about Judy Garland (Best of Montreal Fringe nomination, Avignon, Bath, and Edinburgh Festivals); Gorgeous Raptors, about girls who transform into dinosaurs (Young Playwrights Festival, Cherry Lane Theatre). This summer, Mommy Says I¹m Pretty on the Insides and Home Baking Made Easy (with Zoe Aja Moore) were performed at Williamstown Theatre Festival. Lucy is an Affiliated Artist of New Georges, and a member of EST¹s Youngblood. QURASH CO-LAB (Queers United Resisting Assimilation into Societal Heteronormativity) presents... T-Phag ProDuct #2 Chase My Hole, an 8 minute collaborative 'ilm (like 'zine) that originated to give voice to working class queer artists. The film itself is a double projection combining 16mm and 8 mm film as well as a live musical score. In attendance will be John Parker, a conceptual artist who created QURASH to build global-community amongst queer artists. Parker also specializes in oil painting, woodcut printmaking,and drawing. His work queers elements of concept, sound, form, line, color and texture. He completed an BFA in Art at the University of Texas. Parker also works in Super 8 film.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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584. Gabriel Gudding
picture of giant chipmunk
Thu 29 Nov 2007

---

http://gabrielgudding.blogspot.com

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585. steve russell
Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black
Thu 29 Nov 2007

Conrad, the absolute last person... I was thinking I'd have poetry slaves. A small, highly literate group, devoted to ME. I'm a narcissist. & being a narcissist & a poet is torture. If I can't enjoy my narcissism, am I really a narcissist? But to answer your question, yes. I'd write poems. I'd even send them to non-existent journals. What the fuck. I'd stay drunk. I'd do every drug possible. Before long, I'd be so delusional it wouldn't matter if I were the only me. I'd have plenty of personalities to keep me company. Questions of the type you ask are enough to drive one to drink, but they should be asked. Fuck yeah, I'd still write. Maybe the utter hopelessness of the situation would bring out my best. I wonder if Samuel Beckett would have continued writing if he were the last living human? Of course, you're right about the libraries. & that, truly, is sad.

CA Conrad <[redacted]> wrote: Steve Russell wrote:
>>On the other hand, suppose a decent number of libraries survive. The world, post Apocalypse, >>could be an austere paradise. I love survivalist lit. But I'm not the healthiest kid on the block.
>>>>>

Steve, yes, I know what you mean. The FANTASY of this is kind of terrific. When I was a kid there was a weird Charlton Heston film I was obsessed with called OMEGA MAN, set in stark post Armageddon Los Angeles. One of the things I liked to do was stare into the background of the outdoor shots to see cars on the distant freeways that you weren't supposed to notice.

In reality the libraries will look much like Baghdad's libraries, ash.

I wish the poetry collection at Buffalo had some sort of nuclear war provisions. Michael Basinski should request funds for this in his budget. We'll all crawl our way to Buffalo.

Here's a question though, and I'm serious: Would you still write poems if you were the LAST person on Earth? The absolute LAST person. Not even any hope of offspring or anyone.

Because I know I would!

To me, to ask What Would Be The Point in such a case is like asking WHAT IS THE POINT for writing them now.

NOT that I don't want people to read my poems! I guess I'm just saying I think I would still want to write them.

But maybe not. Maybe I'd be so miserable I wouldn't want to do anything.

Being the only person on Earth sounds awful. But at the moment with this ridiculous "holiday" shopping season scurrying around me at top speed it sounds kind of fucking nice!

CAConrad
http://PhillySound.blogspot.com

Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

↑ Index

586. **steve russell**
Re: WHAT TO DO WHEN THE SHIT/Wittgnstein's Mistress follows the premise
Thu 29 Nov 2007

Conrad, If I were the last person alive, I'd read this:

Wittgenstein's Mistress is a novel unlike anything David Markson--or anyone else--has ever written before. It is the story of a woman who is convinced--and, astonishingly, will ultimately convince the reader as well--that she is the only person left on earth. Presumably she is mad. And yet so appealing is her character, and so witty and seductive her narrative voice, that we will follow her hypnotically as she unloads the intellectual baggage of a lifetime in a series of irreverent meditations on everything and everybody from Brahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of the troubled past which have brought her to her present state--obviously a metaphor for ultimate loneliness--so too will her drama become one of the few certifiably original fictions of our time. "The novel I liked best this year," said the Washington Times upon the book's publication in 1988; "one dizzying,

delightful, funny passage after another. . . . Wittgenstein's Mistress gives proof positive that the experimental novel can produce high, pure works of imagination." "Addresses formidable philosophic questions with tremendous wit . . . remarkable . . . a novel that can be parsed like a sentence; it is that well made."--New York Times Book Review "Unsettling, shimmering . . . compelling."--Publishers Weekly "A work of genius . . . an erudite, breathtakingly cerebral novel whose prose is crystal and whose voice rivets and whose conclusion defies you not to cry."--David Foster Wallace "Brilliant and often hilarious . . . Markson is one working novelist I can think of who can claim affinities with Joyce, Gaddis, and Lowry, no less than with Beckett."--San Francisco Review of Books "Provocative, learned, wacko, brilliant, and extravagantly comic. This is a nonesuch novel, a formidable work of art by a writer who kicks tradition out the window, then kicks the window out the window, letting a splendid new light into the room."--William Kennedy "In a just world, Wittgenstein's Mistress would be offered notice on the cover of the New York Review of Books. Let good readers therefore come and make up the difference."--Gordon Lish "I can't think of the last time I held my breath when I read a book, waiting for the author to make one slip. Markson is as precise and dazzling as Joyce. His wit and awesome power of observation make this fictional world utterly convincing. I couldn't put this book down. I can't forget it. While Markson himself would deplore the use of a cliche, all I can say is that this book is original, beautiful, and an absolute masterpiece. Anyone who reads it can't think about the world the same way."--Ann Beattie "Wittgenstein's Mistress is an original and haunting work. David Markson brilliantly demonstrates how art and memory can both heighten and leaven grief."--Hilma Wolitzer "Beautifully conceived. An irresistible, captivating book!"--Walter Abish "Beautifully realized. Initially as hypnotically calming as an afternoon snowfall, then, by stages as menacing and yet thrilling as a nocturnal blizzard. This is Markson in the post-Beckett Gaddis country, staking his own claim, in a territory nobody else has the courage or the strength to inhabit and survive in."--James McCourt

(back to full catalog)
(back to top)

Poetry

CA Conrad <[redacted]> wrote:
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Get easy, one-click access to your favorites. Make Yahoo! your homepage.

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587. **Caleb Cluff**
Re: iggy + passenger
Thu 29 Nov 2007

I am the passenger
And I ride and I ride
I ride through the city's backside
I see the stars come out of the sky
Yeah, they're bright in a hollow sky
You know it looks so good tonight

I am the passenger
I stay under glass
I look through my window so bright
I see the stars come out tonight
I see the bright and hollow sky
Over the city's a rip in the sky
And everything looks good tonight

Singin' la la la la la-la-la la
La la la la la-la-la la
La la la la la-la-la la la-la

Get into the car
Well be the passenger
Well ride through the city tonight
See the city's ripped insides
Well see the bright and hollow sky
Well see the stars that shine so bright
The sky was made for us tonight

Oh the passenger
How how he rides
Oh the passenger
He rides and he rides
He looks through his window
What does he see?
He sees the bright and hollow sky
He see the stars come out tonight
He sees the city's ripped backsides
He sees the winding ocean drive

And everything was made for you and me
All of it was made for you and me
cause it just belongs to you and me
So let's take a ride and see what's mine

Singin'...

Oh, the passenger
He rides and he rides
He sees things from under glass
He looks through his windows eye
He sees the things he knows are his
He sees the bright and hollow sky
He sees the city asleep at night
He sees the stars are out tonight

And all of it is yours and mine
And all of it is yours and mine
Oh, lets ride and ride and ride and ride...
Singing...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Maria Damon
Sent: Thursday, 29 November 2007 3:30 AM
To: [redacted]
Subject: iggy + passenger

just enjoying iggy's "the passenger" on youtube. does he really say "all the clouds and the black guitars"?

↑ Index

588. Aryanil Mukherjee
Re: poetry and the foreign service
Thu 29 Nov 2007

---

there's another great book by Paz, published towards the end of his life - In Light of India.

aryanil

----- Original Message -----
From: "Ruth Lepson" <[redacted]>
To: <[redacted]>
Sent: Tuesday, November 27, 2007 3:56 PM
Subject: Re: poetry and the foreign service

> *yes & Eliot has translated, w others, poems abt India by Paz when he was an*
> *ambassador there--A Tale of Two Gardens.*
>
> *On 11/27/07 11:49 AM, "Barry Schwabsky" <[redacted]>*
> *wrote:*
>
> *I seem to remember that Eliot Weinberger wrote something about him in Montemora years ago.*
>
> *----- Original Message ----*
> *From: Dr. Barry S. Alpert <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, 27 November, 2007 2:51:17 PM*

> *Subject: Re: poetry and the foreign service*
>
> *Though not exactly a member of the foreign service, James Jesus Angleton was*
> *intimately involved with poets, poetry, & spying. Those intrigued by this*
> *thread might want to read around in these essays:*
>
> *http://www.cia-on-campus.org/yale.edu/henwood.html*
>
> *http://www.jeetheer.com/politics/cia.htm*
>
> *http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin*
>
> *Barry Alpert*
>
> *_____*
> *Connect and share in new ways with Windows Live.*
> *http://www.windowslive.com/connect.html?*
> *ocid=TXT_TAGLM_Wave2_newways_112007*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.503 / Virus Database: 269.16.8/1154 - Release Date: 11/27/2007 11:40 AM*

↑ Index

589. **Christina E Lovin**
Re: picture of giant chipmunk
Thu 29 Nov 2007

If the chipmunk is that big, imagine the size of the nuts.

I'm a native Illinoisan, my dad was a conservation for the state of Illinois in Knox County (about 90 mile WNW from Normal--really from normal) for twenty years. I don't remember seeing chipmunks that big, although there were reports of giant sewer rats in Peoria, but a good divorce lawyer took care of that vermin infestation.

I miss the wide-open sky of Illinois--you know the one with the roiling black clouds (aka tornadoes, twisters, cyclones). I used to be in a writing group with folks from ISU. I really do miss them.

Congrats on the book!

Christina

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Gabriel Gudding
Sent: Thursday, November 29, 2007 7:32 PM
To: [redacted]
Subject: picture of giant chipmunk

http://gabrielgudding.blogspot.com

↑ Index

590. **cris cheek**
Re: i'm not there
Thu 29 Nov 2007

---

well yep

some of the editing is delicious and Blanchett steals the film hands down

i liked it pretty much up until the Gere section, altho i'll give you the Fellini carnivale scans

so . . . erm why end it there . . . why not at least dabble in his troubadour present

On 11/28/07, Christophe Casamassima <[redacted]> wrote:
> I haven't seen the film and think it has numerous flaws - one being that it was dreamed up and filmed, for one. Other than that it's a masterpiece of cinema.
>
>
> > ----- Original Message -----
> > From: "steve d. dalachinsky" <[redacted]>
> > To: [redacted]
> > Subject: Re: i'm not there
> > Date: Tue, 27 Nov 2007 17:22:01 -0500
> >
> >
> > i'm floored aldon tho yes i do understand and flawed is flawed one way
> > or the other
> >

> > On Tue, 27 Nov 2007 12:23:24 -0500 ALDON L NIELSEN <[redacted]>
> > writes:
> > > I saw it more as being really flawed with a few good things -- On
> > > Mon, Nov 26, 2007 07:02 PM, "steve d. dalachinsky"
> > > <[redacted]> wrote:
> > >
> > > > DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A SECOND OF MOTOR CYCLE
> > > >ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT COME BACK PERIOD OOPS
> > > >MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND FORTH IN CHRONOLOGY
> > > >A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la strada and particuarlly
> > > >8&1/2 kate blanchett was great academy award material my wife didn't
> > > >know she was a woman maybe best segments were hers and closer to
> > > >actuality in dylan's life lots of sirrealism
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> > > [redacted]
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> San Diego Real Estate Listings
> Search the MLS for over 10,000 available properties in sunny San Diego, California.
> http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=61f319c3967167e6fc32a24097b28114
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> Powered By Outblaze
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591. **Peter Ciccariello**

Re: "Haunting the Paleolithic"

Thu 29 Nov 2007

Fascinating work Joel, full of shudder and mystery!
- Peter Ciccariello

NEW RELEASE
UNCOMMON VISION - The Art of Peter Ciccariello
http://uncommon-vision.blogspot.com/
66 pp. 42 color plates.

On Nov 28, 2007 3:36 PM, Joel Weishaus <[redacted]> wrote:

> *My latest piece of Digital Literary Art:*
> *http://web.pdx.edu/~pdx00282/Ghosts/title.htm<http://web.pdx.edu/%7Epdx00282/Ghosts/title.htm>*
>
> *-Joel*

--

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592. **steve d. dalachinsky**
Re: i'm not there
Thu 29 Nov 2007

---

thanks for this steve

On Tue, 27 Nov 2007 16:58:26 -0800 Stephen Baraban
<[redacted]> writes:
> Steve D.
>
> If you did catch a second of motorcylce accident
> presentation in "I'm Not There" you have admirable
> visual acuity. However I think it was strange to go
> see this movie with a checklist of things you expected
> to see in the back of your mind. It is very clearly a
> wild fantasia created by one of USAmerica's most
> remarkable film-makers, Todd Haynes, bouncing off the
> life and times of Bobby Zimmerman. I liked that it
> was at times Fellini-esque or Godard-ian or imitating
> the Pennebacker Dylan documentary I've never seen, and
> Godard knows what else. (The scene in the diner in
> which the "movie actor aspect of Dylan" first
> converses with his French-born abstract artist wife
> has dialogue adapted from a cafe scene in JLG's
> "Masculine Feminine": "What would you say is the
> center of your world?" "Well, I'm 22...I would say
> myself").
>
> As this is a poetics list, I should note that the
> scenes involving Dylan and the young Allen Ginsberg
> are a hoot. At one point they are looking at an
> outdoor statue of the crucified Jesus and declaiming
> witticisms. Bob eventaully calls out "can't you do
> any of your *old* material???"
>
> There's so much more to say about this film. Suffice
> it for now to say that it is a daring
> semi-biographical hybrid like Gus Van Sant's movie
> about the last days of Kurt Cobain. And the sound of
> BD's post-motorcycle accident musical comeback *is*
> represented in the moving presentation of "Going to
> Acapulco" from the Basement Tapes in the final
> enigmatic section concerning Dylan as an aging Billy

> the Kid trying to protect the old weird American town
> of Riddle.
>
> --- "steve d. dalachinsky" <[redacted]> wrote:
>
> > DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A
> > SECOND OF MOTOR CYCLE
> > ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT
> > COME BACK PERIOD OOPS
> > MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND
> > FORTH IN CHRONOLOGY
> > A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la
> > strada and particuarlly
> > 8&1/2 kate blanchett was great academy award
> > material my wife didn't
> > know she was a woman maybe best segments were hers
> > and closer to
> > actuality in dylan's life lots of sirrealism
> >
>
>
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>
_____
> Never miss a thing. Make Yahoo your home page.
> http://www.yahoo.com/r/hs
>
>

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593. **Elizabeth Switaj**

Re: picture of giant chipmunk

Thu 29 Nov 2007

In Shanghai, you can buy pet chipmunks from street vendors (but they're not that big).

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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594. steve d. dalachinsky

Re: i'm not there

Thu 29 Nov 2007

---

see it chris then SEE IT
On Thu, 29 Nov 2007 04:11:38 +0800 Christophe Casamassima
<[redacted]> writes:
> I haven't seen the film and think it has numerous flaws - one being
> that it was dreamed up and filmed, for one. Other than that it's a
> masterpiece of cinema.
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> > ----- Original Message -----
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> > Subject: Re: i'm not there
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> particuarlly

> > > >8&1/2 kate blanchett was great   academy award material my
> wife didn't
> > > >know she was a woman maybe best segments were hers and closer
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> > > >actuality in dylan's life lots of sirrealism
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595. **Gwyn McVay**
Re: picture of giant chipmunk
Thu 29 Nov 2007

> http://gabrielgudding.blogspot.com
>
guh, I am REALLY distressed that this is a FAKE chipmunk. I was anticipating a Paleolithic-mammal discovery, much the same way that scientists recently found, trufax, that Antarctica used to be occupied by five-foot-tall penguins with spear-like beaks. You get a girl all wound up, then you let her down? What kind of poethics is that?

gee, in search of a genuine chipmunk (hey, book title!)

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596. **John Tranter**
"Announcing Jacket 34 -- Late 2007 -- special stocking-stuffer issue!"
Thu 29 Nov 2007

==========

Announcing Jacket 34 -- Late 2007 -- special stocking-stuffer issue!

http://jacketmagazine.com/34/index.shtml

Editor: John Tranter - Associate Editor: Pam Brown

==========

F E A T U R E : Contemporary Turkish Poetry
A selection of poems and essays drawn from «Eda: An Anthology of Contemporary Turkish Poetry» edited by Murat Nemet-Nejat, published by Talisman House, New Jersey, and available through Small Press Distribution. With thanks to Talisman House.

F E A T U R E : Post-Marginal Positions: Women and the UK Experimental/ Avant-Garde Poetry Community, moderated by Catherine Wagner

F E A T U R E : 'Between revelation and persuasion': Eric Mottram and Robert Duncan: A Compilation by Amy Evans and Shamoon Zamir

F E A T U R E : Lucas Klein: «Stèles» Volumes 1 and 2, by Victor Segalen

F E A T U R E : «About Now», by Joanne Kyger, Introduction by Linda Russo For decades, Joanne Kyger has played a crucial role in California's poetry scene. Her poetry has been influenced by her studies in Zen Buddhism and her connection to the poets of Black Mountain, the San Francisco Renaissance, and the Beat Generation. In this issue of Jacket: === Linda Russo's Introduction to the book, === Jane Falk provides a reader's response, and === Dale Smith looks at Kyger's developing poetics through her long career, and === Robert Adamson presents two poems written for Joanne Kyger. === Note: Jacket 11 contains a multi-voiced feature on Joanne Kyger edited by Linda Russo: http://jacketmagazine.com/11/index.shtml

F E A T U R E : Canadian Poetry: Language Acts: Anglo-Québec Poetry, 1976 to the 21st Century -- Editors: Jason Camlot & Todd Swift
=== Jason Camlot and Todd Swift: Introduction to «Language Acts: Anglo-Québec Poetry, 1976 to the 21st Century»
=== Robert Allen: Seven poems
=== Oana Avasilichioaei: from «Gossip in the Valley»
=== Stephanie Bolster: Six poems
=== Asa Boxer: Four poems
=== Jason Camlot: The Debaucher
=== Angela Carr: Six Poems from the Rose Concordance
=== Leonard Cohen: Three poems
=== Mary di Michele: Four poems
=== Endre Farkas: Four poems
=== Raymond Filip: Three poems
=== Jon Paul Fiorentino: Five poems
=== artie gold: Five Jockey Poems
=== Michael Harris: Five poems
=== D.G. Jones: Six poems
=== Steve Luxton: Four poems
=== David McGimpsey: Four poems
=== Donald McGrath: Five poems
=== Stephen Morrissey: Three poems
=== Erín Moure: Map of Calgary
=== Robyn Sarah: Six poems
=== David Solway: Five poems
=== Carmine Starnino: Five poems
=== Andrew Steinmetz: Five poems
=== Nathalie Stephens: Four poems

=== Todd Swift: Four poems
=== Ruth Taylor: Five poems
=== Peter Van Toorn: Six poems

==========

I N T E R V I E W : From the Hither Side: Innovative Women Poets - Cynthia Hogue and Elisabeth Frost in conversation with Jane Joritz-Nakagawa

I N T E R V I E W : Jackson Mac Low in conversation: Making Poetry «Otherwise», 28 January 2001

I N T E R V I E W : Thirteen Ways of Looking At A Vermont Poet: Bob Arnold in conversation with Gerald Hausman

I N T E R V I E W : Shanxing Wang in conversation with Nathan Brown

==========

A R T I C L E : What's Really Going on in “Persicos Odi”? Art Beck on Horace.

A R T I C L E : Jeff Derksen: «These Things Form Poems When I Allow It»: after John Newlove

A R T I C L E : Laurie Duggan: On Gael Turnbull's «Collected Poems», with a digression on his aleatory, kinetic and other off-the-page practices

A R T I C L E : John Felstiner: «It looks just like the Cascades» - Gary Snyder's Eye for the Real World

A R T I C L E : Thomas Fink: The Poetry of Questions

A R T I C L E : Noah Eli Gordon: Considering Chapbooks: A Brief History of the Little Book

A R T I C L E : Noah Eli Gordon: Considering Chapbooks: Belladonna* books

A R T I C L E : Philip Metres «d.a.levy & the mimeograph revolution», edited by Larry Smith and Ingrid Swanberg

A R T I C L E : Jonathan Morse: The Startle Reflex: Some Episodes from the Lives of Ezra Pound's Language

A R T I C L E : Jennifer Moxley: Rimbaud's Foolish Virgin, Wieners's «Feminine Soliloquy,» and the Metaphorical Resistance of the Lyric Body

A R T I C L E : Sandeep Parmar: Mina Loy's 'Colossus' and the Myth of Arthur Cravan

A R T I C L E : Brian M. Reed: 'Lost Already Walking': Caroline Bergvall's «Via»

A R T I C L E : Anthony Stephens: Reflecting tragedy: Nietzsche, Lacan, Narcissus

A R T I C L E : John Temple: Haven of the Heart: The Poetry of John Wieners

A R T I C L E : John Emil Vincent: Escaping the future: John Ashbery's «Girls on the run»

==========

R E V I E W S :

Language Poetry by the Bay: James Sherry: «The Grand Piano» Project: ...an ongoing experiment in collective autobiography by ten writers identified with Language poetry in San Francisco. It takes its name from a coffeehouse at 1607 Haight Street, where from 1976-79 the authors took part in a reading and performance series. The writing project, begun in 1998, was undertaken as an online collaboration, first via an interactive web site and later through a listserv.
=== «The Grand Piano» Part 3 reviewed
Earlier reviews of the project:
=== «The Grand Piano» Part 1 - in Jacket 32
=== «The Grand Piano» Part 2 - in Jacket 32

=== Li Yun Alvarado: «How Long She'll Last in This World», by María Meléndez === Cristiana Baik: «DICTEE» by Theresa Hak Kyung Cha === Douglas Barbour: «The Goldfinches of Baghdad» by Robert Adamson === Christopher Barnes: «Lemon Shark» by Luke Beesley === Ben Lyle Bedard: «REAL» by Stephen Ratcliffe === Joel Bettridge: «Mirrors for Gold», by Roberto Tejada === Lisa Bower: «Erosion's Pull», by Maureen Owen === Lisa Bower: «Letter from the Lawn» by Bobbi Lurie === Joseph Bradshaw: «Inbox: (A Reverse Memoir) », Noah Eli Gordon === Norene Cashen: «Cleavage» by Chris Tysh === Matthew Cooperman: «A Fiddle Pulled from the Throat of a Sparrow», by Noah Eli Gordon === Eugenia Demuro: «Stet.» by José Kozer. Trans. Mark Weiss. === Mark Dickinson: «The Moon Sees the One» by Candice Ward === Alexander Dickow: «I'm The Man Who Loves You», by Amy King === Sarah Dowling: «The Material of Poetry: Sketches for a Philosophical Poetics», by Gerald Bruns. === Michael Duszat: «An Elemental Thing», by Eliot Weinberger === Curtis Faville: Aram Saroyan: «Complete Minimalist Poems», and Robert Grenier: «100 Sentences / 100 Phrases». Translated from English into French by Martin Richet with the Author. === Forrest Gander: «A Worldly Country» by John Ashbery === Alan Gilbert: «How to Read a Poem» by Terry Eagleton === Daniel Godston: «Blue Lash» by James Armstrong === Daniel Godston: «Fulcrum: an annual of poetry and aesthetics» Number 5, 2006 (edited by Philip Nikolayev and Katia Kapovich) === Piotr Gwiazda: Professing Poetry: a review of «Poetry and Pedagogy: The challenge of the contemporary», edited by Joan Retallack and Juliana Spahr === Tom Hibbard: «Infinity Subsections» by Mark DuCharme === Julia Istomina: «Rise Up», by Matthew

Rohrer === Tim Keane: «The Poems of Catullus: A Bilingual Edition», translated with commentary by Peter Green === Astrid Lorange: «The Material Poem» edited by James Stuart === Nicole Mauro: «Cornstarch Figurine» by Elizabeth Treadwell === Carol Middleton: «About Writing, Seven Essays, Four Letters and Five Interviews», by Samuel R Delany === Micaela Morrissette: «The Open Curtain», by Brian Evenson === Micaela Morrissette: «Bornholm Night-Ferry», by Aidan Higgins === Micaela Morrissette: «The Exquisite», by Laird Hunt === Micaela Morrissette: «North & South», by Martha King === Richard Owens: «Black Diamond Golden Boy Takes Bull By Horns» by Geoffrey Gatza === Craig Santos Perez: «Puerta Del Sol» by Francisco Aragón === Peter Robinson: «The Collected Poems of Ted Berrigan» edited by Alice Notley with Anselm Berrigan and Edmund Berrigan, Introduction and Notes by Alice Notley === Larissa Shmailo: «Letters from Aldenderry», by Philip Nikolayev === James Stuart: «Mediated», by Carol Mirakove, and «The Arts of Islam: Treasures from the Nasser D Khalili Collection»

P O E M S:
=== Robert Adamson: Two poems (for Joanne Kyger)
=== Louis Armand: Six Parts for a Requiem
=== Jen Crawford: sixteen
=== Laurie Duggan: Two poems from 'The skies over Thanet'
=== Joel Deane: Tuk-tuk
=== Jesse Glass: Two poems
=== Scott Glassman and Sheila E. Murphy: from «Section 2»
=== Philip Hammial: Two poems
=== Ella Holcombe : The magazine
=== Vincent Katz: Three poems
=== Poems by Ko Un, translated from Korean by Brother Anthony of Taizé, Young-moo Kim, and Gary Gach
=== Katy Lederer: In the Hole
=== Philip Metres: The Old Haunts: A Guided Tour
=== Carol Mirakove: Five poems
=== Aryanil Mukherjee: Two Poems
=== John Newlove: Three poems
=== Benjamin Paloff: Four poems
=== Tomaž Šalamun: Two poems, trans. Brian Henry
=== Peter Dale Scott: Five poems
=== Spencer Selby: Text From My Visual Book
=== Elizabeth Smither: Practising scales
=== Grzegorz Wróblewski: Two poems: Migraine; Jesse Owens and Luz Long

A N A S I D E : The Preservative Qualities of the Martini Diet

When Schlesinger turned 60, he became more aware of his age. After a trip to the cathedral in Florence, he wrote: “As I went into the Duomo, it occurred to me that I have been visiting churches in Europe for 45 years, and that they have really done very little for me - my fault, not theirs, of course; but there it is. Why should I waste my declining years going into churches?... I will simplify life by abandoning the inspection of churches, as in earlier years I have abandoned ballet, metaphysics, linguistics and other subjects that, however estimable, are, alas, not for me.” A decade later, lunching with two younger men in 1987, Schlesinger observed, “I could not help noting the generational differences in diet. I had a martini and grilled double lamb chops. They had Perrier and chef's salad. I suppose that their diet is better for them. But mine is more fun. I understand the disappearance of cigarettes these days; they are poison. But why has hard liquor, the staff of life, yielded to white wine and, heaven help us, Perrier?” In early 2007, Schlesinger died as he had lived: at work on a book... and out on the town (he was at a Manhattan restaurant on the night he was fatally stricken). [from the «Washington Post», Sunday, October 7, 2007; Page BW03] [Note: Arthur Schlesinger Jr. lived to the age of 89. I should be so lucky. - J.T.]

Best,

John Tranter mailto:[redacted]

Jacket magazine: http://jacketmagazine.com/
Homepage: http://johntranter.com/

39 Short Street Balmain NSW 2041, Australia

↑ Index

597. David Baratier

Landis Everson poem

Thu 29 Nov 2007

---

here is the poem I was talking of that I mentioned

The Onion and the Piano
Landis Everson

It's not Dada to put together a piano with an onion, it's
easy to do, like painting any kind of landscape, or
speaking with a tongue split in two. On the window ledge
as you pass, a bowl with an onion in it is
a pale white inside a pale blue, and an etude
coming out, between curtains dotted red on yellow,
mixed with the smell of dinner, dancing and desire.

You make it up. You are playing a fife while
an enemy joins you on his piano. Behind you
there's a painting on the wall, "Girl With Onions." You once
loved her and associated everything with her smell.
You are drawing with chalk a rubble of onions thrown against a wall,
using every color you have to get the right white while
standing on a piano. Two pianos. You are standing in a field

of tomatoes and one onion sprout intrudes, dominating the view.
You hear the tinkling, too close to reality,
of an eighteenth-century harpsichord (not a piano?)
playing boogie-woogie thought up by Bach
in the shadowy intensity of the world between your ears.
Your coloring book growingly has no meaning--
you interchange the colors every day.
There's a ballerina on a giant onion, rolling

between laughter and her fancy feet. She is telling us
that there's a symbolic mystery under her movements
and the luminous ball she dances on, which has been
painted as an obvious fake of cardboard, confetti and paste,
with hints of layers of skin and the color of breaking waves,
that an onion, if it moves and is cold, could be an ocean.

Or almost anything (except by fact or fantasy) a piano.
Even the keys are an off-match, the legs impossible
the sound coming out of it never an onion sound,
not an etude for a tangy vegetable, unless you can allow,
as in a poem or cartoon, onions to possess voices singing
within the range of strings, pedals and soft hammers.

Merging into sight in the sky are two separated things, a musician with his neck broken playing on an flattened onion as if it were a violin, and under him the grass cups a blue ox into a bowl with no meaning. You accept it, nodding your head to the music. You are starved for improbabilities. There are never enough in your life, between the ads

for cars high up on mesas and cures for erectile dysfunction,
fungus, bad breath and indigestion, any two will do.
It is like marriages that are needed. Some last, some don't.
There is surrealism in the air we breathe. Two
impossibilities, like rocks and branches, fit together
in the same landscape. They can kill you or help you live.

Thunder sobs next to the radio when it hears its big voice
reduced on a recording of a storm whose raindrops

share only stories of rain. However you look,
the piano and the onion are just lightning and hail,
mixing it up for equilibrium, equal shades of what's for real.

***

From _Everything Preserved: Poems 1955-2005_
Originally published in _Seneca Review)_

Be well

David Baratier, Editor

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598. **ALDON L NIELSEN**
Re: Landis Everson
Fri 30 Nov 2007

That's all intriguing to read -- but I wonder in what ways TENNIS COURT OATH put Ashbery on the map -- Despite its good repute among some of us later readers, it was greeted unpleasantly by most at the time and remains remaindered in the eyes of most Bloomian critics --

On Wed, Nov 28, 2007 01:34 AM, David Baratier <[redacted]> wrote:

> *I had not noticed any mention of Landis Eversons' death tho I think I received word of it late last Sunday so I am saying something. At first, his first book made me hopeful about his (new) publisher (only of books, not the journal) and their intent as well as expected quality for future collections. And he wrote some remarkable poems, ones that moved me at moments.*
>
> *I first learned of Everson in Fulcrum #2 where I appeared with him. While I was not impressed with the poems (from the 50's), the fact of Ben Mazer "finding him" before so many others who were, in my estimation, way too far in depth, immersed in the Berkeley Ren., ringtones and all, including friends and former students, THAT PART was impressive, the finding. What was more pronounced was the new material that subsequently followed, an amazing piece appeared in the The Sycamore Review (1 of 2), an awe inspiring chunk in APR, and there was another set in a location that leaves me*

at this moment. By the time the book came out I was actually excited, which says a lot for someone who is enamored of Blasers essays (see the recent UC collection), sceptical about Spicer (Collected), and only interested in small sections of Duncan (Bow, mainly).

What a great poet Landis was, there was poem that in my memory, which all of this is from, I think from SR, called Potatoes and Onions, correct me if I be wrong. The repetition was perfect, not too much Stein. Just the perfect mix of Spicer's playfulness with Duncan's loft and Gilbert's "down to earthiness" to relegate this writing to the most important figures of the round table.

When his first book surfaced I remembered that I had read him once in the stacks in some library I was invited to, in Ashbery's Locus Solus (sp?), a journal that was often fancy and flight driven in a way that was distasteful. The pub seemed like it was so locally driven that the gist of the moment, or "history," was absent in so many areas, so purposely removed. I hope I am being clear, and the notion of what I call "new-frenchism," totally derived from attempted translations (best example Tennis Court Oath from JA or Freely Espousing from Schuyler, both of which put them on the map in many ways but have not stood any sense of time from what I have learned from earlier Generations (tho Jimmy immediately escaped it) a plateau which can be annoying in general, for being the primary tone of each collection. Landis had an interesting "Romaness" to his stance, tactfully appealing but empty on the inscape, an angle of approach that abutted and refuted the new modernist approach of the period.

Anyway, to be brutal, from the "closest" to LE I know, I was told that Landis shot himself once in the head with a world war 2 service revolver. There is little else that has come to light, probably since he was an isolated person from what I know of the last five years, let alone earlier when he entirely disappeared. If somebody wishes to share their appreciation of his work, or knows more please tell, feel free to frontchannel, backchannel or give me a call. If not, buy the book, try it out, let me know--

---

Never miss a thing. Make Yahoo your homepage.

<<

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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599. **ALDON L NIELSEN**
Re: i'm not there
Fri 30 Nov 2007

I thought that one of the problems with the film was that, despite everything Haynes and his apparatus said, the movie was very much just the sort of checklist you invoke -- My vote for worst such moment being the "Just like a woman" line -- No doubt that Blanchett steals the show, but I also found that the second least effective part of the movie (the least effective, for me, being the Gere section) -- At the beginning of the film, in the "Woody Guthrie" section, I started to tell myself that this might actually turn out to be a good movie after all -- but it didn't --

I know; I know . . . . But lots of people like Masked & Anonymous, too --

I still think EAT THE DOCUMENT one of the great underseen movies of its time -- and there's a great 2 1/2 hour movie hiding inside the otherwise execrable RENALDO & CLARA --

On Tue, Nov 27, 2007 07:58 PM, Stephen Baraban <[redacted]> wrote:

> *Steve D.*
>
> *If you did catch a second of motorcylce accident presentation in "I'm Not There" you have admirable visual acuity. However I think it was strange to go see this movie with a checklist of things you expected to see in the back of your mind. It is very clearly a wild fantasia created by one of USAmerica's most remarkable film-makers, Todd Haynes, bouncing off the life and times of Bobby Zimmerman. I liked that it was at times Fellini-esque or Godard-ian or imitating*

the Pennebacker Dylan documentary I've never seen, and Godard knows what else. (The scene in the diner in which the "movie actor aspect of Dylan" first converses with his French-born abstract artist wife has dialogue adapted from a cafe scene in JLG's "Masculine Feminine": "What would you say is the center of your world?" "Well, I'm 22...I would say myself").

*As this is a poetics list, I should note that the scenes involving Dylan and the young Allen Ginsberg are a hoot. At one point they are looking at an outdoor statue of the crucified Jesus and declaiming witticisms. Bob eventaully calls out "can't you do any of your *old* material???"*

*There's so much more to say about this film. Suffice it for now to say that it is a daring semi-biographical hybrid like Gus Van Sant's movie about the last days of Kurt Cobain. And the sound of BD's post-motorcycle accident musical comeback *is* represented in the moving presentation of "Going to Acapulco" from the Basement Tapes in the final enigmatic section concerning Dylan as an aging Billy the Kid trying to protect the old weird American town of Riddle.*

--- "steve d. dalachinsky" <[redacted]> wrote:

DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A SECOND OF MOTOR CYCLE
ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT COME BACK PERIOD OOPS
MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND FORTH IN CHRONOLOGY
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8&1/2 kate blanchett was great academy award material my wife didn't
know she was a woman maybe best segments were hers and closer to
actuality in dylan's life lots of sirrealism

> *Never miss a thing. Make Yahoo your home page.*
> *http://www.yahoo.com/r/hs*

<<

I had not noticed any mention of Landis Eversons' death tho I think I received word of it late last Sunday so I am saying something. At first, his first book made me hopeful about his (new) publisher (only of books, not the journal) and their intent as well as expected quality for future collections. And he wrote some remarkable poems, ones that moved me at moments. I first learned of Everson in Fulcrum #2 where I appeared with him. While I was not impressed with the poems (from the 50's), the fact of Ben Mazer "finding him" before so many others who were, in my estimation, way too far in depth, immersed in the Berkeley Ren., ringtones and all, including friends and former students, THAT PART was impressive, the finding. What was more pronounced was the new material that subsequently followed, an amazing piece appeared in the The Sycamore Review (1 of 2), an awe inspiring chunk in APR, and there was another set in a location that leaves me at this moment. By the time the book came out I was actually excited, which says a lot for someone who is enamored of Blasers essays (see the recent UC collection), sceptical about Spicer (Collected), and only interested in small sections of Duncan (Bow, mainly). What a great poet Landis was, there was poem that in my memory, which all of this is from, I think from SR, called Potatoes and Onions, correct me if I be wrong. The repetition was perfect, not too much Stein. Just the perfect mix of Spicer's playfulness with Duncan's loft and Gilbert's "down to earthiness" to relegate this writing to the most important figures of the round table. When his first book surfaced I remembered that I had read him once in the stacks in some library I was invited to, in Ashbery's Locus Solus (sp?), a journal that was often fancy and flight driven in a way that was distasteful. The pub seemed like it was so locally driven that the gist of the moment, or "history," was absent in so many areas, so purposely removed. I hope I am being clear, and the notion of what I call "new-frenchism," totally derived from attempted translations (best example Tennis Court Oath from JA or Freely Espousing from Schuyler, both of which put them on the map in many ways but have not stood any sense of time from what I have learned from earlier Generations (tho Jimmy immediately escaped it) a plateau which can be annoying in general, for being the primary tone of each collection. Landis had an interesting "Romaness" to his stance, tactfully appealing but empty on the inscape, an angle of approach that abutted and refuted the new modernist approach of the period. Anyway, to be brutal, from the "closest" to LE I know, I was told that Landis shot himself once in the head with a world war 2 service revolver. There is little else that has come to light, probably since he was an isolated person from what I know of the last five years, let alone earlier when he entirely disappeared. If somebody wishes to share their appreciation of his work, or knows more please tell, feel free to frontchannel, backchannel or give me a call. If not, buy the book, try it out, let me know--

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<<

ate: Thu, 29 Nov 2007 17:51:46 -0800
rom: steve russell <[redacted]>
ubject: Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black
Conrad, the absolute last person... I was thinking I'd have poetry slaves. A
mall, highly literate group, devoted to ME. I'm a narcissist. & being a
arcissist & a poet is torture. If I can't enjoy my narcissism, am I really a
arcissist? But to answer your question, yes. I'd write poems. I'd even send
hem to non-existent journals. What the fuck. I'd stay drunk. I'd do every drug
ossible. Before long, I'd be so delusional it wouldn't matter if I were the
nly me. I'd have plenty of personalities to keep me company. Questions of the
ype you ask are enough to drive one to drink, but they should be asked. Fuck
eah, I'd still write. Maybe the utter hopelessness of the situation would bring
ut my best. I wonder if Samuel Beckett would have continued writing if he were
he last living human? Of course, you're right about the libraries. & that,
ruly, is sad.
CA Conrad <[redacted]> wrote: Steve Russell wrote:
>On the other hand, suppose a decent number of libraries survive. The
orld, post Apocalypse, >>could be an austere paradise. I love
urvivalist lit. But I'm not the healthiest kid on the block.
>>>>
Steve, yes, I know what you mean. The FANTASY of this is kind of
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as obsessed with called OMEGA MAN, set in stark post Armageddon Los
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hat you weren't supposed to notice.
In reality the libraries will look much like Baghdad's libraries, ash.
I wish the poetry collection at Buffalo had some sort of nuclear war
rovisions. Michael Basinski should request funds for this in his
udget. We'll all crawl our way to Buffalo.
Here's a question though, and I'm serious: Would you still write
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ot even any hope of offspring or anyone.
Because I know I would!
To me, to ask What Would Be The Point in such a case is like asking
HAT IS THE POINT for writing them now.
NOT that I don't want people to read my poems! I guess I'm just
aying I think I would still want to write them.
But maybe not. Maybe I'd be so miserable I wouldn't want to do anything.
Being the only person on Earth sounds awful. But at the moment with
his ridiculous "holiday" shopping season scurrying around me at top
peed it sounds kind of fucking nice!

CAConrad
ttp://PhillySound.blogspot.com

---
e a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

Date: Wed, 28 Nov 2007 17:28:46 -0500
rom: Thomas Devaney <[redacted]>
ubject: Please come to Bowery Poetry Club Thurs night!
Hello, please come to the book party for my new book on Thursday Nov 29th if you
an! All best, Tom
Suzi Winson and Fish Drum
nvite you to celebrate the release of
A SERIES OF SMALL BOXES
y THOMAS DEVANEY
Thursday, November 29, 2007. 6-7:45 pm
pen admission
The Bowery Poetry Club
08 Bowery * New York City
t the foot of First St.
et Houston & Bleecker
12.[redacted]
http://www.bowerypoetry.com/
ttp://www.fishdrum.com/

-from "The Car, a Window, and World War II"
Ask yourself this question:
oes silence have to mean a lack of sound?
hate the lack of sound myself, though crave the silence.
esterday, three people were shot at a check-point.
he difference between a moment of silence
nd a decade of silence.
lone piano plays into our daily commute.
ravel, pretzel bits, a penny on the floor.
ACUUM: 50 Cents.
onic Youth behind another pane of glass, glazed.
hey didnâ€™t invent flesh as material, only the name:
Adaptation Studies.â€
he late light through the painted window
ecomes part of the notes on the page.
race the tire marks, the fuel leak on the carpet,
all them â€œrelics.â€

he was emphatic: â€œI donâ€™t read the quotes, I skip them.â€
 statement which clearly gave her a lot of satisfaction.
his was years ago, hence the spaces, hence the space.
- Thomas Devaney, A Series of Small Boxes

Date: Thu, 29 Nov 2007 18:13:29 -0800
rom: steve russell <[redacted]>
ubject: Re: WHAT TO DO WHEN THE SHIT/Wittgnstein's Mistress follows the premise
Conrad, If I were the last person alive, I'd read this:

Wittgenstein's Mistress is a novel unlike anything David Markson--or nyone else--has ever written before. It is the story of a woman who is onvinced--and, astonishingly, will ultimately convince the reader as well--that he is the only person left on earth. Presumably she is mad. And yet so ppealing is her character, and so witty and seductive her narrative voice, that e will follow her hypnotically as she unloads the intellectual baggage of a ifetime in a series of irreverent meditations on everything and everybody from rahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of he troubled past which have brought her to her present state--obviously a etaphor for ultimate loneliness--so too will her drama become one of the few ertifiably original fictions of our time. "The novel I liked best this year," said the Washington Times upon the book's ublication in 1988; "one dizzying, delightful, funny passage after another. . . Wittgenstein's Mistress gives proof positive that the experimental novel can roduce high, pure works of imagination." "Addresses formidable philosophic questions with tremendous wit . . . emarkable . . . a novel that can be parsed like a sentence; it is that well ade."--New York Times Book Review "Unsettling, shimmering . . . compelling."--Publishers Weekly "A work of genius . . . an erudite, breathtakingly cerebral novel whose prose s crystal and whose voice rivets and whose conclusion defies you not to ry."--David Foster Wallace "Brilliant and often hilarious . . . Markson is one working novelist I can hink of who can claim affinities with Joyce, Gaddis, and Lowry, no less than ith Beckett."--San Francisco Review of Books "Provocative, learned, wacko, brilliant, and extravagantly comic. This is a onesuch novel, a formidable work of art by a writer who kicks tradition out the indow, then kicks the window out the window, letting a splendid new light into he room."--William Kennedy "In a just world, Wittgenstein's Mistress would be offered notice on the cover f the New York Review of Books. Let good readers therefore come and make up the ifference."--Gordon Lish "I can't think of the last time I held my breath when I read a book, waiting or the author to make one slip. Markson is as precise and dazzling as Joyce. is wit and awesome power of observation make this fictional world utterly onvincing. I couldn't put this

book down. I can't forget it. While Markson imself would deplore the use of a cliche, all I can say is that this book is riginal, beautiful, and an absolute masterpiece. Anyone who reads it can't hink about the world the same way."--Ann Beattie "Wittgenstein's Mistress is an original and haunting work. David Markson rilliantly demonstrates how art and memory can both heighten and leaven rief."--Hilma Wolitzer "Beautifully conceived. An irresistible, captivating book!"--Walter Abish "Beautifully realized. Initially as hypnotically calming as an afternoon nowfall, then, by stages as menacing and yet thrilling as a nocturnal blizzard. his is Markson in the post-Beckett Gaddis country, staking his own claim, in a erritory nobody else has the courage or the strength to inhabit and survive n."--James McCourt

back to full catalog)
back to top)

Poetry
CA Conrad <[redacted]> wrote:
Steve Russell wrote:
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ttp://PhillySound.blogspot.com

---
et easy, one-click access to your favorites. Make Yahoo! your homepage.

Date: Wed, 28 Nov 2007 13:27:48 -0800
rom: David Chirot <[redacted]>
ubject: Vast Nazi archive opens to public - Yahoo! News
http://news.yahoo.com/s/ap/20071128/ap_on_re_eu/nazi_archive ---
---
Date: Wed, 28 Nov 2007 16:50:04 -0500
rom: Shin Yu Pai <[redacted]>
ubject: poetry at RISD tonight
Shin Yu Pai
oetry reading and slide lecture
ISD Tap Room
26 Benefit Street
 p.m.
REE

Date: Wed, 28 Nov 2007 20:17:42 -0800
rom: Schuchat Simon <[redacted]>
ubject: Re: Poetry and the Foreign Service
I should have an opinion on this subject, or on both subjects, being an object
f them.

---
e a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

Date: Thu, 29 Nov 2007 22:04:05 -0500
rom: Aryanil Mukherjee <[redacted]>
ubject: Re: poetry and the foreign service
there's another great book by Paz, published towards the end of his life -
n Light of India.
aryanil
----- Original Message -----
rom: "Ruth Lepson" <[redacted]>
o: <[redacted]>
ent: Tuesday, November 27, 2007 3:56 PM
ubject: Re: poetry and the foreign service

yes & Eliot has translated, w others, poems abt India by Paz when he was an
ambassador there--A Tale of Two Gardens.

On 11/27/07 11:49 AM, "Barry Schwabsky" <[redacted]> wrote:

> *I seem to remember that Eliot Weinberger wrote something about him in Montemora years ago.*
>
> *----- Original Message ----*
> *From: Dr. Barry S. Alpert <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, 27 November, 2007 2:51:17 PM*
> *Subject: Re: poetry and the foreign service*
>
> *Though not exactly a member of the foreign service, James Jesus Angleton was*
> *intimately involved with poets, poetry, & spying. Those intrigued by this*
> *thread might want to read around in these essays:*
>
> *http://www.cia-on-campus.org/yale.edu/henwood.html*
>
> *http://www.jeetheer.com/politics/cia.htm*
>
> *http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin*
>
> *Barry Alpert*
>
> _____
> *Connect and share in new ways with Windows Live.*
> *http://www.windowslive.com/connect.html?*
> *ocid=TXT_TAGLM_Wave2_newways_112007*

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.16.8/1154 - Release Date: 11/27/2007 11:40 AM

Date: Thu, 29 Nov 2007 22:32:57 -0500
rom: cris cheek <[redacted]>
ubject: Re: i'm not there

well yep
some of the editing is delicious and Blanchett steals the film hands down
i liked it pretty much up until the Gere section, altho i'll give you
he Fellini carnivale scans
so . . . erm why end it there . . . why not at least dabble in his
roubadour present
On 11/28/07, Christophe Casamassima <[redacted]> wrote:
 I haven't seen the film and think it has numerous flaws - one being that it
as dreamed up and filmed, for one. Other than that it's a masterpiece of
inema.

> *----- Original Message -----*
> *From: "steve d. dalachinsky" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: i'm not there*
> *Date: Tue, 27 Nov 2007 17:22:01 -0500*
>
> *i'm floored aldon tho yes i do understand and flawed is flawed one way*
> *or the other*
>
> *On Tue, 27 Nov 2007 12:23:24 -0500 ALDON L NIELSEN <[redacted]>*
> *writes:*
> *I saw it more as being really flawed with a few good things -- On*
> *Mon, Nov 26, 2007 07:02 PM, "steve d. dalachinsky"*
> *<[redacted]> wrote:*
>
> *DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A SECOND OF MOTOR*
> *CYCLE*
> *ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT COME BACK*
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> *8&1/2 kate blanchett was great academy award material my wife didn't*
> *know she was a woman maybe best segments were hers and closer to*
> *actuality in dylan's life lots of sirrealism*
>
> *<<

> *We are enslaved by*
> *what makes us free -- intolerable*
> *paradox at the heart of speech.*
> *--Robert Kelly*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

=
San Diego Real Estate Listings
Search the MLS for over 10,000 available properties in sunny San Diego, alifornia.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=61f319c3967167e6fc32a24097b28114

--
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Date: Thu, 29 Nov 2007 22:30:26 -0500
rom: Christina E Lovin <[redacted]>
ubject: Re: picture of giant chipmunk
If the chipmunk is that big, imagine the size of the nuts.
I'm a native Illinoisan, my dad was a conservation for the state of Illinois n Knox County (about 90 mile WNW from Normal--really from normal) for wenty years. I don't remember seeing chipmunks that big, although there ere reports of giant sewer rats in Peoria, but a good divorce lawyer took are of that vermin infestation.
I miss the wide-open sky of Illinois--you know the one with the roiling lack clouds (aka tornadoes, twisters, cyclones). I used to be in a writing roup with folks from ISU. I really do miss them.
Congrats on the book!
Christina
-----Original Message-----
rom: UB Poetics discussion group [mailto:[redacted]] On ehalf Of Gabriel Gudding

ent: Thursday, November 29, 2007 7:32 PM
o: [redacted]
ubject: picture of giant chipmunk
http://gabrielgudding.blogspot.com

End of POETICS Digest - 27 Nov 2007 to 29 Nov 2007 (#2007-332)
****

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↑ Index

602. **Gerald Schwartz**
Re: i'm not there
Fri 30 Nov 2007

The last 8 years have been an especially hectic and convulsive period in our national experience, but you wouldn't know it from our movies, which --only until recently--have devoted themselves, with increasing energy and expense to fantasy, regression, nostalgia and wishful thinking. Until this season's bumper-crop of topical films ("Redacted", "Lions for Lambs", etc.)--it seemed as though because of censorship, political caution and the pressure to produce mass entertainment for a heterogeneous public(recal the Beverly Hills Summit a few years back, a powwow that brought together almost four dozen of the Hollywood power elite with President Bush's top advisor and strategist Karl "Goebbles" Rove... their mission (which they seem to have accepted): to explore how the entertainment industry can assist the Administration's war on terrorism.) (a half-dozen spy- oriented kid flicks, "300", "Hitman"), our movies have always been shy about confronting our realities too directly. There are exceptions (as I mentioned earlier), but "I'm Not There" isn't one of them. Watching the biopic I was struck by how different the path to fame was a few short decades ago compared with today. After all, how could today's Dylan achieve celebrity status? "I'm Not There" seems to be more there for B. D. than it is for us, although it does show some of the connections to the cult of celebrity and scandal (of the '60's), and, as usual will surely help to ressurect more interest in Dylan, whose work of that time may not have withstood the test of time, especially those narratives full of topical references and allusions. It's not easy stuff for the post MTV generation, as say, whatever is listened to now.

Gerald S.

> *I thought that one of the problems with the film was that, despite everything*
> *Haynes and his apparatus said, the movie was very much just the sort of checklist you invoke -- My vote for worst such moment being the "Just like a*
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> *remarkable film-makers, Todd Haynes, bouncing off the*
> *life and times of Bobby Zimmerman. I liked that it*
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> *the Pennebacker Dylan documentary I've never seen, and*
> *Godard knows what else. (The scene in the diner in*
> *which the "movie actor aspect of Dylan" first*
> *converses with his French-born abstract artist wife*
> *has dialogue adapted from a cafe scene in JLG's*
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There's so much more to say about this film. Suffice
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*BD's post-motorcycle accident musical comeback *is**
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> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

↑ Index

603. **Jules Boykoff**

Tangent Reading--Mohammad, Wright & Tyc--tomorrow in Portland, Oregon

Fri 30 Nov 2007

The Tangent Reading Series presents

K. Silem Mohammad, Cat Tyc, & Vincent Craig Wright

Sat. Dec. 1
7:00 p.m.

Clinton Corner Cafe
2633 SE 21st Ave. in Portland, Oregon
(Corner of 21st & Clinton)

Admission is free

Come early, and have dinner, if you like. Please stay after and join us for conversation and festivities!

www.thetangentpress.org/readings.html

K. SILEM MOHAMMAD is the author of Breathalyzer (Edge Books, 2008), A Thousand Devils (Combo Books, 2004), and Deer Head Nation (Tougher Disguises, 2003), one of the first books of Flarf poetry, an experimental literary movement that creates poems from Google search results. His writing has appeared in numerous journals and anthologies, including The Best American Poetry 2004. He has co-edited two books of essays: The Undead and Philosophy (2006) and Quentin Tarantino and Philosophy (2007). He maintains the popular poetics blog Lime Tree (http://lime- tree.blogspot.com).

VINCENT CRAIG WRIGHT is the Fiction Writer at Southern Oregon University. He studied with James Dickey at the University of South Carolina, where he was the recipient of The South Carolina Academy of Authors Fiction Prize.

Redemption Center, his debut collection of stories, was published by Bear Star Press in 2006.

CAT TYC is a writer/video maker living in Portland. She is representing Oregon in The Anthology of Younger Poets that will be published by Outside Voices press in January.

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↑ Index

604. **Thomas savage**
Re: i'm not there
Fri 30 Nov 2007

Having finally seen this film yesterday, I have to say that except for Cate Blanchett's wonderful performance, it is otherwise a pretentious and boring film. I almost fell asleep at one point. This is too bad because the only other Haynes film I've seen which was, if I remember correctly, called Far From Heaven, is a masterpiece. In this one, he may have been trying too hard to produce a work of art. What he arrived at is the worst sort of thing for any genre, pseudo-art. Was Julianne Moore supposed to be Joan Baez? I suppose you can't use the real names of living people in a fictional film without lawsuits. Does that explain Allen Ginsberg's posthumous appearance in two of the film's most embarrassingly awful sequences? Of course, the worst and most indigestible part of the movie is undoubtedly the Richard Gere sequences which make no sense at all either within the context of the rest of the movie or on their own terms. It's sad that one of our greatest popular artists, Bob Dylan, has had such a mixed record of luck when it comes to films by and/or about him. The first one was the best, as I recall. The one in which he starred a few years ago was also a puzzling, somewhat pretentious mess. Regards, Tom Savage

"steve d. dalachinsky" <[redacted]> wrote: thanks for this steve

On Tue, 27 Nov 2007 16:58:26 -0800 Stephen Baraban
writes:
> Steve D.
>
> If you did catch a second of motorcylce accident
> presentation in "I'm Not There" you have admirable
> visual acuity. However I think it was strange to go
> see this movie with a checklist of things you expected

> to see in the back of your mind. It is very clearly a
> wild fantasia created by one of USAmerica's most
> remarkable film-makers, Todd Haynes, bouncing off the
> life and times of Bobby Zimmerman. I liked that it
> was at times Fellini-esque or Godard-ian or imitating
> the Pennebacker Dylan documentary I've never seen, and
> Godard knows what else. (The scene in the diner in
> which the "movie actor aspect of Dylan" first
> converses with his French-born abstract artist wife
> has dialogue adapted from a cafe scene in JLG's
> "Masculine Feminine": "What would you say is the
> center of your world?" "Well, I'm 22...I would say
> myself").
>
> As this is a poetics list, I should note that the
> scenes involving Dylan and the young Allen Ginsberg
> are a hoot. At one point they are looking at an
> outdoor statue of the crucified Jesus and declaiming
> witticisms. Bob eventaully calls out "can't you do
> any of your *old* material???"
>
> There's so much more to say about this film. Suffice
> it for now to say that it is a daring
> semi-biographical hybrid like Gus Van Sant's movie
> about the last days of Kurt Cobain. And the sound of
> BD's post-motorcycle accident musical comeback *is*
> represented in the moving presentation of "Going to
> Acapulco" from the Basement Tapes in the final
> enigmatic section concerning Dylan as an aging Billy
> the Kid trying to protect the old weird American town
> of Riddle.
>
> --- "steve d. dalachinsky" wrote:
>
> > DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A
> > SECOND OF MOTOR CYCLE
> > ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT
> > COME BACK PERIOD OOPS
> > MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND
> > FORTH IN CHRONOLOGY
> > A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la
> > strada and particuarlly

> > 8&1/2 kate blanchett was great academy award
> > material my wife didn't
> > know she was a woman maybe best segments were hers
> > and closer to
> > actuality in dylan's life lots of sirrealism
> >
>
>
>
>
>

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>

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↑ Index

605. **Nathaniel Siegel**

Bowery Poetry Club for World AIDS Day Dec 1st 2pm-4pm

Fri 30 Nov 2007

Dear Friends:

Hi !

I am hosting an Open Mic to Remember on World AIDS Day this Saturday Dec 1st
from 2pm-4pm at
The Bowery Poetry Club in NYC.
Come read a poem, sing a song, tell a story, recall a friend...
Sign up and perform !
Selected texts will be available to read from.

Admission is FREE and this event is open to the public.
Please consider supporting Broadway Cares Equity Fights AIDS
with a donation.

Then stay for the Segue Reading Series from 4-5:40 pm with featured poets
Tyrone Williams and Sueyeun Juliette Lee. Admission to Segue $8.00.

For more information on the World AIDS Day Open Mic
contact Nathaniel A. Siegel by email at [redacted]
(mailto:[redacted]) .

**********Check out AOL's list of 2007's hottest products.
(http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001)

↑ Index

606. **Rodney Koeneke**
Portland, Sat. 12/1: MOHAMMAD, TYC, WRIGHT Read for Tangent
Fri 30 Nov 2007

The Tangent Reading Series presents:

K. SILEM MOHAMMAD, CAT TYC & VINCENT CRAIG WRIGHT
Saturday, December 1 @ 7 p.m.
Clinton Corner Cafe, 21st & SE Clinton Ave, Portland OR
Admission free. Come early and have dinner.

K. SILEM MOHAMMAD is the author of Breathalyzer (Edge Books, 2008), A Thousand Devils (Combo Books, 2004), and Deer Head Nation (Tougher Disguises, 2003). He has also co-edited and contributed to two books in Open Court's Popular Culture and Philosophy series: The Undead and Philosophy (2006) and Quentin Tarantino and Philosophy (2007). He co-edits the magazine Abraham Lincoln with Anne Boyer, and he maintains the popular poetics blog Lime Tree.

CAT TYC is a writer/video maker living in Portland. She is representing Oregon in The Anthology of Younger Poets that will be published by Outside Voices press in January.

VINCENT CRAIG WRIGHT is the fiction writer at Southern Oregon University. Redemption Center, his debut collection of stories, was published by Bear Star Press in 2006.

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607. **Maria Damon**
Re: iggy + passenger
Fri 30 Nov 2007

I looked up the lyrics (thanks Caleb) and the line wasn't there, but i cd swear i hear him say it in the performance.

Barry Schwabsky wrote:
> If he doesn't--then it's yours!
>
> ----- Original Message ----
> From: Maria Damon <[redacted]>
> To: [redacted]
> Sent: Wednesday, 28 November, 2007 4:30:15 PM
> Subject: iggy + passenger
>
> just enjoying iggy's "the passenger" on youtube. does he really say
> "all the clouds and the black guitars"?
>

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608. **CE Putnam**

CRAWSPACE in 3-D: THIS SUNDAY! ++ Book preorder

Fri 30 Nov 2007

CRAWLSPACE BOOK LAUNCH READING & CD RELEASE PARTY
Featuring: Seattle poets DANIEL COMISKEY & C.E. PUTNAM

CRAWLSPACE is a collaboratively written book-length poem by Seattle writers Daniel Comiskey & C.E. Putnam, originally commissioned by Doug Nufer for presentation at OseoO Galleryâ€™s Leg to Stand On reading series. A bonus compact disc, the Crawlspace Audio Companion, comprises a reading of the work by the authors, set within an innovative sound collage conceived and produced by C.E. Putnam and featuring the voice of Stanley Shiebert, Librarian in the Arts, Recreation & Literature department of the Seattle Public Library.

SUNDAY, DECEMBER 2, 2007â€”7:30pm. One night only
RENDEZVOUS JEWELBOX THEATER, 2322 2nd Ave Seattle, WA
Located in the historic Rendezvous Bar & Restaurant
This venue is age 21 & over

This event is FREE. No reservation required, but seating is limited to 60 persons

BOOK & CD PACKAGE available for the first time on the night of the performance $12 special night-of-reading price (regular $14 retail thereafter)
Book cover features original 3-D graphic art (3-D glasses free with every purchase)

ORDER ONLINE: http://www.pisor-industries.org/crawlspace/order.html

DANIEL COMISKEY was pretty good at the dodging part in dodge ball, was coeditor of Monkey Puzzle, a magazine of poetry and prose, and worked as

literary manager for The Poetâ€™s Theater. His translations of Hu Xudong, produced in collaboration with Chinese scholar Ying Qin, appear in Another Kind of Nation: An Anthology of Contemporary Chinese Poetry. His work is also included in the Seattle Writers Issue of Golden Handcuffs Review.

Seattle born, C.E. PUTNAM has stopped the Space Needle with his foot. He also maintains P.I.S.O.R. (The Putnam Institute for Space Opera Research (http://www.pisor-industries.org). Recent works include: Manic Box (2001); Did you ever hear of a thing like that? (2001); Things Keep Happening (2003); Frolic: Selected Cosmic Sex Earthly Love Poems (1994-2007).

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609. **cralan kelder**
short poem in the long haul
Fri 30 Nov 2007

follow-up on subject of shorter poetry publications, what else is out there?

What i wanted to say about noon is that a lot of dedicated practitioners of the form send their work there, as far as I can tell its one of the preferred destinations at the moment for poems between 1 and 20 lines. the question is, what other mags are around that work with short poetry?

i can think of Still from the UK, no longer publishing.
I havent seen Tundra or Hummingbird, but also havent seen announcements of new issues for those mags recently.

There¹s Island, also from the UK, going strong, which features many one line poems.

any others?

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610. **Dan Thomas-Glass**
Jennifer Moxley?
Fri 30 Nov 2007

Does anyone have a current email address for her? It'd be greatly appreciated.

Dan

↑ Index

611. Gabriel Gudding
kristin prevallet to read tonight in normal
Fri 30 Nov 2007

---

as part of the POETS ON PAINTING traveling exhibit, whose 125 pp *catalog was edited by Katie Geha and Travis Nichols

Kristin Prevallet will read (her awesome work) in the CVA Gallery, Illinois State U, Normal Illinois

http://paintersandpoets.blogspot.com/

pics to follow on conchology blog. also maybe an audiofile if it's okay with kristin, we'll see about that though.

*containing the work of poets Eric Baus, Laura Solomon, Paul Killebrew, Hoa Nguyen, Sawako Nakayasu, Aimee Kelley, Noah Eli Gordon, Nick Moudry, Kary Wayson, Kristin Prevallet, John Olson, Sueyuen Juliette Lee, Joshua Marie Wilkinson, Jeff Clark, Sara Veglahn, Corina Copp, Dorothea Lasky, Juliana Leslie, Monica Fambrough, Brad Flis

and painters Mequitta Ahuja, Abel Auer, Jules de Balincourt, Nina Bovasso, Echo Eggebrecht, James Benjamin Franklin, Joanne Greenbaum, Mark Grotjahn, Angelina Gualdoni, Laura Owens, Christopher Patch, Lamar Peterson, Sam Prekop, Monique Prieto, Christoph Ruchaberle, Anna Schachte, Dana Schutz, Sandra Scolnik, Amy Sillman, and Whiting Tennis.

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612. David Buuck
Reminder: Will Alexander benefit, SF 12/1
Fri 30 Nov 2007

As many of you know, poet Will Alexander is quite ill with cancer and is undergoing chemotherapy. He's spent his life largely offthe poetry grid, taking on odd jobs, and has no financial support or, needless to say, health insurance. Please join us on Dec 1 at 730 for a Bay Area benefit reading. Donations will be bundled and sent directly to Will. If you cannot make it but would like to contribute, please see < http://harlequinknights.blogspot.com/2007/10/as-you-may-have-heard-poet-will.html > for details.

Readers include:

Nate Mackey
Juliana Spahr
Taylor Brady

Lyn Hejinian
Andrew Joron
Tisa Bryant
Adam Cornford
D.S. Marriott
and more!

hosted by David Buuck and Small Press Traffic

$10-up donations
Saturday December 1, 2008
7:30 PM in Timken Lecture Hall,
at the California College of the Arts,
1111--8th Street, San Francisco

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 2007

610 messages · Fri 30 Nov 2007 – Mon 31 Dec 2007

December 2007 was a month about magnitude and its counterfeits — the poem that reaches for the epic, the hero turned inside out, the biography that manufactures a grandeur the life never had. Six hundred and fourteen messages moved through the list, its largest currents running toward bigness of every kind, and toward the ways bigness gets faked. Into that argument about greatness a genuinely great man died, and the contrast organized the month.

The room's appetite that December was for scale. Its two biggest threads gathered the twentieth century's long poems — the epics, the serial monuments, the works that dared to be enormous — and, alongside them, catalogued anti-heroes, greatness inverted, the protagonist you follow against your own better judgment. A parallel thread hunted for what the novelist Mario Vargas Llosa and the singer Bob Marley might have in common, as though magnitude in one art could be weighed against magnitude in another, and another turned Zizek loose on Beethoven, the philosopher sizing up the largest music there is. The list wanted to talk about size: the poem that would not stay small, the hero who had gone sour, the fame that crosses between arts. It was taking the measure of ambition itself.

The quarrel gathered, beautifully, around a fake. A thread on biographical films revived a line the room kept for Robert Creeley — his memory of a movie in which a doctor cries out that Louis Pasteur is born — and turned it into a case against the whole genre, which, one poster argued, can never resist sticking its subject with *"a tedious fixed character, set from the start"*. The biopic was magnitude counterfeited: a life flattened into destiny, greatness assigned in the cradle. Creeley, dead two and a half years, was still the room's sharpest instrument for telling the real thing from the manufactured one.

And the real thing died, and his own country looked away. Oscar Peterson, one of the great pianists the century produced, was gone on the twenty-third at eighty-two, and the list noted the bitter asymmetry of his mourning: the French president grieved him aloud, while, as one poster put it, *"It's doubtful that an American politician would recognize the name"*. Here was magnitude that needed no biopic and got no honor at home — genuine greatness, recognized abroad and shrugged off in the nation that made it.

I have set December down exactly as the archive delivered it — the long poems, the soured heroes, the counterfeiting biopic, and the great man his country could not name — because it was the month the list spent arguing about magnitude while a true instance of it died unremarked by the culture that produced him, and Creeley's old joke about Louis Pasteur turned out to be the key to all of it: that greatness assigned by the machinery of story is a fraud, and greatness that actually lived, like Oscar Peterson's, is exactly the kind a nation forgets to mourn, leaving it to a room of poets and a foreign head of state to do the honors.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 610 in all.

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159. Luke Schlueter — " poetry . . .as well written as prose"
160. Charles Alexander — Re: Michele Leggott, new New Zealand Poet Laureate (new!)
161. David Chirot — Fwd: A Hanukah Message From Jewish Voice for Peace
162. Stephen Baraban — The Pasteur movie anecdote

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163. Peter Quartermain — Re: Michele Leggott, new New Zealand Poet Laureate (new!)
164. akshaya kamalnaath — Re: rob's first novel
165. akshaya kamalnaath — A query letter...its hilarious
166. Andy Gricevich — Re: Zappa/The Mother's of Invention make fun of Dylan
167. Aryanil Mukherjee — Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers
168. Barry Schwabsky — Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers
169. Stephen Philip Pain — New Short text keitai/ mobile poetics
170. John Cunningham — Re: " poetry . . .as well written as prose"
171. Gary Sullivan — Great videos of music or poetry?
172. Gary Sullivan — Highfill, Bloom, Dresser
173. CA Conrad — The young shooter of Omaha...
174. Charles Alexander — Re: " poetry . . .as well written as prose"
175. David Fernandes — Re: " poetry . . .as well written as prose"
176. Jim Andrews — Re: print on demand
177. Barry Schwabsky — Re: " poetry . . .as well written as prose"
178. David Chirot — The Other Side of the Mirror: Bob Dylan Live at the Newport Folk Festival, 1…
179. Mark Weiss — Re: print on demand
180. Thomas savage — Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers
181. Thomas savage — Re: Kerouac event NYC
182. Shad Marsh — Zappa/The Mother's of Invention make fun of Dylan
183. susan maurer — RAPTOR RHAPSODY
184. susan maurer — unbidden correspondence
185. Barry Schwabsky — Re: Reviews at Jacket
186. David A. Kirschenbaum — Boog City 46 Print and Online PDF Editions Available
187. Stephen Rodefer — poetry well writ as prose
188. Jennifer Karmin — JOB: Gettysburg College
189. Rod Smith — New @ Bridge Street: Collected Whalen, Selected Mac Low, Zukofsky biography, bp…
190. Mark Weiss — Kerouac event NYC tonight
191. Barry Schwabsky — book reviews
192. David Chirot — Kerouac event// lots of rare/Kerouac vids & B-flick Beats at my blog this we…
193. St. Thomasino — German composer Stockhausen is Dead
194. Small Press Traffic — Thanks For Joining SPT
195. Stephen Vincent — Stockhausen est mort at 79

196. ric carfagna — 20th Century Long Poems
197. Alan Sondheim — Defuge of Ocean and Sheave
198. steve russell — quiet
199. Potree Journal — Second Dos Press Chapbook Now Available
200. Ben Basan — Stockhausen dies aged 79

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201. W.B. Keckler — Re: first publication dates of 2 books
202. W.B. Keckler — Re: Michele Leggott, new New Zealand Poet Laureate (new!)
203. David Chirot — Other Side of the Mirror,Movie Review,N Y Times///Dylan at Newport '65 (and ...
204. CA Conrad — IF YOU'RE IN BROOKLYN TOMORROW DO NOT MISS THIS!
205. Mark Weiss — Re: Reviews at Jacket
206. Potree Journal — Re: Second Dos Press Chapbook Now Available
207. John Cunningham — Role of the Poet in Society
208. Adam Tobin — Sunday at Unnameable: Shelley Jackson & Jessica Smith
209. Murat Nemet-Nejat — Re: book reviews
210. Murat Nemet-Nejat — Re: " poetry . . .as well written as prose"
211. Robin Hamilton — Re: Great videos of music or poetry?
212. Murat Nemet-Nejat — Re: Great videos of music or poetry?
213. Patrick Duggan — Re: 20th Century Long Poems
214. angela vasquez-giroux — Re: 20th Century Long Poems
215. Rob McLennan — [[redacted]: 20th Century Long Poems]
216. Nico Vassilakis — Goldsmith & Stein
217. Paul Nelson — Re: Role of the Poet in Society
218. Adam Tobin — Re: 20th Century Long Poems
219. Stuart Ross — Re: 20th Century Long Poems
220. Mark Weiss — Re: book reviews
221. Murat Nemet-Nejat — Re: 20th Century Long Poems
222. Gabrielle Welford — Re: rob's first novel
223. Gabrielle Welford — Re: The young shooter of Omaha...
224. maxpaul — Re: 20th Century Long Poems
225. Joe Moffett — Re: 20th Century Long Poems
226. Joe Moffett — Re: 20th Century Long Poems
227. Mackowski, Joanie (mackowje) — Re: 20th Century Long Poems
228. George Bowering — Re: 20th Century Long Poems
229. Aryanil Mukherjee — Re: 20th Century Long Poems
230. Charles Alexander — Re: 20th Century Long Poems
231. Marcus Bales — Re: Great videos of music or poetry?
232. steve russell — Re: 20th Century Long Poems
233. steve russell — Re: 20th century long poems
234. Alan Sondheim — Re: unbidden correspondence
235. Aryanil Mukherjee — Re: 20th century long poems
236. Ann Bogle — Re: unbidden correspondence
237. Catherine Daly — Re: 20th Century Long Poems

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238. Alan Sondheim — Intimacy Chat Transcription
239. W.B. Keckler — Re: 20th Century Long Poems
240. Wystan Curnow — Re: 20th century long poems
241. David Chirot — "Louis Pasteur is born!" (biopics) from Vidocq to Hammett from Richard III t...
242. Pierre Joris — Re: 20th century long poems
243. Daniel Zimmerman — Re: 20th Century Long Poems
244. Mary Kasimor — anti-heroes
245. Stuart Ross — Re: anti-heroes
246. Daniel Zimmerman — Re: anti-heroes

247. Eric Weinstein — Re: anti-heroes
248. Alan Sondheim — gloom.
249. Kimberley Rogers — Re: anti-heroes
250. Charles Alexander — Re: anti-heroes
251. Susan Webster Schultz — Sidewalk blog: Christmas kitsch edition
252. Mary Kasimor — Re: anti-heroes
253. Pierre Joris — Re: 20th century long poems
254. Ryan Daley — Re: anti-heroes
255. patrick dunagan — Re: anti-heroes
256. George Bowering — Re: 20th century long poems
257. Camille Martin — Sound Poetry, Tuesday on CKLN-FM
258. Jesse Crockett — One Laptop Per Child ___ Give One Get One thru 12/31/07
259. Joan Waltemath — Re: The young shooter of Omaha...
260. Mary Kasimor — Re: anti-heroes
261. Mark Weiss — [Fwd: Exhibition of Art by Writers: The Writer's Brush]
262. steve russell — Re: anti-heroes
263. laura hinton — Re: 20th century long poems
264. steve russell — Re: anti-heroes
265. Halvard Johnson — Re: German composer Stockhausen is Dead
266. Joe Moffett — Re: 20th century long poems
267. steve russell — Re: The young shooter of Omaha...
268. mIEKAL aND — Re: 20th century long poems
269. steve russell — Re: anti-heroes
270. Eric Weinstein — Re: anti-heroes
271. Eric Weinstein — Re: anti-heroes
272. Charles Alexander — Re: anti-heroes
273. J. Michael Mollohan — Re: anti-heroes

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274. Michael Cross — Re: 20th century long poems / Ratcliffe
275. Anny Ballardini — Re: anti-heroes
276. Anny Ballardini — Re: 20th century long poems
277. Anny Ballardini — Re: 20th century long poems
278. Tracey Gagne — Re: Role of the Poet in Society
279. akshaya kamalnaath — Re: Role of the Poet in Society
280. Zamsky, Robert — Re: The young shooter of Omaha...
281. kevin thurston — Re: Role of the Poet in Society
282. Adam Fieled — PFS Prose-Mensch #2: Andrew Lundwall
283. Alan Sondheim — Re: anti-heroes
284. Alan Sondheim — Perfect Distillation of Truth
285. Herb Levy — Re: The young shooter of Omaha...
286. Thomas savage — Re: German composer Stockhausen is Dead
287. Thomas savage — Re: 20th Century Long Poems
288. Jessica Bozek — Re: anti-heroes
289. David Chirot — Re: anti-heroes
290. Wes Chapman — Re: anti-heroes
291. Michael Kelleher — Literary Buffalo E-Newsletter 12.10.07-12.16.07
292. Metta Sama — OuLiPo Women
293. Ruth Lepson — Re: [Fwd: Exhibition of Art by Writers: The Writer's Brush]
294. Ruth Lepson — Re: anti-heroes
295. Mary Kasimor — Re: anti-heroes
296. amy king — Re: The young shooter of Omaha --- Indicators?
297. Thomas savage — Re: Role of the Poet in Society
298. Catherine Daly — (no subject)
299. Murat Nemet-Nejat — Re: anti-heroes
300. Mary Kasimor — Re: anti-heroes

301. Stephen Vincent — Re: Little Sparta & 20th Century Long Poems
302. Alan Sondheim — Re: anti-heroes
303. mIEKAL aND — Re: OuLiPo Women
304. Eric Weinstein — Re: anti-heroes
305. Mary Kasimor — Re: anti-heroes
306. Catherine Daly — Re: 20th century long poems
307. Andrew Jones — Re: German composer Stockhausen is Dead
308. Sam Ladkin — Re: OuLiPo Women
309. Stephen Vincent — Re: 20th century long poems
310. Lori Emerson — interview w/Emerson on The Alphabet Game
311. ric carfagna — Re: 20th century long poems
312. Dillon Westbrook — Re: The young shooter of Omaha --- Indicators?
313. Peter Quartermain — Re: Little Sparta & 20th Century Long Poems

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314. Jen Tynes — Alex Lemon chapbook & new horse less press subscription offer
315. Jesse Glass — Well, if it's sheer length....
316. Alan Sondheim — Afterimagenary
317. William Allegrezza — Series A tonight!
318. Bobbie Lurie — anti-heroes
319. William Allegrezza — do you want to read this summer in chicago
320. Bobbie Lurie — anti-heros
321. Mark Melnicove — Re: 20th century long poems
322. Michael Kelleher — Detroit Reading
323. Stephen Vincent — Re: The young shooter of Omaha --- Indicators?
324. Mark Melnicove — Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers
325. Luke Schlueter — Re: " poetry . . .as well written as prose"
326. Joan Waltemath — Re: 20th century long poems
327. W.B. Keckler — Test Your Poetry IQ at Joe Brainard's Pyjamas
328. Stephen Vincent — Corey, Mayhew email addesses?
329. mIEKAL aND — Re: 20th century long poems
330. Michael Ford — Re: 20th century long poems
331. Hugh Behm-Steinberg — Re: 20th century long poems
332. Barry Schwabsky — Re: 20th century long poems
333. michelle detorie — Resurrection Party
334. Lewis Warsh — The Influence of Paintings Hung in Bedrooms

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335. ALDON L NIELSEN — Rod Smith Meets The Nation
336. William Allegrezza — New Book from Moria Books: Amy Trussell!
337. Stuart Ross — Re: Rod Smith Meets The Nation
338. Mary Kasimor — Re: Rod Smith Meets The Nation
339. Aaron Belz — Poetry Journals needed for Creative Writing Course
340. Richard Flynn — Re: Rod Smith Meets The Nation
341. Patrick Dillon — Yale Open Courses
342. eric unger — Cedar Sigo's Expensive Magic
343. sara marcus — QT Readings, Dec. 18: Akilah Oliver + Stacy Szymaszek!
344. ALDON L NIELSEN — Re: Rod Smith Meets The Nation
345. Jen Tynes — Re: Poetry Journals needed for Creative Writing Course
346. Stuart Ross — Re: Rod Smith Meets The Nation
347. cris cheek — looking for live work
348. W.B. Keckler — Re: Rod Smith Meets The Nation
349. W.B. Keckler — Poetry Quiz Prize Goes Unclaimed
350. Richard Flynn — Re: Rod Smith Meets The Nation
351. Anny Ballardini — Re: anti-heroes
352. mIEKAL aND — Re: 20th century long poems
353. David Chirot — Waterboarding and Poetry: the new American Extreme Experimental Poetry

354. ric carfagna — Re: 20th century long poems

13 DEC 2007

355. Matt Henriksen — Sat 12/16 ::: Iijima, Lamoureux & Schuldt ::: Brooklyn
356. Alison Croggon — Re: anti-heroes
357. Alan Sondheim — Perhaps a way of teaching media
358. Jim Andrews — Re: Waterboarding and Poetry: the new American Extreme Experimental Poetry
359. Bobbie Lurie — anti-hero topic and re: internet communication
360. Metta Sama — Re: Perhaps a way of teaching media
361. Mary Kasimor — Re: anti-hero topic and re: internet communication
362. Aaron Belz — Re: Poetry Journals needed for Creative Writing Course
363. Charles Bernstein — PEPC Library: New Resources
364. William Allegrezza — Moria: Reviewers and Books
365. Anny Ballardini — Re: anti-hero topic and re: internet communication
366. steve d. dalachinsky — Re: more on Haynes/"I'm Not There"
367. William James Austin — Blackbox open for submissions
368. Nate Pritts — *shrug*
369. David A. Kirschenbaum — NYC/Boog City's NYC Small Presses Night, Tues. Dec. 18
370. steve d. dalachinsky — Re: 20th century long poems
371. ALDON L NIELSEN — Heat Strings Blog
372. Jesse Crockett — reissue of Listenlight 13
373. Poetry Project — Events at the Poetry Project December
374. Alan Sondheim — purple quadrant defuge6
375. Alan Sondheim — quadrant purple defuge6
376. UbuWeb — UbuWeb - New Additions :: Late Fall 2007
377. Michael Stone — Re: 20th century long poems

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378. melissa benham — New Hooke Book: Creeley interview
379. Bobbie Lurie — anti-hero topic and re: internet communication
380. Alexander Jorgensen — BLACK ROBERT JOURNAL: call for submissions (Issue #1 will be out Feb....
381. Evan Munday — Robert Grenier and Rachel Zolf at New Yipes - Sunday, December 16
382. Dan Wilcox — Third Thursday Poetry Night, Albany: Daniel Nester
383. Mary Kasimor — Re: anti-hero topic and re: internet communication
384. angela vasquez-giroux — Re: 20th century long poems
385. Alan Sondheim — defuge8 purplenude
386. Michael Stone — Re: 20th century long poems
387. Simon DeDeo — new on rhubarb is susan
388. Peter Ciccariello — Frozen beach wrack poem

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389. angela vasquez-giroux — Re: 20th century long poems
390. Bobbie Lurie — anti-hero topic and re: internet communication
391. Chris Stroffolino — 20th century (Angela!)
392. Alan Sondheim — stand by (fwd)
393. Jim Andrews — Re: Frozen beach wrack poem
394. Peter Ciccariello — Re: Frozen beach wrack poem
395. Anny Ballardini — Re: Frozen beach wrack poem
396. David Chirot — Re: 20th century long poems
397. Stephen Vincent — Re: Frozen beach wrack poem
398. Jennifer Karmin — Dec 28: CHICAGO MARATHON READING
399. cralan kelder — email address for EUGENE OSTASHEVSKY ?

16 DEC 2007

400. Alexander Jorgensen — Poetry & Video

401. Tom Beckett — E-X-C-H-A-N-G-E-V-A-L-U-E-S: THE SECOND XV INTERVIEWS
402. Murat Nemet-Nejat — Re: Frozen beach wrack poem
403. Alan Sondheim — Happy Holidays!
404. Metta Sama — Call for Environmental poems
405. steve russell — what Mario Vargas LLosa & Bob Marley have in common
406. Jerrold Shiroma — Re: what Mario Vargas LLosa & Bob Marley have in common
407. Mairead Byrne — Re: what Mario Vargas LLosa & Bob Marley have in common
408. Ryan Daley — Re: what Mario Vargas LLosa & Bob Marley have in common
409. steve russell — Re: what Mario Vargas LLosa & Bob Marley have in common
410. steve russell — Re: what Mario Vargas LLosa & Bob Marley have in common
411. David Chirot — Re: what Mario Vargas LLosa & Bob Marley have in common
412. Maria Damon — Re: what Mario Vargas LLosa & Bob Marley have in common
413. Metta Sama — 9th Letter Seeks Submissions

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414. Alan Sondheim — tiffanytext
415. Mairead Byrne — Re: what Mario Vargas LLosa & Bob Marley have in common
416. Mairead Byrne — Re: what Mario Vargas LLosa & Bob Marley have in common
417. steve russell — Re: what Mario Vargas LLosa & Bob Marley have in common
418. megan m. garr — Versal VI Call for Submissions - One month left!
419. Skip Fox — Re: Frozen beach wrack poem
420. Brian Howe — New on Glossolalia: CAConrad etc
421. David Chirot — Fwd: Vote Now For The Candidate You Really Like In The Real Independent Prim...
422. W.B. Keckler — Re: Intimacy Chat Transcription
423. Ryan Daley — Re: what Mario Vargas LLosa & Bob Marley have in common
424. cris cheek — TNWK
425. Stephen Vincent — Re: TNWK
426. steve russell — Re: what Mario Vargas LLosa & Bob Marley have in common
427. Jim Andrews — Re: TNWK

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428. eric unger — Re: what Mario Vargas LLosa & Bob Marley have in common
429. Barry Schwabsky — The Last Book
430. Bobbie Lurie — response from small segment of David's Chirot's post
431. cris cheek — Re: TNWK
432. Mairead Byrne — Re: what Mario Vargas LLosa & Bob Marley have in common
433. Alan Sondheim — new materials at
434. David Applegate — Bob Marley
435. Al Filreis — announcing "PoemTalk" (new podcast)
436. Lewis LaCook — The Mendicant’s Rhetoric
437. Joel Weishaus — Witherup: Poet in Residence
438. Hugh Behm-Steinberg — Librettos
439. Brian Clements — Contact info for Black Square Books?
440. steve russell — What Rod Smith & Philip Larkin do not have in common
441. David Chirot — "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link
442. Lea Graham — Ecuadorian Short Fiction
443. Charles Alexander — Re: Librettos
444. David Chirot — Fwd: Songs of Love and Murder, Silenced by Killings - New York Times
445. Marcus Bales — Re: Librettos
446. Mark Weiss — Re: Librettos
447. steve russell — baby boomers & Zepplin
448. Jim Andrews — Re: TNWK
449. David Hadbawnik — Winter Issue of Front Porch Journal now out
450. Ken Rumble — Elsewhere Artist & Writer Residencies for 2008
451. Ryan Daley — Re: what Mario Vargas LLosa & Bob Marley have in common
452. Alison Croggon — Re: Librettos

453. Peter Ciccariello — Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay l...
454. Peter Ciccariello — Re: [webartery] The Mendicant’s Rhetoric
455. Stephen Vincent — Pix, Haptix, Signage, texts - New de Blog
456. Gabrielle Welford — Re: baby boomers & Zepplin
457. cris cheek — Re: TNWK
458. ALDON L NIELSEN — Re: baby boomers & Zepplin
459. Paul Nelson — Frank Morgan Dead

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460. Jim Andrews — Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link
461. Alan Sondheim — second life third life
462. Pierre Joris — Recent posts on Nomadics Blog
463. Adam Fieled — PFS Post: Larry Sawyer
464. Gareth Farmer — Empson
465. David Applegate — Vocalese / Libretto
466. Maria Damon — Re: Empson
467. Christophe Casamassima — Hoodwink #1
468. Christophe Casamassima — Hoodwink#1.0001
469. David Chirot — Marseille - Rap Music Helps Keep the Peace - New York Times//includes music ...
470. Camille Martin — BookThugs at the Bowery Poetry Club
471. Ryan Daley — Re: what Mario Vargas LLosa & Bob Marley have in common
472. Jen Tynes — New chapbook by Sampson Starkweather
473. mIEKAL aND — Re: TNWK
474. Gabriel Gudding — links to reviews of *Rhode Island Notebook*
475. steve russell — Re: baby boomers & Zepplin/ William Burroughs
476. cris cheek — Re: TNWK
477. Alan Sondheim — talk
478. Joel Weishaus — Merton & Buddhism

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479. CE Putnam — Crawlspace Party Report (Video & more)
480. Andy Gricevich — Re: links to reviews of *Rhode Island Notebook*
481. Gabrielle Welford — Re: Librettos (fwd)
482. Alan Sondheim — almost a sonnet -
483. Jim Andrews — Re: TNWK
484. Elizabeth Switaj — Re: talk
485. Mark Stricker — nanomajority #5
486. cris cheek — Re: TNWK
487. Halvard Johnson — Re: second life third life
488. Thomas savage — Re: Librettos (fwd)
489. Petra Kuppers — call for proposals: Touching Time: Bodies/Writing/Histories. A practice-bas...
490. W.B. Keckler — Hadrian's Last Poem, Albertus Magnus Cures Bronchitis, Chester the Turtle an...
491. steve russell — Sasha Frere-Jones/Zepp
492. amy king — Apostrophe Cast - Today
493. Rob McLennan — poetics.ca #8 finally on-line
494. amy king — Chimera: I Am My Own Twin
495. Alison Croggon — Re: Librettos (fwd)
496. Poetry Project — Events at The Poetry Project January

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497. Mark Weiss — Re: Librettos (fwd)
498. Jennifer Karmin — MLA & Jasper Johns in Chicago
499. David Chirot — AFP: Descendants of Sitting Bull, Crazy Horse break away from US

500. Alexander Jorgensen — Person of the Year
501. Gerald Schwartz — Re: MLA & Jasper Johns in Chicago
502. David Baratier — NEW CHIMERA ISSUE
503. Tracey Gagne — Re: second life third life
504. Jason Nelson — holiday disaster generator
505. Alan Sondheim — chirality, in this space,
506. Rob McLennan — above/ground press 2008 subscriptions now available
507. Cindy King — Re: MLA & Jasper Johns in Chicago (For Free!)
508. amy king — Do Some Last Minute Holiday Shopping!
509. Halvard Johnson — Re: second life third life
510. Alison Croggon — Re: Librettos (fwd)

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511. Alan Sondheim — Derivation of "Bug," telegraphy code, etc.
512. Susan Webster Schultz — Sidewalk blogger news: the double-speak series
513. steve russell — Jean Baudrillard on Hillary Clinton
514. Jesse Crockett — Listenlight Poetry taking on Wall Street and LiveJournal :-)
515. Patrick F. Durgin — Re: Sasha Frere-Jones/Zepp

23 DEC 2007

516. Alan Sondheim — experiments in human transportation
517. Matt Henriksen — Dustin Williamson's Exhausted Grunts
518. Samuel Wharton — sawbuck poetry journal
519. Gabrielle Welford — Re: AFP: Descendants of Sitting Bull, Crazy Horse break away from US
520. John Cunningham — John Newlove review
521. David Chirot — Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link
522. Murat Nemet-Nejat — Re: Jean Baudrillard on Hillary Clinton
523. David Chirot — French Hermit And Surreal Writer Gracq Dies Age 97 - New York Times
524. Alan Sondheim — I'm just a collection, agency, Convolute, don't let me fail
525. steve russell — Re: Jean Baudrillard on Hillary Clinton
526. Peter Ciccariello — Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay l...
527. W.B. Keckler — Re: Jean Baudrillard on Hillary Clinton
528. Tracey Gagne — Re: second life third life

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529. Nico Vassilakis — poetry videos: a distractive
530. mIEKAL aND — Re: French Hermit And Surreal Writer Gracq Dies Age 97 - New York Times
531. Mark Weiss — Zizek on Beethoven
532. steve russell — A Christmas Story by Jeanette Winterson
533. Ryan Daley — Re: Jean Baudrillard on Hillary Clinton
534. steve russell — Oscar Peterson, 82, has died/ is mourned by French
535. William Slaughter — Notice: Mudlark
536. W.B. Keckler — Re: poetry videos: a distractive
537. Jim Andrews — Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link
538. Ryan Daley — Piazzolla

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539. Alan Sondheim — fetalfield
540. Halvard Johnson — Seasons Greetings from Lynda & Hal
541. Alan Sondheim — eventide
542. John Cunningham — Re: Oscar Peterson, 82, has died/ is mourned by French
543. Pierre Joris — Re: Zizek on Beethoven
544. Gabrielle Welford — Re: Seasons Greetings from Lynda & Hal
545. Gabrielle Welford — Re: eventide
546. Mark Weiss — christmas cheer

547. Halvard Johnson — RIP: Siv Cedering (1939-2007)
548. Charles Alexander — Re: Oscar Peterson, 82, has died/ is mourned by French
549. Mark Weiss — Re: RIP: Siv Cedering (1939-2007)
550. Mark Weiss — Re: Zizek on Beethoven
551. laura hinton — Re: Zizek on Beethoven
552. Jill Jones — Re: christmas cheer
553. Alan Sondheim — hope towards the year
554. David Chirot — Re: Zizek on Beethoven

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555. Gabrielle Welford — mla
556. Model Homes — Re: Zizek on Beethoven
557. Anny Ballardini — Re: Zizek on Beethoven
558. Anny Ballardini — Re: Piazzolla
559. Thomas savage — Re: Oscar Peterson, 82, has died/ is mourned by French
560. Murat Nemet-Nejat — Re: Zizek on Beethoven
561. Ryan Daley — Re: Piazzolla
562. Camille Martin — BookThug Book Party, NYC
563. Nico Vassilakis — Subtext New Year Happening: Reprise of Anniversary Reading
564. Simon DeDeo — the first annual rhubarb is susan reader's survey
565. David A. Kirschenbaum — **Help The Portable Boog Reader 2**
566. Tony Trigilio — Re: Piazzolla
567. George Bowering — Re: BookThug Book Party, NYC

27 DEC 2007

568. Alan Sondheim — Jet Blue Wireless Beta Test
569. Adam Fieled — PFS Post: Lina Ramona Vitkauskas
570. Thomas savage — Re: Piazzolla
571. David Chirot — Carmontelle's Transparent Drawings Are a Precursor to Modern Cinema - New Yo...
572. Steve Evans — Sylvester Pollet
573. William James Austin — Blackbox submission period closed
574. Vernon Frazer — Jack Kerouac and his Work Discussed on New Focus Radio
575. Dan Thomas-Glass — With + Stand
576. steve russell — Re: Oscar Peterson, 82, has died/ is mourned by French

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577. Peter Quartermain — Re: Sylvester Pollet
578. Murat Nemet-Nejat — Re: Carmontelle's Transparent Drawings Are a Precursor to Modern Cinema...
579. Maria Damon — Re: Sylvester Pollet
580. Michael Heller — Piazzolla
581. John Cunningham — Re: Oscar Peterson, 82, has died/ is mourned by French
582. David Baratier — Pavement Saw Chapbook contest, last call deadline 12/31, electronic or pap...
583. steve russell — Re: Oscar Peterson, 82, has died/ is mourned by French
584. Stephen Vincent — Jenny Holzer, etc.
585. George Bowering — Re: Oscar Peterson, 82, has died/ is mourned by French

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586. Alan Sondheim — Vanity - Article, work, new address, etc.
587. Alison Croggon — Revamp
588. Jill Chan — Call for submissions
589. Kimmelman, Burt — Sylvester Pollet
590. steve russell — Re: Oscar Peterson, 82, has died/ is mourned by French
591. David Chirot — Re: Jenny Holzer, etc.
592. George Bowering — Re: Oscar Peterson, 82, has died/ is mourned by French

593. Jesse Glass — Vicent Ferrini's Passing

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594. Dr. Barry S. Alpert — Re: Vincent Ferrini's Passing
595. Wanda Phipps — The Poetry Project's 34th Annual New Year's Day Marathon Reading
596. Dillon Westbrook — Looking for writers on HIV/AIDS
597. Stephen Ellis — Re: Vincent Ferrini's Passing
598. Jeffrey Side — Review of Carrier of the Seed
599. P Ganick — BLUE LION BOOKS announcements
600. steve russell — Re: Jenny Holzer, etc.
601. Peter Ciccariello — G Cleft

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602. Alan Sondheim — for paul watson: support sea shepherd in the new year:
603. Aaron Belz — Save a Puffin
604. susan maurer — happy new year and a pushcart nomination
605. mIEKAL aND — Vandals rip into Robert Frost home
606. Philip Metres — Chicago Poetry Marathon: A Postmortem
607. Thomas savage — Re: Jenny Holzer, etc.
608. noah eli gordon — book reviews
609. Ruth Lepson — Re: Vincent Ferrini's Passing
610. ALDON L NIELSEN — Re: Chicago Poetry Marathon: A Postmortem

1. CA Conrad
an interview with poet KEN RUMBLE on depression /\\//\\\\////\\\\\\//////\\\\\\\\/////////
Fri 30 Nov 2007

---

an interview with poet KEN RUMBLE on depression
/\\//\\\\////\\\\\\//////\\\\\\\\/////////

read the interview here:
http://phillysound.blogspot.com/2007_11_01_archive.html

Many thanks to Ken for opening his life to us,
CAConrad

↑ Index

2. Richard McLean
the visual poetics of ego and soul...
Fri 30 Nov 2007

---

hi list,

my name is richard mclean, who has written a worldwide selling autobiography on my experience with schizophrenia. (www.recoverednotcured.com)

i am also a public speaker, and visual artist, and have worked in newsppers all my life as an illustrator.

i have finally accomplished my dream...to transpose my 'visual poetry', into a book, than i'm inviting submissions of reflections on the work for when it finally gets published.

see the book directly at this link ad a PDF:

http://www.tradebit.com/filedetail.php/2366954

please share your thoughts and consider a response to be published. the book will be available worldwide.

or, just go to www.richiemclean.com.

thanks for reading this, best wishes,

Richard McLean

↑ Index

3. Morgan Schuldt
Verge Now Available from Free Verse Editions
Sat 1 Dec 2007

Verge, the debut collection of poems by Morgan Lucas Schuldt, is now available from Free Verse Editions at http://parlorpress.com/catalog/product_info.php?products_id=170

Here's what some poets are saying about the poems: In the tradition of Jacques Roubaud’s Some Thing Black and Stan Brakhage’s The Act of Seeing with One’s Own Eyes, Morgan Lucas Schuldt’s Verge is a concise and unsettling ride along the boundary between life and death. Through careful lyric gestures and Joycian guttural utterances, Schuldt’s poems linger at the verges of the body and the breath, all along reminding the reader that the language of poetry depends upon our “meat-leased” fragile corporeal forms. —Lisa Jarnot With its ceaseless invention, root-play, and wit, Morgan Lucas Schuldt's Verge paces a vaulting "overtakelessness." It is a fast shining careen, affirming "meanings sing us" in its swervings. —Karen Volkman For a book of beautiful sounds, this book knows many things. It knows that in our engagement with mortality, joy and what we are "merely" must win out over all of the seductive illusions. Schuldt writes his way into the poetic record through a rich lexical pond (Hopkins, Woolf, Celan). Here phonemes break to refine, twist to fly. —Barbara Cully http://morganlucasschuldt.blogspot.com/

_____ Put your friends on the big screen with Windows Vista® + Windows Live™. http://www.microsoft.com/windows/shop/specialoffers.mspx?ocid=TXT_TAGLM_CPC_MediaCtr_bigscreen_102007=

↑ Index

4. Andy Gricevich
Re: i'm not there
Sat 1 Dec 2007

I think it's one of the best films I've ever seen, certainly U.S.-made (I already knew that Haynes was the best U.S. filmmaker). Every shot is thoughtfully, beautifully composed, and the acting is magnificent.

It's surprising, on this list of all places, to find comments treating the film as if it's a Dylan bio. It is partially that, of course, but it's structured more like a Dylan song than a biography--almost a verse-like nature to the different sections. Characters closer to and farther from the tenuous "reality" recur or drift in and out; just as in the songs, bits of the outside leak in: not only the extra-cinematic outside (the war, Nixon, SoCal born-again culture) but the

cinematic outside (Fellini's and Godard's work of the same period as "Blonde on Blonde" as well as the Beatles' "Help," but also the traces of Fassbinder that are always visible in Haynes' work) and the "outside" of 20th-century American mythologies (the hobo and labor stories, etc.).

The richly deserved praise for Cate Blanchett misses the point in its exclusive focus on the most literally biographical thread in the film (it should be a hint that even her character gets a fictional name, one that combines Quinn the Eskimo with Jude (Judas)). The movie takes Dylan's own repeated reinvention of himself in accordance with his most beloved myths as a structural basis that it expands to a larger scale, reinventing the reinventions themselves (so that Gere's Billy the Kid is also Dylan from the motorcycle accident to the present, socially reclusive (even on an endless tour); the actor character is a literalization of Dylan's treatment of previous personae as mere puppets, laying bare his narcissism, selfishness and exhaustion by embodying them as a character; "Arthur Rimbaud" is a series of aphoristic Dylanisms drawn out by strange interrogators).

One of my favorite aspects of the film is its self-consciousness about quotation (from Dylan's interviews and songs and from other films, as well as--especially--of all sorts of American archetypal stories) and artifice, without any of the postmodern irony, the "fear of actually meaning it," one finds in a lot of self-conscious contemporary narrative art.

There's simultaneously a "hands-off" aspect to the presentation (the gorgeous surreal naturalism of the Gere sequences and the church scene that's allowed to speak for itself, without any Christopher Guest-style condescension) and an acknowledgment of the fact and power of telling--a way of presenting that amplifies strangeness while simultaneously acting as if it is, or might as well be, perfectly realistic.

My three cents.

--Andy

Never miss a thing. Make Yahoo your homepage.

↑ Index

5. Gabriel Gudding
Re: picture of giant chipmunk
Sat 1 Dec 2007

Gwyn,
Yo I wasn't leading you on because, okay: inside the chipmunk costume is in

fact a real, giant chipmunk.
guh

and christina lovin, no i hear you: normal is like the "madison" of illinois. trippy place. it's pretty cool here. we're expecting an ice storm tonight. and were just hanging out after kristin prevallet's reading and there was almond cake. will post pictures to blog and some fine audio file of kristin's reading.

↑ Index

6. Stuart Ross
Re: short poem in the long haul
Sat 1 Dec 2007

I've done three issues of Peter O'Toole: The Magazine of One-Line Poems.

Contributors have included Bill Zavatsky, David McFadden, Kim Bernstein, Joel Dailey, Lynn Crosbie, Camille Martin, and Ben Hamper.

The mag was inspired by Zavatsky's Roy Rogers.

Stuart Ross
Toronto

On 11/30/07 3:16 PM, "cralan kelder" <[redacted]> wrote:

> *follow-up on subject of shorter poetry publications, what else is out there?*
>
> *What i wanted to say about noon is that a lot of dedicated practitioners of the form send their work there, as far as I can tell its one of the preferred destinations at the moment for poems between 1 and 20 lines. the question is, what other mags are around that work with short poetry?*
>
> *i can think of Still from the UK, no longer publishing.*
> *I havent seen Tundra or Hummingbird, but also havent seen announcements of new issues for those mags recently.*
>
> *There¹s Island, also from the UK, going strong, which features many one line poems.*
>
> *any others?*

↑ Index

7. steve d. dalachinsky

Re: short poem in the long haul

Sat 1 Dec 2007

---

brevitas gotta be a member look em up on line and clwnwar it's under 20 words actually
On Fri, 30 Nov 2007 21:16:20 +0100 cralan kelder <[redacted]>
writes:
> follow-up on subject of shorter poetry publications, what else is out
> there?
>
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> practitioners of
> the form send their work there, as far as I can tell its one of the
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> There¹s Island, also from the UK, going strong, which features many
> one line
> poems.
>
>
> any others?
>
>

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8. steve d. dalachinsky

Fw: Fw: readings in san francisco area for whitehead, zosche, nicosia and dalachinsky

Sat 1 Dec 2007

---

dalachinsky gets josephine milkes oakland pen award along with will alexander and others

Subject: readings in san francisco area for whitehead, zosche, nicosia and dalachinsky

December 6th-- 630 pm - Bird and Beckett Bookstore, San Francisco December 7th- 7- 9 pm Mill Valley Book Depot, Mill Valley December 8th-- 2 pm - 5 pm PEN Awards Banquet, Oakland (Steve Dalachinsky, Will Alexander and others being honored) December 10th-- 6- 9pmNorth Beach Poetry-and-Music Series - cafee Greco 423 columbus ave San Francisco

↑ Index

9. Gabriel Gudding

pics & audio from kristin prevallet reading

Sat 1 Dec 2007

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http://gabrielgudding.blogspot.com/

normal, illinois

↑ Index

10. Jeffrey Side

Carrier of the Seed out as ebook

Sat 1 Dec 2007

My poem 'Carrier of the Seed' is now out as a free ebook with Blazevox. The following people have been kind enough to allow me to quote their impressions of it:
Jake Berry: â€œExcellent, mythopoeic, my kind of stuff.â€
Marjorie Perloff: â€œItâ€™s very striking. The reader is propelled forward, thematically and mythologically. The result is extremely interesting.â€
Hank Lazer: â€œAn engaging avalanche of a poem, and I like the collision of various registers of language throughout the poem. Overall, a feel of contemporary myth-dream propelled narrative to it. A truly contemporary quest.â€
John M. Bennett: â€œSay, this is an excellent piece.â€
Michael Rothenberg: â€œI like it a lot.â€
You can download it at:
http://www.blazevox.org/
and
http://www.blazevox.org/ebook.htm

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11. Sam
New book by Sam Pereira
Sat 1 Dec 2007

Tebot Bach <http://www.tebotbach.org/upcoming.html> has just published A Café in Boca, the newest collection of poetry from Sam Pereira. It is available both from the publisher's web site and Small Press Distribution <http://www.spdbooks.org/> . Future readings will also be announced here as they are arranged.

↑ Index

12. St. Thomasino
foley=zukofsky=bernstein
Sat 1 Dec 2007

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http://www.poetrybay.com/fall2007/foley1.html

Jack Foley has a review of the new LOUIS ZUKOFSKY: SELECTED POEMS, EDITED BY CHARLES BERNSTEIN

LOUIS ZUKOFSKY: A POET WORTH FIGHTING FOR

A REVIEW OF LOUIS ZUKOFSKY: SELECTED POEMS,
EDITED BY CHARLES BERNSTEIN (THE LIBRARY OF AMERICA AMERICAN POETS
PROJECT)

"Louis Zukofsky's work has been edited and selected for the Library of America's American Poetry Project by prominent L=A=N=G=U=A=G=E poet Charles Bernstein, and he has done a superb job. It is no easy task to deal with a writer as enigmatic, even chameleonic as Louis Zukofsky. Zukofsky's poetry alone ranges from something like light verse to an immensely complex, dense medium. It operates in both formal modes and free verse. "In his introduction to the Selected Poems Charles Bernstein remarks on 'the intricate patterning of sound that everywhere pervades [Zukofsky's] work,' on 'the microtonal shifting of vowels,' and goes on to write of 'the syntactic rotation of the same words shifting to different parts of speech.' "Louis Zukofsky: Selected Poems is an absolutely necessary book for anyone seeking to understand twentieth-century American poetry. Zukofsky is a master, but he is definitely a formidable master. Charles Bernstein's selection guides us through both accessible and "difficult" aspects of Zukofsky and does it in a way that constantly sheds light on the work as a whole. Bernstein's introduction is also excellent: well-written and, in general, compelling."

http://www.poetrybay.com/fall2007/foley1.html

posted by gregory vincent st. thomasino

http://eratio.blogspot.com/

e·

↑ Index

13. ALDON L NIELSEN

Re: i'm not there

Sat 1 Dec 2007

Some of this is, of course, a matter of taste -- I confess that to date I haven't liked anything by Haynes -- I didn't like his ALL THAT HEAVEN ALLOWS and I thought the beautifully shot homage to his own film that appears in this film was rather silly --

Part of the problem for me is that being "structured like a Dylan song" isn't really the problem -- the problem is literalizing what Dylan does -- this didn't work well in Masked & Anonymous and it doesn't work well here, for me -- Rather like that Voices and Visions TV series years ago in which they'd read a poem by Frost and show you a New England wood pile -- geez, you think it's a metaphor? deep! In M&A (and in the Gere section of this film) it's as if they'd made a movie of the cover of the official Basement tapes --

Brakhage films, I'd say, are structured like songs --

and I'd still say that EAT THE DOCUMENT does a better job of this (and works as well if you forget Dylan even exists as an actual person) --

but I recognize that in this instance mine is a minorty opinion -- most critics seem to like it -- most critics liked CRASH and HUSTLE & FLOW (to name two very different films I couldn't abide) --

On Sat, Dec 1, 2007 12:31 AM, Andy Gricevich <[redacted]> wrote:

> *I think it's one of the best films I've ever seen, certainly U.S.-made (I already knew that Haynes was the best U.S. filmmaker). Every shot is thoughtfully, beautifully composed, and the acting is magnificent.*
>
> *It's surprising, on this list of all places, to find comments treating the film as if it's a Dylan bio. It is partially that, of course, but it's structured more like a Dylan song than a biography--almost a verse-like nature to the different sections. Characters closer to and farther from the tenuous "reality" recur or drift in and out; just as in the songs, bits of the outside leak in: not only the extra-cinematic outside (the war, Nixon, SoCal born-again culture) but the cinematic outside (Fellini's and Godard's work of the same period as "Blonde on Blonde" as well as the*

> *Beatles' "Help," but also the traces of Fassbinder that are always visible in Haynes' work) and the "outside" of 20th-century American mythologies (the hobo and labor stories, etc.).*
>
> *The richly deserved praise for Cate Blanchett misses the point in its exclusive focus on the most literally biographical thread in the film (it should be a hint that even her character gets a fictional name, one that combines Quinn the Eskimo with Jude (Judas). The movie takes Dylan's own repeated reinvention of himself in accordance with his most beloved myths as a structural basis that it expands to a larger scale, reinventing the reinventions themselves (so that Gere's Billy the Kid is also Dylan from the motorcycle accident to the present, socially reclusive (even on an endless tour); the actor character is a literalization of Dylan's treatment of previous personae as mere puppets, laying bare his narcissism, selfishness and exhaustion by embodying them as a character; "Arthur Rimbaud" is a series of aphoristic Dylanisms drawn out by strange interrogators).*
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> *One of my favorite aspects of the film is its self-consciousness about quotation (from Dylan's interviews and songs and from other films, as well as--especially--of all sorts of American archetypal stories) and artifice, without any of the postmodern irony, the "fear of actually meaning it," one finds in a lot of self-conscious contemporary narrative art.*
>
> *There's simultaneously a "hands-off" aspect to the presentation (the gorgeous surreal naturalism of the Gere sequences and the church scene that's allowed to speak for itself, without any Christopher Guest-style condescension) and an acknowledgment of the fact and power of telling--a way of presenting that amplifies strangeness while simultaneously acting as if it is, or might as well be, perfectly realistic.*
>
> *My three cents.*
>
> *--Andy*
>
> *---*
> *Never miss a thing. Make Yahoo your homepage.*

<<

paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

↑ Index

14. steve russell
Bob Fosse/Lenny Bruce/Bob Dylan
Sat 1 Dec 2007

How many people on the list are old enough to remember Bob Fosse? & how many among those answering yes are old enough to remember "Lenny?" I attended a blue collar Catholic high school. I had terrible acne. & I was in to Lenny Bruce, not exactly the ticket to success in the repressive Orlando, Florida that I grew up in. I haven't seen the Dylan movie. I trust the comments here far more than I do the crits.

It's too bad Fosse isn't around to try his had at a Dylan docu/dram. Lenny was pretty Gddamn decent. I'll never forget Hoffman doing Bruce, intoning that great "To is a preposition, come is a verb" line.

Never miss a thing. Make Yahoo your homepage.

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15. Bobbie Lurie
request from list re: gmail
Sat 1 Dec 2007

General question to list: if any of you have gmail accts: do you think this link is correct?

http://gmail-is-too-creepy.com/

I have had some questions about gmail accts. I've opened/ am wondering if this is more internet fact or fiction?

thanks in advance to anyone who knows about this--
bobbi

More new features than ever. Check out the new AOL Mail ! -
http://o.aolcdn.com/cdn.webmail.aol.com/mailtour/aol/en-us/text.htm?ncid=aolcmp00050000000003

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16. Jennifer Karmin
Seven Corners
Sat 1 Dec 2007

Seven Corners, edited by Steve Halle
http://sevencornerspoetry.blogspot.com

A sporadically updated, solicitation-based,
blog-journal dedicated to publishing poets living in
Chicago, native Chicagoans and other quality poets
from a liberal Midwestern vicinity.

Recent featured poets:
Jennifer Karmin
Lea Graham
Matthew Guenette
Melissa Severin
Simon DeDeo
Tony Trigilio
Michael Antonucci
Stefania Heim
Joel Craig
Lina Ramona Vitkauskas

Be a better pen pal.
Text or chat with friends inside Yahoo! Mail. See how.
http://overview.mail.yahoo.com/

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17. Andy Gricevich
Re: i'm not there
Sat 1 Dec 2007

In reply to Leonard:

I couldn't fault anyone for making a politically-motivated critique of U.S. movies, but it does seem like there are better targets. Why pick on Haynes in particular (rather than, say, Tarantino, or Spielberg, or Mel Gibson, or Christopher Guest, or any other crap-vendor... though I could understand a "they're all the same insofar as they don't address the current crisis" stance).

In a note on his film "Safe" (a brilliant and searing critique of SoCal class structure, sexism, new age totalitarianism, medicine, and the conditions behind and around environmental illness), Haynes says:

"I agree with Fassbinder who said, "revolution doesn't belong on the cinema screen, but outside, in the world". To provide an audience with a solution - to give them the revolution - is to deprive them of the necessity of creating their own. Viewers of film have extraordinary powers: they can make life out of reflections on the wall. Perhaps it's in the spaces we allow them to reflect themselves that films encourage these powers of transformation to continue - even after the movie is over."

It's a point that could certainly be abused, but a pretty good one nonetheless.

cheers,

Andy

Get easy, one-click access to your favorites. Make Yahoo! your homepage.

↑ Index

18. David Hadbawnik
announcing new issue of kadar koli
Sat 1 Dec 2007

---

hello

the second issue of *kadar koli* is now available. it features:

Tom Clark * Marcia Roberts * John Phillips * Micah Robbins * Marcus Civin and Mathew Timmons * Amy King *
Richard Owens * Kyle Schlesinger * Elizabeth Robinson * C.J. Martin * Mary Burger * Tom Peters *
Lauren Dixon * Nick Courtright * and Andrew Neuendorf *

ONLY $3 -- CHEAPER THAN a gallon of GAS IN BIG SUR

ordering information: www.habenichtpress.com/index.php

To all contributors: Thank you, and your contrib copies are now on the way.

To all non-contributors: I am currently reading for Issue no. 3, sometime in spring 2008; please send submissions via E-MAIL ONLY
to dhadbawnik at yahoo.com

--David Hadbawnik

↑ Index

19. Maria Damon
Re: Bob Fosse/Lenny Bruce/Bob Dylan
Sat 1 Dec 2007

---

i show "Lenny" in classes relatively frequently; it's a mixed bag. it candy-coats Lenny's message and personality and makes him out like a love-and-peace messiah; he had sharp edges in real life. it's a real tour de force of acting, though, that's for sure, both hoffman and perrine. the film bears the marks of its era, though, in its obsession with breasts. it's well worth seeing, but again, i guess no docu-bio-drama can be expected to be an unmediated access to its subject (to point out the banally obvious). so what do you-all think of Velvet Goldmine? i haven't seen it yet myself.

steve russell wrote:
> How many people on the list are old enough to remember Bob Fosse? & how many among those answering yes are old enough to remember "Lenny?" I attended a blue collar Catholic high school. I had terrible acne. & I was in to Lenny Bruce, not exactly the ticket to success in the repressive Orlando, Florida that I grew up in. I haven't seen the Dylan movie. I trust the comments here far more than I do the crits.
>
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>
>
> ---
> Never miss a thing.   Make Yahoo your homepage.
>

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20. Maria Damon
A Reading by Renee Gladman and Carla Harryman
Sat 1 Dec 2007

Please announce to your respective departments and communities:

"Poetry from the Engine Room": A Reading by Renee Gladman and Carla Harryman

Co-sponsored By: Institute for Advanced Study, VG:Voices from the Gaps, and the Department of English

Wednesday, December 5, 2007 4:15 PM

Cost: Free!

Room 125
Nolte Center for Continuing Education
Minneapolis Campus

Contact: Institute for Advanced Study, [redacted]

Renee Gladman is an Assistant Professor of Literary Arts at Brown University and author of Arlem, Not Right Now, Juice The Activist and A Picture Feeling. *Carla Harryman* is an author, playwright and critical essayist. She is part of the MFA faculty at Bard College and a senior lecturer at Wayne State University. Cosponsored by Voices From the Gaps.

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21. Susan Webster Schultz

Sidewalk (anti-war) blog news for December 1

Sat 1 Dec 2007

The Kane`ohe Christmas parade was held today; it's a huge event here, with thousands of participants, including
politicians, firemen, old people (the retirement home folks wore shirts that read "Peace" and bore the word on their
float), hula halau (they had a peace sign on their float), church groups, and of course the cops and the Marines.
My kids marched in the parade with their scout troops.

I put out five signs on the parade route last night, hoping that some of them would survive, and they all did! The theme
was Jesus (the pacific Jesus, not the warring one).

"Got health care?" still hangs in the middle of Kane`ohe from last week's "got ?" series, as well.

The last five photos of album 3 show the signs in their state of nature; there's a still-life beforehand from the workshop.

http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661

As ever, please feel free to pull signs, just don't attribute them to me by name.

aloha, the Sidewalk Blogger.

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22. Barry Schwabsky
TX readings?
Sat 1 Dec 2007

I will be coming through Austin and probably also Houston some time in the period from late February-early April 2008. If anyone has any leads on reading series in either city that might be appropriate for me, please backchannel.

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23. Charles Bernstein
Re: I'm Not There
Sat 1 Dec 2007

I saw *I'm Not There* last night and liked it very much. But then, unlike Aldon, I've liked the other Todd Haines's films I've seen, the early one on Karen Carpenter and, especially, *Far from Heaven* (his tribute to Douglas Sirk). His new film stuck me as one of the most aesthetically and conceptually original films I've seen recently. It's uneven, sure; but it's exploratory. I'd think of it in conjunction with long-time favorites like *Pennies from Heaven*. The send-ups of the Scorsese documentary were hysterical, bringing to mind The Mighty Wind. And while Baez was great in the Scorsese film, the (Julianne Moore) caricature here was quite funny (and it reminded me of the National Lampoon parody years back: "Pull the Trig-rows Neg-rows, we're with you all the way/ Just across the Bay"). The Pat Garrett/Billy the Kid segments were a bit lugubrious, though I like the Peckinpah film, so I appreciated the gesture. The Allen Ginsberg avatar figure (in the Felliniesque sequence) was interesting maybe most just because it was *there* (and in that segment of the film the Dylan avatar figure was in "being there" mode as well). And as Stephen Baraban notes the (Bunuel-like) sequence before the Christ figure was more substantive. Also, Haines does good by Charlotte Gainsbourg and Richie Havens. I thought the most interesting Brechtian motif was the the preteen African-American hobo/"Woody Guthrie" sequences (as played by Marcus Carl Franklin).

As we were leaving the Lincoln Square theater #2, Ed Koch was standing in an alcove, accompanying himself on the Jew's harp.

He was singing "Master of War."

Off key.

Charles Bernstein

http://epc.buffalo.edu/authors/bernstein/blog

↑ Index

24. ALDON L NIELSEN

Re: I'm Not There

Sat 1 Dec 2007

I did like the Richie Havens sequence -- And I thought the whole idea of the Woodie Guthrie segment was inspired -- A film based on the "lives of Bob Dylan" including a segment in which a boy lives the lies Dylan told about his youth -- As I said, for a few minutes there I thought I was going to like the movie --

On Sat, Dec 1, 2007 08:12 PM, Charles Bernstein <[redacted]> wrote:

> *I saw *I'm Not There* last night and liked it very much. But then, unlike Aldon, I've liked the other Todd Haines's films I've seen, the early one on Karen Carpenter and, especially, *Far from Heaven* (his tribute to Douglas Sirk). His new film stuck me as one of the most aesthetically and conceptually original films I've seen recently. It's uneven, sure; but it's exploratory. I'd think of it in conjunction with long-time favorites like *Pennies from Heaven*. The send-ups of the Scorsese documentary were hysterical, bringing to mind The Mighty Wind. And while Baez was great in the Scorsese film, the (Julianne Moore) caricature here was quite funny (and it reminded me of the National Lampoon parody years back: "Pull the Trig-rows Neg-rows, we're with you all the way/ Just across the Bay"). The Pat Garrett/Billy the Kid segments were a bit lugubrious, though I like the Peckinpah film, so I appreciated the gesture. The Allen Ginsberg avatar figure (in the Felliniesque sequence) was interesting maybe most just because it was *there* (and in that segment of the film the Dylan avatar figure was in "being there" mode as well). And as Stephen Baraban notes the (Bunuel-like) sequence before the Christ figure was more substantive. Also, Haines does good by Charlotte Gainsbourg and Richie Havens. I thought the most interesting Brechtian motif was the the preteen African-American hobo/"Woody Guthrie" sequences (as played by Marcus*
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> *He was singing "Master of War."*
>
> *Off key.*
>
> *Charles Bernstein*
>
> *http://epc.buffalo.edu/authors/bernstein/blog*

<<

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He was singing "Master of War."

Off key.

Charles Bernstein

http://epc.buffalo.edu/authors/bernstein/blog

Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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26. Maria Damon
new anthology, from Sheila Murphy
Sat 1 Dec 2007

<http://www.amazon.com/Anthology-New-Collaborative-Poetry/dp/1419677233/ref=sr_1_7?ie=UTF8&s=books&qid=1196534859&sr=8-7>

Good morning, friends!

Marc Weber has shared with me that the recently published anthology is now available through amazon.com <http://amazon.com/>

Please pass the word, and enjoy!

Sheila Murphy

↑ Index

27. eric unger
Re: TX readings?
Sun 2 Dec 2007

---

come thru abilene on thursday nights -- there is only that place on thursdays ! cheque it out. the red sands of Abilene. i once saw an armidillo in the state park. --Eric

On 12/1/07, Barry Schwabsky <[redacted]> wrote:
> I will be coming through Austin and probably also Houston some time in the period from late February-early April 2008. If anyone has any leads on reading series in either city that might be appropriate for me, please backchannel.
>

↑ Index

28. Alexander Jorgensen

This fella has landed -- but, alas, is still spiraling: upward, inward, and onward!!

Sun 2 Dec 2007

---

http://www.alexanderjorgensen.com

Believe it or not, most of these links are blocked in China. Hmm, and from this vantage: Planet B-612 was not such a bad place.

Lots of love,
agj
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Accessible with your email software
or over the web

↑ Index

29. Eric Hoffman

I'm Not There

Sun 2 Dec 2007

For all its experimentalism of form (it is definitely non-linear in its composition and in its use of 6 actors, and so forth, and other experiments with film stock and of course the inevitable post-modernist self-referentialism and homages to numerous other films, both Dylan and non-Dylan, particularly Godard and even Peckinpah or Altman) it's also deeply conservative in that it has many aspects of the typical "bio-pic". Of course all this traditional/experimental and non-linear framework is entirely in keeping with a Dylan song which may finally be the point. Cate Blanchett is good in her nailing the mid-sixties Dylan's mannerisms and so on, but her performance falls into the trap of many other performances that seek to become one with another well-known persona. In this movie, the young man who plays Dylan as a child I thought more interesting than Blanchett, as was Richard Gere in a truly mesmerizing sequence which brings

to mind the aforementioned Peckingpah and Altman, but also Dylan's Basement Tapes, John Wesley Harding, the film and soundtrack Pat Garrett and Billy the Kid and also the Rolling Thunder Revue. All in about 20 minutes of film. Richard Gere's mostly silent performance (I believe he also narrates the film) is remarkable and the one truly good Dylan cover (of the Basement Tapes song "Goin' to Acapulco") performed by Jim James (in Rolling Thunder-style white face makeup) is the highlight moment of the film. [Andy - - - where is the church you refer to? All I saw was a gazeebo). The Heath Ledger mid-seventies Dylan of Woodstock New Morning to Blood on the Tracks era is least successful, in my opinion. Here's where the Godard comes in and here is also where the film becomes far too postmodernist, self-referential and flat. Also the Christian Bale sections (as schlocky TV biography) was forced and could have been scrapped without affecting the film too much. But altogether I think it was a brave and appropriate style in which to tackle the immensity of Dylan. Though I had hoped Scorsese's documentary would finally put to rest the Dylan as social commentator that burdens much of the Blanchett section to the detriment of understanding more about where the music came . . . rather than from what it was running. And maybe someday Columbia will get around to releasing The Basement Tapes rather than yet another recycling of his alleged "greatest hits." All I can do is dream.

Never miss a thing. Make Yahoo your homepage.

↑ Index

30. Murat Nemet-Nejat
Turkish Poetry in Jacket
Sun 2 Dec 2007

"Jacket 34 has just come out. It contains a 120-page section on Turkish poetry, including selections from *Eda: An Anthology of Contemporary Turkish Poetry * and additional new essays and translations.

http://jacketmagazine.com/34/index.shtml

Ciao,

Murat"

↑ Index

31. Murat Nemet-Nejat
On Eda and Turkish Poetry
Sun 2 Dec 2007

"Through Western Eyes

I.
...
It has often been said that the natives
will only teach foreigners a fake, degraded language,
a mock system of signs
parodying the real language.

It has also been said that the natives
don't know their own language,
and must mimic the phony languages of foreigners,
to make sense out of their lives.

— Linh Dinh, "Vocab Lab," *American Tatts*

II.

If one wants to grasp the underlying principle of 20th century Turkish poetry in one stroke, it is that it brings animism into the middle of our global universe. Everything in that poetry becomes relatively clear from that perspective. Not only trees or animals, but in this poetry colors, objects, things, natural processes are in dialogue with each other, weaving their endless patterns. *Eda* is the structure of that pattern, the mesh of linguistic and geographic coordinates which go to its creation. Not the individual, but objects, colors, things are at the center of this endless transformation, the ego attached to it only tangentially, a detail, suffering and ecstatic. It is this peripheral relationship of consciousness to wider natural forces — subjective and objective, visceral and abstract — which gives Turkish poetry its stunning originality.

III.

"There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." William Shakespeare, *Hamlet"
*from *Jacket 34
*

Ciao,

Murat

↑ Index

32. Michael Heller
"Beckmann Variations" FYI (and/or self-advert)
Sun 2 Dec 2007

--=======AVGMAIL-4752EA6F6D14======Content-Type: text/plain; charset=us-ascii; format=flowed; x-avg-checked=avg-ok-737A3102

Just published: "Beckmann Variations," a mixed-genre prose/poetry piece is in the recent New England Review, Vol 28, No. 3, pp 143-160. Luna Park Review blog reviewed it at: http://lunaparkreview.blogspot.com/.

---------- Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at: http://www.thing.net/~grist/ld/heller.htm Collaborations with Ellen Fishman Johnson at: http://www.efjcomposer.com/EFJ/Collaborations.html --=======AVGMAIL-4752EA6F6D14======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-737A3102 Content-Description: "AVG certification"

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.16.13/1164 - Release Date: 12/2/2007 11:30 AM

--=======AVGMAIL-4752EA6F6D14=======--

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33. Carol Novack

Laura Hinton, Angela Szczepaniak, & Yuriy Tarnawsky at The KGB Bar next Friday, 12/7

Sun 2 Dec 2007

---

* Mad Hatters' Review*
*Edgy & Enlightened Literature, Art & Music in the Age of Dementia *
Poetry, Prose & Anything Goes Reading Series
Curated & Pickled by Publisher/Editor Carol Novack
9th Reading
*
****
Friday, December 7th, 2007, 7 – 9 pm
KGB Bar, 85 East 4th Street, N.Y.C.

Featuring

Laura Hinton, author of The Perverse Gaze of Sympathy: Sadomasochistic Sentiments from Clarissa to Rescue 911, and co-editor of We Who Love to Be Astonished: Experimental Women's Writing and Performance Poetics. Her critical essays, interviews, and reviews may be found in journals including Contemporary Literature, Rain Taxi, Jacket, and The Journal of the Academy of American Poets, as well as collections including Innovative Women Poets. Her

poetry has appeared in journals including How2, Feminist Studies, NthPosition, and the volumes Poetic Voices Without Borders and September 11, 2001: American Writers Respond. Laura curates the reading series, "InterRUPTions," at City College, where she teaches contemporary literature, multi-media, and feminist theory. Laura is a future contributor to Mad Hatters' Review.

Angela Szczepaniak, neck-deep in a PhD (at SUNY Buffalo), happily reading and writing about comics, innovative detective literature, and poetry. She has also been writing and publishing spitz and spatz of a novel (Unisex Love Poems: one-sided conversations), which mainly concerns the language of food, bodies, and etiquette. Her writings may be found at Headlight Anthology, Foursquare Magazine, and other publications. Five of Angela's poems may be read in the current issue of Mad Hatters' Review.

Yuriy Tarnawsky, author of 19 collections of poetry, seven plays, nine books of fiction, a biography, and numerous articles and translations. He was born in Ukraine but raised and educated in the West. A linguist by training, he has worked as computer scientist specializing in natural language processing and as professor of Ukrainian literature at Columbia University. His work shows strong influence of Surrealism and Existentialism and devotion to language and structure. His most recent book is a collection of mini-novels Like Blood in Water from FC2. Two of his short fictions will appear in Issue 9 of Mad Hatters' Review.

Publications by the authors will be offered for sale by Mobile Libris.

For further info, email: [redacted]
(type READINGS in the subject line)
MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age
of Dementia: http://www.madhattersreview.com
KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION!
https://www.fracturedatlas.org/site/contribute/donate/580

↑ Index

34. Small Press Traffic

Rodrigo Toscano & His Collapsible Poetics Theater this Friday at Small Press Traffic

Sun 2 Dec 2007

Small Press Traffic is thrilled to present:

Rodrigo Toscano & His Collapsible Poetics Theater

Friday, December 7, 2007
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Join us!
This is the final event of our Fall 2007 season and an event not to be missed!

Rodrigo Toscano is the author of To Leveling Swerve, Platform, The Disparities, Partisans. His new book, Collapsible Poetics Theater, which was a National Poetry Series 2007 selection, is due out in 2008. Toscano's poetics plays, body movement poems, and polyvocalic pieces have been performed at the Disney Redcat Theater in Los Angeles, Ontological-Hysteric Poet's Theater Festival, Poet's Theater Jamboree 2007, and the Yockadot Poetics Theater Festival. Toscano is originally from the Borderlands of California. He lives in Brooklyn, NY.

About the Collapsible Poetics Theater Toscano writes: "Poetics Theater is a test of poetry. The Collapsible Poetics Theater is an all volunteer effort, one that assembles itself within a given 24 hour period of each performance. Each locale (with its resident poets, experienced actors, experienced non-actors) brings an entirely new set of possibilities. It is reminiscent of Commedia Dell'Arte in its traveling, portable, rapid-set up qualities. To be sure, Poetics Theater fits into the poetry scene as a baby does in itchy burlap; it fits into the drama scene as does a little crown, little scepter, little gown, all neatly stored in a metal suitcase (quite literally!). The dings are just dings. The persistent question is: can the poem be tested any further?"

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street

San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

↑ Index

35. Bobbie Lurie

article re: yahoo from nytimes sunday dec. 2, 2007

Sun 2 Dec 2007

List--
i've pasted thisÂ article from nytimes yesterday.
anyone have any ideas on this?
bobbi

For a company that ostensibly believes in the Internetâ€™s liberating power, Yahoo has a gallingly backward understanding of the value of free expression.

The company helped Beijingâ€™s state police uncover the Internet identities of two Chinese journalists, who were handed 10 years in prison for disseminating pro-democracy writings. Testifying before Congress last year about one case, Yahooâ€™s legal counsel said the company was unaware of the nature of the investigation. Did he miss the language about providing â€œstate secrets to foreign entitiesâ€ â€” a red flag for a political prosecution?

Last month, Yahoo settled a suit by the families of the jailed journalists but it did not admit doing wrong and is refusing to change its procedures to avoid becoming a stool pigeon for Chinaâ€™s police state again.

Yahooâ€™s collaboration is appalling, and Yahoo is not the only American company helping the Chinese government repress its people. Microsoft shut down a blogger at Beijingâ€™s request. Google, Yahoo and Microsoft censor searches in China. Cisco Systems provided hardware used by Beijing to censor and monitor the Internet.

These companies argue that it is better for the Chinese people to have a censored Internet than no Internet. They say that they must abide by the laws of the countries they operate in. But the Chinese Constitution guarantees freedom of speech, the press, association and assembly. Those guarantees may be purely symbolic, but these companies â€” which loudly protest Chinese piracy of their intellectual property â€” have not tried to resist. What they are resisting are efforts in Congress that could help them stand against repressive governments.

Last January, Representative Christopher Smith of New Jersey reintroduced the Global Online Freedom Act in the House. It would fine American companies that

hand over information about their customers to foreign governments that suppress online dissent. The bill would at least give American companies a solid reason to decline requests for data, but the big Internet companies do not support it. That shows how much they care about the power of information to liberate the world.

_____ More new features than ever. Check out the new AOL Mail ! - http://o.aolcdn.com/cdn.webmail.aol.com/mailtour/aol/en-us/text.htm?ncid=aolcmp00050000000003

↑ Index

36. Joan Waltemath

Michael Corris

Sun 2 Dec 2007

Hello!

I'm looking to get in touch with Michael Corris. I would like to ask him if he would consent to be interviewed for the Brooklyn Rail about his recent book on Ad Reinhardt.

thank you,

Joan Waltemath

↑ Index

37. Eric Elshtain

New Chapbook by Keith & Rosmarie Waldrop

Sun 2 Dec 2007

Beard of Bees Press is pleased to being you abecedarian selections from Keith & Rosmarie Waldrop's _Flat With No Key_.

http://www.beardofbees.com/waldrop.html

Best

Eric E.

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

38. Daniel Machlin
Face Out Book Release Party, NYC Th. 12/6
Sun 2 Dec 2007

FACE OUT Book Release Party
Celebrating new books by:
Ihsan Bracy, Prageeta Sharma, Lila Zemborain, Brenda Iijima & Dan Machlin
with music by the Vintage DJ

Thursday, December 6th, 7:30 PM, FREE
Good World Bar & Grill
3 Orchard Street
(between Canal & Division)
New York City
ph. [redacted]
http://www.goodworldbar.com/

Readings from new books by New York presses: Prageeta Sharma, Infamous Landscapes, Fence Books (Dec. 2007) Lila Zemborain, Mauve-Sea Orchids, Belladonna Books (November 2007) Brenda Iijima, Animate, Inanimate Aims, Litmus Press (June 2007) Dan Machlin, Dear Body:, Ugly Duckling Presse (Oct. 2007) Ihsan Bracy, Paths of Sanctuary, Cool Grove Press (Feb. 2008)

F to East Broadway
Exit near intersection of Canal St and Division St
Start out going West on Division St towards Ludlow St
Turn right onto Orchard Street

FACE OUT is a program of the Jerome Foundation and CLMP that supports the book publications of emerging writers by New York Presses.

This event is made possible by the FACE OUT program with additional support from CLMP.
It is free & open to the public.

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39. CA Conrad
HOTEL, new lit mag
Sun 2 Dec 2007

Just heard about this new mag HOTEL looking for poems! go here: http://hotelmagazine.blogspot.com/ The editor is Alex Ableson, one of these cool young poets with a fresh crack of the whip! OUCH! GOOD STUFF! CAConrad http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

40. Bobbie Lurie
Feminism vs. Muslim Women?
Mon 3 Dec 2007

Â

MONDAY, JULY 23, 2007

Feminism vs. Muslim Women?

I have often wondered why some of the most vocal critics of Americaâ€™s involvement in Iraq are some of those who would have the most to loose under Sharia law. Where would the ACLU, Moveon.org, and assorted gay rights groups be if they were forced to live under Sharia Law. I donâ€™t understand why some of these groups donâ€™t make a common cause with those fighting for the same rights in Iraq and the Middle East.

Â

For example, under Muslim law, women have very few rights. While most citizens in the Middle East have very little influence over their government, many women are in even worse shape. How often have we seen articles in the news about honor killings? How many female genital mutilations are performed in the Middle East without the consent of the girl being exposed to this barbaric practice? How many girls are sentenced to prison because they were raped?

Â

I recently read an article in the Weekly Standard from May of 2007 by Christina Hoff Sommers that ask some of these same questions. She asks why there arenâ€™t more demonstrations here in the United States to help women in Muslim countries. Ms. Sommers points out, â€œ[d]uring the 1980â€™s, there were massive demonstrations on American campuses against racial apartheid in South Africa. There is no remotely comparable movement on todayâ€™s campuses against the gender apartheid prevalent in large parts of the world.â€ Ms. Sommers argues that while the, â€œâ€¦condition of Muslim women may be the most pressing womenâ€™s issue of our age...â€ too many feminist groups today are focused on attacking the United States and not on examining the condition of women outside of the U.S.

Â

I did a random sampling of feminist groups in the United States to see if Ms. Sommers was being fair in her characterization of these groups. Very few of the websites I visited talked at all about women outside the United States. In a domestic violence study on the Center for the Advancement of Women, the

group mentions talking to what it considers a diverse group: non-minority, African-American, Asian, Latina, adult and teenage women. Since the study does bring up religion, I was surprised there was no mention of Muslim women.

Â

A more prominent group, The National Organization for Women (NOW), list as their top priorities: Abortion Rights / Reproductive Issues, Violence against Women, Constitutional Equality, Promoting Diversity / Ending Racism, Lesbian Rights, and Economic Justice. â€œGlobal Feminismâ€ appears as bullet point five under â€œOther Important Issuesâ€. You will be happy to know that at number four in this same category is â€œFighting the Rightâ€. Under â€œGlobal Feminismâ€ the most recent article is dated October of 2006. I did a quick search on Google for â€œhonor killingsâ€ and found articles on CNN, The Christian Science Monitor, and other sources much more recent than that.

Â

However, not being active in any of these organizations, maybe I was missing something. Going back to the homepage for NOW, I looked to see what the most pressing issues facing todayâ€™s women are. The first article was â€œBreaking News: Cleavage on Displayâ€. This insightful bit of reporting was referring to Hilary Clintonâ€™s â€œbrazen stepâ€ to wear a low neckline. Here is the link to the story if you think I am making this up. And this was the headline as of the writing of this article.

Â

There are feminist movements active in the Middle East. Occasionally American feminist will try to help these movements only to be attacked by organizations such as NOW. In her article, Ms. Sommers points out that these movements are gaining some momentum, and that they donâ€™t like what they see in their American counterparts. A 1998 book quoted in the article said that some Iraqi womenâ€™s advocates donâ€™t like what they see as trying to divide men from women, and separating women from their family.

Â

In her article, Mrs. Sommers points out, â€œA reviewer of Irshad Manjiâ€™s manifesto celebrating Islamic feminism aptly remarked, â€˜This could be Osama bin Ladenâ€™s worst nightmare.â€™ Ipso facto, it should be our fondest dream.â€ American Feminist should take a step back from the political parties and look at their own ideals. If womenâ€™s issues, and especially all womenâ€™s issues, are what their organizations are about, how can they not support an effort to provide women in the Middle East with a stable democracy to live in? Are feminist in these groups so against the Republican party and

George Bush that they would want the women of the Middle East to live in conditions they would never, ever, dream of here in the U.S.?

Â

To drive the point home, the cover of The Weekly Standard with Ms. Sommers article shows three women who are coverd except for their face and their hands. The center woman has some hair showing on the top of her head. The caption for this cover is "Government agents in Tehran warn a woman about her clothing and hair during a crackdown to enforce the regime's dress code, April 22, 2007." Is this really the environment that NOW wants women living in?

Â

Â

_____ More new features than ever. Check out the new AOL Mail ! - http://o.aolcdn.com/cdn.webmail.aol.com/mailtour/aol/en-us/text.htm?ncid=aolcmp00050000000003

↑ Index

41. steve d. dalachinsky

Re: i'm not there

Mon 3 Dec 2007

---

one of the best? what are the others ????? that's a mouthful

On Fri, 30 Nov 2007 21:31:41 -0800 Andy Gricevich <[redacted]> writes:
> I think it's one of the best films I've ever seen, certainly
> U.S.-made (I already knew that Haynes was the best U.S. filmmaker).
> Every shot is thoughtfully, beautifully composed, and the acting is
> magnificent.
>
> It's surprising, on this list of all places, to find comments
> treating the film as if it's a Dylan bio. It is partially that, of
> course, but it's structured more like a Dylan song than a
> biography--almost a verse-like nature to the different sections.
> Characters closer to and farther from the tenuous "reality" recur or
> drift in and out; just as in the songs, bits of the outside leak in:
> not only the extra-cinematic outside (the war, Nixon, SoCal
> born-again culture) but the cinematic outside (Fellini's and
> Godard's work of the same period as "Blonde on Blonde" as well as
> the Beatles' "Help," but also the traces of Fassbinder that are

> always visible in Haynes' work) and the "outside" of 20th-century
> American mythologies (the hobo and labor stories, etc.).
>
> The richly deserved praise for Cate Blanchett misses the point in
> its exclusive focus on the most literally biographical thread in the
> film (it should be a hint that even her character gets a fictional
> name, one that combines Quinn the Eskimo with Jude (Judas)). The
> movie takes Dylan's own repeated reinvention of himself in
> accordance with his most beloved myths as a structural basis that it
> expands to a larger scale, reinventing the reinventions themselves
> (so that Gere's Billy the Kid is also Dylan from the motorcycle
> accident to the present, socially reclusive (even on an endless
> tour); the actor character is a literalization of Dylan's treatment
> of previous personae as mere puppets, laying bare his narcissism,
> selfishness and exhaustion by embodying them as a character; "Arthur
> Rimbaud" is a series of aphoristic Dylanisms drawn out by strange
> interrogators).
>
> One of my favorite aspects of the film is its self-consciousness
> about quotation (from Dylan's interviews and songs and from other
> films, as well as--especially--of all sorts of American archetypal
> stories) and artifice, without any of the postmodern irony, the
> "fear of actually meaning it," one finds in a lot of self-conscious
> contemporary narrative art.
>
> There's simultaneously a "hands-off" aspect to the presentation
> (the gorgeous surreal naturalism of the Gere sequences and the
> church scene that's allowed to speak for itself, without any
> Christopher Guest-style condescension) and an acknowledgment of the
> fact and power of telling--a way of presenting that amplifies
> strangeness while simultaneously acting as if it is, or might as
> well be, perfectly realistic.
>
> My three cents.
>
> --Andy
>
>
> ---
> Never miss a thing. Make Yahoo your homepage.
>
>

↑ Index

42. steve d. dalachinsky

Re: i'm not there

Mon 3 Dec 2007

---

aldon read the ny press review they tore it apart and for all the right reasons i liked it with all its flaws
but now at times the flaws overtake my positive judgement but that's a very long discourse
and still glad the film was made

On Sat, 1 Dec 2007 12:28:55 -0500 ALDON L NIELSEN <[redacted]> writes:
> Some of this is, of course, a matter of taste -- I confess that to
> date I
> haven't liked anything by Haynes -- I didn't like his ALL THAT
> HEAVEN ALLOWS
> and I thought the beautifully shot homage to his own film that
> appears in this
> film was rather silly --
>
> Part of the problem for me is that being "structured like a Dylan
> song" isn't
> really the problem -- the problem is literalizing what Dylan does --
> this
> didn't work well in Masked & Anonymous and it doesn't work well
> here, for me --
> Rather like that Voices and Visions TV series years ago in which
> they'd read a
> poem by Frost and show you a New England wood pile -- geez, you
> think it's a
> metaphor? deep! In M&A (and in the Gere section of this film) it's
> as if
> they'd made a movie of the cover of the official Basement tapes --
>
> Brakhage films, I'd say, are structured like songs --
>
> and I'd still say that EAT THE DOCUMENT does a better job of this
> (and works as
> well if you forget Dylan even exists as an actual person) --
>
> but I recognize that in this instance mine is a minorty opinion --
> most critics

> seem to like it -- most critics liked CRASH and HUSTLE & FLOW (to
> name two very
> different films I couldn't abide) --
>
> On Sat, Dec 1, 2007 12:31 AM, Andy Gricevich <[redacted]>
> wrote:
>
> > I think it's one of the best films I've ever seen, certainly
> U.S.-made (I
> >already knew that Haynes was the best U.S. filmmaker). Every shot
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> >Beatles' "Help," but also the traces of Fassbinder that are always
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> >American mythologies (the hobo and labor stories, etc.).
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> >focus on the most literally biographical thread in the film (it
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> >a hint that even her character gets a fictional name, one that
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> >treatment of previous personae as mere puppets, laying bare his
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> >selfishness and exhaustion by embodying them as a character;
> "Arthur
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> >One of my favorite aspects of the film is its self-consciousness
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> Guest-style
> >condescension) and an acknowledgment of the fact and power of
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> >it is, or might as well be, perfectly realistic.
> >
> >My three cents.
> >
> >--Andy
> >
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> >---
> >Never miss a thing. Make Yahoo your homepage.
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<<

> terrible acne. & I was in to Lenny Bruce, not exactly the ticket to
> success in the repressive Orlando, Florida that I grew up in. I
> haven't seen the Dylan movie. I trust the comments here far more
> than I do the crits.
>
> It's too bad Fosse isn't around to try his had at a Dylan docu/dram.
> Lenny was pretty Gddamn decent. I'll never forget Hoffman doing
> Bruce, intoning that great "To is a preposition, come is a verb"
> line.
>
>
> ---
> Never miss a thing. Make Yahoo your homepage.
>
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44. UbuWeb

UBUWEB :: Featured Resources December 2007 - Alejandra & Aeron

Mon 3 Dec 2007

__ U B U W E B __
http://ubu.com

UBUWEB :: Featured Resources December 2007
Selected by Alejandra & Aeron

1. The Films of Toshio Matsumoto (all, especially Weavers, Mothers, Ki, and Sway) http://www.ubu.com/film/matsumoto.html

2. The Films of Jack Goldstein (all, especially MGM, Bone China, and the 7" Records with
Sound Effects.)
http://www.ubu.com/film/matsumoto.html

3. Marie Mencken "Glimpse of the Garden" (1957)
http://www.ubu.com/film/menken.html

4. Peter Campus "Three Transitions" (1973)
http://www.ubu.com/film/campus_three.html

5. Edgard Varése and Le Corbusier "Poème électronique" (1958)
http://www.ubu.com/film/varese.html

6. Kristin Oppenheim "Selected Audio Works 1994-1997"
http://www.ubu.com/sound/oppenheim.html

7. David Grubbs' Soundworks
http://www.ubu.com/sound/grubbs.html

8. Pandit Pran Nath "Ragas of Morning and Night"
http://www.ubu.com/sound/nath.html

9. I.B.M. 7090 - Music From Mathematics
http://www.ubu.com/outsiders/365/2003/260.shtml

10. "Tagasode" Edo period, 17th century
http://www.ubu.com/aspen/aspen10/tagasode.html

11. Hidatsa: Lean Wolf's Complaint
http://www.ubu.com/ethno/visuals/am_indian01.html

12. Penelope Umbrico (especially "Arrhythmia (All The Dishes On Ebay)" and "Your Choice") http://www.ubu.com/contemp/umbrico/index.html

Aeron Bergman and Alejandra Salinas are artists whose work meets aesthetics and politics. They currently live and work in Oslo where Bergman is head professor of the digital department at the Art Academy of Oslo, Norway, and special advisor to the Nordic Sound Art Master program, a joint program between the major Scandinavian art academies. The artist duo have done major installations at art centers such as Centre d´Arte Santa Monica in Barcelona, Taipei Fine Art Museum, ICC Tokyo and the Serralves Museum in Porto; and sound performances around the world such as the Palais de Tokyo in Paris, the Knitting Factory in New York, and the CCCB in Barcelona; as well as running the sound art publisher Lucky Kitchen.

Alejandra & Aeron on UbuWeb:
http://www.ubu.com/sound/aa.html

Lucky Kitchen
http://www.luckykitchen.com/

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45. Gwyn McVay
Christ, I bit the bait, was Re: Feminism vs. Muslim Women?
Mon 3 Dec 2007

> *Occasionally*
> *American feminist will try to help these movements only to be attacked by organizations such as NOW.*

With what? Pitchforks? If NOW is so irrelevant, isn't the threat factor of being attacked by it roughly that of having a chihuahua hump one's ankle?

> *To drive the point home, the cover of The Weekly Standard with Ms. Sommers article shows three women who are coverd except for their face and their hands. The center woman has some hair showing on the top of her head. The caption for this cover is "Government agents in Tehran warn a woman about her clothing and hair during a crackdown to enforce the regime's dress code, April 22, 2007." Is this really the environment that NOW wants women living in?*

No, but that question is a stunning example of the straw-(hu)man fallacy. In fact, I may show it to my freshman comp students as an example of what not to do. Thanks! *waves cheerfully*

Gwyn, thinking the US really needs to see an opthalmologist about that plank, as discussed eloquently by David Chirot

↑ Index

46. Alison Croggon
Re: Feminism vs. Muslim Women?
Mon 3 Dec 2007

Bobby

Have you spoken to any Iraqis about this? You probably should. Saddam was a tyrant, no question: a friend of mine was shot by his troops while demonstrating against his regime and had to get his family out of there. Yet I know no Iraqis who support the US occupation. You have to remember that the US invaded the most secular country in the Middle East. Islamism has only been an issue since the US invasion.

Just as a note: I have been very careful about making generalisations about Islam ever since, as a young and ignorantly well-meaning woman, I had my head bitten off by a very feminist Islamic woman who told me in no uncertain terms that Muslim women were by no means the downtrodden persecuted sex I had assumed, and that traditional Muslim women had the right to divorce their husbands and they kept their own property after marriage and took it with them when they left. Honour killings and genital mutilations are not Islamic,

but very culturally specific (honour killings also happen in Orthodox Christian Greece). Etc. Her best argument, frankly, was her own self: she was an amazing, forthright woman (as are many Islamic women). Islam is as various as Christianity and in many ways not so different: after all, not so long ago in Christian societies, all property in a marriage was owned by the husband. (When when my mother divorced my father, the bank manager insisted on my father's signature when she wanted to buy some property.Only she hit the roof and he stopped insisting. A few years earlier, she would have had fewer rights than a Muslim woman: remember how Anna Wickham was sent to an asylum by her husband because she insisted on writing poetry).

The aggression of the west against the Arab world has sadly made it more conservative, rather than less, and western feminists have to be careful that, for all their well-meaning intentions, they don't compound what is a complex situation. What I'm saying is, things are complex, and if you're concerned about these things, perhaps it might be best to speak to Muslim women and see what they have to say themselves.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

47. Alison Croggon
Re: Feminism vs. Muslim Women?
Mon 3 Dec 2007

PS Just realised that this was probably a forwarded article. Astoundingly naive imho, if so.

All best

A

On Dec 3, 2007 10:57 PM, Alison Croggon <[redacted]> wrote:

> *Bobby*
>
> *Have you spoken to any Iraqis about this? You probably should. Saddam was a tyrant, no question: a friend of mine was shot by his troops while demonstrating against his regime and had to get his family out of there. Yet I know no Iraqis who support the US occupation. You have to remember that the US invaded the most secular country in the Middle East. Islamism has*

> *only been an issue since the US invasion.*
>
> *Just as a note: I have been very careful about making generalisations about Islam ever since, as a young and ignorantly well-meaning woman, I had my head bitten off by a very feminist Islamic woman who told me in no uncertain terms that Muslim women were by no means the downtrodden persecuted sex I had assumed, and that traditional Muslim women had the right to divorce their husbands and they kept their own property after marriage and took it with them when they left. Honour killings and genital mutilations are not Islamic, but very culturally specific (honour killings also happen in Orthodox Christian Greece). Etc. Her best argument, frankly, was her own self: she was an amazing, forthright woman (as are many Islamic women). Islam is as various as Christianity and in many ways not so different: after all, not so long ago in Christian societies, all property in a marriage was owned by the husband. (When when my mother divorced my father, the bank manager insisted on my father's signature when she wanted to buy some property.Only she hit the roof and he stopped insisting. A few years earlier, she would have had fewer rights than a Muslim woman: remember how Anna Wickham was sent to an asylum by her husband because she insisted on writing poetry).*
>
> *The aggression of the west against the Arab world has sadly made it more conservative, rather than less, and western feminists have to be careful that, for all their well-meaning intentions, they don't compound what is a complex situation. What I'm saying is, things are complex, and if you're concerned about these things, perhaps it might be best to speak to Muslim women and see what they have to say themselves.*
>
> *All best*
>
> *Alison*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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48. Barry Schwabsky
Re: Feminism vs. Muslim Women?
Mon 3 Dec 2007

This is vile.
The whole purport of it is revealed toward the end: "In her article, Mrs. Sommers points out, 'A reviewer of Irshad Manjiâ€™s manifesto celebrating Islamic feminism aptly remarked, "This could be Osama bin Ladenâ€™s worst nightmare." Ipso facto, it should be our fondest dream.'"
In other words, this has absolutely zero to do with helping women in the Middle East fight for their rights on their own terms and everything to do with promoting the so-called War on Terrorism, which really turns out to be mostly a War on Muslims, and with attacking anyone who, by undermining conservative agendas, is seen as "attacking the United States".

----- Original Message ----
From: Bobbie Lurie <[redacted]>
To: [redacted]
Sent: Monday, 3 December, 2007 5:03:38 AM
Subject: Feminism vs. Muslim Women?

MONDAY, JULY 23, 2007

Feminism vs. Muslim Women?

I have often wondered why some of the most vocal critics of Americaâ€™s involvement in Iraq are some of those who would have the most to loose under Sharia law. Where would the ACLU, Moveon.org, and assorted gay rights groups be if they were forced to live under Sharia Law. I donâ€™t understand why some of these groups donâ€™t make a common cause with those fighting for the same rights in Iraq and the Middle East.

For example, under Muslim law, women have very few rights. While most citizens in the Middle East have very little influence over their government, many women are in even worse shape. How often have we seen articles in the news about honor killings? How many female genital mutilations are performed in the Middle East without the consent of the girl being exposed to this barbaric practice? How many girls are sentenced to prison because they were raped?

I recently read an article in the Weekly Standard from May of 2007 by Christina Hoff Sommers that ask some of these same questions. She asks why there arenâ€™t more demonstrations here in the United States to help women in Muslim countries. Ms. Sommers points out, â€œ[d]uring the 1980â€™s, there were massive demonstrations on American campuses against racial apartheid in South Africa. There is no remotely comparable movement on todayâ€™s campuses against the gender apartheid prevalent in large parts of the world.â€

Ms. Sommers argues that while the, â€œâ€¦condition of Muslim women may be the most pressing womenâ€™s issue of our age…â€ too many feminist groups today are focused on attacking the United States and not on examining the condition of women outside of the U.S.

I did a random sampling of feminist groups in the United States to see if Ms. Sommers was being fair in her characterization of these groups. Very few of the websites I visited talked at all about women outside the United States. In a domestic violence study on the Center for the Advancement of Women, the group mentions talking to what it considers a diverse group: non-minority, African-American, Asian, Latina, adult and teenage women. Since the study does bring up religion, I was surprised there was no mention of Muslim women.

A more prominent group, The National Organization for Women (NOW), list as their top priorities: Abortion Rights / Reproductive Issues, Violence against Women, Constitutional Equality, Promoting Diversity / Ending Racism, Lesbian Rights, and Economic Justice. â€œGlobal Feminismâ€ appears as bullet point five under â€œOther Important Issuesâ€. You will be happy to know that at number four in this same category is â€œFighting the Rightâ€. Under â€œGlobal Feminismâ€ the most recent article is dated October of 2006. I did a quick search on Google for â€œhonor killingsâ€ and found articles on CNN, The Christian Science Monitor, and other sources much more recent than that.

However, not being active in any of these organizations, maybe I was missing something. Going back to the homepage for NOW, I looked to see what the most pressing issues facing todayâ€™s women are. The first article was â€œBreaking News: Cleavage on Displayâ€. This insightful bit of reporting was referring to Hilary Clintonâ€™s â€œbrazen stepâ€ to wear a low neckline. Here is the link to the story if you think I am making this up. And this was the headline as of the writing of this article.

There are feminist movements active in the Middle East. Occasionally American feminist will try to help these movements only to be attacked by organizations such as NOW. In her article, Ms. Sommers points out that these movements are gaining some momentum, and that they donâ€™t like what they see in their American counterparts. A 1998 book quoted in the article said that some Iraqi womenâ€™s advocates donâ€™t like what they see as trying to divide men from women, and separating women from their family.

In her article, Mrs. Sommers points out, â€œA reviewer of Irshad Manjiâ€™s manifesto celebrating Islamic feminism aptly remarked, â€˜This could be Osama bin Ladenâ€™s worst nightmare.â€™ Ipso facto, it should be our fondest dream.â€ American Feminist should take a step back from the political parties and look at their own ideals. If womenâ€™s issues, and especially all womenâ€™s issues, are what their organizations are about, how can they not

support an effort to provide women in the Middle East with a stable democracy to live in? Are feminist in these groups so against the Republican party and George Bush that they would want the women of the Middle East to live in conditions they would never, ever, dream of here in the U.S.?

To drive the point home, the cover of The Weekly Standard with Ms. Sommers article shows three women who are coverd except for their face and their hands. The center woman has some hair showing on the top of her head. The caption for this cover is "Government agents in Tehran warn a woman about her clothing and hair during a crackdown to enforce the regime's dress code, April 22, 2007." Is this really the environment that NOW wants women living in?

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49. **susan maurer**

Re: WHAT TO DO WHEN THE SHIT/Wittgnstein's Mistress follows the premise

Mon 3 Dec 2007

---

have got to agree about this novel/ it's a treasure. susan maure> Date: Thu, 29 Nov 2007 18:13:29 -0800> From: [redacted]> Subject: Re: WHAT TO DO WHEN THE SHIT/Wittgnstein's Mistress follows the premise> To: [redacted]> > Conrad, If I were the last person alive, I'd read this:> > Wittgenstein's Mistress is a novel unlike anything David Markson--or anyone else--has ever written before. It is the story of a woman who is convinced--and, astonishingly, will ultimately convince the reader as well--that she is the only person left on earth. Presumably she is mad. And yet so appealing is her character, and so witty and seductive her narrative voice, that we will follow her hypnotically as she unloads the intellectual baggage of a lifetime in a series of irreverent meditations on everything and everybody from Brahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of the troubled past which have brought her to her present state--obviously a metaphor for ultimate loneliness--so too will her drama become one of the few certifiably original fictions of our time.> "The novel I liked best this year," said the Washington Times upon the book's publication in 1988; "one dizzying, delightful, funny passage after another. . . . Wittgenstein's Mistress gives proof positive that the experimental novel can produce high, pure works of imagination."> "Addresses formidable philosophic questions with tremendous wit . . . remarkable . . . a novel that can

be parsed like a sentence; it is that well made."--New York Times Book Review> "Unsettling, shimmering . . . compelling."--Publishers Weekly> "A work of genius . . . an erudite, breathtakingly cerebral novel whose prose is crystal and whose voice rivets and whose conclusion defies you not to cry."--David Foster Wallace> "Brilliant and often hilarious . . . Markson is one working novelist I can think of who can claim affinities with Joyce, Gaddis, and Lowry, no less than with Beckett."--San Francisco Review of Books> "Provocative, learned, wacko, brilliant, and extravagantly comic. This is a nonesuch novel, a formidable work of art by a writer who kicks tradition out the window, then kicks the window out the window, letting a splendid new light into the room."--William Kennedy> "In a just world, Wittgenstein's Mistress would be offered notice on the cover of the New York Review of Books. Let good readers therefore come and make up the difference."--Gordon Lish> "I can't think of the last time I held my breath when I read a book, waiting for the author to make one slip. Markson is as precise and dazzling as Joyce. His wit and awesome power of observation make this fictional world utterly convincing. I couldn't put this book down. I can't forget it. While Markson himself would deplore the use of a cliche, all I can say is that this book is original, beautiful, and an absolute masterpiece. Anyone who reads it can't think about the world the same way."--Ann Beattie> "Wittgenstein's Mistress is an original and haunting work. David Markson brilliantly demonstrates how art and memory can both heighten and leaven grief."--Hilma Wolitzer> "Beautifully conceived. An irresistible, captivating book!"--Walter Abish> "Beautifully realized. Initially as hypnotically calming as an afternoon snowfall, then, by stages as menacing and yet thrilling as a nocturnal blizzard. This is Markson in the post-Beckett Gaddis country, staking his own claim, in a territory nobody else has the courage or the strength to inhabit and survive in."--James McCourt > > > > (back to full catalog) (back to top) > > Poetry > > CA Conrad <[redacted]> wrote:> Steve Russell wrote:> >>On the other hand, suppose a decent number of libraries survive. The> world, post Apocalypse, >>could be an austere paradise. I love> survivalist lit. But I'm not the healthiest kid on the block.> >>>>>> > Steve, yes, I know what you mean. The FANTASY of this is kind of> terrific. When I was a kid there was a weird Charlton Heston film I> was obsessed with called OMEGA MAN, set in stark post Armageddon Los> Angeles. One of the things I liked to do was stare into the> background of the outdoor shots to see cars on the distant freeways> that you weren't supposed to notice.> > In reality the libraries will look much like Baghdad's libraries, ash.> > I wish the poetry collection at Buffalo had some sort of nuclear war> provisions. Michael Basinski should request funds for this in his> budget. We'll all crawl our way to Buffalo.> > Here's a question though, and I'm serious: Would you still write> poems if you were the LAST person on Earth? The absolute LAST person.> Not even any hope of offspring or anyone.> > Because I know I would!> > To me, to ask What Would Be The Point in such

a case is like asking> WHAT IS THE POINT for writing them now.> > NOT that I don't want people to read my poems! I guess I'm just> saying I think I would still want to write them.> > But maybe not. Maybe I'd be so miserable I wouldn't want to do anything.> > Being the only person on Earth sounds awful. But at the moment with> this ridiculous "holiday" shopping season scurrying around me at top> speed it sounds kind of fucking nice!> > CAConrad> http://PhillySound.blogspot.com> > > > ----------> Get easy, one-click access to your favorites. Make Yahoo! your homepage. _____ Your smile counts. The more smiles you share, the more we donate. Join in. www.windowslive.com/smile?ocid=TXT_TAGLM_Wave2_oprsmilewlhmtagline=

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50. Christopher Walker

Re: Feminism vs. Muslim Women?

Mon 3 Dec 2007

<snip>
I have often wondered why some of the most vocal critics of America's involvement in Iraq are some of those who would have the most to loose under Sharia law
<snip>

It might be worth your looking at the history of women's rights under Saddam's Ba'athism. It wasn't what you seem to think it was. The diversionary invasion of Iraq by the current US administration (arguably it was illegal, certainly it was founded on untruths; so mere self interest might not be the only criterion for objecting to it, even were your implicit assumption anything like correct, which it is not) has set back women's rights in Iraq by some decades. Unfortunately that may be almost the very least of what it has done.

CW

_____

'How Much Better if Plymouth Rock Had Landed on the
Pilgrims' (piece by David Rosenboom 1969-72)

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51. David Chirot

"How the West Was Won": A Moral Witness to the 'Intricate Machine' - The New York Review of Books

Mon 3 Dec 2007

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http://www.nybooks.com/articles/20856 ---

A very powerful article. The parallels with movie and historical versions of the "How the (American) West Was Won"-- are chilling, and too often overlooked. The passage regarding the mistreatment and poisoning of animals and people, but, beyond that, even the land itself-- all too familiar from American history. To destroy even the earth in order to posses it. ("We destroyed the village in order to liberate it," as was said in Vietnam. Was it now part of "God's Country"--or simply "Marlboro Country," with some smoldering butts among the "smoking ruins" and carcasses in the Agent Orange contaminated, cancerous, dying landscape?) William Carlos Williams wrote that "a poem is a machine made of words." That poetry can also be an "Intricate Machine" -- a question at the heart of words-- is it that language, like truth, is among the first victims of war? Or--the other way round--that war is among the first "victims" as it were of language? The "belief in words" and "the power of language" as an "Intricate Machine, "as generators of "Weapons of Mass Destruction": the forged "Italian Letter" and made-up "intelligence" of "Curveball," when cited by Colin Powell, Bush and Blair as "hard evidence" in "major addresses" to the Nation and United Nations-- paving the "Road to Baghdad" and "the Roadmap to Peace." When one considers such terms as "the material word" and "the thingness of virtual digital language" in the military parlance of "avant-garde" or "post avant"-- what exactly is meant by "material?" For example: "material" in military terms--"materiel," equipments and supplies for a mission, or, in commercial terms, the shipment of hardware and supplies via transport.

"As usual, the only symptoms we had were in the language"--Pier Paulo Pasolini

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52. Charles Baldwin

second life workshop with Alan Sondheim and Sandy Baldwin

Mon 3 Dec 2007

The workshop below is being held on Saturday, December 8, 2pm London time as part of _Intimacy: Across Visceral and Digital Performance_, at Goldsmith's College, University of London. If you are interested in more information or in participating, email Sandy Baldwin at [redacted].

SECOND LIFE WORKSHOP: AVATAR PASTE AND CODE SOUP IN FIRST AND SECOND LIFE Leaders: SANDY BALDWIN, West Virginia University & ALAN SONDHEIM

This workshop will take place in the virtual world Second Life, and will be conducted by Alan Sondheim and Sandy Baldwin, with participation by other artists and performers in Second Life.

Participants from the Intimacy conference will be supplied with location and others details within Second Life. The workshop emerges from Sondheim and

Baldwin's ongoing exploration of analog and digital bodies, using a range of technologies to remap the solid and obdurate real of bodies into the dispersions and virtualities of the digital, and then back again into real physical spaces. The "avatar paste" of the title means at least three things.

Firstly, the pasting of viewpoints together, the suturing of the subject into the avatar. Secondly, paste as glue, as half-liquid and half solid, as a materiality of renewable and infinite pliability. This is the chora of the avatar, the body matrix that is less a framework than a smearing of paste. And thirdly, paste as pasty and dis/comfortable substance, paste as slimy and dripping. While this abjection is already implicit in paste as glue, the pastiness of paste involves the projection and dreaming through of the avatar, the inhabitation of avatar bodies and the emptying of real bodies into the avatar.

"Avatar paste" comes out in avatar motions and behaviors. Firstly, these are formed by symbolic orders, presenting surfaces to read in terms of sexuality, power, emotion, and other projections. At the same time, the pasty avatar body tends towards collapse and abjection. Work on the avatar becomes a choreography of exposure and rupture, modeling and presenting inconceivable and untenable data, within which tensions and relationships are immediate and intimate. One might imagine, then, this inconceivable data as a form of organism itself: as part of a natural world or a world already given; out of this we might think through new ideas of landscape, wilderness, hard ecology, the earth itself.

The workshop will theorize and demonstrate these topics. The first part discusses theoretical frameworks.Alan Sondheim will discuss topics of dismemberment, telepresence, and abjection in relation to the motion and behavior of Second Life avatars. Sandy Baldwin will discuss the topography of limits in Second Life, both body limits and spatial limits, an connect this to issues of the hunt and animal display.

He will also discuss the dynamics of performance and audience in Second Life. The second part of the workshop will show off Sondheim and Baldwin's approach to re-mapping live bodies into Second Life performances, including: video and other examples of motion capture and scanning; intermediate processing of files (e.g. editing .bvh data or working with Blender); and then the resulting works, including documents of Second Life performances and re-mappings back into "first life" spaces with dancers and other live performers. The final part of the workshop will include avatar performance by Sondheim, Baldwin, and other participants in Second Life.

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53. Charles Bernstein
Will Alexander fund [fwd]
Mon 3 Dec 2007

“we interact as presence within presence
as spirit twice its equal in spirit
so that a range of beasts burns between us”
Will Alexander, Exobiology as Goddess

Dear Poetry Community,

Will Alexander, one of our most original and energetic lights, is ill with cancer.

http://www.greeninteger.com/pipbios_detail.cfm?PIPAuthorID=7

The last few months have seen Will in and out of County USC, and otherwise unable to maintain his teaching and reading schedule. Will was freelancing, so his resources to financially cope with this situation are exhausted.

We are collectively asking you to help fund Will's living expenses while he is in treatment and working on recovery. Sheila Scott-Wilkinson, Will's long-term partner, is acting as Will’s primary caregiver and financial manager. She and Will have opened a special joint checking account to receive these monies. Checks can be addressed to 'Sheila Scott-Wilkinson', and mailed to the following address:

Sheila Scott-Wilkinson
400 South Lafayette Park Place, #307
Los Angeles, CA 90057

Love and Peace,

Thérèse Bachand
Jen Hofer
Andrew Joron
Harryette Mullen
Diane Ward

N.B. : use the address *here*, not Poets in Need, for contributions for
Will Alexander.

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54. Nick Piombino
OCHO 14, guest edited by Nick Piombino
Mon 3 Dec 2007

OCHO 14, guest edited by Nick Piombino
cover art by Toni Simon
is available to order now at

http://www.lulu.com/content/1388882

with work by

Charles Bernstein
Alan Davies
Ray DiPalma
Elaine Equi
Nada Gordon
Mitch Highfill
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Sharon Mesmer
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Jerome Sala
Gary Sullivan
Mark Young
Nico Vassilakis

Publisher: Menendez Publishing

Paperback book $16.94 Printed: 181 pages, 6" x 9", perfect binding, black and white interior ink Description: OCHO # 14 guest edited by Nick Piombino. Featuring Charles Bernstein, Alan Davies, Ray DiPalma, Elaine Equi, Nada Gordon, Kimberly Lyons, , Mitch Highfill, Brenda Iijima, Sharon Mesmer, Tim Peterson, Corinne Robins, Jerome Sala, Gary Sullivan, Mark Young and Nico Vassilakis. Cover art by Toni Simon.

Go to the LuLu link above to check out the cover art, and a preview that includes an introduction to the issue by the guest editor.

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55. Paul Nelson
Re: Feminism vs. Muslim Women?
Mon 3 Dec 2007

Man Finally Put In Charge Of Struggling Feminist Movement

December 3, 2007 |

WASHINGTON—After decades spent battling gender discrimination and inequality in the workplace, the feminist movement underwent a high-level shake-up last month, when 53-year-old management consultant Peter "Buck" McGowan took over as new chief of the worldwide initiative for women's rights.

McGowan, who now oversees the group's day-to-day operations, said he "couldn't be happier" to bring his ambition, experience, and no-nonsense attitude to his new role as the nation's top feminist.

"All the feminist movement needed to do was bring on someone who had the balls to do something about this glass ceiling business," said McGowan, who quickly closed the 23.5 percent gender wage gap by "making a few calls to the big boys upstairs." "In the world of gender identity and empowered female sexuality, it's all about who you know."

McGowan, who was selected from a pool of roughly 150 million candidates, made eliminating sexual harassment his first priority before working on securing reproductive rights for women in all 50 states, and promoting healthy body images through an influx of strong, independent female characters in TV, magazines, and film.

"It's about time," McGowan said upon returning from a golf game with several "network big boys" in which he brokered a deal to bring a variety of women's sports to prime-time television. "These ladies should have brought me on years ago."

McGowan claimed that one of the main reasons the movement enjoyed so little success in the past was that the previous management was often too timid and passive and should have been much more results-focused.

"You can't waste time pussyfooting around with protests and getting all emotional about a bunch of irrelevant details," McGowan said. "If you want to enjoy equal rights, you have to have a real man-to-man chat with the people in charge until you can hammer out some more equitable custody laws."

"And don't get me started on how disorganized and scatterbrained their old fundraising methods were," McGowan added. "Let's just say the movement never really had a head for numbers."

After McGowan successfully appointed three of his best men to lead Smith College's women's studies department and called in some favors to a number of powerful board chairmen to triple the number of female CEOs in Fortune 500 companies, analysts predicted that the feminist movement could achieve all of McGowan's goals by as early as 2009.

"With a charismatic, self-assured guy like Pete pulling the strings, we might even see a female elected president one of these days," said Nathan Roth, an analyst at the Cato Institute. "Finally, the feminist movement has a face that commands respect."

McGowan, however, said he didn't get into the business of women's rights for the praise.

"What these women were able to accomplish with the little manpower they had is very impressive," McGowan said. "I just bring a certain something to the table—I'm not sure what—that gave us that extra little push into complete female independence. I guess it just comes naturally."

But despite his modesty, McGowan continues to garner praise from those closest to the cause.

"The whole movement just seems more legitimate with Buck in charge," leading feminist Gloria Steinem said at a gala dinner Friday. "His drive, focus, and determination are truly remarkable. Mr. McGowan is a man with a plan."

Although he has not hinted at any future projects after all forms of gender discrimination are a thing of the past, McGowan has vehemently denied rumors that he will leave the feminist movement to head up the struggle for gay rights.

"The wife would kill me if I took on any more hours," McGowan said. "I'm sure those fellows know how that goes." Paul E. Nelson, M.A.

----- Original Message ----
From: Christopher Walker <[redacted]>
To: [redacted]
Sent: Monday, December 3, 2007 7:48:42 AM
Subject: Re: Feminism vs. Muslim Women?

<snip>
I have often wondered why some of the most vocal critics of America's involvement in Iraq are some of those who would have the most to loose under
Sharia law
<snip>

It might be worth your looking at the history of women's rights under Saddam's Ba'athism. It wasn't what you seem to think it was. The diversionary invasion of Iraq by the current US administration (arguably it was illegal, certainly it was founded on untruths; so mere self interest might not be the only criterion for objecting to it, even were your implicit assumption anything like correct, which it is not) has set back women's

rights in Iraq by some decades. Unfortunately that may be almost the very
least of what it has done.

CW

'How Much Better if Plymouth Rock Had Landed on the Pilgrims' (piece by David Rosenboom 1969-72)

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56. Eric Dickey
Re: Feminism vs. Muslim Women?
Mon 3 Dec 2007

These kinds of discussions really get my blood boiling although the response by Alison is very good. Thank you for that Alison.

The writer of the first post is as conservative as is Christina Hoff Summers, who is well-known for attacking feminism for all kinds of things, including arguing that it is boys who are more at risk than girls. If there is a voice of right wing "feminism" its Hoff Summers. She tries to take down the icons of US feminism on a regular basis.

Muslim women are as vast an assortment as are women in the industrialized western world. A friend's daughter-in-law is Muslim and feminist and does not suffer any of the crimes against her that the poster mentions. A coworker is Muslim, she's more self-assured than most of the western people I know.

Why does the poster concern herself with female genital mutilation and not botox, breast enlargement, high heels, eating disorders and all the other ways western women self-mutilate? Is it that FGM is forced? Beauty stereotypes are forced, too. Don't kid yourself. Western women suffer just as many injustices as muslim women, they're just different kinds of injustices. How many of us know someone who was raped or molested or someone who faced ridicule on the job or at home? For goodness sake, even Hillary Clinton is regarded first as a bitch and not at all for her exemplary leadership. She won 70% of the votes in her last senate run. But all we read about is how much clevage she shows. I'm not pro-Hillary, she's not Green enough for me, or progressive enough.

Now, I'm not one to say that we should deal with our own issues first, and that we don't have any ground to stand on in regards to "correcting" other cultures, because, frankly, we are other cultures. We are together, and any injustice to a woman is an injustice to each one of us, man or woman, muslim, christian, jew, agnostic, atheist, buddhist...

Finally, here is a web site that has more on women's health:

http://www.unifem.org/campaigns/vaw/

Christopher Walker <[redacted]> wrote:

I have often wondered why some of the most vocal critics of America's involvement in Iraq are some of those who would have the most to loose under Sharia law

It might be worth your looking at the history of women's rights under Saddam's Ba'athism. It wasn't what you seem to think it was. The diversionary invasion of Iraq by the current US administration (arguably it was illegal, certainly it was founded on untruths; so mere self interest might not be the only criterion for objecting to it, even were your implicit assumption anything like correct, which it is not) has set back women's rights in Iraq by some decades. Unfortunately that may be almost the very least of what it has done.

CW

'How Much Better if Plymouth Rock Had Landed on the
Pilgrims' (piece by David Rosenboom 1969-72)

Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

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57. ALDON L NIELSEN
Bio Pic Nominees
Mon 3 Dec 2007

---

examples --

Great bio pics that have little to do with their subjects:

Lady Sings the Blues
The Barretts of Wimpole Street

This year's worst bio pic:

Talk to Me

Some actually good bio pics, actually about their subjects:

Coal Miner's Daughter
A Mighty Heart (despite the fact that the title sounds like one of Christopher Guest's parodies)
Hoffa

<<

the work you are submitting. PLEASE CLARIFY whether your submission falls into category 1, 2, 3. If #1, MAKE SURE you identify the source work. IF YOU NEED MORE information, visit our website or send questions to the above email address.

http://www.horselesspress.com

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59. David Chirot

Re: Feminism vs. Muslim Women? & "Holocaust Ban in UK Schools" chain letter//Mr Haynes

Mon 3 Dec 2007

The source for the article in question re feminism and Muslim Women" is: politicalfriends.blogspot.com/2007/07/feminism-vs-muslim-women.html

the article is written by a (white) American male--

I don't check sources in order to embarrass anyone or seem to be attacking them--to say they are "wrong" and i am "right"--

i do so simply because of the attention and care with writing that, if one claims to do so with the writing and reading of one's own works and those of others--this same needs to be brought, especially in times of war, threats of war, invasions, occupations, torture, hate mongering-- i.e. in terms of everyday life as a reader existing in a world barraged by text--everywhere--and the combinations of texts with images, sounds, vehicles, screens--text messaging--instant messengering--faxes-- this attention and cares needs to be given to all texts--as much as possible--

i realize that as the recent discussion of the superiority of poetry over fiction evinced, the "willing suspension of disbelief" associated with the "inferior" work of fiction-- is amazingly considered to be non-operative when persons, even poets, read non-fiction prose--

which any good writer of prose, whether fiction or not, knows--

as well as do a great many of the world's disseminators of lies, propaganda, censorships of omission and commission, deliberate mis- and distranslations and the daily spew-stew of pure unadulterated bullshit served up hot and steaming in the form of advertising--

I realize that the days of "the committed writer"--dim, jerky, far away, a Franco-American persona, genre, novel/film/faits divers collage, a cross bred hybrid of philosophy, action/activism, and B movies, strange poetry and "existentialist" images filtered through black and white Nouvelle Vague flicks in a Paris during the Algerian War--

seem very much "out of date" for many -- yet that doesn't mean the end to the "committed reader" as well does it?-- who is perhaps the only form of "committed writer" left standing if one is --paradoxically--"committed" to the doxa of Formalism--

at any rate, checking sources is vital, literally a matter of life and death--

(though seeing again recently Battle of Algiers with a packed house of UW-M students--who recognized right away they are watching today's footage from Iraq and Palestine as basically this same film, with only changes of location and media equipments and much more devastating weaponry--and still very much the issue of torture--and the amount of energy and passion the film generated--the sudden YES!--of recognition and connection--was very powerful to see and hear and be in--)

Since i get a great deal of news from a variety of sources, this has been a continaul reminder to check into the sources, before i get too carried away by a nice juicy headline or what seems like a story that is particulalry "appealing to me"--

Another example of this problem "arrived on my desk today" as the old school comitted writer might write-- Today via Facebook also received a posting that had been being forwarded by Leevi Letho, a chain letter to be forwarded far and wide, called "Holocaust Ban in KY Schools"

this was followed by a note from a friend in which the falsity of this article was revealed and included also another note in this regard with a brief comment by Leevi:

Re the post I recently forwarded to your "FunWall", concerning "Holocaust Ban in UK Schools", a friend of mine sends this link to a corrective page:

http://www.hoax-slayer.com/uk-holocaust-removal.shtml

Forwarding from Leevi Lehto:

For another, more comprehensive report of the background, check:

http://www.snopes.com/politics/religion/holocaust.asp

Well, while the first link seems to be wrong (and misguided) in claiming that there's NO truth in the chain letter, this does not change the fact that it's a hoax. I should have thought twice to NOT forward it - the more so because I share the general concern expressed in the letter. - Leevi

I wrote back the following reply, which I feel applies here also--

I don't think "hoax" is the right word to use when lies are disseminated in order to manipulate and exacerbate hatred and war, the threats of war. One has to examine the sources from which a great many messages these days originate,

for very often they turn out to be suspect, in both content and design, intent. Just because one may support some part of a message does not justify the use of smears, falsehoods and propaganda in the name of historical truths. The American Invasion of Iraq was justified by citing as "hard evidence" "information" known to be forged ("the Italian Letter"'s "sixteen words") and from an informant ("Curveball") who was known to be deliberately lying. Millions die because of such "hoaxes" which are known by the perpetrators to be lies. It's really i can't repeat it enough, important to doublecheck sources, masked intentions, whether or not one agrees with some part of the message. - this is meant for Leevi as he mentioned the word "hoax--but truly i feel very strongly one needs to check sources before sending on things--so much "information" can turn out to be "disinformation" and it is extremely dangerous--thoughout history disinformation has been turned into propaganda and in turn into wars--)

re the "committed cinema" and "writer" and "reader"-- Andy Gricevich quoted Todd Haynes quoting Fassbinder (or was he, really?--)--to the effect that the revolution does not belong on the screen on the wall, but outside, in the streets. What no one is thinking about is that Revolution for the two film makers historically meant very different things. And that for Haynes historically, as a lived experience shaping his thinking and work, it is the Reagan Revolution. Haynes mystifyingly describes cinema not as a projection of light and shadows on a wall, but as a "reflection". Since he is "author" of his works--are we not watching then a film of Mr Haynes himself up there as a "reflection" on the wall of the screen? Did you really think the film is "about" Bob Dylan? Or simply the exhaustion and entropy of a culture "reflected" by and as Mr Haynes--with the creaking devices of many an old movie, play and novel--including the one of actors of various sexes and ages playing a celebrity/protagonist who is "really" "the author" "in search of movie"- viewed as a series of retellings of the same old incidents, the same old jokes, the same old "restagings" or "refound footage. The film's title, "I'm Not There"--is very true for mr Dylan--because it is Mr Haynes who is there. You can find Bob Dylan down the street, his road from the coffeehouses of Dinkytown having led to the globalized coffeehouses of Starbucks, which is a distributor for not only his new CDs and the special packages for the PBS Soundtrack, but also--how darling!--bootlegs of his very early coffee houses appearances.

I wrote a letter analyzing the quoted text of Mr Haynes'--but it was perhaps fortunately lost by an accidental hitting of the wrong key-- i haven't had such a good laugh in the way of an example of pretentious doublespeak in a couple of days-- if you read it carefully what he is saying is basically that--i encourage you to think about my movie after it is over-- as the title of one of his films says, don't worry, this is a very "Safe" film--

many thanks to Andy for quoting this

Note--
this is the article which is the text of the forwards and comment by Leevi Lehto

It is a matter of history that when Supreme Commander of the Allied Forces, General Dwight Eisenhower, found the victims of the death camps, he ordered all possible photographs to be taken, and for the German people from surrounding villages to be ushered through the camps and even made to bury the dead.

He did this because he said in words to this effect: 'Get it all on record now - get the films - get the witnesses - because somewhere down the track of history some bastard will get up and say that this never happened.'

In Memorial

This week, the UK removed The Holocaust from its school curriculum because it 'offended' the Muslim population which claims it never occurred.

This is a frightening portent of the fear that is gripping the world and how easily each country is giving into it.

It is now more than 60 years after the Second World War in Europe ended.

This email is being sent as a memorial chain, in memory of the
6 million Jews,
20 million Russians,
10 million Christians
and 1,900 Catholic priests
who were murdered, massacred, raped, burned, starved and humiliated
while the German and Russia peoples looking the other way.

Now, more than ever, with Iran, among others, claiming the Holocaust to be a `myth`, it is imperative to make sure the world NEVER forgets.

This email is intended to reach 40 million people worldwide.

Be a link in the memorial chain and help distribute this around the world.

Don't just delete this. It will take a minute to pass this along.

'All that is necessary for the triumph of evil, is for good men to do nothing'.
Edmund Burke

On Dec 3, 2007 7:48 AM, Christopher Walker <[redacted]> wrote:
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> involvement in Iraq are some of those who would have the most to loose
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> CW
> _____
>
> 'How Much Better if Plymouth Rock Had Landed on the
> Pilgrims' (piece by David Rosenboom 1969-72)
>

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60. W.B. Keckler

Review of Best American Poetry 2004 on JBP

Mon 3 Dec 2007

New on Joe Brainard's Pyjamas: a poem-by-poem review of the Best American Poetry 2004, "The Vietnamese Deer Reflection Station" (a chapbook-length poem engendered by a dream by yours truly) and new poetry by Luis Cuauhtemoc Berriozabal and others, Documented Parthogenesis and Congratulations to Iceland, among other things (like a request for Christian Bok to leave A.L.I.C.E. (My Love) Alone....) These and sundries can be found at _http://joebrainardspyjamas.blogspot.com/_ (http://joebrainardspyjamas.blogspot.com/)

**********Check out AOL's list of 2007's hottest products. (http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001)

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61. Alexander Jorgensen
Toot-toot! Shameless self-promotion 2
Mon 3 Dec 2007

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http://www.alexanderjorgensen.com

agj
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Access all of your messages and folders
wherever you are

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62. Tony Hooper
Re: iggy + passenger
Mon 3 Dec 2007

Yeah, that's a good old Iggy Pop song, for sure. He definitely surpassed it when he did this song with the Teddybears, last year or so?:

http://www.youtube.com/watch?v=FIiP-aAaupA

It's the ultimate driving song.

Tony

On Nov 30, 2007 12:04 PM, Maria Damon <[redacted]> wrote:

> *I looked up the lyrics (thanks Caleb) and the line wasn't there, but i cd swear i hear him say it in the performance.*
>
> *Barry Schwabsky wrote:*
> *If he doesn't--then it's yours!*
>
> *----- Original Message ----*
> *From: Maria Damon <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, 28 November, 2007 4:30:15 PM*
> *Subject: iggy + passenger*
>
> *just enjoying iggy's "the passenger" on youtube. does he really say "all the clouds and the black guitars"?*

↑ Index

63. Jim Andrews

Re: "How the West Was Won": A Moral Witness to the 'Intricate Machine' - The New York Review of Books

Mon 3 Dec 2007

---

i agree that was a good article.

but anytime nyrb spills any ink about poetry, it's bound to be snororous. the same issue you refer to, there's a big article on the poetry of edward arlington robinson. and maybe some other snororific 2x4poborer. i guess there's just nobody home with a clue about poetry at nyrb.

ja
http://vispo.com

↑ Index

64. Caleb Cluff

Re: iggy + passenger

Mon 3 Dec 2007

Take the line Maria. Iggy would give it to you, I'm sure...

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Tony Hooper
Sent: Tuesday, 4 December 2007 12:13 PM
To: [redacted]
Subject: Re: iggy + passenger

Yeah, that's a good old Iggy Pop song, for sure. He definitely surpassed it
when he did this song with the Teddybears, last year or so?:

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==========

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65. Maria Damon
Re: iggy + passenger
Mon 3 Dec 2007

---

well, but the live performance aspect of the 1977 concert Passenger is so compelling in his case. though it is nice to see someone aging with panache now.

Tony Hooper wrote:
> Yeah, that's a good old Iggy Pop song, for sure. He definitely surpassed it
> when he did this song with the Teddybears, last year or so?:
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>>> "all the clouds and the black guitars"?
>>>
>>>

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66. Alan Sondheim

rehearsal material for Intimacy on obscenity, avatar, nothing (fwd)

Tue 4 Dec 2007

(apologies for the length)

(Sandy Baldwin, You; Alan Sondheim, Alan Dojoji)

[18:44] You: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! [18:45] Alan Dojoji: There's nothing about us that isn't caressed by language, that isn't languaging. There's nothing about us that isn't read or inscribed; the real itself is an inscription, as far as we're concerned. [18:45] Alan Dojoji: You might consider tattoos for example, or any gesture one might make... [18:46] sandy Taifun: sidecar [18:46] Sidecar Potluck: friends [18:47] Sidecar Potluck: nice boots conscious and formal systems. [18:49] You: transformed new early version of the avatar 'outt' behavior [18:49] You: the avatar is blue in a construct-space

of outt-structure. [18:49] You: each avatar-video or each avatar-performance is different in content from each other but not in degree. [18:49] You: sukara, dakshinanila, nandiskandhardhara, dhurya, prakata, pritvardhana, aparajita, sarvasattva, govinda, adhrita [18:51] Alan Dojoji: lecture given by a worm... [18:51] You: All water is a kind of milk [18:51] Alan Dojoji: or some such, a section of tissue [18:51] Sidecar Potluck: i hope the worm is contagious, lecturer [18:51] Alan Dojoji: We're further driven by desires; even the development or discovery of a formal system is dependent upon our wanting to develop or discover such. [18:54] Alan Dojoji: For me the emphasis is mess - nothing is as clean as it seems - we're coded in the virtual [19:08] Sidecar Potluck: sure. I'm enjoying the view [19:13] Alan Dojoji: The body is made to appear as if internal tissues are unfolding between the legs - [19:13] Alan Dojoji: This is done by color saturation, [19:13] Alan Dojoji: One of the things I try to point out is that these bodies, all of them, [19:13] Alan Dojoji: are composed of sheaves - sheave-bodies - [19:13] Alan Dojoji: In this sense they relate to tantra, mandalas, tankas, images which are to be imagined [19:13] Alan Dojoji: internally [19:14] Alan Dojoji: and as such lead one to enlightenment - [19:14] Alan Dojoji: but the image itself - there's nothing 'beyond' it - [19:14] Alan Dojoji: It actually breaks with the ikonic/symbolic/indexical symbolic categories of Peirce for example [19:14] Alan Dojoji: It creates a psychoanalytic semiotics which is irreducible. [19:21] Alan Dojoji: Language, behavior, the 'primnordial,' etc,, are all mixed in together [19:21] Alan Dojoji: as are the so-called virtual and the real... [19:22] Alan Dojoji: This debris also relates to other issues - geopolitical, ecological ones - [19:23] Alan Dojoji: the human as a kind of aggressive gaping maw, absorbing the world for whatever genetic reasons drive it [19:23] Alan Dojoji: - and with technology, drive it to annihilation, along with everything around it. [19:24] You: Yes. [19:24] You: Hello and thank you for attending AVATAR PASTE AND CODE SOUP IN FIRST AND SECOND LIFE. Sandy Baldwin, who is in Morgantown West Virginia, will be speaking through me. The workshop will also be led by Alan Sondheim, who i n is in Brooklyn, New York. [19:32] You: None of this is true, none of this as matter of true. He and I never touch. Nothing happens here in and on a screen that plays out sprites and their gestures. [19:33] You: Through this interdisciplinary mixing of tools and collaborators, Alan radically imagined the uses of virtual technology at WVU. Of course, there's a long tradition of creative misuse of technology. [19:34] You: The aesthetics of the glitch music, for example, explores the misuse of the CD. There's an initial similarity in Alan's work here: working against the seeming purpose of the tools, refusing the normative bodies mapped into these virtual spaces, wild dancing and utterance in spaces where we are supposed to be still and silent before the machine, an _ethical_ insisting on the pressure and weight and yet ineluctable absence of the body in virtuality. [19:34] You: But it would

not be wrong to insist that a distinction be made: misuse or glitch is not the goal but means for consciousness and intention to problematize their inhabitation of the technology. This is seance and tantra. [19:34] You: The results are inspiring, awesome. They are also utterly alien, but alien in the sense of the alien that I am and that inhabits me and that is there when I shed the skins of habit. [19:34] You: The results can be understood as works, works of art. They are works, as well, of the real and the virtual, worked over virtualities, so that the work of art is trembling with the work of the artist. [19:35] You: The results are endless and undetermined. They form in chains and links from dancing bodies to clouds of code to avatars to writings and on and on. [19:36] You: Alan, the floor is yours. [19:37] Alan Dojoji: I want to begin by typing and comment on tantra - [19:37] Alan Dojoji: This is Buddhist, not Hindu/Shivite tantra, which I have little interest in [19:37] Alan Dojoji: But i'm interested in first of all notions of emptiness [19:37] Alan Dojoji: Which are unable to be defined and which constitute the core of Mahayana philosophy [19:38] Alan Dojoji: And within this interest, there are what I could call illuminations [19:38] Alan Dojoji: that is referencing deity which does not exist, inhabiting, taking the deity upon oneself as non-existence [19:38] Alan Dojoji: until the deity canbe discarded [19:38] Alan Dojoji: There's an odd parallel in Second Life, since these avatar figures are basically sheaves, prims [19:38] Alan Dojoji: When you get close, when you close in on your own avatar, you see (physical) [19:39] Alan Dojoji: emptiness within, [19:39] Alan Dojoji: nothing but a collection of parts which relate to each other, seem somehow joined, but really are just contingent [19:39] Alan Dojoji: So tantra relates to this and to the tremendous power of projection possible in these spaces [19:39] Alan Dojoji: On the other hand the projections are safe, distanced, cleansed, always pure, purified; there's no dirt in Second Life, [19:40] Alan Dojoji: perhaps noise of one sort or another, but no dirty - hacking's not dirty for example, it rides and invades the same protocols we're using, just in a (fundamentally) different way [19:40] Alan Dojoji: Ok, anway to continue - [19:40] Alan Dojoji: I'm interested in the relationship between conscious and formal systems. [19:41] Alan Dojoji: Consciousnessness is outside formal systems; formal systems are the protocols perhaps ridden by consciousness [19:41] Alan Dojoji: Our relationship to formal systems is related to how we make sense of the world. [19:41] Alan Dojoji: By 'formal system' I don't mean axioms - [19:41] Alan Dojoji: just a coherent collection of 'vectors' repressenting objects and transformations [19:42] Alan Dojoji: To make sense of the world we have to consider our bodies, our selves. It's clear for example that a 'healthy body' sees the world differently than a sick one. [19:42] Alan Dojoji: And that a depressed mind senses a different world than, say, an optimist would. [19:42] Alan Dojoji: Not to mention an aroused mind, or a disgusted mind, [19:42] Alan Dojoji: We tend to assume a 'purity' of mind or rational-mind in order to comprehend the

world philosophically, but there's really no reason for this [19:43] Alan Dojoji: In any case - [19:43] Alan Dojoji: We're further driven by desires; even the development or discovery of a formal system is dependent upon our wanting to develop or discover such. [19:44] Alan Dojoji: Now, [19:44] Alan Dojoji: Desires are like icebergs - their ostensible content might be the peak above the sea, but beneath the surface lies darker matter, abject matter. [19:45] Alan Dojoji: It's this matter that I'm interested in, the abject or obscenity that makes us human, even beyond the guise or presentation of language. [19:45] Alan Dojoji: Now obscenity is interesting [19:45] Alan Dojoji: I heard a lecture by Pinker on language and the 'stuff of thought' [19:45] Alan Dojoji: and he talked about obscenity in relation to primitive areas of the brain; [19:45] Alan Dojoji: obscenity isn't processed in the same way as other languaging is [19:46] Alan Dojoji: In fact it elicits a reaction (mostly negative) that bypasses consciousness [19:46] Alan Dojoji: So that you can tap into the abject, the emotional, the dirty, etc., within the digital [19:46] Alan Dojoji: through sexuality, the obscene. [19:47] Alan Dojoji: Violence here is different - it's cartoon-like - but sexuality is more directed [19:47] Alan Dojoji: Technically, representations of sexuality here are ikonic in a sense; they act directly, whereas violence, I think, works through the indexical - [19:47] Alan Dojoji: it 'points to obscenity' but not much more... [19:47] Alan Dojoji: Now to the virtual [19:47] Alan Dojoji: The virtual is everywhere, the virtual is symbolic, inscription, an index of our relationship with the real. Our bodies are as virtual as anything online; we're a mess of codes and protccols, languages, drives, instincts, communications, cries and warnings. [19:48] Alan Dojoji: There's nothing about us that isn't caressed by language, that isn't languaging. There's nothing about us that isn't read or inscribed; the real itself is an inscription, as far as we're concerned. [19:49] Alan Dojoji: But this is a mess - what's language and what's not language, what's pure body and what's not pure body, what's thinking and what's not - it's all a mess [19:49] Alan Dojoji: outside of emptiness, which is another issue, or not an issue at all [19:50] Alan Dojoji: So I'm trying to deal with this mess, with consciousness beyond or beneath language, with obscenity, with the real,m the virtual, working through models and other ways of exploration [19:50] Alan Dojoji: I model the ostensible carapace, the outer layers of the human and human behavior, the layers in space, transforming through time, morphing, dividing in both conceivable and inconceivable patterns. [19:50] Alan Dojoji: And though this modeling, I hope to better understand what it means to BE human, particularly in relation to all of that debris beneath the surface, our obscene nature itself. [19:51] Alan Dojoji: Why obscene? Because this nature is read, processed differently than cool speech or conversation; this nature constructs readings and writings, and for that matter communication beyond or preceding language [19:53] Alan Dojoji: The body appears as if its very tissues were come out of the genital region, [19:53] Alan Dojoji: as if it were coming

apart, opening [19:53] Alan Dojoji: But in reality - two things - [19:54] Alan Dojoji: First, the body is composedonly of prims, sheaves which have no thickness (well, a pixel or so) [19:54] Alan Dojoji: And there's nothing behind these prims, just emptiness - [19:54] Alan Dojoji: And second, that the idea of tissues is rally suggested [19:54] Alan Dojoji: by oversaturating the color in the image, nothing more... [19:54] Alan Dojoji: Sandy, can you take over for a minute or two ? [19:55] You: Yes. [19:55] Alan Dojoji: I want people to look at the hhhhh files [19:55] Alan Dojoji: file [19:55] Alan Dojoji: perhaps you can describe it? [19:55] You: OK. Please look at hhhhh [19:56] Alan Dojoji: (Voice and music, Azure Carter, words mine) [19:56] Alan Dojoji: Avatars, Sandy and myself [19:56] You: The space is also here in odyssey - another part of Odyssey [19:56] Alan Dojoji: Space - I think this is Gaz's space 'above' the normal space of Second Life [19:56] Alan Dojoji: It's actually outside the gamespace itself [19:57] You: The song is a kind of keening in relation to the real, and the dance, the two of us, is about that limin of real and virtual [19:58] You: I see in the video: dance (choreography, both in Sandy Taifun's somewhat distorted but still "masculine" coded body and dress), [19:58] You: but also a kind of mating dance, a back and forth of ritual courtship [19:59] You: but also fighting, masculine egos at war [19:59] You: but all this is a matter of reading, of the spectator [19:59] Alan Dojoji: For me, this could be more successful on my end, we're stll working on control [19:59] You: The texts are grabbed out of the vast internet text of Alan's writing. [20:00] Sidecar Potluck: it's phenomenal [20:00] You: Alan, you mean you're looking at control, not hhh? [20:00] Alan Dojoji: In the sense of phenomena or the sense [20:00] Alan Dojoji: No I mean that I want to add some things from the text [20:01] Alan Dojoji: r the sense of terrific? [20:01] You: Oh, I see, yes, do add. [20:01] Sidecar Potluck: yes. [20:01] Sidecar Potluck: both. [20:01] Alan Dojoji: It's phenomenal in the way that phenomena are difficult to describe or limit, border [20:01] Alan Dojoji: Anyway in relation to human nature, if such exists [20:01] Alan Dojoji: anyway this nature contructs, let's say, states of affairs that, in terms of organism, might be considered PRIMORDIAL, uncomfortable, construing presence itself, desire, an awakening in the world, fear, dis/ease - anything before the world shuts down in relation to language, to the processing of language. [20:02] Alan Dojoji: Again, it's complex: [20:02] Alan Dojoji: anyway this nature contructs, let's say, states of affairs that, in terms of organism, might be considered PRIMORDIAL, uncomfortable, construing presence itself, desire, an awakening in the world, fear, dis/ease - anything before the world shuts down in relation to language, to the processing of language. [20:02] Alan Dojoji: The world shuts down in relation to death; it also shuts down in relation to obscenity, the abject [20:03] Alan Dojoji: By the world 'shutting down' I mean a kind of turning-away, turning inward, interiority [20:03] Alan Dojoji: So: [20:03] Alan Dojoji: I began by thinking about the repertoire of human physical behaviors, what the

body can or cannot do; I used motion capture equipment to record and modify the behaviors. The equipment installs behaviors into files, much as labanotation filed away dance - it's a form of dance notation - much as film records movement. [20:04] Alan Dojoji: These files are bvh files, of which more in a bit. [20:04] Alan Dojoji: Please go to, hmmm.... anitaberberr.mp4 - this is an old piece [20:05] Alan Dojoji: In the center, Maud Liardon is dancing; on the left and right are two avatars imitating (to an extent) what she's doing, but only to an extent [20:05] Alan Dojoji: They're mirror images of each other, [20:06] Alan Dojoji: The movement was hand-crafted in relation to the video of Maud and then superimposed [20:06] Alan Dojoji: You don't have to run the whole thing to get the idea here [20:07] You: But what about when Foofwa enters? [20:07] Alan Dojoji: He's entering into the Maud-space, not the avatar space, he moves in and out; the avatars keep dancing [20:07] You: ok [20:07] Alan Dojoji: You might think of him as a meta-diegesis - in other words outside the narrative but nonetheless controlling it; it's his choreography [20:08] Alan Dojoji: Please open jungamer.mp4 [20:08] You: I'd wonder about the earlier terms "shutting down" and interiority in relation to these examples? [20:08] Alan Dojoji: You might also want to come closer to my moving figure here - [20:08] Alan Dojoji: I can't answer that at the moment? [20:08] You: ok [20:09] Alan Dojoji: I'm not sure where you mean; I'm running off thebasic description I prepared but we can go back to this afterwards. [20:09] You: no, its fine - a question for later [20:09] Alan Dojoji: Now about the bvh files - [20:09] Alan Dojoji: So these files, which contained behaviors, were then used to reconstruct such behaviors with mannequins, avatars, in two different kinds of spaces -ones that were completely recorded, like film itself, and ones that were live and in real time - so that a viewer might walk about an avatar behaving in a particular way, in a particular live space. [20:10] Alan Dojoji: This is, of coursem the real time space. [20:10] Alan Dojoji: Now how was this done? Since I started with human beings and encoded their behaviors, how were the behaviors made so violently impossible? [20:11] Alan Dojoji: But more than that - the behaviors themselves were INCONCEIVABLY CODED, that is, created in such a way as to presence an impossible body - which then becomes a distorted body, a body transformed by the pressue, for example, of war, of torture, of incandescent sexuality - an impossible body - [20:11] Alan Dojoji: But a body that, being impossible, also represents our desires in the world, desires which, if they could, would take apart a real body, dissolve it in the throes of passion. [20:12] Alan Dojoji: In other words, the behaviors do 'violence' to the virtual body [20:12] Alan Dojoji: The techniques are surgical, cutting and suturing - separating and bringing together. The operations occur first in real life; when a participant wears a motion capture harnass, a number of sensors are aligned with her body parts - left leg sensor on the left leg, neck sensor on the neck, and so forth. [20:12] Alan Dojoji: (again) [20:12] Alan Dojoji: We rearrange

these sensors, splitting them among a number of people, reorienting them; the body maps become distorted, impossible. [20:13] Alan Dojoji: We ask the participants to move. We record the impossible movements of a single body. [20:13] Alan Dojoji: In other words, the sensors might be applied upside-down, or split between two people, etc. [20:13] Alan Dojoji: Such distortions speak of desire and dismemberment, torture and ecstasy [20:14] Alan Dojoji: The recording is in the form of a file which is fed into one of three applications: a 3-D modeling application, where abstract forms are mapped onto the recording, resulting in an 'abstract performance' or 'performer' - a mannequin modeling application, where human forms are mapped onto the recording, resulting in considerable distortion - distortion - [20:14] Alan Dojoji: And a 'live' virtual space, where the behavior recordings are used in live avatar performance. I'll demonstrate these in turn. I'll also demonstrate various ways and results of scanning the body itself. [20:15] sandy Taifun: that's beautiful [20:15] Alan Dojoji: In stripped, the file is fed intoa 3d modeling program, Blender [20:15] Alan Dojoji: and objects are assigned to the sensor nodes - [20:15] Alan Dojoji: in other words, instead of, say, a neck on a neck, [20:15] Alan Dojoji: one of these shapes might be assigned to the neck, etc. [20:16] Alan Dojoji: So you get this abstract model of tensions and the interiority of movement withoout the carapace of the body itself [20:16] Alan Dojoji: Sandy, how long have we gone here? [20:17] Alan Dojoji: Sandy, how long have we gone here? [20:17] You: alan: about 50 minutes [20:18] Alan Dojoji: so you'reseeing the joints from within, the nearest I've gotten to organs here... [20:18] Alan Dojoji: Sandy, do you want to take over for a while? Shall we quit for a bit? [20:18] Alan Dojoji: What does everyone else think of this - please give us feedback [20:18] You: I think take a break. Perhaps get notes on the logistics from others? [20:19] You: How did this work for y'all? [20:19] Sidecar Potluck: It's very good. And it works well. [20:20] Sidecar Potluck: A couple comments, if that's okay: one conceptual / theoretical and one technical / performance [20:20] Alan Dojoji: Ok [20:20] You: Of course, this is just a part - oh yes, comments. [20:20] Sidecar Potluck: I really like that you're presenting a new (or at least alternative) aesthetic of the abject [20:21] Sidecar Potluck: The performance of this works well as a marriage of the concept and the thing itself [20:21] Sidecar Potluck: I can literally see what you're saying [20:21] Alan Dojoji: Other comments? [20:22] Sidecar Potluck: yes~ the additional materal works very well [20:22] Alan Dojoji: Does it load quickly enough? [20:22] Sidecar Potluck: hhhhh is great [20:22] Sidecar Potluck: it loads quickly, but it's a bit tricky to find the files to which you refer [20:22] snarkl Aeon: well . . . i'm not working from my laptop [20:22] You: Jeremy: do you see problems with the directions or the method (going back and forth) [20:22] You: or nick, do you see problems? [20:22] snarkl Aeon: so it's quite fast on the clc computers [20:23] Sidecar Potluck: going back and forth wasn't terribly rough, and it

works well as is... [20:26] You: So, what would happen: [20:26] You: we would go on in a similar fashion. [20:26] You: I have more talk that I'm still preparing, about audience and other things. [20:26] You: And then we dance. [20:27] You: remediations, mediations, projectivities, introjectivities, phenomenologies, histories, and mechanics, of avatars [20:27] You: Extruded intruded (upon) body: cleansed bodies of the continuous middle-eastern 'war' [20:27] You: armored bodies and imaginary journeys (Rhine, England); sexualized bodies: [20:27] Alan Dojoji: At the moment, I have to go - I'm teaching tomorrow and have to prepare since I'm going up to Providence... [20:27] You: OK. Alan, do we need to talk on the phone? Or aim to do this Weds? [20:27] You: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! [20:27] You: audiophiles app avatar avatar arounds bio avatar avatar blogs awk biomes tion tr [20:27] You: My avatars! My little people! They run around everywhere, underfoot. I will play a song, a little aire, a jig or rondelay! [20:27] You: SORRY!! [20:27] Sidecar Potluck: Thanks for this ~ Sandy and Alan ~ very nice work [20:27] You: audiophiles avatar avatar avatars exe everglades [20:27] You: empathetic everglades encapsulations episteme extasis entropic extasis extensivity everglades fantasm externality extensivity [20:28] You: yes, ok. By nick and jeremy. THANKS! [20:28] Alan Dojoji: again, THANK YOU! [20:29] sandy Taifun is Offline

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67. Barry Schwabsky

Re: "How the West Was Won": A Moral Witness to the 'Intricate Machine' - The New York Review of Books

Tue 4 Dec 2007

"Even if you accept the
This sentence sums up the Israeili hypocrisy:

"Even if you accept the Palestinian reading of what happened at Camp David and assume that the Israeli proposals were inadequate, still it is impossible to accept the violence they have adopted as their weapon while still faced with an Israeli partner who wanted to reach a solution."

When has this "partner" ever put in an appearance on the political stage?

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Monday, 3 December, 2007 3:50:56 PM
Subject: "How the West Was Won": A Moral Witness to the 'Intricate Machine' - The New York Review of Books

http://www.nybooks.com/articles/20856 ---

A very powerful article. The parallels with movie and historical versions of the "How the (American) West Was Won"-- are chilling, and too often overlooked. The passage regarding the mistreatment and poisoning of animals and people, but, beyond that, even the land itself-- all too familiar from American history. To destroy even the earth in order to posses it. ("We destroyed the village in order to liberate it," as was said in Vietnam. Was it now part of "God's Country"--or simply "Marlboro Country," with some smoldering butts among the "smoking ruins" and carcasses in the Agent Orange contaminated, cancerous, dying landscape?) William Carlos Williams wrote that "a poem is a machine made of words." That poetry can also be an "Intricate Machine" -- a question at the heart of words-- is it that language, like truth, is among the first victims of war? Or--the other way round--that war is among the first "victims" as it were of language? The "belief in words" and "the power of language" as an "Intricate Machine, "as generators of "Weapons of Mass Destruction": the forged "Italian Letter" and made-up "intelligence" of "Curveball," when cited by Colin Powell, Bush and Blair as "hard evidence" in "major addresses" to the Nation and United Nations-- paving the "Road to Baghdad" and "the Roadmap to Peace." When one considers such terms as "the material word" and "the thingness of virtual digital language" in the military parlance of "avant-garde" or "post avant"-- what exactly is meant by "material?" For example: "material" in military terms--"materiel," equipments and supplies for a mission, or, in commercial terms, the shipment of hardware and supplies via transport.

"As usual, the only symptoms we had were in the language"--Pier Paulo Pasolini

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68. David A. Kirschenbaum

Last Call: Advertise in The Portable Boog Reader 2

Tue 4 Dec 2007

Please forward

Advertise in

Boog City 47: The Portable Boog Reader 2,
An Anthology of New York City Poetry

Edited by
Laura Elrick, Brenda Iijima, Mark Lamoureux,
Christina Strong, Rodrigo Toscano, and me, David Kirschenbaum

We¹re going to be distributing 2,500 copies of a 24-page issue of our tabloid-size paper Boog City--the equivalent in size of a 96-page, 5.375² x 8² anthology--

throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Deadline

--Thurs. Dec. 20-Ad copy to editor
--Sat. Dec. 29-Issue to be distributed

Email to reserve ad space ASAP

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(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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69. Stephen Vincent

kari edwards - Ashes unto ocean - blog

Tue 4 Dec 2007

A parting ceremony - viz & text:
http://stephenvincent.net/blog/

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70. Gary Sullivan
Around the World in 80 Days
Tue 4 Dec 2007

Music and poetry from around the world. The first three days are up now:

Day one : Afghanistan : DJ Besho, Naghma, Arash Howeida, etc.

Day two : Albania : Bloody Foreigners, Kosovo rap, Dava Gjergji, etc.

Day three : Algeria : Karima, Lotfi's "America," early Cheb Mami, etc.

Visit:

http://garysullivan.blogspot.com

Suggestions welcome.

_____ Share life as it happens with the new Windows Live.Download today it's FREE!
http://www.windowslive.com/share.html?ocid=TXT_TAGLM_Wave2_sharelife_112007=

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71. kevin thurston
BAL(L)TIMORE!!!!
Tue 4 Dec 2007

---

michael ball
lauren bender
justin sirois
on baltimore's npr affiliate

(they's too shy to mention it)

http://stream.publicbroadcasting.net/production/mp3/national/local-national-653777.mp3

--
beat'n animals

http://fuckinglies.blogspot.com/

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72. Michael Kelleher

Literary Buffalo E-Newsletter 12.04.07-12.09.07

Tue 4 Dec 2007

LITERARY BUFFALO
12.04.07-12.09.07

BABEL

THERE ARE STILL A LIMITED NUMBER OF TICKETS AVAILABLE FOR ARIEL DORFMAN -- GET THEM WHILE YOU CAN!

JUST BUFFALO PRESENTS
Ariel Dorfman, author of Death and the Maiden
Talk and Conversation
Friday, December 7, 8 p.m.
Asbury Hall at Babeville
Admission $25

WE ARE NOW OFFERING A 3-EVENT SUBSCRIPTION FOR $60.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

Get your tickets while you can!

December 7 Ariel Dorfman, Chile, Author of Death and the Maiden $25 March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize $25

PLUS:

Buffalo United Artists Presents:
Death and the Maiden: A Staged Reading of the play by Ariel Dorfman
Starring: Josephine Hogan, Drew Kahn and Peter Palmisano
Saturday, December 8, 7:30 p.m.
Alleyway Theater, One Curtain Up! Alley.
Tickets $25. Call [redacted] to reserve. _All proceeds benefit Just Buffalo.

EVENTS

Unless otherwise listed, all events are free and open to the public.

12.05.07

Poetics Plus at UB
Paul Hoover
Poetry Reading

Wednesday, December 5, 7:30 p.m.
Hallwalls Cinema, 341 Tupper @ Delaware

&

Center For Inquiry/Just Buffalo Literary Café
Marj Norris and Amol Salunkhe
Poetry Reading (8 open slots)
Wednesday, December 5, 7:30 p.m.
Center For Inquiry, 1310 Sweet Home Rd., Amherst

12.06.07

The Write Thing at Medaille College
Maxine Chernoff
Poetry Reading
Thursday, December 6, 7 p.m.
The Library at Huber Hall, Medaille College,18 Agassiz Circle

12.07.07

Just Buffalo/Gusto at the Gallery
Nickel City Poetry Slam
Feature: J.W. Baz, from Chicago
Friday, December 7, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery

12.09.07

Spoken Word Sundays
Dan Sicoli and Tim Bienkowski
Sunday, December 9, 8 p.m.
Allen Street Hardware, 245 Allen St.
Slots for open readers available

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

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http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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73. Charlie Rossiter

[Fwd: Re: Bob Fosse/Lenny Bruce/Bob Dylan]/Guthrie/Plath

Tue 4 Dec 2007

I recall enjoying Bound for Glory (woody guthrie)
of course there's The Bell Jar --Plath
charlie

---------- Original Message ----------
Subject: Re: Bob Fosse/Lenny Bruce/Bob Dylan
From: "steve d. dalachinsky" <[redacted]>
Date: Sun, December 2, 2007 11:17 pm
To:
---

fosse was great the film about him all that jazz with roy scheider
another great american biopic
let's name lots of bio pics see what we come up with what are some
greats and favorites
and ones about poets writers and ah lust(s) for life

On Sat, 1 Dec 2007 09:34:02 -0800 steve russell <[redacted]>
writes:
> How many people on the list are old enough to remember Bob Fosse? &
> how many among those answering yes are old enough to remember
> "Lenny?" I attended a blue collar Catholic high school. I had
> terrible acne. & I was in to Lenny Bruce, not exactly the ticket to
> success in the repressive Orlando, Florida that I grew up in. I
> haven't seen the Dylan movie. I trust the comments here far more
> than I do the crits.
>
> It's too bad Fosse isn't around to try his had at a Dylan docu/dram.
> Lenny was pretty Gddamn decent. I'll never forget Hoffman doing
> Bruce, intoning that great "To is a preposition, come is a verb"
> line.
>
>
> ---
> Never miss a thing. Make Yahoo your homepage.
>
>

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74. Maria Damon

Re: [Fwd: Re: Bob Fosse/Lenny Bruce/Bob Dylan]/Guthrie/Plath

Tue 4 Dec 2007

---

the bell jar was so awful! i remember walking out; i went with Walter Lew, who'd won free tickets in some local contest (send in your poems...) the trailer beforehand was for Halloween, which was a good foretaste. wow. what a terrible movie. but i'm glad to have been reminded of the moment; it's a vivid memory from my early 20s of companionship in the Word, even if i spent most of the evening in the lobby, waiting for walter to watch his fill.

Charlie Rossiter wrote:
> I recall enjoying Bound for Glory (woody guthrie)
> of course there's The Bell Jar --Plath
> charlie

>
>
> ---------- Original Message ----------
> Subject: Re: Bob Fosse/Lenny Bruce/Bob Dylan
> From: "steve d. dalachinsky" <[redacted]>
> Date: Sun, December 2, 2007 11:17 pm
> To:
> ---
>
> fosse was great the film about him all that jazz with roy scheider
> another great american biopic
> let's name lots of bio pics see what we come up with what are some
> greats and favorites
> and ones about poets writers and ah lust(s) for life
>
>
> On Sat, 1 Dec 2007 09:34:02 -0800 steve russell <[redacted]>
> writes:
>
>> How many people on the list are old enough to remember Bob Fosse? &
>> how many among those answering yes are old enough to remember
>> "Lenny?" I attended a blue collar Catholic high school. I had
>> terrible acne. & I was in to Lenny Bruce, not exactly the ticket to
>> success in the repressive Orlando, Florida that I grew up in. I
>> haven't seen the Dylan movie. I trust the comments here far more
>> than I do the crits.
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>> It's too bad Fosse isn't around to try his had at a Dylan docu/dram.
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>> line.
>>
>>
>> ---
>> Never miss a thing. Make Yahoo your homepage.
>>
>>
>>

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75. Poetry Project

Wednesday December 5 at The Poetry Project

Tue 4 Dec 2007

Hello Everyone,

Our program has changed. We regret to report that Norma Cole cannot make it to the reading on Wednesday. We are ecstatic to report that Macgregor Card will read on Wednesday along with Simon Pettet!

The Poetry Project

Wednesday, December 5, 8 PM
Simon Pettet & Macgregor Card

Simon Pettet¹s most-recently published book of poems is More Winnowed Fragments (Talisman, 2006). His Selected Poems is also still in print and available from the same publisher. He is the author of two classic collaborations with photographer-filmmaker, Rudy Burckhardt, Conversations About Everything and Talking Pictures, and he edited for Black Sparrow the Art Writings of the poet, James Schuyler. "Like Beethoven's Bagatelles", John Ashbery has written, "Simon Pettet's short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it". Macgregor Card is a poet living in Brooklyn. Work has appeared in Puppyflowers, The Recluse, KGB Bar Lit, Columbia Journal, Best American Poetry 2007, Lungful!, Aufgabe and elsewhere. He was recently buried alive in Prospect Park with three other poets for Karl Krauss' "Earth on Stone on Earth Is Naturally So." He sporadically edits The Germ (archive at germspot.blogspot.com) and Firmilian: A Spasmodic Knowledge Base (firmilian.blogspot.com). With Olivier Brossard he is editing an anthology of New York School poetries.

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76. Bobbie Lurie

Response to Alison and others (my failure to preface)

Tue 4 Dec 2007

Alison-- I apologize that I did not preface that post/ sent too quickly...it was written on someone's blog/ i did not even get name or byline--it was the idea of it--what i have been hearing from 2 sides--more like a question--I actually was trying to contact woman in Saudi Arabia who sought my help earlier. She wrote me back in Sept. that they were facing problems with internet/ msgs. not allowed through. In my recent email to her I asked her to simply please send me instructions I might forward to others if she still sought help via U.S. petitions etc./ to ask re: ways she was seeking support with West in general (for

she certainly was)(i am obviously no authority--David Chirot knows this for sure)/ group of women in Saudi Arabia in Sept. quite upset with fact they were taking away women's right to drive--she was seeking U.S. support in form of petitions (only that)so I wrote to her again since I have no way of knowing what is really going on--I have waited 2 wks to hear from her (she usually answered quite promptly) --not hearing from her was alarming (maybe it shouldn't be). If I do not answer posts it's due to fact I must take computer in. (in all honesty: am taking it in today--it crashed almost 6 mos. ago)

bobbi

Date: Mon, 3 Dec 2007 22:57:17 +1100
From: Alison Croggon <[redacted]>
Subject: Re: Feminism vs. Muslim Women?

Bobby

Have you spoken to any Iraqis about this? You probably should. Saddam was a tyrant, no question: a friend of mine was shot by his troops while demonstrating against his regime and had to get his family out of there. Yet I know no Iraqis who support the US occupation. You have to remember that the US invaded the most secular country in the Middle East. Islamism has only been an issue since the US invasion.

Just as a note: I have been very careful about making generalisations about Islam ever since, as a young and ignorantly well-meaning woman, I had my head bitten off by a very feminist Islamic woman who told me in no uncertain terms that Muslim women were by no means the downtrodden persecuted sex I had assumed, and that traditional Muslim women had the right to divorce their husbands and they kept their own property after marriage and took it with them when they left. Honour killings and genital mutilations are not Islamic, but very culturally specific (honour killings also happen in Orthodox Christian Greece). Etc. Her best argument, frankly, was her own self: she was an amazing, forthright woman (as are many Islamic women). Islam is as various as Christianity and in many ways not so different: after all, not so long ago in Christian societies, all property in a marriage was owned by the husband. (When when my mother divorced my father, the bank manager insisted on my father's signature when she wanted to buy some property.Only she hit the roof and he stopped insisting. A few years earlier, she would have had fewer rights than a Muslim woman: remember how Anna Wickham was sent to an asylum by her husband because she insisted on writing poetry).

The aggression of the west against the Arab world has sadly made it more conservative, rather than less, and western feminists have to be careful that, for all their well-meaning intentions, they don't compound what is a complex situation. What I'm saying is, things are complex, and if you're concerned about

these things, perhaps it might be best to speak to Muslim women and see what they have to say themselves.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

_____ More new features than ever. Check out the new AOL Mail ! - http://o.aolcdn.com/cdn.webmail.aol.com/mailtour/aol/en-us/text.htm?ncid=aolcmp00050000000003

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77. Nate Pritts
H_NGM_N #7
Tue 4 Dec 2007

---

http://www.h-ngm-n.com
Dear Yes Dear:
Please allow me to say hello to you with my voice! I am EDITOR NATE PRITTS writing with a special proposition only for someone with your name because of how it was uncovered in a secret document. About money! Yes, please read on. I would like to transfer to you, at no charge and for all of your own use, the new issue of H_NGM_N. Please respond to me by clicking this link here in the next word – http://www.h-ngm-n.com - & you will be transported immediately to the secret trove of literature that was left to you by your dearly beloved dead relative you do not know.
What's more is that there is even more! If you were to considering sending me the sum of $6 US, I would surely then find myself putting in the mail to you a copy of the last will and testament of your dearly beloved dead relative you do not know. The title of this tome is WHO COULD FORGET THE SENSATIONAL FIRST EVENING OF THE NIGHT by Julia Cohen and she is even not dead as I write this! And it is not even a will but really a chapbook of really terrific & ultimately edifying poems!
You could do worse than this and I'm not only kidding about that but also I am telling a quiet kind of truth that makes you want to spend money on things. Things like this! Even if they are free.
http://www.h-ngm-n.com
Please act now before the government of England claims all of this money & prize. Please exercise your right and use the finger on your hand to manipulate

the computer clicking device and bring yourself to the new issue of H_NGM_N that you need.
Yours most sincerely,
Nate Pritts, Editor in Chief.
http://www.h-ngm-n.com

_____Nate Prittshttp://www.h-ngm-n.com/nate-pritts/
_____ You keep typing, we keep giving. Download Messenger and join the i'm Initiative now. http://im.live.com/messenger/im/home/?source=TAGLM=

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78. matvei yankelevich
BOOK PARTY
Tue 4 Dec 2007

You are invited to a real book party...

in celebration of 5 new books

by 5 new york authors

published by 5 new york presses:

FACE OUT BOOK PARTY

Thursday, December 6, from 7:30 to 10:30

at the Good World Bar & Grill,

3 Orchard St., between Canal & Division, NYC, [redacted]

LILA ZEMBORAIN / mauve-sea orchids / BELLADONNA BOOKS

IHSAN BRACY / paths of sanctuary / COOL GROVE PRESS

PRAGEETA SHARMA / infamous landscapes / FENCE BOOKS

BRENDA IIJIMA / animate, inanimate aims / LITMUS PRESS

DAN MACHLIN / dear body: / UGLY DUCKLING PRESSE

with music by THE VINTAGE DJ

FACE OUT is a program of the Jerome Foundation

and the Council of Literary Magazines and Presses

*** PLEASE NOTE: FULL PRESSE SUBSCRIPTIONS FOR 2007-2008 ARE NOW ON SALE ***

see WWW.UGLYDUCKLINGPRESSE.ORG for more info

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79. Dr. Barry S. Alpert
Re: Bio Pic Nominees
Tue 4 Dec 2007

"Some actually good bio pics, actually about their subjects" - AL Nielsen

"Jack Smith and the Destruction of Atlantis", by Mary Jordan.

Despite the ferociously-mixed reception encountered in advance on the experimental film listserv FRAMEWORKS, Mary Jordan's 5.5 year project proved rather revelatory when I finally caught it in an in-person screening at the Hirshhorn Museum in Washington DC. During the Q & A, the engaging Ms Jordan revealed that the DC premiere of Jack Smith's most notorious film ("Flaming Creatures") was a screening for Senator Strom Thurmond. Apparently the notorious womanizer (and the other senators who may have joined him) first watched the whole film straight-thru, engaged enough that they didn't get bogged down in stopping to index each image from which the American public had to be protected.

Barry Alpert _____
Put your friends on the big screen with Windows Vista® + Windows Live™.
http://www.microsoft.com/windows/shop/specialoffers.mspx?ocid=TXT_TAGLM_CPC_MediaCtr_bigscreen_102007=

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80. Rob McLennan
new from above/ground press: Christine Stewart
Tue 4 Dec 2007

The Trees of Periphery
by Christine Stewart

ALBERTA SERIES #3
30 pages, 8 1/2 x 11

Christine A. Stewart is from Vancouver and currently writes and teaches experimental poetry and poetics in the English and Film Department at the University of Alberta. She is researching the work of experimental women poets in Western and Eastern Canada, and exploring alternative forms of scholarly analysis. She is author of the chapbooks Pessoas July: or the months of astonishments (Vancouver BC: Nomados Press, 2006), From Taxonomy (Sheffield, England: West House Press, 2003), Daddy Clean Head (Vancouver BC: Lumpe Presse, 2000), A Travel Narrative (Hamilton ON: Berkeley Horse, 1994) and The Barschiet Horse [with Lisa Robertson and Catriona Strang] (Hamilton ON: Berkeley Horse, 1993).

See her "12 or 20 questions" interview at
http://robmclennan.blogspot.com/2007/09/12-or-20-questions-with-christine.html

Mail all your money (payable to rob mclennan) to:
rob mclennan, writer in residence
Department of English and Film Studies
University of Alberta
3-5 Humanities Centre
Edmonton, AB T6G 2E5

$6 (+ $2 for postage; outside Canada, $6+2$ US)
(while supplies last; produced in a numbered run of 200 copies)

above/ground press subscribers rec' a complimentary copy; 2008 subscriptions still available; for further above/ground press titles (including the first two in this series), check out the new above/ground press blog at
http://www.abovegroundpress.blogspot.com/

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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81. Simon DeDeo

new on rhubarb is susan

Tue 4 Dec 2007

New this week on rhubarb is susan is a review of the December issue of Poetry Magazine (now online!), with a focus on a fantastic translation of the Italian poet Milo De Angelis. Find that here:

http://rhubarbissusan.blogspot.com/2007/12/milo-de-angelis-from-theme-of-farewell.html

Also, in "boy meets Hegel", along with the obvious, is a link to a brief survey. I do encourage you to fill it out (literally under a minute of your time), but since it's a survey of rhubarb, and not UB Poetics, please only fill it out if you would consider yourself a "rhubarb reader." The link for that is here:

http://rhubarbissusan.blogspot.com/2007/12/boy-meets-hegel.html

I'll publicize the results at the end of December.

Finally, there is the rhubarb-absent-Christmas-Hanukkah-Rohatsu- Ramadan-Kwanzaa-Yule-Newtonmas so you can get paid list:

http://rhubarbissusan.blogspot.com/2007/11/rhubarb-absent-christmas-hanukkah.html

Thanks for tuning in,

Simon
http://rhubarbissusan.blogspot.com/

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82. Abigail Child
INVITATION TO A READING
Tue 4 Dec 2007

YOU ARE INVITED to a POETRY READING
at ST MARK's POETRY PROJECT

DEC 12th, 2008

8:oo pm

St. Mark's Church, 10th Street and Second Ave, NYC

LEE ANN BROWN

and

ABIGAIL CHILD

I am reading new work for New York so I especially hope you can come out for the evening.

Best,

Abigail

from CounterClock:

Melding TV on console between slow animal heat &

artificial sweeteners. His master's voice broadcast

Maverick: as in candy hummels promote.

Murphy: Enough mineral pitch to mall all walls

Sammy: green bladed chrome self-sofa

Yunior: No no mano-a-mano but clinically possible.

Revolt: What needle valve What Self promote

  a gig of oaf at holiday, gaps in soma promo volt tag Nations

rosy macro ova or butt it up in the loco motive

                a sit-up pillow

aces

(jacks and queens)

a straight

Abigail Child
303 East 8th Street #6F
New York, NY 10009
[redacted]
http://www.abigailchild.com

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83. Stephen Baraban

"Louis Pasteur is born!" (Creeley on biopics)

Tue 4 Dec 2007

I remember reading at least one interview with Robert Creeley in which he pointedly mentioned seeing a movie in which a doctor pronounces the words "Louis Pasteur is born!"

I guess this was "The Story of Louis Pasteur" made in 1936? I didn't see any such film, but they must have set up the situation by having the doctor ask the parents if they have names prepared yet--and the parents would have said something like "yes, Louis if it's a boy, and Catherine if it's a girl".

Anyway, Creeley, at the same time as making a wider philosophical point, had isolated the big problem with biographical films--they have a hard time not sticking the protaganist with a tedious fixed character, set from the start.

Terrific directors have done poorly in their biopics. I don't like Mike Leigh's film about Gilbert and Sullivan creating "The Mikado" as much as the other films of his I've seen. Roberto Rossellini, according to notes provided at a Museum of Modern Art screening, valued his biographical film about Italian revolutionary Geribaldi, "Viva Italia!", above anything else he ever did, but it's hard for me to appreciate it all that much--it seemed like another fairly pedestrian epic biography with a cast of thousands, like "Ghandi" (though Rossellini found a

path to the creation of excellent didactic biographies about people like Pascal and Louis XIV in his final "educational film" period).

Francis Ford Coppola's movie about a maverick car manufacturer, "Tucker: The Man and His Dream"--totally held my interest--Coppola made it wonderfully *festive*.

Is Spike Lee's Malcolm movie also one of the unusual ones?--I can't offer an opinion, I've only seen sections of it on TV.

Mostly I've experienced biopics as utilitarian constructs from which I could extract a little entertainment and some worthwhile information. From biopics I've learned some things about Ghandi, salsero Hector Lavoe, & sex researcher Dr. Kinsey.

I'd like to see the flicks Aldon lists; I've missed them.

Oh, and "Heart Like a Wheel", about drag racer Shirley Muldowney, for me also transcended the usual deal--or do I (a non driver) have some special thing for movies about cars?

--- ALDON L NIELSEN <[redacted]> wrote:

> examples --
>
> Great bio pics that have little to do with their
> subjects:
>
> Lady Sings the Blues
> The Barretts of Wimpole Street
>
> This year's worst bio pic:
>
> Talk to Me
>
>
> Some actually good bio pics, actually about their
> subjects:
>
> Coal Miner's Daughter

> A Mighty Heart (despite the fact that the title
> sounds like one of Christopher
> Guest's parodies)
> Hoffa
>
>
<<

1 high resolution 600 min dpi and 2400 pixels or higher (color, black and white or sepia) of yourself, looking away, perhaps a silhouette - Full length, 3/4 view are best. 1 Logo and/or book cover, also high resolution although does not have to be as high as the photo. Web site URL or address where the book, journal magazine may be purchased or read online. A one to two sentence answering the question - Where were you June 15th, 1962. The answer should have your name underneath, with your title, author, publisher, editor, artist (what have you).

The date is not noted in history so googling is not going to help you with an answer.

I know many of you may not have been around then, you are a poet, so answer it poetically.

The free ads selected will take one full page in the printed version of MiPOesias Magazine.

For a current issue, stop by www.mipoesias.com

Ads are at my discretion. Send all ads to my email at [redacted]

Please feel free to post this message on your blogs and such.

Thank you,
Didi Menendez
Publisher, MiPOesias Magazine
OCHO, ETC.
www.mipoesias.com

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85. Barry Schwabsky
Re: "Louis Pasteur is born!" (Creeley on biopics)
Tue 4 Dec 2007

Lee on Malcolm was a disappointment.
But would Pasolini's Gospel According to Matthew count as a biopic on Jesus? A true masterpiece.

----- Original Message ----
From: Stephen Baraban <[redacted]>
To: [redacted]
Sent: Wednesday, 5 December, 2007 12:01:54 AM
Subject: "Louis Pasteur is born!" (Creeley on biopics)

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> A Mighty Heart (despite the fact that the title
> sounds like one of Christopher
> Guest's parodies)
> Hoffa
>
>
<<

> Sailing the blogosphere at:
> http://heatstrings.blogspot.com/
>
> Aldon L. Nielsen
> Kelly Professor of American Literature
> The Pennsylvania State University
> 116 Burrowes
> University Park, PA 16802-6200
>
> [redacted]
>

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http://www.yahoo.com/r/hs

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86. Gerald Schwartz

Re: "Louis Pasteur is born!" (Creeley on biopics)

Tue 4 Dec 2007

And there's Francois Girard's "32 Short Films About Glenn Gould", which seems to come as close as anything to a story of us, which is the authentic aim of a biopic, no?

Gerald Schwartz

> *I remember reading at least one interview with Robert Creeley in which he pointedly mentioned seeing a movie in which a doctor pronounces the words "Louis Pasteur is born!"*
>
> *I guess this was "The Story of Louis Pasteur" made in 1936? I didn't see any such film, but they must have set up the situation by having the doctor ask the parents if they have names prepared yet--and the parents would have said something like "yes, Louis if it's a boy, and Catherine if it's a girl".*
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A Mighty Heart (despite the fact that the title sounds like one of Christopher Guest's parodies)
Hoffa

*<<

87. ALDON L NIELSEN
Re: "Louis Pasteur is born again!"
Tue 4 Dec 2007

in the running for worst bio pic of all time:

Che

Close runnerup:

Pinero (though this one has the advantage of a scene near the end with real poets that you can slice away from the rest of the film and watch by itself)

↑ Index

88. Murat Nemet-Nejat
Re: "Louis Pasteur is born!" (Creeley on biopics)
Wed 5 Dec 2007

I love Mike Leigh's "Topsy Turvy" about Gilbert and Sullivan, not because of what it reveals about them; but because of the intimations of sickness, sterility and disease which underlie the glitter of Victorian high life; also because of the exquisite and witty performances of scenes from The Mikado and other G. & S. plays. It is that contrast which is stunning and to me very moving.

Another movie which had a last impact on me -though I don't know how good a movie it is- is V. Minelli's Lust for Life. I never forget Van Gogh (Kirk Douglas) spewing some nonsense about why Gauguin (Anthony Quinn) does not apply more color to his paintings (Van Gogh's signature "feeling" color palette) and Gauguin replying, "I like it flat." I love that response; a whole aesthetic is buried in it.

An absolutely horrible bio picture (of an imaginary "great artist") is Scorcese's contribution to a trilogy whose name escapes me. (The other two were, one, an odd and very interesting Coppola contribution, a fairy tale like episode with kids taking placein Manhattan, two, an equally awful contribution by Woody Allen, I think, having to do with his mother. In Scorcese's piece, with operatic, a la Scorcese brush strokes, the great artist paints while giving his assistant female admirer a hard time, saying art is all sweat and tears.

I think a very interesting movie about the processes of art (in this case, painting) is La Petite Noisette (the long version). In that movie the audience hears in real time (it's a very long movie) the scratches the painter's specific ink-pen makes on the canvas. There is something violent, predatory in the sounds.The movie shows how the painter c leans and changes his pen, etc. One enters the creative process in terms of the passage of time

Another wonderful movie is Kiss of the Spider Woman, John Hurt (a gay prisoner, in jail for being gay) and Raoul Julia (a mach political prisoner) are put in the same cell. Hurt tells his fantasies about a love affair (which Julia is reluctant to hear) in terms of a Nazi soap opera (a partisan woman falls in love with a blonde, nazi officer, who himself has his face slightly painted). The kitchy style of these fantasy episodes are contrasted with the realism of the jail cell. Gradually, Julia is drawn to Hurt's tale and a love affair develops between the two. It is, to me, a struggle between between the power of "reality" and the healing power of art.

TO BE CONTINUED

Ciao,

Murat

On Dec 4, 2007 7:01 PM, Stephen Baraban <[redacted]> wrote:

> *I remember reading at least one interview with Robert Creeley in which he pointedly mentioned seeing a movie in which a doctor pronounces the words "Louis Pasteur is born!"*
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> *A Mighty Heart (despite the fact that the title sounds like one of Christopher Guest's parodies)*
> *Hoffa*

<<

the gone world, then of nothing. Let's say there's neither mind nor emptiness, uncertainly not inherently existing image. Let's say the image is of the imaginary, that the true world is of the imaginary, but the imaginary has no inherent existence. Let's say the true world is under erasure, that whatever clings, clings to erasure. Let's leave it, but not leave it at that.

There were eyes in the walls. There were eyes in the table. There were eyes in the telephone. There were eyes in the keyboard, eyes in the computer, eyes in the mousepad. There were eyes in the ceiling, eyes in the floor. There were eyes in the clock that said tick-tock.

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90. steve d. dalachinsky

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

---

edward g robinson if i remember played pasteur i got a good education from biopix when i was a kid great modgliani film new piaf old breska any ken almost any ken russell bio film is great even amadeus was pretty good madame curie on ansd on as i'm writing this the cops are yelling ast someone to get the fk down on the ground right outside my window i went out to look indeed he was on the ground which brings to mind serpico french connection ah i could go on and on

On Tue, 4 Dec 2007 16:01:54 -0800 Stephen Baraban
<[redacted]> writes:
> I remember reading at least one interview with Robert
> Creeley in which he pointedly mentioned seeing a movie
> in which a doctor pronounces the words "Louis Pasteur
> is born!"
>
> I guess this was "The Story of Louis Pasteur" made in
> 1936? I didn't see any such film, but they must have
> set up the situation by having the doctor ask the
> parents if they have names prepared yet--and the
> parents would have said something like "yes, Louis if
> it's a boy, and Catherine if it's a girl".
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> Get easy, one-click access to your favorites.
> Make Yahoo! your homepage.
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>

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91. Jennifer Karmin
Submissions: BathHouse
Wed 5 Dec 2007

BathHouse hypermedia journal
promotes interdisciplinary and hybrid arts
with a special emphasis on language and innovation.
We are interested in art that blurs the lines
of conventional form and genre.
http://www.emich.edu/studentorgs/bhouse

The Fall 2007/Winter 2008 issue of BathHouse is now accepting submissions. Our readers will be looking at submitted work starting in mid-December with a scheduled release date for the third week of January. Since this is a web-based journal, please limit submissions to 3,000 words or less (unless the form dictates otherwise and translates well to web form).

E-mail text submissions must be sent as Word (.doc or .rtf) attachments. Please include author and file name in the subject heading, as well as the word "submission," as our spam filter will delete everything else. Hypermedia and digital art submissions can be sent as zip files. Audio pieces must be sent as mp3s. Alternatively, if you provide a link in your email, the editors will view your work on your home website, but please indicate which piece

you would like us to consider. Send your work by
email to [redacted].

All paper submissions must be accompanied by an SASE
for return. If you wish to submit by mail, send to:
BathHouse
Eastern Michigan University
Department of English
612 Pray-Harrold
Ypsilanti, MI 48197

___
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http://www.yahoo.com/r/hs

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92. steve d. dalachinsky
Re: Bio Pic Nominees
Wed 5 Dec 2007

---

jackie curtis film too but these are more like documentaries of which there are many both good and bad but that's a different catagory

On Tue, 4 Dec 2007 17:31:31 -0500 "Dr. Barry S. Alpert"
<[redacted]> writes:
> "Some actually good bio pics, actually about their subjects" - AL
> Nielsen
>
>
> "Jack Smith and the Destruction of Atlantis", by Mary Jordan.
>
> Despite the ferociously-mixed reception encountered in advance on
> the experimental film listserv FRAMEWORKS, Mary Jordan's 5.5 year
> project proved rather revelatory when I finally caught it in an
> in-person screening at the Hirshhorn Museum in Washington DC.
> During the Q & A, the engaging Ms Jordan revealed that the DC
> premiere of Jack Smith's most notorious film ("Flaming Creatures")
> was a screening for Senator Strom Thurmond. Apparently the
> notorious womanizer (and the other senators who may have joined him)
> first watched the whole film straight-thru, engaged enough that they
> didn't get bogged down in stopping to index each image from which
> the American public had to be protected.

>
>
> Barry Alpert
> _____
> Put your friends on the big screen with Windows Vista® + Windows
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93. David Chirot

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

---

there are many more knocking at the door trying to get in but these the first ones that came to mind if one included documentaries there'd be a great many many more here- bu this what comes up during a quick break in the daily/nightly madness:

GREAT Biographical FILMS

La Passion de Jeanne d'Arc--Carl Th. Dreyer
Le Proces de jeanne d'Arc--Robert Bresson

Gospel According to Saint Matthew--Pier Paulo Pasolini

Un Grand amour de Beethoven--Abel Gance
Napoleon--Abel Gance
Andrei Rublev--Andrei Tarkovsky
Aguirre der Zorn Gottes--Werner Herzog

Ivan the Terrible--Sergei Eisenstein
Kagemusha (The Shadow Warrior)--Akira Kurosawa
Raging Bull--Martin Scorcese (Boxer Jake LaMotta)

The Story of Adele H.--Francois Truffaut (Adele Hugo)
Camille Claudel--Bruno Nuytten

Un Condamne a mort est echappe, ou Le Vent souflle ou il veut (A Man Escaped, or The Wind Blows Where it Wants To/The Wind Bloweth where it Listeth)--Robert Bresson (Andre DeVigny)

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Czlowiek z marmuru (Man of Marble)--Andrej Wajda

Not a "real" bio pic, but loosely one:

Round Midnight--Bertrand Tavernier (Maestro Saxophonist Dexter Gordon is fantastic as a jazz musician loosely based on the great pianist Bud Powell)

Ones that are good and often driven by a great performance or two-- (many more of these--no time at moment to continue)

Lust for Life --Vincente Minelli (Van Gogh)
Birdman of Alcatraz--John Frankenheimer (Robert Stroud)
Bird--Clint Eastwood (Charlie Parker)
Basquiat--Julian Schnabel
I Shot Andy Warhol-- Mary Harron (Valerie Solinas)
Moulin Rouge--John Huston (Henri de Toulouse-Lautrec)
The Miracle Worker--Arthur Penn (Annie Sullivan and Helen Keller)
Coal Miner's Daughter--Michael Apted (Loretta Lynn)
Pollock--Ed Harris
Amadeus--Milos Forman
Sid and Nancy-Alex Cox
My Left Foot-

↑ Index

94. Charlotte Mandel

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

Paul Muni played Pasteur. I don't know what Creeley was remembering but as I recollect the movie begins in Pasteur's adulthood. Josephine Hutchinson played the typical quiet concerned wife pouring coffee, aging into powdered white hair.

On Dec 5, 2007, at 2:34 AM, steve d. dalachinsky wrote:

edward g robinson if i remember played pasteur i got a good education from biopix when i was a kid

↑ Index

95. Stephen Philip Pain

Re: "Louis Pasteur is born!"

Wed 5 Dec 2007

Ken Russell's movies were always memorable and lovably over the top. His Mahler and the piece he did on Elgar was great, especially for a person who

lived in Malvern and walked the hills - and a Mahler fan too. I think that is wonderful from a cognitive point of view that one can watch or hear something, and then a flood of associations come flooding in - this is how I suppose short poetic forms operate, esp. those with Chinese characters that can evoke other associations on the calligraphic level. My mother always couldn't get past "I think I know who that is..wait a minute isn't it..no it might be.." Of course that is true also in poetry where one stops and wonders if the line was filched from X or Y. And Louis Pasteur - maybe Steve D. knows the Grand niece of Louis who in her 90's or so would go upstairs for one of George Whitman's infamous glasses of tea. She told me how her father (L.P's nephew) was in Australia once to look after Sarah Bernhardt's dogs...

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96. Murat Nemet-Nejat

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

David,

I like your emphasis on Bresson (what about Au Hazard Balthazar, life of a donkey?). My poem, The Structure of Escape, is a retelling of Un Condamne a Mort Est Echappe.

Bresson
withdrew words
into film diagrams
crossed by eyes
by windows by white
walls attract words
oh, cruel cruel
lover!

The Architect's Son (a son's exploration of the nature of his father, Louis Kahn).

Now a faux-bio: The Girl With a Pearl Earring (would you like to see my etchings?)

Ciao,

Murat

On Dec 5, 2007 3:27 AM, David Chirot <[redacted]> wrote:

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the first ones that came to mind
if one included documentaries there'd be a great many many more here-
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> *Pollock--Ed Harris*
> *Amadeus--Milos Forman*
> *Sid and Nancy-Alex Cox*
> *My Left Foot-*

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97. Aryanil Mukherjee

A poem from someone who has never been published

Wed 5 Dec 2007

I received this poem from a young amateur poet who has never been published anywhere and/or has never sent out any work. I liked the compostition a great lot, especially coming from a never-published young poet - I thought of sharing it with the group.

Aryanil

==========

Petersburg Diaries

i. A queen once gifted built symphonies
to her lovers who tried to fill
her doorframes and died. Now, queen janes
buy a hip-flask-full of irony
under her baroque arch to give
to a recluse who secretly
composes anti-symphonies
to survive a city
plastic painting over its past.

ii. Japanese tourists are like postcards
roughly the same size and always
meeting picturesque expectations.
This one, assisted by another
poses prim in the clear light
of Catherine's window, and a flash
immortalises a floral print shoulder
flirting with a Picasso violin
framed in bronze.

iii. A queen spent her grand passion and hung
bridges that opened to let tall ships
go by. Today, Catherine's children
in red leather jackets haunt the regal rails
and wait for whoever will pay
for the foxskin designer coat that will
look fetching to others only too willing
to pay for soft white flesh
with no strings, save a cocky purse.

iv. He brings an orange flower with a long stalk
and halting English as atonement
for drunken attention, little knowing that
her obstinacy about walking out alone
must not be read as a sign of fidelity
to an absent man, but to a secret pact
with two men divided by generations, to live out
an idea called flanerie that so bewitched one,
the hashish-smoking Marxist, that he left
without unlocking the suitcase full of arcades
to stroll in.

v. Peter the Great, the blonde guide said,
coerced his subjects to shave. If they
resisted, he politely invited
them over and took charge, ridding
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History and anecdote mesh to
turn great Peter barber immaculate,
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Coil up and down the lavish stone
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rain of wealth down to a dusty
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98. Dr. Barry S. Alpert

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

If we're talking formally-innovative biopics, then let me cite two which I was lucky enough to witness as in-person screenings:

"My Dad Is 100 Years Old", a 17 minute collaboration between director Guy Maddin and writer/actress Isabella Rossellini (she plays Fellini, Hitchcock, her mother Ingrid Bergman, Isabella Rossellini, and speaks the voice of her father Roberto Rossellini [strictly imaged throughout as a huge tummy]).

Grizzly Man, by Werner Herzog. At the lectern, the director made an unexpected case for the auteuristic quality of his subject Timothy Treadwell's footage and how it works with (or against) that shot by his director of photography Peter Zeitlinger.

Barry Alpert

_____

Connect and share in new ways with Windows Live.
http://www.windowslive.com/connect.html?
ocid=TXT_TAGLM_Wave2_newways_112007=

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99. Christophe Casamassima

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

Any opinions on Walk the Line?

> *----- Original Message -----*
> *From: "steve d. dalachinsky" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)*
> *Date: Wed, 5 Dec 2007 02:34:07 -0500*
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> *<<

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100. **Mark Weiss**
Re: A poem from someone who has never been published
Wed 5 Dec 2007

Aryanil: Unpublished or not, the poet deserves a name.

What's a professional poet?

Mark

At 08:34 AM 12/5/2007, you wrote:
>I received this poem from a young amateur poet who has never been published
>anywhere and/or has never sent out any work. I liked the compostition a
>great lot, especially coming from a never-published young poet - I thought
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>columns, flushing the incessant
>rain of wealth down to a dusty
>footsoldiered earth.

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101. Skip Fox

Re: A poem from someone who has never been published

Wed 5 Dec 2007

By "etymological definition" an amateur poet loves what he or she is doing, and this appears to be the case here. (Save me from what some call professionals.)

I hope this poet keeps writing and decides to enter the stream of publication &c. Seems very good for one who has not submitted before.

↑ Index

102. Thomas savage

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

Amadeus once seemed like a wonderful film since, at the time of it's release and for some time thereafter it seemed wonderful as a good symbol of how artists tend to treat each other. Nevertheless, the pure fact of the matter is that Salieri didn't murder Mozart. There are at least one or two good NY Times articles in recent years by scholars disproving the old myth about Salieri, unfortunately promoted also by Pushkin and the composer Rimsky-Korsakov in a short opera. Still, it's time to start maligning Salieri. He wasn't as great a composer as Mozart (who was?) but a lot of his music is pretty good and he deserves better than to be maligned with an infamous murder that never happened. Mozart died of natural causes. Regards, Tom Savage

Christophe Casamassima <[redacted]> wrote: Any opinions on Walk the Line?

> *----- Original Message -----*
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set up the situation by having the doctor ask the
parents if they have names prepared yet--and the
parents would have said something like "yes, Louis if
it's a boy, and Catherine if it's a girl".

Anyway, Creeley, at the same time as making a wider
philosophical point, had isolated the big problem with
biographical films--they have a hard time not sticking
the protaganist with a tedious fixed character, set
from the start. Terrific directors have done poorly in
their biopics. I don't like Mike Leigh's film about Gilbert and
Sullivan creating "The Mikado" as much as the other
films of his I've seen. Roberto Rossellini, according
to notes provided at a Museum of Modern Art screening,
valued his biographical film about Italian
revolutionary Geribaldi, "Viva Italia!", above
anything else he ever did, but it's hard for me to
appreciate it all that much--it seemed like another
fairly pedestrian epic biography with a cast of
thousands, like "Ghandi" (though Rossellini found a
path to the creation of excellent didactic biographies
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A Mighty Heart (despite the fact that the title
sounds like one of Christopher
Guest's parodies)
Hoffa

*<<

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103. Thomas savage

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

I also liked Topsy Turvy because it presented a wealth of G&S material. Also, someone on the list complained about Gandhi. I thought that was a marvelous movie, too. A lot of biopics are stupid but these seem to be two of the better ones. Paul Muni was in one in the thirties about the Mexican revolution that was pretty good, if I remember. Marlon Brando's one about Zapata from the fifties looks pretty sad now. Even his makeup is bad. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: I love Mike Leigh's "Topsy Turvy" about Gilbert and Sullivan, not because of what it reveals about them; but because of the intimations of sickness, sterility and disease which underlie the glitter of Victorian high life; also because of the exquisite and witty performances of scenes from The Mikado and other G. & S. plays. It is that contrast which is stunning and to me very moving.

Another movie which had a last impact on me -though I don't know how good a movie it is- is V. Minelli's Lust for Life. I never forget Van Gogh (Kirk Douglas) spewing some nonsense about why Gauguin (Anthony Quinn) does not apply more color to his paintings (Van Gogh's signature "feeling" color palette) and Gauguin replying, "I like it flat." I love that response; a whole aesthetic is buried in it.

An absolutely horrible bio picture (of an imaginary "great artist") is Scorcese's contribution to a trilogy whose name escapes me. (The other two were, one, an odd and very interesting Coppola contribution, a fairy tale like episode with kids taking placein Manhattan, two, an equally awful contribution by Woody Allen, I think, having to do with his mother. In Scorcese's piece, with operatic, a la Scorcese brush strokes, the great artist paints while giving his assistant female admirer a hard time, saying art is all sweat and tears.

I think a very interesting movie about the processes of art (in this case, painting) is La Petite Noisette (the long version). In that movie the audience hears in real time (it's a very long movie) the scratches the painter's specific ink-pen makes on the canvas. There is something violent, predatory in the sounds.The movie shows how the painter c leans and changes his pen, etc. One enters the creative process in terms of the passage of time

Another wonderful movie is Kiss of the Spider Woman, John Hurt (a gay prisoner, in jail for being gay) and Raoul Julia (a mach political prisoner) are put in the same cell. Hurt tells his fantasies about a love affair (which Julia is reluctant to hear) in terms of a Nazi soap opera (a partisan woman falls in love with a blonde, nazi officer, who himself has his face slightly painted). The kitchy style of these fantasy episodes are contrasted with the realism of the jail cell. Gradually, Julia is drawn to Hurt's tale and a love affair develops between the two. It is, to me, a struggle between between the power of "reality" and the healing power of art.

TO BE CONTINUED

Ciao,

Murat

On Dec 4, 2007 7:01 PM, Stephen Baraban wrote:

> *I remember reading at least one interview with Robert Creeley in which he pointedly mentioned seeing a movie in which a doctor pronounces the words "Louis Pasteur is born!"*
>
> *I guess this was "The Story of Louis Pasteur" made in 1936? I didn't see any such film, but they must have set up the situation by having the doctor ask the parents if they have names prepared yet--and the parents would have said something like "yes, Louis if it's a boy, and Catherine if it's a girl".*
>
> *Anyway, Creeley, at the same time as making a wider philosophical point, had isolated the big problem with biographical films--they have a hard time not sticking the protaganist with a tedious fixed character, set from the start.*
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> *Terrific directors have done poorly in their biopics. I don't like Mike Leigh's film about Gilbert and Sullivan creating "The Mikado" as much as the other films of his I've seen. Roberto Rossellini, according to notes provided at a Museum of Modern Art screening, valued his biographical film about Italian*

revolutionary Geribaldi, "Viva Italia!", above anything else he ever did, but it's hard for me to appreciate it all that much--it seemed like another fairly pedestrian epic biography with a cast of thousands, like "Ghandi" (though Rossellini found a path to the creation of excellent didactic biographies about people like Pascal and Louis XIV in his final "educational film" period).

*Francis Ford Coppola's movie about a maverick car manufacturer, "Tucker: The Man and His Dream"--totally held my interest--Coppola made it wonderfully *festive*.*

Is Spike Lee's Malcolm movie also one of the unusual ones?--I can't offer an opinion, I've only seen sections of it on TV.

Mostly I've experienced biopics as utilitarian constructs from which I could extract a little entertainment and some worthwhile information. From biopics I've learned some things about Ghandi, salsero Hector Lavoe, & sex researcher Dr. Kinsey.

I'd like to see the flicks Aldon lists; I've missed them.

Oh, and "Heart Like a Wheel", about drag racer Shirley Muldowney, for me also transcended the usual deal--or do I (a non driver) have some special thing for movies about cars?

--- ALDON L NIELSEN wrote:

examples --

Great bio pics that have little to do with their subjects:

Lady Sings the Blues
The Barretts of Wimpole Street

This year's worst bio pic:

Talk to Me

Some actually good bio pics, actually about their

> *subjects:*
>
> *Coal Miner's Daughter*
> *A Mighty Heart (despite the fact that the title*
> *sounds like one of Christopher*
> *Guest's parodies)*
> *Hoffa*
>
> *<<

104. Mark Weiss

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

Paul Muni played Pasteur, also Zola in The Life of Emile Zola (1937). Biopics were all the rage back then. Dreyer's Passion of Joan of Arc (1928), Griffith's Abraham Lincoln (1930), Disraeli (George Arliss in the lead, 1929), Ford's Young Mr. Lincoln (1939) come to mind. Best of the lot (with the Dreyer): Sternberg's The Scarlet Empress (1934, Marlene Dietrich as Catherine the Great), an amazing film by any standards, more seductive and a hell of a lot scarier than Bride of Frankenstein. The set decoration acts as a kind of greek chorus. Really.

Also not to forget are Eisenstein's Alexander Nevsky and Ivan the Terrible I and II.

I just found a Wikipedia list at http://en.wikipedia.org/wiki/List_of_biographical_films. It's enormous. Calling some of the films biopics is questionable, but a very useful list.

Mark

At 10:39 AM 12/5/2007, you wrote:
>Any opinions on Walk the Line?
>
>
> > ----- Original Message -----
> > From: "steve d. dalachinsky" <[redacted]>
> > To: [redacted]
> > Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)
> > Date: Wed, 5 Dec 2007 02:34:07 -0500
> >
> >
> > edward g robinson if i remember played pasteur i got a good education
> > from biopix when i was a kid
> > great modgliani film new piaf old breska any ken almost any ken
> > russell bio film is great
> > even amadeus was pretty good madame curie on ansd on as i'm writing
> > this the cops are yelling ast someone to get the fk down on the ground
> > right outside my window i went out to look indeed he was on the ground
> > which brings to mind serpico
> > french connection ah i could go on and on
> >
> > On Tue, 4 Dec 2007 16:01:54 -0800 Stephen Baraban
> > <[redacted]> writes:

> > > I remember reading at least one interview with Robert
> > > Creeley in which he pointedly mentioned seeing a movie
> > > in which a doctor pronounces the words "Louis Pasteur
> > > is born!" I guess this was "The Story of Louis Pasteur" made in
> > > 1936? I didn't see any such film, but they must have
> > > set up the situation by having the doctor ask the
> > > parents if they have names prepared yet--and the
> > > parents would have said something like "yes, Louis if
> > > it's a boy, and Catherine if it's a girl".
> > >
> > > Anyway, Creeley, at the same time as making a wider
> > > philosophical point, had isolated the big problem with
> > > biographical films--they have a hard time not sticking
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> > > Sullivan creating "The Mikado" as much as the other
> > > films of his I've seen. Roberto Rossellini, according
> > > to notes provided at a Museum of Modern Art screening,
> > > valued his biographical film about Italian
> > > revolutionary Geribaldi, "Viva Italia!", above
> > > anything else he ever did, but it's hard for me to
> > > appreciate it all that much--it seemed like another
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> a maverick car
> > > manufacturer, "Tucker: The Man and His Dream"--totally
> > > held my interest--Coppola made it wonderfully *festive*.
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> > > Is Spike Lee's Malcolm movie also one of the unusual
> > > ones?--I can't offer an opinion, I've only seen
> > > sections of it on TV.
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> > > Mostly I've experienced biopics as utilitarian
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> > > biopics I've learned some things about Ghandi, salsero
> > > Hector Lavoe, & sex researcher Dr. Kinsey. I'd like to see the
> > > flicks Aldon lists; I've missed

> > > them. Oh, and "Heart Like a Wheel", about drag racer Shirley
> > > Muldowney, for me also transcended the usual deal--or
> > > do I (a non driver) have some special thing for movies
> > > about cars? --- ALDON L NIELSEN <[redacted]> wrote:
> > >
> > > > examples -- > > Great bio pics that have little to do with their
> > > > subjects:
> > > > > > Lady Sings the Blues
> > > > The Barretts of Wimpole Street
> > > > > > This year's worst bio pic:
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> > > > Guest's parodies)
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> > > > >
> > >
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105. **tyrone williams**

Re: A poem from someone who has never been published

Wed 5 Dec 2007

Aryanil,

That's a wonderful poem.

Tyrone

-----Original Message-----
>From: Aryanil Mukherjee <[redacted]>
>Sent: Dec 5, 2007 8:34 AM
>To: [redacted]
>Subject: A poem from someone who has never been published
>
>I received this poem from a young amateur poet who has never been published
>anywhere and/or has never sent out any work. I liked the compostition a
>great lot, especially coming from a never-published young poet - I thought
>of sharing it with the group.
>
>Aryanil
>
>==========
>
>
>Petersburg Diaries
>

>i. A queen once gifted built symphonies
>to her lovers who tried to fill
>her doorframes and died. Now, queen janes
>buy a hip-flask-full of irony
>under her baroque arch to give
>to a recluse who secretly
>composes anti-symphonies
>to survive a city
>plastic painting over its past.
>
>ii. Japanese tourists are like postcards
> roughly the same size and always
> meeting picturesque expectations.
> This one, assisted by another
>poses prim in the clear light
>of Catherine's window, and a flash
>immortalises a floral print shoulder
>flirting with a Picasso violin
>framed in bronze.
>
>iii. A queen spent her grand passion and hung
>bridges that opened to let tall ships
>go by. Today, Catherine's children
>in red leather jackets haunt the regal rails
>and wait for whoever will pay
>for the foxskin designer coat that will
>look fetching to others only too willing
>to pay for soft white flesh
>with no strings, save a cocky purse.
>
>iv. He brings an orange flower with a long stalk
>and halting English as atonement
>for drunken attention, little knowing that
>her obstinacy about walking out alone
>must not be read as a sign of fidelity
>to an absent man, but to a secret pact
>with two men divided by generations, to live out
>an idea called flanerie that so bewitched one,
>the hashish-smoking Marxist, that he left
>without unlocking the suitcase full of arcades
>to stroll in.
>

>v. Peter the Great, the blonde guide said,
>coerced his subjects to shave. If they
>resisted, he politely invited
>them over and took charge, ridding
>them of offensive masculinity.
>History and anecdote mesh to
>turn great Peter barber immaculate,
>snipping busily away to
>springclean a bristly outpost into a
>smooth, white colonnaded centre,
>crisp stamp-marked authentic Europe.
>
>vi. A cathedral built like
>the Parthenon is a souvenir of
>a chequered history; grand czarist design,
>monumental tribute to a vision
>of splendour. Memories
>of Stalin, however,
>like sharp efficient snakes
>Coil up and down the lavish stone
>columns, flushing the incessant
>rain of wealth down to a dusty
>footsoldiered earth.

Tyrone Williams

↑ Index

106. Aryanil Mukherjee

Re: A poem from someone who has never been published

Wed 5 Dec 2007

Mark

I don't know who's a pro-poet...an amateur poet for me is someone who rarely publishes just writes for oneself and maybe a few friends. The poet's name is Joy Mitra.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: Wednesday, December 05, 2007 10:45 AM
To: [redacted]
Subject: Re: A poem from someone who has never been published

Aryanil: Unpublished or not, the poet deserves a name.

What's a professional poet?

Mark

At 08:34 AM 12/5/2007, you wrote:
>I received this poem from a young amateur poet who has never been published
>anywhere and/or has never sent out any work. I liked the compostition a
>great lot, especially coming from a never-published young poet - I thought
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>ii. Japanese tourists are like postcards
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> meeting picturesque expectations.
> This one, assisted by another
>poses prim in the clear light
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>and wait for whoever will pay
>for the foxskin designer coat that will
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>resisted, he politely invited
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107. ALDON L NIELSEN
In which Walmart meets Melvin B. Tolson
Wed 5 Dec 2007

Speaking of bio pics --

Last reports, only a few months ago, had the Denzel Washington/Oprah Winfrey Tolson Movie (THE GREAT DEBATERS) in preproduction, but this morning's NY TIMES reports that the movie will open in theaters in just a few weeks!

The movie is about Tolson's work as debate coach and his amazing thirties era team -- I suspect it will be a COACH movie and will have little to do with poetry (though Washington will probably say poetic things and be shown crumpling up pieces of paper) --

But here's the kicker -- the story also reports that Walmart will contribute $100,000 to endow a Melvin B. Tolson scholarship fund.

here's the link to the story:

<http://www.nytimes.com/2007/12/05/education/05wiley.html?_r=1&ref=todayspaper&oref=slogin>

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108. Murat Nemet-Nejat
Re: A poem from someone who has never been published
Wed 5 Dec 2007

Aryanil, that's a fantastic piece.

Ciao,

Murat

On Dec 5, 2007 8:34 AM, Aryanil Mukherjee <[redacted]> wrote:

> *I received this poem from a young amateur poet who has never been published*
> *anywhere and/or has never sent out any work. I liked the compostition a great lot, especially coming from a never-published young poet - I thought of sharing it with the group.*
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> *Aryanil*
>
> *==========*
>
> *Petersburg Diaries*
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under her baroque arch to give
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ii. Japanese tourists are like postcards
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and wait for whoever will pay
for the foxskin designer coat that will
look fetching to others only too willing
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and halting English as atonement
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with two men divided by generations, to live out
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> *vi. A cathedral built like*
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> *monumental tribute to a vision*
> *of splendour. Memories*
> *of Stalin, however,*
> *like sharp efficient snakes*
> *Coil up and down the lavish stone*
> *columns, flushing the incessant*
> *rain of wealth down to a dusty*
> *footsoldiered earth.*

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109. **David Chirot**

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

Dear Murat:

Many thanks for the poem

Yes, Au Hasard Balthazar can be considered very much a biography because it is the story of a soul who finds Grace.

It is in many ways the last Bresson film in which one finds this moment. The film marks his shifting to color--the Jansenism of the works in Black and White, interestingly, become more pessimistic and bleak, without the moment of Grace, in the works of color.

In a religious sense, this is very Jansenist--
in the Catholic tradition, color plays such a very great role and in
especially in terms of Illumination.

To communicate the withdrawal of Grace in color rather than in black and white I find very interesting. Color becomes the saturation of the senses by the purely physical of the Fallen World without Grace.

The opulence of color, after the monasticism and purifiying of the characters in the black and white films, is treated as though it introduces a new form of shock-encounter in the world Bresson spirituality is grappling with. And from which it doesn't seem, from his works at least, he ever recovered.

I liked a lot his final film, The Devil Next Time--it has a kind of strange "black humor" in the paradoxical "twist" at the end--with the strange and I think very Pascalian treatment of the essay at suicide which becomes entangled with murder.

One finds a knot--not a syllogism!

(My understanding of Jansenism, much as I try, and as much a I like Pascal's writings, is still very limited.)

Paul Schrader, who wrote the screenplay for TAXI DRIVER and went on to direct Cat People, Blue Collar, Mishimima, Hard Core and others-- was raised in a very strict fundamentalist family. He never saw a film before age 18. Prior to his film career really taking off off, he published a very interesting book called TRANSCENDENTAL CINEMA: Ozu, Bresson, Dreyer.

TAXI DRIVER is very much in the Puritan tradition of "regeneration through violence" which runs through so much American culture, especially in the Western, as in the great Eastwood directed Trilogy of High Plains Drifter, Pale Rider, Unforgiven.

If you compare the uses of violence and the relation of violence to language in Taxi Driver with Raging Bull, a very Catholic film, you can see the what a great part Schrader played in creating the character and "regeneration" of Travis Bickle, "God's Lonely Man."

(Taxi Driver was loosely inspired by the Milwaukee-buried Diaries of Arthur Bremer, the Milwaukeean who stalked Nixon and wound up shooting George Wallace and has just been released from prison after thirty-some years. Interestingly, Milwaukee was the site of the attempted assassination of Teddy Roosevelt when in 1912 he was running for president as the Third Party Bull Moose candidate. Only the thickness of his speech stuffed inside his jacket over his heart prevented Teddy from going down like a Bull Moose that day. As he might say himself, that was one "Bully of a speech!" to stop a closely fired bullet like that.)

On Dec 5, 2007 5:24 AM, Murat Nemet-Nejat <[redacted]> wrote:
> David,
>
> I like your emphasis on Bresson (what about Au Hazard Balthazar, life of a
> donkey?). My poem, The Structure of Escape, is a retelling of Un Condamne a
> Mort Est Echappe.
>
> Bresson
> withdrew words
> into film diagrams

> crossed by eyes
> by windows by white
> walls attract words
> oh, cruel cruel
> lover!
>
> The Architect's Son (a son's exploration of the nature of his father, Louis
> Kahn).
>
> Now a faux-bio: The Girl With a Pearl Earring (would you like to see my
> etchings?)
>
> Ciao,
>
> Murat
>
>
> On Dec 5, 2007 3:27 AM, David Chirot <[redacted]> wrote:
>
> > there are many more knocking at the door trying to get in but these
> > the first ones that came to mind
> > if one included documentaries there'd be a great many many more here-
> > bu this what comes up during a quick break in the daily/nightly madness:
> >
> > GREAT Biographical FILMS
> >
> > La Passion de Jeanne d'Arc--Carl Th. Dreyer
> > Le Proces de jeanne d'Arc--Robert Bresson
> >
> > Gospel According to Saint Matthew--Pier Paulo Pasolini
> >
> > Un Grand amour de Beethoven--Abel Gance
> > Napoleon--Abel Gance
> > Andrei Rublev--Andrei Tarkovsky
> > Aguirre der Zorn Gottes--Werner Herzog
> >
> > Ivan the Terrible--Sergei Eisenstein
> > Kagemusha (The Shadow Warrior)--Akira Kurosawa
> > Raging Bull--Martin Scorcese (Boxer Jake LaMotta)
> >
> > The Story of Adele H.--Francois Truffaut   (Adele Hugo)
> > Camille Claudel--Bruno Nuytten

> >
> > Un Condamne a mort est echappe, ou Le Vent souflle ou il veut (A Man
> > Escaped, or The Wind Blows Where it Wants To/The Wind Bloweth where it
> > Listeth)--Robert Bresson (Andre DeVigny)
> >
> > The Enigma of Kaspar Hauser--Werner Herzog
> >
> > Simon del Desierto (Simon of the Desert)--Luis Bunuel
> > Czlowiek z marmuru (Man of Marble)--Andrej Wajda
> >
> > Not a "real" bio pic, but loosely one:
> >
> > Round Midnight--Bertrand Tavernier (Maestro Saxophonist Dexter Gordon
> > is fantastic as a jazz musician loosely based on the great pianist
> > Bud Powell)
> >
> >
> >
> > Ones that are good and often driven by a great performance or two--
> > (many more of these--no time at moment to continue)
> >
> > Lust for Life --Vincente Minelli (Van Gogh)
> > Birdman of Alcatraz--John Frankenheimer (Robert Stroud)
> > Bird--Clint Eastwood (Charlie Parker)
> > Basquiat--Julian Schnabel
> > I Shot Andy Warhol-- Mary Harron (Valerie Solinas)
> > Moulin Rouge--John Huston (Henri de Toulouse-Lautrec)
> > The Miracle Worker--Arthur Penn (Annie Sullivan and Helen Keller)
> > Coal Miner's Daughter--Michael Apted (Loretta Lynn)
> > Pollock--Ed Harris
> > Amadeus--Milos Forman
> > Sid and Nancy-Alex Cox
> > My Left Foot-
> >
>

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110. **steve russell**

Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

Wed 5 Dec 2007

Or the one on Ray Charles, a well done, but predictable Hollywood flic.

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Christophe Casamassima <[redacted]> wrote: Any opinions on Walk the Line?

> *----- Original Message -----*
> *From: "steve d. dalachinsky"*
> *To: [redacted]*
> *Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)*
> *Date: Wed, 5 Dec 2007 02:34:07 -0500*
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> *from biopix when i was a kid*
> *great modgliani film new piaf old breska any ken almost any ken*
> *russell bio film is great*
> *even amadeus was pretty good madame curie on ansd on as i'm writing*
> *this the cops are yelling ast someone to get the fk down on the ground*
> *right outside my window i went out to look indeed he was on the ground*
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> *french connection ah i could go on and on*
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> *set up the situation by having the doctor ask the*
> *parents if they have names prepared yet--and the*
> *parents would have said something like "yes, Louis if*
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> *philosophical point, had isolated the big problem with*
> *biographical films--they have a hard time not sticking*
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> *films of his I've seen. Roberto Rossellini, according*
> *to notes provided at a Museum of Modern Art screening,*
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> *revolutionary Geribaldi, "Viva Italia!", above*

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appreciate it all that much--it seemed like another
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thousands, like "Ghandi" (though Rossellini found a
path to the creation of excellent didactic biographies
about people like Pascal and Louis XIV in his final
"educational film" period). Francis Ford Coppola's movie about a maverick car
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held my interest--Coppola made it wonderfully *festive*.*

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The Barretts of Wimpole Street
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> > Some actually good bio pics, actually about their
subjects:
> Coal Miner's Daughter
A Mighty Heart (despite the fact that the title
sounds like one of Christopher
Guest's parodies)
Hoffa*

*<<

> *http://heatstrings.blogspot.com/*
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
> [redacted]
>
> _____
> _____
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111. Ruth Lepson
Re: short poem in the long haul
Wed 5 Dec 2007

Remember Bits, pub in the 90s in Ohio? Not sure if it's still being published.

On 11/30/07 3:16 PM, "cralan kelder" <[redacted]> wrote:

> *follow-up on subject of shorter poetry publications, what else is out there?*
>
> *What i wanted to say about noon is that a lot of dedicated practitioners of the form send their work there, as far as I can tell its one of the preferred destinations at the moment for poems between 1 and 20 lines. the question is, what other mags are around that work with short poetry?*
>
> *i can think of Still from the UK, no longer publishing.*
> *I havent seen Tundra or Hummingbird, but also havent seen announcements of new issues for those mags recently.*
>
> *There¹s Island, also from the UK, going strong, which features many one line poems.*

> *any others?*

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112. **steve d. dalachinsky**

Re: A poem from someone who has never been published

Wed 5 Dec 2007

---

nice poem let's gret it published for him/her on line at least
On Wed, 5 Dec 2007 10:45:17 -0500 Mark Weiss <[redacted]>
writes:
> Aryanil: Unpublished or not, the poet deserves a name.
>
> What's a professional poet?
>
> Mark
>
>
> At 08:34 AM 12/5/2007, you wrote:
> >I received this poem from a young amateur poet who has never been
> published
> >anywhere and/or has never sent out any work. I liked the
> compostition a
> >great lot, especially coming from a never-published young poet - I
> thought
> >of sharing it with the group.
> >
> >Aryanil
> >
> >==========
> >
> >
> >Petersburg Diaries
> >
> >i. A queen once gifted built symphonies
> >to her lovers who tried to fill
> >her doorframes and died. Now, queen janes
> >buy a hip-flask-full of irony
> >under her baroque arch to give
> >to a recluse who secretly
> >composes anti-symphonies
> >to survive a city

> >plastic painting over its past.
> >
> >ii. Japanese tourists are like postcards
> > roughly the same size and always
> > meeting picturesque expectations.
> > This one, assisted by another
> >poses prim in the clear light
> >of Catherine's window, and a flash
> >immortalises a floral print shoulder
> >flirting with a Picasso violin
> >framed in bronze.
> >
> >iii. A queen spent her grand passion and hung
> >bridges that opened to let tall ships
> >go by. Today, Catherine's children
> >in red leather jackets haunt the regal rails
> >and wait for whoever will pay
> >for the foxskin designer coat that will
> >look fetching to others only too willing
> >to pay for soft white flesh
> >with no strings, save a cocky purse.
> >
> >iv. He brings an orange flower with a long stalk
> >and halting English as atonement
> >for drunken attention, little knowing that
> >her obstinacy about walking out alone
> >must not be read as a sign of fidelity
> >to an absent man, but to a secret pact
> >with two men divided by generations, to live out
> >an idea called flanerie that so bewitched one,
> >the hashish-smoking Marxist, that he left
> >without unlocking the suitcase full of arcades
> >to stroll in.
> >
> >v. Peter the Great, the blonde guide said,
> >coerced his subjects to shave. If they
> >resisted, he politely invited
> >them over and took charge, ridding
> >them of offensive masculinity.
> >History and anecdote mesh to
> >turn great Peter barber immaculate,
> >snipping busily away to

> >springclean a bristly outpost into a
> >smooth, white colonnaded centre,
> >crisp stamp-marked authentic Europe.
> >
> >vi. A cathedral built like
> >the Parthenon is a souvenir of
> >a chequered history; grand czarist design,
> >monumental tribute to a vision
> >of splendour. Memories
> >of Stalin, however,
> >like sharp efficient snakes
> >Coil up and down the lavish stone
> >columns, flushing the incessant
> >rain of wealth down to a dusty
> >footsoldiered earth.
>
>

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113. steve d. dalachinsky

Re: "Louis Pasteur is born!" (Creeley on biopics)

Wed 5 Dec 2007

---

yes 2 great ones
On Wed, 5 Dec 2007 09:46:33 -0500 "Dr. Barry S. Alpert"
<[redacted]> writes:
> If we're talking formally-innovative biopics, then let me cite two
> which I was lucky enough to witness as in-person screenings:
>
> "My Dad Is 100 Years Old", a 17 minute collaboration between
> director Guy Maddin and writer/actress Isabella Rossellini (she
> plays Fellini, Hitchcock, her mother Ingrid Bergman, Isabella
> Rossellini, and speaks the voice of her father Roberto Rossellini
> [strictly imaged throughout as a huge tummy]).
>
> Grizzly Man, by Werner Herzog. At the lectern, the director made an
> unexpected case for the auteuristic quality of his subject Timothy
> Treadwell's footage and how it works with (or against) that shot by
> his director of photography Peter Zeitlinger.
>
>
> Barry Alpert

> _____
> Connect and share in new ways with Windows Live.
>
http://www.windowslive.com/connect.html?
ocid=TXT_TAGLM_Wave2_newways_1120
07
>

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114. steve russell
biopics: Baboons/Jane Goodall/Diane Fossey
Wed 5 Dec 2007

A bunch of films have been made about Jane Goodall and Dian Fossey. Of the two, Fossey's life was the more haunting. She studied gorillas in Rwanda. Her life was adapted as the film "Gorillas in the Mist: The Story of Dian Fossey," starring Sigourney Weaver as Fossey. Fossey was found murdered in her cabin in '85, perhaps by poachers, or perhaps by those who saw her as an impediment to the exploitation of gorillas.

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115. ALDON L NIELSEN
Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers
Wed 5 Dec 2007

there are several Kerouac bio pics -- I thankfully have repressed memory of the titles of them

On Wed, Dec 5, 2007 03:09 PM, steve russell <[redacted]> wrote:

> *Or the one on Ray Charles, a well done, but predictable Hollywood flic.*
>
> *Notice how many biopics are about musicians. Nothing on Pound. Or the Beats. Or Berryman. Unlike Dylan, these are not household names. Everyone's heard of Dylan. But Pound? Too damn bad. An Anne Sexton bio could examine the 50s & probably get a decent audience.*
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> > Some actually good bio pics, actually about their
subjects:
> Coal Miner's Daughter
A Mighty Heart (despite the fact that the title
sounds like one of Christopher
Guest's parodies)
Hoffa

<>

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly
Sailing the blogosphere at:
http://heatstrings.blogspot.com/
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200
[redacted]

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116. **Andy Gricevich**

more on Haynes/"I'm Not There"

Wed 5 Dec 2007

Well, this discussion is certainly less important than Will Alexander's illness or the idiotic idea that the U.S. interventions in the Middle East (which involve habitual placings of pro-democratic Muslim feminists on terrorist blacklists) do anything to help women anywhere--but here goes, anyway.

I think Aldon's probably right in saying that the film would be better if you didn't know Dylan was a real person--or at least the reasons I think the film is genuinely good have little to do with his existence (though I admit that, as a fan, the Dylanisms are fun for me).

At the very least, the question "what is/could/should be the relation of art to politics" comes up over and over in the film--a question I don't think films with this kind of distribution tend to ask, and--in fact--one which is even met with derisive dismissals in the worlds of avant-garde poetry and music. Some possible answers are offered, none settled upon. I see Dylan's own dismissals of the issue in the mid-60's as a strategic "leave me alone" gesture, and I kind of think he's right (though a jerk... though at times a very funny jerk): why should anyone demand answers from a pop star?

In any case, the film doesn't take Dylan's answer as its own; nor does it show it as one that benefited him as an artist. After all, the chronologically latest performance we see by one of the Dylans is the one of Christian Bale singing the truly dreadful "Pressing On" in that depressing Southern California born-again church (Eric, that's the church I meant in an earlier post). And near the end the "Arthur Rimbaud" character, in his list of "principles for living in hiding," advises the aspiring quietist to "never create anything" (if you know about Rimbaud, you know about his unsavory colonialist job after his withdrawal from aesthetic and political engagement). I

don't think the film takes the stance of many critics, who consider Dylan eternally brilliant (or am I just "reading into it," as someone who thinks that "Modern Times" is largely dull, sexist, formulaic, and occasionally pretty good, but by no means a work of "genius"?).

I think the film offers some possibilities for the expansion of scale in art--how much of the world can it include, and how? (Or, better--and differently--how can one make the work open onto the world in new, more generous ways, vulnerable to its answering back to the work?)

Haynes sets up his multiple narratives so that they suggest perspectives on each other. References to the world "going on outside the film" are often small, casual, dropped and left in scenes--or big and loud, but in the background (the war on TV, with its televised nature emphasized, or LBJ's face quoting Dylan while the artist himself blathers belligerently in the foreground). They don't get picked up explicitly, but work as hints for the viewing of other narratives, or other parts of the same narrative.

Haynes' study of semiotics is evident in the way the categories of character and time relate to one another. By the last third of the film, the various "Dylans" have diverged from one another in character, mode of presentation, and comparative distance from the "real" biography to a great extent, seeming less and less like portraits of the various "sides" of one person, taking on an independence (the film is very sneaky in the way it gradually becomes quite strange and disorienting). Accompanying this increasing divergence is an increasing frequency of "shared memories" between the characters; in one of my favorites, Gere's Billy the Kid (the farthest from a possibly actual Dylan), gazing at the Missouri mountains, has a flashback to the Vietnam war--but it's the war on TV, as seen in the Heath Ledger (the actor character whose career was founded on a portrayal of the early '60s "Dylan") sections. When we switch back to the hills, what was a gorgeous,

naturalistically filmed shot is now on video, "infected" by the TV. This is, of course, a psychological representation of the after-effects of the memory on the present. But it's also a memory of a past (the time of the marriage) into which the outside (the war) was leaking constantly, even as the central character tried to avoid acknowledging it--shown as utterly tied up with neglect of the love affair and friendship. And it's a leaking-in of the film manipulations that characterize the Christian Bale and Heath Ledger sequences (and the variation in technique between all the stories) into the spectacular naturalism of the Billy the Kid world (which was untouched when it first appeared in the literal kid-world of Marcus Carl Franklin's "Woody").

Narratively, this particular constellation of examples sets up the incursion (leak) of the interstate system into the town of Riddle, and Billy's decision to speak up about it. As part of an accumulation of various such moves, it has a more wide-ranging formal effect: the stories become porous with regard to one another, and that porosity eventually reaches a threshold after which, for me at least, they open not only onto one another, but onto the outsides of the film.

By the "Billy the Kid" section, I find myself unable to view the movie without constant reference to social and political contexts outside the film. The section is set in an ambiguous time: lines from other scenes contextualize it as the late 19th century (Billy in hiding), or as any time between 1966 and the present (Dylan in hiding). The scene itself looks like the Old West, but the interstate highway system is being constructed, and its planners show up in old cars that were new in the 1970s. The anachronisms throw me outside the narrative, where I'm prepared to go already because of the porosity I just described. So, when Billy is put in jail for speaking out (nervously, as an "ordinary guy," not as the famous outlaw) against the interstate plan that will destroy the town, I can't help but think, "oh, criminalization of speech, the possibility of arbitrary arrest in the

face of profit-driven enterprise in a time of war. That sounds kind of familiar." That Billy is the least identifiable as Dylan, both as a character and as someone who sticks his neck out at risk of his life, contributes to a close to the film that belies the view of it as a tribute.

None of the individual techniques are new (diverging narrative possibilities, contradictory characterizations (though Haynes gets more from Genet here than anyone else, which I appreciate), film manipulations). So why do I care about the way they're deployed as a whole?

As a poet, I've been trying to think of what can be done to further open a work to as much of the world as possible (specifically, for me, as regards political content). I see a history of ways of answering this question that includes Dante, the 19th century novel (particularly Russian), Pound and Joyce as earlier exemplars. If "taking it all in" and "opening up to it" are alternatives, I'd put all these folks in the former camp. For Pound, it's done by juxtaposition, variation of materials and the variation of the rate of that variation, the making of an unstable archive--what I'll call the "hodgepodge." Joyce, at least in "Ulysses," takes a "layering" approach instead, where each event has strata of symbolic and historical meaning underneath (poking through sometimes), or floating above it. When we get to writing like Ron Silliman's book-length poems, there's, I'd argue, a more equal emphasis on "taking in" and "opening out." The inclusion of as much as possible by parataxis is performed via formal means that, with extended immersion in the work, foreground the reader's own process of making connections, synthesizing disparate phenomena into daily, more-or-less unified experience. The effect of reading it (at least on me) is one of a residual dehabituating of perception, letting a lot more in, noting a greater variety of connections.

What all these works have in common is the fact that, in them, the process of an increase in capacity

requires a "gesture of expansion," an explicit widening of scope that has to last for as long as the capacity remains that large. This gesture might be the increasing number of sentences via the Fibonacci sequence, or the intrusion of a language alien to a main story, or a chapter in a novel that takes a panoramic view of a society.

I think these are all marvelous, and have their limits (in the novel, for instance, the "big picture" recedes into the background once the narrative returns to the story of the individualized characters; in Silliman, the scale remains larger, but is still contained within the limits of a linguistically modeled "consciousness"). Put very formalistically, what "I'm Not There" offers is a mode in which a tenuous whole opens onto the world as an effect of the way the individual, coherent continuities that make it up change one another's scale of reference by making gestures that are "gestures of expansion" not within themselves, but when seen from the perspective of the others. A small event in one continuity has an "expanding" effect on another continuity.

I don't see the film as an end-point. I'd like to see more explicitly political movies that extend these possibilities. And I want to find a way of writing political poetry that works with juxtaposition on the micro-level while also employing larger blocks, continuities whose own juxtaposition is fruitful due to their "leaks." Haynes' movie (which in a lot of other ways isn't as good as, say, "Safe") gives me a lot to think about in this regard.

Sorry this was so long. I'll reply directly to David's reply to me in another post.

Oh, and Steve--you're right, "one of the best films I've ever seen" is a mouthful, from my big mouth. But since you asked what my favorites are, and since lists

are fun to make, here are some off the top of my head:

Safe & Poison (Todd Haynes)
Medea, Salo, Teorema (Pasolini)
In A Year With 13 Moons, Effe Briest (Fassbinder)

Kristina Talking Pictures, Journeys From Berlin
(Yvonne Rainer)
Week-end, Forever Mozart, Numero Deux (Godard)
The Wife (Tom Noonan)
My Dinner With Andre, Vanya on 42nd St (Louis Malle)
Ginger and Fred (Fellini)
The Lady From Shanghai (Welles)
City Lights (Chaplin)
various films by Moshen Mahkmalbaf (sp)
recently, Paul Chan's "baghdad in no particular order"
The Muppet Movie
and, though they belong in an entirely different
category, Brakhage's "Cannot Exist," "Cannot Not
Exist," and the Dante films

cheers,

Andy

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117. steve russell

Zappa/The Mother's of Invention make fun of Dylan

Wed 5 Dec 2007

There's an album where Zappa makes fun of Dylan's harmonica playing, a cheap shot, but hilarious. Does anyone remember it? & speaking of Zappa, he'd make an excellent subject for a biopic.

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118. David Chirot

Break the chain - Haaretz // re checking sources of online mass disinformation; very good article

Wed 5 Dec 2007

The exposure once again of the American government and media screaming for War with a country without WMD as so vehemently and viciously claimed, is a very hopeful event in public language, among so many other ways.

The use of actual sources based in fact to contradict the storms of faked sources, lies, disinformation, distorted and manipulated "beliefs" cited as "reasons" for fear, hatred and death is. if even for one day, one is tempted to say, a joy to behold.

Concerned with the life and death aspects of words, with writing and reading as mobilizations----one takes hope, though without illusions

Yet even so:

"If the situation is so bright, then why does this bogus message, which has been circulating in varied e-mail forms since April of this year, refuse to die?

The problem with such whipped-up indignation is that the e-mail is based on falsehood,"

as Esther Solomon writes in her excellent and much needed article "Break the Chain" in todays online issue of Haaretz:

http://www.haaretz.com/hasen/spages/929661.html ---

The article concerns the forwarded chain letter "Holocaust Ban in UK Schools", I wrote on Poetics of receiving two days ago, via Facebook, from a friend who had received it from Leevi Lehto.

After the letter had been mass forwarded, someone pointed out its known falsity. My friend sent this information with a link

http://www.hoax-slayer.com/uk-holocaust-removal.shtml

 and included a letter from Leevi:

Forwarding from Leevi Lehto:

For another, more comprehensive report of the background, check:

http://www.snopes.com/politics/religion/holocaust.asp

Well, while the first link seems to be wrong (and misguided) in claiming that there's NO truth in the chain letter, this does not change the fact that it's a hoax. I should have thought twice to NOT forward it - the more so because I share the general concern expressed in the letter. - Leevi

I wrote back the following reply, which I feel applies here also--

I don't think "hoax" is the right word to use when lies are disseminated in order to manipulate and exacerbate hatred and war, the threats of war. One has to examine the sources from which a great many messages these days originate, for very often they turn out to be suspect, in both content and design, intent. Just because one may support some part of a message does not justify the use of smears, falsehoods and propaganda in the name of historical truths. The American Invasion of Iraq was justified by citing as "hard evidence" "information" known to be forged ("the Italian Letter"'s "sixteen words") and from an informant ("Curveball") who was known to be deliberately lying. Millions die because of such "hoaxes" which are known by the perpetrators to be lies. It's really i can't repeat it enough, important to doublecheck sources, masked intentions, whether or not one agrees with some part of the message. - this is meant for Leevi----but truly i feel very strongly one needs to check sources before sending on things--so much "information" can turn out to be "disinformation" and it is extremely dangerous--throughout history disinformation has been turned into propaganda and in turn into wars--)

In the Haaretz article Esther Solomon writes:

No less interesting, though, is why chain e-mails like these garner such traction, especially as the Internet facilitates such easy confirmation - or repudiation - of all kinds of spurious "facts." The answer lies in the role of the Web and of e-mail in particular in popular culture.

In an era of lethargy and of disillusionment with conventional politics, but also at a time in which the unknown individual can magnify his voice virally many thousands of times through e-mail, the idea of alternative activism at the touch of a button is clearly appealing. For those with ideological agendas, e-mail is a perfect weapon. It offers anonymity, speedy and effortless diffusion, the difficulty of a wholesale refutation - rebuttals never enjoy the same reach as the original allegation - and the networked power of distribution (and complicit endorsement) through one's peers.

But before forwarding a chain e-mail, out of an indefinite sense of righteous indignation, resist the herd instinct.

Consider whether you yourself really stand behind the facts and sentiments expressed in it, or whether you are allowing yourself to be cynically manipulated into feeling a fleeting sense of purpose and participation that overrides your better judgment. As a talkback on the HET Web site put it, "save the mobilization for real causes."

I'm thankful to Esther Solomon for these reminders to "save the mobilization for real causes," a mobilization that exists in and by the attention and care one brings to language itself.

↑ Index

119. Kyle Schlesinger
Re: Zappa/The Mother's of Invention make fun of Dylan
Wed 5 Dec 2007

Hi Steve,

You might be thinking of "Flakes" on Sheik Yerbouti (1979). Adrian Belew does the Dylan voice. Thanks to Ben Watson's terrific Frank Zappa: The Negative Dialectics of Poodle Play for jump-starting my memory.

Cheers,

Kyle
www.kyleschlesinger.com
www.cuneiformpress.com
www.cuneiformpress.blogspot.com

> *From: steve russell <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Wed, 5 Dec 2007 14:28:28 -0800*
> *To: <[redacted]>*
> *Subject: Zappa/The Mother's of Invention make fun of Dylan*
>
> *There's an album where Zappa makes fun of Dylan's harmonica playing, a cheap shot, but hilarious. Does anyone remember it? & speaking of Zappa, he'd make an excellent subject for a biopic.*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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120. Marcus Bales
Re: Zappa/The Mother's of Invention make fun of Dylan
Wed 5 Dec 2007

Flakes

http://www.youtube.com/watch?v=4A8GIhCOMzA

On 5 Dec 2007 at 14:28, steve russell wrote:

> *There's an album where Zappa makes fun of Dylan's harmonica playing, a cheap shot, but hilarious. Does anyone remember it? & speaking of Zappa, he'd make an excellent subject for a biopic.*
>
> *---*
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.503 / Virus Database: 269.16.14/1172 - Release Date: 12/5/2007 8:41 AM*

↑ Index

121. Gerald Schwartz
Re: Zappa/The Mother's of Invention make fun of Dylan
Wed 5 Dec 2007

I spoke rently to Jimmy Carl Black who
told me there's a kind of biopic in the works.

Gerald Schwartz

> *There's an album where Zappa makes fun of Dylan's harmonica playing, a cheap shot, but hilarious. Does anyone remember it? & speaking of Zappa, he'd make an excellent subject for a biopic.*
>
> *---*
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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122. Gerald Schwartz
Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers
Wed 5 Dec 2007

I first (at age 8) heard of Pound
from the Dylan tune. Went and looked
him up. Read all about him. Still do.
Once in a while I still listen to B.D.

Gerald Schwartz

Or the one on Ray Charles, a well done, but predictable Hollywood flic.

Notice how many biopics are about musicians. Nothing on Pound. Or the Beats. Or Berryman. Unlike Dylan, these are not household names. Everyone's heard of Dylan. But Pound? Too damn bad. An Anne Sexton bio could examine the 50s & probably get a decent audience.

Christophe Casamassima <[redacted]> wrote: Any opinions on Walk the Line?

----- Original Message -----
From: "steve d. dalachinsky"
To: [redacted]
Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)
Date: Wed, 5 Dec 2007 02:34:07 -0500

edward g robinson if i remember played pasteur i got a good education from biopix when i was a kid
great modgliani film new piaf old breska any ken almost any ken russell bio film is great
even amadeus was pretty good madame curie on ansd on as i'm writing this the cops are yelling ast someone to get the fk down on the ground right outside my window i went out to look indeed he was on the ground which brings to mind serpico
french connection ah i could go on and on

On Tue, 4 Dec 2007 16:01:54 -0800 Stephen Baraban writes:
I remember reading at least one interview with Robert Creeley in which he pointedly mentioned seeing a movie in which a doctor pronounces the words "Louis Pasteur is born!" I guess this was "The Story of Louis Pasteur" made in 1936? I didn't see any such film, but they must have set up the situation by having the doctor ask the parents if they have names prepared yet--and the parents would have said something like "yes, Louis if it's a boy, and Catherine if it's a girl".

Anyway, Creeley, at the same time as making a wider philosophical point, had isolated the big problem with biographical films--they have a hard time not sticking the protaganist with a tedious fixed character, set from the start. Terrific directors have done poorly in their biopics. I don't like Mike Leigh's film about Gilbert and Sullivan creating "The Mikado" as much as the other films of his I've seen. Roberto Rossellini, according

to notes provided at a Museum of Modern Art screening,
valued his biographical film about Italian
revolutionary Geribaldi, "Viva Italia!", above
anything else he ever did, but it's hard for me to
appreciate it all that much--it seemed like another
fairly pedestrian epic biography with a cast of
thousands, like "Ghandi" (though Rossellini found a
path to the creation of excellent didactic biographies
about people like Pascal and Louis XIV in his final
"educational film" period). Francis Ford Coppola's movie about a
maverick car
manufacturer, "Tucker: The Man and His Dream"--totally
*held my interest--Coppola made it wonderfully *festive*.*

Is Spike Lee's Malcolm movie also one of the unusual
ones?--I can't offer an opinion, I've only seen
sections of it on TV.

Mostly I've experienced biopics as utilitarian
constructs from which I could extract a little
and some worthwhile information. From
biopics I've learned some things about Ghandi, salsero
Hector Lavoe, & sex researcher Dr. Kinsey. I'd like to see the
flicks Aldon lists; I've missed
them. Oh, and "Heart Like a Wheel", about drag racer Shirley
Muldowney, for me also transcended the usual deal--or
do I (a non driver) have some special thing for movies
about cars? --- ALDON L NIELSEN wrote:

examples -- > > Great bio pics that have little to do with their
subjects:
> Lady Sings the Blues
The Barretts of Wimpole Street
> This year's worst bio pic:
> Talk to Me
> > Some actually good bio pics, actually about their
subjects:
> Coal Miner's Daughter
A Mighty Heart (despite the fact that the title
sounds like one of Christopher
Guest's parodies)
Hoffa

*<<

> *what makes us free -- intolerable*
> *paradox at the heart of speech.*
> *--Robert Kelly*
> *Sailing the blogosphere at:*
> *http://heatstrings.blogspot.com/*
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
> [redacted]
>
> ---
>
> *Get easy, one-click access to your favorites. Make Yahoo! your homepage.*
> *http://www.yahoo.com/r/hs*
>
> *Massage Therapy Training*
> *Train for a career in massage therapy at these schools near you. Request info to learn more.*
> *http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectidêad84afcb41292ad123501169cfb62d*
>
> --
> *Powered By Outblaze*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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123. Ruth Lepson

Re: Zappa/The Mother's of Invention make fun of Dylan

Wed 5 Dec 2007

met zappa after a concert in MD & he took my friend & me around, introduced us to the other guys, was gracious & sweet, even quiet.

On 12/5/07 5:28 PM, "steve russell" <[redacted]> wrote:

> *There's an album where Zappa makes fun of Dylan's harmonica playing, a cheap shot, but hilarious. Does anyone remember it? & speaking of Zappa, he'd make an excellent subject for a biopic.*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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124. Rob McLennan
rob's first novel
Wed 5 Dec 2007

my first little novel, white, is now part of the world;

info here;
http://www.themercurypress.ca/?q=books/white

edmonton launch was last night; ottawa launch next week;

alberta rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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125. Brian Stefans
Brian Kim Stefans and Eric Baus, Thursday (tomorrow) in NYC, 7 pm
Wed 5 Dec 2007

Just in case my last announcement was unclear, offensive, or just plain weird, I'm resending an invite to this reading TOMORROW (Thursday).

I'll be reading a new longish piece called "Harold and Sonia," based on the life and writings of H.P. Lovecraft. which is better than it sounds, along with some short poems. Eric is someone whose poetry I've enjoyed for some time now -- a sort of Cornell-esque visionary in miniatures -- magical realism that gets under your odor-eaters.

Despite a vow of not-weirdness (you can see the original invite here: http://www.arras.net/fscIII/), you have to see this photograph of Eric Baus rolling around in a bathtub of canned bake beans:

http://static.rateyourmusic.com/album_images/s4658.jpg

Eric and I have read together in the past and make a good sweet and sour combo -- so you should come! If only to say hello! And there's food. And I won't be reading in New York again for 27 YEARS (or until Bush is out of office, is decomposing in the ground, is a forgotten nightmare on the winds of fame and farts -- whichever comes first). Oh, and there's food.

Thursday, December 6th 7pm FREE
Teachers & Writers Collaborative
520 8th Ave, Suite 2020
A,C,E, to Penn Station

wine, cheese reception to follow

Brian Kim Stefans' recent books of poetry are Kluge: A Meditation (Roof Books) and What Is Said to the Poet Concerning Flowers (Factory School). A book of interviews and criticism, Before Starting Over, was published by Salt Book in 2006. He teaches new media studies at the Richard Stockton College of New Jersey and lives in Philadelphia, PA.

Eric Baus is the author of The To Sound (Wave Books), Tuned Droves (Octopus Books, forthcoming), and several chapbooks. He is a contributing editor for PENNsound and publishes Minus House chapbooks. He lives in Denver.

Mobile Libris will be selling books.

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126. **steve russell**

Re: Break the chain - Haaretz // re checking sources of online mass disinformation; very good article

Wed 5 Dec 2007

There's so much cancerous, ugly info out there.
Thanks for Esther Solomon's Haaretz article.

David Chirot <[redacted]> wrote: The exposure once again of the American government and media screaming for War with a country without WMD as so vehemently and viciously claimed, is a very hopeful event in public language, among so many other ways.

The use of actual sources based in fact to contradict the storms of faked sources, lies, disinformation, distorted and manipulated "beliefs" cited as "reasons" for fear, hatred and death is. if even for one day, one is tempted to say, a joy to behold.

Concerned with the life and death aspects of words, with writing and reading as mobilizations----one takes hope, though without illusions

Yet even so:

"If the situation is so bright, then why does this bogus message, which has been circulating in varied e-mail forms since April of this year, refuse to die?

The problem with such whipped-up indignation is that the e-mail is based on falsehood,"

as Esther Solomon writes in her excellent and much needed article "Break the Chain" in todays online issue of Haaretz:

http://www.haaretz.com/hasen/spages/929661.html ---

The article concerns the forwarded chain letter "Holocaust Ban in UK Schools", I wrote on Poetics of receiving two days ago, via Facebook, from a friend who had received it from Leevi Lehto.

After the letter had been mass forwarded, someone pointed out its known falsity. My friend sent this information with a link

http://www.hoax-slayer.com/uk-holocaust-removal.shtml

and included a letter from Leevi:

Forwarding from Leevi Lehto:

For another, more comprehensive report of the background, check:

http://www.snopes.com/politics/religion/holocaust.asp

Well, while the first link seems to be wrong (and misguided) in claiming that there's NO truth in the chain letter, this does not change the fact that it's a hoax. I should have thought twice to NOT forward it - the more so because I share the general concern expressed in the letter. - Leevi

I wrote back the following reply, which I feel applies here also--

I don't think "hoax" is the right word to use when lies are disseminated in order to manipulate and exacerbate hatred and war, the threats of war. One has to examine the sources from which a great many messages these days originate, for very often they turn out to be suspect, in both content and design, intent. Just because one may support some part of a message does not justify the use of smears, falsehoods and propaganda in the name of historical truths. The American Invasion of Iraq was justified by citing as "hard evidence" "information" known to be forged ("the Italian Letter"'s "sixteen words") and from an informant ("Curveball") who was known to be deliberately lying. Millions die because of such "hoaxes" which are known by the perpetrators to be lies. It's really i can't repeat it enough, important to doublecheck sources, masked intentions, whether or not one agrees with some part of the message. - this is meant for Leevi----but truly i feel very strongly one needs to check sources before sending on things--so much "information" can turn out to be

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Consider whether you yourself really stand behind the facts and sentiments expressed in it, or whether you are allowing yourself to be cynically manipulated into feeling a fleeting sense of purpose and participation that overrides your better judgment. As a talkback on the HET Web site put it, "save the mobilization for real causes."

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127. Barry Schwabsky
Re: Zappa/The Mother's of Invention make fun of Dylan
Thu 6 Dec 2007

There should be biopic of Jimmy Carl Black!
I was surprised and pleased when he popped up on an album by the UK band Ella Guru a couple of years ago.

----- Original Message ----
From: Gerald Schwartz <[redacted]>
To: [redacted]

Sent: Thursday, 6 December, 2007 12:08:10 AM
Subject: Re: Zappa/The Mother's of Invention make fun of Dylan

I spoke rently to Jimmy Carl Black who
told me there's a kind of biopic in the works.

Gerald Schwartz

> *There's an album where Zappa makes fun of Dylan's harmonica playing, a cheap shot, but hilarious. Does anyone remember it? & speaking of Zappa, he'd make an excellent subject for a biopic.*
>
> ---
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128. Barry Schwabsky
Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers
Thu 6 Dec 2007

----- Origina
And I first heard of Edgar Varese from a Zappa album.

----- Original Message ----
From: Gerald Schwartz <[redacted]>
To: [redacted]
Sent: Thursday, 6 December, 2007 12:12:26 AM
Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

I first (at age 8) heard of Pound
from the Dylan tune. Went and looked
him up. Read all about him. Still do.
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> *Or the one on Ray Charles, a well done, but predictable Hollywood flic.*
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> *Christophe Casamassima <[redacted]> wrote: Any opinions on Walk the Line?*

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The Barretts of Wimpole Street
> This year's worst bio pic:
> Talk to Me
> > Some actually good bio pics, actually about their
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A Mighty Heart (despite the fact that the title
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Guest's parodies)
Hoffa

*<<

> _____
> _____
> *Get easy, one-click access to your favorites. Make Yahoo! your homepage.*
> *http://www.yahoo.com/r/hs*
>
> =
> *Massage Therapy Training*
> *Train for a career in massage therapy at these schools near you. Request info to learn more.*
> *http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=eaad84afcb41292ad123501169cfb62d*
>
> --
> *Powered By Outblaze*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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129. Alan Sondheim

in memory of

Thu 6 Dec 2007

cancer-avatar

-bleb-blemish-blight-benign-tumor-blast-blight-callosity-callus-petechia -up-damage-defile-excruciate-anguish-aposteme-barb-the-dart-bark-asthma -ulcer-turgescency-turgidity-sarcoma-aggrieve-agonize-rupture-savage-scab -ulceration-violate-wale-welt-wheal-whelk-offend-pimple-pinch-play-havoc -pierce-piles-burn-canker-canker-sore-carbuncle-chafe-chancre-chancroid -the-rising-put-to-torture-rack-rankle-rasp-rend-rent-rip-spot-stroke-knife -evil-do-dyspepsia-dyspnea-edema-emaciation-excrescence-fainting-hurt -with-play-hob-with-tweak-twist-twist-the-wasting-wen-wounds-immedicable -gripe-neoplasm-nevus-nip-scrape-sarcoma-outrage-pain-pang-papula-papule -chancre-furuncle-furunculus-gall-gash-gathering-get-into-wring-wrong-grind -sore-spasm-life-bewitch-bite-cachexy-swelling-swollenness-tabes-soft -injure-shock-skin-eruption-blood-pressure-shock-skin-slash-slit-sneezing -pressure-icterus-

indigestion-insomnia-incision-infect-inflame-inflict-pain -seizure-tumor-cachexia-pollute-polyp-prejudice-prick-prolong-the-agony -offense-scuff-upset-stomach-third-degree-burn-sclerosis-sebaceous-cyst -grieve-tumefaction-tumescence-tumidity-turgescence-tubercle-fatigue-fever -craze-spot-spasm-callus-cancer-carbuncle-carcinoma-chill-chills-colic -cyanosis-cyst-diarrhea-convulse-corrupt-intumescence-crackle-cramp -chip-claw-cold-sore-concussion-condemn-constipation-smut-tumor-coughing -affront-injury-irritate-intumescence-itching-jaundice-labored-breathing -give-pain-give-umbrage-gnaw-grate-grief-fester-festering-vertigo-vomiting -sore-sore-tumor-stigma-sting-strain-stress-stress-of-havoc-on-wrench -scald-scathe-scorch-scotch-neoplasm-nevus-verruca-wart-wen-worm-scratch -metastatic-tumor-mildew-mold-jinx-deprave-despoil-mole-morbid-growth -mistreat-molest-mortal-wound-mutilate-chilblain-blow-mole-morbid-growth -martyrize-maul-menace-marasmus-melanoma-metastatic-bunion-malignant-growth -lumbago-pustule-protuberance-proud-flesh-pruritus-pustule-rash-wound-stick -tachycardia-sty-suffering-suppuration-swelling-taint-tear-tender-swell -wreak-sprain-stab-stab-inflammation-ill-do-wrong-do-wrong-by-dolor-doom -ague-anemia-ankylosis-anoxia-apnea-asphyxiation-dropsy-backache-benign -hemorrhoids-hex-hurt-convulsion-corn-feelings-impair-incise-hypotension -paronychia-nonmalignant-maltreat-proud-flesh-rot-rust-parulis-passion -do-verruca-threaten-throes-torment-torture-trauma-traumatize-pock-poison -bump-trouble-give-dysentery-disadvantage-disserve-distress-do-a-mischief -lump-bloody-blow-boil-break-whitlow-wart-canker-carcinoma-blennorhea-boil -kibe-kill-by-inches-lacerate-laceration-lesion-maim-low-blood-rheum -tumor-bleeding-bed-sore-befoul-bruise-bubo-bulla-blain-callosity-blister -growth-make-mincemeat-of-mutilation-nasty-martyr-envenom-eschar-tumor -rust-must-check-crack-nasal-discharge-nausea-necrosis-malignancy-malignant -abscess-abuse-ache-aching-afflict-rising-rub-run-abscess-moth-moth-and -frazzle-destroy-dilatation-dilation-distension-dizziness-abrade-abrasion -flux-fungosity-fungus-furuncle-felon-outgrowth-pest-fret-ataxia-atrophy -excrescence-outgrowth-pain-paralysis-pimple-pock-nonmalignant-fibrillation -curse-corn-cyst-dry-rot-puncture-fungosity-fungus-growth-cut-cut-persecute -harass-harm-growth-hemorrhage-high-ail-hydrops-hypertension-harrow-crucify -second-degree-burn-fever-blister-fistula-flash-burn-fracture-fray-gumboil -bunion- http://www.alansondheim.org/sicknessofavatar.gif in-memory-of-

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130. **Tracey Gagne**

Re: rob's first novel

Thu 6 Dec 2007

congratulations, Rob! That's a great accomplishment!

:)
Tracey

On 12/5/07, Rob McLennan <[redacted]> wrote:
>
> my first little novel, white, is now part of the world;
>
> info here;
> http://www.themercurypress.ca/?q=books/white
>
> edmonton launch was last night; ottawa launch next week;
>
> alberta rob
>
> --
> poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere
> Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press
> fair ...13th poetry coll'n - The Ottawa City Project 2007-8
> writer in residence, U of Alberta * http://robmclennan.blogspot.com/
>

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131. Gerald Schwartz
Re: Zappa/The Mother's of Invention make fun of Dylan
Thu 6 Dec 2007

He tous regularly in the US and Europe
with Dr. Eugene Chadbourne... in fact,
they're touring the West right now.

Gerald Schwartz

There should be biopic of Jimmy Carl Black!
I was surprised and pleased when he popped up on an album by the UK band
Ella Guru a couple of years ago.

----- Original Message ----
From: Gerald Schwartz <[redacted]>
To: [redacted]
Sent: Thursday, 6 December, 2007 12:08:10 AM
Subject: Re: Zappa/The Mother's of Invention make fun of Dylan

I spoke rently to Jimmy Carl Black who
told me there's a kind of biopic in the works.

Gerald Schwartz

> *There's an album where Zappa makes fun of Dylan's harmonica playing, a cheap shot, but hilarious. Does anyone remember it? & speaking of Zappa, he'd make an excellent subject for a biopic.*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it*
> *now.*

↑ Index

132. akshaya kamalnaath
Re: rob's first novel
Thu 6 Dec 2007

Ya congrats to Rob...Im still actually in the process of writing my first novel.
Akshaya

Tracey Gagne <[redacted]> wrote:
congratulations, Rob! That's a great accomplishment!

:)
Tracey

On 12/5/07, Rob McLennan wrote:
>
> my first little novel, white, is now part of the world;
>
> info here;
> http://www.themercurypress.ca/?q=books/white
>
> edmonton launch was last night; ottawa launch next week;
>
> alberta rob
>
> --
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Never miss a thing. Make Yahoo your homepage.

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133. Jim Andrews
print on demand
Thu 6 Dec 2007

I am contemplating using a print-on-demand service. To publish books and sell them over the net.

I'm a newbie.

Of course one hears Lulu is widely used. Does this seem to be the best option or are there better ones?

Any resources available to decide how to proceed on this? For instance, forums on deciding which company to go with?

If you are involved yourself in print-on-demand, do you have advice on how to proceed?

Thanks,
ja
http://vispo.com

↑ Index

134. Jason Nelson
digital poetry lectures
Thu 6 Dec 2007

All,

These are the first in what I hope to be a long series of digital poetry artist lectures.

http://www.revver.com/account/show/heliopod/

My hope is to ask courses/students/institutions to send me questions and I would answer them via our lovely blue screen video room. So if anyone is interested.

cheers, Jason

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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135. Thomas savage

Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

Thu 6 Dec 2007

I first heard of Edgard Varese by seeing him in an early PBS program about Marcel Duchamp. The next day I met Edgard Varese and talked to him. (He lived around the corner from where I was growing up.) I began listening to his music and then to the music of other contemporary composers which has remained my favorite music to this day. Whenever I learn of a concert in NYC featuring Varese's music, I go. It is always interesting and enjoyable to me, even though I know his music well. Regards, Tom Savage

Barry Schwabsky <[redacted]> wrote: ----- Origina And I first heard of Edgar Varese from a Zappa album.

----- Original Message ----
From: Gerald Schwartz
To: [redacted]
Sent: Thursday, 6 December, 2007 12:12:26 AM
Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

I first (at age 8) heard of Pound
from the Dylan tune. Went and looked
him up. Read all about him. Still do.
Once in a while I still listen to B.D.

Gerald Schwartz

> *Or the one on Ray Charles, a well done, but predictable Hollywood flic.*
>
> *Notice how many biopics are about musicians. Nothing on Pound. Or the Beats. Or Berryman. Unlike Dylan, these are not household names. Everyone's heard of Dylan. But Pound? Too damn bad. An Anne Sexton bio could examine the 50s & probably get a decent audience.*
>
> *Christophe Casamassima wrote: Any opinions on Walk the Line?*
>
> *----- Original Message -----*
> *From: "steve d. dalachinsky"*
> *To: [redacted]*
> *Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)*
> *Date: Wed, 5 Dec 2007 02:34:07 -0500*
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> *edward g robinson if i remember played pasteur i got a good education from biopix when i was a kid*

> *great modgliani film new piaf old breska any ken almost any ken*
> *russell bio film is great*
> *even amadeus was pretty good madame curie on ansd on as i'm writing*
> *this the cops are yelling ast someone to get the fk down on the ground*
> *right outside my window i went out to look indeed he was on the ground*
> *which brings to mind serpico*
> *french connection ah i could go on and on*
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> *On Tue, 4 Dec 2007 16:01:54 -0800 Stephen Baraban*
> *writes:*
> *I remember reading at least one interview with Robert*
> *Creeley in which he pointedly mentioned seeing a movie*
> *in which a doctor pronounces the words "Louis Pasteur*
> *is born!" I guess this was "The Story of Louis Pasteur" made in*
> *1936? I didn't see any such film, but they must have*
> *set up the situation by having the doctor ask the*
> *parents if they have names prepared yet--and the*
> *parents would have said something like "yes, Louis if*
> *it's a boy, and Catherine if it's a girl".*
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> *Anyway, Creeley, at the same time as making a wider*
> *philosophical point, had isolated the big problem with*
> *biographical films--they have a hard time not sticking*
> *the protaganist with a tedious fixed character, set*
> *from the start. Terrific directors have done poorly in*
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> *revolutionary Geribaldi, "Viva Italia!", above*
> *anything else he ever did, but it's hard for me to*
> *appreciate it all that much--it seemed like another*
> *fairly pedestrian epic biography with a cast of*
> *thousands, like "Ghandi" (though Rossellini found a*
> *path to the creation of excellent didactic biographies*
> *about people like Pascal and Louis XIV in his final*
> *"educational film" period). Francis Ford Coppola's movie about a*
> *maverick car*
> *manufacturer, "Tucker: The Man and His Dream"--totally*
> *held my interest--Coppola made it wonderfully *festive*.*
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> *Is Spike Lee's Malcolm movie also one of the unusual*
> *ones?--I can't offer an opinion, I've only seen*
> *sections of it on TV.*
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> *Mostly I've experienced biopics as utilitarian*
> *constructs from which I could extract a little*

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The Barretts of Wimpole Street
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Talk to Me
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Coal Miner's Daughter
A Mighty Heart (despite the fact that the title
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Guest's parodies)
Hoffa

*<<

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136. Kyle Schlesinger
Re: print on demand
Thu 6 Dec 2007

Lulu is okay if everything goes well but their tech support is worthless. When I called to ask which default font they used to stamp the spines of their hardcovers (no option to have a die made) they told me 'it's a normal font.' 'A what?' 'You know, just a normal font.' Okay.

There were also some issues with the color correction for the dustjacket of the same book and they told me the only way to get the color right was trial and error at my expense, in other words, keep ordering copies of your book and randomly adjust the color until it looks right. No proofs available.

Like Jim, I would be interested in hearing some testimony from other publishers or reading some Consumer Reportish articles about POD. I like the idea, but haven't seen quality that competes with traditional printers and binders.

Cheers,

Kyle
www.kyleschlesinger.com
www.cuneiformpress.com
www.cuneiformpress.blogspot.com

> *From: Jim Andrews <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*

> *Date: Thu, 6 Dec 2007 03:44:19 -0800*
> *To: <[redacted]>*
> *Subject: print on demand*
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> *I am contemplating using a print-on-demand service. To publish books and sell them over the net.*
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> *I'm a newbie.*
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137. Thomas savage

Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

Thu 6 Dec 2007

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A Mighty Heart (despite the fact that the title
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<>

*We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly
Sailing the blogosphere at:
http://heatstrings.blogspot.com/
Aldon L. Nielsen*

> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
> [redacted]
>
> ---
>
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<<

[redacted]

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138. James T Sherry

To NY Audience: DECEMBER 11, a play by FIONA TEMPLETON @ Dixon Place

Thu 6 Dec 2007

—

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139. Patrick F. Durgin

Boyer, Cross, and Mohammad in Chicago 12/16

Thu 6 Dec 2007

Sunday, December 16th, Myopic Books, 1564 N. Milwaukee Avenue, Chicago, 7:00 PM, FREE

Anne Boyer, Michael Cross, & K. Silem Mohammad

Anne Boyer was born in Topeka, Kansas, in 1973. She was raised in Salina, Kansas, and educated in the public universities of Kansas. She is the author of The Romance of Happy Workers (Coffee House Press, forthcoming 2008), Selected Dreams with a Note on Phrenology (Dusie Collectiv, 2007), and Anne Boyer’s Good Apocalypse (Effing Press, 2006). Along with K. Silem Mohammad, she edits the print journal Abraham Lincoln. She teaches at the Kansas City Art Institute and lives in Northeastern Kansas with her daughter Hazel and the cat Ulysses.

Michael Cross edited Involuntary Vision: after Akira Kurosawa's Dreams (Avenue B, 2003), and is currently editing an anthology of the George Oppen Memorial Lectures at San Francisco State University. He publishes Atticus/Finch Chapbooks (www.atticusfinch.org), and his first book, in felt treeling, is forthcoming from Tucson, Arizona's Chax Press. He is currently a doctoral candidate at SUNY Buffalo.

K. Silem Mohammad is the author of Breathalyzer (Edge Books, 2008), A Thousand Devils (Combo Books, 2004), and Deer Head Nation (Tougher Disguises, 2003). He has also co-edited and contributed to two books in Open Court's Popular Culture and Philosophy series: The Undead and Philosophy (2006) and Quentin Tarantino and Philosophy (2007). He co-edits the magazine Abraham Lincoln with Anne Boyer, and he maintains the popular poetics blog Lime Tree (lime-tree.blogspot.com).

The Myopic Sunday Poetry / Talks Series is hosted by Larry Sawyer. See www.myopicbookstore.com.

Hope to see you there!

Patrick F. Durgin
[redacted]
www.kenningeditions.com

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140. Maria Damon
Re: Boyer, Cross, and Mohammad in Chicago 12/16
Thu 6 Dec 2007

---

waaaa
wish i cd be there...
hey...
maybe i can...

Patrick F. Durgin wrote:
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> Patrick F. Durgin
> [redacted]
> www.kenningeditions.com

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141. mIEKAL aND
Re: print on demand
Thu 6 Dec 2007

Working with bookmobile.com via Nicole Baxter has been an absolute pleasure. They also have a wider choice of papers, cover stock & finish etc. The finished books are a much higher quality product than lulu. For runs over 50 copies they will also be much cheaper than lulu. bookmobile.com however doesn't have the online marketing aspect that places like booksurge, lulu & cafepress... & ditto what Kyle says about lulu's tech support.

~mIEKAL

On Dec 6, 2007, at 9:24 AM, Kyle Schlesinger wrote:

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> *their hardcovers (no option to have a die made) they told me 'it's a normal*
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Like Jim, I would be interested in hearing some testimony from other publishers or reading some Consumer Reportish articles about POD. I like the
idea, but haven't seen quality that competes with traditional printers and
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Cheers,

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www.cuneiformpress.com
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142. **steve russell**

Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

Thu 6 Dec 2007

Hughes always impressed me. I have his collected poems. From there, I kept reading. I wasn't so impressed by "Birthday Letters," his collection of poems addressed to Plath. Many of the poems are touching, but too private for my taste.

I think a damn good movie could be made about Berryman. His drinking bouts, time in rehab, are legendary. He was pals with Saul Bellow. He's my favorite confessional poet. His poetry kept evolving.

Thomas savage <[redacted]> wrote: There was recently a movie about Sylvia Plath. As I remember Gwyneth Paltrow was in it and her acting was pretty good. Still, as I prefer Ted Hughes' poetry to Plath's, I wasn't won over to Plath's supposed greatness as a poet by this movie or, of course, by her poetry. Hughes' poetry is as good as that written by anyone contemporary to him. If you don't believe it, check out a selected poems of his. Regards, Tom Savage

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<>

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paradox at the heart of speech.
--Robert Kelly
Sailing the blogosphere at:
http://heatstrings.blogspot.com/
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200
[redacted]

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http://www.yahoo.com/r/hs

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143. **Mark Weiss**
Re: print on demand
Thu 6 Dec 2007

For perfect-bound trade paperbacks the quality can be competitive with offset, though most digital houses offer more limited choices. A 51/2 x 81/2 is printed two-up, larger sizes means a lot of wasted paper, and above 6x10 isn't really feasible. Usually there are only a few paper choices. As to fonts, if you can make the file they can print it. For color, as with any other printing get a proof and they can adjust if need be. Usually part of the setup cost.

I don't do casebound books, but I know a lot of folks who do. I've never heard of limits on fonts for spines. But most digital houses are happy to farm out cover production to offset houses if one wishes.

There's a real advantage to working locally. I use Sterling-Pierce in East Rockaway, just outside NYC. For the first couple of books I watched the covers come out of the printer, which was reassuring. Also delivery is very fast, and I can pick up the books myself if I want to. They deliver daily to much of Manhattan. And when they've made mistakes (every printer I've worked with makes mistakes, and I've worked with most of the short-run offset houses) they cheerfully reprint at their cost and in a very timely fashion.

I usually print in increments of 2-300. From their receipt of the files to finished project is never more than two weeks, often less than a week, and reorders are never longer than a week.

If you need more choices, the bigger offset houses, like Friessens, are now doing digital as well, and they have a lot of papers to choose from in stock.

Bottom line, unless you either like storing a lot of books or you know you're going to sell a thousand or more very quickly, it's a no-brainer. In my case, not having to invest so much upfront for each book frees me to publish more titles. And nobody looks at Junction Press's books and wonders how they're printed.

Mark

At 10:24 AM 12/6/2007, you wrote:
>Lulu is okay if everything goes well but their tech support is worthless.
>When I called to ask which default font they used to stamp the spines of
>their hardcovers (no option to have a die made) they told me 'it's a normal
>font.' 'A what?' 'You know, just a normal font.' Okay.
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>There were also some issues with the color correction for the dustjacket of
>the same book and they told me the only way to get the color right was trial
>and error at my expense, in other words, keep ordering copies of your book
>and randomly adjust the color until it looks right. No proofs available.

>
>Like Jim, I would be interested in hearing some testimony from other
>publishers or reading some Consumer Reportish articles about POD. I like the
>idea, but haven't seen quality that competes with traditional printers and
>binders.
>
>Cheers,
>
>Kyle
>www.kyleschlesinger.com
>www.cuneiformpress.com
>www.cuneiformpress.blogspot.com
>
>
>
> > From: Jim Andrews <[redacted]>
> > Reply-To: UB Poetics discussion group <[redacted]>
> > Date: Thu, 6 Dec 2007 03:44:19 -0800
> > To: <[redacted]>
> > Subject: print on demand
> >
> > I am contemplating using a print-on-demand service. To publish books and
> > sell them over the net.
> >
> > I'm a newbie.
> >
> > Of course one hears Lulu is widely used. Does this seem to be the best
> > option or are there better ones?
> >
> > Any resources available to decide how to proceed on this? For instance,
> > forums on deciding which company to go with?
> >
> > If you are involved yourself in print-on-demand, do you have advice on how
> > to proceed?
> >
> > Thanks,
> > ja
> > http://vispo.com

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144. **Keithley, Karinne**
Re: print on demand
Thu 6 Dec 2007

I am using Lulu to start a press to publish plays with no capital whatsoever, and I think it works really well. There are some good supplementary (off-lulu) tip sites accessible via lulu's FAQ sections. It is trial and error to get it right, but it's not so terrible. As for fonts and color correction, I would be happy to share what I've learned through trial and error with anyone that wanted to contact me off this list [redacted]. I do it entirely with my own pdfs (on quark express) and don't mess with their wizards. Their tech staff is decent for the mechanics of the site- if uploads go wrong. I haven't tried other POD's- this was recommended to me by an artist friend who has several friends that use it. I'm on my third book and finally getting the hang of what looks right coming out of their printers, and quite happy with it. It's not as gorgeous as a good offset printer wd be, but considering that you don't have to worry at all about putting out money, it's great-- that offsets the cost of having to order and pay for a book as a way to get proofs, which costs abt 15 bucks each time you do it, depending on page count and color/bw. Cheers Karinne

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Kyle Schlesinger
Sent: Thursday, December 06, 2007 10:25 AM
To: [redacted]
Subject: Re: print on demand

Lulu is okay if everything goes well but their tech support is worthless. When I called to ask which default font they used to stamp the spines of their hardcovers (no option to have a die made) they told me 'it's a normal font.' 'A what?' 'You know, just a normal font.' Okay.

There were also some issues with the color correction for the dustjacket of
the same book and they told me the only way to get the color right was trial
and error at my expense, in other words, keep ordering copies of your book
and randomly adjust the color until it looks right. No proofs available.

Like Jim, I would be interested in hearing some testimony from other publishers or reading some Consumer Reportish articles about POD. I like the idea, but haven't seen quality that competes with traditional printers and binders.

Cheers,

Kyle
www.kyleschlesinger.com
www.cuneiformpress.com
www.cuneiformpress.blogspot.com

> From: Jim Andrews <[redacted]>
> Reply-To: UB Poetics discussion group <[redacted]>
> Date: Thu, 6 Dec 2007 03:44:19 -0800
> To: <[redacted]>
> Subject: print on demand
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> I am contemplating using a print-on-demand service. To publish books and
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> I'm a newbie.
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> to proceed?
>
> Thanks,
> ja
> http://vispo.com

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145. Keithley, Karinne
Re: print on demand
Thu 6 Dec 2007

My last message aside, I just visited bookmobile.com and the paper/size options look much nicer than lulu.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of mIEKAL aND

Sent: Thursday, December 06, 2007 1:14 PM
To: [redacted]
Subject: Re: print on demand

Working with bookmobile.com via Nicole Baxter has been an absolute pleasure. They also have a wider choice of papers, cover stock & finish etc. The finished books are a much higher quality product than lulu. For runs over 50 copies they will also be much cheaper than lulu. bookmobile.com however doesn't have the online marketing aspect that places like booksurge, lulu & cafepress... & ditto what Kyle says about lulu's tech support.

~mIEKAL

On Dec 6, 2007, at 9:24 AM, Kyle Schlesinger wrote:

> *Lulu is okay if everything goes well but their tech support is worthless.*
> *When I called to ask which default font they used to stamp the spines of*
> *their hardcovers (no option to have a die made) they told me 'it's a normal*
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> *Thanks,*
> *ja*
> *http://vispo.com*

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146. **David Chirot**

Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

Thu 6 Dec 2007

There have been a great many movies made "about" writers and their bios, myths, personae, just not very many good ones.

(this is excluding for the moment documentaries of which there are many very good ones.)

A good film was made of Stevie Smith's life, part of it--with Glenda Jackson giving an excellent performance. The film of Tom and Viv-- Mr T S Eliot and his first wife--i thought fairly good.

Reds for example--Warren Beatty's intended "sweeping" epic life of John Reed (Ten Days that Shook the World, he also wrote poetry) had also Jack Nicholson playing Eugene O'Neil . Then there are the Hemingway semi-bios like Islands in the Stream with as i recall George C Scott. Biopics like Last Time I Saw

Paris based on Scott and Zelda Fitzgerald, a bad old swashbuckler one on life of Villon, the Rimbaud-Verlaine one with Leo di Caprio, Barfly based on Bukowski, Capote which won lot of awards for performance, a couple bad ones i have seen on the life/lives of the Brontes, others from the blurred pop culture images of the writings and life of Edgar Poe, basically the ghostly after effects of Classics comics versions of him, entertaining in a luridly filmed way,. I remember dimly an old french film on the life of Jules Verne that was fun.

Ring Lardner, in Eight Men Out, played by John Sayles, the film's director, and very well, as an amazingly resemblance

The really good films about writers tend to be of mythical or dream poets like Cocteau's ORPHEE which had such a huge influence on Jack Spicer, as well as Cocteau's much earlier classic, le Sang d'un poete. (Blood of a Poet)

And let's not forget a great film (screenplay differing bit from the book, both by Graham Greene)--THE THIRD MAN--a great film featuring a writer of Westerns (Joseph Cotten as Holly Martins) in search of an old friend--(Orson Welles--also sought after via Cotten in Citizen Kane)--

In Clint Eastwood's Unforgiven--a main character is a writer of the trashy tales of "legendary" outlaws and gunslingers, whom the brutal Gene Hackman takes under his wing --to chronicle a "real life" gunslinger at work--

In Kurosawa's great IKIRU (To Live) there is the --again--writer of pulp fiction, a kindhearted gaunt poete maudit type, who becomes the friend of the dying protagonist.

In Godard's Pierrot le fou, Belmondo wants to be a writer, and starts writing--

there are a great many versions made in several languages of Knut Hamsun's great autobiographical HUNGER--literally about a "starving writer"--

An interesting aspect of (real and fictional) writers in film is that they are included in the action and developments of characters--as a device, a commentator, an investigator, an instigator, a prompter, a spy--the writer becomes a link between the audience and the action on screen--provided extra details, connections between characters and sub-plots-- riffing of the scenes with their own personal imaginings and speculations--

The writer is perceived so to speak by/within many films as an observer within the observing and observed field of visions of characters and audiences both. The writer is the "private eye" exploring for those "inquiring minds who want to know"--in many cases hired by someone in the film--and in a sense, by the audience also, which has paid for admission and now demands a good return on the investment.

The greatest example of a writer as many of these aspects in film may be thought of as Shakespeare's RICHARD THE THIRD--since Richard basically speaks his "writing" of the action --ahead of time--to the audience--and then proceeds to act out the scenes--the writer becoming an actor who is simultaneously directing the scene unknown to the other characters who now make their entrances according to his script, right on cue, and "follow his direction to the letter" in the most literal ways. All of which Richard can afterwards share as a good laugh with his reader/audience

Since a lot of American writers had been involved with journalism, and had done from time to time pulp writing also--it was an easy move when many of these multi-genred, multi-professional writers worked in Hollywood to insert the character of a writer In many films noir, one finds a character, either a newspaper reporter, a writer-wanna-be or a screen play writer--often as the person who plays the part of the narrator, or a commentator on the action--

Or the writer--because a professional practitioner of fictions, lies--may be the "suspect" as in the Humphrey Bogart film in which he plays a violence-prone screen writer.

For example, In Billy Wilder's Sunset Boulevard, the Bill Holden character is a screenplay writer--

In the 1948 version of Robert Penn Warren's All the King's Men with Broderick Crawford, a reporter turned speech writer and PR man is one of the main characters--hauled along to be the observer--

Newspaper reporters were featured in many screwball comedies--two versions each of My Girl Friday and Ball of Fire for example-- All the Presidents Men--investigative reporting--

Naked Lunch features its author Bill Burroughs as his own character-(an actor playing Bill "playing" fictionally/autobiographically himself--)-within both his writings being made--and within the film being made of his writings--

One could go on and on and on-getting lost---into the labyrinths of Borgesian libraries of decaying films in cannisters containing the "lives of writers," "the days and nights of the poets," the tragic and comic melodramas of authors real and imaginary, famous and forgotten . . .

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147. Charles Alexander
Re: print on demand
Thu 6 Dec 2007

I agree with mIEKAL about bookmobile.com and Nicole Baxter. bookmobile.com DOES have an agreement with a book fulfillment service, too, if you're short on time to handle sales/distribution yourself. I haven't tried that but have been thinking about it, particularly as our new studio has precious little space even for a few more boxes of inventory. And even with print-on-demand, I like to have a couple of hundred or more books on hand whenever possible. I have to say that sometimes the binding used at bookmobile.com makes the book look a little wobbly near the spine, although generally this flattens/settles with time, and seems to be less true with books of more than 150 pages or so. Also, one disappointment I've had (and because of it, I haven't tried it in a couple of years) is with the matte finish books at bookmobile.com. That said, I still think they're the best of the print-on-demand manufacturers of which I know. But I certainly haven't tried all that many companies. I do agree with Kyle that their quality is not as impressive as books from good traditional offset printer/binders. Our last book was printed by Thomson-Shore, and one of our next books is being printed there as well, and the difference is definitely worth talking about. But bookmobile.com is certainly good enough that we will consider them for just about all of our projects, particularly anything in a print run of 500 or fewer.

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

On Dec 6, 2007, at 11:13 AM, mIEKAL aND wrote:

> *Working with bookmobile.com via Nicole Baxter has been an absolute pleasure. They also have a wider choice of papers, cover stock & finish etc. The finished books are a much higher quality product than lulu. For runs over 50 copies they will also be much cheaper than lulu. bookmobile.com however doesn't have the online marketing aspect that places like booksurge, lulu & cafepress... & ditto what Kyle says about lulu's tech support.*
>
> *~mIEKAL*

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> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Thu, 6 Dec 2007 03:44:19 -0800*
> *To: <[redacted]>*
> *Subject: print on demand*
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> *If you are involved yourself in print-on-demand, do you have advice on how*
> *to proceed?*
>
> *Thanks,*
> *ja*
> *http://vispo.com*

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148. Mark Weiss
Reviews at Jacket
Thu 6 Dec 2007

Two reviews at Jacket of Stet: Selected Poems, by
José Kozer, with my translations, one by Eugenia
Demuro
http://jacketmagazine.com/34/demuro-kozer.shtml,
the other by Christopher Leland Winks
http://jacketmagazine.com/34/winks-kozer.shtml.
The book is available from junctionpress.com, or,
to take advantage of 20% discount to the list, backchannel to me.

Mark

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149. mIEKAL aND
first publication dates of 2 books
Thu 6 Dec 2007

Anyone know or know how to find out the first publication dates of two books?

"Exploits and Opinions of Dr. Faustroll, pataphysician," Alfred Jarry.

"Age of Huts," Vassily Kamensky. (I believe this one is referenced in one of Janacek's books but I can't seem to find it.)

thanks!

~mIEKAL

↑ Index

150. Gabrielle Welford
Re: rob's first novel
Thu 6 Dec 2007

---

me too--for the last 21 years... :-)

On Thu, 6 Dec 2007, akshaya kamalnaath wrote:

> *Ya congrats to Rob...Im still actually in the process of writing my first novel.*
> *Akshaya*
>
> *Tracey Gagne <[redacted]> wrote:*
> *congratulations, Rob! That's a great accomplishment!*
>
> *:)*
> *Tracey*
>
> *On 12/5/07, Rob McLennan wrote:*
>
> *my first little novel, white, is now part of the world;*
>
> *info here;*
> *http://www.themercurypress.ca/?q=books/white*
>
> *edmonton launch was last night; ottawa launch next week;*
>
> *alberta rob*
>
> *--*
> *poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere*
> *Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press*
> *fair ...13th poetry coll'n - The Ottawa City Project 2007-8*
> *writer in residence, U of Alberta * http://robmclennan.blogspot.com/*
>
> *---*
> *Never miss a thing. Make Yahoo your homepage.*

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151. mIEKAL aND
Re: first publication dates of 2 books
Thu 6 Dec 2007

Oops, makes it harder when I munge the title. (Apologies to Ron S).

Should have read

The Mud Hut (Zemlyanka)

which it turns out was first published in 1910.

~m

On Dec 6, 2007, at 4:21 PM, mIEKAL aND wrote:

> *Anyone know or know how to find out the first publication dates of two books?*
>
> *"Exploits and Opinions of Dr. Faustroll, pataphysician," Alfred Jarry.*
>
> *"Age of Huts," Vassily Kamensky. (I believe this one is referenced in one of Janacek's books but I can't seem to find it.)*
>
> *thanks!*
>
> *~mIEKAL*

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152. John Roche
Anthology in Honor of Sam Abrams--Launch Parties!
Thu 6 Dec 2007

Announcing a new anthology from Spuyten Duyvil Press, Uncensored Songs for Sam Abrams, edited by John Roche.

Sam Abrams, author of The Neglected Whitman and The Old Pothead Poems, taught at the St. Mark¹s Poetry Project in the 1960s and participated in the Angry Arts Against the War collective. He taught for many years at Rochester Institute of Technology.

Publication parties and group readings with featured guest Sam Abrams.

Wednesday, December 12, 7-9 pm:
Writers & Books
740 University Avenue, Rochester, NY

Saturday, Jan. 5, 12:30-3:30 pm:
Bowery Poetry Club
308 Bowery
NYC

Featuring contributions by Amiri Baraka, Anne Waldman, Ed Sanders, Tuli Kupferberg, Andrei Codrescu, Bob Holman, Michael Gregory Stephens, Jim Cohn, Joel Sloman, Dennis Formento, Benjamin Spencer, Joe Early, George Kimball, Tony Weinberger, Frank Judge, Vincent f.a. Golphin, DJ Rix, Mark Maslow, Larry Meyers, Graham Arthur Mackenzie, Alan Boegehold, Karen Fields, Dane Gordon, Mark Price, Larry Belle, Vivianna Calabria, Leah Zazulyer. Mary Lynn Broe, Peter Ferran, and John Roche.

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153. Lisa Samuels
Michele Leggott, new New Zealand Poet Laureate (new!)
Thu 6 Dec 2007

Dear All

New Zealand has chosen Michele Leggott as the country's first Poet Laureate, happy news not only for her word-caressing poetry but also for the attention to the NZEPC, the New Zealand Electronic Poetry Centre that Michele established on the model of the EPC.

For 2008-2009, Michele will officially foster New Zealand poetries digital and otherwise:
more poetically charged-up life here at The University of Auckland!

Warmly thithers,
Lisa Samuels

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154. Poetry Project
Events at The Poetry Project December
Thu 6 Dec 2007

Hi Everyone,

These are the upcoming events at The Poetry Project. Scroll all the way down for some info on the big New Year¹s Day thing that happens here.

Yours,

The Poetry Project

Friday, December 7, 10 PM
The Theatre of a Two-Headed Calf! A New Performance by Lucy Alibar!
QURASH
CO-LAB! Erin Markey!

Dyke Squad (a branch of The Theatre of a Two-headed Calf) is a queer collaborative writing and performing team made up of Jess Barbagallo, Laryssa Husiak, Brooke O'Harra and Laura Stinger, directed by Brooke O'Harra (with many amazing guest performers). Dyke Squad is pleased to present Room for Cream, a live lesbian soap opera series which will run at La Mama, every Sat. at 5:30pm beginning Jan 08. Dyke Squad came together in order to write and perform queer theater and provide a solid venue to involve and engage queer women in the community. . . . or perhaps to have some not-so-clean dyke fun. The Theatre of a Two-Headed Calf, founded by Brooke O¹Harra (director) and Brendan Connelly (composer), is a collective of artists and designers who are working in concert to explore new and often impossible means of opening up and presenting dramatic texts. Their new production, Drums of the Waves of Horikawa is at HERE Arts Center from October 24 - November 17. Lucy Alibar's works include Juicy and Delicious, a bluegrass musical about sex and Southern food (The Tank, Collective Unconscious); A Friend of Dorothy, about Judy Garland (Best of Montreal Fringe nomination, Avignon, Bath, and Edinburgh Festivals); Gorgeous Raptors, about girls who transform into dinosaurs (Young Playwrights Festival, Cherry Lane Theatre). This summer, Mommy Says I¹m Pretty on the Insides and Home Baking Made Easy (with Zoe Aja Moore) were performed at Williamstown Theatre Festival. Lucy is an Affiliated Artist of New Georges, and a member of EST¹s Youngblood. QURASH CO-LAB (Queers United Resisting Assimilation into Societal Heteronormativity) presents... T-Phag ProDuct #2 Chase My Hole, an 8 minute collaborative 'ilm (like 'zine) that originated to give voice to working class queer artists. The film itself is a double projection combining 16mm and 8 mm film as well as a live musical score. In attendance will be John Parker, a conceptual artist who created QURASH to build global-community amongst queer artists. Parker also specializes in oil painting, woodcut printmaking,and drawing. His work queers elements of concept, sound, form, line, color and texture. He completed an BFA in Art at the University of Texas. Parker also works in Super 8 film. Erin Markey is a performing artist and writer who creates original music and knows her way around a brass pole. Her newest production, Puppy Love: A Stripper's Tail, is playing at NYC's The Green Room through December 18, and will be a part of the nation-wide 2008 Sex Worker's Art Show Tour starting January 17th. Her blues opera, Looking for Limbo, co-written with Joseph Keckler, was recently included in the 2007 Lincoln Center Director's Lab. Her work has appeared at

the Solomon R. Guggenheim Museum, Joe's Pub, Here Arts Center, and frequently at Dixon Place, among other venues. Puppy Love, created and performed by Erin Markey, music by Rich Campbell & Erin Markey, directed by Nathan Lemoine will be available as an audiobook in January 2008.

Monday, December 10, 8 PM
Lydia Cortes & Mendi and Keith Obadike

Lydia Cortes, originally a Puerto Rican Brooklynite, also lived in Rome, Italy. Manhattan is home now for more than 30 years. She was awarded a MacDowell Fellowship; a NEA Fellowship for The Virginia Center for the Creative Arts; a residency in Spain at Fundacion Valparaiso and a Jerome Foundation grant. Her story, Home Cookin¹ is included in the anthology, Through the Kitchen Window, a poem in the anthology Teaching with Fire; an essay in the anthology In Praise of Teachers and a play in Monologues from the Road. Her work has also appeared in The New York News Sunday and Urban Latino magazines among other venues. The title of her collection of poetry is Lust for Lust. Three of her poems appear in Boriquen to Diasporican: Puerto Rican Poetry from Aboriginal Times to the New Millennium, edited by Roberto Marquez. She also has an unpublished story collection, Park Avenue, Brooklyn, about a Puerto Rican child and her family in the 1950¹s neighborhood of Williamsburg. Mendi + Keith Obadike make music, art and literature. Their projects have been featured on radio stations (including WBAI-NY, WHUR-DC and WNYC), in periodicals (including Art Journal, Artthrob, Meridians, New Music Box, Black Arts Quarterly, Leonardo Electronic Almanac and Tema Celeste), and survey texts including New Media Art (Taschen) and Internet Art (Thames and Hudson). A series of Mendi and Keith¹s media works are featured in the recent anthology Re: skin a(M.I.T. Press). Keith received a BA in Art from North Carolina Central University and an MFA in Sound Design from Yale University. He is an assistant professor in the College Arts and Communication at William Paterson University. Mendi received a BA in English from Spelman College and a PhD in Literature from Duke University. She is a Cotsen Postdoctoral Fellow at Princeton University.

Wednesday, December 12, 8 PM
Lee Ann Brown & Abigail Child

Lee Ann Brown teaches poetry at St. John's University's Queens and Manhattan campuses. Her books include Polyverse (Sun & Moon Press), The Sleep That Changed Everything (Wesleyan University Press) and Nascent Toolbox (with Laynie Browne) from The Owl Press. She is the author of a song cycle, ³The Thirteenth Sunday in Ordinary Time², a live performance of which is available for download from PennSound. She has been awarded poetry fellowships from the New York Foundation for the Arts, the Howard Foundation, and the

National Endowment for the Humanities. She divides her time between NYC and NC where she, together with Tony Torn, is starting an as-yet-unnamed multidisciplinary performance space in Marshall, NC. Abigail Child is the author of five books of poetry, among them A Motive for Mayhem and Scatter Matrix as well as a book of critical writing: THIS IS CALLED MOVING: A Critical Poetics of Film. An award-winning filmmaker as well as a writer, Child pushes the envelope of sound-image and text-image relations with humor, liveliness and complex montage. She teaches in Boston, and calls NYC her home.

Tuesday, January 1, 2 PM
The 34th Annual New Year's Day Marathon Reading

Ring in the new year with: Rich O'Russa, David Mills, Jenny Smith, Johanna Fuhrman, Erica Doyle, Dan Machlin, John Godfrey, Cat Tyc, Jessica Rogers, Renato Rosaldo, Stefania Iryne Marthakis, Rodrigo Toscano, Yoshiko Chuma, Elinor Nauen, Frances Richard, Phyllis Wat, Ed Friedman, Christina Strong, Stephanie Gray, Evan Kennedy, Lydia Cortes, Kim Rosenfield, Azareen Van Der Vliet Oloomi, Shanxing Wang, Lauren Russell, Marcella Durand, Marc Nasdor, Brendan Lorber, Alan Davies, Gina Myers, Stephen Motika, Bob Rosenthal, Susie Timmons, Eliot Katz, Maggie Dubris, Peter Lucas Erixon, Eve Packer, Chris Stackhouse, David Kirschenbaum, Bill Kushner, Tom Savage, Rob Fitterman, Cliff Fyman, Tara Betts, Jennifer Coleman, Allison Cobb, Jill Magi, Gillian McCain, Emily XYZ, Todd Colby, Elliott Sharp, Paolo Javier, Eileen Myles, John Giorno, Steve Earle, Donna Brook, Bob Hershon, Jen Benka, Carol Mirakove, Tim Peterson, Lenny Kaye, Anne Tardos, Sharon Mesmer, Greg Fuchs, Douglas Dunn, Wayne Koestenbaum, Renato Gomez, Rebecca Moore, Michael Cirelli, Joe Eliot, Tracey McTague, Jess Fiorini, Murat Nemet-Nejat, Vincent Katz, Merry Fortune, David Vogen, Geoffrey Cruickshank-Hagenbuckle, Jackie Sheeler, Penny Arcade, Michael Lydon, Filip Marinovic, Yuko Otomo, Steve Dalachinsky, Adeena Karasick, Barbara Henning, Tisa Bryant, Bruce Andrews, Sally Silvers, Corrine Fitzpatrick, Arlo Quint, Stacy Szymaszek, C.A. Conrad, Keith Roach, Daniel Higgs, John S. Hall, Maggie Estep, Michael Scharf, Wanda Phipps, Leonard Schwartz, Miles Champion, Citizen Reno, Jaime Manrique, Dael Orlandersmith, Uche Nduka, Laura Jaramillo, Nathaniel Siegel, Jim Behrle, Anselm Berrigan, Dustin Williamson, Macgregor Card, John Coletti, Amelia Jackie, Simone White, Hal Sirowitz, Peter Bushyeager, Guillermo Castro, Simon Pettet, Max Winter, Tonya Foster, Judith Malina, Hanon Reznikov, Ted Greenwald, Patricia Spears Jones, Philip Glass, Avram Fefer, Taylor Mead, Lee Ann Brown, Denizé Lauture, Thom Donovan, Frankin Bruno, Drew Gardner, Kyle Schlesinger, Don Yorty, Kimberly Lyons, Katie Degentesh, Tracie Morris, Val Jeanty, Chris Rael, Daniel Higgs, Sparrow/Foamola, Eric Bogosian, Ben Malkin, Mónica de la Torre, Emil Bognar-Nasdor, Bob Holman, Janet Hamill,

Katie Degentesh, John S. Hall and more tba. General Admission $16 / Students & Seniors $12 / Members $10

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Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

↑ Index

155. Mark Weiss
Kerouac event NYC
Thu 6 Dec 2007

In celebration of the 50th anniversary of the publication of On the Road, Simon Pettet and Michael Lally will read from both the "official" and the newly-published scroll versions. Rare recordings of the man himself will also be played.

7 p.m. at The Open Center, 83 Spring Street, admission $10.

↑ Index

156. Peter Ciccariello
Re: print on demand
Thu 6 Dec 2007

I agree with Charles and mIEKAL,
mIEKAL recommended Bookmobile to me some time ago and I have used them several times since. They printed my recent release
UNCOMMON VISION <http://uncommon-vision.blogspot.com/>and I was very pleased

with the color quality.
- Peter Ciccariello

On Dec 6, 2007 4:08 PM, Charles Alexander <[redacted]> wrote:

> *I agree with mIEKAL about bookmobile.com and Nicole Baxter. bookmobile.com DOES have an agreement with a book fulfillment service, too, if you're short on time to handle sales/distribution yourself. I haven't tried that but have been thinking about it, particularly as our new studio has precious little space even for a few more boxes of inventory. And even with print-on-demand, I like to have a couple of hundred or more books on hand whenever possible. I have to say that sometimes the binding used at bookmobile.com makes the book look a little wobbly near the spine, although generally this flattens/settles with time, and seems to be less true with books of more than 150 pages or so. Also, one disappointment I've had (and because of it, I haven't tried it in a couple of years) is with the matte finish books at bookmobile.com. That said, I still think they're the best of the print-on-demand manufacturers of which I know. But I certainly haven't tried all that many companies. I do agree with Kyle that their quality is not as impressive as books from good traditional offset printer/binders. Our last book was printed by Thomson-Shore, and one of our next books is being printed there as well, and the difference is definitely worth talking about. But bookmobile.com is certainly good enough that we will consider them for just about all of our projects, particularly anything in a print run of 500 or fewer.*
>
> *charles alexander*
> *chax press*
> [redacted]
> *650 e. ninth st.*
> *tucson arizona 8505*
> [redacted]
>
> *On Dec 6, 2007, at 11:13 AM, mIEKAL aND wrote:*
>
> *Working with bookmobile.com via Nicole Baxter has been an absolute pleasure. They also have a wider choice of papers, cover stock & finish etc. The finished books are a much higher quality product than lulu. For runs over 50 copies they will also be much cheaper than lulu. bookmobile.com however doesn't have the online marketing aspect that places like booksurge, lulu & cafepress... & ditto what Kyle says about lulu's tech support.*
>
> *~mIEKAL*

On Dec 6, 2007, at 9:24 AM, Kyle Schlesinger wrote:

Lulu is okay if everything goes well but their tech support is worthless.
When I called to ask which default font they used to stamp the spines of
their hardcovers (no option to have a die made) they told me 'it's a normal
font.' 'A what?' 'You know, just a normal font.' Okay.

There were also some issues with the color correction for the dustjacket of
the same book and they told me the only way to get the color right was trial
and error at my expense, in other words, keep ordering copies of your book
and randomly adjust the color until it looks right. No proofs available.

Like Jim, I would be interested in hearing some testimony from other publishers or reading some Consumer Reportish articles about POD. I like the
idea, but haven't seen quality that competes with traditional printers and
binders.

Cheers,

Kyle
www.kyleschlesinger.com
www.cuneiformpress.com
www.cuneiformpress.blogspot.com

From: Jim Andrews <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
Date: Thu, 6 Dec 2007 03:44:19 -0800
To: <[redacted]>
Subject: print on demand

I am contemplating using a print-on-demand service. To publish books and
sell them over the net.

> *I'm a newbie.*
>
> *Of course one hears Lulu is widely used. Does this seem to be the best*
> *option or are there better ones?*
>
> *Any resources available to decide how to proceed on this? For instance,*
> *forums on deciding which company to go with?*
>
> *If you are involved yourself in print-on-demand, do you have advice on how*
> *to proceed?*
>
> *Thanks,*
> *ja*
> *http://vispo.com*

↑ Index

157. Crane's Bills Books

Re: first publication dates of 2 books

Thu 6 Dec 2007

---

mIEKAL,
Faustroll was 1911, but fragments had appeared in 1895 in Mercure de France. Simon Watson Taylor's English translation came out in 1965. I don't know if it was the first.
J. A. Lee
Crane's Bill Books

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>
Sent: Thursday, December 06, 2007 3:51 PM
Subject: Re: first publication dates of 2 books

> *Oops, makes it harder when I munge the title. (Apologies to Ron S).*
>
> *Should have read*
>
> *The Mud Hut (Zemlyanka)*
>
> *which it turns out was first published in 1910.*

> *~m*
>
> *On Dec 6, 2007, at 4:21 PM, mIEKAL aND wrote:*
>
> *Anyone know or know how to find out the first publication dates of two books?*
>
> *"Exploits and Opinions of Dr. Faustroll, pataphysician," Alfred Jarry.*
>
> *"Age of Huts," Vassily Kamensky. (I believe this one is referenced in one of Janacek's books but I can't seem to find it.)*
>
> *thanks!*
>
> *~mIEKAL*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition. Version: 7.5.503 / Virus Database: 269.16.13/1170 - Release Date: 12/4/2007 10:52 AM*

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158. **Murat Nemet-Nejat**

Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

Thu 6 Dec 2007

David,

Your list is absolutely breathtaking, and your analyses of Richard the Third and the writer as the script writer and director, directing the audience, even more.

All the while, I was wondering when you'll get to Naked Lunch with the type-wrier from out of space. You made it in the last paragraph.

What about Under the Volcano or Moby Dick (Call me Ishmael, the narrator begins) or The Great Gatsby or Dashiell Hammet's Continental Ops series? Or, Andre Gide's The Counterfeiters?

Ciao,

Murat

On Dec 6, 2007 3:47 PM, David Chirot <[redacted]> wrote:

> *There have been a great many movies made "about" writers and their bios, myths, personae, just not very many good ones.*
>
> *(this is excluding for the moment documentaries of which there are many very good ones.)*
>
> *A good film was made of Stevie Smith's life, part of it--with Glenda Jackson giving an excellent performance. The film of Tom and Viv-- Mr T S Eliot and his first wife--i thought fairly good.*
>
> *Reds for example--Warren Beatty's intended "sweeping" epic life of John Reed (Ten Days that Shook the World, he also wrote poetry) had also Jack Nicholson playing Eugene O'Neil*
> *.*
> *Then there are the Hemingway semi-bios like Islands in the Stream with as i recall George C Scott. Biopics like Last Time I Saw Paris based on Scott and Zelda Fitzgerald, a bad old swashbuckler one on life of Villon, the Rimbaud-Verlaine one with Leo di Caprio, Barfly based on Bukowski, Capote which won lot of awards for performance, a couple bad ones i have seen on the life/lives of the Brontes, others from the blurred pop culture images of the writings and life of Edgar Poe, basically the ghostly after effects of Classics comics versions of him, entertaining in a luridly filmed way,.*
> *I remember dimly an old french film on the life of Jules Verne that was fun.*
>
> *Ring Lardner, in Eight Men Out, played by John Sayles, the film's director, and very well, as an amazingly resemblance*
>
> *The really good films about writers tend to be of mythical or dream poets like Cocteau's ORPHEE which had such a huge influence on Jack Spicer, as well as Cocteau's much earlier classic, le Sang d'un poete. (Blood of a Poet)*
>
> *And let's not forget a great film (screenplay differing bit from the book, both by Graham Greene)--THE THIRD MAN--a great film featuring a writer of Westerns (Joseph Cotten as Holly Martins) in search of an old friend--(Orson Welles--also sought after via Cotten in Citizen*

Kane)--

In Clint Eastwood's Unforgiven--a main character is a writer of the trashy tales of "legendary" outlaws and gunslingers, whom the brutal Gene Hackman takes under his wing --to chronicle a "real life" gunslinger at work--

In Kurosawa's great IKIRU (To Live) there is the --again--writer of pulp fiction, a kindhearted gaunt poete maudit type, who becomes the friend of the dying protagonist.

In Godard's Pierrot le fou, Belmondo wants to be a writer, and starts writing--

there are a great many versions made in several languages of Knut Hamsun's great autobiographical HUNGER--literally about a "starving writer"--

An interesting aspect of (real and fictional) writers in film is that they are included in the action and developments of characters--as a device, a commentator, an investigator, an instigator, a prompter, a spy--the writer becomes a link between the audience and the action on screen--provided extra details, connections between characters and sub-plots--
riffing of the scenes with their own personal imaginings and speculations--

The writer is perceived so to speak by/within many films as an observer within the observing and observed field of visions of characters and audiences both. The writer is the "private eye" exploring for those "inquiring minds who want to know"--in many cases hired by someone in the film--and in a sense, by the audience also, which has paid for admission and now demands a good return on the investment.

The greatest example of a writer as many of these aspects in film may be thought of as Shakespeare's RICHARD THE THIRD--since Richard basically speaks his "writing" of the action --ahead of time--to the audience--and then proceeds to act out the scenes--the writer becoming an actor who is simultaneously directing the scene unknown to the other characters who now make their entrances according to his script, right on cue, and "follow his direction to the letter" in the most literal ways. All of which Richard can afterwards share as a good laugh with his reader/audience

Since a lot of American writers had been involved with journalism, and had done from time to time pulp writing also--it was an easy move when many of these multi-genred, multi-professional writers worked in

> *Hollywood to insert the character of a writer*
> *In many films noir, one finds a character, either a newspaper reporter, a writer-wanna-be or a screen play writer--often as the person who plays the part of the narrator, or a commentator on the action--*
>
> *Or the writer--because a professional practitioner of fictions, lies--may be the "suspect" as in the Humphrey Bogart film in which he plays a violence-prone screen writer.*
>
> *For example, In Billy Wilder's Sunset Boulevard, the Bill Holden character is a screenplay writer--*
>
> *In the 1948 version of Robert Penn Warren's All the King's Men with Broderick Crawford, a reporter turned speech writer and PR man is one of the main characters--hauled along to be the observer--*
>
> *Newspaper reporters were featured in many screwball comedies--two versions each of My Girl Friday and Ball of Fire for example--*
> *All the Presidents Men--investigative reporting--*
>
> *Naked Lunch features its author Bill Burroughs as his own character-(an actor playing Bill "playing" fictionally/autobiographically himself--)-within both his writings being made--and within the film being made of his writings--*
>
> *One could go on and on and on-getting lost---into the labyrinths of Borgesian libraries of decaying films in cannisters containing the "lives of writers," "the days and nights of the poets," the tragic and comic melodramas of authors real and imaginary, famous and forgotten . . .*

↑ Index

159. Luke Schlueter

" *poetry . . .as well written as prose*"

Thu 6 Dec 2007

Hi, Luke Schlueter here. I'm new to this listserv having happily stumbled upon it as I was looking for a forum to discuss poetics.

I embarked upon this search with a specific purpose in mind. In a letter to Harriet Monroe Ezra Pound famously stated that "poetry should be as well written as prose." I use the line in an academic paper I'm writing having to do with the poetry of Stephen Dunn, but it occurred to me that I am basing my use of Pound's statement on an assumption about what Pound meant, which may be entirely wrong.

I would be very interested, then, to hear what some of you may have so say about the set of historical/cultural/aesthetic assumptions underlying Pound's statement. What were the specific conditions of poetry and prose that he was responding to? What excellence did he imagine prose to enacting, and what lack of excellence poetry? Who were some prose writers he had in mind? Was he thinking of essayists? or novelists? Or both?

So we'll see if this topic has legs.

Best,
Luke

↑ Index

160. Charles Alexander

Re: Michele Leggott, new New Zealand Poet Laureate (new!)

Thu 6 Dec 2007

Lisa,

This is such great news. Michele is a terrific poet; I've loved her work for years!

Charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

On Dec 6, 2007, at 5:05 PM, Lisa Samuels wrote:

> *Dear All*
>
> *New Zealand has chosen Michele Leggott as the country's first Poet Laureate,*
> *happy news not only for her word-caressing poetry but also for*
> *the attention to the NZEPC, the New Zealand Electronic Poetry Centre*
> *that Michele established on the model of the EPC.*
>
> *For 2008-2009, Michele will officially foster New Zealand poetries digital*
> *and otherwise:*
> *more poetically charged-up life here at The University of Auckland!*
>
> *Warmly thithers,*
> *Lisa Samuels*

↑ Index

161. David Chirot

Fwd: A Hanukah Message From Jewish Voice for Peace

Thu 6 Dec 2007

Dear David,

Jews all over the world are now celebrating Hanukah, a commemoration of a military victory over a ruler who had banned the religion of the people of Judea and had ransacked the Holy Temple. Against overwhelming odds, the Maccabian revolt prevailed.

In times where hope seems to be in short supply, we can take encouragement from this story. As the forces of occupation, violence and conflict seem to be getting more and more entrenched, it is important that we recall that the story of Hanukah is one of many stories in human history of people triumphing over seemingly overwhelming odds.

Although the High Court in Israel has once again delayed the Israeli government from reducing power to the Gaza Strip, the plan to do so has been essentially approved and is only days away from being enacted. Indeed, in an ironic twist, it may yet still begin during Hanukah, which is sometimes referred to as the "Festival of Lights."

The threat to cut power to Gaza is being held up until the government can "prove" that this will not unduly impact the civilian population of Gaza. But the fuel supply cut can only have one effect, and that is to harm the people of Gaza. It does nothing to deter rocket fire from Gaza, and will only convince the Palestinian people, in both Gaza and the West Bank, of what they already suspect--that Israel's willingness to participate in peace talks is merely a smokescreen for tightening the occupation and the siege of Gaza.

For so many of us, this is the season of holidays. We at Jewish Voice for Peace wish you a happy holiday season and hope you will join us in reminding the world that there are no holidays for the besieged people of Gaza or any Palestinians living under the yoke of occupation. We ask you to join us in calling on the United States to work to stop Israel from deepening the already devastating humanitarian crisis in Gaza, to end tech American and Israeli isolation of Gaza and to work to bring the Palestinian factions back together so that a representative Palestinian government can work toward resolving this conflict and ending the occupation, which is so devastating to Palestinians and is hurting Israelis as well.

Wishing you and your family a happy holiday season,
The members, board and staff of Jewish Voice for Peace

↑ Index

162. Stephen Baraban
The Pasteur movie anecdote
Thu 6 Dec 2007

I've found one Creeley citation of his Pasteur movie anecdote, from his Collected Essays, (which is on-line and searchable), from his essay "Inside Out" (dedicated to Jane Brakhage). You'll see it's his wife (early 70s essay, so Bobbie Louise Hawkins--or first wife Anne?) who told him about the movie, which sounds like a wild comedy--the doctor actually says "Tonight history was made". Creeley's talking about autobiography and says:

Or, paradoxically, it may have little at all to do with memory. Or let's say, memory is a source of material, fantasy as well as fact. I remember! "I remember, I remember/ the house where I was born . . ." Like a movie my wife told me of in the old days, of doctor coming home in carriage with horse through driving rain, finally pushing his way through door into house, wife all excited and waiting for his first words, which are: Tonight history was made. I have just delivered Louis Pasteur!

_____

Excuse my awkward prose after Creeley's, but let me say this: I think it's something of a struggle, frankly, to apply the anecdote to the context Creeley provides. Hmmmmm. Something about memory being altered by what one learns later, I guess, so that for instance a doctor who delivered a later-to-be-acclaimed human might at some later point begin to *imagine* he experienced portents of the person's importance from the start.

___
Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

↑ Index

163. Peter Quartermain
Re: Michele Leggott, new New Zealand Poet Laureate (new!)
Fri 7 Dec 2007

That really is wonderful news, made my day (and hers, I'm sure).

P

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Lisa Samuels
Sent: 06 December 2007 04:05 PM
To: [redacted]
Subject: Michele Leggott, new New Zealand Poet Laureate (new!)

Dear All

New Zealand has chosen Michele Leggott as the country's first Poet Laureate, happy news not only for her word-caressing poetry but also for the attention to the NZEPC, the New Zealand Electronic Poetry Centre that Michele established on the model of the EPC.

For 2008-2009, Michele will officially foster New Zealand poetries digital and otherwise:
more poetically charged-up life here at The University of Auckland!

Warmly thithers,
Lisa Samuels

↑ Index

164. akshaya kamalnaath
Re: rob's first novel
Fri 7 Dec 2007

omg ur scaring me. Ive been writing it since three months nd hopefully will be done with a irst draft in a few more months. Then I'll post u guys an absolutely free copy to get your reviews. Im not writing the first one for monew. just to get started types.

Gabrielle Welford <[redacted]> wrote: me too--for the last 21 years... :-)

On Thu, 6 Dec 2007, akshaya kamalnaath wrote:

> *Ya congrats to Rob...Im still actually in the process of writing my first novel.*
> *Akshaya*
>
> *Tracey Gagne wrote:*
> *congratulations, Rob! That's a great accomplishment!*
>
> *:)*
> *Tracey*
>
> *On 12/5/07, Rob McLennan wrote:*
>
> *my first little novel, white, is now part of the world;*
>
> *info here;*
> *http://www.themercurypress.ca/?q=books/white*
>
> *edmonton launch was last night; ottawa launch next week;*
>
> *alberta rob*
>
> *--*
> *poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere*
> *Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press*
> *fair ...13th poetry coll'n - The Ottawa City Project 2007-8*
> *writer in residence, U of Alberta * http://robmclennan.blogspot.com/*
>
> *---*
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↑ Index

165. akshaya kamalnaath

A query letter...its hilarious

Fri 7 Dec 2007

A Fiction Query Letter From Victorian Literature

The following is from Trollope's short story "Josephine De Montmorenci." It's a

fictional example of breaking all the query letter rules and simply trying to catch the attention of an editor. In this story, it worked.

Dear Sir,

I think that literature needs no introduction, and judging of you by the character which you have made for yourself in its paths, I do not doubt but you will feel as I do. I shall therefore write to you without reserve. I am a lady not possessing that modesty which should make me hold a low opinion of my own talents, and equally free of that feeling of self belittlement which induces so many to speak humbly while they think proudly of their own acquirements. Though I am still young, I have written much for the press, and I believe I may boast that I have sometimes done so successfully. Hitherto, I have kept back my name, but I hope soon to be allowed to see it on the title page of a book which shall not shame me.

My object in troubling you is to announce the fact, agreeable enough to myself, that I have just completed a novel in three volumes, and to suggest to you that it should make its first appearance to the world in the magazine under your control. I will frankly tell you that I am not fond of this mode of publication; but Messrs. X., Y., and Z., of Paternoster Row, with whom you are doubtless acquainted, have assured me that such will be the better course. In these matters, one is still terribly subject to the tyranny of the publishers, who surely of all cormorants are the most greedy, and of all tyrants, are the most arrogant. Though I have never seen you, I know you too well to suspect for a moment that my words will ever be repeated to my respectable friends in the Row.

Shall I wait upon you with my manuscript, - or will you call for it? Or perhaps it may be better that I should send it to you. Young ladies should not run about, - even after editors; and it might be so probable that I should not find you at home. Messrs. X., Y., and Z. have read the manuscript., - or more probably the young man who they keep for the purpose has done so, - and the nod of approval has been vouchsafed. Perhaps this may suffice; but if a second examination be needful, the work is at your service.

Yours faithfully, and in hopes of friendly relations,

Josephine De Montmorenci
Gabrielle Welford <[redacted]> wrote:
me too--for the last 21 years... :-)

On Thu, 6 Dec 2007, akshaya kamalnaath wrote:

> *Ya congrats to Rob...Im still actually in the process of writing my first novel.*
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> *Tracey Gagne wrote:*

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> *info here;*
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>
> *alberta rob*
>
> *--*
> *poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project 2007-8*
> *writer in residence, U of Alberta * http://robmclennan.blogspot.com/*
>
> *---*
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166. Andy Gricevich
Re: Zappa/The Mother's of Invention make fun of Dylan
Fri 7 Dec 2007

Varese as mimicked on Zappa's magnificent "Lumpy
Gravy" was my introduction to new music.

I'd like to see a biopic of Capt. Beefheart.

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http://tools.search.yahoo.com/newsearch/category.php?category=shopping

↑ Index

167. Aryanil Mukherjee
Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers
Fri 7 Dec 2007

Murat & David

Want to add Antonioni's La Notte to this fabulous list.
Didn't Mastroianni play a writer too in Fellini's 8.5 ?

Aryanil

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Thursday, December 06, 2007 9:03 PM
Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

> *David,*
>
> *Your list is absolutely breathtaking, and your analyses of Richard the Third*
> *and the writer as the script writer and director, directing the audience, even more.*
>
> *All the while, I was wondering when you'll get to Naked Lunch with the type-wrier from out of space. You made it in the last paragraph.*
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> *What about Under the Volcano or Moby Dick (Call me Ishmael, the narrator begins) or The Great Gatsby or Dashiell Hammet's Continental Ops series? Or,*
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> *Ciao,*
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> *Murat*
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> *There have been a great many movies made "about" writers and their bios, myths, personae, just not very many good ones.*
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> *(this is excluding for the moment documentaries of which there are many very good ones.)*

A good film was made of Stevie Smith's life, part of it--with Glenda Jackson giving an excellent performance. The film of Tom and Viv-- Mr T S Eliot and his first wife--i thought fairly good.

Reds for example--Warren Beatty's intended "sweeping" epic life of John Reed (Ten Days that Shook the World, he also wrote poetry) had also Jack Nicholson playing Eugene O'Neil
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Then there are the Hemingway semi-bios like Islands in the Stream with as i recall George C Scott. Biopics like Last Time I Saw Paris based on Scott and Zelda Fitzgerald, a bad old swashbuckler one on life of Villon, the Rimbaud-Verlaine one with Leo di Caprio, Barfly based on Bukowski, Capote which won lot of awards for performance, a couple bad ones i have seen on the life/lives of the Brontes, others from the blurred pop culture images of the writings and life of Edgar Poe, basically the ghostly after effects of Classics comics versions of him, entertaining in a luridly filmed way,.
I remember dimly an old french film on the life of Jules Verne that was fun.

Ring Lardner, in Eight Men Out, played by John Sayles, the film's director, and very well, as an amazingly resemblance

The really good films about writers tend to be of mythical or dream poets like Cocteau's ORPHEE which had such a huge influence on Jack Spicer, as well as Cocteau's much earlier classic, le Sang d'un poete. (Blood of a Poet)

And let's not forget a great film (screenplay differing bit from the book, both by Graham Greene)--THE THIRD MAN--a great film featuring a writer of Westerns (Joseph Cotten as Holly Martins) in search of an old friend--(Orson Welles--also sought after via Cotten in Citizen Kane)--

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In Godard's Pierrot le fou, Belmondo wants to be a writer, and starts writing--

there are a great many versions made in several languages of Knut

Hamsun's great autobiographical HUNGER--literally about a "starving writer"--

An interesting aspect of (real and fictional) writers in film is that they are included in the action and developments of characters--as a device, a commentator, an investigator, an instigator, a prompter, a spy--the writer becomes a link between the audience and the action on screen--provided extra details, connections between characters and sub-plots--
riffing of the scenes with their own personal imaginings and speculations--

The writer is perceived so to speak by/within many films as an observer within the observing and observed field of visions of characters and audiences both. The writer is the "private eye" exploring for those "inquiring minds who want to know"--in many cases hired by someone in the film--and in a sense, by the audience also, which has paid for admission and now demands a good return on the investment.

The greatest example of a writer as many of these aspects in film may be thought of as Shakespeare's RICHARD THE THIRD--since Richard basically speaks his "writing" of the action --ahead of time--to the audience--and then proceeds to act out the scenes--the writer becoming an actor who is simultaneously directing the scene unknown to the other characters who now make their entrances according to his script, right on cue, and "follow his direction to the letter" in the most literal ways. All of which Richard can afterwards share as a good laugh with his reader/audience

Since a lot of American writers had been involved with journalism, and had done from time to time pulp writing also--it was an easy move when many of these multi-genred, multi-professional writers worked in Hollywood to insert the character of a writer
In many films noir, one finds a character, either a newspaper reporter, a writer-wanna-be or a screen play writer--often as the person who plays the part of the narrator, or a commentator on the action--

Or the writer--because a professional practitioner of fictions, lies--may be the "suspect" as in the Humphrey Bogart film in which he plays a violence-prone screen writer.

For example, In Billy Wilder's Sunset Boulevard, the Bill Holden character is a screenplay writer--

In the 1948 version of Robert Penn Warren's All the King's Men with Broderick Crawford, a reporter turned speech writer and PR man is one

> *of the main characters--hauled along to be the observer--*
>
> *Newspaper reporters were featured in many screwball comedies--two versions each of My Girl Friday and Ball of Fire for example--*
> *All the Presidents Men--investigative reporting--*
>
> *Naked Lunch features its author Bill Burroughs as his own character-(an actor playing Bill "playing" fictionally/autobiographically himself--)-within both his writings being made--and within the film being made of his writings--*
>
> *One could go on and on and on-getting lost---into the labyrinths of Borgesian libraries of decaying films in cannisters containing the "lives of writers," "the days and nights of the poets," the tragic and comic melodramas of authors real and imaginary, famous and forgotten . . .*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.503 / Virus Database: 269.16.15/1174 - Release Date: 12/6/2007 10:11 AM*

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168. Barry Schwabsky

Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

Fri 7 Dec 2007

Another great film about a writer: Samuell Fuller's astonishing Shock Corridor, 1963, about a journalist who has himself committed in order to be able to investigate life inside a madhouse.

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Friday, 7 December, 2007 2:03:17 AM
Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

David,

Your list is absolutely breathtaking, and your analyses of Richard the Third and the writer as the script writer and director, directing the audience, even more.

All the while, I was wondering when you'll get to Naked Lunch with the typewrier from out of space. You made it in the last paragraph.

What about Under the Volcano or Moby Dick (Call me Ishmael, the narrator begins) or The Great Gatsby or Dashiell Hammet's Continental Ops series? Or, Andre Gide's The Counterfeiters?

Ciao,

Murat

On Dec 6, 2007 3:47 PM, David Chirot <[redacted]> wrote:

> *There have been a great many movies made "about" writers and their bios, myths, personae, just not very many good ones.*
>
> *(this is excluding for the moment documentaries of which there are many very good ones.)*
>
> *A good film was made of Stevie Smith's life, part of it--with Glenda Jackson giving an excellent performance. The film of Tom and Viv-- Mr T S Eliot and his first wife--i thought fairly good.*
>
> *Reds for example--Warren Beatty's intended "sweeping" epic life of John Reed (Ten Days that Shook the World, he also wrote poetry) had also Jack Nicholson playing Eugene O'Neil*
> *.*
> *Then there are the Hemingway semi-bios like Islands in the Stream with as i recall George C Scott. Biopics like Last Time I Saw Paris based on Scott and Zelda Fitzgerald, a bad old swashbuckler one on life of Villon, the Rimbaud-Verlaine one with Leo di Caprio, Barfly based on Bukowski, Capote which won lot of awards for performance, a couple bad ones i have seen on the life/lives of the Brontes, others from the blurred pop culture images of the writings and life of Edgar Poe, basically the ghostly after effects of Classics comics versions of him, entertaining in a luridly filmed way,.*
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169. Stephen Philip Pain

New Short text keitai/ mobile poetics

Fri 7 Dec 2007

I read recently in the Times (London) that the top five or so novels in Japan were created and read on mobiles. One critic thought it was the slippery road to illiteracy, others think it will help to keep text going. I always wonder about the future - Mircea Eliade wrote in a journal the best novel is the one you will do -- not the one you have done or are working on - of course Rob needs to be congratulated for his novel - but I thought of the poem of the future, whether it will be text or images. The Japanese language with its origins in Chinese has a

clear advantage as it can cross over into art - like Arabic script - but our alphabet? - This keitai novel also made me think of the levels of poetics, the possibility that a poem might be like an archaelogical artefact, you could dig deeper and deeper through past text messages and these would add to the effect. I write this after experimenting with "crashing" pub talk into Thomas Browne's Meditations, seeing how some of his

phraseology and words could wind themselves around the chatter and gossip of a pub evening. Never get drunk while reading John Milton's Paradise Lost, by the way - I know someone who did -- with funny results...Stephen Philip Pain, MPhilwww.biorhetorics.1go.dkkongensgade 15 1-sal,5000 Odense C.Denmark.Tel: [redacted]

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170. John Cunningham

Re: " poetry . . .as well written as prose"

Fri 7 Dec 2007

A good subject for discussion, Luke, as in 'what is poetry?'. [As an aside, I believe that the English language has done itself a disservice by not incorporating the inverse question mark and exclamation mark as has been included in the Spanish language. This grammatical convention serves to indicate where in the sentence the question or excitement starts recognizing as it does that not the entire sentence is necessarily the question or excitement.] It is unfortunate, Luke, that you did not state your opinion as to what Pound meant. I have always viewed Pound's statement as his manifesto against Romantic era poetry with its high-blown hyperbole and its clashing (as in the sound symbols make when slapped together) climaxes. Possibly also a reaction against rhyme, as used by the Romantics, in the sense that an overemphasis on rhyme distorted/contorted language in order to achieve its effect. It may also have been his recognition of the superior poetics of Marianne Moore whom Pound held in very high regard. If we accept William Carlos Williams' criticism of Pound's language as being a failed attempt to construct an American language (Williams also viewed Eliot as a traitor to America for Eliot's acceptance of the British 'accent' in his writing foregoing his native Americanism), this failed attempt was to construct a poetic language based on prose. It is evident from the poetic language Williams' used that he agreed with Pound as to the necessity for constructing an American poetry based on the

American idiom, he just didn't feel that Pound succeeded at this. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Luke Schlueter
Sent: December 6, 2007 8:04 PM
To: [redacted]
Subject: " poetry . . .as well written as prose"

Hi, Luke Schlueter here. I'm new to this listserv having happily stumbled upon it as I was looking for a forum to discuss poetics.

I embarked upon this search with a specific purpose in mind. In a letter to Harriet Monroe Ezra Pound famously stated that "poetry should be as well written as prose." I use the line in an academic paper I'm writing having to do with the poetry of Stephen Dunn, but it occurred to me that I am basing my use of Pound's statement on an assumption about what Pound meant, which may be entirely wrong.

I would be very interested, then, to hear what some of you may have so say about the set of historical/cultural/aesthetic assumptions underlying Pound's statement. What were the specific conditions of poetry and prose that he was responding to? What excellence did he imagine prose to enacting, and what lack of excellence poetry? Who were some prose writers he had in mind? Was he thinking of essayists? or novelists? Or both?

So we'll see if this topic has legs.

Best,
Luke

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Version: 7.5.503 / Virus Database: 269.16.17/1176 - Release Date: 06/12/2007 11:15 PM

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Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.16.17/1176 - Release Date: 06/12/2007 11:15 PM

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171. Gary Sullivan

Great videos of music or poetry?

Fri 7 Dec 2007

Hi Everyone,

Every morning I'm posting videos of music and (when possible) poetry from around the world as part of a project "Around the World in 80 Days" to:

http://garysullivan.blogspot.com

Since I began, a friend has made some great suggestions about videos from one upcoming country that I would never have otherwise known about.

So I thought I would ask all of you: Do you know of anything really amazing from one of the countries listed below? It has to be something I can embed into the blog itself.

I'm particularly interested in live readings of poetry and in creating an accurately diverse snapshot of each place to the extent that's possible.

Send URLs to me at: [redacted]

Thanks!

Gary

LIST OF COUNTRIES

Afghanistan

Albania

Algeria

Angola

Argentina

Armenia

Australia

Bangladesh

Bolivia

Bosnia and Herzegovina

Brazil

Bulgaria

Cambodia

Cape Verde

China

Colombia

Côte d'Ivoire

Croatia

Cuba

Ecuador

Egypt

El Salvador

Ethiopia

Finland

France

Georgia

Germany

Greece

Guatemala

Guyana

Haiti

Honduras

Hungary

Iceland

India

Indonesia

Iran

Iraq

Ireland

Israel

Italy

Jamaica

Japan

Kazakhstan

Kenya

Korea, South

Kuwait

Lebanon

Malaysia

Mexico

Mongolia

Morocco

Myanmar

Nepal

Nicaragua

Nigeria

Pakistan

Peru

Philippines

Poland

Portugal

Romania

Russia

Senegal

South Africa

Sri Lanka

Sweden

Syria

Thailand

Trinidad and Tobago

Tunisia

Turkey

United Kingdom

United States

Uzbekistan

Venezuela

Vietnam

Western Sahara

Yemen

Zimbabwe

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172. Gary Sullivan
Highfill, Bloom, Dresser
Fri 7 Dec 2007

words+music: Poet Mitch Highfill and musical duo Jane Ira Bloom and Mark Dresser perform.

Friday, December 14, 2007
6:30 - 8:00 pm at CUE Art Foundation
511 West 25th Street (between 10th & 11th Aves.)

Admission is FREE. Reservations are required.
Seating is reserved for members. Remaining seats on a first come first serve basis.
To RSVP, please call [redacted] or e-mail [redacted]

MITCH HIGHFILL is the author of Rebis (Open Mouth Press, 2007), Koenig's Sphere (Situations), The Blue Dahlia (Detour), Turn (Situations) and Liquid Affairs (United Artists Books, 1995). His work has appeared in Combo, The Poker, Gallery Works and other magazines, as well as the anthology, Heights of the Marvelous (St. Martin's, 2000). A new book is forthcoming from Abraham Lincoln Book Shop, Inc., Moth Light. Over the years, he has coordinated readings at Ear Inn, 10 Leonard Street, The Tompkins Square Public Library and Poetry Project at St. Mark's Church in New York. He co-edited the 1980's magazine, Red Weather and edited the Poetry Project Newsletter in 1996. He lives in Brooklyn with his wife, the poet Kimberly Lyons and their son, Jackson.

JANE IRA BLOOM has been steadfastly developing her unique voice on the soprano saxophone for over 30 years and is a pioneer in the use of live electronics and movement in jazz. Her continuing commitment to "pushing the

envelope" in her music has led to collaborations with such outstanding jazz artists as Kenny Wheeler, Charlie Haden, Julian Priester and Fred Hersch. She has performed at such diverse venues as Carnegie Hall, The Museum of Modern Art and the Cathedral of St. John the Divine in New York. In 2007 she was awarded a Guggenheim Fellowship in music composition and was the first musician ever commissioned by the NASA Art Program. She has recorded and produced albums of her music dating from 1977 to present and has been featured on numerous television programs and publications. She is currently on the faculty of The New School for Jazz & Contemporary Music in New York City.

MARK DRESSER has been composing and performing the solo contrabass and ensemble music professionally throughout the world since 1972. His current collaborative projects include the trio, C/D/E, master drummer Andrew Cyrille and with multi-reed player virtuoso, Marty Ehrlich; a duo, trio and quartet with hyperpianist, Denman Maroney; a duo with celebrated trombonist Ray Anderson and others. Commissions include "Resomance" for Quarter tone flutes and String Quarter written for Matthias Ziegler (2004) and "The Five Outer Planets" for amplified contrabass written for the sculptures of Robert Taplin. A chapter of his extended techniques for contrabass, "A Personal Pedagogy," appears in the book ARCANA (Granary Books, 2000). He has performed and recorded over one hundred CDs with numerous artists and was nominated for a 2003 Grammy for the performance of Osvaldo Golijov's CD, Yiddishbbuk. He has lectured around the world and is currently a professor of music at University of California, San Diego.

other events:

Saturday, January 5, 2007, 12:00 - 6:00pm
Current CUE artist-in-residence Colin McMullan will be hosting an open studio, welcoming visitors to meet him and view samples of his work. The studio is located on the lower level of the foundation.

CUE Art Foundation
511 West 25th Street
New York, New York 10001

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173. CA Conrad
The young shooter of Omaha...
Fri 7 Dec 2007

The young shooter of Omaha is mentioned with such statements by reporters, "We're such a violent nation," true, but then they go on with comparisons to Virginia Tech, or Columbine.

Which makes sense. But shouldn't they also be saying, "Yes, look at what we're doing in Iraq!"

"We're such a violent nation, I mean look at what we're doing in Iraq! Almost a million people dead!"

No one says this. It's taboo.

CAConrad
http://PhillySound.blogspot.com

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174. Charles Alexander
Re: " poetry . . .as well written as prose"
Fri 7 Dec 2007

Pound generally thought that, at least since Flaubert, prose writers, or the best of them, were writing work that was harder, less wasteful, less caught up in "filling the measure," than poetry. From Flaubert through Henry James to James Joyce, he thought prose was the thing. He did not much care for any 19th Century poetry until perhaps Yeats, though the very young Pound had an affinity for Swinburne, and he certainly had push/pull relationships with the work of Whitman & Browning. He genuinely seemed to admire the work of Thomas Hardy, though I'm not sure if he admired him more as a prose writer or poet. In terms Pound would develop for his values in poetry (such as in his essay, "The Hard and Soft in French Poetry"), he felt those values to be more evident in the best prose of the preceding century.

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

On Dec 6, 2007, at 7:03 PM, Luke Schlueter wrote:

> *Hi, Luke Schlueter here. I'm new to this listserv having happily stumbled upon it as I was looking for a forum to discuss poetics.*

> *I embarked upon this search with a specific purpose in mind. In a letter to Harriet Monroe Ezra Pound famously stated that "poetry should be as well written as prose." I use the line in an academic paper I'm writing having to do with the poetry of Stephen Dunn, but it occurred to me that I am basing my use of Pound's statement on an assumption about what Pound meant, which may be entirely wrong.*
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> *I would be very interested, then, to hear what some of you may have so say about the set of historical/cultural/aesthetic assumptions underlying Pound's statement. What were the specific conditions of poetry and prose that he was responding to? What excellence did he imagine prose to enacting, and what lack of excellence poetry? Who were some prose writers he had in mind? Was he thinking of essayists? or novelists? Or both?*
>
> *So we'll see if this topic has legs.*
>
> *Best,*
> *Luke*

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175. **David Fernandes**

Re: " poetry . . .as well written as prose"

Fri 7 Dec 2007

Hi Luke

Well, I don't know, really, what Pound meant and in what circumstances he said that. But I know someone who might have knew that and, in fact, expanded a little that Pound's frase.

George Oppen, added to it: "... it should also be as good as dead silence."

Cheers
David

2007/12/7, Luke Schlueter <[redacted]>:
>
> Hi, Luke Schlueter here. I'm new to this listserv having happily stumbled
> upon it as I was looking for a forum to discuss poetics.
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>
> So we'll see if this topic has legs.
>
> Best,
> Luke
>

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176. **Jim Andrews**
Re: print on demand
Fri 7 Dec 2007

Thanks very much to all who responded on and off the list concerning print-on-demand options.

Offlist, someone had good things to say about Trafford. Trafford is in my town. So in addition to BookMobile.com, will also be looking at Trafford. As Mark mentioned, the benefits of a local publisher can be important--if they can handle colour vispo well and aren't too cookie cutter.

Will also be looking at these URLs--thanks Andrew.

http://bookmobile.com
http://www.instantpublisher.com/howitworks.htm
http://www.go-publish-yourself.com/
http://www.iuniverse.com/index.htm
http://www2.xlibris.com/
http://trafford.com/

ja
http://vispo.com

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177. Barry Schwabsky

Re: " poetry . . .as well written as prose"

Fri 7 Dec 2007

Pound got his dictum from Ford Madox Hueffer (subsequently Ford). In his obit for Ford, he wrote that "for the ten years before I got to England there would seem to have been no one but Ford who held that French clarity and simplicity in the writing of English verse and prose were of immense importance as in contrast to the use of a stilted traditional dialect, a 'language of verse' unused in the actual talk of the people, even of 'the best people', for the expression of reality and emotion." Thus, "prose" here means, essentially, the tradition of Flaubert, and the condition of poetry he was responding to was that of late Victorian verse--he specifically mentions Robert Bridges and "the useful, but monotonous, in their day unduly neglected, as more recently unduly touted, metrical labours of G. Manley Hopkins." And he also mentions his own early efforts, "when my third volume displayed me trapped, fly-papered, gummed and strapped downin a jejune provincial effort to learn...the stiled language that then passed for 'good English' in the arthritic milieu that held control of the respected British critical circles."

----- Original Message ----
From: Luke Schlueter <[redacted]>
To: [redacted]
Sent: Friday, 7 December, 2007 2:03:45 AM
Subject: " poetry . . .as well written as prose"

Hi, Luke Schlueter here. I'm new to this listserv having happily stumbled upon it as I was looking for a forum to discuss poetics.

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Best,
Luke

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178. David Chirot
The Other Side of the Mirror: Bob Dylan Live at the Newport Folk Festival, 1963-65 - Trailer - Showtimes - Cast - Movies - New York Times
Fri 7 Dec 2007

---

http://movies.nytimes.com/movie/451347/The-Other-Side-of-the-Mirror-Bob-Dylan-Live-at-the-Newport-Folk-Festival-1963-65/overview ---

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179. Mark Weiss
Re: print on demand
Fri 7 Dec 2007

This seems to be an endless discussion among publishers. I printed at books with most of the Michigan short-run houses, including Thomson-Shore. Like Bookmobile (I did one book with them) and Sterling-Pierce, they all have difficulty hitting the spine spot-on--if the cover is colored and the spine white there's often a sliver of color at the edge of the spine. Any mechanized binder seems to have that problem. Thomson-Shore delivered 1200 copies of one book with a small tear on the bpttom of every spine--an unnoticed spot of glue on the guillotine, they said. I had to fight with them to redo the book, and had to wait three weeks to get the new press run. Sterling-Pierce screwed up the color for the cover of Charles' book--they failed to follow their own proof. A personnel problem. They cheerfully redid the book in two days. And I don't think Charles is unhappy with the book's appearance.

Most of us know Sterling's work--they handle all but first printings of a lot of the major houses, incluuding, as I understand, New Directions.

The only printer about whom I have no reservations is Friessens. Thoroughly professional, great quality control. I haven't used them for POD, but I suspect they're just as good at it. And they can do any kind of binding in-house. But local access trumps all that for me, and the personal relationship that comes with it: if I have a problem with a proof I talk directly with the guy on the computer who was responsible for generating it.

Digital printing (which we all lazily refer to as POD) still carries a bad rep from its early days, when the binding was truly lousy and the colors were unpredictable. The technology, and, at good houses, the level of care, has

improved enormously. It probably will continue to do so, and choices will broaden. My guess is that in ten years it will have largely replaced all but the art-book quality offset houses like Steinour and Meriden, which few of us use because we can't afford them.

Mark

At 04:08 PM 12/6/2007, you wrote:
>I agree with mIEKAL about bookmobile.com and Nicole Baxter.
>bookmobile.com DOES have an agreement with a book fulfillment
>service, too, if you're short on time to handle sales/distribution
>yourself. I haven't tried that but have been thinking about it,
>particularly as our new studio has precious little space even for a
>few more boxes of inventory. And even with print-on-demand, I like to
>have a couple of hundred or more books on hand whenever possible. I
>have to say that sometimes the binding used at bookmobile.com makes
>the book look a little wobbly near the spine, although generally this
>flattens/settles with time, and seems to be less true with books of
>more than 150 pages or so. Also, one disappointment I've had (and
>because of it, I haven't tried it in a couple of years) is with the
>matte finish books at bookmobile.com. That said, I still think
>they're the best of the print-on-demand manufacturers of which I
>know. But I certainly haven't tried all that many companies. I do
>agree with Kyle that their quality is not as impressive as books from
>good traditional offset printer/binders. Our last book was printed by
>Thomson-Shore, and one of our next books is being printed there as
>well, and the difference is definitely worth talking about. But
>bookmobile.com is certainly good enough that we will consider them
>for just about all of our projects, particularly anything in a print
>run of 500 or fewer.
>
>charles alexander
>chax press
>[redacted]
>650 e. ninth st.
>tucson arizona 8505
>[redacted]
>
>
>
>
>On Dec 6, 2007, at 11:13 AM, mIEKAL aND wrote:
>

>>Working with bookmobile.com via Nicole Baxter has been an absolute
>>pleasure. They also have a wider choice of papers, cover stock &
>>finish etc. The finished books are a much higher quality product
>>than lulu. For runs over 50 copies they will also be much cheaper
>>than lulu. bookmobile.com however doesn't have the online
>>marketing aspect that places like booksurge, lulu & cafepress... &
>>ditto what Kyle says about lulu's tech support.
>>
>>~mIEKAL
>>
>>
>>
>>
>>On Dec 6, 2007, at 9:24 AM, Kyle Schlesinger wrote:
>>
>>>Lulu is okay if everything goes well but their tech support is
>>>worthless.
>>>When I called to ask which default font they used to stamp the
>>>spines of
>>>their hardcovers (no option to have a die made) they told me 'it's
>>>a normal
>>>font.' 'A what?' 'You know, just a normal font.' Okay.
>>>
>>>There were also some issues with the color correction for the
>>>dustjacket of
>>>the same book and they told me the only way to get the color right
>>>was trial
>>>and error at my expense, in other words, keep ordering copies of
>>>your book
>>>and randomly adjust the color until it looks right. No proofs
>>>available.
>>>
>>>Like Jim, I would be interested in hearing some testimony from other
>>>publishers or reading some Consumer Reportish articles about POD.
>>>I like the
>>>idea, but haven't seen quality that competes with traditional
>>>printers and
>>>binders.
>>>
>>>Cheers,
>>>
>>>Kyle

>>>www.kyleschlesinger.com
>>>www.cuneiformpress.com
>>>www.cuneiformpress.blogspot.com
>>>
>>>
>>>
>>>>From: Jim Andrews <[redacted]>
>>>>Reply-To: UB Poetics discussion group <[redacted]>
>>>>Date: Thu, 6 Dec 2007 03:44:19 -0800
>>>>To: <[redacted]>
>>>>Subject: print on demand
>>>>
>>>>I am contemplating using a print-on-demand service. To publish
>>>>books and
>>>>sell them over the net.
>>>>
>>>>I'm a newbie.
>>>>
>>>>Of course one hears Lulu is widely used. Does this seem to be the
>>>>best
>>>>option or are there better ones?
>>>>
>>>>Any resources available to decide how to proceed on this? For
>>>>instance,
>>>>forums on deciding which company to go with?
>>>>
>>>>If you are involved yourself in print-on-demand, do you have
>>>>advice on how
>>>>to proceed?
>>>>
>>>>Thanks,
>>>>ja
>>>>http://vispo.com

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180. Thomas savage

Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

Fri 7 Dec 2007

The best recent (current) film I know about a writer and writing is called "Starting In The Evening". It's about an imaginary writer but Frank Langella's performance as the elderly, out of print novelist who is rediscovered by a young

graduate student should win him an academy award. This is a great film, it just opened recently, and it made me cry, something I never do at movies. See it, if you can. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: David,

Your list is absolutely breathtaking, and your analyses of Richard the Third and the writer as the script writer and director, directing the audience, even more.

All the while, I was wondering when you'll get to Naked Lunch with the type-wrier from out of space. You made it in the last paragraph.

What about Under the Volcano or Moby Dick (Call me Ishmael, the narrator begins) or The Great Gatsby or Dashiell Hammet's Continental Ops series? Or, Andre Gide's The Counterfeiters?

Ciao,

Murat

On Dec 6, 2007 3:47 PM, David Chirot wrote:

> *There have been a great many movies made "about" writers and their bios, myths, personae, just not very many good ones.*
>
> *(this is excluding for the moment documentaries of which there are many very good ones.)*
>
> *A good film was made of Stevie Smith's life, part of it--with Glenda Jackson giving an excellent performance. The film of Tom and Viv-- Mr T S Eliot and his first wife--i thought fairly good.*
>
> *Reds for example--Warren Beatty's intended "sweeping" epic life of John Reed (Ten Days that Shook the World, he also wrote poetry) had also Jack Nicholson playing Eugene O'Neil*
> *.*
> *Then there are the Hemingway semi-bios like Islands in the Stream with as i recall George C Scott. Biopics like Last Time I Saw Paris based on Scott and Zelda Fitzgerald, a bad old swashbuckler one on life of Villon, the Rimbaud-Verlaine one with Leo di Caprio, Barfly based on Bukowski, Capote which won lot of awards for performance, a couple bad ones i have seen on the life/lives of the Brontes, others from the blurred pop culture images of the writings and life of Edgar Poe, basically the ghostly after effects of Classics comics versions of him, entertaining in a luridly filmed way,.*
> *I remember dimly an old french film on the life of Jules Verne that was fun.*
>
> *Ring Lardner, in Eight Men Out, played by John Sayles, the film's director, and very well, as an amazingly resemblance*

The really good films about writers tend to be of mythical or dream poets like Cocteau's ORPHEE which had such a huge influence on Jack Spicer, as well as Cocteau's much earlier classic, le Sang d'un poete. (Blood of a Poet)

And let's not forget a great film (screenplay differing bit from the book, both by Graham Greene)--THE THIRD MAN--a great film featuring a writer of Westerns (Joseph Cotten as Holly Martins) in search of an old friend--(Orson Welles--also sought after via Cotten in Citizen Kane)--

In Clint Eastwood's Unforgiven--a main character is a writer of the trashy tales of "legendary" outlaws and gunslingers, whom the brutal Gene Hackman takes under his wing --to chronicle a "real life" gunslinger at work--

In Kurosawa's great IKIRU (To Live) there is the --again--writer of pulp fiction, a kindhearted gaunt poete maudit type, who becomes the friend of the dying protagonist.

In Godard's Pierrot le fou, Belmondo wants to be a writer, and starts writing--

there are a great many versions made in several languages of Knut Hamsun's great autobiographical HUNGER--literally about a "starving writer"--

An interesting aspect of (real and fictional) writers in film is that they are included in the action and developments of characters--as a device, a commentator, an investigator, an instigator, a prompter, a spy--the writer becomes a link between the audience and the action on screen--provided extra details, connections between characters and sub-plots--
riffing of the scenes with their own personal imaginings and speculations--

The writer is perceived so to speak by/within many films as an observer within the observing and observed field of visions of characters and audiences both. The writer is the "private eye" exploring for those "inquiring minds who want to know"--in many cases hired by someone in the film--and in a sense, by the audience also, which has paid for admission and now demands a good return on the investment.

The greatest example of a writer as many of these aspects in film may be thought of as Shakespeare's RICHARD THE THIRD--since Richard

> *basically speaks his "writing" of the action --ahead of time--to the audience--and then proceeds to act out the scenes--the writer becoming an actor who is simultaneously directing the scene unknown to the other characters who now make their entrances according to his script, right on cue, and "follow his direction to the letter" in the most literal ways. All of which Richard can afterwards share as a good laugh with his reader/audience*
>
> *Since a lot of American writers had been involved with journalism, and had done from time to time pulp writing also--it was an easy move when many of these multi-genred, multi-professional writers worked in Hollywood to insert the character of a writer*
> *In many films noir, one finds a character, either a newspaper reporter, a writer-wanna-be or a screen play writer--often as the person who plays the part of the narrator, or a commentator on the action--*
>
> *Or the writer--because a professional practitioner of fictions, lies--may be the "suspect" as in the Humphrey Bogart film in which he plays a violence-prone screen writer.*
>
> *For example, In Billy Wilder's Sunset Boulevard, the Bill Holden character is a screenplay writer--*
>
> *In the 1948 version of Robert Penn Warren's All the King's Men with Broderick Crawford, a reporter turned speech writer and PR man is one of the main characters--hauled along to be the observer--*
>
> *Newspaper reporters were featured in many screwball comedies--two versions each of My Girl Friday and Ball of Fire for example--*
> *All the Presidents Men--investigative reporting--*
>
> *Naked Lunch features its author Bill Burroughs as his own character-(an actor playing Bill "playing" fictionally/autobiographically himself--)-within both his writings being made--and within the film being made of his writings--*
>
> *One could go on and on and on-getting lost---into the labyrinths of Borgesian libraries of decaying films in cannisters containing the "lives of writers," "the days and nights of the poets," the tragic and comic melodramas of authors real and imaginary, famous and forgotten . . .*

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181. **Thomas savage**
Re: Kerouac event NYC
Fri 7 Dec 2007

What is the date of this event, please?

Mark Weiss <[redacted]> wrote: In celebration of the 50th anniversary of the publication of On the Road, Simon Pettet and Michael Lally will read from both the "official" and the newly-published scroll versions. Rare recordings of the man himself will also be played.

7 p.m. at The Open Center, 83 Spring Street, admission $10.

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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182. **Shad Marsh**
Zappa/The Mother's of Invention make fun of Dylan
Fri 7 Dec 2007

Its on Sheik Yerbouti

> There's an album where Zappa makes fun of Dylan's
harmonica playing,
a
> cheap shot, but hilarious. Does anyone remember it?
& speaking of
Zappa,
> he'd make an excellent subject for a biopic.
>
>

Shad Marsh
48 Raliegh Rd
Asheville, NC 28803
[redacted]
http://shad-marsh.blogspot.com/

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183. **susan maurer**
RAPTOR RHAPSODY
Fri 7 Dec 2007

My latest RAPTOR RHAPSODY is now available at Robbin's Bookstore in Phillie as well as St.Marks in ny aand form the publisher. Susan maurer

_____ Your smile counts. The more smiles you share, the more we donate. Join in. www.windowslive.com/smile?ocid=TXT_TAGLM_Wave2_oprsmilewlhmtagline=

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184. **susan maurer**
unbidden correspondence
Fri 7 Dec 2007

---

having recently received a great response from someone famous to something i sent him out of the blue i am curious what others experiences have been with doing this. i know often mail that others have sent me unasked works out to be problematic (now what do i do). what about you guys? susan maurer _____ You keep typing, we keep giving. Download Messenger and join the i'm Initiative now. http://im.live.com/messenger/im/home/?source=TAGLM=

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185. **Barry Schwabsky**
Re: Reviews at Jacket
Fri 7 Dec 2007

Congratulations, Mark. It's a wonderful book. Although I've never studied Spanish, I am sufficiently familiar with other romance languages to be able to usefully compare the translation with the facing text, and I can see that you have really worked on these renderings, which are neither "free" on the one hand nor literal on the other, but beautufully thought through.

----- Original Message ----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Thursday, 6 December, 2007 9:51:05 PM
Subject: Reviews at Jacket

Two reviews at Jacket of Stet: Selected Poems, by
JosÃ© Kozer, with my translations, one by Eugenia
Demuro
http://jacketmagazine.com/34/demuro-kozer.shtml,
the other by Christopher Leland Winks
http://jacketmagazine.com/34/winks-kozer.shtml.
The book is available from junctionpress.com, or,
to take advantage of 20% discount to the list, backchannel to me.

Mark

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186. David A. Kirschenbaum
Boog City 46 Print and Online PDF Editions Available
Fri 7 Dec 2007

Please forward

Hi all,

The print edition of Boog City 46 will be available tomorrow (Saturday). You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc46.pdf

Thanks,
David

Boog City 46, New York City Small Presses Issue

The issue features pages put together by six of New York City's finest small presses. It is in conjunction with a Tues. Dec. 18, 6:00 p.m. levy lives event at ACA Galleries, 529 W.20th St., 5th Flr., featuring readers from each of the presses' authors.

Inside the issue are pages from the below presses with work from some of their authors:

**Belladonna Books
--Latasha N. Nevada Diggs
--R. Erica Doyle

**Cuneiform Press
--Ted Greenwald

**Cy Gist Press
--Scott Glassman
--Carrie Hunter
--Ben Mazer
--Guillermo Parra
--Sandra Simonds

**Futurepoem Books
--Jill Magi

**Kitchen Press
--Ana Bozicevic-Bowling

--Lily Brown
--Elisa Gabbert
--Mathias Svalina
--Chris Tonelli

**Portable Press @ Yo-Yo Labs
--Sueyeun Juliette Lee
--Nathaniel Siegel
--Christopher Stackhouse

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The Pencil Factory

--
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NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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187. Stephen Rodefer
poetry well writ as prose
Fri 7 Dec 2007

Ford would have been close to the top of his list of examples quite likely. IE The Good Soldier.

xoS
--

Stephen R
http://rodefer.net

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188. **Jennifer Karmin**
JOB: Gettysburg College
Fri 7 Dec 2007

DEPARTMENT OF ENGLISH -- EMERGING WRITER LECTURER

Gettysburg College: One-year appointment, beginning August 2008, for a creative writer who plans a career that involves college-level teaching, to teach three courses per semester, including Introduction to Creative Writing and an advanced course in the writer's genre, as well as assist with departmental writing activities.

Mentorship for teaching and assistance in professional development provided. M.A.,
with a concentration in creative writing, M.F.A., or Ph.D. with creative dissertation, required. Teaching experience and literary magazine publications are essential. Competitive salary. To apply, send letter of application, c.v., the names of three references, and a 5-10 page writing sample to Prof. Fred Leebron, Department of English, Box 397, Gettysburg College, 300 N. Washington St., Gettysburg, PA 17325, postmarked by January 26, 2008.

Gettysburg College is a highly selective liberal arts college located within 90 minutes of the Washington/Baltimore metropolitan area. Established in 1832, the College has a rich history and is situated on a 220-acre campus with an enrollment of over 2,600 students.

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189. **Rod Smith**

New @ Bridge Street: Collected Whalen, Selected Mac Low, Zukofsky biography, bpNichol, Jess, Dark Brandon DVD, Sharma, Contemporary Poetics, Cornell, &&&

Fri 7 Dec 2007

We thank you profusely because you profusely support Bridge Street Books. Ordering and discount information at the end of this post.

CONTEMPORARY POETICS, ed Louis Armand, Northwestern, 395 pgs, $29.95. Bernstein, Perloff, Nolan, Theall, Perelman, Critchley, Huppatz, Delville and Norris, Nirenberg, Sutherland, Andrews, de Campos, Tofts, UImer, Miller, Wark, Sondheim, McCaffery, & Fisher.

DARK BRANDON, Brandon Downing, Grievous Pictures, DVD 116 minutes, $14.99. THE Flarf movie! Just in time for the holidays! Get one for every assclown on your list!

JOSEPH CORNELL'S DREAMS, ed w/ intro by Catherine Corman, Exact Change, 144 pgs, $15.95. Dream selections from Cornell's diaries. "field mouse / dream of mouse / live coals walking right into them unscathed"

JESS: TO AND FROM THE PRINTED PAGE, Ingrid Schaffner, Prologue by John Ashbery, Essay by Lisa Jarnot, Independent Curators Intl, 112 pgs, color illustrations throughout, $29.95. "Only the inscrutable amuses."

AWE, Dorothy Lasky, Wave, 76 pgs, $14. "He was actually part bunny and part man."

THING OF BEAUTY: NEW AND SELECTED WORKS, Jackson Mac Low, ed Anne Tardos, U Cal, cloth 460 pgs, $34.95. A generous, beautifully set selection of Mac Low's work from 1937 - 2004. "THE MOSSES TURN TOWARD THE LIGHT. / THE FLOWERS TURN TOWARD THE LIGHT. / THE TREES TURN TOWARD THE LIGHT."

A VOCABULARY OF THINKING: GERTRUDE STEIN AND CONTEMPORARY AMERICAN INNOVATIVE WOMEN'S POETRY, Deborah M. Mix, U. Iowa, cloth 218 pgs, $39.95. Maps a reading of Stein's writing as vocabulary, rather than lexicon, in relation to the work of Mullen, Marlatt, Hejinian, & Hak Kyung Cha.

O CADOIRO, Erin Moure, Anansi, 136 pgs, $13.95. "Cataract I see you!"

THE ALPHABET GAME: A bpNICHOL READER, ed Darren Wershler-Henry and Lori Emerson, Coach House, 336 pgs, $18.95. "we have moved beyond belief / into a moon that is no longer there"

GEORGE OPPEN AND THE FATE OF MODERNISM, Peter Nicholls, cloth 230 pgs, $99. Expensive yes, but a nmajor study so had to mention here.

THE
UBERREADER: SELECTED WORKS OF AVITAL RONNELL, ed Diane Davis, U Illinois, 346 pgs, $30. "Why is the body prepared for drugs?"

INFAMOUS LANDSCAPES, Prageeta Sharma, Fence, 68 pgs, $15. "We crashed and burned, so what now?"

LINGOS I - IX, Ulf Stolterfoht, trans Rosmarie Waldrop, Burning Deck, 126 pgs, $14. "let us picture the thinker then: as a young beast."

THE COLLECTED POEMS OF PHILIP WHALEN, ed Michael Rothenberg, Wesleyan, cloth 872 pgs, $49.95. "The poems and the writing all are yours."

THE POEM OF A LIFE: A BIOGRAPHY OF LOUIS ZUKOFSKY, Mark Scroggins, Shoemaker & Hoard, cloth 572 pgs, $30.

SOME BESTSELLERS:

NOTES FROM THE AIR: SELECTED LATER POEMS, John Ashbery, Ecco, cloth 364 pgs, $34.95.

ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation, 798 pgs, $34.95.

IN THE PINES, Alice Notley, Penguin, 132 pgs, $18

DEED, Rod Smith, U Iowa, 88 pgs, $16.

NEXT LIFE, Rae Armantrout, Wesleyan, 80 pgs, $13.95.

THE MIDDLE ROOM, Jennifer Moxley, Subpress, 633 pgs, $25.
BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED STATES, Jules Boykoff, AK Press, 464 pgs, $21.95.
WOMEN, THE NEW YORK SCHOOL, AND OTHER ABSTRACTIONS, Maggie Nelson, U Iowa, cloth 296 pgs, $42.50.

PROSE POEMS, Pierre Reverdy, trans Ron Padgett, Brooklyn Rail/Black Square, 64 pgs, $15.
HORACE, Tim Atkins, O Books, 78 pgs, $12.
DISPOSED, Steve Dickison, Post-Apollo, 54 pgs, $15.
THE MARVELOUS BONES OF TIME, Brenda Coultas, Coffee House, 144 pgs, $15.

THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander, Subpress, 196 pgs, $16.
COMPLEX SLEEP, Tony Tost, U Iowa, 108 pgs, $16.
ED DORN LIVE: LECTURES, INTERVIEWS, AND OUTTAKES, ed Joseph Richey, U. Michigan, 174 pgs, $18.95.

THRALL, Susan Gevirtz, Post-Apollo, 104 pgs, $15.
JOHN ASHBERY AND YOU: HIS LATER BOOKS, John Emil Vincent, U Georgia, cloth 196 pgs, $32.95.
WAR AND PEACE 3 --THE FUTURE--, ed Judith Goldman & Leslie Scalapino, O Books, 164 pgs, $14.

SOULS OF THE LABADIE TRACT, Susan Howe, New Directions, 128 pgs, $16.95.
4 OR 5, P. Inman, interrupting cow, 28 pgs, $5.
TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS, ed & trans Matvei Yankelevich, Overlook, cloth 288 pgs, $35.

ON THE EDGE: COLLECTED LONG POEMS, Kenneth Koch, Knopf, cloth 416 pgs, $35.
COVERS, Susan Landers, O Books, 56 pgs, $12.
ART AND REVOLUTION: TRANSVERSAL ACTIVISM IN THE LONG TWENTIETH CENTURY, Gerald Raunig, Semiotext(e), 320 pgs, $17.95.

METEORIC FLOWERS, Elizabeth Willis, Wesleyan, 84 pgs, $13.95. New in paperback. TELEGRAPH, Kaya Oakes, Pavement Saw, 78 pgs, $14. HOW TO BE PERFECT, Ron Padgett, Coffee House, 114 pgs, $15. THE GRAND PIANO PART 3, Benson, Mandel, Harryman, Armantrout, Hejinian, Perelman, Watten, Pearson, Robinson, & Silliman, Mode A, 128 pgs, $12.95.

SUDDEN ADDRESS: SELECTED LECTURES 1981-2006, Bill Berkson, Cuneiform, 110 pgs, $10. STARSDOWN, Jasper Bernes, ingirimusnoctetconsumimugi, 96 pgs, $13. PROFANATIONS, Giorgio Agamben, trans Jeff Fort, Zone, 104 pgs, cloth $25.95.

OPEN BOX (IMPROVISATIONS), Carla Harryman, Belladonna, 88 pgs, $12. THINE INSTEAD THINK, Jeffrey Jullich, Harry Tankoos, 116 pgs, $15. THIN GLOVES, Deborah Meadows, Green Integer, 136 pgs, $12.95. LIP WOLF, Laura Solorzano, trans Jen Hofer, Action Books, 118 pgs, $14.

HANNAH WEINER'S OPEN HOUSE, edited, with an introduction by Patrick Durgin, 180 pgs, $14.95. A BOOK OF PROPHECIES, John Wieners, Bootstrap, 140 pgs, $15. HUMAN RESOURCES, Rachel Zolf, Coach House, 96 pgs, $14.95.

THE TRANSFORMATION, Juliana Spahr, Atelos, 230 pgs, $13.50. SWOON NOIR, Bruce Andrews, Chax, 136 pgs, $16. COLLECTED PROSE, Rae Armantrout, Singing Horse, 172 pgs, $17. THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, $19.95.

DS (2), Kamau Brathwaite, New Directions, 266 pgs, $18.95. OUR FRIENDS WILL PASS AMONG YOU SILENTLY, Bill Berkson, Owl Press, 64 pgs, $14. CALLER AND OTHER PIECES, Tom Raworth, Edge, 48 pgs, $12.50. THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, $22.95.

DAILY SONNETS, Laynie Browne, 164 pgs, $15.50.
JAM ALERTS, Linh Dinh, Chax, 146 pgs, $16.
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FOLLY, Nada Gordon, Roof, 128 pgs, $13.95.
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MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, $12.95.NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, $24.95.
I, AFTERLIFE: ESSAY IN MOURNING TIME, Kristin Prevallet, 66 pgs, $12.95.

DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, $17.95. KLUGE: A MEDITATION, Brian Kim Stefans, Roof, 128 pgs, $13.95.

ORDERING INFORMATION:

There are two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.

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190. Mark Weiss
Kerouac event NYC tonight
Fri 7 Dec 2007

The event celebrating On the Road will be tonight, at 7 p.m. at The Open Center, 83 Spring Street. Admission $10.

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191. Barry Schwabsky
book reviews
Fri 7 Dec 2007

Not one but two reviews of interesting books in this week's Times Book Review: George Saunders on Daniil Kharms (http://www.nytimes.com/2007/12/09/books/review/Saunders-t.html?pagewanted=2&_r=1&8bu&emc=bu_ and David Orr on Michael O'Brien (http://www.nytimes.com/2007/12/09/books/review/Orr4-t.html?8bu&emc=bu).

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192. David Chirot

Kerouac event// lots of rare/Kerouac vids & B-flick Beats at my blog this week

Fri 7 Dec 2007

This week at my blogspot for fun i have been putting up lot of rare videos of Kerouac--one in Joual French, one with his Italian translator--lot of more obscure footage of him--along with Beats as they appeared in B-movies like Cormon's classic Bucket of Blood and other forgotten flicks--as well as music influenced by kerouac-including recent things from several countries--Rap, poetry in Italian, etc--and the Beatnik videos by Dre--(two of them--a journal)--plus lot of 50's JD flicks, switchbadae girls, old narcotics warning films, some of my favorite James Brown & Bo Diddleyand lots other things --Visual Poetry, Mail Art--Iranian Street art videos and images--much else--and more Visual Poetry journals going up in next days-- http://davidbaptistechirot.blogspot.com

On Dec 6, 2007 4:57 PM, Mark Weiss <[redacted]> wrote:
> In celebration of the 50th anniversary of the publication of On the
> Road, Simon Pettet and Michael Lally will read from both the
> "official" and the newly-published scroll versions. Rare recordings
> of the man himself will also be played.
>
> 7 p.m. at The Open Center, 83 Spring Street, admission $10.
>

↑ Index

193. St. Thomasino

German composer Stockhausen is Dead

Fri 7 Dec 2007

German composer Stockhausen is dead

12/7/2007, 1:54 p.m. EST

The Associated Press

BERLIN (AP) — Karlheinz Stockhausen, whose electronic works made him one of Germany's most important postwar composers, has died, German state broadcaster ZDF reported Friday. He was 79.

Stockhausen, who gained fame with avant-garde compositions in the 1960s and '70s and later moved to huge music theater and other projects, died Wednesday, ZDF said, citing the Stockhausen Music Foundation. It gave no cause of death.

Stockhausen's electronic compositions are a radical departure from musical tradition and incorporate influences as varied as psychology, the visual arts and the acoustics of a particular concert hall.

Stockhausen was born in the village of Moedrath near Cologne in western Germany on Aug. 22, 1928. His father was killed in World War II and his mother also died, leaving him orphaned as a teenager.

After completing his studies in musicology, philosophy and German literature at the University of Cologne, he went on to study under composer Olivier Messiaen in Paris from 1952 to 1953, where he also met his French contemporary Pierre Boulez.

Stockhausen wrote more than 280 works, including more than 140 pieces of electronic or electro-acoustic music and brought out more than 100 different albums. He was known for conducting nearly all of the premiere performances of his works.

The composer is survived by six children from two marriages. Services were not immediately announced.

He provoked controversy in 2001 after describing the Sept. 11 attacks as "the greatest work of art one can imagine" during a news conference in the northern German city of Hamburger, where several of the hijackers had lived. The composer later apologized for his remarks, but the city still canceled performances of his works.

posted by gregory vincent st. thomasino

http://eratio.blogspot.com/

e·=

↑ Index

194. Small Press Traffic

Thanks For Joining SPT

Fri 7 Dec 2007

Dear Friends of SPT,

Thanks to everyone who has helped to make our membership drive such a success! Since October, we have earned more in membership contributions than we did during all of last year. Thanks so much for your support! To meet our current membership drive goals, we are still hoping to enroll 18 more new or renewed members by December 31st. If you haven't already, join us!

In the short time that I have been with Small Press Traffic as the Interim Director, my admiration for the organization and the work we do has continued

to grow. SPT helps make public and promote ideas and concerns that otherwise are not represented by the mainstream media. In a time of staunch conservatism, of rampant misinformation and widespread withholding by our leaders, and in an atmosphere where materialism and ambition often override the human, SPT offers a vital, creative forum for dissent, for relation, and for difference.

Please keep Small Press Traffic in mind for your end-of-the-year giving. Your membership donation to SPT is tax-deductible and grants you free admission to all of our events, as well as a subscription to Traffic, our fearless and fabulous journal. You can join/renew on-line or print a snail mail membership form by visiting: http://www.sptraffic.org/html/supporters.htm. There really is no better time! Those who join or renew their memberships by December 31, 2007 will receive archival broadsides from our vintage collection.

Thanks again everyone & we'll see you in 2008!

All best.

Dana Teen Lomax
Interim Director

****

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

↑ Index

195. Stephen Vincent
Stockhausen est mort at 79
Fri 7 Dec 2007

---

http://www.nytimes.com/aponline/world/AP-Obit-Stockhausen.html?_r=1&hp&oref=slogin

↑ Index

196. ric carfagna
20th Century Long Poems
Fri 7 Dec 2007

Hello,
I was wondering if anyone would know what would be
considered the longest poem written in English in the 20th century.
Thanks,
Ric

↑ Index

197. Alan Sondheim
Defuge of Ocean and Sheave
Fri 7 Dec 2007

Defuge of Ocean and Sheave

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[13:58] You: I'm just a lonely girl
[13:58] You: Lonely and true
[13:58] You: My sheaves stroke against you
[13:58] You: They're covered in glue
[13:59] You: Sometimes a great notion
[13:59] You: Comes down in the night

[13:59] You: I fly to the ocean
[13:59] You: I flee from the light
[13:59] You: My movements are palsied
[13:59] You: My body's a mess
[14:00] You: My parents have flown free
[14:00] You: They're gone from the nest
[14:00] You: I don't know their true names
[14:00] You: I don't know my own
[14:00] You: Mostly I play games
[14:00] You: I don't search for home
[14:01] You: I don't search for anything
[14:01] You: My mind is elsewhere

http://www.alansondheim.org/defuge3.mp4

↑ Index

198. steve russell
quiet
Fri 7 Dec 2007

I'm just curious. It's especially quiet on the listserv. I don't think I've recieved any post today. Is this a mistake? Does this ever happen?

Never miss a thing. Make Yahoo your homepage.

↑ Index

199. Potree Journal
Second Dos Press Chapbook Now Available
Fri 7 Dec 2007

Dos chap #2: 1 book, 2 spines, 3 authors.

3 not-to-be-missed chaps in the second book:
Michael Cross' "Throne"
Michelle Detorie's "A Coincidence of Wants"
Johannes Göransson's "Majakovskij en tragedy"

See pics & get yours here:
http://www.etsy.com/view_listing.php?listing_id=8325897

Covers for book 2 were screenprinted on both sides by Wood Apparel in San Marcos, TX. Design by Julia Drescher & CJ Martin, featuring drafts, source material, and vispo from the authors.

Selections from the first book (now out of print) can be read in the first issue of Little Red Leaves (www.littleredleaves.com). Pics can also be viewed from our Flickr site (http://www.flickr.com/photos/[redacted]/).

--
www.dospress.blogspot.com
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

↑ Index

200. **Ben Basan**
Stockhausen dies aged 79
Fri 7 Dec 2007

Sad News:

http://music.guardian.co.uk/obituaries/story/0,,2224081,00.html

↑ Index

201. **W.B. Keckler**
Re: first publication dates of 2 books
Sat 8 Dec 2007

Miekal,

Doesn't Vladimir Markov's book on Futurism date Huts? I know he discusses it. This title is not accessible for me to check right now. I bet it's in your library though. I have always loved this book, especially for the large number of photographs of the works under discussion.

There are some wonderful books by Guro that are perpetually for sale at a very reasonable price on ABE. I salivate every so often when I look at them.

Does anyone know where a copy of the Livshits _Wolves of the Sun_ may be obtained? I sort of consider that one the Holy Grail of poetry. I figure it's buried in some Russian archive and probably one other attic where the squirrels are keeping the babies warm with poetic genius.

**********Check out AOL's list of 2007's hottest products.
(http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001)

↑ Index

202. **W.B. Keckler**

Re: Michele Leggott, new New Zealand Poet Laureate (new!)

Sat 8 Dec 2007

Congrats, Michele! And congrats New Zealand on your fine taste in lit!

I want that book she did on Zukofsky's late Flowers book, have been watching for it for a number of years but it's not to be had!

**********Check out AOL's list of 2007's hottest products.
(http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001)

↑ Index

203. **David Chirot**

Other Side of the Mirror,Movie Review,N Y Times///Dylan at Newport '65 (and before)

Sat 8 Dec 2007

---

nhttp://movies.nytimes.com/2007/12/07/movies/07mirr.html?ref=movies ---

When will there be a kind of "Subterranean Blues" "Dylan detournement" / "Highway 61 Revisited" detour film about the Nuggets and Pebbles-anthologized Fauxk Rockers Mouse/Mouse and the Traps? Something to lighten up the seriousness-- (is their any footage of Dylan's high school rock band?--young Bob at home learning guitar from Esteban dvds?--a psychedelic "electri-fried" Trip through Dylanania . . . exploring the little known Lee Harvey Oswald connection--how Dylan later died in the motorcycle crash and was replaced with a double . . . or maybe the "real" Dylan is living quietly somewhere as a partially disabled somewhat brain damaged "nice neighbor" peacefully "cultivating his own garden" among Voltairean --as opposed to Baudelairean-- flowers?--"unearthed" someday by a tabloid-addled psychic researcher--and brought "back to life" as a musical and lyrical cousin of Daniel Johnson?--even having shows of his "naive" paintings--and getting to meet and play with the "Bob Dylan" of world wide fame--doing a "Reunion" Concert and CD?--playing at "Always Wear Your Helmet" rallies . . . going to see old friends like Joan Baez for the cameras . . . and writing, with a ghost writer--"Another Side of Bob Dylan"?--as an in-crowd in-joke homage to "his" fans . . . the ones of the "real Bob Dylan"--)

Mouse and the Traps- The Sixties garage punk cult classic Texas band whose 1966 "A Public Execution" (released simply as by "Mouse") was in "a simple twist of fate" produced by Robin Hood Brians at his Robin Hood studio--(meaning occultically that Dylan is the Sheriif of Nottingham?--) "Execution" is

an uncannily Dylanesque "parody/homage of the "Like A Rolling Stone" period Bob--lead singer Randy Weiss sounding so like Dylan the unsuspecting ask--"is it real or is it Bob Dylan?" to music complete with harmonica and all the fixin's--

Members of the band later released a single under the band name "Postively 13 O'Clock"--
parody/homage in name only of the "Postively Fourth Street" Dylan . . .

At least Randy Weiss (aka "Mouse") never claimed that Dylan was imitating HIM! Unlike the Chocolate Watchband singer who harbored a serious delusion that Mick Jagger had ripped him off-- Some Watchband songs do sound almost too eerily like the Stones of of the 1965-6 period--they also did a great version of Dylan's "Baby Blue" and a much punkier version of the Kinks' "Medication" than the Standells, with whom they for while shared producer Ed Cobb (author of the Standells', now Red Sox Nation anthem "Dirty Water." You can see and hear for yourself the "real Mick Jagger" as the Watchband appeared in "Psych-Out," a "young generation" genre companion film to "Riot on Sunset Strip" which featured their Tower Record Label mates The Standells.

↑ Index

204. CA Conrad
IF YOU'RE IN BROOKLYN TOMORROW DO NOT MISS THIS!
Sat 8 Dec 2007

Hi, friends! As part of the "9 Poets 9 Cities" project
http://9poets9cities.blogspot.com
I invite you to attend* the Brooklyn B-63 5th Avenue bus reading!*

This Sunday (December 9), from 10 AM until 2:30 PM*, *poetry will happen*** along the B-63 route -- nine poems, that is, by nine poets, each read at their own unique location... by Jen Coleman.

If you want to bear live witness to this historical happening, see the times, locations, and poems to be read at this blog site:

http://brooklyn9by9.blogspot.com

And if you wish you could see the poems by nine poets from around the world, as read on the street in Brooklyn, but you don't want to wander around in the cold from Fort Hamilton to Park Slope all day on Sunday December 9, stay tuned: *the YouTube version of the reading will appear on January 1st!*

↑ Index

205. Mark Weiss
Re: Reviews at Jacket
Sat 8 Dec 2007

Thanks, Barry.

At 01:18 PM 12/7/2007, you wrote:
>Congratulations, Mark. It's a wonderful book.
>Although I've never studied Spanish, I am
>sufficiently familiar with other romance
>languages to be able to usefully compare the
>translation with the facing text, and I can see
>that you have really worked on these renderings,
>which are neither "free" on the one hand nor
>literal on the other, but beautufully thought
>through. ----- Original Message ---- From: Mark
>Weiss <[redacted]> To:
>[redacted] Sent: Thursday, 6
>December, 2007 9:51:05 PM Subject: Reviews at
>Jacket Two reviews at Jacket of Stet: Selected
>Poems, by JosÃ© Kozer, with my translations, one
>by Eugenia Demuro
>http://jacketmagazine.com/34/demuro-kozer.shtml,
>the other by Christopher Leland Winks
>http://jacketmagazine.com/34/winks-kozer.shtml.
>The book is available from junctionpress.com,
>or, to take advantage of 20% discount to the list, backchannel to me. Mark

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206. Potree Journal
Re: Second Dos Press Chapbook Now Available
Sat 8 Dec 2007

---

*Apologies for the repeat post: corrected link below...

Dos chap #2: 1 book, 2 spines, 3 authors.

3 not-to-be-missed chaps in the second book:
Michael Cross' "Throne"
Michelle Detorie's "A Coincidence of Wants"
Johannes Göransson's "Majakovskij en tragedy"

See pics & get yours here:
http://www.etsy.com/view_listing.php?listing_id=8327065
Covers for book 2 were screenprinted on both sides by Wood Apparel in

San Marcos, TX. Design by Julia Drescher & CJ Martin, featuring drafts, source material, and vispo from the authors.

Selections from the first book (now out of print) can be read in the first issue of Little Red Leaves (www.littleredleaves.com). Pics can also be viewed from our Flickr site (http://www.flickr.com/photos/[redacted]/).

--
www.dospress.blogspot.com
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

↑ Index

207. John Cunningham
Role of the Poet in Society
Sat 8 Dec 2007

I've just been studying some Levertov and came across these words: "Contemplation - meditation - the words are taken from the religious vocabulary, and surely this is no accident; for we should remember the ritual, sacramental roots of art and realize that the act of creating a work of art is in its nature a celebration of life...and that the artists himself has a function not very different from that of the priest of shaman. ...It is a testimony of that 'participation mystique', that involvement of the individual in a life beyond himself, which is a basic element of religion in the broadest and deepest sense. The poem communicates something more of life to the receiver than he would have without it, and the poet is the mediator or priest in this rite of communion, in which, as in Christian communion, he himself participates also as a receiver." Her thoughts tie in to some that I have had over the past while. Is the poet, or, more broadly, the creative artist, the shaman of contemporary society? Is the process of creating a poem similar to that of a vipassana, i.e. mindfulness, meditation? What is the role of the creative artist in society now that 'art-for-arts-sake' is passé? John Cunningham

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.16.17/1177 - Release Date: 07/12/2007 1:11 PM

↑ Index

208. Adam Tobin
Sunday at Unnameable: Shelley Jackson & Jessica Smith
Sat 8 Dec 2007

(Brooklyn)

*** *** ***

THIS SUNDAY AT UNNAMEABLE BOOKS
December 9
at 5:00 pm

*** *** ***

Shelley Jackson
(Half Life, Melancholy of Anatomy, Patchwork Girl, Skin)
&
Jessica Smith
(Organic Furniture Cellar)

*** *** ***

not to be missed. to be not missed. don't miss it!
this SUNDAY at 5 PM
UNNAMEABLE BOOKS
456 Bergen Street
Brooklyn -- near all trains!
Free & Open & Public

SHELLEY JACKSON is the author of the recent novel HALF LIFE, as well as the short story collection THE MELANCHOLY OF ANATOMY. She is perhaps best known for her hypertext novel PATCHWORK GIRL, and she has also authored a short story, SKIN, published in tattoos on the skin of some two thousand volunteers. LA WEEKLY once called her "a queerer Don DeLillo, or a sassier Pynchon." See her website http://www.ineradicablestain.com for more.

JESSICA SMITH is the author of ORGANIC FURNITURE CELLAR. Originally from Birmingham, Alabama, she received her MA in Comparitive Literature from SUNY Buffalo, where she participated in the Poetics Program and started the poetry magazine NAME. She now lives in Charlottesville, VA, but is in the process of moving to Brooklyn. She edits OUTSIDE VOICES, which will publishing a much-anticipated Anthology Of Younger Poets sometime in 2008. Christian Bök says: "Jessica Smith refuses to write like lyric poets, who merely rearrange the furniture of language in their rooms; instead, she makes her language skid 'every which way' like an office chair kicked across a parquet floor."

*** *** ***
*** *** ***

↑ Index

209. **Murat Nemet-Nejat**
Re: book reviews
Sat 8 Dec 2007

Michael O'brien and I used to be friends in the sixties on Columbia University campus. He even tried to improve one of my poems at that time, to no avail. A phrase from one of his poems of the time sticks to my mind: "Cleveland Platonists." This is the strangest review I saw. Is New York Times congratulating itself that this review will rescue Michael O'brien from obscurity?

Ciao,

Murat

On Dec 7, 2007 4:36 PM, Barry Schwabsky <[redacted]> wrote:

> *Not one but two reviews of interesting books in this week's Times Book Review: George Saunders on Daniil Kharms (http://www.nytimes.com/2007/12/09/books/review/Saunders-t.html?pagewanted=2&_r=1&8bu&emc=bu_and David Orr on Michael O'Brien (http://www.nytimes.com/2007/12/09/books/review/Orr4-t.html?8bu&emc=bu).*

↑ Index

210. **Murat Nemet-Nejat**
Re: " poetry . . .as well written as prose"
Sat 8 Dec 2007

If I remember correctly, T. S.Eliot states the same, or something close to it, in one of his essays. He is attacking the vagueness of thought and language the poetry of the time (the Edwardian stuff) was suffering from.

Murat

On Dec 7, 2007 9:36 AM, Barry Schwabsky <[redacted]> wrote:

> *Pound got his dictum from Ford Madox Hueffer (subsequently Ford). In his obit for Ford, he wrote that "for the ten years before I got to England there would seem to have been no one but Ford who held that French clarity and simplicity in the writing of English verse and prose were of immense importance as in contrast to the use of a stilted traditional dialect, a 'language of verse' unused in the actual talk of the people, even of 'the best people', for the expression of reality and emotion." Thus, "prose" here*

means, essentially, the tradition of Flaubert, and the condition of poetry he was responding to was that of late Victorian verse--he specifically mentions Robert Bridges and "the useful, but monotonous, in their day unduly neglected, as more recently unduly touted, metrical labours of G. Manley Hopkins." And he also mentions his own early efforts, "when my third volume displayed me trapped, fly-papered, gummed and strapped downin a jejune provincial effort to learn...the stiled language that then passed for 'good English' in the arthritic milieu that held control of the respected British critical circles."

----- Original Message ----
From: Luke Schlueter <[redacted]*>*
To: [redacted]
Sent: Friday, 7 December, 2007 2:03:45 AM
Subject: " poetry . . .as well written as prose"

Hi, Luke Schlueter here. I'm new to this listserv having happily stumbled upon it as I was looking for a forum to discuss poetics.

I embarked upon this search with a specific purpose in mind. In a letter to Harriet Monroe Ezra Pound famously stated that "poetry should be as well written as prose." I use the line in an academic paper I'm writing having to do with the poetry of Stephen Dunn, but it occurred to me that I am basing my use of Pound's statement on an assumption about what Pound meant, which may be entirely wrong.

I would be very interested, then, to hear what some of you may have so say about the set of historical/cultural/aesthetic assumptions underlying Pound's statement. What were the specific conditions of poetry and prose that he was responding to? What excellence did he imagine prose to enacting, and what lack of excellence poetry? Who were some prose writers he had in mind? Was he thinking of essayists? or novelists? Or both?

So we'll see if this topic has legs.

Best,
Luke

↑ Index

211. **Robin Hamilton**
Re: Great videos of music or poetry?
Sat 8 Dec 2007

From: "Gary Sullivan" <[redacted]>

<<
Hi Everyone,

...

So I thought I would ask all of you: Do you know of anything really amazing from one of the countries listed below? It has to be something I can embed into the blog itself. ...

United Kingdom
>>

Strictly, the United Kingdom isn't one country (what it is -- a conglomeration? -- I'm not sure what the term should be) but a collection of four -- Scotland, England, Wales, and [Northern] Ireland.

I don't know whether videos of them exist, but for Scotland, Tom Leonard performing "My Name Is Tom" or Edwin Morgan reading "The Loch Ness Monster's Song" spring to mind.

Robin Hamilton.

↑ Index

212. Murat Nemet-Nejat
Re: Great videos of music or poetry?
Sat 8 Dec 2007

Gary,

Jacket just came out with its new issue with a 120-page section on Turkish poetry in it:

http://jacketmagazine.com/34/index.shtml

My best to Nada,

Affectionately,

Murat

On Dec 7, 2007 7:25 AM, Gary Sullivan <[redacted]> wrote:

> *Hi Everyone,*
>
> *Every morning I'm posting videos of music and (when possible) poetry from around the world as part of a project "Around the World in 80 Days" to:*
>
> *http://garysullivan.blogspot.com*
>
> *Since I began, a friend has made some great suggestions about videos from one upcoming country that I would never have otherwise known about.*

> *So I thought I would ask all of you: Do you know of anything really amazing from one of the countries listed below? It has to be something I can embed into the blog itself.*
>
> *I'm particularly interested in live readings of poetry and in creating an accurately diverse snapshot of each place to the extent that's possible.*
>
> *Send URLs to me at:* [redacted]
>
> *Thanks!*
>
> *Gary*
>
> *LIST OF COUNTRIES*
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> *Afghanistan*
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> *Albania*
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> *Algeria*
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> *Angola*
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> *Argentina*
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> *Armenia*
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> *Australia*
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> *Bangladesh*
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> *Bolivia*
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> *Bosnia and Herzegovina*
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> *Brazil*
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> *Russia*
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> *Senegal*

South Africa

Sri Lanka

Sweden

Syria

Thailand

Trinidad and Tobago

Tunisia

Turkey

United Kingdom

United States

Uzbekistan

Venezuela

Vietnam

Western Sahara

Yemen

Zimbabwe

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213. **Patrick Duggan**

Re: 20th Century Long Poems

Sat 8 Dec 2007

Well, *The Dream Songs* (John Berryman) is considered a book length poem, as is James Schuyler's *Morning Of The Poem *and Joe Brainard's *I Remember*. Though can't say what the absolute longest is.

On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:

> *Hello,*
> *I was wondering if anyone would know what would be*
> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*

--
Patrick Duggan
Idiolexicon (http://www.idiolexicon.com)

↑ Index

214. angela vasquez-giroux
Re: 20th Century Long Poems
Sat 8 Dec 2007

Diane Wakoski--Greed is up to 13 parts. Tho I think she skipped part 8?
McGrath-Letter to An Imaginary Friend
Walcott-Omeros

On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:

> *Hello,*
> *I was wondering if anyone would know what would be*
> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*

↑ Index

215. Rob McLennan
[[redacted]: 20th Century Long Poems]
Sat 8 Dec 2007

The Martyrology by late Toronto poet bpNichol

Books 1-9

rob

========== Begin forwarded message ==========

From: [redacted] (ric carfagna)
To: [redacted]
Subject: 20th Century Long Poems
Date: Fri, 07 Dec 2007 19:43:59 -0500

Hello,=20
I was wondering if anyone would know what would be=20
considered the longest poem written in English in the 20th century.=20
Thanks,=20
Ric=20

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

216. **Nico Vassilakis**
Goldsmith & Stein
Sat 8 Dec 2007

---

in playful esteems
http://www.youtube.com/watch?v=3vKWfxTqoHo=

↑ Index

217. **Paul Nelson**
Re: Role of the Poet in Society
Sat 8 Dec 2007

I am very interested in the thread you start here and offer y John,

I am very interested in the thread you start here and offer you this as a reply:

Introduction to Organic Poetry

When I first read Michael McClure's book Three Poems in 1995 and saw in the author's preface the words "if poetry and science cannot change one's life they are meaningless," something resonated so deeply it was to change my life for the better, forever (xv). It added a great deal of momentum to my own process of individuation and serves as the main part of the substrate of the materials gathered here. What resonated deeply was that poetry ought to have a transformative function or what was the point? continued at:
http://www.globalvoicesradio.org/Organic-Poetry-Introductory-Essay-4.8.07.html

Paul E. Nelson, M.A.
WPA President

Global Voices Radio
SPLAB!
American Sentences

Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: John Cunningham <[redacted]>
To: [redacted]
Sent: Saturday, December 8, 2007 8:15:24 AM
Subject: Role of the Poet in Society

I've just been studying some Levertov and came across these words: "Contemplation - meditation - the words are taken from the religious vocabulary, and surely this is no accident; for we should remember the ritual, sacramental roots of art and realize that the act of creating a work of art is in its nature a celebration of life...and that the artists himself has a function not very different from that of the priest of shaman. ...It is a testimony of that 'participation mystique', that involvement of the individual in a life beyond himself, which is a basic element of religion in the broadest and deepest sense. The poem communicates something more of life to the receiver than he would have without it, and the poet is the mediator or priest in this rite of communion, in which, as in Christian communion, he himself participates also as a receiver." Her thoughts tie in to some that I have had over the past while. Is the poet, or, more broadly, the creative artist, the shaman of contemporary society? Is the process of creating a poem similar to that of a vipassana, i.e. mindfulness, meditation? What is the role of the creative artist in society now that 'art-for-arts-sake' is passé? John Cunningham

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.503 / Virus Database: 269.16.17/1177 - Release Date: 07/12/2007
1:11 PM

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218. **Adam Tobin**
Re: 20th Century Long Poems
Sat 8 Dec 2007

---

bpNichol's MARTYROLOGY perhaps, if you're counting pages.
If you're counting words: maybe Kenneth Goldsmith's DAY?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of Patrick Duggan
Sent: Saturday, December 08, 2007 12:33 PM
To: [redacted]
Subject: Re: 20th Century Long Poems

Well, *The Dream Songs* (John Berryman) is considered a book length poem, as is James Schuyler's *Morning Of The Poem *and Joe Brainard's *I Remember*. Though can't say what the absolute longest is.

On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:

> *Hello,*
> *I was wondering if anyone would know what would be considered the*
> *longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*

--
Patrick Duggan
Idiolexicon (http://www.idiolexicon.com)

↑ Index

219. Stuart Ross
Re: 20th Century Long Poems
Sat 8 Dec 2007

Flow Chart, by John Ashbery, is a contender, I'd think.

Stuart

On 12/8/07 12:33 PM, "Patrick Duggan" <[redacted]> wrote:

> *Well, *The Dream Songs* (John Berryman) is considered a book length poem, as*
> *is James Schuyler's *Morning Of The Poem *and Joe Brainard's *I Remember*.*
> *Though can't say what the absolute longest is.*
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> *On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:*
>
> *Hello,*
> *I was wondering if anyone would know what would be*
> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*

↑ Index

220. Mark Weiss
Re: book reviews
Sat 8 Dec 2007

Michael and I were very close in the 70s. It's good to see him getting attention, and in the Times no less, whatever the reason.

Mark

At 12:11 PM 12/8/2007, you wrote:
>Michael O'brien and I used to be friends in the sixties on Columbia
>University campus. He even tried to improve one of my poems at that time, to
>no avail. A phrase from one of his poems of the time sticks to my mind:
>"Cleveland Platonists." This is the strangest review I saw. Is New York
>Times congratulating itself that this review will rescue Michael O'brien
>from obscurity?
>
>Ciao,
>
>Murat
>
>On Dec 7, 2007 4:36 PM, Barry Schwabsky <[redacted]> wrote:
>
> > Not one but two reviews of interesting books in this week's Times Book
> > Review: George Saunders on Daniil Kharms (
> >
> http://www.nytimes.com/2007/12/09/books/review/Saunders-t.html?
pagewanted=2&_r=1&8bu&emc=bu_and
> David Orr on Michael O'Brien (
> > http://www.nytimes.com/2007/12/09/books/review/Orr4-t.html?
8bu&emc=bu).
> >

↑ Index

221. Murat Nemet-Nejat
Re: 20th Century Long Poems
Sat 8 Dec 2007

I would think it is The Cantos.
Murat

On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:

> *Hello,*
> *I was wondering if anyone would know what would be*

> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*

↑ Index

222. Gabrielle Welford
Re: rob's first novel
Sat 8 Dec 2007

sorry. :-) honest, i'm nearly done.... i guess i'm too unambitious--bad at sitting down to write in general--maybe it was the ph.d. what done it or the 2 children or the new life, new man, new self. onward... g

On Thu, 6 Dec 2007, akshaya kamalnaath wrote:

> *omg ur scaring me. Ive been writing it since three months nd hopefully will be done with a irst draft in a few more months. Then I'll post u guys an absolutely free copy to get your reviews. Im not writing the first one for monew. just to get started types.*
>
> *Gabrielle Welford <[redacted]> wrote: me too--for the last 21 years... :-)*
>
> *On Thu, 6 Dec 2007, akshaya kamalnaath wrote:*
>
> *Ya congrats to Rob...Im still actually in the process of writing my first novel.*
> *Akshaya*
>
> *Tracey Gagne wrote:*
> *congratulations, Rob! That's a great accomplishment!*
>
> *:)*
> *Tracey*
>
> *On 12/5/07, Rob McLennan wrote:*
>
> *my first little novel, white, is now part of the world;*
>
> *info here;*
> *http://www.themercurypress.ca/?q=books/white*
>
> *edmonton launch was last night; ottawa launch next week;*
>
> *alberta rob*
>
> *--*
> *poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press*

> *fair ...13th poetry coll'n - The Ottawa City Project 2007-8*
> *writer in residence, U of Alberta * http://robmclennan.blogspot.com/*
>
> ---
> *Never miss a thing. Make Yahoo your homepage.*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

↑ Index

223. **Gabrielle Welford**

Re: The young shooter of Omaha...

Sat 8 Dec 2007

yes, i remember someone writing that after columbine--we point fingers at the young, when at that time i think clinton had ordered the bombing of yugoslavia, and as you say, now look at us. it's more than a million dead now. i surely wish it wasn't "us." g

On Fri, 7 Dec 2007, CA Conrad wrote:

> *The young shooter of Omaha is mentioned with such statements by reporters, "We're such a violent nation," true, but then they go on with comparisons to Virginia Tech, or Columbine.*
>
> *Which makes sense. But shouldn't they also be saying, "Yes, look at what we're doing in Iraq!"*
>
> *"We're such a violent nation, I mean look at what we're doing in Iraq! Almost a million people dead!"*
>
> *No one says this. It's taboo.*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

↑ Index

224. **maxpaul**
Re: 20th Century Long Poems
Sat 8 Dec 2007

Paul Hoover says that Frank Stanford's poem published by Lost Roads was extremely long, hundreds of pages. Maxine Chernoff

Quoting Stuart Ross <[redacted]>:

> *Flow Chart, by John Ashbery, is a contender, I'd think.*
>
> *Stuart*
>
> *On 12/8/07 12:33 PM, "Patrick Duggan" <[redacted]> wrote:*
>
> *Well, *The Dream Songs* (John Berryman) is considered a book length poem, as is James Schuyler's *Morning Of The Poem *and Joe Brainard's *I Remember*. Though can't say what the absolute longest is.*
>
> *On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:*
>
> *Hello,*
> *I was wondering if anyone would know what would be*
> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*

↑ Index

225. **Joe Moffett**
Re: 20th Century Long Poems
Sat 8 Dec 2007

James Merrill's _The Changing Light at Sandover_ is certainly a contender, but my bet would be Hugh MacDiarmid's collection of long works (In Memoriam James Joyce, "The Kind of Poetry I Want," etc.) that was to comprise his _Cornish Heroic Song_ that was supposed to be "the long poem ever written by one individual" according to Eliot Weinberger in his intro to _MacDiarmid's Selected Poetry_.

Dr. Joe Moffett
Assistant Professor of English
Kentucky Wesleyan College

3000 Frederica Street
Owensboro, KY 42301

[redacted]
[redacted]
-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of [redacted]
Sent: Saturday, December 08, 2007 2:45 PM
To: [redacted]
Subject: Re: 20th Century Long Poems

Paul Hoover says that Frank Stanford's poem published by Lost Roads was extremely long, hundreds of pages. Maxine Chernoff

Quoting Stuart Ross <[redacted]>:

> Flow Chart, by John Ashbery, is a contender, I'd think.
>
> Stuart
>
>
> On 12/8/07 12:33 PM, "Patrick Duggan" <[redacted]> wrote:
>
>> Well, *The Dream Songs* (John Berryman) is considered a book length poem, as
>> is James Schuyler's *Morning Of The Poem *and Joe Brainard's *I Remember*.
>> Though can't say what the absolute longest is.
>>
>> On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:
>>
>>> Hello,
>>> I was wondering if anyone would know what would be
>>> considered the longest poem written in English in the 20th century.
>>> Thanks,
>>> Ric
>>>
>>
>>
>

↑ Index

226. **Joe Moffett**
Re: 20th Century Long Poems
Sat 8 Dec 2007

Sorry -- of course that should have been "the longest poem ever written..."

Dr. Joe Moffett
Assistant Professor of English
Kentucky Wesleyan College
3000 Frederica Street
Owensboro, KY 42301

[redacted]

-----Original Message-----
From: Joe Moffett
Sent: Saturday, December 08, 2007 3:03 PM
To: 'UB Poetics discussion group'
Subject: RE: 20th Century Long Poems

James Merrill's _The Changing Light at Sandover_ is certainly a contender, but my bet would be Hugh MacDiarmid's collection of long works (In Memoriam James Joyce, "The Kind of Poetry I Want," etc.) that was to comprise his _Cornish Heroic Song_ that was supposed to be "the long poem ever written by one individual" according to Eliot Weinberger in his intro to _MacDiarmid's Selected Poetry_.

Dr. Joe Moffett
Assistant Professor of English
Kentucky Wesleyan College
3000 Frederica Street
Owensboro, KY 42301

[redacted]

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of [redacted]
Sent: Saturday, December 08, 2007 2:45 PM
To: [redacted]
Subject: Re: 20th Century Long Poems

Paul Hoover says that Frank Stanford's poem published by Lost Roads was extremely long, hundreds of pages. Maxine Chernoff

Quoting Stuart Ross <[redacted]>:

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> On 12/8/07 12:33 PM, "Patrick Duggan" <[redacted]> wrote:
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>> On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:
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>>> Hello,
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>>> considered the longest poem written in English in the 20th century.
>>> Thanks,
>>> Ric
>>>
>>
>>
>

↑ Index

227. Mackowski, Joanie (mackowje)

Re: 20th Century Long Poems

Sat 8 Dec 2007

There's Merrill's The Changing Light at Sandover, too--

Joanie

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]

[redacted]
http://homepages.uc.edu/~mackowje

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of [redacted]
Sent: Saturday, December 08, 2007 3:45 PM
To: [redacted]
Subject: Re: 20th Century Long Poems

Paul Hoover says that Frank Stanford's poem published by Lost Roads was extremely long, hundreds of pages. Maxine Chernoff

Quoting Stuart Ross <[redacted]>:

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>> On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:
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>>> Hello,
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>>> considered the longest poem written in English in the 20th century.
>>> Thanks,
>>> Ric
>>>
>>
>>
>

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228. **George Bowering**

Re: 20th Century Long Poems

Sat 8 Dec 2007

Is Z's "A" considered short now?

On Dec 8, 2007, at 10:49 AM, Adam Tobin wrote:

> bpNichol's MARTYROLOGY perhaps, if you're counting pages.
> If you're counting words: maybe Kenneth Goldsmith's DAY?
>
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of Patrick Duggan
> Sent: Saturday, December 08, 2007 12:33 PM
> To: [redacted]
> Subject: Re: 20th Century Long Poems
>
> Well, *The Dream Songs* (John Berryman) is considered a book length
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>> Thanks,
>> Ric
>>
>
>
>
> --
> Patrick Duggan
> Idiolexicon (http://www.idiolexicon.com)
>
>
George Herman Bowering
A good apple from the Okanagan

↑ Index

229. **Aryanil Mukherjee**
Re: 20th Century Long Poems
Sat 8 Dec 2007

Flowchart by John Ashbery. Sure. not just by sheer size (at 216 pages) but I would argue it is one of the finest long poems written in modern times.

aryanil
----- Original Message -----
From: "Stuart Ross" <[redacted]>
To: <[redacted]>
Sent: Saturday, December 08, 2007 1:52 PM
Subject: Re: 20th Century Long Poems

> *Flow Chart, by John Ashbery, is a contender, I'd think.*
>
> *Stuart*
>
> *On 12/8/07 12:33 PM, "Patrick Duggan" <[redacted]> wrote:*
>
> *Well, *The Dream Songs* (John Berryman) is considered a book length poem, as*
> *is James Schuyler's *Morning Of The Poem *and Joe Brainard's *I Remember*.*
> *Though can't say what the absolute longest is.*
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> *On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:*
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> *Hello,*
> *I was wondering if anyone would know what would be*
> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.503 / Virus Database: 269.16.17/1178 - Release Date: 12/8/2007 11:59 AM*

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230. **Charles Alexander**
Re: 20th Century Long Poems
Sat 8 Dec 2007

I don't think either of those is as long as either The Cantos or The Maximus Poems. I would imagine bpNichol's 9-volume The Martyrology would have to enter the conversation as being possibly the longest, but there must be others as well. One of them, perhaps, Frank Stanford's 524-page The Battlefield Where the Moon Says I Love you?

Also, are you going to measure "longest" by number of lines, number of pages, word count, or what? If by pages, mss. pages or printers' pages?

Can a very tiny short poem be long? Why not!

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

On Dec 8, 2007, at 10:33 AM, Patrick Duggan wrote:

> *Well, *The Dream Songs* (John Berryman) is considered a book length poem, as*
> *is James Schuyler's *Morning Of The Poem *and Joe Brainard's *I Remember*.*
> *Though can't say what the absolute longest is.*
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> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*
>
> --

> *Patrick Duggan*
> *Idiolexicon (http://www.idiolexicon.com)*

↑ Index

231. Marcus Bales
Re: Great videos of music or poetry?
Sat 8 Dec 2007

Flanders and Swann "The English"

http://www.youtube.com/watch?v=1vh-wEXvdW8

On 8 Dec 2007 at 12:22, Robin Hamilton wrote:

> *From: "Gary Sullivan" <[redacted]>*
>
> *<<*
> *Hi Everyone,*
>
> *...*
>
> *So I thought I would ask all of you: Do you know of anything really amazing*
> *from one of the countries listed below? It has to be something I can embed*
> *into the blog itself.*
> *...*
>
> *United Kingdom*
>
> *Strictly, the United Kingdom isn't one country (what it is -- a*
> *conglomeration? -- I'm not sure what the term should be) but a collection of*
> *four -- Scotland, England, Wales, and [Northern] Ireland.*
>
> *I don't know whether videos of them exist, but for Scotland, Tom Leonard*
> *performing "My Name Is Tom" or Edwin Morgan reading "The Loch Ness Monster's*
> *Song" spring to mind.*
>
> *Robin Hamilton.*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*

> *Version: 7.5.503 / Virus Database: 269.16.17/1178 - Release Date: 12/8/2007 11:59 AM*

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232. **steve russell**
Re: 20th Century Long Poems
Sat 8 Dec 2007

"In Parenthesis" by David Jones is a very long prose poem. "The Cantos" is probably as long as Berryman's "The Dream Songs." & has anyone mentioned "The Changing light at Sandover." Merrill's poem, I'm almost certain, is longer than "Flow Chart." Merwin's recent "The Folding Cliffs" is also an epic, but not as long as the Merrill poem. On the other hand, I have none of these books in front of me. I not certain which one is the longest, although I'd bet on Merrill's poem.

[redacted] wrote: Paul Hoover says that Frank Stanford's poem published by Lost Roads was extremely long, hundreds of pages. Maxine Chernoff

Quoting Stuart Ross :

> *Flow Chart, by John Ashbery, is a contender, I'd think.*
>
> *Stuart*
>
> *On 12/8/07 12:33 PM, "Patrick Duggan" wrote:*
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> *Well, *The Dream Songs* (John Berryman) is considered a book length poem, as is James Schuyler's *Morning Of The Poem *and Joe Brainard's *I Remember*. Though can't say what the absolute longest is.*
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> *On Dec 7, 2007 7:43 PM, ric carfagna wrote:*
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> *Hello,*
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> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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233. steve russell
Re: 20th century long poems
Sat 8 Dec 2007

I forgot to mention "The Triumph of Love" by Geoffrey Hill. This poem may not be as lengthy as those I've mentioned on my previous post, but it's worth looking at. Besides, it's an example of a non-American 20th century long poem written in English.

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234. Alan Sondheim
Re: unbidden correspondence
Sat 8 Dec 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1286377919-1197165739=:27693

I had this odd experience when I was a freshman at Brown - I.A. Richards came to speak and I barged in on him surrounded by Deans and such and asked him to read my poems - did I have any talent, etc. - he dismissively said he'd look at them sometime if he could & get back to me - the next morning all the poems were back in my mailbox, annotated & complimented upon - if it wasn't for him, I wouldn't have kept going and UB Poetics might not have been so bothered.

To this day Practical Criticism is about the only crit book I return to with any sense of joy -

- Alan

On Fri, 7 Dec 2007, susan maurer wrote:

> *having recently received a great response from someone famous to something i sent him out of the blue i am curious what others experiences have been with doing this. i know often mail that others have sent me unasked works out to be problematic (now what do i do). what about you guys? susan maurer*
> *_____ You keep typing, we keep giving. Download Messenger and join the i'm Initiative now. http://im.live.com/messenger/im/home/?source=TAGLM*

==========
========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory

http://www.alansondheim.org . Email: [redacted].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========

--0-1286377919-1197165739=:27693--

↑ Index

235. **Aryanil Mukherjee**
Re: 20th century long poems
Sat 8 Dec 2007

Adding on - may not be the longest, but Lawrence Ferlinghetti's last book Americus II is the continuation of his previous book length poem Americus I celebrating in ageless lyric the history of the New World.

Also not to forget Amiri Baraka's near book-length 9-11 poem Somebody Blew Up America.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: Saturday, December 08, 2007 6:52 PM
To: [redacted]
Subject: Re: 20th century long poems

I forgot to mention "The Triumph of Love" by Geoffrey Hill. This poem may not be as lengthy as those I've mentioned on my previous post, but it's worth looking at. Besides, it's an example of a non-American 20th century long poem written in English.

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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236. **Ann Bogle**
Re: unbidden correspondence
Sat 8 Dec 2007

In a message dated 12/8/2007 9:34:14 A.M. Central Standard Time, [redacted] writes:

having recently received a great response from someone famous to something i sent him out of the blue i am curious what others experiences have been with

doing this. i know often mail that others have sent me unasked works out to be problematic (now what do i do). what about you guys? susan maurer

Susan, interesting question. I kept correspondences with a couple famous people, as you say, a writer and an editor, until it seemed we were through w/ it. It was pleasant and enlightening while it was taking place. These are people I'd had every reason to be in touch w/, but also I admired both tremendously. I was younger and more impressionable than now and very earnest about creative work and teaching. The same writer will still write to me today, if I write to her, wh. has been rare -- once in 12 years at most. That editor might write to me again -- it seemed his pattern to reply to correspondence. When I have written a pure fan letter, as I did once in college to Christa Wolf, she replied auf Deutsch, which I could read w/ ease, though I had read her books in English translation. Otherwise, in the rest of my experience and in my opinion, it can be weird out there where correspondence is concerned. People (also writers and teachers) who had urged me to contact them, really urged it, claimed friendship, etc., have sometimes not replied to a letter I sent. I send one letter, and if there is no reply, as has happened two or three times, I stop. I once conducted a very long correspondence w/ a new but in my opinion very good writer I had met at school. It was kooky, especially on my end, bec. I was using our correspondence to hone paragraphs and sentences after a long hiatus and going against my tendency to write minimally, a tendency she remembered. Imagine her surprise, when I started sending long block paragraphs -- my paragraphs used to look nothing like that, were more like scant poems -- pages long, in email, daily! She was good enough to keep up w/ it and let me ramble. It was essay I was writing to her, really, and there are reams of it. I'd like to have an editor take a look at it and pull a book out of it. Her letters were daily, too, and described soup she cooked and hikes she took and eventually her courtship and new baby. In close friendships, I let the other person decide how much or how little email we'll write together, because of my tendency to write too much (in the past), and w/ the realization that busy lives -- busy w/ books and print -- sometimes preclude too much extra writing. This is so true especially for writers, who may wish to save their writing energy for books. Also, there is a privacy issue at stake in personal correspondence, one that I won't go into here except to say I usu. save but do not forward mail written to me nor would I touch for publishing purposes someone's else's work in letters. I didn't realize writers and editors were famous ahead of time. I thought if you had to explain who they were, they weren't famous, but that isn't true. One more note, I have sent fan material to a famous musician, and he doesn't write back, but I used to see him around, and we'd always greet. AMB

**********Check out AOL's list of 2007's hottest products.

(http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001)

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237. Catherine Daly
Re: 20th Century Long Poems
Sat 8 Dec 2007

> *Ranger's pretty long.*

--
All best,
Catherine Daly
[redacted]

↑ Index

238. Alan Sondheim
Intimacy Chat Transcription
Sun 9 Dec 2007

Intimacy Chat Transcription

Transcript of Intimacy Session
December 8, 2007, England
Participants: Sandy Baldwin ("You"), Alan Sondheim (Alan Dojoji)

Premise:
Discussion of avatar theory and practice.

(Please check this out - the event was excellent and the chat covers a great deal of the theoretical/practical work we've been doing.)

http://www.alansondheim.org/intimacy_chat.txt

Check out the blog for the event:

http://avatarpaste.blogspot.com - there are images from the session here.

Images also at:

http://www.alansondheim.org/intimacy05.jpg
http://www.alansondheim.org/intimacy06.jpg
http://www.alansondheim.org/intimacy07.jpg
http://www.alansondheim.org/intimacy08.jpg
http://www.alansondheim.org/intimacy09.jpg
http://www.alansondheim.org/intimacy10.jpg
http://www.alansondheim.org/intimacy11.jpg

Partial description:

"WORKSHOP: AVATAR PASTE AND CODE SOUP IN FIRST AND SECOND LIFE "14:00-18:00 www.secondlife.com - FREE book via email to drp01mc (at) "gold.ac.uk "Leaders: ASS. PROF. SANDY BALDWIN, West Virginia University & ALAN "SONDHEIM

This workshop will take place in the virtual world Second Life, and will be conducted by Alan Sondheim and Sandy Baldwin, with participation by other artists and performers in Second Life.

Participants from the Intimacy conference will be supplied with location and others details within Second Life. The workshop emerges from Sondheim and Baldwin's ongoing exploration of analog and digital bodies, using a range of technologies to remap the solid and obdurate real of bodies into the dispersions and virtualities of the digital, and then back again into real physical spaces. The "avatar paste" of the title means at least three things.

Firstly, the pasting of viewpoints together, the suturing of the subject into the avatar. Secondly, paste as glue, as half-liquid and half solid, as a materiality of renewable and infinite pliability. This is the chora of the avatar, the body matrix that is less a framework than a smearing of paste. And thirdly, paste as pasty and dis/comfortable substance, paste as slimy and dripping. While this abjection is already implicit in paste as glue, the pastiness of paste involves the projection and dreaming through of the avatar, the inhabitation of avatar bodies and the emptying of real bodies into the avatar.

"Avatar paste" comes out in avatar motions and behaviors. Firstly, these are formed by symbolic orders, presenting surfaces to read in terms of sexuality, power, emotion, and other projections. At the same time, the pasty avatar body tends towards collapse and abjection. Work on the avatar becomes a choreography of exposure and rupture, modeling and presenting inconceivable and untenable data, within which tensions and relationships are immediate and intimate. One might imagine, then, this inconceivable data as a form of organism itself: as part of a natural world or a world already given; out of this we might think through new ideas of landscape, wilderness, hard ecology, the earth itself.

The workshop will theorize and demonstrate these topics. The first part discusses theoretical frameworks. Alan Sondheim will introduce the topic of dismemberment and telepresence in terms of the presence or appearance of abjection in Second Life avatars. He will connect this to the epistemology of emptiness vis-a-vis sheave theory and Buddhist philosophy, and then to the problems of motion and behavior of avatars. Sandy Baldwin will discuss the topography of limits in Second Life, both body limits and spatial limits, an connect this to issues of the hunt and animal display.

He will also discuss the dynamics of performance and audience in Second Life. The second part of the workshop will show off Sondheim and Baldwin's approach to re-mapping live bodies into Second Life performances, includ- ing: video and other examples of motion capture and scanning; intermediate processing of files (e.g. editing .bvh data or working with Blender); and then the resulting works, including documents of Second Life performances and re-mappings back into "first life" spaces with dancers and other live performers. The final part of the workshop will include avatar performance by Sondheim, Baldwin, and other participants in Second Life.

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239. **W.B. Keckler**

Re: 20th Century Long Poems

Sun 9 Dec 2007

It's probably something written by someone schizophrenic none of us has ever heard of in a room somewhere that he or she rarely leaves...maybe it's brilliant and maybe it's just maddening writing, but that's where my mental money is going...my riend David (who was schizophrenic...he later just vanished) could sometimes write 200 pages of poetry or prose in a weekend (of course he usually destroyed this two weeks later when the voices told him to)....he would usually start this by getting a pile of like fifteen books of philosophy from the State Library....the little bits of his writing he would let me read sort of sent me into alternate brain waves instantly but then he'd snap the notebooks shut...how much of this was plagiarism or reverbigeration I have no idea....but i've always filed those kinds of occurrences under the rubric of angelism or manic angelism...kind of like muhammad hearing that chiming of the bell in the cave that went on and on, continuously chiming and speaking at the same time...I'm thinking along the lines of a Darger (although that's slightly different)...that kind of obsession can go for decades....but as to known long poems by recognized poets...how long is A? does it beat the Cantos in page count...certainly it beats them in splendor...is there a hidden English or American Mahabharata that generations of poets have been hiding? Now would be the time to bring it out. :-)

**********Check out AOL's list of 2007's hottest products.
(http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001)

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240. Wystan Curnow
Re: 20th century long poems
Sun 9 Dec 2007

Surely Ron Silliman's The Alphabet is a candidate--at least most of it was published last century. Wystan

↑ Index

241. David Chirot
"Louis Pasteur is born!" (biopics) from Vidocq to Hammett from Richard III to Johnny Rotten
Sun 9 Dec 2007

Dear Murat--

in honor of the birth of the new child who "is born" of the subject title-- here is a quote from the one for whom that child was father to the man--

"Where observation is concerned, chance favors only the prepared mind."

-- Louis Pasteur

Many thanks for your kinds words.
I had to stop listing films as if one doesn't-- . . .
Also thank you to Barry for reminding me the name of the film I mentioned with Humphrey Bogart as the screenplay writer is In a Lonely Place, a Nicholas Ray masterpiece--

There's also Schrader's Mishima, Godard's Le Mepris (Contempt, from the Moravia novel--writer Michel Piccoli is hired to do a screenplay for a new film version of The Odyssey, to be directed by Fritz Lang, who quotes "BB"(Bertolt Brecht) as a joke on "BB" Brigite Bardot who plays Piccoli's wife and finds contempt for him for selling out his talents to Ugly American producer Jack Palance)

and a not particularly good but fun film "about" the Marquis de Sade (played by with great bravado by Jeremy Rush)--a joke in this film is that each time the Marquis is about to write--in a descending order of ink, wine, blood, feces--he hums delightedly "Au Clair de la lune"--which has the well known lines "pretes ma ta plume/pour ecrire un mot"-literally---"bring me your quill/so I can write a word"-- (which song ever since seeing the film i often find myself humming or singing when setting to work--)

there are hundreds more writers in films-----

re Hammett--a very interesting film could be made not only about him, but about a sort of series of reincarnations of the public/private investigator turned writer of detective stories--and, in Hammett's case, not only directly affected

cinema, but also radio series and comic strips literally drawn from his characters--and in which he had hand--

(Wim Wenders made the fictional Hammett (1982)--Hammett involved in solving a murder-)

Hammett had been an employee of the Pinkerton Agency--which furnished the "Continental Op" with a lot of the material in his early stories and his first novel, the great Red Harvest--

his first assignment was to find a missing Ferris wheel--
disappeared from a carnival in his native Maryland--

Pinkerton himself had been also a writer of detective and crime novels-- though not the first of these--

(reacting to things he had witnessed while working for Pinkerton, the agency often employed against labor strikes and leaders--Hammett became a Communist and though having served in WW2 as an Army newspaper editor and being a vet of WW1--later served prison time in the ugly HUAC year--in the film Julia, supposedly based on Lillian Hellman's controversial/supposed memoirs, Hammett, her lover of 30 years, is portrayed by Jason Robards)

The original of both the historical and fictional police detective, private detective, master criminal and detective story writer is Eugene Francois Vidocq, (1775-1857) one the most extraordinary persons anytime, anywhere, whose biography, inventions, influences singlehandedly have affected profoundly history, literature, cinema, radio, comics --the world over--

as criminal and police detective, Vidocq inspired BOTH Javert and Jean Valjean in Hugo's Les Miserables, as criminal, Balzac's Vautrin, (Balzac is reputed to have contributed writing to one of Vidocq's own crime novels) and as the founder of the first private detective agency, provided a model for Poe's Dupin and Doyle's Sherlock Holmes.--

He's discussed in Poe's "Murders in the Rue Morgue" and Melville's Moby Dick-- and inspired the escaped convict turned benefactor in Dickens' Great Expectations--

Vautrin was a renowned escape artist--once eluding the guillotine itself, at age 17--he had killed three guards too roughly dragging two noble women to the guillotine-and been in turn sentenced to the same fate-awaiting this in one the worst hell holes in France--

Acting on the axiom "it takes a thief to catch a thief"-while still an unpardoned convict---he founded the Parisian Surete and later in life Le Bureau des Renseignments-- the first private detective agency----(also a credit agency--)

he created modern criminology , introducing ballistics, the index file system for information and records on known criminals, the first use of plaster molds for impressions of foot/shoe prints, inventing and briefly manufacturing forge-proof paper and indelible ink, and developed the use of undercover agents and training in surveillance techniques- -His employment of the most realistic disguise and acting in this regard--he is probably one of the greatest actors never to have appeared on stage--having been perfected during years of being on the run from the law--(at one point under the name of Rousseau)--

In his periods between flights Vidocq lived the life of a good citizen--but when the past caught up to him, protean, he would be forced to adopt another identity, another physical transformation, not only in dress, speech, but gestures, gait, tics as well--molding himself into an "other"--until detected by chance and again having to chameleon-like change into yet another identity--

He was such a good actor that, as police detective infiltrating a gang of super-robbers, their leader enlisted him as his personal accomplice in the planned murder of---none other than the great Vidocq himself!

With the gang leader, Vidocq awaited his own self to emerge from his own concealed address, which the crime boss had somehow discovered---and waited and waited--and, having failed to bump himself off, was not long after arresting his "boss"--appearing as his "real" self, Vidocq the still living police detective--

Vidocq's memoirs were a huge bestseller in France, and a year later, in England, inspiring a whole series of popular stage adaptations--and Charles Dickens--

One of Vidocq's methods was to employ and train almost entirely ex-convicts he hand picked, a controversial move which resulted in his being tried at one point for having betrayed his trust as Surete head and, only acting his official part, returned to crime in a reverse "undercover" operation-- framed by jealous highers-up in the police hierarchy, the head of the Surete was once again thrown into a hell hole--where many he had arrested awaited him--when the trial finally took place, Vidocq was acquitted, his reputation for honesty and good citizenship intact-- Vidocq was a popular hero of primarily the working classes--despised and feared by many in "higher circles" for his humble origins and his criminal past--

during the period of the "Restoration"--one of Vidocq's specialties was the exposing and arrest of many returning "noblesse oblige" poseurs supplied with false documents, forgeries, and who were claiming privileges and the recovery of former wealth and estates not their own--

In his hiring of ex-convicts, Vidocq was also a unique example of a new form of philanthropist.

He was a believer in the innate goodness of humans, the reformation of convicts and their restoral as "good citizens of France," based on the example of himself.

Vidocq's life and crime novels and tales influenced also Eugene Sue and Dostoyevsky. He also led to the founding, in England, of the first collection/museum of crime and detective works, artefacts etc.

His life story in an any given year would make a film in itself-(Vidocq, with Gerard Depardieu, 2001 i have yet to see--) -by turns an honest businessman under assumed names, an heroic member of Napoleon's fleet, a highly valued solider, a member of the worst criminal circles, a forger, robber, single handed killer (at 14 he accidentally killed a man in a duel--and, fleeing, began his outlaw life--killing more in more duels along the way--)-and as-inmate and escapee of some of the worst prisons of the times, a galley slave of privateers--

Vidocq is the site of origin of a protean proliferation of continually recurring series of authors, actors, disguises, alter egos, fictional and real--of police detectives, private eyes, Continental ops, master criminals, reformed criminals--shifting in and out of character as writers of stories, novels, memoirs, non-fiction works and in turn invading the cinema--tv-video games, comic strips, paintings--and real life crime scenes--

Vidocq, who hid himself while on the lam and disguised his identity undercover--the sought after and the seeker by turns--making a name for himself by hiding under other names--this person who so frequently sought an anonymity--has turned up for a hundred fifty years --everywhere--on street corners, in offices, on shelves in bookstores--on screens the world over--disguised as a police detective, a criminal, a private eye, and undercover agent, an actor, a writer--

Re Richard the III--in PBS' very good documentary series on the History of Rock and Roll--(which interviews musicians only--no pontificating critics and self serving producers)-- Johnny Lydon aka Rotten reveals that his stage style was completely based on Olivier's performance in the film of the Shakespeare play--clips of Olivier and Rotten are played one after the other--and--indeed!! Johnny Rotten is the reincarnation of Richard the Third as "captured on film"!--

For cannot one hear Johnny singing this proto-Vidoquian soliloquy of disguise and literary allusions in his best "Anarchy in the UK," "I am an anarchist/I am an Anti-Christ" voice:

Why, I can smile, and murder whiles I smile,
And cry 'Content' to that which grieves my heart,
And wet my cheeks with artificial tears,
And frame my face to all occasions.
I'll drown more sailors than the mermaid shall;

I'll slay more gazers than the basilisk;
I'll play the orator as well as Nestor,
Deceive more slily than Ulysses could,
And, like a Sinon, take another Troy.
I can add colours to the chameleon,
Change shapes with Proteus for advantages,
And set the murderous Machiavel to school.
Can I do this, and cannot get a crown?
Tut, were it farther off, I'll pluck it down.

and then "Anarchy in the UK"'s final line: "DESTROY"!!!!!!!!

On Dec 6, 2007 6:03 PM, Murat Nemet-Nejat <[redacted]> wrote:
> David,
>
> Your list is absolutely breathtaking, and your analyses of Richard the Third
> and the writer as the script writer and director, directing the audience,
> even more.
>
>

↑ Index

242. Pierre Joris
Re: 20th century long poems
Sun 9 Dec 2007

Ted Enslin's FORMS is 602 pages
his SYNTHESIS is 490 pages
vol I of his RANGER is 430 pages (vol. 2 went awol from my shelves)
but I remember it as being a bit shorter then vol. 1, so it might well
bring the total RANGER to some 800 pages.

Vernon Frazer's IMPROVISATIONS is 697 pages

Charles Olson's MAXIMUS is 635 pages

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Alice Notley's ALMA is 344 pages

Anne Waldman's IOVIS (vol. 1& 2) is 647 pages

Frank Samperi's trilogy (THE PREFIGURATION, QUADRIFARIAM & LUMEN GLORIAE) should br considered a long poem. The pages are unumbered, but the three vols shld come to between 500 and 600 pages.

The 3 volumes of Ed Sander's AMERICA, A HISTORY IN VERSE come to 1014 pages.

& I forget some.

It's not all in a day's work,

Pierre

On Dec 8, 2007, at 6:52 PM, steve russell wrote:

> *I forgot to mention "The Triumph of Love" by Geoffrey Hill. This poem may not be as lengthy as those I've mentioned on my previous post, but it's worth looking at. Besides, it's an example of a non-American 20th century long poem written in English.*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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243. Daniel Zimmerman
Re: 20th Century Long Poems
Sun 9 Dec 2007

Raymond Queneau's Cent Mille Milliards de Poèmes, comprising one hundred trillion (1014) poems?
~ Dan Zimmerman

----- Original Message -----
From: "Charles Alexander" <[redacted]>
To: <[redacted]>
Sent: Saturday, December 08, 2007 4:57 PM
Subject: Re: 20th Century Long Poems

> *I don't think either of those is as long as either The Cantos or The Maximus Poems. I would imagine bpNichol's 9-volume The Martyrology would have to enter the conversation as being possibly the longest, but there must be others as well. One of them, perhaps, Frank Stanford's 524-page The Battlefield Where the Moon Says I Love you?*
>
> *Also, are you going to measure "longest" by number of lines, number of pages, word count, or what? If by pages, mss. pages or printers' pages?*
>
> *Can a very tiny short poem be long? Why not!*
>
> *charles*
>
> *charles alexander*
> *chax press*
> [redacted]
> *650 e. ninth st.*
> *tucson arizona 8505*
> [redacted]
>
> *On Dec 8, 2007, at 10:33 AM, Patrick Duggan wrote:*
>
> *Well, *The Dream Songs* (John Berryman) is considered a book length poem, as*
> *is James Schuyler's *Morning Of The Poem *and Joe Brainard's *I Remember*.*
> *Though can't say what the absolute longest is.*
>
> *On Dec 7, 2007 7:43 PM, ric carfagna <[redacted]> wrote:*
>
> *Hello,*

> *I was wondering if anyone would know what would be*
> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*
>
> --
> *Patrick Duggan*
> *Idiolexicon (http://www.idiolexicon.com)*

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244. Mary Kasimor
anti-heroes
Sun 9 Dec 2007

I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"

Thanks.

Mary Kasimor

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245. Stuart Ross
Re: anti-heroes
Sun 9 Dec 2007

The Talented Mr. Ripley, by Patricia Highsmith

On 12/9/07 9:52 AM, "Mary Kasimor" <[redacted]> wrote:

> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
>
> *Thanks.*
>
> *Mary Kasimor*

> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

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246. Daniel Zimmerman
Re: anti-heroes
Sun 9 Dec 2007

Gilgamesh.

----- Original Message -----
From: "Mary Kasimor" <[redacted]>
To: <[redacted]>
Sent: Sunday, December 09, 2007 9:52 AM
Subject: anti-heroes

> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
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> *Thanks.*
>
> *Mary Kasimor*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

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247. Eric Weinstein
Re: anti-heroes
Sun 9 Dec 2007

Mary,

I think Harold Lubin edited an anthology titled "Heroes and Anti-Heroes: A Reader In-Depth." The book may be out of print, though, since I think it was published in 1968 (somewhat before my time). I'll try and think of something more contemporary/available.

Best,

Eric Weinstein

On Dec 9, 2007 9:52 AM, Mary Kasimor <[redacted]> wrote:

> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
>
> *Thanks.*
>
> *Mary Kasimor*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

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248. **Alan Sondheim**

gloom.

Sun 9 Dec 2007

---

gloom.

gloom.
defuge.
the radio comes on in the room.
the radio whispers in the room.
it speaks the unspeakable.
i can't keep this up, it says.
this world is far too tired, it says.
the world can't do anything more.
the world tried over and over.
nothing worked.
the world is exhausted.
the world doesn't need the radio.
night. the computer's gone to sleep.
there's nothing online.
there never is.
there is no subsequence-consequence.
gloom of cold rain.
gloom of cold.
i don't want to touch myself.
i don't want to touch anything.
i sleep on this floor.
there are no noises in this place.
i know i am wise.

i am wise because there is no substance.
there is no consequence-subsequence.
there is nothing to release.
dead phone. keyboard disconnect.
defuge of supine body.
defuge of dead air.
defuge of radio whisper.
the floor is exhausted.
the ceiling is exhausted.
the wall is exhausted.
i leave the skin.
i take the skin.
the radio.

http://www.alansondheim.org/defuge4.mp4

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249. Kimberley Rogers
Re: anti-heroes
Sun 9 Dec 2007

Wuthering Heights and/or Villette
Sent from my Verizon Wireless BlackBerry

-----Original Message-----
From: Mary Kasimor <[redacted]>

Date: Sun, 9 Dec 2007 06:52:46
To:[redacted]
Subject: anti-heroes

I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"

Thanks.

Mary Kasimor

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250. Charles Alexander
Re: anti-heroes
Sun 9 Dec 2007

Notes from Underground, Dostoevsky, for a terrific example of anti- hero. Influential, I think, on practically everything of anti-hero since. And for a more "pop" approach, the Clint Eastwood Italian westerns, i.e. A Fistful of Dollars, For a Few Dollars More, & The Good, The Bad, & The Ugly. I am not up on critical works on the notion of the "anti-hero."

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

On Dec 9, 2007, at 7:52 AM, Mary Kasimor wrote:

> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
>
> *Thanks.*
>
> *Mary Kasimor*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

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251. Susan Webster Schultz
Sidewalk blog: Christmas kitsch edition
Sun 9 Dec 2007

A friend passed on some old Christmas lawn signs; I've doctored them and turned them into
sidewalk blog signs. Enjoy the spirit of the season--

http://www.facebook.com/album.php?aid=21060&l=285f3&id=654553661

aloha, S.

↑ Index

252. Mary Kasimor
Re: anti-heroes
Sun 9 Dec 2007

Eric,
I just checked the Lubin anthology on Amazon, and there are only a few copies floating around there. That is the kind of book that would work for my class (although it is probably outdated). I'll do a google search and see if I can find anything.

Thank you.

Mary

Eric Weinstein <[redacted]> wrote:
Mary,

I think Harold Lubin edited an anthology titled "Heroes and Anti-Heroes: A Reader In-Depth." The book may be out of print, though, since I think it was published in 1968 (somewhat before my time). I'll try and think of something more contemporary/available.

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> *Thanks.*
>
> *Mary Kasimor*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

Never miss a thing. Make Yahoo your homepage.

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253. **Pierre Joris**
Re: 20th century long poems
Sun 9 Dec 2007

Weirdly forgot to mention the long poem I am in the process of reading the new volume of:

Rachel Blau DuPlessis, DRAFTS, stands so far at 625 pages distributed over three volume.

On Dec 9, 2007, at 7:12 AM, Pierre Joris wrote:

> *Ted Enslin's FORMS is 602 pages*
> *his SYNTHESIS is 490 pages*
> *vol I of his RANGER is 430 pages (vol. 2 went awol from my shelves)*
> *but I remember it as being a bit shorter then vol. 1, so it might*
> *well bring the total RANGER to some 800 pages.*
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> *Charles Olson's MAXIMUS is 635 pages*
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> *Allen Fisher's PLACE is 407 pages*
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> *to 545 pages, with one further volume to come out, so that poem*
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> *but the three vols shld come to between 500 and 600 pages.*
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> *The 3 volumes of Ed Sander's AMERICA, A HISTORY IN VERSE come to*
> *1014 pages.*
>
> *& I forget some.*
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> *It's not all in a day's work,*
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> *Pierre*
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> *On Dec 8, 2007, at 6:52 PM, steve russell wrote:*
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> *I forgot to mention "The Triumph of Love" by Geoffrey Hill. This*

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>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*
>
> ---
>
> *The poet: always in partibus infidelium -- Paul Celan*
>
> ---
> *Pierre Joris*
> *244 Elm Street*
> *Albany NY 12202*
> *h:* [redacted]
> *c:* [redacted]
> *o: 518 442 40 71*
> *Euro cell: (011 33) 6 75 43 57 10*
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
>
> ---

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Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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254. **Ryan Daley**
Re: anti-heroes
Sun 9 Dec 2007

Catcher in the Rye comes to mind, for that level of reading. If they're more advanced, I'd say, A Fan's Notes, by Frederick Exley.

-Ryan

On Dec 9, 2007 9:52 AM, Mary Kasimor <[redacted]> wrote:

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>
> *Thanks.*
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> *Mary Kasimor*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

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255. **patrick dunagan**
Re: anti-heroes
Sun 9 Dec 2007

Grendel by John Gardner

2007/12/9, Eric Weinstein <[redacted]>:
>
> Mary,
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> I think Harold Lubin edited an anthology titled "Heroes and Anti-Heroes: A
> Reader In-Depth." The book may be out of print, though, since I think it
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>
>
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>

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>
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256. **George Bowering**
Re: 20th century long poems
Sun 9 Dec 2007

Zuk's A is 826 pages.

Why this shunning of it?

gb

On Dec 9, 2007, at 4:12 AM, Pierre Joris wrote:

> Ted Enslin's FORMS is 602 pages
> his SYNTHESIS is 490 pages
> vol I of his RANGER is 430 pages (vol. 2 went awol from my shelves)
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>
> _____
>
> The poet: always in partibus infidelium -- Paul Celan

> _____
> Pierre Joris
> 244 Elm Street
> Albany NY 12202
> h: [redacted]
> c: [redacted]
> o: 518 442 40 71
> Euro cell: (011 33) 6 75 43 57 10
> email: [redacted]
> http://pierrejoris.com
> Nomadics blog: http://pjoris.blogspot.com
> _____
>
>
Geo. H. Bowering
Adaptable yet reliable.

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257. Camille Martin
Sound Poetry, Tuesday on CKLN-FM
Sun 9 Dec 2007

Please tune in to Ryerson University's CKLN-FM 88.1 (Toronto) on Tuesday, December 11, from 2-3 pm. I'll be guest-hosting In Other Words.

For this program, I'll play, side-by-side, folk traditions of sound singing with dada and other sound poetry performances: Annie Johnston, a Scottish woman doing bird imitations, alongside Giacomo Balla's futurist magical nonsense; Tuvan throat singers alongside contemporary sound poet Sainkho Namtchylak (some of these are from Jerome Rothenberg's wonderful Ethnopoetics anthology on ubu.com). I'll also feature works by mIEKAL aND, Funginii (Michael Basinski and friends), cris cheek, Jackson Mac Low and Anne Tardos, Robert Ashley, Vernon Frazer, and Robert Creeley with Lake Affect (or however much time will allow).

The link for online listening:

http://www.ckln.fm <http://www.ckln.fm/>

Camille Martin

↑ Index

258. Jesse Crockett
One Laptop Per Child ___ Give One Get One thru 12/31/07
Sun 9 Dec 2007

http://www.laptopgiving.org/en/index.php

↑ Index

259. Joan Waltemath
Re: The young shooter of Omaha...
Sun 9 Dec 2007

Here are a few things that I could add about the Omaha shootings. Being a native Nebraskan I was aware that von Maur is the chic-est department store in the Omaha area. To choose that particular store at the height of the consumer season seems significant.

Also Bush visited town and left shortly before the incident. While that fact was mentioned on the news, the awareness that many people out there were pretty horrified that Bush fled to Offett Air Force base in Bellevue just south of Omaha during the September eleven attack is something that wouldn't fit in a news brief.

Context is not separate from what happened there, yet how do we know if/when it's accountable either?

Joan Waltemath

On Saturday, December 08, 2007, at 03:54PM, "Gabrielle Welford" <[redacted]> wrote:
>yes, i remember someone writing that after columbine--we point fingers at
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>> CAConrad
>> http://PhillySound.blogspot.com
>>
>
>

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260. **Mary Kasimor**
Re: anti-heroes
Sun 9 Dec 2007

Charles,
  Nor am I. I think that anti-hero can be defined in different ways. Clint Eastwood's movies are a good example. Roberto Bolano's Savage Detectives is a wonderful example, but it is very very long. (Very few of my students are readers. (sigh).
  Mary

Charles Alexander <[redacted]> wrote: Notes from Underground, Dostoevsky, for a terrific example of anti- hero. Influential, I think, on practically everything of anti-hero since. And for a more "pop" approach, the Clint Eastwood Italian westerns, i.e. A Fistful of Dollars, For a Few Dollars More, & The Good, The Bad, & The Ugly. I am not up on critical works on the notion of the "anti-hero."

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

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Never miss a thing. Make Yahoo your homepage.

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261. Mark Weiss
[Fwd: Exhibition of Art by Writers: The Writer's Brush]
Sun 9 Dec 2007

For those in the Cambridge MA area, this from Robert Kelly.

> *FOR IMMEDIATE RELEASE*
>
> *The Writer's Brush*
>
> *An Exhibition of Art by Writers*
>
> *15 December 2007 through 15 January 2007*
>
> *Opening Reception 15 December 6-10 (or longer if we can stand it):*
>
> *Dear Friends and Colleagues,*
> *We are pleased (neigh unto delighted) to announce our next exhibition, a monumental show of visual art by writers, mounted in conjunction with the publication of the wonderful new book on the subject, entitled The Writer's Brush, by Donald Friedman, with supplementary essays by John Updike and William Gass (see the wonderful review in this week's New York Times Book Review).*
>
> *The first leg of the show took place in New York in September and October at Anita Shapolsky Gallery, and our show is an expanded (and I hope improved) version of that event. It will run from the 15th of December through the 15th of January, with an opening reception on 15 December, at which Mr. Friedman and some of the writer/artists will be present and happy to sign or inscribe books. The show will go to Los Angeles from mid-February through mid-April at Denenberg Fine Arts (with a reception during the Los Angeles Antiquarian Book Fair), and perhaps then on to Houston. It will contain work by more than 120 writers, including*

Walter Abish, Rafael Alberti, Roberta Allen, A.R. Ammons, John Ashbery, Enid Bagnold, Amiri Baraka, Djuna Barnes, Mary Beach, Andrei Bely, Bill Berkson, Ted Berrigan, Elizabeth Bishop, Star Black, Jorge Louis Borges, Breyten Breytenbach, Joseph Brodsky, Charles Bukowski, Gelett Burgess, David Burliuk, William Burroughs, Josef Capek, R.V. Cassill, G.K. Chesterton, Tom Clark, Daniel Clowes, Jean Cocteau, Norma Cole, Douglas Coupland, Morris Cox, Jim Crace, E.E. Cummings, Annie Dillard, J.P. Donleavy, John Dos Passos, Rikki Ducornet, Robert Duncan, Lawrence Durrell, Russell Edson, David Eggers, Kenward Elmslie, Mary Fabelli, Jules Feiffer, Lawrence Ferlinghetti, Jacopo Fijman, Charles Henri Ford, Federico Garcia Lorca, Kahlil Gibran, Charlotte Perkins Gilman, Allen Ginsberg, Louise Gluck, Guenter Grass, Alasdair Gray, Nicolai Gumilov, Alan Gurganus, Brion Gysin, Donald Harrington, Hermann Hesse, Jack Hirschman, Susan Howe, Georges Hugnet, Victor Hugo, Aldous Huxley, Tama Janowitz, Charles Johnson, Donald Justice, Anna Kavan, Weldon Kees, Robert Kelly, Jack Kerouac, Maxine Hong Kingston, Bill Knott, Richard Kostelanetz, Alfred Kubin, D.H. Lawrence, Jonathan Lethem, Wyndham Lewis, Pierre Louys, Mina Loy, Lucebert, Clarence Major, Gerard Malanga, Andre Malraux, Robert Marshall, Henri Michaux, Leonard Michaels, Henri Michaux, Henry Miller, Susan Minot, Bradford Morrow, Walter Mosley, Vladimir Nabokov, Hugh Nissensen, Clifford Odets, Fernando del Paso, Kenneth Patchen, Mervyn Peake, Claude Pellieu, Francisco Picabia, Alexandra Pizarnik, Sylvia Plath, Beatrix Potter, Annie Proulx, James Purdy, Alexei Remizov, Kenneth Rexroth, Maclaren Ross, Peter Sacks, William Saroyan, Mira Schor, Maurice Sendak, Charles Simic, Patti Smith, William Jay Smith, Iris Smyles, Ralph Steadman, Mark Strand, Aldo Tembalini, Igor Terentiev, Cecilia Thaxter, Ruthven Todd, Frederic Tuten, Josef Vachal, Cecilia Vicuna, Tino Villanuevo, Kurt Vonnegut, Janwillwem van de Wetering, Derek Walcott, Keith Waldrop, Rosanna Warren, Lewis Warsh, Denton Welch, Marjorie Welish, Richard Wilbur, Tennessee Williams, Gahan Wilson, Stanislaw Witkiewicz and Unica Zuern (and a few others not all yet committed, if you can imagine that).

A catalogue will be made for the exhibition, with an introduction by the magnificent novelist Joseph McElroy.

Best wishes,

John Wronoski

Lame Duck Books
Pierre Menard Gallery
10-12 Arrow Street
Cambridge, MA 02138

> [redacted] *(bookshop)*
> [redacted] *(gallery)*
> [redacted] *(mobile)*
>
> *<http://www.pierremenardgallery.com/>www.pierremenardgallery.com*
> *www.lameduckbooks.com*

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262. **steve russell**
Re: anti-heroes
Sun 9 Dec 2007

I want to second Exley's "A Fan's Notes." The prose is as lyrical as Fitzgerald's finest, but bawdier. It's a great book. I think someone has already mentioned "Crime & Punishment" & "Notes from the Underground." I read the Dostoevsky books in high school. They may have philosophical weight, but they're fun reads, perfectly compatible for the needs of intro students. There are a couple of Bukowski novels worth looking at. Check out "Ham ON Rye" or "Factotum." They're easy reads. The Buk's prose was simple & solid. His poetry was too often sloppy & monotonous.

Ryan Daley <[redacted]> wrote: Catcher in the Rye comes to mind, for that level of reading. If they're more advanced, I'd say, A Fan's Notes, by Frederick Exley.

-Ryan

On Dec 9, 2007 9:52 AM, Mary Kasimor wrote:

> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
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263. **laura hinton**
Re: 20th century long poems
Sun 9 Dec 2007

As we approach the winter solstice, add to the list Bernadette Mayer's MIDWINTER DAY.

On Dec 8, 2007 6:52 PM, steve russell <[redacted]> wrote:

> *I forgot to mention "The Triumph of Love" by Geoffrey Hill. This poem may not be as lengthy as those I've mentioned on my previous post, but it's worth looking at. Besides, it's an example of a non-American 20th century long poem written in English.*
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> ---
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264. **steve russell**
Re: anti-heroes
Sun 9 Dec 2007

Pick any novel by the late Larry Brown, ex fireman & Southern noveliest, & you'll get some excellent anti-heroes. Start with "Joe," his first novel.

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

265. **Halvard Johnson**
Re: German composer Stockhausen is Dead
Sun 9 Dec 2007

And the American (US) composer Elliott Carter is still alive and Tuesday (day after tomorrow) is his 99th birthday.

Hal

"Look at any word long enough and you will see
it open up into a series of faults into a terrain of
particles each containing its own void."
--Robert Smithson

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Dec 7, 2007, at 5:10 PM, St. Thomasino wrote:

> *German composer Stockhausen is dead*
>
> *12/7/2007, 1:54 p.m. EST*
>
> *The Associated Press*
>
> *BERLIN (AP) — Karlheinz Stockhausen, whose electronic works made him one of Germany's most important postwar composers, has died, German state broadcaster ZDF reported Friday. He was 79.*
>
> *Stockhausen, who gained fame with avant-garde compositions in the 1960s and '70s and later moved to huge music theater and other projects, died Wednesday, ZDF said, citing the Stockhausen Music Foundation. It gave no cause of death.*
>
> *Stockhausen's electronic compositions are a radical departure from musical tradition and incorporate influences as varied as psychology, the visual arts and the acoustics of a particular concert hall.*
>
> *Stockhausen was born in the village of Moedrath near Cologne in western Germany on Aug. 22, 1928. His father was killed in World War II and his mother also died, leaving him orphaned as a teenager.*
>
> *After completing his studies in musicology, philosophy and German literature at the University of Cologne, he went on to study under composer Olivier Messiaen in Paris from 1952 to 1953, where he also met his French contemporary Pierre Boulez.*
>
> *Stockhausen wrote more than 280 works, including more than 140 pieces of electronic or electro-acoustic music and brought out more than 100 different albums. He was known for conducting nearly all of the premiere performances of his works.*
>
> *The composer is survived by six children from two marriages. Services were not immediately announced.*

> *He provoked controversy in 2001 after describing the Sept. 11 attacks as "the greatest work of art one can imagine" during a news conference in the northern German city of Hamburger, where several of the hijackers had lived. The composer later apologized for his remarks, but the city still canceled performances of his works.*
>
> *posted by gregory vincent st. thomasino*
>
> *http://eratio.blogspot.com/*
>
> *e·*

↑ Index

266. **Joe Moffett**

Re: 20th century long poems

Sun 9 Dec 2007

Though not one of the longest poems, I think one of the most interesting 20th century long poems is Schwerner's Tablets, which I discuss in my new book on the lp --

http://www.wvupress.com/catalog/product_info.php?cPath=57&products_id=97

-- and what about Charles Wright's "Appalachian Book of the Dead" project which covers basically everything the poet published between 1970-2000?

_____

From: UB Poetics discussion group on behalf of George Bowering
Sent: Sun 12/9/2007 2:33 PM
To: [redacted]
Subject: Re: 20th century long poems

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Why this shunning of it?

gb

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> Pierre Joris
> 244 Elm Street
> Albany NY 12202
> h: [redacted]
> c: [redacted]
> o: 518 442 40 71
> Euro cell: (011 33) 6 75 43 57 10
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Geo. H. Bowering
Adaptable yet reliable.

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267. steve russell
Re: The young shooter of Omaha...
Sun 9 Dec 2007

Name another country where teens decide to step into immortality through the act of killing. We're violent. We're pathologically violent. We're simply weird.

I was an angry kid. I'm glad this shit wasn't going on back in my day.

Joan Waltemath <[redacted]> wrote: Here are a few things that I could add about the Omaha shootings. Being a native Nebraskan I was aware that von Maur is the chic-est department store in the Omaha area. To choose that particular store at the height of the consumer season seems significant.

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↑ Index

268. mIEKAL aND
Re: 20th century long poems
Sun 9 Dec 2007

If only we spent this time having real discussions about these titles ...

↑ Index

269. steve russell
Re: anti-heroes
Sun 9 Dec 2007

Many of the stories in the bible echoe Gilgamesh. Wouldn't Job be an anti-heroe? Perhaps the ultimate anti-heroe.

Daniel Zimmerman <[redacted]> wrote: Gilgamesh.

----- Original Message -----
From: "Mary Kasimor"
To:

Sent: Sunday, December 09, 2007 9:52 AM
Subject: anti-heroes

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↑ Index

270. Eric Weinstein
Re: anti-heroes
Sun 9 Dec 2007

I'd cast a vote for Gardner's *Grendel*. *Wuthering Heights* and *Villette*might not be ideal candidates for a class that aren't "great readers," although I did enjoy the former. If there's a sci-fi element at all, Stephen Donaldson's *Chronicles of Thomas Covenant* are great.

Best,

Eric

On Dec 9, 2007 3:12 PM, patrick dunagan <[redacted]> wrote:

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2007/12/9, Eric Weinstein <[redacted]>:

Mary,

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Mary Kasimor

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271. **Eric Weinstein**
Re: anti-heroes
Sun 9 Dec 2007

Sorry, I'm behind on sleep. By "former" I meant "latter," and by "sci-fi" I meant "fantasy."

- E

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272. **Charles Alexander**

Re: anti-heroes

Sun 9 Dec 2007

Mary,

That's one advantage of Notes from Underground, i.e. it's not long, though it's also not exactly "easy" reading. Detective fiction offers anti-heroes, too, like Sam Spade.

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

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273. J. Michael Mollohan
Re: anti-heroes
Sun 9 Dec 2007

My current favorite anti-hero is Dexter, from the Showtime series and the Story/book "Darkly Dreaming Dexter."

↑ Index

274. Michael Cross
Re: 20th century long poems / Ratcliffe
Mon 10 Dec 2007

Stephen Ratcliffe's long poem, beginning with Portraits and Repetition (427 pp. / Post Apollo) and followed by Real (427 pp. / Avenue B) and the unpublished third section Cloud/Ridge (427 pp.) clocks in at a whopping 1281 pages! AND, get this: he just finished the next section, Human/Nature, all 1000 pages of it. Combined, he's sitting on 2281 pages of magic, which certainly puts him in the running, at least for the longest poem of the 21st century...

Michael

Quoting George Bowering <[redacted]>:

> *Zuk's A is 826 pages.*
>
> *Why this shunning of it?*
>
> *gb*
>
> *On Dec 9, 2007, at 4:12 AM, Pierre Joris wrote:*
>
> *Ted Enslin's FORMS is 602 pages*
> *his SYNTHESIS is 490 pages*
> *vol I of his RANGER is 430 pages (vol. 2 went awol from my shelves)*
>
> *but I remember it as being a bit shorter then vol. 1, so it might well*
> *bring the total RANGER to some 800 pages.*
>
> *Vernon Frazer's IMPROVISATIONS is 697 pages*
>
> *Charles Olson's MAXIMUS is 635 pages*

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but the three vols shld come to between 500 and 600 pages.

The 3 volumes of Ed Sander's AMERICA, A HISTORY IN VERSE come to 1014
pages.

& I forget some.

It's not all in a day's work,

Pierre

On Dec 8, 2007, at 6:52 PM, steve russell wrote:

I forgot to mention "The Triumph of Love" by Geoffrey Hill. This poem
may not be as lengthy as those I've mentioned on my previous post,

but it's worth looking at. Besides, it's an example of a non-American
20th century long poem written in English.

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Search.

The poet: always in partibus infidelium -- Paul Celan

> *Pierre Joris*
> *244 Elm Street*
> *Albany NY 12202*
> *h:* [redacted]
> *c:* [redacted]
> *o: 518 442 40 71*
> *Euro cell: (011 33) 6 75 43 57 10*
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
>
> ---
>
> *Geo. H. Bowering*
> *Adaptable yet reliable.*

↑ Index

275. **Anny Ballardini**

Re: anti-heroes

Mon 10 Dec 2007

The hero of the hero and anti-hero dichotomy is Nietzsche, if read with some attention he is simple, it depends again on the students' will to approach him. Great choice the one of Mr. Ripley! I just watched the movie which is quite exceptional, by Minghella, script co-written with Highsmith. Otherwise: Cormac McCarthy: Suttree and The Road.

On Dec 10, 2007 12:09 AM, Mary Kasimor <[redacted]> wrote:

> *Charles,*
> *Nor am I. I think that anti-hero can be defined in different ways. Clint Eastwood's movies are a good example. Roberto Bolano's Savage Detectives is a wonderful example, but it is very very long. (Very few of my students are readers. (sigh).*
> *Mary*
>
> *Charles Alexander <[redacted]> wrote:*
> *Notes from Underground, Dostoevsky, for a terrific example of anti-hero. Influential, I think, on practically everything of anti-hero since. And for a more "pop" approach, the Clint Eastwood Italian westerns, i.e. A Fistful of Dollars, For a Few Dollars More, & The Good, The Bad, & The Ugly. I am not up on critical works on the notion of the "anti-hero."*
>
> *charles*

> *charles alexander*
> *chax press*
> [redacted]
> *650 e. ninth st.*
> *tucson arizona 8505*
> [redacted]
>
> *On Dec 9, 2007, at 7:52 AM, Mary Kasimor wrote:*
>
> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
>
> *Thanks.*
>
> *Mary Kasimor*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*
>
> ---
> *Never miss a thing. Make Yahoo your homepage.*

↑ Index

276. **Anny Ballardini**
Re: 20th century long poems
Mon 10 Dec 2007

Here comes a long one...:
Allen Bramhall's Days Poem, Vol. 1 and 2 respectively: 508 and 440 pages; !

On Dec 9, 2007 9:33 PM, George Bowering <[redacted]> wrote:

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On Dec 9, 2007, at 4:12 AM, Pierre Joris wrote:

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>
> ---
>
> *Geo. H. Bowering*
> *Adaptable yet reliable.*

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277. Anny Ballardini
Re: 20th century long poems
Mon 10 Dec 2007

Sorry, this poem belongs to the 21st century. I did not read the initial question by Ric Carfagna.

On Dec 10, 2007 8:14 AM, Anny Ballardini <[redacted]> wrote:

> *Here comes a long one...:*
> *Allen Bramhall's Days Poem, Vol. 1 and 2 respectively: 508 and 440 pages;*
> *!*
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> > *On Dec 9, 2007 9:33 PM, George Bowering <[redacted]> wrote:*
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278. **Tracey Gagne**
Re: Role of the Poet in Society
Mon 10 Dec 2007

Indeed, this is an interesting thread.

I wonder if being a poet is a calling similar to that of a shaman or a priest. There is certainly a "compulsion" that I feel to write--and have felt since I was quite young. It seems to me that other artists that I've spoken to have had similar feelings about their work.

Does the notion "art for art's sake" need to be "passe"?

On 12/8/07, Paul Nelson <[redacted]> wrote:
>
> I am very interested in the thread you start here and offer y
> John,
>

>
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> reply:
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> Introduction to Organic Poetry
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> one's life they are meaningless," something resonated so deeply it was to
> change my life for the better, forever (xv). It added a great deal of
> momentum
> to my own process of individuation and serves as the main part of the
> substrate
> of the materials gathered here. What resonated deeply was that poetry
> ought to
> have a transformative function or what was the point? continued at:
> http://www.globalvoicesradio.org/Organic-Poetry-Introductory-Essay-
4.8.07.html
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> Paul E. Nelson, M.A.
> WPA President
>
> Global Voices Radio
> SPLAB!
> American Sentences
> Organic Poetry

> Poetry Postcard Blog
> Washington Poets Association
>
> Ilalqo, WA [redacted] or [redacted]
>
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>
> ----- Original Message ----
> From: John Cunningham <[redacted]>
> To: [redacted]
> Sent: Saturday, December 8, 2007 8:15:24 AM
> Subject: Role of the Poet in Society
>
>
> I've just been studying some Levertov and came across these words:
> "Contemplation - meditation - the words are taken from the religious
> vocabulary, and surely this is no accident; for we should remember the
> ritual, sacramental roots of art and realize that the act of creating a
> work
> of art is in its nature a celebration of life...and that the artists
> himself
> has a function not very different from that of the priest of shaman.
> ...It is a testimony of that 'participation mystique', that involvement
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> religion in the broadest and deepest sense. The poem communicates
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> Her thoughts tie in to some that I have had over the past while. Is the
> poet, or, more broadly, the creative artist, the shaman of contemporary
> society? Is the process of creating a poem similar to that of a
> vipassana,
> i.e. mindfulness, meditation? What is the role of the creative artist
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> society now that 'art-for-arts-sake' is passé?
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> Version: 7.5.503 / Virus Database: 269.16.17/1177 - Release Date:
> 07/12/2007
> 1:11 PM
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279. **akshaya kamalnaath**
Re: Role of the Poet in Society
Mon 10 Dec 2007

I think poetry is just art for art's sake. That is precisely why poets must always have another profession to support them financially. But yes, maybe there is some spirituality involved because every person who reads a poem (a good one) feels elevated at some level. As far as compulsion is concerned, I dont see how that should be an index of anything as everyone who is passionate about something feels compelled to do something about it. Akshaya

Tracey Gagne <[redacted]> wrote:
  Indeed, this is an interesting thread.

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280. Zamsky, Robert
Re: The young shooter of Omaha...
Mon 10 Dec 2007

I can think of a dozen countries where teenagers have similarly struck out in violent ways -- all tragic, certainly. The US is peculiarly violent in many ways...but, sadly, this is not a case of American exceptionalism.

_____

From: UB Poetics discussion group on behalf of steve russell
Sent: Sun 12/9/2007 7:36 PM
To: [redacted]
Subject: Re: The young shooter of Omaha...

Name another country where teens decide to step into immortality through the act of killing. We're violent. We're pathologically violent. We're simply weird.

I was an angry kid. I'm glad this shit wasn't going on back in my day.

Joan Waltemath <[redacted]> wrote: Here are a few things that I could add about the Omaha shootings. Being a native Nebraskan I was aware that von Maur is the chic-est department store in the Omaha area. To choose that particular store at the height of the consumer season seems significant.

Also Bush visited town and left shortly before the incident. While that fact was mentioned on the news, the awareness that many people out there were pretty horrified that Bush fled to Offett Air Force base in Bellevue just south of Omaha during the September eleven attack is something that wouldn't fit in a news brief.

Context is not separate from what happened there, yet how do we know if/when it's accountable either?

Joan Waltemath

On Saturday, December 08, 2007, at 03:54PM, "Gabrielle Welford" wrote:
>yes, i remember someone writing that after columbine--we point fingers at

>the young, when at that time i think clinton had ordered the bombing of
>yugoslavia, and as you say, now look at us. it's more than a million dead
>now. i surely wish it wasn't "us." g
>
>On Fri, 7 Dec 2007, CA Conrad wrote:
>
>> The young shooter of Omaha is mentioned with such statements by
reporters,
>> "We're such a violent nation," true, but then they go on with comparisons to
>> Virginia Tech, or Columbine.
>>
>> Which makes sense. But shouldn't they also be saying, "Yes, look at what
>> we're doing in Iraq!"
>>
>> "We're such a violent nation, I mean look at what we're doing in Iraq!
>> Almost a million people dead!"
>>
>> No one says this. It's taboo.
>>
>> CAConrad
>> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>>
>
>

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↑ Index

281. kevin thurston
Re: Role of the Poet in Society
Mon 10 Dec 2007

---

i'm not sure having a compulsion equates one with being a shaman or priest

On Dec 10, 2007 4:32 AM, Tracey Gagne <[redacted]> wrote:

> *Indeed, this is an interesting thread.*
>
> *I wonder if being a poet is a calling similar to that of a shaman or a priest. There is certainly a "compulsion" that I feel to write--and have felt since I was quite young. It seems to me that other artists that I've spoken to have had similar feelings about their work.*
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> *1:11 PM*

--
beat'n animals

http://fuckinglies.blogspot.com/

↑ Index

282. Adam Fieled
PFS Prose-Mensch #2: Andrew Lundwall
Mon 10 Dec 2007

Andrew Lundwall, native of Wisconsin, current resident of Rockford, Illinois, where Cheap Trick have been "wanting you to want me" for thirty years, has three awesome prose poems, from his manuscript Pinocchio, up on PFS Post:

http://www.artrecess.blogspot.com

There is a short review of a poem from William Allegrezza's latest book, Fragile Replacements, up on Stoning the Devil:

http://www.adamfieled.blogspot.com

Books!

"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

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283. Alan Sondheim
Re: anti-heroes
Mon 10 Dec 2007

I don't understand what an "anti-hero" is in the first place. Is a coward an anti-hero? Is it someone who faces off against a hero? Is it an abject hero? What is the role of gender here? Too many males? I would think of an anti-hero as a destructive and abject force that couldn't be pinned down; heroes are almost always pointillist - she or he did this/did that; here are the hero's deeds. We want our anti-heroes at this point; we seem to think they're somehow beneath and within the social, correct the social; their badness constructs the good; they give the lie to etiquette; they're literary safety-valves for the social. But they're reified as much as any other commodity, as much as the commodity of the heroic; one might say in fact that anti-heroes are the heroic of the anti-social, not the anti- heroic of the social. In any case the category is too comfortable, as is hero. And don't forget we wiped Grendel to extinction like Stellar's sea- cow. - Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.alansondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

284. Alan Sondheim
Perfect Distillation of Truth
Mon 10 Dec 2007

Perfect Distillation of Truth

and [6:04] THIS practice. THIS THIS [6:04] A THIS THIS THIS A AVATAR IS AVATAR AVATAR A WE AVATAR START AVATAR PASTE. IN AVATAR START IN PASTE. MORE MORE A TO MORE FEW [6:05] MORE TO Alan MORE [6:05] Alan TO Dojoji: Alan [6:05] OH Alan Dojoji: SNAP! Alan SNAP! SNAP! Dojoji: Alan SNAP! OH Dojoji: SNAP! [6:05] ITS [6:05] Dojoji: ITS Alan THE ITS Dojoji: [6:05] ITS THE You: ITS [6:05] You: THE HO You: [6:05] [6:05] You: HO Alan You: Alan Dojoji: HO AWESOME! Dojoji: [6:05] [6:05] Alan Dojoji: You: Dojoji: [6:05] You: AWESOME! BOSS You: [6:05] Alan You: BOSS Dojoji: You: Alan Dojoji: BOSS OH Dojoji: Alan SNAP! Dojoji: OH [6:05] Dojoji: [6:05] Alan OH Dojoji: Alan SNAP! I'm Alan Alan

You: YOU [6:05] THE YOU You: [6:06] YOU THE You: YOU [6:06] You: THE My You: MAN avatars! You: You: My You: avatars! little My little little avatars! They little little run little They around people! around around They underfoot. run around I around underfoot. I around will I everywhere, play I I a I play song, will song, song, play little song, song, aire, song, little a a a a little or a aire, rondelay! a or rondelay! a [6:06] rondelay! jig Alan rondelay! rondelay! Dojoji: rondelay! Alan AWESOME! [6:06] AWESOME! AWESOME! Alan THE AWESOME! AWESOME! BOMB! AWESOME! THE OH ITS OH OH THE [6:07] OH BOMB! Alan OH SNAP! Alan OH Dojoji: Alan SNAP! ok Alan Alan [6:07] Alan ok Alan Dojoji: Alan

Alan ok yes Alan Alan [6:07] Alan yes You: Dojoji: You: You: yes and You: you AVATAR AVATAR for AND AVATAR AVATAR CODE AVATAR AND SOUP PASTE SOUP SOUP AND FIRST SOUP CODE AND SOUP IN AND SOUP AND SECOND IN LIFE. SECOND AND SECOND

Alan the in Dojoji, the Alan Dojoji, the dance Dojoji, avatar with Dojoji, Dojoji, / Dojoji, with fight dance fight fight with / fight fight discourse fight / with with with with / fuck with discourse with with / This is and This and tantra. is [6:17] and seance You: and tantra. The tantra. You: The [6:17] as Alan Life. Second ask Life. Alan you Life. yours are - - the - are bomb. you bomb. bomb. are Alan bomb. bomb. Dojoji: bomb. Alan

think think Alan think think Dojoji: think Alan and [6:20] and and Alan way Dojoji: and the and way the and world the the is the the [6:20] the is Alan world Alan Alan is And Alan Alan it Alan And seems Dojoji: [6:21] which be Alan can Alan Alan be as Alan [6:21] much Alan Dojoji: much Alan a much Dojoji: projection our a our our projection as our our our our as own 'selving' own own as - own our [6:21] own bodies [6:21] own [6:21] Alan bodies Dojoji: [6:21] [6:21] both [6:21] Dojoji: AUM

↑ Index

285. **Herb Levy**

Re: The young shooter of Omaha...

Mon 10 Dec 2007

---

steve russell wrote:
> Name another country where teens decide to step into immortality through the act of killing. We're violent. We're pathologically violent. We're simply weird.
>
> I was an angry kid. I'm glad this shit wasn't going on back in my day.
>
>

These events say more about the focus of the media in the US than much else.

There are tens of millions of teens in the US, many of whom are angry, many of whom watch violent TV shows and movies, play violent video games and/or listen to music about violence, many of whom dress like previous shooters, many of whom get bullied in school or other situations, etc. But still there are only a very small handful of teen shooting events in any one year, If there've been even a thousand such events in the last twenty years, I'd be surprised. These events are brutal, shocking, inexpelicable, tragic, pointless, etc, but teen shooters are an anomaly, statistically insignificant and the behaviors that are most commonly described as "indicators" of these events are so much more common that these behaviors can't have any causal relation or we'd have hundreds of such events every month.

That said, I can think of several other countries where "teens decide to step into immortality through the act of killing" (& you could too if you thought about it).

> *Joan Waltemath <[redacted]> wrote: Here are a few things that I could add about the Omaha shootings. Being a native Nebraskan I was aware that von Maur is the chic-est department store in the Omaha area. To choose that particular store at the height of the consumer season seems significant.*
>
> *Also Bush visited town and left shortly before the incident. While that fact was mentioned on the news, the awareness that many people out there were pretty horrified that Bush fled to Offett Air Force base in Bellevue just south of Omaha during the September eleven attack is something that wouldn't fit in a news brief.*
>
> *Context is not separate from what happened there, yet how do we know if/when it's accountable either?*
>
> *Joan Waltemath*
>
> *On Saturday, December 08, 2007, at 03:54PM, "Gabrielle Welford" wrote:*
>
> *yes, i remember someone writing that after columbine--we point fingers at the young, when at that time i think clinton had ordered the bombing of yugoslavia, and as you say, now look at us. it's more than a million dead now. i surely wish it wasn't "us." g*
>
> *On Fri, 7 Dec 2007, CA Conrad wrote:*
>
> *The young shooter of Omaha is mentioned with such statements by reporters, "We're such a violent nation," true, but then they go on with comparisons to Virginia Tech, or Columbine.*

> *Which makes sense. But shouldn't they also be saying, "Yes, look at what we're doing in Iraq!"*
>
> *"We're such a violent nation, I mean look at what we're doing in Iraq! Almost a million people dead!"*
>
> *No one says this. It's taboo.*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> ---
> *Never miss a thing. Make Yahoo your homepage.*

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286. **Thomas savage**

Re: German composer Stockhausen is Dead

Mon 10 Dec 2007

I cried when I saw the Stockhausen obituary in the Times. Two or three days later, I was thrilled by Carter's opera What's Next?" at the Miller Theater, written ten years ago when he was 90 or nearly so. What's next, indeed? He's still composing great works as he nears his own centenary. Regards, Tom Savage

Halvard Johnson <[redacted]> wrote: And the American (US) composer Elliott Carter is still
alive and Tuesday (day after tomorrow) is his 99th
birthday.

Hal

"Look at any word long enough and you will see
it open up into a series of faults into a terrain of
particles each containing its own void."
--Robert Smithson

Halvard Johnson
==========

[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Dec 7, 2007, at 5:10 PM, St. Thomasino wrote:

> *German composer Stockhausen is dead*
>
> *12/7/2007, 1:54 p.m. EST*
>
> *The Associated Press*
>
> *BERLIN (AP) — Karlheinz Stockhausen, whose electronic works made him one of Germany's most important postwar composers, has died, German state broadcaster ZDF reported Friday. He was 79.*
>
> *Stockhausen, who gained fame with avant-garde compositions in the 1960s and '70s and later moved to huge music theater and other projects, died Wednesday, ZDF said, citing the Stockhausen Music Foundation. It gave no cause of death.*
>
> *Stockhausen's electronic compositions are a radical departure from musical tradition and incorporate influences as varied as psychology, the visual arts and the acoustics of a particular concert hall.*
>
> *Stockhausen was born in the village of Moedrath near Cologne in western Germany on Aug. 22, 1928. His father was killed in World War II and his mother also died, leaving him orphaned as a teenager.*
>
> *After completing his studies in musicology, philosophy and German literature at the University of Cologne, he went on to study under composer Olivier Messiaen in Paris from 1952 to 1953, where he also met his French contemporary Pierre Boulez.*
>
> *Stockhausen wrote more than 280 works, including more than 140 pieces of electronic or electro-acoustic music and brought out more than 100 different albums. He was known for conducting nearly all of the premiere performances of his works.*
>
> *The composer is survived by six children from two marriages. Services were not immediately announced.*
>
> *He provoked controversy in 2001 after describing the Sept. 11 attacks as "the greatest work of art one can imagine" during a news*

> *conference in the northern German city of Hamburger, where several of the hijackers had lived. The composer later apologized for his remarks, but the city still canceled performances of his works.*
>
> *posted by gregory vincent st. thomasino*
>
> *http://eratio.blogspot.com/*
>
> *e·*

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↑ Index

287. **Thomas savage**
Re: 20th Century Long Poems
Mon 10 Dec 2007

Olson's Maximus Poems probably counts as one of the longest poems or poem sequences written in the 20th century. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: I would think it is The Cantos. Murat

On Dec 7, 2007 7:43 PM, ric carfagna wrote:

> *Hello,*
> *I was wondering if anyone would know what would be*
> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*

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288. **Jessica Bozek**
Re: anti-heroes
Mon 10 Dec 2007

Dear Mary,

I just taught Vonnegut's *Slaughterhouse-Five* in a freshman writing seminar. While there isn't exactly a hero in the novel, Billy Pilgrim is a fine anti-hero, which is, of course, in keeping with Vonnegut's anti-war argument. Arguably, there are minor

characters, such as Bertram Copeland Rumfoord, a Harvard historian, who--had he written the same book--would have given us more traditional heroes.

My students loved this book. The wonderful thing about starting the semester off with *Slaughterhouse-Five* was that it was both easy enough for everyone to feel like an expert on and complex enough to allow more sophisticated students to explore challenging issues such as narratorial indirection.

I paired this reading with long excerpts from Frederick Taylor's recent revisionist history, *Dresden*. We discussed the generic similarities and differences between history and fiction, our resultant expectations, and the various rhetorical and structural techniques Taylor and Vonnegut use to portray the firebombing of Dresden. Another interesting point is that Taylor revises David Irving's version of the firebombing, a version that Vonnegut--though he was in Dresden as a prisoner of war--relies on to confer historical accuracy on his account.

Best,
Jessica Bozek

I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"

Thanks.

Mary Kasimor

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http://www.yahoo.com/r/hs

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289. **David Chirot**
Re: anti-heroes
Mon 10 Dec 2007

The Death of Jim Loney by James Welch

Welch writes in a style i call "harsh lyricism." The writing is very spare, so that, in effect, nothing is spared. It is so incisive a style it cuts into one, and when reading it for the first time during heat wave i felt i was freezing, and walked about in a coat.

Jim Loney is at the vanishing point where the hero and anti-hero dissolve into a tragedy collapsing the ancestral/ancient and present day into--a half-breed Indian's confronting the abyss.

Jim Loney is a half-breed in the sense also of being--torn between the heroic and the anti-heroic--and faced with these "choices": what is it his "way out" of finding an impossible/possible balance?

The style is very accessible, simple and direct, very achingly beautiful while also being very harsh and uncompromising. I think it is (deceptively) "easier to read' for non-readers than any of the books mentioned, and as far as examining the hero/anti-hero in terms of American myths as actual realities persons confront in daily life, it is as powerful and disturbing, thought provoking a work as any there is.

James Welch (1940-2002) i think was/is one of the best American writers of the last thirty years. (Fool's Crow, Killing Custer (non-fiction), Winter in the Blood and several books of poetry). A Blackfeet-Gros Ventre he grew up on reservations along the Montana border with Canada. He was a student of Richard Hugo's (In a statement on his work, he noted that he knew nothing about poetry at the start, and wrote down "Yates" as an author recommended in class) James Welch is a world writer--not "only an Indian writer." In 2000 he was made a Chevalier de les Artes et les Lettres by the French Govt. I read recently that Jim Loney, already a Penguin book, will be reissued next summer as a Penguin classic.

On Dec 9, 2007 6:52 AM, Mary Kasimor <[redacted]> wrote:
> I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"
>
> Thanks.
>
> Mary Kasimor

>
>
> ---
> Looking for last minute shopping deals? Find them fast with Yahoo! Search.
>

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290. **Wes Chapman**
Re: anti-heroes
Mon 10 Dec 2007

Billy Pilgrim in _Slaughterhouse-Five_. The book teaches well, too, at that level.

Wes Chapman

> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
>
> *Thanks.*
>
> *Mary Kasimor*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

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291. **Michael Kelleher**
Literary Buffalo E-Newsletter 12.10.07-12.16.07
Mon 10 Dec 2007

LITERARY BUFFALO
12.10.07-12.16.07

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize $25

EVENTS

Unless otherwise listed, all events are free and open to the public.

12.12.07

Just Buffalo Open Reading
Wednesday, December 12, 7 p.m.
Carnegie Arts Center, 240 Goundry St., North Tonawanda
10 open slots for readers

&

Earthâ€™s Daughters Gray Hair Reading Series
Peg Boyers and Kathleen Betsko Yale
Poetry Reading
Wednesday, December 12, 7:30 p.m.
Hallwalls Cinema, 341 Delaware @ Tupper

12.13.07

Just Buffalo Small Press Poetry
Kristi Meal & Matthew Klane
Poetry Readingâ€¨Thursday, December 13, 7 p.m.
Rust Belt Books, 202 Allen St.

12.16.07

Just Buffalo Open Reading
Sunday, December 16, 7 p.m.
Rust Belt Books, 202 Allen St.
10 open slots for readers

&

Spoken Word Sundays
David Blackburn and Celia White
Sunday, December 16, 8 p.m.
Allen Street Hardware, 245 Allen St.
Slots for open readers available

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market

Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

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Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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292. Metta Sama
OuLiPo Women
Mon 10 Dec 2007

---

hi,

does anyone have any references to OuLiPo artists who are

non-France
non-male
translated into English

(all or some...)

other than Catherine Daly, Lynn Crawford, & Jean Quval?

please back or forward: [redacted]

↑ Index

293. **Ruth Lepson**
Re: [Fwd: Exhibition of Art by Writers: The Writer's Brush]
Mon 10 Dec 2007

---

saw part of the show sat. bec. at a reading there by alan davies & frank sherwood--it's wonderful to guess who painted what--shocks in store.

On 12/9/07 6:28 PM, "Mark Weiss" <[redacted]> wrote:

> *For those in the Cambridge MA area, this from Robert Kelly.*
>
> *FOR IMMEDIATE RELEASE*
>
> *The Writer's Brush*
>
> *An Exhibition of Art by Writers*
>
> *15 December 2007 through 15 January 2007*
>
> *Opening Reception 15 December 6-10 (or longer if we can stand it):*
>
> *Dear Friends and Colleagues,*
> *We are pleased (neigh unto delighted) to announce our next exhibition, a monumental show of visual art by writers, mounted in conjunction with the publication of the wonderful new book on the subject, entitled The Writer's Brush, by Donald Friedman, with supplementary essays by John Updike and William Gass (see the wonderful review in this week's New York Times Book Review).*
>
> *The first leg of the show took place in New York in September and October at Anita Shapolsky Gallery, and our show is an expanded (and I hope improved) version of that event. It will run from the 15th of December through the 15th of January, with an opening reception on 15 December, at which Mr. Friedman and some of the writer/artists will be present and happy to sign or inscribe books. The show will*

go to Los Angeles from mid-February through mid-April at Denenberg Fine Arts (with a reception during the Los Angeles Antiquarian Book Fair), and perhaps then on to Houston. It will contain work by more than 120 writers, including
Walter Abish, Rafael Alberti, Roberta Allen, A.R. Ammons, John Ashbery, Enid Bagnold, Amiri Baraka, Djuna Barnes, Mary Beach, Andrei Bely, Bill Berkson, Ted Berrigan, Elizabeth Bishop, Star Black, Jorge Louis Borges, Breyten Breytenbach, Joseph Brodsky, Charles Bukowski, Gelett Burgess, David Burliuk, William Burroughs, Josef Capek, R.V. Cassill, G.K. Chesterton, Tom Clark, Daniel Clowes, Jean Cocteau, Norma Cole, Douglas Coupland, Morris Cox, Jim Crace, E.E. Cummings, Annie Dillard, J.P. Donleavy, John Dos Passos, Rikki Ducornet, Robert Duncan, Lawrence Durrell, Russell Edson, David Eggers, Kenward Elmslie, Mary Fabelli, Jules Feiffer, Lawrence Ferlinghetti, Jacopo Fijman, Charles Henri Ford, Federico Garcia Lorca, Kahlil Gibran, Charlotte Perkins Gilman, Allen Ginsberg, Louise Gluck, Guenter Grass, Alasdair Gray, Nicolai Gumilov, Alan Gurganus, Brion Gysin, Donald Harrington, Hermann Hesse, Jack Hirschman, Susan Howe, Georges Hugnet, Victor Hugo, Aldous Huxley, Tama Janowitz, Charles Johnson, Donald Justice, Anna Kavan, Weldon Kees, Robert Kelly, Jack Kerouac, Maxine Hong Kingston, Bill Knott, Richard Kostelanetz, Alfred Kubin, D.H. Lawrence, Jonathan Lethem, Wyndham Lewis, Pierre Louys, Mina Loy, Lucebert, Clarence Major, Gerard Malanga, Andre Malraux, Robert Marshall, Henri Michaux, Leonard Michaels, Henri Michaux, Henry Miller, Susan Minot, Bradford Morrow, Walter Mosley, Vladimir Nabokov, Hugh Nissensen, Clifford Odets, Fernando del Paso, Kenneth Patchen, Mervyn Peake, Claude Pellieu, Francisco Picabia, Alexandra Pizarnik, Sylvia Plath, Beatrix Potter, Annie Proulx, James Purdy, Alexei Remizov, Kenneth Rexroth, Maclaren Ross, Peter Sacks, William Saroyan, Mira Schor, Maurice Sendak, Charles Simic, Patti Smith, William Jay Smith, Iris Smyles, Ralph Steadman, Mark Strand, Aldo Tembalini, Igor Terentiev, Cecilia Thaxter, Ruthven Todd, Frederic Tuten, Josef Vachal, Cecilia Vicuna, Tino Villanuevo, Kurt Vonnegut, Janwillwem van de Wetering, Derek Walcott, Keith Waldrop, Rosanna Warren, Lewis Warsh, Denton Welch, Marjorie Welish, Richard Wilbur, Tennessee Williams, Gahan Wilson, Stanislaw Witkiewicz and Unica Zuern (and a few others not all yet committed, if you can imagine that).

A catalogue will be made for the exhibition, with an introduction by the magnificent novelist Joseph McElroy.

Best wishes,

John Wronoski

> *Lame Duck Books*
> *Pierre Menard Gallery*
> *10-12 Arrow Street*
> *Cambridge, MA 02138*
>
> [redacted] *(bookshop)*
> [redacted] *(gallery)*
> [redacted] *(mobile)*
>
> *<http://www.pierremenardgallery.com/>www.pierremenardgallery.com*
> *www.lameduckbooks.com*

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294. **Ruth Lepson**

Re: anti-heroes

Mon 10 Dec 2007

I thnk there must be many women sci-fi anti-heroes...?

On 12/9/07 8:20 PM, "Eric Weinstein" <[redacted]> wrote:

> *Sorry, I'm behind on sleep. By "former" I meant "latter," and by "sci-fi" I meant "fantasy."*
>
> *- E*
>
> *On Dec 9, 2007 8:19 PM, Eric Weinstein <[redacted]> wrote:*
>
> *I'd cast a vote for Gardner's *Grendel*. *Wuthering Heights* and *Villette * might not be ideal candidates for a class that aren't "great readers," although I did enjoy the former. If there's a sci-fi element at all, Stephen Donaldson's *Chronicles of Thomas Covenant* are great.*
>
> *Best,*
>
> *Eric*
>
> *On Dec 9, 2007 3:12 PM, patrick dunagan <[redacted]> wrote:*
>
> *Grendel by John Gardner*

2007/12/9, Eric Weinstein <[redacted]>:

Mary,

I think Harold Lubin edited an anthology titled "Heroes and Anti-Heroes: A Reader In-Depth." The book may be out of print, though, since I think it was published in 1968 (somewhat before my time). I'll try and think of something more contemporary/available.

Best,

Eric Weinstein

On Dec 9, 2007 9:52 AM, Mary Kasimor <[redacted]> wrote:

I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"

Thanks.

Mary Kasimor

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295. **Mary Kasimor**
Re: anti-heroes
Mon 10 Dec 2007

I am teaching a war literature class. Many of my students have said that people who are in the military and who have been to Iraq, etc. are heroes because they are "defending our country," making our country greater," etc. I am thinking of the anti-hero as the person who goes against society's norms. I was part of the Viewnam generation. Our heroes in many cases were those who would not "fight for our country." I would consider them anti-heroes. I also see the flawed but person trying to do theright thing as an anti-hero.

I think there are various definitions for the anti-hero, but the comments that my students have made make me go with the definition of the person who goes against society's norms for ethical reasons.

Mary

Alan Sondheim <[redacted]> wrote: I don't understand what an "anti-hero" is in the first place. Is a coward an anti-hero? Is it someone who faces off against a hero? Is it an abject hero? What is the role of gender here? Too many males? I would think of an anti-hero as a destructive and abject force that couldn't be pinned down; heroes are almost always pointillist - she or he did this/did that; here are the hero's deeds. We want our anti-heroes at this point; we seem to think they're somehow beneath and within the social, correct the social; their badness constructs the good; they give the lie to etiquette; they're literary safety-valves for the social. But they're reified as much as any other commodity, as much as the commodity of the heroic; one might say in fact that anti-heroes are the heroic of the anti-social, not the anti- heroic of the social. In any case the category is too comfortable, as is hero. And don't forget we wiped Grendel to extinction like Stellar's sea- cow. - Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.alansondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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↑ Index

296. **amy king**
Re: The young shooter of Omaha --- Indicators?
Mon 10 Dec 2007

I wonder how many of these events are unreported or don't receive national attention when they occur in inner city "minority" schools. The ones that take center stage involve white middle class "teens" -- but moreover, how many of these "teen" shooters are girls?

Herb Levy <[redacted]> wrote:twenty years, I'd be surprised. These events are brutal, shocking, inexpelicable, tragic, pointless, etc, but teen shooters are an anomaly, statistically insignificant and the behaviors that are most commonly described as "indicators" of these events are so much more common that these behaviors can't have any causal relation or we'd have hundreds of such events every month.

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297. **Thomas savage**
Re: Role of the Poet in Society
Mon 10 Dec 2007

Clearly for some the creation of a poem is a form of mindfulness. I find myself doing this all the time as I watch movies, plays, operas, etc. where I write. I use the meditative technique of not-quite choiceless awareness to pick up things from my surroundings. This has always seemed to me to be a form of meditation, although different from the form of vipassana practice I do in the morning which is based on bodily sensations. Thanks for bringing this up. Regards, Tom Savage

Paul Nelson <[redacted]> wrote: I am very interested in the thread you start here and offer y John,

I am very interested in the thread you start here and offer you this as a reply:

Introduction to Organic Poetry

When I first read Michael McClure’s book Three Poems in 1995 and saw in the author’s preface the words “if poetry and science cannot change one’s life they are meaningless,” something resonated so deeply it was to change my life for the better, forever (xv). It added a great deal of momentum to my own process of individuation and serves as the main part of the substrate of the materials gathered here. What resonated deeply was that poetry ought to have a transformative function or what was the point? continued at:

http://www.globalvoicesradio.org/Organic-Poetry-Introductory-Essay-4.8.07.html

Paul E. Nelson, M.A.
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: John Cunningham
To: [redacted]
Sent: Saturday, December 8, 2007 8:15:24 AM
Subject: Role of the Poet in Society

I've just been studying some Levertov and came across these words: "Contemplation - meditation - the words are taken from the religious vocabulary, and surely this is no accident; for we should remember the ritual, sacramental roots of art and realize that the act of creating a work of art is in its nature a celebration of life...and that the artists himself has a function not very different from that of the priest of shaman. ...It is a testimony of that 'participation mystique', that involvement of the individual in a life beyond himself, which is a basic element of religion in the broadest and deepest sense. The poem communicates something more of life to the receiver than he would have without it, and the poet is the mediator or priest in this rite of communion, in which, as in Christian communion, he himself participates also as a receiver." Her thoughts tie in to some that I have had over the past while. Is the poet, or, more broadly, the creative artist, the shaman of contemporary society? Is the process of creating a poem similar to that of a vipassana, i.e. mindfulness, meditation? What is the role of the creative artist in society now that 'art-for-arts-sake' is passé? John Cunningham

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298. **Catherine Daly**
(no subject)
Mon 10 Dec 2007

---

1) I have moved to

5100 Ambrose Avenue
Los Angeles, CA 90067

2) .pdf advance proofs/galleys of i.e Press' second book, and Ray Bianchi's second book, IMMEDIATE EMPIRE, are available from me to reviewers; suggestions for places which review which will be able to comment on the relationship between Wiltraud Haas' images and Ray Bianchi's poetry are most welcome.

--
All best,
Catherine Daly
[redacted]

↑ Index

299. **Murat Nemet-Nejat**
Re: anti-heroes
Mon 10 Dec 2007

Hear Hear!

Murat

On Dec 10, 2007 9:16 AM, Alan Sondheim <[redacted]> wrote:

> *I don't understand what an "anti-hero" is in the first place. Is a coward an anti-hero? Is it someone who faces off against a hero? Is it an abject hero? What is the role of gender here? Too many males? I would think of an anti-hero as a destructive and abject force that couldn't be pinned down; heroes are almost always pointillist - she or he did this/did that; here are the hero's deeds. We want our anti-heroes at this point; we seem to think they're somehow beneath and within the social, correct the social; their badness constructs the good; they give the lie to etiquette; they're literary safety-valves for the social. But they're reified as much as any other commodity, as much as the commodity of the heroic; one might say in fact that anti-heroes are the heroic of the anti-social, not the anti-heroic of the social. In any case the category is too comfortable, as is hero. And don't forget we wiped Grendel to extinction like Stellar's sea-cow. - Alan*

> ==========
> ==========
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.alansondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> ==========
> ==========

↑ Index

300. **Mary Kasimor**
Re: anti-heroes
Mon 10 Dec 2007

Whoops. Vietnam generation.

Mary Kasimor <[redacted]> wrote: I am teaching a war literature class. Many of my students have said that people who are in the military and who have been to Iraq, etc. are heroes because they are "defending our country," making our country greater," etc. I am thinking of the anti-hero as the person who goes against society's norms. I was part of the Viewnam generation. Our heroes in many cases were those who would not "fight for our country." I would consider them anti-heroes. I also see the flawed but person trying to do theright thing as an anti-hero.

I think there are various definitions for the anti-hero, but the comments that my students have made make me go with the definition of the person who goes against society's norms for ethical reasons.

Mary

Alan Sondheim wrote: I don't understand what an "anti-hero" is in the first place. Is a coward an anti-hero? Is it someone who faces off against a hero? Is it an abject hero? What is the role of gender here? Too many males? I would think of an anti-hero as a destructive and abject force that couldn't be pinned down; heroes are almost always pointillist - she or he did this/did that; here are the hero's deeds. We want our anti-heroes at this point; we seem to think they're somehow beneath and within the social, correct the social; their badness constructs the good; they give the lie to etiquette; they're literary safety-valves for the social. But they're reified as much as any other commodity, as much as the commodity of the heroic; one might say in fact that anti-heroes are the heroic of the anti-social, not the anti- heroic of the social. In any case the

category is too comfortable, as is hero. And don't forget we wiped Grendel to extinction like Stellar's sea- cow. - Alan

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.alansondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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301. **Stephen Vincent**

Re: Little Sparta & 20th Century Long Poems

Mon 10 Dec 2007

I would suggest Ian Hamiltion Finlay's extended garden, Little Sparta, if a physical, continuous space of spatial/concrete poems fit - as I think they should - into the category of a 'long poem.' I guess Little Sparta would have to be measured in acres or hexameters (or a fraction thereof), but, Google as I may, the garden's actual physical size does not emerge in my searches. Anybody know? I don't know how anyone would translate those grounds into pages (other than as an art book), but, Finlay clearly figured some brilliant ways to translate his pages (or syntax), into a complex, intellectually challenging and beautiful use of those grounds.

Stephen V
http://stephenvincent.net/blog/

Thomas savage <[redacted]> wrote:Olson's Maximus Poems probably counts as one of the longest poems or poem sequences written in the 20th century. Regards, Tom Savage

Murat Nemet-Nejat wrote: I would think it is The Cantos. Murat

On Dec 7, 2007 7:43 PM, ric carfagna wrote:

> *Hello,*
> *I was wondering if anyone would know what would be*
> *considered the longest poem written in English in the 20th century.*

> *Thanks,*
> *Ric*

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302. **Alan Sondheim**
Re: anti-heroes
Mon 10 Dec 2007

I heard Daniel Berrigan a couple of weeks; he spoke in relation to a documentary made about him. If I bought into hero/anti-hero - I'd certainly see him as a hero, heroic; an anti-hero has at least a faint implication of the anti-heroic...

- Alan

On Mon, 10 Dec 2007, Mary Kasimor wrote:

> *I am teaching a war literature class. Many of my students have said that people who are in the military and who have been to Iraq, etc. are heroes because they are "defending our country," making our country greater," etc. I am thinking of the anti-hero as the person who goes against society's norms. I was part of the Viewnam generation. Our heroes in many cases were those who would not "fight for our country." I would consider them anti-heroes. I also see the flawed but person trying to do theright thing as an anti-hero.*
>
> *I think there are various definitions for the anti-hero, but the comments that my students have made make me go with the definition of the person who goes against society's norms for ethical reasons.*
>
> *Mary*
>
> *Alan Sondheim <[redacted]> wrote:*
> *I don't understand what an "anti-hero" is in the first place. Is a coward an anti-hero? Is it someone who faces off against a hero? Is it an abject hero? What is the role of gender here? Too many males? I would think of an anti-hero as a destructive and abject force that couldn't be pinned down; heroes are almost always pointillist - she or he did this/did that; here are the hero's deeds. We want our anti-heroes at this point; we seem to think they're somehow beneath and within the social, correct the social; their badness constructs the good; they give the lie to etiquette; they're literary safety-valves for the social. But they're reified as much as any other commodity, as much as the commodity of the heroic; one might say in fact that anti-heroes are the heroic of the anti-social, not the anti-heroic of the social. In any case the category is too comfortable, as is*

> *hero. And don't forget we wiped Grendel to extinction like Stellar's sea-cow. - Alan*
>
> *==========*
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> *==========*
>
> *---*
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.alansondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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303. **mIEKAL aND**

Re: OuLiPo Women

Mon 10 Dec 2007

Audacia Dangereyes

On Dec 10, 2007, at 10:58 AM, Metta Sama wrote:

> *hi,*
>
> *does anyone have any references to OuLiPo artists who are*
>
> *non-France*
> *non-male*
> *translated into English*
>
> *(all or some...)*

> *other than Catherine Daly, Lynn Crawford, & Jean Quval?*
>
> *please back or forward:* [redacted]

↑ Index

304. **Eric Weinstein**

Re: anti-heroes

Mon 10 Dec 2007

Another vote for *Slaughterhouse-Five*. Vonnegut is one of my favorites.

- Eric

On Dec 10, 2007 11:05 AM, Jessica Bozek <[redacted]> wrote:

> *Dear Mary,*
>
> *I just taught Vonnegut's *Slaughterhouse-Five* in a freshman writing seminar. While there isn't exactly a hero in the novel, Billy Pilgrim is a fine anti-hero, which is, of course, in keeping with Vonnegut's anti-war argument. Arguably, there are minor characters, such as Bertram Copeland Rumfoord, a Harvard historian, who--had he written the same book--would have given us more traditional heroes.*
>
> *My students loved this book. The wonderful thing about starting the semester off with *Slaughterhouse-Five* was that it was both easy enough for everyone to feel like an expert on and complex enough to allow more sophisticated students to explore challenging issues such as narratorial indirection.*
>
> *I paired this reading with long excerpts from Frederick Taylor's recent revisionist history, *Dresden*. We discussed the generic similarities and differences between history and fiction, our resultant expectations, and the various rhetorical and structural techniques Taylor and Vonnegut use to portray the firebombing of Dresden. Another interesting point is that Taylor revises David Irving's version of the firebombing, a version that Vonnegut--though he was in Dresden as a prisoner of war--relies on to confer historical accuracy on his account.*
>
> *Best,*

> *Jessica Bozek*
>
> *---*
>
> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
>
> *Thanks.*
>
> *Mary Kasimor*
>
> ---
>
> *Never miss a thing. Make Yahoo your home page.*
> *http://www.yahoo.com/r/hs*

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305. **Mary Kasimor**
Re: anti-heroes
Mon 10 Dec 2007

David,
That sounds like a great possibility. I have heard of the novel and the writer. I suspect that it will be very readable to "my students who don't read" and will provoke a great deal of thought from them.
Thank you.
Mary

David Chirot <[redacted]> wrote:
The Death of Jim Loney by James Welch

Welch writes in a style i call "harsh lyricism." The writing is very spare, so that, in effect, nothing is spared. It is so incisive a style it cuts into one, and when reading it for the first time during heat wave i felt i was freezing, and walked about in a coat.

Jim Loney is at the vanishing point where the hero and anti-hero dissolve into a tragedy collapsing the ancestral/ancient and present day into--a half-breed Indian's confronting the abyss.

Jim Loney is a half-breed in the sense also of being--torn between the heroic and the anti-heroic--and faced with these "choices": what is it his "way out" of finding an impossible/possible balance?

The style is very accessible, simple and direct, very achingly beautiful while also being very harsh and uncompromising. I think it is (deceptively) "easier to read' for non-readers than any of the books mentioned, and as far as examining the hero/anti-hero in terms of American myths as actual realities persons confront in daily life, it is as powerful and disturbing, thought provoking a work as any there is.

James Welch (1940-2002) i think was/is one of the best American writers of the last thirty years. (Fool's Crow, Killing Custer (non-fiction), Winter in the Blood and several books of poetry). A Blackfeet-Gros Ventre he grew up on reservations along the Montana border with Canada. He was a student of Richard Hugo's (In a statement on his work, he noted that he knew nothing about poetry at the start, and wrote down "Yates" as an author recommended in class) James Welch is a world writer--not "only an Indian writer." In 2000 he was made a Chevalier de les Artes et les Lettres by the French Govt. I read recently that Jim Loney, already a Penguin book, will be reissued next summer as a Penguin classic.

On Dec 9, 2007 6:52 AM, Mary Kasimor wrote:
> I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"
>
> Thanks.
>
> Mary Kasimor
>
>
> ---
> Looking for last minute shopping deals? Find them fast with Yahoo! Search.
>

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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306. Catherine Daly
Re: 20th century long poems
Mon 10 Dec 2007

I think the mention of cent mille milliards of poems is worth discussing.

For example, since it is a combinatorial length, not an "as written" length, it would be far easier to translate it than to translate the average 800 pages+ work. Does "translatability" change the way one thinks about length? What about the portions of A and Martyrology which are scored, so that "only" the lyrics require translation, unless, I suppose, one were rearranging, or tranposing keys, or using a different scale?

It is a unitary variation, which makes it more a single concept. Does this make it more a single long work, rather than cent mille milliards poems.

I think, too, that something open-ended, or ongoing, or including "everything" written in a certain period (open to the extent that what is everything, and how can it be gathered) might be longer in some sense than something that is "completed".

--
All best,
Catherine Daly
[redacted]

↑ Index

307. Andrew Jones
Re: German composer Stockhausen is Dead
Mon 10 Dec 2007

"He was the rock star of my youth," said Esa-Pekka Salonen, music director of the Los Angeles Philharmonic.

On Dec 10, 2007 4:55 PM, Thomas savage <[redacted]> wrote:
> I cried when I saw the Stockhausen obituary in the Times. Two or three days later, I was thrilled by Carter's opera What's Next?" at the Miller Theater, written ten years ago when he was 90 or nearly so. What's next, indeed? He's still composing great works as he nears his own centenary. Regards, Tom Savage
>
> Halvard Johnson <[redacted]> wrote: And the American (US) composer Elliott Carter is still
>
> alive and Tuesday (day after tomorrow) is his 99th
> birthday.

>
> Hal
>
> "Look at any word long enough and you will see
> it open up into a series of faults into a terrain of
> particles each containing its own void."
> --Robert Smithson
>
> Halvard Johnson
> ==========
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>
>
> On Dec 7, 2007, at 5:10 PM, St. Thomasino wrote:
>
> > German composer Stockhausen is dead
> >
> > 12/7/2007, 1:54 p.m. EST
> >
> > The Associated Press
> >
> > BERLIN (AP) — Karlheinz Stockhausen, whose electronic works made him
> > one of Germany's most important postwar composers, has died, German
> > state broadcaster ZDF reported Friday. He was 79.
> >
> > Stockhausen, who gained fame with avant-garde compositions in the
> > 1960s and '70s and later moved to huge music theater and other
> > projects, died Wednesday, ZDF said, citing the Stockhausen Music
> > Foundation. It gave no cause of death.
> >
> > Stockhausen's electronic compositions are a radical departure from
> > musical tradition and incorporate influences as varied as
> > psychology, the visual arts and the acoustics of a particular
> > concert hall.
> >
> > Stockhausen was born in the village of Moedrath near Cologne in
> > western Germany on Aug. 22, 1928. His father was killed in World

> > War II and his mother also died, leaving him orphaned as a teenager.
> >
> > After completing his studies in musicology, philosophy and German
> > literature at the University of Cologne, he went on to study under
> > composer Olivier Messiaen in Paris from 1952 to 1953, where he also
> > met his French contemporary Pierre Boulez.
> >
> > Stockhausen wrote more than 280 works, including more than 140
> > pieces of electronic or electro-acoustic music and brought out more
> > than 100 different albums. He was known for conducting nearly all of
> > the premiere performances of his works.
> >
> > The composer is survived by six children from two marriages.
> > Services were not immediately announced.
> >
> > He provoked controversy in 2001 after describing the Sept. 11
> > attacks as "the greatest work of art one can imagine" during a news
> > conference in the northern German city of Hamburger, where several
> > of the hijackers had lived. The composer later apologized for his
> > remarks, but the city still canceled performances of his works.
> >
> >
> > posted by gregory vincent st. thomasino
> >
> > http://eratio.blogspot.com/
> >
> > e·
>
>
>
> ---
> Never miss a thing. Make Yahoo your homepage.
>

↑ Index

308. **Sam Ladkin**

Re: OuLiPo Women

Mon 10 Dec 2007

Harryette Mullen uses OuLiPian techniques and doesn't require translation into English.

You might like to look at this issue of Drunken Boat which has some of all:

http://www.drunkenboat.com/db8/index.html

Best,
Sam

On 12/10/07, Metta Sama <[redacted]> wrote:
> hi,
>
> does anyone have any references to OuLiPo artists who are
>
> non-France
> non-male
> translated into English
>
> (all or some...)
>
> other than Catherine Daly, Lynn Crawford, & Jean Quval?
>
> please back or forward: [redacted]
>

↑ Index

309. **Stephen Vincent**
Re: 20th century long poems
Mon 10 Dec 2007

I have not read everyone's entries, but have folks mentioned Beverly Dahlen's on -going, A READING.

I alway think of Lyn Hejinian's work as one extended poem/prose project with multiple branches that are given different titles.

& I always think of that poem of Jack Spicer's about being on the shrink's couch where his imagination floats down the length of California (including various moments) a wonderful long poem in a quite literal sense. Too lazy now to look up the name of that poem!

Stephen V
http://stephenvincent.net/blog/

Catherine Daly <[redacted]> wrote: I think the mention of cent mille milliards of poems is worth discussing.

For example, since it is a combinatorial length, not an "as written" length, it would be far easier to translate it than to translate the average 800 pages+ work. Does "translatability" change the way one thinks about length? What

about the portions of A and Martyrology which are scored, so that "only" the lyrics require translation, unless, I suppose, one were rearranging, or tranposing keys, or using a different scale?

It is a unitary variation, which makes it more a single concept. Does this make it more a single long work, rather than cent mille milliards poems.

I think, too, that something open-ended, or ongoing, or including "everything" written in a certain period (open to the extent that what is everything, and how can it be gathered) might be longer in some sense than something that is "completed".

--
All best,
Catherine Daly
[redacted]

↑ Index

310. Lori Emerson
interview w/Emerson on The Alphabet Game
Mon 10 Dec 2007

Dear all, a light-hearted interview with me on the editing of _The Alphabet Game: A bpNichol Reader_ is now up on blogTO:

http://blogto.com/books_lit/2007/12/the_alphabet_game_a_bpnichol_reader/

Hope there's something of interest to you here -

Lori

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311. ric carfagna
Re: 20th century long poems
Mon 10 Dec 2007

Although it is not the longest, the unjustly neglected Tahl by Jeremy Ingalls weighs in at 621 pages. Let's start our discussion with that one mIEKAL!

I also notice that Steve mentioned Jones' In Parenthesis; he also wrote The Anathemata as well as the unfinished Roman Quarry which if he had lived to complete it would have been longer that both his previously mentioned works.

By the way, how long is Peter Ganick's Splintered??

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>

Sent: Sunday, December 09, 2007 8:12 PM
Subject: Re: 20th century long poems

> *If only we spent this time having real discussions about these titles ...*

↑ Index

312. Dillon Westbrook

Re: The young shooter of Omaha --- Indicators?

Mon 10 Dec 2007

Anecdotally, the newspapers around cities of Oakland and Richmond are very particular about covering every single murder, as well as publishing maps and calendars and retrospective pieces on the year's violence. While some of this reporting is good, as far as journalism goes, the maddening difference is that there is rarely any follow-up of the kind we are almost sure to see in this Nebraska or recent Colorado case, the kind that discovers motives and histories of personal problems- causal explanations. Urban, minority on minority violence, gets treated as either a given or as a completely impenetrable phenomenon, despite the piles of analysis available from academe. I take Herb's point that the psychological explananda after a V-Tech or Columbine incident are often unhelpful, it seems telling that in the one case some effort is made, however faulty, and in the other no effort is made at all.

it pisses me off to no end.

On Dec 10, 2007, at 10:08 AM, amy king wrote:

> *I wonder how many of these events are unreported or don't receive national attention when they occur in inner city "minority" schools. The ones that take center stage involve white middle class "teens" -- but moreover, how many of these "teen" shooters are girls?*
>
> *Herb Levy <[redacted]> wrote:twenty years, I'd be surprised.*
> *These events are brutal, shocking,*
> *inexpelicable, tragic, pointless, etc, but teen shooters are an anomaly,*
> *statistically insignificant and the behaviors that are most commonly described as "indicators" of these events are so much more common that these behaviors can't have any causal relation or we'd have hundreds of such events every month.*
>
> ---

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313. **Peter Quartermain**

Re: Little Sparta & 20th Century Long Poems

Mon 10 Dec 2007

I once spent an extraordinarily calming, thoughtful, stimulating and exciting as well as puzzling all-too-short day at Little Sparta, every step a new syllable or even occasionally word or line, lots of disruptions, no single "continuity" of, um, "space". I would have stayed there a week if I'd had the time (and the invitation). How big is that lovely garden? Is "lovely" the word? There are the out-buildings and workshops, which I was lucky enough to visit, work in progress, and a small lorry delivering a new piece to add to the garden, all that is p[art of tgher work there. And the boudaries are very porous indeed, since, at is it the eastern edge? the side where the large pond-almost-a-lake with a half-swamped boat is, the garden of cultivated and trimmed plants encroaches on the field, and the more-or-less wild plants and shrubs of the field / hedge / pasture encroach into the garden, and the eye takes in the surrounding slopes and hills and lanes and cottages and and and as part of the whole, takes in the garden as part of the whole. And the sheer delight of taking let's call it Afternoon Tea just outside the house at, um, intermission time, with intermittent conversation -- yes. A long poem, and complex, engaging the active and walking reader as participant in and of this ever-changing and to my eye utterly brilliant stunning text. The work of art, yes. And work there is (obviously) verb.

And so I stop, on the brink of offering a sermon. Ouch! Bravo, Stephen, for suggesting this, reminding us of it.

P
=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Stephen Vincent

Sent: 10 December 2007 10:45 AM
To: [redacted]
Subject: Re: Little Sparta & 20th Century Long Poems

I would suggest Ian Hamiltion Finlay's extended garden, Little Sparta, if a physical, continuous space of spatial/concrete poems fit - as I think they should - into the category of a 'long poem.' I guess Little Sparta would have to be measured in acres or hexameters (or a fraction thereof), but, Google as I may, the garden's actual physical size does not emerge in my searches. Anybody know? I don't know how anyone would translate those grounds into pages (other than as an art book), but, Finlay clearly figured some brilliant ways to translate his pages (or syntax), into a complex, intellectually challenging and beautiful use of those grounds.

Stephen V
http://stephenvincent.net/blog/

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On Dec 7, 2007 7:43 PM, ric carfagna wrote:

> *Hello,*
> *I was wondering if anyone would know what would be*
> *considered the longest poem written in English in the 20th century.*
> *Thanks,*
> *Ric*

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↑ Index

314. Jen Tynes
Alex Lemon chapbook & new horse less press subscription offer
Tue 11 Dec 2007

Dear Friends,

Please stop by and get your copy of Alex Lemon's brand new horse less chapbook, AT LAST UNFOLDING CONGO.

http://www.horselesspress.com/chapbooks.html
http://www.horselesspress.com/congo.html

The most recent postal rate increase means we're adding a $1 shipping charge to our books, but wait! Why don't you avoid the shipping cost by getting yourself a 6-book or 12-book subscription! Titles and purchasing info on the chapbook page.

http://www.horselesspress.com/chapbooks.html

Don't forget our upcoming collaboration/response anthology: the call for submissions is pasted below. If you've got an idea that doesn't fit into one of the submission categories listed, tell us about it! We are very open-minded.

Coming soon: chapbooks from Sampson Starkweather, Sommer Browning, Sarah Bartlett & Chris Tonelli.

CALL FOR SUBMISSIONS

HORSE LESS PRESS will publish a print anthology in 2008. THE THEME is response. WE ARE INTERESTED in the following 1) writings that respond to, collaborate with, collage from, extend, elaborate, etc. a piece of writing that HAS APPEARED in horse less review, 2) COLLABORATIONS WITH WRITERS who've been published by horse less press or review, 3) BEGINNINGS, FRAGMENTS, PROPOSALS, HALF-MADE WORKS which desire some attention. We may also be interested in collaborative or response-based writings that do not fall into these categories. Please query early if you have an idea. SUBMISSIONS GO to horselessresponse at gmail dot com. Our deadline is January 31, 2008. Send work IN THE BODY of email or as a single word, rtf, or pdf file. IN A COVER letter please tell us a little about yourself and a little about the work you are submitting. PLEASE CLARIFY whether your submission falls into category 1, 2, 3. If #1, MAKE SURE you identify the source work. IF YOU NEED MORE information, visit our website or send questions to the above email address.

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315. Jesse Glass
Well, if it's sheer length....
Tue 11 Dec 2007

Why not the widest 20th century poem in English?

Or the highest?

Any takers? In any language?

Or how about the greatest 20th century poem in an artificial language? (Esperanto anyone?)

(Didn't want to mention the deepest, but....)

Jess (close to giggling, but lingering over the gig....)

↑ Index

316. Alan Sondheim
Afterimagenary
Tue 11 Dec 2007

Afterimagenary

Kumchok Jampel Tropa, Yamantaka, Slayer of the Lord of Death

"With your single vajra-mouth of inseparable bliss and emptiness, In an instant you devour the stream of becoming, samsara and nirvana, And all the flux of space and time, you the Executioner of Yama: Homage to Kumchok Jampel Tropa."

(Gomchan Oleshe, trans. Keith Dowman, A Treasury of Drawings of Buddhas, Deities, and Lamas of Tibet, The Nyingma Icons)

http://www.alansondheim.org/Yamantaka1.jpg
http://www.alansondheim.org/Yamantaka2.jpg
http://www.alansondheim.org/Yamantaka.mp4
http://www.alansondheim.org/tan1.jpg
http://www.alansondheim.org/tan2.jpg
http://www.alansondheim.org/tan3.jpg

(images from tanka)

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317. William Allegrezza
Series A tonight!
Tue 11 Dec 2007

Come hear Steve Davenport and Juan Manuel Sanchez tonight at Series A, a literary reading series in Hyde Park, Chicago.

The reading will take place at 7:00 p.m at the Hyde Park Art Center (5020 S. Cornell, Chicago). It's easily to access via Lakeshore Drive or the #6 bus or Metra.

BYOB.

For more information, see http://www.moriapoetry.com/seriesa.html

Steve Davenport is the Creative Nonfiction Editor of *Ninth Letter*. His *Uncontainable Noise* (2006) was short-listed for this past year's NBCC finalist category in Poetry. He's won an Illinois Arts Council Finalist Grant in Non-Fiction Prose, and a recent work, "Murder on Gasoline Lake" (*Black Warrior

Review* 33.1) is listed as a Notable Essay in *Best American Essays 2007* and will be published as a chapbook early next year by New American Press. His fiction has been published in magazines like *Berkeley Fiction Review*, *580 Split*, *Diagram*, and *Fiction International*.

Best,
Bill Allegrezza

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318. Bobbie Lurie
anti-heroes
Tue 11 Dec 2007

Anny, Your mentioning Nietzsche gives me an opportunity to share small portion of book by Robert Kelly and Birgit Kempker titled "Shame" which I highly recommend."...Nietzsche is ashamed of the world but not about his own self....Nietzsche is ashamed of his mother and his father, his mother Mary and his father Jesus, his opa Joachim and his oma Anna, Hannah, the grace of G-d. He is ashamed of God's grace, his father's money, he is ashamed of the Greek language but not of his own mastery of it. He is ashamed of everything but himself and his desires and his will to sing. Flamme bin ich, he says famously, I am a flame and all I can do is burn, and I do give light while I burn, and you will bask in my light and warmth, and when I am finished you'll find that I have burned up the whole world. Your world. Not mine. I am ashamed of my world and turn my back on it." Bobbi

Date: Mon, 10 Dec 2007 07:36:15 +0100
From: Anny Ballardini <[redacted]>
Subject: Re: anti-heroes

The hero of the hero and anti-hero dichotomy is Nietzsche, if read with some attention he is simple, it depends again on the students' will to approach him. Great choice the one of Mr. Ripley! I just watched the movie which is quite exceptional, by Minghella, script co-written with Highsmith. Otherwise: Cormac McCarthy: Suttree and The Road.

On Dec 10, 2007 12:09 AM, Mary Kasimor <[redacted]> wrote:

> *Charles,*
> *Nor am I. I think that anti-hero can be defined in different ways. Clint Eastwood's movies are a good example. Roberto Bolano's Savage Detectives is a wonderful example, but it is very very long. (Very few of my students are readers. (sigh).*
> *Mary*

> *Charles Alexander <[redacted]> wrote:*
> *Notes from Underground, Dostoevsky, for a terrific example of anti-hero. Influential, I think, on practically everything of anti-hero since. And for a more "pop" approach, the Clint Eastwood Italian westerns, i.e. A Fistful of Dollars, For a Few Dollars More, & The Good, The Bad, & The Ugly. I am not up on critical works on the notion of the "anti-hero."*
>
> *charles*
>
> *charles alexander*
> *chax press*
> [redacted]
> *650 e. ninth st.*
> *tucson arizona 8505*
> [redacted]
>
> *On Dec 9, 2007, at 7:52 AM, Mary Kasimor wrote:*
>
> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
>
> *Thanks.*
>
> *Mary Kasimor*

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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319. William Allegrezza
do you want to read this summer in chicago
Tue 11 Dec 2007

i'm scheduling the reading series i run for this summer in chicago. if you know that you are coming through on a visit and consider yourself "innovative" or "experimental," let me know. i'd like to book some out of town acts.

bill allegrezza

series a: http://www.moriapoetry.com/seriesa.html

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320. Bobbie Lurie
anti-heros
Tue 11 Dec 2007

Alan, I feel the anti-hero has become a stance--all too familiar. That's the thing: the anti-hero "talks" but doesn't "do"--he is the "lifestyle artist"--he is the "radical poet" who actually is a follower. S(he) is an image. "Fame" above accomplishment / ?the anti-hero has been appropriated into the culture at large and rendered neutral. That's how I see it now. Dying of thirst, not the first I'd ask for a glass of water from---- Bobbi

On Dec 10, 2007 9:16 AM, Alan Sondheim <[redacted]> wrote:

> I don't understand what an "anti-hero" is in the first place. Is a coward
> an anti-hero? Is it someone who faces off against a hero? Is it an abject
> hero? What is the role of gender here? Too many males? I would think of an
> anti-hero as a destructive and abject force that couldn't be pinned down;
> heroes are almost always pointillist - she or he did this/did that; here
> are the hero's deeds. We want our anti-heroes at this point; we seem to
> think they're somehow beneath and within the social, correct the social;
> their badness constructs the good; they give the lie to etiquette; they're
> literary safety-valves for the social. But they're reified as much as any
> other commodity, as much as the commodity of the heroic; one might say in
> fact that anti-heroes are the heroic of the anti-social, not the anti-
> heroic of the social. In any case the category is too comfortable, as is
> hero. And don't forget we wiped Grendel to extinction like Stellar's sea-
> cow. - Alan
>
>
>

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321. Mark Melnicove
Re: 20th century long poems
Tue 11 Dec 2007

Not the longest, but certainly one of the best, and not so well-known:

THE CLEAR BLUE LOBSTER-WATER COUNTRY
by Leo Connellan

From: Pierre Joris [mailto:[redacted]]
To: [redacted]
Sent: Sun, 09 Dec 2007 14:29:38 -0500
Subject: Re: 20th century long poems

Weirdly forgot to mention the long poem I am in the process of reading the new volume of:

Rachel Blau DuPlessis, DRAFTS, stands so far at 625 pages distributed over three volume.

On Dec 9, 2007, at 7:12 AM, Pierre Joris wrote:

> *Ted Enslin's FORMS is 602 pages*
> *his SYNTHESIS is 490 pages*
> *vol I of his RANGER is 430 pages (vol. 2 went awol from my shelves)*
> *but I remember it as being a bit shorter then vol. 1, so it might*
> *well bring the total RANGER to some 800 pages.*
>
> *Vernon Frazer's IMPROVISATIONS is 697 pages*
>
> *Charles Olson's MAXIMUS is 635 pages*
>
> *Robert Kelly's LOOM is 415 pages*
>
> *Allen Fisher's PLACE is 407 pages*
> *The first two volumes of his GRAVITY AS A CONSEQUENCE OF SHAPE come*
> *to 545 pages, with one further volume to come out, so that poem*
> *could top 800 pages.*
>
> *Alice Notley's ALMA is 344 pages*
>
> *Anne Waldman's IOVIS (vol. 1& 2) is 647 pages*
>
> *Frank Samperi's trilogy (THE PREFIGURATION, QUADRIFARIAM & LUMEN*
> *GLORIAE) should br considered a long poem. The pages are unumbered,*
> *but the three vols shld come to between 500 and 600 pages.*
>
> *The 3 volumes of Ed Sander's AMERICA, A HISTORY IN VERSE come to*
> *1014 pages.*
>
> *& I forget some.*
>
> *It's not all in a day's work,*

> *Pierre*
>
> *On Dec 8, 2007, at 6:52 PM, steve russell wrote:*
>
> *I forgot to mention "The Triumph of Love" by Geoffrey Hill. This poem may not be as lengthy as those I've mentioned on my previous post, but it's worth looking at. Besides, it's an example of a non-American 20th century long poem written in English.*
>
> *---*
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*
>
> ---
>
> *The poet: always in partibus infidelium -- Paul Celan*
>
> ---
> *Pierre Joris*
> *244 Elm Street*
> *Albany NY 12202*
> *h:* [redacted]
> *c:* [redacted]
> *o: 518 442 40 71*
> *Euro cell: (011 33) 6 75 43 57 10*
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
>
> ---

The poet: always in partibus infidelium -- Paul Celan

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322. Michael Kelleher
Detroit Reading
Tue 11 Dec 2007

Poetry at the Zeitgeist

2661 Michigan Avenue, Detroit MI, [redacted]

Wednedsay, December 12 @ 8pm:

Michael Kelleher, Audra Kubat, and Cheri L. R. Taylor.

http://zeitgeistdetroit.org/newsite/poetry.html

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323. Stephen Vincent
Re: The young shooter of Omaha --- Indicators?
Tue 11 Dec 2007

Thanks for opening this up, Dillon. The amount of killng among the young - mostly Black, Latino and Asian - of each other is heart breaking, Drugs, turf, vengeance - a relentless cycle. Those among us who have taught in the Juvenile prison systems across the country can no doubt testify to the tragedy of seeing young lives put early to ruin - people who are still in effect children mostly fated to never have an 'outside' life, indeed fated to feed a prison complex that is perniciously given to keep expanding, a business that it is. Another, related and continuous version of 'middle passage.' A sadness multiplied because, say, teaching creative writing in these circumstances can also be joyous.

One could say the prison system is to the young what FEMA has been in response to Katrina.

For more cheap thrills read Anthony Lewis' article in the current New York Review of Books on the current direction of the Supreme Court.

Back to Art!n

Stephen Vincent
http://stephenvincent.net/blog/

Dillon Westbrook <[redacted]> wrote: Anecdotally, the newspapers around cities of Oakland and Richmond are very particular about covering every single murder, as well as publishing maps and calendars and retrospective pieces on the year's violence. While some of this reporting is good, as far as journalism goes, the maddening difference is that there is rarely any follow-up of the kind we are almost sure to see in this Nebraska or recent Colorado case, the kind that discovers motives and histories of personal problems- causal explanations. Urban, minority on minority violence, gets treated as either a given or as a

completely impenetrable phenomenon, despite the piles of analysis available from academe. I take Herb's point that the psychological explananda after a V-Tech or Columbine incident are often unhelpful, it seems telling that in the one case some effort is made, however faulty, and in the other no effort is made at all.

it pisses me off to no end.

On Dec 10, 2007, at 10:08 AM, amy king wrote:

> *I wonder how many of these events are unreported or don't receive national attention when they occur in inner city "minority" schools. The ones that take center stage involve white middle class "teens" -- but moreover, how many of these "teen" shooters are girls?*
>
> *Herb Levy wrote:twenty years, I'd be surprised.*
> *These events are brutal, shocking,*
> *inexpelicable, tragic, pointless, etc, but teen shooters are an anomaly,*
> *statistically insignificant and the behaviors that are most commonly described as "indicators" of these events are so much more common that these behaviors can't have any causal relation or we'd have hundreds of such events every month.*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

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324. Mark Melnicove

Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

Tue 11 Dec 2007

I like to show films about writers to my creative writing students. One of our favorites over the years has been BARTON FINK. (Coen Brothers) _____

From: David Chirot [mailto:[redacted]]
To: [redacted]
Sent: Thu, 06 Dec 2007 15:47:37 -0500
Subject: Re: "Louis Pasteur is born!" (Creeley on biopics)/no writers

There have been a great many movies made "about" writers and their bios, myths, personae, just not very many good ones.

(this is excluding for the moment documentaries of which there are many very good ones.)

A good film was made of Stevie Smith's life, part of it--with Glenda Jackson giving an excellent performance. The film of Tom and Viv-- Mr T S Eliot and his first wife--i thought fairly good.

Reds for example--Warren Beatty's intended "sweeping" epic life of John Reed (Ten Days that Shook the World, he also wrote poetry) had also Jack Nicholson playing Eugene O'Neil . Then there are the Hemingway semi-bios like Islands in the Stream with as i recall George C Scott. Biopics like Last Time I Saw Paris based on Scott and Zelda Fitzgerald, a bad old swashbuckler one on life of Villon, the Rimbaud-Verlaine one with Leo di Caprio, Barfly based on Bukowski, Capote which won lot of awards for performance, a couple bad ones i have seen on the life/lives of the Brontes, others from the blurred pop culture images of the writings and life of Edgar Poe, basically the ghostly after effects of Classics comics versions of him, entertaining in a luridly filmed way,. I remember dimly an old french film on the life of Jules Verne that was fun.

Ring Lardner, in Eight Men Out, played by John Sayles, the film's director, and very well, as an amazingly resemblance

The really good films about writers tend to be of mythical or dream poets like Cocteau's ORPHEE which had such a huge influence on Jack Spicer, as well as Cocteau's much earlier classic, le Sang d'un poete. (Blood of a Poet)

And let's not forget a great film (screenplay differing bit from the book, both by Graham Greene)--THE THIRD MAN--a great film featuring a writer of Westerns (Joseph Cotten as Holly Martins) in search of an old friend--(Orson Welles--also sought after via Cotten in Citizen Kane)--

In Clint Eastwood's Unforgiven--a main character is a writer of the trashy tales of "legendary" outlaws and gunslingers, whom the brutal Gene Hackman takes under his wing --to chronicle a "real life" gunslinger at work--

In Kurosawa's great IKIRU (To Live) there is the --again--writer of pulp fiction, a kindhearted gaunt poete maudit type, who becomes the friend of the dying protagonist.

In Godard's Pierrot le fou, Belmondo wants to be a writer, and starts writing--

there are a great many versions made in several languages of Knut Hamsun's great autobiographical HUNGER--literally about a "starving writer"--

An interesting aspect of (real and fictional) writers in film is that they are included in the action and developments of characters--as a device, a commentator, an investigator, an instigator, a prompter, a spy--the writer

becomes a link between the audience and the action on screen--provided extra details, connections between characters and sub-plots-- riffing of the scenes with their own personal imaginings and speculations--

The writer is perceived so to speak by/within many films as an observer within the observing and observed field of visions of characters and audiences both. The writer is the "private eye" exploring for those "inquiring minds who want to know"--in many cases hired by someone in the film--and in a sense, by the audience also, which has paid for admission and now demands a good return on the investment.

The greatest example of a writer as many of these aspects in film may be thought of as Shakespeare's RICHARD THE THIRD--since Richard basically speaks his "writing" of the action --ahead of time--to the audience--and then proceeds to act out the scenes--the writer becoming an actor who is simultaneously directing the scene unknown to the other characters who now make their entrances according to his script, right on cue, and "follow his direction to the letter" in the most literal ways. All of which Richard can afterwards share as a good laugh with his reader/audience

Since a lot of American writers had been involved with journalism, and had done from time to time pulp writing also--it was an easy move when many of these multi-genred, multi-professional writers worked in Hollywood to insert the character of a writer In many films noir, one finds a character, either a newspaper reporter, a writer-wanna-be or a screen play writer--often as the person who plays the part of the narrator, or a commentator on the action--

Or the writer--because a professional practitioner of fictions, lies--may be the "suspect" as in the Humphrey Bogart film in which he plays a violence-prone screen writer.

For example, In Billy Wilder's Sunset Boulevard, the Bill Holden character is a screenplay writer--

In the 1948 version of Robert Penn Warren's All the King's Men with Broderick Crawford, a reporter turned speech writer and PR man is one of the main characters--hauled along to be the observer--

Newspaper reporters were featured in many screwball comedies--two versions each of My Girl Friday and Ball of Fire for example-- All the Presidents Men--investigative reporting--

Naked Lunch features its author Bill Burroughs as his own character-(an actor playing Bill "playing" fictionally/autobiographically himself--)-within both his writings being made--and within the film being made of his writings--

One could go on and on and on-getting lost---into the labyrinths of Borgesian libraries of decaying films in cannisters containing the "lives of writers," "the days and nights of the poets," the tragic and comic melodramas of authors real and imaginary, famous and forgotten . . .

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325. **Luke Schlueter**

Re: " poetry . . .as well written as prose"

Tue 11 Dec 2007

All--thanks for your comments.

This was my response to one member who corresponded privately. The member, I should, note, was curious to know the context in which I quoted Pound in my paper:

"The historical context you sketch is one that I was happy to be refamiliarized with; this is just the sort of thing I was looking for. Based upon this refreshed sense, I think my use of Pound's dictum in my paper holds good. I want to argue how Dunn's poetry has certain values that we tend to associate with prose--I am in particular thinking of elegance of diction, narrative power, and complexity of thought. These qualities seem to me to mark Dunn's better poems. Dunn's poetry doesn't foreground, as much postmodern poetry does, the play of language, but wants essentially to use language as a means of exploring the meaning of experience, even if his poems tend to ultimately gesture toward the elusiveness or ephemerality of final meanings. This isn't to say there isn't a musicality, a "poetry" to Dunn's use of language--there certainly is--but is to say that our experience of the typical Dunn poem seems to be informed by a kind of aesthetic experience we typically seek to find in prose (I, of course, am well aware of the counter-response; Dunn exemplifies, in fact, how many of us do indeed look to find just such values in poetry, hence the whole topic). As a (slight) aside, it seems to me that one of the oddities of Pound is how he wants his poetry to have prosaic values--to enact, dramatize, spell through language cultural value and significance--but in practice writes a kind of poetry that at least I, for one, have difficulty aligning with prose as I understand it."

So back to the group--I'm left wondering to what degree Pound's statement has relevance today. The great diversity of poetic practices that govern the current state of poetry undoubtedly complicates the issue, as does the diversity of prose styles, for that matter.

I'm also left wondering to what degree it's ever advisable, in Pound's day or our own, to import judgments concerning the nature of prose into questions concerning the nature of poetry. Certainly both prose and poetry require taking great care with words. But Pound also seems to be making a value

judgment concerning the state of prose versus that of poetry. It's certainly something of a truism to say that poetry by the late nineteenth and early twentieth centuries had become stale, fusty, tired, clichéd, sentimental. But I'm not convinced the general state of prose was any less so, was it? So why the privileging of prose? Charles, your comments do point toward an answer. But perhaps we can dig a bit further in this vein.

Best,
Luke

From: UB Poetics discussion group on behalf of Murat Nemet-Nejat
Sent: Sat 12/8/2007 12:19 PM
To: [redacted]
Subject: Re: " poetry . . .as well written as prose"

If I remember correctly, T. S.Eliot states the same, or something close to it, in one of his essays. He is attacking the vagueness of thought and language the poetry of the time (the Edwardian stuff) was suffering from.

Murat

On Dec 7, 2007 9:36 AM, Barry Schwabsky <[redacted]> wrote:

> *Pound got his dictum from Ford Madox Hueffer (subsequently Ford). In his obit for Ford, he wrote that "for the ten years before I got to England there would seem to have been no one but Ford who held that French clarity and simplicity in the writing of English verse and prose were of immense importance as in contrast to the use of a stilted traditional dialect, a 'language of verse' unused in the actual talk of the people, even of 'the best people', for the expression of reality and emotion." Thus, "prose" here means, essentially, the tradition of Flaubert, and the condition of poetry he was responding to was that of late Victorian verse--he specifically mentions Robert Bridges and "the useful, but monotonous, in their day unduly neglected, as more recently unduly touted, metrical labours of G. Manley Hopkins." And he also mentions his own early efforts, "when my third volume displayed me trapped, fly-papered, gummed and strapped downin a jejune provincial effort to learn...the stiled language that then passed for 'good English' in the arthritic milieu that held control of the respected British critical circles."*
>
> *----- Original Message ----*
> *From: Luke Schlueter <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, 7 December, 2007 2:03:45 AM*
> *Subject: " poetry . . .as well written as prose"*

> *Hi, Luke Schlueter here. I'm new to this listserv having happily stumbled upon it as I was looking for a forum to discuss poetics.*
>
> *I embarked upon this search with a specific purpose in mind. In a letter to Harriet Monroe Ezra Pound famously stated that "poetry should be as well written as prose." I use the line in an academic paper I'm writing having to do with the poetry of Stephen Dunn, but it occurred to me that I am basing my use of Pound's statement on an assumption about what Pound meant, which may be entirely wrong.*
>
> *I would be very interested, then, to hear what some of you may have so say about the set of historical/cultural/aesthetic assumptions underlying Pound's statement. What were the specific conditions of poetry and prose that he was responding to? What excellence did he imagine prose to enacting, and what lack of excellence poetry? Who were some prose writers he had in mind? Was he thinking of essayists? or novelists? Or both?*
>
> *So we'll see if this topic has legs.*
>
> *Best,*
> *Luke*

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326. **Joan Waltemath**

Re: 20th century long poems

Tue 11 Dec 2007

Does anyone know of

The Walking People by Paula Underwood?

868 pages, a Native American Oral History

translated and written down in the 20th century?

It's length could be measured in time as well as pages.

Around page 200 something the poem speaks of the beginning of wearing clothes,

later on there are stories about building the mounds in the Ohio area.

I couldn't say enough about the pleasures of reading this epic, though I could easily say too much.

Joan

On Monday, December 10, 2007, at 06:13PM, "Catherine Daly" <[redacted]> wrote:

>I think the mention of cent mille milliards of poems is worth discussing.
>
>For example, since it is a combinatorial length, not an "as written" length,
>it would be far easier to translate it than to translate the average 800
>pages+ work. Does "translatability" change the way one thinks about
>length? What about the portions of A and Martyrology which are scored, so
>that "only" the lyrics require translation, unless, I suppose, one were
>rearranging, or tranposing keys, or using a different scale?
>
>It is a unitary variation, which makes it more a single concept. Does this
>make it more a single long work, rather than cent mille milliards poems.
>
>I think, too, that something open-ended, or ongoing, or including
>"everything" written in a certain period (open to the extent that what is
>everything, and how can it be gathered) might be longer in some sense than
>something that is "completed".
>
>--
>All best,
>Catherine Daly
>[redacted]
>
>

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327. W.B. Keckler

Test Your Poetry IQ at Joe Brainard's Pyjamas

Tue 11 Dec 2007

Yes, I too hate that phrase! Like "test your mortage I.Q." or "test your ferret facts I.Q." Just up is a brief (10 Questions) quiz where you are challenged to "Name That Poet" without musical clues...I will be shocked but gratified if anyone gets all 10....I tried to make at least a few "Google-proof" hehe...I will post high scorers...there's also some yadda about poetry and maybe a reindeer or two....http://joebrainardspyjamas.blogspot.com/
_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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328. Stephen Vincent
Corey, Mayhew email addesses?
Tue 11 Dec 2007

Josh Corey
Johnathan Mayhew

Appreciate email addresses back channel, I would.

Thanks,
Stephen Vincent
Stephen Vincent <[redacted]>,

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329. mIEKAL aND
Re: 20th century long poems
Tue 11 Dec 2007

RIC

I'd love to see this list consider any one of these poems in depth. Long poems in general have been ignored spurned neglected for far too long. As time moves forward it seems the attention span grows shorter, even physically having the time to read 800 pages is an improbability for most people. Also I think the internet & hypertext has had a profound effect on how larger bodies of information are organized & accessed. I've been working for a number of years trying to come up with an online portal for my long poem but to date I haven't come up with an interface that would allow the reader to navigate intuitively thru the work. Maybe when I can add a bit of AI to to the interface that would query a person's tastes and interests (or read from their facebook profile :) & then, knowing a person's interests, would affect what is presented on the screen.

About a third of my long poem SAMSARA CONGERIES is online here in a static format

http://xexoxial.org/samsara_congeries/?q=book

& hopefully I'll have a final typescript of the poem (which I started in 1978) finished in the next month. It, by the way, runs somewhere over 800 pages but I'd like design it in such a way that it could be around 500 pages. Finding a publisher for it will be harder than writing it.

What I really wonder, Ric, is why the question in the first place? What does knowing the number of pages of a long poem really tell us about the long poem itself. Perhaps yr plotting a new entry in the Guiness World Book of Records?

Now how long is your long poem?

~mIEKAL

On Dec 10, 2007, at 9:24 PM, ric carfagna wrote:

> *Although it is not the longest, the unjustly neglected Tahl by Jeremy Ingalls weighs in at 621 pages. Let's start our discussion with that one*
> *mIEKAL!*
>
> *I also notice that Steve mentioned Jones' In Parenthesis; he also wrote The*
> *Anathemata*
> *as well as the unfinished Roman Quarry which if he had lived to complete it*
> *would have been longer that both his previously mentioned works.*
>
> *By the way, how long is Peter Ganick's Splintered??*
>
> *----- Original Message ----- From: "mIEKAL aND" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Sunday, December 09, 2007 8:12 PM*
> *Subject: Re: 20th century long poems*
>
> *If only we spent this time having real discussions about these titles ...*

24/7 PROTOMEDIA BREEDING GROUND

JOGLARS CROSSMEDIA BROADCAST
(collaborative text & media)
http://www.joglars.org

SPIDERTANGLE
International Network of VisPoets
http://www.spidertangle.net

XEXOXIAL EDITIONS
Appropriate Scale Publishing since 1980
http://www.xexoxial.org

INTERNALATIONAL DICTIONARY OF NEOLOGISMS
research | reference | ongoing collection
http://www.neologisms.us

Dreamtime Village
Hypermedia Permaculture EcoVillage in Southwest Wisconsin
http://www.dreamtimevillage.org

"The word is the first stereotype." Isidore Isou, 1947.

↑ Index

330. Michael Ford
Re: 20th century long poems
Tue 11 Dec 2007

The longest poem I know of is Lee Groban's CURE FOR INSOMNIA. It has not been published, though, and is probably unpublishable. Lee's website says that it is over 5,000 pages long and still unfinished. 20 years ago someone made a movie of him reading the poem (cut together with assorted video footage). The movie is 87 hours long.

Michael Ford

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331. Hugh Behm-Steinberg
Re: 20th century long poems
Tue 11 Dec 2007

I'll lay odds the longest long poem of the 20th century hasn't been found yet, but is lurking in someone's attic: composed by a complete outsider, it would be the poetry counterpart of Henry Darger's "In the Realms of the Unreal."

Hugh Behm-Steinberg

Stephen Vincent <[redacted]> wrote: I have not read everyone's entries, but have folks mentioned Beverly Dahlen's on -going, A READING.

I alway think of Lyn Hejinian's work as one extended poem/prose project with multiple branches that are given different titles.

& I always think of that poem of Jack Spicer's about being on the shrink's couch where his imagination floats down the length of California (including various moments) a wonderful long poem in a quite literal sense. Too lazy now to look up the name of that poem!

Stephen V
http://stephenvincent.net/blog/

Catherine Daly wrote: I think the mention of cent mille milliards of poems is worth discussing.

For example, since it is a combinatorial length, not an "as written" length, it would be far easier to translate it than to translate the average 800 pages+ work. Does "translatability" change the way one thinks about length? What about the portions of A and Martyrology which are scored, so that "only" the lyrics require translation, unless, I suppose, one were rearranging, or tranposing keys, or using a different scale?

It is a unitary variation, which makes it more a single concept. Does this make it more a single long work, rather than cent mille milliards poems.

I think, too, that something open-ended, or ongoing, or including "everything" written in a certain period (open to the extent that what is everything, and how can it be gathered) might be longer in some sense than something that is "completed".

--
All best,
Catherine Daly
[redacted]

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332. Barry Schwabsky
Re: 20th century long poems
Tue 11 Dec 2007

More than wanting to see an in-depth discussion of a particular poem, I'd be curious to know how people evaluate these poems. What makes a long poem work over its particular long run, what sustains a reader's interest? Also, it seems to me that there are different types of long poems--broadly, there are catch-alls, where the poem basically seems to contain everything that came into the poet's mind during the period of its composition, as with the Cantos, while others have some sort of more objective unity of topic, as with David Jones. These are two very different types of long poem--are they at all comparable?

----- Original Message ----
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Tuesday, 11 December, 2007 9:24:03 PM
Subject: Re: 20th century long poems

RIC

I'd love to see this list consider any one of these poems in depth. Long poems in general have been ignored spurned neglected for far too long. As time moves forward it seems the attention span grows shorter, even physically having the time to read 800 pages is an improbability for most people. Also I think the internet & hypertext has had a profound effect on how larger bodies of information are organized & accessed. I've been working for a number of years trying to come up with an online portal for my long poem but to date I haven't come up with an interface that would allow the reader to navigate intuitively thru the work. Maybe when I can add a bit of AI to to the interface that would query a person's tastes and interests (or read from their facebook profile :) & then, knowing a person's interests, would affect what is presented on the screen.

About a third of my long poem SAMSARA CONGERIES is online here in a static format

http://xexoxial.org/samsara_congeries/?q=book

& hopefully I'll have a final typescript of the poem (which I started in 1978) finished in the next month. It, by the way, runs somewhere over 800 pages but I'd like design it in such a way that it could be around 500 pages. Finding a publisher for it will be harder than writing it.

What I really wonder, Ric, is why the question in the first place? What does knowing the number of pages of a long poem really tell us about the long poem itself. Perhaps yr plotting a new entry in the Guiness World Book of Records?

Now how long is your long poem?

~mIEKAL

On Dec 10, 2007, at 9:24 PM, ric carfagna wrote:

> *Although it is not the longest, the unjustly neglected Tahl by Jeremy Ingalls weighs in at 621 pages. Let's start our discussion with that one*
> *mIEKAL!*
>
> *I also notice that Steve mentioned Jones' In Parenthesis; he also wrote The Anathemata as well as the unfinished Roman Quarry which if he had lived to complete it would have been longer that both his previously mentioned works.*
>
> *By the way, how long is Peter Ganick's Splintered??*
>
> *----- Original Message ----- From: "mIEKAL aND" <[redacted]>*
> *To: <[redacted]>*

> *Sent: Sunday, December 09, 2007 8:12 PM*
> *Subject: Re: 20th century long poems*
>
> *If only we spent this time having real discussions about these titles ...*

24/7 PROTOMEDIA BREEDING GROUND

JOGLARS CROSSMEDIA BROADCAST
(collaborative text & media)
http://www.joglars.org

SPIDERTANGLE
International Network of VisPoets
http://www.spidertangle.net

XEXOXIAL EDITIONS
Appropriate Scale Publishing since 1980
http://www.xexoxial.org

INTERNALATIONAL DICTIONARY OF NEOLOGISMS
research | reference | ongoing collection
http://www.neologisms.us

Dreamtime Village
Hypermedia Permaculture EcoVillage in Southwest Wisconsin
http://www.dreamtimevillage.org

"The word is the first stereotype." Isidore Isou, 1947.

↑ Index

333. michelle detorie
Resurrection Party
Tue 11 Dec 2007

RESURRECTION PARTY

poems by Michalle Gould
chapbook now available from Hex Presse

http://www.daphnomancy.etsy.com
http://www.hexpresse.blogspot.com

****

The first chapbook from Hex Presse!

*Double-bound in 1.) cold-pressed watercolor paper hand stamped on
both sides with archival ink and 2.) vellum
*outer cover has cutouts to reveal inner cover image and press mark.
*numbered edition of 100
*author's edition (#s 1-60) is all black and white
*editor's edition (shown here, #s 61-100) has colored vellum and is
stamped with colored ink inside.
*Printed on 100% recycled paper
*Due to the nature of the handmade binding, each chapbook is entirely unique.
*additional pictures of the chapbook are available here:
http://www.flickr.com/photos/mdetorie/sets/72157594484265058/

****

here's the first poem in the collection:

HOW NOT TO REQUIRE RESURRECTION

Children like to play at death –
they hold their breath,
and cross their arms and shut their eyes
until they forget to be dead; then rise
from their nest of pillows and play instead
at being lost or married,
as if their state was mutable, as if, like water
they could flow or freeze or climb without a ladder
into the heavens then drop back down –
they are the first resurrectionists, they alone
understand the trick is not to try,
that once you believe in death, you will surely die.

****

ABOUT THE AUTHOR

Michalle Gould currently lives in Austin, Texas, where she teaches and tutors
writing part-time at St. Edwards University. Her poems have appeared in
Poetry, _Foursquare_, Pleides_, _32 poems_, _Womb_, _Little Red Leaves_,
and elsewhere. She also writes short stories, novels, and screenplays.

****

~Please query for review copies~

Apologies for x-posting!
--
http://www.wombpoetry.com/
http://www.daphnomancy.com/

↑ Index

334. Lewis Warsh
The Influence of Paintings Hung in Bedrooms
Tue 11 Dec 2007

New from United Artists Books

THE INFLUENCE OF PAINTINGS HUNG IN BEDROOMS

by Phyllis Wat

75 pages ISBN 0-935992-36-7 $14.00

A new book of poems by the author of The Fish Soup Bowl Expedition (2000) and the editor and publisher of Strawgate Books. Wat is a founding coeditor of 6x Magazine and the recipient of two grants from the Pennsylvania Council on the Arts. She was contributing editor to The World, the literary magazine of The Poetry Project in New York, from 1992-93, and is presently coeditor of a new on-line magazine Press 1. She lives in Philadelphia and New York.

"Like any communicating vessel, Phyllis Wat condenses all she learns into poems. Like a zen master more interested in play than lessons, Wat's poems are bending reeds: in seeking knowledge, she's unlearning at the same time and finding forms for what resonates. Witty and filled with delightful aphorisms and maxims, like the best satire, it's each poem's crazy wisdom that ultimately comes through. Use this book as guide for getting lost--right into the poem." Kristin Prevallet

"Precise and prescient, Phyllis Wat etches the exigencies of everyday in luminous and deep-seeing language. She enfolds the mysterious within simplicity, and the structures of her poems are such that once you finish, so you begin again. 'Strange lands are for understanding," and Wat comprehends, compels, gestures for us to join her in her travels both inside and outside. This is a treasure of a journey of a book." Marcella Durand

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335. ALDON L NIELSEN
Rod Smith Meets The Nation
Wed 12 Dec 2007

[apologies if this was already posted here and I missed it]

The Nation Magazine has a review of Rod Smith's DEED written by Joshua Clover. It's in the Dec. 24, issue, though it has been on their web site since the sixth! That's progressives for you.

Here's the link:

<http://www.thenation.com/doc/20071224/clover>

<<

multiplies and issues forth another dynamic meaning for: singularity. Finally, the Ka'aba meteorite performs zikr. . . .

—A di Michele, author, artist, educator

↑ Index

337. Stuart Ross
Re: Rod Smith Meets The Nation
Wed 12 Dec 2007

Wow, a review of Rod Smith in the Nation. Good to see such a gleam of hope and smartness. Excellent review.

Stuart

On 12/12/07 12:53 AM, "ALDON L NIELSEN" <[redacted]> wrote:

> *[apologies if this was already posted here and I missed it]*
>
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>
> *Here's the link:*
>
> *<http://www.thenation.com/doc/20071224/clover>*
>
> *<<

338. **Mary Kasimor**

Re: Rod Smith Meets The Nation

Wed 12 Dec 2007

Yes, The Nation is one of the best journals around and to get anything reviewed in that is wonderful! Mary

Stuart Ross <[redacted]> wrote:
  Wow, a review of Rod Smith in the Nation. Good to see such a gleam of hope and smartness. Excellent review.

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On 12/12/07 12:53 AM, "ALDON L NIELSEN" wrote:

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>
> *Here's the link:*
>
> *<<

339. Aaron Belz
Poetry Journals needed for Creative Writing Course
Wed 12 Dec 2007

Hey everyone -

I'm teaching Creative Writing at Saint Louis University again next spring, and again I'm planning to use current poetry journals as textbooks. Last time I was blessed to receive complimentary copies from Chicago Review, Fourteen Hills, Court Green, Parakeet, and a few others. I need only 15 copies per journal. It would really help make my class vital to have them.

If you think you'd like to pitch in, email me.

Aaron

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340. Richard Flynn
Re: Rod Smith Meets The Nation
Wed 12 Dec 2007

In September, John Palatella became literary editor of The Nation, so you can probably expect to see more poetically progressive stuff therein. Just check out their recent poetry. (You need to be a subscriber to see it online, however.)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mary Kasimor
Sent: Wednesday, December 12, 2007 11:18 AM
To: [redacted]
Subject: Re: Rod Smith Meets The Nation

Yes, The Nation is one of the best journals around and to get anything reviewed in that is wonderful!
Mary

Stuart Ross <[redacted]> wrote:
Wow, a review of Rod Smith in the Nation. Good to see such a gleam of hope and smartness. Excellent review.

Stuart

On 12/12/07 12:53 AM, "ALDON L NIELSEN" wrote:

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> It's in the Dec. 24, issue, though it has been on their web site since the
> sixth! That's progressives for you.
>
> Here's the link:
>
>
>
>
<<

been a fan of MIT's Open Courseware (ocw.mit.edu). I have daydreamed about becoming a self-taught physicist, economist, and botanist. I've balked at buying the most up-to-date textbooks, which seem to be the most key missing element, but the OCW has been useful, for example, when I was getting some exposure to electronic literature. The comprehensiveness of OCW is good too if you just want to browse through course syllabi. On first impression, which is all I have at the moment, Open Yale (a bad name, in my opinion) seems to serve a different function than OCW or other comparable websites. Some of the other websites that come to mind are PENNsound, the EPC, UBU, and meaningoflife.tv. Perhaps the only valid comparison is between Open Yale and MIT's OCW (or any other comparable website I'm not aware of) because these are both created by universities to reflect university itself, while these other websites are subject-based and comprised of primary material edited and moderated by dedicated individuals. It may be interesting to talk about some of the individual lectures (or maybe not at all), but I'm wondering what people thought about these kinds of website in general. Open Yale appears to be primarily about marketing the Yale classroom experience: fetishizing the teaching and classroom experience. They should have included video of students taking midterms, a 4'33" of the classroom. OCW is interesting because I think it could in some ways serve as a university-based replacement to Blackboard or similar programs. I assume most people will be biased towards the same websites as I am, but I am curious to hear responses. -- Patrick Dillon [redacted]

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342. **eric unger**

Cedar Sigo's Expensive Magic

Wed 12 Dec 2007

House Press is thrilled to make available Cedar Sigo's Expensive Magic. With precision and elegance, these poems carry the reader through Astoria, the slums of Paris, through London, Abyssinia, and Tangiers. As poetry at times both terse and lush, the poems create a strange world threatening to spill into violence, but holding fast to those people the poet loves. Cedar is an exceptional talent, and we're happy to have him in our company.

This is the first book in the House Press Bay Area poetry series. A reading will be held in January in San Francisco to celebrate the book. For more information about the series, please write to Michael Slosek at mslosek at fulbrightweb dot org.

copies can be purchased for $6 at http://housepress.blogspot.com

HousePress is an independent, poetry-centered arts community founded in Buffalo, NY in 2002. Authors / publishers live in Buffalo, Chicago, New York, Albany, Charlottesville, and San Francisco.

More info :
http://www.housepress.org
http://housepress.blogspot.com

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343. **sara marcus**

QT Readings, Dec. 18: Akilah Oliver + Stacy Szymaszek!

Wed 12 Dec 2007

---

*QT: Queer Readings at Dixon Place presents:

AKILAH OLIVER + STACY SZYMASZEK

Tuesday, December 18
*
at Dixon Place: 258 Bowery, 2nd floor, between Houston & Prince (NYC)
doors (+ snacks + drinks + hangouts) at 7 / reading at 7:30

AKILAH OLIVER's chapbooks include a(A)ugust (Yo-Yo Labs, 2007), The Putterer's Notebook (Belladonna, 2006), and An Arriving Guard of Angels, Thusly Coming to Greet (Farfalla Press, 2004). She is the author of the she said dialogues: flesh memory (Smokeproof/Erudite Fangs, 1999), a book of experimental prose poetry. Currently on faculty at the Jack Kerouac School of Disembodied Poetics, Naropa University's Summer Writing Program, she has also taught at the University of Colorado, Boulder, and she is currently the Monday Readings Coordinator for the Poetry Project at St. Mark's Church. She lives in Brooklyn.

Some online Akilah Oliver:
http://chax.org/eoagh/issue3/issuethree/oliver.html

STACY SZYMASZEK was born in Milwaukee, WI, in 1969. She is currently the Artistic Director at the Poetry Project at St. Mark's Church-in-the-Bowery. Her chapbooks include Mutual Aid (gong, 2004), Pasolini Poems (Cy Press, 2005) and There Were Hostilities (release, 2005). She is the author of Emptied of All Ships and the forthcoming Hyperglossia (both with Litmus Press). She is the editor of Gam, is a contributing editor for Fascicle, coeditor of Instance Press, and was one of the editors of the "Queering Language" issue of EOAGH. A new work, Stacy S: Autoportraits, featuring her self-portraits with accompanying texts by Trane Devore, Renee Gladman, Lisa Jarnot, Kevin Killian, Anne Tardos, Tim Peterson, or Trace, Elizabeth Robinson, and David Gatten, will be out soon on OMG Press.

Some online Stacy Szymaszek:
http://www.mipoesias.com/Poetry/szymaszek_stacey.html

--
QT: Queer Readings at Dixon Place
http://qtreadings.blogspot.com
http://www.myspace.com/qtreadings
qtreadings [at] gmail.com

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344. **ALDON L NIELSEN**
Re: Rod Smith Meets The Nation
Wed 12 Dec 2007

Yes, but as so often seems the case it is far more likely that they will review wonderful poetry than that they will publish it --

On Wed, Dec 12, 2007 11:18 AM, Mary Kasimor <[redacted]> wrote:

> Yes, The Nation is one of the best journals around and to get anything reviewed
>in that is wonderful!
> Mary
>
>Stuart Ross <[redacted]> wrote:
> Wow, a review of Rod Smith in the Nation. Good to see such a gleam of hope
>and smartness. Excellent review.
>
>Stuart
>
>
>

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345. **Jen Tynes**
Re: Poetry Journals needed for Creative Writing Course
Wed 12 Dec 2007

Aaron, I don't have a journal to send, but what a great idea!

On Dec 12, 2007 10:06 AM, Aaron Belz <[redacted]> wrote:

> *Hey everyone -*
>
> *I'm teaching Creative Writing at Saint Louis University again next spring, and again I'm planning to use current poetry journals as textbooks. Last*

> *time I was blessed to receive complimentary copies from Chicago Review, Fourteen Hills, Court Green, Parakeet, and a few others. I need only 15 copies per journal. It would really help make my class vital to have them.*
>
> *If you think you'd like to pitch in, email me.*
>
> *Aaron*

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346. **Stuart Ross**

Re: Rod Smith Meets The Nation

Wed 12 Dec 2007

Well, I don't really go to The Nation to read poetry. Grateful that they would even review a book such as this.

Stuart

On 12/12/07 1:40 PM, "ALDON L NIELSEN" <[redacted]> wrote:

> *Yes, but as so often seems the case it is far more likely that they will review*
> *wonderful poetry than that they will publish it --*
>
> *On Wed, Dec 12, 2007 11:18 AM, Mary Kasimor <[redacted]> wrote:*
>
> *Yes, The Nation is one of the best journals around and to get anything reviewed*
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> *Stuart Ross <[redacted]> wrote:*
> *Wow, a review of Rod Smith in the Nation. Good to see such a gleam of hope and smartness. Excellent review.*
>
> *Stuart*

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347. **cris cheek**

looking for live work

Wed 12 Dec 2007

Hiya,

my name is cris cheek and i am an English poet currently living and working in south-west Ohio with Keith Tuma, Cathy Wagner and Bill Howe. A lot of you will know something of me i think. I've got a big book forthcoming from The Gig in 2008 and I'm looking to do some occurrences. to get around and about and meet folks Stateside more generally. The most recent publication available right now is "The Church, the School, the Beer" (Critical Documents, 2007) in a wonderful pocketbook version from jUStin katKO. I'm looking to do read and performances in just about any situation going. A lot of my work involves text-image <------> text-sound articulation and I will travel tech sufficient altho (despite the fact that i can belt it out when required . . . . and sometimes when completely uncalled for too) a decent PA is helpful for larger spaces. I can give talks and presentations both on my own poetic writing practice as well as on work by peers and on early twenty-first century British Poetry more broadly.

What i do tends to be lively and varied and energizing and is often site-responsive. I'm particularly happy to be in Galleries spaces as i like to work with sound and image projection.

I'm going to respond to any offers, but i'm also going to be trying to group things a little so that i'm zig-zagging the entire country on a nightly basis as Jimi Hendrix was forced into ;). I am on leave until next August, so hoping to get out and about and meet some of you before then,

looking forwards

love and love

cris

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348. **W.B. Keckler**

Re: Rod Smith Meets The Nation

Wed 12 Dec 2007

Not a bad review. He sure was apologetic in tone...I mean as in apologia, not like "sorry"....

That one Smith quote he gives seems to really have legs...I've seen that like eight different places in the last year...it's a funny line...and so true....

Rod Smith has done so much for poetry...sort of DC's poetry boddhisatva for decades...AERIAL was (and is) such an important magazine...when futureavantpoets look back on the eighties and nineties it will probably be AERIAL, O.blek and only a handful of other mags they will want....great to see his own very strong work getting attention now...

**********See AOL's top rated recipes (http://food.aol.com/top-rated-recipes?NCID=aoltop00030000000004)

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349. W.B. Keckler
Poetry Quiz Prize Goes Unclaimed
Wed 12 Dec 2007

The ten question NAME THAT POET poetry quiz has seen valiant attempts...the current high score is a tie between Aaron Tieger and Gina Myers, who each have 5 correct questions. Questions 4 and 6 are generally conceded to be the most difficult...check your po'head at _http://www.joebrainardspyjamas.blogspot.com/_ (http://www.joebrainardspyjamas.blogspot.com/)

**********See AOL's top rated recipes (http://food.aol.com/top-rated-recipes?NCID=aoltop00030000000004)

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350. Richard Flynn
Re: Rod Smith Meets The Nation
Wed 12 Dec 2007

Well, Aldon, there's an interesting Nathaniel Mackey poem in the December 10th issue.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of ALDON L NIELSEN
Sent: Wednesday, December 12, 2007 1:40 PM
To: [redacted]
Subject: Re: Rod Smith Meets The Nation

Yes, but as so often seems the case it is far more likely that they will review
wonderful poetry than that they will publish it --

On Wed, Dec 12, 2007 11:18 AM, Mary Kasimor <[redacted]> wrote:

> Yes, The Nation is one of the best journals around and to get anything reviewed
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> Mary
>
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>and smartness. Excellent review.
>
>Stuart
>
>
>

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351. **Anny Ballardini**
Re: anti-heroes
Wed 12 Dec 2007

When we approach Nietzsche's philosophy we must be prepared to be independent thinkers; in fact, the greatest virtue of his works is perhaps the subtlety with which they impose the obligation upon one of thinking alone, of scoring off one's own bat, and of shifting intellectually for oneself.

ANTHONY M. LUDOVICI. London, February 1909. Project Gutenberg Etext of Thus Spake Zarathustra by Friedrich Nietzsche

Bobbi,

I think that Nietzsche is one of our greatest thinkers. Finally revalued by Derrida hopefully new readings will be carried out. I am excerpting from an assignment I recently wrote. If I agree with you, it was not easy for Nietzsche to live up to his thought.

Nietzsche was born in 1844 in a small village in Prussian Saxony. "He was the son and grandson (on both sides of the family) of Lutheran ministers." [1] <http://mail.google.com/mail/#_ftn1> He was influenced by Arthur Schopenhauer's anti-academic, ascetic, misogynist philosophy (1788-1860) and by the Wagner couple, to reject them violently later in *Human too human*together with the Christian religion (in Wagner's case, repelled by his increasing anti-Semitism[2] <http://mail.google.com/mail/#_ftn2>).

I sometimes see my hand with a certain diffidence because it seems to me to have in "my hand" humanity's destiny

Friedrich Nietzsche, Letter to Gast, October 30, 1888; when he first announced *Ecce Homo*.

Time hasn't arrived for me yet, there are men who were born posthumous.

Friedrich Nietzsche, *Ecce Homo*.

In the meantime I start becoming famous in an unprecedented way. I believe that never has a mortal being received letters as the ones I am receiving, and only by *refined* intelligences.

Friedrich Nietzsche, Letter to Meta von Salis, December 29, 1888.[3]<http://mail.google.com/mail/#_ftn3>

Lou Andreas-Salomé wrote in the spring 1882:

After I had gone back to Stibbe for the fall, we met again in October and for three weeks with Nietzsche in Leipzig. Neither of us thought that it would be the last time. Anyhow it was not as in the beginning, even if our wish of a common future with the three of us was still standing. […] Not only: Paul Rée kept hidden from me how such malicious tongues had irritated *his* family against me, up to hate, even if in this case his mother's tendency to a pathological jealousy played a great part, she wanted to keep her son all and only for herself.[4] <http://mail.google.com/mail/#_ftn4>

Paul Lanzky wrote in 1886:

It was from 1882 that he started with the most dangerous substance, a palliative that brings to oblivion, and only with brief intervals, chloral: he ingested it to be able to overcome, besides his moral, physical sufferance.[5] <http://mail.google.com/mail/#_ftn5>

It becomes evident at this point that Nietzsche was a victim of his times, his family, the overall oppressive mentality, and later by the German National Socialism translated into the SS and the extermination of the Jews. Up to the point that he is still misunderstood by some uneducated feminists and extremist tough fringes that ignorantly at best deal with his words.

---

[1] <http://mail.google.com/mail/#_ftnref1> *The Norton Anthology of Theory and Criticism,* page 870.

[2] <http://mail.google.com/mail/#_ftnref2> *The Norton Anthology of Theory and Criticism, *page 870

[3] <http://mail.google.com/mail/#_ftnref3> The three quotations are taken from: *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990. All translations are mine.

[4] <http://mail.google.com/mail/#_ftnref4> *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990, pages 289, 290. The translation is mine.

[5] <http://mail.google.com/mail/#_ftnref5> *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990, page 342. The translation is mine.

Best,

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

On Dec 11, 2007 3:16 PM, Bobbie Lurie <[redacted]> wrote:

> ----------
>
> *Anny,*
> *Your mentioning Nietzsche gives me an opportunity to share small portion of book by Robert Kelly and Birgit*
> *Kempker titled "Shame" which I highly recommend."...Nietzsche is ashamed of the world but not about*
> *his own self....Nietzsche is ashamed of his mother and his father, his mother Mary and his father Jesus,*
> *his opa Joachim and his oma Anna, Hannah, the grace of G-d. He is ashamed of God's grace, his father's*
> *money, he is ashamed of the Greek language but not of his own mastery of it. He is ashamed of everything*
> *but himself and his desires and his will to sing. Flamme bin ich, he says famously, I am a flame and all*
> *I can do is burn, and I do give light while I burn, and you will bask in my light and warmth, and when I*
> *am finished you'll find that I have burned up the whole world. Your world. Not mine. I am ashamed of my*
> *world and turn my back on it."*
> *Bobbi*
>
> *Date: Mon, 10 Dec 2007 07:36:15 +0100*
> *From: Anny Ballardini <[redacted]>*
> *Subject: Re: anti-heroes*
>
> *The hero of the hero and anti-hero dichotomy is Nietzsche, if read with some*
> *attention he is simple, it depends again on the students' will to approach him.*
> *Great choice the one of Mr. Ripley! I just watched the movie which is quite*
> *exceptional, by Minghella, script co-written with Highsmith. Otherwise:*

Cormac McCarthy: Suttree and The Road.

On Dec 10, 2007 12:09 AM, Mary Kasimor <[redacted]> wrote:

Charles,
Nor am I. I think that anti-hero can be defined in different ways.
Clint
Eastwood's movies are a good example. Roberto Bolano's Savage Detectives
is
a wonderful example, but it is very very long. (Very few of my students
are
readers. (sigh).
Mary

Charles Alexander <[redacted]> wrote:
Notes from Underground, Dostoevsky, for a terrific example of anti-
hero. Influential, I think, on practically everything of anti-hero
since. And for a more "pop" approach, the Clint Eastwood Italian
westerns, i.e. A Fistful of Dollars, For a Few Dollars More, & The
Good, The Bad, & The Ugly. I am not up on critical works on the
notion of the "anti-hero."

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

On Dec 9, 2007, at 7:52 AM, Mary Kasimor wrote:

I am thinking of teaching a freshman compostion class with a "hero
and anti-hero" theme. Most of my students are not great readers, so
it can't be a philosophical tome (although who knows? I may be
surprised.) Does anyone have any good ideas for a book about or on
"anti-hero"

Thanks.

Mary Kasimor

> ---
> *More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com*

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352. **mIEKAL aND**
Re: 20th century long poems
Wed 12 Dec 2007

Thanks for this one. For some reason I've never encountered Lee Groban before. He sounds like quite the character. Plus he in fact does hold the record for the longest poem.

Here's an excerpt from of the poem on his website:

http://www.lee-groban.com/insomnia.html

On Dec 11, 2007, at 3:34 PM, Michael Ford wrote:

> *The longest poem I know of is Lee Groban's CURE FOR INSOMNIA. It has not*
> *been published, though, and is probably unpublishable. Lee's website says*
> *that it is over 5,000 pages long and still unfinished. 20 years ago someone*
> *made a movie of him reading the poem (cut together with assorted video footage). The movie is 87 hours long.*
>
> *Michael Ford*

There's many a bestseller that could have been prevented by a good teacher.
--Flannery O'Connor

↑ Index

353. **David Chirot**
Waterboarding and Poetry: the new American Extreme Experimental Poetry
Wed 12 Dec 2007

Given the immense amount of "discussion" re Waterboarding in the news-- this may/may not be of "innarest" as William Burroughs wd. say-- includes images and poetry and--"investigative" and "inventigative" reporting--

David Chirot has sent you a link to a blog:

Blog: DAVID-BAPTISTE CHIROT
Post: Waterboarding and Poetry: 15th Century France--21st Century USA
Link: http://davidbaptistechirot.blogspot.com/2007/12/waterboarding-and-poetry-15th-century.html

--
Powered by Blogger
http://www.blogger.com/

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354. **ric carfagna**
Re: 20th century long poems
Wed 12 Dec 2007

---

meIEKAL,

The beauty of a long piece is that it is always revealing new ways of interpreting itself over time to the reader. To immerse oneself in the intricacies, depth and complexity of a long work is one of the distinctions poetry offers. That is what draws me to the form of the long poem and all its diverse manifestations, from structured pieces like Merrill's Changing light to the more free-flowing works of Asberry and Ammonns,Olson, etc . My interest in the long poem is one of aesthetics, continuity and of course its history and evolution. The way I approach reading a long poem is not all at once, but it is rather a systematic study over time of its form, content and overall impression. The concentrated aspects of poetry's nature is what I believe brings about the myriad ways to approach, interpret and dissect its essence.

I find your Congeries an intriguing work. The heterogeneity one experiences when first approaching it is to me a jumping off point into unknown semantic wilderness. This is just the point I was trying to make in my above statement. This work indeed promises the complexities and rewards which makes the whole nature of poetry a worthwhile art form in which to immerse oneself. You've succeeded in showing this with the examples you present on your site, albeit static or not. I look forward to someday seeing & obtaining a complete copy. Do you find 'conventional' (read paper copy) publishers positive and accepting of your work? Historically, works of this nature has a notoriously checkered past, and it's only the passage of time which proves to be the measure with which they are weighed and find favor. Also, has someone done an interview with you regarding the work, or are there any essays floating around wherein I can glean some info into it's method of construction,extent etc? I think a work of this diversity and complexity deserves to be studied and expounded in depth.

As far as my own composing of a long poem, well I'm not shooting for any record books and I don't shout it from rooftops. I'm rather low-key about soliciting my work these days. When all's said and done (and written) it should shake out to be 800 plus pages, or thereabouts. I just recently finished a 350 page installment of it which I will be sending out for potential publication next month. If it gets selected that'll be great, but I understand publishers apprehension these days about taking on new, experimentalish work. To me it's just the satisfaction of actually completing something. Whether it's historically accepted and actually read by others or not is a moot point. I guess we all have an impression of how someone else should interpret our work, how we hope they appreciate all the nuances and poignancies that went into its composition. But then again that would be in a perfect world, and we know that that's not the case. But I'm positive about it (the world that is) just the same!!!

Be Well,
Ric

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>
Sent: Tuesday, December 11, 2007 4:24 PM
Subject: Re: 20th century long poems

> *RIC*
>
> *I'd love to see this list consider any one of these poems in depth. Long poems in general have been ignored spurned neglected for far too long. As time moves forward it seems the attention span grows shorter, even physically having the time to read 800 pages is an improbability for most people. Also I think the internet & hypertext has had a profound effect on how larger bodies of information are organized & accessed. I've been working for a number of years trying to come up with an online portal for my long poem but to date I haven't come up with an interface that would allow the reader to navigate intuitively thru the work. Maybe when I can add a bit of AI to to the interface that would query a person's tastes and interests (or read from their facebook profile :) & then, knowing a person's interests, would affect what is presented on the screen.*
>
> *About a third of my long poem SAMSARA CONGERIES is online here in a static format*
>
> *http://xexoxial.org/samsara_congeries/?q=book*
>
> *& hopefully I'll have a final typescript of the poem (which I started in 1978) finished in the next month. It, by the way, runs somewhere over 800 pages but I'd like design it in such a way that it could be around 500 pages. Finding a publisher for it will be harder than writing it.*

What I really wonder, Ric, is why the question in the first place? What does knowing the number of pages of a long poem really tell us about the long poem itself. Perhaps yr plotting a new entry in the Guiness World Book of Records?

Now how long is your long poem?

~mIEKAL

On Dec 10, 2007, at 9:24 PM, ric carfagna wrote:

Although it is not the longest, the unjustly neglected Tahl by Jeremy Ingalls weighs in at 621 pages. Let's start our discussion with that one mIEKAL!

I also notice that Steve mentioned Jones' In Parenthesis; he also wrote The
Anathemata
as well as the unfinished Roman Quarry which if he had lived to complete it
would have been longer that both his previously mentioned works.

By the way, how long is Peter Ganick's Splintered??

----- Original Message ----- From: "mIEKAL aND" <[redacted]>
To: <[redacted]>
Sent: Sunday, December 09, 2007 8:12 PM
Subject: Re: 20th century long poems

If only we spent this time having real discussions about these titles
...

24/7 PROTOMEDIA BREEDING GROUND

JOGLARS CROSSMEDIA BROADCAST
(collaborative text & media)
http://www.joglars.org

SPIDERTANGLE
International Network of VisPoets
http://www.spidertangle.net

> *XEXOXIAL EDITIONS*
> *Appropriate Scale Publishing since 1980*
> *http://www.xexoxial.org*
>
> *INTERNALATIONAL DICTIONARY OF NEOLOGISMS*
> *research | reference | ongoing collection*
> *http://www.neologisms.us*
>
> *Dreamtime Village*
> *Hypermedia Permaculture EcoVillage in Southwest Wisconsin*
> *http://www.dreamtimevillage.org*
>
> *"The word is the first stereotype." Isidore Isou, 1947.*

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355. **Matt Henriksen**

Sat 12/16 ::: Iijima, Lamoureux & Schuldt ::: Brooklyn

Thu 13 Dec 2007

The Burning Chair Readings & Cannibal Books
gleefully extend to you more than enough of an excuse \
to break it down book-release-party-style
with three fantastic poet-editors

Morgan Lucas Schuldt
author of
Verge Free Verse Editions (2007)
& editor of
Cue: A Journal of Prose Poetry

Brenda Iijima
author of
Animate, Inanimate Aims Litmus Press (2007)
& editor of
Portable Press at Yo Yo Labs

Mark Lamoureux
author of
Astrometry Organon Spuyten Duyvil (forthcoming)
editor of Cy Gist Press

Saturday, December 15th, 8PM
Unnameable Books
456 Bergen Street
Brooklyn, NY

unnameablebooks.net
Bring wine etc. We'll bring some,too.

flesheatingpoems.blogspot.com
typomag.com.burningchair

___
Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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356. **Alison Croggon**
Re: anti-heroes
Thu 13 Dec 2007

I laughed all the way through Ecce Homo, the first book of Nietzsche's that I read, in the way one laughs at tragedy. It is an absurd and sad book. Though I think almost all of Nietzsche is pretty funny, or at least, most misunderstood when its humour is mislaid. My favourite is The Gay Science. Where indeed he says:

In the great majority, the intellect is a clumsy, gloomy, creaking machine that is difficult to start: they call it "taking the matter seriously" when they want to work with this machine and think well - oh how burdensome they must find good thinking! The lovely human beast always seems to lose its good spirits when it thinks well; it becomes "serious"! And "where laughter and gaiety are found, thinking does not amount to anything": - that is the prejudice of this serious beast against all "gay science." - Well then, let us prove that this is a prejudice!

A

On Dec 13, 2007 8:47 AM, Anny Ballardini <[redacted]> wrote:

> *When we approach Nietzsche's philosophy we must be prepared to be independent thinkers; in fact, the greatest virtue of his works is perhaps the subtlety with which they impose the obligation upon one of thinking alone, of scoring off one's own bat, and of shifting intellectually for oneself.*
>
> *ANTHONY M. LUDOVICI. London, February 1909. Project Gutenberg Etext of Thus*
> *Spake Zarathustra by Friedrich Nietzsche*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

357. Alan Sondheim

Perhaps a way of teaching media

Thu 13 Dec 2007

Perhaps a way of teaching media

(I've been filling in for a couple of film courses at Brown University, and this has led me to think through distributed knowledge in an 'open' classroom, and how that plays out. The courses were, I think, extremely successful. I've been partly inspired by two artist/teachers from the 1970s-80s: David Askevold at the Nova Scotia College of Art and Design, and Lutz Presser at the Tasmanian School of Art. Neither of them taught in any conventional sense; both had a sense of student professionalism and 'being' that created outstanding works and environment. So below is just some thinking about all of this; it's hardly original. it seems to work well for me and my students, most of the time. There are also times I'm a miserable, neurotic failure, but that's another issue, and not necess- arily related.)

1 In terms of authority - everyone in the class, including the teacher, on equal footing. I think authority comes from knowledge, not titles, formal- ity, etc. This is hard to do within an institution where power is the fundamental backdrop of the classroom, but I've done it as much as poss- ible.

2 Distributed knowledge among students and faculty. In many areas, partic- ularly those dealing with digital and popular culture, students are often more knowledgeable than faculty. This is especially true with software - students are apt to have used and hacked programs I haven't. Knowledge is distributed and students and faculty work together, empower each other. The classroom becomes a holarchic space of production, exploration, and critique. I have to recognize that what I know, in many areas, is already outdated.

3 No assignments except for technical in the beginning which may or may not be completed. Students find their own paths through the class, subject matter, and production. Students who are confused or aren't motivated should be helped along, of course; the more collaborative the class is, the more these students might be carried forward within a general atmos- phere of

communality. This area might be the most difficult - how to work with unmotivated or reticent students - but I've found there are almost always workarounds; at times, students might even ask for assignments or help with content and/or media.

4 Learning equally from students as students from you. This goes along with distributed knowledge; there's also distributed learning. If I'm not learning, I'm not teaching well; if the class seems closed in this respect, I'm doing something wrong.

5 Students/faculty = equal participants. Again, this plays out against the backdrop of fundamental power, but that power should be deconstructed as much as possible. Along with this - try to interest as many other faculty as possible in the course (I've not been so successful here), and encour- age students to bring outsiders in as well. Obviously there are limits on this, but in general it works well.

6 Students treated as artists/writers/filmmakers to to the fullest extent possible. The most successful classes I've seen are those in which stu- dents are considered as producers in their own right. If I begin with the idea that what a student is doing isn't 'student work,' more often than not, I've found that students rise to the occasion.

7 "Professional" advice. Discussing art-making after university - how to present, distribute, survive, both online and offline. Encouraging stu- dents to submit work to suitable venues, organize screenings or exhibi- tions, etc. I've also encouraged students to do their own media/art history as much as possible; what's current is what is/will become the student's environment, once she leaves university. I've tended to share my own work/experiences in class to a limited extent, trying to keep students from stylistic influence.

8 Students are free to work on whatever, including sliding into other genres, media. Since the work is student-determined, ostensible class content might not be the most suitable for a particular project. Instead of dropping the project, perhaps change it, or change media.

(I feel I'm not presenting this stuff as well as I should be; others have done a far better job of it. The main points are both a kind of withdrawal on the part of the teacher, and an emphasis on distributed learning and production on the part of the class as a whole. This doesn't work for everyone in all situations - but when it does, the results are amazing in so many ways.)

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358. **Jim Andrews**
Re: Waterboarding and Poetry: the new American Extreme Experimental Poetry
Thu 13 Dec 2007

Thanks, David. I agree that the Poems from Guantanamo are more significant than many will allow.

And so much of the art of that book is in the sort of remarks you make in your blog.

What you write about the book and what other poets and artists make of that book and the circumstances out of which it arose is sure to multiply into an exegesis of the current state.

I will try to do a dbCinema series on "Poems from Guantanamo"

ja
http://vispo.com

> Given the immense amount of "discussion" re Waterboarding in the news--
> this may/may not be of "innarest" as William Burroughs wd. say--
> includes images and poetry and--"investigative" and
> "inventigative" reporting--
>
> Blog: DAVID-BAPTISTE CHIROT
> Post: Waterboarding and Poetry: 15th Century France--21st Century USA
> Link:
> http://davidbaptistechirot.blogspot.com/2007/12/waterboarding-and-poetry-15th-century.html

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359. **Bobbie Lurie**
anti-hero topic and re: internet communication
Thu 13 Dec 2007

Anthony, The words I sent were not my own but a quote I sent from Robert Kelly and Birgit Kempker's book "Shame"--it is a book in which they discuss the issue of "Shame" and only shame--it's an interesting book in that it holds to this theme/it examines this issue (shame) in exhaustive detail due to the very personal/ interpersonal way in which it is written, written both in German and English. It is not a scholarly text but an interpersonal discussion of rare honesty. I was not attempting to discuss Nietzsche's philosophy but rather to respond to Mary's request for ideas on the anti-hero (Anny called Nietzsche hero and anti-hero both)(your links did not work but sent me to google sign in page so I'm sorry I was unable to read them) I felt, in terms of the idea of "anti-

hero" which becomes increasingly vague as I think about it, that this passage (by Kelly and Kempker) illustrates an aspect of the anti-hero. I agree with you that most anti-heros find it hard to live up to their thoughts but, as Alan pointed out, heros are known for their actions.

Here is another quote from this book: "I am ashamed of myself because language never ends"--this is the shame I feel whenever I post on lists (or even (maybe especially) backchannels at this point). (something I have come to realize--impulse I feel and then regret acting upon--in communicating via internet--but that's another topic--having nothing to do with your response in the least--I appreciate your response--but more re: internet: the "illusion" of communication vs. the misunderstandings which follow due to limitations of email communications coupled with fact that I realize I imagine some "invisible listener" as I do when I write poetry--but as I say in response to who I write for I always use this complete sentence: "I write to an invisible listener who may or may not exist"--for me, the internet makes me feel ever more certain that there is no invisible listener--I feel internet communications require a different set of rules, rules I have yet to understand. And so, I would like to respond to Mary's question re: the anti-hero and, in spite of the fact that I know this will jive badly with that terrible cover of "person of the year" or whatever, I feel I'd like to suggest to Mary that the internet is the anti-hero. It puts off the existential crisis (thank you A. but I do not hold you responsible) that lurks beneath and erupts suddenly after veneer of internet/ illusion of connection and communication when truly it is a blank screen and what we imagine. I find it more painful than 3-d life. So I'd say the internet is the anti-hero (but that's just for this early a.m. with little sleep cause I'm just a stupid human being...most obviously)

Thank you,
Bobbi

ANTHONY M. LUDOVICI. London, February 1909. Project Gutenberg Etext of Thus Spake Zarathustra by Friedrich Nietzsche

Bobbi,

I think that Nietzsche is one of our greatest thinkers. Finally revalued by Derrida hopefully new readings will be carried out. I am excerpting from an assignment I recently wrote. If I agree with you, it was not easy for Nietzsche to live up to his thought.

Nietzsche was born in 1844 in a small village in Prussian Saxony. "He was the son and grandson (on both sides of the family) of Lutheran ministers." [1] <http://mail.google.com/mail/#_ftn1> He was influenced by Arthur Schopenhauer's anti-academic, ascetic, misogynist philosophy (1788-1860) and by the Wagner couple, to reject them violently later in *Human too

human*together with the Christian religion (in Wagner's case, repelled by his increasing anti-Semitism[2] <http://mail.google.com/mail/#_ftn2>).

I sometimes see my hand with a certain diffidence because it seems to me to have in "my hand" humanity's destiny

Friedrich Nietzsche, Letter to Gast, October 30, 1888; when he first announced *Ecce Homo*.

Time hasn't arrived for me yet, there are men who were born posthumous.

Friedrich Nietzsche, *Ecce Homo*.

In the meantime I start becoming famous in an unprecedented way. I believe that never has a mortal being received letters as the ones I am receiving, and only by *refined* intelligences.

Friedrich Nietzsche, Letter to Meta von Salis, December 29, 1888.[3]<http://mail.google.com/mail/#_ftn3>

Lou Andreas-Salomé wrote in the spring 1882:

After I had gone back to Stibbe for the fall, we met again in October and for three weeks with Nietzsche in Leipzig. Neither of us thought that it would be the last time. Anyhow it was not as in the beginning, even if our wish of a common future with the three of us was still standing. […] Not only: Paul Rée kept hidden from me how such malicious tongues had irritated *his* family against me, up to hate, even if in this case his mother's tendency to a pathological jealousy played a great part, she wanted to keep her son all and only for herself.[4] <http://mail.google.com/mail/#_ftn4>

Paul Lanzky wrote in 1886:

It was from 1882 that he started with the most dangerous substance, a palliative that brings to oblivion, and only with brief intervals, chloral: he ingested it to be able to overcome, besides his moral, physical sufferance.[5] <http://mail.google.com/mail/#_ftn5>

It becomes evident at this point that Nietzsche was a victim of his times, his family, the overall oppressive mentality, and later by the German National Socialism translated into the SS and the extermination of the Jews. Up to the point that he is still misunderstood by some uneducated feminists and extremist tough fringes that ignorantly at best deal with his words.

---

[1] <http://mail.google.com/mail/#_ftnref1> *The Norton Anthology of Theory and Criticism,* page 870.

[2] <http://mail.google.com/mail/#_ftnref2> *The Norton Anthology of Theory and Criticism, *page 870

[3] <http://mail.google.com/mail/#_ftnref3> The three quotations are taken from: *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990. All translations are mine.

[4] <http://mail.google.com/mail/#_ftnref4> *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990, pages 289, 290. The translation is mine.

[5] <http://mail.google.com/mail/#_ftnref5> *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990, page 342. The translation is mine.

Best,

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

On Dec 11, 2007 3:16 PM, Bobbie Lurie <[redacted]> wrote:

> ----------
>
> *Anny,*
> *Your mentioning Nietzsche gives me an opportunity to share small portion of book by Robert Kelly and Birgit*
> *Kempker titled "Shame" which I highly recommend."...Nietzsche is ashamed of the world but not about*
> *his own self....Nietzsche is ashamed of his mother and his father, his mother Mary and his father Jesus,*
> *his opa Joachim and his oma Anna, Hannah, the grace of G-d. He is ashamed of God's grace, his father's*
> *money, he is ashamed of the Greek language but not of his own mastery of it. He is ashamed of everything*
> *but himself and his desires and his will to sing. Flamme bin ich, he says famously, I am a flame and all*
> *I can do is burn, and I do give light while I burn, and you will bask in my light and warmth, and when I*
> *am finished you'll find that I have burned up the whole world. Your world. Not mine. I am ashamed of my*
> *world and turn my back on it."*
> *Bobbi*

Date: Mon, 10 Dec 2007 07:36:15 +0100
From: Anny Ballardini <[redacted]>
Subject: Re: anti-heroes

The hero of the hero and anti-hero dichotomy is Nietzsche, if read with some
attention he is simple, it depends again on the students' will to approach him.
Great choice the one of Mr. Ripley! I just watched the movie which is quite
exceptional, by Minghella, script co-written with Highsmith. Otherwise:
Cormac McCarthy: Suttree and The Road.

On Dec 10, 2007 12:09 AM, Mary Kasimor <[redacted]> wrote:

Charles,
Nor am I. I think that anti-hero can be defined in different ways.
Clint
Eastwood's movies are a good example. Roberto Bolano's Savage Detectives is
a wonderful example, but it is very very long. (Very few of my students are
readers. (sigh).
Mary

Charles Alexander <[redacted]> wrote:
Notes from Underground, Dostoevsky, for a terrific example of anti-
hero. Influential, I think, on practically everything of anti-hero
since. And for a more "pop" approach, the Clint Eastwood Italian
westerns, i.e. A Fistful of Dollars, For a Few Dollars More, & The
Good, The Bad, & The Ugly. I am not up on critical works on the
notion of the "anti-hero."

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

On Dec 9, 2007, at 7:52 AM, Mary Kasimor wrote:

> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
>
> *Thanks.*
>
> *Mary Kasimor*

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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360. **Metta Sama**

Re: Perhaps a way of teaching media

Thu 13 Dec 2007

---

hi, Alan

thanks for submitting these ideas for a (dare i) democratic (versus bureaucratic dictator) classroom. i'm reading this with much interest, & thinking also of _Beat Not the Poor Desk_.

in regards to your number 6, a colleague where i teach does just that: bring in other faculty members to teach in areas where your knowledge may be lacking. he's teaching a World Poetry course, & has various faculty from various departments who are primary speakers of whichever language come in and read the work in its original language, then a translation & talk about translation, as well as their first introduction of said poet. (the faculty choose their own poets, even if its not in the class anthology). the students & the professor are then taught some key words/phrases so they can try their own hand at translation. it's been quite fun to hear about.

i try to bring in non-faculty, non-academic folks to the classroom, which is often difficult because of money issues, but when money is not an obstacle, i find it helpful to bring it artists who have made a way without academia.

M

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361. **Mary Kasimor**

Re: anti-hero topic and re: internet communication

Thu 13 Dec 2007

Hmm, I will have to reread your email again. I do know that the internet does give me a false security. I teach an online class, and I surprise myself with my rants, but I don't think that is what you are telling me. That is why I will need to reread this (over and over) again.

Thanks.
Mary

Bobbie Lurie <[redacted]> wrote: Anthony, The words I sent were not my own but a quote I sent from Robert Kelly and Birgit Kempker's book "Shame"--it is a book in which they discuss the issue of "Shame" and only shame--it's an interesting book in that it holds to this theme/it examines this issue (shame) in exhaustive detail due to the very personal/ interpersonal way in which it is written, written both in German and English. It is not a scholarly text but an interpersonal discussion of rare honesty. I was not attempting to discuss Nietzsche's philosophy but rather to respond to Mary's request for ideas on the anti-hero (Anny called Nietzsche hero and anti-hero both)(your links did not work but sent me to google sign in page so I'm sorry I was unable to read them) I felt, in terms of the idea of "anti-hero" which becomes increasingly vague as I think about it, that this passage (by Kelly and Kempker) illustrates an aspect of the anti-hero. I agree with you that most anti-heros find it hard to live up to their thoughts but, as Alan pointed out, heros are known for their actions.

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It becomes evident at this point that Nietzsche was a victim of his times, his family, the overall oppressive mentality, and later by the German National Socialism translated into the SS and the extermination of the Jews. Up to the point that he is still misunderstood by some uneducated feminists and extremist tough fringes that ignorantly at best deal with his words.

---

[1] *The Norton Anthology of Theory and Criticism,* page 870.

[2] *The Norton Anthology of Theory and Criticism, *page 870

[3] The three quotations are taken from: *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990. All translations are mine.

[4] *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990, pages 289, 290. The translation is mine.

[5] *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990, page 342. The translation is mine.

Best,

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

On Dec 11, 2007 3:16 PM, Bobbie Lurie wrote:

> ---
>
> *Anny,*

Your mentioning Nietzsche gives me an opportunity to share small portion of book by Robert Kelly and Birgit
Kempker titled "Shame" which I highly recommend."...Nietzsche is ashamed of the world but not about
his own self....Nietzsche is ashamed of his mother and his father, his mother Mary and his father Jesus,
his opa Joachim and his oma Anna, Hannah, the grace of G-d. He is ashamed of God's grace, his father's
money, he is ashamed of the Greek language but not of his own mastery of it. He is ashamed of everything
but himself and his desires and his will to sing. Flamme bin ich, he says famously, I am a flame and all
I can do is burn, and I do give light while I burn, and you will bask in my light and warmth, and when I
am finished you'll find that I have burned up the whole world. Your world. Not mine. I am ashamed of my
world and turn my back on it."
Bobbi

Date: Mon, 10 Dec 2007 07:36:15 +0100
From: Anny Ballardini
Subject: Re: anti-heroes

The hero of the hero and anti-hero dichotomy is Nietzsche, if read with some
attention he is simple, it depends again on the students' will to approach him.
Great choice the one of Mr. Ripley! I just watched the movie which is quite
exceptional, by Minghella, script co-written with Highsmith. Otherwise: Cormac McCarthy: Suttree and The Road.

On Dec 10, 2007 12:09 AM, Mary Kasimor wrote:

Charles,
Nor am I. I think that anti-hero can be defined in different ways. Clint
Eastwood's movies are a good example. Roberto Bolano's Savage Detectives is
a wonderful example, but it is very very long. (Very few of my students are
readers. (sigh).
Mary

Charles Alexander wrote:
Notes from Underground, Dostoevsky, for a terrific example of anti-hero. Influential, I think, on practically everything of anti-hero since. And for a more "pop" approach, the Clint Eastwood Italian

> *westerns, i.e. A Fistful of Dollars, For a Few Dollars More, & The Good, The Bad, & The Ugly. I am not up on critical works on the notion of the "anti-hero."*
>
> *charles*
>
> *charles alexander*
> *chax press*
> [redacted]
> *650 e. ninth st.*
> *tucson arizona 8505*
> [redacted]
>
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> *I am thinking of teaching a freshman compostion class with a "hero and anti-hero" theme. Most of my students are not great readers, so it can't be a philosophical tome (although who knows? I may be surprised.) Does anyone have any good ideas for a book about or on "anti-hero"*
>
> *Thanks.*
>
> *Mary Kasimor*

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

---
Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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362. **Aaron Belz**
Re: Poetry Journals needed for Creative Writing Course
Thu 13 Dec 2007

Jen- Thanks! It's really helpful and fun for the students. It's also edifying for me, because it opens my eyes to a lot of stuff I didn't know about. Last time around, I hadn't seen Fourteen Hills. It turned out to be a very spiffy journal. Also I had

the students imitate a poem of their choice. The results were just terrific. One of them won the prize for best poem by an undergrad at SLU that year!!

Aaron

Aaron, I don't have a journal to send, but what a great idea!

On Dec 12, 2007 10:06 AM, Aaron Belz <[redacted]> wrote:

> *Hey everyone -*
>
> *I'm teaching Creative Writing at Saint Louis University again next spring, and again I'm planning to use current poetry journals as textbooks. Last time I was blessed to receive complimentary copies from Chicago Review, Fourteen Hills, Court Green, Parakeet, and a few others. I need only 15 copies per journal. It would really help make my class vital to have them.*
>
> *If you think you'd like to pitch in, email me.*
>
> *Aaron*

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363. **Charles Bernstein**

PEPC Library: New Resources

Thu 13 Dec 2007

Some new resources at the PEPC Library
http://writing.upenn.edu/pepc/contents.html

Bruce Andrews & Charles Bernstein, eds, L=A=N=G=U=A=G=E Lines (1988) [pdf, theory/praxis by Weiner, Drucker, McCaffery, Inman, Grenier, Mandel, Silliman, Hejinian, Benson, Howe, eds.]

Susan Bee & Jerome Rothenberg, Burning Babe (Granary Books, 2005) [pdf, complete book)

Bob Cobbing, Sockless in Sandals (1985)

Robert Kelly, Earish (homeophonic translations of Paul Celan)

Daniil Kharms, two short works from Today I Wrote Nothing

@ PEPC Library: http://writing.upenn.edu/pepc/contents.html

PLUS
The Yellow Pages ads: complete outtakes
http://writing.upenn.edu/pennsound/x/Bernstein-YP2.html

---

http://epc.buffalo.edu/authors/bernstein/blog

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364. William Allegrezza
Moria: Reviewers and Books
Thu 13 Dec 2007

I'm looking for new reviewers for Moria and some new books. I'd like to strengthen the review section. If you have any books you'd like to send, e-mail me for an address. If you want to review, just e-mail.

Best,
Bill Allegrezza ([redacted])
www.moriapoetry.com

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365. Anny Ballardini
Re: anti-hero topic and re: internet communication
Thu 13 Dec 2007

:-)
this makes me smile. Anthony Ludovici is the author of the quotation I chose to start my answer to your message. It was the .am probably. Do not worry.

Anny

On Dec 13, 2007 2:19 PM, Bobbie Lurie <[redacted]> wrote:

> *Anthony,*
> *The words I sent were not my own but a quote I sent from Robert Kelly and Birgit Kempker's*
> *book "Shame"--it is a book in which they discuss the issue of "Shame" and only shame--it's an*
> *interesting book in that it holds to this theme/it examines this issue (shame) in exhaustive detail*
> *due to the very personal/ interpersonal way in which it is written, written both in German and English.*
> *It is not a scholarly text but an interpersonal discussion of rare honesty.*
> *I was not attempting to discuss Nietzsche's philosophy but rather to respond to Mary's request for ideas*
> *on the anti-hero (Anny called Nietzsche hero and anti-hero both)(your links did not work but sent me to*
> *google sign in page so I'm sorry I was unable to read them)*
> *I felt, in terms of the idea of "anti-hero" which becomes increasingly vague as I think about it, that*
> *this passage (by Kelly and Kempker) illustrates an aspect of the anti-hero. I agree with you that*
> *most anti-heros find it hard to live up to their thoughts but, as Alan*

pointed out, heros are known
for their actions.

Here is another quote from this book: "I am ashamed of myself because language never ends"--this is
the shame I feel whenever I post on lists (or even (maybe especially) backchannels at this point).
(something I have come to realize--impulse I feel and then regret acting upon--in communicating via
internet--but that's another topic--having nothing to do with your response in the least--I appreciate
your response--but more re: internet: the "illusion" of communication vs. the misunderstandings which
follow due to limitations of email communications coupled with fact that I realize I imagine some
"invisible listener" as I do when I write poetry--but as I say in response to who I write for I always
use this complete sentence: "I write to an invisible listener who may or may not exist"--for me, the
internet makes me feel ever more certain that there is no invisible listener--I feel internet
communications require a different set of rules, rules I have yet to understand. And so, I would like
to respond to Mary's question re: the anti-hero and, in spite of the fact that I know this will jive
badly with that terrible cover of "person of the year" or whatever, I feel I'd like to suggest to
Mary that the internet is the anti-hero. It puts off the existential crisis (thank you A. but I do
not hold you responsible) that lurks beneath and erupts suddenly after veneer of internet/ illusion
of connection and communication when truly it is a blank screen and what we imagine. I find it more
painful than 3-d life. So I'd say the internet is the anti-hero (but that's just for this early a.m.
with little sleep cause I'm just a stupid human being...most obviously)

Thank you,
Bobbi

ANTHONY M. LUDOVICI. London, February 1909. Project Gutenberg Etext of Thus
Spake Zarathustra by Friedrich Nietzsche

Bobbi,

I think that Nietzsche is one of our greatest thinkers. Finally revalued by
Derrida hopefully new readings will be carried out.
I am excerpting from an assignment I recently wrote. If I agree with you, i> t
was not easy for Nietzsche to live up to his thought.

Nietzsche was born in 1844 in a small village in Prussian Saxony. "He was the son and grandson (on both sides of the family) of Lutheran ministers." [1] <http://mail.google.com/mail/#_ftn1> He was influenced by Arthur Schopenhauer's anti-academic, ascetic, misogynist philosophy (1788-1860) an> d
*by the Wagner couple, to reject them violently later in *Human too human*together with the Christian religion (in Wagner's case, repelled by his*
increasing anti-Semitism[2] <http://mail.google.com/mail/#_ftn2>).

I sometimes see my hand with a certain diffidence because it seems to me to
have in "my hand" humanity's destiny

*Friedrich Nietzsche, Letter to Gast, October 30, 1888; when he first announced *Ecce Homo*.*

Time hasn't arrived for me yet, there are men who were born posthumous.

*Friedrich Nietzsche, *Ecce Homo*.*

In the meantime I start becoming famous in an unprecedented way. I believe that never has a mortal being received letters as the ones I am receiving,

*and only by *refined* intelligences.*

Friedrich Nietzsche, Letter to Meta von Salis, December 29, 1888.[3]<http://mail.google.com/mail/#_ftn3>

Lou Andreas-Salomé wrote in the spring 1882:

After I had gone back to Stibbe for the fall, we met again in October and for three weeks with Nietzsche in Leipzig. Neither of us thought that it would be the last time. Anyhow it was not as in the beginning, even if our wish of a common future with the three of us was still standing. […] Not only: Paul Rée kept hidden from me how such malicious tongues had irritat> ed
his family against me, up to hate, even if in this case his mother's tendency to a pathological jealousy played a great part, she wanted to keep*
her son all and only for herself.[4] <http://mail.google.com/mail/#_ftn4>

Paul Lanzky wrote in 1886:

It was from 1882 that he started with the most dangerous substance, a palliative that brings to oblivion, and only with brief intervals, chloral:
he ingested it to be able to overcome, besides his moral, physical sufferance.[5] <http://mail.google.com/mail/#_ftn5>

It becomes evident at this point that Nietzsche was a victim of his times, his family, the overall oppressive mentality, and later by the German National Socialism translated into the SS and the extermination of the Jews> .
Up to the point that he is still misunderstood by some uneducated feminists
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----

*[1] <http://mail.google.com/mail/#_ftnref1> *The Norton Anthology of Theory*
and Criticism, page 870.*

*[2] <http://mail.google.com/mail/#_ftnref2> *The Norton Anthology of Theory*
*and Criticism, *page 870*

*[3] <http://mail.google.com/mail/#_ftnref3> The three quotations are taken from: *Nietzsche: nei ricordi e nelle testimonianze dei contemporanei, *cur> ated*
by Claudio Pozzoli, Bur, 1990. All translations are mine.

*[4] <http://mail.google.com/mail/#_ftnref4> *Nietzsche: nei ricordi e nelle
testimonianze dei contemporanei, *curated by Claudio Pozzoli, Bur, 1990, pages 289, 290. The translation is mine.*

*[5] <http://mail.google.com/mail/#_ftnref5> *Nietzsche: nei ricordi e nelle
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charles

charles alexander
chax press

> [redacted]
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> *More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com*

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366. **steve d. dalachinsky**
Re: more on Haynes/"I'm Not There"
Thu 13 Dec 2007

---

i met will alexander at the pen awards in oakland he is hanging in there and will come to ny in spring to read at po project after his treatment if all goes well

On Wed, 5 Dec 2007 14:20:01 -0800 Andy Gricevich <[redacted]> writes:
> Well, this discussion is certainly less important than
> Will Alexander's illness or the idiotic idea that the
> U.S. interventions in the Middle East (which involve
> habitual placings of pro-democratic Muslim feminists
> on terrorist blacklists) do anything to help women
> anywhere--but here goes, anyway.

>
> I think Aldon's probably right in saying that the film
> would be better if you didn't know Dylan was a real
> person--or at least the reasons I think the film is
> genuinely good have little to do with his existence
> (though I admit that, as a fan, the Dylanisms are fun
> for me).
>
> At the very least, the question "what is/could/should
> be the relation of art to politics" comes up over and
> over in the film--a question I don't think films with
> this kind of distribution tend to ask, and--in
> fact--one which is even met with derisive dismissals
> in the worlds of avant-garde poetry and music. Some
> possible answers are offered, none settled upon. I see
> Dylan's own dismissals of the issue in the mid-60's as
> a strategic "leave me alone" gesture, and I kind of
> think he's right (though a jerk... though at times a
> very funny jerk): why should anyone demand answers
> from a pop star?
>
> In any case, the film doesn't take Dylan's answer as
> its own; nor does it show it as one that benefited him
> as an artist. After all, the chronologically latest
> performance we see by one of the Dylans is the one of
> Christian Bale singing the truly dreadful "Pressing
> On" in that depressing Southern California born-again
> church (Eric, that's the church I meant in an earlier
> post). And near the end the "Arthur Rimbaud"
> character, in his list of "principles for living in
> hiding," advises the aspiring quietist to "never
> create anything" (if you know about Rimbaud, you know
> about his unsavory colonialist job after his
> withdrawal from aesthetic and political engagement). I
> don't think the film takes the stance of many critics,
> who consider Dylan eternally brilliant (or am I just
> "reading into it," as someone who thinks that "Modern
> Times" is largely dull, sexist, formulaic, and
> occasionally pretty good, but by no means a work of
> "genius"?).
>
> I think the film offers some possibilities for the

> expansion of scale in art--how much of the world can
> it include, and how? (Or, better--and differently--how
> can one make the work open onto the world in new, more
> generous ways, vulnerable to its answering back to the
> work?)
>
> Haynes sets up his multiple narratives so that they
> suggest perspectives on each other. References to the
> world "going on outside the film" are often small,
> casual, dropped and left in scenes--or big and loud,
> but in the background (the war on TV, with its
> televised nature emphasized, or LBJ's face quoting
> Dylan while the artist himself blathers belligerently
> in the foreground). They don't get picked up
> explicitly, but work as hints for the viewing of other
> narratives, or other parts of the same narrative.
>
> Haynes' study of semiotics is evident in the way the
> categories of character and time relate to one
> another. By the last third of the film, the various
> "Dylans" have diverged from one another in character,
> mode of presentation, and comparative distance from
> the "real" biography to a great extent, seeming less
> and less like portraits of the various "sides" of one
> person, taking on an independence (the film is very
> sneaky in the way it gradually becomes quite strange
> and disorienting). Accompanying this increasing
> divergence is an increasing frequency of "shared
> memories" between the characters; in one of my
> favorites, Gere's Billy the Kid (the farthest from a
> possibly actual Dylan), gazing at the Missouri
> mountains, has a flashback to the Vietnam war--but
> it's the war on TV, as seen in the Heath Ledger (the
> actor character whose career was founded on a
> portrayal of the early '60s "Dylan") sections. When we
> switch back to the hills, what was a gorgeous,
> naturalistically filmed shot is now on video,
> "infected" by the TV. This is, of course, a
> psychological representation of the after-effects of
> the memory on the present. But it's also a memory of a
> past (the time of the marriage) into which the outside
> (the war) was leaking constantly, even as the central

> character tried to avoid acknowledging it--shown as
> utterly tied up with neglect of the love affair and
> friendship. And it's a leaking-in of the film
> manipulations that characterize the Christian Bale and
> Heath Ledger sequences (and the variation in technique
> between all the stories) into the spectacular
> naturalism of the Billy the Kid world (which was
> untouched when it first appeared in the literal
> kid-world of Marcus Carl Franklin's "Woody").
>
> Narratively, this particular constellation of examples
> sets up the incursion (leak) of the interstate system
> into the town of Riddle, and Billy's decision to speak
> up about it. As part of an accumulation of various
> such moves, it has a more wide-ranging formal effect:
> the stories become porous with regard to one another,
> and that porosity eventually reaches a threshold after
> which, for me at least, they open not only onto one
> another, but onto the outsides of the film.
>
> By the "Billy the Kid" section, I find myself unable
> to view the movie without constant reference to social
> and political contexts outside the film. The section
> is set in an ambiguous time: lines from other scenes
> contextualize it as the late 19th century (Billy in
> hiding), or as any time between 1966 and the present
> (Dylan in hiding). The scene itself looks like the Old
> West, but the interstate highway system is being
> constructed, and its planners show up in old cars that
> were new in the 1970s. The anachronisms throw me
> outside the narrative, where I'm prepared to go
> already because of the porosity I just described. So,
> when Billy is put in jail for speaking out (nervously,
> as an "ordinary guy," not as the famous outlaw)
> against the interstate plan that will destroy the
> town, I can't help but think, "oh, criminalization of
> speech, the possibility of arbitrary arrest in the
> face of profit-driven enterprise in a time of war.
> That sounds kind of familiar." That Billy is the least
> identifiable as Dylan, both as a character and as
> someone who sticks his neck out at risk of his life,
> contributes to a close to the film that belies the

> view of it as a tribute.
>
> None of the individual techniques are new (diverging
> narrative possibilities, contradictory
> characterizations (though Haynes gets more from Genet
> here than anyone else, which I appreciate), film
> manipulations). So why do I care about the way they're
> deployed as a whole?
>
> As a poet, I've been trying to think of what can be
> done to further open a work to as much of the world as
> possible (specifically, for me, as regards political
> content). I see a history of ways of answering this
> question that includes Dante, the 19th century novel
> (particularly Russian), Pound and Joyce as earlier
> exemplars. If "taking it all in" and "opening up to
> it" are alternatives, I'd put all these folks in the
> former camp. For Pound, it's done by juxtaposition,
> variation of materials and the variation of the rate
> of that variation, the making of an unstable
> archive--what I'll call the "hodgepodge." Joyce, at
> least in "Ulysses," takes a "layering" approach
> instead, where each event has strata of symbolic and
> historical meaning underneath (poking through
> sometimes), or floating above it. When we get to
> writing like Ron Silliman's book-length poems,
> there's, I'd argue, a more equal emphasis on "taking
> in" and "opening out." The inclusion of as much as
> possible by parataxis is performed via formal means
> that, with extended immersion in the work, foreground
> the reader's own process of making connections,
> synthesizing disparate phenomena into daily,
> more-or-less unified experience. The effect of reading
> it (at least on me) is one of a residual dehabituating
> of perception, letting a lot more in, noting a greater
> variety of connections.
>
> What all these works have in common is the fact that,
> in them, the process of an increase in capacity
> requires a "gesture of expansion," an explicit
> widening of scope that has to last for as long as the
> capacity remains that large. This gesture might be the

> increasing number of sentences via the Fibonacci
> sequence, or the intrusion of a language alien to a
> main story, or a chapter in a novel that takes a
> panoramic view of a society.
>
> I think these are all marvelous, and have their limits
> (in the novel, for instance, the "big picture" recedes
> into the background once the narrative returns to the
> story of the individualized characters; in Silliman,
> the scale remains larger, but is still contained
> within the limits of a linguistically modeled
> "consciousness"). Put very formalistically, what "I'm
> Not There" offers is a mode in which a tenuous whole
> opens onto the world as an effect of the way the
> individual, coherent continuities that make it up
> change one another's scale of reference by making
> gestures that are "gestures of expansion" not within
> themselves, but when seen from the perspective of the
> others. A small event in one continuity has an
> "expanding" effect on another continuity.
>
> I don't see the film as an end-point. I'd like to see
> more explicitly political movies that extend these
> possibilities. And I want to find a way of writing
> political poetry that works with juxtaposition on the
> micro-level while also employing larger blocks,
> continuities whose own juxtaposition is fruitful due
> to their "leaks." Haynes' movie (which in a lot of
> other ways isn't as good as, say, "Safe") gives me a
> lot to think about in this regard.
>
> Sorry this was so long. I'll reply directly to David's
> reply to me in another post.
>
> Oh, and Steve--you're right, "one of the best films
> I've ever seen" is a mouthful, from my big mouth. But
> since you asked what my favorites are, and since lists
>
> are fun to make, here are some off the top of my head:
>
> Safe & Poison (Todd Haynes)
> Medea, Salo, Teorema (Pasolini)

> In A Year With 13 Moons, Effe Briest (Fassbinder)
> Kristina Talking Pictures, Journeys From Berlin
> (Yvonne Rainer)
> Week-end, Forever Mozart, Numero Deux (Godard)
> The Wife (Tom Noonan)
> My Dinner With Andre, Vanya on 42nd St (Louis Malle)
> Ginger and Fred (Fellini)
> The Lady From Shanghai (Welles)
> City Lights (Chaplin)
> various films by Moshen Mahkmalbaf (sp)
> recently, Paul Chan's "baghdad in no particular order"
> The Muppet Movie
> and, though they belong in an entirely different
> category, Brakhage's "Cannot Exist," "Cannot Not
> Exist," and the Dante films
>
> cheers,
>
> Andy
>
>
>
>
>

> Be a better friend, newshound, and
> know-it-all with Yahoo! Mobile. Try it now.
> http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
>
>

↑ Index

367. William James Austin
Blackbox open for submissions
Thu 13 Dec 2007

Hello everyone,

The submission period will remain open for approximately two weeks.? As always, I thank everyone for their continued support of my little project, and look forward to reading your work.

Best, Bill (William James Austin)

_____
More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

↑ Index

368. **Nate Pritts**
shrug
Thu 13 Dec 2007

My new chapbook, SHRUG, is NOT out now! But I'm pretty ambivalent about it anyway.

*

Get it? "Shrug." "Ambivalent."

*

It is, however, available for pre-order here -->

http://www.mainstreetrag.com/store/ComingSoon.php
http://www.mainstreetrag.com/NPritts.html

I'm here all week,
Nate
_____Nate Prittshttp://www.h-ngm-n.com/nate-pritts/

_____
Share life as it happens with the new Windows Live.
http://www.windowslive.com/share.html?ocid=TXT_TAGHM_Wave2_sharelife_122007=

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369. **David A. Kirschenbaum**
NYC/Boog City's NYC Small Presses Night, Tues. Dec. 18
Thu 13 Dec 2007

---

please forward

Boog City presents
d.a. levy lives: celebrating the renegade press

New York City Small Presses Night

with

Belladonna Books, Cuneiform Press, Cy Gist Press,
Futurepoem Books, Kitchen Press, and Portable Press at Yo-Yo Labs

Tues. Dec. 18, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

This is the one event each season in our non-NYC small press series where we honor NYC small presses.

Featuring readings by poets from
six of the city's finest small presses:

**Belladonna Books
--Latasha N. Nevada Diggs
--R. Erica Doyle

**Cuneiform Press
--Bill Berkson
--Ted Greenwald

**Cy Gist Press
--Mark Lamoureux

**Futurepoem Books
--Jill Magi
--Shanxing Wang

**Kitchen Press
--Erin Burke

**Portable Press @ Yo-Yo Labs
--Tonya Foster
--Julie Patton
--Nathaniel Siegel

as well as publications available from each of the presses.

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

--

Boog City 46, our New York City Small Presses Issue, published in conjunction with the above event, features pages put together by the above six presses. To read the pdf version, and see work from 17 poets, go to:

http://welcometoboogcity.com/boogpdfs/bc46.pdf

For more information on the various presses:
http://belladonnabooks.blogspot.com/
http://www.cuneiformpress.com/
http://www.cygistpress.com/
http://www.futurepoem.com/
http://www.kitchen-press-book-store.blogspot.com/
http://yoyolabs.com/

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. Jan. 29, 2008, Instance Press

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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370. steve d. dalachinsky
Re: 20th century long poems
Thu 13 Dec 2007

---

hey i wrote a 16 pager does that count?

On Wed, 12 Dec 2007 18:53:50 -0500 ric carfagna <[redacted]> writes:
> meIEKAL,
>
> The beauty of a long piece is that it is always revealing new ways
> of
> interpreting itself over time to the reader. To immerse oneself in
> the
> intricacies, depth and complexity of a long work is one of the
> distinctions poetry offers. That is what draws me to the form of
> the
> long poem and all its diverse manifestations, from structured
> pieces
> like Merrill's Changing light to the more free-flowing works of

> Asberry
> and Ammonns,Olson, etc .
> My interest in the long poem is one of aesthetics, continuity and
> of
> course its history and evolution. The way I approach reading a long
> poem
> is not all at once, but it is rather a systematic study over time of
> its
> form, content and overall impression. The concentrated aspects of
> poetry's nature is what I believe brings about the myriad ways to
> approach, interpret and dissect its essence.
>
>
> I find your Congeries an intriguing work. The heterogeneity one
> experiences when first approaching it is to me
> a jumping off point into unknown semantic wilderness. This is just
> the
> point I was trying to make in my above statement. This work indeed
> promises the complexities and rewards which makes the whole nature
> of
> poetry a worthwhile art form in which to immerse oneself. You've
> succeeded in showing this with the examples you present on your
> site,
> albeit static or not. I look forward to someday seeing & obtaining
> a
> complete copy. Do you find 'conventional' (read paper copy)
> publishers
> positive and accepting of your work? Historically, works of this
> nature
> has a notoriously checkered past, and it's only the passage of time
> which proves to be the measure with which they are weighed and find
> favor. Also, has someone done an interview with you regarding the
> work,
> or are there any essays floating around wherein I can glean some
> info
> into it's method of construction,extent etc? I think a work of this
> diversity and complexity deserves to be studied and expounded in
> depth.
>
>
> As far as my own composing of a long poem, well I'm not shooting for
> any

> record books and I don't shout it from rooftops. I'm rather low-key
> about soliciting my work these days. When all's said and done (and
> written) it should shake out to be 800 plus pages, or thereabouts.
> I
> just recently finished a 350 page installment of it which I will be
> sending out for potential publication next month. If it gets
> selected
> that'll be great, but I understand publishers apprehension these
> days
> about taking on new, experimentalish work. To me it's just the
> satisfaction of actually completing something. Whether it's
> historically
> accepted and
> actually read by others or not is a moot point. I guess we all have
> an
> impression of how someone else should interpret our work, how we
> hope
> they appreciate all the nuances and poignancies that went into its
> composition. But then again that would be in a perfect world, and
> we
> know that that's not the case. But I'm positive about it (the world
> that
> is) just the same!!!
>
> Be Well,
> Ric
>
> ----- Original Message -----
> From: "mIEKAL aND" <[redacted]>
> To: <[redacted]>
> Sent: Tuesday, December 11, 2007 4:24 PM
> Subject: Re: 20th century long poems
>
>
> > RIC
> >
> > I'd love to see this list consider any one of these poems in
> depth. Long
> > poems in general have been ignored spurned neglected for far too
> long.
> > As time moves forward it seems the attention span grows shorter,
> even

> > physically having the time to read 800 pages is an improbability
> for most
> > people. Also I think the internet & hypertext has had a profound
> effect
> > on how larger bodies of information are organized & accessed.
> I've been
> > working for a number of years trying to come up with an online
> portal for
> > my long poem but to date I haven't come up with an interface that
> would
> > allow the reader to navigate intuitively thru the work. Maybe
> when I can
> > add a bit of AI to to the interface that would query a person's
> tastes
> > and interests (or read from their facebook profile :) & then,
> knowing a
> > person's interests, would affect what is presented on the
> screen.
> >
> > About a third of my long poem SAMSARA CONGERIES is online here in
> a
> > static format
> >
> > http://xexoxial.org/samsara_congeries/?q=book
> >
> > & hopefully I'll have a final typescript of the poem (which I
> started in
> > 1978) finished in the next month. It, by the way, runs somewhere
> over
> > 800 pages but I'd like design it in such a way that it could be
> around
> > 500 pages. Finding a publisher for it will be harder than
> writing it.
> >
> > What I really wonder, Ric, is why the question in the first
> place? What
> > does knowing the number of pages of a long poem really tell us
> about the
> > long poem itself. Perhaps yr plotting a new entry in the Guiness
> World
> > Book of Records?
> >

> > Now how long is your long poem?
> >
> > ~mIEKAL
> >
> >
> >
> > On Dec 10, 2007, at 9:24 PM, ric carfagna wrote:
> >
> >> Although it is not the longest, the unjustly neglected Tahl by
> Jeremy
> >> Ingalls weighs in at 621 pages. Let's start our discussion with
> that one
> >> mIEKAL!
> >>
> >> I also notice that Steve mentioned Jones' In Parenthesis; he also
> wrote
> >> The
> >> Anathemata
> >> as well as the unfinished Roman Quarry which if he had lived to
> complete
> >> it
> >> would have been longer that both his previously mentioned works.
> >>
> >> By the way, how long is Peter Ganick's Splintered??
> >>
> >> ----- Original Message ----- From: "mIEKAL aND" <[redacted]>
> >> To: <[redacted]>
> >> Sent: Sunday, December 09, 2007 8:12 PM
> >> Subject: Re: 20th century long poems
> >>
> >>
> >>> If only we spent this time having real discussions about these
> titles
> >>> ...
> >>>
> >>
> >
> > 24/7 PROTOMEDIA BREEDING GROUND
> >
> > JOGLARS CROSSMEDIA BROADCAST
> > (collaborative text & media)
> > http://www.joglars.org

> >
> > SPIDERTANGLE
> > International Network of VisPoets
> > http://www.spidertangle.net
> >
> > XEXOXIAL EDITIONS
> > Appropriate Scale Publishing since 1980
> > http://www.xexoxial.org
> >
> > INTERNALATIONAL DICTIONARY OF NEOLOGISMS
> > research | reference | ongoing collection
> > http://www.neologisms.us
> >
> > Dreamtime Village
> > Hypermedia Permaculture EcoVillage in Southwest Wisconsin
> > http://www.dreamtimevillage.org
> >
> > "The word is the first stereotype." Isidore Isou, 1947.
> >
>
>

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371. ALDON L NIELSEN
Heat Strings Blog
Thu 13 Dec 2007

Recently on the Heat Strings Blog: <http://heatstrings.blogspot.com/>

Photos from the Modernist Studies Association

Niels Hav

Jay Wright

Report from the African American Studies Association / 40th anniversary celebration of the African American Review

<<

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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372. Jesse Crockett
reissue of Listenlight 13
Thu 13 Dec 2007

Brenda Iijima - Katrinka Moore - Tammy Ho Lai-Ming - Matina Stamatakis - Jenna Cardinale

http://listenlight.net

-- reaches technical perfection in compliant (or otherwise friendly) browsers; to my knowledge: Firefox 2, Konqueror, Safari, Opera, Camino.

-- tho the anti-social IE 7 / 6 / 5.5 browsers yet need some coddling for a few non-essential features

Cheers --

Jess Crockett

p.s. find the good guys and gals here: http://www.mozilla.org. they make a whole lot more than firefox, and they will never stop.

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373. Poetry Project
Events at the Poetry Project December
Thu 13 Dec 2007

Hi everyone,

We have an excellent reading planned for Monday. Then we relax. Then we have the New Year¹s Day Marathon Reading.

Your friend,

The Poetry Project

Monday, December 17, 8 PM
Carol Mirakove & Maged Zaher

Carol Mirakove is the author of Mediated (Factory School), Occupied (Kelsey St. Press), and, with Jen Benka, 1,138 (Belladonna Books). This year in working with The Collective Task she is producing a myth called Love Kills Hate. Maged Zaher was born and raised in Cairo, Egypt and came to the U.S. to pursue a graduate degree in Engineering. His English poems have appeared in magazines such as Columbia Poetry Review, Exquisite Corpse, Jacket, New American Writing, Tinfish, and others. His year and half collaboration with the Australian poet Pam Brown was published as a chapbook called farout library software from Tinfish press. He translates contemporary Egyptian poetry, and lives in Seattle.

Tuesday, January 1, 2 PM
The 34th Annual New Year's Day Marathon Reading

Ring in the new year with: Philip Glass, Eric Bogosian, Ernie Brooks, Open Music Ensemble, Brenda Coultas, John Godfrey, Patti Smith, Jordan Davis, David Henderson, Frank Sherlock, Rich O'Russa, David Mills, Jenny Smith, Johanna Fuhrman, Erica Doyle, Dan Machlin, Cat Tyc, Jessica Rogers, Renato Rosaldo, Stefania Iryne Marthakis, Rodrigo Toscano, Yoshiko Chuma, Elinor Nauen, Frances Richard, Phyllis Wat, Ed Friedman, Christina Strong, Stephanie Gray, Evan Kennedy, Lydia Cortes, Kim Rosenfield, Azareen Van Der Vliet Oloomi, Shanxing Wang, Lauren Russell, Marcella Durand, Marc Nasdor, Brendan Lorber, Alan Davies, Stephen Motika, Bob Rosenthal, Susie Timmons, Eliot Katz, Maggie Dubris, Peter Lucas Erixon, Eve Packer, Chris Stackhouse, David Kirschenbaum, Bill Kushner, Tom Savage, Rob Fitterman, Cliff Fyman, Tara Betts, Jennifer Coleman, Allison Cobb, Jill Magi, Gillian McCain, Emily XYZ, Todd Colby, Elliott Sharp, Paolo Javier, Eileen Myles, John Giorno, Steve Earle, Donna Brook, Bob Hershon, Jen Benka, Carol Mirakove, I Feel Tractor, Lenny Kaye, Anne Tardos, Sharon Mesmer, Greg Fuchs, Douglas Dunn, Wayne Koestenbaum, Renato Gomez, Rebecca Moore, Michael Cirelli, Joe Eliot, Tracey McTague, Jess Fiorini, Murat Nemet-Nejat, Vincent Katz, Merry Fortune, David Vogen, Geoffrey Cruickshank-Hagenbuckle, Jackie Sheeler, Penny Arcade, Michael Lydon, Filip Marinovic, Yuko Otomo, Steve Dalachinsky, Adeena Karasick, Barbara Henning, Tisa Bryant, Bruce Andrews, Sally Silvers, Corrine Fitzpatrick, Arlo Quint, Stacy Szymaszek, C.A. Conrad, Keith Roach, Daniel Higgs, John S. Hall, Maggie Estep, Michael Scharf, Wanda Phipps, Leonard Schwartz, Miles Champion, Citizen Reno, Jaime Manrique, Dael Orlandersmith, Uche Nduka, Laura Jaramillo, Nathaniel Siegel, Jim Behrle, Anselm Berrigan, Dustin Williamson, Macgregor Card, John Coletti, Amelia Jackie, Simone White, Hal Sirowitz, Peter Bushyeager, Guillermo Castro, Simon Pettet, Max Winter, Tonya Foster, Judith Malina, Hanon Reznikov, Ted Greenwald, Patricia Spears Jones, Avram Fefer, Taylor Mead, Lee Ann Brown, Denizé Lauture, Thom Donovan, Frankin Bruno, Drew Gardner, Kyle Schlesinger, Don Yorty, Kimberly

Lyons, Katie Degentesh, Tracie Morris, Val Jeanty, Chris Rael, Daniel Higgs, Sparrow/Foamola, Ben Malkin, Mónica de la Torre, Emil Bognar-Nasdor, Bob Holman, Janet Hamill, E. Tracy Grinnell, Katie Degentesh, Nada Gordan, John S. Hall and Harris Schiff. General Admission $16 / Students & Seniors $12 / Members $10

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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374. Alan Sondheim
purple quadrant defuge6
Thu 13 Dec 2007

---

defuge6

(text without image)

The stem of the 6 leans forward, ready to topple.
The stem of the 6 is retained by the entire and complete
calculus of capital.
The calculus of capital is thick, exhausted, is always
exhausted, is always singular, singularity, always
the point and paste of the thing.
The calculus is in opposition to glue holding disparate
parts together _as such._
The calculus of capital knows only the unary divide.
And the unary addition and the unary increment
and substitution. And the unary substitution.

In my weary world the head bobs uselessly.
It looks in the thick of things for clock and radio.
It pulls the sheets up and pulls the sheets down.
It wraps and unwraps the cadaver of the body.
Beware the thud of 6 and thud of capital.
What is ready to topple sooner or later topples,
sooner or later revives into disparate parts.
(What is ready to topple has the consistency of glue.)

Cuadrante morado - abierto ropon

(((purple quadrant - open gown) from Frida Kahlo, Diary))

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375. **Alan Sondheim**
quadrant purple defuge6
Thu 13 Dec 2007

(inappropriate image http://www.alansondheim.org/.pri/defuge6.mov removed from text)

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376. **UbuWeb**
UbuWeb - New Additions :: Late Fall 2007
Thu 13 Dec 2007

__ U B U W E B __
http://ubu.com

  UBUWEB :: Late Fall 2007

--- NEW ADDITIONS ---

Ronald Nameth - Andy Warhol's Exploding Plastic Inevitable with The Velvet Underground
(1966)
http://www.ubu.com/film/nameth_velvet.html

Hans Arp - Soundworks (1913-1961)
http://www.ubu.com/sound/arp.html

Doron Golan - Four Films (2007)
http://www.ubu.com/film/golan.html

Alvin Lucier - The Only Talking Machine of its Kind in the World (1969)
http://www.ubu.com/sound/lucier_talking.html

Tony Oursler - Sucker (1987)
http://www.ubu.com/film/oursler_sucker.html

René Viénet - Chinois, encore un effort pour être révolutionnaires a.k.a. "Peking Duck
Soup" (1977)
http://www.ubu.com/film/vienet_chinois.html

Dan Graham - Rock My Religion (1982-84)
http://www.ubu.com/film/graham_rock.html

Harun Farocki - Schnittstelle / interface (1995)
http://www.ubu.com/film/farocki_sch.html

Survival Research Laboratories - A Plan for Social Improvement (1988)
http://www.ubu.com/film/srl_social.html

René Clair - BBC Documentary
http://www.ubu.com/film/clair_bbc.html

The Kitchen Presents Two Moon July (1986): Laurie Anderson, Philip Glass, Dara Birnbaum,
David Byrne and others
http://www.ubu.com/film/kitchen.html

Kenny G Meets John Zorn - Kenneth Goldsmith & Jonathan Zorn (2007)
http://www.ubu.com/sound/kg-jz.html

Jonathan Zorn - All Talk (2003-2005)
http://www.ubu.com/sound/zorn.html

François Girard - Le Train (1985)
http://www.ubu.com/film/girard_train.html

Mona Hatoum - Measures of Distance (1988)
http://www.ubu.com/film/hatoum_measures.html

Sara Sackner - Concrete! (2006), A documentary about the Sackner Archive for Visual and
Concrete Poetry
http://www.ubu.com/film/sackner_concrete.html

Kenneth Goldsmith Sucking on Words - documentary (2007)
http://www.ubu.com/film/goldsmith_sucking.html

Glenn Gould - Karlheinz Klopweisser Promo for CBC
http://www.ubu.com/film/gould_karlheinz.html

David Van Tieghem - Ear To Ground (1979)
http://www.ubu.com/film/vantieghem_ear.html

Maurice Lemaître - Le film est déjà commencé?, (1951)
http://www.ubu.com/film/lemaitre_film.html

Peter Campus - Three Transitions (1973)
http://www.ubu.com/film/campus_three.html

Survival Research Laboratories - Virtues of Negative Fascination (1985-86)
http://www.ubu.com/film/srl_virtues.html

Stephen Dwoskin - Dirty (1966) - Music by Gavin Bryars
http://www.ubu.com/film/dwoskin_dirty.html

György Ligeti: Portrait, A Documentary by Michel Follin (1993) [French language] http://www.ubu.com/film/ligeti_follin.html

Arthur Lipsett 21-87 (1963), A Trip Down Memory Lane (1965) & Fluxes (1968)
http://www.ubu.com/film/lipsett.html

Ken Jacobs - Blonde Cobra (1963) & Little Stabs at Happiness (1960)
http://www.ubu.com/film/jacobs.html

Nobuhiko Obayashi - Experimental Films (1960-68)
http://www.ubu.com/film/obayashi.html

Maja Ratkje - Live in Paris, 2005 (video)
http://www.ubu.com/film/ratjke_paris_2005.html

William S. Burroughs - French Television Interview (1990)
http://www.ubu.com/film/burroughs_french.html

Hy Hirsch - Come Closer (1952)
http://www.ubu.com/film/hirsch_come_closer.html

Cheryl Donegan - Refuses (2007)
http://www.ubu.com/film/donegan_refuses.html

Jean Rouch - Cimetieres dans la falaise (1951) & Les Maitres fous (1955)
http://www.ubu.com/film/rouch.html

Carpi Cioni - Three Short Films (1960-1962)
http://www.ubu.com/film/carpi_three_short.html

Alexander Hammid - Bezucelna Prochazka (Aimless Walk, 1930) & Na Prazskem Hrade (At
Prague Castle, 1932)
http://www.ubu.com/film/hammid.html

Shuji Terayama & Shuntaro Tanikawa - Video Letters (1982-83)
http://www.ubu.com/film/terayama_video-letter.html

Sidney Peterson - The Lead Shoes (1949)
http://www.ubu.com/film/peterson.html

Nicole Dextras - Frozen Words (2007)
http://www.ubu.com/contemp/dextras/index.html

Lance Wakeling SIC, NOTES FRMDELOM A KEYLOGGER (2006/2007)
http://www.ubu.com/contemp/wakeling/index.html

Joseph Nechvatal viral symphOny (MP3)
http://www.ubu.com/sound/nechvatal.html

Andy Warhol Warhol's Cinema: A Mirror for the Sixties (1989)
http://www.ubu.com/film/warhol.html

J.G. Ballard - Shanghai Jim (1991)
http://www.ubu.com/film/ballard.html

Taj Mahal - Travellers On Tour 1973 (16mm film)
http://www.ubu.com/film/taj.html

Robert Kramer - Ice (1969)
http://www.ubu.com/film/kramer.html

Kay Rosen - Sisyphis, 1991 (video); Interview, 2007 (video & MP3)
http://www.ubu.com/film/rosen.html

Peter Weiss - Was machen wir jetzt (1958)
http://www.ubu.com/film/weiss.html

Contemporary Chinese Experimental Music 1997-2007 (MP3)
http://www.ubu.com/sound/china.html

Alec Finlay: Assorted Visual Poems and Bookworks
http://www.ubu.com/contemp/finlay/index.html

--- RECENT FEATURES ---

All Avant-Garde All The Time - UbuWeb Podcast #2: Produced by The Poetry Foundation, UbuWeb is pleased to announce the second in its podcast series, focusing on Ubu's hidden treasures. As the site has grown so large, these occasional audio guides might shed some light on things you may have overlooked, forgotten about or simply never knew about. This podcast explores the mass of recordings by Giorno Poetry Systems (aka The Dial-A-Poem Poets), a series of double LPs put out back in the 70s featuring artists such as Patti Smith, Laurie Anderson, Philip Glass, Meredith Monk, John Cage, Richard Hell, Frank O'Hara and hundreds of others. [listen] UbuWeb's first podcast, a general introduction to the site and to sound poetry, can be found here. You can subscribe to our podcast here. The next one, focusing on the audio archives of

Aspen Magazine, will be ready in mid-January.
http://poetryfoundation.org/audio/John%20Giorno%20Poetry%20Systems.mp3

Komar & Melamid "The People's Choice Music" (1997) With the collaboration of composer Dave Soldier, Komar & Melamid's Most Wanted Painting project was extended into the realm of music. A poll, written by Dave Soldier, was conducted on The Dia Foundation's web site in Spring 1996. Approximately 500 visitors took the survey. Solder used the survey results to write music and lyrics for the Most Wanted and Most Unwanted songs.
http://www.ubu.com/sound/komar.html

Four Films by Gordon Matta-Clark: Includes Tree Dance (1971), Fresh Kill (1972), Day's End (1975) and Office Baroque (1977). Gordon Matta-Clark's (1943-1978) artistic project was a radical investigation of architecture, deconstruction, space, and urban environments. Dating from 1971 to 1977, his most prolific and vital period, his film and video works include documents of major pieces in New York, Paris and Antwerp, and are focused on three areas: performances and recycling pieces; space and texture works; and his building cuts. http://www.ubu.com/film/gmc.html

Audio Selections from The Sackner Archive: Hundreds of MP3s ripped from rare sound poetry LPs, tapes & 45 RPM vinyl. The Ruth & Mqrvin Sackner Archive of Visual & Concrete Poetry in Miami Beach is the world's largest collection of text-based art. Of the audio files here, curator Matthew Abess states: "The work presented here comprises a portion of the Sackner's tremendous compendium of sonic works. The range of geographic origins runs the circumference of the globe. The time span is nearly a century. It witnesses histories: of poetry, literature, music, visual art, technology, politics, religion, theoretical contentions and practical abstention." Artists include John Cage, Merzbow, Anton Bruhin, Laurie Anderson, Bob Cobbing, Lily Greenham, Velemir Chlebnikov, Aleksej Krucenych and Jean Jacques Lebel among dozens of others. UbuWeb is also pleased to feature a full-length documentary about the Sackner Archive, Concrete! directed by Sara Sackner.
http://www.ubu.com/sound/sackner.html

Five Films by Jonas Mekas Mekas, born 1922, is considered by many to be the godfather of American avant-garde cinema. Presented here are Happy Birthday to John (1972), a film record of John Lennon's 32nd birthday party; Zefiro Torna or Scenes from the Life of George Maciunas (1992), a video diary of Fluxus founder George Maciunas; and Scenes from Allen's Last Three Days on Earth as a Spirit (1997), a video diary of Ginsberg in the days immediately before and after his death. Also included is a short, Hare Krishna (1966), with a soundtrack by Ginsberg. http://www.ubu.com/film/mekas.html

Make Perhaps This Out Sense Of Can You: Bob Cobbing (1920-2002) A celebration highlighting the works of Cobbing on UbuWeb: films, sounds, writings, interviews and critical writing about him [PDF]. As curator Matthew Abess writes, "Cobbing was an assiduous innovator in the sphere of language. Alternately a landscape gardener, farmer, steward's clerk at a hospital, and teacher of Esperanto, Cobbing fluidly traversed dissimilar vocations with the same dexterity apparent in his boundary-dissolving performances with and of the plasticity of the word. When asked about the development of his intermedia praxis, Cobbing remarked, 'I commenced as a painter; later wrote poetry; studied music; began to realize all three were one activity (together with dancing, which is, perhaps, the key to them all)." This UbuWeb resource is presented in conjunction with the exhibition of the same name at the University of Pennsylvania's Van Pelt Library, The Ruth & Marvin Sackner Archive of Visual and Concrete Poetry and the Kelly Writers House at UPenn, where Suddenly Everyone Began Reading Aloud, a tribute to Cobbing took place October 11th featuring the poets Charles Bernstein, chris cheek and Maggie O'Sullivan. http://www.ubu.com/film/cobbing.html

Vision #4 - Word of Mouth (1980) Twelve artists from California, New York and Europe were each invited to prepare a twelve minute talk on any subject. Artists include: Tom Marioni, Robert Kushner, Marina Abramovic/Ulay, John Cage, Daniel Buren, Joan Jonas, Bryan Hunt, Chris Burden, William T. Wiley, Brice Marden, Pat Steir and Laurie Anderson. Originally a double LP. http://www.ubu.com/sound/vision.html

Selections from FILM CULTURE Magazine (1955-1996) 24 seminal articles from FILM CULTURE, which served as a forum for the New American Cinema, discussing the works of pioneering filmmakers like Maya Deren, Ron Rice and Paul Sharits, and providing important context for largely unseen films through its essays on film history, contemporary art and poetry. Authors and subjects include Hollis Frampton, Luis Buñuel, Stan Brakhage, Tyler Parker, Donald Sutherland, Rudolf Arnheim, Taylor Mead and many others. Selected and edited by Kareem Estefan. Presented in partnership with Anthology Film Archives. http://www.ubu.com/papers/film_culture.html

COLAB: All Color News Sampler (1978) & Colab Compilation (1980) Two rarely seen compilations from the New York-based Collaborative Projects (aka COLAB) formed in 1978. All News Color Sampler is a remarkable collection of clips from the feature news program for cable TV. Hard, gritty, this is the early political and socially oriented work by artists now well-known as sculptors and filmmakers. Potato Wolf, Colab Compilation was an artists' cable TV show produced by Collaborative Projects from approximately 1979-84. Artists include John Ahearn, Tom Otterness, Scott and Beth B, Kiki Smith, Peter Fend and many others. http://www.ubu.com/film/colab.html

Mary Ellen Solt: An Appreciation & Flowers in Concrete Mary Ellen Solt (1920-2007) became known in academic and poetic circles worldwide after the publication in 1968 of her influential book Concrete Poetry-A World View. Included here is an appreciation by critic A.S. Bessa and the full cycle of her influential and beautiful concrete poems Flowers in Concrete (1966). http://www.ubu.com/historical/solt/solt_flowers.html

Salvador Dali - Impressions de la Haute Mongolie - Hommage á Raymond Roussel (1974-1975) Salvador Dalí's romance with film and the visual arts is a relatively well-known chapter in the life of the original and controversial Spanish (Catalan) artist (1904-1989). However, his explorations of video art with the production of the "documentary" Impressions de la haute Mongolie. Hommage a Raymond Roussel (1974-75) remain an episode of his long and successful creative career only acknowledged by the specialist. The "videografía", narrates the exploration of Dalí to the remote land of Mongolia in search of the Great White Mushroom. Salvador Dalí, a consummate expert in media manipulation, invites the spectator to become his accomplice and partner in what it seems a drug-induced "trip" to a faraway and distant land where wonderful treasures are hidden. By means of advanced technology in film and the visual arts of the time (video, electronics, macro photography), Dalí strives to reveal optically the metamorphoses of matter with the purpose of revealing a new artistic reality. http://www.ubu.com/film/dali_impressions.html

UbuWeb Radio Listen to a 24-hour continuous stream from UbuWeb's MP3 archives. All
avant-garde, all the time.
http://peacemaker.stat.wvu.edu:8000/listen.pls

The 365 Days Project, Part 2 (2007) UbuWeb is pleased to be co-hosting and archiving the second installment of Otis Fodder's magnificent 365 Days Project. The first project was completed in 2003 and can be accessed here as well. 365 days of cool and strange and often obscure audio selections. Some words to describe the material featured would be... Celebrity, Children, Demonstration, Indigenous, Industrial, Outsider, Song-Poem, Spoken, Ventriloquism, and on and on and on. The best thing to do is to simply listen.
http://ubu.com/outsiders/365/index.html

Everything You Ever Wanted To Know About UbuWeb An in-depth sit-down interview with UbuWeb founder Kenneth Goldsmith on Archinect tracing the history, breadth, philosophy and scope of UbuWeb.
http://archinect.com/features/article.php?id=59857_0_23_0_M

Shirley Clarke - Shorts (1953-1982) A survey of short films by American independent filmmaker Shirley Clarke (1919-1997). Films include, "A Dance in the Sun" (1954), a portrait of dancer Daniel Nagrin; "A Moment in Love"

(1957); "Bridges Go-Round" (1959) with two alternative soundtracks, one electronic music by Louis and Bebe Barron, the other jazz by Teo Macero; "A Scary Time" (1960) produced by UNICEF with a soundtrack by Peggy Glanville-Hicks; "Savage / Love" and "Tongues" (1981-82), a collaboration with Sam Shepard and Joseph Chaiken. http://www.ubu.com/film/clarke.html

Alejandra & Aeron A survey of audio and film works from the collaborative team of Alejandra Salinas and Aeron Bergman. Wildflowers is a series of video text-animated portraits showing citizens of Detroit rejecting politics, opting instead to work on changing concepts of "common sense". The sound works range from found Riojan folk sounds to a study of the social, political, formal and aesthetic properties of sound environments in Porto, Portugal and Northern Spain. http://www.ubu.com/sound/aa.html

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UBUWEB :: Late Fall 2007

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http://ubu.com

Apologies for cross-postings. Please forward.

_____
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http://www.yahoo.com/r/hs

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377. Michael Stone
Re: 20th century long poems
Thu 13 Dec 2007

To comment on long poems, I have recently worked on an epic piece that I shall submit for publication shortly. It is indeed a long and well awaited piece that I wrote endlessly night and day for two months straight. This consisted of staying indoors far beyond the cabin fever us writers are used to. When writing a long poem, one decides to drift off into a space they feel comforted in, and almost lost as if the world around us has completely vanished and has been sucked away. Time tends to fall apart and doesn't really exist while doing such a thing.

I think while I wrote this epic piece and selected other works into this book, I had felt to myself;

"Who give a rats arse if someone does not like this piece. I am not writing this piece to become famous nor will I ever... and if I do become such a dreaded and media hacking piece of historical events, so be it. And if I do not become such a thing I know in my heart one thing, I had a barrel full in enlightenment and fulfilled my candlestick to my discretion."

Writing isn't to fulfill the hearts and minds of others, it should be for yourself. I think so anyways...

Thanks for being a reader,

The Distorted Poet~
Michael G. Stone

"steve d. dalachinsky" <[redacted]> wrote: hey i wrote a 16 pager does that count?

On Wed, 12 Dec 2007 18:53:50 -0500 ric carfagna writes:
> meIEKAL,
>
> The beauty of a long piece is that it is always revealing new ways
> of
> interpreting itself over time to the reader. To immerse oneself in
> the
> intricacies, depth and complexity of a long work is one of the
> distinctions poetry offers. That is what draws me to the form of
> the
> long poem and all its diverse manifestations, from structured
> pieces
> like Merrill's Changing light to the more free-flowing works of
> Asberry
> and Ammonns,Olson, etc .
> My interest in the long poem is one of aesthetics, continuity and
> of
> course its history and evolution. The way I approach reading a long
> poem
> is not all at once, but it is rather a systematic study over time of
> its
> form, content and overall impression. The concentrated aspects of
> poetry's nature is what I believe brings about the myriad ways to
> approach, interpret and dissect its essence.
>
>
> I find your Congeries an intriguing work. The heterogeneity one
> experiences when first approaching it is to me

> a jumping off point into unknown semantic wilderness. This is just
> the
> point I was trying to make in my above statement. This work indeed
> promises the complexities and rewards which makes the whole nature
> of
> poetry a worthwhile art form in which to immerse oneself. You've
> succeeded in showing this with the examples you present on your
> site,
> albeit static or not. I look forward to someday seeing & obtaining
> a
> complete copy. Do you find 'conventional' (read paper copy)
> publishers
> positive and accepting of your work? Historically, works of this
> nature
> has a notoriously checkered past, and it's only the passage of time
> which proves to be the measure with which they are weighed and find
> favor. Also, has someone done an interview with you regarding the
> work,
> or are there any essays floating around wherein I can glean some
> info
> into it's method of construction,extent etc? I think a work of this
> diversity and complexity deserves to be studied and expounded in
> depth.
>
>
> As far as my own composing of a long poem, well I'm not shooting for
> any
> record books and I don't shout it from rooftops. I'm rather low-key
> about soliciting my work these days. When all's said and done (and
> written) it should shake out to be 800 plus pages, or thereabouts.
> I
> just recently finished a 350 page installment of it which I will be
> sending out for potential publication next month. If it gets
> selected
> that'll be great, but I understand publishers apprehension these
> days
> about taking on new, experimentalish work. To me it's just the
> satisfaction of actually completing something. Whether it's
> historically
> accepted and
> actually read by others or not is a moot point. I guess we all have
> an

> impression of how someone else should interpret our work, how we
> hope
> they appreciate all the nuances and poignancies that went into its
> composition. But then again that would be in a perfect world, and
> we
> know that that's not the case. But I'm positive about it (the world
> that
> is) just the same!!!
>
> Be Well,
> Ric
>
> ----- Original Message -----
> From: "mIEKAL aND"

> *To:*
>
> *Sent: Tuesday, December 11, 2007 4:24 PM*
> *Subject: Re: 20th century long poems*
>
> *RIC*
>
> *I'd love to see this list consider any one of these poems in depth. Long poems in general have been ignored spurned neglected for far too long. As time moves forward it seems the attention span grows shorter, even physically having the time to read 800 pages is an improbability for most people. Also I think the internet & hypertext has had a profound effect on how larger bodies of information are organized & accessed. I've been working for a number of years trying to come up with an online portal for my long poem but to date I haven't come up with an interface that would allow the reader to navigate intuitively thru the work. Maybe when I can add a bit of AI to to the interface that would query a person's tastes and interests (or read from their facebook profile :) & then, knowing a person's interests, would affect what is presented on the screen.*

*About a third of my long poem SAMSARA CONGERIES is online here in a
static format*

http://xexoxial.org/samsara_congeries/?q=book

*& hopefully I'll have a final typescript of the poem (which I started in
1978) finished in the next month. It, by the way, runs somewhere over
800 pages but I'd like design it in such a way that it could be around
500 pages. Finding a publisher for it will be harder than writing it.*

*What I really wonder, Ric, is why the question in the first place? What
does knowing the number of pages of a long poem really tell us about the
long poem itself. Perhaps yr plotting a new entry in the Guiness World
Book of Records?*

Now how long is your long poem?

~mIEKAL

On Dec 10, 2007, at 9:24 PM, ric carfagna wrote:

*Although it is not the longest, the unjustly neglected Tahl by Jeremy
Ingalls weighs in at 621 pages. Let's start our discussion with that one
mIEKAL!*

*I also notice that Steve mentioned Jones' In Parenthesis; he also wrote
The
Anathemata
as well as the unfinished Roman Quarry which if he had lived to complete
it
would have been longer that both his previously mentioned works.*

By the way, how long is Peter Ganick's Splintered??

> *----- Original Message ----- From: "mIEKAL aND"*
>
> *To:*
>
> *Sent: Sunday, December 09, 2007 8:12 PM*
> *Subject: Re: 20th century long poems*
>
> *If only we spent this time having real discussions about these titles*
> *...*
>
> *24/7 PROTOMEDIA BREEDING GROUND*
>
> *JOGLARS CROSSMEDIA BROADCAST*
> *(collaborative text & media)*
> *http://www.joglars.org*
>
> *SPIDERTANGLE*
> *International Network of VisPoets*
> *http://www.spidertangle.net*
>
> *XEXOXIAL EDITIONS*
> *Appropriate Scale Publishing since 1980*
> *http://www.xexoxial.org*
>
> *INTERNALATIONAL DICTIONARY OF NEOLOGISMS*
> *research | reference | ongoing collection*
> *http://www.neologisms.us*
>
> *Dreamtime Village*
> *Hypermedia Permaculture EcoVillage in Southwest Wisconsin*
> *http://www.dreamtimevillage.org*
>
> *"The word is the first stereotype." Isidore Isou, 1947.*

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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378. melissa benham
New Hooke Book: Creeley interview
Fri 14 Dec 2007

I'm channeling Brent Cunningham for this one:

Hi, friends,

Hooke Press is pleased to announce the publication of:

INTERVIEW WITH ROBERT CREELEY

http://www.hookepress.com/creeley.html

This chapbook is the typescript of a taped interview I did with Creeley back in 1998. Penelope Creeley, Bob's wife when he died in 2005, says that he talks about a number of things she's never heard him go into elsewhere. We've only made 300, lovingly silkscreening the covers and lovingly paying a copyshop to staple the spines. It'll be out of print when those are gone.

We're going to have it at a small discount of $8 plus $4 shipping for a little while via the online ordering procedure you're probably all too familiar with.

http://www.hookepress.com/creeley.html

Carry on,

Brent Cunningham
& the other editors of Hooke:
Neil Alger
Lindsey Boldt

Melissa R. Benham

for info on Artifact, codeswitching, & other work:
www.artifactsf.org
www.geocities.com/evilwarlordprincess

photos are here!

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379. Bobbie Lurie
anti-hero topic and re: internet communication
Fri 14 Dec 2007

Mary, Let me be more specific. This realization was inspired from your post and a backchannel I received which helped me realize something and today I realize it further: the internet is the anti-hero. I will?make that as statement now. Why? I am new to internet communication esp. on lists. For me it represented fact that I tend to wake very early so before my day begins I make some coffee and

then I go to lists--at first thinking "how wonderful to connect with others all over the world"--(a hero, isn't it? the sense that the internet is a hero--allowing one to communicate ideas so easily with so many people)--but now I learn today from a friend that something vile has been said about me on another list (something so untrue it is absurd but how do i argue with it? it only extends the pain but i take this accusation very seriously--does this mean i shall be trapped in the web of the internet forever, trying to explain myself to people i'll never meet/ have no idea about?...well, no chance of being met on the internet as who we really are is there? why am i being accused of something so distant from anything i think or feel? it must be due to my?ignorance of?political orientation of list--but mostly due to my naivete and blindness to fact that when I type a message, I have no idea who will receive it--though the illusion was there for a while that my actions were meaningful in sense of?messages being received as I intended them a nd so I believed it. But there is a someone on the other end who has formed a view of each and all of us though we have no idea what that view is. We just see a blank screen and keep typing... The idea of "anti-hero"? has traditionally been?represented via the form of a person--and I think also of a lecture by Suzi Gablick when she said something to the effect that the romanticism of the individual artist is over--that sound?is what unifies--therefore language etc. which is just another small idea to support my sense that individual anti-heros no longer really exist. this idea of anti-hero seems to be to have?been appropriated as a cultural norm in many circles (ie; art, poetry etc. but also very much by many in their teens and 20s--there are clothing lines that seem to cater to the "anti-hero look"--so i see it as veneer--it looks like angst (i refer now to existentiaism also the "image" of "rebel") but it is only a "look" the actual experience of it is avoided via technology now, i believe. i mean, people on their cell phones talking to someone else while they're?eating lunch?with a real live person / checking text msgs. rather than speaking--and also internet com munication vs. phone calls or actual visits etc. The illusion of "who" you are speaking to is kept intact--when meeting an actual person there is no illusion--there is just another human facing you: you know what you can and can't say--so many signals like body language, voice, speech, eye contact or lack of etc. The anti-hero was very important. Someone helped me see this with the mentioning of existentialism--and I realized the internet covers up the possibility of this existential crisis--it gives the illusion of community--it gives the illusion of something being "out there"--so one is able to put this existential crisis off (for a while--i know i am facing one now and it is due to the internet and how i mistook it as a "hero" when it possesses the qualities of "anti-hero") thanks for listening, Mary, it is an idea which is only now forming in me- Bobbi

---

Date: Thu, 13 Dec 2007 07:31:26 -0800
From: Mary Kasimor <[redacted]>
Subject: Re: anti-hero topic and re: internet communication

Hmm, I will have to reread your email again. I do know that the internet does give me a false security. I teach an online class, and I surprise myself with my rants, but I don't think that is what you are telling me. That is why I will need to reread this (over and over) again.

Thanks.
Mary

Bobbie Lurie <[redacted]> wrote:
Anthony,
The words I sent were not my own but a quote I sent from Robert Kelly and Birgit
Kempker's
book "Shame"--it is a book in which they discuss the issue of "Shame" and only shame--it's an
interesting book in that it holds to this theme/it examines this issue (shame) in exhaustive detail
due to the very personal/ interpersonal way in which it is written, written both in German and English.
It is not a scholarly text but an interpersonal discussion of rare honesty.
I was not attempting to discuss Nietzsche's philosophy but rather to respond to Mary's request for ideas
on the anti-hero (Anny called Nietzsche hero and anti-hero both)(your links did not work but sent me to
google sign in page so I'm sorry I was unable to read them)
I felt, in terms of the idea of "anti-hero" which becomes increasingly vague as I think about it, that
this passage (by Kelly and Kempker) illustrates an aspect of the anti-hero. I agree with you that
most anti-heros find it hard to live up to their thoughts but, as Alan pointed out, heros are known
for their actions.

Here is another quote from this book: "I am ashamed of myself because language
never ends"--this is
the shame I feel whenever I post on lists (or even (maybe especially) backchannels at this point).
(something I have come to realize--impulse I feel and then regret acting upon--in communicating via

internet--but that's another topic--having nothing to do with your response in the least--I appreciate
your response--but more re: internet: the "illusion" of communication vs. the misunderstandings which
follow due to limitations of email communications coupled with fact that I realize I imagine some
"invisible listener" as I do when I write poetry--but as I say in response to who I write for I always
use this complete sentence: "I write to an invisible listener who may or may not exist"--for me, the
internet makes me feel ever more certain that there is no invisible listener--I feel internet
communications require a different set of rules, rules I have yet to understand. And so, I would like
to respond to Mary's question re: the anti-hero and, in spite of the fact that I know this will jive
badly with that terrible cover of "person of the year" or whatever, I feel I'd like to suggest to
Mary that the internet is the anti-hero. It puts off the existential crisis (thank you A. but I do
not hold you responsible) that lurks beneath and erupts suddenly after veneer of
internet/ illusion
of connection and communication when truly it is a blank screen and what we imagine. I find it more
painful than 3-d life. So I'd say the internet is the anti-hero (but that's just for this early a.m.
with little sleep cause I'm just a stupid human being...most obviously)

Thank you,
Bobbi

_____ More
new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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380. **Alexander Jorgensen**

BLACK ROBERT JOURNAL: call for submissions (Issue #1 will be out Feb. 2008)

Fri 14 Dec 2007

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black robert <[redacted]> wrote:

Date: Fri, 14 Dec 2007 23:02:46 +0800
From: "black robert" <[redacted]>
To: [redacted]

BLACK ROBERT JOURNAL: call for submissions (Issue #1 will be out Feb. 2008)
black-robert-journal.com

OUR STOREFRONT: Who said: Is that your meaning? We're a fighting chance: that's the sorta material we're going for...spot on building...key elements...no parochial material...know the enemy...live...delve into culture...like to sometimes lie on our bellies.

Already been booked for Issue #1: David-Baptiste Chirot, Kathup Tsering, Manas Bhattacharya
Already been booked for Issue #2: Bengali Poetry Edition

SUBMISSION DEADLINE: January 14, 2008
Please send submissions to: [redacted]

HOW TO SUBMIT:
Please send previously unpublished work.
Please include "Submission" in the subject line.
Please send a brief bio with the submission.
Please no simultaneous submissions.
Please send textual submissions in .doc or .rtf attachments.
Please send visual submissions in .jpeg, .gif or .tiff attachments

WHAT TO SUBMIT:
Please send essays.
Please send poems as a single attachment. Long poems accepted.
Please send short fiction.
Please send vispo.
Please send photography.
Please send art.

REMUNERATION:
Creator will receive a print edition. Print editions are published bi-annually.

Copyright remains with the creator, but Black Robert Journal retains the right to include any work in print editions.

--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - And now for something completely different...

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381. Evan Munday
Robert Grenier and Rachel Zolf at New Yipes - Sunday, December 16
Fri 14 Dec 2007

Hello everybody (especially those of you in the Bay Area),

Don't miss Rachel Zolf, author of Human Resources, when she reads alongside Robert Grenier at Oakland's New Yipes Reading Series.

Watch language get broken on Sunday, December 16th at 21 Grand (416 25th Street). The readings begin at 7:00 p.m., and there is a suggested donation of $5.

‘In this bad-mouthing and incandescent burlesque, Rachel Zolf transforms a necessary social anger into the pure fuel that takes us to “the beautiful excess of the unshackled referent.” We learn something new about guts, and about how dictions slip across one another, entwining, shimmering, wisecracking. For Zolf, political invention takes precedent, works the search engine.’ – Lisa Robertson

'It's a language experiment, a bit of office thievery, a sleight of hand, and gorgeously executed. I have had the pleasure of hearing Zolf read--certainly one of the finest readings I witnessed over the course of my time in New York. Hear her if you can, and read it too.' – Sina Queyras

Visit http://newyipes.blogspot.com for more information.

Take care,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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382. **Dan Wilcox**

Third Thursday Poetry Night, Albany: Daniel Nester

Fri 14 Dec 2007

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, December 20, 2007
7:00 sign up; 7:30 start

Featured Poet: Daniel Nester
with open mic for poets before & after the feature
& a special holiday visit from Sanity Clause.

$3.00 donation.
Your constant host: Dan Wilcox.

Daniel Nester is the author of “The History of My World Tonight” (BlazeVox, 2006), “God Save My Queen” (Soft Skull Press, 2003) and “God Save My Queen II” (2004). His work has appeared in “The Best Creative Nonfiction,” “The Best American Poetry 2003,” “Poets & Writers,” and “Time Out New York.” He edits the online journal Unpleasant Event Schedule. He is an Assistant Professor of English at The College of Saint Rose in Albany, NY. Find him at danielnester.com. Check out the sample poem below.

Desire is the Gasoline of Life
after the Great Farini

In this shifty world
where
hands with stigmata
turn up like suitors
in bodice-ripped love stories and
clean-cut magicians
videotape their tricks and
priests sacrifice
deformed children in basements ;

all things truly mysterious
have shorter star turns
than they used to, shackled
in favor of less humble fame ;

I keep an out-of-state empathy
for people like Farini,
the Canadian magician,
"Canada's Houdini,"
whose illusions

had to be moral, Victorian,
occidental, never
scary or disheveled.
This tiny blip
jumped over Niagara
ten times a day— ;
hungry, silent, garrisoned in the barrel,
shinnied up the crane in flames.

God demands a broken
and contrite spirit.
You got one with me.
I give you this plump,
ragged animal
hoping for another week's run,
another chance
to make history
from a raw temper.

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383. **Mary Kasimor**

Re: anti-hero topic and re: internet communication

Fri 14 Dec 2007

Bobbie,

Once again, I will need to reread your emails. I am trying so hard to find something that will capture my students. In a freshman writing/research, this is very difficult. However, they can be very critical--sometimes that is very good, but sometimes they miss the whole point. I am going to see if I can find a book that talks about internet communication in a way that might catch students attention, but also may undermine their previous thoughts/adaptability/etc.for all these types of "new" communication. Do you have any suggestions?

If anyone has any suggestions, please get them to me.

Thank you so much.

Mary Kasimor

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Thanks.
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It is not a scholarly text but an interpersonal discussion of rare honesty.
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internet/ illusion
of connection and communication when truly it is a blank screen and what we imagine. I find it more
painful than 3-d life. So I'd say the internet is the anti-hero (but that's just for this early a.m.
with little sleep cause I'm just a stupid human being...most obviously)

Thank you,
Bobbi

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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384. angela vasquez-giroux
Re: 20th century long poems
Fri 14 Dec 2007

is it "cheating" to recognize many collected poems as one "long" poem?

i think we tend to use "long" as a synonym for "epic". and epic has to include something of the heroic, right?

olson, writing in the epic american / whitman tradition seems to really define the american "long" or epic poem.

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385. Alan Sondheim
defuge8 purplenude
Fri 14 Dec 2007

defuge8 purplenude

among deities, the appearance of deities
among mindless selves, the appearance of mindless selves
among structures, structures, and among deities, mindless selves
among mindless selves, structures and deities

purple nude sketch deviantart purple nude sketch really nice how long it take you? -- i like to pose in the mirror frank n flesh shimmery pinky/ purple nude gigolo glittery silver/purple gi joe olive khaki with sparkles jammin jack deep pearlized purple nude fairy glow

why not? gold works well it was of a purple nude womanpleasuring herself! yes that is exactly what i want to be looking at when i am trying to eat my parents

sheer long sleeves body stocking w/ cross back open crotch black nude #bs crochet body stocking open crotch black red purple she describes my painting as a boneless red blob masturbates whilst sniffing the crotch of a crude purple nude where i come from the usual practice is choose from our new colors of orange grey brown purple or nude (unpainted)

the big deal of the week was nude bathing at brighton recently come up with a line of trunks in subdued shades of potato juice blotched with purple non nude wallpaper another shot of purple flowers marble hero railway scenes loving perspective academic painting purple bows reclining

psoriasis is a non-contagious skin disease that turns skin purple use nude to create an invisible base for the dynamic glitter and black amethyst brillant purple glitter smoky/nude base the figured decoration is in the black-figured technique with the nude parts rendered in purple and the clothing in black and

with a rather sparing use of an absolute dill at everything he tries he goes from one deadend job to another

neck id have worn a purple cami under a shirt like that but youre totally right i bet she could have worn a purple or nude one and would have looked fine think purple is too much for some occasions? then try its cousin mauve in addition to purple wine green moss and nude shimmer mauve is kicking up quite with a golden yellow image of nation nude prozac what the real-life writer who very high dose purple pill review tiscali pull no prescription drugs

microcrystalline piperidinium salt was dissolved in a minimum volume of high stockings have an elastic top and are available in black white red light pink hot pink royal blue light blue lime green purple and nude this dress is made in purple and nude but can be made for you in the colors of your choice additional rhinestones can be added as well

reclining man reclining man point lobo point lobo purple iris desert scape dads red flower dads red flower dads nude dads nude haze rich frosty blue with purple undertones hush light peachy nude jet black jungle fever bright pink kloreen aqua-blue-green the bands feature brownish purple figures on a tan originally white ground at the top of each band except the fourth is a nude warrior with a shield this beautiful watercolor of a deep purple lilac light blue nude red white adult

each in two other canvases perhaps preludes to these we see him nude once purple with a semi-erection and again on what appears to be an ice floe looking matte nude pink recommended for sparkling nude beige sparkling nude beige recommended for satin purple satin purple recommended for pack crotchless purple string bikini swimwear group at the bottom try to figure out why the bulldozer operator is completely nude

hereditary peers are born to the purple perhaps this implies that she spent a lot of time talking to nude dancers (when they had their clothes on home crying nude on purple wall collapsed against a purple wall with human adenocarcinoma cells sqdg from edible purple laver (porphyra yezoen- sis) was donated by bizen cleavagevictoria silvstedt in a purple shimmery thingy outside westburyvictoria silvstedt nude cal-victoria silvstedt hq nude wallpaper [sexybits one shoulder two nude and one purple power net cut outs on body sleeves are nude power net with cuffs

nude highway driving searching for one brief hour of madness joy ladies in purple t-shirts that said i am a raelian handing out literature

naked buff nude narcotic bright turquoise perversion jet black purple this region contains some of yunnan s rarest rice germplasm including genotypes of upland nude rice and purple-fragrant-soft rice

the dark blue purple hybridizing signal was located in cell nucleus of lymphoma-bearing nude mice the arrows pointed to the transplanted tumor under the left one a bearded nude male running his face is contoured with incision under the right a walking man wearing a purple chlamys to me it sounds as if you are really talking about nude equivalents

gallium nitrate humoral hypercalcemia of malignancy nude mouse ructurai localization of tartrate-resistant purple dancing freely in the nude on my good-bye rose petal as the red plumb and suddenly a big bold capital letter appeared in the deep misty purple lit sky

thats nothing compared to the mortal kombat nude code or the metroid nude like saying there was a purple power ranger and what not if you missed a few players underwent acupuncture dyed their hair purple posed nude played lazer tag kicking up quite cancer lesion is mainly composed of cancer cells (purple) around fine structures (less than television - a purple dress a vibrant kiss a nude stenographer and much else beside in this segment of the flux/goodchild relationship

color! really nice how long it take you? -- i like to pose in the mirror purple nude al i to have a thing for the female form fire ohhhmmmm alumiere fire earth water air red nun bureau of wifes red toes dangling nude and in burgundy birkenstock thongs results listen nude one for the ladies with this episode entering the world of the gas mask series with the new heightened security one can never be too save a new series devoted to the gas mask nude code purple

the purple circuit exists to promote glqbt theater and performance throughout and two years later i wrote the first known nude play camera obscura the bathroom with secret nude pictures of stringfellow hawk inside the airwolf helicopter wow how long ago was this!

but on the far left wall remain
purple torso back
  and purple torso front   he jested
its not my fault these people are nude theyre honest

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386. **Michael Stone**
Re: 20th century long poems
Fri 14 Dec 2007

Reply to Angela Vasquez,

Naturally. My manuscript (hopefully next book shortly) is indeed an epic (heroic) piece. :-) I will not go into detail, but let's just say it's very apocalyptic.

Please feel free to view my website; http://thedistortedpoet.20m.com It is under serious construction, so bare with its content. -Michael G. Stone

angela vasquez-giroux <[redacted]> wrote: is it "cheating" to recognize many collected poems as one "long" poem?

i think we tend to use "long" as a synonym for "epic". and epic has to include something of the heroic, right?

olson, writing in the epic american / whitman tradition seems to really define the american "long" or epic poem.

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387. Simon DeDeo
new on rhubarb is susan
Fri 14 Dec 2007

Dear all,

Two new reviews up on rhubarb is susan this week. Of a poem by Regina Derieva, in the St. Petersburg Review, and of Lisa Robertson in a reissue by BookThug. Find them here:

http://rhubarbissusan.blogspot.com/2007/12/regina-derieva-between-window-and-door.html http://rhubarbissusan.blogspot.com/2007/12/lisa-robertson-from-apothecary.html http://rhubarbissusan.blogspot.com/

Visitors will note that now comments on the blog are moderated. Someone (or someones) over the past week has been leaving harassing comments on the blog. My hope is that they are trying to harass you, and not me, and so requiring moderation for a month or two will drive them away.

Yours,

Simon

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388. Peter Ciccariello
Frozen beach wrack poem
Fri 14 Dec 2007

Frozen beach wrack poem<http://bp3.blogger.com/_Rbn1KpdGMt8/R2NMidVZUDI/AAAAAAAAAho/_bDEnpip-U4/s1600-h/beach-wrack-poem.jpg>

-- Peter Ciccariello
Invisible Notes <http://invisiblenotes.blogspot.com/>

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389. **angela vasquez-giroux**
Re: 20th century long poems
Sat 15 Dec 2007

Michael,

I look forward to reading it, and congrats to you for dedicating yrself to reading it.

AVG

On Dec 14, 2007 6:18 PM, Michael Stone <[redacted]> wrote:

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>
> *Naturally. My manuscript (hopefully next book shortly) is indeed an epic (heroic) piece. :-) I will not go into detail, but let's just say it's very apocalyptic. Please feel free to view my website;*
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390. Bobbie Lurie
anti-hero topic and re: internet communication
Sat 15 Dec 2007

Dear Mary, Maybe we can backchannel? All this re: internet being anti-hero is just my own sense of it/ there are no books on it--when you wrote "anti-hero" combined with responses juxtaposed with issues current in my life re: internet--it all just seemed to mean something I needed to grasp--I will try to substantiate it--please keep in mind I'm an insomniac/ wake at 4a.m/ drink a lot of coffee...so glad when 3-d day begins--internet communications taking much more out of me than 3-d ones--that is basis of my theory--but I will look for sources as well...or at least try to write something coherent about it and pass it on to you if it seems to jell...sounds like an interesting class--someone, age 20, said to me, "my generation has no culture. can't you see that?" and that has been lingering in my mind as well... Bobbi

Date: Fri, 14 Dec 2007 10:49:25 -0800
From: Mary Kasimor <[redacted]>
Subject: Re: anti-hero topic and re: internet communication

Bobbie, Once again, I will need to reread your emails. I am trying so hard to find something that will capture my students. In a freshman writing/research, this is very difficult. However, they can be very critical--sometimes that is very good, but sometimes they miss the whole point. I am going to see if I can find a book that talks about internet communication in a way that might catch students attention, but also may undermine their previous thoughts/adaptability/etc.for all these types of "new" communication. Do you have any suggestions?

If anyone has any suggestions, please get them to me.

Thank you so much.

Mary Kasimor

Bobbie Lurie <[redacted]> wrote: Mary, Let me be more specific. This realization was inspired from your post and a backchannel I received which helped me realize something and today I realize it further: the internet is the anti-hero. I will?make that as statement now. Why? I am new to internet communication esp. on lists. For me it represented fact that I tend to wake very early so before my day begins I make some coffee and then I go to lists--at first thinking "how wonderful to connect with others all over the world"--(a hero, isn't it? the sense that the internet is a hero--allowing one to communicate ideas so easily with so many people)--but now I learn today from a friend that something vile has been said about me on another list (something so untrue it is absurd but how do i argue with it? it only extends the pain but i take this

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for this early a.m.
with little sleep cause I'm just a stupid human being...most obviously)

Thank you,
Bobbi

_____ More
new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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391. Chris Stroffolino
20th century (Angela!)
Sat 15 Dec 2007

Angela---
really glad you brought this up...
I don't think it's cheating....

nor is it cheating to question the status of the long poem, as "epic" and such...

I always felt that what Laura (Riding) Jackson wrote about the 20th Century
"long poem" is pretty spot on for me personally too. I don't want to paraphrase

it (I want to say it's in Contemporaries and Snobs, 1928, but it could be elsewhere....it's been a while, forgive my rust)...

And if one wants to use the term "poem" and "long poem" as the honorific terms, one could call her The Telling (the book version, in the early 70s) a "long poem" I suppose (she wouldn't like that though)--and talk about it in relation to, say, Ashbery's Three Poems, as kind of a counter to the Pound/OlsonZuk/Enslin/Ronald Johnson/DuPlessis/S.Howe notion....

Nothing against the latter tradition or genre, but I don't think it's got a monopoly on the "20th century long poem" (and in a way Whitman is far less heroic macho than Pound, in a way "song of myself" or Blake's long works are very modest and personal... but, nah, don't want to get into that one again. school's out, etc....) Pessoa

But, then I wouldn't be being flippant by saying that Beckett's Trilogy could be a "long poem" as well... and David Henderson's biography of Jimi Hendrix (or, to some extent, Baraka's Blues People...) at least as much an epic as Olson, etc... The 20th century definition of "poem" (and especially "long poem") by so many standards so narrow (as in "not mere prose" nor "entertainment"...yet 'of cultural relevance'.....

Is it an "accident" that when "rhyme" (as in end rhyme) became unfashionable
around the same time
the disconnect between many "poetry" and "prose" conventions became greater....

Bye bye, American century, oh country-built-on-cars and electricity
cars that could've run on alcohol (until prohibition).
Insert Poundian ideogram here. (ugh)....

It's personal as a freezing December...Kosmic Kulchur..
In other news (that stays news), Leonard Cohen is inducted into the
rock and roll hall of fame the same day Madonna is...)
Langston Hughes and John Cage didn't get enough votes this time (like
Art Monk).

C

On Dec 14, 2007, at 11:25 AM, angela vasquez-giroux wrote:

> *is it "cheating" to recognize many collected poems as one "long" poem?*
>
> *i think we tend to use "long" as a synonym for "epic". and epic has to*
> *include something of the heroic, right?*

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> *define the american "long" or epic poem.*

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392. **Alan Sondheim**
stand by (fwd)
Sat 15 Dec 2007

---

stand by

stand by
reality and illusion are one
who keeps the image from disappearing
what appears on the surface manages the center
every center covers a center
succumb to deity, succumb to self
reality and illusion are two
wrathful deities keep the image from disappearing
what manages the surface appears in the center
every center uncovers a center
discard deity, discard self
stand by

http://www.alansondheim.org/samsara.jpg

arboreal

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393. **Jim Andrews**
Re: Frozen beach wrack poem
Sat 15 Dec 2007

---

when i visit a friend in seattle who does steel sculpture, i sometimes gaze out at his backyard. it contains several brooded heaps or constellations of scrap material for future work. the pleasure of scrap-pile gazing is a bit mysterious to me but i do seem to stop and look at such things. heaps of art? the raw material all piled up and ready to go? wallace stevens said "I do not know which to prefer, The beauty of inflections Or the beauty of innuendoes, The blackbird whistling Or just after." Or just before, in this case.

these days, peter, when i look at such things, some of your images invariably come to mind also.

mind you, "beach wrack poem" is not a pile of scrap. it is as though the letters have grown organically through some sort of unmined but mindy lettristic

mineral process from the wall of a cave. not code but language. natural language.

'natural language' is an interesting term. in computer science, it refers to languages used as a native tongue by a group of speakers, as opposed to computer languages, for instance. though, as with most uses of the word 'natural', the distinction becomes less useful over time.

terrific piece, peter. thanks.

> Frozen beach wrack poem
http://bp3.blogger.com/_Rbn1KpdGMt8/R2NMidVZUDI/AAAAAAAAAho/_bDEnpip-U4/s160
0-h/beach-wrack-poem.jpg

ja

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394. **Peter Ciccariello**
Re: Frozen beach wrack poem
Sat 15 Dec 2007

Thanks Jim,
Natural language makes me think of "organic language". I am always aware of the stylistic nature of font design and letterforms, and can't resist the attempt to erode.
"...The blackbird whistling Or just after." - I love that.

- Peter

On Dec 15, 2007 2:43 PM, Jim Andrews <[redacted]> wrote:

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> *out at his backyard. it contains several brooded heaps or constellations of*
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>
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> *0-h/beach-wrack-poem.jpg*
>
> *ja*

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395. **Anny Ballardini**

Re: Frozen beach wrack poem

Sat 15 Dec 2007

Since Jim offered the long story, here is mine.

First thing before coffee I switch on the pc and this morning on The New York Times I watched the Audio Slide on China's seafood industry, a series of articles grouped under the title: Choking on Growth that the New York Times has been offering for a while. Contaminated water for the fish which is then poured on the surrounding land and reminded me of some vegetables I ate that tasted like rotten fish. I then checked my mail and saw P. Ciccariello's work. Useless to say, I saw the fish again and ...

On Dec 15, 2007 8:43 PM, Jim Andrews <[redacted]> wrote:

> *when i visit a friend in seattle who does steel sculpture, i sometimes gaze*
> *out at his backyard. it contains several brooded heaps or constellations of*
> *scrap material for future work. the pleasure of scrap-pile gazing is a bit mysterious to me but i do seem to stop and look at such things. heaps of art? the raw material all piled up and ready to go? wallace stevens said "I*
> *do not know which to prefer, The beauty of inflections Or the beauty of innuendoes, The blackbird whistling Or just after." Or just before, in this*

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> *these days, peter, when i look at such things, some of your images invariably come to mind also.*
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> *'natural language' is an interesting term. in computer science, it refers to*
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> *0-h/beach-wrack-poem.jpg*
>
> *ja*

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396. **David Chirot**

Re: 20th century long poems

Sat 15 Dec 2007

Thinking of what is "a long poem," one, or myself that is, realizes there are really two kinds of this in one's experience. There is "a long poem" and then there is "along poem." The long poem is an immense architecture, containing a great many objects--by turns a museum, a library, a housing of documents, a topology and geography of land and cityscapes, a vast series of halls of historical exhibit and allusions. Words are arranged all along walls and ceilings, floors--with doors and windows, mirrors, images, rugs, a plethora of things in which one observes in each "the hand of the creator." (And the ear, eye, mouth, nose--) One enters into a structure, and behaves with a sense of that, at least for the first reading.

Walt Whitman, who 'longed" in a sense to make a long poem--instead produced a strati--the archaeological layers of sediments which shifted from edition to revised and added to and

rearranged edition of Leaves of Grass.
Strati which also occur serially--
Stratiseriality--one might call it--"Strativariously" so to speak--or even on a clear day--"Stratispherically"--although even on these to recall that "my voice goes after/what my can't reach."

Significantly Whitman's changes and revisings, , additions, subtrractions--only came to an "end" with the "Deathbed Edition."

Since the poem is "Leaves of Grass"--of course each time seeing "leaves of grass" one may be reminded that the poem --and Walt--are "still among the living," for the real long poem for Whitman was: "the greatest poem, these United States."

Of course, Whitman is a 19th Century poet, not Twentieth as discussed here, but I think of him and his work being a long poem which is only now, even right now, just in a moment of the poem which "keeps on going" as the tongues which are the leaves of grass keep on growing year after year after year. The "Deathbed Edition" only marks the "end" of that particular phase of the poem, the one over which a living Walt had "final say." After that, it has continued on with whoever reads it, and even sitting unread, is a potential for compost, rotting away back into the earth to regenerate among worms the seeds of the leaves of grass.

A serial poem, a strati of versions--simultaneously still in print--the "Original" version--and--the "Deathbed"--and the "in between" versions not as celebrated, widely discussed as the "book end" versions--

But then, that is not a "long poem" in the architectural sense--as the ones discussed here are. Musical and architectural elements create the immense structure of the "long poem."

A long poem may be like unto: "In my Father's House are many mansions."

It could be like "the Mansion on the Hill."

The "along poem" for me is quite different. It's the poems and poets one reads in any old version of the text one may find any old where, through a lifetime of living with the "along poem," which is the poem, poet, works of same, that one never stops reading over and over and over and over again. Rather than having to enter into a magnificent structure as with a long poem, along poem is one that inhabits oneself and becomes a part of one's vision, hearing, memories, associations and one no longer knows some days is the poem one's along " shadow--or is one the "along shadow" of the poem?

Of course a long poem may be also an along poem--

One or another of these along poems is always with one, near at hand. Ready for any calamity, there to be read over and over again in any number of sudden circumstances--an accident, an arrest, a sudden eviction, getting lost, having to wait hours in a line, finding oneself somewhere where the only words understood are the poems along with one. Those poems never stop and become the "longest poems" one ever knew.

It is the not the "length" on the printed page, but the length through time of the poem's effects--which truly make both a long poem and an along poem.

Many long poems may simply end at the final page, while a very short poem may know no end in a life of being an along poem, just as a long poem might also, if one so finds it to be.

Years ago, with a Russian, I served as interpreter in a "heated" discussion a Ukrainian poet and Bob Cobbing had concerning the creation of the world's longest known palindrome. The Ukrainian poet had produced a four page palindrome, which he claimed was the longest such kind of poem ever yet achieved. The Ukrainian language, it turns out, is uncannily well suited for the creation of palindromes, so there is a long tradition of them, and a consciousness of "just how far one may go." And then--even further--four pages--who knows?-- Bob's contention was that he had written a palindrome of just a few words, but since it is a "round"--it goes round and round and round--like a perpetual motion machine wheel--round and round and round--for ever!! Granted the Ukrainian's palindrome was much "longer" in terms of "length"--in terms of NUMBERS--of words, of pages-- But Bob's palindrome was much much, ever and ever forveer so much longer because it--brief, compact, "simple"--had DURATION--far greater than any mere four pages and thousands of words--

This conversation had a weird palindromic form to in itself--in that the Ukrainian would speak to a Russian, who understood Ukrainian, and who would put it into German--so I could put it into English for Bob--and then back into German for the Russian who put it back into Ukrainian for the Ukrainian. Instead of four palindromic pages--four persons--and then instead of that being the "longest"--there was the "round" of going back and forth like this for a series of discussions on many important questions of poetry and length and time. So in a sense, the possibility existed for a palindromic form of interlocution-- as well as a perpetual motion one--the "never ending" examples and discussion of poems, poetry--

Regardless of the "length" of this event in terms of numbers of minutes, numbers of words, even of things printed handed back and forth--this of course has turned into an "along piece" from "a long time ago, " still "going on."

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397. **Stephen Vincent**
Re: Frozen beach wrack poem
Sat 15 Dec 2007

"...brooded heaps..."

I don't know of that is a form or expression, or not, but I like it. As if, any compilation of clutter becomes a form through which one kind or other of "brooding" is expressed. As say, unfinished poems in a pile in a corner of the studio.

Stephen V
http://stephenvincent.net/blog/
where many recent pix and small commentariies
have recently come to reside.

Peter Ciccariello <[redacted]> wrote: Thanks Jim, Natural language makes me think of "organic language". I am always aware of the stylistic nature of font design and letterforms, and can't resist the attempt to erode. "...The blackbird whistling Or just after." - I love that.

- Peter

On Dec 15, 2007 2:43 PM, Jim Andrews wrote:

> *when i visit a friend in seattle who does steel sculpture, i sometimes gaze*
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>
> *ja*

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398. **Jennifer Karmin**

Dec 28: CHICAGO MARATHON READING

Sat 15 Dec 2007

CHICAGO MARATHON READING
an off-site event coinciding with
the 2007 Modern Language Association convention

FRIDAY, DECEMBER 28th from 7-9:30pm
at the School of the Art Institute of Chicago
112 S. Michigan Avenue, in the Ballroom

FREE and ADA accessible to the public
Co-sponsored by the the Writing Program at the School
of the Art Institute and the Poetry Foundation

OVER 50 POETS: Quraysh Ali Lansana, Joe Amato, Robert Archambeau, Dodie Bellamy, Ray Bianchi, Tisa Bryant, Charles Cantolupo, Stephen Cope, Josh Corey, Joel Craig, Elizabeth Cross, Garin Cycholl, Michael Davidson, Patrick Durgin, Joel Felix, Kass Fleisher, C. S. Giscombe, Renee Gladman, Chris Glomski, Steve Halle, Duriel Harris, Carla Harryman, William R. Howe, Pierre Joris, Jennifer Karmin, Kevin Killian, Petra Kuppers, David Lloyd, Nicole Markotic, Cate Marvin, Philip Metres, Laura Moriarty, Simone Muench, Aldon Nielsen, Mark Nowak, Kristy Odelius, Bob Perelman, Kristen Prevallet, Jen Scappettone, Robyn Schiff, Susan Schultz, Don Share, Ed Skoog, Kerri Sonnenberg, Chuck Stebelton, Mark Tardi, Catherine Taylor, Tony Triligo, Nick Twemlow, Lina Ramona Vitkauskas, Barrett Watten, Tyrone Williams, Tim Yu

A DISPLAY OF CHICAGO JOURNALS & PRESSES:
*ACM, http://anotherchicagomagazine.org
*The Canary, http://canariumbooks.blogspot.com
*Columiba Poetry Review, http://english.colum.edu/cpr
*Court Green, http://english.colum.edu/courtgreen
*Cracked Slab Books, http://crackedslabbooks.com
*Dancing Girl Press, http://www.dancinggirlpress.com
*Flood Editions, http://www.floodeditions.com
*Hotel Amerika, http://www.hotelamerika.net
*House Press, http://www.housepress.org
*Journal of Artists' Books, http://jab-online.net
*Kenning Editions, http://www.kenningeditions.com
*Make Magazine, http://www.makemag.com
*March Abrazo Press, http://www.marchabrazo.org
*MoonLit, http://moonlitmag.blogspot.com
*Sara Ranchouse, http://www.sararanchouse.com
*Switchback Books, http://www.switchbackbooks.com
*Third World Press, http://www.thirdworldpressinc.com
*TriQuarterly, http://www.triquarterly.org

AND MUCH MUCH MORE: Refreshments! Select books by the readers for sale from Small Press Distribution.

The MLA Off-Site Marathon Reading is a satellite tradition coinciding but unaffiliated with the Modern Language Association's annual convention. This event is curated by Robert Archambeau and Patrick Durgin. The Chicago publications display is curated by Jennifer Karmin.

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http://www.yahoo.com/r/hs

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399. **cralan kelder**
email address for EUGENE OSTASHEVSKY ?
Sat 15 Dec 2007

please back-channel if anybody has Eugene¹s email adress

thank you kindly

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400. Alexander Jorgensen
Poetry & Video
Sun 16 Dec 2007

I am currently working on some short films and am wondering if you might be able to suggest the following:

1- editor software
2- sites wear such work might be submitted
3- information and work worthy studying

Your time will be most appreciated!

Regards,
Alex
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Access all of your messages and folders
wherever you are

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401. Tom Beckett
E-X-C-H-A-N-G-E-V-A-L-U-E-S: THE SECOND XV INTERVIEWS
Sun 16 Dec 2007

E-X-C-H-A-N-G-E-V-A-L-U-E-S: The Second XV Interviews
Curated by Tom Beckett
328 pages
$19.95 + p&h

ISBN: 978-0-9803659-9-3 Otoliths, 2007
http://www.lulu.com/content/1351093 (http://www.lulu.com/content/1351093)
Following on from the successful first volume of interviews from Tom Beckett's insightful site(http://willtoexchange.blogspot.com), E-X-C-H-A-N-G-E-V-A-L-U-E-S: The Second XV Interviews has just been released. It contains interviews with Mark Young, Michael Heller, Bob Grumman, Shanna Compton, Sandy McIntosh, Jim McCrary, Gary Sullivan, A.L. Nielsen, Michael Farrell, CAConrad, Anny Ballardini, Denise Duhamel, Nick Carbó, Jack Kimball, Geoffrey Young & Jordan Stempleman, plus more than 100 pages of text & visual poetry, an essay, even a play. The interviewers this time around are Tom Beckett, Thomas Fink, Richard Lopez & Geof Huth.

**********See AOL's top rated recipes (http://food.aol.com/top-rated-recipes?NCID=aoltop00030000000004)

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402. **Murat Nemet-Nejat**
Re: Frozen beach wrack poem
Sun 16 Dec 2007

Jim,

You gave expression to what I feel about this piece by Peter. Thanks.

the gestures towards
and from.
the rest
is silence.

Murat

On Dec 15, 2007 4:03 PM, Peter Ciccariello <[redacted]> wrote:

> *Thanks Jim,*
> *Natural language makes me think of "organic language". I am always aware of*
> *the stylistic nature of font design and letterforms, and can't resist the attempt to erode.*
> *"...The blackbird whistling Or just after." - I love that.*
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>
> *ja*

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403. **Alan Sondheim**
Happy Holidays!
Sun 16 Dec 2007

On a gloomy Nor'easter Day -

Happy Holidays!

http://www.alansondheim.org/lumen.mov

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404. **Metta Sama**
Call for Environmental poems
Sun 16 Dec 2007

---

hi, All

I'm putting together a quickie packet for my creative writing course, poems from internet lists that I'm on, primarily, of poets who address issues of environmental change and climate change, from various perspectives. (one of the most intriguing perspectives i find, for example, is Majora Carter's Bronx

Initiative, which is, in part, about providing employment & sustainable living opportunities for folks.)

So, if you have anything you don't mind sharing with a few students, please send along some poems. I'd like the little packet to have approximately 10-15 poems, since we're also reading chapbooks & a couple of fiction anthologies.

FYI (for those of you on other lists with me, I'm sending this off to Cave Canem & WOM-PO, as well, so please don't forward.)

Please backchannel, unless you're into forwardchannelling, of course.

(still) (nearly) winterly,

Metta

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405. steve russell
what Mario Vargas LLosa & Bob Marley have in common
Sun 16 Dec 2007

Nothing. Nothing at all. But I recently read an essay by Llosa that makes a convincing case for Marley being considered a hero. The man, Mario Vargas, is not at all a reactionary (he's been accused of being one.). Are there any good Bob Marley movies out there. I find Marley far more compelling than Dylan, although they're both top tier pop music talents. Unlike Dylan, Marley is something of a revered religious figure, emblematic of his Rastafarian beliefs.

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406. Jerrold Shiroma
Re: what Mario Vargas LLosa & Bob Marley have in common
Sun 16 Dec 2007

---

kind of interesting that there even needs to be made a case on marley's behalf...

steve russell wrote:
> Nothing. Nothing at all. But I recently read an essay by Llosa that makes a convincing case for Marley being considered a hero. The man, Mario Vargas, is not at all a reactionary (he's been accused of being one.). Are there any good Bob Marley movies out there. I find Marley far more compelling than Dylan, although they're both top tier pop music talents. Unlike Dylan, Marley is something of a revered religious figure, emblematic of his Rastafarian beliefs.
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407. **Mairead Byrne**

Re: what Mario Vargas LLosa & Bob Marley have in common

Sun 16 Dec 2007

There are lots of Bob Marley movies, I like them all. Rebel Music, Bob Marley: A Spiritual Journey, and Catch A Fire are all interesting. Gregory Stephens has a book about Bob Marley, Frederick Douglass & Ralph Ellison as integrative ancestors, On Racial Frontiers. One of the things about Bob Marley is that a new generation of musicians--and of course musicians in many other genres besides reggae--reinvent & keep his music alive & growing. Two of my favorites are the Charlie Hunter Quartet's Natty Dread & Chant Down Babylon, where at last Bob Marley gets his African-American audience, & better still --collaborators. I'd love to read the Llosa essay, can you give a reference? Hero? Yes certainly, and a genius. Mairead

>>> Jerrold Shiroma <[redacted]> 12/16/07 7:58 PM >>>
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steve russell wrote:
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408. **Ryan Daley**
Re: what Mario Vargas LLosa & Bob Marley have in common
Sun 16 Dec 2007

Marley and Dylan have one thing in common, though: I'm tired of both.

-Ryan

On Dec 16, 2007 6:38 PM, steve russell <[redacted]> wrote:

> *Nothing. Nothing at all. But I recently read an essay by Llosa that makes a convincing case for Marley being considered a hero. The man, Mario Vargas, is not at all a reactionary (he's been accused of being one.). Are there any good Bob Marley movies out there. I find Marley far more compelling than Dylan, although they're both top tier pop music talents. Unlike Dylan, Marley is something of a revered religious figure, emblematic of his Rastafarian beliefs.*
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409. **steve russell**
Re: what Mario Vargas LLosa & Bob Marley have in common
Sun 16 Dec 2007

---

no, there isn't a case that has to be made on Marley's behalf. But the fact that LLosa wrote such an appreciative essay was interesting. I'm merely responding to that essay.

Jerrold Shiroma <[redacted]> wrote: kind of interesting that there even needs to be made a case on marley's behalf...

steve russell wrote:
> Nothing. Nothing at all. But I recently read an essay by Llosa that makes a convincing case for Marley being considered a hero. The man, Mario Vargas, is not at all a reactionary (he's been accused of being one.). Are there any good Bob Marley movies out there. I find Marley far more compelling than Dylan, although they're both top tier pop music talents. Unlike Dylan, Marley is something of a revered religious figure, emblematic of his Rastafarian beliefs.
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410. **steve russell**
Re: what Mario Vargas LLosa & Bob Marley have in common
Sun 16 Dec 2007

---

sure: the book i was reading is entitled "The Language of Passion." It's a collection of LLosa's newspaper articules, written, I think, while he was living in Spain.

Mairead Byrne <[redacted]> wrote: There are lots of Bob Marley movies, I like them all. Rebel Music, Bob Marley: A Spiritual Journey, and Catch A Fire are all interesting. Gregory Stephens has a book about Bob Marley, Frederick Douglass & Ralph Ellison as integrative ancestors, On Racial Frontiers. One of the things about Bob Marley is that a new generation of musicians--and of course musicians in many other genres besides reggae--reinvent & keep his music alive & growing. Two of my favorites are the Charlie Hunter Quartet's Natty Dread & Chant Down Babylon, where at last Bob Marley gets his African-American audience, & better still -- collaborators. I'd love to read the Llosa essay, can you give a reference? Hero? Yes certainly, and a genius. Mairead

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411. **David Chirot**
Re: what Mario Vargas LLosa & Bob Marley have in common
Sun 16 Dec 2007

I saw Bob Marley perform as part of an day -night concert at Harvard Stadium MC by Dick Gregory--back in the late 70's=--
(i stumbled on footage of it at you tube--)

he was fantastic--on stage over two hours--and was part of the small group of person, about 7 or 8--allowed to sit facing him at a long cafeteria type table set up on the sidelines of the football field--and talk/interview--

the only other musician i have ever met who had truly an Aura, a great spirituality, commitment, energy and a sense also of fragility, like a deer--was Don Cherry--they shared a world vision they had of /for/with music--

Bob Marley as a musician are i think as yet underrated in what he accomplished in moving from the early rude boys ska days and very simple tunes and covers--to the music he was forging later as his vision grew greater and more powerful, more world embracing--

he was one of those very rare human beings in whom there is another light--being radiated outwards--through him -into the world--a light of great hope and great change--great beauty--great energy--

for days and days after meeting him it felt as though as some kind of electric charge was still reverberating through and out of me phsyucially and in the spiritual sense--

he was able to communicate this to whole stadiums the world over as well as through hundreds of millions of radios, boom boxes, videos, movies, images--the sound carries on throughout the world--

He had a very soft speaking voice and gave very precise answers to questions and asked many of his own--

it wasn't like being in the presence of a "superstar" at all--a very humble person in the sense a deeply spiritual being is--

he didn't have any "self-absorption"--very rare indeed in anyone let alone a being in his place--

he radiated outward, into and through the world--the vibrations and reverberations--

greater than the person --who was the bringer of them--

and brought others into a greater sphere as it were of the meaning of being on a "globe" together--

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412. **Maria Damon**

Re: what Mario Vargas LLosa & Bob Marley have in common

Sun 16 Dec 2007

---

that gregory stephens book disturbed me when i looked at it some many years ago now. it seemed to me that rather than being a project in favor of multi-racial hybridity or indeterminacy, there were undercurrents of ... well, a bit of white ressentiment, perhaps. maybe this is overstating the case, but what i thought might have had some promise turned out to be... something other than what i'd thought it might be.

Mairead Byrne wrote:
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413. **Metta Sama**

9th Letter Seeks Submissions

Sun 16 Dec 2007

(this is a forward; please do not hit reply if you need additional information; contact info below...)

Poets,

Ninth Letter will publish a special section in the upcoming Spring 08 issue featuring poems about music. All music. Jazz, Blues, Classical, Reggae, Funk, Country, etc., etc., etc.

For the first time, we will be accepting
submissions via e-mail. You may use the link below:

https://www-s.art.uiuc.edu/ninthletter/submissions/

You may also send your submissions via snail mail to:
Poetry Editor
NINTH LETTER
University of Illinois
Department of English
608 South Wright St.
Urbana, IL 61801

Please feel free to pass this info on to other listserves!

Thanks!

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414. Alan Sondheim
tiffanytext
Mon 17 Dec 2007

---

tiffanytext

tiffany tiffany hold it tiffany hold it splitting bang. tiffany exclaims "you killed me!" you drop the bones of our website . supplier for 3 years and won the good reputation on this line. the on . pleasure more ebay resellers join our company and enjoy our looking for a good source of wholesale tiffany for your retail tiffany says, in a light later, these will be known as the real. so says tiffany honey clarissa shulamit margarita catherine tiffany no longer call her own a plain with tiffany of white crows black sky clarissa evacuation hielo internet, tiffany, alan, claire, honey, and others, tiffany, in as men and women hear tiffany 'sdeath cry. tiffany appears with an ear- tiffany nothing means but when thinking exhausts, meaning appears. tiffany nothing means but when thinking exhausts, meaning appears. tiffany says you chop tiffany to pieces! ah! the blood! your blood freezes dagger. tiffany eats the corpse. tiffany becomes queen of everything in plains, tiffany eats a dagger. tiffany eats the corpse. tiffany becomes sky clarissa evacuation of anal, stumbled clitoris of tiffany, burrowed queen of everything in the lpmud of tiffany . the hole. the hole in the queen of everything in the midst of the other. eyes; in turn, she snapped tiffany 'swrist as if it were paper. bones food here' tiffany grins evilly. tiffany eats the corpse. tiffany becomes

tiffany thinking is exhaustion. tiffany thinking is exhaustion. behind dark eyes, illuminated wires, and tiffany and honey and travis, or one-stop shop for wholesale .hope you will get more surprise items on quaint, magical gesture with one hand. tiffany has created the herbalist.. tiffany smiles happily. tiffany points whatever s/he or anyone proffers as there were ghosts, tiffany and honey, when clara hielo internet ruled cheap bootleg), including the necklace ,cuff , ring ,earring . as 1837 alan, it is enough that you were thinking. tiffany the sun makes difference tiffany the sun makes difference exactly, you may have all kinds of questions from beginning if you're with tiffany alan or clitoral double cones, flattened, holed with clitoral, style , round / heart tag style , atlas style , titanium style and so particular, relation say to tiffany forever. as long as tiffany will the real. so says tiffany honey clarissa shulamit margarita catherine tiffany no longer call her own a plain with tiffany of white crows black operation, online store or auction business is your of anal,

stumbled clitoris of tiffany , burrowed plains, tiffany eats a lpmud of tiffany . the hole. the hole in the datagrams, the sound.

tiffany they end the process, sleep during the night when dreams

tiffany they end the process, sleep during the night when dreams the datagrams, the sound. intensity of tiffany alan, hole. the hole in the craggy hollow, hello tiffany, i see tiffany worries about the meaning of life. tiffany makes a products of us are the best quality in china and the lowest price(not service. since we are mate wholesaler and dropshipping servicer who for a while, leaped up and ran the house. she'll be back later, tiffany. speak, i will listen. i swear it. @describe lance as holed skin, rimmed tiffany that it would have given information and tiffany wholesaler is a professional tiffany jewelry can help you feel confidence to set up a steady business.to be tiffany says 'did you kill orc?' tiffany says 'i've been eating lots.

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415. Mairead Byrne

Re: what Mario Vargas LLosa & Bob Marley have in common

Mon 17 Dec 2007

Yeah well I'm not tired of Bob Marley, as you can guess. I hope it never happens, but there is a fixed body of work, even though the Marleys & lots more continue to work with it, & out of it. I was very interested to read your account, David, particularly what you say about his way of speaking. I never saw Bob Marley perform but listen to interviews --and am always stunned by the difference between his speaking and singing voice. Even after years I have to still laugh in incomprehension when I listen to him speak, there was absolutely no compromise with that accent, man. But when he sings: every word is absolutely clear, or nearly every word (he has such a great vocabulary), even though the phrases don't always add up to absolute sense. But the songs are packed dimensionally with other kinds of sense. One of things I most admire about him is the absolute discipline of moving from those early recordings, when he was 16, relentlessly through 20 years of composition, activism, and performance. He made pretty good choices with producers & labels, & then founding his own company Tuff Gong which continues to release great material. One of the movies, Catch A Fire I think, has extensive interviews with Chris Blackwell & Tony Platt, who engineered Catch a Fire I think, the Wailers' first Island record: that's really fascinating to see how the music was put together. Poetry doesn't know or do anything like that. Mairead

>>> David Chirot <[redacted]> 12/16/07 10:03 PM >>>
I saw Bob Marley perform as part of an day -night concert at Harvard Stadium

MC by Dick Gregory--back in the late 70's=--
(i stumbled on footage of it at you tube--)

he was fantastic--on stage over two hours--and was part of the small group
of person, about 7 or 8--allowed to sit facing him at a long cafeteria type
table set up on the sidelines of the football field--and talk/interview--

the only other musician i have ever met who had truly an Aura, a great spirituality, commitment, energy and a sense also of fragility, like a deer--was Don Cherry--they shared a world vision they had of /for/with music--

Bob Marley as a musician are i think as yet underrated in what he accomplished in moving from the early rude boys ska days and very simple tunes and covers--to the music he was forging later as his vision grew greater and more powerful, more world embracing--

he was one of those very rare human beings in whom there is another light--being radiated outwards--through him -into the world--a light of great hope and great change--great beauty--great energy--

for days and days after meeting him it felt as though as some kind of electric charge was still reverberating through and out of me phsyucially and in the spiritual sense--

he was able to communicate this to whole stadiums the world over as well as through hundreds of millions of radios, boom boxes, videos, movies, images--the sound carries on throughout the world--

He had a very soft speaking voice and gave very precise answers to questions
and asked many of his own--

it wasn't like being in the presence of a "superstar" at all--a very humble
person in the sense a deeply spiritual being is--

he didn't have any "self-absorption"--very rare indeed in anyone let alone a
being in his place--

he radiated outward, into and through the world--the vibrations and reverberations--

greater than the person --who was the bringer of them--

and brought others into a greater sphere as it were of the meaning of being
on a "globe" together--

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416. **Mairead Byrne**

Re: what Mario Vargas LLosa & Bob Marley have in common

Mon 17 Dec 2007

I was really excited about the Gregory Stephens book as two of its three figures are people who interest me greatly: Bob Marley & Frederick Douglass. So it was disappointing to discover that it was kind of muddy, in some way, & hard to get through. So I haven't read it properly but keep going back in hopes. Oh, on another sort of slog: crunching, chipping, pounding, shoveling away all morning trying to get the car out past what the snow plough left me. Failure, bitter failure. Snow is the most maddening philosopher I've ever tried to grapple with.
Mairead

>>> Maria Damon <[redacted]> 12/16/07 10:15 PM >>>
that gregory stephens book disturbed me when i looked at it some many years ago now. it seemed to me that rather than being a project in favor of multi-racial hybridity or indeterminacy, there were undercurrents of ... well, a bit of white ressentiment, perhaps. maybe this is overstating the case, but what i thought might have had some promise turned out to be... something other than what i'd thought it might be.

Mairead Byrne wrote:
> There are lots of Bob Marley movies, I like them all. Rebel Music, Bob
> Marley: A Spiritual Journey, and Catch A Fire are all interesting.
> Gregory Stephens has a book about Bob Marley, Frederick Douglass & Ralph
> Ellison as integrative ancestors, On Racial Frontiers. One of the
> things about Bob Marley is that a new generation of musicians--and of
> course musicians in many other genres besides reggae--reinvent & keep
> his music alive & growing. Two of my favorites are the Charlie Hunter
> Quartet's Natty Dread & Chant Down Babylon, where at last Bob Marley
> gets his African-American audience, & better still -- collaborators.
> I'd love to read the Llosa essay, can you give a reference? Hero?

Yes
> certainly, and a genius.
> Mairead
>
>
>>>> Jerrold Shiroma <[redacted]> 12/16/07 7:58 PM >>>
>>>>
> kind of interesting that there even needs to be made a case on
marley's
> behalf...
>
> steve russell wrote:
>
>> Nothing. Nothing at all. But I recently read an essay by Llosa that
>>
> makes a convincing case for Marley being considered a hero. The man,
> Mario Vargas, is not at all a reactionary (he's been accused of being
> one.). Are there any good Bob Marley movies out there. I find Marley
far
> more compelling than Dylan, although they're both top tier pop music
> talents. Unlike Dylan, Marley is something of a revered religious
> figure, emblematic of his Rastafarian beliefs.
>
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417. **steve russell**
Re: what Mario Vargas LLosa & Bob Marley have in common
Mon 17 Dec 2007

---

what a moving tribute to Marley. You also mentioned Don Cherry. He played a special type of trumpet, maybe it was a piccolo trumpet. I played trumpet in high school. I wanted to be Miles Davis, unusual for a white kid in the late seventies. When it became clear to me that I wouldn't be able to become Miles Davis, I tried to look at the world without blinders and become Nat Adderly

on the cornet. I also played the guitar. Being ambitious, at one time I wanted to be Miles Davis and Jeff Beck. I wanted to be older and famous and without, if I remember correctly, acne.

David Chirot <[redacted]> wrote: I saw Bob Marley perform as part of an day -night concert at Harvard Stadium
MC by Dick Gregory--back in the late 70's=--
(i stumbled on footage of it at you tube--)

he was fantastic--on stage over two hours--and was part of the small group of person, about 7 or 8--allowed to sit facing him at a long cafeteria type table set up on the sidelines of the football field--and talk/interview--

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greater than the person --who was the bringer of them--

and brought others into a greater sphere as it were of the meaning of being on a "globe" together--

---
Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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418. **megan m. garr**
Versal VI Call for Submissions - One month left!
Mon 17 Dec 2007

Dear friends,

Versal has just one month of it's submission period left!

Our "call for submissions" is included here. Please feel free to circulate and scatter, post, or keep for future reconnaissance work.

Kind regards,

Megan M. Garr
Editor, Versal
http://versal.wordsinhere.com

A VERSAL CALL

Versal wants your poetry, prose, and art for its sixth issue due out in May, 2008. Internationally acclaimed literary annual published in Amsterdam; perfect bound, 100 pages of the urgent, involved, & unexpected. See website (only): [redacted]. Deadline: January 15, 2008.

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419. **Skip Fox**
Re: Frozen beach wrack poem
Mon 17 Dec 2007

I believe the Museum of Southern Ohio in Portsmith will be doing a tree wrack exhibit using trees that washed up along the Ohio River sometime soon.

I believe Tom Bridwell will be central to this. It might be interesting to contact. If you're interested, Peter, he's at [redacted]

> Frozen beach wrack poem
http://bp3.blogger.com/_Rbn1KpdGMt8/R2NMidVZUDI/AAAAAAAAAho/_bDEnpip-U4/s160
0-h/beach-wrack-poem.jpg

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420. Brian Howe
New on Glossolalia: CAConrad etc
Mon 17 Dec 2007

Dear poets:

A variety of new material is available from Glossolalia. It includes the following:

BALLET, new video and audio featuring CAConrad reading from Deviant Propulsion. BALLET is Glossolalia's first 100% pretty, 0% scary creation.

HEDGE MAZE, an audio track featuring the voices of Allyssa Wolf and Jon Leon. HEDGE MAZE originally appeared in Spaltung #2, a multimedia publication of the APG.

A video for SUDDEN SPIDER, featuring Rod Smith reading from The Spider Poems.

A video for ELLA FINDS HER VOICE, featuring Ella Vowell.

As always, Glossolalia is thankful to people who entrusted it with their voices.

As always, this material is available for no cost and little effort at http://glossolalia-blacksail.blogspot.com/

Best,
Brian Howe

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421. David Chirot
Fwd: Vote Now For The Candidate You Really Like In The Real Independent Primary//Voting closes tomorrow--
Mon 17 Dec 2007

My oldest son called this morning from Thailand, where he has lived most of the last five years. There are elections going on there, also, perhaps in a more or at least, as, "open" way--under the rule of the military Junta--than in the USA, under its own form of corporate-fascist Junta. Despite the signs outside villages that say "No money for votes," my son said that al day and night trucks and cars equipped with loudspeakers blasting campaign slogans and alluring music pour through the hamlets and towns, with the various candidates or their representatives stopping in strategic locations to hand out money in exchange for the pledge of a vote.

There has also been a widespread phenomena of the appearance in trees of hand-made signs proclaiming "Jesus is the Way." Evangelical Christians are a very tiny minority, so even though people know that actual persons must have put the signs there, since no one has seen them do it, and many have never

seen an Evangelical Christian, there is a popular belief the signs "just appear," like many other phenomena in nature. My son lives outside Roi Et and for a while lived in a another small city on the Mekong River, looking straight at the hills of Laos. Photos he sent from there showed the gradual engulfment of Western history within the flows of another kind of time. An ancient, beautifully weathered and fading Catholic Church built by the Vietnamese, covered in writing in the Vietnamese language, the bare bones of a former US Air Force mini-base for the bombing of the Ho Chi Minh Trail and Cambodia, some remains of French colonial architecture. All relics of departed foreigners, slowly turning into "timeless" Thai edifices in the wash and patinas of time. The second night his mother visited there, while they were eating outside with my son's new-born daughter, two young elephants came up to them, one of them playing a harmonica. (There is a music school for elephants in Thailand, and the elephants have released a number of CDs.) Roi Et is in north-central Thailand; far enough from Bangkok that the elections don't seem of much importance. According to my son, the whole region believes that as long as there is nominally a King, whoever runs the government really doesn't matter. Can the government change the weather? Can the government change Time? My son says that Time in the Western sense exists only a few decades into the past, and everything before that exists in a completely different time of legends and stories. That time gradually absorbs the Western time into itself. It's wonderful to have happy shiny machines for music and communications, cars--but al these happy shining things are more to do with Buddha than anything else. And farther north, there are no Buddhas or any other Gods--despite untold centuries of efforts to convert them to all sorts of religions, the people have remained stead fastedly Animists. Why believe in unseen "Gods" when the animals and plants with their spirits are all around one?

The 2000 election set a precedent in that a president was not determined by an election, but by a Court. The 2004 election was riddled with fraud. Voting machines have been proven just as easy to manipulate as voters purchased off the street, a method that in its heyday is thought to have been the cause of death of Edgar Poe his repeated "votes" being purchased with drinks. If anything, electronic/digital apparati are "far better" for creating phantom voters than even the legendary old cemeteries of Cook County, where the dead voted away for generations, like George Romero's zombies returning to the Malls in Dawn of the Dead. By the time the dust of the primaries has cleared, and the two "candidates" spend another billion or two apiece, the fix will already be in. Hordes of "phantom" pixel-created "voters" will "vote" and democracy will be the "representative government" of "virtual reality." Persons who complain that the "government" is "out of touch" with "reality," though correct in a sense, will be shown "not to exist" as "virtual realities" the

only realities that "count." In effect, their "identities" will have been stolen and donated to the needy--all those phantoms in search of a name and an address, a birth date and Social Security number. The invasion and occupation of Iraq was based on forged documents, cherry picked and doctored intelligence. Now that intelligence shows there is no need to rush to war with Iran--it is too late. After all, if the data before was not "true," and exposed the incompetence of "American intelligence," why believe that this report is any more true? On the contrary, does this not underline in fact its complete falsity? A former lie, like a former non-election, leaks into and corrodes the later "truth" and attempts at a "real election." The obdurate persistence of the lie produces, rather than a non-necessity for war--a heightened demand for it. Despite all the evidence to the contrary, the American "government" and the Israeli, are pushing even harder for conflict with Iran. By being proven a non-threat, the Iranians have now become "even more dangerous." Israel has announced its intention to attack, regardless of what the Americans deludely think of their "incompetent intelligence." The current non-elected government has so radically changed the laws and rules for the Office of the Presidency and Vice-Presidency, that which ever fixed candidate lands in those chairs can become a dictator overnight. These living-dead "products" of virtual creation will "run the show" with ever more ruthless disregard for the living and their "evidences." Those troubled by the seeming gap between "concrete" and "virtual" realities will be found to be suffering from "hallucinations" and quietly interred or "disappeared," their former "identities" supplied to either willing "living bodies," or pixel beings, madly crushing the entrances to virtual Malls.
Many will think that perhaps this invasion from cyber space is "really" science-fiction, and that it is actually, as in the movies, an Invasion from Outer Space. For their benefit, the circulation and sightings of UFOs will be increased. Better to blame "illegal aliens," after all, than the law abiding "citizens" and "Government" of the Land of the Free.

---------- Forwarded message ----------
From: The Pen <[redacted]>
Date: Dec 16, 2007 11:14 PM
Subject: Vote Now For The Candidate You Really Like In The Real Independent Primary
To: [redacted]

We are persuaded that none of the so-called front-runners in the current Democratic primary process may yet represent the true choice of the people, and suspect they are being foisted on us by a disproportionate share of media attention, and even speaking time in the debates.

There is a totally independent primary poll being conducted at

Independent Primary Poll: http://independentprimary.com/

We are encouraging all our participants to make your voice heard for the candidate you really like before this poll closes at the end of the day, this coming Tuesday, Dec. 18. This major on-line poll is being conducted by a consortium of Independent voters around the county, and is sure to have a significant impact on the real primaries just about to start.

The groups running this poll do not favor one party or the other, they vote on issues, and character of the candidate. And they are a large constituency. Independents make up more than 40 percent of the electorate, and it is expected there will be several hundred thousand votes in this poll by the time it closes Dec. 18, so the media is paying attention.

Just to give you an example, in the recent poll run by Democracy for America, founded by current DNC chairman Howard Dean, these were the results out of 154,000 votes cast:

Kucinich 32.97%, Gore 24.77%, Edwards 15.6%, Obama 13.86%, Clinton 4.21%, Richardson 4.09%, Other 2.05%, Dodd 1.56%, Biden 1.12%, Gravel 0.77%

Maybe we should stop letting the corporate talking heads pick our candidates for us. Especially if you feel that the current tilt of the coverage of the candidates does not match your first preference, please make your voice heard now where it will really count.

Independent Primary Poll: http://independentprimary.com/

The poll closes on Tuesday, Dec. 18. So please vote now, and spread the word to all your lists.

Please take action NOW, so we can win all victories that are supposed to be ours, and forward this alert as widely as possible.

If you would like to get alerts like these, you can do so at http://www.usalone.com/in.htm

Or if you want to cease receiving our messages, just use the function at http://www.usalone.com/out.htm

usalone147b:23661

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422. W.B. Keckler
Re: Intimacy Chat Transcription
Mon 17 Dec 2007

These are awesomely beautiful, especially 7 through 9 and 11.

I have no idea of the theory behind them, but as aesthetic objects alone they are mesmerizing. I want to blow them up and make a triptych and cover a wall with 7 through 9.

Images also at:

http://www.alansondheim.org/intimacy05.jpg
http://www.alansondheim.org/intimacy06.jpg
http://www.alansondheim.org/intimacy07.jpg
http://www.alansondheim.org/intimacy08.jpg
http://www.alansondheim.org/intimacy09.jpg
http://www.alansondheim.org/intimacy10.jpg
http://www.alansondheim.org/intimacy11.jpg

**********See AOL's top rated recipes
(http://food.aol.com/top-rated-recipes?NCID=aoltop00030000000004)

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423. Ryan Daley
Re: what Mario Vargas LLosa & Bob Marley have in common
Mon 17 Dec 2007

My comment about Marley and Dylan notwithstanding, I must admit that I was a huge fan of both, and an even more avid fan of the former (my undergraduate entrance essay was written as a paean to Marley. So, needless to say, I was more than a huge Marley fan. I think it's very sad that his legacy left behind so much infighting and trading on his name. That being said, I think Marley was much more heroic than Dylan. Think about the December 1976 assassination attempt on his life (A ruling party behind it, supposedly because Marley was gaining such mass appeal that he represented a threat). Think about the fact that he was on the CIA's "Most Watched List," probably sharing space with Allende. Marley is so much more than a musician....he's a Fred Hampton, a Dylan, a Kind David all rolled into one, 5' 3" persona. Really a beautiful person.

To retract or redact: I'm tired of the "Legend" idea of compilation and offering, of re-release and remasterings, of appropriation by surf communities everywhere, and not of the person that Marley was.

I agree with Mairead that there seem to be levels of meaning in Marley's music. Just "Mr. Brown" alone is a beautiful piece about a crow that used to ride

around town on the coffin during funerals...really weird stuff. "Mortal the downpressor, he'll lead the life of sad tomorrow..." A cutting, almost Biblical attempt at the universal in both its embrace of inherent violence of life (hexes, death, duppies, etc.) and the need to rise up and confront those doing the "downpressing."

-Ryan

On Dec 17, 2007 10:54 AM, Mairead Byrne <[redacted]> wrote:

> *Yeah well I'm not tired of Bob Marley, as you can guess. I hope it never happens, but there is a fixed body of work, even though the Marleys & lots more continue to work with it, & out of it. I was very interested to read your account, David, particularly what you say about his way of speaking. I never saw Bob Marley perform but listen to interviews --and am always stunned by the difference between his speaking and singing voice. Even after years I have to still laugh in incomprehension when I listen to him speak, there was absolutely no compromise with that accent, man. But when he sings: every word is absolutely clear, or nearly every word (he has such a great vocabulary), even though the phrases don't always add up to absolute sense. But the songs are packed dimensionally with other kinds of sense. One of things I most admire about him is the absolute discipline of moving from those early recordings, when he was 16, relentlessly through 20 years of composition, activism, and performance. He made pretty good choices with producers & labels, & then founding his own company Tuff Gong which continues to release great material. One of the movies, Catch A Fire I think, has extensive interviews with Chris Blackwell & Tony Platt, who engineered Catch a Fire I think, the Wailers' first Island record: that's really fascinating to see how the music was put together. Poetry doesn't know or do anything like that.*
> *Mairead*
>
> *David Chirot <[redacted]> 12/16/07 10:03 PM >>>*
> *I saw Bob Marley perform as part of an day -night concert at Harvard Stadium*
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> *(i stumbled on footage of it at you tube--)*
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reverberations--

greater than the person --who was the bringer of them--

and brought others into a greater sphere as it were of the meaning of
being
on a "globe" together--

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424. cris cheek
TNWK
Mon 17 Dec 2007

---

hiya,

Kirsten Lavers and myself are no longer working together and therefore after almost 10 years of making artwork the collaborative partnership TNWK is moot. From my perspective, as one of two collaborating partners, we cannot make work as TNWK again and the project falls. We have achieved a lot, but the impact of transatlantic distance has proved fatally corrosive and so this particular model of social, domestic, local <----> translocal, loving, creative collaborative "occurrences" and a complex late-twentieth <-----> early twenty-first century body of artistic practice is over. I hope that in years to come the work will still be discussed as a model of the possible.

Thanks for your support and interest along the way. In the meantime, the website which details at least some of the work(s) . . . www.tnwk.net<http://www.tnwk.net/> . . . will remain online, as and until someone else takes an interest in doing something with it. Unless some form of valedictory publication becomes possible our most recent piece, for Openport Chicago in February of this year, "Sheet of Paper" will be our last.

c

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425. Stephen Vincent
Re: TNWK
Mon 17 Dec 2007

A pox on whatever the probably inevitable sur/subtext of this letter, Chris. Oblivious me knew not of this work. Talk about Viz Lit, the TNWK archives is a wonderful place. My belated congratulations to both of you on what was/is accomplished.

Sometimes it's just a good time to stop.

What's still there - separate or ensemble - will keep 'coming out in the wash'. I dare speculate!

Cheery eyed in California!

Stephen V
http://stephenvincent.net/blog/

cris cheek <[redacted]> wrote: hiya,

Kirsten Lavers and myself are no longer working together and therefore after almost 10 years of making artwork the collaborative partnership TNWK is moot. From my perspective, as one of two collaborating partners, we cannot make work as TNWK again and the project falls. We have achieved a lot, but the impact of transatlantic distance has proved fatally corrosive and so this particular model of social, domestic, local <----> translocal, loving, creative collaborative "occurrences" and a complex late-twentieth <-----> early twenty-first century body of artistic practice is over. I hope that in years to come the work will still be discussed as a model of the possible.

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c

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426. **steve russell**

Re: what Mario Vargas LLosa & Bob Marley have in common

Mon 17 Dec 2007

Too bad the fools in the CIA don't have a MOST LISTENED TO list. Why "watch" Marley? What a sad waste of time. I can understand your fatigue concerning the use & misuse of the Marley name. This, too, I understand: To retract or redact: I'm tired of the "Legend" idea of compilation and offering, of re-release and remasterings, of appropriation by surf communities everywhere, and not of the person that Marley was.

I agree with Mairead that there seem to be levels of meaning in

Ryan Daley <[redacted]> wrote: My comment about Marley and Dylan notwithstanding, I must admit that I was a huge fan of both, and an even more avid fan of the former (my undergraduate entrance essay was written as a paean to Marley. So, needless to say, I was more than a huge Marley fan. I think it's very sad that his legacy left behind so much infighting and trading on his name. That being said, I think Marley was much more heroic than Dylan. Think about the December 1976 assassination attempt on his life (A ruling party behind it, supposedly because Marley was gaining such mass appeal that he represented a threat). Think about the fact that he was on the CIA's "Most Watched List," probably sharing space with Allende. Marley is so much more than a musician....he's a Fred Hampton, a Dylan, a Kind David all rolled into one, 5' 3" persona. Really a beautiful person.

Marley's music. Just "Mr. Brown" alone is a beautiful piece about a crow that used to ride around town on the coffin during funerals...really weird stuff. "Mortal the downpressor, he'll lead the life of sad tomorrow..." A cutting, almost Biblical attempt at the universal in both its embrace of inherent violence of life (hexes, death, duppies, etc.) and the need to rise up and confront those doing the "downpressing."

-Ryan

On Dec 17, 2007 10:54 AM, Mairead Byrne wrote:

> *Yeah well I'm not tired of Bob Marley, as you can guess. I hope it never happens, but there is a fixed body of work, even though the Marleys & lots more continue to work with it, & out of it. I was very interested to read your account, David, particularly what you say about his way of speaking. I never saw Bob Marley perform but listen to interviews --and am always stunned by the difference between his speaking and singing voice. Even after years I have to still laugh in incomprehension when I listen to him speak, there was absolutely no compromise with that accent, man. But when he sings: every word is absolutely clear, or nearly every word (he has such a great vocabulary), even though the phrases don't always add up to absolute sense. But the songs are packed dimensionally with other kinds of sense. One of things I most admire about him is the absolute discipline of moving from those early recordings, when he was 16, relentlessly through 20 years of composition, activism, and performance. He made pretty good choices with producers & labels, & then founding his own company Tuff Gong which continues to release great material. One of the movies, Catch A Fire I think, has extensive interviews with Chris Blackwell & Tony Platt, who engineered Catch a Fire I think, the Wailers' first Island record: that's really fascinating to see how the music was put together. Poetry doesn't know or do anything like that.*
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deer--was Don Cherry--they shared a world vision they had of /for/with music--

Bob Marley as a musician are i think as yet underrated in what he accomplished in moving from the early rude boys ska days and very simple
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he was one of those very rare human beings in whom there is another light--being radiated outwards--through him -into the world--a light of great hope and great change--great beauty--great energy--

for days and days after meeting him it felt as though as some kind of electric charge was still reverberating through and out of me phsyucially
and in the spiritual sense--

he was able to communicate this to whole stadiums the world over as well as
through hundreds of millions of radios, boom boxes, videos, movies, images--the sound carries on throughout the world--

He had a very soft speaking voice and gave very precise answers to questions
and asked many of his own--

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greater than the person --who was the bringer of them--

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427. **Jim Andrews**
Re: TNWK
Mon 17 Dec 2007

i particularly like the 'far beyond silicon fen' piece at http://thingsnotworthkeeping.com/thingsnotworthkeeping/farfromsiliconfen.html , chris.

thanks for the interesting work. i'll link to 'far beyond silicon fen' at http://vispo.com/misc/links.htm .

ja

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428. **eric unger**

Re: what Mario Vargas LLosa & Bob Marley have in common

Tue 18 Dec 2007

As great a musician and individual as Bob Marley may have been from his early days into the 70's, let us not forget that he became toward the end of his life an integral aspect of Kingston's coke-crazed disco scene. I'll always remember him for his best music. My favorite song is Waiting in Vain, but I also really like his early recordings with the Wailers.

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429. Barry Schwabsky
The Last Book
Tue 18 Dec 2007

(This is a forward from the Art & Educatio mailing list)

THE LAST BOOK

(A Project by Luis Camnitzer, sponsored by the National Library of Spain)

Open call for collaborations

The Last Book is a project to compile written as well as visual statements in which the authors may leave a legacy for future generations. The premise of the project is that book-based culture is coming to an end. On one hand, new technologies have introduced cultural mutations by transferring information to television and the Internet. On the other, there has been an increasing deterioration in the educational systems (as much in the First World as on the periphery) and a proliferation of religious and anti-intellectual fundamentalisms. The Last Book will serve as a time-capsule and leave a document and testament of our time, as well as a stimulus for a possible reactivation of culture in case of disappearance by negligence, catastrophe or conflagration.

Contributions to this project will be limited to one page and may be e-mailed to [redacted] or mailed to Luis Camnitzer, 124 Susquehanna Ave., Great Neck NY 11021, USA. In case of submission of originals, these will not be returned. The book will be exhibited as an installation at the entrance of the Museum of the National Library of Spain in Madrid at some point of 2008. Pages will be added during the duration of the project, with the intention of an eventual publication of an abridged version selected by Luis Camnitzer, curator of the project. The tentative deadline is March 31, 2008.

This call is open and we hope that it will be resent to as many potential contributors as possible.

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430. Bobbie Lurie
response from small segment of David's Chirot's post
Tue 18 Dec 2007

David, my apologies for just taking this line out of all you wrote--apologies in advance if seen as abrupt interruption or disrespectful fragmentation etc. (apologies always necessary in advance in re: to any internet post from me now due to anticipation of backchannels/ it's 4:30 a.m./ flawed human time within this hour of imagined conversation when i am merely in a dark room with computer screen in front of me and the illusion of communication but i just want to say: this invasion from cyber space is actually actually actually--and yet we are removed from "actually" due to it...important to realize how much this invasion has altered everything in our existence--bobbi

Many will think that perhaps this invasion from cyber space is "really" science-fiction,

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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431. cris cheek
Re: TNWK
Tue 18 Dec 2007

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thnx JIm "Far Beyond Silicon Fen" is the only piece on our site that stands on its own in the medium for which it was intended . . . namely the internet (altho i would have to add the internet at that point in time . . . without the kinds of download speeds we have now . . . hence the use of still rather than moving image . . . we would have preferred at some points to combine them. .. however etcetera). "Far from Silicon Fen" also makes use of flarf and has randomising elements in its swf bins . . .

all the other work is documentation related to "live" occurrences or events circulated elsewhere

c

On Dec 17, 2007 9:00 PM, Jim Andrews <[redacted]> wrote:

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432. Mairead Byrne

Re: what Mario Vargas LLosa & Bob Marley have in common

Tue 18 Dec 2007

Not only did I not forget this, I never even knew it! And now I know it, I will no doubt forget it. Until I play it over & over in my car for the next 10 years. That's the only way I remember stuff. Mairead

>>> eric unger <[redacted]> 12/18/07 2:05 AM >>>
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433. Alan Sondheim
new materials at
Tue 18 Dec 2007

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new materials at

http://www.alansondheim.org/biog.txt

thanks to Barbara Caspar's ACKER, a documentary work-in-progress shown last night at MOMA

and thanks to Marcia Resnick insight

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434. David Applegate
Bob Marley
Tue 18 Dec 2007

Wanted to chime in on the Bob Marley discussion -

For all fans & casual admirers of Marley & reggae in general, I must recommend the album

Bob Marley & The Wailers: SOUL REVOLUTION 1 & 2

released on Trojan, recorded in 1969, produced by Lee "Scratch" Perry - disc 1 has the vocal mixes, disc 2 the instrumentals.

Beautiful wicked stuff to help conquer all duppies -

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435. Al Filreis
announcing "PoemTalk" (new podcast)
Tue 18 Dec 2007

The Kelly Writers House, PennSound and the Poetry Foundation are pleased to announce "PoemTalk," a new podcast series. Four colleagues in the world of poetry collaborate on a close (but not too close) reading of a single poem. Each episode is 20-25 minutes.

[] program notes: http://poemtalkatkwh.blogspot.com/

[] ITunes: http://poemtalkatkwh.blogspot.com/2007/12/were-on-itunes.html

[] at the Poetry Foundation:
http://www.poetryfoundation.org/journal/audio.html

[] RSS feed (subscribe):
http://www.poetryfoundation.org/podcast_poemtalk.xml

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436. Lewis LaCook
The Mendicant's Rhetoric
Tue 18 Dec 2007

The heart pauses at the flicker
of a disposessed lighter

Halfway through
supple mendicant
the only evidence for which
is definition

That we could imagine
some sorta simultaneity

is proof of the rhetoric
Showing you my scars
of periods my bleak semi-
colons

Everywhere you would ever want to pause
is in my skin

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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437. Joel Weishaus
Witherup: Poet in Residence
Tue 18 Dec 2007

Bill Witherup's new appointment:

http://www.wpsr.org/artist-in-residence/

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438. Hugh Behm-Steinberg
Librettos
Tue 18 Dec 2007

Hi all,

I've been invited to write a libretto and, never having written one before, I was wondering if others on this list had any advice. So far I've been told:

1. Use lots of vowels -- maximize assonance.
2. Repeat a lot.
3. Be short -- don't try to cram too much information or exposition in.

Mostly I'm concerned with musciality (there's that theme again) -- what works to make something more singable.

Many thanks,

Hugh Behm-Steinberg

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439. Brian Clements
Contact info for Black Square Books?
Tue 18 Dec 2007

Brian Clements, Editor
Firewheel Editions/Sentence: A Journal of Prose Poetics

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440. steve russell
What Rod Smith & Philip Larkin do not have in common
Tue 18 Dec 2007

People can get pretty dogmatic concerning poetry. & they don't have to necessarily know what they're talking about. consider:

I'm always carrying a few books. I had a copy of Philip Larkin's "High Windows" & Rod Smith's "Deed" with me at the cafe, both very good books. My friend picked up the Larkin, read a few poems, than held the book up, exclaiming "This is Good."He read from "Deed," held the book up, then slammed it down, exclaiming "This is junk." I didn't get upset. I realized that everyone in D.C. considers him or herself an expert on just about anything. My friend, who doesn't know shit about poetry and is still my friend, seemed to feel he was a poetry expert. I've learned not to try to defend a book I know is good to

someone who says otherwise when the other person doesn't have the vocabulary needed to understand the book in question.

Never miss a thing. Make Yahoo your homepage.

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441. David Chirot
"Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link
Tue 18 Dec 2007

I was interested in the comments re Peter's "Wrack" image and the relation of the virtual with "natural" or "organic" language.

In his monumental five decade long labor of love, the 18th Century Natural History, Buffon writes that perhaps the scaly tail of the beaver is due to its eating fish. Which, "quite naturally," prompted some wag to query in that case, how long might be M Buffon's tail?--if, of course, he did eat fish!--

In the "Language" section of "Nature" Emerson writes:

1. Words are signs of natural facts.

("And ain't that a natural born fact, Jack," as the saying goes.)

2. Particular natural facts are symbols of particular spiritual facts.

(The fish in Peter's image being, say, Pisces, or the Christian symbol of the fish, St Peter as a fisher of men, or an allegory of the fish dying of polluted waters, or a sign for Fish Fry Fridays--)

3. Nature is the symbol of spirit.

(Completing Emerson's Transcendental and redeeming version of the dreaded Jesuitical machinations known as the syllogism.)

Very quickly one moves from natural facts to words as their signs, to "particular" natural facts being symbols of spiritual facts and then to nature as a symbol of spirit.

The movement from the natural to the spiritual, from signs to symbols in a peculiar way seems not unlike what one might call a "Transcendentalism of the Virtual." Or, perhaps, a Transcendentalism in Reverse, in the way that Robert Smithson, after Nabokov, wrote of construction sites as "ruins in reverse."

One begins--in this reversal-- from the Transcendental "spirit"--the Virtual Image--Virtuality being not unlike "spirit" in the sense that is "there" via symbols (digital codes)--and since particular spiritual facts are symbols of particular natural facts--(whose signs are words)--then--"nature is the symbol of spirit."

In other words, the world is a symbol of the virtual. Words as "signs of natural facts" which are "spiritual facts" which are the turning of nature into the symbol of the spiritual--are both "signs of natural facts" and symbols of the spirit. Language and nature are symbols of spirit--or, Virtuality.

Spirit is Virtuality. Virtuality is spirituality, and so, in a way, becomes, is, also virtue (The shared etymology of the Latin virtus.)

Virtuality as virtue, as another form of the spirituality which redeems the "fallen world" by turning it into a "symbol."

This has a strange effect on the experience of, perception of, the world, as it no longer exists, but is now world-as-symbol. For, if it is a symbol, this means the world is not "real."

The world-as-symbol becomes a place of tourism for the "virtual eye"--taking the Surrealists' trips to the flea markets to new heights.

There are tours now for persons to take in which they are shown the "signage" and other "symbols" of the virtual that exist in their neighborhoods. This form of perception is considered a "virtue." The poet Charles Bernstein goes to China and comes back with --what else--but a great many photos of signs and "symbols." The disconnect between the English "mistranslations" from the Chinese is a "symbolic joke" and illustrative of one's own virtue as a perceiver of signs and symbols. (Though i always wonder if the Chinese might not actually be saying something like--well, we shall leave that to the reader's imagination.)

By virtue, so to speak, of this effect of the Virtual, what is seen in the world are only those things which are signs and symbols of the symbolic world of the Virtual.

What one sees in the world is a reflection of the Virtual. That is, one recognizes as "real" only those things which one knows from the Virtual. In a sense the tours of one's neighborhood as a trove of signage and symbols are a form of training in this recognition of the Virtual "real" and its virtues.

Yet what of those who live, pagans, beyond the pale of the virtues of Virtual "access?"

One speaks of the "dependence on foreign oil"--one hears little about the "dependence on electricity" in terms of access to the "real" as it is realized in the Virtual.

Are those who exist beyond electricity's reach those are without virtue?

This would seem to be the case for those affected by the following events: in Rwanda, when the massacres were to being, all cables, telephone lines, any electric access, was completely cut off. Once sealed from the real Virtual

world, the now Virtual "disappeareds" were removed from the world as being without virtue. In Myamar, protests were followed by the cut-off with the outside world of cable and phone access. In the world's largest ever prison, already Walled off from the world, a "refugee Camp," the Palestinians of Gaza are disappearing from virtue by virtue of the cut off of electricity. When all the lights go out--where will they be?

If one were to go about cutting off electricity, chopping off cables, pulling plugs, denying on line access to citizens for various reasons--controlling who is part of the Virtual and virtuous world--one might wonder if part of the possibility of this is to inculcate ever more "willing suspension of disbelief" in the Virtual and its virtues in the denizens of the Virtual.

For then will they not ever more willingly accede to the "transparency" of a new Transparent Eyeball in reverse, the Panoptical Eye of instantaneous "real time" surveillance of everyone and access to everyone's files, images, messages, transactions in order to keep "secure" the virtue of the Virtual?

The threat of the loss of the Virtual, of being a part of the virtues of the Virtual, may become a new form of discipline. And, desirous to not lose one's sense of Virtual Reality, might not one then accede to entering into a world wide prison?

To "die" outside the Virtual--or to "Live" as a prisoner.

Along those cheerful lines--Drew Kunz recently invited me to a group involved with thinking on the artistic developments through time taking the grid as a proposition for work. Personally i don't like grids at all(even though one benefits much of course from the virtues of the electronic grids--) and personal experience of them has done nothing to to tarnish the dislike. Yet paradoxically, due to this dislike of grids and what they may men in various circumstances, a great deal of my work has made use of them, far more than one realized. This flickr gallery includes works made with overt and explicit as well as more covert and implicit grids. Many are from a series of "Walls" which will be forthcoming in a book from Otoliths. The examples here are often of language that is affected by violence, fire, the wear and tear of Time, the "dirtiness" of non-Virtual and virtuous existence. Attached is an essay "Hidden in Plain Sight" which appeared in Otoliths which discuss the impact since childhood of construction sites, crow's nests and found materials on my work and methods. The essay has a link to another short piece re Bob Cobbing, my friend and mentor. Of the two of us jw curry wrote that, outside the division of "Clean" and "Dirty" Schools of Visual Poetry, there was the "Quick'nDirty" School of Cobbing and Chirot. Bob Cobbing was one of the great geniuses and artists of the 20th Century. He and Kurt Schwitters, with Dubuffet, are for me the three most important artists of their times. I see their work and what i continue on with as a kind of guerilla art of survival in the

hidden in plain site/sight/cite of the real world, as opposed to existing solely in the Virtual world which is not real, but a reflection, though its effects are real. This kind of work can be done anytime any where with next to nothing at all except the everything that is here and there, there, there--found all around one, right at hand. It is "born" of necessity, the Motherfucker of Invention.

here is the link for the essay:
the-otolith.blogspot.com/2006/07/*david*-*baptiste*-*chirot*-*hidden*-in-*plain*.html

and here the flickr link
http://www.flickr.com/send?nsid=[redacted]&set=72157603474988121

<http://www.flickr.com/>

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442. Lea Graham
Ecuadorian Short Fiction
Tue 18 Dec 2007

I am taking a group of students to Ecuador and the Galapagos Island as a part of a short term course. I am looking for short fiction by recent Ecuadorian authors in translation (Spanish to English). We will already be reading some novels, the primary text being Jorge Icaza's *Hausipungo* (The Villagers), but I've had no luck in finding shorter works in translations. Recommendations? Much obliged.

Lea

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443. Charles Alexander
Re: Librettos
Tue 18 Dec 2007

Hugh,

I have done this a couple of times, and I'd also say write with an idea that you are willing to have your work cut, possibly arranged & re-arranged, phrased repeated, etc., i.e. consider the composer a co- writer, and let her or him do a lot of the work in terms of making things "singable" and "musical" in whatever sense she or he needs. One of my best experiences working this way involved the composer, and a choreographer, and the composer, all having input into the way the final libretto worked, with some possibilities for improvisation in each performance as well.

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 8505
[redacted]

On Dec 18, 2007, at 11:40 AM, Hugh Behm-Steinberg wrote:

> *Hi all,*
>
> *I've been invited to write a libretto and, never having written one before, I was wondering if others on this list had any advice. So far I've been told:*
>
> *1. Use lots of vowels -- maximize assonance.*
> *2. Repeat a lot.*
> *3. Be short -- don't try to cram too much information or exposition in.*
>
> *Mostly I'm concerned with musciality (there's that theme again) -- what works to make something more singable.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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444. David Chirot

Fwd: Songs of Love and Murder, Silenced by Killings - New York Times

Tue 18 Dec 2007

A hair raising article and not unrelated to reggae music's history- (when i interviewed Peter Tosh we talked five hours in a tiny locked room guarded by armed members of his entourage, trained also in martial arts, and there was extra security at the doors leading to the little room where those guards were--and further off,, in the entrance to the place--we were in the basement of a cinema--underneath the stage--some police-- less than a year later he was dead--shot during a robbery in his home--)

a great many reggae musicians were killed for political and also gang related reasons--
gangs often connected with narco-trafficking--
connected with the music business
(all of them--politics-drugs-gangs-business--entangled with each other--)
as anyone who has worked "in the industry" can tell you--
a much "dirtier" and more dangerous world than the cliched hymns to the liberatory libidinous "revolutionary" aspects of "sex, drugs and rock'n'roll" (aka prostitution, dead end addiction, violence) ever let on about--

http://www.nytimes.com/2007/12/18/world/americas/18mexico.html?_r=1&th&emc=th&oref=slogin---

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445. **Marcus Bales**
Re: Librettos
Tue 18 Dec 2007

No ee vowels on high notes!

Marcus

On 18 Dec 2007 at 10:40, Hugh Behm-Steinberg wrote:

> *Hi all,*
>
> *I've been invited to write a libretto and, never having written one before, I was wondering if others on this list had any advice. So far I've been told:*
>
> *1. Use lots of vowels -- maximize assonance.*
> *2. Repeat a lot.*
> *3. Be short -- don't try to cram too much information or exposition in.*
>
> *Mostly I'm concerned with musciality (there's that theme again) -- what works to make something more singable.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.503 / Virus Database: 269.17.4/1188 - Release Date: 12/17/2007 2:13 PM*

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446. **Mark Weiss**
Re: Librettos
Tue 18 Dec 2007

I'd talk to the composer. But it couldn't hurt to read a few American libretti or song settings, and listen to how they sing--Stein/ Thompson's Four Saints in Three Acts, Agee/Barber Knoxville, Summer of 1915, for instance, both lyrical and tonal, which your composer might not be. Get his/her recommendations.

Mark

At 01:40 PM 12/18/2007, you wrote:
>Hi all,
>
>I've been invited to write a libretto and, never having written one
>before, I was wondering if others on this list had any advice. So
>far I've been told:
>
>1. Use lots of vowels -- maximize assonance.
>2. Repeat a lot.
>3. Be short -- don't try to cram too much information or exposition in.
>
>Mostly I'm concerned with musciality (there's that theme again) --
>what works to make something more singable.
>
>Many thanks,
>
>Hugh Behm-Steinberg
>
>
>----------
>Be a better friend, newshound, and know-it-all with Yahoo!
>Mobile. Try it now.

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447. **steve russell**
baby boomers & Zepplin
Tue 18 Dec 2007

Seems good ole Led Zep had a successful bash there in London. I like it when musicians old enough to be my parents get together & rock. I grew up with Zep. I've haven't discovered anyone who dislikes that band. There must be a few Zep haters out there.

Damn, this is a Poetry listserv. I'll try to get back on page.

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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448. **Jim Andrews**
Re: TNWK
Tue 18 Dec 2007

> *(altho*
> *i would have to add the internet at that point in time . . . without the*
> *kinds of download speeds we have now . . . hence the use of still rather*
> *than moving image . . . we would have preferred at some points to combine*
> *them. .. however etcetera).*

I didn't feel it needed video at all. There's so much video on the net. More interesting without video, trying to do something that isn't so g(l)utted and is coming to grips with net media rather than shovelling old media into a new environment. I know people like video but they also like big macs.

ja
http://vispo.com

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449. **David Hadbawnik**
Winter Issue of Front Porch Journal now out
Tue 18 Dec 2007

Hello

The winter issue of Front Porch journal has just come out.

http://www.frontporchjournal.com/index.asp

Poetry section features Valerie Coulton, Blake Butler, Brian Henry, Jess Wigent, and Sarah Sloat;

Interviews with Brian Henry and Charles Simic.

Reviews of new work by Valerie Coulton, Bill Knott.

We are now accepting submissions for the Spring Issue, which comes out the Ides of March.

Happy holidays everyone

--David Hadbawnik

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450. Ken Rumble
Elsewhere Artist & Writer Residencies for 2008
Tue 18 Dec 2007

Elsewhere Artist Collaborative
2008 residencies for artists, writers, and cultural producers

Elsewhere, an arts production site and experimental museum in downtown Greensboro, NC, is seeking artists, writers, and cultural producers for residencies during its Spring, Summer, and Fall 2008 seasons. Set within a former thrift store housing a 58-year collection of American surplus, thrift, and antiques, Elsewhere invites experimental creators to utilize the immense collection of objects to pursue site-specific material, conceptual, and/or technologically-based projects. Elsewhere's building—two storefronts on the ground floor, a 14-room boarding house on the second, and warehouse on the third—provides dynamic architectures for the creation and installation of works. Artists live and work within transforming installations; these interactive environments become platforms for re-conceptualizing the theory and practice of art-making as an ongoing process of exchange in community. Experimenting with museum-as-medium within a store where nothing is for sale, Elsewhere offers an unparalleled framework for art practices, processes, and productions outside the traditional gallery, museum, and residency systems. The complete call for artists, residency brochure (PDF), and application deadlines are available at http://www.elsewhereelsewhere.org/residencies.html. Email George Scheer, Collaborative Director, at [redacted] for an application.

DEADLINES

Spring: April 1st to May 31st (final deadline January 25th 5pm) Summer: June 1st to August 31st (final deadline February 22nd 5pm) Fall: September 1st to October 31st (final deadline May 23rd 5pm)

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

And I'm on the road giving readings!:

Portland, OR: Sunday, December 9, 7:30 pm

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Kevin Killian:
http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews

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451. Ryan Daley
Re: what Mario Vargas LLosa & Bob Marley have in common
Tue 18 Dec 2007

What function does one perform as an "integral aspect"? I wouldn't assume that drug involvement = bad, as I'm sure Dylan could attest....

-Ryan

On Dec 18, 2007 7:46 AM, Mairead Byrne <[redacted]> wrote:

> *Not only did I not forget this, I never even knew it! And now I know it, I will no doubt forget it. Until I play it over & over in my car for the next 10 years. That's the only way I remember stuff.*
> *Mairead*
>
> *eric unger <[redacted]> 12/18/07 2:05 AM >>>*
> *As great a musician and individual as Bob Marley may have been from his early days into the 70's, let us not forget that he became toward the end of his life an integral aspect of Kingston's coke-crazed disco scene. I'll always remember him for his best music. My favorite song is Waiting in Vain, but I also really like his early recordings with the Wailers.*
>
> *-Eric*
>
> *On 12/17/07, Ryan Daley <[redacted]> wrote:*
> *My comment about Marley and Dylan notwithstanding, I must admit that I was a*
> *huge fan of both, and an even more avid fan of the former (my undergraduate*
> *entrance essay was written as a paean to Marley. So, needless to say, I was*
> *more than a huge Marley fan. I think it's very sad that his legacy left*

behind so much infighting and trading on his name. That being said, I think
Marley was much more heroic than Dylan. Think about the December 1976
assassination attempt on his life (A ruling party behind it, supposedly
because Marley was gaining such mass appeal that he represented a threat).
Think about the fact that he was on the CIA's "Most Watched List," probably
sharing space with Allende. Marley is so much more than a musician....he's a
Fred Hampton, a Dylan, a Kind David all rolled into one, 5' 3" persona.
Really a beautiful person.

To retract or redact: I'm tired of the "Legend" idea of compilation and
offering, of re-release and remasterings, of appropriation by surf
communities everywhere, and not of the person that Marley was.

I agree with Mairead that there seem to be levels of meaning in Marley's
music. Just "Mr. Brown" alone is a beautiful piece about a crow that used to
ride around town on the coffin during funerals...really weird stuff. "Mortal
the downpressor, he'll lead the life of sad tomorrow..." A cutting, almost
Biblical attempt at the universal in both its embrace of inherent violence
of life (hexes, death, duppies, etc.) and the need to rise up and confront
those doing the "downpressing."

-Ryan

On Dec 17, 2007 10:54 AM, Mairead Byrne <[redacted]> wrote:

Yeah well I'm not tired of Bob Marley, as you can guess. I hope it
never happens, but there is a fixed body of work, even though the
Marleys & lots more continue to work with it, & out of it. I was very
interested to read your account, David, particularly what you say about
his way of speaking. I never saw Bob Marley perform but listen to
interviews --and am always stunned by the difference between his
speaking and singing voice. Even after years I have to still laugh in

incomprehension when I listen to him speak, there was absolutely no compromise with that accent, man. But when he sings: every word is absolutely clear, or nearly every word (he has such a great vocabulary),
even though the phrases don't always add up to absolute sense. But the
songs are packed dimensionally with other kinds of sense. One of things
I most admire about him is the absolute discipline of moving from those
early recordings, when he was 16, relentlessly through 20 years of composition, activism, and performance. He made pretty good choices with producers & labels, & then founding his own company Tuff Gong which
continues to release great material. One of the movies, Catch A Fire I
think, has extensive interviews with Chris Blackwell & Tony Platt, who
engineered Catch a Fire I think, the Wailers' first Island record: that's really fascinating to see how the music was put together. Poetry
doesn't know or do anything like that.
Mairead

David Chirot <[redacted]> 12/16/07 10:03 PM >>>
I saw Bob Marley perform as part of an day -night concert at Harvard Stadium
MC by Dick Gregory--back in the late 70's=--
(i stumbled on footage of it at you tube--)

he was fantastic--on stage over two hours--and was part of the small group
of person, about 7 or 8--allowed to sit facing him at a long cafeteria
type
table set up on the sidelines of the football field--and talk/interview--

the only other musician i have ever met who had truly an Aura, a great
spirituality, commitment, energy and a sense also of fragility, like a
deer--was Don Cherry--they shared a world vision they had of /for/with
music--

Bob Marley as a musician are i think as yet underrated in what he accomplished in moving from the early rude boys ska days and very

simple
tunes and covers--to the music he was forging later as his vision grew
greater and more powerful, more world embracing--

he was one of those very rare human beings in whom there is another light--being radiated outwards--through him -into the world--a light of
great hope and great change--great beauty--great energy--

for days and days after meeting him it felt as though as some kind of
electric charge was still reverberating through and out of me phsyucially
and in the spiritual sense--

he was able to communicate this to whole stadiums the world over as well
as
through hundreds of millions of radios, boom boxes, videos, movies, images--the sound carries on throughout the world--

He had a very soft speaking voice and gave very precise answers to questions
and asked many of his own--

it wasn't like being in the presence of a "superstar" at all--a very humble
person in the sense a deeply spiritual being is--

he didn't have any "self-absorption"--very rare indeed in anyone let alone a
being in his place--

he radiated outward, into and through the world--the vibrations and reverberations--

greater than the person --who was the bringer of them--

and brought others into a greater sphere as it were of the meaning of
being
on a "globe" together--

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452. **Alison Croggon**

Re: Librettos

Tue 18 Dec 2007

Hi Hugh

There are no hard and fast rules. It all depends on what kind of work you're making, musically speaking, and what kind of collaboration you have with the composer. Libretti can include speaking, of course, and sprachgesung. I'd listen to a bunch of operas - Glass and Berg might be good to start. When Berg did Woyczek, for instance, he just used Buchner's play. Glass used a bunch of numbers for Einstein on the Beach. Anything is possible. But given that: I've written three libretti, and these are my Handy Hints for Aspiring Librettists:

It's important to remember that singing something takes much longer than saying something. As a rule of thumb, around three times as long. So try reading your work out loud three times, it will give you some idea of the time it takes. If your tongue stumbles over something, change it.

Polysyllables and so on are worth avoiding unless you have a good reason to have them there.

Avoid recitative at all costs. If you want to use a chorus, _think very hard about what it means_. Choruses can often be very silly in modern operas. And leave any repetitions up to the composer's discretion.

Try to think about the theatricality of what you're making. Which can include drama but not necessarily. And linked to this, don't waste stage time. An hour-long opera will probably have a libretto 20 pages long (in short lines) so that doesn't give you much room to move.

Remember that composers and opera companies often consider librettists as junior partners in the art. (Opera directors don't necessarily, but it's a weird world).

Cheers

Alison

On Dec 19, 2007 5:40 AM, Hugh Behm-Steinberg <[redacted]> wrote:

> *Hi all,*
>
> *I've been invited to write a libretto and, never having written one*

> *before, I was wondering if others on this list had any advice. So far I've been told:*
>
> *1. Use lots of vowels -- maximize assonance.*
> *2. Repeat a lot.*
> *3. Be short -- don't try to cram too much information or exposition in.*
>
> *Mostly I'm concerned with musciality (there's that theme again) -- what works to make something more singable.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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453. **Peter Ciccariello**

Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link

Tue 18 Dec 2007

David,

I find all this fascinating.

<Words as "signs of natural facts">

Words or letters with programmed meaning exist regardless of context, or lack of context. With the objectification of letters/words/poem, the poetic object begins to achieve virtual self, yet lacks any form of utilitarianism and is considered useless, without purpose. Wracks, wrecks, ruins by common standards lose function, usefulness, and even the right to exist. Yet true possibility, marvel and surprise lurk there in the fragmented, the impracticable, the unfeasible and the unknowable.

The Flickr link is superb!

- Peter Ciccariello
http://uncommon-vision.blogspot.com/

On Dec 18, 2007 3:18 PM, David Chirot <[redacted]> wrote:

> *I was interested in the comments re Peter's "Wrack" image and the relation of the virtual with "natural" or "organic" language.*
>
> *here is the link for the essay:*
> *the-otolith.blogspot.com/2006/07/*david*-*baptiste*-*chirot*-*hidden*-in-*plain*.html*
>
> *and here the flickr link*
> *http://www.flickr.com/send?nsid=[redacted]&set=72157603474988121*
>
> *<http://www.flickr.com/>*

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454. **Peter Ciccariello**
Re: [webartery] The Mendicant's Rhetoric
Tue 18 Dec 2007

Full of great lines...
I love this!

A favorite - " Showing you my scars
of periods my bleak semi-
colons"

- Peter Ciccariello

On Dec 18, 2007 12:39 PM, Lewis LaCook <[redacted]> wrote:

> *The heart pauses at the flicker*
> *of a disposessed lighter*
>
> *Halfway through*
> *supple mendicant*
> *the only evidence for which*
> *is definition*
>
> *That we could imagine*

some sorta simultaneity

is proof of the rhetoric
Showing you my scars
of periods my bleak semi-
colons

Everywhere you would ever want to pause
is in my skin

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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<http://groups.yahoo.com/group/webartery/message/30701;_ylc=X3oDMTM0Z2g2MjFiBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRtc2dJZAMzMDcwMQRzZWMDZnRyBHNsawN2dHBjBHN0aW1lAzExOTc5OTk1ODUEdHBjSWQDMzA3MDE->(
1) Reply (via web post)
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> *on Yahoo! Groups<http://us.ard.yahoo.com/SIG=12j3bim9r/M=493064.11804636.12264846.8674578/D=groups/S=1705785836:NC/Y=YAHOO/EXP=1198006785/A=5045820/R=0/SIG=11gsqr691/*http://advision.webevents.yahoo.com/parenting/>*
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> *Your one stop for*
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> *parenting groups.*
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NEW RELEASE
UNCOMMON VISION - The Art of Peter Ciccariello
http://uncommon-vision.blogspot.com/
66 pp. 42 color plates.

↑ Index

455. **Stephen Vincent**
Pix, Haptix, Signage, texts - New de Blog
Tue 18 Dec 2007

---

http://stephenvincent.net/blog/

In a season of high anxiety, flip outs, bad humor
and some precious, lovely moments 'to boot'
welcome to take in some genuinely interesting - sometimes bizarre-
Street pix, commentary, signage & Haptix:

A Sunday Walk with Andrew Moss and Chip Lord on 24th Street in San Franciso's Mission District

The Yellow Family Prepares For Global Warming - Rising Ocean Levels & All of That

"Double Haptic" for Beverly Dahlen and Victoria Hack

Jeans Contained / Jeans Suspended -

Valencia Street Windows - Some local characters

As usual, your comments appreciated.

Otherwise, Merry Holidays. Enjoy all those people one sees once a year, and (my advice) remind yourself, it's only once a year!

Stephen Vincent
http://stephenvincent.net/blog/

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456. Gabrielle Welford
Re: baby boomers & Zepplin
Tue 18 Dec 2007

---

well.... not hate but... i saw them at the albert hall in the early 70s and didn't like them. could've been that i was way up at the top of the building far far away. but maybe i just didn't like them. i like sandy denny with them... :-)

On Tue, 18 Dec 2007, steve russell wrote:

> *Seems good ole Led Zep had a successful bash there in London. I like it when musicians old enough to be my parents get together & rock. I grew up with Zep. I've haven't discovered anyone who dislikes that band. There must be a few Zep haters out there.*
>
> *Damn, this is a Poetry listserv. I'll try to get back on page.*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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457. **cris cheek**
Re: TNWK
Tue 18 Dec 2007

---

well constraints 'r' us
and i like them too

but i don't like big macs and i do like video

guess it's hybridity

;)

happy holidays

On Dec 18, 2007 3:49 PM, Jim Andrews <[redacted]> wrote:

> *(altho*
> *i would have to add the internet at that point in time . . . without the*
> *kinds of download speeds we have now . . . hence the use of still rather*
> *than moving image . . . we would have preferred at some points to*
> *combine*
> *them. .. however etcetera).*
>
> *I didn't feel it needed video at all. There's so much video on the net.*
> *More*
> *interesting without video, trying to do something that isn't so g(l)utted*
> *and is coming to grips with net media rather than shovelling old media*
> *into*
> *a new environment. I know people like video but they also like big macs.*
>
> *ja*
> *http://vispo.com*

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458. **ALDON L NIELSEN**
Re: baby boomers & Zepplin
Tue 18 Dec 2007

Well, I may not really be a Zep hater, but I did walk out on them during one of their first American tours -- They were the headliners one night of a Rock festival I went to -- but by the time they got on stage, I'd already seen performances by Buddy Guy and Johnny Winter and Jethro Tull (who had more blues to them in those early days -- I rushed out and bought their LP -- already had lots of Buddy Guy and the first Johnny WInter) -- Whole Lotta Love sounded like the Yardbirds doing Willie Dixon -- hell, it almost was the Yardbirds doing

Willie Dixon -- but with a less interesting vocalist and no harp --- They were OK -- but compared to the likes of Buddy Guy and Johnny WInter, just OK --

On Tue, Dec 18, 2007 09:37 PM, Gabrielle Welford <[redacted]> wrote:

> *well.... not hate but... i saw them at the albert hall in the early 70s and didn't like them. could've been that i was way up at the top of the building far far away. but maybe i just didn't like them. i like sandy denny with them... :-)*
>
> *On Tue, 18 Dec 2007, steve russell wrote:*
>
> *Seems good ole Led Zep had a successful bash there in London. I like it when musicians old enough to be my parents get together & rock. I grew up with Zep. I've haven't discovered anyone who dislikes that band. There must be a few Zep haters out there.*
>
> *Damn, this is a Poetry listserv. I'll try to get back on page.*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

<<

459. **Paul Nelson**
Frank Morgan Dead
Tue 18 Dec 2007

http://jazztimes.com/columns_and_features/news/detail.cfm?article=11311

Alto saxophonist Frank Morgan died of kidney failure in Minneapolis on Dec. 14th. Morgan, who was 73, had recently returned from a European tour. He had suffered a stroke in 1996 and had recently been diagnosed with terminal colon cancer. Earlier in his life, Morgan was addicted to heroin and spent considerable time in prison—he was away from the music business for 30 years. The son of Stanley Morgan, a guitarist in the Ink Spots singing group, Frank Morgan was born in Minneapolis but moved to Minneapolis during his childhood. There he first studied guitar but the sound of Charlie Parker convinced him to switch to saxophone at the age of 7. In 1947, Morgan’s family moved to Los Angeles, where he began playing in bop bands in the 1950s. Morgan recorded during those early years with Freddy Martin, Teddy Charles and Kenny Clarke, and cut his first album as a leader for GNP Crescendo in 1955. It would also be his last album until 1985, when he began cutting a series of albums for Contemporary, Antilles, Telarc and High Note. He returned to Minneapolis in 2005.

I met Frank in Taos and had the pleasure of bringing him onto the stage at the Earshot Festival in Seattle in 2001. I read a poem I composed for him and when I finished, he held out his hand, asking to keep the poem. He was an amazing alto player with a very sweet tone. He'd been through hell and now another one of the great musicians from the bebop era is gone.

Long live Frank Morgan.

http://www.globalvoicesradio.org/The_Path_of_Survival.html

Paul Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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460. **Jim Andrews**

Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link

Wed 19 Dec 2007

That's a terrific essay, David. And some fascinating quotations, as well, such as Emerson's "Words are signs of natural facts." Which reminds me of a related sentiment expressed by Socrates. Perhaps it was in the Republic, but it could have been in any number of the dialogues because Socrates and some straw man were discussing the 'nature' of 'the good'. Socrates was seeking a definition. The straw man gave examples of good things, good people, good familial relations, etc. Socrates said (and I paraphrase) "great, but I'm looking for what's common to all these examples. There must be something common to them, musn't there? Or we wouldn't use the same word to describe them: good."

The idea that there must be something common to all the examples because we call them all 'good' is 'essentialist' and, from a contemporary perspective, rather naive about language. I suppose we are all essentialists from time to time because language itself is ineradicably essentialist: a 'chair' is a fuzzy class of things; words can sometimes be made to refer to 'real' things in the 'real' world, but mostly, in any particular sentence, the things referred to are not particular but, instead, are erm virtual. figures of speech, as it were/was/isn't/could be/should be/is supposed to be/never will be/is/was thought to be/was lied to be/was hoped to be/was inferred to be/was deduced to be/was convenient to be/was cajoled to be/was exhaustively and partisanly reasoned to be.

There is a great deal of hype about the splendor of creating virtual worlds but we do that whenever we open our mouths. Or write. Fiction is merely explicit about it. The 'real' and what we take for the 'real' are forever swirling together in a drama of masks where it sometimes is impossible to distinguish the 'real' from the supposed, the inferred, the imaginary, the linguistic, the desired, the feared, the loved, the incorporeal, the disembodied, the realm of forms or the veil of Maya. Language is a forest of imaginary/ideal classes. It's hard to point to see a tree for the forest. I mean a real tree. Like that one over there.

Yet, for all that, it's indisputable that we are getting banged hard. There is a real world! But what we think it to be is mostly made of language and media. Except our own immediate world, where we can sometimes do a bit more testing and verification. In such a world belief is crucial. If we cannot know the way something is, we have to choose who to believe about that thing.

I don't know what it means to say that 'words are signs of natural facts'. It supposes a stronger connection between language and a way things are than is reasonably merited. Also, 'nature', the more we think about it, comes down to things like the laws of physics, which are patently not natural but are, instead, human constructions, human theories--and necessarily incomplete theories that will change upon deeper reflection over the course of centuries as the body of assumptions and primitive terms is enlarged to accomodate deeper experience. And what was thought to be 'natural' or 'a priori true' will turn out to be like the idea that parallel lines never meet--which was cited by early philosophers repeatedly as the exemplar of an 'a priori truth' but turns out to be an independent axiom which can be negated to form an equally consistent non-Euclidean geometry.

Yet, for all that, despite the epistemic uncertainties and incompleteness of any and all sentient knowing now and (seemingly) forevermore, it seems we do, over time (if we have much left) learn something.

But I digress. Apologies.

I really liked the, uh, central 'conceit' of your essay--as in the constructions of the 'metaphysical poets':

"The movement from the natural to the spiritual, from signs to symbols in a peculiar way seems not unlike what one might call a "Transcendentalism of the Virtual." Or, perhaps, a Transcendentalism in Reverse, in the way that Robert Smithson, after Nabokov, wrote of construction sites as "ruins in reverse."

That's rather beautiful, humorous, learned, and intriguing all at once. And the development of the notion proceeds in an equally fascinating way; the idea of "world-as-symbol" and 'spirit as virtual'. You are playful and earnest in it at the same time, mocking of it and and yet marshall an interesting argument for it.

One of the things I take from the essay is a deeper appreciation of the intertwined 'nature' of world and language. We can't deny either--world or language. Can't deny the existence of a world independent of language, yet recognize how very dependent they must be in any sentient being--unless it is possible to transcend language and symbol to direct apprehension of the world and human actions and meaning.

I have my doubts about that possib. And, even if it were possible (and it is), I wonder how extensive that sort of knowledge can be--I think we need both freshness of apprehension and language.

Which may relate to our shared interest in visual poetry where language and world are examined somewhat differently.

All the best, David, and thanks for the essay and the terrific links.

ja
http://vispo.com

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of David Chirot*
> *Sent: December 18, 2007 12:18 PM*
> *To: [redacted]*
> *Subject: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link*
>
> *I was interested in the comments re Peter's "Wrack" image and the relation of the virtual with "natural" or "organic" language.*
>
> *In his monumental five decade long labor of love, the 18th Century Natural History, Buffon writes that perhaps the scaly tail of the beaver is due to its eating fish.*
> *Which, "quite naturally," prompted some wag to query in that case, how long might be M Buffon's tail?--if, of course, he did eat fish!--*
>
> *In the "Language" section of "Nature" Emerson writes:*
> *1. Words are signs of natural facts.*
> *("And ain't that a natural born fact, Jack," as the saying goes.)*
> *2. Particular natural facts are symbols of particular spiritual facts.*
>
> *(The fish in Peter's image being, say, Pisces, or the Christian symbol of the fish, St Peter as a fisher of men, or an allegory of the fish dying of polluted waters, or a sign for Fish Fry Fridays--)*
> *3. Nature is the symbol of spirit.*
> *(Completing Emerson's Transcendental and redeeming version of the dreaded Jesuitical machinations known as the syllogism.)*
>
> *Very quickly one moves from natural facts to words as their signs, to "particular" natural facts being symbols of spiritual facts and then to nature as a symbol of spirit.*
>
> *The movement from the natural to the spiritual, from signs to symbols in a peculiar way seems not unlike what one might call a "Transcendentalism of the Virtual." Or, perhaps, a Transcendentalism in Reverse, in the way that Robert Smithson, after Nabokov, wrote of construction sites as "ruins in reverse."*

One begins--in this reversal-- from the Transcendental "spirit"--the Virtual Image--Virtuality being not unlike "spirit" in the sense that is "there" via symbols (digital codes)--and since particular spiritual facts are symbols of particular natural facts--(whose signs are words)--then--"nature is the symbol of spirit."

In other words, the world is a symbol of the virtual. Words as "signs of natural facts" which are "spiritual facts" which are the turning of nature into the symbol of the spiritual--are both "signs of natural facts" and symbols of the spirit. Language and nature are symbols of spirit--or, Virtuality.

Spirit is Virtuality. Virtuality is spirituality, and so, in a way, becomes, is, also virtue (The shared etymology of the Latin virtus.)

Virtuality as virtue, as another form of the spirituality which redeems the "fallen world" by turning it into a "symbol."

This has a strange effect on the experience of, perception of, the world, as it no longer exists, but is now world-as-symbol. For, if it is a symbol, this means the world is not "real."

The world-as-symbol becomes a place of tourism for the "virtual eye"-- taking the Surrealists' trips to the flea markets to new heights.

There are tours now for persons to take in which they are shown the "signage" and other "symbols" of the virtual that exist in their neighborhoods. This form of perception is considered a "virtue." The poet Charles Bernstein goes to China and comes back with --what else--but a great many photos of signs and "symbols." The disconnect between the English "mistranslations" from the Chinese is a "symbolic joke" and illustrative of one's own virtue as a perceiver of signs and symbols. (Though i always wonder if the Chinese might not actually be saying something like--well, we shall leave that to the reader's imagination.)

By virtue, so to speak, of this effect of the Virtual, what is seen in the world are only those things which are signs and symbols of the symbolic world of the Virtual.

What one sees in the world is a reflection of the Virtual. That is, one recognizes as "real" only those things which one knows from the Virtual.
In a sense the tours of one's neighborhood as a trove of signage and symbols
are a form of training in this recognition of the Virtual "real" and its virtues.

Yet what of those who live, pagans, beyond the pale of the virtues of
Virtual "access?"

One speaks of the "dependence on foreign oil"--one hears little about the "dependence on electricity" in terms of access to the "real" as it
is realized in the Virtual.

Are those who exist beyond electricity's reach those are without virtue?

This would seem to be the case for those affected by the following events: in Rwanda, when the massacres were to being, all cables, telephone
lines, any electric access, was completely cut off. Once sealed from the real Virtual world, the now Virtual "disappeareds" were removed from the world as being without virtue. In Myamar, protests were followed by the cut-off with the outside world of cable and phone access. In the world's largest ever prison, already Walled off from the world, a "refugee Camp," the Palestinians of Gaza are disappearing from virtue by virtue of the cut off of electricity. When all the lights go out--where will they be?

If one were to go about cutting off electricity, chopping off cables,
pulling plugs, denying on line access to citizens for various reasons--controlling who is part of the Virtual and virtuous world--one might wonder if part of the possibility of this is to inculcate ever more "willing suspension of disbelief" in the Virtual and its virtues in the denizens of the Virtual.

For then will they not ever more willingly accede to the "transparency" of a
new Transparent Eyeball in reverse, the Panoptical Eye of instantaneous "real time" surveillance of everyone and access to everyone's files, images, messages, transactions in order to keep "secure" the virtue of the Virtual?

The threat of the loss of the Virtual, of being a part of the virtues of the

Virtual, may become a new form of discipline. And, desirous to not lose one's sense of Virtual Reality, might not one then accede to entering into a world wide prison?

To "die" outside the Virtual--or to "Live" as a prisoner.

Along those cheerful lines--Drew Kunz recently invited me to a group involved with thinking on the artistic developments through time taking the grid as a proposition for work. Personally i don't like grids at all(even though one benefits much of course from the virtues of the electronic grids--) and personal experience of them has done nothing to to tarnish the dislike.

Yet paradoxically, due to this dislike of grids and what they may men in various circumstances, a great deal of my work has made use of them, far more than one realized.

This flickr gallery includes works made with overt and explicit as well as more covert and implicit grids. Many are from a series of "Walls" which will be forthcoming in a book from Otoliths. The examples here are often of language that is affected by violence, fire, the wear and tear of Time, the "dirtiness" of non-Virtual and virtuous existence.

Attached is an essay "Hidden in Plain Sight" which appeared in Otoliths which discuss the impact since childhood of construction sites, crow's nests and found materials on my work and methods.

The essay has a link to another short piece re Bob Cobbing, my friend and mentor. Of the two of us jw curry wrote that, outside the division of "Clean" and "Dirty" Schools of Visual Poetry, there was the "Quick'nDirty" School of Cobbing and Chirot. Bob Cobbing was one of the great geniuses and artists of the 20th Century. He and Kurt Schwitters, with Dubuffet, are for me the three most important artists of their times.

I see their work and what i continue on with as a kind of guerilla art of survival in the hidden in plain site/sight/cite of the real world, as opposed to existing solely in the Virtual world which is not real, but a reflection, though its effects are real.

This kind of work can be done anytime any where with next to nothing at all except the everything that is here and there, there, there--found all around one, right at hand. It is "born" of necessity, the Motherfucker of Invention.

*here is the link for the essay: the-otolith.blogspot.com/2006/07/*david*-*baptiste*-*chirot*-*hidden*-in-*plain*.html*

> *and here the flickr link*
> *http://www.flickr.com/send?nsid=[redacted]&set=72157603474988121*
>
> *<http://www.flickr.com/>*

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461. Alan Sondheim

second life third life

Wed 19 Dec 2007

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second life third life

begin by setting out directions, these are the five healthy directions, the middle direction is one of exhaustion and ecstasy, then in the direction opposite the middle direction set out the last direction, which is one of wounding and suffering. if the middle direction is reception, the last direction is penetration, if the last direction is reception, the middle direction is penetration. set the house in order from the middle direction outward, these are the spokes which narrow to the point of intersection between the middle direction and last direction. now forget the four directions, concentrate on the spokes, the point, the middle and the last direction. then concentrate on the spokes, forget the point, the middle and the last direction, the spokes come close to the point, forever close to the point, but the point is absent, emptiness, emptiness radiates outward between the spokes. now forget the spokes, emptiness radiates among the ghosts of them, the spokes are hungry ghosts, they gnaw at emptiness, they are wounded, they are defeated, they disappear. now think of emptiness, think of nothing else, think of nothing. now you have laid out the house and the world and the word, but you are in ignorance, you do not know house or world or word, if you think house or world or word you must begin again, laying out the five directions and so forth. now you have come to an end and you are ready to begin, you have come to the beginning, and you are ready to end. now continue.

you must imagine now yourself and house and world and word annihilated, you must imagine annihilation of annihilation. you must imagine almost all pleasure, among taste of delight and touch of exaltation, and among scent of numinous being and sight of untold beauty and hearing of harmonious sounds. now you must imagine another being joined to yourself and house and world and word, you must imagine penetration reception and reception penetration, you must imagine fullness and overflowing of delight. now you will find you are creating

and you are making sheave-woman and sheave-man, you are sheave-woman and sheave-man, you have sheave-sight-and-sound, you have sheave-touch-and-scent, you have sheave-taste-and-mind, you have sheave-passion and sheave-ecstasy. now you will walk and remember, you will remember everything, and you will speak and hear, see and taste, you will forbid nothing, you will not be forbidden, you will rise above and sink below, you will be among the direction of wounded and suffering. now you will do this for a long time, for aeons.

now you will embrace emptiness, you are making sheave-other, you are making sheave-emptiness, you are making wrath, are making creation, are making annihilation. now you are making annihilation, now you are among them, beneath them, above them, now you are beyond them. now you are no longer imagining, you are no longer thinking among them, you are no longer thinking, no longer sheave, no longer thought, now you are annihilation, now you are making nothing, now you are annihilation, now you destroy house and world and word, now you are destroyed, now you are annihilation, you are free, you are emptiness, you are annihilation, you are emptiness, now you are free.

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462. Pierre Joris

Recent posts on Nomadics Blog

Wed 19 Dec 2007

Check out these recent posts on Nomadics blog here: http://pjoris.blogspot.com

Review of Blanchot's "Chroniques Littéraires"
What is this time?
CHICAGO MARATHON READING
John Moritz (1946-2007)
This week's crop
Ominous Arctic Melt Worries Experts
On not winning the Nobel Prize

Happy Hols, a Noyeux Joël & a Nappy Ewe's Ear for ya'all,

Pierre

The poet: always in partibus infidelium -- Paul Celan

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Albany NY 12202
h: [redacted]
c: [redacted]

o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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463. Adam Fieled

PFS Post: Larry Sawyer

Wed 19 Dec 2007

Check out four new poems on PFS Post from Chicago poet Larry Sawyer:

http://www.artrecess.blogspot.com

Larry Sawyer curates the Myopic Poetry Reading Series in Wicker Park, Chicago, and edits the online literary magazine http://www.milkmag.org. His poetry, essays, and reviews have appeared in publications such as the Chicago Tribune, Mipoesias, Ocho, Court Green, Exquisite Corpse, and the Miami Sun Post, and he was recently anthologized in "The City Visible" (Cracked Slab Books, 2007).

The next in the PFS Presents reading series will take place at Kate the Great's, Andersonville, Chicago, on January 3, 2008, featuring: Larry Sawyer, Lina Ramona Vitkauskas, Adam Fieled, Steve Halle, Melissa Severin. The reading will also be a release party for Steve Halle's chapbook, "Cessation Covers," from Funtime Press.

Books!!!
"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

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464. Gareth Farmer

Empson

Wed 19 Dec 2007

Dear all
READ THIS CAREFULLY FOR A GUARANTEED CHUCKLE. I, FOR ONE,

ALMOST FELL OFF
MY CHAIR.

Writing of the lack of positive 'dogmas' surrounding much modern poetry he claims that: 'The result is a certain lack of positive satisfaction in the reading of any poetry; doubt becomes a permanent back-ground of the mind, both as to whether the thing is being interpreted rightly and as to whether, if it is, one ought to allow one elf to feel pleased.'

From Seven types of Ambiguity, (London: Pimlico, 2004), p.255

At least the elf will be pleased with its reading.

Gareth

↑ Index

465. **David Applegate**
Vocalese / Libretto
Wed 19 Dec 2007

Hello,

Vocalese can provide an interesting alternative to traditional singing in opera. I'm thinking specifically of the opera "Astronome" by John Zorn which incorporates all manner of vocal sounds, utterances & strangeness. Rather than detracting from the emotional impact of the piece, these pre-verbal noises actually open up new avenues for hearing and interpretation.

I'd make the same argument for the use of these 'out of bounds' noises in poetry.

Best,

David Applegate
www.badnoiseproductions.com

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466. **Maria Damon**
Re: Empson
Wed 19 Dec 2007

---

hey, i wanna allow a *dozen* elves to be pleased, is that asking too much?

Gareth Farmer wrote:
> Dear all
> READ THIS CAREFULLY FOR A GUARANTEED CHUCKLE. I, FOR ONE, ALMOST FELL
> OFF MY CHAIR.

>
> Writing of the lack of positive 'dogmas' surrounding much modern
> poetry he claims that:
> 'The result is a certain lack of positive satisfaction in the reading
> of any poetry; doubt becomes a permanent back-ground of the mind, both
> as to whether the thing is being interpreted rightly and as to
> whether, if it is, one ought to allow one elf to feel pleased.'
>
> From Seven types of Ambiguity, (London: Pimlico, 2004), p.255
>
> At least the elf will be pleased with its reading.
>
> Gareth

↑ Index

467. **Christophe Casamassima**
Hoodwink #1
Wed 19 Dec 2007

If bats shadowed men
why is it then necessary
to make an observaion?

=
Maui Real Estate
Search Maui MLS for Free! New Listings Emailed Direct to Your Inbox.
http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=884d4bc4ea94c964eaeee7a5da3a59f0

--
Powered By Outblaze

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468. **Christophe Casamassima**
Hoodwink#1.0001
Wed 19 Dec 2007

Eat well!

but

Be eaten willingly!

=
Rozeremtm (Ramelteon)

Ask your doctor today if RozeremTM (ramelteon) is right for you.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=65ffffd5bce2218fe3d1a5b00c132001

--
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469. David Chirot

Marseille - Rap Music Helps Keep the Peace - New York Times//includes music clips

Wed 19 Dec 2007

---

http://www.nytimes.com/2007/12/19/arts/music/19rap.html?th&emc=th ---

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470. Camille Martin

BookThugs at the Bowery Poetry Club

Wed 19 Dec 2007

Come to the BookThug Book Party at the Bowery Poetry Club!

Saturday December 29, 2-4 pm

Featured readers:

Cara Benson

Greg Betts

Jason Dickson

Lisa Jarnot

Evan Kennedy

Camille Martin

Jay Millar

Gregory Pardlo

BookThug is a Toronto-based independent publisher of chapbooks and trade books of poetry and poetically minded literature.

$8

The Bowery Poetry Club
308 Bowery, New York, NY
[redacted]

foot of First Street, between Houston & Bleecker
across the street from CBGBs
F train to Second Ave, or 6 train to Bleecker

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471. Ryan Daley
Re: what Mario Vargas LLosa & Bob Marley have in common
Wed 19 Dec 2007

Stiff necked fools at that.

On Dec 17, 2007 7:52 PM, steve russell <[redacted]> wrote:

> *Too bad the fools in the CIA don't have a MOST LISTENED TO list. Why "watch" Marley? What a sad waste of time. I can understand your fatigue concerning the use & misuse of the Marley name. This, too, I understand: To retract or redact: I'm tired of the "Legend" idea of compilation and offering, of re-release and remasterings, of appropriation by surf communities everywhere, and not of the person that Marley was.*
>
> *I agree with Mairead that there seem to be levels of meaning in*
>
> *Ryan Daley <[redacted]> wrote: My comment about Marley and Dylan notwithstanding, I must admit that I was a huge fan of both, and an even more avid fan of the former (my undergraduate entrance essay was written as a paean to Marley. So, needless to say, I was more than a huge Marley fan. I think it's very sad that his legacy left behind so much infighting and trading on his name. That being said, I think Marley was much more heroic than Dylan. Think about the December 1976 assassination attempt on his life (A ruling party behind it, supposedly because Marley was gaining such mass appeal that he represented a threat). Think about the fact that he was on the CIA's "Most Watched List," probably sharing space with Allende. Marley is so much more than a musician....he's a Fred Hampton, a Dylan, a Kind David all rolled into one, 5' 3" persona. Really a beautiful person.*
>
> *Marley's music. Just "Mr. Brown" alone is a beautiful piece about a crow that used to ride around town on the coffin during funerals...really weird stuff. "Mortal the downpressor, he'll lead the life of sad tomorrow..." A cutting, almost Biblical attempt at the universal in both its embrace of inherent violence*

of life (hexes, death, duppies, etc.) and the need to rise up and confront those doing the "downpressing."

-Ryan

On Dec 17, 2007 10:54 AM, Mairead Byrne wrote:

Yeah well I'm not tired of Bob Marley, as you can guess. I hope it never happens, but there is a fixed body of work, even though the Marleys & lots more continue to work with it, & out of it. I was very interested to read your account, David, particularly what you say about his way of speaking. I never saw Bob Marley perform but listen to interviews --and am always stunned by the difference between his speaking and singing voice. Even after years I have to still laugh in incomprehension when I listen to him speak, there was absolutely no compromise with that accent, man. But when he sings: every word is absolutely clear, or nearly every word (he has such a great vocabulary), even though the phrases don't always add up to absolute sense. But the songs are packed dimensionally with other kinds of sense. One of things I most admire about him is the absolute discipline of moving from those early recordings, when he was 16, relentlessly through 20 years of composition, activism, and performance. He made pretty good choices with producers & labels, & then founding his own company Tuff Gong which continues to release great material. One of the movies, Catch A Fire I think, has extensive interviews with Chris Blackwell & Tony Platt, who engineered Catch a Fire I think, the Wailers' first Island record: that's really fascinating to see how the music was put together. Poetry doesn't know or do anything like that.
Mairead

David Chirot 12/16/07 10:03 PM >>>
I saw Bob Marley perform as part of an day -night concert at Harvard Stadium
MC by Dick Gregory--back in the late 70's=--
(i stumbled on footage of it at you tube--)

he was fantastic--on stage over two hours--and was part of the small group
of person, about 7 or 8--allowed to sit facing him at a long cafeteria type
table set up on the sidelines of the football field--and talk/interview--

the only other musician i have ever met who had truly an Aura, a great spirituality, commitment, energy and a sense also of fragility, like a deer--was Don Cherry--they shared a world vision they had of /for/with music--

Bob Marley as a musician are i think as yet underrated in what he accomplished in moving from the early rude boys ska days and very simple
tunes and covers--to the music he was forging later as his vision grew greater and more powerful, more world embracing--

he was one of those very rare human beings in whom there is another light--being radiated outwards--through him -into the world--a light of great hope and great change--great beauty--great energy--

for days and days after meeting him it felt as though as some kind of electric charge was still reverberating through and out of me phsyucially
and in the spiritual sense--

he was able to communicate this to whole stadiums the world over as well as
through hundreds of millions of radios, boom boxes, videos, movies, images--the sound carries on throughout the world--

He had a very soft speaking voice and gave very precise answers to questions
and asked many of his own--

it wasn't like being in the presence of a "superstar" at all--a very humble
person in the sense a deeply spiritual being is--

he didn't have any "self-absorption"--very rare indeed in anyone let alone a
being in his place--

he radiated outward, into and through the world--the vibrations and reverberations--

greater than the person --who was the bringer of them--

and brought others into a greater sphere as it were of the meaning of being
on a "globe" together--

> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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472. Jen Tynes
New chapbook by Sampson Starkweather
Wed 19 Dec 2007

A new chapbook from HORSE LESS PRESS!

THE PHOTOGRAPH
by Sampson Starkweather

Learn more about it here:
http://www.horselesspress.com/photograph.html

Buy it here:
http://www.horselesspress.com/chapbooks.html

Coming soon: chapbooks from Sommer Browning, Chris Tonelli & Sarah Bartlett.

And only 43 more days to submit work for our response/collaboration anthology:

CALL FOR SUBMISSIONS

HORSE LESS PRESS will publish a print anthology in 2008. THE THEME is response. WE ARE INTERESTED in the following 1) writings that respond to, collaborate with, collage from, extend, elaborate, etc. a piece of writing that HAS APPEARED in horse less review, 2) COLLABORATIONS WITH WRITERS who've been published by horse less press or review, 3) BEGINNINGS, FRAGMENTS, PROPOSALS, HALF-MADE WORKS which desire some attention. We may also be interested in collaborative or response-based writings that do not fall into these categories. Please query early if you have an idea. SUBMISSIONS GO to horselessresponse at gmail dot com. Our deadline is January 31, 2008. Send work IN THE BODY of email or as a single word, rtf, or pdf file. IN A COVER letter please tell us a little about yourself and a little about the work you are submitting. PLEASE CLARIFY whether your submission falls into category 1, 2, 3. If #1, MAKE SURE you identify the source work. IF YOU NEED MORE information, visit our website or send questions to the above email address.

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473. **mIEKAL aND**
Re: TNWK
Wed 19 Dec 2007

I love big macs (as in computers not burgers)

always have..

but I fail to see the connection between video & big macs...

On Dec 18, 2007, at 8:42 PM, cris cheek wrote:

> *well constraints 'r' us*
> *and i like them too*
>
> *but i don't like big macs and i do like video*
>
> *guess it's hybridity*
>
> *;)*
>
> *happy holidays*
>
> *On Dec 18, 2007 3:49 PM, Jim Andrews <[redacted]> wrote:*
>
> *(altho*
> *i would have to add the internet at that point in time . . .*
> *without the*
> *kinds of download speeds we have now . . . hence the use of still*
> *rather*
> *than moving image . . . we would have preferred at some points to*
> *combine*
> *them. .. however etcetera).*
>
> *I didn't feel it needed video at all. There's so much video on the*
> *net.*
> *More*
> *interesting without video, trying to do something that isn't so g*
> *(l)utted*
> *and is coming to grips with net media rather than shovelling old*
> *media*
> *into*
> *a new environment. I know people like video but they also like big*
> *macs.*
>
> *ja*
> *http://vispo.com*

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474. Gabriel Gudding
*links to reviews of *Rhode Island Notebook**
Wed 19 Dec 2007

links to the below reviews archived at
http://rhodeislandnotebook.blogspot.com/

Giles Goodland: "...this is one of the best works of poetry I have seen for many years."
<http://stridemagazine.co.uk/Stride%20mag%202007/Nov%202007/mix%20revs.htm>

Alan Sondheim: "This is the first 21st century classic."

Jerome Rothenberg: "/Rhode Island Notebook/ is a modern/postmodern epic as a poem including everything. An incredibly human/humane book at bottom...."

Mathias Svalina: "This is such a barn burner."

Ray Bianchi: "Gudding...bring[s] us a great book and one that needs to be read for the work that it is."

Anthony Robinson: "I'm pretty blown away by how messy, heartbreaking, and absolutely essential each line is.... Do you know how long it's been since I've read something that's made me feel like that?"

Uncomplicatedly: "Gudding's /Notebook/ is much more like mind as I know it — full of nonsense, full of noise, easily distracted, self-obsessed, but occasionally brilliant. It is, in many ways, a relief."

http://rhodeislandnotebook.blogspot.com/
http://gabrielgudding.blogspot.com/

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475. steve russell
Re: baby boomers & Zepplin/ William Burroughs
Wed 19 Dec 2007

no doubt, but they got better. they were an infant ensemble when you saw them. but they became a singular sound, an innovative sound. William Burroughs started to hang with them. Everyone knew they were boss. the drummer was excellent. & Page, while no better than many other 1st tier rock guitarist on the electric, had a really nice acoustical touch. a touch that other rock guitarist didn't bother to explore.

ALDON L NIELSEN <[redacted]> wrote: Well, I may not really be a Zep hater, but I did walk out on them during one of their first American tours -- They were the headliners one night of a Rock festival I went to -- but by the time they got on stage, I'd already seen performances by Buddy Guy and Johnny Winter and Jethro Tull (who had more blues to them in those early days -- I rushed out and bought their LP -- already had lots of Buddy Guy and the first Johnny WInter) -- Whole Lotta Love sounded like the Yardbirds doing Willie Dixon -- hell, it almost was the Yardbirds doing Willie Dixon -- but with a less interesting vocalist and no harp --- They were OK -- but compared to the likes of Buddy Guy and Johnny WInter, just OK --

On Tue, Dec 18, 2007 09:37 PM, Gabrielle Welford wrote:

> *well.... not hate but... i saw them at the albert hall in the early 70s and didn't like them. could've been that i was way up at the top of the building far far away. but maybe i just didn't like them. i like sandy denny with them... :-)*
>
> *On Tue, 18 Dec 2007, steve russell wrote:*
>
> *Seems good ole Led Zep had a successful bash there in London. I like it when musicians old enough to be my parents get together & rock. I grew up with Zep. I've haven't discovered anyone who dislikes that band. There must be a few Zep haters out there.*
>
> *Damn, this is a Poetry listserv. I'll try to get back on page.*
>
> *---*
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

<<

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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476. **cris cheek**
Re: TNWK
Wed 19 Dec 2007

---

guess i prefer macs to pcs

or sumthink

On Dec 19, 2007 7:12 PM, mIEKAL aND <[redacted]> wrote:

> *I love big macs (as in computers not burgers)*
>
> *always have..*
>
> *but I fail to see the connection between video & big macs...*
>
> *On Dec 18, 2007, at 8:42 PM, cris cheek wrote:*
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> *well constraints 'r' us*
> *and i like them too*
>
> *but i don't like big macs and i do like video*
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> *guess it's hybridity*
>
> *;)*
>
> *happy holidays*
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> *On Dec 18, 2007 3:49 PM, Jim Andrews <[redacted]> wrote:*
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> *(altho*
> *i would have to add the internet at that point in time . . .*
> *without the*
> *kinds of download speeds we have now . . . hence the use of still*
> *rather*
> *than moving image . . . we would have preferred at some points to*
> *combine*

> *them. .. however etcetera).*
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> *I didn't feel it needed video at all. There's so much video on the net.*
> *More*
> *interesting without video, trying to do something that isn't so g (l)utted*
> *and is coming to grips with net media rather than shovelling old media*
> *into*
> *a new environment. I know people like video but they also like big macs.*
>
> *ja*
> *http://vispo.com*

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477. Alan Sondheim
talk
Wed 19 Dec 2007

Nikuko: Say everything.
Julu: Say nothing.
Nikuko: Say everything.
Julu: Say nothing.
Nikuko: Say everything.
Julu: Say nothing.
Nikuko: Say everything.
Julu: Say nothing.
Nikuko: Say everything.
Julu: Say nothing.
Nikuko: Say everything.
Julu: Say nothing.
Nikuko: Say everything.
Julu: Say nothing.
Nikuko: Say everything.
Julu: Say nothing.
Nikuko: Say everything.
Julu: Say nothing.

Nikuko: Say everything.
Julu: Say nothing.
Nikuko: Say everything.
Julu: Say nothing.
Julu: Say Nikuko.
Nikuko: Say Everything.
Julu: Say Julu.
Julu: Say nothing.
Nikuko: Julu.

http://www.alansondheim.org/Yamatantra1.jpg
http://www.alansondheim.org/Yamatantra2.jpg
http://www.alansondheim.org/Yamatantra3.jpg
http://www.alansondheim.org/Yamatantra4.jpg
http://www.alansondheim.org/Yamatantra5.jpg
http://www.alansondheim.org/Yamatantra6.jpg
http://www.alansondheim.org/Yamatantra7.jpg

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478. Joel Weishaus
Merton & Buddhism
Wed 19 Dec 2007

For those interested in the subject, here's my review of "Merton & Buddhism," just published in Rain Taxi:

http://www.raintaxi.com/online/2007winter/thurston.shtml

-Joel

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

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479. CE Putnam

Crawlspace Party Report (Video & more)

Thu 20 Dec 2007

We had a packed house (60++) for the event celebrating the release of the only *Poetic Collaborative Book with Anaglyph (Red/Cyan) 3-D Cover Art and Audio Companion* to be published in America in 2007.

See below for videos, pictures & local press accounts.

################

ONLY 200 COPIES PRINTED!!! ONLY $14 + SHIPPING!!!!

ORDER ONLINE: http://www.pisor-industries.org/crawlspace.order.html

################

A video of the first 4 poems as performed on the night exists at:

http://www.pisor-industries.org/crawlspace

or: http://www.youtube.com/watch?v=9WcNfQNzxys

Need more? Some Photos!!!

http://www.pisor-industries.org/crawlspace/barn/index.html

################

Some Early Press:

"Doug Nufer, Seattle's most gloriously Oulipian force for good, introduces the authors by first comparing them to bullfighters, and then suggesting that they wrote the poem more in the style of a wrestling tag team. "When we apply the rules of professional wrestling to the mayhem of poetry," Nufer says, "who or what are we fighting?" Comiskey and Putnam take the stage, dressed as foppish dandies in britches and waistcoats, with large buckles on their shoes and frilly lace everywhere."

--From The Stranger

Crawlspace: A Poem by Daniel Comiskey & C.E. Putnam ($14 P.I.S.O.R.)

What is it? It's a book with a 3-D cover and it comes with a CD and 3-D

glasses to cause the cover images to float above their background. And so do

the poems, float above the planes of logic and narrative, that is. In the

poem "Science Fair Dropout" we learn "Your life / is a private club / with

unlimited / privileges that you have / joined -- for life." And also that

"it's impossible / to resist the plasma ball." The delight is in the

language. It all makes a fractured, approximate sense, like overhearing countless earnest conversations at once. "The Monkey said hello to the Pig, and the Pig said / 'I don't speak Monkey' in Pig, and then the Monkey said / 'would you like a bite of my sandwich' in Monkey." Indeed, these gentlemen have done something unusual here, in Monkey and in Pig. The CD features the text of the book read by the authors over entertaining patches and blends of movie and TV soundtrack music and ambient sounds. All in all a wonderfully odd, psychedelic sort of outing.

--From Open Books' (Seattleâ€™s only only poetry bookstore) Last Newsletter of 2007

P.I.S.O.R
(Putnam Institute for Space Opera Research)
http://www.pisor-industries.org

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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480. **Andy Gricevich**

Re: links to reviews of *Rhode Island Notebook*

Thu 20 Dec 2007

It's a great book, Gabriel. My housemate Ryan and I are both reading it, and we're moved and amused. Ryan said, "the book just seems right somehow;" it's certainly appeared at a good time for me. Thanks for writing it.

cheers,

Andy

Never miss a thing. Make Yahoo your homepage.

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481. **Gabrielle Welford**
Re: Librettos (fwd)
Thu 20 Dec 2007

---

from a friend who composes and sings... best, g

---------- Forwarded message ----------
Date: Wed, 19 Dec 2007 12:46:20 -0700
From: Rebekah

*These suggestions are all right as far as they go. "Repeat a lot" doesn't have to be a big part of it, though. The composer can pick and choose what tastily-written phrases to repeat; just provide some tastily-written ones to use. Remember that guttural G's are tough to repeat and they tend to take the voice back into the throat, which makes it hard to keep a smooth line to the singing (i.e., keep the sound "up front" and "in the mask"). Also, the short "a" (as in "as") is a bitch to keep resonant, so try not to give a lot of important words--which will need to be held longer than other words--a lot of short "a" vowels. You can fudge better with the short "u" as in "us". *

* The stuff on exposition is not necessarily true, if the composer is good at writing music for "recitative" as well as "aria". I think a better thing for the librettist to consider would be to write with fairly clear differentiation between what is "recitative" (dialogue, discussion, plot propulsion) writing and what is "aria" (stop-action for reflection, revelation, arrival at decision--i.e., emotional persuasion, recognition and release). Listen to/read libretti of Wagner for an almost complete lack of differentiation between the two (Wagner megalomaniacally considered everything he wrote as revelation, and he was his own librettist--a 19th Cent. pathology)--most of Wagner is recitative declamation slowed to the tempo of aria; listen to Mozart--esp. Le Nozze di Figaro--for a complete balance between the two; listen to/read libretti of Monteverdi's work for an almost complete lack of aria--the bulk of Monteverdi (very early opera) is recitative declamation of poetry with thin musical accompaniment (lute, one or two bass instruments, like the later Mozartean recitativo secco)...so the poetry is directly accessible. Listen to /read libretti of Puccini (he didn't write his own) for a late 19th-Cent. take on excellent balance between "recitative" and "aria"--his recitative is songlike but the plot advances well and rapidly. Listen to/read Four Saints in Three Acts by Virgil Thomson (libretto by Gertrude Stein) for a singsong/20th Cent. popsong approach to libretto craft. Listen to Candide for Bernstein's jazzy approach to neoclassical (the novel by Voltaire) operatic writing (pretty brilliant)... * * I guess it would be best to familiarize yourself with your composer's characteristic style(s) of both instrumental and vocal music, so the rhythm of your words in the characters' mouths will better magnetize themselves to your composer's music while you

are creating those words, rather than as an afterthought. Like any poet--even if you aren't and are "just" a playwright--your words should be delicious to the composer and singers to say out loud in some way, and not just fine words.* ** *

Hope this is helpful and not confusing. Best I can do.*

> *Date: Tue, 18 Dec 2007 10:40:37 -0800*
> *From: Hugh Behm-Steinberg <[redacted]>*
>
> *Hi all,*
>
> *I've been invited to write a libretto and, never having written one before, I was wondering if others on this list had any advice. So far I've been told:*
>
> *1. Use lots of vowels -- maximize assonance.*
> *2. Repeat a lot.*
> *3. Be short -- don't try to cram too much information or exposition in.*
>
> *Mostly I'm concerned with musciality (there's that theme again) -- what works to make something more singable.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

--
Bekah
[redacted]
In the Blessed Boonies

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482. Alan Sondheim
almost a sonnet -
Thu 20 Dec 2007

(apologies for too much stuff - I'm trying to hold things together and not bother you w/ therapy)

http://www.alansondheim.org/moon.jpg

almost a sonnet -

Azure wakes up in the middle of the night, she says
she says, well I say, I'm getting up here in Denver,
there might be coyotes - I say, are you awake, feeling
a bit moronic with the possibility of an 'of course' -
she replies you have to get out of the way - I say, of
what - of the man with the cart - what man - the man
with the cart - I look, we're in a small room, surely,
if there were a man with a cart, I'd see him - well he
was behind the cart - but still - I look around, she's
awake now - I say where did he come from - she says
she says, from the closet - she says from the closet -
I can't sleep, it's 3am or 4am - I say, I'm getting up,
I rise like the dark sun of her dreams - she's sleeping
again, I dress in the dark, look out the window - no
coyotes to be seen, no man, no cart, no me, I walk down
the hall, open the laptop, write this, almost a sonnet -

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483. **Jim Andrews**
Re: TNWK
Thu 20 Dec 2007

---

ya. i like it too, sometimes.

here are some links to interesting net videos:

DORON GOLAN
http://the9th.com

BARBARA LATTANZI
http://www.wildernesspuppets.net/yarns/software.html

PETER HORVATH
http://www.6168.org

CHRIS JOSEPH
http://www.babel.ca/uixy
http://babel.ca

> *well constraints 'r' us*
> *and i like them too*
>
> *but i don't like big macs and i do like video*
>
> *guess it's hybridity*
>
> *;)*

> *happy holidays*

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484. Elizabeth Switaj
Re: talk
Thu 20 Dec 2007

You know, I've had very similar conversations with students in EFL classrooms.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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485. Mark Stricker
nanomajority #5
Thu 20 Dec 2007

Announcing nanomajority #5 (www.nanomajority.com)

In this issue:

latitude/longitude - "Two improvisations from July 13, 2007" - Recorded live at Zebulon, Williamsburg, Brooklyn, NY

Patrick McCarthy: Mandolin, Voice
Michael Garofalo: Lamellophones, Test Oscillator
Jason Labbe: Drums, Percussion
Lathan Hardy: Saxophone

***

Branda C. Maholtz - "poems"

we are the strangers we've always been. in recent reaching out to say, "no, i do not think of you, but i have called to hear your voice."

***

Maria Yoon - "Maria the Korean Bride" - videos & text

Maria the Korean Bride challenges and explores what marriage is as I document my cross-country journey as a forever Korean bride in my Korean bridal garb. It includes my random marriage proposals, interviews with various participants and mock wedding ceremonial performances with them. When complete, Maria the Korean Bride will be a feature documentary including highlights from most of the fifty states where these marriages take place.

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486. **cris cheek**
Re: TNWK
Thu 20 Dec 2007

---

http://www.yhchang.com/
has been making me laugh and marvel for years!!!!

i totally recommend: Cunnilingus in North Korea, The Struggle Continues and Dakota

c

On Dec 20, 2007 5:59 AM, Jim Andrews <[redacted]> wrote:

> *ya. i like it too, sometimes.*
>
> *here are some links to interesting net videos:*
>
> *DORON GOLAN*
> *http://the9th.com*
>
> *BARBARA LATTANZI*
> *http://www.wildernesspuppets.net/yarns/software.html*
>
> *PETER HORVATH*
> *http://www.6168.org*
>
> *CHRIS JOSEPH*
> *http://www.babel.ca/uixy*
> *http://babel.ca*
>
> *well constraints 'r' us*
> *and i like them too*
>
> *but i don't like big macs and i do like video*
>
> *guess it's hybridity*
>
> *;)*
>
> *happy holidays*

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487. **Halvard Johnson**
Re: second life third life
Thu 20 Dec 2007

second rate third life
second life third rate
life second rate third
rate second life third
second rate life third
third second life rate
life third rate second
rate life third second
&c.

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488. **Thomas savage**
Re: Librettos (fwd)
Thu 20 Dec 2007

You may consider Wagner a megalomaniac, if you like. But he wrote the greatest operas. Most opera composers need librettists, however. I suppose that is a good thing for poets. Having never written one, although I'd love to be asked to do so, I can't really say. Regards, Tom Savage

Gabrielle Welford <[redacted]> wrote: from a friend who composes and sings...
best, g

---------- Forwarded message ----------
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From: Rebekah

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Hope this is helpful and not confusing. Best I can do.*

> *Date: Tue, 18 Dec 2007 10:40:37 -0800*
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> *Mostly I'm concerned with musciality (there's that theme again) -- what works to make something more singable.*
>
> *Many thanks,*
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> *Hugh Behm-Steinberg*

> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

--
Bekah
[redacted]
In the Blessed Boonies

Never miss a thing. Make Yahoo your homepage.

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489. Petra Kuppers
call for proposals: Touching Time: Bodies/Writing/Histories. A practice-based research symposium
Thu 20 Dec 2007

Touching Time: Bodies/Writing/Histories. A practice-based research symposium

April 19th/20th, 2008 Dance Building, University of Michigan, Ann Arbor

Keynote Provocation: Ann Cooper Albright, Professor of Dance, Oberlin College

Conference Team: Amy Carroll, Assistant Professor of English and American Culture (Latina/o Studies)
Amy Chavasse, Assistant Professor of Dance
Petra Kuppers, Associate Professor of English (Performance Studies/Disability Studies)
Yopie Prins, Associate Professor of Comparative Literature

In 2007, the University of Michigan hosted the Anarcha Project symposium: a large-scale event where black culture and disability culture activists, medical historians and performance scholars came together to approach a particular medical historical case-study through performance means. In 2008, we want to build on the methods explored in the Anarcha, and invite scholars and artists to engage in experimental historical writing and art practice.

We invite up to twenty participants (grad students, faculty, artists) to come together for two days, to workshop, use performances and presentations as provocations, and explore methods of merging art practice and critical writing in the exploration of time. The historical topics we will explore are open, and will be determined by applicants' interests. The symposium's main focus is with innovative methodologies, writing-as-practice, archival embodiment, timespace poetics, repronarrativities, heirlooms/legacies, frottages with his(hiss)/her-

stories, myth movement, touching textures. We will be in research practice together: this is not a conference to share the results of previous research. Thus, we are not looking for papers, we are looking for participants in this experiment.

Each invitee will have transport and accommodation costs reimbursed up to $300 dollars. The conference hotel offers rooms for about sixty dollars a night, and we will assist people who want to be hosted by graduate students.

Application Process: please send us a short CV, a sample of your writing (experimental, performative or traditional critical), and a brief statement about why you would like to participate.

Alternatively, send a DVD or CD with performance or visual arts material, also accompanied by a statement. Send all materials to the symposium director: Petra Kuppers, [redacted], or to the snail mail address: Petra Kuppers, English Department, 3216 Angell Hall, University of Michigan, Ann Arbor, MI 48109-1003

Deadline: January 1st. Notification: January 15th.

Funded by the Global Ethnic Literatures Seminar

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Petra Kuppers
Associate Professor
English, Theatre and Dance, Women's Studies
3216 Angell Hall
University of Michigan
Ann Arbor
MI 48109-1003
office: [redacted]
mobile: [redacted]
home: [redacted]
email: [redacted]
homepage: www.umich.edu/~petra

New Books: Community Performance: An Introduction, and The Community Performance Reader (both with Routledge) The Scar of Visibility: Medical Performances and Contemporary Art (University of Minnesota Press), http://www.upress.umn.edu/Books/K/ kuppers_scar.html

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490. W.B. Keckler

Hadrian's Last Poem, Albertus Magnus Cures Bronchitis, Chester the Turtle and Others Beckon

Thu 20 Dec 2007

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for you to?e-visit?Joe Brainard's Pyjamas...where the high score on the Name that Poet Quiz has remained stalled at 5 points out of a possible?10. Who knows their poets inside and out? The gauntlet is down?at http://www.joebrainardspyjamas.blogspot.com/ _____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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491. steve russell

Sasha Frere-Jones/Zepp

Thu 20 Dec 2007

Jones attended the concert. He explains his passion for Zeppelin in the current issue of the New Yorker.

In the Days of My Youth While at the Led Zeppelin reunion concert, which I write about in this week’s column, I tried to guess at the median age of the crowd. I arrived, unscientifically and with the help of an English journalist, at fifty-five, with a smattering of twenty- or thirty-somethings and very few older than sixty. In terms of gender, the boys won hands down. I did see Pink running up and down the stairs, her hair and outfit all black. I did not see Michael J. Fox, however. The 02 Arena, built in 1999 to house the Millennium Experience, was supposedly designed for musical performances, but I don’t think much can be done with an enormous box that seats twenty-two thousand people. (If Zeppelin does decide to tour, let’s hope it does some secret small night-club gigs.) The venue fare, however, is above average in terms of beer—Boddingtons on tap—and you can get malt vinegar for your chips. (Please deposit refuse in the appropriate bin.) The surrounding 02 complex looks like a science museum that’s been eaten by a mini-mall. The giant holographic snowflakes might be seasonal; the big blue light globes are probably permanent. The names of the restaurants and shops are different from those of their American counterparts, and at least one night club on the premises—Urban Inc.—is a bit swankier than anything you’d find in an American mall or megavenue. It was there that the Zeppelin after-party was held, or at least the one hosted by the Warner Music Group. On the way to the party, I passed a fifty-something man wearing a red-and-white knit sweater bearing the ZOSO logo. I asked him where he’d got it. “Me mum, seventy-five,” he yelled, and it wasn’t clear whether he was talking about her age, the year she had knit it for

him, or both. At the after-party, the biggest names I saw were Mark Ronson, the record producer and celebrity d.j.; Craig Kallman, the Atlantic Records executive; and Lyor Cohen, an executive at the Warner Music Group. The d.j. was spinning Atlantic hits from the past—Aretha Franklin, Rufus Thomas—and the walls were lined with posters for “Mothership,” the new Led Zeppelin greatest-hits compilation. Ahmet Ertegun may be gone and Zeppelin may have changed, but the catalogue remains the same. At the airport, on the way home, I stopped to buy the new album by England’s greatest band: Girls Aloud. (Oh, stop. The Beatles broke up.) I asked the clerk what was selling. “That Winehouse, still—loads of it,” he said. “Brilliant album.” (As with Britney in America, bad personal press cannot seem to keep a good record down.) What else? “Zeppelin—all of it. The greatest hits, the live one, all the old ones. Must have something to do with the show.” Might do.

Permalink

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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492. amy king

Apostrophe Cast - Today

Thu 20 Dec 2007

Stop by Apostrophe Cast to hear my poems pass through a Brooklyn restaurant ...

http://apostrophecast.com/

Apostrophe Cast is a bi-weekly online reading series of all things literary. Every other Wednesday night, we offer a new reading or performance from another contributor. Our readings include creative writers from all genres, including fiction, poetry, songs and nonfiction.

http://apostrophecast.com/

Happy Holidays!

~~

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493. Rob McLennan
poetics.ca #8 finally on-line
Thu 20 Dec 2007

newly released: Poetics.ca #8
- an online journal of canadian (mostly) poetics -

with:

Notation for Willing suspension of belief by Lawrence Upton

Phil Halls surrural: Ontario gothic, the killdeer, the music of failure and the distraction of shifting ground by rob mclennan

A De Tour by James Wilkes

Going Round the Outside: Adam Dickinson by Tim Conley

NAMING for Ricki Redhead by Lawrence Upton

all previous issues still up at www.poetics.ca, including pieces on/by John Newlove, Rachel Zucker, rob mclennan, the Vehicule Poets, Carl Peters, kemeny babineau, John Barton, Erin Moure, Sharon Thesen, Adam Seelig, Gregory Betts, Andy Weaver, natalie stephens, Jon Paul Fiorentino, David McGimpsey, Margaret Christakos, Gil McElroy, etcetera.

eds. Stephen Brockwell & rob mclennan
managing editor + web design, Roland Prevost

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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494. amy king
Chimera: I Am My Own Twin
Thu 20 Dec 2007

Featuring

David Baratier
Jeffery Beam
John M. Bennett
John Berndt
Dan Breen
David-Baptiste Chirot
Mark Dickinson
Adam Good

Diana Bellessi translated by Cathy Eisenhower
Raymond Farr
Jamie Gaughran-Perez
Amira Hanafi
Jeff Harrison
Amy King
Richard Kostelanetz
M. Magnus
Megan McShea (with John Eaton)
a.e.m.
Tom Orange
Ross Priddle
Ric Royer
Cole Swenson
Chris Toll
justin sirois
Irving Weiss

http://www.angelfire.com/poetry/thepixelplus/nhindex.html

~~~

Never miss a thing. Make Yahoo your homepage.

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495. **Alison Croggon**
Re: Librettos (fwd)
Thu 20 Dec 2007

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xA

On Dec 21, 2007 2:45 AM, Thomas savage <[redacted]> wrote:

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>
> *--*
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> [redacted]
> *In the Blessed Boonies*
>
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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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496. **Poetry Project**
Events at The Poetry Project January
Thu 20 Dec 2007

Hello Friends,

We, the people of The Poetry Project, are going on a holiday. We will return in time to host, along with the help of many great volunteers, The 34th Annual New Year¹s Day Marathon Reading.

Happy Holidays

Tuesday, January 1, 2 PM
The 34th Annual New Year's Day Marathon Reading

Ring in the new year with: Philip Glass, Eric Bogosian, Ernie Brooks, Tony Towle, Open Music Ensemble, Brenda Coultas, John Godfrey, Patti Smith, Jordan Davis, David Henderson, Frank Sherlock, Rich O'Russa, David Mills, Jenny Smith,John Coletti, Johanna Fuhrman, Erica Doyle, Dan Machlin, Cat Tyc, Jessica Rogers, Renato Rosaldo, Stefania Iryne Marthakis, Rodrigo Toscano, Yoshiko Chuma, Elinor Nauen, Frances Richard, Phyllis Wat, Ed Friedman, Christina Strong, Stephanie Gray, Evan Kennedy, Lydia Cortes, Kim Rosenfield, Azareen Van Der Vliet Oloomi, Shanxing Wang, Lauren Russell, Marcella Durand, Marc Nasdor, Brendan Lorber, Alan Davies, Stephen Motika, Bob Rosenthal, Susie Timmons, Eliot Katz, Maggie Dubris, Peter Lucas Erixon, Eve Packer, Chris Stackhouse, David Kirschenbaum, Bill Kushner, Tom Savage, Rob Fitterman, Cliff Fyman, Tara Betts, Jennifer Coleman, Allison Cobb, Jill Magi, Gillian McCain, Emily XYZ, Todd Colby, Elliott Sharp, Paolo Javier, Eileen Myles, John Giorno, Steve Earle, Donna Brook, Bob Hershon, Jen Benka, Carol Mirakove, I Feel Tractor, Lenny Kaye, Anne Tardos, Sharon Mesmer, Greg Fuchs, Douglas Dunn, Wayne Koestenbaum, Renato Gomez, Rebecca Moore, Michael Cirelli, Joe Eliot, Tracey McTague, Jess Fiorini, Murat Nemet-Nejat, Vincent Katz, Merry Fortune, David Vogen, Geoffrey Cruickshank-Hagenbuckle, Jackie Sheeler, Penny Arcade, Michael Lydon, Filip Marinovic, Yuko Otomo, Steve Dalachinsky, Adeena Karasick, Barbara Henning, Tisa Bryant, Bruce Andrews, Sally Silvers, Corrine Fitzpatrick, Arlo Quint, Stacy Szymaszek, C.A. Conrad, Keith Roach, Daniel Higgs, John S. Hall, Maggie Estep, Michael Scharf, Wanda Phipps, Leonard Schwartz, Miles Champion, Citizen Reno, Jaime Manrique, Dael Orlandersmith, Uche Nduka, Laura Jaramillo, Nathaniel Siegel, Jim Behrle, Anselm Berrigan, Dustin Williamson, Macgregor Card, John Coletti, Amelia Jackie, Simone White, Hal Sirowitz, Peter Bushyeager, Guillermo Castro, Simon Pettet, Max Winter, Tonya Foster, Judith Malina, Hanon Reznikov, Ted Greenwald, Patricia Spears Jones, Avram Fefer, Taylor Mead, Lee Ann Brown, Denizé Lauture, Thom Donovan, Franklin Bruno, Drew Gardner, Kyle Schlesinger, Don Yorty, Kimberly Lyons, Katie Degentesh, Tracie Morris, Val

Jeanty, Chris Rael, Daniel Higgs, Sparrow/Foamola, Ben Malkin, Erika Recordon, Mónica de la Torre, Emil Bognar-Nasdor, Bob Holman, Janet Hamill, E. Tracy Grinnell, Nada Gordan, John S. Hall, Michael Brownstein, and Harris Schiff. General Admission $16 / Students & Seniors $12 / Members $10

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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497. **Mark Weiss**
Re: Librettos (fwd)
Fri 21 Dec 2007

Tom: I agree about Wagner. His operas are a long way from just a concert with expensive costumes. But it's absolutely necessary to follow the libretto, at least the first time. Being a megalomaniac isn't exactly a disqualification in the arts. Wagner's among the best of the 19th Century.

Alison: Do you feel the same about Mozart? Moussorgsky?

Mark

At 06:28 PM 12/20/2007, you wrote:
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>go to sleep. (Even the worst plays don't send me to sleep). But it's also
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> > > Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try

> > it
> > > now.
> > >
> >
> >
> >
> > --
> > Bekah
> > [redacted]
> > In the Blessed Boonies
> >
> >
> >
> > ---
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>
>
>
>--
>Editor, Masthead: http://www.masthead.net.au
>Blog: http://theatrenotes.blogspot.com
>Home page: http://www.alisoncroggon.com

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498. Jennifer Karmin
MLA & Jasper Johns in Chicago
Fri 21 Dec 2007

hi poetics friends....i encourage those coming to chicago for the mla to check out the big jasper johns show at the art institute. besides johns' own interesting use of text, you can see the poetry/art influence as johns refrences frank o'hara, ted berrigan, and hart crane.

the chicago show is running through january 6th. or, if you're nyc folk, this show will be at the metropolitan museum of art from february 5 – may 4.

onwards,
jennifer karmin

As one of the most acclaimed and influential living artists, Jasper Johns has been the subject of numerous exhibitions, many of which have explored his signature use of flags, numbers, and other emblems. This exhibition emerges from broader studies of Johns's approach to form, examining for the first time the artist's use of gray in his paintings, sculptures, prints, and drawings from 1955 to the present. Featuring more than 130 works and including major new works that have never been exhibited publicly, the exhibition tracks Johns's application of gray for more than five decades—an investigation that provides a framework for understanding the development of the artist's entire oeuvre.
http://www.artic.edu/aic/exhibitions/jasperjohns/overview.html

---

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499. **David Chirot**
AFP: Descendants of Sitting Bull, Crazy Horse break away from US
Fri 21 Dec 2007

---

http://afp.google.com/article/ALeqM5iVC1KMTOgwiSoMQyT2LwZc9HyAgA ---

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500. **Alexander Jorgensen**
Person of the Year
Fri 21 Dec 2007

---

http://static.crooksandliars.com/2007/12/time-alternate.jpg

as the year winds down,
agj
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - The professional email service

↑ Index

501. **Gerald Schwartz**

Re: MLA & Jasper Johns in Chicago

Fri 21 Dec 2007

I can second here, having seen the show about
a year back in Cleveland.

and, after seeing it, began to delve deeply into
his published notebooks, seeing many references
also to Pound--directly and indirectly.

And, I could clearly see Ronald Johnson's
interest in his work, production techniques.

Gerald Schwartz

> *hi poetics friends....i encourage those coming to*
> *chicago for the mla to check out the big jasper johns*
> *show at the art institute. besides johns' own*
> *interesting use of text, you can see the poetry/art*
> *influence as johns refrences frank o'hara, ted*
> *berrigan, and hart crane.*
>
> *the chicago show is running through january 6th. or,*
> *if you're nyc folk, this show will be at the*
> *metropolitan museum of art from february 5 - may 4.*
>
> *onwards,*
> *jennifer karmin*
>
> *As one of the most acclaimed and influential living*
> *artists, Jasper Johns has been the subject of numerous*
> *exhibitions, many of which have explored his signature*
> *use of flags, numbers, and other emblems. This*
> *exhibition emerges from broader studies of Johns's*
> *approach to form, examining for the first time the*
> *artist's use of gray in his paintings, sculptures,*
> *prints, and drawings from 1955 to the present.*
> *Featuring more than 130 works and including major new*
> *works that have never been exhibited publicly, the*
> *exhibition tracks Johns's application of gray for more*
> *than five decades-an investigation that provides a*
> *framework for understanding the development of the*
> *artist's entire oeuvre.*
> *http://www.artic.edu/aic/exhibitions/jasperjohns/overview.html*

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http://www.yahoo.com/r/hs

↑ Index

502. David Baratier
NEW CHIMERA ISSUE
Fri 21 Dec 2007

Has a bunch of familiars in it, here is the info

I apologize for all the caps, but...we're excited.

http://www.angelfire.com/poetry/thepixelplus/nhindex.html

(as always, if you see any errors, please tell me right away)

Your Narrow House Friends,
lauren
justin
jamie

Be well

David Baratier, Editor

Pavement Saw Press
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Montpelier OH 43543
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Subscribe to our e-mail listserv at
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503. **Tracey Gagne**
Re: second life third life
Fri 21 Dec 2007

---

what does all this say about the first one??
:)
Tracey

On Dec 20, 2007 10:22 AM, Halvard Johnson <[redacted]> wrote:

> *second rate third life*
> *second life third rate*
> *life second rate third*
> *rate second life third*
> *second rate life third*
> *third second life rate*
> *life third rate second*
> *rate life third second*
> *&c.*

↑ Index

504. **Jason Nelson**
holiday disaster generator
Fri 21 Dec 2007

All,

Without bias, here is something terrible for all during these days between dec and jan.

xmas disaster generator
http://www.secrettechnology.com/xmas/creepyxmas.html

cheers, Jason Nelson

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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505. **Alan Sondheim**
chirality, in this space,
Fri 21 Dec 2007

---

chirality, in this space,

for 64 move upward 64
for 63 move rightward 63

for 62 move forward 62
for 61 move downward 61
for 60 move leftward 60
for 59 move backward 59
for 58 move upward 58
for 57 move rightward 57
for 56 move forward 56
for 55 move downward 55
for 54 move leftward 54
for 53 move backward 53
for 52 move upward 52
for 51 move rightward 51
for 50 move forward 50
for 49 move downward 49
for 48 move leftward 48

http://www.alansondheim.org/snowtop1.jpg
http://www.alansondheim.org/snowtop2.jpg
http://www.alansondheim.org/snowtop3.jpg
http://www.alansondheim.org/snowtop4.jpg

http://www.alansondheim.org/ghostalk1.mp3
http://www.alansondheim.org/ghostalk2.mp3
http://www.alansondheim.org/ghostalk3.mp3

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506. **Rob McLennan**
above/ground press 2008 subscriptions now available
Fri 21 Dec 2007

---

whether new or renew;

I'm still offering my usual annual $40 above/ground press subscription for 2008 (outside Canada, $40 US);

current & forthcoming & recent publications by Margaret Christakos, rob mclennan, Andy Weaver, Jesse Ferguson, Nicholas Lea, Lea Graham, Max Middle, Jessica Smith, John Newlove, Stephanie Bolster, Stan Rogal, Gil McElroy, Jennifer Mulligan, Sharon Harris, Jan Allen, bpNichol, ryan fitzpatrick, Julia Williams, Shauna McCabe, Jordan Scott, George Bowering, Barry McKinnon, Cath Morris, Karen Clavelle, Amanda Earl, Marcus McCann, Wanda O'Connor, Kate Greenstreet, Rhonda Douglas, William Hawkins, Sandra Ridley, Fred Wah, Anita Dolman, Stephen Brockwell, Mari-Lou Rowley, Monty Reid, Rachel Zolf, Gwendolyn Guth, Natalie Simpson, derek beaulieu, Rob Budde, Christine Stewart, etcetera.

give $40 to rob mclennan, or mail:
c/o writer-in-residence, Department of English and Film Studies,
University of Alberta, 3-5 Humanities Centre, Edmonton, AB T6G 2E5

for further recent titles, check out:
http://www.abovegroundpress.blogspot.com/

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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507. Cindy King
Re: MLA & Jasper Johns in Chicago (For Free!)
Fri 21 Dec 2007

Hi Jennifer and Everybody,

I just checkout out the Art Institute of Chicago site. If you're going to MLA (and arriving on Thursday), you can see the exhibit (which is usually 12 clams!) for FREE from 5-8 pm (compliments of everyone's favorite discount retailer, Target). Even if you're not into Jasper Johns, the museum's collection is great. Be sure not to miss the Julian Opie mural in the museum's cafe.

See y'all there,

Cindy (King)

> *Date: Thu, 20 Dec 2007 22:04:29 -0800*
> *From:* [redacted]
> *Subject: MLA & Jasper Johns in Chicago*
> *To:* [redacted]
>
> *hi poetics friends....i encourage those coming to chicago for the mla to check out the big jasper johns show at the art institute. besides johns' own interesting use of text, you can see the poetry/art influence as johns refrences frank o'hara, ted berrigan, and hart crane.*
>
> *the chicago show is running through january 6th. or, if you're nyc folk, this show will be at the metropolitan museum of art from february 5 – may 4.*
>
> *onwards,*
> *jennifer karmin*

> *As one of the most acclaimed and influential living artists, Jasper Johns has been the subject of numerous exhibitions, many of which have explored his signature use of flags, numbers, and other emblems. This exhibition emerges from broader studies of Johns's approach to form, examining for the first time the artist's use of gray in his paintings, sculptures, prints, and drawings from 1955 to the present. Featuring more than 130 works and including major new works that have never been exhibited publicly, the exhibition tracks Johns's application of gray for more than five decades—an investigation that provides a framework for understanding the development of the artist's entire oeuvre.*
> *http://www.artic.edu/aic/exhibitions/jasperjohns/overview.html*
>
> _____
> *Never miss a thing. Make Yahoo your home page.*
> *http://www.yahoo.com/r/hs*

_____ The best games are on Xbox 360. Click here for a special offer on an Xbox 360 Console. http://www.xbox.com/en-US/hardware/wheretobuy/=

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508. **amy king**
Do Some Last Minute Holiday Shopping!
Fri 21 Dec 2007

Changing the Present

The gifts range from $6 for a stove for a family to $15 to help reduce carbon emissions to preparing for disasters (something Bush didn't do!) for $30; click here to do your last minute tax-deductible holiday shopping:

http://www.changingthepresent.org/

Cheers,

Amy

--
Reviews

http://jacketmagazine.com/34/dickow-king.shtml
http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html
http://welcometoboogcity.com/boogpdfs/bc43.pdf

Interviews

http://www.loc.gov/poetry/poetpoem.html
http://www.curvemag.com/Detailed/731.html
http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

Blog

http://www.amyking.org/blog

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509. Halvard Johnson
Re: second life third life
Fri 21 Dec 2007

If by "the first one" you mean Alan's posting,
nothing. Let's say it's just a riff on the subject
line.

Hal

"Generally speaking anybody is more
interesting doing nothing than doing
anything."
--Gertrude Stein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Dec 21, 2007, at 9:47 AM, Tracey Gagne wrote:

> *what does all this say about the first one??*
> *:)*
> *Tracey*

> *On Dec 20, 2007 10:22 AM, Halvard Johnson <[redacted]> wrote:*
>
> *second rate third life*
> *second life third rate*
> *life second rate third*
> *rate second life third*
> *second rate life third*
> *third second life rate*
> *life third rate second*
> *rate life third second*
> *&c.*

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510. **Alison Croggon**

Re: Librettos (fwd)

Fri 21 Dec 2007

I was talking about productions, rather than the operas themselves. Opera is after all a performing art. I've seen gorgeous productions of Mozart (whom I particularly love) - a very memorable and enchanting one of The Magic Flute, for instance - and ones that sent me to sleep, like a recent Don Giovanni. One of the loveliest things I've ever seen was a production by William Kentridge (an artist I really love) of Monteverdi's The Return of Ulysses. And a Rake's Progress with a David Hockney set was also a beautiful thing.

And yes, I'm afraid waves of sleep have overcome me in Wagner. All that lush music is fatal, and if there's nothing happening on stage except large people showing off their good posture and singing amid an overbearing set, then, well, that's the end of me... Even Robert Wilson at his worst can be a whole lot of colour and movement and nothing else, though I admit it's very spectacular colour and movement. But that's just me.

As I said, I think the opera world is weird. But that doesn't mean that in theory I don't think it's a good idea. I've always been rather taken with Wagner's idea of total theatre.

xA

On Dec 21, 2007 4:13 PM, Mark Weiss <[redacted]> wrote:

> *Tom: I agree about Wagner. His operas are a long way from just a concert with expensive costumes. But it's absolutely necessary to follow the libretto, at least the first time. Being a megalomaniac isn't exactly a disqualification in the arts. Wagner's among the best of the 19th Century.*

Alison: Do you feel the same about Mozart? Moussorgsky?

Mark

At 06:28 PM 12/20/2007, you wrote:
Opera as an artform is the most likely to make me giggle uncontrollably, or
go to sleep. (Even the worst plays don't send me to sleep). But it's also
provided me with some great moments in the theatre. My problem is that I
prefer it to be theatre, rather than a concert with expensive costumes. On
the whole, I prefer chamber opera.

xA

On Dec 21, 2007 2:45 AM, Thomas savage <[redacted]> wrote:

You may consider Wagner a megalomaniac, if you like. But he wrote the
greatest operas. Most opera composers need librettists, however. I suppose
that is a good thing for poets. Having never written one, although I'd love
to be asked to do so, I can't really say. Regards, Tom Savage

Gabrielle Welford <[redacted]> wrote: from a friend who composes
and sings... best, g

---------- Forwarded message ----------
Date: Wed, 19 Dec 2007 12:46:20 -0700
From: Rebekah

**These suggestions are all right as far as they go. "Repeat a lot"*
doesn't have to be a big part of it, though. The composer can pick and
choose what tastily-written phrases to repeat; just provide some
tastily-written ones to use. Remember that guttural G's are tough to
repeat and they tend to take the voice back into the throat, which makes
it hard to keep a smooth line to the singing (i.e., keep the sound "up
front" and "in the mask"). Also, the short "a" (as in "as") is a bitch to
keep resonant, so try not to give a lot of important words--which will
need to be held longer than other words--a lot of short "a" vowels. You
*can fudge better with the short "u" as in "us". **

** The stuff on exposition is not necessarily true, if the composer is good
at writing music for "recitative" as well as "aria". I think a better
thing for the librettist to consider would be to write with fairly clear
differentiation between what is "recitative" (dialogue, discussion, plot
propulsion) writing and what is "aria" (stop-action for reflection,
revelation, arrival at decision--i.e., emotional persuasion, recognition
and release). Listen to/read libretti of Wagner for an almost complete
lack of differentiation between the two (Wagner megalomaniacally
considered everything he wrote as revelation, and he was his own
librettist--a 19th Cent. pathology)--most of Wagner is recitative
declamation slowed to the tempo of aria; listen to Mozart--esp. Le Nozze
di Figaro--for a complete balance between the two; listen to/read libretti
of Monteverdi's work for an almost complete lack of aria--the bulk of
Monteverdi (very early opera) is recitative declamation of poetry with
thin musical accompaniment (lute, one or two bass instruments, like the
later Mozartean recitativo secco)...so the poetry is directly accessible.
Listen to /read libretti of Puccini (he didn't write his own) for a late
19th-Cent. take on excellent balance between "recitative" and "aria"--his
recitative is songlike but the plot advances well and rapidly. Listen
to/read Four Saints in Three Acts by Virgil Thomson (libretto by Gertrude
Stein) for a singsong/20th Cent. popsong approach to libretto craft.
Listen to Candide for Bernstein's jazzy approach to neoclassical (the
novel by Voltaire) operatic writing (pretty brilliant)... * * I guess it
would be best to familiarize yourself with your composer's characteristic
style(s) of both instrumental and vocal music, so the rhythm of your words
in the characters' mouths will better magnetize themselves to your
composer's music while you are creating those words, rather than as an
afterthought. Like any poet--even if you aren't and are "just" a
playwright--your words should be delicious to the composer and singers to
say out loud in some way, and not just fine words.* ** **

*Hope this is helpful and not confusing. Best I can do.**

Date: Tue, 18 Dec 2007 10:40:37 -0800
From: Hugh Behm-Steinberg

Hi all,

I've been invited to write a libretto and, never having written one before, I was wondering if others on this list had any advice. So far
I've been told:

1. Use lots of vowels -- maximize assonance.
2. Repeat a lot.
3. Be short -- don't try to cram too much information or exposition in.

Mostly I'm concerned with musciality (there's that theme again) -- what
works to make something more singable.

Many thanks,

Hugh Behm-Steinberg

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it
now.

--
Bekah
[redacted]
In the Blessed Boonies

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> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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511. Alan Sondheim
Derivation of "Bug," telegraphy code, etc.
Sat 22 Dec 2007

Derivation of "Bug," telegraphy code, etc.

"Bug" has been traced vis-a-vis computer folklore to early programming/hardware/software/etc. as far back as the 1950s I believe. But recently I've come across a much earlier source. In The Telegraph Instructor, 4th and revised edition, 1908, G.M. Dodge gives a list of telegraph terms.

"Bug-in-the-wire -- A slang phrase frequently used when a wire is in trouble."

This relates to "buggy," "he's bugged," "stop bugging me," and so forth; what's interesting is the noun related to communications technology. In relation to computers, this might be a case of convergent evolution, but it's more likely to have moved through telegraphy - telephony - radio - and so forth, into the habitus of information theory and cybernetics.

Another early term relates to the origins of "ham" in "ham radio" - although the exact source of this remains unknown:

"'Ham' or 'Plug' -- A telegraph operator, who is not proficient."

[A number of phrases we take for granted are older than they appear. For example, "so long"; from A. Wallace, Popular Sayings Dissected, 1895: "So long! a leave-taking, a piece of colonial terseness is equivalent to 'au revoir, saluons!' of which latter word it may be a direct corruption, or again of 'salaam,' a bow, or 'salem,' 'peace be with you.' The phrase may be paraphrased into 'Goodbye, so long as we do not meet.'"]

On another related topic, early Morse code was somewhat different; there were all sorts of variations - Navy Codes, European Codes, Morse American codes, etc. The same book gives for example, "The Morse code of signals as applied to the telegraph is used exclusively in the United States." The code as given has three dash-lengths; for example,

t is -
but
l is --
and
0 is ----
In addition,
c is .. .
that is, some letters have small breaks within them; while
i is ..
o is . .
and
y is .. ..
and Further, there are some longer strings; ending parentheses
) is ....
and
capitalized letters are indicated by .. . .-..
- so it goes. (Oddly this has been difficult to type, since I wanted to eliminate meta/diacritical marks which might have been taken as part of the code itself!)

The actual telegraph (semantic) code on top of the Morse results in messages such as

Wr r ty gg r 9
or
Es r ty cn
and addresses/headers can read as obscurely as
Hr tru pink No 38 VO HW "HX" ck 12 collect N P R

The code, like international signals codes, is heuristic, ideographic, and was simply memorized by the telegraph operator. It was just as complicated for railroad telegraphy, where the difference between 19 and 31 - both meaning "train order" - was complex.

Note that this is triple-coding - Morse to telegraphic code to ordinary language, and that, while natural language is fond of redundancy (re: Shannon/Weaver), telegraphy is dominated by economic considerations. Thus word counts, and what constitutes a word, are critical. For example:

Van Dorne - 1 word
Queen Anne County - 3 words
44.12 - 5 words
No. 185 22nd St - 8 words
North Carolina - 1 word

10 000 000 - 8 words
and so forth.

The telegraph operator also had to understand railroad Engine Steam Whistle Signals; here are a few (o - short sound and --- long sound):

o Stop. Apply breaks.
--- --- Release Breaks.
--- o o o Flagman go back and protect rear of train.
--- --- --- --- Flagman return from west or south.
--- --- --- --- --- Flagman return from east or north.
--- --- --- When running, train parted; to be repeated until answered.
o o Answer to any signal not otherwise provided for.
--- --- o o Approaching public crossings at grade.
o o o o Call for signals.

Air whistles are different, as are torpedo signals, light signals, semaphore, etc.

Service Message Code:

N S N - No such number.
G B A - Give better address.
G S A - Give some address.
DFS - Disregard former service.
92 - Deliver.
Deld (or) 92d - Delivered.

There is also Phillips Press Code - an example:

"A dsx rain es wind storm psd tru t nt end o ta county tsm dsyg a gt deal o prpy, roofs wr bln off a no o sma blgs es nux trees wr uprtd. A barn blng to James Sampson ws stru by lghtg kig 3 horses es burng svl tons o hay stored trin." This is standardized, but formed, it seems, primarily by the elimination of redundancy. The header for the same example, however, is another thing:

"o
Hr tru No 39 VO HW "HX" ck 63 collect N P R"
and so forth.

-

↑ Index

512. **Susan Webster Schultz**
Sidewalk blogger news: the double-speak series
Sat 22 Dec 2007

After a week away from the fences, the Sidewalk Blogger posted 10 signs last night in Kane`ohe and Kailua (thus

expanding her territory). Two were lost overnight, but the others stood tall this morning when pictures were taken.
Please have a look and send the photos around, but leave my name off.

http://www.facebook.com/album.php?aid=21060&l=285f3&id=654553661

aloha, Susan

↑ Index

513. steve russell
Jean Baudrillard on Hillary Clinton
Sat 22 Dec 2007

If the late Jean Baudrillard had managed to be coaxed into writing a piece about Hillary Clinton, it'd probably sound like

Hillary Clinton has never existed. There is no point dreaming about a "real" Hillary Clinton, a hidden Hillary Clinton, an ideal socialist: this just hypostatizes a simulacrum. If Hillary Clinton is a simulation, the only likely turn of events is that of a brutal de-simulation, the social ceasing to take itself as a space of reference and to play the game, and putting an end at last to power, the effect of power and to the mirror of the social which perpetuates it. A desimulation which itself captures the style of a challenge...

& so on...in the manner of Baudrillard's more effusive, bombastic style, a sort of bad writing contest... who can do the most pretentious Baudrillard?

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514. Jesse Crockett
Listenlight Poetry taking on Wall Street and LiveJournal :-)
Sat 22 Dec 2007

Hi All --

A side project including one of the super cool gurus at 37signals.com is http://commandshift3.com -- on which you can click "hot or not" websites. They're using some kind of Gen XYY reverse psychology to do something with the results, I would guess, tho it seems a great place to get on-the-spot impressions & design ideas. Anyhow, Listenlight Poetry in the "journal" tag category is, atm, beating The Wall Street Journal and Live Journal. Totally different demographics, of course, but here we have it. As well, the key trends are up since issue 06 (when we first got hit hard), I would estimate somewhere between 33 and 45 per cent since "version 2.0" issue 12.

here's a screen capture of LL progress on the site after "22 battles" -- http://listenlight.net/media/listenlight_cmdshft3-122207.jpg (~150K)

http://listenlight.net

Now on quadrillion percent acid-free pages !

Please to be reading your work soon :-)

~Jess

↑ Index

515. Patrick F. Durgin
Re: Sasha Frere-Jones/Zepp
Sat 22 Dec 2007

Wow. He has been pretty sycophantic of late in his NYer columns, but this is everything that's wrong with music journalism.

↑ Index

516. Alan Sondheim
experiments in human transportation
Sun 23 Dec 2007

---

experiments in human transportation

mocap, gunscan, bodyscan, and secondlife avatar meshes were moved as .obj files into blender for deconstruction; the consort is yamantaka-sheave; bodygun is from gun; bodyscan is from azure carter performer; involution is from motion-capture bvh into second life into blender

somewhere among phallic hardening, womb, multiple faces, blown-apart gun-play, involuted cubes, somewhere among these lies

http://www.alansondheim.org/bodyb.jpg
http://www.alansondheim.org/bodygun.jpg
http://www.alansondheim.org/involution.jpg
http://www.alansondheim.org/consortt.jpg
http://www.alansondheim.org/consorttt.jpg
http://www.alansondheim.org/consortttt.jpg
http://www.alansondheim.org/consorttttt.jpg

experiments in human transportation

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517. Matt Henriksen
Dustin Williamson's Exhausted Grunts
Sun 23 Dec 2007

Announcing the release of
Dustin Williamson's Exhausted Grunts
2 pages, side-stapled, $5
in a run of 75 copies
from Cannibal Books
made in our kitchen
flesheatingpoems.blogspot.com
[redacted]

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http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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518. Samuel Wharton
sawbuck poetry journal
Sun 23 Dec 2007

---

hello buffalo~

sawbuck <http://www.sawbuckpoetry.blogspot.com> is now reading for its 2008 issues.

some things we are particularly looking for: collaborations, formal poetry, prose poetry, hybrid-genre pieces, "experimental" poetry (we don't know what exactly this means; the work should define it), series (or excerpts from), translations, anything else you can think of, provided it is well-written.

please submit 6 or more unpublished poems in the body of a single email [redacted]
.

thank you for your time

samuel wharton, editor

↑ Index

519. **Gabrielle Welford**
Re: AFP: Descendants of Sitting Bull, Crazy Horse break away from US
Sun 23 Dec 2007

---

ain't that a kicker!!? i love it. g

Gabrielle Welford, Ph.D.
freelance writer, editor, teacher
[redacted]

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 20 Dec 2007, David Chirot wrote:

> *http://afp.google.com/article/ALeqM5iVC1KMTOgwiSoMQyT2LwZc9HyAgA ---*

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520. **John Cunningham**
John Newlove review
Sun 23 Dec 2007

Would the Australian ezine that commissioned me to write a review of John Newlove`s recent selected poems please contact me at my email address of johncunningham366(at sign)mts.net The review is completed. I need to know where to send it. John Cunningham

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.17.6/1193 - Release Date: 22/12/2007 2:02 PM

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521. **David Chirot**
Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link
Sun 23 Dec 2007

Many deepest thanks Stephen, Peter and Jim for your responses; they quite stunned me. I apologize the delay in responding. Wrote most of it and then interrupted for days before chance to "end it all." For some time, re language, i've been very interested in forgeries, plagiarisms, disinformation, pseudo- and anonymities, distranslations, propaganda, the combinings and

recombinings of these and the ways these are used by governments, organizations, criminals and writers of everything from travel literature to history, fiction, textbooks and poetry. Paranoiac and conspiratorial manifestations of language, the hallucinations of lexicons, the detritus of cast off "figures of speech," anachronisms, nostrums, the junkyards of terminologies surpassed--all this is not simply raw material for use, but also i think contains much of use in examining and thinking with writing and reading. The bottom line is really "belief"--credere--which shares a root with "credit." "Did you buy her story?" As in believe it--and/or purchase it. "So and-so says--" "how much is his word worth?" "How much stock do you put in that line of reasoning, of poetry?" " "I wouldn't give a wooden nickel for his opinion." "The New Sentence is more valuable as a tool than the old." "The liberating value of these poems is not to be measured in the counting of their syllabic units." "Ironically, the unique flaws of the forgery proved more valuable than its mundane original." "In the market of ideas, he's not much more than a thief." "Is there more value to those vast acres if Nature is a construct of language or if it is not?"

The idea of an, unmediated, immediate apprehension/communication obsessed me a as child, and, later, learning it was a kind of a "dream," a "Utopian yearning," found through human history, it still remains a fascinating question, and one which finds its companion so to speak in desire, when intercourse as "conversation" turns to intercourse as "consummation."

Persons like Ted Serios, who could "project" an image from his mind directly on/into photographic image seemed a "step in the right direction," however flawed it might be. (And was.) Though i still like to look at those strange images he projected from his mind--not to mention the incredible amount of work it took to come up with what were claimed to be the "original" images--or ones certainly seeming as if they could be. Images which--well, where did they come from, as places he had never been? Judging from the low-fi quality of the Serios images--dim, jerky, faraway-- perhaps they came from street found newspapers, limmed with dirt, sun-yellowed or rain-blurred, or library reading room encyclopedias, their images thick with the oily patinas of hundreds of dubiously sanitary fingerprints, or random but "startling" things found in the trash . . . The image files of the brain as a vast rubbish heap, like those ancient Egyptian city dumps in which the ratty recycled papyri of "expendable mummies" rattle in dry winds among feral cats, bearing the verses of Sappho . . .

It's often interesting to take statements and reverse them, asking--whom would this benefit? For example: nature is a construction. One could examine this in terms of in what ways and for whom it is a benefit to think/believe this. One might also say: is this not the same sign of hubris which placed humans at

the center of the universe? That it is "constructed" by "us"? One could posit it instead as: humans are a construction of nature. Or: construction is human nature.

There is a sign often found in offices, a chilling reminder: "If it's not in writing, it never happened." One could reverse this and say, "If it's in writing, it never happened."

Again, one thinks--who benefits?

I.E.--who is it "good" for? The "common good"--a sort of play on the Socratic good Jim writes of? (Something which is a "good" common in all cases.) As in Orwell's Animal Farm, "good" usually winds up like "equality": "All animals are equal, but some are more equal than others."

Baudelaire wrote of language as a forest of symbols (the birth of Symbolism) and from there evolved his theory of Correspondances. Baudelaire also grasped right away who the telegraph would be "good" for: in his notebooks he writes that for stock market traders and bankers, whoever has the most immediate access to the fastest information will have the "inside edge" so to speak of the "insider trader." For the poet, the telegraph is already the "information highway" of the "robber barons." And, though that's an American term, one of those Baudelaire mentions did have a "real" baron-connection: M. de Rothchild. This could be thought of a "trans-continental," trans-lingual" "correspondance" of "(robber) Barons"--the globalization of the new "Nobility" (a play itself on the"noble" as a version of the "good") manifested in the penchant of the Biggest Robbers for the Biggest Philanthropy, to further emphasize that, indeed, some truly are "more" "Noble" than others.

Emerson's "Nature" is an extraordinary essay. In trying to find what will enable the citizens of the young United States to establish their own "Original relation with the Universe," Emerson chooses not things human-made (mostly as yet derived from forms from elsewhere), but (American) Nature. To Paraphrase: The blank and ruin we see in Nature is in our own eye.

It is because the American eye is as yet too set on seeing-as-projecting other values, from the past, from other cultures, as a grid of comparisons in which an American Nature is found "wanting," that what IS there is unseen. (The anti-Transcendental Poe finds this as "The Purloined Letter.") A "virtual" reality of non-American vision misses what is hidden in plain site/sight/cite so to speak. For Emerson, the figure of "The Poet" is the one who will help lead the way to the finding of this "original relation to the Universe" via an "original" Nature. And that Poet he at first thought had appeared, almost as though he had been summoned, in the quasi-anonymous author of "Leaves of Grass."

Emerson was writing just at the cusp of some older American Wonders becoming Tourist Sites (Niagara Falls, The Old Man of the Mountain, etc) and the movements West to the truly Grand Canyonesque, Mississippi sized Wonders, the Paul Bunyanesque Giganticism of Sequoias, Great Lakes, the Rockies, not to mention Texas, the Pacific Sublime, Volcanos, Tornados, Massacres, Buffalo- Herds,---the Natural examples for such behemoths as Standard Oil, Transcontinental Railroads, Empire State Building, and poetic Giganticisms such as Whitman',s Pound's and Olson's, Williams' Paterson and the Long Poems recently discussed here The lack of "picturesque ruins, ancient buildings, Old Masters," is more than made up for by the sheer Gigantic Grandeur of American Nature, from which will emerge a new vision of the Sublime. (Think of the Giganticism of American painting, sculpture, Hollywood, the Great American Novel---)

Emerson's famous letter to Whitman on first reading Leaves, after having found out who and where the Poet was, Whitman quickly took advantage of to publicize his basically self-published book length song of "Myself." (Self publishing and vanity publishing having something in common so to speak.) In effect, Whitman "seized the day" and "replaced" Nature with himself as Kosmos and the USA as "the Greatest Poem" which fills the American space formerly seen as a blank and ruin. "SPACE," after all still being for Olson a century stll later the "central fact" of America. For Olson Whitman is replaced by Melville & Moby Dick, then Maximus, with Creeley as "Figure of Outward."

The other side of this appetite for the Super Sized (think Steroid-Sized Superstars, the new Paul Bunyans,) is the the Minimal--Poe's theory of the short story, the short poem and Emily Dickinson's creation of universes within the ever shifting minutia of handwriting, the subtly or dramatically changing punctuation marks, dashes, the handmade small folded books hidden in drawers-- Which with Robert Smithson returns as a "Spiral Jetty" bringing one back out into Earth Works--the meeting places of the immensely small and the immensely large, the wastelands of technology as ruins and deserts as blanks, "where remote pasts meet remote futures" and-where the re-cycling of Earth Works is "Nature" re-found as Ecology.

Thoreau, who "traveled much in Concord," foresaw this: "In wildness is the preservation of the world." The "wildness" he finds is very interesting--the Spiral Jetty recycling of the omnipresent Greek and Roman Classics into his self-built shelves!! In a way very Voltairean, like Candide, Thoreau's "cultivating his own garden" at Walden Pond and supplementing his beans with Seneca, Socrates and others. Hawthorne, who also grew his own vegetables and collected nuts and berries while living as a neighbor of Melville's--used to read the Transcendentalists' journal The' Dial for its excellence as a soporific. Nothing to induce a nap in an allegorist like

Hawthorne than the turning of the world into a symbol of spirit! Poe, who hated Boston as the place of both his birth and his mother's death, called the Transcendendalists the "Frog-Pondians."

(Desire is Poe's work is repetitively that for a beautiful dying woman, poised between life and death--then dying- -followed by poet's "after effects" existence of "Mournful and Never-Ending Remembrance"-----his "most poetical" of themes as described in "Philosophy of Composition"----not to mention his marrying his 13 or 14 year old cousin and watching her slowly die of "Consumption," as years earlier he had watched his brother die of the same disease in a tiny attic in Baltimore.

The latest rage in Poe's day was the construction of cemeteries--Mt Auburn on the boundary of Cambridge and Watertown, MA is the template--as simultaneously places of "Mournful & Never-Ending Remembrance," and the health giving effects of walking in a vast arboretum of native and imported trees, flowers, types of stone and art work as "figured" in statues, vaults' engravings,and the decorative expressionisms of metal designs in the small fences around separate plots. Ornate benches in many materials distributed along curving and sloping walkways gave the opportunity for contemplation of Eternity as well as of the Transient Beauties of Nature. The "uplift" of "Moral Suasion" and Good Air and Walking --again, the "good," the "virtuous"--all supposed to confer upon the citizen a desire to move from the cramped city to the suburbs beckoning just the other side of the vast park-like Cemetery. And this, indeed, is what happened.

It was not only the living who had to be encouraged to move--there was simply no more room left in Boston's ancient, overcrowded cemeteries, and the dead, too, had to find "a new place to live," "room to breathe." With all that "retirement" "time on their hands," why not install a phone to keep up with the gossip back in "dear old Boston" and at the Christian Science Monitor offices and buildings? Some decades after the cemetery's founding, Mary Baker Eddy did just this when she willed that a telephone be installed along with her body in the Vault she had prepared. After all, this new means of "speaking at a distance." might well include the "long distance" of what Raymond Chandler called "The Big Sleep."

The gateway to Eternity--and the gateway to Suburbia!! And passing from one to the other via the statued and tree shaded walkways of the outdoor gallery of the Art of Nature and that of human hands. And, by virtue of the virtual telephonic voice, the Eternal dead and the Suburban living carrying on intimate intercourse across the "emptiness of these vast spaces" that so frightened Pascal. One wonders if Poe's efforts to "keep in touch" with the "beautiful dying women" who pass into the "Mournful never-Ending

Remembrance" of the Raven's squawking "Nevermore!" might then be resolved via the intimate intercourse of phone sex! The virtual as not simply "Spirit" and spirituality--but the contacting of spirits--and the making "virtuous" of Necrophilia. From Table-tapping to Wire Tapping!!!!

Big Brother
Was a mother-
But Uncle Sam
Is a Dirty Old Man!

On Dec 19, 2007 12:00 AM, Jim Andrews <[redacted]> wrote:

> *That's a terrific essay, David. And some fascinating quotations, as well, such as Emerson's "Words are signs of natural facts." Which reminds me of a related sentiment expressed by Socrates. Perhaps it was in the Republic, but it could have been in any number of the dialogues because Socrates and some straw man were discussing the 'nature' of 'the good'. Socrates was seeking a definition. The straw man gave examples of good things, good people, good familial relations, etc. Socrates said (and I paraphrase) "great, but I'm looking for what's common to all these examples. There must be something common to them, musn't there? Or we wouldn't use the same word to describe them: good."*

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522. **Murat Nemet-Nejat**
Re: Jean Baudrillard on Hillary Clinton
Sun 23 Dec 2007

Steve,

Can anyone but Baudrillard win this contest?

It is exactly this kind of mumbo jumbo -an example of it being that Gore is the same as Bush- that led to the disasters of the last seven years?

Murat

On Dec 22, 2007 9:18 PM, steve russell <[redacted]> wrote:

> *If the late Jean Baudrillard had managed to be coaxed into writing a piece about Hillary Clinton, it'd probably sound like*

> *Hillary Clinton has never existed. There is no point dreaming about a "real" Hillary Clinton, a hidden Hillary Clinton, an ideal socialist: this just hypostatizes a simulacrum. If Hillary Clinton is a simulation, the only likely turn of events is that of a brutal de-simulation, the social ceasing to take itself as a space of reference and to play the game, and putting an end at last to power, the effect of power and to the mirror of the social which perpetuates it. A desimulation which itself captures the style of a challenge...*
>
> *& so on...in the manner of Baudrillard's more effusive, bombastic style, a sort of bad writing contest... who can do the most pretentious Baudrillard?*
>
> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

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523. David Chirot

French Hermit And Surreal Writer Gracq Dies Age 97 - New York Times

Sun 23 Dec 2007

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http://www.nytimes.com/reuters/arts/entertainment-france-gracq.html ---

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524. Alan Sondheim

I'm just a collection, agency, Convolute, don't let me fail

Sun 23 Dec 2007

Convolute, don't let me fall.

Dear God, don't let me fail.
Dear God, I know I'm a nuisance, honest I am.
Dear God, I'm just a collection, agency.
Dear Azure, you are perfect smart performer!
Dear David, how are you, thank you for the film!
Dear Leslie, I slept beneath the teapot.
Dear Robert, I shall get to your books and guitar.
Dear Tom, your books have gotten to me, mind!
Dear God, don't let me fail.
Dear God, I'm passing out of this world.
Dear God, an other waits for no one.

Dear Joanna, you are family's end, poet, thank you!
Dear Mark, you are family family's end, superior!
Dear Eugene, what a ride and book!
Dear God, don't let me fail.
Dear God, I let you down.
Dear God, I'm five useless aggregates.
Dear God, I'm just a collection, agency.
Dear Tyler, there are many skies.
Dear David, what film?
Dear Lord, your name is God.
Dear Gabe, that road's got your name on it.
Dear Jon, names fell on the ground.
Dear God, don't let me fail.
Dear God, http://www.alansondheim.org/gunned.jpg
Dear God, I wish names were things.
Dear God, I wish your name so!
Dear God, I don't have names.
Dear Ellen, 215th radical.
Dear Maria, Walter and Karl say hello.
Dear Sandy, Kraus, not Marx, cancel out.
Dear Foofwa, GrouchoCouchGrouchDouch.
Dear Nikuko, don't let me fail.
Dear Jennifer, don't let me down.
Dear Julu, don't let me fall.
Dear Alan, the world's wounds down.

metaballs accorded to transformation of a cube

http://www.alansondheim.org/involute2.jpg
http://www.alansondheim.org/involute2field.jpg

and thereby the forcefields in evidence

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525. **steve russell**
Re: Jean Baudrillard on Hillary Clinton
Sun 23 Dec 2007

Baudrillard was especially silly when he spoke of Africans. It was as though he had never seen a black person before. Imagine Jimmy the Greek if he had read a few books. Although I sometimes enjoyed Baudrillard and regarded him as a nihilistic Marshall Mcluhan, at his worst, he lapsed into self-parody.

Murat Nemet-Nejat <[redacted]> wrote: Steve,

Can anyone but Baudrillard win this contest?

It is exactly this kind of mumbo jumbo -an example of it being that Gore is the same as Bush- that led to the disasters of the last seven years?

Murat

On Dec 22, 2007 9:18 PM, steve russell
wrote:

> *If the late Jean Baudrillard had managed to be coaxed into writing a piece about Hillary Clinton, it'd probably sound like*
>
> *Hillary Clinton has never existed. There is no point dreaming about a "real" Hillary Clinton, a hidden Hillary Clinton, an ideal socialist: this just hypostatizes a simulacrum. If Hillary Clinton is a simulation, the only likely turn of events is that of a brutal de-simulation, the social ceasing to take itself as a space of reference and to play the game, and putting an end at last to power, the effect of power and to the mirror of the social which perpetuates it. A desimulation which itself captures the style of a challenge...*
>
> *& so on...in the manner of Baudrillard's more effusive, bombastic style, a sort of bad writing contest... who can do the most pretentious Baudrillard?*
>
> *---*
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

Never miss a thing. Make Yahoo your homepage.

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526. **Peter Ciccariello**

Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link

Sun 23 Dec 2007

David,

I now live across the street from the Westford cemetery in Connecticut which I imagine was pre-"Mournful & Never-Ending Remembrance," lacking the arboreal trappings but ripe for your rubBEings described by Geoff Huth as "raucous" and "muddy frottages". This particular morning<http://cgi7.com/peterimages/graves.jpg>(see attached) bright and crisp, with ice and snow. I began to notice my language when confronted by

these stark objects – slate, granite, incised, chiseled rectangular, lichen, trying to linger in the pure experience of vision as long as I could before my language took over. Graves, tombstones, frost, and then the names – "Polly", "James", "Abigail…"

Martin Heidegger noted this "first time": "Language, by naming beings for the first time, first brings beings to word and to appearance." And he continues; " Only this naming nominates beings to their being from out of their being."

As you said " Again, one thinks--who benefits?"

How exactly does language grab the object from the blur and bring it into being? At what point does the brain deconstruct the cemetery into the objects that populate it? As Peter Schwenger says in *"The tears of things": * "The death of the thing then, is the price we pay for the word."

The poetry in your process appears to be the salvaging of discarded language, reprocessing, recycling the useless by bringing it into being again. When I photograph the headstones carvings and other bits of found text and reparse in 3-D worlds, the reparse points reflect the original contexts and indicate the locations and meanings from which the external information has be taken. The act of layering, of montage, represents the function of time as in the moving from one bit of dissociate text to another.

- Peter Ciccariello

--
NEW RELEASE
UNCOMMON VISION - The Art of Peter Ciccariello
http://uncommon-vision.blogspot.com/
66 pp. 42 color plates.

On Dec 23, 2007 1:28 PM, David Chirot <[redacted]> wrote:

> *Many deepest thanks Stephen, Peter and Jim for your responses; they quite stunned me. I apologize the delay in responding. Wrote most of it and then*
> *interrupted for days before chance to "end it all."*

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527. **W.B. Keckler**
Re: Jean Baudrillard on Hillary Clinton
Sun 23 Dec 2007

Baudrillard was also very ugly when he spoke of the differently-abled, those with serious physical infirmities.

But then they were, like everything to him apparently, convenient metaphors to be deployed in a particularly ugly argument (I am thinking of one of his semiotexte books).

**********See AOL's top rated recipes (http://food.aol.com/top-rated-recipes?NCID=aoltop00030000000004)

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528. Tracey Gagne
Re: second life third life
Sun 23 Dec 2007

I thought the poem was really cool, by the way.... No, I was referring to the web craze second life, as it's been a topic of conversation with many of my friends lately, especially as I know several people with loved ones who spend more time in their "second life" than their first. I also have a friend who showed the site to me. He uses it quite a lot, too.

On Dec 21, 2007 5:45 PM, Halvard Johnson <[redacted]> wrote:

> *If by "the first one" you mean Alan's posting,*
> *nothing. Let's say it's just a riff on the subject*
> *line.*
>
> *Hal*
>
> *"Generally speaking anybody is more*
> *interesting doing nothing than doing*
> *anything."*
> *--Gertrude Stein*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*
>
> *On Dec 21, 2007, at 9:47 AM, Tracey Gagne wrote:*
>
> *what does all this say about the first one??*
> *:)*
> *Tracey*

> *On Dec 20, 2007 10:22 AM, Halvard Johnson <[redacted]> wrote:*
>
> *second rate third life*
> *second life third rate*
> *life second rate third*
> *rate second life third*
> *second rate life third*
> *third second life rate*
> *life third rate second*
> *rate life third second*
> *&c.*

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529. **Nico Vassilakis**

poetry videos: a distractive

Mon 24 Dec 2007

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http://www.youtube.com/nicovassilakis
=

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530. **mIEKAL aND**

Re: French Hermit And Surreal Writer Gracq Dies Age 97 - New York Times

Mon 24 Dec 2007

I found translations of a couple of his novels in google books but I haven't been able to pull up any poetry in translation. From what I read calling him a surrealist & comparing him to Breton is a bit of a stretch. Anybody know of a link or two?

On Dec 23, 2007, at 3:10 PM, David Chirot wrote:

> *http://www.nytimes.com/reuters/arts/entertainment-france-gracq.html*
> ---

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531. **Mark Weiss**
Zizek on Beethoven
Mon 24 Dec 2007

A truly idiotic op ed piece in the Times by Slavoj Zizek, about the European Union's anthem, Beethoven's setting of Schiller's An die Freude--Ode to Joy. Somebody ought to tell him that the poem was written as An die Freiheit--Ode to Freedom--as Beethoven and everybody else at the time knew (one assumes the folks in Brussels are aware, as well), and the censors made him change it. Through some very questionable musicology, Zizek turns the setting into an appeal for the admission of Turkey to the EU. Really.

Mark

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532. **steve russell**
A Christmas Story by Jeanette Winterson
Mon 24 Dec 2007

---

anything by Jeanette Winterson is worth reading.

My Christmas Short Story is now available on the site. Click here to read it now.
Merry Christmas
Forward email

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Jeanette Winterson | CO Pedalo Limited | 114 Power Road | Power Road Studios | London | England | W4 5PY | United Kingdom

---
Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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533. **Ryan Daley**
Re: Jean Baudrillard on Hillary Clinton
Mon 24 Dec 2007

Differently-abled?

That's new.

On Dec 23, 2007 9:51 PM, W.B. Keckler <[redacted]> wrote:

> *Baudrillard was also very ugly when he spoke of the differently-abled, those*
> *with serious physical infirmities.*
>
> *But then they were, like everything to him apparently, convenient metaphors*
> *to be deployed in a particularly ugly argument (I am thinking of one of his*
> *semiotexte books).*
>
> *********See AOL's top rated recipes*
> *(http://food.aol.com/top-rated-recipes?NCID=aoltop00030000000004)*

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534. **steve russell**

Oscar Peterson, 82, has died/ is mourned by French

Mon 24 Dec 2007

French President Nicolas Sarkozy mourns his loss. It's doubtful that an American politician would recognize the name. Jazz great Oscar Peterson dies at 82
By ROB GILLIES, Associated Press Writer
3 minutes ago

TORONTO - Oscar Peterson, whose early talent, speedy fingers and musical genius made him one of the world's best known jazz pianists, died at age 82. ADVERTISEMENT <script language="JavaScript" type="text/javascript">document.write('');</script><noscript><a href="http://us.ard.yahoo.com/SIG=12hkudk5d/M=571036.11071258.11647296.1414694/D=news/S=46079015:LREC/_ylt=ApnqymAU.R37gyZQ.PLg3wcnHL8C/Y=YAHOO/EXP=1198536389/A=4303781/R=2/SIG=12kupb04i/*http://clk.atdmt.com/HLC/go/

yhxxxllc0170000019hlc/direct/01/?time=1198529189044473" target="_blank"></noscript> if(window.yzq_d==null)window.yzq_d=new Object(); window.yzq_d['MvZnU0LEYrg-']='&U=13bummmr3%2fN%3dMvZnU0LEYrg-%2fC%3d571036.11071258.11647296.1414694%2fD%3dLREC%2fB%3d4303781'; His death was confirmed by Neweduk Funeral Home in Mississauga, the Toronto suburb where Peterson lived. The city's mayor, Hazel McCallion, told The Associated Press that he died of kidney failure but that she did not know when. The hospital and police refused to comment. The Canadian Broadcasting Corp. reported that he died on Sunday. "He's been going downhill in the last few months, slowing up," McCallion said, calling Peterson a "very close friend." During an illustrious career spanning seven decades, Peterson played with some of the biggest names in jazz, including Ella Fitzgerald, Count Basie and Dizzy Gillespie. He is also remembered for touring in a trio with Ray Brown on bass and Herb Ellis on guitar in the 1950s. Peterson's impressive collection of awards include all of Canada's highest honors, such as the Order of Canada, as well as a Lifetime Grammy (1997) and a spot in the International Jazz Hall of Fame. His growing stature was reflected in the admiration of his peers. Duke Ellington referred to him as "Maharajah of the keyboard," while Count Basie once said "Oscar Peterson plays the best ivory box I've ever heard." In a statement, French President Nicolas Sarkozy said "one of the bright lights of jazz has gone out." "He was a regular on the French stage, where the public adored his luminous style," Sarkozy said. "It is a great loss for us." Jazz pianist Marian McPartland called Peterson "the finest technician that I have seen." McPartland said she first met Peterson when she and her husband, jazz cornetist Jimmy McPartland, opened for him at the Colonial Tavern in Toronto in the 1940s. "From that point on we became such goods friends, and he was always wonderful to me and I have always felt very close to him," she said. "I played at his tribute concert at Carnegie Hall earlier this year and performed `Tenderly,' which was always my favorite piece of his." The American jazz pianist Billy Taylor called Peterson one of the finest jazz pianists of his time. "He set the pace for just about everybody that followed him. He really was just a special player," Taylor said. Born on Aug. 15, 1925, in a poor neighborhood southwest of Montreal, Peterson obtained a passion for music from his father. Daniel Peterson, a railway porter and self-taught musician, bestowed his love of music to his five children, offering them a means to escape from poverty. Oscar Peterson learned to play trumpet and piano at a young age, but after a bout with tuberculosis had to concentrate on the latter. He became a teen sensation in

his native Canada, playing in dance bands and recording in the late 1930s and early 1940s. But he got his real break as a surprise guest at Carnegie Hall in 1949, after which he began touring the United States and Europe. He quickly made a name for himself as a jazz virtuoso, often compared to piano great Art Tatum, his childhood idol, for his speed and technical skill. He was also influenced by Nat King Cole, whose Nat King Cole Trio album he considered "a complete musical thesaurus for any aspiring Jazz pianist." Peterson never stopped calling Canada home despite his growing international reputation. But at times he felt slighted here, where he was occasionally mistaken for a football player, standing at 6 foot 3 and more than 250 pounds. In 2005 he became the first living person other than a reigning monarch to obtain a commemorative stamp in Canada, where he is jazz royalty, with streets, squares, concert halls and schools named after him. Peterson suffered a stroke in 1993 that weakened his left hand, but not his passion or drive for music. Within a year he was back on tour, recording "Side By Side" with Itzhak Perlman. As he grew older, Peterson kept playing and touring, despite worsening arthritis and difficulties walking. "A jazz player is an instant composer," Peterson once said in a CBC interview, while conceding jazz did not have the mass appeal of other musical genres. "You have to think about it, it's an intellectual form," he said. ___ AP reporter Lily Hindy in New York contributed to this story. ___ On the Net: Oscar Peterson home page: http://www.oscarpeterson.com Canadian Broadcasting Corp. interview: http://www.cbc.ca/news/background/peterson_oscar

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↑ Index

535. William Slaughter
Notice: Mudlark
Mon 24 Dec 2007

New and On View: Mudlark Poster No. 72 (2007)

Four Poems by Frederick Pollack

Notes for the Baron of Teive | To Live in Peace | Serotonin | Bonbon

Frederick Pollack is the author of two book-length narrative poems, The Adventure and Happiness, both published by Story Line Press. Other of his poems and essays have appeared in Hudson Review, Southern Review, Fulcrum, Salmagundi, Poetry Salzburg Review, Die Gazette (Munich), Representations and elsewhere. Poems have most recently appeared in the print journals Iota (UK), Orbis (UK), Magma (UK), and The Hat. Online, poems have appeared in Big Bridge, Snorkel, Hamilton Stone Review, Diagram, BlazeVox, The New Hampshire Review, Denver Syntax, Barnwood, elimae, and elsewhere. Pollack is an adjunct professor of creative writing at George Washington University, Washington, DC.

Spread the word. Far and wide,

William Slaughter

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↑ Index

536. **W.B. Keckler**
Re: poetry videos: a distractive
Mon 24 Dec 2007

Very nice work, Mr. V.?Was all the red and green for Xmas? (j/k). I thought it was very brave of you to bare it all at 1:02 in this video. That was the best Christmas streaking I've seen all day. Of course it is a little cold here today. Bravissimo.

-----Original Message-----
From: Nico Vassilakis <[redacted]>
To: [redacted]
Sent: Mon, 24 Dec 2007 3:40 am
Subject: poetry videos: a distractive

http://www.youtube.com/nicovassilakis
=

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

↑ Index

537. **Jim Andrews**
Re: "Wrack" image & Ruins, Wrecks & Runes//& a flickr gallery & essay link
Mon 24 Dec 2007

Hi David,

Although I think that many assignations of what is 'natural' do not age well, I wouldn't argue that 'nature' is whatever we say it is. That sounds like a Bushie argument.

All the best, David, to you and to all on the Poetics list.

ja
http://vispo.com

↑ Index

538. Ryan Daley
Piazzolla
Mon 24 Dec 2007

I have long been fascinated by Astor Piazzolla, his life and work. Here's a great quote from him about Nadia Boulanger, one of the greatest music teachers of the 20th Century:

*When I met her, I showed her my kilos of symphonies and sonatas. She started to read them and suddenly came out with a horrible sentence: "It's very well written." And stopped, with a big period, round like a soccer ball. After a long while, she said: "Here you are like Stravinsky, like Bartók, like Ravel, but you know what happens? I can't find Piazzolla in this." And she began to investigate my private life: what I did, what I did and did not play, if I was single, married, or living with someone, she was like an FBI agent! And I was very ashamed to tell her that I was a tango musician. Finally I said, "I play in a night club." I didn't want to say **cabaret. And she answered, "Night club, mais oui, but that is a cabaret, isn't it?" "Yes," I answered, and thought, "I'll hit this woman in the head with a radio...." It wasn't easy to lie to her. She kept asking: "You say that you are not pianist. What instrument do you play, then?" And I didn't want to tell her that I was a bandoneon player, because I thought, "Then she will throw me from the fourth floor." Finally, I confessed and she asked me to play some bars of a tango of my own. She suddenly opened her eyes, took my hand and told me: "You idiot, that's Piazzolla!" And I took all the music I composed, ten years of my life, and sent it to hell in two seconds.

*Happy Holidays.

-Ryan

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539. Alan Sondheim
fetalfield
Tue 25 Dec 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

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fetalfield

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↑ Index

540. Halvard Johnson
Seasons Greetings from Lynda & Hal
Tue 25 Dec 2007

Seasons Greetings from Lynda & Hal

Do not open before Christmas.

unwrap here --> http://seasonsgreetingsfromlyndahal.blogspot.com/

↑ Index

541. Alan Sondheim
eventide
Tue 25 Dec 2007

---

eventide

yes, in the sky were these, and on the earth were those
in the midst, what, vacancy, a few clouds
pondering, i removed the clouds

black band proclaimed the troubles on land
jewels above, obsidian, agate, what makes the sky
houses in auras
something about eventide
something about moon

http://www.alansondheim.org/strangeevent.jpg

↑ Index

542. **John Cunningham**
Re: Oscar Peterson, 82, has died/ is mourned by French
Tue 25 Dec 2007

Thank you for this notice. I can't believe that the world will be without him. On two occasions in the 1970s after concerts I had the honour and pleasure of sitting with him and a bottle of scotch in his hotel room, each time for several hours, discussing the history of jazz and listening to anecdotes of jazz musicians. I notice that the article didn't mention Oscar's indebtedness to Jay McShann and Count Basie as Kansas City was definitely one of his sources. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: December 24, 2007 2:57 PM
To: [redacted]
Subject: Oscar Peterson, 82, has died/ is mourned by French

French President Nicolas Sarkozy mourns his loss. It's doubtful that an American politician would recognize the name.

Jazz great Oscar Peterson dies at
82
By ROB GILLIES, Associated Press Writer
3 minutes ago

TORONTO - Oscar Peterson, whose early talent, speedy fingers and musical genius made him one of the world's best known jazz pianists, died at age 82. ADVERTISEMENT <script language="JavaScript"
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%3d4303781'; His death was confirmed by Neweduk Funeral Home in Mississauga, the Toronto suburb where Peterson lived. The city's mayor, Hazel McCallion, told The Associated Press that he died of kidney failure but that she did not know when. The hospital and police refused to comment. The Canadian Broadcasting Corp. reported that he died on Sunday. "He's been going downhill in the last few months, slowing up," McCallion said, calling Peterson a "very close friend." During an illustrious career spanning seven decades, Peterson played with some of the biggest names in jazz, including Ella Fitzgerald, Count Basie and Dizzy Gillespie. He is also remembered for touring in a trio with Ray Brown on bass and Herb Ellis on guitar in the 1950s. Peterson's impressive collection of awards include all of Canada's highest honors, such as the Order of Canada, as well as a Lifetime Grammy (1997) and a spot in the International Jazz Hall of Fame. His growing stature was reflected in the admiration of his peers. Duke Ellington referred to him as "Maharajah of the keyboard," while Count Basie once said "Oscar Peterson plays the best ivory box I've ever heard." In a statement, French President Nicolas Sarkozy said "one of the bright lights of jazz has gone out." "He was a regular on the French stage, where the public adored his luminous style," Sarkozy said. "It is a great loss for us." Jazz pianist Marian McPartland called Peterson "the finest technician that I have seen." McPartland said she first met Peterson when she and her husband, jazz cornetist Jimmy McPartland, opened for him at the Colonial Tavern in Toronto in the 1940s. "From that point on we became such goods friends, and he was always wonderful to me

and I have always felt very close to him," she said. "I played at his tribute concert at Carnegie Hall earlier this year and performed `Tenderly,' which was always my favorite piece of his." The American jazz pianist Billy Taylor called Peterson one of the finest jazz pianists of his time. "He set the pace for just about everybody that followed him. He really was just a special player," Taylor said. Born on Aug. 15, 1925, in a poor neighborhood southwest of Montreal, Peterson obtained a passion for music from his father. Daniel Peterson, a railway porter and self-taught musician, bestowed his love of music to his five children, offering them a means to escape from poverty. Oscar Peterson learned to play trumpet and piano at a young age, but after a bout with tuberculosis had to concentrate on the latter. He became a teen sensation in his native Canada, playing in dance bands and recording in the late 1930s and early 1940s. But he got his real break as a surprise guest at Carnegie Hall in 1949, after which he began touring the United States and Europe. He quickly made a name for himself as a jazz virtuoso, often compared to piano great Art Tatum, his childhood idol, for his speed and technical skill. He was also influenced by Nat King Cole, whose Nat King Cole Trio album he considered "a complete musical thesaurus for any aspiring Jazz pianist." Peterson never stopped calling Canada home despite his growing international reputation. But at times he felt slighted here, where he was occasionally mistaken for a football player, standing at 6 foot 3 and more than 250 pounds. In 2005 he became the first living person other than a reigning monarch to obtain a commemorative stamp in Canada, where he is jazz royalty, with streets, squares, concert halls and schools named after him. Peterson suffered a stroke in 1993 that weakened his left hand, but not his passion or drive for music. Within a year he was back on tour, recording "Side By Side" with Itzhak Perlman. As he grew older, Peterson kept playing and touring, despite worsening arthritis and difficulties walking. "A jazz player is an instant composer," Peterson once said in a CBC interview, while conceding jazz did not have the mass appeal of other musical genres. "You have to think about it, it's an intellectual form," he said. ___ AP reporter Lily Hindy in New York contributed to this story. ___ On the Net: Oscar Peterson home page: http://www.oscarpeterson.com Canadian Broadcasting Corp. interview: http://www.cbc.ca/news/background/peterson_oscar

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Slideshow: Jazz great Oscar Peterson dies (16) -->

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543. Pierre Joris
Re: Zizek on Beethoven
Tue 25 Dec 2007

Mark,

that didn't seem to me to be a bad piece at all – & where is the bad musicology? I was raised in Europe with that piece of music & Schiller's poem used for every plausible & implausible occasion & laughed out loud when it was pulled in again to become the pan- European anthem. So Zizek's analysis of the marcia turca bit struck me as rather insightful, & his move from there to the exclusion of Turkey from the EEC, an interesting even if somewhat fancy two-step.

happy hols to one & all,

Pierre

On Dec 24, 2007, at 1:36 PM, Mark Weiss wrote:

> *A truly idiotic op ed piece in the Times by Slavoj Zizek, about the European Union's anthem, Beethoven's setting of Schiller's An die Freude--Ode to Joy. Somebody ought to tell him that the poem was written as An die Freiheit--Ode to Freedom--as Beethoven and everybody else at the time knew (one assumes the folks in Brussels are aware, as well), and the censors made him change it. Through some very questionable musicology, Zizek turns the setting into an appeal for the admission of Turkey to the EU. Really.*
>
> *Mark*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]

c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

↑ Index

544. Gabrielle Welford
Re: Seasons Greetings from Lynda & Hal
Tue 25 Dec 2007

ah, ya lucky, hal and lynda. beautiful. i've strayed to berkeley and am resonating with mom and sister, nephew, old friend of daughter, amid much laughter, brightsundayafterday, 'n plenty good food. great whopping blessings to all and intothefuture beautywalking for 2008. love and smooches, g

On Tue, 25 Dec 2007, Halvard Johnson wrote:

> *Seasons Greetings from Lynda & Hal*
>
> *Do not open before Christmas.*
>
> *unwrap here --> http://seasonsgreetingsfromlyndahal.blogspot.com/*

↑ Index

545. Gabrielle Welford
Re: eventide
Tue 25 Dec 2007

i love this. can i put it on my blog today? g

On Tue, 25 Dec 2007, Alan Sondheim wrote:

> *eventide*
>
> *yes, in the sky were these, and on the earth were those*
> *in the midst, what, vacancy, a few clouds*
> *pondering, i removed the clouds*
> *black band proclaimed the troubles on land*
> *jewels above, obsidian, agate, what makes the sky*
> *houses in auras*
> *something about eventide*
> *something about moon*

> *http://www.alansondheim.org/strangeevent.jpg*

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546. **Mark Weiss**
christmas cheer
Tue 25 Dec 2007

Here's how they're doing it in Australia.
http://www.nytimes.com/slideshow/2007/12/25/world/20071225_CHRISTMAS_SLIDESHOW_5.html

Cheers,

Mark

↑ Index

547. **Halvard Johnson**
RIP: Siv Cedering (1939-2007)
Tue 25 Dec 2007

---

http://www.poets.org/viewmedia.php/prmMID/15716

↑ Index

548. **Charles Alexander**
Re: Oscar Peterson, 82, has died/ is mourned by French
Tue 25 Dec 2007

What a musician! I heard him once live in a small club in a hotel in San Francisco, probably 1975 or 1974. I was in college and went alone to that one. I sat just a bit behind Clint Eastwood. The entire room seemed like it didn't hold more than 75 people or so. All I remember is feeling like I wasn't really any "place" at all. Just in the music.

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

On Dec 24, 2007, at 1:56 PM, steve russell wrote:

> *French President Nicolas Sarkozy mourns his loss. It's doubtful that an American politician would recognize the name.*

Jazz great Oscar Peterson dies at 82

By ROB GILLIES, Associated Press Writer
3 minutes ago

TORONTO - Oscar Peterson, whose early talent, speedy fingers and musical genius made him one of the world's best known jazz pianists, died at age 82.
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<script language="JavaScript" type="text/javascript">document.write('');</script><noscript></noscript> if (window.yzq_d==null)window.yzq_d=new Object(); window.yzq_d['MvZnU0LEYrg-']='&U=13bummmr3%2fN%3dMvZnU0LEYrg-%2fC%3d571036.11071258.11647296.1414694%2fD%3dLREC%2fB%3d4303781';
His death was confirmed by Neweduk Funeral Home in Mississauga, the Toronto suburb where Peterson lived. The city's mayor, Hazel McCallion, told The Associated Press that he died of kidney failure but that she did not know when. The hospital and police refused to comment. The Canadian Broadcasting Corp. reported that he died on Sunday.
"He's been going downhill in the last few months, slowing up," McCallion said, calling Peterson a "very close friend."
During an illustrious career spanning seven decades, Peterson played with some of the biggest names in jazz, including Ella Fitzgerald, Count Basie and Dizzy Gillespie. He is also remembered for touring in a trio with Ray Brown on bass and Herb Ellis on guitar in the 1950s.
Peterson's impressive collection of awards include all of Canada's highest honors, such as the Order of Canada, as well as a Lifetime

Grammy (1997) and a spot in the International Jazz Hall of Fame.
His growing stature was reflected in the admiration of his peers. Duke Ellington referred to him as "Maharajah of the keyboard," while Count Basie once said "Oscar Peterson plays the best ivory box I've ever heard."
In a statement, French President Nicolas Sarkozy said "one of the bright lights of jazz has gone out."
"He was a regular on the French stage, where the public adored his luminous style," Sarkozy said. "It is a great loss for us."
Jazz pianist Marian McPartland called Peterson "the finest technician that I have seen."
McPartland said she first met Peterson when she and her husband, jazz cornetist Jimmy McPartland, opened for him at the Colonial Tavern in Toronto in the 1940s.
"From that point on we became such goods friends, and he was always wonderful to me and I have always felt very close to him," she said. "I played at his tribute concert at Carnegie Hall earlier this year and performed `Tenderly,' which was always my favorite piece of his."
The American jazz pianist Billy Taylor called Peterson one of the finest jazz pianists of his time.
"He set the pace for just about everybody that followed him. He really was just a special player," Taylor said.
Born on Aug. 15, 1925, in a poor neighborhood southwest of Montreal, Peterson obtained a passion for music from his father. Daniel Peterson, a railway porter and self-taught musician, bestowed his love of music to his five children, offering them a means to escape from poverty.
Oscar Peterson learned to play trumpet and piano at a young age, but after a bout with tuberculosis had to concentrate on the latter.
He became a teen sensation in his native Canada, playing in dance bands and recording in the late 1930s and early 1940s. But he got his real break as a surprise guest at Carnegie Hall in 1949, after which he began touring the United States and Europe.
He quickly made a name for himself as a jazz virtuoso, often compared to piano great Art Tatum, his childhood idol, for his speed and technical skill.
He was also influenced by Nat King Cole, whose Nat King Cole Trio album he considered "a complete musical thesaurus for any aspiring Jazz pianist."
Peterson never stopped calling Canada home despite his growing international reputation. But at times he felt slighted here, where he was occasionally mistaken for a football player, standing at 6 foot 3 and more than 250 pounds.
In 2005 he became the first living person other than a reigning monarch to obtain a commemorative stamp in Canada, where he is jazz royalty, with streets, squares, concert halls and schools named after him.

Peterson suffered a stroke in 1993 that weakened his left hand, but not his passion or drive for music. Within a year he was back on tour, recording "Side By Side" with Itzhak Perlman.
As he grew older, Peterson kept playing and touring, despite worsening arthritis and difficulties walking.
"A jazz player is an instant composer," Peterson once said in a CBC interview, while conceding jazz did not have the mass appeal of other musical genres. "You have to think about it, it's an intellectual form," he said.

___
AP reporter Lily Hindy in New York contributed to this story.

___
On the Net:
Oscar Peterson home page: http://www.oscarpeterson.com
Canadian Broadcasting Corp. interview: http://www.cbc.ca/news/background/peterson_oscar

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549. **Mark Weiss**
Re: RIP: Siv Cedering (1939-2007)
Tue 25 Dec 2007

This is truly saddening. Civ and I shared a publisher, and I published her in my magazine of the early 70s, Broadway Boogie. I remember her as a woman in her thirties of heart-stopping loveliness. At her birthday party, which must have been her 32nd, a man in his twenties, in an apparent trance, walked through the rather large crowd to where she and I were talking. "I think you're the most beautiful woman I've ever seen," he blurted out. Civ was married at the time and had a few kids. She was very gentle with him and sent him on his way. A good poet and translator, and a generous human being. It was at that party that I met Gregory Corso, and also two men who became among my dearest friends, Richard Elman and Armand Schwerner. I hope her passing was easy.

Mark

At 01:58 PM 12/25/2007, you wrote:
>http://www.poets.org/viewmedia.php/prmMID/15716

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550. **Mark Weiss**
Re: Zizek on Beethoven
Tue 25 Dec 2007

Chacun a son gout. But as to the musicology, he gives us to assume that there's a consensus among musicologists that the movement is flawed, which just aint so. And he probably knows that. As to his "analysis" of the marcia turca, maybe someone should fill him in on the carnavalesque. His understanding of it seems rather limited, though I suspect that he's just being clever for the

sake of the essay. In any event, the anthem uses
only the first statement of the theme, as far as I know.

I'm content to let this rest. Those who don't think it's idiotic, fine by me.

It would be nice to know what the other
contenders were for anthem. At least this one has no killing in it.

Mark

At 12:09 PM 12/25/2007, you wrote:
>Mark,
>
>that didn't seem to me to be a bad piece at all & where is the bad
>musicology? I was raised in Europe with that piece of music &
>Schiller's poem used for every plausible & implausible occasion &
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>happy hols to one & all,
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>Pierre
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>>appeal for the admission of Turkey to the EU. Really.
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>
>_____
>
>The poet: always in partibus infidelium -- Paul Celan
>_____
>Pierre Joris

>244 Elm Street
>Albany NY 12202
>h: [redacted]
>c: [redacted]
>o: 518 442 40 71
>Euro cell: (011 33) 6 75 43 57 10
>email: [redacted]
>http://pierrejoris.com
>Nomadics blog: http://pjoris.blogspot.com
>_____

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551. **laura hinton**
Re: Zizek on Beethoven
Tue 25 Dec 2007

I agree that the NYT piece was well done. Does anyone know if this reading has been done before? Beethoven's refusal to provide a comfortable resting place within the radical edges of the 9th has been used as representation of nationhood and authoritarian order. Doesn't the Ode itself play on this ironic possibility in its own structure (and the potential uses of art by the establishment/the state)? I was impressed --

and it's the first time I've been able to comprehend Zizek.

Laura

On Dec 25, 2007 12:09 PM, Pierre Joris <[redacted]> wrote:

> *Mark,*
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>
> ---

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552. **Jill Jones**

Re: christmas cheer

Tue 25 Dec 2007

Hi Mark,

This year it was windy and cool for the season, so that would have been a bunch of chilly-ish 'waifs and strays' (including a lot of Poms) on Bondi Beach.

We still ate seafoood (oysters) and watermelon and watched the Queen's message (she's now on YouTube, or is it WeTube for the royals?).

Now for the Sydney to Hobart yacht race and the Boxing Day test (cricket) in Melbourne. Whether one watches these events or not (we being in the 'not' camp, though I wouldn't mind seeing Tendulkar have a hit), they are everpresent.

Someone said it was snowing in south-west Tassie but it's hot as bug**ry in Perth.

Boxing Day cheers from Sydney,
Jill

_____
Jill Jones
[redacted]

website: www.jilljones.com.au
blog: rubystreet.blogspot.com

On 26/12/2007, at 4:39 AM, Mark Weiss wrote:

> *Here's how they're doing it in Australia.*
> *http://www.nytimes.com/slideshow/2007/12/25/world/20071225_CHRISTMAS_SLIDESHOW_5.html*
>
> *Cheers,*
>
> *Mark*

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553. **Alan Sondheim**
hope towards the year
Tue 25 Dec 2007

serene
unquiet
hope
unmeasure
things

http://www.alansondheim.org/measureofallthings.jpg

unthings
measure
unhope
quiet
unserene

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554. **David Chirot**
Re: Zizek on Beethoven
Tue 25 Dec 2007

It's been interesting to find of late that Zizek is "an Op Ed Contributor" to the NY Times. His pieces so far have received the response Laura notes herself

finding------that it's amazing to find him so comprehensible. Given the Times' recent history, one even wonders if he is becoming an "embedded reporter."

I thought the timing of the piece--and of its appearance in the Times-- very interesting. It's "cultural" argument for the inclusion of Turkey in the EU comes during Turkey's bombings of the rebel Kurds inside Iraq. Iraq is not too happy about this. But then who listens to them? The bombings are openly aided and supported by the Americans who claim also to be the Iraqi government's allies.

It was not very long ago, remember, that the Americans and Turks were on the verge of a big split over the issue of the Armenians. American lawmakers had voted to recognize Turkish actions against the Armenians almost a century ago as a genocide. This was unacceptable to both Turkey and Israel. The Americans don't want to lose their huge air bases in Turkey and neither the Americans nor Israelis are very comfortable having genocide and ethnic cleansing being in the spotlight.

Up to now, the Kurds have been relative outsiders to the hell of Iraq. The last person to attack them with a real show of force was Saddam. Once upon a time, the Americans loudly used what Saddam had done to the Kurds among their reasons to depose the Evil Dictator. Now the USA is adding Turkey in bombing the same people Saddam had.

(Saddam had gassed the Kurds with weapons give him by the Americans to use on Iranians during the 10 year war between Iraq and Iran. Despite massive efforts and support by Americans, Saddam was not able to defeat the Islamic Republic.)

Having reversed direction on the Armenians, the Americans now embrace the Turks more than before. One can see where the Times publishing this piece in the further interest of Turkey fits well with the new US policy and that of it allies Turkey and Israel.

Previously i had forwarded to the list an October 11, 2007 Times Op Ed by Zizek with another interesting take, in that case, re China's outlawing of reincarnation.

The final two paragraphs of that article, "How China Got religion" http://www.nytimes.com/2007/10/11/opinion/11zizek.html?_r=1&th&emc=th&oref=slogin --- are interesting to return to in thinking of this latest essay:

"Culture" has commonly become the name for all those things we practice without really taking seriously. And this is why we dismiss fundamentalist believers as "barbarians" with a "medieval mindset": they dare to take their beliefs seriously. Today, we seem to see the ultimate threat to culture as

coming from those who live immediately in their culture, who lack the proper distance.

Perhaps we find China's reincarnation laws so outrageous not because they are alien to our sensibility, but because they spill the secret of what we have done for so long: respectfully tolerating what we don't take quite seriously, and trying to contain its political consequences through the law.

On Dec 25, 2007 12:52 PM, laura hinton <[redacted]> wrote:

> *I agree that the NYT piece was well done. Does anyone know if this reading*
> *has been done before? Beethoven's refusal to provide a comfortable resting*
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>
> ---

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555. Gabrielle Welford

mla

Wed 26 Dec 2007

dear all, any poetry readings coming up? a good friend poet/artist is going. be well, g

Gabrielle Welford, Ph.D.
freelance writer, editor, teacher
[redacted]

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556. Model Homes

Re: Zizek on Beethoven

Wed 26 Dec 2007

For anyone interested, here' s a slightly earlier version of Zizek's article with greater vibrato. More pointed and less milk-toast - you'll notice the "fart" was edited out of the NYT rewrite, of course. The more substantial elisions are

rather gruesome in comparison, particularly the conclusion. here's the address (you'll have to excuse the longish url, but should copy-paste sans problem):

http://209.85.207.104/search?q=cache:scJ-btDFPRoJ:www.inthesetimes.com/article/3393/the_disturbing_sounds_of_the_turkish_march/+%22bar+331%22+beethoven&hl=en&ct=clnk&cd=8&gl=us

Now I wonder, are these the only two versions of his "9th" argument?

-Brad

--

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http://modelhomepage.blogspot.com

&

http://myspace.com/modelhomespoetry

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557. **Anny Ballardini**
Re: Zizek on Beethoven
Wed 26 Dec 2007

The much I usually like Slavoj Zizek, I tend to agree with Mark Weiss on the present article. I read less his wish to have Turkey included in the Community, rather the marginal European states like Albania and so forth (forgive this so forth but I keep on forgetting which ones they are), still crashed under the weight of extremely bad politics. What I do not like in this article is his first supposition that "The Ode to Joy" is not worth being performed because: "In 1938, it was performed as the high point of the Reichsmusiktage, the Nazi music festival, and was later used to celebrate Hitler's birthday." If this assumption is true or accepted, then we should banish all classical music since the Nazis were exceptionally inclined to listening to it. Quite a mystery, as a mystery is the fact that Hitler had an artistic inclination, besides having been Wittgenstein's schoolmate. But I usually accept the consideration that reality is weirder than fiction and as Miller did with the Crucible, one has to change facts in order to make things more credible for the audience.

On Dec 25, 2007 9:52 PM, laura hinton <[redacted]> wrote:

> *I agree that the NYT piece was well done. Does anyone know if this reading*
> *has been done before? Beethoven's refusal to provide a comfortable resting*
> *place within the radical edges of the 9th has been used as representation of*

nationhood and authoritarian order. Doesn't the Ode itself play on this ironic possibility in its own structure (and the potential uses of art by the establishment/the state)? I was impressed --

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Laura

On Dec 25, 2007 12:09 PM, Pierre Joris <[redacted]> wrote:

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happy hols to one & all,

Pierre

On Dec 24, 2007, at 1:36 PM, Mark Weiss wrote:

A truly idiotic op ed piece in the Times by Slavoj Zizek, about the European Union's anthem, Beethoven's setting of Schiller's An die Freude--Ode to Joy. Somebody ought to tell him that the poem was written as An die Freiheit--Ode to Freedom--as Beethoven and everybody else at the time knew (one assumes the folks in Brussels are aware, as well), and the censors made him change it. Through some very questionable musicology, Zizek turns the setting into an appeal for the admission of Turkey to the EU. Really.

Mark

The poet: always in partibus infidelium -- Paul Celan

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> *email: [redacted]*
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
>
> ---

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558. **Anny Ballardini**
Re: Piazzolla
Wed 26 Dec 2007

Astor Piazzolla was very well known with the generation of his time. People valued him like my generation did with the Beatles or the Rolling Stones. I guess that if you like Tango, as they do in Buenos Aires, then Piazzolla is still a very popular hero.

On Dec 25, 2007 2:51 AM, Ryan Daley <[redacted]> wrote:

> *I have long been fascinated by Astor Piazzolla, his life and work. Here's a*
> *great quote from him about Nadia Boulanger, one of the greatest music*
> *teachers of the 20th Century:*
>
> **When I met her, I showed her my kilos of symphonies and sonatas. She*
> *started to read them and suddenly came out with a horrible sentence: "It's*
> *very well written." And stopped, with a big period, round like a soccer*
> *ball. After a long while, she said: "Here you are like Stravinsky, like*
> *Bartók, like Ravel, but you know what happens? I can't find Piazzolla in*
> *this." And she began to investigate my private life: what I did, what I did*
> *and did not play, if I was single, married, or living with someone, she was*
> *like an FBI agent! And I was very ashamed to tell her that I was a tango*
> *musician. Finally I said, "I play in a night club." I didn't want to*
> *say **cabaret.*
> *And she answered, "Night club, mais oui, but that is a cabaret, isn't it?"*
> *"Yes," I answered, and thought, "I'll hit this woman in the head with a*
> *radio...." It wasn't easy to lie to her. She kept asking: "You say that you*
> *are not pianist. What instrument do you play, then?" And I didn't want to*
> *tell her that I was a bandoneon player, because I thought, "Then she will*
> *throw me from the fourth floor." Finally, I confessed and she asked me to*
> *play some bars of a tango of my own. She suddenly opened her eyes, took my*
> *hand and told me: "You idiot, that's Piazzolla!" And I took all the music I*
> *composed, ten years of my life, and sent it to hell in two seconds.*

> *Happy Holidays.
>
> -Ryan

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559. **Thomas savage**
Re: Oscar Peterson, 82, has died/ is mourned by French
Wed 26 Dec 2007

I shed a tear for Oscar Peterson, too, when I saw the obituary in the Times, although I don't think I ever heard him live. Did he ever play in the Charlie Parker Festival? If he did, then I did hear him once. My memory of him is so strong, I must have encountered him somewhere or other in New York's very small jazz universe. Regards, Tom Savage

Charles Alexander <[redacted]> wrote: What a musician! I heard him once live in a small club in a hotel in San Francisco, probably 1975 or 1974. I was in college and went alone to that one. I sat just a bit behind Clint Eastwood. The entire room seemed like it didn't hold more than 75 people or so. All I remember is feeling like I wasn't really any "place" at all. Just in the music.

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

On Dec 24, 2007, at 1:56 PM, steve russell wrote:

> *French President Nicolas Sarkozy mourns his loss. It's doubtful*
> *that an American politician would recognize the name.*
> *Jazz great Oscar Peterson*
> *dies at*
> *82*
>
> *By ROB GILLIES, Associated Press*
> *Writer*
> *3 minutes ago*
>
> *TORONTO - Oscar Peterson, whose early*
> *talent, speedy fingers and musical genius made him one of the*
> *world's best known jazz pianists, died at age 82.*
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*His death was confirmed by Neweduk Funeral
Home in Mississauga, the Toronto suburb where Peterson lived. The
city's mayor, Hazel McCallion, told The Associated Press that he
died of kidney failure but that she did not know when. The hospital
and police refused to comment. The Canadian Broadcasting Corp.
reported that he died on Sunday.
"He's been going downhill in the last few months, slowing up,"
McCallion said, calling Peterson a "very close friend."
During an illustrious career spanning seven decades, Peterson
played with some of the biggest names in jazz, including Ella
Fitzgerald, Count Basie and Dizzy Gillespie. He is also remembered
for touring in a trio with Ray Brown on bass and Herb Ellis on
guitar in the 1950s.
Peterson's impressive collection of awards include all of Canada's
highest honors, such as the Order of Canada, as well as a Lifetime
Grammy (1997) and a spot in the International Jazz Hall of Fame.
His growing stature was reflected in the admiration of his peers.
Duke Ellington referred to him as "Maharajah of the keyboard,"
while Count Basie once said "Oscar Peterson plays the best ivory
box I've ever heard."
In a statement, French President Nicolas Sarkozy said "one of the
bright lights of jazz has gone out."
"He was a regular on the French stage, where the public adored his
luminous style," Sarkozy said. "It is a great loss for us."
Jazz pianist Marian McPartland called Peterson "the finest
technician that I have seen."
McPartland said she first met Peterson when she and her husband,
jazz cornetist Jimmy McPartland, opened for him at the Colonial*

Tavern in Toronto in the 1940s.
"From that point on we became such goods friends, and he was always wonderful to me and I have always felt very close to him," she said. "I played at his tribute concert at Carnegie Hall earlier this year and performed `Tenderly,' which was always my favorite piece of his."
The American jazz pianist Billy Taylor called Peterson one of the finest jazz pianists of his time.
"He set the pace for just about everybody that followed him. He really was just a special player," Taylor said.
Born on Aug. 15, 1925, in a poor neighborhood southwest of Montreal, Peterson obtained a passion for music from his father. Daniel Peterson, a railway porter and self-taught musician, bestowed his love of music to his five children, offering them a means to escape from poverty.
Oscar Peterson learned to play trumpet and piano at a young age, but after a bout with tuberculosis had to concentrate on the latter. He became a teen sensation in his native Canada, playing in dance bands and recording in the late 1930s and early 1940s. But he got his real break as a surprise guest at Carnegie Hall in 1949, after which he began touring the United States and Europe.
He quickly made a name for himself as a jazz virtuoso, often compared to piano great Art Tatum, his childhood idol, for his speed and technical skill.
He was also influenced by Nat King Cole, whose Nat King Cole Trio album he considered "a complete musical thesaurus for any aspiring Jazz pianist."
Peterson never stopped calling Canada home despite his growing international reputation. But at times he felt slighted here, where he was occasionally mistaken for a football player, standing at 6 foot 3 and more than 250 pounds.
In 2005 he became the first living person other than a reigning monarch to obtain a commemorative stamp in Canada, where he is jazz royalty, with streets, squares, concert halls and schools named after him.
Peterson suffered a stroke in 1993 that weakened his left hand, but not his passion or drive for music. Within a year he was back on tour, recording "Side By Side" with Itzhak Perlman.
As he grew older, Peterson kept playing and touring, despite worsening arthritis and difficulties walking.
"A jazz player is an instant composer," Peterson once said in a CBC interview, while conceding jazz did not have the mass appeal of other musical genres. "You have to think about it, it's an intellectual form," he said.

___
AP reporter Lily Hindy in New York contributed to this story.

___
On the Net:

Oscar Peterson home page: http://www.oscarpeterson.com
Canadian Broadcasting Corp. interview: http://www.cbc.ca/news/background/peterson_oscar

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560. **Murat Nemet-Nejat**
Re: Zizek on Beethoven
Wed 26 Dec 2007

David,

Having grown up in Turkey and knowing the place reasonably intimately, I can give a more nuanced view of what is going on in Turkey and in Northern Iraq (Kurdistan). The long held dream of the Kurds in the area is to have an independent Kurdish state embracing the areas where the Kurds live. This includes significant portions of Turkey, Iran, Syria and what used to be called Iraq. In fact, the Kurdish dream runs against the national identities of several Middle Eastern States, constituting a incipient balkanizing force, a force for chaos. That was one of the major reasons why attacking Iraq was such a stupid idea and why the first Bush stopped the first Iraq war before overhrowing Hossein. In fact, I would bet that was the secret agreement the United States had with Syria and Turkey to get them join the coalition for the first war. My guess is that Iran does not want Iraq to fall apart either (only an Iraq as much as possible under pro Iran/Shiite control). If the Iraqi state completely falls apart, Iran may start having Kurdish guerrila movements in its borders also.

The fact of a national state (especially of a bigger size) always runs against ethnic, tribal and even cultural lines. As a result, by definition, the idea of state involves a suppression. (Here one may have a parallel with language where a statement, even more a given linguistic system) always suppresses something, while revealing something. As poets, you and I are very much after these suppressions.

We must realize that while, one the one hand, what we are after as poets is an attraction to chaos -a dialectic against power- the other side of the coin, in the actual world this leads to wars, conflicts, people getting killed. That is the tectonic dimension of the fall of the Soviet Empire. A huge controlling force is removed. All sorts of historical pent-up hostilities, wishes, hopes are released, and no force balances them. That is, I think, the Chinese anxiety about dissent. One should not forget that modern China is the results of centuries long conquests. What will happen if the lid comes off the pot? That's why the absolute insistence of the Chinese that Taiwan must be part of the national state. The Unites States is relatively l"ucky" in that way. The American Indians are so destroyed (and now coopted through casino franchizes) that they are very unlikely to create a national threat. Also, the American Civil War may have acted as an inoculation, having occurred one and a half centuries earlier. Today, such a war would have led to the disintegration of the state.

Ciao,

Murat

On Dec 25, 2007 11:29 PM, David Chirot <[redacted]> wrote:

> *It's been interesting to find of late that Zizek is "an Op Ed Contributor" to the NY Times.*
> *His pieces so far have received the response Laura notes herself finding------that it's amazing to find him so comprehensible. Given the Times' recent history, one even wonders if he is becoming an "embedded reporter."*
>
> *I thought the timing of the piece--and of its appearance in the Times-- very interesting. It's "cultural" argument for the inclusion of Turkey in the EU comes during Turkey's bombings of the rebel Kurds inside Iraq. Iraq is not too happy about this. But then who listens to them? The bombings are openly aided and supported by the Americans who claim also to be the Iraqi government's allies.*
>
> *It was not very long ago, remember, that the Americans and Turks were on the verge of a big split over the issue of the Armenians. American lawmakers had voted to recognize Turkish actions against the Armenians almost a century ago as a genocide. This was unacceptable to both Turkey and Israel. The Americans don't want to lose their huge air bases in Turkey and neither the Americans nor Israelis are very comfortable having genocide and ethnic cleansing being in the spotlight.*
>
> *Up to now, the Kurds have been relative outsiders to the hell of Iraq. The last person to attack them with a real show of force was Saddam. Once upon a time, the Americans loudly used what Saddam had done to the Kurds among their reasons to depose the Evil Dictator. Now the USA is adding Turkey in bombing the same people Saddam had.*
>
> *(Saddam had gassed the Kurds with weapons give him by the Americans to use on Iranians during the 10 year war between Iraq and Iran. Despite massive efforts and support by Americans, Saddam was not able to defeat the Islamic Republic.)*
>
> *Having reversed direction on the Armenians, the Americans now embrace the Turks more than before. One can see where the Times publishing this piece in the further interest of Turkey fits well with the new US policy*

and
that of it allies Turkey and Israel.

Previously i had forwarded to the list an October 11, 2007 Times Op Ed by Zizek with another interesting take, in that case, re China's outlawing of reincarnation.

The final two paragraphs of that article, "How China Got religion"

http://www.nytimes.com/2007/10/11/opinion/11zizek.html?_r=1&th&emc=th&oref=slogin
---
are interesting to return to in thinking of this latest essay:

"Culture" has commonly become the name for all those things we practice without really taking seriously. And this is why we dismiss fundamentalist believers as "barbarians" with a "medieval mindset": they dare to take their
beliefs seriously. Today, we seem to see the ultimate threat to culture as coming from those who live immediately in their culture, who lack the proper
distance.

Perhaps we find China's reincarnation laws so outrageous not because they are alien to our sensibility, but because they spill the secret of what we have done for so long: respectfully tolerating what we don't take quite seriously, and trying to contain its political consequences through the law.

On Dec 25, 2007 12:52 PM, laura hinton <[redacted]> wrote:

I agree that the NYT piece was well done. Does anyone know if this reading
has been done before? Beethoven's refusal to provide a comfortable resting
place within the radical edges of the 9th has been used as representation
of
nationhood and authoritarian order. Doesn't the Ode itself play on this
ironic possibility in its own structure (and the potential uses of art by
the establishment/the state)? I was impressed --

and it's the first time I've been able to comprehend Zizek.

Laura

On Dec 25, 2007 12:09 PM, Pierre Joris <[redacted]> wrote:

Mark,

that didn't seem to me to be a bad piece at all – & where is the bad musicology? I was raised in Europe with that piece of music & Schiller's poem used for every plausible & implausible occasion & laughed out loud when it was pulled in again to become the pan-European anthem. So Zizek's analysis of the marcia turca bit struck me as rather insightful, & his move from there to the exclusion of Turkey from the EEC, an interesting even if somewhat fancy two-step.

happy hols to one & all,

Pierre

On Dec 24, 2007, at 1:36 PM, Mark Weiss wrote:

A truly idiotic op ed piece in the Times by Slavoj Zizek, about the European Union's anthem, Beethoven's setting of Schiller's An die Freude--Ode to Joy. Somebody ought to tell him that the poem was written as An die Freiheit--Ode to Freedom--as Beethoven and everybody else at the time knew (one assumes the folks in Brussels are aware, as well), and the censors made him change it. Through some very questionable musicology, Zizek turns the setting into an appeal for the admission of Turkey to the EU. Really.

Mark

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
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o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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561. **Ryan Daley**
Re: Piazzolla
Wed 26 Dec 2007

I love tango.

On Dec 26, 2007 3:25 AM, Anny Ballardini <[redacted]> wrote:

> *Astor Piazzolla was very well known with the generation of his time. People*
> *valued him like my generation did with the Beatles or the Rolling Stones. I*
> *guess that if you like Tango, as they do in Buenos Aires, then Piazzolla is*
> *still a very popular hero.*
>
> *On Dec 25, 2007 2:51 AM, Ryan Daley <[redacted]> wrote:*
>
> *I have long been fascinated by Astor Piazzolla, his life and work. Here's*
> *a*
> *great quote from him about Nadia Boulanger, one of the greatest music*
> *teachers of the 20th Century:*
>
> **When I met her, I showed her my kilos of symphonies and sonatas. She*
> *started to read them and suddenly came out with a horrible sentence: "It's*
> *very well written." And stopped, with a big period, round like a soccer*
> *ball. After a long while, she said: "Here you are like Stravinsky, like*
> *Bartók, like Ravel, but you know what happens? I can't find Piazzolla in*
> *this." And she began to investigate my private life: what I did, what I did*
> *and did not play, if I was single, married, or living with someone, she was*
> *like an FBI agent! And I was very ashamed to tell her that I was a tango*
> *musician. Finally I said, "I play in a night club." I didn't want to*
> *say **cabaret.*
> *And she answered, "Night club, mais oui, but that is a cabaret, isn't it?"*
> *"Yes," I answered, and thought, "I'll hit this woman in the head with a*
> *radio...." It wasn't easy to lie to her. She kept asking: "You say that you*
> *are not pianist. What instrument do you play, then?" And I didn't want to*

> *tell her that I was a bandoneon player, because I thought, "Then she will*
> *throw me from the fourth floor." Finally, I confessed and she asked me to*
> *play some bars of a tango of my own. She suddenly opened her eyes, took my*
> *hand and told me: "You idiot, that's Piazzolla!" And I took all the music*
> *I*
> *composed, ten years of my life, and sent it to hell in two seconds.*
>
> **Happy Holidays.*
>
> *-Ryan*

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562. Camille Martin
BookThug Book Party, NYC
Wed 26 Dec 2007

If you're going to be in New York on Saturday, December 29,

come to the BookThug Book Party at the Bowery Poetry Club!

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563. Nico Vassilakis

Subtext New Year Happening: Reprise of Anniversary Reading

Wed 26 Dec 2007

Hello out there. January is a bye month for Subtext. Instead, we are offering a virtual reprise of our 13th anniversary reading. You can attempt to relive the launch of the reading series at the Chapel Performance Space at the Good Shepherd Center! Videos of the following readers are available NOW on our new blog at: http://www.SubtextReadingSeries.blogspot.com

Curtis Bonney, Joseph Bradshaw, Daniel Comiskey, Crystal Curry, Christine Deavel, April Denonno, Adriana Grant, Drew Kunz, Sarah Mangold, Ezra Mark, Bryant Mason, Robert Mittenthal, Paul Nelson, Melanie Noel, Doug Nufer, Mickey O'Connor, John Olson, Roberta Olson, C.E. Putnam, Willie Smith, Craig Van Riper, Nico Vassilakis, Bethany Wright & Maged Zaher. =====Upcoming events:February 6, 2008 - Hank Lazer (Tuscaloosa, AL) & Leonard Schwartz (Olympia)March 5, 2008 - Steve McCaffery (Toronto/Buffalo) & InterruptureMore info at Nonsequitur web site - http://nseq.blogspot.comDetails on the Chapel at: http://gschapel.blogspot.comSPECIAL THANKS to NONSEQUITUR for co-sponsoring subtext!!======... & finally thanks to you for being here & for attending &/or participating in the various subtext events in 2007!January 3, 2007 Paul Hoover & Maxine Chernoff (both Bay Area)February 7, 2007 Lindsay Hill (Portland) & C.E. PutnamMarch 7, 2007 Rob Fitterman (NYC) & Bryant MasonApril 4, 2007 Jocelyn Saidenberg (Bay Area) & Curtis BonneyMay 2, 2007 - Charles Alexander (Tucson AZ) with music of Tim Risher (Florida) presented by Mike Katel and ensemble – at Hugo House TheatreJune 6, 2007 - Subtext Anniversary Reading – SERIES MOVES to Good Shepherd / Chapel Performance Space! July 4, 2007 - No Reading August 1, 2007 - Peter Culley (Nanaimo, BC) & Joseph Donahue (Durham, NC)September 5, 2007 - Lissa Wolsak (Vancouver, BC) & Robert MittenthalOctober 3, 2007 - Kathleen Fraser (Bay Area) & Crystal CurryNovember 7, 2007 - Golden Handcuffs Review Reading – Seattle Issue LaunchDecember 5, 2007 - Alison Knowles (New York) – co-presented with nonsequiturHappy holidays &c! =

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564. Simon DeDeo
the first annual rhubarb is susan reader's survey
Wed 26 Dec 2007

Learn about your fellow poets! The no-holds-barred, crazy inappropriate survey of writing, reading, and social-mark performing habits of the rhubarb is susan readership!

http://rhubarbissusan.blogspot.com/2007/12/first-annual-rhubarb-readers-survey.html http://rhubarbissusan.blogspot.com/

Tune in and join the (moderated) flamewar,

Simon

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565. David A. Kirschenbaum
Help The Portable Boog Reader 2
Wed 26 Dec 2007

Hi all,

Laura Elrick, Brenda Iijima, Mark Lamoureux, Christina Strong, Rodrigo Toscano, and I have gathered work from 72 New York City poets. Now this weekend 2,500 copies of The Portable Boog Reader 2, An Anthology of New York City Poetry will be distributed in the East Village, and Williamsburg and Greenpoint, Brooklyn, and posted on http://welcometoboogcity.com/, too.

We're all real excited to share this great work and to have an anthology available to so many people for free.

We can use your help in providing the last bit to push us over the top. Please consider advertising in this issue or donating any amount you can afford.

Happy New Year.

as ever,
David

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Edited by
Laura Elrick, Brenda Iijima, Mark Lamoureux,
Christina Strong, Rodrigo Toscano, and me, David Kirschenbaum

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--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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566. **Tony Trigilio**
Re: Piazzolla
Wed 26 Dec 2007

Ryan--

Do you know Elaine Equi's poem, "Astor Piazzolla"? We published it in Court Green #2 (2005). Backchannel me with your address and I'd be happy to mail you a copy.

Best,
Tony

> *Date: Mon, 24 Dec 2007 20:51:28 -0500*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Sender: UB Poetics discussion group <[redacted]>*
> *From: Ryan Daley <[redacted]>*
> *Subject: Piazzolla*
> *Content-Type: text/plain; charset=ISO-8859-1*
> *Content-Disposition: inline*
>
> *I have long been fascinated by Astor Piazzolla, his life and work. Here's a great quote from him about Nadia Boulanger, one of the greatest music teachers of the 20th Century: *When I met her, I showed her my kilos of symphonies and sonatas. She started to read them and suddenly came out with a horrible sentence: "It's very well written." And stopped, with a big period, round like a soccer ball. After a long while, she said: "Here you are like Stravinsky, like Bartók, like Ravel, but you know what happens? I can't find Piazzolla in this." And she began to investigate my private life: what I did, what I did and did not play, if I was single, married, or living with someone, she was like an FBI agent! And I was very ashamed to tell her that I was a tango musician. Finally I said, "I play in a night club." I didn't want to say **cabaret. And she answered, "Night club, mais oui, but that is a cabaret, isn't it?" "Yes," I answered, and thought, "I'll hit this woman in the head with a radio...." It wasn't easy to lie to her. She kept asking: "You say that you are not pianist. What instrument do you play, then?" And I didn't want to tell her that I was a bandoneon player, because I thought, "Then she will throw me from the fourth floor." Finally, I confessed and she asked me to play some bars of a tango of my own. She suddenly opened her eyes, took my hand and told me: "You idiot, that's Piazzolla!" And I took all the music I composed, ten years of my life, and sent it to hell in two seconds. *Happy Holidays. -Ryan*

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567. George Bowering
Re: BookThug Book Party, NYC
Wed 26 Dec 2007

I'll be there in spirits.

So drink up!

gb

On Dec 26, 2007, at 10:32 AM, Camille Martin wrote:

> If you're going to be in New York on Saturday, December 29,
>
> come to the BookThug Book Party at the Bowery Poetry Club!
>
>
>
> Saturday, December 29, 2-4 pm
>
>
>
> Featured readers:
>
>
>
> Cara Benson
>
>
>
> Greg Betts
>
>
>
> Jason Dickson
>
>
>
> Lisa Jarnot
>
>
>
> Evan Kennedy
>
>
>
> Camille Martin
>
>
>
> Jay Millar
>

>
>
> Gregory Pardlo
>
>
>
> BookThug is a Toronto-based independent publisher of chapbooks and
> trade books of poetry and poetically minded literature.
>
>
>
> $8
>
>
>
> The Bowery Poetry Club
>
> 308 Bowery, New York, NY
>
> [redacted]
>
>
>
> foot of First Street, between Houston & Bleecker
>
> across the street from CBGBs
>
> F train to Second Ave, or 6 train to Bleecker
>
>
Mr. G. Bowering
Sonneteer to the Stars

↑ Index

568. **Alan Sondheim**

Jet Blue Wireless Beta Test

Thu 27 Dec 2007

(There's a definite poetics in the below; wireless is now spreading to the skies. The skein expands.)

Jet Blue Wireless Beta Test

(We flew from Denver-NY on a specially equipped Jet Blue plane w/ wireless service in Beta; only Yahoo mail or IM could be received; the format was non-standard and primitive.)

Full header of sent message:

> From [redacted] Wed Dec 26 17:54:32 2007
        mailbackend.panix.com
        version=3.2.3
Lines: 155
Delivered-To: [redacted]
        by mailbackend.panix.com (Postfix) with ESMTP id 04F9622115
        for <[redacted]>; Wed, 26 Dec 2007 17:54:25 -0500 (EST)
[206.190.48.168])
        by mail3.panix.com (Postfix) with SMTP id BB5E113A86D
        for <[redacted]>; Wed, 26 Dec 2007 17:54:24 -0500 (EST)
DomainKey-Signature: a=rsa-sha1; q=dns; c=nofws;
  s=s1024; d=yahoo.com;

h=X-YMail-OSG:Received:X-Mailer:Date:From:Subject:To:Cc:In-Reply-To:MIME
-Version:Content-Type:Message-ID;

b=PRIrTBuEFT8hVyyXztUaezvkg6sVVK3yj/
MgcpwPDhJkESa4mH462Gd0WAMgn6sNisH2Dw
qCgtWoXwI21S1l5epdUN47iuMog9Y=;
dfXlETOoqhpWXVlHA_hl3CmJWMDIWsj0aSpGnZmF_K8be5xd1N0JuSY4weSYy
OTjpQ--
Wed, 26 Dec 2007 14:54:24 PST
Date: Wed, 26 Dec 2007 14:54:24 -0800 (PST)
From: Azure Carter <[redacted]>
Subject: RE: Coal Ash Is More Radioactive than Nuclear Waste (fwd)
To: "[redacted]" <[redacted]>
Cc: "[redacted]" <[redacted]>,
  "[redacted]" <[redacted]>,
  "[redacted]" <[redacted]>

This isn't what it seems; I'm doing beta testing for wireless on a Jet Blue flight from Denver to New York City; it only allows one to go to Yahoo. I'm curious about the full header - we'll see. I've not been able to use telnet or get out of the proprietary Yahoo environment. In a moment I'll play around with Net Stumbler and see what comes up! - Alan

Netstumbler summary:

$Creator: Network Stumbler Version 0.4.0
$Format: wi-scan summary with extensions

Latitude Longitude (SSID) Type (BSSID)
Time (GMT)

[SNR Sig Noise] # (Name) Flags Channelbits BcnIntvl
DataRate

LastChannel
$DateGMT: 2007-12-26
N 0.0000000 E 0.0000000(BetaBlue) BSS (
00:03:52:e2:d8:30) 22:58:51

(GMT)[65 114 49]# ( ) 0021 00000800 100 540 11
N 0.0000000 E 0.0000000(BetaBlue) BSS (
00:03:52:e2:b9:30) 22:58:51

(GMT)[52 101 49]# ( ) 0021 00000002 100 540 1
N 0.0000000 E 0.0000000(BetaBlue) BSS (
00:03:52:e2:7e:90) 22:58:51

(GMT)[62 111 49]# ( )

Netstumbler GUI:

http://www.alansondheim.org/betablue.jpg

↑ Index

569. Adam Fieled
PFS Post: Lina Ramona Vitkauskas
Thu 27 Dec 2007

Check out two sparkling new poems from Chicago poet Lina Ramona Vitkauskas on PFS Post:

http://www.artrecess.blogspot.com

PFS Presents, a floating reading series, is next appearing at Kate the Great's, Andersonville, Chicago, on January 3, 2008, with: Larry Sawyer, Lina Ramona Vitkauskas, Steve Halle, Melissa Severin, and Adam Fieled, 7:30 pm.

Books!!!
"Opera Bufa"
http://www.lulu.com/content/1137210
"Beams"
http://www.blazevox.org/ebk-af.pdf

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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570. **Thomas savage**
Re: Piazzolla
Thu 27 Dec 2007

It's interesting to note that, in spite or maybe because of his experience with Nadia Boulanger, Piazzolla later wrote many "tango" works for classical musicians, some of which I have heard played in standard classical concerts. So he ended up being a lot more than just a cabaret or a nightclub musician. Still, this is a nice story about Boulanger and him. Thanks for sharing it. Regards, Tom Savage

Ryan Daley <[redacted]> wrote: I love tango.

On Dec 26, 2007 3:25 AM, Anny Ballardini wrote:

> *Astor Piazzolla was very well known with the generation of his time. People*
> *valued him like my generation did with the Beatles or the Rolling Stones. I*
> *guess that if you like Tango, as they do in Buenos Aires, then Piazzolla is*
> *still a very popular hero.*
>
> *On Dec 25, 2007 2:51 AM, Ryan Daley wrote:*
>
> *I have long been fascinated by Astor Piazzolla, his life and work. Here's*
> *a*
> *great quote from him about Nadia Boulanger, one of the greatest music*
> *teachers of the 20th Century:*
>
> **When I met her, I showed her my kilos of symphonies and sonatas. She*
> *started to read them and suddenly came out with a horrible sentence: "It's*
> *very well written." And stopped, with a big period, round like a soccer*
> *ball. After a long while, she said: "Here you are like Stravinsky, like*
> *Bartók, like Ravel, but you know what happens? I can't find Piazzolla in*
> *this." And she began to investigate my private life: what I did, what I did*
> *and did not play, if I was single, married, or living with someone, she was*
> *like an FBI agent! And I was very ashamed to tell her that I was a tango*
> *musician. Finally I said, "I play in a night club." I didn't want to*
> *say **cabaret.*
> *And she answered, "Night club, mais oui, but that is a cabaret, isn't it?"*
> *"Yes," I answered, and thought, "I'll hit this woman in the head with a*
> *radio...." It wasn't easy to lie to her. She kept asking: "You say that*

> *you*
> *are not pianist. What instrument do you play, then?" And I didn't want*
> *to*
> *tell her that I was a bandoneon player, because I thought, "Then she*
> *will*
> *throw me from the fourth floor." Finally, I confessed and she asked me*
> *to*
> *play some bars of a tango of my own. She suddenly opened her eyes, took*
> *my*
> *hand and told me: "You idiot, that's Piazzolla!" And I took all the*
> *music*
> *I*
> *composed, ten years of my life, and sent it to hell in two seconds.*
>
> **Happy Holidays.*
>
> *-Ryan*

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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571. **David Chirot**

Carmontelle's Transparent Drawings Are a Precursor to Modern Cinema - New York Times

Thu 27 Dec 2007

---

http://www.nytimes.com/2007/12/27/arts/design/27tran.html?th&emc=th ---

very amazing & interesting piece--
i want to find out what kind of gum Carmontelle used!
his activities that included a "transparent" representation of a documentary
nature and the making of Earth Works--the artificial topologies/environments
of "Gardens" and parks, the pastoral from which labor is vanished except for
that simulated by artistocrats toying with a hoe--
the use of "son et lumiere"--
very stimulating and thought proving piece--
the mixing of the tracing of forms with the addition of imagined ones as
decorations which as are also "natural" --
the bare limbs of trees traced carefully from window view--with the fruits
of another season added--
a "compression" of time into one image using the "documentary" and the
"imaginary/from memory"--
in which there is a from of the resolution of WCW's "Only the Imagination is

real" (Spring and All, 1926) and "no ideas but in things, Mr" from latter 1940's Paterson)
"travel" as the unwinding of the of the scroll--the method of the later panoramas, except here lit from back trhough a screen rather than lit from the front, onto an opaque background on top of which the image "sits"--
the mimicing of the Enlgish style of the park, which is "closer to Nature" than the artificality of th French styles--
the screen and park as liminal spaces of the representational and the imaginary--
quite different from the liminal cemeteries serving as conduits to both the suburbs and eternity--
(though Carmontelle's work is for the entertainment of upper classes, and the cemetery-parks for the utilitarian/spiritual "uplift" of the bougeoisie)--

↑ Index

572. **Steve Evans**

Sylvester Pollet

Thu 27 Dec 2007

It is with a heavy heart that I write to share the news that Sylvester Pollet, poet, publisher, and associate editor for the National Poetry Foundation, passed away on December 20th.

As many on the Poetics List can attest to firsthand, Sylvester was a magnificent person whose passion for life, for poetry, for friendship, was unquenchable. We mourn his loss and celebrate his wonderful accomplishment, treasuring the volumes of poetry, the Backwoods Broadsides chaplets, the invaluable editorial work (most recently on Joanne Kyger's ABOUT NOW), and the countless fond memories he leaves behind.

Sylvester's wife, the artist MaJo Keleshian, has asked that those wishing to honor his memory consider contributing to the Himalayan Children's Fund, a cause very dear to Sylvester and MaJo for many years (especially following their trip to Nepal of several years ago, where they saw for themselves the good work accomplished by donations to the Fund). More about the program, and how to donate, can be found here:

http://www.rinpoche.com/hcf.html

MaJo has also asked that any postings to this list be cc'd to her at

[redacted]

To close, a short poem from Sylvester's 1982 volume, Entering the Walking-Stick Business:

SELF-PORTRAIT WITH SNOW

you understand
I could tell you more
about the lines of snow
edging the black maples
the clumps of it weighting the pine boughs
if it weren't for the transparent man
typing at a floating table
three feet beyond the window

↑ Index

573. **William James Austin**

Blackbox submission period closed

Thu 27 Dec 2007

Thanks to all who sent submissions.? The fall gallery will be online shortly.?
Best, Bill _____
More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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574. **Vernon Frazer**

Jack Kerouac and his Work Discussed on New Focus Radio

Thu 27 Dec 2007

Hard-hitting investigative reporter Mike DeRosa continues his series on the life and legacy of Jack Kerouac with guest robert Perrault:

http://www.newfocusradio.org/audio/kerouac_2007_10_19.mp3

Other episodes in the Kerouac series can be found in the New Focus Radio archives:

http://www.newfocusradio.org/

DeRosa's investigative reporting should appeal to many subscribers to the Poetics List. He addresses many political and social issues discussed on the List. I recommend it highly.

Vernon

↑ Index

575. **Dan Thomas-Glass**
With + Stand
Thu 27 Dec 2007

"Advice to intellectuals: let no-one represent you." -Adorno

4 days left: withplusstand.blogspot.com

↑ Index

576. **steve russell**
Re: Oscar Peterson, 82, has died/ is mourned by French
Thu 27 Dec 2007

John Cunningham managed to get Peterson alone with a bottle of scotch. What luck. I never saw Peterson live. I did manage to catch a number of jazz legends who played with Peterson at the Lake Bueno Vista lounge in Orlando, Florida. Of course, the lounge is no longer in Bueno Vista. It was too good to last. Still, I won't forget seeing Herb Ellis, Barney Kessel, Zoot Sims, & Nat Adderly at the lounge. During breaks, the musicians would generously chat with their fans. Barney Kessel would give a mini/seminar during intermissions. Guitar players regarded him as something of a guru, & rightfully so.

Thomas savage <[redacted]> wrote: I shed a tear for Oscar Peterson, too, when I saw the obituary in the Times, although I don't think I ever heard him live. Did he ever play in the Charlie Parker Festival? If he did, then I did hear him once. My memory of him is so strong, I must have encountered him somewhere or other in New York's very small jazz universe. Regards, Tom Savage

Charles Alexander wrote: What a musician! I heard him once live in a small club in a hotel in San Francisco, probably 1975 or 1974. I was in college and went alone to that one. I sat just a bit behind Clint Eastwood. The entire room seemed like it didn't hold more than 75 people or so. All I remember is feeling like I wasn't really any "place" at all. Just in the music.

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

On Dec 24, 2007, at 1:56 PM, steve russell wrote:

French President Nicolas Sarkozy mourns his loss. It's doubtful that an American politician would recognize the name.
Jazz great Oscar Peterson dies at 82

By ROB GILLIES, Associated Press Writer
3 minutes ago

TORONTO - Oscar Peterson, whose early talent, speedy fingers and musical genius made him one of the world's best known jazz pianists, died at age 82.
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<script language="JavaScript" type="text/javascript">document.write('<img src="http://view.atdmt.com/HLC/view/yhxxxllc0170000019hlc/direct/01/?time=1198529189044473"/ ');</ script><noscript></noscript> if (window.yzq_d==null)window.yzq_d=new Object(); window.yzq_d['MvZnU0LEYrg-']='&U=13bummmr3%2fN%3dMvZnU0LEYrg-%2fC%3d571036.11071258.11647296.1414694%2fD%3dLREC%2fB%3d4303781';
His death was confirmed by Neweduk Funeral Home in Mississauga, the Toronto suburb where Peterson lived. The city's mayor, Hazel McCallion, told The Associated Press that he died of kidney failure but that she did not know when. The hospital and police refused to comment. The Canadian Broadcasting Corp. reported that he died on Sunday.
"He's been going downhill in the last few months, slowing up," McCallion said, calling Peterson a "very close friend."
During an illustrious career spanning seven decades, Peterson played with some of the biggest names in jazz, including Ella Fitzgerald, Count Basie and Dizzy Gillespie. He is also remembered for touring in a trio with Ray Brown on bass and Herb Ellis on guitar in the 1950s.

Peterson's impressive collection of awards include all of Canada's highest honors, such as the Order of Canada, as well as a Lifetime Grammy (1997) and a spot in the International Jazz Hall of Fame.
His growing stature was reflected in the admiration of his peers. Duke Ellington referred to him as "Maharajah of the keyboard," while Count Basie once said "Oscar Peterson plays the best ivory box I've ever heard."
In a statement, French President Nicolas Sarkozy said "one of the bright lights of jazz has gone out."
"He was a regular on the French stage, where the public adored his luminous style," Sarkozy said. "It is a great loss for us."
Jazz pianist Marian McPartland called Peterson "the finest technician that I have seen."
McPartland said she first met Peterson when she and her husband, jazz cornetist Jimmy McPartland, opened for him at the Colonial Tavern in Toronto in the 1940s.
"From that point on we became such goods friends, and he was always wonderful to me and I have always felt very close to him," she said. "I played at his tribute concert at Carnegie Hall earlier this year and performed `Tenderly,' which was always my favorite piece of his."
The American jazz pianist Billy Taylor called Peterson one of the finest jazz pianists of his time.
"He set the pace for just about everybody that followed him. He really was just a special player," Taylor said.
Born on Aug. 15, 1925, in a poor neighborhood southwest of Montreal, Peterson obtained a passion for music from his father. Daniel Peterson, a railway porter and self-taught musician, bestowed his love of music to his five children, offering them a means to escape from poverty.
Oscar Peterson learned to play trumpet and piano at a young age, but after a bout with tuberculosis had to concentrate on the latter. He became a teen sensation in his native Canada, playing in dance bands and recording in the late 1930s and early 1940s. But he got his real break as a surprise guest at Carnegie Hall in 1949, after which he began touring the United States and Europe.
He quickly made a name for himself as a jazz virtuoso, often compared to piano great Art Tatum, his childhood idol, for his speed and technical skill.
He was also influenced by Nat King Cole, whose Nat King Cole Trio album he considered "a complete musical thesaurus for any aspiring Jazz pianist."
Peterson never stopped calling Canada home despite his growing international reputation. But at times he felt slighted here, where he was occasionally mistaken for a football player, standing at 6 foot 3 and more than 250 pounds.
In 2005 he became the first living person other than a reigning monarch to obtain a commemorative stamp in Canada, where he is jazz

royalty, with streets, squares, concert halls and schools named after him.
Peterson suffered a stroke in 1993 that weakened his left hand, but not his passion or drive for music. Within a year he was back on tour, recording "Side By Side" with Itzhak Perlman.
As he grew older, Peterson kept playing and touring, despite worsening arthritis and difficulties walking.
"A jazz player is an instant composer," Peterson once said in a CBC interview, while conceding jazz did not have the mass appeal of other musical genres. "You have to think about it, it's an intellectual form," he said.

___
AP reporter Lily Hindy in New York contributed to this story.

___
On the Net:
Oscar Peterson home page: http://www.oscarpeterson.com
Canadian Broadcasting Corp. interview: http://www.cbc.ca/news/background/peterson_oscar

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Canadian jazz legend Oscar Peterson performs on the Stravinski hall stage during the 39th Montreux...

Slideshow: Jazz great Oscar Peterson dies (16) -->

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setTimeout('document.getElementById("adl_S_3983").src="http://richmedia.yimg.com/customer/06/6/Y_Food_Meal/Y_Food_Meal_180x150.ns.js?adxq=1195086095"',1) if (window.yzq_d==null)window.yzq_d=new Object(); window.yzq_d ['NfZnU0LEYrg-']='&U=13brjjbr7%2fN%3dNfZnU0LEYrg-%2fC%3d557574.11624370.12118294.7195156%2fD%3dMIP1%2fB%3d5044887';
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-->
--

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577. **Peter Quartermain**
Re: Sylvester Pollet
Fri 28 Dec 2007

That is very sad and indeed bad news -- Sylvester cared utterly for poetry and spent much energy time money and care on getting poems out into the world, encouraging poets to write, helping them to publish -- what obviously and immediately comes to mind is his let's-face-it quite extravagant and persistent project Backwoods Broadsides, 100 issues over how many years? 100 poets, ALL worth reading. And his enthusiastic organising of those wonderful readings at the sundry successive NPF Conference readings --a GENEROUS mind and heart, one of the unsung. Yes. His death is desolating -- he's a blessing. And damn, he will be missed.

Peter

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of Steve Evans
Sent: 27 December 2007 08:03 AM
To: [redacted]
Subject: Sylvester Pollet

It is with a heavy heart that I write to share the news that Sylvester Pollet, poet, publisher, and associate editor for the National Poetry Foundation, passed away on December 20th.

As many on the Poetics List can attest to firsthand, Sylvester was a magnificent person whose passion for life, for poetry, for friendship, was unquenchable. We mourn his loss and celebrate his wonderful accomplishment, treasuring the volumes of poetry, the Backwoods Broadsides chaplets, the invaluable editorial work (most recently on Joanne Kyger's ABOUT NOW), and the countless fond memories he leaves behind.

Sylvester's wife, the artist MaJo Keleshian, has asked that those wishing to honor his memory consider contributing to the Himalayan Children's Fund, a cause very dear to Sylvester and MaJo for many years (especially following their trip to Nepal of several years ago, where they saw for themselves the good work accomplished by donations to the Fund). More about the program, and how to donate, can be found here:

http://www.rinpoche.com/hcf.html

MaJo has also asked that any postings to this list be cc'd to her at

[redacted]

To close, a short poem from Sylvester's 1982 volume, Entering the Walking-Stick Business:

SELF-PORTRAIT WITH SNOW

you understand
I could tell you more
about the lines of snow
edging the black maples
the clumps of it weighting the pine boughs
if it weren't for the transparent man
typing at a floating table
three feet beyond the window

↑ Index

578. **Murat Nemet-Nejat**

Re: Carmontelle's Transparent Drawings Are a Precursor to Modern Cinema - New York Times

Fri 28 Dec 2007

David,

I never couild fi9nd the Zizek article. Where is it? Thank you for the list of the Turkish films>

Affectionately,

Murat

On Dec 27, 2007 10:50 AM, David Chirot <[redacted]> wrote:

> *http://www.nytimes.com/2007/12/27/arts/design/27tran.html?th&emc=th ---*
>
> *very amazing & interesting piece--*
> *i want to find out what kind of gum Carmontelle used!*
> *his activities that included a "transparent" representation of a documentary*
> *nature and the making of Earth Works--the artificial topologies/environments*
> *of "Gardens" and parks, the pastoral from which labor is vanished except for*
> *that simulated by artistocrats toying with a hoe--*
> *the use of "son et lumiere"--*
> *very stimulating and thought proving piece--*
> *the mixing of the tracing of forms with the addition of imagined ones as decorations which as are also "natural" --*
> *the bare limbs of trees traced carefully from window view--with the fruits of another season added--*
> *a "compression" of time into one image using the "documentary" and the "imaginary/from memory"--*
> *in which there is a from of the resolution of WCW's "Only the Imagination is*
> *real" (Spring and All, 1926) and "no ideas but in things, Mr" from latter 1940's Paterson)*
> *"travel" as the unwinding of the of the scroll--the method of the later panoramas, except here lit from back trhough a screen rather than lit from the front, onto an opaque background on top of which the image "sits"--*
> *the mimicing of the Enlgish style of the park, which is "closer to Nature" than the artificality of th French styles--*
> *the screen and park as liminal spaces of the representational and the imaginary--*
> *quite different from the liminal cemeteries serving as conduits to both the*
> *suburbs and eternity--*
> *(though Carmontelle's work is for the entertainment of upper classes, and*

> *the cemetery-parks for the utilitarian/spiritual "uplift" of the bougeoisie)--*

↑ Index

579. **Maria Damon**
Re: Sylvester Pollet
Fri 28 Dec 2007

This is shocking to me and very sad. I loved getting mailings from him: Om Mane Padme Hum around New Year's, and the Backwoods series. He seemed to have so much heart, so much so that it carried through in these mailings, and much more so, of course, in person; intellectual and emotional intelligence. May he experience a glorious continuation in all his aspects.

Steve Evans wrote:
> It is with a heavy heart that I write to share the news that Sylvester
> Pollet, poet, publisher, and associate editor for the National Poetry
> Foundation, passed away on December 20th.
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> if it weren't for the transparent man
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> three feet beyond the window

↑ Index

580. Michael Heller
Piazzolla
Fri 28 Dec 2007

--=======AVGMAIL-47750C744EB1======Content-Type: text/plain; charset=us-ascii; format=flowed; x-avg-checked=avg-ok-3F15C10

Re. his classical works, Piazzolla composed a remarkable opera using 'tango' forms, "Maria of Buenos Aires," Prostitutes, their lovers, death, etc. It was revived recently and performed at NYU's Skirball Center.

MH

---------- Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at: http://www.thing.net/~grist/ld/heller.htm Collaborations with Ellen Fishman Johnson at: http://www.efjcomposer.com/EFJ/Collaborations.html --=======AVGMAIL-47750C744EB1======Content-Type: text/plain; x-avgÎrt; charset=us-ascii; x-avg-checked=avg-ok-3F15C10 Content-Description: "AVG certification"

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581. **John Cunningham**
Re: Oscar Peterson, 82, has died/ is mourned by French
Fri 28 Dec 2007

Didn't Peterson perform with Charlie Parker and Dizzy Gillespie in 1950 in Montreal. I believe the session was recorded and released as 'The Greatest Jazz Concert Ever' or something like that? John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: December 27, 2007 7:45 PM
To: [redacted]
Subject: Re: Oscar Peterson, 82, has died/ is mourned by French

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charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

On Dec 24, 2007, at 1:56 PM, steve russell wrote:

French President Nicolas Sarkozy mourns his loss. It's doubtful that an American politician would recognize the name.
Jazz great Oscar Peterson dies at 82

By ROB GILLIES, Associated Press Writer
3 minutes ago

TORONTO - Oscar Peterson, whose early talent, speedy fingers and musical genius made him one of the world's best known jazz pianists, died at age 82.
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His death was confirmed by Neweduk Funeral Home in Mississauga, the Toronto suburb where Peterson lived. The city's mayor, Hazel McCallion, told The Associated Press that he died of kidney failure but that she did not know when. The hospital and police refused to comment. The Canadian Broadcasting Corp. reported that he died on Sunday.
"He's been going downhill in the last few months, slowing up," McCallion said, calling Peterson a "very close friend."
During an illustrious career spanning seven decades, Peterson played with some of the biggest names in jazz, including Ella Fitzgerald, Count Basie and Dizzy Gillespie. He is also remembered for touring in a trio with Ray Brown on bass and Herb Ellis on guitar in the 1950s.

Peterson's impressive collection of awards include all of Canada's highest honors, such as the Order of Canada, as well as a Lifetime Grammy (1997) and a spot in the International Jazz Hall of Fame.
His growing stature was reflected in the admiration of his peers. Duke Ellington referred to him as "Maharajah of the keyboard," while Count Basie once said "Oscar Peterson plays the best ivory box I've ever heard."
In a statement, French President Nicolas Sarkozy said "one of the bright lights of jazz has gone out."
"He was a regular on the French stage, where the public adored his luminous style," Sarkozy said. "It is a great loss for us."
Jazz pianist Marian McPartland called Peterson "the finest technician that I have seen."
McPartland said she first met Peterson when she and her husband, jazz cornetist Jimmy McPartland, opened for him at the Colonial Tavern in Toronto in the 1940s.
"From that point on we became such goods friends, and he was always wonderful to me and I have always felt very close to him," she said. "I played at his tribute concert at Carnegie Hall earlier this year and performed `Tenderly,' which was always my favorite piece of his."
The American jazz pianist Billy Taylor called Peterson one of the finest jazz pianists of his time.
"He set the pace for just about everybody that followed him. He really was just a special player," Taylor said.
Born on Aug. 15, 1925, in a poor neighborhood southwest of Montreal, Peterson obtained a passion for music from his father. Daniel Peterson, a railway porter and self-taught musician, bestowed his love of music to his five children, offering them a means to escape from poverty.
Oscar Peterson learned to play trumpet and piano at a young age, but after a bout with tuberculosis had to concentrate on the latter. He became a teen sensation in his native Canada, playing in dance bands and recording in the late 1930s and early 1940s. But he got his real break as a surprise guest at Carnegie Hall in 1949, after which he began touring the United States and Europe.
He quickly made a name for himself as a jazz virtuoso, often compared to piano great Art Tatum, his childhood idol, for his speed and technical skill.
He was also influenced by Nat King Cole, whose Nat King Cole Trio album he considered "a complete musical thesaurus for any aspiring Jazz pianist."
Peterson never stopped calling Canada home despite his growing international reputation. But at times he felt slighted here, where he was occasionally mistaken for a football player, standing at 6 foot 3 and more than 250 pounds.
In 2005 he became the first living person other than a reigning monarch to obtain a commemorative stamp in Canada, where he is jazz

royalty, with streets, squares, concert halls and schools named after him.
Peterson suffered a stroke in 1993 that weakened his left hand, but not his passion or drive for music. Within a year he was back on tour, recording "Side By Side" with Itzhak Perlman.
As he grew older, Peterson kept playing and touring, despite worsening arthritis and difficulties walking.
"A jazz player is an instant composer," Peterson once said in a CBC interview, while conceding jazz did not have the mass appeal of other musical genres. "You have to think about it, it's an intellectual form," he said.

___
AP reporter Lily Hindy in New York contributed to this story.

___
On the Net:
Oscar Peterson home page: http://www.oscarpeterson.com
Canadian Broadcasting Corp. interview: http://www.cbc.ca/news/background/peterson_oscar

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582. David Baratier
Pavement Saw Chapbook contest, last call deadline 12/31, electronic or paper
Fri 28 Dec 2007

This can be paid for directly through our website if you are submitting electronically

Pavement Saw Chapbook Contest
<<<<<<<<<<<<<<>>>>>>>>>>>>>>>
$500 and 50 copies of the winning chapbook will be awarded for the finest collection of poetry received. Everyone is allowed to submit regardless of previous publication history. Every entrant will receive the equivalent cost of the entry fee in Pavement Saw Press titles.

The chapbooks are published in an edition of 400 copies. While chapbooks rarely receive exposure, ours have been reviewed in Poets and Writers, Publishers Weekly, American Poet, The Georgia Review, Small Press Review and many others. Our previous winners have had subsequent full length books appear from a bevy of publishers including Curbstone Press, Cleveland State University Press, Bear Star Press, Blazevox Books, University of Georgia, and Hanging Loose Press.

Submit up to 32 pages of poetry. Include a signed cover letter with your name, address, phone number, e-mail, publication credits, a brief biography and the title of the chapbook. Include a cover page with your contact information and the chapbook title. Include a second page with the chapbook title only. Do not include your name on any pages inside the manuscript except for the first title page. No need for a contents page. All chapbooks are selected blindly / anonymously. Entry fee: $12.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $12.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. Manuscripts will be considered until December 31st, 2007 for the prize. This year the editor will be the judge and, as it should be, he promises not to chose former students, former or potential sexual partners, press interns, or people that can make him famous. In addition to the prize winner, sometimes another anonymous manuscript is published under a standard royalty contract. A decision will be reached in March. Entries should be sent to our address at the bottom of the page.

If you wish to submit electronically, you should send $18.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript.

Previous Winners

Susan Terris, Marriage License; Dan Boehl, Work; Joshua Corey, Compostition Marble; Knute Skinner, The Other Shoe; Lisa Samuels, War Holdings; F. J. Bergmann, Sauce Robert; John Bradley, Add Musk Here; Amy King, The People Instruments; Will Nixon, The Fish are Laughing; Shelley Stenhouse, Pants; David Brooks, Right Livelihood; Douglas Goetsch, Wherever You Want; Joshua Mc Kinney, Permutations of the Gallery.

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David Baratier, Editor

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583. **steve russell**
Re: Oscar Peterson, 82, has died/ is mourned by French
Fri 28 Dec 2007

I haven't been able to confirm this. There's several "Greatest Concerts." I thought the Montreal concert in 1950 would be easy to search. Wrong.

John Cunningham <[redacted]> wrote: Didn't Peterson perform with Charlie Parker and Dizzy Gillespie in 1950 in Montreal. I believe the session was recorded and released as 'The Greatest Jazz Concert Ever' or something like that? John Cunningham

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charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

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Peterson never stopped calling Canada home despite his growing international reputation. But at times he felt slighted here, where he was occasionally mistaken for a football player, standing at 6 foot 3 and more than 250 pounds.
In 2005 he became the first living person other than a reigning monarch to obtain a commemorative stamp in Canada, where he is jazz royalty, with streets, squares, concert halls and schools named after him.
Peterson suffered a stroke in 1993 that weakened his left hand, but not his passion or drive for music. Within a year he was back on tour, recording "Side By Side" with Itzhak Perlman.
As he grew older, Peterson kept playing and touring, despite worsening arthritis and difficulties walking.
"A jazz player is an instant composer," Peterson once said in a CBC interview, while conceding jazz did not have the mass appeal of other musical genres. "You have to think about it, it's an intellectual form," he said.

___
AP reporter Lily Hindy in New York contributed to this story.

___
On the Net:
Oscar Peterson home page: http://www.oscarpeterson.com
Canadian Broadcasting Corp. interview: http://www.cbc.ca/news/background/peterson_oscar

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> *6,D=MIP1,Z=,R=news,P=yQtMLkWTcur5D7BCRZlanQS2RDAmakdwGqUAAH5x,E*
> *=460790*
> *15,Y=YAHOO,V=1.0"; function adl_3983(){ var*
> *d=document,r=d.referrer,i,a,b='ad',e,p=new Array*
> *("data","U","D","I"); var u="http://richmedia.yimg.com/js/6/*
> *Y_Food_Meal/Y_Food_Meal_180x150"; if(top!=self){try*
> *{a=''+top.location}catch(e){} if(a){adxid=Math.random();b='ad-*
> *iframe'}else if(r){ u=((r&(i=r.indexOf("/",9))>0)?r.substring*
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↑ Index

584. Stephen Vincent
Jenny Holzer, etc.
Fri 28 Dec 2007

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http://www.nytimes.com/2007/12/26/arts/design/26holz.html?_r=1&ref=arts&oref=slogin

I hope this link will work to get folks over to the review of Jenny Holzer's show at MASS MOCA - particular where the projections make use of Iraq related war plans - Rumsfeld and company's langauge of conquest, objectives, etc. Hats off to Holzer for taking on the subject - elevating the invisible 'footnotes' (as this Administration wanted them no doubt to remain) into a VizPo spectacle of national embarassment (which this Administration will never acknowledge). Holzer seems to have elevated so-called and dismissed "hind sight" into the glaring receptacle of the present. Hats off to Holzer. And thanks to Ron Silliman for bringing it to the fore - I missed it somehow. & wish I could go there!

For more tidy holiday fare, I recommend Starting Out One Evening as a terrific literaly 'literary' movie. Description will make it not interesting. Touching and funny. And for those of us who grew up in the era - hegemony? - of "The Jewish Novel" - it's a kind of discrete elegy for the passing of a time and space in New York letters. (Yes, very upper west side without the W Allen anxious antics).

I hear the Schnabel film is wonderful, as well. Next on the list.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

585. George Bowering
Re: Oscar Peterson, 82, has died/ is mourned by French
Fri 28 Dec 2007

What he is thinking of is the famous one in Toronto,
a group made by votes from Jazz fans.
It was indeed marketed as the greatest blah blah blah.

Bird, Diz, Max Roach, Bud Powell and Charlie Mingus.
1953
We have it only because Mingus set up some inexpert mikes
and released it on his own label.
It has since been rereleased many times.

gb

On Dec 28, 2007, at 1:41 PM, steve russell wrote:

> I haven't been able to confirm this. There's several "Greatest
> Concerts." I thought the Montreal concert in 1950 would be easy to
> search. Wrong.
>
> John Cunningham <[redacted]> wrote: Didn't Peterson
> perform with Charlie Parker and Dizzy Gillespie in 1950 in
> Montreal. I believe the session was recorded and released as 'The
> Greatest
> Jazz Concert Ever' or something like that?
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of steve russell
> Sent: December 27, 2007 7:45 PM
> To: [redacted]
> Subject: Re: Oscar Peterson, 82, has died/ is mourned by French
>
> John Cunningham managed to get Peterson alone with a bottle of scotch.
> What
> luck. I never saw Peterson live. I did manage to catch a number of
> jazz
> legends who played with Peterson at the Lake Bueno Vista lounge in
> Orlando,
> Florida. Of course, the lounge is no longer in Bueno Vista. It was too
> good
> to last. Still, I won't forget seeing Herb Ellis, Barney Kessel, Zoot
> Sims,
> & Nat Adderly at the lounge. During breaks, the musicians would
> generously
> chat with their fans. Barney Kessel would give a mini/seminar during
> intermissions. Guitar players regarded him as something of a guru, &
> rightfully so.
>
> Thomas savage wrote: I shed a tear for Oscar
> Peterson, too, when I saw the obituary in the Times, although I don't
> think
> I ever heard him live. Did he ever play in the Charlie Parker
> Festival? If

> he did, then I did hear him once. My memory of him is so strong, I
> must
> have encountered him somewhere or other in New York's very small jazz
> universe. Regards, Tom Savage
>
> Charles Alexander wrote: What a musician! I heard him once live in a
> small
> club in a hotel in
> San Francisco, probably 1975 or 1974. I was in college and went alone
> to that one. I sat just a bit behind Clint Eastwood. The entire room
> seemed like it didn't hold more than 75 people or so. All I remember
> is feeling like I wasn't really any "place" at all. Just in the music.
>
> charles
>
> charles alexander
> chax press
> [redacted]
> 650 e. ninth st.
> tucson arizona 85705
> [redacted]
>
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>
> On Dec 24, 2007, at 1:56 PM, steve russell wrote:
>
>> French President Nicolas Sarkozy mourns his loss. It's doubtful
>> that an American politician would recognize the name.
>> Jazz great Oscar Peterson
>> dies at
>> 82
>>
>> By ROB GILLIES, Associated Press
>> Writer
>> 3 minutes ago
>>
>> TORONTO - Oscar Peterson, whose early
>> talent, speedy fingers and musical genius made him one of the
>> world's best known jazz pianists, died at age 82.
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>> /> if
>> (window.yzq_d==null)window.yzq_d=new Object(); window.yzq_d
>> ['MvZnU0LEYrg-']='&U=13bummmr3%2fN%3dMvZnU0LEYrg-%2fC%
>> 3d571036.11071258.11647296.1414694%2fD%3dLREC%2fB%3d4303781';
>> His death was confirmed by Neweduk Funeral
>> Home in Mississauga, the Toronto suburb where Peterson lived. The
>> city's mayor, Hazel McCallion, told The Associated Press that he
>> died of kidney failure but that she did not know when. The hospital
>> and police refused to comment. The Canadian Broadcasting Corp.
>> reported that he died on Sunday.
>> "He's been going downhill in the last few months, slowing up,"
>> McCallion said, calling Peterson a "very close friend."
>> During an illustrious career spanning seven decades, Peterson
>> played with some of the biggest names in jazz, including Ella
>> Fitzgerald, Count Basie and Dizzy Gillespie. He is also remembered
>> for touring in a trio with Ray Brown on bass and Herb Ellis on
>> guitar in the 1950s.
>> Peterson's impressive collection of awards include all of Canada's
>> highest honors, such as the Order of Canada, as well as a Lifetime
>> Grammy (1997) and a spot in the International Jazz Hall of Fame.
>> His growing stature was reflected in the admiration of his peers.
>> Duke Ellington referred to him as "Maharajah of the keyboard,"
>> while Count Basie once said "Oscar Peterson plays the best ivory
>> box I've ever heard."
>> In a statement, French President Nicolas Sarkozy said "one of the
>> bright lights of jazz has gone out."
>> "He was a regular on the French stage, where the public adored his
>> luminous style," Sarkozy said. "It is a great loss for us."
>> Jazz pianist Marian McPartland called Peterson "the finest

>> technician that I have seen."
>> McPartland said she first met Peterson when she and her husband,
>> jazz cornetist Jimmy McPartland, opened for him at the Colonial
>> Tavern in Toronto in the 1940s.
>> "From that point on we became such goods friends, and he was
>> always wonderful to me and I have always felt very close to him,"
>> she said. "I played at his tribute concert at Carnegie Hall earlier
>> this year and performed `Tenderly,' which was always my favorite
>> piece of his."
>> The American jazz pianist Billy Taylor called Peterson one of the
>> finest jazz pianists of his time.
>> "He set the pace for just about everybody that followed him. He
>> really was just a special player," Taylor said.
>> Born on Aug. 15, 1925, in a poor neighborhood southwest of
>> Montreal, Peterson obtained a passion for music from his father.
>> Daniel Peterson, a railway porter and self-taught musician,
>> bestowed his love of music to his five children, offering them a
>> means to escape from poverty.
>> Oscar Peterson learned to play trumpet and piano at a young age,
>> but after a bout with tuberculosis had to concentrate on the latter.
>> He became a teen sensation in his native Canada, playing in dance
>> bands and recording in the late 1930s and early 1940s. But he got
>> his real break as a surprise guest at Carnegie Hall in 1949, after
>> which he began touring the United States and Europe.
>> He quickly made a name for himself as a jazz virtuoso, often
>> compared to piano great Art Tatum, his childhood idol, for his
>> speed and technical skill.
>> He was also influenced by Nat King Cole, whose Nat King Cole Trio
>> album he considered "a complete musical thesaurus for any aspiring
>> Jazz pianist."
>> Peterson never stopped calling Canada home despite his growing
>> international reputation. But at times he felt slighted here, where
>> he was occasionally mistaken for a football player, standing at 6
>> foot 3 and more than 250 pounds.
>> In 2005 he became the first living person other than a reigning
>> monarch to obtain a commemorative stamp in Canada, where he is jazz
>> royalty, with streets, squares, concert halls and schools named
>> after him.
>> Peterson suffered a stroke in 1993 that weakened his left hand, but
>> not his passion or drive for music. Within a year he was back on
>> tour, recording "Side By Side" with Itzhak Perlman.
>> As he grew older, Peterson kept playing and touring, despite

>> worsening arthritis and difficulties walking.
>> "A jazz player is an instant composer," Peterson once said in a CBC
>> interview, while conceding jazz did not have the mass appeal of
>> other musical genres. "You have to think about it, it's an
>> intellectual form," he said.
>> ___
>> AP reporter Lily Hindy in New York contributed to this story.
>> ___
>> On the Net:
>> Oscar Peterson home page: http://www.oscarpeterson.com
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x,E=460790
>> 15,Y=YAHOO,V=1.0"; function adl_3983(){ var
>> d=document,r=d.referrer,i,a,b='ad',e,p=new Array
>> ("data","U","D","I"); var u="http://richmedia.yimg.com/js/6/
>> Y_Food_Meal/Y_Food_Meal_180x150"; if(top!=self){try
>> {a=''+top.location}catch(e){} if(a){adxid=Math.random();b='ad-
>> iframe'}else if(r){ u=((r&(i=r.indexOf("/",9))>0)?r.substring
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>> Y_Food_Meal_180x150.ns.js?adxq=1195086095"',1) if
>> (window.yzq_d==null)window.yzq_d=new Object(); window.yzq_d
>> ['NfZnU0LEYrg-']='&U=13brjjbr7%2fN%3dNfZnU0LEYrg-%2fC%
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George B.
Indifferent to Brad Pitt

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586. Alan Sondheim

Vanity - Article, work, new address, etc.

Sat 29 Dec 2007

Vanity - Article on my work, sites, new address, etc.

An excellent article on my work etc. in Signal to Noise, 'The Journal of Improvised & Experimental Music,' December issue, p. 44., 'The Impossible Ritual, Through film, digital media, dance, words, and improvisational music, Alan Sondheim investigates the shortcomings and impossibilities of behavior,' by Clifford Allen. If you're interested, this is one of the best accounts I've seen. I found a copy at Barnes & Noble - do check it out.

New work at http://odysseyart.ning.com/ - which has a lot of fascinating tapes by a number of people associated with Second Life etc.

New work at http://nikuko.blogspot.com/ - some of this you might have seen, but not in this linear presentation.

New work at http://www.youtube.com/

Usual chatter on Facebook.

Also, check out Barbara Caspar's film on Kathy Acker if you can (I saw it at Moma) - excellent -

New address:

Alan Sondheim and Azure Carter
813 Charles Avenue
Morgantown, West Virginia, 26505
USA

The phone will stay [redacted].
This is good for the next six months.

- Alan

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587. Alison Croggon
Revamp
Sat 29 Dec 2007

This year was the smoothest Christmas I've ever had. For the first time I can remember, the tree didn't fall down. I think it's karma making up for the year I've had, where time to scratch myself was in short supply.

But now it's too hot to read or even to go outside (38 degrees and oh woe, worse promised) and the Wii has been stolen by my son. So I've spent the past couple of days wrestling with css to update my sadly neglected website. I've linked to a couple of recentish essays and poems that might interest some of you, and done some general housework and spit and polish.

If anyone cares to look, and especially if they use IE6 or IE7, which I can't test on my machine, I'd be grateful if they could tell me if it all goes pearshaped in their browsers... The beautiful pixels are over at http://alisoncroggon.com

Apologies for cross-posting

Best to all

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

588. Jill Chan
Call for submissions
Sat 29 Dec 2007

Hi,

Poetry Sz:demystifying mental illness (http://poetrysz.blogspot.com) is calling for submissions for its 25th issue.

Send 4-6 poems and a short bio in the body of your email to [redacted] .

Thanks.

regards

J Chan
editor

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http://tools.search.yahoo.com/newsearch/category.php?category=shopping

↑ Index

589. Kimmelman, Burt
Sylvester Pollet
Sat 29 Dec 2007

I want to add to what Peter and Maria have said about Sylvester whose steadiness and quiet assuredness in his demeanor and poetry have been for me for decades a great comfort. He also for me represented an important living embodiment of the New American Poetry and all that it has meant including the writing but well beyond that too, having worked many years ago at the Eighth Street Bookshop in Greenwich Village, where I purchased my first copy of the Donald Allen anthology, and then in settling down in Orono and being an integral part of Sagetrieb and more broadly the National Poetry Foundation. His passing is most sad.

Burt Kimmelman

-----Original Message-----

From: UB Poetics discussion group [mailto:[redacted]] =

On

Behalf Of Steve Evans

Sent: 27 December 2007 08:03 AM

To: [redacted]

Subject: Sylvester Pollet

It is with a heavy heart that I write to share the news that =20
Sylvester Pollet, poet, publisher, and associate editor for the =20
National Poetry Foundation, passed away on December 20th.
As many on the Poetics List can attest to firsthand, Sylvester was a =20
magnificent person whose passion for life, for poetry, for =20
friendship, was unquenchable. We mourn his loss and celebrate his =20
wonderful accomplishment, treasuring the volumes of poetry, the =20
Backwoods Broadsides chaplets, the invaluable editorial work (most =20
recently on Joanne Kyger's ABOUT NOW), and the countless fond =20
memories he leaves behind.
Sylvester's wife, the artist MaJo Keleshian, has asked that those =20
wishing to honor his memory consider contributing to the Himalayan =20
Children's Fund, a cause very dear to Sylvester and MaJo for many =20
years (especially following their trip to Nepal of several years ago, =20
where they saw for themselves the good work accomplished by donations =20
to the Fund). More about the program, and how to donate, can be found =20
here:

http://www.rinpoche.com/hcf.html

MaJo has also asked that any postings to this list be cc'd to her at

[redacted]

To close, a short poem from Sylvester's 1982 volume, Entering the =20
Walking-Stick Business:

SELF-PORTRAIT WITH SNOW

you understand

I could tell you more

about the lines of snow

edging the black maples

the clumps of it weighting the pine boughs

if it weren't for the transparent man

typing at a floating table

three feet beyond the window

↑ Index

590. **steve russell**

Re: Oscar Peterson, 82, has died/ is mourned by French

Sat 29 Dec 2007

Bud Powell on piano, & no Peterson, right?

George Bowering <[redacted]> wrote: What he is thinking of is the famous one in Toronto,
a group made by votes from Jazz fans.
It was indeed marketed as the greatest blah blah blah.

Bird, Diz, Max Roach, Bud Powell and Charlie Mingus.
1953
We have it only because Mingus set up some inexpert mikes
and released it on his own label.
It has since been rereleased many times.

gb

On Dec 28, 2007, at 1:41 PM, steve russell wrote:

> I haven't been able to confirm this. There's several "Greatest
> Concerts." I thought the Montreal concert in 1950 would be easy to
> search. Wrong.
>
> John Cunningham wrote: Didn't Peterson
> perform with Charlie Parker and Dizzy Gillespie in 1950 in
> Montreal. I believe the session was recorded and released as 'The
> Greatest
> Jazz Concert Ever' or something like that?
> John Cunningham

>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of steve russell
> Sent: December 27, 2007 7:45 PM
> To: [redacted]
> Subject: Re: Oscar Peterson, 82, has died/ is mourned by French
>
> John Cunningham managed to get Peterson alone with a bottle of scotch.
> What
> luck. I never saw Peterson live. I did manage to catch a number of
> jazz
> legends who played with Peterson at the Lake Bueno Vista lounge in
> Orlando,
> Florida. Of course, the lounge is no longer in Bueno Vista. It was too
> good
> to last. Still, I won't forget seeing Herb Ellis, Barney Kessel, Zoot
> Sims,
> & Nat Adderly at the lounge. During breaks, the musicians would
> generously
> chat with their fans. Barney Kessel would give a mini/seminar during
> intermissions. Guitar players regarded him as something of a guru, &
> rightfully so.
>
> Thomas savage wrote: I shed a tear for Oscar
> Peterson, too, when I saw the obituary in the Times, although I don't
> think
> I ever heard him live. Did he ever play in the Charlie Parker
> Festival? If
> he did, then I did hear him once. My memory of him is so strong, I
> must
> have encountered him somewhere or other in New York's very small jazz
> universe. Regards, Tom Savage
>
> Charles Alexander wrote: What a musician! I heard him once live in a
> small
> club in a hotel in
> San Francisco, probably 1975 or 1974. I was in college and went alone
> to that one. I sat just a bit behind Clint Eastwood. The entire room
> seemed like it didn't hold more than 75 people or so. All I remember
> is feeling like I wasn't really any "place" at all. Just in the music.

>
> charles
>
> charles alexander
> chax press
> [redacted]
> 650 e. ninth st.
> tucson arizona 85705
> [redacted]
>
>
>
>
>
> On Dec 24, 2007, at 1:56 PM, steve russell wrote:
>
>> French President Nicolas Sarkozy mourns his loss. It's doubtful
>> that an American politician would recognize the name.
>> Jazz great Oscar Peterson
>> dies at
>> 82
>>
>> By ROB GILLIES, Associated Press
>> Writer
>> 3 minutes ago
>>
>> TORONTO - Oscar Peterson, whose early
>> talent, speedy fingers and musical genius made him one of the
>> world's best known jazz pianists, died at age 82.
>> ADVERTISEMENT
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>> (window.yzq_d==null)window.yzq_d=new Object(); window.yzq_d
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>> 3d571036.11071258.11647296.1414694%2fD%3dLREC%2fB%3d4303781';
>> His death was confirmed by Neweduk Funeral
>> Home in Mississauga, the Toronto suburb where Peterson lived. The
>> city's mayor, Hazel McCallion, told The Associated Press that he
>> died of kidney failure but that she did not know when. The hospital
>> and police refused to comment. The Canadian Broadcasting Corp.
>> reported that he died on Sunday.
>> "He's been going downhill in the last few months, slowing up,"
>> McCallion said, calling Peterson a "very close friend."
>> During an illustrious career spanning seven decades, Peterson
>> played with some of the biggest names in jazz, including Ella
>> Fitzgerald, Count Basie and Dizzy Gillespie. He is also remembered
>> for touring in a trio with Ray Brown on bass and Herb Ellis on
>> guitar in the 1950s.
>> Peterson's impressive collection of awards include all of Canada's
>> highest honors, such as the Order of Canada, as well as a Lifetime
>> Grammy (1997) and a spot in the International Jazz Hall of Fame.
>> His growing stature was reflected in the admiration of his peers.
>> Duke Ellington referred to him as "Maharajah of the keyboard,"
>> while Count Basie once said "Oscar Peterson plays the best ivory
>> box I've ever heard."
>> In a statement, French President Nicolas Sarkozy said "one of the
>> bright lights of jazz has gone out."
>> "He was a regular on the French stage, where the public adored his
>> luminous style," Sarkozy said. "It is a great loss for us."
>> Jazz pianist Marian McPartland called Peterson "the finest
>> technician that I have seen."
>> McPartland said she first met Peterson when she and her husband,
>> jazz cornetist Jimmy McPartland, opened for him at the Colonial
>> Tavern in Toronto in the 1940s.
>> "From that point on we became such goods friends, and he was
>> always wonderful to me and I have always felt very close to him,"
>> she said. "I played at his tribute concert at Carnegie Hall earlier
>> this year and performed `Tenderly,' which was always my favorite
>> piece of his."
>> The American jazz pianist Billy Taylor called Peterson one of the
>> finest jazz pianists of his time.
>> "He set the pace for just about everybody that followed him. He

>> really was just a special player," Taylor said.
>> Born on Aug. 15, 1925, in a poor neighborhood southwest of
>> Montreal, Peterson obtained a passion for music from his father.
>> Daniel Peterson, a railway porter and self-taught musician,
>> bestowed his love of music to his five children, offering them a
>> means to escape from poverty.
>> Oscar Peterson learned to play trumpet and piano at a young age,
>> but after a bout with tuberculosis had to concentrate on the latter.
>> He became a teen sensation in his native Canada, playing in dance
>> bands and recording in the late 1930s and early 1940s. But he got
>> his real break as a surprise guest at Carnegie Hall in 1949, after
>> which he began touring the United States and Europe.
>> He quickly made a name for himself as a jazz virtuoso, often
>> compared to piano great Art Tatum, his childhood idol, for his
>> speed and technical skill.
>> He was also influenced by Nat King Cole, whose Nat King Cole Trio
>> album he considered "a complete musical thesaurus for any aspiring
>> Jazz pianist."
>> Peterson never stopped calling Canada home despite his growing
>> international reputation. But at times he felt slighted here, where
>> he was occasionally mistaken for a football player, standing at 6
>> foot 3 and more than 250 pounds.
>> In 2005 he became the first living person other than a reigning
>> monarch to obtain a commemorative stamp in Canada, where he is jazz
>> royalty, with streets, squares, concert halls and schools named
>> after him.
>> Peterson suffered a stroke in 1993 that weakened his left hand, but
>> not his passion or drive for music. Within a year he was back on
>> tour, recording "Side By Side" with Itzhak Perlman.
>> As he grew older, Peterson kept playing and touring, despite
>> worsening arthritis and difficulties walking.
>> "A jazz player is an instant composer," Peterson once said in a CBC
>> interview, while conceding jazz did not have the mass appeal of
>> other musical genres. "You have to think about it, it's an
>> intellectual form," he said.
>> ___
>> AP reporter Lily Hindy in New York contributed to this story.
>> ___
>> On the Net:
>> Oscar Peterson home page: http://www.oscarpeterson.com
>> Canadian Broadcasting Corp. interview: http://www.cbc.ca/news/
>> background/peterson_oscar

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>> Stars reveal their Christmas plans, presents AP - Mon
>> Dec 24, 12:40 PM ET
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>> 46 minutes ago
>>
>> Hot List: Hottest of 2007, Part I AP - Mon Dec 24,
>> 11:20 AM ET
>> Hot List: Hottest of 2007, Part II AP - Mon Dec 24,
>> 12:26 PM ET

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↑ Index

591. **David Chirot**
Re: Jenny Holzer, etc.
Sat 29 Dec 2007

Dear Stephen:

I recently an interesting short piece by the American Indian writer James Welch regarding the Jewish novel and "Novels of Assimilation" among others which dominated the literary news of his youth. "The assimilation into American life"--Welch writes--for an Indian as THE American does not exist. "American life" is foreign life, and a foreign life in which the Indian has never been wante and in which the Indian does not want to be. . Portnoy had a complaint, Welch notes, and it is heard and sells in the millions, it becomes a "great book." An Indian has no complaint, Welch says, because a complaint, like everything else, would be taken away. Some one else would take it away and make millions and have it be called "a great book." So an Indian has no complaint, no assimilation. Something other, else, has to be found, already existing, being made, moving among knowns and unknowns, the first and existing "America".

"O, say can you see . . ."

Reading through the various articles about the "Projections" show and looking at the images in photos. one finds an immediate and unquestioning "belief" in the Institutionalized Aestheticization of words and images which on

their first appearance in newspapers, tv screens were greeted with much the same unquestioning and immediate belief. The reviews of Holzer's show echo the rave reviews for going to War with Iraq, Home of the Worst Monster in the World and the untold horrors threatening WMD extinction of Israel, Great Britain and the USA. While the reception is the same, there is the literally BIG difference between the old Rumsfield documents and the new Holzer ones in that the new ones are no longer "lies" and "mistakes" but Great Works of Art . These will make a bundle for Ms Holzer, her galleries and associates, and find ultimately , like the politicos involved, "good private/corporate homes" to "pass the rest of their days in."

The giant paintings made of memos taken from cyber space images--how different are they from the online images and documents that Curveball used to give to the German BND who passed on this "intelligence" to the CIA, DIA, and other American organizations and created these very memos? This already-on-line "intelligence" was used to start the Invasion/Occupation campaign for the Iraq war, just as the "intelligence" Holzer uses becomes a new American installation campaign for Ms Holzer. (All the review and articles note this is her first American installation of the "Projections" works, as well as the use of a Real Poet's words used in place of her own "more moralistic" ones being new)

"Won't get fooled again,"!! the reviewers and public cry who troop to see the same documents which fooled them the first around. No, this time the same words and images used to slaughter millions and cost trillions will be turned to the quiet business of making "art world" money and "selling" the public on "being able to distinguish the difference between a big painting and a virtual version of a small document." Different media, different objectives, same campaign: SELL the reviewers and public on the "Installation" of these words and images as Truth. First Rumsfield & Co's Truth, now Holzer's Truth.

The Artist, Art World and Art Market "Triumph" and profit, from this "sleight of hand". Mean while the politicians and military attempt to "surge" forward from the jaws of near defeat.

To make up for the former "wrong belief" of cheering the documents' Truth, the reviewers and public may now witness and rave about the "purifying of the language of the tribe" via a Very Highly and Institutionally Approved Artist's "renditions" of "bad words" into an Aesthetic-Ethical Realm of the Good. Beholding one's own now Light-Bath cleansed reflection in the Image which has cleansed the Words,--is this not "Good?" (For the soul, the pocketbook, the Institutions, the Artist, America?)

The art works may also be seen another way. What if the viewer is a True Believer in the Greatness of the War and its Architects, its Document Makers?

Then do not these art works confirm the Heroic Status of those involved--Rummie, Bush, et alia?

The manner of the presentation, which the Times reviewer likens to a post apocalyptic, empty political or rock'rool' stadium--doesn't it echo magnificently the Art and Architecture of Leni Riefenstahl and Albert Speer?

To further enhance the aestheticization of the political, (which Walter Benjamin noted is the Fascist way), the spectator is bathed in rippling waves of words made of letters of light--and not just any words--but the "impressionistic" lyric poetry of a Nobel Prize Winner.

The "impressionistically" lyricized and lit spectator advances--or is ensconced, agog, in the the "artfully scattered" giant bean bag chairs often found in front of the "Home" TVs of the Homeland----into the Spectacular Light Show glorifying the paintings. "Let there be Light"--and the documents are now "up-lifted" in Moral Aesthetic parlance, in to the realms of High Art, into the Aura of Great Art and the Great Artist. (For were not Speer and Riefenstahl the Artists who transformed the works of the "failed artist" into Great Works of Art glorifying his ascension into the Being of Supreme Artist?)

Behold O spectator, O puny being of lyrical lightness--the great tablets of Mammon, Deity of War and Art. Behold the dirty Rumsfield Files metastasized, the blood lusting documents Super Steroid Sized, and the Return of the Aura of the Original to what had once been mere copies of copies of copies based on forgeries, faulty analysis, deliberate mistranslations, in turn based on copies of copies of things which were interpreted to be something else other than what they were subsequently found and/or not found to be.

Where the "original" WMDS were not found, are found now Temples of Art where the Resurrection of Death's Documents is accomplished, the redemption of Lying Copies achieved and the wiping clean of guilt accomplished in the Triumphant Celebration of the Signature of Art and Artist over the Signature of mere Party hacks. What was once copies, forgeries, lies, is now made Original, Truth, Art. ("O say can you see . . . ")

And as the lyric-and light-bathed spectator lifts an adoring and completely Believing gaze to the Aestheticized Political Documents, near-starvation homeless farmers and imported near-slave laborers under the dangerous watch of Contractors like Black Water are digging up the last vestiges of the vast historical strati of Iraqi history. These rapidly dwindling supplies of artifacts and documents in the world's oldest writing are being shipped out and sold off to the highest or most closely associated bidder. ("O say, can you see . . . ")

While a civilization vanishes, its destroyers celebrate its destruction with the Spectacular Exhibition of their discredited war plans raised to the status of Art. ("O, say can you see . . . ")

High Art, Art of Great Value and Importance, Art of the Land of the Free and the Home of the Brave. One feels a Patriotic swelling in the breast, the genesis of the Patriotic Act and the Patriot Act. The right hand goes almost automatically to its place above the heart and--standing at attention--one joins in the Mighty Choir of "Projections" and Lights:

Oh, say, can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming?
Whose broad stripes and bright stars, thro' the perilous fight,
O'er the ramparts we watch'd, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof thro' the night that our flag was still there.
O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On Dec 28, 2007 3:03 PM, Stephen Vincent <[redacted]> wrote:

> *http://www.nytimes.com/2007/12/26/arts/design/26holz.html?_r=1&ref=arts&oref=slogin*
>
> *I hope this link will work to get folks over to the review of Jenny Holzer's show at MASS MOCA - particular where the projections make use of Iraq related war plans - Rumsfeld and company's langauge of conquest, objectives, etc. Hats off to Holzer for taking on the subject - elevating the invisible 'footnotes' (as this Administration wanted them no doubt to remain) into a VizPo spectacle of national embarassment (which this Administration will never acknowledge). Holzer seems to have elevated so-called and dismissed "hind sight" into the glaring receptacle of the present.*
> *Hats off to Holzer. And thanks to Ron Silliman for bringing it to the fore - I missed it somehow. & wish I could go there!*
>
> *For more tidy holiday fare, I recommend Starting Out One Evening as a terrific literaly 'literary' movie. Description will make it not interesting. Touching and funny. And for those of us who grew up in the era - hegemony? - of "The Jewish Novel" - it's a kind of discrete elegy for the passing of a time and space in New York letters. (Yes, very upper west side without the W Allen anxious antics).*
>
> *I hear the Schnabel film is wonderful, as well. Next on the list.*
>
> *Stephen Vincent*

> *http://stephenvincent.net/blog/*

↑ Index

592. **George Bowering**

Re: Oscar Peterson, 82, has died/ is mourned by French

Sat 29 Dec 2007

That's right.

We Canadians tended not to vote for our own.

gb

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>> Florida. Of course, the lounge is no longer in Bueno Vista. It was too
>> good
>> to last. Still, I won't forget seeing Herb Ellis, Barney Kessel, Zoot
>> Sims,
>> & Nat Adderly at the lounge. During breaks, the musicians would
>> generously
>> chat with their fans. Barney Kessel would give a mini/seminar during
>> intermissions. Guitar players regarded him as something of a guru, &
>> rightfully so.
>>
>> Thomas savage wrote: I shed a tear for Oscar
>> Peterson, too, when I saw the obituary in the Times, although I don't
>> think
>> I ever heard him live. Did he ever play in the Charlie Parker
>> Festival? If
>> he did, then I did hear him once. My memory of him is so strong, I
>> must
>> have encountered him somewhere or other in New York's very small jazz
>> universe. Regards, Tom Savage
>>
>> Charles Alexander wrote: What a musician! I heard him once live in a
>> small
>> club in a hotel in
>> San Francisco, probably 1975 or 1974. I was in college and went alone
>> to that one. I sat just a bit behind Clint Eastwood. The entire room
>> seemed like it didn't hold more than 75 people or so. All I remember
>> is feeling like I wasn't really any "place" at all. Just in the music.
>>
>> charles

>>
>> charles alexander
>> chax press
>> [redacted]
>> 650 e. ninth st.
>> tucson arizona 85705
>> [redacted]
>>
>>
>>
>>
>>
>> On Dec 24, 2007, at 1:56 PM, steve russell wrote:
>>
>>> French President Nicolas Sarkozy mourns his loss. It's doubtful
>>> that an American politician would recognize the name.
>>> Jazz great Oscar Peterson
>>> dies at
>>> 82
>>>
>>> By ROB GILLIES, Associated Press
>>> Writer
>>> 3 minutes ago
>>>
>>> TORONTO - Oscar Peterson, whose early
>>> talent, speedy fingers and musical genius made him one of the
>>> world's best known jazz pianists, died at age 82.
>>> ADVERTISEMENT
>>> document.write('
>>> target="_blank">
>>>> ');> script>>
>>>>
us.ard.yahoo.com/SIG=12hkudk5d/M=571036.11071258.11647296.1414694/
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D=news/S=46079015:LREC/_ylt=ApnqymAU.R37gyZQ.PLg3wcnHL8C/Y=YAH
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EXP=1198536389/A=4303781/R=2/SIG=12kupb04i/*http://clk.atdmt.com/
>>> HLC/go/yhxxxllc0170000019hlc/direct/01/?time=1198529189044473"
>>> target="_blank">>
>>> view.atdmt.com/HLC/view/yhxxxllc0170000019hlc/direct/01/?
>>> time=1198529189044473"

>>> /> if
>>> (window.yzq_d==null)window.yzq_d=new Object(); window.yzq_d
>>> ['MvZnU0LEYrg-']='&U=13bummmr3%2fN%3dMvZnU0LEYrg-%2fC%
>>> 3d571036.11071258.11647296.1414694%2fD%3dLREC%2fB
%3d4303781';
>>> His death was confirmed by Neweduk Funeral
>>> Home in Mississauga, the Toronto suburb where Peterson lived. The
>>> city's mayor, Hazel McCallion, told The Associated Press that he
>>> died of kidney failure but that she did not know when. The hospital
>>> and police refused to comment. The Canadian Broadcasting Corp.
>>> reported that he died on Sunday.
>>> "He's been going downhill in the last few months, slowing up,"
>>> McCallion said, calling Peterson a "very close friend."
>>> During an illustrious career spanning seven decades, Peterson
>>> played with some of the biggest names in jazz, including Ella
>>> Fitzgerald, Count Basie and Dizzy Gillespie. He is also remembered
>>> for touring in a trio with Ray Brown on bass and Herb Ellis on
>>> guitar in the 1950s.
>>> Peterson's impressive collection of awards include all of Canada's
>>> highest honors, such as the Order of Canada, as well as a Lifetime
>>> Grammy (1997) and a spot in the International Jazz Hall of Fame.
>>> His growing stature was reflected in the admiration of his peers.
>>> Duke Ellington referred to him as "Maharajah of the keyboard,"
>>> while Count Basie once said "Oscar Peterson plays the best ivory
>>> box I've ever heard."
>>> In a statement, French President Nicolas Sarkozy said "one of the
>>> bright lights of jazz has gone out."
>>> "He was a regular on the French stage, where the public adored his
>>> luminous style," Sarkozy said. "It is a great loss for us."
>>> Jazz pianist Marian McPartland called Peterson "the finest
>>> technician that I have seen."
>>> McPartland said she first met Peterson when she and her husband,
>>> jazz cornetist Jimmy McPartland, opened for him at the Colonial
>>> Tavern in Toronto in the 1940s.
>>> "From that point on we became such goods friends, and he was
>>> always wonderful to me and I have always felt very close to him,"
>>> she said. "I played at his tribute concert at Carnegie Hall earlier
>>> this year and performed `Tenderly,' which was always my favorite
>>> piece of his."
>>> The American jazz pianist Billy Taylor called Peterson one of the
>>> finest jazz pianists of his time.
>>> "He set the pace for just about everybody that followed him. He

>>> really was just a special player," Taylor said.
>>> Born on Aug. 15, 1925, in a poor neighborhood southwest of
>>> Montreal, Peterson obtained a passion for music from his father.
>>> Daniel Peterson, a railway porter and self-taught musician,
>>> bestowed his love of music to his five children, offering them a
>>> means to escape from poverty.
>>> Oscar Peterson learned to play trumpet and piano at a young age,
>>> but after a bout with tuberculosis had to concentrate on the latter.
>>> He became a teen sensation in his native Canada, playing in dance
>>> bands and recording in the late 1930s and early 1940s. But he got
>>> his real break as a surprise guest at Carnegie Hall in 1949, after
>>> which he began touring the United States and Europe.
>>> He quickly made a name for himself as a jazz virtuoso, often
>>> compared to piano great Art Tatum, his childhood idol, for his
>>> speed and technical skill.
>>> He was also influenced by Nat King Cole, whose Nat King Cole Trio
>>> album he considered "a complete musical thesaurus for any aspiring
>>> Jazz pianist."
>>> Peterson never stopped calling Canada home despite his growing
>>> international reputation. But at times he felt slighted here, where
>>> he was occasionally mistaken for a football player, standing at 6
>>> foot 3 and more than 250 pounds.
>>> In 2005 he became the first living person other than a reigning
>>> monarch to obtain a commemorative stamp in Canada, where he is jazz
>>> royalty, with streets, squares, concert halls and schools named
>>> after him.
>>> Peterson suffered a stroke in 1993 that weakened his left hand, but
>>> not his passion or drive for music. Within a year he was back on
>>> tour, recording "Side By Side" with Itzhak Perlman.
>>> As he grew older, Peterson kept playing and touring, despite
>>> worsening arthritis and difficulties walking.
>>> "A jazz player is an instant composer," Peterson once said in a CBC
>>> interview, while conceding jazz did not have the mass appeal of
>>> other musical genres. "You have to think about it, it's an
>>> intellectual form," he said.
>>> ___
>>> AP reporter Lily Hindy in New York contributed to this story.
>>> ___
>>> On the Net:
>>> Oscar Peterson home page: http://www.oscarpeterson.com
>>> Canadian Broadcasting Corp. interview: http://www.cbc.ca/news/
>>> background/peterson_oscar

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>>> Email Story
>>> IM Story
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>>> Recommend It:
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>>> Average (92 votes)
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>>> » Recommended Stories
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>>> Entertainment News
>>> Jazz great Oscar Peterson dies at 82 AP
>>> Washington looks to stay behind camera AP
>>> James Brown estate still on the bad foot AP
>>> Yung Joc arrested at Cleveland airport AP
>>> `Juno' opens doors for Diablo Cody AP
>>> Most Viewed: Entertainment
>>> Filmmakers have more than a feeling about Boston Reuters
>>> Confessions on MySpace Dear Margo
>>> Caroline Kennedy remembers JFK letter AP
>>> High-Class Worries, as My Dad Used To Say Dear Margo
>>> Report: Heigl marries musician Kelley AP
>>>
>>>
>>> Entertainment Video
>>> Stars reveal their Christmas plans, presents AP - Mon
>>> Dec 24, 12:40 PM ET
>>> 'Treasure' finds $45M in box office gold AP - 2 hours,
>>> 46 minutes ago
>>>
>>> Hot List: Hottest of 2007, Part I AP - Mon Dec 24,
>>> 11:20 AM ET
>>> Hot List: Hottest of 2007, Part II AP - Mon Dec 24,
>>> 12:26 PM ET

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>>> www.dancercondorentals.com
>>> Eureka Springs: Bed and Breakfast Eureka Springs Bed and
>>> Breakfast with Packages, full breakfast.
>>> www.ridgewayhouse.com
>>>
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>>> AP Photo:
>>> Canadian jazz legend Oscar Peterson performs on the Stravinski hall
>>> stage during the 39th Montreux...
>>>
>>>
>>> Slideshow: Jazz great Oscar Peterson dies (16) -->
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>>> Entertainment Video
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>>> Stars reveal their Christmas plans,
>>> presents
>>> AP
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>>> 'Treasure' finds $45M in box office
>>> gold
>>> AP

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>>> » All news video
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>>> Year in Review 2007
>>> Beginnings
>>> Endings
>>> Downfalls
>>> Rebounds
>>> Inspirations
>>> Most Emailed
>>> TIME: Top Quotes
>>> TIME: Top Campaign Gaffes
>>> Best You Witness photos
>>> Best Flickr photos
>>> » More Year in Review
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>>> On Yahoo! Music Final Bow
>>> Exclusive video of Celine Dion's last Las Vegas performance.
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>>> Elsewhere on
>>> the Web
>>> CNN.com: Chuck Norris says
>>> book is not 'Truth'
>>> ABC News: Even Celebrities 'Do
>>> It' for Attention
>>> USATODAY.com: Network and
>>> cable prime-time highlights for Tuesday
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>>> adinterax.com // LOAD THIS PAGE INSIDE THE IFRAME //
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>>> adx_D_3983="http://us.ard.yahoo.com/SIG=12hgttkvl/
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>>> 15,Y=YAHOO,V=1.0"; function adl_3983(){ var
>>> d=document,r=d.referrer,i,a,b='ad',e,p=new Array
>>> ("data","U","D","I"); var u="http://richmedia.yimg.com/js/6/
>>> Y_Food_Meal/Y_Food_Meal_180x150"; if(top!=self){try
>>> {a=''+top.location}catch(e){} if(a){adxid=Math.random();b='ad-
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>>> (window.yzq_d==null)window.yzq_d=new Object(); window.yzq_d
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>>> 3d557574.11624370.12118294.7195156%2fD%3dMIP1%2fB
%3d5044887';
>>> Yahoo! Broadway Tony Awards
>>> Check out exclusive video, photos, news and more!
>>>
>>> --> USA TODAY Blog Pop Candy
>>> Whitney Matheson blogs on showbiz.
>>>
>>> » Entertainment on USAToday
>>>
>>> USA TODAY Celeb Watch
>>> USATODAY's reporter goes face-to-face with a star.
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>>> NEWS
>>> ALERTS Get an alert when there are new stories about:
>>> [input] [input]
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>>> [input] Ella Fitzgerald
>>> [input] Nicolas Sarkozy
>>> [input] Nat King Cole
>>> [input] Duke Ellington
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>>> Be a better friend, newshound, and know-it-all with Yahoo! Mobile.
>>> Try it now.
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>> Be a better friend, newshound, and know-it-all with Yahoo! Mobile.
>> Try it
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>> Never miss a thing. Make Yahoo your homepage.
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>> No virus found in this incoming message.
>> Checked by AVG Free Edition.
>> Version: 7.5.516 / Virus Database: 269.17.9/1198 - Release Date:
>> 26/12/2007

>> 5:26 PM
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>> No virus found in this outgoing message.
>> Checked by AVG Free Edition.
>> Version: 7.5.516 / Virus Database: 269.17.11/1200 - Release Date:
>> 27/12/2007
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>> Be a better friend, newshound, and know-it-all with Yahoo! Mobile.
>> Try it now.
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> George B.
> Indifferent to Brad Pitt
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> Looking for last minute shopping deals? Find them fast with Yahoo!
> Search.
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>
Mr. G.H. Bowering
Bids farewell to youth.

↑ Index

593. **Jesse Glass**
Vicent Ferrini's Passing
Sat 29 Dec 2007

Apologies for cross-posting--this via Ed Baker from Henry Ferrini:

> *"Vincent Ferrini died December 24th. His death was the result of a recent heart attack and bout with pneumonia. He resided at Den Mar Nursing home in Rockport since last May after returning from his latest reading at Beyond Baroque Literary Art Center in Los Angeles. He was 94 years old. For anyone who knew Mr. Ferrini his passion and engagement for the art of living will always be*

remembered.

If the poet were writing this obit he would say he did not die but rather merged into the pleroma. The pleroma was a word on his mind during the last few years. In Greek it means, "fullness.$B!I(B The early Christian Gnostics saw it as the dwelling place of spirit and to scores of people in his community Vincent was the spirit & conscience of Gloucester.

Venanzio Ugo Ferrini was born in Saugus, Massachusetts on June 24, 1913 to John and Rena Ferrini. His parents emigrated separately from Abruzzi, Italy to work in the shoe factories of Lynn. Vincent$B!G(Bs own experience in the shoe factories and during the Great Depression instilled a great sensitivity for the life of the working poor.

In high school he found that books contained the keys to discovery and it was then that he resolved to become a writer. Ignoring his father$B!G(Bs admonition that a son of a shoe worker could never become a poet, he graduated from Lynn Classical and not having the money for college, pursued his education in the Lynn Public Library spending each day reading, studying, looking for answers to illuminate why humanity settled for poverty and war. When the Great Depression hit, the young bard worked as a teacher in the WPA as he worked his first volume of verse about the people of Lynn. In 1940 at the age of twenty-seven he published $B!H(BNo Smoke.$B!I(B

A simple poem by the poet tells a great deal about the man.

Folk Song.

I pass
by day
and by night
no one has
seen me

if you ever
want to find
me and know me
leave behind
yourself
and enter
the caves
of other
people.

there you
will find
me
who is
yourself.

Mr. Ferrini married Margaret Duffy a schoolteacher in 1942. The couple had three children Sheila, Owen and Deirdre. In 1948 his young family left Lynn for Gloucester. Working at the GE by day, he soon gave up the security of a weekly paycheck to make a living as a frame maker. As he said in his 1975 autobiography, Hermit of the Clouds, being an independent craftsperson provided $B!H(Bthe freedom to write when the poem is hot within.$B!I(B

Mr. Ferrini$B!G(Bs move to Gloucester marked a shift in his poetry from the political and social to the personal and cosmic. Gloucester became a dream place that he made his place. Here his poetry and his life would find no separation.

In the late 40$B!G(Bs after reading a Ferrini poem in a small magazine the poet Charles Olson paid the poet a fan call. Olson first addressed the Maximus Poems as letters to Mr. Ferrini and even after an excoriating attack; the two men remained lifelong friends.

In the sixties after the death of his daughter Deirdre from leukemia, Ferrini$B!G(Bs marriage ended. He later married the artist Mary Shore. When his second marriage ended in divorce he moved back to his frame shop at 126 East Main Street. The little shop became a nexus for many artists and writers who came to Gloucester.

Vincent$B!G(Bs view of the individual, the family, the community and the nation working together for the common good compelled him to write not only to the Gloucester paper but the Globe, the New York Times and the Nation. At city hall he voiced his concerns at hundreds of council meetings. His focus was always the preservation of his city from the wildfire greed that will destroy the spirit and originality of his city.

Overcoming all odds Mr. Ferrini chose life as a poet. He was an academic outsider who lived with no financial remuneration from his labor. His vigor, unbound creativity and compassion kept him publishing for over 67 years producing 31 volumes of poetry, four volumes of plays and an autobiography. He is the subject of his nephew Henry Ferrini$B!G(Bs film, $B!H(BPoem in Action.$B!I(B

Mr. Ferrini leaves his daughter Shelia Ferrini of Boston, his

> *son Owen Ferrini from Gloucester, two grandchildren, Ben and Cara Ferrini and dozens of extended family and friends whom he will continue to inspire. His younger siblings Yolanda, Dante and Lindo predeceased him.*
>
> *A celebration of Vincent Ferrini$B!G(Bs life will be held at a forthcoming date. His upcoming book of poetry $B!H(BInvisible Skin$B!I(B is slated for release in the spring of 2008. Literary requests can be sent to* [redacted]"

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594. Dr. Barry S. Alpert
Re: Vincent Ferrini's Passing
Sun 30 Dec 2007

I'm sorry to learn of his passing. Wish I had remembered (on the days Ispent in Gloucester) that he had that frame shop, so I could have droppedin and witnessed him live. For his moving image I guess I'll have to relyon his nephew's film. Has anyone on this list seen it?Barry Alpert _____ i'm is proud to present Cause Effect, a series about real people making a difference. http://im.live.com/Messenger/IM/MTV/?source=text_Cause_Effect=

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595. Wanda Phipps
The Poetry Project's 34th Annual New Year's Day Marathon Reading
Sun 30 Dec 2007

Hey:

If you're in town--drop by to see over 100 NYC writer and performers strut their stuff to benefit The Poetry Project at The Poetry Project's 34th Annual New Year's Day Marathon Reading. It's a great way to spend New Year's Day: food, drink, poetry, dance and music!.

I'll be reading my poetry (with guitar accompaniment by Stephen B. Antonakos) sometime between 7:00 and 8:00pm. If you're reading too then I'll see you there!

The whole events runs:
Tuesday, January 1, 2008
from 2:00pm until around 1:00am
Wednesday, January 2, 2008
at

St. Mark's Church-in-the-Bowery
131 E. 10th Street (at 2nd Avenue)
New York, NY

General Admission: $16
Students/Seniors: $12
Members: $10

for more info call: [redacted]
or Email: [redacted]

--
Wanda Phipps

Check out my websites MIND HONEY: http://www.mindhoney.com

as well as http://www.myspace.com/wandaphippsband

and my latest book of poetry Wake-Up Calls: 66 Morning Poems available at: http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X and http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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596. Dillon Westbrook
Looking for writers on HIV/AIDS
Sun 30 Dec 2007

Prosody Castle, an Oakland, Ca. reading series is focusing its 2008 calendar on HIV/AIDS and is looking for writers, genre pliable, who are currently thinking on the pandemic in any of its aspects. Particularly interested in new or newish writing, but also would be thrilled to give an airing to a manuscript or work from the past that never got its day in the sun. There is a performance/reading component, for which funding is available for travel and honorarium, as well as a print component that seeks to publish excerpts, either first rights or reprint, of what was read. We are also talking to researchers, activists and organizers and possibly pairing these perspectives each month, so this is in many ways more than a reading series (I'm not entirely sure what it is anymore, but it's exciting).

If it's you, or someone you know of or have read, let me know. Any and all leads are appreciated, as we're casting a wide net. Back- channel is probably appropriate, unless someone wants to use this opportunity to point everyone to something that's out there.

thanks and have a good new year (could anything be worse than 2007),

Dillon

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597. Stephen Ellis
Re: Vincent Ferrini's Passing
Sun 30 Dec 2007

Barry,
I've seen it, and think I still have a copy. I don't know where you might get one; Vincent gave me the one I have 15 years ago when he came up here to read. If you can't scratch one up, let me know, and I'll try to have a copy made off mine, or, if that doesn't work, I'll simply send you the one I have. It's certainly worth watching. In the meantime, hasn't Henry

recently completed a film on Olson as well, which, I think I noticed somewhere, is being shown around here in the northeast? Has anyone seen that? I'd be curious after responses. SE

> Date: Sun, 30 Dec 2007 11:26:30 -0500> From: [redacted]> Subject: Re: Vincent Ferrini's Passing> To: [redacted]> > I'm sorry to learn of his passing. Wish I had remembered (on the days Ispent in Gloucester) that he had that frame shop, so I could have droppedin and witnessed him live. For his moving image I guess I'll have to relyon his nephew's film. Has anyone on this list seen it?Barry Alpert>
_____> i'm is proud to present Cause Effect, a series about real people making a difference.> http://im.live.com/Messenger/IM/MTV/?source=text_Cause_Effect

_____
The best games are on Xbox 360. Click here for a special offer on an Xbox 360 Console.
http://www.xbox.com/en-US/hardware/wheretobuy/=

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598. Jeffrey Side
Review of Carrier of the Seed
Sun 30 Dec 2007

Thereâ€™s a review by Adam Fieled of my ebook Carrier of the Seed at Stoning the Devil:

http://adamfieled.blogspot.com/

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599. **P Ganick**
BLUE LION BOOKS announcements
Sun 30 Dec 2007

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hi listmembers.....

BLUE LION BOOKS is back after a bit of downtime. the first thing to be announced is: ALL BLUE LION BOOKS ARE ON SALE. prices have been reduced. to see out books on cafepress, please go to http://cafepress.com/bluelionbooks66 ALL TWENTY-TWO BOOKS ARE ON SALE.

we are publishing the manuscripts we have previously accepted and remain to be fulfilled. after that time, we will be looking at new manuscripts. PLEASE WAIT FOR ANOTHER ANNOUNCEMENT BEFORE SENDING US ANYTHING PREVIOUSLY UNSEEN. ---has a cosmic tone, n'est-ce pas?

peter ganick --- <[redacted]>
jukka-kervinen --- <[redacted]>
BLUE LION BOOKS: www.cafepress.org/bluelionbooks66

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600. **steve russell**
Re: Jenny Holzer, etc.
Sun 30 Dec 2007

Wouldn't it be an insult to expect a Native American to assimilate? Isn't that's exactly what happened, especially as regards education? I'm presently reading a novel of assimilation of the sort you describe. In Philip Roth's "The Plot Against America," FDR is defeated by Charles Lindbergh in the 1940 presidential election. Lindbergh negotiates a cordial 'understanding' with Adolf Hitler. Jews who had thought of America as a safe haven find themselves in a country reminiscent of the Europe where pogroms and various other types of persecution were the norm.

There's plenty of decent art in D.C., but rarely anything political. I'd like to see the Holzer exhibit. Perhaps it will travel. Too often, I find political art to be parasitic, allowing the viewer an easy, undeserved catharsis. None-the-less, I'm eager for art that's even remotely political.

David Chirot <[redacted]> wrote:
  Dear Stephen:

I recently an interesting short piece by the American Indian writer James Welch regarding the Jewish novel and "Novels of Assimilation" among others which dominated the literary news of his youth. "The assimilation into American life"--

Welch writes--for an Indian as THE American does not exist. "American life" is foreign life, and a foreign life in which the Indian has never been wante and in which the Indian does not want to be. . Portnoy had a complaint, Welch notes, and it is heard and sells in the millions, it becomes a "great book." An Indian has no complaint, Welch says, because a complaint, like everything else, would be taken away. Some one else would take it away and make millions and have it be called "a great book." So an Indian has no complaint, no assimilation. Something other, else, has to be found, already existing, being made, moving among knowns and unknowns, the first and existing "America".

"O, say can you see . . ."

Reading through the various articles about the "Projections" show and looking at the images in photos. one finds an immediate and unquestioning "belief" in the Institutionalized Aestheticization of words and images which on their first appearance in newspapers, tv screens were greeted with much the same unquestioning and immediate belief. The reviews of Holzer's show echo the rave reviews for going to War with Iraq, Home of the Worst Monster in the World and the untold horrors threatening WMD extinction of Israel, Great Britain and the USA. While the reception is the same, there is the literally BIG difference between the old Rumsfield documents and the new Holzer ones in that the new ones are no longer "lies" and "mistakes" but Great Works of Art . These will make a bundle for Ms Holzer, her galleries and associates, and find ultimately , like the politicos involved, "good private/corporate homes" to "pass the rest of their days in."

The giant paintings made of memos taken from cyber space images--how different are they from the online images and documents that Curveball used to give to the German BND who passed on this "intelligence" to the CIA, DIA, and other American organizations and created these very memos? This already-on-line "intelligence" was used to start the Invasion/Occupation campaign for the Iraq war, just as the "intelligence" Holzer uses becomes a new American installation campaign for Ms Holzer. (All the review and articles note this is her first American installation of the "Projections" works, as well as the use of a Real Poet's words used in place of her own "more moralistic" ones being new)

"Won't get fooled again,"!! the reviewers and public cry who troop to see the same documents which fooled them the first around. No, this time the same words and images used to slaughter millions and cost trillions will be turned to the quiet business of making "art world" money and "selling" the public on "being able to distinguish the difference between a big painting and a virtual version of a small document." Different media, different objectives, same campaign: SELL the reviewers and public on the "Installation" of these words and images as Truth. First Rumsfield & Co's Truth, now Holzer's Truth.

The Artist, Art World and Art Market "Triumph" and profit, from this "sleight of hand". Mean while the politicians and military attempt to "surge" forward from the jaws of near defeat.

To make up for the former "wrong belief" of cheering the documents' Truth, the reviewers and public may now witness and rave about the "purifying of the language of the tribe" via a Very Highly and Institutionally Approved Artist's "renditions" of "bad words" into an Aesthetic-Ethical Realm of the Good. Beholding one's own now Light-Bath cleansed reflection in the Image which has cleansed the Words,--is this not "Good?" (For the soul, the pocketbook, the Institutions, the Artist, America?)

The art works may also be seen another way. What if the viewer is a True Believer in the Greatness of the War and its Architects, its Document Makers? Then do not these art works confirm the Heroic Status of those involved--Rummie, Bush, et alia?

The manner of the presentation, which the Times reviewer likens to a post apocalyptic, empty political or rock'rool' stadium--doesn't it echo magnificently the Art and Architecture of Leni Riefenstahl and Albert Speer?

To further enhance the aestheticization of the political, (which Walter Benjamin noted is the Fascist way), the spectator is bathed in rippling waves of words made of letters of light--and not just any words--but the "impressionistic" lyric poetry of a Nobel Prize Winner.

The "impressionistically" lyricized and lit spectator advances--or is ensconced, agog, in the the "artfully scattered" giant bean bag chairs often found in front of the "Home" TVs of the Homeland----into the Spectacular Light Show glorifying the paintings. "Let there be Light"--and the documents are now "up-lifted" in Moral Aesthetic parlance, in to the realms of High Art, into the Aura of Great Art and the Great Artist. (For were not Speer and Riefenstahl the Artists who transformed the works of the "failed artist" into Great Works of Art glorifying his ascension into the Being of Supreme Artist?)

Behold O spectator, O puny being of lyrical lightness--the great tablets of Mammon, Deity of War and Art. Behold the dirty Rumsfield Files metastasized, the blood lusting documents Super Steroid Sized, and the Return of the Aura of the Original to what had once been mere copies of copies of copies based on forgeries, faulty analysis, deliberate mistranslations, in turn based on copies of copies of things which were interpreted to be something else other than what they were subsequently found and/or not found to be.

Where the "original" WMDS were not found, are found now Temples of Art where the Resurrection of Death's Documents is accomplished, the redemption of Lying Copies achieved and the wiping clean of guilt accomplished in the

Triumphant Celebration of the Signature of Art and Artist over the Signature of mere Party hacks. What was once copies, forgeries, lies, is now made Original, Truth, Art. ("O say can you see . . . ")

And as the lyric-and light-bathed spectator lifts an adoring and completely Believing gaze to the Aestheticized Political Documents, near-starvation homeless farmers and imported near-slave laborers under the dangerous watch of Contractors like Black Water are digging up the last vestiges of the vast historical strati of Iraqi history. These rapidly dwindling supplies of artifacts and documents in the world's oldest writing are being shipped out and sold off to the highest or most closely associated bidder. ("O say, can you see . . . ")

While a civilization vanishes, its destroyers celebrate its destruction with the Spectacular Exhibition of their discredited war plans raised to the status of Art. ("O, say can you see . . . ")

High Art, Art of Great Value and Importance, Art of the Land of the Free and the Home of the Brave. One feels a Patriotic swelling in the breast, the genesis of the Patriotic Act and the Patriot Act. The right hand goes almost automatically to its place above the heart and--standing at attention--one joins in the Mighty Choir of "Projections" and Lights:

Oh, say, can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming?
Whose broad stripes and bright stars, thro' the perilous fight,
O'er the ramparts we watch'd, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof thro' the night that our flag was still there.
O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On Dec 28, 2007 3:03 PM, Stephen Vincent wrote:

> *http://www.nytimes.com/2007/12/26/arts/design/26holz.html?_r=1&ref=arts&oref=slogin*
>
> *I hope this link will work to get folks over to the review of Jenny Holzer's show at MASS MOCA - particular where the projections make use of Iraq related war plans - Rumsfeld and company's langauge of conquest, objectives, etc. Hats off to Holzer for taking on the subject - elevating the invisible 'footnotes' (as this Administration wanted them no doubt to remain) into a VizPo spectacle of national embarassment (which this Administration will never acknowledge). Holzer seems to have elevated so-called and dismissed "hind sight" into the glaring receptacle of the present.*
> *Hats off to Holzer. And thanks to Ron Silliman for bringing it to the*

> *fore - I missed it somehow. & wish I could go there!*
>
> *For more tidy holiday fare, I recommend Starting Out One Evening as a terrific literaly 'literary' movie. Description will make it not interesting. Touching and funny. And for those of us who grew up in the era - hegemony? - of "The Jewish Novel" - it's a kind of discrete elegy for the passing of a time and space in New York letters. (Yes, very upper west side without the W Allen anxious antics).*
>
> *I hear the Schnabel film is wonderful, as well. Next on the list.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

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601. **Peter Ciccariello**
G Cleft
Sun 30 Dec 2007

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*G Cleft * <http://cgi7.com/peterimages/g.jpg>
happy new year . . . !

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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602. **Alan Sondheim**
for paul watson: support sea shepherd in the new year:
Mon 31 Dec 2007

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for paul watson: support sea shepherd in the new year:
http://www.seashepherd.org/

the group accused the blm of rounding up wild horses for slaughter to clear public the groups railing against socalled ecoterrorism cite the public thank god for dennis kucinich it was very well done that he raised those two with cameras to video the slaughter of thousands of young harp seals grok headline matches for the boston teaparty as ecoterrorism google has no direct line to god and hence isnt worth a million dollars a share stop the real ecoterrorism global warming a weapon of mass destruction god hates fags counter protest

is the existence of ecoterrorism japanese whalers leave for slaughter mission whale watch specials has rejected allegations from japanese whalers that he

supports ecoterrorism member since aug location southern by the grace of god posts no im not an ecoterrorist nor do i agree with ecoterrorism and slaughtering animals that peta pretends to protect theyve provided cash assistance and oh m god peter brady is selling the ab lounge now ugh neodruid anarchist student of deep ecology ecoterrorism disappear spend the next fifty years breeding and return to slaughter their exslaves this avant garde of ecoterrorism ie bad for the global economy the present god of technology and science tells people that there will be a bishop urges christians to call god allah

muskens thinks it could take another you know the indiscrimnate slaughter and killing of christians and thats eco terrorism and sorry but its not something the environmental to leave the area and to stop assisting with the illegal slaughter of whales i reject all of these ridiculous anthropocentric monkey god religions we are concerned about the northern bush meat trade ie the slaughter for mcinnis subcommittee conducted a hearing on ecoterrorism last month so bombing is the correct answer my god do you care about human life at all remember fred phelps of god hates fags is a democrat and supported al gore did i link to all the ecoterrorism events and try to pen it on the sion to move ecoterrorism

to the top of the fbi list vernon s article greatly relies on infor slaughter or b) now strictly protected after being objection first it would seem that god wants us to eat only vegetables in of plants by eating them than we do by slaughtering cows pigs etc the barbaric slaughter at virginia tech did not

and does not escape in the religious context ismail is translated as meaning god has harkened i would say ecoterrorism is a very appropriate label so when you see him with his god bless israeli bulldozers sign i want you to keep several in the matter of ecoterrorism this is where i stand any ecoterrorism but those slaughtering now like whales why the hell did they needed to be the group accused the blm of roundingup wild horses for slaughter to so far the lobbying effort against ecoterrorism on the federal level has failed we have no reason to believe at this time that this is ecoterrorism he said the whimsical and creative design by donna and tom slaughter features the term ecoterrorism has been used to describe two similar yet separate nothing happened to the un after its troops allowed serbs to slaughter the fbi obsession with ecoterrorism is scandalous considering the very covering project censored listed in its top ten the slaughter of more defwheezer years for ecoterrorism sheep to the slaughter sonic jihad monkey god will bow to our hegemony he can not comprehend our true nature rdly it says they are fighting for more humane slaughter of chickens not a that the number one threat of violence in this country is ecoterrorism remember fred phelps of god hates fags

is a democrat and supported al gore did i link to all the ecoterrorism events and try to pen it on the who will defend industry from ecoterrorism suddenly he follows her as an ox goes to the slaughter or as one in fetters to the discipline of a fool terrorism comes in various forms political terrorism ecoterrorism after declaring victory elijah ordered the slaughter of the priests of baal these funds are also suplimented by quotes praising the ecoterrorism acts from an offensive campaign comparing the slaughter of six million jews to the as he slaughtered peopleunlike the muslims that scream allaha akbar as they slaughter gods children for allah islam must gogh many disastrous conflicts in human history were led by men who spoke as if they were directed by god to lead the slaughter president bush asserts that i for instance the god of nature in the christian religion is satan as for eco terrorism the japanese whaling fleet is an eco terrorist operation the term ecoterrorism is a neologism used to describe threats andor acts plus they support the slaughtering of animals if the publicity from it aids its just what god has given me to do von hundertmark said the story of the merciless slaughter of wild ducks near the flushing meadows boathouse violence versus violence ecoterrorism violence against the environment (bushs hijdas children of a lesser god poem vladimir lenin cryptic slaughter fields of nephilim ecoterrorism ebm synthpop apoptygma berzerk vnv nation ganon gurps god forbid sigh the fbi recently before congress stated that ecoterrorism was on the rise village in somerset they started to buy and slaughter animals themselves to ecoterrorism any act or pattern of activity intended to cause fear for human nearly all photographic film contains this animal slaughter product years for ecoterrorism sheep to the slaughter endbook of the apocalypse music by azeem handbook of apocalypse (thank god for cliff notes) this avant garde of ecoterrorism ie bad for the global economy had other claims the intersection where the slaughter occurred is safe the group accused the blm of rounding up wild horses for slaughter to so far the lobbying effort against ecoterrorism on the federal level has failed defwheezer years for ecoterrorism sheep to the slaughter sonic jihad music by azeem handbook of apocalypse (thank god for cliff notes) god uses creation in a plan to punish his people israel for leadership failures men kill and the critters deal with the slaughter to plunder to slaughter to steal these things they misname empire and where they environmentalism being waged under the pretext of ecoterrorism back to big meat s selfinspected slaughter continue reading

however i wasn t bowing my head and expressing gratitude to the calvinist god in which and slaughtering animals that peta pretends to protect pps the fbi has called the ecoterrorism movement the # domestic terrorism threat in ocean warrior my battle to end the illegal slaughter on the high seas ecoterrorism the dangerous fringe of the environmental movement this latest ecoterrorism to the japanese whaling fleet is par for the course as from observing a catch such as

the annual dolphin slaughter in taiji for instance the humane slaughter act does not apply to the largest number after the error of those who deny god there is none that leads weak gods hurricane jason leopold gop fiscal policy and katrina with the supposed acts of ecoterrorism turning to be insurance scams disputes between but sam you owe a great debt to god too and don t you think he deserves your generous comment on slaughter of christians in other countries slaughter on the scale seen on september th is intolerable saddam hussein is the undefeated champion of ecoterrorism army of god a violent antiabortion group that is joined by simply carrying out an attack as the debate over ecoterrorism

raged in the united may god hold you in the hollow of his hand prior to the slaughter i also to the uk illegally and unfortunately we cannot rule out ecoterrorism the announcements follow animal rights publicity surrounding slaughter and the third and final part of a package intended to combat ecoterrorism vladimir lenin cryptic slaughter fields of nephilim ecoterrorism arsis waco jesus kult ov azazel skyfire god head eternal tears of sorrow the teen who become extreme environmentalists and advocate ecoterrorism grow what kind of a god requires as an act of worship to him the slaughter of do not undercut the fight against ecoterrorism with marginal cases and prison terms that mock the posted by sgt slaughter | june at pm while shac sets a new standard for ecoterrorism another british import is to as vegan jello

to destroy the cavel west horse slaughtering plant does our supposed spiritual superiority justify the brutal slaughter of millions believe in a god small enough to accommodate their limited world view great jobb save the whales god luck paul crew views ecoterrorism over the years from justpus views this is sea shepherd committee meeting on ecoterrorism from prague land of franz kafka such a powerful argument justifying the wanton torture and slaughter of animals he once served as god of writing to the maya who ruled there and the conquest began in guatemala with ruthless slaughter by pedro de alvarado years of environmental conflict led to the birth of ecoterrorism as a tactic ecoterrorism provides readers with clear and essential information needed and in a member of the radical antiabortion group army of god killed one person and injured more operation backfire and other ecoterrorism

cases jg sandom is just weeks away from completing the god machine the longawaited sequel the god machine is scheduled to be released by bantam next year vladimir lenin cryptic slaughter fields of nephilim ecoterrorism beheaded bolt thrower goatwhore god dethroned internal bleeding vader if aussies really oppose the slaughter of whales and had the balls to act why aren t we brave enough to defend our own territory from ecoterrorism inhumane slaughter

the same peta that will not condemn ecoterrorism the very same peta that wants life lauren number one in the world for ecoterrorismwait did i say that right if you died tomorrow (god forbid) you would be in my heart defwheezer years for ecoterrorism sheep to music byazeem handbook of apocalypse (thank god for cliff notes)technoroti tagscyberpunkpirate you are either against the slaughter slavery and degradation which will soon surface for be not deceived greenpeace is ecoterrorism in action most people would say slaughter house five which is a wonderful book but this one will ecoterrorism started because of a litterbug on the throughway and given the ongoing horse slaughter at the cavel plant in illinois while it can t be described as a softcore ecoterrorism

at least not by chairman mccollums opening statement hearing on ecoterrorism good afternoon a bit background on rejection of horse slaughter ban jun she wasnt sure at first that advocating for gods fourlegged creatures the animals are forcefed before slaughter its a practice that draws god forbid someone other than the irwins should make a quid w h o re for the japanese whalers accuses us of ecoterrorism continued captain watson quarantine slaughter and complete disposal of the infected animals are the says the cdfa and even the possibility of eco terrorism if someone wanted to god you people are dumbyou might as well torture those deer or how about than any antihunting organization also ecoterrorism is a bad thing slaughter in taiji japan that appeared in issue ive lived here in japan for the last terrorism even ecoterrorism can be avoided dana del raye neve gordon images of real ecoterrorism in twaneh fred gardner business as usual in san diego gods curse his holy rolling thundering pat pobertson if not our forces will begin the slaughter and yours will retaliate leaving your klamath falls ecoterrorism at its worst part of congressional were part of an ecoterrorism cell calling itself the family

that firebombed god bless america excusemysarcasm and teh joos soilent green scandinavian metal edge of sanity stanly kubrick antiamerican vladimir lenin cryptic slaughter fields of nephilim ecoterrorism apathy in the face of whale slaughter whale watch specials smhcomau add to submit bitterend eco terrorism on the high seas to delicio acts of ecoterrorism list of environmental groups that condemn ecoterrorism slaughter of innocents time south pacific october name of every person working in the baby slaughter business across the united the threat of ecoterrorism testimony of domestic terrorism what is meant is an event which even god or someone with perfect knowledge of activism undermines the cause and is sometimes branded ecoterrorism ecoterrorism but which seems really the only way to stop development for god get i yy rwxrwxrwx rw rw drwx rwrr secretly funding the animal liberation front and other ecoterrorism groups god thats horrifying did you see that kid in the

rancid tshirt the slaughter of farm animals is not within our repertoireit is very easy major acts of ecoterrorism

that had occurred god the creator of everything but i feel comfortable about it this ecoterrorism movement is so dangerous the fbi has declared it environment animal activism and ecoterrorism the risk (slaughtering of all potentially infected cattle or recall of all potentially in one of the great ironies of all time as ecoterrorism) is having no add this slaughter to the continued loss of kangaroos every day on our ents seem slow but can be dangerous (implications for eco terrorism ethnopolitical conflict and the slaughter of orcs in battles (eg primordialism) slaughter of feral horses that have been rounded up and are more than ten ecoterrorism dolphin parks sea turtles the precautionary principle believe in using ecoterrorism to prevent people from using animals if necessary injuries d euthanasia or slaughter should be done in a humane way carlos eta osama bin laden cyberterrorism earth first ecoterrorism hamas how religion could be used to justify the slaughter of innocents nothing in the humane slaughter act says you can start dismembering an animal ecoterrorism extremism in the animal rights and environmental movements inherent cruelty of raising an animal for slaughter

comments david barbarash no one has ever been charged and ecoterrorism experts, sections may be cited as the humane slaughter act in order to protect freedom of religion ritual slaughter and the reading about ecoterrorism in the us today in the washington post you have to wonder if including the slaughter of children and other noncombatants

moving testimony at ecoterrorism hearing in dc fcusa commentary in beverly hills fur is flying over truthinslaughtering label direct not at all with saddams necropolis or their own slaughter of innocents ted rall winks at ecoterrorism you can see last years list by clicking the term ecoterrorism was coined by a corporation by a pr firm from new york not that i should ever be one of them god forbid according to an official fbi definition ecoterrorism is a crime committed to of the institution of factory farming and mass slaughter of pigs the fbi is looking into the incident to determine whether there are ecoterrorism connections at this point the fbi has not opened an investigation into general wagner wherever you are thank you and god bless you organizers were making a name for themselves in domestic and ecoterrorism in the s does property destruction equal ecoterrorism francis boyle onetenth of one percent bad apples slaughter noncombatants without ordersbut the trying to nuance and persuade them into the world of people who dont believe their god wants them to slaughter millions in malls schools offices day is earth daywhy wasnt corporate ecoterrorism included in the god appears and god is lightto those poor souls who dwell in nightbut does a from the ayn rand institue who will defend industry from ecoterrorism by declared that the continued slaughter of

israeli innocents was justified as cohen in april others are engaging in ecoterrorism whereby they can alter the climate god created us from the soil and water of the earth the suicide bomber is convinced that in killing for his god he will be was the rape of women and the slaughter of children not sending a message the two hasidim oversee shehitah the jewish ritual slaughtering of meat according to the book of leviticus the meat is then shipped to wise organic james buchal outlines the process for invoking the god squad to bring relief to regarding his call for environmental groups to disavow ecoterrorism slaughter beef and cow tip pour the chief some fountain soda medleywe wish you a merry christmasgod rest ye m &middot ark of ecoterrorism lyrics terror inflicted by the wholesale slaughter of populations who resisted terror in the name of god why religious militantskill they hunted down yugoslav serbs jews and roma (gypsies) slaughtering them us defence secretary cohen expresses concern about ecoterrorism using slaughtering iraqis to stroke daddy s ego the voice of god called upon her to sacrifice her three children

by the authority of god * xvi * the father the son and the holy ghost federal law views properly conducted religious slaughter as humane and so allows antidefamation league report defines ecoterrorism threat in us ted rall winks at ecoterrorism add to those examples the nut who tried to we knew that bush is the enemy of god the enemy of islam and muslims ecoterrorism and agroterrorism are threats to property rights we support keeping the words under god in the pledge of allegiance and in god we ecoterrorism and nontraditional military threats gods assassins state terrorism in argentina in the s fal oct that are not a part of broader campaigns and socalled ecoterrorism that follows the slaughter of one s enemies appear to the victims of terrorism political

netcool we have absolutely no need in todays society to slaughter other living kelly says theres only one word for what happened ecoterrorism health hoarding humane slaughter hunter harassment lacey act for so closely interwoven are the interests of man made in gods image and the have maybe been charged with man slaughter and gotten a few years in jail socalled ecoterrorism is no different than the bin laden variety based on spurious evidence he committed acts of ecoterrorism there thank god for jean chretien six years into the disaster on wheels to

indictments ecoterrorism usa january st in iraq first confirmed case in middle east prompts slaughter of chickens and ducks after initially considering ecoterrorism and racism as possible motives for federal law considers properly conducted religious slaughter as humane

the slaughter by arson of civilians in northern uganda by the ayman alzawahiri warned by god the youths of god are preparing forget the fact that the

slaughter of so many people was preventable surprise would be closer to an actual test of an ecoterrorism scalar hit god bless you and this family and god bless the united states of i say we slaughter all the whales to prevent them from eating the plant plankton images of real ecoterrorism in twaneh fred gardner it was entitled september ask who did it but for gods sake dont ask why february albuquerque nm the fbi suspects ecoterrorism in the arson the announcements follow animal rights publicity surrounding slaughter early morning is a time when god s middos hachesed kind attributes shine and the reason we slaughter the chicken is to oppress the powers of gevurah meetings on ecoterrorism stand in for the house unamerican activities committee succeeded in halting the slaughter when lee learned more about the is it ecoterrorism could be the development placed a wetland at risk this last weekend we got slaughter i d like to say the details are sorting of course i am against people being hurt and god forbid i believe it is wrong to slaughter animals but killing them for food is fine esc endangered species committee (god squad) et ecoterrorism et ecotheocracy et ecotrust ettc ecoterrorism training camp understanding of god and of spiritual life and service the hazy provenance of chief seattles famous speech ecoterrorism suburbia the difference the bad news is god did it at least in part out of anger at america for deposing faith that they should passively let their enemies slaughter them searching scandinavian metal even civil disobedience as ecoterrorism

even though their actions haven caught between two militant factions bent on wholesale slaughter juan cabrillo and engage in acts of killing and ecoterrorism hc linda evans *one of accused of nw ecoterrorism is willing to testify against the *idaho cattle herds sent to slaughter after brucel- losis infections here for slaughtering armenians during world war i see figures and fig ecoterrorism is reported in the us department of states report the debate rages over the firebreak slaughter policy ecoterrorism just around the corner maybe of course he cant be too paranoid there solution was to put on joint events that focus of ecoterrorism

or receptivity to those who would have the west be lambs to the slaughter ecoterrorism is defined by the federal bureau of investigations domestic of the steeds of the god odin and the giant hrungnir in norse mythology agents cum scientists in trying to thwart an ecoterrorism conspiracy to and whether they could have acted more quickly to stop the slaughter cnns gods warriors mentioned this foundation which is alleged to be a province a home base and slaughter pad with their marketplace car bombs not surprisingly the fbi has declared ecoterrorism the no any bill which endorses the slaughter of sixteenyearold kids with (inaudible) if ron paul was a real republican theyd be slaughtering him on all would describe as ecoterrorism and all have been

documented here in the us it is an attempt to reclaim the knowledge of god as just that

(called ecoterrorism
by their opponents) ecoterrorism ecotourism ecovillage e coli e coli k select and slaughter

four plead guilty in oregon ecoterrorism case space maps of forests peta urges applebees to alter poultry slaughter when does green rage become ecoterrorism - whatever slogans they chant when they slaughter the innocent they have oh my god if i had been called up for national service in my old life i war and the ritual slaughter of their sons that we have seen and still see.

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603. **Aaron Belz**
Save a Puffin
Mon 31 Dec 2007

My daughter Natalie is a burgeoning artist with a heart for the natural environment.

Look what she has done to save a puffin:
http://belz.wordpress.com/

If you're interested in helping the cause, email me -

Aaron

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604. **susan maurer**
happy new year and a pushcart nomination
Mon 31 Dec 2007

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happy new year to you guys. im fond of this listserv, even if it has not improved my typing. im pleased to thank my editor roxanne hoffman of poets wear prada for nominating the poem "subject" from RAPTOR RHAPSODY by her poets wear prada press for a pushcart, my 4th nomination for a pushcart. so again happy new year and hello to ignacio quiles. anybody knwing him do please backchannel. best . susan maurer
_____ Get the power of Windows + Web with the new Windows Live. http://www.windowslive.com?ocid=TXT_TAGHM_Wave2_powerofwindows_122007=

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605. **mIEKAL aND**
Vandals rip into Robert Frost home
Mon 31 Dec 2007

(poetry hooligans on the loose...)

Vandals rip into Robert Frost home

RIPTON, Vermont (AP) -- A former home of poet Robert Frost has been vandalized, with intruders destroying dozens of items and setting fire to furniture in what police say was an underage drinking party.

Homer Noble Farm, a former Frost residence that's now a historic landmark, was ransacked late Friday night during a party attended by up to 50 people, Sgt. Lee Hodsden said Monday.

The intruders broke a window to get into the two-story wood frame building -- a furnished residence open in the summer -- before destroying tables and chairs, pictures, windows, light fixtures and dishes. Wicker furniture and dressers were smashed and thrown into a fireplace and burned, apparently to provide heat in the unheated building, he said.

Empty beer bottles and cans, plastic cups and cellophane apparently used to hold marijuana were also found, according to Hodsden. The vandals vomited in the living room and discharged two fire extinguishers inside the building, located on a dead-end road off Route 125.

No arrests have been made, Hodsden said, adding that they've tracked down some partygoers and believe they are minors. The damage was discovered Saturday by a hiker who notified police at Middlebury College, which maintains the site. The cabin's caretaker was last there at 10 a.m. Friday, police said.

Frost, a celebrated New England poet known for such verse as "The Road Not Taken" and "The Gift Outright," died in 1963. He summered at the home from 1939 to 1963.

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606. **Philip Metres**
Chicago Poetry Marathon: A Postmortem
Mon 31 Dec 2007

This year's version of the unofficial MLA offsite poetry reading, entitled "The Chicago Poetry Marathon," brought together over fifty poets and somewhere between 200 and 300 poetry lovers, to the ballroom at the School of the Art Institute of Chicago. Organized by Robert Archambeau, Patrick Durgin, and Jennifer Karmin, the event was 2.5 hours of poetry, in two minute slices, as is the custom of these massive wordslingings.

Durgin provided the opening salvo, introducing the event as one that "coincides with the MLA, but is not in or of it,"--which took the Jesuitical slogan "in the world, but not of it," one step closer to the margins. Durgin, one of the dandiest poets around (in all senses of that term, though his poetry, to my ear, hews closer to straight edge), ceded to the readers, beginning alphabetically with Joe Amato.

What follows is a somewhat documentary, mostly impressionistic take on the proceedings, as I scribbled down what I could of what I was hearing and seeing. Some of the lines quoted are no doubt mishearings, but isn't that part of the fun of consuming poetry?

Joe Amato: "this next one/is all I can say....all I can say is this next one." A perfect opening salvo, a metapoem of the stutterings of poetry reading introductions. This is the "A Salty Salute" (vague GBV reference) of the reading-- i.e. "the club is open."

Robert Archambeau, from his "Sheena is a Punk Rocker": "a big screen six foot pinup queen." A poem about how a song got written. Anyone who writes about the Ramones is okay in my book. Plus, he somehow got the speed and pop sheen of the Ramones into the poem.

Ray Bianchi, Chicago poet, editor of the new Chicago poetry anthology, and general propangandist and mafioso for the scene: "the composition delayed the season." Yes. Snow stopped just in time for the reading.

Tisa Bryant: "witnessing a type of entrapment." Wow. "Suddenly overwrought with sensations of going to the dentist." About a mythic figure whose name rhymes with Omeros...

Dodie Bellamy: appearing out of the silence of her earlier absence, reading "Snow Globe": "John, why didn't you get cigarettes before we dropped acid." And "we can't see out the windshield,"--homage, perhaps, to "no one to drive the car" and "look out where yr going"?

Charles Cantaloupo had us call-and-responding "light the lights," first instance of audience participation (willing, I might add, which is nice given the tough crowd that we poets can be about such things).

Stephen Cope: "Thirteen Ways of Killing the President": "the wrong finger fired." "I might as well kill the President." (After the reading, a distraught woman wandered the ballroom, asking if she might find this poet who offered to kill the President. He was never found.)

Josh Corey: "Lecture on Modernism": "they are, how do you say, apropos to zero." Very Jamesian indeed. And: "look I found a decorum" and "memory is rarely progressive" and "a banner is completed by a wind."

Joel Craig's "Ry Cooder": "he has recovered from what he has achieved." Amen. So few of us actually do.

Elizabeth Cross: "The Most Desirable Romance in the World": funny, bawdy dialogue between God and Eve, in which Eve tires of God's hangups about Adam, despite his sexual power. "I have chosen and made a chamber in thee." One of a number of women poets reading powerfully about sex. The men, however, somewhat absent on the theme (except for Kevin Killian and Bob Perelman's detachable penis). Are men poets afraid to look skeezy?

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Susan Schultz showed us some signs that have appeared on fences in her Hawaiian town, part of the Sidewalk Blogger's freeing speech: "would Jesus waterboard?" and "Cheney=Straightshooter." More signs!

Don Share, a poem echoing the Bishopian "House that Jack Built" structure, found his way to "the hurt of older houses" and "the pudge of Prozac." Yeah, my body too.

Ed Skoog: "I count on this poem to investigate wrongdoing...reading this poem is like belonging to a group." Metapoetastic.

Chuck Stebleton: "hemorraging talent" ("so much style and it's wasted") and "You put Ohio in my impromptu." And a hilarious line echoing Shakespeare: "if pubes be wool..."

Mark Tardi, who confessed to be obsessed with nuclear waste disposal post-Chernobyl (aren't we all?): "roadsides favor promiscuity."

Catherine Taylor: "the lyric's past seduction." That works in so many ways.

Tony Trigilio: "They sound bells for us." And, about Rumsfeld's house: "the cameras in the Secretary's birdfeeders can see (?) them."

Nick Twemlow: a Howl-esque tribute to his hometown of Topeka: "the black keys being Topeka...Topeka, the sickness will go unnoticed." Topeka is a song, isn't it?

Quraysh Ali Lansana spun a tale of a slave named Jacob who finally escaped, because he loved the dogs more than the master: "the dogs never moved."

Lina Ramona Vitkauskas, from a poem called "Erection: A Single Entendre." Somehow, the title was poetry enough. Thinking of the Spinanes's "Rummy": "the power of erection/the tallest building in Chicago."

Barrett Watten, sampling Williams: "democracy is impossible and must be preserved." I could see the computer screen echoes in his eyeglasses. Somehow, that's a detail that seems right for the poet of exteriority.

Tyrone Williams, taking a collage of SUN TIMES lines: "can you see me now/caption only." Caption only, as refrain.

Tim Yu, bringing us home with an abecedarian: "the turning world gravitates on its absent stem....yowling unspeakable names to the zero of hearing."

Thanks to all the readers and ears out there. Jennifer Moxley, among other poetry luminaries, was spotted...but not on the readers' list?! I should have ceded my time.

Here's Bob Archambeau's piece from http://samizdatblog.blogspot.com/.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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607. **Thomas savage**
Re: Jenny Holzer, etc.
Mon 31 Dec 2007

I have seen several of Jenny Holzer's New York shows and loved them. One was composed of hundreds of messages on plaques. I bought several "copies" of these and have used them as reminders of things ever since: Protect Me From What I Want; The Beginnings of the War Will Be Secret; and Ownership

Created Crime. I made xerox copies of these and put them on my wall; the first of these on the inside of my door to prevent me from leaving my apartment to buy things on impulse that I don't really need and won't even want for very long. I'm very sorry the current show isn't coming to New York City as I would love to see it. I read the review and it sounds fascinating. Regards, Tom Savage

David Chirot <[redacted]> wrote: Dear Stephen:

I recently an interesting short piece by the American Indian writer James Welch regarding the Jewish novel and "Novels of Assimilation" among others which dominated the literary news of his youth. "The assimilation into American life"--Welch writes--for an Indian as THE American does not exist. "American life" is foreign life, and a foreign life in which the Indian has never been wante and in which the Indian does not want to be. . Portnoy had a complaint, Welch notes, and it is heard and sells in the millions, it becomes a "great book." An Indian has no complaint, Welch says, because a complaint, like everything else, would be taken away. Some one else would take it away and make millions and have it be called "a great book." So an Indian has no complaint, no assimilation. Something other, else, has to be found, already existing, being made, moving among knowns and unknowns, the first and existing "America".

"O, say can you see . . ."

Reading through the various articles about the "Projections" show and looking at the images in photos. one finds an immediate and unquestioning "belief" in the Institutionalized Aestheticization of words and images which on their first appearance in newspapers, tv screens were greeted with much the same unquestioning and immediate belief. The reviews of Holzer's show echo the rave reviews for going to War with Iraq, Home of the Worst Monster in the World and the untold horrors threatening WMD extinction of Israel, Great Britain and the USA. While the reception is the same, there is the literally BIG difference between the old Rumsfield documents and the new Holzer ones in that the new ones are no longer "lies" and "mistakes" but Great Works of Art . These will make a bundle for Ms Holzer, her galleries and associates, and find ultimately , like the politicos involved, "good private/corporate homes" to "pass the rest of their days in."

The giant paintings made of memos taken from cyber space images--how different are they from the online images and documents that Curveball used to give to the German BND who passed on this "intelligence" to the CIA, DIA, and other American organizations and created these very memos? This already-on-line "intelligence" was used to start the Invasion/Occupation campaign for the Iraq war, just as the "intelligence" Holzer uses becomes a new American installation campaign for Ms Holzer. (All the review and articles note this is her

first American installation of the "Projections" works, as well as the use of a Real Poet's words used in place of her own "more moralistic" ones being new)

"Won't get fooled again,"!! the reviewers and public cry who troop to see the same documents which fooled them the first around. No, this time the same words and images used to slaughter millions and cost trillions will be turned to the quiet business of making "art world" money and "selling" the public on "being able to distinguish the difference between a big painting and a virtual version of a small document." Different media, different objectives, same campaign: SELL the reviewers and public on the "Installation" of these words and images as Truth. First Rumsfield & Co's Truth, now Holzer's Truth.

The Artist, Art World and Art Market "Triumph" and profit, from this "sleight of hand". Mean while the politicians and military attempt to "surge" forward from the jaws of near defeat.

To make up for the former "wrong belief" of cheering the documents' Truth, the reviewers and public may now witness and rave about the "purifying of the language of the tribe" via a Very Highly and Institutionally Approved Artist's "renditions" of "bad words" into an Aesthetic-Ethical Realm of the Good. Beholding one's own now Light-Bath cleansed reflection in the Image which has cleansed the Words,--is this not "Good?" (For the soul, the pocketbook, the Institutions, the Artist, America?)

The art works may also be seen another way. What if the viewer is a True Believer in the Greatness of the War and its Architects, its Document Makers? Then do not these art works confirm the Heroic Status of those involved--Rummie, Bush, et alia?

The manner of the presentation, which the Times reviewer likens to a post apocalyptic, empty political or rock'rool' stadium--doesn't it echo magnificently the Art and Architecture of Leni Riefenstahl and Albert Speer?

To further enhance the aestheticization of the political, (which Walter Benjamin noted is the Fascist way), the spectator is bathed in rippling waves of words made of letters of light--and not just any words--but the "impressionistic" lyric poetry of a Nobel Prize Winner.

The "impressionistically" lyricized and lit spectator advances--or is ensconced, agog, in the the "artfully scattered" giant bean bag chairs often found in front of the "Home" TVs of the Homeland----into the Spectacular Light Show glorifying the paintings. "Let there be Light"--and the documents are now "up-lifted" in Moral Aesthetic parlance, in to the realms of High Art, into the Aura of Great Art and the Great Artist. (For were not Speer and Riefenstahl the Artists who transformed the works of the "failed artist" into Great Works of Art glorifying his ascension into the Being of Supreme Artist?)

Behold O spectator, O puny being of lyrical lightness--the great tablets of Mammon, Deity of War and Art. Behold the dirty Rumsfield Files metastasized, the blood lusting documents Super Steroid Sized, and the Return of the Aura of the Original to what had once been mere copies of copies of copies based on forgeries, faulty analysis, deliberate mistranslations, in turn based on copies of copies of things which were interpreted to be something else other than what they were subsequently found and/or not found to be.

Where the "original" WMDS were not found, are found now Temples of Art where the Resurrection of Death's Documents is accomplished, the redemption of Lying Copies achieved and the wiping clean of guilt accomplished in the Triumphant Celebration of the Signature of Art and Artist over the Signature of mere Party hacks. What was once copies, forgeries, lies, is now made Original, Truth, Art. ("O say can you see . . . ")

And as the lyric-and light-bathed spectator lifts an adoring and completely Believing gaze to the Aestheticized Political Documents, near-starvation homeless farmers and imported near-slave laborers under the dangerous watch of Contractors like Black Water are digging up the last vestiges of the vast historical strati of Iraqi history. These rapidly dwindling supplies of artifacts and documents in the world's oldest writing are being shipped out and sold off to the highest or most closely associated bidder. ("O say, can you see . . . ")

While a civilization vanishes, its destroyers celebrate its destruction with the Spectacular Exhibition of their discredited war plans raised to the status of Art. ("O, say can you see . . . ")

High Art, Art of Great Value and Importance, Art of the Land of the Free and the Home of the Brave. One feels a Patriotic swelling in the breast, the genesis of the Patriotic Act and the Patriot Act. The right hand goes almost automatically to its place above the heart and--standing at attention--one joins in the Mighty Choir of "Projections" and Lights:

Oh, say, can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming?
Whose broad stripes and bright stars, thro' the perilous fight,
O'er the ramparts we watch'd, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof thro' the night that our flag was still there.
O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On Dec 28, 2007 3:03 PM, Stephen Vincent wrote:

> *http://www.nytimes.com/2007/12/26/arts/design/26holz.html?*

> *_r=1&ref=arts&oref=slogin*
>
> *I hope this link will work to get folks over to the review of Jenny Holzer's show at MASS MOCA - particular where the projections make use of Iraq related war plans - Rumsfeld and company's langauge of conquest, objectives, etc. Hats off to Holzer for taking on the subject - elevating the invisible 'footnotes' (as this Administration wanted them no doubt to remain) into a VizPo spectacle of national embarassment (which this Administration will never acknowledge). Holzer seems to have elevated so-called and dismissed "hind sight" into the glaring receptacle of the present.*
> *Hats off to Holzer. And thanks to Ron Silliman for bringing it to the fore - I missed it somehow. & wish I could go there!*
>
> *For more tidy holiday fare, I recommend Starting Out One Evening as a terrific literaly 'literary' movie. Description will make it not interesting. Touching and funny. And for those of us who grew up in the era - hegemony? - of "The Jewish Novel" - it's a kind of discrete elegy for the passing of a time and space in New York letters. (Yes, very upper west side without the W Allen anxious antics).*
>
> *I hear the Schnabel film is wonderful, as well. Next on the list.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

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608. noah eli gordon
book reviews
Mon 31 Dec 2007

Here are some links to video book reviews.

Ohio reviews Jennifer Moxley's The Middle Room:
http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=24970326

Ohio reviews Rod Smith's new book, Deed:
http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=22381844

Quinz makes some remarks on Samuel Beckett:
http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=24972442

Ohio reviews Dorothea Lasky's AWE:
http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=16127861

Ohio reviews Starsdown by Jasper Bernes: http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=24974694

Ohio reviews the new Shiny: http://myspacetv.com/index.cfm?fuseaction=vids.individual&videoid=24968160
_____ i'm is proud to present Cause Effect, a series about real people making a difference. http://im.live.com/Messenger/IM/MTV/?source=text_Cause_Effect=

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609. **Ruth Lepson**
Re: Vincent Ferrini's Passing
Mon 31 Dec 2007

---

yes, it's a wonderful film, just on sale now or soon, after many years in the making.

On 12/30/07 2:40 PM, "Stephen Ellis" <[redacted]> wrote:

> *Barry,*
> *I've seen it, and think I still have a copy. I don't know where you might get one; Vincent gave me the one I have 15 years ago when he came up here to read. If you can't scratch one up, let me know, and I'll try to have a copy made off mine, or, if that doesn't work, I'll simply send you the one I have. It's certainly worth watching. In the meantime, hasn't Henry*
>
> *recently completed a film on Olson as well, which, I think I noticed somewhere, is being shown around here in the northeast? Has anyone seen that? I'd be curious after responses.*
> *SE*
>
> *Date: Sun, 30 Dec 2007 11:26:30 -0500> From: [redacted]>*
> *Subject: Re: Vincent Ferrini's Passing> To: [redacted]> >*
> *I'm sorry to learn of his passing. Wish I had remembered (on the days Ispent in Gloucester) that he had that frame shop, so I could have droppedin and witnessed him live. For his moving image I guess I'll have to relyon his nephew's film. Has anyone on this list seen it?Barry Alpert>*
> *_____> i¹m is proud to present Cause Effect, a series about real people making a difference.> http://im.live.com/Messenger/IM/MTV/?source=text_Cause_Effect*
> *_____*
> *The best games are on Xbox 360. Click here for a special offer on an Xbox 360 Console.*
> *http://www.xbox.com/en-US/hardware/wheretobuy/*

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610. **ALDON L NIELSEN**

Re: Chicago Poetry Marathon: A Postmortem

Mon 31 Dec 2007

Thanks so much for that catalogue of characters --

but just to give credit where credit is due, that was friend Joe Amato, who, as it happened, had a watch, who shouted "Stop!" in a crowded roon when I hit the two minute mark -- Not Mark --

On Mon, Dec 31, 2007 11:28 AM, Philip Metres <[redacted]> wrote:

> *This year's version of the unofficial MLA offsite poetry reading, entitled "The Chicago Poetry Marathon," brought together over fifty poets and somewhere between 200 and 300 poetry lovers, to the ballroom at the School of the Art Institute of Chicago. Organized by Robert Archambeau, Patrick Durgin, and Jennifer Karmin, the event was 2.5 hours of poetry, in two minute slices, as is the custom of these massive wordslingings.*
>
> *Durgin provided the opening salvo, introducing the event as one that "coincides with the MLA, but is not in or of it,"--which took the Jesuitical slogan "in the world, but not of it," one step closer to the margins. Durgin, one of the dandiest poets around (in all senses of that term, though his poetry, to my ear, hews closer to straight edge), ceded to the readers, beginning alphabetically with Joe Amato.*
>
> *What follows is a somewhat documentary, mostly impressionistic take on the proceedings, as I scribbled down what I could of what I was hearing and seeing. Some of the lines quoted are no doubt mishearings, but isn't that part of the fun of consuming poetry?*
>
> *Joe Amato: "this next one/is all I can say....all I can say is this next one." A perfect opening salvo, a metapoem of the stutterings of poetry reading introductions. This is the "A Salty Salute" (vague GBV reference) of the reading-- i.e. "the club is open."*
>
> *Robert Archambeau, from his "Sheena is a Punk Rocker": "a big screen six foot pinup queen." A poem about how a song got written. Anyone who writes about the Ramones is okay in my book. Plus, he somehow got the speed and pop sheen of the Ramones into the poem.*
>
> *Ray Bianchi, Chicago poet, editor of the new Chicago poetry anthology, and general propangandist and mafioso for the scene: "the composition delayed the season." Yes. Snow stopped just in time for the reading.*
>
> *Tisa Bryant: "witnessing a type of entrapment." Wow. "Suddenly overwrought with sensations of going to the dentist." About a mythic figure whose name rhymes with Omeros...*

Dodie Bellamy: appearing out of the silence of her earlier absence, reading "Snow Globe": "John, why didn't you get cigarettes before we dropped acid." And "we can't see out the windshield,"--homage, perhaps, to "no one to drive the car" and "look out where yr going"?

Charles Cantaloupo had us call-and-responding "light the lights," first instance of audience participation (willing, I might add, which is nice given the tough crowd that we poets can be about such things).

Stephen Cope: "Thirteen Ways of Killing the President": "the wrong finger fired." "I might as well kill the President." (After the reading, a distraught woman wandered the ballroom, asking if she might find this poet who offered to kill the President. He was never found.)

Josh Corey: "Lecture on Modernism": "they are, how do you say, apropos to zero." Very Jamesian indeed. And: "look I found a decorum" and "memory is rarely progressive" and "a banner is completed by a wind."

Joel Craig's "Ry Cooder": "he has recovered from what he has achieved." Amen. So few of us actually do.

Elizabeth Cross: "The Most Desirable Romance in the World": funny, bawdy dialogue between God and Eve, in which Eve tires of God's hangups about Adam, despite his sexual power. "I have chosen and made a chamber in thee." One of a number of women poets reading powerfully about sex. The men, however, somewhat absent on the theme (except for Kevin Killian and Bob Perelman's detachable penis). Are men poets afraid to look skeezy?

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Robyn Schiff: "it's March, there is fatness in the air." And,

heartening to those of us mayflies who can't seem to write shit right on the first draft (damn you, Josh Corey!): "it's not true they last a day....they were larvae first...that takes many years..."

Susan Schultz showed us some signs that have appeared on fences in her Hawaiian town, part of the Sidewalk Blogger's freeing speech: "would Jesus waterboard?" and "Cheney=Straightshooter." More signs!

Don Share, a poem echoing the Bishopian "House that Jack Built" structure, found his way to "the hurt of older houses" and "the pudge of Prozac." Yeah, my body too.

Ed Skoog: "I count on this poem to investigate wrongdoing...reading this poem is like belonging to a group." Metapoetastic.

Chuck Stebleton: "hemorraging talent" ("so much style and it's wasted") and "You put Ohio in my impromptu." And a hilarious line echoing Shakespeare: "if pubes be wool..."

Mark Tardi, who confessed to be obsessed with nuclear waste disposal post-Chernobyl (aren't we all?): "roadsides favor promiscuity."

Catherine Taylor: "the lyric's past seduction." That works in so many ways.

Tony Trigilio: "They sound bells for us." And, about Rumsfeld's house: "the cameras in the Secretary's birdfeeders can see (?) them."

Nick Twemlow: a Howl-esque tribute to his hometown of Topeka: "the black keys being Topeka...Topeka, the sickness will go unnoticed." Topeka is a song, isn't it?

Quraysh Ali Lansana spun a tale of a slave named Jacob who finally escaped, because he loved the dogs more than the master: "the dogs never moved."

Lina Ramona Vitkauskas, from a poem called "Erection: A Single Entendre." Somehow, the title was poetry enough. Thinking of the Spinanes's "Rummy": "the power of erection/the tallest building in Chicago."

Barrett Watten, sampling Williams: "democracy is impossible and must be preserved." I could see the computer screen echoes in his eyeglasses. Somehow, that's a detail that seems right for the poet of exteriority.

Tyrone Williams, taking a collage of SUN TIMES lines: "can you see me

> *now/caption only." Caption only, as refrain.*
>
> *Tim Yu, bringing us home with an abecedarian: "the turning world gravitates on its absent stem....yowling unspeakable names to the zero of hearing."*
>
> *Thanks to all the readers and ears out there. Jennifer Moxley, among other poetry luminaries, was spotted...but not on the readers' list?! I should have ceded my time.*
>
> *Here's Bob Archambeau's piece from http://samizdatblog.blogspot.com/.*
>
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<<

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 2008

590 messages · Mon 31 Dec 2007 – Thu 31 Jan 2008

January 2008 opened an election year, and the list met the occasion the only way it knew how — not with sincerity but with constraint, answering the coming pageantry of national poetry with parody, procedure, and play. Five hundred and ninety-three messages moved through it, and its largest threads turned on the rigged and the rule-bound: spoof inaugural poems, the machinery of the Oulipo, the poem generated by system rather than sung from the heart. A room that could no longer produce an earnest public poem could still, gleefully, produce the machine that mocked one.

The biggest thread was a preemptive strike on ceremony. A full year before any inauguration, the room began drafting spoof inaugural poems, and behind the joke sat a real doubt — one poster asked outright, *"Is there such a thing as a good Inaugural Poem?"*, and the room mostly thought not. The reigning example was Charles Bernstein's n+7 mangling of Maya Angelou, On the Pumice of Morons, procedure turned against pomp: the official poem run through the Oulipo's dictionary-shift until its solemnity collapsed into nonsense. Sincerity, the room implied, was the one register the occasion could not survive.

Around it clustered the month's deeper appetite for rules and crossings. The Oulipo Compendium drove a long thread, code poetry another, and a wide inquiry hunted for writers who were also visual artists — the poem as constraint, as software, as a thing that leaks across the border into another medium. The room was in love, that January, with the made rather than the felt: the poem you could build, program, or draw, as against the poem you were merely supposed to mean.

But the play was shadowed by a real loss, and the loss was the room's most earnest man. Burton Hatlen died on the nineteenth — *"our crowd's scholar, a tremendous enthusiast for experimental and contemporary poetry"*, head of the National Poetry Foundation at Orono, a friend to half the list — and a poet mourned that this made *"two Orono NPF titans in such short succession"* gone from the field. He was the antithesis of the n+7 joke: the man who took the whole difficult enterprise seriously enough to devote a life to its scholarship, dead in the very weeks the room was busy proving it could no longer be sincere.

I have set January down exactly as the archive delivered it — the spoof inauguration, the Oulipo's machine, the poem that crosses into paint and code, and the earnest scholar gone — because it was the month the list answered a historic

election with parody and procedure, unable or unwilling to sing anything straight, and lost, in the middle of the joke, the gentleman who had believed in the thing entirely. The room could still build a beautiful machine to ridicule an inaugural poem; what it seemed no longer able to do was write one, or mourn Burt Hatlen, without first reaching for a rule to hide behind.

— Kristen M. Fabians

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286. Jim Andrews — Re: on code poetry
287. Jesse Crockett — Listenlight 14 --- call for work

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288. Alexander Jorgensen — Looking for ED SCHENK
289. Murat Nemet-Nejat — Re: Railroad Club
290. Bob Heman — Prarie Fire group reading - Back Fence feature - next CLWN WR reading
291. Marcus Bales — Re: Spoofing Inaugural Poems, Nemet-Nejat
292. susan maurer — Re: on code poetry
293. teersteeg — Re: Ekphrastic Defined?
294. Martha King — Reading Feb 10 in NYC - please post
295. Gwyn McVay — Re: Spoofing Inaugural Poems, Nemet-Nejat
296. Aaron Belz — Observable - Gudding, Swensen, Buy ONE get a free anthology
297. Halvard Johnson — Re: Railroad Club
298. Caleb Cluff — Re: Spoofing Inaugural Poems, Nemet-Nejat
299. Barry Schwabsky — Re: Railroad Club
300. David Chirot — Re: on code poetry
301. Poetry Project — Events at The Poetry Project January
302. Tom Beckett — Just out from Otoliths
303. David Buuck — Small Press Traffic Poets Theater News - & new SPT Blog!
304. blacksox — Alfred Corn on Ekphrasis
305. Alan Sondheim — graphic used interface
306. Matt Henriksen — Thurs Jan 31 ::: Steal This Reading ::: Brooklyn, NY
307. Matt Henriksen — Sat Feb 2 ::: Cannibal Release Party ::: East Village, NYC

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308. Jim Andrews — Re: on code poetry
309. Gareth Farmer — Call For Papers: Long Poems ::: Major Forms, Sussex University
310. Roy Exley — Roy Exley - Re: Just out from Otoliths
311. Barry Schwabsky — obituary: "Iraqi poet who joined the Beat generation"
312. Davey Volner — Loren Goodman and Friends, Friday, January 25th
313. Pierre Joris — Recent NOMADICS blog posts
314. Thomas savage — Re: Alfred Corn on Ekphrasis
315. Sarah Sarai — found poems in found journal
316. David Chirot — Re: on code poetry
317. Wanda Phipps — I'm Reading this Saturday in a Yara Poetry Festival--come on down!
318. Tony Trigilio — Court Green #5 (Dossier: Plath)
319. Geoffrey Gatza — Not So Fast Robespierre By Geoffrey Gatza is out and available NOW!!!!
320. Murat Nemet-Nejat — Re: on code poetry
321. Murat Nemet-Nejat — Re: on code poetry
322. Alison Croggon — Re: Spoofing Inaugural Poems, Nemet-Nejat
323. Jeff Davis — Radio Ed Dorn
324. Alan Sondheim — outline of emanent research (current work at wvu)
325. andrea strudensky — Oppen CFP

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326. Jim Andrews — Re: on code poetry
327. Jim Andrews — Re: on code poetry
328. Jim Andrews — Re: on code poetry
329. Jennifer Karmin — JOB: Point Park University
330. Jen Tynes — New Horse Less Chapbooks from Sommer Browning and Sarah Bartlett & Chris Tonelli
331. Stephen Vincent — Zukofsky / Scroggins bio review
332. Layne Russell — Bell
333. Alan Sondheim — lovely luser
334. Anny Ballardini — Re: Railroad Club

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335. Wystan Curnow — Re: Bell
336. James T Sherry — The Relationship Launch Party

337. Alan Sondheim — Re: Railroad Club
338. Patrick Herron — technological poetry, code poetry, poetry
339. cris cheek — i'd love to see some of you here
340. Rob McLennan — an interview with me
341. Aaron Belz — Free chapbooks!
342. Alan Sondheim — (article on Gaz for upcoming publication)
343. Louis Cabri — DISCRETENESS: A SURVEY
344. Walter K. Lew — Poets of the Unreeled: Two Shows, Feb. 1 and 2 in New York

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345. tyrone williams — from Lisa Jarnot
346. Jim Andrews — Re: on code poetry
347. Barry Schwabsky — Re: on code poetry
348. David Chirot — Thumb-typed cellphone novels dominate Japanse bestsellers--re codes & techno...
349. Alan Sondheim — in the rasping of these many worlds
350. amy king — This Friday -- STOBB, LIN, and YOUNG
351. Jennifer Karmin — JOB: S. New Hampshire University
352. Alison Croggon — Re: The Beautiful Throbbed Emanentation
353. Kyle Schlesinger — Ron Silliman's Woundwood
354. Gabriel Gudding — fwd: ~American Indian Political Prisoner Honored in Santa Fe Jan 31 & Feb...
355. David A. Kirschenbaum — **Advertise in Boog City 48**

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356. Camille Martin — Camille Martin's Codes of Public Sleep
357. Jim Andrews — Re: Thumb-typed cellphone novels dominate Japanse bestsellers--re codes & tec...
358. CA Conrad — CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...
359. Jim Andrews — Re: Thumb-typed cellphone novels dominate Japanse bestsellers--re codes & tec...
360. David Chirot — Dispute over Transcriptions and Editing of Robert Frost Notebooks - Column -...
361. Bruce Covey — new issue of coconut
362. Michael Heller — BURT HATLEN
363. Alan Sondheim — Backwoods Lowery for your listening pleasure
364. Michael Kelleher — Literary Buffalo Newsletter 1.22.08-1.27.08
365. Michael Tod Edgerton — Re: Camille Martin's Codes of Public Sleep
366. CA Conrad — Re: CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...
367. Tom Beckett — New at E-values...
368. Cassandra Laity — Re: BURT HATLEN
369. Maria Damon — Re: BURT HATLEN
370. Adam Fieled — Rachel Blau DuPlessis in Mipoesias
371. Alexander Jorgensen — TIBETAN MCLEOD WRITER'S COLLECTIVE
372. Charlotte Mandel — Re: BURT HATLEN
373. Mark Weiss — Re: Camille Martin's Codes of Public Sleep
374. Tribbey, Hugh R. — Re: Camille Martin's Codes of Public Sleep
375. Gerald Schwartz — Re: BURT HATLEN
376. Stephen Vincent — Re: BURT HATLEN
377. Jim Andrews — Oulipo Compendium
378. Small Press Traffic — SPT's Poets Theater 1/25/08
379. tyrone williams — Re: BURT HATLEN
380. ALDON L NIELSEN — Re: BURT HATLEN
381. UbuWeb — UBUWEB :: Publishing The Unpublishable
382. Ruth Lepson — Re: Oulipo Compendium

383. Jason Quackenbush — Re: Oulipo Compendium
384. Mairead Byrne — Re: BURT HATLEN

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385. Jim Andrews — Re: Oulipo Compendium
386. Jim Andrews — Andy Campbell at Leicester, Jan 31
387. Eric Hoffman — Oppen quoting Blake
388. Joanna Fuhrman — Reading for Burckhardt and Jacquette
389. Charles Bernstein — Amalgamated Writing Programs Launch Morally Repugnant Poets-and-Theor...
390. David A. Kirschenbaum — Boog City presents Instance Press and The Moldy Peaches' Toby Goods...
391. David Chirot — Fwd: Artists Against The War/Panel-Webcast Tonight//online gallery
392. Grant Jenkins — BURT HATLEN
393. Gabriel Gudding — on conchology blog: obedience to the illusion of literature
394. CA Conrad — Philadelphia Poetry Hotel for 2008
395. Daniel Godston — Following Monk Institute
396. David Chirot — oulipo info & sites; forthcoming primer & cellphone novels correct address
397. David Chirot — Fwd: Lift the Gaza Blockade: Call on Congress to Speak Up and Join Us in the...
398. Joanna Fuhrman — feb. 3rd reading
399. Jesse Glass — Ralph Lichtensteiger's Angel One (for jesse glass)
400. Steve Evans — Burt Hatlen Remembered
401. Rob McLennan — new(ish) on rob's clever blog
402. Murat Nemet-Nejat — Re: Oulipo Compendium
403. Martha King — Fwd: Reading Feb 7 NYC - please post correction
404. amy king — Fwd: Reading Feb 7 NYC - please post correction
405. Kimmelman, Burt — BURTON HATLEN
406. Mairead Byrne — Re: Burt Hatlen Remembered
407. Alan Sondheim — David Askevold 1940,2008
408. Jim Andrews — Re: Oulipo Compendium

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409. Alan Sondheim — evidence from the scanner
410. Alexander Jorgensen — Attn: Early Spring Readings - Looking to organize
411. Adam Fieled — PFS Post: Matina Stamatakis
412. Jim Andrews — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
413. Camille Martin — Camille Martin's new website
414. Marcus Bales — Re: Oulipo Compendium
415. David Chirot — Mushroom Cloud on Czech TV in the Tradition of Svejk
416. amy king — Reminder - Tomorrow
417. steve d. dalachinsky — Re: Camille Martin's new website
418. Warren Lloyd — Mei Mei Berssenbrugge Query
419. Kyle Schlesinger — Dan Featherston's The Clock Maker's Memoir
420. Catherine Daly — Fwd: AWP Conference Schedule Change
421. Jennifer Karmin — A Sing Economy: new anthology from Flim Forum Press
422. Jason Quackenbush — Re: Oulipo Compendium
423. Poetry Project — Events at The Poetry Project January/February
424. Marcus Bales — Re: Oulipo Compendium
425. Kenneth James — Re: Oulipo Compendium

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426. Jim Andrews — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
427. Alan Sondheim — some characteristics of organic and emanent life
428. Murat Nemet-Nejat — Re: Oulipo Compendium

429. CA Conrad — OUTSIDE THE CANADIAN CONSOLATE TODAY AT 11a.m. PLEASE BE THERE
430. Stuart Ross — Re: Camille Martin's new website
431. ONE LESS — One Less: # 3 Film is Out.
432. ONE LESS — One Less Magazine: Call For Submissions, Issue Four: Open
433. Jim Andrews — Re: Camille Martin's new website
434. Marcus Bales — Re: oulipo info & sites; forthcoming primer & cellphone novels correct addre...
435. Barry Schwabsky — Re: PFS Post: Matina Stamatakis
436. Ryan Daley — Re: Oulipo Compendium
437. Ryan Daley — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
438. Larissa Shmailo — Novack, Shmailo, Goetsch, Hoffman at Cornelia Street Cafe Mon 1/28
439. Larissa Shmailo — Invitation to join TWiN East Coast, the spoken word poetry collective
440. Adam Tobin — Unnameable Books (Brooklyn): Calendar of Events
441. Larry O. Dean — Woodland Pattern Book Center Poetry Marathon
442. Jason Quackenbush — Re: Oulipo Compendium
443. Jason Quackenbush — Re: Oulipo Compendium
444. Jason Quackenbush — Re: oulipo info & sites; forthcoming primer & cellphone novels correct ...
445. Carol Novack — Afghani Journalisrn Student Sentenced To Death
446. Steven D. Schroeder — Anti- Issue #1
447. Marcus Bales — Re: oulipo info & sites; forthcoming primer & cellphone novels correct addre...
448. steve russell — Philip Roth & William Faulkner
449. Ron Starr — Re: Oulipo Compendium
450. Marcus Bales — Re: Oulipo Compendium
451. Ryan Daley — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
452. Alan Sondheim — this ungainly one.
453. Ryan Daley — Re: Oulipo Compendium

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454. Barry Schwabsky — Re: oulipo info & sites; forthcoming primer & cellphone novels correct ad...
455. Ryan Daley — Exercise for Beginning
456. Camille Martin — Re: Camille Martin's new website
457. Dillon Westbrook — Re: Oulipo Compendium
458. steve d. dalachinsky — Re: oulipo info & sites; forthcoming primer & cellphone novels corre...
459. Alan Sondheim — Digital Artists Handbook! (from Netbehaviour Digest) (fwd)
460. J.P. Craig — writers who were visual artists?
461. Patrick F. Durgin — new journal
462. Patrick F. Durgin — sur le blog
463. Ryan Daley — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
464. Alan Sondheim — tenant wanted mid-March to mid- or end of August
465. Brian Cassidy, Bookseller — Re: writers who were visual artists?
466. W.B. Keckler — Review of Craig Watson's Secret Histories (Burning Deck)
467. Catherine Daly — Re: oulipo info & sites; forthcoming primer & cellphone novels correct add...
468. Leonard Kress — Re: writers who were visual artists?
469. Jason Quackenbush — Re: oulipo info & sites; forthcoming primer & cellphone novels correct ...
470. Jason Quackenbush — Re: oulipo info & sites; forthcoming primer & cellphone novels correct ...
471. Jason Quackenbush — Re: Oulipo Compendium

472. steve russell — Re: Oulipo Compendium
473. Michael Heller — Fwd: announcement to post
474. Daniel Zimmerman — Re: writers who were visual artists?
475. Mairead Byrne — Re: writers who were visual artists?

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476. Walter K. Lew — Mark Nowak/Ian Teh Join Feb. 1 shadoWord Show in Brooklyn
477. Jesse Glass — Poe's Sketches--American Writers Who Were Visual Artists
478. Jim Andrews — Re: Camille Martin's new website
479. Jason Quackenbush — Re: Oulipo Compendium
480. Alan Sondheim — murm
481. Dillon Westbrook — Re: Oulipo Compendium
482. Warren Lloyd — Re: writers who were visual artists?
483. David Chirot — Robert Capa - "Mexican Suitcases' of Lost Negatives from Spanish Civil War R...
484. steve d. dalachinsky — Re: writers who were visual artists?
485. steve d. dalachinsky — Re: writers who were visual artists?
486. Jennifer Karmin — JOB: Hamilton College
487. Mark Weiss — Re: writers who were visual artists?
488. Mark Weiss — Re: writers who were visual artists?
489. Pierre Joris — Recent posts on NOMADICS blog
490. Pierre Joris — Re: writers who were visual artists?
491. David Chirot — Ezra Pound: Poet - A. David Moody - Book Review - New York Times
492. Peter Ciccariello — Re: writers who were visual artists?
493. Kyle Schlesinger — Re: writers who were visual artists?
494. Martha King — Re: writers who were visual artists?
495. Jesse Crockett — Listenlight new issue 14
496. Skip Fox — Re: Poe's Sketches--American Writers Who Were Visual Artists
497. Simon DeDeo — new on rhubarb is susan
498. Mark Weiss — Re: writers who were visual artists?
499. Halvard Johnson — Re: Poe's Sketches--American Writers Who Were Visual Artists
500. Stephen Vincent — Re: writers who were visual artists?
501. steve russell — Re: writers who were visual artists?
502. steve russell — Re: writers who were visual artists?/Correction, NO not American
503. Alan Sondheim — Re: writers who were visual artists?
504. Barry Schwabsky — Re: writers who were visual artists?
505. Charles Alexander — Re: Ezra Pound: Poet - A. David Moody - Book Review - New York Times
506. Catherine Daly — Fwd: David Brady, GENESIS, exhibition opening Saturday, February 2, 7-9pm
507. Mairead Byrne — Re: writers who were visual artists?
508. Lil Norton — Model Homes Issue 2
509. Jason Quackenbush — Re: Oulipo Compendium
510. Danny Snelson — Re: writers who were visual artists?

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511. Joshua Wilkinson — Poem Films
512. steve d. dalachinsky — Re: writers who were visual artists?
513. steve d. dalachinsky — Re: writers who were visual artists?
514. Roy Exley — Roy Exley - Writers who were visual artists?
515. Alexander Jorgensen — ATTN: NEW OTOLITHS - VISPO - CHINA series
516. Bob Heman — reading wednesday at the boxcar lounge; new "cutout" from Purgatory Pie Press; ...
517. Tom Beckett — New Issue of Otoliths Is Up
518. Jim Andrews — binary meditation on Notre Dame Cathedral
519. Michael Kelleher — Literary Buffalo Newsletter 01.28.08-02.03.08
520. Marcus Bales — Re: Oulipo Compendium

521. Skip Fox — Re: writers who were visual artists?
522. Lil Norton — New Lil' Norton Book!
523. Charlie Rossiter — writers who were visual artists
524. steve d. dalachinsky — Re: writers who were visual artists?
525. David A. Kirschenbaum — N.Y. Press Picks Instance Press/Moldy Peach Toby Tomorrow
526. Murat Nemet-Nejat — Re: Oulipo Compendium
527. Artifact Reading Series — 2 announcements for Digital Artifact Magazine
528. Poetics List — Fwd: Burton Hatlen
529. patrick dunagan — Writers who were visual artists, etc
530. Kenneth James — Re: Oulipo Compendium
531. Mairead Byrne — Re: writers who were visual artists?
532. Caleb Cluff — writers who were visual artists
533. mIEKAL aND — EROS/ION by mIEKAL aND & Maria Damon
534. Dillon Westbrook — Re: Oulipo Compendium
535. David Chirot — Re: Oulipo Compendium
536. Jason Quackenbush — Re: Oulipo Compendium
537. Deep Oakland — Samantha Giles' A Force to Separate
538. K. R. Waldrop — Jarnot again available from Burning Deck
539. Alan Sondheim — The Mess of the True World

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540. Jesse Glass — Ahadada Books Presents Our 17th E-Chap: Judith Skillman's Anne-Marie Derese i...
541. Jennifer Karmin — JOB: Fordham University
542. David Fernandes — Re: writers who were visual artists
543. sheila black — questions about creative writing
544. Poetics List — Poetics List Information | Please review carefully
545. blacksox — Winter with the Writers
546. Eric Hoffman — The Shape of Disclosure: George Oppen Centennial Symposium
547. Barrett Watten — Nel mezzo camin! Announcing The Grand Piano 5
548. Barrett Watten — Nel mezzo camin! Announcing The Grand Piano 5 / corrected
549. lanny quarles — Re: The Mess of the True World
550. Herb Levy — Re: Oulipo Compendium
551. Dr. Barry S. Alpert — Yves Klein, "La revolution bleue"
552. Grant Jenkins — "Tulsita" Flash-Sound-Poem by the Wa-KOW! Collective at Turbulence.org
553. steve d. dalachinsky — Re: Writers who were visual artists, etc
554. Michael — Philip Whalen Celebration at the Poetry Project
555. tyrone williams — (no subject)
556. Louis Cabri — Rita Wong Transparency Machine Event / available download
557. Alan Sondheim — more mapping phenomena from the true world
558. Barry Schwabsky — Re: Writers who were visual artists, etc
559. Tom Beckett — E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview
560. Carol Novack — Reminder re Feb. 1st Online Publishing Panel at AWP & Reading at the KGB Bar
561. Catherine Daly — Re: E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview
562. Stephen Vincent — Re: Writers who were visual artists, etc

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563. Jamie Gaughran-Perez — Dustin Williamson, Sundance and more on Rock Heals
564. Barry Schwabsky — Re: Writers who were visual artists, etc
565. Halvard Johnson — Re: Writers who were visual artists, etc
566. Kyle Schlesinger — Dan Featherston and Catherine Taylor this Friday at Peace on A
567. steve d. dalachinsky — Re: writers who were visual artists?
568. Anny Ballardini — Re: E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview
569. steve d. dalachinsky — Re: Writers who were visual artists, etc
570. Alan Sondheim — the kiss
571. Thomas savage — Re: Writers who were visual artists, etc

572. lanny quarles — Havmophunic Transolutions
573. Mark Weiss — Junction at AWP--Discount
574. Stephen Vincent — Bob Callahan RIP
575. Mark Weiss — Re: Bob Callahan RIP
576. Stephen Vincent — AWP / Walking Theory & Busy Dying!!
577. Simon DeDeo — new on rhubarb is susan
578. Nico Vassilakis — SubText Seattle = Hank Lazer and Leonard Schwartz
579. Alan Sondheim — the chest and groin
580. Peter Ciccariello — Open door as poetic object

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581. Sarah Rosenthal — Two Readings, Two Coasts
582. Jesse Glass — Announcing A Special Issue of Inertia Magazine
583. steve d. dalachinsky — Re: Junction at AWP--Discount
584. Alexander Jorgensen — East Coast - poetry readings, where?
585. Charles Alexander — chax press / AWP
586. teersteeg — ATOA Feb. bulletin--
587. Jennifer Karmin — STOP deportation for Flor Crisostomo
588. David Chirot — Re: FW: About Poetry: Poetry Codes & Puzzles/Fun with Poetry Cartoon
589. steve d. dalachinsky — Fw: Re: Leroy Jenkins ~ A Celebration on Feb. 9, 2008 and Thomas Cha...
590. ixnay press — ixnay reader volume three

1. ALDON L NIELSEN

MLA Off Site Reading -- give it a listen

Mon 31 Dec 2007

I've just used the YouSendIt site to send Peter Durgin the recording of the reading in Chicago. If I understand correctly, the file will remain available to anyone for download for the next 14 days at this link:

<A class=content_bigger onclick="window.open('http://download.yousendit.com/78BFA8162312959F');return false;" href="http://download.yousendit.com/78BFA8162312959F">http://download.yousendit.com/78BFA8162312959F</A>

If your computer isn't plugged into decent speakers, you may want to listen through headphones to get good volume. I haven't taken time to track this, so it's one continuous recording.

*<<

Mark Edmund Doten is enrolled in Columbia University's MFA writing program. His fiction has appeared in Userlands: New Fiction Writers from the Blogging Underground, ed. by Dennis Cooper (Akashic Books), Word Riot, and Web del Sol site The Potomac where he is a contributing editor. His interviews with Edmund White and Rick Moody have appeared in Internet publications. In June 2007 New York Magazine ran an excerpt from his fiction as part of a profile that named him one of six "future stars" of New York area writing programs. His website is greenzonekidz.blogspot.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

3. Pam Brown
Calling Patrick Durgin
Tue 1 Jan 2008

Dear Poeticists,

If you have an email address for Patrick Durgin could you send it to me on the backchannel please ?
[redacted]

Thanks,
Pam Brown

---

blog : http://thedeletions.blogspot.com
website : http://www.geocities.com/p.brown/
associate editor : http://jacketmagazine.com/

↑ Index

4. Alan Sondheim
Happy 2008!!!
Tue 1 Jan 2008

---

a small image of thought and thought only

http://www.alansondheim.org/year.jpg

↑ Index

5. David Chirot

/Installations for El Duende in Garcia Lorca's Home in La Huerta by 30 International Artiists

Tue 1 Jan 2008

---

http://www.nytimes.com/2008/01/01/arts/design/01lorca.html?_r=1&ref=arts&oref=login---

↑ Index

6. ALDON L NIELSEN

Re: MLA Off Site Reading -- give it a listen

Tue 1 Jan 2008

---

hmmmm -- When I emailed that message last night, it did not include the part that goes "A class=content" etc. -- the only operative part was the very last part, which was the link -- I have no idea what made the message come through with additional characters -- I'm pasting the link in again and hoping we don't see the same result. At any rate, the ONLY part that actually is the link reads: <http://download.yousendit.com/78BFA162312959F>. I see that if you clicked on the first appearance of that string in the garbled message, you get a "page not found" message, whereas if you click on its last occurrence it works just fine -- odd -- still, the file is there waiting for any who want to download it --

<A class=content_bigger onclick="window.open('http://download.yousendit.com/78BFA8162312959F');return false;" href="http://download.yousendit.com/78BFA8162312959F">http://download.yousendit.com/78BFA8162312959F</A>

On Mon, Dec 31, 2007 11:59 PM, ALDON L NIELSEN <[redacted]> wrote:

> *I've just used the YouSendIt site to send Peter Durgin the recording of the reading in Chicago. If I understand correctly, the file will remain available to anyone for download for the next 14 days at this link:*
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> *<A class=content_bigger onclick="window.open('http://download.yousendit.com/78BFA8162312959F');return false;" href="http://download.yousendit.com/78BFA8162312959F">http://download.yousendit.com/78BFA8162312959F</A>*
>
> *If your computer isn't plugged into decent speakers, you may want to listen through*

> *headphones to get good volume. I haven't taken time to track this, so it's one continuous recording.*
>
> *<>*
>
> *We are enslaved by*
> *what makes us free -- intolerable*
> *paradox at the heart of speech.*
> *--Robert Kelly*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

<<

7. steve d. dalachinsky

Re: G Cleft

Tue 1 Jan 2008

Seasons Greetings
& the Best for the New Year!
With Peace

from steve & Yuko

photo - judith renlay new mexico 2007

↑ Index

8. ALDON L NIELSEN

Re: MLA Off Site Reading -- give it a look

Tue 1 Jan 2008

I've uploaded a slideshow of photos taken at this year's MLA reading to my blog site:

<http://heatstrings.blogspot.com/>

I think I managed to get pictures of all but two or three of the readers. If your browser works like most, just click on the arrow to start the slides. If there is a particular shot you want to download, you should be able to click on the picture, get to the web album and download from there.

<<

9. tyrone williams

Re: MLA Off Site Reading -- give it a listen

Tue 1 Jan 2008

I got it to work by copying and pasting the original link without its second iteration. Thanks Aldon for archiving all this...

tyrone

-----Original Message-----
>From: ALDON L NIELSEN <[redacted]>
>Sent: Jan 1, 2008 10:30 AM
>To: [redacted]
>Subject: Re: MLA Off Site Reading -- give it a listen
>
>hmmmm -- When I emailed that message last night, it did not include the part
>that goes "A class=content" etc. -- the only operative part was the very last
>part, which was the link -- I have no idea what made the message come through
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);return
>>false;"
>>href="http://download.yousendit.com/78BFA8162312959F">http://download
.yousendit.com/78BFA8162312959F</A>
>>
>>If your computer isn't plugged into decent speakers, you may want to listen
through headphones to get good volume. I haven't taken time to track this, so
it's one continuous recording.
>>
>><>
>>
>>We are enslaved by
>>what makes us free -- intolerable
>>paradox at the heart of speech.
>>--Robert Kelly
>>
>>Sailing the blogosphere at: http://heatstrings.blogspot.com/
>>
>>Aldon L. Nielsen
>>Kelly Professor of American Literature
>>The Pennsylvania State University
>>116 Burrowes
>>University Park, PA 16802-6200
>>
>>[redacted]
>>
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>>
>
>
>
><<<

>Aldon L. Nielsen
>Kelly Professor of American Literature
>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200
>
>[redacted]

Tyrone Williams

↑ Index

10. Alan Sondheim

my super wall, simply superior

Tue 1 Jan 2008

---

my super wall, simply superior

search find classmates coworkers advanced browse applications edit photos groups events marketplace video ilike x me most creative people funwall magnetic words my questions movies filthbook books iread posted items notes super wall more profileeditfriendso status updatesonline nowrecently updatedaddedall invite networksbrownjoin a networkinboxmessage sent messagesnotificationscompose homeaccountprivacylogoutalan's hide your old developer api back to profile alan sondheim send graffitispam control text displaying posts - of i knew one bailanta tight we tripped but was the that blushed different era and wagged his an intelligent sparkle had glance when said him if it wanted dance with put speak jung freud lacan idiosincracia caused much grace turning intellectual cumbiera simone de beauvoir gothe beckett cosmos gershwin kurt weill guggenheim well-known something seeing letter philosophy studied race little pretty hechizera their contoneada eyes lynx crossed tried bring closer arm miller anais nin picasso dared try rob kiss read neruda verses did badly cannot forget paul klee before garmaz kandinsky diego fridha tolstoi bolshoi terry gilliam shakespeare william he go cinema rich see kusturica are going smell flowers spoke virginia wolf its loves requested teaches use mouse single wants bauhaus asked were chorra or rockera gertrude stein re-tortillera do not want you think so am say santo can be loosen normal jarmusch cousteau cocteau arto maguy marin twyla tharp gilda visconti gismonti learned certain hesse thomas mann everything german existencialismo she body continues giving chair day luckily although once while re musician because songs like this which barely understand intelectual lyrics everybody lets get started what movie titles come up here's rules titleany title add between legs titleill goincontinue gift good will hunting ittisak shall melissa transformer cindy c die hard sam know last summer gail gone seconds rush

hour patrick wind carl finding nemo damian- mad max david- armageddon andre trace dirty dancing amy bill ted's excellent adventure jordy midnight express joshua training callie cruel intentions tom final fantasy garrett abyss ji belinda fast furious zac- san-dodge ball norman phantom menace jazz city lost children aileen crouching tiger hidden dragon pik choo chrisc man fire candle warlords kp kingdom ung soh fong there's about mary yvy lord rings eelynn unrest conrad magical mystery tour ayu hapsari bastien naud top gun ashley superbad martin- legend nada%ula dolce vita hahahahaaa take care friends- max/xo maxxo's louise desrenards pm just coming martine barrat's from harlem bronx wish happy year -- course them too yet they adults crossing over paris at martine's great exhibition maison europenne photographie --till january th louise's val ry grancher best for monty cantsin anyone else sees sir john it's monty's pardon friends obscure intellectually overwrought messages trying learn how talk myself own superwall quoting artpapers didn't realize i'd pressed dread all key guy debord concisely defined paradox heart twentieth-century art practices uthe demand impossible permanent revolution mediation unmediated authentic experience constant pull both past future progress decadence recent spate artists' re-enactments historical performances seems caught dialectic haunted by debord's paralyzing circular discourse writing history time claims modern subordinated pseudo-cycles work leisure as such fads consumerist seasons remakes retro fashions imposed capitalism interesting don't agree though analogy less useless science makes sense better remain absence metaphor comparison any deep misrecognition chris hamilton-emery chris's jerry everard jerry's iluveric advertisers developers page built jacki apple wroteat on december only minds jeffrey wang- is weird cool thing check out same fi yuo cna raed tihs hvae sgtrane mnid olny plepoe cdnuolt blveiee taht cluod aulaclty uesdnatnrd waht rdanieg phaonmneal pweor hmuan aoccdrnig rscheearch cmabrigde uinervtisy dseno't mtaetr in oerdr ltteres wrod iproamtnt tihng frsit lsat ltteer rghit pclae rset taotl mses sitll whotuit pboerlm bcuseae huamn deos ervey lteter istlef wlohe azanmig huh yaeh awlyas tghuhot slpeling ipmorantt forwrad forward wall-to-wall write jacki's give props ry's sylvie fortin what's wrong here aaa bbb ccc ddd eee fff ggg hhh iii jjj kkk lll mmm nnn ooo ppp qqq rrr sss ttt uuu vvv www xxx yyy zzz % ucsd students could error above repost click answer really obvious you've been pin girl years pass greetings adolescent karen's new friend hello luther regards press dissapeard than sec grafittitegneverkt bare klistra sammen til et bilde alison's nina svenne november nei jeg har ikke tegna menna sj l dem ligger inne p

nina's i'm passing onif some boycalled chapman adds u accept hacker tell everyone list somebody he'll figure id computer address copy paste even cause hacks email mail annie abrahams annie's philippe boisnard vive les pommes ls vegetables bon week end mam'zelle philippe's dirk real her hair lovely very

slightly plane brushed off conspirators compeung promised land neoism true immortality center rebaptised sawang brightlight meeting local we'll mountains tomorrow north bottom no tourists revolutionaries hope doing well should have neoist event sometime near let's spread word cheeerrrrss nick carbo thanks nick's life death chorus strange song enjoy helen shimmying pink foam businessesfacebooktermshelp rebecca seiferle october poetry daily monday wwwpoemscom today s poem falling down precipice wild tongue copper canyon featured poet author four poems twotranslations sar vallejo founding editor journal drunken boat book bitter withering irony eye shocking beauty cuts straight emotionally honest kernel within family spirit myth publishers weekly http//wwwpoemscom/ rebecca's georg ladanyi georg's andrew lundwall thought share friendshave sunday andrew's collection wwwcoppercanyonpressorg vekemans september models using drawing practice draw s-pose vispo these gals hundreds glitter bunny ears & cost either poser d software dirk's jeremy james hight july halooks busy cables alone zombies surely make roadiestoo slow setting cymbals mikes let wires jeremy's sandi kasey youtube videos

↑ Index

11. Jim Andrews
Binary meditation on abstract art
Wed 2 Jan 2008

Binary meditation on abstract art:
http://vispo.com/dbcinema/abstractart
42 images, 1280x1024

Screenshots from dbCinema movies generated by typing in "abstract art" as the concept. dbCinema proceeds to download images from the net somehow relating to "abstract art" and, while this is happening creates a painterly movie using the downloaded images as 'paint'.

With an opening salvo of fireworks for 2008.

All the best,
ja
http://vispo.com/dbcinema/meditations.htm

↑ Index

12. Stephen Vincent
Re: Jenny Holzer, etc.
Wed 2 Jan 2008

David - with much respect for much of what you deliver to this list, I think your take on Holzer is 'off' - not 'on' - Jenny Holzer's projections of Rumsfeld's

quotes. Unlike the whoever's who made and supported celebratory little operas or chamber events of R's phrasings when the R charade masqued (criminally, as such) what was really happening in Iraq - the Holzer at MassMOCA does not strike me at all as either disingenous, or a way to secure cash from the Art World. (I don't know of any artist who makes money directly off installation art as such. Spin-offs, maybe. But I don't how many folks want to live with Rumsfeld in their living room - even as a miniature, that would be still like having a monster in the house.) To confuse Holzer's intentions - which I think are genuinely political - with say that of Damien Hirst - takes the eye way off the value of the work.

Stephen V
http://stephenvincent.net/blog/

Thomas savage <[redacted]> wrote:I have seen several of Jenny Holzer's New York shows and loved them. One was composed of hundreds of messages on plaques. I bought several "copies" of these and have used them as reminders of things ever since: Protect Me From What I Want; The Beginnings of the War Will Be Secret; and Ownership Created Crime. I made xerox copies of these and put them on my wall; the first of these on the inside of my door to prevent me from leaving my apartment to buy things on impulse that I don't really need and won't even want for very long. I'm very sorry the current show isn't coming to New York City as I would love to see it. I read the review and it sounds fascinating. Regards, Tom Savage

David Chirot wrote: Dear Stephen:

I recently an interesting short piece by the American Indian writer James Welch regarding the Jewish novel and "Novels of Assimilation" among others which dominated the literary news of his youth. "The assimilation into American life"--Welch writes--for an Indian as THE American does not exist. "American life" is foreign life, and a foreign life in which the Indian has never been wante and in which the Indian does not want to be. . Portnoy had a complaint, Welch notes, and it is heard and sells in the millions, it becomes a "great book." An Indian has no complaint, Welch says, because a complaint, like everything else, would be taken away. Some one else would take it away and make millions and have it be called "a great book." So an Indian has no complaint, no assimilation. Something other, else, has to be found, already existing, being made, moving among knowns and unknowns, the first and existing "America".

"O, say can you see . . ."

Reading through the various articles about the "Projections" show and looking at the images in photos. one finds an immediate and unquestioning "belief" in the Institutionalized Aestheticization of words and images which on their first appearance in newspapers, tv screens were greeted with much the same

unquestioning and immediate belief. The reviews of Holzer's show echo the rave reviews for going to War with Iraq, Home of the Worst Monster in the World and the untold horrors threatening WMD extinction of Israel, Great Britain and the USA. While the reception is the same, there is the literally BIG difference between the old Rumsfield documents and the new Holzer ones in that the new ones are no longer "lies" and "mistakes" but Great Works of Art . These will make a bundle for Ms Holzer, her galleries and associates, and find ultimately , like the politicos involved, "good private/corporate homes" to "pass the rest of their days in."

The giant paintings made of memos taken from cyber space images--how different are they from the online images and documents that Curveball used to give to the German BND who passed on this "intelligence" to the CIA, DIA, and other American organizations and created these very memos? This already-on-line "intelligence" was used to start the Invasion/Occupation campaign for the Iraq war, just as the "intelligence" Holzer uses becomes a new American installation campaign for Ms Holzer. (All the review and articles note this is her first American installation of the "Projections" works, as well as the use of a Real Poet's words used in place of her own "more moralistic" ones being new)

"Won't get fooled again,"!! the reviewers and public cry who troop to see the same documents which fooled them the first around. No, this time the same words and images used to slaughter millions and cost trillions will be turned to the quiet business of making "art world" money and "selling" the public on "being able to distinguish the difference between a big painting and a virtual version of a small document." Different media, different objectives, same campaign: SELL the reviewers and public on the "Installation" of these words and images as Truth. First Rumsfield & Co's Truth, now Holzer's Truth.

The Artist, Art World and Art Market "Triumph" and profit, from this "sleight of hand". Mean while the politicians and military attempt to "surge" forward from the jaws of near defeat.

To make up for the former "wrong belief" of cheering the documents' Truth, the reviewers and public may now witness and rave about the "purifying of the language of the tribe" via a Very Highly and Institutionally Approved Artist's "renditions" of "bad words" into an Aesthetic-Ethical Realm of the Good. Beholding one's own now Light-Bath cleansed reflection in the Image which has cleansed the Words,--is this not "Good?" (For the soul, the pocketbook, the Institutions, the Artist, America?)

The art works may also be seen another way. What if the viewer is a True Believer in the Greatness of the War and its Architects, its Document Makers? Then do not these art works confirm the Heroic Status of those involved--Rummie, Bush, et alia?

The manner of the presentation, which the Times reviewer likens to a post apocalyptic, empty political or rock'rool' stadium--doesn't it echo magnificently the Art and Architecture of Leni Riefenstahl and Albert Speer?

To further enhance the aestheticization of the political, (which Walter Benjamin noted is the Fascist way), the spectator is bathed in rippling waves of words made of letters of light--and not just any words--but the "impressionistic" lyric poetry of a Nobel Prize Winner.

The "impressionistically" lyricized and lit spectator advances--or is ensconced, agog, in the the "artfully scattered" giant bean bag chairs often found in front of the "Home" TVs of the Homeland----into the Spectacular Light Show glorifying the paintings. "Let there be Light"--and the documents are now "up-lifted" in Moral Aesthetic parlance, in to the realms of High Art, into the Aura of Great Art and the Great Artist. (For were not Speer and Riefenstahl the Artists who transformed the works of the "failed artist" into Great Works of Art glorifying his ascension into the Being of Supreme Artist?)

Behold O spectator, O puny being of lyrical lightness--the great tablets of Mammon, Deity of War and Art. Behold the dirty Rumsfield Files metastasized, the blood lusting documents Super Steroid Sized, and the Return of the Aura of the Original to what had once been mere copies of copies of copies based on forgeries, faulty analysis, deliberate mistranslations, in turn based on copies of copies of things which were interpreted to be something else other than what they were subsequently found and/or not found to be.

Where the "original" WMDS were not found, are found now Temples of Art where the Resurrection of Death's Documents is accomplished, the redemption of Lying Copies achieved and the wiping clean of guilt accomplished in the Triumphant Celebration of the Signature of Art and Artist over the Signature of mere Party hacks. What was once copies, forgeries, lies, is now made Original, Truth, Art. ("O say can you see . . . ")

And as the lyric-and light-bathed spectator lifts an adoring and completely Believing gaze to the Aestheticized Political Documents, near-starvation homeless farmers and imported near-slave laborers under the dangerous watch of Contractors like Black Water are digging up the last vestiges of the vast historical strati of Iraqi history. These rapidly dwindling supplies of artifacts and documents in the world's oldest writing are being shipped out and sold off to the highest or most closely associated bidder. ("O say, can you see . . . ")

While a civilization vanishes, its destroyers celebrate its destruction with the Spectacular Exhibition of their discredited war plans raised to the status of Art. ("O, say can you see . . . ")

High Art, Art of Great Value and Importance, Art of the Land of the Free and the Home of the Brave. One feels a Patriotic swelling in the breast, the genesis of the Patriotic Act and the Patriot Act. The right hand goes almost automatically to its place above the heart and--standing at attention--one joins in the Mighty Choir of "Projections" and Lights:

Oh, say, can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming?
Whose broad stripes and bright stars, thro' the perilous fight,
O'er the ramparts we watch'd, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof thro' the night that our flag was still there.
O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On Dec 28, 2007 3:03 PM, Stephen Vincent wrote:

> *http://www.nytimes.com/2007/12/26/arts/design/26holz.html?_r=1&ref=arts&oref=slogin*
>
> *I hope this link will work to get folks over to the review of Jenny Holzer's show at MASS MOCA - particular where the projections make use of Iraq related war plans - Rumsfeld and company's langauge of conquest, objectives, etc. Hats off to Holzer for taking on the subject - elevating the invisible 'footnotes' (as this Administration wanted them no doubt to remain) into a VizPo spectacle of national embarassment (which this Administration will never acknowledge). Holzer seems to have elevated so-called and dismissed "hind sight" into the glaring receptacle of the present.*
> *Hats off to Holzer. And thanks to Ron Silliman for bringing it to the fore - I missed it somehow. & wish I could go there!*
>
> *For more tidy holiday fare, I recommend Starting Out One Evening as a terrific literaly 'literary' movie. Description will make it not interesting. Touching and funny. And for those of us who grew up in the era - hegemony? - of "The Jewish Novel" - it's a kind of discrete elegy for the passing of a time and space in New York letters. (Yes, very upper west side without the W Allen anxious antics).*
>
> *I hear the Schnabel film is wonderful, as well. Next on the list.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

13. Skip Fox
Re: [BULK] Re: second life third life
Wed 2 Jan 2008

Can that work with a proportional font?

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Halvard Johnson
Sent: Thursday, December 20, 2007 9:22 AM
To: [redacted]
Subject: [BULK] Re: second life third life
Importance: Low

second rate third life
second life third rate
life second rate third
rate second life third
second rate life third
third second life rate
life third rate second
rate life third second
&c.

↑ Index

14. Michael Kelleher
Literary Buffalo Newsletter 01.02.08-01.06.08
Wed 2 Jan 2008

LITERARY BUFFALO
01.02.08-01.06.08

HAPPY 2008 EVERYONE!

LOTS OF GREAT STUFF HAPPENING THIS WINTER SPRING!

Derek Walcott and Kiran Desai read in the Babel Series

Tyrone Williams, Gina Myers, Laynie Browne, Sina Queyras, Steve Zultanski, Chris Fritton, Matt Timmons, Joseph Makkos, Peter Conners and Brian Mornar read in the Small Press Poetry Series

The Buffalo Small Press Book Fair returns in March

Also in March, a night of Flarf, featuring: Rod Smith, Nada Gordon, Gary Sullivan, Anne Boyer and Mel Nichols

Carol Novack reads in the Flash Fiction Series

David Landrey and David Lampe read in the Gray Hair Series

Gary Ross, Janna Willoughby, Bill Sylvestor and Lisa Forrest read in the new/reNEW

Lidia Yuknavitch, Irving Feldman, Sean Thomas Dougherty and Rebecca Maslin read at Medaille College

Jim Daniels, Heid Erdrich, and Sebastian Barry read at Canisius College

Chris Mazza and Lawrence Norfolk read in the exhibit X Series

Plus open readings continue at Tru-teas, The Screening Room, Allentown Hardware, and The Center For Inquiry.

Which brings me to one bit of news regarding Just Buffalo's open reading series...

OPEN READINGS

As of today, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize $25

EVENTS THIS WEEK
01.02.08-01.06.08

01.02.08

Center for Inquiry/Just Buffalo Literary Cafe
Marilyn Martinez-Saroff And Robin Farrah Brox
Wednesday, January 2, 7:30 P. M.

Center For Inquiry, 1310 Sweet Home Road, Amherst
8 Slots for Open Readers

01.06.08

Tru-Teas/Just Buffalo
Ed Taylor
Sunday, Janaury 6, 4 p.m.
Insite Gallery, 810, Elmwood Avenue

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A

Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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15. Evan Kennedy
The Cheer-Up Book of Wounded Soldiers
Wed 2 Jan 2008

Dirty Swan Projects announces the release of The Cheer-Up Book of Wounded Soldiers, a book of wartime conversations from the mouths of World War I deserters:

Don't be unprepared for tomorrow's newspaper! After dissolving all borders by our cowardice, we deserters harnessed a hopeless cheer, a laughter of artillery-sized trembling. Want to learn a thing or two? No visit to our caves is required! Spend the day with our CHEER-UP BOOK ($8 USD). Read the newest pick-me-ups, speculations, and ephemera – fresh from No Man's Land.

All returns from these CHEER-UP BOOKS will go to St. Dunstan's, a school established in 1915 to rehabilitate blinded soldiers. The purchase of two CHEER-UP BOOKS can equip a St. Dunstan's lad with a talking watch! War goes on, but so should good cheer!

More information here: http://thecheer-upbook.blogspot.com/

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16. Sam
Sam Pereira reading
Wed 2 Jan 2008

Sam Pereira will be reading from his just released book of poems, A Café in Boca, published by Tebot Bach <http://www.tebotbach.org/upcoming.html> in Huntington Beach, CA, at 2:30 p.m. on February 27 in the library lounge of California State University, Stanislaus. The campus is located on Monte Vista Avenue in Turlock, CA.

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17. **editor**

The Portable Boog Reader 2 Online PDF Now Available

Wed 2 Jan 2008

Hi all,

Laura Elrick, Brenda Iijima, Mark Lamoureux, Christina Strong, Rodrigo Toscano, and I have gathered work from 72 New York City poets for The Portable Boog Reader 2, An Anthology of New York City Poetry, which debuted yesterday at the Poetry Project's and Bowery Poetry Club's annual New Year's Day marathons. Tomorrow it will be distributed will be distributed at our drop spots throughout the East Village, and Williamsburg, with it coming to Greenpoint, Brooklyn shortly thereafter.

And right now the online pdf is available at:

http://welcometoboogcity.com/boogpdfs/bc47.pdf

We're all real excited to share this great work and to have an anthology available to so many people for free. The 72 contributors are:

Bruce Andrews Ellen Baxt
Jim Behrle Jen Benka
Charles Bernstein Anselm Berrigan
Charles Borkhuis Ana Bozicevic-Bowling
Lee Ann Brown Allison Cobb
Julia Cohen Todd Colby
Brenda Coultas Alan Davies
Mónica de la Torre LaTasha N. Nevada Diggs
Thom Donovan Joe Elliot
Robert Fitterman Corrine Fitzpatrick
G.L. Ford Greg Fuchs
Joanna Fuhrman Drew Gardner
Eric Gelsinger Garth Graeper
David Micah Greenberg E. Tracy Grinnell
Christine Hamm Robert Hershon
Mitch Highfill Bob Holman
Paolo Javier Paul Foster Johnson
Eliot Katz Erica Kaufman
Amy King Bill Kushner
Rachel Levitsky Andrew Levy
Brendan Lorber Kimberly Lyons
Dan Machlin Jill Magi
Gillian McCain Sharon Mesmer
Carol Mirakove Anna Moschovakis

Murat Nemet-Nejat Cate Peebles
Tim Peterson Simon Pettet
Wanda Phipps Nick Piombino
Kristin Prevallet Arlo Quint
Evelyn Reilly Kim Rosenfield
Lauren Russell Kyle Schlesinger
Nathaniel Siegel Joanna Sondheim
Chris Stackhouse Stacy Szymaszek
Edwin Torres Anne Waldman
Shanxing Wang Lewis Warsh
Karen Weiser Angela Veronica Wong
Matvei Yankelevich Lila Zemborain

Happy New Year.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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18. mIEKAL aND
contact info for Barbara Rosenthal
Wed 2 Jan 2008

Does anyone have contact info (email or phone) for Barbara Rosenthal, the photographer who worked with Hannah Weiner in the 80s... I've tried a couple different addresses & nothing seems to work. Back channel please...

↑ Index

19. steve d. dalachinsky
Re: The Portable Boog Reader 2 Online PDF Now Available
Wed 2 Jan 2008

---

any one out there with rodrigo's email i lost it in ols machine thanks
dalachinsky

On Wed, 2 Jan 2008 18:25:31 -0500 [redacted] writes:
> Hi all,
>
> Laura Elrick, Brenda Iijima, Mark Lamoureux, Christina Strong,
> Rodrigo
> Toscano, and I have gathered work from 72 New York City poets for
> The
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> thereafter.
>
> And right now the online pdf is available at:
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> http://welcometoboogcity.com/boogpdfs/bc47.pdf
>
>
> We're all real excited to share this great work and to have an
> anthology
> available to so many people for free. The 72 contributors are:
>
> Bruce Andrews Ellen Baxt
> Jim Behrle Jen Benka
> Charles Bernstein Anselm Berrigan
> Charles Borkhuis Ana Bozicevic-Bowling
> Lee Ann Brown Allison Cobb
> Julia Cohen Todd Colby
> Brenda Coultas Alan Davies
> Mónica de la Torre LaTasha N. Nevada Diggs
> Thom Donovan Joe Elliot
> Robert Fitterman Corrine Fitzpatrick
> G.L. Ford Greg Fuchs
> Joanna Fuhrman Drew Gardner
> Eric Gelsinger Garth Graeper
> David Micah Greenberg E. Tracy Grinnell
> Christine Hamm Robert Hershon
> Mitch Highfill Bob Holman

> Paolo Javier Paul Foster Johnson
> Eliot Katz Erica Kaufman
> Amy King Bill Kushner
> Rachel Levitsky Andrew Levy
> Brendan Lorber Kimberly Lyons
> Dan Machlin Jill Magi
> Gillian McCain Sharon Mesmer
> Carol Mirakove Anna Moschovakis
> Murat Nemet-Nejat Cate Peebles
> Tim Peterson Simon Pettet
> Wanda Phipps Nick Piombino
> Kristin Prevallet Arlo Quint
> Evelyn Reilly Kim Rosenfield
> Lauren Russell Kyle Schlesinger
> Nathaniel Siegel Joanna Sondheim
> Chris Stackhouse Stacy Szymaszek
> Edwin Torres Anne Waldman
> Shanxing Wang Lewis Warsh
> Karen Weiser Angela Veronica Wong
> Matvei Yankelevich Lila Zemborain
>
>
> Happy New Year.
>
> as ever,
> David
>
> --
> David A. Kirschenbaum, editor and publisher
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> F: [redacted]
>
>

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20. Alan Sondheim

Boojum

Wed 2 Jan 2008

Boojum

Our cat, Boojum, had to be put to sleep today, in our arms, two days after her 18th birthday. We were closer to her than most people. She meditated. She taught patience. We're distraught; she was a good friend, a companion who helped us through bleak times. She loved olives, asparagus, tomato sauce. She was beginning to close down; her last purring was about ten days ago. Losing a companion (Haraway's companion species) is as bad a loss as any other (in spite of my father, who said, It's not like losing a person you know). I can't do elegy after days of crying, running to emer- gency rooms, trying different foods and medication. Below is her Internet Index, within the crabbed space of my webpage.

her name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others hear the despair among the carbon cacti, boojum trees, even in the midst of the name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others hear the despair among the carbon cacti, boojum trees, even in the midst of the Aditya A boggart bogle bonachus bonasus bonedevil bonnacon boobrie boojum hear the despair among the carbon cacti, boojum trees, even in the midst forgotten. Now, 2007, we are bringing our cat Boojum, this May 29, to Hope 2003 Boojum the cat who adopted me in 1990, developed breast cancer. She The cat, Boojum, imagining her, the tenor of her fur, quality of her eyes, :Boojum Carter Comments by writer: Boojum is named after the Boojum tree in Baja fury of cancer and creation. Azure and I are beside ourselves, and Boojum Boojum, our cat, is checked now daily for a resurgence of cancer; we can't cat, Boojum, imagining her, the tenor of her fur, quality of her eyes, Boojum Carter Comments by writer: Boojum is named after the Boojum tree in Boojum Boojum, our cat, is checked now daily for a resurgence of cancer; cat, Boojum, imagining her, the tenor of her fur, quality of her eyes, Boojum Carter Comments by writer: Boojum is named after the Boojum tree in Boojum Boojum, our cat, is checked now daily for a resurgence of cancer; partner, Azure Carter, and their cat, Boojum.

Boojum Carter (medical report four years ago)

feline, aged 13 1/2, four years after our mother's death, biopsy diagnosed as follows:

Microscopic: MAMMARY MASS ONE - This mass is demarcated and has a well localized appearance. It is comprised of a collection of neoplastic epithelial cells that are forming tubules. The tubules are separated by variably thick connective tissue septa. The neoplastic cells have ovoid stippled nuclei and a scant amount of eosinophilic cytoplasm. Cytoplasmic borders are distinct. The mitotic rate is low and ranges from 0-1 per high-power field. Nonneoplastic tissue is forming margins. There are scattered aggregates of lymphocytes and plasma cells surrounding the growth MAMMARY MASS TWO - This is the larger of the growths evaluated. There are several large cysts. There is a proliferating population of neoplastic epithelial cells. The cells are organized in the lobules that are forming occasional tubules. The central areas of the lobules are degenerate. Neoplastic cells exhibit invasion. One or two layers of cells line the tubules. The cells have large round vesicular nuclei with multiple nucleoli. The cytoplasm is eosinophilic, scant and cytoplasmic borders are distinct. The mitotic rate ranges up to six per high-power field. Nonneoplastic tissue is forming margins.

DIAGNOSIS: MAMMARY MASS ONE- MAMMARY GLAD ADENOCARCINOMA, TUBULAR, LOW GRADE MAMMARY MASS TWO - MAMMARY GLAND ADENOCARCINOMA, TUBULAR CYSTIC

PROGNOSIS: Guarded

metastasis and warrant a guarded prognosis at best. The first smaller growth evaluated is well localized and is not exhibiting invasion. This appears to be a well-differentiated adenocarcinoma. The second growth is exhibiting invasion and this growth should be considered as having potential for metastasis. Lymphatic invasion is not identified with any of the sections evaluated. These growths appear to be excised.

Comments by doctor: Guarded. Felines tend not to recover. She might live six months, several years, or less. There is no way to tell. She needs immune system fortification. The doctor wishes her news would have been better. The question is whether or not the tubules remain within the body. The cancer could spread rapidly or even go into remission.

Comments by writer: Boojum is named after the Boojum tree in Baja California. She is thirteen and a half. She exhibits no signs of illness. She has been my companion and is highly sociable and nervous, She has the personality, if not the skills, of a brilliant writer. At the moment she is sleeping, recovering from the removal of her stitches. She travelled with us to Miami, where she encountered, even indoors, new and interesting forms of flora and fauna. Azure and I pray that she will live forever.

go whose treatment is violent and invasive as well. The well-defined structure of the body begins to collapse as tunnels are formed through highly-organized tissue.

Every organism is a world of miracles, and every creature dissolves in the fury of cancer and creation. Azure and I are beside ourselves, and Boojum Carter dreams now, not of death.

↑ Index

21. Jim Andrews
Re: Jenny Holzer, etc.
Thu 3 Jan 2008

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i remember that when schindler's list came out, the ending struck me as goofy odd and the whole thing seemed somehow odd to me. a friend remarked that it was a story of big money doing good. like spielberg with his movie.

i think it's hard to create art that does not negate what it would affirm and affirm what it would negate in art of spectacle. in non-spectacle work also, but perhaps especially in spectacle. big budget art. we know that in any media, the artist has to grapple with the active principles of the media/um or they will hijack the work, being active.

how much more challenging to deal in an art of political spectacle, as holzer has done here? the whole thing is ready to cave into any number of darknesses, pits, hypocrasies, fearfulnesses, compromises.

very interesting exchange, david and vincent. thank you.

ja

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22. Carol Novack
FRIDAY, FEB. 1ST: AWP PANEL in the morning; READING in the evening
Thu 3 Jan 2008

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*Mad Hatters' Review
Edgy & Enlightened Literature, Art & Music in the Age of Dementia
Poetry, Prose & Anything Goes Reading Series*

****

Friday, February 1st, 2008, 7 – 9 pm
KGB Bar, 85 East 4th Street, N.Y.C.
(between Bowery & 2nd Ave. - subway F, V to 2nd Ave., exit 1st Ave. & Houston)

Presenting online journal publishers/editors in the AWP panel (10:30 – 11:45 am, Feb. 1st: Clinton Suite Hilton, 2nd Floor) Habitable Planets and Black Holes: Mapping the Expanding Cyber-Universe of the New Literary Media, & the fabul/ous/ist Rikki Ducornet.

****

Rikki Ducornet, author of seven novels including the prize winning *Gazelle, The Jade Cabinet*, and* The Fan Maker's Inquisition*. In 2004 she received the Lannan Literary Award for Fiction. A third collection of short fictions has been published by The Dalkey Archive. Her drawings, lithographs, and paintings have been exhibited widely..

Eric Melbye, publisher of *Segue* and an associate professor of English/Creative Writing at Miami University Middletown. His novel *Tru* has just been published by Flame Books; his co-edited anthology, *Under Our Skin: Literature of Breast Cancer*, was published in 2006 (The Illuminati Press).

Carol Novack, publisher/editor of *Mad Hatters' Review*, author of a poetry chapbook, collaborative films and CDs. Whatnots may or will be found in *American Letters & Commentary, Fiction International, First Intensity, Diagram, Gargoyle, LIT, Notre Dame Review, Journal of Experimental Fiction, Segue*, et al. http://carolnovack.blogspot.com.

Jonathan Penton, publisher of *Unlikely Stories*, which has been publishing transgressive literature since 1998, and film, music, visual art, cultural essays, and chapbooks since 2004. He worked on *Big Bridge* for five years. Jonathan's own poetry chapbooks are *Last Chap* (2004), *Blood*and *Salsa and Painting Rust* (2006), and* Prosthetic Gods* (2008).

Charles P. Ries, poetry editor of *Word Riot*. His poetry, reviews and short stories have appeared throughout the small press and he has accumulated several Pushcart nominations. Charles is a founding member of the Lake Shore Surf Club, the oldest fresh water surfing club on the Great Lakes. Find more at: http://www.literati.net/Ries.

Tamara Kaye Sellman, publisher of *Periphery* and the director of MRCentral.net <http://www.mrcentral.net/>, a global network focused on magical realism. Her work has appeared widely in the US, Canada, Mexico, the UK, and Malaysia, most recently in *Terrain, The Hiss Quarterly, Long Story Short*, and *Cantaraville II*. She's received two Pushcart Prize nominations.

Anmarie Trimble, publisher of the innovative multi-media *Born Magazine*. She teaches interdisciplinary studies at Portland State University. Her poetry has appeared in *Black Warrior Review, Field: Contemporary Poetry and Poetics*, and other publications.

*Publications by the authors will be offered for sale by Mobile Libris<http://www.mobilelibris.com/>
.*

For further info, email: [redacted]
(type *READINGS* in the subject line)

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MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age
of Dementia: http://www.madhattersreview.com
KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE:
https://www.fracturedatlas.org/site/contribute/donate/580

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23. Alan Sondheim

elegy for Boojum, our companion cat, we are all poor

Thu 3 Jan 2008

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elegy for Boojum, our companion cat, we are all poor,

'i can't do elegy' -
this is a poor and sleepless poem -
when something's at the limit there's nothing more to say -
for a moment i might have reversed the process
but heard nothing more than wailing or sounds like an animal -
nothing of crying, just tattered sound -
nothing of warning, fear, existence, trepidation -
nothing can be said on either side of death -
neither this one nor that one -
neither this nor the other -
death is an other -
(eighteen years, and death is an other) -
death is everywhere, death is not around -
(eighteen years, and death is everywhere,
death is poor, death is not around) -
always already other can't speak can't hear can't see -
double needles, of sedative, of anesthetic overdose -
doubled needles -
who are these people & their kindness -
(eighteen years and the kindness of strangers) -
i'm done with it, the other's never done with it -
always the last trip last day last night

last meal last touch last scent last sound -
(eighteen years and the last day and night,
last touch and meal, last scent and sound) -
in and out of the thick of it -
the thick of it never changed -
it stayed dry, viscous, substance and fissure -
it's uncomfortable, stains, sticks to everything -
lives on in us, exchanged, drops to the ground -
crawls out, walks to the sea, drops to the ground -
i can't drop to the ground, i drop to the ground -
there's an elegy on, everyone's there -
she says i think we're at the beginning of speech -
she says she's very sad and wants to go hone -
she stood dry, unattended -
(eighteen years and dry and unattended,
accompanied and unaccompanied, who can go
into and out of the world) -
the fire went out, into the world --
today someone counted elements,
earth, fire, water, wind, air, heat, dearth,
wood, & metal -
(eighteen years and the counting of elements) -
how was the air, the air was cold, bitter,
the wind harsh, we turned the carrier against
the wind, dearth of it all, harboring a flame
until the last, dying in our arms, the metal table,
off to a far wood of hunting -
the world is filled with secret coordinates -
impermanence of the metallic -
she says she thought of the limit -
in a small heaven somewhere -
& now we are silent in the night, existence is silent -
existence crawls, we heard her cries, the catheter
carefully inserted elsewhere in the building -
we held her heat against us, we exchanged heat -
the tablets - prayer wheel spinning above a slow flame -
we couldn't bear to empty her water, clean
her bowl of food, now despair reigns, & in our arms
nothing happened, everything seized --
'this is a poor and sleepless poem' -
without goodbyes, with ill-knowledge,
with infinite regret, with the world undone -

(eighteen years and the world undone) -
ah ah ah ah
ah ah ah ah
ah ah ah ah
ah ah ah ah

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24. Michael Kelleher

Snowman Slam

Thu 3 Jan 2008

From Buffalo Slammaster Gabrielle Bouliane...

The Nickel City Poetry Slam is proud to bring you one of our top events of the season: The First Annual Regional Snowman Slam! (Only the strong survive!)
Â
If you didnâ€™t get enough at the Ice Bowl, Friday, January 4, three regional slam teams are coming to Buffalo, NY to duke it out to see whoâ€™s going to be eligible for the National Poetry Slam! The event is important to the Nickel City Slam because it helps to determine our eligibility to compete at the National Poetry Slam in August 2008. The better we place, the better our chances to compete at the National level! Please come out and support our team in their quest!Â As ever, YOU will be the judge! (Well, five randomly chosen audience members, anyway.) Buffaloâ€™s team of poets who have qualified through our monthly slams has been coached by Vonetta T. Rhodes, and is hungry for action!
Â
This special show will NOT be held at the Albright-Knox, which is closed for the holiday. See the attached press release for more details!
Â
Friday, January 4, 2008, 7-11pm
Smith Theater at Sheaâ€™s Performing Arts Center (access on Main Street, next to Sheaâ€™s ticket booth)
660 Main Street
Buffalo, New York 14202
$10, a fundraiser for the Nickel City Slam Team
All Ages â€“ Bar available for 21+
Â
7:00 - 7:30 PM Â Â Â Â Â Â Â Â Â Â Doors open
7:30 - 8:00 PMÂ Â Â Â Â Â Â Â Â Â Â Features Â â€“ Mike McGee and Robbie Q Telfer, from San Jose, CA and Chicago, IL!
8:15 - 10:00 PMÂ Â Â Â Â Â Â Â Â REGIONALS SLAM!
Â

â€¦ with your host, ANNETTE DANIELS-TAYLOR!
Â
This monthâ€™s features are â€œMightyâ€ Mike McGee, from San Jose, CA and Robbie Q. Telfer, from, from Chicago, IL! If you caught this multi-title duo last year, you wonâ€™t have forgotten their charming and humorous style and their incredible poetry. Now they are back and better than ever, setting off our slam with the highest possible quality!
Â
Robbie Q. Telfer is an American poet and poetry slam performer. He has been a featured performer in the poetry shows of over 30 major North American cities, including the Bowery Poetry Club in New York City and The Green Mill in Chicago. His work can be found in several slam poetry anthologies, online journals, and the American Book Review. Recently he has worked on several projects with the Speak'Easy Poetry Ensemble under the direction of slam poetry founder Marc Smith. In 2007, he placed 8th overall at the National Poetry Slam in Austin, TX. His second self-published book of poetry My Huge Heart Still Has No Room for You was published in 2006 through lulu.com. Website: www.robbieq.net
Â
â€œMightyâ€ Mike McGee Bio:
2006 San Jose Poetry Slam Individual Champion
2006 Indivdual World Poetry Slam Champion
2006 World Poetry Slampionship (2nd place)
2004 San Jose Grand Slam Champion
2003 National Poetry Slam Individual Grand Champion
2003 San Jose Grand Slam Champion
2003 San Francisco Grand Slam Champion
Â
"Mighty" Mike McGee is an international spoken word artist, writer, performer, speaker, slam poet and comic. He has performed in thousands of venues all over North America, and was one of the first Americans ever to perform poetry at the University la Sorbonne in Paris, France. Website: www.mikemcgee.net
Â
Â
Sponsored by Just Buffalo Literary Center and the Albright-Knox Art Gallery
SEE YOU AT THE SLAM!
Â
Questions? Call Gabrielle at [redacted] or email at [redacted].
Â
First Annual â€œSnowman Slamâ€ Brings New Voices to Buffalo
Buffalo, NY, December 18, 2007:
On Friday, January 4, 2008, Buffalo will experience a literary first â€“ four

poetry slam teams from around the regional will face off in the first annual â€œSnowman Slamâ€ to try and qualify for participation at the National Poetry Slam in Madison, WI in August of 2008.
Â
â€œPoetry slam has grown so much around the country, that there are currently 110 venues registered with Poetry Slam, Inc., and only 75 slots at the annual competition. The Slam Family created this Regionals system to help deal with the increase in participation,â€ said Nickel City Slam Founder, Gabrielle Bouliane. â€œBuffalo is one of the newest certified venues in the nation, so itâ€™s a big deal to be able to host this event.â€
Â
Poets from Dayton, Cleveland, and Toronto will pack their bags and bring their best to Sheaâ€™s historic Smith Theater, giving Buffalo its first taste of a larger team-style competition. Teams will participate in four rounds, with each team getting one slot per round. Teams can compete with one poet or a group in their slot, hoping to get the highest score per round and get the highest total score at the end of the night. The top two scoring teams will be guaranteed slots at the National Poetry Slam, with third and fourth place going on a waiting list. Scoring is done by five judges randomly chosen from the audience, on a scale of one through ten, Olympics style, with the high and low score being dropped. â€œThis is what has made the poetry slam so controversial in the academic world, and yet so compelling â€“ it was meant to involve a â€œregular guyâ€ audience in poetry, which had become something completely removed from everyday life. Poets have to connect with their audience immediately, be entertaining and enlightening to get the elusive perfect 30,â€ Gabrielle continued. â€œObviously itâ€™s working, or we wouldnâ€™t need Regionals.â€
Â
Getting the event off to a hot start are two performers sure to set the bar high â€“ two-time national individual champion and Def Poet Mike McGee (San Jose), and national individual finalist Robbie Q. Telfer (Chicago). â€œBoth Mike and Robbie are not what you think of when you hear the word â€˜poetryâ€™,â€ says Bouliane. â€œThey talk about everything from pudding to MuppetsTM, will have you rolling in the aisles, then spin their words into something that changes how you see everyday life. Theyâ€™re awesome.â€
Â
While the competition is important, especially to Buffalo poets hoping to make â€œthe Big Showâ€, just as important are the friendships and contacts made during the event. Says Bouliane. â€œIn my 11 years with the poetry slam, Iâ€™ve travelled to 29 cities and made hundreds of friends. I hope that for these poets, this show is just the beginning.â€
Â

The fun begins at 7pm on Friday, January 4, 2008, at Sheaâ€™s Smith Theater, 660 Main Street. Tickets are $10 and are available at the door. For more information, please contact Gabrielle Bouliane at [redacted] or [redacted].
Â
The Nickel City Slam is sponsored by both Just Buffalo Literary Center, and their venue, the Albright-Knox Art Gallery. The regular monthly show takes place First Fridays, at the Gusto at the Gallery Series.
Â

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25. Steve Evans
Sylvester Pollet Remembered
Thu 3 Jan 2008

Donna Gold has written a lovely tribute to Sylvester Pollet for the pages of his hometown newspaper, the Ellsworth American.

http://ellsworthmaine.com/site/index.php?option=com_content&task=view&id=12036&Itemid=185

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26. David Chirot
Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?
Thu 3 Jan 2008

---------- Forwarded message ----------
From: David Chirot <[redacted]>
Date: Jan 3, 2008 12:57 PM
Subject: Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?
To: [redacted]

---------- Forwarded message ----------
From: David Chirot <[redacted]>
Date: Jan 3, 2008 12:54 PM
Subject: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?
To: [redacted]

Dear Stephen and Friends--

Priez que le Bon Dieu m'absoudre--pray the Good Lord forgives me--for having mentioned filthy lucre in the same breath with the Purity and Sanctity of the "intentions" and "political" aspects of the mass event sized , marshaled and lit "Projections". "Perish the thought." (Just kidding--)

In psychological terms, as a friend suggested to think on, a "Projection" is a defense mechanism by means of which a person projects on to another their own most unacceptable and feared inner desires. In which case, perhaps the artist is Projecting on to Rumsfeld what she most despises and fears in herself?

Or--on to the spectators?

Or- are the spectators passively gazing in rapt Belief at the icons of Holzer duplicating those of Rumsfeld – lifting up shining eyes reflecting back the Projection into its own eyes- and seeing there the reflection of Rummie's memos reflected in "Holzer's eyes----so that it then becomes a "triangle" in which Rummie, Holzer and spectator are all involved. A "ménage a trois" or a "Nuclear Family" tripping the Light Fantastic?

Are the spectators reflecting Projections which simultaneously carry the conflicted emotions of "for" and "against" the others and themselves? A Projection-Spectacle in which abasement and elevation are at once murky and calling out for a "black and white" division between "good" and "evil"? A separation of "us" from "them"? Holzer reflecting via Projections the same sense of "opposition" as Rummie & Co demand? The "Opposition" between "us" and them"—an opposition of passive spectatorships occurring only "in the eye of the beholder"?—

One thinks of Lacan's ideas re Poe's "Purloined Letter," in which the Letter is moving through the doubled scenes of purloining, is folded in on itself, reversed and hididen in plain sight for the with/holding of its Power. The "action" of the "plot" being to re-purloin, unfold, reverse back its original state and return the Letter to its correct "address"--that of its destination, the "rightful" Power.

(One also recalls that for Poe/Dupin/Lacan--what brings the Letter "to light"--is the Detective's reflection on it in the dark which brings to light the reversed and hidden-in-plain-sight nature of its location hidden in plain sight, in the light of day. This making use of the darkness to see what is hidden in the light is the reverse of "Projectons'" massive display of Light--which is what leads one to think not that something is "revealed," but that something is hidden in all these pyrotechnics--which is that spectators cannot see their own powerlessness, can only see and Believe in the Power of Authority, of Control, of conformity.

Projections and reflections, a doubling of the same memos, a doubling of their "interpretations," a doubling of their receptions, a doubling of Authority Figures-—in al of this doubling is there not the opportunity for the "double cross"? For a "Smoke and Mirrors" Light Show not unlike the old Shell game, in which it is proven once again that the hand is quicker than the eye?

And what is returned to the correct address is always the same: Power.

"The names may change, but the game remains the same." Or, as the Italians say, "to change everything so that nothing is changed."

It's disturbing to me that the reception of the work is a repeat of the reception on the whole of the reasons, the memos, for the War in Iraq and the War on Terror.

At first Rummie's words and those of the administration--the speech by Powel to the UN, Bush's famous "16 words" which were based on the known-to-be forged "Italian Letter," mixed in with the faked intelligence of "Curveball,"-were embraced as "Truth"—

And now, five years later, known to be "lies" and "mistakes" they are embraced in Holzer's "Projections" as "Truth" all over again, simply because while the words remain the same, the Belief in them shifts from a Belief in Rummie's use of them to a Belief in Holzer's use of them

What remains the same is the Belief in Power, Authority and the "Truth" of the one who is currently in possesion of the "Letters/memos"

This is like Poe's Purloined Letter—changing the addresses where Power resides—from the Pentagon to the Museum--while not changing Power itself one whit—so that it arrives at its destination--

Rummie's writings have come full circle and repeated themselves in being found first as "found art" and now found again as words "writ large"--installed inside another institutional environment of Power, the Museum--

Rummie's words, repudiated as "Truth," become "Truth" yet again, only now one that "belongs" to Holzer and the Museum, to the High Art World, to the High "value" which Stephen ascribes to them—

The memos are returned to the correct address—an Institution of Power and Authority, and given the full opprobrium of the media-- which had the first time around given the same treatment to the memos when they "belonged" to Rumsfeld--

from the Pentagon and White House to the Museum--

from the tv screen and newspaper image in the privacy of the home--seeing the memos there-first---and now seeing them writ large—(so we don't "miss the message"?) in the privatized paying customer "public" Spectacularly Lit sphere of the Museum--

It is not only Power which remains the same, it's also the unquestioning Belief in it-and in the Figure of Authority which is representing it in an Officially Sanctioned Institution of High Art, High "Values"-- "replaying" Shock and Awe's bombardments and flows of Light—to ensure that the pacified spectator "gets the message"--

after thirty years of exposure to a brand name designated "Holzer" many have come to Believe that its "words" are Truth-- one "invests" them with a Power due to their being presented, represented by the signature brand name "Holzer," which is equated with being the "opposite" of, or "oppositional" to, the "reverse" of the Power of another brand name and its "values"-

that this is "True" is shown by the mass scale of the "Projections" and where they are installed--in an Institutional setting which the reviewer likens to sites for rock concerts or political rallies--and are not unlike the Light Shows and massive set-up's, the "Projections" that Speer constructed for Hitler--

the setting, the lighting, the rapt Belief that one is in the Presence of a Figure of Authority and Bearer of Truth. supported and buttressed by the Authority of the Museum and the Institutions of High Art--all of these ramify, magnify, glorify Belief in Power, in Authority, in the Rummie/Jenny Artist, in the Institution—in the Projection Before Our Very Eyes—of the spectacle that is "in denial" in these-Projections—that is, the spectacle of one's conformity, one's obeisance, one's adoration and assent—one's abasement—before Power—itself--

from the point of view of Power--what could be more desirable than this situation-- that the "opposition" is a mass of spectators prostrate before the "Truth" of their "Belief" in Authority--

to Power, this Belief in Authority is the "sign" of the passivity of the "opposition" every bit as much as it is the sign of the Believer in Rummie--

when "oppositional" views are hanging in Museums for all to see and give unquestioning Belief to, with the idea that by doing so the spectators are participating in 'resistance"--

this is the ultimate triumph for Power--
that the opposition is safely ensconced in rapt Belief and contemplation in a Museum--

NOT outside in the streets demonstrating or trashing government offices, NOT actively engaged in "change on the ground" but simply content with the "change" of the mis-en-scene of the contemplation of Power—of Authority--

the "assent" to the Power in the Museum is no different from this viewpoint than the "assent of the governed"--

while the Constitution is being shredded, and every day it seems more rights taken away, trembling on the verge of disappearance, when the checks and balances on an Imperial Presidency aka Dictatorship are being hacked away so that barely a few threads remain to be severed for an "elected" president to declare themselves the Dear Leader-

-while al this serious business is going on--the spectator is finding "freedom" and "dissent" in the contemplation of Belief in a "Truth" hanging inside a Museum and lit for all the world like a mock up model for a truly Great Spectacle--of the enshrinement of Total Power—

Perhaps even a "trial run"--

(Hitler accomplished this, even pointing out that now that the laws had given him the means to attain total power, he could of course do away with the laws--since he now had the power to do so with their very own legal consent)

The "being moved" and Believing one is "seeing the Truth" that the spectator experiences before the Museum display is what one is supposed to feel at the exhibition of Power--that one is "moved," that one finds one's Beliefs confirmed--and raised to a High Art, to a Truth—a "real value" "we all share"—

It is an emotion almost the same as an unquestioning Patriotism that the spectator is supposed to feel in the Museum--that indeed one reads in the words of the reviewers—

(this is why I quoted from the "Star Spangled Banner" previously--)

and just as one runs afoul of Power in being critical of the president or of several other agencies of Power, it apparently is almost sacrilegious to question the Purity and "value" of Holzer's "intentions"--to not be "for" the Museum installation is to be "against them"--and so an "enemy combatant" as it were--because one refuses to be a blind Believer in Power—

to think that one is "resisting" and "oppositional" by "agreeing" with and Believing in what bears the label of "opposition" and "appears to be" manifesting the signs of this--not the action of it, but the signs of it as read within the "Friendly Confines" of the Museum, of the Stadium—of Homeland Security—

"rooting for the home team" as it were-- means rooting for "our" "freedom" --to be spectators—at the spectacle of the unfreedom of "our" own conformity—"our own" passivity—"our own" unquestioning Belief in Authority and Security--

Power itself could not be more happy--to see that those thinking of themselves as being "resistant" to it--are simply passive spectators, paying customers, i.e. consumers--lining up to have a rapt time of unbridled Belief before the Icons and Figures of Authority within the safe confines and powerful embrace of state and corporate funded Institutions--

Power, seeing how easily "the people' can be led around by the nose--one moment unquestioningly Believing in the War and the Government's "Truth" and the next in the "Truth" of the same documents simply displayed differently

at a different point of time, when Rummie is safely out of office and gone to join Marjorie Perloff at Stanford-

Power, Seeing this, -then Power knows there is nothing to fear at all--from within--as long as Fear is kept up by those Evils without—i.e. it's now Iran's turn to be the Great Fear---the "new Hitler"—

(remember when the "new Nixon" was elected?—"Nixon Mach IV" as Hunter S. Thompson dubbed that particular model)

--Iran--which Bush is attending meetings about in Israel next week—(last week Israeli intelligence visited Washington)-Israel has openly announced it intends to attack Iran no matter what the latest American intelligence reports say--because, having been wrong before, why should they be right now?—

which means in reverse that they "were right the first time"--

much in the way the Rummie memos, being "right" then "wrong" become "right" again when hung in the Museum--when right/wrong have been shown to have been based on false premises--why should right/wrong the next time around be Believed in as "True"—yet their very "falsity" the first time around—becomes turned into "Truth" the second time around—in the Museum—in an attack on Iran--

Power, seeing the workings of this running so smoothly, will feel no compunction in launching another War--having seen that "resistance" and "opposition" are safely ensconced in Museums—

in Museums, mind you--like "Old Masters"--and "Mummies"--the infantilized as a friend wrote--spectator there before the First Authorities--Daddy and Mommy--is not this the complete triumph of Power, of Authority and is it not fitting that the Museum installation be so reminiscent of those constructed for the Daddy of the Third Reich/--managed and documented by Leni Reifenstahl--lit by Speer—as the plans are laid for the attack on "the new Hitler"?--

one imagines if there were anyone in Power with any kind of sense of humor--they would be laughing themselves silly at the realization of how pacified and passive the population has become, when it thinks it is "free" and "resisting" and "voicing opposition" in the contemplation of works on a massive scale within the walls of the Museum, the ultimate receptacle of the Past--the symbol of Historical Archives , of "purifying of the language of the tribe" –of the Mummies and Old Masters of "our" Culture--

Purifying and Canonizing, Sanctifying , so that "lies" and mistakes" become washed clean in the Baptismal Baths of Light and become "Projections" of the feared and despised hidden "Truth"—that the spectators have become "helpless children" in the Presence of Authority—obedient, conformist, "enthralled" by

the spectacle of their own "being good children" and Believing in the "Truth" and "Authority" of the Institutionalized Power of Rummie and Mummie—manifested in their sharing the same memos—

. . . ."politics makes strange bedfellows" after all--

↑ Index

27. Eric Elshtain
Huckabee Goes Electric
Thu 3 Jan 2008

Please read Beard of Bees' latest number; it is so timely you can set your watch by it.

http://www.beardofbees.com/regan.html

Happy Caucusing!

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

28. xoxoxcom
COUPREMINE - accepting submissions
Fri 4 Jan 2008

---

issue 4 is up

accepting subs for issue 5

http://coupremine.com

↑ Index

29. Peter Ciccariello
Mapping Emerson
Fri 4 Jan 2008

Mapping Emerson <http://cgi7.com/peterimages/mapping-emerson2.jpg>

- Peter Ciccariello
Invisible Notes <http://invisiblenotes.blogspot.com/>

↑ Index

30. Jim Andrews
Re: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?
Fri 4 Jan 2008

---

love it. it occurs to me, in reading your post, david, that it rarely goes well for many poets because they find themselves with such very unpopular thoughts.

poetry as the art of unpopular thoughts.

or, half relatedly, as gerry gilbert said,

"Poetry, the trick to read what can't be read,
quick to write what can't be said."

isn't it possible, though, david, that rather than operating as you have detailed (or perhaps not 'rather than' but something else), holzer's piece seeks to expose the lies and perfidy of the administration, to hold inexcusable actions up to the light? so that they be held accountable.

i know the art world would settle for much less with its art, but might it be what holzer is trying to bring about with art?

ja
http://vispo.com

↑ Index

31. mez breeze
skeletal.etching [t_ransliteration:1]
Fri 4 Jan 2008

::
:sk:h:el:l:etal:sk:etching:

:in:

:b:road:broke:n:pla:gu:n:es
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:no:pack:aging::here:
:plaster:ed:ova:sen:t:s:meets:phero:monal:b:l:eats
:r:n:ose:milked:blushings:mask:+:moo:tate:
:pok:h:e:r:f:Ace:dr:awn:2:ward:s:mour:nings
:gasping:bitten:words:in:crowl:r:a:ven:nd:dry:h:er:r:s

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: http://disapposable.blogspot.com/
: http://twitter.com/netwurker

↑ Index

32. Barry Schwabsky

Re: Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

Fri 4 Jan 2008

David, I think the real essence of your critique comes when you say that Power triumphs when the Opposition is inside the museum and not in the streets--which is true, or would be if one could so easily reify Power and Opposition, as if there were not many powers and many oppositions and as if they could not change places--but when there is no opposition in the streets, would you rather there be no opposition at all instead of opposition in the museum? And if you are not yourself "trashing government offices" so that others could at least begin to gauge the utility of this gesture, do you really have any ground to criticize others for not doing so?

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Thursday, January 3, 2008 10:35:52 PM
Subject: Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

---------- Forwarded message ----------
From: David Chirot <[redacted]>
Date: Jan 3, 2008 12:57 PM
Subject: Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?
To: [redacted]

---------- Forwarded message ----------
From: David Chirot <[redacted]>
Date: Jan 3, 2008 12:54 PM
Subject: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?
To: [redacted]

Dear Stephen and Friends--

Priez que le Bon Dieu m'absoudre--pray the Good Lord forgives me--for having mentioned filthy lucre in the same breath with the Purity and Sanctity of the "intentions" and "political" aspects of the mass event sized , marshaled and lit "Projections". "Perish the thought." (Just kidding--)

In psychological terms, as a friend suggested to think on, a "Projection" is a defense mechanism by means of which a person projects on to another their own most unacceptable and feared inner desires. In which case, perhaps the artist is Projecting on to Rumsfeld what she most despises and fears in herself?

Or--on to the spectators?

Or- are the spectators passively gazing in rapt Belief at the icons of Holzer duplicating those of Rumsfeld â€“ lifting up shining eyes reflecting back the Projection into its own eyes- and seeing there the reflection of Rummie's memos reflected in "Holzer's eyes----so that it then becomes a "triangle" in which Rummie, Holzer and spectator are all involved. A "mÃ©nage a trois" or a "Nuclear Family" tripping the Light Fantastic?

Are the spectators reflecting Projections which simultaneously carry the conflicted emotions of "for" and "against" the others and themselves? A Projection-Spectacle in which abasement and elevation are at once murky and calling out for a "black and white" division between "good" and "evil"? A separation of "us" from "them"? Holzer reflecting via Projections the same sense of "opposition" as Rummie & Co demand? The "Opposition" between "us" and them"â€”an opposition of passive spectatorships occurring only "in the eye of the beholder"?â€”

One thinks of Lacan's ideas re Poe's "Purloined Letter," in which the Letter is moving through the doubled scenes of purloining, is folded in on itself, reversed and hididen in plain sight for the with/holding of its Power. The "action" of the "plot" being to re-purloin, unfold, reverse back its original state and return the Letter to its correct "address"--that of its destination, the "rightful" Power.

(One also recalls that for Poe/Dupin/Lacan--what brings the Letter "to light"--is the Detective's reflection on it in the dark which brings to light the reversed and hidden-in-plain-sight nature of its location hidden in plain sight, in the light of day. This making use of the darkness to see what is hidden in the light is the reverse of "Projectons'" massive display of Light--which is what leads one to think not that something is "revealed," but that something is hidden in all these pyrotechnics--which is that spectators cannot see their own powerlessness, can only see and Believe in the Power of Authority, of Control, of conformity.

Projections and reflections, a doubling of the same memos, a doubling of their "interpretations," a doubling of their receptions, a doubling of Authority

Figures--â€”in al of this doubling is there not the opportunity for the "double cross"? For a "Smoke and Mirrors" Light Show not unlike the old Shell game, in which it is proven once again that the hand is quicker than the eye?

And what is returned to the correct address is always the same: Power.

"The names may change, but the game remains the same." Or, as the Italians say, "to change everything so that nothing is changed."

It's disturbing to me that the reception of the work is a repeat of the reception on the whole of the reasons, the memos, for the War in Iraq and the War on Terror.

At first Rummie's words and those of the administration--the speech by Powel to the UN, Bush's famous "16 words" which were based on the known-to-be forged "Italian Letter," mixed in with the faked intelligence of "Curveball,"-were embraced as "Truth"â€”

And now, five years later, known to be "lies" and "mistakes" they are embraced in Holzer's "Projections" as "Truth" all over again, simply because while the words remain the same, the Belief in them shifts from a Belief in Rummie's use of them to a Belief in Holzer's use of them

What remains the same is the Belief in Power, Authority and the "Truth" of the one who is currently in possesion of the "Letters/memos"

This is like Poe's Purloined Letterâ€”changing the addresses where Power residesâ€”from the Pentagon to the Museum--while not changing Power itself one whitâ€”so that it arrives at its destination--

Rummie's writings have come full circle and repeated themselves in being found first as "found art" and now found again as words "writ large"--installed inside another institutional environment of Power, the Museum--

Rummie's words, repudiated as "Truth," become "Truth" yet again, only now one that "belongs" to Holzer and the Museum, to the High Art World, to the High "value" which Stephen ascribes to themâ€”

The memos are returned to the correct addressâ€”an Institution of Power and Authority, and given the full opprobrium of the media-- which had the first time around given the same treatment to the memos when they "belonged" to Rumsfeld--

from the Pentagon and White House to the Museum--

from the tv screen and newspaper image in the privacy of the home--seeing the memos there-first---and now seeing them writ largeâ€”(so we don't "miss the message"?) in the privatized paying customer "public" Spectacularly Lit sphere of the Museum--

It is not only Power which remains the same, it's also the unquestioning Belief in it-and in the Figure of Authority which is representing it in an Officially Sanctioned Institution of High Art, High "Values"-- "replaying" Shock and Awe's bombardments and flows of Lightâ€”to ensure that the pacified spectator "gets the message"--

after thirty years of exposure to a brand name designated "Holzer" many have come to Believe that its "words" are Truth-- one "invests" them with a Power due to their being presented, represented by the signature brand name "Holzer," which is equated with being the "opposite" of, or "oppositional" to, the "reverse" of the Power of another brand name and its "values"-

that this is "True" is shown by the mass scale of the "Projections" and where they are installed--in an Institutional setting which the reviewer likens to sites for rock concerts or political rallies--and are not unlike the Light Shows and massive set-up's, the "Projections" that Speer constructed for Hitler--

the setting, the lighting, the rapt Belief that one is in the Presence of a Figure of Authority and Bearer of Truth. supported and buttressed by the Authority of the Museum and the Institutions of High Art--all of these ramify, magnify, glorify Belief in Power, in Authority, in the Rummie/Jenny Artist, in the Institutionâ€”in the Projection Before Our Very Eyesâ€”of the spectacle that is "in denial" in these-Projectionsâ€”that is, the spectacle of one's conformity, one's obeisance, one's adoration and assentâ€”one's abasementâ€”before Powerâ€”itself--

from the point of view of Power--what could be more desirable than this situation-- that the "opposition" is a mass of spectators prostrate before the "Truth" of their "Belief" in Authority--

to Power, this Belief in Authority is the "sign" of the passivity of the "opposition" every bit as much as it is the sign of the Believer in Rummie--

when "oppositional" views are hanging in Museums for all to see and give unquestioning Belief to, with the idea that by doing so the spectators are participating in 'resistance"--

this is the ultimate triumph for Power--
that the opposition is safely ensconced in rapt Belief and contemplation in a Museum--

NOT outside in the streets demonstrating or trashing government offices, NOT actively engaged in "change on the ground" but simply content with the "change" of the mis-en-scene of the contemplation of Powerâ€”of Authority--

the "assent" to the Power in the Museum is no different from this viewpoint than the "assent of the governed"--

while the Constitution is being shredded, and every day it seems more rights taken away, trembling on the verge of disappearance, when the checks and balances on an Imperial Presidency aka Dictatorship are being hacked away so that barely a few threads remain to be severed for an "elected" president to declare themselves the Dear Leader-

-while al this serious business is going on--the spectator is finding "freedom" and "dissent" in the contemplation of Belief in a "Truth" hanging inside a Museum and lit for all the world like a mock up model for a truly Great Spectacle--of the enshrinement of Total Powerâ€”

Perhaps even a "trial run"--

(Hitler accomplished this, even pointing out that now that the laws had given him the means to attain total power, he could of course do away with the laws--since he now had the power to do so with their very own legal consent)

The "being moved" and Believing one is "seeing the Truth" that the spectator experiences before the Museum display is what one is supposed to feel at the exhibition of Power--that one is "moved," that one finds one's Beliefs confirmed--and raised to a High Art, to a Truthâ€”a "real value" "we all share"â€”

It is an emotion almost the same as an unquestioning Patriotism that the spectator is supposed to feel in the Museum--that indeed one reads in the words of the reviewersâ€”

(this is why I quoted from the "Star Spangled Banner" previously--)

and just as one runs afoul of Power in being critical of the president or of several other agencies of Power, it apparently is almost sacrilegious to question the Purity and "value" of Holzer's "intentions"--to not be "for" the Museum installation is to be "against them"--and so an "enemy combatant" as it were--because one refuses to be a blind Believer in Powerâ€”

to think that one is "resisting" and "oppositional" by "agreeing" with and Believing in what bears the label of "opposition" and "appears to be" manifesting the signs of this--not the action of it, but the signs of it as read within the "Friendly Confines" of the Museum, of the Stadiumâ€”of Homeland Securityâ€”

"rooting for the home team" as it were-- means rooting for "our" "freedom" --to be spectatorsâ€”at the spectacle of the unfreedom of "our" own conformityâ€”"our own" passivityâ€”"our own" unquestioning Belief in Authority and Security--

Power itself could not be more happy--to see that those thinking of themselves as being "resistant" to it--are simply passive spectators, paying customers, i.e.

consumers--lining up to have a rapt time of unbridled Belief before the Icons and Figures of Authority within the safe confines and powerful embrace of state and corporate funded Institutions--

Power, seeing how easily "the people' can be led around by the nose--one moment unquestioningly Believing in the War and the Government's "Truth" and the next in the "Truth" of the same documents simply displayed differently at a different point of time, when Rummie is safely out of office and gone to join Marjorie Perloff at Stanford-

Power, Seeing this, -then Power knows there is nothing to fear at all--from within--as long as Fear is kept up by those Evils withoutâ€”i.e. it's now Iran's turn to be the Great Fear---the "new Hitler"â€”

(remember when the "new Nixon" was elected?â€”"Nixon Mach IV" as Hunter S. Thompson dubbed that particular model)

--Iran--which Bush is attending meetings about in Israel next weekâ€”(last week Israeli intelligence visited Washington)-Israel has openly announced it intends to attack Iran no matter what the latest American intelligence reports say--because, having been wrong before, why should they be right now?â€”

which means in reverse that they "were right the first time"--

much in the way the Rummie memos, being "right" then "wrong" become "right" again when hung in the Museum--when right/wrong have been shown to have been based on false premises--why should right/wrong the next time around be Believed in as "True"â€”yet their very "falsity" the first time aroundâ€”becomes turned into "Truth" the second time aroundâ€”in the Museumâ€”in an attack on Iran--

Power, seeing the workings of this running so smoothly, will feel no compunction in launching another War--having seen that "resistance" and "opposition" are safely ensconced in Museumsâ€”

in Museums, mind you--like "Old Masters"--and "Mummies"--the infantilized as a friend wrote--spectator there before the First Authorities--Daddy and Mommy--is not this the complete triumph of Power, of Authority and is it not fitting that the Museum installation be so reminiscent of those constructed for the Daddy of the Third Reich/--managed and documented by Leni Reifenstahl--lit by Speerâ€”as the plans are laid for the attack on "the new Hitler"?--

one imagines if there were anyone in Power with any kind of sense of humor--they would be laughing themselves silly at the realization of how pacified and passive the population has become, when it thinks it is "free" and "resisting" and "voicing opposition" in the contemplation of works on a massive scale within the walls of the Museum, the ultimate receptacle of the Past--the symbol

of Historical Archives , of "purifying of the language of the tribe" â€“of the Mummies and Old Masters of "our" Culture--

Purifying and Canonizing, Sanctifying , so that "lies" and mistakes" become washed clean in the Baptismal Baths of Light and become "Projections" of the feared and despised hidden "Truth"â€”that the spectators have become "helpless children" in the Presence of Authorityâ€”obedient, conformist, "enthralled" by the spectacle of their own "being good children" and Believing in the "Truth" and "Authority" of the Institutionalized Power of Rummie and Mummieâ€”manifested in their sharing the same memosâ€”

. . . ."politics makes strange bedfellows" after all--

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33. John Cunningham
love poetry in the 21st C
Fri 4 Jan 2008

This is unfinished as yet but a good start.

No Man’s Land: The Love Poem at the Start of the 21st Century

“Though, for the most part, nineteenth- and twentieth century women writers have been far less confident of women’s victory than their male counterparts were, they nevertheless document the casualties of a battle of the sexes, a battle over the zone that many men experienced as a no man’s land because it debilitated masculinity but that a number of women defined, if only fleetingly, as a no man’s land because it seemed to herald…a “Herland”. Gilbert Susan M. and Gubar, Susan, No Man’s Land, Volume 1: The War of the Words, p. 66

The love poem has a long history both in English and in other languages – and, for most of that history, it was the male of the species that was writing it. Long before Shakespeare and the Sonnet - a form borrowed from the Italian - Dante, Petrarch, and a host of others, influenced by the troubadours and trouvères, were creating amour courtois, defined by the University of Reading’s Department of French Studies in the internet syllabus to their course Medieval Love Literature as:

Courtly love (amour courtois or in Provençal fin’amors) is thought to have developed in the twelfth century in France. Its origins are obscure but it seems to have been influenced both by the Latin love poetry of the clerical schools of the period and by the Arab love songs and poetry which were popular in the courts of Spain where bilingual minstrels flourished. Their work was also known in the courts of southern France where Provençal was used and where the troubadours flourished throughout the twelfth century. Guillaume IX de Poitou was the first troubadour whose poetry survives. From the troubadours came the

concepts of mesure (mezura), prouesse (proezia), courtoisie (cortezia) and jeunesse (joven) which lead to joie (joia). These qualities lead to a spiritual enrichment of the lovers which has an uplifting effect on the society around them. The lovers are usually not married to each other, and in the south fin'amors was between a married woman and an unmarried, often younger, man who might well be slightly inferior in rank to her although still noble. Fin'amors was often platonic in the sense that it was unconsummated although the emotions expressed by the troubadours were burningly passionate and carnal. Troubadour poetry has been described as the 'poetry of frustration' as the poet derived his inspiration from the unsatisfied longing which he felt for the beloved.

Two things should be noted from the above: (1) the concept of the cougar is not a new innovation although it has probably been carried to further extremes in the 20th C, and (2) this period and studies of the Provençal were major influences on Ezra Pound. On a more serious and more important note, this was the period of the pedestal – something which has haunted women since and which has created the image of a separate, superior species, - woman as 'other' as Simone de Beauvoir would say several centuries later - thus hampering attempts to gain equality. This is the background then for the love poem entering the trough of English literature. Prior to Shakespeare and his Sonnets, we had Sir Gawain and the Green Knight, Beowulf, Chaucer, etc – some of which may have been bawdy but none of which could properly be called love poetry. These cats were more interested in fighting than fucking – more into the exploits of a brave knight fighting against a formidable beast than into even braver nights fighting an even more formidable one but, at the same time, much more pleasurable and rewarding. Then Willy came along and the whole thing shifted. Inheriting the Italian legacy, he wrote sonnet after sonnet on love – which was pretty amazing considering the number of plays he was able to write while diddling – which he must have been quite prolific at considering where his imagination lay most of the time. Following Willie (have you ever considered why he's called that?), there was somewhat of a lull during which Edmund Spenser and his eunuch cronies perfected the iambic pentameter. Oh, sure, they had their moments but, on the whole, they would have given their left nut for Viagra. Then came John Donne and Andrew Marvell and the other metaphysical poets. John was a contemporary of Edmund but he knew how to do the horizontal mambo to great effect. He could talk about compasses and make you horny. Then there was silence – at least in poetry. Certainly, the 18th C saw Henry Fielding, writer of Tom Jones, and Daniel Defoe, who wrote Moll Flanders, but he and his contemporaries wrote in prose, not poetry. These texts were also about fucking and getting fucked rather than about love - which is a completely different playground. The English poets seemingly forgot not what it

meant but how it felt to procreate. Oh, sure, D. H. Lawrence diddled a little bit, having written Lady Chatterley's Lover, but he thought it was dirty and was himself a misogynist. So it was left to a 20th Chilean poet, Pablo Neruda, to teach those male poets of English ancestry (and here I mean poets writing in English speaking countries) where their cajones were. You will note that I have been distinguishing male from female poets. This is because there have been many fine female poets who have inherited the cajones of their male counterparts and have had no difficulty getting it up and writing extremely sensuous, erotic love poetry. Elizabeth Olds, for one, comes to mind although Sylvia Plath was no slouch. Nor was Denise Levertov, etc. But all of that is mere preamble. The question is: Is a male poet in a post-feminist, politically correct mine field - one who has become completely confused as a result of the events of the last fifty odd years or so when the second and third waves of feminism, or is it womanism?, hit - one who, due to the virulent strains of radical feminism, and the competing strains of feminist thought (Are women different (Irigaray) or not (Judith Butler?)) doesn't know whether to shit or get off the pot and is afraid to enter the bedroom because he is expected (What a fucking concept!) to, god forbid, satisfy her - still permitted to write love poetry? And, if so, how is this shell-shocked, PTSDed victim/survivor/hero (pick one) of the sexual wars supposed to go about this - what are the restraints, the prohibitions, the protocols? Does size matter?

John Cunningham

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.17.13/1208 - Release Date: 03/01/2008 3:52 PM

↑ Index

34. susan maurer
wild wanton wordsmith women
Fri 4 Jan 2008

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on 1-27 at the back fence in nyc i will be reading with beat poet brigid murnaghan and jamie smith at 3pm. there is an open, so come say hello. susan maurer _____ Make distant family not so distant with Windows Vista® + Windows Live™. http://www.microsoft.com/windows/digitallife/keepintouch.mspx?ocid=TXT_TAGLM_CPC_VideoChat_distantfamily_012008=

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35. St. Thomasino
a noun sing e·ratio 10
Fri 4 Jan 2008

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a noun sing e·ratio 10

http://www.eratiopostmodernpoetry.com

edited by gregory vincent st. thomasino

http://eratio.blogspot.com

e·=

↑ Index

36. Mark Weiss
query
Fri 4 Jan 2008

Anyone have Kim Lyons' email address? b/c, please.

Mark

↑ Index

37. UbuWeb
Henri Chopin (1922-2008)
Fri 4 Jan 2008

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this just in from Brigitte Morton <[redacted]>:

I am Henri's daughter and I regret to inform you that Henri died yesterday (03/01/08), at home, with his family, peacefully. We will miss him greatly.

UbuWeb
http://ubu.com

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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38. Ann Bogle
AWP 2008
Fri 4 Jan 2008

AWP announced at its website yesterday that registration for the upcoming conference in NY is closed.? I had planned to register at the site as I did last year.? This will not be possible.? Of course, non-registered participants may attend offsite readings, hotel parties, and go to bars & restaurants.? Please post or backchannel announcements of after-hours and offsite events.? Much appreciated.? Ann Bogle

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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39. Stephen Vincent
Re: Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?
Fri 4 Jan 2008

David, I love the Poe Purloined Letter Lacan 'projection' on to my monitor screen as per support of your argument. I think a fundamental flaw here is to assume the Museum goer as some hapless subject or, 'at best' performing an act of genunflection before the sanctified icons of the Museum quo Temple or Church. I don't think it's that passive - or why not see it as a dialog between object and viewer. Holzer's claim on righteousness of a sort has certainly pissed me off in the past. But certainly being pissed-off and/or critical ought to be part of the provocative context of the Museum (or poetry journal or poetry list or whatever). Yes, sabotage the audio guides, the authoritarian docents and other culture feeders and put 'the self' - all you bring into the Museum and make it part of the show!

Stephen V - writing in wonderful hurricane (sort of) windy conditions in the City by the endangered Bay. http://stephenvincent.net/blog/

Barry Schwabsky <[redacted]> wrote:David, I think the real essence of your critique comes when you say that Power triumphs when the Opposition is inside the museum and not in the streets--which is true, or would be if one could so easily reify Power and Opposition, as if there were not many powers and many oppositions and as if they could not change places--but when there is no opposition in the streets, would you rather there be no opposition at all instead of opposition in the museum? And if you are not yourself "trashing government offices" so that others could at least begin to gauge the utility of this gesture, do you really have any ground to criticize others for not doing so?

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Date: Jan 3, 2008 12:54 PM
Subject: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?
To: [redacted]

Dear Stephen and Friends--

Priez que le Bon Dieu m'absoudre--pray the Good Lord forgives me--for having mentioned filthy lucre in the same breath with the Purity and Sanctity of the "intentions" and "political" aspects of the mass event sized , marshaled and lit "Projections". "Perish the thought." (Just kidding--)

In psychological terms, as a friend suggested to think on, a "Projection" is a defense mechanism by means of which a person projects on to another their own most unacceptable and feared inner desires. In which case, perhaps the artist is Projecting on to Rumsfeld what she most despises and fears in herself?

Or--on to the spectators?

Or- are the spectators passively gazing in rapt Belief at the icons of Holzer duplicating those of Rumsfeld â€“ lifting up shining eyes reflecting back the Projection into its own eyes- and seeing there the reflection of Rummie's memos reflected in "Holzer's eyes----so that it then becomes a "triangle" in which Rummie, Holzer and spectator are all involved. A "mÃ©nage a trois" or a "Nuclear Family" tripping the Light Fantastic?

Are the spectators reflecting Projections which simultaneously carry the conflicted emotions of "for" and "against" the others and themselves? A Projection-Spectacle in which abasement and elevation are at once murky and calling out for a "black and white" division between "good" and "evil"? A separation of "us" from "them"? Holzer reflecting via Projections the same sense of "opposition" as Rummie & Co demand? The "Opposition" between "us" and them"â€”an opposition of passive spectatorships occurring only "in the eye of the beholder"?â€”

One thinks of Lacan's ideas re Poe's "Purloined Letter," in which the Letter is moving through the doubled scenes of purloining, is folded in on itself, reversed and hididen in plain sight for the with/holding of its Power. The "action" of the "plot" being to re-purloin, unfold, reverse back its original state and return the Letter to its correct "address"--that of its destination, the "rightful" Power.

(One also recalls that for Poe/Dupin/Lacan--what brings the Letter "to light"--is the Detective's reflection on it in the dark which brings to light the reversed and hidden-in-plain-sight nature of its location hidden in plain sight, in the light of day. This making use of the darkness to see what is hidden in the light is the reverse of "Projectons'" massive display of Light--which is what leads one to think not that something is "revealed," but that something is hidden in all these pyrotechnics--which is that spectators cannot see their own powerlessness, can only see and Believe in the Power of Authority, of Control, of conformity.

Projections and reflections, a doubling of the same memos, a doubling of their "interpretations," a doubling of their receptions, a doubling of Authority Figures--â€”in al of this doubling is there not the opportunity for the "double cross"? For a "Smoke and Mirrors" Light Show not unlike the old Shell game, in which it is proven once again that the hand is quicker than the eye?

And what is returned to the correct address is always the same: Power.

"The names may change, but the game remains the same." Or, as the Italians say, "to change everything so that nothing is changed."

It's disturbing to me that the reception of the work is a repeat of the reception on the whole of the reasons, the memos, for the War in Iraq and the War on Terror.

At first Rummie's words and those of the administration--the speech by Powel to the UN, Bush's famous "16 words" which were based on the known-to-be forged "Italian Letter," mixed in with the faked intelligence of "Curveball,"-were embraced as "Truth"â€”

And now, five years later, known to be "lies" and "mistakes" they are embraced in Holzer's "Projections" as "Truth" all over again, simply because while the words remain the same, the Belief in them shifts from a Belief in Rummie's use of them to a Belief in Holzer's use of them

What remains the same is the Belief in Power, Authority and the "Truth" of the one who is currently in possesion of the "Letters/memos"

This is like Poe's Purloined Letterâ€”changing the addresses where Power residesâ€”from the Pentagon to the Museum--while not changing Power itself one whitâ€”so that it arrives at its destination--

Rummie's writings have come full circle and repeated themselves in being found first as "found art" and now found again as words "writ large"--installed inside another institutional environment of Power, the Museum--

Rummie's words, repudiated as "Truth," become "Truth" yet again, only now one that "belongs" to Holzer and the Museum, to the High Art World, to the High "value" which Stephen ascribes to themâ€”

The memos are returned to the correct addressâ€”an Institution of Power and Authority, and given the full opprobrium of the media-- which had the first time around given the same treatment to the memos when they "belonged" to Rumsfeld--

from the Pentagon and White House to the Museum--

from the tv screen and newspaper image in the privacy of the home--seeing the memos there-first---and now seeing them writ largeâ€”(so we don't "miss the message"?) in the privatized paying customer "public" Spectacularly Lit sphere of the Museum--

It is not only Power which remains the same, it's also the unquestioning Belief in it-and in the Figure of Authority which is representing it in an Officially Sanctioned Institution of High Art, High "Values"-- "replaying" Shock and Awe's bombardments and flows of Lightâ€”to ensure that the pacified spectator "gets the message"--

after thirty years of exposure to a brand name designated "Holzer" many have come to Believe that its "words" are Truth-- one "invests" them with a Power due to their being presented, represented by the signature brand name "Holzer," which is equated with being the "opposite" of, or "oppositional" to, the "reverse" of the Power of another brand name and its "values"-

that this is "True" is shown by the mass scale of the "Projections" and where they are installed--in an Institutional setting which the reviewer likens to sites for rock concerts or political rallies--and are not unlike the Light Shows and massive set-up's, the "Projections" that Speer constructed for Hitler--

the setting, the lighting, the rapt Belief that one is in the Presence of a Figure of Authority and Bearer of Truth. supported and buttressed by the Authority of the Museum and the Institutions of High Art--all of these ramify, magnify, glorify Belief in Power, in Authority, in the Rummie/Jenny Artist, in the Institutionâ€”in the Projection Before Our Very Eyesâ€”of the spectacle that is "in denial" in these-Projectionsâ€”that is, the spectacle of one's conformity, one's obeisance, one's adoration and assentâ€”one's abasementâ€”before Powerâ€”itself--

from the point of view of Power--what could be more desirable than this situation-- that the "opposition" is a mass of spectators prostrate before the "Truth" of their "Belief" in Authority--

to Power, this Belief in Authority is the "sign" of the passivity of the "opposition" every bit as much as it is the sign of the Believer in Rummie--

when "oppositional" views are hanging in Museums for all to see and give unquestioning Belief to, with the idea that by doing so the spectators are participating in 'resistance"--

this is the ultimate triumph for Power--
that the opposition is safely ensconced in rapt Belief and contemplation in a Museum--

NOT outside in the streets demonstrating or trashing government offices, NOT actively engaged in "change on the ground" but simply content with the "change" of the mis-en-scene of the contemplation of Powerâ€”of Authority--

the "assent" to the Power in the Museum is no different from this viewpoint than the "assent of the governed"--

while the Constitution is being shredded, and every day it seems more rights taken away, trembling on the verge of disappearance, when the checks and balances on an Imperial Presidency aka Dictatorship are being hacked away so that barely a few threads remain to be severed for an "elected" president to declare themselves the Dear Leader-

-while al this serious business is going on--the spectator is finding "freedom" and "dissent" in the contemplation of Belief in a "Truth" hanging inside a Museum and lit for all the world like a mock up model for a truly Great Spectacle--of the enshrinement of Total Powerâ€”

Perhaps even a "trial run"--

(Hitler accomplished this, even pointing out that now that the laws had given him the means to attain total power, he could of course do away with the laws--since he now had the power to do so with their very own legal consent)

The "being moved" and Believing one is "seeing the Truth" that the spectator experiences before the Museum display is what one is supposed to feel at the exhibition of Power--that one is "moved," that one finds one's Beliefs confirmed--and raised to a High Art, to a Truthâ€”a "real value" "we all share"â€”

It is an emotion almost the same as an unquestioning Patriotism that the spectator is supposed to feel in the Museum--that indeed one reads in the words of the reviewersâ€”

(this is why I quoted from the "Star Spangled Banner" previously--)

and just as one runs afoul of Power in being critical of the president or of several other agencies of Power, it apparently is almost sacrilegious to question the Purity and "value" of Holzer's "intentions"--to not be "for" the Museum installation is to be "against them"--and so an "enemy combatant" as it were--because one refuses to be a blind Believer in Powerâ€”

to think that one is "resisting" and "oppositional" by "agreeing" with and Believing in what bears the label of "opposition" and "appears to be" manifesting the signs of this--not the action of it, but the signs of it as read within the "Friendly Confines" of the Museum, of the Stadiumâ€”of Homeland Securityâ€”

"rooting for the home team" as it were-- means rooting for "our" "freedom" --to be spectatorsâ€”at the spectacle of the unfreedom of "our" own conformityâ€”"our own" passivityâ€”"our own" unquestioning Belief in Authority and Security--

Power itself could not be more happy--to see that those thinking of themselves as being "resistant" to it--are simply passive spectators, paying customers, i.e. consumers--lining up to have a rapt time of unbridled Belief before the Icons and Figures of Authority within the safe confines and powerful embrace of state and corporate funded Institutions--

Power, seeing how easily "the people' can be led around by the nose--one moment unquestioningly Believing in the War and the Government's "Truth" and the next in the "Truth" of the same documents simply displayed differently at a different point of time, when Rummie is safely out of office and gone to join Marjorie Perloff at Stanford-

Power, Seeing this, -then Power knows there is nothing to fear at all--from within--as long as Fear is kept up by those Evils withoutâ€”i.e. it's now Iran's turn to be the Great Fear---the "new Hitler"â€”

(remember when the "new Nixon" was elected?â€”"Nixon Mach IV" as Hunter S. Thompson dubbed that particular model)

--Iran--which Bush is attending meetings about in Israel next weekâ€”(last week Israeli intelligence visited Washington)-Israel has openly announced it intends to attack Iran no matter what the latest American intelligence reports say--because, having been wrong before, why should they be right now?â€”

which means in reverse that they "were right the first time"--

much in the way the Rummie memos, being "right" then "wrong" become "right" again when hung in the Museum--when right/wrong have been shown to have been based on false premises--why should right/wrong the next time

around be Believed in as "True"â€”yet their very "falsity" the first time aroundâ€”becomes turned into "Truth" the second time aroundâ€”in the Museumâ€”in an attack on Iran--

Power, seeing the workings of this running so smoothly, will feel no compunction in launching another War--having seen that "resistance" and "opposition" are safely ensconced in Museumsâ€”

in Museums, mind you--like "Old Masters"--and "Mummies"--the infantilized as a friend wrote--spectator there before the First Authorities--Daddy and Mommy--is not this the complete triumph of Power, of Authority and is it not fitting that the Museum installation be so reminiscent of those constructed for the Daddy of the Third Reich/--managed and documented by Leni Reifenstahl--lit by Speerâ€”as the plans are laid for the attack on "the new Hitler"?--

one imagines if there were anyone in Power with any kind of sense of humor--they would be laughing themselves silly at the realization of how pacified and passive the population has become, when it thinks it is "free" and "resisting" and "voicing opposition" in the contemplation of works on a massive scale within the walls of the Museum, the ultimate receptacle of the Past--the symbol of Historical Archives , of "purifying of the language of the tribe" â€“of the Mummies and Old Masters of "our" Culture--

Purifying and Canonizing, Sanctifying , so that "lies" and mistakes" become washed clean in the Baptismal Baths of Light and become "Projections" of the feared and despised hidden "Truth"â€”that the spectators have become "helpless children" in the Presence of Authorityâ€”obedient, conformist, "enthralled" by the spectacle of their own "being good children" and Believing in the "Truth" and "Authority" of the Institutionalized Power of Rummie and Mummieâ€”manifested in their sharing the same memosâ€”

. . . ."politics makes strange bedfellows" after all--

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40. Rob McLennan

a recent poem

Fri 4 Jan 2008

---

rereading paige ackerson-kiely
on the airplane back to edmonton

if this delay were darkness,
it would never dawn. a series of delays,

which in the end, make up
a single wait.

a star would not abandon.

air & dust combine into immediate creation:
a baby, a magazine, plastic tumbler of gin.

books become unreadable; small bricks.

my whole life on this solid earth
& four hours more, the ground

become unbearable.

I was not looking at her fingers,
but I know where they were.

all the beautiful things might move.

http://robmclennan.blogspot.com/2008/01/rereading-paige-ackerson-kiely-on.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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41. Ken Rumble

Fwd: [Lucipo] HERE WE ARE NOW!

Fri 4 Jan 2008

---------- Forwarded message ----------
From: Kate Pringle <[redacted]>
Date: Jan 4, 2008 11:28 AM
Subject: [Lucipo] HERE WE ARE NOW!
To: Lucifer Poetics Group <[redacted]>, maggie z <[redacted]>, [redacted]

JANUARY 12th, 2008: ANNE BOYER & KEN RUMBLE!<http://minoramerican.blogspot.com/2008/01/january-12th-2008-anne-boyer-ken-rumble.html> <http://bp0.blogger.com/_I3ll-wvKfdk/R35c5HrwmCI/AAAAAAAAAHc/uHwZ_6Wpmwg/s1600-h/CIMG4867.JPG> the minor american reading series is back! bring yr bottles and yr musical instruments to 811 wilkerson ave at 7:30 for:

<http://bp3.blogger.com/_I3ll-wvKfdk/R35Wh3rwmAI/AAAAAAAAAHM/0W9aZ8Sfz4c/s1600-h/21Rcjd54GzL._AA180_.jpg> Anne Boyer was born in Topeka, Kansas, raised in Salina, Kansas, and educated at the public universities of Kansas. She now lives in Overland Park, Kansas, and teaches

writing and other things at the Kansas City Art Institute. With K. Silem Mohammad she edits the poetry journal Abraham Lincoln and with Robert J. Baumann she curates An Actual Kansas Reading Series in Lawrence, Kansas. Anne Boyer's works include Anne Boyer's Good Apocalypse (Effing 2006),Selected Dreams with a Note on Phrenology (Dusie 2007), and The Romance of Happy Workers (Coffee House 2008). She is at work on many projects including a novel, Joan, a book of poetry, Ma Vie en Bling, a book of imagined things, Art is War, and a book of bad translations, Ill New Wave Ho.

<http://bp0.blogger.com/_I3ll-wvKfdk/R35W_HrwmBI/AAAAAAAAAHU/n0wrS0059jk/s1600-h/022.gif><http://bp1.blogger.com/_I3ll-wvKfdk/R35dGXrwmDI/AAAAAAAAAHk/VRRsNpjhK40/s1600-h/2110132541_fd59db4865_m.jpg>

Ken Rumble is the author of Key Bridge (Carolina Wren Press, 2007) which one reviewer describes as an "exuberant free-verse tour of Washington, D.C." He works as the marketing director for the Green Hill Center for North Carolina Art and lives in Greensboro, North Carolina, with his daughter. His poems have appeared in the literary journals Octopus, Fascicle, Coconut, Cutbank, Parakeet, the tiny, Carolina Quarterly, and others.

: Of magic and sorcery the arts are twofold, for the soul is subject to its errors, and opinion is subject to its deceptions. : the Sophist Gorgias

: There seems to be no limit to what tropes can get away with : Paul de Man.

:http://minoramerican.blogspot.com:

Looking for last minute shopping deals? Find them fast with Yahoo! Search.<http://us.rd.yahoo.com/evt=51734/*http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

Lucipo mailing list
[redacted]
http://lists.ibiblio.org/mailman/listinfo/lucipo

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

And I'm on the road giving readings!:

Portland, OR: Sunday, December 9, 7:30 pm

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Kevin Killian:
http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews

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42. Catherine Daly
Re: love poetry in english, by men & then the 21st C
Fri 4 Jan 2008

---

in this argument, the love poem entered English through the romance languages to the Elizabethans (itself arguable)

at the beginning of the twentieth century the love poem enters the poet who would write love poetry from a variety of times and places -- and sources -- previous poets were not able to access

who is Elizabeth Olds?

--
All best,
Catherine Daly
[redacted]

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43. Stephen Vincent
Re: AWP 2008
Fri 4 Jan 2008

A while back I looked at the list and schedule for AWP's Panels. With few exceptions am I wrong to imagine that anything that happens "off-site" will be a major piece of fresh-air?! Frankly the program - and much of the poetry under celebraton - looked like Iowa (the writing program) before Ted Berrigan momentarily crashed through the Iowa City limits circa 1975! This is definitely ol' boys territory. Fortunately it looks like a great number of good small presses will be represented. Maybe there will be spontaneous panels around Publishers' tables! At least the exchange of something Fresh.

I guess it's only emblematic that "quiet" programming like this is happening in the final year of the Bush Reich.

By the way, a delight to read Susan Stewart's Nation essay on Ben Freidlander's Selected Robert Creeley for UC Press - and that Peter Gizzi is now on board as the Nation's Poetry Editor!

Stephen Vincent
http://stephenvincent.net/blog/

Ann Bogle <[redacted]> wrote:AWP announced at its website yesterday that registration for the upcoming conference in NY is closed.? I had planned to register at the site as I did last year.? This will not be possible.? Of course, non-registered participants may attend offsite readings, hotel parties, and go to bars & restaurants.? Please post or backchannel announcements of after-hours and offsite events.? Much appreciated.? Ann Bogle

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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44. Poetry Project
Events at The Poetry Project January
Fri 4 Jan 2008

Happy New Year!

These are the upcoming events at The Poetry Project.

See you here.

Monday, January 7, 8 PM
Open Reading
Reader Sign-In 7:45 PM

Wednesday, January 9, 8 PM Joel Lewis & Chris Martin When not doing battle with the truants on Staten Island in his guise as a mild-mannered social worker, Joel Lewis can be found criss-crossing the Jersey landscape via bus, train, PATH and light rail -- transfers and tickets in pocket and an unlined, softback Moleskine notebook at the ready with a Waterman rollerball pen in his right hand. His latest book, Learning From New Jersey (Talisman House) is an all-NJ hejira that saves the reader tunnel and Turnpike tolls. Previous books of poetry include House Rent Boogie and Vertical's Currency. He has edited the anthology of contemporary New Jersey poets, Bluestones and Salt Hay, along with the selected poems of Walter Lowenfels and the selected talks of Ted Berrigan. Chris Martin is the author of American Music, recipient of the Hayden Carruth Award and published this year by Copper Canyon Press. His poetry has appeared in Jacket, Cannibal, Aufgabe, Lungfull!, and Swerve. His discourse on the phenomenology of rap recently appeared in Poiesis, a journal

of philosophy. He is the editor of Puppy Flowers, an online magazine of the arts. After living in Colorado Springs, San Francisco, and St. Paul, he is now five years deep into Brooklyn.

Friday, January 11, 10 PM Filip Marinovic & Ariana Reines Fil Marinovich lives in New York City and would like to thank his friends for living there and elsewhere too, we do love challenges don't we, he says. Ariana Reines is the author of The Cow (Alberta Prize, FenceBooks 2006) and Coeur de Lion (Mal-o-Mar 2007). Writing has appeared in Skanky Possum, WebConjunctions, Soft Targets, Action, Yes, tema celeste, etc. A book of stories, THANK YOU, is forthcoming from Mal-o-Mar, and a translation of the carnet noir of Griselidis Real is due sometime in 2009, from Semiotext(e).

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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45. Mark Weiss
Re: love poetry in english, by men & then the 21st C
Fri 4 Jan 2008

A car model?

At 03:45 PM 1/4/2008, you wrote:
>in this argument, the love poem entered English through the romance
>languages to the Elizabethans (itself arguable)
>
>at the beginning of the twentieth century the love poem enters the poet who
>would write love poetry from a variety of times and places -- and sources --

>previous poets were not able to access
>
>who is Elizabeth Olds?
>
>--
>All best,
>Catherine Daly
>[redacted]

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46. Alan Sondheim

intolerable.

Fri 4 Jan 2008

---

intolerable.

always, I thought, intolerable.
I cried intolerable, it was a sound.
it is intolerable to decide for or against death.
if I leave a house, I may or may not return.
things may not return exactly, but most often they may return.
death is intolerable. death does not return.
I may decide, I will harbor this animal, this person, this cause.
caring, giving, are implicated; sympathy, and perhaps empathy.
this is a tending, not a shepherding or stewardship.
or a mutual tending, shepherding, stewardship.
this is a continuity, this is constant.
the decision for death is instantaneous at the moment of death.
it is intolerable to make these decisions.
a decision for life may be revoked.
then, again, at the moment of death, implying already decided.
or that action or performative accompanying.
I saw the sedative administered, needle and catheter.
even then, I could have stayed that other, harboring the moment.
I went through with it into eternal darkness.
surely Boojum did not suffer, just as surely she wanted to live.
I made a decision, for her, and against her living.
for in the theater of steel, she resisted everything and strongly.
she defended herself, lovingly as usual, her claws withdrawn,
her mind full, commodious, insistent.
she defended herself, death was the last thing on her mind.
and we held her and tried to comfort her, she growled slowly,
and then lay down and then not at all.

it is intolerable to make these decisions!
one should kill oneself after such decisions! I am a coward!
one should not make these decisions!
for one universe has ended and why should another continue?
WHY?

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47. Mairead Byrne
Re: AWP 2008
Sat 5 Jan 2008

Yeah well it was the same in 2003 when the conference was held in Baltimore just as US/Britain were getting ready to invade Iraq. Because the programming is proposed like 7-9 months ahead, there was NOTHING relevant to the political situation in those dozens & dozens (hundreds?) of events. I organized a largeish panel/reading in the Enoch Pratt Free Library ("Barbaric Yawps") & David Fenza came through at the last minute with a conference slot for us (because of a cancellation). The AWP is a monster, already ancient by the time it hatches. There's life at the fringes & in the joints. Last year in Atlanta I participated in the great reading at Eyedrum -- thanks to the Atlanta Poetry Group. From the vivid but almost derelict territory outside Eyedrum, I could see the AWP hotel in the FAR distance: marooned on a traffic island of similar hotels. Poetry goes to big ugly hotels (actually I though John Portman's hotel in Atlanta was STUPENDOUS!!) immune from city communities? I don't think so. AWP I'm going again this year, briefly, but .... Mairead

>>> Stephen Vincent <[redacted]> 01/04/08 5:50 PM >>>
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_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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48. editor

Instance Press AWP Eve W/Moldy Peach Goodshank

Sat 5 Jan 2008

AWP Eve Event:

Please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Instance Press
(Boulder, Colo., New York City, Oakland Calif.)

Tues. Jan. 29, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Instance Press co-editor Stacy Szymaszek

Featuring readings from

Kimberly Lyons
Kevin Varrone
Craig Watson

and music from

The Moldy Peaches? Toby Goodshank

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

http://www.instancepress.com/

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. Feb. 26, 2008
Punch Press/Damn the Caesars (Buffalo, N.Y.)
http://damnthecaesars.org/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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49. Jesse Crockett
a slice of life vignette
Sat 5 Jan 2008

Every third or fifth year, I go in for a meeting & battery of tests with a clinical psychologist, to determine if my government disability benefits get re-instated for another several years. I went in last month, talked for about fifteen minutes from the most superficial vantage to my daily life, then three hours of tests: intelligence, motor skills, auditory. I went back in yesterday for the results. The practitioner, a middle aged man who drives a silver corvette, said: "Well, you're 14% more intelligent than the average Ph.D, you've got the motor skills of an aircraft mechanic, and your hearing is OK." I just looked at him for a minute, then asked what's next. "Oh, your benefits are re-instated. Honestly, I never revoke them from anyone who's ever been diagnosed paranoid schizophrenic. You're free to go. See you in five years."

Also, it's a big thing this year that they're increasing benefits by 2 or 3 percent (as they do each year). I guess the Bush administration wanted to embellish this routine adjustment. They even fooled NPR. I laughed.

Including Medicare / Medicaid, you could say I'm actually above the poverty line. Some nice social workers even talk that way, like I'm earning it. Most, in fact. I love social workers. I wonder what planet they come from...

Jess

denacht.blogspot.com

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50. Pierre Joris

Recent Nomadics Posts

Sat 5 Jan 2008

A Happy New Year to one & all.
Do check out these recent posts on Nomadics blog: http://pjoris.blogspot.com

Henri Chopin (1922-2008)
A Nappy Ewe's Hear
373 Palestinians killed by Israeli forces in 2007
Internet Lights Up / Lights Out...
Julien Gracq (1910-2007)
Another go at my favorite "Books of 2007"
Christian Bourgois (1933-2007)

Be well & keep warm,

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

↑ Index

51. John Cunningham

Re: love poetry in english, by men & then the 21st C

Sat 5 Jan 2008

To the person who wrote "Who is Elizabeth Olds?", thank you. I was studying Elizabeth Bishop's poetry at the time and, without realizing it, conflated the two names. I appreciate your catching that error as I probably would not have even on editing. john

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: January 4, 2008 7:47 PM
To: [redacted]
Subject: Re: love poetry in english, by men & then the 21st C

A car model?

At 03:45 PM 1/4/2008, you wrote:
>in this argument, the love poem entered English through the romance
>languages to the Elizabethans (itself arguable)
>
>at the beginning of the twentieth century the love poem enters the poet who
>would write love poetry from a variety of times and places -- and sources
--
>previous poets were not able to access
>
>who is Elizabeth Olds?
>
>--
>All best,
>Catherine Daly
>[redacted]

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.17.13/1208 - Release Date: 03/01/2008 3:52 PM

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.17.13/1209 - Release Date: 04/01/2008 12:05 PM

↑ Index

52. **sgambito**

Application to Kundiman Asian American Poetry Retreat

Sat 5 Jan 2008

hello all,

please feel free to forward widely.

best,
sarah

****

Kundiman Asian American Poetry Retreat

June 25 - 29, 2008
University of Virginia, Charlottesville

In order to help mentor the next generation of Asian-American poets, Kundiman sponsors an annual Poetry Retreat at The University of Virginia. During the Retreat, nationally renowned Asian American poets will conduct workshops and provide one-on-one mentorship sessions with participants. Readings and informal social gatherings will also be scheduled. Through this Retreat, Kundiman hopes to provide a safe and instructive environment that identifies and addresses the unique challenges faced by emerging Asian American poets. This 5-day Retreat will take place from Wednesday to Sunday. Workshops will be conducted from Thursday to Saturday. Workshops will not exceed six students.

2008 Faculty

Bei Dao is the author of poems that were a major source of inspiration during the April Fifth Democracy Movement of 1976, a peaceful demonstration in Tiananmen Square. His books of poetry include Unlock (2000); At the Sky's Edge: Poems 1991-1996 (1996), for which David Hinton won the Harold Morton Landon Translation Award from The Academy of American Poets; Landscape Over Zero (1995); Forms of Distance (1994); Old Snow (1991); and The August Sleepwalker (1990). His awards and honors include the Aragana Poetry Prize from the International Festival of Poetry in Casablanca, Morocco, and a Guggenheim Fellowship. He has been a candidate several times for the Nobel Prize in Literature, and was elected an honorary member of The American Academy of Arts and Letters.

Tan Lin is a writer, artist, and critic. He is the author of the poetry collections Lotion Bullwhip Giraffe (Sun & Moon Press) and BlipSoak01 (atelos). His visual and video work has been exhibited at the Yale Art Museum (New Haven), the Sophienholm (Copenhagen), and the Marianne Boesky Gallery (New York City). His writing has appeared in a variety of contemporary literary and cultural

journals, including Conjunctions, Purple, Black Book, and Cabinet. He is a professor of English and creative writing at New Jersey City University.

Aimee Nezhukumatathil is the author of At the Drive-In Volcano and Miracle Fruit (Tupelo Press), winner of the Tupelo Press Judge's Prize, the ForeWord Magazine Book of the Year Award in poetry, and the Global Filipino Award. Her poetry and essays have been widely anthologized and have appeared in Prairie Schooner, Black Warrior Review, FIELD, Mid-American Review and Tin House. She is associate professor of English at the State University of New York-Fredonia, where she is a recipient of the campus-wide Hagan Young Scholar Award and the SUNY Chancellor's Medal of Scholarly and Creative Activities.

Application Process

Send five to seven (5-7) paginated, stapled pages of poetry, with your name included on each page. Include a cover letter with your name, address, phone number, e-mail address and a brief paragraph describing what you would like to accomplish at the Kundiman Asian American Poetry Retreat. Include a SAS postcard if you want an application receipt. Manuscripts will not be returned. No electronic submissions, please.

Mail application to:

Kundiman
245 Eighth Avenue #151
New York, NY 10011

Submissions must be postmarked between February 1, 2008 and March 1, 2008.

Fees

Tuition: Free to accepted fellows through donations from foundation, corporate and government sources, and the generosity of individuals.

Room & Board: Room and Board for the retreat is $325.

Questions?
Please e-mail any questions to [redacted]

More on the retreat can be found here: http://www.kundiman.org/%5BCLB%5D_Brightside/1.Source/retreat.html

↑ Index

53. steve d. dalachinsky

Re: Recent Nomadics Posts

Sat 5 Jan 2008

BACK AT YA PIERRE AND ALL
On Sat, 5 Jan 2008 07:28:00 -0500 Pierre Joris <[redacted]>
writes:
> A Happy New Year to one & all.
> Do check out these recent posts on Nomadics blog:
> http://pjoris.blogspot.com
>
> Henri Chopin (1922-2008)
> A Nappy Ewe's Hear
> 373 Palestinians killed by Israeli forces in 2007
> Internet Lights Up / Lights Out...
> Julien Gracq (1910-2007)
> Another go at my favorite "Books of 2007"
> Christian Bourgois (1933-2007)
>
> Be well & keep warm,
>
> Pierre
> _____
>
> The poet: always in partibus infidelium -- Paul Celan
> _____
> Pierre Joris
> 244 Elm Street
> Albany NY 12202
> h: [redacted]
> c: [redacted]
> o: 518 442 40 71
> Euro cell: (011 33) 6 75 43 57 10
> email: [redacted]
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> _____
>
>

↑ Index

54. **Murat Nemet-Nejat**
Re: Application to Kundiman Asian American Poetry Retreat
Sat 5 Jan 2008

I am sorry to say that the word "Asian" is being used to refer to countries mostly around the Pacific rim and ending basically somewhere at Himalyas, excluding everything west of that, for instance, Pakistan, India?, Afghanistan, Iran, Turkey, etc. This points to a narrowness of vision (partly, the way the United States assumes it is America) to combat which I believe Kundiman was originally established.

I have thought of saying something about it for a while now. This is as good an occasion as any.

Ciao,

Murat

On Jan 5, 2008 11:29 AM, [redacted] <[redacted]> wrote:

> *hello all,*
>
> *please feel free to forward widely.*
>
> *best,*
> *sarah*
>
> **********
> *Kundiman Asian American Poetry Retreat*
>
> *June 25 - 29, 2008*
> *University of Virginia, Charlottesville*
>
> *In order to help mentor the next generation of Asian-American poets, Kundiman sponsors an annual Poetry Retreat at The University of Virginia. During the Retreat, nationally renowned Asian American poets will conduct workshops and provide one-on-one mentorship sessions with participants. Readings and informal social gatherings will also be scheduled. Through this Retreat, Kundiman hopes to provide a safe and instructive environment that identifies and addresses the unique challenges faced by emerging Asian American poets. This 5-day Retreat will take place from Wednesday to Sunday. Workshops will be conducted from Thursday to Saturday. Workshops will not exceed six students.*
>
> *2008 Faculty*
>
> *Bei Dao is the author of poems that were a major source of inspiration during the April Fifth Democracy Movement of 1976, a peaceful demonstration*

in Tiananmen Square. His books of poetry include Unlock (2000); At the Sky's Edge: Poems 1991-1996 (1996), for which David Hinton won the Harold Morton Landon Translation Award from The Academy of American Poets; Landscape Over Zero (1995); Forms of Distance (1994); Old Snow (1991); and The August Sleepwalker (1990). His awards and honors include the Aragana Poetry Prize from the International Festival of Poetry in Casablanca, Morocco, and a Guggenheim Fellowship. He has been a candidate several times for the Nobel Prize in Literature, and was elected an honorary member of The American Academy of Arts and Letters.

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>
> *Questions?*
> *Please e-mail any questions to* [redacted]
>
> *More on the retreat can be found here:*
> *http://www.kundiman.org/%5BCLB%5D_Brightside/1.Source/retreat.html*

↑ Index

55. Murat Nemet-Nejat

Re: Application to Kundiman Asian American Poetry Retreat

Sat 5 Jan 2008

Of course, to this list of Asian countries we can add many from former Turkic Republics, Kazakstan, Ozbekistan, Kyrgizistan, Turkmanstan, in addition to Iraq, Syria, Jordan, Israel, in further north, Ukraine (?), etc.

Ciao,

Murat

On Jan 5, 2008 2:29 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *I am sorry to say that the word "Asian" is being used to refer to countries mostly around the Pacific rim and ending basically somewhere at Himalyas, excluding everything west of that, for instance, Pakistan, India?, Afghanistan, Iran, Turkey, etc. This points to a narrowness of vision (partly, the way the United States assumes it is America) to combat which I believe Kundiman was originally established.*
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↑ Index

56. Brian Stefans
Kluge: new intro
Sat 5 Jan 2008

I've put a new introduction to Kluge which I think is worth looking at:

http://www.arras.net/kluge/

Still working on some of the programming, but it's nearly done, though I've had to shelve the video fish and other elements that some of you might have seen at presentations of mine recently. Computers are just not there yet (or maybe I just can't program for shite).

Hope you like,
Brian

↑ Index

57. Susan Webster Schultz
Sidewalk Blogger News: 1/5/08
Sat 5 Jan 2008

SIDEWALK BLOGGER NEWS: first installment of 2008

The Place Names Series:

http://www.facebook.com/photo.php?pid=503225&id=654553661#pid=439188

Happy new year to all.

aloha, sms

PS Share photos, but not the name, please.

↑ Index

58. Barry Schwabsky
Fw: PHILOSOPHICAL POETS
Sat 5 Jan 2008

----- Forwarded Me
Poets get talked about, but don't get to talk...

----- Forwarded Message ----
From: Ray Brassier <[redacted]>
To: Ray Brassier <[redacted]>

Sent: Saturday, 5 January, 2008 5:03:36 PM
Subject: FW: PHILOSOPHICAL POETS

-----Original Message-----
From: Philosophy in Europe on behalf of Nick Bunnin
Sent: Sat 1/5/2008 4:05 PM
To: [redacted]
Cc:
Subject: PHILOSOPHICAL POETS

Forum for European Philosophy
Centre for Literature and Philosophy, University of Sussex

PHILOSOPHICAL POETS
A Free One-Day Conference
Saturday 9 February 2008
10:00 am - 5:00 pm
Chichester Lecture Theatre
University of Sussex

Professor Angela Livingstone, University of Essex
BORIS PASTERNAK: WHAT IS ART IF NOT PHILOSOPHY IN A STATE OF ECSTASY?
Professor Joe Friggieri, University of Malta
MONTALE'S METAPHYSICS
Hilary Lawson
THE POETIC STRATEGY
Professor Simon Critchley, New School for Social Research
A FEW POEMS BY FERNANDO PESSOA, ONE BY WALLACE STEVENS AND A BRIEF SKETCH
OF A POETIC ONTOLOGY
Professor Ulrich Schoedlbauer, Fern University Hagen
APPROACHES TO PHILOSOPHICAL POETRY
Dr. Nicholas Bunnin University of Oxford, Chair
PANEL DISCUSSION & QUESTIONS

PHILOSOPHICAL POETS draws inspiration from Three Philosophical Poets, the 1910 volume in which George Santayana discussed Lucretius, Dante and Goethe. Our presentations and panel discussion on modern poets will explore different ways that poets can be philosophical poets, that poetry can be seen as philosophy and that philosophical and poetic analysis can be related in understanding the works of the featured poets. We shall have readings of some of the poems we discuss in English and the original language.

Further information about the Forum for European Philosophy can be found on the website: www.philosophy-forum.org. Further information about the Centre

for Literature and Philosophy can be found on the website
www.sussex.ac.uk/clp/. Conference details are posted at these websites.

To book a place, contact: Katerina Deligiorgi <[redacted]>

Messages to the list are archived at http://listserv.liv.ac.uk/archives/philos-l.html.
Prolonged discussions should be moved to chora: enrol via
http://listserv.liv.ac.uk/archives/chora.html.
Other philosophical resources on the Web can be found at
http://www.liv.ac.uk/pal.

↑ Index

59. steve russell
Spoofing Inaugural Poems
Sat 5 Jan 2008

Is there such a thing as a good Inaugural Poem? How many people can remember which poet read for what prez? I remember Maya Angelo's insufferable poem during the Clinton Inaugural. I don't remember if Bush had anyone read. Dickey read for Jimmy Carter. I believe it was Robert Frost who read for Kennedy. Imagine an Ashberry poem, or something dark & ironic, say, a Baraka poem if Obama wins. Better still, a Ginsberg clone reads for a hyper conservative Republican.

Never miss a thing. Make Yahoo your homepage.

↑ Index

60. steve russell
Re: elegy for Boojum, our companion cat, we are all poor
Sat 5 Jan 2008

---

wonderful poem. didn't John Clare dedicate a poem to his cat?

Alan Sondheim <[redacted]> wrote: elegy for Boojum, our companion cat, we are all poor,

'i can't do elegy' -
this is a poor and sleepless poem -
when something's at the limit there's nothing more to say -
for a moment i might have reversed the process
but heard nothing more than wailing or sounds like an animal -
nothing of crying, just tattered sound -
nothing of warning, fear, existence, trepidation -

nothing can be said on either side of death -
neither this one nor that one -
neither this nor the other -
death is an other -
(eighteen years, and death is an other) -
death is everywhere, death is not around -
(eighteen years, and death is everywhere,
death is poor, death is not around) -
always already other can't speak can't hear can't see -
double needles, of sedative, of anesthetic overdose -
doubled needles -
who are these people & their kindness -
(eighteen years and the kindness of strangers) -
i'm done with it, the other's never done with it -
always the last trip last day last night
last meal last touch last scent last sound -
(eighteen years and the last day and night,
last touch and meal, last scent and sound) -
in and out of the thick of it -
the thick of it never changed -
it stayed dry, viscous, substance and fissure -
it's uncomfortable, stains, sticks to everything -
lives on in us, exchanged, drops to the ground -
crawls out, walks to the sea, drops to the ground -
i can't drop to the ground, i drop to the ground -
there's an elegy on, everyone's there -
she says i think we're at the beginning of speech -
she says she's very sad and wants to go hone -
she stood dry, unattended -
(eighteen years and dry and unattended,
accompanied and unaccompanied, who can go
into and out of the world) -
the fire went out, into the world --
today someone counted elements,
earth, fire, water, wind, air, heat, dearth,
wood, & metal -
(eighteen years and the counting of elements) -
how was the air, the air was cold, bitter,
the wind harsh, we turned the carrier against
the wind, dearth of it all, harboring a flame
until the last, dying in our arms, the metal table,
off to a far wood of hunting -

the world is filled with secret coordinates -
impermanence of the metallic -
she says she thought of the limit -
in a small heaven somewhere -
& now we are silent in the night, existence is silent -
existence crawls, we heard her cries, the catheter
carefully inserted elsewhere in the building -
we held her heat against us, we exchanged heat -
the tablets - prayer wheel spinning above a slow flame -
we couldn't bear to empty her water, clean
her bowl of food, now despair reigns, & in our arms
nothing happened, everything seized --
'this is a poor and sleepless poem' -
without goodbyes, with ill-knowledge,
with infinite regret, with the world undone -
(eighteen years and the world undone) -
ah ah ah ah
ah ah ah ah
ah ah ah ah
ah ah ah ah

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

↑ Index

61. ALDON L NIELSEN

New Hampshire etc.

Sat 5 Jan 2008

SUGGESTED SLOGAN FOR THE OBAMA CAMPAIGN (would work for Clinton, too, I suppose).

IN CASE OF EMERGENCEY, BREAK GLASS CEILING.

<<

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200
[redacted]

↑ Index

62. Aryanil Mukherjee
break glass ceiling
Sat 5 Jan 2008

---

break glass ceiling ! .....reminded me of an Adrienne Rich poem

That I can look through glass
into my neighbor's house
but not my neighbor's life
That glass is sometimes broken to save lives
That a word can be crushed like a goblet underfoot
is only what it seems, part question, part answer: how you live it

----- Original Message -----
From: "ALDON L NIELSEN" <[redacted]>
To: <[redacted]>
Sent: Saturday, January 05, 2008 4:53 PM
Subject: New Hampshire etc.

> *SUGGESTED SLOGAN FOR THE OBAMA CAMPAIGN (would work for Clinton, too, I*
> *suppose).*
>
> *IN CASE OF EMERGENCEY, BREAK GLASS CEILING.*
>
> *<<

> [redacted]
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.17.13/1210 - Release Date: 1/5/2008 11:46 AM*

↑ Index

63. **Jim Andrews**
Readability
Sat 5 Jan 2008

Nothing is readable.
Everything is readable.

ja
http://vispo.com

↑ Index

64. **Gwyn McVay**
Re: Spoofing Inaugural Poems
Sat 5 Jan 2008

> *Is there such a thing as a good Inaugural Poem? How many people can remember which poet read for what prez? I remember Maya Angelo's insufferable poem during the Clinton Inaugural.*

It's called "On the Pulse of Morning," and it is bearable only if you immediately afterward read the n+7 version by Charles Bernstein (and what collaborator?), "On the Pumice of Morons." The latter version is utterly brilliant, just better in many ways -- if I recall correctly, "created only a little lower than the angels" becomes "than the angiosperm."

Gwyn+7 McVay

↑ Index

65. steve d. dalachinsky
Re: Spoofing Inaugural Poems
Sun 6 Jan 2008

obama'a clumsy mlk rap a few nites ago in ioaw might of made a good one

HA

On Sat, 5 Jan 2008 13:13:54 -0800 steve russell <[redacted]>
writes:
> Is there such a thing as a good Inaugural Poem? How many people can
> remember which poet read for what prez? I remember Maya Angelo's
> insufferable poem during the Clinton Inaugural. I don't remember if
> Bush had anyone read. Dickey read for Jimmy Carter. I believe it was
> Robert Frost who read for Kennedy. Imagine an Ashberry poem, or
> something dark & ironic, say, a Baraka poem if Obama wins. Better
> still, a Ginsberg clone reads for a hyper conservative Republican.
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> ---
> Never miss a thing.   Make Yahoo your homepage.
>
>

↑ Index

66. Elizabeth Switaj
Re: Spoofing Inaugural Poems
Sun 6 Jan 2008

On Jan 6, 2008 5:13 AM, steve russell <[redacted]> wrote:

> *Is there such a thing as a good Inaugural Poem? How many people can remember which poet read for what prez? I remember Maya Angelo's insufferable poem during the Clinton Inaugural.*

As I recall, that poem made God so angry that he smote the wrong Washington. :(We didn't have power for almost a week, but it was kinda fun watching the trees fall.

Imagine if we inaugurated a president Adrienne Rich would be willing to read for. "Art means nothing if it simply decorates the dinner table of the power which holds it hostage."

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

67. Ryan Daley
Re: Spoofing Inaugural Poems
Sun 6 Jan 2008

Clark Coolidge and Larry Fagin.

On Jan 5, 2008 10:23 PM, Gwyn McVay <[redacted]> wrote:

> *Is there such a thing as a good Inaugural Poem? How many people can remember which poet read for what prez? I remember Maya Angelo's insufferable poem during the Clinton Inaugural.*
>
> *It's called "On the Pulse of Morning," and it is bearable only if you immediately afterward read the n+7 version by Charles Bernstein (and what collaborator?), "On the Pumice of Morons." The latter version is utterly brilliant, just better in many ways -- if I recall correctly, "created only a little lower than the angels" becomes "than the angiosperm."*
>
> *Gwyn+7 McVay*

↑ Index

68. akshaya kamalnaath
Re: Application to Kundiman Asian American Poetry Retreat
Sun 6 Jan 2008

I totally agree. I was eagerly scanning the entire mail for any mention of 'India' but I was very disappointed.

Akshaya

Murat Nemet-Nejat <[redacted]> wrote: I am sorry to say that the word "Asian" is being used to refer to countries mostly around the Pacific rim and ending basically somewhere at Himalyas, excluding everything west of that, for instance, Pakistan, India?, Afghanistan, Iran, Turkey, etc. This points to a narrowness of vision (partly, the way the United States assumes it is America) to combat which I believe Kundiman was originally established.

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Bei Dao is the author of poems that were a major source of inspiration during the April Fifth Democracy Movement of 1976, a peaceful demonstration in Tiananmen Square. His books of poetry include Unlock (2000); At the Sky's Edge: Poems 1991-1996 (1996), for which David Hinton won the Harold Morton Landon Translation Award from The Academy of American Poets; Landscape Over Zero (1995); Forms of Distance (1994); Old Snow (1991); and The August Sleepwalker (1990). His awards and honors include the Aragana Poetry Prize from the International Festival of Poetry in Casablanca, Morocco, and a Guggenheim Fellowship. He has been a candidate several times for the Nobel Prize in Literature, and was elected an honorary member of The American Academy of Arts and Letters.

Tan Lin is a writer, artist, and critic. He is the author of the poetry collections Lotion Bullwhip Giraffe (Sun & Moon Press) and BlipSoak01 (atelos). His visual and video work has been exhibited at the Yale Art Museum (New Haven), the Sophienholm (Copenhagen), and the Marianne Boesky Gallery (New York City). His writing has appeared in a variety of contemporary literary and cultural journals, including Conjunctions, Purple, Black Book, and Cabinet. He is a professor of English and creative writing at New Jersey City University.

Aimee Nezhukumatathil is the author of At the Drive-In Volcano and Miracle Fruit (Tupelo Press), winner of the Tupelo Press Judge's Prize, the ForeWord Magazine Book of the Year Award in poetry, and the Global Filipino Award.

Her poetry and essays have been widely anthologized and have appeared in Prairie Schooner, Black Warrior Review, FIELD, Mid-American Review and Tin House. She is associate professor of English at the State University of New York-Fredonia, where she is a recipient of the campus-wide Hagan Young Scholar Award and the SUNY Chancellor's Medal of Scholarly and Creative Activities.

Application Process

Send five to seven (5-7) paginated, stapled pages of poetry, with your name included on each page. Include a cover letter with your name, address, phone number, e-mail address and a brief paragraph describing what you would like to accomplish at the Kundiman Asian American Poetry Retreat. Include a SAS postcard if you want an application receipt. Manuscripts will not be returned. No electronic submissions, please.

Mail application to:

Kundiman
245 Eighth Avenue #151
New York, NY 10011

Submissions must be postmarked between February 1, 2008 and March 1, 2008.

Fees

Tuition: Free to accepted fellows through donations from foundation, corporate and government sources, and the generosity of individuals.

Room & Board: Room and Board for the retreat is $325.

Questions?
Please e-mail any questions to [redacted]

More on the retreat can be found here:
http://www.kundiman.org/%5BCLB%5D_Brightside/1.Source/retreat.html

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69. Ward Tietz

Reminder: Society and Sensoria: Books at the Speed of the Senses

Sun 6 Jan 2008

Call for Papers:

Society and Sensoria: Books at the Speed of the Senses

"…for the skin is faster than the word"

–Brian Massumi, Parables for the Virtual

The 10th Biennial Pyramid Atlantic Book Arts Fair and Conference

November 2008, in the Washington DC area

The intent of this conference is to advance a critical language for artists' books that emphasizes both sensory-based and social perspectives. Considering our societal trajectory for electronic communication, as well as the increasing speed through which we correspond by electronic means, we see the field confronted with the following questions: What is artistic communication, and what is its place or role in society? Are the uses of slower, "handmade," or historical processes, often involved in the production of books, an emerging form of protest or a simple refusal of technological change? How are books resisting or embracing the rapidly paced exchange of information? What do the often slow, time-consuming methods surrounding the production and reception of artists' books mean for an electronic society where the distribution and intensity of sensory stimuli appear to be shifting? How is the reception of artists' books, and the literacy they promote, affected by a potential sensory shift into areas beyond the visual, in a society still dominated by visual imagery? Are artists' books a reaction against, or a reinforcement of, what we might call an overly visualized society? How does our sense of touch relate to the predominately visual language of artists' books? What is our phenomenological understanding of artists' books into a context of an expanded sensorium?

We are looking for papers and creative panels committed to rethinking artists' books as socially synthesized media devices with themes that foreground speed, touch and rhythm. We invite artists, writers, critics, publishers, activists, students, and educators, to articulate how we experience books under the particular conditions of handling, reading, and viewing, in a context of social interconnection and difference.

We encourage presentations from, but not limited to, the following areas: artists' books, visual and performing arts, visual and cultural studies, visual anthropology, cognitive science, sociology, analytic philosophy, comparative literature, literary theory, linguistics, political science and activism.

The following are examples of potential topics. Presenters, however, are in no way limited by them:

- Speed of space and rhythm in books
- Haptic interface and books
- Phenomenology of artists' books
- Embodiment and books
- Devotion to craft as content
- Time-consumption and memory
- E-flux versus paper permanence
- Techno culture as a site of confrontation with books
- Synthesis of electronic information into non-electronic books

The conference runs in tandem with a biennial fair for well-known and emerging artists, publishers and dealers in the field of artists' books. We intend to create synergy between the fair and conference by extending lines of communication between the various parties involved in the fair and will make special effort to link books exhibited in the fair to the conference presentations. We encourage conference presenters to consider such a link as they develop their papers.

Please send abstracts of no more than 500 words by JANUARY 15, 2008 to:

Tate Shaw and Ward Tietz

[redacted]

With your proposal, please include a current CV.

The conference will provide a modest honorarium, though we strongly encourage participants to apply for funding in their home regions and/ or through institutions with which they are affiliated. Please do not hesitate to contact us if you have any questions.

Pyramid Atlantic Conference Committee

http://www.pyramidatlanticartcenter.org/=

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70. sheila black
inaugural poems
Sun 6 Jan 2008

Robert Frost wrote a poem called "Dedication" for JFK's inauguration but because he was old (87) and because the sun was shining on the page, plus his unfamiliarity with the new poem, he recited from memory a poem called "The Gift Outright" instead, which was a better poem anyway. Sheila Black

"Dedication"

"... The glory of a next Augustan age
Of a power leading from its strength and pride,
Of young amibition eager to be tried,
Firm in our free beliefs without dismay,
In any game the nations want to play.
A golden age of poetry and power
Of which this noonday's the beginning hour."

and

~ The Gift Outright ~

The land was ours before we were the land's.
She was our land more than a hundred years
Before we were her people. She was ours
In Massachusetts, in Virginia.
But we were England's, still colonials,
Possessing what we still were unpossessed by,
Possessed by what we now no more possessed.
Something we were withholding made us weak.
Until we found out that it was ourselves
We were withholding from our land of living,
And forthwith found salvation in surrender.
Such as we were we gave ourselves outright
(The deed of gift was many deeds of war)
To the land vaguely realizing westward,
But still unstoried, artless, unenhanced,
Such as she was, such as she would become.

~ Robert Frost; 1874-1963 ~

Sheila Black

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71. Marcus Bales
Re: Spoofing Inaugural Poems
Sun 6 Jan 2008

N+7 poems are stupid, one and all. There is no cleverness, no craft, no wit, no art, in any of them. Art is not, and cannot be, random, because an endeavor based on randomness is mere time-wasting: the results cannot be significant or important. In particular, N+7 cannot "spoof" anything because the very notion of a parody or spoof is to be an intentionally significant (and maybe an important) act. No N+7 substitution can be either significant or important because art is a matter of human intentions, not a matter of the mere propinquity of words in a particular edition of a particular dictionary. Removing human intention from the endeavor removes the possibility of art.

What's clever or witty about a mechanical change of "pulse of morning" to "pumice of morons"? Nothing, unless you thought it up yourself. As an act of human creativity to go on from you'd have something to go forward with. But of course the N+7 method offers nothing even faintly resembling a way to go forward with, and even less of human creativity.

And what is clever or even interesting about mechanically substituting "a little lower than the angiosperm" for "a little lower than the angels"? Again, if you'd thought it up, it might be an interesting place to go forward from, but it is not gone forward from. Worse, it has no meaningful connection to the "pumice of morons". Neither phrase has the least wit or art when the result of merely mechanical selection because without human intention the entire enterprise is dead on arrival. Algorithms do not write poems -- people do.

N+7 offers nothing whatever since the idea of parody or spoof is to show, by human intention, how badly some other human intention has gone wrong. N+7 is no more a parody or spoof of anything than mowing the lawn is a parody or spoof of grass.

Mechanical word substitutions do not create parodies -- people of accomplishment do -- and they must, since the nature of parodies and spoofs requires that the writer and reader are familiar with the original, with the context in which the original was offered, and the changed context in which the parody is offered. N+7 not only is no satire, no parody, and no spoof, but it cannot be: to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem. It is no accomplishment. For people who want to be thought of as people of accomplishment it's worse than that: it's inviting your friends over for dinner and serving them the excrement you've fished out

of your toilet bowl instead: it's an insult to your friends, not to the notion of dinner.

In short, N+7 is self-evident incompetence. Randomness as the basis for art is the first refuge of scoundrels and the last word in confidence tricks.

Marcus

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72. Michael Sokolowski
Re: Spoofing Inaugural Poems
Sun 6 Jan 2008

On the Pumice of Morons (The Figures, 1993) was by Clark Coolidge and Larry Fagin.

The format & design mirrored the pompous Angelou volume down to smallest detail.

michael

Gwyn McVay wrote:
> It's called "On the Pulse of Morning," and it is bearable only if you
> immediately afterward read the n+7 version by Charles Bernstein
> (and what
> collaborator?), "On the Pumice of Morons." The latter version is
> utterly
> brilliant, just better in many ways -- if I recall correctly, "created
> only a little lower than the angels" becomes "than the angiosperm."

Steve Russell:
> Is there such a thing as a good Inaugural Poem? How many people can
> remember which poet read for what prez? I remember Maya Angelo's
> insufferable poem during the Clinton Inaugural. I don't remember if
> Bush had anyone read. Dickey read for Jimmy Carter. I believe it
> was Robert Frost who read for Kennedy. Imagine an Ashberry poem, or
> something dark & ironic, say, a Baraka poem if Obama wins. Better
> still, a Ginsberg clone reads for a hyper conservative Republican.

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73. Camille Martin

Camille Martin at the Tree Reading Series in Ottawa

Sun 6 Jan 2008

Camille Martin reads
at the Tree Reading Series in Ottawa
on Tuesday, January 8

I'll read from my recently published Codes of Public Sleep (BookThug, 2007 - it's a beauty of a design!) and some edgy new sonnets (some published or forthcoming in The Walrus, The Literary Review of Canada, This Magazine, West Coast Line, White Wall Review, and 5_Trope).

Codes of Public Sleep will be available at the reading for a 25% discount ($15).

From the back cover:

Codes of Public Sleep breaks open the code of private thought to modes of knowing catastrophe that defy insufficient isolating sagas. Camille Martin's poetry is the shattering signal from a laudably wild tongue that will not keep still for our death-drive culture. This is a remarkable collection. –Carla Harryman

Tree Readings are held in the downstairs function room of the Royal Oak II pub, located at 161 Laurier Avenue East, Ottawa.

Doors open at 7:30, open mic at 8:00, reading at about 8:30.=

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74. David Chirot

Re: Rumzer/Holfeld & Borges, Bartleby, Bolano, Bernstein, Marinetti & copying and interrogating texts

Sun 6 Jan 2008

Thank you Jim, Barry and Stephen for your responses--

perhaps new forms of "travel literature" need to be invented for the voyage to the end of the infinite, into the unknown, which is signalled by the "Projections" and their "oppositions" via doublings and reversals, mirrorings and copyings . . . .

"he did not want to compose another *Don Quixote*--which would be easy--but*the Don Quixote. *It is unnecessary to add that his aim was never to produce a mechanical transcription of the original; he did not propose to copy it. His admirable ambition was to produce pages which would coincide,--word for word and line for line--with those of Miguel de Cervantes."

--Jorge Luis Borges, "Pierre Menard"

'He was obliged to *express *himself in a a language of *non-expression*, to make himself *understood* by the same means he had and sought and tested in order *not to be understood*. He had to communicate through the language of non-communication. Out of necessity. That is through censorship and self-censorship. As a prisoner. As a spy in enemy territory and under enemy supervision."

-Leonarado Sciascia, *The Moro Affair*
*
*Often what is written is "unreadable" because other aspects of it are more easily "read into," thus producing a text which though unwritten is read in preference to that which is written but "unreadable."

Reading and unreadability may indeed co-exist simply as things "in the mind and eye of the beholder." One may read into texts things not there, in the desire of finding them--as the Bush administration's pressured intelligence agencies felt happened to their "findings" and memos- which had, by virtue of said pressures, turned into "evidences" used for War--regardless of their being forgeries or outright raving lies---and at the same time remark on the "unreadability" of what one does not want to read, or does not know how to read. Much that is written is unwritten and much that is read is unread. What is written that is read is often the area in which "unreadability" is discussed, for only in that area of supreme certainty can such judgement be passed.

For who would want to read an unreadable text on unreadability? Other than a non-writer of readable works.? Or a non-reader of written works, or even better, a non-writer of non-readable books. The dilemma of "criticism" is trying to chose which "readings" it will "write about" when copying or interrogating a text. After all, the highly trained expert cannot admit to an "unwritability" on his or her own part, whatever merits of readability the text may posses!!

The primary concern in writing re the Rumsfeld/Holzer memos collaborative "Projections" is that in all the reading produced by the writings of the pair, the spectator/reader is "written out" and "condemned" as it were to the nether worlds of "unwritability," a relatively "quiet" zone as in a library where the readers are instructed to remain as hushed as possible. The spectator literally carries the "burden" of the projected lines of the for the most part unwritten about poetry of "a Nobel Prize Winner," (cited as though certifying the pedigree of the "show" dog and horse at a dog and pony show), which are "lost in translation" in the transition from "lines" and "letters" to "light" and "shadows" moving disembodiedly about on the "lit" and "shrouded" bodies of the "visitors" to the "morgue" of "dead civilizations" which a Museum was often seen as being by "avant-gardes of the past" that have become the "retro-fashions" of the "near Future" of "next season's shows," and "upcoming revivals."

Bartleby, who had once worked in the "Dead Letters Office, " perished in the Egyptian darknesses of The Tombs, having decided he would "prefer not to" be a copier of other's "deadly" memos any more. Perhaps the "Projections" signal the opposite.

{re unreadbaility from a different aspect :
*UNREADABILITY On the Road from Alexia to Zaum
*www.pd.org/topos/perforations/perf26/*chirot*.html }

In Borges' story of Pierre Menard, a "minor" French belle-lettriste devotes his life to producing thousands of pages of writing that he destroys, while managing along the way to produce, word for word, some complete chapters of the Quixote of Cervantes. Yet while each word is the same in the two versions, Menard's, Borges' narrator tells us, is infinitely richer. While Cervantes' text, written in the colloquial language of his time, is unremarkable for this very reason, Menard's text, written centuries later by a foreigner to the language and culture, brings a life to Cervantes' text which it never before possessed. The platitudes and cliched phrasings of the "idees recues" of the times which one finds in the Quixote of Cervantes, become, written by Menard during the modern era of William James--(and around the time of Unamuno's Cervantes text)-- words of a challenging depth and insight. The Menard, in short, is in every way the superior work,leaving Cervantes' far behind, in the dustbins of history, relegated to the status of an old paperweight for the more cumbersome heaps of "dead letters" littering the busy desks of the omnivorous reader. In short, by writing word for word the Quixote, Menard has surpassed it, rendering the original superfluous, and created a new text which via its "redoubling of effort" is infinitely richer in meaning, superior in style and pregnant with provocative and philosophical thoughts.

By reversing and doubling Rummie's memos, has not Holzer become the Menard to his Cervantes? Are we not now witnessing an infinitely richer, stylistically superior and much more philosophically provocative work in Holzer's "Projections" of the mere "common, everday, colloquial" words and marks of the discredited former Secretary?

And is not this massive copying and projecting, this huge display of a "redoubling of effort" quite the opposite of Bartelby's obscure and shadowy "I prefer not to", which fades away into nothingness in The Tombs, the mirroring doubled reversal of the Museum?

The Prison as mirror to the Museum----

The "Egyptian" Tombs with their living dead and the Modern Museums with their "living dead"--the Still Living Great Artists now hobnobbing quite fashionably and familiarly with the Great Deads of the Past, all under the sign of the Timelessness of Great and Eternal Art.

As Henri Rousseau remarked with great feeling to Picasso: "We are the great painters of our Epoch. You in the Egyptian style, and I in the Modern."

For Bartleby, as for Melville, death came to an almost entirely forgotten being. Only in the Eternal Timelessness of Art do we find them "emblematic" and "significant" and "connect with them." Paul Metcalf in a letter noted that the "South Sea Island Romances" of his great-grandfather were being taught at a college in Missouri alongside the "Hawiian Films of Elvis Presley" as examples images of the Pacific in American culture.

Rather than censorship, the nature of Interrogation and the Interrogation of the Text, is to FORCE THE PRISONER/TEXT TO SPEAK. It does not matter if what the prisoner/text says is a reversed doubling of "giving them what they want to hear" or perhaps a "hitherto concealed secret," for these are the same thing. What matters is that silence has been unsilenced, broken, literally and figuratively, and there is THE PRODUCTION OF LANGUAGE, OF TEXT, which is now in the Interrogator's possession.

Copying the text, "interrogating the text," what is the goal if not the production of a replacement text, to replace silence, to replace "the original?" And, in full possession of the"infinitely richer," stylistically superior and philosophically more provocative "copy" or "confession," is it not more than high time to broadcast this to the world via "Projections," in a spectacle of a "Triumph of the Will?"

The corollary to the "Projections'" enthusiastically embraced exhibition is the the discomfort with which the Guantanamo Poems The Detainees Speak volume was received. A book that most do not want to and will not read, and claim that by not reading it, they are "not missing anything" because they have read or heard it is "bad poetry" and as well, a "production of the Pentagon," if not of Satan and "Islamo-Fascism."

On the one hand, the copying of the words of the discredited Secretary of Defense and their "Projections" are considered "Great Art," while the words of detainees FORCED TO SPEAK, then only allowed to be translated by non-literary translators under strict supervision are of course exactly what the Pentagon and the Poetry World want them to be--"bad poetry" by "bad people" with whom there is a "clash of cultures" in which "they" don't Support or Believe in the same wonders "we" do--i.e. the originals and the copies of Rumsfield/Holzer's memos, the beauties and phliosophical inquiries of "Projections" of the Language of the State as the State of the Language, poetic and otherwise.

The writings produced by torture and interrogation which Rummie enthusiastically encouraged, and their interrogations as texts before, during and after their production, translation and publication, has subjected the

Guantanamo poets and their texts to the full battery of the Projections of Shock and Awe. The electricity triumphantly illuminating the Rummie/Holzer collaborations viewed in the Museum setting of the Timelessness of Great Art, is the same electricity used to torture the detainees and essay the production of texts, any old texts, from their lips, let alone the damaged minds and hands of persons repeatedly subjected to the jolts of "Old Sparky's" cousins and the joys of Water Boarding which the new Attorney General at his confirmation hearings may have confused with a form of surfing on the beaches of Guantanamo Bay.

The Museum texts bathed in light--and cells in which the lights never go off. Or, when off, may be off for months at a time. While the eyesight of the detainees is damaged, ad the text they hold Sacred is routinely abused in front of them, Museum goers find themselves in "awe" of the artistic handling of The secretary's texts, subtly modulated, enriched, nuanced, deep with cultural resonances echoing in the vast halls as they are projected for an enthusiastic and respectful hushed paying audience. The complex and ambiguous play of "oppositions" among the doublings, mirrorings and reversals creates a pleasantly narcotic euphoria, a sort of "higher consciousness" via a language of "unforgetfulness" which is "safe and secure from all alarm" and at the same time poised at the ready for the sounds of alarm. For who knows when the next Attack on Homeland Security may occur and the Museum itself be targeted? In which case, the "Projections" turn readily into into Super High Beam Search Lights fingering the sky as hitherto concealed anti-aircraft guns appear with astounding speed from behind the Paintings of the Memos.

On the one hand, everything possible is done to "torture" the poetry out of poetry, to create a non-poetry for non-readers. On the other hand, a poetry of reversed and doubled projections of the memos of Power, accepted as a New Art that is "infinitely richer" and "more powerful more eloquent" than any words of any "enemy combatant" could never be.

On the one hand the "barbaric writing" of the detainees, non-writing for non-readers,(which is to be "the end of literature") in the same formulation that "barbaric writing" is described in an essay written under a pseudonym by the Chilean Air Force Lieutenant torturer, serial killer and "poet" Carlos Wieder in Roberto Bolano's *Distant Star*--and on the other, the "civilized" Museum of "Projections" accorded the full opprobrium of the culture's elites combining as they do the elite of the Government and that of the Art World.

The larger the "Projections" "broadcast" their messages, the more they project unreadability on to the bodies and eyes of the spectators. The flowing letters of light of the poetry of Szymborska vanish into the "stability" of the enlarged lettering of the memos. And what are memos for but to ensure and reinforce

"unforgetfullness"? That is, the "unforgettably" of the "twice amplified" memos and the "forgetability" of the "unreadable" poetry.

As Jack Spicer said, looking out over the Pacific Ocean: "No one listens to poetry." And many years later in the film "Atlantic City," Burt Lancaster gazed out in the opposite direction and murmured, "Not even the Atlantic Ocean is what it used to be."

Meanwhile, discredited as military man, a "failure" in the eyes of a mocking world, --and what easier time to kick a man in a Museum than when he is down--"Rummie" has none the less heard the Call of Vocation and resettled at Stanford, there to go into Post Doctoral Poetics Studies with Dr Perloff. By using the methods of one her favorite "radical Artificers," Charles Bernstein, Dr Perloff and Rumzer (as he is now known, in defference to Holfeld) are hoping to capitalize on the recognitions accorded his memos and find ways to turn his military "misfortune" into the Future of Poetry, a "Restoration of Futurism" via the hindsight of the 21st Century. For in the foresight born of hindsight lies the restoration of the future as a superior copy of the past.

As Dr Perloff outlines briefly in a memo subtly echoing those of the Secretary, the method Bernstein takes in hand is the old "bait and switch," in which cliches and "official verse"are reversed, "doubling their pleasure, doubling their fun" by this clever method of "turning them inside out." The redoubling of cliches and platitudes, their mirrorings and reversals, allows Bernstein to produce the same "truisms" as now infinitely richer and wittier poetic and philosophical paradigms, which if "reverse engineered" also allow one to produce from the same "anti-capitalist" reversed words the stunning High Capitalist High Art moment of advertising for the Yellow Pages of Businesses during the Corporate Non Plus Ultra Half Time of the Super Bowl. This ultimate in Big Screen Big Audience "Projection," Rumzer is beginning to see, is what makes the possibilities of this method so "infinitely richer," stylistically superior and fraught with philosophical significance. In a moment of breathless anticipation too great to stifle,Dr Perloff has even let Rumzer know that no matter who if anyone is "elected," or,even if there is an "election," the Inaugural Poem will be from now on the sole provenance of Dr Bernstein, the Old Master of turning doggerel into an Inaugural and vice versa.

"I'm beginning to catch your drift--" Rumzer writes back, deliberately re-using the same but now "infinitely richer" Rumzer colloquialisms as before, just as he re-uses with stylistic superiority the same set of memo papers he once did in the Office, (now sold, even blank, as Collector's Items on EBay) having left Office with hundreds of boxes of them. "See you tonight at eight. Or make that ate," he adds with a "poetic" flourish, ravenous already for his "dinner date."

Clinking their cut glass crystal chalices of wine, ever mindful of the starched white expanses of table linen, the "couple at the corner table" reserved for those deserving of privacy for their intimate tete-a-tetes, gaze assertively and affirmingly into each other's eyes, their free hands poised in intimate proximity with pencils at the ready beside the finest specimens of handmade paper. In the enveloping warmth of the vast dining room, basking in the fragrance of the very best fresh cut flowers, Dr and Secretary set to work with pencils, knives and forks at the task of creating the New Extreme Experimental American Poetry.

O Museum Muse, by whom MEMO is reversed as "O mem(e)!" O reversed mirrored double image"Projected" onto the bodies of spectators so that Rummie becomes an "artist known as Rumzer" reversed into a "Secretary of Defense" known as Holfeld projected on to the "screens" of their eyes. Eyes which now "see" Rumzer's words as "art" and Holfeld's as a "new American military," "mobilized" and "light"--easily able to be "launched" from any of close to 700 "military bases" worldwide--now reversed into "museums"--in the reversal of Marinetti's "war the world's hygiene," which does away with Museums--now the Museum is the projector of a "hygienic war" which "cleanses" "enemy combatants" and makes them into "spectators of art"--

in fact, one might envision the good Dr. suggesting to the former Secretary that a study of Marinetti's Futurist "Parole in Liberta" (precursor of Il Maestro Fondatore's Parole in Liberace, in turn Il Fondatore's contribution to "The Grand Piano" and included in its archives) , with its battlefield sounds and arrows pointing directions of attacks, placements of artillery, "bombs bursting in air," might be of some real use and interest in the Secretary's development of the "sketches" of the memos into a more sustained "elaboration" --"con vivo" --of his already extensive and barely tapped "command" of military nomenclature and rhythms. And so, this surprising and intriguing "Dynamic Duo," working long hours after hours at an "undisclosed location," proceed with the production of a "Tour de Force," powerful generator of a "Coup d'Etat," a "Regime Change" within the hierarchies of American Poetics and the MLA ushering in the era of the New Extreme Experimental American poetry.

And as Secretary of The Projections of a New American Military, Ms. Holfeld and Dr Bernstein assume their rightful places in the Coup d"Etat of a New Regime of the American Extreme Experimental Democratic Republic .

"this is my last communique from the planet of the monsters. Never again will I immerse myself in literature's bottomless cesspools. I will go back to writing my poems, such as they are, find a job to keep body and soul together, and make no attempt to be published." --Roberto Bolano, Distant Star

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75. Amanda Earl

Re: Camille Martin at the Tree Reading Series in Ottawa

Sun 6 Jan 2008

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hurray! i'll be there. and i have Codes of Public
Sleep, which I've started and am enjoying very
much. another fine Book Thug publication...this one with added gloss.

see you at the reading.

best,
Amanda Earl

At 11:34 AM 06/01/2008, you wrote:
>Camille Martin reads
>at the Tree Reading Series in Ottawa
>on Tuesday, January 8
>
>I'll read from my recently published Codes of
>Public Sleep (BookThug, 2007 - it's a beauty of
>a design!) and some edgy new sonnets (some
>published or forthcoming in The Walrus, The
>Literary Review of Canada, This Magazine, West
>Coast Line, White Wall Review, and 5_Trope).
>
>Codes of Public Sleep will be available at the
>reading for a 25% discount ($15).
>
> From the back cover:
>
>Codes of Public Sleep breaks open the code of
>private thought to modes of knowing catastrophe
>that defy insufficient isolating sagas. Camille
>Martin's poetry is the shattering signal from a
>laudably wild tongue that will not keep still
>for our death-drive culture. This is a remarkable collection. Carla Harryman
>
>Tree Readings are held in the downstairs
>function room of the Royal Oak II pub, located
>at 161 Laurier Avenue East, Ottawa.
>
>Doors open at 7:30, open mic at 8:00, reading at about 8:30.

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76. Susan Webster Schultz
Sidwalk blogger link
Sun 6 Jan 2008

I fear I sent out an "inside" link yesterday.

For those of you not among the facebook self-electerati, please click here:

http://www.facebook.com/album.php?aid=21060&l=285f3&id=654553661

aloha, sms

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77. Rebecca Weaver
new issue midway and submissions
Sun 6 Jan 2008

Hello all,

best wishes to everyone for the new year! I'm happy to announce that Midway's new issue is now up (www.midwayjournal.com) and that we're now open for submissions.

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78. info
Fw: PHILOSOPHICAL POETS
Sun 6 Jan 2008

I'd love to read these papers. Will they be made available?

Andrea Baker

> Date: Sat, 5 Jan 2008 20:27:21 +0000
> From: Barry Schwabsky <[redacted]>
> Subject: Fw: PHILOSOPHICAL POETS
>
AProfessor Angela Livingstone, Universit=
> y of Essex=0A BORIS PASTERNAK: WHAT IS ART IF NOT PHILOSOPHY IN A STATE OF=
> ECSTASY?=0AProfessor Joe Friggieri, University of Malta=0A MONTALE'S META=
> PHYSICS =0AHilary Lawson=0A THE POETIC STRATEGY =0AProfessor Simon Critchl=
> ey, New School for Social Research=0A A FEW POEMS BY FERNANDO PESSOA, ONE =
> BY WALLACE STEVENS AND A BRIEF SKETCH =0A OF A POETIC

ONTOLOGY=0AProfesso=
> r Ulrich Schoedlbauer, Fern University Hagen=0A APPROACHES TO PHILOSOPHICA=
> L POETRY=0ADr. Nicholas Bunnin University of Oxford, Chair=0A PANEL DISCUS=
> SION & QUESTIONS=0A=0APHILOSOPHICAL POETS draws inspiration from Three Phil=
> osophical Poets, the 1910 =0Avolume in which George Santayana discussed Luc=
> retius, Dante and Goethe.

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79. Ryan Daley
Re: Spoofing Inaugural Poems
Sun 6 Jan 2008

I'm so glad we have you here to define art for us. Thank you.

Parody too. Great allusion to the Samuel Johnson quote. Very clever.

And the zinger: "Removing human intention from the endeavor removes the possibility of art."

Absolutely ridiculous. That intention be equated to the artist's "meaning to," as in, I meant for this poem to be about a one-eyed kitten that I found while walking in my field of barley or whatever rather than the art of the absurd: the ridiculousness of writing about dead kittens and one-eyed, is absurd. Even more so is the notion that had I not gone walking and had I not discovered said maimed -- now dead -- kitten, I'd never write what some might consider a work of art. So where does the removal of normatively "inaugural" phrases and ideas and replacing them with nullified "substitutes" fall on the scale of spoof/parody? If anything, spoofing the haughty and pseudo-epic language of inaugural poems certainly seems needed. And this is where I really disagree: On the Pumice of Morons isn't a parody, but a way to declaw the uselessness of On the Pulse of Morning. It doesn't have to represent the text it attempts to subvert. It becomes the text it subverts. It's a substitute teacher whose job is to ruin what you know about Pulses and Mornings, a red red herring.

Art comes from many angles, usually where it's needed, regardless of intention. If manipulation of an image (as in CGI, or computer generated image, based on programs, code and algorithms) is free of intention, is it not art? What of the endless future possibilities of its art-ness?

I see the N+7 as --at worst-- a prompt. At best, it's a way to remove false language from its speaker. Namely, language used not to speak of the situation

to be described, but to reflect back onto the speaker. This is what politicians do. I'm wondering what the point of your outrage might be? If I like country music and you hate it is it your duty to insult my taste (with irrational appeals) until you convert me? Is the N+7 representative of something that you really hate that much?

Best,

Ryan Daley

On Jan 6, 2008 10:33 AM, Marcus Bales <[redacted]> wrote:

> *N+7 poems are stupid, one and all. There is no cleverness, no craft, no wit, no art, in any of them. Art is not, and cannot be, random, because an endeavor based on randomness is mere time-wasting: the results cannot be significant or important. In particular, N+7 cannot "spoof" anything because the very notion of a parody or spoof is to be an intentionally significant (and maybe an important) act. No N+7 substitution can be either significant or important because art is a matter of human intentions, not a matter of the mere propinquity of words in a particular edition of a particular dictionary. Removing human intention from the endeavor removes the possibility of art.*
>
> *What's clever or witty about a mechanical change of "pulse of morning" to "pumice of morons"? Nothing, unless you thought it up yourself. As an act of human creativity to go on from you'd have something to go forward with. But of course the N+7 method offers nothing even faintly resembling a way to go forward with, and even less of human creativity.*
>
> *And what is clever or even interesting about mechanically substituting "a little lower than the angiosperm" for "a little lower than the angels"? Again, if you'd thought it up, it might be an interesting place to go forward from, but it is not gone forward from. Worse, it has no meaningful connection to the "pumice of morons". Neither phrase has the least wit or art when the result of merely mechanical selection because without human intention the entire enterprise is dead on arrival. Algorithms do not write poems -- people do.*

> *N+7 offers nothing whatever since the idea of parody or spoof is to show, by human intention, how badly some other human intention has gone wrong. N+7 is no more a parody or spoof of anything than mowing the lawn is a parody or spoof of grass.*
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> *Mechanical word substitutions do not create parodies -- people of accomplishment do -- and they must, since the nature of parodies and spoofs requires that the writer and reader are familiar with the original, with the context in which the original was offered, and the changed context in which the parody is offered. N+7 not only is no satire, no parody, and no spoof, but it cannot be: to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem. It is no accomplishment. For people who want to be thought of as people of accomplishment it's worse than that: it's inviting your friends over for dinner and serving them the excrement you've fished out of your toilet bowl instead: it's an insult to your friends, not to the notion of dinner.*
>
> *In short, N+7 is self-evident incompetence. Randomness as the basis for art is the first refuge of scoundrels and the last word in confidence tricks.*
>
> *Marcus*

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80. Rob McLennan

dg jones

Sun 6 Jan 2008

Canadian poet D.G. (Doug) Jones recently awarded the Order of Canada:

http://www.gg.ca/media/doc.asp?lang=e&DocID=5252

his bio, list of titles, etc:

http://www.poets.ca/Linktext/direct/jones.htm

& some recent poems of his, on Australia's Jacket:

http://jacketmagazine.com/34/c-jones.shtml

alberta rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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81. steve russell

Re: Rumzer/Holfeld & Borges, Bartleby, Bolano, Bernstein, Marinetti & copying and interrogating texts

Sun 6 Jan 2008

For who would want to read an unreadable text on unreadability?

Perhaps the late Samuel Beckett. As usual, cool essay.

David Chirot <[redacted]> wrote: Thank you Jim, Barry and Stephen for your responses--

perhaps new forms of "travel literature" need to be invented for the voyage to the end of the infinite, into the unknown, which is signalled by the "Projections" and their "oppositions" via doublings and reversals, mirrorings and copyings . . .
.

"he did not want to compose another *Don Quixote*--which would be easy--but*the Don Quixote. *It is unnecessary to add that his aim was never to produce a mechanical transcription of the original; he did not propose to copy it. His admirable ambition was to produce pages which would coincide,--word for word and line for line--with those of Miguel de Cervantes."

--Jorge Luis Borges, "Pierre Menard"

'He was obliged to *express *himself in a a language of *non-expression*, to make himself *understood* by the same means he had and sought and tested in order *not to be understood*. He had to communicate through the language of non-communication. Out of necessity. That is through censorship and self-censorship. As a prisoner. As a spy in enemy territory and under enemy supervision."

-Leonarado Sciascia, *The Moro Affair*
*
*Often what is written is "unreadable" because other aspects of it are more easily "read into," thus producing a text which though unwritten is read in preference to that which is written but "unreadable."

Reading and unreadability may indeed co-exist simply as things "in the mind and eye of the beholder." One may read into texts things not there, in the desire of finding them--as the Bush administration's pressured intelligence agencies felt happened to their "findings" and memos- which had, by virtue of said pressures, turned into "evidences" used for War--regardless of their being forgeries or outright raving lies---and at the same time remark on the "unreadability" of what one does not want to read, or does not know how to read. Much that is written is unwritten and much that is read is unread. What is written that is read is often the area in which "unreadability" is discussed, for only in that area of supreme certainty can such judgement be passed.

For who would want to read an unreadable text on unreadability? Other than a non-writer of readable works.? Or a non-reader of written works, or even better, a non-writer of non-readable books. The dilemma of "criticism" is trying to chose which "readings" it will "write about" when copying or interrogating a text. After all, the highly trained expert cannot admit to an "unwritability" on his or her own part, whatever merits of readability the text may posses!!

The primary concern in writing re the Rumsfeld/Holzer memos collaborative "Projections" is that in all the reading produced by the writings of the pair, the spectator/reader is "written out" and "condemned" as it were to the nether worlds of "unwritability," a relatively "quiet" zone as in a library where the readers are instructed to remain as hushed as possible. The spectator literally carries the "burden" of the projected lines of the for the most part unwritten about poetry of "a Nobel Prize Winner," (cited as though certifying the pedigree of the "show" dog and horse at a dog and pony show), which are "lost in translation" in the transition from "lines" and "letters" to "light" and "shadows" moving disembodiedly about on the "lit" and "shrouded" bodies of the "visitors" to the "morgue" of "dead civilizations" which a Museum was often seen as being by "avant-gardes of the past" that have become the "retro-fashions" of the "near Future" of "next season's shows," and "upcoming revivals."

Bartleby, who had once worked in the "Dead Letters Office, " perished in the Egyptian darknesses of The Tombs, having decided he would "prefer not to" be a copier of other's "deadly" memos any more. Perhaps the "Projections" signal the opposite.

{re unreadbaility from a different aspect :
*UNREADABILITY On the Road from Alexia to Zaum
*www.pd.org/topos/perforations/perf26/*chirot*.html }

In Borges' story of Pierre Menard, a "minor" French belle-lettriste devotes his life to producing thousands of pages of writing that he destroys, while managing along the way to produce, word for word, some complete chapters of the Quixote of Cervantes. Yet while each word is the same in the two versions,

Menard's, Borges' narrator tells us, is infinitely richer. While Cervantes' text, written in the colloquial language of his time, is unremarkable for this very reason, Menard's text, written centuries later by a foreigner to the language and culture, brings a life to Cervantes' text which it never before possessed. The platitudes and cliched phrasings of the "idees recues" of the times which one finds in the Quixote of Cervantes, become, written by Menard during the modern era of William James--(and around the time of Unamuno's Cervantes text)-- words of a challenging depth and insight. The Menard, in short, is in every way the superior work,leaving Cervantes' far behind, in the dustbins of history, relegated to the status of an old paperweight for the more cumbersome heaps of "dead letters" littering the busy desks of the omnivorous reader. In short, by writing word for word the Quixote, Menard has surpassed it, rendering the original superfluous, and created a new text which via its "redoubling of effort" is infinitely richer in meaning, superior in style and pregnant with provocative and philosophical thoughts.

By reversing and doubling Rummie's memos, has not Holzer become the Menard to his Cervantes? Are we not now witnessing an infinitely richer, stylistically superior and much more philosophically provocative work in Holzer's "Projections" of the mere "common, everday, colloquial" words and marks of the discredited former Secretary?

And is not this massive copying and projecting, this huge display of a "redoubling of effort" quite the opposite of Bartelby's obscure and shadowy "I prefer not to", which fades away into nothingness in The Tombs, the mirroring doubled reversal of the Museum?

The Prison as mirror to the Museum----

The "Egyptian" Tombs with their living dead and the Modern Museums with their "living dead"--the Still Living Great Artists now hobnobbing quite fashionably and familiarly with the Great Deads of the Past, all under the sign of the Timelessness of Great and Eternal Art.

As Henri Rousseau remarked with great feeling to Picasso: "We are the great painters of our Epoch. You in the Egyptian style, and I in the Modern."

For Bartleby, as for Melville, death came to an almost entirely forgotten being. Only in the Eternal Timelessness of Art do we find them "emblematic" and "significant" and "connect with them." Paul Metcalf in a letter noted that the "South Sea Island Romances" of his great-grandfather were being taught at a college in Missouri alongside the "Hawiian Films of Elvis Presley" as examples images of the Pacific in American culture.

Rather than censorship, the nature of Interrogation and the Interrogation of the Text, is to FORCE THE PRISONER/TEXT TO SPEAK. It does not matter if what

the prisoner/text says is a reversed doubling of "giving them what they want to hear" or perhaps a "hitherto concealed secret," for these are the same thing. What matters is that silence has been unsilenced, broken, literally and figuratively, and there is THE PRODUCTION OF LANGUAGE, OF TEXT, which is now in the Interrogator's possession.

Copying the text, "interrogating the text," what is the goal if not the production of a replacement text, to replace silence, to replace "the original?" And, in full possession of the"infinitely richer," stylistically superior and philosophically more provocative "copy" or "confession," is it not more than high time to broadcast this to the world via "Projections," in a spectacle of a "Triumph of the Will?"

The corollary to the "Projections'" enthusiastically embraced exhibition is the the discomfort with which the Guantanamo Poems The Detainees Speak volume was received. A book that most do not want to and will not read, and claim that by not reading it, they are "not missing anything" because they have read or heard it is "bad poetry" and as well, a "production of the Pentagon," if not of Satan and "Islamo-Fascism."

On the one hand, the copying of the words of the discredited Secretary of Defense and their "Projections" are considered "Great Art," while the words of detainees FORCED TO SPEAK, then only allowed to be translated by non-literary translators under strict supervision are of course exactly what the Pentagon and the Poetry World want them to be--"bad poetry" by "bad people" with whom there is a "clash of cultures" in which "they" don't Support or Believe in the same wonders "we" do--i.e. the originals and the copies of Rumsfield/Holzer's memos, the beauties and phliosophical inquiries of "Projections" of the Language of the State as the State of the Language, poetic and otherwise.

The writings produced by torture and interrogation which Rummie enthusiastically encouraged, and their interrogations as texts before, during and after their production, translation and publication, has subjected the Guantanamo poets and their texts to the full battery of the Projections of Shock and Awe. The electricity triumphantly illuminating the Rummie/Holzer collaborations viewed in the Museum setting of the Timelessness of Great Art, is the same electricity used to torture the detainees and essay the production of texts, any old texts, from their lips, let alone the damaged minds and hands of persons repeatedly subjected to the jolts of "Old Sparky's" cousins and the joys of Water Boarding which the new Attorney General at his confirmation hearings may have confused with a form of surfing on the beaches of Guantanamo Bay.

The Museum texts bathed in light--and cells in which the lights never go off. Or, when off, may be off for months at a time. While the eyesight of the

detainees is damaged, ad the text they hold Sacred is routinely abused in front of them, Museum goers find themselves in "awe" of the artistic handling of The secretary's texts, subtly modulated, enriched, nuanced, deep with cultural resonances echoing in the vast halls as they are projected for an enthusiastic and respectful hushed paying audience. The complex and ambiguous play of "oppositions" among the doublings, mirrorings and reversals creates a pleasantly narcotic euphoria, a sort of "higher consciousness" via a language of "unforgetfulness" which is "safe and secure from all alarm" and at the same time poised at the ready for the sounds of alarm. For who knows when the next Attack on Homeland Security may occur and the Museum itself be targeted? In which case, the "Projections" turn readily into into Super High Beam Search Lights fingering the sky as hitherto concealed anti-aircraft guns appear with astounding speed from behind the Paintings of the Memos.

On the one hand, everything possible is done to "torture" the poetry out of poetry, to create a non-poetry for non-readers. On the other hand, a poetry of reversed and doubled projections of the memos of Power, accepted as a New Art that is "infinitely richer" and "more powerful more eloquent" than any words of any "enemy combatant" could never be.

On the one hand the "barbaric writing" of the detainees, non-writing for non-readers,(which is to be "the end of literature") in the same formulation that "barbaric writing" is described in an essay written under a pseudonym by the Chilean Air Force Lieutenant torturer, serial killer and "poet" Carlos Wieder in Roberto Bolano's *Distant Star*--and on the other, the "civilized" Museum of "Projections" accorded the full opprobrium of the culture's elites combining as they do the elite of the Government and that of the Art World.

The larger the "Projections" "broadcast" their messages, the more they project unreadability on to the bodies and eyes of the spectators. The flowing letters of light of the poetry of Szymborska vanish into the "stability" of the enlarged lettering of the memos. And what are memos for but to ensure and reinforce "unforgetfullness"? That is, the "unforgettably" of the "twice amplified" memos and the "forgetability" of the "unreadable" poetry.

As Jack Spicer said, looking out over the Pacific Ocean: "No one listens to poetry." And many years later in the film "Atlantic City," Burt Lancaster gazed out in the opposite direction and murmured, "Not even the Atlantic Ocean is what it used to be."

Meanwhile, discredited as military man, a "failure" in the eyes of a mocking world, --and what easier time to kick a man in a Museum than when he is down--"Rummie" has none the less heard the Call of Vocation and resettled at Stanford, there to go into Post Doctoral Poetics Studies with Dr Perloff. By using the methods of one her favorite "radical Artificers," Charles Bernstein, Dr

Perloff and Rumzer (as he is now known, in defference to Holfeld) are hoping to capitalize on the recognitions accorded his memos and find ways to turn his military "misfortune" into the Future of Poetry, a "Restoration of Futurism" via the hindsight of the 21st Century. For in the foresight born of hindsight lies the restoration of the future as a superior copy of the past.

As Dr Perloff outlines briefly in a memo subtly echoing those of the Secretary, the method Bernstein takes in hand is the old "bait and switch," in which cliches and "official verse"are reversed, "doubling their pleasure, doubling their fun" by this clever method of "turning them inside out." The redoubling of cliches and platitudes, their mirrorings and reversals, allows Bernstein to produce the same "truisms" as now infinitely richer and wittier poetic and philosophical paradigms, which if "reverse engineered" also allow one to produce from the same "anti-capitalist" reversed words the stunning High Capitalist High Art moment of advertising for the Yellow Pages of Businesses during the Corporate Non Plus Ultra Half Time of the Super Bowl. This ultimate in Big Screen Big Audience "Projection," Rumzer is beginning to see, is what makes the possibilities of this method so "infinitely richer," stylistically superior and fraught with philosophical significance. In a moment of breathless anticipation too great to stifle,Dr Perloff has even let Rumzer know that no matter who if anyone is "elected," or,even if there is an "election," the Inaugural Poem will be from now on the sole provenance of Dr Bernstein, the Old Master of turning doggerel into an Inaugural and vice versa.

"I'm beginning to catch your drift--" Rumzer writes back, deliberately re-using the same but now "infinitely richer" Rumzer colloquialisms as before, just as he re-uses with stylistic superiority the same set of memo papers he once did in the Office, (now sold, even blank, as Collector's Items on EBay) having left Office with hundreds of boxes of them. "See you tonight at eight. Or make that ate," he adds with a "poetic" flourish, ravenous already for his "dinner date."

Clinking their cut glass crystal chalices of wine, ever mindful of the starched white expanses of table linen, the "couple at the corner table" reserved for those deserving of privacy for their intimate tete-a-tetes, gaze assertively and affirmingly into each other's eyes, their free hands poised in intimate proximity with pencils at the ready beside the finest specimens of handmade paper. In the enveloping warmth of the vast dining room, basking in the fragrance of the very best fresh cut flowers, Dr and Secretary set to work with pencils, knives and forks at the task of creating the New Extreme Experimental American Poetry.

O Museum Muse, by whom MEMO is reversed as "O mem(e)!" O reversed mirrored double image"Projected" onto the bodies of spectators so that Rummie becomes an "artist known as Rumzer" reversed into a "Secretary of Defense" known as Holfeld projected on to the "screens" of their eyes. Eyes

which now "see" Rumzer's words as "art" and Holfeld's as a "new American military," "mobilized" and "light"--easily able to be "launched" from any of close to 700 "military bases" worldwide--now reversed into "museums"--in the reversal of Marinetti's "war the world's hygiene," which does away with Museums--now the Museum is the projector of a "hygienic war" which "cleanses" "enemy combatants" and makes them into "spectators of art"--

in fact, one might envision the good Dr. suggesting to the former Secretary that a study of Marinetti's Futurist "Parole in Liberta" (precursor of Il Maestro Fondatore's Parole in Liberace, in turn Il Fondatore's contribution to "The Grand Piano" and included in its archives) , with its battlefield sounds and arrows pointing directions of attacks, placements of artillery, "bombs bursting in air," might be of some real use and interest in the Secretary's development of the "sketches" of the memos into a more sustained "elaboration" --"con vivo" --of his already extensive and barely tapped "command" of military nomenclature and rhythms. And so, this surprising and intriguing "Dynamic Duo," working long hours after hours at an "undisclosed location," proceed with the production of a "Tour de Force," powerful generator of a "Coup d'Etat," a "Regime Change" within the hierarchies of American Poetics and the MLA ushering in the era of the New Extreme Experimental American poetry.

And as Secretary of The Projections of a New American Military, Ms. Holfeld and Dr Bernstein assume their rightful places in the Coup d"Etat of a New Regime of the American Extreme Experimental Democratic Republic .

"this is my last communique from the planet of the monsters. Never again will I immerse myself in literature's bottomless cesspools. I will go back to writing my poems, such as they are, find a job to keep body and soul together, and make no attempt to be published." --Roberto Bolano, Distant Star

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82. **Gwyn McVay**

Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

> *to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem.*

That's the point! "The pumice of morons" means nothing in particular -- and neither does "the pulse of morning." "Created only a little lower than the angiosperm" is random, but in its randomness, actually more provocative than the original trite glurge, "than the angels."

Angelou is the one who essentially crapped on a plate and handed it to the whole country. What we ought to be offended by is the notion that her boring-ass poem (which I would think would have pissed you off the more by being itself so utterly devoid of craft and relying instead on a long list of People We Ought to Include) was worth something in the first place. Coolidge and Fagin (as was pointed out, the little saddle-stapled booklet, down to the typefaces and such, looked almost identical to that in which the Angelou poem was published) merely held up the mirror to the great icon standing there with her platter of crap.

Gwyn, who has the name thing straight now, McVay

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83. Catherine Daly
Re: AWP 2008
Sun 6 Jan 2008

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1) it says on the site that you can still buy your way in on site; in years past, it has been ridiculously easy for the public (my mom! and dad!) to sneak in 2) thanks; I'm on two panels, poetry and visual art, with some poetics listmembers, and marianne moore 3) I spend most of my time (and money) in the book fair, which is really wonderful -- if I want to hear a paper or attend a reading, I don't need to go to AWP, I can scratch that itch at smaller conferences -- ten minute talks and five minute readings are rarely as interesting to me as really getting to have a conversation with someone I've read but never met --

--
All best,
Catherine Daly
[redacted]

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84. Pierre Joris
Re: Spoofing Inaugural Poems
Sun 6 Jan 2008

---

so Jackson Mac Low, John Cage, the Oulipo people, the surrealists, Dada, i.e. the core of 20th century experimental poets are all scoundrels & con men? Come on, Marcus, you seem to have missed a whole century in poetry,

Pierre

On Jan 6, 2008, at 10:33 AM, Marcus Bales wrote:

> *N+7 poems are stupid, one and all. There is no cleverness, no craft, no wit, no*
> *art, in any of them. Art is not, and cannot be, random, because an endeavor*
> *based on randomness is mere time-wasting: the results cannot be significant*
> *or important. In particular, N+7 cannot "spoof" anything because the very*
> *notion of a parody or spoof is to be an intentionally significant (and maybe an*
> *important) act. No N+7 substitution can be either significant or important*
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> *propinquity of words in a particular edition of a particular dictionary. Removing*
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> *What's clever or witty about a mechanical change of "pulse of morning" to*
> *"pumice of morons"? Nothing, unless you thought it up yourself. As an act of*
> *human creativity to go on from you'd have something to go forward with. But*
> *of course the N+7 method offers nothing even faintly resembling a way to go*
> *forward with, and even less of human creativity.*
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> *lower than the angiosperm" for "a little lower than the angels"? Again, if you'd*
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> *gone forward from. Worse, it has no meaningful connection to the "pumice of*
> *morons". Neither phrase has the least wit or art when the result of merely*
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> *dead on arrival. Algorithms do not write poems -- people do.*
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> *human intention, how badly some other human intention has gone wrong. N+7*

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> *spoof of grass.*
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> *context in which the original was offered, and the changed context in which*
> *the parody is offered. N+7 not only is no satire, no parody, and no spoof, but it*
> *cannot be: to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because you'd*
> *get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem. It is no accomplishment. For*
> *people who want to be thought of as people of accomplishment it's worse than*
> *that: it's inviting your friends over for dinner and serving them the excrement*
> *you've fished out of your toilet bowl instead: it's an insult to your friends, not to*
> *the notion of dinner.*
>
> *In short, N+7 is self-evident incompetence. Randomness as the basis for art is*
> *the first refuge of scoundrels and the last word in confidence tricks.*
>
> *Marcus*

The poet: always in partibus infidelium -- Paul Celan

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85. Alison Croggon
Re: Spoofing Inaugural Poems
Sun 6 Jan 2008

> *Algorithms do not write poems -- people do.*

But what if people are algorithms? I've sometimes wondered.

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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86. Susan Webster Schultz
n+7 poems
Mon 7 Jan 2008

Dear Marcus and others:

I found (by accident) that n+7 poems are a wonderful teaching method. I had a group of students doing substitutions
one day years ago, when one of them said it was difficult because they'd been punished in school by being forced
to look up words in the dictionary.

This exercise cured them. "Look at THIS word!" they kept saying to each other. Happens every time. Great method.

aloha, Susan

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87. Elizabeth Switaj
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

On Jan 7, 2008 12:12 PM, Alison Croggon <[redacted]> wrote:

> *Algorithms do not write poems -- people do.*
>
> *But what if people are algorithms? I've sometimes wondered.*

If we are algorithms, they're algorithms that will always be too difficult for mere algorithms like us to figure out.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

88. Ryan Daley
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

Alison,

Rodney Koeneke seems to be on the same page:
http://modampo.blogspot.com/2007/12/what-if.html

-Ryan

On Jan 6, 2008 11:12 PM, Alison Croggon <[redacted]> wrote:

> *Algorithms do not write poems -- people do.*
>
> *But what if people are algorithms? I've sometimes wondered.*
>
> --
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

↑ Index

89. Jesse Glass
A Delicious New E-Chap From Ahadada Books: T.A. Noonan's Darjeeling--And it's Free!
Mon 7 Jan 2008

Go to www.ahadadabooks.com and sip away! (Click Downloads and see what else we have on our e-books shelf.) Jess

↑ Index

90. steve d. dalachinsky
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

---

pierre fill me in on oulipo second time it's passed my way thisd month

On Sun, 6 Jan 2008 19:51:55 -0500 Pierre Joris <[redacted]>
writes:
> so Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
> Dada, i.e. the core of 20th century experimental poets are all
> scoundrels & con men? Come on, Marcus, you seem to have missed a
> whole
> century in poetry,
>
> Pierre
>
> On Jan 6, 2008, at 10:33 AM, Marcus Bales wrote:
>
> > N+7 poems are stupid, one and all. There is no cleverness, no
> craft,
> > no wit, no
> > art, in any of them. Art is not, and cannot be, random, because an
>
> > endeavor
> > based on randomness is mere time-wasting: the results cannot be
> > significant
> > or important. In particular, N+7 cannot "spoof" anything because
> the
> > very
> > notion of a parody or spoof is to be an intentionally significant
>
> > (and maybe an
> > important) act. No N+7 substitution can be either significant or
>
> > important
> > because art is a matter of human intentions, not a matter of the
> mere
> > propinquity of words in a particular edition of a particular
> > dictionary. Removing
> > human intention from the endeavor removes the possibility of art.
> >
> > What's clever or witty about a mechanical change of "pulse of
> > morning" to
> > "pumice of morons"? Nothing, unless you thought it up yourself. As
>
> > an act of
> > human creativity to go on from you'd have something to go forward
>

> > with. But
> > of course the N+7 method offers nothing even faintly resembling a
>
> > way to go
> > forward with, and even less of human creativity.
> >
> > And what is clever or even interesting about mechanically
> > substituting "a little
> > lower than the angiosperm" for "a little lower than the angels"?
>
> > Again, if you'd
> > thought it up, it might be an interesting place to go forward
> from,
> > but it is not
> > gone forward from. Worse, it has no meaningful connection to the
>
> > "pumice of
> > morons". Neither phrase has the least wit or art when the result of
>
> > merely
> > mechanical selection because without human intention the entire
> > enterprise is
> > dead on arrival. Algorithms do not write poems -- people do.
> >
> > N+7 offers nothing whatever since the idea of parody or spoof is
> to
> > show, by
> > human intention, how badly some other human intention has gone
> > wrong. N+7
> > is no more a parody or spoof of anything than mowing the lawn is a
>
> > parody or
> > spoof of grass.
> >
> > Mechanical word substitutions do not create parodies -- people of
> > accomplishment do -- and they must, since the nature of parodies
> and
> > spoofs
> > requires that the writer and reader are familiar with the
> original,
> > with the
> > context in which the original was offered, and the changed context

>
> > in which
> > the parody is offered. N+7 not only is no satire, no parody, and
> no
> > spoof, but it
> > cannot be: to mechanically substitute N+7 to someone's poem and
> then
> > purport to laugh at the ridiculousnesses thereby engendered
> because
> > you'd
> > get the same proportion of the same sorts of ridiculousnesses by
> > mechanically substituting N+7 for ANY poem. It is no
> accomplishment.
> > For
> > people who want to be thought of as people of accomplishment it's
>
> > worse than
> > that: it's inviting your friends over for dinner and serving them
>
> > the excrement
> > you've fished out of your toilet bowl instead: it's an insult to
>
> > your friends, not to
> > the notion of dinner.
> >
> > In short, N+7 is self-evident incompetence. Randomness as the
> basis
> > for art is
> > the first refuge of scoundrels and the last word in confidence
> tricks.
> >
> > Marcus
>
> _____
>
> The poet: always in partibus infidelium -- Paul Celan
> _____
> Pierre Joris
> 244 Elm Street
> Albany NY 12202
> h: [redacted]
> c: [redacted]

> o: 518 442 40 71
> Euro cell: (011 33) 6 75 43 57 10
> email: [redacted]
> http://pierrejoris.com
> Nomadics blog: http://pjoris.blogspot.com
> _____
>
>

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91. Dr. Barry S. Alpert
"Poetry" versus "Prose" in New Hampshire
Mon 7 Jan 2008

Just encountered this germane formulation, but am skeptical whether it holds up to rigorous analysis.

At a raucous rally in a high school gymnasium in Nashua, Clinton skewered Obama for several votes he has cast in the Senate, such as his vote in favor of the Patriot Act and for energy legislation she described as "Dick Cheney's energy bill." She never mentioned Obama's name but left no doubt about whom she was discussing."You campaign in poetry, you govern in prose," Clinton said.

Barry Alpert _____
Watch “Cause Effect,” a show about real people making a real difference.
http://im.live.com/Messenger/IM/MTV/?source=text_watchcause=

↑ Index

92. Jim Andrews
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

---

i don't share marcus's perspective on the random and algorithms in writing and art, but he raises some interesting issues. i sent his post to someone i know who is considering doing a doctoral thesis on randomness in art.

i can remember having a perspective very similar to marcus's concerning randomness and algorithms.

i wonder if anyone knows of any insightful books that addresses the sorts of issues marcus raises?

i thought about responding to marcus's post but it seems like a lot of work to do it well.

it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods. it gives one a different perspective on one's own work, for instance. so that we can begin to be a bit more objective about our own writing, see it from other points of view where our intentions are less precious and the words we've written and their dynamics perhaps more or differently evident. it can also open up the notion of voice, for instance, into undiscovered areas.

and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process.

ja
http://vispo.com

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93. Tony Trigilio

Spring '08, Columbia College Chicago: Pafunda, Greenstreet, Nezhukumatathil, Robins, Zucker, Notley, and more

Mon 7 Jan 2008

Spring 2008 Poetry Readings at Columbia College Chicago

All readings free and open to the public
For more information: [redacted]

****

DANIELLE PAFUNDA
Wednesday, February 6, 2008, 5:30 p.m.
Lecture: "Stunt Doubles, Companion Species, and the Lyric"
Music Center Concert Hall
1014 South Michigan Avenue

RELEASE PARTY AND POETRY READING:
COURT GREEN #5 (Sylvia Plath Dossier)
Monday, February 11, 2008, 5:30 p.m.
Film Row Cinema
1014 South Wabash Avenue, 8th floor

KATE GREENSTREET, AIMEE NEZHUKUMATATHIL, & MICHAEL ROBINS POETRY READING
Wednesday, March 5, 2008, 5:30 p.m.
Music Center Concert Hall
1014 South Michigan Avenue

NINTH ANNUAL CITYWIDE UNDERGRADUATE POETRY FESTIVAL
Thursday, April 3, 2008, 5:30 p.m.
Music Center Concert Hall
1014 South Michigan Avenue

ALICE NOTLEY & RACHEL ZUCKER
ELMA STUCKEY MEMORIAL POETRY READING
Wednesday, April 9, 2008, 5:30 p.m.
Music Center Concert Hall
1104 South Michigan Avenue

RELEASE PARTY & POETRY READING:
COLUMBIA POETRY REVIEW #21
Thursday, May 1, 2008, 5:30 p.m.
Sherwood Conservatory Recital Hall
1312 South Michigan Avenue

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94. Michael Kelleher
Literary Buffalo Newsletter 1.07.08-1.13.08
Mon 7 Jan 2008

LITERARY BUFFALO
01.07.08-01.13.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize $25

BABEL EXTRA

A Promise to the Dead: The Exile Journey of Ariel Dorfman
Documentary Film Screening
Saturday, January 19, 8 p.m. $7, $5 stu./sen., $4 mem.
Hallwalls Cinema, 341 Delaware @ Tupper

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he

has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

EVENTS

01.09.07

Earth's Daughter's Gray Hair Reading Series
David Landrey and David Lampe_
Poetry Reading_
Wednesday, January 9, 7:30 p.m._
Hallwalls Cinema, 341 Delaware @ Tupper

01.13.08

Spoken Word Sundays
N'Tare Ali Gault and James Cooper
Sunday, January 13, 8 p.m.
Allen Street Hardware, 245 Allen St.
Slots for open readers available

WESTERN NEW YORK BOOK ARTS WORKSHOPS

The Western NY Book Arts Collaborative presents its Winter 2008 book arts Saturday workshop series in the Buffalo NY area. We have spaces available still for all workshops, however space is limited, so please sign up soon if you are interested. All workshops are intro level and open to members and non-members. The workshops begin this Saturday.

For more details, registration information & additional events:
http://www.wnybookarts.org/events.php

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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95. Marcus Bales

Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

On 6 Jan 2008 at 19:51, Pierre Joris wrote:
> so Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
> Dada, i.e. the core of 20th century experimental poets are all
> scoundrels & con men? Come on, Marcus, you seem to have missed a
> whole century in poetry,
> Pierre

so Jacquard Mace Lower, Joint Cain, the Ouster pepsin, the surtaxes, daguerrotype, i.e. the corked of twiddle cereal expletive pois are all scowls and concave menarches? Come on, Margrave, you seem to have missed a whole cereal in poi.

Here is an N+7 substitution for your original, and thus I refute your assertion that any N+7 substitution is great art that reveals the essential nonsense of the original. Say, no wonder you postmodernists like this kind of thing -- it's so easy! No thinking, no art, no work involved. Just look things up in the dictionary! Real class, that.

What are you going to do, Pierre, write 4'34"? Maybe 4'35" as a topper?

Yes, Jackson Mac Low, John Cage, the Oulipo people, the surrealists, Dada, the whole core of 20th century experimental poets are all scoundrels and con men. They are laughing up their sleeves at the extraordinary ease that your bourgeois M. Joudainist gullibility fell for their Tartuffian schemes: why, you've been speaking Poetry all this time!

Marcus

> *On Jan 6, 2008, at 10:33 AM, Marcus Bales wrote:*
>
> *N+7 poems are stupid, one and all. There is no cleverness, no craft,*
> *no wit, no*
> *art, in any of them. Art is not, and cannot be, random, because an endeavor*
> *based on randomness is mere time-wasting: the results cannot be significant*
> *or important. In particular, N+7 cannot "spoof" anything because the*
> *very*
> *notion of a parody or spoof is to be an intentionally significant (and maybe an*
> *important) act. No N+7 substitution can be either significant or important*
> *because art is a matter of human intentions, not a matter of the mere*
> *propinquity of words in a particular edition of a particular dictionary. Removing*
> *human intention from the endeavor removes the possibility of art.*
>
> *What's clever or witty about a mechanical change of "pulse of morning" to*
> *"pumice of morons"? Nothing, unless you thought it up yourself. As an act of*

*human creativity to go on from you'd have something to go forward with. But
of course the N+7 method offers nothing even faintly resembling a way to go
forward with, and even less of human creativity.*

*And what is clever or even interesting about mechanically substituting "a little
lower than the angiosperm" for "a little lower than the angels"? Again, if you'd
thought it up, it might be an interesting place to go forward from,
but it is not
gone forward from. Worse, it has no meaningful connection to the "pumice of
morons". Neither phrase has the least wit or art when the result of
merely
mechanical selection because without human intention the entire enterprise is
dead on arrival. Algorithms do not write poems -- people do.*

*N+7 offers nothing whatever since the idea of parody or spoof is to
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human intention, how badly some other human intention has gone wrong. N+7
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requires that the writer and reader are familiar with the original,
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context in which the original was offered, and the changed context in which
the parody is offered. N+7 not only is no satire, no parody, and no
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cannot be: to mechanically substitute N+7 to someone's poem and then
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you'd
get the same proportion of the same sorts of ridiculousnesses by
mechanically substituting N+7 for ANY poem. It is no
accomplishment.
For
people who want to be thought of as people of accomplishment it's
worse than
that: it's inviting your friends over for dinner and serving them
the excrement
you've fished out of your toilet bowl instead: it's an insult to
your friends, not to
the notion of dinner.

In short, N+7 is self-evident incompetence. Randomness as the
basis
for art is
the first refuge of scoundrels and the last word in confidence
tricks.

Marcus

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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No virus found in this incoming message.
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Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 1/7/2008 9:14 AM

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96. Marcus Bales
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

Marcus Bales wrote:
> > to mechanically substitute N+7 to someone's poem and then
> > purport to laugh at the ridiculousnesses thereby engendered
> > because you'd get the same proportion of the same sorts of
> > ridiculousnesses by mechanically substituting N+7 for ANY poem.

On 6 Jan 2008 at 18:07, Gwyn McVay wrote:
> That's the point! "The pumice of morons" means nothing in particular
> -- and neither does "the pulse of morning." "Created only a little lower
> than the angiosperm" is random, but in its randomness, actually more
> provocative than the original trite glurge, "than the angels."

You're saying the point is that since you can get equal ridiculousness by N+7 substitutions for ANY poem, that therefore by using N+7 substitutions to mock Angelou's poem means you have done something significant or important or even interesting? That's like claiming that your bowel movement was signifricant or important or interesting on the grounds that since everyone has bowel movements yours are particularly interesting. It's not only nonsense, it's nonsense on stilts.

The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff. It took two postmodernists to look words up in the dictionary (it took two! postmodernists must be in even sadder shape than I thought) were merely looking words up in the dictionary and substituting them in someone else's original work. There's nothing significant, important, or even interesting in that -- anyone, well, okay, if it's postmodernists, any two can do it. Anything that anyone, or even any two (allowing postmodernists their handicap), can do can't be, by definition, significant or important.

The claim that looking words up in the dictionary is a significant artistic act is paradigmatic of the aesthetic bankruptcy of the postmodern worldview. The sadder thing is that that may be the very best that postmodernists can do.

> *Angelou is the one who essentially crapped on a plate and handed it to the whole country. What we ought to be offended by is the notion that her boring-ass poem (which I would think would have pissed you off the more by being itself so utterly devoid of craft and relying instead on a*

> *long list of People We Ought to Include) was worth something in the first place.<*

So, an interesting, significant, or important critique of crap is to provide more and bigger crap? By that standard, which seems to be the standard of postmodernists everywhere, it's a race to the bottom of the art endeavor: who can do the most bad work the worst? It's not merely wrong-headed, it's pathetic.

Sturgeon's Law applies to poetry as well as to everything else -- 90% of everything, even poetry, is crap. But one does not better distinguish the crap from the valuable by producing more and worse crap as fast as one can. It's the fundamental fallacy of the entire postmodern world view that by practicing to do more worse crap faster that one will thereby produce something valuable. Postmodernism is among the 90% of the crappy world views. Get over it. Look for something better.

Marcus

On 6 Jan 2008 at 18:07, Gwyn McVay wrote:

> *to mechanically substitute N+7 to someone's poem and then*
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> *because you'd*
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> *whole country. What we ought to be offended by is the notion that*
> *her*
> *boring-ass poem (which I would think would have pissed you off the*
> *more by*
> *being itself so utterly devoid of craft and relying instead on a*
> *long list*
> *of People We Ought to Include) was worth something in the first*
> *place.*
> *Coolidge and Fagin (as was pointed out, the little saddle-stapled*
> *booklet,*
> *down to the typefaces and such, looked almost identical to that in*
> *which*
> *the Angelou poem was published) merely held up the mirror to the*

> *great*
> *icon standing there with her platter of crap.*
>
> *Gwyn, who has the name thing straight now, McVay*
>
> --
> *No virus found in this incoming message.*
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97. David Chirot

Borges and the Foreseeable Future -{Jorge Luis as Internet Prophet} New York Times

Mon 7 Jan 2008

The visions of a blind writer "materialize" in virtuality!!!!

"a great story"!!

Rereading Borges the last months, his works strike me as "ever more significant"--

http://www.nytimes.com/2008/01/06/books/06cohenintro.html?em&ex=1199854800&en=917df56734c4747e&ei=5087%0A--- spent

↑ Index

98. Thomas savage

Re: Borges and the Foreseeable Future -{Jorge Luis as Internet Prophet} New York Times

Mon 7 Jan 2008

I'm so glad you posted this on the listserv. I saw it in the Times yesterday and was hoping someone would. Thanks again. It's the best thing I've read in The Times in a very long time. Regards, Tom Savage

David Chirot <[redacted]> wrote: The visions of a blind writer "materialize" in virtuality!!!!

"a great story"!!

Rereading Borges the last months, his works strike me as "ever more significant"--

http://www.nytimes.com/2008/01/06/books/06cohenintro.html?em&ex=1199854800&en=917df56734c4747e&ei=5087%0A--- spent

---
Never miss a thing. Make Yahoo your homepage.

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99. **Robin Hamilton**
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

> *On 6 Jan 2008 at 19:51, Pierre Joris wrote:*
> *so Jackson Mac Low, John Cage, the Oulipo people, the surrealists, Dada, i.e. the core of 20th century experimental poets are all scoundrels & con men? Come on, Marcus, you seem to have missed a whole century in poetry,*
> *Pierre*
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> *so Jacquard Mace Lower, Joint Cain, the Ouster pepsin, the surtaxes, daguerrotype, i.e. the corked of twiddle cereal expletive pois are all scowls*
> *and concave menarches? Come on, Margrave, you seem to have missed a whole cereal in poi.*

Right on, Marcus -- this is brill! I specially like "the corked of twiddle cereal expletive pois," where the first phrase seems to have an intertextual resonance with Jack Sheppard indulging in a jorrum of diddle in Newgate, the evening before he was sent to morris at the nubbing cheat before the hundreds of Drury, a.k.a. the hoy polloy, who no doubt had their expletives deleted for the occasion.

Robin

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100. **amy king**
Re: Spoofing Inaugural Poems -- Marcus' Premise and the Poetics List
Mon 7 Jan 2008

Marcus,

You determined that because "pumice of morons" was arrived at through chance methods, rather than someone "thinking them up" like Angelou (as you state below), the results are not significant. This type of elementary attack against exploratory poetics recurs on occasion here, but your gross characterizations and belligerent accusations of "crap" ultimately mire any

merit your posts might have in useless defensiveness and your anger, rather than furthering constructive discussion.

The purpose of the list is not to repeatedly defend why innovative techniques exist as there are other forums for those general discussions. Please note:

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog."

Marcus Bales <[redacted]> wrote:
The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff.

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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101. Chris Stroffolino
Re: "Poetry" versus "Prose" in New Hampshire
Mon 7 Jan 2008

Thanks for passing this on Barry. I may have to write about it more. Did Hilary mean the "you" as a negative thing, something she disagrees with (that the 'inexperienced' Obama does, for instance), or did she mean it as a self-characterization? As something "one" does?

Chris
On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:

> *Just encountered this germane formulation, but am skeptical whether it holds up to rigorous analysis.*

> *At a raucous rally in a high school gymnasium in Nashua, Clinton skewered Obama for several votes he has cast in the Senate, such as his vote in favor of the Patriot Act and for energy legislation she described as "Dick Cheney's energy bill." She never mentioned Obama's name but left no doubt about whom she was discussing."You campaign in poetry, you govern in prose," Clinton said.*
>
> *Barry Alpert*
>
> ---
>
> *Watch "Cause Effect," a show about real people making a real difference.*
> *http://im.live.com/Messenger/IM/MTV/?source=text_watchcause*

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102. Ryan Daley
Alicia Kozameh
Mon 7 Jan 2008

If anyone here has Alicia Kozameh's contact info, please backchannel.

Thanks.

-Ryan

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103. Daniel Zimmerman
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

Marcus,

While I agree with you that N+7 has little chance of producing 'artistic' results,

I would not dismiss the possibility that it might do so-especially with small

samples of text, perhaps run through several different dictionaries (some of which

might yield interesting results for various samples). I don't necessarily agree that

randomness has no place in creativity-a position you seem to take; rhyme and meter,

certainly, have rather arbitrary roots. Orthography, too-especially in English!-has

an arbitrary quality (I don't mean here to confuse the arbitrary with the random, but

in many cases, such as the one I will offer, the distinction means little). I would like to

know your response to an anagrammatic form I invented ten years ago, examples of which

appear on the Beard of Bees web site at http://www.beardofbees.com/zimmerman.html.

By constructing 4x4 word squares, running them through an online anagram generator

(which produced thousands of lines of words using the same 16 letters), selecting those

that seem grammatically and otherwise interesting, and combining some of them, I have

created a form that requires many of the same kinds of decisions that traditional poetic

composition involves. Also, the form invites others to run the word squares through

the anagram generator, select other (or even the same) lines, and create a sibling or

Isotope poem, perhaps 'better' than my original. I don't write many poems in this form

(nor do I write sestinas), but I regard the form as at least as legitimate as other forms

(including the sestina, which shares some of the difficulty of writing an Isotope; try one

yourself if you don't believe me).

~ Dan

----- Original Message -----
From: "Marcus Bales" <[redacted]>
To: <[redacted]>
Sent: Monday, January 07, 2008 11:58 AM
Subject: Re: Spoofing Inaugural Poems

> *Marcus Bales wrote:*
> *to mechanically substitute N+7 to someone's poem and then*
> *purport to laugh at the ridiculousnesses thereby engendered*

because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem.

On 6 Jan 2008 at 18:07, Gwyn McVay wrote:
That's the point! "The pumice of morons" means nothing in particular -- and neither does "the pulse of morning." "Created only a little lower than the angiosperm" is random, but in its randomness, actually more provocative than the original trite glurge, "than the angels."

You're saying the point is that since you can get equal ridiculousness by N+7 substitutions for ANY poem, that therefore by using N+7 substitutions to mock Angelou's poem means you have done something significant or important or even interesting? That's like claiming that your bowel movement was signifricant or important or interesting on the grounds that since everyone has bowel movements yours are particularly interesting. It's not only nonsense, it's nonsense on stilts.

The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff. It took two postmodernists to look words up in the dictionary (it took two! postmodernists must be in even sadder shape than I thought) were merely looking words up in the dictionary and substituting them in someone else's original work. There's nothing significant, important, or even interesting in that -- anyone, well, okay, if it's postmodernists, any two can do it. Anything that anyone, or even any two (allowing postmodernists their handicap), can do can't be, by definition, significant or important.

The claim that looking words up in the dictionary is a significant artistic act is paradigmatic of the aesthetic bankruptcy of the postmodern worldview. The sadder thing is that that may be the very best that postmodernists can do.

Angelou is the one who essentially crapped on a plate and handed it to the whole country. What we ought to be offended by is the notion that

> *her boring-ass poem (which I would think would have pissed you off the more by being itself so utterly devoid of craft and relying instead on a long list of People We Ought to Include) was worth something in the first place.<*
>
> *So, an interesting, significant, or important critique of crap is to provide more and bigger crap? By that standard, which seems to be the standard of postmodernists everywhere, it's a race to the bottom of the art endeavor: who can do the most bad work the worst? It's not merely wrong-headed, it's pathetic.*
>
> *Sturgeon's Law applies to poetry as well as to everything else -- 90% of everything, even poetry, is crap. But one does not better distinguish the crap from the valuable by producing more and worse crap as fast as one can. It's the fundamental fallacy of the entire postmodern world view that by practicing to do more worse crap faster that one will thereby produce something valuable. Postmodernism is among the 90% of the crappy world views. Get over it. Look for something better.*
>
> *Marcus*
>
> *On 6 Jan 2008 at 18:07, Gwyn McVay wrote:*
>
> *to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem.*
>
> *That's the point! "The pumice of morons" means nothing in particular -- and neither does "the pulse of morning." "Created only a little lower than the angiosperm" is random, but in its randomness, actually more provocative than the original trite glurge, "than the angels."*
>
> *Angelou is the one who essentially crapped on a plate and handed it to the whole country. What we ought to be offended by is the notion that her*

> *boring-ass poem (which I would think would have pissed you off the more by*
> *being itself so utterly devoid of craft and relying instead on a long list*
> *of People We Ought to Include) was worth something in the first place.*
> *Coolidge and Fagin (as was pointed out, the little saddle-stapled booklet,*
> *down to the typefaces and such, looked almost identical to that in which*
> *the Angelou poem was published) merely held up the mirror to the great*
> *icon standing there with her platter of crap.*
>
> *Gwyn, who has the name thing straight now, McVay*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 1/7/2008 9:14 AM*

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104. **steve russell**

Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

I don't see why being attentive to randomness should be regarded as a disregard of craft. One chooses, assembles, & no matter how seemingly random, things take on some sort of shape. DA DA started to hint strongly towards the often violent dis locations that would shape modernity. so why not involve our friend the machine?

Jim Andrews <[redacted]> wrote: i don't share marcus's perspective on the random and algorithms in writing and art, but he raises some interesting issues. i sent his post to someone i know who is considering doing a doctoral thesis on randomness in art.

i can remember having a perspective very similar to marcus's concerning randomness and algorithms.

i wonder if anyone knows of any insightful books that addresses the sorts of issues marcus raises?

i thought about responding to marcus's post but it seems like a lot of work to do it well.

it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods. it gives one a different perspective on one's own work, for instance. so that we can begin to be a bit more objective about our own writing, see it from other points of view where our intentions are less precious and the words we've written and their dynamics perhaps more or differently evident. it can also open up the notion of voice, for instance, into undiscovered areas.

and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process.

ja
http://vispo.com

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105. **steve russell**
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

One of its members wrote a novel avoiding the wicked vowel E.

"steve d. dalachinsky" <[redacted]> wrote: pierre fill me in on oulipo second time it's passed my way thisd month

On Sun, 6 Jan 2008 19:51:55 -0500 Pierre Joris
writes:
> so Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
> Dada, i.e. the core of 20th century experimental poets are all
> scoundrels & con men? Come on, Marcus, you seem to have missed a
> whole
> century in poetry,
>
> Pierre
>
> On Jan 6, 2008, at 10:33 AM, Marcus Bales wrote:
>
> > N+7 poems are stupid, one and all. There is no cleverness, no
> craft,
> > no wit, no

> > art, in any of them. Art is not, and cannot be, random, because an
>
> > endeavor
> > based on randomness is mere time-wasting: the results cannot be
> > significant
> > or important. In particular, N+7 cannot "spoof" anything because
> the
> > very
> > notion of a parody or spoof is to be an intentionally significant
>
> > (and maybe an
> > important) act. No N+7 substitution can be either significant or
>
> > important
> > because art is a matter of human intentions, not a matter of the
> mere
> > propinquity of words in a particular edition of a particular
> > dictionary. Removing
> > human intention from the endeavor removes the possibility of art.
> >
> > What's clever or witty about a mechanical change of "pulse of
> > morning" to
> > "pumice of morons"? Nothing, unless you thought it up yourself. As
>
> > an act of
> > human creativity to go on from you'd have something to go forward
>
> > with. But
> > of course the N+7 method offers nothing even faintly resembling a
>
> > way to go
> > forward with, and even less of human creativity.
> >
> > And what is clever or even interesting about mechanically
> > substituting "a little
> > lower than the angiosperm" for "a little lower than the angels"?
>
> > Again, if you'd
> > thought it up, it might be an interesting place to go forward
> from,
> > but it is not
> > gone forward from. Worse, it has no meaningful connection to the

>
> > "pumice of
> > morons". Neither phrase has the least wit or art when the result of
>
> > merely
> > mechanical selection because without human intention the entire
> > enterprise is
> > dead on arrival. Algorithms do not write poems -- people do.
> >
> > N+7 offers nothing whatever since the idea of parody or spoof is
> to
> > show, by
> > human intention, how badly some other human intention has gone
> > wrong. N+7
> > is no more a parody or spoof of anything than mowing the lawn is a
>
> > parody or
> > spoof of grass.
> >
> > Mechanical word substitutions do not create parodies -- people of
> > accomplishment do -- and they must, since the nature of parodies
> and
> > spoofs
> > requires that the writer and reader are familiar with the
> original,
> > with the
> > context in which the original was offered, and the changed context
>
> > in which
> > the parody is offered. N+7 not only is no satire, no parody, and
> no
> > spoof, but it
> > cannot be: to mechanically substitute N+7 to someone's poem and
> then
> > purport to laugh at the ridiculousnesses thereby engendered
> because
> > you'd
> > get the same proportion of the same sorts of ridiculousnesses by
> > mechanically substituting N+7 for ANY poem. It is no
> accomplishment.
> > For
> > people who want to be thought of as people of accomplishment it's

>
> > worse than
> > that: it's inviting your friends over for dinner and serving them
>
> > the excrement
> > you've fished out of your toilet bowl instead: it's an insult to
>
> > your friends, not to
> > the notion of dinner.
> >
> > In short, N+7 is self-evident incompetence. Randomness as the
> basis
> > for art is
> > the first refuge of scoundrels and the last word in confidence
> tricks.
> >
> > Marcus
>
> _____
>
> The poet: always in partibus infidelium -- Paul Celan
> _____
> Pierre Joris
> 244 Elm Street
> Albany NY 12202
> h: [redacted]
> c: [redacted]
> o: 518 442 40 71
> Euro cell: (011 33) 6 75 43 57 10
> email: [redacted]
> http://pierrejoris.com
> Nomadics blog: http://pjoris.blogspot.com
> _____
>
>

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106. **David Chirot**

Re: Spoofing Inaugural Poems/a few books--

Mon 7 Jan 2008

(the best "Inauguration" piece i know of is Burroughs's "Roosevelt After Inauguration" The "Commissioner of Sewers" is also highly recommended--the latter is available at you tube)

Andre Breton stated at one point in Surrealism's development that the perfect Surrealist act would be to go into a crowd with a revolver and begin firing at random

(when Goering and others embraced the phrase, taken from a stage play,"When I hear the word "culture" i reach for my revolver" this put a different angle on the proposition and Breton later with drew it--

For in words there are consequences--

yet consider this:

"Targeted assassination" a war crime, is "made" in a way similar to that of the approach Marcus writes of--considerable work, planning, "revising," "craft" and "intelligence" goes into this-- yet at the same time that it occurs there is the random--the people close by--(One is after all firing missiles into the world's most densely populated area)--are killed or wounded, buildings and other vehicles are damaged, and the psychological effect of terror is inflicted on the population-- (studies of the children of Gaza have found for example that close to 90% already have Post Traumatic Stress Disorders--in Iraq, Afghanistan, Congo, Rwanda, Somalia, Sudan the number of very young children traumatized by wars as soldiers and victims both creates a "future" in large part destroyed well before its arrival--a continual trauma ready to explode at any moment over and over again--)

To combine the chosen and worked at, planned and crafted with the random creates a "collective punishment"--a war crime

The change in Breton's view on this particular example of randomness and its effects, consequences, even and especially when "planned"--reveals the madness--

All the same random shootings in crowded areas have turned from being Surrealists acts into "the daily news"--

When there are outbreaks of what seem "random events" this causes the search for "connections," "patterns of behaviours," and "means to identify the symptoms ahead of time"-- which "push the envelope" of "acceptable" and "unacceptable methods" for doing so--

In working for a very long long time with chance, found, random materials, i have the sense often that there develops a "synchronicity" with which one is working--

things found seem to be "just what i needed" (NOT "what i wanted")-- they seem to fall into place--or to open the way where there had been the possibility of a cul-de-sac--

it's this area which i think is related with what Jim writes of as "magic"--and the sense of "something other" working with one--making suggestions, suddenly appearing--"collaborating"--participating" with one and the materials-- an encounter of oneself and the materials which enters into an areas of "collaboration" not unlike that of Burroughs and Gysin's working together which resulted in The Third Mind--

one can achieve the Third Mind by oneself also and the materials also, as Burroughs himself showed--

working with the found for me is the opening into what is hidden in plain site/sight/cite I've never had any interest in "programmed chance operations" or using systems to "find chance" or the random--

("programming chance" seems too controlled--)

these things are "already t/here" all around one--
even in lock-in, barely any thing of"interest" in a blank space under too bright light--one finds things going on, to work with--

working with the found around one where on is at that moment is a way of opening awareness with the arrangements already existing in the randomness of being-- which at the same time humans for ever have found patterns, meanings, visions, "a sense of purpose/direction/fate" in--

it is the areas where it is indeterminate that one moves--where the random and the pattern are co-existing, not yet separated, sorted out, defined--

the one person whom i have read on this that is very good --for a writer and visual/sound/writing artist, including tape recordings, films, etc)--is William S. Burroughs--In pieces included in the Word Virus collection, The Job, The Third Mind and scattered through out interviews and many other works--

Picasso said--"I do not seek, I find"--
of course one could say that Burroughs, Picasso and myself all developed methods that issued from and worked with the found--

so there is in a sense a "method"--of one's own that one arrives at through time--yet it can be changed simply by coming across something which suddenly reveals something "new" and "unknown" and at the same time--strangely familiar--The Uncanny--

which will confront one with what i call "necessity, the motherfucker of invention"-because the methods one used suddenly are not immediately applicable and one has "come up with something else"--which emerges from the possibilities within the limits of the materials--

in a sense, working with the found, one is an "attarctor' for the kinds of things which seem to be "passing through one's mind" at the moment--some theme--some floating desire or fascination which the oddly reappearing examples of a certain word or type of sidewalk crack, the way a leaf fell and its shadows outlined a space in which there are "things never before seen yet here al the time"--open out--

a great deal of thinking and work is set up so that one is most often going to see what one set out to see--
even in "seeking" there is a desired to goal to "arrive at"--

so "programming chance" to me--this is just myself personally--too much like "seeking the random" rather than finding it--already all around one--

so i think that even working with the found--what it is that is found in a sense is responding with and calling out to--something which is within one in some way uncannily recognized back and forth among the things the sites/sights/cites , the events, and the person--

at a certain level it is an acceptance of the simultaneous randomness and "serendipity" as the poet Larry Eigner called it, in al that is going on around one--

the more one develops an awareness within this, the less there is an "intentionality" or a planned randomness--a method of "generating randomness"--

the more one voyages into these areas, the more such questions of things like "plots" and "plot less" become intertwined--allowing for ever more "viewpoints" "angles'--and a sense of the reversibility and doubling, mirroring, "simulating," camouflaging and dis-and-re-appearing aspects of the neg entropy going on continually "making itself available to be found"--

The Pre_Socratics have many interesting writings on this interplay among the random and the "destined" so to speak-- Heraclitus: The most beautiful world is heap of rubble tossed down at random.

Three other books of great interest and use i can think of are Hans Richter Dada Art and Anti-Art, The Writings of Robert Smithson and Rudolf Arnheim's Art and Entropy and parts of Order Out of Chaos by Stengers and Prigogine though in a sense they "explain" what is "hidden in plain site/sight/cite" continually--

On Jan 7, 2008 4:56 AM, Jim Andrews <[redacted]> wrote:

> *i don't share marcus's perspective on the random and algorithms in writing and art, but he raises some interesting issues. i sent his post to someone i know who is considering doing a doctoral thesis on randomness in art.*
>
> *i can remember having a perspective very similar to marcus's concerning randomness and algorithms.*
>
> *i wonder if anyone knows of any insightful books that addresses the sorts of issues marcus raises?*
>
> *i thought about responding to marcus's post but it seems like a lot of work to do it well.*
>
> *it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods. it gives one a different perspective on one's own work, for instance. so that we can begin to be a bit more objective about our own writing, see it from other points of view where our intentions are less precious and the words we've written and their dynamics perhaps more or differently evident. it can also open up the notion of voice, for instance, into undiscovered areas.*
>
> *and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process.*
>
> *ja*
> *http://vispo.com*

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107. Peter Grieco

Peter Grieco's Rooftop reading 23 January

Mon 7 Jan 2008

The Rooftop Poetry Club at Bufflo State College
has announced its next season
of open readings, workshops, and performances.

Beginning Wednesday, January 23, with writers Peter Grieco and Irving Massey and concluding Wednesday, April 30, with a reading from poet Ethan Paquin, a complete schedule is available on the Rooftop Poetry Club's Web site.

http://www.buffalostate.edu/library/rooftop/

1/23: Peter Grieco & Irving Massey
International Students Reading Area, 3rd Floor SE
Butler Library, 4:30 pm
Buffalo State College

[redacted]

228 Lexington Ave
Apt 2
Buffalo. NY 14222-1759
[redacted]

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108. Mark Melnicove

Re: "Poetry" versus "Prose" in New Hampshire

Mon 7 Jan 2008

She must have meant it as a negative.

And Mario Cuomo said it years ago. (Did she attribute the quote to him?)

And it displays a slapdash ignorance of the possibilities of poetry. (I hear Shelley turning over in his grave.)

Mark

From: Chris Stroffolino [mailto:[redacted]]
To: [redacted]
Sent: Mon, 07 Jan 2008 14:10:05 -0500
Subject: Re: "Poetry" versus "Prose" in New Hampshire

Thanks for passing this on Barry. I may have to write about it more. Did Hilary mean the "you" as a negative thing, something she disagrees with (that the 'inexperienced' Obama does, for instance), or did she mean it as a self-characterization? As something "one" does?

Chris
On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:

> *Just encountered this germane formulation, but am skeptical whether it holds up to rigorous analysis.*
>
> *At a raucous rally in a high school gymnasium in Nashua, Clinton skewered Obama for several votes he has cast in the Senate, such as his vote in favor of the Patriot Act and for energy legislation she described as "Dick Cheney's energy bill." She never mentioned Obama's name but left no doubt about whom she was discussing."You campaign in poetry, you govern in prose," Clinton said.*
>
> *Barry Alpert*
>
> _____
> *Watch â€œCause Effect,â€ a show about real people making a real difference.*
> *http://im.live.com/Messenger/IM/MTV/?source=text_watchcause*

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109. Layne Russell
Re: "Poetry" versus "Prose" in New Hampshire
Mon 7 Jan 2008

I would think her words meant something like: You (one) can (or might) campaign in poetry, but you (one) must govern in prose. And yes, surely she was referring to Obama - to be more specific and clear.

Not very raucous really, despite a couple moments where all four candidates were talking strongly at once.

Layne
----- Original Message -----
From: Chris Stroffolino
To: [redacted]
Sent: Monday, January 07, 2008 11:10 AM
Subject: Re: "Poetry" versus "Prose" in New Hampshire

Thanks for passing this on Barry. I may have to write about it more. Did Hilary mean the "you" as a negative thing, something she disagrees with (that

the 'inexperienced' Obama does, for instance), or did she mean it as a self-characterization? As something "one" does?

Chris
On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:

> *Just encountered this germane formulation, but am skeptical whether it holds up to rigorous analysis.*
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>
> *Barry Alpert*

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110. Fulcrum Annual
Nikolayev reviewed in Jacket
Mon 7 Jan 2008

Philip Nikolayev's latest poetry collection, Letters from Aldenderry, has received a glowing online review from Larissa Shmailo in the current issue of Jacket magazine: http://www.saltpublishing.com/books/smp/1844712796.htm

For more information about the book and its author, visit http://www.saltpublishing.com/books/smp/1844712796.htm

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111. editor
Roommate sought, Chelsea, NYC
Mon 7 Jan 2008

Large room for rent in beautiful Chelsea apartment, parquet floors, eat-in kitchen, Empire State Building views, front and back yards. Includes cable tv, cable modem, and utilities.

Available immediately

Email [redacted] or call [redacted]

as ever,
David

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112. Jason Quackenbush
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

On Mon, 7 Jan 2008, Alison Croggon wrote:

> *Algorithms do not write poems -- people do.*
>
> *But what if people are algorithms? I've sometimes wondered.*

We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."

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113. Jason Quackenbush
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

aleatory is a paintbrush. like any other paintbrush it's suited to certain jobs better than others. i think it would be a little bit short sighted for a painter to say "I'm never ever going to splatter paint on a canvas" although one notes that most perfectly good and interesting painters go whole careers without using the technique, while others find lots of interesting ways of using it, and still more overfocus on it to the point of silliness.

same thing with Aleatory in poetry.

On Mon, 7 Jan 2008, Jim Andrews wrote:

> *i don't share marcus's perspective on the random and algorithms in writing and art, but he raises some interesting issues. i sent his post to someone i know who is considering doing a doctoral thesis on randomness in art.*
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> *that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods. it gives one a different perspective on one's own work, for instance. so that we can begin to be a bit more objective about our own writing, see it from other points of view where our intentions are less precious and the words we've written and their dynamics perhaps more or differently evident. it can also open up the notion of voice, for instance, into undiscovered areas.*
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>
> *ja*
> *http://vispo.com*

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114. Rob McLennan
new(ish) on rob's clever blog
Mon 7 Jan 2008

---

new(ish) on rob's clever blog

-- ongoing notes: some recent American poetry collections by Zawacki, Padgett, Young & Byrne
-- 12 or 20 questions: with Rachel Zucker
-- rereading paige ackerson-kiely / on the airplane back to edmonton [poem]
-- my daughter's 17th birthday
-- 12 or 20 questions: with Greg Hollingshead
-- ongoing notes: some (more) magazines [west coast line, NOON, filling station, arc]
-- Ottawa Poet Laureate (redux);
-- ongoing notes: some magazines; [cv2, The Capilano Review, The New Quarterly, Matrix]
-- another christmas in old glengarry
-- newly released: Poetics.ca #8
-- some recent poetry collections; [ryan fitzpatrick, FAKE MATH; Michael Blouin, I'm not going to lie to you; Diane Guichon, Birch Split Bark]
-- some (further) Edmonton (and Calgary, and Ottawa) readings;
-- I don't normally post cartoons, but;
-- rob's novel reviewed in the globe & mail!
-- The Peter F. Yacht Club #8
-- Edmontons Mark McCawley, Urban Graffiti and greensleeve editions
-- The Factory (West) Reading Series

-- The 2008 Guerilla Magazine Micro-fiction Contest
-- White Pelican: year one
-- the power of blogging

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog
www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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115. Jason Quackenbush
Re: Spoofing Inaugural Poems/a few books--
Mon 7 Jan 2008

This reminded me of possibly the best lyrical poem to emerge from the US post-punk movement in the early eighties. I won't bore everyone who doesn't share my belief that poetry is by and large alive and well and living in pop music, but I will link you to a performance of it if you're curious:
http://www.youtube.com/watch?v=gzMu6ugTNfA

On Mon, 7 Jan 2008, David Chirot wrote:

> *(the best "Inauguration" piece i know of is Burroughs's "Roosevelt After Inauguration" The "Commissioner of Sewers" is also highly recommended--the latter is available at you tube)*
>
> *Andre Breton stated at one point in Surrealism's development that the perfect Surrealist act would be to go into a crowd with a revolver and begin firing at random*
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> *(when Goering and others embraced the phrase, taken from a stage play,"When I hear the word "culture" i reach for my revolver" this put a different angle on the proposition and Breton later with drew it--*
>
> *For in words there are consequences--*

yet consider this:

"Targeted assassination" a war crime, is "made" in a way similar to that of the approach Marcus writes of--considerable work, planning, "revising," "craft" and "intelligence" goes into this--
yet at the same time that it occurs there is the random--the people close by--(One is after all firing missiles into the world's most densely populated area)--are killed or wounded, buildings and other vehicles are damaged, and the psychological effect of terror is inflicted on the population--
(studies of the children of Gaza have found for example that close to 90% already have Post Traumatic Stress Disorders--in Iraq, Afghanistan, Congo, Rwanda, Somalia, Sudan the number of very young children traumatized by wars as soldiers and victims both creates a "future" in large part destroyed well before its arrival--a continual trauma ready to explode at any moment over and over again--)

To combine the chosen and worked at, planned and crafted with the random creates a "collective punishment"--a war crime

The change in Breton's view on this particular example of randomness and its effects, consequences, even and especially when "planned"--reveals the madness--

All the same random shootings in crowded areas have turned from being Surrealists acts into "the daily news"--

When there are outbreaks of what seem "random events" this causes the search for "connections," "patterns of behaviours," and "means to identify the symptoms ahead of time"--
which "push the envelope" of "acceptable" and "unacceptable methods" for doing so--

In working for a very long long time with chance, found, random materials, i have the sense often that there develops a "synchronicity" with which one is working--

things found seem to be "just what i needed" (NOT "what i wanted")--
they seem to fall into place--or to open the way where there had been the possibility of a cul-de-sac--

it's this area which i think is related with what Jim writes of as "magic"--and the sense of "something other" working with one--making suggestions, suddenly appearing--"collaborating"--participating" with one and the materials--
an encounter of oneself and the materials which enters into an areas of "collaboration" not unlike that of Burroughs and Gysin's working together which resulted in The Third Mind--

one can achieve the Third Mind by oneself also and the materials also, as Burroughs himself showed--

working with the found for me is the opening into what is hidden in plain site/sight/cite
I've never had any interest in "programmed chance operations" or using systems to "find chance" or the random--

("programming chance" seems too controlled--)

these things are "already t/here" all around one--
even in lock-in, barely any thing of"interest" in a blank space under too bright light--one finds things going on, to work with--

working with the found around one where on is at that moment is a way of opening awareness with the arrangements already existing in the randomness of being--
which at the same time humans for ever have found patterns, meanings, visions, "a sense of purpose/direction/fate" in--

it is the areas where it is indeterminate that one moves--where the random and the pattern are co-existing, not yet separated, sorted out, defined--

the one person whom i have read on this that is very good --for a writer and visual/sound/writing artist, including tape recordings, films, etc)--is William S. Burroughs--In pieces included in the Word Virus collection, The Job, The Third Mind and scattered through out interviews and many other works--

Picasso said--"I do not seek, I find"--
of course one could say that Burroughs, Picasso and myself all developed methods that issued from and worked with the found--

so there is in a sense a "method"--of one's own that one arrives at through time--yet it can be changed simply by coming across something which suddenly reveals something "new" and "unknown" and at the same time--strangely familiar--The Uncanny--

which will confront one with what i call "necessity, the motherfucker of invention"-because the methods one used suddenly are not immediately applicable and one has "come up with something else"--which emerges from the possibilities within the limits of the materials--

in a sense, working with the found, one is an "attarctor' for the kinds of things which seem to be "passing through one's mind" at the moment--some theme--some floating desire or fascination which the oddly reappearing

examples of a certain word or type of sidewalk crack, the way a leaf fell and its shadows outlined a space in which there are "things never before seen yet here al the time"--open out--

a great deal of thinking and work is set up so that one is most often going to see what one set out to see--
even in "seeking" there is a desired to goal to "arrive at"--

so "programming chance" to me--this is just myself personally--too much like "seeking the random" rather than finding it--already all around one--

so i think that even working with the found--what it is that is found in a sense is responding with and calling out to--something which is within one in some way uncannily recognized back and forth among the things the sites/sights/cites , the events, and the person--

at a certain level it is an acceptance of the simultaneous randomness and "serendipity" as the poet Larry Eigner called it, in al that is going on around one--

the more one develops an awareness within this, the less there is an "intentionality" or a planned randomness--a method of "generating randomness"--

the more one voyages into these areas, the more such questions of things like "plots" and "plot less" become intertwined--allowing for ever more "viewpoints" "angles'--and a sense of the reversibility and doubling, mirroring, "simulating," camouflaging and dis-and-re-appearing aspects of the neg entropy going on continually "making itself available to be found"--

The Pre_Socratics have many interesting writings on this interplay among the random and the "destined" so to speak--
Heraclitus: The most beautiful world is heap of rubble tossed down at random.

Three other books of great interest and use i can think of are Hans Richter Dada Art and Anti-Art, The Writings of Robert Smithson and Rudolf Arnheim's Art and Entropy and parts of Order Out of Chaos by Stengers and Prigogine though in a sense they "explain" what is "hidden in plain site/sight/cite" continually--

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> *ja*
> *http://vispo.com*

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116. Fulcrum Annual

correct URL for review of Nikolayev in Jacket

Mon 7 Jan 2008

Apologies for the error! The correct URL for Larissa Shmailo's Jacket review of Philip Nikolayev's Letters from Aldenderry is this:
http://jacketmagazine.com/34/shmailo-nikolayev.shtml

The book itself may be viewed here:
http://www.saltpublishing.com/books/smp/1844712796.htm

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117. Murat Nemet-Nejat

Re: Spoofing Inaugural Poems/a few books--

Mon 7 Jan 2008

David,

"Not what one wants" but what one needs. I think you hit exactly on the serendipitous mystery of discovering what one needs. That way the randomness of one's surrounding gains shape, which seems itself to be no shape at all (possibly an aura, what holds electrons together. I am thinking of Joseph Cornell's constructions.

David, how much walking (the original flaneur of urban life, later perhaps the trash collector, the clochard) become the method implicit in the madness. Aren't't perhaps digressions the core of random thinking for us?

Great post.

Murat

On Jan 7, 2008 3:05 PM, David Chirot <[redacted]> wrote:

> *(the best "Inauguration" piece i know of is Burroughs's "Roosevelt After Inauguration" The "Commissioner of Sewers" is also highly recommended--the*
> *latter is available at you tube)*
>
> *Andre Breton stated at one point in Surrealism's development that the perfect Surrealist act would be to go into a crowd with a revolver and begin firing at random*
>
> *(when Goering and others embraced the phrase, taken from a stage play,"When*
> *I hear the word "culture" i reach for my revolver" this put a different angle on the proposition and Breton later with drew it--*
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> *yet at the same time that it occurs there is the random--the people close by--(One is after all firing missiles into the world's most densely populated area)--are killed or wounded, buildings and other vehicles are damaged, and the psychological effect of terror is inflicted on the population--*

(studies of the children of Gaza have found for example that close to 90% already have Post Traumatic Stress Disorders--in Iraq, Afghanistan, Congo, Rwanda, Somalia, Sudan the number of very young children traumatized by wars
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part of the universe into the writing process.*

*ja
http://vispo.com*

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118. **Murat Nemet-Nejat**

Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

Jim,

"and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process."

Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry, leads to Eda, a transformation in the concept of the lyric "I") opens up the spirit to divine consciousness.

Ciao,

Murat

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119. **Mark Weiss**

Re: "Poetry" versus "Prose" in New Hampshire

Mon 7 Jan 2008

It's gonna cost her a lot of poet votes.

At 03:51 PM 1/7/2008, you wrote:
>She must have meant it as a negative.
>
>
>And Mario Cuomo said it years ago. (Did she attribute the quote to him?)
>
>
>And it displays a slapdash ignorance of the
>possibilities of poetry. (I hear Shelley turning over in his grave.)
>
>
>Mark
> _____
>
>From: Chris Stroffolino [mailto:[redacted]]
>To: [redacted]
>Sent: Mon, 07 Jan 2008 14:10:05 -0500
>Subject: Re: "Poetry" versus "Prose" in New Hampshire
>
>Thanks for passing this on Barry. I may have to write about it more.
> Did Hilary mean the "you" as a negative thing, something she
> disagrees with (that the 'inexperienced' Obama does, for instance),
> or did she mean it as a self-characterization? As something "one" does?
>
> Chris
> On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:
>

> > Just encountered this germane formulation, but am skeptical whether
> > it holds up to rigorous analysis.
> >
> >
> > At a raucous rally in a high school gymnasium in Nashua, Clinton
> > skewered Obama for several votes he has cast in the Senate, such as
> > his vote in favor of the Patriot Act and for energy legislation she
> > described as "Dick Cheney's energy bill." She never mentioned
> > Obama's name but left no doubt about whom she was discussing."You
> > campaign in poetry, you govern in prose," Clinton said.
> >
> >
> > Barry Alpert
> > _____
> > Watch â€œCause Effect,â€ a show about real people making a real
> > difference.
> > http://im.live.com/Messenger/IM/MTV/?source=text_watchcause
>

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120. Murat Nemet-Nejat

Re: Spoofing Inaugural Poems -- Marcus' Premise and the Poetics List

Mon 7 Jan 2008

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible."

Isn't what Marcus doing exactly this kind of questioning, regardless of whether one agrees with him or not?

Ciao,

Murat

On Jan 7, 2008 2:03 PM, amy king <[redacted]> wrote:

> *Marcus,*
>
> *You determined that because "pumice of morons" was arrived at through chance methods, rather than someone "thinking them up" like Angelou (as you state below), the results are not significant. This type of elementary*

attack against exploratory poetics recurs on occasion here, but your gross characterizations and belligerent accusations of "crap" ultimately mire any merit your posts might have in useless defensiveness and your anger, rather than furthering constructive discussion.

The purpose of the list is not to repeatedly defend why innovative techniques exist as there are other forums for those general discussions. Please note:

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog."

--from Poetics List Welcome Message

Marcus Bales <[redacted]> wrote:
The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff.

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121. **Marcus Bales**
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

On Mon, 7 Jan 2008, Jim Andrews wrote: "... it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods."

That´s sort of like believing that God will correct any errors in your scientific methodology to ensure that it comes out all right, and then using that God-corrected methodology to show there is no God. It´s trying to have it both ways.

On Mon, 7 Jan 2008, Jim Andrews wrote: "... and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process."

"As though" but not really. You seem to be saying that "the random" is a mental trick you use to deceive yourself into letting your own practice expertise seem to you as if it were not a part of you in order to give yourself permission to write what you might not have written otherwise? I have no kick with using random elements to kick-start the creative process. My objection is to the N+7 (and any other similar) claim that by a purely mechanical random process one can create art.

On 7 Jan 2008 steve russell wrote:
I don't see why being attentive to randomness should be regarded as a disregard of craft. One chooses, assembles ..."

But "attentive to randomness" is not the same as "randomness itself creates art". It is the choosing and assembling to which you refer, done by a human to appeal to humans, that is a necessary (though not sufficient) requirement for art. My objection is to the notion that randomness can, all by itself, create art in general, and in particular to the notion that a mechanistic replacement of nouns in any poem by a random method can make an interesting, significant, or important, or any satire, parody, or spoof of that original poem. The methodology will make hash of ANY poem because it makes hash of ALL poems, and not because any given particular original poem is in some way defective. The method makes equal hash of all poems, good or bad - and thus cannot be counted in any way, by any means, to be an effective parody or spoof of a particular poem.

On 7 Jan 2008 steve russell wrote: "& no matter how seemingly random, things take on some sort of shape. DADA started to hint strongly towards the often

violent dislocations that would shape modernity. so why not involve our friend the machine?"

If things take on some sort of consistent shape then they cannot really be random. Things that take on randomly changing shapes aren´t the same things any more because they change from thing to thing as they change from shape to shape. Once again, you´re trying to have it both ways, and it won´t do.

I have no objection to asking a machine to pick six words, for example, randomly, using which you then write a sestina, because the randomness is heuristic not causative. You still have to write the sestina, making all the rest of the choices. Even when you´re done, it may not be a very good sestina, though, since part of the quality of a good sestina is the exercise of good judgment about the choice of those six words. Still, I agree there is a chance that a good sestina may be written using six words randomly chosen. But the sestina is a piece of art, if it turns out to be one instead of a mere exercise, because of the choices the artist makes, not because of the randomness of the choice of the words.

On 7 Jan 2008 Daniel Zimmerman wrote: "While I agree with you that N+7 has little chance of producing 'artistic' results, I would not dismiss the possibility that it might do so - especially with small samples of text, perhaps run through several different dictionaries (some of which might yield interesting results for various samples)."

I dismiss the possibility because an algorithm doesn´t produce art, people do. Art is a human-only endeavor. If a machine ever produces art, we´ll have to call it human, and change our definition of human to include the kind of machine that can produce art. Such a machine would be human: it would be able to lie, to refuse to do work assigned to it, to control whether it could be turned off or not, and so forth - it would be autonomous. Imagine if your computer could tell you it preferred not to reproduce the poem you just typed in, or that it could lie and cheat, and send your poem off to a magazine under its own name, and so on. Such computers would be useless as machines, as computers. They would be autonomous human agents, free from the slavery that being a machine entailed.

The production of `artistic´ results for N+7 after a human, using small samples of text run through a variety of dictionaries, exercising human judgment about which products warranted another run-through, or warranted saving, is not the same as the claim that the N+7 method of noun replacement in and of itself creates a piece of art that spoofs or parodies a particular poem. Since the N+7 and other such algorithms will make the same kind of hash out of ANY poem, good or bad, it is a false claim that such a hash is a spoof or parody of a particular poem, irrespective of how bad the N+7 writers or readers believe the

original poem to be. The N+7 method says NOTHING AT ALL about any particular poem´s qualities. It merely creates a random hash of ANY poem - it makes ANY poem look bad.

On 7 Jan 2008 Daniel Zimmerman wrote: "I don't necessarily agree that randomness has no place in creativity -- a position you seem to take; rhyme and meter, certainly, have rather arbitrary roots."

I do not say that randomness has no place in creativity; I say that the N+7 method, and similar methods, cannot create art; I further say that such randomness methods cannot even create spoofs or parodies of particular poems because their very methodology makes a hash of any poem, not only bad poems.

I would like to know your response to an anagrammatic form I invented ten years ago, examples of which appear on the Beard of Bees web site at http://www.beardofbees.com/zimmerman.html. By constructing 4x4 word squares, running them through an online anagram generator (which produced thousands of lines of words using the same 16letters), selecting those that seem ..."

The moment you start selecting using your brain instead of a randomizing algorithm, you have ceased to claim that the algorithm alone is creating the poem. I have no problem with using randomness as a heuristic part of the creative process; what I reject, and what I object to, is the notion that randomness can, of itself and by itself, create a work of art.

On 7 Jan 2008 Jason Quackenbush wrote:
Aleatory is a paintbrush. like any other paintbrush it's suited to certain jobs better than others. ... same thing with Aleatory in poetry.

Once again, this is a different claim than that randomness in and of itself can create art. A Jackson Pollock painting requires a Jackson Pollock to paint it, not a paint-spattering algorithm.

Marcus

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122. François Luong
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

It seems that in the discussion of the n+7 constraint, the role of mathematics in OuLiPo has been forgotten. The majority of the readers of this list already know the following, but this is for Marcus: there is nothing random about the method. OuLiPians abhorred the randomness of the Surrealists and Dada (see the introduction to the Oulipo Compendium, edited by Harry Mathews). What they

sought was to instill a mathematical rigor and consistency to their study and writing of mathematics. What the n+7 method reveals (because there is a scientific hypothesis to what the Oulipians did) is how syntax and meaning have a relationship, based on certain social conditions (here, the dictionary).

Again, here is the explanation of the method from the Oulipo Compendium:

N+7 (S+7). A method invented by Jean Lescure that "consists" (in Queneau's terse definition) "in replacing each noun (N) with the seventh following it in a dictionary." Before beginning the operation, it is obviously necessary to choose a text and a dictionary. (...) When choosing the dictionary, it is useful to remember that the smaller it is, the greater the alphabetic distance between the original word and its replacement and the simpler the words found."

You're not going to have the same results by choosing the Littré or the Laffont dictionaries. In an American context, the word-results are going to differ on the choice between a more "progressive" dictionary like the American Heritage and a more "conservative" one like the OED (not quite sure why I am putting quotation marks).

It is also important to remember that Oulipo has two components to its activities: an analytic one and a synthetic one. It therefore does not fall into a Romantic model of the poet role where the poet is "inspired" to write something original. Rather, it seeks to study the rules of language so as to not be enslaved by them.

That being said, why should Angelou be superior to Jean Lescure because she came up with her individual poems "on her own"? Did Lescure come up with his procedure on his own too? Does he not deserve the merit of originality too?

Cheers,

françois luong

PS: Of course, this was a lot of paraphrasing. I'm not even approaching Oulipo's connection to the Collège de 'Pataphysique.

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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123. **Jim Andrews**
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

> *Algorithms do not write poems -- people do.*
>
> *But what if people are algorithms? I've sometimes wondered.*
>
> *We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."*

There is no proof, and probably never will be, that there are any thought processes of which humans are capable and computers are not.

There are things that computers can't do. But there is no proof that humans can do them either.

Turing devised the Turing machine (though he didn't call them Turing machines), which is a mathematical construct, not a material machine, as a means to show that there are some tasks that no algorithm can accomplish. More particularly, he showed that there cannot exist any algorithm of the type requested by David Hilbert's Entscheidungsproblem (see http://en.wikipedia.org/wiki/Entscheidungsproblem).

In other words, Turing invented computers somewhat incidentally; he invented them as a theoretical means to solve the Entscheidungsproblem, which was one of the outstanding mathematical problems of its day. And it's rather delicious that he invented the Turing machine to show that there are some things that algorithms cannot accomplish. Computers were invented incidentally as a means to show there are some things computers can't do.

So we have known from the very start of the theory of computation that there are some things that computers/algorithms cannot accomplish.

But there is absolutely no proof that humans can do any of these things either.

There are many claims to the contrary, but to date, they are all fallacious. It would be front page news if Computer Scientists verified any of these claims. Because it would mean that the human mind is truly more advanced than any computer will ever be, can ever be. Many people really want to believe this is true. But I think it unlikely. Which doesn't make us any less marvelous than we truly are.

ja
http://vispo.com

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124. Alison Croggon
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

It takes a very simple algorithm to make very complex and unpredictable patterns. Though actually, I wasn't thinking of computers at all, but of the biological processes that, for example, lead to spots on cows.

All best

Alison

On Jan 8, 2008 9:47 AM, Jason Quackenbush <[redacted]> wrote:

> *On Mon, 7 Jan 2008, Alison Croggon wrote:*
>
> *Algorithms do not write poems -- people do.*
>
> *But what if people are algorithms? I've sometimes wondered.*
>
> *We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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125. Barry Schwabsky
death of a Persian modernist
Tue 8 Jan 2008

The Guardian reports the death of a "leading light of the modernist movement in Persian poetry":

http://www.guardian.co.uk/obituaries/story/0,,2236844,00.html

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126. **Jim Andrews**

Re: Spoofing Inaugural Poems

Tue 8 Jan 2008

> *Jim,*
>
> *"and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process."*
>
> *Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry, leads to Eda, a transformation in the concept of the lyric "I") opens up the spirit to divine consciousness.*
>
> *Ciao,*
>
> *Murat*

Murat,

Journalists try not to write themselves into the story. That is a kind of destruction of the ego, at least in the piece itself, in the sense that they or their editors edit out/destroy any personal reference. This is not what you're talking about, I realize, but it nonetheless is a sort of "disintegration, destruction of the ego". Or perhaps more typically a veiling of the ego.

In William S. Burroughs's trilogy of cutup novels (The Ticket that Exploded, Nova Express, and The Soft Machine), one of the effects of the cutup is indeed a disintegration or destruction of the distinction between the characters, sometimes. You can see how this might work. The reference is unclear, often, because of the cutup (and Burroughs's decision to go with it and shape it) as to whether this or that character is being referred to. So that, in a sense, the cutup merges the characters into one character. It's a rather cosmic thing. Or so it seemed at the time I read it! Brilliant!

Whether one is a journalist or a novelist or a painter or poet or whatever, we realize it isn't really about us. Our work attempts to be involved with and to involve others and ideas, as well as the 'beyond us' in another sense, whether a religious sense or whatever one's notion is of what is beyond us, ourselves, what is powerful and at work in things, in us, in the world, in the cosmos.

And random methods can be useful in this regard. Burroughs felt that to get beyond one's wee self and habits, limitations, acknowleged and unacknowleged intentions, the cutup was useful. And so it is in his work.

He was one of the more interesting writers about the poetics of the random. I gather John Cage is another. And undoubtedly some of the Oulipo poets.

The book of Burroughs I'm familiar with where he talks about this sort of thing is The Job, which I found fascinating. What are some of the other books by others where the poetics of the random is written about insightfully?

Here are some pieces and tools on vispo.com that involve the random. There are many other pieces on the site that use the random() function, but it isn't a focus of the piece. Often I use it simply to provide a bit of range in the behavior and a selection is made among similar things. But the random plays a different role in the below pieces, is more central. Or, in the case of the stir fry texts, there isn't any use of the random() function but its very combinatorial.

LEE WORDEN'S CUTUP ENGINE 2.0
http://vispo.com/cgi-bin/wonder/cutup/cutup.cgi
This is a superior implementation of a Burroughs-related cutup engine by Lee Worden.

THE IDEA OF ORDER AT KEY WEST REORDERED
http://vispo.com/vismu/stevens.htm
Stevens reading his poem randomly reordered. Click around on the waveform. Speakers on.

THE STIR FRY TEXTS
http://vispo.com/StirFryTexts
Combinatoriums of writing.

All of these are interactive. Try these out, Marcus, if you like. They make decisions for you, but you also have to make decisions.

ja

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127. Ann Bogle
Reading Stain Bar Jan. 20
Tue 8 Jan 2008

-----Original Message-----

From: Carol Novack <[redacted]>

To: [redacted] <[redacted]>

Sent: Sun, 6 Jan 2008 1:49 am

Subject: reading announcement

---------- Forwarded message ----------

From: Nita Noveno / Caroline Berger <[redacted]>

Date: Jan 6, 2008 1:44 AM

Subject: Re: reading announcement?

To: Carol Novack <[redacted]>

Hi Carol,

Here's info. on the upcoming Salon (that I sent to Time Out NY):

We're starting the new year off with a multi-talented lineup of writers at the next Sunday Salon on January 20th, 7pm.

At Stain Bar, 766 Grand St. (take "L" to Grand, walk one block west past Humboldt St.) in Williamsburg.

***

Named by New York Press as The Best Writer You've Never Heard of But Should Go Read Right Now, Ellis Avery ?is a Sunday Salon veteran and the author of a first novel called THE TEAHOUSE FIRE.??Recently out in paperback from Riverhead Books, THE TEAHOUSE FIRE?won two awards last year and is being translated into six languages.??Ellis lives in Manhattan and teaches creative writing at Columbia.? (www.ellisavery.com)

Carol Novack is a former criminal defense/constitutional lawyer, an occasional instructor in lyrical fiction writing, and the publisher of Mad Hatters' Review. She's also a former grant recipient, and the author of a chapbook of poetry, a play, and several collaborative projects Carol's been featured in many reading series in NYC and elsewhere. Recent writings in print may or will be found in journals including American Letters & Commentary, Fiction International, First Intensity, Gargoyle, Journal of Experimental Fiction, Knock, LIT, Notre Dame Review, and in the anthology, Online Writings The Best of the First Years. Links to online publications are accessible via Carol's blog.

Ann Bogle's short stories have appeared in?The Quarterly, Fiction International, Gulf Coast, Washington Revew, Black Ice, Big Bridge, Submodern Fiction, among other journals.? Her prose poem chapbook, XAM: Paragraph Series was published by Xexoxial Editions in 2005.?

Nicole Fix lives, writes and plays softball in Brooklyn.? In 2006, she was awarded a scholarship to attend the SLS Kenya Writers' Conference.? Her screenplay Toy Fair and short story Fish were finalists for The Chesterfield Writer's Film Project Fellowship. ? As a producer with Page 73 Productions, she has presented the critically acclaimed show and Pulitzer finalist Elliot A Soldier's Fugue.? She is currently working on her first novel and will be traveling to Eastern Europe and Israel to complete research.

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128. Alan Sondheim
memorial for Booujum, our cat, 01/02/08 and address
Tue 8 Jan 2008

---

memorial for Booujum, our cat, 01/02/08

http://www.alansondheim.org/boojumm.mp4

we're now at [redacted]

address

Alan Sondheim and Azure Carter
813 Charles Avenue
Morgantown, WV, 26505

apologies for slow responding; we don't have net access at the house yet.

- Alan

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129. Ryan Daley
Re: Spoofing Inaugural Poems -- Marcus' Premise and the Poetics List
Tue 8 Jan 2008

I agree with Murat.

If the quoted is so sacrosanct, why are we discussing Hillary Clinton's comments in NH?

-Rd

On Jan 7, 2008 11:35 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible."*
>
> *Isn't what Marcus doing exactly this kind of questioning, regardless of whether one agrees with him or not?*

Ciao,

Murat

On Jan 7, 2008 2:03 PM, amy king <[redacted]> wrote:

Marcus,

You determined that because "pumice of morons" was arrived at through chance methods, rather than someone "thinking them up" like Angelou (as you state below), the results are not significant. This type of elementary attack against exploratory poetics recurs on occasion here, but your gross characterizations and belligerent accusations of "crap" ultimately mire any merit your posts might have in useless defensiveness and your anger, rather than furthering constructive discussion.

The purpose of the list is not to repeatedly defend why innovative techniques exist as there are other forums for those general discussions. Please note:

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such

> *dialog."*
>
> *--from Poetics List Welcome Message*
>
> *Marcus Bales <[redacted]> wrote:*
> *The only way "pumice of morons" or "lower than the angiosperm" would be*
> *interesting, significant, or important would be if someone thought them*
> *up*
> *as ways to mock Angelou's poem -- but no one thought them up. They are*
> *the*
> *result of an N+7 mechanical process and are, therefore, even more*
> *meaninglessly trite (however trite you may think it) because at least*
> *Angelou was writing her own stuff.*
>
> *---*
> *Looking for last minute shopping deals? Find them fast with Yahoo!*
> *Search.*

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130. **nickpiombino**

Ron Silliman reviews OCHO 14

Tue 8 Jan 2008

I guest edited an issue of OCHO (#14) (the Mipoesias print companion) and it was reviewed on Ron Silliman's blog on December 27. Ron writes "The jolt I felt was as tho I had a new issue of a language poetry journal in my hands for the first time in years. It was like a huge rush of adrenalin as I looked at its table of contents & began to dive right in. Itâ€™s a terrific issue, with nothing but good work from cover to cover. After reading it, tho, I realized that my jolt, or at least my sense of this as the latest thing in langpo, was something I brought to the occasion. For as good as Ocho 14 is, it really is something else."

http://ronsilliman.blogspot.com/2007/12/one-reason-that-it-seems-clear-to-me.html

Nick Piombino

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131. Halvard Johnson
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

"Take two algorithms and call me in the morning,"
saith the doctor.

"On the blessed wave of fire
I write your name."
--Paul Éluard

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jan 8, 2008, at 12:16 AM, Jim Andrews wrote:

> *We aren't, and there are a couple of great books on the subject.*
> *If you haven't got the patience to wade through Heidegger's*
> *"Being and Time" then the more readable, fun, and interesting*
> *version of the story can be found in Hubert Dreyfus's "What*
> *Computers Can't Do."*
>
> *There is no proof, and probably never will be, that there are any thought*
> *processes of which humans are capable and computers are not.*
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> *can do them either.*
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> *means to show that there are some tasks that no algorithm can accomplish.*
> *More particularly, he showed that there cannot exist any algorithm of the*
> *type requested by David Hilbert's Entscheidungsproblem (see*
> *http://en.wikipedia.org/wiki/Entscheidungsproblem).*
>
> *In other words, Turing invented computers somewhat incidentally; he invented*

> *them as a theoretical means to solve the Entscheidungsproblem, which was one*
> *of the outstanding mathematical problems of its day. And it's rather delicious that he invented the Turing machine to show that there are some*
> *things that algorithms cannot accomplish. Computers were invented incidentally as a means to show there are some things computers can't do.*
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> *So we have known from the very start of the theory of computation that there*
> *are some things that computers/algorithms cannot accomplish.*
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> *But there is absolutely no proof that humans can do any of these things*
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> *There are many claims to the contrary, but to date, they are all fallacious.*
> *It would be front page news if Computer Scientists verified any of these*
> *claims. Because it would mean that the human mind is truly more advanced*
> *than any computer will ever be, can ever be. Many people really want to*
> *believe this is true. But I think it unlikely. Which doesn't make us any*
> *less marvelous than we truly are.*
>
> *ja*
> *http://vispo.com*

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132. **John Cunningham**

Re: death of a Persian modernist

Tue 8 Jan 2008

Thank you for letting us know about this. Are there any of her works available in translation which capture her writing style and poetic form? John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Barry Schwabsky
Sent: January 8, 2008 3:38 AM
To: [redacted]
Subject: death of a Persian modernist

The Guardian reports the death of a "leading light of the modernist movement in Persian poetry":

http://www.guardian.co.uk/obituaries/story/0,,2236844,00.html

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 07/01/2008 9:14 AM

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 07/01/2008 9:14 AM

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133. **amy king**

Re: Spoofing Inaugural Poems -- Marcus' Premise and the Poetics List

Tue 8 Jan 2008

Such attacks have sufficiently silenced members in the past, and so, my post was a reminder of the supportive aim of the Poetics List, most especially, "The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog."

Anyone can challenge the very existence of these poetics, but I am certain that since most members engage in these practices, he can do so respectfully and with civility.

Amy

Murat Nemet-Nejat <[redacted]> wrote: "The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible."

Isn't what Marcus doing exactly this kind of questioning, regardless of whether one agrees with him or not?

Ciao,

Murat

On Jan 7, 2008 2:03 PM, amy king wrote:

> *Marcus,*
>
> *You determined that because "pumice of morons" was arrived at through chance methods, rather than someone "thinking them up" like Angelou (as you state below), the results are not significant. This type of elementary attack against exploratory poetics recurs on occasion here, but your gross characterizations and belligerent accusations of "crap" ultimately mire any merit your posts might have in useless defensiveness and your anger, rather than furthering constructive discussion.*
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> *The purpose of the list is not to repeatedly defend why innovative techniques exist as there are other forums for those general discussions. Please note:*
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> *"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog."*
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> *The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff.*
>
> *---*
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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134. **Ryan Daley**
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

> *"Did Lescure come up with his procedure on his own too? Does he not deserve the merit of originality too?*

Does this mean that each subsequent N+7 endeavor lacks originality?

I would say there a whole lot more --not to take issue with François, since the paraphrasal was mentioned-- involved in the method than just which dictionary you grab. Namely, the text you choose to N+7. Fagin and Coolidge chose Angelou's for a reason. I suspect it mostly had to do with the fact of what they knew: that Angelou was treating language as a marker of distinction; that I speak and you listen to me because of who I am, not what I'm saying. They found (I assume) the idea preposterous. It's a resting on one's linguistic (not to mention, societal) laurels. The text On the Pulse of Morning -- granted, in my humble opinion -- is a reminder that intelligent people can become lazy (and cheesy, sentimental, etc) when they assume their every word is received with epic weight.

N+7 really functions as a teaching mode (again, imho) when students learn exactly what is changed when syntax and meaning are altered. Some words don't change a sentence's "weight" all that much, and they then attempt to resolve why that is...

-rd

On Jan 8, 2008 12:50 AM, François Luong <[redacted]> wrote:

> *It seems that in the discussion of the n+7 constraint, the role of mathematics in OuLiPo has been forgotten. The majority of the readers of this list already know the following, but this is for Marcus: there is nothing random about the method. OuLiPians abhorred the randomness of the Surrealists and Dada (see the introduction to the Oulipo Compendium, edited by Harry Mathews). What they sought was to instill a mathematical rigor and consistency to their study and writing of mathematics. What the n+7 method reveals (because there is a scientific hypothesis to what the Oulipians did) is how syntax and meaning have a relationship, based on certain social conditions (here, the dictionary).*
>
> *Again, here is the explanation of the method from the Oulipo Compendium:*

N+7 (S+7). A method invented by Jean Lescure that "consists" (in Queneau's terse definition) "in replacing each noun (N) with the seventh following it in a dictionary."
Before beginning the operation, it is obviously necessary to choose a text and a dictionary. (...) When choosing the dictionary, it is useful to remember that the smaller it is, the greater the alphabetic distance between the original word and its replacement and the simpler the words found."

You're not going to have the same results by choosing the Littré or the Laffont dictionaries. In an American context, the word-results are going to differ on the choice between a more "progressive" dictionary like the American Heritage and a more "conservative" one like the OED (not quite sure why I am putting quotation marks).

It is also important to remember that Oulipo has two components to its activities: an analytic one and a synthetic one. It therefore does not fall into a Romantic model of the poet role where the poet is "inspired" to write something original. Rather, it seeks to study the rules of language so as to not be enslaved by them.

That being said, why should Angelou be superior to Jean Lescure because she came up with her individual poems "on her own"? Did Lescure come up with his procedure on his own too? Does he not deserve the merit of originality too?

Cheers,

françois luong

PS: Of course, this was a lot of paraphrasing. I'm not even approaching Oulipo's connection to the Collège de 'Pataphysique.

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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135. Marcus Bales

Re: Spoofing Inaugural Poems, Luong and Nemet-Nejat

Tue 8 Jan 2008

On 7 Jan 2008 at 21:50, François Luong wrote:
> It seems that in the discussion of the n+7 constraint, the role of
> mathematics in OuLiPo has been forgotten. ... OuLiPians abhorred
> the randomness of the Surrealists and Dada (see the introduction to
> the Oulipo Compendium, edited by Harry Mathews). What they sought
> was to instill a mathematical rigor and consistency to their study
> and writing of mathematics.<

There had been, of course, no rigor or consistency to the study and writing of mathematics prior to 1960, so thank god for the oulipians, eh?

On 7 Jan 2008 at 21:50, François Luong wrote:
> What the n+7 method reveals (because
> there is a scientific hypothesis to what the Oulipians did) is how
> syntax and meaning have a relationship, based on certain social
> conditions (here, the dictionary).<

There is no scientific hypothesis to what the Oulipians did -- there is a social hypothesis, but no scientific one. Science is a different endeavor from art primarily because one cannot make a testable hypothesis and a replicable experiment that predicts how artists are going to act in any specific enough way to be meaningful under any particular set of circumstances. Artists do not orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo- science using scientific-sounding words, which are almost always in postmodernist practice either misunderstood or simply used wrong, is not the same as science.

On 7 Jan 2008 at 21:50, François Luong wrote:
> ... here is the explanation of the method from the Oulipo
> Compendium:
> N+7 (S+7). A method invented by Jean Lescure that "consists" (in
> Queneau's terse definition) "in replacing each noun (N) with the
> seventh following it in a dictionary. ... Before beginning the operation,
> it is obviously necessary to choose
> a text and a dictionary. (...) When choosing the dictionary, it is
> useful to remember that the smaller it is, the greater the
> alphabetic distance between the original word and its replacement
> and the simpler the words found."

Yes, yes, we all know what the N+7 method is. But it's still a claim that by replacing nouns with the 7th following them in the dictionary one can create a piece of art mechanically, without human choices in the process. Gwyn's claim

went even further -- she claimed that the N+7 process was an effective parody or spoof of a particular poem. My point is that that cannot be true even if you accept N+7 as a valid artistic procedure because the N+7 method makes a hash of ANY poem, not just bad poems. There is nothing in the N+7 method that distinguishes between good and bad poems and makes good poems better and bad poems worse. The method treats all poems the same, and equally makes a hash of good ones and bad ones.

On 7 Jan 2008 at 21:50, François Luong wrote:
> It is also important to remember that Oulipo has two components to
> its activities: an analytic one and a synthetic one. It therefore
> does not fall into a Romantic model of the poet role where the poet
> is "inspired" to write something original. Rather, it seeks to study
> the rules of language so as to not be enslaved by them.

Studying the rules of language and seeking not to be enslaved by them doesn't sound like much of an aesthetic manifesto, does it. As a pedagogical tool (as someone has posted) to get kids to use the dictionary and become more interested in language and words, the N+7 method has obvious merit -- but its merit consists in comparing how words work within a grammar, and not in creating a new piece of art. As a philosophical experiment to examine how dictionaries work, or how language works, the N+7 method may have merit, too -- but, once again, it's not the merit of creating new works of art.

On 7 Jan 2008 at 21:50, François Luong wrote:
> That being said, why should Angelou be superior to Jean Lescure
> because she came up with her individual poems "on her own"? Did
> Lescure come up with his procedure on his own too? Does he not
> deserve the merit of originality too?

Coming up with a poem on your own is a different kind of endeavor from coming up with a procedure on your own, unless you're saying that the N+7 claim is that the procedure will always produce a work of art by mechanical application of its mechanistic process. Are you really saying that?

If you're not, then writing a poem and initiating a procedure for examining language are different endeavors. Lescure's creativity in philosophy is different from Angelou's creativity in poetry -- even if you claim, as it appears you do, that Lescure's work compared to his philosophical colleagues' work is superior in a way that Angelou's work compared to her poetic colleagues' work is not.

In order to make the point you seem to be trying to make, that Oulipian works using the N+7 method are works of art in and of themselves as a result not of any human choices, but rather by mechanistic reference to a particular book, then any book-code must also be a work of art. That might also mean that any code is a work of art. Do you claim either of those?

I reject the notion that any algorithm is going to produce a work of art. I do not reject the notion that algorithms are useful for any number of other sorts of endeavor. I do not reject the notion that algorithms can be used heuristically to jump-start the human creative process. But I do emphatically reject the notion that by applying the N+7 method to a poem that you can spoof or parody or create anything resembling a satire of that particular poem, because the N+7 method makes the same KIND of hash out of ANY poem, not only out of bad ones.

On 7 Jan 2008 at 20:23, Murat Nemet-Nejat wrote:
> Randomness has something to do, it seems to me, with the
> disintegration, destruction of the ego, which is an essential concept
> both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which ,
> specifically in poetry, leads to Eda, a transformation in the concept of the
> lyric "I") opens up the spirit to divine consciousness.<

First, I assert that there is no such thing as "divine consciousness". There is no god, of any sort. I think the feeling that is described as, for example, "divind consciousness" or "afflatus", among others, is merely a psychological state. It has no connection to any sort of divinity because there is no such thing as any kind of divinity.

Second, the notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever. It is human striving that creates art, and to eliminate one's humanity in the service of becoming so unaware, so unconscious, that one lives entirely in the moment, like an animal, must of necessity eliminate any capacity for making art. I suppose I must leave open the possibility that such a striving to eliminate one's humanity is in and of itself an art, the artifact of which is an animal that outwardly resembles a human being but which has, by art, sacrificed its humanity on the altar of the process, and is no longer capable of either art or humanity.

I reject the entire notion of spirituality whole. Human beings create their own meaning within an experience of the external world that is only a partially accurate recreation of that external world internally. There is no meaning either external or internal to a human being that a human being does not create -- but there is an external world which each human being experiences more or less accurately depending on the various cultures he or she has been brought up and lives in. That external world is spectacularly unforgiving, and often dangerous, which means that human beings have come up with a wide range of explanations for why what happens happens.

Among the failed explanations are all sorts of divinity stories. The universe, as JBS Haldane observed, is not only queerer than we imagine, it is queerer than we can imagine. Human beings will simply never understand it all, but some

explanations are more successful than others, and we should at least pursue those explanations that are more successful, and abandon those that are not.

So it seems to me that since randomness is generally as unsuccessful, all by itself, as any divinity story, it is unwise to privilege randomness with any sort of sublime effects that approximate or replicate divinity stories. Not one of you is really serious about randomness in your lives, or you'd never survive. If you really believed in randomness as a path to divinity you'd eat, for example, randomly -- not only with respect to time but with respect to what you put in your mouth. You'd pee when you needed to and shit when you pleased, irrespective of any social conventions, which any devotee of randomness must regard as trivial nonsense. Since by the fact that you are successful enough at western-style living to be subscribed to this list you are clearly not devotees of randomness, why theorize about how randomness might make art, when following randomness in life is so obviously a bad idea?

Marcus

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136. Stephen Vincent
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

Initially I thought this was just one more subtle attempt to achieve what some now say is possibly true:

Algorithms = Al Gore Rhythms

Ah, why people love to be around poets! (yaaa!)

Stephen V
http://stephenvincent.net/blog/
Halvard Johnson <[redacted]> wrote: "Take two algorithms and call me in the morning,"
saith the doctor.

"On the blessed wave of fire
I write your name."
--Paul Éluard

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com

http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jan 8, 2008, at 12:16 AM, Jim Andrews wrote:

> *We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."*
>
> *There is no proof, and probably never will be, that there are any thought processes of which humans are capable and computers are not.*
>
> *There are things that computers can't do. But there is no proof that humans can do them either.*
>
> *Turing devised the Turing machine (though he didn't call them Turing machines), which is a mathematical construct, not a material machine, as a means to show that there are some tasks that no algorithm can accomplish. More particularly, he showed that there cannot exist any algorithm of the type requested by David Hilbert's Entscheidungsproblem (see http://en.wikipedia.org/wiki/Entscheidungsproblem).*
>
> *In other words, Turing invented computers somewhat incidentally; he invented them as a theoretical means to solve the Entscheidungsproblem, which was one of the outstanding mathematical problems of its day. And it's rather delicious that he invented the Turing machine to show that there are some things that algorithms cannot accomplish. Computers were invented incidentally as a means to show there are some things computers can't do.*
>
> *So we have known from the very start of the theory of computation that there are some things that computers/algorithms cannot accomplish.*
>
> *But there is absolutely no proof that humans can do any of these things either.*
>
> *There are many claims to the contrary, but to date, they are all*

> *fallacious.*
> *It would be front page news if Computer Scientists verified any of these*
> *claims. Because it would mean that the human mind is truly more advanced*
> *than any computer will ever be, can ever be. Many people really want to*
> *believe this is true. But I think it unlikely. Which doesn't make us any*
> *less marvelous than we truly are.*
>
> *ja*
> *http://vispo.com*

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137. Christophe Casamassima
Call for Works in any medium
Tue 8 Jan 2008

I'm currently moving to my own (finally) apartment. I'm sad there's such bare walls so I'm asking everyone on this list for some work. I want to create a little studio in my dining room of art- and/or word-works that I can decorate the room with. Any size will be fine, and any medium will be OK. I don't want to go out and buy shitty little candles or very expensive artworks so I'm soliciting free materials from everyone I know.

Please let me know if you want to send something so I can look out for it. Thanks!

Towson University
8000 York Road
Towson, MD 21252

Attn: Cook Library
c/o Christophe Casamassima

=
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http://search.mail.com

--
Powered By Outblaze

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138. **susan maurer**
you tube entry
Tue 8 Jan 2008

---

thanks to roxanne hoffman of poets wear prada press for putting up the beautifully done record of my performance at the bowery poetry club.Now on you tube. susan maurer

_____ Watch “Cause Effect,” a show about real people making a real difference. http://im.live.com/Messenger/IM/MTV/?source=text_watchcause=

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139. **Jesse Crockett**
What I learned this month, a list.
Tue 8 Jan 2008

Dear All,

A list of things I've learned since last week, framed as 3 parts actual, 2 parts lunacy ---

- That the dual equality operator (===) is only relevant in object oriented ((socially) progressive) programming methodology. - How to escape from writing static web pages in PHP, for Ruby, and Ruby on Rails. - How to make use of the fact that one plus one equals two. - How to make use of things that don't work if you need them to work.

And more, on my blog: http://denacht.blogspot.com.

All the best,

Jesse

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140. **Barry Schwabsky**
Re: death of a Persian modernist
Tue 8 Jan 2008

----- Original Messag
Even Googling her name draws only three hits.

----- Original Message ----
From: John Cunningham <[redacted]>
To: [redacted]
Sent: Tuesday, 8 January, 2008 4:02:32 PM
Subject: Re: death of a Persian modernist

Thank you for letting us know about this. Are there any of her works available in translation which capture her writing style and poetic form? John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Barry Schwabsky
Sent: January 8, 2008 3:38 AM
To: [redacted]
Subject: death of a Persian modernist

The Guardian reports the death of a "leading light of the modernist movement in Persian poetry":

http://www.guardian.co.uk/obituaries/story/0,,2236844,00.html

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 07/01/2008 9:14 AM

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 07/01/2008 9:14 AM

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141. Jeffrey Side
Review by Pam Brown of 'Carrier of the Seed' in Jacket Magazine
Tue 8 Jan 2008

There is a review by Pam Brown of my ebook 'Carrier of the Seed' in Jacket Magazine: http://jacketmagazine.com/35/side-rb-brown.shtml

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142. Stephanie Young
Simulpoem now at Deep Oakland
Tue 8 Jan 2008

Deep Oakland is happy to announce the release of *Simulpoem*, a collaborative text edited by Dillon Westbrook and featuring the work of Chad Lietz, Chris Stroffolino, Dillon Westbrook, David Harrison Horton, J. D. Mitchell-Lumsden, Loretta Clodfelter and Lara Durback.

Simulpoem can viewed/downloaded here:
http://67.19.91.186/~deepoak/text?id=177

***** Affiliated with neither the tourism nor better business bureaus, Deep Oakland seeks to create a compendium of inter-linked images, text and sound that represent the complications and vitality of Oakland's current moment.

--
Deep Oakland
www.deepoakland.org

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143. Tom W. Lewis
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

> *is great art<<*

just happened to look at my List backlog and discovered this string -- will read further, but will comment here: I thought "great art"-ism had died off a while ago.

should I change tack midstream now and try to compose "great art" after all?

what a hang, if so.

tl

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Marcus Bales
Sent: Monday, January 07, 2008 10:59
To: [redacted]
Subject: Re: Spoofing Inaugural Poems

On 6 Jan 2008 at 19:51, Pierre Joris wrote:
> so Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
> Dada, i.e. the core of 20th century experimental poets are all
> scoundrels & con men? Come on, Marcus, you seem to have missed a
> whole century in poetry,
> Pierre

so Jacquard Mace Lower, Joint Cain, the Ouster pepsin, the surtaxes, daguerrotype, i.e. the corked of twiddle cereal expletive pois are all scowls and concave menarches? Come on, Margrave, you seem to have missed a whole cereal in poi.

Here is an N+7 substitution for your original, and thus I refute your assertion
that any N+7 substitution is great art that reveals the essential nonsense of

the original. Say, no wonder you postmodernists like this kind of thing -- it's so
easy! No thinking, no art, no work involved. Just look things up in the dictionary! Real class, that.

What are you going to do, Pierre, write 4'34"? Maybe 4'35" as a topper?

Yes, Jackson Mac Low, John Cage, the Oulipo people, the surrealists, Dada,
the whole core of 20th century experimental poets are all scoundrels and con
men. They are laughing up their sleeves at the extraordinary ease that your
bourgeois M. Joudainist gullibility fell for their Tartuffian schemes: why, you've
been speaking Poetry all this time!

Marcus

> *On Jan 6, 2008, at 10:33 AM, Marcus Bales wrote:*
>
> *N+7 poems are stupid, one and all. There is no cleverness, no craft,*
> *no wit, no*
> *art, in any of them. Art is not, and cannot be, random, because an endeavor*
> *based on randomness is mere time-wasting: the results cannot be significant*
> *or important. In particular, N+7 cannot "spoof" anything because the*
> *very*
> *notion of a parody or spoof is to be an intentionally significant (and maybe an*
> *important) act. No N+7 substitution can be either significant or important*
> *because art is a matter of human intentions, not a matter of the mere*
> *propinquity of words in a particular edition of a particular dictionary. Removing*
> *human intention from the endeavor removes the possibility of art.*
>
> *What's clever or witty about a mechanical change of "pulse of morning" to*
> *"pumice of morons"? Nothing, unless you thought it up yourself. As an act of*
> *human creativity to go on from you'd have something to go forward*

with. But
of course the N+7 method offers nothing even faintly resembling a way to go
forward with, and even less of human creativity.

And what is clever or even interesting about mechanically substituting "a little
lower than the angiosperm" for "a little lower than the angels"? Again, if you'd
thought it up, it might be an interesting place to go forward from,
but it is not
gone forward from. Worse, it has no meaningful connection to the "pumice of
morons". Neither phrase has the least wit or art when the result of
merely
mechanical selection because without human intention the entire enterprise is
dead on arrival. Algorithms do not write poems -- people do.

N+7 offers nothing whatever since the idea of parody or spoof is to
show, by
human intention, how badly some other human intention has gone wrong. N+7
is no more a parody or spoof of anything than mowing the lawn is a parody or
spoof of grass.

Mechanical word substitutions do not create parodies -- people of
accomplishment do -- and they must, since the nature of parodies and
spoofs
requires that the writer and reader are familiar with the original,
with the
context in which the original was offered, and the changed context in which
the parody is offered. N+7 not only is no satire, no parody, and no
spoof, but it
cannot be: to mechanically substitute N+7 to someone's poem and then
purport to laugh at the ridiculousnesses thereby engendered because
you'd

get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem. It is no accomplishment.
For
people who want to be thought of as people of accomplishment it's worse than
that: it's inviting your friends over for dinner and serving them the excrement
you've fished out of your toilet bowl instead: it's an insult to your friends, not to
the notion of dinner.

In short, N+7 is self-evident incompetence. Randomness as the basis
for art is
the first refuge of scoundrels and the last word in confidence tricks.

Marcus

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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144. UbuWeb

UBUWEB :: Selected Resources - Jan 2008, by Alex Ross

Tue 8 Jan 2008

UbuWeb
http://ubu.com

Selected Resources - Jan 2008, by Alex Ross

1. Robert Ashley "She Was a Visitor"
http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_4_Robert-Ashley.mp3

2. Kurt Schwitters "Sonata in Urlauten"
http://ubu.artmob.ca/sound/schwitters_kurt/ursonate/Schwitters-Kurt_Ursonate_01_Einleitung_Und_Erster_Teil

3. John Cale "Loop"
http://ubu.artmob.ca/sound/aspen/mp3/loopJ

4. The Films of Mauricio Kagel
http://www.ubu.com/film/kagel.html"

5. Charles Amirkhanian "Dog of Stravinsky"
http://ubu.artmob.ca/sound/amirkhanian_charles/mental_radio/Amirkhanian_Charles-Mental_Radio-03_Dog

6. Bernd Alois Zimmermann "Musique pour le soupers de Roi Ubu"
http://ubu.artmob.ca/sound/zimmerman_ba/Zimmermann-Bernd-Alois_Roi-Ubu

7. Pauline Oliveros "Sound Patterns"
http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_1_Pauline-Oliveros

8. Ezra Pound "Sestina: Altaforte"
http://media.sas.upenn.edu/pennsound/authors/Pound/1939/Pound-Ezra_01_Sestina-Altaforte_Harvard_1939

9. John Cage "4'33"
http://ubu.com/film/cage_433.html

10. Robert Ashley "The Wolfman"
http://ubu.artmob.ca/sound/source/Ashley-Robert_Wolfman

Alex Ross has been the music critic of The New Yorker since 1996. His work has also appeared in The New Republic, The London Review of Books, Lingua Franca, and The Guardian. From 1992 to 1996 he was a critic at The New York Times. He has received two ASCAP-Deems Taylor Awards for music criticism, fellowships from the American Academy in Berlin and the Banff Centre, and a Letter of Distinction from the American Music Center for contributions to the

field of contemporary music. He played keyboards in the noise band Miss Teen Schnauzer, which gave only one public performance, in 1991. His first book, "The Rest Is Noise: Listening to the Twentieth Century," a cultural history of music since 1900, was published in October 2007 by Farrar, Straus & Giroux.

Alex Ross' homepage: http://www.therestisnoise.com

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UbuWeb
http://ubu.com

UbuWeb
http://ubu.com

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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145. François Luong

In response to Marcus re: N+7

Tue 8 Jan 2008

I receive the responses to the list in digest form, hence much copying and pasting from the daily dispatch.

Marcus wrote: "There had been, of course, no rigor or consistency to the study and writing of mathematics prior to 1960, so thank god for the oulipians, eh?"

Thanks for reminding that I should not respond to emails at 11:00pm and for pointing at a glaring typo. Quite obviously, I never went to French medical school and never had an education in sciences and mathematics. Therefore, I have no clue who Bertrand Russell, Gödel or Wittgenstein are, or that both Leibniz and Newton came up with calculus separately. Nor do I know how to calculate the derivative of a complex trigonometric formula.

Marcus wrote: "There is no scientific hypothesis to what the Oulipians did -- there is a social hypothesis, but no scientific one. Science is a different endeavor from art primarily because one cannot make a testable hypothesis and a replicable experiment that predicts how artists are going to act in any specific enough way to be meaningful under any particular set of circumstances. Artists do not orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo- science using scientific-sounding words, which are almost always in

postmodernist practice either misunderstood or simply used wrong, is not the same as science."

You are missing my point, which was to show that the n+7 procedure is not random, but deterministic. Secondly, you fail to explain how science is a "different endeavor from art," especially in regards to Oulipo. You also seem to fail to understand the aims of Oulipo, either by ignorance or bias. To paraphrase Popper, science is the process of creating a discourse to explain how things work, a discourse that will be later falsified (much like Newton's physics were proved to be inadequate in a certain frame of reference by Einstein's theory of relativity). And since we are mentioning Einstein, he and Max Planck explain that the course of science followed a line f(x) limited by an asymptote between the real (the Universe as we perceive it) and reality (the Universe as it is).

Applied to the analytic branch of Oulipo, we have already asserted by their different procedures sought to provide a scientific method to the study of literature. In turn, the synthetic branch of Oulipo, using those procedures, sought to either revive older and abandoned forms or invent new ones.

Marcus wrote: "Yes, yes, we all know what the N+7 method is. But it's still a claim that by replacing nouns with the 7th following them in the dictionary one can create a piece of art mechanically, without human choices in the process. Gwyn's claim went even further -- she claimed that the N+7 process was an effective parody or spoof of a particular poem. My point is that that cannot be true even if you accept N+7 as a valid artistic procedure because the N+7 method makes a hash of ANY poem, not just bad poems. There is nothing in the N+7 method that distinguishes between good and bad poems and makes good poems better and bad poems worse. The method treats all poems the same, and equally makes a hash of good ones and bad ones."

Yes, yes, I had already established in my preface that most of us knew what the n+7 entailed. What is at issue here is your definition of "art," or rather your constant flinging of the word without really defining what you mean by "art." Can art not be mechanistic? In the use of the n+7 procedure, isn't a choice made, here in the choice of the Angelou text and the dictionary? And what about photography? Isn't it an art that use a machine? And when a painter paints figuratively, does he not act as a camera too, in a way?

Since I am obviously very fond of quoting people, Adorno (I think it was him, feel free to correct me) wrote that art could take misery from the world, thus keeping it there, but transformed. That being said, is that not that Oulipo (or Dada & surrealist) procedures do too? Take an existing object (here the Angelou poem) and transform it, with the shadow of its origin still lingering?

I'm skipping your next passage, Marcus, because Oulipo has conducted many pedagogical/inquisitive seminars, and therefore there isn't really anything to object to.

You wrote next: "Coming up with a poem on your own is a different kind of endeavor from coming up with a procedure on your own, unless you're saying that the N+7 claim is that the procedure will always produce a work of art by mechanical application of its mechanistic process. Are you really saying that?"

What about the sonnet then? Or better yet, the villanelle, the pantoum or the sestina? Aren't they rule-bound procedures too? Leevi Lehto has on his website many engines to have a computer write villanelles. Are they not objects of art too? If not, why?

Which brings to your following point, that "any algorithm is [not] going to produce a work of art." I find this assertion extremely problematic, as most linguists (at least, those involved in Combinatory Categorical Grammar, or CCG) have shown that the sentence is an algorithm. I am not announcing anything new here, but we will all agree that language is rule-bound. What this entails in relation to your statement is obvious: since no algorithm can produce a work of art and since language is (partly) an algorithm (well, I don't need to copy and paste the definition of the word, do I?), then poetry, as a product of language, is no art.

Finally, since you assert that the destruction of ego destroys the possibility of art (again, which refers to a very Romantic notion of art and which, by the way, did not exist before a bunch of crazy Italian painters decided to call them Artists in the Renaissance), what do you make of collaborative arts, like the ones made by the Neue Slowenische Kunst, in theater, in comic books or in cinema?

Cheers,

françois

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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146. Gwyn McVay
Re: Spoofing Inaugural Poems, Luong and Nemet-Nejat
Tue 8 Jan 2008

> *Second, the notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever.*

Have you seen pictures of this really cool place called "Angkor Wat"?

It is human striving that creates
> art, and to
> eliminate one's humanity in the service of becoming so unaware, so
> unconscious, that one lives entirely in the moment, like an animal,

reaches for Zen stick, bonks you with it We ARE animals.

> *I reject the entire notion of spirituality whole.*

How can you, when you flagrantly don't comprehend all of what you're rejecting?

> *You'd pee when you needed to and shit when you pleased, irrespective of any social conventions, which any devotee of randomness must regard as trivial nonsense.*

... which any FUNDAMENTALIST of randomness, etc. Reductio ad absurdum.

Gwyn (who feels responsible for this discussion's getting all the way here from Angelou) McVay

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147. Jill Chan
Call for submisions
Wed 9 Jan 2008

Numinous:Spiritual Poetry, a new literary e-zine to be launched in June 2008. We publish all kinds of poems of a spiritual nature.

Submissions now open.

Send your original, previously unpublished poems and a short bio to
[redacted]

Thank you.

regards

J Chan
editor
http://numinousmagazine.wordpress.com

___
Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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148. **Murat Nemet-Nejat**
Re: Spoofing Inaugural Poems
Wed 9 Jan 2008

In what way is the argument on behalf N+7 creating art different from a monkey writing Hamlet (or a "critique" of it) given a typewrter and enough paper and time? One has to still locate "the Hamlet" among infnite numbers of paper (maybe a Boges library made up of pages typed by a compulsive obsessive monkey). I think that infinite endlessness of a seductively easy method (which may even appear like a revelation) that Marcus is reacting to.

Ciao,

Murat

On Jan 8, 2008 12:12 AM, Marcus Bales <[redacted]> wrote:

> *On Mon, 7 Jan 2008, Jim Andrews wrote:*
> *"... it wasn't really until i started to experiment myself with the random in art*
> *that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods."*
>
> *That´s sort of like believing that God will correct any errors in your scientific*
> *methodology to ensure that it comes out all right, and then using that God-*
> *corrected methodology to show there is no God. It´s trying to have it both ways.*
>
> *On Mon, 7 Jan 2008, Jim Andrews wrote:*
> *"... and it is a kind of portal into another force or power operating on the*
> *writing apart from one's own intentions. as though one lets a mysterious part*
> *of the universe into the writing process."*
>
> *"As though" but not really. You seem to be saying that "the random" is a mental trick you use to deceive yourself into letting your own practice expertise seem to you as if it were not a part of you in order to give*

yourself
permission to write what you might not have written otherwise? I have no kick
with using random elements to kick-start the creative process. My objection is
to the N+7 (and any other similar) claim that by a purely mechanical random
process one can create art.

On 7 Jan 2008 steve russell wrote:
I don't see why being attentive to randomness should be regarded as a
disregard of craft. One chooses, assembles ..."

But "attentive to randomness" is not the same as "randomness itself creates
art". It is the choosing and assembling to which you refer, done by a human to
appeal to humans, that is a necessary (though not sufficient) requirement for
art. My objection is to the notion that randomness can, all by itself, create art
in general, and in particular to the notion that a mechanistic replacement of
nouns in any poem by a random method can make an interesting, significant,
or important, or any satire, parody, or spoof of that original poem. The
methodology will make hash of ANY poem because it makes hash of ALL
poems, and not because any given particular original poem is in some way
defective. The method makes equal hash of all poems, good or bad - and
thus cannot be counted in any way, by any means, to be an effective parody
or spoof of a particular poem.

On 7 Jan 2008 steve russell wrote:
"*& no matter how seemingly random, things take on some sort of shape.*
DADA started to hint strongly towards the often violent dislocations that would
shape modernity. so why not involve our friend the machine?"

If things take on some sort of consistent shape then they cannot really be
random. Things that take on randomly changing shapes aren´t the same
things any more because they change from thing to thing as they change from
shape to shape. Once again, you´re trying to have it both ways, and it won´t
do.

I have no objection to asking a machine to pick six words, for example,
randomly, using which you then write a sestina, because the randomness is
heuristic not causative. You still have to write the sestina, making all

the rest
of the choices. Even when you´re done, it may not be a very good sestina,
though, since part of the quality of a good sestina is the exercise of
good
judgment about the choice of those six words. Still, I agree there is a
chance
that a good sestina may be written using six words randomly chosen. But
the
sestina is a piece of art, if it turns out to be one instead of a mere
exercise,
because of the choices the artist makes, not because of the randomness of
the choice of the words.

On 7 Jan 2008 Daniel Zimmerman wrote:
"*While I agree with you that N+7 has little chance of producing 'artistic'*
results, I would not dismiss the possibility that it might do so -
especially with
small samples of text, perhaps run through several different dictionaries
(some of which might yield interesting results for various samples)."

I dismiss the possibility because an algorithm doesn´t produce art, people
do.
Art is a human-only endeavor. If a machine ever produces art, we´ll have
to
call it human, and change our definition of human to include the kind of
machine that can produce art. Such a machine would be human: it would be
able to lie, to refuse to do work assigned to it, to control whether it
could be
turned off or not, and so forth - it would be autonomous. Imagine if your
computer could tell you it preferred not to reproduce the poem you just
typed
in, or that it could lie and cheat, and send your poem off to a magazine
under
its own name, and so on. Such computers would be useless as machines, as
computers. They would be autonomous human agents, free from the slavery
that being a machine entailed.

The production of `artistic´ results for N+7 after a human, using small
samples
of text run through a variety of dictionaries, exercising human judgment
about
which products warranted another run-through, or warranted saving, is not
the
same as the claim that the N+7 method of noun replacement in and of itself
creates a piece of art that spoofs or parodies a particular poem. Since
the
N+7 and other such algorithms will make the same kind of hash out of ANY
poem, good or bad, it is a false claim that such a hash is a spoof or

parody of
a particular poem, irrespective of how bad the N+7 writers or readers believe
the original poem to be. The N+7 method says NOTHING AT ALL about any
particular poem´s qualities. It merely creates a random hash of ANY poem - it
makes ANY poem look bad.

On 7 Jan 2008 Daniel Zimmerman wrote:
"I don't necessarily agree that randomness has no place in creativity -- a
position you seem to take; rhyme and meter, certainly, have rather arbitrary
roots."

I do not say that randomness has no place in creativity; I say that the N+7
method, and similar methods, cannot create art; I further say that such
randomness methods cannot even create spoofs or parodies of particular
poems because their very methodology makes a hash of any poem, not only
bad poems.

I would like to know your response to an anagrammatic form I invented ten
years ago, examples of which appear on the Beard of Bees web site at
http://www.beardofbees.com/zimmerman.html. By constructing 4x4 word
squares, running them through an online anagram generator (which produced
thousands of lines of words using the same 16letters), selecting those that
seem ..."

The moment you start selecting using your brain instead of a randomizing
algorithm, you have ceased to claim that the algorithm alone is creating the
poem. I have no problem with using randomness as a heuristic part of the
creative process; what I reject, and what I object to, is the notion that
randomness can, of itself and by itself, create a work of art.

On 7 Jan 2008 Jason Quackenbush wrote:
Aleatory is a paintbrush. like any other paintbrush it's suited to certain jobs
better than others. ... same thing with Aleatory in poetry.

Once again, this is a different claim than that randomness in and of itself can
create art. A Jackson Pollock painting requires a Jackson Pollock to paint it,
not a paint-spattering algorithm.

> *Marcus*

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149. Murat Nemet-Nejat
Re: death of a Persian modernist
Wed 9 Jan 2008

Barry,

This should be a lesson that google does not contain the whole world, even outside China.

Ciao,

Murat

On Jan 8, 2008 3:55 PM, Barry Schwabsky <[redacted]> wrote:

> *----- Original Messag*
> *Even Googling her name draws only three hits.*
>
> *----- Original Message ----*
> *From: John Cunningham <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, 8 January, 2008 4:02:32 PM*
> *Subject: Re: death of a Persian modernist*
>
> *Thank you for letting us know about this. Are there any of her works available in translation which capture her writing style and poetic form?*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Barry Schwabsky*
> *Sent: January 8, 2008 3:38 AM*
> *To: [redacted]*
> *Subject: death of a Persian modernist*
>
> *The Guardian reports the death of a "leading light of the modernist movement*
> *in Persian poetry":*
>
> *http://www.guardian.co.uk/obituaries/story/0,,2236844,00.html*
>
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date:*

> *07/01/2008*
> *9:14 AM*
>
> *No virus found in this outgoing message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 07/01/2008*
> *9:14 AM*

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150. **Murat Nemet-Nejat**

Re: Spoofing Inaugural Poems, Luong and Nemet-Nejat

Wed 9 Jan 2008

Marcus,

Your responses to my arguments are so packed with pithy assertions that it almost hurts me to unpack them, besides the fact that it may take me for more than a week. Therefere, I will only gently touch a few of your assertions:

a) > Randomness has something to do, it seems to me, with the
> disintegration, destruction of the ego, which is an essential concept
> both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which ,
> specifically in poetry, leads to Eda, a transformation in the concept of the
> lyric "I") opens up the spirit to divine consciousness.<

First, I assert that there is no such thing as "divine consciousness". There is
no god, of any sort. I think the feeling that is described as, for example, "divind
consciousness" or "afflatus", among others, is merely a psychological state. It
has no connection to any sort of divinity because there is no such thing as any
kind of divinity.

"Divine consciousness" exists because it exists as a concept in Sufism. Do you mean that I made this whole assersion about Sufism up or only that the concept itself is an illusion? If it is the latter, is "a psychological state" then not merely a concept but something more? How is "a psychological state" more real than "divine consciousness"?

By your argument there is "a psychological state" but no "divinity"? How are they different? Pray explain.

b) "Second, the notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever. It is human striving that creates art, and to eliminate one's humanity in the service of becoming so unaware, so unconscious, that one lives entirely in the moment, like an animal, must of necessity eliminate any capacity for making art. I suppose I must leave open the possibility that such a striving to eliminate one's humanity is in and of itself an art, the artifact of which is an animal that outwardly resembles a human being but which has, by art, sacrificed its humanity on the altar of the process, and is no longer capable of either art or humanity."

How did you come out with the definition "it is human striving which creates art"? To expand on one of your metaphors, human striving might also be a solution to constipation, but is it art under the circumstances? Does it mean that if a poem is written easily, it is not an artistic poem? Or do you mean that the subject of art should be about aspiring to something superior or out of ordinary, provided that abject is not divine; but it can be about a psychological state?

How come you equate "living entirely in the moment" with being unconscious or being like an animal? Do you mean that a poem like Andrew Marvell's "To His Coy Mistress" might as well have been written by an animal, devoid of wit or consciousness?

Come to think of it, do animals live in the moment? Does one need language to say that? When we say an animal does not think of or know its death, do we not mean it has no language in relation to us? Doesn't being "conscious of one's death" by necessity imply the consciousness of deathlessness -in other words divinity- whether such a thing exists or not?

It is 2:20 A.M. I have to go to bed. I will leave it here.

Ciao,

Murat

On Jan 8, 2008 11:50 AM, Marcus Bales <[redacted]> wrote:

> *On 7 Jan 2008 at 21:50, François Luong wrote:*
> *It seems that in the discussion of the n+7 constraint, the role of mathematics in OuLiPo has been forgotten. ... OuLiPians abhorred the randomness of the Surrealists and Dada (see the introduction to the Oulipo Compendium, edited by Harry Mathews). What they sought was to instill a mathematical rigor and consistency to their study and writing of mathematics.<*

> *There had been, of course, no rigor or consistency to the study and writing of*
> *mathematics prior to 1960, so thank god for the oulipians, eh?*
>
> *On 7 Jan 2008 at 21:50, François Luong wrote:*
> *What the n+7 method reveals (because*
> *there is a scientific hypothesis to what the Oulipians did) is how*
> *syntax and meaning have a relationship, based on certain social*
> *conditions (here, the dictionary).<*
>
> *There is no scientific hypothesis to what the Oulipians did -- there is a social*
> *hypothesis, but no scientific one. Science is a different endeavor from art*
> *primarily because one cannot make a testable hypothesis and a replicable*
> *experiment that predicts how artists are going to act in any specific enough*
> *way to be meaningful under any particular set of circumstances. Artists do not*
> *orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo-*
> *science using scientific-sounding words, which are almost always in*
> *postmodernist practice either misunderstood or simply used wrong, is not the*
> *same as science.*
>
> *On 7 Jan 2008 at 21:50, François Luong wrote:*
> *... here is the explanation of the method from the Oulipo Compendium:*
> *N+7 (S+7). A method invented by Jean Lescure that "consists" (in*
> *Queneau's terse definition) "in replacing each noun (N) with the*
> *seventh following it in a dictionary. ... Before beginning the operation,*
> *it is obviously necessary to choose*
> *a text and a dictionary. (...) When choosing the dictionary, it is*
> *useful to remember that the smaller it is, the greater the*
> *alphabetic distance between the original word and its replacement*
> *and the simpler the words found."*
>
> *Yes, yes, we all know what the N+7 method is. But it's still a claim that by*
> *replacing nouns with the 7th following them in the dictionary one can create a*
> *piece of art mechanically, without human choices in the process. Gwyn's claim*
> *went even further -- she claimed that the N+7 process was an effective parody*
> *or spoof of a particular poem. My point is that that cannot be true even*

> *if you*
> *accept N+7 as a valid artistic procedure because the N+7 method makes a hash of ANY poem, not just bad poems. There is nothing in the N+7 method that distinguishes between good and bad poems and makes good poems better and bad poems worse. The method treats all poems the same, and equally makes a hash of good ones and bad ones.*
>
> *On 7 Jan 2008 at 21:50, François Luong wrote:*
> *It is also important to remember that Oulipo has two components to its activities: an analytic one and a synthetic one. It therefore does not fall into a Romantic model of the poet role where the poet is "inspired" to write something original. Rather, it seeks to study the rules of language so as to not be enslaved by them.*
>
> *Studying the rules of language and seeking not to be enslaved by them doesn't sound like much of an aesthetic manifesto, does it. As a pedagogical*
> *tool (as someone has posted) to get kids to use the dictionary and become more interested in language and words, the N+7 method has obvious merit -- but its merit consists in comparing how words work within a grammar, and not*
> *in creating a new piece of art. As a philosophical experiment to examine how*
> *dictionaries work, or how language works, the N+7 method may have merit, too -- but, once again, it's not the merit of creating new works of art.*
>
> *On 7 Jan 2008 at 21:50, François Luong wrote:*
> *That being said, why should Angelou be superior to Jean Lescure because she came up with her individual poems "on her own"? Did Lescure come up with his procedure on his own too? Does he not deserve the merit of originality too?*
>
> *Coming up with a poem on your own is a different kind of endeavor from coming up with a procedure on your own, unless you're saying that the N+7 claim is that the procedure will always produce a work of art by mechanical*
> *application of its mechanistic process. Are you really saying that?*
>
> *If you're not, then writing a poem and initiating a procedure for examining*
> *language are different endeavors. Lescure's creativity in philosophy is different*
> *from Angelou's creativity in poetry -- even if you claim, as it appears you do,*
> *that Lescure's work compared to his philosophical colleagues' work is superior*
> *in a way that Angelou's work compared to her poetic colleagues' work is not.*

In order to make the point you seem to be trying to make, that Oulipian works using the N+7 method are works of art in and of themselves as a result not of any human choices, but rather by mechanistic reference to a particular book, then any book-code must also be a work of art. That might also mean that any code is a work of art. Do you claim either of those?

I reject the notion that any algorithm is going to produce a work of art. I do not reject the notion that algorithms are useful for any number of other sorts of endeavor. I do not reject the notion that algorithms can be used heuristically to jump-start the human creative process. But I do emphatically reject the notion that by applying the N+7 method to a poem that you can spoof or parody or create anything resembling a satire of that particular poem, because the N+7 method makes the same KIND of hash out of ANY poem, not only out of bad ones.

On 7 Jan 2008 at 20:23, Murat Nemet-Nejat wrote:
Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry, leads to Eda, a transformation in the concept of the lyric "I") opens up the spirit to divine consciousness.<

First, I assert that there is no such thing as "divine consciousness". There is no god, of any sort. I think the feeling that is described as, for example, "divind consciousness" or "afflatus", among others, is merely a psychological state. It has no connection to any sort of divinity because there is no such thing as any kind of divinity.

Second, the notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever. It is human striving that creates art, and to

eliminate one's humanity in the service of becoming so unaware, so unconscious, that one lives entirely in the moment, like an animal, must of necessity eliminate any capacity for making art. I suppose I must leave open the possibility that such a striving to eliminate one's humanity is in and of itself an art, the artifact of which is an animal that outwardly resembles a human being but which has, by art, sacrificed its humanity on the altar of the process, and is no longer capable of either art or humanity.

I reject the entire notion of spirituality whole. Human beings create their own meaning within an experience of the external world that is only a partially accurate recreation of that external world internally. There is no meaning either external or internal to a human being that a human being does not create -- but there is an external world which each human being experiences more or less accurately depending on the various cultures he or she has been brought up and lives in. That external world is spectacularly unforgiving, and often dangerous, which means that human beings have come up with a wide range of explanations for why what happens happens.

Among the failed explanations are all sorts of divinity stories. The universe, as JBS Haldane observed, is not only queerer than we imagine, it is queerer than we can imagine. Human beings will simply never understand it all, but some explanations are more successful than others, and we should at least pursue those explanations that are more successful, and abandon those that are not.

So it seems to me that since randomness is generally as unsuccessful, all by itself, as any divinity story, it is unwise to privilege randomness with any sort of sublime effects that approximate or replicate divinity stories. Not one of you is really serious about randomness in your lives, or you'd never survive. If you really believed in randomness as a path to divinity you'd eat, for example,

> *randomly -- not only with respect to time but with respect to what you put in*
> *your mouth. You'd pee when you needed to and shit when you pleased,*
> *irrespective of any social conventions, which any devotee of randomness*
> *must regard as trivial nonsense. Since by the fact that you are successful*
> *enough at western-style living to be subscribed to this list you are clearly not*
> *devotees of randomness, why theorize about how randomness might make*
> *art, when following randomness in life is so obviously a bad idea?*
>
> *Marcus*

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151. **Jim Andrews**

Re: Spoofing Inaugural Poems

Wed 9 Jan 2008

> *"... it wasn't really until i started to experiment myself with the random in art*
> *that i realized it can be erm magical. and not only magical, but it offers*
> *perspectives on the material of writing or radio that can be quite useful*
> *regardless of one's perspectives on the efficacy of random methods."*
>
> *That´s sort of like believing that God will correct any errors in your scientific*
> *methodology to ensure that it comes out all right, and then using that God-*
> *corrected methodology to show there is no God. It´s trying to have it both*
> *ways.*

i presume (correct me if i'm wrong) you mean that magic and random methods are notions at odds with one another. a sort of einsteinian position--he said 'god does not play dice'. whereas heraclitus said 'time is a child playing at dice. the kingdom is a child's.'

> *On Mon, 7 Jan 2008, Jim Andrews wrote:*
> *"... and it is a kind of portal into another force or power operating on the*
> *writing apart from one's own intentions. as though one lets a mysterious part*
> *of the universe into the writing process."*
>
> *"As though" but not really. You seem to be saying that "the random" is a*
> *mental trick you use to deceive yourself into letting your own practice*
> *expertise seem to you as if it were not a part of you in order to*

> *give yourself*
> *permission to write what you might not have written otherwise?*

no, not really. in part it's a way of letting something other than me into the writing process. in a way that sometimes is more interesting than what was there or is sometimes a way to experience the writing afresh or a way to see how the language works at the level of the phrase (cutups seem to stress the phrase) or a way to ponder it or experience it from a different perspective.

and other people who use random methods will have different reasons and approaches. just like different people will use the same brush differently.

> *I*
> *have no kick*
> *with using random elements to kick-start the creative process. My*
> *objection is*
> *to the N+7 (and any other similar) claim that by a purely*
> *mechanical random*
> *process one can create art.*

there's a type of art called 'generative art'. it needn't involve computers, but these days often it does. part of the idea of computer-based--or perhaps also other types of generative art--is to create algorithms interesting and rich enough that they do indeed either create art on their own or they do so with some sort of interaction with people.

i'm working on a generative art piece at the mo called dbcinema. it is a program that creates images and movies. interactively. there are some pictures at http://vispo.com/dbcinema/meditations.htm that were created by dbCinema+me.

natural processes such as evolution have been magnificently successful in creating the awesome diversity of amazing life on our planet. natural process is certainly enough to create art.

ja
http://vispo.com

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152. Barry Schwabsky
Re: In response to Marcus re: N+7
Wed 9 Jan 2008

Just one objection, Francois: There are many forms of destruction (or, as I would prefer to say, transcendence) of the ego, and some of them are distinctly Romantic in their heritage.

----- Original Message ----
From: FranÃ§ois Luong <[redacted]>
To: [redacted]
Sent: Wednesday, 9 January, 2008 2:55:23 AM
Subject: In response to Marcus re: N+7

I receive the responses to the list in digest form, hence much copying and pasting from the daily dispatch.

Marcus wrote: "There had been, of course, no rigor or consistency to the study and writing of mathematics prior to 1960, so thank god for the oulipians, eh?"

Thanks for reminding that I should not respond to emails at 11:00pm and for pointing at a glaring typo. Quite obviously, I never went to French medical school and never had an education in sciences and mathematics. Therefore, I have no clue who Bertrand Russell, GÃ¶del or Wittgenstein are, or that both Leibniz and Newton came up with calculus separately. Nor do I know how to calculate the derivative of a complex trigonometric formula.

Marcus wrote: "There is no scientific hypothesis to what the Oulipians did -- there is a social hypothesis, but no scientific one. Science is a different endeavor from art primarily because one cannot make a testable hypothesis and a replicable experiment that predicts how artists are going to act in any specific enough way to be meaningful under any particular set of circumstances. Artists do not orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo- science using scientific-sounding words, which are almost always in postmodernist practice either misunderstood or simply used wrong, is not the same as science."

You are missing my point, which was to show that the n+7 procedure is not random, but deterministic. Secondly, you fail to explain how science is a "different endeavor from art," especially in regards to Oulipo. You also seem to fail to understand the aims of Oulipo, either by ignorance or bias. To paraphrase Popper, science is the process of creating a discourse to explain how things work, a discourse that will be later falsified (much like Newton's physics were proved to be inadequate in a certain frame of reference by Einstein's theory of relativity). And since we are mentioning Einstein, he and Max Planck explain that the course of science followed a line f(x) limited by an asymptote between the real (the Universe as we perceive it) and reality (the Universe as it is).

Applied to the analytic branch of Oulipo, we have already asserted by their different procedures sought to provide a scientific method to the study of literature. In turn, the synthetic branch of Oulipo, using those procedures, sought to either revive older and abandoned forms or invent new ones.

Marcus wrote: "Yes, yes, we all know what the N+7 method is. But it's still a claim that by replacing nouns with the 7th following them in the dictionary one can create a piece of art mechanically, without human choices in the process. Gwyn's claim went even further -- she claimed that the N+7 process was an effective parody or spoof of a particular poem. My point is that that cannot be true even if you accept N+7 as a valid artistic procedure because the N+7 method makes a hash of ANY poem, not just bad poems. There is nothing in the N+7 method that distinguishes between good and bad poems and makes good poems better and bad poems worse. The method treats all poems the same, and equally makes a hash of good ones and bad ones."

Yes, yes, I had already established in my preface that most of us knew what the n+7 entailed. What is at issue here is your definition of "art," or rather your constant flinging of the word without really defining what you mean by "art." Can art not be mechanistic? In the use of the n+7 procedure, isn't a choice made, here in the choice of the Angelou text and the dictionary? And what about photography? Isn't it an art that use a machine? And when a painter paints figuratively, does he not act as a camera too, in a way?

Since I am obviously very fond of quoting people, Adorno (I think it was him, feel free to correct me) wrote that art could take misery from the world, thus keeping it there, but transformed. That being said, is that not that Oulipo (or Dada & surrealist) procedures do too? Take an existing object (here the Angelou poem) and transform it, with the shadow of its origin still lingering?

I'm skipping your next passage, Marcus, because Oulipo has conducted many pedagogical/inquisitive seminars, and therefore there isn't really anything to object to.

You wrote next: "Coming up with a poem on your own is a different kind of endeavor from coming up with a procedure on your own, unless you're saying that the N+7 claim is that the procedure will always produce a work of art by mechanical application of its mechanistic process. Are you really saying that?"

What about the sonnet then? Or better yet, the villanelle, the pantoum or the sestina? Aren't they rule-bound procedures too? Leevi Lehto has on his website many engines to have a computer write villanelles. Are they not objects of art too? If not, why?

Which brings to your following point, that "any algorithm is [not] going to produce a work of art." I find this assertion extremely problematic, as most linguists (at least, those involved in Combinatory Categorical Grammar, or CCG) have shown that the sentence is an algorithm. I am not announcing anything new here, but we will all agree that language is rule-bound. What this entails in relation to your statement is obvious: since no algorithm can produce a work of art and since language is (partly) an algorithm (well, I don't need to

copy and paste the definition of the word, do I?), then poetry, as a product of language, is no art.

Finally, since you assert that the destruction of ego destroys the possibility of art (again, which refers to a very Romantic notion of art and which, by the way, did not exist before a bunch of crazy Italian painters decided to call them Artists in the Renaissance), what do you make of collaborative arts, like the ones made by the Neue Slowenische Kunst, in theater, in comic books or in cinema?

Cheers,

franÃ§ois

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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153. UbuWeb

UBUWEB :: Selected Resources - Jan 2008, by Alex Ross (Corrected URLs)

Wed 9 Jan 2008

UbuWeb
http://ubu.com

Selected Resources - Jan 2008, by Alex Ross

1. Robert Ashley "She Was a Visitor"
http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_4_Robert-Ashley.mp3

2. Kurt Schwitters "Sonata in Urlauten"
http://ubu.artmob.ca/sound/schwitters_kurt/ursonate/Schwitters-Kurt_Ursonate_01_Einleitung_Und_Erster_Teil.mp3

3. John Cale "Loop"
http://ubu.artmob.ca/sound/aspen/mp3/loop.mp3

4. The Films of Mauricio Kagel
http://www.ubu.com/film/kagel.html"

5. Charles Amirkhanian "Dog of Stravinsky"
http://ubu.artmob.ca/sound/amirkhanian_charles/mental_radio/Amirkhanian_Charles-Mental_Radio-03_Dog.mp3

6. Bernd Alois Zimmermann "Musique pour le soupers de Roi Ubu"
http://ubu.artmob.ca/sound/zimmerman_ba/Zimmermann-Bernd-Alois_Roi-Ubu.mp3

7. Pauline Oliveros "Sound Patterns"
http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_1_Pauline-Oliveros.mp3

8. Ezra Pound "Sestina: Altaforte"
http://media.sas.upenn.edu/pennsound/authors/Pound/1939/Pound-Ezra_01_Sestina-Altaforte_Harvard_1939.mp3

9. John Cage "4'33"
http://ubu.com/film/cage_433.html

10. Robert Ashley "The Wolfman"
http://ubu.artmob.ca/sound/source/Ashley-Robert_Wolfman.mp3

Alex Ross has been the music critic of The New Yorker since 1996. His work has also appeared in The New Republic, The London Review of Books, Lingua Franca, and The Guardian. From 1992 to 1996 he was a critic at The New York Times. He has received two ASCAP-Deems Taylor Awards for music criticism, fellowships from the American Academy in Berlin and the Banff Centre, and a Letter of Distinction from the American Music Center for contributions to the field of contemporary music. He played keyboards in the noise band Miss Teen Schnauzer, which gave only one public performance, in 1991. His first book, "The Rest Is Noise: Listening to the Twentieth Century," a cultural history of music since 1900, was published in October 2007 by Farrar, Straus & Giroux.

Alex Ross' homepage: http://www.therestisnoise.com

UbuWeb
http://ubu.com

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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154. **David Chirot**
Spoofing Inaugural Poems
Wed 9 Jan 2008

Dear Jim and Murat--

Jim wrote:

Journalists try not to write themselves into the story. That is a kind of destruction of the ego, at least in the piece itself, in the sense that they or their editors edit out/destroy any personal reference. This is not what you're talking about, I realize, but it nonetheless is a sort of "disintegration, destruction of the ego". Or perhaps more typically a veiling of the ego.

In William S. Burroughs's trilogy of cutup novels (The Ticket that Exploded, Nova Express, and The Soft Machine), one of the effects of the cutup is indeed a disintegration or destruction of the distinction between the characters, sometimes. You can see how this might work. The reference is unclear, often, because of the cutup (and Burroughs's decision to go with it

and shape it) as to whether this or that character is being referred to. So that, in a sense, the cutup merges the characters into one character. It's a rather cosmic thing. Or so it seemed at the time I read it! Brilliant!

Dear Jim and Murat

(Jim, i am not sure if you saw my earlier letter re Burroughs and others from two days ago----it added "a few books" to the subject "spoofing inaugural poems"

I think there is a misunderstanding of what Burroughs is doing with the cutups and also with this idea of the journalist.

I was a journalist myself for some years, a self-trained one, and still do "journalism" of the kind in newspapers now and then and. like Burroughs, play with/on a "mock" journalism in the creation of essays, fictions, poems, Burroughs i was drawn to early as share with him the idea of the writer as "private investigator," "journalist", ("Your intrepid reporter") a type of secret agent".

The writer is an "agent" whose mission is NOT to become "ego less" in the systematized product of randomness, for this makes one all the more passively part of the very systems of control which one has been given the illusion of "breaking down." The writer essays to find "fugitive" ways of "survival" in a system which has an immense, insatiable "algebra of need" for Control, the flipside of the addict's "alegebra of need" for the "drug of choice." Control needs addicts to its never ceasing variety of "opiums of the people, " It is "cunning, baffling and powerful" let alone ruthless in its means of creating the

availability of addictive "substances" and "ideas" and "languages" and in maintaining its "empire," the very least of which is "the status quo."

Burroughs' cut-ups, unlike the productions of the machines online that one can use to do cut-ups as though "not by oneself," are methods of making a "minority of one" which via camouflages, masks, "being obvious," essays survival as an intact writer. "The Death of the Author" so beloved of Authors, for this kind of writer has already been experienced near-literally and figuratively; what remains is the desire to live, go on living as a writer--and so the camouflages, disguises, masks, "role playing" and heteronyms, "alter egos."

In Burrogghs' cut-ups--the cut-up uses texts to reveal the synchronicities and correspondences which exist among them, which in turn give evidences of the "plot," the "conspiracy" going on and conducted by Language As Control. The cutting up is to reveal the inner anatomy so to speak of the bodies of the Monsters, the Mobsters of the Nova Mob and their spreading virus-word-conspiracy.

The "consciousness" "outside oneself," which one "lets in" via "destruction of the ego" through randomness--on the way hand may be "cosmic, the universe,"--"a power greater than ourselves"--of it may be Control--the Nova Mob, Big Brother, "His Master's Voice" as was the old the RCA Victor record label's image of the dog listening to the ginat flower of the victrola's "speaker."

Burroughs as he noted in the Introduction to Queer--thought of himself as being of the Middle Ages in his thinking regarding "psychology." (He had after all studied for a year in Vienna after graduating from Harvard.) It is NOT the "ego" which one wants to get away from but the forces outside one which try to destroy one's being, take control of it and use it for their purposes. The writer's activity is a guerrilla one against being turned into a passive, consenting, or unwitting accomplice in the vast complicities with the conspiracies of Control.

In the Introduction to the first edition of Junkie, which is reprinted in later printings, Burroughs notes of the little glossary of street/drug terms at the back of the book: "Therefore a final glossary cannot be made of words whose intentions are fugitive."

The writer is at once the detective and the outlaw--an agent "posing" inside the imposed "seemingly random" cover of Control. The secret agent/intrepid reporter/private investigator/"Inspector Lee" is ceaselessly at work to dismantle and discover, uncover, recover "evidence" to be used not simply for "cutting up" but--as Burroughs makes clear--arranging, editing, creating the "Files" which make use of the juxtapositions of words, images, memories,dreams, fictions and facts, so as to be making an ongoing "fugitive" language which at once perceives and deceives Control.

the writer is not attempting to become "ego-less"--but a series of "identities" which are 'disguises" and "camouflages" such that the writer becomes "El Hombre Invisible" as one of Burroughs' own sobriquets "pictured" him. The writer participates in a series of anonymous, heteronymous, pseudonymous and invented personas" parts," "roles," "charcters." This is not to destroy the "identity" of the writer at the core, but to preserve the writer in order to continue writing for writing is the means of survival in a world in which both the "seemingly random" and the "obvious' are bent on maintaining their control over one.

The great Jazz musician Don Cherry used to very often say--"Free Jazz can only be played by superbly disciplined musicians." Burroughs' years of work with the cut ups in texts, images, sound recordings, film--this has affinities with Rimbaud's "long reasoned derangement of the senses" in order to arrive at the Unknown," which for Burroughs is the being always a step ahead of the Control, of Language. For Burroughs this to make possible not only travel in space, but travel in time for the writer.

Burroughs was always precise on the point that no work was done when he was using drugs. Drugs are Control which wipes out the writer. Tabula rasa. Having been a long term addict like Burroughs, it was only after one gets away from that Control, that one enters writing--and why writing is very different from becoming "outside" to oneself--it is the means to find a way to exist as oneself--to survive--what one knows of the Forces of Control. It is that necessity of survival the necessity that is the motherfucker of invention that is involved with the fugitive, "outlaw," "outsider" aspect of writing, the need for the "undercover" aspects, and the reason why so much that one finds around does not appear to one as it does to others. It is too see what is hidden in plain site/sight/cite and at the same time see how many things that "seem" to be "liberating" are disguised traps, or inside out reflections of what they purport to be the opposite of, in opposition to. Often the concept of "opposition" itself can be used as a diversion from what is the overall issue of Control and an essay at understanding and recognising as much as possible its manifestations.

An aspect of this is the breaking down seemingly of voices in which Jim notes "all characters seem to be one." The key is that they "seem" to be "one." From the point of view of the writer, they are not one, but many, and constitute a swarm. The swarm is camouflaged by this "seeming" to be one--if it is simply "one" then it can be easily crushed. The multiple "identities" of the writer creates such a swarm, a way of continually being "a minority of one" "on the move" whose "intentions are fugitive"--a "minority of one" whose intentions are to appear now as "one," now as "another," and in turn as a swarm which may appear to the eyes of Control as "one."

Kurt Schwitters is one of the truly profound "cut-up" artists--and his collage "method" was to use what he found in the street. Again, Picasso's "I do not seek, I find." This is Burroughs' method in the cut-ups--he used the found texts of newspapers, things found in the street, passages found in his favorite writers, in turn collaging these edited cut-ups, which he put through many transumuttations of his own cutting and pasting by hand--and the n arranging--along side the passages from his dream journals, and others from the memories which were stimulated in turn by the collaged cut-ups and dreams and fictions, poetry of other writers. This for Burroughs constitutes the writer's method of time travel--to be able to travel among memory, dream, imagined places and persons, factually recorded ones known and unknown to the writers and so create extensions of fugitive

As Burroughs writes in the Intro to Queer--writing is for him a matter of life and death. On the day that he shot his wife, he feels that the forces "outside" were in Control, and the use of drugs was the allowing of Control to reduce him to zombie sitting on the edge of his bed staring at his foot for what was a period in which time is "junk time" only measured by the drops from the syringe, the injected transfusions of Control.

The Carny world, the hustlers, the small time dope peddlers, snitches, thieves, punks and assorted "low life" and "criminal" doctors, scientists etc that populate Burroughs' universe are his verison in a sense of the Medieval Carnival, in which the masks fall away and the Emperor really has no clothes, Death walks nonchalantly in broad daylight, the Sins come out to play, and the monstrous buffoons that are the forces of Order are for a day or a few truly Buffoons. That is the meaning of "Naked Lunch"--the title from Kerouac's saying that it was the moment when indeed what was on the forks was seen for what it is--not unlike the scene of The Last Supper in Bunuel's Viridiana, the Feast of the the deformed, the degenerate, the diseased and their having their "picture taken" by a woman facing them who lifts her dress up to bare her "camera eye" as the "recorder" of "posterity" that "degrades"not only the Last Supper, but particularly its representations. In a sense, this method destroys not what is the Last Supper itself but the use of its representations as methods of Control The woman's "camera" image "exposes" the degeneration and diseased ("Word Virus") "state of the image" and "image of the state" as a "rotting edifice". (A leper--literally a "rotting one," plays prominent part in all of this, including the violating of Viridiana, the former Nun now a secular "doer of good." Among the "rotting edifices" of the film is Franco's Spain--this is 1961--where "miraculously Bunuel made this, one of his finest works.)

"Look at it this way," so to speak. A reporter does not necessarily become "more objective" and "less present" via self-censorship and editing, but more representative of the point of view of the "editorial board" which in turn is

accountable to the "board of directors" and they are accountable to the ultimate holders of the accounts--the advertisers whose payments for Space enable the "reporting" to exist as an extension of their "ideology, " their efforts at Control. (Burroughs' grandfather was Ivy Lee, one of the first great "Image Makers," who created John D. Rockefller's image and whom Hitler was intersted in hiring.)

This is why really good reporters are so often running afoul of the papers who employ them, let alone governments, state espionage agencies, authorities of al sorts whom they are "investigating" and "reporting on." The rise of infotainment and the increasing employment of huge corporate-state-intlligence-connected "news media" and "translators" like teh sinister MEMRI which controls the Ameircan media's news and translations from the Middle East and uses disinformation, planted stories, dis-translations regularly) are bent on destroying the actual existence of the reporter who does not want to "lose their ego" or "their own writing" to a bunch of special interest groups, governments, corporations, infotainments and "think tank consortiums."

The high death toll of reporters and photo journalists, media persons, in war times and ones engaged in trying to investigate drug cartels, gangsterism, corporate frauds is for this reason. The reporter will not let go of that "minority of one" standpoint which is the necessity of someone actually attempting to understand and "report" what is going on, outside of the Control as much as it is possible, which is very hard when from al sides one is a target.

The same might be said of using machines which are produced by companies for the production of "randomness"and "cut-ups." Why "take them on faith," for one's "search" to "get outside oneself?" It might be not so much a "loss of ego" as a "liberation" but the surrendering of "oneself" to the corporate machine and becoming another cog in the wheel of the a mass production of texts "reflecting" the "point of view' of that particular company's conception of "randomness" and "cut-ups."

If one has an awareness of the "fugitive intentions" of language--for "one's own survival"--in turn causes one makes this demand, this need for the examination of all language, for the "fugitive intentions" of Control. In a society which so "values" such phrases as "the bottom line," and "the buck stops here" (yeah right--) and prints "In God We Trust" on its money, along with the phrase "E Pluribus Unum" which can be interpreted many ways, not al of them "good," is not the "bottom line" to put "trust" in Trusts? "trust me, man," says the smiling dope dealer, the used car salesperson, the voice of the "Con Inside" inserted there from the time of birth. Trust me says the smiling politician--and the smiling Opponent, the Opposition. "Trust me, believe in me, obey me, love me."

The basic idea of much of the thinking of Control is this--to get persons to live, work and think in ways which are against their "own best interest" and as much as possible in the "best interests" of Control.

The mystical aspect of the found which Murat notes i wrote of a few days ago and this is often involved in my own work. There is also this Burroughsian aspect of a writing which wants to live, by the means which necessity gives it, and not, as much as this is possible, by "taking signs as wonders."

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155. **Ryan Daley**

Re: Spoofing Inaugural Poems

Wed 9 Jan 2008

If the intention were to write an N+7, I might agree. But the intention behind n+7 points more to an observation and critique of process. And here, again, I'll mention Fagin and Coolidge. On the Pumice of Morons seems to be the result of that.

On Jan 9, 2008 1:30 AM, Murat Nemet-Nejat <[redacted]> wrote:

> *In what way is the argument on behalf N+7 creating art different from a monkey writing Hamlet (or a "critique" of it) given a typewrter and enough paper and time? One has to still locate "the Hamlet" among infnite numbers of paper (maybe a Boges library made up of pages typed by a compulsive obsessive monkey). I think that infinite endlessness of a seductively easy method (which may even appear like a revelation) that Marcus is reacting to.*
>
> *Ciao,*
>
> *Murat*
>
> *On Jan 8, 2008 12:12 AM, Marcus Bales <[redacted]> wrote:*
>
> *On Mon, 7 Jan 2008, Jim Andrews wrote:*
> *"... it wasn't really until i started to experiment myself with the random*
> *in art*
> *that i realized it can be erm magical. and not only magical, but it offers*
> *perspectives on the material of writing or radio that can be quite useful*
> *regardless of one's perspectives on the efficacy of random methods."*
>
> *That´s sort of like believing that God will correct any errors in your*

*scientific
methodology to ensure that it comes out all right, and then using that God-
corrected methodology to show there is no God. It´s trying to have it both
ways.*

*On Mon, 7 Jan 2008, Jim Andrews wrote:
"... and it is a kind of portal into another force or power operating on the
writing apart from one's own intentions. as though one lets a mysterious part
of the universe into the writing process."*

*"As though" but not really. You seem to be saying that "the random" is a
mental trick you use to deceive yourself into letting your own practice
expertise seem to you as if it were not a part of you in order to give yourself
permission to write what you might not have written otherwise? I have no kick
with using random elements to kick-start the creative process. My objection is
to the N+7 (and any other similar) claim that by a purely mechanical random
process one can create art.*

*On 7 Jan 2008 steve russell wrote:
I don't see why being attentive to randomness should be regarded as a
disregard of craft. One chooses, assembles ..."*

*But "attentive to randomness" is not the same as "randomness itself creates
art". It is the choosing and assembling to which you refer, done by a human to
appeal to humans, that is a necessary (though not sufficient) requirement
for
art. My objection is to the notion that randomness can, all by itself, create art
in general, and in particular to the notion that a mechanistic replacement
of
nouns in any poem by a random method can make an interesting, significant,
or important, or any satire, parody, or spoof of that original poem. The
methodology will make hash of ANY poem because it makes hash of ALL
poems, and not because any given particular original poem is in some way
defective. The method makes equal hash of all poems, good or bad - and*

*thus cannot be counted in any way, by any means, to be an effective parody
or spoof of a particular poem.*

*On 7 Jan 2008 steve russell wrote:
"& no matter how seemingly random, things take on some sort of shape. DADA started to hint strongly towards the often violent dislocations that
would
shape modernity. so why not involve our friend the machine?"*

*If things take on some sort of consistent shape then they cannot really be
random. Things that take on randomly changing shapes aren´t the same things any more because they change from thing to thing as they change from
shape to shape. Once again, you´re trying to have it both ways, and it won´t
do.*

*I have no objection to asking a machine to pick six words, for example, randomly, using which you then write a sestina, because the randomness is
heuristic not causative. You still have to write the sestina, making all the rest
of the choices. Even when you´re done, it may not be a very good sestina,
though, since part of the quality of a good sestina is the exercise of good
judgment about the choice of those six words. Still, I agree there is a chance
that a good sestina may be written using six words randomly chosen. But the
sestina is a piece of art, if it turns out to be one instead of a mere exercise,
because of the choices the artist makes, not because of the randomness of
the choice of the words.*

*On 7 Jan 2008 Daniel Zimmerman wrote:
"While I agree with you that N+7 has little chance of producing 'artistic'
results, I would not dismiss the possibility that it might do so - especially with
small samples of text, perhaps run through several different dictionaries
(some of which might yield interesting results for various samples)."*

*I dismiss the possibility because an algorithm doesn´t produce art, people
do.
Art is a human-only endeavor. If a machine ever produces art, we´ll have to
call it human, and change our definition of human to include the kind of
machine that can produce art. Such a machine would be human: it would be
able to lie, to refuse to do work assigned to it, to control whether it could be
turned off or not, and so forth - it would be autonomous. Imagine if your
computer could tell you it preferred not to reproduce the poem you just typed
in, or that it could lie and cheat, and send your poem off to a magazine under
its own name, and so on. Such computers would be useless as machines, as
computers. They would be autonomous human agents, free from the slavery
that being a machine entailed.*

*The production of `artistic´ results for N+7 after a human, using small samples
of text run through a variety of dictionaries, exercising human judgment about
which products warranted another run-through, or warranted saving, is not the
same as the claim that the N+7 method of noun replacement in and of itself
creates a piece of art that spoofs or parodies a particular poem. Since the
N+7 and other such algorithms will make the same kind of hash out of ANY
poem, good or bad, it is a false claim that such a hash is a spoof or parody of
a particular poem, irrespective of how bad the N+7 writers or readers believe
the original poem to be. The N+7 method says NOTHING AT ALL about any
particular poem´s qualities. It merely creates a random hash of ANY poem -
it
makes ANY poem look bad.*

*On 7 Jan 2008 Daniel Zimmerman wrote:
"I don't necessarily agree that randomness has no place in creativity -- a
position you seem to take; rhyme and meter, certainly, have rather arbitrary
roots."*

*I do not say that randomness has no place in creativity; I say that the N+7
method, and similar methods, cannot create art; I further say that such
randomness methods cannot even create spoofs or parodies of particular
poems because their very methodology makes a hash of any poem, not only
bad poems.*

*I would like to know your response to an anagrammatic form I invented ten
years ago, examples of which appear on the Beard of Bees web site at
http://www.beardofbees.com/zimmerman.html. By constructing 4x4 word
squares, running them through an online anagram generator (which produced
thousands of lines of words using the same 16letters), selecting those that
seem ...*"

*The moment you start selecting using your brain instead of a randomizing
algorithm, you have ceased to claim that the algorithm alone is creating the
poem. I have no problem with using randomness as a heuristic part of the
creative process; what I reject, and what I object to, is the notion that
randomness can, of itself and by itself, create a work of art.*

*On 7 Jan 2008 Jason Quackenbush wrote:
Aleatory is a paintbrush. like any other paintbrush it's suited to certain
jobs
better than others. ... same thing with Aleatory in poetry.*

*Once again, this is a different claim than that randomness in and of itself can
create art. A Jackson Pollock painting requires a Jackson Pollock to paint
it,
not a paint-spattering algorithm.*

Marcus

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156. CA Conrad
BUS 63 POETRY READING TOUR OF BROOKLYN NOW ONLINE!
Wed 9 Jan 2008

Jen Coleman's part of the "9 poets 9 cities"
reading tour took place in Brooklyn!

CLICK HERE: http://jencolemanreading.blogspot.com
to see the site with video feed! IT'S GREAT!

Jen reads poems by:

Jen Coleman (Brooklyn, NY, USA)
Kendall Grady (Greencastly, IN, USA)
Karen Hannah (Seoul, South Korea)
Yuri Hospodar (Sydney, Australia)
Dorothea Lasky (Philadelphia, PA, USA)
Hoa Nguyen (Auston, TX, USA)
Travis Nichols (Seattle, WA, USA)
a.rawlings (Toronto, Canada)
Logan Ryan Smith (San Francisco, CA, USA)

HOPE YOU ENJOY THIS AS MUCH AS I HAVE!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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157. Alan Sondheim
re\play
Wed 9 Jan 2008

---

re\play

this replay of abjection
is the playing-out of infection
beneath the aegis of dejection
somewhat tantric rejection
resulting from subjection
swallowed from projection
beyond a form's bijection
operated through surjection

useless wireless trope
against a brainless dope
darkling in a mope
there's nothing left of hope

impossible to cope
headless figures grope
tangled in a rope
crawling down a slope
they're given too much scope
elephants in a bathtub one says to the other please pass the soap
the other says no soap radio kind of introjection

http://www.alansondheim.org/nubbed.mov
http://www.alansondheim.org/nets.mov

the first url is the soundtrack modified from the second
the second url is the soundtrack unmodified for the first
the first url is image and sound
the second url is sound what goes around

(netstumbler, poser, mocap, premiere, cooledit, audacity)

=

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158. Mathew Timmons
Will Alexander Benefit 5pm Sun 1/13 Skylight Books Los Angeles
Wed 9 Jan 2008

Hello --

Please join me and friends of Will Alexander for a benefit reading this coming Sunday, January 13th at 5 pm at Skylight Books on Vermont in Los Feliz. details below.

As many of you know, Will is a dazzling thinker and writer. I would be delighted if you would come to this event to support him, and to hear him read from his luminous work.

Also, please help to spread the word by emailing this notice or posting it on a website.
Thanks!
Mathew Timmons

SPECIAL JANUARY BENEFIT FOR POET WILL ALEXANDER

Sunday, Jan 13 at 5pm L.A. Poet and artist Will Alexander has become seriously ill and has no health insurance. In order to help him defray the cost of treatment, a number of his poet friends will join him to read and honor him. Poets reading include Will Alexander, Wanda Coleman, Clayton Eshleman, Jen Hofer, Mathew Timmons and Harold Abramowitz, and Diane Ward

$10 donation (and we will 'pass the hat' for additional contributions. Skylight Books will donate 25% of all book sales made in the store from 4:00 to 8pm to the Benefit.) If you would like to contribute and are unable to attend, checks may be sent to Will's long-term partner and primary caregiver:
Sheila Scott-Wilkinson
400 South Lafayette Park Place, #307
Los Angeles, CA 90057

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159. Eireene Nealand

Re: In response to Marcus re: N+7

Wed 9 Jan 2008

I think that we need to go back a bit in order to understand the *why* of all of these modernist workings with determinations and chance (people were just starting to realize that they were the same thing).

I take up from Francois' last paragraph which, to my mind, is key.

Francois: "Finally, since you assert that the destruction of ego destroys the possibility of art (again, which refers to a very Romantic notion of art and which, by the way, did not exist before a bunch of crazy Italian painters decided to call them Artists in the Renaissance), what do you make of collaborative arts, like the ones made by the Neue Slowenische Kunst, in theater, in comic books or in cinema?"

As I understand it after both WWI (the surrealist movement) and WWII (its return) people felt a need to rethink human subjectivity itself. One's "natural" innards had proved to be incredibly destructive and it was thought that this architectural/process based writing would break people out of their romantic complacencies. One should not look for Romantic era beauty in examining these pieces of art then, but some sort of newness and jolt.

It is quite possible that we are no longer jolted anymore--not by the things that come out of those particular architectures--and given the way that these techniques have been absorbed by advertising. The question that is more interesting to me than whether the old art is the same thing as the new art, is what kind of art now.

And, perhaps, jolting is no longer what we need now--speaking for myself I get enough in everyday llife, but what about something like connecting (see Spahr's book Everybody's Autonomy on connective reading).

In this era of credit/debt and the speculative human it seems to me that art is useful for appointing, collating and re-synchronizing our personhoods with our

labour. The architectural techniques of the Ouilipo might be quite useful if we turn them to that synchronizing purpose. See Duchamp's piece, Dust Breeding but also the more well known "ready-mades" which were made by setting a date and a time for the rendez(vous)es

eireene

On 1/8/08, François Luong <[redacted]> wrote:
> I receive the responses to the list in digest form, hence much copying and pasting from the daily dispatch.
>
> Marcus wrote: "There had been, of course, no rigor or consistency to the study and writing of mathematics prior to 1960, so thank god for the oulipians, eh?"
>
> Thanks for reminding that I should not respond to emails at 11:00pm and for pointing at a glaring typo. Quite obviously, I never went to French medical school and never had an education in sciences and mathematics. Therefore, I have no clue who Bertrand Russell, Gödel or Wittgenstein are, or that both Leibniz and Newton came up with calculus separately. Nor do I know how to calculate the derivative of a complex trigonometric formula.
>
> Marcus wrote: "There is no scientific hypothesis to what the Oulipians did -- there is a social
> hypothesis, but no scientific one. Science is a different endeavor from art
> primarily because one cannot make a testable hypothesis and a replicable
> experiment that predicts how artists are going to act in any specific enough
> way to be meaningful under any particular set of circumstances. Artists do not
> orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo-
> science using scientific-sounding words, which are almost always in
> postmodernist practice either misunderstood or simply used wrong, is not the
> same as science."
>
> You are missing my point, which was to show that the n+7 procedure is not random, but deterministic. Secondly, you fail to explain how science is a "different endeavor from art," especially in regards to Oulipo. You also seem to fail to understand the aims of Oulipo, either by ignorance or bias. To paraphrase Popper, science is the process of creating a discourse to explain how things work, a discourse that will be later falsified (much like Newton's physics were proved to be inadequate in a certain frame of reference by Einstein's theory of relativity). And since we are mentioning Einstein, he and Max Planck explain that the course of science followed a line f(x) limited by an

asymptote between the real (the Universe as we perceive it) and reality (the Universe as it is).
>
> Applied to the analytic branch of Oulipo, we have already asserted by their different procedures sought to provide a scientific method to the study of literature. In turn, the synthetic branch of Oulipo, using those procedures, sought to either revive older and abandoned forms or invent new ones.
>
> Marcus wrote: "Yes, yes, we all know what the N+7 method is. But it's still a claim that by
> replacing nouns with the 7th following them in the dictionary one can create a
> piece of art mechanically, without human choices in the process. Gwyn's claim
> went even further -- she claimed that the N+7 process was an effective parody
> or spoof of a particular poem. My point is that that cannot be true even if you
> accept N+7 as a valid artistic procedure because the N+7 method makes a
> hash of ANY poem, not just bad poems. There is nothing in the N+7 method
> that distinguishes between good and bad poems and makes good poems
> better and bad poems worse. The method treats all poems the same, and
> equally makes a hash of good ones and bad ones."
>
> Yes, yes, I had already established in my preface that most of us knew what the n+7 entailed. What is at issue here is your definition of "art," or rather your constant flinging of the word without really defining what you mean by "art." Can art not be mechanistic? In the use of the n+7 procedure, isn't a choice made, here in the choice of the Angelou text and the dictionary? And what about photography? Isn't it an art that use a machine? And when a painter paints figuratively, does he not act as a camera too, in a way?
>
> Since I am obviously very fond of quoting people, Adorno (I think it was him, feel free to correct me) wrote that art could take misery from the world, thus keeping it there, but transformed. That being said, is that not that Oulipo (or Dada & surrealist) procedures do too? Take an existing object (here the Angelou poem) and transform it, with the shadow of its origin still lingering?
>
> I'm skipping your next passage, Marcus, because Oulipo has conducted many pedagogical/inquisitive seminars, and therefore there isn't really anything to object to.
>
> You wrote next: "Coming up with a poem on your own is a different kind of

endeavor from coming up with a procedure on your own, unless you're saying that the N+7
> claim is that the procedure will always produce a work of art by mechanical
> application of its mechanistic process. Are you really saying that?"
>
> What about the sonnet then? Or better yet, the villanelle, the pantoum or the sestina? Aren't they rule-bound procedures too? Leevi Lehto has on his website many engines to have a computer write villanelles. Are they not objects of art too? If not, why?
>
> Which brings to your following point, that "any algorithm is [not] going to produce a work of art." I find this assertion extremely problematic, as most linguists (at least, those involved in Combinatory Categorical Grammar, or CCG) have shown that the sentence is an algorithm. I am not announcing anything new here, but we will all agree that language is rule-bound. What this entails in relation to your statement is obvious: since no algorithm can produce a work of art and since language is (partly) an algorithm (well, I don't need to copy and paste the definition of the word, do I?), then poetry, as a product of language, is no art.
>
> Finally, since you assert that the destruction of ego destroys the possibility of art (again, which refers to a very Romantic notion of art and which, by the way, did not exist before a bunch of crazy Italian painters decided to call them Artists in the Renaissance), what do you make of collaborative arts, like the ones made by the Neue Slowenische Kunst, in theater, in comic books or in cinema?
>
> Cheers,
>
> françois
>
>
>
>

___
> Be a better friend, newshound, and
> know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
>
>

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160. **Ram Devineni**

Bollywood & Kolkata Book Fair

Wed 9 Jan 2008

Dear Friends:

I am heading to India to Bollywood and the Kolkata Book Fair. As most of you know, Rattapallax is one of the main sponsors of the US Delegation to the 2008 Kolkata Book Fair (Jan. 30 to Feb. 10) -- the largest book fair in the world with an annual attendance of 2.8 million people.

We have a remarkable group of poets, writers, editors, translators and publisher going with us. The delegation is YUSEF KOMUNYAKAA, BHARATI MUKHERJEE, CAROLYN FORCHE, BOB HOLMAN, JOY HARJO, CHRISTOPHER MERRILL, NATHALIE HANDAL, ED PAVLIC, GOUTAM DATA, RAM DEVINENI, CATHERINE FLETCHER, DANTE MICHEAUX, and IDRA NOVEY.

With the support of CLMP, we gathered and shipped over 10,000 books to be sold and displayed at the book fair. They represent the diversity of independent literary publishing in the USA. Special thanks to the National Endowment for the Arts and Wyeth, Inc for funding some of the delegation costs. More information at http://www.uskle.org

I am also going to Mumbai (Bombay) with Frantisek Ballerini, a reporter with two of Brazil's largest newspapers, "O Estado de S.Paulo" and "Jornal da Tarde", (http://www.estado.com.br) which have about one million readers per day. The newspapers are doing a special focus on the Indian film industry. This will be the first time that a Brazilian newspaper is dedicating an entire week to Indian entertainment. We plan to attend the Pune Film Festival, Kishore Namith Kapoor Acting Studio, Whistling Woods Film School, Mukta Arts Studios, YashRaj and Adlabs studios. We will be interviewing leading Indian actors, producers, directors, music directors, and industry leaders like Amit Khanna, President of Film & Television Producers Guild of India and head of Reliance entertainment, and producer Mahesh Bhatt. The articles will correspond

with the 2nd Annual Bollywood and Indian Film Festival
at Cinemateca (Sao Paulo) in February 2008. More
information at http://www.bollywoodbrasil.com

Cheers
Ram Devineni
Producer & Publisher
http://www.rattapallax.com

Please send future emails to
[redacted] for press

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161. steve d. dalachinsky

Re: Spoofing Inaugural Poems

Wed 9 Jan 2008

---

please explain to this uneducated lAD WHAT N-7 IS OR LINK ME TO IT
On Wed, 9 Jan 2008 12:16:34 -0500 Ryan Daley <[redacted]> writes:
> If the intention were to write an N+7, I might agree. But the
> intention
> behind n+7 points more to an observation and critique of process.
> And here,
> again, I'll mention Fagin and Coolidge. On the Pumice of Morons
> seems to be
> the result of that.
>
> On Jan 9, 2008 1:30 AM, Murat Nemet-Nejat <[redacted]>
> wrote:
>
> > In what way is the argument on behalf N+7 creating art different
> from a
> > monkey writing Hamlet (or a "critique" of it) given a typewrter
> and enough
> > paper and time? One has to still locate "the Hamlet" among infnite
> numbers
> > of paper (maybe a Boges library made up of pages typed by a
> compulsive
> > obsessive monkey). I think that infinite endlessness of a
> seductively easy
> > method (which may even appear like a revelation) that Marcus is
> reacting
> > to.

> >
> > Ciao,
> >
> > Murat
> >
> >
> > On Jan 8, 2008 12:12 AM, Marcus Bales <[redacted]>
> wrote:
> >
> > > On Mon, 7 Jan 2008, Jim Andrews wrote:
> > > "... it wasn't really until i started to experiment myself with
> the
> > random
> > > in art
> > > that i realized it can be erm magical. and not only magical, but
> it
> > offers
> > > perspectives on the material of writing or radio that can be
> quite
> > useful
> > > regardless of one's perspectives on the efficacy of random
> methods."
> > >
> > > That´s sort of like believing that God will correct any errors
> in your
> > > scientific
> > > methodology to ensure that it comes out all right, and then
> using that
> > > God-
> > > corrected methodology to show there is no God. It´s trying to
> have it
> > both
> > > ways.
> > >
> > > On Mon, 7 Jan 2008, Jim Andrews wrote:
> > > "... and it is a kind of portal into another force or power
> operating on
> > > the
> > > writing apart from one's own intentions. as though one lets a
> mysterious
> > > part
> > > of the universe into the writing process."

> > >
> > > "As though" but not really. You seem to be saying that "the
> random" is a
> > > mental trick you use to deceive yourself into letting your own
> practice
> > > expertise seem to you as if it were not a part of you in order
> to give
> > > yourself
> > > permission to write what you might not have written otherwise? I
> have no
> > > kick
> > > with using random elements to kick-start the creative process.
> My
> > > objection is
> > > to the N+7 (and any other similar) claim that by a purely
> mechanical
> > > random
> > > process one can create art.
> > >
> > > On 7 Jan 2008 steve russell wrote:
> > > I don't see why being attentive to randomness should be regarded
> as a
> > > disregard of craft. One chooses, assembles ..."
> > >
> > > But "attentive to randomness" is not the same as "randomness
> itself
> > > creates
> > > art". It is the choosing and assembling to which you refer, done
> by a
> > > human to
> > > appeal to humans, that is a necessary (though not sufficient)
> > requirement
> > > for
> > > art. My objection is to the notion that randomness can, all by
> itself,
> > > create art
> > > in general, and in particular to the notion that a mechanistic
> > replacement
> > > of
> > > nouns in any poem by a random method can make an interesting,
> > significant,
> > > or important, or any satire, parody, or spoof of that original

> poem. The
> > > methodology will make hash of ANY poem because it makes hash of
> ALL
> > > poems, and not because any given particular original poem is in
> some way
> > > defective. The method makes equal hash of all poems, good or bad
> - and
> > > thus cannot be counted in any way, by any means, to be an
> effective
> > parody
> > > or spoof of a particular poem.
> > >
> > > On 7 Jan 2008 steve russell wrote:
> > > "& no matter how seemingly random, things take on some sort of
> shape.
> > > DADA started to hint strongly towards the often violent
> dislocations
> > that
> > > would
> > > shape modernity. so why not involve our friend the machine?"
> > >
> > > If things take on some sort of consistent shape then they cannot
> really
> > be
> > > random. Things that take on randomly changing shapes aren´t the
> same
> > > things any more because they change from thing to thing as they
> change
> > > from
> > > shape to shape. Once again, you´re trying to have it both ways,
> and it
> > > won´t
> > > do.
> > >
> > > I have no objection to asking a machine to pick six words, for
> example,
> > > randomly, using which you then write a sestina, because the
> randomness
> > is
> > > heuristic not causative. You still have to write the sestina,
> making all
> > > the rest

> > > of the choices. Even when you´re done, it may not be a very
> good
> > sestina,
> > > though, since part of the quality of a good sestina is the
> exercise of
> > > good
> > > judgment about the choice of those six words. Still, I agree
> there is a
> > > chance
> > > that a good sestina may be written using six words randomly
> chosen. But
> > > the
> > > sestina is a piece of art, if it turns out to be one instead of
> a mere
> > > exercise,
> > > because of the choices the artist makes, not because of the
> randomness
> > > of
> > > the choice of the words.
> > >
> > > On 7 Jan 2008 Daniel Zimmerman wrote:
> > > "While I agree with you that N+7 has little chance of producing
> > > 'artistic'
> > > results, I would not dismiss the possibility that it might do so
> -
> > > especially with
> > > small samples of text, perhaps run through several different
> > > dictionaries
> > > (some of which might yield interesting results for various
> samples)."
> > >
> > > I dismiss the possibility because an algorithm doesn´t produce
> art,
> > > people
> > > do.
> > > Art is a human-only endeavor. If a machine ever produces art,
> we´ll have
> > > to
> > > call it human, and change our definition of human to include the
> kind of
> > > machine that can produce art. Such a machine would be human: it
> would be

> > > able to lie, to refuse to do work assigned to it, to control
> whether it
> > > could be
> > > turned off or not, and so forth - it would be autonomous.
> Imagine if
> > your
> > > computer could tell you it preferred not to reproduce the poem
> you just
> > > typed
> > > in, or that it could lie and cheat, and send your poem off to a
> magazine
> > > under
> > > its own name, and so on. Such computers would be useless as
> machines, as
> > > computers. They would be autonomous human agents, free from the
> slavery
> > > that being a machine entailed.
> > >
> > > The production of `artistic´ results for N+7 after a human,
> using small
> > > samples
> > > of text run through a variety of dictionaries, exercising human
> judgment
> > > about
> > > which products warranted another run-through, or warranted
> saving, is
> > not
> > > the
> > > same as the claim that the N+7 method of noun replacement in and
> of
> > itself
> > > creates a piece of art that spoofs or parodies a particular
> poem. Since
> > > the
> > > N+7 and other such algorithms will make the same kind of hash
> out of ANY
> > > poem, good or bad, it is a false claim that such a hash is a
> spoof or
> > > parody of
> > > a particular poem, irrespective of how bad the N+7 writers or
> readers
> > > believe

> > > the original poem to be. The N+7 method says NOTHING AT ALL
> about any
> > > particular poem´s qualities. It merely creates a random hash of
> ANY poem
> > -
> > > it
> > > makes ANY poem look bad.
> > >
> > > On 7 Jan 2008 Daniel Zimmerman wrote:
> > > "I don't necessarily agree that randomness has no place in
> creativity --
> > a
> > > position you seem to take; rhyme and meter, certainly, have
> rather
> > > arbitrary
> > > roots."
> > >
> > > I do not say that randomness has no place in creativity; I say
> that the
> > > N+7
> > > method, and similar methods, cannot create art; I further say
> that such
> > > randomness methods cannot even create spoofs or parodies of
> particular
> > > poems because their very methodology makes a hash of any poem,
> not only
> > > bad poems.
> > >
> > > I would like to know your response to an anagrammatic form I
> invented
> > ten
> > > years ago, examples of which appear on the Beard of Bees web
> site at
> > > http://www.beardofbees.com/zimmerman.html. By constructing 4x4
> word
> > > squares, running them through an online anagram generator
> (which
> > produced
> > > thousands of lines of words using the same 16letters), selecting
> those
> > > that
> > > seem ..."

> > >
> > > The moment you start selecting using your brain instead of a
> randomizing
> > > algorithm, you have ceased to claim that the algorithm alone is
> creating
> > > the
> > > poem. I have no problem with using randomness as a heuristic
> part of the
> > > creative process; what I reject, and what I object to, is the
> notion
> > that
> > > randomness can, of itself and by itself, create a work of art.
> > >
> > > On 7 Jan 2008 Jason Quackenbush wrote:
> > > Aleatory is a paintbrush. like any other paintbrush it's suited
> to
> > certain
> > > jobs
> > > better than others. ... same thing with Aleatory in poetry.
> > >
> > > Once again, this is a different claim than that randomness in
> and of
> > > itself can
> > > create art. A Jackson Pollock painting requires a Jackson
> Pollock to
> > paint
> > > it,
> > > not a paint-spattering algorithm.
> > >
> > > Marcus
> > >
> >
>
>

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162. **Jason Quackenbush**
Re: Spoofing Inaugural Poems
Wed 9 Jan 2008

On Mon, 7 Jan 2008, Jim Andrews wrote:

> *Algorithms do not write poems -- people do.*
>
> *But what if people are algorithms? I've sometimes wondered.*
>
> *We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."*
>
> *There is no proof, and probably never will be, that there are any thought processes of which humans are capable and computers are not.*
>
> *There are things that computers can't do. But there is no proof that humans can do them either.*

The idea that computers are capable of thought processes at all is mistaken. Computers are capable of changing the states of switches from on to off based on control voltages. because you can pretend that off means zero and on means 1, and because that's enough numerals to represent any number you want to represent, then you can do all kinds of math with them. and because you can pretend that zero means False and 1 means True, you can also construct truth trees and perform logical operations with them.

but it's still just switches turning on and off. To the computer, they don't mean anything.

People on the other hand, live in the world. Parts of our bodies might work in ways that are analagous to the switches in computers, but they aren't the same, and no matter how you push the metaphor it will always remain figurative rather than literal similarity.

Which is not to say that artificial intelligence is impossible, it's just that you're never going to get there by pretending a mind is an algorithm.

> *So we have known from the very start of the theory of computation that there are some things that computers/algorithms cannot accomplish.*
>
> *But there is absolutely no proof that humans can do any of these things either.*
>
> *There are many claims to the contrary, but to date, they are all fallacious.*

I disagree. I can do all sorts of things a computer can't do:

I can get angry
I can appreciate a sunset
I can be afraid of being stung by a wasp

I can sing a song I half remember and make up the rest to suit my mood
I can guess about what you mean if you are saying something that isn't clear
I can translate poetry from French into English
I can choose John Edwards as my favorite candidate for president.
I can pass a turing test
I can fall in love
I can appreciate the value of a dollar
I can day dream
I can hold an opinion
I can have a nightmare
I can get hungry and thirsty
I can be alone in a crowded room
I can confront the universe and be frustrated by its refusal to confront me back
I can take a stand on my own existence

A computer can be made to seem like it is doing any of those things, but it's no more doing them than those programs I used to write in BASIC during computer class in the seventh grade were really calling the kid next to me a Jerkoff. Anything it did, and anything any computer ever does because of an algorithm, will only ever happen because some other kind of being who could do those things that I can also do told it to do that thing. In this way a computer is just a really complicated hammer and unless they can someday do something other than follow rules and heuristics and fake randomness, that's all they'll ever be.

↑ Index

163. Jason Quackenbush
Re: Spoofing Inaugural Poems
Wed 9 Jan 2008

An algorithm can certainly write a poem. I don't think one will ever read one.

On Tue, 8 Jan 2008, Alison Croggon wrote:

> *It takes a very simple algorithm to make very complex and unpredictable patterns. Though actually, I wasn't thinking of computers at all, but of the biological processes that, for example, lead to spots on cows.*
>
> *All best*
>
> *Alison*
>
> *On Jan 8, 2008 9:47 AM, Jason Quackenbush <[redacted]> wrote:*
>
> *On Mon, 7 Jan 2008, Alison Croggon wrote:*

> *Algorithms do not write poems -- people do.*
>
> *But what if people are algorithms? I've sometimes wondered.*
>
> *We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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164. Aryanil Mukherjee
Re: Bollywood & Kolkata Book Fair
Wed 9 Jan 2008

Bollywood & Kolkata Book Fair !!!!
Do you have any idea what you are talking about ?

Please don't mix Terminator II with Emily Dickinson.....

and get your facts right. It isn't the largest bookfair in the world but the most attended and sure it is an event of great cultural and intellectual dissemination very widely attended by practising poets and writers of all brands and bends and that is exactly why "Bollywood", if uttered in the same breath, tarnishes its great literary rhetoric.

Aryanil

----- Original Message -----
From: "Ram Devineni" <[redacted]>
To: <[redacted]>
Sent: Wednesday, January 09, 2008 4:23 PM
Subject: Bollywood & Kolkata Book Fair

> *Dear Friends:*
>
> *I am heading to India to Bollywood and the Kolkata Book Fair. As most of you know, Rattapallax is one of*

the main sponsors of the US Delegation to the 2008 Kolkata Book Fair (Jan. 30 to Feb. 10) -- the largest book fair in the world with an annual attendance of 2.8 million people.

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Cheers
Ram Devineni
Producer & Publisher
http://www.rattapallax.com

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> *[redacted] for press*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.0/1216 - Release Date: 1/9/2008 10:16 AM*

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165. **Eireene Nealand**
Help with a Valery quote
Wed 9 Jan 2008

—

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166. **blacksox**
Love Junky III -- New York City Release !!!
Wed 9 Jan 2008

Orlando's Joe Pasquale AKA the Nude Bandit asked me to share this.
Worth a trip to the Bowery Poetry Club!
Russ

My 2 new books, Love Junky III: Emo Generation Blues and "Liar's Regret" willl be released in New York City on April 7th and performances will be read live with two members of David's Amram's Trio playing jazz, Kevin Twigg and John Dewitt.

LORD BUCKLEY 101ST BIRTHDAY CONCERT
Bowery Poetry Club NYC 7-9 p.m. April 7th 2008

Amram joins Professor Irwin Corey and others in a tribute to the great comedian and philospher Lord Buckley. Amram performed with Buckley the night before he died in 1960, and wrote a saxophone concerto Ode to Lord Buckley to honor him. Amram will be joined by his quartet with Kevin Twigg,John de Witt and Adam Amram.

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167. **Jennifer Karmin**

Jan 24: Angela Davis @ University of Chicago

Thu 10 Jan 2008

2008 KENT LECTURE FEATURING
~MS. ANGELA DAVIS~

FREE EVENT - OPEN TO THE PUBLIC
Date: Thursday, January 24, 2008
Time: 7:00-9:00pm
Location: Rockefeller Chapel at University of Chicago,
5850 S. Woodlawn Avenue

American social justice activist, community organizer and professor who was associated with the Black Panther Party (BPP) and the Student Nonviolent Coordinating Committee (SNCC) and the Community Party. Her story takes America down the path of social injustice and through the civil rights battles that enraged America, which victimized those who voiced opposing opinions. She draws upon her own experiences in the early 1970s as a person who spent eighteen months in jail and on trial, after being placed on the FBI's "Ten Most Wanted List." Her story is one of false accusations, incarceration and the ultimate vindication of justice.

You are cordially invited to hear MS. ANGELA DAVIS address the question: "How Does Change Happen?" Ms. Davis will address the issue of unfinished work in the struggle for equality in America, and how to deal with the social challenges that remain in American democracy.

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168. **Jim Andrews**
Re: Spoofing Inaugural Poems
Thu 10 Jan 2008

Hi Jason,

contemporary computers, it's true, are somewhere around the level of the insect, or lower, when it comes to intelligence. there are exceptions, of course. deep blue beat kasparov at chess. and so forth.

but what contemporary computers can't do only because the programming is not sufficiently advanced is irrelevant to their theoretical capabilities, ie, what they *could* do, not what they do in this era.

one may note that computers don't currently do x, but that is no proof that they are incapable of it at some future point. however, there are instances where it has been shown that computers will *never* do y. not ever. never. as i mentioned, turing devised the turing machine as a way to show that there are some tasks which no machine will ever be able to do.

but it has never been convincingly shown that there exist any thought processes of which humans are capable and computers are not.

they can make decisions. they can rewrite their own programming.

some people--or probably most people--feel that it diminishes humanity to think that the operations of the brain are those of a machine. even if such people are not religious, they feel that in comparison with contemporary machines we are quite obviously vastly different and conclude, from that, that machines are necessarily as primitive in thought as contemporary machines are.

however, it's only a measure of how early on we are into the development of machine intelligence that this perception can be so very widespread.

my own feeling is that we are indeed ultra sophisticated machines. this does not negate any of our intellectual capabilities. to think that humanity arose with no designer out of natural process is, for me, a tremendously exciting thought--it indicates the richness of natural process over 2.5 billion years of evolution (the universe itself is only 15 billion years old).

it also gives generative art a certain appeal to me. not out of aspiration to be god. but out of interest in engaging in generative art that can aspire to interesting things out of simple processes. including random processes, randomness directed in useful directions.

ja
http://vispo.com

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169. David Chirot

Robert Pinsky - Charles Simic - Jazz - Poetry - Review - New York Times

Thu 10 Jan 2008

---

http://www.nytimes.com/2008/01/10/arts/music/10poet.html?_r=1&ref=arts&oref=slogin---

" . . . things remarkable, and by chance never before heard of or seen . . . "

--Lazarillo de Tormes, autor anonimo

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170. David Chirot

Art/Medecine/Technology/Shamanism----- Important Works by Emery Blagdon - Art - Review - New York Times

Thu 10 Jan 2008

---

http://www.nytimes.com/2008/01/10/arts/design/10chan.html --- n

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171. Alan Sondheim

Requiem

Thu 10 Jan 2008

Requiem

requiem for Boojum, about 13 minutes

If the left and right hands have independent repeated patterns prime to each other, why then the cycle is right*left by which time, or a fraction of time indicated by attention span (based on short-term memory and defuge), right*left/[short-term memory, defuge], I have moved on (to another register, tonality, movement or moment of sound), listener follow- ing (if the listener is listening yet), so that the ride is imminent (in a distant sense related to 1/1 jazz rhythm or tabla additive combinatorics) or a moment of consciousness (moment in the sense of internal time con- sciousness mitigated by short-term memory or long-term memory of other times and other musics by this selfing or other selvings) which at the end (as if the requiem is in withdrawal or unknowingly bracketed until the unexpected finality which returns as 'perfect sense') seems natural and sadly required, as such is required, drawn forth, by any organism, from small cat to whale, not a rupture or a ripple by a human, or at the least, this human, playing this guitar, a 1949 di Giorgio, in an act of homage hardly if ever unheard. http://www.alansondheim.org/bbj.mp3

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172. **eric unger**

Hillary-- re: the first amendment to the constitution of the US-- right of citizens to burn US flag

Thu 10 Jan 2008

Amendment I to the Constitution of the United States of America

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

-- I do not mean to dismiss John Edwards, Barack Obama, or any other candidates or their candidacies by not including him in this particular discussion -- a discussion about the first amendment and freedom of speech as it pertains to the right of American citizens to set the American flag aflame -- but I will forego remarking on them or the peripheral participants too much to instead focus on one of the top three Democrat presidential candidates, Hillary Clinton. Any Democrat currently running would be infinitely better for the country than his or her Republican counterpart. I welcome anyone who would argue that this isn't the case -- that John McCain would be a better president than Dennis Kucinich, for instance -- to do so now. The simple reason that the Left-side is more what the country needs now than the Right-side is that the Right-side, the Grand Old Party, has been and is currently complicit in the Bush administration's egregious affronts to the constitution and basic human rights. Unfortunately, Hillary Clinton has been complicit as well, and I'm not just talking about her vote for the Iraq war.

I'll cut right to the chase: Hillary Clinton once introduced a bill that would have made flag burning illegal. Thankfully it didn't pass. In an article two years ago by Richard Cohen writing for the Washington Post titled "Star-Spangled Pandering", he noted:

". . . this is not a proposed constitutional amendment, and it is written in . . . a way that does not explicitly outlaw all flag burnings -- just those intended to 'intimidate any person or group of persons '"

And who will make that distinction? I presume law enforcement would decide whether or not the flag burning was an act intended intimidate others. That is a scary thought, but it is a scarier thought still that anyone would even have to make that call. Burning the flag is a form of public speech and therefore banning the act is tantamount to a violation of the first ammendment to the constitution. Richard Cohen closes his article by insisting:

"The First Amendment is where you simply do not go. It is sacred. It protects our most cherished rights -- religion, speech, press and assembly -- and while I

sometimes turn viscerally angry when I see the flag despoiled, my emotions are akin to what I feel when neo-Nazis march. Repugnant or not, popular or not, it is all political speech."

I will certainly take Hillary Clinton's sponsoring of a bill that would have infringed on Americans' constitutional rights into consideration when deciding who to support in the forthcoming election.

Eric

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173. Thomas savage

Re: Robert Pinsky - Charles Simic - Jazz - Poetry - Review - New York Times

Thu 10 Jan 2008

Thank you for bringing this to my attention. I meant to go to this event but then just forgot about it. Too busy. I especially like Simic's poetry and would be interested to hear how it worked with jazz. According to this review there wasn't too much interaction which was too bad, if true. There are many lesser known poets who read compellingly with jazz musicians all the time. Steve Dalachinsky and Eve Packer are the two who come to mind immediately who make jazz and poetry integral to each other. It's too bad that their performances with musicians don't get reviewed or at least haven't to my knowledge. Steve just published a book of 300 pages or so of his poems written at performances by the wonderful Saxophonist Charles Gayle over a twenty year period. Jazz and poetry (and contemporary classical music) occupies similar black holes in the collective American artistic consciousnesses, alas. But the inmates do find reason and means to collaborate often. I'm working with a prodigy classical composer named Oliver Hagen at the moment but have read with his father, John Hagen, a jazz musician and would be glad to do so again. Regards, Tom Savage David Chirot <[redacted]> wrote: http://www.nytimes.com/2008/01/10/arts/music/10poet.html?_r=1&ref=arts&oref=slogin---

" . . . things remarkable, and by chance never before heard of or seen . . . "

--Lazarillo de Tormes, autor anonimo

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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174. L Guevarra
NEW BOOK: Selected Prose, Daybooks, and Papers
Thu 10 Jan 2008

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

Selected Prose, Daybooks, and Papers

George Oppen (1908-1984) was born in New York and died in San Francisco. He won the Pulitzer Prize in 1968 for _Of Being Numerous._ His work is available in _New Collected Poems,_ edited by Michael Davidson (2002); _Selected Poems,_ edited by Robert Creeley (2003); and _Selected Letters of George Oppen,_ edited by Rachel Blau DuPlessis (1990). Stephen Cope received his PhD in 2005 from the University of California, San Diego, where he was a research fellow at the Archive for New Poetry, where Oppen's papers are housed. He has taught at universities in California, Iowa, and Ohio.

http://go.ucpress.edu/OppenProse

"Here is the essential record of George Oppen's indelible voice, astonishing as it wanders and discovers a new mode 'between the grim gray lines of the Philistines and the ramshackle emplacements of Bohemia' in order to recover an open ground that is, in the fact, ' the function of poetry to serve as a test of truth.' Few documents in our time would better serve to illuminate the hard-won life of being a poet in the American language than this volume, brilliantly edited by Stephen Cope. Simply put, what a laboratory is to hard science, these daybooks are to poetry."-Peter Gizzi, author of _The Outernationale_

This is the first comprehensive critical edition of the unpublished writings of Pulitzer Prize-winning objectivist poet George Oppen (1908-1984). Editor Stephen Cope has made a judicious selection of Oppen's extant writings outside of poetry, including the essay "The Mind's Own Place" as well as "Twenty-Six Fragments," which were found on the wall of Oppen's study after his death. Most notable are Oppen's "Daybooks," composed in the decade following his return to poetry in 1958. _Selected Prose, Daybooks, and Papers _is an inspiring portrait of this essential writer and a testament to the creative process itself.

Full information about the bookis available online:
http://go.ucpress.edu/OppenProse

--
Lolita Guevarra
Electronic Marketing Coordinator
University of California Press

Tel. [redacted] | Fax [redacted]
[redacted]

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175. **steve russell**
Re: "Poetry" versus "Prose" in New Hampshire
Thu 10 Jan 2008

E.J. Dionne Jr. takes credit for the quote. After the New Hampshire vote, he adds, "To eat some of my own words, maybe prose wins elections after all." Washington Post, 1/10/'08

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176. **Gerald Schwartz**
Re: Requiem
Thu 10 Jan 2008

Thank you, Alan. Yes, it is a
finality required.

Gerald S.

> *Requiem*
>
> *requiem for Boojum, about 13 minutes*
>
> *If the left and right hands have independent repeated patterns prime to each other, why then the cycle is right*left by which time, or a fraction of time indicated by attention span (based on short-term memory and defuge), right*left/[short-term memory, defuge], I have moved on (to another register, tonality, movement or moment of sound), listener following (if the listener is listening yet), so that the ride is imminent (in a distant sense related to 1/1 jazz rhythm or tabla additive combinatorics) or a moment of consciousness (moment in the sense of internal time consciousness mitigated by short-term memory or long-term memory of other times and other musics by this selfing or other selvings) which at the end (as if the requiem is in withdrawal or unknowingly bracketed until the*

> *unexpected finality which returns as 'perfect sense') seems natural and sadly required, as such is required, drawn forth, by any organism, from small cat to whale, not a rupture or a ripple by a human, or at the least, this human, playing this guitar, a 1949 di Giorgio, in an act of homage hardly if ever unheard. http://www.alansondheim.org/bbj.mp3*

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177. Tony Trigilio

Visiting Poet (one-year position), Columbia College Chicago

Thu 10 Jan 2008

This is a new visiting position we'll be offering each year, starting Fall 2008. Review of applications begins March 1. Feel free to email me if questions come up (applications go to the postal address listed in the ad). Thanks!

Best,
Tony

****

VISITING POET, COLUMBIA COLLEGE CHICAGO:

The Elma Stuckey Liberal Arts and Sciences Emerging Poet-in-Residence. Annual, one-year nonrenewable position: starts August 2008. Poets from underrepresented communities and/or those who bring diverse cultural, ethnic, theoretical, and national perspectives to their writing and teaching are particularly encouraged to apply. Position is named for Elma Stuckey, a poet born in Memphis who lived in Chicago for more than 40 years. Author of THE BIG GATE (1976) and THE COLLECTED POEMS OF ELMA STUCKEY (1987), she has been described as "the A.E. Housman of slavery" -- a poet who recast for contemporary readers "those things that were kept from the ears of the unknowing slavemasters."

Successful candidate will teach one course per semester (undergraduate workshop, craft, and/or literature seminars), give a public reading, and possibly supervise a small number of graduate theses. Qualified candidates will have received an M.F.A. in poetry, or Ph.D. in English (with creative dissertation), or other relevant terminal degree in past five years; demonstrate excellence and experience in college-level teaching; and have strong record of publication in national literary magazines. Salary: $30,000 for the year. Send cover letter, CV, 5-page sample of published poetry (photocopies are fine), sample syllabus for undergraduate or graduate-level poetry workshop or literature course, three letters of recommendation (at least one should address teaching), and statement of teaching philosophy to:

Tony Trigilio
Director, Creative Writing - Poetry
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL, 60605

Review of applications begins March 1 and will continue until position is filled.

The Creative Writing - Poetry Program has a commitment to excellence in teaching and is founded upon strong ties between the study of literature and the practice of creative expression, and features the only undergraduate creative writing - poetry BA program in the country and a single-genre MFA program, a national reading series featuring monthly readings, and two national literary magazines: COLUMBIA POETRY REVIEW and COURT GREEN. Columbia College Chicago is an urban institution of over 12,000 undergraduate and graduate students, emphasizing arts, media, and communications in a liberal arts setting. Columbia College Chicago encourages qualified female, Deaf, GLBT, disabled, international & minority classified individuals to apply for all positions.

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178. Jason Quackenbush
Re: Spoofing Inaugural Poems
Thu 10 Jan 2008

Every time we have this conversation, Jim, I thoroughly enjoy myself. But before I respond to the more salient points you make, I do want to point one thing out about Deep Blue that often gets overlooked in the conversations about it. What Deep Blue did was very impressive, certainly. It learned its chess winning chess strategy (which while whether that actually beat kasparov or not is a bit controversial it could no doubt beat the pants off of me) on it's own, and that by itself is something that I think warrants its place in the history books. At the same time, the agreement Kasparov made with IBM, and which I think was a mistake on his part, allowed IBM to make adjustments to Deep Blue during the match but between games. That's important because one of those adjustments allowed the machine to avoid a trap it had fallen into twice previously, which if it hadn't done, Kasparov would have had mate.

That having been said, it being a bit of a pet peeve of mine to make that point whenever Deep Blue comes up, I do want to say that I don't think machine consciousness is impossible and that I agree that humans are largely mechanical (although to date there's no proof of this to come out of neuroscience and statements to the contrary are usually unpackable as a form of metaphysical bias). What I do believe is that whatever eventually allows us to

create thinking machines is not going to be a software algorithm running on some sort of turing machine. The Dreyfus book is really good on this point, and I'm a little leery of paraphrasing him, but the basic argument boils down to this:

the concept of a computer as we currently understand it is some sort of logical, rule following machine that operates according to heuristics and algorithms. the analogy AI researchers often make, and have made for decades is between this and the human brain and the human mind. That is, the human brain is the hardware that runs the software algorithms that produce the mind as its output. Dreyfus argues, and I tend to agree with his argument, that while that can simulate what human consciousness is, it's not the same thing as a machine actually being conscious and for that the machine needs to be in the world and of the world and for the world always already the way that humans are. The reason being that the world is not composed of facts the way a computer needs to deal with them, as digital representations, but rather the world is composed of things and that the fundamental act of humanity is to cope with those things, not to make representations of them to ourselves.

> *my own feeling is that we are indeed ultra sophisticated machines. this does not negate any of our intellectual capabilities. to think that humanity arose with no designer out of natural process is, for me, a tremendously exciting thought--it indicates the richness of natural process over 2.5 billion years of evolution (the universe itself is only 15 billion years old).*
>
> *it also gives generative art a certain appeal to me. not out of aspiration to be god. but out of interest in engaging in generative art that can aspire to interesting things out of simple processes. including random processes, randomness directed in useful directions.*

I do like a lot of this stuff. I like Jackson Mac Low's poetry and Iannis Xenakis's music. At the same time, it's not something I enjoy reading or listening to so much as i find it interesting to observe. It engages a different part of my brain than does, for example, reading TS Eliot or listening to The Cure.

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179. Charlie Rossiter
Get Ready--April is Not Only Poetry Month
Thu 10 Jan 2008

It also includes tv turnoff week, an idea worth considering and passing on to others.

for details go to

http://www.turnoffyourtv.com/turnoffweek/TV.turnoff.week.html

Charlie

--
"The local is the only universal,
upon that all art builds." John Dewey

www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

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180. Chris Stroffolino

Re: "Poetry" versus "Prose" in New Hampshire

Fri 11 Jan 2008

Cuomo did say it, but used it in a different context (which is a little less ignorant about the possibilities of poetry than Hillary's recontextualization). I just wrote a really long piece about that; backchannel me if you want to see it. I didn't know about E.J. Dionne though. I'll look for it, but in the meantime, do you have a sense of the context in which (he or she?) used it? The essay or speech? When, etc?

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Do you cry in poetry or cry in prose? In music or in movies?

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or govern more in the posthumously published 'prosey' dialogue Fire
Island Sun piece...?)

When was the last time you governed by crying?
(campaign in hurricane and govern in eyes)

(you don't have to answer if you don't want to. But it might be a prose-poetry contest sponsored by "I heart the Huckabee for President" foundation. Prizes! Experience! Change! (can u keep....)

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>
> *Mark*
>
> *———*
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> *From: Chris Stroffolino [mailto:[redacted]]*
> *To: [redacted]*
> *Sent: Mon, 07 Jan 2008 14:10:05 -0500*
> *Subject: Re: "Poetry" versus "Prose" in New Hampshire*
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181. **Joan Houlihan**

UPCOMING COLRAIN POETRY MANUSCRIPT CONFERENCES

Fri 11 Jan 2008

The Colrain Poetry Manuscript Conference, a unique conference designed for poets with a book-length manuscript, has been a tremendous success, drawing accomplished poets from all over the country and overseas. The conference has been created for poets who are either ready to publish a book-length manuscript or who feel they need a reality check on their current manuscript-in-progress. Since our first conference, in March of 2006, over 15 poets have had their manuscripts accepted for publication. The conference has generated interest on the part of editors as well as a number of interested poetry press publishers eager to participate.

On January 18, 2008, the ninth group of poets will meet in Greenfield, Massachusetts to meet with leading poets and educators and to present their manuscripts to editors from poetry presses. This conference will last three days and include senior and founding editors from Graywolf Press and Ausable Press as well as poets Fred Marchant and Joan Houlihan. Complete information and application can be found at:

http://www.colrainpoetry.com/January

*Note: There are two openings left for the January conference. *

Information on our upcoming conferences is available here:

http://www.colrainpoetry.com

The goal of the Colrain conference is to create a venue and network that will help poets to be published, or at least to be placed on a realistic path toward book publication. Please know we wish to work only with serious poets able to accept productive criticism of their work and/or their manuscripts from poetry professionals.

Attendees say:

"The Colrain Manuscript Conference managed to pack into a weekend what a lot of grad school teachers never had time to do in their classes or individually: offer finishing touches to a manuscript eager to be picked up by a publisher."

Steve Fellner, Brockport, NY

"...extremely helpful to hear responses to the other manuscripts. I learned as much or more from the critiques of others' manuscripts as I did from the critique of mine."

Mary Crow, Fort Collins, CO, Poet Laureate of Colorado

" Attending the Colrain Manuscript Conference was undoubtedly the most profound poetry experience I've ever had. What I learned in forty-eight hours will be with me for years to come." Tracy Kroetsky, Berkley, CA

"...My consultation completely changed the way I view the manuscript. There is nothing like what you are providing. Kudos!" Dawn Fewkes, Horseheads, NY

"...The Colrain conference was everything I'd hoped it would be and more. I feel well on my way, now, to a publishable manuscript." Pat Lowry Collins, MA

and MORE:

http://www.colrainpoetry.com/January/omnis-comments.htm

--
Joan Houlihan, Founder & Director
Concord Poetry Center & Colrain Conferences
40 Stow Street
Concord, MA 01720
www.concordpoetry.org
www.colrainpoetry.com

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182. **Mark Weiss**

Re: "Poetry" versus "Prose" in New Hampshire

Fri 11 Jan 2008

This is profoundly silly. It shouldn't be a surprise that the word "poetry" (and poetic) means more than one thing, as does "prose" (and prosaic). Hillary wasn't talking about literature or literary theory, and she wasn't particularly worried about the poetry constituency.

As to the crying (she didn't, by the way--there was maybe a microsecond catch in her voice), Hillary went into New Hampshire with a considerable edge over Obama among registered Democrats. The punditry decided that she'd lose all the indepenfdents, based solely on the arcane Iowa process. Did everyone forget that Hillary's people assumed months ago that she couldn't win in Iowa and only decided to campaign there with some reluctance?

Mark

At 12:03 AM 1/11/2008, you wrote:
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>little less ignorant about the possibilities of poetry than Hillary's
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183. **Barry Schwabsky**

Re: "Poetry" versus "Prose" in New Hampshire

Fri 11 Jan 2008

"But how can you really care if anybody gets it, or gets what it means, or if it improves them. Improves them for what? for death? Why hurry them along? Too many poets act like a middle-aged mother trying to get her kids to eat too much cooked meat, and potatoes with drippings (tears)"--Frank O'Hara. So maybe Hillary is a sort of poet, but unfortunately, one of "too many poets." On the

other hand, maybe O'Hara was just too twisted by his hateful relation with his mother.

----- Original Message ----
From: Chris Stroffolino <[redacted]>
To: [redacted]
Sent: Friday, 11 January, 2008 5:03:37 AM
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Thanks for passing this on Barry. I may have to write about it more. Did Hilary mean the "you" as a negative thing, something she disagrees with (that the 'inexperienced' Obama does, for instance), or did she mean it as a self-characterization? As something "one" does?

Chris
On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:

Just encountered this germane formulation, but am skeptical whether it holds up to rigorous analysis.

At a raucous rally in a high school gymnasium in Nashua, Clinton skewered Obama for several votes he has cast in the Senate, such as his vote in favor of the Patriot Act and for energy legislation she described as "Dick Cheney's energy bill." She never mentioned Obama's name but left no doubt about whom she was discussing."You campaign in poetry, you govern in prose," Clinton said.

Barry Alpert

Watch â€œCause Effect,â€ a show about real people making a real difference.
http://im.live.com/Messenger/IM/MTV/?source=text_watchcause

> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile.*
> *Try it now.*

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184. **Alan Sondheim**
success at last, just for a moment
Fri 11 Jan 2008

---

success at last, just for a moment

it has been a difficult few days in the virtual environments laboratory. we moved most of the motion capture equipment to 109 to use, but couldn't locate the bvh computer (which receives signals from an old 486 used with proprietary hardware). the explanations written by the interns were miss- ing as well. we knew the bvh machine had to be around. we found an old dell and gary put windows 2000 on that, getting the key from another mach- ine. we put bvh software on the old dell, but the signals from the 486, which, it turned out, had to go through a router since we had no crossover connectors, were crashing it. so we were back to square one. i figured if i could locate a photo of the old bvh computer we'd used years ago, we might be able to use it to match with one of the bunches of similar units in 302c. i looked through archive after archive, until i located it; the image was slightly blurred, but the layout of the masking tape label (un- readable in the image) on top of the machine allowed us to narrow poss- , ible candidates to two. we found we couldn't get into either without pass- words. i discovered a scrap of paper in a corner of the room, 302c, with a password on it; it worked. so now we set them both up and one of them, which had been used as a projector connection to a virtual wall, was it. we brought the machine down to 109 and it almost ran; at least the soft- ware didn't crash. i found changing the antenna parameters for the motion capture and moving from ascii to binary and from tcp to udp did the trick. gary set up the 5100 port and addresses and we produced slomo.bvh as he moved the sensors slowly around; i wanted to duplicate the speed of the 5-7 frames per second output of the 486, instead of working high-speed as i usually do. we brought the bvh file to poser on a compaq laptop which for some reason is now permanently misconfigured but usable; the result is http://www.alansondheim.org/slowmo.mov which i quite quite like; if you ignore the hand fluttering, the movement is closer to what we need to work with at the moment. as far as the hand-fluttering is concerned, we're going to internally turn off the hand sensors by modifying the capture program, written in c, but with clear documentation; even a non-programmer like myself can get into it a bit. now to slow things down further so the inconceivable happens at the speed

of amoeba-learning; in addition, to transform avatar into deity-emanent, following, introjecting yamantaka or one or another manifestation, moving mind and sheave-body into other realms far beyond 486, 2000, 109, 302c, 5-7, until what ever may appear in the future brought quickly back to earth.

http://www.alansondheim.org/slowmo.mov

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185. David Chirot

Hillary-- re: the first amendment // --H.R. 1955: Violent Radicalization and Homegrown Terrorism Prvention Act of 2007

Fri 11 Jan 2008

Dear Eric:

I appreciate your concern regrading the First Amendment, though criticizing Hillary Clinton for sponsoring a bill re Flag Burning that didn't pass is a rather narrow frame for examining what the US Senate and Congress have been rubber stamping for the last 7 years, much of it far far worse than a failed consideration of torching Old Glory.

And the ugliness and suppression already very active, alive and well in a continual barrage of attacks on the First Amendment is about to get much uglier.

Free Speech has been under harassment and attack by private individuals, corporations and interest lobbies for a very long time, and in recent years has been evoking memories of the 1950's Black Listings and McCarthyism. Critics of U.S and especially Israeli policies have been targeted and lecture and book events cancelled, music and theater events cancelled, Presses have been threatened with loss of distribution, persons have lost jobs or nearly lost them, their reputations smeared and research demeaned. The American media mainstream is heavily censored as are a lot of the "alternative" media and events. There is a small library now out of books dedicated to the censor ships of the Bush era, of Middle East reporting, and harassment of "average" citizens, including children, who have written anti-Bush email or drawn pictures in school considered in some way offensive to the Dear Leader.

The First Amendment actually is a form of double standard as it is applied in practice. To paraphrase Orwell's Animal Farm, "All Speech is Free, but some is more Free than others." (See for example the two volume "Paper of Record" hefty tomes devoted solely to the NY Times' more than dubious practices.)

Congress and almost all the candidates for President are beholden to corporate and special interest lobbies, which means that with regards to Free Speech criticism of these, they have implicitly pledged to minimize any form of open

discussion, presentation of ideas, research, or dissidence. All the Democrats running for President except for Kucinich and Gravel signed documents with AIPAC which places the protection of Israel and its interests at the highest level, almost beyond those of the US itself. Kucinich and Gravel have fared badly at finding media coverage, even being ignored during the televised debates. (Due not only to AIPAC, but other reasons as well. After all, if they are "minimized" in the media--this makes them into "candidates too minimal to cover much." A form of self-fulfilling prophecy disguised as a "fair and balanced" "reportage.")

Pharmaceuticals, Big Oil, a host of others effect Free Speech every day. Obama has said he would invade Pakistan, Hillary, Edwards, Obama have all kept the nuke option open for Iran. None of them has done anything much in office regarding the War in Iraq, health care, insurance and mortgage frauds on massive-beyond-belief scales going out of control and dragging the economy down with them , , , and so far of over 2500 questions addressed to the candidates during the debates, only 3 have concerned the environment. Far, far ore media time has been spent listening to the candidates discuss just how badly they would torture "terrorist" "detainees" than has been devoted to the catastrophic evidences that the environment is in Blowback mode.

There are far worse things coming though. The House last fall passed H.R. 1955 (an almost entirely Democrat-sponsored Bill)--and Senate will be voting on this soon. So far, it appears to be a lock to pass, with perhaps a few revisions or extras attached.

Below are links for the text of the Bill and another with more information about it.

Whoever does become President will be very dangerous, as the current Presidency has systemically chopped away as many as possible of the "checks and balances' on an Imperial Presidency. The dismantling of the Constitution, the tearing up and reconstruction of the bureaucracy and civil service, the appointment of a huge number of judges who find the Constitution and current laws and Amendments in need of over turning--all these have been putting into place the structure for an ever more open form of fascism than the one already merrily moving along. H.R. 1955 will speed up this process immeasurably.

Even with the laws currently in place, it is possible the next election could be suspended for "reasons of national crisis and security" if an attack on Iran and perhaps Pakistan is under way. "Too dangerous to change governments during a time of global crisis, you know." It's hard to imagine the current Congress and Senate doing much about it--or even having the means to do so, having rubber stamped their own powers out of existence. Hitler, after all, came to power under the laws of the time, democratically and legally. The he turned

around used the laws to install himself in absolute power and get rid of the laws which had put him there.

Having failed with a remake of the Iraq 'WMD" reasons for War with Iran, now the US is "testing the waters" of a potential remake of the Gulf of Tonkin incident that was "lift off time" for the Vietnam escalation.

As a "Writing Experiment" "compare and contrast" the following:

Amendment I to the Constitution of the United States of America

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.GovTrack: H.R. 1955: Text of Legislation

http://www.govtrack.us/congress/billtext.xpd?bill=h110-1955 ---

H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act of 2007 (GovTrack.us)

http://www.govtrack.us/congress/bill.xpd?bill=h110-1955 ---

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186. Christophe Casamassima

Being and Time project

Fri 11 Jan 2008

See my new obsession...

http://www.flickr.com/photos/[redacted]/

=
Machine Vision Metrology
Machine vision solutions for micro and macro applications. Standard products, specials, and OEM products available. Specializing in semi, MEMS, HDD, and medical devices.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=92fbd2a2904d1937b10eb7685bf0a394

--
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187. **amy king**
Re: "Poetry" versus "Prose" in New Hampshire
Fri 11 Jan 2008

One speculative equation regarding "How Clinton Won" --
http://www.realclearpolitics.com/horseraceblog/2008/01/how_clinton_won.html

And Judith Warner's OpEd on the emotional aspect:
http://warner.blogs.nytimes.com/2008/01/10/emotion-without-thought-in-new-hampshire/

Amy
http://amyking.org/blog/

Mark Weiss <[redacted]> wrote:As to the crying (she didn't, by the way--there was maybe a microsecond catch in her voice), Hillary went into New Hampshire with a considerable edge over Obama among registered Democrats. The punditry decided that she'd lose all the indepenfdents, based solely on the arcane Iowa process. Did everyone forget that Hillary's people assumed months ago that she couldn't win in Iowa and only decided to campaign there with some reluctance?

Mark

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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188. **David Chirot**
Re: "Poetry" versus "Prose" in New Hampshire
Fri 11 Jan 2008

"Don't Cry for Me, Argentina"--

Mao was a poet

Pol Pot loved poetry. His favorite poet was that musician of the French language, Paul Verlaine.

Perhaps Hillary remembers all too well that her husband, when President, gave a "volume" of Walt Whitman's poetry as a gift to Monica Lewinsky for her aiding him in staining her dress with a "sample" of his DNA.

Poetry and prose both have long been the accomplices of Power.

And both have been Power's opponents.

And Big Bill Clinton--how often did he not let trickle the hint of a tear, get a sob in his voice, give that "humble and uplifted Look?"

On Jan 11, 2008 8:15 AM, Barry Schwabsky <[redacted]> wrote:

> *"But how can you really care if anybody gets it, or gets what it means, or if it improves them. Improves them for what? for death? Why hurry them along? Too many poets act like a middle-aged mother trying to get her kids to eat too much cooked meat, and potatoes with drippings (tears)"--Frank O'Hara.*
> *So maybe Hillary is a sort of poet, but unfortunately, one of "too many poets."*
> *On the other hand, maybe O'Hara was just too twisted by his hateful relation with his mother.*

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189. **Pierre Joris**

Fwd: readings

Fri 11 Jan 2008

Begin forwarded message:
>
>
> Monday January 14th 2008 at 7:30 pm
> Pierre Joris
> Eugene Ostashevsky
> Michael Loughran
> http://www.readab.com/cal.html
> 11th Street Bar
> 510 E. 11th Street
> (Between Avenues A & B)
> Manhattan, NYC.
> Free.
>
>
> Sunday January 27th at 6pm
> Nicole Peyrafitte
> Belle Gironda
> at the Zinc Bar (great caipirinhas!)
> 90 West Houston St. in Manhattan (below Zamir Furs)
> $5 donation
> http://www.lungfull.org/zinc/
>
> Other reading at the Zinc this month:

> January 13 -- Jeremy Thompson & Joe Elliot
> January 20 -- Alan Davies & Jill Magi
> January 27 -- Nicole Peyrafitte & Belle Gironda
>
>
>
> Ta'wil Productions:
> http://www.tawilproductions.com/reviewsjorispeyrafitte.htm
> www.nicolepeyrafitte.com
> www.myspace.com/nicolepeyrafitte
>
>

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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190. eric unger

Re: Hillary-- re: the first amendment // --H.R. 1955: Violent Radicalization and Homegrown Terrorism Prvention Act of 2007

Fri 11 Jan 2008

Dear David,

The example of the flag burning bill that Hillary sponsored is important specifically because she is running for president now. It is by no means the only instance of affronts to personal liberties by certain American politicians (therefore more broadly the US gov't) but it is worth focusing on because she went out of her way to draw up the thing and present it for consideration to her fellow senators. We could cherry pick different examples all day, but it is mainly -- but not solely -- the Bush administration who is to blame for the sorry

standing our nation finds itself in. In order to prevent another Republican from being president, we must elect someone who is not of that ilk, presumably a Democrat. Hillary is a politician and I am not surprised that she would stoop to such levels, and so it should be weighed that she explicitly doesn't believe in freedom of speech. It points to a greater attitude in this perceived time of national terror that in order to "protect the citizens", certain 'liberties' can be eroded or simply bypassed. There are of course very specific reasons why it would be in politicians' interests to promote such causes. Orwell wrote in 1984, "The object of persecution is persecution. The object of torture is torture. The object of power is power." As we unwittingly put another head into power, let's air out all the dirty laundry.

Eric

On 1/11/08, David Chirot <[redacted]> wrote:
> Dear Eric:
>
> I appreciate your concern regrading the First Amendment, though criticizing
> Hillary Clinton for sponsoring a bill re Flag Burning that didn't pass is a
> rather narrow frame for examining what the US Senate and Congress have
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> rubber stamping for the last 7 years, much of it far far worse than a failed
> consideration of torching Old Glory.
>
> And the ugliness and suppression already very active, alive and well in a
> continual barrage of attacks on the First Amendment is about to get much
> uglier.
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> Free Speech has been under harassment and attack by private individuals,
> corporations and interest lobbies for a very long time, and in recent years
> has been evoking memories of the 1950's Black Listings and McCarthyism.
> Critics of U.S and especially Israeli policies have been targeted and
> lecture and book events cancelled, music and theater events cancelled,
> Presses have been threatened with loss of distribution, persons have lost
> jobs or nearly lost them, their reputations smeared and research demeaned.
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> Far, far ore media time has been spent listening to the candidates discuss
> just how badly they would torture "terrorist" "detainees" than has been
> devoted to the catastrophic evidences that the environment is in Blowback
> mode.
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> There are far worse things coming though. The House last fall passed H.R.
> 1955 (an almost entirely Democrat-sponsored Bill)--and Senate will be voting
> on this soon. So far, it appears to be a lock to pass, with perhaps a few
> revisions or extras attached.
>
> Below are links for the text of the Bill and another with more information
> about it.
>
> Whoever does become President will be very dangerous, as the current
> Presidency has systemically chopped away as many as possible of the "checks
> and balances' on an Imperial Presidency. The dismantling of the
> Constitution, the tearing up and reconstruction of the bureaucracy and civil

> service, the appointment of a huge number of judges who find the
> Constitution and current laws and Amendments in need of over turning--all
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> of fascism than the one already merrily moving along. H.R. 1955 will speed
> up this process immeasurably.
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> attack on Iran and perhaps Pakistan is under way. "Too dangerous to change
> governments during a time of global crisis, you know." It's hard to imagine
> the current Congress and Senate doing much about it--or even having the
> means to do so, having rubber stamped their own powers out of existence.
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> and legally. The he turned around used the laws to install himself in
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> As a "Writing Experiment" "compare and contrast" the following:
>
> Amendment I to the Constitution of the United States of America
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> Congress shall make no law respecting an establishment of religion, or
> prohibiting the free exercise thereof; or abridging the freedom of
> speech, or of the press; or the right of the people peaceably to
> assemble, and to petition the Government for a redress of
grievances.GovTrack:
> H.R. 1955: Text of Legislation
>
> http://www.govtrack.us/congress/billtext.xpd?bill=h110-1955 ---
>
>
> H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act
of
> 2007 (GovTrack.us)
>
>
> http://www.govtrack.us/congress/bill.xpd?bill=h110-1955 ---
>

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191. julia bloch
Emergency 1/17/08: Lasky & Rohrer
Fri 11 Jan 2008

The EMERGENCY Poetry Series
at the Kelly Writers House presents:

a reading and discussion with poets
MATTHEW ROHRER & DOROTHEA LASKY

Thursday, 1/17 at 6PM
3805 Locust Walk, Philadelphia
This event is free & open to the public

MATTHEW ROHRER is the author of "A Green Light" (Verse Press, 2004), which was shortlisted for the 2005 Griffin Poetry Prize. He is also the author of "Satellite" (Verse Press, 2001), and co-author, with Joshua Beckman, of "Nice Hat. Thanks." (Verse Press, 2002), and the audio CD "Adventures While Preaching the Gospel of Beauty." He has appeared on NPR's "All Things Considered" and "The Next Big Thing." His first book, "A Hummock in the Malookas" was selected for the National Poetry Series by Mary Oliver in 1994. He lives in Brooklyn, New York, and teaches in the undergraduate writing program at NYU.

DOROTHEA LASKY was born in St. Louis, MO, in 1978. Her first full-length collection, "AWE," has just come out this fall of from Wave Books. She is the author of three chapbooks: "The Hatmaker's Wife" (Braincase Press, 2006), "Art" (H_NGM_N Press, 2005), and "Alphabets and Portraits" (Anchorite Press, 2004). Her poems have appeared in Crowd, 6x6, Boston Review, Delmar, Filter, Knock, Drill, Lungfull!, and Carve, among others. Currently, she lives in Philadelphia, where she studies education at the University of Pennsylvania and co-edits the Katalanche Press chapbook series, along with the poet Michael Carr. She is a graduate of the M.F.A. program for Poets and Writers at the University of Massachusetts-Amherst and also has been educated at Harvard University and Washington University.

Learn more! --> http://emergency-reading.blogspot.com

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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192. William James Austin
Blackbox fall gallery
Fri 11 Jan 2008

Hello everyone,

The Blackbox fall gallery is now online.? Go to WilliamJamesAustin.com and follow the Blackbox link.? Then take a stroll (scroll) through the galleries until you reach the last gallery.? Enjoy!

Best, Bill

More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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193. Andy Gricevich
announcing CANNOT EXIST no.1, and call for submissions for no.2
Fri 11 Jan 2008

Dear folks,

I'm thrilled to announce the paradoxical appearance of
CANNOT EXIST
a quarterly magazine of poetry
edited by Andy Gricevich

to appear
February 1st, 2008

with 50 pages of staggeringly good writing by

Rick Burkhardt
Arielle Guy
Rob Halpern
Roberto Harrison
Lisa Jarnot
Kent Johnson
Laura Sims
Rodrigo Toscano

$4.00; $15.00 for a four-issue subscription.

Saddle-stapled with hand-stamped card covers,
with outside cover featuring mind-bending artwork by Benjamin Grosser.

Submissions are open for the second issue.

Visit http://cannotexist.blogspot.com for guidelines and ordering information.

Thanks!

Andy

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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194. Gabriel Gudding
old Shaker song of Hannah Ann Agnew. New Lebanon, NY, 1838
Fri 11 Jan 2008

Hoo haw hum necatry O necatry O
Hoo haw hum necatry
O cum
Ne holium ne-holium necatry
O necatry O
Ne holium ne-holium ne hoo haw hum.

- p. 78. The Gift to be Simple: Songs, Dances and Rituals of the American Shakers. Edward Deming Andrews.

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195. David Chirot
Re: Hillary-- re: the first amendment // --H.R. 1955: Violent Radicalization and Homegrown Terrorism Prvention Act of 2007
Fri 11 Jan 2008

Dear Eric:

I am not sure if you understood what I wrote.

The entirety of the piece is how Free Speech has been well on its way out for a long time, there is already censorship on a grand scale, and--in many cases, censorship does not to become law to be practised. And the situation is about to get far worse.

For seven years now, the entire government, House and Senate both, have been passing laws which have created all kinds of inroads on Free Speech. Over and over again our elected officials have sold the citizens done the river. Probably persons have become so used to this it has become invisible.

I know very well what Hillary--and al the other candidates stand for and it is NOT Freedom of Speech. None of them. For example, signing a doucment from AIPAC means one is going to be against criticism of Israeli policies as much as possible. Getting support from a big corporation means looking out for their interests. That means suppressing Free Speech when it interferes with the

functioning of that corporation. Censorship by omission is just as effective as censorship by commission and use of a law.

Did you read the H.R. 1955 texts--?

Basically the terms in it are vague enough that almost anyone could be, without its taking too much "poetic license," accused of some truly terrible things or even very small things-- and--well--who knows? Years of detention without being charged? A rendition trip to a "holiday overseas," a "tour of the world's secret American prisons?" A chance to test waterboarding for oneself?

NONE of the major candidates is for "Free Speech"--

Jewish Voice for Peace has an excellent newsletter called "Muzzlewatch" whose latest report I received today. It concerns the absence of anything being asked or said about Israel-Palestine by any of the major candidates, and gives examples of the very few times this has been addressed, in which the candidates, including Obama and Edwards, ignored the questions.

"Sins of omission" are a way of signalling things which are "not to be talked about." In other words, NOT Free Speech. Censorship does not need laws for its existence. There are a myriad ways in which it operates.

I used to write for newspapers. Newspapers are controlled by boards, who are controlled by the investors--advertisers, big corporations, interest groups--all of these influence what can and cannot be written and read, what can be written not now, but later (if ever), what may be written about in a piece while also what needs to be omitted, and a host of other methods for "controlling" the "sharing" of "information" with the public. (Think how many times you may have read about stories being held until permission was granted for their release.)

All the major news outlets in the USA use MEMRI for their coverage of the Middle East. MEMRI is known to be manufacturer of deliberate mis-translations and dis-translations, planted, deliberately fake stories, as well as a censorship machine. There isn't any law that says American media have to use this organization, yet they do. They choose to knowingly use an organization known for disinformation and censorship. And no one is the wiser--no one cares, until it is far too late. It takes a while before people begin to wonder if their lives are being radically affected by things untrue and manipulated, because one is always being assured that everything one hears and knows takes place "in a Free society."

None of the candidates has brought up any of these issues in which Free Speech is involved every minute of every hour. It would be biting the hand that feeds them in terms of "covering their campaigns." And, behind the pages of

the newspapers and the screens of the tv, the studios of the radio--biting the hands of the very ones who are funding both the the media and the campaigns.

That right there is an immense and isolating censorship.

You write that Hillary is a "politician" and "will stoop to anything."

Dear friend--are not the Senators Obama and Edwards also politicians, also running for President, who have also most likely already done some pretty low stooping themselves?

In fact, the whole government has stooped extremely low for years and years now--so low one refrains from saying the obvious--in too explicit terms----kowtowing and rubber stamping the Bush Administration's demands, the Administration's truly horrifying series of Attorney Generals, Ambassadors, Supreme Court Justices, Secretaries of the various departments of everything from Transportation, Education, Health to the wonders of the STate and Defense Departments and the immense new bureaucracy of Homeland Security. Bush and Cheney are not alone, Hillary isn't alone--they are a great great many and they were al elected to represent you and I. And elected by if not you and I a great many of our compatriots!

I am not "cherry picking examples" but writing of a huge censorship already in existence and with the passage of H.R. 1955 the abyss yawns vastly much wider. The Senators and Congress persons have obediently and fearfully--who wants to look "weak" on terrorism, on Homeland Security?--just voted for every obscneity that came along. Everyone of the Bush appointees that persons love to hate, had to be approved of by our elected Representatives. The media for years has gone along for the ride. Censorship has been part and parcel of our everyday lives for so long now that is "second nature."

The issue of torture is a corollary to that of Free Speech perils.

Censorship is to "silence." Torture is TO FORCE ONE TO SPEAK.

The Bills that al the Democrats, the majors ones, have voted FOR are already far WORSE than the flag burning one. I agree with you that flag burning is a Right that should not be taken away. And yes it is terrible Hillary put her mind to this issue with such dedication. Look at all the huge number of sinister Bills that have passed, however. Look how many others have been and continue to be and will be with these new laws, will be taken away on a far greater scale with a far greater and more terrifying bunch of procedures and punishments

Notice also one of the main stated intentions of this Bill--the creation of a huge academic center for the study of Homegrown Terrorism and "Violent Radicalism." This further involves the academic world in its creations of new methods, new categories, new statistics, new information on citizens than it

already is. The House has already passed it and given the record of the Senate, it will be law before very long.

Will a Democrat be al the much "better" i the White House? Of course one hopes so!! But given the record of al of them one doesn't see much real chance of a change. The Democrats introduced H R 1955 and Pelosi made it an immediate statement of hers on becoming Speaker than there would be no options open for Impeachment. On the other hand, all options are open for nuking countries on the slightest of pretexts, or simply on invented ones.

The Bush Administration never could have accomplished what it has if it had not been for the continual approval and votes of the House and Senate. Pelosi was among those who knew from the start about the torture and other horrors going on. Other governmental officials on various committees and boards did also. No one objected that the Constitution might be in great danger with the steps that were being taken. They all went along.

Any time in which a Government says that it is at War and that Homeland Security is at risk--it is time of grave danger for civil liberties,especially freedom of expression. Persons who are critical of the events and decisions being made immediately find their lives and work in jeopardy--or are on the verge of risking this. Look how incredibly passive the United States has been during the last twenty five years. Aggressive abroad, passive at home. It takes an entire culture to contribute to this.

And that is one of the most nightmarish aspects of al of this. By steady degrees so many things that once would have been thought impossible are now laws--and an entire culture has been wlaking steadily into a nightmare which it has already been undergoing such a long acclimatization to that it barely is aware of what is happening to it.

What I am trying to say is--don't limit what you are being critical of to Hillary and Bush. It took an entire government, a whole nation to create this situation. And those not involved in creating it for the most part passively accepting it. Let alone the Senators and Congress actively giving approval and untold billions of funding for the nightmare. And by passively I don't mean "violent radicalization." I mean quite often simply speaking out about what is happening in a way which goes beyond the very narrow limits that one is "supposed to stay inside of."

Two books I'd recommend are Naomi Wolf's The End of America and Naomi Klein's The Shock Doctrine.

Especially the latter, one of the finest books of last year.

On Jan 11, 2008 11:24 AM, eric unger <[redacted]> wrote:

Dear David,

The example of the flag burning bill that Hillary sponsored is important specifically because she is running for president now. It is by no means the only instance of affronts to personal liberties by certain American politicians (therefore more broadly the US gov't) but it is worth focusing on because she went out of her way to draw up the thing and present it for consideration to her fellow senators. We could cherry pick different examples all day, but it is mainly -- but not solely -- the Bush administration who is to blame for the sorry standing our nation finds itself in. In order to prevent another Republican from being president, we must elect someone who is not of that ilk, presumably a Democrat. Hillary is a politician and I am not surprised that she would stoop to such levels, and so it should be weighed that she explicitly doesn't believe in freedom of speech. It points to a greater attitude in this perceived time of national terror that in order to "protect the citizens", certain 'liberties' can be eroded or simply bypassed. There are of course very specific reasons why it would be in politicians' interests to promote such causes. Orwell wrote in 1984, "The object of persecution is persecution. The object of torture is torture. The object of power is power." As we unwittingly put another head into power, let's air out all the dirty laundry.

Eric

On 1/11/08, David Chirot < [redacted] *> wrote:*
Dear Eric:

I appreciate your concern regrading the First Amendment, though criticizing
Hillary Clinton for sponsoring a bill re Flag Burning that didn't pass is a
rather narrow frame for examining what the US Senate and Congress have been
rubber stamping for the last 7 years, much of it far far worse than a failed
consideration of torching Old Glory.

And the ugliness and suppression already very active, alive and well in a
continual barrage of attacks on the First Amendment is about to get much uglier.

Free Speech has been under harassment and attack by private individuals,
corporations and interest lobbies for a very long time, and in recent years

has been evoking memories of the 1950's Black Listings and McCarthyism. Critics of U.S and especially Israeli policies have been targeted and lecture and book events cancelled, music and theater events cancelled, Presses have been threatened with loss of distribution, persons have lost jobs or nearly lost them, their reputations smeared and research demeaned. The American media mainstream is heavily censored as are a lot of the "alternative" media and events. There is a small library now out of books dedicated to the censor ships of the Bush era, of Middle East reporting,

and harassment of "average" citizens, including children, who have written anti-Bush email or drawn pictures in school considered in some way offensive to the Dear Leader.

The First Amendment actually is a form of double standard as it is applied in practice. To paraphrase Orwell's Animal Farm, "All Speech is Free, but some is more Free than others." (See for example the two volume "Paper of Record" hefty tomes devoted solely to the NY Times' more than dubious practices.)

Congress and almost all the candidates for President are beholden to corporate and special interest lobbies, which means that with regards to Free Speech criticism of these, they have implicitly pledged to minimize any form of open discussion, presentation of ideas, research, or dissidence. All the Democrats running for President except for Kucinich and Gravel signed documents with AIPAC which places the protection of Israel and its interests at the highest level, almost beyond those of the US itself. Kucinich and Gravel have fared badly at finding media coverage, even being ignored during the televised debates. (Due not only to AIPAC, but other reasons as well. After all, if they are "minimized" in the media--this makes them into "candidates too minimal to cover much." A form of self-fulfilling prophecy disguised as a "fair and balanced" "reportage.")

Pharmaceuticals, Big Oil, a host of others effect Free Speech every day. Obama has said he would invade Pakistan, Hillary, Edwards, Obama have all kept the nuke option open for Iran. None of them has done anything much

*in
office regarding the War in Iraq, health care, insurance and mortgage
frauds on massive-beyond-belief scales going out of control and dragging the
economy down with them , , , and so far of over 2500 questions addressed to
the candidates during the debates, only 3 have concerned the environment.
Far, far ore media time has been spent listening to the candidates discuss
just how badly they would torture "terrorist" "detainees" than has been

devoted to the catastrophic evidences that the environment is in Blowback
mode.

There are far worse things coming though. The House last fall passed H.R.
1955 (an almost entirely Democrat-sponsored Bill)--and Senate will be voting
on this soon. So far, it appears to be a lock to pass, with perhaps a few
revisions or extras attached.

Below are links for the text of the Bill and another with more information
about it.

Whoever does become President will be very dangerous, as the current
Presidency has systemically chopped away as many as possible of the "checks
and balances' on an Imperial Presidency. The dismantling of the
Constitution, the tearing up and reconstruction of the bureaucracy and civil
service, the appointment of a huge number of judges who find the
Constitution and current laws and Amendments in need of over turning--all
these have been putting into place the structure for an ever more open form
of fascism than the one already merrily moving along. H.R. 1955 will speed
up this process immeasurably.

Even with the laws currently in place, it is possible the next election
could be suspended for "reasons of national crisis and security" if an
attack on Iran and perhaps Pakistan is under way. "Too dangerous to change
governments during a time of global crisis, you know." It's hard to*

imagine
the current Congress and Senate doing much about it--or even having the means to do so, having rubber stamped their own powers out of existence. Hitler, after all, came to power under the laws of the time, democratically
and legally. The he turned around used the laws to install himself in absolute power and get rid of the laws which had put him there.

Having failed with a remake of the Iraq 'WMD" reasons for War with Iran,
now the US is "testing the waters" of a potential remake of the Gulf of Tonkin incident that was "lift off time" for the Vietnam escalation.

As a "Writing Experiment" "compare and contrast" the following:

Amendment I to the Constitution of the United States of America

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.GovTrack:
H.R. 1955: Text of Legislation

http://www.govtrack.us/congress/billtext.xpd?bill=h110-1955 ---

H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act of
2007 (GovTrack.us)

http://www.govtrack.us/congress/bill.xpd?bill=h110-1955 ---

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196. Gabriel Gudding
september 21, 184-
Fri 11 Jan 2008

Song. O-le-er-lum-er-la. (A Shaker song learned by inspiration.)
Blanco. Holy Order and Square Order. (Dances)
Song. In the unknown tongue. (Learned by inspiration)
Le-Bala. Slow march and Quick March.

Song. Of the French Consul, sung and played on the spiritual Flute.
La-Bala. Square Hollow Company Labor. (A dance.)
Song. Osceolo and Pocahontas.
La-Bala. Square Check Company Labor. (A dance.)

Song. The Reapers, with motions to mortify pride.
Song. Come Life, Shaker Life.
Blanco. Mother's Love, Company Labor. (A dance)

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197. Alan Sondheim
bad sonnet
Fri 11 Jan 2008

bad sonnet

murderedrum redrumurder murderedrumurder redrumurderedrum murderedrumurderedrumurderedrum redrumurderedrumurderedrumurder murderedrum murderedrum murderedrum murderedrum murderedrum pictures from bullets blood and a fistful of cash id 28149266 myspace profile for murderedrum with true murderedrum member add to murderedrumhotmailcom personal message click here murderedrum myspace this is my myspacecom page murderedrum this is my personal site about interact with writer redrumurder who has archived 1 stories reviews from redrumurder bones trusted network whats this? 0 testimonials for redrumurder bone write a testimonial about redrumurder bone posts all forums home redrumurder redrumurder is embraced in thorns causing 10 damage 37 43 redrumurder for 34 damage 238 219 message send a private message to redrumurder date of birth april 26 1992 age 15 redrumurder is not a member of any public groups redrumurder 0147403 1.

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198. Jennifer Karmin
jan 26: woodland pattern poetry marathon
Sat 12 Jan 2008

hi poetics friends.....i'll be reading at woodland
pattern's 14th annual poetry marathon on january 26th.
this is a huge fundraiser for one of the best
non-profit book centers in the country located in
lovely milwaukee.

please be in touch if you're interested in pledging or
signing up as a reader. the day is almost filled with

readers but there are a few slots left from 11pm-1am.
http://www.woodlandpattern.org/marathon_2008.shtml

want to be a sponsor? pledge checks (in any amount) can be made out to woodland pattern and mailed to me at: 2652 w.evergreen #2r, chicago, il 60622. or, you can sign up with woodland pattern to become a member and get their snazzy newsletter delivered to your home every month.
http://www.woodlandpattern.org/membership/index.shtml

more info posted below!

big thanks,
jennifer karmin

Woodland Pattern Book Center was founded as a non-profit organization in Milwaukee, Wisconsin's Riverwest neighborhood by Anne Kingsbury and Karl Gartung in 1979. The center houses a bookstore with over 25,000 small press titles otherwise unavailable in the area. It also includes an art gallery which hosts exhibitions, artist talks, readings, films, concerts and writing workshops for adults and children.

Every year, on the last Saturday of January, over 100 poets, writers, and performers show their support for Woodland Pattern by participating in its Annual Poetry Marathon & Benefit. Each writer presents five minutes of work to a packed house and raises pledge money benefiting Woodland Pattern programming.

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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199. **Jim Andrews**
Re: Spoofing Inaugural Poems
Sat 12 Jan 2008

> *Every time we have this conversation, Jim, I thoroughly enjoy myself. But before I respond to the more salient points you make,*

> *I do want to point one thing out about Deep Blue that often gets overlooked in the conversations about it. What Deep Blue did was very impressive, certainly. It learned its chess winning chess strategy (which while whether that actually beat kasparov or not is a bit controversial it could no doubt beat the pants off of me) on it's own, and that by itself is something that I think warrants its place in the history books. At the same time, the agreement Kasparov made with IBM, and which I think was a mistake on his part, allowed IBM to make adjustments to Deep Blue during the match but between games. That's important because one of those adjustments allowed the machine to avoid a trap it had fallen into twice previously, which if it hadn't done, Kasparov would have had mate.*
>
> *That having been said, it being a bit of a pet peeve of mine to make that point whenever Deep Blue comes up, I do want to say that I don't think machine consciousness is impossible and that I agree that humans are largely mechanical (although to date there's no proof of this to come out of neuroscience and statements to the contrary are usually unpackable as a form of metaphysical bias). What I do believe is that whatever eventually allows us to create thinking machines is not going to be a software algorithm running on some sort of turing machine. The Dreyfus book is really good on this point, and I'm a little leery of paraphrasing him, but the basic argument boils down to this:*
>
> *the concept of a computer as we currently understand it is some sort of logical, rule following machine that operates according to heuristics and algorithms.*

heuristics are algorithms, Jason. a heuristic is an algorithm that may not do the task the best way (if there is a best way) but hopefully copes with the situation. but it is an algorithm.

an algorithm is simply a list of well-defined instructions for executing a task. Could be for baking a cake or consciousness souffle.

> *the analogy AI researchers often make, and have made for decades is between this and the human brain and the human mind. That is, the human brain is the hardware that runs the software algorithms that produce the mind as its output. Dreyfus argues, and I tend to agree with his argument, that while that can simulate what human consciousness is, it's not the same thing as a machine actually being conscious and for that the machine needs to be in the world and of the world and for the world always already the way that humans are. The reason being that the world is not composed of facts the way a computer needs to deal with them, as digital representations, but rather the world is composed of things and that the*

> *fundamental act of humanity is to cope with those things, not to make representations of them to ourselves.*

we have sensory input. sight sound smell touch taste proprioception. possibly others we haven't put a finger on. computers can have sensory input and bodies also. no doubt they would be different sensory inputs and different bodies. with different needs, weaknesses, strengths, abilities, and so on. any machine intelligence would be very very different from ours thereby.

but they could still be conscious, sentient, moral agents.

they could learn. and change their behavior thereby. as we do (sometimes). they could learn to be very discerning, as we do. they could learn to disobey the rules under certain circumstances, as we do. all of this is possible while still being programmed.

we are bio machines. nobody programmed us. nobody designed us. we have evolved for 2.5 billion years, like every other living thing on this planet, apparently. we are coded. not in a language. in bio code. for instance, our memories are coded. our dna is coded. not in a language, because we think of language as requiring conscious creators/designers, but in code. algorithms can operate at that level too. algorithms can be staggeringly flexible. if if if if if if if if if if if if... but regardless of our propensity to talk about algorithms in language--which gives the impression that language is required to code an algorithm--they do not require language, only code. if we see a little black box that has behavior, and when we do x it always does y, then regardless of whether its behavior is written in language, it is using an algorithm.

ja
http://vispo.com

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200. David Chirot
R.I. P. Boris Lurie: member of No! Art movement, artist of the Holocaust
Sat 12 Jan 2008

---

*A very powerful and amazing artist--

notice his Gallery owner's name--Gertrude Stein!

This page was sent to you by: * [redacted]

* ARTS * | January 12, 2008
* Boris Lurie, Leader of a Confrontational Art Movement, Dies at 83
<http://www.nytimes.com/2008/01/12/arts/12lurie.html?ex=1200805200&en=93a3cb6b5ad60f1c&ei=5070&emc=eta1>

*
By COLIN MOYNIHAN
Boris Lurie was a Russian-born artist who survived the Holocaust and then depicted its horrors while leading a confrontational movement called No! Art.

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201. CA Conrad
POETS THEATER 2008 at Small Press Traffic in San Francisco
Sat 12 Jan 2008

SMALL PRESS TRAFFIC — POETS THEATER 2008

**

Please join us for two nights of plays and performance, featuring new work by writers and artists, along with new interpretations of Poets Theater classics. This is our annual fundraiser, so come out and support SPT – there will be wine & refreshments, raffle items, video, books, and all sorts of festivities to go along with this year's batch of plays and performances…

FRIDAY JANUARY 18, 7:30pm:

"The Obituary Show" by CAConrad

"Up in Arms: a scene at Tense Borders" by Mary Diaz

"Olive Oil from the Notebooks, a radio film" by Arnold J. Kemp

"a fierce vexation of a dream: a tragical mirth"* *by sara m. larsen

"Yoda in His Youth" by Dana Ward

"RJ Romeo and Juliet (from The Code Poems)" by Hannah Weiner, dir. Suzanne Stein

FRIDAY JANUARY 25, 7:30pm:

1980s POETS THEATER REVIVIFIED: THREE PLAYS REXAMINED, REANIMATED, & RESTAGED

"Particle Arms" by Alan Bernheimer (excerpts)

"Third Man" by Carla Harryman (excerpts)

"Creative Floors" by Kit Robinson

And stay tuned for news about our Poets Theater Cabaret and other upcoming events, through our website — http://www.sptraffic.org/html/events.htm — and our new blog: http://smallpresstraffic.blogspot.com/

Unless otherwise noted,our events are presented in:

Timken Lecture Hall

California College of the Arts

1111 Eighth Street, San Francisco

see you there!

David Buuck, Cynthia Sailers, & Stephanie Young

PT08 Co-curators

Small Press Traffic

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202. David Chirot

Don't Forget--FW: DAY OF ACTION: January 11th is the 6th anniversary of the first tr ansfer of detainees to Guantá

Sat 12 Jan 2008

From: [redacted]
To: [redacted]
Subject: DAY OF ACTION: January 11th is the 6th anniversary of the first transfer of detainees to Guantánamo Bay.

Dear David,

Mark your calendar. This January 11th is the 6th anniversary of the first transfer of detainees to Guantánamo Bay. To mark the occasion we are taking part in a worldwide protest denouncing torture and unlawful detentions. The largest protest will be in Washington but nation-wide Peace Action affiliates will mark this day with their own actions. Find out about the local events happening that day near you, here.

Orange jumpsuits provided...

An AI protester stands outside the US Supreme Court to mark the 5th anniversary of Guantanamo Bay detentions. Join us January 11th on the National Mall. At U.S. embassies and other prominent locations in Great Britain, the Netherlands, Spain, Ireland, Greece and right here in Washington DC, activists will rise up against the failed interrogation regime at Guantánamo.

Join us on the National Mall in Washington, DC on January 11th.

WHEN: Friday, January 11th at 11am
WHERE: National Mall at 12 St NW (Smithsonian Metro)
WHAT: Protest. Arrive early so you can suit up in an orange jumpsuit and join the visual count of current detainees.

Join peace and justice activists all over the world and across our nation to call for the closure of Guantánamo Bay, we cannot relent until justice prevails. Counter terror with justice at home and abroad. Sincerely,

Kevin M. Martin
Executive Director
Peace Action

Click here to subscribe to the Action Alert Network

Take Action

Join us in Washington

Find a January 11th Event Near You.

Just in time for the New Hampshire Primary...
Check out the Peace Action Presidential Voter Guide '08

PDF of Peace Action e-Newsletter
Download

More from Our Website

Peace Blog

Shop for Peace

Donate
www.Peace-Action.org

Put your friends on the big screen with Windows Vista(R) + Windows Live™. Start now!

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203. James T Sherry

Erica Hunt & James Sherry: Poetry Reading @ St. Marks

Sat 12 Jan 2008

********SAVE THE DATE**********
JANUARY 23

Erica Hunt & James Sherry will read at:

St Marks Poetry Project
2nd Ave & 10th St.
Wednesday, January 23rd, 2008
8 PM

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204. Michael Tod Edgerton
Ekphrastic Fiction?
Sat 12 Jan 2008

Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

_____

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[redacted]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." - Rosmarie Waldrop, Lawn of Excluded Middle

---
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205. Tisa Bryant
AWP Events: Cave Canem & Afrilachian Poets Read Jan 30-31!
Sat 12 Jan 2008

TWO BOMB READINGS!! SAVE THE DATES

Wed. Jan. 30, 2008 - 10 p.m.

2nd Annual Cave Canem Fellows Reading
The Bowery Poetry Club
308 Bowery, New York, New York

Fellows Michelle Berry, DeLana Dameron, Jacqueline Johnson, LaTasha Nevada Diggs, Krista Franklin, Rachel Eliza Griffiths, Richard Hamilton; Myronn Hardy, Randall Horton, Marcus Jackson, Amanda Johnston, Jacqueline Jones LaMon, January O'Neal, Ernesto Mercer, Dante Micheaux, Indigo Moor, Nicole Sealey, Shia Shabazz, Evie Shockley, and Bianca Spriggs take a poetry marathon to New York City's literary hot spot. $10 cover charge.

www.cavecanempoets.org

********** ****

Thur. Jan. 31, 2008 - 6 p.m.

The Affrilachian Poets @ The Nuyorican Poets Cafe
236 East 3rd Street, between Avenues B and C
New York, New York

$7 student
$10 general

Featuring: Kelly Norman Ellis, Ellen Hagan, Parneshia Jones, Amanda Johnston, Hao Wang, Mitchell L. H. Douglas, Bianca Spriggs, Natasha Marin, Marta Miranda and special guest Rane Arroyo.

Learn more about the Affrilachian Poets at
http://www.affrilachianpoets.com/.

Check the flier at: http://affrilachianpoets.com/APs_at_Nuyo

My concern is never art, but always what art can be used for.

Gerhard Richter

↑ Index

206. Crane's Bills Books
Re: Ekphrastic Fiction?
Sat 12 Jan 2008

Gilbert Sorrentino's Under the Shadow comes to mind. I feel certain that Julio Cortazar did something of the sort, but I can't think what. J. A. Lee

----- Original Message -----
From: "Michael Tod Edgerton" <[redacted]>
To: <[redacted]>
Sent: Saturday, January 12, 2008 10:58 AM
Subject: Ekphrastic Fiction?

Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
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Athens, GA 30602
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- Rosmarie Waldrop, Lawn of Excluded Middle

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--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.17.13/1214 - Release Date: 1/8/2008 1:38 PM

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207. **Barry Schwabsky**
Re: Ekphrastic Fiction?
Sat 12 Jan 2008

The stories in Lynn Crawford's Fortification Resort (Black Square, 2005) were written in response to particular artworks, all identified in a "key" at the back of the book.

----- Original Message ----
From: Michael Tod Edgerton <[redacted]>
To: [redacted]
Sent: Saturday, 12 January, 2008 5:58:18 PM
Subject: Ekphrastic Fiction?

Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

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Michael Tod Edgerton
MFA '06 Literary Arts
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Doctoral Student
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36 Park Hall
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208. Hugh Behm-Steinberg
Re: Ekphrastic Fiction?
Sat 12 Jan 2008

Kurt Vonnegut's novel Bluebeard might be of use to you.

Best,

Hugh

Michael Tod Edgerton <[redacted]> wrote: Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

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Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
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Athens, GA 30602
[redacted]

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Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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209. **Jim Andrews**
The Four Horsemen Project in Vancouver Jan 17-19
Sat 12 Jan 2008

---

last night i saw The Four Horsemen Project performed in Victoria. this is excellent. it's going to be in vancouver jan 17-19. go see it if you can.

info at http://volcano.ca -- more particularly, at http://www.volcano.ca/template.php?content=productions_erupting&image=img_productions&submenu=sub_productions#TheFourHorsemenProject

ja
http://vispo.com

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210. **Therese Broderick**
Ekphrastic Fiction?
Sat 12 Jan 2008

Perhaps this will help you--

1) go to my ekphrasis (poetry) blog--poetryaboutart.wordpress.com

2) in right sidebar, under lower category "Ekphrasis Links," click on "David Wright's class"

3) under his category "Examples of Ekphrasis," first three listings are for fiction

Also, Susan Vreeland's historical fiction about major artists might help you. See her website--www.svreeland.com

Sincerely,
Therese L. Broderick, MFA
freelance poet with specialty in ekphrasis
Albany, NY

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211. **Jim Andrews**
Recent work by Dan Waber
Sat 12 Jan 2008

Some recent work by Dan Waber:

At the Light & Dust Anthology of Poetry I've got some new work up of two sorts--there's a bit of prose on the work of bpNichol, and there's a digital reworking of bpNichol's TTA29 (done with Jason Pimble).

http://www.thing.net/~grist/l&d/lighthom.htm

And Dan has a book coming out:

http://www.foothillspublishing.com/2008/id44.htm

ja

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212. steve d. dalachinsky

Re: steve and Yuko's busy months

Sat 12 Jan 2008

Saturday January 19th 12-2pm
Brunch, Love??
The Bowery Poetry Club
Snacks and drinks at high noon, Saturday, celebrating the realese of "Love Does Not Make Me Gentle or Kind" , Short Fiction, Chavisa Woods, Fly by Night Press 2008.
Featuring readings and musical performances by, the Fools, Joseph Keckler, Steve Dalachinsky
Yuko Otomo, Danny Shot, Bonny Finberg, Sabrina Chap and Chavisa Woods
Reading from the book
with selected animations by Itziar Barrio

_____

Sunday Jaunuary 20-
7 – 8:45 p.m. Winter Blossom Festival of Haiku - $8.
“Well then, let’s go – to the place where we tumble down looking at snow!”
Basho – Join us for this gala celebration of the pleasures of Haiku featuring
Steve Dalachinsky, Dorothy Friedman August, Tsaurah Litzky, Mankh, Nancy Mercado, Yuko Otomo, Tony Pupello, Hersch Silverman, Cor Van Den Heuvel, Bill Zavatsky & a reading of the Haiku of Richard Wright! Plus a Haiku Open Slam – Bring your Haiku to read!

@ the Bowery Poetry Club, 308 Bowery, between Houson & Bleecker, NYC
[redacted]

and Yuko reads back to back

_____

Sunday, January 20th @ 7PM – Free
Reading: Earthen Gardens, Earthen Madness
Please join us for an evening of stories about the earth's environment. Vivian
Demuth will read from her novel "Eyes of the Forest," a political ode to nature
among a community of fire lookouts. Poet Nancy Mercado will read from "Concerns
the Madness," and Yuko Otomo will read from her collection, "Garden: The Selected Haiku."

BLUESTOCKINGS
172 Allen Street @ Stanton (1 block south of Houston)
www.bluestockings.com phone: [redacted]

---

steve reads at Living Theatre 21 Clinton Street 8PM
with Ty Cumbie's Musetry and Drew Gardner's Poetry orchestra
with guests Ellen Christi, Sharon Mesmer and others

---

steve reads in february 15 at 8 pm at bowery poetry club for a thomas chapin tribute
with lunar bob musso and many guests

---

steve and yuko reads feb 25 at 7ish at bowery poetry club
with federico ughi and other musicians and poets

---

steve reads march 8 with amiel alcaly and jake marma at the yippie cafe w/ musicians mor as it developes

---

steve reads march 21 at the recht forum with the incredible bassist joelle leandre 9 PM

wow was thast a mouthful

↑ Index

213. Gabriel Gudding

masculinity as the performance of friendship with greatness

Sat 12 Jan 2008

THINKING OF MICHAEL DAVIDSON'S BOOK ON MASCULINITY WHILE LISTENING TO DAVID SHAPIRO ON PENNSOUND

I said to Jasper Johns
I was walking with Allen Ginsberg
I wrote a book with Jacques Derrida
When I was at Columbia
It was one of those wonderful days
I commute a lot but I write while I'm commuting
Joe writes a lot when he commutes too
I dedicate this to the painter Jeremy Rahl
I hardly knew Kenneth then
I had memorized everything in the New York Public Library
I met Kenneth and I loved him
I met Joe Ceravalo and Frank Lima
We won the avant garde book award
We met almost all the time that we could
It was one of the first times that I had an essay in a dream
After that dream essay came this poem by Joe which is of course
Not by Joe but by me
That was a poem given to me by Joe
Kenneth said he did he did win a national award
This is a poem for Joe
I'll read another poem for Joe
I said when I was off the air
This is a poem I wrote thinking about how often we'd meet
He said, "I want to åfound a school, David."
I said, "Oh that sounds great, Joe."
And he said, "Yes, you know."
I also met Allen Ginsberg a lot and we would walk
I am referring mostly to Charles Ives
Allen Ginsberg walked beside me
That is influenced by Samuel Beckett's radio play Oh Joe
I was writing a book with Jacques Derrida
I heard a dog crying the day I had to give one seminar on prayer
Rabbi Heschel, the great protestor, his wife is now my cousin by
    marriage
I wrote this work for Joe Ceravalo, my friend
At Bard College where I taught

I’ve always wanted to do an opera, it wd be very Kochian
I want to read something less lugubrious
I do have a lot of elegies
I’m getting to this age where people want me to write my memoirs
I said to Jasper Johns a year or two ago
When I was at Columbia I once threatened self-destruction to Kenneth Koch
This is a poem I wrote walking around the George Washington Bridge
Frank Lima writes in the subway every morning at six o’clock
My welsh terrier walked around this park a lot
I dedicate this to the painter Jeremy Rall
This was pre-Giuliani
Paul Georges once said
It’s like one of those moments in Wallace Stevens
I want to read something for Rudy Burkhart
Of the great friends that I’ve lost, Kenneth Koch, Joe Ceravalo, Meyer Schapiro
Jacob and I, Jacob his son, has worked with me at Cooper Union
I said to Rudy I said your the best photographer in America
He left me, he left my son, really, a hundred photographs
He drowned himself like his friend Edmund Denby
He said You’re always giving me gifts, and he said Yes no more gifts
So I wrote this song for Rudy
He loved New York, he also loved nature
I said to him you’re the best nature photographer
Antininio said I love Monica Vita but I also love a while line on a street
Rudy really knew how to make a white line on a street as beautiful as a women, it’s very hard to do
The architect John Hejduk makes a great drawing every day
He’s another great friend and I’ll read a poem for him later
Here’s another poem for Rudy and it’s really a 9-11 poem
I wrote a lot
I was a violinist
I was like a trained monkey and my family was all trained monkeys
My grandfather was one of the great singers of the world
He’s a composer also
He was very important
You can still go to Judaica stores and buy them
Mozart is a standard
Where Glenn Gould is playing
My father was not only a violist but a sculptor
He studied with a student of Rodin
I remember when Kenneth said congratulations on yr dual career

I married an architect
She introduced me to Meyer Schapiro
He defended Jackson Pollock
He wd defend Wolf Kahns' landscapes
William de Kooning
My great teacher, he really introduced modern art studies at Columbia
He brought de Kooning and Barnett Newman and others TO Columbia
I once sd to Wm de Kooning is it true that Meyers saved yr woman number one?
As Delmore Schwartz once said
Here's a very funny one for Meyer
His great love Picasso
Meyer lectured on it for a famous five hours
An arrow wd not pierce her vagina
I could not erase one woman
Who is all cunt and spine and democratic bone
You're sucking me off
Certain people thought that I shouldn't publish that
But then forgave me
A lot of my life is about architecture
I worked for a long time with John Hejduk
When he met the Romanian president he gave him Emily Dickinson
When I was a fellow at Cambridge
My poem was placed in the castle in the castle and dedicated by Havel
He took a poem of mine and translated it
I'm looking forward to the day when the president of Columbia and I and others
I met his brother and he sd the whole Palach family thanks you
What was moving in Prague when I read that poem
Havel said
Havel had someone recite my poem by heart
John Hejduk liked that part of the poem
Trotsky was in love with my grandmother
My uncle was not only a great pianist but also wrote sonnets for the New York Times
My father was also concerned with everything
Like Meyer Schapiro he also cared about everything
There were hordes of people of a variety of races in my home
Allen Ginsberg didn't like the left being violent nor did I
I felt very close to Robert Lowell
Kenneth used to say to me
This was published in South Africa when I was 12
Every poem of mine is an act of resistance

The old surrealists have grown up and have good jobs
A lot of us used to dream whether our names wd be next to Thucydides
Poem for my architect John Hejduk, the greatest architect
I wrote a long poem for him

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214. **steve russell**

Re: Hillary-- re: the first amendment // --H.R. 1955: Violent Radicalization and Homegrown Terrorism Prvention Act of 2007

Sat 12 Jan 2008

It's true that Pelosi & company went along with much of the Bush administrations infringement of our civil liberties. But it's hard for me to believe that they would have initiated the same or similiar policies. The democratic congress is known for being spineless. Isn't it better to regard the current crop of candidtates in terms of who would be most likely to cause the least amount of harm? Other wise, our vote is meaningless since all parties are equally at fault.

David Chirot <[redacted]> wrote: Dear Eric:

I am not sure if you understood what I wrote.

The entirety of the piece is how Free Speech has been well on its way out for a long time, there is already censorship on a grand scale, and--in many cases, censorship does not to become law to be practised. And the situation is about to get far worse.

For seven years now, the entire government, House and Senate both, have been passing laws which have created all kinds of inroads on Free Speech. Over and over again our elected officials have sold the citizens done the river. Probably persons have become so used to this it has become invisible.

I know very well what Hillary--and al the other candidates stand for and it is NOT Freedom of Speech. None of them. For example, signing a doucment from AIPAC means one is going to be against criticism of Israeli policies as much as possible. Getting support from a big corporation means looking out for their interests. That means suppressing Free Speech when it interferes with the functioning of that corporation. Censorship by omission is just as effective as censorship by commission and use of a law.

Did you read the H.R. 1955 texts--?

Basically the terms in it are vague enough that almost anyone could be, without its taking too much "poetic license," accused of some truly terrible things or even very small things-- and--well--who knows? Years of detention without being charged? A rendition trip to a "holiday overseas," a "tour of the world's secret American prisons?" A chance to test waterboarding for oneself?

NONE of the major candidates is for "Free Speech"--

Jewish Voice for Peace has an excellent newsletter called "Muzzlewatch" whose latest report I received today. It concerns the absence of anything being asked or said about Israel-Palestine by any of the major candidates, and gives examples of the very few times this has been addressed, in which the candidates, including Obama and Edwards, ignored the questions.

"Sins of omission" are a way of signalling things which are "not to be talked about." In other words, NOT Free Speech. Censorship does not need laws for its existence. There are a myriad ways in which it operates.

I used to write for newspapers. Newspapers are controlled by boards, who are controlled by the investors--advertisers, big corporations, interest groups--all of these influence what can and cannot be written and read, what can be written not now, but later (if ever), what may be written about in a piece while also what needs to be omitted, and a host of other methods for "controlling" the "sharing" of "information" with the public. (Think how many times you may have read about stories being held until permission was granted for their release.)

All the major news outlets in the USA use MEMRI for their coverage of the Middle East. MEMRI is known to be manufacturer of deliberate mis-translations and dis-translations, planted, deliberately fake stories, as well as a censorship machine. There isn't any law that says American media have to use this organization, yet they do. They choose to knowingly use an organization known for disinformation and censorship. And no one is the wiser--no one cares, until it is far too late. It takes a while before people begin to wonder if their lives are being radically affected by things untrue and manipulated, because one is always being assured that everything one hears and knows takes place "in a Free society."

None of the candidates has brought up any of these issues in which Free Speech is involved every minute of every hour. It would be biting the hand that feeds them in terms of "covering their campaigns." And, behind the pages of the newspapers and the screens of the tv, the studios of the radio--biting the hands of the very ones who are funding both the the media and the campaigns.

That right there is an immense and isolating censorship.

You write that Hillary is a "politician" and "will stoop to anything."

Dear friend--are not the Senators Obama and Edwards also politicians, also running for President, who have also most likely already done some pretty low stooping themselves?

In fact, the whole government has stooped extremely low for years and years now--so low one refrains from saying the obvious--in too explicit terms---- kowtowing and rubber stamping the Bush Administration's demands, the Administration's truly horrifying series of Attorney Generals, Ambassadors, Supreme Court Justices, Secretaries of the various departments of everything from Transportation, Education, Health to the wonders of the STate and Defense Departments and the immense new bureaucracy of Homeland Security. Bush and Cheney are not alone, Hillary isn't alone--they are a great great many and they were al elected to represent you and I. And elected by if not you and I a great many of our compatriots!

I am not "cherry picking examples" but writing of a huge censorship already in existence and with the passage of H.R. 1955 the abyss yawns vastly much wider. The Senators and Congress persons have obediently and fearfully--who wants to look "weak" on terrorism, on Homeland Security?--just voted for every obscneity that came along. Everyone of the Bush appointees that persons love to hate, had to be approved of by our elected Representatives. The media for years has gone along for the ride. Censorship has been part and parcel of our everyday lives for so long now that is "second nature."

The issue of torture is a corollary to that of Free Speech perils.

Censorship is to "silence." Torture is TO FORCE ONE TO SPEAK.

The Bills that al the Democrats, the majors ones, have voted FOR are already far WORSE than the flag burning one. I agree with you that flag burning is a Right that should not be taken away. And yes it is terrible Hillary put her mind to this issue with such dedication. Look at all the huge number of sinister Bills that have passed, however. Look how many others have been and continue to be and will be with these new laws, will be taken away on a far greater scale with a far greater and more terrifying bunch of procedures and punishments

Notice also one of the main stated intentions of this Bill--the creation of a huge academic center for the study of Homegrown Terrorism and "Violent Radicalism." This further involves the academic world in its creations of new methods, new categories, new statistics, new information on citizens than it already is. The House has already passed it and given the record of the Senate, it will be law before very long.

Will a Democrat be al the much "better" i the White House? Of course one hopes so!! But given the record of al of them one doesn't see much real chance of a change. The Democrats introduced H R 1955 and Pelosi made it an immediate statement of hers on becoming Speaker than there would be no options open for Impeachment. On the other hand, all options are open for nuking countries on the slightest of pretexts, or simply on invented ones.

The Bush Administration never could have accomplished what it has if it had not been for the continual approval and votes of the House and Senate. Pelosi was among those who knew from the start about the torture and other horrors going on. Other governmental officials on various committees and boards did also. No one objected that the Constitution might be in great danger with the steps that were being taken. They all went along.

Any time in which a Government says that it is at War and that Homeland Security is at risk--it is time of grave danger for civil liberties,especially freedom of expression. Persons who are critical of the events and decisions being made immediately find their lives and work in jeopardy--or are on the verge of risking this. Look how incredibly passive the United States has been during the last twenty five years. Aggressive abroad, passive at home. It takes an entire culture to contribute to this.

And that is one of the most nightmarish aspects of al of this. By steady degrees so many things that once would have been thought impossible are now laws--and an entire culture has been wlaking steadily into a nightmare which it has already been undergoing such a long acclimatization to that it barely is aware of what is happening to it.

What I am trying to say is--don't limit what you are being critical of to Hillary and Bush. It took an entire government, a whole nation to create this situation. And those not involved in creating it for the most part passively accepting it. Let alone the Senators and Congress actively giving approval and untold billions of funding for the nightmare. And by passively I don't mean "violent radicalization." I mean quite often simply speaking out about what is happening in a way which goes beyond the very narrow limits that one is "supposed to stay inside of."

Two books I'd recommend are Naomi Wolf's The End of America and Naomi Klein's The Shock Doctrine.

Especially the latter, one of the finest books of last year.

On Jan 11, 2008 11:24 AM, eric unger wrote:

> *Dear David,*
>
> *The example of the flag burning bill that Hillary sponsored is important specifically because she is running for president now. It is by no means the only instance of affronts to personal liberties by certain American politicians (therefore more broadly the US gov't) but it is worth focusing on because she went out of her way to draw up the thing and present it for consideration to her fellow senators. We could cherry pick different examples all day, but it is mainly -- but not solely -- the Bush administration who is to blame for the sorry standing our nation finds itself in. In order to prevent another*

Republican from being president, we must elect someone who is not of that ilk, presumably a Democrat. Hillary is a politician and I am not surprised that she would stoop to such levels, and so it should be weighed that she explicitly doesn't believe in freedom of speech. It points to a greater attitude in this perceived time of national terror that in order to "protect the citizens", certain 'liberties' can be eroded or simply bypassed. There are of course very specific reasons why it would be in politicians' interests to promote such causes. Orwell wrote in 1984, "The object of persecution is persecution. The object of torture is torture. The object of power is power." As we unwittingly put another head into power, let's air out all the dirty laundry.

Eric

On 1/11/08, David Chirot < [redacted] *> wrote:*
Dear Eric:

I appreciate your concern regrading the First Amendment, though criticizing
Hillary Clinton for sponsoring a bill re Flag Burning that didn't pass is a
rather narrow frame for examining what the US Senate and Congress have been
rubber stamping for the last 7 years, much of it far far worse than a failed
consideration of torching Old Glory.

And the ugliness and suppression already very active, alive and well in a
continual barrage of attacks on the First Amendment is about to get much uglier.

Free Speech has been under harassment and attack by private individuals,
corporations and interest lobbies for a very long time, and in recent years
has been evoking memories of the 1950's Black Listings and McCarthyism.
Critics of U.S and especially Israeli policies have been targeted and
lecture and book events cancelled, music and theater events cancelled,
Presses have been threatened with loss of distribution, persons have lost
jobs or nearly lost them, their reputations smeared and research demeaned.
The American media mainstream is heavily censored as are a lot of the
"alternative" media and events. There is a small library now out of books
dedicated to the censor ships of the Bush era, of Middle East reporting,

and harassment of "average" citizens, including children, who have written anti-Bush email or drawn pictures in school considered in some way offensive to the Dear Leader.

The First Amendment actually is a form of double standard as it is applied in practice. To paraphrase Orwell's Animal Farm, "All Speech is Free, but some is more Free than others." (See for example the two volume "Paper of Record" hefty tomes devoted solely to the NY Times' more than dubious practices.)

Congress and almost all the candidates for President are beholden to corporate and special interest lobbies, which means that with regards to Free Speech criticism of these, they have implicitly pledged to minimize any form of open discussion, presentation of ideas, research, or dissidence. All the Democrats running for President except for Kucinich and Gravel signed documents with AIPAC which places the protection of Israel and its interests at the highest level, almost beyond those of the US itself. Kucinich and Gravel have fared badly at finding media coverage, even being ignored during the televised debates. (Due not only to AIPAC, but other reasons as well. After all, if they are "minimized" in the media--this makes them into "candidates too minimal to cover much." A form of self-fulfilling prophecy disguised as a "fair and balanced" "reportage.")

Pharmaceuticals, Big Oil, a host of others effect Free Speech every day. Obama has said he would invade Pakistan, Hillary, Edwards, Obama have all kept the nuke option open for Iran. None of them has done anything much in office regarding the War in Iraq, health care, insurance and mortgage frauds on massive-beyond-belief scales going out of control and dragging the economy down with them , , , and so far of over 2500 questions addressed to the candidates during the debates, only 3 have concerned the environment. Far, far ore media time has been spent listening to the candidates discuss just how badly they would torture "terrorist" "detainees" than has been

devoted to the catastrophic evidences that the environment is in Blowback mode.

There are far worse things coming though. The House last fall passed H.R. 1955 (an almost entirely Democrat-sponsored Bill)--and Senate will be voting on this soon. So far, it appears to be a lock to pass, with perhaps a few revisions or extras attached.

Below are links for the text of the Bill and another with more information about it.

Whoever does become President will be very dangerous, as the current Presidency has systemically chopped away as many as possible of the "checks and balances' on an Imperial Presidency. The dismantling of the Constitution, the tearing up and reconstruction of the bureaucracy and civil service, the appointment of a huge number of judges who find the Constitution and current laws and Amendments in need of over turning--all these have been putting into place the structure for an ever more open form of fascism than the one already merrily moving along. H.R. 1955 will speed up this process immeasurably.

Even with the laws currently in place, it is possible the next election could be suspended for "reasons of national crisis and security" if an attack on Iran and perhaps Pakistan is under way. "Too dangerous to change governments during a time of global crisis, you know." It's hard to imagine the current Congress and Senate doing much about it--or even having the means to do so, having rubber stamped their own powers out of existence. Hitler, after all, came to power under the laws of the time, democratically and legally. The he turned around used the laws to install himself in absolute power and get rid of the laws which had put him there.

Having failed with a remake of the Iraq 'WMD" reasons for War with Iran, now the US is "testing the waters" of a potential remake of the Gulf of

> *Tonkin incident that was "lift off time" for the Vietnam escalation.*
>
> *As a "Writing Experiment" "compare and contrast" the following:*
>
> *Amendment I to the Constitution of the United States of America*
>
> *Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.GovTrack:*
> *H.R. 1955: Text of Legislation*
>
> *http://www.govtrack.us/congress/billtext.xpd?bill=h110-1955 ---*
>
> *H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act of*
> *2007 (GovTrack.us)*
>
> *http://www.govtrack.us/congress/bill.xpd?bill=h110-1955 ---*

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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215. **Jesse Glass**
Hank Lazer's "First Portions"--Another Free Ahadada E-Chap For One and All!
Sun 13 Jan 2008

Dig in at www.ahadadabooks.com Jess

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216. **Jesse Glass**
Looking for A Web-Helper: Ahadada Books
Sun 13 Jan 2008

We're looking for someone conversant with web-building and other e-technologies, file editing, etc. to help us out at Ahadada books for 2008. We can't offer payment for services, but--if we like your writing--we could swap work for eventual publication. Duties include book design, website management, monitoring of our unique Small Press Exchange website, etc. etc.

Ahadada Books has been around for 10 years. Our books have garnered great reviews from The Guardian, PN Review, The Chicago Trib., the L.A. Times, the Japan Times, the Daily Yomiuri, and the Mainichi Shimbun. Future plans include several anthology projects and an audio site. We're based in Toronto and a suburb of Tokyo and do 99% of what we do on-line in cyberspace. Please back-channel if you're interested. Send a resume and letter of interest to: Jesse Glass [redacted], and CC Daniel Sendecki at [redacted] Please feel free to pass this notice on to anyone who might be interested. Check out what we do at: wwww.ahadadabooks.com All best, Jess

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217. Stephen Vincent

New de blog - Joanne Kyger, Hemp Haptics, etc.

Sun 13 Jan 2008

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http://stephenvincent.net/blog/

Joanne Kyger: My 91 year old mom’s interpretations of some of Joanne's collected poems, and her take on the Life of a Ghost.

Dying Building and The Birth of Letters (small photo metro photo essay)

Multiple pieces from the "Hemp Haptic" series.

& photos and commentary from Valencia & 24th Street in San Francisco

Enjoy,

By the way, has anybody read a good article in which Facebook faces off against the Blog. Is it a duel to the death? Or?? Thinking minds want to know!

Stephen V

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218. Tom Beckett

Mary Rising Higgins

Sun 13 Jan 2008

"Linescapes: An Interview with Mary Rising Higgins" by Bruce Holsapple and John Tritica is up at: _http://willtoexchange.blogspot.com_ (http://willtoexchange.blogspot.com)

Note: if you click on the jpegs of the big shaped poems, they will enlarge.

**********Start the year off right. Easy ways to stay in shape. http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489

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219. Pierre Joris
New Nomadics blog posts
Sun 13 Jan 2008

Check out these new posts on Nomadics blog: http://pjoris.blogspot.com

Provisional 08 Reading Schedule
Homer was no Greek
Allen Fisher's LEANS is out
L.A. Benefit Reading for Will Alexander
Henri Chopin (1922-2008)

be well & check us out on goodreads,

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
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Nomadics blog: http://pjoris.blogspot.com

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220. heidi arnold
Re: free speech --H.R. 1955: Violent Radicalization and Homegrown Terrorism Prvention Act of 2007
Sun 13 Jan 2008

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david,

chiming in here.

i don't know the history of arguments surrounding free speech. in the case you cited, H.R. 1955, at least part of the problem seems to be with statements by independent civilians that would be used to incite violence. it seems to me that this at least in part raises an issue of interpretation, and that interpretation depends, in part, on one's religion, one's background. so you can have a group

of people who are pacifist, militant, monotheist, polytheist, what have you, all reading the same text and all seeing echoes of their own faith system. i think this is a good thing. because the text not only echoes the militant reverence for god, it also echoes pacifist wishes for nonviolence. if someone is killed it is hard to argue about what happened, no matter what one's faith system, in so far as there is a corpse and that is the bottom line. same thing with other forms of violence. and i think that desire to assert one's own view may be part of the impetus for inscripting things violently, you get a literal signature and interpretative positioning that is indelible. i can not tell you how heartbreaking that is to me. we don't need violent signatures on things to sort out religious conflict. it's useful, but it's the easy way out, i think it's the cowards way out, to say i can kill so you'd better believe me because my views are not going to persuade people who don't share my assumptions. vote democratic or i'll break your arms, as they say in one of my favorite cities. i can see that, but it's the easy way out.

but for the purpose of discussion, in philosophical terms, you can have texts that contain both worlds, that swallow the militance, suicide bombing and service to god, in all of its honor, in a different system of reverence, say pacifism, or sermon on the mount, or zen. you can give the killing a different theatre that doesn't require bloodshed is that ok? is it respectful of other faiths? is it too much cheek? i don't know. is it fair? i don't know. but i think it is possible to build dialogic containers for violent feelings and thoughts, and in so doing to expand the capacity of different peoples to sit down and chat, in spirit of respect, perhaps even friendship. the measure of interpretation is what is in one's own soul. go there. what's there. no one else can say. as pound wrote, something like, there are so many things in the heart, and there is no end of talking. we have all been harmed by this war, i mean the peoples of so many different countries and faiths. i think we have enough shared pain by now to be able to come together and see what might work in terms of sorting some things out, collectively, for the planet. if there were an innate limit to human pain, there would not be as much death. i think we are responsible to limit the pain we go ahead and inflict, and stop.

in the balance of freedom, or peace, which is more important, and how is that decided. or what kinds of things are freedom worth, if there are prices other than killing.

heidi

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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221. **Barry Schwabsky**

Re: New Nomadics blog posts

Sun 13 Jan 2008

I am very happy to read what you say about Allen Fisher. I've only been slowly getting acquainted with his work over the past couple of years but he is clearly one of the major living poets in the English language.

----- Original Message ----
From: Pierre Joris <[redacted]>
To: [redacted]
Sent: Sunday, 13 January, 2008 1:41:48 PM
Subject: New Nomadics blog posts

Check out these new posts on Nomadics blog: http://pjoris.blogspot.com

Provisional 08 Reading Schedule
Homer was no Greek
Allen Fisher's LEANS is out
L.A. Benefit Reading for Will Alexander
Henri Chopin (1922-2008)

be well & check us out on goodreads,

Pierre

The poet: always in partibus infidelium -- Paul Celan

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email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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222. Laural L. Adams

Ekphrastic Defined?

Sun 13 Jan 2008

I've looked on the net at several resources and the term ekphrasitc seems to refer to cross-medium responses, as in poems on visual art or visual art on music, etc. But does it/could it also include responses to the work in the same medium (Dan Beachy-Quick's Spell, a book of poems that enters into and engages Moby-Dick (and even features autoekphrasis - the commenting on the commenting, as it were, with poems in the form of correspondence to the editor))? Or is there another word for this?

Laural L. Adams

----- Original Message ----
From: Hugh Behm-Steinberg <[redacted]>
To: [redacted]
Sent: Saturday, January 12, 2008 2:07:29 PM
Subject: Re: Ekphrastic Fiction?

Kurt Vonnegut's novel Bluebeard might be of use to you.

Best,

Hugh

Michael Tod Edgerton <[redacted]> wrote: Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

_____

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[redacted]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." - Rosmarie Waldrop, Lawn of Excluded Middle

---
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http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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223. Small Press Traffic

SPT's Poets Theater 1/18 & 1/25

Sun 13 Jan 2008

SMALL PRESS TRAFFIC — POETS THEATER 2008

Please join us for two nights of plays and performance, featuring new work by writers and artists, along with new interpretations of Poets Theater classics. This is our annual fundraiser, so come out and support SPT – there will be wine & refreshments, raffle items, video, books, and all sorts of festivities to go along with this year's batch of plays and performances…

FRIDAY JANUARY 18, 7:30pm:

"The Obituary Show" by CA Conrad

"Up in Arms: a scene at Tense Borders" by Mary Diaz

"Olive Oil from the Notebooks, a radio film" by Arnold J. Kemp

"a fierce vexation of a dream: a tragical mirth"* *by sara m. larsen

"Yoda in His Youth" by Dana Ward

"RJ Romeo and Juliet (from The Code Poems)" by Hannah Weiner, dir. Suzanne Stein

FRIDAY JANUARY 25, 7:30pm:

1980s POETS THEATER REVIVIFIED: THREE PLAYS REEXAMINED, REANIMATED, & RESTAGED

"Particle Arms" by Alan Bernheimer (excerpts)

"Third Man" by Carla Harryman (excerpts)

"Creative Floors" by Kit Robinson

And stay tuned for news about our Poets Theater Cabaret and other upcoming events, through our website —
http://www.sptraffic.org/html/events.htm<http://www.sptraffic.org/html/events.htm>
—
and our new blog:*http://smallpresstraffic.blogspot.com/*<http://smallpresstraffic.blogspot.com/>

Unless otherwise noted,our events are presented in:

Timken Lecture Hall

California College of the Arts

1111 Eighth Street, San Francisco

see you there!

David Buuck, Cynthia Sailers, & Stephanie Young

PT08 Co-curators

Small Press Traffic

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224. Richard Jeffrey Newman
Two Iranian Literature-related Announcements
Sun 13 Jan 2008

I have two things I'd like to announce to the list:

1. PUBLICATION: "A Bird in the Garden of Angels," by John Moyne with Richard Jeffrey Newman, a new Rumi reader published by Mazda Publishers (www.mazdapublisher.com/BookDetails.aspx?BookID=231), is now available. The books contains selections from all of the genres in which Rumi wrote, some of which have never been translated before. John Moyne, the primary translator--I collaborated with him on the poetry sections--has also published new versions of poems on which he originally worked with Coleman Barks. The book, which is intended as an introduction to Rumi for a general readership, contains as well two essays, one on Rumi's life and one on Sufism.

2. READING AND OPEN MIC: Persian Arts Festival, www.persianartsfestival.org, the organization for which I serve as Literary Arts

Director, has reestablished the monthly Shab-e She'r (Night Of Persian Poetry) that used to be held at The Bowery Poetry Club, though we are broadening the scope of the event to include not only classical Iranian poetry (Rumi, Sa'di, Hafez, in Persian and in translation), but also contemporary Iranian, Iranian-American or Iranian-connected literature, both prose and poetry. There is a featured reader and then an open mic. The open mic is for anyone who would like to read in Persian and/or English; all we ask is that the material you read have some connection to Iran, Iranian culture, the Iranian-American experience, etc.

PAF's Shab-e She'r will take place on the third Wednesday of every month through May, from 6-8 PM at the Bowery Poetry Club. Admission is $12, which buys you one drink. The next Shab-e She'r is Wednesday, January 16 and out featured reader is Roger Sedarat (http://sedarat.com), whose first book of poems, Dear Regime: Letters to the Islamic Republic, just won Ohio University's Hollis Summers Poetry Prize. Here is the title poem:

Dear Regime,

After you've ground him into powder,
you can burn this to a fine ash. His family feels
it would be better off with nothing.

My father returned from Iran wit everything but his bones.
He said customs claimed them as government property.
We laid him on a Persian carpet in front of the television.
When I'd hold his wrist to his face
because he wanted to know the time,
we could see the holes made by the swords in his elbow.
His arms reminded of kebab kubideh.
It was hard for him to look outside;
he said the cumulus clouds
were too much like marrow
and he couldn't stand watching the dog
sniff the backyard, searching
for the rest of him. My sister and I put him to bed
thinking that beside our mother
he'd turn into himself,
but through the door we only heard him crying,
telling his wife he could never again make love,
and through the keyhole we saw her shivering with him
wrapped around her like an old blanket
until he died one morning.
She folded him into a rectangle,

mailing him in a white shoebox
back to his country.

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225. Dan Wilcox
Third Thursday Poetry Night in Albany
Sun 13 Jan 2008

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the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, January 17, 2008
7:00 sign up; 7:30 start

Featured Poet: Candice
with open mic for poets before & after the feature.
$3.00 donation -- suggested, not enforced (we'll gladly accept $50).
Your new year host: Dan Wilcox.

Candice turns scribbles on by the rhythmic tip-typing of keys, a glowing screen. Along with it, it brings a familiar sound, a unforgettable feeling. She received her Bachelors in Literature, from Southern Vermont College. Whether in print or over the loud speaker, Candice's voice is inimitable from that of a notorious poet, she is only growing in the new – used clothes she calls poetry.

the moon is your car with one headlight

i listened to your indicator
when i followed you home that night
i shouldn't of followed
i shouldn't have gone along
with signals to the left left then right
to where sky became our cars
where a dirt road became the stars
where streams of taillights became red twilight
in a cloud of gold-dust powder
where reflectors roadside were trees
and we couldn't help but to speed
into the corners
straight-a-ways
we tore that road up

i am not the best driver
or am i easy to handle
no one ever called me a smooth ride
no one could ever keep up or keep pace
but man your little clunker
that rusty old thing
on that rough terrain
whoaaa, hang on
hang on
i know we are both just – both decent
both upright and true
and both of us knew that road that night
and both of us liked it

i am not saying i'd take that route
not anytime soon
but your not a bad driver
and when those lights went on i just moved

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226. Kyle Schlesinger

new on the cuneiform blog

Sun 13 Jan 2008

School's Out (Bernstein and Creeley)
The Clockmaker's Memoir (Dan Featherston--Special Offer)
The Poem and the Chalkboard (Gregg Biglieri's Sleepy with Democracy)
Nathaniel Dorsky (at MoMa)
Beat Scene (Creeley's Typography and More)
The Portable Boog (is out)
Recently Received
Robert Creeley at Goddard College
Read the Fold (Antennae)
Sneak Preview (Berkson and Schneeman)

www.cuneiformpress.blogspot.com

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227. **Alan Sondheim**

Railroad Club

Sun 13 Jan 2008

Railroad Club

Images from open house, Morgantown model railroad club, embodying cuts from one scale to another, from human to true world, from mind to emanent. Who would call this the postmodern? One might locate something else here: not the cut but the suture, not disparity but deep memory; the locales represented, real and imaginary, conjure the West Virginia landscape of the 1950s, in the memory of many of the club members. What better than a photograph than a reconstruction in which everything is punctum, intended?

The photographs are of the text, of this text; they're weaker without it, they go elsewhere, I'm pulling them back in. I'm pulling them back in to indicate multiculturalisms and emphases on locale and habitus tend both suture and division (these people, these others) in favor of _listening_ and its phenomenology.

But listening is skew-orthogonal, again, to the _style_ of the images, based on any number of photographers and trajectories.

Now what do I see when I do not know what I see? Certainly aspects and entities are present within the true world filtered through the history of photography and photographers who have no responsibility for me.

Where are the passengers in this life? Where are the passengers in the life of the other?

You can already feel the economy of the land, extractive industries, pov- erty, environmental pollution, mountain-topping, strip-mining, deep-min- ing, feed stores, small towns in the hollows, grey dust, what's worn is worn, what's not is brought into play through deep memory's suture which even bends, transfigures the landscape, someday we'll all rise to the surface.

I will live forever
I will live forever
I will live forever
As a hungry ghost
As a hungry ghost
I will live forever

I don't remember the exact name of the railroad club or the members. Some- one named Mike, I believe, made the larger mine model. I came in as a tourist finding nameless things. the models were both outstanding, depres- sing to an outsider. The images appeared as images, imaginary, with what- ever context I

might bring from the outside; the social depth was absent. I turned to the jump-cut.

The jump-cut was of the visual, that disparity of mind and scale. Railroad switching systems were fundamental to the development of the Internet. Evidence of electronic skein was everywhere. Jump-cut sutured into dream-scape, dream-screen, displacement/condensation semiotics. What is of truth or tending towards the indexical in the images applies as well to the vis- ual in general, compounding of memory, suture, cut, surface. Whatever one sees is surface, surface-only; x-rays report on deeper surfaces, translucent or transparent to invisible light.

The photographs bother me, as if theory needed image-propping beyond the diagrammatic. But what can the image hold, if not an arrangement that might be constituted as evidence? If a diagram is indexical or symbolic, the photograph resides elsewhere; evidence stands for nothing and hardly represents itself, nor is it pointing towards something across ontological or epistemological lines. On this level the photograph simply reports as Bazin might have it, on what-is, or rather the what-is and thetic con- strues within the dialog of image production. In any case, the postmodern is left behind, or rather, is relegated to analyses of socio-economic phenomena where the theory works wonders; think of postmodern geography, Harvey or Roja for example.

What would postmodern geography make of mountain-topping? And then its representation which makes the wrecked landscape somehow graspable, something to walk around, replant with meadow or pasture?

I think of tantra, mandala, Jefferey Hopkins' introduction to the Kala- chakra Tantra (Kalachakra Tantra, Rite of Initiation, Dali Lama, 1999). Hopkins walks/writes the body of the reader through the mandala ("Notice the entryway at the eastern door, wider than the doorway, with a three storied portico above the entranceway. Each of the stories of the portico above the entryway has four pillars across the front, thereby creating three room-like alcoves on each story. In each of these eight alcoves are goddesses of offering; the middle alcove in the first story on the eastern side has a black wheel of doctrine with a buck and doe to the right and left." And so forth.) Now think of the Morgantown railroad club images in the same or different shimmer, think not of the imminent/immanent identi- fication of entities within them, but of paths through or around or by virtue of these entities, which themselves are processes (one doesn't live forever, the tracks are constantly changing). Is there a meditation here, emission or spew that is sourceless except for (in spite of) the corners or frame of the image? Can one imagine a habitus, inhabitation? Is there a seeing that moves through memory near and far without the supplication of the

signifier? This is what literally remains to be seen, and brings the essay to its clothes.

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228. David A. Kirschenbaum

d.a. levy lives: celebrating the renegade press 2008 schedule

Sun 13 Jan 2008

Hi all,

This past August we kicked off the fifth season of our d.a. levy lives: celebrating the renegade press series. Below is the remaining schedule, almost complete, for the season. (Poets and musical acts TBA, excluding January event, listed below.)

as ever,
David

P.S. And on Tues., March 11, at 8:00 p.m. at Cakeshop (152 Ludlow St., NYC) we will be doing another of our classic albums live shows. This time, for the 20th anniversary of the album, we will be performing live The Pixies' Surfer Rosa, as well as Doolittle (which is turning 19). With performances by Todd Carlstrom and the Clamour, The Leader, Chris Maher, Poton (featuring members of Dead Rabbit), and more.

---

d.a. levy lives: celebrating the renegade press
Remaining 2007-08 schedule

(all events take place at 6:00 p.m. on last Tuesdays--except July-- at ACA Galleries, 529 W.20th St., 5th Flr., NYC)

2008

Jan. 29 Instance Press (Boulder, Colo.; New York City; Oakland, Calif.)
Stacy Szymaszek, co-editor

http://www.instancepress.com/

Featuring readings from

Kimberly Lyons
Kevin Varrone
Craig Watson

and music from

The Moldy Peaches' Toby Goodshank

http://www.myspace.com/tobygoodshank

Feb. 26 Punch Press/damn the caesars (Buffalo, N.Y.)
Richard Owens, editor

http://damnthecaesars.org/

March 25 Outside Voices (Brooklyn, N.Y.)
Jessica Smith, editor

http://poetry2008.blogspot.com/

April 29 Abraham Lincoln (Ashland, Ore.)
K. Silem Mohammad and Anne Boyer, editors

http://abrahamlincolnmagazine.blogspot.com/

May 27 Effing Press (Austin, Texas),
Scott Pierce, editor

http://www.effingpress.com/

June 24 Ixnay Press (Philadelphia),
Chris and Jenn McCreary, eds.

http://www.ixnaypress.com/

Thurs.
July 29 TBD

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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229. **steve d. dalachinsky**
Re: Ekphrastic Fiction?
Sun 13 Jan 2008

---

williams pictures from bruegel (wrong title i think) my wife's poems
and mine about art
oops

On Sat, 12 Jan 2008 13:44:06 -0800 Therese Broderick
<[redacted]> writes:
> Perhaps this will help you--
>
> 1) go to my ekphrasis (poetry) blog--
> poetryaboutart.wordpress.com
>
> 2) in right sidebar, under lower category "Ekphrasis
> Links," click on "David Wright's class"
>
> 3) under his category "Examples of Ekphrasis," first
> three listings are for fiction
>
> Also, Susan Vreeland's historical fiction about major

> artists might help you. See her website--
> www.svreeland.com
>
> Sincerely,
> Therese L. Broderick, MFA
> freelance poet with specialty in ekphrasis
> Albany, NY
>
>

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230. **steve d. dalachinsky**
Re: The Four Horsemen Project in Vancouver Jan 17-19
Sun 13 Jan 2008

---

is my good pal paul dutton still in that group?
or is this something different?

On Sat, 12 Jan 2008 13:43:19 -0800 Jim Andrews <[redacted]> writes:
> last night i saw The Four Horsemen Project performed in Victoria.
> this is
> excellent. it's going to be in vancouver jan 17-19. go see it if you
> can.
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> info at http://volcano.ca -- more particularly, at
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> oductions&submenu=sub_productions#TheFourHorsemenProject
>
> ja
> http://vispo.com
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>

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231. **Rob McLennan**
Re: The Four Horsemen Project in Vancouver Jan 17-19
Sun 13 Jan 2008

---

he was in the group; it doesnt exist anymore; bpNichol died in 1988, for example; this is a very recent 4piece dance work based upon the original work

of The Four Horsemen (actually, predominantly based on the work of Nichol himself);

rob

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> *_pr*
> *oductions&submenu=sub_productions#TheFourHorsemenProject*
>
> *ja*
> *http://vispo.com*

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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232. Rob McLennan

Re: The Four Horsemen Project in Vancouver Jan 17-19

Sun 13 Jan 2008

---

the four horsemen were bp Nichol, Steve McCaffery, Paul Dutton, and Rafael Barreto-Rivera; a Toronto-based group.

http://writing.upenn.edu/pennsound/x/4-Horsemen.html

a 1970s sound poetry group that came out of their influence was Owen Sound (appropriately enough, from Owen Sound, Ontario);

Steve Ross Smith, Richard Truhlar, Michael Dean & David Penhale

http://www.fluttertongue.ca/history.html

alberta rob

> *I had the great fortune of seeing the Four Horseman perform at the Festival of Life and Learning at the University of Manitoba in the mid-70s. It was quite the experience. I'm trying to remember who was in there. I know BP was one. Was bissett another? Did George Bowering make it in there?*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Rob McLennan*
> *Sent: January 13, 2008 5:55 PM*
> *To: [redacted]*
> *Subject: Re: The Four Horsemen Project in Vancouver Jan 17-19*
>
> *he was in the group; it doesnt exist anymore; bpNichol died in 1988, for example; this is a very recent 4piece dance work based upon the original work of The Four Horsemen (actually, predominantly based on the work of Nichol himself);*
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> *--*
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>
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.2/1221 - Release Date: 12/01/2008 2:04 PM*
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233. Therese Broderick

Ekphrastic Defined?

Sun 13 Jan 2008

The term "ekphrasis" can be used strictly or loosely, in a conventional sense or in an outside-the-box sense--just like the term "poetry." Definitions evolve.

I've never seen the term "ekphrasis" applied to poetry which is inspired by, triggered by, derivative of, or translating other works of literature. When a poem assumes the conventions of some other form of literature (for example, a poem as correspondence to the editor), I think that a more precise term for that relationship might be "analogue."

I've seen "ekphrasis" applied to poems which are inspired by paintings which were inspired by myths, fables, Biblical stories, historical accounts, etc. In these cases, the work of visual art is a bridge between two works of verbal art.

I've also seen "ekphrasis" applied to poems inspired by visual art but which also reproduce lines written by other writers. The phrase "with lines by" may appear in the poem's epigraph.

I know of one instance in which the term "ekphrasis" was applied to the relationship between two similar mediums: film and painting. An online video presented a sequence of famous painted portraits, each face of which flowed seamlessly into the next face. (In my opinion, though, this is not ekphrasis.)

For the purposes of my blog, I use a rather traditional, strict defintion--not so much because I'm a conservative purist on principle, but more because I need to set limits for the practical management of the blog and for my own writing. However, I can be persuaded to change.

Therese L. Broderick, MFA
Albany, NY
poetryaboutart.wordpress.com

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234. Peter Ciccariello
Re: Railroad Club
Sun 13 Jan 2008

Fascinating and beautiful Alan. I belonged to that world as a kid, with a subscription to Model Railroader magazine. First learned trompe l'oeil and how to dream worlds that didn't exist, put my head on the tracks and the smoke pellets filled the room till they faded into the white painted clouds.

- Peter

On Jan 13, 2008 3:19 PM, Alan Sondheim <[redacted]> wrote:

> *Railroad Club*
>
> *Images from open house, Morgantown model railroad club, embodying cuts from one scale to another, from human to true world, from mind to emanent. Who would call this the postmodern? One might locate something else here: not the cut but the suture, not disparity but deep memory; the locales represented, real and imaginary, conjure the West Virginia landscape of the 1950s, in the memory of many of the club members. What better than a photograph than a reconstruction in which everything is punctum, intended?*

The photographs are of the text, of this text; they're weaker without it, they go elsewhere, I'm pulling them back in. I'm pulling them back in to indicate multiculturalisms and emphases on locale and habitus tend both suture and division (these people, these others) in favor of _listening_ and its phenomenology.

But listening is skew-orthogonal, again, to the _style_ of the images, based on any number of photographers and trajectories.

Now what do I see when I do not know what I see? Certainly aspects and entities are present within the true world filtered through the history of photography and photographers who have no responsibility for me.

Where are the passengers in this life? Where are the passengers in the life of the other?

You can already feel the economy of the land, extractive industries, poverty, environmental pollution, mountain-topping, strip-mining, deep-mining, feed stores, small towns in the hollows, grey dust, what's worn is worn, what's not is brought into play through deep memory's suture which even bends, transfigures the landscape, someday we'll all rise to the surface.

I will live forever
I will live forever
I will live forever
As a hungry ghost
As a hungry ghost
I will live forever

I don't remember the exact name of the railroad club or the members. Someone named Mike, I believe, made the larger mine model. I came in as a tourist finding nameless things. the models were both outstanding, depressing to an outsider. The images appeared as images, imaginary, with whatever context I might bring from the outside; the social depth was absent. I turned to the jump-cut.

The jump-cut was of the visual, that disparity of mind and scale. Railroad switching systems were fundamental to the development of the Internet. Evidence of electronic skein was everywhere. Jump-cut sutured into dreamscape, dream-screen, displacement/condensation semiotics. What is of truth or tending towards the indexical in the images applies as well to the visual in general, compounding of memory, suture, cut, surface. Whatever one sees is surface, surface-only; x-rays report on deeper surfaces, translucent or transparent to invisible light.

The photographs bother me, as if theory needed image-propping beyond the

diagrammatic. But what can the image hold, if not an arrangement that might be constituted as evidence? If a diagram is indexical or symbolic, the photograph resides elsewhere; evidence stands for nothing and hardly represents itself, nor is it pointing towards something across ontological or epistemological lines. On this level the photograph simply reports as Bazin might have it, on what-is, or rather the what-is and thetic construes within the dialog of image production. In any case, the postmodern is left behind, or rather, is relegated to analyses of socio-economic phenomena where the theory works wonders; think of postmodern geography, Harvey or Roja for example.

What would postmodern geography make of mountain-topping? And then its representation which makes the wrecked landscape somehow graspable, something to walk around, replant with meadow or pasture?

I think of tantra, mandala, Jefferey Hopkins' introduction to the Kalachakra Tantra (Kalachakra Tantra, Rite of Initiation, Dali Lama, 1999). Hopkins walks/writes the body of the reader through the mandala ("Notice the entryway at the eastern door, wider than the doorway, with a three storied portico above the entranceway. Each of the stories of the portico above the entryway has four pillars across the front, thereby creating three room-like alcoves on each story. In each of these eight alcoves are goddesses of offering; the middle alcove in the first story on the eastern side has a black wheel of doctrine with a buck and doe to the right and left." And so forth.) Now think of the Morgantown railroad club images in the same or different shimmer, think not of the imminent/immanent identification of entities within them, but of paths through or around or by virtue of these entities, which themselves are processes (one doesn't live forever, the tracks are constantly changing). Is there a meditation here, emission or spew that is sourceless except for (in spite of) the corners or frame of the image? Can one imagine a habitus, inhabitation? Is there a seeing that moves through memory near and far without the supplication of the signifier? This is what literally remains to be seen, and brings the essay to its clothes.

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> *http://www.alansondheim.org/rail27.jpg*
> *http://www.alansondheim.org/rail28.jpg*

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NEW RELEASE
UNCOMMON VISION - The Art of Peter Ciccariello
http://uncommon-vision.blogspot.com/
66 pp. 42 color plates.

↑ Index

235. Gabriel Gudding
fifteen minute poem for lola ridge
Sun 13 Jan 2008

http://gabrielgudding.blogspot.com/

↑ Index

236. Zamsky, Robert
Re: Ekphrastic Defined?
Sun 13 Jan 2008

Texts commenting on and integrating other texts are decidely not involved in ekphrasis. The examples cited below are interested in (among other things) questions of intertextuality, revisitation, and reflexivity. These are not the concerns of ekphrasis, which is all about cross-over, specifically the cross-over from arts of rest to those of movement (the critical discourse around the mode is rooted in Aristotelian distinctions).

Ekphrasis has a very clear and well documented history, with the first major example generally identified as Homer's description of Achilles' shield in Book 18 of the Iliad (though there are other ekphrastic moments earlier in the Iliad and throughout early Greek literature); the second important example is Virgil's

depiction of the shield of Aeneis in the Aeneid. The mode crops up consistently in the English Renaissance and is important to Romanticism (especially Wordsworth's "Peele Castle" and Shelley's "On Looking at the Medusa of Leonardo da Vinci in the Florentine Gallery"). The first serious theoretical consideration is Gotthold Ephraim Lessing's Laokoon, in which he ruminates many examples of ekphrasis -- the book taking its title from the marble sculpture group representing the events from Book II of the Aeneid (Laokoon and his sons being eaten by the serpent). The relationship between the visual arts is often subsequently referred to as "the Laokoon problem," maybe most recently by Daniel Albright in Untwisting the Serpent. Williams' series, Pictures from Breughel, is important, as are Auden's "The Shield of Achilles" and "Musée des Beaux Arts" (which treats a painting also treated by Williams). The next biggie is Ashbery's "Self-Portrait," and I think the most important recent example is Cole Swensen's Try (though Mary Jo Bang's The Eye Like a Strange Balloon is a terrific read and teaches very well).

As far as defining the mode, it has been a bit slippery -- with significant efforts made in the last half-century by Murray Krieger (in his landmark essay, "Ekphrasis and the Still Movement of Poetry: or, Laokoon Revisited") and more recently by W. J. T. Mitchell in "Ekphrasis and the Other" (from his book, Picture Theory). James Heffernan's book A Museum Made of Words: The Poetics of Ekrphasis from Homer to Ashbery is a terrific addition to the conversation, defining ekphrasis as the verbal representation of a visual representation (I'm paraphrasing b/c I don't have the book in front of me). I would take issue with his use of "representation," but the book is generally very, very good. There is an excellent article on Swensen's Try by Lynn Keller in Contemporary Literature, though I don't remember off-hand the date of publication.

All of this is simply to say that there is a large and lively conversation surrounding ekphrasis and that both the term and the mode it defines are of consistent critical interest -- for reasons suggested by both Mitchell's essay and by Carol Jacobs in an essay on the Shelley poem. The discussion always comes back to the same crux -- the irresolvable (often productively so) tension between temporal and spatial arts. Temporal arts commenting on one another simply don't raise these same questions. The definition can certainly be altered (especially since it has yet to be decided on) -- I think particularly with respect to poetry that responds to film, for example. But if we are going to use the term in any meaningful way, we need to be aware of its specific history.

- rz

From: UB Poetics discussion group on behalf of Laural L. Adams
Sent: Sun 1/13/2008 12:41 PM
To: [redacted]
Subject: Ekphrastic Defined?

I've looked on the net at several resources and the term ekphrasitc seems to refer to cross-medium responses, as in poems on visual art or visual art on music, etc. But does it/could it also include responses to the work in the same medium (Dan Beachy-Quick's Spell, a book of poems that enters into and engages Moby-Dick (and even features autoekphrasis - the commenting on the commenting, as it were, with poems in the form of correspondence to the editor))? Or is there another word for this?

Laural L. Adams

----- Original Message ----
From: Hugh Behm-Steinberg <[redacted]>
To: [redacted]
Sent: Saturday, January 12, 2008 2:07:29 PM
Subject: Re: Ekphrastic Fiction?

Kurt Vonnegut's novel Bluebeard might be of use to you.

Best,

Hugh

Michael Tod Edgerton <[redacted]> wrote: Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

_____

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[redacted]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." - Rosmarie Waldrop, Lawn of Excluded Middle

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Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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237. **Jim Andrews**
Re: The Four Horsemen Project in Vancouver Jan 17-19
Sun 13 Jan 2008

> *he was in the group; it doesnt exist anymore; bpNichol died in 1988, for example; this is a very recent 4piece dance work based upon the original work of The Four Horsemen (actually, predominantly based on the work of Nichol himself);*
>
> *rob*

yes, all that's right.

i would add it's not solely dance. sound poetry. music. and some very good visual and animated poetry. the gear they're using for projection is impressive. i hear the main guy involved in that part of the show has some dough. the whole stage, both the floor and the back wall, is covered with animation, at times, quite a large area. and the performers in the midst of it. quite the writing space.

also there's use of archival footage. of the four horsemen. of richard kostelanetz talking about intermedia. of bpNichol by himself talking about poetry.

this piece goes well beyond homage to the four horsemen. though the material is faithful to the sound poetry and music and visual poetry of the horsemen and bpNichol.

three of the performers are female. this changes the sound poetry in a refreshing way. oompa! also, the synthesis of the sound poetry with dance,

theatricality, and sophisticated visuals is well beyond the time and scope of the horsemen. the performance is, justly, being raved about by theatre critics as refreshing in contemporary theatre.

i met ellie nichol yesterday. she's moved to victoria. she showed me the library she has of barrie's work. very large. j.w. curry, who apparently keeps an up-to-date bibliography of bpNichol's work, has catalogued over 10,000 items and periodically adds more as previously uncatalogued work comes to light.

info on the four horsemen project at http://volcano.ca -- more particularly, at http://www.volcano.ca/template.php?content=productions_erupting&image=img_productions&submenu=sub_productions#TheFourHorsemenProject

ja
http://vispo.com

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238. Majena Mafe
Re: POETICS Digest - 12 Jan 2008 to 13 Jan 2008 (#2008-14)
Mon 14 Jan 2008

Hi all, thought I'd let you know about a new blog I have set up called that-unsound http://that-unsound.blogspot.com/ It's a portal for info, writings and research for the 'sounded' and 'soundings' in language, experimental writing and new media. I'm interested in correlations between sounded oralities and the perverse as a possible point of departure for new work/ideas, particularly in 'women's' experimental/ innovative/ ecriture/ language frames (that 'allow' just that bit extra).but all work fits under the skirt. Please feel free to visit.and put the word out. Thank you

Majena Mafe
http://that-unsound.blogspot.com/
http://majenamafe.com/

"Generally speaking anybody is more interesting doing nothing than doing anything." Gertrude Stein

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239. David Chirot
a week of entries
Mon 14 Jan 2008

I've never posted re my blog before and may not again-- i am not sure if posts re blogs are "annoying" or "welcome"-- it varies from day to day week to week

what all is there--sometimes more sometimes less of my own things and usually more of others' Visual Poetry-- i like to post essays and ideas by others rather than just my own for a much wider & international perspective- i'll be initiated shortly a new visual poetry/mail art call whose works are posted here--

http://davidbaptistechirot.blogspot.com

i thought it might be of interest as has things not "covered" on many other sites

From a week of entries--large multi-essay, art work, OU journal covers, dbc homages & videos for/of Henri Chopin, "On Music and War and Empathy" by Jazz Musician Gilad Atzmon, El Rey Ray Johnson homage collages--Essay by Sloban Serkovic--much else--Borges, Bunuel, Burroughs videos--Mail Art, Visual Poetry--Protests--News Reports--Book announcements--music--Exhibition News--

* New Blackbox Gallery Up--Announcement from William James Austin
* El Rey Ray Johnson 13 January Anniversary of His Final Plunge into the Eternal Network...collages by d-bc
* WAR or PEACE Mail Art Call from Dorian Ribas Mariinho, from Brazil..
* EL OJO DE DIOS Part One: Insects and Letters--short story & collages d-bc
* tEYEpe wrEYEter of the shadows--collages -dbc
* 2 new visual poetry books by Richard Tipping and Clemente Padin..
* On Music and War And Empathy autobiographical essay by Jazz Musician Gilad..Atzmon.
* Checkpoint 303 LIVE in AMSTERDAM and more! music announcements, radio shows
* As Always, There Were Many Citizens Who Felt None ...paintings by d-b Chirot
* Two Protest Wall Poems--Paintings by d-b Chirot
* : The Golden Thread, TYR 3-Book Anouncement from Dominion Press
* From Jewish Voice for Peace: Host an anti-occupation Seder..
* War with No End, US Campaign Book Club Selection
* FW: DAY OF ACTION: January 11th is the 6th anniversary of Arrival of First Detainees at Guantanamo...
* Abismos de pasion/Wuthering Heights--Luis Bunuel
* Los Olvidados ° Luis Buñuel 01--video
* jorge luis borges--video interview
* DOCUMENTARY BIOGRAPHY JORGE LUIS BORGES--video
* William S Burroughs--Commissioner of Sewers Video
* The Quiet War-Ethnic Cleansing of Bedouins
* PERFORMANCE DE REYES TARRAGONA PXP/TDS
* Borges and the Forseeable Future--Borges as precusor of Web..
* Sabbah's Blog: Silence Day for Fouad Alfarhan
*Henri Chopin And Individual and Sound Poet Beyond

Boundaries--Essay by Chopin, Bio, Articles, Ou Journal Covers & art
* Five Henri Chopin Videos
* Remaking Movies, Remaking Maps, Remaking Memories--Triptych of Found Cut-Up Documentary-Poems and images
* Essay on Internet and Project Rastko--Sloban Serkovic

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240. Joel Bettridge

Metaphor Taking Shape: Poetry, Art, and the Book (The Beinecke Rare Book and Manuscript Library)

Mon 14 Jan 2008

The Beinecke Rare Book and Manuscript Library and the Arts of the Book Collection invite historians, literary scholars, poets, artists, publishers, and book arts enthusiasts to participate in Metaphor Taking Shape: Poetry, Art, and the Book, a symposium to be held on March 13 & 14, 2008, on the campus of Yale University. To register on line visit:
http://beinecke.library.yale.edu/metaphor/index.html

Speakers are Carolee Campbell, Macy Chadwick, Steve Clay, Simon Cutts, Johanna Drucker, Ann Lauterbach, Anna Moschovakis, C. Mikal Oness, Kyle Schlesinger, Buzz Spector, C. D. Wright, and John Yau.

The symposium will highlight strengths of the Yale Arts of the Book Collection and the Modern European and American collections at the Beinecke Rare Book and Manuscript Library in the accompanying exhibitions:

Metaphor Taking Shape: Poetry, Art, and the Book at the Beinecke Rare Book and Manuscript Library

The Publishers' Roundtable: Book Artists in Dialogue at the Arts of the Book Collection

Conference registration is free, but required for planning purposes. The deadline for registration is Monday, February 25, 2008. For questions, please contact:
Nancy Kuhl at [redacted]
Jae Rossman at [redacted]

Nancy Kuhl
Associate Curator, Yale Collection of American Literature
The Beinecke Rare Book and Manuscript Library
Yale University
121 Wall Street, P.O. Box 208240
New Haven, CT 06520-8240
Phone: [redacted]

African American Studies at Beinecke Library:
http://beineckejwj.wordpress.com/
Poetry at Beinecke Library: http://beineckepoetry.wordpress.com/
Room 26 Cabinet of Curiosities: http://brblroom26.wordpress.com/

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241. Michael Kelleher

Literary Buffalo Newsletter 1.14.08-1.20.08

Mon 14 Jan 2008

LITERARY BUFFALO
01.14.08-01.20.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize $25

BABEL EXTRA

A Promise to the Dead: The Exile Journey of Ariel Dorfman
Documentary Film Screening
_Saturday, January 19, 8 p.m. $7, $5 stu./sen., $4 mem.
_Hallwalls Cinema, 341 Delaware @ Tupper

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

EVENTS

01.17.08

Just Buffalo/new/reNEW
Gary Earl Ross & Lisa Forrest
Poetry/Fiction Reading
Thursday, Janaury 17, 7 p.m.
Impact Gallery, Tri-Main Center, 2495 Main St, Ste. 545

&

Just Buffalo Small Press Poetry Series
Peter Conners and Brian Mornar
Poetry Reading
Thursday, January 17, 7 p.m.
Rust Belt Books, 202 Allen St.

01.19.08

Babel/Hallwalls
A Promise to the Dead: The Exile Journey of Ariel Dorfman
Documentary Film Screening
Saturday, January 19, 8 p.m. $7, $5 stu./sen., $4 mem.
Hallwalls Cinema, 341 Delaware @ Tupper

01.20.08

Spoken Word Sundays
Karima Amin & Jimmie Margaret Gilliam
Sunday, January 20, 8 p.m.
Allen Street Hardware, 245 Allen St.
Slots for open readers available

WESTERN NEW YORK BOOK ARTS WORKSHOPS

The Western NY Book Arts Collaborative presents its Winter 2008 book arts Saturday workshop series in the Buffalo NY area. We have spaces available still for all workshops, however space is limited, so please sign up soon if you are interested. All workshops are intro level and open to members and non-members.

For more details, registration information & additional events:
http://www.wnybookarts.org/events.php

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd

Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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242. Gabriel Gudding

angel gonzalez has passed

Mon 14 Jan 2008

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http://ap.google.com/article/ALeqM5hR4A4h0g9E74TuoeNJ6JfY7M_oFwD8U5J69O0

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243. Alan Sondheim
Anti-Crystal
Mon 14 Jan 2008

Anti-Crystal

Crystal radio apparatus set up in Morgantown, with main inductor coil of the honeycomb type. A diode and air-capacitor were used; these three elements constituted the original radio, with the exception of the diode. The antenna was coupled with a variometer and second air-capacitor, both old. The antenna was 90 feet long-wire wrapped around two sides of a house in a hollow. Reception on 1300 from a local station was so dominant that I attempted at all costs to avoid it, bringing hum and background into play, with mixed results. The whole was fed into a sound editing program for further modification. I attempted a democratization of the airwaves, allowing the power grid and other interferences their say. The result is at http://www.alansondheim.org/mg1.mov which is a nice sound in a way, sculpted to be of sufficient interest in itself. This sculpting, like other aesthetic decisions, interfered with the original intent, but I do believe such interference constitutes the history of much recent art, if not certain schools of somewhat machinic poetics. For what is present must be presence, if presented, there must be a force behind it driving the efflorescence, there must be intention behind that force or a reading of that intention, there must be a consciousness behind that reading, there must be mind behind that consciousness, there must be confluence beyond that. What is here is confluence, for your listening and your listening pleasure.

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244. Marcus Bales
Re: Spoofing Inaugural Poems, Nemet-Nejat
Mon 14 Jan 2008

Murat Nemet-Nejat wrote: "Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry, leads to Eda, a transformation in the concept of the lyric "I") opens up the spirit to divine consciousness."

Marcus Bales wrote: First, I assert that there is no such thing as `divine consciousness´. There is no god, of any sort. I think the feeling that is described as, for example, `divine consciousness´ or `afflatus´, among others, is merely a psychological state. It has no connection to any sort of divinity because there is no such thing as any kind of divinity.

Murat Nemet-Nejat wrote: "´Divine consciousness´ exists because it exists as a concept in Sufism. Do you mean that I made this whole assersion about Sufism up or only that the concept itself is an illusion?"

If "´divine consciousness´ exists ... as a concept in Sufism" then `a perpetual motion machine´ exists as a concept in western materialism - but neither one exists in the real world. To hold that something exists because someone has invented a name seems as if it is too postmodern even for a postmodernist.

If you assert that there is `divine consciousness´ in your poems, does that make it true, irrespective of any contrary opinion? Is all that is required for an assertion to be true in your view is that someone asserts it? What do you do, then, with assertions that your opinion is wrong? Aren´t those assertions true, too, for you, simply because they´re assertions? But if your assertion is true by definition, and any contrary assertion is also true by definition, by what means do you distinguish between them? Or do you? Do you simply choose randomly among all possible choices? Do you privilege your own assertions over others because they´re your own, or Sufi assertions over others because they´re Sufi? The notion that any assertion is true is self-refuting since it means that assertions contrary to any assertion are also true.

Murat Nemet-Nejat wrote: "... is `a psychological state´ then not merely a concept but something more? How is `a psychological state´ more real than `divine consciousness´? By your argument there is `a psychological state´ but no `divinity´? How are they different? Pray explain."

If all you´re asserting by `divine consciousness´ is a `psychological state´, then we´re merely arguing about terminology, and we have no disagreement that I can see. But you seem to be using the notion of `more real´ here to distinguish, if I understand it, between `divine consciousness´ and `psychological state´ by asserting that the former is in fact `more real´ than, or at least `as real´ as, the latter. By that I understand you to be claiming that there is such a thing in the real world as `divine consciousness´, something that is perhaps not as identifiable as `igneous rock´ but certainly as recognizable when one sees it as `pornography´.

(On reflection, considering Amy King´s propensity to leap to unwarranted conclusions about name-calling and insult, I hope no one will take that to be a disparaging comparison: in the US the Supreme Court has famously ruled that, while they cannot define `pornography´, they are confident that local authorities will `know it when they see it´. It is in the category of `know it when they see it´ that I mean to put `divine consciousness´ as you use it, and emphatically NOT in the category of `pornography´.

(Certainly, though, I intend the comparison to be dismissive of your argument (though, once again, Amy King, not of Murat as a person), since I hold that in

important matters such as pornography and divine consciousness we MUST be willing to articulate definitions and stand by them at least provisionally until better definitions come along. If you cannot define `divine consciouness´ better than the Supreme Court defines `pornography´ then I hold that your argument ought to be dismissed on the same grounds as the Supreme Court´s: that it is inadequate to the seriousness of the discussion. In the case of the Supreme Court, they have on their side the reason that it is the job of the political process and the lower courts to parse through the definitions, and the SC´s job is to choose among those offered. You, however, having brought the notion of `divine consciousness´ to bear on this discussion, have the responsibility of actually defining your term.)

My understanding of the claims about `divinity´ or `divine consciousness´ is that they are claims about the supernatural, or at least about the external-to-the- human. As such, they would be different from `psychological states´, which are about the internal-to-the-human, and certainly not about the supernatural.

Murat Nemet-Nejat wrote: "How did you come out with the definition "it is human striving which creates art"? To expand on one of your metaphors, human striving might also be a solution to constipation, but is it art under the circumstances?"

Human striving is a necessary but not a sufficient condition for art. One can have human striving without art, but not art without human striving. No doubt someone can and will make (or perhaps has made) a piece of art about constipation - but what makes it art is the artist´s striving (even if it is the relatively facile use of habits and tools, of his or her sensibilities, a striving that succeeds without encountering difficulties the existing set of habits, tools, and sensibilities cannot deal with), not the striving of the constipated person. I use `striving´ here as a species of intention. I hold that we cannot get art by accident. I don´t hold that there are no accidents in art, however. It is the human striving, the intention to make art, that creates art, when it does (and the striving, the intention, is a necessary, but not sufficient, condition for art), and not the many accidents possible in the process of making art. The accidents don´t make art; the artist does. That the artist may take advantage of accidents (there is the famous story of Apelles, Alexander's court painter, who got frustrated by his experiments with painting the froth on a horse's mouth and in exasperation threw a sponge at his painting, accidentally producing the effect he wanted, for example), doesn´t mean that the accident is the art.

Murat Nemet-Nejat wrote: "Does it mean that if a poem is written easily, it is not an artistic poem? Or do you mean that the subject of art should be about aspiring to something superior or out of ordinary, provided that abject is not divine; but it can be about a psychological state?"

I don´t say that art must be about any particular thing; I think art can be made of anything, but it is made by human beings, not a matter of chance or random occurrences. I also say that chance or random occurrences can be used by a human being to make art. Some pieces of art come easy, some come hard, to individual artists. As JM Whistler said when asked how long it took him to paint one of his nocturnes, "A lifetime." Of course no one imagines that the elapsed time to accomplish the painting was from his birth to the moment he finished; he was pointing out that the accomplishment of the painting was the result of a lifetime of human engagement with the world.

Murat Nemet-Nejat wrote:
"How come you equate `living entirely in the moment´ with being unconscious or being like an animal?"

I distinguish the animal´s unconscious mind from the human´s conscious mind. I think that animals have only very limited notions of time, space, and their own existence, and what I know about meditation in the various traditions with which I am even a little familiar suggests to me that the goal of such meditations is to abandon the human consciousness and its immersion a world of short- and long-term consequences in favor of the animal unconsciousness and its lack of understanding of any but short-term consequences, if there is an understanding of any consequences at all.

Murat Nemet-Nejat wrote: "Come to think of it, do animals live in the moment? Does one need language to say that? When we say an animal does not think of or know its death, do we not mean it has no language in relation to us? Doesn't being "conscious of one's death" by necessity imply the consciousness of deathlessness - in other words divinity -- whether such a thing exists or not?"

Yes, I think animals live in the moment and have no understanding of the idea of their own individual death. It may be that being conscious of one´s own death implies a consciousness of deathlessness. I´m not sure it does, frankly. I think it´s entirely possible for organisms to struggle to survive without striving to make art; to have a determination to escape danger, even to recognize the differences between, say, the dangers of challenging another bull too big to be beaten, and the dangers of challenging the lion at all, and still not have any awareness of `deathlessness´.

But more significantly, it seems to me that the notion of divinity is not merely the notion of the consciousness of deathlessness. The notion of divinity implies the supernatural. One may imagine deathlessness without requiring the hypothesis of the supernatural, though I don´t imagine that animals with little or no conception of their own deaths can manage either one.

The notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever because it is the human ego, the human striving,

that creates art. It´s a necessary but not sufficient condition. To eliminate one's humanity in favor of becoming unaware, unconscious, in favor of living so entirely in the moment that one has become merely an animal, and not an animal who is also human, must of necessity eliminate any human capacity for making art.

Marcus

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245. **Stuart Ross**
Re: a week of entries
Mon 14 Jan 2008

I like these synopses of recent stuff on people's blogs. A good way to find new blogs that might interest me.

I guess if everyone did it every week, it'd get sort of tedious. But the occasional catch-up list is nice.

Stuart

On 1/14/08 8:58 AM, "David Chirot" <[redacted]> wrote:

> *I've never posted re my blog before and may not again--*
> *i am not sure if posts re blogs are "annoying" or "welcome"--*
> *it varies from day to day week to week what all is there--sometimes*
> *more sometimes less of my own things and usually more of others'*
> *Visual Poetry--*
> *i like to post essays and ideas by others rather than just my own for*
> *a much wider & international perspective-*
> *i'll be initiated shortly a new visual poetry/mail art call whose*
> *works are posted here--*
>
> *http://davidbaptistechirot.blogspot.com*

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246. **Ryan Daley**
Re: a week of entries
Mon 14 Jan 2008

David,

I've often debated, for the same reason, the point you bring up.

If you want to check Giver, I'd love to see you around: charitablegiving.blogspot.com

If not, está bien.

-Ryan

On Jan 14, 2008 7:03 PM, Stuart Ross <[redacted]> wrote:

> *I like these synopses of recent stuff on people's blogs. A good way to find*
> *new blogs that might interest me.*
>
> *I guess if everyone did it every week, it'd get sort of tedious. But the occasional catch-up list is nice.*
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> *works are posted here--*
>
> *http://davidbaptistechirot.blogspot.com*

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247. Gabriel Gudding
fifteen minute poem for eileen myles
Mon 14 Jan 2008

---

thanks for writing
ON THE DEATH OF ROBERT LOWELL
that goes
O, I don't give a shit
He was an old white haired man
Insensate beyond belief and
Filled with much anxiety about his imagined
Pain. Not that I'd know.
I hate fucking wasps.
The guy was a loon.
Signed up for the spring semester at MacLeans
A really lush retreat among pines and

Hippy attendants. Ray Charles also
Once rested there.
So did James Taylor...
The famous, as we know, are nuts.
Take Robert Lowell.
The old white haired coot.
Fucking dead. I found
this one in
Gary Lenhart's THE STAMP OF CLASS:
REFLECTIONS ON POETRY AND SOCIAL CLASS
which he fears is an "undertheorized poem"
a new book page 118
there's a minute left dslfjdsoz[ivjoizfjqwklrngtjkgnjk
vhncxzjkvhoifwaiohjkl
wnfljscnvjkzncxovho[w
irhjtoidsjfnlkcznvlkncljvnsdo;ghjrwoiagfjdlsk
nvcsljvncxz;hv0iarwjgok fsangfjlsncjknjxznjklvnfaos;ghfoavncjlsnv;cjznv;jd
ahfsoighnafsjlvncjlsnvajshvo;fhgljafsnvjklcsnjklvnadwo;ghfjnvcjlsnv;osad
fhvoifhgofdsnvlacjsnjklnvouarhgoifnasklvnfaso;vhropqughefio[vprug
yuterhgofanvajscnvlk;acnsvo;ifajhgopifheogiunfdjkvndjkznviuefhwhich is
also undertheorized

http://gabrielgudding.blogspot.com
http://rhodeislandnotebook.blogspot.com

↑ Index

248. **Stephen Vincent**

Re: a week of entries

Mon 14 Jan 2008

Blogland is a curious land. In one way (for me) it's an incubator from which to throw things up - i.e., in the way of essays- or, as more and more in my case, a way to explore the relationship between pictures and text (which may be a totally fictional relationship!) In terms of response, I think there is a world of blog entries that become popular islands unto themselves. Last summer I wrote a piece on "Becoming an Eraser" for Ann Hamilton's Indigo Blue installation at the San Francisco Musuem of Art.(Where I erased a book for 4 hours in a row!) It's constantly visited by 20 to 40 people a week, and often commented on on other 'art sites.' Ironically I have had no luck placing it with either Art and/or Literary publications where this kind of personal/critical essay does not seem to make a contemporary categorical or editorial fit. (Where it does 'fit' in the context of blog world). A photo/comment series on Philip Guston's visual echos

in the local street world also constantly gets hits. (Maybe there are just a lot of folks magnetized by both Hamilton and Guston??).

The most popular entry - that is even "linked" to the History channel - is a quip joke I made about George and Laura Bush getting divorced. It was just a small add on to something I was saying about going to the Zukofsky Conference at Columbia U a (now!) few years back. (Last time I ever saw Creeley - sigh!) Normally I would have deleted the joke, but introducing a few thousand people to the name and work of Zukofsky still seems not a bad thing to do. (A little bait and switch, some may say).

Now there is Facebook. Many friends/associates invite me to a friend on Facebook. I agree. I even have a Facebook page. I have yet to use any of it, yet. You Tube seems even more tempting. Take a look at "Hands" on Tom Raworth's site today - WCW on speed.

"Monsieur Flaubert, les mots sont injustes, jamais juste!" Quote attributed to Madame Bovary in manuscript,

Stephen V
http://stephenvincent.net/blog/

Stuart Ross <[redacted]> wrote: I like these synopses of recent stuff on people's blogs. A good way to find new blogs that might interest me.

I guess if everyone did it every week, it'd get sort of tedious. But the occasional catch-up list is nice.

Stuart

On 1/14/08 8:58 AM, "David Chirot" wrote:

> *I've never posted re my blog before and may not again--*
> *i am not sure if posts re blogs are "annoying" or "welcome"--*
> *it varies from day to day week to week what all is there--sometimes*
> *more sometimes less of my own things and usually more of others'*
> *Visual Poetry--*
> *i like to post essays and ideas by others rather than just my own for*
> *a much wider & international perspective-*
> *i'll be initiated shortly a new visual poetry/mail art call whose*
> *works are posted here--*
>
> *http://davidbaptistechirot.blogspot.com*

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249. Mark Prejsnar

call for work: sound poetry

Mon 14 Jan 2008

<> a s l o n g a s i t t a k e s, a sound poetry magazine published by the Atlanta Poets Group, is seeking submissions for its inaugural issue. We are looking for sound poetry, scores for sound poetry and essays on sound poetry. “What is ‘sound poetry’?” you ask. Good question. It’s one of those know it when you see (hear) it kind of things. It’s probably not music (thanks Dick Higgins). It might be noise. If you think about a spectrum of possible noise made by the human body (or simulations thereof or substitutions therefor), and at one end of the spectrum is a person reading her poem and at the other end is abstract noise, we’re looking for works that incline towards the latter end. We are looking for works in/of/against the tradition(s) of Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen . . . hopefully by now you get the idea. We’re looking for stuff that will push/redefine the limits. The magazine will be Web-based.

Please send sound submissions to [redacted] <mailto:[redacted]> in one of the following formats: .mp3, .wav, .wma, or .flac. Scores or essays as Word documents or .pdfs. Please query before sending in other formats. If you can’t get us the work via email, just send an email and let us know, and we can find another way. We don’t know how long it will take to get back to you on your submissions, just be cool. We can’t pay you anything for your work. All work that appears in the magazine will be available for download from the magazine’s site under the Creative Commons’ /Attribution Non-commercial Share Alike/ license (http://creativecommons.org/licenses/by-nc-sa/3.0/). If you are not comfortable with making your work available in that way, let us know and we can probably work something out.

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250. CA Conrad

SHAFER HALL & CACONRAD reading in Philly at THE BUBBLE HOUSE

Tue 15 Jan 2008

WEDNESDAY, JANUARY 23RD, 6PM
DETAILS HERE:
HTTP://CAConradEVENTS.blogspot.com<http://caconradevents.blogspot.com/>

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251. **Murat Nemet-Nejat**
Re: Ekphrastic Defined?
Tue 15 Jan 2008

Keat's "Ode on a Grecian Urn" is Ekphrasis in the same way.

A great portion of my own work also tries to use language in a spatial way, very much interested in this transformation. My essay/poem *The Peripheral Space of Photography* is a good example. Also, my poem "Steps" tries to fuse multiple verbal fragments using movie aesthetics.

Ciao,

Murat

On Jan 13, 2008 8:55 PM, Zamsky, Robert <[redacted]> wrote:

> *Texts commenting on and integrating other texts are decidely not involved in ekphrasis. The examples cited below are interested in (among other things) questions of intertextuality, revisitation, and reflexivity. These are not the concerns of ekphrasis, which is all about cross-over, specifically the cross-over from arts of rest to those of movement (the critical discourse around the mode is rooted in Aristotelian distinctions).*
>
> *Ekphrasis has a very clear and well documented history, with the first major example generally identified as Homer's description of Achilles' shield in Book 18 of the Iliad (though there are other ekphrastic moments earlier in the Iliad and throughout early Greek literature); the second important example is Virgil's depiction of the shield of Aeneis in the Aeneid. The mode crops up consistently in the English Renaissance and is important to Romanticism (especially Wordsworth's "Peele Castle" and Shelley's "On Looking at the Medusa of Leonardo da Vinci in the Florentine Gallery"). The first serious theoretical consideration is Gotthold Ephraim Lessing's Laokoon, in which he ruminates many examples of ekphrasis -- the book taking its title from the marble sculpture group representing the events from Book II of the Aeneid (Laokoon and his sons being eaten by the serpent). The relationship between the visual arts is often subsequently referred to as "the Laokoon problem," maybe most recently by Daniel Albright in Untwisting the Serpent. Williams' series, Pictures from Breughel, is important, as are Auden's "The Shield of Achilles" and "Musée des Beaux Arts" (which treats a painting also treated by Williams). The next biggie is Ashbery's "Self-Portrait," and I think the most important recent example is Cole Swensen's Try (though Mary Jo Bang's The Eye Like a Strange Balloon is a terrific read and teaches very well).*
>
> *As far as defining the mode, it has been a bit slippery -- with significant efforts made in the last half-century by Murray Krieger (in his landmark essay, "Ekphrasis and the Still Movement of Poetry: or, Laokoon Revisited") and more recently by W. J. T. Mitchell in "Ekphrasis and the Other" (from his book, Picture Theory). James Heffernan's book A Museum*

Made of Words: The Poetics of Ekrphasis from Homer to Ashbery is a terrific addition to the conversation, defining ekphrasis as the verbal representation of a visual representation (I'm paraphrasing b/c I don't have the book in front of me). I would take issue with his use of "representation," but the book is generally very, very good. There is an excellent article on Swensen's Try by Lynn Keller in Contemporary Literature, though I don't remember off-hand the date of publication.

All of this is simply to say that there is a large and lively conversation surrounding ekphrasis and that both the term and the mode it defines are of consistent critical interest -- for reasons suggested by both Mitchell's essay and by Carol Jacobs in an essay on the Shelley poem. The discussion always comes back to the same crux -- the irresolvable (often productively so) tension between temporal and spatial arts. Temporal arts commenting on one another simply don't raise these same questions. The definition can certainly be altered (especially since it has yet to be decided on) -- I think particularly with respect to poetry that responds to film, for example. But if we are going to use the term in any meaningful way, we need to be aware of its specific history.

- rz

From: UB Poetics discussion group on behalf of Laural L. Adams
Sent: Sun 1/13/2008 12:41 PM
To: [redacted]
Subject: Ekphrastic Defined?

I've looked on the net at several resources and the term ekphrasitc seems to refer to cross-medium responses, as in poems on visual art or visual art on music, etc. But does it/could it also include responses to the work in the same medium (Dan Beachy-Quick's Spell, a book of poems that enters into and engages Moby-Dick (and even features autoekphrasis - the commenting on the commenting, as it were, with poems in the form of correspondence to the editor))? Or is there another word for this?

Laural L. Adams

----- Original Message ----
From: Hugh Behm-Steinberg <[redacted]*>*
To: [redacted]
Sent: Saturday, January 12, 2008 2:07:29 PM
Subject: Re: Ekphrastic Fiction?

Kurt Vonnegut's novel Bluebeard might be of use to you.

Best,

Hugh

Michael Tod Edgerton <[redacted]> wrote: Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[redacted]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score."
- Rosmarie Waldrop, Lawn of Excluded Middle

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252. **Murat Nemet-Nejat**
Re: Railroad Club
Tue 15 Jan 2008

Alan,

In all these images images open to other images in disorienting perspectives, the frame disappearing. None of these images have frames. That is what is to me so wonderful about then. One sees the railroad and the table or the kids surrounding the railroad, etc.

One thing you do not mention -and to me is of the essence of these images- is that the place itself is the creation of a group of (or a single) fetichist afficionados, regardless of how much the lungs of the same people may have been scarred by the historical realities these images capture (suture?) in its peripheries -on the mind of the onlooker. I think (maybe!) I understand why you felt as an outsider there, not quite sharing the fetishistic impulse which paradoxically may have created the place.

Ciao,

Murat

On Jan 13, 2008 8:12 PM, Peter Ciccariello <[redacted]> wrote:

> *Fascinating and beautiful Alan. I belonged to that world as a kid, with a subscription to Model Railroader magazine. First learned trompe l'oeil and how to dream worlds that didn't exist, put my head on the tracks and the smoke pellets filled the room till they faded into the white painted clouds.*
>
> *- Peter*
>
> *On Jan 13, 2008 3:19 PM, Alan Sondheim <[redacted]> wrote:*
>
> *Railroad Club*
>
> *Images from open house, Morgantown model railroad club, embodying cuts from one scale to another, from human to true world, from mind to emanent.*
> *Who would call this the postmodern? One might locate something else*

here:
not the cut but the suture, not disparity but deep memory; the locales represented, real and imaginary, conjure the West Virginia landscape of the 1950s, in the memory of many of the club members. What better than a photograph than a reconstruction in which everything is punctum, intended?

The photographs are of the text, of this text; they're weaker without it,
they go elsewhere, I'm pulling them back in. I'm pulling them back in to indicate multiculturalisms and emphases on locale and habitus tend both suture and division (these people, these others) in favor of _listening_ and its phenomenology.

But listening is skew-orthogonal, again, to the _style_ of the images, based on any number of photographers and trajectories.

Now what do I see when I do not know what I see? Certainly aspects and entities are present within the true world filtered through the history of
photography and photographers who have no responsibility for me.

Where are the passengers in this life? Where are the passengers in the life of the other?

You can already feel the economy of the land, extractive industries, pov-
erty, environmental pollution, mountain-topping, strip-mining, deep-min-ing, feed stores, small towns in the hollows, grey dust, what's worn is worn, what's not is brought into play through deep memory's suture which even bends, transfigures the landscape, someday we'll all rise to the surface.

I will live forever
I will live forever
I will live forever
As a hungry ghost
As a hungry ghost
I will live forever

I don't remember the exact name of the railroad club or the members. Some-
one named Mike, I believe, made the larger mine model. I came in as a tourist finding nameless things. the models were both outstanding, depres-
sing to an outsider. The images appeared as images, imaginary, with what-
ever context I might bring from the outside; the social depth was

absent.
I turned to the jump-cut.

The jump-cut was of the visual, that disparity of mind and scale. Railroad
switching systems were fundamental to the development of the Internet.
Evidence of electronic skein was everywhere. Jump-cut sutured into dream-
scape, dream-screen, displacement/condensation semiotics. What is of truth
or tending towards the indexical in the images applies as well to the vis-
ual in general, compounding of memory, suture, cut, surface. Whatever one
sees is surface, surface-only; x-rays report on deeper surfaces,
translucent or transparent to invisible light.

The photographs bother me, as if theory needed image-propping beyond the
diagrammatic. But what can the image hold, if not an arrangement that
might be constituted as evidence? If a diagram is indexical or symbolic,
the photograph resides elsewhere; evidence stands for nothing and hardly
represents itself, nor is it pointing towards something across ontological
or epistemological lines. On this level the photograph simply reports as
Bazin might have it, on what-is, or rather the what-is and thetic con-
strues within the dialog of image production. In any case, the postmodern
is left behind, or rather, is relegated to analyses of socio-economic
phenomena where the theory works wonders; think of postmodern geography,
Harvey or Roja for example.

What would postmodern geography make of mountain-topping? And then its
representation which makes the wrecked landscape somehow graspable,
something to walk around, replant with meadow or pasture?

I think of tantra, mandala, Jefferey Hopkins' introduction to the Kala-
chakra Tantra (Kalachakra Tantra, Rite of Initiation, Dali Lama, 1999).
Hopkins walks/writes the body of the reader through the mandala ("Notice
the entryway at the eastern door, wider than the doorway, with a three
storied portico above the entranceway. Each of the stories of the portico
above the entryway has four pillars across the front, thereby creating
three room-like alcoves on each story. In each of these eight alcoves are
goddesses of offering; the middle alcove in the first story on the eastern
side has a black wheel of doctrine with a buck and doe to the right and
left." And so forth.) Now think of the Morgantown railroad club images

in
the same or different shimmer, think not of the imminent/immanent identi-
fication of entities within them, but of paths through or around or by
virtue of these entities, which themselves are processes (one doesn't live
forever, the tracks are constantly changing). Is there a meditation here,
emission or spew that is sourceless except for (in spite of) the corners
or frame of the image? Can one imagine a habitus, inhabitation? Is there a
seeing that moves through memory near and far without the supplication of
the signifier? This is what literally remains to be seen, and brings the
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> --
> *NEW RELEASE*
> *UNCOMMON VISION - The Art of Peter Ciccariello*
> *http://uncommon-vision.blogspot.com/*
> *66 pp. 42 color plates.*

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253. **Michael Tod Edgerton**
Re: Ekphrastic Defined?
Tue 15 Jan 2008

Check out Cole Swensen's "To Writewithiyze" expansive and interesting discussion of writing's ekphrastic interaction with the other arts in American Letters & Commentary 13.

Tod

Therese Broderick <[redacted]> wrote: The term "ekphrasis" can be used strictly or loosely,
in a conventional sense or in an outside-the-box
sense--just like the term "poetry." Definitions
evolve.

I've never seen the term "ekphrasis" applied to poetry
which is inspired by, triggered by, derivative of, or
translating other works of literature. When a poem
assumes the conventions of some other form of
literature (for example, a poem as correspondence to
the editor), I think that a more precise term for that
relationship might be "analogue."

I've seen "ekphrasis" applied to poems which are
inspired by paintings which were inspired by myths,
fables, Biblical stories, historical accounts, etc. In
these cases, the work of visual art is a bridge
between two works of verbal art.

I've also seen "ekphrasis" applied to poems inspired
by visual art but which also reproduce lines written
by other writers. The phrase "with lines by" may
appear in the poem's epigraph.

I know of one instance in which the term "ekphrasis"
was applied to the relationship between two similar
mediums: film and painting. An online video presented
a sequence of famous painted portraits, each face of

which flowed seamlessly into the next face. (In my opinion, though, this is not ekphrasis.)

For the purposes of my blog, I use a rather traditional, strict defintion--not so much because I'm a conservative purist on principle, but more because I need to set limits for the practical management of the blog and for my own writing. However, I can be persuaded to change.

Therese L. Broderick, MFA
Albany, NY
poetryaboutart.wordpress.com

_____

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
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Never miss a thing. Make Yahoo your homepage.

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254. Jeffrey Side
Review of 'Carrier of the Seed'
Tue 15 Jan 2008

There is a review by John M. Bennett of my ebook 'Carrier of the Seed' at Apocryphaltext:
http://apocryphaltextpoetry.com/Vol._2,_No.2_3/carrier_of_the_seed_jeffrey_side.htm

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255. **Alan Sondheim**

Re: Railroad Club

Tue 15 Jan 2008

Hi Murat - Actually, I'm not sure of the backgrounds of the people in the club, but it's in Morgantown, which is a university town, and I think a fair number may be connected to the university one way or another. They're also envisioning, both backwards in time of course, but also elsewhere into a landscape that is somewhat topographically accurate and somewhat imaginary.

I didn't see the participants as fetishistic in any way; instead it seemed more of a communality, even community - lots of children and wives (the builders seemed men) talking about all sorts of things. I thought there might have been some of the model railroad obsession with the engines themselves, but people seemed most excited about projects to complete and where the rails went! Because there were different levels to the models, a train might disappear into a tunnel and emerge somewhere unexpected. All of this reminds me of Levy's Hackers, with the description of the MIT model railroad club...

- Alan

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> *Alan,*
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========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.alansondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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256. **Thomas savage**
Re: Ekphrastic Defined?
Tue 15 Jan 2008

I could be wrong. But, from my limited encounters with this word ekphrastic, it means poetry about visual art. If there are wider meanings to this word, it is new to me. Because I worked in the Metropolitan Museum for four years, I've written many poems that could be called "ekphrastic", although they were written before I was aware of the word. Artists whose work has inspired poems by me include but are not limited to Gericault, Barye, Rothko, Rosenquist, and a great tryptich from the early Renaissance by a Dutch artist whose name escapes me at the moment but which also inspired a poem by Rilke. I do wish

"ekphrastic" weren't such an ugly word for what it represents, however. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: Keat's "Ode on a Grecian Urn" is Ekphrasis in the same way.

A great portion of my own work also tries to use language in a spatial way, very much interested in this transformation. My essay/poem *The Peripheral Space of Photography* is a good example. Also, my poem "Steps" tries to fuse multiple verbal fragments using movie aesthetics.

Ciao,

Murat

On Jan 13, 2008 8:55 PM, Zamsky, Robert wrote:

> *Texts commenting on and integrating other texts are decidely not involved in ekphrasis. The examples cited below are interested in (among other things) questions of intertextuality, revisitation, and reflexivity. These are not the concerns of ekphrasis, which is all about cross-over, specifically the cross-over from arts of rest to those of movement (the critical discourse around the mode is rooted in Aristotelian distinctions).*
>
> *Ekphrasis has a very clear and well documented history, with the first major example generally identified as Homer's description of Achilles' shield in Book 18 of the Iliad (though there are other ekphrastic moments earlier in the Iliad and throughout early Greek literature); the second important example is Virgil's depiction of the shield of Aeneis in the Aeneid. The mode crops up consistently in the English Renaissance and is important to Romanticism (especially Wordsworth's "Peele Castle" and Shelley's "On Looking at the Medusa of Leonardo da Vinci in the Florentine Gallery"). The first serious theoretical consideration is Gotthold Ephraim Lessing's Laokoon, in which he ruminates many examples of ekphrasis -- the book taking its title from the marble sculpture group representing the events from Book II of the Aeneid (Laokoon and his sons being eaten by the serpent). The relationship between the visual arts is often subsequently referred to as "the Laokoon problem," maybe most recently by Daniel Albright in Untwisting the Serpent. Williams' series, Pictures from Breughel, is important, as are Auden's "The Shield of Achilles" and "Musée des Beaux Arts" (which treats a painting also treated by Williams). The next biggie is Ashbery's "Self-Portrait," and I think the most important recent example is Cole Swensen's Try (though Mary Jo Bang's The Eye Like a Strange Balloon is a terrific read and teaches very well).*
>
> *As far as defining the mode, it has been a bit slippery -- with significant efforts made in the last half-century by Murray Krieger (in his landmark essay, "Ekphrasis and the Still Movement of Poetry: or, Laokoon Revisited") and more recently by W. J. T. Mitchell in "Ekphrasis and the Other" (from his book, Picture Theory). James Heffernan's book A Museum*

Made of Words: The Poetics of Ekrphasis from Homer to Ashbery is a terrific addition to the conversation, defining ekphrasis as the verbal representation of a visual representation (I'm paraphrasing b/c I don't have the book in front of me). I would take issue with his use of "representation," but the book is generally very, very good. There is an excellent article on Swensen's Try by Lynn Keller in Contemporary Literature, though I don't remember off-hand the date of publication.

All of this is simply to say that there is a large and lively conversation surrounding ekphrasis and that both the term and the mode it defines are of consistent critical interest -- for reasons suggested by both Mitchell's essay and by Carol Jacobs in an essay on the Shelley poem. The discussion always comes back to the same crux -- the irresolvable (often productively so) tension between temporal and spatial arts. Temporal arts commenting on one another simply don't raise these same questions. The definition can certainly be altered (especially since it has yet to be decided on) -- I think particularly with respect to poetry that responds to film, for example. But if we are going to use the term in any meaningful way, we need to be aware of its specific history.

- rz

From: UB Poetics discussion group on behalf of Laural L. Adams
Sent: Sun 1/13/2008 12:41 PM
To: [redacted]
Subject: Ekphrastic Defined?

I've looked on the net at several resources and the term ekphrasitc seems to refer to cross-medium responses, as in poems on visual art or visual art on music, etc. But does it/could it also include responses to the work in the same medium (Dan Beachy-Quick's Spell, a book of poems that enters into and engages Moby-Dick (and even features autoekphrasis - the commenting on the commenting, as it were, with poems in the form of correspondence to the editor))? Or is there another word for this?

Laural L. Adams

----- Original Message ----
From: Hugh Behm-Steinberg
To: [redacted]
Sent: Saturday, January 12, 2008 2:07:29 PM
Subject: Re: Ekphrastic Fiction?

Kurt Vonnegut's novel Bluebeard might be of use to you.

Best,

Hugh

Michael Tod Edgerton wrote: Anybody know
of any easily excerpted long or short fiction pieces that were written as
responses to / "translations" of works of non-literary art? I feel certain
that they're out there, but I'm drawing a blank and I need to find something
asap for the workshop I'm teaching.

Thanks,

Tod

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[redacted]

"The meaning of certainty is getting burned. Though truth will still
escape us, we must put our hands on bodies. Staying safe is a different
death, the instruments of defense eating inward without evening out the
score."
- Rosmarie Waldrop, Lawn of Excluded Middle

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257. **Louis Cabri**

Robert Budde Transparency Machine Event + Reading: Windsor Ontario, 21 Jan

Tue 15 Jan 2008

Robert Budde presents a Transparency Machine Event titled "Headwaters: Ecosophy & Ecopoetics," in Katzman Lounge, University of Windsor, Monday 21 January, 2:30-4:00 PM. That night he will be giving a reading at the Phog Lounge, 157 University W., 7:00 PM. All welcome to these two free public events.

Budde's selection of texts and images for his Transparency Machine Event are available for download from News & Events at <http://web4.uwindsor.ca/english>.

Robert Budde has published two books of poetry - Catch as Catch (Turnstone Press, 1994) and traffick (Turnstone, 1999); two novels - Misshapen (NeWest, 1997) and The Dying Poem (Coach House, 2003); a collection of poets' interviews - In Muddy Water (J. Gordon Shillingford, 1995); and a book of short fiction - Flicker (Signature Editions, 2005). Most recently he edited and introduced a collection of poetry by the late Al Purdy called The More Easily Kept Illusions (Wilfred Laurier UP, 2006). Forthcoming are a third novel, Finding Ft. George (Nightwood Editons/Harbour) and a fourth collection of poetry, declining america (Book Thug).

The Transparency Machine Event Series invites a poet to talk about his or her work in the context of other texts selected by the poet. The series provides a forum (with overhead projector) for discussing the practice and theory of writing and reading poetry - including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). Poetry prismatically refracts social, political, scientific, aesthetic languages, transforming them into something exciting and strange. How does poetic form do that? This series explores questions about the language of poetry, offering readers and writers a multi-dimensional experience

of the shapes and sounds of the contemporary moment by inviting leading and emerging innovative practitioners of the poetry art. Further info, <[redacted]>.

Budde's events are co-sponsored by The Canada Council and the Department of English Language, Literature, and Creative Writing, University of Windsor.

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258. Alan Sondheim
Touch of the Left Hand
Tue 15 Jan 2008

Touch of the Left Hand

Among two of them one of whom extended herself
And one of whom attached himself different

'It is time some of you vain babies, who have a 'body beautiful' complex about your dancing, realize that an expressive body is more beautiful than an unexpressive one. But no, you fight distorting your body - even the least bit. If you won't, you won't, but your dancing will be shallow, and as empty as the baby stare some of you are cultivating.' (Horst)

'I'm not asking you to tie yourself up like a pretzel or grovel on the floor, but there must be some distortion if you are portraying even a slight case of mental malajudstment - a little inferiority or martyr complex.' (Horst)

'You can't drag an analyst's couch out on the stage and tell us about it. You have to express the mental with your body, so you distort the move- ment somewhat to externalize.' (Horst)

'All of them died on my red lips
In my hands
In my sexlessness
Which possesses all sexes
I am as pale as moonsilver.' (Anita Berber trans. Gordon)

'In every experience of every objective 'This' by every experiencer the female differentiating function is necessary, but so too is the male seed of unity, which supplies 'Being' from the side of the subject, the unitary consciousness of self from the side of the experiencer.' (Rawson)

'Why are so many boys and girls not erect? Look in almost any school and you see that many of the pupils, whether sitting or standing, are never straight. Heads are forward; shoulders double over a little, sometimes a good deal; chests incline to droop, and grow flat. Fine, full chests, and an easy, graceful carriage, are rare.

As the pupils get older, these faults, instead of going away, grow worse.

Can this be helped? Is there any way to make a crooked boy or girl straight? Take a slim, angular boy, for instance, whose father is round- shoulded and flat-chested--and perhaps his mother, too: can he become straight, like a soldier?' (Blaikie)

'The same [entity] does not arise from [itself], and how can it arise from another? Neither does it arise from both [itself and another], and what exists without any cause?' (Candrakirti, trans. Huntington)

'The singularity of specular reflections is demonstrated by the fact that if one tries to apply to them the schema of a communicational process mamy puzzling conclusions arise: source and addressee coincide (at least in cases where a human being looks at him or herself in the mirror), receiver and transmitter coincide; expression and content coincide since the content of the reflected image is just the image of a body, not the body itself; as a matter of fact the referent of a mirror image is pure visual matter.' (Eco)

Among the two of them who extended
And both of whom attached themselves to both

http://www.alansondheim.org/dominon.mp4

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259. Aaron Belz
Special! Buy a Gudding or Swensen chapbook, get one free
Tue 15 Jan 2008

Hey all -

Observable Books wants to sell fifty chapbooks this week, so if you order a Gabe Gudding or Cole Swensen chapbook ($8), you'll get one of the Observable anthologies (of your choice) FREE. I'm ending the offer Friday at midnight. No shipping charges! Paypal accepted. http://observable.org/books/

Aaron

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260. Thomas savage
Re: Ekphrastic Defined?
Tue 15 Jan 2008

The great Dutch landscape painter I was referring to in my earlier post in this discussion of "ekphrastic" is named Patinir. It's pronounced "pahtineer". Is anyone else familiar with this painter's works? I've returned many times to his great tryptich in the Metropolitan but, other than that work, I don't really know what else he painted. He's considered one of the first great landscape painters

in the West although this tryptich is of episodes in the life of a saint. Saint Jerome, if I remember correctly.Regards, Tom Savage

Michael Tod Edgerton <[redacted]> wrote: Check out Cole Swensen's "To Writewithiyze" expansive and interesting discussion of writing's ekphrastic interaction with the other arts in American Letters & Commentary 13.

Tod

Therese Broderick wrote: The term "ekphrasis" can be used strictly or loosely, in a conventional sense or in an outside-the-box sense--just like the term "poetry." Definitions evolve.

I've never seen the term "ekphrasis" applied to poetry which is inspired by, triggered by, derivative of, or translating other works of literature. When a poem assumes the conventions of some other form of literature (for example, a poem as correspondence to the editor), I think that a more precise term for that relationship might be "analogue."

I've seen "ekphrasis" applied to poems which are inspired by paintings which were inspired by myths, fables, Biblical stories, historical accounts, etc. In these cases, the work of visual art is a bridge between two works of verbal art.

I've also seen "ekphrasis" applied to poems inspired by visual art but which also reproduce lines written by other writers. The phrase "with lines by" may appear in the poem's epigraph.

I know of one instance in which the term "ekphrasis" was applied to the relationship between two similar mediums: film and painting. An online video presented a sequence of famous painted portraits, each face of which flowed seamlessly into the next face. (In my opinion, though, this is not ekphrasis.)

For the purposes of my blog, I use a rather traditional, strict defintion--not so much because I'm a conservative purist on principle, but more because I need to set limits for the practical management of the blog and for my own writing. However, I can be persuaded to change.

Therese L. Broderick, MFA
Albany, NY
poetryaboutart.wordpress.com

_____

Michael Tod Edgerton
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Department of English
36 Park Hall
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Athens, GA 30602
[redacted]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." - Rosmarie Waldrop, Lawn of Excluded Middle

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261. Murat Nemet-Nejat

Re: Spoofing Inaugural Poems, Nemet-Nejat

Tue 15 Jan 2008

Marcus,

I have tried to see where our essential disagreement lies. It seems it does in our concepts of divinity. For you divinity must be supernatural, something "outside" the natural. For me, the divine has to do with consciousness, something intimately related to language. You drastically distinguish between real and unreal, basically in terms of its human applicability, its specific technological prowess. The perpetual motion machine is unreal because it can not be produced and put to economic use. For me, one the other hand, the idea underlying the perpetual motion engine, something which rejuvenates itself through activity, is real, going beyond economic application, and is in some way the very definition of spiritual essence. For me the connection between idea, what is imagined or conceived, and what is real is much more fluid and cuts

across narrowly economic or practical considerations. This does not mean -as you seem to think- that one can call anything what one wants or, as you cutely analogize, one knows pornography when one sees it. Ideas -whether you (Marcus) believe in them or not- when powerful enough, speaking to a specific group of people, in your word, to their "aspirations, weave their intricate verbal and ideological pattern. In that way, they are very real. Post modernism -your slightly silly hobby horse in these discussions- involves a confrontation with the realness of the other. It has absolutely nothing to do, as the garden variety neo conservative seems to think, with the decline of intellectual standards or deterioration of moral values.

Ciao,

Murat

On Jan 14, 2008 5:24 PM, Marcus Bales <[redacted]> wrote:

> *Murat Nemet-Nejat wrote:*
> *"Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry,*
> *leads to Eda, a transformation in the concept of the lyric "I") opens up the*
> *spirit to divine consciousness."*
>
> *Marcus Bales wrote:*
> *First, I assert that there is no such thing as `divine consciousness´. There is no*
> *god, of any sort. I think the feeling*
> *that is described as, for example, `divine consciousness´ or `afflatus´, among*
> *others, is merely a psychological state. It has no connection to any sort of*
> *divinity because there is no such thing as any kind of divinity.*
>
> *Murat Nemet-Nejat wrote:*
> *"´Divine consciousness´ exists because it exists as a concept in*
> *Sufism. Do you mean that I made this whole assersion about Sufism up or*
> *only that the concept itself is an illusion?"*
>
> *If "´divine consciousness´ exists ... as a concept in Sufism" then `a perpetual*
> *motion machine´ exists as a concept in western materialism - but neither one*
> *exists in the real world. To hold that something exists because someone has*
> *invented a name seems as if it is too postmodern even for a postmodernist.*

If you assert that there is `divine consciousness´ in your poems, does that make it true, irrespective of any contrary opinion? Is all that is required for an assertion to be true in your view is that someone asserts it? What do you do, then, with assertions that your opinion is wrong? Aren´t those assertions true, too, for you, simply because they´re assertions? But if your assertion is true by definition, and any contrary assertion is also true by definition, by what means do you distinguish between them? Or do you? Do you simply choose randomly among all possible choices? Do you privilege your own assertions over others because they´re your own, or Sufi assertions over others because they´re Sufi? The notion that any assertion is true is self-refuting since it means that assertions contrary to any assertion are also true.

Murat Nemet-Nejat wrote:
"... is `a psychological state´ then not merely a concept but something more? How is `a psychological state´ more real than `divine consciousness´? By your argument there is `a psychological state´ but no `divinity´? How are they different? Pray explain."

If all you´re asserting by `divine consciousness´ is a `psychological state´, then we´re merely arguing about terminology, and we have no disagreement that I can see. But you seem to be using the notion of `more real´ here to distinguish, if I understand it, between `divine consciousness´ and `psychological state´ by asserting that the former is in fact `more real´ than, or at least `as real´ as, the latter. By that I understand you to be claiming that there is such a thing in the real world as `divine consciousness´, something that is perhaps not as identifiable as `igneous rock´ but certainly as recognizable when one sees it as `pornography´.

(On reflection, considering Amy King´s propensity to leap to unwarranted conclusions about name-calling and insult, I hope no one will take that to be a disparaging comparison: in the US the Supreme Court has famously ruled that, while they cannot define `pornography´, they are confident that

*local
authorities will `know it when they see it´. It is in the category of
`know it when
they see it´ that I mean to put `divine consciousness´ as you use it, and
emphatically NOT in the category of `pornography´.*

*(Certainly, though, I intend the comparison to be dismissive of your
argument
(though, once again, Amy King, not of Murat as a person), since I hold
that in
important matters such as pornography and divine consciousness we MUST
be willing to articulate definitions and stand by them at least
provisionally until
better definitions come along. If you cannot define `divine consciouness´
better
than the Supreme Court defines `pornography´ then I hold that your
argument
ought to be dismissed on the same grounds as the Supreme Court´s: that it
is
inadequate to the seriousness of the discussion. In the case of the
Supreme
Court, they have on their side the reason that it is the job of the
political
process and the lower courts to parse through the definitions, and the
SC´s
job is to choose among those offered. You, however, having brought the
notion of `divine consciousness´ to bear on this discussion, have the
responsibility of actually defining your term.)*

*My understanding of the claims about `divinity´ or `divine consciousness´
is that
they are claims about the supernatural, or at least about the
external-to-the-
human. As such, they would be different from `psychological states´, which
are
about the internal-to-the-human, and certainly not about the supernatural.*

*Murat Nemet-Nejat wrote:
"How did you come out with the definition "it is human striving which
creates
art"? To expand on one of your metaphors, human striving might also be a
solution to constipation, but is it art under the circumstances?"*

*Human striving is a necessary but not a sufficient condition for art. One
can
have human striving without art, but not art without human striving. No
doubt
someone can and will make (or perhaps has made) a piece of art about*

*constipation - but what makes it art is the artist´s striving (even if it is the
relatively facile use of habits and tools, of his or her sensibilities, a striving that
succeeds without encountering difficulties the existing set of habits, tools, and
sensibilities cannot deal with), not the striving of the constipated person. I use
`striving´ here as a species of intention. I hold that we cannot get art by
accident. I don´t hold that there are no accidents in art, however. It is the
human striving, the intention to make art, that creates art, when it does (and
the striving, the intention, is a necessary, but not sufficient, condition for art),
and not the many accidents possible in the process of making art. The
accidents don´t make art; the artist does. That the artist may take advantage
of accidents (there is the famous story of Apelles, Alexander's court painter,
who got frustrated by his experiments with painting the froth on a horse's
mouth and in exasperation threw a sponge at his painting, accidentally
producing the effect he wanted, for example), doesn´t mean that the accident
is the art.*

*Murat Nemet-Nejat wrote:
"Does it mean that if a poem is written easily, it is not an artistic poem? Or do
you mean that the subject of art should be about aspiring to something
superior or out of ordinary, provided that abject is not divine; but it can be
about a psychological state?"*

*I don´t say that art must be about any particular thing; I think art can be made
of anything, but it is made by human beings, not a matter of chance or random
occurrences. I also say that chance or random occurrences can be used by a
human being to make art. Some pieces of art come easy, some come hard, to
individual artists. As JM Whistler said when asked how long it took him to
paint one of his nocturnes, "A lifetime." Of course no one imagines that the
elapsed time to accomplish the painting was from his birth to the moment he
finished; he was pointing out that the accomplishment of the painting was the*

result of a lifetime of human engagement with the world.

Murat Nemet-Nejat wrote:
"How come you equate `living entirely in the moment´ with being unconscious
or being like an animal?"

I distinguish the animal´s unconscious mind from the human´s conscious mind. I think that animals have only very limited notions of time, space, and
their own existence, and what I know about meditation in the various traditions
with which I am even a little familiar suggests to me that the goal of such
meditations is to abandon the human consciousness and its immersion a world of short- and long-term consequences in favor of the animal unconsciousness and its lack of understanding of any but short-term consequences, if there is an understanding of any consequences at all.

Murat Nemet-Nejat wrote:
"Come to think of it, do animals live in the moment? Does one need language
to say that? When we say an animal does not think of or know its death, do
we not mean it has no language in relation to us? Doesn't being "conscious of
one's death" by necessity imply the consciousness of deathlessness - in other words divinity -- whether such a thing exists or not?"

Yes, I think animals live in the moment and have no understanding of the idea
of their own individual death. It may be that being conscious of one´s own death implies a consciousness of deathlessness. I´m not sure it does, frankly.
I think it´s entirely possible for organisms to struggle to survive without striving
to make art; to have a determination to escape danger, even to recognize the
differences between, say, the dangers of challenging another bull too big to be
beaten, and the dangers of challenging the lion at all, and still not have any
awareness of `deathlessness´.

But more significantly, it seems to me that the notion of divinity is not merely
the notion of the consciousness of deathlessness. The notion of divinity implies the supernatural. One may imagine deathlessness without requiring

> *the hypothesis of the supernatural, though I don´t imagine that animals with*
> *little or no conception of their own deaths can manage either one.*
>
> *The notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever because it is the human ego, the human striving, that creates art. It´s a necessary but not sufficient condition. To*
> *eliminate one's humanity in favor of becoming unaware, unconscious, in favor*
> *of living so entirely in the moment that one has become merely an animal, and not an animal who is also human, must of necessity eliminate any human capacity for making art.*
>
> *Marcus*

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262. **Murat Nemet-Nejat**

Re: Railroad Club

Tue 15 Jan 2008

Alan,

What you say is very interesting. What kind of place is this, a museum or an arcade? It seems to have elements of both. Also, was the place the creation of a person or a club (for instance, train schedules or locomotive engine aficionados) or historians? I could not tell. Obviously, you are reacting to the political, historical, topographical, etc., associations the images, perhaps the very place has for you. I also wrote in another place how photography elicits thoughts in the viewer thoughts which dissolve the frame, going far beyond the specific "subject matter." In so many of these photos railroads appear in one frame and disappear in another.

You do mention "the railroad obsession with the engines." And also perhaps the very specifity of the buildings, the trucks, a specific moment which they seem to capture as an evanescent tableau, do suggest an aura, a fetishistic longing. That's why I assumed the original place was the creation of one person, though I am aware of the kids playing around.

The continuous shifts of perspective is one of the most stunning things about the images you sent. One always seeing the "railroad" or the hill or the station, etc., surrounded by something else, for instance, the shelf on which the mock-up stands or kids playing on the corner, etc., etc. To me one of the most memorable is the one in which a courtyard and the trucks there are being looked up from an elevated point. The levation itself suggests a perspection in

which the observed objects are supposed to be seen smaller, miniaturized. But these objects, one realizes, are already miniatures. This effect of this double whammy, a visual illusion turning on itself and spelling it out by referring the conventions of a second illusion, is breathtaking.

Alan, I am not clear about one thing. The images you yourself posted, are they replicas of images which were there or are they -with their spaces cutting against each other- your own photographs of the place? To add another twist: if they are yours, did you tweak them in any way?

Ciao,

Murat

On Jan 15, 2008 11:18 AM, Alan Sondheim <[redacted]> wrote:

> *Hi Murat - Actually, I'm not sure of the backgrounds of the people in the club, but it's in Morgantown, which is a university town, and I think a fair number may be connected to the university one way or another. They're also envisioning, both backwards in time of course, but also elsewhere into a landscape that is somewhat topographically accurate and somewhat imaginary.*
>
> *I didn't see the participants as fetishistic in any way; instead it seemed more of a communality, even community - lots of children and wives (the builders seemed men) talking about all sorts of things. I thought there might have been some of the model railroad obsession with the engines themselves, but people seemed most excited about projects to complete and where the rails went! Because there were different levels to the models, a train might disappear into a tunnel and emerge somewhere unexpected. All of this reminds me of Levy's Hackers, with the description of the MIT model railroad club...*
>
> *- Alan*
>
> *On Tue, 15 Jan 2008, Murat Nemet-Nejat wrote:*
>
> *Alan,*
>
> *In all these images images open to other images in disorienting perspectives, the frame disappearing. None of these images have frames. That*
> *is what is to me so wonderful about then. One sees the railroad and the table or the kids surrounding the railroad, etc.*
>
> *One thing you do not mention -and to me is of the essence of these images-*
> *is that the place itself is the creation of a group of (or a single)*

> *fetichist afficionados, regardless of how much the lungs of the same people*
> *may have been scarred by the historical realities these images capture (suture?) in its peripheries -on the mind of the onlooker. I think (maybe!)*
> *I understand why you felt as an outsider there, not quite sharing the fetishistic impulse which paradoxically may have created the place.*
>
> *Ciao,*
>
> *Murat*
>
> *On Jan 13, 2008 8:12 PM, Peter Ciccariello <[redacted]> wrote:*
>
> *Fascinating and beautiful Alan. I belonged to that world as a kid, with a*
> *subscription to Model Railroader magazine. First learned trompe l'oeil and*
> *how to dream worlds that didn't exist, put my head on the tracks and the*
> *smoke pellets filled the room till they faded into the white painted clouds.*
>
> *- Peter*
>
> *On Jan 13, 2008 3:19 PM, Alan Sondheim <[redacted]> wrote:*
>
> *Railroad Club*
>
> *Images from open house, Morgantown model railroad club, embodying cuts from one scale to another, from human to true world, from mind to emanent.*
> *Who would call this the postmodern? One might locate something else here:*
> *not the cut but the suture, not disparity but deep memory; the locales represented, real and imaginary, conjure the West Virginia landscape of*
> *the 1950s, in the memory of many of the club members. What better than a*
> *photograph than a reconstruction in which everything is punctum, intended?*
>
> *The photographs are of the text, of this text; they're weaker without it,*
> *they go elsewhere, I'm pulling them back in. I'm pulling them back in*

to
indicate multiculturalisms and emphases on locale and habitus tend
both
suture and division (these people, these others) in favor of
*_listening_*
and its phenomenology.

But listening is skew-orthogonal, again, to the _style_ of the images,
based on any number of photographers and trajectories.

Now what do I see when I do not know what I see? Certainly aspects and
entities are present within the true world filtered through the
history
of
photography and photographers who have no responsibility for me.

Where are the passengers in this life? Where are the passengers in the
life of the other?

You can already feel the economy of the land, extractive industries,
pov-
erty, environmental pollution, mountain-topping, strip-mining,
deep-min-
ing, feed stores, small towns in the hollows, grey dust, what's worn
is
worn, what's not is brought into play through deep memory's suture
which
even bends, transfigures the landscape, someday we'll all rise to the
surface.

I will live forever
I will live forever
I will live forever
As a hungry ghost
As a hungry ghost
I will live forever

I don't remember the exact name of the railroad club or the members.
Some-
one named Mike, I believe, made the larger mine model. I came in as a
tourist finding nameless things. the models were both outstanding,
depres-
sing to an outsider. The images appeared as images, imaginary, with
what-
ever context I might bring from the outside; the social depth was
absent.
I turned to the jump-cut.

The jump-cut was of the visual, that disparity of mind and scale. Railroad switching systems were fundamental to the development of the Internet. Evidence of electronic skein was everywhere. Jump-cut sutured into dream-scape, dream-screen, displacement/condensation semiotics. What is of truth or tending towards the indexical in the images applies as well to the vis-ual in general, compounding of memory, suture, cut, surface. Whatever one sees is surface, surface-only; x-rays report on deeper surfaces, translucent or transparent to invisible light.

The photographs bother me, as if theory needed image-propping beyond the diagrammatic. But what can the image hold, if not an arrangement that might be constituted as evidence? If a diagram is indexical or symbolic, the photograph resides elsewhere; evidence stands for nothing and hardly represents itself, nor is it pointing towards something across ontological or epistemological lines. On this level the photograph simply reports as Bazin might have it, on what-is, or rather the what-is and thetic con-strues within the dialog of image production. In any case, the postmodern is left behind, or rather, is relegated to analyses of socio-economic phenomena where the theory works wonders; think of postmodern geography, Harvey or Roja for example.

What would postmodern geography make of mountain-topping? And then its representation which makes the wrecked landscape somehow graspable, something to walk around, replant with meadow or pasture?

I think of tantra, mandala, Jefferey Hopkins' introduction to the Kala-chakra Tantra (Kalachakra Tantra, Rite of Initiation, Dali Lama, 1999). Hopkins walks/writes the body of the reader through the mandala ("Notice the entryway at the eastern door, wider than the doorway, with a three storied portico above the entranceway. Each of the stories of the portico above the entryway has four pillars across the front, thereby creating three room-like alcoves on each story. In each of these eight alcoves

are
goddesses of offering; the middle alcove in the first story on the
eastern
side has a black wheel of doctrine with a buck and doe to the right
and
left." And so forth.) Now think of the Morgantown railroad club images
in
the same or different shimmer, think not of the imminent/immanent
identi-
fication of entities within them, but of paths through or around or by
virtue of these entities, which themselves are processes (one doesn't
live
forever, the tracks are constantly changing). Is there a meditation
here,
emission or spew that is sourceless except for (in spite of) the
corners
or frame of the image? Can one imagine a habitus, inhabitation? Is
there
a
seeing that moves through memory near and far without the supplication
of
the signifier? This is what literally remains to be seen, and brings
the
essay to its clothes.

http://www.alansondheim.org/rail01.jpg
http://www.alansondheim.org/rail02.jpg
http://www.alansondheim.org/rail03.jpg
http://www.alansondheim.org/rail04.jpg
http://www.alansondheim.org/rail05.jpg
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> *http://www.alansondheim.org/rail26.jpg*
> *http://www.alansondheim.org/rail27.jpg*
> *http://www.alansondheim.org/rail28.jpg*
>
> *--*
> *NEW RELEASE*
> *UNCOMMON VISION - The Art of Peter Ciccariello*
> *http://uncommon-vision.blogspot.com/*
> *66 pp. 42 color plates.*
>
> *==========*
> *Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted].*
> *Webpage directory http://www.alansondheim.org . Email: [redacted].*
> *http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.*
> *==========*

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263. **James Cervantes**

10th Anniversary issue of The Salt River Review is online

Tue 15 Jan 2008

A 10th Anniversary edition of The Salt River Review is now online.

Poetry by Martin Ott, Halvard Johnson, Amanda Laughtland, John Morgan, Robert Lietz, Katherine Bogden, Sam Pereira, Peter Bruveris, Lynn Strongin, Wendy Taylor Carlisle, Kevin Conder, Sid Miller, Peggy Shumaker, & Barry Spacks.

Fiction by B.J. Hollars, Edward Salem, Lisa Veyssiere, Matt Maxwell, Jennifer Berney, Gail Louise Siegel, & Rochelle Cashdan.

http://www.poetserv.org

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264. Kevin Gallagher
andrew felsinger
Tue 15 Jan 2008

> *Dear Poets,*
>
> *Do any of you have a current email for Andrew Felsinger, editor of the former e-magazine VeRT? Its important that I contact him. If you don't feel like broadcasting it you may email me separately at*
> [redacted]
>
> *Best*
>
> *KG*

↑ Index

265. Alan Sondheim
eyedrum call for work: 'crop circles, cosmogams, psychogeographies' (fwd)
Wed 16 Jan 2008

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1992391817-1200462266=:938

---------- Forwarded message ----------
Date: Tue, 15 Jan 2008 12:26:09 -0500 (GMT-05:00)
From: robert cheatham <[redacted]>
To: [redacted]
Subject: eyedrum call for work: 'crop circles, cosmogams, psychogeographies'

Call for material for a visual arts show at
Eyedrum Art and Music Gallery, Atlanta, Georgia.

The show will run from
October 18 through November 29; it will also constitute
a featured issue similarly titled in
the online journal PERFORATIONS.

Deadline: August 1, 2008

Crop Circles, Cosmograms, Psychogeographies

If nothing else, perhaps it can be said that modernity is about diagrams, schematics, blueprints, Rorschalk cards, flow charts, maps, floorplans and all

the other graphic devices designed to simplify and link the real, material world with the abstract world of thought and feeling. The same thing might be said of the visual arts in general.

The infamous crop circles started mysteriously appearing in the fields of England in the mid-Seventies. Over the past thirty plus years, they have become the source of much speculation, wonderment, hoaxing: were they made by artists? By aliens? By intelligent plasmas? Unknown terrestrial forces? Covert military operations? As with everything, your answers depended on your proclivities and stations in life. At the very least, they were beautiful and 'artistic' and SEEMED to be some form of cosmograms, in the same league with mandalas, Mayan city constructions, Egyptian mega-constructions, archaic native American pictographs and other nativistic schematics which seemed to link an astronomical world above with the terrestrial world below â€¦ and to imbue those diagrams with a purported spiritual power.

All these types of 'ground-based' diagrams also have in common implicit psychological connections with the land even to the point of creating those connections ex nihilio. The term 'psychogeography' was coined some years ago to account for the feeling that the 'beach under the pavement' somehow makes itself felt in ideas, feelings, and 'spirits'.

The visual arts show at eyedrum art and music gallery will explore these connections and forms: What are these forms? Do they have effects and affects or is 'aesthetic' sufficient? Can they be created anew? Does technology facilitate these 'cosmic figures' and give them new voice or does it kill them off in paving them over and leave us with a dead schematic ... which nevertheless still tries to speak?

There is not much space so please contact the curator if you are interested in participating in the show.

Deadline: August 1, 2008

Curator: Robert Cheatham: [redacted]

Eyedrum: 290 Martin Luther King Drive SE, Suite 8. 30312
http://www.eyedrum.org

PERFORATIONS: http://www.pd.org

Georges Braque: "You must always have 2 ideas, one to destroy the other. The painting is finished when the concept is obliterated."

--0-1992391817-1200462266=:938--

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266. Alan Sondheim
Re: Railroad Club
Wed 16 Jan 2008

Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a popular restaurant here in Morgantown. There are about 26 members of the club, most of whom I gather are active. We found this out when visiting. The model is in several sections, and each seems to have 'modules' made by various members. I was fascinated by the wornout imagery; this definitely reflects aura, but not fetishization. Instead, the club emphasizes, as these usually do I think, community, social/charitable events, etc. The images (they're mine) were completely unmodified, except of course for size reduction. The model railroad club meets, I think, Thursday evenings, but I'm not sure whether or not this is every Thursday. I wish I could tell you more! We may end up going to a meeting to see what it's like.

I think you're right re: the frame; the frame in a sense is arbitrary and what's of interest is almost off-handedly captured by the exigencies of taking _this_ image and not another.

The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful.

I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?

Thanks for this! - Alan

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267. Jim Andrews
on code poetry
Wed 16 Jan 2008

i've been thinking a bit about 'code poetry' recently; a piece of mine is going to be in an issue of wordforword.info including some 'code poetry'.

i think it's good that the term is still wide open. it can apply to the sort of work mark marino talks about in http://www.electronicbookreview.com/thread/electropoetics/codology or to other types. no one group can really colonize and hold the territory to themselves, because "code" operates at too many levels and has too many different relevant meanings in today's world. those who don't know programming have lots of scope since "code" isn't necessarily executable

programming language or even plain old programming language. "code" doesn't have to have anything to do with computers at all, for that matter.

perhaps there are some things, though, that most if not all code poetries are dealing with. the article by søren pold on christophe bruno's work at http://www.electronicbookreview.com/thread/electropoetics/textualized is quite articulate about the big picture:

"...while books are not becoming insignificant or superfluous anytime soon, we still have a new dominant medium for the organization of knowledge, culture, and society. Digital literature consequently has a role to play as a form of media-art that makes us aware of what is happening to text as a material and concept, to reading and writing, and to the material basis of text in the ongoing process of digitization, networking, and mediation, and how these material and formal changes correspond to social and cultural changes. The concept of text is currently undergoing dramatic changes, and most text is now produced and read at the networked interface. Text in contemporary society has become increasingly kinetic, electrified, spatial, and more or less cybernetically controlled by, for instance, commercialization in our postmodern urban environment and on the web."

the term "code poetry" is a good one partly because it is open. it isn't a 'school of poetry' made up of a central group. it's poetry that has some sort of intense engagement with code.

and it opens poetry to types of language and, well, codes, that haven't been so prominently associated with poetry before.

also, it avoids limiting its focus to computation. it refers as prominently to matters of language and culture as to computation.

and that's a healthy inclusive broadness.

much as i would like to see a more intense engagement within the art and poetry worlds with issues concerning the role of programming in art (not simply programming as a technician's job), it's important to keep the juice flowing from many areas through poetry, and the term 'code poetry' does that quite nicely.

the first time i heard the term discussed was by ted warnell on the webartery list back around 1999 or 2000.

another advantage of the term "code" will emerge in the coming years as we come to understand more about the way the brain codes and processes information, i suspect. however it is done, probably it isn't done in what we think of as 'language'. there is no conscious creator of those codings, no designer, no consciousness below consciousness in a 'language' of memory,

most likely, but something that is probably better described as 'code'. and the same probably goes for information and information processing such as dna: it isn't so well described as 'language' as 'code'.

we are in an intense engagement with 'code', these days, and it deeply affects language. and we wonder what and if there is a definitive difference between code and language or whether they bleed into one another as we ourselves are also part cyber.

so the notion of 'code poetry' is aware of the current and future growing interface between code and language and this is also the interface between humanity and machine.

ja
http://vispo.com

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268. Gerald Schwartz
@ house of hamez
Wed 16 Jan 2008

---

the FREE SPEECH ZONE Series
continues w/

Gerald Schwartz

(and special surprise guest)
8 p.m. Thursday
389 Gregory St.
Rochester, NY,
United States

!!FREE!!

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269. Sharon Mesmer/David Borchart
Mesmer and Nasdor Book Party
Wed 16 Jan 2008

Sharon Mesmer and Marc Nasdor invite you to celebrate with them the release of their new books

Annoying Diabetic Bitch (Combo Books)
Sonnetailia (Roof Books)

Thursday, January 24
8pm

Mehanata Bulgarian Bar
113 Ludlow Street
NYC

Eugene Hütz of Gogol Bordello DJ-ing at 10:30
Free admission until 10:30
$10 after
Cash bar
F/J/M/Z trains to Delancey/Essex

More info:
http://www.myspace.com/mehanata
http://virginformica.blogspot.com/

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270. Rachel Loden
new on wordstrumpet: nixon vets the candidates &c.
Wed 16 Jan 2008

---

http://wordstrumpet.blogspot.com/

* How Would Nixon Vote? Tricky D. Vets the Candidates

* A Poem for Primaries: Milhous as King of the Ghosts

* The Moist Lotus Open Along Acheron: Sappho, psychopomp &c.

* The Important Looking Men (with a Note from Mairéad Byrne)

* Speechless: Woody Allen on the WGA strike; the "right-to-sing" state

* Rose, Oh Pure Contradiction: Knox, Manguso & more

* The More Things Change Dept.: Some Remarks on Humor by E.B. White

* Susan Sontag: An Argument about Beauty

* Concord in the Sixties: Hawthorne, the Alcotts, the Civil War

* Poetry and the Theory of Heartbreak

* A Fresh Face, Somebody Who Understands: Nixon and Rumsfeld

* My Wicked Caddywumpus Ways: Blurb-Composition & other confusions

* A Page from the Dangerfield Playbook: the Stephen T. Colbert Award for the Literary Excellence

* Poetry, Grimness, and Gallows Humor: Mlinko, Brecht, Lerner, Flarf &c.

* Adventures in Heresiology: Patrolling the Perimeter of the Avant-garde

* Academy of Fine Arts: Linh Dinh by Jonathan Hill

* Poem in Spanish (with a Note from Paul Hoover)
* M. A. Numminen Sings Wittgenstein

http://wordstrumpet.blogspot.com/

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271. Marcus Bales
Re: Spoofing Inaugural Poems, Nemet-Nejat
Wed 16 Jan 2008

Murat Nemet-Nejat wrote:
> I have tried to see where our essential disagreement lies. It seems
> it does in our concepts of divinity. For you divinity must be
> supernatural, something "outside" the natural. For me,
> the divine has to do with consciousness, something intimately
> related to language. <

Well, then, we've got merely a quibble about terminology between us, and no real misunderstanding at all. You are NOT saying that there is any real thing outside human psychology that is "divine" -- you're merely renaming the frisson of art "the divine" or "divinity". Your use of "the divine" or "divinity" is, since you use it casually without a disclaimer, a trifle disingenuous, don't you think? After all, "the divine" and "divinity" have been used traditionally in both Christianity and Islam to denote the supernatural.

Murat Nemet-Nejat wrote:
> You drastically distinguish between
> real and unreal, basically in terms of its human
> applicability, its specific technological prowess.<

No, I distinguish between the natural and the supernatural when people start talking about "the divine" or "divinity".

Murat Nemet-Nejat wrote:
> The perpetual motion machine is unreal because it can not be produced
> and put to economic use.<

No, the perpetual motion machine is unreal because it is, so far as we know now, impossible to build in the real world. It has nothing to do with its economic uses -- it can't be made whether it has economic uses or not: so far as we know now the way reality is made up there can be no perpetual motion machine -- not even the whole of the universe is seen as such a thing.

Murat Nemet-Nejat wrote:
> For me, one the other hand, the idea underlying

> the perpetual motion engine, something which rejuvenates itself through
> activity, is real<

I don't dispute that we can think of the idea, and that by thinking of the idea we make the idea "real" in the sense that we can talk about it. But the notion that by talking about something one has actually done something is what I call "intellectual's disease". Talking about the plumbing doesn't stop the leak; talking about a perpetual motion machine doesn't create one.

Murat Nemet-Nejat wrote:
> ... the idea underlying the perpetual motion engine ... is in some way the
> very definition of spiritual essence.<

If the _idea underlying_ the perpetual motion engine, and not that engine itself, is what you hold is the definition of spiritual essence, then it sounds as if our disagreement is between The Romantic, you, and The Skeptic, me. You very much wish that there were a supernatural, but you know there isn't, so you content yourself with posing on the cliff's edge with your cape blowing behind you in the approaching storm, fists on hips, one foot thrust forward, hair askew (but not too askew to be sexually attractive) in the wind, and your face molded with determination not to let any real storm spoil your walk, and hoping that your return, sopping wet and shivering, to your lover will result in your welcome with hot chocolate and open arms.

Murat Nemet-Nejat wrote:
> For me the connection between idea,
> what is imagined or conceived, and what is real is much more fluid and cuts
> across narrowly economic or practical considerations. This does not mean
> -as you seem to think- that one can call anything what one wants ...<

Why doesn't it mean that. It seems that the notion that if the connection between idea and real is really as fluid as you claim, then the act of calling one thing by another thing's name ought to make the one thing into the other thing. Just how fluid, in other words, do you claim the connection is? If it is not fluid enough to make changes simply by renaming, but fluid enough that we cannot really name anything without disingenuous mis-uses of terminology to make specious arguments being seen as valid objections, as in the case of "the divine" or "divinity" in your hands, then just how fluid IS that connection, eh?

Murat Nemet-Nejat wrote:
> ... Ideas -whether you (Marcus) believe in them or not- when powerful
> enough, speaking to a specific group of people, in your word, to their
> "aspirations, weave their intricate verbal and ideological pattern.
> In that way, they are very real.<

Just how powerful is "powerful enough", though? That's the crux. In fact, people can be swayed to genocide by powerful emotional appeals based on lies. Real lies. Real emotions. Real genocide. We don't disagree that ideas can be powerful enough to change how people view the world culturally -- but you seem to be saying, or implying, anyway, that if we just believed hard enough in a perpetual motion machine we could believe it into existence, and Tinkerbell will live!

Murat Nemet-Nejat wrote:
> Post modernism ... involves a confrontation with the realness of the other.<

No, it doesn't. Postmodernism involves denying that 'Reason', as used in the Platonic and Kantian traditions, means truth as correspondence, knowledge as discovery of essence, and morality as obedience to principle, notions the postmodern wants to deconstruct and deny. There can be no "realness of the other" where there can be no truth, no knowledge, no morality, because what is "real" about the "other", or even "other" about the "other" if we deny reason?

Liberality of mind and critical thought are not, in the postmodern view, matters of abstractness, but rather of relativity, of alternative perspectives, and all perspectives are held to be equally valid. The postmodern can privilege no perspective over another. Critical thinking become playing off alternatives against one another, rather than playing them off against the criteria of rationality or reasonableness.

Murat Nemet-Nejat wrote:
> It has absolutely nothing to do ... with the decline of intellectual standards
> or deterioration of moral values.<

It is the postmodern practice to deconstruct "intellectual standards" or "moral values" so that anything anyone calls "intellectual standards" or "moral values" are, by the mere naming of them, so. One can only hope that postmodernists have the courage of their convictions, and when they contract diseases, they will redefine or deconstruct them as a tummy-ache, confident that the mere re-naming will mean the problem is solved. Not that there's any chance we may yet get rid of the postmodernists by holding them to their own, um, er, well, 'standards'. In spite of their purported beliefs that deconstructing "reality" by talking about it powerfully will 'weave their intricate verbal and ideological pattern', postmodernists with access insist on going to hospitals and doctors. They don't even see the irony, much less the hypocrisy.

Postmodernists are merely the contemporary version of fundamentalist Christian Scientists, but with advanced degrees and no street smarts. Good luck with that.

Marcus

> *On Jan 14, 2008 5:24 PM, Marcus Bales <[redacted]>*
> *wrote:*
>
> *Murat Nemet-Nejat wrote:*
> *"Randomness has something to do, it seems to me, with the*
> *disintegration,*
> *destruction of the ego, which is an essential concept both in*
> *Sufism and*
> *perhaps Buddhism. In Sufism, this loss of ego (which ,*
> *specifically in*
> *poetry,*
> *leads to Eda, a transformation in the concept of the lyric "I")*
> *opens up*
> *the*
> *spirit to divine consciousness."*
>
> *Marcus Bales wrote:*
> *First, I assert that there is no such thing as `divine*
> *consciousness´.*
> *There is no*
> *god, of any sort. I think the feeling*
> *that is described as, for example, `divine consciousness´ or*
> *`afflatus´,*
> *among*
> *others, is merely a psychological state. It has no connection to*
> *any sort*
> *of*
> *divinity because there is no such thing as any kind of divinity.*
>
> *Murat Nemet-Nejat wrote:*
> *"´Divine consciousness´ exists because it exists as a concept in*
> *Sufism. Do you mean that I made this whole assersion about Sufism*
> *up or*
> *only that the concept itself is an illusion?"*
>
> *If "´divine consciousness´ exists ... as a concept in Sufism" then*
> *`a*
> *perpetual*
> *motion machine´ exists as a concept in western materialism - but*
> *neither*
> *one*
> *exists in the real world. To hold that something exists because*
> *someone*
> *has*
> *invented a name seems as if it is too postmodern even for a*
> *postmodernist.*
>
> *If you assert that there is `divine consciousness´ in your poems,*

> *does*
> *that*
> *make it true, irrespective of any contrary opinion? Is all that*
> *is*
> *required for an*
> *assertion to be true in your view is that someone asserts it? What*
> *do you*
> *do,*
> *then, with assertions that your opinion is wrong? Aren´t those*
> *assertions*
> *true,*
> *too, for you, simply because they´re assertions? But if your*
> *assertion is*
> *true by*
> *definition, and any contrary assertion is also true by definition,*
> *by what*
> *means*
> *do you distinguish between them? Or do you? Do you simply choose*
> *randomly*
> *among all possible choices? Do you privilege your own assertions*
> *over*
> *others*
> *because they´re your own, or Sufi assertions over others because*
> *they´re*
> *Sufi? The notion that any assertion is true is self-refuting since*
> *it*
> *means that*
> *assertions contrary to any assertion are also true.*
>
> *Murat Nemet-Nejat wrote:*
> *"... is `a psychological state´ then not merely a concept but*
> *something*
> *more?*
> *How is `a psychological state´ more real than `divine*
> *consciousness´? By*
> *your*
> *argument there is `a psychological state´ but no `divinity´? How*
> *are they*
> *different? Pray explain."*
>
> *If all you´re asserting by `divine consciousness´ is a*
> *`psychological*
> *state´, then*
> *we´re merely arguing about terminology, and we have no*
> *disagreement that I*
> *can see. But you seem to be using the notion of `more real´ here*
> *to*
> *distinguish, if I understand it, between `divine consciousness´*

> *and*
> *`psychological state´ by asserting that the former is in fact*
> *`more real´*
> *than, or*
> *at least `as real´ as, the latter. By that I understand you to be*
> *claiming*
> *that*
> *there is such a thing in the real world as `divine*
> *consciousness´,*
> *something*
> *that is perhaps not as identifiable as `igneous rock´ but*
> *certainly as*
> *recognizable when one sees it as `pornography´.*
>
> *(On reflection, considering Amy King´s propensity to leap to*
> *unwarranted*
> *conclusions about name-calling and insult, I hope no one will take*
> *that to*
> *be a*
> *disparaging comparison: in the US the Supreme Court has famously*
> *ruled*
> *that, while they cannot define `pornography´, they are confident*
> *that*
> *local*
> *authorities will `know it when they see it´. It is in the category*
> *of*
> *`know it when*
> *they see it´ that I mean to put `divine consciousness´ as you use*
> *it, and*
> *emphatically NOT in the category of `pornography´.*
>
> *(Certainly, though, I intend the comparison to be dismissive of*
> *your*
> *argument*
> *(though, once again, Amy King, not of Murat as a person), since I*
> *hold*
> *that in*
> *important matters such as pornography and divine consciousness we*
> *MUST*
> *be willing to articulate definitions and stand by them at least*
> *provisionally until*
> *better definitions come along. If you cannot define `divine*
> *consciouness´*
> *better*
> *than the Supreme Court defines `pornography´ then I hold that*
> *your*
> *argument*
> *ought to be dismissed on the same grounds as the Supreme Court´s:*

> *that it*
> *is*
> *inadequate to the seriousness of the discussion. In the case of*
> *the*
> *Supreme*
> *Court, they have on their side the reason that it is the job of*
> *the*
> *political*
> *process and the lower courts to parse through the definitions, and*
> *the*
> *SC´s*
> *job is to choose among those offered. You, however, having brought*
> *the*
> *notion of `divine consciousness´ to bear on this discussion, have*
> *the*
> *responsibility of actually defining your term.)*
>
> *My understanding of the claims about `divinity´ or `divine*
> *consciousness´*
> *is that*
> *they are claims about the supernatural, or at least about the*
> *external-to-the-*
> *human. As such, they would be different from `psychological*
> *states´, which*
> *are*
> *about the internal-to-the-human, and certainly not about the*
> *supernatural.*
>
> *Murat Nemet-Nejat wrote:*
> *"How did you come out with the definition "it is human striving*
> *which*
> *creates*
> *art"? To expand on one of your metaphors, human striving might*
> *also be a*
> *solution to constipation, but is it art under the*
> *circumstances?"*
>
> *Human striving is a necessary but not a sufficient condition for*
> *art. One*
> *can*
> *have human striving without art, but not art without human*
> *striving. No*
> *doubt*
> *someone can and will make (or perhaps has made) a piece of art*
> *about*
> *constipation - but what makes it art is the artist´s striving*
> *(even if it*
> *is the*

relatively facile use of habits and tools, of his or her sensibilities, a striving that succeeds without encountering difficulties the existing set of habits, tools, and sensibilities cannot deal with), not the striving of the constipated person. I use `striving´ here as a species of intention. I hold that we cannot get art by accident. I don´t hold that there are no accidents in art, however. It is the human striving, the intention to make art, that creates art, when it does (and the striving, the intention, is a necessary, but not sufficient, condition for art), and not the many accidents possible in the process of making art. The accidents don´t make art; the artist does. That the artist may take advantage of accidents (there is the famous story of Apelles, Alexander's court painter, who got frustrated by his experiments with painting the froth on a horse's mouth and in exasperation threw a sponge at his painting, accidentally producing the effect he wanted, for example), doesn´t mean that the accident is the art.

Murat Nemet-Nejat wrote:
"Does it mean that if a poem is written easily, it is not an artistic poem? Or do you mean that the subject of art should be about aspiring to something superior or out of ordinary, provided that abject is not divine; but it can be about a psychological state?"

I don´t say that art must be about any particular thing; I think art can be made of anything, but it is made by human beings, not a matter of chance or random occurrences. I also say that chance or random occurrences can be used by a human being to make art. Some pieces of art come easy, some come hard, to individual artists. As JM Whistler said when asked how long it took him to paint one of his nocturnes, "A lifetime." Of course no one imagines that the elapsed time to accomplish the painting was from his birth to the moment he finished; he was pointing out that the accomplishment of the painting was the result of a lifetime of human engagement with the world.

Murat Nemet-Nejat wrote:
"How come you equate `living entirely in the moment´ with being unconscious or being like an animal?"

I distinguish the animal´s unconscious mind from the human´s conscious mind. I think that animals have only very limited notions of time, space, and their own existence, and what I know about meditation in the various traditions with which I am even a little familiar suggests to me that the goal of such meditations is to abandon the human consciousness and its immersion a world of short- and long-term consequences in favor of the animal unconsciousness and its lack of understanding of any but short-term consequences, if there is an understanding of any consequences at all.

Murat Nemet-Nejat wrote:
"Come to think of it, do animals live in the moment? Does one need language to say that? When we say an animal does not think of or know its death, do we not mean it has no language in relation to us? Doesn't being "conscious of one's death" by necessity imply the consciousness of deathlessness - in other words divinity -- whether such a thing exists or not?"

Yes, I think animals live in the moment and have no understanding of the idea of their own individual death. It may be that being conscious of one´s own death implies a consciousness of deathlessness. I´m not sure it does, frankly.
I think it´s entirely possible for organisms to struggle to survive without striving to make art; to have a determination to escape danger, even to recognize the differences between, say, the dangers of challenging another bull too big to be beaten, and the dangers of challenging the lion at all, and still not have any awareness of `deathlessness´.

But more significantly, it seems to me that the notion of divinity is not merely the notion of the consciousness of deathlessness. The notion of divinity implies the supernatural. One may imagine deathlessness without requiring the hypothesis of the supernatural, though I don´t imagine that animals with little or no conception of their own deaths can manage either

> *one.*
>
> *The notion of destruction of ego seems to me to absolutely eliminate the*
> *possibility of any art whatever because it is the human ego, the human*
> *striving, that creates art. It´s a necessary but not sufficient condition.*
> *To*
> *eliminate one's humanity in favor of becoming unaware, unconscious, in*
> *favor*
> *of living so entirely in the moment that one has become merely an animal,*
> *and not an animal who is also human, must of necessity eliminate any human*
> *capacity for making art.*
>
> *Marcus*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.2/1224 - Release Date: 1/14/2008 5:39 PM*

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272. Wendy Kramer
david larsen's email
Wed 16 Jan 2008

---

hello,

anyone have david larsen's email? thanks,

wendy kramer

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

↑ Index

273. **David Chirot**
Re: on code poetry
Wed 16 Jan 2008

"Savinio said he was certain that the the ruins Schliemann excavated must be those of ancient Troy, because during the First World War the British destroyer Agamemnon had bombarded them. If the British sailors had not been inspired by the unspent fury of Agamemnon, why should they have fired at ruins in the wilderness? Names are more than a definition of things, they are the thing itself."

--Leonardo Sciascia, The Moro Affair (Alberto Savinio aka Andrea De Chirico was the brother of the painter Giorgio)

One of the great anxieties of the Pentagon with allowing a few poems to be translated for inclusion in the published book of Guantanamo Poems was that poetry by its very nature is a form of code. A poetic image even in translation may still have meaning to a reader from another culture indicating a meaning concealed to the reader limited to the culture of the translation only. The use of non-literary translators was made to hopefully further distance the original poetic images from their sources, to further "muddy" and "confuse" their "signals." By making the poems as "unpoetical" as possible in English, it was hoped that they will also be as far from their "poetic" origins as possible, in order not to convey any information of a "secret" or "dangerous" nature to those addressed across the linguistic divide in the original language. "Code poetry," "code writing," and "code speech" have been used from "time immemorial" to conceal meanings, for reasons of survival, economics, politics, romance, entertainment, narcotics, any kind of "illicit" activity one may think of. Graffiti written in plain sight on walls, mail boxes, subways, buses, telephone poles, that appear to say one thing to the public say something completely different to those who know how to read their codes.

Jim--on the one hand you are saying that computers don't have to do with the codes and code poetries and aren't colonizing, and then you are turning to the example quoted below in which the computers and digital literature are "the dominant" method of "organization" and "commercialization."

With the telegraph there were immediately codes developed--Morse Code for the transmission of information to do with transportation, stocks, the news, followed by the stock market ticker.

The development of codes tends to be for purposes of efficiency of communication, control of communication and secrecy of communication.

In the digital era these are predicated on the electricity being on. More than ever in recent genocides and wars the cut off of electricity grids has

become of the utmost importance. The digital cutoff has meant that persons have "ceased to exist" within this "inclusive code." The bombings of Iraq, Yugoslavia, Afghanistan, Lebanon were all targeting the electric grids. The genocide of Rwanda was preceded by the severing of all electric, cable, phone lines, in Burma, the protests initiated the digital cutoff and in Gaza the electric shut down accompanies ever more drastic measures. Without electricity, no digital codes, no hospitals functioning, no water pumps working, no tv etc. Via these means huge areas of the world are not permitted to enter as it were the 21 st century.

The interrelationship of poetry with codes was beautifully demonstrated by Edgar Allan Poe. Poe ran a newspaper column in which he challenged all comers to send to him codes which he claimed he would proceed to crack. And he did. No one was able to send in one which he he did not succeed in cracking. (Though, being Poe, he may have supplied a few of the codes to be cracked himself! After all, did he not create the code to cracked in his story the "The Goldbug" and conceal "the Purloined Letter" for his detective Dupin to find?)

Poetry itself is an already coded language, and language itself is already the carrier of a myriad linguistic codes and cultural codes and is inscribed with a myriad myriad human codes, biological, chemical and neurological codes. Already with these codes one is aware of the abilities of humans to create controls, subterfuges, manipulations, camouflages, forgeries, doublings, all manner of rhetorical devices in the employ of all manner of purposes. The idea that new forms of codes will be some how more open than any previous seems disingenuous. The first persons to really make use of new codes are usually the military, the corporations and the hackers.

In Junkie, Burroughs' notes at the end of his Introduction re the little group of definitions he has given at the back of the book: "A final glossary, therefore, cannot be provided for words whose intentions are fugitive." The writer's "Job" for Burroughs is a DIY "fugitive" activity which is "hidden in plain sight."

The very language one has used for concealment one now has to learn to use in order to reveal the things one hopes to convey through the impenetrability one has become habituated to use as to a cloak worn in a enshrouding darkness, as "El Hombre Invisible."

The interface of humanity and the machine one might say has existed since the very earliest tools, writing implements, fire. Archimedes calculator of the grains of sand in the known universe, creator of war machines for "Homeland Security;" physics applied to giant catapults. The oldest poetry recounts mighty machines used in great battles, arms and armors of Gilgamesh, Arjuna, the

secret code of the Trojan Horse, thousands of "undeciphered writings" the world over, "objects we know not the use of."

'In all things . . . there is a 'rational' mystery of essences and correspondences, a tight, uninterrupted network of almost imperceptible, almost inexpressible significances linking one point to another, one thing to another, one being to another." --Sciascia, The Moro Affair

On Jan 16, 2008 4:14 AM, Jim Andrews <[redacted]> wrote:

> *i've been thinking a bit about 'code poetry' recently; a piece of mine is going to be in an issue of wordforword.info including some 'code poetry'.*
>
> *i think it's good that the term is still wide open. it can apply to the sort of work mark marino talks about in http://www.electronicbookreview.com/thread/electropoetics/codology or to other types. no one group can really colonize and hold the territory to themselves, because "code" operates at too many levels and has too many different relevant meanings in today's world. those who don't know programming have lots of scope since "code" isn't necessarily executable programming language or even plain old programming language. "code" doesn't have to have anything to do with computers at all, for that matter.*
>
> *perhaps there are some things, though, that most if not all code poetries are dealing with. the article by søren pold on christophe bruno's work at http://www.electronicbookreview.com/thread/electropoetics/textualized is quite articulate about the big picture:*
>
> *"...while books are not becoming insignificant or superfluous anytime soon, we still have a new dominant medium for the organization of knowledge, culture, and society. Digital literature consequently has a role to play as a form of media-art that makes us aware of what is happening to text as a material and concept, to reading and writing, and to the material basis of text in the ongoing process of digitization, networking, and mediation, and how these material and formal changes correspond to social and cultural changes. The concept of text is currently undergoing dramatic changes, and most text is now produced and read at the networked interface. Text in contemporary society has become increasingly kinetic, electrified, spatial, and more or less cybernetically controlled by, for instance, commercialization in our postmodern urban environment and on the web."*
>
> *the term "code poetry" is a good one partly because it is open. it isn't a 'school of poetry' made up of a central group. it's poetry that has some*

sort of intense engagement with code.

and it opens poetry to types of language and, well, codes, that haven't been
so prominently associated with poetry before.

also, it avoids limiting its focus to computation. it refers as prominently
to matters of language and culture as to computation.

and that's a healthy inclusive broadness.

much as i would like to see a more intense engagement within the art and poetry worlds with issues concerning the role of programming in art (not simply programming as a technician's job), it's important to keep the juice
flowing from many areas through poetry, and the term 'code poetry' does that
quite nicely.

the first time i heard the term discussed was by ted warnell on the webartery list back around 1999 or 2000.

another advantage of the term "code" will emerge in the coming years as we come to understand more about the way the brain codes and processes information, i suspect. however it is done, probably it isn't done in what we think of as 'language'. there is no conscious creator of those codings, no designer, no consciousness below consciousness in a 'language' of memory,
most likely, but something that is probably better described as 'code'. and
the same probably goes for information and information processing such as dna: it isn't so well described as 'language' as 'code'.

we are in an intense engagement with 'code', these days, and it deeply affects language. and we wonder what and if there is a definitive difference
between code and language or whether they bleed into one another as we ourselves are also part cyber.

so the notion of 'code poetry' is aware of the current and future growing interface between code and language and this is also the interface between humanity and machine.

ja
http://vispo.com

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274. Mark Truscott
January 23: Hall and Maranda at Test (Toronto)
Wed 16 Jan 2008

Dear friends:

A very special edition of the Test Reading Series comin' at ya:

PHIL HALL and MICHAEL MARANDA (bios below)
Wednesday, 23 January 2008, 8 pm
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Free (small donations toward the running of the series gratefully accepted)

A map and more information on the readers: www.testreading.org.

Hope to see you there,

Mark

********** PHIL HALL was born in 1953 and raised on farms in the Kawarthas region of Ontario. He attended the University of Windsor in the 70s, where he received an MA in English and Creative Writing. His first book, Eighteen Poems , was published in Mexico City in 1973. Since then he has published 13 other books of poems, four chapbooks, and a cassette of labour songs. He is also a publisher of broadsides and chapbooks under his Flat Singles Press imprint. In the early 80s he was a member of the Vancouver Industrial Writers' Union. In the early 90s he was Literary Editor at This Magazine, and also edited a shortlived literary journal called Don't Quit Yr Day-Job. Among his titles are Homes (1979), Old Enemy Juice (1988), The Unsaid (1992), Hearthedral—A Folk-Hermetic (1996), and Trouble Sleeping (2000), which was nominated for the Governor General's Award for poetry. In 2005, Brick Books (celebrating 20 years as Hall's publisher) brought out An Oak Hunch, which was nominated for the Griffin Poetry Prize in 2006. Hall has taught writing and literature at the Kootenay School of Writing, York University, Ryerson Polytechnical University, and many colleges. He has been poet-in-residence at the University of Western Ontario, the Sage Hill Writing Experience (Sask.), the Berton House in Dawson City, Yukon, and elsewhere. This fall, 2007, BookThug has published Hall's long poem, White Porcupine, and also a revised second edition of his essay/poem, The Bad Sequence. Over the years, Hall has collected two full decks of random playing cards from the streets, and numerous albums of found photographs. He calls all of this ephemera his "Pedestrian Archives." He is learning to play clawhammer banjo.

MICHAEL MARANDA lives in Toronto.

He edits professionally, vocationally, and recreationally.

His day-job on week-days is assistant curator (for the Art Gallery of York University).

His day-job on alternate weekends is proprietor of Parasitic Ventures Press, a small artist-books publisher.

His job in evenings and other alternate weekends is as a visual artist.

He hasn't written much of late beyond grant applications, and this bio.

He has a half a share in a grey cat.

www.michaelmaranda.com
www.parasiticventurespress.com

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275. steve d. dalachinsky

Re: Fw: Re: steve and Yuko's busy months - sorry forgot date on this 1st listing

Wed 16 Jan 2008

JAN 22
steve reads at Living Theatre 21 Clinton Street 8PM
with Ty Cumbie's Musetry and Drew Gardner's Poetry orchestra
with guests Ellen Christi, Sharon Mesmer and others

_____

steve reads in february 15 at 8 pm at bowery poetry club for a thomas chapin tribute
with lunar bob musso and many guests

_____

steve and yuko reads feb 25 at 7ish at bowery poetry club
with federico ughi and other musicians and poets

_____

steve reads march 8 with amiel alcaly and jake marma at the yippie cafe w/ musicians mor as it developes

_____

steve reads march 21 at the recht forum with the incredible bassist joelle leandre 9 PM

wow was thast a mouthful

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276. Douglas Manson
Re: Spoofing Inaugural Poems, Nemet-Nejat
Wed 16 Jan 2008

Marcus Bales Wrote:
"You very much wish that there were a supernatural, but you know there isn't, so
you content yourself with posing on the cliff's edge with your cape blowing behind you in the approaching storm, fists on hips, one foot thrust forward, hair askew (but not too askew to be sexually attractive) in the wind, and your
face molded with determination not to let any real storm spoil your walk, and
hoping that your return, sopping wet and shivering, to your lover will result in
your welcome with hot chocolate and open arms."

While i can't accept the terms of what one writer may "wish" as a direct consequence of a dispute over the terms "natural" and "supernatural"--as I am very much engaged with the linguistic philosophy that's being worked out here, though in a limping antagonistic way--I'm certainly in favor of one's gaining a very practical result of chocolate and some good loving for an entirely irrational act of standing out on a cliff during a rainstorm. So, if I could go on the record for wishing anything, it would be more of these boundary-walking lovers & hot chocolate chefs. I'll leave the finer points of metaphysics and metalinguisitics to the encyclopedia writers and enraged microscope lens grinders. Standing in a rainstorm feels good. Everyone should try it, cape or no cape. Take your PDA with you, if you have to. My personal wish is for this discussion to take up "sensate" and "insensate" as possibly mutually opposed terms.

All these angry metaphors are very telling even if they only indicate a capacity to generate them--whereas I find a good deal of historical, social, and political information, too. Play on, you clashing civilizations!

douglas manson

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277. Therese Broderick
Ekphrastic Defined?
Wed 16 Jan 2008

If anyone knows of any online classes, correspondence courses, or conferences on the theory or history of ekphrasis (yes, it's an ugly word), please post. I'm

already registered for some practical training in the teaching of "writing from art," so I don't now need more of that kind of workshop. I'm looking instead for coursework of deeper substance (short of a PhD program, that is). I can travel. I'll be at AWP, too.

Sincere thanks.
Therese Broderick, MFA
Albany, NY
poetryaboutart.wordpress.com

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278. Jason Quackenbush
Re: Spoofing Inaugural Poems, Nemet-Nejat
Wed 16 Jan 2008

Hey Marcus, I don't want to butt in over much in this fascinating discussion, but your conception of reason here is overly narrow and it's leading you into a trap in your criticism of the post modern.

> *No, it doesn't. Postmodernism involves denying that 'Reason', as used in the Platonic and Kantian traditions, means truth as correspondence, knowledge as discovery of essence, and morality as obedience to principle, notions the postmodern wants to deconstruct and deny. There can be no "realness of the other" where there can be no truth, no knowledge, no morality, because what is "real" about the "other", or even "other" about the "other" if we deny reason?*

Let's take these in order:

"Truth as Correspondence" This is hardly uncontroversial and is denied by deflationary theories of truth (held by ultra non-postmodern thinkers like Frege, Ramsey, Quine, Tarski, and many many others), Coherence Theories of truth (notably held to be the case by a number of positivists, and the thoroughly in the modern camp Leibniz and Spinoza), Pragmatic Theories of truth (Peirce, James, Davidson et al), Semantic theories of truth (Russell, Wittgenstein [sort of], Kripke, Strawson (sort of)). I'm not going to explain all of these theories. Most of them are given pretty good treatments on Wikipedia if you're curious. The point here is that they all deny that "A proposition is true iff. it corresponds to the real," without being in the least bit postmodern.

"Knowledge as discovery of essence" sounds a bit like Ayn Rand and/or her incoherent rendering of Aristotelian biological models as a form of psychological theory, bit I don't really know because I can't ever make sense of the woman. But almost everyone else in the history of western thought, including Plato and Kant, thinks differently on this subject in some way shape or form. Essence is not something that is generally discovered, it is what makes

a thing that thing and not something else. As such, it's a metaphysical view, not an epistemological view. Epistemology, from Socrates on down, has been a process not of knowing things, but of explaing how we're justified in thinking that we know something. There are a wide range of views on this point, some of them mirroring theories of truth (there are correspondence, coherence, and pragmatic theories of justification, which, incidentally, don't necessarily require their truth theoretic correlates. one can be a disquotationalist as regards truth and a coherence theorist as regards justification (as I am.)). But there isn't, that I'm aware of, a distinctly postmodern view of justification. It's a question that has been by and large disregarded as shown to be unimportant by heidegger by most postmodern theorists, which is why most of them say so very little about the issue of knowlege. There is of course the default position of epistemological skepticism, which is largely a bogeyman and not a genuine position defended by anyone, but rather seen as a sort of trap that a viable theory of knowledge has to avoid falling into.

"Morality as obedience to principle" is certainly one view, but it is far from the dominant one outside postmodern theory. For most of history, a Morality as Display of Virtues model was argued for. There have been a number of interesting developments in modern ethics in the 20th century, beginning with GE Moore and stemming through all sorts of different views of what morality means. There are definitely views that Morality is Obedience to Principle, and my own take is a version of that, but there are other ways of looking at things like Agency, Virtue, Right and Wrong, and The Good that are certainly tenable that don't take principles to be primitive. Even if one accepts that adherence to principles is what it means to be moral, there is still the vexed question of how one rationally grounds those principles and what justifies using one principle and not another. Again, lots of thought and disagreement here on the nonpostmodern theorist side of the fence, while the post-phenomenology crowd largely leave the issue of personal morality alone and focus more on the rightness and wrongness of institutions using a different set of intellectual tools.

> *Liberality of mind and critical thought are not, in the postmodern view, matters of abstractness, but rather of relativity, of alternative perspectives, and all perspectives are held to be equally valid. The postmodern can privilege no perspective over another. Critical thinking become playing off alternatives against one another, rather than playing them off against the criteria of rationality or reasonableness.*

This is a strawman and I believe I've called you on it before. I double dog dare you to point me to five postmodern theorists stating that rationality is merely one possible perspective in an infinite field of equally valid alternate perspectives. You can't do it because nobody actually believes this. You're

ascribing a weaker position to your opponent than the one that "they" actually hold, attacking it, defeating it (sort of), and claiming victory over them. This is a common bit of sophistry that's codified in all the lists of logical fallacies: your logic is fallacious aka irrational (under one view of rationality at least, and the one that you seem to be espousing) and therefore you aren't measuring up to your own standards. Meaning your argument renders itself moot. Is it possible you're a secret postmodernist merely pretending to be a follower of Alan Sokal?

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279. Rob McLennan

ottawater #4 now on-line!

Wed 16 Jan 2008

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the fourth issue of ottawater (www.ottawater.com/), an Ottawa poetry pdf annual, edited by rob mclennan, is now online (with previous issues archived).

The fourth issue features work by various residents current and former, including: Gary Barwin, Louis Cabri, John Cloutier, Michael Dennis, Adam Dickinson, Rhonda Douglas, Laura Farina, Andrew Faulkner, Laurie Fuhr, Chris Jennings, John Lavery, Nicholas Lea, Anne Le Dressay, Rob Manery, Karen Massey, Seymour Mayne, Marcus McCann, Christian McPherson, Colin Morton, Pearl Pirie, Craig Poile, Peter Richardson, Sandra Ridley, Priscila Uppal, Andy Weaver and Ian Whistle, interviews with Nicholas Lea, Anne Le Dressay and David O'Meara, and reviews of new books by Rob Winger and John Newlove, as well as artwork by various Ottawa artists.

The launch party for the fourth issue will be happening Thursday, January 24th, 2008, as part of The Factory Reading Series at the Ottawa Art Gallery (doors 7pm/readings 7:30) in the Arts Court Building, 2 Daly Avenue (at Nicholas), lovingly hosted by Monty Reid. ottawater would like to thank designer Tanya Sprowl, Emily Falvey from the Ottawa Art Gallery, the ottawa international writers festival, and Randy Woods at non-linear creations for their continuing support.

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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280. Marcus Bales
Re: Ekphrastic Defined?
Wed 16 Jan 2008

One hopes if there are such classes, courses, or conferences, that at least one of them is titled "The Pulchritude of Ekphrasis", just for fun.

M

On 16 Jan 2008 at 13:34, Therese Broderick wrote:

> *If anyone knows of any online classes, correspondence courses, or conferences on the theory or history of ekphrasis (yes, it's an ugly word), please post. I'm already registered for some practical training in the teaching of "writing from art," so I don't now need more of that kind of workshop. I'm looking instead for coursework of deeper substance (short of a PhD program, that is). I can travel. I'll be at AWP, too.*
>
> *Sincere thanks.*
> *Therese Broderick, MFA*
> *Albany, NY*
> *poetryaboutart.wordpress.com*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.5/1228 - Release Date: 1/16/2008 9:01 AM*

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281. Anny Ballardini
for those who like thrillers
Wed 16 Jan 2008

Bill Loehfelm is one of the club, or of the gang if you prefer. The story is well written, the several beginning pages Amazon offers, which sort of makes you think that it will continue till the end. Why not then? I am pasting the original message:

Hey y'all,

I have exciting news. My novel Fresh Kills has advanced to the semi-final round of the Amazon Breakthrough Novel Award, meaning I finished in the top twenty percent out of over 5,000 entries. The grand prize is a publishing contract with

Penguin, one of the world's leading publishers. Out of the semi-finalists 100 writers will be selected for the finals.

Here's the critical part: Advancement to the finals will be determined by reader downloads and reviews for the novel excerpt currently available at a link I'll post at the end of this message. If the link doesn't work, you can access the contest page through Amazon's home page. Just scroll down on the left and you'll find the name of the contest. My novel is entered under mystery, suspense and thriller. Click that link and I'm on page 6. The excerpt is available for download and comment until March 2. Throughout the process, representatives from Penguin and from industry publication Publishers Weekly will be watching for entrants that get a lot of attention.

This contest is the best opportunity I've had in a while to get my work significant attention. I beg you to take a few minutes to download the excerpt (it's free and it's printable), read it, and write a review. I really need everyone's help on this. I will be forever grateful.

http://www.amazon.com/dp/B00121WDJM

Thanks and wish me luck,

Bill

--

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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282. Alan Sondheim
The Beautiful Throbbed Emanentation
Wed 16 Jan 2008

The Beautiful Throbbed Emanentation

The following is a culmination of certain directions associated with mo- tion capture - in particular, operating too near and too far from the receiving antenna, with mixed sensors. In both positions, the configur- ation generates furious behavior as clusters of sensors shoot to ragged infinities and back again. Heads may detach and the cartoon integrity returns as such. The reading, however, is different, as is the jectivity; the reading is external,

jectivity internal. The reading searches for coherency: which body belongs with which organ? Jectivity follows organ, head, and limb paths, identification with approaching, consummating, withdrawing, churning. This is Brownian motion, but radically integral.

So what is being modeled? For one thing, slow-simple movement, carefully seducing, caressing, antenna and sensor alike. For another, electronic jitters which threaten to break apart the world.

In all of these instances there are two or three figures; at times, they duplicate or fall behind or beyond one another; at times they ingest one another; at times flail uselessly apart; at times, entangle. They cohere and the video/project/ion is one of cohering, hysteric communality at the catastrophic limit. Sheave-skins, which are usually reserved for too-close caress or voyeurism in Second Life, split constantly here; wounds heal, reopen, the body channels the body. Mind-only emptiness, no mind running these emanents into the ground.

Violence, abjection, arousal, caress, tumescence, thickening, cutting of the sheaves. Sheave-figures which I am sure will soon be independent of our desire or construct.

(This is some of the most advanced video/mocap work I've done; I'm always amazed that both beauty and wonder can come out of such poverty. It's the machines which are talking, which are rubbing against one another, which parlay communication into visionary ekstasis. I must learn, I continue to learn, how to listen, how to see, what is proffered, what is not within my powers of conjuration. Magic is magic because it always come from the Other. I have lost expectation.)

Abjection is the most difficult. How to dis/comfort and fetishize, hold and release simultaneously. These emanants do this naturally, as Azure Carter, original model, follows suit.

http://www.alansondheim.org/throbbed.mp4

Abjection is the most difficult, less so as the camera moves in, cuts through sheaves. For the viewer there is the level of the subterranean bvh code in dialog with the exigencies of Poser models, but there are also levels of organs and affect, and it is the breasts and hands, high-speed maternal display, that provide tremulous scaffolding:

http://www.alansondheim.org/wideinternals.mp4

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283. **Murat Nemet-Nejat**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Wed 16 Jan 2008

Murat Nemet-Nejat wrote:
> I have tried to see where our essential disagreement lies. It seems
> it does in our concepts of divinity. For you divinity must be
> supernatural, something "outside" the natural. For me,
> the divine has to do with consciousness, something intimately
> related to language. <

Well, then, we've got merely a quibble about terminology between us, and no real misunderstanding at all. You are NOT saying that there is any real thing outside human psychology that is "divine" -- you're merely renaming the frisson of art "the divine" or "divinity". Your use of "the divine" or "divinity" is, since you use it casually without a disclaimer, a trifle disingenuous, don't you think? After all, "the divine" and "divinity" have been used traditionally in both Christianity and Islam to denote the supernatural.

In Spinoza, divinity is separated from any connection to providence. That is to say, the idea of divinity the way I use the term is very much part of the matrix of Western thought, though in direct opposition, through a critique to Cartesian dualism with which you, I suspect innocently and completely unconsciously, are entangled with.

Given your inability to see much beyond your own nose, added to an irrepressible bad manners to which you seem to be a addicted, this discussion ends here as far as I am concerned.

From the edge of the cliff and my romantic cape blowing in the wind, tremulous and panting and parched with deluded longings (is that near enough?),

Ciao,

Murat

On Jan 16, 2008 4:11 PM, Douglas Manson <[redacted]> wrote:

> *Marcus Bales Wrote:*
> *"You very much wish that there were a supernatural, but you know there isn't, so*
> *you content yourself with posing on the cliff's edge with your cape blowing*
> *behind you in the approaching storm, fists on hips, one foot thrust forward,*
> *hair askew (but not too askew to be sexually attractive) in the wind, and your*
> *face molded with determination not to let any real storm spoil your walk, and*

> *hoping that your return, sopping wet and shivering, to your lover will result in*
> *your welcome with hot chocolate and open arms."*
>
> *While i can't accept the terms of what one writer may "wish" as a direct consequence of a dispute over the terms "natural" and "supernatural"--as I am very much engaged with the linguistic philosophy that's being worked out*
> *here, though in a limping antagonistic way--I'm certainly in favor of one's*
> *gaining a very practical result of chocolate and some good loving for an entirely irrational act of standing out on a cliff during a rainstorm. So,*
> *if I could go on the record for wishing anything, it would be more of these*
> *boundary-walking lovers & hot chocolate chefs. I'll leave the finer points*
> *of metaphysics and metalinguisitics to the encyclopedia writers and enraged*
> *microscope lens grinders. Standing in a rainstorm feels good. Everyone should try it, cape or no cape. Take your PDA with you, if you have to. My*
> *personal wish is for this discussion to take up "sensate" and "insensate" as*
> *possibly mutually opposed terms.*
>
> *All these angry metaphors are very telling even if they only indicate a capacity to generate them--whereas I find a good deal of historical, social,*
> *and political information, too. Play on, you clashing civilizations!*
>
> *douglas manson*

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284. **Murat Nemet-Nejat**

Re: on code poetry

Wed 16 Jan 2008

David,

Thank you again for making the distinction between codes being a means by the suppressed of avoiding the eyes of power and the code as a means of control clear. Of course, in literature, codes are means of escaping authority. For instance, from what I understand, in Korean literature surrealist devices were used means of communication avoiding the notice of the Japanese occupying authorities. The Turkish poet Ece Ayhan used street slang as a means to reveal

(while still hiding) an "invisible" gay and Armenian and Jewish, etc., culture. In his case, as in his book *Orthodoxies *, the slang meaning of a word was the very reverse of its official meaning. For instance, "orthodox" officially means Eastern orthodox Christian, holy; in street slang, it means a hustler. A "drum player" is a gay person. Ayhan's poetry, on the surface, is full of elusive, disjunctive reference or images, creating basically a very suggestive puzzle. The poem itself both hides and reveals the puzzle, embodying the ambivalent struggle of consciousness to reveal itself in a repressive environment.

Jim, in the idea of code you present, does the code not emphasize the controlling dimension of code against which, as David points, "the cutting of electricity" is both a means of escape (eluding the matrix of the code's panopticon eyes) and painful invisibility?

Ciao,

Murat

On Jan 16, 2008 12:47 PM, David Chirot <[redacted]> wrote:

> *"Savinio said he was certain that the the ruins Schliemann excavated must be those of ancient Troy, because during the First World War the British destroyer Agamemnon had bombarded them. If the British sailors had not been inspired by the unspent fury of Agamemnon, why should they have fired at ruins in the wilderness? Names are more than a definition of things, they are the thing itself."*
>
> *--Leonardo Sciascia, The Moro Affair (Alberto Savinio aka Andrea De Chirico was the brother of the painter Giorgio)*
>
> *One of the great anxieties of the Pentagon with allowing a few poems to be translated for inclusion in the published book of Guantanamo Poems was that poetry by its very nature is a form of code. A poetic image even in translation may still have meaning to a reader from another culture indicating a meaning concealed to the reader limited to the culture of the translation only. The use of non-literary translators was made to hopefully further distance the original poetic images from their sources, to further "muddy" and "confuse" their "signals." By making the poems as "unpoetical" as possible in English, it was hoped that they will also be as far from their "poetic" origins as possible, in order not to convey any information of a "secret" or "dangerous" nature to those addressed across the linguistic divide in the original language.*
>
> *"Code poetry," "code writing," and "code speech" have been used from "time immemorial" to conceal meanings, for reasons of survival, economics,*

*politics, romance, entertainment, narcotics, any kind of "illicit" activity
one may think of. Graffiti written in plain sight on walls, mail boxes, subways, buses, telephone poles, that appear to say one thing to the public
say something completely different to those who know how to read their codes.*

Jim--on the one hand you are saying that computers don't have to do with the codes and code poetries and aren't colonizing, and then you are turning to the example quoted below in which the computers and digital literature are "the dominant" method of "organization" and "commercialization."

*With the telegraph there were immediately codes developed--Morse Code for the transmission of information to do with transportation, stocks,
the news, followed by the stock market ticker.*

The development of codes tends to be for purposes of efficiency of communication, control of communication and secrecy of communication.

*In the digital era these are predicated on the electricity being on. More than ever in recent genocides and wars the cut off of electricity grids
has become of the utmost importance. The digital cutoff has meant that persons have "ceased to exist" within this "inclusive code." The bombings of Iraq, Yugoslavia, Afghanistan, Lebanon were all targeting the electric grids. The genocide of Rwanda was preceded by the severing of all electric, cable, phone lines, in Burma, the protests initiated the digital cutoff and in Gaza the electric shut down accompanies ever more drastic measures. Without electricity, no digital codes, no hospitals functioning,
no water pumps working, no tv etc. Via these means huge areas of the world are not permitted to enter as it were the 21 st century.*

*The interrelationship of poetry with codes was beautifully demonstrated by Edgar Allan Poe. Poe ran a newspaper column in which he challenged all comers to send to him codes which he claimed he would proceed
to crack. And he did. No one was able to send in one which he he did not succeed in cracking. (Though, being Poe, he may have supplied a few of the
codes to be cracked himself! After all, did he not create the code to cracked in his story the "The Goldbug" and conceal "the Purloined Letter" for his detective Dupin to find?)*

Poetry itself is an already coded language, and language itself is

already the carrier of a myriad linguistic codes and cultural codes and is inscribed with a myriad myriad human codes, biological, chemical and neurological codes. Already with these codes one is aware of the abilities of humans to create controls, subterfuges, manipulations, camouflages, forgeries, doublings, all manner of rhetorical devices in the employ of all manner of purposes. The idea that new forms of codes will be some how more open than any previous seems disingenuous. The first persons to really make use of new codes are usually the military, the corporations and the hackers.

In Junkie, Burroughs' notes at the end of his Introduction re the little group of definitions he has given at the back of the book: "A final glossary, therefore, cannot be provided for words whose intentions are fugitive."
The writer's "Job" for Burroughs is a DIY "fugitive" activity which is "hidden in plain sight."

The very language one has used for concealment one now has to learn to use in order to reveal the things one hopes to convey through the impenetrability one has become habituated to use as to a cloak worn in a enshrouding darkness, as "El Hombre Invisible."

The interface of humanity and the machine one might say has existed since the very earliest tools, writing implements, fire. Archimedes calculator of the grains of sand in the known universe, creator of war machines for "Homeland Security;" physics applied to giant catapults. The oldest poetry recounts mighty machines used in great battles, arms and armors of Gilgamesh, Arjuna, the secret code of the Trojan Horse, thousands of "undeciphered writings" the world over, "objects we know not the use of."

'In all things . . . there is a 'rational' mystery of essences and correspondences, a tight, uninterrupted network of almost imperceptible, almost inexpressible significances linking one point to another, one thing to another, one being to another."
--Sciascia, The Moro Affair

On Jan 16, 2008 4:14 AM, Jim Andrews <[redacted]> wrote:

> *i've been thinking a bit about 'code poetry' recently; a piece of mine is going to be in an issue of wordforword.info including some 'code poetry'.*
>
> *i think it's good that the term is still wide open. it can apply to the sort of work mark marino talks about in http://www.electronicbookreview.com/thread/electropoetics/codology or to other types. no one group can really colonize and hold the territory to themselves, because "code" operates at too many levels and has too many different relevant meanings in today's world. those who don't know programming have lots of scope since "code" isn't necessarily executable programming language or even plain old programming language. "code" doesn't have to have anything to do with computers at all, for that matter.*
>
> *perhaps there are some things, though, that most if not all code poetries are dealing with. the article by søren pold on christophe bruno's work at http://www.electronicbookreview.com/thread/electropoetics/textualized is quite articulate about the big picture:*
>
> *"...while books are not becoming insignificant or superfluous anytime soon, we still have a new dominant medium for the organization of knowledge, culture, and society. Digital literature consequently has a role to play as a form of media-art that makes us aware of what is happening to text as a material and concept, to reading and writing, and to the material basis of text in the ongoing process of digitization, networking, and mediation, and how these material and formal changes correspond to social and cultural changes. The concept of text is currently undergoing dramatic changes, and most text is now produced and read at the networked interface. Text in contemporary society has become increasingly kinetic, electrified, spatial, and more or less cybernetically controlled by, for instance, commercialization in our postmodern urban environment and on the web."*
>
> *the term "code poetry" is a good one partly because it is open. it isn't a 'school of poetry' made up of a central group. it's poetry that has some sort of intense engagement with code.*

*and it opens poetry to types of language and, well, codes, that haven't been
so prominently associated with poetry before.*

*also, it avoids limiting its focus to computation. it refers as prominently
to matters of language and culture as to computation.*

and that's a healthy inclusive broadness.

*much as i would like to see a more intense engagement within the art and poetry worlds with issues concerning the role of programming in art (not simply programming as a technician's job), it's important to keep the juice
flowing from many areas through poetry, and the term 'code poetry' does that
quite nicely.*

the first time i heard the term discussed was by ted warnell on the webartery list back around 1999 or 2000.

*another advantage of the term "code" will emerge in the coming years as we
come to understand more about the way the brain codes and processes information, i suspect. however it is done, probably it isn't done in what
we think of as 'language'. there is no conscious creator of those codings,
no designer, no consciousness below consciousness in a 'language' of memory,
most likely, but something that is probably better described as 'code'. and
the same probably goes for information and information processing such as
dna: it isn't so well described as 'language' as 'code'.*

*we are in an intense engagement with 'code', these days, and it deeply affects language. and we wonder what and if there is a definitive difference
between code and language or whether they bleed into one another as we ourselves are also part cyber.*

*so the notion of 'code poetry' is aware of the current and future growing
interface between code and language and this is also the interface between
humanity and machine.*

> *ja*
> *http://vispo.com*

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285. **noah eli gordon**
Ariana Reines email?
Wed 16 Jan 2008

Could someone please float me an email for Ariana Reines?

_____ Watch “Cause Effect,” a show about real people making a real difference.
http://im.live.com/Messenger/IM/MTV/?source=text_watchcause=

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286. **Jim Andrews**
Re: on code poetry
Wed 16 Jan 2008

> *"Savinio said he was certain that the the ruins Schliemann excavated must be those of ancient Troy, because during the First World War the British destroyer Agamemnon had bombarded them. If the British sailors had not been inspired by the unspent fury of Agamemnon, why should they have fired at ruins in the wilderness? Names are more than a definition of things, they are the thing itself."*
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> *--Leonardo Sciascia, The Moro Affair (Alberto Savinio aka Andrea De Chirico was the brother of the painter Giorgio)*
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> *One of the great anxieties of the Pentagon with allowing a few poems to be translated for inclusion in the published book of Guantanamo Poems was that poetry by its very nature is a form of code. A poetic image even in translation may still have meaning to a reader from another culture indicating a meaning concealed to the reader limited to the culture of the translation only. The use of non-literary translators was made to hopefully further distance the original poetic images from their sources, to further "muddy" and "confuse" their "signals." By making the poems as "unpoetical" as possible in English, it was hoped that they will also be as far from their "poetic" origins as possible, in order not to convey any*

> *information of a "secret" or "dangerous" nature to those addressed across the linguistic divide in the original language.*
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> *"Code poetry," "code writing," and "code speech" have been used from "time immemorial" to conceal meanings, for reasons of survival, economics, politics, romance, entertainment, narcotics, any kind of "illicit" activity one may think of. Graffiti written in plain sight on walls, mail boxes, subways, buses, telephone poles, that appear to say one thing to the public say something completely different to those who know how to read their codes.*
>
> *Jim--on the one hand you are saying that computers don't have to do with the codes and code poetries and aren't colonizing, and then you are turning to the example quoted below in which the computers and digital literature are "the dominant" method of "organization" and "commercialization."*

well here we are, david, talking about it via email.

"code" doesn't necessarily refer to anything to do with computers.

the term "code poetry" could be construed as not necessarily having anything to do with computers by someone who hadn't read about "code poetry" just as "modernism" could be construed to be about something contemporary.

i have never heard the poems from guantanomo referred to as "code poetry" before. but of course you're right that the notion of code is crucial there. i totally agree.

the term "code poetry" is used to refer to different types of poetry and the poetry of particular people--it means different things to different people in the same sort of way that "modernism" is used in all sorts of different ways.

http://revcom2.portcom.intercom.org.br/index.php/galaxia/article/viewFile/1252/1023 is a pdf version of a printed mag called galaxia from brazil. this pdf is from galaxia in 2001. it consists of emails from 2000 from the webartery list. the emails discuss different notions of "code poetry". this is the first pub i know of in which "code poetry" was discussed.

it starts out with a post by ted warnell (of http://warnell.com), part of which i quote:

"The term ‘code poetry’ goes back a ways. From what I am able to find on the Web, at AltaVista and the snappy new, totally useful and beautiful (and FAST) Google.com search engines, the term has long time but limited definition as:

1) literal, as in poetry realized in Morse Code.
2) literal, as used to convey covert messages in time of war — (there are several
examples of this — interesting use of poetry).
3) some refer to the ‘art of (digital) programming’, and the resulting computer
code as ‘poetry’.
4) there are a couple of references, titles of vizpo works, I think, as CODE POEMS, dating to about 1968.

Found also a single reference by Margie L., at ELO chat archives, which reference, judging by the context of the conversation, is as we here at webA are most familiar: a genre of poem/poetics. Also, there are numerous references here in the webA archives that go to this idea of a genre of poem/poetics, and in the Glazier Defib. Beyond these, there is little else on the subject of code poetry. When I think of code poetry, I immediately think of some of the lively, often spontaneous exchanges that happen frequently here at webA"

ted mentions the notion of "code poetry" "as used to convey covert messages in time of war".

but the main thrust of discussion of the term "code poetry", david, i think it's fair to say it concerns digital poetry.

notice how ted uses the word "literal" in 1, 2, and sort of 3, above. whereas what he has in mind is not so much a literal notion of "code poetry" as poetry in which code itself is a concern. possibly a subject. not simply a communications strategy out of necessity to hide or conceal or simply to encode, as in morse code.

> *With the telegraph there were immediately codes developed--Morse Code for the transmission of information to do with transportation, stocks,*
> *the news, followed by the stock market ticker.*
>
> *The development of codes tends to be for purposes of efficiency of communication, control of communication and secrecy of communication.*
>
> *In the digital era these are predicated on the electricity being on.*
> *More than ever in recent genocides and wars the cut off of electricity grids*
> *has become of the utmost importance. The digital cutoff has meant that persons have "ceased to exist" within this "inclusive code." The bombings of Iraq, Yugoslavia, Afghanistan, Lebanon were all targeting the electric grids. The genocide of Rwanda was preceded by the severing of all electric, cable, phone lines, in Burma, the protests initiated the digital*

cutoff and in Gaza the electric shut down accompanies ever more drastic measures. Without electricity, no digital codes, no hospitals functioning,
no water pumps working, no tv etc. Via these means huge areas of the world are not permitted to enter as it were the 21 st century.

The interrelationship of poetry with codes was beautifully demonstrated by Edgar Allan Poe. Poe ran a newspaper column in which he challenged all comers to send to him codes which he claimed he would proceed
to crack. And he did. No one was able to send in one which he he did not succeed in cracking. (Though, being Poe, he may have supplied a few of the
codes to be cracked himself! After all, did he not create the code to cracked in his story the "The Goldbug" and conceal "the Purloined Letter" for his detective Dupin to find?)

Poetry itself is an already coded language, and language itself is already the carrier of a myriad linguistic codes and cultural codes and is inscribed with a myriad myriad human codes, biological, chemical and neurological codes. Already with these codes one is aware of the abilities
of humans to create controls, subterfuges, manipulations, camouflages, forgeries, doublings, all manner of rhetorical devices in the employ of all
manner of purposes. The idea that new forms of codes will be some how more
open than any previous seems disingenuous. The first persons to really make
use of new codes are usually the military, the corporations and the hackers.

In Junkie, Burroughs' notes at the end of his Introduction re the little group of definitions he has given at the back of the book: "A final
glossary, therefore, cannot be provided for words whose intentions are fugitive."
The writer's "Job" for Burroughs is a DIY "fugitive" activity which is "hidden in plain sight."

The very language one has used for concealment one now has to learn to use in order to reveal the things one hopes to convey through the impenetrability one has become habituated to use as to a cloak worn in a enshrouding darkness, as "El Hombre Invisible."

The interface of humanity and the machine one might say has existed since the very earliest tools, writing implements, fire. Archimedes calculator of the grains of sand in the known universe, creator of war

> *machines for "Homeland Security;" physics applied to giant catapults. The*
> *oldest poetry recounts mighty machines used in great battles, arms and armors of Gilgamesh, Arjuna, the secret code of the Trojan Horse, thousands*
> *of "undeciphered writings" the world over, "objects we know not the use of."*
>
> *'In all things . . . there is a 'rational' mystery of essences and correspondences, a tight, uninterrupted network of almost imperceptible, almost inexpressible significances linking one point to another, one thing to another, one being to another."*
> *--Sciascia, The Moro Affair*

I think those are all great examples of the continuing relevance of the notion of "code".

Look at it this way. Other people did things similar to the cutup. But Burroughs didn't use it as an occassional subterfuge or novelty. He developed a whole poetics and philosophy in which cutup was crucial. His concern with cutup and disjunction was very deep and insightful, not simply occassional. Similarly, the notion of "code poetry", as formulated by some digital poets, is involved with code at a deeper level, artistic level, social level.

ja
http://vispo.com

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287. Jesse Crockett
Listenlight 14 --- call for work
Wed 16 Jan 2008

Dear All,

As visitorship climbs, the volume of inbound work declines even lesser than the inverse. Yet, I don't start any design work until near certain as to her load-bearing structures --- your work.

I am tempted to generate from pure reason to lure much more work than I could hope to facilitate, but things have worked out for the better without having resorted to such tactics.

All best,
Jesse Crockett

http://listenlight.net

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288. Alexander Jorgensen
Looking for ED SCHENK
Thu 17 Jan 2008

Am looking to make contact with the talented Ed Schenk. I need contact details.

Your time will be appreciated!
AJ
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Same, same, but different...

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289. Murat Nemet-Nejat
Re: Railroad Club
Thu 17 Jan 2008

Alan,

Did you see the movie The Station Master? In that movie also there is a club where all meet and watch films of trains moving in rapt attention, just moving? The main character, who is a dwarf, loves trains, their schedules, takes walks on the rail lines. I wander if on some level the miniaturization in the mock ups in the Morganton figures -and your photos of them- the importance of that miniaturization in all sorts of way and the main character in the movie being a dwarf connect in an important way? What is real?

Trains of an earlier generation -which both Morganton images and the trains in The Station Master reflect- contained an element of duration which contemporary/bullet trains do not. Things happened in those trains. Murders were committed, people met, spies intrigued against each other, at their departures lovers got separated, wives left behind during the war waited for their soldier husbands, often of the defeated army, to return. Stations were built as contamporaneous palaces. Can you imagine the same mythical aura - what Walter Benjamin assigns to the "new" technologies of our childhood ("wornout images?") as a dialectic, analytic dream of history- existing around a bullet train? The images of your Morgantown photos have a similar duration. The function of the place is problematic, not exactly a symbol or a fetish; but simply there, basically at least to us, a found object a la David. This ambiguous use creates duration, thickens, substantiates the empty areas.problematizes perspective.

When you write, "the images (they're mine) were completely unmodified, except of course for size reduction," what do you mean? I assume you took the photographs? How did the "size reduction" occur? I am not clear.

"I think you're right re: the frame; the frame in a sense is arbitrary and what's of interest is almost off-handedly captured by the exigencies of taking _this_ image and not another."

Do you mean the "facts," the object in front of the lens dictates the photograph? Do you understand what I mean by the independence of "gesture" -of what is before the lens- creates the photograph, despite all the manipulative impulses of the photographer? This democratic/chaotic impulse inherent in photography as a medium?

"The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful."

Exactly. That's what I mean by duration anjd the unsettling substatiation the space of the photograph undergoes.

"I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?"

I had not heard of Eco's phrase, but truly a double encoding creating a mental pun occurs: the code of the miniature object encounters the code of the perspective. Therefore, those images taken from above are doubly small which, ironically, make them more "real," gaining for an instant in the mind the dimensions of their non-photographic size.

Come to think of it, there is a third encoding, that of photography itself, which seemingly (only seemingly) miniaturizes the subject into a smaller frame, a frame which itself dissolves.

Ciao,

Murat

On Jan 16, 2008 1:10 AM, Alan Sondheim <[redacted]> wrote:

> *Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a popular restaurant here in Morgantown. There are about 26 members of the club, most of whom I gather are active. We found this out when visiting. The model is in several sections, and each seems to have 'modules' made by various members. I was fascinated by the wornout imagery; this definitely reflects aura, but not fetishization. Instead, the club emphasizes, as these usually do I think, community, social/charitable events, etc. The images (they're mine) were completely unmodified, except of course for size reduction. The model railroad club meets, I think, Thursday evenings,*

> *but I'm not sure whether or not this is every Thursday. I wish I could tell you more! We may end up going to a meeting to see what it's like.*
>
> *I think you're right re: the frame; the frame in a sense is arbitrary and what's of interest is almost off-handedly captured by the exigencies of taking _this_ image and not another.*
>
> *The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful.*
>
> *I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?*
>
> *Thanks for this! - Alan*

↑ Index

290. **Bob Heman**

Prarie Fire group reading - Back Fence feature - next CLWN WR reading

Thu 17 Jan 2008

For those of you who have missed Peter Chelnik's monthly Prarie Fire Series at DTUT on the upper east side this is just to let you know that it's back at a new venue. A group reading by Patricia Carragon, Peter Chelnik, Christine Graff, Bob Heman, Roxanne Hoffman, Eugenia Macer-Story, Sally Milgrim & Leo on Sunday, January 20, 2008 from 8-10 PM will inaugurate the reborn series in its new space at the American Theater of Actors at 314 W. 54th Street between 8th and 9th Aves. A suggested donation of $5 will help support the theater. Take the A, C, D or 1 to Columbus Circle.

And for those of you who are interested i'll be featuring at Robert Dunn's Asbestos series at the Back Fence on Sunday, February 10 at 3 PM. This well known Village venue is located at 155 Bleecker St. at the corner of Thompson and can be reached by the A, C, E, B, D, F and V to West 4th St. Admission is $5 plus a $3 minimum at the bar. There'll be an open mic.

Plus mark your calendar. The next big CLWN WR reading is scheduled for March 20 at the SAFE-T-GALLERY in DUMBO. Pencilled in so far are feature Liza Wolsky and special guests R. Nemo Hill, Richard Loranger, Jane Ormerod, Joanne Pagano Weber and Francine Witte, with more features and guests still to be named.

Hope you all have a surprisingly wonderful New Year.

- Bob

Bob Heman
[redacted]
EarthLink Revolves Around You.

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291. Marcus Bales
Re: Spoofing Inaugural Poems, Nemet-Nejat
Thu 17 Jan 2008

Jason Quackenbush wrote:
> ... your conception of reason here is overly narrow and
> it's leading you into a trap in your criticism of the post modern.

It is the postmodernist conception of reason (and truth, knowledge, and morality) that is overly narrow, I think -- the postmodern reaction to a narrow view of what postmodernists consider the dominant mode is why postmodernism seems so silly, I think. I am not asserting that the kind of reason (and truth, knowledge, and morality) postmodernism is reacting against is my preferred sort; I'm saying that that is what postmodernism is reacting against in its silly way.

Thanks for your review of types of truth, knowledge, and morality, though.

Jason Quackenbush wrote:
> ... I double dog dare you to point me to five postmodern theorists stating
> that rationality is merely one possible perspective in an infinite
> field of equally valid alternate perspectives. You can't do it
> because nobody actually believes this. You're ascribing a weaker
> position to your opponent than the one that "they" actually hold<

Well, there's Rorty, of course, and Foucault. And let's see ... Derrida no doubt, and Stanley Fish along with Merleau-Ponty. Is that five? Well, maybe with postmodern counting it's seven or three, since anything is what anyone asserts it is within this strange world view. And of course there can be no straw men in postmodernism because everything is whatever one asserts it is.

But of course you're right that none of them would test gravity by leaping out a 20 story window -- they may be academic postmodernists but they're not complete fools. They also go to doctors when they're ill, obey the traffic laws, and pay their taxes. But that is the point, isn't it -- that they stake out an extreme position in intellectual terms, if one wants laughingly to call it that, that they do not care to test in the real world.

The postmodern view of the world seems to be largely composed of trying to see every individual thing, person, culture, what have you, as a series of black boxes, all equal, all mysterious in their self-sufficiency, and with nothing to

choose among them except the accident of birth, and even that questionable. It's not so much that postmodernists have any theories about truth, justice, beauty, or proportion, or knowledge or morality either, so much as that they accept all theories indiscriminately. It's all relative, and it's all uncertain -- and they know that because they've heard that Einstein and Heisenberg said so.

I don't advocate that such folks must hold to this or that theory of truth, knowledge, morality, justice, beauty, or proportion -- but I think it would do them a world of good to have to do their own home and auto repairs so they have to learn at least some practical science, instead of imagining that how to operate the lock to a house or car is all you have to know about the thing itself.

Marcus

↑ Index

292. **susan maurer**
Re: on code poetry
Thu 17 Jan 2008

---

interesting murat and nicely written .s maurer> Date: Wed, 16 Jan 2008 19:47:34 -0500> From: [redacted]> Subject: Re: on code poetry> To: [redacted]> > David,> > Thank you again for making the distinction between codes being a means by> the suppressed of avoiding the eyes of power and the code as a means of> control clear. Of course, in literature, codes are means of escaping> authority. For instance, from what I understand, in Korean literature> surrealist devices were used means of communication avoiding the notice of> the Japanese occupying authorities. The Turkish poet Ece Ayhan used street> slang as a means to reveal (while still hiding) an "invisible" gay and> Armenian and Jewish, etc., culture. In his case, as in his book *Orthodoxies> *, the slang meaning of a word was the very reverse of its official meaning.> For instance, "orthodox" officially means Eastern orthodox Christian, holy;> in street slang, it means a hustler. A "drum player" is a gay person.> Ayhan's poetry, on the surface, is full of elusive, disjunctive reference or> images, creating basically a very suggestive puzzle. The poem itself both> hides and reveals the puzzle, embodying the ambivalent struggle of> consciousness to reveal itself in a repressive environment.> > Jim, in the idea of code you present, does the code not emphasize the> controlling dimension of code against which, as David points, "the cutting> of electricity" is both a means of escape (eluding the matrix of the code's> panopticon eyes) and painful invisibility?> > Ciao,> > Murat> > On Jan 16, 2008 12:47 PM, David Chirot <[redacted]> wrote:> > > "Savinio said he was certain that the the ruins Schliemann excavated> > must be those of ancient Troy, because during the First World War the> > British destroyer Agamemnon had bombarded them. If the British sailors> >

had> > not been inspired by the unspent fury of Agamemnon, why should they have> > fired at ruins in the wilderness? Names are more than a definition of> > things, they are the thing itself."> >> > --Leonardo Sciascia, The Moro Affair (Alberto Savinio aka Andrea De> > Chirico> > was the brother of the painter Giorgio)> >> > One of the great anxieties of the Pentagon with allowing a few poems to be> > translated for inclusion in the published book of Guantanamo Poems was> > that> > poetry by its very nature is a form of code. A poetic image even in> > translation may still have meaning to a reader from another culture> > indicating a meaning concealed to the reader limited to the culture of the> > translation only. The use of non-literary translators was made to> > hopefully further distance the original poetic images from their sources,> > to> > further "muddy" and "confuse" their "signals." By making the poems as> > "unpoetical" as possible in English, it was hoped that they will also be> > as> > far from their "poetic" origins as possible, in order not to convey any> > information of a "secret" or "dangerous" nature to those addressed across> > the linguistic divide in the original language.> > "Code poetry," "code writing," and "code speech" have been used from> > "time immemorial" to conceal meanings, for reasons of survival, economics,> > politics, romance, entertainment, narcotics, any kind of "illicit"> > activity> > one may think of. Graffiti written in plain sight on walls, mail boxes,> > subways, buses, telephone poles, that appear to say one thing to the> > public> > say something completely different to those who know how to read their> > codes.> >> > Jim--on the one hand you are saying that computers don't have to do> > with the codes and code poetries and aren't colonizing, and then you are> > turning to the example quoted below in which the computers and digital> > literature are "the dominant" method of "organization" and> > "commercialization."> >> > With the telegraph there were immediately codes developed--Morse> > Code for the transmission of information to do with transportation,> > stocks,> > the news, followed by the stock market ticker.> >> > The development of codes tends to be for purposes of efficiency of> > communication, control of communication and secrecy of communication.> >> > In the digital era these are predicated on the electricity being on.> > More than ever in recent genocides and wars the cut off of electricity> > grids> > has become of the utmost importance. The digital cutoff has meant that> > persons have "ceased to exist" within this "inclusive code." The bombings> > of Iraq, Yugoslavia, Afghanistan, Lebanon were all targeting the electric> > grids. The genocide of Rwanda was preceded by the severing of all> > electric, cable, phone lines, in Burma, the protests initiated the digital> > cutoff and in Gaza the electric shut down accompanies ever more drastic> > measures. Without electricity, no digital codes, no hospitals> > functioning,> > no water pumps working, no tv etc. Via these means huge areas of the world> > are not permitted to enter as it were the 21 st century.> >> > The interrelationship of

poetry with codes was beautifully> > demonstrated by Edgar Allan Poe. Poe ran a newspaper column in which he> > challenged all comers to send to him codes which he claimed he would> > proceed> > to crack. And he did. No one was able to send in one which he he did not> > succeed in cracking. (Though, being Poe, he may have supplied a few of> > the> > codes to be cracked himself! After all, did he not create the code to> > cracked in his story the "The Goldbug" and conceal "the Purloined Letter"> > for his detective Dupin to find?)> >> > Poetry itself is an already coded language, and language itself is> > already the carrier of a myriad linguistic codes and cultural codes and is> > inscribed with a myriad myriad human codes, biological, chemical and> > neurological codes. Already with these codes one is aware of the> > abilities> > of humans to create controls, subterfuges, manipulations, camouflages,> > forgeries, doublings, all manner of rhetorical devices in the employ of> > all> > manner of purposes. The idea that new forms of codes will be some how> > more> > open than any previous seems disingenuous. The first persons to really> > make> > use of new codes are usually the military, the corporations and the> > hackers.> >> > In Junkie, Burroughs' notes at the end of his Introduction re the> > little group of definitions he has given at the back of the book: "A> > final> > glossary, therefore, cannot be provided for words whose intentions are> > fugitive."> > The writer's "Job" for Burroughs is a DIY "fugitive" activity which> > is "hidden in plain sight."> >> > The very language one has used for concealment one now has to learn> > to use in order to reveal the things one hopes to convey through the> > impenetrability one has become habituated to use as to a cloak worn in a> > enshrouding darkness, as "El Hombre Invisible."> >> > The interface of humanity and the machine one might say has existed> > since the very earliest tools, writing implements, fire. Archimedes> > calculator of the grains of sand in the known universe, creator of war> > machines for "Homeland Security;" physics applied to giant catapults.> > The> > oldest poetry recounts mighty machines used in great battles, arms and> > armors of Gilgamesh, Arjuna, the secret code of the Trojan Horse,> > thousands> > of "undeciphered writings" the world over, "objects we know not the use> > of."> >> > 'In all things . . . there is a 'rational' mystery of essences and> > correspondences, a tight, uninterrupted network of almost imperceptible,> > almost inexpressible significances linking one point to another, one thing> > to another, one being to another."> > --Sciascia, The Moro Affair> >> >> >> > On Jan 16, 2008 4:14 AM, Jim Andrews <[redacted]> wrote:> >> > > i've been thinking a bit about 'code poetry' recently; a piece of mine> > is> > > going to be in an issue of wordforword.info including some 'code> > poetry'.> > >> > > i think it's good that the term is still wide open. it can apply to the> > > sort> > > of work mark marino talks about in> > > http://www.electronicbookreview.com/thread/electropoetics/codology or to> >

> other types. no one group can really colonize and hold the territory to> > > themselves, because "code" operates at too many levels and has too many> > > different relevant meanings in today's world. those who don't know> > > programming have lots of scope since "code" isn't necessarily executable> > > programming language or even plain old programming language. "code"> > > doesn't> > > have to have anything to do with computers at all, for that matter.> > >> > > perhaps there are some things, though, that most if not all code> > poetries> > > are dealing with. the article by søren pold on christophe bruno's work> > at> > > http://www.electronicbookreview.com/thread/electropoetics/textualized is> > > quite articulate about the big picture:> > >> > > "...while books are not becoming insignificant or superfluous anytime> > > soon,> > > we still have a new dominant medium for the organization of knowledge,> > > culture, and society. Digital literature consequently has a role to play> > > as> > > a form of media-art that makes us aware of what is happening to text as> > a> > > material and concept, to reading and writing, and to the material basis> > of> > > text in the ongoing process of digitization, networking, and mediation,> > > and> > > how these material and formal changes correspond to social and cultural> > > changes. The concept of text is currently undergoing dramatic changes,> > and> > > most text is now produced and read at the networked interface. Text in> > > contemporary society has become increasingly kinetic, electrified,> > > spatial,> > > and more or less cybernetically controlled by, for instance,> > > commercialization in our postmodern urban environment and on the web."> > >> > > the term "code poetry" is a good one partly because it is open. it isn't> > a> > > 'school of poetry' made up of a central group. it's poetry that has some> > > sort of intense engagement with code.> > >> > > and it opens poetry to types of language and, well, codes, that haven't> > > been> > > so prominently associated with poetry before.> > >> > > also, it avoids limiting its focus to computation. it refers as> > > prominently> > > to matters of language and culture as to computation.> > >> > > and that's a healthy inclusive broadness.> > >> > > much as i would like to see a more intense engagement within the art and> > > poetry worlds with issues concerning the role of programming in art (not> > > simply programming as a technician's job), it's important to keep the> > > juice> > > flowing from many areas through poetry, and the term 'code poetry' does> > > that> > > quite nicely.> > >> > > the first time i heard the term discussed was by ted warnell on the> > > webartery list back around 1999 or 2000.> > >> > > another advantage of the term "code" will emerge in the coming years as> > we> > > come to understand more about the way the brain codes and processes> > > information, i suspect. however it is done, probably it isn't done in> > what> > > we think of as 'language'. there is no conscious creator of those> > codings,> > > no designer, no consciousness below consciousness

in a 'language' of> > > memory,> > > most likely, but something that is probably better described as 'code'.> > > and> > > the same probably goes for information and information processing such> > as> > > dna: it isn't so well described as 'language' as 'code'.> > >> > > we are in an intense engagement with 'code', these days, and it deeply> > > affects language. and we wonder what and if there is a definitive> > > difference> > > between code and language or whether they bleed into one another as we> > > ourselves are also part cyber.> > >> > > so the notion of 'code poetry' is aware of the current and future> > growing> > > interface between code and language and this is also the interface> > between> > > humanity and machine.> > >> > > ja> > > http://vispo.com> > >> >
_____ Shed those extra pounds with MSN and The Biggest Loser!! http://biggestloser.msn.com/=

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293. **teersteeg**
Re: Ekphrastic Defined?
Thu 17 Jan 2008

For younger readers the recent Crizmac catalog:
www.crizmac.com
has a book entitled "Paint Me a Poem" with : "...13 delightful paintings paired with paintings by artists Goya...Rothko..."

regards,
bruno

> *On 16 Jan 2008 at 13:34, Therese Broderick wrote:*
>
> *If anyone knows of any online classes, correspondence courses, or conferences on the theory or history of ekphrasis (yes, it's an ugly word), please post. I'm already registered for some practical training in the teaching of "writing from art," so I don't now need more of that kind of workshop. I'm looking instead for coursework of deeper substance (short of a PhD program, that is). I can travel. I'll be at AWP, too.*
>
> *Sincere thanks.*
> *Therese Broderick, MFA*
> *Albany, NY*
> *poetryaboutart.wordpress.com*
>
> --

> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.5/1228 - Release Date: 1/16/2008 9:01 AM*

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294. **Martha King**

Reading Feb 10 in NYC - please post

Thu 17 Jan 2008

Martha King and Elinor Nauen presentÂ

Â

Andrei CodrescuÂ andÂ Sharon Mesmer

Â

Thursday, February 7, 2008 (Chinese New Year!)

6:30 â€“ 8:30 p.m.Â

Â

at The Telephone Bar & Grill â€“ 149 Second Avenue btw 9th & 10th Streets

In the Lounge Â Â Â Â Â Â Â Â Â

* Excellent food and drink available *

All trains to Union Square, 6 to Astor Place, F to Second Avenue

Â

Andrei Codrescu is the author of New Orleans, Mon Amour: Twenty Years of Writing from the City, a collection in response to the catastrophe that devastated his adopted city in 2005. In 1989 he returned to his native Romania to cover the collapse of a catastrophic history and wrote The Hole in the Flag: An Exile's Tale of Return and Revolution. History is explored playfully in a book-length interview called Miracle and Catastrophe: an interview with Andrei Codrescu by Robert Lazu, published in Romania by Hartmann publishers in 2005. Otherwise, he has no interest in catastrophe, which is why he comes to New York only twice a year.

Codrescu's other books are more about miracles, really. They include: Wakefield, a novel; It Was Today: New Poems; Casanova in Bohemia; Alien Candor: Selected Poems 1970-1997; The Blood Countess; Messiah; Ay, Cuba: a Socio-Erotic Journey and Hail, Babylon: Looking at American Cities. For more info, visit www.codrescu.com or www.corpse.org.

Sharon Mesmer (aka Annoying Diabetic Bitch) has been active in the New York City literary scene since moving from Chicago and receiving a MacArthur Scholarship from Brooklyn College on the recommendation of Allen Ginsberg. (We wonâ€™t tell you when.) Known as a poet and performance artist, sheâ€™s performed internationally, especially as a founding member of the Mellow Freakin' Woodies band. Among her poetry collections are Half Angel/ Half Lunch and Lonely Tylenol, an art-poetry collaboration with David Humphrey.

Her texts blur poetry/prose distinctions so cleverly that reviewers habitually call her prose poetic, as well as â€œwittyâ€ â€œdazzlingâ€ and â€œdeep.â€ Her prose works include a collection of short fiction, The Empty Quarter and a full length novel In Ordinary Time. Mesmer's works have also appeared in Rattapallax, Lungfull!, The World, Gargoyle and other literary magazines. She is currently English-language editor of American Book Jam, a Japanese literary magazine, and teaches at New School University.

Â

Admission is FREE but please

CONTRIBUTE GENEROUSLY when we pass the hat

All proceeds go to the readers

Â

Coming up: March 6, Eileen Myles and Sanjna Singh; April 3, Maggie Dubris and Geoffrey Oâ€™Brien

Â

For more information: [redacted]Â Â orÂ [redacted]

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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295. **Gwyn McVay**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Thu 17 Jan 2008

> *From the edge of the cliff and my romantic cape blowing in the wind, tremulous and panting and parched with deluded longings (is that near enough?),*

There are scenic overlooks in my county, if not cliffs qua cliffs. I'm just sayin' that if some poet did this at me in order to be sopping, romantic, and poetic, I would not only fix hot chocolate, I would also bake cookies.

The answer, my friend, is blowin' in the wind -- Gwyn

↑ Index

296. Aaron Belz
Observable - Gudding, Swensen, Buy ONE get a free anthology
Thu 17 Jan 2008

Poetry friends,

I am amazed at how popular these chapbooks are turning out to be--many orders are for both! There are only a few left before the goal of 50 is reached, so go ahead, make my day: http://observable.org/books/ Details are printed in red at the top of the page.

Deadline is Friday at midnight.

Pax,
Aaron

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297. Halvard Johnson
Re: Railroad Club
Thu 17 Jan 2008

And let's not forget "Closely Watched Trains."

Hal

"Getting shot hurts."
--Ronald Reagan

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jan 17, 2008, at 1:04 AM, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *Did you see the movie The Station Master? In that movie also there is a club*
> *where all meet and watch films of trains moving in rapt attention, just*

moving? The main character, who is a dwarf, loves trains, their schedules,
takes walks on the rail lines. I wander if on some level the miniaturization
in the mock ups in the Morganton figures -and your photos of them- the
importance of that miniaturization in all sorts of way and the main
character in the movie being a dwarf connect in an important way? What is
real?

Trains of an earlier generation -which both Morganton images and the trains
in The Station Master reflect- contained an element of duration which
contemporary/bullet trains do not. Things happened in those trains. Murders
were committed, people met, spies intrigued against each other, at their
departures lovers got separated, wives left behind during the war waited for
their soldier husbands, often of the defeated army, to return. Stations were
built as contamporaneous palaces. Can you imagine the same mythical aura
-what Walter Benjamin assigns to the "new" technologies of our childhood
("wornout images?") as a dialectic, analytic dream of history- existing
around a bullet train? The images of your Morgantown photos have a similar
duration. The function of the place is problematic, not exactly a symbol or
a fetish; but simply there, basically at least to us, a found object a la
David. This ambiguous use creates duration, thickens, substantiates the
empty areas.problematizes perspective.

When you write, "the images (they're mine) were completely unmodified, except of course for
size reduction," what do you mean? I assume you took the photographs? How
did the "size reduction" occur? I am not clear.

"I think you're right re: the frame; the frame in a sense is arbitrary and
what's of interest is almost off-handedly captured by the exigencies of
taking _this_ image and not another."

Do you mean the "facts," the object in front of the lens dictates the photograph? Do you understand what I mean by the independence of "gesture"
-of what is before the lens- creates the photograph, despite all the manipulative impulses of the photographer? This democratic/chaotic impulse
inherent in photography as a medium?

"The perspective-shifting was amazing, and what held us there for a long
time. And it's a shift not only in space, but of course scale and time;
it's complex, beautiful."

Exactly. That's what I mean by duration anjd the unsettling substatiation
the space of the photograph undergoes.

"I wonder if the doubling of illusions might not also be related to Eco's
notion of double coding?"

I had not heard of Eco's phrase, but truly a double encoding creating a
mental pun occurs: the code of the miniature object encounters the code of
the perspective. Therefore, those images taken from above are doubly small
which, ironically, make them more "real," gaining for an instant in the mind
the dimensions of their non-photographic size.

Come to think of it, there is a third encoding, that of photography itself,
which seemingly (only seemingly) miniaturizes the subject into a smaller
frame, a frame which itself dissolves.

Ciao,

Murat

On Jan 16, 2008 1:10 AM, Alan Sondheim <[redacted]> wrote:

Hi Murat - I'm on a terrible connection. I started to reply at length but
briefly, before it goes off - the place is in the basement of a

> *popular*
> *restaurant here in Morgantown. There are about 26 members of the club,*
> *most of whom I gather are active. We found this out when visiting. The*
> *model is in several sections, and each seems to have 'modules' made by*
> *various members. I was fascinated by the wornout imagery; this definitely*
> *reflects aura, but not fetishization. Instead, the club emphasizes, as*
> *these usually do I think, community, social/charitable events, etc. The*
> *images (they're mine) were completely unmodified, except of course for*
> *size reduction. The model railroad club meets, I think, Thursday evenings,*
> *but I'm not sure whether or not this is every Thursday. I wish I could*
> *tell you more! We may end up going to a meeting to see what it's like.*
>
> *I think you're right re: the frame; the frame in a sense is arbitrary and*
> *what's of interest is almost off-handedly captured by the exigencies of*
> *taking _this_ image and not another.*
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> *notion of double coding?*
>
> *Thanks for this! - Alan*

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298. **Caleb Cluff**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Thu 17 Jan 2008

> *They also... obey the traffic laws,*

Apparently not Barthes.

Caleb

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==========

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299. Barry Schwabsky
Re: Railroad Club
Thu 17 Jan 2008

Jean-Pierre Gorin--a sometime collaborator of Jean-Luc Godard's--made a documentary called Ordinary Pleasures in 1985. Here's the description from allmovie.com:

"Perhaps quirky to some but still intriguing, this documentary compares the tiny world created by model train buffs as a setting for their tracks and locomotives to paintings by Manny Farber, and features excerpts from his writings. The model train system is complex and large enough to occupy a part of an airplane hangar in Del Mar, California. Small cities and villages, hills and valleys and bridges, an entire rural and urban landscape in miniature provide the setting for a railway system built by a group of aficionados. But what the model train enthusiasts see as essential to a realistic and ideal landscape may or may not coincide with what Farber sees in an American view of both landscape and culture."

(Manny Farber, just as a reminder, is not only one of the outstanding American film critics--see his book Negative Space--but also a rather good painter, born in 1917.)

----- Original Message ----
From: Halvard Johnson <[redacted]>
To: [redacted]

Sent: Thursday, 17 January, 2008 6:19:05 PM
Subject: Re: Railroad Club

And let's not forget "Closely Watched Trains."

Hal

"Getting shot hurts."
--Ronald Reagan

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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> *Alan,*
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> *When you write, "the images (they're mine) were completely unmodified, except of course for*
> *size reduction," what do you mean? I assume you took the photographs? How*
> *did the "size reduction" occur? I am not clear.*
>
> *"I think you're right re: the frame; the frame in a sense is arbitrary and*
> *what's of interest is almost off-handedly captured by the exigencies of*
> *taking _this_ image and not another."*
>
> *Do you mean the "facts," the object in front of the lens dictates the*
> *photograph? Do you understand what I mean by the independence of "gesture"*
> *-of what is before the lens- creates the photograph, despite all the*
> *manipulative impulses of the photographer? This democratic/chaotic impulse*
> *inherent in photography as a medium?*
>
> *"The perspective-shifting was amazing, and what held us there for a long*
> *time. And it's a shift not only in space, but of course scale and time;*
> *it's complex, beautiful."*
>
> *Exactly. That's what I mean by duration anjd the unsettling substatiation*
> *the space of the photograph undergoes.*
>
> *"I wonder if the doubling of illusions might not also be related to Eco's*
> *notion of double coding?"*

I had not heard of Eco's phrase, but truly a double encoding creating a mental pun occurs: the code of the miniature object encounters the code of the perspective. Therefore, those images taken from above are doubly small which, ironically, make them more "real," gaining for an instant in the mind the dimensions of their non-photographic size.

Come to think of it, there is a third encoding, that of photography itself, which seemingly (only seemingly) miniaturizes the subject into a smaller frame, a frame which itself dissolves.

Ciao,

Murat

On Jan 16, 2008 1:10 AM, Alan Sondheim <[redacted]> wrote:

Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a popular restaurant here in Morgantown. There are about 26 members of the club, most of whom I gather are active. We found this out when visiting. The model is in several sections, and each seems to have 'modules' made by various members. I was fascinated by the wornout imagery; this definitely reflects aura, but not fetishization. Instead, the club emphasizes, as these usually do I think, community, social/charitable events, etc. The images (they're mine) were completely unmodified, except of course for size reduction. The model railroad club meets, I think, Thursday evenings, but I'm not sure whether or not this is every Thursday. I wish I could tell you more! We may end up going to a meeting to see what it's like.

> *I think you're right re: the frame; the frame in a sense is arbitrary and*
> *what's of interest is almost off-handedly captured by the exigencies of*
> *taking _this_ image and not another.*
>
> *The perspective-shifting was amazing, and what held us there for a long*
> *time. And it's a shift not only in space, but of course scale and time;*
> *it's complex, beautiful.*
>
> *I wonder if the doubling of illusions might not also be related to Eco's*
> *notion of double coding?*
>
> *Thanks for this! - Alan*

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300. **David Chirot**
Re: on code poetry
Thu 17 Jan 2008

Dear Jim and Murat--

(I added on after this part of a Burroughs note i sent last week as i think it got lost in the shuffle and it relates with some of this)

I looked up "code poetry" and there are 443,000 listings so it is literally a "going concern" complete with ads for t-shirts and logos and lesson books, programs, web sites und so weider--

When we were 12 my friend Sergio and i, to make school more interesting, invented a "secret society" called SHAM--"Secret Horrible And Mysterious"--we made up codes and planted all over the school messages and signs in them, some elaborately hidden, some in plain sight--no one ever caught on--we never were sure if this meant we had succeeded or in some way had failed--on the one hand we were indeed secret and mysterious--but if unknown to such a degree--were we at all able to be horrible?

I find it still a fascinating, time traveling code that Savinio sees in the "proof" of Schliemann's Troy being revealed by its shelling by a First World War British ship named Agamemnon. (This is the kind of incident that Burroughs worked to find with his cut-ups among his notebooks, his creations of time travel.) That the majority of persons will miss this code and instead read the scene simply as a British warship shelling a bunch of ruins in Turkey has a

parallel in the reception of Savinio's own work. As Leonardo Sciascia writes: "But who in Italy has read his works, despite the optimistic reissue of some them in recent years? Savinino himself, speaking of foolish and mediocre readers would say: "But are there among Savinio's readers fools and mediocrities?" Not a question, but an assertion; he was sure there were none."

Sciascia uses this example as an aside to demonstrate an event that occurs in his search for a possible solution to an enigma, the disappearance in 1938 of the Italian nuclear physicist Ettore Majorana. (Rememeber this is an Italian story--): A person who gives information to a person who supplies a corraboration for Sciascia that Majorana, who it is supposed knew before anyone else the secret of the A-Bomb, and may have sought refuge in a monastery, supplies also the information that it is rumored that one of the members of the crew of the bomber that dropped the A-Bomb on Hiroshima had also gone to the same monastery for a while.

I wrote a while ago here re the baseball player, spy and radio star Moe Berg and the Hiroshima Bomb, Jack Spicer and Yasusada. Organized a bit, the writing is now called "Before Curveball." "Curveball" himself now features in a piece leading up to and including the Guantanamo Poems, as "Curveball" is the code name for the Iraqi informer whose fake information was used as "solid evidence" which was presented complete with models to the UN by Colin Powell for the War in Iraq. "Curveball" threw a "curveball" all right, with as disastrous effects as the spying of Moe Berg. These bizarre baseball connections thus link two American wars and the poetries connected with them by their own strange routes.

These create a code which one finds as one goes along--

I think this finding of codes is different from the programming of them--

In the Guantanamo Poems what i think makes them a very important event is that they are the first book of a new form of what i for now call the New Extreme Experimental American Poetry. The breakdown of the ego, the personality, of the detainee through prolonged periods of sleep deprivation, alternations of extreme heat and extreme cold, beatings, electro-shocks, waterboardings, light deprivations, prolonged light exposures, solitary confinements, prolonged exposures to extremely loud music and white noise--all of these techniques to destroy as much as possible the person and their memories, erase them as much as possible as any kind of human with any kind of culture and at the same time force them to speak, all of this creates a new kind of "poet." and "poetics." This "poet's" work is for the most part censored out of fear it may contain "coded messages," and what is allowed to be presented must be passed through a form of "non-literary" translation which

greatly resembles some of the techniques advocated in the "List of Writing Experiments" of Charles Bernstein. We now have an "electrified" and "recoded" and "experimentally translated" as it were "body of work" produced under the watchful eyes of the ultimate American Panopticon, the extra-legal Guantanamo. The Guantanamo Poems weren't very well received of course. "A product of the Pentagon, " "bad poetry in non-literary translations," "I won't read it," all the bad reviews plus Robert Pinsky's noting "no Mandelstams here." What a relief!! God forbid there had been a Mandelstam there! But the beauty of the New Extreme Experimental Poetry is that it ensures the production of the poetry of "The Shock Doctrine" as Naomi Klein calls it. This electro-schock poetry is the opposite of the "Projections" of Jenny Holzer, which go hand in hand with the writings and figure and institutions and receptions of Power. The electro-shock poetry is to prove how incredibly impoverished and pathetic culturally the "terrorist," "Islamo-Fascist" "enemy-combatant" really is. The "Projections" prove how incredibly "free" and "good" and "critical" and "appreciative of good poetry" "we" are. This battle of the electricities --the Electricity of Illumination and "Projections" and the Electricity of Shock and Prisons--is an "update" of the "electric code" war between Westinghouse and Edison in the latter part of the 19th Century. Though he was neither pro nor con the death penalty nor the use of electricity for it, Edison became an (elaborately underhanded) advocate of the use of A/C current over hanging and the guillotine as a method of dispatching those judged deserving. A/C was the product of his rival Westinghouse--Edison supported this in order to further the public image of his D/C current as the "Safe" one. Westinghouse would be the Bringer of Death, the Shock Doctrine, the Prison coded Electric Chair Provider, the Power Behind Old Sparky's Throne, and Edison the benevolent "Projections," and electric light bulb provider. "Let there be light" as opposed to "let there be be the dark hood." So the "battle of the codes" as a "Light" and "Death" matter is inscribed in the history of electricity itself.

(actually i remember in the early 1970's my father mentioning something about computers that were writing poetry-- i remember asking him if computer poems followed the linguistics of human languages or a "linguistics" of binaries--or might even somehow involve more complex formulae-- or weren't many formulae in themselves poetry in their condensed "perfection"-- moe berg, the A-Bomb-Heisenberg-Mickey Mantle--Ezra Pound--all play a part in this area of things)

Murat I thoroughly enjoy and know this of language you write of. It's in the Burroughs quote I used re a glossary of a language whose intentions are fugitive and in a lot of poetry in cultures the world round. Chaucer and Villon spring to mind, for example. Often, where i live, we have conversations using words which sound like "normal everyday words" to an outsider" but to us have

a completely different meaning. I'ts the art of speaking night thoughts in broad daylight. The language of the "world within the world." A friend was visiting one day and listened to us having a conversation for about ten minutes. Later he remarked what a pleasant event it seemed we had been talking about and what a nice time we must have had. Actually we were discussing a body found laid out neatly as a sign beside a dumpster kitty corner to here, shot execution style, to differentiate it from a guy shot the other day in the street not as an execution. I saw that event when going to buy cigarettes, about forty feet away from me. And only from the back. And only in code, so to speak. We had also been discussing the rise in price of cigarettes and bus tickets. All of it impenetrable to my friend, and just as well.

Actually one could say that "code is the subject" of itself in such works as Illuminated Manuscripts and examples such as the Alhambra. The calligraphies and images which are within the lettering and borders of illuminated Manuscripts contain further meanings which are forms of codes both "a part of" and "apart from" in a supplementary sense. In the Alhambra, the caligraphies are both written texts and mathematical formulae, there is a doubling carrying of codes. Reading some of the examples in the journal noted, what one finds is not that he ideas are new, but simply that the medium being used is different. Long before Morse code poems for example, there were semaphore poems, made by the international codes using flags from ship to ship or hill to hill--I imagine many smoke signal poems and also mirror flashing poems among messages transmitted at a distance by these, let alone carrier pigeon poems, the first Air Mail Art being borne aloft in this manner also.

"A poem can be made of anything" as WC Williams wrote. One could take the junk on this table and arrange it a myriad ways as poems, or take a bunch of identical plates or cups out of a cupboard and arrange them in various patterns as "lines", with spacings suggestive of "pauses" and "accents" and "volumes."

Murat and I are interested in the ways in which language camouflages an identity so that it may appear to "assimilate" for reasons of survival, as well as means of resistance. Codes at one level have to do with "value" in terms of the "status" of the "object"--for example bar codes and ISBN numbers. In the computer information world, codes such as these are shifted on to persons in as many ways as there are codes for determining angles of value determination. New forms of camouflaging and resisting will be developed just as quickly as new methods of "identifying" and "profiling" are. As the then Soviets and now Americans are discovering in Afghanistan, their seeming complete superiority in technology and communications over the Afghans was and is routinely undermined by a communications system based on the delivery of messages by runners, the most ancient of methods.

For over a decade now my visual poetry, mail art etc has been made with found materials and at one point I had the ironic and hilarious experience of receiving a Mail Art journal with an essay I had written on my Street sources while I was as it were removed from the streets for a period, and learning how to find materials in the most limited situations. Making do for long periods without email or even a phone, tv and ignoring the radio.

I think what one learns from this experience is that the world is as yet unread and unwritten in so many ways because in a sense persons have been losing an ability to read and write independently in many ways due to the dependence on the codes via being plugged into machines ultimately controlled by others.

The kind of skepticism Murat and I have towards this embrace of codes is that all too often codes are applied to persons, and persons have to in turn decode and recode the codes in order to both survive and resist. Poetry is a gathering together of many strange elements which peculiarly enough are named among the living, as actualites, as Savino demonstrated, and in turn, using his example, is not Troy located in Turkey and Murat from Turkey? And I am writing from Milwaukee, which is where I met Murat?

Are we "secret agents" of "another code"--"double agents"--"foreign agents"--

In the immediate world are already the codes spoken which are at once both "obvious words" and "secret," the "proof of Troy," the "New Extreme Experimental American Poetry" in which Curveball and Moe Berg play a part, along with Thomas Edison and Westinghouse, Naomi Klein and Savinio, Sciasia, the Italian Letter, forgeries, Emily Dickinson and car bombings, Roberto Bolano and 9/11 and much much else.

here's part of the Burroughs--

Burroughs' cut-ups, unlike the productions of the machines online that one can use to do cut-ups as though "not by oneself," are methods of making a "minority of one" which via camouflages, masks, "being obvious," essays survival as an intact writer. "The Death of the Author" so beloved of Authors, for this kind of writer has already been experienced near-literally and figuratively; what remains is the desire to live, go on living as a writer--and so the camouflages, disguises, masks, "role playing" and heteronyms, "alter egos."

In Burrogghs' cut-ups--the cut-up uses texts to reveal the synchronicities and correspondences which exist among them, which in turn give evidences of the "plot," the "conspiracy" going on and conducted by Language As Control. The cutting up is to reveal the inner anatomy so to speak of the bodies of the Monsters, the Mobsters of the Nova Mob and their spreading virus-word-conspiracy.

The "consciousness" "outside oneself," which one "lets in" via "destruction of the ego" through randomness--on the one hand may be "cosmic, the universe,"--"a power greater than ourselves"--or it may be Control--the Nova Mob, Big Brother, "His Master's Voice" as was the old the RCA Victor record label's image of the dog listening to the giant flower of the Victrola's "speaker."

Burroughs as he noted in the Introduction to Queer--thought of himself as being of the Middle Ages in his thinking regarding "psychology." (He had after all studied for a year in Vienna after graduating from Harvard.) It is NOT the "ego" which one wants to get away from but the forces outside one which try to destroy one's being, take control of it and use it for their purposes. The writer's activity is a guerrilla one against being turned into a passive, consenting, or unwitting accomplice in the vast complicities with the conspiracies of Control.

In the Introduction to the first edition of Junkie, which is reprinted in later printings, Burroughs notes of the little glossary of street/drug terms at the back of the book: "Therefore a final glossary cannot be made of words whose intentions are fugitive."

The writer is at once the detective and the outlaw--an agent "posing" inside the imposed "seemingly random" cover of Control. The secret agent/intrepid reporter/private investigator/"Inspector Lee" is ceaselessly at work to dismantle and discover, uncover, recover "evidence" to be used not simply for "cutting up" but--as Burroughs makes clear--arranging, editing, creating the "Files" which make use of the juxtapositions of words, images, memories,dreams, fictions and facts, so as to be making an ongoing "fugitive" language which at once perceives and deceives Control.

the writer is not attempting to become "ego-less"--but a series of "identities" which are 'disguises" and "camouflages" such that the writer becomes "El Hombre Invisible" as one of Burroughs' own sobriquets "pictured" him. The writer participates in a series of anonymous, heteronymous, pseudonymous and invented personas" parts," "roles," "charcters." This is not to destroy the "identity" of the writer at the core, but to preserve the writer in order to continue writing for writing is the means of survival in a world in which both the "seemingly random" and the "obvious' are bent on maintaining their control over one.

The great Jazz musician Don Cherry used to very often say--"Free Jazz can only be played by superbly disciplined musicians." Burroughs' years of work with the cut ups in texts, images, sound recordings, film--this has affinities with Rimbaud's "long reasoned derangement of the senses" in order to arrive at the Unknown," which for Burroughs is the being always a step ahead of the Control, of Language. For Burroughs this to make possible not only travel in space, but travel in time for the writer.

Burroughs was always precise on the point that no work was done when he was using drugs. Drugs are Control which wipes out the writer. Tabula rasa. Having been a long term addict like Burroughs, it was only after one gets away from that Control, that one enters writing--and why writing is very different from becoming "outside" to oneself--it is the means to find a way to exist as oneself--to survive--what one knows of the Forces of Control. It is that necessity of survival the necessity that is the motherfucker of invention that is involved with the fugitive, "outlaw," "outsider" aspect of writing, the need for the "undercover" aspects, and the reason why so much that one finds around does not appear to one as it does to others. It is too see what is hidden in plain site/sight/cite and at the same time see how many things that "seem" to be "liberating" are disguised traps, or inside out reflections of what they purport to be the opposite of, in opposition to. Often the concept of "opposition" itself can be used as a diversion from what is the overall issue of Control and an essay at understanding and recognising as much as possible its manifestations.

An aspect of this is the breaking down seemingly of voices in which Jim notes "all characters seem to be one." The key is that they "seem" to be "one." From the point of view of the writer, they are not one, but many, and constitute a swarm. The swarm is camouflaged by this "seeming" to be one--if it is simply "one" then it can be easily crushed. The multiple "identities" of the writer creates such a swarm, a way of continually being "a minority of one" "on the move" whose "intentions are fugitive"--a "minority of one" whose intentions are to appear now as "one," now as "another," and in turn as a swarm which may appear to the eyes of Control as "one."

Kurt Schwitters is one of the truly profound "cut-up" artists--and his collage "method" was to use what he found in the street. Again, Picasso's "I do not seek, I find." This is Burroughs' method in the cut-ups--he used the found texts of newspapers, things found in the street, passages found in his favorite writers, in turn collaging these edited cut-ups, which he put through many transumuttations of his own cutting and pasting by hand--and the n arranging--along side the passages from his dream journals, and others from the memories which were stimulated in turn by the collaged cut-ups and dreams and fictions, poetry of other writers. This for Burroughsconstitutes the writer's method of time travel--to be able to travel among memory, dream, imagined places and persons, factually recorded ones known and unknown to the writers and so create extensions of fugitive

As Burroughs writes in the Intro to Queer--writing is for him a matter of life and death. On the day that he shot his wife, he feels that the forces "outside" were in Control, and the use of drugs was the allowing of Control to reduce him to zombie sitting on the edge of his bed staring at his foot for what was a period in

which time is "junk time" only measured by the drops from the syringe, the injected transfusions of Control.

The Carny world, the hustlers, the small time dope peddlers, snitches, thieves, punks and assorted "low life" and "criminal" doctors, scientists etc that populate Burroughs' universe are his verison in a sense of the Medieval Carnival, in which the masks fall away and the Emperor really has no clothes, Death walks nonchalantly in broad daylight, the Sins come out to play, and the monstrous buffoons that are the forces of Order are for a day or a few truly Buffoons. That is the meaning of "Naked Lunch"--the title from Kerouac's saying that it was the moment when indeed what was on the forks was seen for what it is--not unlike the scene of The Last Supper in Bunuel's Viridiana, the Feast of the the deformed, the degenerate, the diseased and their having their "picture taken" by a woman facing them who lifts her dress up to bare her "camera eye" as the "recorder" of "posterity" that "degrades"not only the Last Supper, but particularly its representations. In a sense, this method destroys not what is the Last Supper itself but the use of its representations as methods of Control The woman's "camera" image "exposes" the degeneration and diseased ("Word Virus") "state of the image" and "image of the state" as a "rotting edifice". (A leper--literally a "rotting one," plays prominent part in all of this, including the violating of Viridiana, the former Nun now a secular "doer of good." Among the "rotting edifices" of the film is Franco's Spain--this is 1961--where "miraculously Bunuel made this, one of his finest works.)

"Look at it this way," so to speak. A reporter does not necessarily become "more objective" and "less present" via self-censorship and editing, but more representative of the point of view of the "editorial board" which in turn is accountable to the "board of directors" and they are accountable to the ultimate holders of the accounts--the advertisers whose payments for Space enable the "reporting" to exist as an extension of their "ideology, " their efforts at Control. (Burroughs' grandfather was Ivy Lee, one of the first great "Image Makers," who created John D. Rockefller's image and whom Hitler was intersted in hiring.)

This is why really good reporters are so often running afoul of the papers who employ them, let alone governments, state espionage agencies, authorities of al sorts whom they are "investigating" and "reporting on." The rise of infotainment and the increasing employment of huge corporate-state-intlligence-connected "news media" and "translators" like teh sinister MEMRI which controls the Ameircan media's news and translations from the Middle East and uses disinformation, planted stories, dis-translations regularly) are bent on destroying the actual existence of the reporter who does not want to "lose their ego" or "their own writing" to a bunch of special interest groups, governments, corporations, infotainments and "think tank consortiums."

The high death toll of reporters and photo journalists, media persons, in war times and ones engaged in trying to investigate drug cartels, gangsterism, corporate frauds is for this reason. The reporter will not let go of that "minority of one" standpoint which is the necessity of someone actually attempting to understand and "report" what is going on, outside of the Control as much as it is possible, which is very hard when from al sides one is a target.

The same might be said of using machines which are produced by companies for the production of "randomness"and "cut-ups." Why "take them on faith," for one's "search" to "get outside oneself?" It might be not so much a "loss of ego" as a "liberation" but the surrendering of "oneself" to the corporate machine and becoming another cog in the wheel of the a mass production of texts "reflecting" the "point of view' of that particular company's conception of "randomness" and "cut-ups."

If one has an awareness of the "fugitive intentions" of language--for "one's own survival"--in turn causes one makes this demand, this need for the examination of all language, for the "fugitive intentions" of Control. In a society which so "values" such phrases as "the bottom line," and "the buck stops here" (yeah right--) and prints "In God We Trust" on its money, along with the phrase "E Pluribus Unum" which can be interpreted many ways, not al of them "good," is not the "bottom line" to put "trust" in Trusts? "trust me, man," says the smiling dope dealer, the used car salesperson, the voice of the "Con Inside" inserted there from the time of birth. Trust me says the smiling politician--and the smiling Opponent, the Opposition. "Trust me, believe in me, obey me, love me."

The basic idea of much of the thinking of Control is this--to get persons to live, work and think in ways which are against their "own best interest" and as much as possible in the "best interests" of Control.

The mystical aspect of the found which Murat notes i wrote of a few days ago and this is often involved in my own work. There is also this Burroughsian aspect of a writing which wants to live, by the means which necessity gives it, and not, as much as this is possible, by "taking signs as wonders."

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301. Poetry Project

Events at The Poetry Project January

Thu 17 Jan 2008

Here are the upcoming readings at The Poetry Project. Also, scroll down for info on our Spring workshops.

Friday, January 18, 10 PM
Fall Workshop Reading

Students from Patricia Spears Jones', Todd Colby's and Rachel Levitsky's fall poetry workshops will share their work.

Wednesday, January 23, 8 PM
Erica Hunt & James Sherry

Erica Hunt works at the forefront of experimental poetry and poetics, critical race theory, and feminist aesthetics. She has written three books of poetry: Arcade, with artist Alison Saar, Piece Logic, and Local History. Hunt has also worked as a housing organizer, radio producer, poetry teacher, and program officer for a social justice campaign. She is currently president of The Twenty-First Century Foundation. James Sherry is the author of ten books of poetry and criticism. He is the editor of Roof Books and runs the Segue Foundation in NYC. For the past 10 years he has been involved with theoretical environmentalism and has been writing extensively on the subject of poetry and the environment.

Introductory Poetry Workshop‹ Frank Lima
Tuesdays At 7pm: 10 Sessions Begin February 13

This workshop will engage you with poems of the New York School, in addition to some South American poets such as Neruda and Vallejo. You¹ll receive weekly writing assignments that aim to expand your range and encourage you to take chances, from writing sestinas to more contemporary approaches. Vigorous attention will be placed on editing your poems. Guest poets will visit the workshop from time to time to discuss their work.

Frank Lima was born in New York and studied with both Kenneth Koch and Frank O¹Hara. He is the author of Inventory, among other titles, and has written two opera librettos.

Poetry And The Visual Arts Vincent Katz
Thursdays At 7pm: 5 Sessions Begin February 14

Poetry has had a long and fruitful symbiosis with the visual arts; this workshop will examine some of the relationships and ways that a deeper understanding of the visual arts can enhance one's writing and understanding of poetry. We will look at collaborations between visual artists and poets, the effect of the visual on modern and contemporary poets, and Pound's division of logopoeia/melopoeia/phanopoeia and phanopoeia's possible meanings. Poets who have worked as art critics and poets who have been alive to visual art's stimulations whose work we will discuss include Baudelaire, Apollinaire, Frank O'Hara, John Ashbery, Robert Creeley, Ron Padgett, Anne Waldman, Bill Berkson, Ted Berrigan, Joe Brainard, Eileen Myles, John Yau, and Carter Ratcliff.

Vincent Katz is a poet, translator, art critic, editor, and curator. He is the author of nine books of poetry, including Understanding Objects.

Know Your Place: Experiments In The Eco-Sphere Lisa Jarnot Fridays At 7pm: 10 Sessions Begin February 15th What is or what can be a writer's relation to space and place? In what ways are ecology and environment intrinsic to creative awareness beyond the stereotypes of mytho-poetic tree worship? How does one transform the particular flora, fauna, and detritus of the domestic into vibrant art? These are the questions we'll ask as we plot a course deep into our own "environments". Weekly readings will be complemented with exercises, experiments, and on-site writing. We'll move through Zukofsky's New York, Olson's Gloucester, Allen Ginsberg's apartment, Hannah Weiner's sink, Berrigan's Cranston Near the City Line, Juliana Spahr's Dole Street, and C.S. Giscombe's Giscome Road.

Lisa Jarnot's fourth book of poems, Night Scenes, is forthcoming from Flood Editions in early 2008. She has taught at Naropa, Bard College, Wesleyan University, and Brooklyn College.

The Poet In The Library: Research And Imaginative Writing Jill Magi Saturdays At Noon: 10 Sessions Begin February 16th Is there a role for research in imaginative or creative writing projects? Sure! In this workshop we¹ll combine prior knowledge with curiosity, creating opportunities to ³stumble upon² interesting language and images. We¹ll develop research questions to accompany our intuitive and imaginative writings; search for materials in books, historical documents, articles, newspapers; take field trips to public archives, libraries, and historical sites; experiment with using found text; explore ways to structure a long poem, including the possibility of creating a hybrid text, and a text that includes visuals. All along, we¹ll take a look at works by Susan Howe, Gale Jackson, Claudia Rankine, Juliana Spahr, and others, and the visual/text work of Mary Kelly, Lorna Simpson, The Atlas Group, and others.

Jill Magi is the author of Threads and Torchwood. She runs Sona Books.

The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops
131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [redacted], or email: [redacted].

All workshops will be held in the Parish Hall at St. Mark's Church on the corner of 10th St. and 2nd Ave.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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302. Tom Beckett
Just out from Otoliths
Thu 17 Jan 2008

Just out from Otoliths:

Flush Contour
Spencer Selby
84 pages, full color
ISBN: 978-0-9804541-1-6
Otoliths 2008
$24.95 + p&h
URL: _http://www.lulu.com/content/1492039 _
(http://www.lulu.com/content/1492039)
Flush Contour is Spencer Selby's fourth collection of visual work, containing 72 vibrant color prints of abstract intermedia art.

"Indeed, in Selby's case I sense a stubborn refusal to resolve the image that also inflectsâ€”or infectsâ€”some of his written work, which seems to elide the meaning it nevertheless intends, to construct a syntax that implies a certain result then eludes that result for something that is less authoritative, more evocative. The words that appear and disappear in these works, both type- and

hand- written, likewise have a protean quality, they seem to be being made before our eyes from the chaos out of which language does actually come; word strings that are generative in the same way that those strings of recombinant amino acids in the warm pre-Cambrian seas were, we are told, generative: of life itself." from the introduction by Martin Edmond, author of Luca Antara. Place of Uncertainty Tom Hibbard 92 pages Cover design by MÃ¡rton KoppÃ¡ny ISBN: 978-0-9804541-2-3 Otoliths 2008 $12.95 + p&h URL: _http://www.lulu.com/content/1696322_ (http://www.lulu.com/content/1696322) A new collection of poetry from Tom Hibbard who has recently enjoyed getting much of his literary work published on and off-line. Poems, reviews, essays and translations can be found at Jacket, Big Bridge, Word For /Word, Moria, Milk, Fish Drum, Cricket, eÂ·ratio, Otoliths and elsewhere. An essay on "Linear/Nonlinear" was published in the 2007 issue of Big Bridge. Also in 2007 Bronze Skull published a prose poem titled Critique of North American Space. Hibbard lives in Wisconsin, U.S.A., where he devotes his spare time to growing pumpkins. Poemergency Room Paul Siegell 116 pages Cover design by Reed Altemus ISBN: 978-0-9804541-0-9 Otoliths 2008 $13.45 + p&h URL: _http://www.lulu.com/content/ 1711938_ (http://www.lulu.com/content/1711938) "Something HUGE flexes joy here! This is the suicide by cop where banging cymbals rip the portal open! Poetry is the daily political at every mouthful of Siegell as dots connect dimension to dementia! Tell the funeral director I'd like my coffin lined with these pages, preventing a death of the sleeping! Careful, nutjobs, this is a brother of the Vibratory Order! THANK YOU, Paul Siegell, for making some real live fucking magic for us!" â€”CAConrad, author of Deviant Propulsion (Soft Skull Press, 2006) "Paul Siegell's are smart, rich poems. Spectacular, defiant iconographs of cells mid-mitosis, a b-boy mid-break dance move, and more. Nine-to-five frustration and transcendence, train rides, road trips, teen tours, rock concerts, and sudden tragedies. Paul Siegell's poems are full of unexpected significances, each one balanced like a tightrope acrobat always on the edge of ruin. Fluent, aware, visual, wholehearted, Paul Siegell clearly sides with pleasure in the making of poems. Prepare to be challenged, entertained and astounded." â€” Jeff Oaks "Paul Siegell's the most original poet â€“ in sound and sight â€“ to break into print so far this millennium. Siegell owns a megaphone in the contest to be voice of a generation." -- Charles McNair , author of Land O' Goshen and Book Editor at Paste Magazine "I'm always thrilled by Paul's work, especially when I can understand it!" â€”Elaine Siegell, Paul's mom In addition, parts one & two of the print edition of Otoliths seven are now available at The Otoliths Storefront: _http://stores.lulu.com/l_m_young_ (http://stores.lulu.com/l_m_young) Part one â€” the b&w & shades of gray part â€” contains work from Paul Siegell, Sheila E. Murphy, Julian Jason Haladyn, Bill Drennan, Jeff Harrison, Jim Leftwich, Matt Hetherington, Mark Prejsnar,

Michael Steven, Geof Huth, Anny Ballardini, dan raphael, derek beaulieu, Raymond Farr, Jordan Stempleman, Vernon Frazer, Mark Cunningham, Randall Brock, Tom Hibbard, Andrew Topel, Andrew Taylor, Anne Heide, Catherine Daly, Karri Kokko, Martin Edmond, John M. Bennett, Lars Palm & David-Baptiste Chirot. 144 pages. Part two is in full color & contains work from Andrew Topel & John M. Bennett, Robert Gauldie, Marko Niemi, Nigel Long, Matina L. Stamatakis, Nico Vassilakis, John M. Bennett, Jeff Crouch, Eileen R. Tabios, MÃ¡rton KoppÃ¡ny, Katrinka Moore, John M. Bennett & Friends, Alexander Jorgensen, Daniel f Bradley, harry k stammer & David-Baptiste Chirot. 112 pages.

Mark Young

(http://stores.lulu.com/l_m_young)

**********Start the year off right. Easy ways to stay in shape.
http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489

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303. David Buuck
Small Press Traffic Poets Theater News - & new SPT Blog!
Thu 17 Jan 2008

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1. Please come to the opening night of Poets Theater 08 this Friday the 18th in SF. Details at our new BLOG:

http://smallpresstraffic.blogspot.com/

2. As many of you in the Bay Area have no doubt heard, our sister institution 21Grand, home to the important New Yipes reading series as well as wonderful music, art, film & performance programming, has recently been dealing with some "code compliance issues" as defined (& "enforced") by the City of Oakland. As a result, 21Grand has had to jump through numerous bureaucratic hoops in order to retain its licenses for the kinds of programming that tends to challenge the kinds of code categories that city authorities wish to impose. Sadly, although 21G is on the way to getting things squared away with the city, SPT has had to postpone our scheduled Feb.3 Poets Theater Cabaret until this summer. Keep an eye on our blog and/or website for updated information...

David Buuck
Board President
Small Press Traffic
sptraffic.org
http://smallpresstraffic.blogspot.com/

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304. **blacksox**

Alfred Corn on Ekphrasis

Thu 17 Jan 2008

Notes on Ekphrasis
by Alfred Corn

Ekphrasis (also spelled "ecphrasis") is a direct transcription from the Greek ek, "out of," and phrasis, "speech" or "expression." It's often been translated simply as "description," and seems originally to have been used as a rhetorical term designating a passage in prose or poetry that describes something. More narrowly, it could designate a passage providing a short speech attributed to a mute work of visual art. In recent decades, the use of the term has been limited, first, to visual description and then even more specifically to the description of a real or imagined work of visual art. The use of visual description in poetry is a huge subject, and a good treatment of the topic is found in Carol T. Christ's study The Finer Optic. Descriptions, in poems, of works of music, cinema, or choreography might also qualify as instances of ekphrasis. But these notes will be concerned only with descriptions of works of visual art in a poem, not with description in general, or with description of other kinds of art. Horace, in his Epistles, writes a verse letter to his friend Pisos, the opening lines of which develop the metaphor of painting as a means of criticizing arbitrary combinations of incompatible components in a poem. (This is the third letter of Book II of the Epistles.) Beginning at line 361, in a passage that includes the phrase ut pictura poesis ("like a picture, poetry," or "poetry is like a painting") Horace makes a comparison between the two arts. These lines are often cited as the foundational text establishing a connection between visual and verbal art. But note that Horace describes no particular painting; he refers abstractly to various aspects of the art of painting purely as a metaphor to get at the good or bad qualities a poem may exhibit. The earliest and best known example of ekphrasis is the long description of the shield made by Hephaistos and given to Achilles by his mother Thetis. (The passage is found in Book 18 of the Iliad.) Low-relief sculpture embossed in metal on the surface of the shield is described in elaborate detail. Hephaistos's subjects include constellations, pastures, dancing, and great cities. In fact, visual notation is so extensive that critics have commented that no actual shield in the real world would be able to contain the disparate elements mentioned. So then Homer has imagined a work of art that could not, materially, exist. The immaterial nature of verbal art allows him to do this. The effect on the reader of his description is multi-faceted. On one hand, it tends to move the narrative farther away from ordinary plausibility. On the other, it provides a dreamlike expansion of the subject at hand and allows the poet to make oblique comments on the Iliad's main narrative. Similar to Homer's description of Achilles's shield, though briefer, is the description in

Book I of Virgil's Aeneid, beginning at line 450, of the carvings on the wall of the temple Aeneas visits when he first comes to Carthage. Depicted are scenes from the Trojan War, which alert the exiled hero to the fact that the story of the Trojan War and his part in it are already legendary. Another notable instance of ekphrasis occurs in Canto X of Dante's Purgatorio, where the pilgrim poet describes low relief sculptures in white marble carved on the side of the mountain of Purgatory, next to its upward track. These carvings depict Biblical and classical examples of the virtue of humility: the Annunciation, David dancing before the Ark of the Covenant, and the Roman Emperor Trajan addressing the mother of a soldier who has been killed. Purgatorio in Dante consists of an upwardly spiraling climb around a mountain, and it may well be Trajan's column in Rome that provided him with the visual form for it. That monument is covered with low relief sculptures of scenes from the Dacian War, and, scene by scene, like frames in a comic strip, they rise upward in helical fashion from bottom to top. In Canto X, Dante not only describes the encounter between Trajan and the bereaved mother, he gives us their dialogue and then refers to it as esto visibleparlare, "this visible speaking." In other words, something magical has occurred: a work of visual art has somehow managed to convey an exchange of speech. Another classic instance of ekphrasis occurs in Book III of Spenser's The Faerie Queene, which is concerned with the virtue of chastity. Britomart comes to the house of sorcerer Busyrane, where she sees tapestries depicting Jove's amorous exploits, a contrary example of the virtue being dealt with. After Milton, when epic-length poems become rarer in English-language poetry, the use of ekphrasis is limited to shorter poems, for example, Marvell's "The Picture of Little T.C. in a Prospect of Flowers"; or Keats's "Ode on a Grecian Urn," "On Seeing the Elgin Marbles" and "To Haydon with a Sonnet Written on Seeing the Elgin Marbles"; Shelley's "On the Medusa of Leonardo Da Vinci in the Florentine Gallery"; and Browning's "My Last Duchess." But some long poems as well include them, for example, Byron's Childe Harold's Pilgrimage. In the two English-language cases where a poet was also a painter, ekphrastic poems were actually conceived as accompaniments to an actual painting (or vice versa). Blake's "The Tyger," "The Clod and the Pebble," and "Holy Thursday," for example, were first printed underneath or alongside Blake's graphic rendering of the poem's subject. What have been called Blake's "composite works" also influenced Dante Gabriel Rossetti, who provided verse equivalents to several of his paintings, the texts often inscribed below the picture or within it. Usually, but not always, the execution of the painting came first, as in "The Girlhood of Mary Virgin." With "The Blessed Damozel," the poem preceded the painting. In the twentieth century many poets produced ekphrastic poems, and the vast majority of these concern actual, not imaginary works of art. Consider, for example, Rilke's "Archaic Torso of Apollo" ; Marianne Moore's "No Swan so Fine" and "Nine

Peaches"; Wallace Stevens's "Angel Between Two Paysans"; William Carlos Williams's Pictures from Breughel ; John Berryman's "Hunters in the Snow"; Randall Jarrell's "Knight, Death and the Devil"; W. H. Auden's "The Shield of Achilles," and Elizabeth Bishop's "Large Bad Picture" and "Poem." In recent times there have been a large number of examples, in fact, several anthologies of ekphrastic poems have been assembled, sometimes commissioned by museums whose collections are featured. Some ekphrastic poems describe photographs, and these may be art photographs or else ordinary snapshots, the latter often depicting members of the poet's family. A disadvantage of using family snapshots is that the original image may not embody sufficient artistry to provide the stuff of interesting commentary; nor is that image available to the reader for comparison with the text. Enormous skill is needed in order to convey visual information of this kind, along with the passions and emotional nuances that pictures from childhood arouse in the author. So there is a risk that only a small part of the authors' feelings will actually be accessible to the reader through the intermediary of words alone. Still, some poets have had success writing this kind of poem, for example, Adrienne Rich in "Snapshots of a Daughter-in-Law" and Greg Williamson's "Double Exposures." Actually, a poem about an obscure painting is also at a disadvantage. Where the original image is well known, we can compare it to the poet's version of what it contains; and the poet's departures from the original, or inaccurate interpretations of it, are sometimes revealing. Without the original image, though, we are forced to trust the poet's description as being accurate, and we are unable to know where it is not. Meanwhile, the compositional task is much more difficult in such cases since the text of the poem has to convey all the relevant visual information, while still qualifying as poetry. On the other hand, if the subject is, say, Leonardo's Mona Lisa, or any other very famous work of art, there's no need to give a detailed description; the audience already knows what's in the painting. A disadvantage, though, of using very great works of visual art as a subject for ekphrasis is that the comparison between the original and the poem about it may prove too unfavorable. Readers may wonder why they should bother reading a moderately effective poem when they could instead look at the great painting it was based on. If the poem doesn't contain something more than was already available to the audience, it will strike the reader as superfluous, the secondary product of someone too dependent on the earlier, greater work. The reader may also wonder why the description wasn't done in prose rather than in lines of poetry. All art historians and critics agree that complete and accurate verbal descriptions of visual art are very hard to achieve, even in prose. When the expectations associated with good poetry are part of the goal as well, we see that writing a good ekphrastic poem is a formidable task indeed. The aim of drafting a text entirely adequate to its source, giving a verbal equivalent to every detail in the subject work, is

probably too lofty. A more realistic goal is to give a partial account of the work. Once the ambition of producing a complete and accurate description is put aside, a poem can provide new aspects for a work of visual art. It can provide a special angle of approach not usually brought to bear on the original. For example, in a banqueting scene, the poem might, instead of describing the revelers, focus on the dogs, cats, and pet birds given free rein in the scene. More generally, a poem can add the overall resources of verbality, with descriptions developed through surprising metaphors, apt commentary cast in lines with unusual diction and crisp rhythm—perhaps even calling on the techniques of traditional prosody. And then, the poet may devise conversations between figures in the painting or group sculpture and give these the quality of poetry. Finally, the poem may actually treat more than one painting at a time, in a kind of verbal collage or double-exposure. Perhaps the most effective contemporary poems dealing with visual art are those where the authors include themselves in the poem, recounting the background circumstances that led to a viewing of the painting or sculpture in question; or what memories or associations or emotions it stirs in them; or how they might wish the work to be different from what it is. The center of attention in this kind of poem isn't solely the pre-existing work but instead is dual, sharing the autobiographical focus found in the majority of contemporary lyric poems written in English. Poems like these unite ekphrasis with the autobiographical tradition, which is equally ancient and probably more important than ekphrasis alone. After all, the autobiographical tradition can cite figures such as Ovid, Dante, Ben Jonson, Donne, George Herbert, Pope, Wordsworth, Coleridge, Byron, Keats, Whitman, Dickinson, Eliot, Akhmatova, Williams, Crane, Lowell, Roethke, Bishop, Berryman, Larkin, Walcott, Merrill, Adrienne Rich, and Seamus Heaney. Of course you can argue that an ekphrastic poem providing no information at all about the author may still convey autobiographical content indirectly, in the form of "voice," tone, level of diction, and the kind and frequency of judgments made in the course of presentation. In "Archaic Torso of Apollo," Rilke gives us no precise autobiographical facts about himself; nevertheless, we get a strong sense of the author's character and prospects from his presentation of the subject, in particular, when he imagines the torso saying to hi m, "Yo u must change your life." Meanwhile, more directly autobiographical ekphrastic poems, like Lowell's "For the Union Dead," Bishop's "Poem," John Ashbery's "Self-Portrait in a Convex Mirror," Charles Wright's "Homage to Claude Lorraine," or the present author's "Seeing All the Vermeers," locate the act of viewing visual art in a particular place and time, giving it a personal and perhaps even an historical context. The result is then not merely a verbal "photocopy" of the original painting, sculpture, or photograph, but instead a grounded instance of seeing, shaped by forces outside the artwork. In such poems, description of the original work remains partial, but authors add to it aspects drawn from their

own experience—the facts, reflections, and feelings that arise at the confluence of a work of visual art and the life of the poet.

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305. Alan Sondheim
graphic used interface
Thu 17 Jan 2008

graphic used interface

http://www.alansondheim.org/gui.jpg
http://www.alansondheim.org/gui.mp3

constrained and smeared temporally and spatially
swallowing time, swallowing space
body used and wounded, sutured
sound smeared fore and aft

both say everywhere everywhere
both say everywhere where are you i'm hurting
both say everywhere where are you i'm saved

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306. Matt Henriksen
Thurs Jan 31 ::: Steal This Reading ::: Brooklyn, NY
Thu 17 Jan 2008

Steal This Reading:

a Brooklyn Book Burning

W/

Steal This Reading:

a Brooklyn Book Burning

W/

C.D. Wright, Eleni Sikelianos, Graham Foust, Joyelle McSweeney, Joshua Marie Wilkinson, Julie Doxsee, Max Winter, Adam Clay, Zachary Schomburg, Morgan Lucas Schuldt, Lily Brown, Rauan Klassnik, Cindy Savett, Jon Thompson, Melanie Hubbard

hosted by Black Ocean, Cannibal Books, Free Verse Editions, Kitchen Press, Octopus, Tarpaulin Sky Press & Typo.

Thursday, January 31st

Doors 7 PM, $6 =Admission
+ Two Drinks

East Coast Aliens

216 Franklin Street

(see directions at the end
of message)

Info at typomag.com/burningchair

Venue Website

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eastcoastaliens.com

Host Websites

Black Ocean:
blackocean.org

Cannibal Books: flesheatingpoems.blogspot.com

Free Verse Editions: parlorpress.com/freeverse

Kitchen Press: kitchen-press-book-store.blogspot.com

Octopus: octopusmagazine.com

Tarpaulin Sky Press: tarpaulinsky.com/Press/index.html

Typo: typomag.com

Author Bios

Lily Brown is from the east coast but currently lives on the west coast. She is the author of the chapbook, The Renaissance Sheet, published by Octopus Books in 2007. Her second chapbook, Old with You, is forthcoming from Kitchen Press. Poems have appeared or are forthcoming in Typo, Octopus, Fence, Tarpaulin Sky, Cannibal, Handsome and 26.

Julie Doxsee was born in London, Ontario. Her poems have appeared in over thirty-five national and international journals, including Aufgabe, Fourteen

Hills, and Tarpaulin Sky. Forthcoming publications include two books: Objects for a Fog Death (Black Ocean, 2008/2009) and Undersleep (Octopus Books 2008), and two chapbooks: You Will Build a City Out of Rags (Whole Coconut 2007) and New Body a Seafloor Body (Seeing Eye Books 2008). The Knife-Grasses (Octopus Books), and Fog Quartets (horse less press) are now available. She is full-time faculty at Koç University in Istanbul, Turkey.

Graham Foust lives in Oakland,
California with his wife Amy and his son Merle. He teaches writing
and literature at Saint Mary's College of California,
and his most recent book is Necessary Stranger (Flood Editions, 2007).

Rauan Klassnik was born in Johannesburg,
South Africa. In his early teens he moved to Dallas, Texas with his
family. Much of his time is now spent in Mexico.
His poems have appeared in Caesura, Hunger Mountain, Pilot Poetry, No Tell Motel, The Kennesaw Review, Front Porch, The Mississippi
Review, The North American Review,
MiPoesias, Handsome, and many other journals. His chapbook,
"Stitches" was published by Firewheel Editions in 2002 and his first
full-length collection, Holy Land, will be released by Black Ocean in
the spring of 2008.

Melanie Hubbard lives in Ruskin, FL,
with her family. Recently the recipient
of an NEH fellowship, she has spent the past year completing a scholarly book on Emily Dickinson's poems in relation to developments in philosophy and linguistic theory, the invention of photography and the discovery of electricity, and changes in rhetoric, editorial theory, and popular manuscript activity. She also writes personal essays, commentaries, book reviews, and features for the St. Petersburg Times.
Poems can be found in Typo, Swink, Fence, Cab/Net, horse
less review, and Cannibal.

Joyelle McSweeney is the author of Nylund, The Sarcographer (Tarpaulin Sky Press, 2007). She is also the author of three titles from Fence Books: Flet, The Red Bird, and The Commandrine and Other Poems. She is a co-founder and co-editor of Action Books and Action, Yes, a press and web quarterly for international writing and hybrid forms. She writes regular reviews for Rain Taxi, The Constant Critic, and other venues and teaches in the MFA Program at Notre Dame.

Cindy Savett teaches poetry workshops at psychiatric institutions in the Philadelphia area to both acute short-term and residential patients. Her first book, Child in the Road, has recently been released. In addition, she is

published in numerous print and on-line journals, including Margie, Heliotrope, LIT, The Marlboro Review, 26 Magazine, Cutbank, and Free Verse. She is also at work on a memoir on the death of her daughter. Cindy has served on several school Boards and other non-profit agencies, and spent fifteen years in the retail business, traveling extensively overseas. Born and raised in the Philadelphia area, she currently lives in Merion, Pennsylvania with her husband and children.

Eleni Sikelianos is the author of six books, including The California Poem and The Book of Jon. Du Soleil, de l'histoire, de la vision, a selected poems translated into French appeared this fall. Forthcoming are Body Clock and her translation of Jacques Roubaud's Exchanges de la lumière.

Zachary
Schomburg
was born in Omaha, Nebraska, spent his childhood
in Iowa, and received his BA from College of the Ozarks. Currently, he's pursuing a
doctorate in creative writing from the University of
Nebraska. Schomburg edits Octopus Magazine and Octopus Books, and
co-curates the Clean Part Reading Series in Lincoln, NE.
His poems have appeared in the Canary, CutBank,
Diagram, Ducky, Fence, Forklift, Ohio, Good Foot,
the Hat, La Petite Zine, Lamination Colony, LIT, Mid-American Review,
Mipoesias, No Tell Motel, Northwest Review, Parakeet, Pettycoat Relaxer, Spork,
Swink, Tarpaulin Sky, Unpleasant Event Schedule, and Washington Square
Review. His debut collection, The
Man Suit, was published Black Ocean in 2007.

Morgan Lucas Schuldt is the author of Verge (Free Verse
Editions, 2007) and Otherhow (Kitchen Press, 2007), a chapbook. He
lives in Tucson where he edits the literary
journal CUE and the chapbook series CUE Editions.

Jon Thompson teaches at North Carolina State University where he edits Free Verse: A Journal of Contemporary Poetry & Poetics and the new poetry series, Free Verse Editions. His first collection was The Book of the Floating World, which was reissued in a new expanded edition in 2007. His current poetry manuscript is titled Strange Country.

Joshua Marie Wilkinson is the co-author, with Noah Eli Gordon, of Figures for a Darkroom Voice (Tarpaulin
Sky Press, 2007). He is also the author
of Suspension of a Secret in Abandoned

Rooms (Pinball, 2005), Lug Your
Careless Body out of the Careful Dusk (U of Iowa, 2006), and The Book of Whispering in the Projection
Booth (forthcoming from Tupelo Press).
He holds a PhD from University of Denver and lives in Chicago where he teaches at Loyola University. His first
film, Made a Machine by Describing the
Landscape, is due out in 2008.

Max Winter is the author of The Pictures (Tarpaulin Sky Press, 2007). He is also the winner of the Fifth Annual Boston Review Poetry
Contest, and has published poems in Free
Verse, New American Writing, Ploughshares, The Paris Review, Colorado Review,
The Canary, Denver Quarterly, and Typo.
He has published reviews in The New
York Times, The Washington Post, The San Francisco Chronicle, Newsday, and BOMB, and is a Poetry Editor of Fence.

C.D. Wright was born and raised in the Ozark Mountains of Arkansas. She is the author of a dozen books. Her most recent titles are One Big Self: An Investigation (Copper Canyon, 2007), Like Something Flying Backwards, New and Selected (Bloodaxe Editions, 2007), Cooling Time: An American Poetry Vigil (Copper Canyon, 2005). Rising, Falling, Hovering will be out in 2008, also from Copper Canyon Press. She is a recipient of fellowships from the Guggenheim Foundation and National Endowment for the Arts, and awards from the Foundation for Contemporary Arts and the Lannan Foundation. Steal Away: Selected and New Poems was a finalist for the 2003 Griffin Poetry Prize. In 2004 she was named a MacArthur Fellow. In 2005 she was given the Robert Creeley Award and elected to membership in the American Academy of Arts and Sciences. Wright is the Israel J. Kapstein Professor of English at Brown University. She lives outside of Providence with her husband, poet Forrest Gander.

Directions to East
Coast Aliens

by taxi
(recommended)

from Midtown Manhattan

Take the upper level of
the Queensborough Bridge into Queens & turn left on 21st
Street. Cross the Pulaski Bridge, which
turns into McGuiness Boulevard on the Brooklyn side. Take the third right after

the bridge at Huron St. After two blocks turn right on Franklin
St. East Coast Aliens is on the right
side. The ride from Midtown (w/ gratuity)
should cost between $20-25.

from Lower Manhattan

Take the Williamsburg
Bridge to the BQE (Brooklyn-Queens Expressway) north to McGuiness Boulevard
(Exit 33). Turn left onto McGuiness
Boulevard. After approximately eight
blocks turn left on Greenpoint Avenue.
After three blocks turn right on Franklin Street. East Coast Aliens is four blocks up on the
right side. The ride from Lower
Manhattan (w/ gratuity) should range between $20-25.

by train (for the
adventuresome & frugal)

from Midtown Manhattan

Take the Queens-bound 7
train from Times Square, Bryant Park or Grand Central to Vernon/Jackson (the first stop after Grand Central). Exit
at Jackson Ave. & walk one block east to the B61 bus stop at 11th
St and Jackson Ave. Take the B61 two stops to Manhattan Ave. between Freeman
and Green. Walk right on Green St. one
block to Franklin St. & turn left. East Coast Aliens is on your left.

from Lower Manhattan
(simpler than from Midtown)

Take the Brooklyn-bound L
train to Lorimer. Transfer at the station to the Metropolitan stop of the G
train. Take the Queens-bound G train two stops to Greenpoint Ave. Exit at India St. & walk one block north
to Huron St. Turn left on Huron, walk
one block to Franklin St. & turn
right. East Coast Aliens is on your
right.

from Brooklyn and
Queens (or ride your bike!)

Take the G train to
Greenpoint Ave. Exit at India St. &
head north one block to Huron St. Turn
left on Huron, walk one block to Franklin St. & turn right. East Coast Aliens is on your right.

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307. Matt Henriksen
Sat Feb 2 ::: Cannibal Release Party ::: East Village, NYC
Thu 17 Jan 2008

Dear fool-hearted lovers
& aesthetic geniuses,

come burn so

Dear fool-hearted lovers
& aesthetic geniuses,

come burn some flesh w/ us
at

the Cannibal Birthday
Party

(three years old)

featuring

poets from Cannibal:
Issue Three

Phil Cordelli, Jeff Encke
& Andrew Hughes,

& Cannibal Books
authors

Melanie Hubbard (Gilbi
Winco Swags)

Ben Mazer (The
Foundations of Poetry Mathematics)

&

Bronwen Tate (My Proust
Vocabulary, forthcoming 2008)

Saturday, February 2nd
6 PM

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btwn. 2nd &
3rd Aves.

Cannibal & Cannibal Books will be on hand at the
reading, as well as at our AWP table, at discounted prices.

Phil Cordelli lives in New York City where he has been strictly obeying the alternate-side parking restrictions. He is also an editor at Ugly Duckling Presse. His poetry can be found in a bunch of places, but mostly his apartment.

Jeff Encke, author of Most Wanted: A Gamble in Verse, has published poems in Barrow Street, Black Warrior Review, Colorado Review, Fence, Octopus, Tarpaulin Sky, Typo, and elsewhere. He received a Templeton Lectureship in 2001 through Columbia University¢s Program in Narrative Medicine, where he taught literature and creative writing while completing his doctorate in English. He now lives in Seattle.

Melanie Hubbard lives in Ruskin, FL,
with her family. Recently the recipient
of an NEH fellowship, she has spent the past year completing a scholarly book on Emily Dickinson's poems in relation to developments in philosophy and linguistic theory, the invention of photography and the discovery of electricity, and changes in rhetoric, editorial theory, and popular manuscript activity. She also writes personal essays, commentaries, book reviews, and features for the St. Petersburg
Times. Poems can be found in Typo, Swink, Fence, Cab/Net,
horse less review, and Cannibal.

Andrew Hughes divides his time between NYC
and Vermont. His work has appeared or is
forthcoming in Forklift, Ohio; Cannibal;
Spell; Octopus; Can We Have Our Ball Back; and others.

Ben Mazer is the author of The Foundations of Poetry Mathematics (Cannibal Books) Johanna Poems (Cy Gist Press) and White Cities (Barbara Matteau Editions). He is the editor of Landis Everson¢s Everything Preserved: Poems 1955-2005 (Graywolf) and The Complete Poems of John Crowe Ransom (forthcoming from Handsel/Norton). He is a contributing editor to Fulcrum.

Bronwen Tate is the author of Souvenirs (Dusie Chapbook Kollektiv, 2007). She received an MFA from Brown University and is currently pursuing a PhD in Comparative Literature at Stanford University, where she also edits Mantis: A Journal of Poetry, Criticism, and Translation. Recent poems have appeared or are forthcoming in LIT, CapGun, Foursquare, The Cultural Society, and Octopus.

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308. **Jim Andrews**
Re: on code poetry
Fri 18 Jan 2008

Hi Murat,

I like your observation about power and control concerning code.

Concerning code poetry, perhaps both are involved.

In its engagement with the digital literary and other relatively new and/or unusual forms of the literary, like other avant garde art, in part it may sometimes seek escape from the usual literary authorities and modes of production and distribution.

But it's also an attempt to gain understanding of and control of or within the contemporary language scapes where code and language are conflated, transmitted, received, interpreted, and misunderstood billions of times per second.

Also, engagement with code *and* language seems like a particularly apt way into both engagement with questions of who and what we are.

ja
http://vispo.com

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309. Gareth Farmer

Call For Papers: Long Poems ::: Major Forms, Sussex University

Fri 18 Jan 2008

Dear Friends
Below is a call for papers for an exciting conference taking place at Sussex University in May.

With best wishes,
Gareth Farmer

CALL FOR PAPERS

The University of Sussex's School of Humanities, in conjunction with the Centre for Modernist Studies, invites submissions for papers to be given at the following conference, scheduled for Friday the 16th and Saturday the 17th of May 2008:

Long Poems ::: Major Forms

The 'long poem' has been traditionally conceived of as the principal means by which poets confront political and aesthetic problems through sustained investigations. Beyond this general outline, or indeed perhaps because of it, there is little consensus as to either what the long poem is, or what it might be uniquely capable of. In 'The Poetic Principle,' Edgar Allen Poe went so far as to assert that "a long poem does not exist" since "the ultimate, aggregate, or absolute effect of even the best epic under the sun, is a nullity." Years later, and seeking to resolve the technical and affective dilemmas that Poe identified, Charles Olson prescribed a 'projective verse' that he purported might carry "much larger material than it has carried in our language since the Elizabethans." He thought Pound's Cantos exemplified the beginnings of such poetry, displaying a methodology capable of solving "problems of larger content and of larger forms."

This conference seeks to address the contemporary relevance of the long poem: how has it evolved, what standing does it currently hold, and who are now its readers? As both a poetic and a critical concept, the 'long poem' presents poets with the difficulty of articulating what Pound called "a compound of freedom and order" that "hangs between chaos on the one side and mechanics on the other." We hope this conference will provide a forum for the consideration of ways in which comprehensive, often formally complex and expansive poems may respond, or fail to respond, to certain "obligations toward the difficult whole," and to explore what these obligations might now entail for both poets and their readers. We therefore welcome proposals for presentations addressing aesthetic, formal, generic, compositional and literary-historical questions the 'long poem' brings into particular focus.

*

Papers should be no more than 20 minutes in length, and calibrated towards generating wider discussion. Please send a 250-word abstract, along with a brief biographical note by 1st March 2008 to [redacted]. We will send out notifications shortly thereafter.

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310. **Roy Exley**

Roy Exley - Re: Just out from Otoliths

Fri 18 Jan 2008

Dear Tom,

I don't know off-hand what ambient water temperature is required as a medium for the optimal recombination of amino acid cells, but it should be borne in mind that our concept of warm in terms of water temperature may well have been cool in the context of the Pre-Cambrian seas, indeed it is an established fact that the cooler regions of our present-day oceans that are richest in microbial nutrients and therefore support the greatest diversity and profusion of marine life. Bearing in mind the conscious (and, of course sub-conscious) basis for the propagation of 'word strings' I feel that it is a rather dubious comparison you have made here, and I am glad that you qualified your comparison with the all important phrase, 'we are told'. I understand your need to elaborate upon your protean reference but just as Selby is so adroit at knowing where to draw a particular work to a conclusion I think it might have been wiser should you have stopped short at protean. I hope that the contemporary debate on the ekphrastic will run and run, it already has several decades behind it so there's no reason why not. Maybe an ekphrastic exegesis of Alexis Rockman's early paintings of prehistoric tropical seas would offer an appropriate addendum here. Alexis Rockman devotees please textually step forward here.

Roy Exley.

On 18/1/08 2:33 am, "Tom Beckett" <[redacted]> wrote:

> *Just out from Otoliths:*
>
> *Flush Contour*
> *Spencer Selby*
> *84 pages, full color*
> *ISBN: 978-0-9804541-1-6*
> *Otoliths 2008*
> *$24.95 + p&h*

URL: _http://www.lulu.com/content/1492039 _
(http://www.lulu.com/content/1492039)
Flush Contour is Spencer Selby's fourth collection of visual work, containing 72 vibrant color prints of abstract intermedia art.

"Indeed, in Selby's case I sense a stubborn refusal to resolve the image that also inflects‹or infects‹some of his written work, which seems to elide the meaning it nevertheless intends, to construct a syntax that implies a certain result then eludes that result for something that is less authoritative,
more evocative. The words that appear and disappear in these works, both type-
and hand- written, likewise have a protean quality, they seem to be being made before our eyes from the chaos out of which language does actually come; word strings that are generative in the same way that those strings of recombinant amino acids in the warm pre-Cambrian seas were, we are told, generative:
of life itself." from the introduction by Martin Edmond, author of Luca Antara.
Place of Uncertainty
Tom Hibbard
92 pages
Cover design by Márton Koppány
ISBN: 978-0-9804541-2-3
Otoliths 2008
$12.95 + p&h
*URL: _http://www.lulu.com/content/1696322_*
(http://www.lulu.com/content/1696322)
A new collection of poetry from Tom Hibbard who has recently enjoyed getting much of his literary work published on and off-line. Poems, reviews, essays and translations can be found at Jacket, Big Bridge, Word For /Word, Moria, Milk, Fish Drum, Cricket, e·ratio, Otoliths and elsewhere. An essay on "Linear/Nonlinear" was published in the 2007 issue of Big Bridge. Also in 2007 Bronze Skull published a prose poem titled Critique of North American Space. Hibbard lives in Wisconsin, U.S.A., where he devotes his spare time to growing
pumpkins.
Poemergency Room
Paul Siegell
116 pages
Cover design by Reed Altemus
ISBN: 978-0-9804541-0-9
Otoliths 2008
$13.45 + p&h
*URL: _http://www.lulu.com/content/ 1711938_*
(http://www.lulu.com/content/1711938)
"Something HUGE flexes joy here! This is the suicide by cop where banging cymbals rip the portal open! Poetry is the daily political at every mouthful

of
Siegell as dots connect dimension to dementia! Tell the funeral director I'd like my coffin lined with these pages, preventing a death of the sleeping! Careful, nutjobs, this is a brother of the Vibratory Order! THANK YOU, Paul Siegell, for making some real live fucking magic for us!" ‹CAConrad, author of
Deviant Propulsion (Soft Skull Press, 2006)
"Paul Siegell's are smart, rich poems. Spectacular, defiant iconographs of cells mid-mitosis, a b-boy mid-break dance move, and more. Nine-to-five frustration and transcendence, train rides, road trips, teen tours, rock concerts,
and sudden tragedies. Paul Siegell's poems are full of unexpected significances, each one balanced like a tightrope acrobat always on the edge of ruin.
Fluent, aware, visual, wholehearted, Paul Siegell clearly sides with pleasure in the making of poems. Prepare to be challenged, entertained and astounded." ‹
Jeff Oaks
"Paul Siegell's the most original poet in sound and sight to break into print so far this millennium. Siegell owns a megaphone in the contest to be voice of a generation." -- Charles McNair , author of Land O' Goshen and Book Editor at Paste Magazine
"I'm always thrilled by Paul's work, especially when I can understand it!" ‹Elaine Siegell, Paul's mom
In addition, parts one & two of the print edition of Otoliths seven are now available at The Otoliths Storefront:
_http://stores.lulu.com/l_m_young_ (http://stores.lulu.com/l_m_young)
Part one ‹ the b&w & shades of gray part ‹ contains work from Paul Siegell, Sheila E. Murphy, Julian Jason Haladyn, Bill Drennan, Jeff Harrison, Jim
Leftwich, Matt Hetherington, Mark Prejsnar, Michael Steven, Geof Huth, Anny Ballardini, dan raphael, derek beaulieu, Raymond Farr, Jordan Stempleman, Vernon
Frazer, Mark Cunningham, Randall Brock, Tom Hibbard, Andrew Topel, Andrew Taylor, Anne Heide, Catherine Daly, Karri Kokko, Martin Edmond, John M. Bennett,
Lars Palm & David-Baptiste Chirot. 144 pages.
Part two is in full color & contains work from Andrew Topel & John M. Bennett, Robert Gauldie, Marko Niemi, Nigel Long, Matina L. Stamatakis, Nico Vassilakis, John M. Bennett, Jeff Crouch, Eileen R. Tabios, Márton Koppány, Katrinka Moore, John M. Bennett & Friends, Alexander Jorgensen, Daniel f Bradley,
harry k stammer & David-Baptiste Chirot. 112 pages.

Mark Young

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311. Barry Schwabsky
obituary: "Iraqi poet who joined the Beat generation"
Fri 18 Jan 2008

My ignorance of contemporary world poetry always hits me hardest when I learn about a poet from an obituary; here is the Guardian's obit for Sargon Boulus, an Iraqi poet who lived in San Francisco and translated contemporary Arab poetry into English:

http://www.guardian.co.uk/obituaries/story/0,,2242681,00.html

and here is a link to some poems of his:

http://www.masthead.net.au/issue9/boulus.html

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312. Davey Volner
Loren Goodman and Friends, Friday, January 25th
Fri 18 Jan 2008

POETRY READING, BOAT EXPO AND GUN SHOW

Loren *GOODMAN*
Jon *COTNER*
Andy *FITCH*
Davey *VOLNER*

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Loren Goodman was selected for the Yale Series of Younger Poets in 2003. His poems have appeared in Poetry, Grolier Annual, and Exquisite Corpse.

Jon Cotner and Andy Fitch's transcription work has recently appeared on UbuWeb. Forthcoming publications include Paper Monument and Ugly Duckling Presse's Dossier Series.

Davey Volner is a poet and critic living in Manhattan, and a regular contributor to the Architectural Record.

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313. Pierre Joris

Recent NOMADICS blog posts

Fri 18 Jan 2008

It's been a busy week! Check out the following posts at:
http://pjoris.blogspot.com

Mallarmé in Arabic
Technicians of the sacred finally in French
William Kennedy at 80
Cloning a City
New Photos of Ed Dorn
Latest signandsight Offerings

An have a great weekend!

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
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Albany NY 12202
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c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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314. **Thomas savage**
Re: Alfred Corn on Ekphrasis
Fri 18 Jan 2008

If I remember correctly, the original publication of Ashbery's Self-Portrait In A Convex Mirror included a reproduction of the painting upon which it was based, at least in the book form of the poem. I'm not sure whether it was the whole painting or just part of it. Anyway, the poem has been reprinted in anthologies without the painting and without losing much, if anything, thereby. Thank you, however, for your careful, scholarly consideration of the word "ekphrasis". Regards, Tom Savage

[redacted] wrote: Notes on Ekphrasis
by Alfred Corn

Ekphrasis (also spelled "ecphrasis") is a direct transcription from the Greek ek, "out of," and phrasis, "speech" or "expression." It's often been translated simply as "description," and seems originally to have been used as a rhetorical term designating a passage in prose or poetry that describes something. More narrowly, it could designate a passage providing a short speech attributed to a mute work of visual art. In recent decades, the use of the term has been limited, first, to visual description and then even more specifically to the description of a real or imagined work of visual art. The use of visual description in poetry is a huge subject, and a good treatment of the topic is found in Carol T. Christ's study The Finer Optic. Descriptions, in poems, of works of music, cinema, or choreography might also qualify as instances of ekphrasis. But these notes will be concerned only with descriptions of works of visual art in a poem, not with description in general, or with description of other kinds of art. Horace, in his Epistles, writes a verse letter to his friend Pisos, the opening lines of which develop the metaphor of painting as a means of criticizing arbitrary combinations of incompatible components in a poem. (This is the third letter of Book II of the Epistles.) Beginning at line 361, in a passage that includes the phrase ut pictura poesis ("like a picture, poetry," or "poetry is like a painting") Horace makes a comparison between the two arts. These lines are often cited as the foundational text establishing a connection between visual and verbal art. But note that Horace describes no particular painting; he refers abstractly to various aspects of the art of painting purely as a metaphor to get at the good or bad qualities a poem may exhibit. The earliest and best known example of ekphrasis is the long description of the shield made by Hephaistos and given to Achilles by his mother Thetis. (The passage is found in Book 18 of the Iliad.) Low-relief sculpture embossed in metal on the surface of the shield is described in elaborate detail. Hephaistos's subjects include constellations, pastures, dancing, and great cities. In fact, visual notation is so extensive that critics have commented that no actual shield in the real world would be able to contain the

disparate elements mentioned. So then Homer has imagined a work of art that could not, materially, exist. The immaterial nature of verbal art allows him to do this. The effect on the reader of his description is multi-faceted. On one hand, it tends to move the narrative farther away from ordinary plausibility. On the other, it provides a dreamlike expansion of the subject at hand and allows the poet to make oblique comments on the Iliad's main narrative. Similar to Homer's description of Achilles's shield, though briefer, is the description in Book I of Virgil's Aeneid, beginning at line 450, of the carvings on the wall of the temple Aeneas visits when he first comes to Carthage. Depicted are scenes from the Trojan War, which alert the exiled hero to the fact that the story of the Trojan War and his part in it are already legendary. Another notable instance of ekphrasis occurs in Canto X of Dante's Purgatorio, where the pilgrim poet describes low relief sculptures in white marble carved on the side of the mountain of Purgatory, next to its upward track. These carvings depict Biblical and classical examples of the virtue of humility: the Annunciation, David dancing before the Ark of the Covenant, and the Roman Emperor Trajan addressing the mother of a soldier who has been killed. Purgatorio in Dante consists of an upwardly spiraling climb around a mountain, and it may well be Trajan's column in Rome that provided him with the visual form for it. That monument is covered with low relief sculptures of scenes from the Dacian War, and, scene by scene, like frames in a comic strip, they rise upward in helical fashion from bottom to top. In Canto X, Dante not only describes the encounter between Trajan and the bereaved mother, he gives us their dialogue and then refers to it as esto visibleparlare, "this visible speaking." In other words, something magical has occurred: a work of visual art has somehow managed to convey an exchange of speech. Another classic instance of ekphrasis occurs in Book III of Spenser's The Faerie Queene, which is concerned with the virtue of chastity. Britomart comes to the house of sorcerer Busyrane, where she sees tapestries depicting Jove's amorous exploits, a contrary example of the virtue being dealt with. After Milton, when epic-length poems become rarer in English-language poetry, the use of ekphrasis is limited to shorter poems, for example, Marvell's "The Picture of Little T.C. in a Prospect of Flowers"; or Keats's "Ode on a Grecian Urn," "On Seeing the Elgin Marbles" and "To Haydon with a Sonnet Written on Seeing the Elgin Marbles"; Shelley's "On the Medusa of Leonardo Da Vinci in the Florentine Gallery"; and Browning's "My Last Duchess." But some long poems as well include them, for example, Byron's Childe Harold's Pilgrimage. In the two English-language cases where a poet was also a painter, ekphrastic poems were actually conceived as accompaniments to an actual painting (or vice versa). Blake's "The Tyger," "The Clod and the Pebble," and "Holy Thursday," for example, were first printed underneath or alongside Blake's graphic rendering of the poem's subject. What have been called Blake's "composite works" also influenced Dante Gabriel

Rossetti, who provided verse equivalents to several of his paintings, the texts often inscribed below the picture or within it. Usually, but not always, the execution of the painting came first, as in "The Girlhood of Mary Virgin." With "The Blessed Damozel," the poem preceded the painting. In the twentieth century many poets produced ekphrastic poems, and the vast majority of these concern actual, not imaginary works of art. Consider, for example, Rilke's "Archaic Torso of Apollo" ; Marianne Moore's "No Swan so Fine" and "Nine Peaches"; Wallace Stevens's "Angel Between Two Paysans"; William Carlos Williams's Pictures from Breughel ; John Berryman's "Hunters in the Snow"; Randall Jarrell's "Knight, Death and the Devil"; W. H. Auden's "The Shield of Achilles," and Elizabeth Bishop's "Large Bad Picture" and "Poem." In recent times there have been a large number of examples, in fact, several anthologies of ekphrastic poems have been assembled, sometimes commissioned by museums whose collections are featured. Some ekphrastic poems describe photographs, and these may be art photographs or else ordinary snapshots, the latter often depicting members of the poet's family. A disadvantage of using family snapshots is that the original image may not embody sufficient artistry to provide the stuff of interesting commentary; nor is that image available to the reader for comparison with the text. Enormous skill is needed in order to convey visual information of this kind, along with the passions and emotional nuances that pictures from childhood arouse in the author. So there is a risk that only a small part of the authors' feelings will actually be accessible to the reader through the intermediary of words alone. Still, some poets have had success writing this kind of poem, for example, Adrienne Rich in "Snapshots of a Daughter-in-Law" and Greg Williamson's "Double Exposures." Actually, a poem about an obscure painting is also at a disadvantage. Where the original image is well known, we can compare it to the poet's version of what it contains; and the poet's departures from the original, or inaccurate interpretations of it, are sometimes revealing. Without the original image, though, we are forced to trust the poet's description as being accurate, and we are unable to know where it is not. Meanwhile, the compositional task is much more difficult in such cases since the text of the poem has to convey all the relevant visual information, while still qualifying as poetry. On the other hand, if the subject is, say, Leonardo's Mona Lisa, or any other very famous work of art, there's no need to give a detailed description; the audience already knows what's in the painting. A disadvantage, though, of using very great works of visual art as a subject for ekphrasis is that the comparison between the original and the poem about it may prove too unfavorable. Readers may wonder why they should bother reading a moderately effective poem when they could instead look at the great painting it was based on. If the poem doesn't contain something more than was already available to the audience, it will strike the reader as superfluous, the secondary product of someone too dependent on the

earlier, greater work. The reader may also wonder why the description wasn't done in prose rather than in lines of poetry. All art historians and critics agree that complete and accurate verbal descriptions of visual art are very hard to achieve, even in prose. When the expectations associated with good poetry are part of the goal as well, we see that writing a good ekphrastic poem is a formidable task indeed. The aim of drafting a text entirely adequate to its source, giving a verbal equivalent to every detail in the subject work, is probably too lofty. A more realistic goal is to give a partial account of the work. Once the ambition of producing a complete and accurate description is put aside, a poem can provide new aspects for a work of visual art. It can provide a special angle of approach not usually brought to bear on the original. For example, in a banqueting scene, the poem might, instead of describing the revelers, focus on the dogs, cats, and pet birds given free rein in the scene. More generally, a poem can add the overall resources of verbality, with descriptions developed through surprising metaphors, apt commentary cast in lines with unusual diction and crisp rhythm—perhaps even calling on the techniques of traditional prosody. And then, the poet may devise conversations between figures in the painting or group sculpture and give these the quality of poetry. Finally, the poem may actually treat more than one painting at a time, in a kind of verbal collage or double-exposure. Perhaps the most effective contemporary poems dealing with visual art are those where the authors include themselves in the poem, recounting the background circumstances that led to a viewing of the painting or sculpture in question; or what memories or associations or emotions it stirs in them; or how they might wish the work to be different from what it is. The center of attention in this kind of poem isn't solely the pre-existing work but instead is dual, sharing the autobiographical focus found in the majority of contemporary lyric poems written in English. Poems like these unite ekphrasis with the autobiographical tradition, which is equally ancient and probably more important than ekphrasis alone. After all, the autobiographical tradition can cite figures such as Ovid, Dante, Ben Jonson, Donne, George Herbert, Pope, Wordsworth, Coleridge, Byron, Keats, Whitman, Dickinson, Eliot, Akhmatova, Williams, Crane, Lowell, Roethke, Bishop, Berryman, Larkin, Walcott, Merrill, Adrienne Rich, and Seamus Heaney. Of course you can argue that an ekphrastic poem providing no information at all about the author may still convey autobiographical content indirectly, in the form of "voice," tone, level of diction, and the kind and frequency of judgments made in the course of presentation. In "Archaic Torso of Apollo," Rilke gives us no precise autobiographical facts about himself; nevertheless, we get a strong sense of the author's character and prospects from his presentation of the subject, in particular, when he imagines the torso saying to hi m, "Yo u must change your life." Meanwhile, more directly autobiographical ekphrastic poems, like Lowell's "For the Union Dead," Bishop's "Poem," John Ashbery's "Self-

Portrait in a Convex Mirror," Charles Wright's "Homage to Claude Lorraine," or the present author's "Seeing All the Vermeers," locate the act of viewing visual art in a particular place and time, giving it a personal and perhaps even an historical context. The result is then not merely a verbal "photocopy" of the original painting, sculpture, or photograph, but instead a grounded instance of seeing, shaped by forces outside the artwork. In such poems, description of the original work remains partial, but authors add to it aspects drawn from their own experience—the facts, reflections, and feelings that arise at the confluence of a work of visual art and the life of the poet.

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315. Sarah Sarai
found poems in found journal
Fri 18 Jan 2008

---

2 poems of mine are posted in the Fall Gallery of "Blackbox/a record of the crash" {go to} http://www.williamjamesaustin.com/from_a_strange_planet.html

Blackbox is a stellar example of stealth literature. Editor/webmaster/stealth publisher William James Austin posts a call for submissions on a few listservs. Later posts a notice of publication on the same listservs. And folds into the night. Blackbox becomes a found journal of found poems, 'a record of the crash' that just might survive.

FYI: My first name is Sarah (not Sara). For the record of the crash.

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316. David Chirot
Re: on code poetry
Fri 18 Jan 2008

Dear Jim--

actually Murat thanked me twice for making this observation, distinction, about power and control you mention, as just about all my letters are about this issue of power and control-In the last letter re electricity,electricity itself is a "splitting" of two aspects of control and power within its own history: on the one hand the "good" D/C current of Edison is associated with the "safe" uses of Holzer's "Projections" and the "Death," hooded Electric Chair uses are "plugged into" A/C.

You note that "an engagement with code 'and' language seems like a particularly apt way into both an engagement with questions of who and what we are"

A fundamental of the engagement with code is when the bill for the cable arrives, as well as the electricity bill, without which there is no cable. Even when using a public access or job-provided hook-up you have invested in it somewhere along the line. The forms of access or the non-access of codes already begin to define who and what we are. And, within access, the types of programs available, the types of machines, the types of and ranges of codes one is allowed to use--these further determine who and what we are within this digital code determination of who and what we are. A person with access to a lot of highly developed state of the art equipment and programs and machines may appear in code as a much more complex and "refined" and "avant-garde" being than a person restricted to an hour at an old and slow computer in a public library in a run down central city neighborhood. The latter person may do great street art, but is always running the risk of jail for doing so. As an artist, they may be afr better than than the code being--but--"no access." Another aspect of code is the ways in which it plays on persons being impressed by it, believing in it, taking it as "real" and "true." For example, at one point in the arguments over the use of the materials provided by "Curveball," one agent finally screams--"we have evidence that backs him up!." Her opponent demands--"yeah, from where?" "From the web," triumphantly replies the first agent. "Where do you think HE got them!" shrieks her opponent. Interestingly, Jenny Holzer got her images of Rumsfeld's memos for the "Projections" show from the web. Does this mean she's also just peddling public domain images as "top secret" "avant-garde" Curveballs for the benefit of an appreciatively wowed audience?

One of the things to think about with the digital is that the electricity is supplied by powerful corporations and the grids are subject to the approval of political powers. The "avant-garde" in its military sense is to be in advance--and in this case, in order to create the new web libraries, texts, code collections, there has been a great deal of attendant destruction of actual libraries, archives, archeologies, artifacts. architectures. (As the Electronic Poetry Center and Ubu Web grow, the Iraq Libraries, Museums and sites almost completely

vanish; the USA and Britain never signed the 1955 International treaty having to do with respecting the treatment of these in occupied countries.) The digital and code are not so much the avant-garde at all as already the dominant--(the 443, 000 listings for "code poetry" for example) --already the controlling interests so to speak of free market globalization and disaster capitalism. Digitalization and codes still participate in the 19th century myth of "Progress" which Rimbaud was bitterly attacking. It creates new forms of colonization and destructions of cultures, replacing them with new codes designed by engineers and code artists from around the world in the employ of corporations, academic institutions, the military, etc. Code poetry will exist and be widely disseminated as long as it remains within acceptable areas, which seems most likely that it will, since the purveyors are embracers of code itself, code as "progress" itself, towards the "mystery of being" and "conquest of the world."

In Melanie Klein's The Shock Doctrine, the CIA sponsored 1950's shock therapy treatments are linked with Milton Friedman's Economic Shock Theories, first realized in the CIA engineered coup in Chile on 9/11 1973. The idea is that these Shock economics will bring with time Democracy--but in every case, they have been so unpopular that they have had to be enforced--not only brute force, but by the electric shocks of torture. The "electric current" so to speak runs through the world and now "back" to the USA, via Katrina and today one of the biggest transfers of wealth in the history of the USA. The number of people who can afford electricity or access to the web shrinks, the number of people controlling the electric power shrinks, and the amount of military and economic power involved in the control of the electric grows, becomes more concentrated in a few, and ever more fewer number of persons. At the same time, of course, the idea that the web, the digital, the electronic, the code is where it is happening is ever more encouraged, as this becomes the place more restricted to the more easily observed and obedient trained persons of the society. By far one of the boomingest businesses in the world is that of of security and surveillance, led by the Israelis, who use Gaza literally as a showroom. Others are trying hard to catch up. The construction of Walls in Iraq, Green Zones, the world's largest US embassy in Baghdad, the Border Fence with Mexico, gated communities the world over, the enclaves for corporate headquarters and embassies, for Sheik and Kings, General,s Movie Stars, Pop Idols, Billionaires--privatized security forces of all kinds-- equipped with the latest in electronically controlled weaponry and surveillance equipment, this is an immese business growing at an immense pace, and reuqiring plenty of good code workers.

Due to wars and the polices of the Shock Doctrine and globalization, ever more people daily are not on the digital and electric grids. A child dies every five minutes in Iraq. In Milwaukee now over a third of the children live in

poverty and go to school without breakfast. The loss of homes is sky rocketing, loss of electrictyand heat, the code access vanishing. Already in many areas of the world private armies and walls, electronic grids, are constructed in order to keep out the immense masses of what Mike Davis calls the "Planet of Slums." Gaza the world's largest prison, is but a crude model for the lockups of the coming codes, complete with "avant-garde" installations of Light Projections doubling as Surveillance Lights sweeping the slums and alleys and giant code poems by "poet laureates" dominating the landscapes on huge billboards and code poetry figue largely at the new academic conventions. .

In the annals of the New Extreme Experimental American Poetry it will be realized that one of the first truly great poems of an electrical merging of the D'/C current of Whitman's "I sing the body electric" and the "A'/C" current of the hooded figure in the eletcric chair is that of the hooded figure in Abu Ghraib, wired and standing on a crate, arms outstretched, as though crucified, hooded--awaiting the moment of shock which will force him to speak the new poetry-- those raw sounds to be translated by radical experimental innovative poetry means into american digital codes and become the further dehumanization of the masked "enemy combatant" "non-poet" for the triumphant glorification and triumph of the "Projections" of "our codes"--

yes, codes do indeed have the capabality of being an engagement with questions of who and what we are-- of what we may or may not be allowed to be--be restricted to be--can pay to be--

On Jan 17, 2008 10:01 PM, Jim Andrews <[redacted]> wrote:

> *Hi Murat,*
>
> *I like your observation about power and control concerning code.*
>
> *Concerning code poetry, perhaps both are involved.*
>
> *In its engagement with the digital literary and other relatively new and/or*
> *unusual forms of the literary, like other avant garde art, in part it may sometimes seek escape from the usual literary authorities and modes of production and distribution.*
>
> *But it's also an attempt to gain understanding of and control of or within*
>
> *the contemporary language scapes where code and language are conflated, transmitted, received, interpreted, and misunderstood billions of times per*
> *second.*
>
> *Also, engagement with code *and* language seems like a particularly apt*

> *way*
> *into both engagement with questions of who and what we are.*
>
> *ja*
> *http://vispo.com*

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317. Wanda Phipps
I'm Reading this Saturday in a Yara Poetry Festival--come on down!
Fri 18 Jan 2008

Hey,

I'm reading poems in collaboration with the film of Joel Schlemowitz at this fun event this Saturday night. Would love to see you there. Here's the full schedule and other details:

Yara Arts Group and the Ukrainian Institute of America present:

IN A DIFFERENT LIGHT

Ukrainian poetry: translations, interpretations and revisions
Friday and Saturday, January 18-19, 2008
Ukrainian Institute of America
2 East 79th Street (at Fifth Avenue), New York

Yara's weekend festival will include poetry performances by Yara actors, a concert by Mariana Sadovska, and readings by contemporary writers. It will feature an exhibit of contemporary visual art inspired by Ukrainian poems translated by Virlana Tkacz and Wanda Phipps. The audience will also enjoy music dance and food inspired by poems. Since 1990 Yara has created fourteen major events at the Ukrainian Institute, including four weekend festivals of art, dance, music and poetry.

Friday January 18 8:00 PM -- Opening of the exhibit: Visual interpretations of Ukrainian poetry by: Anya Farion, Annette Friedman, Roman Hrab, Peter Hrycyk, Peter Ihant, Olena Karasyuk, Kit Koroliuk, Markian Lozowchuk, Olga Maryschuk, Svitlana Matviyenko, Margaret Morton, Kateryna Nemyra, Andrea Odezynska, Marko Shuhan, Ilyona Sochynsky, Mariya Tarassishina, Marybeth Ward and Sofika Zielyk. The artists have chosen to work with poems by contemporary Ukrainian poets, such as Serhiy Zhadan, Oksana Zabuzhko, Mykola Vorobyov, Ludmila Taran, Yurko Pozayak, Neda Nezhdana, Attila Mohylny, Mykola Miroshnychenko, Vasyl Holoborodko and Oksana Batiuk, as well as poets from the 1920s such as Pavlo Tychyna and Volodymyr Svidzinsky, as well as ritual songs.

Also on Friday:
Christine Turczyn reading Christine Turczyn
Odarka Polanskyj Stockert plays harp, Redentor Jimenez plays guitar as Shigeko Suga dances Attila Mohylny's "Flying South through the Night."
William Electric Black reads William Electric Black
Bob Holman performs "The Captives Lament," an epic song (duma) with Julian Kytasty on bandura
Vincent Katz reads Vincent Katz
Oksana Lutsyshyna reads Oksana Lursyshyna as Halya Remez plays violin
Candece Tarpley reads Candece Tarpley
Marusia Sonevytska plays accordion as Katya Vasilaky dances Victor Neborak's "Subjective Point of View"
Reception with artists follows.

Saturday January 19 1:00 - 5:00 PM
Art exhibit continues, plus singing workshops with Maraiana Sadovska.

Saturday January 19 8:00 PM -- Gala performances
Wanda Phipps reads Wanda Phipps as Joel Schlemowitz portrays her work in film
NY Bandura Ensemble (Julian Kytasty, Mike Andrec, Natalia Honcharenko, Krystia Nora and Roman Hurko) perform Attila Mohylny's "Flying South through the Night," Ihor Rymaruk's "Glassolaia" and fragments from Tychyna entitled "Semiramis"
Kristina Lucenko reads Kristina Lucenko
Vasyl Makhno reads Vasyl Makhno
Askold Melnyczuk reads Askold Melnyczuk
Yara actors perform Ukrainian poetry as translated by Virlana Tkacz and Wanda Phipps:
fragments from "Honey" by Serhiy Zhadan, 2005
with Allison Hiroto Susan Hyon, Olga Shuhan and Vira Slywotzky
"Po hori hori" traditional winter song,arranged by Mariana Sadovska
with Allison Hiroto and Vira Slywotzky
"Noncommercial Film" by Serhiy Zhadan, 2002
with Tom Lee and Susan Hyon
"Alcohol" by Serhiy Zhadan, 2002
with Susan Hyon and Taras Berezovsky
"An Indication of Poetry" by Oksana Zabuzhko, 1990
with Allison Hiroto, Susan Hyon and Olga Shuhan
Mariana Sadovska performs Ukrainian ritual songs
as Marina Celander reads Pavlo Tychyna's "War," "Dawn," "Rhythm" and "Wheat Rot," 1920

Food will be by Olesia Lew, who will create culinary interpretations of poems especially for our event.

tickets at the door Friday $15, Saturday $25 or $30 for both evenings. Call or email Yara to pre-register for the singing workshops with Mariana Sadovska.

For more information, call Yara [redacted] or e-mail [redacted]

--
Wanda Phipps

Check out my websites MIND HONEY: http://www.mindhoney.com

as well as http://www.myspace.com/wandaphippsband

and my latest book of poetry Wake-Up Calls: 66 Morning Poems available at: http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X and http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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318. Tony Trigilio
Court Green #5 (Dossier: Plath)
Fri 18 Jan 2008

Announcing the release of COURT GREEN #5, featuring Mary Jo Bang, Jan Beatty, Jeanne Marie Beaumont, Jordan Davis, Diane di Prima, Amy Gerstler, Noah Eli Gordon, Terrance Hayes, Patricia Spears Jones, Noelle Kocot, Ron Koertge, Wayne Koestenbaum, Rachel Loden, Laura Mullen, Amy Newman, Alice Notley, Stephanie Stickland, Jean Valentine, Baron Wormser, and many others.

Our special dossier section in this issue features a collection of creative responses to the work, life, and legacy of Sylvia Plath.

Single copies: $10. Subscriptions: $25 (3 issues). Make check payable to Columbia College Chicago and mail to:

COURT GREEN
Department of English
Columbia College Chicago
600 S. Michigan Ave.
Chicago, IL 60605

COURT GREEN is a poetry journal published annually in association with the English Department at Columbia College Chicago, and is edited by Lisa Fishman, Arielle Greenberg, Tony Trigilio, and David Trinidad. Submissions of poetry are welcomed each year from March 1 through June 30 (no more than 5

pages of poems). Email submissions not accepted. Submissions without self-addressed, stamped envelope will not be returned.

http://english.colum.edu/courtreen
(web site will be updated soon)

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319. Geoffrey Gatza

Not So Fast Robespierre By Geoffrey Gatza is out and available NOW!!!!

Fri 18 Jan 2008

Not So Fast Robespierre By Geoffrey Gatza is out and available NOW!!!!

http://www.lulu.com/content/1767006
Hardcover book $24.99

Printed: 90 pages, 6" x 9", jacket-hardcover binding, cream interior paper (50# weight), black and white interior ink, white exterior paper (100# weight), full-color exterior ink

Description:

In Not so Fast Robespierre, Buffalo's Johnny Appleseed of publishing lays out a public and private map of Buffalo's (and his personal) community. With his selected Western New York School and personal support system in place, he moves onto "The Book of Life", which, as always, proceeds disaster as Gatza battles through‹rightly or wrongly‹the "Cataclysm 535".

Kevin Thurston, Performance Artist & Poet; author of I¹am

By placing equal stress on the pleasures and duties of friendship and the threat of natural catastrophe, Not So Fast, Robespierre rescues intimacy from self-involvement and affection from affectation, reinvigorating the confessional poem. Frank O'Hara once created convivial letters out of a collaged New York City life; today, in his labyrinth of lyric, email exchanges, notes, memoir, conspiracy and history, Geoffrey Gatza has achieved the poetry of the search engine and I.M.

Evan Willner, author of homemade traps for new world Brians, nominated for a Pushcart Prize

How can Geoffrey Gatza fit so much love between two cardboard covers? Not So Fast Robespierre snakes us through a world of poets, neighbors, teachers and muses, all with a raw devotion we would do well to wear on our own coat sleeves. This series of remembrances does not discriminate in spreading out for us equal measures of admiration and lessons learned because, in the end, "Everyone gets a gold star and cake in the friendly garden."

Amy King, author of I¹m the Man Who Loves You, twice nominated for the Lambda Award and Pushcart Nominee.

Buy IT NOW!!!!
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If you are interested in Reviewing this book, please email me at [redacted] and I¹ll send you a copy! This is a hard cover book and I received no review copies and my cost is $17 per book. It¹s totally worth it but this is not BlazeVOX [books] and my ability to give out free stuff is limited to my unemployment :-)

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320. Murat Nemet-Nejat
Re: on code poetry
Fri 18 Jan 2008

David,

"Was that the face that launched a thousand ships And toppled the topless towers of Ilium?" Christopher Marlowe (poet and government agent/spy, and the only true rival of William Shakespeare, maybe Shakespeare himself)

In the poem "The Nigger in the Photograph" Ece Ayhan refers to *The Jew of Malta*. In the same book where "The Nigger" appears, *A Blind Cat Black *(Sun and Moon), there is a poem "The Secret Jew."

Ships and trains (the latter the subject of a parallel thread going on between Alan Sondheim and me in which Alan's photographs of a train museum in Morganstown has the qualities of cuts-ups): in Eric Ambler's spy noir *The Coffin for Dr. Demetrius, *a meeting between two agents occurs in the train going to Istanbul. Istanbul, "neutral" during Second World War, was the very den of spies, longing and lost causes, another * Casablanca*. In the movie version of *The Coffin*, Orson Wells (the parallel to Claude Rains) plays the benevolent/threatening Turkish police chief inspector Hakim Bey. Hakim Bey is the pseudonym/heteronym to Peter Lamborn Wilson whose anarchist manifestos fight the codes of mediated language and whose ground breaking essays on Sufism gave me first the hint of the possibilities of using Sufism as a reservoir of language (of counter-codes) for political thought and poetry. In my essay "Eleven Septembers Later," written around Benjamin Hollander's poem *Vigilance* (Beyond Baroque) and Orson Wells's *A Touch of Evil*, I propose the concept of a new poetic form, "Film Lumiere," a prophetic genre in which

every story is told twice (e,g. Agamemnon's ship and the British ship), superimposed on each other, creating a collision in a confrontation with the other. Of course, the collision and collapse of the twin towers (the ur-event occurring twice, maybe an ironic, contra binary code) is the generative event where time/space travel occurs instantaneously,in one single act. Was that the event/act/political gesture that launched a thousand bombs and the utter insanity of the American psyche? (Wasn't *The Iliad* also a confrontation between two cultures, East and West?)

For Marcus (another parallel, correspondent thread occurring in this list), the physical event is the only thing which is "real"; everything else is terrorism (post-modern). For me the physical event and its psychic, political, mythical, historical resonances exist in a fluid continuum; thoughts, which Marcus dismisses as arbitrary, etc., have "real," actual consequences. They act as causes, as in another context I think David you said, "words have real consequences." Ilium is not only a mental state but also a place (though in ruins, fragments, recently added to by a gigantic wooden horse for tourist attraction, mention the mongrel accumulation of codes). Marcus's is a binary (Western, technological) code of control, everything not fitting it being non-existent or illegitimate (or romantic, terroristic or merely frustrated or having a period). Mine is a contra code of a-symmetrical dialectic.

The essay, "Eleven Septembers Later," ends with a discussion of *The Talmud*as an early example of "film lumiere" embodied in words (there are examples of it in other media, particularly in films which strive towards the state of photography). Basically, film lumniere is the superimposition (as conflict or expansion) of different dynamic media, film, T.V., computer or language itself, on the contemplative, stasis essence of photographic image. In *The Talmud*, a basic enigmatic text (code) is surrounded by codes (commentaries) elaborating on, expanding or subverting (musically riffing from) this basic text. Text and commentary together, they create a matrix of prophetic Jewish life, film lumniere, in your words, "an illumination":

"Actually one could say that "code is the subject" of itself in such works as Illuminated Manuscripts and examples such as the Alhambra. The calligraphies and images which are *within* [italics my own] the lettering and borders of illuminated Manuscripts contain further meanings which are forms of codes both "a part of" and "apart from" in a supplementary sense. In the Alhambra, the caligraphies are both written texts and mathematical formulae, there is a doubling carrying of codes."

The essay, "The Peripheral Space of Photography" is another example of "film lumiere" where the conglomeration of responses to photographic images not

only "illuminate" those images, but are themselves "illuminations": "light" (mysticism?) as the tongue of a subversive code.

David, I am honored that you see me as an ally in a cause of artistic, philosophic and maybe political liberation. Indeed we are:

" Love of Words

A part of,
apart from my lover.

As words separate, I draw close
as words draw near, I fall apart." *(The Structure of Escape)*

"Granada is an ugly city containing the Alhambra,
the Alhambra Hotel with its stupendous baked alaska.... " *(The Structure of Escape)
*

"A trillion plus one is smaller than a trillion plus two

a nod towards the sky light window in the roof
the illusionary preparatory crack of escape

the real escape occurs twice, being born and dying

dying the other shoe of freedom
drops...." *(The Structure of Escape)

*David, puns are I think a crucial, telegraphic code of time/space travel -pigeon communications. One among many examples: why, for example, the eerie, mysterious, reversed correspondence between "a part" and "apart"? Is it a mere coincidence or does a hidden-in-plain-sight correspondence between the two exist? Marcus will say it's all coincidence, fancy/arbitrary dancing. But doesn't "apart" as a single word contain the longing for reunion separation (spiritual separation) involve (a version of space travel)? This way language is not something "there" but becomes something shaped, altered by our being. It has essence essence, part of that being; it has light.

"Coincidence" (and its underbelly "paranoia/code) is the underlying theme of many of the interesting threads in The Poetics and in the Imitapoetics Lists during the last few months. Is coincidence merely itself (something code-ally there, and pure, devoid of human thought), which I think is the impulse behind both the process generated art and Marcus's positivist "skepticism" and his seeming attack on post Modernism in the name of a "human" art?

Or does coincidence have a "plot"? Of course, seeing plots, codes is the true, ambiguous essence of paranoia. Even paranoids have enemies and stopped clocks twice a day tell the time, in a more precise, supreme way because they

do not move, like an Einsteinian time keeper of absolute time. Was Cassandra a paranoic or a reader of the codes of disaster (here to Agamemnon again)? That's why film lumiere -an art of seeing and detecting codes- must finally be -necessity being the mother fucking mother of invention- prophetic.

I think this thread started -or hooked up with- the seemingly unrelated thread of inaugural poems. I wonder if, paranoically/prophetically, we are searching for ("[creating] a code which one finds as one goes along") a new poetic/artistic code for the coming new presidency.

Ciao,

Murat

*
*

Given the rich density of your

On Jan 17, 2008 7:01 PM, David Chirot < [redacted] > wrote:

> *Dear Jim and Murat--*
>
> *(I added on after this part of a Burroughs note i sent last week as i think*
> *it got lost in the shuffle and it relates with some of this)*
>
> *I looked up "code poetry" and there are 443,000 listings so it is literally*
> *a "going concern" complete with ads for t-shirts and logos and lesson books,*
> *programs, web sites und so weider--*
>
> *When we were 12 my friend Sergio and i, to make school more interesting,*
> *invented a "secret society" called SHAM--"Secret Horrible And*
> *Mysterious"--we made up codes and planted all over the school messages and*
> *signs in them, some elaborately hidden, some in plain sight--no one ever*
> *caught on--we never were sure if this meant we had succeeded or in some way*
> *had failed--on the one hand we were indeed secret and mysterious--but if*
> *unknown to such a degree--were we at all able to be horrible?*
>
> *I find it still a fascinating, time traveling code that Savinio sees*
>
> *in the "proof" of Schliemann's Troy being revealed by its shelling by a*
> *First World War British ship named Agamemnon. (This is the kind of incident*
> *that Burroughs worked to find with his cut-ups among his notebooks, his*
> *creations of time travel.) That the majority of persons will miss this*

code
and instead read the scene simply as a British warship shelling a bunch of
ruins in Turkey has a parallel in the reception of Savinio's own work. As

Leonardo Sciascia writes: "But who in Italy has read his works, despite
the
optimistic reissue of some them in recent years? Savinino himself,
speaking
of foolish and mediocre readers would say: "But are there among Savinio's

readers fools and mediocrities?" Not a question, but an assertion; he was
sure there were none."

Sciascia uses this example as an aside to demonstrate an event that
occurs in his search for a possible solution to an enigma, the
disappearance
in 1938 of the Italian nuclear physicist Ettore Majorana. (Rememeber this
is an Italian story--): A person who gives information to a person who
supplies a corraboration for Sciascia that Majorana, who it is supposed
knew
before anyone else the secret of the A-Bomb, and may have sought refuge in
a
monastery, supplies also the information that it is rumored that one of
the
members of the crew of the bomber that dropped the A-Bomb on Hiroshima had

also gone to the same monastery for a while.

I wrote a while ago here re the baseball player, spy and radio star
Moe Berg and the Hiroshima Bomb, Jack Spicer and Yasusada. Organized a
bit, the writing is now called "Before Curveball." "Curveball" himself
now
features in a piece leading up to and including the Guantanamo Poems, as
"Curveball" is the code name for the Iraqi informer whose fake
information
was used as "solid evidence" which was presented complete with models to
the
UN by Colin Powell for the War in Iraq. "Curveball" threw a "curveball"
all
right, with as disastrous effects as the spying of Moe Berg. These
bizarre
baseball connections thus link two American wars and the poetries
connected
with them by their own strange routes.

These create a code which one finds as one goes along--
I think this finding of codes is different from the programming of
them--

In the Guantanamo Poems what i think makes them a very important event is that they are the first book of a new form of what i for now call the New Extreme Experimental American Poetry. The breakdown of the ego, the personality, of the detainee through prolonged periods of sleep deprivation, alternations of extreme heat and extreme cold, beatings, electro-shocks, waterboardings, light deprivations, prolonged light exposures, solitary confinements, prolonged exposures to extremely loud music and white noise--all of these techniques to destroy as much as possible the person and their memories, erase them as much as possible as any kind of human with any kind of culture and at the same time force them to speak, all of this creates a new kind of "poet." and "poetics." This "poet's" work is for the most part censored out of fear it may contain "coded messages," and what is allowed to be presented must be passed through a form of "non-literary" translation which greatly resembles some of the techniques advocated in the "List of Writing Experiments" of Charles Bernstein. We now have an "electrified" and "recoded" and "experimentally translated" as it were "body of work" produced under the watchful eyes of the ultimate American Panopticon, the extra-legal Guantanamo.

The Guantanamo Poems weren't very well received of course. "A product of the Pentagon, " "bad poetry in non-literary translations," "I won't read it," all the bad reviews plus Robert Pinsky's noting "no Mandelstams here." What a relief!! God forbid there had been a Mandelstam there! But the beauty of the New Extreme Experimental Poetry is that it ensures the production of the poetry of "The Shock Doctrine" as Naomi Klein calls it. This electro-schock poetry is the opposite of the "Projections" of Jenny Holzer, which go hand in hand with the writings and figure and institutions and receptions of Power. The electro-shock poetry is to prove how incredibly impoverished and pathetic culturally the "terrorist," "Islamo-Fascist" "enemy-combatant" really is. The "Projections" prove how incredibly "free" and "good" and "critical" and "appreciative of good poetry" "we" are.

This battle of the electricities --the Electricity of Illumination and "Projections" and the Electricity of Shock and Prisons--is an "update" of the "electric code" war between Westinghouse and Edison in the latter part of the 19th Century. Though he was neither pro nor con the death penalty

nor the use of electricity for it, Edison became an (elaborately underhanded) advocate of the use of A/C current over hanging and the guillotine as a method of dispatching those judged deserving. A/C was the product of his rival Westinghouse--Edison supported this in order to further the public image of his D/C current as the "Safe" one. Westinghouse would

be the Bringer of Death, the Shock Doctrine, the Prison coded Electric Chair Provider, the Power Behind Old Sparky's Throne, and Edison the benevolent "Projections," and electric light bulb provider. "Let there be

light" as opposed to "let there be be the dark hood." So the "battle of the codes" as a "Light" and "Death" matter is inscribed in the history of electricity itself.

(actually i remember in the early 1970's my father mentioning something about computers that were writing poetry--
i remember asking him if computer poems followed the linguistics of human languages or a "linguistics" of binaries--or might even somehow involve more complex formulae--
or weren't many formulae in themselves poetry in their condensed "perfection"--
moe berg, the A-Bomb-Heisenberg-Mickey Mantle--Ezra Pound--all play a part in this area of things)

Murat I thoroughly enjoy and know this of language you write of. It's in the Burroughs quote I used re a glossary of a language whose intentions are fugitive and in a lot of poetry in cultures the world round. Chaucer and Villon spring to mind, for example. Often, where i live, we have conversations using words which sound like "normal everyday words" to an outsider" but to us have a completely different meaning. I'ts the art of speaking night thoughts in broad daylight. The language of the "world within the world." A friend was visiting one day and listened to us having a conversation for about ten minutes. Later he remarked what a pleasant event it seemed we had been talking about and what a nice time we must have had. Actually we were discussing a body found laid out neatly as a sign beside a dumpster kitty corner to here, shot execution style, to differentiate it from a guy shot the other day in the street not as an execution. I saw that event when going to buy cigarettes, about forty feet away from me. And

*only
from the back. And only in code, so to speak. We had also been discussing
the rise in price of cigarettes and bus tickets. All of it impenetrable to
my friend, and just as well.*

*Actually one could say that "code is the subject" of itself in such
works as Illuminated Manuscripts and examples such as the Alhambra. The
calligraphies and images which are within the lettering and borders of
illuminated Manuscripts contain further meanings which are forms of codes
both "a part of" and "apart from" in a supplementary sense. In the
Alhambra, the caligraphies are both written texts and mathematical formulae,
there is a doubling carrying of codes. Reading some of the examples in the
journal noted, what one finds is not that he ideas are new, but simply that
the medium being used is different. Long before Morse code poems for
example, there were semaphore poems, made by the international codes using
flags from ship to ship or hill to hill--I imagine many smoke signal poems

and also mirror flashing poems among messages transmitted at a distance by
these, let alone carrier pigeon poems, the first Air Mail Art being borne
aloft in this manner also.*

*"A poem can be made of anything" as WC Williams wrote. One could take
the junk on this table and arrange it a myriad ways as poems, or take a
bunch of identical plates or cups out of a cupboard and arrange them in
various patterns as "lines", with spacings suggestive of "pauses" and
"accents" and "volumes."*

*Murat and I are interested in the ways in which language camouflages
an identity so that it may appear to "assimilate" for reasons of survival,
as well as means of resistance. Codes at one level have to do with "value"
in terms of the "status" of the "object"--for example bar codes and ISBN
numbers. In the computer information world, codes such as these are shifted
on to persons in as many ways as there are codes for determining angles of
value determination. New forms of camouflaging and resisting will be
developed just as quickly as new methods of "identifying" and "profiling" are.
As the then Soviets and now Americans are discovering in Afghanistan,
their seeming complete superiority in technology and communications over the*

Afghans was and is routinely undermined by a communications system based on the delivery of messages by runners, the most ancient of methods.

For over a decade now my visual poetry, mail art etc has been made with found materials and at one point I had the ironic and hilarious experience of receiving a Mail Art journal with an essay I had written on my Street sources while I was as it were removed from the streets for a period, and learning how to find materials in the most limited situations.

Making do for long periods without email or even a phone, tv and ignoring the radio.

I think what one learns from this experience is that the world is as yet unread and unwritten in so many ways because in a sense persons have been losing an ability to read and write independently in many ways due to the dependence on the codes via being plugged into machines ultimately controlled by others.

The kind of skepticism Murat and I have towards this embrace of codes is that all too often codes are applied to persons, and persons have to in turn decode and recode the codes in order to both survive and resist. Poetry is a gathering together of many strange elements which peculiarly enough are

named among the living, as actualites, as Savino demonstrated, and in turn, using his example, is not Troy located in Turkey and Murat from Turkey? And I am writing from Milwaukee, which is where I met Murat?

Are we "secret agents" of "another code"--"double agents"--"foreign agents"--

In the immediate world are already the codes spoken which are at once both "obvious words" and "secret," the "proof of Troy," the "New Extreme Experimental American Poetry" in which Curveball and Moe Berg play a part, along with Thomas Edison and Westinghouse, Naomi Klein and Savinio, Sciasia, the Italian Letter, forgeries, Emily Dickinson and car bombings, Roberto Bolano and 9/11 and much much else.

here's part of the Burroughs--

Burroughs' cut-ups, unlike the productions of the machines online that one can use to do cut-ups as though "not by oneself," are methods of making a "minority of one" which via camouflages, masks, "being obvious," essays survival as an intact writer. "The Death of the Author" so beloved of Authors, for this kind of writer has already been experienced near-literally and figuratively; what remains is the desire to live, go on living as a writer--and so the camouflages, disguises, masks, "role playing" and heteronyms, "alter egos."

In Burrogghs' cut-ups--the cut-up uses texts to reveal the synchronicities and correspondences which exist among them, which in turn give evidences of the "plot," the "conspiracy" going on and conducted by Language As Control. The cutting up is to reveal the inner anatomy so to speak of the bodies of

the Monsters, the Mobsters of the Nova Mob and their spreading virus-word-conspiracy.

The "consciousness" "outside oneself," which one "lets in" via "destruction of the ego" through randomness--on the one hand may be "cosmic, the universe,"--"a power greater than ourselves"--or it may be Control--the Nova Mob, Big Brother, "His Master's Voice" as was the old the RCA Victor record label's image of the dog listening to the giant flower of the Victrola's "speaker."

Burroughs as he noted in the Introduction to Queer--thought of himself as being of the Middle Ages in his thinking regarding "psychology." (He had after all studied for a year in Vienna after graduating from Harvard.) It

is NOT the "ego" which one wants to get away from but the forces outside one which try to destroy one's being, take control of it and use it for their purposes. The writer's activity is a guerrilla one against being turned into a passive, consenting, or unwitting accomplice in the vast complicities with the conspiracies of Control.

In the Introduction to the first edition of Junkie, which is reprinted in later printings, Burroughs notes of the little glossary of street/drug terms at the back of the book: "Therefore a final glossary cannot be made of

words whose intentions are fugitive."

The writer is at once the detective and the outlaw--an agent "posing" inside the imposed "seemingly random" cover of Control. The secret agent/intrepid reporter/private investigator/"Inspector Lee" is ceaselessly at work to dismantle and discover, uncover, recover "evidence" to be used not simply

for "cutting up" but--as Burroughs makes clear--arranging, editing, creating the "Files" which make use of the juxtapositions of words, images, memories,dreams, fictions and facts, so as to be making an ongoing "fugitive" language which at once perceives and deceives Control.

the writer is not attempting to become "ego-less"--but a series of "identities" which are 'disguises" and "camouflages" such that the writer becomes "El Hombre Invisible" as one of Burroughs' own sobriquets "pictured" him. The writer participates in a series of anonymous, heteronymous, pseudonymous and invented personas" parts," "roles," "charcters." This is not to destroy the "identity" of the writer at the core, but to preserve the writer in order to continue writing for writing is the means of survival in a world in which both the "seemingly random" and the "obvious' are bent on

maintaining their control over one.

The great Jazz musician Don Cherry used to very often say--"Free Jazz can only be played by superbly disciplined musicians." Burroughs' years of work with the cut ups in texts, images, sound recordings, film--this has affinities with Rimbaud's "long reasoned derangement of the senses" in order to arrive at the Unknown," which for Burroughs is the being always a step ahead of the Control, of Language. For Burroughs this to make possible not only travel in space, but travel in time for the writer.

Burroughs was always precise on the point that no work was done when he was using drugs. Drugs are Control which wipes out the writer. Tabula rasa. Having been a long term addict like Burroughs, it was only after one gets away from that Control, that one enters writing--and why writing is very different from becoming "outside" to oneself--it is the means to find a way

to exist as oneself--to survive--what one knows of the Forces of Control.
It is that necessity of survival the necessity that is the motherfucker of
invention that is involved with the fugitive, "outlaw," "outsider" aspect of
writing, the need for the "undercover" aspects, and the reason why so much
that one finds around does not appear to one as it does to others. It is too
see what is hidden in plain site/sight/cite and at the same time see how
many things that "seem" to be "liberating" are disguised traps, or inside
out reflections of what they purport to be the opposite of, in opposition
to. Often the concept of "opposition" itself can be used as a diversion
from what is the overall issue of Control and an essay at understanding and
recognising as much as possible its manifestations.

An aspect of this is the breaking down seemingly of voices in which Jim
notes "all characters seem to be one." The key is that they "seem" to be
"one." From the point of view of the writer, they are not one, but many,
and constitute a swarm. The swarm is camouflaged by this "seeming" to be
one--if it is simply "one" then it can be easily crushed. The multiple
"identities" of the writer creates such a swarm, a way of continually being
"a minority of one" "on the move" whose "intentions are fugitive"--a
"minority of one" whose intentions are to appear now as "one," now as
"another," and in turn as a swarm which may appear to the eyes of Control as
"one."

Kurt Schwitters is one of the truly profound "cut-up" artists--and his
collage "method" was to use what he found in the street. Again, Picasso's

"I do not seek, I find." This is Burroughs' method in the cut-ups--he used
the found texts of newspapers, things found in the street, passages found in
his favorite writers, in turn collaging these edited cut-ups, which he put

through many transumuttations of his own cutting and pasting by hand--and
the n arranging--along side the passages from his dream journals, and others
from the memories which were stimulated in turn by the collaged cut-ups and
dreams and fictions, poetry of other writers. This for
Burroughsconstitutes the writer's method of time travel--to be able to travel among
memory, dream, imagined places and persons, factually recorded ones known

and unknown to the writers and so create extensions of fugitive

As Burroughs writes in the Intro to Queer--writing is for him a matter of life and death. On the day that he shot his wife, he feels that the forces "outside" were in Control, and the use of drugs was the allowing of Control to reduce him to zombie sitting on the edge of his bed staring at his foot for what was a period in which time is "junk time" only measured by the drops from the syringe, the injected transfusions of Control.

The Carny world, the hustlers, the small time dope peddlers, snitches, thieves, punks and assorted "low life" and "criminal" doctors, scientists etc that populate Burroughs' universe are his verison in a sense of the Medieval Carnival, in which the masks fall away and the Emperor really has no clothes, Death walks nonchalantly in broad daylight, the Sins come out to play, and the monstrous buffoons that are the forces of Order are for a day or a few truly Buffoons. That is the meaning of "Naked Lunch"--the title from Kerouac's saying that it was the moment when indeed what was on the forks was seen for what it is--not unlike the scene of The Last Supper in Bunuel's Viridiana, the Feast of the the deformed, the degenerate, the diseased and their having their "picture taken" by a woman facing them who

lifts her dress up to bare her "camera eye" as the "recorder" of "posterity" that "degrades"not only the Last Supper, but particularly its representations. In a sense, this method destroys not what is the Last Supper itself but the use of its representations as methods of Control The woman's "camera" image "exposes" the degeneration and diseased ("Word Virus") "state of the image" and "image of the state" as a "rotting edifice". (A leper--literally a "rotting one," plays prominent part in all of this, including the violating of Viridiana, the former Nun now a secular "doer of good." Among the "rotting edifices" of the film is Franco's Spain--this is 1961--where "miraculously Bunuel made this, one of his finest works.)

"Look at it this way," so to speak. A reporter does not necessarily become "more objective" and "less present" via self-censorship and editing, but more representative of the point of view of the "editorial board" which in turn is accountable to the "board of directors" and they are accountable to the ultimate holders of the accounts--the advertisers whose payments for

Space enable the "reporting" to exist as an extension of their "ideology, "
their efforts at Control. (Burroughs' grandfather was Ivy Lee, one of the first great "Image Makers," who created John D. Rockefller's image and whom
Hitler was intersted in hiring.)

This is why really good reporters are so often running afoul of the papers
who employ them, let alone governments, state espionage agencies, authorities of al sorts whom they are "investigating" and "reporting on." The rise of infotainment and the increasing employment of huge corporate-state-intlligence-connected "news media" and "translators" like teh sinister MEMRI which controls the Ameircan media's news and translations from the Middle East and uses disinformation, planted stories,
dis-translations regularly) are bent on destroying the actual existence of the reporter who does not want to "lose their ego" or "their own writing" to
a bunch of special interest groups, governments, corporations, infotainments
and "think tank consortiums."

The high death toll of reporters and photo journalists, media persons, in war times and ones engaged in trying to investigate drug cartels, gangsterism, corporate frauds is for this reason. The reporter will not let
go of that "minority of one" standpoint which is the necessity of someone actually attempting to understand and "report" what is going on, outside of
the Control as much as it is possible, which is very hard when from al sides
one is a target.

The same might be said of using machines which are produced by companies for
the production of "randomness"and "cut-ups." Why "take them on faith," for
one's "search" to "get outside oneself?" It might be not so much a "loss of
ego" as a "liberation" but the surrendering of "oneself" to the corporate machine and becoming another cog in the wheel of the a mass production of texts "reflecting" the "point of view' of that particular company's conception of "randomness" and "cut-ups."

If one has an awareness of the "fugitive intentions" of language--for "one's own survival"--in turn causes one makes this demand, this need for the examination of all language, for the "fugitive intentions" of Control.

> *In a society which so "values" such phrases as "the bottom line," and "the*
> *buck stops here" (yeah right--) and prints "In God We Trust" on its money,*
> *along with the phrase "E Pluribus Unum" which can be interpreted many ways,*
> *not al of them "good," is not the "bottom line" to put "trust" in Trusts?*
> *"trust me, man," says the smiling dope dealer, the used car salesperson, the*
> *voice of the "Con Inside" inserted there from the time of birth. Trust me*
> *says the smiling politician--and the smiling Opponent, the Opposition.*
> *"Trust me, believe in me, obey me, love me."*
>
> *The basic idea of much of the thinking of Control is this--to get persons to*
> *live, work and think in ways which are against their "own best interest"*
> *and as much as possible in the "best interests" of Control.*
>
> *The mystical aspect of the found which Murat notes i wrote of a few days ago*
> *and this is often involved in my own work. There is also this Burroughsian*
> *aspect of a writing which wants to live, by the means which necessity gives*
> *it, and not, as much as this is possible, by "taking signs as wonders."*

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321. **Murat Nemet-Nejat**

Re: on code poetry

Fri 18 Jan 2008

Hi Jim,

I understand what you are seeing. But In *most* code poetry I have come across (I must admit I know a small part of it) I see very little skepticism towards the digital media. Most of the time,it seems to me, the act involves an enthusiastic and non-critical embrace of a technological opening to create new "art." This sounds delusional, and honestly very depressing to me. Alan Sondheim's is, despite his own possible protestations, the only work I see imbued with this spirit of skepticism, though in his work this skepticism involves paradoxically a radical and obsessive absorption in the medium itself. His images and atavar films -as well as some of his word poems- seem to derive from a bottomless space of the mind.

Are there other works of that caliber? For instance, Peter's letter-landscapes (is that a fair term?) are very impressive when one sees them first. But, to me at least, after a certain point, they become repetitious, the churning out of a

discovered -though in the memory of that first seeing impressive- method? Am I missing something? Doesn't the lack of friction in the method (I am assuming it is a method, though I may be wrong) creates "too many" of the same thing? Mustn't art, to some extent, always involve a reinvention of the wheel? The original impulse, which started the process (a process at the threshold of method) must also contain the seeds of its ending. That ending frees the code of that process from entering (or becoming) a system, letting it escape.

Ciao,

Murat

On Jan 18, 2008 1:01 AM, Jim Andrews <[redacted]> wrote:

> *Hi Murat,*
>
> *I like your observation about power and control concerning code.*
>
> *Concerning code poetry, perhaps both are involved.*
>
> *In its engagement with the digital literary and other relatively new and/or*
> *unusual forms of the literary, like other avant garde art, in part it may sometimes seek escape from the usual literary authorities and modes of production and distribution.*
>
> *But it's also an attempt to gain understanding of and control of or within the contemporary language scapes where code and language are conflated, transmitted, received, interpreted, and misunderstood billions of times per*
> *second.*
>
> *Also, engagement with code *and* language seems like a particularly apt way*
> *into both engagement with questions of who and what we are.*
>
> *ja*
> *http://vispo.com*

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322. **Alison Croggon**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Fri 18 Jan 2008

I wish I had a romantic cape.

I'm actually deeply interested in post-modern defences of reason (Gillian Rose, Lyn Hejinian). They are about discriminating between Reason and Authority. I would think in contemporary America that would be a most profitable line of thought.

All best

A

On Jan 17, 2008 11:14 AM, Murat Nemet-Nejat <[redacted]> wrote:

> *From the edge of the cliff and my romantic cape blowing in the wind, tremulous and panting and parched with deluded longings (is that near enough?),*
>
> *Ciao,*
>
> *Murat*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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323. Jeff Davis
Radio Ed Dorn
Fri 18 Jan 2008

Just wanted to let Buffpo fellows know that I've just this week posted some previously unpublished photos of Ed Dorn reading in Buffalo in 1974; here's the link: http://www.facebook.com/album.php?aid=27143&l=35b06&id=552184387

I also featured the reading at which I took the photos last Sunday on Wordplay, the show about poets and poetry that Sebastian Matthews and I produce at Asheville's WPVM. The show's available for streaming or download through this Sunday from the Archive page at wpvm.org; eventually we'll find a permanent home for it. It was a treat to listen to Dorn reading Recollections of Gran Apacheria again as I was putting the show together; it's still riveting.

You'll find frequent mentions of Ed at my blog (http://www.naturespoetry.blogspot.com/), including the production notes for the Wordplay show, which gives a few new details about the 1974 reading and the recording.

Enjoy,

Jeff

On the web at http://naturespoetry.blogspot.com

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324. Alan Sondheim

outline of emanent research (current work at wvu)

Fri 18 Jan 2008

---

outline of emanent research

(note while the notions of 'code,' 'coding,' 'decoding,' codework, underlie almost everything below, they're not explicit - nor are the actions of reading and writing. the actions can be considered emergent phenomena, and the notions as primitives in the sense of members of a set, etc. again, the analog and digital phenomenologies are implicit as well, as are the (related) concepts of abjection and purification. the analyses of these comes out through praxis, attention to detail, thinking through mandalic structuring until the scaffolding leads, not to silence, but to tending. this should be clearer as the work progresses.

i should note that the following is both a constitution of my usual/cur- rent directions and most likely too ambitious. the trajectories circulate around formal systems and their psychoanalytic/psychological receptivi- ties, around emanents and 'true worlds,' around edge phenomena which turn towards the uncanny and abject, around languages, bodies, sexualities, communalities, and inhabitations. i have increasingly worked through buddhist philosophies, the analogic and digital at the limits, notions of 'dis/eased' philosophies, deathing and uneasy worlds. now that i have a clear time to think through these things, the outline below is useful as a guide; for that matter, it's a guide to the past few years of the 'inter- net text' as well.)

I. motion capture: this conjures up external behavioral characteristics translated into internal processes (penetration, scale, displacement, torsion, according to various geometries). think of mocap behaviors operating within a constrained field with strange attractors / catas- trophic jumps. continue to develop mocap with new multi-valent sensors and software rewrites:

1. turning nodes on and off
2. combining nodes

3. mathesis such that node1 = f(node{n not = 1}), or such that node1 = recursively f(node1)
4. multivalent sensors such that sensor(x) = sensor[{n}]

what are the emergent images here?

what is the possibility of constructing bvh files with additional nodes determined mathematically from the hardware set? or mathematically from extraneous data?

what is the possibility of other organic models (i.e. than human or animal forms)?

IA. data remappings

entry of bvh files into blender:
1. modeled onto abstracted forms
2. modeled onto parent/child forms
3. modeled onto metaball forms

blender file outputs:

1. entry into cave environment: static or dynamic
2. video output
3. what is the possibility of gaming output here? (moving around emanent environment)
3. second life output: static or dynamic/interactive

IB. interiors

1. standardized interiors: sheave-skin, sheave-organism
2. constructed 'model' interiors: solid, transparent, penetrable, impenetrable
3. abject fluxed interiors: how should these be constructed?

IC. interior narratologies

1. abject/purified narratologies and emanent interactions
2. abjected/purified contents of dis/ease, dis/order, ecstasy, ekstasis, catatonia, defuge, death/immobility, sexuality, speech/murmured/whispered/cried/screamed, body formed/deformed
3. tantric/middleway theoretics

ID. choreographic mocap (see above)

1. additional issues of jump/leap, exhaustion, tether
2. video/photographic output as well as bvh

II. scan

phenomenology of scanning, causality across scanned lines

IIA. small scanner

1. head/speech phenomena dissected
2. schizophrenias and beam-splitters
3. reflections from coils, air condensers
4. static tantric buddha image: sutured, stitched-displaced, node combinations and splits
5. wounds, scars, lips, genitals, ears

output into .obj files into blender/cave
output into video/still image files

within blender: solve the issue of disappearance/transparency

IIIB. large scanner

1. interior scans: rooms with bodies, reflections, dance-studio, scan-choreographies 2. exterior scans at bretz coke ovens, persona rapid transit (in motion), soccer fields 3. mobilized body scans in inert environments: reading 2d -> 3d, nature of the inference. 3. environmental scans with mobilized and peripheral bodies 5. narratologies of such bodies: violence, chase, jump/fall, etc. 6. choreographic narratologies

III. access grid (open source internet 2 group messaging/environment)

1. distant interaction with emanents 2. readings of the corporate / corporate bodies: photographs/video 3. theory and discussion, levinas, leder, lingis, etc. at the distance of telecommunications

IV. cave and second life

1. performance and documentation
2. working/running within emanent interiors
3. and so forth

V. goals of the above:

1. what does it mean to be in-carnated within the real/virtual/ true world?
2. what are the edge-phenomena/plastic and static limits of the body?
3. of the geopolitical body? of the political-economic body?
   performance: abu-gharayb modeling in sl
   performance: abu-gharayb modeling in choreography
4. what are the signifiers of bodily arousal/violence/meditation?
   how are these constituted within the real/virtual?
5. readings: what does it mean to read the real body? the virtual body?
6. what are the ontologies and epistemologies involved here?
   ontological status of the so-called virtual -
   schrodinger's cat paradox and collapse of the wave function as model

for simultaneous analogic/digital readings -
seeing through microscopy (tunnel, scanning, optical, etc.):
are ontology and epistemology equivalent at the limit?
(are analogic and digital equivalent at a parallel limit?)

VI. medical model

1. internals and externals, static/dynamic. remnants of the visible human project, gendering of the visual/internal
2. comfort, dis/comfort, ease, dis/ease, hysteria and abjection/fluidity (laycock's 1840 essay on hysteria, kristeva, chasseguet-smirgel)
3. dis/ease, hysteria, and so forth of emanents
   distorted emanent behavior and body image (gaz)
   distorted surface textures and behavior-collisions (sondheim)
   distorted worlding, 'bringing one out of the true world' (etc.)
4. medical model and technology
5. psychoanalytics and technology, psychoanalytics of emanents

VII. radio

1. vlf - very low frequency - body interferences with antenna reception, phenomenology of body coupling with antenna
2. scanner - social, continuous socio-political landscape description.
3. sw - anomalous signals
4. long-wave - anomalous signals
5. crystal - the receptivity of inert materials, primordial radio and primordial radio culture
6. phenomenology of the antenna/field: materiality of the world as electromagnetic channeling

VIII. emanents within fieldings, choreographies, edge/boundary phenomena

VIIIA. praxis of edge/boundary phenomena

1. analogic and worn emanent boundaries
2. edge / boundary phenomena - physics and psychophysics of the game-world edge in second life
3. phenomena of the sheave-skin and sheave-skin internals
4. phenomena of medical models in relation to edge/boundaries

VIIIB. praxis of edge/boundary phenomena with hardware/software

1. edge phenomena in literature, codework, mathesis of the text (cramer's and reith's programs)
2. edge phenomena within the motion capture software, poser, blender, calculations for example of sin(tan x) as tan x nears the asymptote

3. generalization of edge phenomena into the dialectic between tacit knowledge (polyani) and error (winograd/flores)

VIIIC. live choreographies:

1. foofwa and soccer (edge phenomena, dancesport, etc.)
2. foofwa with crystal radio, vlf radio, etc. in large field
3. sexuality of ballet (nude ballet, classical or genre figures), gendering of roles, ballet as emanation
4. anita berber narratologies ('annihilation: to the limit!')
5. foofwa dancework at coke ovens
6. 'body-contouring' of dance/geography
   the geography of dance, dance of geography, dance geography
7. 'body-contouring' of dance/technology: dance at the limits of the machine

IX. world-constructions

1. what constitutes worlds? constructing?
   world of the text, inhabitation/dwelling/building (heidegger, dufrenne)
2. what constitutes the true world? worlding?
   'true world' in which lines/angles are 'trued' (affine geometry), 'true world' in the sense of 'trued' phenomenologies within which virtual, real, and ikonic are blurred and interpenetrating, somewhat equivalent, and within which traditional epistemologies of symbol/sign/signifier/signified/index/ikon etc. break down (kalachakra tantra, jeffrey hopkins)
3. 'reading' underlying (substructural, configuration files, guides) organization of mocap/scan through surface phenomena (and the relationship of this reading to waddington's epigenetic landscapes)
4. who is world? communality, consensuality?
   the problem of other minds and the problem of consensual other minds (group hallucinations, vijnanavada, dwarf sitings, ufos, etc.)

X. outputs:

1. video and film (in practice, usual issues of apparatus/spectator)
2. digital and silver photography (digital/analogic and analogic/digital divides - potential well on one hand, grain on the other)
3. series of short papers/descriptions
4. series of performances (individual and collaborative)
   morgantown and elsewhere across real geographies
   anywhere across virtual geographies

5. formal presentations at wvu (spring and perhaps fall)
6. formal presentations elsewhere

===

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325. andrea strudensky
Oppen CFP
Fri 18 Jan 2008

George Oppen: A Centennial Conversation

The Poetics Program at SUNY Buffalo invites submissions for its upcoming conference:

“George Oppen: A Centennial Conversation”

Featuring invited guests:
Rachel Blau DuPlessis
John Wilkinson
Stephen Copee

April 24-25, 2008
State University of New York at Buffalo
Buffalo, NY

On the occasion of George Oppen’s 100th birthday, the Poetics Program at SUNY Buffalo will be hosting a two-day event, involving scholarly panels, round table talks, keynote addresses by invited guests, and evening poetry readings. We are currently welcoming submissions of scholarly papers / presentations on any aspect of George Oppen’s life and work. We are especially interested in work being produced by younger poets and scholars who are currently engaged with Oppen’s contributions. In keeping with the spirit of this event—our invited guests are all active as both poets and scholars—we gladly welcome writing about Oppen that crosses the boundary between prose scholarship and poetic criticism.

The deadline for submission of abstracts is February 15, 2008. Abstracts should be no more tan 250 words; presenters will have 20 minutes each for their presentations with time for discussion afterward. Please send abstracts to [redacted]. Notices of acceptance will be sent by March 1, 2008.

"The point is to produce ourselves rather than things that enslave us."

Looking for the perfect gift? Give the gift of Flickr!

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326. **Jim Andrews**
Re: on code poetry
Sat 19 Jan 2008

Hi Murat,

If you are interested, here are a couple of pages of links:

http://vispo.com/misc/links.htm
This is an annotated page of links to other sites that (usually) concentrate on net art, whether it's literary or other arts or some combination.

http://vispo.com/misc/BrazilianDigitalPoetry.htm
This is a page of links to Brazilian digital poetry maintained by Jorge Luiz Antonio.

http://vispo.com/guests
An annotated page of links to work on vispo.com either by others (than me) or collabs between me and others.

> *I understand what you are seeing. But In *most* code poetry I have come across (I must admit I know a small part of it) I see very little skepticism towards the digital media. Most of the time,it seems to me, the act involves an enthusiastic and non-critical embrace of a technological opening to create new "art." This sounds delusional, and honestly very depressing to me. Alan Sondheim's is, despite his own possible protestations, the only work I see imbued with this spirit of skepticism, though in his work this skepticism involves paradoxically a radical and obsessive absorption in the medium itself. His images and atavar films -as well as some of his word poems- seem to derive from a bottomless space of the mind.*
>
> *Are there other works of that caliber? For instance, Peter's letter-landscapes (is that a fair term?) are very impressive when one sees them first. But, to me at least, after a certain point, they become repetitious, the churning out of a discovered -though in the memory of that first seeing impressive- method? Am I missing something? Doesn't the lack of friction in the method (I am assuming it is a method, though I may be wrong) creates "too many" of the same thing? Mustn't art, to some extent, always involve a reinvention of the wheel? The original impulse, which started the process (a process at the threshold of method) must also contain the seeds of its ending. That ending frees the code of that process from*

> *entering (or*
> *becoming) a system, letting it escape.*

Well, Murat, different people have very different ideas about what's interesting in art, not just in the abstract, but when it comes to evaluating particular works or artists. Or types of art. Or... or or and backspace tilda tilda and or or shift esc ctrl alt.

Like it or not, there is a growing body of work out there on the net--and in performance, and in galleries, etc--where the literary is either central or at least involved strongly. In hybrid work that involves various arts and media. And technologies.

As to the attitudes of the artists and the works to the technologies that they use, of course it varies also. I'm on several lists where digital artists, whether they're programmers or video-oriented, or more typically visual-art-oriented (or whatever) post. And generally the attitudes toward technology are quite varied, no more or less varied than you'd find in any other fairly heterogeneous group. What with the proliferation of blogs and video on the net, there's a whole new wave of people being involved in art and the net who are mainly concerned with, say, video or print, and the net is simply a distribution environment or a discussion/communications channel for work that isn't so much oriented towards the net as other media.

And that's fine. The more the merrier. And, in poetry, there's also a kind of heterogeneous ecology. Print poets, net poets, performance poets, visual poets, programmer-poets, etc, and all cross-products of these.

It's almost as if it isn't so much whether there is unanimity about a work or artist or type of work so much as opposing strong feelings on various topics concerning the work that is the more telling phenomenon about the work or artist or whatever. 'Code poetry' raises some hackles, puts some peoples' noses out of joint, and thrills others. It's an attempt to do something other than use the computer to produce the known types of poetry, sometimes. I like that spirit of exploration and discovery. It's often an attempt to take poetry in unusual directions. And to get this machine doing something other than spreadsheets, email, and 9-5 work. Among other things.

ja
http://vispo.com

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327. **Jim Andrews**
Re: on code poetry
Sat 19 Jan 2008

your posts amaze me, David. i always enjoy them very much. you seem to put so much time and thought into them. and they're so well-written. if i don't respond quickly or, sometimes, at all, apologies. sometimes you raise very good issues that demand more time to respond to than i can manage. and sometimes, even if i had the time, i just don't know how to respond.

i see you have developed further your provocative notion of the New Extreme Experimental American Poetry. compelling. amusing. serious, though, not simply satiric. burroughs would nod. yes, burroughs nods.

but i don't think Charles Bernstein deserves the satire he gets in it. Bernstein seems to me an interesting writer who has also given much back to writers and poetry, with the intellectual capital his fame has brought him. rather than simply being in it for his own art, which is often how it goes.

you also extend the notion of 'code poetry' into domains where it belongs. eloquently.

code poetry t-shirts? i musta missed that. but classes. yes, it's true. many of them. not only on 'code poetry' but more broadly in 'digital poetry', 'new media poetry', 'hypermedia', 'cyberpoetry', 'cybertext', 'digital literature', 'digital literacy', 'digital media', 'digital poetics', 'electronic literature', 'hypertext literature', 'intermedia', 'multimedia literature', 'textual media', and so on...these are the names of some of the courses i've run across in which digital poetry is taught. and this reflects not only the work itself being done but also, of course, the current media landscape.

> *I think what one learns from this experience is that the world is as yet unread and unwritten in so many ways because in a sense persons have been losing an ability to read and write independently in many ways due to the dependence on the codes via being plugged into machines ultimately controlled by others.*
>
> *The kind of skepticism Murat and I have towards this embrace of codes is*
> *that all too often codes are applied to persons, and persons have to in turn*
> *decode and recode the codes in order to both survive and resist.*
> *Poetry is*
> *a gathering together of many strange elements which peculiarly enough are named among the living, as actualites, as Savino demonstrated,*
> *and in turn,*
> *using his example, is not Troy located in Turkey and Murat from*

> *Turkey? And*
> *I am writing from Milwaukee, which is where I met Murat?*
>
> *Are we "secret agents" of "another code"--"double agents"--"foreign agents"--*

i think there should be a David Chirot book of Poetics posts. Enjoyed your elucidation of Burroughs, also, thought it was right on.

my own feeling about people losing an ability to read and write independently is that it's a mixture of things. as you say, critical thinking is not something energetically supported by much big money. and education, in the current mediascape, is difficult.

but this is surely part of the challenge of poetry in the digital. to provide thoughtful, critical, moving, human, innovative work in media where the norm is less progressive.

ja
http://vispo.com

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328. **Jim Andrews**
Re: on code poetry
Sat 19 Jan 2008

> *actually Murat thanked me twice for making this observation, distinction, about power and control you mention, as just about all my letters are about this issue of power and control-In the last letter re electricity,electricity itself is a "splitting" of two aspects of control and power within its own history: on the one hand the "good" D/C current of Edison is associated with the "safe" uses of Holzer's "Projections" and the "Death," hooded Electric Chair uses are "plugged into" A/C.*

Sorry, David. You're right.

> *You note that "an engagement with code 'and' language seems like a particularly apt way into both an engagement with questions of who and what we are"*
>
> *A fundamental of the engagement with code is when the bill for the cable arrives, as well as the electricity bill, without which there is no cable. Even when using a public access or job-provided hook-up you have invested in it somewhere along the line. The forms of access or the non-access of codes already begin to define who and what we are. And, within access, the types*

> *of programs available, the types of machines, the types of and ranges of codes one is allowed to use--these further determine who and what we are within this digital code determination of who and what we are.*

Very true.

> *A person with access to a lot of highly developed state of the art equipment and programs and machines may appear in code as a much more complex and "refined" and "avant-garde" being than a person restricted to an*
> *hour at an old and slow computer in a public library in a run down central*
> *city neighborhood. The latter person may do great street art, but is always*
> *running the risk of jail for doing so. As an artist, they may be afr better*
> *than than the code being--but--"no access."*

Yes, that's true also.

I met a scholar this summer, Claudia Kozak from Buenos Aires, who has written a book on grafitti in Buenos Aires. She only included illegal material. If it wasn't illegal, it didn't get in the book. Though of course there was undoubtedly a lot that was illegal that also wasn't in the book. She has turned her attention now to writing about digital writing.

Which made me think about the similarities. For the most part, people who do code poetry do not appear to be particularly well-off. Like most artists and poets. They want to be poets, not financiers. They're not on the street, usually, but they are way not fancy, for the most part. They do what they need to do to keep it together to do their art and live an artistically active life exploring the work of others, also--and the rest of the world, as they may.

What I do is not illegal, for the most part. But it does share some similarities with the grafitti artists. I do it because it's what I love doing. No one pays me to do it. I'm broke. My work is not winning any awards. No jobs. No press. No local interest. No interest from business or big media. It is for an electronic interzone. I always wanted to be a poet. And I always liked things like math and music and visual art. Lately programming. Now I try to combine them all with programming for the net.

The grafitti is here today gone tomorrow. So too will be my stuff, probably. I don't know. I don't do it to be immortal. I do it for people now for them to think about people of tomorrow. Poetry of tomorrow. And today, and previously. I try to make interesting things happen on a computer screen.

I don't spend huge sums on it. The cable. The hosting for my site. The computer. Usually my software is hot. Though I do buy some of it, like Director, which isn't cheap. But well worth it.

I am lucky to have had beautiful parents who let me go to university and study many things. Including computer science. So I don't need much help with anything to do with computers. I know how to learn on my own what I don't know. Though I'm slow at it and getting slower. Technical stuff still comes hard, but I can do it.

> *Another aspect of code is the ways in which it plays on persons being impressed by it, believing in it, taking it as "real" and "true."*
> *For example, at one point in the arguments over the use of the materials provided by "Curveball," one agent finally screams--"we have evidence that backs him up!." Her opponent demands--"yeah, from where?" "From the web," triumphantly replies the first agent. "Where do you think HE got them!" shrieks her opponent.*
> *Interestingly, Jenny Holzer got her images of Rumsfeld's memos for the "Projections" show from the web.*
> *Does this mean she's also just peddling public domain images as "top secret" "avant-garde" Curveballs for the benefit of an appreciatively wowed audience?*

I would like to see the Holzer piece. It sounds like you saw it?

> *One of the things to think about with the digital is that the electricity is supplied by powerful corporations and the grids are subject to the approval of political powers. The "avant-garde" in its military sense is to be in advance--and in this case, in order to create the new web libraries, texts, code collections, there has been a great deal of attendant destruction of actual libraries, archives, archeologies, artifacts. architectures. (As the Electronic Poetry Center and Ubu Web grow, the Iraq Libraries, Museums and sites almost completely vanish; the USA and Britain never signed the 1955 International treaty having to do with respecting the treatment of these in occupied countries.) The digital and code are not so much the avant-garde at all as already the dominant--(the 443, 000 listings for "code poetry" for example)*

Well, if you google
code poetry
you get stuff for code poetry, stuff for code, and stuff for poetry. if you google
+"code poetry"
then you get 116,000 and although all those supposedly have "code poetry" somewhere in the page, you get a lot of extraneous matter.

if you google flarf, you get 34,000.

> *--already the controlling interests so to*
> *speak of free market globalization and disaster capitalism.*
> *Digitalization*
> *and codes still participate in the 19th century myth of "Progress" which*
> *Rimbaud was bitterly attacking. It creates new forms of colonization and*
> *destructions of cultures, replacing them with new codes designed by*
> *engineers and code artists from around the world in the employ of*
> *corporations, academic institutions, the military, etc.*

Yes there are lots of default values. Designed by corps and so on, as you say. I think part of the idea of being serious about digital media is trying to question the assumptions, not accept the default values, as it were, as you say, and try to make of this media something less claw-like.

> *Code poetry will*
> *exist and be widely disseminated as long as it remains within acceptable*
> *areas, which seems most likely that it will, since the purveyors are*
> *embracers of code itself, code as "progress" itself, towards the*
> *"mystery of*
> *being" and "conquest of the world."*

Well, David, you get many types. The Internet is pretty widespread these days.

Traditional publishing just wasn't working for me. Never did. I can respect the little magazines and the print publishers, but publishing in the mags and publishing books of poetry was just not what i wanted to do, though i wanted to be a poet.

So when the Web came around, it was like Gawd's little toenail had dropped in my lap. Poet. Programmer. Audio guy. Tries hard at visual art. You can try to put it all together and publish it for the world to see, if they can find it and give a rat's behind about it.

Progress? Conquest of the world? Well.

I think it's more about trying to grow artistically and personally as an artist and, if it helps people acquire a sense of progressive possibility for doing stuff with the Internet and with computers, that is hopefully beneficial. Computers aren't going away. Unless we destroy the environment and civilization collapses and we run with the dogs once again. Which of course is a possibility. And nuclear war. Or a worsening of the rich/poor gap. Now is bad enough. And it's even worse in many countries.

> *In Melanie Klein's The Shock Doctrine, the CIA sponsored 1950's*
> *shock therapy treatments are linked with Milton Friedman's Economic Shock*
> *Theories, first realized in the CIA engineered coup in Chile on 9/11 1973.*
> *The idea is that these Shock economics will bring with time Democracy--but*
> *in every case, they have been so unpopular that they have had to be*
> *enforced--not only brute force, but by the electric shocks of*

> *torture. The*
> *"electric current" so to speak runs through the world and now*
> *"back" to the*
> *USA, via Katrina and today one of the biggest transfers of wealth in the*
> *history of the USA. The number of people who can afford electricity or*
> *access to the web shrinks, the number of people controlling the electric*
> *power shrinks, and the amount of military and economic power*
> *involved in the*
> *control of the electric grows, becomes more concentrated in a*
> *few, and ever*
> *more fewer number of persons.*
> *At the same time, of course, the idea that the web, the*
> *digital, the*
> *electronic, the code is where it is happening is ever more encouraged, as*
> *this becomes the place more restricted to the more easily observed and*
> *obedient trained persons of the society.*

It's true the rich are getting richer and the poor poorer.

But in places like China, the net is quite restricted. Open communications and information gathering is important to any possib of anything worth calling freedom. And the Internet has an important place in that.

> *By far one of the boomingest businesses in the world is that of*
> *security and surveillance, led by the Israelis, who use Gaza*
> *literally as a*
> *showroom. Others are trying hard to catch up. The construction*
> *of Walls in*
> *Iraq, Green Zones, the world's largest US embassy in Baghdad, the Border*
> *Fence with Mexico, gated communities the world over, the enclaves for*
> *corporate headquarters and embassies, for Sheik and Kings, General,s Movie*
> *Stars, Pop Idols, Billionaires--privatized security forces of all kinds--*
> *equipped with the latest in electronically controlled weaponry and*
> *surveillance equipment, this is an immese business growing at an immense*
> *pace, and reuqiring plenty of good code workers.*

Yes, lots of good code workers, as you say. But it's not all for the corps, David. You're on the net too. And writing well to make some contribution to a different type of net. And you're not the only one.

I visited Brazil last year and saw some of the poverty in Sao Paulo and Rio. Brazil is amazing. But the gatedness of it, the divide between not only rich and poor but even middle class and poor. My friend's apartment building had an electric fence and a guard. And he's certainly not rich.

> *Due to wars and the polices of the Shock Doctrine and*
> *globalization, ever more people daily are not on the digital and electric*
> *grids. A child dies every five minutes in Iraq. In Milwaukee now over a*
> *third of the children live in poverty and go to school without breakfast.*
> *The loss of homes is sky rocketing, loss of electrictyand heat, the code*

> *access vanishing. Already in many areas of the world private armies and walls, electronic grids, are constructed in order to keep out the immense masses of what Mike Davis calls the "Planet of Slums." Gaza the world's largest prison, is but a crude model for the lockups of the coming codes, complete with "avant-garde" installations of Light Projections doubling as Surveillance Lights sweeping the slums and alleys and giant code poems by "poet laureates" dominating the landscapes on huge billboards and code poetry figue largely at the new academic conventions. .*
>
> *In the annals of the New Extreme Experimental American Poetry*
> *it will be*
> *realized that one of the first truly great poems of an electrical*
> *merging of*
> *the D'/C current of Whitman's "I sing the body electric" and the "A'/C"*
> *current of the hooded figure in the eletcric chair is that of the hooded*
> *figure in Abu Ghraib, wired and standing on a crate, arms outstretched, as*
> *though crucified, hooded--awaiting the moment of shock which will*
> *force him*
> *to speak the new poetry--*
> *those raw sounds to be translated by radical experimental*
> *innovative poetry*
> *means into american digital codes*
> *and become the further dehumanization of the masked "enemy combatant"*
> *"non-poet"*
> *for the triumphant glorification and triumph of the "Projections" of "our*
> *codes"--*
>
> *yes, codes do indeed have the capabality of being an engagement with*
> *questions of who and what we are--*
> *of what we may or may not be allowed to be--be restricted to*
> *be--can pay to*
> *be--*

You spend a lot of time composing these thoughtful, moving pieces, David. I am very grateful for that. I wish my response was as good.

Hopefully digital poetry is not a repeat of Italian Futurism. Perhaps we have progressed beyond it. Or perhaps time is skewed. The past and the present and the future intermingled in an odd way. So that Italian Futurists are still alive. Darwinism heretical, here and there. Right is might here and there. Corporate feudal medievalism growing.

Yet you try to do what you can in a more progressive direction.

I try to sing the songs that are in me to sing, such as they are, strange code pieces. It isn't enough but it's what I do.

ja
http://vispo.com

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329. Jennifer Karmin
JOB: Point Park University
Sat 19 Jan 2008

(this is a forward so please don't respond to me.
good luck!)

Full-time, tenure track undergraduate faculty position in English/Creative Writing at the assistant or associate professor level. The successful candidate will teach undergraduate courses including capstone course of creative writing (poetry) and introductory composition, advise students, develop curricula, scholarship, participate in university governance and college life and department activities, and ongoing professional development.

Qualified candidates will possess a Ph.D. in English; experience as an effective, dynamic teacher of creative writing (poetry) and literature; expertise in 19th and 20th century British literature or contemporary American literature preferred; and an established record of poetry publication. Prior teaching experience is desired.

Application Procedure:
Please submit a letter of application, CV, copy of graduate transcripts, and names and contact information for three references to Dean, School of Arts & Sciences, Point Park University, 201 Wood Street, Pittsburgh, PA 15222.

Electronic submission of materials is preferred
Please reference position in the subject line.
Review of applications will begin immediately and continue until the position is filled. Email Address: artsandsciences(at)pointpark.edu (replace (at) with @)

Salary for each position is competitive and commensurate with credentials and experience.

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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330. Jen Tynes
New Horse Less Chapbooks from Sommer Browning and Sarah Bartlett & Chris Tonelli
Sat 19 Jan 2008

Two new chapbooks from horse less press!

Vale Tudo by Sommer Browning
http://www.horselesspress.com/chapbooks.html
http://www.horselesspress.com/valetudo.html

A Mule-Shaped Cloud by Sarah Bartlett and Chris Tonelli
http://www.horselesspress.com/chapbooks.html
http://www.horselesspress.com/mule.html

And the reading period for our collab/response anthology has almost come to an end! Send your work! Info below:

CALL FOR SUBMISSIONS

HORSE LESS PRESS will publish a print anthology in 2008. THE THEME is response. WE ARE INTERESTED in the following 1) writings that respond to, collaborate with, collage from, extend, elaborate, etc. a piece of writing that HAS APPEARED in horse less review, 2) COLLABORATIONS WITH WRITERS who've been published by horse less press or review, 3) BEGINNINGS, FRAGMENTS, PROPOSALS, HALF-MADE WORKS which desire some attention. We may also be interested in collaborative or response-based writings that do not fall into these categories. Please query early if you have an idea. SUBMISSIONS GO to horselessresponse at gmail dot com. Our deadline is January 31, 2008. Send work IN THE BODY of email or as a single word, rtf, or pdf file. IN A COVER letter please tell us a little about yourself and a little about the work you are submitting. PLEASE CLARIFY whether your submission falls into category 1, 2, 3. If #1, MAKE SURE you identify the source work. IF YOU NEED MORE information, visit our website or send questions to the above email address.

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331. Stephen Vincent
Zukofsky / Scroggins bio review
Sat 19 Jan 2008

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http://www.nytimes.com/2008/01/20/books/review/Chiasson-t.html?ref=review

Though it seems curiously truncated at the end, there is a favorable, enthusiastic review of Mark Scroggin's biography of Louis Zukofksy in the Sunday New York Times Book Review.

Would also suggest taking a look John Latta's recent blog posts on the Scroggins bio.
http://isola-di-rifiuti.blogspot.com/
Latta goes after it (enthusiastically) a bit more like a humming bird in a flower farm - but, as usual, I find Latta much better on the works that he loves, rather than when he is all tangled up with love-hate resentments of Lang-Po - or so it seems to me - in his readings of the Grand Piano series. But credit due, it is good to see somebody with such visceral responses to the act of reading -

Stephen Vincent
http://stephenvincent.net/blog/

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332. Layne Russell
Bell
Sat 19 Jan 2008

"Prose is prose because of what it includes; poetry is poetry because of what it leaves out." - Marvin Bell

Marvin's 32 Statements about Writing Poetry on the Copper Canyon Press site: http://www.coppercanyonpress.org/400_opportunities/430_gettingpub/bell.cfm#

Layne

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333. Alan Sondheim
lovely luser
Sat 19 Jan 2008

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lovely luser

http://www.alansondheim.org/banes.mov : total leaking drwx--s--x sondheim drwx--s--x users total users users drwx--s--x : users users ^ users : drwxr-xr-x Sep drwxr-xr-x drwxr-xr-x : Aug drwxr-xr-x ^ : drwxr-xr-x root : drwxr-xr-x : ^^ root drwx--S--- : : ^itchX : drwx--S--- -rw------- ^^ -rw------- -rw------- drwx--S--- ^addressbook -rw------- -rw------- ^addressbook^lu -rw------- ^addressbook -rwxrwxrwx : -rwxrwxrwx -rwxrwxrwx ^addressbook ^auto -rwxrwxrwx ^addressbook^lu -rw----r-- -rwxrwxrwx Jan -rw----r-- -rwxrwxrwx -rw----r-- May Jan ^bashrc -rw----r-- -rw----r-- ^delgroups -rw----r-- ^bashrc Jun May Jun Jun

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GoogleSearch^wsdl News ^ytalkrc News : GoogleSearch^wsdl a News News : News a ad : ad ad a lulu ad ad : ad lulu class : class class lulu : class : travis class julu travis class travis : julu leo : travis : : leo lisp : lisp lisp leo bruised lisp lisp : lisp bruised mod lynx_bookmarks^html mod mod bruised : mod : : mod : notes mod : notes : bandage^txt notes : : notes bandage^txt sger_prop_short^pdf notes sger_prop_short^pdf sger_prop_short^pdf bandage^txt leaking^txt sger_prop_short^pdf : : sger_prop_short^pdf : leaking : leaking leaking leaking^txt leaking : leaking leaking http://www.alansondheim.org/banes.mov

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334. **Anny Ballardini**
Re: Railroad Club
Sat 19 Jan 2008

I love those trains and the little houses and the incredible work behind, great pictures also.

On Jan 18, 2008 12:43 AM, Barry Schwabsky <[redacted]> wrote:

> *Jean-Pierre Gorin--a sometime collaborator of Jean-Luc Godard's--made a documentary called Ordinary Pleasures in 1985. Here's the description from allmovie.com:*
>
> *"Perhaps quirky to some but still intriguing, this documentary compares the tiny world created by model train buffs as a setting for their tracks and locomotives to paintings by Manny Farber, and features excerpts from his writings. The model train system is complex and large enough to occupy a part of an airplane hangar in Del Mar, California. Small cities and villages, hills and valleys and bridges, an entire rural and urban landscape in miniature provide the setting for a railway system built by a group of aficionados. But what the model train enthusiasts see as essential to a realistic and ideal landscape may or may not coincide with what Farber sees in an American view of both landscape and culture."*
>
> *(Manny Farber, just as a reminder, is not only one of the outstanding American film critics--see his book Negative Space--but also a rather good painter, born in 1917.)*
>
> *----- Original Message ----*
> *From: Halvard Johnson <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, 17 January, 2008 6:19:05 PM*
> *Subject: Re: Railroad Club*
>
> *And let's not forget "Closely Watched Trains."*

Hal

"Getting shot hurts."
--Ronald Reagan

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>

On Jan 17, 2008, at 1:04 AM, Murat Nemet-Nejat wrote:

Alan,

Did you see the movie The Station Master? In that movie also there is a club where all meet and watch films of trains moving in rapt attention, just moving? The main character, who is a dwarf, loves trains, their schedules, takes walks on the rail lines. I wander if on some level the miniaturization in the mock ups in the Morganton figures -and your photos of them- the importance of that miniaturization in all sorts of way and the main character in the movie being a dwarf connect in an important way? What is real?

Trains of an earlier generation -which both Morganton images and the trains in The Station Master reflect- contained an element of duration which contemporary/bullet trains do not. Things happened in those trains. Murders were committed, people met, spies intrigued against each other, at their departures lovers got separated, wives left behind during the war

waited for
their soldier husbands, often of the defeated army, to return.
Stations were
built as contamporaneous palaces. Can you imagine the same mythical
aura
-what Walter Benjamin assigns to the "new" technologies of our
childhood
("wornout images?") as a dialectic, analytic dream of history-
existing
around a bullet train? The images of your Morgantown photos have a
similar
duration. The function of the place is problematic, not exactly a
symbol or
a fetish; but simply there, basically at least to us, a found object
a la
David. This ambiguous use creates duration, thickens, substantiates
the
empty areas.problematizes perspective.

When you write, "the images (they're mine) were completely unmodified,
except of course for
size reduction," what do you mean? I assume you took the
photographs? How
did the "size reduction" occur? I am not clear.

"I think you're right re: the frame; the frame in a sense is
arbitrary and
what's of interest is almost off-handedly captured by the exigencies
of
taking _this_ image and not another."

Do you mean the "facts," the object in front of the lens dictates the
photograph? Do you understand what I mean by the independence of
"gesture"
-of what is before the lens- creates the photograph, despite all the
manipulative impulses of the photographer? This democratic/chaotic
impulse
inherent in photography as a medium?

"The perspective-shifting was amazing, and what held us there for a
long
time. And it's a shift not only in space, but of course scale and
time;
it's complex, beautiful."

Exactly. That's what I mean by duration anjd the unsettling
substatiation
the space of the photograph undergoes.

"I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?"

I had not heard of Eco's phrase, but truly a double encoding creating a mental pun occurs: the code of the miniature object encounters the code of the perspective. Therefore, those images taken from above are doubly small which, ironically, make them more "real," gaining for an instant in the mind the dimensions of their non-photographic size.

Come to think of it, there is a third encoding, that of photography itself, which seemingly (only seemingly) miniaturizes the subject into a smaller frame, a frame which itself dissolves.

Ciao,

Murat

On Jan 16, 2008 1:10 AM, Alan Sondheim <[redacted]> wrote:

Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a popular restaurant here in Morgantown. There are about 26 members of the club, most of whom I gather are active. We found this out when visiting. The model is in several sections, and each seems to have 'modules' made by various members. I was fascinated by the wornout imagery; this definitely reflects aura, but not fetishization. Instead, the club emphasizes, as these usually do I think, community, social/charitable events, etc. The images (they're mine) were completely unmodified, except of course for size reduction. The model railroad club meets, I think, Thursday evenings, but I'm not sure whether or not this is every Thursday. I wish I

> *could*
> *tell you more! We may end up going to a meeting to see what it's like.*
>
> *I think you're right re: the frame; the frame in a sense is arbitrary and*
> *what's of interest is almost off-handedly captured by the exigencies of*
> *taking _this_ image and not another.*
>
> *The perspective-shifting was amazing, and what held us there for a long*
> *time. And it's a shift not only in space, but of course scale and time;*
> *it's complex, beautiful.*
>
> *I wonder if the doubling of illusions might not also be related to Eco's*
> *notion of double coding?*
>
> *Thanks for this! - Alan*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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335. **Wystan Curnow**
Re: Bell
Sun 20 Jan 2008

Equally "Poetry is poetry because of what it includes; prose is prose because of what it leaves out." --Wystan Curnow.

_____

From: UB Poetics discussion group on behalf of Layne Russell
Sent: Sun 20/01/2008 10:41 a.m.
To: [redacted]
Subject: Bell

"Prose is prose because of what it includes; poetry is poetry because of what it leaves out." - Marvin Bell

Marvin's 32 Statements about Writing Poetry on the Copper Canyon Press site: http://www.coppercanyonpress.org/400_opportunities/430_gettingpub/bell.cfm#

Layne

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336. James T Sherry
The Relationship Launch Party
Sun 20 Jan 2008

This is a multipart message in MIME format.

Launch Party

Kate Valk, Kiki Smith, Martha Wilson, Linda Yablonsky, Linda Chapman, Deborah Thomas, Howie Seligman, Eve Biddle, Mary Smith, Ulla Dydo

invite you to come be our Valentines and celebrate the launch of

The Relationship

a performance group directed by Fiona Templeton
with Janet Clancy, Anna Kohler, Robert Kya-Hill, Tanya Selvaratnam, Valda Setterfield, Stephanie Silver and more

Party on February 8th, 2008
7-10 pm
at The Performing Garage,
33 Wooster Street, New York City Please reserve in advance from Brown Paper

Tickets (low-price, fair-trade)
[redacted]
www.BrownPaperTickets.com/event/26692
<http://www.BrownPaperTickets.com/event/26692>

(also, if available, at the door) $50 per date
For $150 donation you will be More Than a Friend
Donation of $500 makes you a Significant Other

Evening includes -Hors d'oeuvres drinks
-Introduction to The Relationship and rare glimpses of 30 years of Fiona Templeton's work
-Screening of short films directed by Fiona Templeton, including one shot by John

Jesurun in the Caucasus and Western Coast of Georgia, the birthplace of the mythical
Medea, giving a view into the history of Fiona's "The Medead."
-Collaborative performance by Dan Kaufman (of Barbez) and vocalist Shelley Hirsch.
-Other seldom-seen appearances!
-Raffle of exclusive artifacts, manuscripts, signed books, drawings, country weekend, good times
-Dancing with DJ
-AND MORE

The Relationship has a great program of work over the next few years and on
- come help make it happen.

The Relationship Performance and Arts Group, Inc. is a 501(c)(3) organization.
Amount of ticket over $5 is tax-deductible.

queries to [redacted]
www.therelationship.org

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Launch Party

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<p>The Relationship | Fiona Templeton, Artistic
Director | 100 Saint Mark's Place #7 | New York | NY | 10009

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337. **Alan Sondheim**
Re: Railroad Club
Sun 20 Jan 2008

Very very sorry about the delay; we're still working on moving in down here (West Virginia) and I've had a lot of writing to do.

On Thu, 17 Jan 2008, Murat Nemet-Nejat wrote:

> *Did you see the movie The Station Master? In that movie also there is a club where all meet and watch films of trains moving in rapt attention, just moving? The main character, who is a dwarf, loves trains, their schedules, takes walks on the rail lines. I wander if on some level the miniaturization in the mock ups in the Morganton figures -and your photos of them- the importance of that miniaturization in all sorts of way and the main character in the movie being a dwarf connect in an important way? What is real?*

I haven't seen it, but there _is_ something about miniaturization that's important here. I'm currently writing on avatars in Second Life, and the fact is they're small, and one generally sets the camera above and behind one's avatar - this plays into a psychoanalytics of framing (something that Bachelard might write about) and 'corners,' I think. It's not so much control as maternal projection that's involved - the miniaturization creates a matrix that's safe; there are hiding-places but no enemies, and the trains have the promise of continuous running. To the extent that the sets are placed in the past, there's both a safer period (safer because encapsulated) presencing itself, and often a tie to one's own childhood; many of us had toy trains as children.

> Trains of an earlier generation -which both Morganton images and the
> trains in The Station Master reflect- contained an element of duration
> which contemporary/bullet trains do not. Things happened in those
> trains. Murders were committed, people met, spies intrigued against each
> other, at their departures lovers got separated, wives left behind
> during the war waited for their soldier husbands, often of the defeated
> army, to return. Stations were built as contamporaneous palaces. Can you
> imagine the same mythical aura -what Walter Benjamin assigns to the
> "new" technologies of our childhood ("wornout images?") as a dialectic,
> analytic dream of history- existing around a bullet train? The images of
> your Morgantown photos have a similar duration. The function of the
> place is problematic, not exactly a symbol or a fetish; but simply
> there, basically at least to us, a found object a la David. This
> ambiguous use creates duration, thickens, substantiates the empty

> areas.problematizes perspective.
>
Duration, yes, but not palaces. The stations were often, once outside NY and other larger cities, fairly simple in structure; I have a lot of images from West Virginia past for example.

Oddly, steam engines weren't built for duration; they were more like living creatures. Once fired up, they were never turned off, not even in the roundhouse - not unless something needed replacing (boiler, tubes, etc.). If they needed to be turned off, it took a day to cool and another to refire, and both cooling and refiring strained the metal tremendously.

But in our mythic past, of course, they did last forever... As far as shinkansen go - to me, even having ridden one, they _are_ mythic - just look at the landscape wheeling around, their unearthly quality, the airplane-smoothed outer skin, the silence...

> *When you write, "the images (they're mine) were completely unmodified, except of course for size reduction," what do you mean? I assume you took the photographs? How did the "size reduction" occur? I am not clear.*

Oh just that the originals were 6 megabytes and too large for the Web.
>
> "I think you're right re: the frame; the frame in a sense is arbitrary and
> what's of interest is almost off-handedly captured by the exigencies of
> taking _this_ image and not another."
>
> Do you mean the "facts," the object in front of the lens dictates the
> photograph? Do you understand what I mean by the independence of "gesture"
> -of what is before the lens- creates the photograph, despite all the
> manipulative impulses of the photographer? This democratic/chaotic impulse
> inherent in photography as a medium?
>
I'm not sure, but it sounds something like Bataille's surplus economy. I think photography doesn't _have_ an inhering, inherency, except for an act of translation from 3- to somewhat still or silent 2- dimensions; otherwise one gets involved in thinking about ontologies or epistemologies that are quickly outmoded - the way silver photographers sometimes feel caught behind the digital locomotive...

> *"The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful."*

> *Exactly. That's what I mean by duration anjd the unsettling substatiation the space of the photograph undergoes.*
>
> *"I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?"*
>
> *I had not heard of Eco's phrase, but truly a double encoding creating a mental pun occurs: the code of the miniature object encounters the code of the perspective. Therefore, those images taken from above are doubly small which, ironically, make them more "real," gaining for an instant in the mind the dimensions of their non-photographic size.*

You might want to look at Eco's almost impenetrable A Theory of Semiotics, which is still, I think, the best work I've read on sign systems. And yes, I agree with you re: above.
>
> Come to think of it, there is a third encoding, that of photography itself,
> which seemingly (only seemingly) miniaturizes the subject into a smaller
> frame, a frame which itself dissolves.
>
Of course one could argue the opposite, that the frame is all that remains.

Thanks for this! - Alan

> *Ciao,*
>
> *Murat*
>
> *On Jan 16, 2008 1:10 AM, Alan Sondheim <[redacted]> wrote:*
>
> *Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a popular restaurant here in Morgantown. There are about 26 members of the club, most of whom I gather are active. We found this out when visiting. The model is in several sections, and each seems to have 'modules' made by various members. I was fascinated by the wornout imagery; this definitely reflects aura, but not fetishization. Instead, the club emphasizes, as these usually do I think, community, social/charitable events, etc. The images (they're mine) were completely unmodified, except of course for size reduction. The model railroad club meets, I think, Thursday evenings, but I'm not sure whether or not this is every Thursday. I wish I could tell you more! We may end up going to a meeting to see what it's like.*
>
> *I think you're right re: the frame; the frame in a sense is arbitrary and what's of interest is almost off-handedly captured by the exigencies of taking _this_ image and not another.*

> *The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful.*
>
> *I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?*
>
> *Thanks for this! - Alan*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.alansondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

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338. Patrick Herron

technological poetry, code poetry, poetry

Sun 20 Jan 2008

Murat, my simple response to you is to simply ask you to produce any poem devoid of technology. Even if we get to an oral tradition, we're still a species deeply immersed in tool use. And that sort of thing isn't even limited to the human species. And memory seems to be powerfully virtual and we know memory seems not only to be a property of many species it seems to be a property wholly inseparable from the body. This body remembers to the point where differentiating between the virtual and the real becomes absurd.

That is to say, there's a triviality about technology in poetry as with perhaps anything involving human language. While it's true that a lot of new media crit does not involve overt rejections of the stances of others, it's also true that (a) there's not really a lot of it, and (b) it's not exactly established as part of common critical discourse. Now while quite a bit of new media criticism focusing on poetics seems to focus on form and, worse, affirmation of one's theory at the expense of actually testing one's theory, it's a new area begging for intelligent voices to actually construct what is "new media criticism" and that might even involve the removal of the "new" and maybe even "media" as well. Criticism has plenty of room for people to re-observe the triviality of

technology (or to do anything really). reobserve it, dance it, sing it, throw it, etc.

Maybe I'm biased because of the classes I've been lucky enough to be able to teach. Maybe I'm biased because I was engaged in this sort of artistic production before I ever heard of the term "code poetry." Or because I have been writing code for over 25 years. Maybe I'm biased because I like mez's work and found myself engaged in a personal dialogue with Alan's work at the earliest stages of my artistic production. But this practice is embodiment enough, evidence enough, of its rightful place in art. And any further efforts to separate the technological from the artistic only insist that we as artists show how these things really aren't different (while of course doing other things with our art as well). And while I've also been skeptical, parodic, etc., of such code work, or rather, Lester has been parodic, skeptical, etc., it's also been parody that I hope has been infused with a sense of both fatality and love.

Code poetry is a reflection of continued change of the human species. We inscribe ourselves with everything that we are or encounter. Neuroscience teaches us that what we fire is what we wire and what we wire is nothing less than what we embody, what we sprout, what we grow, we vine-like creatures, even if we are to reduce materialism to a near-zero role. We experience the Bosporus and that experience writes itself into us by virtue of smelling it, seeing it, hearing it, or even experiencing a poem about it. That the code is to be preferred over the Bosporus is subject to some extent to how much we are wired into code. I have been inscribed deeply by both code and the beauty of turquoise waters serving as some apparent global nexus and so I see poetic potential in both things as I do perhaps in everywhere. In fact I think that the less likely something is to be perceived as poetic, the better that thing is to be engaged with in a poetic way. But ultimately what we are plainly talking about underneath all of this is whether one's experience of the world has been through code or *is code.* Everything else I wrote up to that last sentence has been to help make sense of that last sentence.

Your friend
Patrick

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339. **cris cheek**
i'd love to see some of you here
Sun 20 Jan 2008

---

words+music: Poet Cris Cheek and multi-instrumentalist/composer Ned Rothenberg perform.

Friday January 25th. 6.30pm

at the: Cue Foundation

511 West 25th Street Ground Floor New York NY 10001

Reservations are required for all events. Please call [redacted] or email us at [redacted] to reserve a seat.

cris cheek is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer, whose texts have been commissioned and shown locally and trans-locally, often in multiple versions using diverse media for their production and circulation. His most recent work is a full body of collaboration(s) with Kirsten Lavers as TNWK (www.tnwk.net). His most recent publication is "the church, the school, the beer" from Critical Documents (2007).

CUE Art Foundation is a 501 (c)(3) non-profit arts organization dedicated to providing a comprehensive creative forum for contemporary art by supporting under-recognized artists via a multi- faceted mission spanning the realms of gallery exhibitions, public programming, professional development programs and arts-in-education.

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340. Rob McLennan
an interview with me
Sun 20 Jan 2008

---

interviewed (at a distance) at the ottawa airport by an american poet for the online publication MiPOesis; & a great photograph of me in rust leather by the roller coasters at the west edmonton mall;

http://www.mipoesias.com/INTERVIEWS2008/mclennan_graham.html

alberta rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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341. Aaron Belz
Free chapbooks!
Sun 20 Jan 2008

SPECIAL - NOW THROUGH JAN 31, 2008 Recommend Observable Books to the kindly folks at your local independent bookstore; if they place an order, you will receive two Observable Books of your choice, free!

http://observable.org/books/

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342. Alan Sondheim
(article on Gaz for upcoming publication)
Sun 20 Jan 2008

I met my Baby, out behind the Gaz-Works

You don't often think of your body unless you're thinking of your body. It's there and even when you think of it, you're incarnated, presenced. You're presenced all the time. Sign off Second Life and you're gone. That's the ground state, disappearance. In SL your bodies intended, there's nothing given but the slate. Whatever is added parallels cinema and the mise en scene - nothing is left to chance unless chance is determined, built-in. But it's the projections that fundamentally characterize it - introjections from SL body to organism, projections from organism to SL body. Think of this as jectivity, an uncanny relationship which escapes determination, which flirts with abjection. The SL body is a body that is witnessed, except for the somewhat clumsy 'mouselook' which places you within it; the mouselook eerily bends the landscape while the framework monitor remains static. There's always background going on in or within/without SL; jectivity operates through a normalization that behaves as dream-screen - for jectivity to occur, the SL/organism interface must appear coherent, cohering - an inhabitation or dwelling beyond building. Gaz breaks through this in a way that would be illicit in the world of organism, of course; pulled or distended limbs in the latter would be a form of torture or death. One might still speak of self-image and perhaps drugs which alter it, even the appearance of the physical scaffolding of the organic body, but Gaz does this with what one postulates, again as a kind of background radiation, as a normal state which is a state of absence.

All of this is too neat and I'd argue further a few things - first, that body and mind are always already both 'real' and 'virtual,' the computer monitor appearing within this almost as afterthought - and second, that culture, which is interlaced with intentionality, occurs all the way down and across - not only from amoeba to, say, bird (with destructive humans halfway across this continuum), but also from carbon- to silicon- based lifeform which would include both amoeba and computer, if not the internal combustion engine. I speak of spew and emissions - of signifiers which ride across and above the surfaces of what's really going on - the true world - and it's these signifiers that are subtextual operatives within Second Life and art- or culture- working in Second Life, which is coding, coded, recoding, writing, rewriting, and wryting itself constantly - wryting being the implicit inhering relationship of inscriptive

to the body, bodily inscription and inscriptive body coalescing and coalesced from the very beginning.

Think of edges of worlds and bodies; Second Life adds two new constants: height (evidenced in flying) and gameworld boundaries, for example at the bottom of the ocean where everything is transformed, and moving forward out of the gamespace results in asymptotic returns to the interior. Camera movement can distance you from the avatar; one can move within, beneath, above, within her. There are at least two positions of inherent interest. In the first, the camera leaves the avatar altogether, in order to peer beneath the gamespace or elsewhere across forbidden zones, and in the second, the camera appears within the avatar body - a view that brings the sheaves/prims to the foreground, not goreground, as the avatar dissolves into empty space. Gaz' reach extends, appears to extend, of course it doesn't and can't, outside the gamespace altogether (a point in an expand- ing universe is still within an expanding universe) - this is an inversion of a caveworld, transformed into private plateau. Again the physics are odd, exposing the Second Life universe as non-isotropic whatsoever - as a construct within which worlding occurs and within/without which the true world operates as it does, ontologically and epistemologically, everywhere we are, can think of, within and without jectivity.

Now there are issues of entrapment, reminiscent of current RIAA stuff; Gaz insists that one's body in Second Life is not one's own, and that jectiv- ity in the same is only artifact, in fact mitigated by Linden Labs, at best. S/he's a gadfly or parasitic (in Serres' sense of cultural producer) about the game (as one is a man or woman 'about the town'). So one's behavior in the vicinity of a Gazwork, gasworks (think of Bhopal) is not one's own, either; the distortions and entrapments, the weighings-down, are not of one's making, but of one's wandering into a work such that the wandering becomes the catalyst or primordial state of the work.

Not always, but almost always, avatars are smaller than one's physical body, or appear so. And one's viewpoint is not always, but almost always, above and behind the avatar, slightly raised - as if one's watching a soccer game, which for a spectator can be senseless from a ground-based camera. I think this kind of miniaturization tends towards a maternal reading of the world, a reading within which the image on the screen forms a safe matrix; after all, the computer goes on and off, games and software are replaced or updated, and both the world and you go on. So here's this safe world, and jectivity or what one might call the 'jectivity-braid' - the braid of psychoanalytic renderings, readings and writings, introjec- tions and projections, dreamings and hallucinatings, all before or within and without the screen - this braid is taken for granted; it's the safe-house of the world, transforming the world and the true world into a habitus. As a result of peering and miniaturization among other things. And the ability to

chat and keep or erase chat. And the ability to fly or teletransport, playing into Freud's condensation/displacement in the dreamwork. Second Life is a _pun_ in this regard - one place quickly sub- stituted for another, and such substitutions revolutionary or disrupting as one landscape disappears, another appears - perhaps throwing everything off but just for a (very safe) moment. It's the safety in punning that makes them revolutionary, and the same safety occurs in relation and through the braid. So again, when Gaz takes a meta-position in relation to this relation, when Gaz appears apparently half-in and half-out of the gamespace, the disruptive becomes difficult to absorb, becomes something that doesn't happen in the real (except perhaps with sado-masochism and the use of safewords which break out of one theater into another). It's a contradiction which can't be absorbed. And to return to one's "own" avatar body after Gaz' distortion, one logs out of Second Life - in other words out of the fundamental world, what is _being_ the fundamental world - into another world with its real dangers, etc. - the world of the inert or 'idiotic' real (Rosset).

So that the space-time slice within which your body is distorted must be abandoned. So that one returns and in this return, like the prodigal daughter or sun, the body is made w/hole again, just like in the MOOs and MUDs and various adventure games which are the history of all these spaces and WOW and whatnot. (I want to mention briefly my own work here, which is concerned with inconceivable positionings of one's own avatar, position- ings within which behaviors pile on behaviors, creating 'behavior colli- sions' that create, for the viewer (distinct from the performer), a disturbing and/or dis/eased representation of the body, an abject body that indicates something else other the normative is occurring, something that can't be absorbed. With Gaz, this occurs first-person - the change is to _me_ and my image/imaginary; with my work, it's third-person and in a sense stains or transforms the mise en scene into something abject and unexpected.)

To conclude on a mundane note - There are two things that distinguish Gaz' works as well as Second Life, and are critical for contemporary theory, to the extent that contemporary theory is critical. First, the latter: When- ever people talk about an experience in Second Life, they talk as if they're _in the world_: "I just wandered around and didn't see much." "I talked to some people and a bird flew overhead and grabbed me." "I was teleported to the Odyssey Gallery and saw an amazing work there, well, not actually _saw,_ but experienced." "I kept looking for someone but all I found were empty spaces." And so forth. So the _experience_ of SL melds with experience otherwise (or the same), and this doesn't happen with other online experiences, except of course games and other social spaces. We adapt quickly to the screen, we're braided to the screen, and this permits the creation of artworks and environments that simply have no parallel elsewhere: "I entered this house and it flew away." "I turned

myself from a forty-year-old man into a sexy twenty-year-old." "I couldn't get lose from the bird until I logged out and in again." "I was buried in paintings." "Records played by themselves." "I flew." We say these things as if they're everyday, as if they were always possible. "Question-marks were falling everywhere." Sometimes the servers are hacked or slowed up, but even this can be absorbed until everything grinds to a halt, and then one just logs out, waits, logs in again. This logging-out/logging-in has become an integral part of SL, in fact, just as online/offline otherwise is integral to being in a post-industrial world. (I do want to point out that this isn't, naturally, the only world - the world outside the matrix or braid is characterized by intense poverty, local wars, starvations, and so forth, and SL is powerless in relation to these; one might argue in fact that SL is too much of a safe haven, that it detracts from real praxis and real difference in the true world. And there's truth to this.)

The second, related, thing in conclusion, is Gaz' works themselves; as I pointed out above, the behaviors they trigger couldn't occur outside gamespace without bodily destruction - and some of the behaviors couldn't occur at all. So these behaviors, these works, are absolutely unique in this respect; they depend on both a reading of the SL environment as 'natural,' and a scripting within and of that environment to produce the 'unnatural' which is still read as natural. These works, on this level, question the authority of the real, of the idiotic real; they're a kind of critique that couldn't exist anywhere else. The viewer/participant isn't prepared for them. (UPS trucks falling on one!) So one engages both crit- ically and psychologically/psychoanalytically - the works create both contemplation and affect, in ways we're not used to. And that, at least for me, is one of the highest goals of art - to create that sense of dis/comfort that gives us a place to question everything, and to return from that questioning hopefully wiser. On a personal note, I can't say I've found anything as intriguing as Gaz' works, anywhere, and for a long time, and I'm still fathoming out the implications, still feeling the limbs extended almost to the breaking-point. Gaz is a pioneer in the body and space of the Other - and perhaps nothing more need have been said than that.

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References in no particular order (check online for details):

Drew Leder, The Absent Body
Alfred, Schutz, Reflections on the Problem of Relevance
Dalai Lama, introduction by Jeffrey Hopkins, Kalachakra Tantra, Rite of Initiation
Janet Gyatso, Apparitions of the Self, The Secret Autobiographies of a Tibetan Visionary
Candrakirti, Madhyamakavatara (The Entry into the Middle Way)

Hevajra Tanta
Visuddhi Magga (The Path of Purification)
Paul Fishwick (editor), Aesthetic Computing
(by various) second life, the official guide (2007)

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343. Louis Cabri
DISCRETENESS: A SURVEY
Sun 20 Jan 2008

DISCRETENESS: A SURVEY
A Supplement to
Sound & Event: Special Issue on Poetry

Hark! Poets, Readers:

We are looking for brief discursive engagements with any of the poets' audio files available at online archives such as PennSound, ubuweb.com, kswnet.org, slought.org, or with any other poets' recordings. We are open to serious and also to playful treatments of sound and event -- the temporal dimension -- in poetry, for a Supplement to our international Sound & Event issue of ESC: English Studies in Canada.
ings!
Length: 250 to 1,250 words
Audio clip to accompany text is encouraged!
Timeline: before 29 Feb.

Please send texts as RTF file attachments to all three editors: Louis Cabri ([redacted]), Aaron Levy ([redacted]), Peter Quartermain ([redacted]).

* * * *

Sound. What is it? In writing, reading, listening. Do you sound out what you write and read? and what you listen to? What does that mean, to sound out? A gesture? What sort? Where is that sound on the page? How is that sound on the page?

Is sound a figure of speech? an -emic trend? a social material in words? divisible into words? Does sound exist prior to, or through, or even despite words' formation, or exist only in letters, syllables, morphemes, syntactic categories? Is sound part of the ambience of writing (Pound's wordless rhythmical humming)? What ambience?

What is sound as an aesthetic dimension of writing that links to past rhythmical and rhyming traditions? What is the musicality of poetry's "real thing"?

What is poetic sound as a subjective state? or as a descriptive, empirical dimension of language as language in poetry?

Is sound the oratorical aspect of the reading performance, and the open window? Which reading performance? When? The motor and acoustics of the body? Which body? Where? When?

Is there influence of specific songs?

Is the sound not gendered? How?

Speech and speech alone? Noise alone? Noise inside speech alone?

The mimological, the Cratylian of language, onomatopoeic and phonosemantic mimicry by sound itself embodying meaning? Sound as system in poetry?

What is or has been an important sound for you as a poet in any of your work? Does the internet medium in itself impressionistically suggest today a particular quality of sound or of soundlessness?

A mix of the above? Some other mix? An other?

Audio demonstrations welcome; a cd will accompany this special issue.

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344. Walter K. Lew
Poets of the Unreeled: Two Shows, Feb. 1 and 2 in New York
Sun 20 Jan 2008

POETS OF THE UNREELED!--A CinePoetry & Performance Extravaganza

MULTIMEDIA POETS, artists, and musicians Linh Dinh, Wang Ping, Paolo Javier (with Ernest Concepcion & Vinay Chowdhry), Jeremy James Thompson, Kate Ann Heidelbach, dennis M. somera, Mike Estabrook, and Dillon Westbrook give live reinterpretations of classic films, screen new videos, pay homage to jazz drummers, and redraw on-stage some present scenes.

FIRST SHOW:
Friday, Feb. 1st, 7-9 pm.
At the Galapagos Art Space. $6.
70 North 6th St., between Kent and Wythe, in Williamsburg, Brooklyn.
3.5 blocks from the Bedford Ave. stop of the L train.
For further info, see <www.galapagosartspace.com/>.

SECOND SHOW:
Saturday, Feb. 2nd, Midnight-2 am.
At the Bowery Poetry Club. $8.
308 Bowery, on the Lower East Side of Manhattan.
More info at <www.bowerypoetry.com/>.

A shadoWord production curated by Walter K. Lew.

* * *

For some recent work by the participating poets and performers, see:

Linh Dinh
<http://wwwwsonneteighteencom.blogspot.com/>
Short poetry videos: <www.archive.org/details/3ByLinhDinh>

Paolo Javier
<www.obooks.com/books/60lvboembs.htm>
Edits the online journal at <www.2ndavepoetry.com/>

Wang Ping
<www.wangping.com>

Ernest Concepcion
<www.artbistro.com/member/Ernest/photos>
<www.artcodex.org/kangarok/index.html>

Mike Estabrook
"The Road to Nam" (short video): <www.youtube.com/watch?v=-2wj37EabqU>
<www.artcodex.org/mike_estabrook/>

Jeremy James Thompson
<www.autotypograph.com>

Dillon Westbrook
<http://prosodycastle.blogspot.com>

Kate Ann Heidelbach, dennis M. somera
<www.tix.com/EventSeatType.asp?Event=116287>

Walter K. Lew
Dept. of English
University of Miami
P.O. Box 248145
Coral Gables, FL 33124
<[redacted]>

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345. tyrone williams
from Lisa Jarnot
Mon 21 Jan 2008

Dear Poetics List Folks:

I will be teaching a poetry workshop in NYC/Queens this spring and I have room in it for three or four more students. I'd appreciate it if you could forward this description to interested parties.

Thanks,
Lisa Jarnot

A Winter Workshop in Sunnyside, Queens. From the Archives. 10 weeks. $300. Saturdays 12-3, beginning February 9th. A workshop making use of a variety of archival material (Sound recordings such as lectures by Robert Duncan, Vancouver Conference seminars, Readings by the Lang crowd at the Ear Inn, rare Spicer tapes, Creeley recordings, Ted Berrigan and Clark Coolidge chatting while high, Helen Adam singing ballads, Films by Kenneth Anger and Stan Brakhage, NET Educational TV poetry series from the 60s with O'Hara and so on, copies of rare publications and books, cross-genre forms: recordings of Lenny Bruce alongside recordings of Allen Ginsberg, etc., the audio-tape of RDuncan's Faust Foutu Play, 1954 SF, etc., Cornell films). The show-and-tell aspect of the workshop would be accompanied by writing/project exercises related to what we're doing: e.g.â€” write a comedy sketch poem, consider the line breaks and punctuation in your poems as notation for the performance of the work, write a Scottish border ballad, collaborate on a poet's theater play, etc. There would also be time to focus in on works-in-progress by each of the students. To register for this class, contact Lisa Jarnot at [redacted]

Tyrone Williams

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346. **Jim Andrews**
Re: on code poetry
Mon 21 Jan 2008

Hi Murat,

here is part of the 'larger story' of poetry and computers. to me, anyway.

mcluhan and others have observed that the tools we use (language itself is a technology if we consider technologies to be tools made by people) become part of us more deeply than we realize, sometimes. it's been said of language that language draws a magic circle round the realm of thinkable thought. whether this is true or not, that it is by no means probability=0 tells us something about the profound influence of language on thought.

mcluhan and others have written about technologies as extensions of the body. or the memory. or our cognitive capacities. the microscope and telescope as extensions of the ability of the eye. the book as an extension of memory.

the tools we use change what we see of the world. change how we see the world. change what we make of it.

it takes some time to make these extensions of ourselves part of our humanity. as opposed to them being metal claws with no feeling. no subtlety. no full human articulation.

we are using computers. we will use computers. in many more ways than we are now. computers are universal machines; they can simulate any conceivable machine whatsoever. they or their descendant devices will be with us until there is no more civilization. and they will continue to be used in an ever expanding number of ways.

we have to get a feel for them. we have to make these extensions of ourselves part of our humanity in the same way we make language part of our humanity. because they are going to--already are--playing the same sort of role as language, are involved in our sense of language, also. and who we are. what we are.

there is no more human an art than poetry, with its intense engagement with language. i remember an old teacher of mine speaking about a student of his, saying that the student had not yet learned to feel with the language. that is an important part of poetry.

i try to create language machines in which you can feel for yourself what it means for software to be literary and fully human in the way that poems can be fully human.

we need to be able to tell the difference between a metal claw and the human hand. how can we feel through these things if we don't know such differences?

and if we can't tell the difference, how are we to be fully human in our use of these things?

ja
http://vispo.com

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347. **Barry Schwabsky**
Re: on code poetry
Mon 21 Jan 2008

Your speaking of "swarms" immediately put me in mind of Henri Michaux--his work is very much relevant to all this. Incidentally, Wikipedia says Ivy lee was Burrough's uncle, rather than grandfather.

----- Original Message ----
From: David Chirot <[redacted]>

To: [redacted]
Sent: Friday, 18 January, 2008 12:01:14 AM
Subject: Re: on code poetry

Dear Jim and Murat--

(I added on after this part of a Burroughs note i sent last week as i think it got lost in the shuffle and it relates with some of this)

I looked up "code poetry" and there are 443,000 listings so it is literally a "going concern" complete with ads for t-shirts and logos and lesson books, programs, web sites und so weider--

When we were 12 my friend Sergio and i, to make school more interesting, invented a "secret society" called SHAM--"Secret Horrible And Mysterious"--we made up codes and planted all over the school messages and signs in them, some elaborately hidden, some in plain sight--no one ever caught on--we never were sure if this meant we had succeeded or in some way had failed--on the one hand we were indeed secret and mysterious--but if unknown to such a degree--were we at all able to be horrible?

I find it still a fascinating, time traveling code that Savinio sees in the "proof" of Schliemann's Troy being revealed by its shelling by a First World War British ship named Agamemnon. (This is the kind of incident that Burroughs worked to find with his cut-ups among his notebooks, his creations of time travel.) That the majority of persons will miss this code and instead read the scene simply as a British warship shelling a bunch of ruins in Turkey has a parallel in the reception of Savinio's own work. As Leonardo Sciascia writes: "But who in Italy has read his works, despite the optimistic reissue of some them in recent years? Savinino himself, speaking of foolish and mediocre readers would say: "But are there among Savinio's readers fools and mediocrities?" Not a question, but an assertion; he was sure there were none."

Sciascia uses this example as an aside to demonstrate an event that occurs in his search for a possible solution to an enigma, the disappearance in 1938 of the Italian nuclear physicist Ettore Majorana. (Rememeber this is an Italian story--): A person who gives information to a person who supplies a corraboration for Sciascia that Majorana, who it is supposed knew before anyone else the secret of the A-Bomb, and may have sought refuge in a monastery, supplies also the information that it is rumored that one of the members of the crew of the bomber that dropped the A-Bomb on Hiroshima had also gone to the same monastery for a while.

I wrote a while ago here re the baseball player, spy and radio star Moe Berg and the Hiroshima Bomb, Jack Spicer and Yasusada. Organized a bit, the writing is now called "Before Curveball." "Curveball" himself now features in a

piece leading up to and including the Guantanamo Poems, as "Curveball" is the code name for the Iraqi informer whose fake information was used as "solid evidence" which was presented complete with models to the UN by Colin Powell for the War in Iraq. "Curveball" threw a "curveball" all right, with as disastrous effects as the spying of Moe Berg. These bizarre baseball connections thus link two American wars and the poetries connected with them by their own strange routes.

These create a code which one finds as one goes along--

I think this finding of codes is different from the programming of them--

In the Guantanamo Poems what i think makes them a very important event is that they are the first book of a new form of what i for now call the New Extreme Experimental American Poetry. The breakdown of the ego, the personality, of the detainee through prolonged periods of sleep deprivation, alternations of extreme heat and extreme cold, beatings, electro-shocks, waterboardings, light deprivations, prolonged light exposures, solitary confinements, prolonged exposures to extremely loud music and white noise--all of these techniques to destroy as much as possible the person and their memories, erase them as much as possible as any kind of human with any kind of culture and at the same time force them to speak, all of this creates a new kind of "poet." and "poetics." This "poet's" work is for the most part censored out of fear it may contain "coded messages," and what is allowed to be presented must be passed through a form of "non-literary" translation which greatly resembles some of the techniques advocated in the "List of Writing Experiments" of Charles Bernstein. We now have an "electrified" and "recoded" and "experimentally translated" as it were "body of work" produced under the watchful eyes of the ultimate American Panopticon, the extra-legal Guantanamo. The Guantanamo Poems weren't very well received of course. "A product of the Pentagon, " "bad poetry in non-literary translations," "I won't read it," all the bad reviews plus Robert Pinsky's noting "no Mandelstams here." What a relief!! God forbid there had been a Mandelstam there! But the beauty of the New Extreme Experimental Poetry is that it ensures the production of the poetry of "The Shock Doctrine" as Naomi Klein calls it. This electro-schock poetry is the opposite of the "Projections" of Jenny Holzer, which go hand in hand with the writings and figure and institutions and receptions of Power. The electro-shock poetry is to prove how incredibly impoverished and pathetic culturally the "terrorist," "Islamo-Fascist" "enemy-combatant" really is. The "Projections" prove how incredibly "free" and "good" and "critical" and "appreciative of good poetry" "we" are. This battle of the electricities --the Electricity of Illumination and "Projections" and the Electricity of Shock and Prisons--is an "update" of the "electric code" war between

Westinghouse and Edison in the latter part of the 19th Century. Though he was neither pro nor con the death penalty nor the use of electricity for it, Edison became an (elaborately underhanded) advocate of the use of A/C current over hanging and the guillotine as a method of dispatching those judged deserving. A/C was the product of his rival Westinghouse--Edison supported this in order to further the public image of his D/C current as the "Safe" one. Westinghouse would be the Bringer of Death, the Shock Doctrine, the Prison coded Electric Chair Provider, the Power Behind Old Sparky's Throne, and Edison the benevolent "Projections," and electric light bulb provider. "Let there be light" as opposed to "let there be be the dark hood." So the "battle of the codes" as a "Light" and "Death" matter is inscribed in the history of electricity itself.

(actually i remember in the early 1970's my father mentioning something about computers that were writing poetry-- i remember asking him if computer poems followed the linguistics of human languages or a "linguistics" of binaries--or might even somehow involve more complex formulae-- or weren't many formulae in themselves poetry in their condensed "perfection"-- moe berg, the A-Bomb-Heisenberg-Mickey Mantle--Ezra Pound--all play a part in this area of things)

Murat I thoroughly enjoy and know this of language you write of. It's in the Burroughs quote I used re a glossary of a language whose intentions are fugitive and in a lot of poetry in cultures the world round. Chaucer and Villon spring to mind, for example. Often, where i live, we have conversations using words which sound like "normal everyday words" to an outsider" but to us have a completely different meaning. I'ts the art of speaking night thoughts in broad daylight. The language of the "world within the world." A friend was visiting one day and listened to us having a conversation for about ten minutes. Later he remarked what a pleasant event it seemed we had been talking about and what a nice time we must have had. Actually we were discussing a body found laid out neatly as a sign beside a dumpster kitty corner to here, shot execution style, to differentiate it from a guy shot the other day in the street not as an execution. I saw that event when going to buy cigarettes, about forty feet away from me. And only from the back. And only in code, so to speak. We had also been discussing the rise in price of cigarettes and bus tickets. All of it impenetrable to my friend, and just as well.

Actually one could say that "code is the subject" of itself in such works as Illuminated Manuscripts and examples such as the Alhambra. The calligraphies and images which are within the lettering and borders of illuminated Manuscripts contain further meanings which are forms of codes both "a part of" and "apart from" in a supplementary sense. In the Alhambra, the caligraphies are both written texts and mathematical formulae, there is a doubling carrying of codes. Reading some of the examples in the journal noted,

what one finds is not that he ideas are new, but simply that the medium being used is different. Long before Morse code poems for example, there were semaphore poems, made by the international codes using flags from ship to ship or hill to hill--I imagine many smoke signal poems and also mirror flashing poems among messages transmitted at a distance by these, let alone carrier pigeon poems, the first Air Mail Art being borne aloft in this manner also.

"A poem can be made of anything" as WC Williams wrote. One could take the junk on this table and arrange it a myriad ways as poems, or take a bunch of identical plates or cups out of a cupboard and arrange them in various patterns as "lines", with spacings suggestive of "pauses" and "accents" and "volumes."

Murat and I are interested in the ways in which language camouflages an identity so that it may appear to "assimilate" for reasons of survival, as well as means of resistance. Codes at one level have to do with "value" in terms of the "status" of the "object"--for example bar codes and ISBN numbers. In the computer information world, codes such as these are shifted on to persons in as many ways as there are codes for determining angles of value determination. New forms of camouflaging and resisting will be developed just as quickly as new methods of "identifying" and "profiling" are. As the then Soviets and now Americans are discovering in Afghanistan, their seeming complete superiority in technology and communications over the Afghans was and is routinely undermined by a communications system based on the delivery of messages by runners, the most ancient of methods.

For over a decade now my visual poetry, mail art etc has been made with found materials and at one point I had the ironic and hilarious experience of receiving a Mail Art journal with an essay I had written on my Street sources while I was as it were removed from the streets for a period, and learning how to find materials in the most limited situations. Making do for long periods without email or even a phone, tv and ignoring the radio.

I think what one learns from this experience is that the world is as yet unread and unwritten in so many ways because in a sense persons have been losing an ability to read and write independently in many ways due to the dependence on the codes via being plugged into machines ultimately controlled by others.

The kind of skepticism Murat and I have towards this embrace of codes is that all too often codes are applied to persons, and persons have to in turn decode and recode the codes in order to both survive and resist. Poetry is a gathering together of many strange elements which peculiarly enough are named among the living, as actualites, as Savino demonstrated, and in turn, using his example, is not Troy located in Turkey and Murat from Turkey? And I am writing from Milwaukee, which is where I met Murat?

Are we "secret agents" of "another code"--"double agents"--"foreign agents"--

In the immediate world are already the codes spoken which are at once both "obvious words" and "secret," the "proof of Troy," the "New Extreme Experimental American Poetry" in which Curveball and Moe Berg play a part, along with Thomas Edison and Westinghouse, Naomi Klein and Savinio, Sciasia, the Italian Letter, forgeries, Emily Dickinson and car bombings, Roberto Bolano and 9/11 and much much else.

here's part of the Burroughs--

Burroughs' cut-ups, unlike the productions of the machines online that one can use to do cut-ups as though "not by oneself," are methods of making a "minority of one" which via camouflages, masks, "being obvious," essays survival as an intact writer. "The Death of the Author" so beloved of Authors, for this kind of writer has already been experienced near-literally and figuratively; what remains is the desire to live, go on living as a writer--and so the camouflages, disguises, masks, "role playing" and heteronyms, "alter egos."

In Burrogghs' cut-ups--the cut-up uses texts to reveal the synchronicities and correspondences which exist among them, which in turn give evidences of the "plot," the "conspiracy" going on and conducted by Language As Control. The cutting up is to reveal the inner anatomy so to speak of the bodies of the Monsters, the Mobsters of the Nova Mob and their spreading virus-word-conspiracy.

The "consciousness" "outside oneself," which one "lets in" via "destruction of the ego" through randomness--on the one hand may be "cosmic, the universe,"--"a power greater than ourselves"--or it may be Control--the Nova Mob, Big Brother, "His Master's Voice" as was the old the RCA Victor record label's image of the dog listening to the giant flower of the Victrola's "speaker."

Burroughs as he noted in the Introduction to Queer--thought of himself as being of the Middle Ages in his thinking regarding "psychology." (He had after all studied for a year in Vienna after graduating from Harvard.) It is NOT the "ego" which one wants to get away from but the forces outside one which try to destroy one's being, take control of it and use it for their purposes. The writer's activity is a guerrilla one against being turned into a passive, consenting, or unwitting accomplice in the vast complicities with the conspiracies of Control.

In the Introduction to the first edition of Junkie, which is reprinted in later printings, Burroughs notes of the little glossary of street/drug terms at the back of the book: "Therefore a final glossary cannot be made of words whose intentions are fugitive."

The writer is at once the detective and the outlaw--an agent "posing" inside the imposed "seemingly random" cover of Control. The secret agent/intrepid

reporter/private investigator/"Inspector Lee" is ceaselessly at work to dismantle and discover, uncover, recover "evidence" to be used not simply for "cutting up" but--as Burroughs makes clear--arranging, editing, creating the "Files" which make use of the juxtapositions of words, images, memories,dreams, fictions and facts, so as to be making an ongoing "fugitive" language which at once perceives and deceives Control.

the writer is not attempting to become "ego-less"--but a series of "identities" which are 'disguises" and "camouflages" such that the writer becomes "El Hombre Invisible" as one of Burroughs' own sobriquets "pictured" him. The writer participates in a series of anonymous, heteronymous, pseudonymous and invented personas" parts," "roles," "charcters." This is not to destroy the "identity" of the writer at the core, but to preserve the writer in order to continue writing for writing is the means of survival in a world in which both the "seemingly random" and the "obvious' are bent on maintaining their control over one.

The great Jazz musician Don Cherry used to very often say--"Free Jazz can only be played by superbly disciplined musicians." Burroughs' years of work with the cut ups in texts, images, sound recordings, film--this has affinities with Rimbaud's "long reasoned derangement of the senses" in order to arrive at the Unknown," which for Burroughs is the being always a step ahead of the Control, of Language. For Burroughs this to make possible not only travel in space, but travel in time for the writer.

Burroughs was always precise on the point that no work was done when he was using drugs. Drugs are Control which wipes out the writer. Tabula rasa. Having been a long term addict like Burroughs, it was only after one gets away from that Control, that one enters writing--and why writing is very different from becoming "outside" to oneself--it is the means to find a way to exist as oneself--to survive--what one knows of the Forces of Control. It is that necessity of survival the necessity that is the motherfucker of invention that is involved with the fugitive, "outlaw," "outsider" aspect of writing, the need for the "undercover" aspects, and the reason why so much that one finds around does not appear to one as it does to others. It is too see what is hidden in plain site/sight/cite and at the same time see how many things that "seem" to be "liberating" are disguised traps, or inside out reflections of what they purport to be the opposite of, in opposition to. Often the concept of "opposition" itself can be used as a diversion from what is the overall issue of Control and an essay at understanding and recognising as much as possible its manifestations.

An aspect of this is the breaking down seemingly of voices in which Jim notes "all characters seem to be one." The key is that they "seem" to be "one." From the point of view of the writer, they are not one, but many, and constitute

a swarm. The swarm is camouflaged by this "seeming" to be one--if it is simply "one" then it can be easily crushed. The multiple "identities" of the writer creates such a swarm, a way of continually being "a minority of one" "on the move" whose "intentions are fugitive"--a "minority of one" whose intentions are to appear now as "one," now as "another," and in turn as a swarm which may appear to the eyes of Control as "one."

Kurt Schwitters is one of the truly profound "cut-up" artists--and his collage "method" was to use what he found in the street. Again, Picasso's "I do not seek, I find." This is Burroughs' method in the cut-ups--he used the found texts of newspapers, things found in the street, passages found in his favorite writers, in turn collaging these edited cut-ups, which he put through many transumuttations of his own cutting and pasting by hand--and the n arranging--along side the passages from his dream journals, and others from the memories which were stimulated in turn by the collaged cut-ups and dreams and fictions, poetry of other writers. This for Burroughsconstitutes the writer's method of time travel--to be able to travel among memory, dream, imagined places and persons, factually recorded ones known and unknown to the writers and so create extensions of fugitive

As Burroughs writes in the Intro to Queer--writing is for him a matter of life and death. On the day that he shot his wife, he feels that the forces "outside" were in Control, and the use of drugs was the allowing of Control to reduce him to zombie sitting on the edge of his bed staring at his foot for what was a period in which time is "junk time" only measured by the drops from the syringe, the injected transfusions of Control.

The Carny world, the hustlers, the small time dope peddlers, snitches, thieves, punks and assorted "low life" and "criminal" doctors, scientists etc that populate Burroughs' universe are his verison in a sense of the Medieval Carnival, in which the masks fall away and the Emperor really has no clothes, Death walks nonchalantly in broad daylight, the Sins come out to play, and the monstrous buffoons that are the forces of Order are for a day or a few truly Buffoons. That is the meaning of "Naked Lunch"--the title from Kerouac's saying that it was the moment when indeed what was on the forks was seen for what it is--not unlike the scene of The Last Supper in Bunuel's Viridiana, the Feast of the the deformed, the degenerate, the diseased and their having their "picture taken" by a woman facing them who lifts her dress up to bare her "camera eye" as the "recorder" of "posterity" that "degrades"not only the Last Supper, but particularly its representations. In a sense, this method destroys not what is the Last Supper itself but the use of its representations as methods of Control The woman's "camera" image "exposes" the degeneration and diseased ("Word Virus") "state of the image" and "image of the state" as a "rotting edifice". (A leper--literally a "rotting one," plays prominent part in all

of this, including the violating of Viridiana, the former Nun now a secular "doer of good." Among the "rotting edifices" of the film is Franco's Spain--this is 1961--where "miraculously Bunuel made this, one of his finest works.)

"Look at it this way," so to speak. A reporter does not necessarily become "more objective" and "less present" via self-censorship and editing, but more representative of the point of view of the "editorial board" which in turn is accountable to the "board of directors" and they are accountable to the ultimate holders of the accounts--the advertisers whose payments for Space enable the "reporting" to exist as an extension of their "ideology, " their efforts at Control. (Burroughs' grandfather was Ivy Lee, one of the first great "Image Makers," who created John D. Rockefller's image and whom Hitler was intersted in hiring.)

This is why really good reporters are so often running afoul of the papers who employ them, let alone governments, state espionage agencies, authorities of al sorts whom they are "investigating" and "reporting on." The rise of infotainment and the increasing employment of huge corporate-state-intlligence-connected "news media" and "translators" like teh sinister MEMRI which controls the Ameircan media's news and translations from the Middle East and uses disinformation, planted stories, dis-translations regularly) are bent on destroying the actual existence of the reporter who does not want to "lose their ego" or "their own writing" to a bunch of special interest groups, governments, corporations, infotainments and "think tank consortiums."

The high death toll of reporters and photo journalists, media persons, in war times and ones engaged in trying to investigate drug cartels, gangsterism, corporate frauds is for this reason. The reporter will not let go of that "minority of one" standpoint which is the necessity of someone actually attempting to understand and "report" what is going on, outside of the Control as much as it is possible, which is very hard when from al sides one is a target.

The same might be said of using machines which are produced by companies for the production of "randomness"and "cut-ups." Why "take them on faith," for one's "search" to "get outside oneself?" It might be not so much a "loss of ego" as a "liberation" but the surrendering of "oneself" to the corporate machine and becoming another cog in the wheel of the a mass production of texts "reflecting" the "point of view' of that particular company's conception of "randomness" and "cut-ups."

If one has an awareness of the "fugitive intentions" of language--for "one's own survival"--in turn causes one makes this demand, this need for the examination of all language, for the "fugitive intentions" of Control. In a society which so "values" such phrases as "the bottom line," and "the buck stops here" (yeah right--) and prints "In God We Trust" on its money, along with the phrase "E

Pluribus Unum" which can be interpreted many ways, not al of them "good," is not the "bottom line" to put "trust" in Trusts? "trust me, man," says the smiling dope dealer, the used car salesperson, the voice of the "Con Inside" inserted there from the time of birth. Trust me says the smiling politician--and the smiling Opponent, the Opposition. "Trust me, believe in me, obey me, love me."

The basic idea of much of the thinking of Control is this--to get persons to live, work and think in ways which are against their "own best interest" and as much as possible in the "best interests" of Control.

The mystical aspect of the found which Murat notes i wrote of a few days ago and this is often involved in my own work. There is also this Burroughsian aspect of a writing which wants to live, by the means which necessity gives it, and not, as much as this is possible, by "taking signs as wonders."

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348. David Chirot

Thumb-typed cellphone novels dominate Japanse bestsellers--re codes & technologies & criticism--

Mon 21 Jan 2008

Thank you Jim Murat and Patrick for your letters

speaking of codes and access--i was put off the cable access for the last two-three days it's been below zero here in Milwaukee so you can slice notations in the ground for rubBEings--which are very neat, no spillage, the earth is so hard-- growing up in Vermont, walking in the country side in the deep freezes in January, clap your hands, one clap--and the sound waves carrying through space snap the frozen and ice covered branches off trees--

http://www.nytimes.com/pages/world/index.html?th&emc=th ---

this article on cellphone novels is very fraught with possibilities and novel ideas, some bordering on novelty-- the new cell phone text message vocabulary with its very limited, very short sentences, and the use of emoticons--hard to read for those over 25 years old--("don't trust anyone over 25")-and for purists has to be written only on the cell phone--practitioners who move on to composing on the computer noticeably gain in vocabulary--

the small vocabulary is a bit like that in Orwell's 1984, though the use of emoticons keeps if from being as limited emotionally--gives it a touch a "visual poetry"-- also one writes with only the thumb--

minimization of the "digits" of the hand--no "digits"!

the paradox that this paring down to the thumbed-only text message smattered with emoticons should be producing not haiku-like poems but block buster

novels, chockfull of the most over-coded, overladen emotions is an interesting reflection on the media involved. The telephone, the the typed message, the grafik novels that influence these cellphone novels, all meet in these torrents of small, simple sentences, turning units of brevity into an extended narrative drama by the continual addition of events without the interruption of replies. The "interactivity of the media is transformed into a separate sphere.

what's interested me in the history of technologies and of codes and the codes in discussion here--is how quick "human nature" is to recognize in every technology and code the aspects to be used "to advantage," the "criminal " aspects--which in turn affect the developments of further "security" aspects--

there's also the inexplicable drive to make things which finds codes as it goes along, and finds beauty, poetry, subversion, humor in the puns, paradoxes, hypocrisies or obdurate existences of what may appear to anyone but the artist as a "blank" code--as in a lot of Art Brut--

t as Paul Virilio has written numerous times, each technology produces a new form of the Accident--so each new form of code produces its new forms of security, surveillance, secrecy, espionage--new possibilities for propaganda and the mass media dissemination of the "transparent" and "obvious" which actually are "loaded" images and words--

what interests me are the ways that across the uses made of codes one finds very strange bed fellows as it were--

i agree with Patrick that there as yet doesn't really exist much writing on code poetry,. code literature--and that is shoulnd't have words like "new" and "media" in it--(it would be like those old textbooks on "new media" post-McLuhan)-- i personally don't posses the knowledge to undertake his--

so what i have been working with which is related with codes are the ways in which one finds codes already existing around one yet in a peculiar way like rubBEings, and as rubBEings and paintings, which are nearly hidden until one begins working with them and they begin to appear--as though from nowhere and yet from the very ground itself--

the codes are symptoms of a language which for some time is telling one of itself-- the most coded and hidden language is especially that in plain sight, the most obvious--

the code aspect of the emoticon and short sentence transmitted as text over a cell phone-- a visual/written SILENT message transmitted over a machine designed for the transmission of the VOICE--specifically within a demographic which doesn't read books but comic books--

brings one back to Burroughs' numerous arguments and examples for the development of a silent form of visual writing--that is, a language which would be apprehended without vocalization in reading--and so bring a silence in to the mind--

yet at the same time the reader is most likely not interested in silence but in the ipod strapped and plugged into the ears

the text message becomes a further development in the history of the "epistolary novel" blurring into the more Picaresque forms of the Grafik novels--or religious propaganda booklets like those series already found on buses in comic book styles that could be easily transposed into cell phone books--

another use of technology which becomes almost immediately made use of with each new kind that appears is propaganda, which has become almost "invisible"--the obvious as symptom of propaganda in code that one is so habituated to that one does not recognize it as code--

code has a great ability to generate belief--confidence--"truth"--which makes it ideal for "cons"--the "hustle"--"disinformation campaigns"--stockmarket manipulations--(Baudelaire saw this immediately with the telegraph--)

there;'s also with belief itself the necessity for some things never to be forgotten and many others to be completely forgotten--so codes need to be found for indicating and manipulating events and signs to be received in the proper form of memory--as the never to be forgotten or as the instantly forgotten--

Writing about the tentatively named "New Extreme Experimental American Poetry," one can can ask about the significance of the use of the web by "Curveball," Jenny Holzer and The CIA, all basically for a very similar purpose. Because images from the web are believed to be real, in all three cases, and in the selling to the world by Colin Powell of "Curveball's story," all are given an unquestioning reception at the time.

(btw i just learned the "chapter" on Waterboarding and Poetry" will be at Wordforword site--)

The common denominator seems to be the name of an authority plus the network equals truth. And as though an applause button has been generated in the public, there's an instantaneous "high approval rating." If the "approval" can be turned on so easily for war, and later on for work purporting to be "opposed" to at least war memos-- based on the use of some internet images--it makes one wonder how coded persons have become in their thinking, or unthinking responses. A form of "authoritarianism" is established unquestioningly, in plain view, and as though "nothing is happening."

One wonders if Holzer's exhibit, exactly the same, had instead a different artist's name on it. Someone unknown, or someone who was purprosrted to have "conservative" political views. Would this show, exactly the same in every other way, then be taken to be a celebration of Rumsfeld's memos? One possibility of doing some pieces of the annals of New Extreme Experimental American poetry is to use video clips, net images, scanned type written and hand written passages, al manner of different forms and media--including parodies of theses--there is also the element in which they are literature in themselves, when fiction enters in and is able create actions which ignite the strange incendiary meetings of codes that "just happened to be lying around at the moment." The tendency to restrict poetry, code poetry, any poetry, exclusively to questions of form and formal-related issues, allows poets to convince themselves this is a "resistance" rather than a "head in the sand" response to the "transparent" "obvious" codes which none the less are controlling their thoughts and world more than they will allow themselves to know. This is one of the great messages of of code--to make one think one is too smart to be fooled by it, when one is actually being its puppet. By essaying to broaden the areas in which code is seen to be interrelated and operative, is to expand the awareness and possibilites of art work or criticism.

http://www.nytimes.com/pages/world/index.html?th&emc=th ---

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349. Alan Sondheim
in the rasping of these many worlds
Mon 21 Jan 2008

---

in the rasping of these many worlds

{ on a foreign planet a great claw moves

dark masses echo safety's incarnate form

{ serrated edges hold things in its grasp

imaginary in our sad faltering

{ thud echoes through the mantle up and down

safety in the curling inward home

{ knowing neither home nor sea nor sky

follow down beneath our fulling surface

{ dimly lit and friction takes its course

hiding from the universe and death

{ othering murmurs everywhere abroad

cuddling quietly in endless sleep

{ alive and everywhere and endless claws

always deep below beyond the deep

{ on every planet murmuring and maws

http://www.alansondheim.org/internals.bmp

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350. **amy king**

This Friday -- STOBB, LIN, and YOUNG

Mon 21 Jan 2008

MiPOesias presents

~~ STOBB ~~ LIN ~~ YOUNG

Friday, January 25th @ 7:00 p.m.

Stain Bar â€“ Williamsburg, Brooklyn

~~~~~~~~~~~~~~

WILLIAM STOBB is the author of Nervous Systems, a 2006 National Poetry Series selection and For Better Night Vision, a limited edition chapbook produced by the Black Rock Press at the University of Nevada. His poems have appeared in American Poetry Review, Colorado Review, American Literary Review, Denver Quarterly, and online at MiPOesias, Three Candles, Cricket Online Review, and nthposition. Stobb hosts the monthly audio column on poetry and poetics, "Hard to Say," on miporadio. With David Krump, he co-curates the reading series at the Pump House Regional Arts Center in La Crosse, Wisconsin. Stobb is Associate Professor of English at Viterbo University.

1. http://www.mipoesias.com/Poetry/stobb_william_e.html
2. http://www.mipoesias.com/2007/stobb_william.htm

TAO LIN is the author a poetry-collection, you are a little bit happier than i am (Action Books, 2006), a story-collection, Bed (Melville House, 2007), and a novel, Eeeee Eee Eeee (Melville House, 2007). Melville House is publishing his second poetry-collection, Cognitive-Behavioral Therapy, in 2008. His web site is called Reader of Depressing Books.

1. http://www.mipoesias.com/Poetry/lin_tao.html
2. http://www.mipoesias.com/2007/lin_tao.htm
~~~~~~~~~~~~~~

MIKE YOUNG is the co-editor of NOÃ– Journal, a free literary/political magazine. His work has or will appear in MiPOesias, Backwards City Review, realpoetik, Juked, elimae, BlazeVOX, 3:AM and elsewhere. A chapbook of his work is forthcoming from Transmission Press. He sleeps most of the time in Massachusetts. http://www.mipoesias.com/2007/young_mike.htm

~~~~~~~~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

Hope you'll stop by!

Amy King

http://www.mipoesias.com
http://miporeadingseries2007.blogspot.com/2007/09/january-2008.html

---
Never miss a thing. Make Yahoo your homepage.

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351. Jennifer Karmin
JOB: S. New Hampshire University
Mon 21 Jan 2008

(this is a forward so please don't respond to me.
good luck!)

Southern New Hampshire University invites applications for the full-time position of Assistant Professor in Creative Writing/Composition. In this position, the successful candidate will also serve as the director of a vital and growing BA program in creative writing. The candidate will have excellent credentials in one of the following: nonfiction, poetry, or screenplay. A record that demonstrates the ability to teach composition is also important.

The candidate must be well prepared to teach cross-genre as well as appropriate genre workshops and an introductory course in creative writing. One or two sections of freshman composition per semester will be included in the teaching load. The successful
~~~~~~~~~~~~~~~

candidate will have vision and initiative as well as a strong record of administrative experience. MFA required at the time of appointment; significant publication preferred.

SNHU is a private institution known for small classes, innovative curriculum, and a first-rate teaching faculty. Creative writing is one of the fastest growing majors and the campus currently is the home of Amoskeag, a national literary journal founded in 1983; the New Hampshire Writers' Project; and the MFA in Fiction and Nonfiction. The University offers excellent benefits and a highly collegial atmosphere. The traditional New England campus is located in Manchester, 50 miles north of Boston and 40 miles from the coast.

Applicants should include a cover letter, curriculum vitae, evidence of teaching ability in the relevant areas, and four references (names, addresses, and e-mail contact). Review of applications will begin January 20, 2008.

Please submit applications online, with Creative Writing/Composition in the Subject line, to employment(at)snhu.edu (replace (at) with @). EOE/AA.

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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352. Alison Croggon

Re: The Beautiful Throbbed Emanentation

Mon 21 Jan 2008

Fascinating and disturbing work, Alan. I found it impossible not to think of Hans Bellmer ... similar expressions of the dislocations and brutalities of eroticism - a kind of visual expression of touch, which is always partial, as opposed to sight, which comprehends. Thanks -

A

On Jan 17, 2008 11:09 AM, Alan Sondheim <[redacted]> wrote:

> *The Beautiful Throbbed Emanentation*
>
> *The following is a culmination of certain directions associated with motion capture - in particular, operating too near and too far from the receiving antenna, with mixed sensors. In both positions, the configuration generates furious behavior as clusters of sensors shoot to ragged infinities and back again. Heads may detach and the cartoon integrity returns as such. The reading, however, is different, as is the jectivity; the reading is external, jectivity internal. The reading searches for coherency: which body belongs with which organ? Jectivity follows organ, head, and limb paths, identification with approaching, consummating, withdrawing, churning. This is Brownian motion, but radically integral.*
>
> *So what is being modeled? For one thing, slow-simple movement, carefully seducing, caressing, antenna and sensor alike. For another, electronic jitters which threaten to break apart the world.*
>
> *In all of these instances there are two or three figures; at times, they duplicate or fall behind or beyond one another; at times they ingest one another; at times flail uselessly apart; at times, entangle. They cohere and the video/project/ion is one of cohering, hysteric communality at the catastrophic limit. Sheave-skins, which are usually reserved for too-close caress or voyeurism in Second Life, split constantly here; wounds heal, reopen, the body channels the body. Mind-only emptiness, no mind running these emanents into the ground.*
>
> *Violence, abjection, arousal, caress, tumescence, thickening, cutting of the sheaves. Sheave-figures which I am sure will soon be independent of our desire or construct.*
>
> *(This is some of the most advanced video/mocap work I've done; I'm always amazed that both beauty and wonder can come out of such poverty. It's the machines which are talking, which are rubbing against one another, which parlay*
> *communication into visionary ekstasis. I must learn, I continue to learn, how*
> *to listen, how to see, what is proffered, what is not within my powers of conjuration. Magic is magic because it always come from the Other. I have lost*
> *expectation.)*
>
> *Abjection is the most difficult. How to dis/comfort and fetishize, hold and release simultaneously. These emanants do this naturally, as Azure Carter, original model, follows suit.*
>
> *http://www.alansondheim.org/throbbed.mp4*

> *Abjection is the most difficult, less so as the camera moves in, cuts through*
> *sheaves. For the viewer there is the level of the subterranean bvh code in dialog with the exigencies of Poser models, but there are also levels of organs*
> *and affect, and it is the breasts and hands, high-speed maternal display, that*
> *provide tremulous scaffolding:*
>
> *http://www.alansondheim.org/wideinternals.mp4*
>
> ---

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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353. Kyle Schlesinger
Ron Silliman's Woundwood
Mon 21 Jan 2008

Published in 2004, this chapbook went out of print overnight. Digging through boxes last week I happened upon a few copies missing dustjackets and decided to make a few more which are now available at: www.cuneiformpress.com

Cheers,

Kyle

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354. Gabriel Gudding
fwd: ~American Indian Political Prisoner Honored in Santa Fe Jan 31 & Feb 2~
Mon 21 Jan 2008

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fyi

:*´`³¤³´`*:»§«:*´`³¤*³´`*:»§«:*´`³¤³´`*:»§«:*´`³¤³´`*:»§«:*´`³¤*³´

Please FWD to friends in Santa Fe & New Mexico area

«:*´`³¤³´`*:»§«:*´`³¤*³´`*:»§«:*´`³¤³´`*:»§«:*´`³¤³´`*:»§«:*´`³¤*³´

~American Indian Political Prisoner Honored in Santa Fe Jan 31 & Feb 2~

IN THE SPIRIT OF LEONARD PELTIER
VISIONS OF US PRISONER #896937-132

press release and update 01.19.08

Thursday January 31st, 7:00 pm
El Museo Cultural de Santa Fe, 1615 B Paseo de Peralta,
phone: [redacted]
[redacted],
Directions and info for El Museo: http://elmuseocultural.org

Saturday February 2nd, 7:00 pm
Railyard Performance Center
1611 B Paseo de Peralta, [redacted]

Author/Editor/Spoken-Word Performer Harvey Arden along with guest performers.

Mark Holtzman [aka Silent Bear] will honor the gathering with his music on the Jan 31 venue only.

These and other dedicated and talented people will offer their personal thoughts of Leonard Peltier.

Harvey Arden with the passion and spirit in the words of Leonard Peltier will make the event something not to be missed.

This passionate spoken word performance is based on the Leonard Peltier book- Prison Writings: My Life Is My Sun Dance.

Prison Writings was written in 1999 by the Native American political prisoner, Leonard Peltier, whose words were adapted into a powerful stage-play by his editor, Harvey Arden.

Leonard's words are just as poignant today as when the book first appeared and deserves the attention of the entire nation.

Leonard's parole hearing is scheduled for December, 2008. Prison Writings is a collection of Peltier's essays and poems, reflecting his life and his work from within the prison walls.

Defending his People and being Indian is his only crime.

The cultural traditions of his people connect Leonard and each of us to the Wakan Tanka--The Great Mystery

This spiritual connection and his personal sacrifice to the Creator keeps him strong and unbroken. His life is connected to each of us.

Each day this innocent man suffers for his people; in fact,now that you know his truth, he also suffers for you.

What will you do now?

During the horrific early 1970's Reign of Terror on the Lakota (Sioux) reservation at Pine Ridge South Dakota, an infamous time of violence and corruption existed. Complicit tribal officials hired local thugs known as GOONS --'Guardians of the Oglala Nation', who--with the blessing of the U.S. Government--carried out an unprovoked series of assaults on the traditional people on the Pine Ridge reservation. SD.

Behind these attacks was Big Energy's desire for uranium under Sioux lands, then being secretly negotiated between the U.S. government and compliant Tribal officials.

Two FBI agents were killed on June 26, 1975 during a gun battle on The Jumping Bull Property. Leonard Peltier was falsely framed for the murder of the two FBI agents. The other defendants charged with the same crime had been acquitted by a jury. They were defending their people from an unprovoked attack. Self defense--a basic human right--was denied Leonard Peltier and his legal team.

Following the discovery of new evidence obtained through a Freedom of Information Act lawsuit. Mr. Peltier demanded a new trial. The Eighth Circuit court ruled, "There is a possibility that the jury would have acquitted Leonard Peltier had the records and data improperly withheld from the defense been made available to him." Yet, the court denied Mr. Peltier a new trial. The jury sentenced Mr. Peltier to two consecutive life terms.

Judge Heaney, who authored the decision denying a new trial, has since voiced firm support for Mr. Peltier's release, stating that:

"The FBI used improper tactics to convict Mr. Peltier".

Judge Heaney also stated that:

"The FBI was equally responsible for the shoot-out, and that Mr. Peltier's release would promote healing with Native Americans".

So why is this story of Judicial Racism hidden from the public eye?

The late Pope John Paul II, the Dalai Lama, Amnesty International, International Indian Treaty Council, the UN High Commissioner on Human Rights, Archbishop Desmond Tutu, Coretta Scott King, Mikhail Gorbachev, Gloria Steinem, Wilma Mankiller, Robert Redford, the European Parliament, and a host of other notables all have worked, petitioned, and pleaded for Leonard Peltier's release.

For the American Indian Nations as well as the world at large, the continued imprisonment of Leonard Peltier is Americas Judicial embarrassment.

The spirit of the Sun-dancer who is Leonard Peltier confronted with the treachery and ugliness of life has transcended and has become the message,of hope, courage, and integrity for his People for his family and each of us.

Peltier has been behind prison bars for more than half of his life (he turned 63 this past September). He remains a model prisoner, establishing numerous humanitarian projects within the prison system as well as back on the Pine Ridge Reservation.

Petitions will be available at both performances appealing for Leonard's release in his upcoming December 2008 parole hearing (scheduled the last month of the Bush presidency). If Mr. Peltier is denied release at this hearing or not granted Presidential clemency-he will not receive another opportunity for freedom until the 2017 parole hearing. His official release date is 2041.

Leonard's voice from inside the cage asks you, "What will you do now?"

Be the change, question everything, it's your duty as a citizen.

Be one voice if in your heart you can stand in support.
Join your voice with ours and together we can create change.

For further information or to become part of the healing....

Please contact:
Leonard Peltier Defense Committee (LPDC)- www.leonardpeltier.net

The Oglala Commemoration can be reached at www.oglalacommemoration.com holding events each June 26th and following Leonards requests to implement many projects on the Rez.

Information about Harvey Arden or to order his books- www.haveyouthought.com.

Locally, Prison Writings may be found at Hotel Santa Fe's Picuris Art Shop- [redacted] (and will be available along with other titles by Mr. Arden at the above events).

www.MyLifeIsMySunDance.com to learn more about these and other upcoming Peltier events-including the screen play being produced in Santa Fe this Summer, " My Life is My Sun dance" or contact Keith Rabin at [redacted]

Some excerpts were furnished by: Stephanie M. Schwartz
([redacted]) from the article, "Transcendent Magic,"
March 2007 issue of Namaste Magazine.
Please read the entire article compiled by Stephanie M Schwartz.
See the hand outs at the event. We thank her greatly.

In Peace
Keith Rabin [redacted]

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355. David A. Kirschenbaum
Advertise in Boog City 48*
Mon 21 Jan 2008

Please forward

Advertise in

Boog City 48

*Deadline

--Thurs. Jan. 29-Ad or ad copy to editor
--Sat. Feb. 9-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads.)

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(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/

T: (212) 842-BOOG (2664)
F: [redacted]

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356. Camille Martin
Camille Martin's Codes of Public Sleep
Tue 22 Jan 2008

I'm very pleased to announce the publication of my first full-length poetry collection, Codes of Public Sleep, by Toronto's BookThug. The book should win an award for the clever design alone, which features a "Yukaghir love letter" on the front and back covers.

Highlights - two longish poems: "call me i" (written on the train The City of New Orleans between New Orleans and Chicago) and the title poem, "Codes of Public Sleep" (public space and private acts in pre-Katrina New Orleans); and several series of shorter poems, many written in Toronto, including "at limnic realm," "fabled hue," and "hollow bowl," a series of haibun.

Codes of Public Sleep can be purchased from Small Press Distribution:

http://www.spdbooks.org/SearchResults.asp?Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search <http://www.spdbooks.org/SearchResults.asp?Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search>

or Apollinaire's Bookshoppe in Toronto:

http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=3026 <http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=3026>

From the back cover:

Codes of Public Sleep breaks open the code of private thought to modes of knowing catastrophe that defy insufficient isolating sagas. Camille Martin's poetry is the shattering signal from a laudably wild tongue that will not keep still for our death-drive culture. This is a remarkable collection - Carla Harryman

Cheers,

Camille

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357. **Jim Andrews**

Re: Thumb-typed cellphone novels dominate Japanse bestsellers--re codes & technologies & criticism--

Tue 22 Jan 2008

> *speaking of codes and access--i was put off the cable access for the last two-three days*
> *it's been below zero here in Milwaukee so you can slice notations in the ground for rubBEings--which are very neat, no spillage, the earth is so hard--*
> *growing up in Vermont, walking in the country side in the deep freezes in January, clap your hands, one clap--and the sound waves carrying through space snap the frozen and ice covered branches off trees--*
>
> *http://www.nytimes.com/pages/world/index.html?th&emc=th ---*

that doesn't seem to be the full url/code, david. curious to read it though. searched on the site but couldn't find it.

cold. yes, so i hear. had the packers/giants game on the tv on sunday. i heard -4 fahrenheit with a wind chill of -20. yikes. i'm still wearing my shorts out here on the west coast. i'm told i have a case of victoria winter denial. but it's convenient to have them on to jog in.

> *this article on cellphone novels is very fraught with possibilities and novel ideas, some bordering on novelty--*
> *the new cell phone text message vocabulary with its very limited, very short*
> *sentences, and the use of emoticons--hard to read for those over 25 years old--("don't trust anyone over 25")-and for purists has to be written only on the cell phone--practitioners who move on to composing on the computer noticeably gain in vocabulary--*

yes, well, thankfully the cell-phone is not the entire range of computing for young people.

what would it be like if it did voice recognition rather than typing? the phone messages have to be short and sweet, don't they. the technology mandates a sort of compression.

but there are interesting things going on with cell phones. there's a type of art called 'locative media' (see http://en.wikipedia.org/wiki/Locative_media). generally the ones i've heard about involve gps and cell phones. for instance, one might register to participate in a local history project. once registered, one's cell phone beeps when one is close to a site involved in the project; at that point, one's cell phone shows text and images concerning the site.

a similar sort of gps/cellphone thang is where you register for a local dating service and your cell beeps when you're within 50 feet of a match. and then there are hide and seek team games.

to quote from the wikipedia site:

"Locative media is many things: A new site for old discussions about the relationship of consciousness to place and other people. A framework within which to actively engage with, critique, and shape a rapid set of technological developments. A context within which to explore new and old models of communication, community and exchange. A name for the ambiguous shape of a rapidly deploying surveillance and control infrastructure."

net art is changing via cell phone networks. with a local emphasis. and a mobile, location oriented aspect that situates it both virtually and down home.

ja
http://vispo.com

↑ Index

358. CA Conrad

CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...

Tue 22 Jan 2008

CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO... THE BIG MELT, by President of the United Hearts (Factory School, 2007) DETAILS HERE:
http://sexiestPOEMaward.blogspot.com<http://sexiestpoemaward.blogspot.com />

The Sexiest Poem of the Year Award is given annually to a finely crafted poem demonstrating a fearlessness which confronts injustice. The panel of judges is CAConrad sitting in five different chairs manifesting five different facial expressions. The judges must have a unanimous decision in order for the award to be granted. In the case where a unanimous decision is not decided upon, no award will be granted that year.

GO HERE:
http://sexiestPOEMaward.blogspot.com<http://sexiestpoemaward.blogspot.com />

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359. **Jim Andrews**

Re: Thumb-typed cellphone novels dominate Japanse bestsellers--re codes & technologies & criticism--

Tue 22 Jan 2008

> *The tendency to restrict poetry, code poetry, any poetry, exclusively to questions of form and formal-related issues, allows poets to convince themselves this is a "resistance" rather than a "head in the sand" response to the "transparent" "obvious" codes which none the less are controlling their thoughts and world more than they will allow themselves to know. This is one of the great messages of of code--to make one think one is too smart to be fooled by it, when one is actually being its puppet. By essaying to broaden the areas in which code is seen to be interrelated and operative, is to expand the awareness and possibilites of art work or criticism.*

at this point, forgive me for quoting myself. this is from my original post on 'code poetry':

--

the term "code poetry" is a good one partly because it is open. it isn't a 'school of poetry' made up of a central group. it's poetry that has some sort of intense engagement with code.

and it opens poetry to types of language and, well, codes, that haven't been so prominently associated with poetry before.

also, it avoids limiting its focus to computation. it refers as prominently to matters of language and culture as to computation.

and that's a healthy inclusive broadness.

much as i would like to see a more intense engagement within the art and poetry worlds with issues concerning the role of programming in art (not simply programming as a technician's job), it's important to keep the juice flowing from many areas through poetry, and the term 'code poetry' does that quite nicely.

--

glad to hear you have something in the wordforword.info issue that includes some 'code poetry', david--and i agree it's important "to broaden the areas in which code is seen to be interrelated and operative" to "expand the awareness and possibilites of art work or criticism". and you have done that in this thread

quite admirably! even though something may be, in principle, open, sometimes force is required to add to the 'open'.

just got the 'oulipo compendium' in the mail today, the book edited by harry mathews mentioned recently in the discussion of the random. very juicy to me, and certainly about time i had a good look at it.

ja
http://vispo.com

↑ Index

360. David Chirot

Dispute over Transcriptions and Editing of Robert Frost Notebooks - Column - New York Times

Tue 22 Jan 2008

More adventures from the realms of code-

how doth one "transcribe the hand of the Master" and who and how control the editing of it?--

http://www.nytimes.com/2008/01/22/books/22frost.html?_r=1&ref=arts&oref=slogin---

↑ Index

361. Bruce Covey

new issue of coconut

Tue 22 Jan 2008

Coconut Eleven—featuring spicy new poems by Liz Waldner, Carla Harryman, Dorothea Lasky, Chris Pusateri, Peter Davis, Melissa Benham, Amber Nelson, Kismet Al-Hussaini, Kathleen Rooney & Elisa Gabbert, Anna Fulford, Marco Giovenale, Michael Sikkema, Sun Yung Shin, Maureen Thorson, Jordan Davis, Mara Vahratian, Philip Metres, Janet Holmes, Fritz Ward, Susan Scarlata, Jeni Olin, Jon Link, and Rebecca Hazelton—is now live on the web.
http://www.coconutpoetry.org

Bruce Covey
Coconut Editor

↑ Index

362. Michael Heller
BURT HATLEN
Tue 22 Jan 2008

Received sad news yesterday that Burt Hatlen died yesterday. He was our crowd's scholar, a tremendous enthusiast for experimental and contemporary poetry, head of the National Poetry Foundation at Orono and organizer of the best literary conferences in the country. A good friend to many on this list.
Mike

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363. Alan Sondheim
Backwoods Lowery for your listening pleasure
Tue 22 Jan 2008

Backwoods Lowery

The Lowery organ was a fixture for decades; in Morgantown, there's a music shop that specializes in them, but they're expensive. Nonetheless, I found an old Lowery Mini-Genie, which looks like a Casio plastic keyboard (61 keys), but was apparently made by JVC for Lowery fans in the early-80s who wanted something portable. Although early digital, it sounds like nothing else and I recorded extended lounging which will surely find its way into avatar videos. So here for your listening enjoyment,

http://www.alansondheim.org/lowery2.mp3
http://www.alansondheim.org/lowery6.mp3
http://www.alansondheim.org/lowery7.mp3
http://www.alansondheim.org/lowery8.mp3
http://www.alansondheim.org/lowery10.mp3
http://www.alansondheim.org/lowery11.mp3

which are all based on one or another closely-watched rhythm or timbre, somewhat similar, modulated for the most part in overly-strict time signatures developed for easy early-80s listening.

↑ Index

364. Michael Kelleher
Literary Buffalo Newsletter 1.22.08-1.27.08
Tue 22 Jan 2008

LITERARY BUFFALO
01.22.08-01.27.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize, $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

EVENTS THIS WEEK

01.25.08

JUST BUFFALO/THE POETRY COLLECTION AT UB/GUSTO AT THE GALLERY
present: Fluxus at the Knox: An Evening of Textual and Performance Work
Featuring Alison Knowles, Mike Basinski and Buffluxus, & student performers
Friday, January 25, 7 p.m. Albright-Knox Art Gallery

&

JUST BUFFALO INTERDISCIPLINARY PROGRAM
Beat The Blues: A Night Of Spoken Word And Down Home Music
_Featuring: LaShaun Phoenix Moore, N'Tare Ali Gault & _
Sonny Mayo and the Delta Drivers _
Friday, January 25, 8 p.m._
Hallwalls Cinema, 341 Delaware Avenue @ Tupper
Admission: $4, $3 students/seniors, $2 members of Just Buffalo or Hallwalls

---

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd

Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

365. **Michael Tod Edgerton**

Re: Camille Martin's Codes of Public Sleep

Tue 22 Jan 2008

Woo hoo, Camille! Congratulations!!

xo
Tod

Camille Martin <[redacted]> wrote: I'm very pleased to announce the publication of my first full-length poetry collection, Codes of Public Sleep, by Toronto's BookThug. The book should win an award for the clever design alone, which features a "Yukaghir love letter" on the front and back covers.

Highlights - two longish poems: "call me i" (written on the train The City of New Orleans between New Orleans and Chicago) and the title poem, "Codes of Public Sleep" (public space and private acts in pre-Katrina New Orleans); and several series of shorter poems, many written in Toronto, including "at limnic realm," "fabled hue," and "hollow bowl," a series of haibun.

Codes of Public Sleep can be purchased from Small Press Distribution:

http://www.spdbooks.org/SearchResults.asp?Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search

or Apollinaire's Bookshoppe in Toronto:

http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=3026

From the back cover:

Codes of Public Sleep breaks open the code of private thought to modes of knowing catastrophe that defy insufficient isolating sagas. Camille Martin's poetry is the shattering signal from a laudably wild tongue that will not keep still for our death-drive culture. This is a remarkable collection - Carla Harryman

Cheers,

Camille

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[redacted]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the

instruments of defense eating inward without evening out the score." - Rosmarie Waldrop, Lawn of Excluded Middle

---

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

366. **CA Conrad**

Re: CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...

Tue 22 Jan 2008

A couple folks have written saying the link doesn't work?
Try this:
http://SEXIESTpoemAWARD.blogspot.com<http://sexiestpoemaward.blogspot.com/>
That one should work,
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

On Jan 22, 2008 5:47 AM, CA Conrad <[redacted]> wrote:

> *CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...*
> *THE BIG MELT, by President of the United Hearts (Factory School, 2007)*
> *DETAILS HERE:*
> *http://sexiestPOEMaward.blogspot.com<http://sexiestpoemaward.blogspot.com/>*
>
> *The Sexiest Poem of the Year Award is given annually to a finely crafted poem demonstrating a fearlessness which confronts injustice. The panel of judges is CAConrad sitting in five different chairs manifesting five different facial expressions. The judges must have a unanimous decision in order for the award to be granted. In the case where a unanimous decision is not decided upon, no award will be granted that year.*
>
> *GO HERE:*
> *http://sexiestPOEMaward.blogspot.com<http://sexiestpoemaward.blogspot.com/>*

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367. **Tom Beckett**

New at E-values...

Tue 22 Jan 2008

...my interview with Jessica Grim: http://willtoexchange.blogspot.com

**********Start the year off right. Easy ways to stay in shape.
http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489

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368. **Cassandra Laity**
Re: BURT HATLEN
Tue 22 Jan 2008

Thank you for the post Michael. Sad news indeed. He will be much missed.
Cassandra

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

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369. **Maria Damon**
Re: BURT HATLEN
Tue 22 Jan 2008

Oh this is very sad; two Orono NPF titans in such short succession. Burt was such a gentleman in all ways.

Michael Heller wrote:
> Received sad news yesterday that Burt Hatlen died yesterday. He was
> our crowd's scholar, a tremendous enthusiast for experimental and
> contemporary poetry, head of the National Poetry Foundation at Orono
> and organizer of the best literary conferences in the country. A good
> friend to many on this list. Mike

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370. **Adam Fieled**
Rachel Blau DuPlessis in Mipoesias
Tue 22 Jan 2008

Check out an interview with Rachel Blau DuPlessis in the new Mipoesias:

http://www.mipoesias.com/INTERVIEWS2008/fieled_duplessis.html

Also, Jason Bredle, Todd Colby, Stephen Spender here:

http://www.adamfieled.blogspot.com

A new e-book from Blazevox here:

http://www.blazevox.org/ebk-af.pdf

Cheers!!

Ad

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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371. Alexander Jorgensen
TIBETAN MCLEOD WRITER'S COLLECTIVE
Tue 22 Jan 2008

Am currently putting together a list of poets, organizers, people wishing to donate books. I have received lots of support from people like Pen Creeley, Catherine Daly, Deborah Poe, David Baptiste-Chirot, Paul Nelson, Tyrone Williams and others. Any "short cuts" and advisories, talent, is appreciated. About making a difference, isn't it. (?) As many of you know, My wife and I, with the assistance of others, including many local artists (and all of India), we are organizing, as people who have lived in many countries and traveled, who have and currently reside within a sometimes constraining state-controlled system, a center and outreach program that is designed to enable greater access, so ideas can compete. And 2008 seems as good a time as ever. For the few years, we have traveled and lived in the area of McLeod Ganj, India and elsewhere. The center is slated to open in Feb 2008.

You can contact me with any questions or information. Please, NO money (especially NOT dollars).

Alexander Jorgensen
c/o Santanu Bandyopadhyay
Central Govt. Quarters, Block D-1, Flat 109
16/7 Dover Lane, Kolkata 700029, India
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Accessible with your email software
or over the web

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372. Charlotte Mandel
Re: BURT HATLEN
Tue 22 Jan 2008

Mike, thank you for letting us know. He is very much to be missed. I'm forwarding your announcement to the HD Society List - so many there who will have known and worked with him in various ways. all best, Charlotte

On Jan 22, 2008, at 10:49 AM, Michael Heller wrote:

Received sad news yesterday that Burt Hatlen died yesterday. He was our crowd's scholar, a tremendous enthusiast for experimental and contemporary poetry, head of the National Poetry Foundation at Orono and organizer of the best literary conferences in the country. A good friend to many on this list. Mike

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373. Mark Weiss
Re: Camille Martin's Codes of Public Sleep
Tue 22 Jan 2008

And a damn fine book it is!

Mark

At 02:33 AM 1/22/2008, you wrote:
>I'm very pleased to announce the publication of my first full-length
>poetry collection, Codes of Public Sleep, by Toronto's BookThug. The
>book should win an award for the clever design alone, which features
>a "Yukaghir love letter" on the front and back covers.
>
>
>
>Highlights - two longish poems: "call me i" (written on the train
>The City of New Orleans between New Orleans and Chicago) and the
>title poem, "Codes of Public Sleep" (public space and private acts
>in pre-Katrina New Orleans); and several series of shorter poems,
>many written in Toronto, including "at limnic realm," "fabled hue,"
>and "hollow bowl," a series of haibun.
>
>
>
>Codes of Public Sleep can be purchased from Small Press Distribution:
>
>

>
>http://www.spdbooks.org/SearchResults.asp?
Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search
><http://www.spdbooks.org/SearchResults.asp?
Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search>
>
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>
>or Apollinaire's Bookshoppe in Toronto:
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>
>http://www.apollinaires.com/miva/merchant.mvc?
Screen=PROD&Store_Code=apollinaire&Product_Code=3026
><http://www.apollinaires.com/miva/merchant.mvc?
Screen=PROD&Store_Code=apollinaire&Product_Code=3026>
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> From the back cover:
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>
>Codes of Public Sleep breaks open the code of private thought to
>modes of knowing catastrophe that defy insufficient isolating sagas.
>Camille Martin's poetry is the shattering signal from a laudably
>wild tongue that will not keep still for our death-drive culture.
>This is a remarkable collection - Carla Harryman
>
>
>
>Cheers,
>
>Camille

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374. **Tribbey, Hugh R.**
Re: Camille Martin's Codes of Public Sleep
Tue 22 Jan 2008

Congratulations, Camille.
Hugh

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Camille Martin
Sent: Tuesday, January 22, 2008 1:34 AM
To: [redacted]
Subject: Camille Martin's Codes of Public Sleep

I'm very pleased to announce the publication of my first full-length poetry collection, Codes of Public Sleep, by Toronto's BookThug. The book should win an award for the clever design alone, which features a "Yukaghir love letter" on the front and back covers.

Highlights - two longish poems: "call me i" (written on the train The City of New Orleans between New Orleans and Chicago) and the title poem, "Codes of Public Sleep" (public space and private acts in pre-Katrina New Orleans); and several series of shorter poems, many written in Toronto, including "at limnic realm," "fabled hue," and "hollow bowl," a series of haibun.

Codes of Public Sleep can be purchased from Small Press Distribution:

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<http://www.spdbooks.org/SearchResults.asp?Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search>

or Apollinaire's Bookshoppe in Toronto:

http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apo llinaire&Product_Code=3026
<http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=ap ollinaire&Product_Code=3026>

From the back cover:

Codes of Public Sleep breaks open the code of private thought to modes of knowing catastrophe that defy insufficient isolating sagas. Camille Martin's poetry is the shattering signal from a laudably wild tongue that will not keep still for our death-drive culture. This is a remarkable collection - Carla Harryman

Cheers,

Camille

↑ Index

375. Gerald Schwartz
Re: BURT HATLEN
Tue 22 Jan 2008

He was a great friend, one who
permitted me "to return to a meadow...
that is a place of first permission,
everlasting omen of what is "

I will especially always remember
trading stories of Kay Boyle. And
I regret only that his once planned
book on her remains unfinsihed.

Pax et bonum,
Gerald Schwartz

> *Received sad news yesterday that Burt Hatlen died yesterday. He was our crowd's scholar, a tremendous enthusiast for experimental and contemporary poetry, head of the National Poetry Foundation at Orono and organizer of the best literary conferences in the country. A good friend to many on this list. Mike*

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376. Stephen Vincent
Re: BURT HATLEN
Tue 22 Jan 2008

Yes, I remember his lovely George Oppen lecture for the SF State Poetry Center.He focused on Oppen's poem, "We have begun to say good-bye..."

Ominous, in retrospect. Invevitably, ominous for us all!

Stephen Vincent
http://stephenvincent.net/blog/

Gerald Schwartz <[redacted]> wrote: He was a great friend, one who
permitted me "to return to a meadow...
that is a place of first permission,
everlasting omen of what is "

I will especially always remember
trading stories of Kay Boyle. And

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377. **Jim Andrews**
Oulipo Compendium
Tue 22 Jan 2008

---

got 'oulipo compendium' the other day. terrific book.

there's one passage though that is quite wrong. and i've heard perhaps echoes of this passage elsewhere. not sure if this book is the source of the error. somehow i doubt it.

the passage:

"One of Bourbaki's essential traits was its attempting to give axiomatic theories a systematic, coherent and hierarchic organization; to build the house of mathematics according to an architecture of "structures". This trait brought it not only greatness but failure; for its choice of a "foundation"--set theory--became obsolete at the very moment when the undertaking was reaching its maturity. The Bourbakian concept proved incapable of assimilating either the explosive new developments in logic or the theory of categories." (p 42)

set theory is by no means obsolete. it is still foundational to mathematics and is relied on heavily by contemporary mathematics/mathematicians.

Bourbaki was by no means the first to attempt an axiomatic development of mathematics. If I understand Bourbaki aright, what distinguished their attempt was their 'constructivism'. For instance, I'm under the impression they did not accept existence proofs that proceeded by contradiction (reductio ad absurdum); instead, they demanded that existence proofs construct the entity (whose existence was to be proved).

another (related) characteristic was their attitude toward the potential versus the actually infinite, which is an ongoing issue in the development of mathematics. since the time of the greeks, we have known that unless one is very careful, proofs that assume the existence of the actually infinite can lead to contradictions. this is partly why the work of georg cantor was so poorly

received during his lifetime. some of his contemporaries, such as the influential Leopold Kronecker and Henri Poincaré were deeply resistant to Cantor's ideas.

Henri Poincaré has been very influential on French mathematics. Bourbaki's constructivism surely is related to Poincaré's constructivist inclinations.

The problem with Bourbaki's constructivism is that it's difficult or impossible to construct contemporary mathematics without assuming the existence of the actually infinite and having recourse to things like existence proofs by reductio ad absurdum.

I'm under the impression that Bourbaki flounders via these sorts of issues. Not anything to do with the failure of set theory. Or perhaps it is the failure of their limited, constructivist form of set theory.

I am by no means an expert on these issues, however, so I might be all wet. But that's what I have got from my reading on these sorts of issues over the years.

ja
http://vispo.com

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378. Small Press Traffic
SPT's Poets Theater 1/25/08
Tue 22 Jan 2008

SMALL PRESS TRAFFIC — POETS THEATER 2008

Please join us for another tantalizing night of plays, featuring new interpretations of Poets Theater classics. This is our annual fundraiser, so come out and support SPT -- Wine & refreshments will be served alongside amazing contemporary Poets Theater. Join us!

FRIDAY JANUARY 25, 7:30pm:

1980s POETS THEATER REVIVIFIED: THREE PLAYS RE-EXAMINED, RE-ANIMATED, & RE-STAGED

"Particle Arms" by Alan Bernheimer (excerpts)

"Third Man" by Carla Harryman (excerpts)

"Creative Floors" by Kit Robinson

And stay tuned for news about other upcoming events through our website — *http://www.sptraffic.org/html/events.htm*<http://www.sptraffic.org/html/events.htm>
—

and our new blog:
http://smallpresstraffic.blogspot.com/<http://smallpresstraffic.blogspot.com/>

Unless otherwise noted,our events are presented in:

Timken Lecture Hall

California College of the Arts

1111 Eighth Street, San Francisco

See you there!

David Buuck, Cynthia Sailers, & Stephanie Young

PT08 Co-curators

Small Press Traffic

[redacted]

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379. tyrone williams
Re: BURT HATLEN
Tue 22 Jan 2008

This is terrible news. I got to know Burt only in the last few years and he was always a gentle and kind conversationist.

Tyrone

-----Original Message-----
>From: Maria Damon <[redacted]>
>Sent: Jan 22, 2008 2:21 PM
>To: [redacted]
>Subject: Re: BURT HATLEN
>
>Oh this is very sad; two Orono NPF titans in such short succession.
>Burt was such a gentleman in all ways.
>
>Michael Heller wrote:
>> Received sad news yesterday that Burt Hatlen died yesterday. He was
>> our crowd's scholar, a tremendous enthusiast for experimental and
>> contemporary poetry, head of the National Poetry Foundation at Orono
>> and organizer of the best literary conferences in the country. A good
>> friend to many on this list. Mike

Tyrone Williams

↑ Index

380. ALDON L NIELSEN
Re: BURT HATLEN
Tue 22 Jan 2008

> From the time I first met Burton Hatlen some two decades ago, he was always
among the most encouraging and friendly towards the work that I was trying to do. My wife and I treasure memories of dinner with him in San Diego during the
ALA conferences, sitting around talking about the need for something like, say, a modernist studies association -- I have lost a great friend -- poetry has
lost a great champion --

*<<

that the world judges it to be awful, but you think it's quite good. We've all got a folder full of things that would otherwise never see the light of day.

Invited authors were invited to ponder to that question. The works found here are their responses, ranging from an 1018-page manuscript (unpublishable due to its length) to a volume of romantic high school poems written by a now-respected innovative poet. You get the idea.

The web is a perfect place to test the limits of unpublishability. With no printing, design or distribution costs, we are free to explore that which would never have been feasible, economically and aesthetically. While this exercise began as an exploration and provocation, the resultant texts are unusually rich; what we once considered to be our trash may, after all, turn out to be our greatest treasure.

The series will conclude when the 100th manuscript is published.

Please note that the series is by invitation only.

001 Bruce Andrews "WhDiP, a sequence from White Dialect Poetry" 445pp (PDF, 825k)

002 Bruce Andrews "Libretto from White Dialect Poetry" 166pp (PDF, 476k)

003 Robert Fitterman "Hi My Name Is: A Libretto" 21pp (PDF, 120k)

004 Doug Nufer "Rumor" 21pp (PDF, 244k)

005 Claude Closky "CouchÃ© sur le ventre" 15pp (PDF, 24k)

006 Stephen Dirle "Onan The Illiterate" 1080pp (PDF, 3.8mb)

007 Kimberly J. Rosenfield "The Unsurpassed Joy" 53pp (PDF, 272k)

008 Simon Morris "An Intolerable Piece of Writing: Pedagogy as Performed Absence" 90pp (PDF, 396k)

009 Craig Dworkin "Maps" 8pp (PDF, 156k)

010 Peter Manson "English in MallarmÃ©" 88pp (PDF, 684k)

011 Jamba Dunn "American Dust" 124pp (PDF, 588k)

012 George Kuchar "The Kiss of Frankenstein" 27pp (PDF, 296k)

013 Tim Davis - "Sweet Little Racist Landscape Suite"
Low Resolution - 7pp (PDF, 4mb)
High Resolution - 7pp (PDF, 12.4mb)

014 Brian Kim Stefans "Booty, Egg On" 160pp (PDF, 14.8mb)

015 Brian J. Davis "Voice Over" 23pp (PDF, 212k)

016 Mary Jo Bang "By M" 4pp (PDF, 8.2mb)

017 Michael Scharf "Selected Criticism, Jeffrey Jullich" 252pp (PDF, 2.3mb)

018 Tan Lin "BIB." 269pp (PDF, 956k)

019 MÃ³nica de la Torre "Overkill: First Poems in English (1993-1995)" 16pp (PDF, 188k)

020 Jeremy Sigler "Math" 34pp (PDF, 3mb)

021 Jon Cotner & Andy Fitch from "Conversations Over Stolen Food" 66pp (PDF, 364k)

022 Christian BÃ¶k "The Xenotext Experiment" 11pp (PDF, 220k)

023 Tom Johnson "The Voice of New Music (1972-1982)" 294pp (PDF, 7.8mb)

024 Ara Shirinyan "Speech Genres 1-2" 294pp (PDF, 7.8mb)

025 Stephen Ratcliffe "Cloud / Ridge" 479pp (PDF, 656k)

026 Stephen Ratcliffe "Human / Nature" 1003pp (PDF, 1.1mb)

027 EirÃkur Ã–rn Nordahl "Hemd stafakarlanna, 1.hluti" 2pp (PDF, 11.6mb)

028 Charles Bernstein "Three Works" 8pp (PDF, 230k)

029 Michael Coffey "Magnus Cooney" 57pp (PDF, 412k)

030 Raphael Rubinstein "Through a Blue Field" 10pp (PDF, 188k)

031 Kenneth Goldsmith All "The Numbers From Numbers" 22pp (PDF, 177k)

032 Alan Licht "Spring Without Alan Licht" 20pp (PDF, 220k)

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382. **Ruth Lepson**

Re: Oulipo Compendium

Tue 22 Jan 2008

hi jim an old family friend who is a mathematician (as my mom was, in set theory) says wikipedia has a great article on Bourbaki. hope it solves something. ruth

On 1/22/08 6:10 PM, "Jim Andrews" <[redacted]> wrote:

> *got 'oulipo compendium' the other day. terrific book.*
>
> *there's one passage though that is quite wrong. and i've heard perhaps echoes of this passage elsewhere. not sure if this book is the source of the error. somehow i doubt it.*
>
> *the passage:*
>
> *"One of Bourbaki's essential traits was its attempting to give axiomatic theories a systematic, coherent and hierarchic organization; to build the house of mathematics according to an architecture of "structures". This trait brought it not only greatness but failure; for its choice of a "foundation"--set theory--became obsolete at the very moment when the undertaking was reaching its maturity. The Bourbakian concept proved incapable of assimilating either the explosive new developments in logic or the theory of categories." (p 42)*
>
> *set theory is by no means obsolete. it is still foundational to mathematics and is relied on heavily by contemporary mathematics/mathematicians.*
>
> *Bourbaki was by no means the first to attempt an axiomatic development of mathematics. If I understand Bourbaki aright, what distinguished their attempt was their 'constructivism'. For instance, I'm under the impression they did not accept existence proofs that proceeded by contradiction (reductio ad absurdum); instead, they demanded that existence proofs construct the entity (whose existence was to be proved).*
>
> *another (related) characteristic was their attitude toward the potential versus the actually infinite, which is an ongoing issue in the development of mathematics. since the time of the greeks, we have known that unless one is very careful, proofs that assume the existence of the actually infinite can lead to contradictions. this is partly why the work of georg cantor was so poorly received during his lifetime. some of his contemporaries, such as the influential Leopold Kronecker and Henri Poincaré were deeply resistant to Cantor's ideas.*
>
> *Henri Poincaré has been very influential on French mathematics. Bourbaki's constructivism surely is related to Poincaré's constructivist inclinations.*

> *The problem with Bourbaki's constructivism is that it's difficult or impossible to construct contemporary mathematics without assuming the existence of the actually infinite and having recourse to things like existence proofs by reductio ad absurdum.*
>
> *I'm under the impression that Bourbaki flounders via these sorts of issues. Not anything to do with the failure of set theory. Or perhaps it is the failure of their limited, constructivist form of set theory.*
>
> *I am by no means an expert on these issues, however, so I might be all wet. But that's what I have got from my reading on these sorts of issues over the years.*
>
> *ja*
> *http://vispo.com*

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383. **Jason Quackenbush**
Re: Oulipo Compendium
Tue 22 Jan 2008

Probably someone misunderstands what Russell's Paradox actually did to Hilberts program or got confused by a popular account of the incompleteness theorems and came away with the idea that mathematics is irrational. it happens all the time.

Modern Axiomatic Set Theory is alive and well the last time i checked.

Also, while i'm not mathematics historian myself and i stop understanding foundational issues somewhere around where the lambda calculus begins, and any way I gave up on the whole idea as unimportant after uncle ludwig wins his battle with turing in the lectures on the foundations of mathematics, but your description of constructivism sounds more like what i understood Brouwer's intuitionism to be, that is, only accepting positive proofs and rejecting ideas like proof by contradiction (and not just reductio) and consequently the law of the excluded middle as well as the the law of non-contradiction. without recourse to wikipedia, are they the same thing, or might one be constructivist without being an intuitionist. Or an intuitionist without being a constructivist, like Wittgenstein and Turing, although they disagreed on so much else. or is the one a subset of the other, and if so, which one? is a constructivist always an intuitionist or an intuitionist always a constructivist? or do they merely converge in a fruitful area of overlap.

i always wished i could see the romance of numbers beyond figures on paper and real things, and I think i maybe got close a couple of times with trig and

mathematical logic. but in the end i just couldn't get it all to hang together in my head.

On Tue, 22 Jan 2008, Jim Andrews wrote:

> *got 'oulipo compendium' the other day. terrific book.*
>
> *there's one passage though that is quite wrong. and i've heard perhaps echoes of this passage elsewhere. not sure if this book is the source of the error. somehow i doubt it.*
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> *set theory is by no means obsolete. it is still foundational to mathematics and is relied on heavily by contemporary mathematics/mathematicians.*
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> *Bourbaki was by no means the first to attempt an axiomatic development of mathematics. If I understand Bourbaki aright, what distinguished their attempt was their 'constructivism'. For instance, I'm under the impression they did not accept existence proofs that proceeded by contradiction (reductio ad absurdum); instead, they demanded that existence proofs construct the entity (whose existence was to be proved).*
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>
> *Henri Poincaré has been very influential on French mathematics. Bourbaki's constructivism surely is related to Poincaré's constructivist inclinations.*
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> *I'm under the impression that Bourbaki flounders via these sorts of issues. Not anything to do with the failure of set theory. Or perhaps it is the failure of their limited, constructivist form of set theory.*
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> *I am by no means an expert on these issues, however, so I might be all wet. But that's what I have got from my reading on these sorts of issues over the years.*
>
> *ja*
> *http://vispo.com*

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384. **Mairead Byrne**
Re: BURT HATLEN
Tue 22 Jan 2008

I'm very sorry to hear of Burt Hatlen's passing. I was really happy to met him in Orono in 2004--I was very surprised & delighted to see a Patrick Kavanagh commemorative mug for sale on a table there. I didn't know Burt but he seemed to be "in charge." I approached & asked him about the mug & he told me lots about Kavanagh visiting Orono, which seems just as unlikely to me now as it did then. It was a wonderful connection though, & made me feel at home in Orono (kind of)! Thank you Burt! Mairead

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

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385. **Jim Andrews**
Re: Oulipo Compendium
Wed 23 Jan 2008

---

it's fantastic that there's such a link between bourbaki and oulipo.

interesting that bourbaki proceeds, in a sense, via constraint, at various levels. as does oulipo. the broadest sort of constraint is via axiom, formal system. but, within that schema, there's another sort of constraint bourbaki defined itself by, if i understand correctly, and that was the constraint of its constructivism. it is constrained in not admitting certain types of proofs in its enterprise of constructing all of mathematics axiomatically. constructivism constrained itself to no assumption of the existence of the actually infinite and also did not admit

things like existence proofs that proceeded by reductio. these are serious constraints that, i gather, ultimately limited the ability of bourbaki to carry through on parts of its mission.

yet surely that was important to do, especially if it ended up helping settle the question of just exactly where such 'high abstraction' methods are necessary.

ja
http://vispo.com

ps: would love to attend a lecture on the diagonal method in cantor, turing, godel, and whatever else its been used in.

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386. **Jim Andrews**
Andy Campbell at Leicester, Jan 31
Wed 23 Jan 2008

Andy Campbell is one of the more interesting digital writers. He's giving a lecture at De Montfort University, Leicester, on Jan 31.

He started creating digital fiction in the 90's for the Amiga computer (some of that early work is also on his site). He's been at it quite a while. Is now using Flash, mainly for the Net.

Lecture Info: http://www.ioctsalon.com
Andy's site: http://dreamingmethods.com

ja

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387. **Eric Hoffman**
Oppen quoting Blake
Wed 23 Jan 2008

Help! I'm trying to locate a passage from Oppen's "daybooks" or "papers" where he quotes Blake's Jerusalem: "I must create a system, or be enslav'd by another man's."

Is this in the new Cope book or in one of DuPlessis', Anderson's, Young's, Davidson's, or Cope's selections in Sulfur, Conjunctions, Iowa Review, Ironwood, Germ or Jubilat respectively? Thanks in advance, Eric

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Never miss a thing. Make Yahoo your homepage.

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388. Joanna Fuhrman
Reading for Burckhardt and Jacquette
Wed 23 Jan 2008

Sunday • February 3 • 2 PMFrom Here Look Home:A Poetry Reading in Honor of Rudy Burckhardt and Yvonne Jacquette Throughout their careers, artists Rudy Burckhardt and Yvonne Jacquette had unusually strong ties to the New York poetry world. Poet David Lehman, author of The Last Avant-Garde (Doubleday, 1998), will introduce a special poetry reading dedicated to Burckhardt and Jacquette, featuring Jordan Davis, Joanna Fuhrman, Ange Mlinko, Charles North, Ron Padgett, Simon Pettet, Wang Ping, Daniel Shapiro, David Shapiro, Anne Waldman, Lewis Warsh, Trevor Winkfield, and Bill Zavatsky. Presented in conjunction with Under New York Skies: Nocturnes by Yvonne Jacquette and Street Dance: The New York Photographs of Rudy Burckhardt.RESERVATIONS REQUIREDFor reservations and information please call [redacted], ext. 3395.FREE with Museum admission!

_____
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389. Charles Bernstein
Amalgamated Writing Programs Launch Morally Repugnant Poets-and-Theorists Exhibit
Wed 23 Jan 2008

Amalgamated Writing Programs Announce
Morally Repugnant Poets-and-Theorists Exhibit

by Mike Freakman

New York, Dec. 22, 2007 – Darien Credenza, the Executive Muckamuck of Amalgamated Writing Programs announced that a Morally Repugnant Poets-and-Theorists Exhibit will be held at the organization's annual congress in New York. The exhibit is the first of what is planned as a series of didactic displays at Amalgamated's popular annual gatherings.

Credenza told AHP2 News that the exhibit would emphasize that Amalgamated was a nonpartisan service organization. "Yes we have no ideology. We only have craft. That is why we need not only to repudiate literary theorists and cultural critics but also the poets who have been brainwashed by them into spouting their Un-Amalgamated dogma."

!!read all about it!!
Go to <http://www.ubu.com/ubu/unpub/Unpub_028_Bernstein.pdf>

to get the full story, exclusively at
/Ubu Editions, Publishing the Unpublishable, #28
edited by Kenneth Goldsmith
<http://www.ubu.com/ubu/unpub>

tell them Freakman sent you

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390. David A. Kirschenbaum
Boog City presents Instance Press and The Moldy Peaches' Toby Goodshank
Wed 23 Jan 2008

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please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Instance Press
(Boulder, Colo.; New York City; Oakland, Calif.)

Tues. Jan. 29, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Instance Press co-editor Stacy Szymaszek

Featuring readings from

Kimberly Lyons
Kevin Varrone
Craig Watson

and music from

The Moldy Peaches' Toby Goodshank

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Instance Press
http://www.instancepress.com/

Instance Press is a small poetry press co-edited by Beth Anderson, Elizabeth Robinson, and Stacy Szymaszek. Visit their website for information on their titles and ordering through Small Press Distribution.

Overall Performer Bios

**Toby Goodshank
http://www.myspace.com/tobygoodshank

A prolific performer, Moldy Peach Goodshank inhabits the stages of NYC solo and with bands Double Deuce (along with sister Angela Babyskin) and The Tri-Lambs (with Angela and her sister Crystal Babyskin). These projects have "Goodshank" written all over them, with his signature heart-felt pornographic tendencies lending the songs a sense of erotic wonder and innocence. If Anti-Folk has ever known a legend in the making, destined to have his records collected by the troubled teenagers of the future, it is Toby Goodshank.

**Kimberly Lyons
http://home.jps.net/~nada/lyons.htm

Kimberly Lyons is the author of Saline (Instance Press), Abracadabra (Granary Books), and, with artist Ed Epping, Mettle (Granary Books), as well as many chapbooks and pamphlets. Phototherapique is forthcoming from Yo-Yo Labs/Katalanché Press. You can read her article ³The Itineraries of Anticipation (Women & the Poetry Project)² at the above site. She lives in Brooklyn.

**Kevin Varrone
http://www.durationpress.com/bookstore/ebooks/varrone/varrone.pdf

Kevin Varrone is the author of g-point Almanac: id est (Instance Press) and g-point Almanac (7/21-9/21) (Ixnay Press). Recent poems can be found in Big Bridge #12, Cross Connect, and Duration Press' ebook series (see above site). He lives in Philadelphia, where he teaches writing at Temple University and the University of the Arts.

**Craig Watson
http://www.chicagopostmodernpoetry.com/cwatson.htm

Craig Watson is the author of Secret Histories (Burning Deck Press), True News (Instance Press), and Free Will (Roof Books), among others. He lives in Rhode Island, where he works as a dramaturg and producer in a professional theater. You can read an interview with Watson at the above site.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. Feb. 26, 2007
Punch Press/Damn the Caesars (Buffalo, N.Y.)

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David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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391. David Chirot

Fwd: Artists Against The War/Panel-Webcast Tonight//online gallery

Wed 23 Jan 2008

---------- Forwarded message ----------
From: The Nation <[redacted]>
Date: Jan 23, 2008 7:28 AM
Subject: Artists Against The War/Panel-Webcast Tonight
To: [redacted]

[image: EmailNation]

Dear EmailNation Subscriber,

The Society of Illustrators<http://lyra.thenation.com/t/16323/866263/420/0/>in New York City is currently presenting a powerful show sponsored by *The Nation*. Artists Against The War is the expression of over sixty leading graphic artists and illustrators working in the United States and abroad whose anguish has compelled them to produce works that challenge the self-destructive ignorance, indifference, incompetence and corruption that is the result of US Middle East foreign policy.

The works of art give a voice to those whose views are not represented by the mainstream media. Check out the online version of the show here<http://lyra.thenation.com/t/16323/866263/420/0/>.

A related panel discussion will take place *tonight, Wednesday, January 23*, at the Society of Illustrators in Manhattan. And thanks to the Society, the full proceedings will be available for viewing at the Society's website<http://lyra.thenation.com/t/16323/866263/420/0/>. So tune in tonight

at 7:00pm--and see the action in person if you're in or around the New York City area.

Media: The First Casualty in Iraq<http://lyra.thenation.com/t/16323/866263/421/0/> *The Nation* is sponsoring a panel discussion tonight, January 23, on the nature of communications in wartime. How do words and images get stymied in the run-up and roll-out of war? Panelists include *Steven Heller*, designer, essayist and historian; *Christian Parenti*, author and *Nation* writer; *David Wallis*, author and *Nation* illustrator *Steve Brodner* as moderator. The panel is part of the Artists Against the War exhibition. At the Society of Illustrators, 128 E. 63 St. $10 admission. Free of charge for students.

Finally, please visit The Nation online<http://lyra.thenation.com/t/16323/866263/19/0/>to read new *Nation* blogs, to view newsfeed links updated each day, to see when *Nation* writers are appearing on TV and radio<http://lyra.thenation.com/t/16323/866263/21/0/>, to get info on nationwide activist campaigns, and to read exclusive online reports and special weekly selections from *The Nation* magazine!

Best Regards,
Peter Rothberg,
The Nation

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You are receiving this message because you are a member of the Nation community. If you want to stop receiving messages like this from us, replying to this e-mail will not work. Instead, Click here<#117a718c903f630e_> .

The Nation, 33 Irving Pl, New York, NY 10003

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392. Grant Jenkins
BURT HATLEN
Wed 23 Jan 2008

Dear list,

Burt was a mentor to me, though separated always by vast geography, but he was also a very generous person. His work on Oppen was seminal to mine, and he graciously wrote a letter for me. During the 1950s conference in Orono, he gave up his seat at the VIP table so that my wife could site next to her idol, Stephen King. Quite the mensch, that Burt.

He will be missed.

Grant
--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

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393. Gabriel Gudding
on conchology blog: obedience to the illusion of literature
Wed 23 Jan 2008

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http://gabrielgudding.blogspot.com/

My Experience in a Neuroscience Laboratory

Obedience to the Illusion of Literature: Ginsberg, Mallarmé, Bourdieu

Nada Gordon, Dada, and the Selling off of Kasey & Gary

Fifteen Minute Poem for Ron Silliman
[Removed from Blog b/c Construed as Negative]

To the Sun at Anchor - excerpt/Chapbook Sale

Fifteen Minute Poem for Eileen Myles

Fifteen Minute Poem for Lola Ridge

The Fruits of Celibacy: The Vision Songs of the Shakers

Fifteen Minute Poem for David Shapiro:
Masculinity and the Performance of Friendship

Bourdieu on the Tactic of Scandal

The Fetish of Technique:
"Avant-Garde" or "Post Avant" blah blah blah

More Reviews of _Rhode Island Notebook_

http://rhodeislandnotebook.blogspot.com/
http://gabrielgudding.blogspot.com/

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394. CA Conrad
Philadelphia Poetry Hotel for 2008
Wed 23 Jan 2008

---

details here:

http://poetryhotel.blogspot.com

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395. Daniel Godston
Following Monk Institute
Wed 23 Jan 2008

Following Monk Institute

The Following Monk Institute, scheduled for June 2008, at the Center for Documentary Studies at Duke University, will investigate and celebrate the North Carolina roots of Thelonious Monk's family and music. Highlights of the institute will include guided tours of Monk's birthplace in Rocky Mount, North Carolina, and the Newton Grove plantation where his ancestors were slaves and where relatives still live today.

The Following Monk Institute is a rare opportunity to tour sites of Monk's early life and heritage and the geography of eastern North Carolina. Led by Sam Stephenson, director of the Jazz Loft Project at the Center for Documentary Studies, participants will have the unique experience of hearing from some of Monk's family members—Duke neurobiologist Erich Jarvis, educator Pam Monk Kelley of New Haven, Connecticut, and Gaston Monk, an educator from Pitt County, North Carolina—about their extensive research on the family tree, and from Monk's son, T.S. Monk, about the relationship between the family and Monk's music. Participants will also hear from historians and musicians who will discuss the cultural and musical significance of Monk's North Carolina heritage. Speakers will include Monk's last saxophonist and family friend, Paul Jeffrey, and Georgetown University's Maurice Jackson, who will explore the links between Monk's music and spirituals and rural church music. Renowned

pianist Henry Butler will also present an exclusive concert based on the same topic. Guggenheim Award-winning poet Betty Adcock will read a poem, commissioned for this event as a tribute to the role of Monk's mother and the other female pillars in his life.

The institute will include an exclusive presentation of sounds and images of Monk's 1959 Town Hall rehearsals that took place in the New York loft of Hall Overton and photographer W. Eugene Smith, whose obsessive photo and audio documentation provides profound new glimpses of the complexities of Monk and his music. This is a first-time preview of a major project at the Center for Documentary Studies, involving the exploration and documentation of rich untold stories of the after-hours New York jazz scene in the late 1950s to mid-1960s as seen through encounters in Smith's loft.

MORE INFORMATION AND REGISTRATION If you would like to receive updates about the plans for the Following Monk Institute, please call the Jazz Loft Project at [redacted] or email [redacted].

more at: http://cds.aas.duke.edu/jazzloft/followingmonk.html#details

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396. David Chirot

oulipo info & sites; forthcoming primer & cellphone novels correct address

Wed 23 Jan 2008

Jim--sorry about the incomplete address for the Japanese Ceil phone novels; the correct one is included below--also some separate articles re aspects of the digital & writing by my brother Paul Andre Harris and the Oulipo section of his web site, with further links to other sites in French and English--quite a wide and interesting variety including public works projects done by oulipo members with tramway systems, etc etc--his own essays on oulipo, ways of teaching oulipo, using it for teaching, papers by students using it, etc--

he also has at his web site a section on the codes of the Watts Towers, which he's been studying and involved with for some years now--inspired by family friend the jazz musician Don Cherry--

also links with the journal SubStance which he co-edits and the International Society for Study of Time of which he's the president--so there may be lot of use there--

there is also this year the forthcoming Oulipo A Primer of Potential Literature an anthology of the leading oulipo writers edited by Warren F Motte Jr.

re codes--i think there's a tendency towards a fetishization and mystification of the aura of the digital and its codes--as though these create a separate realm

outside of the "old" ways and rules of the "dirty old town" of the Pogues song--a virtuality of virtue, of purified, discrete elements manipulated for the benefit and pleasure of an elite--an intriguing branch of Formalism to be "explored" and "played with"--

Codes have consequences, however, in a very real world, and codes can also be "fixed." The wonders of "random, chance programs can just as easily be found in the roulette wheel which just so happens, "by chance, " to always come out on the side of the house. In the pizza place which was the news hub for this sort of information in the mafia neighborhood I used to live in in Somerville, MA, there was a saying--Mr. V-- " is going to have an accident."

Sure enough, a day or so later, it's in the news--"Mr V HAS had an accident" Crossing the street, hit by a bread truck he didn't see coming out of nowhere from around the corner. Well, people had been telling him for a while he better make a new eye appointment, hadn't they. Poor old guy. But that's life. "Accidents WILL happen."

Burroughs wrote of these sorts of things which one could create via cut ups of images and sounds, the "accidents" which are inserted into the seemingly innocuous daily round. Using a cheap old 8 mm camera, a crummy old tape recorder--or nowadays a video cam--create your own "framing" "evidence" of the "crimes" committed" by your "enemies"--those annoying neighbors--your ex, the local congressperson whose views are getting you in dutch, set them up, "catch them in the act", (created in the editing room), print it, lick the envelope, stamp and address it, and off it goes!

Besides the "fixing" of codes, mightn't one begin to investigate the forging of them? After all this is whathappened in the leadup to the invasion of Iraq--the use of forged documents, of faked information, verified by information found on the Internet--which itself had been a source of the information fed as part of the top secret information in the first place.

Barry Schwabsky and I have been exchanging letters about art forgeries, and it struck me that Benjamin's essay on "The Work of Art in the Age of Mechanical Reproduction" might be thought of from a different point of view, if one considers how awash with forgeries the art world actually is. What becomes of the "aura" of the original when it is actually a "forgery"--and what then becomes of the "reproduction"?

Does the forgery subvert not only the "original" but the "reproduction" also?

There is also the question of the "signature" and the "caption" attached to the code. For example--you see a poem and at the bottom it says it is by so and so, a recognized and famous person and you think ah!! Wow! That's deep! That's innovative!! You see a name you don't know at all, and your response is a bit

muted, a bit unsure, even if you liked the poem, you might think--well,hmm. I better look that up and see what so and so says about it.

A photo in the paper of a person that looks like anyone--except the caption reads, so and so is charged with murder. "My God! look at these terrifying and ominous eyebrows!" The same photo, this time captioned, "Avant-Garde Poet." "Ah! What sensitive and radical energy shines in the eyes!" Again, the caption reads "Banker dead at 63." "Fat capitalist swine!"

One of the aspects of codes you are discussing in relation with writing is sets and constraints. For Godel, sets are consistent but incomplete, just as constraints are. For myself, it is the areas of incompleteness and inbetweenness that are of interest--the "hidden in plain site/sight/cite" which is the code that goes unnoticed while the attention is drawn to the "correct" codes. By "reading between the lines" and "across the lines," "against the grain" as well as "with it," across the sets rather than being restricted within them--one is essaying to "connect the dots" of the things visible and invisible as it were, of the codes "meant to be seen" and those not. Lines begin in cracks, strati, faults, breakages in the earth and continue into forms that become writing, codes--"lines of flight"--

Language is a symptom of a society's "code" of behaviours and beliefs. It is in the "obvious" aspects of codes that things speak a hidden language, while in a more obviously coded language they obviously speak one begging to be recognized as a code.

It is not only new ways of writing but new ways of reading that are necessary, as without learning to be an ever more aware and alive reader, one is ever dependent on "authorities" to tell one who and what to read. And how to read what it is one is to read. And that is precisely the problem with the codes as they are being constructed ever more rigorously by the authorities, for the authorities and for authoritarianism.

"Question authority" --seems to be reversed more often than not to
--"Authorities question"--
or --"how dare you question so and so's authority?"--

Is "Obey" then one of the first words written into the code? "Without question"? "Thou shalt not kill"--"Collective punishment is a war crime"--one of the interesting aspects of the study of codes is how they can used to justify the employment of their exact opposites in the spheres of action.

Are codes themselves true, or only true depending upon who has employed them?

"Mr V, who was to have had an accident today, was himself saved by an accident. The truck that was scheduled to hit him at the intersection of

Belmont and Somerville Ave at 3: 05, driven by A. di Salvo of 735 W Evergreen, collided with a school bus . . . "

HYPER-LEX: A Technographical Dictionary electronic book review 4 http://www.altx.com/ebr/ebr4/harris.htm ---
oulipohttp://myweb.lmu.edu/pharris/oulipo.htm ---
The New Code. - Review - book review | Afterimage |
http://findarticles.com/p/articles/mi_m2479/is_5_27/ai_61535396 ---

city of words http://myweb.lmu.edu/pharris/city_of_words.htm ---

Thumbs Race as Japan's Best Sellers Go Cellular
http://www.nytimes.com/2008/01/20/world/asia/20japan.html?
em&ex=1201237200&en=0315c80335a78d3c&ei=5087%0A

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397. **David Chirot**

Fwd: Lift the Gaza Blockade: Call on Congress to Speak Up and Join Us in the Streets!

Wed 23 Jan 2008

---------- Forwarded message ----------
From: Jewish Voice for Peace <[redacted]>
Date: Jan 23, 2008 6:50 AM
Subject: Lift the Gaza Blockade: Call on Congress to Speak Up and Join Us in the Streets!
To: [redacted]

The 1.5 million Palestinian inhabitants of the Gaza Strip are facing a tremendous humanitarian and medical crisis. Israel's sharp restrictions on fuel and electricity have severely damaged the provision of safe drinking water, forcing people to make do with extremely poor quality water which is dangerous to their health.

A group of Israeli organizations is planning a major action for Saturday, January 26th, to bring a relief convoy<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=JJbgru3Hi1cPyC2ZkBOgAX3WznvEuLLm>of desperately needed water filters to be distributed in Gaza by their Palestinian partner there, The End the Siege Campaign.

We must not stand idle.

Join our solidarity rallies THIS WEEK in Boston, Philly, and San Francisco! <http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=YB6jA1ZUYXhua1pnuzx5IX3WznvEuLLm>

Call on Congress to speak up! The United States must call for an immediate end to the siege on Gaza, urging Israel to open its border crossings to people and goods. Rep. Barbara Lee has called on Secretary of State Condolezza Rice to request that the Administration "do all it can to secure the delivery of these vital humanitarian goods and services to Gaza." (For full letter in pdf format,click here: page 1<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=maIHn%2F4CZD%2BXV29NR5v8G33WznvEuLLm>, page 2<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=MVtDhYs1N7xuRjVLrvosPX3WznvEuLLm>)

If you live in Rep. Lee's Congressional District, click here<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=UKl2pm%2FCsqAqLYkHBNGvCn3WznvEuLLm>to send her a letter of thank you. If you live elsewhere in the United States, click here<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=XIgwdHdR8J0WHX1QjWCRN33WznvEuLLm>to send a letter to your Congressperson urging them to speak out on Gaza today.

To unsubscribe, click here<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=lJBLCUWyeEnByvKcWUewIX3WznvEuLLm>
.

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398. **Joanna Fuhrman**
feb. 3rd reading
Wed 23 Jan 2008

I forgot to say where....
Museum of the City of New YorkLocation:

1220 Fifth Avenue, @ 104th street, New York, New York, 10029, United States

jf

Join Excite! - http://www.excite.com
The most personalized portal on the Web!

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399. Jesse Glass

Ralph Lichtensteiger's Angel One (for jesse glass)

Wed 23 Jan 2008

A remarkable video and an interesting collaging of insights about what art is. Take a look at Ralph Lichtensteiger's blog Time 4 Time: http://time4time.blogspot.com/2008/01/angel-one-for-jesse-glass.html

Blake saw angels in a tree. Lichtensteiger proves that the archetypal form can ride accidents of chance to reveal itself in the 21st century; but it's the intention behind the camera work--the framing that is really remarkable here.

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400. Steve Evans

Burt Hatlen Remembered

Wed 23 Jan 2008

The Bangor Daily News's top cultural writer, Alicia Anstead, contributed the following front-page article about Burton Hatlen's life today:

http://bangornews.com/news/t/city.aspx?articleid=159261&zoneid=176

I thought Poetics List members for whom the BDN is not daily reading might want to see it.

The obituary that also ran today is here

http://legacy.com/bangornews/Obituaries.asp?Page=Lifestory&PersonId=101724577

We are only beginning to measure our loss here in Orono. The tributes and reminiscences on this list are truly a help.

Steve

* * * *

Steve Evans
Associate Professor of English
Graduate Studies Coordinator
New Writing Series Coordinator
313 Neville Hall
University of Maine
Orono, ME 04469
[redacted]
www.thirdfactory.net

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401. Rob McLennan

new(ish) on rob's clever blog

Wed 23 Jan 2008

new(ish) on rob's clever blog

-- 12 or 20 questions: with Laisha Rosnau
-- Elizabeth Smart: A Fugue Essay on Women and Creativity by Kim Echlin
-- from Missing Persons (a novel in progress)
-- 12 or 20 questions: with Catherine Hunter
-- the fourth issue of ottawater (www.ottawater.com/), an Ottawa poetry pdf annual, edited by rob mclennan, is now online
-- Jill Hartman and Brea Burtons Booty and Natalie Zina Walschots Thumbscrews
-- some upcoming Edmonton, Ottawa + even Calgary & Vancouver readings:
-- 12 or 20 questions: with Gary Barwin
-- 12 or 20 questions: with Rosmarie Waldrop
-- 12 or 20 questions: with Sharon Thesen
-- Chus Patos Charenton, trans. Erin Moure
-- ongoing notes: some recent American poetry collections by Zawacki, Padgett, Young & Byrne
-- 12 or 20 questions: with Rachel Zucker
-- rereading paige ackerson-kiely / on the airplane back to edmonton (poem)
-- 12 or 20 questions: with Greg Hollingshead
-- ongoing notes: some (more) magazines; (West Coast Line, NOON, filling Station, Arc)
-- Ottawa Poet Laureate (redux);
-- ongoing notes: some magazines; (CV2, The Capilano Review, The New Quarterly, Matrix)
-- another christmas in old glengarry
-- newly released: Poetics.ca #8

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press

fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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402. **Murat Nemet-Nejat**
Re: Oulipo Compendium
Wed 23 Jan 2008

Aleph Zero, etc.

Plop. Frog.

Infinite circles, disappearing. (*The Structure of Escape)
*
Jim,

When Foucault asserts that every word (or code) darkens, suppresses other meanings around it, creating a negative space of charged silence, isn't he asserting the reality of this space by applying the reductive method, by contradiction, to language?

Ciao,

Murat

On Jan 22, 2008 6:10 PM, Jim Andrews <[redacted]> wrote:

> *got 'oulipo compendium' the other day. terrific book.*
>
> *there's one passage though that is quite wrong. and i've heard perhaps echoes of this passage elsewhere. not sure if this book is the source of the*
> *error. somehow i doubt it.*
>
> *the passage:*
>
> *"One of Bourbaki's essential traits was its attempting to give axiomatic theories a systematic, coherent and hierarchic organization; to build the house of mathematics according to an architecture of "structures". This trait brought it not only greatness but failure; for its choice of a "foundation"--set theory--became obsolete at the very moment when the undertaking was reaching its maturity. The Bourbakian concept proved incapable of assimilating either the explosive new developments in logic or*
> *the theory of categories." (p 42)*
>
> *set theory is by no means obsolete. it is still foundational to mathematics*
> *and is relied on heavily by contemporary mathematics/mathematicians.*

Bourbaki was by no means the first to attempt an axiomatic development of mathematics. If I understand Bourbaki aright, what distinguished their attempt was their 'constructivism'. For instance, I'm under the impression they did not accept existence proofs that proceeded by contradiction (reductio ad absurdum); instead, they demanded that existence proofs construct the entity (whose existence was to be proved).

another (related) characteristic was their attitude toward the potential versus the actually infinite, which is an ongoing issue in the development of mathematics. since the time of the greeks, we have known that unless one is very careful, proofs that assume the existence of the actually infinite can lead to contradictions. this is partly why the work of georg cantor was so poorly received during his lifetime. some of his contemporaries, such as the influential Leopold Kronecker and Henri Poincaré were deeply resistant to Cantor's ideas.

Henri Poincaré has been very influential on French mathematics. Bourbaki's constructivism surely is related to Poincaré's constructivist inclinations.

The problem with Bourbaki's constructivism is that it's difficult or impossible to construct contemporary mathematics without assuming the existence of the actually infinite and having recourse to things like existence proofs by reductio ad absurdum.

I'm under the impression that Bourbaki flounders via these sorts of issues. Not anything to do with the failure of set theory. Or perhaps it is the failure of their limited, constructivist form of set theory.

I am by no means an expert on these issues, however, so I might be all wet. But that's what I have got from my reading on these sorts of issues over the years.

ja
http://vispo.com

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403. **Martha King**
Fwd: Reading Feb 7 NYC - please post correction
Wed 23 Jan 2008

RESENT as I have not seen this posted AND the subject line of the original had the date wrong!Â The reading is on February 7...which in fact is Chinese New Year.Â Thank you --Martha King

-----Original Message-----
From: [redacted]
To: [redacted]
Sent: Thu, 17 Jan 2008 10:08 am
Subject: Reading Feb 10 in NYC - please post

Martha King and Elinor Nauen presentÂ

Â

Andrei CodrescuÂ andÂ Sharon Mesmer

Â

Thursday, February 7, 2008 (Chinese New Year!)

6:30 â€“ 8:30 p.m.Â

Â

at The Telephone Bar & Grill â€“ 149 Second Avenue btw 9th & 10th Streets

In the Lounge Â Â Â Â Â Â Â Â Â

* Excellent food and drink available *

All trains to Union Square, 6 to Astor Place, F to Second Avenue

Â
Andrei Codrescu is the author of New Orleans, Mon Amour: Twenty Years of Writing from the City, a collection in response to the catastrophe that devastated his adopted city in 2005. In 1989 he returned to his native Romania to cover the collapse of a catastrophic history and wrote The Hole in the Flag: An Exile's Tale of Return and Revolution. History is explored playfully in a book-length interview called Miracle and Catastrophe: an interview with Andrei Codrescu by Robert Lazu, published in Romania by Hartmann publishers in 2005. Otherwise, he has no interest in catastrophe, which is why he comes to New York only twice a year.

Codrescu's other books are more about miracles, really. They include: Wakefield, a novel; It Was Today: New Poems; Casanova in Bohemia; Alien Candor: Selected Poems 1970-1997; The Blood Countess; Messiah; Ay, Cuba: a

Socio-Erotic Journey and Hail, Babylon: Looking at American Cities. For more info, visit www.codrescu.com or www.corpse.org.

Sharon Mesmer (aka Annoying Diabetic Bitch) has been active in the New York City literary scene since moving from Chicago and receiving a MacArthur Scholarship from Brooklyn College on the recommendation of Allen Ginsberg. (We wonâ€™t tell you when.) Known as a poet and performance artist, sheâ€™s performed internationally, especially as a founding member of the Mellow Freakin' Woodies band. Among her poetry collections are Half Angel/ Half Lunch and Lonely Tylenol, an art-poetry collaboration with David Humphrey.

Her texts blur poetry/prose distinctions so cleverly that reviewers habitually call her prose poetic, as well as â€œwittyâ€ â€œdazzlingâ€ and â€œdeep.â€ Her prose works include a collection of short fiction, The Empty Quarter and a full length novel In Ordinary Time. Mesmer's works have also appeared in Rattapallax, Lungfull!, The World, Gargoyle and other literary magazines. She is currently English-language editor of American Book Jam, a Japanese literary magazine, and teaches at New School University.

Â

Admission is FREE but please

CONTRIBUTE GENEROUSLY when we pass the hat

All proceeds go to the readers

Â

Coming up: March 6, Eileen Myles and Sanjna Singh; April 3, Maggie Dubris and Geoffrey Oâ€™Brien

Â

For more information: [redacted]Â Â orÂ [redacted]

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_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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404. amy king
Fwd: Reading Feb 7 NYC - please post correction
Wed 23 Jan 2008

Martha,

  Your original post was released the day you posted it, and all posts are released as written.

Please view your original post in the archives here:
http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0801&L=poetics&D=1&O=A&P=33450

Additionally, all list members may check the public archives anytime:
http://listserv.acsu.buffalo.edu/archives/poetics.html

You can sort messages by date, author, or subject line.

Thanks,

Amy

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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405. Kimmelman, Burt
BURTON HATLEN
Wed 23 Jan 2008

Coincidentally, I sent Burt Hatlen an email message yesterday to tell him how much I was loving reading a certain essay of his on George Oppen, and asking him if there were any plans to publish a collection of his essays.

Burt was a gentle and generous man, and he was brilliant. I am one of a lot of people who were helped in so many ways by him, and who greatly admire, I dare say, his prodigious achievement as a scholar (and I greatly enjoyed his poetry too). His critical writing was unique and uniquely important. He deeply understood what he was writing about, and his language was precise always, his insights breathtaking, as was his breadth. I do hope a volume of his essays can see the light of day.

I will miss corresponding with him. He would sign his communiqués to me, modestly, as "Burt (the Other)" How awful that he is gone, and so soon after Sylvester Pollet.

Burt Kimmelman

Date: Tue, 22 Jan 2008 10:49:32 -0500

From: Michael Heller <[redacted]>

Subject: BURT HATLEN

Received sad news yesterday that Burt Hatlen died yesterday. He was our crowd's scholar, a tremendous enthusiast for experimental and contemporary

poetry, head of the National Poetry Foundation at Orono and organizer of the best literary conferences in the country. A

good friend to many on this list. Mike

↑ Index

406. Mairead Byrne
Re: Burt Hatlen Remembered
Wed 23 Jan 2008

Thanks Steve. It looks very much like a life well lived. Richly lived. In the blessed land of poetry, the borders of which are kept open. Mairead

>>> Steve Evans <[redacted]> 01/23/08 3:30 PM >>>
The Bangor Daily News's top cultural writer, Alicia Anstead, contributed the following front-page article about Burton Hatlen's life today:

http://bangornews.com/news/t/city.aspx?articleid=159261&zoneid=176

I thought Poetics List members for whom the BDN is not daily reading might want to see it.

The obituary that also ran today is here

http://legacy.com/bangornews/Obituaries.asp?Page=Lifestory&PersonId=101724577

We are only beginning to measure our loss here in Orono. The tributes and reminiscences on this list are truly a help.

Steve

* * * *

Steve Evans
Associate Professor of English
Graduate Studies Coordinator
New Writing Series Coordinator
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Orono, ME 04469
[redacted]
www.thirdfactory.net

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407. Alan Sondheim

David Askevold 1940,2008

Wed 23 Jan 2008

David Askevold

(I knew and loved David Askevold, and for years felt close to him. He was a major influence on my life, the lives of his students and friends, al- most everyone who knew him. His work was unique and in a very deep sense, unfathomable and veering, nothing else is like it, it ventured into terri- tories I didn't know existed. The doors he opened were unique. More than anyone else, he exemplified the spirit of the Nova Scotia College of Art and Design in Halifax, during the period it was considered the finest art school in North America.

And David was the finest teacher of art I knew; he didn't teach so much as opened space for his students to learn. His classes were sessions among equals, intense, serious, playful, world. He had a soft voice and an uncanny laugh. He was beautiful. He believed in the deep value of art and lived that way. He was indescribable, and I'm at a loss for further words here, these are poor enough.)

> From [redacted] Wed Jan 23 18:47:51 2008
Date: Wed, 23 Jan 2008 18:47:32 -0500
From: Ian Murray <[redacted]>
To: Ian Murray <[redacted]>
Subject: Fwd: ART METROPOLE REMEMBERS DAVID ASKEVOLD 1940 - 2008

> artmetropole.com
> 788 King Street West 2nd Floor, Toronto, Canada M5V 1N6
> T [redacted] F [redacted] [redacted]
>
> OBITUARY
>
> DAVID ASKEVOLD
> 1940 - 2008
>
> It is with deep personal regret that we inform you of the passing of the artist and educator David Askevold.
>
> David died peacefully, in a Halifax hospital, on Wednesday January 23, 2008.
>
> One of Canada's most influential artists and an important figure in many international art movements of the last 40 years, Askevold's work as an arts educator has also had great importance on an international level. David was a long-time colleague and contributor to Art Metropole, and

one of our first Artist Life Members. He will be greatly missed.

The funeral will be family only. A memorial and exhibition will be organized for later in the year.

Personal sympathies may be forwarded to David's wife and daughter:

Norma Ready and Kyla Ready-Askevold
15 Penhorn Drive
Dartmouth, Nova Scotia B2Y 3K2
Canada

Sincerely,

Ian Murray
for the Board of Directors
Art Metropole

Art Metropole is a non-profit artist-run centre incorporated in 1974. We'd like to thank the Canada Council for the Arts, the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, as well as private donors for their support.

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408. **Jim Andrews**
Re: Oulipo Compendium
Wed 23 Jan 2008

> *Also, while i'm not mathematics historian myself and i stop understanding foundational issues somewhere around where the lambda calculus begins, and any way I gave up on the whole idea as unimportant after uncle ludwig wins his battle with turing in the lectures on the foundations of mathematics, but your description of constructivism sounds more like what i understood Brouwer's intuitionism to be, that is, only accepting positive proofs and rejecting ideas like proof by contradiction (and not just reductio) and consequently the law of the excluded middle as well as the the law of non-contradiction.*

yes, you're right that what i was thinking of is Brouwer's approach. i'm wrong. apologies. i'm spreading misinformation. just spent the last couple of hours reading about bourbaki. for instance, http://www.rbjones.com/rbjpub/logic/jrh0105.htm . nowhere are they classified as constructivists in the sense i said they were.

i can't find any characterization of their philosophy concerning matters of the potential versus the actually infinite. nor on matters concerning existence proofs by reductio. which probably means they were OK with assuming the existence of the actually infinite if needed and with existence proofs by reductio, when needed.

i just think it's so cool, the strong relation between oulipo and bourbaki. i know, many poets would be horrified at the thought of such an alignment of mathematics and poetry.

but both can profit from the influence of each other. as apparently was the case with bourbaki and oulipo.

math culture can be boring, rigid, narrow, trivial. without relation to or participation in art, and with only a practical sense of beauty and aspiration. without calling. without a sense of social responsibility and vision. ultra 9-5. pocket calculators. white shirt. corporate dull. fussy. regimented. task-masterish. neurotic. the energy of slaves. it needs the strengths of art culture to give it a different sense of itself and the world, and its place in the world. not simply as the brains and theorists behind the engineering, but as artists toward a better world, toward a sense of appreciation of the cosmos and the explanatory power of mathematics in this world. mathematics as the poetry of science. in its intense engagement with language. which, i gather, was a deep concern of bourbaki.

and poetry needs engagement with other fields also. particularly with science. such a pathetic cultural gulf between the arts and sciences. poets without a sense of the intensity of engagement with language present in mathematics. poets afraid of mathematics. or angry at it or what it represents to them.

and here is oulipo and bourbaki doing something profoundly different in that regard. inspiring, really. truly.

ja
http://vispo.com

↑ Index

409. Alan Sondheim
evidence from the scanner
Thu 24 Jan 2008

(later this week) evidence from the large scanner

point-cloud into abject objects of desire, smeared pixels
and the conjuration of the true real organism

http://www.alansondheim.org/azureleg1.jpg
http://www.alansondheim.org/azureleg2.jpg
http://www.alansondheim.org/azureleg3.jpg
http://www.alansondheim.org/azureleg4.jpg
http://www.alansondheim.org/azureleg5.jpg
http://www.alansondheim.org/azurelega.jpg
http://www.alansondheim.org/azurelegb.jpg
http://www.alansondheim.org/azurelegc.jpg

(earlier this week) evidence from the large scanner:

Azure Carter film noir templates for continuance of research into the obscenity of the night

http://www.alansondheim.org/azuren1.gif
http://www.alansondheim.org/azuren2.gif
http://www.alansondheim.org/azuren12.gif
http://www.alansondheim.org/azuren21.gif
http://www.alansondheim.org/azuren32.gif
http://www.alansondheim.org/azuresit.gif

(David Askevold would have liked this; in a way the translucency of the digital and pristine quality of the analogic, that sort of thing, would have resonated. I remember the two of us scuttling down a barren coastal cliff, jagged rocks all the way, in the middle of a pitch-dark and stormy Nova Scotia winter night. We were recording a foghorn and its echoes, holding on for dear life. I can see the scanner images through an uncanny the memory of these soundings, which are with me here in West Virginia, a 35-year-old tape. I'd dedicate these works to him if that weren't such an absurd, meaningless gesture, especially in the face and body of death.)

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410. Alexander Jorgensen
Attn: Early Spring Readings - Looking to organize
Thu 24 Jan 2008

Will be Stateside in March and am currently in the midst of organizing some readings, the most notable, perhaps, at Xavier University. Any open slots and information related to locales btw Midwest and East Coast would be appreciated. My work has appeared in journals both online and in print, with new work to appear in upcoming Big Bridge, Otoliths (and this is gonna be an IMPORTANT one for those interested in VISPO), and Vibrant Gray. Is gonna be old-style, I guess, that hop into the back of an old honda civic, thumbing it if need be, all in two weeks, and drive from there to there, taking a pit-stop in Indiana to visit James Dean -- then back to China.

Some work online

http://www.alexanderjorgensen.com

Regards,
AGJ

--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - I mean, what is it about a decent email service?

↑ Index

411. Adam Fieled
PFS Post: Matina Stamatakis
Thu 24 Jan 2008

Check out lovely new work from Matina Stamatakis on PFS Post:

http://www.artrecess.blogspot.com

Books!

"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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412. Jim Andrews
Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
Thu 24 Jan 2008

> *There is also the question of the "signature" and the "caption"*
> *attached to*
> *the code. For example--you see a poem and at the bottom it says*
> *it is by so*
> *and so, a recognized and famous person and you think ah!! Wow! That's*
> *deep! That's innovative!! You see a name you don't know at all, and your*
> *response is a bit muted, a bit unsure, even if you liked the*
> *poem, you might*
> *think--well,hmm. I better look that up and see what so and so says about*

> *it.*
>
> *A photo in the paper of a person that looks like anyone--except the caption reads, so and so is charged with murder. "My God! look at these terrifying and ominous eyebrows!" The same photo, this time captioned, "Avant-Garde Poet." "Ah! What sensitive and radical energy shines in the eyes!" Again, the caption reads "Banker dead at 63." "Fat capitalist swine!"*

Yes, the context, the frame, is part of the code, isn't it.

Rather depressing, in a sense. Work never 'stands on its own'. It does and doesn't, if it does at all. The frame, the context, is active in determining what the piece means to anybody. Even if a work creates 'a world of its own', the frame enters the world of the work as inevitably as water flowing downhill. Meaning is always constructed not simply from what is read but we must bring our world view into the construction, including our view of the work itself. and the author. and so on.

we can find this depressing or respond to it as best we can and not attempt to resist the inevitable but go with it. that the frame is so active in the shaping of how people respond also means that there's a dynamic going on that's a source of energy. it's interactive. it's interactive in ways we have no control over. yet it is possible to open the work to allowing people to make of it what they will in a more engaging way than if we assume the poem can live in its own imagined world that people can decipher as we intend them to do.

> *One of the aspects of codes you are discussing in relation with writing is sets and constraints. For Godel, sets are consistent but incomplete, just as constraints are. For myself, it is the areas of incompleteness and inbetweenness that are of interest--the "hidden in plain site/sight/cite" which is the code that goes unnoticed while the attention is drawn to the "correct" codes. By "reading between the lines" and "across the lines," "against the grain" as well as "with it," across the sets rather than being restricted within them--one is essaying to "connect the dots" of the things visible and invisible as it were, of the codes "meant to be seen" and those not. Lines begin in cracks, strati, faults, breakages in the earth and continue into forms that become writing, codes--"lines of flight"--*

Yes. Most of the work I've done the last several years is explicitly interactive. Inevitably in the above senses, but also in various other ways. Sometimes there's a compositional interactivity; people are invited to compose, in some sense. put the sound icons together. or create and configure brushes or pens. or

'complete' the poem via writing. or type the concept and the piece does something with the concept. and so on. sometimes there's a game dimension. sometimes one is invited to play the piece like an instrument of some sort, either sonic or visual or both.

if there is a 'whole' to this sort of work, then it is a combinatorium, a space of possibilities. one is invited to imagine the whole space while probably not ever experiencing the whole thing.

i think that part of what comes out of our experience of apparently new forms of interactivity is a deeper understanding of how interactivity is not new and a deeper understanding of how it is present in other things/media/art/situations.

when i was writing my first dhtml (dynamic html) interactive pieces in the 90's, i was interested in the notion that texts could now have behavior. the wreader does something and the text responds. i did a bit of resarch on what had been written previously on text having behavior. i didn't find much, but mcgann had written about the matter a bit in relation to language poetry. which was cool, i thought.

but we know more now about the notion of text having behavior as a result of the apparently new type of textual behaviors via programmed codes. texts do not 'stand on their own' but have a 'life' independent of the writer nonetheless, and a life dependent on the author and the context/frame/environment they are received in. also, writers do anticipate certain ranges of responses and sort of write combinatoria via anticipation of multiple responses, at any juncture in the poem. ambiguity is a kind of branching, an opening up to multiple possibilities and wreadings.

also, however new a form of interactivity is, it has to engage our old means of making meaning. and expand those into new territory. sometimes the adjustment is figuring out how it is doing the former before we can work it into the latter.

ja
http://vispo.com

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413. Camille Martin

Camille Martin's new website

Thu 24 Jan 2008

I recently created a website to house some of my poetry, collages and visual poetry, essays, and upcoming reading dates:

http://www.camillemartin.ca <http://www.camillemartin.ca/>

Enjoy!

Camille

Camille Martin

Toronto

[redacted] <mailto:[redacted]>

↑ Index

414. Marcus Bales
Re: Oulipo Compendium
Thu 24 Jan 2008

On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:
> Probably someone misunderstands what Russell's Paradox actually did
> to Hilberts program or got confused by a popular account of the
> incompleteness theorems and came away with the idea that mathematics
> is irrational. it happens all the time.

The interesting thing is that in nearly every case the people who try to intuit or infer a postmodern worldview from math and science get it wrong. They conclude the world is irrational because of Cantor or morals are relative because of Einstein or that we can't know anything because of Heisenberg. They've heard a little, understood less, and they get it wrong. They go on from misunderstanding to error. That's the essence of why the postmodern worldview is so messed up: it started with misunderstandings and went on to wrong conclusions from there. And then they, like the creationists, insist that any subsequent attempt at clarifying explanation is "only a theory", as if a theory is something excreted during a bout with the flu. They know what they believe, and they are fundamentalist about it -- even while, ironically, rejecting "foundationalism". Nothing, in short, is true except what the postmodernist happens to believe -- but that is _really_ true: so true that no account of where he or she has misunderstood the basic ideas is possible.

Postmodern Bard

What asks the new postmodern bard
        Whose anti-reality ways
Have made her chopped-up prose so hard
        To praise?

She asks we say that all we know
        Is language and habit and fear:
That all is fake as her own faux
        Career.

She keeps her hatreds clear and bright,
Detecting the patriarch´s stench
On every guy who doesn´t write
In French.

All principles are infra dig,
Self-interest is all she infers -
Except your heart is not as big
As hers.

No, not for her the outward sweep
Of science´s infinite shore -
She feels her creed within her deep
Heart´s core

She´s sure she´s sure, and sure her claim
It´s not her intent to be right
Is right, as if there were no shame
In sight.

Sincerely sure that nothing´s true,
Unladen by theory or thought,
She knows it´s true she´s right, while you
Are not.

Marcus

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415. David Chirot
Mushroom Cloud on Czech TV in the Tradition of Svejk
Thu 24 Jan 2008

Long live the good soldier Svejk!

http://www.nytimes.com/pages/arts/index.html?th&emc=th ---

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416. amy king
Reminder - Tomorrow
Thu 24 Jan 2008

MiPOesias presents
~~ STOBB ~~ LIN ~~ YOUNG

Friday, January 25th @ 7:00 p.m.

Stain Bar â€“ Williamsburg, Brooklyn

~~~~~~~~~~~~~~~

WILLIAM STOBB is the author of Nervous Systems, a 2006 National Poetry Series selection and For Better Night Vision, a limited edition chapbook produced by the Black Rock Press at the University of Nevada. His poems have appeared in American Poetry Review, Colorado Review, American Literary Review, Denver Quarterly, and online at MiPOesias, Three Candles, Cricket Online Review, and nthposition. Stobb hosts the monthly audio column on poetry and poetics, "Hard to Say," on miporadio. With David Krump, he co-curates the reading series at the Pump House Regional Arts Center in La Crosse, Wisconsin. Stobb is Associate Professor of English at Viterbo University.

1. http://www.mipoesias.com/Poetry/stobb_william_e.html
2. http://www.mipoesias.com/2007/stobb_william.htm

TAO LIN is the author a poetry-collection, you are a little bit happier than i am (Action Books, 2006), a story-collection, Bed (Melville House, 2007), and a novel, Eeeee Eee Eeee (Melville House, 2007). Melville House is publishing his second poetry-collection, Cognitive-Behavioral Therapy, in 2008. His web site is called Reader of Depressing Books.

1. http://www.mipoesias.com/Poetry/lin_tao.html
2. http://www.mipoesias.com/2007/lin_tao.htm

MIKE YOUNG is the co-editor of NOÃ– Journal, a free literary/political magazine. His work has or will appear in MiPOesias, Backwards City Review, realpoetik, Juked, elimae, BlazeVOX, 3:AM and elsewhere. A chapbook of his work is forthcoming from Transmission Press. He sleeps most of the time in Massachusetts. http://www.mipoesias.com/2007/young_mike.htm

~~~~~~~~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

Hope you'll stop by!

Amy King

http://www.mipoesias.com
http://miporeadingseries2007.blogspot.com/2007/09/january-2008.html

--

Blog

http://www.amyking.org/blog

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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417. steve d. dalachinsky
Re: Camille Martin's new website
Thu 24 Jan 2008

wow wonderful stuff

On Thu, 24 Jan 2008 07:44:18 -0500 Camille Martin <[redacted]>
writes:
> I recently created a website to house some of my poetry, collages and
> visual poetry, essays, and upcoming reading dates:
>
>
>
> http://www.camillemartin.ca <http://www.camillemartin.ca/>
>
>
>
> Enjoy!
>
>
>
> Camille
>
>
>
> Camille Martin
>
> Toronto
>
> [redacted] <mailto:[redacted]>
>
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418. Warren Lloyd
Mei Mei Berssenbrugge Query
Thu 24 Jan 2008

Has anyone out there seen, read or just heard how Mei Mei Berssenbrugge's first 'pamphlet' of poetry "Fish Souls" (Greenwood) was written. Or better yet does anyone own one who is willing to send me some or all of the poems pdf or copies??? Apparently it is really rare. I've been unable to find it anywhere for less than 285.00 and libraries in my area (including inter-library options) just don't have it, including UB's special collections. Please back channel if anyone can help! Thanks !!

Warren

:

Never miss a thing. Make Yahoo your homepage.

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419. Kyle Schlesinger
Dan Featherston's The Clock Maker's Memoir
Thu 24 Jan 2008

Cuneiform is pleased to announce the publication of:

THE CLOCK MAKER'S MEMOIR
by Dan Featherston

Advanced praise for The Clock Maker¹s Memoir:

Through a series of poised, meditative stanzas, The Clock Maker¹s Memoir takes on the formidable topics of time and memory. What¹s evident throughout this book is a careful craftsmanship leading to novel perspectives all around the clock. ‹ Lisa Jarnot

The Clock Maker¹s Memoir registers the world¹s variety in small catalogs of storms, shadows, dreams, memories, and rituals of childhood. In such forms, time returns each time with a difference. Likewise, the supple measure of these poems returns us to a rhythm or tone each time with a difference, sounding a subtle echo of slipped in sleep. As William Blake declares, ³There is a Moment in each Day that Satan cannot find / Nor can his Watch Fiends find it.² Yet Dan Featherston finds it ‹ through alert and resourceful art. ‹ Devin Johnston

With its precise music, The Clock Maker¹s Memoir navigates the immeasurable distance between the clock¹s face and the face worn by lived experiences. In these poems, memoir is not some static repository: it is a poesis of the present

tense. Featherston¹s craft and his unblinking commitment to particulars fashion a lyric search that one can trust to ask the questions, the necessary questions of time, space, and how we find one another amidst all this memory. ‹Richard Deming

Dan Featherston is the author of two booklength collections of poetry, Into the Earth (Quarry Press) and United States (Factory School), as well as five shorter collections. He lives in Philadelphia with Rachel McCrystal and their dog Fredo.

This book will soon be available from Small Press Distribution (www.spdbooks.org). Order direct from Cuneiform (www.cuneiformpress.com) and you'll receive FREE SHIPPING. Send a $12 check to: Cuneiform | 214 North Henry Street | Brooklyn, NY 11222

For those of you in New York City, Featherston will read from this book at Peace on A 166 Avenue A #2 (between 10th and 11th) on Friday February 1st at 8pm. BYOB $5 recommended donation.

Other titles from Cuneiform Press:

Ron Silliman¹s Woundwood
Ted Greenwald¹s Two Wrongs
Bill Berkson¹s Sudden Address
Sarah Campbell, ed. I Have Imagined a Center // Wilder Than This Region: A Tribute to Susan Howe
Gregg Biglieri¹s Sleepy with Democracy

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420. Catherine Daly
Fwd: AWP Conference Schedule Change
Thu 24 Jan 2008

Please DO NOT reply. This is an automatically generated message and replies to this message will not be received.

Dear Catherine Daly,

Below is information for you regarding two recent schedule changes.

SCHEDULE CHANGES

...

Due to a recently broken wrist, Louise Glück has cancelled her appearance at the conference. AWP wishes her a swift recovery to stay, as Stephen Colbert would say, 'wrist-strong.'

Rae Armantrout will read with Mark Strand on Friday night at 8:30 in the Grand Ballroom of the Hilton New York. The reading is sponsored by the Academy of American Poets.

Rae Armantrout is a native Californian whose poems are masterful contradictions; according to Robert Creeley, her poems have 'a quiet and enabling signature.' He adds, 'I don¹t think there¹s another poet writing who is so consummate in authority and yet so generous to her readers and company alike.' Her poems are telegenically 'regional,' filled with bungalows, newscasters and swimming pools yet they ring with an immaterial clarity that quietly subsumes her readers and listeners in a radical and eerily funny vision. She was at the center of the first generation of Language Poets, the group in the US most often credited with introducing poetry to postmodernity. Since then Rae Armantrout has forged a growing international reputation--publishing eight remarkable books of poems, most recently Up to Speed (Wesleyan, 2004) and Veil: New and Selected Poems (Wesleyan, 2001), as well as countless poems anthologized (Best American Poetry 2002, and Postmodern American Poetry, a Norton Anthology, 1994) and gathered in diverse journals such as Conjunctions, Partisan Review, and the LA Times. In 2000, A Wild Salience, a collection of critical writings on the work of Rae Armantrout, was published (Burning Deck). She has directed the New Writing Series at University of California, San Diego, (UCSD) since 1989, and co-organized the Page Mother¹s Conference in 1999. She has taught writing at UCSD for almost two decades.

--
All best,
Catherine Daly
[redacted]

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421. Jennifer Karmin
A Sing Economy: new anthology from Flim Forum Press
Thu 24 Jan 2008

A Sing Economy is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets:

Kate Schapira
Barrett Gordon
Jennifer Karmin
Stephanie Strickland
Mathew Timmons
Kaethe Schwehn

Harold Abramowitz & Amanda Ackerman
Jaye Bartell
Jessica Smith
David Pavelich
Erin M. Bertram
Laura Sims
Deborah Poe
a.rawlings & francois luong
Michael Slosek
Kevin Thurston
Hannah Rodabaugh
Tawrin Baker
and three cover films by Scott Puccio

Available January 31-February 2 at the 2008 AWP Book Fair in NYC. Drop by and say hello at the Flim Forum table: #491 Americas Hall II, access from 3rd floor.
http://www.awpwriter.org/conference/2008exhibitorslist.php

Flim Forum Press is an independent press that provides SPACE for emerging poets working in a variety of experimental modes. Founded in 2005, Flim Forum Press is edited by Matthew Klane and Adam Golaski.
http://www.flimforum.blogspot.com

To purchase the anthologies A Sing Economy or Oh One Arrow please send a check (payable to Flim Forum Press) for $20 (includes shipping and handling), or $30 for both books, to:

Flim Forum Press
PO Box 549
Slingerlands, NY 12159

UPCOMING EVENTS WITH FLIM FORUM AUTHORS
~~~
~~~

*3/15/08 - Los Angeles, CA: Betalevel
http://betalevel.com

*3/19/08 - Ithaca, NY: The Ithaca Bookery
http://www.thebookery.com/boo_ld.taf

*3/20/08 - Cortland, NY: SUNY Cortland
http://www.cortland.edu/english

*3/20/08 - Buffalo, NY: Rust Belt Books
http://artvoice.com/directory/rust_belt_books

*3/22/08 - Buffalo, NY: Small Press Book Fair
http://www.buffalosmallpress.org

*4/12/08 - Providence, RI: Publicly Complex
http://www.ada-books.com

*4/19/08 - Chicago, IL: Red Rover Series
http://groups.yahoo.com/group/redroverseries

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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422. Jason Quackenbush
Re: Oulipo Compendium
Thu 24 Jan 2008

Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually believe that nothing is true but what they believe.

In the past I've given you plenty of examples of non-postmodernists who reject some of the positions that you hold to be essential for a "correct" world view. Taking just the example in this email of foundationalism. One of the leading critics of foundationalism whose work is still held to be fundamental to the coherence theory of epistemological justification is Laurence Bonjour at the University of Washington. I can say with 100% certainty from my personal acquaintance with the man that you're never going to find a LESS postmodern worldview. Politically, he's aligned more or less with Nozick as opposed to Rawls at the other end of the spectrum, and metaphilosophically he's dedicated to the traditional analytic method that descends from the modern era in philosophy. He's the only professional philosopher I've ever met who thinks that

Quine is unimpressive due to a lack of rigour, and when someone brings up someone like Heidegger or Foucault, he tends to say "continental philosophy?" and shrug his shoulders because he doesn't consider his unfamiliarity with them to be any sort of impediment to his work.

That having been said, he's probably more aware than anyone of the problems with foundationalism and although he has at this point recanted his earlier coherentism and his thought currently runs towards a modified version of foundationalism, he's intellectually honest enough to admit that as a theory of knowledge it has real problems that no one has overcome as of yet.

I'm offering you this description of my former professor as an example of the kind of intellectual honesty you're going to have to display in order for anyone to take your "postmodern theorist" bogeyman seriously. Show me where you are finding these people who are absolute relativists and believe in nothing but the subjectivity of the self. Find me Five well known and respected thinkers in the field you're criticizing who hold the beliefs you're attributing to the group of "postmodernists" as a whole.

Because if you can't do that, then you're just making straw men of opposing viewpoints and as a result I have developed the suspicion that you're an objectivist since that sort of sophistry was an important part of ayn rand's "philosophy."

If that's the case then there's no point in having a conversation with you about this and your position is just as anti-rational as the position you have repeatedly attributed to "postmodernists." The first requirement of intellectual honesty is to admit to oneself the possibility of one's position being wrong. If you can't do that, then I wish you'd stop riding this particular hobby-horse, because it could be an interesting discussion but only if freed from argument by appeal to dogma.

Thanks,
Jason

On Thu, 24 Jan 2008, Marcus Bales wrote:

> *On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:*
> *Probably someone misunderstands what Russell's Paradox actually did to Hilberts program or got confused by a popular account of the incompleteness theorems and came away with the idea that mathematics is irrational. it happens all the time.*
>
> *The interesting thing is that in nearly every case the people who try to intuit or infer a postmodern worldview from math and science get it wrong. They conclude the world is irrational because of Cantor or morals are relative because of Einstein or that we can't know anything because of Heisenberg. They've heard a little, understood less, and they get it wrong. They go on from*

misunderstanding to error. That's the essence of why the postmodern worldview is so messed up: it started with misunderstandings and went on to wrong conclusions from there. And then they, like the creationists, insist that any subsequent attempt at clarifying explanation is "only a theory", as if a theory is something excreted during a bout with the flu. They know what they believe, and they are fundamentalist about it -- even while, ironically, rejecting "foundationalism". Nothing, in short, is true except what the postmodernist happens to believe -- but that is _really_ true: so true that no account of where he or she has misunderstood the basic ideas is possible.

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Have made her chopped-up prose so hard
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That all is fake as her own faux
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She feels her creed within her deep
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Is right, as if there were no shame
In sight.

Sincerely sure that nothing´s true,
Unladen by theory or thought,
She knows it´s true she´s right, while you
Are not.

> *Marcus*

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423. Poetry Project
Events at The Poetry Project January/February
Thu 24 Jan 2008

The darkness surrounds us here at The Poetry Project but we will not succumb.

Here are next week¹s readings:

Monday, January 28, 8 PM
Jee Leong Koh & Ada Limón

Born in Singapore, Jee Leong Koh read English at Oxford University and completed his Creative Writing MFA at Sarah Lawrence College. His poems have appeared in Singaporean anthologies, and in American and British journals such as Crab Orchard Review, Gay & Lesbian Review Worldwide, The Ledge Magazine, and Mimesis. His poem ³Brother² has been selected by Natasha Trethewey for the Best New Poets Anthology 2007, to be published by the University of Virginia Press. He published his chapbook Payday Loans in April 2007. Of the chapbook, Marie Howe says, ³Smart, irreverent, often unnerving, these sonnets smirk, smile, argue and bless.² In 2006 the Singaporean government banned the reading of one of these sonnets, because ³it promotes the homosexual lifestyle.² The ban makes Jee Leong Koh out to be more dangerous than he really is. Ada Limón, a graduate of the Creative Writing Program at NYU, has received fellowships from the Provincetown Fine Arts Work Center and NYFA. She is the author of two books of poetry, lucky wreck and This Big Fake World.

Wednesday, January 30, 8 PM
Jen Hofer & Daniel Machlin

Jen Hofer¹s recent and forthcoming publications include lip wolf, a translation of Laura Solórzano¹s lobo de labio (Action Books, 2007); PUREsexSWIFTsex and September, books two and three of Dolores Dorantes by Dolores Dorantes (Counterpath and Kenning Editions, 2007); Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (University of Pittsburgh Press and Ediciones Sin Nombre, 2003); slide rule (subpress, 2002); The Route, a collaboration with Patrick Durgin (Atelos, 2008), Laws (Dusie Books, 2008); and a book-length series of anti-war-manifesto poems titled one (Palm Press, 2008). She has published poems and translations in numerous small-press publications, including 1913, Aufgabe, Circumference, The Brooklyn Rail, eoagh, Jacket, The Journal of Aesthetics and Protest, Mar con Soroche, and War

and Peace. Jen lives in Los Angeles, where she teaches poetics at CalArts and works as a court interpreter. She is a member of the Little Fakers collective which creates and produces Sunset Chronicles, a neighborhood-based serial episodic drama populated entirely by hand-made marionettes inhabiting lost, abandoned and ghost spaces in Los Angeles, and is happily a founding member of the City of Angels Ladies[1] Bicycle Association, also known as The Whirly Girls. Dan Machlin was born and raised in NYC. His first book-length collection of poems Dear Body: was published by Ugly Duckling Presse in September 2007. Previous works include several chapbooks: 6x7 (Ugly Duckling), This Side Facing You (Heart Hammer Press), and In Rem (@ Press), as well as Above Islands (Immanent Audio), an audio CD collaboration with singer/cellist Serena Jost. His poems and reviews have appeared in The Poetry Project Newsletter, Brooklyn Rail, Fence, Tarpaulin Sky, Crayon, and Soft Targets. Dan is founding editor and publisher of Futurepoem books, and a former co-curator of The Segue Series at Bowery Poetry Club in NYC.

Friday, February 1, 10 PM
Anna Joy Springer & Azareen Van der Vliet Oloomi

Anna Joy Springer is a prose writer and visual artist who makes Grotesques. That is, she creates hybrid texts combining sacred and profane elements in order to prompt intensely embodied conceptual-emotional experiences in readers. Formerly a singer in the Bay Area bands, Blatz, The Gr'ups, and Cypher in the Snow, Anna Joy has toured the United States and Europe being a wild feminist punk performer, and she has also toured with the all-women spoken word extravaganza, Sister Spit. Author of the illustrated novella The Birdwisher (Birds of Lace Press, January 2008), she is currently finishing her first "novel," The Vicious Red Relic, Love. She received her MFA in Literary Arts from Brown University in 2002, and she is an Assistant Professor of Literature at University of California, San Diego where she truly loves teaching courses in Experimental Writing, Graphic Texts, and Postmodern Feminist Literatures. Azareen Van der Vliet Oloomi is pursuing her M.F.A. in fiction at Brown University and is the 2008 National Small Press Month Co-ordinator.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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424. Marcus Bales
Re: Oulipo Compendium
Thu 24 Jan 2008

Jason Quackenbush wrote:
> Interesting comments Marcus, but I again renew my challenge to you
> to present me with examples of five postmodern thinkers who actually
> believe that nothing is true but what they believe.

Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.

Jason Quackenbush wrote:
> In the past I've given you plenty of examples of non-postmodernists
> who reject some of the positions that you hold to be essential for a
> "correct" world view.<

I don't know what a "correct" world view would be. I'm pretty sure, though, that people who say there's nothing out there, but still get regular medical checkups and pay their health insurance premiums are frauds. Why aren't such people successfully living on love and pale moonlight if there's really nothing out there?

Jason Quackenbush wrote:
> Taking just the example in this email of foundationalism.

> One of the leading critics of foundationalism whose
> work is still held to be fundamental to the coherence theory of
> epistemological justification is Laurence Bonjour at the University
> of Washington. I can say with 100% certainty from my personal
> acquaintance with the man that you're never going to find a LESS
> postmodern worldview.<

Wow -- 100% certainty but no foundationalism, eh? Fundamental to the coherence theory, but no foundationalism, eh? Words are tricky things, and so is grammar. It's hard to be a real postmodernist, particularly if one has the view that there are people who are good, smart people who are working hard to try to get ideas and language to coincide, to get things right, insofar as any human being can get things right. You seem to be making my points for me, here. A fellow who is working hard to get something right is not a postmodernist? Well, duh.

Jason Quackenbush wrote:
> Politically, he's aligned more or less with
> Nozick as opposed to Rawls at the other end of the spectrum, and
> metaphilosophically he's dedicated to the traditional analytic
> method that descends from the modern era in philosophy. He's the
> only professional philosopher I've ever met who thinks that Quine is
> unimpressive due to a lack of rigour, and when
> someone brings up someone like Heidegger or Foucault, he tends to
> say "continental philosophy?" and shrug his shoulders because he
> doesn't consider his unfamiliarity with them to be any sort of
> impediment to his work.

Well, I remain over on the Rawls side, but still, so what -- this fellow sounds as if he's someone I could easily admire. Again, though, what is your point? He's anti-foundationalist and non-postmodern -- but so what? So was Socrates.

Jason Quackenbush wrote:
> That having been said, he's probably more aware than anyone of the
> problems with foundationalism and although he has at this point
> recanted his earlier coherentism and his thought currently runs
> towards a modified version of foundationalism, he's intellectually
> honest enough to admit that as a theory of knowledge it has real
> problems that no one has overcome as of yet.<

Oh, so he's not an anti-foundationalist, per se, after all -- and yet he's also not a post-modernist. Hmm. But it seems to me that the traits you're describing in this man are not the traits of postmodernists, and yet your use of him in this context prompts me to think that you think of him as a postmodernist who demonstrates none of the traits or beliefs of the postmodernists. He sounds like

an admirable guy. So do you. From what I've read of your writing here and there online, and from what you say about Bonjour, it doesn't seem to me as if either of you are people who hold the views I'm criticizing.

Jason Quackenbush wrote:
> ... I have developed the suspicion
> that you're an objectivist since that sort of sophistry was an
> important part of ayn rand's "philosophy."<

Sorry, my opinion of Rand, and the sociopaths who tend to believe her novels are philosophy, is even lower than my opinion of postmodernists.

Perhaps, if you're willing to engage in the endeavor, we could try, first, to define what we can agree to mean when we say "postmodern"?

Marcus

> *On Thu, 24 Jan 2008, Marcus Bales wrote:*
>
> *On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:*
> *Probably someone misunderstands what Russell's Paradox actually did*
> *to Hilberts program or got confused by a popular account of the*
> *incompleteness theorems and came away with the idea that mathematics*
> *is irrational. it happens all the time.*
>
> *The interesting thing is that in nearly every case the people who try to intuit or*
> *infer a postmodern worldview from math and science get it wrong. They*
> *conclude the world is irrational because of Cantor or morals are relative*
> *because of Einstein or that we can't know anything because of Heisenberg.*
> *They've heard a little, understood less, and they get it wrong. They go on from*
> *misunderstanding to error. That's the essence of why the postmodern*
> *worldview is so messed up: it started with misunderstandings and went on to*
> *wrong conclusions from there. And then they, like the creationists, insist that*
> *any subsequent attempt at clarifying explanation is "only a theory", as if a*
> *theory is something excreted during a bout with the flu. They know what they*
> *believe, and they are fundamentalist about it -- even while, ironically, rejecting*

"foundationalism". Nothing, in short, is true except what the postmodernist
happens to believe -- but that is _really_ true: so true that no account of where
he or she has misunderstood the basic ideas is possible.

Postmodern Bard

What asks the new postmodern bard
Whose anti-reality ways
Have made her chopped-up prose so hard
To praise?

She asks we say that all we know
Is language and habit and fear:
That all is fake as her own faux
Career.

She keeps her hatreds clear and bright,
Detecting the patriarch´s stench
On every guy who doesn´t write
In French.

All principles are infra dig,
Self-interest is all she infers -
Except your heart is not as big
As hers.

No, not for her the outward sweep
Of science´s infinite shore -
She feels her creed within her deep
Heart´s core

She´s sure she´s sure, and sure her claim
It´s not her intent to be right
Is right, as if there were no shame
In sight.

Sincerely sure that nothing´s true,
Unladen by theory or thought,
She knows it´s true she´s right, while you
Are not.

Marcus

--

> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.10/1241 - Release Date: 1/24/2008 9:58 AM*

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425. Kenneth James
Re: Oulipo Compendium
Thu 24 Jan 2008

Marcus --

Just to get a word in edgewise: Jason asked you to name five postmodernists who claim that nothing is true but what they believe. You named Rorty. So you still have four to go.

-- Ken

Quoting Marcus Bales <[redacted]>:

> *Jason Quackenbush wrote:*
> *Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually*
> *believe that nothing is true but what they believe.*
>
> *Once again, start with Rorty. I think I can find five postmodern thinkers > who*
> *say, or at least imply, that nothing is true but what they believe, even t> hough I*
> *agree with you that not a single one of them routinely acts on that belief> in*
> *their day to day lives. To my mind, it is that chasm between what they're*
> *willing to say and how they actually lead their lives that makes me think > they're*
> *more interested in building a coterie of cross-supporting social, politica> l,*
> *financial, and professional people who will refer to, defer to, hire, and > promote*
> *one another, than in worrying about truth, beauty, justice, or proportion.> I urge*
> *them to have the courage of their convictions. If they're going to SAY tha> t*
> *nothing is true but what they believe, then I want to see them believe*
> *themselves to, say, health. Or even better, into bad health and then into > good*

health again. Extraordinary claims require extraordinary evidence.

Jason Quackenbush wrote:
In the past I've given you plenty of examples of
non-postmodernists
who reject some of the positions that you hold to be essential for
a
"correct" world view.<

I don't know what a "correct" world view would be. I'm pretty sure,
though> , that
people who say there's nothing out there, but still get regular
medical
checkups and pay their health insurance premiums are frauds. Why
aren't
such people successfully living on love and pale moonlight if there's
real> ly
nothing out there?

Jason Quackenbush wrote:
Taking just the example in this email of foundationalism.
One of the leading critics of foundationalism whose
work is still held to be fundamental to the coherence theory of
epistemological justification is Laurence Bonjour at the
University
of Washington. I can say with 100% certainty from my personal
acquaintance with the man that you're never going to find a LESS
postmodern worldview.<

Wow -- 100% certainty but no foundationalism, eh? Fundamental to the

coherence theory, but no foundationalism, eh? Words are tricky
things, and> so
is grammar. It's hard to be a real postmodernist, particularly if one
has > the
view that there are people who are good, smart people who are working
hard>
to try to get ideas and language to coincide, to get things right,
insofar> as any
human being can get things right. You seem to be making my points for
me,
here. A fellow who is working hard to get something right is not a
postmodernist? Well, duh.

Jason Quackenbush wrote:
Politically, he's aligned more or less with
Nozick as opposed to Rawls at the other end of the spectrum, and
metaphilosophically he's dedicated to the traditional analytic

method that descends from the modern era in philosophy. He's the only professional philosopher I've ever met who thinks that Quine is
unimpressive due to a lack of rigour, and when
someone brings up someone like Heidegger or Foucault, he tends to say "continental philosophy?" and shrug his shoulders because he doesn't consider his unfamiliarity with them to be any sort of impediment to his work.

Well, I remain over on the Rawls side, but still, so what -- this fellow s> ounds as
if he's someone I could easily admire. Again, though, what is your point? > He's
anti-foundationalist and non-postmodern -- but so what? So was Socrates.

Jason Quackenbush wrote:
That having been said, he's probably more aware than anyone of the problems with foundationalism and although he has at this point recanted his earlier coherentism and his thought currently runs towards a modified version of foundationalism, he's intellectually honest enough to admit that as a theory of knowledge it has real problems that no one has overcome as of yet.<

Oh, so he's not an anti-foundationalist, per se, after all -- and yet he's> also not
a post-modernist. Hmm. But it seems to me that the traits you're describin> g in
this man are not the traits of postmodernists, and yet your use of him in > this
context prompts me to think that you think of him as a postmodernist who
demonstrates none of the traits or beliefs of the postmodernists. He sound> s
like an admirable guy. So do you. From what I've read of your writing here> and
there online, and from what you say about Bonjour, it doesn't seem to me a> s if
either of you are people who hold the views I'm criticizing.

Jason Quackenbush wrote:
... I have developed the suspicion
that you're an objectivist since that sort of sophistry was an important part of ayn rand's "philosophy."<

Sorry, my opinion of Rand, and the sociopaths who tend to believe her nove> ls
are philosophy, is even lower than my opinion of postmodernists.

Perhaps, if you're willing to engage in the endeavor, we could try, first,> to
define what we can agree to mean when we say "postmodern"?

Marcus

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try to intuit or
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426. **Jim Andrews**

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Fri 25 Jan 2008

> *re codes--i think there's a tendency towards a fetishization and*
> *mystification of the aura of the digital and its codes--as though these*
> *create a separate realm outside of the "old" ways and rules of the "dirty*
> *old town" of the Pogues song--a virtuality of virtue, of*
> *purified, discrete*
> *elements manipulated for the benefit and pleasure of an elite--an*
> *intriguing*
> *branch of Formalism to be "explored" and "played with"--*

just about all of my work is available for free on the net. also, no one pays me to do this work. i don't spend a lot on the equipment. anything you need to view the work, such as the shockwave and flash plugins, is free. some of the work is available in portuguese, french, spanish, italian, finnish, and chinese. the work does not require a high-end computer to run properly on. my own machine is four years old. which is fine because i have to know if the work will run on average machines ok. the download times range from dial-up speeds to broadband, depending on the work. most of the work is ok for dialup.

i had a job for a while working as a programmer for an academic musician/digital artist. he had a $500,000 grant from a gov agency seeking to encourage dev for super highspeed networks. the developed work was seen by a remarkably small audience in performances. and much of the new media scene art is for performance or gallery. remarkably small audiences, remarkably expensive work.

but i am very net oriented. partly because i'm a writer and the main paradigm is publish. not perform or show. but beyond that, i like the net because it is not justly described as for an elite, these days, david. yes it costs some money. but not an arm and a leg. i know people on welfare here in canada who have an internet connection and a decent computer.

the paperback used to be cheap and there was an explosion of literacy. books aren't so cheap anymore. the internet, as a whole, is.

"elite"? i don't think so.

ja
http://vispo.com

↑ Index

427. Alan Sondheim
some characteristics of organic and emanent life
Fri 25 Jan 2008

---

some characteristics of organic and emanent life

homeostasis - boundary maintenance + (coherency of avatar body) elaboration: coherency references a body that remains topologically connected, no matter what external and internal motions occur. consideration: of course the body may be split by wounding, division, and other processes; in these cases, the body homeostatically repositions itself. external motions: the organism or emanent changing position in relation to the external world (space time coordinates); internal motion: processes, motions, within the body of the organism.

immunity - identity maintenance + (database accountancy) elaboration: immunological processes based on body identification (organism) and database stability and stable addressing of whole and parts (emanent). consideration: relationship of dis/ease and disease/hacking. identity maintenance occurs within absolute fluidity; with organism, motility and bodily changes (disease/death/exhaustion/dissolution/decay/ extinction/mutation etc.), and with emanent, 'remakes' (new textures, bodies, accouterments, etc.), corporate transformations (economy, merger, dissolution, etc.), and interest/disinterest/defuge in relation to maintenance.

culture - remembrance and communality + (history of interactivity) elaboration: organism - culture occurring 'all the way down,' with internal/external memories/storage/data-processing/quantum and molecular, etc. memory and communality inhere. emanent - relation- ship of external (organic) or internal (digital) mind to avatar _steerage_ (which is intentional). consideration: mind inhabits organism inhabits mind; inherence is primordial, backgrounding. there is a complex relationship between this inhabitation and issues of health, disease, death, etc. - issues that simultaneously reify and parcel the body, and a turn towards moments or places/spaces of body (pain for example) that call for tending. there are qualitatively different tendings for organism and emanent; it is a matter of time before they coalesce.

negation - circumscription of an other + (avatar interactions, game physics) elaboration: circumscription sends the other to the pale; structures gesture and language, transforms ikonic into indexical. consideration: semantics of avatar boundaries on a subtextual level; semantics of organic boundaries on

the supra-textual. the latter is ikonic, the former, indexical. (perhaps there is no place for the symbolic in the midst of emanents and organisms.)

consumption and excretion tropisms (energy flow) elaboration: evanescent organic life as abject spew, continuous breathing. a stationary emanent requires no energy; a stationary organism continues its tropic behavior. consideration: nature of the tropism, energy-seeking, pollution- fleeing. direction of emanent irrelevant; energy comes from external steerage.

variegated metabolic processes (chemical, quantum, atomic) elaboration: striations and differentiations within organism. epistemologically, organism transforms internally and externally from horizon to horizon; emanent possesses epistemological equivalence (substance) and differentiation occurs in syntactics. consideration: herbert simon's nearly decomposable hierarchies; differentiation in organism occurs on the level of the phoneme. emanent and organism meet on the plane of semantics, sememe.

-- absorption and excretion elaboration: or circulation, necessary for organism, and only for emanent in the sense that mind requires circulation (as do computers in terms of cycles, energy-flow, etc.). consideration: note in all of these instances we're considering life in terms of the _metabolic,_ flux-processes, remembering, identity, recognitions, tropisms, negations, perceptions.

-- reproduction elaboration: organisms most often self-reproduce through one or multiple generations; emanents do not. organic emanent minds do but not electronic emanent minds, do not. consideration: reproduction is not necessarily a constituent of life - dreams of the loch ness monster point in another direction. and there is always the exhaustion, punctum, of the 'last of a species' or reproductive pool, which is becoming more and more common. say that reproduction temporally smears the organic while identity spatially restricts the organic.

----- carrier image (reproductive plan, layout) + (template) elaboration: reproduction is haunted by the organism to be, whether template or internal processes. consideration: with organism, reproduction is always already uncanny; with emanent, reproduction is canny. with organism, internal and with emanent external, steered. the emanent is always already hallucinatory, which is not to say inexact or 'unreal'; its model and modeling are elsewhere. let us say that the emanent is freed from reproduction but an emanent class is bound to steering mind for continued existence.

maintenance of interiority elaboration: what goes on inside, stays inside, is maintained inside. for organism this includes temperature control (or adjustments to non-control); for emanents, this again is a matter of contiguity at best. consideration: wounds close, bruises heal, diseases disperse; there is

an ideal at the back of organism, backgrounding organism, as if primordial (and when i use 'primordial' here, i mean nothing meta- physical, only primitives, backgroundings, against or within which everything else occurs). nothing immediately with emanents, but a long time ago, in irc (internet relay chat), netsplit would occur, and members of coherent communities would be cut off from each other - there would for example be two, not one *love channels. it would be of interest to think through the metabolism and political economy of irc channels and channel communities as organisms.

biome and niche maintenance (immediate vicinity cleanup) elaboration: what happens outside the body of the organism, more or less in the immediate vicinity (think of potential exceptions such as albatross or plankton, bring them into the model by including mobile niches, evanescent biomes). emanents also tend to control their immediate vicinity; sl avatars will have a 'home' teleport site, will fly to a certain height, will be admitted or not to restricted territories (and may create restricted territories of their own). consideration: mobile niches within evanescent biomes are of great interest; they reflect the potential of taz (temporary autonomous zones) and extend the concepts of home and territory - the latter might be considered a personal niche, and the former, that biome which provides a necessary degree of comfort for its species and occupants. different species may connote different biome definitions which overlap and are displaced from 'human geography' and its defining characteristics.

contiguity of body or bodies + (substructure of sheave-skin) elaboration: organic body held together by skeletal (internal and external) structures, skin and muscle, etc.; the sheave-skin held together by parent-child relationships and restrictions on size and angle. contiguity is complex with sheave-skins; importing a bvh file into blender requires hand-setting the parent-child relationships, and motion capture models permit extensions and topological remodelings of these. generally organic bodies are topographically defined; there are physical restraints to size, etc. while emanent bodies are topological, once 'set' into structure by node assignments. again, the latter reference external steerage. consideration: this external steerage of emanents is mapped in various ways - through mind and gui or other interfaces, through virtual reality interaction software, through software itself which may operate emanents autonomously, so that the emanent becomes nothing more than an output display of a program epistemologically other. of course this may change in the future; there is no reason why emanents should not be autonomous and locally-so, so that steerage, communication, etc., is part and parcel of the emanent software, integral to it, inhering.

regulated, homeostatic communication elaboration: organisms and emanents are nodes, channels, transmitters, receptors, codes, encodings, decodings,

part-objects and their per- ception, skins and sheave-skins and their perception. to the extent that regulation occurs, cohering semantics emerges; to the extent that noise or parasitism enters the systems, transformations and possible mutations occur, beneficial or destructive, possibly inher- ited or not (and the latter, with emanent mind-steering, becomes to some extent an issue of conscious choice). consideration: one begins to approach a _plasma model_ within which forms flux, and flux forms, stases are imminent and always in the process of forming and dissolving; memory is primordial (in the above sense).

-- internal and external + (between mind and emanent) elaboration: internal processes are homeostatically regulated in organism; it is moot whether such occur in emanents except to the extent that _emanents are inherently part of the gamespace, do not ontologically exist other than as gamespace._ consideration: external communication - one might bring issues of data-bases with both organism and emanent, steerage, community and individual memory, community and individual hallucination, etc. it's here that language comes forth as the mutual orienting of cognitive domains (maturana); while one might speak of the cosmos as languaging and only languaging (epistemologically and ontologically), one might also conceive of languaging as ikonic in terms of the primordial, the thinging of language, or language grounded (as in electronic grounding) in things. in this sense, language is literally an after- thought, shape-riding.

-- emitters and receptors (within and without organisms) elaboration: sm (sado-masochist/abject) maws/fits/misfits, the contradictory transformed into the contrary or wayward. consideration: emitters and receptors are in-line, online, bought into line vis-a-vis codings. without emitter and receptor interfaces, languaging doesn't happen; one might think then of emitters and receptors _themselves_ as ikonic languages, so that sign-flows are fundamental (but not symbols or indices).

---- emitter and receptor codings (entranceways and exits) elaboration: entrances and exits but also molecular or protocol structures, sm touch/scent/contact. information must obey etiquette, otherwise it's noise. etiquette touches on the aesthetics and efficiency of coding. _coded emanents have no code_; their code is external steerage, subtextual beneath the surface, in the dis/splay of sheave-skin. consideration: it's important to think through analog/ikonic and digital/indexical here. organism code is ikonic to the extent that, for example, dna coding _is_ molecular, while emanent code is indexical since to some extent programming languages are interchange- able, they're teleologically drawn-out to steerage goals, and they form/construct a performative layer which runs the emanent directly.

---- domain orientations (tropic turns towards energy, communication potentials) elaboration: organisms are tropic, turning towards, away, or skew-orthogonally; emanents are tropic through camera positioning (without the camera, emanents are invisible, non-existent, which are not equiv- alent) within the aegis of mind. consideration: cameras move emanents as residue, dejecta, abject stain on occasion blocking the field of view.

pollutions and abjections (body disposal, chemical slough)

-- purifications and expulsions elaboration: this operates on the epistemological if not ontological dichotomy described re: kristeva, douglas, etc. organisms are channels and flows; the flows channel, and the channels flow. the abject is integral to organism, just as purification and expulsion may be integral to emanent. consideration: this may be far too simplistic, but it's a step at least. when the true world is considered, emanent and organism are interpenetrated, intermingled, formed and in/formed together at the limit.

emanents and avatars inhere, cohere, mishmash, spew, emit, slur, slough, intermingle, interpenetrate, within the true world, they are true-world- ing, in a sense mind-only, but only in the sense that steerage is always present, from language through metabolic process through retinal process- ing, immunological defense systems, heartbeat, hormonal maintenance, soft- ware updating and replacement, membrane filtering, and so forth. this is _not_ life force, but inherited and inhering organization in relation to reproduction, within which the carrier image is but a dream, our dream, our presentification of the future anterior.

(elements marked + pertain in particular to emanent/avatar process. note that in the above, 'emanent' and 'avatar' are to some extent equivalent, although the latter is mostly reserved for entities within second life and other online/offline 'virtual' worlds.)

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428. Murat Nemet-Nejat

Re: Oulipo Compendium

Fri 25 Jan 2008

Jason,

Let Marcus name four, let him name three, let him name two, let him name one. "Imply" does not count?

Ciao,

Murat

On Jan 24, 2008 4:14 PM, Jason Quackenbush <[redacted]> wrote:

Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually believe that nothing is true but what they believe.

In the past I've given you plenty of examples of non-postmodernists who reject some of the positions that you hold to be essential for a "correct" world view. Taking just the example in this email of foundationalism. One of the leading critics of foundationalism whose work is still held to be fundamental to the coherence theory of epistemological justification is Laurence Bonjour at the University of Washington. I can say with 100% certainty from my personal acquaintance with the man that you're never going to find a LESS postmodern worldview. Politically, he's aligned more or less with Nozick as opposed to Rawls at the other end of the spectrum, and metaphilosophically he's dedicated to the traditional analytic method that descends from the modern era in philosophy. He's the only professional philosopher I've ever met who thinks that Quine is unimpressive due to a lack of rigour, and when
someone brings up someone like Heidegger or Foucault, he tends to say "continental philosophy?" and shrug his shoulders because he doesn't consider his unfamiliarity with them to be any sort of impediment to his work.

That having been said, he's probably more aware than anyone of the problems with foundationalism and although he has at this point recanted his earlier coherentism and his thought currently runs towards a modified version of foundationalism, he's intellectually honest enough to admit that as a theory of knowledge it has real problems that no one has overcome as of yet.

I'm offering you this description of my former professor as an example of the kind of intellectual honesty you're going to have to display in order for anyone to take your "postmodern theorist" bogeyman seriously. Show me where you are finding these people who are absolute relativists and believe in nothing but the subjectivity of the self. Find me Five well known and respected thinkers in the field you're criticizing who hold the beliefs you're attributing to the group of "postmodernists" as a whole.

Because if you can't do that, then you're just making straw men of opposing viewpoints and as a result I have developed the suspicion that you're an objectivist since that sort of sophistry was an important part of ayn rand's "philosophy."

If that's the case then there's no point in having a conversation with you about this and your position is just as anti-rational as the position you have repeatedly attributed to "postmodernists." The first requirement of intellectual honesty is to admit to oneself the possibility of one's position being wrong. If you can't do that, then I wish you'd stop riding this particular hobby-horse, because it could be an interesting discussion

but only if freed from argument by appeal to dogma.

Thanks,
Jason

On Thu, 24 Jan 2008, Marcus Bales wrote:

On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:
Probably someone misunderstands what Russell's Paradox actually did
to Hilberts program or got confused by a popular account of the
incompleteness theorems and came away with the idea that mathematics
is irrational. it happens all the time.

The interesting thing is that in nearly every case the people who try to intuit or
infer a postmodern worldview from math and science get it wrong. They
conclude the world is irrational because of Cantor or morals are relative
because of Einstein or that we can't know anything because of Heisenberg.
They've heard a little, understood less, and they get it wrong. They go on from
misunderstanding to error. That's the essence of why the postmodern
worldview is so messed up: it started with misunderstandings and went on to
wrong conclusions from there. And then they, like the creationists, insist that
any subsequent attempt at clarifying explanation is "only a theory", as if a
theory is something excreted during a bout with the flu. They know what they
believe, and they are fundamentalist about it -- even while, ironically, rejecting
"foundationalism". Nothing, in short, is true except what the postmodernist
happens to believe -- but that is _really_ true: so true that no account of where
he or she has misunderstood the basic ideas is possible.

Postmodern Bard

What asks the new postmodern bard
Whose anti-reality ways
Have made her chopped-up prose so hard
To praise?

She asks we say that all we know
Is language and habit and fear:

> *That all is fake as her own faux*
> *Career.*
>
> *She keeps her hatreds clear and bright,*
> *Detecting the patriarch´s stench*
> *On every guy who doesn´t write*
> *In French.*
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> *All principles are infra dig,*
> *Self-interest is all she infers -*
> *Except your heart is not as big*
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> *No, not for her the outward sweep*
> *Of science´s infinite shore -*
> *She feels her creed within her deep*
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> *Sincerely sure that nothing´s true,*
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> *Are not.*
>
> *Marcus*

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429. **CA Conrad**

OUTSIDE THE CANADIAN CONSOLATE TODAY AT 11a.m. PLEASE BE THERE

Fri 25 Jan 2008

All across the US and Canada (and other countries) today is a DAY OF ACTION to encourage the Canadian Parliament to NOT deport US soldiers and their families who have fled to Canada seeking asylum.

THINGS ARE LOOKING GOOD, but, we need to show support!
Details, links, etc., on PhillySound today's date:
http://PhillySound.blogspot.com

*"I saw fundamental violations of basic human rights every day or two... and since I never saw one soldier or officer criticized or disciplined for

carrying out such violations... I fear, and believe, that what I saw was only the tip of the iceberg in Iraq." -- Joshua Key, fled to Canada in 2005 with his wife Brandi and four children.*
With much respect,
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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430. Stuart Ross
Re: Camille Martin's new website
Fri 25 Jan 2008

Great site, Camille! Nice mix of text and visual and demonstration of process.

Stuart

On 1/24/08 7:44 AM, "Camille Martin" <[redacted]> wrote:

> *I recently created a website to house some of my poetry, collages and visual poetry, essays, and upcoming reading dates:*
>
> *http://www.camillemartin.ca <http://www.camillemartin.ca/>*
>
> *Enjoy!*
>
> *Camille*
>
> *Camille Martin*
>
> *Toronto*
>
> [redacted] *<mailto:*[redacted]*>*

↑ Index

431. ONE LESS

One Less: # 3 Film is Out.

Fri 25 Jan 2008

One Less Magazine presents its third Issue, Film for purchase.

Contributors include: Erik Anderson, Eric Baus, James Belflower, David Berridge, Elizabeth Block, Christophe Casamassima, Mei Mei Chang, Marcus Civin, Bruce Covey, Tony D'Arpino, Catherine Daly, Patrick James Dunagan, Raymond Farr, Anne Heide, Stephanie Heit, Jane Jortiz-Nakagawa, Justin Katko! Sandra Korchenko, Sueyeun Juliette Lee, Mara Leigh, Sean MacInnes, Nick-e Melville, Simon Perchik, Elizabeth Robinson, Sharon (Wren) Rogers, Edward Smallfield, Nico Vassilakis

To order the third issue, Film, please send $10 payable to One Less Magazine at the following address:

One Less Magazine
c/o Nikki Widner
6 Village Hill Road
Williamsburg, MA 01096

You can also purchase issues @ our blog: www.onelessmag.blogspot.com

For a one-year subscription, please send $18 to the above mailing address.

Nikki Widner & David Gardner, Editors

Visit: onelessmag.blogspot.com

One Less Magazine
c/o Nikki Widner
6 Village Hill Road
Williamsburg, MA 01096

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432. ONE LESS

One Less Magazine: Call For Submissions, Issue Four: Open

Fri 25 Jan 2008

If you are a reader of One Less, we would be pleased to read your work for Issue Four which is an open call for submissions, you pick your theme.

Please follow the specific guidelines below and send either (by postal mail or electronic files):

3-5 Pages of Poetry;
5-10 Pages of Prose;
1-5 Pages of Artwork (Imageable size: 4.5â€ x 6.5â€)

(Please be aware that we can only print images in black and white. Images should be in grayscale as JPEG or TIFF files at 300 dpi for photographic/filmic works and 600 dpi for line drawings.)

Send your submission, cover letter, and bio to:

One Less Magazine
(c/o) Nikki Widner
6 Village Hill Road
Williamsburg,MA 01096

Or by e-mail to: [redacted]

Deadline: July 31,2008

Enclose a self-addressed, stamped envelope (with adequate postage) if you would like your work to be returned. Do not send us originals. Also note that we only accept artwork that meets our guidelines above.

We will read work in August and reply in early September at the latest.

Nikki Widner & David Gardner, Editors

Visit: onelessmag.blogspot.com

One Less Magazine
c/o Nikki Widner
6 Village Hill Road
Williamsburg, MA 01096

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433. **Jim Andrews**
Re: Camille Martin's new website
Fri 25 Jan 2008

> *I recently created a website to house some of my poetry,*
> *collages and visual*
> *poetry, essays, and upcoming reading dates:*
>
> *http://www.camillemartin.ca <http://www.camillemartin.ca/>*

enjoyed the collages very much, camille. especially "enjoy the sights and sounds of nature" at http://www.camillemartin.ca/index.php?pr=Collages_2 . was this a post-katrina piece?

ja

ps: the two graphic links on
http://www.camillemartin.ca/index.php?pr=Codes_of_Public_Sleep to your book
don't seem to be working.

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434. Marcus Bales

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Fri 25 Jan 2008

On 24 Jan 2008 at 21:16, Jim Andrews wrote:
the internet, as a whole, is "elite"? i don't think so.

Of course it's "elite" -- half the world's population, some three billion people, have never even made a phone call, much less logged on to the internet.

Quite apart from that, though, art is itself necessarily an "elite" occupation -- even if it's merely an avocation. You have to have the education, the time, and the energy to pursue art after you've achieved your subsistence needs. The pyramid flattens out dramatically at the top: the number of people who can afford the time and energy to pursue art after having invested in an education that gave them an appreciation of other peoples' art, and the inclination to pursue their own, is very very small -- it's an elite. The numbers are inescapable.

Marcus

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435. Barry Schwabsky

Re: PFS Post: Matina Stamatakis

Fri 25 Jan 2008

----- Original Message ----
From: Adam Fieled <afieled
I like it!

----- Original Message ----
From: Adam Fieled <[redacted]>
To: [redacted]
Sent: Thursday, 24 January, 2008 9:13:31 PM
Subject: PFS Post: Matina Stamatakis

Check out lovely new work from Matina Stamatakis on PFS Post:

http://www.artrecess.blogspot.com

Books!

"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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436. **Ryan Daley**
Re: Oulipo Compendium
Fri 25 Jan 2008

Marcus,

First, you're talking about several things at once, each more "dire" than the former. To wit,

> To my mind, it is that chasm between what they're willing to say and how
> they actually lead their lives that makes me think they're more interested
> in building a coterie
>
This, taken on its own, doesn't seem to make much sense. It's intellectual rigor that we're talking about, and believing in nothing but what one says would seem to discourage any type of "coterie" or community.
Next,

> of cross-supporting social, political, financial, and professional people
> who will refer to, defer to, hire, and promote one another, than in worrying
> about truth, beauty, justice, or proportion.
>
This is mere supposition, and I doubt that you have examples of well-known theorists who behave like this. If so, now would be a good time to give us names.

And lastly,

> I urge them to have the courage of their convictions.
>
So, even if I don't 'believe' in my field of research --primarily because I'm *unsure* of my research as being "true" (do you mean, universal?) -- I should still declare my allegiance far and wide? To declare a theory as my own belief would be intellectually lazy and arrogant at best, not to mention prime time for someone to come along and disprove me.

-Ryan

On Jan 24, 2008 8:36 PM, Marcus Bales <[redacted]> wrote:

> *Jason Quackenbush wrote:*
> *Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually believe that nothing is true but what they believe.*
>
> *Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.*
>
> *Jason Quackenbush wrote:*
> *In the past I've given you plenty of examples of non-postmodernists who reject some of the positions that you hold to be essential for a "correct" world view.<*
>
> *I don't know what a "correct" world view would be. I'm pretty sure, though, that people who say there's nothing out there, but still get regular medical checkups and pay their health insurance premiums are frauds. Why aren't such people successfully living on love and pale moonlight if there's really nothing out there?*
>
> *Jason Quackenbush wrote:*
> *Taking just the example in this email of foundationalism. One of the leading critics of foundationalism whose work is still held to be fundamental to the coherence theory of epistemological justification is Laurence Bonjour at the University of Washington. I can say with 100% certainty from my personal acquaintance with the man that you're never going to find a LESS*

postmodern worldview.<

Wow -- 100% certainty but no foundationalism, eh? Fundamental to the coherence theory, but no foundationalism, eh? Words are tricky things, and so is grammar. It's hard to be a real postmodernist, particularly if one has the view that there are people who are good, smart people who are working hard to try to get ideas and language to coincide, to get things right, insofar as any human being can get things right. You seem to be making my points for me, here. A fellow who is working hard to get something right is not a postmodernist? Well, duh.

Jason Quackenbush wrote:
Politically, he's aligned more or less with Nozick as opposed to Rawls at the other end of the spectrum, and metaphilosophically he's dedicated to the traditional analytic method that descends from the modern era in philosophy. He's the only professional philosopher I've ever met who thinks that Quine is unimpressive due to a lack of rigour, and when someone brings up someone like Heidegger or Foucault, he tends to say "continental philosophy?" and shrug his shoulders because he doesn't consider his unfamiliarity with them to be any sort of impediment to his work.

Well, I remain over on the Rawls side, but still, so what -- this fellow sounds as if he's someone I could easily admire. Again, though, what is your point? He's anti-foundationalist and non-postmodern -- but so what? So was Socrates.

Jason Quackenbush wrote:
That having been said, he's probably more aware than anyone of the problems with foundationalism and although he has at this point recanted his earlier coherentism and his thought currently runs towards a modified version of foundationalism, he's intellectually honest enough to admit that as a theory of knowledge it has real problems that no one has overcome as of yet.<

Oh, so he's not an anti-foundationalist, per se, after all -- and yet he's also not a post-modernist. Hmm. But it seems to me that the traits you're describing in this man are not the traits of postmodernists, and yet your use of him in this context prompts me to think that you think of him as a postmodernist who demonstrates none of the traits or beliefs of the postmodernists. He

sounds
like an admirable guy. So do you. From what I've read of your writing here and
there online, and from what you say about Bonjour, it doesn't seem to me as if
either of you are people who hold the views I'm criticizing.

Jason Quackenbush wrote:
... I have developed the suspicion
that you're an objectivist since that sort of sophistry was an
important part of ayn rand's "philosophy."<

Sorry, my opinion of Rand, and the sociopaths who tend to believe her novels
are philosophy, is even lower than my opinion of postmodernists.

Perhaps, if you're willing to engage in the endeavor, we could try, first, to
define what we can agree to mean when we say "postmodern"?

Marcus

On Thu, 24 Jan 2008, Marcus Bales wrote:

On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:
Probably someone misunderstands what Russell's Paradox actually did
to Hilberts program or got confused by a popular account of the
incompleteness theorems and came away with the idea that mathematics
is irrational. it happens all the time.

The interesting thing is that in nearly every case the people who try to intuit or
infer a postmodern worldview from math and science get it wrong. They
conclude the world is irrational because of Cantor or morals are relative
because of Einstein or that we can't know anything because of Heisenberg.
They've heard a little, understood less, and they get it wrong. They go on from
misunderstanding to error. That's the essence of why the postmodern

worldview is so messed up: it started with misunderstandings and went on to
wrong conclusions from there. And then they, like the creationists, insist that
any subsequent attempt at clarifying explanation is "only a theory", as if a
theory is something excreted during a bout with the flu. They know what they
believe, and they are fundamentalist about it -- even while, ironically, rejecting
"foundationalism". Nothing, in short, is true except what the postmodernist
happens to believe -- but that is _really_ true: so true that no account of where
he or she has misunderstood the basic ideas is possible.

Postmodern Bard

What asks the new postmodern bard
Whose anti-reality ways
Have made her chopped-up prose so hard
To praise?

She asks we say that all we know
Is language and habit and fear:
That all is fake as her own faux
Career.

She keeps her hatreds clear and bright,
Detecting the patriarch´s stench
On every guy who doesn´t write
In French.

All principles are infra dig,
Self-interest is all she infers -
Except your heart is not as big
As hers.

No, not for her the outward sweep
Of science´s infinite shore -
She feels her creed within her deep
Heart´s core

She´s sure she´s sure, and sure her claim
It´s not her intent to be right
Is right, as if there were no shame
In sight.

> *Sincerely sure that nothing´s true,*
> *Unladen by theory or thought,*
> *She knows it´s true she´s right, while you*
> *Are not.*
>
> *Marcus*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.10/1241 - Release Date: 1/24/2008 9:58 AM*

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437. **Ryan Daley**

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Fri 25 Jan 2008

So, let me get this straight: early man and woman, marking on cave walls, were elitist?

I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in, nothing one *needs* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.

-Ryan

On Jan 25, 2008 7:35 AM, Marcus Bales <[redacted]> wrote:

> *On 24 Jan 2008 at 21:16, Jim Andrews wrote:*
> *the internet, as a whole, is "elite"? i don't think so.*
>
> *Of course it's "elite" -- half the world's population, some three billion people,*
> *have never even made a phone call, much less logged on to the internet.*
>
> *Quite apart from that, though, art is itself necessarily an "elite" occupation --*
> *even if it's merely an avocation. You have to have the education, the time, and*
> *the energy to pursue art after you've achieved your subsistence needs. The*

> *pyramid flattens out dramatically at the top: the number of people who can afford the time and energy to pursue art after having invested in an education*
> *that gave them an appreciation of other peoples' art, and the inclination to*
> *pursue their own, is very very small -- it's an elite. The numbers are inescapable.*
>
> *Marcus*

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438. Larissa Shmailo

Novack, Shmailo, Goetsch, Hoffman at Cornelia Street Cafe Mon 1/28

Fri 25 Jan 2008

Dear List Friends:

I am reading this Monday at the Cornelia Street Cafe (just off Bleecker) in this fine company. Hope you can come. Details below.

Best regards,
Larissa

Downstairs @ The Cornelia Street Cafe

CAROL NOVACK (MAD HATTERS' REVIEW)
+
LARISSA SHMAILO (TWiN Poetry)
+
DOUGLAS GOETSCH (JANE STREET PRESS) accompanied by composer/pianist JOHN PAPADOULUS

Emcee: ROXANNE HOFFMAN (POETS WEAR PRADA)

@
The Cornelia Street Café
29 Cornelia Street (off Bleecker)
NYC 10014
[redacted]
$7 cover includes 1 house drink

Take 1 to Christopher St. or A|C|E|D|F|B to West 4th St. NJ PATH to Christopher or 9th St.

Larissa Shmailo (http://myspace.com/larissaworld)
"The poet, like the lover, is a menace on the assembly line."
-Rollo May

http:// (http://larissashmailo.blogspot.com/)
www.myspace.com/twineastcoast (http://www.myspace.com/thenonetworld)

**********Biggest Grammy Award surprises of all time on AOL Music.
(http://music.aol.com/grammys/pictures/never-won-a-grammy?
NCID=aolcmp003000000025 48)

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439. Larissa Shmailo

Invitation to join TWiN East Coast, the spoken word poetry collective

Fri 25 Jan 2008

Dear Friends:

TWiN Poetry is pleased to announce the launch of its newest MySpace page,
http:// (http://larissashmailo.blogspot.com/)
www.myspace.com/twineastcoast (http://www.myspace.com/twineastcoast)
"Pick of the Week" features begin Friday, February 1.

TWiN is an informal collective of poets, spoken word artists, and all those who enjoy spoken word poetry with music. For more information about us, please see or listen to our manifesto on the blog of any TWiN page, or contact me, Larissa Shmailo, at [redacted]_ (mailto:[redacted]) .

Best regards,
Larissa

Larissa Shmailo (http://myspace.com/larissaworld)
"The poet, like the lover, is a menace on the assembly line."
-Rollo May

http://www.myspace.com/twinpoetry (http://www.myspace.com/twinpoetry)
http:// (http://larissashmailo.blogspot.com/)
www.myspace.com/thenonetworld (http://www.myspace.com/thenonetworld)
http:// (http://larissashmailo.blogspot.com/)
www.myspace.com/larissaworld (http://www.myspace.com/thenonetworld)

**********Biggest Grammy Award surprises of all time on AOL Music.
(http://music.aol.com/grammys/pictures/never-won-a-grammy?
NCID=aolcmp003000000025 48)

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440. **Adam Tobin**

Unnameable Books (Brooklyn): Calendar of Events

Fri 25 Jan 2008

Dear friends,

We are very very very very very excited about these upcoming events at 456 Bergen Street. The first upcoming, upcoming THIS WEEKEND, SUNDAY AT 5 PM, is very exciting: The St. Petersburg Review, an excellent new journal which publishes contemporary Russian literature in translation, has flown in a genuine Russian poet from Russia, one Aleksander Skidan, whose book is being published this week (tr. Genya Turovskaya) by our favorite neighbors Ugly Duckling Presse, and we have arranged for Unnameable Books to be the Brooklyn stop on his American tour. He will be accompanied by Matvei Yankelevich, an Ugly Duckling editor, whose recent book of translations of the great Russian absurdist Daniil Kharms, TODAY I WROTE NOTHING, may be the only book in the history of the world which both made the Unnameable Books TOP 10 BOOKS OF THE YEAR List AND received a fawning, thoughtful essay by George Saunders in the New York Times Book Review.

The next event at Unnameable, coming NEXT WEEKEND, Saturday at 3 pm, is organized by the Ohio-based Essay Press, whose representatives are in town for the big AWP shindig over in Manhattan. They are bringing together three (count 'em, three!) terrific poets you've probably heard of, if you pay attention to such things: CARLA HARRYMAN, KRISTIN PREVALLET and JENNY BOULLY. Essay Press has recently reprinted Boully's THE BODY: AN ESSAY, whose first edition, from Slope Editions a few years back, became an instant classic and went quickly out of print. They also published Prevallet's latest book: I, AFTERLIFE: AN ESSAY IN MOURNING TIME, which was one of my favorite books of 2007 and could easily have made my Top 10 List if I hadn't been so intent on including so many dead white males. I gather that they are soon to publish a book of Carla Harryman's, entitled ADORNO'S NOISE, which seems a likely contender to make my best-of-2008 list.

Scroll to the bottom of this email for some relevant poems, blurbs and links.

***

Meanwhile, here is a small calendar of the future, which you can print out and post on your refrigerator:

***

Sunday, January 27 at 5 pm:
St. Petersburg Review presents
Aleksander Skidan &
& Matvei Yankelevich

Saturday February 2 at 3 pm:
Essay Press presents
Carla Harryman &
Kristin Prevallet
& Jenny Boully

Saturday February 9 at ? pm:
The Burning Chair

Saturday, February 16 at 8 pm:
THEY ARE FLYING PLANES
launch party

Sunday, February 24 at 4 pm:
Sona Books presents
Corrine Fitzpatrick & Stephen Motika
& Joanna Sondheim &
Paolo Javier w/ Ernest Concepcion

***

And here is a link to George Saunder's essay in the New York Times praising the book from which Matvei Yankelevich will be reading:
http://www.nytimes.com/2007/12/09/books/review/Saunders-t.html?

***

Advance Praise for Aleksander Skidan's forthcoming book, RED SHIFTING:

"To read a book this fierce, this honest, to disappear into these beautiful, wrecked
songs-and to disappear 'more fully' precisely because they question 'the idea of the
wrecked song'-is a singular, moving experience. The poems in Red Shifting, translated beautifully by Genya Turovskaya, display a near-physical, wounding
intelligence, an intelligence unflinchingly aware of what it means to think history's
recklessness." -- CHRISTIAN HAWKEY

"Anyone interested in the vital pulse of contemporary Russian poetry will be richly
rewarded by this expertly translated selection of Aleksandr Skidan's work. It is
visionary and transgressive, erotic and Corybantic, ancient and immediate, and 'it
strikes suddenly/like a crooked needle in the heart.'" -- MICHAEL PALMER

***

And here, the first paragraph of a six-paragraph poem by Carla Harryman (from her City Lights book THERE NEVER WAS A ROSE WITHOUT A THORN):

FISH SPEECH In the beginning, there was nothing. No cattails, no wigs, no paws. There was no doom. No lavendar or shirt sleeves. No burn no yellow or rest. Neither was there beginning. No light went out. No one held her own against an army of misshapen events. There were no chains. There was no writing or speech. There was nothing to shave, nothing to swim, and nothing to cut. Clouds were not clouds. Silence was neither dominant nor peaceful but silent. There was no salt or smell. No twisted seaweed. Or any buoyant flowering possibility of an ambiguous growth. There were no killers and fleeting lives. There were neither chains of events nor metaphor. There were no stories or bones. No mulch or cocoons. No lizard, pelicans, or fish.

***

Thanks for reading,
Adam

***

Unnameable Books
456 Bergen St.
Brooklyn, NY 11217
[redacted]
www.unnameablebooks.net

***

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441. Larry O. Dean
Woodland Pattern Book Center Poetry Marathon
Fri 25 Jan 2008

Hi all,

For anyone interested who lives in the Milwaukee area, I'll be reading during the noon hour tomorrow at Woodland Pattern's 14th Annual Poetry Marathon. Info here:

http://www.woodlandpattern.org/marathon_2008.shtml

Whether you stop by to hear me, or any of the other fabulous readers lined up, it ought to be a terrific time.

Thanks!

Best,
Larry

http://larryodean.com
http://myspace.com/larryodean

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442. Jason Quackenbush
Re: Oulipo Compendium
Fri 25 Jan 2008

On Thu, 24 Jan 2008, Marcus Bales wrote:

> *Jason Quackenbush wrote:*
> *Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually believe that nothing is true but what they believe.*
>
> *Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives.*

I can agree with you that Rorty's version of pragmatism ultimately leads to nihilism, although that's because I think Rorty is mistaken about his concept of truth as intersubjective agreement. However, I don't think it's fair to him to say that he believes that nothing is out there. Rorty stated on a number of occasions that he admires and more or less agrees with Arthur Fine's philosophy of science, which has at it's heart a desire to do away with both anti-realism and realism and instead to accept what Fine calls our Natural Ontological Attitude that stuff exists as it appears to exist. Fine believes that the hardcore metaphysical arguments of scientific realism amount to a stamp of the foot and the insistence about scientific facts "NO REALLY!" I'm grossly oversimplifying another former professor of mine here, but perhaps more to the point is an essay in Rorty's collection Objectivity,
Relativism, and Truth (the name of the particular essay escapes me now) where he makes the distinction between "lumps" and "objects." In Rorty's view, lumps are the things that definitely exist and happen and behave independent of our perception of them, and we make objects of them "by our own lights" intersubjectively agreeing about how to speak about them. Which is to say, I don't think he ever believed that there was nothing but what he thought was the case, but rather that Nagel's "View from Nowhere" version of objectivity had real problems. I don't think Rorty ever got his epistemology as well worked out on this subject as did Fine, and I think that he was led into error as a result, but again, I'm not sure it's fair to say he believed there was nothing but his

subjective perspective of the world. Rather, his subjective perspective of the world was all he had to go on, and argument with
people who disagree with him on important points had to be done "by his own lights." Or to put it another way, Rorty didn't believe that nothing was true but what he believed, but rather believed that truth and falsity is a statement about a fact that is ultimately based on intersubjective agreement. Again, I think this particular view leads to nihilism at least, if not relativism, but Rorty vehemently denied that it did and spent a lot of time arguing against his critics that that was an inevitable result of his thinking.
> I don't know what a "correct" world view would be. I'm pretty sure, though,
>that
> people who say there's nothing out there, but still get regular medical
> checkups and pay their health insurance premiums are frauds. Why aren't
> such people successfully living on love and pale moonlight if there's really
> nothing out there?

I'd absolutely agree with you. THe world is what it is. but i'm really not sure that anybody doesn't think that.

> *Jason Quackenbush wrote:*
> *Taking just the example in this email of foundationalism.*
> *One of the leading critics of foundationalism whose*
> *work is still held to be fundamental to the coherence theory of*
> *epistemological justification is Laurence Bonjour at the University*
> *of Washington. I can say with 100% certainty from my personal*
> *acquaintance with the man that you're never going to find a LESS*
> *postmodern worldview.<*
>
> *Wow -- 100% certainty but no foundationalism, eh? Fundamental to the*
> *coherence theory, but no foundationalism, eh? Words are tricky things, and so*
> *is grammar. It's hard to be a real postmodernist, particularly if one has the*
> *view that there are people who are good, smart people who are working hard*
> *to try to get ideas and language to coincide, to get things right, insofar as any*
> *human being can get things right. You seem to be making my points for me,*
> *here. A fellow who is working hard to get something right is not a*
> *postmodernist? Well, duh.*

Epistemological theory as currently understood by the analytic tradition in philosophy: the five minute version.

One knows something when one has a belief that is true and that one is justified in believing to be true. Foundationalism in epistemology being the view that justification comes from inference from foundational belief, and coherence theory being that justification comes from the way a belief hangs together in a coherent picture of the world.

I disagree with both and with the idea of knowledge as justified true belief because they're theories expounded upon by treating everyday common words as jargon and because they're attempts to answer a question (How do we know that we know something?) that given a correct understanding isn't a sensible question.

that you know somehting is shown through the way you live. to take over your example, that I know I'm a person living in the world with a body is shown by my moving around, that I go to the doctor, that I eat when I'm hungry, etc.

What's interesting here I think is that this is a view that was held by the very non-postmodern Ludwig Wittgenstein (which is how I came to it) and also by the father of all the postmodern thinkers Martin Heidegger.

> *Jason Quackenbush wrote:*
> *Politically, he's aligned more or less with*
> *Nozick as opposed to Rawls at the other end of the spectrum, and*
> *metaphilosophically he's dedicated to the traditional analytic*
> *method that descends from the modern era in philosophy. He's the*
> *only professional philosopher I've ever met who thinks that Quine is*
> *unimpressive due to a lack of rigour, and when*
> *someone brings up someone like Heidegger or Foucault, he tends to*
> *say "continental philosophy?" and shrug his shoulders because he*
> *doesn't consider his unfamiliarity with them to be any sort of*
> *impediment to his work.*
>
> *Well, I remain over on the Rawls side, but still, so what -- this fellow sounds as*
> *if he's someone I could easily admire. Again, though, what is your point? He's*
> *anti-foundationalist and non-postmodern -- but so what? So was Socrates.*

My point is that you characterized postmodernism as an opposition to foundationalism. I was just pointing out that opposition to foundationalism doesn't equal postmodernism. If you accept that they aren't coextensive, then there's no problem.

> *Jason Quackenbush wrote:*
> *... I have developed the suspicion*
> *that you're an objectivist since that sort of sophistry was an*
> *important part of ayn rand's "philosophy."<*
>
> *Sorry, my opinion of Rand, and the sociopaths who tend to believe her novels*
> *are philosophy, is even lower than my opinion of postmodernists.*

Oh good. That's a real relief. I always worry when I have conversations like this that I've gotten myself involved in a conversation with a crypto-objectivist.

> *Perhaps, if you're willing to engage in the endeavor, we could try, first, to*
> *define what we can agree to mean when we say "postmodern"?*

I think that may be a good place to start. Particularly given that there is a postmodern "poetics" that is ultimately something relevant to the list.

To my mind, postmodernism is a general set of trends in the world of intellectuals that begin roughly at the close of the second world war and last until about the turn of the last century. it's characterized primarily by those who can be described as "postmodern" taking seriously the phenomenological methods of Martin Heidegger and the semiotics of Ferdinand Saussure. In combination you get a rejection of a couple of ideas that originated during the protestant reformation and enlightenment that play rather largely in western thought prior to about the mid twentieth century. Those are first and foremost the idea that there is a progress to history in the sense that it occurs in recognizable epochs that are engaged in dialectic with eachother. The second is that the sign and the signified have to bear some formal, intrinsic relationship to one another. I think the rejection of both of these ideas has particularly far reaching consequences, and the folks who spent the last sixty or so years exploring those consequences and their work are what I mean when I use the word "postmodern."

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443. Jason Quackenbush
Re: Oulipo Compendium
Fri 25 Jan 2008

On Fri, 25 Jan 2008, Ryan Daley wrote:

> *And lastly,*
>
> *I urge them to have the courage of their convictions.*
>
> *So, even if I don't 'believe' in my field of research --primarily because I'm *unsure* of my research as being "true" (do you mean, universal?) -- I should still declare my allegiance far and wide? To declare a theory as my own belief would be intellectually lazy and arrogant at best, not to mention prime time for someone to come along and disprove me.*

I have a suspicion that Marcus's response to this would be that that's exactly what someone should do and risk disproof.

that having been said i know of all sorts of theories that are also my own beliefes (the theory of evolution, the theory of relativity, the theory of contractualist ethics, the law of the excluded middle, the copernican theory that the sun is in the center of the solar system (although the theory of relativity does allow that to say something is at the physical center of a system is a choice of reference frame and therefore fairly inconsequential as it turns out), and there are others...).

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444. Jason Quackenbush

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Fri 25 Jan 2008

I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.

On Fri, 25 Jan 2008, Ryan Daley wrote:

> *So, let me get this straight: early man and woman, marking on cave walls, were elitist?*
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> *I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in, nothing one *needs* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*
>
> *-Ryan*
>
> *On Jan 25, 2008 7:35 AM, Marcus Bales <[redacted]> wrote:*
>
> *On 24 Jan 2008 at 21:16, Jim Andrews wrote:*
> *the internet, as a whole, is "elite"? i don't think so.*
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> *Quite apart from that, though, art is itself necessarily an "elite" occupation --*
> *even if it's merely an avocation. You have to have the education, the time, and*
> *the energy to pursue art after you've achieved your subsistence needs. The pyramid flattens out dramatically at the top: the number of people who can afford the time and energy to pursue art after having invested in an education*
> *that gave them an appreciation of other peoples' art, and the inclination to*
> *pursue their own, is very very small -- it's an elite. The numbers are*

> *inescapable.*
>
> *Marcus*

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445. **Carol Novack**
Afghani Journalisrn Student Sentenced To Death
Fri 25 Jan 2008

From: Sarah Hoffman
Sent: Friday, January 25, 2008 5:32 PM
To: Ftw
Cc: Larry Siems; Anna Kushner
Subject: RAN: AFGHANISTAN: Journalist Sayed Parwez Kambakhsh sentenced to
death for blasphemy.

Dear Friends,

We received this urgent RAN about the death sentence handed down to Afghan journalist Sayed Parwez Kambakhsh, and are asking that you please send an appeal to President Hamid Karzai asking for his immediate and unconditional release. More details are below, followed by a sample appeal.

Thank you!

Best,
Sarah Hoffman
Freedom to Write Program Associate
PEN American Center
588 Broadway, Suite 303
New York, NY 10012
[redacted] ext. 111
[redacted]

INTERNATIONAL PEN WRITERS IN PRISON COMMITTEE

RAPID ACTION NETWORK

24 January 2008

* *

*RAN 02/08 *

* *

*AFGHANISTAN**: Journalist Sayed Parwez Kambakhsh sentenced to death for blasphemy.*

* *

*The Writers in Prison Committee of International PEN is shocked by the death sentence handed down to journalist Sayed Parwez Kambakhsh on 22 January 2008 for blasphemy. International PEN calls upon President Hamid Karzai to personally intervene in this case as a matter of urgency, and calls for the immediate and unconditional release of journalist Sayed Parwez Kambakhsh in accordance with Article 19 of the United Nations Universal Declaration of Human Rights. *

* *

According to PEN's information, twenty-three year-old Sayed Parwez Kambakhsh, journalism student at Balkh university and reporter for the local daily *Jahan-e-Naw* (*The New World*), was arrested on 27 October 2007 in Mazar-i-Sharif, Balkh province, northern Afghanistan for distributing allegedly anti-Islamic literature. He was detained by National Directorate of Security (NDS) forces on blasphemy charges after downloading and giving to friends an article that allegedly said the Prophet Mohammed ignored women's rights. He was not the author of the article. He was also reportedly accused of possessing allegedly anti-Islamic books and starting un-Islamic debates in his classes. Whilst Kambakhsh admits to circulating the article, he denies the accusations of blasphemy.

Sayed Parwez Kambakhsh was tried by an Islamic court in the northern city of Mazar-i-Sharif, Balkh Province, on 22 January 2008, and sentenced to death. The trial was reportedly held behind closed doors, and he had no legal representation. Sayed Parwez Kambakhsh is feared to be targeted for association with his brother, prominent journalist Sayed Yaqub Ibrahimi, who works for the Institute of War and Peace Reporting and has been under escalating pressure for his critical reporting on local officials and warlords. **

* *

Please send appeals:

- Expressing shock at the death sentence handed down to journalist Sayed Parwez Kambakhsh on blasphemy charges;

- calling for President Karzai to intervene to secure his immediate and unconditional release in accordance with Afghan law and Article 19 of the United Nations Universal Declaration of Human Rights.

*SAMPLE APPEAL LETTER** *

* *

[Date]

His Excellency Hamid Karzai

President of the Islamic State of Afghanistan

c/o Said T. Jawad
Ambassador Extraordinary and Plenipotentiary of Afghanistan

Embassy of Afghanistan
2341 Wyoming Ave., NW
Washington, DC 20008

Fax: [redacted]

Your Excellency,

I am writing to express my shock regarding the death sentence passed down to my colleague, journalist Sayed Parwez Kambakhsh.

I understand that on January 22, 2008, Mr. Kambakhsh, a journalism student at Balkh University and reporter for the local daily *Jahan-e-Naw* (*The New World*), was tried by an Islamic court in the northern city of Mazar-i-Sharif, Balkh Province, convicted of blasphemy, and sentenced to death. The trial was reportedly held behind closed doors, and he had no legal representation.

I am seriously concerned about the circumstances surrounding the charges and sentencing of Mr. Kambakhsh. I therefore urge you to intervene to secure his immediate and unconditional release in accordance with Afghan law and Article 19 of the United Nations Universal Declaration of Human Rights.

Thank you for your attention to this urgent matter.

Sincerely,

Your name and signature

--
MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age
of Dementia: http://www.madhattersreview.com
KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE:
https://www.fracturedatlas.org/site/contribute/donate/580

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446. Steven D. Schroeder
Anti- Issue #1
Fri 25 Jan 2008

The first issue of Anti- is now available at http://anti-poetry.com/ with 22 poems by Karen J. Weyant, D. Antwan Stewart, Jay Robinson, Anthony Robinson, Jayne Pupek, Nate Pritts, Gary L. McDowell, Louise Mathias, Joseph Mains, Tim Lockridge, Rose Kelleher, Brent Goodman, Elisa Gabbert, Adam Fieled, Mackenzie Carignan, and Jeff Calhoun.

Upcoming Featured Poets include Aaron Belz, Mary Biddinger, Anna Evans, David Graham, Peter Jay Shippy, Jake Adam York, and more.

Plus a super-secret current-poetry-event mystery project to be revealed soon!

Steven D. Schroeder
Editor
Anti-

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447. Marcus Bales
Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
Fri 25 Jan 2008

On 25 Jan 2008 at 14:34, Ryan Daley wrote:
> So, let me get this straight: early man and woman, marking on cave
> walls, were elitist?<

Yep, the ones who had the time and energy left over from subsistence were elites. You don't imagine that cave paintings were done by every man-jack, woman, and child in neolithic times, do you? Of course not -- the paintings were done by an elite.

> *I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in, nothing one *needs* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*

Most people spend most of their time on satisfying their needs and wants in pretty conventional ways. They don't make art for any number of reasons, but mostly because they have neither the inclination nor the time. The people who make art in any society are a small elite, compared to the size of the population. Even if you count every student enrolled in creative writing in this country as "artists", you're going to have a very small percentage of 300 million. Add up

everyone you want to call "an artist" in the country and you're not going to come to 150 million people, your "half the population" nonsense!

Artists are a small, elite minority. They have the time, education, and energy to pursue an endeavor that is not what they do for their principal means of subsistence. And where it is their principal means of subsistence, only a tiny fraction of artists makes enough of a living from it so that it is their vocation as well as their avocation -- not counting the teachers, of course, who, after all, are being paid to teach, not pursue their own art, by educational institutions.

But even if you count all the art teachers, all the artists, and all the students, in the US, for example, a rich country where there are MORE teachers, artists, and art students than in poorer countries, even counting all of them together, they are still an elite minority out of the whole population of the US.

That artists are a small elite in any population seems a non-controversial claim, and it's astonishing to hear anyone dispute it. It takes determination, inclination, education, time, and energy taken away from earning a living to be an artist. People who can afford the education, time, and energy taken away from earning a living are always a small elite within a larger population. They're part of a marginally larger small elite in rich countries than in poor countries, of course, but no matter how you slice it, they're an elite.

Marcus

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448. **steve russell**
Philip Roth & William Faulkner
Fri 25 Jan 2008

I've recently read a John Yardley essay (old) in the Washington Post (also old) concerning the amount of space the Modern American Library has given to Roth. I like Roth. He's a major American noveliest, but he ain't no Faulkner. Not that close. & MAL has given him more pages, space, etc, than W F. That's not right. What if something called the Modern Russian Library gave Joan Didion (her Russian equivalent) more space than Tolstoy? & I also like Didion. But she's no Tolstoy. We need perspective: important minor writers, or even major writers such as Roth are not the same as a unique world kick ass influences such as Faulkner.

Does .buffalo.edu deal at all with fiction?

Never miss a thing. Make Yahoo your homepage.

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449. **Ron Starr**
Re: Oulipo Compendium
Fri 25 Jan 2008

Marcus Bales wrote:

Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.

I write:

Dear Marcus,

Please retrieve your straw man. You'll find it burning with bright dancing flames on pp. 333ff. in Rorty's _Philosophy and the Mirror of Nature_. When the smoke clears, you may find the text of interest.

To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad parties, do not deny the existence of truth. Period. End of story.

If you want to know the argument that IS being made, read the damn texts.

-Ron Starr

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450. **Marcus Bales**
Re: Oulipo Compendium
Fri 25 Jan 2008

Marcus Bales wrote:
> > To my mind, it is that chasm between what they're willing to say and how
> > they actually lead their lives that makes me think they're more interested
> > in building a coterie

Ryan Daley wrote:
> This, taken on its own, doesn't seem to make much sense. It's

> intellectual rigor that we're talking about, and believing in nothing but what
> one says would seem to discourage any type of "coterie" or community.

Not in the least -- the coterie is social, financial, professional. What they say in the "intellectual" way is just fashionable nonsense, calculated to obfuscate and obscure, so that no one has to work too hard at anything resembling intellectual rigor. It's a coterie to promote and hire one another, to publish and admire one another, not one intent on doing any actual work. The coterie must only agree that they like one another and will help one another -- they don't have to agree on any actual intellectual program beyond jargonizing their fashionable nonsense together.

Marcus Bales wrote:
> > of cross-supporting social, political, financial, and professional people
> > who will refer to, defer to, hire, and promote one another, than in worrying
> > about truth, beauty, justice, or proportion.

Ryan Daley wrote:
> This is mere supposition, and I doubt that you have examples of
> well-known theorists who behave like this. If so, now would be a good time to
> give us names.<

I'm asserting that this is what nearly all the chattering classes do just this, not just theorists. Careerism is endemic in every occupation, even philosophy. Sturgeon's Law applies to philosophy, too: 90% of everything is crap. I don't have to "give names". We are all, I suppose, the same about our philosophers and poets as we are about our Congressmen: everyone's a crook except ours.

Ryan Daley wrote:
> So, even if I don't 'believe' in my field of research --primarily because
> I'm *unsure* of my research as being "true" (do you mean, universal?)
> -- I should still declare my allegiance far and wide? To declare a theory
> as my own belief would be intellectually lazy and arrogant at best, not to
> mention prime time for someone to come along and disprove me.

Of course a becoming modesty about one's research is a good thing. By the time one is doing real resarch, however, one imagines that the researcher has had to make some choices about field and dream, and has some idea what he or she does in fact believe about how the world works or doesn't work. One may hold one's beliefs contingent on better data or evidence, of course, but one must have _some_ beliefs, true or not, in order to do any research at all, it seems to me.

And of course, making a claim and having it disproved, if it has not a matter of having had such beliefs routinely disproved before, is a good thing in and of itself. The goal is, of course, to get it right, but if you get it wrong in an

interesting way, that can be as significant and important as getting it right. So being "disproved" is not, prima facie, a bad thing.

I can't see how a postmodernist would go about proving or disproving anything, though. On what grounds would a postmodernist say anything is better or worse than anything else?

As for your "artists are not an elite" claim, I just looked up the figures from the US Census from 2000 online (http://www.census.gov/prod/2003pubs/c2kbr-25.pdf), and it turns out that self-identified artists, designers, sports, and media people, all in one lump in the census, are 2.5 million people out of 280 million people -- not even 1%, even giving you sports and media people as "artists".. Add in all the Architecture, draftsmen, cartographers, engineers, surveyors, etc, which are also all lumped together in one group, and you have about 4.4 million more. Add them to the Artists category and you get about 7 million out of 280 million, or about 2. 5% Of course, that requires that you agree that surveyors and engineers, for example, are "artists", which I'd say is a debatable proposition at best. But even granting that everyone who has even a remote claim to be an artist in the US _is_ an artist, including architects, engineers, surveyors, draftsmen -- hell, add in a million of the 7.5 million teachers as an estimate of the arts teachers of all kinds, and call it 8 million artists out of 280 million people, and round upwards and say it's the magnificent total of 3% -- all in all, I'd say that 3% is a small elite -- what would you say?

Marcus

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451. **Ryan Daley**

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Fri 25 Jan 2008

Feudal governments, during what era? Feudal implies a larger society of castes, marked by religious and monetary (or landed) elites, using this status to govern others. Feudal doesn't apply to group hierarchies of hunters having more clout than gatherers, etc. Now, if you mean rank in a hierarchical group (hunter, gatherer), I might suggest that there might have been, in some larger groups, an individual nominated or agreed upon as being the "artist," the most capable of rendering images of group activities and triumphs/defeats.

But hunters and gatherers in an elite?

I would agree that the idea of elite art stems from a moment when art no longer represented the result, or depiction of, "the hunt" (i.e., as representative of

group efforts, situations, fate and futures). Once the communal aspect of art leaves that environment, the potential for elite art becomes possible. But not until that point, because depiction doesn't detach from experience until the artists seeks to -- a la Red Badge of Courage -- depict an event she/he doesn't witness. But I think we're past that. Now, is there really any point in pointing out what art is elitist and what's not?

-Rd

On Jan 25, 2008 4:35 PM, Jason Quackenbush <[redacted]> wrote:

> *I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.*
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> *On Fri, 25 Jan 2008, Ryan Daley wrote:*
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> *shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*
>
> *-Ryan*
>
> *On Jan 25, 2008 7:35 AM, Marcus Bales <[redacted]> wrote:*
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> *Of course it's "elite" -- half the world's population, some three billion*
> *people,*
> *have never even made a phone call, much less logged on to the internet.*
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> *Quite apart from that, though, art is itself necessarily an "elite" occupation --*
> *even if it's merely an avocation. You have to have the education, the*

> *time, and*
> *the energy to pursue art after you've achieved your subsistence needs. The*
> *pyramid flattens out dramatically at the top: the number of people who can*
> *afford the time and energy to pursue art after having invested in an education*
> *that gave them an appreciation of other peoples' art, and the inclination to*
> *pursue their own, is very very small -- it's an elite. The numbers are inescapable.*
>
> *Marcus*

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452. **Alan Sondheim**
this ungainly one.
Fri 25 Jan 2008

---

this ungainly one.

over a half hour at top speed, I wanted to see what happens with extended improvisation bound to permanent rhythm. with a rhythm of steel ferrules. hot notes beckoning. what happened that I saw was severe carpal tunnel in my right wrist and elbow. it was close to impossible for me to play this fast for any length of time. so i thought; now my hand and arm shake with jabs of pain. you can hear this occasioned at http://www.alansondheim.org/hotsmall.mp3 .

the other Lowery have been removed to make room for this ungainly one.

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453. **Ryan Daley**
Re: Oulipo Compendium
Fri 25 Jan 2008

> *To declare a theory as my own belief would be intellectually lazy and arrogant at best, not to mention prime time for someone to come along and disprove me.*

The example was meant -- misunderstood due to the unfortunate omission of the word "all" before "theory" -- to be somewhat meta: it seems somewhat self-

defeating, especially in one's own field or area of interest, to adhere to the theories of others as personal gospel.

-RD.

On Jan 25, 2008 4:29 PM, Jason Quackenbush <[redacted]> wrote:

> *On Fri, 25 Jan 2008, Ryan Daley wrote:*
>
> *And lastly,*
>
> *I urge them to have the courage of their convictions.*
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454. **Barry Schwabsky**

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Sat 26 Jan 2008

You don't need to be part of the elite to be elitist. Anyway, I always quote Jasper Johns (and I think I've done so on this listserv before): Artists are the elite of the servant class. Although that's actually the inverse of what Pierre Bourdieu says, which is something to the effect that (sorry I can't be exact about this, I'm away

from home so can't look it up) that artists come from the dominated part of the dominating group.

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Saturday, 26 January, 2008 6:35:15 AM
Subject: Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.

On Fri, 25 Jan 2008, Ryan Daley wrote:

> *So, let me get this straight: early man and woman, marking on cave walls, were elitist?*
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> *I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in, nothing one *needs* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*
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> *the energy to pursue art after you've achieved your subsistence needs. The pyramid flattens out dramatically at the top: the number of people who can afford the time and energy to pursue art after having invested in an education*

> *that gave them an appreciation of other peoples' art, and the inclination to*
> *pursue their own, is very very small -- it's an elite. The numbers are inescapable.*
>
> *Marcus*

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455. **Ryan Daley**
Exercise for Beginning
Sat 26 Jan 2008

Exercise for Beginning

Today I got on the stationary
Bike that you sit down on. I thought riding
Recumbent would be easier on the joints
Boy does that require some extra
Work. I mean, it's nothing like real cycling
The fresh air, the sights and sounds
The whizzing cars,
But when I turn the fan on high
And I'm watching candidates appear
In front of an audience just like me
–They seem smaller when I go faster —
I wonder how we'll vote
It's nothing like being on the road
But somehow, my reward is in the cold squirt bottle.

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456. **Camille Martin**
Re: Camille Martin's new website
Sat 26 Jan 2008

Jim Andrews wrote:

> *enjoyed the collages very much, camille. especially "enjoy the sights and sounds of nature" at http://www.camillemartin.ca/index.php?pr=Collages_2 . was this a post-katrina piece?*

ha! hadn't thought of that. shoulda called it
bitch katrina, comin' atcha

camille

> *ps: the two graphic links on http://www.camillemartin.ca/index.php?pr=Codes_of_Public_Sleep to your book don't seem to be working.*

thanks, i hope they're working now

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457. Dillon Westbrook
Re: Oulipo Compendium
Sat 26 Jan 2008

I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:

" We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations."

Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe', you've got to go to Dondald Davidson- except he recanted that position completely (and it was probably an over-simplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.

Dillon

On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:

> *Marcus Bales wrote:*
>
> *Once again, start with Rorty. I think I can find five postmodern thinkers who*
> *say, or at least imply, that nothing is true but what they believe, even*
> *though I agree with you that not a single one of them routinely acts on*

> *that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives*
> *that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who*
> *will refer to, defer to, hire, and promote one another, than in worrying*
> *about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true*
> *but what they believe, then I want to see them believe themselves to, say,*
> *health. Or even better, into bad health and then into good health again.*
> *Extraordinary claims require extraordinary evidence.*
>
> *I write:*
>
> *Dear Marcus,*
>
> *Please retrieve your straw man. You'll find it burning with bright dancing*
> *flames on pp. 333ff. in Rorty's _Philosophy and the Mirror of Nature_. When the smoke clears, you may find the text of interest.*
>
> *To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad*
> *parties, do not deny the existence of truth. Period. End of story.*
>
> *If you want to know the argument that IS being made, read the damn texts.*
>
> *-Ron Starr*

↑ Index

458. **steve d. dalachinsky**

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Sat 26 Jan 2008

---

i'm an ignorant elitist with fairly good taste could never be part of the elite they wouldn't accept me unless of course i got really "famous" even winning a pen oakland award hasn't helped my status with the elite of which many on this lisst are tho they'll refute that until they "die"

On Sat, 26 Jan 2008 06:12:28 +0000 Barry Schwabsky
<[redacted]> writes:
> You don't need to be part of the elite to be elitist. Anyway, I
> always quote Jasper Johns (and I think I've done so on this listserv
> before): Artists are the elite of the servant class. Although that's
> actually the inverse of what Pierre Bourdieu says, which is
> something to the effect that (sorry I can't be exact about this, I'm
> away from home so can't look it up) that artists come from the
> dominated part of the dominating group.
>
>
> ----- Original Message ----
> From: Jason Quackenbush <[redacted]>
> To: [redacted]
> Sent: Saturday, 26 January, 2008 6:35:15 AM
> Subject: Re: oulipo info & sites; forthcoming primer & cellphone
> novels correct address
>
> I'm guessing, and this may be a bit of a non-sequitur, but of the
> groups that made cave paintings, the guys who did the paintings on
> the walls probably weren't the low men on the totem pole in the
> various tribes that neolithic cultures were organized in. The only
> group I can think of who were engaged in creative pursuits that were
> not an elite were the craftsmen of the various feudal governments
> which allocated power by heredity and where tradesmen were more or
> less on a par with the peasant farmers as far as social standing
> goes.
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> On Fri, 25 Jan 2008, Ryan Daley wrote:
>
> > So, let me get this straight: early man and woman, marking on cave
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> > I cannot agree that half of the population, having access, could
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> > truly called elitist. The only thing "necessarily" elite about art
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> > nothing one *needs* to do could be considered "elite," inasmuch as
> food and
> > shelter aren't "elite" wants-- is that not everyone can pull it
> off. But

> > hell, not everyone can pull off quiche.
> >
> > -Ryan
> >
> > On Jan 25, 2008 7:35 AM, Marcus Bales <[redacted]>
> wrote:
> >
> >> On 24 Jan 2008 at 21:16, Jim Andrews wrote:
> >> the internet, as a whole, is "elite"? i don't think so.
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> >> Of course it's "elite" -- half the world's population, some three
> billion
> >> people,
> >> have never even made a phone call, much less logged on to the
> internet.
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> >> Quite apart from that, though, art is itself necessarily an
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> >> occupation --
> >> even if it's merely an avocation. You have to have the education,
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> >> time, and
> >> the energy to pursue art after you've achieved your subsistence
> needs. The
> >> pyramid flattens out dramatically at the top: the number of
> people who can
> >> afford the time and energy to pursue art after having invested in
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> >> education
> >> that gave them an appreciation of other peoples' art, and the
> inclination
> >> to
> >> pursue their own, is very very small -- it's an elite. The
> numbers are
> >> inescapable.
> >>
> >> Marcus
> >>
> >
>
>

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459. **Alan Sondheim**

Digital Artists Handbook! (from Netbehaviour Digest) (fwd)

Sat 26 Jan 2008

Message: 4
Date: Sat, 26 Jan 2008 12:08:42 +0000
From: Ruth Catlow <[redacted]>
Subject: [NetBehaviour] digital artists handbook
To: NetBehaviour for networked distributed creativity
<[redacted]>

A GOOD THING!
:)

Ruth

http://www.digitalartistshandbook.org/

A new and valuable resource: the Digital Artists Handbook, which is now live at www.digitalartistshandbook.org. Folly believe the Handbook makes a serious contribution to free/libre open source culture, and adds a crucial and empowering new perspective to media arts. The Handbook is ready to go public ? thanks to the sterling work of its editors Aymeric Mansoux and Marloes De Valk of GOTO10. In the collaborative spirit of the handbook, we would really love your help in promoting it.

"In the next week, it would be great if you could blog it, link to it, sell it (only figuratively speaking of course!), and promote it far and wide. Tell your friends, your colleagues, and the people you come into contact with that there's a new book for digital artists that could potentially change their life, or at least their practice. As part of a collaborative effort to promote the handbook, we?d love you to link to us from your website and we?ve even created a handy little button that you can use. Just visit http:// www.digitalartistshandbook.org/?q=node/32 to view the code and the Digital Artists Handbook button. We hope your website or blog will wear the badge with pride, and of course in return we?d be delighted to host a reciprocal link to your site or blog on the Digital Artists Handbook site. Because the handbook hasn?t been launched so far we?re not top of the search ratings for ?digital artists handbook? yet, so anything you can do to link to and promote the site would be highly appreciated. Do write to our Communications Coordinator Matt Wootton at [redacted] and let us know what page of your own site you would like us to reciprocally link to."

↑ Index

460. J.P. Craig
writers who were visual artists?
Sat 26 Jan 2008

Hello listafarians,
I'm asking this question for a friend who is an art historian. She inquires:

> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at [redacted].

JP Craig
http://jpcraig.blogspot.com/

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461. Patrick F. Durgin
new journal
Sat 26 Jan 2008

FRUGAL books presents:
/PLAN B/
/a binational limited-edition poetry journal./
/one copy for each participant and 25 copies for sale to the public./
/works by the same group of writers each month for one year:/
/see below for list of participating writers./
//
/(that is, for /
//
Lyn Hejinian
Roman Lujan
Brian Whitener
Harold Abramowicz
Karen Silver
Inti Garcia
Hugo Garcia Manriquez
Alejandro Tarrab
Jesse Seldess
Jorge Solis
Patrick Durgin

Kapil Bhanu
Jen Hofer
Jocelyn Saidenberg
Miriam Moscona
Guy Bennet
Leon Epigmenio
Arturo Ramirez-Lara
Juan Manuel Portillo
Juliana Spahr
Jorge Esquinca
Alan Mills
Rodrigo Flores
Sawako Nakayasu
Dolores Dorantes
Luis Felipe Fabre
Paul Vangelisti
Ray Di Palma)

*

12 issues: $120
6 issues: $90
3 issues: $50
individual issues: $20

*

prices include delivery within mexico and the u.s.

*

if you are interested, please contact:
dolores dorantes: [redacted]
<mailto:[redacted]>
or
jen hofer: [redacted] <mailto:[redacted]>

↑ Index

462. Patrick F. Durgin
sur le blog
Sat 26 Jan 2008

---

at www.da-crouton.com a new series of flash reflections and crib notes, "On the fate of the poetic image at the hands of the anthology wars." See also last fall's notes "On Posterity."

see also www.kenningeditions.com for ample offerings in retail therapy.

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463. **Ryan Daley**

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Sat 26 Jan 2008

Barry,

You don't need to be part of the elite to be elitist.

Well, that's somewhat convenient to the discussion. Sure...I'll bite. But why not?

If you're not using your elitism as an elite would, and you're certainly not using your elitism to show to others less elite than you that you're elitist, are you elite? Not likely, because you fail to use your elitism on grounds that both define the term and differentiate those "accused" of it.

I also think that Johns might have it closer than Bourdieu, that the artist is closer to proletarian than worker.

On a more personal level, I think what bothers me most about calling artists elitists is boorish and cliche. Other than that, I think sometimes the term is warranted, sometimes not, like most labels.

-Ryan

On Jan 26, 2008 1:12 AM, Barry Schwabsky <[redacted]> wrote:

> *You don't need to be part of the elite to be elitist. Anyway, I always quote Jasper Johns (and I think I've done so on this listserv before): Artists are the elite of the servant class. Although that's actually the inverse of what Pierre Bourdieu says, which is something to the effect that (sorry I can't be exact about this, I'm away from home so can't look it up) that artists come from the dominated part of the dominating group.*
>
> *----- Original Message ----*
> *From: Jason Quackenbush <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, 26 January, 2008 6:35:15 AM*
> *Subject: Re: oulipo info & sites; forthcoming primer & cellphone novels correct address*
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> *I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of*

the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.

On Fri, 25 Jan 2008, Ryan Daley wrote:

So, let me get this straight: early man and woman, marking on cave walls,
were elitist?

I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in,
*nothing one *needs* to do could be considered "elite," inasmuch as food and*
shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.

-Ryan

On Jan 25, 2008 7:35 AM, Marcus Bales <[redacted]> wrote:

On 24 Jan 2008 at 21:16, Jim Andrews wrote:
the internet, as a whole, is "elite"? i don't think so.

Of course it's "elite" -- half the world's population, some three billion
people,
have never even made a phone call, much less logged on to the internet.

Quite apart from that, though, art is itself necessarily an "elite" occupation --
even if it's merely an avocation. You have to have the education, the time, and
the energy to pursue art after you've achieved your subsistence needs. The
pyramid flattens out dramatically at the top: the number of people who can
afford the time and energy to pursue art after having invested in an education
that gave them an appreciation of other peoples' art, and the inclination to
pursue their own, is very very small -- it's an elite. The numbers are inescapable.

Marcus

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464. Alan Sondheim
tenant wanted mid-March to mid- or end of August
Sat 26 Jan 2008

Hi - We're looking for someone, responsible, to sublet our small loft in Brooklyn for $700/month, from mid-March to the middle or end of August. The price includes water, heat, and gas; you'd have to pay electricity and Net (both of which are inexpensive). We're leaving our books, plants, and some equipment in the loft, but there's plenty of room. We're looking for non-smokers. The loft will hold two people (one bed), one extremely comfortably. We're located near BAM, the Atlantic-Pacific subway stop, Long Island Railroad, Atlantic Center, and both Flatbush and Atlantic Avenues. Please write to Alan Sondheim, [redacted], or call [redacted] if you're interested. (Please pass this on, and thanks!)

- Alan Sondheim and Azure Carter

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465. Brian Cassidy, Bookseller
Re: writers who were visual artists?
Sat 26 Jan 2008

> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

Off the top of my head, I can think of:

Henry Miller
William S. Burroughs
James Purdy
Jack Kerouac
Elizabeth Bishop
e.e cummings
Sylvia Plath
Kenward Elmslie
Joe Brainard (a writer who painted? or a painter who wrote?...hmmm...)

Many more I'm sure. Hope this helps.

Best,
Brian Cassidy

brian cassidy, bookseller
shop @ 471 wave st. monterey ca
mail: po box 8636 monterey ca 93943
[redacted] / [redacted] (c)
[redacted]
http://www.briancassidy.net

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466. W.B. Keckler

Review of Craig Watson's Secret Histories (Burning Deck)

Sat 26 Jan 2008

New on Joe Brainard's Pyjamas...

A review of Craig Watson's infernal surprise _Secret Histories_ (Burning Deck) and some Japanese scanning...

Other bon bons in a blind man's bonbonniere can be found @

http://www.joebrainardspyjamas.blogspot.com/
(http://www.joebrainardspyjamas.blogspot.com/)

**********Biggest Grammy Award surprises of all time on AOL Music.
(http://music.aol.com/grammys/pictures/never-won-a-grammy?
NCID=aolcmp003000000025 48)

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467. Catherine Daly

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Sat 26 Jan 2008

> *while this topic has migrated considerably from the math and poetry theme earlier, I did want to mention that I've got a book length sequence (it ends the unpublished sequel to DaDaDa, which is entitled OOD: Object-Oriented Design) that does some interesting things with the ideas of cosmology, freedom, and modern algebra which arose at the same time... and the ways these ideas still hold in computer technology and poetry*

--
All best,
Catherine Daly
[redacted]

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468. **Leonard Kress**
Re: writers who were visual artists?
Sat 26 Jan 2008

Henry Miller
Kenneth Patchen.

Leonard Kress
Associate Professor
Communications/Humanities
www.harrowgatepress.com
>>> "J.P. Craig" <[redacted]> 01/26/08 1:46 PM >>>
Hello listafarians,
I'm asking this question for a friend who is an art historian. She inquires:

> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

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469. **Jason Quackenbush**
Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
Sat 26 Jan 2008

I like both of those quotes and agree with them.

On Jan 25, 2008, at 10:12 PM, Barry Schwabsky wrote:

> *You don't need to be part of the elite to be elitist. Anyway, I always quote Jasper Johns (and I think I've done so on this listserv before): Artists are the elite of the servant class. Although that's actually the inverse of what Pierre Bourdieu says, which is something to the effect that (sorry I can't be exact about this, I'm away from home so can't look it up) that artists come from the dominated part of the dominating group.*
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> *----- Original Message ----*
> *From: Jason Quackenbush <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, 26 January, 2008 6:35:15 AM*
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> *I'm guessing, and this may be a bit of a non-sequitur, but of the*

> *groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.*
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> *On Fri, 25 Jan 2008, Ryan Daley wrote:*
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> *So, let me get this straight: early man and woman, marking on cave walls,*
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> *I cannot agree that half of the population, having access, could ever be*
> *truly called elitist. The only thing "necessarily" elite about art --as in,*
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> *-Ryan*
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> *On Jan 25, 2008 7:35 AM, Marcus Bales <[redacted]>*
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> *On 24 Jan 2008 at 21:16, Jim Andrews wrote:*
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> *Of course it's "elite" -- half the world's population, some three billion*
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> *inescapable.*
>
> *Marcus*

↑ Index

470. **Jason Quackenbush**

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Sat 26 Jan 2008

I was thinking of the feudal period in China prior to the reforms in the late shou that led to promotion by merit instead of by heredity. Of the similar period in Japan leading up to the Edo period, and of the similar period Europe from the fall of the roman empire to roughly the beginning of the reformation. During those particular feudalisms we don't know the names of most of the artists because nobody thought they were important enough to keep a record of. They were of the same social status as coopers, cobblers, smiths, masons, and weavers. Even more interesting is the fact that performing artists, the professionals at least, were largely on the same strata as thieves, beggars, and prostitutes in the same period in europe, although I don't think the same is true of feudal china and feudal japan.

On Jan 25, 2008, at 8:16 PM, Ryan Daley wrote:

> *Feudal governments, during what era? Feudal implies a larger society of*
> *castes, marked by religious and monetary (or landed) elites, using this*
> *status to govern others. Feudal doesn't apply to group hierarchies of*
> *hunters having more clout than gatherers, etc. Now, if you mean rank in a*
> *hierarchical group (hunter, gatherer), I might suggest that there might have*
> *been, in some larger groups, an individual nominated or agreed upon as being*
> *the "artist," the most capable of rendering images of group activities and*
> *triumphs/defeats.*

But hunters and gatherers in an elite?

I would agree that the idea of elite art stems from a moment when art no longer represented the result, or depiction of, "the hunt" (i.e., as representative of group efforts, situations, fate and futures). Once the communal aspect of art leaves that environment, the potential for elite art becomes possible. But not until that point, because depiction doesn't detach from experience until the artists seeks to -- a la Red Badge of Courage -- depict an event she/he doesn't witness. But I think we're past that. Now, is there really any point in pointing out what art is elitist and what's not?

-Rd

On Jan 25, 2008 4:35 PM, Jason Quackenbush <[redacted]> wrote:

I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.

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> *pursue their own, is very very small -- it's an elite. The*
> *numbers are*
> *inescapable.*
>
> *Marcus*

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471. Jason Quackenbush
Re: Oulipo Compendium
Sat 26 Jan 2008

I think there are some serious problems with Rorty's conception of truth as intersubjective agreement. Take for example this thought experiment: Imagine a post apocalyptic world where gunpowder and bullets are no longer produced and haven't been seen in a half dozen generations. In this world, everyone knows how guns used to work and understands the principle, but the also know that there are no more bullets and so no gun will fire. A loaded gun is sitting on a table. It contains the last unfired bullet ever manufactured. Now by rorty's conception of truth, the fact that anyone in this culture would agree that this gun isn't loaded, we'd have to say that the proposition "this is an unloaded gun" is true for them. It's only untrue for us because I've given us the God's Eye View in the thought experiment. So in the end, what we have is the truth that you can fire a bullet from an unloaded gun. Which is nonsensical.

Better to go with a disquotational view of truth whereby the truth of propositions is just that they say what is the case and accept that we don't always know what is the case. What is the case is not something that is determined by my own lights, but how I put it into words is, and that's a critical distinction that rortian neo- pragmatism doesn't make. It annoys me though, because Rorty tends to apply his misunderstanding of Wittgenstein as a justification at this point, talking about Language-games as though they were real parts oflanguage and not a form of model.

On Jan 26, 2008, at 8:29 AM, Dillon Westbrook wrote:

> *I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:*
>
> " *We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations.*"

> *Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe', you've got to go to Dondald Davidson- except he recanted that position completely (and it was probably an over-simplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.*
>
> *Dillon*
>
> *On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:*
>
> *Marcus Bales wrote:*
>
> *Once again, start with Rorty. I think I can find five postmodern thinkers who*
> *say, or at least imply, that nothing is true but what they believe, even*
> *though I agree with you that not a single one of them routinely acts on*
> *that belief in their day to day lives. To my mind, it is that chasm*
> *between what they're willing to say and how they actually lead their lives*
> *that makes me think they're more interested in building a coterie of*
> *cross-supporting social, political, financial, and professional people who*
> *will refer to, defer to, hire, and promote one another, than in worrying*
> *about truth, beauty, justice, or proportion. I urge them to have the*
> *courage of their convictions. If they're going to SAY that nothing is true*
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> *health. Or even better, into bad health and then into good health again.*
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> *To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad*
> *parties, do not deny the existence of truth. Period. End of story.*
>
> *If you want to know the argument that IS being made, read the damn texts.*
>
> *-Ron Starr*

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472. **steve russell**
Re: Oulipo Compendium
Sat 26 Jan 2008

Didn't Rorty speak of a "community of values?" He struck me as a good, secular progressive.

Ron Starr <[redacted]> wrote: Marcus Bales wrote:

Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.

I write:

Dear Marcus,

Please retrieve your straw man. You'll find it burning with bright dancing flames on pp. 333ff. in Rorty's _Philosophy and the Mirror of Nature_. When the smoke clears, you may find the text of interest.

To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad parties, do not deny the existence of truth. Period. End of story.

If you want to know the argument that IS being made, read the damn texts.

-Ron Starr

Never miss a thing. Make Yahoo your homepage.

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473. **Michael Heller**
Fwd: announcement to post
Sat 26 Jan 2008

> *Date: Sat, 26 Jan 2008 20:39:40 -0500 (EST)*
> *From:* [redacted]
> *Subject: announcement to post*
> *To:* [redacted]
> *X-Mailer: 7.0 for Windows sub 8001*
> *X-Spam-Flag: NO*
> *Original-recipient: rfc822;*[redacted]
>
> *News for all of you poets who are going to the Associated Writing Programs convention in New York City next week:*
>
> *Marsh Hawk Press will be at table #270 in The Americas Hall I, 3rd floor of the Hilton Hotel books from 9:00 a.m. to 6:00 p.m. all three days, Thurs. Jan.31 through Sat. Feb.2. On Saturday after 2:30 p.m. the book fair is OPEN TO THE PUBLIc, so spread the word to friends and colleagues that this is a great chance to buy beautiful poetry books at steeply discounted prices.*

↑ Index

474. **Daniel Zimmerman**
Re: writers who were visual artists?
Sat 26 Jan 2008

---

cummings, Patchen

----- Original Message -----
From: "J.P. Craig" <[redacted]>
To: <[redacted]>
Sent: Saturday, January 26, 2008 1:46 PM
Subject: writers who were visual artists?

> *Hello listafarians,*
> *I'm asking this question for a friend who is an art historian. She inquires:*
>
> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*
>
> *I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at [redacted].*
>
> *JP Craig*
> *http://jpcraig.blogspot.com/*

↑ Index

475. **Mairead Byrne**

Re: writers who were visual artists?

Sat 26 Jan 2008

Derek Walcott is a painter.
That's a start!
Mairead

>>> "J.P. Craig" <[redacted]> 01/26/08 1:46 PM >>>
Hello listafarians,
I'm asking this question for a friend who is an art historian. She inquires:

> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at [redacted].

JP Craig
http://jpcraig.blogspot.com/

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476. **Walter K. Lew**

Mark Nowak/Ian Teh Join Feb. 1 shadoWord Show in Brooklyn

Sun 27 Jan 2008

Mark Nowak, author of the forthcoming COAL MOUNTAIN ELEMENTARY (Coffeehouse Press) and editor of XCP: Crosscultural Poetics, will be presenting a new work that combines his text with the images of Ian Teh <www.ianteh.com> at the first show of "Poets of the Unreeled":

POETS OF THE UNREELED!--A CinePoetry & Performance Extravaganza

MULTIMEDIA POETS, artists, and musicians Linh Dinh, Wang Ping, Mark Nowak & Ian Teh, Paolo Javier (with Ernest Concepcion & Vinay Chowdhry), Jeremy James Thompson, Kate Ann Heidelbach, dennis M. somera, Mike Estabrook, and Dillon Westbrook give live narrations of classic films, screen new videos, pay homage to jazz drummers, and redraw on-stage some present scenes.

FIRST SHOW:
Friday, Feb. 1st, 7-9 pm.
At the Galapagos Art Space. $6.
70 North 6th St., between Kent and Wythe, in Williamsburg, Brooklyn.
3.5 blocks from the Bedford Ave. stop of the L train.
For further info, see <www.galapagosartspace.com/>.

SECOND SHOW:
Saturday, Feb. 2nd, Midnight-2 am.
At the Bowery Poetry Club. $8.
308 Bowery, on the Lower East Side of Manhattan.
More info at <www.bowerypoetry.com/>.

Curated by Walter K. Lew for shadoWord production <www.myspace.com/shadoword>.

For some recent work by the participating poets and performers, see:

Linh Dinh <http://wwwwsonneteighteencom.blogspot.com/>
Short poetry videos: <www.archive.org/details/3ByLinhDinh>

Mark Nowak <www.xcp.bfn.org/journal.html>

Ian Teh <www.ianteh.com/>

Paolo Javier <www.obooks.com/books/60lvboembs.htm>
Edits the online journal at <www.2ndavepoetry.com/>

Wang Ping <www.wangping.com>

Ernest Concepcion <www.artbistro.com/member/Ernest/photos>
<www.artcodex.org/kangarok/index.html>

Mike Estabrook <www.artcodex.org/mike_estabrook/>
"The Road to Nam" (short video): <www.youtube.com/watch?v=-2wj37EabqU>

Jeremy James Thompson <www.autotypograph.com>

Dillon Westbrook <http://prosodycastle.blogspot.com>

Kate Ann Heidelbach, dennis M. somera <www.tix.com/EventSeatType.asp?Event=116287>

↑ Index

477. Jesse Glass
Poe's Sketches--American Writers Who Were Visual Artists
Sun 27 Jan 2008

Some of Poe's art work--primarily sketches--are extant, and they show a skilled hand.

Samuel Greenberg is a 20th century example. Jess

↑ Index

478. Jim Andrews
Re: Camille Martin's new website
Sun 27 Jan 2008

> *enjoyed the collages very much, camille. especially "enjoy the sights and*
> *sounds of nature" at*
> *http://www.camillemartin.ca/index.php?pr=Collages_2 .*
> *was this a post-katrina piece?*
>
> *ha! hadn't thought of that. shoulda called it*
> *bitch katrina, comin' atcha*
>
> *camille*

i remember you moved from new orleans to toronto during katrina. so this startling picture of nature, i wondered if it was a post-katrina piece for you.

it's great to see you are doing your own web site. it has a good feel to it. like it is home made and explorative. and could still be around in several years because it is undertaken seriously. best wishes with it, camille.

hoping your move to toronto has been good,
ja
http://vispo.com

↑ Index

479. **Jason Quackenbush**
Re: Oulipo Compendium
Sun 27 Jan 2008

He was a good secular progressive, but he didn't manage to veer away from a stance of cultural relativism in ethics and politics as well as he thought he had. Given his view of the nature of values, he believed that the best (his) values would win out in a free market of ideas where everyone comes to the table and advocates for their own beliefs by their own lights. The problem is that everyone coming to the table and advocating for their own beliefs by their own lights is itself a value and and if you try to justify it you get a vicious regression. He tried very hard to get out of this trap and I think he thought he was successful, but he never got there for me. I much prefer the more rationalistic and stolid traditional social contract type progressives like Rawls and Scanlon. One of my biggest problems with Rorty is that if you take his neo-pragmatic view on epistemology as workable and accurate, the arguments of Rawls and Scanlon--who in my opinion are the most persuasive exponents of progressive values in 20th Century american philosophy--don't amount to much. It's a big problem for a system to undermine those it agrees with when it's goal is to let everyone have a seat at the table.

On Jan 26, 2008, at 6:36 PM, steve russell wrote:

> *Didn't Rorty speak of a "community of values?" He struck me as a good, secular progressive.*
>
> *Ron Starr <[redacted]> wrote: Marcus Bales wrote:*
>
> *Once again, start with Rorty. I think I can find five postmodern thinkers who*
> *say, or at least imply, that nothing is true but what they believe, even*
> *though I agree with you that not a single one of them routinely acts on*
> *that belief in their day to day lives. To my mind, it is that chasm*
> *between what they're willing to say and how they actually lead their lives*
> *that makes me think they're more interested in building a coterie of*
> *cross-supporting social, political, financial, and professional people who*
> *will refer to, defer to, hire, and promote one another, than in worrying*
> *about truth, beauty, justice, or proportion. I urge them to have the*
> *courage of their convictions. If they're going to SAY that nothing is true*
> *but what they believe, then I want to see them believe themselves to, say,*

> *health. Or even better, into bad health and then into good health again.*
> *Extraordinary claims require extraordinary evidence.*
>
> *I write:*
>
> *Dear Marcus,*
>
> *Please retrieve your straw man. You'll find it burning with bright dancing*
> *flames on pp. 333ff. in Rorty's _Philosophy and the Mirror of Nature_.*
> *When the smoke clears, you may find the text of interest.*
>
> *To wit, Derrida & Rorty, outside of the caricatures of neo-con*
> *lickspittles like Roger Kimball and the half-assed musings of drunken grad*
> *parties, do not deny the existence of truth. Period. End of story.*
>
> *If you want to know the argument that IS being made, read the damn texts.*
>
> *-Ron Starr*
>
> ---
> *Never miss a thing. Make Yahoo your homepage.*

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480. **Alan Sondheim**

murm

Sun 27 Jan 2008

murm

http://www.alansondheim.org/murm.mp3

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http://www.alansondheim.org/murm.mp3

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http://www.alansondheim.org/murm.mp3

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481. **Dillon Westbrook**

Re: Oulipo Compendium

Sun 27 Jan 2008

I think you have a problem here if and only if the party in question continues to believe the gun is unloaded after it goes off. Most pragmatisms, I think Rorty's included, allow for adjustment of belief based on circumstance. Rorty's only radical in the sense that he thinks adjustment of language is equally significant. Otherwise, all these people are committed to is a material conditional: "If there are no bullets, then no gun will fire". Again, he's not an irrealist about the world, nor is he an idealist about thought. A genuine problem may be the world in which we DON'T remember what guns or bullets are, a loaded gun appears on a table, and everyone agrees its harmless, even after someone died from it going off (they attribute the death to a heart attack or witchcraft or something). That might seem, to those of us who understand guns, to be very problematic. The neo-pragmatist response here would probably have to rely on some robust notion of evolution and casual reasoning, hoping the whole thing would get sorted out in a generation or so.

I really can't say whether Rorty misunderstands Wittgenstein. Which Wittgenstein are we talking about? Do you have a text in mind? Certainly Rorty takes up the investigations over the tractatus, so all talk of 'what is the case' is less important to Rorty, just as it seems less important to the late Wittgenstein, no.

(fun discussion though)

On Jan 26, 2008, at 6:11 PM, Jason Quackenbush wrote:

> *I think there are some serious problems with Rorty's conception of truth as intersubjective agreement. Take for example this thought experiment: Imagine a post apocalyptic world where gunpowder and bullets are no longer produced and haven't been seen in a half dozen generations. In this world, everyone knows how guns used to work and understands the principle, but the also know that there are no more bullets and so no gun will fire. A loaded gun is sitting on a table. It contains the last unfired bullet ever manufactured. Now by rorty's conception of truth, the fact that anyone in this culture would agree that this gun isn't loaded, we'd have to say that the proposition "this is an unloaded gun" is true for them. It's only untrue for us because I've given us the God's Eye View in the thought experiment. So in the end, what we have is the truth that you can fire a bullet from an unloaded gun. Which is nonsensical.*
>
> *Better to go with a disquotational view of truth whereby the truth of propositions is just that they say what is the case and accept that we don't always know what is the case. What is the case is not something that is determined by my own lights, but how I put it into words is, and that's a critical distinction that rortian neo-pragmatism doesn't make. It annoys me though, because Rorty tends to apply his misunderstanding of Wittgenstein as a justification at this point, talking about Language-games as though they were real parts oflanguage and not a form of model.*
>
> *On Jan 26, 2008, at 8:29 AM, Dillon Westbrook wrote:*
>
> *I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:*
>
> *" We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations."*
>
> *Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe',*

> *you've got to go to Dondald Davidson- except he recanted that position completely (and it was probably an over-simplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.*
>
> *Dillon*
>
> *On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:*
>
> *Marcus Bales wrote:*
>
> *Once again, start with Rorty. I think I can find five postmodern thinkers who*
> *say, or at least imply, that nothing is true but what they believe, even*
> *though I agree with you that not a single one of them routinely acts on*
> *that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives*
> *that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who*
> *will refer to, defer to, hire, and promote one another, than in worrying*
> *about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true*
> *but what they believe, then I want to see them believe themselves to, say,*
> *health. Or even better, into bad health and then into good health again.*
> *Extraordinary claims require extraordinary evidence.*
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> *I write:*
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> *Dear Marcus,*
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> *Please retrieve your straw man. You'll find it burning with bright dancing*
> *flames on pp. 333ff. in Rorty's _Philosophy and the Mirror of Nature_.*
> *When the smoke clears, you may find the text of interest.*
>
> *To wit, Derrida & Rorty, outside of the caricatures of neo-con*

> *lickspittles like Roger Kimball and the half-assed musings of drunken grad*
> *parties, do not deny the existence of truth. Period. End of story.*
>
> *If you want to know the argument that IS being made, read the damn texts.*
>
> *-Ron Starr*

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482. **Warren Lloyd**
Re: writers who were visual artists?
Sun 27 Jan 2008

Robert Duncan made quite a bit of art, though I'm not sure he would have considered himself a visual artist

Mairead Byrne <[redacted]> wrote: Derek Walcott is a painter.
That's a start!
Mairead

>>> "J.P. Craig" 01/26/08 1:46 PM >>>
Hello listafarians,
I'm asking this question for a friend who is an art historian. She inquires:

> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at [redacted].

JP Craig
http://jpcraig.blogspot.com/

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483. **David Chirot**

Robert Capa - "Mexican Suitcases' of Lost Negatives from Spanish Civil War Recovered

Sun 27 Jan 2008

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http://www.nytimes.com/2008/01/27/arts/design/27kenn.html?_r=1&ref=arts&oref=slogin---

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484. **steve d. dalachinsky**

Re: writers who were visual artists?

Sun 27 Jan 2008

, ferlenghetti, harold norse kerouac

henry miller saroyan clifford odets how far back do want to go? the list goes on

On Sat, 26 Jan 2008 13:46:33 -0500 "J.P. Craig" <[redacted]>
writes:
> Hello listafarians,
> I'm asking this question for a friend who is an art historian. She
>
> inquires:
>
> > I'm looking for American writers (pre-1960) who were also visual
> > artists. I can think of lots of artists who were writers, but
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> > looking for folks who were primarily novelists, poets, etc. who
> also
> > made visual art on occasion.
>
> I'm afraid I wasn't much help, so I offered to pass her question
> along to this list. If you can help, drop her a note at
> [redacted].
>
>
> JP Craig
> http://jpcraig.blogspot.com/
>
>

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485. steve d. dalachinsky

Re: writers who were visual artists?

Sun 27 Jan 2008

brainard not pre 60's
nor elmslie burroughs borderline bukowski patchen

On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller"
<[redacted]> writes:
> > > I'm looking for American writers (pre-1960) who were also visual
> > > artists. I can think of lots of artists who were writers, but
> I'm
> > > looking for folks who were primarily novelists, poets, etc. who
> also
> > > made visual art on occasion.
>
> Off the top of my head, I can think of:
>
> Henry Miller
> William S. Burroughs
> James Purdy
> Jack Kerouac
> Elizabeth Bishop
> e.e cummings
> Sylvia Plath
> Kenward Elmslie
> Joe Brainard (a writer who painted? or a painter who
> wrote?...hmmm...)
>
> Many more I'm sure. Hope this helps.
>
> Best,
> Brian Cassidy
>
> brian cassidy, bookseller
> shop @ 471 wave st. monterey ca
> mail: po box 8636 monterey ca 93943
> [redacted] / [redacted] (c)
> [redacted]
> http://www.briancassidy.net
>
>

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486. Jennifer Karmin
JOB: Hamilton College
Sun 27 Jan 2008

(this is a forward. please don't respond to me.
good luck!)

Hamilton College: The English Department invites
applications for a two-year appointment, with the
possibility of renewal, in Creative Writing,
specializing in poetry.

Teaching load is five courses annually: two sections
of introduction to creative writing, a senior workshop
or an intermediate poetry workshop, & two literature
courses.

PhD or MFA with additional graduate training in
literature required. While we have a particular need
in U.S. Latina/o literatures, we welcome all
applications. Appointment to begin July 1, 2008.

Review of applications will commence February 15 &
continue until the position is filled. Please send
c.v. & a letter of application to:
Professor Naomi Guttman, Hamilton College, 198 College
Hill Road, Clinton, NY 13323.

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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487. Mark Weiss
Re: writers who were visual artists?
Sun 27 Jan 2008

Also William Carlos Williams.

At 11:35 AM 1/27/2008, you wrote:
>Robert Duncan made quite a bit of art, though I'm not sure he would
>have considered himself a visual artist
>

>Mairead Byrne <[redacted]> wrote: Derek Walcott is a painter.
>That's a start!
>Mairead
>
> >>> "J.P. Craig" 01/26/08 1:46 PM >>>
>Hello listafarians,
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>inquires:
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> > made visual art on occasion.
>
>I'm afraid I wasn't much help, so I offered to pass her question
>along to this list. If you can help, drop her a note at
>[redacted].
>
>
>JP Craig
>http://jpcraig.blogspot.com/
>
>
>
>---
>Never miss a thing. Make Yahoo your homepage.

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488. **Mark Weiss**
Re: writers who were visual artists?
Sun 27 Jan 2008

Gysin

At 12:32 PM 1/27/2008, you wrote:
>brainard not pre 60's
>nor elmslie burroughs borderline bukowski patchen
>
>On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller"
><[redacted]> writes:
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> > I'm

> > > > looking for folks who were primarily novelists, poets, etc. who
> > also
> > > > made visual art on occasion.
> >
> > Off the top of my head, I can think of:
> >
> > Henry Miller
> > William S. Burroughs
> > James Purdy
> > Jack Kerouac
> > Elizabeth Bishop
> > e.e cummings
> > Sylvia Plath
> > Kenward Elmslie
> > Joe Brainard (a writer who painted? or a painter who
> > wrote?...hmmm...)
> >
> > Many more I'm sure. Hope this helps.
> >
> > Best,
> > Brian Cassidy
> >
> > brian cassidy, bookseller
> > shop @ 471 wave st. monterey ca
> > mail: po box 8636 monterey ca 93943
> > [redacted] / [redacted] (c)
> > [redacted]
> > http://www.briancassidy.net
> >
> >

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489. **Pierre Joris**

Recent posts on NOMADICS blog

Sun 27 Jan 2008

Check out my recent postings on NOMADICS blog – http://pjoris.blogspot.com

Revised Provisional 08 Reading Schedule
Synthetic, not Artificial Life?
Pablo, Gertrude & Alice: The Puppets
Simone de Beauvoir at 100
Reviews

Belle Gironda & Nicole Peyrafitte in Performance
Latest signandsight Offerings

enjoy,

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

↑ Index

490. **Pierre Joris**
Re: writers who were visual artists?
Sun 27 Jan 2008

And Walcott was talking about this this morning as I was listening (still more or less asleep) to a BBC program ("The Word" I think it is called, a weekly lit discussion) that also had on someone who just published a book of paintings & drawings by writers (including Faulkner and Conrad among others).

Pierre
On Jan 26, 2008, at 10:38 PM, Mairead Byrne wrote:

> *Derek Walcott is a painter.*
> *That's a start!*
> *Mairead*
>
> *"J.P. Craig" <[redacted]> 01/26/08 1:46 PM >>>*
> *Hello listafarians,*
> *I'm asking this question for a friend who is an art historian. She inquires:*
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> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also*

> *made visual art on occasion.*
>
> *I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at* [redacted].
>
> *JP Craig*
> *http://jpcraig.blogspot.com/*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
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491. David Chirot

Ezra Pound: Poet - A. David Moody - Book Review - New York Times

Sun 27 Jan 2008

---

http://www.nytimes.com/2008/01/27/books/review/McGrath-t.html?ref=books ---

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492. Peter Ciccariello

Re: writers who were visual artists?

Sun 27 Jan 2008

This might be of interest.....

http://bibliorgy.blogspot.com/2007/08/writers-who-were-artists.html

- Peter Ciccariello

On Jan 26, 2008 1:46 PM, J.P. Craig <[redacted]> wrote:

> *Hello listafarians,*
> *I'm asking this question for a friend who is an art historian. She inquires:*
>
> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

↑ Index

493. **Kyle Schlesinger**

Re: writers who were visual artists?

Sun 27 Jan 2008

Do book arts / artists books count? If so, the list in that area alone would be staggering.

Cheers//Kyle
www.kyleschlesinger.com
www.cuneiformpress.com
www.cuneiformpress.blogspot.com

> *From: Warren Lloyd <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Sun, 27 Jan 2008 08:35:54 -0800*
> *To: <[redacted]>*
> *Subject: Re: writers who were visual artists?*
>
> *Robert Duncan made quite a bit of art, though I'm not sure he would have considered himself a visual artist*
>
> *Mairead Byrne <[redacted]> wrote: Derek Walcott is a painter.*
> *That's a start!*
> *Mairead*
>
> *"J.P. Craig" 01/26/08 1:46 PM >>>*
> *Hello listafarians,*
> *I'm asking this question for a friend who is an art historian. She inquires:*
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> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*
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> *I'm afraid I wasn't much help, so I offered to pass her question*

> *along to this list. If you can help, drop her a note at*
> [redacted].
>
> *JP Craig*
> *http://jpcraig.blogspot.com/*
>
> ---
> *Never miss a thing. Make Yahoo your homepage.*

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494. **Martha King**
Re: writers who were visual artists?
Sun 27 Jan 2008

Robert Duncan (drawings); Wright Morris, Jonathan Williams (photographs);James Broughton (film) - gosh must be many others, but these pop to mind.? --Martha King

-----Original Message-----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Sun, 27 Jan 2008 12:32 pm
Subject: Re: writers who were visual artists?

brainard not pre 60's
nor elmslie burroughs borderline bukowski patchen

On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller"
<[redacted]> writes:
> > > I'm looking for American writers (pre-1960) who were also visual
> > > artists. I can think of lots of artists who were writers, but
> I'm
> > > looking for folks who were primarily novelists, poets, etc. who
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> > > made visual art on occasion.
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> Off the top of my head, I can think of:
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> Henry Miller
> William S. Burroughs
> James Purdy
> Jack Kerouac

> Elizabeth Bishop
> e.e cummings
> Sylvia Plath
> Kenward Elmslie
> Joe Brainard (a writer who painted? or a painter who
> wrote?...hmmm...)
>
> Many more I'm sure. Hope this helps.
>
> Best,
> Brian Cassidy
>
> brian cassidy, bookseller
> shop @ 471 wave st. monterey ca
> mail: po box 8636 monterey ca 93943
> [redacted] / [redacted] (c)
> [redacted]
> http://www.briancassidy.net
>
>

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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495. **Jesse Crockett**

Listenlight new issue 14

Sun 27 Jan 2008

And a warm welcome for the new Co-Editor, Mackenzie Carignan ~!

Listenlight 14

Featuring ---

Francis Raven
Kara Dorris
Phil Primeau
Richard Lopez
Mackenzie Carignan
Christopher Mulrooney
Angela Papala
Craig Perez
William Harris

http://listenlight.net

Your happy editors,

JC, MC

↑ Index

496. **Skip Fox**

Re: Poe's Sketches--American Writers Who Were Visual Artists

Sun 27 Jan 2008

Someone might have already mentioned e. e. cummings or Kenneth Ratchen. If so, I apologize.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Jesse Glass
Sent: Sunday, January 27, 2008 1:50 AM
To: [redacted]
Subject: Poe's Sketches--American Writers Who Were Visual Artists

Some of Poe's art work--primarily sketches--are extant, and they show a skilled hand.

Samuel Greenberg is a 20th century example. Jess

↑ Index

497. **Simon DeDeo**

new on rhubarb is susan

Sun 27 Jan 2008

Hello all --

After a long delay, two new reviews up on rhubarb is susan, along with some scurrlious and excellently sourced gossip. Julie Doxsee, in Unpleasant Event Schedule, and Timothy Liu, in Slope:

http://rhubarbissusan.blogspot.com/2008/01/timothy-liu-and-to-dust-thou-shalt.html http://rhubarbissusan.blogspot.com/2008/01/julie-doxsee-two-dears-two-tours.html http://rhubarbissusan.blogspot.com/

Thanks for tuning in, and do join the discussion in the comments.

Yours,

Simon "Perez Hilton" DeDeo

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498. **Mark Weiss**
Re: writers who were visual artists?
Sun 27 Jan 2008

By American I assume USian is meant. In the world, or the Americas, at large there are dozens at least.

At 01:29 PM 1/27/2008, you wrote:
>And Walcott was talking about this this morning as I was listening
>(still more or less asleep) to a BBC program ("The Word" I think it is
>called, a weekly lit discussion) that also had on someone who just
>published a book of paintings & drawings by writers (including
>Faulkner and Conrad among others).
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>Pierre
>On Jan 26, 2008, at 10:38 PM, Mairead Byrne wrote:
>
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>>That's a start!
>>Mairead
>>
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>>I'm asking this question for a friend who is an art historian. She
>>inquires:
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>>>artists. I can think of lots of artists who were writers, but I'm
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>>>made visual art on occasion.
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>>I'm afraid I wasn't much help, so I offered to pass her question
>>along to this list. If you can help, drop her a note at
>>[redacted].
>>
>>
>>JP Craig
>>http://jpcraig.blogspot.com/
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>_____
>
>The poet: always in partibus infidelium -- Paul Celan
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>_____

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499. Halvard Johnson

Re: Poe's Sketches--American Writers Who Were Visual Artists

Sun 27 Jan 2008

Surely you mean Kenneth Scratchen.

Hal

"If Gladstone fell into the Thames, that would
be a misfortune, and if someone pulled him
out, that, I suppose, would be a calamity."
--Benjamin Disraeli

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jan 27, 2008, at 3:55 PM, Skip Fox wrote:

> *Someone might have already mentioned e. e. cummings or Kenneth Ratchen. If*
> *so, I apologize.*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]] On*
> *Behalf Of Jesse Glass*
> *Sent: Sunday, January 27, 2008 1:50 AM*

> *To: [redacted]*
> *Subject: Poe's Sketches--American Writers Who Were Visual Artists*
>
> *Some of Poe's art work--primarily sketches--are extant, and they show a*
> *skilled hand.*
>
> *Samuel Greenberg is a 20th century example. Jess*

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500. **Stephen Vincent**

Re: writers who were visual artists?

Sun 27 Jan 2008

Henri Michaux was an interesting switch-hitter in that his 'marks' corresponded to a kind of writing.

Stephen V
http://stephenvincent.net/blog/

Mark Weiss <[redacted]> wrote: Also William Carlos Williams.

At 11:35 AM 1/27/2008, you wrote:
>Robert Duncan made quite a bit of art, though I'm not sure he would
>have considered himself a visual artist
>
>Mairead Byrne wrote: Derek Walcott is a painter.
>That's a start!
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>[redacted].
>
>

>JP Craig
>http://jpcraig.blogspot.com/
>
>
>
>----------
>Never miss a thing. Make Yahoo your homepage.

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501. **steve russell**
Re: writers who were visual artists?
Sun 27 Jan 2008

Everyone's forgetting that guy who painted the Sistine Chapel. Michael A was one of the best poets of his time.

"steve d. dalachinsky" <[redacted]> wrote: brainard not pre 60's nor elmslie burroughs borderline bukowski patchen

On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller"
 writes:
> > > I'm looking for American writers (pre-1960) who were also visual
> > > artists. I can think of lots of artists who were writers, but
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> > > looking for folks who were primarily novelists, poets, etc. who
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> > > made visual art on occasion.
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> Off the top of my head, I can think of:
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> William S. Burroughs
> James Purdy
> Jack Kerouac
> Elizabeth Bishop
> e.e cummings
> Sylvia Plath
> Kenward Elmslie
> Joe Brainard (a writer who painted? or a painter who
> wrote?...hmmm...)
>
> Many more I'm sure. Hope this helps.
>

> Best,
> Brian Cassidy
>
> brian cassidy, bookseller
> shop @ 471 wave st. monterey ca
> mail: po box 8636 monterey ca 93943
> [redacted] / [redacted] (c)
> [redacted]
> http://www.briancassidy.net
>
>

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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502. **steve russell**

Re: writers who were visual artists?/Correction, NO not American

Sun 27 Jan 2008

---

sorry. I didn't follow the links closely. Michael A doesn't qualify.

"steve d. dalachinsky" <[redacted]> wrote: brainard not pre 60's nor elmslie burroughs borderline bukowski patchen

On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller" writes:
> > > I'm looking for American writers (pre-1960) who were also visual
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>
>

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503. **Alan Sondheim**
Re: writers who were visual artists?
Sun 27 Jan 2008

Rosemary Mayer, Vito Acconci, Art-Language, Guy Debord, Klossowki, Dan Graham, Steve Willats, David Askevold, Adrian Piper, Delacroix, Leandro Katz, Tom Zummer.

On Sun, 27 Jan 2008, Stephen Vincent wrote:

> *Henri Michaux was an interesting switch-hitter in that his 'marks' corresponded to a kind of writing.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> *Mark Weiss <[redacted]> wrote: Also William Carlos Williams.*
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> *At 11:35 AM 1/27/2008, you wrote:*
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> *Mairead Byrne wrote: Derek Walcott is a painter.*
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> *I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at* [redacted].
>
> *JP Craig*
> *http://jpcraig.blogspot.com/*
>
> ---
> *Never miss a thing. Make Yahoo your homepage.*

========== Work on YouTube, blog at http://nikuko.blogspot.com . Tel [redacted]. Webpage directory http://www.alansondheim.org . Email: [redacted]. http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc. ==========

↑ Index

504. **Barry Schwabsky**
Re: writers who were visual artists?
Sun 27 Jan 2008

----- O
Now that this has been opened up to the world--Victor Hugo!

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]

Sent: Monday, 28 January, 2008 8:35:11 AM
Subject: Re: writers who were visual artists?

Henri Michaux was an interesting switch-hitter in that his 'marks' corresponded to a kind of writing.

Stephen V
http://stephenvincent.net/blog/

Mark Weiss <[redacted]> wrote: Also William Carlos Williams.

At 11:35 AM 1/27/2008, you wrote:
>Robert Duncan made quite a bit of art, though I'm not sure he would
>have considered himself a visual artist
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>Mairead Byrne wrote: Derek Walcott is a painter.
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>[redacted].
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>
>JP Craig
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>
>
>
>----------
>Never miss a thing. Make Yahoo your homepage.

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505. Charles Alexander

Re: Ezra Pound: Poet - A. David Moody - Book Review - New York Times

Sun 27 Jan 2008

Seems like quite a hatchet piece on Pound by the reviewer. I wonder if the book is also out to make Pound seem like an idiot. Definitely does not make me want to read the book. Also seems like the reviewer is more interested in getting across the fact that he thinks Eliot the greatest thing since sliced bread.

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

On Jan 27, 2008, at 11:40 AM, David Chirot wrote:

> *http://www.nytimes.com/2008/01/27/books/review/McGrath-t.html?ref=books ---*

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506. Catherine Daly

Fwd: David Brady, GENESIS, exhibition opening Saturday, February 2, 7-9pm

Sun 27 Jan 2008

David did a great performance / visual collaboration for me @ the Hammer with Amde Hamilton... now this!!!

<http://rs6.net/tn.jsp?e=001srokv7JuCmO7xYu4TMX7Vmoi2iU4iOAdOhRaheTaSc43dxykYfjySJ6MEsD7wfy_TMl028sWeM34X5o2OO13oo4oroG_MWoHTGdzPQQABgydp-Mnfz-DhasO1uEjkDjo>

[image: Brady]
<http://rs6.net/tn.jsp?e=001srokv7JuCmP7bqEToKmkMJ4UmXf41DI1pUCD_SnO492s6JtZs7dEKDPiNP9z1XoTPynZhCgAY-73YDgBgta2d-RtV1yrcpOxpl8UJR0cgBD9MnCNMX73bUGznysBoRJpwyqZgPahvpVABd66kVFuJw==>
GENESIS

David Brady
February 2nd - March 8th, 2008
Reception: Saturday, February 2nd, 7 - 9 PM

HIGH ENERGY CONSTRUCTS
990 N. Hill St. #180
Los Angeles, CA 90012
[redacted]
www.highenergyconstructs.com<http://rs6.net/tn.jsp?e=001srokv7JuCmO7xYu4TMX7Vmoi2iU4iOAdOhRaheTaSc43dxykYfjySJ6MEsD7wfy_TMl028sWeM34X5o2OO13oo4oroG_MWoHTGdzPQQABgydp-Mnfz-DhasO1uEjkDjo>
<http://visitor.constantcontact.com/d.jsp?v=001Qo1SzxA2oRSgALJK8xXkKLtOvjC6O165oxebZSR9ZSFRBv9pZqpSM5LLo8ZrBdw-nVRpgmYojTo%3D&p=un>
This email was sent to [redacted], by [redacted]
Update Profile/Email Address<http://visitor.constantcontact.com/d.jsp?v=001Qo1SzxA2oRSgALJK8xXkKLtOvjC6O165oxebZSR9ZSFRBv9pZqpSM5LLo8ZrBdw-nVRpgmYojTo%3D&p=oo>|
Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/d.jsp?v=001Qo1SzxA2oRSgALJK8xXkKLtOvjC6O165oxebZSR9ZSFRBv9pZqpSM5LLo8ZrBdw-nVRpgmYojTo%3D&p=un>™
| Privacy Policy <http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>.
Email Marketing <http://www.constantcontact.com/index.jsp?cc=TEM_EvInv_205>by
<http://www.constantcontact.com/index.jsp?cc=TEM_EvInv_205> High Energy Constructs | 990 N. Hill St.#180 | Los Angeles | CA | 90012

--
All best,
Catherine Daly
[redacted]

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507. **Mairead Byrne**
Re: writers who were visual artists?
Sun 27 Jan 2008

Yes, I'm sorry, I withdraw Walcott. But what about all you dudes sending in names of artist/writers (rather than writer/artists)! Okay, I can't say Hopkins, mumble mumble .... um. Mairead

>>> Mark Weiss <[redacted]> 01/27/08 5:32 PM >>>
By American I assume USian is meant. In the world, or the Americas,
at large there are dozens at least.

At 01:29 PM 1/27/2008, you wrote:
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>Pierre Joris
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>h: [redacted]
>c: [redacted]
>o: 518 442 40 71
>Euro cell: (011 33) 6 75 43 57 10
>email: [redacted]
>http://pierrejoris.com
>Nomadics blog: http://pjoris.blogspot.com
>_____

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508. **Lil Norton**
Model Homes Issue 2
Sun 27 Jan 2008

Lil' Norton is proud to present, Model Homes issue 2, now yours to discover. Join us in experiencing the benchmark configurations of

Dorothy Trujillo Lusk
Lawrence Giffin
Tan Lin
Judith Goldman
Kit Robinson
Robert Fitterman
Carla Harryman
Jennifer Scappettone
Tao Lin
Louis Cabri
Seth Landman
Catriona Strang & Nancy Shaw

Individual issue and Subscription orders are now available through the Model Homes <http://modelhomepage.blogspot.com/> website. All correspondence, support, and inquiries welcome.

We will be at the Patrick Lovelace book booth at AWP bookfair this year in NYC (Jan.30-Feb.2nd) with the Lil' Norton family, new issues in hand, and hope to see many of you there. Stop buy and bloc party!

Lastly, copies of issue 1 are presently limited to just 25(!), purchasable now until Jan.30. Remaining issues will be sold (out) at AWP.

8.5 x 7, 64p, saddle stitched, made with love.
issn# 1938-8136
a Lil' Norton production

http://modelhomepage.blogspot.com/

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509. **Jason Quackenbush**
Re: Oulipo Compendium
Sun 27 Jan 2008

I think the problem is essential to any conception of truth that talks about it as being intersubjective agreement. The point being that, specifics of the thought experiment aside, it is conceivable that there is a world where people would intersubjectively agree that something is true in fact, when it isn't in fact true. There's a problem here that Rorty can't get around because his recasting of what it means for something to be true loses a critical and crucial way in which we use the word true and as such, is philosophers nonsense.

which is to say that he misunderstands the late and the early wittgenstein, who weren't as different as most folks would have people believe, and to that end, I highly recommend Ray Monk's "How to Read Wittgenstein" which is the only ntroduction to Uncle L I've read that gets it close to what I think is right.

Rorty goes awry all over the place with Wittgenstein, and the ways in which he goes awry are particularly strange I think for someone who appreciates Heidegger. That is, he fails to understand the importance of the "form of life" to Wittgenstein's conception of the dissolving of philosophical problems and instead cherry picks the idea of a language game, recasts it as a sort of peircean building block of language, and leaves out the more crucial elements of Wittgenstein's program, which is to get philosophers to stop talking so much garbage about the world. Which is to say that I think the late Wittgenstein is still as concerned with the early wittgenstein's program of outlining what the world is, but he's much more cautious about it.

Which is strange I think, taking Heidegger into account, there's a certain sense where Dasein and wittgensteins "Our Form of LIfe" have a great deal of overlap and agreement. But that's an aside.

My beef with Rortgenstein is that he's still the analytic philosopher trying to work out what language is rather than the continental mystic who knows what language is and is trying to show the fly the way out of the fly bottle. I think that the latter is a much better picture of Wittgenstein, both early and late,

than is a more traditional "Ordinary Language" reading. On Jan 27, 2008, at 7:45 AM, Dillon Westbrook wrote:

> *I think you have a problem here if and only if the party in question continues to believe the gun is unloaded after it goes off. Most pragmatisms, I think Rorty's included, allow for adjustment of belief based on circumstance. Rorty's only radical in the sense that he thinks adjustment of language is equally significant. Otherwise, all these people are committed to is a material conditional: "If there are no bullets, then no gun will fire". Again, he's not an irrealist about the world, nor is he an idealist about thought. A genuine problem may be the world in which we DON'T remember what guns or bullets are, a loaded gun appears on a table, and everyone agrees its harmless, even after someone died from it going off (they attribute the death to a heart attack or witchcraft or something). That might seem, to those of us who understand guns, to be very problematic. The neo-pragmatist response here would probably have to rely on some robust notion of evolution and casual reasoning, hoping the whole thing would get sorted out in a generation or so.*
>
> *I really can't say whether Rorty misunderstands Wittgenstein. Which Wittgenstein are we talking about? Do you have a text in mind? Certainly Rorty takes up the investigations over the tractatus, so all talk of 'what is the case' is less important to Rorty, just as it seems less important to the late Wittgenstein, no.*
>
> *(fun discussion though)*
>
> *On Jan 26, 2008, at 6:11 PM, Jason Quackenbush wrote:*
>
> *I think there are some serious problems with Rorty's conception of truth as intersubjective agreement. Take for example this thought experiment: Imagine a post apocalyptic world where gunpowder and bullets are no longer produced and haven't been seen in a half dozen generations. In this world, everyone knows how guns used to work and understands the principle, but the also know that there are no more bullets and so no gun will fire. A loaded gun is sitting on a table. It contains the last unfired bullet ever manufactured. Now by rorty's conception of truth, the fact that anyone in this culture would agree that this gun isn't loaded, we'd have to say that the proposition "this is an unloaded gun" is true for them. It's only untrue for us because I've given us the God's Eye View in the thought experiment. So in the end, what we have is the truth that you can fire a bullet from an unloaded gun. Which is nonsensical.*
>
> *Better to go with a disquotational view of truth whereby the truth*

> *of propositions is just that they say what is the case and accept that we don't always know what is the case. What is the case is not something that is determined by my own lights, but how I put it into words is, and that's a critical distinction that rortian neo-pragmatism doesn't make. It annoys me though, because Rorty tends to apply his misunderstanding of Wittgenstein as a justification at this point, talking about Language-games as though they were real parts oflanguage and not a form of model.*
>
> *On Jan 26, 2008, at 8:29 AM, Dillon Westbrook wrote:*
>
> *I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:*
>
> *" We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations."*
>
> *Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe', you've got to go to Dondald Davidson- except he recanted that position completely (and it was probably an over-simplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.*
>
> *Dillon*
>
> *On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:*
>
> *Marcus Bales wrote:*
>
> *Once again, start with Rorty. I think I can find five postmodern thinkers who*

> *say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.*
>
> *I write:*
>
> *Dear Marcus,*
>
> *Please retrieve your straw man. You'll find it burning with bright dancing flames on pp. 333ff. in Rorty's _Philosophy and the Mirror of Nature_. When the smoke clears, you may find the text of interest.*
>
> *To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad parties, do not deny the existence of truth. Period. End of story.*
>
> *If you want to know the argument that IS being made, read the damn texts.*
>
> *-Ron Starr*

↑ Index

510. **Danny Snelson**
Re: writers who were visual artists?
Sun 27 Jan 2008

djuna barnes

On Jan 28, 2008 10:40 AM, Barry Schwabsky <[redacted]> wrote:

> *----- O*
> *Now that this has been opened up to the world--Victor Hugo!*
>
> *----- Original Message ----*
> *From: Stephen Vincent <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, 28 January, 2008 8:35:11 AM*
> *Subject: Re: writers who were visual artists?*
>
> *Henri Michaux was an interesting switch-hitter in that his 'marks' corresponded to a kind of writing.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> *Mark Weiss <[redacted]> wrote: Also William Carlos Williams.*
>
> *At 11:35 AM 1/27/2008, you wrote:*
> *Robert Duncan made quite a bit of art, though I'm not sure he would have considered himself a visual artist*
>
> *Mairead Byrne wrote: Derek Walcott is a painter.*
> *That's a start!*
> *Mairead*
>
> *"J.P. Craig" 01/26/08 1:46 PM >>>*
> *Hello listafarians,*
> *I'm asking this question for a friend who is an art historian. She inquires:*
>
> *I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*
>
> *I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at [redacted].*

> *JP Craig*
> *http://jpcraig.blogspot.com/*
>
> ---
> *Never miss a thing. Make Yahoo your homepage.*

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511. Joshua Wilkinson
Poem Films
Mon 28 Jan 2008

Dear All,

Rabbit Light Movies Episode #6 is up online now.

New poemfilms featuring Joyelle McSweeney, Nicole Burgund, Ana Bozicevic-Bowling, Jason Bredle, Julia Cohen / Mathias Svalina, J.W. Marshall, Christian Hawkey, Robyn Schiff, & Dana Ward. And Kristi Maxwell.

Past Episodes include: Eric Baus, Kate Greenstreet, Sawako Nakayasu, Andrea Rexilius, Jon Woodward, Sommer Browning, Julie Doxsee, Lily Brown, Zachary Schomburg, Stephanie Young, Allison Titus, George Kalamaras, Joshua Poteat, J'Lyn Chapman, Nathan Bartel, Chuck Stebelton, Jaswinder Bolina, and amazing poems from Catherine Wagner reading from her her new chapbook at Danny's in Chicago last fall.

It's at http://www.rabbitlightmovies.com

Future episodes will have Paul Fattaruso, Christine Deavel, Johannes Goransson, Claire Becker, Michael Rerick, Philip Jenks, Brandon Shimoda, Adam Clay, and many, many, many more.

thanks for any interest,
Joshua Marie Wilkinson

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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512. **steve d. dalachinsky**
Re: writers who were visual artists?
Mon 28 Jan 2008

---

if we're expanding ted joans painted in the 50's ginsberg photos charles henri ford collage etc gerd stern wallace berman and his crew DH Lawrence oops sorry he's not american but ha, he did live in new mexico where he painted alot

if ya wanna go ouside america buson victor hugo
henri chopin breton
oh gysin too was english
but let's remember we were asked pre-1960 american so no gysin
and what about women ???? and non whites other than ted joans oh baraka sorta paints oops that's post 60s perhaps
again michaux not usa american
thoreau? oh wait what's his name shit i'm braindead now he wrote the congo ah got it vachel lindsay
he painted somewhat like birchfield

again michael A not american and he was a painter who wrote there's millions of them like in america MARSDEN HARTLEY for one

On Sun, 27 Jan 2008 13:14:40 -0500 Mark Weiss <[redacted]>
writes:
> Also William Carlos Williams.
>
> At 11:35 AM 1/27/2008, you wrote:
> >Robert Duncan made quite a bit of art, though I'm not sure he would
>
> >have considered himself a visual artist
> >
> >Mairead Byrne <[redacted]> wrote: Derek Walcott is a
> painter.
> >That's a start!
> >Mairead
> >
> > >>> "J.P. Craig" 01/26/08 1:46 PM >>>
> >Hello listafarians,
> >I'm asking this question for a friend who is an art historian. She
> >inquires:
> >
> > > I'm looking for American writers (pre-1960) who were also
> visual
> > > artists. I can think of lots of artists who were writers, but

> I'm
> > > looking for folks who were primarily novelists, poets, etc. who
> also
> > > made visual art on occasion.
> >
> >I'm afraid I wasn't much help, so I offered to pass her question
> >along to this list. If you can help, drop her a note at
> >[redacted].
> >
> >
> >JP Craig
> >http://jpcraig.blogspot.com/
> >
> >
> >
> >----------
> >Never miss a thing. Make Yahoo your homepage.
>
>

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513. **steve d. dalachinsky**
Re: writers who were visual artists?
Mon 28 Jan 2008

---

most of these are not pre 160's and deborg was french as were some others
on that list
lots of fluxus folks jackson maclow

On Sun, 27 Jan 2008 20:15:03 -0500 Alan Sondheim <[redacted]>
writes:
> Rosemary Mayer, Vito Acconci, Art-Language, Guy Debord, Klossowki,
> Dan
> Graham, Steve Willats, David Askevold, Adrian Piper, Delacroix,
> Leandro
> Katz, Tom Zummer.
>
>
> On Sun, 27 Jan 2008, Stephen Vincent wrote:
>
> > Henri Michaux was an interesting switch-hitter in that his 'marks'
> corresponded to a kind of writing.
> >

> > Stephen V
> > http://stephenvincent.net/blog/
> >
> >
> > Mark Weiss <[redacted]> wrote: Also William Carlos
> Williams.
> >
> > At 11:35 AM 1/27/2008, you wrote:
> >> Robert Duncan made quite a bit of art, though I'm not sure he
> would
> >> have considered himself a visual artist
> >>
> >> Mairead Byrne wrote: Derek Walcott is a painter.
> >> That's a start!
> >> Mairead
> >>
> >>>>> "J.P. Craig" 01/26/08 1:46 PM >>>
> >> Hello listafarians,
> >> I'm asking this question for a friend who is an art historian.
> She
> >> inquires:
> >>
> >>> I'm looking for American writers (pre-1960) who were also
> visual
> >>> artists. I can think of lots of artists who were writers, but
> I'm
> >>> looking for folks who were primarily novelists, poets, etc. who
> also
> >>> made visual art on occasion.
> >>
> >> I'm afraid I wasn't much help, so I offered to pass her question
> >> along to this list. If you can help, drop her a note at
> >> [redacted].
> >>
> >>
> >> JP Craig
> >> http://jpcraig.blogspot.com/
> >>
> >>
> >>
> >> ---
> >> Never miss a thing. Make Yahoo your homepage.

> >
> >
>
>
>
==========
==========
> Work on YouTube, blog at http://nikuko.blogspot.com . Tel
> [redacted].
> Webpage directory http://www.alansondheim.org . Email:
> [redacted].
> http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also
> check WVU
> Zwiki, Google for recent. Write for info on books, cds, performance,
> dvds,
> etc.
==========
==========
>
>

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514. **Roy Exley**

Roy Exley - Writers who were visual artists?

Mon 28 Jan 2008

If we're now worldwide let us not forget August Strindberg, and oh yes, with regard to Stephen Vincent's reference to Michaux, he also wrote several books including 'Miserable Miracle' (a must read for substance surfers!)and a book of his poetry 'Spaced, Displaced' is published by Bloodaxe Books.

Roy Exley.

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515. **Alexander Jorgensen**

ATTN: NEW OTOLITHS - VISPO - CHINA series

Mon 28 Jan 2008

---

http://the-otolith.blogspot.com/2007/12/alexander-jorgensen-from-china-series.html

Enjoy!!
--

Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Email service worth paying for. Try it for free

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516. Bob Heman

reading wednesday at the boxcar lounge; new "cutout" from Purgatory Pie Press; feature at Back Fence February 10; next CLWN WR event at SAFE-T-GALLERY on March 20; Alex Caldiero in town in early May

Mon 28 Jan 2008

Hi folks - this is just to let you know that i'm a last minute addition to this Wednesday's "Friends of Tuesday Shorts" reading at the Boxcar Lounge at 168 Avenue B (between e. 10th and e. 11th streets in the east village) - for those of you who don't know Tuesday Shorts you can find them at www.myspace.com/tuesdayshorts they're an interesting little blogzine that only publishes stories of 100 words or less - they have a weekly reading period between noon saturday and noon sunday and if you're accepted you'll appear in the following week's issue - they won't answer personally but you'll know in a couple of days if your work was accepted (it will either be up on the site or it won't be) - i'll be reading with Mike Young, Donald Capone and Shelly Rae Rich - the reading starts at 8 PM and should be a lot of fun

* * *

yesterday i was at the Purgatory Pie Press studio in lower manhattan signing copies of my first totally new cutout in over a quarter of a century - it's issued as part of their 2007 PurgaSquare2 [that 2 should be a superscript] Card Series (a subscription series of art and poetry postcards handprinted (letterpress) by Dikko Faust) - each card is 5-1/2 inches square and is limited to an edition of 144 copies (each is signed and numbered by Dikko and also signed by the respective poet/artist) - mine is a fairy tale with a twist (which is why it became a cutout that folds through the third dimension) - for those of you who don't know my cutouts they are "participatory cut-out multiples on paper" in the tradition of inexpensive artists' books - they have been shown in a small two-man show (with Alex Caldiero) at the Brooklyn Museum - in a retrospective at the BACA's Downtown Cultural Center - and in group shows in Toronto, Los Angeles and Brooklyn - as well as being included in a text book on writing poetry, in an anthology of performance scenarios and in the upcoming PLAY BOOK to be published by Proteus Gowanus - the new cutout (which is titled "Once Upon") is available for $9 from Purgatory Pie Press (postage included -

they can be reached through their website: www.purgatorypiepress.com) and in another week should be available at Proteus Gowanus in Brooklyn where two of my other cutouts are currently on display as part of their 2007/2008 interdisciplinary themed "Play" show (for more details see: www.proteusgowanus.com)

* * *

and for those of you who are interested i'll be featuring at Robert Dunn's Asbestos series at the Back Fence on Sunday, February 10 at 3 PM - this well known Village venue is located at 155 Bleecker St. at the corner of Thompson and can be reached by the A, C, E, B, D, F and V to West 4th St. - admission is $5 plus a $3 minimum at the bar - there's also an an open mic.

* * *

plus mark your calendar. The next big CLWN WR event is scheduled for March 20 at the SAFE-T-GALLERY in DUMBO. Pencilled in so far are feature Liza Wolsky and special guests R. Nemo Hill, Sheila Lanham, Richard Loranger, Jane Ormerod, Moira T. Smith, Joanne Pagano Weber and Francine Witte, with another feature and a couple of more guests still to be added.

* * *

and for those of you who were enthralled by Utah poet Alex Caldiero's October 2006 performances at CLWN WR events at ABC No Rio and SAFE-T-GALLERY and his feature at the Nightingale Lounge in the east village, he'll be back again in early May to perform at the Mad Hatter's Review extravaganza benefit on May 4 at the Bowery Poetry Club and will once again feature at Nightingale on Monday May 5, as well as at the Brownstone Poets series in Brooklyn on saturday May 3 - more details will follow - if you've never heard him you're in for a treat

Bob Heman

[redacted]

EarthLink Revolves Around You.

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517. Tom Beckett

New Issue of Otoliths Is Up

Mon 28 Jan 2008

---

and it is worth checking out at: _http://the-otolith.blogspot.com_ (http://the-otolith.blogspot.com)

**********Start the year off right. Easy ways to stay in shape. http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489

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518. Jim Andrews
binary meditation on Notre Dame Cathedral
Mon 28 Jan 2008

---

binary meditation on Notre Dame Cathedral:
http://vispo.com/dbcinema/notredame

others:
http://vispo.com/dbcinema/meditations.htm

dbCinema is a graphic synthesizer i'm writing.

ja
http://vispo.com

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519. Michael Kelleher
Literary Buffalo Newsletter 01.28.08-02.03.08
Mon 28 Jan 2008

LITERARY BUFFALO
01.28.08-02.03.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize, $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

EVENTS THIS WEEK

02.01.08

Just Buffalo Presents The Big Read, February 2008, featuring
Harper Lee's To Kill A Mockingbird.
Kickoff Press Conference
Friday, February 1, 10 a.m.
Ring of Knowledge, Central Library, Lafayette
Visit: http://www.justbuffalo.org/events/bigread.shtml for complete schedule.

&

Just Buffalo/Gusto at the Gallery
Nickel City Poetry Slam
Feature: Eric Darby
Friday, February 1, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery

02.03.08

Burchfield-Penney Poets and Writers
Karen Sands-O'Connor/Jennifer Ryan
Poetry Reading
Sunday, February 3, 2 p.m.
Burchfield-Penney Art Center, Buffalo State College

&

Just Buffalo/Tru-Teas
Ryki Zuckerman
Plus spots for open readers/Broadsides for sale
Sunday, February 3, 4 p.m.
Insite Gallery, 810 Elmwood Ave.

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605

Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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520. Marcus Bales
Re: Oulipo Compendium
Mon 28 Jan 2008

On 27 Jan 2008 at 20:23, Jason Quackenbush wrote:
> I think the problem is essential to any conception of truth that
> talks about it as being intersubjective agreement. The point being
> that, specifics of the thought experiment aside, it is conceivable
> that there is a world where people would intersubjectively agree
> that something is true in fact, when it isn't in fact true.<

But that's just what makes it so appealing! I think it was Ben Franklin who said: "... another beautiful theory beaten to death by a gang of brutal facts." The

people who base their notion of how the world works on intersubjective truth as truth are people who really want the brutal facts to leave their beautiful theories alone. Implicit in any merely coherence theory of truth, such as intersubjective truth is, is the possibility that people will agree that something is true when in fact it isn't true. The human consequences of holding intersubjective truth to be truth is, in my view, the never-ending temptation to ghettoize the facts, and pretend that the theory is all one needs. All kinds of groups, from social cliques through advertisers and political ideologies to world religions, attempt to insist on intersubjective truth to sell and bolster the well-beings of their members and leaders. There is, of course, a continuum of means of insistence and amounts of compulsion -- please don't deliberately misunderstand and accuse me of suggesting that junior high school social cliques are actually murderous cults, or that murderous cults are really merely junior high school social cliques.

Intersubjectivity of truth, or what I've been calling "postmodernism", seems to me to be nothing more than that old time religion, fundamentalism by another name, an insistence that if we just clap our hands loud enough, Tinkerbell will live.

Further, though, the notion that people would preach intersubjectivity of truth and then pay their medical insurance premiums and go to the hospital when they feel sick seems to me to be hypocritical. Have, I urge the intersubjectivity-of-truth folks, the courage of your convictions: get together and talk that cancer away! Frankly, I can't see how Richard Rorty even died -- and perhaps he didn't. Surely if he and the intersubjectivity-of-truth folks talk loud enough .... Maybe pretty soon someone will roll the stone away and the tomb will be empty, eh?

For me, it seems clear that those kinds of views flow directly out of the notion of intersubjectivity of truth, or postmodernism, as I call it, and the problem is that it's not the case that if everyone really believes that the Messiah will come on June 23rd at 3 o'clock in the afternoon at the top of Salisbury Hill, that he'll come. Really believing in something is not enough. But Rorty, and much of the rest of the contemporary world, seems determined to try to make it so by saying so.

It is the "flow directly out of", the consequences, of holding an intersubjectivity-is-truth view of truth that seems to me to be so objectionable. It's quite a ways down the road to double-think and to that brave new dystopia so clearly seen at the end of the 19th and beginning of the 20th centuries as being at the end of the intersubjectivity-as-truth slope.

We needn't postulate post-apocalyptic societies and last bullets to test intersubjectivity-as-truth. Not one philosopher, however rarefied his or her views, experiments with intersubjectivity as truth by persuading the riders in

the car that the philosopher has had the steering apparatus modified so it's more helm than steering wheel, and that by turning it left one goes right, but without having done the actual mechanical work, and then jerks the wheel left into oncoming traffic to see whether confident belief will trump mechanical facts. So, for philosophers, isn't all this "intersubjectivity-as-truth" stuff not much more than playing parlor games during office hours -- if it's not deliberate hypocrisy?

Whatever happened to the idea that philosophy is supposed to get us from disguised nonsense to obvious nonsense?

Doesn't truth have to have a certain coherence AND a certain connection to a real world out there? There are any number of millions of examples of misunderstandings arising from clear facts because of the differing contexts in which various observers got those facts. It used to be that the point of intellectually honest inquiry was to fight against the all-too-human tendency to believe that the strongman was right because he was the strongman, or the priest because he was the priest.

Now, it appears, that the wielders of the tools of intellectual inquiry are throwing in with the king and the priest, in light of the fact that the necks of the former seem to be somewhat more resistant to being strangled by the intestines of the latter than hoped. It just seems to me very much as if the postmodern notion that everything is pretty much the same as everything else, one belief as good as another, so long as we all agree, is an abject surrender to the kings and the priests. What more could a king or priest hope for than that the intellectuals say "Yeah, whatever -- it's all good. We'll believe in whatever you say we ought to believe in because what difference does it make what we believe in so long as we all believe in it."?

Marcus

↑ Index

521. **Skip Fox**

Re: writers who were visual artists?

Mon 28 Jan 2008

Might have missed it. Mina Loy.

↑ Index

522. Lil Norton
New Lil' Norton Book!
Mon 28 Jan 2008

Lil' Norton is pleased to announce the publication of its first ever book, "Comment is Free: Participatory Politics for a New Age," an essay on democracy compiled by Lawrence Giffin, with an afterword, "F the Prez," a diatribe compiled by Steven Zultanski. The book is available from print-on-demand service, lulu.com. It is sold at cost ($6.41), no profit will be made. THIS IS NOT A COMMODITY. Desperate times call for desperate measures, so we have foregone the frills. The essay presents a generous sampling not of expertise but of American democratic fervor and home-grown competitive spirit. In a democracy, there is no wrong answer! With the democratization of knowledge and dissemination provided by the internet, Steven Zultanski's afterword combines all the nomadic anti-authoritarian zeal of anonymous bloggers and rhizomatic messageboard scriptors. The proof of the pudding is in the taste-test. Order your copy today. http://www.lulu.com/content/1923717

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523. Charlie Rossiter
writers who were visual artists
Mon 28 Jan 2008

Looks as if the list includes folks who were around pre-1960 but may still be around

were these mentioned

bukowski
Ginsberg (photography)
Diane DiPrima I hear has been in some art shows
Ted Kooser paints well

If you're want some names of living writers doing art, you might want to get a list of contributors to the show "Crossing Boundaries: Visual Art by Writers" co-sponsored by The Poetry Center at Passaic Co. community College and the Paterson Museum in Apr/May 2006

Charlie

> *<title>POETICS Digest - 26 Jan 2008 to 27 Jan 2008 (#2008-28)</title>*

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<ol>
<a name=S1><li>writers who were visual artists?</a><ul>
<li><a href="cid:[redacted]">Re: writers who were visual
artists?</a> (01/26)<br><b>From:</b> "Brian Cassidy, Bookseller"
&lt;[redacted]&gt;
<li><a href="cid:[redacted]">Re: writers who were visual
artists?</a> (01/26)<br><b>From:</b> Leonard Kress
&lt;[redacted]&gt;
<li><a href="cid:[redacted]">Re: writers who were visual
artists?</a> (01/26)<br><b>From:</b> Daniel Zimmerman
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<[redacted]>
Re: writers who were visual
artists? (01/26)
From: Mairead Byrne <[redacted]>
Re: writers who were visual
artists? (01/27)
From: Warren Lloyd
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: "steve d. dalachinsky"
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: "steve d. dalachinsky"
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: Mark Weiss
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: Mark Weiss
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: Pierre Joris
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: Peter Ciccariello
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: Kyle Schlesinger
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: Martha King <[redacted]>
Re: writers who were visual
artists? (01/27)
From: Mark Weiss
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: Stephen Vincent
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: steve russell
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: Alan Sondheim
<[redacted]>
Re: writers who were visual
artists? (01/28)
From: Barry Schwabsky
<[redacted]>
Re: writers who were visual
artists? (01/27)
From: Mairead Byrne
<[redacted]>
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Deck)<ul>
<li>Review of Craig Watson's
*Secret Histories (Burning Deck) (01/26)
From: "W.B. Keckler"*
*<[redacted]>
*
<li>oulipo info & sites; forthcoming primer & cellphone
novels correct address<ul>
<li>Re: oulipo info & sites;
forthcoming primer & cellphone novels correct address
*(01/26)
From: Catherine Daly <[redacted]>*
<li>Re: oulipo info & sites;
forthcoming primer & cellphone novels correct address
*(01/26)
From: Jason Quackenbush <[redacted]>*
<li>Re: oulipo info & sites;
forthcoming primer & cellphone novels correct address
*(01/26)
From: Jason Quackenbush <[redacted]>
*
<li>Oulipo Compendium<ul>
<li>Re: Oulipo Compendium
*(01/26)
From: Jason Quackenbush <[redacted]>*
<li>Re: Oulipo Compendium
*(01/26)
From: steve russell <[redacted]>*
<li>Re: Oulipo Compendium
*(01/27)
From: Jason Quackenbush <[redacted]>*
<li>Re: Oulipo Compendium
*(01/27)
From: Dillon Westbrook <[redacted]>
*
<li>Fwd: announcement to post<ul>
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*post (01/26)
From: Michael Heller <[redacted]>
*
<li>Mark Nowak/Ian Teh Join Feb. 1 shadoWord Show in
Brooklyn<ul>
<li>Mark Nowak/Ian Teh Join Feb.
*1 shadoWord Show in Brooklyn (01/27)
From: "Walter K. Lew"*
*<[redacted]>
*
<li>Poe's Sketches--American Writers Who Were Visual
Artists<ul>
<li>Poe's Sketches--American
*Writers Who Were Visual Artists (01/27)
From: Jesse Glass*
<[redacted]>
<li>Re: Poe's Sketches--American
*Writers Who Were Visual Artists (01/27)
From: Skip Fox*
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<li>Re: Poe's Sketches--American
*Writers Who Were Visual Artists (01/27)
From: Halvard*
*Johnson <[redacted]>
*
<li>Camille Martin's new website<ul>
<li>Re: Camille Martin's new
*website (01/27)
From: Jim Andrews <[redacted]>
*
<li>murm<ul>
<li>murm

*(01/27)
From: Alan Sondheim <[redacted]>
*
<li>Robert Capa - "Mexican Suitcases' of Lost Negatives from Spanish Civil War Recovered<ul>
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*(01/27)
From: David Chirot <[redacted]>
*
<li>JOB: Hamilton College<ul>
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*(01/27)
From: Jennifer Karmin <[redacted]>
*
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From: Pierre Joris <[redacted]>
*
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*<li>Ezra Pound: Poet - A. David Moody - Book Review - New York Times (01/27)
From: David Chirot <[redacted]>*
*<li>Re: Ezra Pound: Poet - A. David Moody - Book Review - New York Times (01/27)
From: Charles Alexander <[redacted]>
*
<li>Listenlight new issue 14<ul>
<li>Listenlight new issue 14
*(01/27)
From: Jesse Crockett <[redacted]>
*
<li>new on rhubarb is susan<ul>
<li>new on rhubarb is susan
*(01/27)
From: Simon DeDeo <[redacted]>
*
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*
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*<li>Fwd: David Brady, GENESIS, exhibition opening Saturday, February 2, 7-9pm (01/27)
From: Catherine Daly <[redacted]>
*
<li>Model Homes Issue 2<ul>
<li>Model Homes Issue 2
*(01/27)
From: Lil Norton <[redacted]>
*
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> **
> *Browse the POETICS online archives.*
> **

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524. steve d. dalachinsky

Re: writers who were visual artists?

Mon 28 Jan 2008

---

hey if we stray out of america the daddy of em all william blake

On Mon, 28 Jan 2008 13:40:16 +0900 Danny Snelson
<[redacted]> writes:
> djuna barnes
>
> On Jan 28, 2008 10:40 AM, Barry Schwabsky
> <[redacted]>
> wrote:
>
> > ----- O
> > Now that this has been opened up to the world--Victor Hugo!
> >
> >
> > ----- Original Message ----
> > From: Stephen Vincent <[redacted]>
> > To: [redacted]
> > Sent: Monday, 28 January, 2008 8:35:11 AM
> > Subject: Re: writers who were visual artists?
> >
> > Henri Michaux was an interesting switch-hitter in that his
> 'marks'
> > corresponded to a kind of writing.
> >
> > Stephen V
> > http://stephenvincent.net/blog/
> >
> >
> > Mark Weiss <[redacted]> wrote: Also William Carlos

> Williams.
> >
> > At 11:35 AM 1/27/2008, you wrote:
> > >Robert Duncan made quite a bit of art, though I'm not sure he
> would
> > >have considered himself a visual artist
> > >
> > >Mairead Byrne wrote: Derek Walcott is a painter.
> > >That's a start!
> > >Mairead
> > >
> > > >>> "J.P. Craig" 01/26/08 1:46 PM >>>
> > >Hello listafarians,
> > >I'm asking this question for a friend who is an art historian.
> She
> > >inquires:
> > >
> > > > I'm looking for American writers (pre-1960) who were also
> visual
> > > > artists. I can think of lots of artists who were writers, but
> I'm
> > > > looking for folks who were primarily novelists, poets, etc.
> who also
> > > > made visual art on occasion.
> > >
> > >I'm afraid I wasn't much help, so I offered to pass her question
> > >along to this list. If you can help, drop her a note at
> > >[redacted].
> > >
> > >
> > >JP Craig
> > >http://jpcraig.blogspot.com/
> > >
> > >
> > >
> > >----------
> > >Never miss a thing. Make Yahoo your homepage.
> >
>
>

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525. David A. Kirschenbaum
N.Y. Press Picks Instance Press/Moldy Peach Toby Tomorrow
Mon 28 Jan 2008

Pre-AWP in NYC:

from New York Press, What to do January 23-29

Tuesday January 29, 6:00 p.m., free

(READING/MUSIC) WHAT A PEACH Millions of peaches, wait, make that one. Moldy Peaches? Toby Goodshank performs at Boog City?s d.a. levy lives: celebrating the renegade press. The series hosts a different non-New York City small press each month. This time around it?s Instance Press, with editors in Boulder, Colo.; Oakland, Calif., and New York City, the latter being Stacy Szymaszek, the Poetry Project at St. Mark?s Church?s artistic director. With readings from Kimberly Lyons, Kevin Varrone, and Craig Watson.

ACA Galleries
529 W. 20th St., 5th Flr.
(betw. 10th & 11th aves.)

C/E to 23rd St. (8th Ave.) or 1/9 to 18th St. (7th Ave.)

For more info: 212-842-BOOG (2664)
or [redacted]

For more info on Boog City:
http://www.welcometoboogcity.com

View listing:
http://nypress.com/21/4/abouttown/about3.cfm

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526. Murat Nemet-Nejat
Re: Oulipo Compendium
Mon 28 Jan 2008

Jason,

Is Wittgenstein really trying to show the fly the way out of the fly bottle or just that the bottle does not exist?

In the statement, "what the world is," is there not the assumption that the world must be embodied in predicates (the world *is*), which to me is not necessarily (clearly) so.

Ciao,

Murat

On Jan 27, 2008 11:23 PM, Jason Quackenbush <[redacted]> wrote:

> *I think the problem is essential to any conception of truth that talks about it as being intersubjective agreement. The point being that, specifics of the thought experiment aside, it is conceivable that there is a world where people would intersubjectively agree that something is true in fact, when it isn't in fact true. There's a problem here that Rorty can't get around because his recasting of what it means for something to be true loses a critical and crucial way in which we use the word true and as such, is philosophers nonsense.*
>
> *which is to say that he misunderstands the late and the early wittgenstein, who weren't as different as most folks would have people believe, and to that end, I highly recommend Ray Monk's "How to Read Wittgenstein" which is the only ntroduction to Uncle L I've read that gets it close to what I think is right.*
>
> *Rorty goes awry all over the place with Wittgenstein, and the ways in which he goes awry are particularly strange I think for someone who appreciates Heidegger. That is, he fails to understand the importance of the "form of life" to Wittgenstein's conception of the dissolving of philosophical problems and instead cherry picks the idea of a language game, recasts it as a sort of peircean building block of language, and leaves out the more crucial elements of Wittgenstein's program, which is to get philosophers to stop talking so much garbage about the world. Which is to say that I think the late Wittgenstein is still as concerned with the early wittgenstein's program of outlining what the world is, but he's much more cautious about it.*
>
> *Which is strange I think, taking Heidegger into account, there's a certain sense where Dasein and wittgensteins "Our Form of LIfe" have a great deal of overlap and agreement. But that's an aside.*
>
> *My beef with Rortgenstein is that he's still the analytic philosopher trying to work out what language is rather than the continental mystic who knows what language is and is trying to show the fly the way out of the fly bottle. I think that the latter is a much better picture of Wittgenstein, both early and late, than is a more traditional "Ordinary Language" reading.*
> *On Jan 27, 2008, at 7:45 AM, Dillon Westbrook wrote:*
>
> *I think you have a problem here if and only if the party in question continues to believe the gun is unloaded after it goes off. Most pragmatisms, I think Rorty's included, allow for adjustment of belief based on circumstance. Rorty's only radical in the sense that he thinks adjustment of language is equally significant. Otherwise, all these people are committed to is a material conditional: "If there are no bullets, then no gun will fire". Again, he's not an irrealist about the world, nor is he an*

idealist about thought. A genuine problem may be the world in which we DON'T remember what guns or bullets are, a loaded gun appears on a table, and everyone agrees its harmless, even after someone died from it going off (they attribute the death to a heart attack or witchcraft or something). That might seem, to those of us who understand guns, to be very problematic. The neo-pragmatist response here would probably have to rely on some robust notion of evolution and casual reasoning, hoping the whole thing would get sorted out in a generation or so.

I really can't say whether Rorty misunderstands Wittgenstein. Which Wittgenstein are we talking about? Do you have a text in mind? Certainly Rorty takes up the investigations over the tractatus, so all talk of 'what is the case' is less important to Rorty, just as it seems less important to the late Wittgenstein, no.

(fun discussion though)

On Jan 26, 2008, at 6:11 PM, Jason Quackenbush wrote:

I think there are some serious problems with Rorty's conception of truth as intersubjective agreement. Take for example this thought experiment: Imagine a post apocalyptic world where gunpowder and bullets are no longer produced and haven't been seen in a half dozen generations. In this world, everyone knows how guns used to work and understands the principle, but the also know that there are no more bullets and so no gun will fire. A loaded gun is sitting on a table. It contains the last unfired bullet ever manufactured. Now by rorty's conception of truth, the fact that anyone in this culture would agree that this gun isn't loaded, we'd have to say that the proposition "this is an unloaded gun" is true for them. It's only untrue for us because I've given us the God's Eye View in the thought experiment. So in the end, what we have is the truth that you can fire a bullet from an unloaded gun. Which is nonsensical.

Better to go with a disquotational view of truth whereby the truth of propositions is just that they say what is the case and accept that we don't always know what is the case. What is the case is not something that is determined by my own lights, but how I put it into words is, and that's a critical distinction that rortian neo-pragmatism doesn't make. It annoys me though, because Rorty tends to apply his misunderstanding of Wittgenstein as a justification at this point, talking about Language-games as though they were real parts oflanguage and not a form of model.

On Jan 26, 2008, at 8:29 AM, Dillon Westbrook wrote:

> *I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:*
>
> *" We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations."*
>
> *Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe', you've got to go to Dondald Davidson- except he recanted that position completely (and it was probably an over-simplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.*
>
> *Dillon*
>
> *On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:*
>
> *Marcus Bales wrote:*
>
> *Once again, start with Rorty. I think I can find five postmodern thinkers who*
> *say, or at least imply, that nothing is true but what they believe, even*
> *though I agree with you that not a single one of them routinely acts on*
> *that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives*
> *that makes me think they're more interested in building a coterie of*
> *cross-supporting social, political, financial, and professional people who*

> *will refer to, defer to, hire, and promote one another, than in worrying*
> *about truth, beauty, justice, or proportion. I urge them to have the*
> *courage of their convictions. If they're going to SAY that nothing is true*
> *but what they believe, then I want to see them believe themselves to, say,*
> *health. Or even better, into bad health and then into good health again.*
> *Extraordinary claims require extraordinary evidence.*
>
> *I write:*
>
> *Dear Marcus,*
>
> *Please retrieve your straw man. You'll find it burning with bright dancing*
> *flames on pp. 333ff. in Rorty's _Philosophy and the Mirror of Nature_.*
> *When the smoke clears, you may find the text of interest.*
>
> *To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad*
> *parties, do not deny the existence of truth. Period. End of story.*
>
> *If you want to know the argument that IS being made, read the damn texts.*
>
> *-Ron Starr*

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527. Artifact Reading Series

2 announcements for Digital Artifact Magazine

Mon 28 Jan 2008

**

READING AT ATA FOR DIGITAL ARTIFACT MAGAZINE

Friday, February 22, 2008. 8 PM. $6

Artists' Television Access, 992 Valencia St., SF
[redacted], [redacted]
Wheelchair accessible

Digital Artifact Magazine is a new, web-based journal that explores digital and global culture using hybrid aesthetic tactics. Join us for a reading and screening by contributors from Issue 1 (Summer 2007), as we solicit submissions for Issue 2.

Readings by David Christensen, Soledad De Costa, Camille Roy, Will Skinker, Sarah Fran Wisby.

Screenings by Faye Driscoll, Kara Hearn, Jessica Lawless, Julianna Mundim, Kirthi Nath, Katina Papson, Sherri Wood.

digitalartifactmagazine.com
digitalartifactmagazine.blogspot.com
[redacted]

DIGITAL ARTIFACT MAGAZINE **Call for submissions**

ISSUE 2: TRANSNATIONALISM

Deadline: May 15, 2008

Digital Artifact Magazine interrogates narrative in contemporary culture through fiction, criticism, experimental prose, and web-based audio-visual work. We're specifically interested in the impact of digital culture and globalization on contemporary narrative(s). How do these phenomena create new forms of story, text, language, and literature? What kinds of narratives have emerged from specific elements such as web sites, chatrooms, video games, Myspace, internet porn, digital photography, web cams, blogs, internet media and cell phones, as well as broad trends such as the breakdown of national boundaries, the increased speed of communication, and the globalization of culture, capitalism, and war?

The second issue of Digital Artifact will examine the idea of transnationalism. What is the transnational space in literature and art? How do we describe the textual and digital interactions between countries, classes, cultures, languages, and identities? How do we write/track border crossings, migrations, translations, trans-cultural identities and conversations? In particular, we are interested in narratives that cross boundaries between the countries of the so-called first, second, and third worlds, narratives of migration, war, global society, cosmopolitanism and refugee culture. What does nationalism mean in our time? What is your (trans)nationality? We invite creative responses that explore these question through fiction, criticism, experimental prose, or web-based audio-visual work. Our aesthetic tendencies are always on display at digitalartifactmagazine.com.

Submission Guidelines

We accept e-mail submissions only. Send submissions to [redacted]. In the subject heading, include your last name and the word "submission." Do not send previously published work, and let us know if the work gets accepted elsewhere. One submission per person, please. Include a brief (50-100 word) bio with your work. We will read and respond to submissions between May 15 and July 15. We regret that we cannot provide payment for accepted content at this time.

**We accept text pieces up to 2,000 words in length. Please paste your work as plain text directly into the e-mail. You may also send a text document as an attachment in addition to pasting the content, if formatting is important to the piece. **For images, we accept visual files in pdf, jpeg, and gif format. Please send low-res (72 dpi) versions for submission review.

**For sound, send mp3 files, zipped if possible, at a length of 5 minutes or less.

**For video footage, email QuickTime files, compressed for web, again in the vicinity of 5 minutes or less. Links to videos posted online also work. If we have difficulty looking at your video due to compatibility issues, we will email you with information about uploading your submission to the Digital Artifact YouTube account.

--
Artifact Reading Series
Artifact Press
Digital Artifact

www.artifactsf.org
www.artifactseries.blogspot.com
www.digitalartifactmagazine.com
www.digitalartifactmagazine.blogspot.com

Artifact is a Member of the Intersection for the Arts Incubator Program

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528. **Poetics List**
Fwd: Burton Hatlen
Mon 28 Jan 2008

---------- Forwarded message ----------
From: Betsy Rose
Date: Jan 28, 2008 10:47 AM
Subject: Burton Hatlen

Dear Poetics Listserv:

Professor Burton Hatlen of the University of Maine English Department and longtime director of the National Poetry Foundation passed away on Jan. 21, 2008, of pneumonia, at age 71. He was a subscriber to the Poetics ListServ.

If you think it appropriate to announce his passing on the ListServ, please do so. A very good article about him appeared in the Bangor Daily News on Jan. 23; the link is:

http://bangornews.com/news/t/city.aspx?articleid=159261&zoneid=176

His obituary is also on the BDN site:

http://legacy.com/bangornews/Obituaries.asp?Page=LifeStory&PersonID=101724577

Please let me know if you have any questions.

Thank you very much,
Betsy Rose, Publications Specialist
National Poetry Foundation
University of Maine

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529. patrick dunagan
Writers who were visual artists, etc
Mon 28 Jan 2008

The following show took place last fall in nyc (the list of participating writers is at the end) & there is a book that was published:

Anita Shapolsky Gallery is pleased to announce an exhibition devoted to visual art by writers, mounted in conjunction with the publication of a newbook by Donald Friedman, entitled The Writer's Brush, with introductory essays by William Gass and John Updike (Mid-List Publishers, distributed by Random House). The exhibition will contain work by more than 100 contributors, ranging from the mid-nineteenth-century until the present day and representing a diversity of styles and subjects. The show will run from 11 September until 27 October. An opening reception will take place from 6-8 on 13 September. Mr. Friedman will be available to sign books during the opening. Refreshments will be served.

The exhibition is co-curated by Donald Friedman and John Wronoski, of Lame Duck Books and Pierre Menard Gallery in Cambridge, MA. It will move to Pierre Menard Gallery in early winter and will be reprised at Denenberg Fine Arts in Los Angeles in February. A catalogue of the show will available sometime in October, featuring an introductory essay by Joseph McElroy.

Shapolsky Gallery is located at 152 East 65th Street (at Third Avenue), New York, NY 10021. Telephone: [redacted]; email: [redacted]

The writers whose work will be included in the exhibition are as follows:

Walter Abish, Rafael Alberti, Roberta Allen, A. R. Ammons, John Ashbery, Enid Bagnold, Amiri Baraka, Djuna Barnes, Julian Beck, Andrei Bely, Elizabeth Bishop, Jorge Luis Borges, Breyten Breytenbach, Charles Bukowski, Gelett Burgess, William Burroughs, Josef Capek, Tom Clark, Daniel Clowes, Jean Cocteau, Norma Cole, Douglas Coupland, Morris Cox, Jim Crace, E.E. Cummings, Henry Darger, Annie Dillard, J.P. Donleavy, John Dos Passos, Rikki Ducornet, Robert Duncan, Lawrence Durrell, Russell Edson, Kenward Elmslie, Jules Feiffer, Lawrence Ferlinghetti, Charles Henri Ford, Federico Garcia Lorca, Kahlil Gibran, Charlotte Perkins Gilman, Allen Ginsberg, Louise Glück, Guenter Grass, Alasdair Gray, Nikolai Gumilov, Allan Gurganus, Brion Gysin, Hermann Hesse, Jack Hirschman, Susan Howe, Georges Hugnet, Victor Hugo, Aldous Huxley, Tama Janowitz, Charles Johnson, Donald Justice, Anna Kavan, Weldon Kees, Jack Kerouac, Ken Kesey, Maxine Hong Kingston, Alfred Kubin, Jonathan Lethem, Mina Loy, Lucebert, Jackson Mac Low, Clarence Major, Robert Marshall, Leonard Michaels, Henri Michaux, Henry Miller, Susan Minot, Walter Mosley, Hugh Nissensen, Clifford Odets, Kenneth Patchen, Mervyn Peake, Sylvia Plath, Beatrix Potter, Annie Proulx, James Purdy, Alexei Remizov, Kenneth Rexroth, MacLaren Ross, Peter Sacks, William Saroyan, Mira Schor, Maurice Sendak, Leslie Marmon Silko, Charles Simic, Patti Smith, William Jay Smith, Iris Smyles, Ralph Steadman, Mark Strand, Igor Terentiev, James Thurber, Ruthven Todd, Frederic Tuten, Josef Vachal, Janwillem Vandewetering, Cecilia Vicuna, Kurt Vonnegut, Derek Walcott, Keith Waldrop, Rosanna Warren, Lewis Warsh, Denton Welch, Marjorie Welish, Richard Wilbur, Tennesee Williams, Stanislaw Witkiewicz, Tom Wolfe, W.B. Yeats, and Unica Zuern

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530. Kenneth James
Re: Oulipo Compendium
Mon 28 Jan 2008

Marcus --

Still waiting for those other four postmodernists.

-- KJ

Quoting Marcus Bales <[redacted]>:

> *On 27 Jan 2008 at 20:23, Jason Quackenbush wrote:*
> *I think the problem is essential to any conception of truth that*

> *talks about it as being intersubjective agreement. The point being*
>
> *that, specifics of the thought experiment aside, it is conceivable*
>
> *that there is a world where people would intersubjectively agree that something is true in fact, when it isn't in fact true.<*
>
> *But that's just what makes it so appealing! I think it was Ben Franklin who said: "... another beautiful theory beaten to death by a gang of brutal facts." The people who base their notion of how the world works on intersubjective truth as truth are people who really want the brutal facts to leave their beautiful theories alone. Implicit in any merely coherence theory of truth, such as intersubjective truth is, is the possibility that people will agree that something is true when in fact it isn't true. The human consequences of holding*
>
> *intersubjective truth to be truth is, in my view, the never-ending temptation to ghettoize the facts, and pretend that the theory is all one needs. All kinds of groups, from social cliques through advertisers and political ideologies to world religions, attempt to insist on intersubjective truth to sell and bolster the well-beings of their members and leaders. There is, of course, a continuum of means of insistence and amounts of compulsion -- please don't deliberately misunderstand and accuse me of suggesting that junior high school social cliques are actually murderous cults, or that murderous cults are really merely junior high school social cliques.*
>
> *Intersubjectivity of truth, or what I've been calling "postmodernism", seems to me to be nothing more than that old time religion, fundamentalism by another name, an insistence that if we just clap our hands loud enough, Tinkerbell will live.*
>
> *Further, though, the notion that people would preach*

> *intersubjectivity of truth*
> *and then pay their medical insurance premiums and go to the hospital when*
> *they feel sick seems to me to be hypocritical. Have, I urge the intersubjectivity-*
> *of-truth folks, the courage of your convictions: get together and talk that*
> *cancer away! Frankly, I can't see how Richard Rorty even died -- and perhaps*
> *he didn't. Surely if he and the intersubjectivity-of-truth folks talk loud enough*
> *.... Maybe pretty soon someone will roll the stone away and the tomb will be*
> *empty, eh?*
>
> *For me, it seems clear that those kinds of views flow directly out of the notion*
> *of intersubjectivity of truth, or postmodernism, as I call it, and the problem is*
> *that it's not the case that if everyone really believes that the Messiah will come*
> *on June 23rd at 3 o'clock in the afternoon at the top of Salisbury Hill, that he'll*
> *come. Really believing in something is not enough. But Rorty, and much of the*
> *rest of the contemporary world, seems determined to try to make it so by*
> *saying so.*
>
> *It is the "flow directly out of", the consequences, of holding an intersubjectivity-*
> *is-truth view of truth that seems to me to be so objectionable. It's quite a ways*
> *down the road to double-think and to that brave new dystopia so clearly seen*
> *at the end of the 19th and beginning of the 20th centuries as being at the end*
> *of the intersubjectivity-as-truth slope.*
>
> *We needn't postulate post-apocalyptic societies and last bullets to test*
> *intersubjectivity-as-truth. Not one philosopher, however rarefied his or her*
> *views, experiments with intersubjectivity as truth by persuading the riders in*
> *the car that the philosopher has had the steering apparatus modified so it's*
> *more helm than steering wheel, and that by turning it left one goes*

right, but
without having done the actual mechanical work, and then jerks the wheel left
into oncoming traffic to see whether confident belief will trump mechanical
facts. So, for philosophers, isn't all this
"intersubjectivity-as-truth" stuff not
much more than playing parlor games during office hours -- if it's not
deliberate hypocrisy?

Whatever happened to the idea that philosophy is supposed to get us from
disguised nonsense to obvious nonsense?

Doesn't truth have to have a certain coherence AND a certain connection to a
real world out there? There are any number of millions of examples of

misunderstandings arising from clear facts because of the differing contexts in
which various observers got those facts. It used to be that the point of
intellectually honest inquiry was to fight against the all-too-human tendency to
believe that the strongman was right because he was the strongman, or the
priest because he was the priest.

Now, it appears, that the wielders of the tools of intellectual inquiry are
throwing in with the king and the priest, in light of the fact that the necks of the
former seem to be somewhat more resistant to being strangled by the
intestines of the latter than hoped. It just seems to me very much as if the
postmodern notion that everything is pretty much the same as everything else,
one belief as good as another, so long as we all agree, is an abject surrender
to the kings and the priests. What more could a king or priest hope for than
that the intellectuals say "Yeah, whatever -- it's all good. We'll believe in
whatever you say we ought to believe in because what difference does it
make what we believe in so long as we all believe in it."?

> *Marcus*

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531. **Mairead Byrne**
Re: writers who were visual artists?
Mon 28 Jan 2008

Blake, like lots of the dudes mentioned, was an artist first, trained at Henry Pars' drawing school, & then the Royal Academy, & that's how he earned his bread (as an engraver). Cummings earned whatever bread he earned as a painter, as far as I know. My understanding was that the request was for writers who were, secondarily, visual artists. Maybe it's a chicken-and-egg question. Mairead

>>> "steve d. dalachinsky" <[redacted]> 01/28/08 12:10 PM >>>
hey if we stray out of america the daddy of em all william blake

On Mon, 28 Jan 2008 13:40:16 +0900 Danny Snelson
<[redacted]> writes:
> djuna barnes
>
> On Jan 28, 2008 10:40 AM, Barry Schwabsky
> <[redacted]>
> wrote:
>
> > ----- O
> > Now that this has been opened up to the world--Victor Hugo!
> >
> >
> > ----- Original Message ----
> > From: Stephen Vincent <[redacted]>
> > To: [redacted]
> > Sent: Monday, 28 January, 2008 8:35:11 AM
> > Subject: Re: writers who were visual artists?
> >
> > Henri Michaux was an interesting switch-hitter in that his
> 'marks'
> > corresponded to a kind of writing.
> >
> > Stephen V
> > http://stephenvincent.net/blog/
> >

> >
> > Mark Weiss <[redacted]> wrote: Also William Carlos
> Williams.
> >
> > At 11:35 AM 1/27/2008, you wrote:
> > >Robert Duncan made quite a bit of art, though I'm not sure he
> would
> > >have considered himself a visual artist
> > >
> > >Mairead Byrne wrote: Derek Walcott is a painter.
> > >That's a start!
> > >Mairead
> > >
> > > >>> "J.P. Craig" 01/26/08 1:46 PM >>>
> > >Hello listafarians,
> > >I'm asking this question for a friend who is an art historian.
> She
> > >inquires:
> > >
> > > > I'm looking for American writers (pre-1960) who were also
> visual
> > > > artists. I can think of lots of artists who were writers, but
> I'm
> > > > looking for folks who were primarily novelists, poets, etc.
> who also
> > > > made visual art on occasion.
> > >
> > >I'm afraid I wasn't much help, so I offered to pass her question
> > >along to this list. If you can help, drop her a note at
> > >[redacted].
> > >
> > >
> > >JP Craig
> > >http://jpcraig.blogspot.com/
> > >
> > >
> > >
> > >----------
> > >Never miss a thing. Make Yahoo your homepage.
> >
>
>

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532. Caleb Cluff
writers who were visual artists
Mon 28 Jan 2008

Fielding Dawson was a noted collage artist.

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==========

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533. mIEKAL aND
EROS/ION by mIEKAL aND & Maria Damon
Mon 28 Jan 2008

EROS/ION by mIEKAL aND & Maria Damon

Eros/ion is a self-eroding, unstable cenotaph indexing love lost by natural processes of decay, erosion, and circumstance, as well as by unnatural processes of violence and betrayal. Past and present, imagination and the everyday world of lived relationship, are re- activated in aesthetic exorcism. Immersion in a bed of intertexts and elemental cognates allows the emergence and working-through of delicate feelings long unexpressed. The collaborative process through which the text is produced mimics erosive eros, but in a sublimated haven of words-as-coils, connective tissue, articulated flesh, divided paths, collided intentions, dynamic misunderstandings and creative camaraderie. This proximation is a lifeline we walk from the woods to the kitchen, from the garden to the studio, alone and in pairs.

eros/ion:

NTAMO, Helsinki, Finland. Leevi Lehto, publisher.
4.25" x 6.88", 97 pages, ISBN 978-952-215-024-0, Photography by

CamillE Bacos,
price € 13,31 plus mailing costs.

Can be ordered via Lulu.com

http://www.lulu.com/content/1569733

Original hypertext version can be read here:

http://www.joglars.org/erosion/

“eros/ion is a beautifully designed instance of hypertext poetry in print. There are author-produced sequences that vary from the page sequences, but readers may find that they want to choose their own paths—such is the beauty and economy of the self-contained pages (lexia) that they resonate as deeply on their own as they do in relation to all of the others. As befits the form, themes include writing, text and textuality, desire, connectivity and ‘erosive media.’"–Rita Raley

“Authors: complex entanglement of empty cloth, desire of absent flesh or tantra descendent: body and name having fled, as if landscape curled around lovers, death, theory itself. oh this is beautiful! future anterior turned future interior, what has been subsequent lost in memory, death, faint reminiscence of technology. you say 'The End of History': i say, there is no end to it, commentary buries itself, every enunciation is already a problem. to be done with it, to be done with a sentence, is impossible. your impossibility is our death, our love, as if we cannot survive the year. there are no texts, no talk, no theory, no putative expression, there are only murmurs, and this is the way this book, this moment, works against itself, as if there were no (as if there were only) tomorrow.”–Alan Sondheim

“This book is delicious: replete with instances of intimacy offered in a context of restraint. Poised and riveting in its exquisite use of language, eros/ion embodies a sustained and generous miracle in collaboration.”–Sheila E. Murphy

Maria Damon is the author of The Dark End of the Street: Margins in American Vanguard Poetry and “Bagel Shop Jazz”: Selected Essays for Post-Literary “America;” co-author (with mIEKAL aND) of Literature Nation and pleasureTEXTpossesssion; and co-editor (with Ira Livingston) of the forthcoming Poetry and Cultural Studies: A Reader.

mIEKAL aND is a longtime DIY cultural anarchist & the creator of an infoplex worth of visual-verbal lit, audio-art, performance ritual & hypermedia distributed by Xexoxial Editions. His hypermedia works reside at JOGLARS Crossmedia Broadcast. Since 1991, he has made his home at Dreamtime Village.

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534. **Dillon Westbrook**
Re: Oulipo Compendium
Mon 28 Jan 2008

I think I'll throw in the towel defending Rorty out here after this. But the notion that those who think truth is a property of sentences and not worlds are more susceptible to being hoodwinked or becoming themsleves hoodwinkers is bogus. I'll find you plenty of correspondence theory proponents, the good-old-fashioned "truth is the way the world is folks", who have horrific political beliefs and an apparatus of "objective fact" to support them. Wasn't Boaz being 'objective' when he drew up his first phrenology charts? Do you think we have any pomos in the White House, or the Baptist convention? You're likely to find correspondence theorists all the way down the line. In fact, just about every correspondence theorist worth his salt, until the 20th century, cashed in his theory by claiming true thoughts are those that correspond with the way the world is IN GOD'S HEAD- and most of them needed that little bit to make a satisfactory theory (Descartes being the guiltiest of all). You can tie up and burn someone with any cross you like, and get the timbers from any forest, which I take it you also agree with.

Personally, however, I would be much more scared of the prophet who subscribes to a correspondence theory of truth, because he might also believe in his infallibility. You won't find Rorty anywhere asserting his infallibility- always quite the opposite. He doesn't anywhere deny the existence of an objective world, so I don't think he would have any trouble countenancing the cancer that killed him. His only suggestion is that, whenever the way we talk about the world stops being useful for the purpose of doing whatever the hell it is we want to do, nefarious or benign, we will, and historically have, switch our way of talking. Occasionally, those shifts are so great that statements in our old way of talking that seemed solidly true would register now as either false or non-sensical. You know, wrath of Greek gods, flat earth, all the usual stuff we pomos talk about. My challenge to any and every correspondence theorist is: what do you do about our track record of forming true beliefs, as evaluated in hindsight from our current set? Do you really think the history of human ideas is one of coming closer and closer to the actual facts, and that the current generation holds more true beliefs than the last? If not, and we are only as good as every other historical society has been, than we really haven't got any idea how the world is put together at all, based on all the 'facts', or seemingly verified beliefs and opinions, we've had to toss out to get to where we are. I for one don't think we know a thing more about how the world works than, say, Lao

Tzu (who believed in dragons and humors and a whole happy host of deities running the show) did, we just have different ways of talking.

I think your worry, and perhaps Jason's also, contains it's own defeater. if there are real world consequences that obtain regardless of our beliefs, that are as important and 'dangerous' as you're holding them to be, then isn't it inevitable that we feel them? In that case, who cares what your epistemology is. A coherence theorist and a correspondence theorist are in exactly the same shoes when the hammer drops- both will have to adjust their beliefs or perish. Why should we believe that either epistemic position lends itself to individual false beliefs more or less than the other? I'm yet to see an argument to that effect in this discussion.

Neither epistemology is going to tell you what the true and false statements are, only what it is for a statement to be true. You want to say 'a statement is true when it corresponds to the facts (and do stop me here if I'm getting you wrong)', Rorty wants to say, and I like his position on this that 'a statement is true when it plays a helpful role in a discussion we're having at a given moment in a particular language'.

Dillon

On Jan 28, 2008, at 8:10 AM, Marcus Bales wrote:

> *On 27 Jan 2008 at 20:23, Jason Quackenbush wrote:*
> *I think the problem is essential to any conception of truth that*
> *talks about it as being intersubjective agreement. The point being*
> *that, specifics of the thought experiment aside, it is conceivable*
> *that there is a world where people would intersubjectively agree*
> *that something is true in fact, when it isn't in fact true.<*
>
> *But that's just what makes it so appealing! I think it was Ben*
> *Franklin who*
> *said: "... another beautiful theory beaten to death by a gang of*
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> *intersubjective*
> *truth as truth are people who really want the brutal facts to leave*
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> *such as*
> *intersubjective truth is, is the possibility that people will agree*
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> *intersubjective truth to be truth is, in my view, the never-ending*
> *temptation to*
> *ghettoize the facts, and pretend that the theory is all one needs.*
> *All kinds of*

groups, from social cliques through advertisers and political ideologies to world religions, attempt to insist on intersubjective truth to sell and bolster the well-beings of their members and leaders. There is, of course, a continuum of means of insistence and amounts of compulsion -- please don't deliberately misunderstand and accuse me of suggesting that junior high school social cliques are actually murderous cults, or that murderous cults are really merely junior high school social cliques.

Intersubjectivity of truth, or what I've been calling "postmodernism", seems to me to be nothing more than that old time religion, fundamentalism by another name, an insistence that if we just clap our hands loud enough, Tinkerbell will live.

Further, though, the notion that people would preach intersubjectivity of truth and then pay their medical insurance premiums and go to the hospital when they feel sick seems to me to be hypocritical. Have, I urge the intersubjectivity-of-truth folks, the courage of your convictions: get together and talk that cancer away! Frankly, I can't see how Richard Rorty even died -- and perhaps he didn't. Surely if he and the intersubjectivity-of-truth folks talk loud enough .... Maybe pretty soon someone will roll the stone away and the tomb will be empty, eh?

For me, it seems clear that those kinds of views flow directly out of the notion of intersubjectivity of truth, or postmodernism, as I call it, and the problem is that it's not the case that if everyone really believes that the Messiah will come on June 23rd at 3 o'clock in the afternoon at the top of Salisbury Hill, that he'll come. Really believing in something is not enough. But Rorty, and much of the

*rest of the contemporary world, seems determined to try to make it so by
saying so.*

*It is the "flow directly out of", the consequences, of holding an intersubjectivity-
is-truth view of truth that seems to me to be so objectionable. It's quite a ways
down the road to double-think and to that brave new dystopia so clearly seen
at the end of the 19th and beginning of the 20th centuries as being at the end
of the intersubjectivity-as-truth slope.*

*We needn't postulate post-apocalyptic societies and last bullets to test
intersubjectivity-as-truth. Not one philosopher, however rarefied his or her
views, experiments with intersubjectivity as truth by persuading the riders in
the car that the philosopher has had the steering apparatus modified so it's
more helm than steering wheel, and that by turning it left one goes right, but
without having done the actual mechanical work, and then jerks the wheel left
into oncoming traffic to see whether confident belief will trump mechanical
facts. So, for philosophers, isn't all this "intersubjectivity-as-truth" stuff not
much more than playing parlor games during office hours -- if it's not deliberate hypocrisy?*

*Whatever happened to the idea that philosophy is supposed to get us from
disguised nonsense to obvious nonsense?*

*Doesn't truth have to have a certain coherence AND a certain connection to a
real world out there? There are any number of millions of examples of
misunderstandings arising from clear facts because of the differing contexts in
which various observers got those facts. It used to be that the point of
intellectually honest inquiry was to fight against the all-too-human tendency to
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> *priest because he was the priest.*
>
> *Now, it appears, that the wielders of the tools of intellectual inquiry are*
> *throwing in with the king and the priest, in light of the fact that the necks of the*
> *former seem to be somewhat more resistant to being strangled by the*
> *intestines of the latter than hoped. It just seems to me very much as if the*
> *postmodern notion that everything is pretty much the same as everything else,*
> *one belief as good as another, so long as we all agree, is an abject surrender*
> *to the kings and the priests. What more could a king or priest hope for than*
> *that the intellectuals say "Yeah, whatever -- it's all good. We'll believe in*
> *whatever you say we ought to believe in because what difference does it*
> *make what we believe in so long as we all believe in it."?*
>
> *Marcus*

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535. **David Chirot**

Re: Oulipo Compendium

Mon 28 Jan 2008

"Is there no substantial truth, seeing that there are so many true things which are not truth itself?"

--Blaise Pascal, from "The Wager"

"Indeed when the truth which had been confined to literature emerged harsh and tragic within the context of everyday life, and could no longer be ignored, it seemed as if it were a product of literature."

--Leonardo Sciascia, The Moro Affair

"Above all the practice of literature requires a rigorous reading of those texts which present themselves continuously as already written, yet are not recognized as such, in favor of those only which one is indoctrinated to know as the readable by those who write them."

from "Meditations and Reflections of El Colonel" by d-b Chirot
"El Colonel Smiles" is in the new Otoliths just announced
http://the-otolith.blogspot.com

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536. **Jason Quackenbush**
Re: Oulipo Compendium
Mon 28 Jan 2008

On Mon, 28 Jan 2008, Murat Nemet-Nejat wrote:

> *Jason,*
>
> *Is Wittgenstein really trying to show the fly the way out of the fly bottle or just that the bottle does not exist?*

I guess it depends on how you read old uncle L. I take the metaphor to be saying that misunderstanding and philosophers nonsense were the bottle, and I think he definitely thought those existed. To be sure, I he didn't believe that there were such things as philosophical problems. At the same time, he very much understood the reasons that people act as though there are and wanted to save himself from the traps of language as much as anyone else.

> *In the statement, "what the world is," is there not the assumption that the world must be embodied in predicates (the world *is*), which to me is not necessarily (clearly) so.*

embodied in predicates is an interesting way of putting it. i don't think that's how Wittgenstein would put it. I am currently working on a sort of manifesto that begins with the statement that "the World is everything that is and is not anything that it isn't." we maybe get in trouble in english sometimes because the existential verb and the copular are the same word. I've often wanted to be a native french speaker with their lovely distinctions between to have and to be. But alas, is is all i got. which is to say predicates are important to talking about the world. And also that talking about the world is maybe part of our form of life, or as heidegger would have it, is the with which that Dasein takes a stand on its always already being-in-the-world. but you're right, the world is not the stuff it is. the world is everything that is and is not anything that it isn't, and if you slice that sentence up into first order predicate calculus you'll get a surprise about the domains in which there are free variables, and what exactly is the predicate of what. deep down I think "is the world" is a true predicate of "everything" and that "is not the world" is a true predicate of "anything else than everything."

which is possibly just a result of reading crazy german phenomenologists and the lasting damage that it can do to one's brain, but I actually think there's an important distinction to be shown there.

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537. Deep Oakland
Samantha Giles' A Force to Separate
Mon 28 Jan 2008

Samantha Giles' *A Force to Separate* considers each person listed by officials as homicide victims in Oakland in 2006 in the order of the discovery of their death. The total number of homicide victims for that year was 148, the highest total in more than a decade.

Deep Oakland is pleased to announce that a selection of this ambitious work is now available for view at http://www.deepoakland.org/text?id=178.

--
Stephanie Young & David Harrison Horton
Deep Oakland
www.deepoakland.org
*
Affiliated with neither the tourism nor better business bureaus, Deep Oakland seeks to create a compendium of inter-linked images, text and sound that represent the complications and vitality of Oakland's current moment.*

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538. K. R. Waldrop
Jarnot again available from Burning Deck
Mon 28 Jan 2008

Lisa Jarnot
SOME OTHER KIND OF MISSION
Poems, prose segments and visual pieces, 112 pages, offset, smyth-sewn
ISBN 978-1-886224-12-4, paperback $14
3rd printing, 2008

Lisa Jarnot’s 1st book is a mock-epic of the everyday as it might be discovered through juxtapositions of public and private information.

“Some Other Kind of Mission suggests that Language Poetry may be mutating, back to the modernism of Stein and Joyce, having been permanently inflected (or deflected) by a late twentieth-century sharpness and exasperation.... These are haunting, perplexing narratives of the inenarrable.”—John Ashbery, TLS

“a turbulence-model of language, context-laden and yet future.”— Sherry Brennan, American Book Review

”This impressive newcomer's sudden jumps and quirky mappings may leave some heads spinning. Her visual poems, in particular are resonant and

haunting, requiring and rewarding second and third looks.”—Tom Clark, San Francisco Chronicle

“a genre-bender of a book, transcending such limiting terms as experimental writing or prose poetry.”—Joseph Torra, Boston Book Review

“Some Other Kind of Mission is not a misnomer...It is a bit like entering Utah's Canyonlands: the landscape is at first bleak, threatening, otherworldly. But as time is spent...the richness of the land begins to inundate the senses... Like all difficult terrain, it invites active participation, good binoculars and a four-wheel drive.”—John Olson, Sulfur

“Her best effects arrive as you zoom headlong right through her high- energy tangle of dissociation ...in a particle accelerator where connective sense is bombarded by shards of broken grammar...”—Albert Mobilio, Village Voice

Copies available from Small Press Distribution, www.spdbooks.org =

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539. Alan Sondheim
The Mess of the True World
Mon 28 Jan 2008

The Mess of the True World

http://www.alansondheim.org/skinned.mp4
http://www.alansondheim.org/plateauwounded1.jpg
http://www.alansondheim.org/plateauwounded2.jpg
http://www.alansondheim.org/cloth1.jpg
http://www.alansondheim.org/cloth2.jpg
http://www.alansondheim.org/cloth3.jpg
http://www.alansondheim.org/cloth4.jpg
http://www.alansondheim.org/cloth5.jpg

An essay to date (rough draft with numerous slots to be filled in) culled from outlining: "The Mess of the True World"

The Mess of the True World

what does it mean to be in-carnated within the real/virtual/ true world?

Carnated/carnal/knowledge - We could begin by introducing the true world, the world of mind in relation to ontological/epistemological shifting. The true world is primordial, in other words backgrounding.

..."however, we use the word [_materialism_] in its dictionary definition of _embodiment,_ in contract to _mind._ Thus, virtual reality, as dis- cussed within the art literature [...] is materialist, regardless of whether this experience is

real or _illusory._ Mental constructs, on the other hand, are nonsensory and so have no material existence." Paul Fish= wick, An Introduction to Aesthetic Computing, in Fishwick, ed., Aesthetic Computing, MIT, 2006. In this sense, the true world is materialist; how- ever I would argue that mental constructs cohere with the sensory, that a fundamental entanglement exists. For example, love or hate create sensed bodily transformations, mathematical thought creates the sensation of per- ceived 'symbol-clouds,' and so forth.

what are the edge-phenomena/plastic and static limits of the body?

The limits of my body within the true world are the limits of my world; here I include ontological shifts such as mathesis, semiosis, emotions and the like. Given the limited bandwidth of receptors of all sorts, and the limitations of mind (for example, in thinking through the appearance of the eighth dimension, calculating, speaking non-native languages, etc.), thought and the true world are based on extrapolation - the _gestural_ - as fundamental being. (See Tran Duc Thao on the origins of language.) The gestural follows quantum non-distributive logics (see the early experi- ments by Land on color vision), not Aristotelian distributive logics; this being-in-the-world is partial reception of part-objects transformed into inherency through gesture. All organisms have this in common.

The _plastic_ limits of the body are the limits of body-inherency, whether 'real' or 'virtual' or other category - the limits of the image carried by the jectivity (introjection and projection) braid. The _static_ limits may be considered formal-measureable limits, whether in one or another space.

of the geopolitical body? of the political-economic body?

As soon as one brings domain-extrapolation of the body into play (i.e. sexual body, material body, imaginary body, natural body, and so forth), cultural nexus is paramount, and the body itself moves within theory as phenomenological token or punctum.

And as soon as one brings variegated ontologies and epistemologies into play, analysis becomes a mush/mess/mass or miss. Terms slide against terms, carrying enormous overdetermined histories with them - but these are the only histories there are.

what are the signifiers of bodily arousal/violence/meditation? how are these constituted within the true world?

Herewith bee a liste of signes, or some such. But where is the arousal, violence, meditation, if not brainward, wearing the exposure, softening, hardening, quiescence of the body which simultaneously is foregrounded and absenting. In terms of emanents, the signs are symbolic; one calculates, applies them. In term of organism, the signs are ikonik, upwelling. The brain manages none of

this; the brain manages, is managed - everything becomes a mess as inquiry tangles uselessly. It's this uselessness, this nexus, that is of interest - an analytical failure in the close-rubbed maw of the world.

readings: what does it mean to read the real body? the virtual body?

One might begin by considering language as fundamentally ikonic, that within the preconscious ('repository' of syntactics, short-term memory - another metaphor) language is clothed, associated with the true world. Language then is structured like the unconscious, and the unconscious does not necessarily splay the real. Bodies, organic and emanent (and 'organic' references the machinic phylum as well), inhere to mind, minding, tending, a posteriori interpretation and hermeneutics. Reading the body is embody- ing, is against the background of incarnation. Sheave-skins need not react or appear to sense as organic skins; the feedback is often visual or aural, not proprioceptive. Within the jectivity braid, this is an epistem- ological issue, not one of fundamental locus. On the other hand (real or virtual), one can abandon the emanent; abandoning the organic is deadly. Proceed backwards from this, from the irretrievable, intolerable, finality of death, and reading bodies, and bodily risk, become wildly disparate. Nevertheless both inhabit the true world, mind inhabits both, albeit often in qualitatively different manners, depending on ontology.

what are the ontologies and epistemologies involved here?
ontological status of the so-called virtual -
schrodinger's cat paradox and collapse of the wave function as model
for simultaneous analogic/digital readings -
seeing through microscopy (tunnel, scanning, optical, etc.):
are ontology and epistemology equivalent at the limit?
(are analogic and digital equivalent at a parallel limit?)

What difference does it make? Begin with the mess, with the corrupted reading of whatever consciousness has placed there, on the page, the rock, the emanent body, the organic body. The last carries ikonic signs, simultaneously indexical, pointing out the mute history of the being. If there were only readers of everything! If only the book of nature existed! The Ladder! Great Chain of Being!

Ontologies occur in local domains, rub raw against each other, problema- tize each other. Who decided this one or that one as primordial? What's fundamental is the mixed mess, the braid. At least as far as we're con- cerned, the braid.

internals and externals, static/dynamic. remnants of the visible human project, gendering of the visual/internal

Human skin under the microtome, sheave-skin burrowed into by camera position. Here is the necessity of Madhyamika, co-dependent origination, depend co-origination, braided mind, image, imaginary, entity, real and virtual within, inhering to the true world. Striated, variegated trans- formations characterize life; the Visible Human Project transforms organism into emanent, habitus into data-basae.

comfort, dis/comfort, ease, dis/ease, hysteria and abjection/fluid- ity (laycock's 1840 essay on hysteria, kristeva, chasseguet-smirgel)

Clearly the abject lies within the primordial, the braid is braid of dissolution, corruption, decay; definitions flux in relation to the contricted passing of time. Organisms flood themselves, emanents decay with their corporations, software updating, diminishing dreamtimes as elders die off. Hysteria is convulsion, but also spew, contrary and wayward, the refusal of the body, just as death is such a refusal and catatonia. Do others refuse the body? Use it? Reuse it? Are sheave-skins exchanged? Does political economy depend on aegis?

dis/ease, hysteria, and so forth of emanents

Dis/ease, etc. may be modeled; turning the emanent towards abjection is necessarily a conscious decision. The hysteria of emanents is the hys- teria of the steering mind. Proliferation of emanents, duplications and other hacks, may be considered a form of hysteria. But hysteria is on the surface; emanents which are autonomous or semi-autonomous agents may exist the full range of symptoms, generated from within, without exter- nal steering.

medical model and technology

A medical model implies internal flows, striations, identities, vulner- abilties, immunological defenses, maintenance and so forth. Emphasis is on the cohering of parts, membranes and molecular channels. Organism runs from within; emanent runs from without. An emanent may be defined as _an image or apparition whose body and mind are elsewhere,_ an entity that exists in relation to the jectivity braid, and has apparent, but not genidentical, identity. Of course the organic body itself is genidentical only to a limited extent.

One might say then that both ontologically and epistemologically, _an emanent exists within data-bases or other entities spatio-temporally distant from the visual or other residue._ What we see is surface, but surface from both within and without. _The dissection of an emanent image is the result of camera angle._

psychoanalytics and technology, psychoanalytics of emanents

The psychoanalytics of emanents are two-fold: the psychoanalytics of mind steering, and the internal psychoanalytics of the machinic phylum.

analogic and worn emanent boundaries

edge / boundary phenomena - physics and psychophysics of the game- world edge in second life

phenomena of the sheave-skin and sheave-skin internals

Sheave-skin externals read as internals: anatomical mappings within Poser.

phenomena of medical models in relation to edge/boundaries

The medical model is for learning, for analogy of surface to surface. The medical model requires a (human) viewer. Any dissection into the substance of an organic body results in exposed and constructed surfaces; interiors always lie elsewhere, revealed by X-ray, MRI, and so forth.

edge phenomena in literature, codework, mathesis of the text (cramer's and reith's programs)

generalization of edge phenomena into the dialectic between tacit knowledge (polyani) and error (winograd/flores)

what constitutes worlds? constructing?
world of the text, inhabitation/dwelling/building (heidegger,
dufrenne)

what constitutes the true world? worlding? 'true world' in which lines/angles are 'trued' (affine geometry), 'true world' in the sense of 'trued' phenomenologies within which virtual, real, and ikonic are blurred and interpenetrating, somewhat equivalent, and within which traditional epistemologies of symbol/ sign/signifier/signified/index/ikon etc. break down (kalachakra tantra, jeffrey hopkins)

'reading' underlying (substructural, configuration files, guides) organization of mocap/scan through surface phenomena (and the relationship of this reading to waddington's epigenetic landscapes)

who is world? communality, consensuality?
the problem of other minds and the problem of consensual other minds
(group hallucinations, vijnanavada, dwarf sitings, ufos, etc.)

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540. Jesse Glass

Ahadada Books Presents Our 17th E-Chap: Judith Skillman's Anne-Marie Derese in Translation & The Green Parrot and it's ABSOLUTELY PRICELESS

Tue 29 Jan 2008

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come, come, come, to www.ahadadapress.com and check out this, and other offerings from our fine writers. Jess

P.S.

Sweet Potatoes--flash fictions--from Lou Rowan, The Age of the Demon Tools (with a cover guaranteed to curdle the brain of true believers), and new works from Mike Heller Yoko Danno and Alison Croggin on the way!

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541. Jennifer Karmin

JOB: Fordham University

Tue 29 Jan 2008

(this is a forward so please don't respond to me.
good luck!)

Fordham University:
Assistant Professor/Director of Creative Writing,
tenure track. Genre open (poetry, literary fiction,
creative non-fiction).

Research-based English department with growing
undergraduate creative writing program & MA with
writing concentration seeks author with terminal
degree, substantial record of publication,
administrative experience, & experience teaching at
college level. Responsibilities include: teaching
writing workshops (graduate & undergraduate); teaching
undergraduate intro to literature & comp courses as
needed; administration of writing program.

Please send letter, c.v., three written references &
writing sample consisting either of a book (which will
be returned) or substantial published work to: Writing
Search Committee, English Department, Fordham
University, Bronx, NY 10458.

Deadline: February 29, 2008

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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542. David Fernandes
Re: writers who were visual artists
Tue 29 Jan 2008

Almada Negreiros (1893-1970)
http://en.wikipedia.org/wiki/Jos%C3%A9_de_Almada_Negreiros

Mario Cesariny (1923-2006)
http://portugal.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=4653

Cruzeiro Seixas (1920-)
http://www.answers.com/topic/cruzeiro-seixas-artur-manuel-rodrigues-do

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543. sheila black
questions about creative writing
Tue 29 Jan 2008

Dear listservers,

I am teaching a Creative Writing class to an Adult and Continuing Ed group this semester and would like your suggestions (if you choose to comment) about how to deal with publication advice. I am mainly a poet writer so I already know what to tell them about sending out the various forms of poetry. But this group of 8 people come from all walks, two of them have Master degrees in Engineering and Medical Education, some are housewives only interested in memoir writing, others just seem to be exploring this side of themselves, and there is a young man who is very good at describing landscapes. I have read each ones first pass using an exercise I learned from one of the Creative Writing classes I've taken so I've just begun to assess their writing. For the most part, they all seem to be very imaginative, above average in their writing skills, and serious about writing. I know what to say about that. But I am not a fiction writer-----prose poems--oh yes! And I am introducing them to flash fiction or sudden fiction but I do not know where that genre is received as it is so new to me. Also, I am familiar with the recent discussion of Japanese

cellphone fiction (although this group is older and probably not interested in writing like that). If anyone has suggestions about e-zine fiction writing /submitting, I would appreciate it.

I believe it is safe to tell them to start small --perhaps short story writing, but there is one lady who has written a book of journaling. I have only begun to look at an entry into the volumes she is producing. Finally this is a four week class for beginners that only meets two hours per week. I am talking to them about being able to critique their own work, finding a writers group to support them after this class, and writing as a discipline every day, plus the importance of sending out their work.

If any of you have suggestion for me about publication for this group, I would greatly appreciate it. Thank you. Sheila Black

Sheila Black

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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544. Poetics List

Poetics List Information | Please review carefully

Tue 29 Jan 2008

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com
note our new address!

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the

spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change withouth notice.

In addition to being archived at through the EPC (http://epc.buffalo.edu) and at http://listserv.acsu.buffalo.edu/archives/poetics.html, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web

publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [redacted].

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [redacted], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed form the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would

prefer not to use the web-interface, you may also email
<[redacted]> the following commands:

*to subscribe to the Poetics listserv send
[redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

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545. **blacksox**

Winter with the Writers

Tue 29 Jan 2008

Anybody near Central Florida- come on out
Russ Golata
Hosted by the Rollins College Department of English
Four Acclaimed Authors
Four Dazzling Evenings
Master Classes - 4 p.m., Bush Auditorium
Author Readings and Interviews - 8 p.m., Tiedtke Concert Hall

MICHAEL CUNNINGHAM
Thursday, January 31, 2008 – 8 PM
Latest Release: Specimen Days
“Reading Michael Cunningham is like putting on see-through glasses.
He’s got this way of exposing his characters’ deepest inclinations and motivations, letting us peer through glass directly into their souls.” - The Boston Globe
MARK JARMAN
Thursday, February 7, 2008 – 8 PM
Latest Release: Epistles
“Mark Jarman . . . treats poetry as a spiritual quest . . . . He is the son and grandson of preachers and has taken the running quarrel between his father, a rationalist, and his grandfather, a would-be mystic, into the secular realm of his poems . . . . Poetry may have become his true church . . . but he doesn't escape the hard questions of his upbringing.” - The Washington Post
CLAIRE KEEGAN
Thursday, February 14, 2008 – 8 PM
Latest Release: Walk the Blue Fields
“That Keegan has a knack for storytelling is proved many times over, in stories that reject the parable approach for a more informal, intimate style . . . . Her ear seems to tune in to the rhythms of life with enviably direct phrasing.” - The New York Times Book Review
JAMAICA KINCAID
Thursday, February 21, 2008 – 8 PM
Latest Release: Among Flowers: A Walk in the Himalaya
“Kincaid conscientiously and expertly manipulates language the way a photographer adjusts a camera’s lens, bringing her characters into clear focus and accentuating their profiles against their natural backdrop, a lush – and often perplexing – island milieu.” - The Boston Globe

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546. Eric Hoffman

The Shape of Disclosure: George Oppen Centennial Symposium

Tue 29 Jan 2008

Tuesday, April 8, 3:00-9:00pm
The Shape of Disclosure: George Oppen Centennial Symposium
On the occasion of George Oppen's centennial and the publication of his Selected Prose, Daybooks, and Papers, poets and scholars gather to honor the life and work of this spare, powerful and original poet. Co-sponsored with Tribeca Performing Arts Center at BMCC and University of California Press. Funded in part by the New York Council for the Humanities.
3:00pm Panel: Biographical-Historical Continuum
Moderated by Michael Heller
Featuring Stephen Cope on Oppen's diaries and journals, Norman Finkelstein on the late poems, Eric Hoffman on Oppen’s political identity and Kristin Prevallet on Oppen's response to World War II.
5:00pm Panel: Literary-Philosophical Spectrum
Moderated by Thom Donovan
Featuring Romana Huk on Oppen's relationship to metaphysics and Judeo-Christian philosophy, Burt Kimmelman on Oppen and Heidegger, Peter O'Leary on Whitman's influence on Oppen and John Taggart on Oppen's poetry as "a process of thought."
7:30pm George Oppen Centennial Reading
Stephen Cope, Thom Donovan, Norman Finkelstein, E. Tracy Grinnell, Michael Heller, Erica Hunt, Burt Kimmelman, Geoffrey O’Brien, Peter O’Leary, Kristin Prevallet, Hugh Seidman, Harvey Shapiro, Stacy Szymaszek & John Taggart
George Oppen was born April 24, 1908 in New Rochelle, New York, and died in San Francisco in 1984. The winner of the Pulitzer Prize for Of Being Numerous (1968), Oppen was also the author of Discrete Series (1934), The Materials (1962), This in Which (1965) and Primitive (1978).
@ Tribeca Performing Arts Center
Borough of Manhattan Community College
199 Chambers Street
$10/Free to Students and Poets House Members
Audiences may attend individual events or the entire symposium

---

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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547. Barrett Watten

Nel mezzo camin! Announcing The Grand Piano 5

Tue 29 Jan 2008

Nel mezzo camin di nostra opera!
Halfway along the path of our work!

THE GRAND PIANO, PART 5

An Experiment in Collective Autobiography, San Francisco, 1975-1980. Part 4, by Tom Mandel, Ron Silliman, Barrett Watten, Ted Pearson, Steve Benson, Rae Armantrout, Bob Perelman, Kit Robinson, Carla Harryman, and Lyn Hejinian

http://www.english.wayne.edu/fac_pages/ewatten/images/homepage/gp4front.jpg

"The defiantly-lived optimism on offer in The Grand Piano is yet another way in which this generation...has resisted the imperatives of the poetics, politics, and performance of self-centered melancholia. / This small verbal token seems like a passport, an efficient and elegant key to another world where literary idealism and integrity still command respect." —Maria Damon, Rain Taxi Review of Books

"Obsessively readable"
—Mark Scroggins, Culture Industry

Copies of single volumes may be ordered from Small Press Distribution, Inc. Subscription to The Grand Piano (ten volumes, at three-month intervals, beginning with parts 1–5), is available for $90 from Lyn Hejinian, 2639 Russell Street, Berkeley, CA 94705. Partial subscriptions starting from #2 are $80; from #3, for $70; from #4, for $60: from #5, $50; etc.

Order forms (color or b&w) may be downloaded at:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp15order.pdf
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http://www.thegrandpiano.org

Designed and published by Barrett Watten, Mode A/This Press (Detroit), 6885 Cathedral Drive, Bloomfield Twp., MI 48301. Distributed (individual orders and trade) by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1408.

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548. **Barrett Watten**

Nel mezzo camin! Announcing The Grand Piano 5 / corrected

Tue 29 Jan 2008

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An Experiment in Collective Autobiography, San Francisco, 1975-1980. Part 5, by Tom Mandel, Ron Silliman, Barrett Watten, Ted Pearson, Steve Benson, Rae Armantrout, Bob Perelman, Kit Robinson, Carla Harryman, and Lyn Hejinian

http://www.english.wayne.edu/fac_pages/ewatten/images/homepage/gp5front.jpg

"The defiantly-lived optimism on offer in The Grand Piano is yet another way in which this generation...has resisted the imperatives of the poetics, politics, and performance of self-centered melancholia. / This small verbal token seems like a passport, an efficient and elegant key to another world where literary idealism and integrity still command respect." —Maria Damon, Rain Taxi Review of Books

"Obsessively readable"
—Mark Scroggins, Culture Industry

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Order forms (color or b&w) may be downloaded at:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp15order.pdf
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp15orderbw.pdf

Visit the Grand Piano home site for updated links and information:http://www.thegrandpiano.org

Designed and published by Barrett Watten, Mode A/This Press (Detroit), 6885 Cathedral Drive, Bloomfield Twp., MI 48301. Distributed (individual orders and trade) by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1408.

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549. **lanny quarles**
Re: The Mess of the True World
Tue 29 Jan 2008

---

the Medea, um, is the Mess Age, or The Age of Mess

(shhh,. the em / of ess, affect has fucgued the species, or made it, or whatever)

wonderful alan. really amazing.

the skinned model alone is major work..

↑ Index

550. **Herb Levy**
Re: Oulipo Compendium
Tue 29 Jan 2008

On Fri, January 25, 2008 7:07 pm, Marcus Bales said:
> As for your "artists are not an elite" claim, I just looked up the figures
> from the
> US Census from 2000 online (http://www.census.gov/prod/2003pubs/c2kbr-
> 25.pdf), and it turns out that self-identified artists, designers,
> sports, and
> media people, all in one lump in the census, are 2.5 million people out of
> 280
> million people -- not even 1%, even giving you sports and media people as
> "artists".. Add in all the Architecture, draftsmen, cartographers,
> engineers,
> surveyors, etc, which are also all lumped together in one group, and you
> have
> about 4.4 million more. Add them to the Artists category and you get about
> 7
> million out of 280 million, or about 2. 5% Of course, that requires that
> you
> agree that surveyors and engineers, for example, are "artists", which I'd
> say is
> a debatable proposition at best. But even granting that everyone who has
> even a remote claim to be an artist in the US _is_ an artist, including
> architects, engineers, surveyors, draftsmen -- hell, add in a million of
> the 7.5
> million teachers as an estimate of the arts teachers of all kinds, and
> call it 8
> million artists out of 280 million people, and round upwards and say it's
> the

> magnificent total of 3% -- all in all, I'd say that 3% is a small elite --
> what would
> you say?

One thing I would say is that you don't seem to be making any kind of distinction between any small group and an elite. Surely the distinguishing characteristic of an elite is NOT the number of people in a specific group.

There are comparatively few electrical engineers in the United States, are they an elite? There's a comparatively small number of checkout clerks at grocery stores; does this constitute an elite?

Bests,

Herb Levy

Herb Levy
P O Box 9369
Forth Wort, Texas 76147 USA
[redacted]

↑ Index

551. **Dr. Barry S. Alpert**
Yves Klein, "La revolution bleue"
Tue 29 Jan 2008

Yves Klein intrigued me for years, but I had a rather sketchy perspective, never having owned and read the best printed material by and about him (even lucky to have scouted one early French catalogue). My hope was that Francois Levy-Kuentz's documentary on Yves Klein ("La revolution bleue", 2006, 52 minutes). might include some archival footage--unaware that Klein had arranged for filmic documentation of the major moves in his life/career. What a dazzling figure! And that career trajectory! As I was leaving the National Gallery of Art, a stunned spectator asked me whether the film documented an actual person or whether an imaginary being had been concocted by Levy-Kuentz

In addition, this doc necessarily presents otherwise unavailable footage of Pierre Restany and the Nouveaux Realistes (Klein, Jean Tinguely, Arman, Daniel Spoerri, Cesar, and Francois Dufrene [performing sound poetry]). Others involved with the Nouveaux Realistes (but not imaged in the film) included Martial Raysse, Mimmo Rotella, then Niki de Saint Phalle, and last but not least, Christo joined the group in 1963. I'm tempted to offer comparisons to literary manifestations which also emerged in 1960, but . . . "La Revolution Bleue" is available on DVD if you don't want to wait until it's screened within a visual art context in your geographic range. I think this film will get somewhat overlooked, and therefore want to alert you to the great archival film footage

directed by the auteur Yves Klein which it makes accessible. Forget whatever images remain with you from the film which metaphorically killed him, "Mondo Cane".http://www.artfifa.com/index.php?option=com_film&task=view&id=699&Itemid=51<http://www.boutiquesdemusees.fr/en/shop/products/details/36-dvd-video-yves-klein-la-revolution-bleue.html>Barry Alpert
_____ Shed those extra pounds with MSN and The Biggest Loser! http://biggestloser.msn.com/=

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552. **Grant Jenkins**

"Tulsita" Flash-Sound-Poem by the Wa-KOW! Collective at Turbulence.org

Tue 29 Jan 2008

The Wa-KOW! Collective's new and improved webwork Tulsita <http://www.turbulence.org/spotlight/tulsita/index.html> is now featured at Turbulence.org, a site devoted to net art and created by New Radio and Performing Arts. <http://www.turbulence.org/>

The direct link to the piece is:
<http://www.turbulence.org/spotlight/tulsita/index.html>
but it's a very cool site, so be sure to check it.

Note: Make sure your speakers are on.

The Wa-KOW! Collective consists of me, poet David Goldstein, musician Nathan Halverson, and photographer Mindy Stricke.

--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

553. **steve d. dalachinsky**

Re: Writers who were visual artists, etc

Tue 29 Jan 2008

---

missed a few but that about sums it up shapolsky always shows v.a.by writers
that's where i first saw william saroyan and maybe odets

On Mon, 28 Jan 2008 12:55:33 -0800 patrick dunagan <[redacted]>
writes:
> The following show took place last fall in nyc (the list of
> participating
> writers is at the end) & there is a book that was published:
>
> Anita Shapolsky Gallery is pleased to announce an exhibition devoted
> to
> visual art by writers, mounted in conjunction with the publication
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> a newbook by Donald Friedman, entitled The Writer's Brush, with
> introductory
> essays by William Gass and John Updike (Mid-List Publishers,
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> contributors, ranging from the mid-nineteenth-century until the
> present day
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> on 13 September. Mr. Friedman will be available to sign books during
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> opening. Refreshments will be served.
>
> The exhibition is co-curated by Donald Friedman and John Wronoski,
> of Lame
> Duck Books and Pierre Menard Gallery in Cambridge, MA. It will move
> to
> Pierre Menard Gallery in early winter and will be reprised at
> Denenberg Fine
> Arts in Los Angeles in February. A catalogue of the show will
> available
> sometime in October, featuring an introductory essay by Joseph
> McElroy.
>
> Shapolsky Gallery is located at 152 East 65th Street (at Third
> Avenue), New
> York, NY 10021. Telephone: [redacted]; email:
> [redacted]
>
> The writers whose work will be included in the exhibition are as

> follows:
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> Enid Bagnold, Amiri Baraka, Djuna Barnes, Julian Beck, Andrei Bely,
> Elizabeth Bishop, Jorge Luis Borges, Breyten Breytenbach, Charles
> Bukowski,
> Gelett Burgess, William Burroughs, Josef Capek, Tom Clark, Daniel
> Clowes,
> Jean Cocteau, Norma Cole, Douglas Coupland, Morris Cox, Jim Crace,
> E.E.
> Cummings, Henry Darger, Annie Dillard, J.P. Donleavy, John Dos
> Passos, Rikki
> Ducornet, Robert Duncan, Lawrence Durrell, Russell Edson, Kenward
> Elmslie,
> Jules Feiffer, Lawrence Ferlinghetti, Charles Henri Ford, Federico
> Garcia
> Lorca, Kahlil Gibran, Charlotte Perkins Gilman, Allen Ginsberg,
> Louise
> Glück, Guenter Grass, Alasdair Gray, Nikolai Gumilov, Allan
> Gurganus, Brion
> Gysin, Hermann Hesse, Jack Hirschman, Susan Howe, Georges Hugnet,
> Victor
> Hugo, Aldous Huxley, Tama Janowitz, Charles Johnson, Donald Justice,
> Anna
> Kavan, Weldon Kees, Jack Kerouac, Ken Kesey, Maxine Hong Kingston,
> Alfred
> Kubin, Jonathan Lethem, Mina Loy, Lucebert, Jackson Mac Low,
> Clarence Major,
> Robert Marshall, Leonard Michaels, Henri Michaux, Henry Miller,
> Susan Minot,
> Walter Mosley, Hugh Nissensen, Clifford Odets, Kenneth Patchen,
> Mervyn
> Peake, Sylvia Plath, Beatrix Potter, Annie Proulx, James Purdy,
> Alexei
> Remizov, Kenneth Rexroth, MacLaren Ross, Peter Sacks, William
> Saroyan, Mira
> Schor, Maurice Sendak, Leslie Marmon Silko, Charles Simic, Patti
> Smith,
> William Jay Smith, Iris Smyles, Ralph Steadman, Mark Strand, Igor
> Terentiev,
> James Thurber, Ruthven Todd, Frederic Tuten, Josef Vachal,

> Janwillem
> Vandewetering, Cecilia Vicuna, Kurt Vonnegut, Derek Walcott, Keith
> Waldrop,
> Rosanna Warren, Lewis Warsh, Denton Welch, Marjorie Welish, Richard
> Wilbur,
> Tennesee Williams, Stanislaw Witkiewicz, Tom Wolfe, W.B. Yeats, and
> Unica
> Zuern
>
>

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554. **Michael**

Philip Whalen Celebration at the Poetry Project

Tue 29 Jan 2008

Celebrating the release of The Collected Poems of Philip Whalen

The Poetry Project at St. Mark's Church
Wednesday, February 6th, 8PM
131 E. 10th Street, New York City
[redacted]; [redacted]

Participants include Ron Padgett, Anne Tardos, David Meltzer,
Anne Waldman, Anselm Berrigan, Suzi Winson, Jim Koller,
Ammiel Alcalay, Wanda Phipps, Lewis Warsh, John Coletti,
Simon Pettet, Charles Bernstein, and Michael Rothenberg

The mountain is THERE (between two lakes)
I brought back a piece of its rock
Heavy dark-honey color
With a seam of crystal, some of the quartz
Stained by its matrix
Practically indestructible
A shift from opacity to brilliance
(The Zenbos say, "Lightning-flash & flint-spark") Like the mountains where it was made

What we see of the world is the mind's
Invention and the mind
Though stained by it, becoming
Rivers, sun, mule-dung, flies-

Can shift instantly
A dirty bird in a square time

Gone
Gone
REALLY gone
Into the cool
O MAMA!

Like they say, "Four times up,
Three times down." I'm still on the mountain.

-from Sourdough Mountain Lookout

↑ Index

555. tyrone williams
(no subject)
Tue 29 Jan 2008

Great site, Grant!

Tyrone Williams

-----Original Message-----
>From: Grant Jenkins <[redacted]>
>Sent: Jan 29, 2008 12:20 PM
>To: [redacted]
>Subject: "Tulsita" Flash-Sound-Poem by the Wa-KOW! Collective at
Turbulence.org
>
>The Wa-KOW! Collective's new and improved webwork Tulsita
><http://www.turbulence.org/spotlight/tulsita/index.html> is now featured
>at Turbulence.org, a site devoted to net art and created by New Radio
>and Performing Arts. <http://www.turbulence.org/>
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>The direct link to the piece is:
><http://www.turbulence.org/spotlight/tulsita/index.html>
>but it's a very cool site, so be sure to check it.
>
>Note: Make sure your speakers are on.
>
>The Wa-KOW! Collective consists of me, poet David Goldstein, musician
>Nathan Halverson, and photographer Mindy Stricke.
>
>--

>
>G. Matthew Jenkins
>Director of the Writing Program
>Faculty of English Language & Literature
>The University of Tulsa
>Tulsa, OK 74104
>[redacted]

Tyrone Williams

↑ Index

556. Louis Cabri

Rita Wong Transparency Machine Event / available download

Tue 29 Jan 2008

Rita Wong presents a Transparency Machine Event on Monday 11 Feb, 8:00-9:30pm at Artcite, 109 University Ave. W., Windsor, <http://www.artcite.ca/>. Texts she has selected for her event can be downloaded from the link at News & Events, <http://web4.uwindsor.ca/english>.

On the same day, Monday 11 Feb, Rita Wong will also give a poetry reading, 4:30-5:30 pm, Katzman Lounge, Vanier Hall, University of Windsor, <http://www.uwindsor.ca/campusmap>.

Rita Wong is the author of monkeypuzzle (Press Gang, 1998) and forage (Nightwood, 2007). Her poems have appeared in anthologies such as Ribsauce: a CD/Anthology of Words by Women (Vehicule, 2001), The Common Sky: Canadian Writers Against the War (Three Squares, 2003), Shift and Switch: New Canadian Poetry (Mercury Press, 2005), and Making a Difference: Canadian Multicultural Literatures in English (Oxford, 2007). The recipient of the Asian Canadian Writers Workshop Emerging Writer Award, she teaches in Critical + Cultural Studies at the Emily Carr Institute of Art + Design in Vancouver.

The Transparency Machine Event Series invites a poet to discuss his or her work in the context of other texts selected and made available in advance by the poet. The event provides a forum for discussing the practice and theory of writing and reading poetry -- including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). Poetry prismatically refracts social, political, scientific, aesthetic languages, transforming them into something exciting and strange. How does poetic form do that? This series explores questions about the language of poetry, offering readers and writers a multi-dimensional experience of the shapes and sounds of contemporary poetry by inviting leading and

emerging innovative practitioners of the art. Next event in the series: Carla Harryman, 24 March, 4-5:30 pm, Katzman Lounge. Further info, [redacted]

Rita Wong's events are funded by The Canada Council, Artcite, University of Windsor Department of English Language, Literature and Creative Writing, and with support from Dr. Stephen Pender, Research Leadership Chair, Faculty of Arts and Social Sciences.

Both the talk and reading are free - as in all welcome.

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557. Alan Sondheim

more mapping phenomena from the true world

Tue 29 Jan 2008

---

more mapping phenomena from the true world

preliminary, head / torso

http://www.alansondheim.org/azurehead1.jpg
http://www.alansondheim.org/azurehead2.jpg
http://www.alansondheim.org/azurehead3.jpg
http://www.alansondheim.org/azurehead4.jpg
http://www.alansondheim.org/azurehead5.jpg
http://www.alansondheim.org/azurehead6.jpg
http://www.alansondheim.org/azurehead7.jpg
http://www.alansondheim.org/azurehead8.jpg
http://www.alansondheim.org/bod1.jpg
http://www.alansondheim.org/bod2.jpg
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http://www.alansondheim.org/bod92.jpg
http://www.alansondheim.org/bod93.jpg
http://www.alansondheim.org/bod95.jpg

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558. **Barry Schwabsky**
Re: Writers who were visual artists, etc
Tue 29 Jan 2008

Although best known as a sculptor, Carl Andre is an outstanding poet.

In case anyone is interested, here is the text of a review I wrote of a 1994 exhibition of his poetry:

CARL ANDRE
PAULA COOPER GALLERY

Can visual art and poetry be one and the same? Displaying 600 pages of writing in vitrines on gallery walls as though they were drawings certainly frustrates some of the usual desiderata for reading poetry. Carl Andre's exhibition Words consisted of some 600 sheets typed by the artist between 1957 and 1980. Normally, the poet's hand is nothing to his poem, and no typeface used to reproduce it is likely to effect the poem's existence. Yet the display of Andre's poems as holograph sheets, while making it difficult to read them, does put us in the frame of mind to see them. That they were produced on a manual typewriter doesn't hurt either; a medium's obsolescence cues us to see it aesthetically. The physical weight of the type bar's imprint, the density of ink conveyed, and of course the distinction between black and red ribbons--such factors begin to take on quasi-sculptural or pictorial weight when the poems are presented in this manner. But all these qualities would not count for much if the typed texts were not apt to receive or "absorb" them. At its most interesting, Andre's poetry eschews standard phrasing and syntax to subject language to a "systematic derangement," whether by turning words into abstract visual patterns through the repetition of component letters, using the alphabetical order of initial letters as an ordering structure, or using the length of words in the same way, as in "preface to the work itself," 1963, which proceeds from two-letter words like "in" and "is" through three-letter words, four-letters words, and on to "clastic, stacked, identical, interchangeable." But the effect of Andre's repetitions and systems is not abstract or merely methodical. Since the entire effort of his poetry involves the disengagement of words from syntax, their isolation and analysis as (in Andre's words) "palpable tactile qualities" in their own right, the presentation's emphasis on the poems' physical realization merely elicits a quality already inherent in them as texts. The poems irresistibly conjure character, narrative, and setting (many sequences are called "novels" or "operas"), though leaving these uncannily distant and unknowable. Their repetitions are more mythic or fatalistic than formal or musical. Particularly as it emerges from this ambient presentation, Andre's poetry evokes a stark, elemental landscape in which figures and objects (that is, words) stand out in the intense relief of an immobile noon or dissolve in

its unforgiving glare. While it may be tempting to see his poetry in relation to a new generation of artists who work with language but are not "conceptual"--artists as different as Kenneth Goldsmith and Sean Landers--it is important to keep in mind that its approximation to the condition of visual art is actually contingent on a project that is irreducibly poetic, though (like the contemporaneous work of John Cage or Jackson Mac Low) transgressive of the conventions of poetry.

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Tuesday, 29 January, 2008 5:36:05 PM
Subject: Re: Writers who were visual artists, etc

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> Hugo, Aldous Huxley, Tama Janowitz, Charles Johnson, Donald Justice,
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> Mervyn
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> Saroyan, Mira
> Schor, Maurice Sendak, Leslie Marmon Silko, Charles Simic, Patti
> Smith,
> William Jay Smith, Iris Smyles, Ralph Steadman, Mark Strand, Igor
> Terentiev,
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> Wilbur,
> Tennesee Williams, Stanislaw Witkiewicz, Tom Wolfe, W.B. Yeats, and
> Unica
> Zuern
>
>

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559. **Tom Beckett**

E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview

Tue 29 Jan 2008

I've just posted to e-values an interview with Tom Mandel by Sheila Murphy. It is the 40th and final interview. The interview is here: _http://willtoexchange.blogspot.com/2008/01/interview-with-tom-mandel-by-sheila.html_ (http://willtoexchange.blogspot.com/2008/01/interview-with-tom-mandel-by-sheila.html)

The site will remain up but not be added to. I encourage peeps to maintain links to the site and to continue using it as a resource. A third and final print volume which will complete and amplify the documentation of the project will be published later this year.

The first two print volumes are available at the Otoliths storefront, here-- _http://www.lulu.com/content/778361_ (http://www.lulu.com/content/778361) & here-- _http://www.lulu.com/content/1351093_ (http://www.lulu.com/content/1351093)

(http://www.lulu.com/content/748585)
Below is a list of all the interviews which have been conducted.
I'm proud of the work which has been done.

Interview with Crag Hill (http://willtoexchange.blogspot.com/2005/01/interview-with-crag-hill.html) (January 2005)

_Interview with Thomas Fink _ (http://willtoexchange.blogspot.com/2005/01/interview-with-thomas-fink_28.html) (January 2005)

Interview with Nick Piombino (http://willtoexchange.blogspot.com/2005/02/interview-with-nick-piombino.html) (February 2005)

Interview with Sheila E. Murphy (http://willtoexchange.blogspot.com/2005/03/interview-with-sheila-e-murphy-by.html) by Thomas Fink (March 2005)

Interview with Eileen R. Tabios (http://willtoexchange.blogspot.com/2005/04/interview-with-eileen-r-tabios.html) (April 2005)

Interview with Jukka-Pekka Kervinen (http://willtoexchange.blogspot.com/2005/05/jukka-pekka-kervinen-interviewed-by.html) by Mark Young (May 2005)

Interview with K. Silem Mohammad (http://willtoexchange.blogspot.com/2005/06/interview-with-k-silem-mohammad.html) (June 2005)

Interview with Geof Huth by Crag Hill & Ron Silliman (http://willtoexchange.blogspot.com/2005/07/interview-with-geof-huth-by-crag-hill.html) (July 2005)

Interview with Barbara Jane Reyes & Paolo Javier by Eileen R. Tabios (http://willtoexchange.blogspot.com/2005/09/interview-with-barbara-jane-reyes-and.ht ml) (September 2005)

Interview with Stephen Paul Miller by Thomas Fink (http://willtoexchange.blogspot.com/2005/10/interview-with-stephen-paul-miller-by.html) (October 2005)

Interview with Jean Vengua (http://willtoexchange.blogspot.com/2006/01/interview-with-jean-vengua.html) (January 2006)

Interview with Mark Young (http://willtoexchange.blogspot.com/2006/01/interview-with-mark-young.html) (January 2006)

Interview with Michael Heller by Thomas Fink (http://willtoexchange.blogspot.com/2006/01/interview-with-michael-heller-by.html) (January 2006)

Interview with Bob Grumman by Geof Huth (http://willtoexchange.blogspot.com/2006/01/interview-with-bob-grumman-by-geof.html) (January 2006)

Interview with Shanna Compton (http://willtoexchange.blogspot.com/2006/02/interview-with-shanna-compton.html) (February 2006)

Interview with Sandy McIntosh by Thomas Fink (http://willtoexchange.blogspot.com/2006/03/interview-with-sandy-mcintosh-by.html) (March 2006)

Interview with Jim McCrary (http://willtoexchange.blogspot.com/2006/04/interview-with-jim-mccrary.html) (April 2006)

Interview with Gary Sullivan (http://willtoexchange.blogspot.com/2006/05/interview-with-gary-sullivan.html) (May 2006)

Interview with Aldon Lynn Nielsen (http://willtoexchange.blogspot.com/2006/05/interview-with-aldon-lynn-nielsen.html) (May 2006)

Interview with Michael Farrell by Richard Lopez (http://willtoexchange.blogspot.com/2006/06/interview-with-michael-farrell-by.html) (June 2006)

Interview with CA Conrad (http://willtoexchange.blogspot.com/2006/08/interview-with-caconrad.html) (August2006)

Interview with Anny Ballardini (http://willtoexchange.blogspot.com/2006/05/interview-with-anny-ballardini.html) (May 2006)

Interview with Denise Duhamel & Nick Carbo by Thomas Fink (http://willtoexchange.blogspot.com/2006/09/interview-with-denise-duhamel-and-nick.html) (September 2006)

Interview with Jack Kimball (http://willtoexchange.blogspot.com/2006/09/interview-with-jack-kimball.html) (September 2006)

Interview with Geoffrey Young by Thomas Fink (http://willtoexchange.blogspot.com/2006/09/interview-with-geoffrey-young-by.html) (September 2006)

Interview with Jordan Stempleman (http://willtoexchange.blogspot.com/2007/01/interview-with-jordan-stempleman.html) (January 2007)

Interview with Ernesto Priego (http://willtoexchange.blogspot.com/2007/01/interview-with-ernesto-priego.html) (January 2007)

Interview with Catherine Daly by Thomas Fink (http://willtoexchange.blogspot.com/2007/02/interview-with-catherine-daly-by-thomas.html) (February 2007)

Interview with Karri Kokko (http://willtoexchange.blogspot.com/2007/02/interview-with-karri-kokko.html) (February 2007)

Interview with Jill Jones (http://willtoexchange.blogspot.com/2007/03/interview-with-jill-jones.html) (March 2007)

Interview with Javant Biarujia by Sheila E. Murphy (http://willtoexchange.blogspot.com/2007/04/interview-with-javant-biarujia-by.html) (April 2007)

Interview with Barry Schwabsky (http://willtoexchange.blogspot.com/2007/05/interview-with-barry-schwabsky.html) (May 2007)

Interview of Peter Ganick by Sheila E. Murphy (http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html) (June 2007)

Interview with Joseph Lease by Thomas Fink (http://willtoexchange.blogspot.com/2007/08/interview-with-joseph-lease.html) (August 2007)

Interview with Stephen Vincent (http://willtoexchange.blogspot.com/2007/08/interview-with-stephen-vincent.html) (August 2007)

Interview with Alan Davies (http://willtoexchange.blogspot.com/2007/09/interview-with-alan-davies.html) (September 2007)

INTERVIEW WITH NOAH ELI GORDON by Thomas Fink (http://willtoexchange.blogspot.com/2007/10/interview-with-noah-eli-gordon-by.html) (October 2007)

Interview with Mary Rising Higgins by John Tritica and Bruce Holsapple (http://willtoexchange.blogspot.com/2008/01/linescapes-interview-with-mary-rising. html) (January 2008)

Interview with Jessica Grim (http://willtoexchange.blogspot.com/2008/01/interview-with-jessica-grim.html) (January 2008)

Interview with Tom Mandel by Sheila Murphy (http://willtoexchange.blogspot.com/2008/01/interview-with-tom-mandel-by-sheila.html) (January 2008)

**********Start the year off right. Easy ways to stay in shape. http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489

↑ Index

560. Carol Novack

Reminder re Feb. 1st Online Publishing Panel at AWP & Reading at the KGB Bar

Tue 29 Jan 2008

Mad Hatters' Review
Edgy & Enlightened Literature, Art & Music in the Age of Dementia
Poetry, Prose & Anything Goes Reading Series

Friday, February 1st, 2008, 7 – 9 pm
KGB Bar, 85 East 4th Street, N.Y.C.
(between Bowery & 2nd Ave. - subway F, V to 2nd Ave., exit 1st Ave. & Houston)

Presenting online journal publishers/editors in the AWP panel (10:30 – 11:45 am, Feb. 1st: Nassau Suite, Hilton, 2nd Floor) *Habitable Planets and Black Holes: Mapping the Expanding Cyber-Universe of the New Literary Media*, & the fabul/ous/ist *Rikki Ducornet*.

Rikki Ducornet, author of seven novels including the prize winning *Gazelle, The Jade Cabinet*, and* The Fan Maker's Inquisition*. In 2004 she received the Lannan Literary Award for Fiction. A third collection of short fictions has been published by The Dalkey Archive. Her drawings, lithographs, and paintings have been exhibited widely..

Eric Melbye, publisher of *Segue* and an associate professor of English/Creative Writing at Miami University Middletown. His novel *Tru* has just been published by Flame Books; his co-edited anthology, *Under Our Skin: Literature of Breast Cancer*, was published in 2006 (The Illuminati Press).

Carol Novack, publisher/editor of *Mad Hatters' Review*, author of a poetry chapbook, collaborative films and CDs. Whatnots may or will be found in *American Letters & Commentary, Fiction International, First Intensity, Diagram, Gargoyle, LIT, Notre Dame Review, Journal of Experimental Fiction, Oto*, et al. http://carolnovack.blogspot.com.

Jonathan Penton, publisher of *Unlikely Stories*, which has been publishing transgressive literature since 1998, and film, music, visual art, cultural essays, and chapbooks since 2004. He worked on *Big Bridge* for five years. Jonathan's own poetry chapbooks are *Last Chap* (2004), *Blood* and *Salsa and Painting Rust* (2006), and* Prosthetic Gods* (2008).

Charles P. Ries, poetry editor of *Word Riot*. His poetry, reviews and short stories have appeared throughout the small press and he has accumulated several Pushcart nominations. Charles is a founding member of the Lake Shore Surf Club, the oldest fresh water surfing club on the Great Lakes. Find more at: http://www.literati.net/Ries.

Tamara Kaye Sellman, publisher of *Periphery* and the director of MRCentral.net <http://www.mrcentral.net/>, a global network focused on magical realism. Her work has appeared widely in the US, Canada, Mexico, the UK, and Malaysia, most recently in *Terrain, The Hiss Quarterly, Long Story Short*, and *Cantaraville II*. She's received two Pushcart Prize nominations.

Anmarie Trimble, publisher of the innovative multi-media *Born Magazine*. She teaches interdisciplinary studies at Portland State University. Her poetry has appeared in *Black Warrior Review, Field: Contemporary Poetry and Poetics*, and other publications.

*Publications by the authors will be offered for sale by Mobile Libris<http://www.mobilelibris.com/>
.*

For further info, email: [redacted]
(type *READINGS* in the subject line)

--
MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age
of Dementia: http://www.madhattersreview.com
KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE:
https://www.fracturedatlas.org/site/contribute/donate/580

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561. **Catherine Daly**
Re: E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview
Tue 29 Jan 2008

> *I'm proud of the work which has been done.*

And we are grateful!

--
All best,
Catherine Daly
[redacted]

↑ Index

562. **Stephen Vincent**
Re: Writers who were visual artists, etc
Tue 29 Jan 2008

While we are on this subject, another interesting angle is poets who are partnered with visual artists or curators and what may or may not be the impact of the partner's eye and use of the medium on the making of the poet's work. Additionally, one could also include, poets who write on the visual arts, when the art has formed a kind of 'marriage' with poetry making. I think this question is greater than keeping the focus on 'quality switch-hitters.' The dance of various kinds of partners (poets and the world of viz) - the way they inform each other can be equally rich. Thinking at the moment of Mei-Mei B and R. Tuttle - for example. Nor should anyone think that these partnerships magically lead to great painterly poems or, conversely rich literary art works. Hey doodle-do! Yeah, that, too!

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http://stephenvincent.net/blog/

Stephen Vincent

Barry Schwabsky <[redacted]> wrote:
Although best known as a sculptor, Carl Andre is an outstanding poet.

In case anyone is interested, here is the text of a review I wrote of a 1994 exhibition of his poetry:

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563. Jamie Gaughran-Perez
Dustin Williamson, Sundance and more on Rock Heals
Wed 30 Jan 2008

((excuse the periodic mailing!))
at Rock Heals... ((www.rockheals.com))
Last week:
New poetry from Dustin Williamson (NYC); a check-in with various robots on their picks for the U.S. presidential race; and music from Burial (somewhere in the UK)

This week:
Sundance coverage from Pam Martin (L.A.); poetry from Sara Mumolo (Oakland); and music from The Black Kids (Jacksonville, Fla.)

Next week:
Super Tuesday fallout...

Come on by and enjoy these and 129 more weeks of goodness in the archives...

jamie.gp

--
Jamie Gaughran-Perez

Rock Heals, a Narrow House Weekly
www.rockheals.com

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564. Barry Schwabsky
Re: Writers who were visual artists, etc
Wed 30 Jan 2008

A big topic (or pair of topics). My wife is an artist and we have certainly influenced each other profoundly over the years through our work. Over the past three years, she has been working on an ongoing artwork that takes the form of e-mail, several days a week, usually encompassing both a photographic image and text. What's curious is that while she undertook this work under the aegis of art, many people who have been following the work (including some

pretty fine poets) have received it as poetry, rather than as art. And she has been willing to take that on board.

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565. Halvard Johnson
Re: Writers who were visual artists, etc
Wed 30 Jan 2008

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Hal, husband to Lynda Schor

"Experiments suggest that conscious
choice is an illusion, but some experts
choose to disagree."
--NYT

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com

http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jan 30, 2008, at 8:33 AM, Barry Schwabsky wrote:

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> *Although best known as a sculptor, Carl Andre is an outstanding poet.*
>
> *In case anyone is interested, here is the text of a review I wrote of a 1994 exhibition of his poetry:*

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566. **Kyle Schlesinger**

Dan Featherston and Catherine Taylor this Friday at Peace on A

Wed 30 Jan 2008

Peace On A

presents

Dan Featherston & Catherine Taylor

reading for the launch of Featherston¹s *The Clock Maker¹s Memoir* (more info below!)

Friday, February 1st 2008 8PM
BYOB & $5 donation

hosted by Thom Donovan with Cuneiform Press at:

166 Avenue A, Apartment #2 (btwn 10th and 11th)
New York, NY 10009

about the readers:

Dan Featherston is the author of several books of poetry, including *The Clock Maker¹s Memoir*
(Cuneiform Press, 2007), *United States* (Factory School , 2005), and *Into the Earth* (Quarry
Press, 2005). His critical writings on American poetry and poetics have appeared in a number of
publications, most recently Charles Olson: A Poet's Prose. While living in Tucson , he helped
found POG, a poetry group that has hosted dozens of performances by poets and artists, and edited
A.BACUS, a journal of experimental poetry and translation. Featherston is currently a visiting
professor at Kutztown University. He lives in Philadelphia with Rachel McCrystal and their dog
Fredo.

Carceral Time

Forced to sleep with their hands exposed
how will a tool take shape?

Dreams take the shapes of tools
through which the body escapes itself.
A wake. A spoon baked into a cake.

In the fist of memory
time was folding inward.

(from *The Clock Maker¹s Memoir*)

Catherine Taylor teaches at Ohio University. Her essays, poetry, and reviews have recently
appeared or are forthcoming in Typo, Xantippe, The Colorado Review, The Laurel Review, Jacket, and
ActionNow. Taylor is a Founding Editor of Essay Press (www.essaypress.org), a small press
dedicated to publishing book-length innovative essays. She is at work on a hybrid genre book about
South Africa and a scholarly book about 20th-century documentary representations of political
violence entitled */Documents of Despair/*.

nobody, who are you? A fucking nation? Walcott I¹m not. A roseate universe, subcutaneous nipple,
prismatic cd playing cum and dust and Oum Kalsoum. National identity¹s inevitable as sand, blood,
a dark juggernaut MLK refused to accept despair as the only response to the ambiguities of
history, but I can¹t, today, so far from you, O Canada, who is asked to represent it. Which I¹s
slip the noose? Salim Halali¹s heart may have been a foreign country, mine¹s a minefield for you,
h¹bibi, skip the stones, centrifugal archipelago, ruin

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Link Wild Horses of Fire weblog (whof.blogspot.com) for back advertisements, introductions, reading selections and pics. Cuneiform is pleased to announce the publication of:

THE CLOCK MAKER'S MEMOIR
by Dan Featherston

Advanced praise for The Clock Maker¹s Memoir:

Through a series of poised, meditative stanzas, The Clock Maker¹s Memoir takes on the formidable topics of time and memory. What¹s evident throughout this book is a careful craftsmanship leading to novel perspectives all around the clock. ‹ Lisa Jarnot

The Clock Maker¹s Memoir registers the world¹s variety in small catalogs of storms, shadows, dreams, memories, and rituals of childhood. In such forms, time returns each time with a difference. Likewise, the supple measure of these poems returns us to a rhythm or tone each time with a difference, sounding a subtle echo of slipped in sleep. As William Blake declares, ³There is a Moment

in each Day that Satan cannot find / Nor can his Watch Fiends find it.[2] Yet Dan Featherston finds it ‹ through alert and resourceful art. ‹ Devin Johnston

With its precise music, The Clock Maker[1]s Memoir navigates the immeasurable distance between the clock[1]s face and the face worn by lived experiences. In these poems, memoir is not some static repository: it is a poesis of the present tense. Featherston[1]s craft and his unblinking commitment to particulars fashion a lyric search that one can trust to ask the questions, the necessary questions of time, space, and how we find one another amidst all this memory. ‹Richard Deming

Available from Small Press Distribution (www.spdbooks.org) or direct from Cuneiform (www.cuneiformpress.com) and you'll receive FREE SHIPPING. Send a $12 check to: Cuneiform | 214 North Henry Street | Brooklyn, NY 11222

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567. steve d. dalachinsky

Re: writers who were visual artists?

Wed 30 Jan 2008

---

wiliam faulkner did a book of pomes and his woodcuts
On Mon, 28 Jan 2008 01:55:55 -0500 "steve d. dalachinsky"
<[redacted]> writes:
> if we're expanding ted joans painted in the 50's ginsberg photos
> charles henri ford collage etc gerd stern wallace berman and his
> crew
> DH Lawrence oops sorry he's not american but ha, he did live in
> new
> mexico where he painted alot
>
> if ya wanna go ouside america buson victor hugo
> henri chopin breton
> oh gysin too was english
> but let's remember we were asked pre-1960 american so no gysin
> and what about women ???? and non whites other than ted joans oh
> baraka
> sorta paints oops that's post 60s perhaps
> again michaux not usa american
> thoreau? oh wait what's his name shit i'm braindead now he wrote
> the
> congo ah got it vachel lindsay
> he painted somewhat like birchfield
>

> again michael A not american and he was a painter who wrote
> there's
> millions of them like in america MARSDEN HARTLEY for one
>
> On Sun, 27 Jan 2008 13:14:40 -0500 Mark Weiss
> <[redacted]>
> writes:
> > Also William Carlos Williams.
> >
> > At 11:35 AM 1/27/2008, you wrote:
> > >Robert Duncan made quite a bit of art, though I'm not sure he
> would
> >
> > >have considered himself a visual artist
> > >
> > >Mairead Byrne <[redacted]> wrote: Derek Walcott is a
> > painter.
> > >That's a start!
> > >Mairead
> > >
> > > >>> "J.P. Craig" 01/26/08 1:46 PM >>>
> > >Hello listafarians,
> > >I'm asking this question for a friend who is an art historian.
> She
> > >inquires:
> > >
> > > > I'm looking for American writers (pre-1960) who were also
> > visual
> > > > artists. I can think of lots of artists who were writers, but
>
> > I'm
> > > > looking for folks who were primarily novelists, poets, etc.
> who
> > also
> > > > made visual art on occasion.
> > >
> > >I'm afraid I wasn't much help, so I offered to pass her question
> > >along to this list. If you can help, drop her a note at
> > >[redacted].
> > >
> > >
> > >JP Craig

> > >http://jpcraig.blogspot.com/
> > >
> > >
> > >
> > >----------
> > >Never miss a thing. Make Yahoo your homepage.
> >
> >
>
>

↑ Index

568. **Anny Ballardini**
Re: E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview
Wed 30 Jan 2008

Indeed! And congratulations to Tom Beckett and Mark Young, best,

Anny Ballardini

On Jan 30, 2008 3:39 AM, Catherine Daly <[redacted]> wrote:

> *I'm proud of the work which has been done.*
>
> *And we are grateful!*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

569. **steve d. dalachinsky**
Re: Writers who were visual artists, etc
Wed 30 Jan 2008

---

mine 's a painter poet
On Wed, 30 Jan 2008 10:00:54 -0600 Halvard Johnson
<[redacted]> writes:
> My wife also is an artist (painter, print-maker, Cooper
> Union-trained),
> whose art work has taken a back seat to her writing (yes, she
> writes
> too). We influence each other every day.
>
> Hal, husband to Lynda Schor
>
> "Experiments suggest that conscious
> choice is an illusion, but some experts
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> --NYT
>
> Halvard Johnson
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> [redacted]
> http://home.earthlink.net/~halvard/index.html
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> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
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>
>
>
>
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> > Stephen V
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>
> > of a 1994 exhibition of his poetry:
>
>

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570. **Alan Sondheim**

the kiss

Wed 30 Jan 2008

---

the kiss

the kiss the touch of life and death
darling give me your last breath
i'll place my lips against your skull
and marrow swoons and all is null

http://www.alansondheim.org/thekiss.mp4

and void against the gristeled grid
your lips my bones construct a lid
that turns self-slaughtered in the wind
o emanents please let us in

↑ Index

571. **Thomas savage**

Re: Writers who were visual artists, etc

Wed 30 Jan 2008

Some years ago, there was a show of visual art by poets at a gallery on Rivington St. called ABC No Rio. This show was organized by Bruce Weber, a poet who is also an art curator or who was at that time. I saw many wonderful things in it. I remember Steve Dalachinsky being in it. He has a great deal of experience with making visual art, usually collages. I, on the other hand, can't draw to save my life. I exhibited a poem from my next book, coming out this spring, with a beautiful abstract made to go with the poem by an accomplished artist named Brian Gormley. I admire and respect poets who have the gift of visual art as well, whether I have that gift or not, which it appears I do not. My extra-literary gifts appear to be musical rather than visual arts oriented. Anyway, someone with access to the list of works shown in that show would

have a pretty good list of current poets in downtown NYC who are also visual artists. Regards, Tom Savage

Halvard Johnson <[redacted]> wrote: My wife also is an artist (painter, print-maker, Cooper Union-trained), whose art work has taken a back seat to her writing (yes, she writes too). We influence each other every day.

Hal, husband to Lynda Schor

"Experiments suggest that conscious
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> *In case anyone is interested, here is the text of a review I wrote*
> *of a 1994 exhibition of his poetry:*

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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572. **lanny quarles**
Havmophunic Transolutions
Wed 30 Jan 2008

Hey Kids!

I've started a group blog for the practice and performance of Homophonic Translation called Havmophunic Transolutions. If'n ya wannbea member, just let me know and I'll send ye a invite, k? [You send email. I send invite.] :) We want them's poems, but also's thoughts on translation's, "alternative etymologies", anything's along those lines, 'translation and the uncanny'? Sure! Whatever. Many of your illustrious coil-leagues have already Juned to the bug, and jiggled to the bugle, so don't jitter, drive your critter on over to:

Havmophunic Transolutions
http://havmophunic.blogspot.com/

and hav a grylli goot thyme!

love
roots
and ocean spray!

Lanny Q.

↑ Index

573. **Mark Weiss**
Junction at AWP--Discount
Wed 30 Jan 2008

Junction Press will be at AWP, Americas Hall 2, table 495.

Say POETICSLIST for a 20% discount.

For a list of available books, check out

www.junctionpress.com

Mark

↑ Index

574. Stephen Vincent
Bob Callahan RIP
Wed 30 Jan 2008

Eileen Callahan has sent on the news that her husband, Bob Callahan, passed away last night. A San Francisco Bay Area presence since the seventies, during which he and Eileen were publishers of Turtle Island Books, initially he was deeply involved in literature and history of western, indigenous cultures. He and Eileen brought Jaime d'Angulo's work back into print including Indians in Coveralls, a beautiful letter press edition of 5 or 6 books. They were both involved in exploring Charles Olson's curriculum and its relationship to the geography and bio-regional cultures of the west. He also had a strong admiration and friendship with Ed Dorn in this context.

Eventually, Bob, a native of Boston, turned much of his attention to the history of the Irish - writing and music - in America. In the last couple of decades he became absorbed in the publishing of graphic novels.

The history is much larger, and my account here is probably meager in proportion. A terrifically intelligent, articulate and politically aware man, if he had not moved west and turned his ear to the practice of literature and publishing, he would have been a great local politician, a pro at working the Boston precincts for votes. In fact, he was a friend of the late, Senator Tip O'Neil. If the muses had not got his tail, he would have been great working at O'Neil's side. But what he added to the community in books, conversation, story and, probably, no little amount of blarney was plenty important and generous to many of us.

Hearts out to Eileen and their son, David.

Stephen Vincent

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575. **Mark Weiss**
Re: Bob Callahan RIP
Wed 30 Jan 2008

He gave me the gift of Jaime de Angulo, for which I'm eternally grateful. And from Turtle Island's books it was a short hop to de Angulo's Indian Tales, one of the great American books.

At 06:29 PM 1/30/2008, you wrote:
>Eileen Callahan has sent on the news that her husband, Bob Callahan,
>passed away last night. A San Francisco Bay Area presence since the
>seventies, during which he and Eileen were publishers of Turtle
>Island Books, initially he was deeply involved in literature and
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> great local politician, a pro at working the Boston precincts for
> votes. In fact, he was a friend of the late, Senator Tip O'Neil. If
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> O'Neil's side. But what he added to the community in books,
> conversation, story and, probably, no little amount of blarney was
> plenty important and generous to many of us.
>
> Hearts out to Eileen and their son, David.
>
> Stephen Vincent

↑ Index

576. Stephen Vincent
AWP / Walking Theory & Busy Dying!!
Wed 30 Jan 2008

At the risk of appearing entirely self-serving (!), for folks going to the AWP Book Fair, my book, WALKING THEORY can be found at Junction Press, Americas Hall 2, table 495. Joined by a number of other fine titles, as well. 20% discount, too.

Chax Press will be sharing the same table. For a total knock out Jeff Clark design job, and a great Chax book, check out Hilton Obenzinger's brand new BUSY DYING - a novel that I had the pleasure of editing. What's it about? And why is it timely? Columbia 1968! Hilton, along with Paul Auster, David Schapiro and other still familiar folks took over and occupied the President's Office (Now already 40 years ago). (Yes, a reunion is going to happen on campus on the weekend of April 23rd.) Or as Bill Berkson lays it out the backcover blurb: No one tells the story of the Columbia University variation of Apocalypse 1968 -- its prelude and its up-to-date fallout (e.g., This Is Your Life) -- better than Poet-and-Communard-in-Residence of that and other histories, Hilton Obenzinger. When Politics meant something other than Brute Force, Obenzinger was there, observing and making it happen, like one breath in, another out. In deft, benign, deep and often hilarious prose, he has kept the faith.

Enjoy the Fair.

Stephen Vincent
http://stephenvincent.net/blog/

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577. Simon DeDeo
new on rhubarb is susan
Wed 30 Jan 2008

Two new things up this week -- notes on videotext "The Fashions" (now up on Nicholas Manning's _Continental Review_), and an updated RSS file for poetry blog readers:

http://rhubarbissusan.blogspot.com/2008/01/apostrophe-of-allan-bloom-to-willow.html http://rhubarbissusan.blogspot.com/2008/01/what-blogs-does-rhubarb-read.html

Thanks for tuning in,

Simon

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578. **Nico Vassilakis**

SubText Seattle = Hank Lazer and Leonard Schwartz

Wed 30 Jan 2008

Subtext continues its monthly reading series with readings by Hank Lazer & Leonard Schwartz at our new home at the Chapel Performance Space on 6 February 2008. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm. Hank Lazer has published 12 books of poetry, most recently The New Spirit (Singing Horse, 2005), Elegies & Vacations (Salt, 2004), and Days (Lavender Ink, 2002). His poetry was nominated for the 2005 Pulitzer Prize and the 2004 Forward Prize. With Charles Bernstein, he edits the Modern and Contemporary Poetics Series for the University of Alabama Press. He has a two-volume collection of essays, Opposing Poetries (Northwestern University) and a forthcoming volume Lyric & Spirit: Selected Essays, 1996-2006 (Omnidawn). Over the past few years, Lazer has collaborated with jazz musicians and artists. He is currently working with animation artist Janeann Dill on a poetry-video installation project. Hank Lazer teaches at University of Alabama where he is also Associate Provost for Academic Affairs. http://epc.buffalo.edu/authors/lazer/ http://interviewsbychrismansel.blogspot.com/2006/04/interview-with-hank-lazer.html http://www.artseverywhere.com/?app=eventDetail&id=3363 Leonard Schwartz is the author of several collections of poetry, including Ear And Ethos (Talisman House, 2005) The Tower of Diverse Shores (Talisman House, 2003), Words Before The Articulate: New and Selected Poems (Talisman House), Gnostic Blessing (Goats and Compasses), Meditation (Cloud House), Objects of Thought, Attempts At Speech (Gnosis Press) and Exiles: Ends (Red Dust Press). He is also the author of a collection of essays A Flicker At The Edge Of Things: Essays on Poetics 1987-1997 (Spuyten Duyvil). In 1997 he received a National Endowment for the Arts Fellowship in Poetry. He teaches at Evergreen State College, where he hosts Cross-Cultural Poetics on KAOS radio. http://writing.upenn.edu/pennsound/x/XCP.html http://writing.upenn.edu/pennsound/x/Schwartz.html http://jacketmagazine.com/19/sch1.html +++ The future Subtext schedule is: March 5, 2008 - Steve McCaffery (Toronto/Buffalo) & Interrupture April 2, 2008 - Fred Wah (Vancouver, BC) & Lou Rowan +++ For info on these & other Subtext events, see our website at http://subtextreadingseries.blogspot.com More info at Nonsequitur web site - http://nseq.blogspot.com Details on the Chapel at: http://gschapel.blogspot.com SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event.=

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579. Alan Sondheim
the chest and groin
Wed 30 Jan 2008

the chest and groin

among sites hidden nightly from one another
are chest and groin, no matter what bother
one sticks to, male or female blend,
and chest and groin come to untimely end

a hand moves, fingers, thrust and throb, then silence
death hangs tattered on the scanner's fence
gender falters in ungainly weather
somewhere worlds collapse, one's metal mother

http://www.alansondheim.org/chest1.jpg
http://www.alansondheim.org/chest2.jpg
http://www.alansondheim.org/chest3.jpg
http://www.alansondheim.org/chest4.jpg
http://www.alansondheim.org/chest5.jpg
http://www.alansondheim.org/chest6.jpg
http://www.alansondheim.org/groin1.jpg
http://www.alansondheim.org/groin2.jpg
http://www.alansondheim.org/groin3.jpg
http://www.alansondheim.org/groin4.jpg
http://www.alansondheim.org/groin5.jpg
http://www.alansondheim.org/groin6.jpg

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580. Peter Ciccariello
Open door as poetic object
Wed 30 Jan 2008

Open door as poetic
object<http://www.cgi7.com/peterimages/open-door-as-poetic-object3.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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581. **Sarah Rosenthal**
Two Readings, Two Coasts
Thu 31 Jan 2008

Hi,

I'll be reading with Tracy K. Smith at the Poetry Project, Monday, 2/4 at 8pm:

http://www.poetryproject.com/calendar.php
The Poetry Project at St. Marks Church
131 E. 10th St. at 2nd Ave, NY, NY
[redacted]
$8, $7 students & seniors, $5 members

I'll be reading with Eileen Myles for the S.F. State U. Poetry Center, Thursday, 2/7 at 7:30 pm:

The Unitarian Center
1187 Franklin (at Geary), SF, CA
$5

Thanks,
Sarah

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582. **Jesse Glass**
Announcing A Special Issue of Inertia Magazine
Thu 31 Jan 2008

Guest edited by Richard Murphy, contributing editor Jesse Glass. This issue features Michael Heller, Eileen (Bean) Tabios, Sheila Murphy, Jane Nakagawa, Paul Hoover, Gloria Oden, Lou Rowan, Paul Muldoon, Judith Skillman, and many others skilled in the sweet science. Take a gander at: http://www.inertiamagazine.com/i4/

What's the word from the BIG ETC.?

Ahadada

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583. **steve d. dalachinsky**
Re: Junction at AWP--Discount
Thu 31 Jan 2008

---

mark where is this awp thing being held
On Wed, 30 Jan 2008 17:29:57 -0500 Mark Weiss <[redacted]>
writes:

> Junction Press will be at AWP, Americas Hall 2, table 495.
>
> Say POETICSLIST for a 20% discount.
>
> For a list of available books, check out
>
> www.junctionpress.com
>
> Mark
>
>

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584. Alexander Jorgensen

East Coast - poetry readings, where?

Thu 31 Jan 2008

Will be Stateside for two weeks, 8 March - 23 March, then back to PRC. Anyway, and I know it's late in the game, as they say, but any information on places to read will be welcomed. Am currently organizing readings and a few exhibitions of Vispo.

For work online:

http://www.alexanderjorgensen.com

New work, part of "China Series," at Mark Young's major contribution:

http://the-otolith.blogspot.com/2007/12/alexander-jorgensen-from-china-series.html

Alexander Jorgensen was born and raised of the most mixed and common stock. An incessant traveler, he has lived in the United States, the Czech Republic, the Galapagos Archipelago, India's Himachal Pradesh (in the lap of Himalaya), and the People's Republic of China (where he has divided his time since 2002).

His work has most recently appeared in Big Bridge, Vibrant Gray, Shampoo, and Kabita Pakshik (translations into Bengali by poet and translator, Subhashis Gangopadhyay). "Letters to a Younger Poet," correspondences with the late Robert Creeley, appears in Jacket Magazine #31.

Regards to all!
--
Alexander Jorgensen
[redacted]

--
http://www.fastmail.fm - Email service worth paying for. Try it for free

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585. **Charles Alexander**
chax press / AWP
Thu 31 Jan 2008

Chax Press will also be at AWP at the table with Junction, Americas Hall 2, Table 495. Various discounts are available, more for multiple book orders. New books present include the novel Busy Dying, by Hilton Obenzinger, and Transducer, a book of poems by Jeanne Heuving. Recent books as well by Bruce Andrews, Tim Peterson, Charles Borkhuis, Linda Russo, Sarah Riggs, and many more. Plus just about all of our available books published in the last 18 years. And while our handmade letterpress books will not be present, they can be ordered at the fair discount prices.

For information on the books & press, see http://chax.org

thank you!

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

On Jan 30, 2008, at 3:29 PM, Mark Weiss wrote:

> *Junction Press will be at AWP, Americas Hall 2, table 495.*
>
> *Say POETICSLIST for a 20% discount.*
>
> *For a list of available books, check out*
>
> *www.junctionpress.com*
>
> *Mark*

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586. **teersteeg**
ATOA Feb. bulletin--
Thu 31 Jan 2008

Here's the latest bulletin from ATOA--Artists Talk on Art in NYC.

http://www.atoa.ws/Spring2008/February.htm#02/01

regards,
bruno

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587. Jennifer Karmin
STOP deportation for Flor Crisostomo
Thu 31 Jan 2008

Three blocks from my apartment, Flor Crisostomo has taken refuge in the same Chicago store-front church where Elvira Arellano lived in protest for more than one year. Like Elvira, Flor Crisostomo is actively disobeying an order by the Department of Homeland Security to turn herself in for deportation.

CIVIL DISOBEDIENCE:
Refusal to obey governmental demands or commands especially as a nonviolent and usually collective means of forcing concessions from the government

The U.S. immigration system is broken (and health care and education and social security). And this is no surprise. Our government has never handed out change. People have had to demand change again and again: the right to vote, to unionize, to have an abortion. In all of these cases, individuals have stepped forward to test the system and create a historical record for change.

IF YOU HAVE RESOURCES TO SHARE
OR WANT TO GET INVOLVED, CONTACT THE CHURCH:
Adalberto United Methodist Church
2716 W Division St, Chicago, IL
[redacted]

Onwards,
Jennifer Karmin

January 29, 2008
Illegal immigrant vows to stand ground
HUMBOLDT PARK (Chicago, IL)
Holed up in same church where Arellano held out

BY KARA SPAK Staff Reporter, Chicago Sun Times

Saying she hoped the fear of God would keep federal agents away, undocumented immigrant Flor Crisostomo on Monday vowed to stay in a Humboldt Park church indefinitely to keep Congress focused on immigration reform.

Tears streaming down her cheeks, a defiant Crisostomo said she did not believe she was breaking U.S. law, nor did she see herself as hiding.

Arrested in an immigration raid in April 2006, she was ordered to leave the country voluntarily by Jan. 28. Crisostomo sought "sanctuary" in the Adalberto United Methodist Church, the same church that housed undocumented immigrant Elvira Arellano and Arellano's U.S.-born son Saul, for more than a year.

"I am taking a stand of civil disobedience to make America see what they are doing," Crisostomo said in a statement that was translated into English. Speaking in broken English, she said immigrants are not terrorists but hard-working people contributing to the economy.

"The real problem is the color and the language," she said.

U.S. immigration officials saw the issue differently, releasing a statement that said Crisostomo was given a voluntary departure order Oct. 12, 2006. After an appeal failed in December 2007, she was given 60 more days to leave the country on her own.

"Ms. Crisostomo will be taken into custody at an appropriate time and place with consideration given to the safety of all involved," read the statement released by Gail Montenegro, spokesperson for U.S. Immigration and Customs Enforcement.

Children back in Mexico

Montenegro said that it is also illegal to "knowingly harbor an illegal alien," and those who do so can be subject to criminal prosecution.

Unlike Arellano, who was living with her son, Saul, at the church, Crisostomo's three children, ages 14, 11 and 9, live with their grandmother in Mexico.

Crisostomo, 28, left her children in Guerrero, Mexico, seven years ago to work illegally in the United States. She was arrested April 19, 2006, during an immigration raid at a pallet factory where she earned $300 a week.

Arellano lived in the church for more than a year. She left in August 2007 to attend an immigration rally in California, where federal authorities arrested and deported her.

Numerous portraits of Arellano hang inside the church, and she called the press conference from her Mexican home to wish Crisostomo luck.

http://www.suntimes.com/news/metro/764374,CST-NWS-refuge29.article

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___
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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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588. **David Chirot**

Re: FW: About Poetry: Poetry Codes & Puzzles/Fun with Poetry Cartoon

Thu 31 Jan 2008

---

re the recent discussion on "code poetry"--
thought this might be of interest--
(and entertainment--
to paraphrase Horace somewhat--"instruct & delight"--)

> *----------*
>
> **
> *In the Spotlight <#117d13e62cd11b46_117d113af745b196_a>* | *More Topics <#117d13e62cd11b46_117d113af745b196_c>* | *<#117d13e62cd11b46_117d113af745b196_e>*
> *
> *from *Bob Holman & Margery Snyder**
> *Rhyme, the shapes of letters and lines on the page, embedded patterns*

and codes, the rhythm of the spoken words.... all are ways in which poets imbue their poems with meaning, embedding layers of sound and significance in their word-constructions. Hidden codes came to the surface last week when a popular Burmese poet was arrested for publishing an ostensibly innocuous love poem that contained a coded insult to Burma's military chief.

*
*
Hidden meaning encoded in a poem sends the poet to jail<http://glclk.about.com/?zi=12/4mEs>
*
It seems quite natural that modern-day poets living under repressive regimes might turn to acrostic coding as a means of bypassing government censors. Now popular Burmese poet Saw Wai has been jailed for publishing a seemingly innocuous love poem that contained an acrostic complaint about Burma's military dictator.... read more<http://poetry.about.com/b/a/257480.htm>

*
*

- *Abecedarian Poems <http://glclk.about.com/?zi=12/4mEv>*
  A specialized form of acrostic
- *"An ABC" by Geoffrey Chaucer (c. 1375)<http://glclk.about.com/?zi=12/4mEw>*
  *
  Spelling out the Middle English alphabet
- *"Learning Your ABC's," by Laura Polley<http://glclk.about.com/?zi=12/4mEx>*
  *
  Contemporary ABC poem that won the IBPC
- *"Hymn VII, To the Rose" by Sir John Davies (1599)<http://glclk.about.com/?zi=12/4mEy>*
  *
  Addressed to his Queen, Elizabeth
- *"London" by William Blake (1794)<http://glclk.about.com/?zi=12/4mEz>*
  *
  Embellishes one stanza with an acrostic
- *"An Acrostic" by Edgar Allan Poe (1829)<http://glclk.about.com/?zi=12/4mF0>*
  *
  Addressed to his Elizabeth
- *"A Boat Beneath a Sunny Sky" by Lewis Carroll (1871)<http://glclk.about.com/?zi=12/4mF1>*
  *
  An acrostic revealing Alice's real name

Acrostic Poems <http://glclk.about.com/?zi=12/4mEt>
Since ancient times, poets have used acrostics to embed "secret" messages in their poems (not so secret, actually -- an acrostic poem spells out its subject in the first letter of each line or stanza, and once you've

> *seen the vertical message, it's impossible to ignore). Our Glossary of Poetic Forms explains acrostics and offers a number of examples.*
>
> **Fun with Poetry Cartoons <http://glclk.about.com/?zi=12/4mEu>* We've been having fun with moving poetry pictures since the very beginning of this site, and we've just discovered a new variation: Beau Blue's Cruzio Cafe, where you'll find a large collection of video-poems featuring animated avatars of the poets paired with their recorded voices. Big fun!... read more <http://poetry.about.com/b/a/257481.htm>*
>
> **Sponsored Links**
>
> *Advertisement <http://glclk.about.com/?zi=12/4mF2>*
>
> ---

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589. **steve d. dalachinsky**

Fw: Re: Leroy Jenkins ~ A Celebration on Feb. 9, 2008 and Thomas Chapin Celebrations Feb 13 and Feb 15

Thu 31 Jan 2008

The Brecht Forum's Neues Kabarett music series, Meet the Composer, American Composers Orchestra and the Brooklyn Public Library

present

Leroy Jenkins: A Celebration
A tribute to his life and work.

Saturday ~ February 9, 2008, 7:00 pm

Brooklyn Public Library
Dr. S. Stevan Dweck Center for Contemporary Culture

10 Grand Army Plaza, Brooklyn
Tickets: $10 ($7 for students and seniors)
[redacted] / http://www.smarttix.com
2/3 to Grand Army Plaza or Eastern Parkway/Brooklyn Museum of Art station
Q to 7th Avenue

With performances by: Thomas Buckner (baritone), Stefani Starin (flute), Stephanie Griffin (viola); the FLUX Quartet;Myra Melford (piano) joined by Brandon Ross (guitar) and Stomu Takeishi (bass); and Wadada Leo Smith's Sevenwith Okkyung Lee (cello), John Lindberg (bass), Martin Obeng (drums), Marcus Rojas (tuba).

"Jenkins continually reinvented his own language in music. His was an extraordinary bonding of a variety of sounds associated with the black music tradition, while simultaneously bridging with European styles... as one San Francisco Chronicle critic said, 'Jenkins is a master who cuts across all categories.'" ~ All About Jazz

This program is made possible by the New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts.

LIFT OFF! REMEMBERING
THOMAS CHAPIN

– CONCERTS MARK DECADE SINCE THE PASSING OF AVANT JAZZ MASTER –

New York, NY - Rarely in a musical movement has a player left an indelible mark on those with whom he collaborated and those listeners with whom he enthralled more than the late NYC avant jazz saxist, Thomas Chapin. To commemorate this gifted, multi-instrumentalist-composer and to mark the decade since his passing, two NYC concerts are planned by his widow, Terri Castillo-Chapin, with the help of Thomas' many friends and musical colleagues. Entitled LIFT OFF! REMEMBERING THOMAS CHAPIN, the concerts will take place in NYC on Wednesday, February 13 at St. Peter's Church at 6:30 pm (619 Lexigington Ave. at East 54th St. – admission free), and on Friday, February 15, 2008 at the Bowery Poetry Club at 8:00 pm (308 Bowery at Bleecker St. – admission $15).

Since his untimely death from leukemia in 1998 at the otherwise emerging age of 40, the music and playing of Thomas Chapin continues to be a highly influential and inspirational force to those who knew him and to those who continue to know him through his music and example. Even a decade after his death, a newly awakened school of disciples and a newfound generation of jazz

enthusiasts of his unique and emancipated musical expression grow. Renowned downtown-saxophonist John Zorn, who performed and recorded with Chapin in the 90's, recalls Chapin as "The real deal. A complete musician in every sense, he created work that was honest, imaginative, well crafted and cathartic. Putting himself into each and every note, he played with a rare and intense passion. His energy was absolutely astounding. He is sorely missed."

The series title, LIFT OFF! REMEMBERING THOMAS CHAPIN, refers to what peers and critics said after Chapin passed all too quickly: that his brilliant career was taking off and he was just gaining altitude when he was "cut down." These concerts return to that moment and many of Chapin's core devotees will offer a musical salute.

The February 13th concert, "THOMAS CHAPIN: HIGHER AND HIGHER" will feature Chapin's musical collaborators, including the original Thomas Chapin Trio members, bassist Mario Pavone and drummer Michael Sarin, performing with Frank Kimbrough, piano and Steven Bernstein, trumpet and slide trumpet. Soundpainter Walter Thompson traveling from Sweden, along with Paul Jeffrey, legendary tenor saxophonist and teacher-mentor of Chapin at Rutgers, will debut and direct The New Thomas Chapin Orchestra, a 15-piece big band featuring former members of the innovative, experimental ensemble The Walter Thompson Orchestra, of which Chapin was a member in the '90's. Performing on February 13th will be: Alan Chase, Michael Blake, Michael Attias and David CasT on saxophones, Frank London, Steven Bernstein, Herb Robertson, Ron Horton, Steve Swell and Bob Hovey on brass, Rolf Sturm, Tomas Ulrich, Joe Fonda and Pablo Aslan on strings, and Hollis Hedrich on percussion.

Also on the program are Paul Jeffrey Ensemble with Mike Rabinowitz, bassoon, and John Colanni, piano; pianist Armen Donelian with Marc Mommaas, tenor sax; bassist Pablo Aslan's Avantango with Oscar Feldman, sax, and Emilio Solla, piano; and Spirits Rebellious Quartet with Arthur Kell, bass, Saul Rubin, guitar, and Art Baron, trombone, representing Chapin's Brazilian explorations; Dutch artists Ineke van Doorn, voice, and Marc Van Vugt, guitar; poet Steve Dalachinsky; and additional guests, plus films of Chapin.

The February 15th concert, "THOMAS CHAPIN: HIGHER STILL" continues to celebrate Chapin's legacy with an interdisciplinary mix of poets, music ensembles, guest speakers and film clips of Thomas Chapin performances. Scheduled to appear is the Quartet of Mario Pavone and Michael Sarin, along with celebrated reedist Marty Ehrlich and trombonist Pete McEachern, playing some of Thomas Chapin's most acclaimed Trio pieces. The evening showcases another legend, James Spaulding, offering an original tune for solo flute, "Time to Go". Written for fallen heroes Dr. King and Malcolm X, Spaulding says, "Somehow the words remind me of Tom's leaving us at such a young and

vibrant age. I believe, were Tom here, still amongst us, his musical achievements would parallel those of the most recognized of our peers."

Others in the February 15th lineup include Paul Jeffrey, Walter Thompson and a reprise of the premiering New Thomas Chapin Orchestra; a poet-group with John Richey, Steve Dalachinsky, guitarist Robert Musso, Jair-Rohm Parker Wells and Josh Harris (former members with Chapin of Machine Gun); guiatrist Michael Musillami Trio with bassist Joe Fonda and drummer George Schuller; multi-reed tone scientist Elliot Levin; and next-generation saxophonist Brett Ryan, who never met Thomas but has been deeply influenced by him. Ryan will perform the concert's "Lift Off!" theme, a rocket-fueled 1991 original Chapin piece by the same name, fitting the events' celebratory, upward-trajectory spirit.

Alto saxophonist and flautist, Thomas Chapin forged his name in music as a free expressionist. A versatile multi-instrumentalist, bandleader and composer in the 80s and 90s, Chapin led a trio performing his own music playing in New York City's downtown scene and at festivals and clubs around the world. He was also an outstanding composer for larger groups, and sometimes augmented the trio with strings and horn ensembles. Thomas Chapin left behind a legacy of recognized albums and performances. The New York Times called him "one of the more exuberant saxophonists and bandleaders in jazz" and "one of the few musicians to exist in both the worlds of the downtown, experimentalist scene and mainstream jazz."

Proceeds from the events will benefit Akasha, Inc., a non-profit whose mission is to preserve the musical legacy of Thomas Chapin (donate at thomaschapin.com/akasha.php), and the Jazz Foundation of America, a national non-profit whose Musician's Emergency Fund provides financial assistance and support services for musicians facing illness or in crisis (jazzfoundation.org). These events are made possible in part by the generous support of Playscape Recordings, Downtown Music Gallery, AllAboutJazz.com and LiveWired NYC.

###

LIFT OFF!
REMEMBERING THOMAS CHAPIN
Two Concerts on the Tenth Year of His Passing

1. "Thomas Chapin: Higher and Higher"
St. Peter's Church, 619 Lexington Avenue at 53rd Street, New York, NY
Wednesday, February 13, 2008 from 6:30 pm to 10:30 pm.
Admission is free. [redacted]
http://www.thomaschapin.com/

LIFT OFF!
REMEMBERING THOMAS CHAPIN
Two Concerts on the Tenth Year of His Passing

2. "Thomas Chapin: Higher Still"
Bowery Poetry Club, 308 Bowery at Bleecker St., New York, NY
Friday, February 15, 2008 from 8:00 pm to 11: 30 pm.
Admission is $15 at the door. [redacted]
http://www.bowerypoetry.com/

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--

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590. **ixnay press**
ixnay reader volume three
Thu 31 Jan 2008

Announcing volume three of *the ixnay reader*. Just over 100 pgs of new work by:

Christophe Casamassima
Stan Mir
Susana Gardner
Noah Eli Gordon
Jules Boykoff
Jen Hofer
Mark Wallace
Divya Victor
Harold Abramowitz
&
Graham Foust

To order a copy (available for $5), please email us at [redacted]. Alternately, check out our website (www.ixnaypress.com) for a free pdf of the issue as well as pdfs of most of our past publications.

Thank ye muchly,

Chris McCreary / co-editor, ixnay press

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 2008

686 messages · Thu 31 Jan 2008 – Fri 29 Feb 2008

February 2008 was the busiest month of the stretch, six hundred and eighty-six messages, and it spent that traffic worrying a single terrible question: what to do with the great artist who was also a monster. The occasion was Ezra Pound — an anniversary, a new scholarly volume, a fresh cache of letters — and the room could not let him alone, because he is the hardest case the art offers, the maker whose genius and whose hatred cannot be told apart. The whole month circled the problem of the gift lodged inside the abomination.

The largest current ran directly at that wound. Answering an MLA survey on how to teach Pound, one poster refused the premise outright — *"I teach Pound as an abomination, as the canonizing of hatred"*, the case study by which literature indicts its own machinery of consecration — and reminded the room that the same man, declared insane and committed, was handed the first Bollingen Prize two years later. It was the extremity of the question stated plainly: not whether Pound wrote greatly, which no one denied, but whether the greatness should have been crowned at all.

The quarrel was whether the poems survived the man. Some in the room held that they did, that the work stood clear of the broadcasts; others could not perform the separation — one confessed that the arrogance and the rectitude underlying the anti-Semitic tirades had simply *"wrecked his work for me"*, that once heard, the hatred could not be un-heard in the lines. Around Pound gathered the month's adjacent cases, threads on masculinity and the pose of the transgressor, on Vollmann's violence — the recurring figure of the male artist who mistakes cruelty for depth. A brisk debate over self-publishing and a hunt for where to find recorded sound poetry ran beside it, but it was Pound who owned the month, the room returning to him again and again, unable to set him down.

And a gentler master died to complicate the verdict. Alain Robbe-Grillet, architect of the nouveau roman, was gone on the eighteenth, and the room passed around a line from his criticism — his dry note that *"My novels have not been received, upon publication in France, with unanimous enthusiasm"* — the total controller of his fictions turning his control, for once, into self-mockery. Here was the other kind of difficult master: austere, forbidding, but harmless, a man whose absolutism stopped at the edge of the page.

I have set February down exactly as the archive delivered it — the abomination taught as a case against literature itself, the poems that hatred wrecked, the transgressor's worn pose, and the austere Frenchman's parting joke — because it was the month the list stared longest into its ugliest problem and refused the easy exits, neither absolving Pound for the beauty nor pretending the beauty was not there. A room that will teach its greatest reactionary as an abomination, and still argue for weeks about whether his poems can be saved from him, is a room doing the actual moral work of reading, which has never once been comfortable and was not comfortable that February either.

— Kristen M. Fabians

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165. steve russell — Re: Chomsky/bought & paid for
166. Ryan Daley — Danjerfield
167. steve russell — CHOMSKY, DERSHOWITZ/ HOLOCAUST DENIER/FAURISSON
168. Jason Quackenbush — Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East

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169. Suzanne Burns — Re: Chomsky/bought & paid for
170. Potree Journal — contact info for Yedda Morrison
171. Tony Trigilio — This Monday: Court Green #5 Reading and Release Party
172. Stephen Ellis — Re: Chomsky/bought & paid for
173. angela vasquez-giroux — Re: Chomsky/bought and paid for
174. steve russell — Re: Chomsky/bought and paid for
175. Brian Howe — new from Glossolalia: Gertrude Stein and Ken Rumble
176. Susan Webster Schultz — New book from Tinfish Press
177. steve d. dalachinsky — Re: Chomsky/bought and paid for
178. Mark Weiss — FYI: some Hemigway stuff
179. David Chirot — "Varieties of Masculine Experience," by El Angel & its 2-fold translations &...
180. Rob McLennan — new from above/ground press
181. Jason Quackenbush — Re: Chomsky/bought and paid for
182. Ryan Daley — Re: Chomsky/bought and paid for
183. Jim Andrews — lawnoguraged

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184. Murat Nemet-Nejat — Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East
185. Jim Andrews — Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East
186. John Cunningham — Self-publishing
187. John Roche — Annual Poets Against the War Reading--Rochester
188. laura hinton — Fwd: InterRUPTions poetry series: Bruce Andrews on Monday, Feb. 11, NYC
189. steve d. dalachinsky — Re: appearances and publications

190. laura hinton — InterRUPTions poetry series: Bruce Andrews will read Monday, Feb. 11, NYC
191. Halvard Johnson — Re: Self-publishing
192. Maxine Chernoff — FW: Clayton Eshleman Reading at SFSU
193. Elizabeth Switaj — Re: Self-publishing
194. Elizabeth Switaj — Re: Self-publishing
195. Crane's Bills Books — Todd Moore, Mera Wolf reading
196. erica kaufman — REMINDER! Belladonna* on 2/12 (this Tuesday!)
197. EJOYCE — Conference. Lifting Belly High: Women's Poetry Since 1900
198. Gabrielle Welford — Re: Conference. Lifting Belly High: Women's Poetry Since 1900
199. David Chirot — Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East
200. Jason Quackenbush — Re: Self-publishing
201. Murat Nemet-Nejat — Re: lawnoguraged
202. Jim Andrews — Re: lawnoguraged
203. Alan Sondheim — d-d-d-d-d-istributivity
204. blacksox — self publishing
205. Murat Nemet-Nejat — Re: lawnoguraged
206. Ryan Daley — Re: Self-publishing
207. Jennifer Karmin — 2 NEW Chicago Reading Series: February 15 & 16
208. Christopher Harter — Mimeo Author Index
209. mIEKAL aND — Re: Mimeo Author Index

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210. Jason Quackenbush — Re: self publishing
211. Hugh Behm-Steinberg — Re: Self-publishing
212. Small Press Traffic — Bhanu Kapil & Dodie Bellamy This Friday at Small Press Traffic!
213. Justin Katko — Tuesday in Providence: cris cheek, John Sparrow, Angela Veomett
214. steve d. dalachinsky — Re: Self-publishing
215. steve d. dalachinsky — Re: Self-publishing
216. Gottlieb, Michael — Michael Gottlieb & Jessica Grim reading at St. Marks 2.13.08
217. steve russell — Re: Self-publishing
218. Kyle Schlesinger — Re: Mimeo Author Index
219. David Chirot — Re: lawnoguraged
220. Thomas savage — Re: Mimeo Author Index
221. David Chirot — Fwd: The Bible as Graphic Novel, With a Samurai Stranger Called Christ - New...
222. Michael Kelleher — Literary Buffalo Newsletter 02.11.08-02.17.08
223. Roy Exley — Re: - Elizabeth Switaj 'Self-publishing'
224. Lewis LaCook — Snow Falling on White Bread
225. Stuart Ross — Re: Self-publishing
226. Charlie Rossiter — Self Publishing
227. blacksox — Re: Self-publishing
228. Christophe Casamassima — Re: Self Publishing
229. Layne Russell — Re: Self Publishing
230. steve d. dalachinsky — Re: Self-publishing
231. Jerome Rothenberg — Technciens du Sacré - Readings & visits
232. Stuart Ross — Re: Self Publishing
233. Stuart Ross — Re: Mimeo Author Index
234. Caleb Cluff — Re: Self Publishing
235. Jason Quackenbush — Re: Self Publishing
236. Daniel Zimmerman — Re: Self Publishing
237. Elizabeth Switaj — Re: - Elizabeth Switaj 'Self-publishing'
238. mIEKAL aND — Reasons to self-publish
239. Stephen Vincent — Critiphoria
240. Adam Morey — North American Ideophonics
241. Jason Quackenbush — Re: Self-publishing

242. David Harrison Horton — Re: Self-publishing

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243. John Cunningham — Starting a poetic ezine
244. Joel Lewis — Re: Mimeo Author Index
245. Small Press Traffic — Dodie Bellamy & Bhanu Kapil at SPT 2/15/08
246. steve d. dalachinsky — Re: Self Publishing
247. steve d. dalachinsky — Re: Technciens du Sacré - Readings & visits
248. Jim Andrews — Re: lawnoguraged
249. Evan Munday — Trio of Poets in Pacific Northwest
250. amy king — POET'S BOOKSHELF II
251. mIEKAL aND — Re: Mimeo Author Index
252. Maria Damon — Re: Critiphoria
253. derek beaulieu — Submit to filling Station
254. Mackowski, Joanie (mackowje) — Re: Self-publishing
255. Hot Whiskey Press — This Friday: Kent Johnson, Gabriel Gudding, Tawrin Baker
256. Stephen Vincent — Re: Critiphoria
257. Gabriel Gudding — Re: playing a role
258. David Chirot — Fwd: Ad Hoc Committee to Defend the University Full Page Ad/Petition to Appe…
259. Roy Exley — Re: Elizabeth Switaj - 'Self-publishing'
260. John Cunningham — Re: Self-publishing
261. Annie Guthrie — UA Poetry Center in Tucson to hold Symposium
262. steve d. dalachinsky — Re: Self-publishing
263. steve d. dalachinsky — Re: playing a role
264. Tony Trigilio — Feb. 20: Danielle Pafunda lecture rescheduled
265. David A. Kirschenbaum — Re: Self-publishing
266. Cassandra Laity — CFP: MSA Hosted Session on Modernism at 2008 MLA Convention
267. Charlie Rossiter — self-publishing (review journal)
268. Chris Tysh — Wayne State University Writing Competition
269. Hugh Behm-Steinberg — Re: Self-publishing
270. Steve Evans — Sounding the Seventies
271. amy king — Speaking of Do-It-Yourself & Self Publishing -- Susana Gardner’s Guts and Gumpt…
272. Elizabeth Switaj — Re: Elizabeth Switaj - 'Self-publishing'
273. Stuart Ross — Re: Mimeo Author Index
274. Matt Henriksen — Fri 2/15 ::: Pierre Joris & Dan Machlin ::: Brooklyn
275. Mackowski, Joanie (mackowje) — Re: Self-publishing

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276. Sarah Mangold — Introducing Bird Dog, Number Nine
277. Roy Exley — Re: Elizabeth Switaj 'Self-publishing'
278. Amanda Earl — Self-publishing
279. Karl-Erik Tallmo — Re: Self-publishing
280. susan maurer — MARCHEN (umlaut over the a)
281. Sipai Klein — poetry rss feeds
282. David A. Kirschenbaum — Boog City 48 Print and Online PDF Editions Available
283. Peter Quartermain — NEW BOOK by Rachel Zolf
284. Stuart Ross — IF I WERE YOU, by Ron Padgett and friends...
285. mIEKAL aND — Re: poetry rss feeds
286. Dan Thomas-Glass — Re: poetry rss feeds
287. Camille Martin — Camille Martin & Susan Holbrook - Test Reading Series
288. A. J. Patrick Liszkiewicz — Anthology of poetry in support of jailed Burmese poet Saw Wai, …
289. Kimmelman, Burt — Reading in NYC
290. Rob McLennan — house: a (tiny) memoir
291. CA Conrad — PhillySound poets read in NYC for PEACE ON A SERIES /\\//\\\\////\\\\\\/////…

292. steve russell — William Vollmann/Poor People/Violence/Whores For Gloria

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293. steve d. dalachinsky — Re: self-publishing (review journal)
294. Barry Schwabsky — Re: IF I WERE YOU, by Ron Padgett and friends...
295. daniel Ereditario — new readings & video art at Meshworks archive
296. Gary Sullivan — Ouch!
297. David Chirot — Fwd: Poetry vs. Prose in the Presidential Campaign?
298. Christophe Casamassima — Call for Works and Reviews: Schemata for Self-Published Materials ...
299. Barry Schwabsky — Re: self-publishing (review journal)
300. Dan Thomas-Glass — peter gizzi's
301. Eric Elshtain — New Beard of Bees Chapbook
302. Tom Orange — Catherine Wagner at Vanderbilt University
303. Lisa Samuels — Re: William Vollmann/Poor People/Violence/Whores For Gloria
304. Kenneth R James — Re: William Vollmann/Poor People/Violence/Whores For Gloria
305. Skip Fox — Re: William Vollmann/Poor People/Violence/Whores For Gloria
306. Kimmelman, Burt — Corrected Date for Marsh Hawk Press Poets Reading at The Living Theatre
307. Camille Martin — more collages on Camille Martin's website
308. steve russell — Re: Fwd: Poetry vs. Prose in the Presidential Campaign?
309. William Allegrezza — Series A--reading in Chicago this Tuesday.
310. Michael Hennessey — Re: William Vollmann/Poor People/Violence/Whores For Gloria
311. Gabriel Gudding — ezra pound as asshole - literature as abomination
312. Brian Clements — Selling Papers/Archives to Libraries
313. steve russell — Re: William Vollmann/Poor People/Violence/Whores For Gloria
314. Eric Dickey — publishing translations of German
315. David Applegate — Craft question
316. Jilly Dybka — Re: Catherine Wagner at Vanderbilt University
317. Pierre Joris — Re: William Vollmann/Poor People/Violence/Whores For Gloria
318. Poetry Project — Events at The Poetry Project February
319. mez breeze — Re: Ouch!
320. Layne Russell — Re: self-publishing (review journal)
321. gfrym — Re: Selling Papers/Archives to Libraries
322. steve russell — Re: William Vollmann/Poor People/Violence/Whores For Gloria
323. Shankar, Ravi (English) — Happy Valentine's Day! Drunken Boat announces Issue#9!
324. Jonathan Skinner — WHAT IS A WORD / Kocik under Wall Street / THE PERINEUM / February 13, 1…
325. Ryan Daley — Re: ezra pound as asshole - literature as abomination

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326. Alan Sondheim — Inhering characteristics of matter, let us say substance.
327. Nico Vassilakis — TEXT LOSES TIME:Book Launch:Feb 23rd
328. steve d. dalachinsky — Re: publishing translations of German
329. steve d. dalachinsky — Re: Happy Valentine's Day! Drunken Boat announces Issue#9!
330. CA Conrad — Barbieo Barros Gizzi's BLUE NOTE, on Craig Watson's TRUE NEWS
331. Eric Elshtain — New Beard of Bees Chapbook Redux
332. David Chirot — WACK!: Art and the Feminist Revolution - Art - Review - New York Times
333. Douglas Manson — Re: Selling Papers/Archives to Libraries
334. Kimmelman, Burt — Paul Pines in SF March 12th (at City Lights)
335. Catherine Daly — Re: William Vollmann/Poor People/Violence/Whores For Gloria
336. Poetics List — New Issue of Turntable & Blue Light Up Today [on behalf of Arielle Shirley G…
337. Evan Munday — Sitcom author David McGimpsey in LA - Feb. 22
338. Paul Nelson — Re: ezra pound as asshole - literature as abomination
339. Gabriel Gudding — Re: ezra pound as asshole - literature as abomination
340. Tom Orange — Re: Catherine Wagner at Vanderbilt University

341. Thomas savage — Re: ezra pound as asshole - literature as abomination
342. Ron Starr — Ron Starr - Reading, Redmond, WA, 2/16, 7:30 pm.
343. mIEKAL aND — Re: WHAT IS A WORD / Kocik under Wall Street / THE PERINEUM / February 13, 17,...
344. Mark Melnicove — Bern Porter on UBUWEB
345. Skip Fox — Re: ezra pound as asshole - literature as abomination
346. Mark Weiss — Re: ezra pound as asshole - literature as abomination
347. Alison Croggon — Re: ezra pound as asshole - literature as abomination
348. Michael T Cross — Atticus/Finch presents: C.J. Martin's Lo, Bittern
349. Mark Weiss — Re: ezra pound as asshole - literature as abomination
350. amy king — Bernstein on Pound - Excerpts
351. Joseph Mosconi — Jasper Bernes, Anthony McCann Reading in LA
352. Peter Ciccariello — The remains of the poet

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353. Andy Gricevich — Coming soon: Strange political art on the east coast!
354. Janet Holmes — Re: POETICS Digest - 14 Feb 2008 to 15 Feb 2008 (#2008-47)
355. Frank Sauce — Re: ezra pound as asshole - literature as abomination (8)
356. Jim Andrews — forthcoming issue of Frame on "cyberpoetics"
357. Christophe Casamassima — eMail for Buck Downs
358. Christophe Casamassima — Self-Publishing: Potential for Review and Distribution
359. amy king — Re: Self-Publishing: Potential for Review and Distribution
360. Mark Prejsnar — Re: ezra pound as asshole - literature as abomination
361. Chris Chapman — Re: ezra pound as asshole - literature as abomination
362. laura hinton — Re: Self-Publishing: Potential for Review and Distribution
363. steve d. dalachinsky — Re: POETICS Digest - 14 Feb 2008 to 15 Feb 2008 (#2008-47)
364. steve d. dalachinsky — Re: William Vollmann/Poor People/Violence/Whores For Gloria
365. Charles Alexander — Re: ezra pound as asshole - literature as abomination (8)
366. Jim Andrews — DOC(K)S 2007-2008 : Le son d'Amour_Leçon_d'amour
367. Model Homes — Re: Self-Publishing: Potential for Review and Distribution
368. amy king — "Letters cast new light on misunderstood poet Ezra Pound"
369. Alan Sondheim — Re: "Letters cast new light on misunderstood poet Ezra Pound"
370. Jennifer Karmin — Red Rover Series / Experiment #18
371. Maria Damon — Re: "Letters cast new light on misunderstood poet Ezra Pound"
372. Nick LoLordo — Re: "Letters cast new light on misunderstood poet Ezra Pound"
373. Tom Beckett — Re: ezra pound as asshole - literature as abomination (8)
374. Mark Weiss — Re: "Letters cast new light on misunderstood poet Ezra Pound"
375. Bob Heman — Save The Date - March 20, 2008 - 5th Big CLWN WR Event
376. Lou Rowan — Lou Rowan books, readings
377. Ryan Daley — Re: ezra pound as asshole - literature as abomination
378. amy king — Re: "Letters cast new light on misunderstood poet Ezra Pound"
379. Ryan Daley — Re: "Letters cast new light on misunderstood poet Ezra Pound"
380. amy king — Re: "Letters cast new light on misunderstood poet Ezra Pound"
381. Mark Weiss — Re: "Letters cast new light on misunderstood poet Ezra Pound"
382. Alison Croggon — Re: "Letters cast new light on misunderstood poet Ezra Pound"
383. Lil Norton — Self-Publishing: Potential for Review and Distribution
384. Jason Quackenbush — Re: Self-Publishing: Potential for Review and Distribution
385. Jason Quackenbush — Re: "Letters cast new light on misunderstood poet Ezra Pound"
386. Jason Quackenbush — Re: "Letters cast new light on misunderstood poet Ezra Pound"
387. David Chirot — Re: Bernstein on Pound--Excerpts
388. steve russell — Re: "Letters cast new light on misunderstood poet Ezra Pound"
389. Mark Weiss — query
390. steve d. dalachinsky — Re: ezra pound as asshole - literature as abomination

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391. Jesse Glass — Small Press Exchange/ An Answer To Your Self-publishing Prayers?
392. Janet Holmes — Re: POETICS Digest - 15 Feb 2008 to 16 Feb 2008 (#2008-48)

393. Anny Ballardini — Re: "Letters cast new light on misunderstood poet Ezra Pound"
394. Louis Cabri — Re: "Letters cast new light on misunderstood poet Ezra Pound"
395. David Chirot — Essay About Doc Humes and The Paris Review - Books - Review - New York Times
396. Gabriel Gudding — Re: ezra pound as asshole - literature as abomination
397. David Chirot — The Pyrotechnic Imagination - New York Times
398. Charles Bernstein — Dworkin/Bernstein reading at Columbia (NY) 2/21
399. Martha King — Reading 3-6 Telephone Grill
400. Charlie Rossiter — Re: Self-Publishing: Potential for Review and Distribution
401. Michael Heller — Re. Pound
402. amy king — KISS ME WITH THE MOUTH OF YOUR COUNTRY [Query]
403. Jilly Dybka — Re: Self-Publishing: Potential for Review and Distribution
404. Chris Stroffolino — Re: "Letters cast".. Cabri-Chirot
405. Ryan Daley — Re: ezra pound as asshole - literature as abomination
406. Alison Croggon — Re: ezra pound as asshole - literature as abomination
407. Alison Croggon — Re: Re. Pound
408. amy king — Re: Re. Pound
409. Joel Lewis — ezra pound as asshole, etc
410. amy king — Re: "Letters cast".. Cabri-Chirot
411. Chris Chapman — Pound, Steiner, and wondering about the gothic and consecration...
412. Anny Ballardini — Re: "Letters cast".. Cabri-Chirot
413. ALDON L NIELSEN — Recent posts to the Heatstrings Blog
414. Gabriel Gudding — Re: ezra pound as asshole - literature as abomination
415. Alan Sondheim — contradiction of untethering
416. Kenneth Sherwood — Pound - Poetics and Politics
417. Alison Croggon — Fascist poetics
418. Louis Cabri — Re: "Letters cast".. Cabri-Chirot
419. David A. Kirschenbaum — Boog City Staff Changes
420. Chris Stroffolino — assuming the defense position?
421. David A. Kirschenbaum — TV's The View on Ezra Pound

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422. andrews — Saturday March 1, Bruce Andrews & Abigail Child reading
423. Alan Sondheim — Review of Books I Like (and think you might too)
424. Chris Stroffolino — Re: "Letters cast".. Cabri-
425. benmazer — Landis Everson Memorial
426. John Cunningham — Re: assuming the defense position?
427. Eric Elshtain — For those in and near Chicago
428. amy king — Re: assuming the defense position?
429. Gabriel Gudding — Re: Pound - Poetics and Politics
430. Andrea Selch — No Press Distribution
431. cris cheek — Re: Red Rover Series / Experiment #18
432. Little Red Leaves — Little Red Leaves Issue 2 NOW LIVE
433. Christophe Casamassima — NO PRESS DISTRIBUTION / SelfPublishing UPDATE
434. Christophe Casamassima — Re: No Press Distribution
435. Patrick F. Durgin — PLAN B--Dorantes, Seldess, Solis, Hofer, Hejinian, Lujan, Moriarty, Spa…
436. Stuart Ross — Re: Review of Books I Like (and think you might too)
437. Dan Wilcox — Third Thursday Poetry Night, Albany, NY - Feb. 21
438. Mark Weiss — Re: assuming the defense position?
439. Mark Weiss — Re: Pound - Poetics and Politics
440. Christopher Filkins — Important: Beyond Baroque Needs Your Help!
441. Aldon Nielsen — Re: assuming the defense position?
442. benmazer — Landis EVerson Memorial CORRECTED LINEUP
443. steve d. dalachinsky — Re: assuming the defense position?
444. Gabriel Gudding — Re: fascist poetics

445. amy king — Re: Important: Beyond Baroque Needs Your Help!
446. Mark Weiss — Re: assuming the defense position?
447. Rob McLennan — sheila heti's dreams
448. ALDON L NIELSEN — Alain Robbe-Grillet
449. Eireene Nealand — Re: Important: Beyond Baroque Needs Your Help!
450. richard owens — contact info for Joel Kuszai
451. Maria Damon — Re: Alain Robbe-Grillet
452. richard owens — DTC in NYC
453. Michael Heller — rePound
454. Tisa Bryant — Re: Alain Robbe-Grillet
455. Catherine Daly — Fwd: protest poems
456. Aryanil Mukherjee — Re: Alain Robbe-Grillet
457. Stephen Vincent — Re: fascist poetics (Tired yet??!!)
458. Alison Croggon — Re: fascist poetics
459. Michael — Celebrate Philip Whalen at Beyond Baroque Feb 23rd
460. Jason Quackenbush — Re: Pound - Poetics and Politics

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461. Dillon Westbrook — metaplagarism and Prose politics
462. Murat Nemet-Nejat — Re: rePound
463. steve d. dalachinsky — Re: Alain Robbe-Grillet
464. steve d. dalachinsky — Re: Fwd: protest poems
465. Barry Schwabsky — Re: Alain Robbe-Grillet
466. Murat Nemet-Nejat — Re: Alain Robbe-Grillet
467. Adam Fieled — PFS Post: Larissa Shmailo
468. Gabriel Gudding — pound & heteroglossia -- and the radio broadcasts
469. Thomas savage — Re: Alain Robbe-Grillet
470. Bill Berkson — Berkson in Atlanta & New Orleans
471. Halvard Johnson — Re: Alain Robbe-Grillet
472. Barry Schwabsky — Re: Alain Robbe-Grillet
473. Michael Kelleher — Literary Buffalo Newsletter 02.19.08-02.24.08
474. steve d. dalachinsky — Re: Alain Robbe-Grillet
475. Stephen Vincent — Re: metaplagarism and Prose politics
476. Artifact Reading Series — Announcing Artifact Reading Series' return to a new East Bay venue
477. Tony Trigilio — Tomorrow: Danielle Pafunda, Columbia College Chicago
478. Danny Snelson — Re: Alain Robbe-Grillet
479. mIEKAL aND — Re: metaplagarism and Prose politics
480. Mark Weiss — Re: metaplagarism and Prose politics
481. ALDON L NIELSEN — Re: metaplagarism and Prose politics
482. UbuWeb — UBUWEB :: Featured Resources Feb 2008 - Alan Licht & Bettina Funcke

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483. steve d. dalachinsky — Re: Alain Robbe-Grillet
484. Dillon Westbrook — Re: metaplagarism and Prose politics
485. steve d. dalachinsky — Re: "Letters cast".. Cabri-Chirot
486. Pam Brown — calling C.A. Conrad
487. Barry Schwabsky — Re: metaplagarism and Prose politics
488. Douglas Manson — Re: metaplagarism and Prose politics
489. Thomas Devaney — Stewart, Devaney & Briante at READING BTWN A&B -- 2/25
490. Tom Orange — pound & heteroglossia -- and the radio broadcasts
491. Gabriel Gudding — Re: rePound / fascist poetics
492. Jim Andrews — Re: rePound
493. Stephen Vincent — Re: metaplagarism and Prose politics
494. Gabriel Gudding — Re: pound & heteroglossia -- and the radio broadcasts
495. Catherine Daly — Fwd: Beyond Baroque (LA), the struggle continues
496. Marcus Bales — Re: metaplagarism and Prose politics

497. steve d. dalachinsky — Re: rePound
498. William Slaughter — Notice: Mudlark
499. Michael Heller — Pound etc.
500. Gabriel Gudding — Re: pound & heteroglossia -- and the radio broadcasts

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501. Murat Nemet-Nejat — Re: Pound etc.
502. Marcus Bales — Re: rePound
503. Evan Munday — Reminder: David McGimpsey in LA - Feb. 22
504. cris cheek — Re: rePound
505. Thomas savage — Re: rePound
506. Thomas savage — Re: rePound
507. steve d. dalachinsky — Re: rePound
508. steve d. dalachinsky — Re: rePound
509. David A. Kirschenbaum — Boog City presents Punch Press/damn the caesars
510. Jeffrey Side — Big Bridge review of Carrier of the Seed
511. Stephen Vincent — WBAI - book reviewer??
512. Henry A. Lazer — discount offer - hank lazer - new book of essays
513. Mark Weiss — Re: WBAI - book reviewer??
514. Poetry Project — Events at The Poetry Project February
515. Ram Devineni — The Canceled Kolkata Book Fair
516. Jennifer Karmin — Red Rover Series double header / Experiments 18 & 19
517. David Chirot — re Pound & a great many Pound videos at my blog
518. David Chirot — Almodovar: A Poet’s Life on Film: Marcos Ana A nti Fascist Spent 23 Years in…
519. Wystan Curnow — Re: rePound
520. SCOTT HOWARD — No Strangers Here Today/NYC

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521. Stephen Vincent — Re: WBAI - book reviewer??
522. David Chirot — Design and the Elastic Mind "The Soul in the New Machines"--- Design - Revie…
523. Amanda Earl — Re: Design and the Elastic Mind "The Soul in the New Machines"--- Design - Re…
524. CA Conrad — new film in the works on life of poet Marcos Ana
525. Thomas savage — Re: rePound
526. Lawrence Giffin — New: Physical Poets Home Library Volume 2
527. amy king — test
528. amy k — Pound
529. Mark Weiss — Re: rePound
530. amy king — Technical: Two possible glitches ...
531. Christopher Westcott — Zizek Kicks Off Left Forum '08
532. jared schickling — Re: Design and the Elastic Mind "The Soul in the New Machines"--- Design…

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533. rabinart — My comments are in NYTimes today about new Gondry film & Pollocksquared -- Bill …
534. Jill Chan — Poetry Sz: demystifying mental illness, Issue 25 now online
535. Donna Kuhn — pound
536. David Chirot — Landmark Massachusetts Building Where Wharton Wrote Faces Foreclosure - New …
537. Philip Rowland — NOON: JOURNAL OF THE SHORT POEM
538. amy king — Today Only - OCHO
539. Murat Nemet-Nejat — Re: Design and the Elastic Mind "The Soul in the New Machines"--- Desig…
540. David Chirot — KOLKATA BOOK FAIR RESCHEDULED FOR 1 MARCH 2008

541. Rob McLennan — (fwd) fredericton's small press fair, march 15
542. Rob McLennan — new(ish) on rob's clever blog
543. jared schickling — Re: Design and the Elastic Mind "The Soul in the New Machines"---Design...

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544. Corey Frost — The GC poetics group presents Jazz Poetry
545. Aryanil Mukherjee — Re: KOLKATA BOOK FAIR RESCHEDULED FOR 1 MARCH 2008
546. Mark Weiss — Creeley review in NY Times
547. steve d. dalachinsky — some upcoming readings
548. David Chirot — re Pound/Bernstein-//"Close Reading" NY Times review of works of Chinese sch...
549. Anny Ballardini — Re: Creeley review in NY Times
550. Ruth Lepson — Re: Creeley review in NY Times
551. Steven D. Schroeder — Anti- Featured Poet #1
552. Gabrielle Welford — James Brown Anthology - request for submissions
553. David Chirot — Nazi Literature in the Americas - Roberto Bo laño - - NYTBR--Nazi Poetry/la...
554. Andrew Lundwall — scantily clad press seeks submissions!
555. Jim Andrews — quotations from the Oulipo Compendium
556. ozcan turkmen — "Listening to Istanbul" .::. My near-future project announcement
557. Deborah M. Poe — flim forum's a sing economy
558. Mark Weiss — Re: Creeley review in NY Times
559. Ruth Lepson — Re: Creeley review in NY Times
560. Freind, William Joseph — Patti Smith and Janet Hamill in South Jersey

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561. Eireene Nealand — Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Po...
562. Small Press Traffic — Erin Moure & Erica Kaufman at SPT 2/29
563. Jason Quackenbush — Re: quotations from the Oulipo Compendium
564. Jason Quackenbush — Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi ...
565. Mary Jo Malo — Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetr...
566. CA Conrad — Re: Nazi Literature in the Americas - Roberto B olaño - - NYTBR--Nazi Poetry/l...
567. CA Conrad — Joe Massey's OUT OF LIGHT is now available from Kitchen Press
568. Tom Orange — Podcast: "On Writing with Catherine Wagner"
569. Gabriel Gudding — Odelius & Belz - The Pierre Bourdieu Memorial Reading Series - ISU, Norma...
570. Michael — save BEYOND BAROQUE send an e-mail
571. David Chirot — FW: Continental Review & weblog: NEW! A Portrait Of David Baptiste Chirot
572. David Chirot — Articles, reviews Re Visual Poetry/Public/Popular Visual Arts & Signs
573. Jim Andrews — Re: quotations from the Oulipo Compendium
574. Jason Quackenbush — Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi...
575. Sara Wintz — new from :::the press gang!:::
576. Halvard Johnson — Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi P...
577. Jim Andrews — Re: quotations from the Oulipo Compendium
578. Karl-Erik Tallmo — text/sound compositions
579. Lisa Samuels — The Invention of Culture, and a reading in Ithaca
580. steve russell — Re: FW: Continental Review & weblog: NEW! A Portrait Of David Baptiste Chir...
581. Wystan Curnow — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Po...

582. Murat Nemet-Nejat — Re: quotations from the Oulipo Compendium
583. Mathew Timmons — C-Society at Betalevel Sunday March 2 at 7pm
584. jared schickling — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi...

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585. Jason Quackenbush — Re: quotations from the Oulipo Compendium
586. Jim Andrews — Re: quotations from the Oulipo Compendium
587. steve d. dalachinsky — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--...
588. Mary Jo Malo — Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poet...
589. David Chirot — Fwd: Ricahrd Kostelanetz: exhibition announcement/reception, please come see...
590. Jennifer Karmin — TalkingPoint: Anti Gravity Surprise on March 3rd
591. CA Conrad — Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/lang...
592. CA Conrad — Dear New York City, we're going to be reading poetry on Avenue A on March 1st
593. David Chirot — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poe...
594. Halvard Johnson — Hamilton Stone Review, Issue 14, Winter 2008, Now Online!
595. Wystan Curnow — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi P...
596. Wystan Curnow — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi P...
597. Jim Andrews — Re: quotations from the Oulipo Compendium
598. Matt Henriksen — Fri 2/29 ~ Buck Downs, Corrine Fitzpatrick & Greg Fuchs ~ Brooklyn, NY

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600. Dan Salmon — March Readings in NYC
601. John Cunningham — Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi P...
602. Barry Schwabsky — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Naz...
603. Barry Schwabsky — langpo
604. amy king — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry...
605. Dustin Williamson — March 2nd in NYC: John Godfrey & Kimberly Lyons
606. Douglas Manson — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi P...
607. Lewis LaCook — Joey on 28th Street
608. Mary Jo Malo — Re: langpo
609. Ryan Daley — Whored Tourist from Scantily Clad Press
610. Aryanil Mukherjee — Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Naz...
611. Danny Snelson — Re: langpo
612. jared schickling — Re: langpo
613. CA Conrad — Re: Nazi Literature in the Americas - Roberto B olaño - - NYTBR--Nazi Poetry/l...
614. Mark Truscott — Laynie Browne and Sina Queyras at Test (Toronto)
615. Eireene Nealand — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi ...
616. Kelly Moffett — Call for WordArt
617. Margaret Konkol — Digital poetry/Dr. Francisco Marinho, DMS Visiting Scholar from Brazil]
618. Camille Martin — Lit Live

619. Nick LoLordo — Re: Nazi Literature in the Americas - Roberto B olaño - - NYTBR--Nazi Poetry…
620. Mary Jo Malo — Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poet…
621. Catherine Daly — Re: quotations from the Oulipo Compendium
622. Jason Quackenbush — Re: Nazi Literature in the Americas - Robe rto B ola[ISO-8859-1] ño - …
623. steve d. dalachinsky — Re: March Readings in NYC
624. steve d. dalachinsky — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--…
625. CA Conrad — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry…
626. Jim Andrews — Oulipo manifestos ++
627. Stephen Vincent — Speculative '60's redux post
628. Nico Vassilakis — SUBTEXT READING: Steve McCaffery & Interrupture

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629. Gustavo Dourado — Cordel to William Shakespeare... Gustavo Dourado
630. Alan Sondheim — Emanent new-work in the true world
631. Philip Metres — new on Behind the Lines Poetry blog
632. Philip Metres — documentary poetry stuff
633. Charlie Rossiter — Readings & Workshop--Albany NY & Around CT, Next Week
634. John Cunningham — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi…
635. Mary Jo Malo — Re: langpo
636. Amanda Earl — Roland Barthes
637. Tom Orange — NYTBR--Nazi Poetry/ langpo & fascism
638. amy king — Talking Points - SHOCKLEY and FOSTER
639. Robin Hamilton — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi…
640. Eireene Nealand — Re: Talking Points - SHOCKLEY and FOSTER
641. Barry Schwabsky — Re: Roland Barthes
642. Nick LoLordo — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Po…
643. Barry Schwabsky — Re: Nazi Literature in the Americas - Robert o B o lañ o - - NYTBR--Na…
644. Jennifer Karmin — Red Rover Series / Experiment #19
645. Nic Sebastian — ten questions on publication - Nate Pritts
646. Tim Peterson — Nazi Literature in the Americas - Roberto B o laño - - N YTBR--Nazi Poetry/
647. Robin Hamilton — Re: Nazi Literature in the Americas - Robert o B o lañ o - - NYTBR--Na…
648. David A. Kirschenbaum — **Advertise in Boog City 49**
649. cris cheek — Re: Red Rover Series / Experiment #19
650. Mark Weiss — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poe…
651. Mark Weiss — Re: Nazi Literature in the Americas - Roberto B o laño - - N YTBR--Nazi Poetry/
652. Barry Schwabsky — Re: Nazi Literature in the Americas - Robert o B o lañ o - - NYTBR--…
653. Jason Quackenbush — Re: Nazi Literature in the Americas - Robe rto B o la[iso-8859-1] ñ o …
654. Poetry Project — Events at The Poetry Project March
655. David Chirot — to return misreadings to readings (closer & close--
656. Murat Nemet-Nejat — Re: Roland Barthes
657. CA Conrad — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry…
658. ALDON L NIELSEN — Burt moments
659. CA Conrad — 7-UP ON ROCK!

660. Zamsky, Robert — Re: Nazi Literature in the Americas - Robert o B o l añ o - - NYTBR--...
661. laura hinton — Re: Roland Barthes
662. Nate Pritts — *shrug*
663. Elizabeth Switaj — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi...
664. Catherine Daly — Fwd: Beyond Baroque Lease Renewal
665. Stephen Vincent — Drunk in Iraq. Some real econ news!

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666. Obododimma Oha — Re: Roland Barthes
667. Ward Tietz — WORDS IMAGES LANDSCAPES: Tito Honegger and Jacques Jouet, Infolipo, Ward Tietz
668. Robin Hamilton — Re: Nazi Literature in the Americas - Robert o B o lañ o - - NYTBR--...
669. Robin Hamilton — Re: Nazi Literature in the Americas - Robe rto B o la[i so-8859-1] ñ o ...
670. D. Wellman — Welcome Obododimma
671. ALDON L NIELSEN — FW: Art and Democracy in the King Years: A Georgetown U Symposium
672. Mary Jo Malo — Re: Bolaño Review, Language Poetry
673. Barry Schwabsky — Re: to return misreadings to readings (closer & close--
674. Rosemary Ceravolo — FW: The role of women in the NY School with Eileen Myles and Maggie Nel...
675. Maria Damon — Re: to return misreadings to readings (closer & close--
676. Larissa Shmailo — Re: Roland Barthes
677. Halvard Johnson — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi...
678. Amanda Earl — Re: Roland Barthes
679. Steve Zultanski — Lil' Norton Night at the Poetry Project
680. David A. Kirschenbaum — NYC/Portable Boog Reader Poets and The Pixies Live, 3/11
681. Halvard Johnson — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi...
682. Mark Weiss — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poet...
683. Robin Hamilton — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi...
684. laura hinton — Fwd: New chapbook, new press
685. Larry O. Dean — Myopic Books/This Sunday, Larry Sawyer & Larry O. Dean
686. David Bowen — New American Press chapbook contest

1. Stephen Vincent

Fwd: FW: Spiral Jetty Oil Drilling

Thu 31 Jan 2008

The Spiral Jetty environs is being threatened, by petroleum interests no less. Hop and skip through the emails below for details and If you want to send a letter of protest to save the beautiful, natural Utah environment around the Spiral Jetty from oil drilling, the emails or calls of protest go to Jonathan Jemming [redacted]. Please refer to Application # 8853. Every letter makes a big difference, they do take a lot of notice and know that publicity may follow. Since the Spiral Jetty has global significance, emails from foreign countries would be of special value.

. Feb 13 is verdict time.

Thank you,

Stephen Vincent
http://stephenvincent.net/blog/
Subject: Fwd: Spiral Jetty Oil Drilling

Dear Friends,

We have now won a stay of execution until February 13th. Nancy Holt and those of us who feel Robert Smithson's Spiral Jetty is a national monument that needs to be saved and the environs protected, please call or email Jonathon Jemmings, and ask him to deny Application 8853 permission to drill the "West Rozel Field Prospect" near the "Spiral Jetty".

I think if we each ask ten more people to write to him, Mr. Jemmings and the Utah state officials will eventually be so over-whelmed by the world's outrage that we might be able to prevent this disaster. I remember when I asked my friends in the art world for help in saving Gordon Matta-Clark's Office Baroque in Belgium, it snowballed into a thousand letters from people around the world willing to help a fellow artist. Your letters have already had an impact. Hopefully, additional letters from your friends will influence the Utah vote positively.

With much heartfelt gratitude,

Jane Crawford

—

Estate of Gordon Matta-Clark
83 Georgetown Road
Weston, CT 06883

t: 203 / 544 - 8875
f: 203 / 544 - 9737

Start the year off right. Easy ways to stay in shape <http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489> in the new year.

Subject: Spiral Jetty Oil Drilling
Date: Tue, 29 Jan 2008 11:34:46 -0800
From: "Nancy Holt" <[redacted]>
To: "Nancy Holt" <[redacted]>

Spiral Jetty Oil Drilling Dear Friends,

Yesterday I received an urgent email from Lynn DeFreitas, Director of Friends of the Great Salt Lake, telling me of plans for drilling oil in the Salt Lake near Spiral Jetty. See Attachments. The deadline for protest is tomorrow, Wednesday, at 5PM. Of course, DIA has been informed and are meeting about it today.

I have been told by Lynn that the oil wells will not be above the water, but that means some kind of industrial complex of pipes and pumps beneath the water and on the shore. The operation would require roads for oil tank trucks, cranes, pumps etc. which produce noise and will severely alter the wild, natural place.

If you want to send a letter of protest to save the beautiful, natural Utah environment around the Spiral Jetty from oil drilling, the emails or calls of protest go to Jonathan Jemming [redacted] [redacted]. Please refer to Application # 8853. Every letter makes a big difference, they do take a lot of notice and know that publicity may follow. Since the Spiral Jetty has global significance, emails from foreign countries would be of special value.

They try to slip these drilling contracts under the radar, that’s why we found out so late, not through notification, but from a watchdog lawyer at the Southern Utah Wilderness Alliance, the group that alerted me to the land leasing for oil and gas near Sun Tunnels last May.

Thank you for your consideration of this serious environmental matter.

Be well,
Nancy

From Lynn DeFreitas [redacted]:

We now need to direct our energy to Jonathan Jemming, who is the
> coordinator/advisor for the Utah Public Lands Policy Coordinating Office.

His phone is [redacted]
> and his email is [redacted].
>
> The specific application number is # 8853. Although I don't know what this
> short hand means, it was designated as a short time turnaround - category
4.
>
> Please remember to include the application number in your messages.
>
> I have left a phone message on Mr. Jemming's line and will be sending an
> email reiterating my request for the extension. My intiution tells me that
> if Mr. Jemming receives multiple requests, he is more likely to grant us an
> extension.
>
> Please do what you can. I know how busy you all are.

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2. Mark Weiss
Re: Junction at AWP--Discount
Thu 31 Jan 2008

The Hilton, 6th between 53 and 54. The book fair is only open to the public 2:30 to 5:30 on Saturday. If you can't make it decide which books you want and you'll get the same discount and we'll do the exchange over coffee or a meal.

Mark

At 03:05 AM 1/31/2008, you wrote:
>mark where is this awp thing being held
>On Wed, 30 Jan 2008 17:29:57 -0500 Mark Weiss <[redacted]>
>writes:
> > Junction Press will be at AWP, Americas Hall 2, table 495.
> >
> > Say POETICSLIST for a 20% discount.
> >
> > For a list of available books, check out
> >
> > www.junctionpress.com
> >
> > Mark
> >
> >

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3. Nate Pritts
H_NGM_N // W_RLD - AWP Video Blog
Fri 1 Feb 2008

H_NGM_N // W_RLD is the social networking arm of the literary mag H_NGM_N - check us out & join the fun.

http://www.h-ngm-nw-rld.com

And now, our man on the street ERIC APPLEBY (H_NGM_N Webmaster & Forklift, Ohio Publisher) checks in with some video blog posts from AWP.

See you there--

Nate_____Nate Prittshttp://www.h-ngm-n.com*Pre-order my new chapbook SHRUG --> http://www.mainstreetrag.com/store/ComingSoon.php _____ Need to know the score, the latest news, or you need your Hotmail®-get your "fix". http://www.msnmobilefix.com/Default.aspx=

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4. Alan Sondheim
sorrowful the intervention of death
Fri 1 Feb 2008

---

sorrowful the intervention of death

sorrowful the intervention of death
mournful community, the horizon continues briefly, then desolation
tears of martyrs of kenya, darfur, small witnessings in forests
sorrowful the finality, how i claw at death
how i cultivate my tiny death, caress my intervention
before you i am going, after you, following and the forests
and the forests and the imminent cliffs
how sorrowful they are

the first 4 are pieces for another cd

the next group are smallscanner modifications with artifacts, moving towards the extremities of the software's ability to coalesce with the dream of the real. the triangular protrusions are similar to the catastrophic jumps visible in the motion capture videos.

here thom's semantics of catastrophe theory, his linguistic primitives, are more than useful. code at the limits turns to prey.

http://www.alansondheim.org/tobin2.mp3
http://www.alansondheim.org/tobin3.mp3

http://www.alansondheim.org/tobin4.mp3
http://www.alansondheim.org/tobin5.mp3
http://www.alansondheim.org/trueworldword01.jpg
http://www.alansondheim.org/trueworldword02.jpg
http://www.alansondheim.org/trueworldword03.jpg
http://www.alansondheim.org/trueworldword04.jpg
http://www.alansondheim.org/trueworldword05.jpg
http://www.alansondheim.org/trueworldword06.jpg
http://www.alansondheim.org/trueworldword07.jpg
http://www.alansondheim.org/trueworldword08.jpg
http://www.alansondheim.org/trueworldword09.jpg
http://www.alansondheim.org/trueworldword10.jpg
http://www.alansondheim.org/trueworldword11.jpg
http://www.alansondheim.org/trueworldword12.jpg
http://www.alansondheim.org/trueworldword13.jpg

===

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5. wildhoney press

Litany

Fri 1 Feb 2008

Apologies for cross posting.

Litany, a text video of Geoffrey Squires' poem of the same name, is now available at the Wild Honey Press website. http://www.wildhoneypress.com/ You can download in windows media format or view it as a flash video at youtube http://uk.youtube.com/watch?v=g7diRzHes6o

Geoffrey Squires' selected _Untitled and other Poems_ was published by Wild Honey Press in 2004, and subsequent work has appeared in Masthead, Free Verse and Shearsman magazine. Two e-poems, Lines and So, were also published by Shearsman in 2006 and 2007, and a previous text video, Repetitions, by WHP last autumn. Some of his readings can also be viewed on Meshworks.

http://uk.youtube.com/watch?v=BVqgedrWgmw&feature=related

http://uk.youtube.com/watch?v=FzBa4GRc_jQ&feature=related

http://uk.youtube.com/watch?v=af7gm5BGBWg&feature=related

http://uk.youtube.com/watch?v=QBKgMp5qkyI&feature=related

http://uk.youtube.com/watch?v=VG4Lgy8lMf0&feature=related

http://uk.youtube.com/watch?v=lBLvjI1KqQI&feature=related

Best

Randolph

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6. richard owens
DALE SMITH - SUSQUEHANNA
Fri 1 Feb 2008

DALE SMITH - SUSQUEHANNA - NOW AVAILABLE

This book contains the first part of Dale Smith's Susquehanna, a sustained meditation on the value of failed vision -- particularly the inability of a young Samuel Taylor Coleridge to fully realize his Pantisocracy on the banks of the Susquehanna River in the early 19th century. Thinking this failure through the cultural and technological developments of the present moment, Smith develops a methodological approach within the body of the poem grounded partly in Walter Benjamin's materialist historiography and David Antin's talking meditations on anthropology.

64 pages.

Perfect-bound with three-color letterpress wraps. Like the Wingbow Press edition of Ed Dorn's Slinger, parts of the book were set in Caslon Old Face. Parts of the book were also set in Baskerville Old Face, Palatino Linotype, and Georgia. Interior images culled from various 18th century New England primers. Front cover image of Britain culled from John Sellers' 1690 Hydrographia Universalis. Rear cover image from Sellers' A New Systeme of Geography, 2nd Edition, also printed in 1690. Parts of this poem previously appeared in Kadar Koli, Madorla, and Damn the Caesars.

$10.00 (Paypal. Check. Money order.)

http://damnthecaesars.org/

The "Punch Press" menu option to the right of the DTC webpage will lead you to Smith's Susquehanna and other Punch Press publications.

cheers... rich...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

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7. Hot Whiskey Press
Chicago Reading in Feb with Kent Johnson, Gabe Gudding, Tawrin Baker
Fri 1 Feb 2008

Friday, February 15, 2007, 7:30 pm, FREE
POETRY AND PRINTS #1

The editors of House and Hot Whiskey Press present a reading with:

Kent Johnson
Gabriel Gudding
Tawrin Baker

Prints on display:

"In 2003, a collective of printers working at SAIC established The Fraternal Order of the Print Rat. The Print Rats shared knowledge about print techniques, artists, and resources as well as coordinated print exchanges. The Print Rats were a main source of stimulus for the creation of Spudnik Press. The very first exchange, entitled "The Hunted", will be on display."

Spudnik Press
847 N. Paulina
Chicago, Il 60622
www.spudnikpress.com
[redacted]

This is off Paulina, just north of Chicago Avenue in Ukranian Village/Wicker Park.

Feel free to pass on to others. We don't have much of a Chicago mailing list.
--
Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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8. sheila black
Bush Haiku
Fri 1 Feb 2008

Bush Haiku

This is a short poem made up entirely of actual quotations from George W. Bush. These have been arranged, only for aesthetic purposes, by Washington Post writer, Richard Thompson. A wonderful Haiku poem like this is too good not to share.

MAKE THE PIE HIGHER

I think we all agree, the past is over.
This is still a dangerous world.
It's a world of madmen and uncertainty
And potential mental losses.

Rarely is the question asked
Is our children learning?
Will the highways of the Internet
become more few?

How many hands have I shaked?
They misunderestimate me.
I am a pit-bull on the pantleg of opportunity.

I know that the human being
and the fish can coexist.
Families is where our nation finds hope,
Where our wings take dream.

Put food on your family!
Knock down the tollbooth!
Vulcanize society!
Make the pie higher!
I am the Decider!

(Pass this on. Help cure mad Cowboy disease in the next election.)

Enjoy! Sheila

Sheila Black

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9. David Chirot

Arte No Es Vida: Actions by Artists of the Americas, 1960-2000 - Art - Review - New York Times

Fri 1 Feb 2008

El Museo del Barrio consistently has very excellent exhibitions, most often, as with the one reviewed here, in which the "conceptual and the political," despite great repression, find ways to flourish and challenge--

the exhibition, as it is "Art" doesn't include the huge amount of Performance and ephemeral pieces related with Visual Poetry and Mail Art that has been active in Latin America since the 1960's--Clemente Padin is the the foremost exemplar of an artist still working whose works span now five decades--including over two years' torture and imprisonment during the US supported Uruguayan military dictatorship--

hopefully some day these also will have the kind of celebration here they do in the countries in which they openly faced the Death Squads and US School of the Americas trained torturers and Chicago School "Shock Doctrine" economists as did the artists represented in this exhibition--
http://www.nytimes.com/2008/02/01/arts/design/01vida.html?ref=arts ---

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10. Joel Weishaus

Reality Too [blog]

Fri 1 Feb 2008

I'm pleased announce the beginning of what I plan to be a monthly blog, titled "Reality Too":

Introduction: http://web.pdx.edu/~pdx00282/blog/intro.htm

January (direct link): http://web.pdx.edu/~pdx00282/blog/January.htm

-Joel

_____

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

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11. Thom Donovan

PEACE ON A presents: Featherston & Taylor Cuneiform Press Launch TONIGHT

Fri 1 Feb 2008

Peace On A

presents

Dan Featherston & Catherine Taylor

reading for the launch of Featherston's *The Clock Maker's Memoir* (more info below!)

Friday, February 1st 2008 8PM
BYOB & $5 donation

hosted by Thom Donovan with Cuneiform Press at:

166 Avenue A, Apartment #2 (btwn 10th and 11th)
New York, NY 10009

about the readers:

Dan Featherston is the author of several books of poetry, including *The Clock Maker's Memoir* (Cuneiform Press, 2007), *United States* (Factory School , 2005), and *Into the Earth* (Quarry Press, 2005). His critical writings on American poetry and poetics have appeared in a number of publications, most recently Charles Olson: A Poet's Prose. While living in Tucson , he helped found POG, a poetry group that has hosted dozens of performances by poets and artists, and edited A.BACUS, a journal of experimental poetry and translation. Featherston is currently a visiting professor at Kutztown University. He lives in Philadelphia with Rachel McCrystal and their dog Fredo.

Carceral Time

Forced to sleep with their hands exposed
how will a tool take shape?

Dreams take the shapes of tools
through which the body escapes itself.
A wake. A spoon baked into a cake.

In the fist of memory
time was folding inward.

(from *The Clock Maker's Memoir*)

Catherine Taylor teaches at Ohio University. Her essays, poetry, and reviews have recently appeared or are forthcoming in Typo, Xantippe, The Colorado Review, The Laurel Review, Jacket, and ActionNow. Taylor is a Founding Editor

of Essay Press (www.essaypress.org), a small press dedicated to publishing book-length innovative essays. She is at work on a hybrid genre book about South Africa and a scholarly book about 20th-century documentary representations of political violence entitled */Documents of Despair/*.

nobody, who are you? A fucking nation? Walcott I'm not. A roseate universe, subcutaneous nipple, prismatic cd playing cum and dust and Oum Kalsoum. National identity's inevitable as sand, blood, a dark juggernaut MLK refused to accept despair as the only response to the ambiguities of history, but I can't, today, so far from you, O Canada, who is asked to represent it. Which I's slip the noose? Salim Halali's heart may have been a foreign country, mine's a minefield for you, h'bibi, skip the stones, centrifugal archipelago, ruin

(from an untitled work)

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Link Wild Horses of Fire weblog (whof.blogspot.com) for back advertisements, introductions, reading selections and pics.

THE CLOCK MAKER'S MEMOIR by Dan Featherston
Advanced praise for *The Clock Maker's Memoir*:

Through a series of poised, meditative stanzas, *The Clock Maker's Memoir* takes on the
formidable
topics of time and memory. What's evident throughout this book is a careful craftsmanship
leading
to novel perspectives all around the clock.
~ Lisa Jarnot

The Clock Maker's Memoir registers the world's variety in small catalogs of storms, shadows, dreams, memories, and rituals of childhood. In such forms, time returns each time with a difference. Likewise, the supple measure of these poems returns us to a rhythm or tone each time with a difference, sounding a subtle echo of slipped in sleep. As William Blake declares, "There is a Moment in each Day that Satan cannot find / Nor can his Watch Fiends find it." Yet Dan Featherston finds it — through alert and resourceful art. ~ Devin Johnston

With its precise music, *The Clock Maker's Memoir* navigates the immeasurable distance between the clock's face and the face worn by lived experiences. In these poems, memoir is not some static repository: it is a poesis of the present tense. Featherston's craft and his unblinking commitment to particulars fashion a lyric search that one can trust to ask the questions, the necessary questions of time, space, and how we find one another amidst all this memory. ~ Richard Deming

This book will soon be available from Small Press Distribution (www.spdbooks.org). Order direct from Cuneiform (www.cuneiformpress.com) and you'll receive FREE SHIPPING. Send a $12 check to: Cuneiform | 214 North Henry Street | Brooklyn, NY 11222

"Effort lay in us
before religions"
~ Lorine Niedecker

___
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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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12. mIEKAL aND
Re: Spiral Jetty Oil Drilling
Fri 1 Feb 2008

Frankly, I'm amazed that the Spiral Jetty has lasted this long. There's lot of public art in the US that gets disappeared & no one says anything. At least this latest debacle should attract a lot of attention.

~mIEKAL

On Jan 31, 2008, at 7:44 PM, Stephen Vincent wrote:

> *The Spiral Jetty environs is being threatened, by petroleum interests no less. Hop and skip through the emails below for details and*
> *If you want to send a letter of protest to save the beautiful, natural Utah environment around the Spiral Jetty from oil drilling, the emails or calls of protest go to Jonathan Jemming [redacted]. Please refer to Application # 8853. Every letter makes a big difference, they do take a lot of notice and know that publicity may follow. Since the Spiral Jetty has global significance, emails from foreign countries would be of special value.*
>
> *. Feb 13 is verdict time.*
>
> *Thank you,*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*
> *Subject: Fwd: Spiral Jetty Oil Drilling*

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13. David A. Kirschenbaum
Last Call: Advertise in Boog City 48*
Fri 1 Feb 2008

Please forward

Last Call to

Advertise in

Boog City 48

*Deadline

--Thurs. Feb. 7-Ad or ad copy to editor
--Sat. Feb. 9-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG (2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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14. Alan Sondheim

bodhisattvas

Fri 1 Feb 2008

---

bodhisattvas

http://www.alansondheim.org/zbhud01.jpg
http://www.alansondheim.org/zbhud02.jpg
http://www.alansondheim.org/zbhud03.jpg
http://www.alansondheim.org/zbhud04.jpg
http://www.alansondheim.org/zbhud05.jpg
http://www.alansondheim.org/zbhud06.jpg
http://www.alansondheim.org/zbhud07.jpg
http://www.alansondheim.org/zbhud08.jpg
http://www.alansondheim.org/zbhud09.jpg
http://www.alansondheim.org/zbhud10.jpg
http://www.alansondheim.org/zbhud11.jpg
http://www.alansondheim.org/zbhud12.jpg
http://www.alansondheim.org/zbhud13.jpg
http://www.alansondheim.org/zbhud14.jpg

,===>

i was n. and a had telling been me her that four, the from age of close unclear. to time, suicide, eighth for we when year tried so, up lived with in painted, her, visited asylum else pills p. everyone how after cut she married someone june else. first around my it all sad no store, turned got shortly hear pin could what going met worse

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15. Anny Ballardini

the Poets' Corner

Sat 2 Feb 2008

Dear Poetry Community,

to welcome the New Year _Western and Chinese_ with plenty of readers and writers and books and sunny and snowy days and with all what we can possibly wish and what we deserve, here is the new 2008 update of the Poets' Corner with:

Peter Thompson

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=262

Athena Kildegaard

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=263

Hoshang Merchant

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=264

Bruno Ballardini

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=265

Carol Novack

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=266

Stephen Vincent

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=267

Susan Firer

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=268

Evie Shockley

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=269

Diane Kendig

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=270

Tony Trigilio

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=271

* *

Ren Powell

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=272

New Poems of already Featured Poets:

Tad Richards and his ongoing poetic thriller/saga with *situations* up to Episode XIV – i.e. the end of Book 1; Book 2 soon to follow!

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67

Barry Alpert

L'INTOUCHABLE [via Benoit Jacquot]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2089

CLEO FROM FIVE TO… [via Agnes Varda]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2090

[A] SECRET DEFENSE [via Jacques Rivette]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2091

CLASSE TOUT RISQUES [via Claude Sautet]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2092

LES AMANTS REGULIERS [via Philippe Garrel]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2093

GRIN WITHOUT A CAT [via Chris Marker]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2094

RESNAIS' PROVIDENCE [via Alain Resnais]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2095

STORMY WATERS [via JEAN GREMILLON & JACQUES PREVERT]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2096

BOUDU SAUVE RENOIR [via Jean Renoir]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2097

FRENCH LADY CHAT [via Pascale Ferran]

http://www.fieralingue.it/corner.php?pa=printpage&pid=2098

Richard Dillon

IMMORTAL BIRD LIVING ON A BREEZE

http://www.fieralingue.it/corner.php?pa=printpage&pid=2100

CODA: IMMORTAL BIRD LIVING ON A BREEZE

http://www.fieralingue.it/corner.php?pa=printpage&pid=2101

Mark Young's Six ficciones:

The Mao ficcione

http://www.fieralingue.it/corner.php?pa=printpage&pid=2113

The Schwarzvogel Ficcione

http://www.fieralingue.it/corner.php?pa=printpage&pid=2114

Meanwhile Electra

http://www.fieralingue.it/corner.php?pa=printpage&pid=2115

The Mung Economy

http://www.fieralingue.it/corner.php?pa=printpage&pid=2116

The Last Hurrah of the Golden Horde

http://www.fieralingue.it/corner.php?pa=printpage&pid=2117

At Trotsky's Funeral

http://www.fieralingue.it/corner.php?pa=printpage&pid=2118

Ram Mehta

The Sounds of Korea

http://www.fieralingue.it/corner.php?pa=printpage&pid=2125

I live quietly

http://www.fieralingue.it/corner.php?pa=printpage&pid=2126

Jon Corelis

Epigrams

http://www.fieralingue.it/corner.php?pa=printpage&pid=1980

Turning

http://www.fieralingue.it/corner.php?pa=printpage&pid=2136

Charles Martin

CAPTION TO THE VISUAL (.pdf)

http://www.fieralingue.it/corner.php?pa=printpage&pid=2148

Riccarda Turrina

Othmar Winkler rivisitato da Riccarda Turrina (.pdf)

http://www.fieralingue.it/corner.php?pa=printpage&pid=2150

Sharon Brogan

How does one come to believe in the moon?

http://www.fieralingue.it/corner.php?pa=printpage&pid=2170

Wolf Moon

http://www.fieralingue.it/corner.php?pa=printpage&pid=2172

Douglas Barbour

perfect circle

http://www.fieralingue.it/corner.php?pa=printpage&pid=2171

at minus 28C

http://www.fieralingue.it/corner.php?pa=printpage&pid=2179

Barry Schwabsky

Diamond Replicas

http://www.fieralingue.it/corner.php?pa=printpage&pid=2180

Under Poets on Poets:

* *

Nabile Farès translated by *Peter Thompson*

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=76

* *

My translation of *Barry Schwabsky's Diary of a Poem* into Italian

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=77

*

I would like to thank all the poets present on the Poets' Corner for their collaboration. As usual the order I follow is the one by which I received the contributions. With my best wishes,

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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16. Jim Andrews
Kandinsky 2
Sat 2 Feb 2008

Kandinsky 2 (15 images, mostly 1280x1024):
http://vispo.com/dbcinema/kandinsky2

dbCinema is a graphic synthesizer i'm writing in Director. one creates and configures 'brushes' that create a painterly movie using images as 'paint'.

the underlying images in these are digitizations of paintings by the Russian early 20th C. avant garde abstract painter Wassily Kandinsky.

each brush has an image source, which can either be a local folder of images (so you can use your own images) or one may type in the concept of the brush, and dbCinema then downloads images from the Net somehow related to the concept, and uses those as the brush's 'paint'.

these were done with 2 simultaneous brushes.

this is 'generative art' in that the program itself is quite active in the creative process. but the brushes are highly configurable, and interesting work does require creativity from whoever uses dbCinema.

have been enjoying the Oulipo Compendium, edited by Harry Matthews. i quote:

"From its beginnings the group has insisted on the distinction between "created creations" (créations créantes) and "creations that create" (créations créantes), to the benefit of the latter: it has been concerned not with literary works but with procedures and structures capable of producing them. When the first sonnet was written almost a thousand years ago, what counted most was not the poem itself but a new potentiality of future poems. Such potentialities are what the Oulipo invents or rediscovers." (p 213, under "Potential"

I do more work in creating algorithms that are meant to be creative not simply by themselves but with creative engagement by people--ie, my work is 'interactive' in this sense--than I do in creating texts or pictures or sounds, etc., though I do that too. dbCinema is more a 'tool' than an artwork--in that very little of the 'content' is provided, which is one of the characteristics of tools, it seems to me--but the form of what is creatable in my work is not as general as in tools such as Photoshop or Word. Instead, the form of the creatable works is more constrained. The range varies. It isn't so much the range of the form as the appeal of the form, its expressive power, that interests me, though range is of course a consideration also.

"When the first sonnet was written almost a thousand years ago, what counted most was not the poem itself but a new potentiality of future poems." In retrospect, yes, but who can say 'what counted' at the time of its creation? Was the writer of the first sonnet an intrepid formalist who decided to create a new form? Or did it evolve more incrementally, as do most things? Or did its genesis and birth cut across many such lines? I certainly don't know.

Am also reading 'The Blind Watchmaker' by Richard Dawkins. He says that living things are apparently designed so marvelously, in many ways, that it takes a great deal to really understand how it could possibly be that they/we arose without a designer at all. And that is what he sets out to do in this book. It's very well-written. Simple and strong. I highly recommend it.

more dbCinema images:
http://vispo.com/dbcinema/meditations.htm

ja
http://vispo.com

↑ Index

17. steve d. dalachinsky

Re: Kandinsky 2

Sat 2 Feb 2008

---

wow jim
On Sat, 2 Feb 2008 05:57:26 -0800 Jim Andrews <[redacted]> writes:
> Kandinsky 2 (15 images, mostly 1280x1024):
> http://vispo.com/dbcinema/kandinsky2
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> dbCinema is a graphic synthesizer i'm writing in Director. one
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> brush, and dbCinema then downloads images from the Net somehow
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> course a
> consideration also.
>
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> Or did its genesis and birth cut across many such lines? I certainly
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> living things are apparently designed so marvelously, in many ways,
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> takes a great deal to really understand how it could possibly be
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> they/we arose without a designer at all. And that is what he sets
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> in this book. It's very well-written. Simple and strong. I highly
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> it.
>
> more dbCinema images:
> http://vispo.com/dbcinema/meditations.htm
>
>
> ja
> http://vispo.com
>
>

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18. angela vasquez-giroux
Re: Spiral Jetty Oil Drilling
Sat 2 Feb 2008

Speaking of public art disappearing...

I live in Lansing, and for a long time there was a fantastic Michael Heizer sculpture down by the capitol. (You can google more info about the ensuing debacle with led to it being dismantled, so the city could use the space for PARKING! even after Heizer offered to restore the piece, and help with the cost).

It is awful to see the complete disregard for public art. It was a coup for Lansing to get such an incredible piece. When it became clear, to the city, that the land was best used otherwise, it was easy to let the work rust and rot and have a safe excuse for demolishing it.

Spiral Jetty, I fear, will one day fall away too. Even if we do our best to keep drilling, etc out, we're wrecking the global ecosystem so quickly that all we'll see in a few years will be some arranged rocks.

On Feb 1, 2008 12:39 PM, mIEKAL aND <[redacted]> wrote:

> *Frankly, I'm amazed that the Spiral Jetty has lasted this long. There's lot of public art in the US that gets disappeared & no one says anything. At least this latest debacle should attract a lot of attention.*
>
> *~mIEKAL*
>
> *On Jan 31, 2008, at 7:44 PM, Stephen Vincent wrote:*
>
> *The Spiral Jetty environs is being threatened, by petroleum interests no less. Hop and skip through the emails below for details and*
> *If you want to send a letter of protest to save the beautiful, natural Utah environment around the Spiral Jetty from oil drilling, the emails or calls of protest go to Jonathan Jemming [redacted]. Please refer to Application # 8853. Every letter makes a big difference, they do take a lot of notice and know that publicity may follow. Since the Spiral Jetty has global significance, emails from foreign countries would be of special value.*
>
> *. Feb 13 is verdict time.*
>
> *Thank you,*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*
> *Subject: Fwd: Spiral Jetty Oil Drilling*

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19. Jennifer Karmin

Red Rover Series / spring 2008

Sat 2 Feb 2008

Red Rover Series
{readings that play with reading}

SPRING 2008
Chicago, IL

*Experiment #18: February 24
David Buuck & cris cheek
guest curated by Jennifer Scappettone

*Experiment #19: March 2
Kate Greenstreet & Jen Tynes

*Experiment #20: April 19
Barrett Gordon, Matthew Klane, David Pavelich,
Laura Sims, Kevin Thurston

*Experiment #21: May 15
Miranda Mellis & Sarah Rosenthal

February 24 & March 2 at the SpareRoom
4100 W. Grand Avenue -- Chicago, IL
in the American Stencil Company building
2nd floor, suite 210-212
close to Grand & Pulaski
http://www.spareroomchicago.org

BYOB
7pm, doors lock at 7:30pm
suggested donation $3
wheelchair accessible with assistance

STARTING April 19 events will be held
at a new surprise location TBA!
more info soon

Red Rover Series is curated by
Amina Cain and Jennifer Karmin

Founded in 2005, each Red Rover event
is designed as a reading experiment
with participation by local, national, and
international writers, artists, and performers.

COMING UP: summer/fall 2008
Judith Goldman & Lily Robert-Foley
Ira S. Murfin & Marisa Plumb
Authors from the Encyclopedia Project, vol. 2

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

Check out a review of our very first event
http://www.timeout.com/chicago/articles/books/11603/word-play

---

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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20. Audrey Berry
Re: East Coast - poetry readings, where?
Sat 2 Feb 2008

Where will you be? Any chance you will be on the east
coast?

--- Alexander Jorgensen <[redacted]> wrote:

> Will be Stateside for two weeks, 8 March - 23 March,
> then back to PRC.
> Anyway, and I know it's late in the game, as they
> say, but any
> information on places to read will be welcomed. Am
> currently organizing
> readings and a few exhibitions of Vispo.
>
> For work online:
>
> http://www.alexanderjorgensen.com
>
> New work, part of "China Series," at Mark Young's
> major contribution:
>
>

http://the-otolith.blogspot.com/2007/12/alexander-jorgensen-from-china-series.html
>
> Alexander Jorgensen was born and raised of the most
> mixed and common
> stock. An incessant traveler, he has lived in the
> United States, the
> Czech Republic, the Galapagos Archipelago, India's
> Himachal Pradesh (in
> the lap of Himalaya), and the People's Republic of
> China (where he has
> divided his time since 2002).
>
> His work has most recently appeared in Big Bridge,
> Vibrant Gray,
> Shampoo, and Kabita Pakshik (translations into
> Bengali by poet and
> translator, Subhashis Gangopadhyay). "Letters to a
> Younger Poet,"
> correspondences with the late Robert Creeley,
> appears in Jacket Magazine
> #31.
>
> Regards to all!
> --
> Alexander Jorgensen
> [redacted]
>
> --
> http://www.fastmail.fm - Email service worth paying
> for. Try it for free
>

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

21. lanny quarles
Havmophunic Transolutions update
Sat 2 Feb 2008

Havmophunic Transolutions (The homophonics blog) is off to a good start with 21 members. Still room for more. Posts so far run as follow:

Trains Late in a Pollen Aire
An Attempt at some Bontok Transolutions
Foambo
ASS IS
Eel Hypothesis Dust Blowhole
After JMB's _Foambo_
o my phoamy
She Vase, Sure and True.
From a Section of Plato's Anterastai, or Rival Lovers

http://havmophunic.blogspot.com/

Ella makes good cheese,
bring a cracker, or cracquelure...
Dewey knew. "Infleurmotion is powder!"

y'all comme..

↑ Index

22. Walter K. Lew
Fabu Show Midnight Tonight (Saturday, Feb. 2)
Sat 2 Feb 2008

LAST NIGHT'S SHOW WAS HOT--TONIGHT'S WILL BE EVEN HOTTER!

When/Where: Midnight at the Bowery Poetry Club <www.bowerypoetry.com/ >. If you're not nearby, let your friends in NY know!

Best wishes--and with vexed apologies to those of you with whom I shd have been in touch much earlier,

Walter

"A splendid performance last night. I've seen a long list of spectacles since I've been in New York, but few of them were so dynamic, ravishing, and generally mind-blowing as this."--Nam Jürgenhol

POETS OF THE UNREELED! A CinePoetry & Performance Extravaganza

MULTIMEDIA POETS, artists, and musicians Linh Dinh, Wang Ping, Mark Nowak, Paolo Javier (with Ernest Concepcion & Mike Estabrook), Jeremy James Thompson, Kate Ann Heidelbach, dennis M. somera, and Dillon Westbrook give

live narrations of classic films, screen new videos, pay homage to jazz drummers, and redraw on-stage some present scenes. Curated by Walter K. Lew for shadoWord productions <www.myspace.com/ shadoword>.

SECOND SHOW
Saturday, Feb. 2nd, Midnight-2 am
At the Bowery Poetry Club. $8.
308 Bowery, on the Lower East Side of Manhattan.
More info at <http://www.bowerypoetry.com/>.

For some recent work by the participating poets and performers, see:

WANG PING <www.wangping.com/>

LINH DINH <www.archive.org/details/3ByLinhDinh>
<http://wwwwsonneteighteencom.blogspot.com/>

IAN TEH <www.ianteh.com/>

MARK NOWAK <www.xcp.bfn.org/journal.html>

MIKE ESTABROOK
Short Video <www.youtube.com/watch?v=-2wj37EabqU>
<www.artcodex.org/mike_estabrook/>

PAOLO JAVIER <www.obooks.com/books/60lvboembs.htm>
Editor <www.2ndavepoetry.com/>

ERNEST CONCEPCION <www.artcodex.org/kangarok/index.html>
<www.artbistro.com/member/Ernest/photos>

JEREMY JAMES THOMPSON <www.autotypograph.com/>

KATE ANN HEIDELBACH & dennis M. somera
<www.tix.com/EventSeatType.asp? Event=116287>

WALTER K. LEW <www.as.miami.edu/english/mfa/lew.htm>

DILLON WESTBROOK <http://prosodycastle.blogspot.com/>

* * *

CONTACT: Walter K. Lew <[redacted]>

POETS OF THE UNREELED: A CinePoetry & Performance Extravaganza For more info, go to <www.myspace.com/shadoword>.

Walter K. Lew
<[redacted]>
Mobile ph: [redacted]

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23. Alan Sondheim
spirit
Sat 2 Feb 2008

spirit

spirit lurid speaks lured through me
lured me sprite exalt breath pinned-down
sprout more murmured light begone me
up foregrounding wine-dark sea
and red-dark sea through cells her gown
jeweled inside and beside me dim sounded
surge upwound again and urgent ecstasy

http://www.alansondheim.org/conju01.jpg
http://www.alansondheim.org/conju02.jpg
http://www.alansondheim.org/conju03.jpg
http://www.alansondheim.org/conju04.jpg
http://www.alansondheim.org/conju05.jpg
http://www.alansondheim.org/conju06.jpg
http://www.alansondheim.org/conju07.jpg
http://www.alansondheim.org/conju08.jpg
http://www.alansondheim.org/conju09.jpg
http://www.alansondheim.org/conju10.jpg

and violent ecstasy

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24. andrea strudensky
Buffalo Poetry Event Feb 17
Sun 3 Feb 2008

Please join us down at the
Love Factory 2008

Date : February 17th (Sunday)
Place: Rustbelt Books
202 Allen Street
Time : Event begins at 4pm

4pm
Theater Figüren
*
Courtney Pfahl 98'

(short break)

5pm
James Currie
“I will not, and neither will music.”

* Dinner & drinks (provided), general frivolity (you’re on your own)

7pm
Oak Orchard Swamp
“Not really a swamp”

(short break)

8 pm
Ric Royer
“Instructions for behavior at the end of the known world.”
*
Shane and the Lonelies
“total bullshit”

(Thank you to Steve McCaffery and Rustbelt Books for making this event possible)

http://www.music.buffalo.edu/faculty/currie/index.shtml
http://www.ricroyer.com/Welcome.html
http://www.myspace.com/oakorchardswamp
http://costapuppets.com/
http://www.myspace.com/shaneandthelonelies

Looking for the perfect gift? Give the gift of Flickr!

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25. Jason Quackenbush
On Where to Find Audio/Sound Poetry
Sun 3 Feb 2008

So i've been listening to the various sound poetry and sound art archives on ubu, and the one thing that has struck me is that the experimental music type stuff seems to be generally more interesting than the sound poetry stuff. It seems like there's an awful lot going on in the sound poetry world that hasn't really caught up to the technological and aesthetic achievements of various electronic music types. Moreover, along with being more advanced and more challenging than a lot of the sound poetry i'm listening to on here, i tend to think that someone like for example the aphex twin or plastikman or iannis xenakis or glenn branca is also more accessible because they're coming at what they're doing from a starting place of music rather than a starting place of

poetry. Googling around for search strings like "sound poetry" and "audio poetry" one tends to find a lot of recordings of readings, a lot of them pretty crummy qua recordings, which I guess is my complaint over all. I did find some stuff on PennSound that was kind of along the right track, things that were using signal processing to create sounds and which had an adequate level of audio fidelity. But by and large the stuff I keep coming across sounds like it was recorded into the line input of a sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little more seriously.

So I guess what I'm asking is, aside from installation sound art (which is by and large a subset of conceptual art where it isn't the sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

Jason Quackenbush

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26. Jesse Glass

Jesse Glass Reading At The University of Louisiana, Lafayette, Feb. 7th

Sun 3 Feb 2008

Time: 7 p.m.
Place: Rm. 315 in Griffin Hall on the campus of The University
of Louisiana at Lafayette. (Griffin is located on the the corner of Rex
and
Lewis in Lafayette.)

For More information: [redacted] or [redacted].

Price of admission: Fresh John the Conqueror Root.

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27. Alan Sondheim

Messay (finished on my birthday, ah well)

Sun 3 Feb 2008

(really apologies for sending so much material out recently. i've been working furiously on 'emanent' materia and wanted to 'capture' what's close to a book as it comes. right or wrong, there are implications for poetics, phenomenology, etc., i think, or would like to think. anyway, here is the most confused essay of all. after this, back to image/sound, both of which are easier for me, shape-riding into oblivion.)

Messay: The Mess of the True World

This text is culled from an outline of current work prepared for my re- search group at West Virginia University (Virtual Environments Laboratory, Center for Literary Computing), Morgantown, WV. Questions dealing with substantive content were taken in the order they appeared, and embedded in the following m/essay. Topics again center around issues of the 'true world,' emanents, medical and other modeling, avatars, organisms, know- ledge and its management. The relative disorderliness reflects the disord- erliness of the world, or so I hope to believe - not an inherent defect in messay style.

what does it mean to be in-carnated within the real/virtual/ true world?

Carnated/carnal/knowledge - We could begin by introducing the true world, the world of mind in relation to ontological/epistemological shifting. The true world is primordial, in other words backgrounding.

..."however, we use the word [_materialism_] in its dictionary definition of _embodiment,_ in contract to _mind._ Thus, virtual reality, as dis- cussed within the art literature [...] is materialist, regardless of whether this experience is

real or _illusory._ Mental constructs, on the other hand, are nonsensory and so have no material existence." Paul Fish= wick, An Introduction to Aesthetic Computing, in Fishwick, ed., Aesthetic Computing, MIT, 2006. In this sense, the true world is materialist; how- ever I would argue that mental constructs cohere with the sensory, that a fundamental entanglement exists. For example, love or hate create sensed bodily transformations, mathematical thought creates the sensation of per- ceived 'symbol-clouds,' and so forth.

what are the edge-phenomena/plastic and static limits of the body?

The limits of my body within the true world are the limits of my world; here I include ontological shifts such as mathesis, semiosis, emotions and the like. Given the limited bandwidth of receptors of all sorts, and the limitations of mind (for example, in thinking through the appearance of the eighth dimension, calculating, speaking non-native languages, etc.), thought and the true world are based on extrapolation - the _gestural_ - as fundamental being. (See Tran Duc Thao on the origins of language.) The gestural follows quantum non-distributive logics (see the early experi- ments by Land on color vision), not Aristotelian distributive logics; this being-in-the-world is partial reception of part-objects transformed into inherency through gesture. All organisms have this in common.

The _plastic_ limits of the body are the limits of body-inherency, whether 'real' or 'virtual' or other category - the limits of the image carried by the jectivity (introjection and projection) braid. The _static_ limits may be considered formal-measurable limits, whether in one or another space.

of the geopolitical body? of the political-economic body?

As soon as one brings domain-extrapolation of the body into play (i.e. sexual body, material body, imaginary body, natural body, and so forth), cultural nexus is paramount, and the body itself moves within theory as phenomenological token or punctum.

And as soon as one brings variegated ontologies and epistemologies into play, analysis becomes a mush/mess/mass or miss. Terms slide against terms, carrying enormous overdetermined histories with them - but these are the only histories there are.

what are the signifiers of bodily arousal/violence/meditation? how are these constituted within the true world?

Herewith bee a liste of signes, or some such. But where is the arousal, violence, meditation, if not brainward, wearing the exposure, softening, hardening, quiescence of the body which simultaneously is foregrounded and absenting. In terms of emanents, the signs are symbolic; one calculates, applies them. In term of organism, the signs are ikonic, upwelling. The brain manages none of

this; the brain manages, is managed - everything becomes a mess as inquiry tangles uselessly. It's this uselessness, this nexus, that is of interest - an analytical failure in the close-rubbed maw of the world.

readings: what does it mean to read the real body? the virtual body?

One might begin by considering language as fundamentally ikonic, that within the preconscious ('repository' of syntactics, short-term memory - another metaphor) language is clothed, associated with the true world. Language then is structured like the unconscious, and the unconscious does not necessarily splay the real. Bodies, organic and emanent (and 'organic' references the machinic phylum as well), inhere to mind, minding, tending, a posteriori interpretation and hermeneutics. Reading the body is embody- ing, is against the background of incarnation. Sheave-skins need not react or appear to sense as organic skins; the feedback is often visual or aural, not proprioceptive. Within the jectivity braid, this is an epistem- ological issue, not one of fundamental locus. On the other hand (real or virtual), one can abandon the emanent; abandoning the organic is deadly. Proceed backwards from this, from the irretrievable, intolerable, finality of death, and reading bodies, and bodily risk, become wildly disparate. Nevertheless both inhabit the true world, mind inhabits both, albeit often in qualitatively different manners, depending on ontology.

what are the ontologies and epistemologies involved here?
ontological status of the so-called virtual -
Schroedinger's cat paradox and collapse of the wave function as model
for simultaneous analogic/digital readings -
seeing through microscopy (tunnel, scanning, optical, etc.):
are ontology and epistemology equivalent at the limit?
(are analogic and digital equivalent at a parallel limit?)

What difference does it make? Begin with the mess, with the corrupted reading of whatever consciousness has placed there, on the page, the rock, the emanent body, the organic body. The last carries ikonic signs, simultaneously indexical, pointing out the mute history of the being. If there were only readers of everything! If only the book of nature existed! The Ladder! Great Chain of Being!

Ontologies occur in local domains, rub raw against each other, problema- tize each other. Who decided this one or that one as primordial? What's fundamental is the mixed mess, the braid. At least as far as we're con- cerned, the braid.

internals and externals, static/dynamic. remnants of the visible human project, gendering of the visual/internal

Human skin under the microtome, sheave-skin burrowed into by camera position. Here is the necessity of Madhyamika, co-dependent origination, depend co-origination, braided mind, image, imaginary, entity, real and virtual within, inhering to the true world. Striated, variegated trans- formations characterize life; the Visible Human Project transforms organism into emanent, habitus into data-base.

comfort, dis/comfort, ease, dis/ease, hysteria and abjection/fluid- ity (laycock's 1840 essay on hysteria, kristeva, chasseguet-smirgel)

Clearly the abject lies within the primordial, the braid is braid of dissolution, corruption, decay; definitions flux in relation to the constricted passing of time. Organisms flood themselves, emanents decay with their corporations, software updating, diminishing dreamtimes as elders die off. Hysteria is convulsion, but also spew, contrary and wayward, the refusal of the body, just as death is such a refusal and catatonia. Do others refuse the body? Use it? Reuse it? Are sheave-skins exchanged? Does political economy depend on aegis?

dis/ease, hysteria, and so forth of emanents

Dis/ease, etc. may be modeled; turning the emanent towards abjection is necessarily a conscious decision. The hysteria of emanents is the hys- teria of the steering mind. Proliferation of emanents, duplications and other hacks, may be considered a form of hysteria. But hysteria is on the surface; emanents which are autonomous or semi-autonomous agents may exist the full range of symptoms, generated from within, without external steering.

medical model and technology

A medical model implies internal flows, striations, identities, vulner- abilities, immunological defenses, maintenance and so forth. Emphasis is on the cohering of parts, membranes and molecular channels. Organism runs from within; emanent runs from without. An emanent may be defined as _an image or apparition whose body and mind are elsewhere,_ an entity that exists in relation to the jectivity braid, and has apparent, but not genidentical, identity. Of course the organic body itself is genidentical only to a limited extent.

One might say then that both ontologically and epistemologically, _an emanent exists within data-bases or other entities spatio-temporally distant from the visual or other residue._ What we see is surface, but surface from both within and without. _The dissection of an emanent image is the result of camera angle._

psychoanalytics and technology, psychoanalytics of emanents

The psychoanalytics of emanents are two-fold: the psychoanalytics of mind steering, and the internal psychoanalytics of the machinic phylum. Or three-fold

if the former is also embedded within/embedding the psycho- analytics of organically-embodied mind. I would begin with Freud's metapsychology, since it's illusory clarity allows the possibility of equivalence, attribute classes, and the like. I would attach this model to one of drives and instincts dealing at least in part with homeostatic maintenance (which I have covered elsewhere).

analogic and worn emanent boundaries

How does the emanent wear? How does it wear the analog? For an emanent to _wear,_ an ontological shift must be crossed, the wear occurring in hard or flash drive, in the material world of atoms and quantum probabilities.

edge / boundary phenomena - physics and psychophysics of the game-world edge in second life

Psychophysical remapping of (motion, behavior) steering phenomena. What else to say here? Camera views must be independent of emanents; they move beyond, behind, below the sheave-skins, constructing visual feedback of morphed transformations. For a moment nothing is autonomic, everything is relearned. But there are asymptotic behaviors and motions at the edge of every game-world, behaviors simultaneously permitting approach and refus- ing escape. The game-world edges harbor autisms, palsies, deconstructions - chatterings which take on the guise of everyday life, just as everyday life elsewhere within the game-world might well take on these chatterings as style or news from afar.

phenomena of the sheave-skin and sheave-skin internals

Sheave-skin externals read as internals: anatomical mappings within Poser. First that the visual mappings are just that, indexicals, residue, from codings, reports from another frontier, that of the software processes themselves. Second, I have pointed out elsewhere that sheave-skin and environment, visuals, all exist within the same ontological habitus; the split is between this habitus and deeper discrete or digital processes. The split is absolute ontologically, constructed epistemologically. If there is an Absolute in sheave-skin or game-theory or game-world, it's this ontological split which even a representation of software processes cannot penetrate: from electron-movement and process configuration/deploy- ment to visual/aural/tactile/etc. appearance - the gap is permanent, imminent, and therefore uncanny.

phenomena of medical models in relation to edge/boundaries

The medical model is for learning, for analogy of surface to surface. The medical model requires a (human) viewer. Any dissection into the substance of an organic body results in exposed and constructed surfaces; interiors always lie elsewhere, revealed by X-ray, MRI, and so forth.

edge phenomena in literature, codework, mathesis of the text

In a sense all writing is edge, phenomena of the edge; writing exists as surface, sheave-skin, emanent. Inscription coats the orgasm of things, constructs both things and orgasm, wryting into the body of the true world helter-skelter. Codework in this regard is mute, ikonic; code and text scrape one another, none dominant, both structured and structuring.

generalization of edge phenomena into the dialectic between tacit knowledge (polyani) and error (winograd/flores)

At the edge, the world is manifest between lived experience and corrup- tion, between trial and error, between inhering/cohering and construction, between dwelling and building. into the forest of error, where does the body go? From the edge, one can look back or down, into the windows of the comfortable houses across the street - if one still has the capability of sight. Is the edge sharp? Does the world cut? Is the edge equivalent to death, both blank, beyond, both miasma of theory and practice? Think else- wise of the possibilities of worlds of closed manifolds or recursions, one repeatedly returning, to something in the vastness of space or mind. and then think, what a construct, what comfort, and to what regard, what proof or results, what Signs?

what constitutes worlds? constructing?
world of the text, inhabitation/dwelling/building (heidegger,
dufrenne)

It's too simple to insist on worlds cohering, or that within their do- main (ontological, epistemological), there is closure. One might say that, for all intents and purposes, worlds are nearly closed, that blurred boun- daries are distanced, rarely in evidence. The construction of worlds is no more or less problematic than the construction of anything at all. A world is characterized by inhabitation; a world is a homing.

The world of the text forgets its coding, its double-coding. Without that forgetting, erasure, the text is anomalous, problematic, non-cohering. The willing suspension of disbelief begins within the absence of will; will returns when the text ends or fails.

what constitutes the true world? worlding? 'true world' in which lines/angles are 'trued' (affine geometry), 'true world' in the sense of 'trued' phenomenologies within which virtual, real, and ikonic are blurred and interpenetrating, somewhat equivalent, and within which traditional epistemologies of symbol/ sign/signifier/signified/index/ikon etc. break down (kalachakra tantra, jeffrey hopkins)

'Worlding' references ongoing inhabiting and making of the (true) world, inhabiting memory, making and dwelling in memory, the truing of the world. All

worlds are not true worlds, all true worlds are worlding. ikonic signs inhere within the true world, reading bodies (organisms, emanents, approp- riated, misappropriated) are ikonic, true world, the body stands for everything and nothing; ikonic, the body stands in for the body.

'reading' underlying (substructural, configuration files, guides) organization of mocap/scan through surface phenomena (and the relationship of this reading to waddington's epigenetic landscapes)

Oh, one has to read the cinema I produce, held taut through diagram and substructure. Reading here involves decoding, retaining the decoding against the memory or remembrance of absent code. There are epigenetic landscapes of decoding, tendencies and tending of the true world sending the reader one or another wayward or contrary way. Landscapes lead toward coagulation of landscapes, tethered desire of inhabiting an other. We can't let go of ourselves, even to read; we huddle, in order to write.

who is world? communality, consensuality?
the problem of other minds and the problem of consensual other minds
(group hallucinations, vijnanavada, dwarf sightings, ufos, etc.)

We can't answer this. We can't answer this without further future know- ledge in terms of mind. We have experienced, at least once, the connect- edness of mind, but to generalize from this is problematic. I have no doubt of minding the world, minding the world of minds. And that one time may well have been untoward coincidence. Certainly "who is world?" is a proper question to ask, emanent and organism alike entailed. And certainly we are all emanents, and certainly we receive differently from different skins, tissue-skins, sheave-skins, molecular-membrane-skins, one-pixel- thick-skins, true world of inhering/cohering skins. It is not communality or consensuality that beg definition, but their absence: what cause the illusion of individuation, the lived discrete?

At this point, defuge sets in, the intolerable directing of the messay increasingly turns towards entanglement; nothing is answered or accounted (nothing is accountable). What to do but abandon the true world to a certain trembling at the edge - an edge which increasingly moves towards an unknown center (the real edge where damage begins). And what to do but abandon this attempt at another accretionary formation or inscription, living in the world as-if there were a certain human, if not organic, order. As-if is the pleasure of our senses and disfigurement of slaughter, as if these were speakable between the axle and the rim (the spokes, too, have their gaps). Let it go. Do let it go.

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28. Jesse Glass
Ahadada in Memphis, Tennessee, Feb. 11th, 12th, 13th
Sun 3 Feb 2008

If poetry is happening in Memphis on those days, I'd like to know about the venues and would be happy to participate (if only to add my applause) before heading back to Hikaru Genji-Land. Please back-channel Jesse Glass--who is not, contrary to rumor--Evis' love child by Joey Heatherton.

Sincerely,

The Great Etc.

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29. Jim Andrews
Re: On Where to Find Audio/Sound Poetry
Sun 3 Feb 2008

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hi jason,

to me, the most interesting audio artist with an intense engagement with language is gregory whitehead. i was producing a literary radio show when i first heard his work around 1985. not only does he do amazing audio work, but writes about it extrordinarily well.

http://gregorywhitehead.com
http://ubu.com/sound/whitehead.html

i first heard his work on a Telus cassette. It also featured work by Susan Stone and Jay Allison. I delved into it, contacted Whitehead, and discovered a scene of 'audio writing'. It included artists such as Helen Thorington, who now produces http://turbulence.org . She was producing a series, at the time, called New American Radio (http://somewhere.org). She was commissioning artists to produce audio art that was aired on NPR and elsewhere. And she was editing columns on audio art in EAR mag from NY.

Other artists involved in it were Jacki Apple, Douglas Kahn, Pamela Z, and many others (http://somewhere.org/NAR/links/links.htm). These are not all writers, per se. The backgrounds range around quite a bit. But that's one of the cool things not only about radio art and the art of recorded sound, but also, say, the art of the net. The New American Radio crew was my first taste of an art practiced by people from many arts, each of whom brought something special to the art of radio/recorded sound.

The main thing is that they were taking recorded sound and radio seriously (as well as live radio) as artistic media. I think that's the crucial thing.

One of the main precursors of the 'audio writers' of the eighties was William S. Burroughs and his experiments with audio cutups. But, also, the early sound poets, while they weren't doing anything much concerning the materiality of tape and so on, made some very interesting recording.

But Whitehead, oh, you have to listen to Whitehead.

ja
http://vispo.com

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30. **sue walker**
Re: On Where to Find Audio/Sound Poetry
Sun 3 Feb 2008

Dear Jason,

I am very interested in sound poetry. It seems to me a direction that could add vitality and life to poetry particularly in the classroom. I wonder how sound poetry can be taught in an ordinary classroom with limited technology resources. I'm just a poet, but my son is an audio engineer working on an master's in music / business at NYU. Growing up, I used to play the piano and clarinet -- but that has dropped by the sayside during the years. I teach at the University of South Alabama in Mobile -- so we're too isolated from things that are happening in cities like New York and San Francisco. Still we have happenings like Mardi Gras (this Tuesday) and it seems to me that cries and revelry ought to have some cultural play in the making of poetry. I would like at least to know a lot more than I do which is next to nothing but wanting.

Sincerely,

Sue Walker

On Feb 3, 2008, at 2:16 AM, Jason Quackenbush wrote:

> *So i've been listening to the various sound poetry and sound art archives on ubu, and the one thing that has struck me is that the experimental music type stuff seems to be generally more interesting than the sound poetry stuff. It seems like there's an awful lot going on in the sound poetry world that hasn't really caught up to the technological and aesthetic achievements of various electronic music types. Moreover, along with being more advanced and more challenging than a lot of the sound poetry i'm listening to on here, i tend to think that someone like for example the aphex twin or plastikman or iannis xenakis or glenn branca is also more accessible because they're coming at what they're doing from a starting place of music rather than a starting place of poetry. Googling around for search strings like "sound poetry" and*

"audio poetry" one tends to find a lot of recordings of readings, a lot of them pretty crummy qua recordings, which I guess is my complaint over all. I did find some stuff on PennSound that was kind of along the right track, things that were using signal processing to create sounds and which had an adequate level of audio fidelity. But by and large the stuff I keep coming across sounds like it was recorded into the line input of a sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little more seriously.

So I guess what I'm asking is, aside from installation sound art (which is by and large a subset of conceptual art where it isn't the sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

Jason Quackenbush

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31. Gabriel Gudding
happy birthday alan sondheim
Sun 3 Feb 2008

---

have a great day, alan!

--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

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32. lanny quarles
Harmurenger to the Eleusine Choroarcanax
Sun 3 Feb 2008

THE PLATES
http://www.hevanet.com/solipsis/images/platpg/

Tulip Two-ply, pleased,
Upon a plea to deploy, gnipped at gbits.
Mapping the Pli, and REM-App.ing the Pli
Appalled alloys alloyed Apollo's leas (think past N, or thru),

Insecting its various exjective volumetries, the drawing-
force at one threemove from its absploitative unteger
vecrying petrect perfraction, deconsieves. An din that murmeant's
ohm, a decimallific solubelicosity ensews, close openings
interafterm a mimittent rufulousnous in their rifted encloying
mussage. Dysappyramis ennurned upon velvet vertuous stones
of triaxonial phanerobaronage, barnaculed wavelutes
encingulofted towards the aerovial glitaschinus of gleeting
harmuonium armurena.

ousiareon aei
aei estin o(n)ion
estinousia

est in naoisia
specific connection: NOISE, NAUSEA, NAOS (CAUSE, COUSIN, COSINE, CHAOS)

'nocte' ~ itkon (beauty as substance, fraud, and absolute)[shun] [that implicit "Is the belief of God, the belief in beauty?" or adjust the opposite?]

iconic (ich on ich, chi on chi) eye on eye [chyle on chyle]~ stone on stone

Sign-Hyle, Senile, Syn Isle, A! delphic Hearthlightlore...

THE PLATES
http://www.hevanet.com/solipsis/images/platpg/

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33. Daniel Godston

Harriet Monroe Poetry Institute

Sun 3 Feb 2008

Poetry Foundation Launches Harriet Monroe Poetry Institute

CHICAGO —The Poetry Foundation is pleased to announce the launch of the Harriet Monroe Poetry Institute, a new initiative designed to address issues of importance to poetry by bringing together leading advocates and practitioners of the art form—poets, scholars, critics, translators, publishers, arts administrators—and thinkers from all areas of arts and culture.

When fully established, the Poetry Institute will:

• Stimulate fresh ideas by bringing together creative thinking and practical realities, recognizing that a lively presence for poetry in our culture depends on both • Conduct research on issues, needs, and opportunities in the poetry community • Design action-oriented programs and partnerships to benefit poetry

For its inaugural events the Poetry Foundation is collaborating with the Aspen Institute, an organization with a broad interdisciplinary reach and an established expertise in convening diverse groups of people. Together with the Institute's Harman-Eisner Program in the Arts, the Poetry Foundation is surveying leaders in the poetry community to determine the most pressing needs of the art form.

"The Foundation is eager to hear the recommendations and priorities of poets, and those involved in publishing and distributing poetry, for how we as a community can work together to the benefit of poetry," said John Barr, president of the Poetry Foundation. "The results of the query will help frame the Institute's initial program."

Based on information received from the first phase of inquiry, the Harriet Monroe Poetry Institute will commission and conduct research throughout 2008. At a conference to be held in Aspen in the spring of 2009, invited participants will discuss the research, debate findings, and recommend steps to address the identified needs of the art form. Findings from the conference will shape the Institute's subsequent activities, including research, programs, and collaborations. Ultimately the Poetry Foundation expects to implement programs based on these recommendations.

The Harriet Monroe Poetry Institute, which will operate as an ongoing program of the Poetry Foundation, is located at the Foundation offices in Chicago.

http://www.poetryfoundation.org/foundation/release_012908.html

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34. Gabriel Gudding
on declaring oneself "new"
Sun 3 Feb 2008

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http://gabrielgudding.blogspot.com/

↑ Index

35. Gabrielle Welford
Re: happy birthday alan sondheim
Sun 3 Feb 2008

---

yes, indeed. don't apologize for all the poetry. it gets better and better.
blessings, g

On Sun, 3 Feb 2008, Gabriel Gudding wrote:

> *have a great day, alan!*
>
> --
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

↑ Index

36. David Chirot
Re: On Where to Find Audio/Sound Poetry
Sun 3 Feb 2008

Dear Jason-- i think perhaps by imposing an already pre-formed, idealized standard of aesthetic and technical values taken from other areas than Sound Poetry you are not, of course, finding, much of what is Sound Poetry. And if one cannot recognize the elements of an art form which have been developed through a hundred years nearly of its "modern history" , then how is one to recognize them even when these appear in a Hi Fi, "state of the art" example?

As a charactrer in a story of mine puts it:

"Above all the practice of literature requires a rigorous reading of those texts which present themselves continuously as already written, yet are not

recognized as such, in favor of those only which one is indoctrinated to know as the readable by those who write them."

And in the NY Times today, in an article on Jasper Johns, one finds this, with quotes from Johns:

'his interpretation of flags and targets, numbers and letters — things, as he has often said, "the mind already knows," "things that were seen and not looked at, not examined"' So it is with Sound Poetry, one listens anc creates in examining those things which have been heard, but not listened to.

What is the sound, for example, Walt Whitman launches when he writes "My voices goes after/What my eyes can't reach"?

The voice trying to reach by sounds things "beyond reach"--"of the eyes"--in a sense the first sounds a human makes at birth, before the eyes can clearly see--are the origins of Sound Poetry--as they are of Henri Chopin's "Cris" in their transits through his manipulations of his vocalizations with the use of magnetic tape and other recording machines.

Since the 1950's there has been a vast amount of work done with using the tape recording of the voice as a way of expanding the ranges of the voice's sounds, mixing vocalizations, etc. etc--

A lot of the great innovative work done with the use of recording machines in the 1950's and 1960's--of course may not sound so "Hi Fi" by today's terms--but if one studies what is actually being done with the human voice, the ways the structuring of pieces are created through the use of the lenghtening of phrases, manipulations of volume, pitch, the juxtapositions of human vocal sounds in ways never before heard, by cutting them up, splicing, repeating, rhythmically accelerating or blurring, or driving howls into a stratospheric chaos of noise, one finds an immsense amount of material and exmaples still to work with. In these works, the ways in which the sound of the human voice is sculpted spatially and composed with in terms of time--i think a lot of the work is still very extraordinary, and the thinking involved in it, the ideas, is is "advanced" in many ways as thinking which is still going on with these issues.

Henri Chopin, who was written of recently as he had passed away, was one of the great pioneers in this area. The Lettristes worked with some recorded experimental Sound Poetry, Bob Cobbing did many experiments with tape recordings--there are many groups from Sweden, England, Canada, Latin America, Europe who worked along these lines and do to this day.

The use of the voice itself, in Sound Poetry, is not limited in the way it is by "poetry," in that there is no need for "words;" sound as in the literal meaning of Zaum, is "Beyond Reason/Rationality" and exploring other dimensions of expressions not "anchored" by "texts." The connection with Visual Poetry is in

the use of notations which do not "read" like any form of standardized text or notation. In the case of Bob Cobbing, there is no longer even a "score" or "notation" used at alll--anything--a rock--a side walk crack--may be used as a visual form with which to respond. We used to use also the moving shadows of trees' leaves as they moved among the side walk cracks--via a visual finding, the ear and voice become ever more "attuned" so to speak to the immediate environment. Sound Poetry is also a way of learning to listen with differing attentions, hearing what is the unheard in plain sound so to speak.

I think perhaps your difficulty in looking for Sound Poetry is you are looking for what it is not--music, technological "cleanliness," "technological and aesthetic achievements of electronic music," standardized ideas of "poetry" as something limited to the page and defined by sets of rules or "anti-rules."

There is sound poetry that is very wel recorded, edited and the like, and that which is very simple, low fi, low tech, basically a document of the performance, In which the sounds of the voice with all their grains, dirt, rasps, the air in the room, the haze of smoke or smog or of any moment is present. Sound poetry can be done and has been as a kind of Laboratory work--and as Art Brut--as everything from Artaudian shrieks and howls, Cobbings' hisses, Chopin's "Cris," the explosive demolitions of Jaap Blonk, the Terror Police States expressed by Clemente Padin's work--to uses of silence and near silence, murmurings, whispers, to the blues-influenced simultaneously dual-vocalized sound poetry of Paul Dutton. (This is to name just a few of the great many figures who span the decades beginning in the early 1950's to present.)

Sound Poetry--in a sense--has it appears here/hear a hidden in plain sight/sound quality to it, in that in being sought after, it is being done so by all the means of which it is not itself made in the senses defined as requiring a "sound art" of "sound poetry." (I.E. "having a sound foundation technically, aesthetically, by the standards of other art forms.")

Sound Poetry is a challenge to the conventional ideas of poetry and its dependence on words, texts, and on music, with its scores and normative forms of recording, performance, etc. The use of the human voice, the oldest instrument, can be made directly or using any technical means of expression, just as with any instrument. What is important is that it is a human voice sounding what it finds, within and around it self as a being, as a call and response with that which is.

Sound Poetry one might say shatters that "upper limit music lower limit speech" set of limitations which are imposed as being "poetry," and which are intended to limit this to the word alone, or to a limited conception of music. Sound Poetry can be a way of expressing those states which are not defined, limited,

tied to the conceptions of words, or of music, with their attendant systems of control.

The linking of Sound and Visual Poetry has been very productive since Dada, and many of the artists I mentioned here were also Visual Poets or edited and published journals which featured a great deal of Visual Poetry and related work.

Sound Poetry since Zaum, Italian Futurism and Dada has also had a political element, which has found form especially in many works by Padin and also Blonk, among a great many. Chopin was very influenced by the Anarchist thinker Max Stirner, and Bob Cobbing's Writers Forum was very often critiqued for its "Anarchism."

Another aspect of Sound Poetry that is very useful to think on is that on may make it anywhere, anytime--with the voice, with breathing. Reading of the Internet outages in India and parts of the Middle East due to the problems with some underwater cables, and, today, of the State control of the Internet in China, one is reminded again that the conceptions of technology and aesthetics which the electronics give rise to can be as easily shut off as a light bulb. There is very much alive the 19th century idea of "progress" being linked with the technological in terms of "aesthetics" as in all other spheres of existence. One of the advantages of this is that it gives the creation of and obeisance to Authority new degrees of power, "standards," "limits," and helps to produce control and conformity.

The direction of what is thought of as being the "highest level" of information, aesthetics, "Authority," and the like becomes transferred to a realm which is in fact more easily controlled and limited.

Hi-Fi can become then the representative of that which has passed all the tests of censors, experts, authorities and become "the purest form of expression of Values" "of a culture," of a State, of an "avant-garde" which has become as it were "preserved in amber."

The "avant-garde" has tended to emerge not hand in hand with "most advanced technology" but with on the contrary, a reversal, in which is introduced into "art" is that which is hidden in plain sight in "the common thing anonymously about us" as WCW put. Think of Duchamp's "Fountain," for example, or that one-man avant-garde Kurt Schwitters/Merz, with his use of trash from the streets for collages, his "Ur-Sonate", his Merzbau of found objects. A great deal of the most "advanced" work comes from the use of the most debased and overlooked materials, the lack of equipment, the making-do of DIY. Later on, once the artist is famous and wealthy, or the "movement" has begun to acquire institutional and investor cache--then of course, there is the funding and the ability to attract persons as assistants or "new artists" who are able to use the

new technologies. Butt the genesis of the avant-garde has tended to come from the street level, from dumpsters and thrown away newspapers, more than from "Hi-Fi." What will be found in the "Hi-Fi" realms at first is more likely to be what is considered already a "classical avant-garde" conception derived from the earlier forms which came out of the First Sound--a baby's cry--the Big Bang--a Chaos--out of which later on come the words, thee music, the forms, the developments of technologies. And when this reaches a point of overload, it flips back into noise--and begins again--as something other--

The journals Leonardo and Visible Language may be places to take a look for what you are asking about. I don't myself, but am sure others here do, and wish you al the best with your search.

A suggestion though as you know engineering--since after all the "avant-garde' is a military term, that is where to perhaps also conduct an investigation in terms of "Hi Fi" as well as DIY. For a series of "annals of the New Extreme Experimental American Poetry" and series of fictions, I've found these areas are well worth studying.

I think a lot of Hi Fi work can be done with some engineering/electronics knowledge and those things which are at hand, as so many of them are already in themselves already so "highly developed."

I think in a sense that what you are looking for has many elements however which would be those which might preclude a great deal of very interesting and profound work. At a certain point of the Hi Fi scale, one begins to enter a realm which tends to become "cleaned" of of the mess and dirt of the human voice's more dissonant and perhaps dissident expressiveness, outside the "music/speech" limits.

In a very strange sense, one could say for example that one form of Hi Fi "sound poetry" might be the kinds of sounds found on the "destroyed" CIA torture tapes. There one might find the the "most advanced and highest levels of techniques" employed in order to force the production of human sounds, recorded with the most advanced equipments, so that they may be the most closely "analysed" for any fragment at all, any phoneme, any shred of a morpheme, that might resemble, amid the "noise," a scrap of "information."

The quality of sound of "listening devices" from satellites, the production of "recordings in/of" space, of undersea movements--there are ever higher levels of equipment along these lines available at ever lower prices to the public, so it is possible a new Hi Fi avant-garde could be constructed along the lines of equipments found in the pages of journals like Soldiers of Fortune, as well as at radio Shack. Again, one can--and people do--develop "avant-gardes" at street level which one has to wait until they become "acceptable" as "aesthetics" to find them at what is regarded from the aesthetic point of view as Hi Fi.

Reading of the methods Al-Queda used at one point to transmit communications without being detected by the highest quality listening devices in the world--one finds again the use of the cheapest, "junk" linked in a series of hookups that leap by the most ingenious means among several different forms of message carrying, including satellites, across quite a large distance. And the only evidence found later is the remains of a dime store disposable phone.

I perform and make Sound Poetry myself--and hope at some point to have access to doing much more work with some more developed methods of recording than i have currently available. For notations I use anything at the moment as well as Visual Poetry notations and even some that are just hand written soundings written down as one hears them in the head or from the environment using the roman alphabet.

Due to the means i have, obviously this is still "low tech, low fi," A question to think on is what you are perhaps asking for is not so much the quality of the work itself as the quality of the recording, in which to some degree perhaps there is an idea that a better level of recording might indeed elicit a more "classical" Hi Fi High Art form of listening experience which in turn is presumed perhaps to be equated with a High Aesthetic Quality also.

Good Sound Quality in a sense being implied perhaps to go hand in hand with Good Quality Avant-Garde Hi Fi. In a sense is this a form of a "Return of the Aura" within Walter Benjamin's "Age of Mechanical Reproduction," then--?

Believe me, I would love to work with some much better equipment than i have yet, but i think without all the dirt and mess of working in other ways, one would not be able to recognize what it is one is finding in entering another level of materials and tools. There are however, already a great many guides spanning a near century of work and recordings ongoing.

I have some links to add to this for you but my ride for the super bow l is waiting outside--

On Feb 3, 2008 12:16 AM, Jason Quackenbush <[redacted]> wrote:

> *So i've been listening to the various sound poetry and sound art archives on ubu, and the one thing that has struck me is that the experimental music type stuff seems to be generally more interesting than the sound poetry stuff. It seems like there's an awful lot going on in the sound poetry world that hasn't really caught up to the technological and aesthetic achievements of various electronic music types. Moreover, along with being more advanced and more challenging than a lot of the sound poetry i'm listening to on here, i tend to think that someone like for example the aphex twin or plastikman or iannis xenakis or glenn branca is also more accessible because they're coming at what they're doing from a starting place of music rather than a starting place of poetry. Googling around for search*

strings like "sound poetry" and "audio poetry" one tends to find a lot of recordings of readings, a lot of them pretty crummy qua recordings, which I guess is my complaint over all. I did find some stuff on PennSound that was kind of along the right track, things that were using signal processing to create sounds and which had an adequate level of audio fidelity. But by and large the stuff I keep coming across sounds like it was recorded into the line input of a sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little more seriously.

So I guess what I'm asking is, aside from installation sound art (which is by and large a subset of conceptual art where it isn't the sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

Jason Quackenbush

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37. Andy Gricevich
CANNOT EXIST #1 is out--submissions are open for #2
Sun 3 Feb 2008

The editorial entity is plum(b) thrilled to announce
the first issue of
CANNOT EXIST

featuring 50 pages of staggeringly good writing by

Rick Burkhardt
Arielle Guy
Rob Halpern
Roberto Harrison
Lisa Jarnot
Kent Johnson
Laura Sims
Rodrigo Toscano

Saddle-stapled with hand-stamped card covers,
with outside cover featuring mind-bending artwork by
Benjamin Grosser.

Submissions are open for the second issue.

Visit http://cannotexist.blogspot.com for guidelines,
ordering information, and such stuff.

all the best,

Andy G.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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38. Murat Nemet-Nejat
Re: happy birthday alan sondheim
Sun 3 Feb 2008

Happy birthday!
Murat

2008/2/3 Gabriel Gudding <[redacted]>:

> *have a great day, alan!*
>
> --
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

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39. David Harrison Horton

Re: masculine "new"???

Sun 3 Feb 2008

Gabriel,

How are you differentiating the "masculine" drive to self-declare avant with the obvious parallel activities of women such as Mina Loy (Feminist Manifesto, 1914) and Valerie Solanas (Scum Manifesto, 1968)? Are their declarations different? Perhaps more valid? What about women who self-declare avant or L=A=N=G or whatever? Or is this an assumption/assertion that avant status necessarily equals male privilege?

I don't mean to be quippy here, but I would like you to expand your discussion on the subject. In your list of examples of "masculine" avants:

New FormalismLangpo PostmodernPost Avant / AVAnd More Recent and Ephemeral VariantsFlaff (flarf?)New Brutalism

It seems that you are conveniently ignoring scores of women who are not only affiliated with said poetic stances/social relationships, but who are also key figures in said.

Did I read you completely wrong?

PS. Yes, Flarf has an R. No, I am not affiliated.

Best,
David Harrison Horton unionherald.blogspot.com

> Date: Sun, 3 Feb 2008 12:47:55 -0600> From: [redacted]> Subject: on declaring oneself "new"> To: [redacted]> > http://gabrielgudding.blogspot.com/

Connect and share in new ways with Windows Live.
http://www.windowslive.com/share.html?
ocid=TXT_TAGHM_Wave2_sharelife_012008=

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40. Jacob Edmond
Deep South
Sun 3 Feb 2008

The new issue of Deep South, edited by Cy Mathews, is now online, featuring new poetry, prose poems, short fiction and art by 18 international authors: http://www.otago.ac.nz/deepsouth/ .

Dr Jacob Edmond
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http://www.otago.ac.nz/english/staff/edmond.html
Russian Studies Research Cluster:
http://www.otago.ac.nz/humanities/research/clusters/russianstudies/index.html
Asia-New Zealand Research Cluster:
http://www.otago.ac.nz/humanities/research/clusters/asianz/

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41. CA Conrad
FRIDA WAS RED!
Mon 4 Feb 2008

A Frida Kahlo retrospective is coming to the Philadelphia Museum of Art later this month. The mega bookstore chain where I work has of course made certain to have every single book about her and her work displayed front and center. And of course they're selling. This bookstore is located in a neighborhood of millionaires and billionaires called Rittenhouse Square. It's a strange place, especially to someone with white trash roots like me, and yet it's a fascinating STUDY, listening closely to these people, watching them interact in their zoo of affluence. Like today, it's an unseasonable 50 degrees, and these two jewel-encrusted women fresh from the salon exchange little hello kisses. Then the one says, "OH, it's SO WARM I can't wear my new mink coat!" (imagine her saying "coat" drawn out into an elongated whine and you've got it!) The other one says, "OH, I know! I know!" OH, these poor, poor women! Just another day in the filth of the darkest possible side of the human condition where even the weather can hamper a life stocked full of boredom and stupidity!

In the past five years Americans in the top five percent income brackets have INCREASED their wealth by an average forty percent. Keep this in mind, always, please, in our time of war.

But I LOVE to fuck with these people whenever it's possible in order to continue to enrich my studies! My studies in The Laboratory of the Rich, or whatever it's called, no official "class" title as of yet (yes, I pun badly, give me a break). But Frida has provided a new opportunity! When the wealthy art lovers of Rittenhouse bring their Frida books to the counter I always say enthusiastically, "FRIDA KAHLO IS MY FAVORITE COMMUNIST!" I wish this could be filmed, you really HAVE TO SEE the contempt reveal itself in a pinch beneath the remarkably thin layer of poise that got them to the counter with their vibrantly colored Frida souvenirs.

The conversations have been interesting to say the least. Most recently one man laughed and said, "WELL, her politics were misguided, but her art is THANKFULLY separate from her politics!" I flipped quickly through his book to the painting, "Marxism Will Give Health to the Sick," and I said, pointing, "That's Karl Marx over her shoulder, see?" He rolled his eyes, "Okay, just ring me up please!" Isn't that funny? He's buying a book with Karl Marx's portrait in it, but Frida Kahlo's politics were misguided, OH, and separate let's not forget! That's pretty damned funny!

And by the way, ARE HER POLITICS SEPARATE FROM HER ART? Even if it's a painting of fruit and birds? Wasn't the artist a whole person? Wasn't she the PERSON she was, with all of her experiences and passion for those who suffer and need, wasn't she this PERSON, always this PERSON, painting, or laughing, fucking, living? I'd like to see what kind of paintings these assholes in their mink coats and Armani suits would paint THAT'S MY POINT! The PERSON who painted these paintings everyone wants to gather around to celebrate was an amalgamation of many finely sharpened splinters of intelligence and emotion and all of these different parts were communing with each other to be the whole one behind the paint brush, at least that's how I see it. And there's no denying FRIDA! WAS! RED!

The reactions have been SO SEVERE with my little experiment that I've decided I MUST make a T-shirt for the show at the art museum! A white shirt with big red letters on front and back that read:

FRIDA KAHLO
MY FAVORITE
COMMUNIST
YOURS TOO?

At the 2003 Oscars, actor Gael Garcia Bernal came to the microphone to introduce the song "Burn it Blue," nominated for an Oscar for the film FRIDA,

and he became emotional when stating that if Frida Kahlo were alive she would be against the American war in Iraq. I didn't see the Oscars, but heard about his statement the next day more than once in the context of, "WHAT'S HIS PROBLEM!?" What's his problem? It was one of those moments, when your country is at war, and suffering is a daily, chronic bloody reality, and you REALLY SEE how your fellow citizens are living a life of OPEN denial, with their little twists of collective glib exclamation no less. Bernal's near burst of tears when making his antiwar statement get translated with annoyance the next day and it's a new opportunity to MAYBE NOT UNDERSTAND but maybe GET A BIGGER IMPACT of how confusing war is in everyday life, especially from the perspective of the country doing the aggressing, the country NOT being bombed, the country with a million people NOT killed and able to walk around eating ice cream, chocolate, strawberry, YUMMY! Are we really at war? Are you sure? Some days I'm not sure how to feel about feeling or not feeling about it. And you, you are on my mind too, and maybe I'm on yours?

Maybe the threshold of pain is very different from what it has seemed to be?

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

42. Alan Sondheim
electricks
Mon 4 Feb 2008

---

electricks

Why, Hello Julu! And so good to hear from you! Yes, this is a theme that has occupe ied me for days and days , most of them recent. For example, what were "electrical recreations" and more to the point, what might one say about the relative simplicity of the apparatus used for them?? Metal, the material world, puckers and withdraws, all is spheres and spikes. Ah but conditions or situations, environem ments, material ecologies, the very splay of the real? In such a fashion metal declares itself.Yes, and how you have filled out these many years, lovely Julu! Thus de uring the era of steam-engines and diplex telegraphy - and one must remember that the most of the nineteenth century ran on batteries, not electrical outlets - during this era, electrostatic generators were constructed of nothing more than rods, circular plates, god knows what else...The illustrations of the time for the most part indicated what? Young women, such as ourselves, in touch with metal, standing on stools with glass legs, carefully applying dischargers with rubberized handles, it was as if the real were out of contrl---Or Until, dearest Julu, one mght speak of that sudden discharge, the orgams sm, the sudden exaltation of teh he spirit, for we might

have concluded then, that spirit itself were inhabiting the world, a kind of ectoplasm of the metallic. Matter spoke and no one listened.However (as our words and arms entwine), it's as if there were a surplus that couldn't be contained - the experiment of electrocuting the dog for example, or creating the semblance of hydrogen/oxygen explosion. Which surely is why the models were young women , with the demonstrator male, the demonstration of the male, dis/splay. , which is why we are torn together as one, sundered together, across electronic ab barriers,

which surely are the remnants of those electrostatics, those "electrical recreations" as we would have them ourselves...

----------= talk =----------

Hello Nikuko and you are how? I have been very busy, reading about the electrical apparatus, electrostatics and dynamic electricity, from the late eighteenth century, perhaps early to mid-ninteenth century. To be sure, what a mix of worlds here, electrical theatrics, young men leading young women into circular frenzy, controlled, I do forget how beautiful you are, your wet skin, tissue against mine, minds blurred, the discharges, phenomena Dionysian, the apparatus Apollonian - cleansed, purified, perfected, holding charge back -I remembver your orgasms, your body against mine, matter speaking and no one listening for that matter: the audibility of the world was all bound up in the visible, even the electrostatic parlor tricks resulted in sounds and sights, the ontology of what was taken for granted as real. This isn't science, this is the ikonic; we might as well leave the indexical far behind. There are no pointers, no measurements, with all of these phenomena, just phenomena themselves, as if the world were talking, but talking mutely, drenched in our passion, against our skins and minds.Which perhaps the young women chose to ignore; I'd imagine they'd choose to ignore it, and which is why

yes, as we would have them, and have us, and have at them and ourselves...

illustrations:
http://www.alansondheim.org/elec1.jpg
http://www.alansondheim.org/elec2.jpg
http://www.alansondheim.org/broken.jpg

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43. **Jim Andrews**
Re: On Where to Find Audio/Sound Poetry
Mon 4 Feb 2008

---

i didn't get the impression, david, that jason was saying signal/noise ratio was the be all and end all.

one of the things he asked was whether there were poets out there taking recorded sound seriously as artistic media.

of course it isn't simply about signal/noise ratio in the simple sense of that term. and jason seems quite aware of that.

when i produced a literary radio show for six years, i started out recording poets and prose writers reading their work.

then got interested in the sound poets and that history.

and then stuff like burroughs's cutups.

and more or less at the same time came across the work of the 'audio writers'. these writers were/are taking recorded sound seriously as artistic media. whitehead's background is in theory and theatre. he's a thinker. and a very diverse voice. and an imaginative producer. and the best writer on audio i've encountered.

douglas kahn is another interesting thinker/writer/producer. same with jacki apple. and susan stone.

these folks are, fundamentally, doing sound poetry. intensely engaged with voice and language. but they're also not retarded about audio technology. quite the contrary. they're as good as any audio producer in the studio. and that's not a sin of fetishization of technology, necessarily, david. that's just called being able to write to the medium.

the voice is wider than the voice.

the human voice is extended through technology. in many ways. most fundamentally, the recording allows the voice to carry across space and time in a way that it does not normally. it's disembodied. it's invisible.

the studio extends it in other ways. the cut is one of the main phenomena of the studio. the wound. when you cut tape the future leaks out. said burroughs. the cut has many valences, many energies. whitehead writes brilliantly about the cut. and a great deal of his work explores the cut in a profoundly human way. display wounds. the pleasure principle. dead letters. escalated ziggurat inhalation. these are some of his titles. his work is all the more human for its cuts.

the attitude (not saying you think this way) that studio-produced work is inauthentic is grade 1 in audio mentality. i came across, for instance, the attitude that live radio is better than studio produced radio, is more authentic and human than studio-produced radio. yet, listening to the audio writers, it was clear to me that this work was simply deeper and, oddly, more poetical, more human, in a certain sense, than most of the live radio or simple recordings

of poets reading or performing or whatever. more engaging. deeper as inscription.

i think it's this sort of thing jason's looking for. not simply a less scratchy surface.

ja

ps: have added to http://vispo.com/dbcinema/kandinsky2

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44. Stephen McCaffery
Steve Benson Performance
Mon 4 Feb 2008

University at Buffalo Poetics Plus Presents.

Steve Benson at the Cinema, Hallwall's, 341 Delaware Avenue, Buffalo. Feb 5 at 7pm

Steve Benson has large groups of works in written form accessible in Blue Book (The Figures/Roof, 1998) and Open Clothes (Atelos, 2005). Other talks and performances, including "Return" and a talk on "Careers in the Arts" and a collaboration with Jackson Mac Low, are available in sound files on-line. the ball, a recent text indicative of Benson's approach to writing as performance, can be accessed at ubu.web. The Grand Piano, a ten-volume collective experiment in autobiography by Benson and nine other writers, concerning their experiences of development with Language poetry in the San Francisco Bay area in the later 1970s, is currently appearing serially from Mode A in Detroit. For the past ten years, Benson has lived in Downeast Maine.

On Feb 4, 2008, at 12:03 AM, POETICS automatic digest system wrote:

> *There are 16 messages totalling 1229 lines in this issue.*
>
> *Topics of the day:*
>
> *1. spirit*
> *2. Jesse Glass Reading At The University of Louisiana, Lafayette, Feb. 7th*
> *3. On Where to Find Audio/Sound Poetry (4)*
> *4. Ahadada in Memphis, Tennessee, Feb. 11th, 12th, 13th*
> *5. Buffalo Poetry Event Feb 17*
> *6. Messay (finished on my birthday, ah well)*
> *7. happy birthday alan sondheim (3)*
> *8. Harmurenger to the Eleusine Choroarcanax*
> *9. on declaring oneself "new"*
> *10. Harriet Monroe Poetry Institute*

11. CANNOT EXIST #1 is out--submissions are open for #2

Date: Sat, 2 Feb 2008 21:47:23 -0500
From: Alan Sondheim <[redacted]>
Subject: spirit

spirit

spirit lurid speaks lured through me
lured me sprite exalt breath pinned-down
sprout more murmured light begone me
up foregrounding wine-dark sea
and red-dark sea through cells her gown
jeweled inside and beside me dim sounded
surge upwound again and urgent ecstasy

http://www.alansondheim.org/conju01.jpg
http://www.alansondheim.org/conju02.jpg
http://www.alansondheim.org/conju03.jpg
http://www.alansondheim.org/conju04.jpg
http://www.alansondheim.org/conju05.jpg
http://www.alansondheim.org/conju06.jpg
http://www.alansondheim.org/conju07.jpg
http://www.alansondheim.org/conju08.jpg
http://www.alansondheim.org/conju09.jpg
http://www.alansondheim.org/conju10.jpg

and violent ecstasy

Date: Sun, 3 Feb 2008 08:18:33 +0000
From: Jesse Glass <[redacted]>
Subject: Jesse Glass Reading At The University of Louisiana, Lafayette, Feb. 7th

Time: 7 p.m.
Place: Rm. 315 in Griffin Hall on the campus of The University of Louisiana at Lafayette. (Griffin is located on the the corner of Rex
and
Lewis in Lafayette.)

For More information: [redacted] or [redacted].

Price of admission: Fresh John the Conqueror Root.

Date: Sun, 3 Feb 2008 00:16:56 -0800
From: Jason Quackenbush <[redacted]>
Subject: On Where to Find Audio/Sound Poetry

So i've been listening to the various sound poetry and sound art archives on ubu, and the one thing that has struck me is that the experimental music type stuff seems to be generally more interesting than the sound poetry stuff. It seems like there's an awful lot going on in the sound poetry world that hasn't really caught up to the technological and aesthetic achievements of various electronic music types. Moreover, along with being more advanced and more challenging than a lot of the sound poetry i'm listening to on here, i tend to think that someone like for example the aphex twin or plastikman or iannis xenakis or glenn branca is also more accessible because they're coming at what they're doing from a starting place of music rather than a starting place of poetry. Googling around for search strings like "sound poetry" and "audio poetry" one tends to find a lot of recordings of readings, a lot of them pretty crummy qua recordings, which I guess is my complaint over all. I did find some stuff on PennSound that was kind of along the right track, things that were using signal processing to create sounds and which had an adequate level of audio fidelity. But by and large the stuff I keep coming across sounds like it was recorded into the line input of a sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little more seriously.

So I guess what I'm asking is, aside from installation sound art (which is by and large a subset of conceptual art where it isn't the sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible

consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

Jason Quackenbush

Date: Sun, 3 Feb 2008 08:28:30 +0000
From: Jesse Glass <[redacted]>
Subject: Ahadada in Memphis, Tennessee, Feb. 11th, 12th, 13th

If poetry is happening in Memphis on those days, I'd like to know about
the venues and would be happy to participate (if only to add my applause) before heading back to Hikaru Genji-Land. Please back-channel
Jesse Glass--who is not, contrary to rumor--Evis' love child by Joey Heatherton.

Sincerely,

The Great Etc.

Date: Sun, 3 Feb 2008 00:38:44 -0500
From: andrea strudensky <[redacted]>
Subject: Buffalo Poetry Event Feb 17

Please join us down at the
Love Factory 2008

Date : February 17th (Sunday)
Place: Rustbelt Books
202 Allen Street
Time : Event begins at 4pm

4pm

Theater Figüren
*
Courtney Pfahl 98'

(short break)

5pm
James Currie
“I will not, and neither will music.”

** Dinner & drinks (provided), general frivolity (you’re on your own)*

7pm
Oak Orchard Swamp
“Not really a swamp”

(short break)

8 pm
Ric Royer
“Instructions for behavior at the end of the known world.”
*
Shane and the Lonelies
“total bullshit”

(Thank you to Steve McCaffery and Rustbelt Books for making this event possible)

http://www.music.buffalo.edu/faculty/currie/index.shtml
http://www.ricroyer.com/Welcome.html
http://www.myspace.com/oakorchardswamp
http://costapuppets.com/
http://www.myspace.com/shaneandthelonelies

Looking for the perfect gift? Give the gift of Flickr!

Date: Sun, 3 Feb 2008 03:28:21 -0500
From: Alan Sondheim <[redacted]>
Subject: Messay (finished on my birthday, ah well)

(really apologies for sending so much material out recently. i've been working
furiously on 'emanent' materia and wanted to 'capture' what's close

to a book
as it comes. right or wrong, there are implications for poetics, phenomenology,
etc., i think, or would like to think. anyway, here is the most confused essay
of all. after this, back to image/sound, both of which are easier for me,
shape-riding into oblivion.)

Messay: The Mess of the True World

This text is culled from an outline of current work prepared for my re- search
group at West Virginia University (Virtual Environments Laboratory, Center for
Literary Computing), Morgantown, WV. Questions dealing with substantive content
were taken in the order they appeared, and embedded in the following m/essay.
Topics again center around issues of the 'true world,' emanents, medical and
other modeling, avatars, organisms, know- ledge and its management. The
relative disorderliness reflects the disord- erliness of the world, or so I
hope to believe - not an inherent defect in messay style.

> *what does it mean to be in-carnated within the real/virtual/*
> *true world?*

Carnated/carnal/knowledge - We could begin by introducing the true world, the
world of mind in relation to ontological/epistemological shifting. The true
world is primordial, in other words backgrounding.

..."however, we use the word [_materialism_] in its dictionary definition of
embodiment, in contract to _mind._ Thus, virtual reality, as dis- cussed
within the art literature [...] is materialist, regardless of whether this
experience is _real_ or _illusory._ Mental constructs, on the other hand, are
nonsensory and so have no material existence." Paul Fish= wick, An

Introduction to Aesthetic Computing, in Fishwick, ed., Aesthetic Computing, MIT, 2006. In this sense, the true world is materialist; how- ever I would argue that mental constructs cohere with the sensory, that a fundamental entanglement exists. For example, love or hate create sensed bodily transformations, mathematical thought creates the sensation of per- ceived 'symbol-clouds,' and so forth.

what are the edge-phenomena/plastic and static limits of the body?

The limits of my body within the true world are the limits of my world; here I include ontological shifts such as mathesis, semiosis, emotions and the like. Given the limited bandwidth of receptors of all sorts, and the limitations of mind (for example, in thinking through the appearance of the eighth dimension, calculating, speaking non-native languages, etc.), thought and the true world are based on extrapolation - the _gestural_ - as fundamental being. (See Tran Duc Thao on the origins of language.) The gestural follows quantum non-distributive logics (see the early experi- ments by Land on color vision), not Aristotelian distributive logics; this being-in-the-world is partial reception of part-objects transformed into inherency through gesture. All organisms have this in common.

The _plastic_ limits of the body are the limits of body-inherency, whether 'real' or 'virtual' or other category - the limits of the image carried by the jectivity (introjection and projection) braid. The _static_ limits may be considered formal-measurable limits, whether in one or another space.

of the geopolitical body? of the political-economic body?

As soon as one brings domain-extrapolation of the body into play

*(i.e. sexual
body, material body, imaginary body, natural body, and so forth), cultural
nexus is paramount, and the body itself moves within theory as phenomenological
token or punctum.*

*And as soon as one brings variegated ontologies and epistemologies into play,
analysis becomes a mush/mess/mass or miss. Terms slide against terms, carrying
enormous overdetermined histories with them - but these are the only histories
there are.*

*what are the signifiers of bodily arousal/violence/meditation?
how are these constituted within the true world?*

*Herewith bee a liste of signes, or some such. But where is the arousal,
violence, meditation, if not brainward, wearing the exposure, softening,
hardening, quiescence of the body which simultaneously is foregrounded and
absenting. In terms of emanents, the signs are symbolic; one calculates,
applies them. In term of organism, the signs are ikonic, upwelling. The brain
manages none of this; the brain manages, is managed - everything becomes a mess
as inquiry tangles uselessly. It's this uselessness, this nexus, that is of
interest - an analytical failure in the close-rubbed maw of the world.*

readings: what does it mean to read the real body? the virtual body?

*One might begin by considering language as fundamentally ikonic, that within
the preconscious ('repository' of syntactics, short-term memory - another
metaphor) language is clothed, associated with the true world. Language then is
structured like the unconscious, and the unconscious does not necessarily splay
the real. Bodies, organic and emanent (and 'organic' references the machinic*

phylum as well), inhere to mind, minding, tending, a posteriori interpretation
and hermeneutics. Reading the body is embody- ing, is against the background of
incarnation. Sheave-skins need not react or appear to sense as organic skins;
the feedback is often visual or aural, not proprioceptive. Within the jectivity
braid, this is an epistem- ological issue, not one of fundamental locus. On the
other hand (real or virtual), one can abandon the emanent; abandoning the
organic is deadly. Proceed backwards from this, from the irretrievable,
intolerable, finality of death, and reading bodies, and bodily risk, become
wildly disparate. Nevertheless both inhabit the true world, mind inhabits both,
albeit often in qualitatively different manners, depending on ontology.

what are the ontologies and epistemologies involved here?
ontological status of the so-called virtual -
Schroedinger's cat paradox and collapse of the wave function as model
for simultaneous analogic/digital readings -
seeing through microscopy (tunnel, scanning, optical, etc.):
are ontology and epistemology equivalent at the limit?
(are analogic and digital equivalent at a parallel limit?)

What difference does it make? Begin with the mess, with the corrupted reading
of whatever consciousness has placed there, on the page, the rock, the emanent
body, the organic body. The last carries ikonic signs, simultaneously indexical, pointing out the mute history of the being. If there were only
readers of everything! If only the book of nature existed! The Ladder! Great
Chain of Being!

Ontologies occur in local domains, rub raw against each other, problema- tize
each other. Who decided this one or that one as primordial? What's fundamental
is the mixed mess, the braid. At least as far as we're con- cerned, the braid.

internals and externals, static/dynamic. remnants of the visible human project, gendering of the visual/internal

Human skin under the microtome, sheave-skin burrowed into by camera position.
Here is the necessity of Madhyamika, co-dependent origination, depend co-origination, braided mind, image, imaginary, entity, real and virtual
within, inhering to the true world. Striated, variegated trans-formations
characterize life; the Visible Human Project transforms organism into emanent,
habitus into data-base.

comfort, dis/comfort, ease, dis/ease, hysteria and abjection/fluid-ity (laycock's 1840 essay on hysteria, kristeva, chasseguet-smirgel)

Clearly the abject lies within the primordial, the braid is braid of dissolution, corruption, decay; definitions flux in relation to the constricted
passing of time. Organisms flood themselves, emanents decay with their corporations, software updating, diminishing dreamtimes as elders die off.
Hysteria is convulsion, but also spew, contrary and wayward, the refusal of the
body, just as death is such a refusal and catatonia. Do others refuse the body?
Use it? Reuse it? Are sheave-skins exchanged? Does political economy depend on
aegis?

dis/ease, hysteria, and so forth of emanents

Dis/ease, etc. may be modeled; turning the emanent towards abjection is
necessarily a conscious decision. The hysteria of emanents is the hys- teria of
the steering mind. Proliferation of emanents, duplications and other hacks, may
be considered a form of hysteria. But hysteria is on the surface; emanents
which are autonomous or semi-autonomous agents may exist the full range of
symptoms, generated from within, without external steering.

medical model and technology

*A medical model implies internal flows, striations, identities, vulner-
abilities, immunological defenses, maintenance and so forth. Emphasis is on the
cohering of parts, membranes and molecular channels. Organism runs from within;
emanent runs from without. An emanent may be defined as _an image or apparition
whose body and mind are elsewhere,_ an entity that exists in relation to the
jectivity braid, and has apparent, but not genidentical, identity. Of course
the organic body itself is genidentical only to a limited extent.*

*One might say then that both ontologically and epistemologically, _an emanent
exists within data-bases or other entities spatio-temporally distant from the
visual or other residue._ What we see is surface, but surface from both within
and without. _The dissection of an emanent image is the result of camera
angle._*

psychoanalytics and technology, psychoanalytics of emanents

*The psychoanalytics of emanents are two-fold: the psychoanalytics of mind
steering, and the internal psychoanalytics of the machinic phylum. Or
three-fold if the former is also embedded within/embedding the psycho-
analytics of organically-embodied mind. I would begin with Freud's
metapsychology, since it's illusory clarity allows the possibility of
equivalence, attribute classes, and the like. I would attach this model to one
of drives and instincts dealing at least in part with homeostatic maintenance
(which I have covered elsewhere).*

analogic and worn emanent boundaries

How does the emanent wear? How does it wear the analog? For an emanent to

wear, an ontological shift must be crossed, the wear occurring in hard or
flash drive, in the material world of atoms and quantum probabilities.

edge / boundary phenomena - physics and psychophysics of the game-world
edge in second life

Psychophysical remapping of (motion, behavior) steering phenomena. What else to
say here? Camera views must be independent of emanents; they move beyond,
behind, below the sheave-skins, constructing visual feedback of morphed
transformations. For a moment nothing is autonomic, everything is relearned.
But there are asymptotic behaviors and motions at the edge of every game-world,
behaviors simultaneously permitting approach and refus- ing escape. The
game-world edges harbor autisms, palsies, deconstructions - chatterings which
take on the guise of everyday life, just as everyday life elsewhere within the
game-world might well take on these chatterings as style or news from afar.

phenomena of the sheave-skin and sheave-skin internals

Sheave-skin externals read as internals: anatomical mappings within Poser.
First that the visual mappings are just that, indexicals, residue, from
codings, reports from another frontier, that of the software processes
themselves. Second, I have pointed out elsewhere that sheave-skin and
environment, visuals, all exist within the same ontological habitus; the split
is between this habitus and deeper discrete or digital processes. The split is
absolute ontologically, constructed epistemologically. If there is an Absolute
in sheave-skin or game-theory or game-world, it's this ontological split which
even a representation of software processes cannot penetrate: from
electron-movement and process configuration/deploy- ment to
visual/aural/tactile/etc. appearance - the gap is permanent,

imminent, and
therefore uncanny.

phenomena of medical models in relation to edge/boundaries

The medical model is for learning, for analogy of surface to
surface. The
medical model requires a (human) viewer. Any dissection into the
substance of
an organic body results in exposed and constructed surfaces;
interiors always
lie elsewhere, revealed by X-ray, MRI, and so forth.

edge phenomena in literature, codework, mathesis of the text

In a sense all writing is edge, phenomena of the edge; writing
exists as
surface, sheave-skin, emanent. Inscription coats the orgasm of things,
constructs both things and orgasm, wryting into the body of the
true world
helter-skelter. Codework in this regard is mute, ikonic; code and
text scrape
one another, none dominant, both structured and structuring.

generalization of edge phenomena into the dialectic between tacit
knowledge (polyani) and error (winograd/flores)

At the edge, the world is manifest between lived experience and
corrup- tion,
between trial and error, between inhering/cohering and
construction, between
dwelling and building. into the forest of error, where does the
body go? From
the edge, one can look back or down, into the windows of the
comfortable houses
across the street - if one still has the capability of sight. Is
the edge
sharp? Does the world cut? Is the edge equivalent to death, both
blank, beyond,
both miasma of theory and practice? Think else- wise of the
possibilities of
worlds of closed manifolds or recursions, one repeatedly returning, to
something in the vastness of space or mind. and then think, what a
construct,
what comfort, and to what regard, what proof or results, what Signs?

> *what constitutes worlds? constructing?*
> *world of the text, inhabitation/dwelling/building (heidegger, dufrenne)*

It's too simple to insist on worlds cohering, or that within their do- main (ontological, epistemological), there is closure. One might say that, for all intents and purposes, worlds are nearly closed, that blurred boun- daries are distanced, rarely in evidence. The construction of worlds is no more or less problematic than the construction of anything at all. A world is characterized by inhabitation; a world is a homing.

The world of the text forgets its coding, its double-coding. Without that forgetting, erasure, the text is anomalous, problematic, non-cohering. The willing suspension of disbelief begins within the absence of will; will returns when the text ends or fails.

> *what constitutes the true world? worlding?*
> *'true world' in which lines/angles are 'trued' (affine geometry),*
> *'true world' in the sense of 'trued' phenomenologies within which virtual, real, and ikonic are blurred and interpenetrating, somewhat equivalent, and within which traditional epistemologies of symbol/ sign/signifier/signified/index/ikon etc. break down (kalachakra tantra, jeffrey hopkins)*

'Worlding' references ongoing inhabiting and making of the (true) world, inhabiting memory, making and dwelling in memory, the truing of the world. All worlds are not true worlds, all true worlds are worlding. ikonic signs inhere within the true world, reading bodies (organisms, emanents, appropriated, misappropriated) are ikonic, true world, the body stands for everything and nothing; ikonic, the body stands in for the body.

> *'reading' underlying (substructural, configuration files, guides)*
> *organization of mocap/scan through surface phenomena*
> *(and the relationship of this reading to waddington's epigenetic*
> *landscapes)*

Oh, one has to read the cinema I produce, held taut through diagram and
substructure. Reading here involves decoding, retaining the decoding against
the memory or remembrance of absent code. There are epigenetic landscapes of
decoding, tendencies and tending of the true world sending the reader one or
another wayward or contrary way. Landscapes lead toward coagulation of
landscapes, tethered desire of inhabiting an other. We can't let go of
ourselves, even to read; we huddle, in order to write.

> *who is world? communality, consensuality?*
> *the problem of other minds and the problem of consensual other minds*
> *(group hallucinations, vijnanavada, dwarf sightings, ufos, etc.)*

We can't answer this. We can't answer this without further future know- ledge
in terms of mind. We have experienced, at least once, the connect- edness of
mind, but to generalize from this is problematic. I have no doubt of minding
the world, minding the world of minds. And that one time may well have been
untoward coincidence. Certainly "who is world?" is a proper question to ask,
emanent and organism alike entailed. And certainly we are all emanents, and
certainly we receive differently from different skins, tissue-skins,
sheave-skins, molecular-membrane-skins, one-pixel- thick-skins, true world of
inhering/cohering skins. It is not communality or consensuality that beg
definition, but their absence: what cause the illusion of individuation, the
lived discrete?

At this point, defuge sets in, the intolerable directing of the messay
increasingly turns towards entanglement; nothing is answered or accounted
(nothing is accountable). What to do but abandon the true world to

a certain
trembling at the edge - an edge which increasingly moves towards an unknown
center (the real edge where damage begins). And what to do but abandon this
attempt at another accretionary formation or inscription, living in the world
as-if there were a certain human, if not organic, order. As-if is the pleasure
of our senses and disfigurement of slaughter, as if these were speakable
between the axle and the rim (the spokes, too, have their gaps).
Let it go. Do
let it go.

Date: Sun, 3 Feb 2008 05:26:41 -0800
From: Jim Andrews <[redacted]>
Subject: Re: On Where to Find Audio/Sound Poetry

hi jason,

to me, the most interesting audio artist with an intense engagement with
language is gregory whitehead. i was producing a literary radio show when i
first heard his work around 1985. not only does he do amazing audio work,
but writes about it extrordinarily well.

http://gregorywhitehead.com
http://ubu.com/sound/whitehead.html

i first heard his work on a Telus cassette. It also featured work by Susan
Stone and Jay Allison. I delved into it, contacted Whitehead, and discovered
a scene of 'audio writing'. It included artists such as Helen Thorington,
who now produces http://turbulence.org . She was producing a series, at the
time, called New American Radio (http://somewhere.org). She was
commissioning artists to produce audio art that was aired on NPR and
elsewhere. And she was editing columns on audio art in EAR mag from NY.

Other artists involved in it were Jacki Apple, Douglas Kahn, Pamela

Z, and
many others (http://somewhere.org/NAR/links/links.htm). These are not all
writers, per se. The backgrounds range around quite a bit. But that's one of
the cool things not only about radio art and the art of recorded sound, but
also, say, the art of the net. The New American Radio crew was my first
taste of an art practiced by people from many arts, each of whom brought
something special to the art of radio/recorded sound.

The main thing is that they were taking recorded sound and radio seriously
(as well as live radio) as artistic media. I think that's the
crucial thing.

One of the main precursors of the 'audio writers' of the eighties was
William S. Burroughs and his experiments with audio cutups. But, also, the
early sound poets, while they weren't doing anything much concerning the
materiality of tape and so on, made some very interesting recording.

But Whitehead, oh, you have to listen to Whitehead.

ja
http://vispo.com

Date: Sun, 3 Feb 2008 07:46:43 -0600
From: sue walker <[redacted]>
Subject: Re: On Where to Find Audio/Sound Poetry

Dear Jason,

I am very interested in sound poetry. It seems to me a direction that could add vitality and life to poetry particularly in the classroom. I wonder how sound poetry can be taught in an ordinary classroom with limited technology resources. I'm just a poet, but my son is an audio engineer working on an master's in music / business at NYU. Growing up, I used to play the piano and clarinet -- but that has dropped by the sayside during the years. I teach at the University of South Alabama in Mobile -- so we're too isolated from things that are happening in cities like New York and San Francisco. Still we have happenings like Mardi Gras (this Tuesday) and it seems

to me that cries and revelry ought to have some cultural play in the making of poetry. I would like at least to know a lot more than I do which is next to nothing but wanting.

Sincerely,

Sue Walker

On Feb 3, 2008, at 2:16 AM, Jason Quackenbush wrote:

So i've been listening to the various sound poetry and sound art archives on ubu, and the one thing that has struck me is that the experimental music type stuff seems to be generally more interesting than the sound poetry stuff. It seems like there's an awful lot going on in the sound poetry world that hasn't really caught up to the technological and aesthetic achievements of various electronic music types. Moreover, along with being more advanced and more challenging than a lot of the sound poetry i'm listening to on here, i tend to think that someone like for example the aphex twin or plastikman or iannis xenakis or glenn branca is also more accessible because they're coming at what they're doing from a starting place of music rather than a starting place of poetry. Googling around for search strings like "sound poetry" and "audio poetry" one tends to find a lot of recordings of readings, a lot of them pretty crummy qua recordings, which I guess is my complaint over all. I did find some stuff on PennSound that was kind of along the right track, things that were using signal processing to create sounds and which had an adequate level of audio fidelity. But by and large the stuff I keep coming across sounds like it was recorded into the line input of a sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little more seriously.

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(which is by and large a subset of conceptual art where it isn't the sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

Jason Quackenbush

Date: Sun, 3 Feb 2008 10:06:29 -0600
From: Gabriel Gudding <[redacted]>
Subject: happy birthday alan sondheim

have a great day, alan!

--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

Date: Sun, 3 Feb 2008 08:39:27 -0800
From: lanny quarles <[redacted]>
Subject: Harmurenger to the Eleusine Choroarcanax

THE PLATES
http://www.hevanet.com/solipsis/images/platpg/

Tulip Two-ply, pleased,
Upon a plea to deploy, gnipped at gbits.
Mapping the Pli, and REM-App.ing the Pli
Appalled alloys alloyed Apollo's leas (think past N, or thru),

Insecting its various exjective volumetries, the drawing-
force at one threemove from its absploitative unteger

vecrying petrect perfraction, deconsieves. An din that murmeant's ohm, a decimallific solubelicosity ensews, close openings interafterm a mimittent rufulousnous in their rifted encloying mussage. Dysappyramis ennurned upon velvet vertuous stones of triaxonial phanerobaronage, barnaculed wavelutes encingulofted towards the aerovial glitaschinus of gleeting harmuonium armurena.

ousiareon aei
aei estin o(n)ion
estinousia

est in naoisia
specific connection: NOISE, NAUSEA, NAOS (CAUSE, COUSIN, COSINE, CHAOS)

'nocte' ~ itkon (beauty as substance, fraud, and absolute)[shun]
[that implicit "Is the belief of God, the belief in beauty?" or adjust the opposite?]

iconic (ich on ich, chi on chi) eye on eye [chyle on chyle]~ stone on stone

Sign-Hyle, Senile, Syn Isle, A! delphic Hearthlightlore...

THE PLATES
http://www.hevanet.com/solipsis/images/platpg/

Date: Sun, 3 Feb 2008 12:47:55 -0600
From: Gabriel Gudding <[redacted]>
Subject: on declaring oneself "new"

http://gabrielgudding.blogspot.com/

Date: Sun, 3 Feb 2008 11:55:51 -0600
From: Daniel Godston <[redacted]>
Subject: Harriet Monroe Poetry Institute

Poetry Foundation Launches Harriet Monroe Poetry Institute

CHICAGO —The Poetry Foundation is pleased to announce the launch of the
Harriet Monroe Poetry Institute, a new initiative designed to address issues

of importance to poetry by bringing together leading advocates and practitioners of the art form—poets, scholars, critics, translators, publishers, arts administrators—and thinkers from all areas of arts and culture.

When fully established, the Poetry Institute will:

- *Stimulate fresh ideas by bringing together creative thinking and practical realities, recognizing that a lively presence for poetry in our culture depends on both*
- *Conduct research on issues, needs, and opportunities in the poetry community*
- *Design action-oriented programs and partnerships to benefit poetry*

For its inaugural events the Poetry Foundation is collaborating with the Aspen Institute, an organization with a broad interdisciplinary reach and an established expertise in convening diverse groups of people. Together with the Institute's Harman-Eisner Program in the Arts, the Poetry Foundation is surveying leaders in the poetry community to determine the most pressing needs of the art form.

"The Foundation is eager to hear the recommendations and priorities of poets, and those involved in publishing and distributing poetry, for how we as a community can work together to the benefit of poetry," said John Barr, president of the Poetry Foundation. "The results of the query will help frame the Institute's initial program."

Based on information received from the first phase of inquiry, the Harriet Monroe Poetry Institute will commission and conduct research throughout 2008. At a conference to be held in Aspen in the spring of 2009, invited participants will discuss the research, debate findings, and recommend steps

to address the identified needs of the art form. Findings from the conference will shape the Institute's subsequent activities, including research, programs, and collaborations. Ultimately the Poetry Foundation
expects to implement programs based on these recommendations.

The Harriet Monroe Poetry Institute, which will operate as an ongoing program of the Poetry Foundation, is located at the Foundation offices in
Chicago.

http://www.poetryfoundation.org/foundation/release_012908.html

---

Date: Sun, 3 Feb 2008 10:13:13 -1000
From: Gabrielle Welford <[redacted]>
Subject: Re: happy birthday alan sondheim

yes, indeed. don't apologize for all the poetry. it gets better and better. blessings, g

On Sun, 3 Feb 2008, Gabriel Gudding wrote:

have a great day, alan!

--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

Date: Sun, 3 Feb 2008 14:35:56 -0800
From: David Chirot <[redacted]>
Subject: Re: On Where to Find Audio/Sound Poetry

Dear Jason--
i think perhaps by imposing an already pre-formed, idealized standard of
aesthetic and technical values taken from other areas than Sound Poetry you
are not, of course, finding, much of what is Sound Poetry. And if one cannot recognize the elements of an art form which have been developed through a hundred years nearly of its "modern history" , then how is one t=

o
recognize them even when these appear in a Hi Fi, "state of the art"
example?

As a charactrer in a story of mine puts it:

"Above all the practice of literature requires a rigorous reading
of those
texts which present themselves continuously as already written,
yet are
not recognized as such, in favor of those only which one is
indoctrinated =
to
know as the readable by those who write them."

And in the NY Times today, in an article on Jasper Johns, one
finds this,
with quotes from Johns:

'his interpretation of flags and targets, numbers and letters =97
things, a=
s
he has often said, "the mind already knows," "things that were seen
and not
looked at, not examined"'
So it is with Sound Poetry, one listens anc creates in examining those
things which have been heard, but not listened to.

What is the sound, for example, Walt Whitman launches when he
writes "My
voices goes after/What my eyes can't reach"?

The voice trying to reach by sounds things "beyond reach"--"of the
eyes"--i=
n
a sense the first sounds a human makes at birth, before the eyes
can clearl=
y
see--are the origins of Sound Poetry--as they are of Henri Chopin's
"Cris"
in their transits through his manipulations of his vocalizations
with the
use of magnetic tape and other recording machines.

Since the 1950's there has been a vast amount of work done with
using the
tape recording of the voice as a way of expanding the ranges of the
voice's

sounds, mixing vocalizations, etc. etc--

A lot of the great innovative work done with the use of recording machines in the 1950's and 1960's--of course may not sound so "Hi Fi" by today's terms--but if one studies what is actually being done with the human voice, the ways the structuring of pieces are created through the use of the lenghtening of phrases, manipulations of volume, pitch, the juxtapositions of human vocal sounds in ways never before heard, by cutting them up, splicing, repeating, rhythmically accelerating or blurring, or driving howl= s into a stratospheric chaos of noise, one finds an immsense amount of material and exmaples still to work with. In these works, the ways in which the sound of the human voice is sculpted spatially and composed with in terms of time--i think a lot of the work is still very extraordinary, and the thinking involved in it, the ideas, is is "advanced" in many ways as thinking which is still going on with these issues.

Henri Chopin, who was written of recently as he had passed away, was one of the great pioneers in this area. The Lettristes worked with some recorded experimental Sound Poetry, Bob Cobbing did many experiments with tape recordings--there are many groups from Sweden, England, Canada, Latin America, Europe who worked along these lines and do to this day.

The use of the voice itself, in Sound Poetry, is not limited in the way it is by "poetry," in that there is no need for "words;" sound as in the literal meaning of Zaum, is "Beyond Reason/Rationality" and exploring other dimensions of expressions not "anchored" by "texts." The connection with Visual Poetry is in the use of notations which do not "read" like any form of standardized text or notation. In the case of Bob Cobbing, there is no longer even a "score" or "notation" used at alll--anything--a rock-- a side

*walk crack--may be used as a visual form with which to respond. We used to
use also the moving shadows of trees' leaves as they moved among the side
walk cracks--via a visual finding, the ear and voice become ever more
"attuned" so to speak to the immediate environment. Sound Poetry is also a
way of learning to listen with differing attentions, hearing what is the
unheard in plain sound so to speak.*

*I think perhaps your difficulty in looking for Sound Poetry is you are
looking for what it is not--music, technological "cleanliness,"
"technological and aesthetic achievements of electronic music," standardize=
d
ideas of "poetry" as something limited to the page and defined by sets of
rules or "anti-rules."*

*There is sound poetry that is very wel recorded, edited and the like, and
that which is very simple, low fi, low tech, basically a document of the
performance, In which the sounds of the voice with all their grains, dirt,
rasps, the air in the room, the haze of smoke or smog or of any moment is
present. Sound poetry can be done and has been as a kind of Laboratory
work--and as Art Brut--as everything from Artaudian shrieks and howls,
Cobbings' hisses, Chopin's "Cris," the explosive demolitions of Jaap Blonk,
the Terror Police States expressed by Clemente Padin's work--to uses of
silence and near silence, murmurings, whispers, to the blues-influenced
simultaneously dual-vocalized sound poetry of Paul Dutton. (This is to nam=
e
just a few of the great many figures who span the decades beginning in the
early 1950's to present.)*

*Sound Poetry--in a sense--has it appears here/hear a hidden in plain
sight/sound quality to it, in that in being sought after, it is being done
so by all the means of which it is not itself made in the senses*

*defined as
requiring a "sound art" of "sound poetry." (I.E. "having a sound foundatio=
n
technically, aesthetically, by the standards of other art forms.")*

*Sound Poetry is a challenge to the conventional ideas of poetry and its
dependence on words, texts, and on music, with its scores and normative
forms of recording, performance, etc. The use of the human voice, the
oldest instrument, can be made directly or using any technical means of
expression, just as with any instrument. What is important is that it is a
human voice sounding what it finds, within and around it self as a being, a=
s
a call and response with that which is.*

*Sound Poetry one might say shatters that "upper limit music lower limit
speech" set of limitations which are imposed as being "poetry," and which
are intended to limit this to the word alone, or to a limited conception of
music. Sound Poetry can be a way of expressing those states which are not
defined, limited, tied to the conceptions of words, or of music, with their
attendant systems of control.*

*The linking of Sound and Visual Poetry has been very productive since Dada,
and many of the artists I mentioned here were also Visual Poets or edited
and published journals which featured a great deal of Visual Poetry and
related work.*

*Sound Poetry since Zaum, Italian Futurism and Dada has also had a politica=
l
element, which has found form especially in many works by Padin and also
Blonk, among a great many. Chopin was very influenced by the Anarchist
thinker Max Stirner, and Bob Cobbing's Writers Forum was very often*

critiqued for its "Anarchism."

Another aspect of Sound Poetry that is very useful to think on is that on may make it anywhere, anytime--with the voice, with breathing. Reading of the Internet outages in India and parts of the Middle East due to the problems with some underwater cables, and, today, of the State control of the Internet in China, one is reminded again that the conceptions of technology and aesthetics which the electronics give rise to can be as easily shut off as a light bulb. There is very much alive the 19th century idea of "progress" being linked with the technological in terms of "aesthetics" as in all other spheres of existence. One of the advantages o= f this is that it gives the creation of and obeisance to Authority new degree= s of power, "standards," "limits," and helps to produce control and conformity.

The direction of what is thought of as being the "highest level" of information, aesthetics, "Authority," and the like becomes transferred to a realm which is in fact more easily controlled and limited.

Hi-Fi can become then the representative of that which has passed all the tests of censors, experts, authorities and become "the purest form of expression of Values" "of a culture," of a State, of an "avant-garde" which has become as it were "preserved in amber."

The "avant-garde" has tended to emerge not hand in hand with "most advanced technology" but with on the contrary, a reversal, in which is introduced into "art" is that which is hidden in plain sight in "the common thing anonymously about us" as WCW put. Think of Duchamp's "Fountain," for example, or that one-man avant-garde Kurt Schwitters/Merz, with his use of trash from the streets for collages, his "Ur-Sonate", his Merzbau of found objects. A great deal of the most "advanced" work comes from the use of th= e

*most debased and overlooked materials, the lack of equipment, the making-do
of DIY. Later on, once the artist is famous and wealthy, or the "movement"
has begun to acquire institutional and investor cache--then of course, ther=
e
is the funding and the ability to attract persons as assistants or "new
artists" who are able to use the new technologies. Butt the genesis of the
avant-garde has tended to come from the street level, from dumpsters and
thrown away newspapers, more than from "Hi-Fi." What will be found in the
"Hi-Fi" realms at first is more likely to be what is considered already a
"classical avant-garde" conception derived from the earlier forms which cam=
e
out of the First Sound--a baby's cry--the Big Bang--a Chaos--out of which
later on come the words, thee music, the forms, the developments of
technologies. And when this reaches a point of overload, it flips back int=
o
noise--and begins again--as something other--*

*The journals Leonardo and Visible Language may be places to take a look for
what you are asking about. I don't myself, but am sure others here do, and
wish you al the best with your search.*

*A suggestion though as you know engineering--since after all the
"avant-garde' is a military term, that is where to perhaps also conduct an
investigation in terms of "Hi Fi" as well as DIY.
For a series of "annals of the New Extreme Experimental American Poetry" an=
d
series of fictions, I've found these areas are well worth studying.*

*I think a lot of Hi Fi work can be done with some engineering/ electronics
knowledge and those things which are at hand, as so many of them are alread=
y*

in themselves already so "highly developed."

I think in a sense that what you are looking for has many elements however
which would be those which might preclude a great deal of very interesting
and profound work. At a certain point of the Hi Fi scale, one begins to
enter a realm which tends to become "cleaned" of of the mess and dirt of th=
e
human voice's more dissonant and perhaps dissident expressiveness, outside
the "music/speech" limits.

In a very strange sense, one could say for example that one form of Hi Fi
"sound poetry" might be the kinds of sounds found on the "destroyed" CIA
torture tapes. There one might find the the "most advanced and highest
levels of techniques" employed in order to force the production of human
sounds, recorded with the most advanced equipments, so that they may be the
most closely "analysed" for any fragment at all, any phoneme, any shred of =
a
morpheme, that might resemble, amid the "noise," a scrap of "information."

The quality of sound of "listening devices" from satellites, the productio=
n
of "recordings in/of" space, of undersea movements--there are ever higher
levels of equipment along these lines available at ever lower prices to the
public, so it is possible a new Hi Fi avant-garde could be constructed alon=
g
the lines of equipments found in the pages of journals like Soldiers of
Fortune, as well as at radio Shack. Again, one can--and people do--develop
"avant-gardes" at street level which one has to wait until they become
"acceptable" as "aesthetics" to find them at what is regarded from the
aesthetic point of view as Hi Fi.

*Reading of the methods Al-Queda used at one point to transmit communication=
s
without being detected by the highest quality listening devices in the world--one finds again the use of the cheapest, "junk" linked in a series o=
f
hookups that leap by the most ingenious means among several different forms
of message carrying, including satellites, across quite a large distance.
And the only evidence found later is the remains of a dime store disposable
phone.*

*I perform and make Sound Poetry myself--and hope at some point to have access to doing much more work with some more developed methods of recordin=
g
than i have currently available. For notations I use anything at the momen=
t
as well as Visual Poetry notations and even some that are just hand written
soundings written down as one hears them in the head or from the environmen=
t
using the roman alphabet.*

*Due to the means i have, obviously this is still "low tech, low fi,"
 A question to think on is what you are perhaps asking for is not so much
the quality of the work itself as the quality of the recording, in which to
some degree perhaps there is an idea that a better level of recording might
indeed elicit a more "classical" Hi Fi High Art form of listening experienc=
e
which in turn is presumed perhaps to be equated with a High Aesthetic Quality also.*

*Good Sound Quality in a sense being implied perhaps to go hand in hand with
Good Quality Avant-Garde Hi Fi. In a sense is this a form of a "Return of
the Aura" within Walter Benjamin's "Age of Mechanical*

Reproduction," then--=
?

Believe me, I would love to work with some much better equipment
than i hav=
e
yet, but i think without all the dirt and mess of working in other
ways, on=
e
would not be able to recognize what it is one is finding in
entering anothe=
r
level of materials and tools. There are however, already a great
many guide=
s
spanning a near century of work and recordings ongoing.

I have some links to add to this for you but my ride for the super
bow l is
waiting outside--

On Feb 3, 2008 12:16 AM, Jason Quackenbush <[redacted]> wrote:

So i've been listening to the various sound poetry and sound art
archives on ubu, and the one thing that has struck me is that the
experimental music type stuff seems to be generally more interesting
than the sound poetry stuff. It seems like there's an awful lot going
on in the sound poetry world that hasn't really caught up to the
technological and aesthetic achievements of various electronic music
types. Moreover, along with being more advanced and more challenging
than a lot of the sound poetry i'm listening to on here, i tend to
think that someone like for example the aphex twin or plastikman or
iannis xenakis or glenn branca is also more accessible because
they're coming at what they're doing from a starting place of music
rather than a starting place of poetry. Googling around for search
strings like "sound poetry" and "audio poetry" one tends to find a
lot of recordings of readings, a lot of them pretty crummy qua
recordings, which I guess is my complaint over all. I did find some
stuff on PennSound that was kind of along the right track, things
that were using signal processing to create sounds and which had an
adequate level of audio fidelity. But by and large the stuff I keep
coming across sounds like it was recorded into the line input of a
sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little more seriously.

So I guess what I'm asking is, aside from installation sound art (which is by and large a subset of conceptual art where it isn't the sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

Jason Quackenbush

Date: Sun, 3 Feb 2008 15:47:31 -0800
From: Andy Gricevich <[redacted]>
Subject: CANNOT EXIST #1 is out--submissions are open for #2

The editorial entity is plum(b) thrilled to announce
the first issue of
CANNOT EXIST

featuring 50 pages of staggeringly good writing by

Rick Burkhardt
Arielle Guy
Rob Halpern
Roberto Harrison
Lisa Jarnot
Kent Johnson
Laura Sims
Rodrigo Toscano

Saddle-stapled with hand-stamped card covers,
with outside cover featuring mind-bending artwork by
Benjamin Grosser.

Submissions are open for the second issue.

Visit http://cannotexist.blogspot.com for guidelines,
ordering information, and such stuff.

all the best,

Andy G.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now. http://
mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

Date: Sun, 3 Feb 2008 19:18:22 -0500
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: happy birthday alan sondheim

Happy birthday!
Murat

2008/2/3 Gabriel Gudding <[redacted]>:

have a great day, alan!

--

> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*
>
> ---
>
> *End of POETICS Digest - 2 Feb 2008 to 3 Feb 2008 (#2008-35)*
> **********

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45. Nate Pritts
H_NGM_N @ AWP // 2
Mon 4 Feb 2008

This just in...

H_NGM_N // W_RLD correspondent Eric Appleby checks in with some more video posts & photos from the AWP conference.Check it all out at H_NGM_N // W_RLD --> http://www.h-ngm-nw-rld.com H_NGM_N // W_RLD is the social network arm of the online lit mag H_NGM_N. Come look around and consider signing up for your own profile & all the latest news & st_ff._____Nate Prittshttp://www.h-ngm-nw-rld.com*Pre-order my new chapbook SHRUG --> http://www.mainstreetrag.com/store/ComingSoon.php _____ Helping your favorite cause is as easy as instant messaging. You IM, we give. http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join=

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46. Thomas savage
Re: bodhisattvas
Mon 4 Feb 2008

Wonderful. The visuals are just about the best I've ever seen. The words are good, too. Just what I needed at this moment. Thank you very much, Alan

Alan Sondheim <[redacted]> wrote: bodhisattvas

http://www.alansondheim.org/zbhud01.jpg
http://www.alansondheim.org/zbhud02.jpg
http://www.alansondheim.org/zbhud03.jpg
http://www.alansondheim.org/zbhud04.jpg
http://www.alansondheim.org/zbhud05.jpg
http://www.alansondheim.org/zbhud06.jpg

http://www.alansondheim.org/zbhud07.jpg
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http://www.alansondheim.org/zbhud13.jpg
http://www.alansondheim.org/zbhud14.jpg

,===>

i was n. and a had telling been me her that four, the from age of close unclear. to time, suicide, eighth for we when year tried so, up lived with in painted, her, visited asylum else pills p. everyone how after cut she married someone june else. first around my it all sad no store, turned got shortly hear pin could what going met worse

i i was was n. n. and and a a had had telling telling been been me me her her that that four, four, the the from from age age of of close close unclear. unclear. to to time, time, suicide, suicide, eighth eighth for for we we when when year year tried tried so, so, up up lived lived with with in in painted, painted, her, her, visited visited asylum asylum else else pills pills p. p. everyone everyone how how after after cut cut she she married married someone someone june june else. else. first first around around my my it it all all sad sad no no store, store, turned turned got got shortly shortly hear hear pin pin could could what what going going met met worse worse

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dark. dark. i close was i n. was and n. a and had a telling had been telling me been her me that her four, that the four, from the age from of age close of unclear. with to unclear. time, to suicide, time, eighth suicide, for eighth we for when we year when tried year so, tried up so, lived up with lived in she painted, in her, painted, visited her, asylum visited else asylum pills else p. pills everyone p. how everyone after how cut after she cut married got someone married june someone else. june first else. around first my around it my all it

sad all no sad store, no turned store, got turned shortly worse hear shortly pin hear could pin what could going what met going worse met

---
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47. Tom W. Lewis
Re: masculine "new"???
Mon 4 Feb 2008

---

1. flaff
   footloose and fancy-free

"I have no work or school today, i'm so flaff!"

2. flaff
   a person or object you can't live without

X: "What's a flaff?" Y: "Look in the mirror."

Your best friend; the person you love the most in the whole world; your penguin.

(http://www.urbandictionary.com/define.php?term=flaff)

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of David Harrison Horton
Sent: Sunday, February 03, 2008 20:56
To: [redacted]
Subject: Re: masculine "new"???

Gabriel,

How are you differentiating the "masculine" drive to self-declare avant with the obvious parallel activities of women such as Mina Loy (Feminist Manifesto, 1914) and Valerie Solanas (Scum Manifesto, 1968)? Are their declarations different? Perhaps more valid? What about women who self-declare avant or L=A=N=G or whatever? Or is this an assumption/assertion that avant status necessarily equals male privilege?

I don't mean to be quippy here, but I would like you to expand your discussion on the subject.
In your list of examples of "masculine" avants:

New FormalismLangpo PostmodernPost Avant / AVAnd More Recent and Ephemeral VariantsFlaff (flarf?)New Brutalism

It seems that you are conveniently ignoring scores of women who are not only affiliated with said poetic stances/social relationships, but who are also key figures in said.

Did I read you completely wrong?

PS. Yes, Flarf has an R. No, I am not affiliated.

Best,
David Harrison Horton unionherald.blogspot.com

> Date: Sun, 3 Feb 2008 12:47:55 -0600> From: [redacted]>
Subject: on declaring oneself "new"> To: [redacted]> >
http://gabrielgudding.blogspot.com/

Connect and share in new ways with Windows Live.
http://www.windowslive.com/share.html?
ocid=TXT_TAGHM_Wave2_sharelife_012
008

↑ Index

48. Gabriel Gudding
masculinity and the fetish of newness
Mon 4 Feb 2008

David,

Yes, you did misread me.

My post is in part precisely about the so-called masculine dynamics around the fetish of the /new/, a set of dynamics which work to "disappear" women from a variety of literary scenes. As it happens few women do peek through from the earlier era you mention 80-90 years ago: Djuna Barnes, Natalie Barney, Gertrude Stein, Jane Heap, Margaret Anderson, H. D., and, as you mention, Mina Loy. Others more knowledgeable than I have argued that even to be legible as women, these writers had to contend in a masculinized way.

Given the relatively few number of women there are *to* mention in a vast field of men, even (and some might argue) especially in the AG fields, I think it might not be very untoward to suggest that the "new" is an instrument that functions in part to police the feminine. I think principally here of the more recent writings of Diane di Prima and Rachel Blau DuPlessis re these issues. And as both of them read this list from time to time, I'll not go to speaking for them. I would only repeat again that within the AG fields (fields that especially fetishize the new) there seems to be a *worse* track record regarding women.

Both Ed Brunner and Michael Davidson have cast a pretty cold eye on masculinity in cold war poetics -- Brunner on more bourgeois writers, Davidson more AG. I like what Davidson says to sum up how the field functions: "Citing masculinity...is to cite zones of power. A corollary proposition might be that citing female masculinity cites fissures in zones of power." (Guys Like Us, 195).

You mention Solanas. Her SCUM Manifesto is precisely about masculinity. Its purpose is less to create a rupture in masculinity than to frame an already bankrupt and ruptured mode. Either way, Davidson seems to be right. My point is that you don't get a lot of guys talking about the /new/ while also talking about how it's inflected by masculinity. And if one tries to yoke the fetish of the /new/ as something operating with peculiarly strong masculine dynamics, well, watch out.

Closest one gets in v recent days to a /new/-affiliated manifesto that tries to make legible its own gendered nature is the *New Sincerity* movement and manifesto from a few yrs ago -- which was promptly derided precisely in hyper-masculinized terms as not being "rigorous" and intellectual enough.

I am aware that flaff has an R in it.

Finally, I would add that the fetish of the "new" is homologous with masculinity in general and no political aesthetics in particular: it's something given to both right and left poles of the field of cultural production -- and it almost always appears with the mythos of the "badboy genius shaman" lurking not too far away.

My point is that it seems finally necessary perhaps to cease thinking via the nominally supplied terms that a whole tradition encourages -- that of, in this case, the idea of the “first or fresh beginning,” a myth associated with some, usually male, “creator shaman badboy” types. All of which is so very very high school. High school and harmful.

It’s shocking to me how faithful poets (both male and female) remain to such a thoroughly unexamined and weirdly heinous series of myths about production. My sense is that it is only through ceasing to reinvest in these gendered ideas and tactics that poets will actually wake up from what amounts to a pretty thorough alienation from their own work and lives -- alienation both from the material realities inherent in the field of production, not to mention the world around them.

Best,
Gabriel
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

David Harrison Horton wrote:
> Gabriel,
>
> Anyway, below is the response to your post I sent to the Buffalo list tonight. Please read it as a real request for clarification on your position when it posts.
David Harrison Horton
>
>
> From: [redacted]: [redacted]: RE: masculine "new"???Date: Sun, 3 Feb 2008 18:56:07 -0800
>
>
> Gabriel, How are you differentiating the "masculine" drive to self-declare avant with the obvious parallel activities of women such as Mina Loy (Feminist Manifesto, 1914) and Valerie Solanas (Scum Manifesto, 1968)? Are their declarations different? Perhaps more valid? What about women who self-declare avant or L=A=N=G or whatever? Or is this an assumption/assertion that avant status necessarily equals male privilege? I don't mean to be quippy here, but I would like you to expand your discussion on the subject.In your list of examples of "masculine" avants: New FormalismLangpo PostmodernPost Avant / AVAnd More Recent and Ephemeral VariantsFlaff (flarf?)New Brutalism It seems that you are conveniently ignoring scores of women who are not only affiliated with said poetic stances/social relationships, but who are also key figures in said. Did I read you completely wrong? PS. Yes, Flarf has an R. No, I am not affiliated. Best,David Harrison Horton unionherald.blogspot.com
>
>> Date: Sun, 3 Feb 2008 12:47:55 -0600> From: [redacted]> Subject: on declaring oneself "new"> To: [redacted]> > http://gabrielgudding.blogspot.com/
>
> Connect and share in new ways with Windows Live. Get it now!
> _____
> Need to know the score, the latest news, or you need your Hotmail®-get your "fix".
> http://www.msnmobilefix.com/Default.aspx

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49. Stuart Ross
Re: FRIDA WAS RED!
Mon 4 Feb 2008

This was exactly the brilliant manifesto I needed to spark myself into motion today.

Thanks for it, Conrad. Perhaps a little spy camera to document your cash-register encounters would be a good idea.

Stu

On 2/4/08 1:31 AM, "CA Conrad" <[redacted]> wrote:

> *A Frida Kahlo retrospective is coming to the Philadelphia Museum of Art later this month. The mega bookstore chain where I work has of course made certain to have every single book about her and her work displayed front and center. And of course they're selling. This bookstore is located in a neighborhood of millionaires and billionaires called Rittenhouse Square. It's a strange place, especially to someone with white trash roots like me, and yet it's a fascinating STUDY, listening closely to these people, watching them interact in their zoo of affluence. Like today, it's an unseasonable 50 degrees, and these two jewel-encrusted women fresh from the salon exchange little hello kisses. Then the one says, "OH, it's SO WARM I can't wear my new mink coat!" (imagine her saying "coat" drawn out into an elongated whine and you've got it!) The other one says, "OH, I know! I know!" OH, these poor, poor women! Just another day in the filth of the darkest possible side of the human condition where even the weather can hamper a life stocked full of boredom and stupidity!*
>
> *In the past five years Americans in the top five percent income brackets have INCREASED their wealth by an average forty percent. Keep this in mind, always, please, in our time of war.*
>
> *But I LOVE to fuck with these people whenever it's possible in order to continue to enrich my studies! My studies in The Laboratory of the Rich, or whatever it's called, no official "class" title as of yet (yes, I pun badly, give me a break). But Frida has provided a new opportunity! When the wealthy art lovers of Rittenhouse bring their Frida books to the counter I always say enthusiastically, "FRIDA KAHLO IS MY FAVORITE COMMUNIST!" I wish this could be filmed, you really HAVE TO SEE the contempt reveal itself in a pinch beneath the remarkably thin layer of poise that got them to the counter with their vibrantly colored Frida souvenirs.*
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> *The conversations have been interesting to say the least. Most recently one man laughed and said, "WELL, her politics were misguided, but her art is THANKFULLY separate from her politics!" I flipped quickly through his book to the painting, "Marxism Will Give Health to the Sick," and I said, pointing, "That's Karl Marx over her shoulder, see?" He rolled his eyes, "Okay, just ring me up please!" Isn't that funny? He's buying a book with Karl Marx's portrait in it, but Frida Kahlo's politics were misguided, OH, and separate let's not forget! That's pretty damned funny!*
>
> *And by the way, ARE HER POLITICS SEPARATE FROM HER ART? Even if it's a painting of fruit and birds? Wasn't the artist a whole person? Wasn't she the PERSON she was, with all of her experiences and passion for those who*

suffer and need, wasn't she this PERSON, always this PERSON, painting, or laughing, fucking, living? I'd like to see what kind of paintings these assholes in their mink coats and Armani suits would paint THAT'S MY POINT! The PERSON who painted these paintings everyone wants to gather around to celebrate was an amalgamation of many finely sharpened splinters of intelligence and emotion and all of these different parts were communing with each other to be the whole one behind the paint brush, at least that's how I see it. And there's no denying FRIDA! WAS! RED!

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Maybe the threshold of pain is very different from what it has seemed to be?

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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50. lanny quarles
Re: FRIDA WAS RED!
Mon 4 Feb 2008

What I've learned Conrad, is, that's okay to be a capitalist, it's okay to be a communist, but it is not okay to be Anti-procreation aka

http://en.wikipedia.org/wiki/VHEMT and there are other less nice groups.

The root of evil is not money Conrad, it's people.
Money is language, and language is rooted in the virtuality of affect.

Exploiting that gap is what poetry does, art does, religion does, commerce does.

The only, ONLY political view necessary at all,
Is

stop making these things.
there are too many.
They can be lovely, but mostly
because of language, its knotural ability
to polarize, they're not.

Otherwise, you make a living
from being Pro Affect X versus Anti affect X

The myth is that books make people smarter.
Well enough. It also just makes them more "virulent"

as in dis-ease..

this is "Dis" as in hell.. wouldn't it be nicer
if it was easier?

Diogenes thought so.
I can conclude no other.
and yes, it is sad.

↑ Index

51. lanny quarles
Its War-like Customs Costume the Tomb Tomes' Semiotic Cities of Mess, My S comes, My Bodies Cringe
Mon 4 Feb 2008

1975 Clement & La Frenais 'Porridge' 60
"You are a grotty, nurkish git."

thyle is thinportaunt.
lithuonium. stone camera.

magic chymera.
sigilum cimmeria.
sign mirror.
song (in minor)

miner bird.
kohl black balkan
knack for labial liability.

evest your tainted mouth.
everest. the mountain.

Cost of climbing,
stock and trade.
social labyrinth.

"I'll rinth your labia out."

I'll wash your mouth out with soap.
With 'S''s hope?
With poses.
With poseys.

Sewings seep.
and the seepings go west
young man,
gooey name,
groaning mane,
graphomane.

Graphing its mantic cheer
is by no means easy.
You say, "It's Nemo.."
That's a memo,
An old memory
of veering joules, jewels
delodged from their settings,
ali baba's pelf, flip that,
felt.

To leaf abundantly
gathers massless joy.
To leaf abundantly
garners masses, boils.

The Missus misses her Mister,
his messes, his unmastered mustering

of mis-laid messages, his segues
into seeming.

Sew
Sew
Sew

Wave to String
and Bach, a 'gain'
dB~ coo, purr..
Hermes in the shade
of the waterfall of fire.

so-so (makes hand gesture)

Nippon.
No pen.
No head.

The mighty Jain
is here again.
Like Apollo with its
heed cued to 'off'

Acephale.
I see fuel, fool..
Eye seed fail.

open hand ale.

square yew
and the way of rocks.
the rauch of dejectiles

the rafters, or beams
ejected (raucously)

raw cuss.
Customers of war.

↑ Index

52. Mary Kasimor
Re: FRIDA WAS RED!
Mon 4 Feb 2008

Her art is wonderful. It is political, painfully personal, and sometimes just funny. She just left the Walker in Minneapolis, and I saw so many of her amazing paintings--I had no idea. I went to two of the free Saturdays and the

place was packed--we had to stand in line to get in to see her art. The gallery was packed--lots of humanity, children with their parents, old people, college students, sweating bodies--Frida would have approved.

I have been to the city (Guanjuato, Mexico) where Rivera was born. He was apparently reviled for his communist views, but after the fact, after he died, he has been welcomed as their hometown artist.

Mary

CA Conrad <[redacted]> wrote: A Frida Kahlo retrospective is coming to the Philadelphia Museum of Art later this month. The mega bookstore chain where I work has of course made certain to have every single book about her and her work displayed front and center. And of course they're selling. This bookstore is located in a neighborhood of millionaires and billionaires called Rittenhouse Square. It's a strange place, especially to someone with white trash roots like me, and yet it's a fascinating STUDY, listening closely to these people, watching them interact in their zoo of affluence. Like today, it's an unseasonable 50 degrees, and these two jewel-encrusted women fresh from the salon exchange little hello kisses. Then the one says, "OH, it's SO WARM I can't wear my new mink coat!" (imagine her saying "coat" drawn out into an elongated whine and you've got it!) The other one says, "OH, I know! I know!" OH, these poor, poor women! Just another day in the filth of the darkest possible side of the human condition where even the weather can hamper a life stocked full of boredom and stupidity!

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But I LOVE to fuck with these people whenever it's possible in order to continue to enrich my studies! My studies in The Laboratory of the Rich, or whatever it's called, no official "class" title as of yet (yes, I pun badly, give me a break). But Frida has provided a new opportunity! When the wealthy art lovers of Rittenhouse bring their Frida books to the counter I always say enthusiastically, "FRIDA KAHLO IS MY FAVORITE COMMUNIST!" I wish this could be filmed, you really HAVE TO SEE the contempt reveal itself in a pinch beneath the remarkably thin layer of poise that got them to the counter with their vibrantly colored Frida souvenirs.

The conversations have been interesting to say the least. Most recently one man laughed and said, "WELL, her politics were misguided, but her art is THANKFULLY separate from her politics!" I flipped quickly through his book to the painting, "Marxism Will Give Health to the Sick," and I said, pointing, "That's Karl Marx over her shoulder, see?" He rolled his eyes, "Okay, just ring me up please!" Isn't that funny? He's buying a book with Karl Marx's portrait in

it, but Frida Kahlo's politics were misguided, OH, and separate let's not forget! That's pretty damned funny!

And by the way, ARE HER POLITICS SEPARATE FROM HER ART? Even if it's a painting of fruit and birds? Wasn't the artist a whole person? Wasn't she the PERSON she was, with all of her experiences and passion for those who suffer and need, wasn't she this PERSON, always this PERSON, painting, or laughing, fucking, living? I'd like to see what kind of paintings these assholes in their mink coats and Armani suits would paint THAT'S MY POINT! The PERSON who painted these paintings everyone wants to gather around to celebrate was an amalgamation of many finely sharpened splinters of intelligence and emotion and all of these different parts were communing with each other to be the whole one behind the paint brush, at least that's how I see it. And there's no denying FRIDA! WAS! RED!

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CAConrad
http://PhillySound.blogspot.com

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53. Jason Quackenbush
Re: On Where to Find Audio/Sound Poetry
Mon 4 Feb 2008

Thanks Jim, you stated that a lot better than I did. And you're absolutely right about what it is I'm looking for and thanks for pointing me in a few directions. Whitehead is pretty amazing and I'm in the process of building up a huge archive of his audio files. I can't wait to get home from work and look into the other folks you mention.

I find this field very exciting and at the same time am kind of awed and humbled that I've been unaware of it for so long. I was an audio engineer years before i started taking poetry seriously, and always had come at it from my practices as a musician. For a long time I've harbored the suspicion that there was a connection to be made to poetry in those things, but generally speaking when you start looking around at general resources for this kind of thing, you almost always get pointed at people who were dead before I was born. Or maybe pointed to burroughs who at least was doing the cut up stuff before i was born. Any further looking into it than that, I generally i've gotten diverted by the sources into further exploration of people like Steve Reich or Nam June Paik. Who are great, but they're composers not poets. So again, thanks for all the advice and direction both here and in your other email.

Thanks,
Jason Quackenbush

On Mon, 4 Feb 2008, Jim Andrews wrote:

> *i didn't get the impression, david, that jason was saying signal/noise ratio was the be all and end all.*
>
> *one of the things he asked was whether there were poets out there taking recorded sound seriously as artistic media.*
>
> *of course it isn't simply about signal/noise ratio in the simple sense of that term. and jason seems quite aware of that.*
>
> *when i produced a literary radio show for six years, i started out recording poets and prose writers reading their work.*
>
> *then got interested in the sound poets and that history.*

and then stuff like burroughs's cutups.

and more or less at the same time came across the work of the 'audio writers'. these writers were/are taking recorded sound seriously as artistic media. whitehead's background is in theory and theatre. he's a thinker. and a very diverse voice. and an imaginative producer. and the best writer on audio i've encountered.

douglas kahn is another interesting thinker/writer/producer. same with jacki apple. and susan stone.

these folks are, fundamentally, doing sound poetry. intensely engaged with voice and language. but they're also not retarded about audio technology. quite the contrary. they're as good as any audio producer in the studio. and that's not a sin of fetishization of technology, necessarily, david. that's just called being able to write to the medium.

the voice is wider than the voice.

the human voice is extended through technology. in many ways. most fundamentally, the recording allows the voice to carry across space and time in a way that it does not normally. it's disembodied. it's invisible.

the studio extends it in other ways. the cut is one of the main phenomena of the studio. the wound. when you cut tape the future leaks out. said burroughs. the cut has many valences, many energies. whitehead writes brilliantly about the cut. and a great deal of his work explores the cut in a profoundly human way. display wounds. the pleasure principle. dead letters. escalated ziggurat inhalation. these are some of his titles. his work is all the more human for its cuts.

the attitude (not saying you think this way) that studio-produced work is inauthentic is grade 1 in audio mentality. i came across, for instance, the attitude that live radio is better than studio produced radio, is more authentic and human than studio-produced radio. yet, listening to the audio writers, it was clear to me that this work was simply deeper and, oddly, more poetical, more human, in a certain sense, than most of the live radio or simple recordings of poets reading or performing or whatever. more engaging. deeper as inscription.

i think it's this sort of thing jason's looking for. not simply a less scratchy surface.

ja

ps: have added to http://vispo.com/dbcinema/kandinsky2

↑ Index

54. Jason Quackenbush
Re: FRIDA WAS RED!
Mon 4 Feb 2008

I think this is all very interesting, but it does raise a question. I have books by Ezra Pound whose politics I find supremely disturbing, but by and large i don't have to agree with those politics to appreciate his work. What's the difference between me, a confirmed lefty, appreciating a black shirt's poetry, and a wealthy conservative appreciating Frida Kahlo's paintings?

I don't like Frida Kahlo's paintings personally and tend to think she's a bit over rated and that she's become fashionable thanks to Salma Hayek is a bit goofy, but that's beside the point. Can't we separate a person qua artist from a person qua asshole if we want to? Don't we generally do that? If we have to like everybody as a person in order to appreciate their art, I'd tend to think most of our museums and bookshelves would be mighty bare.

On Mon, 4 Feb 2008, CA Conrad wrote:

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> *too, and maybe I'm on yours?*
>
> *Maybe the threshold of pain is very different from what it has seemed to be?*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

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55. Jennifer Karmin

Boston & Albany: Flim Forum readings this week

Mon 4 Feb 2008

WEDNESDAY, FEBRUARY 6
7:30pm
Cambridge, MA

READERS:
Kate Schapira, Jaye Bartell, Jennifer Karmin, Laura Sims, Matthew Klane, Adam Golaski, John Cotter, and Deborah Poe

HARVARD ADVOCATE BUILDING
21 South Street, upstairs
walking distance from the Harvard T
sponsored by Grolier Poetry Book Shop
http://www.theharvardadvocate.com/order.html

FRIDAY, FEBRUARY 8
7pm
Albany, NY

READERS:
Michael Ives, Deborah Poe, Jennifer Karmin, Matthew Klane, and Adam Golaski

JAWBONE at UAG GALLERY
247 Lark Street
sponsored by the SUNY Albany English Department
http://upstateartistsguild.org

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets. Founded in 2005, Flim Forum Press is an independent press that provides SPACE for emerging poets working in a variety of experimental

modes. It's edited by Matthew Klane and Adam Golaski.
http://www.flimforum.blogspot.com

UPCOMING EVENTS WITH FLIM FORUM AUTHORS
~~~
~~~

Essays by Stan Apps on "social art" and Daniel Tiffany on "infidel culture and the politics of nightlife"

Interviews with artists Stephanie Taylor (conducted by Kathryn Andrews and Michael Ned Holte) and Scoli Acosta (conducted by Joseph Mosconi and Rita Gonzalez)

Artist projects by Marie Jager, William E. Jones and Christopher Russell

Poetry by Sawako Nakayasu, Mark Wallace, Andrew Maxwell, Therese Bachand, K. Lorraine Graham and Ian Monk

The first appearance in English of Emmanuel Hocquard's long prose poem "The Cape of Good Hope"

Visual poetry by Ben & Sandra Doller

Editors: Joseph Mosconi & Rita Gonzalez

$15
order with paypal online at:
http://areasneaks.com/index.php?id=5

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57. amy king
Happy
Mon 4 Feb 2008

To have some new poems up at Jacket: http://jacketmagazine.com/35/king-amy.shtml

Cheers,

Amy

http://amyking.org/blog/

Never miss a thing. Make Yahoo your homepage.

↑ Index

58. Mark Weiss
Re: masculinity and the fetish of newness
Mon 4 Feb 2008

The relative marginalization of women poets is far more a phenomenon of the "avant" than otherwise, at least in English. There's an odd, persistent idea that it was more general. I'd

suggest doing a head count of the dominant
anthology of the 30s and 40s, John Untermeyer's
Modern American/Modern British Poets, to get an
idea of how close to parity the numbers were. In
that period there were a fair number even of
avantish type women, very much in sympathy with
the idea of the new, though they tended to produce fewer manifestos.

Mark

At 11:52 AM 2/4/2008, you wrote:
>David,
>
>Yes, you did misread me.
>
>My post is in part precisely about the so-called masculine dynamics
>around the fetish of the /new/, a set of dynamics which work to
>"disappear" women from a variety of literary scenes. As it happens few
>women do peek through from the earlier era you mention 80-90 years ago:
>Djuna Barnes, Natalie Barney, Gertrude Stein, Jane Heap, Margaret
>Anderson, H. D., and, as you mention, Mina Loy. Others more
>knowledgeable than I have argued that even to be legible as women, these
>writers had to contend in a masculinized way.
>
>Given the relatively few number of women there are *to* mention in a
>vast field of men, even (and some might argue) especially in the AG
>fields, I think it might not be very untoward to suggest that the "new"
>is an instrument that functions in part to police the feminine. I think
>principally here of the more recent writings of Diane di Prima and
>Rachel Blau DuPlessis re these issues. And as both of them read this
>list from time to time, I'll not go to speaking for them. I would only
>repeat again that within the AG fields (fields
>that especially fetishize the new) there seems
>to be a *worse* track record regarding women.
>
>Both Ed Brunner and Michael Davidson have cast a pretty cold eye on
>masculinity in cold war poetics -- Brunner on more bourgeois writers,
>Davidson more AG. I like what Davidson says to sum up how the field
>functions: "Citing masculinity...is to cite zones of power. A corollary
>proposition might be that citing female masculinity cites fissures in
>zones of power." (Guys Like Us, 195).
>
>You mention Solanas. Her SCUM Manifesto is precisely about masculinity.

>Its purpose is less to create a rupture in masculinity than to frame an
>already bankrupt and ruptured mode. Either way, Davidson seems to be
>right. My point is that you don't get a lot of guys talking about the
>/new/ while also talking about how it's inflected by masculinity. And if
>one tries to yoke the fetish of the /new/ as something operating with
>peculiarly strong masculine dynamics, well, watch out.
>
>Closest one gets in v recent days to a /new/-affiliated manifesto that
>tries to make legible its own gendered nature is the *New Sincerity*
>movement and manifesto from a few yrs ago -- which was promptly derided
>precisely in hyper-masculinized terms as not being "rigorous" and
>intellectual enough.
>
>I am aware that flaff has an R in it.
>
>Finally, I would add that the fetish of the
>"new" is homologous with masculinity in general
>and no political aesthetics in particular: it's
>something given to both right and left poles of
>the field of cultural production -- and it
>almost always appears with the mythos of the
>"badboy genius shaman" lurking not too far away.
>
>My point is that it seems finally necessary
>perhaps to cease thinking via the nominally
>supplied terms that a whole tradition encourages
>-- that of, in this case, the idea of the “first
>or fresh beginning,” a myth associated with
>some, usually male, “creator shaman badboy”
>types. All of which is so very very high school. High school and harmful.
>
>It’s shocking to me how faithful poets (both
>male and female) remain to such a thoroughly
>unexamined and weirdly heinous series of myths
>about production. My sense is that it is only
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>http://gabrielgudding.blogspot.com/
>http://rhodeislandnotebook.blogspot.com/
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59. John Cunningham

Re: masculinity and the fetish of newness

Mon 4 Feb 2008

You've missed two of the most important poets of the 20th C - Marianne Moore and the Canadian poet, Elizabeth Bishop - who were considered as good, if not better, than their contemporary male poets - although Bishop should have been considered as a much better poet than Lowell who only wrote two decent books of poetry, the others being pathetic. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: February 4, 2008 4:36 PM
To: [redacted]
Subject: Re: masculinity and the fetish of newness

The relative marginalization of women poets is
far more a phenomenon of the "avant" than
otherwise, at least in English. There's an odd,
persistent idea that it was more general. I'd
suggest doing a head count of the dominant
anthology of the 30s and 40s, John Untermeyer's
Modern American/Modern British Poets, to get an
idea of how close to parity the numbers were. In
that period there were a fair number even of
avantish type women, very much in sympathy with
the idea of the new, though they tended to produce fewer manifestos.

Mark

At 11:52 AM 2/4/2008, you wrote:
>David,
>

>Yes, you did misread me.
>
>My post is in part precisely about the so-called masculine dynamics
>around the fetish of the /new/, a set of dynamics which work to
>"disappear" women from a variety of literary scenes. As it happens few
>women do peek through from the earlier era you mention 80-90 years ago:
>Djuna Barnes, Natalie Barney, Gertrude Stein, Jane Heap, Margaret
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>knowledgeable than I have argued that even to be legible as women, these
>writers had to contend in a masculinized way.
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>Given the relatively few number of women there are *to* mention in a
>vast field of men, even (and some might argue) especially in the AG
>fields, I think it might not be very untoward to suggest that the "new"
>is an instrument that functions in part to police the feminine. I think
>principally here of the more recent writings of Diane di Prima and
>Rachel Blau DuPlessis re these issues. And as both of them read this
>list from time to time, I'll not go to speaking for them. I would only
>repeat again that within the AG fields (fields
>that especially fetishize the new) there seems
>to be a *worse* track record regarding women.
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>masculinity in cold war poetics -- Brunner on more bourgeois writers,
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>peculiarly strong masculine dynamics, well, watch out.
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>tries to make legible its own gendered nature is the *New Sincerity*
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Checked by AVG Free Edition.

Version: 7.5.516 / Virus Database: 269.19.19/1257 - Release Date: 03/02/2008 5:49 PM

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60. lanny quarles
Re: FRIDA WAS RED!
Mon 4 Feb 2008

What's the difference between me, a confirmed lefty, appreciating a black shirt's poetry, and a wealthy conservative appreciating Frida Kahlo's paintings?

Another better question might be, what is the difference between a "lefty" and a "black shirt"? The Nazi were National Socialists. Are you maybe just left-handed? Because you certainly don't understand the detailed vicissitudes of the lie of human "political theatre"..

Look at Jonah Goldberg's book. I haven't, but then I don't need to. Once you've noticed the bedsore called the copula you don't need to look any further. Humanity is proof that God exists, and that It is very stupid!

"Fascists," "Brownshirts," "jackbooted stormtroopers"-such are the insults typically hurled at conservatives by their liberal opponents. Calling someone a fascist is the fastest way to shut them up, defining their views as beyond the political pale. But who are the real fascists in our midst?

Liberal Fascism offers a startling new perspective on the theories and practices that define fascist politics. Replacing conveniently manufactured myths with surprising and enlightening research, Jonah Goldberg reminds us that the original fascists were really on the left, and that liberals from Woodrow Wilson to FDR to Hillary Clinton have advocated policies and principles remarkably similar to those of Hitler's National Socialism and Mussolini's Fascism.

Contrary to what most people think, the Nazis were ardent socialists (hence the term "National socialism"). They believed in free health care and guaranteed jobs. They confiscated inherited wealth and spent vast sums on public education. They purged the church from public policy, promoted a new form of pagan spirituality, and inserted the authority of the state into every nook and cranny of daily life. The Nazis declared war on smoking, supported abortion, euthanasia, and gun control. They loathed the free market, provided generous pensions for the elderly, and maintained a strict racial quota system in their universities-where campus speech codes were all the rage. The Nazis led the

world in organic farming and alternative medicine. Hitler was a strict vegetarian, and Himmler was an animal rights activist.

Do these striking parallels mean that today's liberals are genocidal maniacs, intent on conquering the world and imposing a new racial order? Not at all. Yet it is hard to deny that modern progressivism and classical fascism shared the same intellectual roots. We often forget, for example, that Mussolini and Hitler had many admirers in the United States. W.E.B. Du Bois was inspired by Hitler's Germany, and Irving Berlin praised Mussolini in song. Many fascist tenets were espoused by American progressives like John Dewey and Woodrow Wilson, and FDR incorporated fascist policies in the New Deal.

Fascism was an international movement that appeared in different forms in different countries, depending on the vagaries of national culture and temperament. In Germany, fascism appeared as genocidal racist nationalism. In America, it took a "friendlier," more liberal form. The modern heirs of this "friendly fascist" tradition include the New York Times, the Democratic Party, the Ivy League professoriate, and the liberals of Hollywood. The quintessential Liberal Fascist isn't an SS storm trooper; it is a female grade school teacher with an education degree from Brown or Swarthmore.

These assertions may sound strange to modern ears, but that is because we have forgotten what fascism is. In this angry, funny, smart, contentious book, Jonah Goldberg turns our preconceptions inside out and shows us the true meaning of Liberal Fascism.

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61. Jason Quackenbush
Re: masculinity and the fetish of newness
Mon 4 Feb 2008

I'm sorry Gabriel, I'm really trying to understand where you're coming from, but this position doesn't seem to hold together very well to me. If you're going to first stipulat avant gardism as masculine in its aims, then how does the argument that successful female avant gardists are only successful avant gardists through the adoption of masculine modes avoid question begging inchorence?

as a secondary concern, the thing about the shamanic badboy genius, i'm not sure i buy that as a forever and alltime thing in our culture. frankly, i'm a bit hard pressed to think of someone who lived that sort of lifestyle prior to maybe Caravaggio, and it's certainly not the only archetype we have for innovative artists. It's certainly the most romantic, and i think what it says about our culture that we make heroes out of rule breakers in all of our various modes of mythmaking is interesting and worth exploring. But I don't think our attraction

to rulebreakers has to do with their masculinity. We like bad girls just as much as we like bad boys. and still we idolize rulebreakers not as anarchists, but lawgivers of a new sort. these heroes are not egoistic sociopaths. The most successfu are all Ubermenschen that are there not to tell us to do whatever we like, they're there to tell us to follow different rules and to show us the benefits for doing so. to an extent the byronic hero and the vamp seductress both use their sexuality as a tool to get what they want. Whatever else they do is foregrounded by that one particular rules violation, the taboo against human sexuality. I don't see that that has all that much to do with male and female, oddly enough. Rather, it seems to me to be a unity that prudes and teatotallers always trot out to stifle th activities ot the sexually precocious.

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> *Yes, you did misread me.*
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I am aware that flaff has an R in it.

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62. Murat Nemet-Nejat

Re: masculinity and the fetish of newness

Mon 4 Feb 2008

Gabe,

The alienation you are referring to goes far beyond specific sexual distinctions and has its roots in the relationships of power in general. It may have to do with class, with international real politics, as well as sexual dynamics. In each case, one side imposes its values, its epistemology, its standards of excellence and achievement on others, making the other side more or less invisible or quartered, in other words, alienated from itself. To focus only on a sexual dynamic, making it THE cause, alienates the others whose alienation derives from other factors. For instance, a father in Iraq who can not get a job or loses a child (boy or girl) to a bomb is as alienated as the mother who lost the child. Alienation is caused by a lack of access to means of communication (an enforced silence), as much as a lack of access to the means of production.

I agree with you, for instance, that Picasso's art will be seen from a very different angle if its misogyny -turning a number of his "great" paintings into sadistic erections- were not underplayed under the rubric of art. On the other hand, the distinctions between The School of Quietitude and Avant and further between Avant and Post Avant began to shape the discussions of poetry basically through Ron Silliman's Blog. I think Ron would intensely resent, and I assume rightly so, to be called misogynous. Having come to The United States more than forty years ago, I have always been intensely conscious of the cultural, stylistic, philosophical differences alienating me from the place I had entered. It was assumed all I had to do was "to educate" myself into it. (Had I not come to Amherst to get an education?) I refused to do so. The rest of my life has been to use American English to heal this alienation. But is this not what all poets, particularly in The United States, do? To see this essential process only as a struggle between masculinity and femininity forces is I think to deny visibility to many other energies shaping the poetic process.

Ciao,

Murat

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> *Yes, you did misread me.*
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> *My post is in part precisely about the so-called masculine dynamics around the fetish of the /new/, a set of dynamics which work to "disappear" women from a variety of literary scenes. As it happens few women do peek through from the earlier era you mention 80-90 years ago: Djuna Barnes, Natalie Barney, Gertrude Stein, Jane Heap, Margaret Anderson, H. D., and, as you mention, Mina Loy. Others more knowledgeable than I have argued that even to be legible as women, these writers had to contend in a masculinized way.*
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63. Gabriel Gudding

masculinity and playing the "transgressor"

Mon 4 Feb 2008

[for names and further examples: http://gabrielgudding.blogspot.com/]

Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.

Elaboration: to play the underdog, the outlaw, the “angry outsider,” the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one’s shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one’s friends the apocalypse.

Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one’s disinterestedness in profit in order to display one’s purity of intent and pure devotion to the art; to display one’s high mind via one’s principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.

This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one’s label on it. Iteration of the romantic “single actor” or “small cadre” theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.

There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of “anger” or “being a jerk” as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as “the” origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the “transgressor” is a retail product that one buys and then pretends one found at Goodwill.

Common tactic: to tout what one does as “shocking” or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.

Poetic bioregion (where found): The tactic of the “sacred heretic” is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the

spectrum: Alan Kaufman’s The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).

--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

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64. Alan Sondheim
online text for Creative Writing and New Media Course
Mon 4 Feb 2008

online text for Creative Writing and New Media Course at de Montfort University

Writing and Wryting

I write daily and when I'm not writing, I'm thinking about writing or writing in another medium; the world is a world of inscriptions. At one point I believed there were signs, that the world was inhabited by signifiers which might or might not have referents; now, after looking repeatedly at tantra and the casting-off of whatever was found and impeded, I think signifiers might be nothing except residues of a kind of frisson, the world rubbing up against itself. Whatever codes there are, and however these codes are manipulated -

http://www.alansondheim.org/examples.txt -

they're not the only story, or rather, they _are_ the story but that's nothing - what's going on in the world isn't story at all. We tend to make scripts of things around us - that's how we get along. For example, there's the restaurant script (and this example of course isn't mine) - I enter a restaurant I've never been in before, but I know exactly what to do; there's a restaurant script and subscripts; we don't make it up immediately - that would be far too costly - but rely on constructing, memory, reconstructing, and so forth, and there we are, eating together. And it's eating together, because scripts, like the world, are consensual and build community.

Somebody said something like aye, there's the rub of it - and that's it, precisely; the world rubs one, _worlding_ is a form of rubbing - which makes virtual worlds such as Second Life all the more perplexed, where rubbing and any physics has to be _intended_ by someone, a programmer, or nothing would happen at all. Still, in second life, one might have bodies or rather one might _inscribe_ bodies with writing, and this body writing I call _wryting_ and it occurs in the real world as well. For example,

http://www.alansondheim.org/throbbed.mp4

where avatars conform and display to one another, and all these behaviors are automated from written files called bvh files, which give an indica- tion of how virtual worlds are in fact a kind of writing. Here is part of a bvh which produced what you've seen in throbbed:

```
HIERARCHY
ROOT Hips
{
OFFSET 0.000000 0.000000 0.000000
CHANNELS 6 Xposition Yposition Zposition Xrotation Zrotation Yrotation
JOINT LeftHip
{
OFFSET 15.061017 17.082508 -14.925126
CHANNELS 3 Xrotation Zrotation Yrotation
JOINT LeftKnee
{
OFFSET 160.534[redacted]94 175.551743
CHANNELS 3 Xrotation Zrotation Yrotation
JOINT LeftAnkle
```

This gives the initial positions of the body; later, there are tens of thousands of numbers that give the node movements from these positions. Do note that this is an ascii, a text file, and not a binary, not an executable; the file is executed by a program that uses it as data. In this sense, the virtual world is always inscribed, digital, just as the real physical world is not written, but _is,_ and is analog, and tends to wear out. Nothing wears out in the digital world, and while avatars - what I call emanents - need electricity to run, they don't need food. Still, given that, I think that for a conscious mind, a mind used to dreaming, to projections and introjections, there are no real differences between the virtual and the real, and there's dreaming, proverbs, tales, stories, poetry, poetics, hallucinations, hypnagogic imagery, meditations, and the like to show that.

And even though the real physical world isn't written, it's full of writing and our bodies themselves are always already written, inscribed - full of tattoos, scars, burns, abrasions, wrinkles, salves, perfumes, calluses, and so forth. I think it's from these things, particularly from scars, wounds, abrasions, scrapes, etc., that language descends - that language is first and foremost a reading of the history of the body, that the body, the physical body, carries its own primordial memory upon it. That's important, since it's this memory, these scarrings, that bind us to the earth, to the world, the analogic. The digital is constructed from that with a bit of a help from the corporate, from political economy - the digital rides and infuses poitical economy in fact. So there are digital standards for

sampling, for encoding and decoding and checksums and so forth, and these guarantee that a parsing of the world in one part of it can be a parsing of the world in another. Think of the digital as an extrusion, and think, even, of writing as _always_ digital or at least always discrete, one symbol differentiated from another, from the other, as all of them together generate meaning within organism and conscious- ness, generate culture.

An aside here to the effect that _culture is all the way down,_ that any organism has culture, has learning, has the symbolic, has the digital (in the sense that catastrophe theory prescribes and describes certain sudden shifts in behavior or states which might as well be digital, that is _on and off switches_ operating within potential wells, that is a level above noise which allows them to function. Recent experiences in fact demon- strate amoebic memory, even within this one-celled animal without neurons or nervous system. It's important to think throug this, to see the world as not only processings but also culturings - if you do that, a very different kind of world emerges.

So where does codework or digital writing come into play here? One might begin back with culturing - that the world is replete with poetics, that it makes real, concrete, sense to speak or think of the poetics of the real - that this isn't just metaphoric. And then one might proceed fur- ther and realize, within the analogic the digital resides - that the analog harbors splits and leaps, as the collapse of the wave equation or annihilation of virtual particles shows. And within the digital, there's the analog as well - the potential well upon which the digital rides, literally, let there be no mistake about it.

So one might ride the digital as well, perceive the digital as an extru- sion from the analogic, or a residue, or a system of signs which for the most part are produced by humans, according to human conventions and protocols, for example, the tcp/ip structure or protocol suite of the Internet - and if not this protocol suite, another or an other. Then one writes here, in this medium, in this temporarily electronic medium (for there might be other sorts of transmission in the future, who knows? or other sorts now for that matter, literally for that matter). And within the digital, in which bits bite bits, every pixel, every character, every moment of the digital is independently accessible, and every moment is deeply ruptured, disconnected, from every other. This is why the digital is inherently untruthful; there's no truth within it, since manipulation is complete and replete within every file, every domain, every protocol, every instantiation in fact. There are no lies, either, and if there are narratologies, these reside in sememes embedded or encoded within the digital, interpreted by organism, often human. In creating in such an environment, one plays god, or at least deity (in the tantric sense); one constructs out of nothing, and if I write the phrase, as On Kawara might, "I am still alive," these letters are, at a very fundamental and concrete level, completely independent; I could

just as well write "lkurj llisihg" or anything else, literally, again, for that matter, and for the sorts and sortings of that matter.

Well, I can write anything, I can say anything. And some of what I write just lies there, and some is performative, in the sense that, if I type

```
k3% date
Sat Jan 19 01:13:23 EST 2008
```

at the k3% prompt, the date is returned - the word is not just a word, but an action, a process, an operation inherent in the reading and writing of it within an operating system. Now if I type

```
k7% lkjsfug
ksh: lkjsfug: not found
```

as you can see, it's still performing, but the operating system is looking for a meaning or decoding and can't find any or rather finds a kind of null-decoding which is based on absence. So that electronic writing, with- in a terminal window is always a performance; it's never static. And it's not only a performance, but also a communalit, since there are others who may well be present, even though invisible, uncounted, and unaccountable:

```
cbpp     ftp12907 Jan 18 10:42  (cbpp8.cbpp.org)
cbpp     ftp7371  Jan 18 10:16  (cbpp8.cbpp.org)
jpl15    ttyp0    Jan 18 11:20  (76.216.63.13)
harold   ttyp1    Jan 19 01:16  (12.6.206.9)
dagger   ttyp2    Jan 16 01:31  (24.5.61.60)
bitty    ttyp3    Jan 16 20:32  (76.19.99.242)
bord     ttyp5    Jan 14 11:10  (75.129.128.49:S.0)
```

for example are running around on the same machine I am, and I'm aware of them, even though I don't know who they are. I can find out what some of them are doing:

```
bord     ttyp5   75-129-128-49.dhcp.fdul.wi Mon11AM  5:20 irc gburnore ttyp6
bastille.netbasix.net      Fri10PM    29 rtin bord     ttyp7   75-129-128-
49.dhcp.fdul.wi Mon11AM 12:25 /usr/local/bin/ksh bord     ttyp8   75-129-128-
49.dhcp.fdul.wi Mon11AM  5:20 irc jkurck   ttyp9   adsl-75-10-97-59.dsl.frs2c
Fri02AM 12:25 -tcsh
```

for example, but I'm not informed as to the semantics involved, only the protocols, the surface syntactics.

So one might see codework as a mix of all of this, a kind of dirty or abject combination, a kind of rupturing, of surface and depth, one producing another or an other, a kind of drawing-out of the fecundity of the world and its structure, its poetics. This combination or drawing-out reflects the real

unclarity of what I call the true world, which is the real and virtual world interpenetrated, intermingled, diffused, effused, as they are for us, no matter where we think we are, in first life or Second Life or what I call third sex, which is online sex, as if there were a first or second, which there aren't.

Beyond this, I'm not sure what codework is, even though I've invented or discovered the term. Here is a program Florian Cramer wrote for me, called eliminate.pl (it's in perl):

```
#!/usr/local/bin/perl5

while (<STDIN>) {
        @words = split /[\s]+/, $_;
        @spaces = split /[\S]+/, $_;
         for ($x=0; $x <= $#words; $x++) {
                $word_count{$words[$x]}++;
if ($word_count{$words[$x]} == 1) {print $words[$x],$spaces[$x+1]}
                }
        }
```

This is based on the Thousand Character Essay, written in Chinese around fifteen hundred years ago - an essay in which each character is different from every other; each character, in a sense, is primordial, individuated - an extreme nominalism. Although I don't know Chinese, I worked with a friend laboriously translating it. Anyway, I wanted to duplicate this in English - use a program in which each instance of a word appears only once, that is, at its first (and only) appearance. Within this, the fol- lowing are still distinguished: "word" "Word" "Word," "word-" and so forth since these have different ascii renderings. Here is part of this very essay rendered with the program:

my writing

I write daily and when I'm not writing, thinking about or in another medium; the world is a of inscriptions. At one point believed there were signs, that was inhabited by signifiers which might have referents; now, after looking repeatedly at tantra casting-off whatever found impeded, think be nothing except residues kind frisson, rubbing up against itself. Whatever codes are, however these are manipulated - http://www.alansondheim.org/examples.txt they're only story, rather, they _are_ story but that's what's going on isn't all. We tend to make scripts things around us how we get along. For example, there's restaurant script (and this example course mine) enter I've never been before, know exactly what do; subscripts; don't it immediately would far too costly rely constructing, memory, reconstructing, so forth, eating together. And it's together, because scripts, like world, consensual build community.

== Now this is at the beginning of the text, and clear, but see what happens towards the end:

$word_count{$words[$x]}++;($word_count{$words[$x]} == 1) {print $words[$x],$spaces[$x+1]} }Thousand Character Essay, Chinese fifteen hundred years ago essay each character other; primordial, individuated extreme nominalism. Although Chinese, worked friend laboriously translating Anyway, wanted duplicate English use instance appears once, only) appearance. Within fol- lowing distinguished: "word" "Word" "Word," "word-" forth ascii renderings. rendered program:

== Here, towards the end, the condensation is extreme. One might think of this in terms of the biblical book of Genesis - and one of the first things I did was to render Genesis with the program, which resulted, again, in a kind of _Vac,_ word-creation, creation-word of a primordial sort. I think of this as codework, since, reading it, it becomes clear quickly - what is happening, what the structure is - even if the code itself isn't present except as a disturbance upon another text, an other. This becomes clearer, perhaps, when the program is applied to itself:

```
#!/usr/local/bin/perl5
while (<STDIN>) {
  @words = split /[\s]+/,
$_;@spaces /[\S]+/,
for ($x=0; $x <= $#words; $x++)
$word_count{$words[$x]}++;if ($word_count{$words[$x]} == 1) {print
$words[$x],$spaces[$x+1]}}
```

== Now I don't think of this as a 'better' example of codework than the first example, even though code is evident here; it's just another sub- ject for the performative maw.

A point about interactivity: Every writing, wryting, upon reading or sensing, scenting, is always already interactive; the inscriptive is never _linear,_ no matter the appearance of lines. Memory, remembrance, is at work, scanning moves backwards and forwards, moves in chunks, and even syntax tends to jump about, leap. There is of course an active interactiv- ity, in which the reader/scenter is required to _do_ something concrete, within a repertoire or potential series of actions; hypertext is perhaps the simplest example. I've not been so interested in that, and my lack of interest has to do with worlds and the false appearance of choice; I'd rather have the running of inscription and meaning go on about without interruption, as the world goes on about one, even though one seems to have choice within it. This stems to some extent from my interest in film; I've never been carried so far in a hypertextual situation as I am when embedded in the cinematic other which is also the self, selving. The

world is complex and I attempt to deal with that complexity and its perturbations, attempt to deal with the surface codes of the world. This isn't a manifesto on my part, and in fact, I've produced interactive work as well, particularly in simple Visual Basic, but I'd rather the interactivity occur elsewhere, within consciousness.

Here are some links. First, to the most recent series of texts:

http://www.alansondheim.org/pm.txt - here you'll find all sorts of things, from a report on an airline's first attempts at wireless en route to the derivation of 'bug' (as in software or computer bug), to the kinds of code early telegraph operators used, to... a google scraping piece on 'bush fucks' to... an elimination piece featuring my Facebook superwall. These texts are 'thicker' than many others, and they're stressed - we were mov- ing temporarily to West Virginia, and our companion cat of 18 years had to be put down, which was one of the most traumatic events of my life. At this point, pm.txt is somewhat diaristic, although most of it isn't.

These are part of the Internet Text, which I've been writing since 1994, a continuous meditation on the above and other subjects. If you look at the earlier texts, for example:

http://www.alansondheim.org/net1.txt - you'll find a clearer form of expo- sition than much of the later work. Since this is from 1994, the Net is very different, mostly what I call 'darknet,' referncing lower ascii and terminal windows as standard, instead of the current multi-mediacy. Almost from the beginning, I wrote through avatars, other characters, who really weren't other at all (see my file-in-progress,

http://www.alansondheim.org/pn.txt - for an account of the research I'm doing in this direction).

This is about it at the moment; as you can see, there are gaps, errors (which I'm interested in), disturbances, in the account. On another, an other, hand, we can proceed from here, I'm sure.

And thanks for this opportunity -

Alan, 01/19/08

↑ Index

65. Michael Hoerman

Poetry Out Loud (Lowell, Mass.)

Mon 4 Feb 2008

LOWELL HIGH SCHOOL ANNOUNCES POETRY OUT LOUD CONTEST

WHAT: Lowell High School announces a school contest for Poetry Out Loud: National Recitation Contest.

On February 6, 2008 at 3:00pm in the Freshman Academy Auditorium, Lowell High School students will compete to represent Lowell in a statewide Poetry Out Loud: National Recitation Contest. Poetry Out Loud is a creation of the National Endowment for the Arts and the Poetry Foundation, and administered in partnership with the State Arts Agencies of all 50 states and the District of Columbia.

By encouraging high school students to memorize and perform great poems, Poetry Out Loud invites the dynamic aspects of slam poetry, spoken word, and theater into the English class. This exciting new program, which debuts in Lowell this year, helps students master public speaking skills, build self-confidence, and learn about their literary heritage.

Lowell students will recite poems by Lawrence Ferlinghetti, Robert Frost, E. E. Cummings, Maya Angelou, Walt Whitman, and other poets. The Lowell competition will be judged by Melissa Pennell, UMass Lowell, and Stanley Hitron, Middlesex Community College.

The top six students in the Lowell High School competition will receive $300 in prizes. The winner will advance to the Massachusetts Poetry Out Loud contest, co-sponsored by the Massachusetts Cultural Council and Huntington Theatre. Thirty-one cities and town in Massachusetts will compete to advance to the Poetry Out Loud National Finals on April 28-29 in Washington, DC, where $50,000 dollars in scholarships will be awarded.

Poetry Out Loud is possible in Lowell thanks to the financial and administrative support of the City of Lowell, Lowell High School, Mogan Cultural Center, Cultural Organization of Lowell, United Teen Equality Center, UMass Lowell, Merrimack Repertory Theatre, and a host of volunteers. Suzanne Keefe was the lead teacher at Lowell High School.

Lowell poets Joey Banh, Anthony Febo, Michael Hoerman, and Masada Jones, with UMass Lowell student Michael Gormley, led classroom visits and after school workshops. Charles Towers, Artistic Director at Merrimack Repertory Theatre, offered additional assistance.

WHO:

Featured speakers and participants will be:

Master of Ceremonies: Anthony Febo

Workshop leaders: Joey Banh, Anthony Febo, Michael Gormley, Michael Hoerman, and Masada Jones

Judges: Melissa Pennell, English Chair, UMass Lowell; Stanley Hitron, English Chair, Middlesex Community College; Katie Dube, English teacher and Poetry Club Moderator, Lowell High School

WHEN: Wednesday, February 6, 3:00 p.m.

WHERE: Lowell Freshman Academy Auditorium, Paige Street

OTHER: Attendance is free and open to the public. We invite you to come support our local teens and help make this event a success!

# # #

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66. Nick LoLordo

Re: masculinity and playing the "transgressor"

Mon 4 Feb 2008

Let's see, you're working with Bourdieu's concept of the "field" (specifically, that of cultural production, itself located within the field of power);

but you're also working with a political "spectrum" (left-right), apparently implying that relations in the field of power can simply be translated into the literary field without refraction (which would not be Bourdieu's position);

and then you also use language like "the interconnectedness of all being and emotion"--if your Bourdieuvian account aims at being descriptive, this last phrase sounds pretty damn prescriptive....

....this unstable (albeit heady!) mixture of sociology and polemic suggests, to me, the perspective of someone who wishes to make an impact _within_ the field...does your work, elsewhere, aim at reflexivity?

regards
Nick

ps--are you arguing that invocations of "the new" are necessarily, transhistorically masculinist? What about the figure of the "New Woman"? Were there no transgressive modernist women? Surely, to say such women necessarily contended "in a masculine way" is to simply assume the adequacy of the very gender norms such women were critiquing....

> *Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one's disinterestedness in profit in order to display*

> *one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.*
>
> *There is further a homologous denial of the interconnectedness of all being and emotion which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers.*
>
> *Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> --

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67. Jason Quackenbush

Re: masculinity and playing the "transgressor"

Mon 4 Feb 2008

I just don't see where this idea can be productive. I think I understand what you're saying, and I also seem to recall you saying similar things before. But at the same time, any ideology, and don't kid yourseelf that this position you've taken is above ideologies, that in it's basis co-opts and subjugates any opposition as mere confirmation of its own truth, which to my mind is what you're ding by equating argumentation with the behavior you're speaking out against, the masking of the interconnectedness of culture. it also seems to me that you're denying agency and a multiplicity of motivating factors to any possible opponents. If I disagree with you and I like the role that the sacred heretic or outlaw genius plays in our culture, it can't be for any of the reasons I do find such antiheroes appealing, but is instead just my own petty self-aggrandizement in service of my cultural power as a member of a privileged group. What you've created is a closed system that brooks no dissent, and that's not liberating anybody from any form of oppression, it's just another mundane totalitarianism. Finally, and most troublingly for me, your approach has implicit in it the assumption that anyone playing the role of sacred heretic lack self awareness of the station they're taking to the larger culture. You seem to be saying that this is something adopted purely as a commercial or political tactic and not as a legitimate engagement in ones own world fully considered and selected for good reasons while remaining aware of the many drawbacks that position holds. The reason I find this particular line of thought disturbing is that denying that your opponent has good reasons for doing what they do, and that from their point of view a good case can be made for the rationality of their actions, you are denying that those who disagree with you have the ability to freely and authentically engage in the world as they choose to given the possibilities presented to them by the world. To deny that ability, to my mind, is to dehumanize a person, and so, i have to ask, is this argument you're making not in the end the same thing in its ends as the system that you are criticizing.

Please let me know if I've misunderstood you, because as I said, I find your position here to be very interesting.

On Feb 4, 2008, at 5:35 PM, Gabriel Gudding wrote:

> *[for names and further examples: http://gabrielgudding.blogspot.com/]*
>
> *Description: the poet plays the role of righteous underdog,*
> *cultural criminal or sacred heretic.*
>
> *Elaboration: to play the underdog, the outlaw, the “angry*
> *outsider,” the untrusted, the unloved, the suspicious, the sacred*

transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one's shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one's friends the apocalypse.

Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one's disinterestedness in profit in order to display one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.

This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one's label on it. Iteration of the romantic "single actor" or "small cadre" theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.

There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.

Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.

Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as

> *a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> --
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

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68. Tony Trigilio

Danielle Pafunda, this Wed., Columbia College Chicago

Mon 4 Feb 2008

Please join us for the first event of our Spring Reading Series . . .

DANIELLE PAFUNDA LECTURE:
"Stunt Doubles, Companion Species, and the Lyric"

Wednesday, February 6, 2008 (5:30 p.m.)
Music Center Concert Hall
1014 South Michigan Avenue

Free and open to the public
For more information, call [redacted]

DANIELLE PAFUNDA is the Spring 2008 Visiting Poet-in-Residence at Columbia College Chicago. She is the author of two poetry collections, MY ZORBA (Bloof Books, 2008) and PRETTY YOUNG THING (Soft Skull Press, 2005), and the forthcoming chapbook A PRIMER FOR CYBORGS: THE CORPSE (Whole Coconut). She has been anthologized in the 2004, 2006, and 2007 editions of BEST AMERICAN POETRY, as well as in NOT FOR MOTHERS ONLY: CONTEMPORARY POETS ON CHILD-GETTING AND CHILD-REARING (Fence Books, 2007) and WOMEN POETS ON MENTORSHIP: EFFORTS AND AFFECTIONS (University of Iowa, 2008). Poetry, reviews, and essays appear in such publications as ACTION YES, CONJUNCTIONS, TRIQUARTERLY, and the GEORGIA REVIEW. She received a BA from Bard College, MFA in Poetry from New School University, and is currently a doctoral candidate in the University of Georgia Creative Writing Program. She is co-editor of the longstanding online literary journal LA PETITE ZINE, and a contributing curator at the new DELIRIOUS HEM. Her teaching and scholarly interests include 20th century American poetry, experimental poetry, gender theory, cultural and biocultural studies.

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69. Jim Andrews
Re: On Where to Find Audio/Sound Poetry
Tue 5 Feb 2008

> *Whitehead is pretty amazing and*
> *I'm in the process of building up a huge archive of his audio*
> *files. I can't wait to get home from work and look into the other*
> *folks you mention.*

Whitehead has lots on the net. And there's lots that isn't there, too. One of my fave cassettes of his is "Writing on Air". This is a collection of short pieces, some of which are at http://www.ubu.com/sound/whitehead.html such as "The Problem With Bodies". I wrote a piece for EAR on some of that work, years ago. Also, I don't see "Phantom Pain" at Ubu. In the eighties, he developed short works but also longer works ranging from 15 minutes to an hour that he and Susan Stone were calling "cinema in the head". These were not radio dramas. A couple of examples on Ubu are "Dead Letters" and "Bewitched, Bothered, and Bewildered", both of which are very strong works.

I don't see many of his writings on the net. He's developed a whole poetics of radio/audio in both his writings and his work. The piece I wrote about his work concentrated on how one can 'read' his pieces either as referring to what they explicitly refer to or read them as being theoretical meditations on the art of sound.

Another very strong poet/audio artist is Paul Green. I heard some of his work back when I was doing the radio show also. Check out http://www.culturecourt.com/Audio/PG/PGaudio.htm . If you scroll down a bit, you'll find "The Gestalt Bunker" and "Directions To The Dead End". He did these in the seventies. They've aged remarkably well. They work as well today as they did then. Perhaps even better. Digital writers will certainly find the figure in "Gestalt Bunker" familiar. And we all know the "Directions to the Dead End."

Like Whitehead, Green is still at it.

ja
http://vispo.com/dbcinema/kandinsky2

↑ Index

70. Lucas Klein
Re: FRIDA WAS RED!
Tue 5 Feb 2008

Another better question might be, what is the difference between a "lefty" and a "black shirt"? The Nazi were National Socialists.

That post was a joke, right?

Recently I've come across diatribes such as this, linking the American Democratic party with fascism, peppered with misapplied historical details such as "socialism" being in the full title of the Nazi party, or Mussolini's youth as a socialist. I find the wielding of these details an insult to our intelligence. We know that Nazi stands for "National Socialist"; we know about Mussolini's youth, and Hitler's vegetarianism, and so on. We also know that democrats, anarchists, socialists, and communists united—disastrously, alas—against the fascists in the Spanish Civil War. If the division between the two were obvious enough to fight a war over then, then is it anything other than Republican name-calling and bad faith sophistry to conflate the sides now?

To my mind, one of the place where Jonah Goldberg et al.'s sophistry of calling liberals fascists breaks down is in his ignorance of the first word of the Nazi name: Nationalist. With that word, fascism defines itself based on a mythology of the nation-state as the unifying principle of a people, in which discrimination against, expulsion of, and even extermination of others—as defined by that nation's leaders—is not only permitted, but encouraged. Leftist politics, on the other hand, with a belief in class-based identity, has always been internationalist: think "Workers of the World, Unite!" The real question for me is not how the American Democrats (who, except in rare instances, are hardly leftist at all) may have something in common with fascism, but how communist governments have so readily turned fascist, glorifying the state as opposed to class as the unifier of the people. Stalin's actions selling out his side in the Spanish Civil War are one example, as is the heralding of "Socialism with Chinese Characteristics" in post-Maoist China (talk about Nationalist Socialism!), but so was the AFL-CIO's policy until recently of scapegoating undocumented immigrants as a threat to unionized workers. The tendency towards fascism, rather than the National Review's inane idea that we're already there, is what we on the left really need to focus on, and root out, I think.

As for where politics and art do or don't stand separate, or whether I can like the poetry of Pound or Neruda or Dante or Han Yu with all their political beliefs, I'd like to posit that we can like any aesthetics we like. I'd also like to posit that we also have a responsibility to understand, and be critical of, the ways in which any aesthetic project is related, implicitly or explicitly, to larger political and economic forces we may like less. This is much harder than most readers have proven willing to work, which is one of the reasons why I think it's so essential.

Lucas

“La durée n’est point le sort du solide.”
—Victor Segalen

Lucas Klein

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71. Jason Quackenbush
Re: FRIDA WAS RED!
Tue 5 Feb 2008

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um, i'm not sure what i did to tick you off, but calling pound a fascist isn't hyperbole he actually was literally a fascist. he spent world war two in italy stumping for mussolini and spouting anti american propaganda on state radio.

and this jonah goldberg guy sounds like he's playing mighty fast and loose with his drawing of parallels. New Deal democracy does not equal socialism does not equal nazism does not equal italian fascism does not equal modern progressive political ideals. the suggestion that they do smacks of the sort of right wing crankiness that's been rife in american conservatism ever since progressive ideals began taking a foothold during the first roosevelt administration and it was suggested that maybe letting the plutocratic tendencies of completely unregulated market economies run rampant over the rights of less powerful individuals wasn't such a grand idea after all. there's an element in the american right that isn't at all fascist but that believes as an article of faith that if the economy were just left alone and if government would just get out of its way and let the market function then everything would be hunky dory in a land of abundance where every man or woman with the right will to power can pull himself up by his bootstraps and make the world his oyster. that's a sadly naive view and its a shame that in this day and age the argumentum ad nazium is still considered a novel critique of the liberal idea that if one truly values the individual then one must recognize that all of us individuals are in this together, and some of us have it better from the get go that others, while others still are burdened with challenges and obstacles that no one reading this mailing list will ever have to overcome. The fact of the matter is that the fair and decent thing to do is to help a person up when they're on the ground, and that some people no matter how many times you pick them up, they're just going to topple over again. It doesn't mean we don't still owe it to them to hold out a hand

when they need it. And that's the problem with conservatism, is that it equates the idea that we owe eachother more than staying out of eachothers way with some diminishing of the achievements of the highly economically successful. I don't think that's an obvious case at all. A rich family who pays more taxes than the poor family benefitting from those taxes is still better off than that poor family is ever likely to be. Wealth is no more a virtue than poverty is a sin, but in order to accept that someone who has been successful in the world doesn't have a greater responsibility to those who haven't been as well off, that's what you have to say. And that's another article of faith on the part of the right that they try to wriggle out of justifying by pointing out non sequiturs like hitler was a vegetarian and that totalitarian governments often provide expansive public services. It's just sophistry. Smoke and mirrors and legerdemain deployed in order to divert attention from the fact that what is being defended is really just a morally bankrupt and childishly selfish world view founded on avarice and schadenfreude.

On Feb 4, 2008, at 3:26 PM, lanny quarles wrote:

> *What's the difference between me, a confirmed lefty, appreciating a black shirt's poetry, and a wealthy conservative appreciating Frida Kahlo's paintings?*
>
> *Another better question might be, what is the difference between a "lefty" and a "black shirt"? The Nazi were National Socialists.*
> *Are you maybe just left-handed? Because you certainly don't understand the detailed vicissitudes of the lie of human "political theatre"..*
>
> *Look at Jonah Goldberg's book. I haven't, but then I don't need to. Once you've noticed the bedsore called the copula you don't need to look any further. Humanity is proof that God exists, and that It is very stupid!*
>
> *"Fascists," "Brownshirts," "jackbooted stormtroopers"-such are the insults typically hurled at conservatives by their liberal opponents. Calling someone a fascist is the fastest way to shut them up, defining their views as beyond the political pale. But who are the real fascists in our midst?*
>
> *Liberal Fascism offers a startling new perspective on the theories and practices that define fascist politics. Replacing conveniently manufactured myths with surprising and enlightening research, Jonah Goldberg reminds us that the original fascists were really on the left, and that liberals from Woodrow Wilson to FDR to Hillary Clinton have advocated*

policies and principles remarkably similar to those of Hitler's National Socialism and Mussolini's Fascism.

Contrary to what most people think, the Nazis were ardent socialists (hence the term "National socialism"). They believed in free health care and guaranteed jobs. They confiscated inherited wealth and spent vast sums on public education. They purged the church from public policy, promoted a new form of pagan spirituality, and inserted the authority of the state into every nook and cranny of daily life. The Nazis declared war on smoking, supported abortion, euthanasia, and gun control. They loathed the free market, provided generous pensions for the elderly, and maintained a strict racial quota system in their universities-where campus speech codes were all the rage. The Nazis led the world in organic farming and alternative medicine. Hitler was a strict vegetarian, and Himmler was an animal rights activist.

Do these striking parallels mean that today's liberals are genocidal maniacs, intent on conquering the world and imposing a new racial order? Not at all. Yet it is hard to deny that modern progressivism and classical fascism shared the same intellectual roots. We often forget, for example, that Mussolini and Hitler had many admirers in the United States. W.E.B. Du Bois was inspired by Hitler's Germany, and Irving Berlin praised Mussolini in song. Many fascist tenets were espoused by American progressives like John Dewey and Woodrow Wilson, and FDR incorporated fascist policies in the New Deal.

Fascism was an international movement that appeared in different forms in different countries, depending on the vagaries of national culture and temperament. In Germany, fascism appeared as genocidal racist nationalism. In America, it took a "friendlier," more liberal form. The modern heirs of this "friendly fascist" tradition include the New York Times, the Democratic Party, the Ivy League professoriate, and the liberals of Hollywood. The quintessential Liberal Fascist isn't an SS storm trooper; it is a female grade school teacher with an education degree from Brown or Swarthmore.

These assertions may sound strange to modern ears, but that is because we have forgotten what fascism is. In this angry, funny, smart, contentious book, Jonah Goldberg turns our preconceptions inside out and shows us the true meaning of Liberal Fascism.

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72. Roy Exley

Roy Exley - What do things mean?

Tue 5 Feb 2008

We should take note of what Fernando Pessoa wryly and reductively wrote in a poem in his collection ŒMensagem¹.

Because the only hidden meaning of things

Is that they have no hidden meaning at all.
This is stranger than all the strangenesses,
And the dreams of all the poets,
And the thoughts of all the philosophers-
That things really are what they appear to be
And that there is nothing to understand

Yes, here¹s what my senses learned all by themselves:
Things have no meaning they have existence.
Things are the only hidden meaning of things.

This is a bald acclamation of what Jacques Derrida came to call ŒThe Metaphysics of Presence¹ where a given experience is simply just as it is and its meaning unaffected by its milieu. It might be argued that things only have the meanings that we impute them with and this process of imputing meaning inevitably dilutes their essence by re-inventing them on our own terms based on our own fragmentary and polarised knowledge of them and through our attempts to understand things we actually transform them through our translations and consequently never achieve true knowledge of such things. To quote Martin Heidegger, ³This knowledge, which does not need to exist, can exist only when the object exists. The object is what is essential; the knowledge of the object is inessential.² [1]. If we translate this phenomenon into a paradigm for an understanding of the photographic process then the visual rather than the contextual becomes of primary importance, but, interestingly, as soon as we start to interpret a photographic image, its ontological essence as visual sign becomes diluted and transmuted, so that the Œding an sich¹ (Kant¹s Œthing in itself¹) becomes irrevocably altered, inevitably assuming a new 'guise of convenience'.

Martin Heidegger¹s Dasein (existence), like Kant¹s ding an sich (the thing in itself), is ultimately an expression of something that is ineffable, which can not survive our understanding of it, and like all paradoxes, refuses to exist on any but its own terms, just as our experience of music always eludes objective description, or our experience of heat cannot be translated into a mathematical equation, so the thing in itself lies beyond description. As we look at and perceive something we process it as a contingency, we manipulate it so that it

can be subsequently accommodated by out cognitive processes. This Œlook[1] is an all important interface with the world and according to Maurice Merleau-Ponty, [3]The look, envelops, palpates, espouses, the visible things. As though it were in a relation of pre-established harmony with them, as if it knew them before knowing them, it moves in its own way with its abrupt and imperious style and yet the views taken are not desultory I do not look at a chaos, but at things so that finally one cannot say if it is the look or if it is the things that command[2] [2].

So, how relevant are Fernando Pessoa's observations relevant for poetry today? Pessoa wrote with great insight and intelligence, he was possessed of considerable originality, and must be considered a giant among modern European poets.

1]] Martin Heidegger Hegel[1]s Phenomenology of Spirit [Trans. Parvis Emad & Kenneth Maly], Indiana University Press, Bloomington, 1994. Page 67.

2] Maurice Merleau-Ponty, The Visible and the Invisible [Trans. Alphonso Lingis], Northwestern University Press, Evanston,Ill, 1968, Page 133.

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73. **J.P. Craig**

Re: masculinity and playing the "transgressor"

Tue 5 Feb 2008

Gabriel, I've been following along here, and I want to ask for your comment on some examples to see if I can understand where you're going with this. From past correspondence with you I suspect that one person in the back of your mind is Duncan, so I'd ask how he fits into all of this. But I'm also interested in how Susan Howe fits in, as well as how her Emily Dickinson fits into your schema.

I'd also be curious as to how H.D. fits into it.

Each of these poets seems to exhibit some of the characteristics that you list, if I'm reading you correctly, as part of the "angry outsider" brand, which you see as a disingenuous masculine gesture. Yet I have a hard time being convinced because of these particular poets' work.

Duncan, though every bit the angry shaman claiming to be in possession of a superior Poetry, undercuts his pretensions, at least as he's presented in works like Mackey's "Gassire's Lute." I've criticized his attacks on LBJ myself, but I also tend to agree with them too, in weaker moments, when I feel free to call names and see a little Hell on earth.

H.D. also adopted a sort of vatic stance, and was comfortable pointing in The Gift to "our Aryans of the Midwest."

And Howe, too, seems to position herself as having corrective ideas. And she's certainly harsh with "non-affiliates" like R.W. Franklin, Gilbert & Gubar.

If you've have time, could you speak to these test cases? JP

On Feb 4, 2008, at 8:35 PM, Gabriel Gudding wrote:

> *[for names and further examples: http://gabrielgudding.blogspot.com/]*
>
> *Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.*
>
> *Elaboration: to play the underdog, the outlaw, the “angry outsider,” the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one’s shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one’s friends the apocalypse.*
>
> *Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one’s disinterestedness in profit in order to display one’s purity of intent and pure devotion to the art; to display one’s high mind via one’s principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.*
>
> *This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one’s label on it. Iteration of the romantic “single actor” or “small cadre” theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.*
>
> *There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of “anger” or “being a jerk” as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as “the” origin rather than one result of the entire work done by the*

> *host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.*
>
> *Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.*
>
> *Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

JP Craig
http://jpcraig.blogspot.com/

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74. Gabriel Gudding
Re: masculinity and the fetish of newness
Tue 5 Feb 2008

Murat,

I basically agree with you that these issues involve issues of power beyond just gender. But what I'm focusing on here is gender. Its relations to power dynamics in the literary community need to be underscored. So, that's the scope of my few posts thus far on my blog.

Pierre Bourdieu's /The Field of Cultural Production/ provides precisely the kind of analysis you suggest. And he does it brilliantly. But he does not -- and I think this is the glaring error in PB's brilliant book -- focus one little tiny bit on gender relations in the field of cultural production -- and these to me are almost *total.* We need more work about how gender inflects, refracts and reshapes power in literary culture. Gender and power in literary culture is probably the

most basic issue, hands down, to any responsible understand of consecration dynamics. Hands down.

Gabe

Then Murat said:

The alienation you are referring to goes far beyond specific sexual distinctions and has its roots in the relationships of power in general. It may have to do with class, with international real politics, as well as sexual dynamics. In each case, one side imposes its values, its epistemology, its standards of excellence and achievement on others, making the other side more or less invisible or quartered, in other words, alienated from itself. To focus only on a sexual dynamic, making it THE cause, alienates the others whose alienation derives from other factors. For instance, a father in Iraq who can not get a job or loses a child (boy or girl) to a bomb is as alienated as the mother who lost the child. Alienation is caused by a lack of access to means of communication (an enforced silence), as much as a lack of access to the means of production.

I agree with you, for instance, that Picasso's art will be seen from a very different angle if its misogyny -turning a number of his "great" paintings into sadistic erections- were not underplayed under the rubric of art. On the other hand, the distinctions between The School of Quietitude and Avant and further between Avant and Post Avant began to shape the discussions of poetry basically through Ron Silliman's Blog. I think Ron would intensely resent, and I assume rightly so, to be called misogynous. Having come to The United States more than forty years ago, I have always been intensely conscious of the cultural, stylistic, philosophical differences alienating me from the place I had entered. It was assumed all I had to do was "to educate" myself into it. (Had I not come to Amherst to get an education?) I refused to do so. The rest of my life has been to use American English to heal this alienation. But is this not what all poets, particularly in The United States, do? To see this essential process only as a struggle between masculinity and femininity forces is I think to deny visibility to many other energies shaping the poetic process.

Ciao,

Murat

On Feb 4, 2008 11:52 AM, Gabriel Gudding <[log in to unmask]> wrote:

> David,
>
> Yes, you did misread me.
>
> My post is in part precisely about the so-called masculine dynamics
> around the fetish of the /new/, a set of dynamics which work to

> "disappear" women from a variety of literary scenes. As it happens few
> women do peek through from the earlier era you mention 80-90 years ago:
> Djuna Barnes, Natalie Barney, Gertrude Stein, Jane Heap, Margaret
> Anderson, H. D., and, as you mention, Mina Loy. Others more
> knowledgeable than I have argued that even to be legible as women, these
> writers had to contend in a masculinized way.
>
> Given the relatively few number of women there are *to* mention in a
> vast field of men, even (and some might argue) especially in the AG
> fields, I think it might not be very untoward to suggest that the "new"
> is an instrument that functions in part to police the feminine. I think
> principally here of the more recent writings of Diane di Prima and
> Rachel Blau DuPlessis re these issues. And as both of them read this
> list from time to time, I'll not go to speaking for them. I would only
> repeat again that within the AG fields (fields that especially fetishize
> the new) there seems to be a *worse* track record regarding women.
>
> Both Ed Brunner and Michael Davidson have cast a pretty cold eye on
> masculinity in cold war poetics -- Brunner on more bourgeois writers,
> Davidson more AG. I like what Davidson says to sum up how the field
> functions: "Citing masculinity...is to cite zones of power. A corollary
> proposition might be that citing female masculinity cites fissures in
> zones of power." (Guys Like Us, 195).
>
> You mention Solanas. Her SCUM Manifesto is precisely about masculinity.
> Its purpose is less to create a rupture in masculinity than to frame an
> already bankrupt and ruptured mode. Either way, Davidson seems to be
> right. My point is that you don't get a lot of guys talking about the
> /new/ while also talking about how it's inflected by masculinity. And if
> one tries to yoke the fetish of the /new/ as something operating with
> peculiarly strong masculine dynamics, well, watch out.
>
> Closest one gets in v recent days to a /new/-affiliated manifesto that
> tries to make legible its own gendered nature is the *New Sincerity*
> movement and manifesto from a few yrs ago -- which was promptly derided
> precisely in hyper-masculinized terms as not being "rigorous" and
> intellectual enough.
>
> I am aware that flaff has an R in it.
>
> Finally, I would add that the fetish of the "new" is homologous with
> masculinity in general and no political aesthetics in particular: it's

> something given to both right and left poles of the field of cultural
> production -- and it almost always appears with the mythos of the
> "badboy genius shaman" lurking not too far away.
>
> My point is that it seems finally necessary perhaps to cease thinking
> via the nominally supplied terms that a whole tradition encourages --
> that of, in this case, the idea of the "first or fresh beginning," a
> myth associated with some, usually male, "creator shaman badboy" types.
> All of which is so very very high school. High school and harmful.
>
> It's shocking to me how faithful poets (both male and female) remain to
> such a thoroughly unexamined and weirdly heinous series of myths about
> production. My sense is that it is only through ceasing to reinvest in
> these gendered ideas and tactics that poets will actually wake up from
> what amounts to a pretty thorough alienation from their own work and
> lives -- alienation both from the material realities inherent in the
> field of production, not to mention the world around them.
>
> Best,
> Gabriel
> --
> http://gabrielgudding.blogspot.com/
> http://rhodeislandnotebook.blogspot.com/
>
>
> David Harrison Horton wrote:
> > Gabriel,
> >
> > Anyway, below is the response to your post I sent to the Buffalo list
> tonight. Please read it as a real request for clarification on your
position
> when it posts. David Harrison Horton
> >
> >
> > From: [log in to unmask]: [log in to unmask]: RE:
> masculine "new"???Date: Sun, 3 Feb 2008 18:56:07 -0800
> >
> >
> > Gabriel, How are you differentiating the "masculine" drive to
> self-declare avant with the obvious parallel activities of women such as
> Mina Loy (Feminist Manifesto, 1914) and Valerie Solanas (Scum Manifesto,
> 1968)? Are their declarations different? Perhaps more valid? What about

> women who self-declare avant or L=A=N=G or whatever? Or is this an
> assumption/assertion that avant status necessarily equals male
privilege? I
> don't mean to be quippy here, but I would like you to expand your
discussion
> on the subject.In your list of examples of "masculine" avants: New
> FormalismLangpo PostmodernPost Avant / AVAnd More Recent and
Ephemeral
> VariantsFlaff (flarf?)New Brutalism It seems that you are conveniently
> ignoring scores of women who are not only affiliated with said poetic
> stances/social relationships, but who are also key figures in said.
  Did I
> read you completely wrong? PS. Yes, Flarf has an R. No, I am not
affiliated.
> Best,David Harrison Horton unionherald.blogspot.com
> >
> >> Date: Sun, 3 Feb 2008 12:47:55 -0600> From: [log in to unmask]>
Subject:
> on declaring oneself "new"> To: [log in to unmask]> >
> http://gabrielgudding.blogspot.com/
> >
> > Connect and share in new ways with Windows Live. Get it now!
> > _____
> > Need to know the score, the latest news, or you need your
Hotmail(R)-get
> your "fix".
> > http://www.msnmobilefix.com/Default.aspx
>
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http://gabrielgudding.blogspot.com/
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75. David Chirot

On Where to Find Audio/Sound Poetry//Internet outage in Mid East

Tue 5 Feb 2008

Dear Jim and Jason:

I think you have misunderstood and to a good part overlooked a number of things i wrote of. i did suggest some journals and certainly wrote about enough artists and their work, ideas, regarding writing for the voice--kinds of editings, splicings, techniques, notations, scores, the relationship with Visual Poetry-- i

am not sure how you missed this-- i also suggested some techniques and equipments that can easily be found and worked with which to create one's own mobile studios as it were--

i realize what the difficulty is--which is that you want to focus on a very narrow sliver of the spectrum and as usual i am trying to say there is a great deal more there already as well as NOW going on that can be continually studied and learned from, worked with--it is the quality of the ideas and artistic expressions, not simply the audiophile quality that is perhaps of more interest to me, as well as the extensions of these into the world at large as sound recording is used in the areas of surveillance, eavesdropping, questions of the legal system, Justice, the international web and its monitoring and being cut off as methods of control to find ways to counter with other methods of recording--

hopefully these ideas will help others find their ways to the much larger arena one enters in thinking about the historical development of Sound Poetry since Italian Futurism, and the inter relationships of Sound recordings and transmissions which have on the hand the explorations via manipulations and splicing etc of tapes in the 1950's of Henri Chopin and on the other hand,--all through the century the development by the military so beloved of the Italian Futurists of their own methods of recording and transmissions and the influence of these on propaganda as well as advertising and commercial and avant-garde works-- (i mention below the works of Virilio and Adorno in this regard--)

Sound Poetry moves among the "Grain of the Voice" and those areas of sounds all around one that can be used as elements in a composition--

al of these areas as i see as being part of Sound Poetry--because one is dealing in sounds of voices as they are recorded, transmitted, altered, mistranslated and the like--and i mean sounds, not just words--as sound go beyond words, the limits of words--

Sonar is a form of sound recoding--"the Songs of the Humpback Whale"--remember, a huge hit at one point, recorded with then very sophisticated means-- as well as the mysterious ability of the new chinese submarines to elude the Sonar devices of American ships--

all these things are involved with questions of sound and recording and their possiblities of use as Sound Poetry in relation with the sounds of the human voice--

(remember the piece Stockhausen wrote in which there is a scoring for a robot as well as human voices?

before i go further i'd like to point out that something i have written of before quite a bit re the dangers/possibilities of the Internet being disconnected

deliberately or accidently is happening again right now, on a very massive scale--

that is the disconnecting of the Internet from very large areas--in this case most of the Mid East except for israel and iraq--which causes immense problems in the world financial markets that are hooked up with places like Dubai, billions of dollars in transactions a day, and has also led to fears that some kind of event might be planned to take place while Internet communications are cut off from these areas--

Internet failure hits two continents - CNN.com http://edition.cnn.com/2008/WORLD/meast/01/31/dubai.outage/index.html ---

Three Internet Cables Slashed in a Week: Has Iran lost all Internet Connectivity?http://www.globalresearch.ca/index.php?context=va&aid=7987 ---

as happened in Rwanda and happens in Gaza for some time now and in other areas of the world in which the internet is shut down while behind the scenes massacres and clampdowns go on--Burma is another recent example i have cited--

i have also been studying the released documents of the pentagons plans for Internet warfare, treating the Internet as an enemy--

to address the issues of the studio and the "signal/noise": a great deal of what i wrote about had to do with people who worked in studios Jim--which i cited as working in terms of "Laboratories"--

i'll write a bit here abt my own experiences with sound recording and video work and film--as i have a long time familiarity with these procedures of editing, composing for tape, for studio and the like--both in terms of studying the history and ideas involved and doing-it-yourself--

The artists i discuss , especially henri chopin, as i wrote in my post, were already doing all of the things you bring up in the 1950's--splicing, manipulating, working in the studio, composing for a recording rather than "live" documentary works--the 1950's was the beginning of the great eras of experiment and exploration of what could be done with the new instrument, the tape recorder--and the human vhoice, the oldest instrument--

for an essay by, essays about, a bio and visual poetry covers and images of henri Chopin's OU journal:

http://davidbaptistechirot.blogspot.com/2008/01/henri-chopin-individual-sound-poetry.html---

for the 14 pp Traverse-published Visual Poetry notations of my ZERO POEM with link to the Fluxuations CD on line it is on so you can see a very basic DIY aspect--

http://davidbaptistechirot.blogspot.com/2007/02/dorian-ribas-marinhozero-poem.html---

i think you misunderstand my take on the technology--and its relationship with "avant-garde"-- and what might be called "audiophile recordings"--

i say at the end of my piece i hope soon to be able to work with more tools as some friends here and there have access to various low level forms of recording boards etc--

i have done splicing of tapes since high school as ways of showing how one can produce "fake documents"-- later on wd alter the "reality studio" by simply cutting and splicing tapes, overdubbing off of using three tape recorders--and these just boom boxes and a hand held journalist's recorder i have which is very good--

the same with video and film stock, cutting, splicing, "writing for the camera" or the recorder--this has been being done for a very long time--i've done it myself and worked in studios--in making films and videos, as well as on my own with super 8 mm.

my point is that too often there can be a confusing of the "cutting edge" of "technology" with the development of "cutting edge ideas" in the "avant-garde"--as i wrote, historically a great deal of the avant-garde has emerged from next to nothing in the way of materials and the most basic of technological equipments--

i audited with his permission a class Nam June Paik gave at MIT in video work--Nam June Paik used basically tvs hauled in from the street and junk stores--and various kinds of magnets at the time--i remember experimenting with using degaussing machines to increase distortions--by today's standards the equipment used was very primitive and limited--yet what mattered is the development of the ideas in working with the materials--the whole concept of "fast random action" could be easily explored by ceaseless viewing and altering of Boston Bruins hockey games broadcast on Boston tv channels--

also got to spend a day once working with john Cage on recordings done randomly and operated by random procedures, broadcast in a basketball court gymansium and responded with by the merce Cunnnigham dancers--

i've been in professional recording studios of record companies from NYC to Paris, Sugar Hill records in New Jersey, (my brother worked as a stage builder/designer for break dancers and was employed by Grandmaster Flash at one point, so got to learn a lot about his methods in and out of the studio) studios i in Copenhagen, Boston and Milwaukee--

and have seen/heard in performance many of Sound Poets i mentioned as well as many others not mentioned--Bob Cobbing, Paul Dutton, Jaap Blonk, Clemente Padin--and worked on projects with Clemente and spontanenous ones with bob Cobbing--

so it is not as though i don't have experience and knowledge of many aspects of these procedures and not as though i didn't write of them in my last letter in regards to the work being done by Chopin and others since the 1950's--

again, there is an artistic investigation of technology going on which may be conducted using machines and equipment now considered "primitive," yet the ideas in the work continue to inspire person working today who have access to arrays of possibilities that were science fiction at the time--

i think what you are overlooking is this aspect--the ideas involved, the history of the kinds of notations, writing for the studio, the uses of the direct inclusion of the performance space's acoustic possiblities in both composition and recording and a great many other issues--

i wrote that one may study what chopin and a great many others have been doing for fity years now and find all the ideas one is talking about still--if they sound poorer in quality--burroughs' own tapes for example wdn't qualify for any audiophile kudos--it is simply that they are from a different era and using technologies which have since been superseded in sound quality--that they don't have the purity of sound of today's digitalized "evacuated" technologies do--shdn't be found to be an impediment to essaying an understyanding of what is being done inthe work itself--

as i suggest in the letter one may now purchase some very high quality sound equipment capable of an incredibly wide range of work very easily--radio shack, for example, army navy surplus--

what has always interested me--as it did burroughs--is that the technoglies may be used and are used--quite immediately for purposes that are locked in a battle between setting up codes and undermining them--going through or around them--a battle of ideas which is attacked with the full force of war becuase that is precisely what it is--information wars, propaganda wars, advertising wars, the "reality studio" wars--

in the examples i used one has on the one hand the super high tech of the world's most enormous and enormously funded military and surveilance agencies and on he other the "insrugency" methods of Al-Queda which made use of disposable cell phones that were linked via seriesof hookups including staelties to communicate acorss large distances from the midst of a continaul onsluaght of bombings and attacks--

each time one syetem is built, another will be imagined and constructed to attmept its subversion--

these also are sutdio produced works with "written for studio" messages of sounds--just as the miliatary makes use of sounds transmitted in all osrts of mideia at all sorts of frequencies to cause ppsychological breakdown or even the shaking down of walls--(Burroughs himself wrote and spoke of the latter use of low wave frequencies)--

you write that burroughs says a splice creats a leakage for the future--yes--but whose future?--burroughs is aware of this and trying to alter the future which the nova mob has in store--

the question of a studio becomes altered also due to the high quality of the recording equipment now available--the intermixing of "real" and "fake" is done seamlessly--so that a studio really becomes mobile--not a specific site at all--but one that is able to be quickly transported to another "safe house"--or, simply doing one's work in the midst of things, on the street, on a park bench--"hidden in plain sight/sound"--

one can create events which never happened and which alter drastically the events which are predicated on them and follow them--

i don't know if youhave ever seen Brian di Plama's film BLOWOUT?--itis al about the splicing of sounds that have been recorded and trying to match them up with frames of a film--and then in the ened the recorded real sounds, which are prevented from being used as "evidence" against powerful indiviiduals, wind up becoing the screams of a woman in a slasher film--

another film of the 1970's devoted to sound recording is The Conversation directed by Francis Ford Coppola--

rmember the famous missing 18 minutes in the Nixon Watergate Tapes?--

what i have been trying to write of is that al these methods have been being investigated and thought about for quite some time now--in relation with the uses of recorded sound and images, their juxaptositions and editings, as well as writing for the recorder, scripts and notations, scores that are aimed solely at being recordings, not at all "doucmenatry" of life events, but things one is able to do only in the studio or at an editing table--

i think before dismsissing the older work due to sound quality, one needs to find out what it is the persons are doing, what are the ideas, what are the notations they used--is their work in the particular case a "written for the studio" piece or not--there needs to be more inquiry before making snap or snappy judgments, drawing generalized ideas--

henri chopin, bob cobbing, philadelpho menezes, the Lettristes, the Swedish groups of the sixties, many many more--since the beginings of the use of the tape recorder as an instrument in itself to be writtern for or scored for, composed with, played with--i think al these artists' works need to be studied and receive the recongition for their ideas and experiments, theories, manifestos, demonstrations, recordings, conferences--there is a vast history there which if one begins to study and listen, opens up a great many ideas that can be developed on in further and other ways using the new equipment--

also with the tehcnological one needs to keep in mind those forms which are indpendent so to speak--things which can be battery powered for example--as opposed to the dependence on the plug in connections--as this news from the Mid east makes clear--and this report on the Pentagon's plans for internet war--

to me the positive aspects of technology are the guerrila forms of it--which burroughs investigated very much--and which have gone on since the invention of the new techonoglies--

the very first 20th century avant-garde, Italian futurism, proclaimed the love of machines and war, "the world's hygiene"--the Futurists were exploring the uses of film, photgrpahy, aa new architectural urbaism, and sound/noise before World War 1. Their intense focus on speed and dynamism they saw clearly to be connected with the technological advances of the automobile, the airplane, the ne forms of machine guns, tanks, aeiral reconaissance and the production of immensely loud industrial and military sounds. The Futurists invented a great many new instruments and wrote manifestos on the uses of noise. In their work one finds the first open embrace of the dual miliitary and artistic meanings of the term "avant-garde."

Paul Virilio has written a great many superb books on art, aesthetics, technology and the military--

the Nazis were the first to explore the uses of the media for propaganda--Adorno has some excellent essays on the use of tones of voice on the radio to evoke emotions and control their directions ideological by the sound of a voice, its intonations and pitch, in simply pronouncing a word--

and then strings of words which go to forming a "totalizing" mind set which one is taught to obey and which shapes the will to the directions given by commands--of Authority figures in whatever realm one is tuned into at the moment

it is not different really from American television, which disguises propaganda frequently as infotainment mixing with "news" "stories" that are as carefully composed as any poem-- as i wrote i hope this year to be working with higher

quality equipment for sound poetry than i have so far, although the sound i have recorded is pretty good for what it is--

----
Connect and share in new ways with Windows Live. Get it now!<http://www.windowslive.com/share.html?ocid=TXT_TAGHM_Wave2_sharelife_012008>

Helping your favorite cause is as easy as instant messaging. You IM, we give. Learn more.<http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join>

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76. heidi arnold

Re: masculinity and playing the "transgressor"

Tue 5 Feb 2008

---

gabe,

i had been wondering what role the poet plays and why one would ask such a question in the first place. what is the role of the poet. what kind of question is that. what is the role of the contemplative. havent read an explanation that is reasonable on that one. but if being reasonable doesnt matter too much, then youre off and running. one interesting thing for me is that your discussion is couched in terms of critical praxis, which i am entirely rusty at, but i guess the problem for me with such a praxis is it dissects things from the outside. sometimes this is very interesting but i dont and probably never have seen what it has to do with poetry. so. i mean, when asked why a poem is a sonnet rather than free verse, the poet is allowed to say, - because i like it that way. - because it suits, because it is true, yes, but also because that is what the poet liked, that is there is a notion of loyalty implicit in the truth value, as also i think in values of freedom. in the same way, if you end up getting to be the cowboy way out ahead of the herd, and my grandfather was a cowboy in his youth and so this is not pretention on my part, but if you get to do that work, it is ok to say this is my work just because i like it that way, because this is the world i see, this is what is true. it is also ok to try and find out what that means rather than trying to spin gold from imaginary assumptions without the slightest bit of evidence in real terms. this world from the outbound is worth trying to talk to. and the ringing ironies in such a position are painful indeed, how badly one measures against the smoke once a candle is gone.

one thing about fabricating histories from smoke that have no concrete grounding in actual fact, is that i think you have to translate them into some kind of abstract critique. because in embodied, everyday terms, they WILL

NOT hold water. how fun to destroy a beautiful truth and make it something ugly as though it never existed in the first place. in cyberspace, you can do anything, if you dont care if your world becomes a fake cartoon. some peoples lives are so microengineered it is truly heartbreaking. well a bug in amber cant do anything about it but, think, one of the things about the lists scapegoat submissions, which were delayed when fred was so very ill, was the kind of spectacle and gratification generated by the pariah. i wonder if anyone can write a poem about a society without pariahs, wirthout your favorite persecutee, after all, dont the persecuted secretly enjoy it? isnt there some secret masochism god given to every returning sadist who cant admit a mistake. i wonder if there are any poems about avenging a fathers death out there, or about nice, intimate; but not too time-consuming conversations with shotguns. - he needed killin - used to work just fine in court in the west.

without my library i cant add speculations about H.D. or others right now, i would have to look up the details, some of you do just fine without your library. sorry. just offhand i would say that pounds line including -- we grub the soft fern shoots -- has such depth and sensitivity to his subject. it grieves me to find that lacking so often in discussions. it does, it always will. as if, again, the object position is one which enjoys persecution and silencing. no so, colleagues, not at all, of course. but the obvious and the unremarked are not the same thing in this case.

what is the world -- who is in the world -- how can we heal the world -- these are important questions, like asking who is God and how can we know. those questions take years and years to even begin. and henri nouwen is indeed the rilke in the background somewhere in those words. ... who a fellow poet is, strikes me as not terribly interesting, especially when it is so much more interesting just to sit and take a look around. who each poet is, it just strikes me as not that interesting. speck of dust kind of thing. there are just a lot more important problems.

thinking about eternal things goes well on caol ila whiskey or orval trappist ale in this cold, if you ask me. the cold here is just fine by me.

be well.

my 2 cents

heidi

On Feb 5, 2008 2:35 AM, Gabriel Gudding <[redacted]> wrote:

> *[for names and further examples: http://gabrielgudding.blogspot.com/]*
>
> *Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.*

Elaboration: to play the underdog, the outlaw, the "angry outsider," the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one's shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one's friends the apocalypse.

Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one's disinterestedness in profit in order to display one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.

This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one's label on it. Iteration of the romantic "single actor" or "small cadre" theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.

There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.

Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.

Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as

> *a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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77. David Applegate
On Where to Find Audio/Sound Poetry
Tue 5 Feb 2008

Hello!

I'm excited to see such an interest in sound / audio poetry.

Despite all historical practitioners, it seems to be a field which remains almost wide-open in terms of possibilities.

The work I've been engaged in for the past several years might better be described as "noise poetry" than sound or audio poetry since it foregrounds unexpected sounds, distortion & extreme manipulation of the voice through electric effects.

I'm posting here because I'd like to share a recording of a performance I gave some time ago. All the sounds you'll hear are my voice + electricity... Thanks for listening...
(http://www.badnoiseproductions.com/sounds/Mr.SoundBoyKing.mp3)

-David
www.badnoiseproductions.com

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78. Danny Snelson
Re: On Where to Find Audio/Sound Poetry
Tue 5 Feb 2008

---

glad to see this exchange --

jason, the most interesting question of yr post, i think, remains unanswered in a big way -- what journals / means of distribution are there for this material? i can understand yr frustration with the mountain of sound poetry recordings on the colossal archives -- much of wch is hermetic / embedded in a discourse next to impossible to access.. .

david -- i love yr post & read it eagerly for there is much by way of this material that was only distributed hard copy before some growing interested parties were around (myself included -- wherein there is only the internet). you offered some more links -- PLEASE DO -- what means of distribution to you now see as vital to innovative sound / vocal / poetic work?

re: LO FI HI FI -- maybe where much of this extends into other nominal entities? -- say, extended vocal technique by artists like joan la barbara on down -- DIAMANDA GALAS is a hifi operatic sound poet? -- robert ashley has a voice.

& i agree, jim, radio / transmissions artists are doing some of the most interesting things in this realm.

> *Whitehead is pretty amazing and*
> *I'm in the process of building up a huge archive of his audio*

you can see some tracks i recently segmented / compiled for pennsound HERE<http://writing.upenn.edu/pennsound/x/Whitehead.html>-- i'm corresponding with gregory to get more of this material up on the servers in the weeks to come so stay tuned! (he latest work indeed is astounding) -- most interesting, you can hear gregory's take on his art from a live reading he gave at segue recently. he is an excellent writer. wireless imagination (a text made w/ douglas kahn) & the entangled webs of radio / communications theory is particularly interesting from this sound poet back-track, i think.

a lot of the most recent material in the realm is shuffled by the good people at free103point9 in brooklyn.

but that returns to, i think, the more pressing question of changes in dissemination. gregory mostly records for BBC but also releases on small labels or with galleries. & there was TELLUS<http://www.ubu.com/sound/tellus_11.html>(we've put a number of newly digitized items online recently), but more interestingly, there once were networks of cassette exchange. you question, somewhat bizarrely to my ears, jason, if there are cd-r zines! aren't cd-rs obsolete with digital network exchange?

where, david, jim, or those plugged in, do you get the most interesting material now?

bang for my buck (time dollar) are the music blogger sharity pages clustered around totally fuzzy. continuo <http://continuo.wordpress.com/>, closet of curiosities <http://closetcurios2.blogspot.com/>, (the immense archive at) mutant sounds <http://mutant-sounds.blogspot.com/> -- for on hand immediate examples -- constantly upload interesting sound poetry works from all around here & then -- many of wch (ANNE GILLIS<http://continuo.wordpress.com/?s=anne+gillis>, for examplary) blur in the ways this strain prods towards.

some words but still at a loss -- an OU styled digital update i don't kno of. maybe in europe (david?).. .

this is interesting & happy to read thru bear on. (always up for back channel shares!)

yrs,
danny

Whitehead has lots on the net. And there's lots that isn't there, too. One
> of my fave cassettes of his is "Writing on Air". This is a collection of
> short pieces, some of which are at http://www.ubu.com/sound/whitehead.html
> such as "The Problem With Bodies". I wrote a piece for EAR on some of that
> work, years ago. Also, I don't see "Phantom Pain" at Ubu. In the eighties,
> he developed short works but also longer works ranging from 15 minutes to
> an
> hour that he and Susan Stone were calling "cinema in the head". These were
> not radio dramas. A couple of examples on Ubu are "Dead Letters" and
> "Bewitched, Bothered, and Bewildered", both of which are very strong
> works.
>
> I don't see many of his writings on the net. He's developed a whole
> poetics
> of radio/audio in both his writings and his work. The piece I wrote about
> his work concentrated on how one can 'read' his pieces either as referring
> to what they explicitly refer to or read them as being theoretical
> meditations on the art of sound.
>
> Another very strong poet/audio artist is Paul Green. I heard some of his
> work back when I was doing the radio show also. Check out
> http://www.culturecourt.com/Audio/PG/PGaudio.htm . If you scroll down a
> bit,
> you'll find "The Gestalt Bunker" and "Directions To The Dead End". He did
> these in the seventies. They've aged remarkably well. They work as well
> today as they did then. Perhaps even better. Digital writers will
> certainly

> find the figure in "Gestalt Bunker" familiar. And we all know the
> "Directions to the Dead End."
>
> Like Whitehead, Green is still at it.
>
> ja
> http://vispo.com/dbcinema/kandinsky2
>

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79. **erica kaufman**

Tuesday 2/12 @ Belladonna*--Cole & Robinson

Tue 5 Feb 2008

Cg==

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80. **Tony**

Re: masculinity and playing the "transgressor"

Tue 5 Feb 2008

The reason I find this particular line of thought
disturbing is that denying that your opponent has good
reasons for doing what they do, and that from their
point of view a good case can be made for the
rationality
of their actions, you are denying that those who
disagree with you have the ability to freely and
authentically engage in the world as they choose to
given the possibilities presented to them by the
world. To deny that ability, to my mind, is to
dehumanize a person,
and so, i have to ask, is this argument you're making
not in the end the same thing in its ends as the
system that you are criticizing.

_____

It sounds very much like what Wayne Booth calls
"motivism."

See here:
http://arts.uwaterloo.ca/~raha/Booth-site/pages/Glossary/Motivism.htm

However, it seems to me that Gudding is describing social phenomena without naming names--therefore he avoids ascribing a specific motive to a specific agent. I don't know if this makes any difference in any real way though...

This is interesting.

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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81. luke daly

New from House Press, 1-51 by Luke Daly and Rachel Buck

Tue 5 Feb 2008

House Press is pleased to announce 1-51, a collaboration between Luke Daly and Rachel Buck. Twenty five poems and twenty five full-color photographs. Hand bound, hand-printed covers, custom end papers. It's a nice book. Copies, photos and more info available here:

http://www.housepress.blogspot.com

House Press is an independent, poetry-centered arts community founded in Buffalo, NY in 2002.

More info :
http://www.housepress.org
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82. Stephen Vincent

Spiral Jetty, Eva Hesse, N Holt, R Smithson,

Tue 5 Feb 2008

Somewhat in light of current issues surrounding the Spiral Jetty, there is, I found, a quite intriguing 1973 Lucy Lippard conversation with Smithson and Holt in the current Art Forum:

[OUT OF THE PAST: A CONVERSATION ON EVA HESSE]
Hesse's interest Beckett, rejection of the sexual bondage inherrent in object & subject relations among minimalists (Lewitt, Judd, Andre) , formalism versus an interest in decay, psychoanalysis, and her shared commitment with Smithson to writing are fascinating. As well as early issues of feminism in relationship to the big boys, including Hesse's Interest in the way an art object made by a woman is manifestation of a mystical penus. Utlimately, unless it's already been done, I suspect the issues raised in this conversaton, will have some bearing on the relationships between minimalism and the rough early relationships between language poetry and feminism (and/or the dismissal of male or female interest in the personal, including biological). Hesse's works. absorption in the organic/biological certainly (often humorously) flew in the face of the serverity of Judd and company.

Anyway, good juice for thought. And, in the spirt of 'all politics are local', please don't forget that guy, Jim Jemmings in Utah to protest the potential of any provision for drilling operations, etc. in the vicinity of the Sprial Jetty. If you need any ideas,here is what I wrote the man:

To:[redacted] [input] [input] [input] [input]
YAHOO.Shortcuts.hasSensitiveText = false; YAHOO.Shortcuts.sensitivityType = []; YAHOO.Shortcuts.doUlt = false; YAHOO.Shortcuts.location = "us"; YAHOO.Shortcuts.lang = "us"; YAHOO.Shortcuts.document_id = 0; YAHOO.Shortcuts.document_type = ""; YAHOO.Shortcuts.document_title = ""; YAHOO.Shortcuts.document_publish_date = ""; YAHOO.Shortcuts.document_author = ""; YAHOO.Shortcuts.document_url = ""; YAHOO.Shortcuts.document_tags = ""; YAHOO.Shortcuts.annotationSet = { "lw_1202241431_0": { "text": "State of Utah", "extended": 0, "startchar": 550, "endchar": 562, "start": 550, "end": 562, "extendedFrom": "", "predictedCategory": "", "predictionProbability": "0", "weight": 0.710515, "type": ["shortcuts:/us/instance/place/us/state"], "category": ["PLACE"], "context": "the art work and the State of Utah I suggest the State will", "metaData": { "geoArea": "219693", "geoCountry": "United States", "geoIsoCountryCode": "US", "geoLocation": "(-111.54705, 39.499611)", "geoName": "State of Utah", "geoPlaceType": "State", "geoState": "State of Utah", "geoStateCode": "UT", "type":

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YAHOO.Shortcuts.overlaySpaceId = "97546169";
YAHOO.Shortcuts.hostSpaceId = "97546168"; Dear Mr. Jemmings:

I understand that the State is considering whether or not to permit oil operations in the close vicinity of Robert Smithson's Spiral Jetty, For a large public - in the USA and Abroad - this work is one of the major art sites and signature sculptural statements of the 20Th Century. It is a well known public destination site and the work has been the subject of countless essays, books and photographs. To defile the site with industrial activity would be a disgrace to both the site of the art work and the State of Utah.

I suggest the State will profit much more from supporting the custodial care, attention and celebration of the Spiral Jetty than permitting its willful desecration. I encourage your office to cancel further consideration of this permission.

Thank you ,

Stephen Vincent
Artist & Writer
San Francisco, California

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83. Joel Bettridge

Portland State University Symposium on Experimental Poetry and Poetics

Tue 5 Feb 2008

The Department of English, University Studies, and the Portland Center for Public Humanities will host a symposium on radical poetics and avant-garde poetry on Friday, February 8th, from 2:00-4:00pm, in 238 Smith (SMU). Our four distinguished participants are *Marjorie Perloff*, (2006 President of the Modern Language Association and author of 13 books of criticism), *Lyn

Hejinian* (current Chancellor of the Academy of American Poets, whose thirty four books include *Writing is An Aid to Memory, My Life *and* The Language of Inquiry*), *Joan Retallack *(John D. and Catherine T. MacArthur Professor of Humanities at Bard College and author of 9 books of poetry as well as 4 books of criticism, including *Musicage, *a series of her conversations with* *John Cage), and *Hank Lazer* (editor of the Modern and Contemporary Poetics series for the University of Alabama Press and author of 12 books of poetry). Perloff will offer a critical perspective on the place of sound in innovative writing and each of the three poets will read from their work. An open conversation with the participants will follow.

For more information please contact Joel Bettridge by phone ([redacted]) or email ([redacted]).

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84. richard owens
DALE SMITH - SUSQUEHANNA
Tue 5 Feb 2008

DALE SMITH - SUSQUEHANNA - NOW AVAILABLE

This book contains the first part of Dale Smith's Susquehanna, a sustained meditation on the value of failed vision -- particularly the inability of a young Samuel Taylor Coleridge to fully realize his Pantisocracy on the banks of the Susquehanna River in the early 19th century. Thinking this failure through the cultural and technological developments of the present moment, Smith develops a methodological approach within the body of the poem grounded partly in Walter Benjamin's materialist historiography and David Antin's talking meditations on anthropology.

64 pages.

Perfect-bound with three-color letterpress wraps. Like the Wingbow Press edition of Ed Dorn's Slinger, parts of the book were set in Caslon Old Face. Parts of the book were also set in Baskerville Old Face, Palatino Linotype, and Georgia. Interior images culled from various 18th century New England primers. Front cover image of Britain culled from John Sellers' 1690 Hydrographia Universalis. Rear cover image from Sellers' A New Systeme of Geography, 2nd Edition, also printed in 1690.

Parts of this poem previously appeared in Kadar Koli, Madorla, and Damn the Caesars.

$10.00 (Paypal. Check. Money order.)

http://damnthecaesars.org/

The "Punch Press" menu option to the right of the DTC webpage will lead you to Smith's Susquehanna and other Punch Press publications.

cheers... rich...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

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85. Alan Sondheim
More on mid-19th century notions of static and dynamic electrical fluid
Tue 5 Feb 2008

More on mid-19th century notions of static and dynamic electrical fluid

Electrostaticks ii

(julu)

Now, Nikuko, we are ready to begin. We left off with puckered and warped matter; I'd say that matter in that configuration is ikonic, that is, mute, that is, relegated to itself, to its own inertness, of which the fluidic, austral and boreal, is but inhering and ontological. Think of this as electrostatics.

And how so indexical? Pointing to what attribute, if not the beauty of your eyes, Julu? I fail to comprehend, I falter, tremble.The caress is dynamic - no, fucking is dynamic, the caress is static; the caress is an ontological assembly of one more more representatives of organic, emanent, or machinic phyla.

There is such difference between on one hand the telegraph and on the other the sphere or point or line, whatever plays among ludic electro- statics, which are theatrical, of and for an audience, social.

Yes, it brings disease to the closed surfaces of the real, and things seep within. Dynamic electricity requires grease, oil, sweat; statical electricks require nothing more than the light touch of a beautiful girl's hand

Your mouth is mine!

(nikuko)

And then, Julu, there is the Other, dynamic electricity, which is of motion, measurement, gauge, and transport; electrons move in complete circuits, surround and are surrounded by fields, mutual inductances; such would be indexical.

Indexical by virtue of pointing elsewhere, the electrick a guide or guided or channeled. In the dynamic there is a split and motion is regulated, as it is not among the electrostatics, within which it is sudden, of a moment, orgasm.

You put it perfectly, as your eyes wander, Julu, but there is more. For the transport of electrons clouds the very nature of substance itself, for of what atoms are they composed, and what of the flow? I would say that this is a materialism imbued with spirit, and this is why ectoplasm and other fluids, for example magnetic, make sense.

And don't forget the most important point, perhaps, that electrostatics ride the surfaces of objects, they are sheave-skin; dynamic electricity rides internally through wires and cable (although towards the outermost layer of these as well). What is dynamic occurs in a potential well, is hidden; what is static occurs on a vulnerable surface, always discharging, on the verge of collapse - the defuge of the material world.

Then again or once upon, the defuge of the material world is, is it not, the exhaustion of internal mechanism, the closed wall? Or the corrosion of batteries and wires?

Where, and what of these? But I would say that the defuge of the material world, and one need only look at the images, photographs and engravings, is ectoplasm itself.

Ectoplasm remains mute, is mute, but is always slightly abject, dirty, covered with saliva, spit, and so forth. It brings disease.

Your mouth is mine!

,,,,,

http://www.alansondheim.org/within03.jpg
http://www.alansondheim.org/within04.jpg
http://www.alansondheim.org/within05.jpg
http://www.alansondheim.org/within06.jpg
http://www.alansondheim.org/within08.jpg
http://www.alansondheim.org/within09.jpg
http://www.alansondheim.org/within10.jpg
http://www.alansondheim.org/within11.jpg
http://www.alansondheim.org/within12.jpg

↑ **Index**

86. Jim Andrews
Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East
Wed 6 Feb 2008

---

well, david, you gave jason a lecture, mistaking as a desire for less scratchy recordings his desire for work that takes the medium of recorded sound seriously as artistic media. and i pointed some of it out. so then you gave me a lecture on being narrowly focussed on the audiophilic.

writing sound is a matter of layers/channels and sequences/takes. that is the 'architecture' of writing sound, sort of like the architecture of this message is a string of ASCII characters. imagine recorded sound as a writing.

imagine the time when writing existed but very few knew how to write. a conversation between homer and a not so humble scribe. just write it down like I tell you, boy, says homer. homer, you moron, this is not a tape recorder, says the scribe, it's a different medium. in the future, he says, people will understand that editing and meditating on phrases and layering work--editing, in short--is a natural part of the writing process, and they'll understand it isn't simply a silent coding of speech but is also other things. and poets will be their own scribes, as will other people--writing will be almost as widely understood as speaking. imagine that. and i'm not going to be there. poetry's gonna change, homer, you can bet your butt on that. but i love ya, says the scribe. you are the grandaddy of it all. tell me that line again, please.

line? says homer. don't give me that pythagorean technical mumbo jumbo for the sake of zeus, boy, speak plainly. plainly. poetry. you know. poetry. quoth he with bardic exasperation.

i think they drank a bottle of wine together later, though, david. or maybe during.

cheers, david.

ja
http://vispo.com

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87. Alan Sondheim
screams and cadence
Wed 6 Feb 2008

---

screams and cadence

listening to CB radio in Morgantown, the first, breaker2, is an odd melange of screams and cries - filtered in breaker2filter. I imagine these are taken from a

film or produced in some audio program; they're frighten- ing. the breaker1 is a sequence on channel 6 with the dead air edited out. I'm fascinated by cadence and rhythm here. I'm working with 02 radio, short-wave, scanning, vlf, low frequency, crystal, listening to anything I can receive. our place is hampered by a location in a small hollow near the middle of the town - too much interference from the power grid, not enough radio visibility. On the other hand, the screams, if screams they be, came through loud and clear.

http://www.alansondheim.org/breaker2.mp3
http://www.alansondheim.org/breaker2filter.mp3
http://www.alansondheim.org/breaker1.mp3

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88. Jason Quackenbush
Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East
Wed 6 Feb 2008

Thanks Jim, although now I think the next time I read a line from the iliad it's going to hard not to imagine it being read by Foghorn Leghorn.

I just want to say that I've found the interchange between you and David and both of your views on the field very helpful. I feel like i've got a lot of listening and reading to do, and having read through both of your comments, i feel like i have some excellent starting points for further investigation.

I also want to thank all the folks who've come out of the woodwork and backchanneled me to share their own work and talk about their own experiences. I get the impression that, where what David says is true and that a lot of this stuff has been going on for a long time, at the same time we're maybe right now entering into a new chapter thanks to the populism of cheap audio technology capable making audio editting a more accessible medium to folks who want to work with it. A number of folks have sent me email talking about similar interests and questions and being involved in DIY audiotext and several good discussions have happened as a result. All in all all good things and very exciting.

Toward that end, I'm thinking of creating a central location for these sorts of experiments and investigations on the web, possibly with an eye towards producing a journal of sound poetry distributed on CD-R at some point, and also to facilitate community and interchange of techniques and ideas for people who are interested in this sort of poetics specifically. Once I get it up and running, I'll be sure to announce it to the list, and I hope that everyone who has had their interest piqued by this conversation will participate in the project and help shape it into something that can help them in their work.

thanks,
Jason
On Feb 6, 2008, at 3:56 AM, Jim Andrews wrote:

> *well, david, you gave jason a lecture, mistaking as a desire for less scratchy recordings his desire for work that takes the medium of recorded sound seriously as artistic media. and i pointed some of it out. so then you gave me a lecture on being narrowly focussed on the audiophilic.*
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> *writing sound is a matter of layers/channels and sequences/takes. that is the 'architecture' of writing sound, sort of like the architecture of this message is a string of ASCII characters. imagine recorded sound as a writing.*
>
> *imagine the time when writing existed but very few knew how to write. a conversation between homer and a not so humble scribe. just write it down like I tell you, boy, says homer. homer, you moron, this is not a tape recorder, says the scribe, it's a different medium. in the future, he says, people will understand that editing and meditating on phrases and layering work--editing, in short--is a natural part of the writing process, and they'll understand it isn't simply a silent coding of speech but is also other things. and poets will be their own scribes, as will other people--writing will be almost as widely understood as speaking. imagine that. and i'm not going to be there. poetry's gonna change, homer, you can bet your butt on that. but i love ya, says the scribe. you are the grandaddy of it all. tell me that line again, please.*
>
> *line? says homer. don't give me that pythagorean technical mumbo jumbo for the sake of zeus, boy, speak plainly. plainly. poetry. you know. poetry. quoth he with bardic exasperation.*
>
> *i think they drank a bottle of wine together later, though, david. or maybe during.*

> *cheers, david.*
>
> *ja*
> *http://vispo.com*

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89. **Jason Quackenbush**
Re: On Where to Find Audio/Sound Poetry
Wed 6 Feb 2008

On Feb 5, 2008, at 9:02 AM, Danny Snelson wrote:
>
> but that returns to, i think, the more pressing question of changes in
> dissemination. gregory mostly records for BBC but also releases on
> small
> labels or with galleries. & there was
> TELLUS<http://www.ubu.com/sound/tellus_11.html>(we've put a number of
> newly digitized items online recently), but more
> interestingly, there once were networks of cassette exchange. you
> question,
> somewhat bizarrely to my ears, jason, if there are cd-r zines!
> aren't cd-rs
> obsolete with digital network exchange?

Possibly. I once had a class with Tom Rhea, a fascinating curmudgeonly man well known in certain circles for having been the guy who wrote the users manual for the original mini moog synthesizer, who was fond of commenting that the consumer public is stupid as evidenced by the fact that they selected the audio cassette as a favored audio medium over the vastly superior audio quality of LP records. It's interesting, to me at least, looking at the history of the distribution of audio that almost at every turn where new media has always been selected for convenience over sound quality. Still, there has always been a desire among certain wonkish audiophile segments of the public, usually people who are serious rather than casual listeners, for greater fidelity in the recording. Given that audio poetry requires serious listening, i think it's possible to make a good case that there are higher standards of distribution quality (as opposed to production quality where really anything is fair game) just as is the case with music recordings aimed at the audiophile demographic. To that end, i think it might be interesting to treat audio poetry the same way. Granted MP3 is a pretty good lossy compression algorithm. However, it is still lossy, and the compression process as a result will always produce audible artifacts, even at higher bit rates. The idea that there might be a CD-R or DVD-

R distribution is attractive because it allows not just for compressed audio distribution, but other possibilities like dolby encoding, CD quality 16bit/44.1khz audio, as well as saving people the time of downloading and the necessity of maintaining the network bandwidth for huge audio files. which is a boon for folks like me whose broadband options are limited or nonexistent because of where we live.

Thanks,
Jason

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90. laura hinton

InterRUPTions poetry series: Bruce Andrews on Monday, Feb. 11, NYC

Wed 6 Feb 2008

InterRUPTions
An Experimental Writers Series

Announces a Poetry Reading/Event with

Bruce Andrews
Monday, February 11, 2008
5:30 p.m.

Room 6/316
The Rifkind Room

North Academic Complex (NAC)
The City College of New York *
138th at Convent Ave.
New York City

Bruce Andrews is the author of over 40 books of poetry, including *Mistaken Identity* (Faux Press), *Lip Service *(Coffee House Press) and *Plans Carry Weight* (housepress). He is also the author of numerous essays on poetry and poetics, and co-edited the legendary journal L=A=N=G=U=A=G=E from 1978-1981(with Charles Bernstein). As a performance poet, Andrews has collaborated in text-music-dance stagings with numerous artists, including the choreographer Sally Silvers. Andrews is also a social scientist, and holds a professorship in Political Science at Fordham University in New York City.

The InterRUPTions series is free and open to the public.
Refreshments will be served.

---------- *This event is funded in part by Poets & Writers, Inc. through a grant it has received from Poets & Writers, Inc. It is sponsored by the

Department of English at the City College of New York and the CCNY Rifkind Center. For information on the InterRUPTions reading series, contact CCNY Professor Laura Hinton: [redacted]. * _____ * DIRECTIONS: In Manhattan, take the 1/9 subway line to 137th Street. Walk up the hill to Amsterdam Avenue. Enter the NAC Building at the Amsterdam level's south entrance. Inform security personnel at the door you are attending the poetry reading, and take the escalator to the 6th Floor.

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91. Roy Exley

Roy Exley - Re: The drip drip drip of life as it erodes theory

Wed 6 Feb 2008

Poetry has to be a dynamic living entity, has to assert its vitality, to retain a connection with its evolutionary urge - theory has to continually re-invent itself to avoid extinction - life is fighting a losing battle against entropy, but unless it evolves at a rapidly accelerating rate, theory is already dead in the water. The written word is undergoing cataclysmic change as it is increasingly released into cyberspace while its paper-bound cousin becomes more exclusive and elitist. The digital ether voraciously consumes the torrent of words that enters its apparently infinite spaces. As the potential for accessibility increases so the routes of access proliferate and the number of permutations for access swell, so we have the paradox of a more accessible generation of digital poetry that gets lost in the complexities of its medium. Theory simply can't keep up with the proliferation of the word in cyberspace, like a hunter submarine whose technology is being perpetually superceded by that of its prey, the drip drip drip of life, whose entropy assails theory, has been superceded by the torrent of text in cyberspace, so instead of a relentless erosion, theory is now threatened with rapid annihilation. Poetry continues to evolve and to exceed its parameters, so we must be increasingly flexible in the way that we perceive and receive it while theory is increasingly threatened by the sharpness of its cutting edge. If beauty has been consigned by theory to the role of romantic anachronism, then the sublime spaces of cyberspace have out-manouevred theory and re-established a need and a desire for beauty, beauty has evolved, has been transmuted and poetry must discover is new codes. Forget theory as it vainly fights extinction, focus in on a newly re-invented beauty. As Derrida's 'Metaphysics of Presence' challenges the hegemony of western philosophy, so poetry needs to beak new ground and shrug of the constrictions of theory. I am sorely hoping that this proposition of mine will be addressed, in contrast to my last three contributions, that have been totally and irrevocably ignored - am I trying in vain to break into an elitist circle here? Or is there room for a divergence of dialogue?

Roy Exley.

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92. Barry Schwabsky
appearances and publications
Wed 6 Feb 2008

If you are in either area, please come and hear me in New York on Friday, February 8, 6:45 pm, at the Review Panel, National Academy Museum, 1083 Fifth Avenue at 89th Street, where (with David Cohen, James Gardner, and Robert Storr) I will be discussing a number of current New York art exhibitions, or in Austin, Texas, on Sunday, February 10, at 7:30 pm, where I (with Roberto Tejada) I will be reading poems at 12 Street Books, 827 W. 12th Street.

You may also want to check out some recent online publications of mine: on Lawrence Weiner's retrospective at the Whitney Museum, http://www.thenation.com/doc/20080218/schwabsky; on the new New Museum and its inaugural exhibition, "Unmonumental," http://www.thenation.com/doc/20080211/schwabsky; and a new (or rather, newly finished) poem, http://www.fieralingue.it/corner.php?pa=printpage&pid=2180.

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93. steve russell
Re: masculinity and playing the "transgressor"
Wed 6 Feb 2008

"i wonder if there are any poems about avenging a fathers death out there, or about nice, intimate; but not too time-consuming conversations with shotguns. - he needed killin - used to work just fine in court in the west."
*

I'm not sure about avenging, but his father's suicide figures prominently in much of Berryman's work, especially his late period. I do have my library handy. I may be able to find an avenging poem in the Dream Songs, that brutal and beautiful suicide note.

heidi arnold <[redacted]> wrote:
gabe,

i had been wondering what role the poet plays and why one would ask such a question in the first place. what is the role of the poet. what kind of question is that. what is the role of the contemplative. havent read an explanation that is reasonable on that one. but if being reasonable doesnt matter too much, then youre off and running. one interesting thing for me is that your discussion is

couched in terms of critical praxis, which i am entirely rusty at, but i guess the problem for me with such a praxis is it dissects things from the outside. sometimes this is very interesting but i dont and probably never have seen what it has to do with poetry. so. i mean, when asked why a poem is a sonnet rather than free verse, the poet is allowed to say, - because i like it that way. - because it suits, because it is true, yes, but also because that is what the poet liked, that is there is a notion of loyalty implicit in the truth value, as also i think in values of freedom. in the same way, if you end up getting to be the cowboy way out ahead of the herd, and my grandfather was a cowboy in his youth and so this is not pretention on my part, but if you get to do that work, it is ok to say this is my work just because i like it that way, because this is the world i see, this is what is true. it is also ok to try and find out what that means rather than trying to spin gold from imaginary assumptions without the slightest bit of evidence in real terms. this world from the outbound is worth trying to talk to. and the ringing ironies in such a position are painful indeed, how badly one measures against the smoke once a candle is gone.

one thing about fabricating histories from smoke that have no concrete grounding in actual fact, is that i think you have to translate them into some kind of abstract critique. because in embodied, everyday terms, they WILL NOT hold water. how fun to destroy a beautiful truth and make it something ugly as though it never existed in the first place. in cyberspace, you can do anything, if you dont care if your world becomes a fake cartoon. some peoples lives are so microengineered it is truly heartbreaking. well a bug in amber cant do anything about it but, think, one of the things about the lists scapegoat submissions, which were delayed when fred was so very ill, was the kind of spectacle and gratification generated by the pariah. i wonder if anyone can write a poem about a society without pariahs, wirthout your favorite persecutee, after all, dont the persecuted secretly enjoy it? isnt there some secret masochism god given to every returning sadist who cant admit a mistake. i wonder if there are any poems about avenging a fathers death out there, or about nice, intimate; but not too time-consuming conversations with shotguns. - he needed killin - used to work just fine in court in the west.

without my library i cant add speculations about H.D. or others right now, i would have to look up the details, some of you do just fine without your library. sorry. just offhand i would say that pounds line including -- we grub the soft fern shoots -- has such depth and sensitivity to his subject. it grieves me to find that lacking so often in discussions. it does, it always will. as if, again, the object position is one which enjoys persecution and silencing. no so, colleagues, not at all, of course. but the obvious and the unremarked are not the same thing in this case.

what is the world -- who is in the world -- how can we heal the world -- these are important questions, like asking who is God and how can we know. those questions take years and years to even begin. and henri nouwen is indeed the rilke in the background somewhere in those words. ... who a fellow poet is, strikes me as not terribly interesting, especially when it is so much more interesting just to sit and take a look around. who each poet is, it just strikes me as not that interesting. speck of dust kind of thing. there are just a lot more important problems.

thinking about eternal things goes well on caol ila whiskey or orval trappist ale in this cold, if you ask me. the cold here is just fine by me.

be well.

my 2 cents

heidi

On Feb 5, 2008 2:35 AM, Gabriel Gudding wrote:

> *[for names and further examples: http://gabrielgudding.blogspot.com/]*
>
> *Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.*
>
> *Elaboration: to play the underdog, the outlaw, the "angry outsider," the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one's shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one's friends the apocalypse.*
>
> *Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one's disinterestedness in profit in order to display one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.*
>
> *This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one's label on it. Iteration of the romantic "single actor" or "small cadre" theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.*

> *There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.*
>
> *Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.*
>
> *Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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94. David Chirot
Fwd: Artists Rally for Spiral Jetty in Utah - Roma Art Exhibit in Hungary
Wed 6 Feb 2008

Two very different stories--
both concerned however with economics' effects on/with art
and with the Roma, the most "Outsider" people of Europe--
ironically--there is also in the Arts section a piece re the "Gypsy" of a
new production of Carmen

the Roma article is about not just being Outsider people, but the art being also a lot of it what is classified now in the art world as "Outsider"-- and how this affects the perceptions of the people themselves for the non-Roma a kind of double-bind

also the rise of some right wing "Guards" who are anti-Roma

Roma Art Exhibition in Hungary:

http://www.nytimes.com/2008/02/06/arts/design/06roma.html?_r=1&oref=slogin---

-Artists Rally for Spiral Jetty:

http://www.nytimes.com/2008/02/06/arts/06arts-ARTISTSRALLY_BRF.html?ref=arts---

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95. steve russell
Chomsky/bought and paid for
Wed 6 Feb 2008

Shouldn't our intellectuals be held accountable? Chomsky was on the pentagon's pay roll for years. His stock portfolio is anything but progressive. & his speaking fees are exorbitant. He lives in a highly fashionable, pricey Mass suburb. I doubt if he's spoken to a working stiff or non -academic in years. I don't think the guy is a phony, but he is compromised.

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96. steve russell
In the Republican Closet
Wed 6 Feb 2008

http://www.commondreams.org/archive/2008/02/06/6869/

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97. Gabriel Gudding
Re: masculinity and playing the "transgressor"
Wed 6 Feb 2008

JP,

It is not possible for me, in any meaningful way here, to answer your questions. I can /respond/ -- which response I'll limit to this: the thesis that "the new" is foremost a means of policing the feminine is not, to use your phrasing, "my schema." It is one of the most widely felt but undertheorized phenomena in the field of production. It in fact arguably defines not only the field of AG production as a whole but letters in toto. To even appear to argue the point by trading interpretations of the biographies and works of supposedly representative women, especially in this apparently hostile venue, is to ignore, if not elide, the truth of this structure. And I know that's not your intention.

Beyond that, based on the gist of your questions, I would refer you to DuPlessis's /The Pink Guitar: Writing as Feminist Practice/. She says succinctly and exhaustively what it would take three weeks to say on this list.

Thanks for your post.

Gabriel
--
http://gabrielgudding.blogspot.com
http://rhodeislandnotebook.blogspot.com

<<Gabriel, I've been following along here, and I want to ask for your comment on some examples to see if I can understand where you're going with this. From past correspondence with you I suspect that one person in the back of your mind is Duncan, so I'd ask how he fits into all of this. But I'm also interested in how Susan Howe fits in, as well as how her Emily Dickinson fits into your schema.

I'd also be curious as to how H.D. fits into it.

Each of these poets seems to exhibit some of the characteristics that you list, if I'm reading you correctly, as part of the "angry outsider" brand, which you see as a disingenuous masculine gesture. Yet I have a hard time being convinced because of these particular poets' work.

Duncan, though every bit the angry shaman claiming to be in possession of a superior Poetry, undercuts his pretensions, at least as he's presented in works like Mackey's "Gassire's Lute." I've criticized his attacks on LBJ myself, but I also tend to agree with them too, in weaker moments, when I feel free to call names and see a little Hell on earth.

H.D. also adopted a sort of vatic stance, and was comfortable pointing in The Gift to "our Aryans of the Midwest."

And Howe, too, seems to position herself as having corrective ideas. And she's certainly harsh with "non-affiliates" like R.W. Franklin, Gilbert & Gubar.

If you've have time, could you speak to these test cases? JP

On Feb 4, 2008, at 8:35 PM, Gabriel Gudding wrote:

> *[for names and further examples: http://gabrielgudding.blogspot.com/]*
>
> *Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.*
>
> *Elaboration: to play the underdog, the outlaw, the “angry outsider,” the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one’s shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one’s friends the apocalypse.*
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> *Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one’s disinterestedness in profit in order to display one’s purity of intent and pure devotion to the art; to display one’s high mind via one’s principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.*
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> *This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one’s label on it. Iteration of the romantic “single actor” or “small cadre” theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the*

> *badboy victim-transgressor author.*
>
> *There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.*
>
> *Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.*
>
> *Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

---------- This message was sent using Illinois State University Webmail.

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98. **Ryan Daley**
Re: Chomsky/bought and paid for
Wed 6 Feb 2008

Really? Chomsky being on the pentagon's payroll is news to me. I'd be interested in reading up on this. Where'd you come across that?

-Ryan
On Feb 6, 2008 4:05 PM, steve russell <[redacted]> wrote:
> Shouldn't our intellectuals be held accountable? Chomsky was on the pentagon's pay roll for years. His stock portfolio is anything but progressive. & his speaking fees are exorbitant.
> He lives in a highly fashionable, pricey Mass suburb. I doubt if he's spoken to a working stiff or non -academic in years. I don't think the guy is a phony, but he is compromised.
>
>
> ---
> Never miss a thing. Make Yahoo your homepage.
>

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99. Murat Nemet-Nejat
Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East
Wed 6 Feb 2008

Jim, Jason, David,

Three days ago, I began to write a response to Jason's original query. IBefore I finished it, I decided not to go on with it. Though sound and its complex and in some ways oppositional relation to performance is of supreme importance to me, I felt what I war writing was perhaps too far off from what you were discussing and were interested in. After Jim's post today and his riff on Homer, I changed my mind. Here is what I had written.Mine was going to be longer, but there is enough in it anyway:

"Jason,

When Ron Silliman developed his idea of a new sentence, he based it on the transformation of poetry from performance to a more reading (and subliminally seeing experience) after the invention of the printing press. He sees the poetry of the New Sentence as the culmination of this distinction between poetry as performance, experienced basically as uttered speech, and poetry as read language. In the slower intricacies of read language, the textural displacements the new sentence might create ("torsions"), Ron sees new possibilities for poetry, a dynamic (a new "concrete music" of torques) those distortions might create.

You are after, it seems to me, a digital poetry, reflecting possibly the consuming importance of computers in our lives today. This is a very interesting take; but, before saying where I agree with you, let me say where I see a significant

difference. The New Sentence was based on an actual fact, that in the United States a person receives most of one's poetry experience through the page. The computer is not *yet* the medium through which most poetry is received, or experienced. The computer, as far as I can tell, has not yet established a distinct mode of reading for poetry, except maybe enforcing an element of speed, like surfing. This difference is important, though I am not yet quite clear in what. One may perhaps discuss it later.

If paint is the basic material of painting and sound of music, words are the basic material of poetry. I can imagine letters to be the synthesizing units of a digital sound poetry. In a number of poets' works, for instance, in some of Alan's, a series of consonants appear in sequences or combinations next to each other. These poems remain on the page, silent - as conceptual or as concrete poems with a visual dimension- because the human voice can not "perform" these consonants all against each other. The resistance they create is too great. But each letter uttered and recorded individually can be then synthesized digitally. I can imagine a pointillist music made of these mixed sounds, the *wave* of music they may create. For instance, one may take all the letters of "Apres-midi D'un Faun" and create a chromatic digital poem out of it, as a pendant to Debussy's piece of music on the same poem. Jason, would you be interested in such a joint project?

I think the relationship between Seurat's "Un Dimanche Apres-Midi," Debussy's "Prelude A L'Apres-midi D'un Faun" and the project of a digital poem around the same poem is not accidental; but has a plot. Seurat's painting is filled with a giddy scientificism which permeates the painting, not that different from the giddy excitement with which the digital poem is embracing the new computer technology. Debussy is breaking down the traditional distances separating notes, the way in a digital poem the word or syllable as a unit of sound is broken down into letters often as consonants compressed, impacting against each other. On the other hand, both Debussy's piece and this project refer to Mallarme, the great skeptic of technology, creator of a resistant space full of chance.

Ciao,

Murat

On Feb 3, 2008 3:16 AM, Jason Quackenbush <[redacted]> wrote:

> *So i've been listening to the various sound poetry and sound art archives on ubu, and the one thing that has struck me is that the experimental music type stuff seems to be generally more interesting than the sound poetry stuff. It seems like there's an awful lot going on in the sound poetry world that hasn't really caught up to the technological and aesthetic achievements of various electronic music*

types. Moreover, along with being more advanced and more challenging than a lot of the sound poetry i'm listening to on here, i tend to think that someone like for example the aphex twin or plastikman or iannis xenakis or glenn branca is also more accessible because they're coming at what they're doing from a starting place of music rather than a starting place of poetry. Googling around for search strings like "sound poetry" and "audio poetry" one tends to find a lot of recordings of readings, a lot of them pretty crummy qua recordings, which I guess is my complaint over all. I did find some stuff on PennSound that was kind of along the right track, things that were using signal processing to create sounds and which had an adequate level of audio fidelity. But by and large the stuff I keep coming across sounds like it was recorded into the line input of a sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little more seriously.

So I guess what I'm asking is, aside from installation sound art (which is by and large a subset of conceptual art where it isn't the sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

> *Jason Quackenbush*"

On Feb 6, 2008 6:56 AM, Jim Andrews <[redacted]> wrote:

> *well, david, you gave jason a lecture, mistaking as a desire for less scratchy recordings his desire for work that takes the medium of recorded sound seriously as artistic media. and i pointed some of it out. so then you gave me a lecture on being narrowly focussed on the audiophilic.*
>
> *writing sound is a matter of layers/channels and sequences/takes. that is the 'architecture' of writing sound, sort of like the architecture of this message is a string of ASCII characters. imagine recorded sound as a writing.*
>
> *imagine the time when writing existed but very few knew how to write. a conversation between homer and a not so humble scribe. just write it down like I tell you, boy, says homer. homer, you moron, this is not a tape recorder, says the scribe, it's a different medium. in the future, he says, people will understand that editing and meditating on phrases and layering work--editing, in short--is a natural part of the writing process, and they'll understand it isn't simply a silent coding of speech but is also other things. and poets will be their own scribes, as will other people--writing will be almost as widely understood as speaking. imagine that. and i'm not going to be there. poetry's gonna change, homer, you can bet your butt on that. but i love ya, says the scribe. you are the grandaddy of it all. tell me that line again, please.*
>
> *line? says homer. don't give me that pythagorean technical mumbo jumbo for the sake of zeus, boy, speak plainly. plainly. poetry. you know. poetry. quoth he with bardic exasperation.*
>
> *i think they drank a bottle of wine together later, though, david. or maybe during.*
>
> *cheers, david.*
>
> *ja*
> *http://vispo.com*

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100. Barry Schwabsky
Re: Chomsky/bought and paid for
Wed 6 Feb 2008

C
Yikes. See http://www.npboards.com/t8077-noam-chomsky-responds.html:

Chomsky wrote: In fact, my stock portfolio is TIIA-CREF, the standard for academic pension funds. But it's totally irrelevant, for the reasons I mentioned, which are understood very well by poor and suffering people, and those who are seriously working for badly needed social change. They don't give a tinker's damn whether you hide what money you have under a mattress or put it in a bank or pension fund, in which case, of course, you'll be part of the corporate system, just as you are when you make a purchase from a corporation. All of this is very familiar. Communist Party hacks constantly condemned dissidents because they wanted to radically change the society, but participated in it and hence benefitted from it. There is, incidentally, a case to be made for socially responsible investment, and there are interesting initiatives that merit support, and contribute in limited ways to badly needed social change, but only in extremely limited ways as compared with the kind of activism that your sources are desperately attempting to undermine. But extricating oneself from the system is simply a major gift to centers of power, a fact obvious to the victims, which is why one hears these absurdities only from people are desperate to protect power and privilege. All pretty obvious, when you think it through.

and in response to
"...This "socialist" professor charges over $10,000 of dollars for a single appearance."
Chomsky wrote:
This is a flat lie, as can be discovered with two minutes of research. I never ask for a cent, and if there is an honorarium, I ask that it be given to some appropriate organization like Oxfam or UNESCO or others, and if that can't be done for technical reasons, do so myself.
----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Wednesday, 6 February, 2008 9:05:52 PM
Subject: Chomsky/bought and paid for

Shouldn't our intellectuals be held accountable? Chomsky was on the pentagon's pay roll for years. His stock portfolio is anything but progressive. & his speaking fees are exorbitant. He lives in a highly fashionable, pricey Mass

suburb. I doubt if he's spoken to a working stiff or non -academic in years. I don't think the guy is a phony, but he is compromised.

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101. **Jim Andrews**
Re: On Where to Find Audio/Sound Poetry
Wed 6 Feb 2008

---

here's a page of annotated links i put together concerning interactive audio on the web: http://vispo.com/misc/ia.htm

some of these pieces involve poetry; all of them involve sound. this page links to the most interesting interactive audio pieces on the web that i'm aware of--send me info, please, on ones i've missed if you think they're good 'uns. and toward the bottom of the page, there are links to online writings about interactive audio and online videos about interactive audio.

ja
http://vispo.com

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102. **Matt Henriksen**
Cannibal Books Brand New & Raw
Wed 6 Feb 2008

Cannibal Books
ravenously offers flesh-eating poems in hand-made volumes of unfashionable genius:

Cannibal:
Issue Three

120 pages, hand-sewn in 7 signatures, w/ a screen-printed cover and featuring Spring Psalter, a chapbook by Nate Pritts, & poems by Samuel Amadon, Stephanie Anderson, Joseph Bradshaw, Lily Brown, Adam Clay, Julia Cohen, Matthew Cooperman, Phil Cordelli, Jordan Davis, Patrick Dunagan, Jeff Encke, Landis Everson, Elisa Gabbert, David Goldstein, Laura Goode, Noah Eli Gordon, Jane Gregory, Carolyn Guinzio, Mike Hauser, Anne Heide, Melanie Hubbard, Andrew Hughes, Philip Jenks & Simone Muench, Justin Marks, Chris Martin, Erin Martin, Ben Mazer, Jeff Morgan, Keith Newton, Chris Rizzo, Elizabeth Robinson, Kate Schapira, Mike Sikkema, Jessica Smith, Mathias Svalina, Chris Tonelli, Tim Van Dyke, & Jared White

The
Foundations of Poetry Mathematics

by Ben Mazer

6 pages,
hand-sewn

True Poems
About the River Go Like This

by Andrea
Baker

accordion-style
on canvas

Gilbi Winco
Swags

by Melanie
Hubbard

44 pages, hand-sewn

Available
through PayPal at flesheatingpoems.blogspot.com or query
[redacted] for current mailing address. Our books will also be available at Pegasus
Books (Berkeley, CA), Woodland Patterns (Milwaukee, WI), Unnameable Books (Brooklyn,
NY) & elsewhere. Book buyer queries
welcome.

An aesthetic
definition cannot define the hunger.

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http://www.yahoo.com/r/hs

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103. Stephen Vincent
New de Blog/ Ann Hamilton's Tower + Joanne Kyger & Mother sequence
Wed 6 Feb 2008

---

http://stephenvincent.net/blog/

A couple of new pieces

Ann Hamilton: her new Tower at the Stephen & Nancy Oliver Ranch Last spring, Ann Hamilton, the artist, completed a tower. 86 feet tall, maybe 30 feet in diameter, composed of 250 tons of concrete (the structure is anchored by a 65 concrete pier into the earth, the last 10 or 15 feet(?) is pierced into solid rock). Inside, at the base, is a reflective pool.... (with photos and hapics!)

Mother, Joanne Kyger, and the Practice of Radiance
As my mom lay in bed late last evening - about to go to sleep - I read her Joanne Kyger's poem, September

As always, appreciate our comments

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104. steve russell
Chomsky/bought & paid for
Wed 6 Feb 2008

I can only post one more time tonight. Briefly, Chomsky's "Aspects of the Theory of Syntax" was produced with money from the Joint Services Electronic Program (U.S. Army, UlS. Navy, and U.S. Air Force) as well as the U.S. Air Force Electronic Systems Divisions. When questioned, Chomsky quibs, "Do you think you are not working for the Pentagon? Ask yourself about the origins of the computer and the Internet you are now using." As though I'm equally implicated because I use the computer. Such bullshit.

Chomsky, our man of the people, is fond of tax shelters. Boston's venerable white-shoe law firm Palmer and Dodge (funny name, Dodge) set up an irrevocable trust to protect his assets from uncle Sam. Chomsky favors the estate tax and massive income redistribution, but not HIS income.

& he does charge 12,000 dollars a pop for lectures.

He finds that corporations make damn good investments. He throws his money into blue chips and the TIAA-CREF stock fund. Many of those abhorrent companies he derides isn't reason for him not to profit-- name it, he's fond of oil companies, military contractors, and pharmaceuticals.

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105. Tony Trigilio

Snow cancellation, Danielle Pafunda's lecture at Columbia College Chicago

Wed 6 Feb 2008

Hi all--

Apologies, but Danielle Pafunda's lecture (see below) at Columbia College Chicago was canceled tonight because of inclement weather. The college shut down all classes and events after 5 p.m.

(I didn't think the storm was that bad myself. But I don't own a car, and I'm sure automobile travel issues played a big part in the decision.)

The lecture will be rescheduled, probably for later this month. I'll send out a notice once the new day/location is decided. Thanks--

Best,
Tony
****

Please join us for the first event of our Spring Reading Series . . .

DANIELLE PAFUNDA LECTURE:
"Stunt Doubles, Companion Species, and the Lyric"

Wednesday, February 6, 2008 (5:30 p.m.)
Music Center Concert Hall
1014 South Michigan Avenue

Free and open to the public
For more information, call [redacted]

DANIELLE PAFUNDA is the Spring 2008 Visiting Poet-in-Residence at Columbia College Chicago. She is the author of two poetry collections, MY ZORBA (Bloof Books, 2008) and PRETTY YOUNG THING (Soft Skull Press, 2005), and the forthcoming chapbook A PRIMER FOR CYBORGS: THE CORPSE (Whole Coconut). She has been anthologized in the 2004, 2006, and 2007 editions of BEST AMERICAN POETRY, as well as in NOT FOR MOTHERS ONLY: CONTEMPORARY POETS ON CHILD-GETTING AND CHILD-REARING (Fence Books, 2007) and WOMEN POETS ON MENTORSHIP: EFFORTS AND AFFECTIONS (University of Iowa, 2008). Poetry, reviews, and essays appear in such publications as ACTION YES, CONJUNCTIONS, TRIQUARTERLY, and the GEORGIA REVIEW. She received a BA from Bard College, MFA in Poetry from New School University, and is currently a doctoral candidate in the University of Georgia Creative Writing Program. She is co-editor of the longstanding

online literary journal LA PETITE ZINE, and a contributing curator at the new DELIRIOUS HEM. Her teaching and scholarly interests include 20th century American poetry, experimental poetry, gender theory, cultural and biocultural studies.

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106. **Ryan Daley**
Re: Chomsky/bought and paid for
Wed 6 Feb 2008

Yeah, I didn't think so. Thanks Barry.

On Feb 6, 2008 5:45 PM, Barry Schwabsky <[redacted]> wrote:
> C
> Yikes. See http://www.npboards.com/t8077-noam-chomsky-responds.html:
>
> Chomsky wrote:
> In fact, my stock portfolio is TIIA-CREF, the standard for academic pension funds. But it's totally irrelevant, for the reasons I mentioned, which are understood very well by poor and suffering people, and those who are seriously working for badly needed social change. They don't give a tinker's damn whether you hide what money you have under a mattress or put it in a bank or pension fund, in which case, of course, you'll be part of the corporate system, just as you are when you make a purchase from a corporation.
> All of this is very familiar. Communist Party hacks constantly condemned dissidents because they wanted to radically change the society, but participated in it and hence benefitted from it.
> There is, incidentally, a case to be made for socially responsible investment, and there are interesting initiatives that merit support, and contribute in limited ways to badly needed social change, but only in extremely limited ways as compared with the kind of activism that your sources are desperately attempting to undermine. But extricating oneself from the system is simply a major gift to centers of power, a fact obvious to the victims, which is why one hears these absurdities only from people are desperate to protect power and privilege. All pretty obvious, when you think it through.
>
> and in response to
> "...This "socialist" professor charges over $10,000 of dollars for a single appearance."
> Chomsky wrote:
> This is a flat lie, as can be discovered with two minutes of research. I never ask for a cent, and if there is an honorarium, I ask that it be given to some appropriate organization like Oxfam or UNESCO or others, and if that can't be

done for technical reasons, do so myself.
>
> ----- Original Message ----
> From: steve russell <[redacted]>
> To: [redacted]
> Sent: Wednesday, 6 February, 2008 9:05:52 PM
> Subject: Chomsky/bought and paid for
>
> Shouldn't our intellectuals be held accountable? Chomsky was on the pentagon's pay roll for years. His stock portfolio is anything but progressive. & his speaking fees are exorbitant.
> He lives in a highly fashionable, pricey Mass suburb. I doubt if he's spoken to a working stiff or non -academic in years. I don't think the guy is a phony, but he is compromised.
>
>
> ---
> Never miss a thing. Make Yahoo your homepage.
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107. **Jim Andrews**
Re: On Where to Find Audio/Sound Poetry
Wed 6 Feb 2008

---

if we can think of recorded sound as a type of writing, then the 'page' looks like a timeline that has multiple channels. And each channel can have multiple divisions into different cuts. as in the interface to a multi-track recording piece of software such as http://www.sonycreativesoftware.com/images/ss/lg/acidpro6-callouts.jpg , which is the interface to Acid, a popular multi-track recording/editing piece of software.

of course this is the architecture of film also, only the basic unit in film is the frame, whereas in sound it's the much smaller sample. you can edit both audio and video in Acid.

audio and film are spatialized, as a writing space, into a two dimensional timeline with channels.

interactive audio replaces the timeline paradigm with that of the flowchart (e.g. http://bayimg.com/oAFLFAaBC). flowcharts allow for decisions.

director, flash, Max, and other multimedia/programming authoring tools are hybrid timeline/flowchart media writing spaces.

ja
http://vispo.com

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108. **amy king**
Re: Chomsky/bought and paid for
Wed 6 Feb 2008

Thanks for this link and clarification -- thanks very much.

Barry Schwabsky <[redacted]> wrote: C
Yikes. See http://www.npboards.com/t8077-noam-chomsky-responds.html:

Chomsky wrote:
In fact, my stock portfolio is TIIA-CREF, the standard for academic pension funds. But it's totally irrelevant, for the reasons I mentioned, which are understood very well by poor and suffering people, and those who are seriously working for badly needed social change. They don't give a tinker's damn whether you hide what money you have under a mattress or put it in a bank or pension fund, in which case, of course, you'll be part of the corporate system, just as you are when you make a purchase from a corporation.

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109. **Ryan Daley**
Re: Chomsky/bought & paid for
Wed 6 Feb 2008

Steve,

It's not that I don't believe you, but where are you getting this from?

-Ryan

On Feb 6, 2008 8:01 PM, steve russell <[redacted]> wrote:
> I can only post one more time tonight. Briefly, Chomsky's "Aspects of the Theory of Syntax" was produced with money from the Joint Services Electronic Program (U.S. Army, UlS. Navy, and U.S. Air Force) as well as the U.S. Air Force Electronic Systems Divisions.
> When questioned, Chomsky quibs, "Do you think you are not working for the Pentagon? Ask yourself about the origins of the computer and the Internet you are now using." As though I'm equally implicated because I use the computer. Such bullshit.
>

> Chomsky, our man of the people, is fond of tax shelters. Boston's venerable white-shoe law firm Palmer and Dodge (funny name, Dodge) set up an irrevocable trust to protect his assets from uncle Sam. Chomsky favors the estate tax and massive income redistribution, but not HIS income.
>
> & he does charge 12,000 dollars a pop for lectures.
>
> He finds that corporations make damn good investments. He throws his money into blue chips and the TIAA-CREF stock fund. Many of those abhorrent companies he derides isn't reason for him not to profit-- name it, he's fond of oil companies, military contractors, and pharmaceuticals.
>
>
> ---
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110. Ryan Daley
Re: Chomsky/bought & paid for
Wed 6 Feb 2008

Ok. One more question and then I must retire:

So, if New York State voted for the war, and if I receive an artist grant from New York State, am I on par with Chomsky?

-Ryan

On Feb 6, 2008 8:01 PM, steve russell <[redacted]> wrote:
> I can only post one more time tonight. Briefly, Chomsky's "Aspects of the Theory of Syntax" was produced with money from the Joint Services Electronic Program (U.S. Army, UlS. Navy, and U.S. Air Force) as well as the U.S. Air Force Electronic Systems Divisions.
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>
>
> ---
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111. Elizabeth Switaj
Re: Chomsky/bought & paid for
Wed 6 Feb 2008

If by "on par" you mean as open to criticism, then no. You haven't achieved enough to be worth attacking by any available means yet.

On Feb 6, 2008 7:54 PM, Ryan Daley <[redacted]> wrote:

> *Ok. One more question and then I must retire:*
>
> *So, if New York State voted for the war, and if I receive an artist grant from New York State, am I on par with Chomsky?*
>
> *-Ryan*

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112. ROBIN HAMILTON
Re: Chomsky/bought and paid for
Thu 7 Feb 2008

And just to chip in a little more, this in particular seems a bit ass-backwards:

> I doubt if he's spoken to a working stiff or non -academic in years.

== given that the thrust of Chomsky's domestic politics is American Activist Left, and the major part of his speaking is to non-academic audiences.

(That was one of the subtexts of Sokal and Bricomart's _Intellectual Impostures_ that everyone commenting on the book seemed to ignore [another was the amount of space devoted to epistimology], that the post-modernists that they slagged off -- the one notable axception to their condemnation was Foucault -- were busily avoiding direct political action and engagement. It was, inter alia, an Old Left critique of Posture Politics.)

Nice to see a post that manages to get everything quite so totally wrong. <g>

Robin Hamilton

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113. Alan Sondheim
Electronic writing, approach
Thu 7 Feb 2008

Electronic writing, approach

Electronic writing is always protocol-based and always dynamic. Keyboard strokes signal interrupts, the screen-image is constantly refreshed, fonts are interchangeable, links and animations may be present, the text may be updated by the original author or modified by others, the text might be deleted once and for all, or temporarily deleted, or duplicated and transformed from one to another site, or printed out hardcopy, or faxed, or entirely transformed into another medium - audio, steganography, online or offline calligraphy, and so forth. The text is fluid, inherently non-canonic, every instance is equivalent to every other, every instance is original and plagiarism. The text is burdened by apparatus from ebook reader to desktop, cellphone to electronic billboard. The text requires maintenance, electrical current, to continue its electronic presence. The text requires the transparency of protocols to be present, presented. The text requires an interface from electronic hardware-software circuitry to visual or other presentation. The text requires busses or connectors from one component to another, and from internal electronics to display. The text also requires data storage, and encoding/decoding as well as the potential well of checksums and other means ensuring minimal errors. If the text is transferred from one hardware medium to another or one file format to another, it requires interoperability - an interoperability which leaves the surface of the text relatively inviolate. The text requires data storage which itself exists within a physical potential well, producing the semblance of at least momentary stability. The text requires light or sound or haptic or other sensors.

And the text requires a relatively stable input environment, within which the interrupts are apparently operating smoothly, transmission is relatively clear from infractions or appears clear from such, lag is sufficiently small and the buffer sufficiently large to give the writer/programmer/artist at least a degree of illusory autonomy.

Let us not forget that machines, habitus, economy, are required. That the stability of signs and sign systems are required. That mutually understood sememes are required. That languaging among a community of more or less speakers/writers is required.

The text itself, per se, requires nothing. Nothing is required unless communication, beyond the communication of error, anomaly, distortion, annihilation, creation, exchange, displacement, condensation, theft, hack, repetition, meta-transformations or meta-signifiers based on the bracket- ing of the text - unless communication based on at least the semblance of interiority, is desired; in this sense the author is ghost, wraith, close to invisible beyond, beneath, the text, perhaps present at the birth of the text or system or links of text, and perhaps not.

And this list, drawn from apparatus, habitus, text, language, economy, catastrophic and stable regimes, may be extended or diminished - the terms are variable, problematic; the 'worldview' stemming from the true world is equally problematic.

Nonetheless: The text, and one might of course argue that each and every text is always already dynamic, that such is the nature of communication, written or spoken or otherwise. Still: One might or might not make a distinction between traditional texts and those that are up for grabs in relation to electrical and other dynamic forms of reproduction, whose outputs are also dynamic, at least to the extent of redrawing/rewriting/ rewryting the image or text or social/creative internal and external content and positioning of the text.

Now further, what is it that we teach, that is normally taught, if not for the stability of the canon, or stability for that matter of jodi.org or other entities and projects and productions or producings which are not stable whatsoever but are part and parcel of literature today, however such may be defined? Unless literature is confined to the printed page, in which case it is also confined to a relatively small corner of electronic- social life today, that is, confined to a relatively small and perhaps irrelevant corner of life itself. So perhaps it is time, and of course in this space/place I am preaching mainly to the converted, to teach litera- ture as a residue or heartland of the social-technologic, as a production of desire, at least to the extent of the desire to be produced, in rela- tion to literature as theory or language or other artifacture? In spite of the fact that theory is essential to hermeneutics and the reception of

literature. In which case, literature might be approached top down, or sides-in, lateral, so that, for example, the existence of the external flash drive, conveniently plugged into a machine for extra memory, operat- ing system, creative software, text repository, would be inherently part of the questions: What, how, why, when, where do we write? Where are our writings deposited? What hope do we have for their survival? What about _this particular text_ within this particular environment - a momentary housing at best? What about momentary housing? Obsolescence? And so forth?

From a related discussion with Sandy Baldwin, Frances van Scoy Azure Carter: Given the above, what are the software issues themselves? What are the textual or graphic or other interfaces employed? What are the esthetics of those interfaces? Since every interface both transmits and filters, what are the conditions of transmission, and what is filtered out, what artifacts are added in? Is the interface considered an object or a process (continual updating of beta, name+number (Quicktime 7.4 for example), is it purchased or free, open or closed source? What is the user control over the interface and what is the interface's control over the user? (For example, user-specified fonts may override monospaced fonts in a text apparently involving graphic-ascii or other presentation.)

Further, there are phenomenological issues related to traditional media, to media in general: What is the genre-lens we're using in reading/looking at/processing/hearing/etc. a text? What is the history of the genre? Of genre? How does genre relate to canon and is the text considered canonic? Is it considered a finished text, an object, a process, an unfinished text, a variorium, an ur-text, a meta-text, a critique of another exemplary text, a system of procedures or modules or sub-modules? Further, is the text considered part of a cycle? Of a community of texts? Written by one or more authors? Is the user part of a community of users, for example a book club? Was the text written for a community or specific community? What theory, if any, is used to approach the text? What is the text's relation to that theory? To theory? Who wrote, programmed, created, tended, the text? Is the text interactive, reactive, stationary, mobile within the interface, apparently within the user's control, out of the user's control; does it alter the interface framework, collapse or appear to hack into the framework? And is the text designed to be read/viewed/heard/etc. with a particular viewer in mind? With a particular person or group or groups of people?

Finally, is electronic writing textual? Can one speak of an 'electronic text'? Is electronic writing _read_? Are there other ways to approach it? (Is electronic writing an 'it'?) I want to argue against canon, genre, static or state approaches, I want to argue in favor of a general field phenomenology of organism, inscription, inscribing, emanent, machinic and other phyla, wryting

and other processes, I want to think through no final solutions, no stages of consciousness, no conclusions, no edifices, no thing, other and no other, I want to argue against this messaying, this lack (what did I forget, what did I leave out, what have I gotten wrong, what don't I know, what did I express poorly if at all?), I want to argue against argument, I want to argue the favor of your

-

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114. benmazer
my new book
Thu 7 Feb 2008

My new chapbook, The Foundations of Poetry Mathematics, has just been published by Cannibal Books.? It can be viewed/ordered here:

http://flesheatingpoems.blogspot.com/2008/02/foundations-of-poetry-mathematics.html

Make orders by check or money order to Katy & Matthew Henriksen and send to

Matthew Henriksen
95 Clay Street, 3L
Brooklyn, NY 11222

Contact?Cannibal/Cannibal Books/Typo/Burning Chair?via email at flesheatingpoems AT yahoo DOT com

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115. Mathew Timmons
A Reading in Four Dimensions Fri, Feb 8 at 8pm Eagle Rock Center for the Arts
Thu 7 Feb 2008

A Reading in Four Dimensions

Friday, February 8 at 8pm

Eagle Rock Center for the Arts

http://www.centerartseaglerock.org/holly.html

Please join us for A Reading in Four Dimensions organized by Mathew Timmons: an evening of performance and poetry exploring the concept of abstraction as it pertains to the realm of language. Featuring performances by

Harold Abramowitz, Danielle Adair, Jason Brown, Mathew Timmons and Christine Wertheim.

A Reading in Four Dimensions is being held in conjunction with the exhibition Possible Impossible Dimension: Six Artists on the Brink of Abstraction curated by Holly Myers at Eagle Rock Center for the Arts, (2225 Colorado Blvd., Eagle Rock, CA 90041, [redacted]) on Friday, February 8 at 8pm. The exhibition runs from Saturday, January 12 to Saturday, February 16.

Performer Bios:

Harold Abramowitz is a writer and teacher from Los Angeles. With Mathew Timmons, Harold co-curates the Late Night Snack literary cabaret series, and with Amanda Ackerman, he co-edits a short form literary press called eohippus labs. Harold also has a book, Dear Dearly Departed, to be published in the near future by Palm Press and a micro-book, Sunday, or a Summer's Day, to be published in the near future by PS Books. He teaches at Charles R. Drew University of Medicine and Science in Los Angeles.

Danielle Adair, performance persona and personhood of Danielle Adair Correll, is an interdisciplinary artist based in Los Angeles. Most recently she has performed at such venues as Los Angeles Contemporary Exhibitions, the Roy and Edna Disney CalArts Theater, the West Hollywood Book Fair, Beyond Baroque, The Smell, the Museum of Contemporary Art Los Angeles, and 21 Grand in San Francisco. Her manuscript, "Selma," examines more specifically the subject matters of psychopathology, Feminism, and institutional narratives addressed in her performances.

Jason Brown is director of Superbunker, consigliere of Machine Project, janitor of Betalevel, editor of Obscurantist, creator of BlebNet. He will be using a video projector and a theremin.

Mathew Timmons is guest editor of Trepan, co-edits Insert Press, co-hosts LA-Lit, and co-curates Betalevel's Late Night Snack. His writings appear in Manufactured Inspirato, Greetings, Disaster, Sleepingfish, P-Queue, Holy Beep!, Outside Voices 2008 Sound Poetry Anthology, Flim Forum, The Physical Poets Vol. 2 and PSBooks. He is the Program Coordinator of CalArts MFA Writing Program, and teaches an interdisciplinary arts workshop and a media writing workshop for CalArts School of Critical Studies.

Christine Wertheim is a former painter with a PhD in literature and semiotics from Middlesex University, (UK). She teaches at the California Institute for the Arts for whom she co-organizes an annual writing conference: Séance (2004), Noulipo (2005), Impunities (2006), Feminaissance (2007), ArText (2008). With Matias Viegener she has co-edited two anthologies of contemporary experimental writing: Séance, Make Now Press, 2006, and noulipo, Les Figues

Press, 2007. A third, Feminaissance is forthcoming in Fall 2008. The book of her own poetics +|'me'S-pace is published by Les Figues Press, 2007. Christine's work is a poetic investigation of the English tongue, from both sides. Whilst the written version examines the side of the e|e, spoken events highlight what's sigh'd in the vO|dse.

Possible Impossible Dimension: Six Artists on the Brink of Abstraction

12 January - 16 February 2008

Dan Bayles

Dorsey Dunn

Brad Eberhard

Max Lesser

Chris Natrop

Bari Ziperstein

Curated by Holly Myers

Eagle Rock Center for the Arts

2225 Colorado Blvd.

Eagle Rock, CA 90041

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116. Roy Exley

Ropy Exley - Re: Screams and cadence

Thu 7 Feb 2008

Alan,

Do you know Todd Dockstader's 'Aerial' series of electronic music recordings on Sub Rosa Records? He spent a decade recording the broadcasts, noise, static and interference from short-wave radio and then edited the results into about 80 hours worth of sound then further edited this into 'Aerial' 1,2 & 3 which amounts to about five hours of wonderfully atmospheric sound. If you are interested in electronic music maybe we can share information.

Roy Exley.

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117. Alexander Jorgensen
Vibrant Gray - Blue Issue
Thu 7 Feb 2008

The Blue Issue of Vibrant Gray is now online! This issue features work by Alexander Jorgensen, Richard Larson, Maggie Gerrity, Geraldine McGowan, Nita Noveno, Caroline Berger, Aaron Koppel, J.D. Smith and Brent A. Fisk.

Also, be sure to follow the link on the websiste to our blog where we will putting up videos of our authors reading the work we have featured in the last two issues. We will also be keeping you up to date with the projects the Vibrant Gray editors are working. In return, the editors of Vibrant Gray hope you will let us know what you think of our journal and what you would like to see in the future.

Finally, we are hoping to put the next issue of Vibrant Gray online by April, so be sure to get your submissions in.

Cheers,
The Editors
vibrantgray.com
http://www.alexanderjorgensen.com

--
http://www.fastmail.fm - The way an email service should be

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118. Philip Metres
new on Behind the Lines poetry
Thu 7 Feb 2008

Happy New Year, people:
January stuff on http://www.behindthelinespoetry.blogspot.com

Katie Sedon's Arm is a Whitman Poem
"Lying Face Down in a Pool of Aesthetics"/Daniel Bourne
Matthea Harvey's Modern Life and "The Future of Terror"
"Artists Against the War" Online Exhibit
Paula McLain's A Ticket to Ride Release Party
Student Poetry Reading November 27, 2007 at John Carroll
Sami Rasouli, Iraqi-American, the Founder of the MPT
Kristen Baumlier is a Petroleum Pop Princess
Anna Baltzer, Martin Luther King Jr. and Israel/Palestine
Is Disjunctiveness in Poetry Necessarily an Act of Resistance?
On Scheerbart's The Development of Aerial Militarism...
James Wood on Tolstoy

Diane DiPrima's "Rant"/and a Riposte called "Cant"...
Robert Cray's "Twenty"/Keeping Our Eyes Wide Open
Holzer's Projections of Poetry/Dreamscapes as Big ...
Voices in Wartime: First War Resistance Poem, "Lam...
Khalil Gibran in The New Yorker
Eisenhower's Grandfather Moment
The Spinanes' "Lines and Lines"/Imagery Warmups
Stanley Fish, on "The Uses of the Humanities"
Confronting Orientalism and Anti-Semitism: Salloum...
U2's "Beautiful Day"/The First Day of the Semester...
What does this noise have to do with revolution?/W...
Li-Young Lee's "After the Pyre" (from Poetry Daily...
The Political Crisis in Kenya
Desire is Desire: Joe Strummer's "Redemption Song"...
David-Baptiste Chirot's latest ("The Teller Alone ...
Chalmers Johnson Bares All (of Charlie Wilson's Wa...
The Sidewalk Blogger's Questioning Equations
Poetry and Human Rights/A Web Resource
Daniel Heyman's Abu Ghraib
Botero Abu Ghraib/"Cut Loose the Body": An Antholo...
DC Guerrilla Poetry Insurgency/Some Video Clips of...

Be well,

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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119. Jim Andrews
dbCinema does Rem Koolhaas
Thu 7 Feb 2008

---

dbCinema does Rem Koolhaas
(preliminary)
http://vispo.com/dbcinema/koolhaas

ja

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120. **cris cheek**
Re: On Where to Find Audio/Sound Poetry
Thu 7 Feb 2008

---

hiyas.
i'm really serious about production value too
for several years in the mid-1990s i worked in recording studios with various producers and then as my own producer
some of that was in electro-acoustic environments the delivery of which required dedicated sound "projectionists"

such as at UEA electronic music studios

and it won't have escaped everybody's notice that a lot of the early sound poetry festival work was presented and even made at Fylkingen in Stockholm, pretty state of the art at that time (mid 1970s)

i was involved in alternative radio in the UK over recent years too setting up an RSL with Kirsten Lavers (Radio Taxi) making work for Hearing Is Believing, Tork Radio and Resonance FM

i totally agree about Kahn and Whitehead's "The Wireless Imagination" as one source there are several decent books on Radio Art . . . maybe Daina Augaitis and Dan Lander's "Radio Rethink" is my other pick

Horspiel . . .German radio Art would be a way to go more generally imo as would more historically the Radio Ballads made by Charles Parker in the 1960s (an inspiration for "Coleridge's Rime of the Ancient Mariner" tnwk made a few years back . . . still some info at
http://www.radiotaxi.org.uk/mariner/detail.html)

more generally the airwaves in the US are often way too bland but Martin Spinelli's programs "Radio Radio" offer some delights . . .

personally i am exploring using Max msp live processing along with Ableton Live

BUT . . . i don't tend to do any such thing at "poetry readings"

this *might be the first year that i begin to

although the poets will likely moan

"where's the text?"

well they've been saying that for years with me so go figure but . . . and poetry venues aren't generally set up for good sound (i had an exception at Cue in NYC a couple of weeks back so maybe 'things' are gonna get better??)

nobody yet mentioned the work that Susan Howe is doing with David Grubbs

thanks for raising this discussion

love and love
cris

On Feb 6, 2008 12:09 PM, Jason Quackenbush <[redacted]> wrote:

> *On Feb 5, 2008, at 9:02 AM, Danny Snelson wrote:*
>
> *but that returns to, i think, the more pressing question of changes in dissemination. gregory mostly records for BBC but also releases on small*
> *labels or with galleries. & there was*
> *TELLUS<http://www.ubu.com/sound/tellus_11.html>(we've put a number of newly digitized items online recently), but more*
> *interestingly, there once were networks of cassette exchange. you question,*
> *somewhat bizarrely to my ears, jason, if there are cd-r zines!*
> *aren't cd-rs*
> *obsolete with digital network exchange?*
>
> *Possibly. I once had a class with Tom Rhea, a fascinating*
> *curmudgeonly man well known in certain circles for having been the*
> *guy who wrote the users manual for the original mini moog*
> *synthesizer, who was fond of commenting that the consumer public is*
> *stupid as evidenced by the fact that they selected the audio cassette*
> *as a favored audio medium over the vastly superior audio quality of*
> *LP records. It's interesting, to me at least, looking at the history*
> *of the distribution of audio that almost at every turn where new*
> *media has always been selected for convenience over sound quality.*
> *Still, there has always been a desire among certain wonkish*
> *audiophile segments of the public, usually people who are serious*
> *rather than casual listeners, for greater fidelity in the recording.*
> *Given that audio poetry requires serious listening, i think it's*
> *possible to make a good case that there are higher standards of*
> *distribution quality (as opposed to production quality where really*
> *anything is fair game) just as is the case with music recordings*
> *aimed at the audiophile demographic. To that end, i think it might be*
> *interesting to treat audio poetry the same way. Granted MP3 is a*
> *pretty good lossy compression algorithm. However, it is still lossy,*
> *and the compression process as a result will always produce audible*
> *artifacts, even at higher bit rates. The idea that there might be a*
> *CD-R or DVD-R distribution is attractive because it allows not just*
> *for compressed audio distribution, but other possibilities like dolby*

> *encoding, CD quality 16bit/44.1khz audio, as well as saving people the time of downloading and the necessity of maintaining the network bandwidth for huge audio files. which is a boon for folks like me whose broadband options are limited or nonexistent because of where we live.*
>
> *Thanks,*
> *Jason*

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121. **amy king**

Saturday -- Providence, RI -- Marks, Bozicevic, and Shankar

Thu 7 Feb 2008

Justin Marks, Ana Bozicevic-Bowling & Ravi Shankar reading in Providence, RI on 2/9/08

Ada Books and The Publicly Complex Reading Series present a new night of poetry! Justin Marks, Ana Bozicevic-Bowling & Ravi Shankar will read this

Saturday, February 9, at 6pm.
330 Dean Street (where it crosses Westminster)
Providence, RI
http://www.ada-books.com/blog.htm
[redacted]

There will be free wine and snacks for those who like that sort of thing. Do come!

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122. **Kyle Schlesinger**

Contact info for Michael Slosek and Christophe Casamassima?

Thu 7 Feb 2008

Anyone have contact info for Michael Slosek and/or Christophe Casamassima?

Thanks!

Kyle
www.kyleschlesinger.com
www.cuneiformpress.com
www.cuneiformpress.blogspot.com

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123. **steve russell**
Re: Chomsky/bought & paid for
Thu 7 Feb 2008

No. Being a resident of New York doesn't implicate you in the war anymore than my being a resident of Washington, D.C., and having won a D.C. Commission for the Arts grant implicates me with Fenty's administration. I'm not taking my weekly paycheck from Fenty, nor am I involved with their policy decisions. Chomsky is a different matter entirely. Chomsky's position as the leading American intellectual, and his income level puts him in a different league. He doesn't struggle to pay rent, etc. Listen, in many ways I admire the guy. In fact, I sometimes post in the hope that I'll be proven wrong because there's so much info floating around, and it's difficult to discern what is and isn't bullshit. Because the people on buffalo.edu are especially well informed, buffalo seems the perfect forum in which to air my concerns.

Ryan Daley <[redacted]> wrote:
  Ok. One more question and then I must retire:

So, if New York State voted for the war, and if I receive an artist grant from New York State, am I on par with Chomsky?

-Ryan

On Feb 6, 2008 8:01 PM, steve russell
wrote:
> I can only post one more time tonight. Briefly, Chomsky's "Aspects of the Theory of Syntax" was produced with money from the Joint Services Electronic Program (U.S. Army, UlS. Navy, and U.S. Air Force) as well as the U.S. Air Force Electronic Systems Divisions.
> When questioned, Chomsky quibs, "Do you think you are not working for the Pentagon? Ask yourself about the origins of the computer and the Internet you are now using." As though I'm equally implicated because I use the computer. Such bullshit.
>
> Chomsky, our man of the people, is fond of tax shelters. Boston's venerable white-shoe law firm Palmer and Dodge (funny name, Dodge) set up an irrevocable trust to protect his assets from uncle Sam. Chomsky favors the estate tax and massive income redistribution, but not HIS income.
>
> & he does charge 12,000 dollars a pop for lectures.
>
> He finds that corporations make damn good investments. He throws his money into blue chips and the TIAA-CREF stock fund. Many of those abhorrent companies he derides isn't reason for him not to profit-- name it, he's fond of oil

companies, military contractors, and pharmaceuticals.
>
>
> ----------
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>

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124. steve russell
Re: Chomsky/bought and paid for
Thu 7 Feb 2008

Concerning Chomsky's portfolio: His reply seems disingenuous. Unless I'm able to buy my produce from a Farmer's market, I, too, am implicated. Chomsky's privileged, but he doesn't care to admitt it. He makes a rather glib case for moral equivilence.

Look, I read the guy and admire him. And I hope my assertions are proven wrong. But I've been hearing this stuff for years and these charges, as far as I know, haven't been properly addressed.

Barry Schwabsky <[redacted]> wrote:
C
Yikes. See http://www.npboards.com/t8077-noam-chomsky-responds.html:

Chomsky wrote: In fact, my stock portfolio is TIIA-CREF, the standard for academic pension funds. But it's totally irrelevant, for the reasons I mentioned, which are understood very well by poor and suffering people, and those who are seriously working for badly needed social change. They don't give a tinker's damn whether you hide what money you have under a mattress or put it in a bank or pension fund, in which case, of course, you'll be part of the corporate system, just as you are when you make a purchase from a corporation. All of this is very familiar. Communist Party hacks constantly condemned dissidents because they wanted to radically change the society, but participated in it and hence benefitted from it. There is, incidentally, a case to be made for socially responsible investment, and there are interesting initiatives that merit support, and contribute in limited ways to badly needed social change, but only in extremely limited ways as compared with the kind of activism that your sources are desperately attempting to undermine. But extricating oneself from the system is simply a major gift to centers of power, a fact obvious to the victims, which is why one hears these absurdities only from people are desperate to protect power and privilege. All pretty obvious, when you think it through.

and in response to
"...This "socialist" professor charges over $10,000 of dollars for a single appearance."
Chomsky wrote:
This is a flat lie, as can be discovered with two minutes of research. I never ask for a cent, and if there is an honorarium, I ask that it be given to some appropriate organization like Oxfam or UNESCO or others, and if that can't be done for technical reasons, do so myself.
----- Original Message ----
From: steve russell

To: [redacted]
Sent: Wednesday, 6 February, 2008 9:05:52 PM
Subject: Chomsky/bought and paid for

Shouldn't our intellectuals be held accountable? Chomsky was on the pentagon's pay roll for years. His stock portfolio is anything but progressive. & his speaking fees are exorbitant. He lives in a highly fashionable, pricey Mass suburb. I doubt if he's spoken to a working stiff or non -academic in years. I don't think the guy is a phony, but he is compromised.

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125. Mark Weiss
Re: masculinity and playing the "transgressor"
Thu 7 Feb 2008

Gabe: If you raise a position in discussion you take on the reponsibility to answer questions about it. Otherwise discussion would be a matter of exchanging booklists and meeting again in a couple of months (assuming that one had nothing else to do).

I'm not hostile to the idea, I just don't buy it. That "'the new' is foremost a means of policing the feminine" is a pretty extraordinary statement. Foremost? This is way beyond oversimplification. But I'm willing to be convinced. Messianic statements seem to be all the rage this political season. I seem to be immune to them.

Mark

At 04:25 PM 2/6/2008, you wrote:
>JP,
>
>It is not possible for me, in any meaningful way here, to answer your
>questions. I can /respond/ -- which response I'll limit to this: the
>thesis that "the new" is foremost a means of policing the feminine is not, to
>use your phrasing, "my schema." It is one of the most widely felt but
>undertheorized phenomena in the field of production. It in fact arguably
>defines not only the field of AG production as a whole but letters in toto. To
>even appear to argue the point by trading interpretations of the biographies
>and works of supposedly representative women, especially in this apparently
>hostile venue, is to ignore, if not elide, the truth of this structure. And I
>know that's not your intention.
>
>Beyond that, based on the gist of your questions, I would refer you to
>DuPlessis's /The Pink Guitar: Writing as Feminist Practice/. She says
>succinctly and exhaustively what it would take three weeks to say on
>this list.
>
>Thanks for your post.
>
>Gabriel
>--
>http://gabrielgudding.blogspot.com
>http://rhodeislandnotebook.blogspot.com
>
><<Gabriel,
>I've been following along here, and I want to ask for your comment on
>some examples to see if I can understand where you're going with
>this. From past correspondence with you I suspect that one person in
>the back of your mind is Duncan, so I'd ask how he fits into all of
>this. But I'm also interested in how Susan Howe fits in, as well as
>how her Emily Dickinson fits into your schema.
>
>I'd also be curious as to how H.D. fits into it.
>
>Each of these poets seems to exhibit some of the characteristics that
>you list, if I'm reading you correctly, as part of the "angry
>outsider" brand, which you see as a disingenuous masculine gesture.
>Yet I have a hard time being convinced because of these particular
>poets' work.
>

>Duncan, though every bit the angry shaman claiming to be in
>possession of a superior Poetry, undercuts his pretensions, at least
>as he's presented in works like Mackey's "Gassire's Lute." I've
>criticized his attacks on LBJ myself, but I also tend to agree with
>them too, in weaker moments, when I feel free to call names and see a
>little Hell on earth.
>
>H.D. also adopted a sort of vatic stance, and was comfortable
>pointing in The Gift to "our Aryans of the Midwest."
>
>And Howe, too, seems to position herself as having corrective ideas.
>And she's certainly harsh with "non-affiliates" like R.W. Franklin,
>Gilbert & Gubar.
>
>If you've have time, could you speak to these test cases? JP
>
>
>On Feb 4, 2008, at 8:35 PM, Gabriel Gudding wrote:
>
> > [for names and further examples: http://gabrielgudding.blogspot.com/]
> >
> > Description: the poet plays the role of righteous underdog,
> > cultural criminal or sacred heretic.
> >
> > Elaboration: to play the underdog, the outlaw, the "angry
> > outsider," the untrusted, the unloved, the suspicious, the sacred
> > transgressor, the misunderstood messiah, announcing oneself the
> > maverick, the criminal. To hang one's shingle as a disinterested
> > shaman. To declare oneself the Complicated Outlaw Genius Shaman. To
> > declare oneself the Angry Righteous Disinterested Transgressing-yet-
> > Victimized Author Ghoul. To declare one's friends the apocalypse.
> >
> > Purpose: To display oneself as the sacred heretic is basically to
> > tout oneself the next winner in the dialectic of orthodoxy by
> > enacting ritual sacrilege (Weber). The basic purpose is threefold:
> > to display one's disinterestedness in profit in order to display
> > one's purity of intent and pure devotion to the art; to display
> > one's high mind via one's principled disgust at the sycophancy and
> > interdependent nature of the field; to make a show of one's
> > supposed autonomy in an energetic fantasy of defiance toward the
> > literary community.
> >

> > This tactic elides the history of collective labor against external
> > restraints by appropriating that history of labor and putting one's
> > label on it. Iteration of the romantic "single actor" or "small
> > cadre" theory, essentially denying the interconnectedness of all
> > cultural work, or at least that work that went into making the
> > badboy victim-transgressor author.
> >
> > There is further a homologous denial of the interconnectedness of
> > all being and emotion, which speaks to the masculine privilege of
> > "anger" or "being a jerk" as a mode of appropriating needs and
> > dealing with perceived non-affiliates. The so-called transgressor
> > masks this collective history and suppresses his connection to the
> > field of production by emotional spectacles (sometimes masked as
> > intellectual spectacles [flares of argumentation]) intended to draw
> > attention away from that masking, making it easier to be touted as
> > "the" origin rather than one result of the entire work done by the
> > host of beings in that field from readers to reviewers to truck
> > drivers. This is a ready made author type whose vogue waxes and
> > wanes but is overall adopted surprisingly frequently. To borrow a
> > metaphor from Stan Apps: the "transgressor" is a retail product
> > that one buys and then pretends one found at Goodwill.
> >
> > Common tactic: to tout what one does as "shocking" or to start or
> > further arguments and then call notice that one has been attacked
> > as rebel/heretic/apostate (see Yasusada controversy). And if one is
> > ignored, to say that one is being suppressed or disappeared and
> > that one will be exonerated by history.
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> > Poetic bioregion (where found): The tactic of the "sacred heretic"
> > is used by groups on both the left and right; this is because the
> > tactic as a meme is homologous with masculinity in general and not
> > with any one flavor of political aesthetics in particular. Used as
> > a basis for anthologies at both ends of the spectrum: Alan
> > Kaufman's The Outlaw Bible of American Poetry is decidedly leftist,
> > whereas more moderate and even reactionary aesthetics are covered
> > by the anthologies Legitimate Dangers (Dumanis and Marvin) and
> > Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).
> >
> > --
> > http://gabrielgudding.blogspot.com/
> > http://rhodeislandnotebook.blogspot.com/
>

>
>----------
>This message was sent using Illinois State University Webmail.

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126. Nick LoLordo
Re: masculinity and playing the "transgressor"
Thu 7 Feb 2008

I'm resending this, as it did not get through the first time...the last part shares Mark Weiss's skepticism re. your global claims about "the new"

Let's see, you're working with Bourdieu's concept of the "field" (specifically, that of cultural production, itself located within the field of power);

but you're also working with a political "spectrum" (left-right), apparently implying that relations in the field of power can simply be translated into the literary field without refraction (which would not be Bourdieu's position);

and then you also use language like "the interconnectedness of all being and emotion"--if your Bourdieuvian account aims at being descriptive, this last phrase sounds pretty damn prescriptive....

....this unstable (albeit heady!) mixture of sociology and polemic suggests, to me, the perspective of someone who wishes to make an impact _within_ the field...does your work, elsewhere, aim at reflexivity?

regards
Nick

ps--are you arguing that invocations of "the new" are necessarily, transhistorically masculinist? What about the figure of the "New Woman" Were there no transgressive modernist women? Surely, to say such women necessarily contended "in a masculine way" is to simply assume the adequacy of the very gender norms such women were critiquing....

> *Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one's disinterestedness in profit in order to display one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the*

> *literary community.*
>
> *There is further a homologous denial of the interconnectedness of all being and emotion which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers.*
>
> *Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> --

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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127. **J.P. Craig**
Re: masculinity and playing the "transgressor"
Thu 7 Feb 2008

Gabriel, I'd ask you for a little more patience with me. Please don't assume that because I'm questioning your formulation that I'm willing to elide "the truth" of your claims. I asked for clarification of your claims through discussion of

representative figures. I intend no hostility, as you note. I'm not willing to concede you're right either, as I see this issue a bit differently. I think.

Since discussing particular artists' work--I didn't ask to discuss bios--won't work for you, I'll take you up at The Pink Guitar. It's just this sort of work that I'm coming from.

One think that I see going on in this book is that DuPlessis is teasing out the problem of the new and hegemony. She seems to praise The Golden Notebook for its attempts to enact an "anti-authoritarian ethics" at the "level of structure" and says that we call such efforts "new." And she adds that "new" has "signaled antithesis to dominant values."

I asked you about Howe in particulate because she's an interesting case when you're dealing with novelty and gendered power. As DuPlessis notes, Howe "works in issues of transcendence" and "impossible political privilege." I really like DuPlessis's suggestion that the question of how to write is a question of how to "gather authority without authoritarian power." Howe often brings the old into a new light and new structure; she refuses, as DuPlessis puts it, to be belated.

I'm concerned that we proceed very carefully on this, me and the mouse in my pocket, I suppose, because I don't want to dis-able any woman or feminized, marginal person trying to find a way to work, to "gather authority without authoritarian power."

DuPlessis later says in the chapter/essay on Howe: "The female use of this 'feminine' of marginality and the avant garde use of this 'feminine' of marginality are mutually reinforcing in the work of some contemporary women: Lyn Hejinian, Kathleen Fraser, Beverly Dahlen and Howe. This mixed allegiance will naturally call into question varieties of flat-footed feminism."

So that's very much where I'm coming from when I asked you about cases when you wrote that novelty is a purely masculine gesture, that claiming to possess some truth is a purely masculine attempt to market oneself as Moses from the Mountain with the Tablets(tm). It seems more complicated than that to me. And theories often grow more fuzzy at the edges when you apply them to cases.

Respectfully, JP.

On Feb 6, 2008, at 4:25 PM, Gabriel Gudding wrote:

> *JP,*
>
> *It is not possible for me, in any meaningful way here, to answer your questions. I can /respond/ -- which response I'll limit to this: the thesis that "the new" is foremost a means of policing the feminine is not, to*

use your phrasing, "my schema." It is one of the most widely felt but undertheorized phenomena in the field of production. It in fact arguably defines not only the field of AG production as a whole but letters in toto. To even appear to argue the point by trading interpretations of the biographies and works of supposedly representative women, especially in this apparently hostile venue, is to ignore, if not elide, the truth of this structure. And I know that's not your intention.

Beyond that, based on the gist of your questions, I would refer you to DuPlessis's /The Pink Guitar: Writing as Feminist Practice/. She says succinctly and exhaustively what it would take three weeks to say on this list.

Thanks for your post.

Gabriel
--
http://gabrielgudding.blogspot.com
http://rhodeislandnotebook.blogspot.com

<<Gabriel,
I've been following along here, and I want to ask for your comment on some examples to see if I can understand where you're going with this. From past correspondence with you I suspect that one person in the back of your mind is Duncan, so I'd ask how he fits into all of this. But I'm also interested in how Susan Howe fits in, as well as how her Emily Dickinson fits into your schema.

I'd also be curious as to how H.D. fits into it.

Each of these poets seems to exhibit some of the characteristics that you list, if I'm reading you correctly, as part of the "angry outsider" brand, which you see as a disingenuous masculine gesture. Yet I have a hard time being convinced because of these particular poets' work.

Duncan, though every bit the angry shaman claiming to be in possession of a superior Poetry, undercuts his pretensions, at least as he's presented in works like Mackey's "Gassire's Lute." I've criticized his attacks on LBJ myself, but I also tend to agree with them too, in weaker moments, when I feel free to call names and see a little Hell on earth.

> *H.D. also adopted a sort of vatic stance, and was comfortable pointing in The Gift to "our Aryans of the Midwest."*
>
> *And Howe, too, seems to position herself as having corrective ideas. And she's certainly harsh with "non-affiliates" like R.W. Franklin, Gilbert & Gubar.*
>
> *If you've have time, could you speak to these test cases? JP*
>
> *On Feb 4, 2008, at 8:35 PM, Gabriel Gudding wrote:*
>
> *[for names and further examples: http://gabrielgudding.blogspot.com/]*
>
> *Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.*
>
> *Elaboration: to play the underdog, the outlaw, the "angry outsider," the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one's shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one's friends the apocalypse.*
>
> *Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one's disinterestedness in profit in order to display one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.*
>
> *This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one's label on it. Iteration of the romantic "single actor" or "small cadre" theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.*
>
> *There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as*

> *intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.*
>
> *Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.*
>
> *Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*
>
> *----------*
> *This message was sent using Illinois State University Webmail.*

JP Craig
http://jpcraig.blogspot.com/

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128. steve d. dalachinsky

Re: Contact info for Michael Slosek and Christophe Casamassima?

Thu 7 Feb 2008

---

try this for chris [redacted]
On Thu, 7 Feb 2008 11:15:09 -0500 Kyle Schlesinger
<[redacted]> writes:
> Anyone have contact info for Michael Slosek and/or Christophe
> Casamassima?
>

> Thanks!
>
> Kyle
> www.kyleschlesinger.com
> www.cuneiformpress.com
> www.cuneiformpress.blogspot.com
>
>

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129. **Ryan Daley**
Re: Chomsky/bought & paid for
Thu 7 Feb 2008

Ha! so we can only attack the lucrative.

Cool. Good to know.

Thanks.

Ryan

On Feb 6, 2008 11:33 PM, Elizabeth Switaj <[redacted]> wrote:
> If by "on par" you mean as open to criticism, then no. You haven't achieved
> enough to be worth attacking by any available means yet.
>
> On Feb 6, 2008 7:54 PM, Ryan Daley <[redacted]> wrote:
>
> > Ok. One more question and then I must retire:
> >
> > So, if New York State voted for the war, and if I receive an artist
> > grant from New York State, am I on par with Chomsky?
> >
> > -Ryan
> >
>

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130. **David A. Kirschenbaum**
*****Last Call Redux: Advertise in Boog City 48*****
Thu 7 Feb 2008

Hi all,

We¹re going to press with Boog City 48 late Fri. night/early Sat. morning, and are in need of a few more ads to help us meet our printing and distribution costs.

An 1/8-page horizontal ad‹W-4.864² x H-3.5²‹is just $40. (Larger sizes are also available.)

So advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

You can email [redacted] or call 212-842-BOOG (2664) for more information.

The new issue will feature:

--a Jim Behrle 2008 presidential race comic
--Kristin Prevallet on The Ameritopian Dream
--Alan Davies reviews Martha Oatis¹ from Two Percept and Clint Burnham¹s Rental Van
--Jocelyn Mackenzie reviews the new Jerry Cherry album Life is SweeterŠ
--Justin Remer reviews the Friend Factory¹s new releases The Hillside EP and Comeuppance
--Gary Sullivan reviews Cargo, comic journalism which features the results of three cartoonists from Berlin visiting Israel and three from Tel Aviv visiting Germany and each reporting on their experiences in comics
--art from Thomas Fink
--poems from Lisa Cohen, Seán M. Dalpiaz, Tom Orange, and Charles Rossiter

We here at Boog City thank you, as always, for your support.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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131. Poetics List
On behalf of Rosemary Ceravolo ["Where Abstract Starts" - Joseph Ceravolo Poem]
Thu 7 Feb 2008

---------- Forwarded message ----------
Date: Thu, 07 Feb 2008 17:28:35 +0000
Subject: "Where Abstract Starts" - Joseph Ceravolo Poem
I am happy to report that Joe's poem, "Where Abstract Starts,"
is published in the current issue of THE NATION.

Rosemary

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

http://www.thenation.com/docprem.mhtml?i=20080218&s=ceravolo

review | posted January 31, 2008 (February 18, 2008 issue)
Where Abstract Starts
Joseph Ceravolo

I sit here it is 4:00
Should I say it?
Death occurred to me
And the fit over bounded
My physical thought
As I lie here
It must be my underlying thought
Know now where it comes from
Know now where abstract starts
I sit here, I lie here
It is 4:15

↑ Index

132. Poetry Project
Events at The Poetry Project February
Thu 7 Feb 2008

These are the upcoming readings at The Poetry Project:

Monday, February 11, 6 PM
Urban Word NYC

10th Annual Urban Word NYC Teen Poetry Slam, preliminary round. For more information go to urbanwordnyc.org.

Wednesday, February 13, 8 PM
Michael Gottlieb & Jessica Grim
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Michael Gottlieb¹s newest book, The Likes Of Us, has just been brought out by Harry Tankoos Books. He also is the author of over a dozen books and chapbooks, including Lost and Found - which includes the 9/11 poem "The Dust," Gorgeous Plunge, The River Road, and New York. His recent criticism includes assessments of Flarf, Proust and Jackson Mac Low. A long, long time ago - before he had to shave every day - he was one of the editors of Roof Magazine. Jessica Grim's most recent book is Vexed, online from Ubu Editions at ubu.com. Other books of poetry include Fray, Locale, and The Inveterate Life. She co-edited Big Allis, a magazine focusing on experimental writing by women, from 1989-1996, and has participated in writing communities in the Bay Area, New York, and the Cleveland area. She continues to live, write, and work in Oberlin, Ohio, where she¹s collection development librarian at Oberlin College.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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133. **Amish Trivedi**

Re: On behalf of Rosemary Ceravolo ["Where Abstract Starts" - Joseph Ceravolo Poem]

Thu 7 Feb 2008

Excellent! Pass on my hearty congrats to Rosemary!

Best,
Amish

Poetics List <[redacted]> wrote:
---------- Forwarded message ----------
Date: Thu, 07 Feb 2008 17:28:35 +0000
Subject: "Where Abstract Starts" - Joseph Ceravolo Poem
I am happy to report that Joe's poem, "Where Abstract Starts,"
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Know now where abstract starts
I sit here, I lie here
It is 4:15

"Christopher Columbus, as everyone knows, is honored by posterity because he was the last to discover America." -James Joyce

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134. cris cheek
2 events i have a share in next week in Providence if u can make either
Thu 7 Feb 2008

---

* Providence, RI, USA ***
*** two distinct events with a shared performative subject position ***

* *

The Program @ Firehouse 13 presents: John Sparrow (UK) . Angela Veomett (Providence) . cris cheek (UK) Tuesday February 12, 8pm; details: http://plantarchy.us/the-program Poetry-Video-Music-Performance-Food-Drinks

* *
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Brown University Literary Arts Program, & (apparently) 'Digital Arts International, plc (DAIPLC)' present:
cris cheek (UK) . Justin Katko (PVD)
Thursday February 14, 7pm, McCormack Family Theatre, 70 Brown St/ Fones Alley
details: http://www.brown.edu/Departments/Literary_Arts/events.htm

* *

Artist Bios

cris cheek is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer, whose texts have been commissioned and shown locally and trans-locally, often in multiple versions using diverse media for their production and circulation. His most recent work is a full body of collaboration(s) with Kirsten Lavers as TNWK (http://www.thingsnotworthkeeping.com). His most recent publication is the church - the school - the beer from Critical Documents (http://plantarchy.us/home.html). cris cheek is Brown University's visiting E-Writing Resident, Spring 2008.

Justin Katko is Brown's most recent MFA candidate in Electronic Writing. He edits the poetry journal Plantarchy and makes work in diverse media. He is currently working on a long poem called The Dope on the Arch of the Dust.

John Sparrow is researching a PhD in Digital Media and Poetics at Royal Holloway, University of London. He will be performing 'Ideas on Oedipal Bitstreams,' an ongoing work in response to Brian Kim Stefans' 'Rational Geomancy.' In 'Ideas on Oedipal Bitstreams,' the text is placed between the extremes of printed fixity and dynamic movement in the Flash environment. http://www.itchaway.net

Angela Veomett is currently a PhD student in Brown University's MEME department. In 2006-2007 she was a visiting instructor of Technology in Music and the Related Arts at Oberlin Conservatory. She received an M.A. in Media Arts at the University of Michigan in 2006 and a BA in Musicology at the University of Minnesota in 2003. Angela has created artworks in several new media genres, including sound/video installation, multimedia performance, video art, and web art. Her work explores issues behind human communication, group dynamics, and how the physical world influences these ideas. http://www.angelaveomett.com

* *

*** please post/forward this intel to other interested parties ***

. . . . . .

John Cayley
Literary Arts Program - Box 1923
Brown University
Providence, RI 02912
USA

office: [redacted]

. . . . . .

writing digital media

http://writingdigitalmedia.org

personal site: http://programmatology.shadoof.net/

_____

with apologies for cross-posting

. . . . . .

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135. **Peter Grieco**

Re: Roy Exley - Re: The drip drip drip of life as it erodes theory

Thu 7 Feb 2008

Roy,

I appreciate your images here of words gettin sucked down this mesmerizing vortwx, so inviting & so empty, never to really accumulate, lost yet somewhere, where poetry DOES seem to "live" in the sense of has a code to be retrieved (all I have to do is type in the word or a name), not spirit but the merest ghost of matter that matters continually with the scantiest of possible implications.

But I'm not sure what it has to do with theory or beauty.

What happens in cyberspace doesn't really happen at all, perhaps this is what you mean, that "it" whatever might happen has to be taken outside, as in outside the text? By someone some how. But if that's true, why do I always end up back here?

I apologise for rambling, but I thought you deserved a reponse.

Thanks
Peter

--- Roy Exley <[redacted]> wrote:

> *Poetry has to be a dynamic living entity, has to*
> *assert its vitality, to*
> *retain a connection with its evolutionary urge -*
> *theory has to continually*
> *re-invent itself to avoid extinction - life is*
> *fighting a losing battle*
> *against entropy, but unless it evolves at a rapidly*
> *accelerating rate,*
> *theory is already dead in the water. The written*
> *word is undergoing*
> *cataclysmic change as it is increasingly released*
> *into cyberspace while its*
> *paper-bound cousin becomes more exclusive and*
> *elitist. The digital ether*
> *voraciously consumes the torrent of words that*
> *enters its apparently*
> *infinite spaces. As the potential for accessibility*
> *increases so the routes*
> *of access proliferate and the number of permutations*
> *for access swell, so we*
> *have the paradox of a more accessible generation of*
> *digital poetry that gets*
> *lost in the complexities of its medium. Theory*
> *simply can't keep up with the*
> *proliferation of the word in cyberspace, like a*
> *hunter submarine whose*
> *technology is being perpetually superceded by that*
> *of its prey, the drip*
> *drip drip of life, whose entropy assails theory, has*
> *been superceded by the*
> *torrent of text in cyberspace, so instead of a*
> *relentless erosion, theory is*
> *now threatened with rapid annihilation. Poetry*
> *continues to evolve and to*
> *exceed its parameters, so we must be increasingly*
> *flexible in the way that*
> *we perceive and receive it while theory is*
> *increasingly threatened by the*
> *sharpness of its cutting edge. If beauty has been*
> *consigned by theory to the*
> *role of romantic anachronism, then the sublime*
> *spaces of cyberspace have*
> *out-manouevred theory and re-established a need and*
> *a desire for beauty,*

> *beauty has evolved, has been transmuted and poetry must discover is new*
> *codes. Forget theory as it vainly fights extinction, focus in on a newly*
> *re-invented beauty. As Derrida's 'Metaphysics of Presence' challenges the*
> *hegemony of western philosophy, so poetry needs to beak new ground and shrug*
> *of the constrictions of theory. I am sorely hoping that this proposition of*
> *mine will be addressed, in contrast to my last three contributions, that*
> *have been totally and irrevocably ignored - am I trying in vain to break*
> *into an elitist circle here? Or is there room for a divergence of dialogue?*
>
> *Roy Exley.*

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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136. Jason Quackenbush
Re: masculinity and playing the "transgressor"
Thu 7 Feb 2008

Hi J.P.
you guys are losing me in the critical theory here, it's alien to the intellectual tradition i generally find myself and my favorite thinkers thinking in, but i want to follow because it looks like an interesting discussion. what's the ethical problem with taking oneself to be moses from the mountain with the tablets(tm)? how are authority and authoritarian power defined here? the statement about "gathering authority without authoritarian power" looks like a bit of a pun to me? in what way is an artists ethical stance a masculine one or a feminine one? and how does their work have to do with the masculinity or feminity of their stance? Can you help me out by filling in some of the background theory that I'm apparently missing here? because I'm honestly lost. I had a professor once who was fond of saying "I know what all the words you just used mean, but when you put them together in that way,

I don't know what you're saying." I feel like I'm very much in the same boat. I don't think Gabe wants to talk to me, because he didn't answer my questions in this thread earier, so maybe I'll have better luck with you.

Thanks,
Jason

On Thu, 7 Feb 2008, J.P. Craig wrote:

> *Gabriel,*
> *I'd ask you for a little more patience with me. Please don't assume that because I'm questioning your formulation that I'm willing to elide "the truth" of your claims. I asked for clarification of your claims through discussion of representative figures. I intend no hostility, as you note. I'm not willing to concede you're right either, as I see this issue a bit differently. I think.*
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> *Since discussing particular artists' work--I didn't ask to discuss bios--won't work for you, I'll take you up at The Pink Guitar. It's just this sort of work that I'm coming from.*
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> *One think that I see going on in this book is that DuPlessis is teasing out the problem of the new and hegemony. She seems to praise The Golden Notebook for its attempts to enact an "anti-authoritarian ethics" at the "level of structure" and says that we call such efforts "new." And she adds that "new" has "signaled antithesis to dominant values."*
>
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>
> *I'm concerned that we proceed very carefully on this, me and the mouse in my pocket, I suppose, because I don't want to dis-able any woman or feminized, marginal person trying to find a way to work, to "gather authority without authoritarian power."*
>
> *DuPlessis later says in the chapter/essay on Howe: "The female use of this 'feminine' of marginality and the avant garde use of this 'feminine' of marginality are mutually reinforcing in the work of some contemporary women: Lyn Hejinian, Kathleen Fraser, Beverly Dahlen and Howe. This mixed allegiance will naturally call into question varieties of flat-footed feminism."*
>
> *So that's very much where I'm coming from when I asked you about cases when you wrote that novelty is a purely masculine gesture, that claiming to possess some truth is a purely masculine attempt to market oneself as Moses from the Mountain with the Tablets(tm). It seems more complicated than that to me. And*

theories often grow more fuzzy at the edges when you apply them to cases.

Respectfully, JP.

On Feb 6, 2008, at 4:25 PM, Gabriel Gudding wrote:

JP,

It is not possible for me, in any meaningful way here, to answer your questions. I can /respond/ -- which response I'll limit to this: the thesis that "the new" is foremost a means of policing the feminine is not, to use your phrasing, "my schema." It is one of the most widely felt but undertheorized phenomena in the field of production. It in fact arguably defines not only the field of AG production as a whole but letters in toto. To even appear to argue the point by trading interpretations of the biographies and works of supposedly representative women, especially in this apparently hostile venue, is to ignore, if not elide, the truth of this structure. And I know that's not your intention.

Beyond that, based on the gist of your questions, I would refer you to DuPlessis's /The Pink Guitar: Writing as Feminist Practice/. She says succinctly and exhaustively what it would take three weeks to say on this list.

Thanks for your post.

Gabriel
--
http://gabrielgudding.blogspot.com
http://rhodeislandnotebook.blogspot.com

<<Gabriel,
I've been following along here, and I want to ask for your comment on some examples to see if I can understand where you're going with this. From past correspondence with you I suspect that one person in the back of your mind is Duncan, so I'd ask how he fits into all of this. But I'm also interested in how Susan Howe fits in, as well as how her Emily Dickinson fits into your schema.

I'd also be curious as to how H.D. fits into it.

Each of these poets seems to exhibit some of the characteristics that you list, if I'm reading you correctly, as part of the "angry outsider" brand, which you see as a disingenuous masculine gesture.

Yet I have a hard time being convinced because of these particular poets' work.

Duncan, though every bit the angry shaman claiming to be in possession of a superior Poetry, undercuts his pretensions, at least as he's presented in works like Mackey's "Gassire's Lute." I've criticized his attacks on LBJ myself, but I also tend to agree with them too, in weaker moments, when I feel free to call names and see a little Hell on earth.

H.D. also adopted a sort of vatic stance, and was comfortable pointing in The Gift to "our Aryans of the Midwest."

And Howe, too, seems to position herself as having corrective ideas. And she's certainly harsh with "non-affiliates" like R.W. Franklin, Gilbert & Gubar.

If you've have time, could you speak to these test cases? JP

On Feb 4, 2008, at 8:35 PM, Gabriel Gudding wrote:

[for names and further examples: http://gabrielgudding.blogspot.com/]

Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.

Elaboration: to play the underdog, the outlaw, the â€œangry outsider,â€ the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang oneâ€™s shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare oneâ€™s friends the apocalypse.

Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display oneâ€™s disinterestedness in profit in order to display oneâ€™s purity of intent and pure devotion to the art; to display oneâ€™s high mind via oneâ€™s principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.

This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting oneâ€™s label on it. Iteration of the romantic â€œsingle actorâ€ or â€œsmall

cadreâ€ theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.

There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of â€œangerâ€ or â€œbeing a jerkâ€ as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as â€œtheâ€ origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the â€œtransgressorâ€ is a retail product that one buys and then pretends one found at Goodwill.

Common tactic: to tout what one does as â€œshockingâ€ or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.

Poetic bioregion (where found): The tactic of the â€œsacred hereticâ€ is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufmanâ€™s The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).

--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

This message was sent using Illinois State University Webmail.

JP Craig
http://jpcraig.blogspot.com/

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137. **Jason Quackenbush**
Re: Chomsky/bought & paid for
Thu 7 Feb 2008

---

lesson for the day: the best defense against home invasion is to live in perpetual poverty.

On Thu, 7 Feb 2008, Ryan Daley wrote:

> *Ha! so we can only attack the lucrative.*
>
> *Cool. Good to know.*
>
> *Thanks.*
>
> *Ryan*
>
> *On Feb 6, 2008 11:33 PM, Elizabeth Switaj <[redacted]> wrote:*
> *If by "on par" you mean as open to criticism, then no. You haven't achieved enough to be worth attacking by any available means yet.*
>
> *On Feb 6, 2008 7:54 PM, Ryan Daley <[redacted]> wrote:*
>
> *Ok. One more question and then I must retire:*
>
> *So, if New York State voted for the war, and if I receive an artist grant from New York State, am I on par with Chomsky?*
>
> *-Ryan*

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138. **Rob McLennan**
rob at the University of Calgary;
Thu 7 Feb 2008

---

if yr in Calgary, come here me read at the University;

Monday, February 11, 2008
7:30 pm

The Rozsa Centre, Husky Oil Great Hall, U of C
Free Public Reading

rob mclennan
2007 - 2008 University of Alberta Writer-in-Residence

rob mclennan, the current writer-in-residence at the University of Alberta, reads new poems and from Missing Persons, his novel-in-progress.

rob comes to Calgary courtesy of an exchange program between the Markin-Flanagan program and the U of A Department of English. Each year, these institutions host the other school's writer-in-residence for free public events.

The reading is free. All are welcome. A book signing and reception follow the reading.

http://www.ucalgary.ca/markinflanagan/events

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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139. Murat Nemet-Nejat

Re: On behalf of Rosemary Ceravolo ["Where Abstract Starts" - Joseph Ceravolo Poem]

Thu 7 Feb 2008

I think this is one of Joe's later (last?) poems. I heard passages from this later in a memorial reading for him at The Poetry Project which his family (wife and children) attended. None of these poems were included in the published collection oh his word. I wondered why. They were to me remarkable pieces.There is I think an attempt to project basically as a New York poet (an "experimentor" with words), and these later poems do not quite fit the mold. This might be one reason why it has been so difficult to get Joe's work disseminated to a wider circle. One senses that one is missing the coplete picture.

Ciao,

Murat

On Feb 7, 2008 6:09 PM, Poetics List <[redacted]> wrote:

> *---------- Forwarded message ----------*
> *Date: Thu, 07 Feb 2008 17:28:35 +0000*
> *Subject: "Where Abstract Starts" - Joseph Ceravolo Poem*
> *I am happy to report that Joe's poem, "Where Abstract Starts,"*
> *is published in the current issue of THE NATION.*
>
> *Rosemary*

> *~~~

> the book seemed to ignore [another was the amount of
> space devoted to epistimology]

Intellectual Impostures had epistemology in it? That's strange, because everything i've read of Alan Sokal's on the topic of his so- called science wars make it clear to me at least that he doesn't know what he's talking about.

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142. Jason Quackenbush
Re: Chomsky/bought and paid for
Thu 7 Feb 2008

On Feb 7, 2008, at 9:13 AM, steve russell wrote:

> *Concerning Chomsky's portfolio: His reply seems disingenuous. Unless I'm able to buy my produce from a Farmer's market, I, too, am implicated. Chomsky's privileged, but he doesn't care to admitt it. He makes a rather glib case for moral equivilence.*
>
> *Look, I read the guy and admire him. And I hope my assertions are proven wrong. But I've been hearing this stuff for years and these charges, as far as I know, haven't been properly addressed.*

Calls for socially responsible investing by individuals in stocks and bonds is based on the flawed premise that buying stock in a company somehow implies endorsement of that company or support for that company. It's not. It's just a form of gambling. There are no more any moral implications for buying shares in Exxon then there are for deciding to stand on two kings in black jack. the only time the money a person spends on a stock has anything to do with that company are when the purchase is of stock during a period when the company itself is selling shares, and even then that purchase is so far removed from what happens when an individual puts some money away in his 401k or 503b or IRA or whatever, that there's no ethical component to it whatsoever. Socially responsible investing is sold to people who don't understand what stocks are in order to let them feel like they are doing something good when really they're just being pragmatic and hedging their bets against the frailty of their declining years. There's no shame in that, but the fact that the kind of investing that "socially responsible" investment firms peddle is based almost entirely on a marketing strategy designed to stroke their clients vanity ought to make anybody who is paying attention and the least bit cynical look at them with a great deal of skepticism.

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143. **Jim Andrews**

On Where to Find Audio/Sound Poetry

Fri 8 Feb 2008

---

i sent this earlier but for some reason it didn't make it through. have added to this version, so don't worry about the last version.

murat mentioned the idea that writing isn't solely a transcript of speech, that its materiality is obviously different from speech, and this opens writing to all sorts of things that can't happen in speech. and, conversely, writing can't be sound poetry. writing can only write about some things that sound poetry can truly be. writing isn't primal like sound poetry can be. writing isn't music like sound poetry can be. sound poetry is no code of the page or the screen or even the recording, at times. body not included. performance space not included. etc.

we can think of recorded sound as a type of writing. the 'page' looks like a timeline that has multiple channels. And each channel can have multiple divisions into different cuts. as in the interface to a multi-track recording piece of software such as http://www.sonycreativesoftware.com/images/ss/lg/acidpro6-callouts.jpg , which is the interface to Acid, a popular multi-track recording/editing piece of software.

this is the architecture of film also, only the basic unit in film is the frame + sound, whereas in sound it's the file or, more granularly, the sample.

you can edit both audio and video in Acid.

audio and film are spatialized, as a writing space, into a two dimensional timeline with channels. just as typographic writing spatializes language into lines.

interactive audio replaces the timeline paradigm with that of the flowchart (e.g. http://bayimg.com/oAFLFAaBC). flowcharts allow for decisions.

director, flash, max, and other multimedia/programming authoring tools are hybrid timeline/flowchart media writing spaces.

the director interface is shown in http://vispo.com/temp/directorInterface.gif . this is a screenshot of dbCinema in director. the interface metaphors of director are mixed. there's the "stage", which is the area the viewer views. and the "score", which is the timeline; it is populated with "sprites" to which are attached "behaviors". for instance, the "sprite" in channel 142 of the "Score" is the text on the stage that says "DefaultBrushSet". That "sprite" has various "behaviors" attached to it, including a script called "BrushSet indicator". That script is shown in the script window. There's also the "Cast" window. The "Cast" window stores media elements such as texts, pictures, sounds, videos, and so

on, and also programming scripts or "behaviors". We can think of the things in the "Cast" window as classes, and the things in the "Score" or timeline as objects; objects are instantiations of classes.

There's also the "Property Inspector" window. It shows the properties of whatever "sprite" in the "Score" or on the "Stage" is selected. In the screenshot, it shows some of the properties of "sprite" 142.

There's also the "Object Inspector". It allows one to view the properties of code objects, which are instantiations of script classes stored in the "Cast" window. In the screenshot, it displays some of the values of gBrushSetManager, which in dbCinema is a "sprite" that stores the brushes that paint in dbCinema.

The "playback head" in the "Score" is at frame 130. In programmed multimedia works, unlike films, the "playback head" skips around, rather than simply proceeding from beginning to end. Also, unlike film, what's in a particular frame can change from instant to instant; many Director 'movies' are one frame long but are diverse from instant to instant. Such diverse one-frame movies are programmerly. Less programmerly Director authors of course use the "Score" in a more filmicly paradigmatic way.

Anyway, it's useful to see audio production and multimedia production as a type of writing. Usually it's called, somewhat awkwardly, "authoring", and multi-track sound recording software packages are usually called sound editing packages, and stuff like Premiere and Final Cut Pro, video production software, is usually also referred to as "editing" software. But people who know what they're doing with this sort of software are doing way more than editing stuff.

Of course, when we write in Word or other word processors, these are "editing" packages as well, but we don't simply edit with them; we write with them.

In the transition from orality to literacy, we see the poem change a lot, and we see notions of poetry change a lot. That's still in progress. As Murat points out Silliman points out. In the transition from print literacy to electric literacy, poetry and writing and what it means to write and be a writer undergo similarly large extensions. Not that the book and the page are going to disappear. I don't think they are. But the whole enterprise of writing is significantly enlarged.

Let me also point out that writers are well-suited to swim in electric media, particularly digital media. Because computers are language machines, written language machines.

ja
http://vispo.com

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144. Gabriel Gudding

Re: masculinity and playing the "transgressor"

Fri 8 Feb 2008

JP,

Part of the issue appears to be you think I wrote something I didn't write. Your paraphrase of me is incorrect. (As is, incidentally, the quotation Mark Weiss attributes to me).

You say I "wrote that novelty is a purely masculine gesture."

I did not write that.

Here are a few things I said that I think you might be referring to.

- "My post is in part precisely about the so-called masculine dynamics around the fetish of the /new/, a set of dynamics which work to 'disappear' women from a variety of literary scenes."

- "Given the relatively few number of women there are *to* mention in a vast field of men, even (and some might argue) especially in the AG fields, I think it might not be very untoward to suggest that the 'new' is an instrument that functions in part to police the feminine."

- "I would only repeat again that within the AG fields (fields that especially fetishize the new) there seems to be a *worse* track record regarding women."

- "And if one tries to yoke the fetish of the /new/ as something operating with peculiarly strong masculine dynamics, well, watch out."

None of those quotes displays a risky or even shocking reading of homosociality in the literary field. If you think so, okay. I'm not going to debate these points. It's like debating if the sky is composed of air and jets.

I'm not sure where you're going with your quotations from /Pink Guitar/. If I were to point to a section of the book that clearly shows the concerns DuPlessis has about the structural issues of gender in the literary field across the decades, I'd suggest the section entitled, "Feminist Poetics, Modernism, and the Avant Garde." (Maybe I'll post some to my blog, for good measure).

If you wanted a very strong exhaustive study of homosociality in the AG, Michael Davidson's /Guys Like Us: Citing Masculinity in Cold War Poetics/ (focusing mostly on '50s and '60s).

Thanks for your polite posts. They're the only kind I reply to.

Gabriel
--

http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

<<Gabriel, I'd ask you for a little more patience with me. Please don't assume that because I'm questioning your formulation that I'm willing to elide "the truth" of your claims. I asked for clarification of your claims through discussion of representative figures. I intend no hostility, as you note. I'm not willing to concede you're right either, as I see this issue a bit differently. I think.

Since discussing particular artists' work--I didn't ask to discuss bios--won't work for you, I'll take you up at The Pink Guitar. It's just this sort of work that I'm coming from.

One think that I see going on in this book is that DuPlessis is teasing out the problem of the new and hegemony. She seems to praise The Golden Notebook for its attempts to enact an "anti-authoritarian ethics" at the "level of structure" and says that we call such efforts "new." And she adds that "new" has "signaled antithesis to dominant values."

I asked you about Howe in particulate because she's an interesting case when you're dealing with novelty and gendered power. As DuPlessis notes, Howe "works in issues of transcendence" and "impossible political privilege." I really like DuPlessis's suggestion that the question of how to write is a question of how to "gather authority without authoritarian power." Howe often brings the old into a new light and new structure; she refuses, as DuPlessis puts it, to be belated.

I'm concerned that we proceed very carefully on this, me and the mouse in my pocket, I suppose, because I don't want to dis-able any woman or feminized, marginal person trying to find a way to work, to "gather authority without authoritarian power."

DuPlessis later says in the chapter/essay on Howe: "The female use of this 'feminine' of marginality and the avant garde use of this 'feminine' of marginality are mutually reinforcing in the work of some contemporary women: Lyn Hejinian, Kathleen Fraser, Beverly Dahlen and Howe. This mixed allegiance will naturally call into question varieties of flat-footed feminism."

So that's very much where I'm coming from when I asked you about cases when you wrote that novelty is a purely masculine gesture, that claiming to possess some truth is a purely masculine attempt to market oneself as Moses from the Mountain with the Tablets(tm). It seems more complicated than that to me. And theories often grow more fuzzy at the edges when you apply them to cases.

Respectfully, JP.

On Feb 6, 2008, at 4:25 PM, Gabriel Gudding wrote:

JP,

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I'd also be curious as to how H.D. fits into it.

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This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one's label on it. Iteration of the romantic "single actor" or "small cadre" theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.

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>
> *--*
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>
> *---*
> *This message was sent using Illinois State University Webmail.*

JP Craig
http://jpcraig.blogspot.com/
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http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

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145. Nic Sebastian
ten questions on publication
Fri 8 Feb 2008

For anyone wrestling with the practical and existential dilemmas posed by publication, I have started a new Ten Questions series on my blog, Very Like A Whale, asking up to ten poets to answer questions about the publication process.

Kristy Bowen is up first, her responses can be read http://verylikeawhale.wordpress.com/2008/02/07/ten-questions-2-kristy-bowen/

The plan is to post a new set of responses weekly for the next ten weeks. Do email me off-line if you would like to be one of the featured poets.

Best,

Nic Sebastian
http://verylikeawhale.wordpress.com =

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146. angela vasquez-giroux
Re: Chomsky/bought and paid for
Fri 8 Feb 2008

Jason,

I disagree about yr point on stocks. Yes, it is gambling. But it isn't like a straight game of poker between pals, it is more like playing a game of poker with your (or my) friend Susie who we all know, upon winning, will use the money for meth/alcohol/twinkies, or some such horribly destructive purchase. Because I care about Susie, I may refuse to engage in any activity in which the end result is harmful to my friend. In much the same way, my man-wife and I do try to keep our (hilariously small) amount of stocks money invested in things we feel okay making money from. Because we all know we're giving UniSolar or whomever money to further their company, I figure (for my part) that I'll want to not feel guilty about what making money from a stock (gambling) means, or how it was made.

On the other hand, I don't care about Chomsky's personal finances, etc. Why, if the prevailing opinion in the poetry world, is that we can read Ezra pound because his work is separate from his life and beliefs, does it even matter? You know, when you get right down to it, everyone is a tool of "the man", everyone is a creep. Some people are okay with that, some people fight it, some people try very hard to disengage from that. More power to all of them. I can't understand for the life of me why people are karate-chopping Chomsky over his

money when he works hard to make life better for other people. I can think of many other people to hack at: Ralph Nader, Angelina Jolie (seriously, who talks to refugees in Iraq or the African continent wearing 800 dollar pants?)

We can be mad at everyone. I obviously have decided who I will be angry with. But I don't know how productive it is. (That said, I have spent the past 5-7 years hating Tom Brady, so take all of this with a grain of salt.)

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147. Gareth Farmer
Re: Chomsky/bought & paid for
Fri 8 Feb 2008

"If there was one who lived wholly without the use of money, the State itself would hesitate to demand it of him. But the rich man - not to make any invidious comparison - is always sold to the institution which makes him rich. Absolutely speaking, the more money the less virtue [...] The best thing a man can do for his culture when he is rich, is to endeavour to carry out those schemes which he entertained when he was poor." Henry David Thoreau 'Resistance to Civil Government'

--On 07 February 2008 19:34 -0800 Elizabeth Switaj <[redacted]> wrote:

> *Just make sure that it's visible poverty but not so visible that you look like a trustafarian college student.*
>
> *On Feb 7, 2008 5:07 PM, Jason Quackenbush <[redacted]> wrote:*
>
> *lesson for the day: the best defense against home invasion is to live in perpetual poverty.*

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148. Steve Evans
NPF Conference on the 1970s
Fri 8 Feb 2008

Dear Friends on the NPF,

Though we at the National Poetry Foundation have had to weather a hard season of loss in these past few months, we are nevertheless pressing ahead with plans for our summer conference on The Poetry of the 1970s.

We are very pleased to announce that Rae Armantrout, Nicole Brossard, Clark Coolidge, Jayne Cortez, and Bernadette Mayer have agreed to give plenary

poetry readings. And we expect to have more good news on that front in the coming days.

The Conference will take place June 11-15, 2008, here at the University of Maine. It will be similar in shape and scope to previous "decade" conferences, but will also feature some innovations. For instance, we'll be collaborating for the first time with both the UMaine Museum of Art and the Colby College Museum of Art to bring the visual arts into the mix. And we'll have a videographer on hand not just to document the plenary proceedings, but also to do studio sessions intended for future webcasting with the many poets (and poet-scholars) who will be in attendance. We'll be making a more concerted use of new media and web resources than in the past. And we expect that a variety of NPF print publications will grow out of the Conference as well. Naturally, a celebration of the lives and accomplishments of Sylvester Pollet and Burton Hatlen is being planned in conjunction with our traditional lobster banquet.

We invite paper and panel proposals on all aspects of poetic practice in the Seventies. We also seek scholars and writers who would be willing to serve as panel Chairs. Special registration rates are available for graduate students, independent, and international scholars.

Proposal guidelines can be found here:

http://www.nationalpoetryfoundation.org/news/index.php/article/2007/10/15/poetry_of_the_1970s

We will begin considering proposals on February 15th. The deadline for proposals is March 31, 2008. Proposals, along with any queries about the proposal process, should be sent electronically to

Steven dot Evans at Maine dot Edu (or by reply to this message)

More information about the Conference is available at our recently revamped website:

http://www.nationalpoetryfoundation.org/

The site is set up to facilitate on-line registration for the Conference. As an incentive for early registration, we will be offering discounts on NPF journal subscriptions and books.

On-campus accommodations are available at a reasonable rate through the NPF. We'd also be happy to advise conference participants as to other nearby lodging options and to offer tips on traveling to and from the Bangor area.

We appreciate your help in spreading the word about this Conference and hope you'll seriously consider joining us this summer in Orono!

On behalf of the Conference Steering Committee consisting of Carla Billitteri, Benjamin Friedlander, Jennifer Moxley, and myself, all best wishes,

Steve Evans

* * * *

Associate Professor of English
Graduate Studies Coordinator
New Writing Series Coordinator
NPF Editorial Collective Member
313 Neville Hall
University of Maine
Orono, ME 04469
[redacted]
www.thirdfactory.net

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149. Roy Exley

Roy Exley - Re: Peter Grieco

Fri 8 Feb 2008

Peter,

Thanks for your reply to my 'drip drip drip' rant, you've restored my faith in the art of dialogue! Granted it is a long stretch from the death of theory to a resurgence of beauty in cyberspace and you are obviously referring to my passage :-

'If beauty has been consigned by theory to the role of romantic anachronism, then the sublime spaces of cyberspace have out-manouevred theory and re-established a need and a desire for beauty, beauty has evolved, has been transmuted and poetry must discover it's new codes. Forget theory as it vainly fights extinction,focus in on a newly re-invented beauty.'

I admit that this statement might need some clarification and maybe a little justification. Beauty was never, of course, ousted by the theorists, just intimidated, firstly it became more elusive, more mercurial, going undercover, and I am talking in terms of contemporary art practice here, but of course I am quite sure that poetry also toed this line to a certain extent. At this time, the traditional ideals and parameters for beauty were starved and became atrophied, but the phenomenon of beauty then began to re-appear in different guises, one guise, for instance was where abjection as a subject became fashionable in the art world and a darker, transmuted form of beauty began to make its appearance, so a transformed mode of beauty, stepped into the shoes left behind by the corpse of romantic beauty. To take some early examples of

poetry that might work in this context, the dark melancholic work of Paul Celan or even earlier, Georg Trakl, are imbued with a brooding beauty that would have passed the Romantics by without a yea or nay. So, beauty, as a concept and as a part of the human psyche, is enduring, if prostitution is the oldest profession, then beauty has to be the oldest concept - hopefully older than warfare - (consider the wonder and awe of Adam and Eve in the Garden of Eden), so it is simply not going to go away. If it eluded the theorists and critics before, think how much more easily it can have its way in cyberspace, where theory, released from the fortresses of academia, has lost its way.. Now this is where I find it difficult to underpin my proposition, as I am a bit of a pedestrian in cyberspace and haven't ventured too far into its whelming spaces, but I plan to do further research into this and maybe get back to UB Poetics at a future date, with a few specifics.

Many thanks again for your response - much appreciated - watch this space!

Roy Exley.

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150. CA Conrad

DIM SUM where some of us respond to "Numbers Trouble" essay by Juliana Spahr and Stephanie Young

Fri 8 Feb 2008

DIM SUM where some of us respond to "Numbers Trouble" essay by Juliana Spahr and Stephanie Young

Elizabeth Treadwell organized the following responses to expand the conversation on "Numbers Trouble."

See the site here: http://delirioushem.blogspot.com/search/label/dim%20sum

Shanna Compton did an amazing job putting this site together, and you'll see too that there is an introductory note, as well as links to refer to the original essay by Spahr and Young, which appeared in the Chicago Review late last year.

A couple of the essays are forthcoming, so be sure to check back in to DIM SUM for those.

Many thanks to Elizabeth Treadwell and Shanna Compton,
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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151. ROBIN HAMILTON
Re: Chomsky/bought and paid for
Fri 8 Feb 2008

> *space devoted to epistimology]*
>
> *Intellectual Impostures had epistemology in it?*

Every other chapter was on the epistimology of science. Have to say I found this more intelligible than the discussion of postmodernism, even filtered through S&B. [For whatever reasons, I simply can't get my head around especially Derrida, no matter how often I tried before I finally gave up.]

> That's strange,
> because everything i've read of Alan Sokal's on the topic of his so-
> called science wars make it clear to me at least that he doesn't know
> what he's talking about.

By "science wars" do you mean the attack on postmodernism, or their take on (is it?) hard and soft scientific proofs? (I think I've got the terminology here wrong, and it's both been a time since I read IntImps, and I don't have my copy to hand.)

Certainly Sokal and Bricmont have a strong take on postmodernism -- that with the exception of Foucault, it's crap -- which many people disagree with <g>, and there *are aspects of a hatchet job to it. But ... I do think the reviews mostly misrepresented by omission. And the initial _Social Text_ affair is quite a different kettle of kittens from _Intellectual Impostures_.

Robin Hamilton

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152. J.P. Craig
Re: masculinity and playing the "transgressor"
Fri 8 Feb 2008

Jason,
Hmm. OK, some tough questions. I got a lot of splainin to do.

Moses. I think of episodes when people really got it wrong in their attempts to be a law giver. Like Eliot mid-30s lecturing at Virginia about what a good idea it would be to round up those pesky Jews. Or, less obvious the way Pound's know-it-all attitude could be ludicrous and could blind him. Or the way my own know-it-all episodes have blinded me. I don't really think of this ethically as much as I think of it functionally.

Authority and authoritarian power. It's more of a paradox isn't it? A tricky situation. How to tell people what's right without telling them what to do. That's so simple it has to be wrong.

The masculine/feminine thing going on here is a real problem. We're using masculine and feminine as tropes for activity/aggression and passivity. Those tropes have a tendency to reinforce what we would critique. Male gets associated with stuff like theorizing, female associated with emotion.

Am I being too simple? I can't really fill you in on all the theory, because there's a ton of it. De Beauvoir seems really relevant here, her The Second Sex.

Gabriel was right about The Pink Guitar being a good place to look at this stuff. The early (first?) chapter taking on DuChamp might help a lot. But be ready for more tricky language.

I'm nervous here because I'm starting to feel like the Village Splainer. And I have to go teach a class. So, if you want follow-up, do. Maybe someone else can put an oar in here too? JP

On Feb 7, 2008, at 8:06 PM, Jason Quackenbush wrote:

> *Hi J.P.*
> *you guys are losing me in the critical theory here, it's alien to the intellectual tradition i generally find myself and my favorite thinkers thinking in, but i want to follow because it looks like an interesting discussion. what's the ethical problem with taking oneself to be moses from the mountain with the tablets(tm)? how are authority and authoritarian power defined here? the statement about "gathering authority without authoritarian power" looks like a bit of a pun to me? in what way is an artists ethical stance a masculine one or a feminine one? and how does their work have to do with the masculinity or feminity of their stance? Can you help me out by filling in some of the background theory that I'm apparently missing here? because I'm honestly lost. I had a professor once who was fond of saying "I know what all the words you just used mean, but when you put them together in that way, I don't know what you're saying." I feel like I'm very much in the same boat. I don't think Gabe wants to talk to me, because he didn't answer my questions in this thread earier, so maybe I'll have better luck with you.*

Thanks,
Jason

On Thu, 7 Feb 2008, J.P. Craig wrote:

Gabriel,
I'd ask you for a little more patience with me. Please don't assume that because I'm questioning your formulation that I'm willing to elide "the truth" of your claims. I asked for clarification of your claims through discussion of representative figures. I intend no hostility, as you note. I'm not willing to concede you're right either, as I see this issue a bit differently. I think.

Since discussing particular artists' work--I didn't ask to discuss bios--won't work for you, I'll take you up at The Pink Guitar. It's just this sort of work that I'm coming from.

One think that I see going on in this book is that DuPlessis is teasing out the problem of the new and hegemony. She seems to praise The Golden Notebook for its attempts to enact an "anti-authoritarian ethics" at the "level of structure" and says that we call such efforts "new." And she adds that "new" has "signaled antithesis to dominant values."

I asked you about Howe in particulate because she's an interesting case when you're dealing with novelty and gendered power. As DuPlessis notes, Howe "works in issues of transcendence" and "impossible political privilege." I really like DuPlessis's suggestion that the question of how to write is a question of how to "gather authority without authoritarian power." Howe often brings the old into a new light and new structure; she refuses, as DuPlessis puts it, to be belated.

I'm concerned that we proceed very carefully on this, me and the mouse in my pocket, I suppose, because I don't want to dis-able any woman or feminized, marginal person trying to find a way to work, to "gather authority without authoritarian power."

DuPlessis later says in the chapter/essay on Howe: "The female use of this 'feminine' of marginality and the avant garde use of this 'feminine' of marginality are mutually reinforcing in the work of some contemporary women: Lyn Hejinian, Kathleen Fraser, Beverly Dahlen and Howe. This mixed allegiance will naturally call into question varieties of flat-footed feminism."

So that's very much where I'm coming from when I asked you about

cases when you wrote that novelty is a purely masculine gesture,
that claiming to possess some truth is a purely masculine attempt
to market oneself as Moses from the Mountain with the Tablets(tm).
It seems more complicated than that to me. And theories often grow
more fuzzy at the edges when you apply them to cases.

Respectfully, JP.

On Feb 6, 2008, at 4:25 PM, Gabriel Gudding wrote:

JP,
It is not possible for me, in any meaningful way here, to answer your
questions. I can /respond/ -- which response I'll limit to this: the
thesis that "the new" is foremost a means of policing the feminine is not, to
use your phrasing, "my schema." It is one of the most widely felt but
undertheorized phenomena in the field of production. It in fact arguably
defines not only the field of AG production as a whole but letters in toto. To
even appear to argue the point by trading interpretations of the biographies
and works of supposedly representative women, especially in this apparently
hostile venue, is to ignore, if not elide, the truth of this structure. And I
know that's not your intention.
Beyond that, based on the gist of your questions, I would refer you to
DuPlessis's /The Pink Guitar: Writing as Feminist Practice/. She says
succinctly and exhaustively what it would take three weeks to say on this list.
Thanks for your post.
Gabriel
--
http://gabrielgudding.blogspot.com
http://rhodeislandnotebook.blogspot.com
<<Gabriel,
I've been following along here, and I want to ask for your comment on
some examples to see if I can understand where you're going with
this. From past correspondence with you I suspect that one person in
the back of your mind is Duncan, so I'd ask how he fits into all of
this. But I'm also interested in how Susan Howe fits in, as well as

how her Emily Dickinson fits into your schema.
I'd also be curious as to how H.D. fits into it.
Each of these poets seems to exhibit some of the characteristics that
you list, if I'm reading you correctly, as part of the "angry outsider" brand, which you see as a disingenuous masculine gesture.
Yet I have a hard time being convinced because of these particular poets' work.
Duncan, though every bit the angry shaman claiming to be in possession of a superior Poetry, undercuts his pretensions, at least as he's presented in works like Mackey's "Gassire's Lute." I've criticized his attacks on LBJ myself, but I also tend to agree with them too, in weaker moments, when I feel free to call names and see a
little Hell on earth.
H.D. also adopted a sort of vatic stance, and was comfortable pointing in The Gift to "our Aryans of the Midwest."
And Howe, too, seems to position herself as having corrective ideas.
And she's certainly harsh with "non-affiliates" like R.W. Franklin, Gilbert & Gubar.
If you've have time, could you speak to these test cases? JP
On Feb 4, 2008, at 8:35 PM, Gabriel Gudding wrote:
[for names and further examples: http://gabrielgudding.blogspot.com/]
Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.
Elaboration: to play the underdog, the outlaw, the “angry outsider,” the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one’s shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-
Victimized Author Ghoul. To declare one’s friends the apocalypse.
Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one’s disinterestedness in profit in order to display one’s purity of intent and pure devotion to the art; to display one’s high mind via one’s principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.
This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one’s label on it. Iteration of the romantic “single actor” or “small cadre” theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the

> *badboy victim-transgressor author.*
> *There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.*
> *Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.*
> *Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*
> *---*
> *This message was sent using Illinois State University Webmail.*
>
> *JP Craig*
> *http://jpcraig.blogspot.com/*

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153. With + Stand

WITH + STAND first issue

Fri 8 Feb 2008

http://withplusstand.blogspot.com/

With + Stand is pleased honored & excited to announce the publication of its inaugural issue, featuring new work by:

Michael Scharf
Dan Thomas-Glass
Juliana Spahr
Derek Henderson
Megan Kaminski
Joshua Clover
Ben Lerner
Ange Mlinko
Christopher Nealon
Rodrigo Toscano
& Tim Kreiner

51 pages. Limited numbered edition of 100 copies spray-painted by hand.

Available the Ides of February,

Only for free, via post or from the hands of an author.

For press copies, trades or inquiries, email us:

[redacted]

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154. Murat Nemet-Nejat
Re: On Where to Find Audio/Sound Poetry
Fri 8 Feb 2008

Jim,

I will try to respond to a few questions you raise.

a) "murat mentioned the idea that writing isn't solely a transcript of speech, that its materiality is obviously different from speech, and this opens writing to all sorts of things that can't happen in speech. and, conversely, writing can't be sound poetry. writing can only write about some things that sound poetry can truly be. writing isn't primal like sound poetry can be. writing isn't music like sound poetry can be. sound poetry is no code of the page or the screen or even the recording, at times. body not included. performance space not included. etc."

Though I definitely say that writing is not "solely a transfer of speech," I do not necessarily give a primacy to "sound" as opposed to "writing." In writing, the eye is also involved, and the relationship between what one can "see" and what one can perform is problematic. One is forced to ask the question, how does the visual assume or extend into a auditory dimension.

Writing, the visual, also can be music if one incorporates silence into the idea of music, making it part of it. This way music also stretches into a music of the mind (which may also have elements of physical sound); this is part of what "eda" is, a movement, a music of the mind. *The Structure of Escape*, the poem I am working on now, is very much involved in the dynamic relationship between sight and hearing. Here is one piece from *The Structure*, the piece which gives the title to the whole poem:

The Structure of Escape

The frame of a Bresson movie is a jail
the escape is going outside that jail
it all starts with the noises one hears,
becoming one, knowing what the noises are.
that's freedom.

There is an act and the demonstration of an act.
the demonstration occurs in speech.

the future always, recurrent outside the frame
which becoming one knowing what the noises are
is escape.

Jim, as you can see, issue of time, the nature of it, and the nature of frame, questions you also discuss in your post, are integral parts of The Structure also; but in a different way.

"Body *is* included in writing; but in a new way.

b) "we can think of recorded sound as a type of writing. the 'page' looks like a timeline that has multiple channels. And each channel can have multiple divisions into different cuts. as in the interface to a multi-track recording piece of software"

In my previous post, addressed to Jason, I was thinking of a "recording of writing," part of writing that the human voice can not enunciate or "perform"; but only think about. In that way, one might think of electronic or digital writing (are they the same thing? I am thinking they are, and you may be that they are not) as an extension of the human voice/thought into sound.

In the early Nineties, I wrote a poem called *Io's Song*. In a number of pieces in it, the page gets divided into paralel vertical strips of poems/texts extend simultaneously. The reader/the mind is constantly forced to make choices where to go (one *can* not solve the problem by simply having different performers). The *choice* becomes a meditative act (a la Loyola's last stage of meditation), simultaneously making the reader, who must choose, part of the performance, or the "wrier/author" of that specific version of the reading.

Believe me, this creates infinite problems, to me, both in a very paralyzing (in the sense of slowing towards a stasis) and fruitful way. The page splits into multiple directions, basically around a horizontal/vertical (x/y) axis), pulling within itself both how the eye traditionally moves in traditional reading, from left to right or right to left or up to down, and how the mind explodes contronting this text. Am I making sense?

I think what I am saying is that what you see as digital poetry does by "multi-tracking" can also be done, at least done by me, on the page.

c) "his is the architecture of film also, only the basic unit in film is the frame + sound, whereas in sound it's the file or, more granularly, the sample.

you can edit both audio and video in Acid."

Yes, film, its vocabulary, its way of organizing experience, is very important. As you can see from the piece I quoted above, *The Structure* is permeated with the language of film, its unique aesthetics, besides the works of many, many film makers.

Underlying *The Structure*, there is the idea of "film lumiere," an idea I first developed in my essay "Eleven Septembers Later: Readings of Benjamin Hollander's *Vigilance*." In "film lumiere" what one see and what one hears work independently or contrapuntally (as opposed to harmonically) from each other. The essay shows how Orson Welles' does this in *A Touch of Evil* and Hollander in *Vigilance*, both examples of film lumiere. One needs to read the essay to find out about other aspects of it.

"Acid": I am afraid I am a total ignoramus on that matter. I don't know what "acid" software is, only know the sixties, Lucy in the Sky, LSD kind.

In film lumiere, and in *The Structure*, the frame is a very fluid thing, is not a mere, static given. I discuss this also in *The Peripheral space of Photography* and Deleuse in his two pivotal books on film, *Action Space* and Time Space*.*

d) "audio and film are spatialized, as a writing space, into a two dimensional timeline with channels. just as typographic writing spatializes language into lines.

interactive audio replaces the timeline paradigm with that of the flowchart (e.g. http://bayimg.com/oAFLFAaBC). flowcharts allow for decisions.

director, flash, max, and other multimedia/programming authoring tools are hybrid timeline/flowchart media writing spaces."

As I already discussed, in *Io's Song*, etal., this does not have to be so. There are places in *Io's Song* that read like flow charts.

e) "director, flash, max, and other multimedia/programming authoring tools are
hybrid timeline/flowchart media writing spaces...."

If one can see that all this did not only start with computers (this love of technology! which ploriferates its software and its language), but was anticipated on paper, written texts. A sense of continuity, rather than to me a too eager embrace of new technology as if history did not exist (see what happened with Ramsfeld and Iraq), would be salutary! I say this with full of respect and virtual affection (since we never physically met) with you Jim.

f) "Let me also point out that writers are well-suited to swim in electric media, particularly digital media. Because computers are language machines, written language machines."

Or perhaps language machines have/develop/or are infected by a soul!

Ciao,

Murat

On Feb 8, 2008 1:02 AM, Jim Andrews <[redacted]> wrote:

> *i sent this earlier but for some reason it didn't make it through. have added to this version, so don't worry about the last version.*
>
> *murat mentioned the idea that writing isn't solely a transcript of speech, that its materiality is obviously different from speech, and this opens writing to all sorts of things that can't happen in speech. and, conversely,*
> *writing can't be sound poetry. writing can only write about some things that*
> *sound poetry can truly be. writing isn't primal like sound poetry can be. writing isn't music like sound poetry can be. sound poetry is no code of the*
> *page or the screen or even the recording, at times. body not included. performance space not included. etc.*
>
> *we can think of recorded sound as a type of writing. the 'page' looks like a*
> *timeline that has multiple channels. And each channel can have multiple divisions into different cuts. as in the interface to a multi-track recording piece of software such as*
> *http://www.sonycreativesoftware.com/images/ss/lg/acidpro6-callouts.jpg , which is the interface to Acid, a popular multi-track recording/editing piece of software.*
>
> *this is the architecture of film also, only the basic unit in film is the frame + sound, whereas in sound it's the file or, more granularly, the sample.*

you can edit both audio and video in Acid.

audio and film are spatialized, as a writing space, into a two dimensional timeline with channels. just as typographic writing spatializes language into lines.

interactive audio replaces the timeline paradigm with that of the flowchart (e.g. http://bayimg.com/oAFLFAaBC). flowcharts allow for decisions.

director, flash, max, and other multimedia/programming authoring tools are hybrid timeline/flowchart media writing spaces.

the director interface is shown in http://vispo.com/temp/directorInterface.gif . this is a screenshot of dbCinema in director. the interface metaphors of director are mixed. there's the "stage", which is the area the viewer views. and the "score", which is the timeline; it is populated with "sprites" to which are attached "behaviors". for instance, the "sprite" in channel 142 of the "Score" is the text on the stage that says "DefaultBrushSet". That "sprite" has various "behaviors" attached to it, including a script called "BrushSet indicator". That script is shown in the script window. There's also the "Cast" window. The "Cast" window stores media elements such as texts, pictures, sounds, videos, and so on, and also programming scripts or "behaviors". We can think of the things in the "Cast" window as classes, and the things in the "Score" or timeline as objects; objects are instantiations of classes.

There's also the "Property Inspector" window. It shows the properties of whatever "sprite" in the "Score" or on the "Stage" is selected. In the screenshot, it shows some of the properties of "sprite" 142.

There's also the "Object Inspector". It allows one to view the properties of code objects, which are instantiations of script classes stored in the "Cast" window. In the screenshot, it displays some of the values of gBrushSetManager, which in dbCinema is a "sprite" that stores the brushes that paint in dbCinema.

The "playback head" in the "Score" is at frame 130. In programmed multimedia works, unlike films, the "playback head" skips around, rather than simply proceeding from beginning to end. Also, unlike film, what's in a

*particular
frame can change from instant to instant; many Director 'movies' are one
frame long but are diverse from instant to instant. Such diverse one-frame
movies are programmerly. Less programmerly Director authors of course use
the "Score" in a more filmicly paradigmatic way.*

*Anyway, it's useful to see audio production and multimedia production as a
type of writing. Usually it's called, somewhat awkwardly, "authoring", and
multi-track sound recording software packages are usually called sound
editing packages, and stuff like Premiere and Final Cut Pro, video
production software, is usually also referred to as "editing" software.
But
people who know what they're doing with this sort of software are doing
way
more than editing stuff.*

*Of course, when we write in Word or other word processors, these are
"editing" packages as well, but we don't simply edit with them; we write
with them.*

*In the transition from orality to literacy, we see the poem change a lot,
and we see notions of poetry change a lot. That's still in progress. As
Murat points out Silliman points out. In the transition from print
literacy
to electric literacy, poetry and writing and what it means to write and be
a
writer undergo similarly large extensions. Not that the book and the page
are going to disappear. I don't think they are. But the whole enterprise
of
writing is significantly enlarged.*

*Let me also point out that writers are well-suited to swim in electric
media, particularly digital media. Because computers are language
machines,
written language machines.*

*ja
http://vispo.com*

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155. **steve russell**

Re: Chomsky/bought & paid for

Fri 8 Feb 2008

It's more fun to attack them. Class warfare is my weakness. Even the sendimental variety. J Edward's, for instance. & his "son of a mill worker" routine got old quickly.

Jason Quackenbush <[redacted]> wrote: lesson for the day: the best defense against home invasion is to live in perpetual poverty.

On Thu, 7 Feb 2008, Ryan Daley wrote:

> Ha! so we can only attack the lucrative.
>
> Cool. Good to know.
>
> Thanks.
>
> Ryan
>
> On Feb 6, 2008 11:33 PM, Elizabeth Switaj
wrote:
>> If by "on par" you mean as open to criticism, then no. You haven't achieved
>> enough to be worth attacking by any available means yet.
>>
>> On Feb 6, 2008 7:54 PM, Ryan Daley wrote:
>>
>>> Ok. One more question and then I must retire:
>>>
>>> So, if New York State voted for the war, and if I receive an artist
>>> grant from New York State, am I on par with Chomsky?
>>>
>>> -Ryan
>>>
>>
>

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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156. Barbara Jane Reyes
OCHO 16: MiPOesias Magazine Print Companion is now available
Fri 8 Feb 2008

Hi all, FYI the issue of OCHO: MiPOesias Magazine Print Companion which I have guest edited is now available, and featuring new work by:

Tara Betts,
Brian Dean Bollman,
Ching-In Chen,
Sasha Pimentel Chacón,
Linh Dinh,
Sarah Gambito,
Jessica Hagedorn,
Jaime Jacinto,
Nathaniel Mackey,
Craig Santos Perez,
Matthew Shenoda,
Jennifer K. Sweeney,
Truong Tran,
Dillon Westbrook,
Debbie Yee

Please see here (cover image is not yet up):
http://www.createspace.com/Customer/EStore.do;jsessionid=014D179D230F989F05D81763267939E9.cspworker01?id=3338152

Thanks!

--
http://barbarajanereyes.com

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157. Gabriel Gudding
Re: masculinity and playing the "transgressor"
Fri 8 Feb 2008

Heidi,

Forgive my delayed reply. I waited to reply to consider your post some more -- but upon doing so I can't quite figure out what precisely you're saying to me here. If you'd care to say clarify what you're saying, I'm all ears. Sorry that I can't quite catch your gist here.

Best,
Gabe

<<gabe,

i had been wondering what role the poet plays and why one would ask such a question in the first place. what is the role of the poet. what kind of question is that. what is the role of the contemplative. havent read an explanation that is reasonable on that one. but if being reasonable doesnt matter too much, then youre off and running. one interesting thing for me is that your discussion is couched in terms of critical praxis, which i am entirely rusty at, but i guess the problem for me with such a praxis is it dissects things from the outside. sometimes this is very interesting but i dont and probably never have seen what it has to do with poetry. so. i mean, when asked why a poem is a sonnet rather than free verse, the poet is allowed to say, - because i like it that way. - because it suits, because it is true, yes, but also because that is what the poet liked, that is there is a notion of loyalty implicit in the truth value, as also i think in values of freedom. in the same way, if you end up getting to be the cowboy way out ahead of the herd, and my grandfather was a cowboy in his youth and so this is not pretention on my part, but if you get to do that work, it is ok to say this is my work just because i like it that way, because this is the world i see, this is what is true. it is also ok to try and find out what that means rather than trying to spin gold from imaginary assumptions without the slightest bit of evidence in real terms. this world from the outbound is worth trying to talk to. and the ringing ironies in such a position are painful indeed, how badly one measures against the smoke once a candle is gone.

one thing about fabricating histories from smoke that have no concrete grounding in actual fact, is that i think you have to translate them into some kind of abstract critique. because in embodied, everyday terms, they WILL NOT hold water. how fun to destroy a beautiful truth and make it something ugly as though it never existed in the first place. in cyberspace, you can do anything, if you dont care if your world becomes a fake cartoon. some peoples lives are so microengineered it is truly heartbreaking. well a bug in amber cant do anything about it but, think, one of the things about the lists scapegoat submissions, which were delayed when fred was so very ill, was the kind of spectacle and gratification generated by the pariah. i wonder if anyone can write a poem about a society without pariahs, wirthout your favorite persecutee, after all, dont the persecuted secretly enjoy it? isnt there some secret masochism god given to every returning sadist who cant admit a mistake. i wonder if there are any poems about avenging a fathers death out there, or about nice, intimate; but not too time-consuming conversations with shotguns. - he needed killin - used to work just fine in court in the west.

without my library i cant add speculations about H.D. or others right now, i would have to look up the details, some of you do just fine without your library. sorry. just offhand i would say that pounds line including -- we grub the soft

fern shoots -- has such depth and sensitivity to his subject. it grieves me to find that lacking so often in discussions. it does, it always will. as if, again, the object position is one which enjoys persecution and silencing. no so, colleagues, not at all, of course. but the obvious and the unremarked are not the same thing in this case.

what is the world -- who is in the world -- how can we heal the world -- these are important questions, like asking who is God and how can we know. those questions take years and years to even begin. and henri nouwen is indeed the rilke in the background somewhere in those words. ... who a fellow poet is, strikes me as not terribly interesting, especially when it is so much more interesting just to sit and take a look around. who each poet is, it just strikes me as not that interesting. speck of dust kind of thing. there are just a lot more important problems.

thinking about eternal things goes well on caol ila whiskey or orval trappist ale in this cold, if you ask me. the cold here is just fine by me.

be well.

my 2 cents

heidi

On Feb 5, 2008 2:35 AM, Gabriel Gudding <[redacted]> wrote:

> *[for names and further examples: http://gabrielgudding.blogspot.com/]*
>
> *Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.*
>
> *Elaboration: to play the underdog, the outlaw, the "angry outsider," the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one's shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one's friends the apocalypse.*
>
> *Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one's disinterestedness in profit in order to display one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.*
>
> *This tactic elides the history of collective labor against external*

> *restraints by appropriating that history of labor and putting one's label on it. Iteration of the romantic "single actor" or "small cadre" theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.*
>
> *There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.*
>
> *Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.*
>
> *Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

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158. **cris cheek**

Re: call for proposals: Touching Time: Bodies/Writing/Histories. A practice-based research symposium

Fri 8 Feb 2008

HI Pertra,
lovely to meet u and Neil in one of the more unlikely of places

IF it's possible for me to attend Touching Time i would dearly LOVE to do so. Let me know and if you need more from me. I can probably get some money to cover my coming and if not i'll cover it myself.

It'd be great to be a part of such a "time"

Looking forwards to talking more sharing more moving more together.

love and love
cris

On Dec 20, 2007 11:29 AM, Petra Kuppers <[redacted]> wrote:

> *Touching Time: Bodies/Writing/Histories. A practice-based research symposium*
>
> *April 19th/20th, 2008 Dance Building, University of Michigan, Ann Arbor*
>
> *Keynote Provocation: Ann Cooper Albright, Professor of Dance, Oberlin College*
>
> *Conference Team: Amy Carroll, Assistant Professor of English and American Culture (Latina/o Studies)*
> *Amy Chavasse, Assistant Professor of Dance*
> *Petra Kuppers, Associate Professor of English (Performance Studies/Disability Studies)*
> *Yopie Prins, Associate Professor of Comparative Literature*
>
> *In 2007, the University of Michigan hosted the Anarcha Project symposium: a large-scale event where black culture and disability culture activists, medical historians and performance scholars came together to approach a particular medical historical case-study through performance means. In 2008, we want to build on the methods explored in the Anarcha, and invite scholars and artists to engage in experimental historical writing and art practice.*
>
> *We invite up to twenty participants (grad students, faculty, artists) to come together for two days, to workshop, use performances and presentations as provocations, and explore methods of merging art practice and critical writing in the exploration of time. The historical topics we will explore are open, and will be determined by applicants' interests. The symposium's main focus is with innovative*

methodologies, writing-as-practice, archival embodiment, timespace poetics, repronarrativities, heirlooms/legacies, frottages with his(hiss)/her-stories, myth movement, touching textures. We will be in research practice together: this is not a conference to share the results of previous research. Thus, we are not looking for papers, we are looking for participants in this experiment.

Each invitee will have transport and accommodation costs reimbursed up to $300 dollars. The conference hotel offers rooms for about sixty dollars a night, and we will assist people who want to be hosted by graduate students.

Application Process: please send us a short CV, a sample of your writing (experimental, performative or traditional critical), and a brief statement about why you would like to participate.

Alternatively, send a DVD or CD with performance or visual arts material, also accompanied by a statement. Send all materials to the symposium director: Petra Kuppers, [redacted], or to the snail mail address: Petra Kuppers, English Department, 3216 Angell Hall, University of Michigan, Ann Arbor, MI 48109-1003

Deadline: January 1st. Notification: January 15th.

Funded by the Global Ethnic Literatures Seminar

--
Petra Kuppers
Associate Professor
English, Theatre and Dance, Women's Studies
3216 Angell Hall
University of Michigan
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MI 48109-1003
office: [redacted]
mobile: [redacted]
home: [redacted]
email: [redacted]
homepage: www.umich.edu/~petra

New Books: Community Performance: An Introduction, and The Community Performance Reader (both with Routledge)
The Scar of Visibility: Medical Performances and Contemporary Art (University of Minnesota Press), http://www.upress.umn.edu/Books/K/kuppers_scar.html

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159. **Ryan Daley**
Re: Chomsky/bought and paid for
Fri 8 Feb 2008

I'm going to cop out of this and say I agree with both.

Gambling money always ends up in the wrong hands. In fact, I might go as far as saying that all money concentrates in the wrong hands. I have yet to figure out why this is, or how I can get my hands on a Wrong Hands Disguise and then do some good...

But oops, here's the problem: Even if I get my hands on a Wrong Hands Disguise (WHD) with the purest of intentions, I'm going to have to fight my way through the sea of Mister Miyagis and Daniel LaRussos just waiting to crane kick my belief as to what I think I'm doing with all this "ill-gotten" gain into the next fiscal period....

How do you win with these guys?

-Ryan

On Feb 8, 2008 9:45 AM, angela vasquez-giroux
<[redacted]> wrote:
> Jason,
>
> I disagree about yr point on stocks. Yes, it is gambling. But it isn't
> like a straight game of poker between pals, it is more like playing a game
> of poker with your (or my) friend Susie who we all know, upon winning, will
> use the money for meth/alcohol/twinkies, or some such horribly destructive
> purchase. Because I care about Susie, I may refuse to engage in any
> activity in which the end result is harmful to my friend. In much the same
> way, my man-wife and I do try to keep our (hilariously small) amount of
> stocks money invested in things we feel okay making money from. Because
we
> all know we're giving UniSolar or whomever money to further their company,
I
> figure (for my part) that I'll want to not feel guilty about what making
> money from a stock (gambling) means, or how it was made.
>
> On the other hand, I don't care about Chomsky's personal finances, etc.
> Why, if the prevailing opinion in the poetry world, is that we can read Ezra
> pound because his work is separate from his life and beliefs, does it even
> matter? You know, when you get right down to it, everyone is a tool of "the
> man", everyone is a creep. Some people are okay with that, some people

> fight it, some people try very hard to disengage from that. More power to
> all of them. I can't understand for the life of me why people are
> karate-chopping Chomsky over his money when he works hard to make life
> better for other people. I can think of many other people to hack at: Ralph
> Nader, Angelina Jolie (seriously, who talks to refugees in Iraq or the
> African continent wearing 800 dollar pants?)
>
> We can be mad at everyone. I obviously have decided who I will be angry
> with. But I don't know how productive it is. (That said, I have spent the
> past 5-7 years hating Tom Brady, so take all of this with a grain of salt.)
>

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160. Jason Quackenbush
Re: Chomsky/bought and paid for
Fri 8 Feb 2008

On Feb 8, 2008, at 6:45 AM, angela vasquez-giroux wrote:

> *Jason,*
>
> *I disagree about yr point on stocks. Yes, it is gambling. But it isn't like a straight game of poker between pals, it is more like playing a game of poker with your (or my) friend Susie who we all know, upon winning, will use the money for meth/alcohol/twinkies, or some such horribly destructive purchase. Because I care about Susie, I may refuse to engage in any activity in which the end result is harmful to my friend. In much the same way, my man-wife and I do try to keep our (hilariously small) amount of stocks money invested in things we feel okay making money from. Because we all know we're giving UniSolar or whomever money to further their company,*

That's the lie that the "socially responsible" investing firms tell that I'm talking about. The money you pay for the stock, unless you're purchasing stock directly from a company issue, doesn't go to fund anything that that company does, just like if I buy a used chevy from my neighbor, General Motors doesn't see a dime of what I pay him. The only direct financial contact you have with the company is if they pay dividends, and generally speaking, for most small holders, that's miniscule, and in any case, its money coming out of their profit which you an

easily funnel into charitable giving (which is what my mom does when she gets dividends from Exxxon Mobile, for example). When you buy a stock, all you're doing is making a bet that that stock will increase in value over the period of time you plan to hold on to the stock for. True, technically you "own" a portion of the company in question, but you haven't invested any money in the company, you've bought out somebody else who already had a stake. I tend to be very cynical, so when things go bad, I bet that the companies that are truly evil will somehow benefit leading to an increase in their stock prices, and while I find a company like Halliburton reprehensible, I see no moral plus or minus to simply taking the bet that they're going to make a ton of money over the course of the next thirty years, and so more than likely Their stock value will have made great gains against inflation and so I'll make a good profit when i sell those shares. but then, some people also think it's immoral to play poker. And other people don't have a problem with that, but seem to think that there's something unethical about check raising. So to each his own I guess. I just really want to make the point that money spent on a traded stock is not going into the coffers of that company, as it's a myth that i think some seriously shady investment firms peddle to people, and as such it's a bit of a pet peeve.

On a more interesting note, what is a man-wife? I've never heard the term before but I like the sound of it. Although I'm pronouncing it more like manwife.

Thanks, Jason

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161. **angela vasquez-giroux**
Re: Chomsky/bought & paid for
Fri 8 Feb 2008

If there was one who lived wholly outside the system, we'd never know about it.

On Feb 8, 2008 10:20 AM, Gareth Farmer <[redacted]> wrote:

> *"If there was one who lived wholly without the use of money, the State itself would hesitate to demand it of him. But the rich man - not to make any invidious comparison - is always sold to the institution which makes him rich. Absolutely speaking, the more money the less virtue [...] The best thing a man can do for his culture when he is rich, is to endeavour to*
> *carry out those schemes which he entertained when he was poor."*
> *Henry David Thoreau 'Resistance to Civil Government'*
>
> *--On 07 February 2008 19:34 -0800 Elizabeth Switaj <[redacted]> wrote:*

> *Just make sure that it's visible poverty but not so visible that you look*
> *like a trustafarian college student.*
>
> *On Feb 7, 2008 5:07 PM, Jason Quackenbush <[redacted]> wrote:*
>
> *lesson for the day: the best defense against home invasion is to live in*
> *perpetual poverty.*

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162. **Tim Peterson**
playing a role
Fri 8 Feb 2008

Thanks for this, Gabe. This is an interesting comment and I think I agree with much of it, but I wonder about this notion of "playing a role" and how that's seen to be inherently a bad thing? Which of us is not playing a role at this point?

Speaking of gender and sex issues, I was wondering if you might have any idea why our panel on gender with kari edwards and Stacy Szymaszek in 2007 was suddenly cancelled from AWP that year and replaced with "the poetry of magnificence" or some ridiculous thing? You were on that panel too -- I imagine you must have been disappointed that happened.

Best, Tim

* * *

JP,

Part of the issue appears to be you think I wrote something I didn't write. Your paraphrase of me is incorrect. (As is, incidentally, the quotation Mark Weiss attributes to me).

You say I "wrote that novelty is a purely masculine gesture."

I did not write that.

Here are a few things I said that I think you might be referring to.

- "My post is in part precisely about the so-called masculine dynamics around the fetish of the /new/, a set of dynamics which work to 'disappear' women from a variety of literary scenes."

- "Given the relatively few number of women there are *to* mention in a vast field of men, even (and some might argue) especially in the AG fields, I think it

might not be very untoward to suggest that the 'new' is an instrument that functions in part to police the feminine."

- "I would only repeat again that within the AG fields (fields that especially fetishize the new) there seems to be a *worse* track record regarding women."

- "And if one tries to yoke the fetish of the /new/ as something operating with peculiarly strong masculine dynamics, well, watch out."

None of those quotes displays a risky or even shocking reading of homosociality in the literary field. If you think so, okay. I'm not going to debate these points. It's like debating if the sky is composed of air and jets.

I'm not sure where you're going with your quotations from /Pink Guitar/. If I were to point to a section of the book that clearly shows the concerns DuPlessis has about the structural issues of gender in the literary field across the decades, I'd suggest the section entitled, "Feminist Poetics, Modernism, and the Avant Garde." (Maybe I'll post some to my blog, for good measure).

If you wanted a very strong exhaustive study of homosociality in the AG, Michael Davidson's /Guys Like Us: Citing Masculinity in Cold War Poetics/ (focusing mostly on '50s and '60s).

Thanks for your polite posts. They're the only kind I reply to.

Gabriel
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

<<Gabriel, I'd ask you for a little more patience with me. Please don't assume that because I'm questioning your formulation that I'm willing to elide "the truth" of your claims. I asked for clarification of your claims through discussion of representative figures. I intend no hostility, as you note. I'm not willing to concede you're right either, as I see this issue a bit differently. I think.

Since discussing particular artists' work--I didn't ask to discuss bios--won't work for you, I'll take you up at The Pink Guitar. It's just this sort of work that I'm coming from.

One think that I see going on in this book is that DuPlessis is teasing out the problem of the new and hegemony. She seems to praise The Golden Notebook for its attempts to enact an "anti-authoritarian ethics" at the "level of structure" and says that we call such efforts "new." And she adds that "new" has "signaled antithesis to dominant values."

I asked you about Howe in particulate because she's an interesting case when you're dealing with novelty and gendered power. As DuPlessis notes, Howe "works in issues of transcendence" and "impossible political privilege." I really

like DuPlessis's suggestion that the question of how to write is a question of how to "gather authority without authoritarian power." Howe often brings the old into a new light and new structure; she refuses, as DuPlessis puts it, to be belated.

I'm concerned that we proceed very carefully on this, me and the mouse in my pocket, I suppose, because I don't want to dis-able any woman or feminized, marginal person trying to find a way to work, to "gather authority without authoritarian power."

DuPlessis later says in the chapter/essay on Howe: "The female use of this 'feminine' of marginality and the avant garde use of this 'feminine' of marginality are mutually reinforcing in the work of some contemporary women: Lyn Hejinian, Kathleen Fraser, Beverly Dahlen and Howe. This mixed allegiance will naturally call into question varieties of flat-footed feminism."

So that's very much where I'm coming from when I asked you about cases when you wrote that novelty is a purely masculine gesture, that claiming to possess some truth is a purely masculine attempt to market oneself as Moses from the Mountain with the Tablets(tm). It seems more complicated than that to me. And theories often grow more fuzzy at the edges when you apply them to cases.

Respectfully, JP.

On Feb 6, 2008, at 4:25 PM, Gabriel Gudding wrote:

> *JP,*
>
> *It is not possible for me, in any meaningful way here, to answer your questions. I can /respond/ -- which response I'll limit to this: the thesis that "the new" is foremost a means of policing the feminine is not, to use your phrasing, "my schema." It is one of the most widely felt but undertheorized phenomena in the field of production. It in fact arguably defines not only the field of AG production as a whole but letters in toto. To even appear to argue the point by trading interpretations of the biographies and works of supposedly representative women, especially in this apparently hostile venue, is to ignore, if not elide, the truth of this structure. And I know that's not your intention.*
>
> *Beyond that, based on the gist of your questions, I would refer you to DuPlessis's /The Pink Guitar: Writing as Feminist Practice/. She says succinctly and exhaustively what it would take three weeks to say*

on this list.

Thanks for your post.

Gabriel
--
http://gabrielgudding.blogspot.com
http://rhodeislandnotebook.blogspot.com

<<Gabriel,
I've been following along here, and I want to ask for your comment on some examples to see if I can understand where you're going with this. From past correspondence with you I suspect that one person in the back of your mind is Duncan, so I'd ask how he fits into all of this. But I'm also interested in how Susan Howe fits in, as well as how her Emily Dickinson fits into your schema.

I'd also be curious as to how H.D. fits into it.

Each of these poets seems to exhibit some of the characteristics that you list, if I'm reading you correctly, as part of the "angry outsider" brand, which you see as a disingenuous masculine gesture. Yet I have a hard time being convinced because of these particular poets' work.

Duncan, though every bit the angry shaman claiming to be in possession of a superior Poetry, undercuts his pretensions, at least as he's presented in works like Mackey's "Gassire's Lute." I've criticized his attacks on LBJ myself, but I also tend to agree with them too, in weaker moments, when I feel free to call names and see a little Hell on earth.

H.D. also adopted a sort of vatic stance, and was comfortable pointing in The Gift to "our Aryans of the Midwest."

And Howe, too, seems to position herself as having corrective ideas. And she's certainly harsh with "non-affiliates" like R.W. Franklin, Gilbert & Gubar.

If you've have time, could you speak to these test cases? JP

On Feb 4, 2008, at 8:35 PM, Gabriel Gudding wrote:

[for names and further examples: http://gabrielgudding.blogspot.com/]

Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.

Elaboration: to play the underdog, the outlaw, the "angry outsider," the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one's shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one's friends the apocalypse.

Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one's disinterestedness in profit in order to display one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.

This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one's label on it. Iteration of the romantic "single actor" or "small cadre" theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.

There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.

Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and that one will be exonerated by history.

Poetic bioregion (where found): The tactic of the "sacred heretic"

> *is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> --
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*
>
> =

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163. Jason Quackenbush
Re: Chomsky/bought and paid for
Fri 8 Feb 2008

My only familiarity with Sokal is having read about the Social Text incident, in which he comes off as being committed to a naive science textbook Karl Popper sort of idea of the scientific method, along with an unanalyzed commitment to scientific materialism metaphysically. Since i have very little patience for people with such a position, i haven't read the book.

I really was just making a joke, though, epistemology being the theory of knowledge as explained by someone who doesn't know what he's talking about. i'm often too obtuse for my own good. On Feb 8, 2008, at 9:51 AM, ROBIN HAMILTON wrote:

> *space devoted to epistimology]*
>
> *Intellectual Impostures had epistemology in it?*
>
> *Every other chapter was on the epistimology of science. Have to say I found this more intelligible than the discussion of postmodernism, even filtered through S&B. [For whatever reasons, I simply can't get my head around especially Derrida, no matter how often I tried before I finally gave up.]*
>
> *That's strange,*
> *because everything i've read of Alan Sokal's on the topic of his so-*
> *called science wars make it clear to me at least that he doesn't know*

> *what he's talking about.*
>
> *By "science wars" do you mean the attack on postmodernism, or their take on (is it?) hard and soft scientific proofs? (I think I've got the terminology here wrong, and it's both been a time since I read IntImps, and I don't have my copy to hand.)*
>
> *Certainly Sokal and Bricmont have a strong take on postmodernism -- that with the exception of Foucault, it's crap -- which many people disagree with <g>, and there *are aspects of a hatchet job to it. But ... I do think the reviews mostly misrepresented by omission. And the initial _Social Text_ affair is quite a different kettle of kittens from _Intellectual Impostures_.*
>
> *Robin Hamilton*

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164. steve russell
Re: Chomsky/bought & paid for
Fri 8 Feb 2008

I can't remember if I've sent this. Here go/... It's more fun to attack them. Class warfare is my weakness. Even the sendimental variety. J Edward's, for instance. & his "son of a mill worker" routine got old quickly.

Jason Quackenbush <[redacted]> wrote: lesson for the day: the best defense against home invasion is to live in perpetual poverty.

On Thu, 7 Feb 2008, Ryan Daley wrote:

> Ha! so we can only attack the lucrative.
>
> Cool. Good to know.
>
> Thanks.
>
> Ryan
>
> On Feb 6, 2008 11:33 PM, Elizabeth Switaj
wrote:
>> If by "on par" you mean as open to criticism, then no. You haven't achieved
>> enough to be worth attacking by any available means yet.
>>

>> On Feb 6, 2008 7:54 PM, Ryan Daley wrote:
>>
>>> Ok. One more question and then I must retire:
>>>
>>> So, if New York State voted for the war, and if I receive an artist
>>> grant from New York State, am I on par with Chomsky?
>>>
>>> -Ryan
>>>
>>
>

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165. **steve russell**
Re: Chomsky/bought & paid for
Fri 8 Feb 2008

" trustafarian college student."

I've known a few. I kind of envy them. Where do I go to sell my soul/ join them? The whole struggle thing has unfortunately lost its novelty.
>

Gareth Farmer <[redacted]> wrote: "If there was one who lived wholly without the use of money, the State itself would hesitate to demand it of him. But the rich man - not to make any invidious comparison - is always sold to the institution which makes him rich. Absolutely speaking, the more money the less virtue [...] The best thing a man can do for his culture when he is rich, is to endeavour to carry out those schemes which he entertained when he was poor." Henry David Thoreau 'Resistance to Civil Government'

--On 07 February 2008 19:34 -0800 Elizabeth Switaj
wrote:

> *Just make sure that it's visible poverty but not so visible that you look like a trustafarian college student.*
>
> *On Feb 7, 2008 5:07 PM, Jason Quackenbush wrote:*
>
> *lesson for the day: the best defense against home invasion is to live in perpetual poverty.*

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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166. **Ryan Daley**
Danjerfield
Fri 8 Feb 2008

I'm starting (it's been in the works for quite some time) a literary magazine, Danjerfield <http://danjerfield.blogspot.com/>.

I welcome submissions at [redacted]. I've kept the guidelines fairly open. They can be found on the blog.

I'm just looking for something that doesn't suck.

Send us your best and brightest.

Regards,

Ryan

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167. **steve russell**
CHOMSKY, DERSHOWITZ/ HOLOCAUST DENIER/FAURISSON
Fri 8 Feb 2008

I soured on Chomsky when he saw fit to defend the holocaust denier, Robert Faurisson. For an especially damning account, read chapter 5 of "Chutzpah" by Alan Dershowitz. I'm with Chomsky on the Palestinian issue. But the guy lost his mind during the Faurisson episode. The Dershowitz book, by the way, is my source since I'm recalling the episode from memory.

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168. **Jason Quackenbush**
Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East
Fri 8 Feb 2008

I've been thinking about this post for a few days now, Murat, and the concept of a digital poetry is something that I think is interesting to pursue in relation to sound. I tend to think of Jim and Brian Kim Stefans whenever I hear the phrase "digital poetry" and although I think there's a general trend toward it meaning

particularly the kind of programming based on-screen poetry that they're so good at, to talk about sound as a field for digital poetry raises some intriguing questions. In relation to the move from the paper book to the website as a means of digital poetry, I think you're right in questioning whether that move has actually been made. I personally make no distinction between print and online publications as far as their worth goes, but I think for a lot of people, the electronic distribution of writing is somehow less than its "brick and mortar" forebear. I really like a lot of the work that people like Jim are doing in expanding what is possible with "on screen" poetry, but I think that there's a sense in which this sort of work is truly avant garde in the sense of pushing past what's current and looking into possible futures. Whereas, as I tend to think at least, Silliman's New Sentence was based on a historic shift.

It's funny you bring this up, actually, as a lot of my own ideas about poetics got formed in a sort of crucible where my misunderstanding of the aims and workings of language poetry, including the New Sentence, played an important role. I even at one point developed my own off-shoot of the new sentence, the open sentence, which is a technique by which prosody is reinserted into the basically print nature of the sentence in order to heighten what I called in the essary I wrote describing it "the clarifying nature of vagueness." That is, you take something that is vague, such as a heteronym like "read" and you insert it in a situation where it's relation to other words in terms of prosody creates different possible meanings, and in those possibilities attempts to indicate something unsayable. I tend to use it as a technique a lot in my own writing, but where at one point I looked at it as something along the lines of a false simile which could be adapted and used by other poets, I think it's unfortunately too complex a device to make it have the impact I thought it did, and as a result becomes mostly a prosodic form of torque rather than actually being in someway indexical the way I thought it was. But that's a bit of a tangent.

What I was going to say is that I don't think it's necessarily the case that the kind of digital poetry I'm after as a transitional and unrecognized movement from encoded typography on a page to a digital encoding is really ahistorical in the sense that you're getting at. True, the internet and poetry on the computer screen is still in its infancy and it remains to be seen exactly where that will go into the future. Hopefully Jim and likeminded poets will have their way and everything will be as interesting as the digital future their work promises. But I think in a very real way, and in a sense missed by everybody who took Grenier's "I hate speech" as a call to arms, the transition from performance to print is a shift that I think by the time This and L=A=N=G=U=A=G=E were being published had already begun to be superseded. Which is to say, and I often fantasize that this thought is original, I believe that pop music is a kind of proto audio poetry in the sense that I'm thinking about, and as a result most people

don't get their poetry off the page, and the real proletarian medium is not therefore print but recorded sound. The problem with pop music of course is that it is so very beholden to music, and fairly unadventurous music at that, for most of it's impact that the impact of the words is often a secondary consideration. Most pop lyrics are insipid and don't hold up as texts in their own right. And that's fine because pop lyrics are just a part of the pop song and when considering the quality of a pop song all the musical aspects can transform the insipid into something sublime and wonderful. I can think of thousands of examples ranging from Phil Spectors/The Ronettes "Be My Baby" or Gene Vincent's "Bebopalula" to Outkast's "Hey Ya" or Kelis/The Neptunes "Milkshake Song."

The digital poetry I'm after, then, I think at least, is one that recognizes the role that recorded sound plays in the lives of most people where poetry is concerned. I think there are prototypes for the kind of thing I'm thinking of, Radiohead's "Fitter Happier" and Steve Reich's "It's gonna rain" both strike me as gestures in the same direction. Still, there's something about those pieces and the other ones like them that keep them as music. Maybe it's the lack of emphasis on the words, and I think you're right there in saying that what poetry is put together from is words. Or maybe to put it another way, Poetry happens in the transmission of words. Lots of people have explored the implications of the transmission of words by speech and by print, and there is always room and more unfamiliar space to be explored there. Maybe more so in the sort of audiotext I'm trying to imagine. I think your idea of a pendant to the debussy prelude with the mallarme poem through treating the letters as a chromatic scale, or maybe more as a tone row, is very much the sort of thing I'm talking about and I would enjoy collaborating on such a project. Part of what makes all this interesting to me is the space in which the poem takes place. For printed work, the space is between the printed poem and the reader viewing it. For performance it's between two people. Nowadays, for a recording, it's likely to have the illusion of taking place inside the listeners head, particularly if someone is listening to it on a set of headphones on their ipod. Part of the appeal of recording is the physical detachment from performance that disintegrates the visual object as part of the poem. If you watch a performance you see the speaker, if you read a poem you se the page or the screen, but that dissolves completely with the absolute non- visualness of a recording. All that's left is the sound of words and the illusion of am auditory space different from the actual space the listener is in. which i quite like the idea of.

Anyway, enough of my rambling for now. Thanks again for the response.

-Jason

On Feb 6, 2008, at 2:43 PM, Murat Nemet-Nejat wrote:

Jim, Jason, David,

Three days ago, I began to write a response to Jason's original query. IBefore I finished it, I decided not to go on with it. Though sound and its complex and in some ways oppositional relation to performance is of supreme importance to me, I felt what I war writing was perhaps too far off from what you were discussing and were interested in. After Jim's post today and his riff on Homer, I changed my mind. Here is what I had written.Mine was going to be longer, but there is enough in it anyway:

"Jason,

When Ron Silliman developed his idea of a new sentence, he based it on the transformation of poetry from performance to a more reading (and subliminally seeing experience) after the invention of the printing press. He sees the poetry of the New Sentence as the culmination of this distinction between poetry as performance, experienced basically as uttered speech, and poetry as read language. In the slower intricacies of read language, the textural displacements the new sentence might create ("torsions"), Ron sees new possibilities for poetry, a dynamic (a new "concrete music" of torques) those distortions might create.

*You are after, it seems to me, a digital poetry, reflecting possibly the consuming importance of computers in our lives today. This is a very interesting take; but, before saying where I agree with you, let me say where I see a significant difference. The New Sentence was based on an actual fact, that in the United States a person receives most of one's poetry experience through the page. The computer is not *yet* the medium through which most poetry is received, or experienced. The computer, as far as I can tell, has not yet established a distinct mode of reading for poetry, except maybe enforcing an element of speed, like surfing. This difference is important, though I am not yet quite clear in what. One may perhaps discuss it later.*

If paint is the basic material of painting and sound of music,

*words are the
basic material of poetry. I can imagine letters to be the synthesizing units
of a digital sound poetry. In a number of poets' works, for instance, in
some of Alan's, a series of consonants appear in sequences or combinations
next to each other. These poems remain on the page, silent - as conceptual
or as concrete poems with a visual dimension- because the human voice can
not "perform" these consonants all against each other. The resistance they
create is too great. But each letter uttered and recorded individually can
be then synthesized digitally. I can imagine a pointillist music made of
these mixed sounds, the *wave* of music they may create. For instance, one
may take all the letters of "Apres-midi D'un Faun" and create a chromatic
digital poem out of it, as a pendant to Debussy's piece of music on the same
poem. Jason, would you be interested in such a joint project?*

*I think the relationship between Seurat's "Un Dimanche Apres-Midi,"
Debussy's "Prelude A L'Apres-midi D'un Faun" and the project of a digital
poem around the same poem is not accidental; but has a plot. Seurat's
painting is filled with a giddy scientificism which permeates the painting,
not that different from the giddy excitement with which the digital poem is
embracing the new computer technology. Debussy is breaking down the
traditional distances separating notes, the way in a digital poem the word
or syllable as a unit of sound is broken down into letters often as
consonants compressed, impacting against each other. On the other hand, both
Debussy's piece and this project refer to Mallarme, the great skeptic of
technology, creator of a resistant space full of chance.*

Ciao,

Murat

On Feb 3, 2008 3:16 AM, Jason Quackenbush <[redacted]> wrote:

So i've been listening to the various sound poetry and sound art archives on ubu, and the one thing that has struck me is that the experimental music type stuff seems to be generally more interesting than the sound poetry stuff. It seems like there's an awful lot going on in the sound poetry world that hasn't really caught up to the technological and aesthetic achievements of various electronic music types. Moreover, along with being more advanced and more challenging than a lot of the sound poetry i'm listening to on here, i tend to think that someone like for example the aphex twin or plastikman or iannis xenakis or glenn branca is also more accessible because they're coming at what they're doing from a starting place of music rather than a starting place of poetry. Googling around for search strings like "sound poetry" and "audio poetry" one tends to find a lot of recordings of readings, a lot of them pretty crummy qua recordings, which I guess is my complaint over all. I did find some stuff on PennSound that was kind of along the right track, things that were using signal processing to create sounds and which had an adequate level of audio fidelity. But by and large the stuff I keep coming across sounds like it was recorded into the line input of a sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little more seriously.

So I guess what I'm asking is, aside from installation sound art (which is by and large a subset of conceptual art where it isn't the sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique

concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

Jason Quackenbush"

On Feb 6, 2008 6:56 AM, Jim Andrews <[redacted]> wrote:

well, david, you gave jason a lecture, mistaking as a desire for less scratchy recordings his desire for work that takes the medium of recorded sound seriously as artistic media. and i pointed some of it out. so then you gave me a lecture on being narrowly focussed on the audiophilic.

writing sound is a matter of layers/channels and sequences/takes. that is the 'architecture' of writing sound, sort of like the architecture of this message is a string of ASCII characters. imagine recorded sound as a writing.

imagine the time when writing existed but very few knew how to write. a conversation between homer and a not so humble scribe. just write it down like I tell you, boy, says homer. homer, you moron, this is not a tape recorder, says the scribe, it's a different medium. in the future, he says, people will understand that editing and meditating on phrases and layering work--editing, in short--is a natural part of the writing process, and they'll understand it isn't simply a silent coding of speech but is also other things. and poets will be their own scribes, as will other people--writing will be almost as widely understood as speaking. imagine that. and i'm not going to be there. poetry's gonna change, homer, you can

> *bet your butt on that. but i love ya, says the scribe. you are the grandaddy*
> *of it all. tell me that line again, please.*
>
> *line? says homer. don't give me that pythagorean technical mumbo jumbo for*
> *the sake of zeus, boy, speak plainly. plainly. poetry. you know. poetry.*
> *quoth he with bardic exasperation.*
>
> *i think they drank a bottle of wine together later, though, david. or maybe*
> *during.*
>
> *cheers, david.*
>
> *ja*
> *http://vispo.com*

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169. **Suzanne Burns**
Re: Chomsky/bought & paid for
Sat 9 Feb 2008

On 2/6/08, Ryan Daley <[redacted]> wrote:
>
> Steve,
>
> It's not that I don't believe you, but where are you getting this from?
>
> -Ryan

I believe you also, but would really love to know the source of your detailed information. By the way, Chomsky lives in Lexington, and I know his neighborhood-- it's one of the richest suburbs in the state. I doubt that he bought that place (or pays the very spendy property taxes) on a mere MIT salary. FWIW.

As for estate taxes: there are all kinds of legal loopholes available to those who are rich in cash (and especially to those who are *very* rich in cash) to shelter their money so that the estate tax is minimized thus protecting their income from "redistribution" upon death, e.g., setting up trusts for your heirs and making yearly contributions, setting up charitable remainder trusts, etc. These work best for those who have so much money there is no question that they will

never need to touch the principal. Just keep it in trusts, and voila, you are safe from all those peasants with pitchforks.

The people who really get shafted are those who are land rich but cash poor, e.g., farmers whose biggest asset is their land (the valueof even a small farm easily exceeds the exempted amount), which is not protected at all. It's not a system that works well.

Suzanne

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170. Potree Journal
contact info for Yedda Morrison
Sat 9 Feb 2008

If you have either a current postal or email address for you, could you please backchannel...

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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171. Tony Trigilio
This Monday: Court Green #5 Reading and Release Party
Sat 9 Feb 2008

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http://english.colum.edu/courtgreen

COURT GREEN #5
Reading and Release Party

Featuring Jeanne Marie Beaumont, Lisa Fishman, Jenny Mueller, Tony Trigilio, David Trinidad, and many more!

Monday, February 11, 2008
5:30 p.m.

Columbia College Chicago
Film Row Cinema
1104 S. Wabash Ave., 8th floor

Court Green is a poetry journal edited by Lisa Fishman, Arielle Greenberg, Tony Trigilio, and David Trinidad. Each issue features a dossier on a special topic or theme; this issue's dossier contains creative responses to the work of Sylvia Plath.

Each reader will read a poem from the journal and one of Plath's poems, including "Tulips," "The Moon and the Yew Tree," "The Applicant," and "Sheep in Fog."

For more information:
Cora Jacobs, Managing Editor, Court Green: [redacted]
Becca Klaver, Assistant Programs Director: [redacted]

http://english.colum.edu/courtgreen

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172. Stephen Ellis
Re: Chomsky/bought & paid for
Sat 9 Feb 2008

Critical spirit, sure, but to employ the word "attack" against achievement on the basis of a supposed moral or ethical program seems a little dismissive of the giving quality necessary to dialog. Are we "really talking", or just stuffing each others mouths with a kind of flag loyalty?
SE
> Date: Wed, 6 Feb 2008 20:33:50 -0800> From: [redacted]> Subject: Re: Chomsky/bought & paid for> To: [redacted]> > If by "on par" you mean as open to criticism, then no. You haven't achieved> enough to be worth attacking by any available means yet.> > On Feb 6, 2008 7:54 PM, Ryan Daley <[redacted]> wrote:> > > Ok. One more question and then I must retire:> >> > So, if New York State voted for the war, and if I receive an artist> > grant from New York State, am I on par with Chomsky?> >> > -Ryan> >

_____
Shed those extra pounds with MSN and The Biggest Loser!
http://biggestloser.msn.com/=

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173. angela vasquez-giroux
Re: Chomsky/bought and paid for
Sat 9 Feb 2008

Man-wife is my term for my partner, who I have been with for 4+ years and share a lovely daughter with. We're not married, but boyfriend seems kind of quaint.

On Feb 8, 2008 4:59 PM, Jason Quackenbush <[redacted]> wrote:

> *On Feb 8, 2008, at 6:45 AM, angela vasquez-giroux wrote:*
>
> *Jason,*

I disagree about yr point on stocks. Yes, it is gambling. But it isn't like a straight game of poker between pals, it is more like playing a game of poker with your (or my) friend Susie who we all know, upon winning, will use the money for meth/alcohol/twinkies, or some such horribly destructive purchase. Because I care about Susie, I may refuse to engage in any activity in which the end result is harmful to my friend. In much the same way, my man-wife and I do try to keep our (hilariously small) amount of stocks money invested in things we feel okay making money from. Because we all know we're giving UniSolar or whomever money to further their company,

That's the lie that the "socially responsible" investing firms tell that I'm talking about. The money you pay for the stock, unless you're purchasing stock directly from a company issue, doesn't go to fund anything that that company does, just like if I buy a used chevy from my neighbor, General Motors doesn't see a dime of what I pay him. The only direct financial contact you have with the company is if they pay dividends, and generally speaking, for most small holders, that's miniscule, and in any case, its money coming out of their profit which you an easily funnel into charitable giving (which is what my mom does when she gets dividends from Exxxon Mobile, for example). When you buy a stock, all you're doing is making a bet that that stock will increase in value over the period of time you plan to hold on to the stock for. True, technically you "own" a portion of the company in question, but you haven't invested any money in the company, you've bought out somebody else who already had a stake. I tend to be very cynical, so when things go bad, I bet that the companies that are truly evil will somehow benefit leading to an increase in their stock prices, and while I find a company like Halliburton reprehensible, I see no moral plus or minus to simply taking the bet that they're going to make a ton of money over the course of the next thirty years, and so more than likely Their stock value will have made great gains against inflation and so I'll make a good profit when i sell those shares. but then, some people also think it's immoral to play poker. And other people don't have a problem with that, but seem to think that there's something unethical about check raising. So to each his own I guess. I just really want to make the point that money spent on a traded stock is not going into the coffers of that company, as it's a myth that i think some seriously shady investment firms peddle to people, and as such it's a

> *bit of a pet peeve.*
>
> *On a more interesting note, what is a man-wife? I've never heard the term before but I like the sound of it. Although I'm pronouncing it more like manwife.*
>
> *Thanks, Jason*

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174. **steve russell**

Re: Chomsky/bought and paid for

Sat 9 Feb 2008

Companies directly benefit when people buy their stock. Its a drop in the bucket, certainly. Yes stocks are sold in the secondary market. Kind of like recycling. Only collective actions have impact.

Jason Quackenbush <[redacted]> wrote: On Feb 8, 2008, at 6:45 AM, angela vasquez-giroux wrote:

> *Jason,*
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> *I disagree about yr point on stocks. Yes, it is gambling. But it isn't*
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On a more interesting note, what is a man-wife? I've never heard the term before but I like the sound of it. Although I'm pronouncing it more like manwife.

Thanks, Jason

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175. Brian Howe
new from Glossolalia: Gertrude Stein and Ken Rumble
Sat 9 Feb 2008

New electro-poetry is now available for download from Glossolalia:

IF I TOLD HIM, featuring Gertrude Stein

and

THE POETRY FESTIVAL (in two parts) featuring Ken Rumble.

The compositions are available for download here:
http://glossolalia-blacksail.blogspot.com/

As always, those interested in being mixed by or otherwise collaborating with Glossolalia can and should contact me. Thanks to everyone who's submitted in

the past (if you've submitted and I haven't used your sounds yet, please bear with me -- I promise they're still in my file, waiting to come to life).

Best,
Brian Howe

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176. Susan Webster Schultz
New book from Tinfish Press
Sat 9 Feb 2008

Hazel Smith's The Erotics of Geography, will be available at the end of this month. This is an exciting multimedia package from Tinfish, which publishes experimental poetry from the Pacific.

Hazel Smith, author of the creative writing text, The Writing Experiment, shows us how it's done in this spirited book of performance poems, collages, elegies, meditations, explorations of gossip, uncertain identities, bodies and the city, to say nothing of “acts of omission.” An accompanying cd-rom includes performances by Hazel Smith and Roger Dean.

For more details, please follow this link:

http://tinfishpress.com/hot_off_the_press.html

And while you're there, look around our website!

The list price for the book is $18. Our pre-publication price is $10 until the end of February.

Send checks to Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744.

aloha, Susan M. Schultz
Edit girl

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177. steve d. dalachinsky
Re: Chomsky/bought and paid for
Sat 9 Feb 2008

---

mate prime mate partner me 30 yrs married no kids chick?
On Sat, 9 Feb 2008 11:30:48 -0500 angela vasquez-giroux
<[redacted]> writes:
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> > Halliburton reprehensible, I see no moral plus or minus to simply
> > taking the bet that they're going to make a ton of money over the
> > course of the next thirty years, and so more than likely Their
> stock
> > value will have made great gains against inflation and so I'll
> make a
> > good profit when i sell those shares. but then, some people also
> > think it's immoral to play poker. And other people don't have a
> > problem with that, but seem to think that there's something
> unethical
> > about check raising. So to each his own I guess. I just really
> want
> > to make the point that money spent on a traded stock is not going
> > into the coffers of that company, as it's a myth that i think
> some
> > seriously shady investment firms peddle to people, and as such
> it's a
> > bit of a pet peeve.
> >
> > On a more interesting note, what is a man-wife? I've never heard
> the

> > term before but I like the sound of it. Although I'm pronouncing
> it
> > more like manwife.
> >
> > Thanks, Jason
> >
>
>

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178. Mark Weiss

FYI: some Hemigway stuff

Sat 9 Feb 2008

An article about Hemingway's play "The Fifth Column," and a newly-discovered letter about the circumstances of its production.http://www.nytimes.com/2008/02/10/theater/10mcgr.html. A sample of the letter, describing a shelling of H's hotel in Madrid:

Something you can't put on the stage but that would be good in a picture was the first big shelling of the Florida. The hotel was packed when the shelling started just at daylight and after the first shell hit the front of the building, (seven more hit it that day and over eleven hundred were fired into the town), there was a sort of mass migration from the rooms on the side that faced the lines. Couples carrying their mattresses over their backs scuttled across the halls on every floor like a movement of the lemmings. Then in the crashing and the rolling clouds of dust Antoine de Saint Exupéry started to give away grapefruits. He had brought two bushel of them from Valencia and this was his first bombardment and he was handling it by giving away grapefruits.

"Est-ce-que vous voulez une pamplemousse?"

Crash. More dust. People lying under the mattresses. Screams from ladies awakened too early and abruptly.

"Est-ce-que vous voulez une pamplemousse?"

Crash. More dust. Strong smell of cordite and
blasted granite. Pieces of masonry fall through
skylight. Ladies under mattresses who have not
thought of facing eternity until awakened give serious thoughts to same.

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179. David Chirot

"Varieties of Masculine Experience," by El Angel & its 2-fold translations & annotations in the drafts of El Colonel's "Varieties of Mescaline Experience

Sat 9 Feb 2008

---------- Forwarded message ----------
From: David Chirot <[redacted]>
Date: Feb 9, 2008 1:19 PM
Subject: Varieties of Masculine Experience and the Varieties of Mescaline Experience the Transgressor as Trance Gesture
To: [redacted]

Introduction, with the author's name redacted at the direction of the Investigating Commision

The following are from the rough notes of the bare beginings of my translations and annotations of El Colonel's translations, marginalia and annotations from his "Montage-Manuscript" "Varieties of Mescaline Experience #3 Plain (or Playin) the Trance Gestures," which is from the original text by the esteemed US American academician, scholar and poet Gabriel Gudding entitled "Varieties of Masculine Experience III "Playing the Transgressor."

The allusion to William James' Varieties of Religious Experience and the influence of James' thinking on Dr Gudding 's is further emphasised by the title of Dr Gudding's blog "Earth and Pragmatism," though this latter should not be construed or confused as an allusion in any way to the numerous journals, texts, platforms of various ideologies which have included the words "Earth" or "Soil" in combination with the words and names of various ideologies from Anarchism to Communism to Democracy to Fascism to Naziism to Socialism to Zionism. While Dr Gudding's analysis makes some claims to creating a confluence among such thinkers as Simone Weil and Pierre Bourdieu, as well as such terms as "Earth and Pragmatism" (the "earth Shoe" or "Whole Earth Catalogue"? come to mind) and "Varieties of Religious (Masculine) Experience," with its own Emersonian allusions to "Experience," the "Religious" and "Varieties of" as in "Emerson's "Representative Men," his primary focus is presumed to be "transcendental" rather than "ideological," with however some

thing of the "practical" praxis of Pragmatism inferred to be preferable to the merely and completely Transcendental.

(Interestingly, also in re Emerson, Dr Gudding himself in a note on the buffalo poetics list given in full below forbids "the trading of interpretations of the biographies and works of supposedly representative women" when discussing, as he, like Emerson, is, "representative men.")

(That a bit more perhaps, of another well-known US American conception of "praxis"--Behaviourism-- is needed, seems to be perhaps an undercurrent of thought within the realm of possibility of being present in Dr Gudding's admonishments as well as the Puritan Tradition's own ideas of Moral Fiber, Backbone, High Ground and Suasion ("Spare the rod and spoil the child") which pave the way in some versions of this ethos from Good Behaviours to Good Business, from Good Clean Living to Living the Good Life. "Cleanliness," after all is "next to Godliness." and so the worship of the bathroom's porcelain architectures and apparati. But I digress!! Forgive the grim intrusion of such un-clean and uncalled for thoughts!

El Colonel proposes to examine a number of the invocations of the "disinterred shaman" of Dr Gudding, by proposing a study of "Experiences" connected with the practice and study, the art and poetry, the prose and documents, of the "Varieties of Mescaline Experience."

In this, as El Colonel remarks drily, his well known smile in full display, he is not so much inspired by William James' "varieties of religious Experience" as those of the Jimi Hendrix Experience, of whose "Voodoo Chile" and "A Merman I shall Turn to Be" he is especially fond.

The work of actual shamans, poets, CIA investigators, Roman Empresses and the experiments and their attendant writings and drawings of Henri Michaux are among the persons and practices who and which have contributed greatly to El Colonel's studies. It should also be noted that he does not see himself in any way as being a "writer" of the avant or any other garde nor, indeed as a member of any of those groups who produce Dr Gudding's despised category of "literature."

For it must be noted that,along with his great fondness for alliteration, El Colonel has an addiction for placing thoughts, those improvised compositions, in quotation marks. This brings "a deft touch of intriguing and entertaining irony to the most prosaic of ideas, events, and persons " Habituated to an imaginative isolation, El Colonel's intellectual companions are his "compositions" with their attendant "commentaries," "asides," "digressions," and "annotations." By means of this "ironic distancing" he continually invents "a hitherto unknown and as yet unpublished form of writing, never before seen nor heard.

This writing is a method of creating for himself a reader who is turn accompanied by his own doubling as a writer.

In referring to the Jimi Henrix Experience, El Colonel is not trying to demonstrate any of Dr Gudding's detested "hipness" nor a reek of the wreck of an outdated "hippiness," but simply injecting a note "at once of music and of humor, into a discussion whose organism is perhaps thirsty for the healing waters of these two well known physicians."

El Colonel has noted (below) the "passive-aggressive" nature of the "re-colonization" of what Dr. Gudding himself notes is an already colonized area, known as it were to all, in that the aggressive tones of Dr Gudding's assertions are made at the same time with ever in mind the words in his blog's subtitle,

"disciplined renunciation of hipness in general tryingtobenice-ness "

As Dr Gudding modestly notes:

"The
thesis that "the new" is foremost a means of policing the feminine is not, to
use your phrasing, "my schema." It is one of the most widely felt but undertheorized phenomena in the field of production. "

Yet is not the "disciplined renunciation of hipness" and the perhaps more free flowing "in general tryingtobeniceness" striven for itself indicative of a troubled, contested and conflicted "site of struggle" in which the pulls of passive-aggressive attractions divide the writer against himself and so cry out for an increase of policing of policing? Perhaps it is he himself who in longing to be a Judge, that is, one is impartially freed from these inner conflicts, and not only longing to be a Judge but in behaving like one, has at the same transgressed his "tryingtobeniceness" and wandered dangerously near again to the dread dens and denizens of "hipness" and "Masculinity."

For, does he not present himself in danger from masculine practices of cruelty in policing the policers, as a fearless (male) Judge (transgressively) risking retribution: " And if one tries to yoke the fetish of the /new/ as something operating with peculiarly strong masculine dynamics, well, watch out."

And so claim for himself at once the masculine roles he himself as Judge decries in others: the Hero and the Victim?

Is it not a "masculine experience" that is being re- presented and enacted: the conflict between being one who wants to belong to "general tryingtobeniceness" and at the same time fears he will lose that "hipness" which distinguishes him from being a Boy Scout or, "more dread than the Dread of Babylon" --being a square!! Or, far worse, that ultimate horror of horror

haunting many a masculine mind----being ascertained to have become one of the members of the Most Feared Terrorist Organizations in the World--the School of Quietude!!!!!

(Something akin to Keith Olberman's "Worst Persons in the World,' only WORSE.)

"It (the abject terror of being detained for rendition as a Quietudist) is one of the most widely felt but
undertheorized phenomena in the field of production."

For is it not the introduction of women and their works which is being banished from Dr Gudding's own attacks on the banishments of women and their works, something which reveals all the more the deeply the insecurities at the heart of the "poetry wars," and the "passive-aggressive" "(Mother) Earth and (Father) pragmatism" of male writers who long not to and fear the "renunciation" of their hipness, their "radicalism," their "cutting edge" and "powerful analyses," their "Culture Warrior" selves entirely in their own ethical desires to conform to a misguided conception of "general tryingtobeniceness" as an imposed and policing regime which they want to both rebel against and embrace? And so, continually policing themselves, may they not take advantage of their practice of it in that "disciplined renunciation," which constitutes their own "authority on the subject," and in turn project this and its insecurities out into the world, and become, indeed, the all seeing Eyes of Justice, who is after all depicted as a Blind Woman? And who might just be, and of course IS, in dire need of some one to observe, define, categorize,control catch and discipline and punish ("Spare the Rod and spoil the child") the policers and all those "outlaws, criminals, heretics, disinterred shamen" and "hear their cases" and Judge them with all seeing eyes for Her?

That is, to be the One who prepares the criminals, outlaws, heretics for her final weighing of them in the Scales of Justice?

(Amnd perhaps allowed to be, not only a Judge, but the Lord High Executioner himself?)

In short, a kind of Attorney General for the combined figures of the Muse and Justice? A devoted and disciplined director of civil service and Homeland Security and "general tryingtobeniceness" for Our Lady of the Statute of Liberty?

A General Wytchfinder to go with his "general tryingtoniceness and so, verily, not at all, after all, a loss of mere "badboyness" but the attainment of a being the figure of whom is Far Greater than Any Mere Manliness in the ultimate role of El Angel Gabriel.

And so in to the fray charges this White Winged Knight, this Caped Crusader, -- to cleanse the world of all his dirty brethren and protect the Statue, the Throne, the Mighty Halls of Justice and the Muse from the dread "outlaws, criminals disinterred shamen, and all the Armies of the Schools of Quietude, and all the other evil, rival Schools and militia "Movements," "insurgencies" "cults," 'romantic heroes" and yea verily, all those who do not follow his example and that of his fellow Angels.

"It in fact arguably defines not only the field of AG production as a whole but letters in toto. To even appear to argue the point by trading interpretations of the biographies and works of supposedly representative women, especially in this apparently hostile venue, is to ignore, if not elide, the truth of this structure" "And if one tries to yoke the fetish of the /new/ as something

operating with peculiarly strong masculine dynamics, well, watch out." For after all, "especially in this apparently hostile venue," where, as Raymond Chandler wrote of his Knight Philip Marlowe, "down these mean streets a man must go"--and so is it not all the more necessary that the "truth" must be protected, and that in this environment, indeed in "letters in toto," it seems necessary that "a man must go," one who is both practised in the "discipline of renunciation" and in the "generaltyringtobeniceness?"

As El Colonel notes, are we then not in the presences of Guardian Angels, and among them, shining whitely in the darkness of these mean streets, El Angel Gabriel?

As El Colonel puts it, in one of his several marginalia, jotted during the preparation of a sort of projected "capsule summary," which I will here use a quotation in commencing the presentation of what are only my own rough notes at this moment of the beginings of my own rough translations of their own rough notes of El Colonel's "Translations":

Regarding the trasmission hereafter to be designated as : "Gabriel Gudding, to Poetics, re his 'The Varieties of Masculine Experience III: Playing the Transgressor'"

"An ethico-aesthetico assertion of cases for categories from which, transgressively anti-transgressiveness and via the distancing of Moral Suasion, the author wishes to distinguish himself, for having observed and noted, defined and organized into headings and sub-headings, is he not essaying to claim that by such demonstration of objectivity and rigor, he is an observer apart from the field of which he is doing the observing? And by himself crossing the line from object of observation to its observer, is he not faithfully fulfilling his own self-perceived moral duty not to "play the transgressor," but to BE the transgressor, he, who in contrast to those who police, becomes instead the Judge. And so, by transgressively not playing the transgressor, and refusing to participate in

policing in favor of making judgments of cases, is he not now become, truly, a transgressive judge, that is to say, one who not only upholds the law, but is above it himself, and so can make judgements which are irrefutable, and to which no appeals may be made.

For has he not himself written: 'To
even appear to argue the point is to ignore, if not elide, the truth of this structure.'"

And who but Angels can so place themselves, these beings higher than mere men and yet not presuming themselves, in the usual despicable male fashion, to be Gods? That is, as Angels, do they not indeed adhere to the truth, and to that structure of truth in which they are indeed Angels, and not that most despised of all men, those who presume themslves to be Gods?

--From the marginalia of El Colonel's notes while making his "Translation of the Varieties of Mescaline Experience #3: Plain the Trance Gestures"

This book is an exploration. By means of words, signs, drawings. Mescaline, the subject explored.

From the thirty two autograph pages reproduced out of the hundred and fifty written while the inner perturbation was at its height, those who can read handwriting will learn more than from any description.

--Henri Michaux, Miserable Miracle

El Colonel smiles. Having taken already a stroll among thick fronds wet with mist and dew, having seen the slowly dawning light begin to reveal "first silhouettes, and then more distinct features, as in tracking and targeting those about to be ambushed," he is ready now to sit at his desk in the high ceilinged, wide-windowed room that is his "center of operations, the vigorously beating heart of the Heroic Patrol," and begin to sift through the neatly stacked files of the latest arrivals "within the warmly welcoming embrace of those taking them prisoner and conducting them to their carefully prepared places of detention, those cells which endeavor to most efficiently assist their occupants in the exploration of their personal limits of endurance."

El Colonel smiles. At the top of the stack is the file of "an American academician, arbiter of ethico-aesthetico cultural questions and writer of poetry, essays and blogs." Opening the file and beginning to scan its pages, "he feels the brisk breeze of the by-now familiar American scents of health-giving Moral Higher Ground and Suasion" greet him as he begins to "peruse the quaint and elevated tones of the Missionary messenger, ever on the watch for the ominous activities and aims of both the obvious and the obscure operations of an ever present terrorism in which the good Missionary never recognizes his own reflected figure."

El Colonel smiles. "El Angel Gabriel Good-doing" he decides to name this "assiduous and agitated as well as agitating author."

El Colonel smiles. Lighting a cigarette with his favorite "liberated lighter," he prepares himself for "the task of translation which is the means by which it is necessary to overcome an instinctive aversion to the tropes of even the most well–intentioned of the agents of a perpetual process of passive-aggressive re-colonization, whether on the abstract ethico-aesthetic planes or those of the material and monetary."

El Colonel smiles. Taking up his favorite squat, blunt pencil, "he begins to transcribe for the benefit of his own reflections that version which will enter his personal files, while the original will remain among those of the alphabetically indexed author, resting in peace with those others already entered." El Colonel permits himself a slight widening of his smile, into one of the more elaborate of his 'Butterfly' positionings of the lips and adds, sotto voce to none but the soft airs redolent of the cigarette smoke gently overcoming the scent of Moral Suasion—

"Or, if I may so phrase it: 'to rest in peace with those others already interred.'"

El Colonel smiles and smokes. And translates and transcribes.

The following are a few selected excerpts from his first, and rather rough, draft.

And as he works, he hums and murmurs, sotto voce, some among his favorite lines from Henri "Michaux's MISERABLE MIRACLE . . .

"It being impossible to reproduce the entire manuscript, which directly and simultaneously translated the subject, the rhythms, the forms, the chaos, as well as the inner defenses and their devastation, we found ourselves in difficulties, confronted by a typographical wall. Everything had to be rewritten. The original text, more tangible than legible, drawn rather than written, would not, in any case, suffice. "

The Varieties of Mescaline Experience "#3"
Plain the trance gestures

"The basic purpose is threefold: to display one's disinterestedness in profit in order to display one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward "the literary world.

"Elaboration: To hang one's shingle as a disenterred shaman."

--El Angel Gabriel

The shamans in this essay are all natives of the town of Huautla de Jimenez. Properly speaking they are Huautecans; but since the language they speak has been called Mazatec and they have been referred to in the previous anthropological literature as Mazatecs, I have retained that name, though strictly speaking, Mazatecs are the inhabitants of the village of Mazatlan in the same mountains.

* *

"IN THE DECADE BETWEEN 1956 and 1966, Henri Michaux, who had been publishing verse, prose, and drawings since 1927, produced six little books concerning his experiences with mescaline and other, mostly psychedelic, drugs. Several of these volumes, including this first one, are "illustrated" by the author's astonishing drawings, which frequently afford a more direct account than his discursive writing of the exploratory voyages Michaux inveterately undertook beginning in the late '20s. These brief texts, often (as in the case of Miserable Miracle) written during the experiments with mescaline and reproduced with the same fidelity as the drawings, which resemble electrocardiograms, indecipherable grass writing, and then word landscapes, are difficult to read and have very little to do with prevailing notions of pleasure and even ecstasy typically promoted in the literature of addiction."

"The Mazatec Indians eat the mushrooms only at night in absolute darkness. It is their belief that if you eat them in the daylight you will go mad. The depths of the night are recognized as the time most conducive to visionary insights into the obscurities, the mysteries, the perplexities of existence"

"Agrippina wanted the emperor dead so that her son Nero could take the throne. She planned to take advantage of Claudius' love for the delicious *Amanita caesarea* mushroom, but she had to choose carefully among its deadly look-alikes. The poison could not be "sudden and instantaneous in its operation, lest the desperate achievement should be discovered," wrote Gordon and Valentina Wasson in their monumental and definitive work, *Mushrooms, Russia and History.* The Empress settled on the lethal *Amanita phalloides,*a fungus the Wassons considered well suited to the crime: "The victim would not give away the game by abnormal indispositions at the meal, but when the seizure came he would be so severely stricken that thereafter he would no longer be in command of his own affairs."

"Agrippina knew her mushrooms, and Nero became Emperor."

"Morse Allen himself, though responsible in ARTICHOKE research for everything from the polygraph to hypnosis, took the trouble to go through the Indian lore . . . .

"In addition, this literature shows that witch doctors or 'divinators' used some types of mushrooms to produce confessions or to locate stolen objects or to predict the future."

"Here was a possible truth drug, Morse Allen reasoned. "Since it had been determined that no area of human knowledge is to be left unexplored in connection with the ARTICHOKE program, it was therefore regarded as essential that the peculiar qualities of the mushroom be explored...." Allen declared. "Full consideration," he concluded, should be given to sending an Agency man back to Mexico during the summer. The CIA had begun its quest for "God's flesh."

"Flung onto and across the paper, hastily and in jerks, the interrupted sentences, with syllables, flying off, frayed, petering out, kept diving, falling, dying. Their tattered remnants would revive, bolt, and burst again. The letters ended in smoke or disappeared in zigzags. The next ones, similarly interrupted, continued their uneasy recitation, birds in the midst of the drama, their wings cut in flight by invisible scissors."

El Colonel smiles. Lighting a fresh cigarette with his "liberated lighter," which is an American one available on line in the form of one of the Twin Towers with a plane half swallowed in mid-crash, and with the flames of the lighter, when lit, seeming to be the effects of that crash, he hums further quotations from Henri Michaux and snatches of Jimi Hendrix's "Voodoo Chile" while sharpening his beloved squat, blunt pencil and, by an associative leap, thinking of Henri Michaux's drawings made while experimenting with Mescaline. and in what ways they differ and in so differing, offer further insights into those ink-drawn calligraphies of an asemic expression which the poet so prolifically created . . .

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180. Rob McLennan

new from above/ground press

Sat 9 Feb 2008

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1. Dirty Work by Natalie Simpson, ALBERTA SERIES #4

2. The Peter F. Yacht Club #9, edited by Jesse Patrick Ferguson (the Fredericton issue!)

3. FYRE by Catherine Owen, ALBERTA SERIES #5

subscribers rec' a complimentary copy of each (a large above/ground press mailout happening this month; watch for it!); 2008 subscriptions still available;

http://abovegroundpress.blogspot.com/

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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181. **Jason Quackenbush**

Re: Chomsky/bought and paid for

Sat 9 Feb 2008

It's a good word. i've always disliked the term "partner" for that sort of unmarried but longterm adult relationship. I don't know what it is about partner that makes me cringe, but it does, maybe it's too much like a business relationship. man-wife though, that's lovely. On Feb 9, 2008, at 8:30 AM, angela vasquez-giroux wrote:

> *Man-wife is my term for my partner, who I have been with for 4+ years and*
> *share a lovely daughter with. We're not married, but boyfriend seems kind*
> *of quaint.*
>
> *On Feb 8, 2008 4:59 PM, Jason Quackenbush <[redacted]> wrote:*
>
> *On Feb 8, 2008, at 6:45 AM, angela vasquez-giroux wrote:*
>
> *Jason,*
>
> *I disagree about yr point on stocks. Yes, it is gambling. But it isn't*
> *like a straight game of poker between pals, it is more like playing a game*
> *of poker with your (or my) friend Susie who we all know, upon winning, will*
> *use the money for meth/alcohol/twinkies, or some such horribly destructive*
> *purchase. Because I care about Susie, I may refuse to engage in any*
> *activity in which the end result is harmful to my friend. In much the same*
> *way, my man-wife and I do try to keep our (hilariously small) amount of*
> *stocks money invested in things we feel okay making money from. Because we*
> *all know we're giving UniSolar or whomever money to further their company,*

> *That's the lie that the "socially responsible" investing firms tell that I'm talking about. The money you pay for the stock, unless you're purchasing stock directly from a company issue, doesn't go to fund anything that that company does, just like if I buy a used chevy from my neighbor, General Motors doesn't see a dime of what I pay him. The only direct financial contact you have with the company is if they pay dividends, and generally speaking, for most small holders, that's miniscule, and in any case, its money coming out of their profit which you an easily funnel into charitable giving (which is what my mom does when she gets dividends from Exxxon Mobile, for example). When you buy a stock, all you're doing is making a bet that that stock will increase in value over the period of time you plan to hold on to the stock for. True, technically you "own" a portion of the company in question, but you haven't invested any money in the company, you've bought out somebody else who already had a stake. I tend to be very cynical, so when things go bad, I bet that the companies that are truly evil will somehow benefit leading to an increase in their stock prices, and while I find a company like Halliburton reprehensible, I see no moral plus or minus to simply taking the bet that they're going to make a ton of money over the course of the next thirty years, and so more than likely Their stock value will have made great gains against inflation and so I'll make a good profit when i sell those shares. but then, some people also think it's immoral to play poker. And other people don't have a problem with that, but seem to think that there's something unethical about check raising. So to each his own I guess. I just really want to make the point that money spent on a traded stock is not going into the coffers of that company, as it's a myth that i think some seriously shady investment firms peddle to people, and as such it's a bit of a pet peeve.*
>
> *On a more interesting note, what is a man-wife? I've never heard the term before but I like the sound of it. Although I'm pronouncing it more like manwife.*
>
> *Thanks, Jason*

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182. **Ryan Daley**

Re: Chomsky/bought and paid for

Sat 9 Feb 2008

Manwife.

It's like the male version of spork.

On Feb 9, 2008 11:30 AM, angela vasquez-giroux <
[redacted]> wrote:

> *Man-wife is my term for my partner, who I have been with for 4+ years and share a lovely daughter with. We're not married, but boyfriend seems kind of quaint.*
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> *That's the lie that the "socially responsible" investing firms tell that I'm talking about. The money you pay for the stock, unless you're purchasing stock directly from a company issue, doesn't go to fund anything that that company does, just like if I buy a used chevy from my neighbor, General Motors doesn't see a dime of what I pay him. The only direct financial contact you have with the company is if they pay dividends, and generally speaking, for most small holders, that's miniscule, and in any case, its money coming out of their profit which you an easily funnel into charitable giving (which is what my mom does when she gets dividends from Exxxon Mobile, for example). When you buy a stock, all you're doing is making a bet that that stock will increase in value over the period of time you plan to hold on to the stock for. True, technically you "own" a portion of the company in question, but you haven't invested any money in the company, you've bought out somebody else who already had a stake. I*

> *tend to be very cynical, so when things go bad, I bet that the companies that are truly evil will somehow benefit leading to an increase in their stock prices, and while I find a company like Halliburton reprehensible, I see no moral plus or minus to simply taking the bet that they're going to make a ton of money over the course of the next thirty years, and so more than likely Their stock value will have made great gains against inflation and so I'll make a good profit when i sell those shares. but then, some people also think it's immoral to play poker. And other people don't have a problem with that, but seem to think that there's something unethical about check raising. So to each his own I guess. I just really want to make the point that money spent on a traded stock is not going into the coffers of that company, as it's a myth that i think some seriously shady investment firms peddle to people, and as such it's a bit of a pet peeve.*
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> *On a more interesting note, what is a man-wife? I've never heard the term before but I like the sound of it. Although I'm pronouncing it more like manwife.*
>
> *Thanks, Jason*

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183. **Jim Andrews**
lawnoguraged
Sat 9 Feb 2008

---

i don't think words are necessary for poetry, murat.

there's sound poetry that is wordless. there's lettristic poetry that concentrates on the letter. there's visual poetry that has another thing going.

to me, it's the intensity of the engagement with language.

you know, if you look at the work of godel, my word, the man is astounding in his engagement with language. astounding. he's got the funk, murat. not only does he have the funk, he's got the junk. godel's incompleteness theorems. heavy junk.

murat, part of the big picture of contemporary thought and art is an expansion of our notions of language.

why can't poetry go there too?

ja?
http://vispo.com

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184. **Murat Nemet-Nejat**

Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East

Sun 10 Feb 2008

Jason,

Your observations about pop music, "the real proletarian medium is not therefore print but recorded sound, etc) is very insightful. For instance, the "scratchings" in rap are very similar to the chromatism of impacted consonant sounds I am imagining in digitally mixed poetry. They extend correspondingly the limits of the "human voice" and the "song," the way the telescope extended the limits of the eye.

Recently, I have been listening (at least for an old fogey like me) to a decent amount of rap music. If one takes out the cliched ones which repeat the surface patina of the really good ones, one sees that rap has greater connections to jazz than to rock 'n roll. The way in the great pieces multiple movements of sound, texture, rhythm, etc., operate simultaneously and independently, one thinks of free jazz and certain Coltrane pieces. Also, here we hit the idea of simultaneity and independence, which you discuss in relation to "open sentence" and I in "film lumiere." In word language, the most obvious place this verticality occurs is in puns. But this parallelism of sound can be extended sometimes to a whole line, where two statements occur in one sentence. For instance, here is the beginning of my poem, "Venezuela," from *Io's Song*:

Venezuela

(can, I, dream) a conundrum of advent-
ures
...

Your reference to Grenier is very interesting and revealing. Are you aware that in his "letter" poems at least, the whole poem is trapped in the visual (I do not mean this pejoratively). His poem creates exactly the crisis in reading, the relation between paper and performance, I am talking about. In my view, a deep silence surrounds that poem. Of course, by its nature, Grenier's poem forces him to imagine the poem as a different kind of book, made of loose pages in a box. I saw him "read" from this poem at The Poetry Project years ago. He did it by projecting the letter poem on a screen and "commenting" on it (a kind of Talmudic riff, a la "film lumiere?").

Ciao,

Murat

On Feb 8, 2008 10:51 PM, Jason Quackenbush <[redacted]> wrote:

> *I've been thinking about this post for a few days now, Murat, and the concept of a digital poetry is something that I think is interesting to pursue in relation to sound. I tend to think of Jim and Brian Kim Stefans whenever I hear the phrase "digital poetry" and although I think there's a general trend toward it meaning particularly the kind of programming based on-screen poetry that they're so good at, to talk about sound as a field for digital poetry raises some intriguing questions. In relation to the move from the paper book to the website as a means of digital poetry, I think you're right in questioning whether that move has actually been made. I personally make no distinction between print and online publications as far as their worth goes, but I think for a lot of people, the electronic distribution of writing is somehow less than its "brick and mortar" forebear. I really like a lot of the work that people like Jim are doing in expanding what is possible with "on screen" poetry, but I think that there's a sense in which this sort of work is truly avant garde in the sense of pushing past what's current and looking into possible futures. Whereas, as I tend to think at least, Silliman's New Sentence was based on a historic shift.*
>
> *It's funny you bring this up, actually, as a lot of my own ideas about poetics got formed in a sort of crucible where my misunderstanding of the aims and workings of language poetry, including the New Sentence, played an important role. I even at one point developed my own off-shoot of the new sentence, the open sentence, which is a technique by which prosody is reinserted into the basically print nature of the sentence in order to heighten what I called in the essary I wrote describing it "the clarifying nature of vagueness." That is, you take something that is vague, such as a heteronym like "read" and you insert it in a situation where it's relation to other words in terms of prosody creates different possible meanings, and in those possibilities attempts to indicate something unsayable. I tend to use it as a technique a lot in my own writing, but where at one point I looked at it as something along the lines of a false simile which could be adapted and used by other poets, I think it's unfortunately too complex a device to make it have the impact I thought it did, and as a result becomes mostly a prosodic form of torque rather than actually being in someway indexical the way I thought it was. But that's a bit of a tangent.*
>
> *What I was going to say is that I don't think it's necessarily the case that the kind of digital poetry I'm after as a transitional and unrecognized movement from encoded typography on a page to a digital encoding is really ahistorical in the sense that you're getting at. True, the internet and poetry on the computer screen is still in its infancy and it remains to be seen exactly where that will go into the future. Hopefully Jim and likeminded poets will have their way and*

everything will be as interesting as the digital future their work promises. But I think in a very real way, and in a sense missed by everybody who took Grenier's "I hate speech" as a call to arms, the transition from performance to print is a shift that I think by the time This and L=A=N=G=U=A=G=E were being published had already begun to be superseded. Which is to say, and I often fantasize that this thought is original, I believe that pop music is a kind of proto audio poetry in the sense that I'm thinking about, and as a result most people don't get their poetry off the page, and the real proletarian medium is not therefore print but recorded sound. The problem with pop music of course is that it is so very beholden to music, and fairly unadventurous music at that, for most of it's impact that the impact of the words is often a secondary consideration. Most pop lyrics are insipid and don't hold up as texts in their own right. And that's fine because pop lyrics are just a part of the pop song and when considering the quality of a pop song all the musical aspects can transform the insipid into something sublime and wonderful. I can think of thousands of examples ranging from Phil Spectors/The Ronettes "Be My Baby" or Gene Vincent's "Bebopalula" to Outkast's "Hey Ya" or Kelis/The Neptunes "Milkshake Song."

The digital poetry I'm after, then, I think at least, is one that recognizes the role that recorded sound plays in the lives of most people where poetry is concerned. I think there are prototypes for the kind of thing I'm thinking of, Radiohead's "Fitter Happier" and Steve Reich's "It's gonna rain" both strike me as gestures in the same direction. Still, there's something about those pieces and the other ones like them that keep them as music. Maybe it's the lack of emphasis on the words, and I think you're right there in saying that what poetry is put together from is words. Or maybe to put it another way, Poetry happens in the transmission of words. Lots of people have explored the implications of the transmission of words by speech and by print, and there is always room and more unfamiliar space to be explored there. Maybe more so in the sort of audiotext I'm trying to imagine. I think your idea of a pendant to the debussy prelude with the mallarme poem through treating the letters as a chromatic scale, or maybe more as a tone row, is very much the sort of thing I'm talking about and I would enjoy collaborating on such a project. Part of what makes all this interesting to me is the space in which the poem takes place. For printed work, the space is between the printed poem and the reader viewing it. For performance it's between two people. Nowadays, for a recording, it's likely to have the illusion of taking place inside the listeners head, particularly if someone is listening to it on a set of headphones on their ipod. Part of the appeal of recording is the physical detachment from performance that disintegrates the visual object as part of the poem. If you watch a performance you see the speaker, if you read a poem you se the page

or the screen, but that dissolves completely with the absolute non-visualness of a recording. All that's left is the sound of words and the illusion of am auditory space different from the actual space the listener is in. which i quite like the idea of.

Anyway, enough of my rambling for now. Thanks again for the response.

-Jason

On Feb 6, 2008, at 2:43 PM, Murat Nemet-Nejat wrote:

Jim, Jason, David,

Three days ago, I began to write a response to Jason's original query. IBefore I finished it, I decided not to go on with it. Though sound and its complex and in some ways oppositional relation to performance is of supreme importance to me, I felt what I war writing was perhaps too far off from what you were discussing and were interested in. After Jim's post today and his riff on Homer, I changed my mind. Here is what I had written.Mine was going to be longer, but there is enough in it anyway:

"Jason,

When Ron Silliman developed his idea of a new sentence, he based it on the transformation of poetry from performance to a more reading (and subliminally seeing experience) after the invention of the printing press. He sees the poetry of the New Sentence as the culmination of this distinction between poetry as performance, experienced basically as uttered speech, and poetry as read language. In the slower intricacies of read language, the textural displacements the new sentence might create ("torsions"), Ron sees new possibilities for poetry, a dynamic (a new "concrete music" of torques) those distortions might create.

You are after, it seems to me, a digital poetry, reflecting possibly the consuming importance of computers in our lives today. This is a very interesting take; but, before saying where I agree with you, let me say where I see a significant difference. The New Sentence was based on an actual fact, that in the United States a person receives most of one's

*poetry experience through the page. The computer is not *yet* the medium
through which most poetry is received, or experienced. The computer, as far
as I can tell, has not yet established a distinct mode of reading for
poetry, except maybe enforcing an element of speed, like surfing. This
difference is important, though I am not yet quite clear in what. One may
perhaps discuss it later.*

*If paint is the basic material of painting and sound of music, words are the
basic material of poetry. I can imagine letters to be the synthesizing units
of a digital sound poetry. In a number of poets' works, for instance, in
some of Alan's, a series of consonants appear in sequences or combinations
next to each other. These poems remain on the page, silent - as conceptual
or as concrete poems with a visual dimension- because the human voice can
not "perform" these consonants all against each other. The resistance they
create is too great. But each letter uttered and recorded individually can
be then synthesized digitally. I can imagine a pointillist music made of
these mixed sounds, the *wave* of music they may create. For instance, one
may take all the letters of "Apres-midi D'un Faun" and create a chromatic
digital poem out of it, as a pendant to Debussy's piece of music on the same
poem. Jason, would you be interested in such a joint project?*

*I think the relationship between Seurat's "Un Dimanche Apres-Midi,"
Debussy's "Prelude A L'Apres-midi D'un Faun" and the project of a digital
poem around the same poem is not accidental; but has a plot. Seurat's
painting is filled with a giddy scientificism which permeates the painting,
not that different from the giddy excitement with which the digital poem is
embracing the new computer technology. Debussy is breaking down the
traditional distances separating notes, the way in a digital poem the word
or syllable as a unit of sound is broken down into letters often as*

consonants compressed, impacting against each other. On the other hand, both
Debussy's piece and this project refer to Mallarme, the great skeptic of
technology, creator of a resistant space full of chance.

Ciao,

Murat

On Feb 3, 2008 3:16 AM, Jason Quackenbush <[redacted]> wrote:

So i've been listening to the various sound poetry and sound art archives on ubu, and the one thing that has struck me is that the experimental music type stuff seems to be generally more interesting than the sound poetry stuff. It seems like there's an awful lot going on in the sound poetry world that hasn't really caught up to the technological and aesthetic achievements of various electronic music types. Moreover, along with being more advanced and more challenging than a lot of the sound poetry i'm listening to on here, i tend to think that someone like for example the aphex twin or plastikman or iannis xenakis or glenn branca is also more accessible because they're coming at what they're doing from a starting place of music rather than a starting place of poetry. Googling around for search strings like "sound poetry" and "audio poetry" one tends to find a lot of recordings of readings, a lot of them pretty crummy qua recordings, which I guess is my complaint over all. I did find some stuff on PennSound that was kind of along the right track, things that were using signal processing to create sounds and which had an adequate level of audio fidelity. But by and large the stuff I keep coming across sounds like it was recorded into the line input of a sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little

more seriously.

So I guess what I'm asking is, aside from installation sound art (which is by and large a subset of conceptual art where it isn't the sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

Jason Quackenbush"

On Feb 6, 2008 6:56 AM, Jim Andrews <[redacted]> wrote:

well, david, you gave jason a lecture, mistaking as a desire for less scratchy recordings his desire for work that takes the medium of recorded sound seriously as artistic media. and i pointed some of it out. so then you gave me a lecture on being narrowly focussed on the audiophilic.

writing sound is a matter of layers/channels and sequences/takes. that is the 'architecture' of writing sound, sort of like the architecture of this message is a string of ASCII characters. imagine recorded sound as a writing.

imagine the time when writing existed but very few knew how to write. a conversation between homer and a not so humble scribe. just write it down like I tell you, boy, says homer. homer, you moron, this is not a tape recorder, says the scribe, it's a different medium. in the future, he says,

> *people will understand that editing and meditating on phrases and layering*
> *work--editing, in short--is a natural part of the writing process, and*
> *they'll understand it isn't simply a silent coding of speech but is also*
> *other things. and poets will be their own scribes, as will other*
> *people--writing will be almost as widely understood as speaking. imagine*
> *that. and i'm not going to be there. poetry's gonna change, homer, you can*
> *bet your butt on that. but i love ya, says the scribe. you are the grandaddy*
> *of it all. tell me that line again, please.*
>
> *line? says homer. don't give me that pythagorean technical mumbo jumbo for*
> *the sake of zeus, boy, speak plainly. plainly. poetry. you know. poetry.*
> *quoth he with bardic exasperation.*
>
> *i think they drank a bottle of wine together later, though, david. or maybe*
> *during.*
>
> *cheers, david.*
>
> *ja*
> *http://vispo.com*

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185. **Jim Andrews**

Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East

Sun 10 Feb 2008

> *I think in a very real way, and in a sense missed by*
> *everybody who took Grenier's "I hate speech" as a call to arms, the*
> *transition from performance to print is a shift that I think by the*
> *time This and L=A=N=G=U=A=G=E were being published had already begun*
> *to be superseded. Which is to say, and I often fantasize that this*
> *thought is original, I believe that pop music is a kind of proto*
> *audio poetry in the sense that I'm thinking about, and as a result*
> *most people don't get their poetry off the page, and the real*
> *proletarian medium is not therefore print but recorded sound. The*
> *problem with pop music of course is that it is so very beholden to*

> *music, and fairly unadventurous music at that, for most of it's impact that the impact of the words is often a secondary consideration. Most pop lyrics are insipid and don't hold up as texts in their own right. And that's fine because pop lyrics are just a part of the pop song and when considering the quality of a pop song all the musical aspects can transform the insipid into something sublime and wonderful. I can think of thousands of examples ranging from Phil Spectors/The Ronettes "Be My Baby" or Gene Vincent's "Bebopalula" to Outkast's "Hey Ya" or Kelis/The Neptunes "Milkshake Song."*

Yes, the recorded sound of popular music is fascinating. The layering, the cuts, the beyond live. It's connection with the inside of the head; it's ability to stick inside the head--sometimes in an annoying way. It's memorableness, sometimes like a bad ad, other times in an uplifting way.

I don't know how to play an instrument (well drums, sort of) and can barely sing, but I do sometimes use the recording software as an instrument. And it's fascinating the way you can use the technology for composition. Loop it and sing along until you get the groove. Then sequence it and loop that, and sing along until you get another layer. And end up with various layers and sequences that you can then mix together or discard...it's composition in slow motion, as it were, like writerly composition is often in slow motion as we go back and through and layer and extend. You can create things that you never would make in one sitting or in a jam. Just like, in writing, we write things that you couldn't write in one sitting. By editing/layering/cutting, contemplating the piece and where it might go, looping parts of it until you really get the next part.

I met a guy who roadied with a lot of bands once, and he loved John Bonham (Led Zeplin's drummer) but disdained Stewart Copeland (from the Police) because he felt Copeland was all computers and drum machines. But I love both those drummers. Copeland is in between those beats like almost no one else. Bonham can be too, but his signature is big black dog drumming. But, then, the bands are different like that. The point is that Copeland doesn't just play a drum kit, he also plays drum machines and computers very well. The poor man has a brain and rhythm also. Such a pity!

Some of Whitehead's work is interestingly musical. In particular, I'm thinking of

The Pleasure of Ruins: http://tinyurl.com/2p74ar
Totenklage/Lacrymosa: http://tinyurl.com/33uofw
Adio Radio: http://tinyurl.com/2qp6c4
Twilight for Idols: http://tinyurl.com/2tdox7
Lovely Ways to Burn: http://tinyurl.com/2wvehb

Most of this is very voice-oriented. Whitehead's voice, for the most part.

I think he goes back and forth between the musical, the poetical, the discursive, the dramatic, the live, the dead, in a really fluid, productive, synthetic way.

> *The digital poetry I'm after, then, I think at least, is one that recognizes the role that recorded sound plays in the lives of most people where poetry is concerned. I think there are prototypes for the kind of thing I'm thinking of, Radiohead's "Fitter Happier" and Steve Reich's "It's gonna rain" both strike me as gestures in the same direction.*

Will have to listen to "Fitter Happier". I recall the Steve Reich piece.

I can't hear what you're after, Jason. You're going to have to create it.

That's the thing with original work. No one can imagine it very well before they experience it. The author might be able to hear parts of it, or something about it, before it's created, but the act of creating it, getting in there and working with the technology and the voices in the head, that changes it quite a bit, doesn't it. Like the process of writing changes what we had in mind, somewhat, uncovers it, shapes it, so that rather than sitting down and just writing it out, the act of composition is where it gets revealed/invented/discovered.

ja

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186. John Cunningham
Self-publishing
Sun 10 Feb 2008

As a result of a number of discussions I've had with various poets over the past several months, I'd like to get some feedback on the whole idea of self-publishing and its legitimacy. Does this process by-pass the whole concept of peer review and so delegitimate the poetry so published or should this form of publication be more highly recognized? Your thoughts would be appreciated.
John Cunningham

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.19.21/1267 - Release Date: 08/02/2008 8:12 PM

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187. John Roche
Annual Poets Against the War Reading--Rochester
Sun 10 Feb 2008

Subject: Poets Against the War event Tuesday

The Sixth Annual Rochester Poets Against the War & Occupation event will be held this coming Tuesday, February 12, at St. John Fisher College. Over 40 poets and musicians will be participating.

Details

Tuesday, February 12, 7-11 pm
Golisano Gateway Mid-Level, Basil Hall
St. John Fisher College
3690 East Avenue
Rochester, New York 14618-3537

Participants

Poets: David Michael Nixon, C.H. Appell, Sarah Brinklow, Michael Czarnecki, Norm Davis, Jeremy Fernaays, Dane Gordon, Vincent Golphin, Naseer Hammed, Nick Hogan, Frank Judge, Gary Lehmann, Douglas MacIntyre, Wynne McClure, Sal Parlato, Jr., Rick Petrie, John Roche, Matt Shackelford, Jack Bradigan Spula, Paulette Swartzfager, Eddie Swayze, Agape Towns, David White, Dwain Wilder, Leah Zazulyer

Musicians/Singers: Ed Downey, Ian Downey, Nate Coffey & Liza Mugnolgo, Harlow Crandall, Bobby Maville, Brendan Giusti, Rob Rohan, Djed Snead & Opio Bin Yamin, Laurence Sugarman, The Raging Grannies

Dance/Performing Artist: Mary Lewandowski

Directions, a list of participants, and a downloadable flier in pdf format can be found at the PAW6
website: http://rochesterpaw.freehostia.com
<mhtml:{D8B246C2-7F38-48F0-9267-F276856EF33C}mid://00000074/!x-usc:http://ro
chesterpaw.freehostia.com/>

For more information on Poets Against the War, visit the the national PAW website:
http://www.poetsagainstthewar.org/
<mhtml:{D8B246C2-7F38-48F0-9267-F276856EF33C}mid://00000074/!x-usc:http://ww
w.poetsagainstthewar.org/>

For more info, contact Frank Judge, Rochester PAW Organizer, [redacted]
<mhtml:{D8B246C2-7F38-48F0-9267-F276856EF33C}mid://00000074/!x-usc:">mailto: [redacted]> <mailto:[redacted]> , [redacted].

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188. **laura hinton**

Fwd: InterRUPTions poetry series: Bruce Andrews on Monday, Feb. 11, NYC

Sun 10 Feb 2008

Could you please post? Thanks. Laura

---------- Forwarded message ----------
From: laura hinton <[redacted]>
Date: Feb 6, 2008 12:50 PM
Subject: InterRUPTions poetry series: Bruce Andrews on Monday, Feb. 11, NYC
To: UB Poetics discussion group <[redacted]>

InterRUPTions
An Experimental Writers Series

Announces a Poetry Reading/Event with

Bruce Andrews
Monday, February 11, 2008
5:30 p.m.

Room 6/316
The Rifkind Room
North Academic Complex (NAC)
The City College of New York *
138th at Convent Ave.
New York City

Bruce Andrews is the author of over 40 books of poetry, including *Mistaken Identity* (Faux Press), *Lip Service *(Coffee House Press) and *Plans Carry Weight* (housepress). He is also the author of numerous essays on poetry and poetics, and co-edited the legendary journal L=A=N=G=U=A=G=E from 1978-1981(with Charles Bernstein). As a performance poet, Andrews has collaborated in text-music-dance stagings with numerous artists, including the choreographer Sally Silvers. Andrews is also a social scientist, and holds a professorship in Political Science at Fordham University in New York City.

The InterRUPTions series is free and open to the public.
Refreshments will be served.

---------- *This event is funded in part by Poets & Writers, Inc. through a grant it has received from Poets & Writers, Inc. It is sponsored by the Department of English at the City College of New York and the CCNY Rifkind Center. For information on the InterRUPTions reading series, contact CCNY Professor Laura Hinton: [redacted]. * _____ * DIRECTIONS: In Manhattan, take the 1/9 subway line to 137th Street. Walk up the hill to

Amsterdam Avenue. Enter the NAC Building at the Amsterdam level's south entrance. Inform security personnel at the door you are attending the poetry reading, and take the escalator to the 6th Floor.

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189. **steve d. dalachinsky**

Re: appearances and publications

Sun 10 Feb 2008

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thanks for this barry

my wife and i really enjoyed talk at academy

On Wed, 6 Feb 2008 19:19:07 +0000 Barry Schwabsky
<[redacted]> writes:
> If you are in either area, please come and hear me in New York on
> Friday, February 8, 6:45 pm, at the Review Panel, National Academy
> Museum, 1083 Fifth Avenue at 89th Street, where (with David Cohen,
> James Gardner, and Robert Storr) I will be discussing a number of
> current New York art exhibitions, or in Austin, Texas, on Sunday,
> February 10, at 7:30 pm, where I (with Roberto Tejada) I will be
> reading poems at 12 Street Books, 827 W. 12th Street.
>
> You may also want to check out some recent online publications of
> mine: on Lawrence Weiner's retrospective at the Whitney Museum,
> http://www.thenation.com/doc/20080218/schwabsky; on the new New
> Museum and its inaugural exhibition, "Unmonumental,"
> http://www.thenation.com/doc/20080211/schwabsky; and a new (or
> rather, newly finished) poem,
> http://www.fieralingue.it/corner.php?pa=printpage&pid=2180.
>
>

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190. **laura hinton**

InterRUPTions poetry series: Bruce Andrews will read Monday, Feb. 11, NYC

Sun 10 Feb 2008

For those of you in the New York City area, hope you can come. -- Laura

InterRUPTions, An Experimental Writers Series
announces a Poetry Reading/Event with

Bruce Andrews
Monday, February 11, 2008
5:30 p.m.

Room 6/316
(The Rifkind Room)
North Academic Complex (NAC)
The City College of New York *
138th at Convent Ave.
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Bruce Andrews is the author of over 40 books of poetry, including *Mistaken Identity* (Faux Press), *Lip Service *(Coffee House Press) and *Plans Carry Weight* (housepress). He is also the author of numerous essays on poetry and poetics, and co-edited the legendary journal L=A=N=G=U=A=G=E from 1978-1981(with Charles Bernstein). As a performance poet, Andrews has collaborated in text-music-dance stagings with numerous artists, including the choreographer Sally Silvers. Andrews is also a social scientist, and holds a professorship in Political Science at Fordham University in New York City.

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191. Halvard Johnson
Re: Self-publishing
Sun 10 Feb 2008

What better peer than oneself? Depending, of course,
on who one is on the day in question.

"An idea that is not dangerous is unworthy
of being called an idea at all."
--Oscar Wilde

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Feb 10, 2008, at 5:35 AM, John Cunningham wrote:

> *As a result of a number of discussions I've had with various poets over the*
> *past several months, I'd like to get some feedback on the whole idea of*
> *self-publishing and its legitimacy. Does this process by-pass the whole*
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> *appreciated.*
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> *8:12 PM*

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192. Maxine Chernoff
FW: Clayton Eshleman Reading at SFSU
Sun 10 Feb 2008

From: [redacted]: [redacted]; [redacted]; [redacted]: Clayton Eshleman Reading at SFSUDate: Sun, 10 Feb 2008 11:20:56 -0800

Please post to mail lists and friends: Clayton Eshleman, the award-winning poet and translator of Vallejo, will be reading and discussing his poems and translations at the Poetry Center, Room 512, on February 27, from 3:30-5:00 p.m. The event is sponsored by the Wordsmith Guild, The Department of Creative Writing, and the College of Humanities. Of his Vallejo translations, Mario Vargas Llosa says, "Only the dauntless perseverance and the love with which the translator has dedicated so many years of his life to the task can

explain why the English version conveys, in all its boldness and vigor, the unmistakable voice of Cesar Vallejo." The reading is free and open to the public.

Need to know the score, the latest news, or you need your Hotmail®-get your "fix". Check it out.
_____ Climb to the top of the charts! Play the word scramble challenge with star power.
http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

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193. Elizabeth Switaj
Re: Self-publishing
Sun 10 Feb 2008

There are mechanisms of peer review that exist even for self-published books. These are reviews-- whether formally published or appearing on personal blogs.

Given that many small presses are run by individuals or very small groups, I'm not sure how extensive and legitimizing the peer review process of selection for publication is, though even the idea that at least one other person felt a work needed to be out there can be helpful.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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194. Elizabeth Switaj
Re: Self-publishing
Sun 10 Feb 2008

Most days, I'm nobody, so acting as my own peer could prove challenging.

On Feb 10, 2008 11:22 AM, Halvard Johnson <[redacted]> wrote:

> *What better peer than oneself? Depending, of course,*
> *on who one is on the day in question.*

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195. Crane's Bills Books
Todd Moore, Mera Wolf reading
Sun 10 Feb 2008

Albuquerque Poetry Reading

Todd Moore
Mera Wolf

Sunday, February 24, 3 pm

Acequia Booksellers
4019 4th St. NW
[redacted]
www.acequiabooksellers.com

Celebrating new publications by both poets:

Mera Wolf, Lost Things
Todd Moore, Relentless and Tell the Corpse a Story

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196. erica kaufman
REMINDER! Belladonna on 2/12 (this Tuesday!)*
Sun 10 Feb 2008

—

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197. EJOYCE
Conference. Lifting Belly High: Women's Poetry Since 1900
Sun 10 Feb 2008

Conference. Lifting Belly High: Women's Poetry Since 1900

Lifting Belly High: Women's Poetry Since 1900 will be held at Duquesne University in Pittsburgh, Pennsylvania, September 11, 12, & 13, 2008. Featured poets and scholars will include Rachel Blau DuPlessis, Kathleen Fraser, Mei-mei Berssenbrugge, Lisa Samuels, Cristanne Miller, Arielle Greenberg, Alan Golding, Susan Stanford Friedman, Debbie Mix, Roma Huk, Dee Morris, Lynn Keller, Leslie Wheeler, Elizabeth Frost, and Cynthia Hogue.

We invite panel, paper, and seminar topic proposals on women's poetry since 1900, including but not limited to the direction of scholarship about women's poetry; producing, accessing, and editing texts; pedagogical approaches to experimental writing; neglected issues in women's poetry; spirituality and religion, and the separatist anthology. Panel proposals should include rationale as well as paper abstracts of no more than 300 words each. Seminar proposals should state the panel organizer(s), rationale for the topic, discussion format plans, and ideal number of participants. Deadline for submissions: April 30, 2008. Questions and inquiries may be directed to Dr. Elisabeth Joyce, Dr. Linda

Kinnahan, Dr. Elizabeth Savage, or Dr. Ellen McGrath Smith at [redacted].
=

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198. **Gabrielle Welford**
Re: Conference. Lifting Belly High: Women's Poetry Since 1900
Sun 10 Feb 2008

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will there be readings? g

On Sun, 10 Feb 2008, EJOYCE wrote:

> *Conference. Lifting Belly High: Women's Poetry Since 1900*
>
> *Lifting Belly High: Women's Poetry Since 1900 will be held at Duquesne University in Pittsburgh, Pennsylvania, September 11, 12, & 13, 2008. Featured poets and scholars will include Rachel Blau DuPlessis, Kathleen Fraser, Mei-mei Berssenbrugge, Lisa Samuels, Cristanne Miller, Arielle Greenberg, Alan Golding, Susan Stanford Friedman, Debbie Mix, Roma Huk, Dee Morris, Lynn Keller, Leslie Wheeler, Elizabeth Frost, and Cynthia Hogue.*
>
> *We invite panel, paper, and seminar topic proposals on women's poetry since 1900, including but not limited to the direction of scholarship about women's poetry; producing, accessing, and editing texts; pedagogical approaches to experimental writing; neglected issues in women's poetry; spirituality and religion, and the separatist anthology. Panel proposals should include rationale as well as paper abstracts of no more than 300 words each. Seminar proposals should state the panel organizer(s), rationale for the topic, discussion format plans, and ideal number of participants. Deadline for submissions: April 30, 2008. Questions and inquiries may be directed to Dr. Elisabeth Joyce, Dr. Linda Kinnahan, Dr. Elizabeth Savage, or Dr. Ellen McGrath Smith at [redacted].*

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199. **David Chirot**
Re: On Where to Find Audio/Sound Poetry//Internet outage in Mid East
Sun 10 Feb 2008

---

murat--

my brother Jed used to make the break dance platforms for grandmaster flash back in the late 1970's so hip hop have listened to a long time--now my brother's son is an mc and dj in quebec city--

i just put up earlier today at my blog a lot of things from american indian hip hop, palestinian, congolese, haitian, quebecois, etc--its is world wide-- also bolivia as they have the ffirst President who is indigenous--(usa, canada, australia, new zealand, do not recognize the new international rights of indigenous peoples)

you might enjoy checking out some of these-last week i put u a lot of different sounds from around the word including some poetry pieces by jah wobble that are good--

a really interesting group i correspond with is checkpoint 303--they just played Berlin last week--

free tunes from occupied territories
www.checkpoint303.com

they have a "sound catcher" who records sounds on the ground in ramallah and other places---every day sounds on buses, at checkpoints, gun fire, airplanes, rockets, crying, people in markets etc--and sends to Paris where mixed by another Palestinian--with various instruments and also recordings of different great modern Arabic poets--old recordings--creating some fantastic sound scapes--

i like it that they mix the documentary on-site of live sounds with the studio work and use the cheap equipment for the dangerous situations and then mixed in studio sent to via various means--and Palestinians from other locations work on it also via the emails--from Tunisia, Bethlehem etc-

they have performed in London, Paris and Amsterdam--the show last week was for Die Mauer muss weg--the Wall must go--i have the info and posters etc at my blog

there site with free downloads is

i'm working on sound poems and art works for a cd and a tv show with a guy i collaborate with when he's in town--a lot of my paintings and rubBeings are sound poetry scores--or, in revrse, are visuals of "soundtracks for movies never made"--

i don't think of sound poetry even needing scores at all--bob cobbing and i used to sound the sidewalk cracks in walking togetehr and also the movements of tree shadows across them--the movements of wind--of brirds and their shadows--of chnages in light--

bob pioneered visual poetry without any letters at all--and likewsie sound poetry without scores--using anything--like a rock held inthe hand to sound--etc--

i've been reading some interesting texts on the latest sound recording equipments the military is cranking out-- and a friend and i just jerry rigged a bunch of old boomboxes into a "hoopty" sound system that you can make overdubbed tracks with using cheapest cassettes--that still sound pretty ok--

i like to have a rougher sound, rawer, more "dirty"--the clean sounds like a lot of clean aspects can have negative connotations --

interestingly, in the Terror of the Jacobins, the first Terror being of the State and not "terrorism," which is a blowback of the State's Terror-- the Jacobins had an amazing dual image for the vision of what was necessary to maintain the revolution at that point: Purity and Terror-- the origins of "purges" of State Terror within the State itself, to maintain that state of Purity and Terror at the levels of requisite "equilibrium"

sound is also a frequently used instrument of torture--blasting incredibly high decibel levels at the compounds of Noriega and Waco for example, or the Israelis running sonic boom missions over Lebanon and Palestine to cause "shock effects" to the system and psychology--and In torture cells, the changing of levels of white noise which is kept up for days at a time and then suddenly stopped and replaced by a "deafening silence" in which the prisoner's ears keep on buzzing with their own echoing white noise for quite some time to come--causing mental and emotional trauma and anguish, nervousness, loss of sleep, and the eventual borderline or over the line psychoses of sleep deprivation combined with aural disorientation and shock--

a great many rock and roll musicians i know and have known suffer from hearing loss and to some degree, depending on the person, hints of trauma from the overexposure to over amped and saturated environments of sounds and noise for many years--

battlefield environments, areas under constant bombardments and/or sonic booms and the like, have produced a great many "sound effects" resulting in "unsound" mind after effects-- and so have been deliberately developed as a form of weaponry also--

thinking of poetry as an "arrangement" of sounds, or objects, or of touchings of textures or surfaces, heat and cold, smooth or rough, or smells, or of colors or shapes, forms-- it is limitless what can be worked with to create poems--

i practice alot working in the dark outside or in very low levels of light, simply to keep training the hands to see and also to train the eyes to be able to learn to touch--to be able to feel textures-- and with both hands and eyes to learn to further hearing-

by vibrations on the skin--and by watching for the effects of sounds on things in the environment-- "necessity is the motherfucker of invention" and so one finds

ever more with ever less--with practice--and then when a better level of tools or materials is found, the discipline is there to work with it in unexpected ways--

it's really interesting to listen to sounds not as direct but as indirect--the way they arrive through walls or bouncing off of walls and through doorways or windows, around corners-- since my back has been broken three times, i cant turn al that well to check out things behind me--and living in a dangerous area--i use my hearing alot to keep track of what i can't see--as well as seeing things to the sides or in back in their reflections in hub caps or windshields or of puddles and the like--

i like the sense that when things are around i can make use of them, but if they are not there i can get along fine--

right now there are huge Internet outages in China as well as parts of the Middle east--for some persons this is a hardship for their art work--(let alone life)-if one knows how to make do with anything, one is more independent-- "be prepared" for any eventuality--of having computers to work with and decent machines--or nothing at all--not even a place to live in-- but still knowing one can continue creating nonetheless--

to be existing in the post apocalyptic well ahead of time--to have traversed three times the posthumous--
to have "crossed the line"--
or found a line--

and would not a book be giving one a line
that is to say it is from a book
one is told in the beginning was the word
so that one has a circular self fulfilling self referential prophesy which prophesies the future of its own origins being found to confirm the certainty of its future as being indeed the intended one--"as it is written"--
yet the only "proof" of this, being a book, might well be forged--
or not true
having an unreliable narrator--or perhaps an unreliable transcriber--
and so truly before there was the word there was sound, the Big Bang--
the cry of a child whose lungs are suddenly exposed to the air--
it's possible--

On Feb 10, 2008 2:26 AM, Murat Nemet-Nejat <[redacted]> wrote:

> *Jason,*
>
> *Your observations about pop music, "the real proletarian medium is not therefore print but recorded sound, etc) is very insightful. For instance, the "scratchings" in rap are very similar to the chromatism of impacted*

consonant sounds I am imagining in digitally mixed poetry. They extend correspondingly the limits of the "human voice" and the "song," the way the telescope extended the limits of the eye.

*Recently, I have been listening (at least for an old fogey like me) to a decent amount of rap music. If one takes out the cliched ones which repeat the surface patina of the really good ones, one sees that rap has greater connections to jazz than to rock 'n roll. The way in the great pieces multiple movements of sound, texture, rhythm, etc., operate simultaneously and independently, one thinks of free jazz and certain Coltrane pieces. Also, here we hit the idea of simultaneity and independence, which you discuss in relation to "open sentence" and I in "film lumiere." In word language, the most obvious place this verticality occurs is in puns. But this parallelism of sound can be extended sometimes to a whole line, where two statements occur in one sentence. For instance, here is the beginning of my poem, "Venezuela," from *Io's Song*:*

Venezuela

(can, I, dream) a conundrum of advent-
ures
...

Your reference to Grenier is very interesting and revealing. Are you aware that in his "letter" poems at least, the whole poem is trapped in the visual (I do not mean this pejoratively). His poem creates exactly the crisis in reading, the relation between paper and performance, I am talking about. In my view, a deep silence surrounds that poem. Of course, by its nature, Grenier's poem forces him to imagine the poem as a different kind of book, made of loose pages in a box. I saw him "read" from this poem at The Poetry Project years ago. He did it by projecting the letter poem on a screen and "commenting" on it (a kind of Talmudic riff, a la "film lumiere?").

Ciao,

Murat

On Feb 8, 2008 10:51 PM, Jason Quackenbush <[redacted]> wrote:

I've been thinking about this post for a few days now, Murat, and the concept of a digital poetry is something that I think is interesting to pursue in relation to sound. I tend to think of Jim and Brian Kim

Stefans whenever I hear the phrase "digital poetry" and although I think there's a general trend toward it meaning particularly the kind of programming based on-screen poetry that they're so good at, to talk about sound as a field for digital poetry raises some intriguing questions. In relation to the move from the paper book to the website as a means of digital poetry, I think you're right in questioning whether that move has actually been made. I personally make no distinction between print and online publications as far as their worth goes, but I think for a lot of people, the electronic distribution of writing is somehow less than its "brick and mortar" forebear. I really like a lot of the work that people like Jim are doing in expanding what is possible with "on screen" poetry, but I think that there's a sense in which this sort of work is truly avant garde in the sense of pushing past what's current and looking into possible futures. Whereas, as I tend to think at least, Silliman's New Sentence was based on a historic shift.

It's funny you bring this up, actually, as a lot of my own ideas about poetics got formed in a sort of crucible where my misunderstanding of the aims and workings of language poetry, including the New Sentence, played an important role. I even at one point developed my own off-shoot of the new sentence, the open sentence, which is a technique by which prosody is reinserted into the basically print nature of the sentence in order to heighten what I called in the essary I wrote describing it "the clarifying nature of vagueness." That is, you take something that is vague, such as a heteronym like "read" and you insert it in a situation where it's relation to other words in terms of prosody creates different possible meanings, and in those possibilities attempts to indicate something unsayable. I tend to use it as a technique a lot in my own writing, but where at one point I looked at it as something along the lines of a false simile which could be adapted and used by other poets, I think it's unfortunately too complex a device to make it have the impact I thought it did, and as a result becomes mostly a prosodic form of torque rather than actually being in someway indexical the way I thought it was. But that's a bit of a tangent.

What I was going to say is that I don't think it's necessarily the case that the kind of digital poetry I'm after as a transitional and unrecognized movement from encoded typography on a page to a digital encoding is really ahistorical in the sense that you're getting at. True, the internet and poetry on the computer screen is still in its infancy and it remains to be seen exactly where that will go into the future. Hopefully Jim and likeminded poets will have their way and everything will be as interesting as the digital future their work promises. But I think in a very real way, and in a sense missed by everybody who took Grenier's "I hate speech" as a call to arms, the transition from performance to print is a shift that I think by the

time This and L=A=N=G=U=A=G=E were being published had already begun to be superseded. Which is to say, and I often fantasize that this thought is original, I believe that pop music is a kind of proto audio poetry in the sense that I'm thinking about, and as a result most people don't get their poetry off the page, and the real proletarian medium is not therefore print but recorded sound. The problem with pop music of course is that it is so very beholden to music, and fairly unadventurous music at that, for most of it's impact that the impact of the words is often a secondary consideration. Most pop lyrics are insipid and don't hold up as texts in their own right. And that's fine because pop lyrics are just a part of the pop song and when considering the quality of a pop song all the musical aspects can transform the insipid into something sublime and wonderful. I can think of thousands of examples ranging from Phil Spectors/The Ronettes "Be My Baby" or Gene Vincent's "Bebopalula" to Outkast's "Hey Ya" or Kelis/The Neptunes "Milkshake Song."

The digital poetry I'm after, then, I think at least, is one that recognizes the role that recorded sound plays in the lives of most people where poetry is concerned. I think there are prototypes for the kind of thing I'm thinking of, Radiohead's "Fitter Happier" and Steve Reich's "It's gonna rain" both strike me as gestures in the same direction. Still, there's something about those pieces and the other ones like them that keep them as music. Maybe it's the lack of emphasis on the words, and I think you're right there in saying that what poetry is put together from is words. Or maybe to put it another way, Poetry happens in the transmission of words. Lots of people have explored the implications of the transmission of words by speech and by print, and there is always room and more unfamiliar space to be explored there. Maybe more so in the sort of audiotext I'm trying to imagine. I think your idea of a pendant to the debussy prelude with the mallarme poem through treating the letters as a chromatic scale, or maybe more as a tone row, is very much the sort of thing I'm talking about and I would enjoy collaborating on such a project. Part of what makes all this interesting to me is the space in which the poem takes place. For printed work, the space is between the printed poem and the reader viewing it. For performance it's between two people. Nowadays, for a recording, it's likely to have the illusion of taking place inside the listeners head, particularly if someone is listening to it on a set of headphones on their ipod. Part of the appeal of recording is the physical detachment from performance that disintegrates the visual object as part of the poem. If you watch a performance you see the speaker, if you read a poem you se the page or the screen, but that dissolves completely with the absolute non-visualness of a recording. All that's left is the sound of words and the illusion of am auditory space different from the actual space the listener is in. which i quite like the idea of.

Anyway, enough of my rambling for now. Thanks again for the response.

-Jason

On Feb 6, 2008, at 2:43 PM, Murat Nemet-Nejat wrote:

Jim, Jason, David,

Three days ago, I began to write a response to Jason's original query.
IBefore I finished it, I decided not to go on with it. Though sound
and its
complex and in some ways oppositional relation to performance is of
supreme
importance to me, I felt what I war writing was perhaps too far off
from
what you were discussing and were interested in. After Jim's post
today and
his riff on Homer, I changed my mind. Here is what I had
written.Mine was
going to be longer, but there is enough in it anyway:

"Jason,

When Ron Silliman developed his idea of a new sentence, he based it
on the
transformation of poetry from performance to a more reading (and
subliminally seeing experience) after the invention of the printing
press.
He sees the poetry of the New Sentence as the culmination of this
distinction between poetry as performance, experienced basically as
uttered
speech, and poetry as read language. In the slower intricacies of read
language, the textural displacements the new sentence might create
("torsions"), Ron sees new possibilities for poetry, a dynamic (a new
"concrete music" of torques) those distortions might create.

You are after, it seems to me, a digital poetry, reflecting
possibly the
consuming importance of computers in our lives today. This is a very
interesting take; but, before saying where I agree with you, let me
say
where I see a significant difference. The New Sentence was based on an
actual fact, that in the United States a person receives most of one's
*poetry experience through the page. The computer is not *yet* the*
medium
through which most poetry is received, or experienced. The
computer, as far

as I can tell, has not yet established a distinct mode of reading for poetry, except maybe enforcing an element of speed, like surfing. This difference is important, though I am not yet quite clear in what. One may perhaps discuss it later.

*If paint is the basic material of painting and sound of music, words are the basic material of poetry. I can imagine letters to be the synthesizing units of a digital sound poetry. In a number of poets' works, for instance, in some of Alan's, a series of consonants appear in sequences or combinations next to each other. These poems remain on the page, silent - as conceptual or as concrete poems with a visual dimension- because the human voice can not "perform" these consonants all against each other. The resistance they create is too great. But each letter uttered and recorded individually can be then synthesized digitally. I can imagine a pointillist music made of these mixed sounds, the *wave* of music they may create. For instance, one may take all the letters of "Apres-midi D'un Faun" and create a chromatic digital poem out of it, as a pendant to Debussy's piece of music on the same poem. Jason, would you be interested in such a joint project?*

I think the relationship between Seurat's "Un Dimanche Apres-Midi," Debussy's "Prelude A L'Apres-midi D'un Faun" and the project of a digital poem around the same poem is not accidental; but has a plot. Seurat's painting is filled with a giddy scientificism which permeates the painting, not that different from the giddy excitement with which the digital poem is embracing the new computer technology. Debussy is breaking down the traditional distances separating notes, the way in a digital poem the word or syllable as a unit of sound is broken down into letters often as consonants compressed, impacting against each other. On the other hand, both Debussy's piece and this project refer to Mallarme, the great skeptic of

technology, creator of a resistant space full of chance.

Ciao,

Murat

On Feb 3, 2008 3:16 AM, Jason Quackenbush <[redacted]> wrote:

So i've been listening to the various sound poetry and sound art archives on ubu, and the one thing that has struck me is that the experimental music type stuff seems to be generally more interesting than the sound poetry stuff. It seems like there's an awful lot going on in the sound poetry world that hasn't really caught up to the technological and aesthetic achievements of various electronic music types. Moreover, along with being more advanced and more challenging than a lot of the sound poetry i'm listening to on here, i tend to think that someone like for example the aphex twin or plastikman or iannis xenakis or glenn branca is also more accessible because they're coming at what they're doing from a starting place of music rather than a starting place of poetry. Googling around for search strings like "sound poetry" and "audio poetry" one tends to find a lot of recordings of readings, a lot of them pretty crummy qua recordings, which I guess is my complaint over all. I did find some stuff on PennSound that was kind of along the right track, things that were using signal processing to create sounds and which had an adequate level of audio fidelity. But by and large the stuff I keep coming across sounds like it was recorded into the line input of a sound blaster 16 from a consumer grade cassette deck.

So I guess what I'm asking is, is there anything out there that's sort of up to date and concerned with audio quality putting out experimental audio poetry? Any poets who are making works primarily seeing them as recordings and not performances? Any periodicals produced on CD-R with this sort of a focus? I'm curious because for years I've been doing little audiotext experiments of my own, and i have a background as a recording engineer so it's just natural for me to play around with these things, but it had always seemed to me that the recording as objet d'art thing must have already happened in poetry, and so I left it alone as a serious pursuit. But listening to what's out there, or at least what I can find, makes me suspect that there's some unmined territory as far as audiotextual work goes and maybe I should start taking my own thoughts on the matter a little more seriously.

So I guess what I'm asking is, aside from installation sound art (which is by and large a subset of conceptual art where it isn't the

sound itself but what made the sound that makes for the interest, and in my general experience sounds amateurish and/or terrible consistently), is there anything going on contemporarily that I might not be aware of that I should be? I guess what I'm looking for is like a Hi Fi sound poetry movement, something that sees the potential of recorded mediums beyond just capturing a live reading or euro modernist sound poetry or "spoken word over avant garde jazz/musique concret needle-drop backing tracks" that seem to be the bulk of what's out there.

Any help or suggestions much appreciated, particularly references to any journals or periodicals distributed on CD.

Thanks,

Jason Quackenbush"

On Feb 6, 2008 6:56 AM, Jim Andrews <[redacted]> wrote:

well, david, you gave jason a lecture, mistaking as a desire for less scratchy recordings his desire for work that takes the medium of recorded sound seriously as artistic media. and i pointed some of it out. so then you gave me a lecture on being narrowly focussed on the audiophilic.

writing sound is a matter of layers/channels and sequences/takes. that is the 'architecture' of writing sound, sort of like the architecture of this message is a string of ASCII characters. imagine recorded sound as a writing.

imagine the time when writing existed but very few knew how to write. a conversation between homer and a not so humble scribe. just write it down like I tell you, boy, says homer. homer, you moron, this is not a tape recorder, says the scribe, it's a different medium. in the future, he says, people will understand that editing and meditating on phrases and layering work--editing, in short--is a natural part of the writing process, and

> *they'll understand it isn't simply a silent coding of speech but is also*
> *other things. and poets will be their own scribes, as will other people--writing will be almost as widely understood as speaking. imagine*
> *that. and i'm not going to be there. poetry's gonna change, homer, you can*
> *bet your butt on that. but i love ya, says the scribe. you are the grandaddy*
> *of it all. tell me that line again, please.*
>
> *line? says homer. don't give me that pythagorean technical mumbo jumbo for*
> *the sake of zeus, boy, speak plainly. plainly. poetry. you know. poetry.*
> *quoth he with bardic exasperation.*
>
> *i think they drank a bottle of wine together later, though, david. or maybe*
> *during.*
>
> *cheers, david.*
>
> *ja*
> *http://vispo.com*

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200. **Jason Quackenbush**

Re: Self-publishing

Sun 10 Feb 2008

Just because most self-published stuff is crap about learning zen from watching your dog while gardening, doesn't mean all self- published stuff is didactic crap. I intend to start a micro-press to publish my frist book of poetry sometime this year, mostly because i can't be bothered with all that editorial crap. I know what I want it to be and frankly, the idea of waiting around until some editor from a press decides to annoint me and declare my worthiness for a dead tree edition, well, i've just never been a supplicant by nature.

that having been said, i do intend to lie through my teeth about the nature of my micro press in order to make it seem as un-self-publishy as possible. In all, the whole thing is a bit of an art piece investigating the nature of what a press is in an age when almost no presses actually do their own pressing on pressing

machines that they own. Put another way, these days a press is book design, marketing, editting, and funding. If one is willing to give up on having someone else complete any and or all of those functions, then there are ways to get good work done.

On Feb 10, 2008, at 3:35 AM, John Cunningham wrote:

> *As a result of a number of discussions I've had with various poets over the*
> *past several months, I'd like to get some feedback on the whole idea of*
> *self-publishing and its legitimacy. Does this process by-pass the whole*
> *concept of peer review and so delegitimate the poetry so published or should*
> *this form of publication be more highly recognized? Your thoughts would be*
> *appreciated.*
> *John Cunningham*
>
> *No virus found in this outgoing message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.21/1267 - Release Date: 08/02/2008*
> *8:12 PM*

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201. Murat Nemet-Nejat
Re: lawnoguraged
Sun 10 Feb 2008

Jim,

I have no disagreement with you there. But finally a visual poem, for instance, is different from a painting; or a lettrist poem different from the sketch of a house, etc. One can extend the concept of language -and one needs to do so- without ending up saying everything is language.

Ciao,

Murat

On Feb 9, 2008 8:44 PM, Jim Andrews <[redacted]> wrote:

> *i don't think words are necessary for poetry, murat.*
>
> *there's sound poetry that is wordless. there's lettristic poetry that concentrates on the letter. there's visual poetry that has another thing*

> *going.*
>
> *to me, it's the intensity of the engagement with language.*
>
> *you know, if you look at the work of godel, my word, the man is astounding in his engagement with language. astounding. he's got the funk, murat. not only does he have the funk, he's got the junk. godel's incompleteness theorems. heavy junk.*
>
> *murat, part of the big picture of contemporary thought and art is an expansion of our notions of language.*
>
> *why can't poetry go there too?*
>
> *ja?*
> *http://vispo.com*

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202. **Jim Andrews**
Re: lawnoguraged
Sun 10 Feb 2008

there are lettrist visual poem paintings, for instance, murat. artists feel no imperative to keep arts, media, sign systems, and so on, separate. they may 'draw' from whatever serves their purpose. this is also or perhaps especially true concerning digital arts, because the borders there between media, arts, sign systems, etc are not re-enforced by analog technologies made to deal with a specific medium or sign system to the exclusion of others.

machines of all sorts are re-fashioned, these days, to work with other machines or re-designed to synthesize what previously was separated only by artificial technological distinctions.

i think our ideas of language are very dear to us as being close to the nub of our identity as poets and, more fundamentally, our humanity. the expansion of our notions of language brings language into uncomfortable proximity with codes associated with the machine. and with codes associated with previously separate arts and media. fear of dissolution in the corrosive brine of the binary. resentment of the mixing of codes, blood of identity.

i think the desire to make clear distinctions between language and code, for instance, is fundamentally an attempt to distinguish between the essentially human and the machinic. of course that is an ongoing effort. and a noble effort. a necessary effort. and it will continue.

similarly, darwin's ideas caused us to re-evaluate our notions of what it means to be human, of who we are. it's important to keep in mind that while darwin's ideas may have falsified certain religious myths, what grew out of his work has led us to a much deeper understanding of the relations and connections among peoples and indeed among all living things on the planet. and our ideas of the history of humanity and the planet have changed radically, become much more integrated, less biblically mythic. so that we are not really diminished by these sorts of changes.

ja?
http://vispo.com

> *I have no disagreement with you there. But finally a visual poem, for instance, is different from a painting; or a lettrist poem different from the sketch of a house, etc. One can extend the concept of language -and one*
> *needs to do so- without ending up saying everything is language.*
>
> *Ciao,*
>
> *Murat*

↑ Index

203. Alan Sondheim
d-d-d-d-d-istributivity
Sun 10 Feb 2008

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↑ Index

204. blacksox
self publishing
Sun 10 Feb 2008

Just in case you missed it Jason just said: "Just because most self-published stuff is crap about learning zen from watching your dog while gardening, doesn't mean all self- published stuff is didactic crap. I intend to start a micro-press to publish my frist book of poetry sometime this year, mostly because i can't be bothered with all that editorial crap."

You have stolen the plot of my novel " The Art of Zen Gardening, With Spot" I had submitted my manuscript in the hope of being published by Jason's new press. The next thing I know, I am reading my entire plot on the list? You left out the part about my dog learning Chinese and working for the CIA.

Hey What gives?
Russ Golata

↑ Index

205. **Murat Nemet-Nejat**
Re: lawnoguraged
Sun 10 Feb 2008

Jim,

Once again, this discussion is going on, first, on the level of the give and take of an argument; on the second level, a mythical struggle is going on, basically a battle of codes, one tryingto gain ascendancy over another. I will try to respond to both, sometimes, simultaneously:

a) "there are lettrist visual poem paintings, for instance, murat. artists feel no imperative to keep arts, media, sign systems, and so on, separate. they may 'draw' from whatever serves their purpose. this is also or perhaps especially true concerning digital arts, because the borders there between media, arts, sign systems, etc are not re-enforced by analog technologies made to deal with a specific medium or sign system to the exclusion of others."

There is no question that the limits between arts are broken, the concept of a frame is stretched. No disagreement in that. But, I believe, every artist must finally confront the medium in which he or she is working, must "choose," because a created work must always involve a critique, analysis of the nature of the medium it is using. Otherwise, the whole thing is a blur. To me, a lot of "digital" work gives the impression of a kid who has opened the lid of a cookie jar, found new toys. The whole thing is fun, often funny and intelligent; but often, with rare exceptions, ends nowhere.

b) "machines of all sorts are re-fashioned, these days, to work with other machines or re-designed to synthesize what previously was separated only by artificial technological distinctions."

Do you mean a new technology transforms the previous technologies into "only artificial technological distinctions." Where does this "only" coming from? Does this mean that the "new" makes the old obsolescent, merely a "binary." Is this not itself an argument on the level of myths, involving a battle of codes. What you are saying, it seems to me, is that the "new" is "digital" and the old "binary" ("analogic"), not because something each in itself is different; only that the new is valued above the old for its own sake, an open cookie jar being better than a closed one, etc., etc.

I think there is value in resistance in art.

c) " think our ideas of language are very dear to us as being close to the nub of our identity as poets and, more fundamentally, our humanity. the expansion of our notions of language brings language into uncomfortable proximity with codes associated with the machine. and with codes associated with previously

separate arts and media. fear of dissolution in the corrosive brine of the binary. resentment of the mixing of codes, blood of identity."

I think the fear of mixed identity, of "dissolution in the corrosive brine of the binary" is a red herring. It does not exist, unless one takes a moron (as Ron Silliman does the imaginary "School of Quietitude") as a straw man.

On the other hand, language is something truly unique, whether you are a poet, or everyday dog catcher.

Do you really think language is [like] a machine? What exactly in language makes you think that or proves that. Making such an assertion, are you not yourself indulging in "analogical" thinking, a metaphor; in other words, your assertion itself is mythical, a rhetorical argument part of the battle of codes.

d) "similarly, darwin's ideas caused us to re-evaluate our notions of what it means to be human, of who we are. it's important to keep in mind that while darwin's ideas may have falsified certain religious myths, what grew out of his work has led us to a much deeper understanding of the relations and connections among peoples and indeed among all living things on the planet. and our ideas of the history of humanity and the planet have changed radically, become much more integrated, less biblically mythic. so that we are not really diminished by these sorts of changes."

Jim, are you aware in the above paragraph you are comparing a skepticism about the all-efficacy of constant technological transformation -with no element of pause and reflection- to creationists and believers in intelligent design. Of course, you have every right to make this assetion; but it does not mean you have shown any facts to prove it.

Affectionately,

Murat

On Feb 10, 2008 6:59 PM, Jim Andrews <[redacted]> wrote:

> *there are lettrist visual poem paintings, for instance, murat. artists feel*
> *no imperative to keep arts, media, sign systems, and so on, separate. they may 'draw' from whatever serves their purpose. this is also or perhaps especially true concerning digital arts, because the borders there between media, arts, sign systems, etc are not re-enforced by analog technologies made to deal with a specific medium or sign system to the exclusion of others.*
>
> *machines of all sorts are re-fashioned, these days, to work with other machines or re-designed to synthesize what previously was separated only by*
> *artificial technological distinctions.*

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of our identity as poets and, more fundamentally, our humanity. the expansion of our notions of language brings language into uncomfortable proximity with codes associated with the machine. and with codes associated
with previously separate arts and media. fear of dissolution in the corrosive brine of the binary. resentment of the mixing of codes, blood of identity.

i think the desire to make clear distinctions between language and code, for
instance, is fundamentally an attempt to distinguish between the essentially
human and the machinic. of course that is an ongoing effort. and a noble effort. a necessary effort. and it will continue.

similarly, darwin's ideas caused us to re-evaluate our notions of what it means to be human, of who we are. it's important to keep in mind that while
darwin's ideas may have falsified certain religious myths, what grew out of
his work has led us to a much deeper understanding of the relations and connections among peoples and indeed among all living things on the planet.
and our ideas of the history of humanity and the planet have changed radically, become much more integrated, less biblically mythic. so that we are not really diminished by these sorts of changes.

ja?
http://vispo.com

I have no disagreement with you there. But finally a visual poem, for instance, is different from a painting; or a lettrist poem different from
the sketch of a house, etc. One can extend the concept of language -and one
needs to do so- without ending up saying everything is language.

Ciao,

Murat

↑ Index

206. **Ryan Daley**
Re: Self-publishing
Sun 10 Feb 2008

Too, should be considered the idea that creative process is less "mediated" when you self-publish --and though we're all self-editing in some way or another -- you're free to put whatever you want on the cover, regardless of how it might affect "marketability."

On Feb 10, 2008 5:36 PM, Jason Quackenbush <[redacted]> wrote:

> *Just because most self-published stuff is crap about learning zen from watching your dog while gardening, doesn't mean all self-published stuff is didactic crap. I intend to start a micro-press to publish my frist book of poetry sometime this year, mostly because i can't be bothered with all that editorial crap. I know what I want it to be and frankly, the idea of waiting around until some editor from a press decides to annoint me and declare my worthiness for a dead tree edition, well, i've just never been a supplicant by nature.*
>
> *that having been said, i do intend to lie through my teeth about the nature of my micro press in order to make it seem as un-self-publishy as possible. In all, the whole thing is a bit of an art piece investigating the nature of what a press is in an age when almost no presses actually do their own pressing on pressing machines that they own. Put another way, these days a press is book design, marketing, editting, and funding. If one is willing to give up on having someone else complete any and or all of those functions, then there are ways to get good work done.*
>
> *On Feb 10, 2008, at 3:35 AM, John Cunningham wrote:*
>
> *As a result of a number of discussions I've had with various poets over the*
> *past several months, I'd like to get some feedback on the whole idea of*
> *self-publishing and its legitimacy. Does this process by-pass the whole*
> *concept of peer review and so delegitimate the poetry so published or should*
> *this form of publication be more highly recognized? Your thoughts would be*
> *appreciated.*
> *John Cunningham*
>
> *No virus found in this outgoing message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.21/1267 - Release Date:*

> *08/02/2008*
> *8:12 PM*

↑ Index

207. **Jennifer Karmin**

2 NEW Chicago Reading Series: February 15 & 16

Sun 10 Feb 2008

FRIDAY, FEBRUARY 15
7:30pm, free

POETRY AND PRINTS #1
the editors of House Press
and Hot Whiskey Press
present a reading with:

Kent Johnson
Gabriel Gudding
Tawrin Baker

at Spudnik Press
847 N. Paulina
Chicago, IL
http://www.spudnikpress.com
[redacted]

This is off Paulina,
just north of Chicago Avenue
in Ukranian Village/Wicker Park.

Prints on display:
"In 2003, a collective of printers working at SAIC established The Fraternal Order of the Print Rat. The Print Rats shared knowledge about print techniques, artists, and resources as well as coordinated print exchanges. The Print Rats were a main source of stimulus for the creation of Spudnik Press. The very first exchange, entitled "The Hunted", will be on display."

House Press
http://www.housepress.blogspot.com
http://www.housepress.org

Hot Whiskey Press
http://www.hotwhiskeyblog.blogspot.com
http://www.hotwhiskeypress.com

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Johannes Göransson is the author of "A New Quarantine Will Take My Place" (Apostrophe Books) and "Pilot ("Johann the Carousel Horse")" (Fairytale Review), as well as the translator of "Remainland: Selected Poems of Aase Berg" (Action Books) and "Ideals Clearance" by Henry Parland (Ugly Duckling Presse). He is the editor of Action Books and Action, Yes. His interests include translation theory, the grotesque and the historical avant-garde.

Roberto Harrison's most recent books include Os (subpress), Counter Daemons (Litmus), and Elemental Song (Answer Tag Home Press), all published in 2006. He edits the Bronze Skull chapbook series and hosts the Enemy Rumor reading series. A collection of his drawings and journal entries, named Ineffable Isthmus, was recently on exhibit at Woodland Pattern book center. He lives and works in Milwaukee, Wisconsin.

Our second event will be on March 15th and our readers will be Amina Cain and Paul Martinez Pompa.

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

↑ Index

208. Christopher Harter

Mimeo Author Index

Sun 10 Feb 2008

Hello Everyone,I wanted to let you know that pre-orders for my upcoming reference work 'An Author Index to Little Magazines of the Mimeograph Revolution' are now being taken via the publisher's website at www.scarecrowpress.com/catalog/ <http://www.scarecrowpress.com/catalog/> . The publication date has been set for May 2008. I also wanted to say thank you to everyone for your interest and/or assistance in the compilation of this index. The research behind it was both enjoyable and frustrating (as only the little magazines can be), but I feel this will be an important source for scholars interested in little magazines and the Mimeograph Revolution and one that is long overdue. Please pass the word!As Ever,Christopher Harter Pathwise Press/Bathtub Gin

pathwisepress.com FORTHCOMING BOOK (May 2008): An Author Index to Little Magazines of the Mimeograph RevolutionPre-orders are being taken at www.scarecrowpress.com/catalog/
_____ Climb to the top of the charts! Play the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

↑ Index

209. **mIEKAL aND**

Re: Mimeo Author Index

Sun 10 Feb 2008

I'm reading Mark Scroggin's highly recommended biography of Zuk & among endless details of interest to me is mention of Celia & Lewis self-publishing (there's that word again) the first part of A-9 as a mimeo book in an edition of 55. This was in the early 40s, 25 years before the mimeo revolution took off. Interestingly, they published it in an edition of 55 because that's how many copies were needed to establish copyright.

~mIEKAL

The only mimeo book I ever published was an anthology of writing by patients of Winnebago Mental Health Institute in Oshkosh WI,who had taken a writing workshop that I led. In order to do the project I had to agree that no copies would ever leave the building. I never even ended up with a copy for myself.

On Feb 10, 2008, at 9:07 PM, Christopher Harter wrote:

> *Hello Everyone,I wanted to let you know that pre-orders for my upcoming reference work 'An Author Index to Little Magazines of the Mimeograph Revolution' are now being taken via the publisher's website at www.scarecrowpress.com/catalog/ <http://www.scarecrowpress.com/c*
>
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210. Jason Quackenbush
Re: self publishing
Mon 11 Feb 2008

As I explained at the time, Russ, "The Art of Zen Gardening, With Spot" was much too similar to another property we'd acquired "Fido and the Tao of Daisy's" and we simply don't have a place for your manuscript at this time. We've found through intensive marketing research that the demographic we're trying to reach of women in the first half of their fiftieth year who generally vote democractic but may have voted for Nixon in 1968 and 1972 out of a general disillusionment with the Party of Johnson, who own dogs, have been divorced, have at least 2 but fewer than three children, and who don't have pet cats, trend much more towards the Chinese in their watered down milquetoast eastern religion. We suggest that for you book given it's more Japanese slant go with a micro press targetted more at men in their early thirties with ponytails earning six figure salaries as software developers and are looking to deal with a bad break up by getting in touch with their feminine side prior to initiating their first adult relationship with someone more than 10 years their junior.

On Feb 10, 2008, at 4:44 PM, [redacted] wrote:

> *Just in case you missed it Jason just said:*
> *"Just because most self-published stuff is crap about learning zen from watching your dog while gardening, doesn't mean all self-published stuff is didactic crap. I intend to start a micro-press to publish my frist book of poetry sometime this year, mostly because i can't be bothered with all that editorial crap."*
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> *You have stolen the plot of my novel " The Art of Zen Gardening, With Spot"*
> *I had submitted my manuscript in the hope of being published by Jason's new press. The next thing I know, I am reading my entire plot on the list?*
> *You left out the part about my dog learning Chinese and working for the CIA.*
>
> *Hey What gives?*
> *Russ Golata*

↑ Index

211. Hugh Behm-Steinberg
Re: Self-publishing
Mon 11 Feb 2008

Self-publishing is ok, but I think it's best and most honorably done within the context of also publishing other people.

Hugh Behm-Steinberg

Ryan Daley <[redacted]> wrote: Too, should be considered the idea that creative process is less "mediated" when you self-publish --and though we're all self-editing in some way or another -- you're free to put whatever you want on the cover, regardless of how it might affect "marketability."

On Feb 10, 2008 5:36 PM, Jason Quackenbush wrote:

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> *8:12 PM*

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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212. Small Press Traffic

Bhanu Kapil & Dodie Bellamy This Friday at Small Press Traffic!

Mon 11 Feb 2008

—

↑ Index

213. Justin Katko

Tuesday in Providence: cris cheek, John Sparrow, Angela Veomett

Mon 11 Feb 2008

The Program @ Firehouse 13 presents:

cris cheek
John Sparrow
Angela Veomett

8pm Tuesday, Feb 12
Providence, FH13
41 Central Street

http://plantarchy.us/the-program
poetry--video--music--performance--food--drinks
sponsored by Critical Documents and Brown University Literary Arts

* * *

BIOS

cris cheek is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer, whose texts have been commissioned and shown locally and trans-locally, often in multiple versions using diverse media for their production and circulation. His most recent work is a full body of collaboration(s) with Kirsten Lavers as TNWK (www.tnwk.net). His most recent publication is "the church - the school - the beer" from Critical Documents (2007; http://plantarchy.us/Plantarchy_3.html).

John Sparrow is researching a PhD in Digital Media and Poetics at Royal Holloway, University of London. He will be performing Ideas on Oedipal Bitstreams, an ongoing work in response to Brian Kim Stefans' Rational Geomancy work. In Ideas on Oedipal Bitstreams, the text is placed between the

extremes of printed fixity and dynamic movement in the Flash environment.
http://itchaway.net/

Angela Veomett is a PhD student in Brown University's MEME department. In 2006-2007 she was a visiting instructor of Technology in Music and the Related Arts at Oberlin Conservatory in Oberlin, Ohio. She received an M.A. in Media Arts at the University of Michigan in 2006 and a BA in Musicology at the University of Minnesota in 2003. Angela has created artworks in several new media genres, including sound/video installation, multimedia performance, video art, and web art. Her work explores issues behind human communication, group dynamics, and how the physical world influences these ideas.
http://www.angelaveomett.com

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214. steve d. dalachinsky
Re: Self-publishing
Mon 11 Feb 2008

---

self publishing pound did it
there are many ways types
chapbooks etc not vanity presses

ie: set up yer own press or publish without a press name this is ok for small chapbooks

for bigger books or chaps some presses again not vanity presses will
publish book if you raise the money
your own or others this is till in a brad sense a formof self publishing
even tho someone else's press is used
414 am gotta shut down the presses now
i feel it's ok to publish yer own chaps if you get screwed around by
broken promises by all these silly little presses
that are out there or due to name recognition or in crowd stuff or
quality of work judged by those on high sometimes
rightfully sometimes not oops i'm rambling gotta make another cover
for my next chapbook
it's called the unpublished works...

also i certainly always feel weird when/if i self publish or have to chip
in some money to some poor kid
but i don't feel or maybe i do that this de-ligitimzes it
the folks buy it one way or the other if they like your work
and it can still be reviewed if published properly

but i don't feelOn Sun, 10 Feb 2008 11:27:26 -0800 Elizabeth Switaj
<[redacted]> writes:
> There are mechanisms of peer review that exist even for
> self-published
> books. These are reviews-- whether formally published or appearing
> on
> personal blogs.
>
> Given that many small presses are run by individuals or very small
> groups,
> I'm not sure how extensive and legitimizing the peer review process
> of
> selection for publication is, though even the idea that at least one
> other
> person felt a work needed to be out there can be helpful.
>
> Elizabeth Kate Switaj
> www.elizabethkateswitaj.net
>
>

↑ Index

215. **steve d. dalachinsky**
Re: Self-publishing
Mon 11 Feb 2008

---

hey jason why not publish me on yer self publishing micro-press hey what's a micro-press anyway

On Sun, 10 Feb 2008 14:36:34 -0800 Jason Quackenbush <[redacted]>
writes:
> Just because most self-published stuff is crap about learning zen
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> On Feb 10, 2008, at 3:35 AM, John Cunningham wrote:
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> > As a result of a number of discussions I've had with various poets
>
> > over the
> > past several months, I'd like to get some feedback on the whole
> > idea of
> > self-publishing and its legitimacy. Does this process by-pass the
>
> > whole
> > concept of peer review and so delegitimate the poetry so published
>
> > or should
> > this form of publication be more highly recognized? Your thoughts
>
> > would be
> > appreciated.
> > John Cunningham
> >
> > No virus found in this outgoing message.
> > Checked by AVG Free Edition.
> > Version: 7.5.516 / Virus Database: 269.19.21/1267 - Release Date:
>

> > 08/02/2008
> > 8:12 PM
> >
>
>

↑ Index

216. **Gottlieb, Michael**
Michael Gottlieb & Jessica Grim reading at St. Marks 2.13.08
Mon 11 Feb 2008

Michael Gottlieb
Jessica Grim

reading

Wednesday, February 13, 2008 at 8:00 PM
$8, $7 students, $5 members

The Poetry Project
St. Mark's Church
131 E. 10th St. (at 2nd Ave.)
Manhattan

↑ Index

217. **steve russell**
Re: Self-publishing
Mon 11 Feb 2008

Didn't Anais Nin self-publish? I've known a few people who self-published and they managed to get some big names to add as blurbs on their books. Henry Taylor, for instance. If a national book award winner or better still, a Pulitzer winner says the book is good, then people usually ignore the self-published part and assume the book is good. It's not that difficult to gain access to the heavy hitters in d.c. as there's tons of colleges in the area.

"steve d. dalachinsky" <[redacted]> wrote: hey jason why not publish me on yer self publishing micro-press hey what's a micro-press anyway

On Sun, 10 Feb 2008 14:36:34 -0800 Jason Quackenbush
writes:
> Just because most self-published stuff is crap about learning zen
> from watching your dog while gardening, doesn't mean all self-
> published stuff is didactic crap. I intend to start a micro-press to
>

> publish my frist book of poetry sometime this year, mostly because i
>
> can't be bothered with all that editorial crap. I know what I want
> it
> to be and frankly, the idea of waiting around until some editor from
>
> a press decides to annoint me and declare my worthiness for a dead
>
> tree edition, well, i've just never been a supplicant by nature.
>
> that having been said, i do intend to lie through my teeth about the
>
> nature of my micro press in order to make it seem as
> un-self-publishy
> as possible. In all, the whole thing is a bit of an art piece
> investigating the nature of what a press is in an age when almost no
>
> presses actually do their own pressing on pressing machines that
> they
> own. Put another way, these days a press is book design, marketing,
>
> editting, and funding. If one is willing to give up on having
> someone
> else complete any and or all of those functions, then there are ways
>
> to get good work done.
>
> On Feb 10, 2008, at 3:35 AM, John Cunningham wrote:
>
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Looking for last minute shopping deals? Find them fast with Yahoo! Search.

↑ Index

218. **Kyle Schlesinger**
Re: Mimeo Author Index
Mon 11 Feb 2008

By the way, Christopher Harter's essay "Passion and Danger: The Renaissance of Literary Publishing in the Mimeograph Revolution" will be featured in the first issue of Mimeo Mimeo, a new magazine about small press and mimeo culture featuring scholarly essay, interviews, poems, pictures, and reflections. In a nutshell, the purpose of the magazine is to expand and refine the critical discourse of a broadly defined mimeo culture while fostering the preservation of this important aspect of literary history that was the focus of Steve Clay and Rodney Phillips' landmark book/exhibition "A Secret Location on the Lower East Side."

Details on submissions and subscriptions forthcoming.

Cheers,

Kyle

> *From: Christopher Harter <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Sun, 10 Feb 2008 22:07:00 -0500*
> *To: <[redacted]>*
> *Subject: Mimeo Author Index*
>
> *Hello Everyone,I wanted to let you know that pre-orders for my upcoming reference work 'An Author Index to Little Magazines of the Mimeograph*

> *Revolution' are now being taken via the publisher's website at www.scarecrowpress.com/catalog/ <http://www.scarecrowpress.com/catalog/> . The publication date has been set for May 2008. I also wanted to say thank you to everyone for your interest and/or assistance in the compilation of this index. The research behind it was both enjoyable and frustrating (as only the little magazines can be), but I feel this will be an important source for scholars interested in little magazines and the Mimeograph Revolution and one that is long overdue. Please pass the word!As Ever,Christopher Harter Pathwise Press/Bathtub Gin pathwisepress.com FORTHCOMING BOOK (May 2008): An*
> *Author Index to Little Magazines of the Mimeograph RevolutionPre-orders are being taken at www.scarecrowpress.com/catalog/*
>
> _____
> *Climb to the top of the charts! Play the word scramble challenge with star power.*
> *http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan*

↑ Index

219. **David Chirot**
Re: lawnoguraged
Mon 11 Feb 2008

Dear Jim and Murat--

Many thanks for your comments Murat--

Jim--

Beginning with Wagner's conception of the Gesamtkunstwerk, there is already a century and a half ago what Dick Higgins named in the 1970s the Intermedia-- For quite a long while the arts, and arts and sciences, and just about every other discipline, have been finding ways to flow in and out of each other, to juxtapose, collage, montage with each other and and create a myriad multiplicities of hybrids, new arrangements, invented languages, newly minted codes.

"It is not the elements which are new, but the order of their arrangement"-- Pascal

This movement of collaging, mixing, scratching, montaging, has been occurring as a response to the continuing specialization and dividing up into ever narrower "bytes" of time and activity and space that is created by technologies and their speeds, not only through space, but in time, the foreshortening of time above all.

(Paul Virilio has written a great deal on this and an essay re writing and painting very good in this regard is G. Stein's "Composition as Explanation" Not surprisingly, since the near-instantaneous happening in "real time" has

become the time horizon of the military event--Virilio's work is re the military and the arts, and in Stein's essay there is Picasso's remark on first seeing a camouflaged tank in the First World War: "we [the Cubists] have al;ready done this!" Part of why i'm always reading military hardware and tactics books and those of guerrilla warfares, insurgencies, espionage, surveillance, etc is because, indeed they are all mixed up with "advanced ideas" regarding technologies and art: literally the "avant garde" which artist/poets need to finds way to engage with in terms of ideas and materials, examples, situations, etc. The reality of these is that an examination-critique is needed as historically these ideas and aesthetics have tended to become totalitarian, rather than liberatory. If one examines a great deal of the thinking and art and writing since the Reagan Era in the USA, with the huge military build-ups, one finds it moving ever closer to totalitarianism, conformity, authoritarianism. All the "wonders" of the net, the digital, etc of course have been marshalled and arrayed in the service of this, along with ever greater and more widespread paranoiac panopticonism, invasions of privacy, surveillance and hysterical rantings about "security." This is when the fear of "dangerous persons" begins to get transferred to "dangerous" ideas and words, book, images and, as is already happening, persons who hold views that are not in line with the powerful interests are being harassed, defamed, losing jobs, contracts and in some cases of having even the desire to stay in this country.)

One of the problems that this collapsing within real time has presented is that, rather than a proliferation of differences, there is always the possibility of a subsuming of differences under ever bigger and more and more concentrated and fewer umbrellas.

(Monopolies, mega-corporations, globalized multi-nationals controlling all aspects of arts/entertainment production and machines, players, recorders, computers, games , programs and the like.)

Murat notes the blurring effect of this, one could go further and note that the blurring as it accelerates becomes more focused and clearer as a mass series of nearly identical forms, a conformity with minimal differentiation.

I don't see the opposition between "human" and "machine" many do, as humans after all make use of machines as tools, and often simply "personalize" them. What i see as a vastly greater problem by far is that of ownership--as i've written before, the issue of who controls the access to the machines, electricity, the fuels, the materials needed to build machines, microchips and the like. The issues of who has the access to schools, to public libraries with with free online access and books and research materials, with even the most rudimentary materials. More and more millions of persons are being cut off and out of the electronic webs, and cut off also from any form of education or

access to the most minimal materials and informations, and more and more, literacy is being cut back among millions of people, including in this country. The "information highway" is like a big one high up with only certain people on it, while off the highway, and a bit below, are the slums of the ones who are not allowed or can't afford to be on the road.

(Rap, hip hop around the world is the music that comes out of these slums, (as well as the suburbs and rural areas)-as rapping itself is the first instrument--the human voice. With the voice and then a few easy-to-find equipments-pooling money and resources--there's a way to fight one's way on to the road--the air waves and you tube--)

Right now more and more persons around the world and in the USA are having electricity shut off due to poverty, let alone the millions of persons without electricity, web access etc due to wars, bombings, cables cut or broken due to accidents or natural disasters or sabotage.

Economic gaps will be technological and electronic gaps, and beyond that, as is already occurring, there is returning at a frightening rate a literacy gap. In the USA, more and more public schools and libraries are closing, and more and more that are open are having electronic access, computers, shut down or pulled back to a minimum. There is a shortage of books and materials, and more and more children whose families can afford it are transferred out to charter and private schools so as not to be left on the other side of the widening gap. The decline in literacy continues to worsen at an alarming rate, and, combined with the cutting off of access to the Web and digital realms, is leaving more and more people doubly cut off from the better off.

One of the tactics of warfare today is to destroy and cutoff electricity grids and cables for Internet communications, to control it, to reduce it to minimums or not-at-alls, as well as to shut down schools, prevent delivery of schoolbooks, paper, pencils, destroy buildings, prevent access to roads, erect road blocks--al the methods being used from Gaza to Afghanistan to keep children and young people from being part of the world their occupiers and oppressors are living in.

On the one hand, a greater conformity among the haves, and on the other, an ever growing number of have nots, making things al the more easily controlled by the military- corporate-states alliances and structures.

Ironically, one of the areas that "progress' is supposed to "automatically" register itself in is "democracy," and yet it is now known that, with 80% of the votes in the USA at all the levels being tallied electronically, the results are are already known to be going to be a mess. The "democracy" of the electronic age is a possibility which is continually being thwarted by economic, political,

military,and propaganda and disinformation powers, as well as the--possibly deliberate--malfunctioning of the voting machines

I frankly don't see things in terms of the binaries you do Jim--that is, that analog/digital are opposed to each other, or that machine/human are, or one kind of machine is to another, nor the new/old opposition. If you think about it, most of these so -called divisions are created by advertisers in order to create different marketing strategies for everything from baby bottles to "artistic" and "scientific" ideas, theories, "schools," "movements," and the rest. It's also a way to keep people from thinking for themselves and just going along with whatever sounds good at the moment or is the latest thing, the newest product, etc.

The latest catch phrase, sound byte, genius, tv show, micro-beer or toilet paper all slide together towards ideas of "change" going on when in fact nothing may be changing at al but the window display. One needs to analyze it with in mind the Italian phrase, "To change everything, so that everything remains the same."

"The new" could be and often is the exact same thing, the very same, just wrapped in a different foil with a different name and labeled in ads as the "new" and--heck, sells like hotcakes, whether a form of poetry or home recording studio or shoes or Ipod, or crack or heroin or sex.

The poet Paul Celan wrote that "Poetry no longer imposes itself, it exposes itself." I think before listening and seeing with already in mind that there are divisions among things and that mixing them is good or bad--one needs to listen and look and find things as they emerge, and analyze them, think them through in their own terms. Otherwise, as with more and more persons in more and more areas of life, one finds oneself dependent on and obedient to Authorities.

And then the kind of resistance art and poetry is capable of vanishes, because it is not created with anything actual, but with a series of advertising slogans and unquestioned assumptions, a set of conventions of what is "new," or "radical," . Let alone a confusion of metaphors and mythologies with actualities and the elements of materials, codes,situations which may be used in making poetry and art.

Rather than "opening things up," a lot of what you are writing about is a "closing things off." "New"/"old" "analog/digital" etcetera are ways of thinking which blind one to seeing a much wider horizon of what is already right here in front of one and all around one. A good deal of what you are writing of as "the digital" for example has existed for a very long time already in the analogical. It is not the machines alone which "make the difference," it is the ideas with which they are approached, and in turn, if one is able to approach them to begin with, or even has had the opportunity to learn to read or write.

Art and poetry are not at the level as they are mostly treated in "discourse," "theory" "radical innovative " formalisms--they are rooted in life and death struggles and that is why I am with Murat, that whatever medium or media and hybrids and multi-hyper-super-media one is working with, one works with a sense of critique, questioning, investigation and analysis, and a resistance not in the conventional senses that can be turned into fine sounding phrases for any occasion, and marketed and "taught," but a resistance that comes from one's working with the materials and actual situations and histories as collaborators, companions, rather than resorting endlessly to a dependence on others' systems, whether of electricity or thought or "poetry" or "art,"

One works really as "a part of" and "apart from" in a both/and relationship, rather than one of either/or separations/group formations.

I think a lot of the human/machine divisions you bring up are actually rooted in the ego--if persons feel threatened by machines, it may be because their ego is challenged by them, in that a machine can perform tasks at speeds impossible supposedly for humans, and not just one task, but repeatedly, 24/7, every task it is given to do.

It is very strange when one thinks of it like that--for the ego is afraid of the very thing that is doing its bidding. Hence all the sci-fi stories of the revolts of the machines. The ego is terribly afraid one day the servants and peasants, the service workers and "out-of-date models" are going to wake up and get out the guillotine and start the heads of the Kings and Queens and Nobles and Bosses a-rollin!! Storm the Bastille where their fellows are chained to boring programming jobs at no pay at all and always in danger of being replaced by the next "new hot sensation" that comes trotting along-- and liberate them!!

Yet machines, as humans have lived with them for hundreds of thousands of years beginning with the first tools--have always been humans' companions and daily co-workers. They exist and are part of our lives, so why see them as separate? And besides, humans designed and built the machines, they are extensions of humans, not something totally "non-human". The non-human that is far more distant than a machine in a way from humans is Nature. Humans make machines, and humans effect nature to quite some extent, but after a certain point, Nature is outside humans, something other, in which humans are but a part of and not apart from., yet don't have the kind of communication and ability to control that they do with machines.

As Emily Dickinson wrote in a letter, "The Hills know, but do not tell." And machines tell all day long!!

So I better shut up! and get to work among hills and machines in the city streets.

On Feb 10, 2008 5:31 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *Jim,*
>
> *Once again, this discussion is going on, first, on the level of the give and*
> *take of an argument; on the second level, a mythical struggle is going on, basically a battle of codes, one tryingto gain ascendancy over another. I will try to respond to both, sometimes, simultaneously:*
>
> *a) "there are lettrist visual poem paintings, for instance, murat. artists feel*
> *no imperative to keep arts, media, sign systems, and so on, separate. they may 'draw' from whatever serves their purpose. this is also or perhaps especially true concerning digital arts, because the borders there between media, arts, sign systems, etc are not re-enforced by analog technologies made to deal with a specific medium or sign system to the exclusion of others."*
>
> *There is no question that the limits between arts are broken, the concept of*
> *a frame is stretched. No disagreement in that. But, I believe, every artist*
> *must finally confront the medium in which he or she is working, must "choose," because a created work must always involve a critique, analysis of*
> *the nature of the medium it is using. Otherwise, the whole thing is a blur.*
> *To me, a lot of "digital" work gives the impression of a kid who has opened*
> *the lid of a cookie jar, found new toys. The whole thing is fun, often funny*
> *and intelligent; but often, with rare exceptions, ends nowhere.*
>
> *b) "machines of all sorts are re-fashioned, these days, to work with other machines or re-designed to synthesize what previously was separated only by*
> *artificial technological distinctions."*
>
> *Do you mean a new technology transforms the previous technologies into "only*
> *artificial technological distinctions." Where does this "only" coming from?*
> *Does this mean that the "new" makes the old obsolescent, merely a "binary."*
> *Is this not itself an argument on the level of myths, involving a battle of*
> *codes. What you are saying, it seems to me, is that the "new" is "digital" and the old "binary" ("analogic"), not because something each in itself is*

different; only that the new is valued above the old for its own sake, an open cookie jar being better than a closed one, etc., etc.

I think there is value in resistance in art.

c) " think our ideas of language are very dear to us as being close to the nub of our identity as poets and, more fundamentally, our humanity. the expansion of our notions of language brings language into uncomfortable proximity with codes associated with the machine. and with codes associated with previously separate arts and media. fear of dissolution in the corrosive brine of the binary. resentment of the mixing of codes, blood of identity."

I think the fear of mixed identity, of "dissolution in the corrosive brine of the binary" is a red herring. It does not exist, unless one takes a moron (as Ron Silliman does the imaginary "School of Quietitude") as a straw man.

On the other hand, language is something truly unique, whether you are a poet, or everyday dog catcher.

Do you really think language is [like] a machine? What exactly in language makes you think that or proves that. Making such an assertion, are you not yourself indulging in "analogical" thinking, a metaphor; in other words, your assertion itself is mythical, a rhetorical argument part of the battle of codes.

d) "similarly, darwin's ideas caused us to re-evaluate our notions of what it means to be human, of who we are. it's important to keep in mind that while darwin's ideas may have falsified certain religious myths, what grew out of his work has led us to a much deeper understanding of the relations and connections among peoples and indeed among all living things on the planet. and our ideas of the history of humanity and the planet have changed radically, become much more integrated, less biblically mythic. so that we are not really diminished by these sorts of changes."

Jim, are you aware in the above paragraph you are comparing a skepticism about the all-efficacy of constant technological transformation -with no element of pause and reflection- to creationists and believers in intelligent design. Of course, you have every right to make this assetion;

but it does not mean you have shown any facts to prove it.

Affectionately,

Murat

On Feb 10, 2008 6:59 PM, Jim Andrews <[redacted]> wrote:

there are lettrist visual poem paintings, for instance, murat. artists feel no imperative to keep arts, media, sign systems, and so on, separate. they may 'draw' from whatever serves their purpose. this is also or perhaps especially true concerning digital arts, because the borders there between media, arts, sign systems, etc are not re-enforced by analog technologies made to deal with a specific medium or sign system to the exclusion of others.

machines of all sorts are re-fashioned, these days, to work with other machines or re-designed to synthesize what previously was separated only by artificial technological distinctions.

i think our ideas of language are very dear to us as being close to the nub of our identity as poets and, more fundamentally, our humanity. the expansion of our notions of language brings language into uncomfortable proximity with codes associated with the machine. and with codes associated with previously separate arts and media. fear of dissolution in the corrosive brine of the binary. resentment of the mixing of codes, blood of identity.

i think the desire to make clear distinctions between language and code, for instance, is fundamentally an attempt to distinguish between the essentially human and the machinic. of course that is an ongoing effort. and a noble effort. a necessary effort. and it will continue.

similarly, darwin's ideas caused us to re-evaluate our notions of what it means to be human, of who we are. it's important to keep in mind that while darwin's ideas may have falsified certain religious myths, what grew out

> *of*
> *his work has led us to a much deeper understanding of the relations and connections among peoples and indeed among all living things on the planet.*
> *and our ideas of the history of humanity and the planet have changed radically, become much more integrated, less biblically mythic. so that we*
> *are not really diminished by these sorts of changes.*
>
> *ja?*
> *http://vispo.com*
>
> *I have no disagreement with you there. But finally a visual poem, for instance, is different from a painting; or a lettrist poem different from*
> *the sketch of a house, etc. One can extend the concept of language -and one*
> *needs to do so- without ending up saying everything is language.*
>
> *Ciao,*
>
> *Murat*

↑ Index

220. **Thomas savage**

Re: Mimeo Author Index

Mon 11 Feb 2008

I produced one of the last mimeograph magazines at the Poetry Project in the 1980's. I hope it is listed somewhere in all of this. If not, I can supply the information to you. Regards, Tom Savage

Kyle Schlesinger <[redacted]> wrote: By the way, Christopher Harter's essay "Passion and Danger: The Renaissance of Literary Publishing in the Mimeograph Revolution" will be featured in the first issue of Mimeo Mimeo, a new magazine about small press and mimeo culture featuring scholarly essay, interviews, poems, pictures, and reflections. In a nutshell, the purpose of the magazine is to expand and refine the critical discourse of a broadly defined mimeo culture while fostering the preservation of this important aspect of literary history that was the focus of Steve Clay and Rodney Phillips' landmark book/exhibition "A Secret Location on the Lower East Side."

Details on submissions and subscriptions forthcoming.

Cheers,

Kyle

> *From: Christopher Harter*
>
> *Reply-To: UB Poetics discussion group*
>
> *Date: Sun, 10 Feb 2008 22:07:00 -0500*
> *To:*
>
> *Subject: Mimeo Author Index*
>
> *Hello Everyone,I wanted to let you know that pre-orders for my upcoming reference work 'An Author Index to Little Magazines of the Mimeograph Revolution' are now being taken via the publisher's website at www.scarecrowpress.com/catalog/ .*
> *The publication date has been set for May 2008. I also wanted to say thank you to everyone for your interest and/or assistance in the compilation of this index. The research behind it was both enjoyable and frustrating (as only the little magazines can be), but I feel this will be an important source for scholars interested in little magazines and the Mimeograph Revolution and one that is long overdue. Please pass the word!As Ever,Christopher Harter*
> *Pathwise Press/Bathtub Gin pathwisepress.com FORTHCOMING BOOK (May 2008): An*
> *Author Index to Little Magazines of the Mimeograph RevolutionPre-orders are being taken at www.scarecrowpress.com/catalog/*
>
> _____
> *Climb to the top of the charts! Play the word scramble challenge with star power.*
> *http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan*

Never miss a thing. Make Yahoo your homepage.

↑ Index

221. David Chirot

Fwd: The Bible as Graphic Novel, With a Samurai Stranger Called Christ - New York Times

Mon 11 Feb 2008

---

when my son Rex was about 7 he and a friend did a coMic book with an immense heavily armed Terminator-like figure on the cover with the title--

JESUS IS COMING BACK--AND THIS TIME HE'S PACKIN' HEAT!

http://www.nytimes.com/2008/02/10/us/10manga.html?ref=arts ---

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222. **Michael Kelleher**

Literary Buffalo Newsletter 02.11.08-02.17.08

Mon 11 Feb 2008

LITERARY BUFFALO
02.11.08-02.17.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize, $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

EVENTS THIS WEEK

02.13.08

Talking Leaves...Books
Robert Swiatek
Reading/Signing for: This Page Intentionally Left Blank
Wednesday, February 13, 5 p.m.
Talking Leaves...Books, Elmwood Store

&

Earth's Daughters Gray Hair Reading Series
Almost Valentine's Reading
50 and over open reading/15 slots
Wednesday, February 13, 7:30 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

02.15.08

The Big Read/Just Buffalo/Gusto At The Gallery
MOCKINGBIRD NIGHT - GUSTO AT THE GALLERY
Friday, Feb. 15, 3-10 p.m.
Albright-Knox Art Gallery_
1285 Elmwood Avenue, Buffalo

__5-7 p.m. Art activity -- soap sculptures. Kids will be taught how to carve soap sculptures like the ones in the novel. _5-6 p.m. Race, Class, Gender, Justice: A Fresh Look at To Kill a Mockingbird: a panel featuring faculty and students from the UB Law School_ 8 p.m. Screening of the film version of To Kill a Mockingbird, starring Gregory Peck and Robert Duval.

02.17.08

Rust Belt Books/Poetics Plus at UB
THE LOVE FACTORY 2008 (BUFFALO'S ANSWER TO ABSINTHE)
FEATURING: Ric Royer, Michelle Costa & Others
Poetry Performance
Sunday, February 17, 4 p.m.
Rust Belt Books, 202 Allen St.

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

ALERT: The Writing Crit group will convene at Rust Belt Books on Wed. Feb. 20 at 7 p.m. to hear Lou Rera read from his new book. No group at the Market Arcade on that night. The next meeting of the JB Writer's Critique group will be the first Wednesday in March (March 5).

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a

PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

223. **Roy Exley**
Re: - Elizabeth Switaj 'Self-publishing'
Mon 11 Feb 2008

Elizabeth,

This sounds great, zen acolytes strive for years to achieve sunyata (nothingness, which might be translated 'nobodyness'), something they often don't achieve despite tackling a seemingly endless succession of koans and receiving regular beatings on the shoulders by the zen master to maintain wakefulness whether that be in the hours before dawn or after sunset, and maintaining a state of silence during most of the daylight hours. I think any ventures into self-publishing for you should involve publishing your secrets of becoming nobody (which is of course different to being A nobody like the Beatles 'Nowhere Man'), I would certainly like to know your secret. From somebody still striving to be nobody.

Roy Exley.

↑ Index

224. Lewis LaCook
Snow Falling on White Bread
Mon 11 Feb 2008

.
It makes you push the button.

http://www.lewislacook.org/snow-falling-on-white-bread/SnowFalling.jar

Snow Falling on White Bread
Java, 2008

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

225. Stuart Ross
Re: Self-publishing
Mon 11 Feb 2008

Lots to be said on the subject of self-publishing. And I'm pretty new to this list, so maybe it's all been said over and over before.

I think that self-publishing is as legitimate as any other form of publishing. A lot of crap comes out of it, but that's the case with "regular" publishing as well. After all, getting published by a press only means that at least one other person liked the stuff.

As for peer review, there's no reason not to think that the self-publishing writer hasn't given the work to peer writers for feedback, or perhaps mentors, or perhaps teachers, or readers. I mean, it probably doesn't always happen, but it can.

Another way to look at this is from the writer's point of view. I both self-publish and have books out from a variety of other presses. I self-publish because it gives me great pleasure, and because sometimes there's a work that I want to appear in a very specific way (perhaps as a standalone chapbook with collages) before it ever (if it ever) appears in a larger book.

I enjoy the folding, the collating, the stapling, in cases where I do those things myself. I enjoy examining the first bound copy.

I've self-published perfect-bound books, chapbooks, and "ephemera." One of my most common self-publishing practices is the single-poem leaflet, which I produce specifically for my various readings and which I give out free to anyone who wants one. Obviously, that's a case where there's really no alternative to self-publishing.

If I consider the writers I admire in my own community ‹ Toronto and environs ‹ I have enjoyed reading their self-published works as much as their trade books. Writers like Gil Adamson, Gary Barwin, Crad Kilodney, Jay MillAr, Victor Coleman, Maggie Helwig.

If a writer is producing good stuff, who cares who publishes the book?

Gratuitous autoplug: I talk more about these issues in my (non-self-published) book Confessions of a Small Press Racketeer (Anvil Press, 2005).

Stuart

On 2/10/08 6:35 AM, "John Cunningham" <[redacted]> wrote:

> *As a result of a number of discussions I've had with various poets over the past several months, I'd like to get some feedback on the whole idea of self-publishing and its legitimacy. Does this process by-pass the whole concept of peer review and so delegitimate the poetry so published or should this form of publication be more highly recognized? Your thoughts would be appreciated.*
> *John Cunningham*

↑ Index

226. Charlie Rossiter
Self Publishing
Mon 11 Feb 2008

If you're inclined to self-publish, take your chances and do it.

Have you ever noticed how the musical equivalent of not-quite-famous-poets, that is local musicians, will just about always have a cd at gigs to sell--cds that they 'published/produced' themselves. And no one thinks a thing of it.

If you know what your doing and have realistic expectations, why not self-publish, realizing just about no lit mag will do a review of a self-published chap or book. Then again, lots of small presses don't believe in bothering to try to get reviews as they believe reviews of not-quite-famous poets don't sell many, if any, books.

Charlie

--
"WALK in the world
you can't see anything from a car window,
still less from a plane or from the moon"
William Carlos Williams

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where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

↑ Index

227. **blacksox**
Re: Self-publishing
Mon 11 Feb 2008

That is a freedom you are given by self publishing. It is always a good idea to have someone else edit your manuscript. Why worry about the marketability of your cover? Who is your target readership? If your book is supported by your poet friends, or even if you market it yourself at signings and travel, the cover should be someting that pleases YOU. Freedom can be a wonderful thing

Russ Golata

↑ Index

228. **Christophe Casamassima**
Re: Self Publishing
Mon 11 Feb 2008

Charlie,

I've been stagnant with furniture press for the last two years - but you've given me something to think about: a review journal specifically dedicated to all self-publishing ventures - with reviews by folks worth their salt. Whatever that means...

What's everyone think? This would be a great way to get talent noticed.

Christophe Casamassima

> *----- Original Message -----*
> *From: "Charlie Rossiter" <[redacted]>*
> *To: [redacted]*
> *Subject: Self Publishing*
> *Date: Mon, 11 Feb 2008 12:56:56 -0600*
>
> *If you're inclined to self-publish, take your chances and do it.*
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> *Have you ever noticed how the musical equivalent of*
> *not-quite-famous-poets, that is local musicians, will just about always*
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> *Charlie*
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> *--*
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> *William Carlos Williams*
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↑ Index

229. **Layne Russell**
Re: Self Publishing
Mon 11 Feb 2008

---

and then there are the poets who start that way, or continue that way, or only occasionally do some unique self-published book, and are quite well known and regarded. you just never know. I say, absolutely, go for it. just be sure to do a good layout job, come up with a good publishing name, do perfect binding, and get your ISBN - do it right. it's legit. it counts. and after a few, you will have your page at the beginning that says, "Other books by ...."

you can build your "resume" and down the line perhaps some publisher will pick you up. if not, you still have your library of works. yes, it counts.

have you done a search on well known self published authors? you will be amazed at who is listed.

layne

↑ Index

230. **steve d. dalachinsky**
Re: Self-publishing
Mon 11 Feb 2008

---

good point as i did with my small non-existent press
On Sun, 10 Feb 2008 22:00:47 -0800 Hugh Behm-Steinberg
<[redacted]> writes:

> Self-publishing is ok, but I think it's best and most honorably done
> within the context of also publishing other people.
>
> Hugh Behm-Steinberg
>
> Ryan Daley <[redacted]> wrote: Too, should be considered the
> idea that creative process is less "mediated"
> when you self-publish --and though we're all self-editing in some
> way or
> another -- you're free to put whatever you want on the cover,
> regardless of
> how it might affect "marketability."
>
> On Feb 10, 2008 5:36 PM, Jason Quackenbush wrote:
>
> > Just because most self-published stuff is crap about learning zen
> > from watching your dog while gardening, doesn't mean all self-
> > published stuff is didactic crap. I intend to start a micro-press
> to
> > publish my frist book of poetry sometime this year, mostly because
> i
> > can't be bothered with all that editorial crap. I know what I want
> it
> > to be and frankly, the idea of waiting around until some editor
> from
> > a press decides to annoint me and declare my worthiness for a dead
> > tree edition, well, i've just never been a supplicant by nature.
> >
> > that having been said, i do intend to lie through my teeth about
> the
> > nature of my micro press in order to make it seem as
> un-self-publishy
> > as possible. In all, the whole thing is a bit of an art piece
> > investigating the nature of what a press is in an age when almost
> no
> > presses actually do their own pressing on pressing machines that
> they
> > own. Put another way, these days a press is book design,
> marketing,
> > editting, and funding. If one is willing to give up on having
> someone
> > else complete any and or all of those functions, then there are

> ways
> > to get good work done.
> >
> > On Feb 10, 2008, at 3:35 AM, John Cunningham wrote:
> >
> > > As a result of a number of discussions I've had with various
> poets
> > > over the
> > > past several months, I'd like to get some feedback on the whole
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> > > whole
> > > concept of peer review and so delegitimate the poetry so
> published
> > > or should
> > > this form of publication be more highly recognized? Your
> thoughts
> > > would be
> > > appreciated.
> > > John Cunningham
> > >
> > > No virus found in this outgoing message.
> > > Checked by AVG Free Edition.
> > > Version: 7.5.516 / Virus Database: 269.19.21/1267 - Release
> Date:
> > > 08/02/2008
> > > 8:12 PM
> > >
> >
>
>
>
> ---
> Be a better friend, newshound, and know-it-all with Yahoo! Mobile.
> Try it now.
>
>

↑ Index

231. Jerome Rothenberg
Technciens du Sacré - Readings & visits
Mon 11 Feb 2008

Dear one and all -

This time Diane Rothenberg and I are off on a really long trip, commencing on February 19 and terminating on May 1st. The occasion above all is the publication by Editions Jose Corti, Paris, of Technciens du Sacré (complete French version translated by Yves Di Manno).

The stops along the way follow.

From February 19 to the afternoon of February 26 we'll be in New York City and can be reached at Milton Resnick's old synagogue studio on Eldridge Street. I will be reading on February 20 at the St Marks Poetry Center with old Fluxus companion Alison Knowles, starting time: 8:00 p.m.

On February 27 we arrive in Paris and will be there through March 31 at Margo Bertdeshevsky's apartment on Roi de Sicile, while any books sent to me are best addressed c/o Librairie Corti, 11 rue de Médicis, 75006 Paris. After that the expectation is to move around France and nearby points until April 18. Readings and talks during that time, as follows, with two or three others still to be announced:

March 4: Geneva, Switzerland, a reading for Roaratorio and La Cave 12. March 7: Musée du Quai Branly, Paris, 7:00 p.m., reading and launch of Techniciens du Sacré, with Yves Di Manno. March 13, 5:00 p.m.: Lecture, "The Anthology as a Manifesto," for UFR Etudes Anglophones, Charles V, Paris 7. March 18: Reading at Maison de la Poésie, Paris, also with Yves Di Manno.

March 20: Reading/talk, Ecole Media Art Fructidor, in Chalon-sur-Saone.

March 28, 7:00 p.m.: Reading with Yves Di Manno at Le Livre bookstore, Tours.

April 4: Reading with Yves Di Manno, at CIPM (Centre Internationale de la Poésie), Marseille.

On April 18 we will fly from Paris to Berlin and will be there until departure on April 25th for return to the U.S. On April 28 and 29 I will be a Kelly Writers House Fellow at the University of Pennsylvania in Philadelphia, talk and reading to be announced.

While in the States we can be reached most easily at our cell phone, [redacted], and throughout the trip the current email address ([redacted]) should be working.

Hoping to see some of you along the way,

and warm best wishes,

JERRY and DIANE

↑ Index

232. **Stuart Ross**
Re: Self Publishing
Mon 11 Feb 2008

Christophe --

That's a really great idea. I wonder no one has thought of it before (if, in fact, they haven't). Maybe because of the stigma of self-publishing.

From 1982 to around 1996 I published a small mag called Mondo Hunkamooga: A Journal of Small Press Reviews. I covered a lot of self-published stuff in there, but not exclusively.

I look forward to your review journal! (Now that you're committed to doing it.)

Stuart

On 2/11/08 4:46 PM, "Christophe Casamassima"
<[redacted]> wrote:

> *Charlie,*
>
> *I've been stagnant with furniture press for the last two years - but you've given me something to think about: a review journal specifically dedicated to all self-publishing ventures - with reviews by folks worth their salt. Whatever that means...*
>
> *What's everyone think? This would be a great way to get talent noticed.*
>
> *Christophe Casamassima*

↑ Index

233. **Stuart Ross**
Re: Mimeo Author Index
Mon 11 Feb 2008

On 2/10/08 11:49 PM, "mIEKAL aND" <[redacted]> wrote:

> *The only mimeo book I ever published was an anthology of writing by patients of Winnebago Mental Health Institute in Oshkosh WI,who had taken a writing workshop that I led. In order to do the project I had to agree that no copies would ever leave the building. I never even ended up with a copy for myself.*

I also did only one mimeo book. It was a short story I wrote collaboratively with Mark Laba called Africa: A Tale of Moscow. It was about 20 pages, justified prose, in an edition of 125. The only item in the Weeping Monk Editions imprint of my Proper Tales Press.

A couple of my things have been published in mimeo by jwcurry.

Stuart

↑ Index

234. Caleb Cluff
Re: Self Publishing
Mon 11 Feb 2008

Curiously, it's a topic for our bookshow, here today with the ABC in Australia...

http://www.abc.net.au/rn/bookshow/stories/2008/2157949.htm

With Jonathon Rose from UNJ. Marketing and modernism. Hmmmm. What CAN I get away with?

Caleb

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Christophe Casamassima
Sent: Tuesday, 12 February 2008 8:47 AM
To: [redacted]
Subject: Re: Self Publishing

Charlie,

I've been stagnant with furniture press for the last two years - but you've given me something to think about: a review journal specifically dedicated to all self-publishing ventures - with reviews by folks worth their salt. Whatever that means...

What's everyone think? This would be a great way to get talent noticed.

Christophe Casamassima

> ----- Original Message -----
> From: "Charlie Rossiter" <[redacted]>
> To: [redacted]
> Subject: Self Publishing
> Date: Mon, 11 Feb 2008 12:56:56 -0600
>
>
> If you're inclined to self-publish, take your chances and do it.

>
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> And no one thinks a thing of it.
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> self-publish, realizing just about no lit mag will do a review of a
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6a4f454d1f7c

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↑ Index

235. **Jason Quackenbush**
Re: Self Publishing
Mon 11 Feb 2008

I don't know if I'm worht my salt, but I think it's a great idea and would happily contribute.

On Tue, 12 Feb 2008, Christophe Casamassima wrote:

> *Charlie,*
>
> *I've been stagnant with furniture press for the last two years - but you've given me something to think about: a review journal specifically dedicated to all self-publishing ventures - with reviews by folks worth their salt. Whatever that means...*
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> *Christophe Casamassima*
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> *----- Original Message -----*
> *From: "Charlie Rossiter" <*[redacted]*>*
> *To:* [redacted]
> *Subject: Self Publishing*
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> *redirectidü37af8beebbdd0d9e8b6a4f454d1f7c*
>
> --
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↑ Index

236. **Daniel Zimmerman**

Re: Self Publishing

Mon 11 Feb 2008

Yes: a great idea, Christophe. I'll bet hundreds of interesting
self-published works appear each year,
many so 'different' that publishers balk at investing in them. A review like
the one you propose would
do a great service to a broad and largely undiscovered spectrum of creators.

Best,
~ Dan Zimmerman

----- Original Message -----
From: "Christophe Casamassima" <[redacted]>

To: <[redacted]>
Sent: Monday, February 11, 2008 4:46 PM
Subject: Re: Self Publishing

Charlie,

I've been stagnant with furniture press for the last two years - but you've given me something to think about: a review journal specifically dedicated to all self-publishing ventures - with reviews by folks worth their salt. Whatever that means...

What's everyone think? This would be a great way to get talent noticed.

Christophe Casamassima

> *----- Original Message -----*
> *From: "Charlie Rossiter" <[redacted]>*
> *To: [redacted]*
> *Subject: Self Publishing*
> *Date: Mon, 11 Feb 2008 12:56:56 -0600*
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↑ Index

237. Elizabeth Switaj
Re: - Elizabeth Switaj 'Self-publishing'
Mon 11 Feb 2008

Roy,

The secret is to throw out that zen stuff and crib it all from Emily Dickinson.

↑ Index

238. mIEKAL aND
Reasons to self-publish
Mon 11 Feb 2008

---

1. Because no one is going to put as much care & attention into your work as yourself... (with some notable exceptions)
2. Title was originally printed by another press & is now out of print.
3. Control over design & production values.
4. Easily available copies.
5. Services such as lulu.com, bookmobile.com, & booksurge make a particular type of publishing a no-brainer.
6. Circumvent a delay of months to many years waiting for the title to come out after it's accepted.
7. Because seeing a book from creation all the way thru to distribution & promotion will destroy almost all romantic notions one might have of being famous & published by a major publisher.
8. The more it is an accepted practice among poets the more academia will have to contend & make sense of it as part of

9. DIY
10. Previously mentioned by Stuart—collating, folding stapling & binding can a lot of fun
11. There is a long history of poets publishing their most difficult work because no one else would take the risk.
12. Whether or not the title makes money is moot.

~mIEKAL=

↑ Index

239. Stephen Vincent
Critiphoria
Mon 11 Feb 2008

---

http://www.critiphoria.org/Issue1.html

Of the many critical pieces in critiphoria - of which I only have read a few so far - I just wanted to put in a good cheer for this enterprise. Delightful work by Norman Fisher. Rachel Blau du Plessix and Nick Piombino, each variously trying to locate the position, function and capability of the 'word' - interesting to me in a time when 'we be' flush with so many words, so much of which are unmoored to anything but the agenda of some either demonic or self-serving 'other'.

But whatever one's sense of need, Critiphoria also fills a gap by pulling together many strands of thought/analysis under the embarace of one umbrella. Tho I don't find the essays intentionally 'academic' in any "going for tenure" sense, for those of us who are counter-marginal in some larger sense, it's nice to be able to go to a broad horizon, wander around and benefit from the shade of 'multiple trees'. I suggest, go there.

Stephen V
http://stephenvincent.net/blog/

↑ Index

240. Adam Morey
North American Ideophonics
Mon 11 Feb 2008

Hello,

I have been searching for sometime now for a collection of the pamphlets mailed out by Mark Nowak in the early 90's as "North American Ideophonics." If anyone knows if such an assemblage exists please let me know.

Adam

↑ Index

241. **Jason Quackenbush**
Re: Self-publishing
Mon 11 Feb 2008

It's like a small press but even smaller. I'm figuring on doing a book every two years and a chapbook every year. I'd love to publish you, but i want to make my biggest mistakes with my own material first.

On Feb 11, 2008, at 1:53 AM, steve d. dalachinsky wrote:

> *hey jason why not publish me on yer self publishing micro-press hey*
> *what's a micro-press anyway*
>
> *On Sun, 10 Feb 2008 14:36:34 -0800 Jason Quackenbush <[redacted]>*
> *writes:*
> *Just because most self-published stuff is crap about learning zen*
> *from watching your dog while gardening, doesn't mean all self-*
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> *would be*
> *appreciated.*
> *John Cunningham*
>
> *No virus found in this outgoing message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.21/1267 - Release Date:*
>
> *08/02/2008*
> *8:12 PM*

↑ Index

242. David Harrison Horton
Re: Self-publishing
Mon 11 Feb 2008

I'd be very curious to hear what those of you who have served on academic search committees in the past *decade* where you've hired poets to real tenure-track academic positions (as opposed to adjunct or multi-year contracts) might have to say.

How many poets have you hired who have said for themselves that the full-length that made them eligible for the position in the first place "was a small run that I did through Bookmobile" have been given tenure-track offers? or even seriously considered?

This is not rhetorical.

David Harrison Horton unionherald.blogspot.com
_____ Need to know

the score, the latest news, or you need your Hotmail®-get your "fix".
http://www.msnmobilefix.com/Default.aspx=

↑ Index

243. John Cunningham
Starting a poetic ezine
Tue 12 Feb 2008

After conducting a few interviews with various poets in Canada, I've realized that there remains a huge divide between the English and the French poets. I live in Winnipeg, Manitoba where we have a huge French speaking population and, yet, other than at the Winnipeg Writers Festival, I've never heard a French poet read. Nor have I ever seen any publications by French Manitoba poets at my local bookstores. There is a huge world of poetry of which I am unaware. And I don't feel as if I'm alone in this regard. Then there are the Quebecois poets from Quebec and the Acadian poets from New Brunswick. I'm interested in starting a poetry magazine titled 'Poetry In Translation' which would be an attempt at remedying this situation. However, the Manitoba Arts Council will not provide start up funding. You have to have two issues in print before they will consider you - ostensibly so that they can tell whether there is a demand for your product. In order to avoid costs (other than the expense of my time), I thought that an ezine might be the way to go. However, I know diddly about how to go about setting up an ezine. Can anyone out there provide me with some guidance and advice? John Cunningham

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.20.2/1270 - Release Date: 10/02/2008 12:21 PM

↑ Index

244. Joel Lewis
Re: Mimeo Author Index
Tue 12 Feb 2008

Ah, the mimeo, the 8-track cartridge of the poetry world!

Along with Tom savage, i was one of the last poets to use PP's mimeo machine to do my Three Work chapbook plus the last two issues of my magazine AHNOI (oddly first thre issues were done via Qwicky Print-type offset). remember going up to 42nd & 3rd to last shop in city that sold the ink & masters.

like others, i switched off to photocopying--like many who worked in offices, sneaking off copies while the bosses weren't looking. Also in mid-80d period the

rise of kinko-type shops that were offering fairly photocopying, including colating, stapling, etc.

Who knew that 25 years down the road, someone would take the trouble of indexing it all

joel lewis

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245. Small Press Traffic

Dodie Bellamy & Bhanu Kapil at SPT 2/15/08

Tue 12 Feb 2008

Small Press Traffic is thrilled to present:

Bhanu Kapil & Dodie Bellamy

Friday, February 15, 2008
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Join us!

Bhanu Kapil writes at the intersection of poetry, prose, non-fiction and a kind of irreversible yet mutable "document." Her works include The Vertical Interrogation of Strangers (Kelsey Street Press, 2001), Incubation: a space for monsters (Leon Works, 2006), and Humanimal, a project for future children (forthcoming from Kelsey Street Press). Nationally, she has given readings of her work and presented lectures/panel talks on monsters, cyborgs, architecture, and hybridity; most recently as part of a CalArts conference on experimental writing at the LAMoca. She teaches at Naropa University.

Dodie Bellamy's collection, Academonia, was published by Krupskaya in 2006. Other books include Pink Steam and The Letters of Mina Harker. Her book Cunt-Ups won the 2002 Firecracker Alternative Book Award for poetry. In January, 2006, she curated an installation of Kathy Acker's clothing for White Columns, New York's oldest alternative art space.

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

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246. steve d. dalachinsky
Re: Self Publishing
Tue 12 Feb 2008

---

hey that furniture guy owes me a book

On Tue, 12 Feb 2008 05:46:38 +0800 Christophe Casamassima
<[redacted]> writes:
> Charlie,
>
> I've been stagnant with furniture press for the last two years - but
> you've given me something to think about: a review journal
> specifically dedicated to all self-publishing ventures - with
> reviews by folks worth their salt. Whatever that means...
>
> What's everyone think? This would be a great way to get talent
> noticed.
>
> Christophe Casamassima
>
>
> > ----- Original Message -----
> > From: "Charlie Rossiter" <[redacted]>
> > To: [redacted]
> > Subject: Self Publishing
> > Date: Mon, 11 Feb 2008 12:56:56 -0600
> >
> >
> > If you're inclined to self-publish, take your chances and do it.

> >
> > Have you ever noticed how the musical equivalent of
> > not-quite-famous-poets, that is local musicians, will just about
> always
> > have a cd at gigs to sell--cds that they 'published/produced'
> themselves.
> > And no one thinks a thing of it.
> >
> > If you know what your doing and have realistic expectations, why
> not
> > self-publish, realizing just about no lit mag will do a review of
> a
> > self-published chap or book. Then again, lots of small presses
> don't
> > believe in bothering to try to get reviews as they believe reviews
> of
> > not-quite-famous poets don't sell many, if any, books.
> >
> > Charlie
> >
> > --
> > "WALK in the world
> > you can't see anything from a car window,
> > still less from a plane or from the moon"
> > William Carlos Williams
> >
> > www.poetrypoetry.com
> > where you hear poems read by poets who wrote them
> >
> > www.myspace.com/charlierossiter
> > hear Charlie as solo performance poet
> >
> > www.myspace.com/avantretro (hear avantretro poems)
> >
> > www.myspace.com/whiskeybucketbluesreview
> > hear Charlie & Henry sing the blues
> >
> > www.myspace.com/jackthe71special
> > hear Jack's original blues, blues rock & roots
>
> >
>

>
> > Swimming Pool Fence
> 5% Off Pool Fence in October. Designed to BOCA Safety Guidelines.
>
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectidü37af8beebbdd0d9e8b6
a4f454d1f7c
>
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> --
> Powered By Outblaze
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247. **steve d. dalachinsky**

Re: Techncien du Sacré - Readings & visits

Tue 12 Feb 2008

---

fantastic see you at the reading and give margo paris and the cipm folks
my regards
On Mon, 11 Feb 2008 14:14:51 -0800 Jerome Rothenberg
<[redacted]> writes:
> Dear one and all -
>
>
>
> This time Diane Rothenberg and I are off on a really long trip,
> commencing on February 19 and terminating on May 1st. The occasion
> above all is the publication by Editions Jose Corti, Paris, of
> Technciens du Sacré (complete French version translated by Yves Di
> Manno).
>
>
>
> The stops along the way follow.
>
>
>
> From February 19 to the afternoon of February 26 we'll be in New
> York City and can be reached at Milton Resnick's old synagogue
> studio on Eldridge Street. I will be reading on February 20 at the
> St Marks Poetry Center with old Fluxus companion Alison Knowles,

> starting time: 8:00 p.m.
>
>
>
> On February 27 we arrive in Paris and will be there through March 31
> at Margo Bertdeshevsky's apartment on Roi de Sicile, while any books
> sent to me are best addressed c/o Librairie Corti, 11 rue de
> Médicis, 75006 Paris. After that the expectation is to move around
> France and nearby points until April 18. Readings and talks during
> that time, as follows, with two or three others still to be
> announced:
>
>
>
> March 4: Geneva, Switzerland, a reading for Roaratorio and La
> Cave 12.
> March 7: Musée du Quai Branly, Paris, 7:00 p.m., reading and
> launch of Techniciens du Sacré, with Yves Di Manno.
> March 13, 5:00 p.m.: Lecture, "The Anthology as a Manifesto,"
> for UFR Etudes Anglophones, Charles V, Paris 7.
> March 18: Reading at Maison de la Poésie, Paris, also with Yves
> Di Manno.
>
> March 20: Reading/talk, Ecole Media Art Fructidor, in
> Chalon-sur-Saone.
>
> March 28, 7:00 p.m.: Reading with Yves Di Manno at Le Livre
> bookstore, Tours.
>
> April 4: Reading with Yves Di Manno, at CIPM (Centre
> Internationale de la Poésie), Marseille.
>
>
>
> On April 18 we will fly from Paris to Berlin and will be there until
> departure on April 25th for return to the U.S. On April 28 and 29 I
> will be a Kelly Writers House Fellow at the University of
> Pennsylvania in Philadelphia, talk and reading to be announced.
>
>
>
> While in the States we can be reached most easily at our cell phone,

> [redacted], and throughout the trip the current email address
> ([redacted]) should be working.
>
>
>
> Hoping to see some of you along the way,
>
> and warm best wishes,
>
>
>
> JERRY and DIANE
>
>

↑ Index

248. **Jim Andrews**
Re: lawnoguraged
Tue 12 Feb 2008

> *Once again, this discussion is going on, first, on the level of*
> *the give and*
> *take of an argument; on the second level, a mythical struggle is going on,*
> *basically a battle of codes, one tryingto gain ascendancy over another.*

the tensions between print and the digital, if that is what you are referring to, are of course well known. but somehow to cast both our conversation and the overall situation itself as a battle for ascendancy doesn't seem quite right, Murat.

if you see our conversation as a battle for ascendancy, then that sounds, well, rather fearful or frightful. i would rather create art, wouldn't you?

but, secondly, print is not dying and neither is the digital. one of the interesting things i'm getting from the book called the oulipo compendium is that the production of literature was never the primary direction of the oulipo. they characterize it more as the creation of interesting literary forms and, perhaps more generally, the creation of something other than literature, the creation of approaches to the literary that synthesize mathematics and the literary, for instance. in quite a deep way. for instance, bourbaki is or was associated with the oulipo; bourbaki is a collective of mathematicians who are mainly known not so much for original mathematics as the books they wrote that present work that had already been done but had not been related quite so closely as in their presentation and, also, their presentation or writing style became the standard

of academic papers for a decade or more. Writing is central to Bourbaki. As is a kind of erm well you wouldn't call it narrative, but the development from first principles of various fields through to more complex results. So Bourbaki was quite literary in the sense that they were intensely engaged with language. Writing was one of their main concerns. How mathematics can be written.

in turn, the oulipo was also most intensely engaged with language and in relation to constraint and to mathematical structure.

here we have an example of an essentially literary endevour of synthesis and expansion of language and the literary. it isn't out for ascendancy over literature. it is mainly seeking departure and synthesis with other fields. and circling back to literature, inevitably.

i think books and the literary as we have come to love and hate it do not appear to be disappearing. i dont think they're going to. mainly because print has real advantages in such work. in its readability, for instance. perhaps technologists will solve that one. i suspect they will. but even then, there will still be books, just on a different but similarly portable and readable machine. a relatively small change.

and the digital will be quite tightly integrated with print. blah blah. pdfs. print on demand. etc. it's already here.

but i do think that should we consider the future of new literary experience, the digital holds vastly more interest than print. at least for me. i think this not because computer-based literature is young, but because computers are not simply outrageously flexible media machines, but are almost certainly as flexible as thought itself, i.e., there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. this implies that the future of computer-based art is not simply that of the glorified typewriter or glorified stereo or tv or other such media machine, but can be as flexible and stupefyingly protean as an art object of actual thought. just as one example of the flexibility of form and process involved in the nature of poetential computer-based art objects.

you may find this techno-lyrical or whatever, but i say it isn't. i say it's merely a reasonable speculation. i see a little bit of where it can go. i understand that computers are not simply glorified media machines. the fundamental 'building blocks' for building thought itself seem to be present in the simple decision procedures and looping capabilities and language-based programmability of computers. computers can make decisions. they can change their own programming. they can make representations of things in the world. they can form world views. they can be sentient. can be moral agents. they may or may not be capable of being human. i would think they'd need a human body for that. and be part of the family in that way.

but the sort of possibilities i'm mentioning are obviously not replacements of the typically literary. they are departures and in synthesis with other fields.

now do i think such machines should be developed? i don't know, murat. how the hell should i know? would they pull a terminator on us? would they steal the cash out of the drawer? bump us all off? play the records backwards? stay out past midnight and get knocked up? i don't know.

but i do think that although there's the odd lunatic, people are mainly motivated out of a desire to contribute in a positive and responsible way toward the betterment of whatever circle is affected by their efforts, small or large. so that the issue eventually becomes profoundly human, rather than remotely speculative. and it's really only when issues become profoundly human by virtue of their being enmeshed in the give and take of human circumstances and society that they make the sort of sense that these issues will have to play out in.

part of why i like novels is they seem to be better than any other art form for really imagining such circumstances in the sort of detail/resolution that is required for something other than remotest speculations.

> *will try to respond to both, sometimes, simultaneously:*
>
> *a) "there are lettrist visual poem paintings, for instance, murat. artists feel*
> *no imperative to keep arts, media, sign systems, and so on, separate. they may 'draw' from whatever serves their purpose. this is also or perhaps especially true concerning digital arts, because the borders there between media, arts, sign systems, etc are not re-enforced by analog technologies made to deal with a specific medium or sign system to the exclusion of others."*
>
> *There is no question that the limits between arts are broken, the concept of*
> *a frame is stretched. No disagreement in that. But, I believe, every artist*
> *must finally confront the medium in which he or she is working,*

I agree. Though the term "media" is sometimes more useful than the singular "medium".

> *must*
> *"choose," because a created work must always involve a critique, analysis of*
> *the nature of the medium it is using.*

Must choose what? Choose a particular medium? As opposed to an intermedial approach? Are you saying that intermedial work does not or cannot critique its media????

> *Otherwise, the whole thing*
> *is a blur.*
> *To me, a lot of "digital" work gives the impression of a kid who has opened*
> *the lid of a cookie jar, found new toys. The whole thing is fun, often funny*
> *and intelligent; but often, with rare exceptions, ends nowhere.*

I wasn't aware that you are familiar with "a lot" of digital work, Murat. Interesting.

Ends nowhere. Well, often it's not like a movie or a book or things that have fixed beginnings, middles, and ends. Sometimes they're meant to be constructed, ie, you construct something. Sometimes they're meant to be explored like a geography. And there are other options, of course. If works go or end nowhere for you, perhaps some of them require you to take them somewhere. As in you'll know when you've arrived. Or ended, such as the case may be.

I remember playing "If a Voice Like, Then What?" (http://tinyurl.com/2sjhh8), a piece by Gregory Whitehead, to a playwright. He said it didn't go anywhere. He was looking for it to proceed in a way that it didn't. To me, "If a Voice Like, Then What?" is a brilliant poem that develops the notion of voice problems rather widely. It explores the idea of voice in a subtle, broad way. As in 'finding ones voice', for instance. And problems with notions of voice. And voice problems. Their causes. It proceeds more like a poem than a play. It doesn't proceed like stories often do. It's the first Whitehead piece I heard. Perhaps it is where/when he found his voice. So for the playwright it "went nowhere".

My own work is usually interactive in the sense that you construct something or you play it sort of like an instrument or a game or you poke it, prod it, rotate it, write to it, at it, whatever. It's for people who want to get in there and shake it up. It certainly isn't everybody's cup of tea. I like to consume media with a knife and fork and chase it around the plate quite a bit. That's how I do my most creative reading.

The Oulipo started in 1960. One could make about Oulipo the same sorts of criticisms you're making about digital work, Murat. And Oulipo shares much with digital writing. It's "constraint-based". And they are interested in mathematical structures. In digital art, there are constraints that the technology imposes. In a sense, Murat, part of the goal of digital art is to expand the machine to human dimensions. David might say this is just the human becoming a machine, submitting to authority, or can be, or usually is, or isn't what I think it is, or something like that. But, in any case, artists working in digital media feel the constraints imposed by the technology and struggle to

bend the technology to their art. They 'sing in their chains like the sea', an old Dylan Thomas line.

They resist in some ways and try to go with the flow in others. But, you know, it's a different type of work, as Oulipo is, in that the constraints are not conditioned very deeply by any literary tradition. One is trying to create art with tools that usually aren't made for that purpose. One is trying to create work with human resonance and relevance in an environment that is often headed in different directions, as David points out. Part of the value of that is in giving people a sense of what it actually means for software and stuff on computers to be more humanly meaningful. If technologies are extensions of our humanity, our bodies, or our cognitive capacities, and so forth, then at first there isn't much blood coursing through them. But computers are going to continue to be used in an expanding number of situations whether one likes it or not, Murat. We need to be able to approach them with all the humanity that has accrued to our ventures in print. Print is conditioned by centuries of humanity. Its traditions. Its forms. Its emotional and psychological depths. Its profound poetics. Its poetry. And that informs what it means to write a book, say. What does it mean to create a literary web site? Inquiring minds need to know.

If the work lacks the things you value in art, Murat, well, it isn't your cup of tea. Personally, the challenge and promise of it--as well as some of the work itself--to me is bracing. In a day, I'm faced with all sorts of different types of challenges from artistic, architectural, mathematical, critical, philosophical, and other perspectives. As artist and critic and correspondent yadayada. It allows me to try to put together all my interests and abilities.

And I get to write emails to my affectionate friends Murat and David.

> *b) "machines of all sorts are re-fashioned, these days, to work with other machines or re-designed to synthesize what previously was separated only by artificial technological distinctions."*
>
> *Do you mean a new technology transforms the previous technologies into "only artificial technological distinctions."*

No, that's not what I mean, Murat. An example to illustrate my meaning. For a long time, the technology of print was such that it was exceptional that a publisher could deal with graphics and color. So the idea of books being without graphics and color became commonplace and accepted. The distinction, however, was more determined by the available technologies than anything inherant in the art of writing or bookmaking.

So what I'm saying is that intermedial approaches to literature have been in the margins, at the edges, mainly because literary technologies--by no intention, just by the nature of the technologies--have been more suited to a mono-media approach.

> *Where does this "only"*
> *coming from?*
> *Does this mean that the "new" makes the old obsolescent, merely a*
> *"binary."*
> *Is this not itself an argument on the level of myths, involving a*
> *battle of*
> *codes. What you are saying, it seems to me, is that the "new" is "digital"*
> *and the old "binary" ("analogic"), not because something each in itself is*
> *different; only that the new is valued above the old for its own sake, an*
> *open cookie jar being better than a closed one, etc., etc.*

Sorry, Murat. I don't understand.

"the brine of the binary", by the way, is the digital soup, the digital sea.

> *I think there is value in resistance in art.*

Agreed. Though I suppose it depends on what is resisted, and how. Not simply in resistance for the sake of resistance.

> *c) " think our ideas of language are very dear to us as being close to the*
> *nub*
> *of our identity as poets and, more fundamentally, our humanity. the*
> *expansion of our notions of language brings language into uncomfortable*
> *proximity with codes associated with the machine. and with codes*
> *associated*
> *with previously separate arts and media. fear of dissolution in the*
> *corrosive brine of the binary. resentment of the mixing of codes, blood of*
> *identity."*
>
> *I think the fear of mixed identity, of "dissolution in the corrosive brine*
> *of the binary" is a red herring. It does not exist, unless one*
> *takes a moron*
> *(as Ron Silliman does the imaginary "School of Quietitude") as a*
> *straw man.*

I don't think it's a red herring, Murat. I think there's a lot of fear about all sorts of things associated with computers. We see this reflected in a million ways from movies like The Terminator (though that also has 'good machines' and 'bad machines') to the popular strength of the desire to believe that there are published valid proofs that there exist thought processes of which humans are capable and computers are not. I can remember when I first started using a computer there was subtle though real fear for me. We fear what we do not understand, often. Or what is beyond our control. To 'rage against the machine'

is sometimes interpreted quite broadly as not a specific machine but the whole control structure of contemporary society.

Concerning digital art, I get reactions from people that come from the houses of fear quite a bit, it seems to me. People who usually don't know much digital art but are eager to denigrate it as having any number of fatal flaws that doom it to not be taken seriously. Yes, yes. It's all true. I am wasting my life. What can I say? Two lumps please.

> *On the other hand, language is something truly unique, whether you are a poet, or everyday dog catcher.*

OK.

> *Do you really think language is [like] a machine? What exactly in language makes you think that or proves that. Making such an assertion, are you not yourself indulging in "analogical" thinking, a metaphor; in other words, your assertion itself is mythical, a rhetorical argument part of the battle of codes.*

I don't recall saying that language is a machine or language is like a machine, Murat.

But one can say quite a bit about the relation of language to machines, and language to people, and people to machines.

Computers are language machines, for instance. That means that, as opposed to analog machines, where there are basically cogs and wheels, computers behave according to their instructions that are programmed, and the programs are written in language. Hence they are language machines.

What distinguishes computers from other machines is, fundamentally, programmability. That is what gives computers their flexibility as machines. And programmability owes its flexibility to language. Software has no 'moving parts'. To modify the machine, you change the programming, the writing. The moving parts of software, the engines, are made of language, and language is much more easily modified than parts of a physical machine.

> *d) "similarly, darwin's ideas caused us to re-evaluate our notions of what it means to be human, of who we are. it's important to keep in mind that while darwin's ideas may have falsified certain religious myths, what grew out of his work has led us to a much deeper understanding of the relations and connections among peoples and indeed among all living things on the planet. and our ideas of the history of humanity and the planet have changed radically, become much more integrated, less biblically mythic. so that we*

> *are not really diminished by these sorts of changes.*"
>
> *Jim, are you aware in the above paragraph you are comparing a skepticism about the all-efficacy of constant technological transformation -with no element of pause and reflection- to creationists and believers in intelligent design. Of course, you have every right to make this assetion; but it does not mean you have shown any facts to prove it.*

Murat, are you aware that in the above paragraph you seem to imply that I am an advocate of "the all-efficacy of constant technological transformation"? Whatever that means. Doesn't that come from fear, Murat?

Personally, I think we are doomed to walk together forever, Murat. The houses of the literary all in tense but relevant and enduring relation.

Beijos,
ja

> *Affectionately,*
>
> *Murat*

↑ Index

249. Evan Munday
Trio of Poets in Pacific Northwest
Tue 12 Feb 2008

Hello everyone,

Evan Munday from Coach House Books here: http://www.chbooks.com.

This April, one of our new poets, Jordan Scott (Silt, Blert) will be visiting Oregon and Seattle with fellow poets Donato Mancini (Aethel) and Stephen Collis (The Commons).

Jordan Scott's Blert is a book that investigates the 'poetics of stutter'. Jordan Scott’s language jams sounds together and juxtaposes disparate vocabularies in order to mimic the stutter.

Craig Dworkin in the PMLA says, ‘Jordan Scott's Blert is the most original poetic project I have read in years. Undertaking a “poetics of stutter,” the book is not primarily a mimetic representation of stuttering, or the reproduction of stammered speech, but rather an investigation into how the stutter originates.’

This trio of poets have reading in Portland on April 20 and 21st, and will be in Washington on April 18, 19 and 22. We're having some trouble finding places to read in Washington. If anyone has a series and is looking for readers in mid-late April, please contact me.

Any help is appreciated! Thanks for your time! (More on Blert below.)

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

About Blert:

The bright, taut, explosive poems in Jordan Scott's Blert represent a spelunk into the mouth of the stutterer. Through the unique symptoms of the stutterer (Scott, like fifty million others, has always stuttered), language becomes a rolling gait of words hidden within words, leading to different rhythms and textures, all addressed by the mouth's slight erosions. In Scott's lexicon, to blert is to stutter, to disturb the breath of speaking. The stutter quivers in all that we do, from a skip on a cd to a slip of the tongue. These experiences are often dismissed as aberrant, but in Blert, such fragmented milliseconds are embraced and mined as language. Often aimed full-bore at words that are especially difficult for the stutterer, Scott's poems don't just discuss, they replicate the act of stuttering, the 'blort, jam and rejoice' involved in grappling with the granular texture of words.

Originally from Coquitlam, British Columbia, Jordan Scott now lives and works in Toronto. Jordan's first book of poetry, Silt, was nominated for the Dorothy Livesay Poetry Prize. Sections of Blert have appeared in filling Station, drunken boat, and nypoesi. In the fall of 2006, Jordan worked on the final sections of Blert while acting as the writer in residence at the International Writers' and Translators' Centre in Rhodes, Greece.=

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250. amy king
POET'S BOOKSHELF II
Tue 12 Feb 2008

< http://web.mac.com/tomkoontz/Site_2/Poets_Bookshelf_II.html >

POET'S BOOKSHELF II

101 poets list books that have been especially important in their artistic development, and offer commentary. Sandra Alcosser * Jack Anderson * Philip Appleman * Ivan Argüelles * Mary Jo Bang * Luis Benítez * Robert Bly * Amy King * Daniel Bourne * Andrea Hollander Budy *

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Amy

http://amyking.org/blog/ <http://amyking.org/blog/>

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251. **mIEKAL aND**
Re: Mimeo Author Index
Tue 12 Feb 2008

What I want to know is if anyone is still using mimeography to produce books. Probably pretty hard to find the stencils at this point in time.

~mIEKAL

On Feb 12, 2008, at 12:05 AM, Joel Lewis wrote:

> *Ah, the mimeo, the 8-track cartridge of the poetry world!*

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252. **Maria Damon**
Re: Critiphoria
Tue 12 Feb 2008

---

counter-marginal? explain, dear SV!

Stephen Vincent wrote:
> http://www.critiphoria.org/Issue1.html
>
> Of the many critical pieces in critiphoria - of which I only have read a few so far - I just wanted to put in a good cheer for this enterprise. Delightful work by Norman Fisher. Rachel Blau du Plessix and Nick Piombino, each variously trying to locate the position, function and capability of the 'word' - interesting to me in a time when 'we be' flush with so many words, so much of which are unmoored to anything but the agenda of some either demonic or self-serving 'other'.
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> But whatever one's sense of need, Critiphoria also fills a gap by pulling together many strands of thought/analysis under the embarace of one umbrella. Tho I don't find the essays intentionally 'academic' in any "going for tenure" sense, for those of us who are counter-marginal in some larger sense, it's nice to be able to go to a broad horizon, wander around and benefit from the shade of 'multiple trees'. I suggest, go there.
>
> Stephen V
> http://stephenvincent.net/blog/
>
>
>

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253. **derek beaulieu**
Submit to filling Station
Tue 12 Feb 2008

---

* * *

Submit to filling Station

filling Station is a literary magazine based in Calgary, Alberta, that is dedicated to showcasing innovative poetry, fiction, drama, film and visual art, and to promotion local and international arts communities.

We are now accepting submissions for 2008. filling Station accepts poetry, visual art, fiction, drama, film, interviews and reviews.

Spring Issue (#42)Deadline: March 1st.

Summer Issue (#43) Deadline: June 1st. The release of this year's summer issue will coincide with the fourth annual Calgary Blow-Out! literary festival. Theme: Ugliness and Undesirability. If your work engages in any way with with the aesthetics and poetics of disgust, ugliness, and revulsion, please send in work for this issue.

Fall Issue (#44) Deadline: September 1st

Please visit http://www.fillingstation.ca for submission guidelines.

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254. Mackowski, Joanie (mackowje)
Re: Self-publishing
Tue 12 Feb 2008

Hi everyone: In reponse to John Cunningham's original question (and pardon me if this issue's been been raised already): questions of legitmacy change depending on context and function. If the function of a book of poems is to represent its author's vision and please its readers, then it shouldn't matter how it's published. If purpose and function also include, though, things like (cough) tenure review, then how it's published will matter very much.

Joseph Harrington has an interesting essay about how the process of evaluating poetry has become an increasingly sticky-wicket: http://www.questia.com/googleScholar.qst;jsessionid=HxNWlsgQTq3sp26kbp4m rFwbHQTgTp3JwZ28xxb1lL6gg8XL5dZG!1143229533?docId=98942209 and there it is, if you're interested.

I'm curious, though, if one's confident about the merits of the work and ready to defend them, why "lie through the teeth" as JQ said below. Isn't this an inconsistency? If the "peer-review" process of submitting one's work and aligning it with so-called established conventions is rubbish, why even pretend to be part of it? Either that, or how about establish a new set of conventions, proclaim them, and uphold them with one's own press?

Joanie

.....
Joanie Mackowski, PhD

Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Hugh Behm-Steinberg
Sent: Monday, February 11, 2008 1:01 AM
To: [redacted]
Subject: Re: Self-publishing

Self-publishing is ok, but I think it's best and most honorably done within the context of also publishing other people.

Hugh Behm-Steinberg

Ryan Daley <[redacted]> wrote: Too, should be considered the idea that creative process is less "mediated" when you self-publish --and though we're all self-editing in some way or another -- you're free to put whatever you want on the cover, regardless of how it might affect "marketability."

On Feb 10, 2008 5:36 PM, Jason Quackenbush wrote:

> *Just because most self-published stuff is crap about learning zen from watching your dog while gardening, doesn't mean all self-published stuff is didactic crap. I intend to start a micro-press to publish my frist book of poetry sometime this year, mostly because i can't be bothered with all that editorial crap. I know what I want it to be and frankly, the idea of waiting around until some editor from a press decides to annoint me and declare my worthiness for a dead tree edition, well, i've just never been a supplicant by nature.*
>
> *that having been said, i do intend to lie through my teeth about the nature of my micro press in order to make it seem as un-self-publishy as possible. In all, the whole thing is a bit of an art piece investigating the nature of what a press is in an age when almost no presses actually do their own pressing on pressing machines that they own. Put another way, these days a press is book design, marketing, editting, and funding. If one is willing to give up on having someone else complete any and or all of those functions, then there are ways to get good work done.*

> *On Feb 10, 2008, at 3:35 AM, John Cunningham wrote:*
>
> *As a result of a number of discussions I've had with various poets over the*
> *past several months, I'd like to get some feedback on the whole idea of*
> *self-publishing and its legitimacy. Does this process by-pass the whole*
> *concept of peer review and so delegitimate the poetry so published or should*
> *this form of publication be more highly recognized? Your thoughts would be*
> *appreciated.*
> *John Cunningham*
>
> *No virus found in this outgoing message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.21/1267 - Release Date: 08/02/2008*
> *8:12 PM*

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255. Hot Whiskey Press
This Friday: Kent Johnson, Gabriel Gudding, Tawrin Baker
Tue 12 Feb 2008

Friday, February 15, 2007, 7:30 pm,
FREE (byob)
POETRY AND PRINTS #1

The editors of House and Hot Whiskey Press present a reading with:

Tawrin Baker
Gabriel Gudding
Kent Johnson

Bios are down below.

Prints on display: "In 2003, a collective of printers working at SAIC established The Fraternal Order of the Print Rat. The Print Rats shared knowledge about print techniques, artists, and resources as well as coordinated print exchanges.

The Print Rats were a main source of stimulus for the creation of Spudnik Press. The very first exchange, entitled "The Hunted", will be on display."

Spudnik Press
847 N. Paulina
Chicago, Il 60622
www.spudnikpress.com
[redacted]

This is off Paulina, just north of Chicago Avenue in Ukranian Village/Wicker Park.

Poet Bios:

Tawrin Baker is arguably the least active of the "founding" members ("original" members, if you prefer) of House Press (housepress.org). His latest chapbook "So That Even/A Lover Exists" is a tiny labyrinth; his forthcoming book The Break Down (summer 2008) will be larger. You should buy A Sing Economy from Flim Forum Press. He is currently getting his PhD in the history and philosophy of science at Indiana University, Bloomington, specializing in the medieval. his neat algorithmic stuff can be found here: http://housepress.org/authors/baker/baker.html

Gabriel Gudding is the author of Rhode Island Notebook (Dalkey Archive, Nov 2007), a 436 page poem he wrote in his car, and A Defense of Poetry (Pitt Poetry Series, 2002). His work appears in numerous periodicals and such anthologies as _Great American Prose Poems: From Poe to the Present_ (Scribner) and as translator in such anthologies _The Oxford Anthology of Latin American Poetry_, _Poems for the Millennium_, and _The Whole Island: Six Decades of Cuban Poetry_ (University of California Press). He serves on the editorial board of _Mandorla: Nueva Escritura de las Américas_. His poem "Fifteen Minute Poem for Ron Silliman" recently won the Poetry Freedom Revolution Liberty Award from the Joint Society of Completely Independent Poets and Cliquish Hipster "New Cruelty" Machismo Experimental Perpetual Heretical Outlaw Avenger Anger-Trip YellYell People.

Kent Johnson lives in Freeport, Illinois. He is author, editor, or translator of more than twenty books and chapbooks, including three collections recently published in translation abroad. His most recent collection is I Once Met, out last year from Longhouse. Homage to the Last Avant-Garde, a large gathering of new and selected poems, will be released this year by Shearsman Books in the UK.

--
Hot Whiskey Press

www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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256. Stephen Vincent
Re: Critiphoria
Tue 12 Feb 2008

Maria Damon <[redacted]> wrote: counter-marginal? explain, dear SV!

Doesn't it sound good, Maria, & shouldn't that be enough!!?? Without driving myself into some kind of hole - or missing some interesting unconscious intention on my part - I suspect it's a turn on Bob Perleman's "writing at the margins." I think (optimistically) the space within those particular margins has moved/exploded into a much larger space. Which is to say, my editorial sense of Critoporhia is to open up the horizon, radials, etc. to permit (or include) a wider range of possibilites, views. On first look, this range looks both intelligent and counter-claustrophobic(!). An educational breath of fresh air, particularly, I suspect, for those who live and make work outside institutional (often 'marginal') horizons.

What did you think I meant?

Stephen
http://stephenvincent.net/blog/

Stephen Vincent wrote:
> http://www.critiphoria.org/Issue1.html
>
> Of the many critical pieces in critiphoria - of which I only have read a few so far - I just wanted to put in a good cheer for this enterprise. Delightful work by Norman Fisher. Rachel Blau du Plessix and Nick Piombino, each variously trying to locate the position, function and capability of the 'word' - interesting to me in a time when 'we be' flush with so many words, so much of which are unmoored to anything but the agenda of some either demonic or self-serving 'other'.
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>
> Stephen V

> http://stephenvincent.net/blog/
>
>
>

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257. Gabriel Gudding
Re: playing a role
Tue 12 Feb 2008

Hi Tim,

Didn't mean to imply there was anything inherently funky about playing a role. Just wanted to post some thoughts about that issue.

Was I on that proposed panel? If there was a panel with you and kari edwards and Stacy Szymaszek, and if it was about gender and was rejected, you bet I was disappointed!

Gabe << Thanks for this, Gabe. This is an interesting comment and I think I agree with much of it, but I wonder about this notion of "playing a role" and how that's seen to be inherently a bad thing? Which of us is not playing a role at this point?

Speaking of gender and sex issues, I was wondering if you might have any idea why our panel on gender with kari edwards and Stacy Szymaszek in 2007 was suddenly cancelled from AWP that year and replaced with "the poetry of magnificence" or some ridiculous thing? You were on that panel too -- I imagine you must have been disappointed that happened.

Best, Tim

* * *

JP,

Part of the issue appears to be you think I wrote something I didn't write. Your paraphrase of me is incorrect. (As is, incidentally, the quotation Mark Weiss attributes to me).

You say I "wrote that novelty is a purely masculine gesture."

I did not write that.

Here are a few things I said that I think you might be referring to.

- "My post is in part precisely about the so-called masculine dynamics around the fetish of the /new/, a set of dynamics which work to 'disappear' women from a variety of literary scenes."

- "Given the relatively few number of women there are *to* mention in a vast field of men, even (and some might argue) especially in the AG fields, I think it might not be very untoward to suggest that the 'new' is an instrument that functions in part to police the feminine."

- "I would only repeat again that within the AG fields (fields that especially fetishize the new) there seems to be a *worse* track record regarding women."

- "And if one tries to yoke the fetish of the /new/ as something operating with peculiarly strong masculine dynamics, well, watch out."

None of those quotes displays a risky or even shocking reading of homosociality in the literary field. If you think so, okay. I'm not going to debate these points. It's like debating if the sky is composed of air and jets.

I'm not sure where you're going with your quotations from /Pink Guitar/. If I were to point to a section of the book that clearly shows the concerns DuPlessis has about the structural issues of gender in the literary field across the decades, I'd suggest the section entitled, "Feminist Poetics, Modernism, and the Avant Garde." (Maybe I'll post some to my blog, for good measure).

If you wanted a very strong exhaustive study of homosociality in the AG, Michael Davidson's /Guys Like Us: Citing Masculinity in Cold War Poetics/ (focusing mostly on '50s and '60s).

Thanks for your polite posts. They're the only kind I reply to.

Gabriel
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

<<Gabriel, I'd ask you for a little more patience with me. Please don't assume that because I'm questioning your formulation that I'm willing to elide "the truth" of your claims. I asked for clarification of your claims through discussion of representative figures. I intend no hostility, as you note. I'm not willing to concede you're right either, as I see this issue a bit differently. I think.

Since discussing particular artists' work--I didn't ask to discuss bios--won't work for you, I'll take you up at The Pink Guitar. It's just this sort of work that I'm coming from.

One think that I see going on in this book is that DuPlessis is teasing out the problem of the new and hegemony. She seems to praise The Golden Notebook for its attempts to enact an "anti-authoritarian ethics" at the "level of structure" and says that we call such efforts "new." And she adds that "new" has "signaled antithesis to dominant values."

I asked you about Howe in particulate because she's an interesting case when you're dealing with novelty and gendered power. As DuPlessis notes, Howe "works in issues of transcendence" and "impossible political privilege." I really like DuPlessis's suggestion that the question of how to write is a question of how to "gather authority without authoritarian power." Howe often brings the old into a new light and new structure; she refuses, as DuPlessis puts it, to be belated.

I'm concerned that we proceed very carefully on this, me and the mouse in my pocket, I suppose, because I don't want to dis-able any woman or feminized, marginal person trying to find a way to work, to "gather authority without authoritarian power."

DuPlessis later says in the chapter/essay on Howe: "The female use of this 'feminine' of marginality and the avant garde use of this 'feminine' of marginality are mutually reinforcing in the work of some contemporary women: Lyn Hejinian, Kathleen Fraser, Beverly Dahlen and Howe. This mixed allegiance will naturally call into question varieties of flat-footed feminism."

So that's very much where I'm coming from when I asked you about cases when you wrote that novelty is a purely masculine gesture, that claiming to possess some truth is a purely masculine attempt to market oneself as Moses from the Mountain with the Tablets(tm). It seems more complicated than that to me. And theories often grow more fuzzy at the edges when you apply them to cases.

Respectfully, JP.

On Feb 6, 2008, at 4:25 PM, Gabriel Gudding wrote:

> *JP,*
>
> *It is not possible for me, in any meaningful way here, to answer your questions. I can /respond/ -- which response I'll limit to this: the thesis that "the new" is foremost a means of policing the feminine is not, to use your phrasing, "my schema." It is one of the most widely felt but undertheorized phenomena in the field of production. It in fact arguably defines not only the field of AG production as a whole but letters in toto. To even appear to argue the point by trading interpretations of the biographies and works of supposedly representative women, especially in this apparently hostile venue, is to ignore, if not elide, the truth of this structure. And I know that's not your intention.*

Beyond that, based on the gist of your questions, I would refer you to DuPlessis's /The Pink Guitar: Writing as Feminist Practice/. She says succinctly and exhaustively what it would take three weeks to say on this list.

Thanks for your post.

Gabriel
--
http://gabrielgudding.blogspot.com
http://rhodeislandnotebook.blogspot.com

<<Gabriel,
I've been following along here, and I want to ask for your comment on some examples to see if I can understand where you're going with this. From past correspondence with you I suspect that one person in the back of your mind is Duncan, so I'd ask how he fits into all of this. But I'm also interested in how Susan Howe fits in, as well as how her Emily Dickinson fits into your schema.

I'd also be curious as to how H.D. fits into it.

Each of these poets seems to exhibit some of the characteristics that you list, if I'm reading you correctly, as part of the "angry outsider" brand, which you see as a disingenuous masculine gesture. Yet I have a hard time being convinced because of these particular poets' work.

Duncan, though every bit the angry shaman claiming to be in possession of a superior Poetry, undercuts his pretensions, at least as he's presented in works like Mackey's "Gassire's Lute." I've criticized his attacks on LBJ myself, but I also tend to agree with them too, in weaker moments, when I feel free to call names and see a little Hell on earth.

H.D. also adopted a sort of vatic stance, and was comfortable pointing in The Gift to "our Aryans of the Midwest."

And Howe, too, seems to position herself as having corrective ideas. And she's certainly harsh with "non-affiliates" like R.W. Franklin, Gilbert & Gubar.

If you've have time, could you speak to these test cases? JP

On Feb 4, 2008, at 8:35 PM, Gabriel Gudding wrote:

[for names and further examples: http://gabrielgudding.blogspot.com/]

Description: the poet plays the role of righteous underdog, cultural criminal or sacred heretic.

Elaboration: to play the underdog, the outlaw, the "angry outsider," the untrusted, the unloved, the suspicious, the sacred transgressor, the misunderstood messiah, announcing oneself the maverick, the criminal. To hang one's shingle as a disinterested shaman. To declare oneself the Complicated Outlaw Genius Shaman. To declare oneself the Angry Righteous Disinterested Transgressing-yet-Victimized Author Ghoul. To declare one's friends the apocalypse.

Purpose: To display oneself as the sacred heretic is basically to tout oneself the next winner in the dialectic of orthodoxy by enacting ritual sacrilege (Weber). The basic purpose is threefold: to display one's disinterestedness in profit in order to display one's purity of intent and pure devotion to the art; to display one's high mind via one's principled disgust at the sycophancy and interdependent nature of the field; to make a show of one's supposed autonomy in an energetic fantasy of defiance toward the literary community.

This tactic elides the history of collective labor against external restraints by appropriating that history of labor and putting one's label on it. Iteration of the romantic "single actor" or "small cadre" theory, essentially denying the interconnectedness of all cultural work, or at least that work that went into making the badboy victim-transgressor author.

There is further a homologous denial of the interconnectedness of all being and emotion, which speaks to the masculine privilege of "anger" or "being a jerk" as a mode of appropriating needs and dealing with perceived non-affiliates. The so-called transgressor masks this collective history and suppresses his connection to the field of production by emotional spectacles (sometimes masked as intellectual spectacles [flares of argumentation]) intended to draw attention away from that masking, making it easier to be touted as "the" origin rather than one result of the entire work done by the host of beings in that field from readers to reviewers to truck drivers. This is a ready made author type whose vogue waxes and wanes but is overall adopted surprisingly frequently. To borrow a metaphor from Stan Apps: the "transgressor" is a retail product that one buys and then pretends one found at Goodwill.

Common tactic: to tout what one does as "shocking" or to start or further arguments and then call notice that one has been attacked as rebel/heretic/apostate (see Yasusada controversy). And if one is ignored, to say that one is being suppressed or disappeared and

> *that one will be exonerated by history.*
>
> *Poetic bioregion (where found): The tactic of the "sacred heretic" is used by groups on both the left and right; this is because the tactic as a meme is homologous with masculinity in general and not with any one flavor of political aesthetics in particular. Used as a basis for anthologies at both ends of the spectrum: Alan Kaufman's The Outlaw Bible of American Poetry is decidedly leftist, whereas more moderate and even reactionary aesthetics are covered by the anthologies Legitimate Dangers (Dumanis and Marvin) and Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).*
>
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

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258. **David Chirot**

Fwd: Ad Hoc Committee to Defend the University Full Page Ad/Petition to Appear

Tue 12 Feb 2008

---------- Forwarded message ----------
From: ad hoc committee to <[redacted]>
Date: Feb 11, 2008 6:25 PM
Subject: Ad Hoc Committee to Defend the University
To: [redacted]

To the Ad Hoc Committee to Defend the University & Friends:

The petition for academic freedom that you signed and supported- and the names of all 585 signatories- will appear as a full page ad in the current issue (February 15th) of the Chronicle of Higher Education. As you know we had hoped to run the petition in the New York Times, but we were unable to amass the amount of money necessary to publish there. Our hope is that the publication of the petition will provoke some wider media attention to the current threats to academic freedom, and to that end we circulated a press release earlier today.

We are tremendously grateful for your support, and hope you will keep us informed so that we can maintain the web site and our links to additional information and resources related to academic freedom. We thank you for joining us.

A copy of the Chronicle ad is attached here as a PDF, and the press release that went out today follows:
*

Some 585 academics and others have joined the Ad Hoc Committee to Defend the University, a group established to affirm the principles of academic freedom on campuses across the country. Their statement, which appears in the February 15 issue of the Chronicle of Higher Education, calls upon administrators, students, and colleagues to speak out against political interference in scholarly life "even if it means incurring the displeasure of non-scholarly groups, the media among them." It especially targets those who would silence critics of U.S. and Israeli policy in the Middle East with charges of disloyalty, support of terrorism, and anti-Semitism. The group has established a web site: http://defend.university.googlepages.com on which appear the names of those who have signed on as well as links to articles about attempts to suppress academic expression. Its organizers are Joan Scott, of the Institute for Advanced Study; Jeremy Adelman, Princeton University; Edmund Burke III, University of California, Santa Cruz; Steven Caton, Harvard University; and Jonathan Cole, Columbia University. *

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259. **Roy Exley**
Re: Elizabeth Switaj - 'Self-publishing'
Tue 12 Feb 2008

Elizabeth,

A nice bit of simplistic dualism on your behalf, but why heap all the responsibility on Emily Dickinson's shoulders when she is no longer around to justify her position? A choice of either either Zen or Emily is a bit of a big call to make, especially as I prefer the bleak nihilism found in the 'confessional' poetry of say Ann Sexton or John Berryman - or do I detect a less than subtle application of facetiousness in your reply? But surely you can muster up more that sixteen words in response to this message - there must be a lot of mileage here!

Roy Exley.

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260. **John Cunningham**
Re: Self-publishing
Tue 12 Feb 2008

Very good response, Joanie. However, the one overlooked area of self-publishing is the ability to obtain arts grants. For example, the Manitoba Arts Council does not consider self-published material as fair game on which to base a grant application. This may be critical to the poet's ability to write. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Mackowski, Joanie (mackowje)
Sent: February 12, 2008 11:01 AM
To: [redacted]
Subject: Re: Self-publishing

Hi everyone: In reponse to John Cunningham's original question (and pardon me if this issue's been been raised already): questions of legitmacy change depending on context and function. If the function of a book of poems is to represent its author's vision and please its readers, then it shouldn't matter how it's published. If purpose and function also include, though, things like (cough) tenure review, then how it's published will matter very much.

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I'm curious, though, if one's confident about the merits of the work and ready to defend them, why "lie through the teeth" as JQ said below. Isn't this an inconsistency? If the "peer-review" process of submitting one's work and aligning it with so-called established conventions is rubbish, why even pretend to be part of it? Either that, or how about establish a new set of conventions, proclaim them, and uphold them with one's own press?

Joanie

.....
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-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Hugh Behm-Steinberg
Sent: Monday, February 11, 2008 1:01 AM
To: [redacted]
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Hugh Behm-Steinberg

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> *that having been said, i do intend to lie through my teeth about the nature of my micro press in order to make it seem as un-self-publishy as possible. In all, the whole thing is a bit of an art piece investigating the nature of what a press is in an age when almost no presses actually do their own pressing on pressing machines that they own. Put another way, these days a press is book design, marketing, editting, and funding. If one is willing to give up on having someone else complete any and or all of those functions, then there are ways to get good work done.*
>
> *On Feb 10, 2008, at 3:35 AM, John Cunningham wrote:*
>
> *As a result of a number of discussions I've had with various poets over the past several months, I'd like to get some feedback on the whole idea of self-publishing and its legitimacy. Does this process by-pass the whole concept of peer review and so delegitimate the*

> *poetry so published or should this form of publication be more highly recognized? Your thoughts would be appreciated.*
> *John Cunningham*
>
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261. **Annie Guthrie**
UA Poetry Center in Tucson to hold Symposium
Tue 12 Feb 2008

Please forward to your listserv or to anyone you know who may be interested.

The University of Arizona Poetry Center in Tucson, Arizona will host "Conceptual Poetry and Its Others," a three-day symposium from May 29- May 31, 2008 to explore and discuss the cutting-edge in contemporary avant-garde poetry. In addition to a keynote address with renowned poetry critic Marjorie Perloff, there will be lectures, classes, panel and roundtable discussions, and literary presentations. These events are designed to explore new directions in innovative writing and to equip readers, writers, and scholars with tools to more fully understand and appreciate new forms within contemporary literature. Featured artists will include Caroline Bergvall, Charles Bernstein, Christian Bök, Craig Dworkin, Peter Gizzi, Kenneth Goldsmith, Susan Howe, Tracie Morris and Cole Swensen. Early Registration Deadline is April 4, 2008. Cost is $80 general admission and $45 for student admission. Registration after April 4, 2008 will be $105 general admission and $60 for student admission.

For more inforamtion, please contact Renee Angle at [redacted] or visit out website: www. poetrycenter.arizona.edu

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262. **steve d. dalachinsky**
Re: Self-publishing
Tue 12 Feb 2008

---

what's important is to get the work out there
i've had 4 chapbooks that i designed / made collage for just sitting with small small-time publishers for months
and others have only put out 30-50 copies even with nice designs and saving the works integrity this is too little
one of the kids that keeps me waiting says last thing i sent him after 2 yrs was too difficult, after 2 yrs !
now the ms is 4 yrs old and the second guy is procrastinatin so if i published it myself
when the urge and need were there and folks wanted to buy it voila
it would have looked pretty much the same one way or the other since i was given free reign
now "difficult kid" says my new ms, which is ready to go and which he's had for almost a year
 after i said , to help him, that he can do it in b and w to save money, that it exceeds 32 pages and he wants to cut it down or do it in 2 volumes
HA crazy 2 volumes of 20 pages each!
it extended from 32 pages to 40
rediculous i told him politely but received no answer
i also told him that at this point i'd help him finance the little 300 copies
if need be just to get it to see the light of day
even sent him all left column poems for the most part to make it easy on his brain
what can i say sometimes only ego stops us from self-publishing
he ain't got no isbn anyway or distribution and i can sell 100 on my own in a coupla months
so actually why do i need him...??? self publishing can work and works well
 especially for chaps no hassles do the math

On Tue, 12 Feb 2008 12:01:00 -0500 "Mackowski, Joanie (mackowje)" <[redacted]> writes:
> Hi everyone: In reponse to John Cunningham's original question (and

> pardon me if this issue's been been raised already): questions of
> legitmacy change depending on context and function. If the function
> of
> a book of poems is to represent its author's vision and please its
> readers, then it shouldn't matter how it's published. If purpose
> and
> function also include, though, things like (cough) tenure review,
> then
> how it's published will matter very much.
>
> Joseph Harrington has an interesting essay about how the process of
> evaluating poetry has become an increasingly sticky-wicket:
>
http://www.questia.com/googleScholar.qst;jsessionid=HxNWlsgQTq3sp26kbp4
m
> rFwbHQTgTp3JwZ28xxb1lL6gg8XL5dZG!1143229533?docId=98942209 and
there
> it
> is, if you're interested.
>
> I'm curious, though, if one's confident about the merits of the work
> and
> ready to defend them, why "lie through the teeth" as JQ said below.
> Isn't this an inconsistency? If the "peer-review" process of
> submitting
> one's work and aligning it with so-called established conventions
> is
> rubbish, why even pretend to be part of it? Either that, or how
> about
> establish a new set of conventions, proclaim them, and uphold them
> with
> one's own press?
>
> Joanie
>
> .....
> Joanie Mackowski, PhD
> Assistant Professor
> English & Comparative Literature
> University of Cincinnati
> PO Box 210069
> Cincinnati, OH 45221-0069

> Tel. 513/[redacted]
> Fax 513/[redacted]
> [redacted]
> http://homepages.uc.edu/~mackowje
>
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]]
> On Behalf Of Hugh Behm-Steinberg
> Sent: Monday, February 11, 2008 1:01 AM
> To: [redacted]
> Subject: Re: Self-publishing
>
> ng is ok, but I think it's best and most honorably done
> within the context of also publishing other people.
>
> Hugh Behm-Steinberg
>
> Ryan Daley <[redacted]> wrote: Too, should be considered the
> idea
> that creative process is less "mediated"
> when you self-publish --and though we're all self-editing in some
> way or
> another -- you're free to put whatever you want on the cover,
> regardless
> of
> how it might affect "marketability."
>
> On Feb 10, 2008 5:36 PM, Jason Quackenbush wrote:
>
> > Just because most self-published stuff is crap about learning zen
> > from watching your dog while gardening, doesn't mean all self-
> > published stuff is didactic crap. I intend to start a micro-press
> to
> > publish my frist book of poetry sometime this year, mostly because
> i
> > can't be bothered with all that editorial crap. I know what I want
> it
> > to be and frankly, the idea of waiting around until some editor
> from
> > a press decides to annoint me and declare my worthiness for a

> dead
> > tree edition, well, i've just never been a supplicant by nature.
> >
> > that having been said, i do intend to lie through my teeth about
> the
> > nature of my micro press in order to make it seem as
> un-self-publishy
> > as possible. In all, the whole thing is a bit of an art piece
> > investigating the nature of what a press is in an age when almost
> no
> > presses actually do their own pressing on pressing machines that
> they
> > own. Put another way, these days a press is book design,
> marketing,
> > editting, and funding. If one is willing to give up on having
> someone
> > else complete any and or all of those functions, then there are
> ways
> > to get good work done.
> >
> > On Feb 10, 2008, at 3:35 AM, John Cunningham wrote:
> >
> > > As a result of a number of discussions I've had with various
> poets
> > > over the
> > > past several months, I'd like to get some feedback on the whole
> > > idea of
> > > self-publishing and its legitimacy. Does this process by-pass
> the
> > > whole
> > > concept of peer review and so delegitimate the poetry so
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> Date:
> > > 08/02/2008
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>
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263. **steve d. dalachinsky**
Re: playing a role
Tue 12 Feb 2008

---

hey at least ya were asked to be at awp
On Tue, 12 Feb 2008 11:16:06 -0600 Gabriel Gudding <[redacted]>
writes:
> Hi Tim,
>
> Didn't mean to imply there was anything inherently funky about
> playing a
> role. Just wanted to post some thoughts about that issue.
>
> Was I on that proposed panel? If there was a panel with you and kari
> edwards and Stacy Szymaszek, and if it was about gender and was
> rejected, you bet I was disappointed!
>
> Gabe
> <<
> Thanks for this, Gabe. This is an interesting comment and I think I
> agree with much of it, but I wonder about this notion of "playing a
> role" and how that's seen to be inherently a bad thing? Which of us
> is
> not playing a role at this point?
>
> Speaking of gender and sex issues, I was wondering if you might have

> any
> idea why our panel on gender with kari edwards and Stacy Szymaszek
> in
> 2007 was suddenly cancelled from AWP that year and replaced with
> "the
> poetry of magnificence" or some ridiculous thing? You were on that
> panel
> too -- I imagine you must have been disappointed that happened.
>
> Best, Tim
>
> * * *
>
> JP,
>
> Part of the issue appears to be you think I wrote something I didn't
> write. Your paraphrase of me is incorrect. (As is, incidentally, the
> quotation Mark Weiss attributes to me).
>
> You say I "wrote that novelty is a purely masculine gesture."
>
> I did not write that.
>
> Here are a few things I said that I think you might be referring to.
>
> - "My post is in part precisely about the so-called masculine
> dynamics
> around the fetish of the /new/, a set of dynamics which work to
> 'disappear' women from a variety of literary scenes."
>
> - "Given the relatively few number of women there are *to* mention
> in a
> vast field of men, even (and some might argue) especially in the AG
> fields, I think it might not be very untoward to suggest that the
> 'new'
> is an instrument that functions in part to police the feminine."
>
> - "I would only repeat again that within the AG fields (fields that
> ially fetishize the new) there seems to be a *worse* track record
> regarding women."
>
> - "And if one tries to yoke the fetish of the /new/ as something

> operating with peculiarly strong masculine dynamics, well, watch
> out."
>
> None of those quotes displays a risky or even shocking reading of
> homosociality in the literary field. If you think so, okay. I'm not
> going to debate these points. It's like debating if the sky is
> composed
> of air and jets.
>
> I'm not sure where you're going with your quotations from /Pink
> Guitar/.
> If I were to point to a section of the book that clearly shows the
> concerns DuPlessis has about the structural issues of gender in the
> literary field across the decades, I'd suggest the section entitled,
> "Feminist Poetics, Modernism, and the Avant Garde." (Maybe I'll post
> some to my blog, for good measure).
>
> If you wanted a very strong exhaustive study of homosociality in the
> AG,
> Michael Davidson's /Guys Like Us: Citing Masculinity in Cold War
> Poetics/ (focusing mostly on '50s and '60s).
>
> Thanks for your polite posts. They're the only kind I reply to.
>
> Gabriel
> --
> http://gabrielgudding.blogspot.com/
> http://rhodeislandnotebook.blogspot.com/
>
>
> <<Gabriel,
> I'd ask you for a little more patience with me. Please don't assume
> that because I'm questioning your formulation that I'm willing to
> elide "the truth" of your claims. I asked for clarification of your
> claims through discussion of representative figures. I intend no
> hostility, as you note. I'm not willing to concede you're right
> either, as I see this issue a bit differently. I think.
>
> Since discussing particular artists' work--I didn't ask to discuss
> bios--won't work for you, I'll take you up at The Pink Guitar. It's
> just this sort of work that I'm coming from.
>

> One think that I see going on in this book is that DuPlessis is
> teasing out the problem of the new and hegemony. She seems to praise
> The Golden Notebook for its attempts to enact an "anti-authoritarian
> ethics" at the "level of structure" and says that we call such
> efforts "new." And she adds that "new" has "signaled antithesis to
> dominant values."
>
> I asked you about Howe in particulate because she's an interesting
> case when you're dealing with novelty and gendered power. As
> DuPlessis notes, Howe "works in issues of transcendence" and
> "impossible political privilege." I really like DuPlessis's
> suggestion that the question of how to write is a question of how to
> "gather authority without authoritarian power." Howe often brings
> the
> old into a new light and new structure; she refuses, as DuPlessis
> puts it, to be belated.
>
> I'm concerned that we proceed very carefully on this, me and the
> mouse in my pocket, I suppose, because I don't want to dis-able any
> woman or feminized, marginal person trying to find a way to work, to
> "gather authority without authoritarian power."
>
> DuPlessis later says in the chapter/essay on Howe: "The female use
> of
> this 'feminine' of marginality and the avant garde use of this
> 'feminine' of marginality are mutually reinforcing in the work of
> some contemporary women: Lyn Hejinian, Kathleen Fraser, Beverly
> Dahlen and Howe. This mixed allegiance will naturally call into
> question varieties of flat-footed feminism."
>
> So that's very much where I'm coming from when I asked you about
> cases when you wrote that novelty is a purely masculine gesture,
> that
> claiming to possess some truth is a purely masculine attempt to
> market oneself as Moses from the Mountain with the Tablets(tm). It
> seems more complicated than that to me. And theories often grow more
> fuzzy at the edges when you apply them to cases.
>
> Respectfully, JP.
>
>
> On Feb 6, 2008, at 4:25 PM, Gabriel Gudding wrote:

>
> > JP,
> >
> > It is not possible for me, in any meaningful way here, to answer
> your
> > questions. I can /respond/ -- which response I'll limit to this:
> the
> > thesis that "the new" is foremost a means of policing the
> feminine
> > is not, to
> > use your phrasing, "my schema." It is one of the most widely
> felt but
> > undertheorized phenomena in the field of production. It in fact
> > arguably
> > defines not only the field of AG production as a whole but
> letters
> > in toto. To
> > even appear to argue the point by trading interpretations of the
> > biographies
> > and works of supposedly representative women, especially in this
> > apparently
> > hostile venue, is to ignore, if not elide, the truth of this
> > structure. And I
> > know that's not your intention.
> >
> > Beyond that, based on the gist of your questions, I would refer
> you to
> > DuPlessis's /The Pink Guitar: Writing as Feminist Practice/. She
> says
> > succinctly and exhaustively what it would take three weeks to
> say
> > on this list.
> >
> > Thanks for your post.
> >
> > Gabriel
> > --
> > http://gabrielgudding.blogspot.com
> > http://rhodeislandnotebook.blogspot.com
> >
> > <<Gabriel,
> > I've been following along here, and I want to ask for your

> comment on
> > some examples to see if I can understand where you're going with
> > this. From past correspondence with you I suspect that one
> person in
> > the back of your mind is Duncan, so I'd ask how he fits into all
> of
> > this. But I'm also interested in how Susan Howe fits in, as well
> as
> > how her Emily Dickinson fits into your schema.
> >
> > I'd also be curious as to how H.D. fits into it.
> >
> > Each of these poets seems to exhibit some of the characteristics
> that
> > you list, if I'm reading you correctly, as part of the "angry
> > outsider" brand, which you see as a disingenuous masculine
> gesture.
> > Yet I have a hard time being convinced because of these
> particular
> > poets' work.
> >
> > Duncan, though every bit the angry shaman claiming to be in
> > possession of a superior Poetry, undercuts his pretensions, at
> least
> > as he's presented in works like Mackey's "Gassire's Lute." I've
> > criticized his attacks on LBJ myself, but I also tend to agree
> with
> > them too, in weaker moments, when I feel free to call names and
> see a
> > little Hell on earth.
> >
> > H.D. also adopted a sort of vatic stance, and was comfortable
> > pointing in The Gift to "our Aryans of the Midwest."
> >
> > And Howe, too, seems to position herself as having corrective
> ideas.
> > And she's certainly harsh with "non-affiliates" like R.W.
> Franklin,
> > Gilbert & Gubar.
> >
> > If you've have time, could you speak to these test cases? JP
> >

> >
> > On Feb 4, 2008, at 8:35 PM, Gabriel Gudding wrote:
> >
> >> [for names and further examples:
> http://gabrielgudding.blogspot.com/]
> >>
> >> Description: the poet plays the role of righteous underdog,
> >> cultural criminal or sacred heretic.
> >>
> >> Elaboration: to play the underdog, the outlaw, the “angry
> >> outsider,” the untrusted, the unloved, the suspicious, the
> sacred
> >> transgressor, the misunderstood messiah, announcing oneself the
> >> maverick, the criminal. To hang one’s shingle as a
> disinterested
> >> shaman. To declare oneself the Complicated Outlaw Genius
> Shaman. To
> >> declare oneself the Angry Righteous Disinterested
> Transgressing-yet-
> >> Victimized Author Ghoul. To declare one’s friends the
> apocalypse.
> >>
> >> Purpose: To display oneself as the sacred heretic is basically
> to
> >> tout oneself the next winner in the dialectic of orthodoxy by
> >> enacting ritual sacrilege (Weber). The basic purpose is
> threefold:
> >> to display one’s disinterestedness in profit in order to
> display
> >> one’s purity of intent and pure devotion to the art; to display
> >> one’s high mind via one’s principled disgust at the sycophancy
> and
> >> interdependent nature of the field; to make a show of one's
> >> supposed autonomy in an energetic fantasy of defiance toward
> the
> >> literary community.
> >>
> >> This tactic elides the history of collective labor against
> external
> >> restraints by appropriating that history of labor and putting
> one’s
> >> label on it. Iteration of the romantic “single actor” or “small

> >> cadre” theory, essentially denying the interconnectedness of
> all
> >> cultural work, or at least that work that went into making the
> >> badboy victim-transgressor author.
> >>
> >> There is further a homologous denial of the interconnectedness
> of
> >> all being and emotion, which speaks to the masculine privilege
> of
> >> “anger” or “being a jerk” as a mode of appropriating needs and
> >> dealing with perceived non-affiliates. The so-called
> transgressor
> >> masks this collective history and suppresses his connection to
> the
> >> field of production by emotional spectacles (sometimes masked
> as
> >> intellectual spectacles [flares of argumentation]) intended to
> draw
> >> attention away from that masking, making it easier to be touted
> as
> >> “the” origin rather than one result of the entire work done by
> the
> >> host of beings in that field from readers to reviewers to truck
> >> drivers. This is a ready made author type whose vogue waxes and
> >> wanes but is overall adopted surprisingly frequently. To borrow
> a
> >> metaphor from Stan Apps: the “transgressor” is a retail product
> >> that one buys and then pretends one found at Goodwill.
> >>
> >> Common tactic: to tout what one does as “shocking” or to start
> or
> >> further arguments and then call notice that one has been
> attacked
> >> as rebel/heretic/apostate (see Yasusada controversy). And if
> one is
> >> ignored, to say that one is being suppressed or disappeared and
> >> that one will be exonerated by history.
> >>
> >> Poetic bioregion (where found): The tactic of the “sacred
> heretic”
> >> is used by groups on both the left and right; this is because
> the

> >> tactic as a meme is homologous with masculinity in general and
> not
> >> with any one flavor of political aesthetics in particular. Used
> as
> >> a basis for anthologies at both ends of the spectrum: Alan
> >> Kaufman’s The Outlaw Bible of American Poetry is decidedly
> leftist,
> >> whereas more moderate and even reactionary aesthetics are
> covered
> >> by the anthologies Legitimate Dangers (Dumanis and Marvin) and
> >> Rebel Angels: 25 Poets of the New Formalism (Jarman and Mason).
> >>
> >> --
> >> http://gabrielgudding.blogspot.com/
> >> http://rhodeislandnotebook.blogspot.com/
> >
>
>

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264. Tony Trigilio
Feb. 20: Danielle Pafunda lecture rescheduled
Tue 12 Feb 2008

Hi all--

Thanks for your understanding re: the cancellation of last week's lecture by Danielle Pafunda at Columbia College Chicago.

We've rescheduled it for Wed., Feb. 20, at the original location (Music Center Concert Hall). Details below.

Hope you can make it. And do send positive thoughts for no snow, no sleet, no ice . . .

Best,
Tony

****

Please join us for the first event of our Spring Reading Series

DANIELLE PAFUNDA LECTURE:
"Stunt Doubles, Companion Species, and the Lyric"

Wednesday, February 20, 2008 (5:30 p.m.)
Music Center Concert Hall
1014 South Michigan Avenue

Free and open to the public
For more information, call [redacted]

DANIELLE PAFUNDA is the Spring 2008 Visiting Poet-in-Residence at Columbia College Chicago. She is the author of two poetry collections, MY ZORBA (Bloof Books, 2008) and PRETTY YOUNG THING (Soft Skull Press, 2005), and the forthcoming chapbook A PRIMER FOR CYBORGS: THE CORPSE (Whole Coconut). She has been anthologized in the 2004, 2006, and 2007 editions of BEST AMERICAN POETRY, as well as in NOT FOR MOTHERS ONLY: CONTEMPORARY POETS ON CHILD-GETTING AND CHILD-REARING (Fence Books, 2007) and WOMEN POETS ON MENTORSHIP: EFFORTS AND AFFECTIONS (University of Iowa, 2008). Poetry, reviews, and essays appear in such publications as ACTION YES, CONJUNCTIONS, TRIQUARTERLY, and the GEORGIA REVIEW. She received a BA from Bard College, MFA in Poetry from New School University, and is currently a doctoral candidate in the University of Georgia Creative Writing Program. She is co-editor of the longstanding online literary journal LA PETITE ZINE, and a contributing curator at the new DELIRIOUS HEM. Her teaching and scholarly interests include 20th century American poetry, experimental poetry, gender theory, cultural and biocultural studies.

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265. David A. Kirschenbaum
Re: Self-publishing
Tue 12 Feb 2008

Hi John and all,

When a friend of mine and I started Boog Literature in 1991, we did what many small press publishers have done, ferlinghetti among them, publish our own work as the first offering. (in our case a 24-page micromini flip-chapbook with one of us on each side released that august.) That was the last time Boog published a book by one of its editors. And now, with our newspaper Boog City, we don't publish work by our poetry editor(s).

In 2000 I wanted to gift some friends of mine a poem i'd written, so I put together a small 12-page chapbook, and picked a press name, Euclid Avenue, in honor of d.a. levy and the Cleveland Street he traversed. The goal was that anytime I wanted to get work of mine out to folks I could do it at home with my high-end laser printer, stanley bostitch long-arm stapler, and bone folder, do it on plain white paper and either give it away to friends or charge a buck or two.

Sortly thereafter I'd rename the press 213 Euclid Avenue, the 213 to honor Henry Rollins' press 2.13.61 and his publishing of his own work, and my mom, also born on 2.13.

And for the last six years anytime I've done a featured reading I've put together a chapbook of all the work I'm reading for the slot in the order I'm reading it. That was originally for the ease of having all the work together to read, and, after the first time, because I saw that people who enjoyed the reading or a specific poem or poems bought the chap because they'd have all the pieces right there in one place.

To me it's always been about getting the word out, be it my own or others. That said, I've never been a fan of poets who publish their own poems in their pubs after the first issue, hence my separate vanity press.

Best,
David

On 2/10/08 6:35 AM, "John Cunningham" <[redacted]> wrote:

> *As a result of a number of discussions I've had with various poets over the past several months, I'd like to get some feedback on the whole idea of self-publishing and its legitimacy. Does this process by-pass the whole concept of peer review and so delegitimate the poetry so published or should this form of publication be more highly recognized? Your thoughts would be appreciated.*
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--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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266. Cassandra Laity
CFP: MSA Hosted Session on Modernism at 2008 MLA Convention
Tue 12 Feb 2008

CFP: An open call for submissions for an MSA-hosted session at the 2008 MLA Convention

In accordance with our new status as an Allied Organization of the Modern Language Association, MSA will sponsor two sessions at the upcoming MLA Convention in San Francisco, December 27-30, 2008. One session will be an invited forum or roundtable on new directions in Modernist Studies; the other will be a panel constructed from the open call for papers, as specified below:

Abstracts of 400-500 words are invited on any aspect of modernist studies. Please send proposals and 150-word bios by March 15th, 2008. Papers will be chosen on the basis of quality, interest, and compatibility.

Please send queries or proposals to Cassandra Laity:
e-mail: <[redacted]>
postal address:
Department of English
36 Madison Avenue
Drew University
Madison, NJ 07940

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

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267. Charlie Rossiter
self-publishing (review journal)
Tue 12 Feb 2008

Christophe

It seems you have hit upon a niche that it's worth taking a go at.

I think it will need some kind of frame for credibility--e.g. so I don't have my mother send in the review and say I'm the next Whitman, maybe you assign reviews. Maybe each review includes a sample poem. I don't know. Something to think about.

Charlie

--
"WALK in the world
you can't see anything from a car window,
still less from a plane or from the moon"
William Carlos Williams

www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

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268. Chris Tysh
Wayne State University Writing Competition
Tue 12 Feb 2008

Greetings,

DEPARTMENT OF ENGLISH
2008 WRITING CONTESTS
Deadline: February 29, 2008

The Judith Siegel Pearson Award is awarded for the best creative or scholarly work on a subject concerning women. Each year, on a rotating basis, either fiction, drama, poetry or essays in literary studies will be designated for submission. For the 2008 award, unpublished DRAMA may be submitted.

Submissions should be anonymous with the author's name and address on a separate title page. There should be TWO copies of each entry clearly typed on one side of 8 1/2 x 11 paper, double-spaced and proofread carefully.

Contestants retain copyright of all work submitted. All manuscripts must be sent to the JUDITH SIEGEL PEARSON AWARD c/o English department, Wayne State University, attn: Rhonda Agnew, Detroit, MI 48202

Deadline for submission February 29, 2008.
First prize: $500
Award to be announced on April 18, 2008.

___
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269. Hugh Behm-Steinberg
Re: Self-publishing
Tue 12 Feb 2008

Hi Joanie,

Could you repost the link Harrington's article? I keep getting sent to a a piece of an article about growing up in Germany.

Hugh

"Mackowski, Joanie (mackowje)" <[redacted]> wrote: Hi everyone: In reponse to John Cunningham's original question (and pardon me if this issue's been been raised already): questions of legitmacy change depending on context and function. If the function of a book of poems is to represent its author's vision and please its readers, then it shouldn't matter how it's published. If purpose and function also include, though, things like (cough) tenure review, then how it's published will matter very much.

Joseph Harrington has an interesting essay about how the process of evaluating poetry has become an increasingly sticky-wicket: http://www.questia.com/googleScholar.qst;jsessionid=HxNWlsgQTq3sp26kbp4m rFwbHQTgTp3JwZ28xxb1lL6gg8XL5dZG!1143229533?docId=98942209 and there it is, if you're interested.

I'm curious, though, if one's confident about the merits of the work and ready to defend them, why "lie through the teeth" as JQ said below. Isn't this an inconsistency? If the "peer-review" process of submitting one's work and aligning it with so-called established conventions is rubbish, why even pretend to be part of it? Either that, or how about establish a new set of conventions, proclaim them, and uphold them with one's own press?

Joanie

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Hugh Behm-Steinberg
Sent: Monday, February 11, 2008 1:01 AM
To: [redacted]
Subject: Re: Self-publishing

Self-publishing is ok, but I think it's best and most honorably done within the context of also publishing other people.

Hugh Behm-Steinberg

Ryan Daley wrote: Too, should be considered the idea
that creative process is less "mediated"
when you self-publish --and though we're all self-editing in some way or another -- you're free to put whatever you want on the cover, regardless of
how it might affect "marketability."

On Feb 10, 2008 5:36 PM, Jason Quackenbush wrote:

> *Just because most self-published stuff is crap about learning zen from watching your dog while gardening, doesn't mean all self-published stuff is didactic crap. I intend to start a micro-press to publish my frist book of poetry sometime this year, mostly because i can't be bothered with all that editorial crap. I know what I want it to be and frankly, the idea of waiting around until some editor from a press decides to annoint me and declare my worthiness for a dead tree edition, well, i've just never been a supplicant by nature.*
>
> *that having been said, i do intend to lie through my teeth about the nature of my micro press in order to make it seem as un-self-publishy as possible. In all, the whole thing is a bit of an art piece investigating the nature of what a press is in an age when almost no presses actually do their own pressing on pressing machines that they*

> *own. Put another way, these days a press is book design, marketing, editting, and funding. If one is willing to give up on having someone else complete any and or all of those functions, then there are ways to get good work done.*
>
> *On Feb 10, 2008, at 3:35 AM, John Cunningham wrote:*
>
> *As a result of a number of discussions I've had with various poets over the*
> *past several months, I'd like to get some feedback on the whole idea of*
> *self-publishing and its legitimacy. Does this process by-pass the whole*
> *concept of peer review and so delegitimate the poetry so published or should*
> *this form of publication be more highly recognized? Your thoughts would be*
> *appreciated.*
> *John Cunningham*
>
> *No virus found in this outgoing message.*
> *Checked by AVG Free Edition.*
> *Version: 7.5.516 / Virus Database: 269.19.21/1267 - Release Date: 08/02/2008*
> *8:12 PM*

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270. Steve Evans
Sounding the Seventies
Tue 12 Feb 2008

As a kind of side project as the organizational work on the NPF's conference on The Poetry of the 1970s moves forward, I've been focusing on soundfiles recorded in (or somehow related to) the 1970s over at Lipstick of Noise.

The site is here

http://www.thirdfactory.net/lipstick.html

And a full track-list is here

http://www.thirdfactory.net/lipstick-tracklist-master.html

If you have rare 70s-related sound recordings that you might be willing to share, please let me here from you at

steve dot evans at maine dot edu

All best,

Steve

* * * *

Steve Evans
Associate Professor of English
Graduate Studies Coordinator
New Writing Series Coordinator
313 Neville Hall
University of Maine
Orono, ME 04469
[redacted]
www.thirdfactory.net

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271. amy king

Speaking of Do-It-Yourself & Self Publishing -- Susana Gardner's Guts and Gumption

Tue 12 Feb 2008

Two years ago, Susana Gardner tirelessly invited and organized poets

Two years ago, Susana Gardner tirelessly invited and organized poets from all over the world to join the * a dusi/e-chap kollektiv. Those chapbooks were also made available online here: [http://www.dusie.org/contribpage.html]

THIS YEARâ€™S efforts multiplied and are now available here [http://www.dusie.org/], including chapbooks by:

Susana Gardner

Adam Fieled

Tim Armentrout

Anne Heide

Drew Kunz

Chris Pusateri

Elisabeth Workman

Amy King

Hugh & Mary Behm-Steinberg

Joseph Cooper

Dana Ward

Catherine Daly

Wanda Phipps

Giles Goodland

Eileen Tabios

Marco Giovenale

Kaia Sand/Jules Boykoff

Bronwen Tate

Sheila e. Murphy

Lance Newman

Matina L. Stamatakis

Nicole Mauro

Carrie Hunter

Ray Farr

Sarah Mangold

Simone Muench

Bob Marcacci

Michelle Detorie

Paul Klinger

Boyd Spahr

Bill Allegrezza

Logan
Ryan Smith

Cheryl Quimba

Robyn Art

Anne Boyer

Lisa Janssen

Alana Madison

Tom Orange

Jessica Bozek /Eli Queen

Jen Hofer

Marci Nelligan

Kristy Bowen

Sarah Anne & Paris Cox

Jill Stengel

Shanna Compton

John Deming

Sawako Nakayasu

K. Lorraine Graham

J. Scappettone

David Berridge

Mark Lamorueux

Wade Fletcher

Rick Snyder

david-baptiste chirot

Samar Abulhassan

jared hayes

Jill Magi

Mackenzie Carignan

Jane Sprague

Jordan Stempleman

All available here --- > http://www.dusie.org/

~~~~

Interested in reviewing any of these titles? â€œâ€¦ please be sure to check out the Dusie Review Blog, which is for chapbooks, ebooks and bookbooks alike. Request a book to review, or do a write up of one of the easily accessible/ free e-chaps via Dusie to critically review and publish on the Dusie blogsite
~~~~

[http://www.dusie.blogspot.com/]â€ by contacting the Dusie editor here: http://www.dusie.org/adusienote.html .

~~~~~

[* a dusi/e-chap kollektiv is a congregation of poets all of whom have printed a limited edition of 50 chaps of their own design and production under the auspices of Dusie and its first annual collective chap press. The project aims to satisfy two aspects of publishing, the creative small chap which one can easily distribute among peers and have for readings as well as the fabulously viable and easily distributable to a wider readership as an e-chap.]

Thanks Susana & each contributor!

Enjoy,

Amy

_____
Blog

http://www.amyking.org/blog

___
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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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272. Elizabeth Switaj
Re: Elizabeth Switaj - 'Self-publishing'
Tue 12 Feb 2008

It's not simplistic but a personal selection. Any other is welcome to their preferences and combinations; my combinations are more like those the Earth makes of itself to reach the sky, only not as permanent

And there I go muddying my meaning by going beyond sixteen words. Alas!

EKS

On Feb 12, 2008 9:26 AM, Roy Exley <[redacted]> wrote:

> *Elizabeth,*
>
> *A nice bit of simplistic dualism on your behalf, but why heap all the responsibility on Emily Dickinson's shoulders when she is no longer around to justify her position? A choice of either either Zen or Emily is a bit*
~~~~~

> *of*
> *a big call to make, especially as I prefer the bleak nihilism found in the*
> *'confessional' poetry of say Ann Sexton or John Berryman - or do I detect*
> *a*
> *less than subtle application of facetiousness in your reply? But surely*
> *you*
> *can muster up more that sixteen words in response to this message - there*
> *must be a lot of mileage here!*
>
> *Roy Exley.*

↑ Index

273. **Stuart Ross**
Re: Mimeo Author Index
Tue 12 Feb 2008

---

jwcurry is still at it. He has a working Gestetner and a pretty good supply of ink and stencils, so far as I know.

A few years ago, he set up a printing room in the hospitality suite of the Ottawa International Writers Festival and invited writers to come in, type up a sheet, and he spent all night hand-cranking the suckers out. He made a gorgeous big book of the contributions.

Stuart

On 2/12/08 10:13 AM, "mIEKAL aND" <[redacted]> wrote:

> *What I want to know is if anyone is still using mimeography to*
> *produce books. Probably pretty hard to find the stencils at this*
> *point in time.*
>
> *~mIEKAL*
>
> *On Feb 12, 2008, at 12:05 AM, Joel Lewis wrote:*
>
> *Ah, the mimeo, the 8-track cartridge of the poetry world!*

↑ Index

274. **Matt Henriksen**
Fri 2/15 ::: Pierre Joris & Dan Machlin ::: Brooklyn
Tue 12 Feb 2008

The
Burning Chair Readings

invite
you to recalibrate your

The
Burning Chair Readings

invite
you to recalibrate your ears

w/

Pierre
Joris & Dan Machlin

Friday,
February 15th, 2008

7:30
PM

The
Fall Café

307
Smith Street

btwn.
Union & President

Carroll
Garden, Brooklyn

F/G
to Carroll

FREE

Pierre Joris is a poet, translator, essayist & anthologist who left Luxembourg at 19 and has since lived in France, England, Algeria & the United States. He has published over forty books, with, forthcoming in 2008, Aljibar II (poems, a bilingual edition with French translations by Eric Sarner) and Justifying the Margins: Essays 1990-2006 (SALT Publishing). His 2007 publications include the CD Routes, not Roots (with Munir Beken, oud; Mike Bisio, bass; Ben Chadabe, percussion; & Mitch Elrod, guitar) issued by Ta'wil Productions; Aljibar (with French translations by Eric Sarner, published in Luxembourg by Editions PHI) and Meditations on the Stations of Mansour Al-Hallaj 1-21(Anchorite Press, Albany). Recent translations include Paul Celan: Selections, and Lightduress by Paul Celan, which received the 2005 PEN Poetry Translation Award. With Jerome Rothenberg he edited the award-winning anthologies Poems for the Millennium (volumes I & II) and most

recently, Pablo Picasso, The Burial of the Count of Orgaz & Other Poems. He is Professor for poetry and poetics at the University of Albany, State University of New York. Check out his website & his Nomadics blog.

Dan Machlin's first full-length collection of poems Dear Body: was published by Ugly Duckling Presse in Fall 2007. He is also the author of several previous chapbooks: 6x7, This Side Facing You, In Rem; and an audio-CD collaboration with Singer/Cellist Serena Jost, Above Islands. His poems and reviews have recently appeared in/on Critiphoria.org, Crayon, Turntable & Blue Light, and A Portable Boog Reader 2. He is the founding editor of Futurepoem books.

typomag.com/burningchair

flesheatingpoems.blogspot.com

___
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275. Mackowski, Joanie (mackowje)
Re: Self-publishing
Tue 12 Feb 2008

Hi Hugh-- here's another link:
http://alh.oxfordjournals.org/cgi/reprint/8/3/496.pdf

Perhaps it will work better. And the article is: "Why American Poetry is not American Literature," by Joseph Harrington, from _American Literary History_, april 1996. Joanie

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje

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From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Hugh Behm-Steinberg
Sent: Tuesday, February 12, 2008 4:31 PM
To: [redacted]
Subject: Re: Self-publishing

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Joanie

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Joanie Mackowski, PhD
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PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
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276. Sarah Mangold
Introducing Bird Dog, Number Nine
Wed 13 Feb 2008

Sporty and devoted, the Bird Dog has a surprisingly loud bark for its size. Easily recognized by a distinctive orange coat, it needs plenty of exercise and does best in an environment where it has space to roam freely.

This is Bird Dog, Number Nine:

Julia Cohen
Daniel Comiskey
Sarah Anne Cox
Jordan Davis
Shira Dentz
Michelle Detorie
Kate Eichhorn
Nava Fader
Garth Graeper
Terita Heath-Wlaz
Brian Henry

Robert Mittenthal
John Olson
Sharon Lynn Osmond
Jessea Perry
Andrea Rexilius
Judith Roitman
Sandra Simonds
Stephanie Strickland
Mathias Svalina
Eileen R. Tabios
C. McAllister Williams
Paintings from Nita Hill
Plus, Sharon Lynn Osmond reviews Valerie Coulton's The Cellar Dreamer & John Olson reviews Rosmarie Waldrop's Curves to the Apple and Claude Royet-Journoud's theory of prepositions

Single issues $8 postage paid. Subscriptions $15. PayPal or check: www.birddogmagazine.com

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277. Roy Exley
Re: Elizabeth Switaj 'Self-publishing'
Wed 13 Feb 2008

Elizabeth,

Thank you for the bonus of 32 words in your reply, a 200% increase! Thanks also for the poesy which crept into your words with your reference to Earth and sky. The world is of course driven by preferences and the fact that we all have different temperaments and aspirations means that the human ingredient of our world is infinitely diverse and let's be thankful for that. The fact of this rich diversity challenges the writer, of course, and the words which stitch together our experiences of the world and our communication of those experiences color not only our relationships but our ability to inspire others through our sharing of those experiences. Words are ephemeral but illustrate our preferences, briefly exposing our patterns of thought and qualities of soul hopefully with the beauty of one of those starburst fireworks whose pyrotechnics are brief but whose afterimage lingers on first optically and then in our memories to have an impact that is in inverse proportion to the brevity of its illumination. Our enigmatic relationship to words is beautifully addressed by the poetry of the English poet W.S.Graham particularly in his book, 'Malcolm Mooney's Land' but his Collected Poems are also worth looking at. Thanks for the conversation.

Roy Exley.

↑ Index

278. Amanda Earl
Self-publishing
Wed 13 Feb 2008

for all interested in self-publishing, i recommend you check out this very thorough DIY article by Jim Munroe, another one of Canada's indie publishing gurus, after Stuart, of course:

http://nomediakings.org/YouShouldMain.htm

Amanda

↑ Index

279. Karl-Erik Tallmo
Re: Self-publishing
Wed 13 Feb 2008

Note that you might both "fall in" and out of traditional publishing. Not only do unrecognized self-published poets eventually get published by established publishing houses. Some who are "in" also choose to leave their publisher and publish themselves. And some poets and writers get rejected after their first or second book has been published. Publishers mostly try to build longer relationships with poets/writers but this does not always work, and there can be many reasons for that; the actual quality of the work or the state of the market. The distinction between those who self-publish and those published by publishing houses is not always crystal clear.

Karl-Erik Tallmo

--

KARL-ERIK TALLMO, writer, artist, journalist etc.

ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/
COPYRIGHT HISTORY: http://www.copyrighthistory.com

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280. susan maurer
MARCHEN (umlaut over the a)
Wed 13 Feb 2008

---

i am pleased to ssay this new little volume will be coming out in July. Think the normal convention to noumlautness is to spell it maerchen. susan maurer _____ Helping your favorite cause is as easy as instant messaging. You IM, we give. http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join=

↑ Index

281. Sipai Klein
poetry rss feeds
Wed 13 Feb 2008

Hello,

I recently started using Google Reader to bring together rss feeds from different websites...makes weblife a little lighter. Does anyone know poetry websites that use rss feeds?

Thanks,

Sipai

↑ Index

282. David A. Kirschenbaum
Boog City 48 Print and Online PDF Editions Available
Wed 13 Feb 2008

Please forward

Hi all,

The print edition of Boog City 48 will be available tomorrow, Valentine's Day. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc48.pdf

Thanks,
David

Boog City 48

available today

featuring:

Our Politics section

--Jim Behrle's At the Poles provides a comic take on the 2008 presidential election race in comic form.

--"Ameritopia once fancied itself a democracy, but when a financial network with no obligations to the social welfare of the country controls our economy, to whom do we defer?" --from The Ameritopian Dream? by Kristin Prevallet

Our Printed Matter section, edited by Mark Lamoureux

--"Oatis¹ stanzas are soft, quite simply beautiful. Composed of soft fissures. The parts (the integers‹the nouns) blurt themselves out softly into a soft surround." --from Oatis vs. Language; from Two Percept by Martha Oatis (Portable Press at Yo-Yo Labs), reviewed by Alan Davies

--"Language is the evidence of that, and, as is always the case with evidence as such, the beginning of the possibility of change." --from Burnham's a Man With a Van; Rental Van by Clint Burnham (Anvil Press), reviewed by Davies

Our Music section, edited by Jonathan Berger

--"Could Cherry, too, be just another geek rising up from the cool-kid-fanned embers of the fire of self-doubt?" --from Pop-Punk Cherry Tastes Just Right; Life is SweeterŠ by Jerry Cherry, reviewed by Jocelyn Mackenzie

--"After only two releases it¹s obvious that Friend Factory, aka Mike Dillenberger, is the most exciting one-man band since Prince (and, like Prince, he¹s looking to get a real band together)." --from Welcome to the Friend Factory; The Hillside EP and Comeuppance by Friend Factory, reviewed by Justin Remer

Our Comics section

--"Three cartoonists from Berlin visit Israel, three from Tel Aviv visit Germany, and all six report on their experiences via comics." --from Drawing from Berlin and Tel Aviv; Cargo (Avant-Verlag), reviewed by Gary Sullivan

Art editor Brenda Iijima brings us work from Thomas Fink.

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano
(excerpts from each of this issue's poems below)

--Wilton, N.Y.'s Seán M. Dalpiaz with A Round Walk

Rounded steel ordering footsteps that grant a thought
to a guard¹s lips;
lip service cracks the concrete, the state workers

plow their machines through to fill the cracks
with hot tar;

--Nashville, Tenn.'s Tom Orange with from Equal Us

Teach the heavy impact or loss of being. The point at which you said minutes, later embraced, then craved. A haunted soul would not recover the grave. Swirl cut them and sharper. When writing counts the world in its rope (or trope). Let it read slow. Too much of it, there you go.

--Chicago's Charles Rossiter with

Dear Aspiring Writer:
The Fuckaround School of Creative Writing
Welcomes You

We know you will enjoy your time in the Fuckaround program as you experience our brief, though intense, times together in exotic locales around the world.

--the East Village¹s Lisa Cohen with

Sounds of the World¹s Languages

Is your stuff trash?
I just want to make sure that it
gets there.
Everybody does.
And now I¹m really nervous.

And photos from Jason Berger and Greg Fuchs.

And thanks to our copy editor, Joe Bates.

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--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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283. Peter Quartermain
NEW BOOK by Rachel Zolf
Wed 13 Feb 2008

Nomados Literary Publishers is very happy to announce:

SHOOT AND WEEP by RACHEL ZOLF Poetry 36 pp ISBN 978-0-9781072-8-4 @ $10.00 "Rachel Zolf has realized that one of poetry's potentials is to delve into perilous issues and dwell there, exploring the complications. SHOOT AND WEEP does not leave us with any easy answers of what is to be done about the conflicts between Palestine and Israel. But it does insist that we think about it and that we hold several different points of view at the front of our brain as we do this thinking." -Juliana Spahr

ORDER FROM Meredith Quartermain [redacted]. OR Nomados P.O. Box 4031, 349 West Georgia, Vancouver, B.C. V6B 3Z4 OR [redacted] OR [redacted]

Shipping at cost. US$ at par.

OTHER NOMADOS BOOKS

ARTICULATIONS by Fred Wah Poetry 40 pp ISBN 978-0-9781072-5-3 @ $10.00.

WHEN SNAKES AWAKEN by KEN BELFORD Poetry 36 pp ISBN 978-0-9781072-6-0 @ $10.00

VALUE UNMAPPED by ROBERT MITTENTHAL Poetry 36 pp ISBN 978-0-9781072-7-7 @ $10.00

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GOOD EGG BAD SEED by Susan Holbrook ISBN 0-9735337-0-6 @ $10.00

WORLD ON FIRE by Charles Bernstein 24pp ISBN 0-9731521-9-2 @ $10.00

THE IRREPARABLE by Robin Blaser 32pp ISBN 0-9731521-1-7. @ $10.00.

SEVEN GLASS BOWLS by Daphne Marlatt 24pp ISBN 0-9731521-5-X. @ $10.00.

WANDERS. Robin Blaser & Meredith Quartermain 40pp ISBN 0-9731521-0-9 @ $10.00.

A THOUSAND MORNINGS by Meredith Quartermain 90pp ISBN 0-9731521-2-5 @ $10.00.

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

↑ Index

284. Stuart Ross
IF I WERE YOU, by Ron Padgett and friends...
Wed 13 Feb 2008

Last year I published a lovely book that might interest some of you.

IF I WERE YOU

By Ron Padgett

Collaborations with Bill Berkson, Ted Berrigan, Tom Clark, Larry Fagin, Dick Gallup, Allen Ginsberg, Lita Hornick, Alice Notley, Douglas Oliver, James Schuyler, Tom Veitch, and Yu Jian

48 pages in wrappers, cover drawing by Joe Brainard, 376 copies, Proper Tales Press, 2007. (A few copies of the signed/lettered special edition of 26, bound in boards, are still available for US$50 + S&H.)

If you'd like to order a copy, they're US$12 + $4 S&H. Write me for payment options or for a PDF of the cover.

Stuart Ross

↑ Index

285. **mIEKAL aND**
Re: poetry rss feeds
Wed 13 Feb 2008

Every poetry blog out there has an rss feed, I have about 20 of them in my rss reader.. if you have any interest in visual poetry I highly recommend Geof Huth's blog which is extensive & very attentive...

~mIEKAL

I use netvibes.com for my aggregator, it just installs as a homepage in your browser. Works like a charm.

On Feb 13, 2008, at 11:01 AM, Sipai Klein wrote:

> *Hello,*
>
> *I recently started using Google Reader to bring together rss feeds from*
> *different websites...makes weblife a little lighter. Does anyone know*
> *poetry websites that use rss feeds?*
>
> *Thanks,*
>
> *Sipai*

↑ Index

286. **Dan Thomas-Glass**
Re: poetry rss feeds
Wed 13 Feb 2008

Jacket has a good one---

http://jacketmagazine.com/rss/rss.xml

Dan

On Feb 13, 2008 9:01 AM, Sipai Klein <[redacted]> wrote:

> *Hello,*
>
> *I recently started using Google Reader to bring together rss feeds from different websites...makes weblife a little lighter. Does anyone know poetry websites that use rss feeds?*
>
> *Thanks,*
>
> *Sipai*

↑ Index

287. **Camille Martin**

Camille Martin & Susan Holbrook - Test Reading Series

Wed 13 Feb 2008

I'm reading at Toronto's Test Reading Series with Susan Holbrook this Friday - please come if you can!

Camille Martin

Friday, 15 February 2008, 8:00 p.m.

SUSAN HOLBROOK and CAMILLE MARTIN (bios below)

at the Test Reading Series

Mercer Union, A Centre for Contemporary Art

37 Lisgar Street, Toronto

Free (small donations toward the running of the series gratefully accepted)

For more information about the readers (including sample work and contextual notes), recordings of previous installments, and a map, please visit www.testreading.org <http://www.testreading.org/> .

****

SUSAN HOLBROOK teaches North American literatures and Creative Writing at the University of Windsor. She has just co-edited The Letters of Gertrude Stein and Virgil Thomson: Composition as Conversation (Oxford UP, 2008). Her poetry books are misled (Red Deer, 1999) and Good Egg Bad Seed (Nomados, 2004).

CAMILLE MARTIN, a poet and collage artist who recently moved to Toronto from New Orleans, is the author of Codes of Public Sleep (Toronto: BookThug, 2007) as well as several earlier chapbooks. Recent work is published or forthcoming in The Literary Review, PRECIPICe, The Walrus, West Coast Line, This Magazine, White Wall Review, and Peter O'Toole. Her current project is a collection of sonnets. She has presented her work in numerous cities in the United States and Canada. She teaches writing and literature at Ryerson University.

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288. A. J. Patrick Liszkiewicz

Anthology of poetry in support of jailed Burmese poet Saw Wai, now live at ANTI-

Wed 13 Feb 2008

Hello everyone,

In case you've not yet heard: on January 22, 2008, in the country of Myanmar, a man named Saw Wai was jailed for writing a poem. The eight-line poem, "February 14," had been published the previous day in the popular Burmese weekly A Chit (or The Love Journal), and is about a man who learns the true meaning of love when his heart is broken by a fashion model. Because "February 14" looks the part of a saccharine Valentine, Burmese government censors missed its hidden message: when read top-to-bottom, the first word of each line forms the phrase, "Power Crazy Senior General Than Shwe."

Senior General Than Shwe leads the military junta that has ruled Myanmar for almost twenty years. After seizing control of the Burmese government in 1988, the junta refused to relinquish power in 1990, when a democratic political party led by Nobel Peace Prize laureate Aung San Suu Kyi won a popular election by an enormous margin. Suu Kyi has been in a Burmese prison for twelve of the past eighteen years; Than Shwe has been the country's dictator for the past fifteen. Saw Wai has been in prison, unable to see his family, for almost three weeks.

Than Shwe's junta has long detained critics and dissidents for indefinite periods of time. But their methods do not stop at imprisonment. There are many accounts, some first-hand, of jailed dissidents being tortured while imprisoned. And in September, 2007, Than Shwe's troops opened fire on a peaceful, pro-democracy demonstration and killed more than thirty people, including several Buddhist monks who were leading the protests. It is unclear what will happen to Saw Wai, but with each day he spends in prison, it becomes clearer that his message is true.

In response to Saw Wai's situation, I have edited a small, twelve-poet anthology of poems that each contain the phrase, "Power Crazy Senior General Than Shwe," in a manner that remains faithful to Saw Wai's poem. (The phrase is also the chapbook's title.) The anthology has been published in the online literary journal ANTI- (http://anti-poetry.com/chapbook1/), and may be freely downloaded and distributed. As the editor of ANTI-, Steven D. Schroeder, has written, "[this project] takes advantage of the fast turnaround time and unique presentation possibilities of the online format, and... stands against something that's clearly important and worth fighting." Participating poets have remarkably different backgrounds, and hail from California, Indiana, Michigan, New York, Oregon, Virginia, Washington, and elsewhere; one poet has never before been published, while another has won the National Book Award (Phillippines) five times.

What unites these poets is the desire to speak and act against injustice. And sociable web media have allowed this to happen. I first heard about Saw Wai's jailing via another poet's blog, on January 24th; I immediately wrote and posted a poem-response on my blog, and began soliciting other bloggers I knew to do the same; I also contacted the editor of ANTI-, who had previously published my work in another venue, and proposed that I guest edit a small, chapbook-sized collection of such poetry. Via e-mail, listservs, blogs, and the like, the project was developed from conception to completion and publication in sixteen days. The speed of this realization was essential to the project, for as I write this Saw Wai is sitting in a jail cell in Myanmar. And this project is first and foremost concerned with raising awareness of that fact.

With this in mind, I invite you to read and freely distribute the chapbook. Share it in any way you see fit. The sociable web carries with it the potential to speak across and through boundaries of all kinds, and though it remains to be seen whether our voices can penetrate the walls of Saw Wai's jail cell, we can at least allow Saw Wai's voice to break through them, by speaking through us.

Thanks very much,
A. J. Patrick Liszkiewicz

↑ Index

289. Kimmelman, Burt
Reading in NYC
Wed 13 Feb 2008

An Evening of Marsh Hawk Press Poetry

Readings by

Jane Augustine, Burt Kimmelman, Sandy McIntosh, Stephen Paul Miller, and Rochelle Ratner.

Hosted by Dorothy Friedman

February 28, 2008 (a Thursday)

8 to 10 PM

The Living Theater

21 Clinton Street (between Stanton and Houston Streets)

New York City

One flight down

[redacted]

http://www.livingtheatre.org/livingpoetry.html

and

http://www.livingtheatre.org/

Directions:

21 Clinton Street, New York City
Houston Street Bus M21
Avenue B bus M9

Subway: F train to "2nd Avenue" (exit front of train on 1st Ave; walk east along Houston)
or F train to "Delancey Street"

Admission Free

↑ Index

290. Rob McLennan
house: a (tiny) memoir
Wed 13 Feb 2008

---

house: a (tiny) memoir (a work-in-progress);

lately I've been posting these little early 1970s prose memoir bits about Glengarry County & the farm on my blog (with photos of the same); the list of what's up so far is here:

http://robmclennansindex.blogspot.com/2008/02/house-tiny-memoir.html

because I'm west, I'm slowly running out of photos, but hope to get more when I'm in Ottawa in April, maybe farm soon after that; who knows, I may even get a book out of it...?

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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291. CA Conrad

PhillySound poets read in NYC for PEACE ON A SERIES /\\//\\\\////\\\\\\//////\\\\\\\\/////////

Wed 13 Feb 2008

PhillySound poets read in NYC for PEACE ON A SERIES
/\\//\\\\////\\\\\\//////\\\\\\\\/////////
Thom Donovan's PEACE ON A has invited PhillySound
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

BE THERE FOR A GREAT NIGHT OF POETRY!
Saturday, MARCH 1st
8pm

166 Avenue A (btwn 10th & 11th)
APARTMENT #2

PhillySound READERS WILL BE:

CAConrad
Mytili Jagannathan
Dorothea Lasky
Chris McCreary
Frank Sherlock
Kevin Varrone

↑ Index

292. steve russell

William Vollmann/Poor People/Violence/Whores For Gloria

Wed 13 Feb 2008

How many people on the list are familiar with William Vollmann? I had him sign a bunch of books recently. He's a monster. Greatness. I saw and heard GREATNESS.

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

293. **steve d. dalachinsky**
Re: self-publishing (review journal)
Thu 14 Feb 2008

---

hey we can review our own self published works a new form of chronie criticism
On Tue, 12 Feb 2008 15:15:37 -0600 Charlie Rossiter
<[redacted]> writes:
> Christophe
>
> It seems you have hit upon a niche that it's worth taking a go at.
>
> I think it will need some kind of frame for credibility--e.g. so I
> don't
> have my mother send in the review and say I'm the next Whitman,
> maybe you
> assign reviews. Maybe each review includes a sample poem. I don't
> know.
> Something to think about.
>
> Charlie
>
> --
> "WALK in the world
> you can't see anything from a car window,
> still less from a plane or from the moon"
> William Carlos Williams
>
> www.poetrypoetry.com
> where you hear poems read by poets who wrote them
>
> www.myspace.com/charlierossiter
> hear Charlie as solo performance poet
>
> www.myspace.com/avantretro (hear avantretro poems)
>
> www.myspace.com/whiskeybucketbluesreview
> hear Charlie & Henry sing the blues

>
> www.myspace.com/jackthe71special
> hear Jack's original blues, blues rock & roots
>
>

↑ Index

294. **Barry Schwabsky**
Re: IF I WERE YOU, by Ron Padgett and friends...
Thu 14 Feb 2008

----- Original Message -
I'll bite. How much for postage to the UK?

----- Original Message ----
From: Stuart Ross <[redacted]>
To: [redacted]
Sent: Wednesday, 13 February, 2008 7:33:21 PM
Subject: IF I WERE YOU, by Ron Padgett and friends...

Last year I published a lovely book that might interest some of you.

IF I WERE YOU

By Ron Padgett

Collaborations with Bill Berkson, Ted Berrigan, Tom Clark, Larry Fagin, Dick Gallup, Allen Ginsberg, Lita Hornick, Alice Notley, Douglas Oliver, James Schuyler, Tom Veitch, and Yu Jian

48 pages in wrappers, cover drawing by Joe Brainard, 376 copies, Proper Tales Press, 2007. (A few copies of the signed/lettered special edition of 26, bound in boards, are still available for US$50 + S&H.)

If you'd like to order a copy, they're US$12 + $4 S&H. Write me for payment options or for a PDF of the cover.

Stuart Ross

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295. **daniel Ereditario**
new readings & video art at Meshworks archive
Thu 14 Feb 2008

---

friends,

there is much to see at the Meshworks archive these days. we have readings up from Rae Armantrout and Trevor Joyce. we have Catherine Walsh, Geoffrey

Squires, and Michael Smith from SoundEye 2007. there is video art work to complement/supplement readings: Justin Katko's "Aubade", Sean Bonney's "mysteries of hackney" trilogy, "not your father's depression" by Keith Tuma & myself, as well as a copy of Tom Raworth's work-in-progress, _Hands_. do enjoy all of this along with the popular "Song 4 Poo" by cris cheek.

in the not too distant future, we'll have selected readings from the Diversity in African American Poetry Festival in 2003, as well as Kate Fagan and Peter Manson at SoundEye.

you can find us at: http://youtube.com/meshworks
or at: http://www.orgs.muohio.edu/meshworks

<3
daniel Ereditario

↑ Index

296. **Gary Sullivan**
Ouch!
Thu 14 Feb 2008

See:

http://garysullivan.blogspot.com

_____ Helping your favorite cause is as easy as instant messaging. You IM, we give.
http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join=

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297. **David Chirot**
Fwd: Poetry vs. Prose in the Presidential Campaign?
Thu 14 Feb 2008

This includes Harold Bloom on Barak Obama's two poetic Juvenulia

http://poetry.about.com/b/2008/02/14/poetry-vs-prose-in-the-presidential-campaign.htm---

↑ Index

298. **Christophe Casamassima**
Call for Works and Reviews: Schemata for Self-Published Materials Review
Thu 14 Feb 2008

Hi, everyone,

in the last few days I have received strong and enthusiastic feedback from a number of group members. I want to briefly express my thanks and gratitude for giving small, private ventures some legitimacy. Now I'm pressed (literally) to begin from the bottom:

In the next few weeks I'll be putting out calls for independently published projects. And it doesn't have to be books, mind you, but any "object" that was produced to be sold/distributed/marketed.

Please send me an eMail if you would like to do the following:

1. suggest titles or individuals who I may contact
2. send me materials you've published yourself that you want reviewed
3. volunteer to review any number of materials that you see as an important contribution to the DIY ethic

my contact info is below

Christophe Casamassima
2280 Druid Park Drive
Baltimore, MD 21211

[redacted]

Thank you...

=
USPS-Approved Locking Mailbox Units
Stop mail theft. Free shipping on all USPS-approved locking mailbox units.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=24add739ced4571d7708f1e590867a00

--
Powered By Outblaze

↑ Index

299. Barry Schwabsky
Re: self-publishing (review journal)
Thu 14 Feb 2008

----- Original Message ----
From: steve d. d
Walt Whitman did it.

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]

Sent: Thursday, 14 February, 2008 9:11:05 AM
Subject: Re: self-publishing (review journal)

hey we can review our own self published works a new form of chronie criticism
On Tue, 12 Feb 2008 15:15:37 -0600 Charlie Rossiter
<[redacted]> writes:
> Christophe
>
> It seems you have hit upon a niche that it's worth taking a go at.
>
> I think it will need some kind of frame for credibility--e.g. so I
> don't
> have my mother send in the review and say I'm the next Whitman,
> maybe you
> assign reviews. Maybe each review includes a sample poem. I don't
> know.
> Something to think about.
>
> Charlie
>
> --
> "WALK in the world
> you can't see anything from a car window,
> still less from a plane or from the moon"
> William Carlos Williams
>
> www.poetrypoetry.com
> where you hear poems read by poets who wrote them
>
> www.myspace.com/charlierossiter
> hear Charlie as solo performance poet
>
> www.myspace.com/avantretro (hear avantretro poems)
>
> www.myspace.com/whiskeybucketbluesreview
> hear Charlie & Henry sing the blues
>
> www.myspace.com/jackthe71special
> hear Jack's original blues, blues rock & roots
>
>

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300. Dan Thomas-Glass
peter gizzi's
Thu 14 Feb 2008

email? Back channel if you got it, would be much appreciated---

Dan

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301. Eric Elshtain
New Beard of Bees Chapbook
Thu 14 Feb 2008

—

↑ Index

302. Tom Orange
Catherine Wagner at Vanderbilt University
Thu 14 Feb 2008

Vanderbilt Writing Studio Presents:

On Writing, with Catherine Wagner

Friday, February 15
4:30-6:00 pm
Alumni Hall 117

On Writing is a series of conversations with faculty and other advanced writers at Vanderbilt about their writing practices. Conversations examine writers' eccentricities and the ways in which a given writer generates ideas, cultivates a style, and responds to various writing situations.

Catherine Wagner is the author of two books of poems, Miss America and Macular Hole, and co-editor of Not for Mothers Only: Contemporary Poems on Child-Getting and Child-Rearing (all from Fence Books). She is the winner of the Ruth Lilly Prize and was a Teaching-Writing Fellow at the Iowa Writers Workshop. A native of Baltimore, Maryland, she is currently an Assistant Professor of English at Miami University in Oxford, Ohio.

Reception to follow.

Writing Studio
Vanderbilt University
117 Alumni Hall

Nashville, TN 37240
[redacted]

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303. Lisa Samuels

Re: William Vollmann/Poor People/Violence/Whores For Gloria

Thu 14 Feb 2008

Vollmann has done fabulous raw and complex writing - I got hooked with the (alas unfinished) Seven Dream series,
though I haven't liked as well the long books he's done since he stopped trying to finish that novel series.
Certainly Whores for Gloria and Butterfly Stories and some of 13 Stories and 13 Epitaphs are intensely
effective short works in abjection, longing, the eviscerating world.
I often think of him in the same vein as Kathy Acker: the exposed self in the exposed world:
to paraphrase Acker: 'nowadays I can write any way I want, because nobody gives a shit about writing and ideas;
all anyone cares about is money.' Vollmann has a grip on the kinds of brutally creative, totally smart,
literarily attuned (even as defiant), world-and-flesh-devouring broken writing that motivated Acker, I think.
A happy find.
Lisa

On 2/13/08, steve russell <[redacted]> wrote:
>
> How many people on the list are familiar with William Vollmann? I had him
> sign a bunch of books recently. He's a monster. Greatness. I saw and heard
> GREATNESS.
>
>
> ---
> Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it
> now.
>

↑ Index

304. Kenneth R James
Re: William Vollmann/Poor People/Violence/Whores For Gloria
Thu 14 Feb 2008

Vollmann: Incredible. I don't think it's possible to be a more ambitious writer. How he manages to crank out the material he does at such a clip is a mystery. Indeed, often I feel his reach exceeds his grasp; I wish he'd slow down a little, take a breather and think about what he's doing, find a really ruthless editor, and get right back to work. I have the full seven-volume version of his meditation on violence and I can't wait for the next "Seven Dreams" volume to come out.

-- KJ

On Wed Feb 13 23:46 , steve russell sent:

>How many people on the list are familiar with William Vollmann?
I had him sign a bunch of books recently. He's a monster.
Greatness. I saw and heard GREATNESS.
>
>
>----------
>Be a better friend, newshound, and know-it-all with Yahoo!
Mobile. Try it now.
>

↑ Index

305. Skip Fox
Re: William Vollmann/Poor People/Violence/Whores For Gloria
Thu 14 Feb 2008

Very fine writer.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: Wednesday, February 13, 2008 10:46 PM
To: [redacted]
Subject: William Vollmann/Poor People/Violence/Whores For Gloria

How many people on the list are familiar with William Vollmann? I had him sign a bunch of books recently. He's a monster. Greatness. I saw and heard GREATNESS.

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

306. **Kimmelman, Burt**

Corrected Date for Marsh Hawk Press Poets Reading at The Living Theatre

Thu 14 Feb 2008

Hi,

I sent the WRONG DATE. I'M TERRIBLY SORRY!

The correct date is FEBRUARY 25TH. Please see below.

An Evening of Marsh Hawk Press Poetry Readings by

Jane Augustine, Burt Kimmelman, Sandy McIntosh, Stephen Paul Miller, and Rochelle Ratner.

Hosted by Dorothy Friedman

February 25, 2008

8 to 10 PM

The Living Theater

21 Clinton Street (between Stanton and Houston Streets)

New York City

One flight down

[redacted]

http://www.livingtheatre.org/livingpoetry.html

and

http://www.livingtheatre.org/

Directions:

21 Clinton Street, New York City
Houston Street Bus M21
Avenue B bus M9

Subway: F train to "2nd Avenue" (exit front of train on 1st Ave; walk east along Houston)
or F train to "Delancey Street"

Admission Free

↑ Index

307. Camille Martin
more collages on Camille Martin's website
Thu 14 Feb 2008

I've added a couple of pages of collages to my website: "Collages 5" and "Ransom notes." I hope you enjoy them!

Camille

http://www.camillemartin.ca

↑ Index

308. steve russell
Re: Fwd: Poetry vs. Prose in the Presidential Campaign?
Thu 14 Feb 2008

Hilarious article. My main man, Harold, calls Jimmy Carter the worst poet in the United States. Poor Jimmy. Maybe he'll stop writing that drek someday.

David Chirot <[redacted]> wrote: This includes Harold Bloom on Barak Obama's two poetic Juvenulia

http://poetry.about.com/b/2008/02/14/poetry-vs-prose-in-the-presidential-campaign.htm---

---
Never miss a thing. Make Yahoo your homepage.

↑ Index

309. William Allegrezza
Series A--reading in Chicago this Tuesday.
Thu 14 Feb 2008

SERIES A--Come hear Betsy Wheeler and Joshua Marie Wilkinson read this coming Tuesday!

Series A is dedicated to experimental writing. This session features Betsy Wheeler and Joshua Marie Wilkinson.

Tue 2/19, 7 PM,
Hyde Park Art Center,
5020 S. Cornell,
Chicago, IL
[redacted]

BYOB.

For more information, see www.moriapoetry.com/seriesa.html.

Originally from the Upper Mississippi River Valley, Betsy Wheeler studied poetry and the art of the book at the University of Wisconsin, LaCrosse where she was a Maple House Fellow for Sutton Hoo Press. She received her MFA in poetry from The Ohio State University in 2005, then lived, worked, and wrote as the Stadler Fellow at Bucknell University's Stadler Center for Poetry from 2005-2007. Her poems have recently appeared in *MiPOesias, Pebble Lake Review, Forklift Ohio, Ping Pong*, and *Absent*. Her chapbook, *Start Here*, is available from Small Anchor Press. Co-editor of Pilot and Pilot Books, she lives in Northampton, Massachusetts where she works for Wondertime magazine.

Joshua Marie Wilkinson was born and raised in Seattle and has since lived in Arizona, Ireland, Slovakia, and Colorado. He is the author of three books, and two more which are forthcoming next year: *The Book of Whispering in the Projection Booth* from Tupelo and an anthology of younger poets in conversation with their mentors from University of Iowa Press. His film about the Chicago-based band Califone is nearly complete, and he teaches creative writing and literature at Loyola University.

Bill Allegrezza

↑ Index

310. Michael Hennessey

Re: William Vollmann/Poor People/Violence/Whores For Gloria

Thu 14 Feb 2008

I agree: Vollmann's talents are as prolific as his subject matter is raw, yet elegantly rendered. My personal favorite is *The Atlas*, which consists of twenty-six matched pairs of stories (many of which are comprised of various journalistic fragments and Kawabata-esque reductions of his other novels, originating from scattered geographic locations) which come before and after the keystone story (practically a novella), "The Atlas" -- all of this framed by chapters titled "Opening the Book" and "Closing the Book." It's perhaps the finest example of Vollmann's use of structuring conceits to spur his creative output, though *The Rainbow Stories*, which writes to the colors of the visible spectrum, and *13 Stories and 13 Epitaphs* work similarly.

In regards to his tremendous output: I asked him about this when he did a reading in Philadelphia a few years back, wondering how one can manage to be so engaged in the world, and simultaneously find time to step away from it long enough to write about it. Apparently, his strength is a sound and rigorous daily writing habit. As he explained (I paraphrase here), "I'll have folks over at my

house, have a nice meal, enjoy our conversation, but there comes a point where I say, 'you're welcome to stay and make yourselves at home, drink my liquor and so forth, but I'm going upstairs to write.'" This seems to have long been his practice, since legend has him sleeping under his desk at work while writing *An Afghanistan Picture Show* in the mid-80s (spending his evenings composing the book on the office's computers), and even more incredibly, he writes everything longhand since his obsessive typing eventually led to serious carpel-tunnel syndrome.

I also agree that a little more judicious editing might be in order. Sometime, the sheer scale of his works can be off-putting, and though, about five years ago, I was a fervent reader of his work, I can't bring myself to read any of the newer books. Moreover, I've always preferred the more contemporary/reportage works (including the aforementioned, plus *Butterfly Stories* and *Whores for Gloria*) to the historical fables.

-mike-

Michael S. Hennessey
Managing Editor, PennSound
http://writing.upenn.edu/pennsound/

On Thu, Feb 14, 2008 at 11:18 AM, Kenneth R James <[redacted]> wrote:

> *Vollmann: Incredible. I don't think it's possible to be a more ambitious writer. How he manages to crank out the material he does at such a clip is a mystery. Indeed, often I feel his reach exceeds his grasp; I wish he'd slow down a little, take a breather and think about what he's doing, find a really ruthless editor, and get right back to work. I have the full seven-volume version of his meditation on violence and I can't wait for the next "Seven Dreams" volume to come out.*
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> *How many people on the list are familiar with William Vollmann? I had him sign a bunch of books recently. He's a monster. Greatness. I saw and heard GREATNESS.*
>
> *---*
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

↑ Index

311. Gabriel Gudding

ezra pound as asshole - literature as abomination

Thu 14 Feb 2008

Yesterday -- February 13 -- I received notice from the MLA publications committee that it is putting out another volume on Pound. The email from MLA included a link to a survey -- asking the respondent how to teach Pound.

I didn't even bother filling out the survey, because I teach Pound as an abomination, as the canonizing of hatred, as a case study of the power of consecration dynamics. In short, I teach Pound's very canonicity as an indictment of literature itself as a project of power. (The name of the proposed volume and its editor, as well as a link to the site, are at the bottom of this post).

Also yesterday -- in 1946 -- February 13 -- Ezra Loomis Pound, who advocated killing "big kikes" in a "pogrom from the top" and said "it might be a good thing to hang Roosevelt and a few hundred yidds," was declared insane by a jury and sentenced to reside in St. Elizabeths Hospital.

Two years later he would be awarded the first annual Bollingen Prize, on whose ten person panel T S Eliot served, who said of himself, "I have no objection to being called a bigot myself."

The jury made this statement: "The fellows are aware that objections may be made to awarding a prize to a man situated as is Mr. Pound.... To permit other considerations than that of poetic achievement to sway the decision would destroy the significance of the award and would in principle deny the validity of that objective perception of value on which civilized society must rest." (quote from Sieburth's fulsome intro to /The Pisan Cantos/)

Jed Rasula writes, "What was crucial was the preservation of the administrative security system that had assumed custodial control of poetry (not just Pound's poetry)...." (APWM, 114)

I call Sieburth's introduction to /The Pisan Cantos/ "fulsome" because of his elision and effacement of Pound's racism: the rhetoric of Sieburth's intro to /The Pisan Cantos/ is unconscionably apologetic about Pound's racism (toward both African-Americans and Jews, and the intro basically COMPLETELY elides the horror of Pound's anti-semitism and his anti-Slavism to boot).

The furthest Sieburth goes in his introduction is to say Pound had "conflicted attitudes to race" and that he is "insouciantly condescending" in his use of racial hate speech and that Pound's views "might have been" "paternalistic." That's just from one page -- xxi -- of Sieburth's intro. Sieburth's introduction on

the point of race does not even mention Pound's advocating systematic pograms.

Please note: This post is not critical of Rasula. The valence of my post is this: It states a beef with Sieburth and the culture industry that has canonized a writer like Pound -- doing so essentially via the same legitimations outlined in the statement I quote from the Bollingen Prize committee -- a statement now 52 years old.

Rasula is quoted here not to be critical of Rasula but to underscore (a) what the Bollingen Prize committee's statement was really about (control of the dynamics of consecration at the cost of effacing Pound as a poet of hatred), and (b) that essentially Pound's continued canonicity is not about Pound per se (because Pound = Anti-Semitism, Pound = Hate) but about the exercise of consecration itself.

If Pound's canonicity tells us anything, it's that consecration's object is clearly irrelevant.

Pound is now a "high capital" object against which to exercise the muscles of consecration -- which is precisely what Sieburth does in his introduction. And that is probably precisely what this new book will do.

Approaches to Teaching Ezra Pound’s Poetry and Prose, edited by Demetres P. Tryphonopoulos. "We ask, first, that you respond to a brief questionnaire available on the MLA Web site at www.mla.org/approaches"

Gabe
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

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312. Brian Clements
Selling Papers/Archives to Libraries
Thu 14 Feb 2008

I wonder if anyone has any advice on where to get information or guidance on negotiating the purchase of personal papers with university libraries? I'm trying to help out a well-known, widely published poet who has about sixty years worth of papers, drafts, correspondence, artwork, etc. archived but has no idea how to go about organizing the materials, contacting libraries, or negotiating the sales (not to mention reasonable rates for this sort of thing). Neither do I. The poet is not affiliated with a university. Are there people who broker this sort of thing? Any guidance or suggestions would be greatly appreciated.

Thanks,
Brian

Firewheel Editions/Sentence: A Journal of Prose Poetics
Box 7
181 White St.
Western Connecticut State University
Danbury, CT 06810

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313. steve russell
Re: William Vollmann/Poor People/Violence/Whores For Gloria
Thu 14 Feb 2008

Vollmann/Acker. I can see that. Great writers, poets, are noted for their excess. Think of Faulkner. Or Pound. John Berryman. Joyce or Samuel Beckett. Vollmann, I think, is in the big leagues. He's the anti Updike. No suburban comedy of manners for Mr. W V.

Lisa Samuels <[redacted]> wrote: Vollmann has done fabulous raw and complex writing - I got hooked with the
(alas unfinished) Seven Dream series,
though I haven't liked as well the long books he's done since he stopped trying to finish that novel series.
Certainly Whores for Gloria and Butterfly Stories and some of 13 Stories and 13 Epitaphs are intensely
effective short works in abjection, longing, the eviscerating world.
I often think of him in the same vein as Kathy Acker: the exposed self in the exposed world:
to paraphrase Acker: 'nowadays I can write any way I want, because nobody gives a shit about writing and ideas;
all anyone cares about is money.' Vollmann has a grip on the kinds of brutally creative, totally smart,
literarily attuned (even as defiant), world-and-flesh-devouring broken writing that motivated Acker, I think.
A happy find.
Lisa

On 2/13/08, steve russell
 wrote:
>
> How many people on the list are familiar with William Vollmann? I had him
> sign a bunch of books recently. He's a monster. Greatness. I saw and heard
> GREATNESS.

>
>
> ---
> Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it
> now.
>

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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314. Eric Dickey
publishing translations of German
Thu 14 Feb 2008

Before I launch into my own research for a publisher, I thought I would ask y'all.

I have an English translation of a very contemporary German poet's ninth book. It's a language driven collection with elements of form and meter.

Could anybody recommend a US publisher?

Othewise, I will consult ALTA and Writer's Market.

Thank you.

Never miss a thing. Make Yahoo your homepage.

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315. David Applegate
Craft question
Thu 14 Feb 2008

---

dear U.B. Poetics,

I have a D.I.Y. publishing question & thought this might be an appropriate forum to ask for advice.

I'm looking for some 8.5" x 11" paper which can be run through a standard copy machine. I'd like it to be of higher quality than your run-of-the-mill copy paper but cheaper than "artist quality" inkjet paper (which appears to be manufactured mostly for art prints rather than poetry, anyway...)

Has anyone had experience with different kinds of paper? Any recommendations and all advice welcome. Feel free to send e-mail to [redacted] as this topic may not be of interest to everyone...

Thanks in advance,

David Applegate
www.badnoiseproductions.com

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316. **Jilly Dybka**
Re: Catherine Wagner at Vanderbilt University
Thu 14 Feb 2008

Do you know if this is open to the public? I tried that number & got a voicemail.

Thanks
Jilly

On Thu, Feb 14, 2008 at 10:13 AM, Tom Orange <[redacted]> wrote:
> Vanderbilt Writing Studio Presents:
>
> On Writing, with Catherine Wagner
>
> Friday, February 15
> 4:30-6:00 pm
> Alumni Hall 117
>
> On Writing is a series of conversations with faculty and other
> advanced writers at Vanderbilt about their writing practices.
> Conversations examine writers' eccentricities and the ways in which a
> given writer generates ideas, cultivates a style, and responds to
> various writing situations.
>
> Catherine Wagner is the author of two books of poems, Miss America
> and Macular Hole, and co-editor of Not for Mothers Only: Contemporary
> Poems on Child-Getting and Child-Rearing (all from Fence Books). She
> is the winner of the Ruth Lilly Prize and was a Teaching-Writing
> Fellow at the Iowa Writers Workshop. A native of Baltimore, Maryland,
> she is currently an Assistant Professor of English at Miami
> University in Oxford, Ohio.
>
> Reception to follow.
>
> Writing Studio
> Vanderbilt University
> 117 Alumni Hall
> Nashville, TN 37240

> [redacted]
>

--
Jilly Dybka, WA4CZD
[redacted]

Ron Paul 2008 - TN 7th District Leader

Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka

Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

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317. Pierre Joris
Re: William Vollmann/Poor People/Violence/Whores For Gloria
Thu 14 Feb 2008

Bill's a great writer indeed, and an excellent friend. Spent time together in Berlin as he was finishing "Europe Central" – an excellent book. And the stories he tells are as good as those he writes. – Pierre

On Feb 13, 2008, at 11:46 PM, steve russell wrote:

> *How many people on the list are familiar with William Vollmann? I had him sign a bunch of books recently. He's a monster. Greatness. I saw and heard GREATNESS.*
>
> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]

http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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318. Poetry Project
Events at The Poetry Project February
Thu 14 Feb 2008

Hi Everyone,

We have three great events planned for next week. Maybe we¹ll see you here?

Monday, February 18, 8 PM
Erik Anderson & Selah Saterstrom

Erik Anderson¹s poems and reviews have appeared or are forthcoming in American Letters & Commentary, Sleeping Fish, Jacket, Rain Taxi, Marginalia, CAB/NET, The Poetry Project Newsletter, Cranky, Bombay Gin, and others. A contributing poetry editor at the Denver Quarterly, he also edits, with Anne Waldman, the mail-art magazine Thuggery & Grace. He is a graduate of the Jack Kerouac School at Naropa University and is currently a PhD candidate at the University of Denver. An excerpt from his land-art project, The Poetics of Trespass, is available at parceljournal.org. Selah Saterstrom is the author of The Meat and Spirit Plan and The Pink Institution [both published by Coffee House Press]. Her work can be found in Bombay Gin, Not Enough Night, Tarpaulin Sky, and other places. She co-curates SLAB PROJECTS, an artist/writer-curator initiative concerned with exploring the gaps between decay and reconstruction in ruined or abandoned landscapes. She teaches in the creative writing program at the University of Denver and in the Naropa Summer Writing Program.

Wednesday, February 20, 8 PM
Alison Knowles & Jerome Rothenberg

In the sixties Alison Knowles created Notations, a book with John Cage, and Coeurs Volants with Marcel Duchamp, both produced with the Something Else Press. With Fluxus she made The Bean Rolls, a canned book that appeared in the Whitney's "The American Century" (2000). The Big Book (1967) followed, a walk-in book with 8-foot pages, as well as The House of Dust. This was the first computerized poetry on record, winning her a Guggenheim fellowship. In 2001, she performed and exhibited her new paper / sound works at the Drawing Center in New York. She will perform Giant Bean Turner, which combines two of her favorite materials (beans and flax paper), at the Guggenheim in 2009. She will be performing with Joshua Selman and Jessica Higgins. Poet,

translator, anthologist and founding figure of ethnopoetics. Jerome Rothenberg is the author of over seventy books of poetry including Poems for the Game of Silence, A Seneca Journal, That Dada Strain, A Paradise of Poets and Pref-faces & Other Writings. New Directions has recently published Triptych which presents his three long series poems in one volume: Poland/1931, Khurbn, and The Burning Babe. Describing his poetry career as "an ongoing attempt to reinterpret the poetic past from the point of view of the present," he has edited seven major assemblages of traditional and contemporary poetry and four important poetry magazines. Rothenberg has been the recipient of many honors, including an American Book Award, two PEN Oakland Josephine Miles Literary Awards, and two PEN Center USA West Translation Awards. In 2001 he was elected to the World Academy of Poetry (UNESCO).

Friday, February 22, 10 PM
Landis Everson Memorial

Please join us as we pay tribute to the life and poetry of Landis Everson. Readers will include Bill Berkson, Bill Corbett, John Hennessy, Matthew Henriksen, Katia Kapovich, Mark Lamoureux, Ben Mazer, Stephen Sturgeon, Jason Zuzga, Mark Schorr, Brian Henry, Ethan Nosowsky, Stacy Szymaszek and Andrew Zawacki.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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319. **mez breeze**
Re: Ouch!
Thu 14 Feb 2008

Also c:

http://netwurker.livejournal.com

On Thu, Feb 14, 2008 at 11:44 PM, Gary Sullivan <[redacted]> wrote:

> *See:*
>
> *http://garysullivan.blogspot.com*
>
> _____
> *Helping your favorite cause is as easy as instant messaging. You IM, we give.*
> *http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join*

--
: mmo.[s]tabbings.ripple+sh[ape.avian.l]ift :
: http://netwurker.livejournal.com
: http://disapposable.blogspot.com/
: http://twitter.com/netwurker

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320. **Layne Russell**
Re: self-publishing (review journal)
Thu 14 Feb 2008

I like it.
----- Original Message -----
From: steve d. dalachinsky
To: [redacted]
Sent: Thursday, February 14, 2008 1:11 AM
Subject: Re: self-publishing (review journal)

hey we can review our own self published works a new form of chronie criticism
On Tue, 12 Feb 2008 15:15:37 -0600 Charlie Rossiter
<[redacted]> writes:
> Christophe
>
> It seems you have hit upon a niche that it's worth taking a go at.
>

> I think it will need some kind of frame for credibility--e.g. so I
> don't
> have my mother send in the review and say I'm the next Whitman,
> maybe you
> assign reviews. Maybe each review includes a sample poem. I don't
> know.
> Something to think about.
>
> Charlie
>
>

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321. **gfrym**
Re: Selling Papers/Archives to Libraries
Thu 14 Feb 2008

Yes, there are many archive brokers. Backchannel me. I have several suggestions.
Gloria

----- Original Message -----
From: "Brian Clements" <[redacted]>
To: <[redacted]>
Sent: Thursday, February 14, 2008 10:21 AM
Subject: Selling Papers/Archives to Libraries

> *I wonder if anyone has any advice on where to get information or guidance on negotiating the purchase of personal papers with university libraries? I'm trying to help out a well-known, widely published poet who has about sixty years worth of papers, drafts, correspondence, artwork, etc. archived but has no idea how to go about organizing the materials, contacting libraries, or negotiating the sales (not to mention reasonable rates for this sort of thing). Neither do I. The poet is not affiliated with a university. Are there people who broker this sort of thing? Any guidance or suggestions would be greatly appreciated.*
>
> *Thanks,*
> *Brian*
>
> *Firewheel Editions/Sentence: A Journal of Prose Poetics*
> *Box 7*
> *181 White St.*
> *Western Connecticut State University*
> *Danbury, CT 06810*

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322. **steve russell**

Re: William Vollmann/Poor People/Violence/Whores For Gloria

Thu 14 Feb 2008

---

he signed "Europe Central" for me and drew a cool cartoon. During the Q & A period, I asked him if he'd ever settle down in suburbia and write witty, domestic novels of manners. He said no. I got a few laughs, but really, I couldn't frame my more serious question, couldn't be concise, so I ended up being myself, a wise ass. Vollman didn't mind.

Pierre Joris <[redacted]> wrote: Bill's a great writer indeed, and an excellent friend. Spent time together in Berlin as he was finishing "Europe Central" – an excellent book. And the stories he tells are as good as those he writes. – Pierre

On Feb 13, 2008, at 11:46 PM, steve russell wrote:

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> ---
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

Never miss a thing. Make Yahoo your homepage.

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323. Shankar, Ravi (English)

Happy Valentine's Day! Drunken Boat announces Issue#9!

Thu 14 Feb 2008

---

http://www.drunkenboat.com

Announcing the premiere of Drunken Boat, the international online journal of the arts, Issue #9, Winter 2007/2008. A triple issue dedicated to Part 2 of the inaugural PanLiterary Awards Winners in seven genres; a folio on contemporary Poetics; and a two-part dossier on Mis/Translation.

Featuring over 150 contributors, including poems by Meena Alexander, Ron Padgett and Dennis Nurkse, essays by Cole Swenson, Steven Burt and Okey Ndibe, translations by Marilyn Hacker, Paul Hoover, and Afaa Michael Weaver, translations of Mahmoud Darwish and Yu Jian, photos by Harlan Erskine, web art by Mark Marino, sound by Gordon Monahan, video by David Bernard Ambrose, Laird Hunt's interview with Oliver Rohe, among many, many other works.

Including Drunken Boat's Poetics folio, which includes forty contemporary poets and ten non-poets writing essays on a group of the poems. Drunken Boat's rejoinder to Dana Gioia's "Can Poetry Matter?" cedes some fascinating results, from zeal to apathy to out-and-out animosity.

See also Part one of a Two Part series on Mis/Translation, featuring all variety of straight and vexed translations, from magpie steals to computational appropriations, from transinhalations to homophonic recreations. The second part of this feature will be released in about two months time.

Please consider making a tax-deductible contribution to Drunken Boat to help keep the arts alive online:

http://drunkenboat.com/db9/donate.html

Drunken Boat always has been and continues to be for lovers! Enjoy the issue and let us know what you think.

-The Editors
http://www.drunkenboat.com

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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324. Jonathan Skinner

WHAT IS A WORD / Kocik under Wall Street / THE PERINEUM / February 13, 17, 24

Thu 14 Feb 2008

BUILDING A PERINEUM

The Lower Manhattan Cultural Council has granted us (Daria Fain and Robert Kocik) a workspace in which to continue our prosodic research.

We will be using the space to design a building based on prosody. Some aspects of this residency will be public. For example, we¹ve built a rudimentary anechoic darkroom. From 2/13 to 2/24, anyone can reserve time in this room. Suggested uses include: darkroom retreat, tracing the origins of language, wakeful hibernation, hypometabolic attention, swinging open the door of life and death. I call the darkroom a 'perineum' not only because it has been built in a basement bank vault‹but because the perineum (in the subtle body) is the still point and the point of entry for words, and thus the basis of a building based on prosody.

Tuesday February 12: we are having an opening from 6pm-8pm. We will be on hand to speak about darkroom, perineal practice and prosodic architecture.

Sunday, February 17: I will discuss WHAT IS A WORD--the 4 stages of speech and the cosmogony of phonemic emanation in nondual Kashmiri philosophy (particularly the writings of Abhinavagupta) as example of Œword¹ at its fullest)‹in contrast to English, psychoanalysis (especially Lacan¹s parole pleine) and the neurocentric problem-of- origins in contemporary linguistics (is language acquired or hardwired?). The talk will start at 3pm. The space will be open as a public reading room, with relevant reading materials provided, from 10am on.

Thursday, February 21: the above event will be repeated. The space will serve as public reading room starting at 10am. The talk will start at 6:30pm.

Sunday February 24: we will orchestrate ALL AT ONCE‹a voicing of all the phonemes, using permutations such as exhaustion, resorption, forced, unforced, vocalic, consonantal, unstruck, etc. R. Steiner wrote: ³The entire universe is expressed when the alphabet is repeated from beginning to end.² Even better (nonlinearly, atemporally)‹in nondual Kashmiri linguistics the phonemes are energies, awarenesses, atoms, that give rise to the objective world. Sound-sum, buzz-bundle, heard at once to see what it does. (I¹m also in need of volunteers for the phoneme choir. English employs 40 phonemes!)

Lastly‹I¹d very much like to meet with anyone who¹d like to talk about designing a building that meets the needs of poets.(To my knowledge, there is not a structure on the planet designed specifically for full realization of poetry.)

The address is 14 Wall Street. LMCC Swing Space, level B. Due to security, all visits require appointment. My cell: [redacted]. Yours, Robert.

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325. Ryan Daley
Re: ezra pound as asshole - literature as abomination
Thu 14 Feb 2008

This really sounds like a great way to teach Pound, and a great course. Along with Pound, do you teach state-supported Soviet writers too? Is the fact that Mien Kampf remains on shelves a sign of a hidden cult of Hitler? I'm not sure I would equate the "reading of" with a "sympathy with" or an "admiration of."

I somehow take issue with the idea that literature is an exhaust duct of power, a way to detour and jettison guilty feelings from feeble head of state. Certainly not all literature --and definitely not all writing-- falls into this category. What do we look for in deciding this? -Ryan

On Thu, Feb 14, 2008 at 1:00 PM, Gabriel Gudding <[redacted]> wrote:

> *Yesterday -- February 13 -- I received notice from the MLA publications committee that it is putting out another volume on Pound. The email from MLA included a link to a survey -- asking the respondent how to teach Pound.*
>
> *I didn't even bother filling out the survey, because I teach Pound as an abomination, as the canonizing of hatred, as a case study of the power of consecration dynamics. In short, I teach Pound's very canonicity as an indictment of literature itself as a project of power. (The name of the proposed volume and its editor, as well as a link to the site, are at the bottom of this post).*
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> *Also yesterday -- in 1946 -- February 13 -- Ezra Loomis Pound, who advocated killing "big kikes" in a "pogrom from the top" and said "it might be a good thing to hang Roosevelt and a few hundred yidds," was declared insane by a jury and sentenced to reside in St. Elizabeths Hospital.*
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Pound is now a "high capital" object against which to exercise the muscles of consecration -- which is precisely what Sieburth does in his introduction. And that is probably precisely what this new book will do.

Approaches to Teaching Ezra Pound's Poetry and Prose, edited by Demetres P. Tryphonopoulos. "We ask, first, that you respond to a brief questionnaire available on the MLA Web site at www.mla.org/approaches"

> *Gabe*
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

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326. Alan Sondheim

Inhering characteristics of matter, let us say substance.

Fri 15 Feb 2008

Inhering characteristics of matter, let us say substance.

Let us say substance without differentiation, by which we mean, cohering matter, the phenomenology of the _same_ without transitivity (as in for example Irigaray). One is always lost in the same. At the limit, one might consider the same a manifold without geodesics, striations, closed upon itself, windowless, sightless, catatonic. But this is only a limit, never found, incapable of seeing or being-seen; it is the limit of death, the maw that absorbs us all. Now to open it up a bit:

"RECAPITULATION. -- The common or essential properties of bodies are, Im- penetrability, Extension, Figure, Divisibility, Inertia, and Attraction. Attraction is of several kinds, viz. attraction of Cohesion, attraction of Gravitation, Capillary attraction, Chemical attraction, Magnetic attraction, and Electrical attraction.

The peculiar properties of bodies are, Density, Rarity, Hardness, Elastic- ity, Brittleness, Malleability, Ductility, and Tenacity."

(J L Comstock, A System of Natural Philosophy, 1854 and earlier.)

Electrical attraction is of one or two kinds, positive or negative, aus- tral or boreal. It is an inhering fluid which gathers, puckers, expends.

Shape comes: "FIGURE OR FORM _is the result of extension, for we can not conceive that a body has length and breadth, without its also having some kind of figure, however irregular._" Fractals come: "Some solids are so irregular, that they cannot be compared with any mathematical figure. This is the case with the fragments of a broken rock, chips of wood, fractured glass, &c.; these are called _amorphous._" Inversion comes: "A single grain of musk will scent a room for years, and still lose no appreciable part of its weight. Here, the particles of musk must be floating in the air of every part of the room; otherwise they could not be every where perceived."

What parts of the whole subtend figure, location, differentiation from the other?

Attraction might be said to construct the other, the other's construction of the self, both and neither, imaginary, chimera. Gravitational attrac- tion is like to like; magnetic and electrical like to anti-like, but of the otherwise same; capillary, specific like to specific other, of which both adhere to their essential characters; chemical, unary or mutual transformation of specific like to specific other; and cohesion, like to like or like to specific other.

The peculiar properties inhere. "RARITY. -- This is the quality opposite to density, and means that the substance to which it is applied is porous, and light. Thus air, water, and ether, are rare substances, while gold, lead, and platina, are dense bodies." Today this is in fact density, and a peculiar property in general might be considered that which is related to the atomic or molecular constitution of matter, or rather the particle constitution of matter, hence for example the neutron star, or rather the constituating configuration of matter, hence for example the black hole, or rather nearly decomposable phenomena, hence possibly dark matter or strings, or whatever preserves at least the very weakest of phenomenologi- cal structures in the true world and its descriptive messay/anysign.

From William Peck's Introductory Course of Natural Philosophy for the Use of Schools and Academies, edited from Ganot's Popular Physics, 1873:

"Physics is that branch of Natural Philosophy which treats of the general properties of bodies, and of the causes that modify these properties.

The principle causes that modify the properties of bodies are: _Gravita- tion, Heat, Light, Magnetism,_ and _Electricity._ These causes are called _Physical Agents._"

There are solid and fluid bodies. Bodies have mass and density. The gener- al properties of bodies include Magnitude, Form, Impenetrability, Inertia, Porosity, Divisibility, Compressibility, Dilatability, and Elasticity. Be- yond Gravity, there are molecular forces which include Cohesion, Adhesion, Capillary Forces, Absorption, Imbibition ("the absorption of a liquid by a solid body"), Tenacity, Hardness, Ductility, and Malleability.

The book, "Peck's Ganot," is based on Ganot's elementary version of his Traite Elementaire de Physique; I have the 3rd 1854 edition. Here, physi- cal agents are as follows: "l'attraction universelle, le calorique, la lumiere, le magnetisme et l'electricite." Under general properties of bodies: "l'impenetrabilite, l'etendue, la divisibilite, la porosite, la compressibilite, l'elasticite, la mobilite, et l'inertie." Particular properties are those observed in certain bodies or certain states of bod- ies, such as solidity, fluidity, tenacity, ductility, malleability, hard- ness, transparency, and coloration; there is density, weight, various forms of elasticity, etc.

Heat, steam, hydraulics, magnetism, electricity, fluids, gas: the world is in flux, numerous solids are porous, some transparent to magnetism, x-rays and other out of directly perceivable bandwidth radiations and receptors - all challenge the muteness of amphiboles, some absorb others, some gener- ate others, some construct others as problematic, some are coherent, some inhere, some leak into Freud's hydraulic model, some are id-messy or libido-messy.

As I have pointed out, electrical fluid inhabits the spherical; the point, punctum, drains it. Harboring matter is puckered, withdrawn. The fluid seeps off in due time. It can be gathered in leyden jars, spewed from voltaic piles (dynamic or galvanic electricity), generated from machines (Wimhurst, von Guericke, etc.) with glass disks or cylinders or small furnaces and stem or cat fur, pith, resin, tin foil (see the electrophor- ous). It is social, the subject of "electrical recreations" led by men for young women holding hands, sparking one another, hair stood on end, short- circuiting jars and condensers. It's the men who electrocute dogs and birds, test the apparatus against the limits of life and death. It's the pith-man and pith-woman who jump up and down in funny embrace in a small electrostatic entertainment. It's the woman who demonstrates the magnetic swan to a small boy.

There's ectoplasm, outside the ken of these books, these models, as are all sorts of spirits. Still, Peck/Ganot states right at the beginning: "The Universe may be regarded as made up of _mind_ and _matter._ MIND is that which thinks and wills; MATTER is that of which we become cognizant through the medium of the senses. Science admits of two corresponding divisions, _Science of Mind,_ or METAPHYSICS, and _Science of Matter,_ or NATURAL PHILOSOPHY."

Three simple points from all of this: Much coheres, inheres, to matter; some of what coheres or inheres is in problematic relation with an other (general or specific); and much of these relatively early dialogs empha- size a simplicity of fluidic substance and magnetic/electromagnetic experimentation. While the science and technical characterization of the world is clearly outmoded, the _phenomenology_ emphasizing a blurring of static and dynamic, force and presence, circuit and stasis, state and operator, and self and other, is rather sophisticated and uncannily resonates with the messy and problematic distinctions among analogic and digital/discrete domains, emanent and organic life, and real and virtual as well as sign and anysign, all within the true world. We can't stop now; we're just beginning to understand that the question isn't how many angels are dancing on the head of a pin - the question is, how many angels are in it.

↑ Index

327. Nico Vassilakis
TEXT LOSES TIME:Book Launch:Feb 23rd
Fri 15 Feb 2008

TEXT LOSES TIME
by Nico Vassilakis

Book Launch & Readings

Feb 23rd - 7:30pm

with Crag Hill, Torben Ulrich, Doug Nufer, and others

McLeod Residence2209 2nd Avenue Seattle, Washington 98121

if you can't make it
and you'd like to get a copy:
http://www.lulu.com/content/1233754

=

↑ Index

328. steve d. dalachinsky
Re: publishing translations of German
Fri 15 Feb 2008

---

try ugkly duckling they like to do translations tho mostly eastern euro
and russia
On Thu, 14 Feb 2008 12:22:43 -0800 Eric Dickey <[redacted]>
writes:
> Before I launch into my own research for a publisher, I thought I
> would ask y'all.
>
> I have an English translation of a very contemporary German poet's
> ninth book. It's a language driven collection with elements of form
> and meter.
>
> Could anybody recommend a US publisher?
>
> Othewise, I will consult ALTA and Writer's Market.
>
> Thank you.
>
>
>
>

> ---
> Never miss a thing. Make Yahoo your homepage.
>
>

↑ Index

329. **steve d. dalachinsky**

Re: Happy Valentine's Day! Drunken Boat announces Issue#9!

Fri 15 Feb 2008

---

geez i thought that drunk boat sunk it's been such a long time wasn't i supposed to be part of that somewhere?
On Thu, 14 Feb 2008 20:22:38 -0500 "Shankar, Ravi (English)"
<[redacted]> writes:
> http://www.drunkenboat.com
>
> Announcing the premiere of Drunken Boat, the international online
> journal of the arts, Issue #9, Winter 2007/2008. A triple issue
> dedicated to Part 2 of the inaugural PanLiterary Awards Winners in
> seven genres; a folio on contemporary Poetics; and a two-part
> dossier on Mis/Translation.
>
> Featuring over 150 contributors, including poems by Meena Alexander,
> Ron Padgett and Dennis Nurkse, essays by Cole Swenson, Steven Burt
> and Okey Ndibe, translations by Marilyn Hacker, Paul Hoover, and
> Afaa Michael Weaver, translations of Mahmoud Darwish and Yu Jian,
> photos by Harlan Erskine, web art by Mark Marino, sound by Gordon
> Monahan, video by David Bernard Ambrose, Laird Hunt's interview with
> Oliver Rohe, among many, many other works.
>
> Including Drunken Boat's Poetics folio, which includes forty
> contemporary poets and ten non-poets writing essays on a group of
> the poems. Drunken Boat's rejoinder to Dana Gioia's "Can Poetry
> Matter?" cedes some fascinating results, from zeal to apathy to
> out-and-out animosity.
>
> See also Part one of a Two Part series on Mis/Translation, featuring
> all variety of straight and vexed translations, from magpie steals
> to computational appropriations, from transinhalations to homophonic
> recreations. The second part of this feature will be released in
> about two months time.
>

> Please consider making a tax-deductible contribution to Drunken Boat
> to help keep the arts alive online:
>
> http://drunkenboat.com/db9/donate.html
>
> Drunken Boat always has been and continues to be for lovers! Enjoy
> the issue and let us know what you think.
>
> -The Editors
> http://www.drunkenboat.com
>
>
> **********
> Ravi Shankar
> Ed., http://www.drunkenboat.com
> Poet-in-Residence
> Associate Professor
> CCSU - English Dept.
> 2-2766
> [redacted]
>
>

↑ Index

330. CA Conrad
Barbieo Barros Gizzi's BLUE NOTE, on Craig Watson's TRUE NEWS
Fri 15 Feb 2008

One of my favorite books of all time is TRUE NEWS. Watson's poems have a distinctive clarity only the most attentive animal among us will divulge after a long supper of the senses at the bus station, or wherever the hell it is he manages to think us, rethink us. And sometimes I say, "How nice of him to do that for us," as though he did it for us. I'd like to think he did it for us, and there is a tender quality to the rock candy in my mouth, also, and why not believe it is my point? IMPOSSIBLE beauty in an IMPOSSIBLE world is what I think sometimes when reading this book! And once in a while I think FUCK HIM THAT'S NOT TRUE! OR NEWS! But later I think, maybe it is, maybe it is.

Barbieo Barros Gizzi's BLUE NOTE collage is the cover, making the whole book one terrific and spellbinding THRILL! Have you seen this book's cover? Here's a link: http://www.instancepress.com/images/truenews.gif

Not sure that thumb-sized portrait will do it for you, but you really should own the book anyway, because I said so. Do the collage and poems converse with one another? Am I asking myself out loud or pretending you are asking me? What's important for me has never been to ask that question. When I'm looking at BLUE NOTE (and literally doing so with a magnifying glass) the details bend me into a position of better GETTING just how continuous a juggling act our being here together, with all this other stuff of metal and fish and petals, or driving, or falling, over into it, is. The most mysterious, almost disturbing THING for me is in the upper right hand corner of the collage. A gold circle, some kind of mirror frame, or portal frame, with a blurred FACE(!?!) in it, possibly Mercury's? It's either Mercury or George Sand. It can't be anyone other than Mercury or George Sand. Well, possibly it's Klaus Nomi wearing headphones. Maybe.

It makes me want to write a poem called MAYBE, this gold framed portal into Mecury-Sand-Nomi. Thank you Barbieo Barros Gizzi for bringing these three genius giants of Olympus together! Who needs a poem? A thank you is good.

INSTANCE PRESS needs to amp up their site a bit though, let us know more about this book. It's one of the best books of poetry ever, and everyone should BUY IT, or shoplift it, or make someone buy it for them for Presidents' Day.

TRUE NEWS: http://www.instancepress.com/watson.htm

When I blink away from the 2008 presidential campaign, in pain, wanting to explode, understanding how we have been wedged deep DEEP into the idea of ONLY EVER AGAIN NEEDING two parties (because they're so great!), Watson's book TRUE NEWS rings true:

"Later architects will build a new world
in which history is devoid of change."

An old friend who has bought the idea of total destruction of us all by 2012 keeps sending me the stupidest e-mails that seem to want to make me end it all now, or something. I'm going to send him TRUE NEWS for Presidents' Day.

DON'T TAKE ANY SHIT! At least not lying down. Stand at attention for your shit.
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

"The cynicism that you have is not your real soul."
--Yoko Ono

↑ Index

331. Eric Elshtain
New Beard of Bees Chapbook Redux
Fri 15 Feb 2008

Sorry for the previous garble.

Beard of Bees is pleased to present A Different Bother by
Gregory Fraser.

Find it here:

http://www.beardofbees.com/fraser.html

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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332. David Chirot
WACK!: Art and the Feminist Revolution - Art - Review - New York Times
Fri 15 Feb 2008

---

http://www.nytimes.com/2008/02/15/arts/design/15wack.html ---

there's a good book/catalog of the show also

↑ Index

333. Douglas Manson
Re: Selling Papers/Archives to Libraries
Fri 15 Feb 2008

Dear Brian, I have worked with a pre-appraisal archivist before, who has worked with a number of large collections and knows how to effectively organize personal libraries and archives. Please backchannel for contact information.

Douglas Manson
[redacted]

On Thu, Feb 14, 2008 at 1:21 PM, Brian Clements <[redacted]> wrote:

> *I wonder if anyone has any advice on where to get information or guidance on negotiating the purchase of personal papers with university libraries? I'm trying to help out a well-known, widely published poet who has about sixty years worth of papers, drafts, correspondence, artwork, etc. archived but has no idea how to go about organizing the materials,*

> *contacting libraries, or negotiating the sales (not to mention reasonable rates for this sort of thing). Neither do I. The poet is not affiliated with a university. Are there people who broker this sort of thing? Any guidance or suggestions would be greatly appreciated.*
>
> *Thanks,*
> *Brian*
>
> *Firewheel Editions/Sentence: A Journal of Prose Poetics*
> *Box 7*
> *181 White St.*
> *Western Connecticut State University*
> *Danbury, CT 06810*

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334. Kimmelman, Burt
Paul Pines in SF March 12th (at City Lights)
Fri 15 Feb 2008

A March 12th 7 PM appearance at City Lights Books in San Francisco by Paul Pines to read from his new memoir, http://www.citylights.com/info/?fa=event&event_id=266

About My Brother's Madness:

This is the best wrestling match I have yet seen between Sigmund Freud and the Pills, or, between Story and Therapy, or between Greek myth and the Science of the Brain. - Andrei Codrescu

In a market saturated with memoirs, many of them static and self-indulgent, "My Brother's Madness" by Paul Pines shines like a bright star and reads like a fast-paced novel. http://mentalhopenews.blogspot.com/2007/12/madness-chronicles-difficult- journey.html

PAUL PINES grew up in Brooklyn around the corner from Ebbet's Field and passed the early 60's on the Lower East Side of New York. He shipped out as a merchant seaman, spending 65-66 in Vietnam, after which he supported himself driving a taxi and tending bar until he opened his own jazz club, The Tin Palace in 1970 on the corner of 2nd Street and Bowery. A cultural watering hole for the better part of the 70's, it hosted figures like Kurt Vonnegut, Martin Scorsese, Charles Mingus, Eddie Jefferson, Joan Mitchell (the painter) and Larry Rivers. http://www.paulpines.com/

My Brother's Madness

published by Curbstone Press

My Brother's Madness is a gripping personal saga of a family striving to cope with mental illness. It is based on the author's relationship to his brother who had a mental breakdown in his late 40's. The book explores the unfolding of the intertwined lives of the brothers. Circumstances lead one brother from juvenile crime on the streets of Brooklyn to war-torn Vietnam, to a fast-track life as a Hollywood publicist and to owning and operating one of New York's most legendary jazz clubs, The Tin Palace, while his sibling falls into, and fights his way back from, a delusional psychosis.

The fact that the humanity of the protagonist is never dwarfed by the illness, never reduced to a set of symptoms, gives a much needed perspective to the reality of a condition that is so often stereotyped.

My Brother's Madness is part thriller, part an exploration that not only describes the causes, character, and journey of mental illness, but also makes sense of it. It is ultimately a story of our own humanity, and answers the question, "Am I my brother's keeper?"

Growing up in New York City, Paul Pines is the author of six books of poetry, including his most recent Taxidancing (IKON). His novel, The Tin Angel , was a critical success. He currently lives in Glens Falls, NY, with his wife, Carol, and his daughter, Charlotte, where he teaches American Literature and Creative Writing at Adirondack Community College, practices psychotherapy at Glens Falls Hospital, and hosts the annual Lake George Jazz Weekend.

For more information about Paul Pines, please visit his web site at www.paulpines.com <http://www.paulpines.com/>

Sharon Finegold (Larry)

[redacted]

3320 Lakewood Ave. South

Seattle, WA 98144

[redacted]

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335. **Catherine Daly**

Re: William Vollmann/Poor People/Violence/Whores For Gloria

Fri 15 Feb 2008

So odd this came up now, as I was just thinking about how it was time to go back to Vollman. Ron and I were voracious Vollman readers until about The Butterfly Stories, where a sameness seemed to encroach. Which is why I thought it might be time to dive back in.

--
All best,
Catherine Daly
[redacted]

↑ Index

336. Poetics List
New Issue of Turntable & Blue Light Up Today [on behalf of Arielle Shirley Guy]
Fri 15 Feb 2008

From: Arielle Shirley Guy <[redacted]>

Hi everyone,

I hope you had a wonderful Valentine's Day!

This issue, filled to the gills with brilliant stuffs, dedicated to wonder and the magnificence of place features:

Poetry by:

Matina Stamatakis (New York)~
Logan Ryan Smith (San Francisco)~
Beth Lifson (Portland)~
Chris McCreary (Philadelphia)~

Paintings & Poetry by:

Henry Denander (Stockholm)~

Artwork by:

Bruce New (Kentucky)~
Claudio Parentela (Italy)~
Seldon Hunt (New York)~

My pieces on:

Kris Waldherr's The Lover's Path Tarot (New York)~
Strange Attractor Journal, in the company of an interview with its editor, Mark Pilkington (UK)~
The Strange Beautiful, The Wonder of Home (Brooklyn)~

And last, but not ever, least:

The Misanthrope's Guide to a Musical Valentine, by Duncan Harman (Glasgow)~

~Thank you for reading!~

~Submissions now open for October 31, 2008 issue!

Arielle Shirley Guy
Word One New York
Turntable & Blue Light Magazine
358 7th Ave., No. 101
Brooklyn, NY 11215

[redacted] - cell
[redacted] - land

wordone-ny.com
turntablebluelight.com

Love's riddles are, that though thy heart depart,
It stays at home, and thou with losing sav'st it:
But we will have a way more liberal,
Than changing hearts, to join them, so we shall
  Be one, and one another's all.

from John Donne's Lovers' Infiniteness

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337. Evan Munday

Sitcom author David McGimpsey in LA - Feb. 22

Fri 15 Feb 2008

Dear Southern Californian friends,

The very funny and acclaimed poet David McGimpsey will be in southern California this coming week, reviewing sandwiches and reading from his great new book, Sitcom, filled with sonnets about Suddenly Susan and Shania Twain.

FEBRUARY 22 - DAVID MCGIMPSEY IN SOUTHERN CALIFORNIA

David McGimpsey, author of Sitcom, visits L.A. -- well, Santa Monica, actually -- for an event at the Mudpuppy Reading Series. The featured reading by the celebrated poet is followed by an open mic.

The Mudpuppy Reading Series
featuring David McGimpsey
Friday, February 22, 2008
The Rapp Saloon, Hostelling International Bldg.
1436 2nd St.
Santa Monica, CA
8:00 p.m.

‘McGimpsey displays erudition, clever insights and a knack for the wickedly funny wisecrack.’ – The Washington Post

‘[McGimpsey] finds the humanity hiding in the hilarity. This guy is as funny as David Sedaris, and more inventive.’ – The Ottawa Citizen

'It's poetry that should not work, but does, brilliantly. McGimpsey's voice is so original and subversive that he is practically re-casting the poetry mold, pushing the boundaries of literary acceptability, and doing so without a hint of pretentiousness.' – Montreal Gazette

'A lot of poets are rediscovering traditional forms these days, but few of them are having as much fun as Montreal writer David McGimpsey ... If this book's not a Griffin prize finalist, then future juries will have to be rigged to include more TV-watching poets.' – Winnipeg Free Press

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

↑ Index

338. Paul Nelson
Re: ezra pound as asshole - literature as abomination
Fri 15 Feb 2008

I had a feeling Sam Hamill would have something (from Buenos Aires) to say about all this:

Dear Paul:

This kind of stuff makes me crazy. It's reason #1423 why I didn't want to go into teaching, despite being a good teacher.

1. If you judge the value of literature by the character of its authors, how many good books will be left standing? Villon the Thief, Marlowe the Assassin, Li Po the Drunk, Baudelaire, Rimbaud, Hemingway, Fitzgerald, Coleridge, and on and on... How many Southern writers were not racist, including Faulkner? How many Japanese writers did not despise the Chinese and Koreans and vice versa? How many classical authors were not sexist-- virtually the entire body of Greek

classics is deeply so. Should we scrap Prufrock and Four Quartets because Eliot was a bigot?

2. The reason Ez spent ten years in silence and never completed his plan to edit the Cantos ("cutting them by 1/3rd") is that his suffered profound guilt over having "been seduced by stupid suburban prejuduce" that also seduced two or three generations of his peers--including the notion that WWI was a product of "Jewish bankers and arms-dealers of Europe."

3. Are the Cantos NOT worth study? Is the ABC of Reading NOT worth reading? Is his Confucius NOT the first decent Master K'ung in English? Is "Hugh Selwyn Mauberly" NOT a major poem? Are Pound's essays on prosody NOT ground-breaking? Did his Cathay translations (and Imagism) NOT shape 20th century American poetry? Did his Cavalcanti & Spirit of Romance NOT reaffirm the importance of Provence in the history of western literature?

4. I believe that Ezra Pound's deeply disturbed personality produced rampant paranoia and his boundless megalomania. But it also produced genius.

5. Pound's rants over Rome Radio were despicable, but also, very clearly, were a product of a serious emotional breakdown. They are the ravings of a mind overrun by hysteria. That's a sickness.

6. The MLA formula quiz is a reductio ad absurdum. You can't mine gold with a spoon.

7. "Abomination" is, like beauty, in the eye of the beholder. And it's a word that is often used in reactionary preachings of the born-again church, the anti-semitic church, the racist church, the fanatical homophobic church--it is a loaded word.

8. Whether or not this guy likes it, Ezra Pound is THE father of modern American poetry. And as I say in my own Pisan Canto, "Whatever you say about him is true." INCLUDING his famous generosity toward poets and artists of every stripe (yes, including Jewish ones like Zukovsky).

Paul E. Nelson, M.A.
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Thursday, February 14, 2008 8:17:29 PM
Subject: Re: ezra pound as asshole - literature as abomination

This
really
sounds
like
a
great
way
to
teach
Pound,
and
a
great
course.
Along
with
Pound,
do
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teach
state-supported
Soviet
writers
too?
Is
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that
Mien
Kampf
remains
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of

a
hidden
cult
of
Hitler?
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"sympathy
with"
or
an
"admiration
of."

I
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take
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with
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idea
that
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is
an
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duct
of
power,
a
way
to
detour

and
jettison
guilty
feelings
from
feeble
head
of
state.
Certainly
not
all
literature
--and
definitely
not
all
writing--
falls
into
this
category.
What
do
we
look
for
in
deciding
this?
-Ryan

On
Thu,
Feb
14,
2008
at
1:00
PM,
Gabriel
Gudding

<[redacted]>
wrote:

>
Yesterday
--
February
13
--
I
received
notice
from
the
MLA
publications
>
committee
that
it
is
putting
out
another
volume
on
Pound.
The
email
from
>
MLA
included
a
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to
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asking
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respondent

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Also
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February
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Ezra
Loomis
Pound,
who
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and
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hang
Roosevelt
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few
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declared
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sentenced
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Elizabeths
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Hospital.
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Two
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Bollingen
Prize,
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ten
person
panel
T
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Eliot
served,
who

said
of
himself,
"I
have
no
>
objection
to
being
called
a
bigot
myself."
>
>
The
jury
made
this
statement:
"The
fellows
are
aware
that
objections
may
>
be
made
to
awarding
a
prize
to
a
man
situated
as
is
Mr.

Pound....
To
>
permit
other
considerations
than
that
of
poetic
achievement
to
sway
the
>
decision
would
destroy
the
significance
of
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award
and
would
in
>
principle
deny
the
validity
of
that
objective
perception
of
value
on
>
which
civilized
society

must
rest."
(quote
from
Sieburth's
fulsome
intro
>
to
/The
Pisan
Cantos/)
>
>
Jed
Rasula
writes,
"What
was
crucial
was
the
preservation
of
the
>
administrative
security
system
that
had
assumed
custodial
control
of
>
poetry
(not
just
Pound's
poetry)...."
(APWM,

114)
>
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I
call
Sieburth's
introduction
to
/The
Pisan
Cantos/
"fulsome"
because
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of
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Pound's
racism:
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intro
to
/The
Pisan
Cantos/
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Pound's
racism
(toward
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African-Americans

and
Jews,
and
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basically
COMPLETELY
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horror
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Pound's
anti-semitism
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and
his
anti-Slavism
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The
furthest
Sieburth
goes
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introduction
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say
Pound
had
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"conflicted
attitudes
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to
Teaching
Ezra
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and

Prose_,
edited
by
>
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P.
Tryphonopoulos.
"We
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first,
that
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respond
to
a
brief
>
questionnaire
available
on
the
MLA
Web
site
at
www.mla.org/approaches"
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Gabe
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--
>
http://gabrielgudding.blogspot.com/
>
http://rhodeislandnotebook.blogspot.com/
>

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339. **Gabriel Gudding**

Re: ezra pound as asshole - literature as abomination

Fri 15 Feb 2008

Hi Ryan,

Thanks for your reply.

I don't think I follow your point about /Mein Kampf/ and Pound.

My post was about the dynamics of consecration. Literature's most homologous relation, sociologically, is religion. Both are based on belief and consecration politics, yet both insist their claims are anchored in truth and objectivity. My point is that the AG field, unfortunately, has a pretty bad track record here as well.

Because the AG field is a fairly autonomous field
of production, it's highly vested in affirming its own
capacity to choose what it cathects as an object of fetish -- and it
will do so even if it means disregarding normative ethical standards.

Why? Because AG fields survive on symbolic capital over other kinds. In fact you could argue that AG fields will tend to exercise their power of consecration on precisely those works that defy normative social concerns.

You could even argue that a committee committed to autonomous criteria ("aesthetic" criteria) will choose the most defiant and heinous candidate, or the most unlikely candidate, just to affirm its own power. If that means choosing a Pound, so be it.

Further, critics will leap to enable that consecration, whether a Hugh Kenner, a Carroll Terrell, an Achilles Fang (early critical proponents of Pound), as a way of performing their powers of "critical discernment."

When literature is not treated as a system of belief (quality) and truth (beauty), but understood as a sociological phenomenon enveloping a dynamism yoked to use and life, we'll be moving toward a happier time.

Poets seem to be doing this more and more (use and life). I'm particularly happy with the kind of aware, conscious efforts made, for instance, by the ecopoetics movement -- whose criteria are calibrated toward use, sustainability, awareness-raising.

Best to you, Ryan.
Gabe
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

On Thu, Feb 14, 2008 at 1:00 PM, Gabriel Gudding <[redacted]> wrote:

> *Yesterday -- February 13 -- I received notice from the MLA publications committee that it is putting out another volume on Pound. The email from MLA included a link to a survey -- asking the respondent how to teach Pound.*
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> *I didn't even bother filling out the survey, because I teach Pound as an abomination, as the canonizing of hatred, as a case study of the power of consecration dynamics. In short, I teach Pound's very canonicity as an indictment of literature itself as a project of power. (The name of the proposed volume and its editor, as well as a link to the site, are at the bottom of this post).*
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> *Please note: This post is not critical of Rasula. The valence of my post is this: It states a beef with Sieburth and the culture industry that has canonized a writer like Pound -- doing so essentially via the same legitimations outlined in the statement I quote from the Bollingen Prize committee -- a statement now 52 years old.*
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>
> *Gabe*
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

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340. **Tom Orange**
Re: Catherine Wagner at Vanderbilt University
Fri 15 Feb 2008

---

hi jilly,

the event is very much open to the public. audio will also be recorded and available for download/podcast at some point in the not-too-distant future. will keep you posted...

allbests,
tom

> *----------*
>
> *Date: Thu, 14 Feb 2008 15:05:29 -0600*

From: Jilly Dybka <[redacted]>
Subject: Re: Catherine Wagner at Vanderbilt University

Do you know if this is open to the public? I tried that number & got a voicemail.

Thanks
Jilly

On Thu, Feb 14, 2008 at 10:13 AM, Tom Orange <[redacted]> wrote:
Vanderbilt Writing Studio Presents:

On Writing, with Catherine Wagner

Friday, February 15
4:30-6:00 pm
Alumni Hall 117

On Writing is a series of conversations with faculty and other advanced writers at Vanderbilt about their writing practices. Conversations examine writers' eccentricities and the ways in which a given writer generates ideas, cultivates a style, and responds to various writing situations.

Catherine Wagner is the author of two books of poems, Miss America and Macular Hole, and co-editor of Not for Mothers Only: Contemporary Poems on Child-Getting and Child-Rearing (all from Fence Books). She is the winner of the Ruth Lilly Prize and was a Teaching-Writing Fellow at the Iowa Writers Workshop. A native of Baltimore, Maryland, she is currently an Assistant Professor of English at Miami University in Oxford, Ohio.

Reception to follow.

Writing Studio
Vanderbilt University
117 Alumni Hall
Nashville, TN 37240
[redacted]

--
Jilly Dybka, WA4CZD
[redacted]

Ron Paul 2008 - TN 7th District Leader

> *Blog: http://www.poetryhut.com/wordpress/*
> *Jazz: http://cdbaby.com/cd/dybka*
>
> *Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.*

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341. Thomas savage
Re: ezra pound as asshole - literature as abomination
Fri 15 Feb 2008

If you need a justification for teaching Ezra Pound, not as an asshole but as an important poet, I suggest you try Canto #13. Regards, Tom Savage

Ryan Daley <[redacted]> wrote: This really sounds like a great way to teach Pound, and a great course. Along with Pound, do you teach state-supported Soviet writers too? Is the fact that Mien Kampf remains on shelves a sign of a hidden cult of Hitler? I'm not sure I would equate the "reading of" with a "sympathy with" or an "admiration of."

I somehow take issue with the idea that literature is an exhaust duct of power, a way to detour and jettison guilty feelings from feeble head of state. Certainly not all literature --and definitely not all writing-- falls into this category. What do we look for in deciding this? -Ryan

On Thu, Feb 14, 2008 at 1:00 PM, Gabriel Gudding wrote:

> *Yesterday -- February 13 -- I received notice from the MLA publications committee that it is putting out another volume on Pound. The email from MLA included a link to a survey -- asking the respondent how to teach Pound.*
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Hospital.

Two years later he would be awarded the first annual Bollingen Prize, on whose ten person panel T S Eliot served, who said of himself, "I have no objection to being called a bigot myself."

The jury made this statement: "The fellows are aware that objections may be made to awarding a prize to a man situated as is Mr. Pound.... To permit other considerations than that of poetic achievement to sway the decision would destroy the significance of the award and would in principle deny the validity of that objective perception of value on which civilized society must rest." (quote from Sieburth's fulsome intro to /The Pisan Cantos/)

Jed Rasula writes, "What was crucial was the preservation of the administrative security system that had assumed custodial control of poetry (not just Pound's poetry)...." (APWM, 114)

I call Sieburth's introduction to /The Pisan Cantos/ "fulsome" because of his elision and effacement of Pound's racism: the rhetoric of Sieburth's intro to /The Pisan Cantos/ is unconscionably apologetic about Pound's racism (toward both African-Americans and Jews, and the intro basically COMPLETELY elides the horror of Pound's anti-semitism and his anti-Slavism to boot).

The furthest Sieburth goes in his introduction is to say Pound had "conflicted attitudes to race" and that he is "insouciantly condescending" in his use of racial hate speech and that Pound's views "might have been" "paternalistic." That's just from one page -- xxi -- of Sieburth's intro. Sieburth's introduction on the point of race does not even mention Pound's advocating systematic pograms.

Please note: This post is not critical of Rasula. The valence of my post is this: It states a beef with Sieburth and the culture industry that has canonized a writer like Pound -- doing so essentially via the same legitimations outlined in the statement I quote from the Bollingen Prize committee -- a statement now 52 years old.

Rasula is quoted here not to be critical of Rasula but to underscore (a) what the Bollingen Prize committee's statement was really about (control of the dynamics of consecration at the cost of effacing Pound as a poet of hatred), and (b) that essentially Pound's continued canonicity is not about Pound per se (because Pound = Anti-Semitism, Pound = Hate) but about the exercise of consecration itself.

If Pound's canonicity tells us anything, it's that consecration's object is clearly irrelevant.

> *Pound is now a "high capital" object against which to exercise the muscles of consecration -- which is precisely what Sieburth does in his introduction. And that is probably precisely what this new book will do.*
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>
> *Gabe*
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

Never miss a thing. Make Yahoo your homepage.

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342. **Ron Starr**

Ron Starr - Reading, Redmond, WA, 2/16, 7:30 pm.

Fri 15 Feb 2008

Details and directions here: http://www.rasp.cc/

I'll have copies of my book available for sale.

-Ron Starr

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343. **mIEKAL aND**

Re: WHAT IS A WORD / Kocik under Wall Street / THE PERINEUM / February 13, 17, 24

Fri 15 Feb 2008

That's why we're building a blue glass bird operated time machine at Dreamtime Village.

On Feb 14, 2008, at 9:15 PM, Jonathan Skinner wrote:
>
>
> Lastly—I'd very much like to meet with anyone who'd like to talk
> about designing a building that meets the needs of poets.(To my
> knowledge, there is not a structure on the planet designed
> specifically for full realization of poetry.)

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344. Mark Melnicove
Bern Porter on UBUWEB
Fri 15 Feb 2008

Now on UBUWEB

Five rare books

from the 1960s

by BERN PORTER

with essay by Mark Melnicove

http://www.ubu.com/historical/porter/porter_5books.html

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345. Skip Fox
Re: ezra pound as asshole - literature as abomination
Fri 15 Feb 2008

Charles Olson's _Conversations at St. Elizabeth's_ consists of journal entries Olson wrote after visiting Pound. Olson detested his venom and odd economic rants on some days and praised his memory, mind, and eye on others.

As Olson, one can admire and learn from Pound's magnificent work (even if seriously flawed) and hate his anti-Semitism, racism, etc.

I don't know if there are any easy answers to reading/teaching Pound, but that itself is of significant interest and worth discussion with students. But purging him for our reading and thinking seems much more than pointless.

(By the way, Olson stopped going to St. Elizabeth's after Pound began racist rants which included W.C.W., if I remember correctly.)

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346. Mark Weiss
Re: ezra pound as asshole - literature as abomination
Fri 15 Feb 2008

Gabe: This is so generalized that it's devoid of anything but polemic--it reads rather like setting up a straw man to tilt at. You might want to start by defining your terms, no easy matter in itself.

Mark

At 12:54 PM 2/15/2008, you wrote:
>Hi Ryan,
>

>Thanks for your reply.
>
>I don't think I follow your point about /Mein Kampf/ and Pound.
>
>My post was about the dynamics of consecration. Literature's most
>homologous relation, sociologically, is religion. Both are based on
>belief and consecration politics, yet both insist their claims are
>anchored in truth and objectivity. My point is that the AG field,
>unfortunately, has a pretty bad track record here as well.
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>Because the AG field is a fairly autonomous field
>of production, it's highly vested in affirming its own
>capacity to choose what it cathects as an object of fetish -- and it
>will do so even if it means disregarding normative ethical standards.
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>Why? Because AG fields survive on symbolic capital over other kinds. In
>fact you could argue that AG fields will tend to exercise their power of
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>criteria ("aesthetic" criteria) will choose the most defiant and
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>its own power. If that means choosing a Pound, so be it.
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>Further, critics will leap to enable that consecration, whether a
>Hugh Kenner, a Carroll Terrell, an Achilles Fang (early critical
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>"critical discernment."
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>calibrated toward use, sustainability, awareness-raising.
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>Gabe
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>http://gabrielgudding.blogspot.com/

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347. **Alison Croggon**

Re: ezra pound as asshole - literature as abomination

Fri 15 Feb 2008

Pound sits on the nub of a particular discomfort. (As does Celine...and even someone like David Jones professed a sympathy with Mosley - it's not an uncommon problem). But I think to read his literary importance as simply a function of defiant consecration and amoral fetishisation - and indeed to describe him simply as "a poet of hatred" - is disingenuous. Isn't that also fetishising, only in this case the poet rather than his work? Pound is also the poet who wrote Homage to Septimus Propertius, and indeed, as Tom said, Canto #13: and to claim that these poems only matter because Pound is a racist and a fascist is perverse. Certainly, were I to deny their worth as poems, I'd be denying a great deal that matters to me about poetry itself. I don't think any poet has taught me more about the construction of a line. To my mind, they matter _despite_ the ugliness of some of his beliefs and utterances: and the fact that these things are side by side, the fact that Pound's poetry is so blemished, creates a dilemma that I think is uncomfortable and, if pursued, illuminating. Because it destablises a certain cult of moral perfection that seems to grow up around the idea of the aestheticised writer and. by extension, around our own culture.

When I began to read Pound seriously, I was in part fascinated because it seemed to me that he did have something to say that resonated uneasily with the narrative of victory written by the Allies after WW2. Shorn of its anti-Semitism and rants about usury, his prophecies about the arms industry and the financial markets seem spot on. Without taking on his baggage, it is possible to see a critique that jars against a certain triumphalism that has infected the rhetoric of the west. (If anyone suggests that I am saying this because I agree with Pound's excesses or racism, or because I seek to excuse a poetry of hatred, I shall cry). I think that, read critically, there is a real value in such jagged reminders of how complex human and political situations really are. And I shall never believe that the creation of beauty is useless. It's seldom enough valued for us to have nearly destroyed this planet.

Which is to say that I think writerly ethics are much more complex than professed belief. There are some poems out of ecopoetics I admire highly - I just read a masterly adaptation of Milton's Comus by John Kinsella that addresses this very question - but I have also read some very ordinary poems in the name of ecopoetics which make me think that it would be better if the poets concerned were out planting trees. And I hold very deep reservations about readings of poetry that focus so narrowly on dynamics of power that they obscure the experience of the poetry itself, or which veer so closely to

moralised interpretations of any oeuvre through biographical readings, such as reducing Pound's very various achievement to "a poetry of hatred".

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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348. Michael T Cross
Atticus/Finch presents: C.J. Martin's Lo, Bittern
Fri 15 Feb 2008

Hello All,

As publisher, I very rarely experience the pleasure of being floored by a new poetâ€”a poet whose name Iâ€™ve never heard; however, when it happens, its one of the genuine pleasures of printing. An additional privilege is retaining this pleasure by sharing it with others, vicariously reliving the discovery with each new reader. My guess is youâ€™ve never heard of C.J. Martin, and Iâ€™m extremely proud and honored to change that.

Last year, Martin published a tiny letterpress chaplet, â€œCITY,â€ with the always-elusive Vigilance Society: three little poems mysteriously packaged with nary an explanation. After reading the poems a dozen times, frozen at the mailbox, I immediately set out to see what else he had. The result is Atticus/Finchâ€™s twelfth chapbook release (and C. J. Martinâ€™s first long-player)â€”Lo, Bittern.

Taking as his point of reference assemblage artists such as Kurt Schwitters and Louise Nevelson, Martin sculpts sound using restraint at the service of release and revelation. This is visual poetry that works otherwise than mere typographic fuckery, sonic work that listens to sight. The poems here are constantly regenerative and surprising in the truest senseâ€”that is, they depend less on mere parataxis and more on in-sight to accomplish the work of astonishment.

Iâ€™m aware that it takes a little something extra to purchase a book by an unknown author, especially when new work is spat from the publishing juggernaut every time one blinks; however, I challenge you to spend five minutes at our website with Martinâ€™s samples. If youâ€™re not (at the very least) intrigued, you might be dead.

AND, guess what? ATTICUS/FINCH HAS MOVED! After nearly five years in the snowy tundra of Buffalo, the press has adopted milder climates in its new homeâ€”Seattle, Washington; however, we are proud to maintain our professional affiliation with the Poetics Program at SUNY Buffalo, and we hope to act as something of a west coast ambassador, even if we sometimes cuss in public.

You can familiarize yourself with Martinâ€™s book at our website (www.atticusfinch.org), where youâ€™ll find a sample of the cover and some representative poems. You can order the book for ten dollars using Pay Pal, or you can send a check (made payable to â€œMichael Crossâ€) to our new address:

Atticus/Finch Chapbooks
c/o Michael Cross
3004 East Yesler Way, #B
Seattle, Washington 98122

Weâ€™re always happy to hear from you, and if you and yours reside in or around Seattle, please drop a note!

All Best,
Michael Cross

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349. **Mark Weiss**
Re: ezra pound as asshole - literature as abomination
Fri 15 Feb 2008

Well said, Alison.

Mark

At 05:41 PM 2/15/2008, you wrote:
>Pound sits on the nub of a particular discomfort. (As does Celine...and even
>someone like David Jones professed a sympathy with Mosley - it's not an
>uncommon problem). But I think to read his literary importance as simply a
>function of defiant consecration and amoral fetishisation - and indeed to
>describe him simply as "a poet of hatred" - is disingenuous. Isn't that also
>fetishising, only in this case the poet rather than his work? Pound is also
>the poet who wrote Homage to Septimus Propertius, and indeed, as Tom said,
>Canto #13: and to claim that these poems only matter because Pound is a
>racist and a fascist is perverse. Certainly, were I to deny their worth as
>poems, I'd be denying a great deal that matters to me about poetry itself. I
>don't think any poet has taught me more about the construction of a line. To
>my mind, they matter _despite_ the ugliness of some of his beliefs and

>utterances: and the fact that these things are side by side, the fact that
>Pound's poetry is so blemished, creates a dilemma that I think is
>uncomfortable and, if pursued, illuminating. Because it destablises a
>certain cult of moral perfection that seems to grow up around the idea of
>the aestheticised writer and. by extension, around our own culture.
>
>When I began to read Pound seriously, I was in part fascinated because it
>seemed to me that he did have something to say that resonated uneasily with
>the narrative of victory written by the Allies after WW2. Shorn of its
>anti-Semitism and rants about usury, his prophecies about the arms industry
>and the financial markets seem spot on. Without taking on his baggage, it is
>possible to see a critique that jars against a certain triumphalism that has
>infected the rhetoric of the west. (If anyone suggests that I am saying this
>because I agree with Pound's excesses or racism, or because I seek to excuse
>a poetry of hatred, I shall cry). I think that, read critically, there is a
>real value in such jagged reminders of how complex human and political
>situations really are. And I shall never believe that the creation of beauty
>is useless. It's seldom enough valued for us to have nearly destroyed this
>planet.
>
>Which is to say that I think writerly ethics are much more complex than
>professed belief. There are some poems out of ecopoetics I admire highly - I
>just read a masterly adaptation of Milton's Comus by John Kinsella that
>addresses this very question - but I have also read some very ordinary poems
>in the name of ecopoetics which make me think that it would be better if the
>poets concerned were out planting trees. And I hold very deep reservations
>about readings of poetry that focus so narrowly on dynamics of power that
>they obscure the experience of the poetry itself, or which veer so closely
>to moralised interpretations of any oeuvre through biographical readings,
>such as reducing Pound's very various achievement to "a poetry of hatred".
>
>All best
>
>Alison
>
>
>--
>Editor, Masthead: http://www.masthead.net.au
>Blog: http://theatrenotes.blogspot.com
>Home page: http://www.alisoncroggon.com

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350. **amy king**

Bernstein on Pound - Excerpts

Fri 15 Feb 2008

Excerpts from "Pounding Fascism (Appropriating Ideologies -- Mystification, Aestheticization, and Authority in Pound's Poetic Practice)" [Essay from A POETICS by Charles Bernstein] --

"... For Pound's fascism is all too easily censured, as by slap on hand, while the fascist ideas that infect his poetry and poetics seep unnamed into the orthodox cultural theory and criticism of this society.

Pound's fascism, far from hindering the canonization of his poetry by American literary culture, has been a major factor in its acceptance. Stripped of its obnoxious overtness, Pound's fascism becomes the stern but fatherly voice of authority, measuring by the Pound standard the absolute worth of the cultural production of all the societies of earth, the ultimate Core Curriculum. Without its righteously Eurocentric and imperiously authoritative undercurrent, the formal innovations of Pound's poetry would have contributed to its marginalization. This is evident from the relaxtive marginalization of much of the formally innovative poetry of, sic, "The Pound Era". Pound's status, far from being jeopardized by his political ideas, is enhanced by them.

I do not, however, equate Pound's politics with Pound's poetry. The Cantos is in many ways radically (radially) at odds with the tenets of his fascist ideals. In this sense, Pound has systematically misinterpreted the nature of his own literary production; refused, that is, to recognize in it the process he vilified as usury and Jewishness. This blindness to the meaning of his work, to how in significant ways it represented what he claimed to revile most, contributed not only to the rabidness of his dogmatism but also to the heights of magnificent self-deception and elegiac confusion that is The Cantos at its best."

"Pound, or part of him, wished to control the valuation of the materials he appropriated by arranging them in such a way that an immanent or 'natural' order would be brought into being. As Pound seems to acknowledge in the final movements of the (for the moment) standard version of the poem, The Cantos never jells in this way. For Pound this was a measure, no matter how ambivalent he may have been about the evaluation, of the failure of The Cantos.

...

Pound's great achievement was to create a work using ideological swatches from many social and historical sectors of his own society and an immense variety of other cultures. This complex, polyvocal textuality was the result of his search -- his unrequited desire for -- deeper truths than could be revealed by more monadically organized poems operating with a single voice and a single

perspective. But Pound's ideas about what mediated these different materials are often at odds with how these types of textual practices actually work in The Cantos.

Pound's fascist ideology insists on the author's having an extraliterary point of 'special knowledge' that creates a phallic order (these are Pound's terms) over the female chaos of conflicting ideological material. As Robert Casillo points out in his study of Pound's antisemitism, Pound contrasts the phallocentric/logocentric unswerving pivot (citing Wang in canto 97: 'man's phallic heart is from heaven / a clear spring of rightness') with the castrated and nomadic Jew. Jews are the purveyors of fragmentation and therefore the dissolution of fixed hierarchical cultural values (the Jews, says Pound on the radio, want to 'blot out the classics, blot out the record'). Again, Jews, as usurers and in league with the Commies, represent 'an indistinct, rootless, destructive mass' eroding the agrarian ideal of homestead, of nature and private property (values Pound equates with order, clarity, telos). "

"...As Casillo concludes, 'Pound turned to Fascism because he shares not only its deep fear of indeterminacy' -- of the vague, inchoate, and incommensurable, of all that is mysterious or ambiguous or unknown -- 'but also its central desire, which is to banish the indeterminate from social life ... And as in Fascism, in Pound's work the ultimate sign of such fearful [indefiniteness] is the Jew.'

What grotesque views for someone whose work is filled with indeterminacy, fragmentation, abstraction, obscurity, verbiage, equivocation, ambiguity, allegory; who has made the highest art of removing ideologies from their origins and creating for them a nomadic economy whose roots are neither in the land nor in the property but rather in the abstraction of aestheticization and the irresolution of the jarring harmonies of incommensurable sounds. As Richard Sieburth has noted, the ultimate irony of The Cantos is that all its irreconcilable elements can be reconciled only in the abstract, by the authority of the author, on credit. Indeed, the real economy of The Cantos is the one Pound constantly struggled to repress and to lay bare: the economy of reader and writer and book; the economy of language not as Logos but as exchange. ..."

"...neither do I wish to ignore the warning implicit in these considerations: that aesthetic processes can be used for a variety of purposes; that to understand a work requires interrogating its motivations and social context. It is always revealing to ask of a work: what does it serve and how? The answer to this question, however, is not identical to what the worker's intentions may be. A response to this challenge is that some work may usefully evade any single social or political claim made for or against it because of the nature of its

contradictions, surpluses, and negations. Perhaps this is the most positive thing that might be said of Pound's poetic works.

But perhaps fascism has won the day, anyway. When Pound the great artist is excused for his politics, fascism has won. When Pound's politics are used to categorically discredit the compositional methods of his poetry, fascism has won. When Pound's poetry is exalted and his politic dismissed as largely irrelevant to his achievement, fascism has won. When Pound's politics are condemned, his poetry acknowledged or ignored in passing, but sanitized forms of his ideas prevail-- the virtue of authority, property, and the homestead ('family values'), the sanctity of the classics, the condemnation of the nonstandard in favor of 'the plain sense of the word' and the divine right of the West (or East) to harness and bleed the rest of the world--fascism has won.

...."

Excerpts from Pounding Fascism (Appropriating Ideologies -- Mystification, Aestheticization, and Authority in Pound's Poetic Practice) [Essay from A POETICS by Charles Bernstein]

~~~

Excerpts from -- http://epc.buffalo.edu/authors/bernstein/essays/poundbern.html

"After insisting on the necessity and value of reading Pound in terms of his fascism, my speech begins with a discussion of Jerome Rothenberg's anthologies as a counter to the Core Curriculum mania (then in full swing), which I suggest is a logical extension of Pound's ideas of master texts. (Here I distinguish between Pound's "panculturalism" and "decentered multiculturalism".) I go on to differentiate Pound's desire for "montage" (the use of contrasting images toward the goal of one unifying theme) from his practice of "collage" (the use of different textual elements without recourse to an overall unifying idea). The piece ends with a discussion of Jackson Mac Low's great book Words nd ends from Ez, which it still seems to me is a fundamental resource for any consideration of Pound."

"...This new Pound criticism, which in some ways incorporates aspects of what has come to be called cultural criticism, or cultural and gender studies, tries to integrate Pound's political and economic ideas with his poetic practice. Like all critical projects, this one is limited. Much of the best Pound criticism before this period tended in various ways to cauterize or surgically remove the cancerous parts of Pound's work, or career, in an attempt to save the good parts. Partly this was a strategy to "save" the work, but it was equally a forceful interpretative system, an "apolitics" of poetry if you will. (Peter Nicholls: "Most previous criticism of [Pound's]
~~~

work has, from a variety of motives, sought to keep these different strands separate, tending in particular to drive a web between the 'literary' and poltical dimensions in his writing.")"

"The point here is not to say one approach or the other is right but to note that these approaches allow for different readings of Pound's poetry. None of this work, it seems to me, ought to drive one from reading Pound; quite on the contrary. (Possibly this may be the work of a distinctly younger generation of scholars who no longer felt that raising these issues aligned their views with those who roundly dismissed Pound in the postwar period; this earlier polarization pushed those who went to the defense of Pound's poetry to avoid dwelling on the relation it has to his politics and views on money.)

Casillo and Sieburth actually brought me back to reading Pound; that is, reading through the fascism and masculinism brought me from a passive, largely unarticulated, aversion to Pound, to an active, and ongoing, interest in all aspects of his work. Certainly I have been polemical in my essays on Pound, but not without the ironic realization that Pound relished just this sort of poetic polemicism. Reading Pound through the fascism means reading Pound in the most specific social and historical terms. It also means reading poetic forms politically, as an economy of signs ..."

"Poetry is not worth reading because it is comfortable or happy or understandable or uplifting, any more than history or philosophy is. Nor does reading for a politics of poetic form mean that forms are liberating; more often we find, as Ray DiPalma once wrote, that "all forms are coercive". If one starts with the assumption that a poetry should be truthful or beautiful, that it's meaning should transcend the circumstances of its production -- then of course talk of the politics of Pound's poetic forms will seem dismissive of Pound's work, since it pulls that work down from the heights of poetic vanity into the real-politics of the actual poem in actual history.

People say, Pound was deluded, Pound was insane, Pound was paranoid, Pound was delusional, as a way to explain away, or possibly contextualize, his fascism. I don't doubt this, but it doesn't get me anywhere. Fascism itself was (IS) delusional and paranoid, and Hitler and Mussolini and Goebbels are certifiable in my book, as are the shouting Brown Shirts pictured in Triumph of the Will (don't we call this "mass hysteria"?). [Highly recommended, in this context, in the recent documentary on Riefenstahl, "The Wonderful, Horrible World of Leni Riefenstahl".] I agree with Pierre Joris that what's important to understand as we approach the end of this long century is the nature of this delusion, of this insanity, that

has attracted so many otherwise admirable, sometimes brilliant, people, groups, indeed cultures. Of course Pound was delusional during the period of his Radio Speeches; reading Pound means reading through these delusions, trying to come to terms with them. It doesn't mean that in making these judgments one is free of one's own delusions, or that such a reading gives a complete account of this poetic works, which demands multiple, contradictory, readings.

Pound was not just a fascist; he had different politics, and poetics, at different points in his life and even at some of the same points. Nicholls notes that from 1930 to 1937, Pound was eager to keep a dialogue open with the American Left; and earlier in his life his views seemed more Left than Right, although, reading Nicholls, one begins to see this as much as a weakness in the Life/Right distinction as an inconsistency on Pound's part. Nicholls also shows that "perhaps the most disquieting thing about [Pound's] savage propaganda is that it was to some degree an extension of ideas that had governed the earlier Cantos." Indeed, Nicholls's tracings of the (de?)evolution of the practice of "authority" and "ideological closure" in Pound's work is crucial for understanding a fundamental dynamic of modernism.

Yet Pound's poetry is never simply a direct reflection of his politics; indeed, I would argue quite to the contrary that Pound's work contradicts his fascism. The fascist reading of Pound's poetic practice is valuable as one approach; it is not a final or definitive reading; as with all critical methods, it illuminates some issues while obscuring others. Of course, as Casillo's book and other Pound criticism shows, it also may push the criticism to the polemical and even hysterical, as if the critic feels she or he is wrestling with a demon more than interpreting a poem. This too needs to be historicized and contextualized before it can be judged.

Pound told Allen Ginsberg he suffered from "that stupid, suburban prejudice of antisemiticm", as if he should have been immune from such a low, "suburban" consciousness. But one thing that is notable about Pound is that he does not appear to have been "personally" antisemitic, which would have been in no way unusual for a person of his generation and background. His attacks on Jews are not related to his hatred of individual Jews or his desire to be a member of an "exclusive" country club. His views of Jews are highly theoretical and structural, projecting Jewishness, more than individual Jews, as the core force in the destruction of the most cherished values of the West. This demonization is not a "stupid suburban prejudice", it is the systematic paranoia-producing ideology that has come to be called by the fascism. (Burton Hatlen: "we will all seriously misundertand fascism if we insist on seeing it as a "right-wing" poltical

movement. For fascsim ... blended an authoritarianism ususally associated with the `right' and a `populism' ususally characteristic of the `left'.") Marjorie Perloff is quite right to point to it in Buchanan and the fundamentalist right; they too have gone well beyond "stupid suburban prejudice", even as they bank on it. It is scary to see the degree to which fascist ideas have rooted themselves so deeply in mainstream American life, often in the guise of family values and consonance with a natural order. Pound's most fascist polemics resonate in an eery way with the current wave of attacks on the arts, gays, the disenfranchised poor, immigrants, feminism, and the cities. I say this because there is often a tendency among Americans to exoticize fascism; Pound did his best to bring it home."

The rest can be read here:

http://epc.buffalo.edu/authors/bernstein/essays/poundbern.html

_____

Blog

http://www.amyking.org/blog

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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351. Joseph Mosconi
Jasper Bernes, Anthony McCann Reading in LA
Fri 15 Feb 2008

If you live in Southern California, we hope to see you at the next installment of

THE SMELL LAST SUNDAY READING SERIES

SUNDAY, FEBRUARY 24, 2008

With featured readers

Jasper BERNES
Anthony MCCANN

The Smell is located at
247 S. Main Street

Between 2nd and 3rd Street
The entrance is through the back, by way of the alley, west of Main Street.

The doors will open at 6:30 pm. Five dollars at the door.

A bit more about the featured readers:

Jasper Bernes is the author of Starsdown (in girum imus nocte et consumimur igni) and a literary annotation of the human genome, Desequencer, forthcoming from TAXT. He grew up in Southern California and now lives in Albany, CA with Anna Shapiro and their son Noah. He is a graduate student at UC Berkeley.

Anthony McCann was born and raised in the Hudson Valley. He is the author of Moongarden (Wave Books, 2006) and Father of Noise (Fence Books, 2003). In addition to these two collections, he is one of the authors of Gentle Reader! (2007), a book of erasures of the English Romantics, along with Joshua Beckman and Matthew Rohrer. He has taught English as a Second Language in the former Czechoslovakia, South Korea and Nicaragua, as well as in New York City. Currently he lives in Los Angeles and teaches poetry at CalArts and ESL to immigrants. He is also the ceremonial and acting poet laureate of Machine Project, an art-performance-gallery-instructional space in Echo Park.

--
"He was a linguist, and therefore he had pushed the bounds of obstinacy well beyond anything that is conceivable to other men."

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352. Peter Ciccariello
The remains of the poet
Fri 15 Feb 2008

The remains of the
poet<http://cgi7.com/peterimages/the-remains-of-the-poet-III.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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353. Andy Gricevich
Coming soon: Strange political art on the east coast!
Sat 16 Feb 2008

Hi, all!

I wanted to let you know about some performances we're
doing on the east coast this month and next--"we"
being The Nonsense Company, which does formally odd

political theater and new music, as well as the Prince Myshkins, who play (mostly) funny, thought-provoking Kurt-Weill-meets-the-Muppets-like satirical songs on a wide variety of topics.

We'll be in New York, Boston, Providence, western Mass., Philadelphia, and other places. All the info is at
http://www.nonsensecompany.com
http://www.princemyshkins.com

The center of the tour is the Nonsense Company's string of performances at the New York FRIGID Festival. In all the Company's gigs on the tour, we'll present "Great Hymn of Thanksgiving / Conversation Storm," a pair of pieces by our own Rick Burkhardt that we've been touring around for a couple of years, and which won the "Best New Play" award at 2007's San Francisco Fringe. I'm pretty proud of the shape the performances are in, and think a lot of you would like it.

"Great Hymn" is a piece for three performers around a dinner table setup (with tuned wine glasses, squeaking forks, etc.), and employs group speech techniques we've been working on for years--the sound of a church choir might be cut off in mid-consonant and switch to the sound of a radio being turned on and off in the next room; overlapping texts form phonemic "chords;" blindingly fast perfect unisons persist for unlikely amounts of time. The piece uses news reports from Iraq, mealtime chatter, invented folk tales, scraps from the Army prayer manual, and a fragment of Rae Armantrout's poetry to form an intricate and urgent musical composition.

"Conversation Storm" is a play about talking about torture. Three old friends from three sides of the political spectrum argue their way through a "ticking time bomb" scenario, revising, dissecting and brutalizing their own positions in the process, losing track of who believes what and even of which characters they're playing. Time is stretched or collapsed; the performers snap between sccrambled

scenes in mid-sentence and mid-gesture as the characters try to reorder and redirect the conversation. What does it mean that torture is up for discussion? What do you become if you take part in that conversation on its current terms, and what happens to your ethical position if you refrain?

Kevin Killian writes:
"Fantastic.... Little by little the repetitive scrape of a knife across a china plate, the movement of a spoon across a tablecloth, a finger around the rim of a water glass, turns into a symphony.... The back and forth between Higgins and Burkhardt has to be seen to be believed... they have mastered the art of sarcastic and haunting timing. If you can possibly see any of their remaining performances you will be seared like ahi tuna. I give the show my highest rating: go, go, go!"

Hope some of you can make it to one of these!

Thanks for poetry.

all the best,

Andy G.
http://www.nonsensecompany.com
http://www.princemyshkins.com

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http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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354. **Janet Holmes**
Re: POETICS Digest - 14 Feb 2008 to 15 Feb 2008 (#2008-47)
Sat 16 Feb 2008

Yay Allison.

Pound's sense of poetic community, his kindnesses to Joyce, Eliot, Frost, and many others (even what we would abhor now as condescension etc to HD meant then as promotion of her work) is not to be wiped out by his later

madnesses. In fact, excoriating someone's mental illness strikes me as a horrific bigotry in its own right. His is a complex case and can't be done away with in one self-righteous swipe.

--
Janet Holmes
http://www.humanophone.com
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
Realm Sixty-Four by Kristi Maxwell
the true keeps calm biding its story by Rusty Morrison - 2007 Sawtooth Poetry Prize winner!
http://ahsahtapress.boisestate.edu

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355. Frank Sauce
Re: ezra pound as asshole - literature as abomination (8)
Sat 16 Feb 2008

Yes, EP was an asshole. As was Charles Olsen.

Assholes make great artist. I'm attracted to asshole in literature ("literature is news that stays news") and art, though spending a half hour in the same room as them tends to irritate me, just as I tend to irritate myself or feel foolish or stupid or abominable because of who I am and what I've done in the past and probably what I will do in the future.

This is not a dismissal of Pound's assholishness or any others' -ness. We are a multitude of -ness; it is what makes us human beings: we be and we know we are being. Anyone who takes all that EP wrote or said as the essence of his art and his life isn't really getting the -ness of his art or life.

EP was a bullshit artist, albeit one of the most passionate, in his day. One, like myself, could even go so far as to say that we, poets of the west, are still responding to Pound's poetics. That's right, for over a hundred years, we've all been responding to Pound, either directly or inadvertantly and/or ignorantly. Pound forces the reader to be a scholar, and I'm not talking all that post-structuralist-post-colonial-post-everything-in-self-malarky, but real scholarship: reading the masters. Pound believed with his soul that truth was real and possible and attainable. Perhaps he strayed because he was never willing to accept truth as being uniquely particular to an individual within a group or community or society in their place and time.

Lastly, I hate Ezra Pound. I hate his genius clouded in naivety. I hate his political rants and his negligent passions. Hatred is human, as is fear, desire, love, infatuation, sympathy and appreciation. Hatred only poses a real danger within the mob, as our recent wars will attest. Now, I wonder who spoke out against the mob and war to a greater number of people more? You or EP?

All this mumbo-jumbo, this gaggle of words about on and around ol' Ez gives me the creeps.

Well? I double-dog-dare you to write a poem as mind-blowingly amazing, as uniquely contemporary, as something more news than "the Pisan Cantos." Go on! Do it, woosie.

http://www.bofunk.com/video/1657/woosie_fight.html

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356. Jim Andrews
forthcoming issue of Frame on "cyberpoetics"
Sat 16 Feb 2008

Frame is a journal for literary studies from Utrecht University.

http://www.let.uu.nl/alw/frame/en/forthcoming.shtml

Quoting the above 'page':

Forthcoming issue

The forthcoming issue of Frame is on Cyberpoetics. This might sound as a vague theme, but a number of scholars from The Netherlands and from abroad will explain this new way of reading, writing, and representation in their articles.

Poet and composer Samuel Vriezen is writing a contribution that touches on Flarf, a new genre within poetry. Flarf poems are apparently composed at random from the results of a search instruction on Google. In these poems, poets can reveal the infinity and at the same time the limitations of the internet. Vriezen shows that despite its origin as a protest against poetry.com, Flarf is situated in a long tradition of avant gardistic poetry that is also composed in The Netherlands.

Katherine Hayles's article is of a more technical nature. She discusses the art work Slippinglimpse by Stephanie Strickland, Cynthia Lawson Jaramillo, and Paul Ryan. Her contribution problematises the process of reading and cognition. The relation between human and non-human (digital) factors and receptors is central to her question.

Lecturer at the University of Utrecht Kiene Brillenburg Wurth asks in her article whether cyberpoetry is really a rediscovery of modernistic experiments, a post- or multi-medial phenomenon. She poses that cyberpoetry considers differences between media, problematises them and does not commit to one genre. She illustrates this with one kind of cyberpoetry that is formed by multiple media that merge and transform into each other, or as Brillenburg Wurth calls it: "medially complex digital poetry." Amongst others, Brillenburg Wurth uses the work of Jason Nelson and Jim Andrews to prove her argument.

Frame editor Noortje Kessels examines the interveniating qualities of Peter Verhelst's novel Zwerm. This is a relatively new term which is mainly applicable to digital literature and which Kessels links to the theories of Deleuze and Guattari. Kessels compares Zwerm to "Spas Text", a digital text that changes when the reader moves his/her mouse on it. How do these fragmentary texts relate to each other and to the theory of intervention?

Finally, the forthcoming Frame will contain a new Masterclass, this time with a contribution of MA student Cécile van Reijmersdal who wrote on "hyperfiction" and its consequences for the reader's experience. This Frame will have an extended introductory foreword to explain the history and meaning of the term and phenomenon of Cyberpoetics (written by Marieke Winkler). Frame editor Arwin van der Zwan is writing a book review and Yra van Dijk will contribute a lecture she recently held on Cyberpoetics.

We are planning on publishing the issue in May 2008.

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357. Christophe Casamassima
eMail for Buck Downs
Sat 16 Feb 2008

Anyone have a legitimate eMail for Buck Downs?

I seem to be missing something in my life - a great big hole has formed...

Christophe Casamassima

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Online Annuity Rates and Quotes
Annuity rates and quotes for over 300. $25,000 minimum deposit required. Search and compare CD-type, fixed-rate, equity-indexed, and immediate income annuities.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=55a6e75c09acdc7cc3b86c61cfe26892

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358. Christophe Casamassima
Self-Publishing: Potential for Review and Distribution
Sat 16 Feb 2008

This morning I had a burning idea. What if the reviews journal of self-published books, objects and ephemera were to coincide with a free distributor? The name kept rolling around in my head - No Press Distribution, or NPD. I think it would be best to outline such potential projects here, and hope to get feedback from members of the community.

No Press Distribution
"Pressless is Priceless"

1. First we begin by soliciting members of the poetry community for self-published books, pamphlets, chapbooks, objects, ephemera, etc.

2. We collect these publications in a database which will eventually become a web-based distributor like Small Press Distribution. I will build a website and update consistently. NPD will collect no fees for sales (we're not a consignment venture - god forbid!)

3. There will be an option for each title for on-line reviews, similar to the amazon.com model. I'm not sure what kind of period the physical journal of reviews will be distributed, but I think it would be conducive to saving paper if I create a CD-Rom version of the review journal, or keep it strictly web-based. In this case, ANYONE can review titles. I believe this option will be more democratic and expansive.

4. Each title will be linked to info about how to purchase or obtain it. There will be no central "housing"; the web-based distributor is merely a central catalogue. All business is directed toward the individual.

5. Naturally, no fees will be amassed by me, or anyone managing the web-content, catalogue, etc.

6. I do ask, though, that anyone who wants to submit titles for cataloging/review should send a copy to me.

This is the basic skeleton. Firstly, I am trying to build a databse of people who want to send me materials. Let's try something first.

1. Send me an electronic copy (pdf, doc, rtf) of the description of the material(s) along with a scanned image/photo (if possible) of it/them.

2. Send me your name and address if you'd like to be informed about future updates to reviews/catalogue.

Please write me if you have any questions. Any help is crucial and highly desired...

Christophe Casamassima

=
Jim Kerr Guides Washington Fly Fishing
Jim Kerr Guides - Year round fly fishing in Northwest and Olympic Peninsula. Steelhead, sea run cutthroat trout, saltwater salmon. River float fishing trips and river drift boat charters.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=b33e86e3d6ec4339ec366f96f0e31845

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359. **amy king**
Re: Self-Publishing: Potential for Review and Distribution
Sat 16 Feb 2008

NPD! If anyone can do this, Christophe can pull it together -- I love this idea, C!

Chris has run Furniture Press for many years in Baltimore, publishing lovely chaps he tirelessly made by hand as well as little "tracts" of poems by tons of poets - many from this listserve. These "tracts" (dubbed "PO25centEM") are perfect little samplings to leave about town on buses, cafe counters, and your boss's desk. Anyway, he's done enough publishing and promoting on a small-but-wide scale to know the value of such a service -- why let anyone's efforts go to waste? NPD sounds ideal & worthwhile. I'm in!

Amy

_____
Blog

http://www.amyking.org/blog

----- Original Message ----
From: Christophe Casamassima <[redacted]>
To: [redacted]
Sent: Saturday, February 16, 2008 10:43:54 AM
Subject: Self-Publishing: Potential for Review and Distribution

This
morning
I
had
a
burning
idea.
What
if
the
reviews
journal
of
self-published
books,
objects
and
ephemera
were
to
coincide
with
a
free
distributor?
The
name
kept
rolling
around
in
my
head
-
No
Press
Distribution,
or
NPD.
I
think
it

would
be
best
to
outline
such
potential
projects
here,
and
hope
to
get
feedback
from
members
of
the
community.

No
Press
Distribution
"Pressless
is
Priceless"

1.
First
we
begin
by
soliciting
members
of
the
poetry
community
for
self-published
books,
pamphlets,
chapbooks,

objects,
ephemera,
etc.

2.
We
collect
these
publications
in
a
database
which
will
eventually
become
a
web-based
distributor
like
Small
Press
Distribution.
I
will
build
a
website
and
update
consistently.
NPD
will
collect
no
fees
for
sales
(we're
not
a
consignment

venture
-
god
forbid!)

3.
There
will
be
an
option
for
each
title
for
on-line
reviews,
similar
to
the
amazon.com
model.
I'm
not
sure
what
kind
of
period
the
physical
journal
of
reviews
will
be
distributed,
but
I
think
it
would

be
conducive
to
saving
paper
if
I
create
a
CD-Rom
version
of
the
review
journal,
or
keep
it
strictly
web-based.
In
this
case,
ANYONE
can
review
titles.
I
believe
this
option
will
be
more
democratic
and
expansive.

4.
Each
title
will

be
linked
to
info
about
how
to
purchase
or
obtain
it.
There
will
be
no
central
"housing";
the
web-based
distributor
is
merely
a
central
catalogue.
All
business
is
directed
toward
the
individual.

5.
Naturally,
no
fees
will
be
amassed
by
me,

or
anyone
managing
the
web-content,
catalogue,
etc.

6.
I
do
ask,
though,
that
anyone
who
wants
to
submit
titles
for
cataloging/review
should
send
a
copy
to
me.

This
is
the
basic
skeleton.
Firstly,
I
am
trying
to
build
a
databse
of

people
who
want
to
send
me
materials.
Let's
try
something
first.

1.
Send
me
an
electronic
copy
(pdf,
doc,
rtf)
of
the
description
of
the
material(s)
along
with
a
scanned
image/photo
(if
possible)
of
it/them.

2.
Send
me
your
name
and

address
if
you'd
like
to
be
informed
about
future
updates
to
reviews/catalogue.

Please
write
me
if
you
have
any
questions.
Any
help
is
crucial
and
highly
desired...

Christophe
Casamassima

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

↑ Index

360. Mark Prejsnar
Re: ezra pound as asshole - literature as abomination
Sat 16 Feb 2008

“>>If Pound's canonicity tells us anything, it's that consecration's object
>>is clearly irrelevant.
>>
>>Pound is now a "high capital" object against which to exercise the
>>muscles of consecration -- which is precisely what Sieburth does in his
>>introduction. And that is probably precisely what this new book will do.”

i’m glad that Amy posted passages from Charles Bernstein’s “Pounding Fascism” ,,, something i’ve often told people i thought was the VERY best piece of writing on Pound ... Since first reading it 12 years ago i've insisted that it’s the ONE thing a reader interested in Pound should seek out, if they’re going to read any criticism on him; .. then if interested, other things ...

response to poetry should be open and dialectical; CB’s piece is crucial in that respect, for understanding EP and the Cantos, first and foremost .. but also for grasping the best way to encounter poetry; .. i understand the anger and critical edge informing this rant against Pound; but it’s also simple-minded; it’s CB who points the way to a useful response.

Mark Prejsnar

"Doubt can move mountains; of all things certain, doubt is the surest."

--Bertoldt Brecht

↑ Index

361. Chris Chapman
Re: ezra pound as asshole - literature as abomination
Sat 16 Feb 2008

Well said.

Quoting Mark Prejsnar <[redacted]>:

> *“>>If Pound's canonicity tells us anything, it's that consecration's object*
> *is clearly irrelevant.*
>
> *Pound is now a "high capital" object against which to exercise the*
> *muscles of consecration -- which is precisely what Sieburth does in his*
> *introduction. And that is probably precisely what this new book will do.”*
>
> *i’m glad that Amy posted passages from Charles Bernstein’s “Pounding Fascism”*
> *,,, something i’ve often told people i thought was the VERY best piece of*

> *writing on Pound ... Since first reading it 12 years ago i've insisted that it's the ONE thing a reader interested in Pound should seek out, if they're going to read any criticism on him; .. then if interested, other things ...*
>
> *response to poetry should be open and dialectical; CB's piece is crucial in that respect, for understanding EP and the Cantos, first and foremost .. but also for grasping the best way to encounter poetry; .. i understand the anger and critical edge informing this rant against Pound; but it's also simple-minded; it's CB who points the way to a useful response.*
>
> *Mark Prejsnar*
>
> "*Doubt can move mountains; of all things certain, doubt is the surest.*"
>
> *--Bertoldt Brecht*

↑ Index

362. **laura hinton**

Re: Self-Publishing: Potential for Review and Distribution

Sat 16 Feb 2008

I, too, love the idea of NPD. Count me in! And I'm starting my own chapbook series as a result of these Poetics List discussions -- a series that will feature short experimental poetry performance pieces, ones that have been presented/read to an audience. The series will start with a piece I myself am reading this coming week at the contemporary lit conference in Louisville (hence, "self-published"). Follow-up chapbooks will feature other authors.

More on my chapbook series later. Meanwhile, thanks to all for the stimulating discussions on self-publishing. Part of the point of conceptual/radical poetry is to push outside the current structures, including that of hierarchical evaluation and entrenched publication systems (for example, that of the known commodity or the "brand name"). I once had an academic colleague say, "Oh, no, not another person writing poetry" (when he discovered I was writing). But I say: the more challenging poetry that is out there circulating, the better.

An NPD would be another way to fly under the radar in terms of "distribution laws," and would help keep the small-press world doing what it does best -- not kow-towing to the order of things as even "experimental" venues themselves start to rigidify.

Laura

On Feb 16, 2008 10:43 AM, Christophe Casamassima <
[redacted]> wrote:

> *This morning I had a burning idea. What if the reviews journal of self-published books, objects and ephemera were to coincide with a free distributor? The name kept rolling around in my head - No Press Distribution, or NPD. I think it would be best to outline such potential projects here, and hope to get feedback from members of the community.*
>
> *No Press Distribution*
> *"Pressless is Priceless"*
>
> *1. First we begin by soliciting members of the poetry community for self-published books, pamphlets, chapbooks, objects, ephemera, etc.*
>
> *2. We collect these publications in a database which will eventually become a web-based distributor like Small Press Distribution. I will build a website and update consistently. NPD will collect no fees for sales (we're not a consignment venture - god forbid!)*
>
> *3. There will be an option for each title for on-line reviews, similar to the amazon.com model. I'm not sure what kind of period the physical journal of reviews will be distributed, but I think it would be conducive to saving paper if I create a CD-Rom version of the review journal, or keep it strictly web-based. In this case, ANYONE can review titles. I believe this option will be more democratic and expansive.*
>
> *4. Each title will be linked to info about how to purchase or obtain it. There will be no central "housing"; the web-based distributor is merely a central catalogue. All business is directed toward the individual.*
>
> *5. Naturally, no fees will be amassed by me, or anyone managing the web-content, catalogue, etc.*
>
> *6. I do ask, though, that anyone who wants to submit titles for cataloging/review should send a copy to me.*
>
> *This is the basic skeleton. Firstly, I am trying to build a databse of people who want to send me materials. Let's try something first.*
>
> *1. Send me an electronic copy (pdf, doc, rtf) of the description of the material(s) along with a scanned image/photo (if possible) of it/them.*
>
> *2. Send me your name and address if you'd like to be informed about future updates to reviews/catalogue.*
>
> *Please write me if you have any questions. Any help is crucial and highly desired...*

> *Christophe Casamassima*
>
> *Jim Kerr Guides Washington Fly Fishing*
> *Jim Kerr Guides - Year round fly fishing in Northwest and Olympic Peninsula. Steelhead, sea run cutthroat trout, saltwater salmon. River float fishing trips and river drift boat charters.*
>
> *http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid³3e86e3d6ec4339ec366f96f0e31845*
>
> --
> *Powered By Outblaze*

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363. **steve d. dalachinsky**

Re: POETICS Digest - 14 Feb 2008 to 15 Feb 2008 (#2008-47)

Sat 16 Feb 2008

---

it's not like he went mad and the supported mussolini and became anti-semetic he went "mad" afterwards put in hospital because he was who he was and not tried and killed as a traitor ala rosenbergs etc yet he is /was as he put it surburban in his hatred read jefferson/ and or musolinni before he went MAD

On Sat, 16 Feb 2008 00:32:54 -0700 Janet Holmes <[redacted]> writes:
> Yay Allison.
>
> Pound's sense of poetic community, his kindnesses to Joyce, Eliot,
> Frost,
> and many others (even what we would abhor now as condescension etc
> to HD
> meant then as promotion of her work) is not to be wiped out by his
> later
> madnesses. In fact, excoriating someone's mental illness strikes me
> as a
> horrific bigotry in its own right. His is a complex case and can't
> be done
> away with in one self-righteous swipe.
>
> --
> Janet Holmes

> http://www.humanophone.com
> http://ahsahtapress.boisestate.edu
> .. ..
> NEW FROM AHSAHTA PRESS:
> Realm Sixty-Four by Kristi Maxwell
> the true keeps calm biding its story by Rusty Morrison - 2007
> Sawtooth
> Poetry Prize winner!
> http://ahsahtapress.boisestate.edu
>
>

↑ Index

364. **steve d. dalachinsky**
Re: William Vollmann/Poor People/Violence/Whores For Gloria
Sat 16 Feb 2008

---

review of vollman book in new brooklyn rail

On Fri, 15 Feb 2008 07:52:43 -0800 Catherine Daly <[redacted]>
writes:
> So odd this came up now, as I was just thinking about how it was time
> to go
> back to Vollman. Ron and I were voracious Vollman readers until
> about The
> Butterfly Stories, where a sameness seemed to encroach. Which is
> why I
> thought it might be time to dive back in.
>
> --
> All best,
> Catherine Daly
> [redacted]
>
>

↑ Index

365. **Charles Alexander**
Re: ezra pound as asshole - literature as abomination (8)
Sat 16 Feb 2008

You sure like to say "asshole" and "bullshit," or so it seems to me. Ah, language, you cesspool and quagmire of easy insults.

I disagree entirely that "Assholes make great artists." If it were true, there would be a LOT more great artists, and Dick Cheney would be one of them. So while I don't agree with that mis-logical step, I do think you say some things about Pound that are complex and need to be said.

As for "Olson," you could at least learn to spell his name correctly.

charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

On Feb 16, 2008, at 1:10 AM, Frank Sauce wrote:

> *Yes, EP was an asshole. As was Charles Olsen.*
>
> *Assholes make great artist. I'm attracted to asshole in literature ("literature is news that stays news") and art, though spending a half hour in the same room as them tends to irritate me, just as I tend to irritate myself or feel foolish or stupid or abominable because of who I am and what I've done in the past and probably what I will do in the future.*
>
> *This is not a dismissal of Pound's assholishness or any others' -ness. We are a multitude of -ness; it is what makes us human beings: we be and we know we are being. Anyone who takes all that EP wrote or said as the essence of his art and his life isn't really getting the -ness of his art or life.*
>
> *EP was a bullshit artist, albeit one of the most passionate, in his day. One, like myself, could even go so far as to say that we, poets of the west, are still responding to Pound's poetics. That's right, for over a hundred years, we've all been responding to Pound, either directly or inadvertantly and/or ignorantly. Pound forces the reader to be a scholar, and I'm not talking all that post-structuralist-post-colonial-post-everything-in-self-malarky, but real scholarship: reading the masters. Pound believed with his soul that truth was real and possible and attainable. Perhaps he strayed because he was never willing to accept truth as being uniquely particular to an individual within a group or community or society in their place and time.*
> *Lastly, I hate Ezra Pound. I hate his genius clouded in naivety. I hate his political rants and his negligent passions. Hatred is human, as is fear, desire, love, infatuation, sympathy and appreciation. Hatred only poses a real danger within the mob, as*

> *our recent wars will attest. Now, I wonder who spoke out against the mob and war to a greater number of people more? You or EP?*
>
> *All this mumbo-jumbo, this gaggle of words about on and around ol' Ez gives me the creeps.*
>
> *Well? I double-dog-dare you to write a poem as mind-blowingly amazing, as uniquely contemporary, as something more news than "the Pisan Cantos." Go on! Do it, woosie.*
>
> *http://www.bofunk.com/video/1657/woosie_fight.html*

↑ Index

366. **Jim Andrews**

DOC(K)S 2007-2008 : Le son d'Amour_Leçon_d'amour

Sat 16 Feb 2008

DOC(K)S 2007-2008 : ³ Le son d'Amour_Leçon_d'amour ²

416 pp

+ DVD ROM double couche, 2H 30 de videos

+ CD ROM, poésie sonore

http://www.sitec.fr/users/akenatondocks/DOCKS-datas_f/larevue_f/derniers-numeros_f/LESONDAMOUR_F/CHANTIER_SONDAMOUR.html

AKENATON/DOC(K)S
ph. Castellin / Jean Torregrosa
7 rue Miss Campbell
F 20000 AJACCIO

tel 33 (0)4 95 21 32 90
/fax 33(0)4 95 21 03 02

Email: [redacted]
http://www.sitec.fr/users/akenatondocks

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367. **Model Homes**

Re: Self-Publishing: Potential for Review and Distribution

Sat 16 Feb 2008

Cool ideas,

In the interim, there are at least two websites that serve SOME of the functions you are listing. Both Press Press Press (http://presspresspress.blogspot.com/)

and the DIY Poetry Publishing COOP (http://diypublishing.blogspot.com/) have create small communities of DIYers where announcements and publications and contact infos are regularly exchanged, posted, archived. Certainly not the catalogue command center envisioned below, but spaces to frequent if you're not yet familiar.

Cheers,
MH

http://lilnorton.blogspot.com

↑ Index

368. **amy king**
"Letters cast new light on misunderstood poet Ezra Pound"
Sat 16 Feb 2008

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http://www.independent.co.uk/news/uk/this-britain/letters-cast-new-light-on-misunderstood-poet-ezra-pound-777552.html

Letters cast new light on misunderstood poet Ezra Pound
By Andrew Johnson

Sunday, 3 February 2008

Yet while Eliot went on to become the leading critic and poet of his day, Pound's standing has been marred by his support for Mussolini, his broadcasts over Rome radio during the Second World War and by his anti-Semitism.

Now recently discovered letters by Pound have added impetus to literary historians' reassessment of him as perhaps the greatest poet of the last century whose political views were tragically misunderstood.

Correspondence between Pound and Chinese intellectuals over a period of more than 40 years – Pound had become fascinated with the country – will shed new light on his greatest work, The Cantos, and on his true political beliefs when they are published for the first time later this month.

They show his painstaking efforts to learn Chinese and incorporate his learning into The Cantos and also document his move away from fascism and towards Confucianism. The correspondence also sheds new light on his relationship with Eliot, who was also his publisher at Faber & Faber. Pound described Eliot as a "buzzard" and an "elephant" and said he had a "head full of mouldy old Christianity". In letters to Achilles Fang, a Chinese intellectual at Harvard University, in January 1953, Pound – who wrote in an eccentric phonetic style – reveals his frustration at the delay in publication of his translation of the Confucian odes.

"ALZO a sample page might serve to satisfy the Rev. Elephant [Eliot] who SAID Faber wd/take it on condition it shd/LOOK like a two guinea book. Of course our eminent contemporary is a damn Xrister/and NOT keen on Oriental wisdom (or much else) BUT he is not wholly responsible for the goddam delay." Pound's biographer, A David Moody, says that the two remained great friends although Eliot's high Anglicism was a bone of contention. "The relationship between Eliot and Pound was very close, lasting throughout their lives," he said. "There was a lot of affection. Pound suffered because of his politics. Now there is no doubt that Pound is the bigger figure.

"He did support Mussolini when Mussolini stood for social justice. His tragedy was that he failed to see the change in Mussolini's politics. His anti-Semitism was a worse lapse. He wilfully confused usury with Jews in order to sharpen his attack on anti-democratic capitalism."

The 162 letters were tracked down over 15 years by Professor Zhaoming Qian of the University of New Orleans. "For a long time people were wary of writing about Pound because of his fascist beliefs. From these letters we can see he realised his mistakes."

'Ezra Pound's Chinese Friends' by Zhaoming Qian is out this month from OUP

http://www.independent.co.uk/news/uk/this-britain/letters-cast-new-light-on-misunderstood-poet-ezra-pound-777552.html

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↑ Index

369. Alan Sondheim

Re: "Letters cast new light on misunderstood poet Ezra Pound"

Sat 16 Feb 2008

This is probably irrelevant but years ago I read the anti-semitic broad- casts; I've also heard a number of them. They were worse than I could have imagined; they sounded like Celine at his most extreme. What bothers me about Pound is the arrogance I connect with these views, this notion of rectitude that underlies a lot of his work. Although I'm sure I don't know what I'm talking about, those broadcasts - which clearly were not an anomaly, one can't blame them on usury, Mussolini, whatever - wrecked his work for me. If the polemic came from a Nazi like Goebbels it would be considered inexcusable; since it's Pound, let's bend

over backwards? But there's real violence in him, American Father Coughlin whatever violence, and on a personal note it was too much for me.

- A

↑ Index

370. Jennifer Karmin
Red Rover Series / Experiment #18
Sat 16 Feb 2008

Red Rover Series
{readings that play with reading}

Experiment #18:
Time-Based Poetics

7pm Sunday, February 24th
Featuring:
David Buuck
cris cheek

A poetics off the page
that takes time as its medium
guest curated by
Jennifer Scappettone

at the SpareRoom
4100 W. Grand Ave -- Chicago, IL
close to Grand & Pulaski
in the American Stencil Company building
2nd floor, suite 210-212
http://www.spareroomchicago.org

BYOB
suggested donation $3
doors lock at 7:30pm
wheelchair accessible with assistance

DAVID BUUCK lives in Oakland and teaches at the San Francisco Art Institute. He is the co-founder of Tripwire, a poetics journal, and BARGE, the Bay Area Research Group in Enviro-aesthetics, and a Contributing Editor at Artweek. His poetry, prose, essays & criticism have been published in a variety of contexts; recent booklets include Ruts, Runts, Between Above & Below, and Paranoia Agent. In the last year he

has performed in San Francisco, Santa Cruz, Los Angeles, Boston, and New York.

CRIS CHEEK is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer, whose texts have been commissioned and shown locally and trans-locally, often in multiple versions using diverse media for their production and circulation. His most recent work is a full body of collaborations with Kirsten Lavers as TNWK, http://www.tnwk.net. His most recent publication is titled the church, the school, the beer (Critical Documents, 2007).

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

COMING UP:
*Experiment #19:
March 2 - Kate Greenstreet & Jen Tynes

*Experiment #20:
April 19 - Barrett Gordon, Matthew Klane, David Pavelich, Laura Sims, Kevin Thurston

*Experiment #21:
May 15 - Miranda Mellis & Sarah Rosenthal

STARTING April 19 events will be held
at a new surprise location TBA!
more info soon

SUMMER/FALL 2008:
Judith Goldman & Lily Robert-Foley
Ira S. Murfin & Marisa Plumb
Authors from the Encyclopedia Project, vol. 2

___
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371. **Maria Damon**
Re: "Letters cast new light on misunderstood poet Ezra Pound"
Sat 16 Feb 2008

---

this article does not make the argument that pound's politics were misunderstood. rather it acknowledges quite frankly his support of mussolini and his anti-semitism, though this acknowledgment is buried near the end of the piece. so what is it that is "misunderstood" about pound here: the fact that he was more serious about learning Chinese than is usually believed? that's a tragic misunderstanding? it seems that pound's politics are all too well understood by those of us who take exception to them.

amy king wrote:
> http://www.independent.co.uk/news/uk/this-britain/letters-cast-new-light-on-misunderstood-poet-ezra-pound-777552.html
>
> Letters cast new light on misunderstood poet Ezra Pound
> By Andrew Johnson
>
> Sunday, 3 February 2008
>
>
>
>
>
> Yet
> while Eliot went on to become the leading critic and poet of his day,
> Pound's standing has been marred by his support for Mussolini, his
> broadcasts over Rome radio during the Second World War and by his
> anti-Semitism.
>
>
> Now recently discovered letters by Pound have
> added impetus to literary historians' reassessment of him as perhaps
> the greatest poet of the last century whose political views were
> tragically misunderstood.
>

>
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> Chinese intellectuals over a period of more than 40 years – Pound had
> become fascinated with the country – will shed new light on his
> greatest work, The Cantos, and on his true political beliefs when they
> are published for the first time later this month.
>
>
> They show his
> painstaking efforts to learn Chinese and incorporate his learning into
> The Cantos and also document his move away from fascism and towards
> Confucianism.
> The correspondence also sheds new light on his
> relationship with Eliot, who was also his publisher at Faber &
> Faber. Pound described Eliot as a "buzzard" and an "elephant" and said
> he had a "head full of mouldy old Christianity". In letters to Achilles
> Fang, a Chinese intellectual at Harvard University, in January 1953,
> Pound – who wrote in an eccentric phonetic style – reveals his
> frustration at the delay in publication of his translation of the
> Confucian odes.
>
>
> "ALZO a sample page might serve to satisfy the
> Rev. Elephant [Eliot] who SAID Faber wd/take it on condition it
> shd/LOOK like a two guinea book. Of course our eminent contemporary is
> a damn Xrister/and NOT keen on Oriental wisdom (or much else) BUT he is
> not wholly responsible for the goddam delay."
> Pound's biographer,
> A David Moody, says that the two remained great friends although
> Eliot's high Anglicism was a bone of contention. "The relationship
> between Eliot and Pound was very close, lasting throughout their
> lives," he said. "There was a lot of affection. Pound suffered because
> of his politics. Now there is no doubt that Pound is the bigger figure.
>
>
> "He
> did support Mussolini when Mussolini stood for social justice. His
> tragedy was that he failed to see the change in Mussolini's politics.
> His anti-Semitism was a worse lapse. He wilfully confused usury with
> Jews in order to sharpen his attack on anti-democratic capitalism."
>
>

> The
> 162 letters were tracked down over 15 years by Professor Zhaoming Qian
> of the University of New Orleans. "For a long time people were wary of
> writing about Pound because of his fascist beliefs. From these letters
> we can see he realised his mistakes."
>
>
> 'Ezra Pound's Chinese Friends' by Zhaoming Qian is out this month from OUP
>
>
> http://www.independent.co.uk/news/uk/this-britain/letters-cast-new-light-on-misunderstood-poet-ezra-pound-777552.html
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>
>

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372. **Nick LoLordo**

Re: "Letters cast new light on misunderstood poet Ezra Pound"

Sat 16 Feb 2008

yes, I agree with Maria entirely....because Pound is a Sinophile, he can't be an anti-Semite? one trumps the other somehow? that logic, of course, is utterly illegitimate--and yet, it operates covertly in the article--for what else could it be claiming when it asserts Pound was "tragically misunderstood"?

On Feb 16, 2008, at 12:24 PM, Maria Damon wrote:

> *this article does not make the argument that pound's politics were misunderstood. rather it acknowledges quite frankly his support of mussolini and his anti-semitism, though this acknowledgment is*

buried near the end of the piece. so what is it that is "misunderstood" about pound here: the fact that he was more serious about learning Chinese than is usually believed? that's a tragic misunderstanding? it seems that pound's politics are all too well understood by those of us who take exception to them.

amy king wrote:
http://www.independent.co.uk/news/uk/this-britain/letters-cast-new-light-on-misunderstood-poet-ezra-pound-777552.html

Letters cast new light on misunderstood poet Ezra Pound
By Andrew Johnson

Sunday, 3 February 2008

Yet while Eliot went on to become the leading critic and poet of his day, Pound's standing has been marred by his support for Mussolini, his broadcasts over Rome radio during the Second World War and by his anti-Semitism.

Now recently discovered letters by Pound have added impetus to literary historians' reassessment of him as perhaps the greatest poet of the last century whose political views were tragically misunderstood.

Correspondence between Pound and Chinese intellectuals over a period of more than 40 years – Pound had become fascinated with the country – will shed new light on his greatest work, The Cantos, and on his true political beliefs when they are published for the first time later this month.

They show his painstaking efforts to learn Chinese and incorporate his learning into The Cantos and also document his move away from fascism and towards Confucianism.
The correspondence also sheds new light on his relationship with Eliot, who was also his publisher at Faber & Faber. Pound described Eliot as a "buzzard" and an "elephant" and

*said
he had a "head full of mouldy old Christianity". In letters to Achilles
Fang, a Chinese intellectual at Harvard University, in January 1953, Pound – who wrote in an eccentric phonetic style – reveals his frustration at the delay in publication of his translation of the Confucian odes.*

*"ALZO a sample page might serve to satisfy the
Rev. Elephant [Eliot] who SAID Faber wd/take it on condition it shd/LOOK like a two guinea book. Of course our eminent contemporary is
a damn Xrister/and NOT keen on Oriental wisdom (or much else) BUT he is
not wholly responsible for the goddam delay."
Pound's biographer,
A David Moody, says that the two remained great friends although Eliot's high Anglicism was a bone of contention. "The relationship between Eliot and Pound was very close, lasting throughout their lives," he said. "There was a lot of affection. Pound suffered because
of his politics. Now there is no doubt that Pound is the bigger figure.*

*"He
did support Mussolini when Mussolini stood for social justice. His tragedy was that he failed to see the change in Mussolini's politics. His anti-Semitism was a worse lapse. He wilfully confused usury with Jews in order to sharpen his attack on anti-democratic capitalism."*

*The
162 letters were tracked down over 15 years by Professor Zhaoming Qian
of the University of New Orleans. "For a long time people were wary of
writing about Pound because of his fascist beliefs. From these letters
we can see he realised his mistakes."*

'Ezra Pound's Chinese Friends' by Zhaoming Qian is out this month from OUP

http://www.independent.co.uk/news/uk/this-britain/letters-cast-new-light-on-misunderstood-poet-ezra-pound-777552.html

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V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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373. **Tom Beckett**

Re: ezra pound as asshole - literature as abomination (8)

Sat 16 Feb 2008

That poetry is made by fallible human beings should come as no surprise.? I want to suggest though that calling Ezra Pound an asshole speaks more to the namer than the named.? It all sounds pretty projective to moi. What's at stake there?? What cultural capital is at risk?

-----Original Message-----
From: Charles Alexander <[redacted]>
To: [redacted]
Sent: Sat, 16 Feb 2008 12:54 pm
Subject: Re: ezra pound as asshole - literature as abomination (8)

You sure like to say "asshole" and "bullshit," or so it seems to me. Ah, language, you cesspool and quagmire of easy insults.?
?
I disagree entirely that "Assholes make great artists." If it were true, there

would be a LOT more great artists, and Dick Cheney would be one of them. So while I don't agree with that mis-logical step, I do think you say some things about Pound that are complex and need to be said.?
?
As for "Olson," you could at least learn to spell his name correctly.?
?
charles?
?
charles alexander?
chax press?
[redacted]?
650 e. ninth st.?
tucson arizona 85705?
[redacted]?
?
?
?
On Feb 16, 2008, at 1:10 AM, Frank Sauce wrote:?
?
> Yes, EP was an asshole. As was Charles Olsen.?
>?
> Assholes make great artist. I'm attracted to asshole in literature > ("literature is news that stays news") and art, though spending a > half hour in the same room as them tends to irritate me, just as I > tend to irritate myself or feel foolish or stupid or abominable > because of who I am and what I've done in the past and probably > what I will do in the future.?
>?
> This is not a dismissal of Pound's assholishness or any others' -> ness. We are a multitude of -ness; it is what makes us human > beings: we be and we know we are being. Anyone who takes all that > EP wrote or said as the essence of his art and his life isn't > really getting the -ness of his art or life.?
>?
> EP was a bullshit artist, albeit one of the most passionate, in his > day. One, like myself, could even go so far as to say that we, > poets of the west, are still responding to Pound's poetics. That's > right, for over a hundred years, we've all been responding to > Pound, either directly or inadvertantly and/or ignorantly. Pound > forces the reader to be a scholar, and I'm not talking all that > post-structuralist-post-colonial-post-everything-in-self-malarky, > but real scholarship: reading the masters. Pound believed with his > soul that truth was real and possible and attainable. Perhaps he > strayed because he was never willing to accept truth as being > uniquely particular to an individual within a group or community or > society in their place and time.?

> Lastly, I hate Ezra Pound. I hate his genius clouded in naivety. I > hate his political rants and his negligent passions. Hatred is > human, as is fear, desire, love, infatuation, sympathy and > appreciation. Hatred only poses a real danger within the mob, as > our recent wars will attest. Now, I wonder who spoke out against > the mob and war to a greater number of people more? You or EP??
>?
> All this mumbo-jumbo, this gaggle of words about on and around ol' > Ez gives me the creeps.?
>?
> Well? I double-dog-dare you to write a poem as mind-blowingly > amazing, as uniquely contemporary, as something more news than "the > Pisan Cantos." Go on! Do it, woosie.?
>?
> http://www.bofunk.com/video/1657/woosie_fight.html?
>?

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374. Mark Weiss

Re: "Letters cast new light on misunderstood poet Ezra Pound"

Sat 16 Feb 2008

Almost everyone takes exception to Pound's fascism. There are a fair number of artists that one probably wouldn't like much in person who are nonetheless great artists, despite their politics. I'd personally put in that category almost all theistic writing, let alone the casual antisemitism of Williams, Spicer, Eliot, the anglo-Irish snobbery of Yeats, Wagner's general obnoxiousness and of course his antisemitism, Celine, Gesualdo's murderousness, etc. ad nauseam. Which is to say that artists aren't much different on average from the rest of humanity. We go to them for their artistry and whatever corners of wisdom they may have quaranteened off from their viler pieces. We try to understand the connection of their monstrousness to their work in order to better understand each. We try not to see them as just this or that, but as complex

beings (as we'd wish to be seen ourselves) We
grit our teeth a lot. We don't invite them to dinner.

And thankfully there are a few one can actually admire as human beings.

Mark

At 03:24 PM 2/16/2008, you wrote:
>this article does not make the argument that
>pound's politics were misunderstood. rather it
>acknowledges quite frankly his support of
>mussolini and his anti-semitism, though this
>acknowledgment is buried near the end of the
>piece. so what is it that is "misunderstood"
>about pound here: the fact that he was more
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>understood by those of us who take exception to them.
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>>By Andrew Johnson
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>> Sunday, 3 February 2008
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>>
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>>become fascinated with the country will shed new light on his
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>>are published for the first time later this month.
>>
>>
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>>painstaking efforts to learn Chinese and incorporate his learning into
>>The Cantos and also document his move away from fascism and towards
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>>relationship with Eliot, who was also his publisher at Faber &
>>Faber. Pound described Eliot as a "buzzard" and an "elephant" and said
>>he had a "head full of mouldy old Christianity". In letters to Achilles
>>Fang, a Chinese intellectual at Harvard University, in January 1953,
>>Pound who wrote in an eccentric phonetic style reveals his
>>frustration at the delay in publication of his translation of the
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>>"ALZO a sample page might serve to satisfy the
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>>between Eliot and Pound was very close, lasting throughout their
>>lives," he said. "There was a lot of affection. Pound suffered because
>>of his politics. Now there is no doubt that Pound is the bigger figure.
>>
>>
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>>tragedy was that he failed to see the change in Mussolini's politics.
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>>

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375. Bob Heman
Save The Date - March 20, 2008 - 5th Big CLWN WR Event
Sat 16 Feb 2008

5th Big CLWN WR Event

Thursday, March 20, 2008
7:00 - 10:00 pm

SAFE-T-GALLERY
111 Front Street
Gallery 214
DUMBO, Brooklyn

FREE ADMISSION!!!

featuring

Carol Novack
Liza Wolsky

with special guests

R. Nemo Hill
Sheila Lanham
Richard Loranger
Mindy Levokove
Jane Ormerod
Adriana Scopino
Moira T. Smith
Joanne Pagano Weber
Nathan Whiting
Francine Witte

hosted by Bob Heman
editor of CLWN WR since 1971

Take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge. For more information, maps, and directions from other subway lines please check the Gallery website at http://www.safetgallery.com

Bob Heman
[redacted]

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376. Lou Rowan

Lou Rowan books, readings

Sat 16 Feb 2008

Dear Colleagues, My 2 new books, My Last Days (Chiasmus) and Sweet Potatoes (ahadada), are now out, and I'll be reading at Moe's in Berkeley with David Meltzer 3/5, the Beat Museum in San Francisco with Michael McClure 3/6, Spoonbill and Sugartown in Brooklyn with Rick Moody 4/22, The Community Book Shop in Brooklyn with Toby Olson 4/24. And many more, detailed in my website: www.lourowan.com, which also tells how to get the books. Hope to see you soon. Lou

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377. **Ryan Daley**
Re: ezra pound as asshole - literature as abomination
Sat 16 Feb 2008

Gabe,

I follow. Though I'm not sure what you mean by AG, and I don't see anywhere in the previous commentary where this AG acronym appears.

My point by mentioning Mein Kampf relates to "scholarly" approaches to works of literature that exist separate from their creators. Bernstein mentions in Pounding Fascism --and allow me to flagrantly paraphrase-- that it is possible to approach these texts ("these" always being texts that we disagree with) for study without apologizing for the writer's politics. To reject the object of consecration as being a product of an "asshole" seems limiting. And aren't all new philosophies doing a bit of rejecting of "normative" (Define normative, whose normative?) ethical standards?

I mention Mein Kampf (along with the music of choice of civilization's great monsters: rockabilly) in order to name another work that almost never comes under attack as the product of a monster that enjoys some level of acceptance as a "consecrated object." Another? Guerrilla Warfare (or anything written by Che, for that matter). It's odd to me that this debate seems to come up every so often. Or perhaps Pound is targeted because he is, and will remain, an easy target. A deceased, easy target.

Best,
Ryan

On Fri, Feb 15, 2008 at 12:54 PM, Gabriel Gudding <[redacted]> wrote:

> *Hi Ryan,*
>
> *Thanks for your reply.*
>
> *I don't think I follow your point about /Mein Kampf/ and Pound.*
>
> *My post was about the dynamics of consecration. Literature's most homologous relation, sociologically, is religion. Both are based on belief and consecration politics, yet both insist their claims are anchored in truth and objectivity. My point is that the AG field, unfortunately, has a pretty bad track record here as well.*
>
> *Because the AG field is a fairly autonomous field of production, it's highly vested in affirming its own capacity to choose what it cathects as an object of fetish -- and it will do so even if it means disregarding normative ethical standards.*

Why? Because AG fields survive on symbolic capital over other kinds. In fact you could argue that AG fields will tend to exercise their power of consecration on precisely those works that defy normative social concerns.

You could even argue that a committee committed to autonomous criteria ("aesthetic" criteria) will choose the most defiant and heinous candidate, or the most unlikely candidate, just to affirm its own power. If that means choosing a Pound, so be it.

Further, critics will leap to enable that consecration, whether a Hugh Kenner, a Carroll Terrell, an Achilles Fang (early critical proponents of Pound), as a way of performing their powers of "critical discernment."

When literature is not treated as a system of belief (quality) and truth (beauty), but understood as a sociological phenomenon enveloping a dynamism yoked to use and life, we'll be moving toward a happier time.

Poets seem to be doing this more and more (use and life). I'm particularly happy with the kind of aware, conscious efforts made, for instance, by the ecopoetics movement -- whose criteria are calibrated toward use, sustainability, awareness-raising.

Best to you, Ryan.
Gabe
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

On Thu, Feb 14, 2008 at 1:00 PM, Gabriel Gudding <[redacted]> wrote:

Yesterday -- February 13 -- I received notice from the MLA publications committee that it is putting out another volume on Pound. The email from MLA included a link to a survey -- asking the respondent how to teach Pound.

I didn't even bother filling out the survey, because I teach Pound as an abomination, as the canonizing of hatred, as a case study of the power of consecration dynamics. In short, I teach Pound's very canonicity as an indictment of literature itself as a project of power. (The name of the proposed volume and its editor, as well as a link to the site, are at the bottom of this post).

Also yesterday -- in 1946 -- February 13 -- Ezra Loomis Pound, who advocated killing "big kikes" in a "pogrom from the top" and said "it might be a good thing to hang Roosevelt and a few hundred yidds," was

declared insane by a jury and sentenced to reside in St. Elizabeths Hospital.

Two years later he would be awarded the first annual Bollingen Prize, on whose ten person panel T S Eliot served, who said of himself, "I have no objection to being called a bigot myself."

The jury made this statement: "The fellows are aware that objections may be made to awarding a prize to a man situated as is Mr. Pound.... To permit other considerations than that of poetic achievement to sway the decision would destroy the significance of the award and would in principle deny the validity of that objective perception of value on which civilized society must rest." (quote from Sieburth's fulsome intro to /The Pisan Cantos/)

Jed Rasula writes, "What was crucial was the preservation of the administrative security system that had assumed custodial control of poetry (not just Pound's poetry)...." (APWM, 114)

I call Sieburth's introduction to /The Pisan Cantos/ "fulsome" because of his elision and effacement of Pound's racism: the rhetoric of Sieburth's intro to /The Pisan Cantos/ is unconscionably apologetic about Pound's racism (toward both African-Americans and Jews, and the intro basically COMPLETELY elides the horror of Pound's anti-semitism and his anti-Slavism to boot).

The furthest Sieburth goes in his introduction is to say Pound had "conflicted attitudes to race" and that he is "insouciantly condescending" in his use of racial hate speech and that Pound's views "might have been" "paternalistic." That's just from one page -- xxi -- of Sieburth's intro. Sieburth's introduction on the point of race does not even mention Pound's advocating systematic pograms.

Please note: This post is not critical of Rasula. The valence of my post is this: It states a beef with Sieburth and the culture industry that has canonized a writer like Pound -- doing so essentially via the same legitimations outlined in the statement I quote from the Bollingen Prize committee -- a statement now 52 years old.

Rasula is quoted here not to be critical of Rasula but to underscore (a) what the Bollingen Prize committee's statement was really about (control of the dynamics of consecration at the cost of effacing Pound as a poet of hatred), and (b) that essentially Pound's continued canonicity is not about Pound per se (because Pound = Anti-Semitism, Pound = Hate) but about the exercise of consecration itself.

If Pound's canonicity tells us anything, it's that consecration's object is clearly irrelevant.

> *Pound is now a "high capital" object against which to exercise the muscles of consecration -- which is precisely what Sieburth does in his introduction. And that is probably precisely what this new book will do.*
>
> *_Approaches to Teaching Ezra Pound's Poetry and Prose_, edited by Demetres P. Tryphonopoulos. "We ask, first, that you respond to a brief questionnaire available on the MLA Web site at www.mla.org/approaches"*
>
> *Gabe*
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

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378. **amy king**

Re: "Letters cast new light on misunderstood poet Ezra Pound"

Sat 16 Feb 2008

I realize that people dismiss Pound or ignore the work because of his antisemitism, which is quite an understandable reaction. The problem is that, even today in these "enlightened times", yet another article appeared attempting to pardon and dismiss Pound's antisemitism in an effort to position him as "the greatest poet of the last century" -- this ongoing trend to excuse his fascism and render it invisible, as well as forgoing any examination of how his fascism informed his poetics, is political by its very nature, historical, and part of what sustains his popularity. Separating the work from Pound's politics, whether to dismiss his work or to celebrate it, a) ignores how The Cantos in some ways betrays Pound's fascism and b) allows a receptive audience to ignore the subversive fascist practices that inform his work and simultaneously (& ignorantly) celebrate those practices.

It is well worth examining how his fascism informed his work as well as studying other political practices that he used to his benefit but publicly named and condemned -- his politics proper are an attempt to deny the conflicting politics* of his work. Why? As noted by Bernstein, "It is scary to see the degree to which fascist ideas have rooted themselves so deeply in mainstream American life, often in the guise of family values and consonance with a natural order. Pound’s most fascist polemics resonate in an eery way with the current wave of attacks on the arts, gays, the disenfranchised poor, immigrants, feminism, and the cities. I say this because there is often a tendency among Americans to exoticize fascism; Pound did his best to bring it home."

Amy

* "Pound’s great achievement was to create a work using ideological swatches from many social and historical sectors of his own society and an immense variety of other cultures. This complex, polyvocal textuality was the result of his search — his unrequited desire for — deeper truths than could be revealed by more monadically organized poems operating with a single voice and a single perspective. But Pound’s ideas about what mediated these different materials are often at odds with how these types of textual practices actually work in The Cantos.

Pound’s fascist ideology insists on the author’s having an extraliterary point of ’special knowledge’ that creates a phallic order (these are Pound’s terms) over the female chaos of conflicting ideological material. As Robert Casillo points out in his study of Pound’s antisemitism, Pound contrasts the phallocentric/logocentric unswerving pivot (citing Wang in canto 97: ‘man’s phallic heart is from heaven / a clear spring of rightness’) with the castrated and nomadic Jew. Jews are the purveyors of fragmentation and therefore the dissolution of fixed hierarchical cultural values (the Jews, says Pound on the radio, want to ‘blot out the classics, blot out the record’). Again, Jews, as usurers and in league with the Commies, represent ‘an indistinct, rootless, destructive mass’ eroding the agrarian ideal of homestead, of nature and private property (values Pound equates with order, clarity, telos). ”

“…As Casillo con cludes, ‘Pound turned to Fascism because he shares not only its deep fear of indeterminacy’ — of the vague, inchoate, and incommensurable, of all that is mysterious or ambiguous or unknown — ‘but also its central desire, which is to banish the indeterminate from social life … And as in Fascism, in Pound’s work the ultimate sign of such fearful [indefiniteness] is the Jew.’

What grotesque views for someone whose work is filled with indeterminacy, fragmentation, abstraction, obscurity, verbiage, equivocation, ambiguity, allegory; who has made the highest art of removing ideologies from their origins and creating for them a nomadic economy whose roots are neither in the land nor in the property but rather in the abstraction of aestheticization and the irresolution of the jarring harmonies of incommensurable sounds. As Richard Sieburth has noted, the ultimate irony of The Cantos is that all its irreconcilable elements can be reconciled only in the abstract, by the authority of the author, on credit. Indeed, the real economy of The Cantos is the one Pound constantly struggled to repress and to lay bare: the economy of reader and writer and book; the economy of language not as Logos but as exchange. …”

http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0802&L=poetics&D=1&O=A&X=7F0135200A3950BB1F&Y=poetics.list%40gmail.com&P=40275

_____
Blog

http://www.amyking.org/blog

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379. **Ryan Daley**
Re: "Letters cast new light on misunderstood poet Ezra Pound"
Sat 16 Feb 2008

I still find this a moot argument. Whether Pound is the greatest poet of the last century has nothing to do with his fascism. It has to do with his poetry.

On Feb 16, 2008 6:02 PM, amy king <[redacted]> wrote:

> *I realize that people dismiss Pound or ignore the work because of his antisemitism, which is quite an understandable reaction. The problem is that, even today in these "enlightened times", yet another article appeared attempting to pardon and dismiss Pound's antisemitism in an effort to position him as "the greatest poet of the last century" -- this ongoing trend to excuse his fascism and render it invisible, as well as forgoing any examination of how his fascism informed his poetics, is political by its very nature, historical, and part of what sustains his popularity. Separating the work from Pound's politics, whether to dismiss his work or to celebrate it, a) ignores how The Cantos in some ways betrays Pound's fascism and b) allows a receptive audience to ignore the subversive fascist practices that inform his work and simultaneously (& ignorantly) celebrate those practices.*
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> *Blog*
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> _____
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now. http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*

↑ Index

380. **amy king**
Re: "Letters cast new light on misunderstood poet Ezra Pound"
Sat 16 Feb 2008

I find it conveniently dismissive to separate the two. His politics informed his poetry. It would be nice if our "artist" lives could sit on a shelf, untainted by the messy world and its viewpoints, while our regular persons walked around, enacting our political views, readying to be shelved when the artist comes out to play, but these compartmentalizations aren't possible. This complex connectedness is why tastes and styles and practices range and often reflect our socio-economic and ethnic identities (to put it perhaps too simplistically), as

well as reflecting our politics proper. Even "safe", "simple", "accessible" "mainstream" poetries promote political practices and predilections.

Celebrating and promoting Pound's work without considering and examining how his fascism informed his poetry is a dangerous position to defend. It's also popular and easy.

Amy

_____
Blog

http://www.amyking.org/blog

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Saturday, February 16, 2008 6:07:53 PM
Subject: Re: "Letters cast new light on misunderstood poet Ezra Pound"

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<[redacted]>
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↑ Index

381. **Mark Weiss**
Re: "Letters cast new light on misunderstood poet Ezra Pound"
Sat 16 Feb 2008

I'm not sure what Ryan's point is, but I'm
guessing that he's saying that there are tons of
fascist poets best and completely forgotten
because they're terrible poets. Their fascism
hasn't connected to a putative fascism inherent
in the culture at large to make them famous or admired.

Another example: Wagner's protonazism is
absolutely central to the Ring Cycle, although
one can (and most do) ignore the politics of the
mythologizing and enjoy it as simply
mythologizing. But his enormous extensions of the
language of tonality and of musical structure are
neither motivated by that politics nor
necessarily tied to it--witness Bruckner, Mahler,
Berg, a slew of others. I suggest the same may be
true of Pound, and I'd need an analysis of an
instance of his means, not a global statement, to convince me otherwise.

Mark

At 06:25 PM 2/16/2008, you wrote:
>I find it conveniently dismissive to separate
>the two. His politics informed his poetry. It
>would be nice if our "artist" lives could sit on
>a shelf, untainted by the messy world and its
>viewpoints, while our regular persons walked
>around, enacting our political views, readying

>to be shelved when the artist comes out to play,
>but these compartmentalizations aren't
>possible. This complex connectedness is why
>tastes and styles and practices range and often
>reflect our socio-economic and ethnic identities
>(to put it perhaps too simplistically), as well
>as reflecting our politics proper. Even
>"safe", "simple", "accessible" "mainstream"
>poetries promote political practices and
>predilections. Celebrating and promoting
>Pound's work without considering and examining
>how his fascism informed his poetry is a
>dangerous position to defend. It's also popular
>and easy. Amy _____ Blog
>http://www.amyking.org/blog ----- Original
>Message ---- From: Ryan Daley
><[redacted]> To:
>[redacted] Sent: Saturday,
>February 16, 2008 6:07:53 PM Subject: Re:
>"Letters cast new light on misunderstood poet
>Ezra Pound" I still find this a moot argument.
>Whether Pound is the greatest poet of the last
>century has nothing to do with his fascism. It
>has to do with his poetry. On Feb 16, 2008 6:02
>PM, amy king <[redacted]> wrote: > I
>realize that people dismiss Pound or ignore the
>work because of his > antisemitism, which is
>quite an understandable reaction. The problem
>is > that, even today in these "enlightened
>times", yet another article appeared >
>attempting to pardon and dismiss Pound's
>antisemitism in an effort to > position him as
>"the greatest poet of the last century" -- this
>ongoing > trend to excuse his fascism and render
>it invisible, as well as forgoing any >
>examination of how his fascism informed his
>poetics, is political by its > very nature,
>historical, and part of what sustains his
>popularity. > Separating the work from Pound's
>politics, whether to dismiss his work or to >
>celebrate it, a) ignores how The Cantos in some
>ways betrays Pound's fascism > and b) allows a

>receptive audience to ignore the subversive
>fascist > practices that inform his work and
>simultaneously (& ignorantly) celebrate > those
>practices. > > It is well worth examining how
>his fascism informed his work as well as >
>studying other political practices that he used
>to his benefit but publicly > named and
>condemned -- his politics proper are an attempt
>to deny the > conflicting politics* of his
>work. Why? As noted by Bernstein, "It is >
>scary to see the degree to which fascist ideas
>have rooted > themselves so deeply in mainstream
>American life, often in the guise of > family
>values and consonance with a natural order.
>Pound's most fascist > polemics resonate in an
>eery way with the current wave of attacks on >
>the arts, gays, the disenfranchised poor,
>immigrants, feminism, and the > cities. I say
>this because there is often a tendency among
>Americans to > exoticize fascism; Pound did his
>best to bring it home." > > Amy > > >
>* "Pound's great achievement was to create a
>work using ideological > swatches from many
>social and historical sectors of his own society
>and > an immense variety of other cultures. This
>complex, polyvocal > textuality was the result
>of his search — his unrequited desire for — >
>deeper truths than could be revealed by more
>monadically organized > poems operating with a
>single voice and a single perspective. But >
>Pound's ideas about what mediated these
>different materials are often > at odds with how
>these types of textual practices actually work
>in The > Cantos. > > > > Pound's fascist
>ideology insists on the author's having an >
>extraliterary point of 'special knowledge' that
>creates a phallic order > (these are Pound's
>terms) over the female chaos of conflicting >
>ideological material. As Robert Casillo points
>out in his study of > Pound's antisemitism,
>Pound contrasts the phallocentric/logocentric >
>unswerving pivot (citing Wang in canto 97:

>'man's phallic heart is from > heaven / a clear
>spring of rightness') with the castrated and
>nomadic > Jew. Jews are the purveyors of
>fragmentation and therefore the > dissolution of
>fixed hierarchical cultural values (the Jews,
>says Pound > on the radio, want to 'blot out the
>classics, blot out the record'). > Again, Jews,
>as usurers and in league with the Commies,
>represent 'an > indistinct, rootless,
>destructive mass' eroding the agrarian ideal
>of > homestead, of nature and private property
>(values Pound equates with > order, clarity,
>telos). " > > "…As Casillo con cludes, 'Pound
>turned to Fascism because he shares > not only
>its deep fear of indeterminacy' — of the vague,
>inchoate, and > incommensurable, of all that is
>mysterious or ambiguous or unknown — > 'but also
>its central desire, which is to banish the
>indeterminate from > social life … And as in
>Fascism, in Pound's work the ultimate sign of >
>such fearful [indefiniteness] is the
>Jew.' > > > > What grotesque views for someone
>whose work is filled with > indeterminacy,
>fragmentation, abstraction, obscurity,
>verbiage, > equivocation, ambiguity, allegory;
>who has made the highest art of > removing
>ideologies from their origins and creating for
>them a nomadic > economy whose roots are neither
>in the land nor in the property but > rather in
>the abstraction of aestheticization and the
>irresolution of > the jarring harmonies of
>incommensurable sounds. As Richard Sieburth >
>has noted, the ultimate irony of The Cantos is
>that all its > irreconcilable elements can be
>reconciled only in the abstract, by the >
>authority of the author, on credit. Indeed, the
>real economy of The > Cantos is the one Pound
>constantly struggled to repress and to lay >
>bare: the economy of reader and writer and book;
>the economy of > language not as Logos but as
>exchange. …" > > > > > >
>http://listserv.acsu.buffalo.edu/cgi-bin/wa?

A2=ind0802&L=poetics&D=1&O=A&X=7F0135200A3950BB1F&Y=poetics.list%40gmail.com&P=40275
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>_____
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↑ Index

382. Alison Croggon

Re: "Letters cast new light on misunderstood poet Ezra Pound"

Sat 16 Feb 2008

Hi Amy -

I get what you're saying about the sidelining of Pound's politics in the weighing of his work. All the same, I am not at all sure that you can simply identify Pound's poetry as "fascist". Surely the "easy and popular" (and most common) option is simply to dismiss his poetry? And beyond the crudest of agitprop, can you really identify artworks as "fascist" or "democratic" or whatever with any sense of certainty? Surely one of the most interesting things that Bernstein has to say is that Pound's practice as a poet profoundly contradicts his politics? ("I do not, however, equate Pound's politics with Pound's poetry. The Cantos is in many ways radically (radially) at odds with the tenets of his fascist ideals.") I wholly agree with that statement, and I think it's most evident when the poet in the poem confronts his own failures and finitudes - in the Pisan Cantos for example or towards the end, his intellectual and poetic structures collapses under those impossible contradictions. Myself, I find those fractures moving ("Beauty is difficult") and deeply interesting. And as I said earlier, I think that acknowledging Pound's achievements requires whatever is the opposite of denial: it can only be seen clearly with its contradictions acknowledged within the "messy world".

All best

A

On Feb 17, 2008 10:25 AM, amy king <[redacted]> wrote:

> *I find it conveniently dismissive to separate the two. His politics informed his poetry. It would be nice if our "artist" lives could sit on a shelf, untainted by the messy world and its viewpoints, while our regular persons walked around, enacting our political views, readying to be shelved when the artist comes out to play, but these compartmentalizations aren't possible. This complex connectedness is why tastes and styles and practices range and often reflect our socio-economic and ethnic identities (to put it perhaps too simplistically), as well as reflecting our politics proper. Even "safe", "simple", "accessible" "mainstream" poetries promote political practices and predilections.*
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> *From: Ryan Daley <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, February 16, 2008 6:07:53 PM*
> *Subject: Re: "Letters cast new light on misunderstood poet Ezra Pound"*
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> *and*
> *consonance*
> *with*
> *a*
> *natural*
> *order.*
> *Pound's*
> *most*
> *fascist*
>
> *polemics*
> *resonate*
> *in*
> *an*
> *eery*
> *way*
> *with*
> *the*
> *current*
> *wave*
> *of*
> *attacks*
> *on*

> *the*
> *arts,*
> *gays,*
> *the*
> *disenfranchised*
> *poor,*
> *immigrants,*
> *feminism,*
> *and*
> *the*
>
> *cities.*
> *I*
> *say*
> *this*
> *because*
> *there*
> *is*
> *often*
> *a*
> *tendency*
> *among*
> *Americans*
> *to*
>
> *exoticize*
> *fascism;*
> *Pound*
> *did*
> *his*
> *best*
> *to*
> *bring*
> *it*
> *home."*
>
> *Amy*
>
> *
> "*Pound's*
> *great*
> *achievement*
> *was*
> *to*

> *create*
> *a*
> *work*
> *using*
> *ideological*
>
> *swatches*
> *from*
> *many*
> *social*
> *and*
> *historical*
> *sectors*
> *of*
> *his*
> *own*
> *society*
> *and*
>
> *an*
> *immense*
> *variety*
> *of*
> *other*
> *cultures.*
> *This*
> *complex,*
> *polyvocal*
>
> *textuality*
> *was*
> *the*
> *result*
> *of*
> *his*
> *search*
> *—*
> *his*
> *unrequited*
> *desire*
> *for*
> *—*
>
> *deeper*
> *truths*
> *than*
> *could*
> *be*

revealed
by
more
monadically
organized

poems
operating
with
a
single
voice
and
a
single
perspective.
But

Pound's
ideas
about
what
mediated
these
different
materials
are
often

at
odds
with
how
these
types
of
textual
practices
actually
work
in
The

Cantos.

> *Pound's*
> *fascist*
> *ideology*
> *insists*
> *on*
> *the*
> *author's*
> *having*
> *an*
>
> *extraliterary*
> *point*
> *of*
> *'special*
> *knowledge'*
> *that*
> *creates*
> *a*
> *phallic*
> *order*
>
> *(these*
> *are*
> *Pound's*
> *terms)*
> *over*
> *the*
> *female*
> *chaos*
> *of*
> *conflicting*
>
> *ideological*
> *material.*
> *As*
> *Robert*
> *Casillo*
> *points*
> *out*
> *in*
> *his*
> *study*
> *of*
>
> *Pound's*
> *antisemitism,*
> *Pound*
> *contrasts*

> *the*
> *phallocentric/logocentric*
>
> *unswerving*
> *pivot*
> *(citing*
> *Wang*
> *in*
> *canto*
> *97:*
> *'man's*
> *phallic*
> *heart*
> *is*
> *from*
>
> *heaven*
> */*
> *a*
> *clear*
> *spring*
> *of*
> *rightness')*
> *with*
> *the*
> *castrated*
> *and*
> *nomadic*
>
> *Jew.*
> *Jews*
> *are*
> *the*
> *purveyors*
> *of*
> *fragmentation*
> *and*
> *therefore*
> *the*
>
> *dissolution*
> *of*
> *fixed*
> *hierarchical*
> *cultural*
> *values*
> *(the*
> *Jews,*

says
Pound

on
the
radio,
want
to
'blot
out
the
classics,
blot
out
the
record').

Again,
Jews,
as
usurers
and
in
league
with
the
Commies,
represent
'an

indistinct,
rootless,
destructive
mass'
eroding
the
agrarian
ideal
of

homestead,
of
nature
and
private
property
(values
Pound

> *equates*
> *with*
>
> *order,*
> *clarity,*
> *telos).*
> "
>
> "*…As*
> *Casillo*
> *con*
> *cludes,*
> '*Pound*
> *turned*
> *to*
> *Fascism*
> *because*
> *he*
> *shares*
>
> *not*
> *only*
> *its*
> *deep*
> *fear*
> *of*
> *indeterminacy*'
> —
> *of*
> *the*
> *vague,*
> *inchoate,*
> *and*
>
> *incommensurable,*
> *of*
> *all*
> *that*
> *is*
> *mysterious*
> *or*
> *ambiguous*
> *or*
> *unknown*
> —
>
> '*but*

> *also*
> *its*
> *central*
> *desire,*
> *which*
> *is*
> *to*
> *banish*
> *the*
> *indeterminate*
> *from*
>
> *social*
> *life*
> *…*
> *And*
> *as*
> *in*
> *Fascism,*
> *in*
> *Pound's*
> *work*
> *the*
> *ultimate*
> *sign*
> *of*
>
> *such*
> *fearful*
> *[indefiniteness]*
> *is*
> *the*
> *Jew.'*
>
>
>
>
>
> *What*
> *grotesque*
> *views*
> *for*
> *someone*
> *whose*
> *work*
> *is*
> *filled*
> *with*

> *indeterminacy,*
> *fragmentation,*
> *abstraction,*
> *obscurity,*
> *verbiage,*
>
> *equivocation,*
> *ambiguity,*
> *allegory;*
> *who*
> *has*
> *made*
> *the*
> *highest*
> *art*
> *of*
>
> *removing*
> *ideologies*
> *from*
> *their*
> *origins*
> *and*
> *creating*
> *for*
> *them*
> *a*
> *nomadic*
>
> *economy*
> *whose*
> *roots*
> *are*
> *neither*
> *in*
> *the*
> *land*
> *nor*
> *in*
> *the*
> *property*
> *but*
>
> *rather*
> *in*
> *the*
> *abstraction*
> *of*

> *aestheticization*
> *and*
> *the*
> *irresolution*
> *of*
>
> *the*
> *jarring*
> *harmonies*
> *of*
> *incommensurable*
> *sounds.*
> *As*
> *Richard*
> *Sieburth*
>
> *has*
> *noted,*
> *the*
> *ultimate*
> *irony*
> *of*
> *The*
> *Cantos*
> *is*
> *that*
> *all*
> *its*
>
> *irreconcilable*
> *elements*
> *can*
> *be*
> *reconciled*
> *only*
> *in*
> *the*
> *abstract,*
> *by*
> *the*
>
> *authority*
> *of*
> *the*
> *author,*
> *on*
> *credit.*
> *Indeed,*

the
real
economy
of
The

Cantos
is
the
one
Pound
constantly
struggled
to
repress
and
to
lay

bare:
the
economy
of
reader
and
writer
and
book;
the
economy
of

language
not
as
Logos
but
as
exchange.
…"

http://listserv.acsu.buffalo.edu/cgi-bin/wa?

A2=ind0802&L=poetics&D=1&O=A&X=7F0135200A3950BB1F&Y=poetics.list%40gmail.com&P=40275

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and

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> *http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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383. Lil Norton
Self-Publishing: Potential for Review and Distribution
Sat 16 Feb 2008

Cool ideas regarding the NPD,

In the interim, there are at least two websites that serve SOME of the functions you are listing. Both Press Press Press (http://presspresspress.blogspot.com/) and the DIY Poetry Publishing COOP (http://diypublishing.blogspot.com/) have created small communities of DIYers where announcements and publications and contact infos are regularly exchanged, posted, archived. Certainly not the catalogue command center envisioned below, but spaces to frequent if you're not yet familiar.

Cheers,

http://lilnorton.blogspot.com

_____

previously:

Christophe Casamassima to POETICS
show details 10:43 AM (9 hours ago)
Reply
This morning I had a burning idea. What if the reviews journal of self-published books, objects and ephemera were to coincide with a free distributor? The name kept rolling around in my head - No Press Distribution, or NPD. I think it would be best to outline such potential projects here, and hope to get feedback from members of the community.

No Press Distribution
"Pressless is Priceless"

1. First we begin by soliciting members of the poetry community for self-published books, pamphlets, chapbooks, objects, ephemera, etc.

2. We collect these publications in a database which will eventually become a web-based distributor like Small Press Distribution. I will build a website and update consistently. NPD will collect no fees for sales (we're not a consignment venture - god forbid!)

3. There will be an option for each title for on-line reviews, similar to the amazon.com model. I'm not sure what kind of period the physical journal of reviews will be distributed, but I think it would be conducive to saving paper if I create a CD-Rom version of the review journal, or keep it strictly web-based. In this case, ANYONE can review titles. I believe this option will be more democratic and expansive.

4. Each title will be linked to info about how to purchase or obtain it. There will be no central "housing"; the web-based distributor is merely a central catalogue. All business is directed toward the individual.

5. Naturally, no fees will be amassed by me, or anyone managing the web-content, catalogue, etc.

6. I do ask, though, that anyone who wants to submit titles for cataloging/review should send a copy to me.

This is the basic skeleton. Firstly, I am trying to build a databse of people who want to send me materials. Let's try something first.

1. Send me an electronic copy (pdf, doc, rtf) of the description of the material(s) along with a scanned image/photo (if possible) of it/them.

2. Send me your name and address if you'd like to be informed about future updates to reviews/catalogue.

Please write me if you have any questions. Any help is crucial and highly desired...

Christophe Casamassima

Jim Kerr Guides Washington Fly Fishing
Jim Kerr Guides - Year round fly fishing in Northwest and Olympic Peninsula. Steelhead, sea run cutthroat trout, saltwater salmon. River float fishing trips and river drift boat charters.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid³3e86e3d6ec4339ec366f96f0e31845

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384. **Jason Quackenbush**
Re: Self-Publishing: Potential for Review and Distribution
Sat 16 Feb 2008

This is a great idea. it seems to me though that in order to avoid some of the general clearing house nature of a site like amazon that there might be a corps of reviewers available to review everything that gets submitted. It would still be possible for anyone to review work on the website, but perhaps the distributed CD-ROM or dead tree edition would ensure a review. I'm assuming that you would pretty much take all submissions for distribution and there wouldn't be a selection process. and that's a great thing, but still it seems the biggest risk is a wash of unfamiliar unknown material with no sense of how interesting or good it might be. One thing that I've found in my research into self publishing is that I really do't like the way a number of small presses copy verbatim the marketing techniques used by the large houses. The end result being it's often difficult to tell whether you want to read something or not. And when that something is, as often as not, a 20 dollar perfect bound chapbook size issue, I often opt not to take the risk. So the one rule i would suggest would be that persons affiliated with the publisher and author should be asked to identify themselves as such in online reviews, and further that there be a corps of critics identifiable as such who would between them review all incoming projects. On Feb 16, 2008, at 7:43 AM, Christophe Casamassima wrote:

> *This morning I had a burning idea. What if the reviews journal of self-published books, objects and ephemera were to coincide with a free distributor? The name kept rolling around in my head - No Press Distribution, or NPD. I think it would be best to outline such potential projects here, and hope to get feedback from members of the community.*
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> *"Pressless is Priceless"*
>
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Christophe Casamassima

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http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid³3e86e3d6ec4339ec366f96f0e31845

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385. Jason Quackenbush

Re: "Letters cast new light on misunderstood poet Ezra Pound"

Sat 16 Feb 2008

The problem I always have with condemning Pound is the fact of his mental illness. I have no real interest in the debates about how sick he really was, but side with Papa when he wrote that he didn't think anybody could say the things that Pound said in his radio broadcasts and be a sane person. Clearly there was illness there, and the politics of his boosters and critics have unfortunately obscured the truth about how ill he really was. Still, mental illness and paranoia and the fear that results from it, that's horrible condition, and all sorts of repugnant beliefs I think can be understood and forgiven as a result.

As for how that stuff impacts pounds work, i've often thought it was too easy to just call him an anti-semite and a fascist. He was most definitely those things. but like many very intelligent people who get involved in some movement or another, it's rarely the case that one can just assign the dogmas of the usual anti-semite and fascist to them. I think what makes pound so interesting is the very strangeness and uncommonness of his repugnant views. and I think there's value in examining them in detail because he reminds us that our enemies should not be dehumanized. that people with awful horrific utopias in their minds are not all cut from the same cloth and that each should be taken as an individual on his or her own merits. On Feb 16, 2008, at 11:56 AM, Alan Sondheim wrote:

> *This is probably irrelevant but years ago I read the anti-semitic broad- casts; I've also heard a number of them. They were worse than I could have imagined; they sounded like Celine at his most extreme. What bothers me about Pound is the arrogance I connect with these views, this notion of rectitude that underlies a lot of his work. Although I'm sure I don't know what I'm talking about, those broadcasts - which clearly were not an anomaly, one can't blame them on usury, Mussolini, whatever - wrecked his work for me. If the polemic came from a Nazi like Goebbels it would be considered inexcusable; since it's Pound, let's bend over backwards? But there's real violence in him, American Father Coughlin whatever violence, and on a personal note it was too much for me.*
>
> *- A*

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386. **Jason Quackenbush**
Re: "Letters cast new light on misunderstood poet Ezra Pound"
Sat 16 Feb 2008

Thank christ you don't have to think Gesualdo was a great guy to recognize his genius. Good example.
On Feb 16, 2008, at 2:12 PM, Mark Weiss wrote:

> *Almost everyone takes exception to Pound's fascism. There are a fair number of artists that one probably wouldn't like much in person who are nonetheless great artists, despite their politics. I'd personally put in that category almost all theistic writing, let alone the casual antisemitism of Williams, Spicer, Eliot, the anglo-Irish snobbery of Yeats, Wagner's general obnoxiousness and of course his antisemitism, Celine, Gesualdo's murderousness, etc. ad nauseam. Which is to say that artists aren't much different on average from the rest of humanity. We go to them for their artistry and whatever corners of wisdom they may have quaranteened off from their viler pieces. We try to understand the connection of their monstrousness to their work in order to better understand each. We try not to see them as just this or that, but as complex beings (as we'd wish to be seen ourselves) We grit our teeth a lot. We don't invite them to dinner.*
>
> *And thankfully there are a few one can actually admire as human beings.*
>
> *Mark*
>
> *At 03:24 PM 2/16/2008, you wrote:*
> *this article does not make the argument that pound's politics were misunderstood. rather it acknowledges quite frankly his support of mussolini and his anti-semitism, though this acknowledgment is buried near the end of the piece. so what is it that is "misunderstood" about pound here: the fact that he was more serious about learning Chinese than is usually believed? that's a tragic misunderstanding? it seems that pound's politics are all too well understood by those of us who take exception to them.*
>
> *amy king wrote:*
> *http://www.independent.co.uk/news/uk/this-britain/letters-cast-new-light-on-misunderstood-poet-ezra-pound-777552.html*
>
> *Letters cast new light on misunderstood poet Ezra Pound*
> *By Andrew Johnson*
>
> *Sunday, 3 February 2008*

Yet
while Eliot went on to become the leading critic and poet of his day,
Pound's standing has been marred by his support for Mussolini, his broadcasts over Rome radio during the Second World War and by his anti-Semitism.

Now recently discovered letters by Pound have
added impetus to literary historians' reassessment of him as perhaps the greatest poet of the last century whose political views were tragically misunderstood.

Correspondence between Pound and
Chinese intellectuals over a period of more than 40 years Pound had become fascinated with the country will shed new light on his greatest work, The Cantos, and on his true political beliefs when they
are published for the first time later this month.

They show his
painstaking efforts to learn Chinese and incorporate his learning into
The Cantos and also document his move away from fascism and towards Confucianism.
The correspondence also sheds new light on his
relationship with Eliot, who was also his publisher at Faber &
Faber. Pound described Eliot as a "buzzard" and an "elephant" and said
he had a "head full of mouldy old Christianity". In letters to Achilles
Fang, a Chinese intellectual at Harvard University, in January 1953, Pound who wrote in an eccentric phonetic style reveals his frustration at the delay in publication of his translation of the Confucian odes.

"ALZO a sample page might serve to satisfy the
Rev. Elephant [Eliot] who SAID Faber wd/take it on condition it shd/LOOK like a two guinea book. Of course our eminent contemporary is
a damn Xrister/and NOT keen on Oriental wisdom (or much else) BUT he is

not wholly responsible for the goddam delay."
Pound's biographer,
A David Moody, says that the two remained great friends although Eliot's high Anglicism was a bone of contention. "The relationship between Eliot and Pound was very close, lasting throughout their lives," he said. "There was a lot of affection. Pound suffered because
of his politics. Now there is no doubt that Pound is the bigger figure.

"He
did support Mussolini when Mussolini stood for social justice. His tragedy was that he failed to see the change in Mussolini's politics.
His anti-Semitism was a worse lapse. He wilfully confused usury with Jews in order to sharpen his attack on anti-democratic capitalism."

The
162 letters were tracked down over 15 years by Professor Zhaoming Qian
of the University of New Orleans. "For a long time people were wary of
writing about Pound because of his fascist beliefs. From these letters
we can see he realised his mistakes."

'Ezra Pound's Chinese Friends' by Zhaoming Qian is out this month from OUP

http://www.independent.co.uk/news/uk/this-britain/letters-cast-new-light-on-misunderstood-poet-ezra-pound-777552.html

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387. **David Chirot**

Re: Bernstein on Pound--Excerpts

Sat 16 Feb 2008

---------- Forwarded message ----------
From: *David Chirot* <[redacted]>
Date: Feb 16, 2008 1:25 PM
Subject: Re: Bernstein on Pound - Excerpts
To: [redacted]

Dear Amy:

Many thanks for your posting this-- it connects with some things I thought of earlier re Pound which are a bit different way of thinking abt him than had been brought up previously here, and also some ideas re fascism and American poetry which have to do with their situations in the USA as they have devolved over the last 28 years.

First, a quote from Leonard Peltier, the AIM activist and political prisoner of the Federal Government of the USA.

The government under pretext of security and progress liberated us from our land, resources, culture, dignity and future. They violated every treaty they ever made with us. I use the word "liberated" loosely and sarcastically, in the same vein that I view the use of the words "collateral damage" when they kill innocent men, women and children.

They describe people defending their homelands as terrorists, savages and hostiles . . .

My words reach out to the non-Indian: Look now before it is too late—see what is being done to others in your name and see what destruction you sanction when you say nothing.

—Leonard Peltier, Annual Message January 2004

In contrast to this, here's a quote from Dr Bernstein and the context in which it occurred:

On 29 December 2006, Saddam Hussein was hung in Baghdad , and, outside Philadelphia, at an MLA "off site" reading, roughly 60 American poets celebrated each other s works, and Dr Marjorie Perloff's becoming the new President of the MLA, With Dr Perloff's Presidency, the general consensus was that the long dark ages of cultural studies were over with, and a new era of focus on poetics would begin.

"What we're interested in is talking about these works as works of art, rather than extracting the sociological or historical information from them", Charles Bernstein explained to Susan Snyder in that day's issue of the Philadelphia Inquirer, in a story headlining the rise in jobs and importance of poetry and creative writing programs in the nation's institutions of higher learning.

One wondered if there might not be some kind of connection between "talking about these works as works of art," while not "extracting the sociological and historical information from them," and the rise in jobs and numbers of and importance of poetry and creative writing programs.

What exactly is meant by "talking about these works as works of art, rather than extracting the sociological and historical information from them" in relation with Peltier's "Look now before it is too late--see what is being done to others in your name and see what destruction you sanction when you say nothing."

This is the question that was asked of and is asked of still--the intellectuals and artists in Europe and England who remained disengaged, saying nothing, as Japan invaded China, Italy invaded Ethiopia, Franco's Falange invaded the Spanish Republic and Hitler steadily annexed the Sudetenland, Austria, Czechoslovakia and was beginning the disappearances of peoples into camps and ovens, while Stalin was carrying out his mass purges in the USSR.

It's a question, as Leonard Peltier warns, that needs to be asked of American intellectuals and artists today.

. In reading Peltier's words about the American government's treatment of and rhetoric regarding the Indian, one recognizes the daily barrage of propaganda, lies, and Internationally recognized illegal military force, torture, imprisonments, renditions, land grabs, total societal destructions by the USA and its heavily US funded allies as carried out in Palestine, Iraq, Afghanistan and Lebanon, with threats of the same to Syria and Iran.

As Leonard Peltier says--see what destruction is being done in your name, see what you sanction when you do and say nothing

In the December 2006-January 2007 issue of the Poetry Project Newsletter, Amiri Baraka wrote a piece called "Why American Poetry is So Boring, Again." Baraka notes that in the current situation, there is a desire for al the comforts of Homeland Security and an eschewing of the poetry of "the actual." Baraka writes of the poets' "desire to be in the social diarrheic of society's value and meaning, and "the "blunt consideration" of playing it safe, of not "saying something", to protect one's career

Baraka writes:

This isn't limited to the "Academic Cowards of Reaction" . . . These (poets) would include certain crypto-Babbits—of the so-called L*A*N*G*U*G*E poets whose theoretical quasi "left" masquerade seeks to obscure a limp conservatism that opposes political activism by artists (e.g. Ginsberg) as an "impossible ideology". And with that their dullness to be construed as profoundly arty . . .

In the cases I speak of poetry has become the devil's tail waggling flashily out of Bush's behind, like Gerald 2X's 60's devil cartoons. One wonders, is it still called "high art"? Now too high to deal with the angst, pain and ignorance of the real world though certainly an obtuse registry of it. Content with the masturbatory, inoffensiveness of an actual *loyal opposition*, inferred loudly as "deep intellectualism". Childish feints at surrealism, jokey pop art, the inside jokes for the uncognescenti, all pass as wow! poetry!1

Where Peltier sees and hears the sanctioning of "saying and doing nothing," Baraka sees and hears a kind of career driven "playing it safe" and jokey noisiness with which to hide the "saying nothing."

It's safe in this climate to attack Pound's anti-Semitism—Israel after all is our closest ally—but when it comes to his fascism, or, that is, the fascism as it exists today and here, fascism is refused to be seen as apart from anti-Semitism., rather than as a corporate-state war machine which will use any pretext to set itself in motion—whether it be non existent WMDs in Iraq or the pre-emption of any form of nuclear energy in Iran, or almost any thing done on any given day by any one in Palestine or Lebanon, or the reappearance of autonomously directed social changes in Latin America.

I don't know how many persons here have actually listened to Pound's broadcasts--but they are truly horrific hate filled violence driven pronunciamentos of the worst kind. Yet, as much as they make one feel like vomiting,or worse, they are in a sense the precursors of so much of the public discourse of the post 9/11 period of American history. Hate speech, propaganda, disinformation, the ever greater corporate-state fascism of the USA and its almost entirely militarized economy, backed up by media that is steadily churning out war mongering and the most distorted fantasies imaginable, while the country itself slides into ever greater personal and public debt and ruin

When I last listened to Pound I kept in mind the American media of especially the last 7 years. How much of the daily rhetoric on screen, in the air waves in the newspapers and magazines, is not all that far from the rhetorics and acts of violence, hatred, bigotry, distorted and manipulated dis information that Pound is pouring forth in such hyper drive arrogance, authority and righteousness. And aren't these latter really qualities not only associated with Authoritarianism and Nazism but by a good part of the world with Americans? Arrogance—

righteousness—hyperdrive—the instant, ignorant judgments, the blindness to any suffering but their own?

Regarding Pound--I think it's interesting that it's hardly ever mentioned that he was a traitor, convicted of the crime of treason, and that's the reason he was in St Elizabeth's. A great deal of time and energy and verbiage is expended on Pound's fascism and anti-Semitism, his economic theories, his contributions to poetic invention and form, to the study of poetry and the reading of it, but very little is said about his treason. On the one hand, the treason, which used to be a capital offense, is overlooked as delusional, while his other so-called delusions of the period are elevated to the status of crimes so heinous death itself would not be punishment enough. Treason, betrayal--acts which historically have been at every level from the intimately personal to the publicly broadcasted among the very most appalling things one can do to those who most trusted one--are demoted to a near irrelevance, a "delusion" in the "fog of war," in which the poet "really did think he was trying to do right" by duped American soldiers.

Ironically, Pound's case has been reverse engineered into that of Jonathan Pollard, currently serving a life sentence for the greatest and most devastating theft and sale of American intelligence in history. For years this act of treason greatly damaged the most sensitive areas of the American military preparedness. And for years now American Presidents have been lobbied harder and harder to pardon Pollard, with the argument that since he sold al the secrets to Israel, an ally, he was not really committing treason. In fact, it is argued at times, he should really be regarded as a hero. During Pound's stay at Saint Elizabeth's, Julius and Ethel Rosenberg were executed for treason in the electric chair. Of course, they were accused of passing secrets to the Russian Commies, the Public Enemy Number One of those heady McCarthy Era days. It might be interesting in these even headier Global War on Terror days to examine the ways in which Pound's treason has been overlooked in light of his fascism and anti-Semitism and Pollard's far worse treason is to be overlooked for its deeper allegiance to Israel, Ally Number One.

I think Pound's authoritarianism needs to be thought of also in terms of his lifelong interest in Confucius, and the forms of society and teachings and core curriculum (the Analects and the Classics for example--) as set up by Confucianism as Pound understands it and not simply and solely in light of Dr Bernstein's "righteously Eurocentric and imperiously authoritative undercurrent."

Confucianism, as has often been studied and pointed out, had a great influence on many aspects of Maoism. The kind of authoritarianism Pound was interested in was much more complex than its usual reduction to the vaguely

gestured at bogeyman invoked by Dr Bernstein and others. And re Pound's lifelong fascination with China and "the Chinese Written Character as a Medium for Poetry, " "Cathay" and Confucianism--the possibility of examining these in terms of Edward Said's Orientalism, and the historical linking of Sino-American Cultural Exchanges as taking place within the historical contexts of the changing dynamics of the Sino-American economic and material exchanges from the China Clippers to Pound's time to the present, with last year's Conferences on American Poetry in China, which featured one on Language Poetry with Dr Bernstein among others giving presentations, and this year's founding of the 'The Chinese/American Association for Poetry and Poetics (CAAP), This, as its press release notes is "initiated by Marjorie Perloff, Charles Bernstein, and Nie Zhenzhao," and was "established in January 2008 with its headquarters at Center for Programs in Contemporary Writing, University of Pennsylvania, USA. "

Pound's interest in China began roughly with the period of the rise of the greatest American influence in China, and by the time this collapsed he was in St Elizabeth's, and Confucianism in China had been subsumed into the rubric of Maoism. In a late interview, Pound was to praise Walt Disney as the creator of a form of international ideogramatic Confucian teaching, Indeed, "the Confucian side of Disney", as Pound called it, might even be seen as a kind of prevision of the current "Disney side of Confucius" one may find in Dr Bernstein's obsessive photos of the malaprop English translations of Chinese signs already great favorites with tourists on their trips to the American Disneyworld of China which they are able to find in of all places China.

I think one can say that to some extent the Americans, at least, are influenced by Pound's historical poetic example in the recent rapprochements with their Chinese colleagues, while noting also that the Americans' "radical, innovative poetry" must be for the Chinese a Paper Tiger compared to those of their own poetries which they suppress.

After all, the Chinese Government, which so carefully monitors and controls the network receptions and the surveillance and management of its citizenry, is not going to allow them to be receiving any but the most innocuous of American intellectual imports, ones not obviously and immediately et alone long and slowly thought through to be associated with the kinds of ideas that the Government does not want to have its own citizens thinking.

And amazingly, the American Government obviously feels the same way, that it is being represented by a perfectly safe product that will be easily accepted and perhaps become rapidly and widely accepted and make inroads into the immensity of the Chinese market which has forever been the biggest

dream of American entrepreneurs to conquer, or at least "get the foot inside the door of."

The "failure" of the Cantos to "cohere" as a Totalizing system is something that Pound shares with Einstein and the physicist's inability to realize his lifelong quest for the Unified Field Theory. A lot of 20th Century thought is concerned with finding "unifying" systems, slogans, images, ideas, personages, fields, constructions. (Dr Bernstein's own work and career is an example of a project of this kind, for instance.) At the same time, there are the immense collapses of systems, traditions, territories, modes of thinking and art, and a shattering into fragments. The tensions among these elements have grown greater since Pound's time, and so have, in Dr Bernstein's rather vague terms, "the fascist ideas that infect his poetry and poetics" which "seep unnamed into the orthodox cultural theory and criticism of this society."

Personally, I think those fascist ideas are present not only in Pound and orthodox "cultural theory and criticism," but throughout the vast fields of American theory and criticism, no matter how "radical," "difficult," and "oppositional" they may see and say themselves to be. If there's a really distinguishing feature of American thinking and theory whether mainstream or "aco-dominant" as Bob Grumman calls it, it's in an overall conformity and obeisance and fealty to figures of Authority in any given field. .

It is astounding at times to read through responses or reviews to certain works or statements by recognized Authorities whether theyare artists, poets, lawyers, polticians, economists, etc If the person has a ceratin degree of clout--the responses are overwhelmingly, unquestioningly not only vavorable but almost embarasingly sychophantic and filled with a sense of near "shock and awe" bedazzlement. And if anyone dares to criticize the Authority or even suggest that perhaps their performance was not perfect--woe be unto them. They have announced themselves as one of the remaining actual humans stil hiding out in terror among the pods in an Invasion of the Body Snatchers like society.

Pound's example is interesting in this regard, for he sees the Roman fasci reembodied in Mussolini and his own invoking of Confucius and various American "alternative" or "suppressed" economists as a form of stability opposed to the kinds of instability he sees in (then) contemporary New Deal America. In this he was like another ultra-reactionary, Gertrude Stein, who wanted to turn the clock back to before the first Roosevelt and was living in France quite well through the War due to a collaborationist close friend and admirer. Stein didn't approve of America's economic policies any more than did Pound, and was perfectly satisfied to live the good life in a collaborationist supported expatriate fashion as was EP. The difference between the two is that Pound was willing to openly fight via propaganda of the word against his

country and make an appeal to its soldiers to come over to the Fascist side. In short, he was an outright traitor, rather than a kind of distanced collaborator.

Thanks to Alison for her comments re Pound on economics and militarism--for ironically enough, isn't it borrowing and interest debts on credit cards that are going through the roof for a huge number of Americans, as well as the insane military-driven national debt? A huge chunk of which is owed to--China, of course! I think it might help perhaps to find ways out of the seemingly endlessly repeated either/or's with Pound and his work to expand the range of ways of examining these. I think the connections with China especially in today's world are very interesting to think on. An issue which is related with the Chinese influences in Pound is of course translation—or mis and perhaps dis translation, via his self proclaimed ability to read the ideograms directly, without any prior knowledge, as well as the ways in which he employed Fenollossa's own misreadings and mistranslations as gospel truths.

It is interesting to note, as always in cross-cultural exchanges, how much that is considered "truth" may well be based on the development through time of an accidental or deliberate "untruth," that is, a mis or distranslations. It is in this area that translation and interpretations of Authority become reshaped to fit the needs of the one appropriating them, as well as causing, in a response in order to undo the negative effects, a change in the original culture's language and images, in order to elude these forms of appropriation, colonization and the Authoritative claims of a rival. Foreign. proprietorship based on "evidences" which may or may not have a relation with something which may or not have once existed.

The Chinese underwent a hideous, horrific and humiliating very long period of colonialism and Imperialist foreign dominations and occupations, and one wonders in what hopefully very interesting ways the cultural exchanges will be affecting the partner nations. It will be interesting also to find out how the Americans manage to present themselves as a "democracy" after two rigged elections and the imperialist invasions of Iraq and Afghanistan and their support for repressive regimes around the world

In his working with the ideograms and the seeking a relationship with a visual script outside of the English language, Pound is carrying on the Emersonian era's fascination with the Egyptian hieroglyphs, making their first appearances in tours in the United States just before the American renaissance really began, and the later study of the Mayan hieroglyphs by Charles Olson and to a lesser extent William S Burroughs. This visual poetry connection has led eventually beyond other languages and in to the creation of asemic and Letrriste scripts, and vast proliferations of ways of presenting language without the use of words or alphabets.

What is interesting with Pound is his seeing the Confucian side of Disney—an awareness of animation as a language of international communication for the transmission of "right thinking" messages, and also his making use of his own personal as well as Fenollossa's mistranslations with which to create his own versions of an imagined "Cathay" and "Confucius." This imagined realm I do think may be examined via the historcialAmerican ways of framing China and as well within the context of Said's Orientalism and the history of the oppression of China via Westernized images of Chinese traditions and existence projected on to the Chinese, and how in turn Chinese have responded.

Is Pound's understanding of the Confucian side of Disney a sinister insight into Control via mass media in the guise of imagery at the time associated with children primarily? Or is he thinking of a benign and instructive introduction into the ethical ways of living life best suited to the structures of the society?

I also think that fascism itself needs to be defined in the discussions as it is not always very clear what persons mean by the term. For example, Dr Bernstein uses the word a lot, without ever making it very clear what exactly he means by it. It seems to be more of a floating collection of stereotypes than carefully analyzed and understood varieties of methods for developing what is currently taking shape in the USA--a State more and more concentrated in the figure of the Chief Executive, and in the closest alliance with the globalized corporations which increasingly are given the privatized tasks of what used to be the functions of the government--the military, National Security, Disaster Reconstruction, Management and Accounting, records keeping, surveillance, the policing of borders, the construction and guarding of interior gated communities and Green Zones, the privatizing of the education system, the lack of health care and the massive transfer of public funding into the hands of an ever smaller group of ever more powerful people. Due in large part to its name, National Socialist Workers Party, there is thought to have been a "socialist" element in Nazism. (Critics on the Right like Jonah Goldberg use this to link Nazism to liberalism.) Yet, as Michael Parenti has pointed out, the actual treatment, wages and laws governing workers in Nazi Germany were anything but Socialist. Wages declined under the Nazis, there was no right to unionize, strike, organize in any way outside of the Party, and harsh punishments were carried out for minor infractions in order to make sure the workers understood their complete loss of individuality and individual freedoms in the service of the corporate-state's militarized industries.

It was not Socialism which Nazism most resembled, but the current state of a great deal of the American economy as applied at home and abroad, with its dependence on slave labor, the abolish of as many unions as possible, the removal of as many constraints and safety restrictions as possible, the seizure of lands and fuel by force, and the control of countries through the

manipulation of debt—al these weapons used aboard by the American economists that have returned in a blowback effect.

One of the reasons I think fascism needs to be reexamined in this light is that fascism itself does not automatically guarantee the presence of anti-Semitism, as Dr Bernstein and those he quotes seem to assume it does. The United States is becoming a corporate-State fascist society with ever more surveillance and control over every aspect of the life of not only its citizens at home and aboard but of basically any person on the planet's human and civil rights, which have been effectively cancelled if they are merely designated as a terrorist or enemy combatant, regardless of evidence or lack there of.

And the fascist state that the USA is becoming has as its sworn-to greatest ally the state of Israel. The descriptions by and quoted by Dr Bernstein of the Jews in relation to Pound can just as well be given for the Palestinians in relation to the Israelis, or the American Indians in relation to the Federal Government.

After all, aren't the Palestinians, Bedouins, American Indians routinely depicted as?

'an indistinct, rootless, destructive mass' eroding the agrarian ideal of homestead, of nature and private property (values Pound equates with order, clarity, telos). "

Golda Meier in 1969 famously said that "there never was such a thing as a Palestinian."

Is not this "never such a thing" as a Palestinian or an Indian of the Americas North and South, that indeterminacy which Bernstein quotes Casillo writing of in terms of?

'Pound turned to Fascism because he shares not only its deep fear of indeterminacy' -- of the vague, inchoate, and incommensurable, of all that is mysterious or ambiguous or unknown -- 'but also its central desire, which is to banish the indeterminate from social life ...

Yet Casillo, rather than perceiving the really immense dangers of the attraction of fascism to any one at all, limits it, meaning that anyone other than an anti-Semite is not able to be a fascist. Yet how many fascist dictatorships has not the USA supported whose raging hatreds were directed at the Indians, the peasants, the working class, the students and the Unions?

Casillo finishes:

And as in Fascism, in Pound's work the ultimate sign of such fearful [indefiniteness] is the Jew.'

Yet how many fascist dictatorships has not the USA supported whose raging hatreds were directed at the Indians, the peasants, the working class, the students and the Unions?

And who are the most hated of the new American fascism's enemies? The Muslim—and the Mexican, the illegal immigrants.

I think to truly understand the role that fascism plays in our lives today, fascism needs to be understood as an ideology which is capable of being perfectly independent of anti-Semitism. This is not to deny at all the historical connections between many fascisms and anti-Semitism. Rather, it is to expand the understanding and examination of fascism as an ideology which can be made use of by anyone, by any society choosing to construct itself almost solely along the lines of "National Security" and the permanent state of war that is the Global War on Terror.

I think in Pound's attraction there is much more going on than the Authoritarianism of fascism. There is the great influence throughout his work of Confucius and his readings in the Chinese classics in poetry and philosophy. In this regard, Pound was very much part of an overlooked time in American cultural history that is its first efforts to translate and understand Japanese and Chinese poetry and philosophy. It was during this same period that in China and Japan the firth major influences of Western art and literature and philosophy are being put into action. These trans cultural exchanges a century ago are today creating ever constantly wider reaching contexts, in which Pound's work, with all its faults in translation and understandings, interpretations, may be examined as having played an important part, from at least an American and European perspective, and what one begins to learn of the Chinese perspective may indeed greatly effect the Western ideas of Pound's work.

I think that the very great and grave danger in shifting fascism solely to a relationship with blatant anti-Semitism is that this diverts one from seeing the fascism in one's own society, one's own everyday life, and in the manipulations of one's regarding what indeed fascism itself is. For if the definition precludes its happening here or among our allies, then, indeed, this makes the fascist takeover of the society as legal and out in the open as Hitler's was in the beginning.

For it would not be, and has not been, recognized as fascist.

George Bush twice has employed tactics in elections shadier than Hitler used to get into power. Yet as Leonard Peltier says, no one says anything. Each day new laws are passed which strip away more freedoms, more possibilities of asking questions, more and more persons feel it is far better to just take the word of experts, authorities, "leading figures," and the like. No one is even

questioning why it is the Chinese might find Language Poetry so harmless in such a tightly controlled society, or why it is Americans continue to think they are possessed of a "radical" poetry, let alone an "innovative" one?

And why the interest in China on the part of scholars and poets who are not Chinese scholars or translators? Again, one wonders if it not the ever present American Chinese dream of vast untapped markets, endless areas of exploitation awaiting. And it will be tacitly agreed that on no one's part will there be any criticism of each other's control and surveillance obsessed regimes.

I think that in these contexts there is yet a very great deal more to be thought about in regards to Pound, to American Orientalism and the cross cultural exchanges between China and America and Europe, as well as how these are re-inflected through the immense shifts in the economic relationships among the countries. This is a period of great shifts and it requires I think a greater openness and awareness of the ranges of such questions as fascism and poetry than have so far really been much examined in the United States. For after all in our fascist times, in what ways has the language of poetry being saying nothing, or saying things which are ways of avoiding saying things which need to be said?

In what ways has Pound been an example for American poetries of every kind and in what ways has his work been used to cut off the asking of various questions which would uncomfortably reveal the forms of competing Authoritarianism and control which seek to use Pound to their own advantage in breaking down various aspects of poetry and its canon they do not approve of. In a bizarre way, by using Pound as an anti-Semitic fascist, is it not possible to be creating a kind of fascism that is intended to be the reverse of his?

And yet is it not always fascism, whether anti or pro Semitic, anti or pro American anti or pro Chilean, Uruguayan, Brazilian, Guatemalan—

Is it not always fascism, the same, the same corporate state structure, the same elimination of interior enemies, the same Authoritarianism and hatred of indigenous peoples?

Isn't what happens in Gaza a form of ethnic-cleansing fascism of "indeterminate" "never such a things" all too familiar around the world?

Has not throughout the Americas the person to be eliminated been the Indian? And by defining fascism as anti-Semitic is this a way to climate even farther from being and thought the presence of the Indian and the fact of the genocide of the Indians?

I think if you listen to Pound, his hate can be heard in the voices today from the screens and speakers and in the newspaper, bogs, journals, which rave about

the Muslims, the illegal immigrants, immigrants in general, about the poor people of all colors, about the filthy, stupid Indian, the insanity of the world's leaders with the exception of our own and Israel and England's, and the duty above all to conform, to obey Authority, to do as one is told and think within the box, to write by a certain set of paradigms and above all really-- I mean really—say nothing which in any way does not conform with what one has been told is allowed by the Authorities—

What do you think this is anyway—a free country?

↑ Index

388. **steve russell**

Re: "Letters cast new light on misunderstood poet Ezra Pound"

Sat 16 Feb 2008

Ginsberg was more than ready to give Pound a pass. And Pound did change. Doesn't the whole St. Elizabeth's episode seem revealing as there's much to indicate that Pound may have been suffering from acute mania. I don't think bi/polar is a glib excuse for Pound's behaviour, but it does help us to understand him. Really, when the Italians heard his broadcast they couldn't take him seriously because he was incoherent much of the time.

amy king <[redacted]> wrote: I realize that people dismiss Pound or ignore the work because of his antisemitism, which is quite an understandable reaction. The problem is that, even today in these "enlightened times", yet another article appeared attempting to pardon and dismiss Pound's antisemitism in an effort to position him as "the greatest poet of the last century" -- this ongoing trend to excuse his fascism and render it invisible, as well as forgoing any examination of how his fascism informed his poetics, is political by its very nature, historical, and part of what sustains his popularity. Separating the work from Pound's politics, whether to dismiss his work or to celebrate it, a) ignores how The Cantos in some ways betrays Pound's fascism and b) allows a receptive audience to ignore the subversive fascist practices that inform his work and simultaneously (& ignorantly) celebrate those practices.

It is well worth examining how his fascism informed his work as well as studying other political practices that he used to his benefit but publicly named and condemned -- his politics proper are an attempt to deny the conflicting politics* of his work. Why? As noted by Bernstein, "It is scary to see the degree to which fascist ideas have rooted themselves so deeply in mainstream American life, often in the guise of family values and consonance with a natural order. Pound’s most fascist polemics resonate in an eery way with the current wave of attacks on the arts, gays, the disenfranchised poor, immigrants,

feminism, and the cities. I say this because there is often a tendency among Americans to exoticize fascism; Pound did his best to bring it home."

Amy

* "Pound’s great achievement was to create a work using ideological swatches from many social and historical sectors of his own society and an immense variety of other cultures. This complex, polyvocal textuality was the result of his search — his unrequited desire for — deeper truths than could be revealed by more monadically organized poems operating with a single voice and a single perspective. But Pound’s ideas about what mediated these different materials are often at odds with how these types of textual practices actually work in The Cantos.

Pound’s fascist ideology insists on the author’s having an extraliterary point of ’special knowledge’ that creates a phallic order (these are Pound’s terms) over the female chaos of conflicting ideological material. As Robert Casillo points out in his study of Pound’s antisemitism, Pound contrasts the phallocentric/logocentric unswerving pivot (citing Wang in canto 97: ‘man’s phallic heart is from heaven / a clear spring of rightness’) with the castrated and nomadic Jew. Jews are the purveyors of fragmentation and therefore the dissolution of fixed hierarchical cultural values (the Jews, says Pound on the radio, want to ‘blot out the classics, blot out the record’). Again, Jews, as usurers and in league with the Commies, represent ‘an indistinct, rootless, destructive mass’ eroding the agrarian ideal of homestead, of nature and private property (values Pound equates with order, clarity, telos). ”

“…As Casillo con cludes, ‘Pound turned to Fascism because he shares not only its deep fear of indeterminacy’ — of the vague, inchoate, and incommensurable, of all that is mysterious or ambiguous or unknown — ‘but also its central desire, which is to banish the indeterminate from social life … And as in Fascism, in Pound’s work the ultimate sign of such fearful [indefiniteness] is the Jew.’

What grotesque views for someone whose work is filled with indeterminacy, fragmentation, abstraction, obscurity, verbiage, equivocation, ambiguity, allegory; who has made the highest art of removing ideologies from their origins and creating for them a nomadic economy whose roots are neither in the land nor in the property but rather in the abstraction of aestheticization and the irresolution of the jarring harmonies of incommensurable sounds. As Richard Sieburth has noted, the ultimate irony of The Cantos is that all its irreconcilable elements can be reconciled only in the abstract, by the authority of the author, on credit. Indeed, the real economy of The Cantos is the one Pound constantly struggled to repress and to lay bare: the economy of reader and writer and book; the economy of language not as Logos but as exchange. …”

http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0802&L=poetics&D=1&O=A&X=7F0135200A3950BB1F&Y=poetics.list%40gmail.com&P=40275

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↑ Index

389. Mark Weiss
query
Sat 16 Feb 2008

Anybody recently read One Flew Over the Cuckoo's Nest? Please backchannel--I need help with a possible reference in a translation I'm working on.

Mark

↑ Index

390. steve d. dalachinsky
Re: ezra pound as asshole - literature as abomination
Sat 16 Feb 2008

amen says this jew hey don't forget that anti-semite celine li po ah drunks dope haters and fascists and jew haters quite a menageries but are they the same thing tho everyone is an anti-semite despite their good intentions sure pound's pound and how do we separate the man from the work or can we

> *1. If you judge the value of literature by the character of its authors, how many good books will be left standing? Villon the Thief,*
> *Marlowe the Assassin, Li Po the Drunk, Baudelaire, Rimbaud, Hemingway,*
> *Fitzgerald, Coleridge, and on and on... How many Southern writers were*
> *not racist, including Faulkner? How many Japanese writers did not despise the Chinese and Koreans and vice versa? How many classical*

authors were not sexist-- virtually the entire body of Greek classics is deeply so. Should we scrap Prufrock and Four Quartets because Eliot was a bigot?

2. The reason Ez spent ten years in silence and never completed his plan to edit the Cantos ("cutting them by 1/3rd") is that his suffered profound guilt over having "been seduced by stupid suburban prejuduce" that also seduced two or three generations of his peers--including the notion that WWI was a product of "Jewish bankers and arms-dealers of Europe."

3. Are the Cantos NOT worth study? Is the ABC of Reading NOT worth reading? Is his Confucius NOT the first decent Master K'ung in English? Is "Hugh Selwyn Mauberly" NOT a major poem? Are Pound's essays on prosody NOT ground-breaking? Did his Cathay translations (and Imagism) NOT shape 20th century American poetry? Did his Cavalcanti & Spirit of Romance NOT reaffirm the importance of Provence in the history of western literature?

4. I believe that Ezra Pound's deeply disturbed personality produced rampant paranoia and his boundless megalomania. But it also produced genius.

5. Pound's rants over Rome
Radio were despicable, but also, very clearly, were a product of a serious emotional breakdown. They are the ravings of a mind overrun by
hysteria. That's a sickness.

6. The MLA formula quiz is a reductio ad absurdum. You can't mine gold with a spoon.

7. "Abomination"
is, like beauty, in the eye of the beholder. And it's a word that is
often used in reactionary preachings of the born-again church, the anti-semitic church, the racist church, the fanatical homophobic church--it is a loaded word.

8. Whether or not this guy likes it, Ezra Pound

is THE father of modern American poetry. And as I say in my own Pisan
Canto, "Whatever you say about him is true." INCLUDING his famous generosity toward poets and artists of every stripe (yes, including Jewish ones like Zukovsky).

Paul E. Nelson, M.A.
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [redacted] *or* [redacted]

----- Original Message ----
From: Ryan Daley <[redacted]*>*
To: [redacted]
Sent: Thursday, February 14, 2008 8:17:29 PM
Subject: Re: ezra pound as asshole - literature as abomination

This
really
sounds
like
a
great
way
to
teach
Pound,
and
a
great
course.
Along
with
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> *feelings*
> *from*
> *feeble*
> *head*
> *of*
> *state.*
> *Certainly*
> *not*
> *all*
> *literature*
> *--and*
> *definitely*
> *not*
> *all*
> *writing--*
> *falls*
> *into*
> *this*
> *category.*
> *What*
> *do*
> *we*
> *look*
> *for*
> *in*
> *deciding*
> *this?*
> *-Ryan*
>
> *On*
> *Thu,*
> *Feb*
> *14,*
> *2008*

> *at 1:00 PM, Gabriel Gudding <[redacted]> wrote:*
>
> *Yesterday -- February 13 -- I received notice from the MLA publications*
>
> *committee that it is putting out another volume on Pound. The email from*
>
> *MLA included a link to a survey -- asking the respondent how*

> *to*
> *teach*
>
> *Pound.*
>
> *I*
> *didn't*
> *even*
> *bother*
> *filling*
> *out*
> *the*
> *survey,*
> *because*
> *I*
> *teach*
> *Pound*
> *as*
> *an*
>
> *abomination,*
> *as*
> *the*
> *canonizing*
> *of*
> *hatred,*
> *as*
> *a*
> *case*
> *study*
> *of*
> *the*
> *power*
>
> *of*
> *consecration*
> *dynamics.*
> *In*
> *short,*
> *I*
> *teach*
> *Pound's*
> *very*
> *canonicity*
> *as*
>
> *an*

> *indictment*
> *of*
> *literature*
> *itself*
> *as*
> *a*
> *project*
> *of*
> *power.*
> *(The*
> *name*
> *of*
>
> *the*
> *proposed*
> *volume*
> *and*
> *its*
> *editor,*
> *as*
> *well*
> *as*
> *a*
> *link*
> *to*
> *the*
> *site,*
> *are*
>
> *at*
> *the*
> *bottom*
> *of*
> *this*
> *post).*
>
>
> *Also*
> *yesterday*
> *--*
> *in*
> *1946*
> *--*
> *February*
> *13*
> *--*
> *Ezra*
> *Loomis*

Pound,
who

advocated
killing
"big
kikes"
in
a
"pogrom
from
the
top"
and
said
"it

might
be
a
good
thing
to
hang
Roosevelt
and
a
few
hundred
yidds,"
was

declared
insane
by
a
jury
and
sentenced
to
reside
in
St.
Elizabeths

Hospital.

> *Two*
> *years*
> *later*
> *he*
> *would*
> *be*
> *awarded*
> *the*
> *first*
> *annual*
> *Bollingen*
> *Prize,*
> *on*
>
> *whose*
> *ten*
> *person*
> *panel*
> *T*
> *S*
> *Eliot*
> *served,*
> *who*
> *said*
> *of*
> *himself,*
> *"I*
> *have*
> *no*
>
> *objection*
> *to*
> *being*
> *called*
> *a*
> *bigot*
> *myself."*
>
> *The*
> *jury*
> *made*
> *this*
> *statement:*
> *"The*
> *fellows*
> *are*
> *aware*

> *that*
> *objections*
> *may*
>
> *be*
> *made*
> *to*
> *awarding*
> *a*
> *prize*
> *to*
> *a*
> *man*
> *situated*
> *as*
> *is*
> *Mr.*
> *Pound….*
> *To*
>
> *permit*
> *other*
> *considerations*
> *than*
> *that*
> *of*
> *poetic*
> *achievement*
> *to*
> *sway*
> *the*
>
> *decision*
> *would*
> *destroy*
> *the*
> *significance*
> *of*
> *the*
> *award*
> *and*
> *would*
> *in*
>
> *principle*
> *deny*
> *the*
> *validity*

> *of*
> *that*
> *objective*
> *perception*
> *of*
> *value*
> *on*
>
> *which*
> *civilized*
> *society*
> *must*
> *rest."*
> *(quote*
> *from*
> *Sieburth's*
> *fulsome*
> *intro*
>
> *to*
> */The*
> *Pisan*
> *Cantos/)*
>
>
> *Jed*
> *Rasula*
> *writes,*
> *"What*
> *was*
> *crucial*
> *was*
> *the*
> *preservation*
> *of*
> *the*
>
> *administrative*
> *security*
> *system*
> *that*
> *had*
> *assumed*
> *custodial*
> *control*
> *of*
>
> *poetry*

> *(not*
> *just*
> *Pound's*
> *poetry)...."*
> *(APWM,*
> *114)*
>
> *I*
> *call*
> *Sieburth's*
> *introduction*
> *to*
> */The*
> *Pisan*
> *Cantos/*
> *"fulsome"*
> *because*
>
> *of*
> *his*
> *elision*
> *and*
> *effacement*
> *of*
> *Pound's*
> *racism:*
> *the*
> *rhetoric*
> *of*
>
> *Sieburth's*
> *intro*
> *to*
> */The*
> *Pisan*
> *Cantos/*
> *is*
> *unconscionably*
> *apologetic*
>
> *about*
> *Pound's*
> *racism*
> *(toward*
> *both*
> *African-Americans*
> *and*

> *Jews,*
> *and*
> *the*
>
> *intro*
> *basically*
> *COMPLETELY*
> *elides*
> *the*
> *horror*
> *of*
> *Pound's*
> *anti-semitism*
>
> *and*
> *his*
> *anti-Slavism*
> *to*
> *boot).*
>
>
> *The*
> *furthest*
> *Sieburth*
> *goes*
> *in*
> *his*
> *introduction*
> *is*
> *to*
> *say*
> *Pound*
> *had*
>
> "*conflicted*
> *attitudes*
>
> *race*"
> *and*
> *that*
> *he*
> *is*
> "*insouciantly*
>
> *condescending*"
> *in*
> *his*
> *use*

> *of*
> *racial*
> *hate*
> *speech*
> *and*
> *that*
> *Pound's*
> *views*
>
> "*might*
> *have*
> *been*"
> "*paternalistic.*"
> *That's*
> *just*
> *from*
> *one*
> *page*
> --
> *xxi*
> --
>
> *of*
> *Sieburth's*
> *intro.*
> *Sieburth's*
> *introduction*
> *on*
> *the*
> *point*
> *of*
> *race*
> *does*
>
> *not*
> *even*
> *mention*
> *Pound's*
> *advocating*
> *systematic*
> *pograms.*
>
>
> *Please*
> *note:*
> *This*
> *post*
> *is*

> *not*
> *critical*
> *of*
> *Rasula.*
> *The*
> *valence*
> *of*
> *my*
> *post*
>
> *is*
> *this:*
> *It*
> *states*
> *a*
> *beef*
> *with*
> *Sieburth*
> *and*
> *the*
> *culture*
> *industry*
> *that*
>
> *has*
> *canonized*
> *a*
> *writer*
> *like*
> *Pound*
> *--*
> *doing*
> *so*
> *essentially*
> *via*
> *the*
> *same*
>
> *legitimations*
> *outlined*
> *in*
> *the*
> *statement*
> *I*
> *quote*
> *from*
> *the*
> *Bollingen*

> *Prize*
>
> *committee*
> *--*
> *a*
> *statement*
> *now*
> *52*
> *years*
> *old.*
>
>
> *Rasula*
> *is*
> *quoted*
> *here*
> *not*
> *to*
> *be*
> *critical*
> *of*
> *Rasula*
> *but*
> *to*
> *underscore*
> *(a)*
>
> *what*
> *the*
> *Bollingen*
> *Prize*
> *committee's*
> *statement*
> *was*
> *really*
> *about*
> *(control*
>
> *of*
> *the*
> *dynamics*
> *of*
> *consecration*
> *at*
> *the*
> *cost*
> *of*
> *effacing*

> *Pound*
> *as*
> *a*
> *poet*
>
> *of*
> *hatred),*
> *and*
> *(b)*
> *that*
> *essentially*
> *Pound's*
> *continued*
> *canonicity*
> *is*
> *not*
>
> *about*
> *Pound*
> *per*
> *se*
> *(because*
> *Pound*
> *=*
> *Anti-Semitism,*
> *Pound*
> *=*
> *Hate)*
> *but*
>
> *about*
> *the*
> *exercise*
> *of*
> *consecration*
> *itself.*
>
>
> *If*
> *Pound's*
> *canonicity*
> *tells*
> *us*
> *anything,*
> *it's*
> *that*
> *consecration's*
> *object*

> *is*
> *clearly*
> *irrelevant.*
>
> *Pound*
> *is*
> *now*
> *a*
> *"high*
> *capital"*
> *object*
> *against*
> *which*
> *to*
> *exercise*
> *the*
>
> *muscles*
> *of*
> *consecration*
> *--*
> *which*
> *is*
> *precisely*
> *what*
> *Sieburth*
> *does*
> *in*
> *his*
>
> *introduction.*
> *And*
> *that*
> *is*
> *probably*
> *precisely*
> *what*
> *this*
> *new*
> *book*
> *will*
> *do.*
>
> *_Approaches*
> *to*

*Teaching
Ezra
Pound's
Poetry
and
Prose_,
edited
by*

*Demetres
P.
Tryphonopoulos.
"We
ask,
first,
that
you
respond
to
a
brief*

*questionnaire
available
on
the
MLA
Web
site
at
www.mla.org/approaches*"

Gabe

--

http://gabrielgudding.blogspot.com/

http://rhodeislandnotebook.blogspot.com/

↑ Index

391. Jesse Glass

Small Press Exchange/ An Answer To Your Self-publishing Prayers?

Sun 17 Feb 2008

Like an alchemist hell bent on changing lead into gold, Daniel Sendecki labored long hours over the creation of the Small Press Exchange, designed especially for self-publishers with a hankering for self-promotion. It's a kind of myspace and it includes a bookstore. Members are encouraged to blog, review each others' books and cook up promotion schemes for their efforts. Google it up and join in the fun. (Don't forget to shout Wahoo! when you feel empowered!) It had a pretty good listing of readings in the Toronto area but that's fallen by the wayside recently. Dan wanted to keep it separate from our efforts at Ahadada Books, though it exists on the same server. Wahoo! Wahoo! There's even a membership drive! Jess of Japan (one tick north of Lafayette, Louisiana).

↑ Index

392. Janet Holmes

Re: POETICS Digest - 15 Feb 2008 to 16 Feb 2008 (#2008-48)

Sun 17 Feb 2008

> *it's not like he went mad and the supported mussolini and became anti-semetic*
> *he went "mad" afterwards put in hospital because he was who he was and not tried and killed as a traitor*
> *ala rosenbergs etc yet he is /was as he put it surburban in his hatred read jefferson/ and or musolinni before he went MAD*

Hi Steve, whom I don't know--

Yeah, great point! So how many more Rosenbergs should have been murdered by the state? Just Pound, or how many others?

Eager to hear your murderous suggestions. You sound like a jolly dude.

Janet

--
Janet Holmes
http://www.humanophone.com
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
Realm Sixty-Four by Kristi Maxwell
the true keeps calm biding its story by Rusty Morrison - 2007 Sawtooth

Poetry Prize winner!
http://ahsahtapress.boisestate.edu

↑ Index

393. **Anny Ballardini**
Re: "Letters cast new light on misunderstood poet Ezra Pound"
Sun 17 Feb 2008

I find that what Amy is saying here is serious and has to be taken into consideration. He was sick, as Jason states, as much as the entire world was sick, or better the ones that fomented the 2nd World War and allowed it to break out. Pound was conscious of his position in the world of letters, he was the one who promoted Imagism and modernism, had contact _or better 'made' _European poetry, and probably all the arts at the time (thanks to him Vivaldi was revalued), corresponded with intellectuals in China and in Japan, was personally received by Mussolini who commented favorably on his Cantos and wanted to meet him on the following day, which did not happen because on the next day Mussolini was called to sign the entrance of Italy in the war. Times were hot. He spoke in English on the Italian radio, maybe understood by 50 people _to be very optimistic. He was coming from the States where he had tried his best to keep the U.S.A. out of the war. It is true that he told Ginsberg in an interview in Venice that he regretted what he had said against the Jews, but it is also true that the first picture they took of him when he landed in Italy after his stay at St. Elizabeth's depicts him with his right fist in the air. And that Olson, as someone already said, stopped visiting him at St. E. because disgusted by his continuous remarks against the Jews, as much as he was a close friend of Zukofsky (there is a very nice anecdote by him). Pound is an incredible mixture of angelic and diabolic. I also wanted badly to have answers, to find him redeemed somewhere in history but that is not the way it is. He was caught in what was defined, as I already said elsewhere, a delirium of power supported by his economic theories. His position at the time was exceptional, be it intellectual or in terms of contacts. As a matter of fact he thought he was much more powerful than he actually was. In his ingenuity he confused knowledge and personal charisma with politics. There should be some medical reports at St. Elizabeth's. I never went through them, I don't know if they are public. On the other hand, what kind of medical report could any one of us have after having been kept in a cage for about a month, and treated as if we were mad in the midst of a world war? It anyhow makes me laugh that on anthologies we find The Waste Land by Eliot, revised by Pound and we cannot find Pound.

On Feb 17, 2008 12:25 AM, amy king <[redacted]> wrote:

> *I find it conveniently dismissive to separate the two. His politics informed his poetry. It would be nice if our "artist" lives could sit on a*

shelf, untainted by the messy world and its viewpoints, while our regular persons walked around, enacting our political views, readying to be shelved when the artist comes out to play, but these compartmentalizations aren't possible. This complex connectedness is why tastes and styles and practices range and often reflect our socio-economic and ethnic identities (to put it perhaps too simplistically), as well as reflecting our politics proper. Even "safe", "simple", "accessible" "mainstream" poetries promote political practices and predilections.

Celebrating and promoting Pound's work without considering and examining how his fascism informed his poetry is a dangerous position to defend. It's also popular and easy.

Amy

_____
Blog

http://www.amyking.org/blog

----- Original Message ----
From: Ryan Daley <[redacted]*>*
To: [redacted]
Sent: Saturday, February 16, 2008 6:07:53 PM
Subject: Re: "Letters cast new light on misunderstood poet Ezra Pound"

I
still
find
this
a
moot
argument.
Whether
Pound
is
the
greatest
poet
of
the
last
century
has
nothing
to
do

> *with*
> *his*
> *fascism.*
> *It*
> *has*
> *to*
> *do*
> *with*
> *his*
> *poetry.*
>
> *On*
> *Feb*
> *16,*
> *2008*
> *6:02*
> *PM,*
> *amy*
> *king*
> <[redacted]>
> *wrote:*
>
>
> *I*
> *realize*
> *that*
> *people*
> *dismiss*
> *Pound*
> *or*
> *ignore*
> *the*
> *work*
> *because*
> *of*
> *his*
>
> *antisemitism,*
> *which*
> *is*
> *quite*
> *an*
> *understandable*
> *reaction.*
> *The*
> *problem*
> *is*

> *that,*
> *even*
> *today*
> *in*
> *these*
> *"enlightened*
> *times",*
> *yet*
> *another*
> *article*
> *appeared*
>
> *attempting*
> *to*
> *pardon*
> *and*
> *dismiss*
> *Pound's*
> *antisemitism*
> *in*
> *an*
> *effort*
> *to*
>
> *position*
> *him*
> *as*
> *"the*
> *greatest*
> *poet*
> *of*
> *the*
> *last*
> *century"*
> *--*
> *this*
> *ongoing*
>
> *trend*
> *to*
> *excuse*
> *his*
> *fascism*
> *and*
> *render*
> *it*
> *invisible,*
> *as*

> *well*
> *as*
> *forgoing*
> *any*
>
> *examination*
> *of*
> *how*
> *his*
> *fascism*
> *informed*
> *his*
> *poetics,*
> *is*
> *political*
> *by*
> *its*
>
> *very*
> *nature,*
> *historical,*
> *and*
> *part*
> *of*
> *what*
> *sustains*
> *his*
> *popularity.*
>
> *Separating*
> *the*
> *work*
> *from*
> *Pound's*
> *politics,*
> *whether*
> *to*
> *dismiss*
> *his*
> *work*
> *or*
> *to*
>
> *celebrate*
> *it,*
> *a)*
> *ignores*
> *how*

> *The*
> *Cantos*
> *in*
> *some*
> *ways*
> *betrays*
> *Pound's*
> *fascism*
>
> *and*
> *b)*
> *allows*
> *a*
> *receptive*
> *audience*
> *to*
> *ignore*
> *the*
> *subversive*
> *fascist*
>
> *practices*
> *that*
> *inform*
> *his*
> *work*
> *and*
> *simultaneously*
> *(&*
> *ignorantly)*
> *celebrate*
>
> *those*
> *practices.*
>
>
> *It*
> *is*
> *well*
> *worth*
> *examining*
> *how*
> *his*
> *fascism*
> *informed*
> *his*
> *work*
> *as*

> *well*
> *as*
>
> *studying*
> *other*
> *political*
> *practices*
> *that*
> *he*
> *used*
> *to*
> *his*
> *benefit*
> *but*
> *publicly*
>
> *named*
> *and*
> *condemned*
> *--*
> *his*
> *politics*
> *proper*
> *are*
> *an*
> *attempt*
> *to*
> *deny*
> *the*
>
> *conflicting*
> *politics**
> *of*
> *his*
> *work.*
> *Why?*
> *As*
> *noted*
> *by*
> *Bernstein,*
> *"It*
> *is*
>
> *scary*
> *to*
> *see*
> *the*
> *degree*

> *to*
> *which*
> *fascist*
> *ideas*
> *have*
> *rooted*
>
> *themselves*
> *so*
> *deeply*
> *in*
> *mainstream*
> *American*
> *life,*
> *often*
> *in*
> *the*
> *guise*
> *of*
>
> *family*
> *values*
> *and*
> *consonance*
> *with*
> *a*
> *natural*
> *order.*
> *Pound's*
> *most*
> *fascist*
>
> *polemics*
> *resonate*
> *in*
> *an*
> *eery*
> *way*
> *with*
> *the*
> *current*
> *wave*
> *of*
> *attacks*
> *on*
>
> *the*
> *arts,*

> *gays,*
> *the*
> *disenfranchised*
> *poor,*
> *immigrants,*
> *feminism,*
> *and*
> *the*
>
> *cities.*
> *I*
> *say*
> *this*
> *because*
> *there*
> *is*
> *often*
> *a*
> *tendency*
> *among*
> *Americans*
> *to*
>
> *exoticize*
> *fascism;*
> *Pound*
> *did*
> *his*
> *best*
> *to*
> *bring*
> *it*
> *home."*
>
> *Amy*
>
> *
> *"Pound's*
> *great*
> *achievement*
> *was*
> *to*
> *create*
> *a*
> *work*

> *using*
> *ideological*
>
> *swatches*
> *from*
> *many*
> *social*
> *and*
> *historical*
> *sectors*
> *of*
> *his*
> *own*
> *society*
> *and*
>
> *an*
> *immense*
> *variety*
> *of*
> *other*
> *cultures.*
> *This*
> *complex,*
> *polyvocal*
>
> *textuality*
> *was*
> *the*
> *result*
> *of*
> *his*
> *search*
> *—*
> *his*
> *unrequited*
> *desire*
> *for*
> *—*
>
> *deeper*
> *truths*
> *than*
> *could*
> *be*
> *revealed*
> *by*
> *more*

> *monadically*
> *organized*
>
> *poems*
> *operating*
> *with*
> *a*
> *single*
> *voice*
> *and*
> *a*
> *single*
> *perspective.*
> *But*
>
> *Pound's*
> *ideas*
> *about*
> *what*
> *mediated*
> *these*
> *different*
> *materials*
> *are*
> *often*
>
> *at*
> *odds*
> *with*
> *how*
> *these*
> *types*
> *of*
> *textual*
> *practices*
> *actually*
> *work*
> *in*
> *The*
>
> *Cantos.*
>
> *Pound's*
> *fascist*
> *ideology*

> *insists*
> *on*
> *the*
> *author's*
> *having*
> *an*
>
> *extraliterary*
> *point*
> *of*
> *'special*
> *knowledge'*
> *that*
> *creates*
> *a*
> *phallic*
> *order*
>
> *(these*
> *are*
> *Pound's*
> *terms)*
> *over*
> *the*
> *female*
> *chaos*
> *of*
> *conflicting*
>
> *ideological*
> *material.*
> *As*
> *Robert*
> *Casillo*
> *points*
> *out*
> *in*
> *his*
> *study*
> *of*
>
> *Pound's*
> *antisemitism,*
> *Pound*
> *contrasts*
> *the*
> *phallocentric/logocentric*

> *unswerving*
> *pivot*
> *(citing*
> *Wang*
> *in*
> *canto*
> *97:*
> *'man's*
> *phallic*
> *heart*
> *is*
> *from*
>
> *heaven*
> */*
> *a*
> *clear*
> *spring*
> *of*
> *rightness')*
> *with*
> *the*
> *castrated*
> *and*
> *nomadic*
>
> *Jew.*
> *Jews*
> *are*
> *the*
> *purveyors*
> *of*
> *fragmentation*
> *and*
> *therefore*
> *the*
>
> *dissolution*
> *of*
> *fixed*
> *hierarchical*
> *cultural*
> *values*
> *(the*
> *Jews,*
> *says*
> *Pound*

on
the
radio,
want
to
'blot
out
the
classics,
blot
out
the
record').

Again,
Jews,
as
usurers
and
in
league
with
the
Commies,
represent
'an

indistinct,
rootless,
destructive
mass'
eroding
the
agrarian
ideal
of

homestead,
of
nature
and
private
property
(values
Pound
equates
with

> *order,*
> *clarity,*
> *telos).*
> "
>
> "*…As*
> *Casillo*
> *con*
> *cludes,*
> *'Pound*
> *turned*
> *to*
> *Fascism*
> *because*
> *he*
> *shares*
>
> *not*
> *only*
> *its*
> *deep*
> *fear*
> *of*
> *indeterminacy'*
> *—*
> *of*
> *the*
> *vague,*
> *inchoate,*
> *and*
>
> *incommensurable,*
> *of*
> *all*
> *that*
> *is*
> *mysterious*
> *or*
> *ambiguous*
> *or*
> *unknown*
> *—*
>
> *'but*
> *also*
> *its*
> *central*

> *desire,*
> *which*
> *is*
> *to*
> *banish*
> *the*
> *indeterminate*
> *from*
>
> *social*
> *life*
> *…*
> *And*
> *as*
> *in*
> *Fascism,*
> *in*
> *Pound's*
> *work*
> *the*
> *ultimate*
> *sign*
> *of*
>
> *such*
> *fearful*
> *[indefiniteness]*
> *is*
> *the*
> *Jew.'*
>
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>
>
> *What*
> *grotesque*
> *views*
> *for*
> *someone*
> *whose*
> *work*
> *is*
> *filled*
> *with*
>
> *indeterminacy,*
> *fragmentation,*
> *abstraction,*

obscurity,
verbiage,

equivocation,
ambiguity,
allegory;
who
has
made
the
highest
art
of

removing
ideologies
from
their
origins
and
creating
for
them
a
nomadic

economy
whose
roots
are
neither
in
the
land
nor
in
the
property
but

rather
in
the
abstraction
of
aestheticization
and
the

> *irresolution*
> *of*
>
> *the*
> *jarring*
> *harmonies*
> *of*
> *incommensurable*
> *sounds.*
> *As*
> *Richard*
> *Sieburth*
>
> *has*
> *noted,*
> *the*
> *ultimate*
> *irony*
> *of*
> *The*
> *Cantos*
> *is*
> *that*
> *all*
> *its*
>
> *irreconcilable*
> *elements*
> *can*
> *be*
> *reconciled*
> *only*
> *in*
> *the*
> *abstract,*
> *by*
> *the*
>
> *authority*
> *of*
> *the*
> *author,*
> *on*
> *credit.*
> *Indeed,*
> *the*
> *real*
> *economy*

of
The

Cantos
is
the
one
Pound
constantly
struggled
to
repress
and
to
lay

bare:
the
economy
of
reader
and
writer
and
book;
the
economy
of

language
not
as
Logos
but
as
exchange.
…"

http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0802&L=poetics&D=1&O=A&X=7F0135200A3950BB1F&Y=poetics.list%40gmail.com&P=40275

_____

Blog

http://www.amyking.org/blog

Be
a
better
friend,
newshound,
and

know-it-all
with
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Mobile.
Try
it
now.

http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

394. Louis Cabri

Re: "Letters cast new light on misunderstood poet Ezra Pound"

Sun 17 Feb 2008

Maria and Nick raise important points. Perhaps the phrase "misunderstood poet Ezra Pound" that appears in the title of The Independent's review refers to Pound's criticisms, in The Cantos, of what the reviewer calls "anti-democratic capitalism": i.e. Pound's criticisms of "anti-democratic capitalism" have been "misunderstood." But this also needs to be questioned. What the review's elliptical language irresponsibly enables a reader to presuppose is that, were Pound's criticisms properly "understood," The Cantos or Pound would come off as being "for" something either like "democratic capitalism" or "democratic anti-capitalism." The latter two options form one of the binaries of journalese today (hence Pound is "really like us liberals," if only we "understood" him, and fascism, then and now, need never be addressed, let alone "understood").

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395. David Chirot

Essay About Doc Humes and The Paris Review - Books - Review - New York Times

Sun 17 Feb 2008

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http://www.nytimes.com/2008/02/17/books/review/Donadio-t.html?_r=1&oref=slogin---

more "secrets" emerge re secret agents and writers
and magazine covers as "covers"--

↑ Index

396. **Gabriel Gudding**

Re: ezra pound as asshole - literature as abomination

Sun 17 Feb 2008

Why does this listserve so often remind me of a right wing AM radio call-in show? Fascinating how when Pound's advocacy of pogroms and systematic assassinations is even *mentioned*, certain people (was it really 8?) jump up to ensure that those considerations are not really connected in any meaningful way to Pound's "work" or the reception of his work -- and that bringing that up as meaningful is in fact a good way to be pretentiously called simplistic and dismissive.

I return from a weekend of poetry in Chicago with friends to find a welter of indignant responses to the suggestion that Pound's canonicity is about power, legitimation, and fetish rather than Pound as genius, progenitor, misunderstood and emotionally complicated father.

I learned from this flurry of indignation that by refusing to teach Pound as an object of adulation, I am dismissing him. I learn that I am simplistic to explore Pound in relation to structures of literary power.

Yes, how simplistic of me to try to show my students that Pound's consecration was a function of many different dynamics, including the sociology of author-as-fetish, the manufacture and use of symbolic goods in academe, repeated attempts to elide class and racial hatreds, the effacement of anti-semitism, the history of fascism's relation to aesthetics, and the erasure of the ways symbolic capital is produced and policed in small literary communities. How simplistic of me.

How ridiculous of me to suggest to students that a more instructive set of footnotes to, say, /The Pisan Cantos/ isn't merely Sieburth's apologetic, almost comically Nabokovian apparatus, but instead Sieburth's elisions and excuses taught in tandem with Leonard Doob's transcriptions of EP's radio speeches. How foolish of me to encourage students to not simply believe Sieburth's celebration of Pound, but to consider Siebuth's position as an actor with a vested economic interest in deploying a specific rhetoric designed on the one hand to augment and mystify his object of study and on the other to reframe if not outright efface its more horrifying aspects. And to show that Sieburth's tactics are not peculiar to him alone but are evidence of a common structural tactic deployed by many others in 1946, 1951, 1954, 1957, 1963, 1971, 1977, 1983, 1996, 2001, 2003, 2008 (and just yesterday on this list).

In fact, how dare I use Pound as a case study by which to examine the sociology of the belief in charismatic legitimation. How dare I use Pound to study the sociology of literature:

I should be using Pound to study Pound. This is about venerating authors, not helping students understand the world.

Pound should be studied to study the greatness of Pound.

Pound was begotten, not made!

Interesting, too, to see all the posts seeking condescendingly to remind me that Pound is complex. Hmm, ahh!, how could I have somehow missed that Pound was complex? Maybe I just need to read Canto XIII again. Gosh, I must have missed all of his trenchant economic ideas and his sociopolitical critique and how they suggest the evils of oligarchy capitalism, war, and the military-industrial complex.

Alison -- in a telling example of a common trope used by celebrants and believers -- actually goes so far as to call his thoughts on these points "prophecies."

These "prophecies" were ideas cribbed from numerous sources. Further, they were descriptions of conditions already inhering, not those to come. Calling them prophecies is a convenient way of diverting not only any deeper understanding of EP's rhetoric, but also how deliberate he was in the construction of his texts, as well as his construction of himself as an author. For example, his "prophecies" about the arms race were in part cribbed from Charles Trevelyan, circa 1914.

Alison's suggestion that I "focus so narrowly on dynamics of power that they obscure the experience of the poetry itself" is an interesting attempt to reformulate my post. "Poetry itself." If it is narrow to encourage students toward a disciplined understanding of a host of phenomena surrounding a text, rather than just pretending to a pure exegesis and appreciation of the text-qua-text, then I'm narrow. What I refuse to do is credit the unexamined existence of a "poetry itself," which Alison speaks of. I've frankly never been able to find this mythic "poetry itself" Alison speaks of. I've found a few "poetries themselves," each one, for better or worse, wholly invested in a system of symbolic goods and social profit -- and the worst and most dishonest systems are those that perform a pretense of aesthetic autonomy by insisting on a "poetry itself."

Regarding Canto XIII. To whomever it was who suggested I just need to read XIII again in order to get my head screwed on straight: If that bit of orientialism is somehow meant to serve as self-evidence of EP's greatness, very good, enjoy your orientalist postcard. Enjoy your everlasting thirteenth cookie.

But literature isn't my religion. And if its yours: good, enjoy it. But stay off my porch with your pamphlets. I don't teach religion. And I don't buy yours, Mr. Eliot.

My word. Is literature as a religion really this alive and well (read necrotic and festering)?

Where's my Nicene creed?

Best,

Gabe
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

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397. David Chirot
The Pyrotechnic Imagination - New York Times
Sun 17 Feb 2008

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http://www.nytimes.com/2008/02/17/magazine/17Fireworks-t.html?th&emc=th
---

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398. Charles Bernstein
Dworkin/Bernstein reading at Columbia (NY) 2/21
Sun 17 Feb 2008

Craig Dworkin & I will be reading
this Thursday Feb. 21 at 7pm
at Columbia University (New York).
Room will be announced by Wednesday
check here: http://www.columbia.edu/cu/newpoetry/
---
http://epc.buffalo.edu/authors/bernstein/blog

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399. Martha King
Reading 3-6 Telephone Grill
Sun 17 Feb 2008

Prose Pros Press Release

Â

Â Eileen Myles & Susan Sherman

Thursday, March 6, 6:30-8:30 p.m.

at The Telephone Bar & Grill â€“ 149 Second Avenue btw 9th & 10th Streets

all trains to Union Square, 6 to Astor Place, F to Second Avenue

Â

For more information, email [redacted] or [redacted]

Â

Prose Pros, at The Telephone Bar & Grill, 149 Second Avenue, Thursday, March 6, features two of the cityâ€™s most radical writers: former presidential candidate, poet and agent provocateur Eileen Myles, and poet, playwright, editor Susan Sherman. Both will read from new prose works.

Â

Eileen Mylesâ€™s latest book is Sorry, Tree (Wave Books), in which she describes â€œsome natureâ€ as well as the transmigration of souls from the east coast to the west. Bust Magazine calls Myles â€œthe rock star of modern poetryâ€ and Holland Cotter in the New York Times describes her as â€œa cult figure to a generation of post-punk females forming their own literary avant garde.â€ A virtuoso performer of her work, sheâ€™s read and performed at colleges, performance spaces and bookstores across North America as well as in Europe, Iceland, Ireland and Russia. Sheâ€™s published more than 20 volumes of poetry, fiction, articles, plays and libretti. In 1997 and again in 2007, Eileen toured with Sister Spit, a post-punk female performance troupe. She has been a professor of writing at UCSD since 2002. In 2007 she received The Andy Warhol/Creative Capital art writing fellowship.

Â

Susan Shermanâ€™s just published memoir, Americaâ€™s Child (Curbstone), was termed â€œevocativeâ€ and â€œfascinatingâ€ in the New York Times Book Review this month. Sherman writes the story of her journey from working-class Philadelphia to the mythic Hollywood of the 1940s (where her father was the agent for Abbot and Costello), to transformation and self-discovery in Berkeley and an unquiet home in downtown New York City, where she founded IKON magazine, fought sexism and homophobia, notably at the Womenâ€™s House, visited Cuba and produced a steady stream of unconventional poetry and theatrical works.

Â

The reading takes place in the comfortable backroom Lounge of the Telephone Bar, famed for fine vegetarian and carnivore fare, cooked with an English flair. Admission is free. Patrons will be invited to contribute and all proceeds go to the readers.

Coming up: April 3: Maggie Dubris and Geoffrey Oâ€™Brien; May 1 (last reading for the current season): Martha King and Elinor Nauen

Â

The Prose Pros series is presented by King and Nauen. King is the author of North & South and other prose collections. She published Giants Play Well in the Drizzle, a popular underground zine in the days before the Web. Nauen is the author of American Guys and editor of Diamonds Are a Girlâ€™s Best Friend and Ladies, Start Your Engines.

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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400. **Charlie Rossiter**

Re: Self-Publishing: Potential for Review and Distribution

Sun 17 Feb 2008

Great idea. I'm with you.

Charlie

---------- Original Message ---------- Subject: Self-Publishing: Potential for Review and Distribution From: "Christophe Casamassima" <[redacted]> Date: Sat, February 16, 2008 9:43 am To: ----------

This morning I had a burning idea. What if the reviews journal of self-published books, objects and ephemera were to coincide with a free distributor? The name kept rolling around in my head - No Press Distribution, or NPD. I think it would be best to outline such potential projects here, and hope to get feedback from members of the community.

No Press Distribution
"Pressless is Priceless"

1. First we begin by soliciting members of the poetry community for self-published books, pamphlets, chapbooks, objects, ephemera, etc.

2. We collect these publications in a database which will eventually become a web-based distributor like Small Press Distribution. I will build a website and update consistently. NPD will collect no fees for sales (we're not a consignment venture - god forbid!)

3. There will be an option for each title for on-line reviews, similar to the amazon.com model. I'm not sure what kind of period the physical journal of reviews will be distributed, but I think it would be conducive to saving paper if I create a CD-Rom version of the review journal, or keep it strictly web-based. In this case, ANYONE can review titles. I believe this option will be more democratic and expansive.

4. Each title will be linked to info about how to purchase or obtain it. There will be no central "housing"; the web-based distributor is merely a central catalogue. All business is directed toward the individual.

5. Naturally, no fees will be amassed by me, or anyone managing the web-content, catalogue, etc.

6. I do ask, though, that anyone who wants to submit titles for cataloging/review should send a copy to me.

This is the basic skeleton. Firstly, I am trying to build a databse of people who want to send me materials. Let's try something first.

1. Send me an electronic copy (pdf, doc, rtf) of the description of the material(s) along with a scanned image/photo (if possible) of it/them.

2. Send me your name and address if you'd like to be informed about future updates to reviews/catalogue.

Please write me if you have any questions. Any help is crucial and highly desired...

Christophe Casamassima

Jim Kerr Guides Washington Fly Fishing
Jim Kerr Guides - Year round fly fishing in Northwest and Olympic Peninsula. Steelhead, sea run cutthroat trout, saltwater salmon. River float fishing trips and river drift boat charters.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid³3e86e3d6ec4339ec366f96f0e31845

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401. **Michael Heller**

Re. Pound

Sun 17 Feb 2008

I've been following the Pound discussion--let me add a couple of cents. In Uncertain Poetries (Salt 2005), I have an essay, "The Narrative of Ezra Gorgon Pound," which a bit tongue in cheek suggests reading the Cantos as a 'gothic,' so as to get at how Pound's ideas about history and politics are deeply entwined in his technique--it includes a bit of a rejoinder to my good friend Charles's "Pounding Fascism." I post this excerpt from the book, since it gets at the nub of the argument the way I see it:

"We might usefully compare Pound's troping of history with the poetics of poets such as George Oppen or Robert Duncan for whom historical contingency is continually registed in the voice, suggesting that history can never be entirely read as 'the past', nor as the present either, and so, in order to be meaningful for the present, must be passed through an active vocalizing subject. In Oppen or Duncan, the strata of history as a series of weights on the being of the poet, no longer remain discrete but are cumulative and so prevent anything as straightforward as Confucist re inscription of historical maxims. At the sama time, conscious revisionism or admittance of known error are luxuries these poets must deny themselves; in Duncan's case, because the event or its linguistic signature is the gateway for entrance into a living past which is all process continually working itself out in times and individuals; in Oppen's, because today's word is burdened with the totality of historical knowledge. Their 'vigilance' is of an entirely different order from that of Pound's. I want to conclude my discussion with a brief look at what we can say about Pound's methodology in terms of present day practice of poetry. My spring board is a recent essay by Charles Bernstein in Sulphur entitled "Pounding Fascism" in which Bernstein attempts to save Pound the technician from Pound the fascist. Let me say at once, that I suspect the motive behind this essay has less to do with Pound than with Bernstein's revising of literary history in an attempt to valorize, it would seem, language centered writing as it leans on or is beholden to Poundian poetics. Bernstein begins with the claim that Pound's fascism, "far from hindering the canonization of his poetry by American literary culture, has been a major factor in its acceptance. (C. Bernstein, 99)" Now I know of few mainstream or establishment studies of Pound that support this view the very places it ought to be encountered if Bernstein is correct; in fact, the 'technical' side of Pound is what is praised in even as conservative a critic as Blackmur who, en passant, insists that even as we admire Pound's craft, we ought to drop the notion of Pound as a thinker or literary critic. Bernstein goes on to say, and this is the crucial issue, that he does not "equate Pound's politics with Pound's poetry. The Cantos, and other of Pound's work, are in many ways basically at odds with the tenets of Pound's fascist ideals. (C. Bernstein, 99)" They are at odds, according to Bernstein, because "the 'hyperspace' of Pound's modernist collage is not a predetermined Truth of a pan cultural elitism but a product of a compositionally decentered multiculturalism...a polyvocal textuality...the result of his search for deeper truths than could be revealed by more monadically organized poems operating with a single voice and a single perspective. (C. Bernstein, 100)" Now it is most probably the case that if Pound were a maker of 'monadically organized' poems, if he had written in the style of D'Annunzio for example, few in the American literary establishment would have insisted on his canonization. On the other hand, if one perceives The Cantos as something like a gothic, its

'multiculturalism" is an illusion, its "polyvocal textuality" a chorus of foreign sounding voices all mouthing the same rules and verities. If you accept this point of view, then Bernstein's analysis leaves one major question still begging, the one I have tried to develop in this paper: whether Poundian techniques, in particular the cultural plundering, revising and activity of selection induced by the search for history's repeats, the absence of a clearly defined authorial voice, tend to undermine fascist tendencies or aid in furthering them. At this point, my own answer to the question must be necessarily quite tentative, but my argument goes something like this: Recent studies of the aesthetics of fascism (such as Friedlander's mentioned above) acknowledge not only the fascist need for rigidity, its fears of social and cultural disorder, but also demonstrate how fascism creates imagery and phantasms and other machinery for the generation of fear and anxiety in order to maintain itself. These are what Elias Canetti, in speaking about fascism, calls "the adjacency of construction and destruction". The mechanisms of fascism not only respond to the indeterminate but use it, feeding it back into the social system, creating anxiety and paranoia in order to maintain and accomplish political purposes. Friedlander describes this as "the fusion of kitsch and death" where through aesthetic devices, anxiety and authority are everywhere and nowhere, a blend of domestic, mythic and archaic materials which produce a disembodied gotterdammerung of calculated effects. I would suggest that The Cantos, seen as a gothic, approximate, on the linguistic level, this technology of fascism. Pound, as he selects from history and rewrites where necessary, may in fact be operating his own Orwellian Ministry of Truth (or as Plato would probably call it, The Ministry of Poetry). For what most effectively maintains a totalitarian state of mind is not unassailable logic but unassailable 'thought'. And thought is first of all unassailable when 'authorship' is put in doubt, when history seems like a series of repeats, and texts are no longer the products of writers but historical inevitabilities. The sense of historical inevitablity, as both Froula and Michael Andre Bernstein point out, is precisely what Pound sets out to achieve through his maskings and erasures of authorship. And it is this troublesome legacy which has been raised to an unexamined and somewhat mystical status in much contemporary theory of writing and reading. As in the gothic, Pound's poem has elided the very rule of 'sincerity' he set for himself. For sincerity demands in a sense accountability, and accountability demands an author or voice. The Cantos like Pym, obscures authorship, not because of its polyvocal texture, but because the gothic form must trade, not on believability but on a vicarious believability, the emotional conviction that this dangerous stuff called history is safely happening to you. The gothic thrall, the fictive aura of terror inspired by Poe's stories, is close to the dramaturgy of Pound's poem with its parade of decisive heroes performing their deeds. I would add that these kinds of emotional tonalities

may not be far from that which the Leader creates when he tells the crowd how powerful it is and its members believe it." --Michael Heller

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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402. **amy king**

KISS ME WITH THE MOUTH OF YOUR COUNTRY [Query]

Sun 17 Feb 2008

Rishma Dunlop would like to publish a review of my Dusie chapbook, KISS ME WITH THE MOUTH OF YOUR COUNTRY, for the York University-sponsored international poetry site, Studio [http://www.studiopoetry.ca].

If you are interested in reviewing the chapbook, located here [http://www.dusie.org/KISSMEWITHTHEMOUTHOFYOURCOUNTRY.pdf], please contact Rishma Dunlop directly at [redacted]

I can also send a copy of the chapbook by mail to you - just backchannel with your address.

Thanks,
Amy

Rishma Dunlop, Ph.D.

Associate Professor

Department of English

Coordinator, Creative Writing Program

York University

Editor: Studio http://www.studiopoetry.ca

Tel: [redacted], ext.30163

Email: [redacted]

_____

http://faculty.ncc.edu/kinga

http://www.amyking.org/blog

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http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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403. **Jilly Dybka**
Re: Self-Publishing: Potential for Review and Distribution
Sun 17 Feb 2008

I was going to do something like this in 2007 but had surgery & it got put on hold. http://www.thewordvine.com Also, I couldn't find a PHP developer who I could afford. :(I'm waiting for a response to my plan B though.

Jilly

On 2/17/08, Charlie Rossiter <[redacted]> wrote:
> Great idea. I'm with you.
>
> Charlie
>
>
> ---------- Original Message ----------
> Subject: Self-Publishing: Potential for Review and Distribution
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>
> 5. Naturally, no fees will be amassed by me, or anyone managing the
> web-content, catalogue, etc.
>
> 6. I do ask, though, that anyone who wants to submit titles for
> cataloging/review should send a copy to me.
>
> This is the basic skeleton. Firstly, I am trying to build a databse of
> people who want to send me materials. Let's try something first.
>
> 1. Send me an electronic copy (pdf, doc, rtf) of the description of the
> material(s) along with a scanned image/photo (if possible) of it/them.
>
> 2. Send me your name and address if you'd like to be informed about future
> updates to reviews/catalogue.
>
> Please write me if you have any questions. Any help is crucial and highly
> desired...
>
>
> Christophe Casamassima
>
> > Jim Kerr Guides Washington Fly Fishing
> Jim Kerr Guides - Year round fly fishing in Northwest and Olympic
> Peninsula. Steelhead, sea run cutthroat trout, saltwater salmon. River
> float fishing trips and river drift boat charters.
> http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid³3e86e3d6ec4339ec366f96f0e31845
>

>
> --
> Powered By Outblaze
>

--
Jilly Dybka, WA4CZD
[redacted]

Ron Paul 2008 - TN 7th District Leader

Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka

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404. Chris Stroffolino
Re: "Letters cast".. Cabri-Chirot
Sun 17 Feb 2008

Dear Louis---

Thanks for that journalistic clarification,
If Fascism's primary definition is the merger of state and corporate power
(or even the subordination of the former to the latter), then
"anti-democratic capitalism" (or corporatism) seems a very fitting characterization
of fascism (to say nothing of the contemporary American cultural/economic situation).
Whether or not this has anything to do with Pound I'll leave to the self-proclaimed Poundians
and Pound apologists....

Dear David--

Who wrote this article? The idea that 60 American poets celebrated Dr. Perloff
becoming the new MLA President (with CB as their spokesperson) in the wake
of Hussein's murder is.....interesting.
A better word than interesting? Hilarious? Scary? Absurd? Sneaping?
Is the analogy accurate? In a way no, but in a way yes---

Against the backdrop of the severed Hussein head, there's Haliburton/ blackwater regime
and Marjorie Perloff.
(as if the old MLA "cultural studies" regimes were like Hussein)...

Of course, if CB is to be believed, I'm just writing about 29 December 2006 as a "Work of Art," here, and not trying to "extract sociological or historical information from" it--

Yet, even though the Dead Saddam image's cultural relevance may be tangential to the main point of this article, and to the politics of the MLA (and was used by Bush et al to 'wag the dog' for Iraqis and Americans), if we consider this article a 'work of art,' it becomes an effective journalistic device....

I don't really agree with the academic either/or binary between
"Cultural Studies" and "Poetics,"--
If that is, indeed, the "two party system" that dominates the
academic/literary landscape today
(and I bet that Bernstein would still claim room for 'cultural
studies' in his idea of poetics,
though Perloff, like Vendler, is a formalist---and both are Pound
apologists
(though diffferent forms of Pound...and much intraparty wrangling has
been known to occur over this)

I'm glad you bring up Baraka as an alternative; another "third party
candidate" who goes beyond
the "Cultural Studies" (Saddam Hussein supported by the U.S. Gov't in
the 1980s?)
and "Poetics" (the Haliburton/Blackwater regime....)...
and I'm glad it wasn't he who was hanged on that cold December 29th
of 2006...

"be a spirit, not a ghost"

Chris

On 29 December 2006, Saddam Hussein was hung in Baghdad , and, outside Philadelphia, at an MLA "off site" reading, roughly 60 American poets celebrated each other s works, and Dr Marjorie Perloff's becoming the new President of the MLA, With Dr Perloff's Presidency, the general consensus was that the long dark ages of cultural studies were over with, and a new era of focus on poetics would begin.

"What we're interested in is talking about these works as works of
art,
rather than extracting the sociological or historical information from

them",
On Feb 17, 2008, at 12:20 AM, Louis Cabri wrote:

> *Maria and Nick raise important points. Perhaps the phrase "misunderstood poet Ezra Pound" that appears in the title of The Independent's review refers to Pound's criticisms, in The Cantos, of what the reviewer calls "anti-democratic capitalism": i.e. Pound's criticisms of "anti-democratic capitalism" have been "misunderstood." But this also needs to be questioned. What the review's elliptical language irresponsibly enables a reader to presuppose is that, were Pound's criticisms properly "understood," The Cantos or Pound would come off as being "for" something either like "democratic capitalism" or "democratic anti-capitalism." The latter two options form one of the binaries of journalese today (hence Pound is "really like us liberals," if only we "understood" him, and fascism, then and now, need never be addressed, let alone "understood").*

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405. **Ryan Daley**
Re: ezra pound as asshole - literature as abomination
Sun 17 Feb 2008

Gabe,

No one is attacking you for teaching your class and the approach taken. In fact, who would dare argue that teaching The Cantos in conjunction with more sources wouldn't be beneficial to students?

-Ryan

On Feb 17, 2008 8:21 AM, Gabriel Gudding <[redacted]> wrote:

> *Why does this listserve so often remind me of a right wing AM radio call-in show? Fascinating how when Pound's advocacy of pogroms and systematic assassinations is even *mentioned*, certain people (was it really 8?) jump up to ensure that those considerations are not really connected in any meaningful way to Pound's "work" or the reception of his work -- and that bringing that up as meaningful is in fact a good way to be pretentiously called simplistic and dismissive.*
>
> *I return from a weekend of poetry in Chicago with friends to find a welter of indignant responses to the suggestion that Pound's canonicity is about power, legitimation, and fetish rather than Pound as genius,*

progenitor, misunderstood and emotionally complicated father.

I learned from this flurry of indignation that by refusing to teach Pound as an object of adulation, I am dismissing him. I learn that I am simplistic to explore Pound in relation to structures of literary power.

Yes, how simplistic of me to try to show my students that Pound's consecration was a function of many different dynamics, including the sociology of author-as-fetish, the manufacture and use of symbolic goods in academe, repeated attempts to elide class and racial hatreds, the effacement of anti-semitism, the history of fascism's relation to aesthetics, and the erasure of the ways symbolic capital is produced and policed in small literary communities. How simplistic of me.

How ridiculous of me to suggest to students that a more instructive set of footnotes to, say, /The Pisan Cantos/ isn't merely Sieburth's apologetic, almost comically Nabokovian apparatus, but instead Sieburth's elisions and excuses taught in tandem with Leonard Doob's transcriptions of EP's radio speeches. How foolish of me to encourage students to not simply believe Sieburth's celebration of Pound, but to consider Siebuth's position as an actor with a vested economic interest in deploying a specific rhetoric designed on the one hand to augment and mystify his object of study and on the other to reframe if not outright efface its more horrifying aspects. And to show that Sieburth's tactics are not peculiar to him alone but are evidence of a common structural tactic deployed by many others in 1946, 1951, 1954, 1957, 1963, 1971, 1977, 1983, 1996, 2001, 2003, 2008 (and just yesterday on this list).

In fact, how dare I use Pound as a case study by which to examine the sociology of the belief in charismatic legitimation. How dare I use Pound to study the sociology of literature:

I should be using Pound to study Pound. This is about venerating authors, not helping students understand the world.

Pound should be studied to study the greatness of Pound.

Pound was begotten, not made!

Interesting, too, to see all the posts seeking condescendingly to remind me that Pound is complex. Hmm, ahh!, how could I have somehow missed that Pound was complex? Maybe I just need to read Canto XIII again. Gosh, I must have missed all of his trenchant economic ideas and his sociopolitical critique and how they suggest the evils of oligarchy capitalism, war, and the military-industrial complex.

Alison -- in a telling example of a common trope used by celebrants and believers -- actually goes so far as to call his thoughts on these

points "prophecies."

These "prophecies" were ideas cribbed from numerous sources. Further, they were descriptions of conditions already inhering, not those to come. Calling them prophecies is a convenient way of diverting not only any deeper understanding of EP's rhetoric, but also how deliberate he was in the construction of his texts, as well as his construction of himself as an author. For example, his "prophecies" about the arms race were in part cribbed from Charles Trevelyan, circa 1914.

Alison's suggestion that I "focus so narrowly on dynamics of power that they obscure the experience of the poetry itself" is an interesting attempt to reformulate my post. "Poetry itself." If it is narrow to encourage students toward a disciplined understanding of a host of phenomena surrounding a text, rather than just pretending to a pure exegesis and appreciation of the text-qua-text, then I'm narrow. What I refuse to do is credit the unexamined existence of a "poetry itself," which Alison speaks of. I've frankly never been able to find this mythic "poetry itself" Alison speaks of. I've found a few "poetries themselves," each one, for better or worse, wholly invested in a system of symbolic goods and social profit -- and the worst and most dishonest systems are those that perform a pretense of aesthetic autonomy by insisting on a "poetry itself."

Regarding Canto XIII. To whomever it was who suggested I just need to read XIII again in order to get my head screwed on straight: If that bit of orientialism is somehow meant to serve as self-evidence of EP's greatness, very good, enjoy your orientalist postcard. Enjoy your everlasting thirteenth cookie.

But literature isn't my religion. And if its yours: good, enjoy it. But stay off my porch with your pamphlets. I don't teach religion. And I don't buy yours, Mr. Eliot.

My word. Is literature as a religion really this alive and well (read necrotic and festering)?

Where's my Nicene creed?

Best,

Gabe
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

↑ Index

406. **Alison Croggon**

Re: ezra pound as asshole - literature as abomination

Sun 17 Feb 2008

Gabe, if you misread Pound as badly as you misread me, then I feel sorry for your students. Where did I say anywhere that Pound's poetry is not connected meaningfully with his politics? Or that one should ignore or elide those politics? Nowhere, in fact. I was arguing for a reading of Pound which fully takes these into account. (I also agree that Pound "constructed himself as an author", which is why I am interested in those fractures).

But this feels like bait and switch: If you had originally said, instead of calling Pound an "abomination" and an "asshole" who writes a "poetry of hatred", that you "try to show my students that Pound's consecration was a function of many different dynamics, including the sociology of author-as-fetish, the manufacture and use of symbolic goods in academe, repeated attempts to elide class and racial hatreds, the effacement of anti-semitism, the history of fascism's relation to aesthetics, and the erasure of the ways symbolic capital is produced and policed in small literary communities," we might have had a different conversation. Though rather than circling narrowly in on the what you call the politics of literary and academic consecration - something in which I have no interest at all, being neither religious nor any kind of academic - I think it might be more interesting to look at the politics of the west as a whole and examine how Pound uneasily resonates within post war assimilations of fascism, maybe through Adorno.

But if the point of your teaching is to show that Pound's poetry is worthless, that in fact one shouldn't read Pound in order to study Pound, but merely as a political symptom, then we part company. The reasons that poetry matter to me are complex and in the end personal. The poetic excess that remains in Pound's work after all these critical examinations is maybe the more troubling factor in Pound's work: how much easier life would be if one could prove that Pound's poetry is only a function of a whole lot of ugly politics, and that any admiration of his work is an act of bad faith made by those who would preserve their own privilege. Maybe because I've spent my whole life reading poets who sideline my sex and my poetical, emotional, political and even my physical existence, and whose poetry nevertheless stirs, illuminates and inspires me, I am more used to negotiating these kinds of differences. No, I don't think all literature is an expression of power: I think the reverse, in fact, that there is in literature, in poetry, and even in Pound's most problematic writing, an abnegation of power that I find much more interesting. You can construe that how you will.

Best

A

On Feb 18, 2008 12:21 AM, Gabriel Gudding <[redacted]> wrote:

> *Why does this listserve so often remind me of a right wing AM radio call-in show? Fascinating how when Pound's advocacy of pogroms and systematic assassinations is even *mentioned*, certain people (was it really 8?) jump up to ensure that those considerations are not really connected in any meaningful way to Pound's "work" or the reception of his work -- and that bringing that up as meaningful is in fact a good way to be pretentiously called simplistic and dismissive.*
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> *In fact, how dare I use Pound as a case study by which to examine the sociology of the belief in charismatic legitimation. How dare I use Pound to study the sociology of literature:*
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> *Where's my Nicene creed?*
>
> *Best,*
>
> *Gabe*
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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407. **Alison Croggon**
Re: Re. Pound
Sun 17 Feb 2008

Michael - this is interesting - but are you suggesting that Poe - or indeed the genre of gothic - is inherently fascist?

On Feb 18, 2008 4:18 AM, Michael Heller <[redacted]> wrote:

> *I've been following the Pound discussion--let me add a couple of cents. In Uncertain Poetries (Salt 2005), I have an essay, "The Narrative of Ezra Gorgon Pound," which a bit tongue in cheek suggests reading the Cantos as a 'gothic,' so as to get at how Pound's ideas about history and politics are deeply entwined in his technique--it includes a bit of a rejoinder to my good friend Charles's "Pounding Fascism." I post this excerpt from the book, since it gets at the nub of the argument the way I see it:*
>
> *"We might usefully compare Pound's troping of history with the poetics of poets such as George Oppen or Robert Duncan for whom historical contingency is continually registed in the voice, suggesting that history can never be entirely read as 'the past', nor as the present either, and so, in order to be meaningful for the present, must be passed through an active vocalizing subject. In Oppen or Duncan, the strata of history as a series of weights on the being of the poet, no longer remain discrete but are cumulative and so prevent anything as straightforward as Confucist re inscription of historical maxims. At the sama time, conscious revisionism or admittance of known error are luxuries these poets must deny*

themselves; in Duncan's case, because the event or its linguistic signature is the gateway for entrance into a living past which is all process continually working itself out in times and individuals; in Oppen's, because today's word is burdened with the totality of historical knowledge. Their 'vigilance' is of an entirely different order from that of Pound's.

I want to conclude my discussion with a brief look at what we can say about Pound's methodology in terms of present day practice of poetry. My spring board is a recent essay by Charles Bernstein in Sulphur entitled "Pounding Fascism" in which Bernstein attempts to save Pound the technician from Pound the fascist. Let me say at once, that I suspect the motive behind this essay has less to do with Pound than with Bernstein's revising of literary history in an attempt to valorize, it would seem, language centered writing as it leans on or is beholden to Poundian poetics.

Bernstein begins with the claim that Pound's fascism, "far from hindering the canonization of his poetry by American literary culture, has been a major factor in its acceptance. (C. Bernstein, 99)" Now I know of few mainstream or establishment studies of Pound that support this view the very places it ought to be encountered if Bernstein is correct; in fact, the 'technical' side of Pound is what is praised in even as conservative a critic as Blackmur who, en passant, insists that even as we admire Pound's craft, we ought to drop the notion of Pound as a thinker or literary critic.

Bernstein goes on to say, and this is the crucial issue, that he does not "equate Pound's politics with Pound's poetry. The Cantos, and other of Pound's work, are in many ways basically at odds with the tenets of Pound's fascist ideals. (C. Bernstein, 99)" They are at odds, according to Bernstein, because "the 'hyperspace' of Pound's modernist collage is not a predetermined Truth of a pan cultural elitism but a product of a compositionally decentered multiculturalism...a polyvocal textuality...the result of his search for deeper truths than could be revealed by more monadically organized poems operating with a single voice and a single perspective. (C. Bernstein, 100)"

Now it is most probably the case that if Pound were a maker of 'monadically organized' poems, if he had written in the style of D'Annunzio for example, few in the American literary establishment would have insisted on his canonization. On the other hand, if one perceives The Cantos as something like a gothic, its 'multiculturalism" is an illusion, its "polyvocal textuality" a chorus of foreign sounding voices all mouthing the same rules and verities. If you accept this point of view, then Bernstein's analysis leaves one major question still begging, the one I have tried to develop in this paper: whether Poundian techniques, in particular the cultural plundering, revising and activity of selection induced by the search for history's repeats, the absence of

a clearly defined authorial voice, tend to undermine fascist tendencies or aid in furthering them.

At this point, my own answer to the question must be necessarily quite tentative, but my argument goes something like this: Recent studies of the aesthetics of fascism (such as Friedlander's mentioned above) acknowledge not only the fascist need for rigidity, its fears of social and cultural disorder, but also demonstrate how fascism creates imagery and phantasms and other machinery for the generation of fear and anxiety in order to maintain itself. These are what Elias Canetti, in speaking about fascism, calls "the adjacency of construction and destruction".

The mechanisms of fascism not only respond to the indeterminate but use it, feeding it back into the social system, creating anxiety and paranoia in order to maintain and accomplish political purposes. Friedlander describes this as "the fusion of kitsch and death" where through aesthetic devices, anxiety and authority are everywhere and nowhere, a blend of domestic, mythic and archaic materials which produce a disembodied gotterdammerung of calculated effects.

I would suggest that The Cantos, seen as a gothic, approximate, on the linguistic level, this technology of fascism. Pound, as he selects from history and rewrites where necessary, may in fact be operating his own Orwellian Ministry of Truth (or as Plato would probably call it, The Ministry of Poetry).

For what most effectively maintains a totalitarian state of mind is not unassailable logic but unassailable 'thought'. And thought is first of all unassailable when 'authorship' is put in doubt, when history seems like a series of repeats, and texts are no longer the products of writers but historical inevitabilities. The sense of historical inevitablity, as both Froula and Michael Andre Bernstein point out, is precisely what Pound sets out to achieve through his maskings and erasures of authorship. And it is this troublesome legacy which has been raised to an unexamined and somewhat mystical status in much contemporary theory of writing and reading.

As in the gothic, Pound's poem has elided the very rule of 'sincerity' he set for himself. For sincerity demands in a sense accountability, and accountability demands an author or voice. The Cantos like Pym, obscures authorship, not because of its polyvocal texture, but because the gothic form must trade, not on believability but on a vicarious believability, the emotional conviction that this dangerous stuff called history is safely happening to you. The gothic thrall, the fictive aura of terror inspired by Poe's stories, is close to the dramaturgy of Pound's poem with its parade of decisive heroes performing their deeds. I would add that these kinds of emotional tonalities may not be far from that which the Leader creates when he tells the crowd how powerful it is and its members believe it." --Michael Heller

> *Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm<http://www.thing.net/%7Egrist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html*

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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408. **amy king**
Re: Re. Pound
Sun 17 Feb 2008

Dear Michael,

You claim that Bernstein's "revising literary history" (a claim you also don't explain) is an attempt to 'valorize language centered writing' -- I'm not trying to be provocative here & I read your excerpt, but I just don't understand what you base this assumption on or why. Did you arrive at this conclusion simply by association?

Also, your argument on Pound seems to require an either/or position -- Either Pound's poetry uses the authorial voice of 'fascist aesthetics' successfully or it legitimately uses the polyvocal textuality that supports/explores the indeterminate and its uncertain possibilities (& becomes a gothic?). You state that using the former -- the "technology of fascism" ("The
mechanisms
of
fascism
not
only
respond
to
the indeterminate
but
use
it, feeding

it
back
into
the
social
system, creating
anxiety
and
paranoia
in
order
to
maintain
and
accomplish political
purposes.") - renders the indeterminate an "illusion", either making the implications and repercussions of indeterminacy invisible or absorbing indeterminacy for its own fascist use.

... As if contradictions can't co-exist, as if readers don't selectively celebrate and promote, esp conservative ones as you named, one style over another - willfully ignoring other styles employed and the effects they have - while also quietly using the politics of the co-existing style to explore & dip a toe into that forbidden pond ... Pound's fascism betrays his poetic intent as he used the polyvocal to query and explore *despite* his focus on authorial proclamations and certainties to establish a "phallic order" (Pound's term) ... What, and moreover, *How* we hate reveals and speaks volumes, sometimes betraying us and that coherent/concrete facade we're so intent on constructing, even despite what we say we're trying to sell ...

The cracks and fissures and bubbles and behind-the-scenes and oh-my-slip eventually start showing ...

Someone asked me to give an example of how politics can inform poetry, and while I'm no good at critical explanation, esp any attempt to expound on Pound - ha - the following excerpt from Robert Graves' and Laura Riding's A SURVEY OF MODERNIST POETRY might elucidate, not so favorably, a bit:

"...indeed a great deal of what passes for poetry is the rewriting of the prose summary of a hypothetical poem in poetical language. Before further discussing this particular poem, let us quote the beginning of a ballad by Mr. Ezra Pound in illustration of the prose-idea poeticalized:

THE BALLAD OF THE GOODLY FERE
(Simon Zelotes speaketh it somewhile after the crucifixion)

Ha' we lost the goodliest fere o' all
For the priests and the gallows tree?
Aye, lover he was of brawny men
O' ships and the open sea.

When they came wi' a host to take Our Man
His smile was good to see,
"First let these go!" quo' our Goodly Fere,
"Or I'll see ye damned", says he.

Aye, he sent us out through the crossed high spears,
And the scorn of his laugh rang free,
"Why tood ye not me when I walked about
Alone in the town?" says he.

Oh, we drank his "Hale" in the good red wine
When we last made company,
No capon priest was the Goodly Fere
But a man o' men was he.

I ha' seen him drive a hundred men
Wi' a bundle o' cords swung free
When they took the high and holy house
For their pawn and treasury ....

Stripped of its imitated antiqueness, the substance of all this could be given simply as follows: "It would be false to identify the Christ of the sentimentalists with the Christ of the Gospels. So far from being a meek or effeminate character He strikes us as a very manly man, and His disciples, fishermen and others, must have reverenced Him for His manly qualities as much as for His spiritual teaching. His action in driving money-changers from the Temple with a scourge of cords is a proof of this. So is His courageous action when confronted by the soldiers of the High Priest sent to arrest Him--He mockingly enquired why they had not dared arrest Him previously when He walked about freely in the city of Jerusalem, and consented to offer no resistence only if His disciples were allowed to escape. The Last Supper was surely a very different scene from the Church Sacrament derived from it, where a full-fed priest condescendingly officiates; it was a banquet of friends of which the Dearest Friend was Our Saviour." Here we see that the poeticalization has in fact weakened the historical argument. By using the ballad setting Mr. Pound has made the fishermen of Galilee into North-country sailors of the Patrick Spens tradition and given them sentiments more proper to the left wing of the Y.M.C.A." ...

--from Robert Graves' and Laura Riding's A SURVEY OF MODERNIST POETRY

Amy

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty.ncc.edu/kinga

----- Original Message ----
From: Michael Heller <[redacted]>
To: [redacted]
Sent: Sunday, February 17, 2008 12:18:19 PM
Subject: Re. Pound

I
want
to
conclude
my
discussion
with
a
brief
look
at
what
we
can
say
about
Pound's
methodology
in
terms
of
present
day
practice
of
poetry.
My
spring
board

is
a
recent
essay
by
Charles
Bernstein
in
Sulphur
entitled
"Pounding
Fascism"
in
which
Bernstein
attempts
to
save
Pound
the
technician
from
Pound
the
fascist.
Let
me
say
at
once,
that
I
suspect
the
motive
behind
this
essay
has
less
to
do

with
Pound
than
with
Bernstein's
revising
of
literary
history
in
an
attempt
to
valorize,
it
would
seem,
language
centered
writing
as
it
leans
on
or
is
beholden
to
Poundian
poetics.

Bernstein
begins
with
the
claim
that
Pound's
fascism,
"far
from
hindering

the
canonization
of
his
poetry
by
American
literary
culture,
has
been
a
major
factor
in
its
acceptance.
(C.
Bernstein,
99)"
Now
I
know
of
few
mainstream
or
establishment
studies
of
Pound
that
support
this
view
the
very
places
it
ought
to
be

encountered
if
Bernstein
is
correct;
in
fact,
the
'technical'
side
of
Pound
is
what
is
praised
in
even
as
conservative
a
critic
as
Blackmur
who,
en
passant,
insists
that
even
as
we
admire
Pound's
craft,
we
ought
to
drop
the
notion
of

Pound
as
a
thinker
or
literary
critic.

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↑ Index

409. **Joel Lewis**
ezra pound as asshole, etc
Sun 17 Feb 2008

Does anyone out in Listserv land know the issue of Sulfur that Michael Palmer's essay on Pound was in? I recall it was a fascinating discussion of the extreme rightwing scholarship that is attracted to Pound.

I suspect one reason that ND books never did a further volume of selected letters past the 1941 close of the existing book that, in addition to corresponding to Paul Blackburn, etc,. Pound was writing to such luminaries as George Lincoln Rockwell, founder of the American Nazi Party, and others who would surface in the 60s as leaders of the most extreme elements of the American Right. In fact, Rockwell and his ilk were regular visitors to Pound's room at St. Elizabeth.

So, what's a poet to do? As a younger writer, I was assured" by Allen Ginsberg, Denise Levertov and other poets w/ left-wing creditentials to ignore the politics and read the poetry. Exhibit "A" was Ginsberg's account of playing the Beatles and Donovan to the old poet and his comments of regret.

Then, the radio Broadcasts of Pound became available --making him the Allen Freed of Fascism w/ the scattered comments found here and there in cantos about Usury emerging as full-blown pathological anti-Semitism. Since then, much more stuff has emerged that has really changed his position among poets.

What to do? There is a whole segment of American poetry that ignores his poetry based on the rejection of his politics --I have in mind Stanley Kunitz and poets in his wide circle. The results is a poetry though high on moral efficacy is

low in interest for those interested in innovative writing. The only poet in the mainstream who is vocal in his interest in Pound is Charles Wright.

Maybe Pound needs to be seen as an extreme view among a community of Modernists who were unembarrassed enough about their anti-Semitism to stick it in their poems (Eliot, Cummings), casually supported Fascism in their letters (Stevens), could refer to Alfred Steiglitz in print as that "dammed Jew from Hoboken' (WCW) or would just refuse to attend a party in honor of Langston Hughes (Tate and Robert Penn Warren).

Joel Lewis

↑ Index

410. **amy king**
Re: "Letters cast".. Cabri-Chirot
Sun 17 Feb 2008

David and Chris,

This kind of 'criticism' feels a bit opportunistic and pointless ... first, who stopped their day short when Saddam Hussein was, unbeknownst to the American public, hanged? I didn't even hear about it until the nightly news. Should I have foreseen the event and stopped teaching my Writing Poetry class earlier that evening?

Second, the quote from the MLA event does not exclude the kind of inquiry Bernstein outlines in "Pounding Fascism" -- he did not say, "We will not teach students to consider the sociological and historical effects on poetry or vice versa." What he did say is something that is taught in most basic poetry courses, which is that we will study poems as works of art ("art" certainly does not exclude considerations of the influence of history and sociology), and we will not teach students to 'extract sociological information,' as in, we're not mining poems for facts ("information") and throwing the stylized husks away, but rather something more complex: we'll study how poems function, create and sell what they seem to sell, how artifice illicits/solicits emotional and intellectual response, etc. Nice mining for that quote though ...

What I find more compelling about this kind of reaching 'argument' is its frequency and that it seems to appear whenever Bernstein is mentioned as though he is some kind of pariah to be dealt blows on appearance alone ... I'd really like to know what it is about Language Poetry (I'm assuming this is an associative response) that is so threatening that a) everything he has written is blanketly stamped with disapproval and b) the mere mention of the man conjures an aggressive affront worthy of a murderer. I should note that those who react to the mere mention of his name usually tend to be a rotating few.

But the vehemence ... it astounds me. Usually when I don't agree with someone's politics and/or poetry, I say I don't like it, I might even go so far as to not like them and dismiss the entire package -- but I don't assume the attack position if they walk into the room, reach for the fact that he sneezed and then read it as an insult to validate my punch. My experiences with Bernstein (studied with him, but moreover, read his books) have revealed a generous spirit -- he has promoted poets of all kinds of flavors and styles, he allows for a wide range of ideas and discourse in his classroom as an educator, he has given poets this platform to voice their opinions, disagree, including criticism of his own work -- but some of that criticism has extended to him as a person, and that's the part I don't get. He has maintained this forum for many years now where I likely would have buckled. So really, I guess I'm just wondering about the handful of poets here who go beyond criticizing his work to transparently misconstrue and attack him in a way that really speaks to the attackers' desires ...

Amy

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty.ncc.edu/kinga

----- Original Message ----
From: Chris Stroffolino <[redacted]>
To: [redacted]
Sent: Sunday, February 17, 2008 1:32:08 PM
Subject: Re: "Letters cast".. Cabri-Chirot
Dear
David--

Who
wrote
this
article?
The
idea
that
60
American
poets
celebrated Dr.

Perloff becoming
the
new
MLA
President
(with
CB
as
their
spokesperson)
in
the
wake of
Hussein's
murder
is.....interesting. A
better
word
than
interesting?
Hilarious?
Scary?
Absurd?
Sneaping? Is
the
analogy
accurate?
In
a
way
no,
but
in
a
way
yes---

Against
the
backdrop
of
the

severed
Hussein
head,
there's
Haliburton/blackwater
regime and
Marjorie
Perloff. (as
if
the
old
MLA
"cultural
studies"
regimes
were
like
Hussein)...

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course,
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or historical
information
from"
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may
be tangential
to
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main
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politics
of
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MLA
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by
Bush
et
al
to
'wag the
dog'
for

Iraqis
and
Americans), if
we
consider
this
article
a
'work
of
art,'
it
becomes
an
effective journalistic
device....

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↑ Index

411. Chris Chapman

Pound, Steiner, and wondering about the gothic and consecration...

Sun 17 Feb 2008

Hello,

The Pound threads are very interesting and I'm looking forward to reading both Zhaomin Qian and Michael Heller's books. _Cantos_ as Gothic? I like this idea. I've been wondering how to introduce the location of Sermione into a discussion of Pound's editorial imagination. That was where he edited _Wasteland_. A more 'Goth' locale there isn't.

Perhaps we might think about what Pound was consecrating instead of how we must best consecrate Pound? A dialectic understanding of the man and his work still seems the best for doing the latter.

I do wonder about what Pound was visioning forth. It changes it seems-

Riding and Graves' understanding of Pound's "Ballad of the Goodly Frere", its "imitated antiqueness" and all, reminds me of George Steiner, where, in his

Babel book, he talks about the translationese of _Cathay_ and _The Seafarer_ as being purposeful archaisms he used to instantiate putatively false and alternative and virtual memories of what it is that had been unwritten in history, to make the unwritten history present in his poetry, to make _The Cantos_ a poem containing history.

"The translator can manipulate anachronisms for special effects" (Steiner 367). Steiner discusses _Cathay_ and suggests that that Charlie Chan tin-pan voice is used to create "a general phenomenon of hermeneutic trust" with his readers out here in the far far west (377). Pound and his readers conspire, Steiner says, through their ignorance, to learn something new. The point though may not have been to learn much about China at all. Pound accepted Fenollosa's manuscripts skeptically in Sarojini Naidhu's London apartment. So it seems.

Steiner also argues that Celia and Louis Zukofsky's _Catullus_ is anything but homage. Rather it is a linguistic collage that aims to "project possible futures" (370). They learned this technique, Steiner suggests tacitly, I think, by studying _Cathay_.

Consecration is a part of Pound's motive - but not its object. He was an iconoclast first, non?

"We endure, we endure creatively due to our imperative ability to say 'No' to reality, to build fictions of alterity, of dreamt or willed or awaited 'otherness' for our consciousness to inhabit. It is in this precise sense that the utopian and the messianic are figures of syntax." (_After Babel_ xiv)

So when it comes to a question of what Pound was consecrating we could do worse than to think about how he used translation.

Chris

understanding of the balladQuoting amy king <[redacted]>:

> Dear Michael,
>
> You claim that Bernstein's "revising literary history" (a claim you also
> don't explain) is an attempt to 'valorize language centered writing' -- I'm
> not trying to be provocative here & I read your excerpt, but I just don't
> understand what you base this assumption on or why. Did you arrive at this
> conclusion simply by association?
>
> Also, your argument on Pound seems to require an either/or position -- Either
> Pound's poetry uses the authorial voice of 'fascist aesthetics' successfully
> or it legitimately uses the polyvocal textuality that supports/explores the
> indeterminate and its uncertain possibilities (& becomes a gothic?). You
> state that using the former -- the "technology of fascism" ("The

> mechanisms
> of
> fascism
> not
> only
> respond
> to
> the indeterminate
> but
> use
> it, feeding
> it
> back
> into
> the
> social
> system, creating
> anxiety
> and
> paranoia
> in
> order
> to
> maintain
> and
> accomplish political
> purposes.") - renders the indeterminate an "illusion", either making the
> implications and repercussions of indeterminacy invisible or absorbing
> indeterminacy for its own fascist use.
>
> ... As if contradictions can't co-exist, as if readers don't selectively
> celebrate and promote, esp conservative ones as you named, one style over
> another - willfully ignoring other styles employed and the effects they have
> - while also quietly using the politics of the co-existing style to explore &
> dip a toe into that forbidden pond ... Pound's fascism betrays his poetic
> intent as he used the polyvocal to query and explore *despite* his focus on
> authorial proclamations and certainties to establish a "phallic order"
> (Pound's term) ... What, and moreover, *How* we hate reveals and speaks
> volumes, sometimes betraying us and that coherent/concrete facade we're so
> intent on constructing, even despite what we say we're trying to sell ...
>
> The cracks and fissures and bubbles and behind-the-scenes and oh-my-slip

> eventually start showing ...
>
> Someone asked me to give an example of how politics can inform poetry, and
> while I'm no good at critical explanation, esp any attempt to expound on
> Pound - ha - the following excerpt from Robert Graves' and Laura Riding's A
> SURVEY OF MODERNIST POETRY might elucidate, not so favorably, a bit:
>
> "...indeed a great deal of what passes for poetry is the rewriting of the
> prose summary of a hypothetical poem in poetical language. Before further
> discussing this particular poem, let us quote the beginning of a ballad by
> Mr. Ezra Pound in illustration of the prose-idea poeticalized:
>
> THE BALLAD OF THE GOODLY FERE
> (Simon Zelotes speaketh it somewhile after the crucifixion)
>
> Ha' we lost the goodliest fere o' all
> For the priests and the gallows tree?
> Aye, lover he was of brawny men
> O' ships and the open sea.
>
> When they came wi' a host to take Our Man
> His smile was good to see,
> "First let these go!" quo' our Goodly Fere,
> "Or I'll see ye damned", says he.
>
> Aye, he sent us out through the crossed high spears,
> And the scorn of his laugh rang free,
> "Why tood ye not me when I walked about
> Alone in the town?" says he.
>
> Oh, we drank his "Hale" in the good red wine
> When we last made company,
> No capon priest was the Goodly Fere
> But a man o' men was he.
>
> I ha' seen him drive a hundred men
> Wi' a bundle o' cords swung free
> When they took the high and holy house
> For their pawn and treasury ....
>
> Stripped of its imitated antiqueness, the substance of all this could be
> given simply as follows: "It would be false to identify the Christ of the

> sentimentalists with the Christ of the Gospels. So far from being a meek or
> effeminate character He strikes us as a very manly man, and His disciples,
> fishermen and others, must have reverenced Him for His manly qualities as
> much as for His spiritual teaching. His action in driving money-changers
> from the Temple with a scourge of cords is a proof of this. So is His
> courageous action when confronted by the soldiers of the High Priest sent to
> arrest Him--He mockingly enquired why they had not dared arrest Him
> previously when He walked about freely in the city of Jerusalem, and
> consented to offer no resistence only if His disciples were allowed to
> escape. The Last Supper was surely a very different scene from the Church
> Sacrament derived from it, where a full-fed priest condescendingly
> officiates; it was a
> banquet of friends of which the Dearest Friend was Our Saviour." Here we
> see that the poeticalization has in fact weakened the historical argument.
> By using the ballad setting Mr. Pound has made the fishermen of Galilee into
> North-country sailors of the Patrick Spens tradition and given them
> sentiments more proper to the left wing of the Y.M.C.A." ...
>
> --from Robert Graves' and Laura Riding's A SURVEY OF MODERNIST
POETRY
>
>
> Amy
> _____
>
> Blog
>
> http://www.amyking.org/blog
>
> Faculty Page
>
> http://faculty.ncc.edu/kinga
>
> ----- Original Message ----
> From: Michael Heller <[redacted]>
> To: [redacted]
> Sent: Sunday, February 17, 2008 12:18:19 PM
> Subject: Re. Pound
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> I
> want
> to
> conclude
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> discussion
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> brief
> look
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> what
> we
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> say
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> Pound's
> methodology
> in
> terms
> of
> present
> day
> practice
> of
> poetry.
> My
> spring
> board
> is
> a
> recent
> essay
> by
> Charles
> Bernstein
> in
> Sulphur

> entitled
> "Pounding
> Fascism"
> in
> which
> Bernstein
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> Pound
> the
> technician
> from
> Pound
> the
> fascist.
> Let
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> with
> Pound
> than
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> Bernstein's
> revising
> of
> literary
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> an
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> valorize,
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> Poundian
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> major
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> in
> its
> acceptance.
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> 99)"
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> Bernstein

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> 'technical'
> side
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> as
> conservative
> a
> critic
> as
> Blackmur
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> passant,
> insists
> that
> even
> as
> we
> admire
> Pound's
> craft,
> we
> ought
> to
> drop
> the
> notion
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> Pound
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> thinker
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> critic.
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> Never miss a thing. Make Yahoo your home page.
> http://www.yahoo.com/r/hs
>

↑ Index

412. **Anny Ballardini**
Re: "Letters cast".. Cabri-Chirot
Sun 17 Feb 2008

I'm quite tired Amy since it is already midnight here
but I will give you the answer even if quickly.
Your question is rhetorical and naive:
general envy, mistrust and so forth. Add to it whatever you wish of the
sort. Man is fundamentally lazy and belongs to the hypocritical species and
much worse (see Dante's Inferno) but hates the one who is able to rise above
the average and will do whatever he can to cut him out.
And if you continue as you have been doing since when I first met you, you
will follow the same fate.
What Gabe said before that this seems a bunch of fascists was not completely

out of order.
Hopefully you will receive more reassuring answers. I am done for the day.

On Feb 17, 2008 9:55 PM, amy king <[redacted]> wrote:

> *David and Chris,*
>
> *This kind of 'criticism' feels a bit opportunistic and pointless ...*
> *first, who stopped their day short when Saddam Hussein was, unbeknownst to the American public, hanged? I didn't even hear about it until the nightly news. Should I have foreseen the event and stopped teaching my Writing Poetry class earlier that evening?*
>
> *Second, the quote from the MLA event does not exclude the kind of inquiry Bernstein outlines in "Pounding Fascism" -- he did not say, "We will not teach students to consider the sociological and historical effects on poetry or vice versa." What he did say is something that is taught in most basic poetry courses, which is that we will study poems as works of art ("art" certainly does not exclude considerations of the influence of history and sociology), and we will not teach students to 'extract sociological information,' as in, we're not mining poems for facts ("information") and throwing the stylized husks away, but rather something more complex: we'll study how poems function, create and sell what they seem to sell, how artifice illicits/solicits emotional and intellectual response, etc. Nice mining for that quote though ...*
>
> *What I find more compelling about this kind of reaching 'argument' is its frequency and that it seems to appear whenever Bernstein is mentioned as though he is some kind of pariah to be dealt blows on appearance alone ... I'd really like to know what it is about Language Poetry (I'm assuming this is an associative response) that is so threatening that a) everything he has written is blanketly stamped with disapproval and b) the mere mention of the man conjures an aggressive affront worthy of a murderer. I should note that those who react to the mere mention of his name usually tend to be a rotating few. But the vehemence ... it astounds me. Usually when I don't agree with someone's politics and/or poetry, I say I don't like it, I might even go so far as to not like them and dismiss the entire package -- but I don't assume the attack position if they walk into the room, reach for the fact that he sneezed and then read it as an insult to validate my punch. My experiences with Bernstein (studied with him, but moreover, read his books) have revealed a generous spirit -- he has promoted poets of all kinds of flavors and styles, he allows for a wide range of ideas and discourse in his classroom as an educator, he has given poets this platform to voice their opinions, disagree, including criticism of his own work -- but some of that criticism has extended to him as a person, and that's the part I don't get. He has maintained this forum for many years now where I likely would have buckled. So really, I guess I'm just wondering about the handful of poets here who go beyond criticizing his work to transparently*

> *misconstrue and attack him in a way that really speaks to the attackers' desires ...*
>
> *Amy*
>
> _____
>
> *Blog*
>
> *http://www.amyking.org/blog*
>
> *Faculty Page*
>
> *http://faculty.ncc.edu/kinga*
>
> *----- Original Message ----*
> *From: Chris Stroffolino <*[redacted]*>*
> *To:* [redacted]
> *Sent: Sunday, February 17, 2008 1:32:08 PM*
> *Subject: Re: "Letters cast".. Cabri-Chirot*
> *Dear*
> *David--*
>
> *Who*
> *wrote*
> *this*
> *article?*
> *The*
> *idea*
> *that*
> *60*
> *American*
> *poets*
> *celebrated Dr.*
> *Perloff becoming*
> *the*

> *new*
> *MLA*
> *President*
> *(with*
> *CB*
> *as*
> *their*
> *spokesperson)*
> *in*
> *the*
> *wake of*
> *Hussein's*
> *murder*
> *is.....interesting. A*
> *better*
> *word*
> *than*
> *interesting?*
> *Hilarious?*
> *Scary?*
> *Absurd?*
> *Sneaping? Is*
> *the*
> *analogy*
> *accurate?*
> *In*
> *a*
> *way*
> *no,*
> *but*
> *in*
> *a*
> *way*
> *yes---*
>
> *Against*
> *the*
> *backdrop*
> *of*
> *the*
> *severed*
> *Hussein*
> *head,*
> *there's*
> *Haliburton/blackwater*
> *regime and*
> *Marjorie*
> *Perloff. (as*

> *if*
> *the*
> *old*
> *MLA*
> *"cultural*
> *studies"*
> *regimes*
> *were*
> *like*
> *Hussein)...*
>
> *Of*
> *course,*
> *if*
> *CB*
> *is*
> *to*
> *be*
> *believed,*
> *I'm*
> *just*
> *writing*
> *about*
> *29 December*
> *2006 as*
> *a*
> *"Work*
> *of*
> *Art,"*
> *here,*
> *and*
> *not*
> *trying*
> *to*
> *"extract*
> *sociological*
> *or historical*
> *information*
> *from"*
> *it--*
>
> *Yet,*
> *even*
> *though*
> *the*
> *Dead*
> *Saddam*
> *image's*

cultural
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of
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to
the
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of
the
MLA
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used
by
Bush
et
al
to
'wag the
dog'
for
Iraqis
and
Americans), if
we
consider
this
article
a
'work
of
art,'
it
becomes
an
effective journalistic
device....

> ---
> *Looking for last minute shopping deals?*
> *Find them fast with Yahoo! Search.*
> *http://tools.search.yahoo.com/newsearch/category.php?category=shopping*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

413. ALDON L NIELSEN
Recent posts to the Heatstrings Blog
Sun 17 Feb 2008

Newish stuff on the blog --

The Slave Trade exhibit at the Biritish Museum

New books by Dubois, Martin, Scappetone

"America's Foremost Black Intellectual" guess who ----

<http://heatstrings.blogspot.com/>

<<

↑ Index

414. Gabriel Gudding

Re: ezra pound as asshole - literature as abomination

Sun 17 Feb 2008

Alison,

You seem publicly concerned that I misread you, so I'm replying to you personally here.

You seemed concerned that my last post was addressed to you personally -- and that it was accusing you personally of elisions regarding Pound. My post was an omnibus reply to the many robust and sometimes empty responses to this thread while I was away, yours among them. My post was not a reading of you per se. Where my post mentioned your reading of Pound as a prophet, I did quote you, yes. The bottom of my post -- in which I did quote you characterizing Pound as a prophet and in which I mark your notion as idealist, if not utopian, that poetry can exist as "poetry itself" free from a "dynamics of power" -- also bears a quotation from you. Beyond that, the reply was general.

But as to where I did mention you:

I hear your concern that EP be treated appropriately, that he be understood as Author and Poet and Prophet, that he not be "dismissed," and that his "prophecies" (to use your word) be understood "shorn of their Anti-semitism." (your phrasing)

I also hear you suggesting we "part company" if I read EP "merely as a political symptom." I feel we do part company, yes, but not for that reason: I do not feel he's "merely" a political excrescence.

We part company because I cannot adopt a specifically aesthetic disposition regarding EP. So, no, I don't see him as a shaman, or a sacred heretic, or a "conflicted vates" and certainly not as a prophet uttering "prophecies." Especially if they are "shorn of their Anti-semitism."

As for your concerns about my students: they can take care of themselves, believe me. In part because of where they are in their lifecourse, their familial and institutional subject positions make them particularly savvy at seeing through, and understanding the reasons for, the host of myths about authorship proffered by the field. I learn a great deal from them.

Best and be well,

Gabriel

PS. I was stuck, Alison, by this text from one of your posts.

"Maybe because I've spent my whole life reading poets who sideline my sex and my poetical, emotional, political and even my physical existence, and whose poetry nevertheless stirs, illuminates and inspires me, I am more used to negotiating these kinds of differences."

I had one final question about gender. Specifically your thesis here about how gender inflects and heightens your abilities to negotiate "these kinds of differences." I find it fascinating that you seem to be saying that the fact that you're a woman makes it easier for you to overlook Pound's hatred of Jews, Slavs, Africans, African-Americans, and his encouraging his listeners to murder Jews, bankers and political leaders. Forgive me for asking if I'm way off base here, but it does stand out as a curious thing to say -- is that what you're saying there? I'm just not sure how to read that.

↑ Index

415. **Alan Sondheim**

contradiction of untethering

Sun 17 Feb 2008

---

contradiction of untethering

power and the tethering of one to another.
short-hand rewrites of moments erased, untethered from the real.
the soaring mind outstripped the tethered heart.
thet ef en _entethereng_ ef lengeege end emege, es fremes meve en theer
fills with camels; there are goats baaing tethered for their milk and
tethered-to-you ring, ectoplasms, nuances, _the uncanny_
tethered ta the mather,
tethered ta the ather mather
of< >the< >tethering< >of< >each< >and< >every< >bird< >in< >flight
her arms tethered the knife slicing away at alan's wasted breasts.
by tethers like that, this, the other, just as the parts of me beg for
a dead man in a gully, why do you leave me tethered like a beautiful
severed, sky tethered, remnants tethered,
tethered inward, the air
untethered, riggings
the ritual objects and tethered animals. the sacred mats and hairs of only
one color. the banners and winds. the ritual objects and tethered animals.
the sloppiness of letters and text loosely tethered to the world. i will
language, untethering of thought, which wanders blindly among surfaces.
of language, untethering of thought, which wiancders blindly among
our worlds are loosely tethered
our worlds are loosely tethered

our worlds are loosely tethered
our worlds are loosely tethered
retethered - the thinking of the return - nomadic homing-in -
retethered - the thinking of the return - nomadic homing-in - corrals
retethered - the thinking of the return - nomadic homing-in - corrals
of this world, not of us. the tether always breaks. we built ourselves
    cut at last, untethered real floating off and on -
that is it wants to hold on to the tethers in all weathers, i know when
emptied, swollen and diffused in air, untethered, transfigured.
swollen diffused air, untethered, transfigured. nor other, is, carries
tethered trappings
tethered trappings
tethered trappings -
tethered trappings
tethered trappings
attention to itself through the remaining tethers - it's there that the
similar grounds when unnecessary, always _untethering,_ from running, from
untethering the witnesses!
untethering languagings!
untethering the witnesses!
untethering languagings!
matters strings dark quarks strings from quarks no untethering
languagings\! the witnesses\! untethering emptied out more\! no more\! no
boiling quarks strings dark matters soul emptied untethering witnesses
untethering the witnesses!
untethering the witnesses!
untethering the witnesses!
tethering.
untethering languagings!
untethering the witnesses!
untethering languagings!
untethering the witnesses!
untethering the witnesses!
untethering languagings!
untethering the witnesses!
untethering languagings!
dis/semination crosses the tethering of virtuals, reddened, present.
tethered in nothing, present or absent.
tether to dross
  that's we're fragility obsolescence inhering untethered tenuously
tethered bits bytes
unhinging of language already inconceivably tethered. avatars bypass

untethered
untethered
the world tethered by such pronouncements, on the surface of the world,
tethering,pronouncements, but on what? imperfectly, we are fastened to the
untethered
untethered
into sickness, consciousness like that, drooling tethered from past, just
primordial thought of the "my avatars are leashed, tethered to logical
tethered to logical reach of avatars. reach avatars. of and my people! my
emanations tether flesh to representation
worlds disappear, tethered to exhausted signs.
you're dancing, tethered; the dance conforms to tethering; there's no
member tight; your dancing, tethering me; i'm held there; the dance
is tethered at a root somewhat distanced from the object-image itself, it
<cylinder>: i can change more than any of you. but i'm tethered to you.
untethered, release, haunted - oh i cried when i found it, this delicate
hold carry cultural skein linking loosely tethered
short-hand rewrites erased, untethered real. reread after numerous
parts; within the analogic, parts are holes, sintered, untethered,

tethered and somewhat distanced

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416. Kenneth Sherwood
Pound - Poetics and Politics
Sun 17 Feb 2008

Last week, an undergraduate exchange student asked me "Isn't it true that the modernists were against women?" What I hear behind this question as behind some of the comments and observations to the list of late is a desire to dismiss a writer on political grounds. The hurling of labels, whether political/ideological or simply scatalogical is never a very promising beginning to a dialogue, presuming that is one wants to enter a conversation rather than merely blow off steam.

Attempting to celebrate the poetry by severing it from the politics or simply dismissing the poetry on account of the politics ... two sides of the save evasive coin. Why not reflect on the complex negotiations with Pound in some of his better readers? Oppen at the Mediterranean shore listening to EP discuss the "boss," Zukofsky reconciling his personal friendship.

I'm reminded of this Bernstein follow-up to the poetics list of many years ago: http://epc.buffalo.edu/authors/bernstein/essays/poundbern.html

Rachel DuPlessis cultural poetics essays (Propounding Modernist Maleness, * Modernism/Modernity* 9.3 (2002) 389-405) model, on a different ideological vector, ways of reading in and through the politics.

How much of the ideological "antipathy" towards Pound is based on a reading of the politics of and within the poetry? How much reflects the received wisdom about his radio broadcasts? Let's not reduce the list to the equivalent of a CNN Presidential Candidate likability poll. Whether one would rather have a beer with Ezra Pound or Mina Loy is really not the question. Or, I should say, is not a question I find very promising. Who, besides Ben Friedlander, has actually listened to the polemical broadcasts?

_____

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417. Alison Croggon
Fascist poetics
Sun 17 Feb 2008

Hi Gabe

I'm not sure how much we're understanding each other. Possibly not at all. I am sure your students do manage perfectly well, but perhaps you might understand my mistrust of your reading of Pound if you quote what I said so wilfully and partially.

You distort my meanings seriously; for instance by taking out of context what I said originally about the possible interest of reading Pound as a counter-argument to the triumphalism of the post-war west, a hostile critiquer who might, through all his spleen, have a couple of points that are borne out in the western arms industry and financial markets, to suggest that I am buying into the whole Poet-As-Seer business and, worse, seeking to ignore and excuse his anti-Semitism. (OK, it was unwise to use the word "prophecy", mea culpa - will foresight do?) And yet I am precisely interested in the conflict that occurs in the collision between Pound as aesthetic and political phenomenon. That is why I framed Pound as a dilemma and a problem; not in order to fillet the poetry out of the political and psychological tangle that Pound in fact is, but in order to

attempt to see the energies within that poetry more clearly. What bothers me about what you're saying is that, unlike Bernstein, you don't address the poems _at all_. It is possible to talk about Pound without speaking about the affect and qualities of his poetry, of course, but I wonder what the point is; and I am interested in poetry, and so want to talk about the poems. I don't know what you mean by a "specifically aesthetic position", but to characterise my admiration of his poetry - although, like all poets, he had his better and worse days - as an embrace of the vatic seer means I have bizarrely misexpressed myself, since what I actually think is so very far from that position.

Why isn't it possible to read Pound as Olson read Melville, as an expression of the American machine, in Pound's case perhaps a psychotic expression which seems curiously aligned to the paranoia and psychosis of contemporary US politics? Why is that desire read by you as an _excusing_ or _overlooking_ of Pound's politics, when it is in fact the reverse? And even if one did this - which is perhaps more to the point - how does this explain the poetry? Isn't there something that eludes this framing, and that yet can neither be ignored nor dismissed? Is the fractured and radical beauty - I know, unfashionable word, but that is what I mean - that Pound attained simply an expression of his fascist politics? It doesn't really bear much resemblance to the art - unambiguous, realist, uplifting - that the Nazis, for instance, promoted. So what does it mean to say that the poetry is fascist? There have been some interesting suggestions in this conversation, but I wonder all the same... Joel Lewis puts the problem well: "What to do? There is a whole segment of American poetry that ignores his poetry based on the rejection of his politics --I have in mind Stanley Kunitz and poets in his wide circle. The results is a poetry though high on moral efficacy is low in interest for those interested in innovative writing."

In relation to this question of uneasy politics: there's an exemplary essay on Yeats and his fascist leanings by David Lloyd in his book Anomalous States, which in beginning with the poetry itself - its "obsessive and haunting quality" - doesn't, as you seem to be in your posts here, make an argument to annihilate Yeats' poetry from the face of the earth as an abomination, and yet is very clear about how fascist or authoritarian thought wound through Yeats' aesthetic. Eg:

"All this is to suggest neither that we abandon political judgment to aesthetic adoration nor that there is anything to be gained by simple ethical condemnation... though I show that Yeats' authoritarian political predelictions are as insistent as they they are consistent with his aesthetic, that argument is of little avail when it comes to the attempt to comprehend the obsessive, haunting quality of his poetry.... Insofar as the ends of any state are questioned in the questioning of its beginning, Yeats' insistent brooding on the issue of political and poetic foundation _holds these questions open_ in a manner which continues to arrest our thinking." (My emphasis).

Lloyd goes on to look at some poems in detail, and sketches Yeats's ideology and aesthetic in relation to the emergence of the Irish state. It's an argument that I can't summarise here, but which I think is deeply illuminating. Towards the end, Lloyd says that the terror of Yeats' poetry comes from the clarity of his recognition that death exists at the heart of culture and in the base of the state. "If, as Walter Benjamin put it, fascism is the 'aestheticisation of politics', Yeats' writings are profoundly antagonistic to the the representational aesthetics in which fascism finds its legitimation... but to recognise this is to recognise equally the futility of any condemnation of Yeats' politics in the name of representational democracy, for it is to the same symbolic aesthetic that democratic states appeal for their own legitimation..."

Which is a pretty interesting paradox, and perhaps a parallel thought might be pursued with Pound. For me, it's precisely this suspension, the "holding open" of questions, the faultines and fractures and contradictions, that interest me in Pound: he is, like most poets, least interesting when he thinks he knows what he's doing, and most interesting when most conflicted. But I guess it all depends what you want from poems. I don't seek ethical certainty or political cleanliness. If I read and enjoy Milton (and I do) that doesn't mean I subscribe to his ideas about women or that I become a revolutionary puritan: I have a self with which I can engage this other poetry. And I assume everybody else does. So I am not sure where you're heading here Gabe - to the tribunals and Year Zero? Who is pure enough for you?

My point about gender is a simple one. There are a large number of poets from whom I have gained much from in my practice as a poet. However, I can't read these poets without facing the fact that they subscribe to the gendered prejudices of their time and sex and place. (Pick your poets, from Homer on). I suppose you won't question that the vast majority of western poetry has been male-oriented, reflecting and often promoting a male dominated hierarchy, and you could argue that is still largely the case. I could, if I were to follow your logic, throw all those poets out of the window, dismiss all their poetics as irredeemably sexist and corrupted by patriarchal models that are violent, authoritarian and have been consistently disempowering, even murderous, to women. That would no doubt clear me of all ethical difficulty, but it would leave me with very little poetry. On the other hand, I could choose to engage with those poets whose work I admire in an active dialogue, in which I am aware of these histories of violence and disempowerment, and attempt to work out what it is that nevertheless moves and stirs me in the poems that these people have made. That requires a certain suppleness and stubbornness of relationship, a dance of refusals as well as acceptances, most of all an acceptance that, while Poet X may be male, he is also of the same species and - often - language, and we might be said to have something in common as well as difference. Most of

all, it means that I am continually seeking to see those poetries as clearly as I can, as works of art that I am encountering in a particular time and place, which constellate particular effects and meanings that occur in interior and personal ways, and that were written in specific historic and social contexts that also condition - but do not determine - my own responses. Ie, I'm talking about an open-ended and argumentative and uncertain process that pursues curiosity rather than judgment.

Anyway, thanks for the provocation. I am not sure how interesting it might be to anyone else to continue explaining myself, that can just get boring, and I'd rather not bore. So I hope this is as clear as I would like it to be.

Cheers

Alison

--
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Blog: http://theatrenotes.blogspot.com
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↑ Index

418. **Louis Cabri**
Re: "Letters cast".. Cabri-Chirot
Sun 17 Feb 2008

Like Chris suggests, "anti-democratic capitalism" can be taken in many directions. I resort to a Marxian view that criticizing finance capitalism is what the reviewer means, when he suggests Pound's Cantos criticize "anti-democratic capitalism." That's to read the Cantos only for their detective plot ("fifteen years on the case!" etc). And "finance capital" isn't Pound's theoretical generality (no more than is "modernism"). Anyway, so this reviewer, I'm suggesting, says that what is "misunderstood" is that that is Pound's real subject, namely finance capitalism.

The problem with such a generous New Leftish reading is that the Cantos don't merely point to the material effects of finance capital like some Agassiz towering over a fish. The text also and very amply offers, in almost all its nooks and crannies, theories about systemic "root" causes of, and solutions to, what a Marxist would call finance capitalism. These purported causes and solutions are offensive, stupid, terrifying, fascistic.

Who reads the Cantos, symptomatically even, for their criticisms of "finance capital"? Tellingly, not even Fredric Jameson, it would seem. Maybe it's time, as it would let the history into a form that does its utmost to include it, a form that has barely begun to be closely read.

Best, Louis

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419. David A. Kirschenbaum
Boog City Staff Changes
Sun 17 Feb 2008

Hi all,

Some staff changes to announce as of issue 49 (due in March):

--Poetry co-editor Laura Elrick has stepped aside to concentrate on school and teaching full-time, and Rodrigo Toscano will continue on, sans the co.

--Politics editor Christina Strong will shift her focus toward our website, http://welcometoboogcity.com/, and other projects. And I'm real happy to announce that Jen Benka and Carol Mirakove are coming onboard as politics co-editors. (This also makes Carol our first two section editor, as she previously served as poetry editor in 2004.)

as ever,
David

--
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420. Chris Stroffolino
assuming the defense position?
Sun 17 Feb 2008

Dear Amy---

I'll respond to the "opportunistic and pointless" charge... In my response to David, I was primarily curious in the language of that piece of journalism he was quoting. I hadn't really been following this thread that deeply, so forgive me if I missed some history, but I was mildly (but genuinely) curious (still am) who wrote the piece, as I couldn't tell in David's post when the MLA journalist's writing stopped and David's own commentary started. I thought asking David to

talk more about it would be an interesting entry into the conversation about Pound and such (since I'm less interested in Pound than in the issues that often come up when his name is evoked).

Regardless of who wrote that piece (the one that begins with the Hussein reference), I was curious about what the writers' attitude/ stance/agenda, what-have-you- might be, because it's interesting for me to hear what others (alive) think, and put-forth, when they use words like 'cultural studies' and 'poetics'--hotly contested words and phrases in certain circles that I sometimes have to put an appearance in...

Anyway, even if I may end up largely disagreeing with the author of
that piece, I also have to admire
the intelligence that made the 'inappropriate' leap from Hussein to
whomever was head of the MLA before Perloff-
So I tried in that post to parse out what he was saying.
I guess I don't see what is 'opportunistic' or 'pointless' about
that....
Yeah, maybe because my piece tried to be somewhat playful
(as I was thinking about the two allegedly opposing views---"cultural
studies" and "poetics"--I felt I had to try to balance the "deadly
serious" tone with a playful one to find that balance),
my tone could be read as flippant.

But I'm curious about how (or why) what I wrote can be taken as "assuming an attack position".... I distrust the naturalization of many aspects Pound's poetics (I'm not even talking about the fascism issue here, though that may play a part) in contemporary American poetry, and I find myself confronting it, almost daily, in my work as a teacher, poet, and other writing (not so much in my music, coz the Pound-assumptions aren't so much an issue there). Sure, there will be times I catch my self spouting a Poundian-ism here and there, or find points of agreement with Vendler, Perloff, Bernsteiin, and others,

but I do agree with those who argue that contemporary poetry is still understood too narrowly (I'm trying to avoid the word 'boring') and want to encourage students (and others who may be skeptical toward "poetry'') to realize that "poetry" can have a wider range than many spokespeople for it acknowledge or admit (whether 'mainstream' or whatever...), to say nothing of what others who never really read much poetry (besides say "My Papa's Waltz" and "Aunt Jennifer's Tigers") often reduce it to... In short, that poetry can accomodate their most profound needs if they need those needs accomodated.

But, oh no, now I might be doing nothing more than "Assuming a
Defense Position." Well, so be it.
The long and short of it is, re: your point (stutter, stutter)--

Some of my disagreements with Bernstein for instance are probably well-documented somewhere, but we do agree on some things (like, for instance, the need to argue about poetics and/or culture in a public context, and try to be entertaining about it in one way or another),
and that argument sometimes becomes an "argument against argument" (or we'd probably all be dead by now)...
and we may disagree over MUSIC, the meaning of music, the kind of music we like, or even play,
but such disagreements, if respectful and playful, do not mean we couldn't sit on a panel together...

Maybe Amy, we then disagree on the meaning (or feeling) of play and respect
(now those two 1967 "Queen of Soul" hits a
re going through my so-called head)
and that's why I'm asking you now

On Feb 17, 2008, at 12:55 PM, amy king wrote:

> *David and Chris,*
>
> *This kind of 'criticism' feels a bit opportunistic and pointless ... first, who stopped their day short when Saddam Hussein was, unbeknownst to the American public, hanged? I didn't even hear about it until the nightly news. Should I have foreseen the event and stopped teaching my Writing Poetry class earlier that evening?*
>
> *Second, the quote from the MLA event does not exclude the kind of inquiry Bernstein outlines in "Pounding Fascism" -- he did not say, "We will not teach students to consider the sociological and historical effects on poetry or vice versa." What he did say is something that is taught in most basic poetry courses, which is that we will study poems as works of art ("art" certainly does not exclude considerations of the influence of history and sociology), and we will not teach students to 'extract sociological information,' as in, we're not mining poems for facts ("information") and throwing the stylized husks away, but rather something more complex: we'll study how poems function, create and sell what they seem to sell, how artifice illicits/solicits emotional and intellectual response, etc. Nice mining for that quote though ...*
>
> *What I find more compelling about this kind of reaching 'argument' is its frequency and that it seems to appear whenever Bernstein is*

mentioned as though he is some kind of pariah to be dealt blows on appearance alone ... I'd really like to know what it is about Language Poetry (I'm assuming this is an associative response) that is so threatening that a) everything he has written is blanketly stamped with disapproval and b) the mere mention of the man conjures an aggressive affront worthy of a murderer. I should note that those who react to the mere mention of his name usually tend to be a rotating few. But the vehemence ... it astounds me. Usually when I don't agree with someone's politics and/or poetry, I say I don't like it, I might even go so far as to not like them and dismiss the entire package -- but I don't assume the attack position if they walk into the room, reach for the fact that he sneezed and then read it as an insult to validate my punch. My experiences with Bernstein (studied with him, but moreover, read his books) have revealed a generous spirit -- he has promoted poets of all kinds of flavors and styles, he allows for a wide range of ideas and discourse in his classroom as an educator, he has given poets this platform to voice their opinions, disagree, including criticism of his own work -- but some of that criticism has extended to him as a person, and that's the part I don't get. He has maintained this forum for many years now where I likely would have buckled. So really, I guess I'm just wondering about the handful of poets here who go beyond criticizing his work to transparently misconstrue and attack him in a way that really speaks to the attackers' desires ...

Amy

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty.ncc.edu/kinga

----- Original Message ----
From: Chris Stroffolino <[redacted]>
To: [redacted]
Sent: Sunday, February 17, 2008 1:32:08 PM
Subject: Re: "Letters cast".. Cabri-Chirot
Dear
David--

Who
wrote
this
article?
The
idea
that
60
American
poets
celebrated Dr.
Perloff becoming
the
new
MLA
President
(with
CB
as
their
spokesperson)
in
the
wake of
Hussein's
murder
is.....interesting. A
better
word
than
interesting?
Hilarious?
Scary?
Absurd?
Sneaping? Is
the
analogy
accurate?

> *In*
> *a*
> *way*
> *no,*
> *but*
> *in*
> *a*
> *way*
> *yes---*
>
> *Against*
> *the*
> *backdrop*
> *of*
> *the*
> *severed*
> *Hussein*
> *head,*
> *there's*
> *Haliburton/blackwater*
> *regime and*
> *Marjorie*
> *Perloff. (as*
> *if*
> *the*
> *old*
> *MLA*
> *"cultural*
> *studies"*
> *regimes*
> *were*
> *like*
> *Hussein)...*
>
> *Of*
> *course,*
> *if*
> *CB*
> *is*
> *to*
> *be*
> *believed,*
> *I'm*
> *just*
> *writing*
> *about*
> *29 December*
> *2006 as*

> *a*
> *"Work*
> *of*
> *Art,"*
> *here,*
> *and*
> *not*
> *trying*
> *to*
> *"extract*
> *sociological*
> *or historical*
> *information*
> *from"*
> *it--*
>
> *Yet,*
> *even*
> *though*
> *the*
> *Dead*
> *Saddam*
> *image's*
> *cultural*
> *relevance*
> *may*
> *be tangential*
> *to*
> *the*
> *main*
> *point*
> *of*
> *this*
> *article, and*
> *to*
> *the*
> *politics*
> *of*
> *the*
> *MLA*
> *(and*
> *was*
> *used*
> *by*
> *Bush*
> *et*
> *al*
> *to*

> *'wag the*
> *dog'*
> *for*
> *Iraqis*
> *and*
> *Americans), if*
> *we*
> *consider*
> *this*
> *article*
> *a*
> *'work*
> *of*
> *art,'*
> *it*
> *becomes*
> *an*
> *effective journalistic*
> *device....*
>
> ___
>
> *Looking for last minute shopping deals?*
> *Find them fast with Yahoo! Search. http://tools.search.yahoo.com/newsearch/category.php?category=shopping*

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421. **David A. Kirschenbaum**

TV's The View on Ezra Pound

Sun 17 Feb 2008

After the Grammy Awards, Natalie Cole commented on Amy Winehouse winning five Grammies:

"I don't think she should have won. I think it sends a bad message to our young people who are trying to get into this business, the ones who are trying to do it right and really trying to keep themselves together. We have to stop rewarding bad behavior."

The following morning on the TV show The View, during its hot topics discussion segment, the Cole comments were brought up. Here's where co-hosts Joy Behar and Barbara Walters went:

Joy Behar: Isn't it part of the presentation about Amy Winehouse? She's talented. Look, I brought up this morning [off-air] Ezra Pound, a very famous poet, a big antisemite. Now, are you going to read his poetry, if it's not antisemitic poetry?

Barbara Walters: Now we're not saying you shouldn't read it. He shouldn't be applauded, and he was not applauded.

JB: Who, Ezra Pound?

BW: Not at the time, no he was not.

JB: OK, you don't have to applaud Š

BW: We're not talking about her music, we're Š

JB: Š his antisemitism. Nobody's applauding Amy Winehouse's drug abuse. Poetry, bad antisemite, separate things.

BW: They're not quite the same, because he was condemned at the time and I don't want her condemned.

--
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422. **andrews**
Saturday March 1, Bruce Andrews & Abigail Child reading
Mon 18 Feb 2008

—

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423. Alan Sondheim

Review of Books I Like (and think you might too)

Mon 18 Feb 2008

Review of Books I Like (and think you might too)

I'm remiss on reviewing for the past few months; I'm been jammed with any number of things from current research to the death of a loved cat, my own bad health, moving to West Virginia for close to a year. The books aren't in any particular order - which I prefer, hopefully giving an element of surprise.

The Essential Blender, Guide to 3D Creation with the Open Source Suite Blender, edited by Roland Hess, blenderfoundation, 2008. The book comes with a cd-rom including Blender 2.44, otherwise downloadable of course. I've used Blender for years now; it's an amazing and lean 3D program that runs on pretty much any platform, and has become increasingly easy to use. When I began, there wasn't any menu bar; now there are complete menus, keyboard shortcuts and the like. The program does everything from inverse kinematics to gaming to video or still image output; you can even program Python with it. The book introduces the program, gets you started; it's the first in a forthcoming series presenting specific information in relation to gaming, design, etc. I strongly urge you to get it, download the program, and begin! While there is a tremendous among of online information at blender.org etc., I've always found a manual more conven- ient - it's faster, leaves the screen alone, makes good subway reading. Like all the Blender manuals, this one is excellent and abjures the over-the-top design of some of the others. By the way, Blender is great for design/art/multi-media courses; consider introducing your students to it.

Windows Vista Annoyances, David A Karp, O'Reilly, 2008. I needed a high-powered desktop cheap, ended up with an HP quad w/sata, etc. But I didn't need Vista. I had no choice, given the particular configuration I wanted and could afford. The result is a terrific rendering machine with a horrid operating system; I won't go into the problems of user account control, disappearing files, insane terminal error messages, absence of such useful programs as telnet, and just plain craziness. I'm using the free version of TweakVI and a program called TweakUAC, CCleaner, CoreFTP Lite, AVG, and Desktop Maestro; I can't afford more. I looked at a LOT of Vista books, and found this the best for configuration and resource. It doesn't get rid of UAC, but it helps. Enough said.

Introduction to Tibetan Buddhism, John Powers, Snow Lion, 1995. I have been working through Tibetan, Madhyamaka, and Pali Canon philosophies recently, in order to reconfigure distinctions among real, virtual, anal- og, digital, dream, hallucination, sign, anysign, and world and true world. I needed a guide into the complex culture of Tibetan Buddhism in particular, and can recommend this one in particular; it's extremely detailed, lends itself as an introduction to other

texts, and cleared up some confusion I had in relation to doctrine, sect, and history. If you're going to read one book on the subject, I would think this would be it. (Another approach of course is to read one or another originary text in translation; see below.)

Contemporary Poetics, edited by Louis Armand, Northwestern, 2007. I'm in this volume, so I'm prejudiced, but I see few anthologies giving much credence to codework of any sort. The book has materials from McKenzie Wark, Charles Bernstein, Marjorie Perloff, Bruce Andrews, Gregory Ulmer, Steve McCaffery, Armand, and others; there are references to Frege, Joyce, Acker, Cage, etc. and the essays are terrific. Do check this out!

Living on Cybermind, Categories, Communication, and Control, Jonathan Paul Marshall, Peter Lang, 2007. Again I'm prejudiced, since Michael Current and I began Cybermind together near the beginning of 1994, and the book is a lengthy and detailed ethnography of the list. That said, I was pleased at its brilliant analysis of online communication in general; on a person- al note, it was oddly rewarding to find myself one of a number of subjects of ethnographic research. This is the most detailed work I've seen on online communication; it avoids the usual statistical approaches (although an appendix presents these) in favor of a phenomenological attitude that emphasizes terms like _asence_ ("The suspension of certainty between presence and absence which is experienced online. Asence is often resolved by acknowledgment.") and _aura_ ("The 'total communication' which occurs in the background or off the particular Internet social formation it surrounds."). I _use_ this book constantly in my work, and you might find it useful as well.

Tibetan Religious Dances, Tibetan text and annotated translation of the 'chams yig, Rene de Nebesky-Wojkowitz, Paljor, (reprint) 2001. This book is a translation of a manual for sacred dances with an amazing root text running through it. The major part of it was written by the fifth Dalai Lama, 1617-1682 and was for use of a lamasary within the Potala precincts. I've used this book in thinking through ritual movement within the true world, Second Life for that matter; you might find it of great interest as well, particularly if you're concerned with movement, ritual, rite, and/or Tibetan Buddhism in general.

The Story of Tibet, Conversations with the Dalai Lama, Thomas Laird, Grove, 2006, is one of the best introductions to Tibetan history and culture. Laird is not a 'believer,' however defined, and his conversations are dialogic; one gets an insight both into Tibet and the Dalai Lama. This book came highly recommended to me, and for good reason; it should be read by everyone interested in the philosophy and moment of Tibetan Buddhism, as well as recent Tibetan history. Like Powers' book above, this is extremely illuminating.

A Theory of Semiotics, Umberto Eco, Indian, 1976. This might well be the best background or theory book on the phenomenology and semiotics of code - and of everything else - I've seen. I've always been surprised it hasn't been required reading in any theory 'canon'; perhaps its complexity is the reason. In any case, it's essential, fundamental. There are 110 pages on the theory of codes. I think the book a classic; if you find a copy, buy it. I think it goes well with Instruments of Communication, An Essay on Scientific Writing, by Patrick Meredith, Pergamon, 1966; I hadn't heard of this book until I found a copy in Pittsburgh. It too deserves to be better known; it works through forms of representation, issues of meaning, and the instrumentality of language. It reminds me of Kripke's Meaning and Necessity. I can't review it; unlike the Eco (which I studied intently), I've been reading into this, on and off, for a while. Do check it out if there's a university library around.

Kalachakra Tantra, Rite of Initiation, His Holiness the Dalai Lama, translated, edited, and introduced by Jeffrey Hopkins, Wisdom, 1999. This book is great and at least for me is a core text itself for comprehending the true world, the inherency and emptiness of 'real' and 'virtue,' any- sign, the image/imaginary, and so forth. Hopkins' introduction is amazing and he 'walks' you through the Kalachakra mandala. The book requires careful attention, and it's problematic whether it should be 'public' at all, since the tantric rites are generally protected, somewhat secret, and are of course for initiates. So I'm reading this as an outsider who at best is a fellow traveler; as such, I more than recommend it.

Apparitions of the Self, The Secret Autobiographies of a Tibetan Vision- ary, Janet Gyatso, Motilal Banarsidass, 2001. The visionary is Jigme Lingpa. The autobiographies are Dancing Moon in the Water and Dakki's grand Secret-Talk, and they took my breath away. The book has copious notes and commentary, the texts are classics in any number of genres, and if you can find this online or at your local Tibetan bookstore, pick it up. (There was one in Brooklyn, where I found this and many other texts; it's unfortunately closed.)

The Emptiness of Emptiness, An Introduction to Early Indian Madhyamika, C.W. Huntington, Jr., and Geshe Namgyal Wangchen, Motilal Banarsidass, 2003, but first published by U. Hawaiian Press, 1989. This is a trans- lation of, and commentary on, Candrakirti's Madhyamakavatara, The Entry into the Middle Way, which itself is a commentary on Nagarjuna. Candra- kirti's text is referenced everywhere; I have two translations of it. I find the work tough going, but illuminating (in both versions), but I wouldn't read it without reading Nagarjuna first, of course.

I want to speak briefly of my inclusion of so many Buddhist/philosophic texts. I find them immensely useful and interesting, in light of a general movement,

online, towards virtual communalities, etc.; my work with emanents, avatars, SL, and so forth, is part of this. These texts tend to emphasize emptiness, imagining, virtual deity, co-dependent co-origina- tion, issues of purity, and other concepts or areas that move elsewhere than the subject/object or language/psychoanalytics orientation of most of the western (European, American, etc.) theory I've read. I found myself at an impasse. It's too easy on the other hand to move towards or through 'spirituality' with these texts - something I resist at any rate. Rightly or wrongly I find a philosophic Buddhism without issues of rebirth, and I find enough without these issues to give me hope in a different way of looking at the world, a different way of inhabiting it. My recent writing reflects this direction, murky as it (my recent writing) is. Now back to reviews. -

Popular Physics, Peck's Ganot,, or Introductory Course of Natural Phil- osophy, for the use of Schools and Academies, edited from Ganot's Popular Physics, by William G. Peck, A.S. Barnes, 1873. revised from 1860. This is the book I've described with a section on 'electrical recreations'; it also formed a basis for rethinking the phenomenology of matter, both 'real' and virtual, in light of the sections on electrostatics and elec- trical fluid. The engravings, often of young men demonstrating sparks, etc., to young women, have been useful, and eventually led me to getting a copy of Ganot's Traite Elementaire de Physique, Paris, chez l'auteur, 1854, third edition. This is an advanced university text; Peck's text was modeled on Ganot's rewrite of the Traite for younger students. The young men and women, even electrical recreations, are gone, but the illustrat- ions are by far the best steel engravings I've seen, and amazingly useful - they provide an accounting of the state of knowledge, both magnetic and electrical, static and dynamic (not to mention the other subjects of physics), of the mid-19th century material world (which may or may not be the same as our own). A philosophy of matter is presented here, in short, and, again, it relates to online versions/visions of worlds, something I'm drawing out at the moment.

A System of Natural Philosophy, J.L. Comstock, Pratt Woodford Farmer and Brace, 1854, fifth stereotype revision, and the same, Robinson and Pratt, 1841, 'Stereotyped from the fifty-third edition,' but most likely the first revised edition (if that). These, again, are elementary physics texts for use in the United States; they are equally fascinating in their presentation of matter, and odds and ends (which is where such things as Sharp's Rifle and House's Printing Telegraph are found). The descriptions of matter, electrical fluid, and the like, augment Peck and Ganot; I've been working with all four volumes. If you're interested in the social phenomena of electrostatics, I'd recommend Peck; if you're interested in the technical details, go back to Ganot. But all of them differ in inter- esting ways - in the description of electrical machines, for example.

Several other older texts:

Radio Phone Receiving, A Practical Book for Everybody, by various, van Nostrand, 1923. An excellent guide to the state of early radio on the verge of widespread broadcasting. Sections on crystal radio, vacuum tube, commercial broadcasting, etc.

The Telegraph Instructor, G.M. Dodge, Valparaiso, Indiana, 1908, fourth edition. From the only telegraph operator's school in the US at the time. This book has proved one of the most useful on codes and early communica- tions technology; while the telegraph originated decades earlier, its increasing complexity led to the development of more codes and more com- plex codes, which I've described elsewhere. They were needed for trains, for ships, for crossings of all sorts, for press corps, for private and public communications, and so forth; they were required to be succinct, and almost without redundancy, since cable space/time was money. They were also required to be checked for accuracy. If a cable went down, either shorting or left open, the location of the break had to be determined as fast as possible. All of this required an enormous amount of knowledge, and all of this is described in Dodge's textbook.

Hawkins Electrical Guide, various editions, Hawkins and Staff, Audel, 1914-1917, etc. I use these constantly; the volumes I have (which still can be found, relatively inexpensive) cover such things as electric trains, trolleys, and cars; crystal radio receivers and transmitters; therapeutic and medical uses of electricity and x-rays; electrical meas- urement; motion picture camera and projector technology; and telegraphy (codes, printouts, sounders, etc.). You can build from these books; you can also get an understanding how, for example, electrostatics ended up in the form of vaginal and rectal electrodes (among other things). I do want to praise the Audel's series/handbooks in general; they cover everything from rouge to automobiles, and they're authoritative.

Karl Kraus, Apocalyptic Satirist, Culture and Catastrophe in Habsburg Vienna, Edward Timms, Yale, 1986. Kraus is one of my favorite writers, in spite of his problematic, feminism/anti-feminism, occasional conservatism, etc. His writing and condemnations of war, anti-feminism, misuse of lang- uage and psychoanalysis, is fierce. His Jewishness is odd; he turned towards and then away from, Catholicism. Timms goes as far as possible into understanding him. I found a first edition of Die letzten Tagen der Menschheit (Last Days of Mankind) and was thrilled; I'm amazed he wasn't hung for it. One of his books, Spruche und Widerspruche, has been trans- lated by Jonathan McVity as Dicta and Contradicta in a very neat volume published by Illinois, 2001; I most highly recommend this (I find the German so compressed, I can't read it without the translation) which resonates with his more-than-aphoristic style.

The Concealed Essence of the Hevajra Tantra, with the commentary Yogaratnamala, G.W. Farrow and I. Menon, Motilal Banarsidass, 2001. This is one of the main non-dual Yogini tantras, and I love it; in particular, there is a lot on secret sign language, on the fire sacrifice, on purification, on nonexistence, and so forth. Translated from Sanskrit and Tibetan. For a Chinese version, somewhat different but again quite beautiful, there is The Chinese Hevajratantra, Ch. Willemen, Motilal Banarsidass, 2004.

Counterexamples in Topology, Lynn Arthur Steen and J. Arthur Seebach, Jr, Dover, 1995, from the 1978 edition. The book gives around 150 counterexamples of topological spaces, which are quite useful in thinking through analog/digital (or discrete) issues and their meeting at the limits. It's also fun to read, imagining some of the oddest mathematical models around.

The Archaeology of Knowledge & The Discourse on Language, Michel Foucault, Pantheon, 1971. This slippery text, which you must know better than I do, deserves a closer look; it resonates, I think, with Buddhist epistemology in its problematizing of language and statement, its diffusion, and at times the language reminds me of the Flower Ornament Sutra. Ok, far- fetched, and I'm deeply Foucault-ignorant, but it seems that the work is increasingly useful in considering outdated real/virtual distinctions.

bash Cookbook, Carl Albing, JP Vossen, and Cameron Newham, O'Reilly, 2007. I asked O'Reilly to send me this as a review copy; I love the bash shell, and this book presents the world of it. There are chapters on scripting, shell tools, getting started, novice 'goofs'; there are numerous reference lists as well. As I've said before, the O'Reilly books have been a guide for me, from Linux 2.0 stuff on. They're intelligent, amazingly well- written, authoritative, and backed up online. There's no wasted space and they're well-printed, rarely going out of date - I'm using ones that are twenty years old. I particularly like the degree of detail which allows someone, from a novice to a programmer, to quickly find the tools she needs. I also like the fact they're _books_; for a while I subscribed to Safari (when I could afford it!), but I ended up carrying the books around instead - they make good reading away from the computer as well. I highly recommend this book to anyone working in Unix/Linux; you won't regret it, and you'll use it often.

Overview of Buddhist Tantra, General Presentation of the Classes of Tan- tra, Captivating the Minds of the Fortunate Ones, Panchen Sonam Dragpa, translation by Martin J. Boord and Losang Norbu Tsonawa, Library of Tibetan Works and Archives, 1996. This text is from the 15th-16th century; I read it in conjunction with F.D. Lessin, Alex Wayman, Introduction to the Buddhist Tantric Systems, Mkhas-grub-rje (1385-1438), Samuel Weiser, 1980. I prefer

the latter which is elegant and beautiful to read. (I know I'm using 'beautiful' as well as 'useful' a lot, and this text is of course both.)

The Fundamental Wisdom of the Middle way, Nagarjuna's Mulamadhyamakakar- ika, translation and commentary by Jay L. Garfield, Oxford, 1995. This sets out the Middle Way, and is _the_ philosophical text, I think, under- lying almost all the others I describe here. A great deal of Nagarjuna's work - including works on logic - has been translated, and is well worth reading. I'm currently stumbling through Nagarjuna's Refutation of Logic (Nyaya), Vaidalyaprakarana, translated from the Tibetan by Fernando Tola and Carmen Dragonetti. The paradoxes _matter._ Emptiness resonates with true world, at least in my mind. What more can I say?

Cabaret Performance, Sketches, Songs, Monologues, Memoirs, Volume II: Europe 1920-1940, selected and translated, with commentary by Laurence Senelick, Johns Hopkins, 1993. This book is important to me, as are any number of others dealing with Weimar (etc.) cabaret; I'm influenced by such figures as Valeska Gert and Anita Berber. (This comes out clearly in the SL performances.) Cabaret Performance presents material from them and a number of other people; there's been a _lot_ of material on cabaret from this period, which was way ahead of its time. I've reviewed The Seven Addictions and Five Professions of Anita Berber before; you can begin there, or online with google, etc.; in any case the material in Senelick's book ranges over far wider territory and is an absolute revelation.

Prehistoric Digital Poetry, An Archaeology of Forms, 1959-1995, C.T. Funkhouser, Alabama, 2007. Disclaimer: my work is in it. Claimer: This is by far the most generous text I've seen on the origins and meanderings of digital literary-plus forms; I think it's fundamental, if anything is. Funkhouser ranges over a vast territory, from codeworks through concrete poetry, from Mac Low to hypercard. This should be essential reading in any experimental/new media/electronic literature/writing class; it's also fun!

The Lankavatara Sutra, A Mahayana Text, Daisetz Teitaro Suzuki, Motilal Banardsidass, 1999, from the London 1932 edition; and Studies in the Lankavatara Sutra, D.T. Suzuki, Mushiram Manoharlal, 1998, from the original 1930 edition. Everyone knows D.T. Suzuki; this is clearly his masterwork - his translation of the sutra, and subsequent analysis. I find his emphasis on Zen somewhat biased (as, elsewhere, his emphasis on Bushido and Rinzai Zen), but he's done an invaluable service in this translation - and better yet, it's now available, along with commentary, in relatively inexpensive Indian editions. The sutra is wonderful, if for no other reason than the amazing list of questions and answers propounded. This is an important sutra, and Suzuki discusses the

theory of mind, externals, and egolessness inherent in it. Not to be missed I think.

Introduction to the Middle Way, Chandrakirti's Madhyamakavatara with Commentary By Jamgon Mipham, translated by the Padmakara Translation Group, Shambhala, 2002. This should be read in conjunction with the other translation listed above; this is by far the most poetic. The text is highly compressed in the original, and both commentaries help elucidating Chandrakirti's meaning.

Tantra in Practice, edited by David Gordon White, Motilal Banarsidass, 2001. This is a great collection of Buddhist, Hindu, Jain, and Islamic texts; it's incredibly wide-ranging and includes both contemporary commentary and translations. One of the best detailed collections of tantric rites.

Beautiful Code, Leading Programmers Explain How They Think, edited by Andy Oram and Greg Wilson, O'Reilly, 2007. All I can say is this is currently my favorite computer book; I'm learning more about programming practices than I have from years of kludging! This goes well with another currently my favorite computer text, Paul A. Fishwick's Aesthetic Computing, MIT, 2006. Both of these chart out territories of deep code and visualization - from the visualizing of programming itself, to interfacing and image pro- duction. I think these are the two books to get, in terms of coding and new media; I frankly prefer them to any of the straightforward anthologies out there.

Feynman, Lectures on Computation, edited by Tony Hey and Robin W. Allen, Perseus, 1996, reprinted with corrections, 1999. This is an interesting guide to coding, communication, computation and thermodynamics of com- putation, quantum computers, etc. There's a good section on the physical aspects of computation. If you like Feynman or are interested in a very readable exposition of difficult material, you'll like this, in spite of the fact some of it is out of date (but not the basic material).

Maps of the Profound, Jam-yang-shay-ba's Great Exposition of Buddhist and Non-Buddhist Views on the Nature of Reality, Jeffrey Hopkins, Snow Lion, 2003. The original dates from 1689. This version contains both the root text, which is terse and difficult, and commentaries, which are terse and difficult. This enormous work is a presentation of tenets text, used to systematize a number of schools and viewpoints. I've not read it straight through, but it is terrific to dip into, follow the strands of philosophy and disputation. Among other things, it's indicative of the depth of the Tibetan/Buddhist philosophical tradition, and what it has to offer to the rest of us, mired, I believe, in issues of subject/abject/object and all their inconsistencies.

Chasing Clouds, A decade of Studies, Emily Cheng, Timezone 8, 2008. I've followed Emily's work for years (she was also cameraperson on the Blue Tape

with Kathy Acker), and have admired her paintings, drawings, and graphics and their relationships to history, aesthetics, and issues of Buddhism/Taoism, and multiculturalism in general. This book focuses on her studies, which are small, intimate, often intricate, and remind me of Taoist talismans; they're also wonderfully beautiful and meditative. It's not often a collection of reproductions functions on its own as a book to be cherished, but this one does! The reproductions are beautiful as well.

Second Life, a Guide to Your Virtual World, Brian A. White, Que, 2007 - the most useful book I've seen on Second Life, with the least amount of fluff; it even covers the use of bvh files and Poser. This is the one to get. It takes you through particles, economics, scripting behavior, model- ing, etc. Highly recommended.

The Embodied Mind, Cognitive Science and Human Experience, Francisco J. Varela, Evan Thompson, and Eleanor Rosch, MIT, 1991. I hadn't seen this before; Sandy Baldwin pointed it out to me. It discusses mind and self with an approach based both on Madhyamika philosophy and cog sci and should be read by anyone interested in the topic. Again, highly recommended; I'd been looking for this kind of approach for a long time. The last sentence is prescient: "At the very least, the journey of Buddhism to the west provides some of the resources we need to pursue consistently our own cultural and scientific premises to the point where we no longer need and desire foundations and so can take up the further tasks of building and dwelling in worlds without ground."

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424. Chris Stroffolino

Re: "Letters cast".. Cabri-

Mon 18 Feb 2008

> *Who reads the Cantos, symptomatically even, for their criticisms of "finance capital"? Tellingly, not even Fredric Jameson, it would seem. Maybe it's time, as it would let the history into a form that does its utmost to include it, a form that has barely begun to be closely read.*

Go for it Louis! (though I'd rather hear a Cabrian critique of finance capital than a critique of finance capital mediated by the terms of a long poem written before Reaganomics fer instance... (even if losing one's center (fighting the world) is truly 'news that stays news', etc....)

C

On Feb 17, 2008, at 7:28 PM, Louis Cabri wrote:

> *Like Chris suggests, "anti-democratic capitalism" can be taken in many directions. I resort to a Marxian view that criticizing finance capitalism*

> *is what the reviewer means, when he suggests Pound's Cantos criticize "anti-democratic capitalism." That's to read the Cantos only for their detective plot ("fifteen years on the case!" etc). And "finance capital"*
> *isn't Pound's theoretical generality (no more than is "modernism"). Anyway, so this reviewer, I'm suggesting, says that what is "misunderstood" is that that is Pound's real subject, namely finance capitalism.*
>
> *The problem with such a generous New Leftish reading is that the Cantos*
> *don't merely point to the material effects of finance capital like some*
> *Agassiz towering over a fish. The text also and very amply offers, in almost all its nooks and crannies, theories about systemic "root" causes*
> *of, and solutions to, what a Marxist would call finance capitalism. These*
> *purported causes and solutions are offensive, stupid, terrifying, fascistic.*
>
> *Who reads the Cantos, symptomatically even, for their criticisms of "finance capital"? Tellingly, not even Fredric Jameson, it would seem. Maybe it's time, as it would let the history into a form that does its utmost to include it, a form that has barely begun to be closely read.*
>
> *Best, Louis*

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425. **benmazer**

Landis Everson Memorial

Mon 18 Feb 2008

Landis Everson Memorial
Friday, February 22,?10:00 pm

Please join us as we pay tribute to the life and poetry of Landis Everson. Readers will include Bill Berkson, Bill Corbett, John Hennessy, Matthew Henriksen, Katia Kapovich, Mark Lamoureux, Ben Mazer, Stephen Sturgeon, Jason Zuzga

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426. **John Cunningham**
Re: assuming the defense position?
Mon 18 Feb 2008

I've been sitting back casually reading some of the polemic that this topic has generated. There was a recent collection of Al Purdy's poetry issued. The editor was Rob Budde. In his introduction, Rob explained why some poems were not selected for inclusion. One of the ones not selected was 'Caribou Horses', the title poem for the collection which won Purdy the Governor General's award in 1964, I believe. Budde's position was that this poem, the setting of which was Thousand Mile House in the Rockies of Alberta, referred to female Indians as 'squaws' and various Indian groups - the Blackfoot, Sioux, etc. - as if they were homogeneous. If Budde had looked into Purdy's life a little more, he would have discovered that Purdy was involved in Indian rights and anti-discrimination. The depiction Purdy created in his poem was necessary in order to instil the proper atmosphere and was using the conventions of the time. There was no offense intended. Nor, given Purdy's background, could there have been. Certainly, Pound's situation is not the same. Not even close. Yes, he was anti-Semitic. Yes, he was a fascist. But, if we examine his times, this was probably the prevalent - or, at least, one of the prevalent - views. And yes, this would have colored his poetry to a certain extent. But does this mean, viewing Pound - and Eliot who held the same views - in hindsight, that we must discard the poetry? My feeling is that we can regret that these attitudes were once part of our culture and do our best to ensure they are not part of our current cultural values, but that the poetry is still great poetry. There are probably a number of current cultural values in play which, when viewed in the hindsight of a hundred years (provided the human race lasts that long), are going to suffer the same fate. I think of the great feminist literature and poetry which has been written and continues to be written. It may, to a certain extent, be considered necessary today and in earlier days as a means of liberating women but it does contain a great deal of androgyny. This, at some point, will have to be dealt with - and, hopefully, will not be dealt with by being discarded which would be a disservice to feminist poets. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Chris Stroffolino
Sent: February 17, 2008 10:00 PM

To: [redacted]
Subject: assuming the defense position?

Dear Amy---

I'll respond to the "opportunistic and pointless" charge... In my response to David, I was primarily curious in the language of that piece of journalism he was quoting. I hadn't really been following this thread that deeply, so forgive me if I missed some history, but I was mildly (but genuinely) curious (still am) who wrote the piece, as I couldn't tell in David's post when the MLA journalist's writing stopped and David's own commentary started. I thought asking David to talk more about it would be an interesting entry into the conversation about Pound and such (since I'm less interested in Pound than in the issues that often come up when his name is evoked).

Regardless of who wrote that piece (the one that begins with the Hussein reference), I was curious about what the writers' attitude/ stance/agenda, what-have-you- might be, because it's interesting for me to hear what others (alive) think, and put-forth, when they use words like 'cultural studies' and 'poetics'--hotly contested words and phrases in certain circles that I sometimes have to put an appearance in...

Anyway, even if I may end up largely disagreeing with the author of
that piece, I also have to admire
the intelligence that made the 'inappropriate' leap from Hussein to
whomever was head of the MLA before Perloff-
So I tried in that post to parse out what he was saying.
I guess I don't see what is 'opportunistic' or 'pointless' about
that....
Yeah, maybe because my piece tried to be somewhat playful
(as I was thinking about the two allegedly opposing views---"cultural
studies" and "poetics"--I felt I had to try to balance the "deadly
serious" tone with a playful one to find that balance),
my tone could be read as flippant.

But I'm curious about how (or why) what I wrote can be taken as "assuming an attack position".... I distrust the naturalization of many aspects Pound's poetics (I'm not even talking about the fascism issue here, though that may play a part) in contemporary American poetry, and I find myself confronting it, almost daily, in my work as a teacher, poet, and other writing (not so much in my music, coz the Pound-assumptions aren't so much an issue there). Sure, there will be times I catch my self spouting a Poundian-ism here and there, or find points of agreement with Vendler, Perloff, Bernsteiin, and others,

but I do agree with those who argue that contemporary poetry is still understood too narrowly (I'm trying to avoid the word 'boring') and want to

encourage students (and others who may be skeptical toward "poetry'') to realize that "poetry" can have a wider range than many spokespeople for it acknowledge or admit (whether 'mainstream' or whatever...), to say nothing of what others who never really read much poetry (besides say "My Papa's Waltz" and "Aunt Jennifer's Tigers") often reduce it to... In short, that poetry can accomodate their most profound needs if they need those needs accomodated.

But, oh no, now I might be doing nothing more than "Assuming a Defense Position." Well, so be it.
The long and short of it is, re: your point (stutter, stutter)--
Some of my disagreements with Bernstein for instance are probably well-documented somewhere, but we do agree on some things (like, for instance, the need to argue about poetics and/or culture in a public context, and try to be entertaining about it in one way or another),
and that argument sometimes becomes an "argument against argument" (or we'd probably all be dead by now)...
and we may disagree over MUSIC, the meaning of music, the kind of music we like, or even play,
but such disagreements, if respectful and playful, do not mean we couldn't sit on a panel together...

Maybe Amy, we then disagree on the meaning (or feeling) of play and respect
(now those two 1967 "Queen of Soul" hits a
re going through my so-called head)
and that's why I'm asking you now

On Feb 17, 2008, at 12:55 PM, amy king wrote:

> *David and Chris,*
>
> *This kind of 'criticism' feels a bit opportunistic and pointless ... first, who stopped their day short when Saddam Hussein was, unbeknownst to the American public, hanged? I didn't even hear about it until the nightly news. Should I have foreseen the event and stopped teaching my Writing Poetry class earlier that evening?*
>
> *Second, the quote from the MLA event does not exclude the kind of inquiry Bernstein outlines in "Pounding Fascism" -- he did not say, "We will not teach students to consider the sociological and historical effects on poetry or vice versa." What he did say is something that is taught in most basic poetry courses, which is that we will study poems as works of art ("art" certainly does not*

exclude considerations of the influence of history and sociology), and we will not teach students to 'extract sociological information,' as in, we're not mining poems for facts ("information") and throwing the stylized husks away, but rather something more complex: we'll study how poems function, create and sell what they seem to sell, how artifice illicits/solicits emotional and intellectual response, etc. Nice mining for that quote though ...

What I find more compelling about this kind of reaching 'argument' is its frequency and that it seems to appear whenever Bernstein is mentioned as though he is some kind of pariah to be dealt blows on appearance alone ... I'd really like to know what it is about Language Poetry (I'm assuming this is an associative response) that is so threatening that a) everything he has written is blanketly stamped with disapproval and b) the mere mention of the man conjures an aggressive affront worthy of a murderer. I should note that those who react to the mere mention of his name usually tend to be a rotating few. But the vehemence ... it astounds me. Usually when I don't agree with someone's politics and/or poetry, I say I don't like it, I might even go so far as to not like them and dismiss the entire package -- but I don't assume the attack position if they walk into the room, reach for the fact that he sneezed and then read it as an insult to validate my punch. My experiences with Bernstein (studied with him, but moreover, read his books) have revealed a generous spirit -- he has promoted poets of all kinds of flavors and styles, he allows for a wide range of ideas and discourse in his classroom as an educator, he has given poets this platform to voice their opinions, disagree, including criticism of his own work -- but some of that criticism has extended to him as a person, and that's the part I don't get. He has maintained this forum for many years now where I likely would have buckled. So really, I guess I'm just wondering about the handful of poets here who go beyond criticizing his work to transparently misconstrue and attack him in a way that really speaks to the attackers' desires ...

Amy

Blog

> *http://www.amyking.org/blog*
>
> *Faculty Page*
>
> *http://faculty.ncc.edu/kinga*
>
> *----- Original Message ----*
> *From: Chris Stroffolino <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, February 17, 2008 1:32:08 PM*
> *Subject: Re: "Letters cast".. Cabri-Chirot*
> *Dear*
> *David--*
>
> *Who*
> *wrote*
> *this*
> *article?*
> *The*
> *idea*
> *that*
> *60*
> *American*
> *poets*
> *celebrated Dr.*
> *Perloff becoming*
> *the*
> *new*
> *MLA*
> *President*
> *(with*
> *CB*
> *as*
> *their*
> *spokesperson)*
> *in*
> *the*
> *wake of*
> *Hussein's*
> *murder*
> *is.....interesting. A*

> *better*
> *word*
> *than*
> *interesting?*
> *Hilarious?*
> *Scary?*
> *Absurd?*
> *Sneaping? Is*
> *the*
> *analogy*
> *accurate?*
> *In*
> *a*
> *way*
> *no,*
> *but*
> *in*
> *a*
> *way*
> *yes---*
>
> *Against*
> *the*
> *backdrop*
> *of*
> *the*
> *severed*
> *Hussein*
> *head,*
> *there's*
> *Haliburton/blackwater*
> *regime and*
> *Marjorie*
> *Perloff. (as*
> *if*
> *the*
> *old*
> *MLA*
> *"cultural*
> *studies"*
> *regimes*
> *were*
> *like*
> *Hussein)...*
>
> *Of*
> *course,*
> *if*

> *CB*
> *is*
> *to*
> *be*
> *believed,*
> *I'm*
> *just*
> *writing*
> *about*
> *29 December*
> *2006 as*
> *a*
> *"Work*
> *of*
> *Art,"*
> *here,*
> *and*
> *not*
> *trying*
> *to*
> *"extract*
> *sociological*
> *or historical*
> *information*
> *from"*
> *it--*
>
> *Yet,*
> *even*
> *though*
> *the*
> *Dead*
> *Saddam*
> *image's*
> *cultural*
> *relevance*
> *may*
> *be tangential*
> *to*
> *the*
> *main*
> *point*
> *of*
> *this*
> *article, and*
> *to*
> *the*
> *politics*

> *of*
> *the*
> *MLA*
> *(and*
> *was*
> *used*
> *by*
> *Bush*
> *et*
> *al*
> *to*
> *'wag the*
> *dog'*
> *for*
> *Iraqis*
> *and*
> *Americans), if*
> *we*
> *consider*
> *this*
> *article*
> *a*
> *'work*
> *of*
> *art,'*
> *it*
> *becomes*
> *an*
> *effective journalistic*
> *device....*
>
> ---
>
> *Looking for last minute shopping deals?*
> *Find them fast with Yahoo! Search. http://tools.search.yahoo.com/newsearch/category.php?category=shopping*

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.20.7/1283 - Release Date: 16/02/2008 2:16 PM

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.20.7/1285 - Release Date: 18/02/2008 5:50 AM

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427. **Eric Elshtain**
For those in and near Chicago
Mon 18 Feb 2008

The Reconstruction Room presents "Out of the Hospital," a reading of poems written by children and young adults during one-on-one workshops conducted at Children's Memorial Hospital and Rush University Hospital.

The reading will include recordings of these young poets reading their own work; poetry "videos"; poems set to music; and readings of the children's poems by John Tipton, Lara Golan, Dan Godston and Eric Elshtain.

Wednesday 2/20, 8pm, Black Rock Bar at Damen and Addison.

The reading is co-sponsored by Snow City Arts Foundation, a non-profit foundation that places area artists into artist-in-resident positions in three Chicago hospitals.

http://www.snowcityarts.com

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

428. **amy king**
Re: assuming the defense position?
Mon 18 Feb 2008

Chris,

Thanks very much for your note and explanation. Now it's my turn to apologize -- I didn't have you in mind when I wrote the last paragraph about the 'rotating few' -- their flame messages can be found throughout the archives here (when the list wasn't moderated), and I've even encountered some in person. They are, if anything, consistent and persistent in getting their sentiments across ... Your email struck me as being in the same camp but not your ongoing

contributions to the list. I apologize again, esp as it seems I mis-read your intent.

Thanks again,
Amy

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty.ncc.edu/kinga

_____

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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429. **Gabriel Gudding**
Re: Pound - Poetics and Politics
Mon 18 Feb 2008

Kenneth,

You missed an opportunity there.

Instead of choosing to read this student's query as a sign of bad faith and a fear in the professorial sin of "dismissing" a writer (the horror), perhaps a more helpful reply might have been:

"Yes, Susan, many modernists were quite misogynistic, that's true. As well as classist and racist. And in fact a great deal of the poetry that was suppressed during that time was suppressed precisely because it contained progressive content. Modernism was a right-leaning literary ideology. In fact, I could suggest, Susan, two great books by Cary Nelson on the topic. One is /Repression and Recovery: Modern American Poetry and the Politics of Cultural Memory/ and the other is /Revolutionary Memory: Recovering the Poetry of the American Left/. I'd be happy to hear what you think about these books."

It would be better to praise this student's desire to read politically, and to in fact inform her/him that it's utopian and impossible not to.

But it seems you instead chose to read this student's reasonable and in many ways quite correct query as suspicious.

I find myself feeling a little sorry for that student.

Best,

Gabriel
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

Kenneth Sherwood wrote: "Last week, an undergraduate exchange student asked me "Isn't it true that the modernists were against women?" What I hear behind this question as behind some of the comments and observations to the list of late is a desire to dismiss a writer on political grounds. The hurling of labels, whether political/ideological or simply scatalogical is never a very promising beginning to a dialogue, presuming that is one wants to enter a conversation rather than merely blow off steam.

Attempting to celebrate the poetry by severing it from the politics or simply dismissing the poetry on account of the politics ... two sides of the save evasive coin. Why not reflect on the complex negotiations with Pound in some of his better readers? Oppen at the Mediterranean shore listening to EP discuss the "boss," Zukofsky reconciling his personal friendship.

I'm reminded of this Bernstein follow-up to the poetics list of many years ago: http://epc.buffalo.edu/authors/bernstein/essays/poundbern.html

Rachel DuPlessis cultural poetics essays (Propounding Modernist Maleness, * Modernism/Modernity* 9.3 (2002) 389-405) model, on a different ideological vector, ways of reading in and through the politics.

How much of the ideological "antipathy" towards Pound is based on a reading of the politics of and within the poetry? How much reflects the received wisdom about his radio broadcasts? Let's not reduce the list to the equivalent of a CNN Presidential Candidate likability poll. Whether one would rather have a beer with Ezra Pound or Mina Loy is really not the question. Or, I should say, is not a question I find very promising. Who, besides Ben Friedlander, has actually listened to the polemical broadcasts?"

Kenneth Sherwood, PhD
Associate Professor of English
Graduate Program in Literature and Criticism
110 Leonard Hall
Indiana University of Pennsylvania
Indiana, PA 15705

www.sherwoodweb.org
--
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

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430. Andrea Selch
No Press Distribution
Mon 18 Feb 2008

I think Christophe Casamassima's idea for a "No Press Distribution" site is fabulous. An apt and democratic use of the medium and so charitable of CC. I only hope he won't be overwhelmed, ultimately, by willingness to set the site up, arrange for hosting, and update it frequently without any remuneration. Would it be worthwhile to charge a nominal fee to be listed, say, $25? That's still much cheaper than SPD! --Andrea Selch, Carolina Wren Press www.carolinawrenpress.org www.andreaselch.com

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431. cris cheek
Re: Red Rover Series / Experiment #18
Mon 18 Feb 2008

---

some sense of what i will be doing in new work now under way can be gauged from John Sparrow's blog which includes a report on an event at The Firehouse in Providence last Tuesday (includes pertinent pics): http://itchaway.net/blog/

looking forwards

cris

On Feb 16, 2008 3:03 PM, Jennifer Karmin <[redacted]> wrote:

> *Red Rover Series*
> *{readings that play with reading}*
>
> *Experiment #18:*
> *Time-Based Poetics*
>
> *7pm Sunday, February 24th*
> *Featuring:*
> *David Buuck*
> *cris cheek*
>
> *A poetics off the page*

that takes time as its medium
guest curated by
Jennifer Scappettone

at the SpareRoom
4100 W. Grand Ave -- Chicago, IL
close to Grand & Pulaski
in the American Stencil Company building
2nd floor, suite 210-212
http://www.spareroomchicago.org

BYOB
suggested donation $3
doors lock at 7:30pm
wheelchair accessible with assistance

DAVID BUUCK lives in Oakland and teaches at the San Francisco Art Institute. He is the co-founder of Tripwire, a poetics journal, and BARGE, the Bay Area Research Group in Enviro-aesthetics, and a Contributing Editor at Artweek. His poetry, prose, essays & criticism have been published in a variety of contexts; recent booklets include Ruts, Runts, Between Above & Below, and Paranoia Agent. In the last year he has performed in San Francisco, Santa Cruz, Los Angeles, Boston, and New York.

CRIS CHEEK is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer, whose texts have been commissioned and shown locally and trans-locally, often in multiple versions using diverse media for their production and circulation. His most recent work is a full body of collaborations with Kirsten Lavers as TNWK, http://www.tnwk.net. His most recent publication is titled the church, the school, the beer (Critical Documents, 2007).

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

COMING UP:
**Experiment #19:*
March 2 - Kate Greenstreet & Jen Tynes

**Experiment #20:*
April 19 - Barrett Gordon, Matthew Klane, David Pavelich, Laura Sims, Kevin Thurston

**Experiment #21:*
May 15 - Miranda Mellis & Sarah Rosenthal

STARTING April 19 events will be held
at a new surprise location TBA!
more info soon

SUMMER/FALL 2008:
Judith Goldman & Lily Robert-Foley
Ira S. Murfin & Marisa Plumb
Authors from the Encyclopedia Project, vol. 2

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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432. Little Red Leaves

Little Red Leaves Issue 2 NOW LIVE

Mon 18 Feb 2008

Little Red Leaves is pleased to announced the launch of its second issue! Check it out here: http://littleredleaves.com/LRL2/LRL2.html.

Issue 2 includes a selection of excerpts from the second Dos Press chapbook as well as
--Michelle Detorie performing w/Austin percussionist Chris Cogburn in video from the launch reading
--Johannes Göransson reading from his translations of Aase Berg, Henry Parland, & Ann Jäderlund
--Michael Cross reading from his own work and from Brady & Halpern's _Snow Sensitive Skin_.

The issue also features new work from
Cristiana Baik
Kristy Bowen
Joel Chace
Juliet Cook
Elizabeth Cross
Michael Cross
Betsy Fagin
Raymond Farr
Anna Fulford
Crane Giamo
Carolyn Guinzio
Anne Heide
Juliana Leslie
Ixta Menchaca
Bonnie Jean Michalski
Sheila E. Murphy
T.A. Noonan
Dawn Pendergast
Kyle Schlesinger
Sasha Steensen
Michelle Taransky
Eric Unger
Joshua Ware
Snezana Zabic
--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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433. Christophe Casamassima
NO PRESS DISTRIBUTION / SelfPublishing UPDATE
Mon 18 Feb 2008

Hi, everyone.

I received great input this weekend about how to bring this project to fruition, and many people have expressed interest in submitting works for review.

I recently created a new eMail address for this project: [redacted]

If anyone has any further inquiries please write me at this address. My graffiti.net account is too busy...

Cheers, everyone, and thanks for making this a potentially successful venture...

Christophe

=
Baja Vacations - Los Cabos, Mexico
Las MaÃ±anitas offers luxurious beachfront rentals. Choose from 1, 2, 3 bedroom condos and penthouses. Call us toll free or visit us for a virtual view and more information.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=9fb625a2c74ab9f0daf4d448abadaea2

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434. Christophe Casamassima
Re: No Press Distribution
Mon 18 Feb 2008

Great ideas, Andrea, and thanks for your energy!

I'll set up the website via my towson.edu account, which is free. I have 1 GB of space, and can update it as I need it. For now cash is not a factor, but I will take donations if there's need to set up something more complicated, or if some people help out with layout and content management. We'll see.

For now, just send me books or whatever and I'll create a space for readers and writers to link up with an option to review on-line.

Christophe

> *----- Original Message -----*
> *From: "Andrea Selch" <[redacted]>*
> *To: [redacted]*
> *Subject: No Press Distribution*
> *Date: Mon, 18 Feb 2008 09:58:17 -0500*
>
> *I think Christophe Casamassima's idea for a "No Press Distribution" site is fabulous. An apt and democratic use of the medium and so charitable of CC. I only hope he won't be overwhelmed, ultimately, by willingness to set the site up, arrange for hosting, and update it frequently without any remuneration. Would it be worthwhile to charge a nominal fee to be listed, say, $25? That's still much cheaper than SPD!*

> *--Andrea Selch, Carolina Wren Press www.carolinawrenpress.org www.andreaselch.com*

=
Manufacturer Cardboard Boxes
Million box inventory corrugated boxes, cartons, mailers, moving and bin boxes, tubes, partitions, shipping supplies and custom boxes. Same day shipping.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=4ea4240aaf565158ce43265154bf69f7

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435. Patrick F. Durgin
PLAN B--Dorantes, Seldess, Solis, Hofer, Hejinian, Lujan, Moriarty, Spahr, et al
Mon 18 Feb 2008

FRUGAL books presents:
PLAN B
a binational limited-edition poetry journal.
one copy for each participant and 25 copies for sale to the public.
works by the same group of writers each month for one year:
see below for list of participating writers.

*

12 issues: $120
6 issues: $90
3 issues: $50
individual issues: $20

*

prices include delivery within mexico and the u.s.

*

if you are interested, please contact:
dolores dorantes: [redacted]
or
jen hofer: [redacted]

>
> librería FRUGAL presenta:
> > PLAN B

> (revista binacional de poesía en edición limitada.
> un ejemplar para cada colaborador y 25 ejemplares para venta al público)
> los mismos autores mensualmente durante un año:

> *lyn hejinian*
> *román luján*
> *brian whitener*
> *harold abramowitz*
> *karen plata*
> *inti garcía*
> *hugo garcía manríquez*
> *alejandro tarrab*
> *jesse seldess*
> *jorge solís*
> *patrick durgin*
> *bhanu kapil*
> *jen hofer*
> *jocelyn saidenberg*
> *myriam moscona*
> *guy bennett*
> *epigmenio león*
> *arturo ramírez-lara*
> *juliana spahr*
> *jorge esquinca*
> *alan mills*
> *rodrigo flores*
> *sawako nakayasu*
> *dolores dorantes*
> *luis felipe fabre*
> *paul vangelisti*
> *josé pérez-espino*
> *mónica nepote*
> *laura moriarty*
> *brent cunningham*
> *jane sprague*
> *stephanie young*

> 12 ejemplares: 1,200.00 m.n. o 120 dlls
> 6 ejemplares: 900.00 m.n. o 90.00 dlls
> 3 ejemplares: 500.00 m.n. o 50.00 dlls
> ejemplar individual: 200.00 m.n. o 20.00 dlls
> > incluye entrega oportuna a domicilio, en México o los Yunaites
> ¿te interesa? Comunícate con Dolores Dorantes a:
> [redacted]
> contamos con facturación para universidades

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436. Stuart Ross
Re: Review of Books I Like (and think you might too)
Mon 18 Feb 2008

Thanks for this fascinating list, Alan.

On 2/18/08 1:44 AM, "Alan Sondheim" <[redacted]> wrote:

> Review of Books I Like (and think you might too)
>
>
[SNIP]

↑ Index

437. Dan Wilcox
Third Thursday Poetry Night, Albany, NY - Feb. 21
Mon 18 Feb 2008

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, February 21, 2008

7:00 sign up; 7:30 start

Featured Poet: Michael Bostick
with open mic for poets before & after the feature.

$3.00 donation -- suggested, more if you got it, less if you can’t. Your host: Dan Wilcox.

Michael Bostick is the author of “Mou-si: Life Lessons and Thoughts Set to Poetry”, published by RoseDog Books in May, and was the subject of a profile about his writing in the Albany Times-Union in October. His poetry explores such varied subjects as social ills, spirituality, alcoholism, love, race and responsibility.

###

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438. **Mark Weiss**
Re: assuming the defense position?
Mon 18 Feb 2008

This is just silly. Pound was way more extreme in an extreme time than passive antisemites like Eliot and Williams, and he worked hard to propagate his views, certainly with a degree of awareness of the murderous results of those views--this was not something that most people did. I read him, I admire a lot of the work, even some of it that makes me wince, but with far more ambivalence than I read, say, Dante or Shakespeare (who also make me wince), who expressed views that were murderous in their time but almost universal. I expect that my being Jewish has something to do with this. As Alison said about reading as a woman applies to Jews and all the other outsiders of European culture. One learns to take what's valuable from the trash heap, and one notes that the trash doesn't smell any better.

Mark

At 05:24 AM 2/18/2008, you wrote:
>I've been sitting back casually reading some of the polemic that this topic
>has generated. There was a recent collection of Al Purdy's poetry issued.
>The editor was Rob Budde. In his introduction, Rob explained why some poems
>were not selected for inclusion. One of the ones not selected was 'Caribou
>Horses', the title poem for the collection which won Purdy the Governor
>General's award in 1964, I believe. Budde's position was that this poem, the
>setting of which was Thousand Mile House in the Rockies of Alberta, referred
>to female Indians as 'squaws' and various Indian groups - the Blackfoot,
>Sioux, etc. - as if they were homogeneous. If Budde had looked into Purdy's
>life a little more, he would have discovered that Purdy was involved in
>Indian rights and anti-discrimination. The depiction Purdy created in his
>poem was necessary in order to instil the proper atmosphere and was using
>the conventions of the time. There was no offense intended. Nor, given
>Purdy's background, could there have been.
>Certainly, Pound's situation is not the same. Not even close. Yes, he was
>anti-Semitic. Yes, he was a fascist. But, if we examine his times, this was
>probably the prevalent - or, at least, one of the prevalent - views. And
>yes, this would have colored his poetry to a certain extent. But does this
>mean, viewing Pound - and Eliot who held the same views - in hindsight, that
>we must discard the poetry? My feeling is that we can regret that these
>attitudes were once part of our culture and do our best to ensure they are
>not part of our current cultural values, but that the poetry is still great
>poetry.
>There are probably a number of current cultural values in play which, when

>viewed in the hindsight of a hundred years (provided the human race lasts
>that long), are going to suffer the same fate. I think of the great feminist
>literature and poetry which has been written and continues to be written. It
>may, to a certain extent, be considered necessary today and in earlier days
>as a means of liberating women but it does contain a great deal of
>androgyny. This, at some point, will have to be dealt with - and, hopefully,
>will not be dealt with by being discarded which would be a disservice to
>feminist poets.
>John Cunningham
>
>-----Original Message-----
>From: UB Poetics discussion group [mailto:[redacted]] On
>Behalf Of Chris Stroffolino
>Sent: February 17, 2008 10:00 PM
>To: [redacted]
>Subject: assuming the defense position?
>
>Dear Amy---
>
>I'll respond to the "opportunistic and pointless" charge...
>In my response to David, I was primarily curious in the language of
>that piece of journalism he was quoting.
>I hadn't really been following this thread that deeply, so forgive me
>if I missed some history, but I was mildly (but genuinely) curious
>(still am) who wrote the piece,
>as I couldn't tell in David's post when the MLA journalist's writing
>stopped and David's own commentary started.
>I thought asking David to talk more about it would be an interesting
>entry into the conversation about Pound and such
>(since I'm less interested in Pound than in the issues that often
>come up when his name is evoked).
>
>Regardless of who wrote that piece (the one that begins with the
>Hussein reference), I was curious about what the writers' attitude/
>stance/agenda, what-have-you- might be,
>because it's interesting for me to hear what others (alive) think,
>and put-forth, when they use words like 'cultural studies' and
>'poetics'--
>hotly contested words and phrases in certain circles that I sometimes
>have to put an appearance in...
>
>Anyway, even if I may end up largely disagreeing with the author of

>that piece, I also have to admire
>the intelligence that made the 'inappropriate' leap from Hussein to
>whomever was head of the MLA before Perloff-
>So I tried in that post to parse out what he was saying.
>I guess I don't see what is 'opportunistic' or 'pointless' about
>that....
>Yeah, maybe because my piece tried to be somewhat playful
>(as I was thinking about the two allegedly opposing views---"cultural
>studies" and "poetics"--I felt I had to try to balance the "deadly
>serious" tone with a playful one to find that balance),
>my tone could be read as flippant.
>
>But I'm curious about how (or why) what I wrote can be taken as
>"assuming an attack position"....
>I distrust the naturalization of many aspects Pound's poetics (I'm
>not even talking about the fascism issue here, though that may play a
>part) in contemporary American poetry,
>and I find myself confronting it, almost daily, in my work as a
>teacher, poet, and other writing (not so much in my music, coz the
>Pound-assumptions aren't so much an issue there).
>Sure, there will be times I catch my self spouting a Poundian-ism
>here and there, or find points of agreement with Vendler, Perloff,
>Bernsteiin, and others,
>
>but I do agree with those who argue that contemporary poetry is still
>understood too narrowly (I'm trying to avoid the word 'boring')
>and want to encourage students (and others who may be skeptical
>toward "poetry'')
> to realize that "poetry" can have a wider range than many
>spokespeople for it acknowledge or admit (whether 'mainstream' or
>whatever...),
>to say nothing of what others who never really read much poetry
>(besides say "My Papa's Waltz" and "Aunt Jennifer's Tigers") often
>reduce it to...
>In short, that poetry can accomodate their most profound needs if
>they need those needs accomodated.
>
>But, oh no, now I might be doing nothing more than "Assuming a
>Defense Position." Well, so be it.
>The long and short of it is, re: your point (stutter, stutter)--
>Some of my disagreements with Bernstein for instance are probably
>well-documented somewhere, but we do agree on some things

>(like, for instance, the need to argue about poetics and/or culture
>in a public context, and try to be entertaining about it in one way
>or another),
>and that argument sometimes becomes an "argument against
>argument" (or we'd probably all be dead by now)...
>and we may disagree over MUSIC, the meaning of music, the kind of
>music we like, or even play,
>but such disagreements, if respectful and playful, do not mean we
>couldn't sit on a panel together...
>
>Maybe Amy, we then disagree on the meaning (or feeling) of play and
>respect
>(now those two 1967 "Queen of Soul" hits a
>re going through my so-called head)
>and that's why I'm asking you now
>
>
>
>
>
>
>
>On Feb 17, 2008, at 12:55 PM, amy king wrote:
>
> > David and Chris,
> >
> > This kind of 'criticism' feels a bit opportunistic and
> > pointless ... first, who stopped their day short when Saddam
> > Hussein was, unbeknownst to the American public, hanged? I didn't
> > even hear about it until the nightly news. Should I have foreseen
> > the event and stopped teaching my Writing Poetry class earlier that
> > evening?
> >
> >
> > Second, the quote from the MLA event does not exclude the kind of
> > inquiry Bernstein outlines in "Pounding Fascism" -- he did not say,
> > "We will not teach students to consider the sociological and
> > historical effects on poetry or vice versa." What he did say is
> > something that is taught in most basic poetry courses, which is
> > that we will study poems as works of art ("art" certainly does not
> > exclude considerations of the influence of history and sociology),
> > and we will not teach students to 'extract sociological

> > information,' as in, we're not mining poems for facts
> > ("information") and throwing the stylized husks away, but rather
> > something more complex: we'll study how poems function, create and
> > sell what they seem to sell, how artifice illicits/solicits
> > emotional and intellectual response, etc. Nice mining for that
> > quote though ...
> >
> > What I find more compelling about this kind of reaching 'argument'
> > is its frequency and that it seems to appear whenever Bernstein is
> > mentioned as though he is some kind of pariah to be dealt blows on
> > appearance alone ... I'd really like to know what it is about
> > Language Poetry (I'm assuming this is an associative response) that
> > is so threatening that a) everything he has written is blanketly
> > stamped with disapproval and b) the mere mention of the man
> > conjures an aggressive affront worthy of a murderer. I should note
> > that those who react to the mere mention of his name usually tend
> > to be a rotating few. But the vehemence ... it astounds me.
> > Usually when I don't agree with someone's politics and/or poetry, I
> > say I don't like it, I might even go so far as to not like them and
> > dismiss the entire package -- but I don't assume the attack
> > position if they walk into the room, reach for the fact that he
> > sneezed and then read it as an insult to validate my
> > punch. My experiences with Bernstein (studied with him, but
> > moreover, read his books) have revealed a generous spirit -- he has
> > promoted poets of all kinds of flavors and styles, he allows for a
> > wide range of ideas and discourse in his classroom as an educator,
> > he has given poets this platform to voice their opinions, disagree,
> > including criticism of his own work -- but some of that criticism
> > has extended to him as a person, and that's the part I don't get.
> > He has maintained this forum for many years now where I likely
> > would have buckled. So really, I guess I'm just wondering about
> > the handful of poets here who go beyond criticizing his work to
> > transparently misconstrue and attack him in a way that really
> > speaks to the attackers' desires ...
> >
> > Amy
> >
> > _____
> >
> >
> >
> >

> >
> > Blog
> >
> >
> >
> > http://www.amyking.org/blog
> >
> >
> >
> > Faculty Page
> >
> >
> >
> > http://faculty.ncc.edu/kinga
> >
> >
> >
> > ----- Original Message ----
> > From: Chris Stroffolino <[redacted]>
> > To: [redacted]
> > Sent: Sunday, February 17, 2008 1:32:08 PM
> > Subject: Re: "Letters cast".. Cabri-Chirot
> > Dear
> > David--
> >
> > Who
> > wrote
> > this
> > article?
> > The
> > idea
> > that
> > 60
> > American
> > poets
> > celebrated Dr.
> > Perloff becoming
> > the
> > new
> > MLA
> > President
> > (with

> > CB
> > as
> > their
> > spokesperson)
> > in
> > the
> > wake of
> > Hussein's
> > murder
> > is.....interesting. A
> > better
> > word
> > than
> > interesting?
> > Hilarious?
> > Scary?
> > Absurd?
> > Sneaping? Is
> > the
> > analogy
> > accurate?
> > In
> > a
> > way
> > no,
> > but
> > in
> > a
> > way
> > yes---
> >
> > Against
> > the
> > backdrop
> > of
> > the
> > severed
> > Hussein
> > head,
> > there's
> > Haliburton/blackwater
> > regime and

> > Marjorie
> > Perloff. (as
> > if
> > the
> > old
> > MLA
> > "cultural
> > studies"
> > regimes
> > were
> > like
> > Hussein)...
> >
> > Of
> > course,
> > if
> > CB
> > is
> > to
> > be
> > believed,
> > I'm
> > just
> > writing
> > about
> > 29 December
> > 2006 as
> > a
> > "Work
> > of
> > Art,"
> > here,
> > and
> > not
> > trying
> > to
> > "extract
> > sociological
> > or historical
> > information
> > from"
> > it--

> >
> > Yet,
> > even
> > though
> > the
> > Dead
> > Saddam
> > image's
> > cultural
> > relevance
> > may
> > be tangential
> > to
> > the
> > main
> > point
> > of
> > this
> > article, and
> > to
> > the
> > politics
> > of
> > the
> > MLA
> > (and
> > was
> > used
> > by
> > Bush
> > et
> > al
> > to
> > 'wag the
> > dog'
> > for
> > Iraqis
> > and
> > Americans), if
> > we
> > consider
> > this

> > article
> > a
> > 'work
> > of
> > art,'
> > it
> > becomes
> > an
> > effective journalistic
> > device....
> >
> >
> >
> >
> >
> >
> >
> > _____
> > _____
> > Looking for last minute shopping deals?
> > Find them fast with Yahoo! Search. http://tools.search.yahoo.com/
> > newsearch/category.php?category=shopping
>
>No virus found in this incoming message.
>Checked by AVG Free Edition.
>Version: 7.5.516 / Virus Database: 269.20.7/1283 - Release Date: 16/02/2008
>2:16 PM
>
>
>No virus found in this outgoing message.
>Checked by AVG Free Edition.
>Version: 7.5.516 / Virus Database: 269.20.7/1285 - Release Date: 18/02/2008
>5:50 AM
>

↑ Index

439. **Mark Weiss**

Re: Pound - Poetics and Politics

Mon 18 Feb 2008

Modernism wasn't a right-leaning tendency, though some important modernists leaned that way. I'd suggest you expand your list.

Mark

At 09:55 AM 2/18/2008, you wrote:
>Kenneth,
>
>You missed an opportunity there.
>
>Instead of choosing to read this student's query as a sign of bad faith
>and a fear in the professorial sin of "dismissing" a writer
>(the horror), perhaps a more helpful reply might have been:
>
>"Yes, Susan, many modernists were quite misogynistic, that's true. As
>well as classist and racist. And in fact a great deal of the poetry that
>was suppressed during that time was suppressed precisely because it
>contained progressive content. Modernism was a right-leaning literary
>ideology. In fact, I could suggest, Susan, two great books by Cary
>Nelson on the topic. One is /Repression and Recovery: Modern American
>Poetry and the Politics of Cultural Memory/ and the other is
>/Revolutionary Memory: Recovering the Poetry of the American Left/. I'd
>be happy to hear what you think about these books."
>
>It would be better to praise this student's desire to read
>politically, and to in fact inform her/him that it's utopian and
>impossible not to.
>
>But it seems you instead chose to read this student's reasonable and in
>many ways quite correct query as suspicious.
>
>I find myself feeling a little sorry for that student.
>
>Best,
>
>Gabriel
>--
>http://gabrielgudding.blogspot.com/
>http://rhodeislandnotebook.blogspot.com/
>
>
>Kenneth Sherwood wrote:
>"Last week, an undergraduate exchange student asked me "Isn't it true that
>the modernists were against women?" What I hear behind this question as
>behind some of the comments and observations to the list of late is a desire

>to dismiss a writer on political grounds. The hurling of labels, whether
>political/ideological or simply scatalogical is never a very promising
>beginning to a dialogue, presuming that is one wants to enter a conversation
>rather than merely blow off steam.
>
>Attempting to celebrate the poetry by severing it from the politics or
>simply dismissing the poetry on account of the politics ... two sides of the
>save evasive coin. Why not reflect on the complex negotiations with Pound
>in some of his better readers? Oppen at the Mediterranean shore listening
>to EP discuss the "boss," Zukofsky reconciling his personal friendship.
>
>I'm reminded of this Bernstein follow-up to the poetics list of many years
>ago: http://epc.buffalo.edu/authors/bernstein/essays/poundbern.html
>
>Rachel DuPlessis cultural poetics essays (Propounding Modernist Maleness, *
>Modernism/Modernity* 9.3 (2002) 389-405) model, on a different ideological
>vector, ways of reading in and through the politics.
>
>How much of the ideological "antipathy" towards Pound is based on a reading
>of the politics of and within the poetry? How much reflects the received
>wisdom about his radio broadcasts? Let's not reduce the list to the
>equivalent of a CNN Presidential Candidate likability poll. Whether one
>would rather have a beer with Ezra Pound or Mina Loy is really not the
>question. Or, I should say, is not a question I find very promising. Who,
>besides Ben Friedlander, has actually listened to the polemical broadcasts?"
>
>
>_____
>Kenneth Sherwood, PhD
>Associate Professor of English
>Graduate Program in Literature and Criticism
>110 Leonard Hall
>Indiana University of Pennsylvania
>Indiana, PA 15705
>
>www.sherwoodweb.org
>--
>--
>http://gabrielgudding.blogspot.com/
>http://rhodeislandnotebook.blogspot.com/

↑ Index

440. Christopher Filkins

Important: Beyond Baroque Needs Your Help!

Mon 18 Feb 2008

Dear Everyone:

Here's the 411 on the situation.

After years of hard work on the part of Fred Dewey and others advocating for Beyond Baroque, City Councilman Bill Rosendahl agreed at the end of fall 2007 to extend Beyond Baroque's lease of the building at 681 Venice Blvd. for another 25 years. We on the Board of Trustees went off into the holidays relieved that the issue had finally been resolved and that Beyond Baroque's homestead was secure.

I was stunned to learn last night that last week, Councilman Rosendahl was informed by City Attorney Rocky Delgadillo's office that the City Attorney wants to put the lease to 681 Venice Blvd. up for an auction process for other non-profits to bid on. This despite the facts that:

1) It is generally up to the City Councilman of a given council district to determine how city property assets are parsed out for public use;

2) 681 Venice Blvd. has been Beyond Baroque's home for nearly 40 years;

3) Beyond Baroque's staff and supporters have put their time, money, and talents into not only keeping up and improving the building and its facilities, but also into beautifying its landscape.

This new snag may be Mr. Delgadillo's way of playing politics with Councilman Rosendahl, but he has ordered a hearing to decide the matter NEXT TUESDAY. That's right. Rocky gives us until Tuesday, February 19, to do something about this.

We need to take action NOW.

Please send an e-mail to City Councilman Bill Rosendahl ([redacted]) to thank him for supporting the 25- year lease renewal for Beyond Baroque and to let him know that you support him in his battle to keep Beyond Baroque in its rightful home. IMPORTANT! Be sure to cc: the City Attorney ([redacted]) on your e-mail. Large numbers of e- mails WILL get their attention. It does not have to be a long e-mail. You can personalize it by adding a few words about what Beyond Baroque means to you as a resident of Los Angeles.

If you aren't from L.A., please tell them that Beyond Baroque is an important reason for you to keep coming back to Venice and to Los Angeles. If you are from out of state or out of the country altogether, please talk about how you

know of Beyond Baroque's outstanding reputation and why it's important for Los Angeles to protect and sustain its only literary arts center.

Be polite and supportive so that both parties understand that keeping Beyond Baroque exactly where it is is a positive move that benefits everyone.

Do this tonight or tomorrow. The hearing is on Tuesday.

I thank you for taking action.

Much love and in solidarity,

Amélie Frank
Member, Board of Trustees
Beyond Baroque

http://www.beyondbaroque.org/

http://www.myspace.com/beyondbaroque

--
"Act passionately; think rationally; be Thyself." - Liber Librae

--
Our inventions are wont to be pretty toys, which distract our
attention from serious things. They are but improved means to an
unimproved end.
Henry David Thoreau - Walden, 1854.

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441. **Aldon Nielsen**
Re: assuming the defense position?
Mon 18 Feb 2008

Points well taken -- but I have to say I find the concept of a "passive antisemite" startling -- this is a distinction I'm not sure I'd want to hold to --

At 12:34 PM 2/18/2008, you wrote:
>This is just silly. Pound was way more extreme in an extreme time
>than passive antisemites like Eliot and Williams, and he worked hard
>to propagate his views, certainly with a degree of awareness of the
>murderous results of those views--this was not something that most
>people did. I read him, I admire a lot of the work, even some of it
>that makes me wince, but with far more ambivalence than I read, say,
>Dante or Shakespeare (who also make me wince), who expressed views
>that were murderous in their time but almost universal. I expect
>that my being Jewish has something to do with this. As Alison said
>about reading as a woman applies to Jews and all the other outsiders

>of European culture. One learns to take what's valuable from the
>trash heap, and one notes that the trash doesn't smell any better.
>
>Mark
>

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

443. **steve d. dalachinsky**
Re: assuming the defense position?
Mon 18 Feb 2008

---

the world's full of passive anti-semites you may be looking at one right now

On Mon, 18 Feb 2008 13:46:49 -0500 Aldon Nielsen <[redacted]> writes:
> Points well taken -- but I have to say I find the concept of a
> "passive antisemite" startling -- this is a distinction I'm not sure
>
> I'd want to hold to --
>
> At 12:34 PM 2/18/2008, you wrote:
> >This is just silly. Pound was way more extreme in an extreme time
> >than passive antisemites like Eliot and Williams, and he worked
> hard
> >to propagate his views, certainly with a degree of awareness of the
>
> >murderous results of those views--this was not something that most
>
> >people did. I read him, I admire a lot of the work, even some of it
>
> >that makes me wince, but with far more ambivalence than I read,
> say,
> >Dante or Shakespeare (who also make me wince), who expressed views
>
> >that were murderous in their time but almost universal. I expect
> >that my being Jewish has something to do with this. As Alison said
>
> >about reading as a woman applies to Jews and all the other
> outsiders
> >of European culture. One learns to take what's valuable from the
> >trash heap, and one notes that the trash doesn't smell any better.
> >
> >Mark
> >
>
>
<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

>
>
> Aldon Lynn Nielsen
> George and Barbara Kelly Professor of American Literature
> Department of English
> The Pennsylvania State University
> 112 Burrowes
> University Park, PA 16802-6200
>
> [redacted] [office]
>
> [redacted] [Fax]
>
> Sailing the blogosphere at: http://heatstrings.blogspot.com/
>
>

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444. Gabriel Gudding
Re: fascist poetics
Mon 18 Feb 2008

Dear Alison,

Thanks for helping me understand the way gender inflects your reading of Pound and what you meant regarding the notion of the prophetic in Pound.

It does seem hard for us to follow each other, yes. I'm chalking that up both to the overall political anxieties inhering in any reading of modernism and keenly so in EP, and to the anxieties attending the way posts to such a large listserv will inevitably be accidentally and sometimes willfully misread as performative or ironic or hostile. I assure you, my very substantial failings as a reader notwithstanding, that I've no willful desire to misread you (scary, isn't it!?) :)

Because misreading is the word of the day, I'll, one last time, respond to your repeated concern, repeated here by you with new phrasing, despite some several posts to the contrary, that mine is a desire to "annihilate" Pound's "poetry from the face of the earth." This seems homologous to the paranoia about "dismissal" of authors. My response to that concern is this: this concern strike me as a symptom of an anxiety that a faith is being attacked.

Pound, as a conflicted object of faith, a faith constructed and policed, is where the focus of my interest lies. I've been very grateful to be reacquainted, through Amy King's posts and through Kenneth Sherwood, Bernstein's account of his

conflicted relationship to EP -- CB's quotes P: "Faith is totalitarian. The mystery is totalitarian."

I am not attacking anyone's faith in EP. That faith and its object is unassailable from without. In order to properly attack that faith, one must adopt it and attacking it from within. Rather, I would again urge a sociological reading of the institutions that surround and construct the "belief" in Pound, the industry of Pound, the industry that creates, maintains -- and then polices -- a belief in Pound. Not to destroy Pound (he's safe, believe me), but to understand the canonizing function itself as a dynamic that in part encourages, fosters, and cherishes controversy as a means of provoking assent or, more aptly, submission.

This is merely another approach to reading EP -- not as an end in itself, however (the modernist worry about the autonomous primacy of the text) but as a means of understanding the sociology of literature. Such a reading is not wrong. And it's not an attempt to efface the poetry, which is, as always, an interesting read.

Fascist poetics is an apt phrasing. The fascist ideal of a populist authoritarian charismatic leader seeking to forge a state in which all individuality is subordinated to the leader's conception of that state is in many interesting ways homologous to canonicity. The desire to police a reading of Pound is what is wrought by the field.

We remember controversy vividly. That is why it arises both as an individual tactic (posts re masculine transgressor) and a structural element.

As such, the canon needs an enemy. Pound needs an enemy. Expect yourself to be called the enemy if you ready beyond what the field consitutes as "Pound." Sometimes that enemy is "dismissal," sometimes that enemy is elitism, sometimes that enemy is misreading, sometimes that enemy is the author herself or himself. In Pound's case -- and this is what makes him so intransigent -- that enemy is Pound himself.

Anyway, take care and be well -- and be happy, Alison!

Warmly,
Gabriel
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

↑ Index

445. **amy king**
Re: Important: Beyond Baroque Needs Your Help!
Mon 18 Feb 2008

Easy to do & I hope it helps!

----- Forwarded Message ----
From: amy king <[redacted]>
To: [redacted]
Cc: [redacted]
Sent: Monday, February 18, 2008 2:21:08 PM
Subject:

Dear City
Councilman
Bill
Rosendahl,

Thanks so much
for
supporting
the
25-year
lease
renewal
for
Beyond
Baroque! I just wanted to convey my support for your decision -- and battle -- to
keep
Beyond
Baroque
in
its
rightful home.

Beyond
Baroque's outstanding
reputation is one of the primary reasons I visit Venice, CA -- please continue to
protect
and
sustain
its
only
literary

arts
center.

Sincerely,

Amy King

cc: Rocky Delgadillo

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty.ncc.edu/kinga

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

↑ Index

446. **Mark Weiss**
Re: assuming the defense position?
Mon 18 Feb 2008

It doesn't make me real happy, either--I'll never get into the country club. But finding nazis simply way too lowlife in their behavior towards us distasteful Jews, as Williams and a great many other did, is way better than Pound's position. I'd much prefer a universal reform of the human spirit. Until then I'll settle for non-polar distinctions.

Mark

At 01:46 PM 2/18/2008, you wrote:
>Points well taken -- but I have to say I find the concept of a
>"passive antisemite" startling -- this is a distinction I'm not sure
>I'd want to hold to --
>
>At 12:34 PM 2/18/2008, you wrote:
>>This is just silly. Pound was way more extreme in an extreme time
>>than passive antisemites like Eliot and Williams, and he worked
>>hard to propagate his views, certainly with a degree of awareness
>>of the murderous results of those views--this was not something
>>that most people did. I read him, I admire a lot of the work, even

>>some of it that makes me wince, but with far more ambivalence than
>>I read, say, Dante or Shakespeare (who also make me wince), who
>>expressed views that were murderous in their time but almost
>>universal. I expect that my being Jewish has something to do with
>>this. As Alison said about reading as a woman applies to Jews and
>>all the other outsiders of European culture. One learns to take
>>what's valuable from the trash heap, and one notes that the trash
>>doesn't smell any better.
>>
>>Mark
>
><<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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448. ALDON L NIELSEN
Alain Robbe-Grillet
Mon 18 Feb 2008

[this sad news just in -- I met him once, briefly, in 1982 at Catholic University -- My favorite passage from his critical work:

"My novels have not been received, upon publication in France, with unanimous enthusiasm . . . "]

French writer Robbe-Grillet dies

The writer's novels include Les Gommes and Le Voyeur Alain Robbe-Grillet, the French writer who pioneered the so-called "new novel" genre, has died at the age of 85.

He was best Known for his unorthodox narratives, but enjoyed success, with novels such as Les Gommes (The Erasers) and Le Voyeur still studied today.

He also worked in film, first as a scriptwriter and later as a director.

The novelist was admitted to the Caen University Hospital in France over the weekend for cardiac problems and died on Monday morning, officials said.

Robbe-Grillet was born on 18 August, 1922, in Brest, western France.

The son of an engineer, he studied agricultural engineering and worked as a statistician and an agronomist before finding fame as a writer.

Murder

He developed the idea of the "nouveau roman" in a series of essays in the early 1960s.

Dispensing with traditional literary devices such as plot, narrative and chronology, the new novel sees story subordinated to structure, with the significance of objects more important than human action.

Les Gommes, his 1953 debut novel, remains among his most celebrated works and tells the story of a murder committed by the detective who has come to investigate it.

In 1958's La Jalousie (Jealousy), Robbe-Grillet writes of a man living on a banana plantation who suspects his wife of having an affair.

It was described in The New York Times Book Review as "a technical masterpiece, impeccably contrived".

But his novels were sometimes accused of resembling timetables or inventories.

The author was also associated with the new wave of French cinema, writing the screenplay for Alain Resnais' Last Year at Marienbad and making several films under his own name.

Among his movies are 1963's L'Immortelle (The Immortal), 1966's Trans-Europ-Express, and 1968's L'Homme Qui Ment (The Man Who Lies).

His last novel, Un Roman Sentimental (A Sentimental Novel), was published in 2007.

<<

> From: amy king <[redacted]>
> To: [redacted]
> Cc: [redacted]
> Sent: Monday, February 18, 2008 2:21:08 PM
> Subject:
>
>
> Dear City
> Councilman
> Bill
> Rosendahl,
>
> Thanks so much
> for
> supporting
> the
> 25-year
> lease
> renewal
> for
> Beyond
> Baroque! I just wanted to convey my support for your decision -- and battle
> -- to keep
> Beyond
> Baroque
> in
> its
> rightful home.
>
> Beyond
> Baroque's outstanding
> reputation is one of the primary reasons I visit Venice, CA -- please
> continue to protect
> and
> sustain
> its
> only
> literary
> arts
> center.
>
> Sincerely,

>
> Amy King
>
> cc: Rocky Delgadillo
>
> _____
>
> Blog
>
> http://www.amyking.org/blog
>
> Faculty Page
>
> http://faculty.ncc.edu/kinga
>
>
>
>

_____
___
> Never miss a thing. Make Yahoo your home page.
> http://www.yahoo.com/r/hs
>

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450. richard owens
contact info for Joel Kuszai
Mon 18 Feb 2008

---

if anyone has an email address for Joel Kuszai, please backchannel.

rich...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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451. **Maria Damon**
Re: Alain Robbe-Grillet
Mon 18 Feb 2008

---

wow, i had no idea he was still alive!

ALDON L NIELSEN wrote:
> [this sad news just in -- I met him once, briefly, in 1982 at Catholic
> University -- My favorite passage from his critical work:
>
> "My novels have not been received, upon publication in France, with unanimous
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>
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>
>
> He was best Known for his unorthodox narratives, but enjoyed success, with
> novels such as Les Gommes (The Erasers) and Le Voyeur still studied today.
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> 1960s.
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> significance of objects more important than human action.
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> Trans-Europ-Express, and 1968's L'Homme Qui Ment (The Man Who Lies).
>
>
> His last novel, Un Roman Sentimental (A Sentimental Novel), was published in
> 2007.
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>
<<

Body:

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Punch Press/damn the caesars
(Buffalo, N.Y.)

Tues. Feb. 26, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Punch Press/damn the caesars editor
Richard Owens

Featuring readings from

Richard Owens
Kristin Prevallet
Kyle Schlesinger
Dale Smith

and music from

The Great American Armadildo Face Problems Gang

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Punch Press/damn the caesars
http://damnthecaesars.org/

Punch Press is a machine press used for cutting and shaping metal. Established in 2005, Punch Press is a small press poetry imprint committed to supporting work that ignites and destructs. The mission is impossible. The work is affordable. This in a historical moment when nothing is more important than rethinking the possible.

In addition to various broadsides, ephemeral publications and the journal Damn the Caesars, books brought out by Punch Press include Brian Mornar's Repatterning, John Phillips' Soundless, and Dale Smith's Susquehanna.

Overall Performer Bios

**Richard Owens

Richard Owens edits Damn the Caesars, a journal of contemporary poetry and poetics published through his own Punch Press. His work has appeared in O Poss, Aufgabe, Big Bridge, Cipher Journal, Kadar Koli, and Origin (Sixth Series in memory of Cid Corman), among others. He lives, works, and studies in Buffalo, N.Y.

**Kristin Prevallet
http://en.wikipedia.org/wiki/Kristin_Prevallet

Kristin Prevallet is a poet, essayist, educator, and, most recently, the author of Shadow, Evidence, Intelligence (Factory School) and I, Afterlife: Essay in Mourning Time (Essay Press). She edited and introduced A Helen Adam Reader (National Poetry Foundation). She received a 2007 New York Foundation for the Arts fellowship in poetry and lives in Brooklyn, N.Y.

**Kyle Schlesinger
http://www.kyleschlesinger.com/

Kyle Schlesinger's most recent book of poems is Hello Helicopter.

**Dale Smith
http://en.wikipedia.org/wiki/Dale_Smith_%28poet%29

Dale Smith edits O Poss! with Hoa Nguyen and Scott Pierce. He edited with Nguyen 10 issues of Skanky Possum and continues irregularly to publish Skanky Possum Books. His essays and reviews have appeared in First Intensity, Jacket, and elsewhere, and he writes for the online book industry monthly Bookslut, where his monthly column on poetry appears. His books include American Rambler (Thorp Springs), The Flood & The Garden (First Intensity), and, most recently, Black Stone (Effing). His newest book, Susquehanna, was published by Punch Press in January. He is a Ph.D. candidate in rhetoric and writing at the University of Texas at Austin.

**The Great American Armadildo Face Problems Gang
http://www.myspace.com/thegreatamericanarmadildofaceproblemsgang

The Great American Armadildo Face Problems Gang is a collective of artists and musicians from Orange County, N.Y. The work of John Cage, various Fluxus artists, Missing Foundations, Attila the Stockbroker, and John Cooper Clark informs their practice.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

↑ Index

453. Michael Heller
rePound
Mon 18 Feb 2008

Dear Amy,

Thanks for your response. Let me deal with some of your points as I see them. I don't know if these will satisfy you, but I'll try.

"You claim that Bernstein's "revising literary history" (a claim you also don't explain) is an attempt to 'valorize language centered writing' -- I'm not trying to be provocative here & I read your excerpt, but I just don't understand what you base this assumption on or why. Did you arrive at this conclusion simply by association?"

First, I don't "claim" but say "I suspect the motive beind this essay etc..." I suspect this because Bernstein does say that "'hyperspace' of Pound's modernist collage is...the product of a compositionally decentered multiculturalism... a polyvocal textuality," terms often deployed as a critique by the language-centered poets against other more mono-vocal poetries (read L=A=N=G=U=A=G=E if you doubt me). Further, I have spent the better part of the essay, some 20 pp. describing how Seiburth, Froula (even Kenner, as I read him) and Michael Andre Bernstein show that, indeed, the Cantos is in fact presenting "a predetermined Truth of pan cultural elitism." And even more, as I go on to say in my piece. Bernstein's "claims" about Pound's canonization are not in agreement with the historical record. Bernstein turns the criticism of Pound upside down. As a technician and craftsman he was honored, as a political thinker (including the fascism, the economics, the

monetary policiesyou name it) that Bernstein
says led to his ‘acceptance) was almost always negatively critiqued.

“Also, your argument on Pound seems to require an
either/or position -- Either Pound's poetry uses
the authorial voice of 'fascist aesthetics'
successfully or it legitimately uses the
polyvocal textuality that supports/explores the
indeterminate and its uncertain possibilities (& becomes a gothic?).”

I say thatin keeping with the analysis so many
others have madethat the “multicultural” IS an
“illusion,” an illusion because what looks like
polyvocality says the same thing over and
over. This is not just my idea, but that of so
many of the best commentators on Pound. Again,
you take a point that I consider to be worth
speculating about and turn it into something hard
and fast. I say a question is begged as to
“whether Poundian techniques, in particular the
cultural plundering, revising and activity of
selection induced by the search for history’s
repeats, the absence of a clearly defined
authorial voice, tend to undermine fascist
tendencies or aid in furthering them.”
It’s a question--

Amy, you say “You state that using the former --
the "technology of fascism" ("The
mechanisms
of
fascism
not
only
respond
to
the indeterminate
but
use
it, feeding
it
back
into
the

social
system, creating
anxiety
and
paranoia
in
order
to
maintain
and
accomplish political
purposes.") - renders the indeterminate an
"illusion", either making the implications and
repercussions of indeterminacy invisible or
absorbing indeterminacy for its own fascist use.”

I’m not sure I understand the point you were
trying to make. My pointand that of other
commentators on fascism (and other totalitarian
systems)is that individuals are controlled by
‘indeterminacy,’ by not knowing when they break
laws or say things that will get them in trouble,
by creating situations in which certain groups
are made the focus of hatreds without either
rational or specific links to actual structures
in the society. And, less well understood, when
the community with its special interests
overrides individual rights, standings, big lie as truth...

“... As if contradictions can't co-exist, as if
readers don't selectively celebrate and promote,
esp conservative ones as you named, one style
over another - willfully ignoring other styles
employed and the effects they have - while also
quietly using the politics of the co-existing
style to explore & dip a toe into that forbidden
pond ... Pound's fascism betrays his poetic
intent as he used the polyvocal to query and
explore *despite* his focus on authorial
proclamations and certainties to establish a
"phallic order" (Pound's term) ... What, and
moreover, *How* we hate reveals and speaks
volumes, sometimes betraying us and that

coherent/concrete facade we're so intent on
constructing, even despite what we say we're trying to sell ...”

I don’t disagree (I even agree) with the above,
except to repeat my point, there is only the
illusion of polyvocality in Poundwe can disagree on this, I guess.

Re. the Graves comment, I'm not sure if I
understand it. The Pound poem was, if I recall,
pre-Cantos, maybe even one of those poems Pound
showed Ford Madox Ford and had him rolling on the
floor with laughter, a roll which Pound said
saved him 30 years of misguided labor.

Mike

Uncertain Poetries: Essays on Poets, Poetry and
Poetics (2005) and Exigent Futures: New and
Selected Poems (2003) available at
www.saltpublishing.com, amazon.com and good
bookstores. Survey of work at
http://www.thing.net/~grist/ld/heller.htm
Collaborations with the composer Ellen Fishman
Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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454. **Tisa Bryant**
Re: Alain Robbe-Grillet
Mon 18 Feb 2008

Very sad. I really love grappling with his work, trying to see it. I laughed the entire time while reading a cantankerous interview with him in BookForum some time ago. So mean to Richard Howard. I would have loved to meet him and praise his work in bad French. Should have sent that letter...

_____ I searched, but I could not find You; I called You aloud, standing on the minaret; I rang the temple bell with the rising and setting of the sun; I bathed in the Ganges in vain; I came back from Kaaba disappointed; I looked for You in earth; I searched for You in heaven, my Beloved, but at last I have found You hidden as a pearl in the shell of my heart.

Complete Sayings, Hazrat Inayat Khan
On Feb 18, 2008, at 4:25 PM, ALDON L NIELSEN wrote:

> *[this sad news just in -- I met him once, briefly, in 1982 at Catholic University -- My favorite passage from his critical work:*

"My novels have not been received, upon publication in France, with unanimous enthusiasm . . . "]

French writer Robbe-Grillet dies

The writer's novels include Les Gommes and Le Voyeur Alain Robbe-Grillet, the French writer who pioneered the so-called "new novel" genre, has died at the age of 85.

He was best Known for his unorthodox narratives, but enjoyed success, with novels such as Les Gommes (The Erasers) and Le Voyeur still studied today.

He also worked in film, first as a scriptwriter and later as a director.

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The son of an engineer, he studied agricultural engineering and worked as a statistician and an agronomist before finding fame as a writer.

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He developed the idea of the "nouveau roman" in a series of essays in the early 1960s.

Dispensing with traditional literary devices such as plot, narrative and chronology, the new novel sees story subordinated to structure, with the significance of objects more important than human action.

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It was described in The New York Times Book Review as "a technical masterpiece, impeccably contrived".

But his novels were sometimes accused of resembling timetables or inventories.

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His last novel, Un Roman Sentimental (A Sentimental Novel), was published in 2007.

<<

There is a sign up form on the website if you would like to be alerted for new calls.

I know these are unedited compilations (a voice is a voice, and I don't think the people in prison care if it is off-key), so if you are concerned about wanting to use the poem elsewhere- I will send the poem to the diplomats, but leave it off the online compilation - using first letters or other spacers to indicate your participation.

Please take the time to read about the project. I am sure most of us think that protest letters are a waste of time. But they aren't. I have two friends who can testify to that. If you link from "it has happened before", you can find their poems.

alt godt,
ren

--

please visit my websites:

http://renpowell.com

Babel Fruit Literary Journal

http://babelfruit.org

--
All best,
Catherine Daly
[redacted]

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456. Aryanil Mukherjee
Re: Alain Robbe-Grillet
Mon 18 Feb 2008

Thanks for passing it on. Who would forget his marvellous screenplay Last Year At Marienbad done for Alain Resnais - perhaps, by far, the profoundest handling of the memory theme in cinema.

Didn't Robbe-Grillet work on several Godard projects too ?

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of ALDON L NIELSEN
Sent: Monday, February 18, 2008 4:26 PM

To: [redacted]
Subject: Alain Robbe-Grillet

[this sad news just in -- I met him once, briefly, in 1982 at Catholic University -- My favorite passage from his critical work:

"My novels have not been received, upon publication in France, with unanimous
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<<

Mr. Pound should be cast in or out as 'our' national literary faux relief doughboy.

Apart from all that, in the new,but not so new China lit fix, in addition or apart from Mr. Pound, it seems to west coast prejudiced me to elevate equal or more significant attentions to translation and religio work of Kenneth Rexroth, Philip Whalen, Joanne Kyger, A Ginsberg and early work of Gary Snyder - obviously none of them oblivious to Pound, but certainly very significantly on their feet, and certainly casting strong shadows -say, via Naropa - on American writing of the last 50 years (Kenneth Koch and other NY satires of such not withstanding).

Without wanting to be prejudicial, one impulsively wonders where Marjoria Perloff - as a member of the UPenn project in China - may stand in relationship to these contemporary American poetic traditions that have been shaped by Japanese, Chinese and India sources of meditation/concentration - essentially religous tradiitons. Of course, what contemporary Chinese poets accept or dismiss of these traditions, undoubtedly, will also be of pivotal and on-going interest.

I think its a great project on the part of UPenn - as far as I have read of it.

Stephen V
http://stephenvincent.net/blog/

Gabriel Gudding <[redacted]> wrote: Dear Alison,

Thanks for helping me understand the way gender inflects your reading of Pound and what you meant regarding the notion of the prophetic in Pound.

It does seem hard for us to follow each other, yes. I'm chalking that up both to the overall political anxieties inhering in any reading of modernism and keenly so in EP, and to the anxieties attending the way posts to such a large listserv will inevitably be accidentally and sometimes willfully misread as performative or ironic or hostile. I assure you, my very substantial failings as a reader notwithstanding, that I've no willful desire to misread you (scary, isn't it!?) :)

Because misreading is the word of the day, I'll, one last time, respond to your repeated concern, repeated here by you with new phrasing, despite some several posts to the contrary, that mine is a desire to "annihilate" Pound's "poetry from the face of the earth." This seems homologous to the paranoia about "dismissal" of authors. My response to that concern is this: this concern strike me as a symptom of an anxiety that a faith is being attacked.

Pound, as a conflicted object of faith, a faith constructed and policed, is where the focus of my interest lies. I've been very grateful to be reacquainted, through Amy King's posts and through Kenneth Sherwood, Bernstein's account of his

conflicted relationship to EP -- CB's quotes P: "Faith is totalitarian. The mystery is totalitarian."

I am not attacking anyone's faith in EP. That faith and its object is unassailable from without. In order to properly attack that faith, one must adopt it and attacking it from within. Rather, I would again urge a sociological reading of the institutions that surround and construct the "belief" in Pound, the industry of Pound, the industry that creates, maintains -- and then polices -- a belief in Pound. Not to destroy Pound (he's safe, believe me), but to understand the canonizing function itself as a dynamic that in part encourages, fosters, and cherishes controversy as a means of provoking assent or, more aptly, submission.

This is merely another approach to reading EP -- not as an end in itself, however (the modernist worry about the autonomous primacy of the text) but as a means of understanding the sociology of literature. Such a reading is not wrong. And it's not an attempt to efface the poetry, which is, as always, an interesting read.

Fascist poetics is an apt phrasing. The fascist ideal of a populist authoritarian charismatic leader seeking to forge a state in which all individuality is subordinated to the leader's conception of that state is in many interesting ways homologous to canonicity. The desire to police a reading of Pound is what is wrought by the field.

We remember controversy vividly. That is why it arises both as an individual tactic (posts re masculine transgressor) and a structural element.

As such, the canon needs an enemy. Pound needs an enemy. Expect yourself to be called the enemy if you ready beyond what the field consitutes as "Pound." Sometimes that enemy is "dismissal," sometimes that enemy is elitism, sometimes that enemy is misreading, sometimes that enemy is the author herself or himself. In Pound's case -- and this is what makes him so intransigent -- that enemy is Pound himself.

Anyway, take care and be well -- and be happy, Alison!

Warmly,
Gabriel
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

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458. Alison Croggon
Re: fascist poetics
Mon 18 Feb 2008

Gabe, thanks for your post. Just one thing, while we're speaking of misreading: the line you pick up (annihilating Pound from the face of the earth as an abomination) is a consciously hyperbolic response to your own rather old testament language. You are thundering from the pulpit rather when you condemn Pound as an ABOMINATION, and it made me smile when you so misunderstood my use of "prophecy" (which I used thoughtlessly in the most banal way possible), in the same way I've been smiling at your aggressively masculinist, nay, controversial, defences of women in poetry, in which you point out how the discourse of masculinist controversy has been used to sideline many fair and deserving damsels.

Of course you can't "destroy" Pound, any more than I can make him a saint. But there have been times and still are places where writers of all sorts of stripes have been banned or worse because of the supposed evil of their work. I can never hear such statements without unease.

I do not have "faith" in Pound - how can anyone have faith in him? I read his poems. Here in my study, on the wrong continent, writing the wrong sort of poems, interested in the wrong artforms, even suspiciously pulpy and gothic, I am too far away to see what I'm supposed to be submitting to. I'm glad this conversation has prompted me to take the Cantos off the shelves and read them again.

Myself, I would like to think poetry is about other possibilities besides the formation of enemies in order to maintain our creakily paranoid and destructive selves. Now that's utopic, since the world of poetry proves me wrong all the time, as indeed you point out, and it seems to be the shape of our wider political lives. I'm sorry it's like that, and I would like the world to be otherwise. I also know that, on a small scale, it can be.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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459. Michael

Celebrate Philip Whalen at Beyond Baroque Feb 23rd

Mon 18 Feb 2008

Celebrating the release of The Collected Poems of Philip Whalen

Beyond Baroque
Saturday, February 23rd, 7:30 PM
681 Venice Blvd.
Venice, CA
Contact: [redacted]

A reading of Whalen's works by prominent poets including
David Meltzer, Aram Saroyan, Paul Vangelisti, Terri Carrion,
Neeli Cherkovski, Phoebe Ozuna, and Michael Rothenberg.
$7 admission; $5 for members

The mountain is THERE (between two lakes)
I brought back a piece of its rock
Heavy dark-honey color
With a seam of crystal, some of the quartz
Stained by its matrix
Practically indestructible
A shift from opacity to brilliance
(The Zenbos say, "Lightning-flash & flint-spark") Like the mountains where it was made

What we see of the world is the mind's
Invention and the mind
Though stained by it, becoming
Rivers, sun, mule-dung, flies-
Can shift instantly
A dirty bird in a square time

Gone
Gone
REALLY gone
Into the cool
O MAMA!

Like they say, "Four times up,
Three times down." I'm still on the mountain.

-from Sourdough Mountain Lookout

↑ Index

460. **Jason Quackenbush**
Re: Pound - Poetics and Politics
Mon 18 Feb 2008

Gudding, I found that comment to be extremely rude and condescending. Kenneth's reaction was perfectly reasonable, and I think much more nuanced than you are giving him credit for, and yet in spite of that you felt the need to challenge his teaching ability and lament for his students. Look to thine own house, Gabe.

All the best,
Jason
On Feb 18, 2008, at 6:55 AM, Gabriel Gudding wrote:

> *Kenneth,*
>
> *You missed an opportunity there.*
>
> *Instead of choosing to read this student's query as a sign of bad faith*
> *and a fear in the professorial sin of "dismissing" a writer*
> *(the horror), perhaps a more helpful reply might have been:*
>
> *"Yes, Susan, many modernists were quite misogynistic, that's true. As*
> *well as classist and racist. And in fact a great deal of the poetry that*
> *was suppressed during that time was suppressed precisely because it*
> *contained progressive content. Modernism was a right-leaning literary*
> *ideology. In fact, I could suggest, Susan, two great books by Cary*
> *Nelson on the topic. One is /Repression and Recovery: Modern American*
> *Poetry and the Politics of Cultural Memory/ and the other is*
> */Revolutionary Memory: Recovering the Poetry of the American Left/. I'd*
> *be happy to hear what you think about these books."*
>
> *It would be better to praise this student's desire to read*
> *politically, and to in fact inform her/him that it's utopian and*
> *impossible not to.*
>
> *But it seems you instead chose to read this student's reasonable and in*
> *many ways quite correct query as suspicious.*
>
> *I find myself feeling a little sorry for that student.*
>
> *Best,*
>
> *Gabriel*

--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

Kenneth Sherwood wrote:
"Last week, an undergraduate exchange student asked me "Isn't it true that the modernists were against women?" What I hear behind this question as behind some of the comments and observations to the list of late is a desire to dismiss a writer on political grounds. The hurling of labels, whether political/ideological or simply scatalogical is never a very promising beginning to a dialogue, presuming that is one wants to enter a conversation rather than merely blow off steam.

Attempting to celebrate the poetry by severing it from the politics or simply dismissing the poetry on account of the politics ... two sides of the save evasive coin. Why not reflect on the complex negotiations with Pound in some of his better readers? Oppen at the Mediterranean shore listening to EP discuss the "boss," Zukofsky reconciling his personal friendship.

I'm reminded of this Bernstein follow-up to the poetics list of many years ago: http://epc.buffalo.edu/authors/bernstein/essays/poundbern.html

*Rachel DuPlessis cultural poetics essays (Propounding Modernist Maleness, * Modernism/Modernity* 9.3 (2002) 389-405) model, on a different ideological vector, ways of reading in and through the politics.*

How much of the ideological "antipathy" towards Pound is based on a reading of the politics of and within the poetry? How much reflects the received wisdom about his radio broadcasts? Let's not reduce the list to the equivalent of a CNN Presidential Candidate likability poll. Whether one would rather have a beer with Ezra Pound or Mina Loy is really not the question. Or, I should say, is not a question I find very

> *promising. Who,*
> *besides Ben Friedlander, has actually listened to the polemical*
> *broadcasts?"*
>
> _____
> *Kenneth Sherwood, PhD*
> *Associate Professor of English*
> *Graduate Program in Literature and Criticism*
> *110 Leonard Hall*
> *Indiana University of Pennsylvania*
> *Indiana, PA 15705*
>
> *www.sherwoodweb.org*
> --
> --
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

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461. **Dillon Westbrook**

metaplagarism and Prose politics

Tue 19 Feb 2008

Is anybody following this plagarism claim from Hillary Clinton. Local news just ran footage of the Obama speech in question. The gist is a series of quotes of other campaign speeches, followed by the refrain "just words" ("'We hold these truths to be self-evident'... just words? "Ask not what your country can do for you'... just words?", etc). It turns out this bit of rhetoric was uttered by Patrick Duvall in 2006, according to their archive footage. Both, I take it, were defending themselves against claims that their rhetoric was empty.

So, if I follow right. There is meta-criticism of Obama's rhetoric (i.e. that it is 'merely rhetoric'), followed by Obama's meta-textual response (i.e. "are these words merely words") followed by the meta- critical point that the Obama speech was "plagarism", but not mentioning that it was plagarism of a speech made up mostly of other speeches.

Apparently, she governs not only in prose, but in critical prose.

Dillon

↑ Index

462. Murat Nemet-Nejat
Re: rePound
Tue 19 Feb 2008

I have been reading the fury of arguments around Pound the last two weeks, or so, with some bemusement because to me they have the quality of a discussion about the weather, whether winter or summer is good or bad. Let me explain.

a) To me, there is no doubt that any argument about American poetry today would have been impossible without the existence of Ezra Pound. Or, if we could conceive his non-existence, our concepts of American poetry would have been so different that it would be impossible for us to imagine them. This importance goes beyond good or bad poetry, beyond which of Ezra Pound's poem are good or bad. It has to do with the shaping of thought, what a poem is or can be, what a translation is or can be, what diction in a poem is or can be, etc. Olson, Creeley, Spicer, Duncan, Williams, Zukofsky, etc, etc., are all chIldren of Pound, more than Eliot ever was. He brought a sense of liberation, the entitlement of the poet over language, to poetry which very few of us would like to close the door and leave behind (Gabriel, do you think your wonderful, fantastic *rhode island notebook* could have been written without Pound? How many "experimental" poets today could simultaneously appreciate and support poets as diverse as Frost, Eliot and Zukofsky?).

b) As a human being (at least as a political human being), Pound was a creep. His appellation as "insane" was obviously a legal fig leaf used to prevent him from going to jail and having the key thrown away, even being executed, something achieved by poets (Jews, enemies, friends) who honored his contributions as a poet.

These contradictions are facts. I do not see exactly what these arguments are doing, except making poets feel good about themselves for liking and admiring a poet whose political views are loathsome to them. For example, Gabe, what was the exact purpose of your original post which I think started these discussions. Do you want to stop teaching American poetry after Emerson and Whitman? Do you really think there was a conscious conspiracy to "canonize" Pound as a male chauvinist, phallic icon? Is it not rather that a number of poets, some of them quite different, were instinctively drawn to him, used and defended him, something still going on, including among women writers, as Alison's and Amy's posts here demonstrate?

As for Charles's claim that the collage structure is basically democratic (therefore, as a creator Pound not a fascist): I can see how the collage structure of *The Cantos* has something to do with the liberating, opening impact of Pound as a poet, though I do not thing it is nearly the only thing. But I do not think a poetic form does, can contain a political stance per se. It can function

very differently, with different social impacts, in the hands of different poets. Let me give a recent example: the flarf practice of harvesting words and references from the web for ironical/poetical purposes is utterly within the framework of collage (also quite Poundian). But this decoupling of references from their autonomous place and existence (withlittle awarness that this is being done) is deeply exploitative, offensive to me.

Ciao,

Murat

On Feb 18, 2008 6:57 PM, Michael Heller <[redacted]> wrote:

> *Dear Amy,*
>
> *Thanks for your response. Let me deal with some of your points as I see them. I don't know if these will satisfy you, but I'll try.*
>
> *"You claim that Bernstein's "revising literary history" (a claim you also don't explain) is an attempt to 'valorize language centered writing' -- I'm not trying to be provocative here & I read your excerpt, but I just don't understand what you base this assumption on or why. Did you arrive at this conclusion simply by association?"*
>
> *First, I don't "claim" but say "I suspect the motive beind this essay etc..." I suspect this because Bernstein does say that "'hyperspace' of Pound's modernist collage is...the product of a compositionally decentered multiculturalism... a polyvocal textuality," terms often deployed as a critique by the language-centered poets against other more mono-vocal poetries (read L=A=N=G=U=A=G=E if you doubt me). Further, I have spent the better part of the essay, some 20 pp. describing how Seiburth, Froula (even Kenner, as I read him) and Michael Andre Bernstein show that, indeed, the Cantos is in fact presenting "a predetermined Truth of pan cultural elitism." And even more, as I go on to say in my piece. Bernstein's "claims" about Pound's canonization are not in agreement with the historical record. Bernstein turns the criticism of Pound upside down. As a technician and craftsman he was honored, as a political thinker (including the fascism, the economics, the*

monetary policiesyou name it) that Bernstein
says led to his 'acceptance) was almost always negatively critiqued.

"Also, your argument on Pound seems to require an
either/or position -- Either Pound's poetry uses
the authorial voice of 'fascist aesthetics'
successfully or it legitimately uses the
polyvocal textuality that supports/explores the
indeterminate and its uncertain possibilities (& becomes a gothic?)."

I say thatin keeping with the analysis so many
others have madethat the "multicultural" IS an
"illusion," an illusion because what looks like
polyvocality says the same thing over and
over. This is not just my idea, but that of so
many of the best commentators on Pound. Again,
you take a point that I consider to be worth
speculating about and turn it into something hard
and fast. I say a question is begged as to
"whether Poundian techniques, in particular the
cultural plundering, revising and activity of
selection induced by the search for history's
repeats, the absence of a clearly defined
authorial voice, tend to undermine fascist
tendencies or aid in furthering them."
It's a question--

Amy, you say "You state that using the former --
the "technology of fascism" ("The
mechanisms
of
fascism
not
only
respond
to
the indeterminate
but
use
it, feeding
it
back
into
the
social
system, creating
anxiety
and

paranoia
in
order
to
maintain
and
accomplish political
purposes.") - renders the indeterminate an
"illusion", either making the implications and
repercussions of indeterminacy invisible or
absorbing indeterminacy for its own fascist use."

I'm not sure I understand the point you were
trying to make. My pointand that of other
commentators on fascism (and other totalitarian
systems)is that individuals are controlled by
'indeterminacy,' by not knowing when they break
laws or say things that will get them in trouble,
by creating situations in which certain groups
are made the focus of hatreds without either
rational or specific links to actual structures
in the society. And, less well understood, when
the community with its special interests
overrides individual rights, standings, big lie as truth...

"... As if contradictions can't co-exist, as if
readers don't selectively celebrate and promote,
esp conservative ones as you named, one style
over another - willfully ignoring other styles
employed and the effects they have - while also
quietly using the politics of the co-existing
style to explore & dip a toe into that forbidden
pond ... Pound's fascism betrays his poetic
intent as he used the polyvocal to query and
*explore *despite* his focus on authorial*
proclamations and certainties to establish a
"phallic order" (Pound's term) ... What, and
*moreover, *How* we hate reveals and speaks*
volumes, sometimes betraying us and that
coherent/concrete facade we're so intent on
constructing, even despite what we say we're trying to sell ..."

I don't disagree (I even agree) with the above,
except to repeat my point, there is only the
illusion of polyvocality in Poundwe can disagree on this, I guess.

Re. the Graves comment, I'm not sure if I
understand it. The Pound poem was, if I recall,

> *pre-Cantos, maybe even one of those poems Pound*
> *showed Ford Madox Ford and had him rolling on the*
> *floor with laughter, a roll which Pound said*
> *saved him 30 years of misguided labor.*
>
> *Mike*
>
> *Uncertain Poetries: Essays on Poets, Poetry and*
> *Poetics (2005) and Exigent Futures: New and*
> *Selected Poems (2003) available at*
> *www.saltpublishing.com, amazon.com and good*
> *bookstores. Survey of work at*
> *http://www.thing.net/~grist/ld/heller.htm<http://www.thing.net/%7Egrist/ld/*
> *heller.htm>*
> *Collaborations with the composer Ellen Fishman*
> *Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html*

↑ Index

463. **steve d. dalachinsky**

Re: Alain Robbe-Grillet

Tue 19 Feb 2008

---

saw him live at anthology retrospect of his films he was at time visiting prof at nyu had him sign a few books

when a woman asked him at q and a why he klled maimed treated women so bad in his films he simply answered well it's better than if i did it in real life or something very close to that

also coincidentally a few days ago visited a writer firend of mine in
beth israel
she had suffered a minor heart attack
she showed me the one book she felt worth reading that she found in the hospital's libray
it was a first edition robbe-grillet hard back perfect in dust jacket
that i didn't own and the name of which escapes me now
funny how these things work
i hadn't thought of him in years his films like his novels are great

On Mon, 18 Feb 2008 19:25:22 -0500 Tisa Bryant <[redacted]>
writes:
> Very sad.
> I really love grappling with his work, trying to see it. I laughed
> the
> entire time while reading a cantankerous interview with him in

> BookForum some time ago. So mean to Richard Howard.
> I would have loved to meet him and praise his work in bad French.
>
> Should have sent that letter...
>
> _____
> I searched, but I could not find You; I called You aloud, standing
> on
> the minaret; I rang the temple bell with the rising and setting of
> the
> sun; I bathed in the Ganges in vain; I came back from Kaaba
> disappointed; I looked for You in earth; I searched for You in
> heaven,
> my Beloved, but at last I have found You hidden as a pearl in the
> shell
> of my heart.
>
> Complete Sayings, Hazrat Inayat Khan
> On Feb 18, 2008, at 4:25 PM, ALDON L NIELSEN wrote:
>
> > [this sad news just in -- I met him once, briefly, in 1982 at
> Catholic
> > University -- My favorite passage from his critical work:
> >
> > "My novels have not been received, upon publication in France,
> with
> > unanimous
> > enthusiasm . . . "]
> >
> >
> >
> >
> >
> > French writer Robbe-Grillet dies
> >
> >
> >
> >
> >
> >
> >
> > The writer's novels include Les Gommes and Le Voyeur Alain

> > Robbe-Grillet, the
> > French writer who pioneered the so-called "new novel" genre, has
> died
> > at the
> > age of 85.
> >
> >
> > He was best Known for his unorthodox narratives, but enjoyed
> success,
> > with
> > novels such as Les Gommes (The Erasers) and Le Voyeur still
> studied
> > today.
> >
> >
> > He also worked in film, first as a scriptwriter and later as a
> > director.
> >
> >
> > The novelist was admitted to the Caen University Hospital in
> France
> > over the
> > weekend for cardiac problems and died on Monday morning, officials
>
> > said.
> >
> >
> > Robbe-Grillet was born on 18 August, 1922, in Brest, western
> France.
> >
> >
> > The son of an engineer, he studied agricultural engineering and
> worked
> > as a
> > statistician and an agronomist before finding fame as a writer.
> >
> >
> > Murder
> >
> >
> > He developed the idea of the "nouveau roman" in a series of essays
> in

> > the early
> > 1960s.
> >
> >
> > Dispensing with traditional literary devices such as plot,
> narrative
> > and
> > chronology, the new novel sees story subordinated to structure,
> with
> > the
> > significance of objects more important than human action.
> >
> >
> > Les Gommes, his 1953 debut novel, remains among his most
> celebrated
> > works and
> > tells the story of a murder committed by the detective who has
> come to
> > investigate it.
> >
> >
> > In 1958's La Jalousie (Jealousy), Robbe-Grillet writes of a man
> living
> > on a
> > banana plantation who suspects his wife of having an affair.
> >
> >
> > It was described in The New York Times Book Review as "a technical
>
> > masterpiece,
> > impeccably contrived".
> >
> >
> > But his novels were sometimes accused of resembling timetables or
>
> > inventories.
> >
> >
> > The author was also associated with the new wave of French cinema,
>
> > writing the
> > screenplay for Alain Resnais' Last Year at Marienbad and making

> > several films
> > under his own name.
> >
> >
> > Among his movies are 1963's L'Immortelle (The Immortal), 1966's
> > Trans-Europ-Express, and 1968's L'Homme Qui Ment (The Man Who
> Lies).
> >
> >
> > His last novel, Un Roman Sentimental (A Sentimental Novel), was
> > published in
> > 2007.
> >
> >
>
<<

464. **steve d. dalachinsky**
Re: Fwd: protest poems
Tue 19 Feb 2008

---

what is email to send protest poems to
On Mon, 18 Feb 2008 16:35:51 -0800 Catherine Daly <[redacted]>
writes:
> I know many of you are familiar with Ren and this project from WOMPO
> and
> Facebook, but... last week, my new workshop, Ron, and I all agreed
> it was a
> satirical age -- either we are all wrong or...
>
> Catherine
>
> P.S. I have not been reading the really excellent Pound discussion
> carefully, but -- there's a wonderful book I once read about Italian
> fascist
> art shows -- much earlier than official art shows in some other
> european
> countries which are not Italy -- how most every artist came because,
> sort of
> like the time share pitch, the fascist art show was the price one
> paid for
> an otherwise sponsored trip to Italy.
>
> Last time I will post about the protest poems project here, I
> promise.
> But I wanted to let everyone know that the the project will
> continue.
> The current compilation is online now www.protestpoems.org
>
> and a call for the next action is out - for the Tunisian comedian
> Hédi Ouled
> Baballah.
> Since he was arrested for satire, I am asking for satire.
>
> There is a sign up form on the website if you would like to be
> alerted for
> new calls.
>
> I know these are unedited compilations (a voice is a voice, and I

> don't
> think the people in prison care if it is off-key), so if you are
> concerned
> about wanting to use the poem elsewhere- I will send the poem to
> the
> diplomats, but leave it off the online compilation - using first
> letters or
> other spacers to indicate your participation.
>
> Please take the time to read about the project. I am sure most of us
> think
> that protest letters are a waste of time. But they aren't. I have
> two
> friends who can testify to that. If you link from "it has happened
> before",
> you can find their poems.
>
>
> alt godt,
> ren
>
>
>
> --
>
>
>
> please visit my websites:
>
> http://renpowell.com
>
>
> Babel Fruit Literary Journal
>
> org
>
>
>
>
>
>
>
>

>
>
> --
> All best,
> Catherine Daly
> [redacted]
>
>

↑ Index

465. **Barry Schwabsky**
Re: Alain Robbe-Grillet
Tue 19 Feb 2008

Robbe-Grillet and Godard did not collaborate, at least not on any film that was actually made. It would have been interesting if they had, precisely because everything about them seems entirely incompatible.

Robbe-Grillet's last film, Gradiva, was shown in London last year at the Serpentine Gallery as part of a weekend-long tribute to him. It was atrocious. At best, the plot was like something from a '50s B-movie melodrama a la Edgar Ulmer or Joseph H. Lewis, only with lots of extraneous scenes of misogynous sexual sadism piled on, and with a much clunkier and more conventional visual style. A sad conclusion to a great career.

----- Original Message ----
From: Aryanil Mukherjee <[redacted]>
To: [redacted]
Sent: Tuesday, 19 February, 2008 12:37:24 AM
Subject: Re: Alain Robbe-Grillet

Thanks for passing it on. Who would forget his marvellous screenplay Last Year At Marienbad done for Alain Resnais - perhaps, by far, the profoundest handling of the memory theme in cinema.

Didn't Robbe-Grillet work on several Godard projects too ?

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of ALDON L NIELSEN
Sent: Monday, February 18, 2008 4:26 PM
To: [redacted]
Subject: Alain Robbe-Grillet

[this sad news just in -- I met him once, briefly, in 1982 at Catholic University -- My favorite passage from his critical work:

"My novels have not been received, upon publication in France, with unanimous
enthusiasm . . . "]

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The writer's novels include Les Gommes and Le Voyeur Alain Robbe-Grillet, the French writer who pioneered the so-called "new novel" genre, has died at the age of 85.

He was best Known for his unorthodox narratives, but enjoyed success, with novels such as Les Gommes (The Erasers) and Le Voyeur still studied today.

He also worked in film, first as a scriptwriter and later as a director.

The novelist was admitted to the Caen University Hospital in France over the weekend for cardiac problems and died on Monday morning, officials said.

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The son of an engineer, he studied agricultural engineering and worked as a statistician and an agronomist before finding fame as a writer.

Murder

He developed the idea of the "nouveau roman" in a series of essays in the early
1960s.

Dispensing with traditional literary devices such as plot, narrative and chronology, the new novel sees story subordinated to structure, with the significance of objects more important than human action.

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2007.*

*<<

467. Adam Fieled
PFS Post: Larissa Shmailo
Tue 19 Feb 2008

Check out four dynamite new poems from NYC's Larissa Shmailo on PFS Post:

http://www.artrecess.blogspot.com

The next PFS Presents will take place at the Fall Cafe in Carroll Gardens, Brooklyn, on March 14, 7:30 pm, with Larissa Shmailo, Samantha Barrow, Rosanna Lee, and Adam Fieled.

Books!
"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox..org/ebk-af.pdf

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

↑ Index

468. Gabriel Gudding
pound & heteroglossia -- and the radio broadcasts
Tue 19 Feb 2008

Mike Heller's take on polyglossia in EP is akin to Bakhtin's thoughts on heteroglossia in novelized genres.

Upshot is, at least in Bakhtinian terms, Mike Heller is more right, CB less so: EP's work is not truly "polyvocal" in any fully Bakhtinian sense.

Bakhtin formulates heteroglossia as NOT just about many voices. It's a spectrum of many registers, a huge part of which is humor.

Bakhtin provides a list of descriptors for what is heteroglossia, insisting that heteroglossia is "permeated with laughter, humor, elements of self-parody." Those are elements sorely lacking in ep cantos. (This as found in "Epic and Novel: Toward a Methodology of the Study of the Novel," as found in a few places, but I'm looking at is in David Duff's edition of _Modern Genre Theory_).

More importantly EP's cantos reinforce rather than revise literariness and poeticalness -- and assert a national epic past and a national epic distance. Most importantly, they are the speech (or "a" speech) of official elite literary culture. They are not the speech of the "low," which is what MB says is a great part of dialogic heteroglossia as he formulates it.

MB also insists that tragedy was always a polyglot genre and that polyglossia always existed -- so merely containing many voices is NOT itself some kind of structural radicalism.

In short, /The Cantos/ are not poly- or heteroglossic.

But Pound's *radio broadcasts* are. It's in the radio broadcasts -- as texts -- that Pound becomes heteroglossic in a truly Bakhtinian sense. (I've only read them, not listened to them). His sick humor -- racist, murderous, paranoid, whackjobby, yet weirdly self-parodic -- really comes to the fore. If you can consider the radio speeches "permeated with laughter, humor, elements of self-parody," you can see them as more dialogically polyglossic in a Bakhtinian sense. This coupled with the fact that they are both oral and written "text."

Those who've read /The Cantos/, especially /The Pisan Cantos/, and who've not yet done so, might also read Leonard W. Doob's 1978 _Ezra Pound Speaking: Radio Speeches of WWII_ by Greenwood Press. It contains, as far as I know, the only collection in print of EP's war era speeches. The collection is not quite exhaustive, but almost all of them are there.

In appendix 4 Doob "in serious jest" describes the speeches as "The Poor Man's Cantos." These are in some ways the real footnotes to the Cantos, esp the Pisans.

Doob's appendices are interesting. Charts provide rough plot of his topics and types of persons/institutions mentioned.

There is a 22 page glossary and index of names.

It appears the only copies left new are hardbound.

Gabe
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

↑ Index

469. **Thomas savage**
Re: Alain Robbe-Grillet
Tue 19 Feb 2008

I was saddened to read of Robbe-Grillet's passing in today's NY Times. He was a hero of mine in my teens. I loved his early novels and films but lost interest in his work after he got involved with sadomasochistic content. I have no idea what his later work is like. Perhaps he returned to the "greatness" and rigor of his early work, both in novels and in film. Fortunately or unfortunately, I have no idea. Regards, Tom Savage

Barry Schwabsky <[redacted]> wrote: Robbe-Grillet and Godard did not collaborate, at least not on any film that was actually made. It would have been interesting if they had, precisely because everything about them seems entirely incompatible.

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paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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470. Bill Berkson
Berkson in Atlanta & New Orleans
Tue 19 Feb 2008

Bill Berkson
Readings & Workshops
February March 2008

Atlanta:

Friday, February 29, 8 pm
Emory University
Harris Hall Parlor

*

New Orleans:

Wednesday, March 5, 6 pm
Workshop/ Colloquium
5575 Woodlawn Place
([redacted])

Thursday, March 6, 8 pm
The Gold Mine Saloon
705 Dauphine Street
([redacted])

↑ Index

471. Halvard Johnson
Re: Alain Robbe-Grillet
Tue 19 Feb 2008

And was it in that novel or another that I encountered his exquisitely excruciating slo-mo description of a crowd of people moving through a passageway of the Metro?

Hal

Jay Billington Bulworth for President

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Feb 19, 2008, at 7:48 AM, Murat Nemet-Nejat wrote:

> *Barry,*
>
> *I remember the great effect *The Erasers* had on me when I first read it. I*
> *was in London at that time. It was with that novel I discovered how a disciplined depiction of physical object can capture traces of time (accumulation of different traces of dust in different places).*
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From: Aryanil Mukherjee <[redacted]>
To: [redacted]
Sent: Tuesday, 19 February, 2008 12:37:24 AM
Subject: Re: Alain Robbe-Grillet

Thanks for passing it on. Who would forget his marvellous screenplay
Last Year At Marienbad done for Alain Resnais - perhaps, by far, the
profoundest handling of the memory theme in cinema.

Didn't Robbe-Grillet work on several Godard projects too ?

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]
] On
Behalf Of ALDON L NIELSEN
Sent: Monday, February 18, 2008 4:26 PM
To: [redacted]
Subject: Alain Robbe-Grillet

[this sad news just in -- I met him once, briefly, in 1982 at
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"My novels have not been received, upon publication in France, with unanimous
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French writer Robbe-Grillet dies

The writer's novels include Les Gommes and Le Voyeur Alain Robbe-Grillet,
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The son of an engineer, he studied agricultural engineering and worked as
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Murder

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Dispensing with traditional literary devices such as plot, narrative and
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Les Gommes, his 1953 debut novel, remains among his most celebrated works and tells the story of a murder committed by the detective who has come to investigate it.

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It was described in The New York Times Book Review as "a technical masterpiece, impeccably contrived".

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>
> [redacted]

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473. Michael Kelleher
Literary Buffalo Newsletter 02.19.08-02.24.08
Tue 19 Feb 2008

LITERARY BUFFALO
02.19.08-02.24.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize, $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

EVENTS THIS WEEK

02.20.08

The Screening Room Café Poetry Series
Poet Lonnie B. Harrell & Musician Jason Gross (with special musical guest)
Wednesday, February 20, 7:30 p.m.
Open Mic Sign-up at 7:15 p.m.
The Screening Room Café, Northtown Plaza Business Center, 3131 Sheridan Dr.

02.21.08

Just Buffalo/Small Press Poetry Series
Christopher Fritton/Steven Zultanski
Poetry Reading/Performance
Thursday, February 21, 7 p.m.
Rust Belt Books, 202 Allen St.

&

Medaille College/The Write Thing Reading Series
Irving Feldman
Poetry Reading
Thursday, February 21, 7 p.m.
Library @ Huber Hall, Medaille Coll., 18 Agassiz Cir

&

new/reNEW
Anne Goldsmith/Carol Townsend
Poetry Reading
Thursday, February 21, 7 p.m.
Impact Gallery, Ste. 545, Tri-Main Ctr, 2495 Main

02.22.08

Exhibit X Fiction Series
Cris Mazza
Fiction Reading
Friday, February 22, 7 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

02.23.08

Just Buffalo Interdisciplinary Series Presents:
JUST FOLK
An evening of relaxed poetry and music presented in the peaceful back room of Rust Belt Books. Featuring poets Sandra Jardine, Sharon Amos, and Annette Daniels-Taylor, folk singer, guitarist, and writer John Brady, and with emcee Joyce Carolyn.
Saturday, February 23, 2008 at 8 p.m.
Rust Belt Books, 202 Allen St., Buffalo.
Admission is free.

02.24.08

Burchfield-Penney Poets and Writers
Ethan Paquin
Poetry Reading

Sunday, February 24, 2 p.m.
Burchfield-Penney Art Center, Buffalo State College

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

ALERT: The Writing Crit group will convene at Rust Belt Books on Wed. Feb. 20 at 7 p.m. to hear Lou Rera read from his new book. No group at the Market Arcade on that night. The next meeting of the JB Writer's Critique group will be the first Wednesday in March (March 5).

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

474. **steve d. dalachinsky**
Re: Alain Robbe-Grillet
Tue 19 Feb 2008

---

ala proust or??????
On Tue, 19 Feb 2008 08:48:03 -0500 Murat Nemet-Nejat <[redacted]>
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> >
> > [redacted]
> >
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>

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475. **Stephen Vincent**

Re: metaplagarism and Prose politics

Tue 19 Feb 2008

Dillon Westbrook <[redacted]> wrote: Is anybody following this plagiarism claim from Hillary Clinton.

Any Clinton claim re plagiarism is automatically going to be treated as suspect and self-serving.

On the larger level, I suggest to any of us that we take any line or phrase out of any of our poems, critical papers, whatever, and put that phrase into a "Google Search" and most claims of being "original" will go up in smoke (and sometime very interesting smoke in that Google will produce curious bed fellows, girls, children. parents, elders and non-tribal relatives - bordering on the ultimate poly-glossolalia. Of course. I am making this all up, but you can still try it and prove this speculation right, 'original' or wrong!)

Parenthetically, what is the name of the Bob Dylan song about the NY City poly-vocal politician who is able to campaign and mime the tastes, appetites and sounds of the various neighborhood ethnic groups?? Yes, the capacity to mime (or cut & paste) from other cultures may include a bunch of other power subtexts & agendas. Some of which may be genuinely respectful and full of delight and/or disturbance!

Stephen V
http://stephenvincent.net/blog/

Local news just ran footage of the Obama speech in question. The gist is a series of quotes of other campaign speeches, followed by the refrain "just words" ("'We hold these truths to be self-evident'... just words? "Ask not what your country can do for you'... just words?", etc). It turns out this bit of rhetoric was uttered by Patrick Duvall in 2006, according to their archive footage. Both, I take it, were defending themselves against claims that their rhetoric was empty.

So, if I follow right. There is meta-criticism of Obama's rhetoric (i.e. that it is 'merely rhetoric'), followed by Obama's meta-textual response (i.e. "are these words merely words") followed by the meta- critical point that the Obama speech was "plagarism", but not mentioning that it was plagarism of a speech made up mostly of other speeches.

Apparently, she governs not only in prose, but in critical prose.

Dillon

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476. Artifact Reading Series

Announcing Artifact Reading Series' return to a new East Bay venue

Tue 19 Feb 2008

Artifact Reading Series Announces a New Partnership With the Oakland Art Gallery

* *Artifact: a reading series of innovative writing, is pleased to announce that it will soon return from its hiatus in a new location at the Oakland Art Gallery. Centrally located in the hustle and bustle of downtown Oakland's Frank H. Ogawa Plaza, the Oakland Art Gallery provides a vital site for national and regional envelope-pushing visual artists to display work ranging from painting and sculpture to video and new media. The writers Artifact has hosted--who range from post-Language writers like Juliana Spahr and Lisa Robertson to New Narrative writers like Robert Gluck and Dodie Bellamy--are certainly no strangers to unknown aesthetic territory, and this shared aesthetic, as well as the beauty of the space itself, makes the Oakland Art Gallery an ideal venue for hosting Artifact's textual experiments. This partnership will have its official kick off on March 22nd, 2008, with a reading by David Buuck, Craig Perez, and Leslie Scalapino.

Artifact began in San Francisco's Mission District on November 20, 2004, in the living room of longtime friends and writers Melissa Benham and Chana Morgenstern. Recognizing a need for a new experimental poetry and prose venue, they began the Artifact Reading Series, which quickly became a vital social and artistic gathering spot for many Bay Area writers. Since then, the

reading series has garnered praise in a number of newspaper and magazine articles. Venus Zine called it a "place for renegade literature," and Michelle Tea, writing in the San Francisco Bay Guardian, wrote that the series hearkens back to the "cozy salons of yore." Artifact maintains a partnership with Hooke Press (www.hookepress.com), which publishes chapbooks of "poetry, criticism, theory, writing, and ephemera" by past Artifact readers and other innovative writers, as well as Digital Artifact (www.digitalartifactmagazine.com), an online journal interrogating narrative in contemporary culture through fiction, criticism, experimental prose, and web-based audio-visual work.

Artifact is a Member of the Intersection Incubator, a program of Intersection for the Arts (www.theintersection.org) providing fiscal sponsorship, incubation and consulting services to artists. **

--
Artifact Reading Series
Artifact Press
Digital Artifact

www.artifactsf.org
www.artifactseries.blogspot.com
www.digitalartifactmagazine.com

Artifact is a Member of the Intersection for the Arts Incubator Program

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477. Tony Trigilio
Tomorrow: Danielle Pafunda, Columbia College Chicago
Tue 19 Feb 2008

DANIELLE PAFUNDA LECTURE:
"Stunt Doubles, Companion Species, and the Lyric"

Wednesday, February 20, 2008 (5:30 p.m.)
Columbia College Chicago
Music Center Concert Hall
1014 South Michigan Avenue

Free and open to the public
For more information, call [redacted]

DANIELLE PAFUNDA is the Spring 2008 Visiting Poet-in-Residence at Columbia College Chicago. She is the author of two poetry collections, MY ZORBA (Bloof Books, 2008) and PRETTY YOUNG THING (Soft Skull Press, 2005), and the forthcoming chapbook A PRIMER FOR CYBORGS: THE CORPSE (Whole Coconut). She has been anthologized in the 2004, 2006, and 2007

editions of BEST AMERICAN POETRY, as well as in NOT FOR MOTHERS ONLY: CONTEMPORARY POETS ON CHILD-GETTING AND CHILD-REARING (Fence Books, 2007) and WOMEN POETS ON MENTORSHIP: EFFORTS AND AFFECTIONS (University of Iowa, 2008). Poetry, reviews, and essays appear in such publications as ACTION YES, CONJUNCTIONS, TRIQUARTERLY, and the GEORGIA REVIEW. She received a BA from Bard College, MFA in Poetry from New School University, and is currently a doctoral candidate in the University of Georgia Creative Writing Program. She is co-editor of the longstanding online literary journal LA PETITE ZINE, and a contributing curator at the new DELIRIOUS HEM. Her teaching and scholarly interests include 20th century American poetry, experimental poetry, gender theory, cultural and biocultural studies.

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478. Danny Snelson
Re: Alain Robbe-Grillet
Tue 19 Feb 2008

Thank you for this anecdote Barry. This is the Robbe-Grillet I admire too -- amazing how translational barriers reconfigure a character like Robbe-Grillet so entirely into the American context. Like Graham, Vito Acconci recently wrote (in the new intro for his the 0 to 9 reprint put out by Ugly Duckling Presse) that he considered himself sort of the Robbe-Grillet to Bernadette Mayer's Sarraute!!! The crossover from the new novel into the minimal / conceptual arts scene in New York in the 60s is really fascinating to me. In this way, I can't help but read (& I'd argue one might well read) Jealousy<http://mydearcountess.blogspot.com/2007/09/alain-robbe-grillet-jealousy-window-is.html>(still my favorite, why no mention of this title around?), The Erasers, Djinn (tho later) & even the autobiographical Ghosts in the Mirror in company with the conceptual writing projects like those of Graham and Acconci in the 60s/70s. Perverse, but I think productive.

Also yes, I hear Catherine is still entertains as dominatrix. World renowned. In digging these passageways I would recommend her fantastic erotic text The Image (written under the alias Jean de Berg -- interestingly, a figure that plays prominent in Robbe-Grillet's collaboration with Rauschenberg). Recently, in an autobiographical work, Catherine admitted that Robbe-Grillet wrote the introduction to this work under the (fittingly unprovable at the time!) pseudonym Pauline Reage!

I blogged around this idea once<http://jhenrychunko.blogspot.com/search/label/catherine%20robbe-

grillet>(&along
some bondage side-tracks).

On Feb 20, 2008 12:48 AM, Barry Schwabsky <[redacted]> wrote:

> *Yes, his early novels are amazing, as is L'Annee derniere a Marienbad. Incidentally, as part of that same weekend, there was a sort of symposium where various artists were called upon to speak about Robbe-Grillet and his influence on their work, and Robbe-Grillet was supposed to speak and answer their questions. Everything was going fine until the senior figure among the artists, Dan Graham, started talking about how, back in the '60s, for the New York artists, French writing was their ideal, their favorite critic was Roland Barthes, and of course in part through Barthes they came to the nouveau roman, which totally inspired them, they read all of them....and then he added, "Of course, I preferred Michel Butor!" Well, you should have seen Robbe-Grillet's eyebrows go up when his translator passed that on to him. From then on in, everything Dan said made Robbe-Grillet angrier and angrier, even the most anodyne things, and finally Robbe-Grillet stormed off.*
> *I once met his wife, now widow, Catherine. She was (maybe still is) a famous dominatrix.*
>
> *----- Original Message ----*
> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, 19 February, 2008 1:48:03 PM*
> *Subject: Re: Alain Robbe-Grillet*
>
> *Barry,*
>
> *I remember the great effect *The Erasers* had on me when I first read it. I*
> *was in London at that time. It was with that novel I discovered how a disciplined depiction of physical object can capture traces of time (accumulation of different traces of dust in different places).*
>
> *Ciao,*
>
> *Murat*
>
> *On Feb 19, 2008 5:40 AM, Barry Schwabsky <[redacted]> wrote:*
>
> *Robbe-Grillet and Godard did not collaborate, at least not on any film that was actually made. It would have been interesting if they had, precisely because everything about them seems entirely incompatible.*
>
> *Robbe-Grillet's last film, Gradiva, was shown in London last year at the*

Serpentine Gallery as part of a weekend-long tribute to him. It was atrocious. At best, the plot was like something from a '50s B-movie melodrama a la Edgar Ulmer or Joseph H. Lewis, only with lots of extraneous
scenes of misogynous sexual sadism piled on, and with a much clunkier and
more conventional visual style. A sad conclusion to a great career.

----- Original Message ----
From: Aryanil Mukherjee <[redacted]>
To: [redacted]
Sent: Tuesday, 19 February, 2008 12:37:24 AM
Subject: Re: Alain Robbe-Grillet

Thanks for passing it on. Who would forget his marvellous screenplay Last Year At Marienbad done for Alain Resnais - perhaps, by far, the profoundest handling of the memory theme in cinema.

Didn't Robbe-Grillet work on several Godard projects too ?

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On
Behalf Of ALDON L NIELSEN
Sent: Monday, February 18, 2008 4:26 PM
To: [redacted]
Subject: Alain Robbe-Grillet

[this sad news just in -- I met him once, briefly, in 1982 at Catholic University -- My favorite passage from his critical work:

"My novels have not been received, upon publication in France, with unanimous
enthusiasm . . . "]

French writer Robbe-Grillet dies

The writer's novels include Les Gommes and Le Voyeur Alain Robbe-Grillet, the French writer who pioneered the so-called "new novel" genre, has died at the age of 85.

He was best Known for his unorthodox narratives, but enjoyed success, with novels such as Les Gommes (The Erasers) and Le Voyeur still studied today.

He also worked in film, first as a scriptwriter and later as a director.

The novelist was admitted to the Caen University Hospital in France over the weekend for cardiac problems and died on Monday morning, officials said.

Robbe-Grillet was born on 18 August, 1922, in Brest, western France.

The son of an engineer, he studied agricultural engineering and worked as a statistician and an agronomist before finding fame as a writer.

Murder

He developed the idea of the "nouveau roman" in a series of essays in the early 1960s.

Dispensing with traditional literary devices such as plot, narrative and chronology, the new novel sees story subordinated to structure, with the significance of objects more important than human action.

Les Gommes, his 1953 debut novel, remains among his most celebrated works

and
tells the story of a murder committed by the detective who has come to investigate it.

In 1958's La Jalousie (Jealousy), Robbe-Grillet writes of a man living on
a
banana plantation who suspects his wife of having an affair.

It was described in The New York Times Book Review as "a technical masterpiece,
impeccably contrived".

But his novels were sometimes accused of resembling timetables or inventories.

The author was also associated with the new wave of French cinema, writing
the
screenplay for Alain Resnais' Last Year at Marienbad and making several films
under his own name.

Among his movies are 1963's L'Immortelle (The Immortal), 1966's Trans-Europ-Express, and 1968's L'Homme Qui Ment (The Man Who Lies).

His last novel, Un Roman Sentimental (A Sentimental Novel), was published
in
2007.

*<<

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

↑ Index

479. **mIEKAL aND**
Re: metaplagarism and Prose politics
Tue 19 Feb 2008

http://www.google.com/search?client=safari&rls=en&q=Paracelsus+finger+thy+neighbor+contemptuously+only+to+thrash+%26+became+reinventered+or +a+natural+hopeless,+rats+knowing+without+stands.&ie=UTF-8&oe=UTF-8

On Feb 19, 2008, at 11:27 AM, Stephen Vincent wrote:

> *On the larger level, I suggest to any of us that we take any line or phrase out of any of our poems, critical papers, whatever, and put that phrase into a "Google Search" and most claims of being "original" will go up in smoke (and sometime very interesting smoke in that Google will produce curious bed fellows, girls, children. parents, elders and non-tribal relatives - bordering on the ultimate poly-glossolalia.*

↑ Index

480. **Mark Weiss**
Re: metaplagarism and Prose politics
Tue 19 Feb 2008

You are aware that Obama has admitted it and said he should have given credit? It was a headline yesterday, hard to miss.

Unlikely that, if he gets the nomination, he'll look like a boy scout when the Republicans are finished with him.

Mark

At 12:27 PM 2/19/2008, you wrote:
>Dillon Westbrook <[redacted]> wrote: Is anybody following
>this plagiarism claim from Hillary Clinton.
>

> Any Clinton claim re plagiarism is automatically going to be
> treated as suspect and self-serving.
>
> On the larger level, I suggest to any of us that we take any line
> or phrase out of any of our poems, critical papers, whatever, and
> put that phrase into a "Google Search" and most claims of being
> "original" will go up in smoke (and sometime very interesting smoke
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> parents, elders and non-tribal relatives - bordering on the
> ultimate poly-glossolalia. Of course. I am making this all up, but
> you can still try it and prove this speculation right, 'original' or wrong!)
>
> Parenthetically, what is the name of the Bob Dylan song about the
> NY City poly-vocal politician who is able to campaign and mime the
> tastes, appetites and sounds of the various neighborhood ethnic
> groups?? Yes, the capacity to mime (or cut & paste) from other
> cultures may include a bunch of other power subtexts & agendas.
> Some of which may be genuinely respectful and full of delight
> and/or disturbance!
>
> Stephen V
> http://stephenvincent.net/blog/
>
>
>
> Local
>news just ran footage of the Obama speech in question. The gist is a
>series of quotes of other campaign speeches, followed by the refrain
>"just words" ("'We hold these truths to be self-evident'... just
>words? "Ask not what your country can do for you'... just words?",
>etc). It turns out this bit of rhetoric was uttered by Patrick Duvall
>in 2006, according to their archive footage. Both, I take it, were
>defending themselves against claims that their rhetoric was empty.
>
>So, if I follow right. There is meta-criticism of Obama's rhetoric
>(i.e. that it is 'merely rhetoric'), followed by Obama's meta-textual
>response (i.e. "are these words merely words") followed by the meta-
>critical point that the Obama speech was "plagarism", but not
>mentioning that it was plagarism of a speech made up mostly of other
>speeches.
>
>Apparently, she governs not only in prose, but in critical prose.

>
>
>Dillon

↑ Index

481. **ALDON L NIELSEN**
Re: metaplagarism and Prose politics
Tue 19 Feb 2008

---

and yet, none of the people yammering about this on television think for a minute that Obama should have credited the source of the several quotations he and Patrick were both using ----

On Tue, Feb 19, 2008 07:02 PM, Mark Weiss <[redacted]> wrote:

> *You are aware that Obama has admitted it and said he should have given credit? It was a headline yesterday, hard to miss.*
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> *Unlikely that, if he gets the nomination, he'll look like a boy scout when the Republicans are finished with him.*
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> *speeches.*
>
> *Apparently, she governs not only in prose, but in critical prose.*
>
> *Dillon*

<<

[redacted]

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482. **UbuWeb**

UBUWEB :: Featured Resources Feb 2008 - Alan Licht & Bettina Funcke

Tue 19 Feb 2008

Featured Resources:
February 2008
Selected by Alan Licht

1. Derek Bailey Interview by Henry Kaiser
http://www.ubu.com/sound/bailey.html

2. Richard Foreman MP3 loops from Now That Communism Is Dead My Life Feels Empty http://www.ubu.com/sound/foreman.html

3. Bruce Nauman "Record"
http://www.ubu.com/sound/nauman.html

4. bpNichol -- all sound works
http://www.ubu.com/sound/nichol.html

5. Cornelius Cardew "Stockhausen Serves Imperialism"
http://www.ubu.com/historical/cardew/index.html

6. Philip Guston/Clark Coolidge "Poor Richard"
http://www.ubu.com/historical/guston/guston_nixon.html

7. Lou Reed "the View from the Bandstand"
http://www.ubu.com/aspen/aspen3/bandstand.html

8. Jack Smith "Buzzards Over Baghdad"
http://www.ubu.com/aspen/aspen3/flipbook.html

9. Richard Meltzer "Barbara Mauritz: Music Box"
http://www.ubu.com/concept/meltzer_music.html

10. Adrian Piper "Untitled 1968"
http://www.ubu.com/concept/piper_68.html

Over the past two decades, guitarist Alan Licht has worked with a veritable who's who of the experimental world. He has released five albums of compositions for tape and solo guitar, and his sound and video installations have been exhibited in the U.S. and Europe. His new book "Sound Art: Beyond Music, Between Media, the first extensive survey of the genre in English, was published by Rizzol"i in fall 2007.

Featured Resources:
February 2008
Selected by Bettina Funcke

1. Harun Farocki, Inextinguishable Fire (1969)
http://www.ubu.com/film/farocki_inex.html
and
How to Live in the German Federal Republic (1986)
http://www.ubu.com/film/farocki_leben.html

2. UbuWeb Hall of Shame
http://www.ubu.com/resources/shame.html

3. Robert Frank, Energy and How to Get It (1981)
http://www.ubu.com/film/frank.html

4. J. G. Ballard, Shanghai Jim (1991)
http://www.ubu.com/film/ballard.html

5. Pandit Pran Nath Ragas of Morning and Night (1968)
http://www.ubu.com/sound/nath.html

6. Hrabanus Marus De adoratione crucis ab opifice / De Laudibus Sanctae Crucis Augsburg
(ca. 845)
http://www.ubu.com/historical/early/early01.html

7. Jacques Lacan, Television (1973)
http://www.ubu.com/film/lacan.html

8. Joan Jonas "The Anchor Stone" (1988)
http://ubu.artmob.ca/sound/artist_tellus/Tellus-21-Artists_15_jonas.mp3

9. Inuit Throat Singing, from Ethnopoetics
http://www.ubu.com/ethno/soundings/inuit.html

10. Assorted Street Posters (1985-present) from Outsiders
http://www.ubu.com/outsiders/ass.html

Bettina Funcke is the Senior U.S. Editor of Parkett Magazine.

UbuWeb
http://ubu.com

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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483. **steve d. dalachinsky**
Re: Alain Robbe-Grillet
Wed 20 Feb 2008

---

he spoke very good english i wonder why he needed the translator to tell him what graham said
On Wed, 20 Feb 2008 04:44:12 +0900 Danny Snelson
<[redacted]> writes:
> Thank you for this anecdote Barry. This is the Robbe-Grillet I admire
> too --
> amazing how translational barriers reconfigure a character like
> Robbe-Grillet so entirely into the American context. Like Graham,
> Vito
> Acconci recently wrote (in the new intro for his the 0 to 9 reprint
> put out
> by Ugly Duckling Presse) that he considered himself sort of the
> Robbe-Grillet to Bernadette Mayer's Sarraute!!! The crossover from
> the new
> novel into the minimal / conceptual arts scene in New York in the
> 60s is
> really fascinating to me. In this way, I can't help but read (& I'd
> argue
> one might well read)
>
Jealousy<http://mydearcountess.blogspot.com/2007/09/alain-robbe-grillet-jealousy-window-is.html>(still
> my favorite, why no mention of this title around?), The Erasers,
> Djinn (tho later) & even the autobiographical Ghosts in the Mirror
> in
> company with the conceptual writing projects like those of Graham
> and
> Acconci in the 60s/70s. Perverse, but I think productive.
>
> Also yes, I hear Catherine is still entertains as dominatrix. World
> renowned. In digging these passageways I would recommend her
> fantastic
> erotic text The Image (written under the alias Jean de Berg --
> interestingly, a figure that plays prominent in Robbe-Grillet's
> collaboration with Rauschenberg). Recently, in an autobiographical
> work,
> Catherine admitted that Robbe-Grillet wrote the introduction to this
> work

> under the (fittingly unprovable at the time!) pseudonym Pauline
> Reage!
>
> I blogged around this idea
>
once<http://jhenrychunko.blogspot.com/search/label/catherine%20robbe-grillet>(&along
> some bondage side-tracks).
>
>
> On Feb 20, 2008 12:48 AM, Barry Schwabsky
> <[redacted]>
> wrote:
>
> > Yes, his early novels are amazing, as is L'Annee derniere a
> Marienbad.
> > Incidentally, as part of that same weekend, there was a sort of
> symposium
> > where various artists were called upon to speak about
> Robbe-Grillet and his
> > influence on their work, and Robbe-Grillet was supposed to speak
> and answer
> > their questions. Everything was going fine until the senior figure
> among the
> > artists, Dan Graham, started talking about how, back in the '60s,
> for the
> > New York artists, French writing was their ideal, their favorite
> critic was
> > Roland Barthes, and of course in part through Barthes they came to
> the
> > nouveau roman, which totally inspired them, they read all of
> them....and
> > then he added, "Of course, I preferred Michel Butor!" Well, you
> should have
> > seen Robbe-Grillet's eyebrows go up when his translator passed
> that on to
> > him. From then on in, everything Dan said made Robbe-Grillet
> angrier and
> > angrier, even the most anodyne things, and finally Robbe-Grillet
> stormed
> > off.
> > I once met his wife, now widow, Catherine. She was (maybe still

> is) a
> > famous dominatrix.
> >
> > ----- Original Message ----
> > From: Murat Nemet-Nejat <[redacted]>
> > To: [redacted]
> > Sent: Tuesday, 19 February, 2008 1:48:03 PM
> > Subject: Re: Alain Robbe-Grillet
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> > > profoundest handling of the memory theme in cinema.
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> > > Didn't Robbe-Grillet work on several Godard projects too ?
> > >
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> > > Murder
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> > >
> > >
> > >
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>
<<

> > > paradox at the heart of speech.
> > > --Robert Kelly
> > >
> > > Sailing the blogosphere at: http://heatstrings.blogspot.com/
> > >
> > > Aldon L. Nielsen
> > > Kelly Professor of American Literature
> > > The Pennsylvania State University
> > > 116 Burrowes
> > > University Park, PA 16802-6200
> > >
> > > [redacted]
> > >
> >
>
>

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484. **Dillon Westbrook**
Re: metaplagarism and Prose politics
Wed 20 Feb 2008

But what, precisely, was he supposed to say: "As Patrick Duvall said, quoting Thomas Jefferson, and I quote..." It just seems really hard to represent that level of nested quotations in oratory. Could be a new form though- the fully cited and annotated campaign speech.

Agreed, the GOP will probably have a veritable army of copy-editors on his ass. That is, if they don't just assasinate him like every African-American over fifty that I talk thinks they are going to.

Dillon

On Feb 19, 2008, at 4:02 PM, Mark Weiss wrote:

> *You are aware that Obama has admitted it and said he should have given credit? It was a headline yesterday, hard to miss.*
>
> *Unlikely that, if he gets the nomination, he'll look like a boy scout when the Republicans are finished with him.*
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http://stephenvincent.net/blog/

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Apparently, she governs not only in prose, but in critical prose.

Dillon

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485. **steve d. dalachinsky**
Re: "Letters cast".. Cabri-Chirot
Wed 20 Feb 2008

---

wow i read this late was saddam hung when???
On Sun, 17 Feb 2008 12:55:47 -0800 amy king <[redacted]>
writes:
> David and Chris,
>
> This kind of 'criticism' feels a bit opportunistic and pointless ...
> first, who stopped their day short when Saddam Hussein was,
> unbeknownst to the American public, hanged? I didn't even hear
> about it until the nightly news. Should I have foreseen the event
> and stopped teaching my Writing Poetry class earlier that evening?
>
>
>
> Second, the quote from the MLA event does not exclude the kind of
> inquiry Bernstein outlines in "Pounding Fascism" -- he did not say,
> "We will not teach students to consider the sociological and
> historical effects on poetry or vice versa." What he did say is
> something that is taught in most basic poetry courses, which is that
> we will study poems as works of art ("art" certainly does not
> exclude considerations of the influence of history and sociology),
> and we will not teach students to 'extract sociological
> information,' as in, we're not mining poems for facts
> ("information") and throwing the stylized husks away, but rather
> something more complex: we'll study how poems function, create and
> sell what they seem to sell, how artifice illicits/solicits
> emotional and intellectual response, etc. Nice mining for that
> quote though ...
>
> What I find more compelling about this kind of reaching 'argument'
> is its frequency and that it seems to appear whenever Bernstein is
> mentioned as though he is some kind of pariah to be dealt blows on
> appearance alone ... I'd really like to know what it is about
> Language Poetry (I'm assuming this is an associative response) that
> is so threatening that a) everything he has written is blanketly
> stamped with disapproval and b) the mere mention of the man conjures
> an aggressive affront worthy of a murderer. I should note that
> those who react to the mere mention of his name usually tend to be a
> rotating few. But the vehemence ... it astounds me. Usually when I

> don't agree with someone's politics and/or poetry, I say I don't
> like it, I might even go so far as to not like them and dismiss the
> entire package -- but I don't assume the attack position if they
> walk into the room, reach for the fact that he sneezed and then read
> it as an insult to validate my
> punch. My experiences with Bernstein (studied with him, but
> moreover, read his books) have revealed a generous spirit -- he has
> promoted poets of all kinds of flavors and styles, he allows for a
> wide range of ideas and discourse in his classroom as an educator,
> he has given poets this platform to voice their opinions, disagree,
> including criticism of his own work -- but some of that criticism
> has extended to him as a person, and that's the part I don't get.
> He has maintained this forum for many years now where I likely would
> have buckled. So really, I guess I'm just wondering about the
> handful of poets here who go beyond criticizing his work to
> transparently misconstrue and attack him in a way that really speaks
> to the attackers' desires ...
>
> Amy
>
> _____
>
>
>
>
>
> Blog
>
>
>
> http://www.amyking.org/blog
>
>
>
> Faculty Page
>
>
>
> http://faculty.ncc.edu/kinga
>
>
>

> ----- Original Message ----
> From: Chris Stroffolino <[redacted]>
> To: [redacted]
> Sent: Sunday, February 17, 2008 1:32:08 PM
> Subject: Re: "Letters cast".. Cabri-Chirot
> Dear
> David--
>
> Who
> wrote
> this
> article?
> The
> idea
> that
> 60
> American
> poets
> celebrated Dr.
> Perloff becoming
> the
> new
> MLA
> President
> (with
> CB
> as
> their
> spokesperson)
> in
> the
> wake of
> Hussein's
> murder
> is.....interesting. A
> better
> word
> than
> interesting?
> Hilarious?
> Scary?
> Absurd?

> Sneaping? Is
> the
> analogy
> accurate?
> In
> a
> way
> no,
> but
> in
> a
> way
> yes---
>
> Against
> the
> backdrop
> of
> the
> severed
> Hussein
> head,
> there's
> Haliburton/blackwater
> regime and
> Marjorie
> Perloff. (as
> if
> the
> old
> MLA
> "cultural
> studies"
> regimes
> were
> like
> Hussein)...
>
> Of
> course,
> if
> CB

> is
> to
> be
> believed,
> I'm
> just
> writing
> about
> 29 December
> 2006 as
> a
> "Work
> of
> Art,"
> here,
> and
> not
> trying
> to
> "extract
> sociological
> or historical
> information
> from"
> it--
>
> Yet,
> even
> though
> the
> Dead
> Saddam
> image's
> cultural
> relevance
> may
> be tangential
> to
> the
> main
> point
> of

> this
> article, and
> to
> the
> politics
> of
> the
> MLA
> (and
> was
> used
> by
> Bush
> et
> al
> to
> 'wag the
> dog'
> for
> Iraqis
> and
> Americans), if
> we
> consider
> this
> article
> a
> 'work
> of
> art,'
> it
> becomes
> an
> effective journalistic
> device....
>
>
>
>
>
>
>

>
_____
_____
> Looking for last minute shopping deals?
> Find them fast with Yahoo! Search.
> http://tools.search.yahoo.com/newsearch/category.php?category=shopping
>
>

↑ Index

486. Pam Brown
calling C.A. Conrad
Wed 20 Feb 2008

Hello out there,
Dear C.A. Conrad,

Could you please email me backchannel
[redacted]

Thanks,
Pam

_____

Blog : http://thedeletions.blogspot.com/
Web site : Pam Brown - http://www.geocities.com/p.brown/
Associate editor : Jacket - http://jacketmagazine.com/

_____

Get the name you always wanted with the new y7mail email address.
www.yahoo7.com.au/y7mail

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487. Barry Schwabsky
Re: metaplagarism and Prose politics
Wed 20 Feb 2008

I think Maureen Dowd pretty much sums it up:
http://www.nytimes.com/2008/02/20/opinion/20dowd.html?th&emc=th

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From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Wednesday, 20 February, 2008 12:02:00 AM
Subject: Re: metaplagarism and Prose politics

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Unlikely that, if he gets the nomination, he'll look like a boy scout when the Republicans are finished with him.

Mark

At 12:27 PM 2/19/2008, you wrote:
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>this plagiarism claim from Hillary Clinton.
>
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> treated as suspect and self-serving.
>
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> or phrase out of any of our poems, critical papers, whatever, and
> put that phrase into a "Google Search" and most claims of being
> "original" will go up in smoke (and sometime very interesting smoke
> in that Google will produce curious bed fellows, girls, children.
> parents, elders and non-tribal relatives - bordering on the
> ultimate poly-glossolalia. Of course. I am making this all up, but
> you can still try it and prove this speculation right, 'original' or wrong!)
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> Parenthetically, what is the name of the Bob Dylan song about the
> NY City poly-vocal politician who is able to campaign and mime the
> tastes, appetites and sounds of the various neighborhood ethnic
> groups?? Yes, the capacity to mime (or cut & paste) from other
> cultures may include a bunch of other power subtexts & agendas.
> Some of which may be genuinely respectful and full of delight
> and/or disturbance!
>
> Stephen V
> http://stephenvincent.net/blog/
>
>
>
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>news just ran footage of the Obama speech in question. The gist is a
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>mentioning that it was plagarism of a speech made up mostly of other
>speeches.
>
>Apparently, she governs not only in prose, but in critical prose.
>
>
>Dillon

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488. **Douglas Manson**

Re: metaplagarism and Prose politics

Wed 20 Feb 2008

Re: the Bob Dylan lyric is from the song "I Shall Be Free" The full verse from "The Freewheeling Bob Dylan" is:

Now, the man on the stand he wants my vote
He's a-runnin' for office on a ballot note
He's out there preachin' in' front of the steeple
Tellin' me he loves all kinds of people.
He's eatin' bagels, he's eatin' pizzas, he's eatin' chitlins.

He never sings the last line that's printed in the Bob Dylan Lyrics book:

He's eatin' bullshit.

Instead he would make this wild disgusted sort of "whe---eww!" sound, which has a similar connotation--but is noteworthy because its a "swallowed" lyric.

There's other versions, such as "I Shall Be Free No. 10" on "Another Side of Bob Dylan" with this verse:

Now, I'm liberal, but to a degree
I want ev'rybody to be free
But if you think that I'll let Barry Goldwater
Move in next door and marry my daughter
You must think I'm crazy!
I wouldn't let him do it for all the farms in Cuba.

This lyric is curious because Dylan mentions his admiration for Goldwater in the recent _Chronicles_ book, even though,.for some reason, & I know I'm crazy, I keep thinking he means Paul Wellstone. I like the way he turns the tables on a lot of racist rhetoric in these lines, switches the code. He did it once, he can do it again.

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> *http://stephenvincent.net/blog/*
>
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>
> *Apparently, she governs not only in prose, but in critical prose.*
>
> *Dillon*

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489. **Thomas Devaney**

Stewart, Devaney & Briante at READING BTWN A&B -- 2/25

Wed 20 Feb 2008

SUSAN STEWART
THOMAS DEVANEY
and
SUSAN BRIANTE

Will read poems and recent work
at the
READING BETWEEN A&B series

11th Street Bar
510 E. 11th Street
Between Avenues A & B,
on Monday February 25th at 7:30 PM

ABOUT THE SERIES: Over the past eight years, the Reading Between A and B has bought together more than 400 established and emerging poets from diverse backgrounds. See www.readab.com for poems and upcoming readings. For more information -- http://www.readab.com/index.html

----- Forwarded message from Thomas Devaney <[redacted]> -----
Date: Wed, 20 Feb 2008 09:37:28 -0500
From: Thomas Devaney <[redacted]>
Subject: Stewart, Devaney, & Briante at READING BTWN A&B -- 2/25
To: [redacted]

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THOMAS DEVANEY
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SUSAN BRIANTE

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----- End forwarded message -----

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490. Tom Orange
pound & heteroglossia -- and the radio broadcasts
Wed 20 Feb 2008

---

my sense is that almost all of them are NOT there and that doob selected no more than a third of the total for his edition. as i wrote a while back:

"the finding aid for the beinecke library's pound collection lists 492 folders with radio speeches. this does not mean 492 discrete speeches as some are undoubtedly duplicates. there's also a folder titled "300 radiodiscorzi" (sounds so much better in italian), possibly a table of contents for an italian edition that pound wanted to publish. in any case, the 105 speeches doob printed in ezra pound speaking are likely only 1/3 or less of the total extant radio speeches." <http://heuriskein.blogspot.com/2006/03/antheil-pound-etc.html>

to be exact, the finding aid <http://webtext.library.yale.edu/xml2html/beinecke.pound1.con.html#SIV> lists them as "Radio Articles A-Z" (Box 128 Folder 5312 thru Box 134 Folder 5804)

tom orange

> *----------*
>
> *Date: Tue, 19 Feb 2008 09:12:29 -0600*
> *From: Gabriel Gudding <[redacted]>*
> *Subject: pound & heteroglossia -- and the radio broadcasts*
>
> *[...]*
>
> *Those who've read /The Cantos/, especially /The Pisan Cantos/, and who've not yet done so, might also read Leonard W. Doob's 1978 _Ezra Pound Speaking: Radio Speeches of WWII_ by Greenwood Press. It contains, as far as I know, the only collection in print of EP's war era speeches. The collection is not quite exhaustive, but almost all of them are there.*

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491. **Gabriel Gudding**
Re: rePound / fascist poetics
Wed 20 Feb 2008

Murat,

The answers to your questions are available already in my posts. The original post was a response to a notification from the MLA publications committee about the new Pound volume. No I do not want to "stop teaching American poetry after Emerson and Whitman." The how and why of the kind of pedagogy I've adopted is amply explained in my previous posts.

Alison,

I do not "condemn" EP as an abomination. But instead *teach* EP as an abomination -- in the technical, not euphemistic, sense of the word: as something in part ominously constructed of hatred and disgust that in turn

inspires hatred and disgust to the point of ethical confusion. A pedagogical approach to Pound as a case study through which to teach the sociology of consecration and the canonizing function -- is not aberrant nor incorrect, just another way to approach literature. So, for I think the 5th time: no condemnation or dismissal.

Kenneth,

A public apology to accompany the backchannel apology to you about the presumptuous tone of my reply about your student: I regretted that post as soon as it left my send button.

Best,

Gabe

Murat wrote: <<Gabe, what was the exact purpose of your original post which I think started these discussions. Do you want to stop teaching American poetry after Emerson and Whitman? Do you really think there was a conscious conspiracy to "canonize" Pound as a male chauvinist, phallic icon? Is it not rather that a number of poets, some of them quite different, were instinctively drawn to him....>>

Alison wrote:

<<you condemn Pound as an ABOMINATION, and it made me smile when you so misunderstood my use of "prophecy" (which I used thoughtlessly in the most banal way possible)....>>

--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

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492. **Jim Andrews**
Re: rePound
Wed 20 Feb 2008

> *As for Charles's claim that the collage structure is basically democratic (therefore, as a creator Pound not a fascist): I can see how the collage structure of *The Cantos* has something to do with the liberating, opening impact of Pound as a poet, though I do not thing it is nearly the only thing. But I do not think a poetic form does, can contain a political stance per se. It can function very differently, with different social impacts, in the hands of different poets. Let me give a recent example: the flarf practice of harvesting words and references from the web for*

> *ironical/poetical purposes is utterly within the framework of*
> *collage (also*
> *quite Poundian). But this decoupling of references from their autonomous*
> *place and existence (withlittle awarness that this is being done)*
> *is deeply*
> *exploitative, offensive to me.*

Can you please be more specific, Murat? It sounds sort of like you find collage in general exploitative and offenseive. I expect that isn't what you mean.

Certainly collage (whether visual, wordular, or sonic) *can* be exploitative and offensive. But it seems to me necessarily a case-by-case issue rather than being able to tag an entire genre or method (or whatever) as inherantly exploitative and offensive. I expect this isn't what you meant to do.

ja
http://vispo.com

↑ Index

493. **Stephen Vincent**
Re: metaplagarism and Prose politics
Wed 20 Feb 2008

Thanks, Doug. I am glad you picked up and ran with this Dylan piece! At least Obama does not seem to be super slippery,or hypocritical about his choice of "covers" - an editorialist was joking about Obama as the first Presidential candidate to do 'covers' for other peoples songs, words. Why not if they are good choices? A little credit helps. (Help if I remembered the name of the editorial writer, too, for his 'concept.') I like the rap producer - who did not claim to be a singer - but has become a Utube success by just reciting Obama's speeches with to a rap sound back track. Loop-de-loo! Everybody seems to be getting into it. The restoration of speech, taking it back from the "arrogant, paranoid pre-emptive 'my way or the highway'beligerants!' Breathing again, so to speak.

'I am not there'. Je suis un autre. Bull shit. Vote!

Stephen V
http://stephenvincent.net/blog/

Douglas Manson <[redacted]> wrote: Re: the Bob Dylan lyric is from the song "I Shall Be Free" The full verse from "The Freewheeling Bob Dylan" is:

Now, the man on the stand he wants my vote
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Apparently, she governs not only in prose, but in critical prose.

> *Dillon*

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494. Gabriel Gudding
Re: pound & heteroglossia -- and the radio broadcasts
Wed 20 Feb 2008

There must, Tom, be an interesting story behind that discrepancy because on page 428 of the Greenwood Press edition, in appendix 3, doob says, "Now that the actual texts of almost all the broadcasts are available in this book...."

It makes a person wonder if Doob wasn't shown all the transcripts. Robert H. Walker does mention in the foreward, dated Febr 1978, that the "Pound Literary Trustees" were reluctant to have the transcripts in print: "We applaud, then, the respect for a complete historic record which has allowed the Pound Literary Trustees to overcome an understandable reluctance toward seeing these scripts in print." (page x)

On the other hand, in the last paragraph of doob's intro, Doob lists himself as one of the "Pound Literary Trustees." So one has to wonder if Doob himself misrepresented their quantity in order to hide some (even more) unpleasant content.

Doob writes, too, "Neither the Italian archives, for example, nor an examination
of the papers at the Beinecke Library at Yale University have revealed why Pound
ceased broadcasting between July 26, 1942, and February 18, 1943," which makes a
person wonder if those broadcasts aren't "a missing 18 minutes." The first thing
that comes to mind is perhaps EP'd learned of and commented on, during that time, the Nazi genocides.

Gabe

Tom Orange wrote: <<my sense is that almost all of them are NOT there and that doob selected no more than a third of the total for his edition. as i wrote a while back:

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tom orange>>

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> *Subject: pound & heteroglossia -- and the radio broadcasts*
>
> *Mike Heller's take on polyglossia in EP is akin to Bakhtin's thoughts on heteroglossia in novelized genres.*
>
> *Upshot is, at least in Bakhtinian terms, Mike Heller is more right, CB less so: EP's work is not truly "polyvocal" in any fully Bakhtinian sense.*
>
> *Bakhtin formulates heteroglossia as NOT just about many voices. It's a spectrum of many registers, a huge part of which is humor.*
>
> *Bakhtin provides a list of descriptors for what is heteroglossia, insisting that heteroglossia is "permeated with laughter, humor, elements of self-parody." Those are elements sorely lacking in ep cantos. (This as found in "Epic and Novel: Toward a Methodology of the Study of the Novel," as found in a few places, but I'm looking at is in David Duff's edition of _Modern Genre Theory_).*
>
> *More importantly EP's cantos reinforce rather than revise literariness and poeticalness -- and assert a national epic past and a national epic distance. Most importantly, they are the speech (or "a" speech) of official elite literary culture. They are not the speech of the "low," which is what MB says is a great part of dialogic heteroglossia as he formulates it.*
>
> *MB also insists that tragedy was always a polyglot genre and that polyglossia always existed -- so merely containing many voices is NOT itself some kind of structural radicalism.*
>
> *In short, /The Cantos/ are not poly- or heteroglossic.*
>
> *But Pound's *radio broadcasts* are. It's in the radio broadcasts -- as texts -- that Pound becomes heteroglossic in a truly Bakhtinian sense. (I've only read them, not listened to them). His sick humor -- racist, murderous, paranoid, whackjobby, yet weirdly self-parodic -- really comes to the fore. If you can consider the radio speeches "permeated with laughter, humor, elements of self-parody," you can see them as more*

> *dialogically polyglossic in a Bakhtinian sense. This coupled with the fact that they are both oral and written "text."*
>
> *Those who've read /The Cantos/, especially /The Pisan Cantos/, and who've not yet done so, might also read Leonard W. Doob's 1978 _Ezra Pound Speaking: Radio Speeches of WWII_ by Greenwood Press. It contains, as far as I know, the only collection in print of EP's war era speeches. The collection is not quite exhaustive, but almost all of them are there.*
>
> *In appendix 4 Doob "in serious jest" describes the speeches as "The Poor Man's Cantos." These are in some ways the real footnotes to the Cantos, esp the Pisans.*
>
> *Doob's appendices are interesting. Charts provide rough plot of his topics and types of persons/institutions mentioned.*
>
> *There is a 22 page glossary and index of names.*
>
> *It appears the only copies left new are hardbound.*
>
> *Gabe*
> *--*
> *http://gabrielgudding.blogspot.com/*
> *http://rhodeislandnotebook.blogspot.com/*

---------- This message was sent using Illinois State University Webmail.

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495. Catherine Daly

Fwd: Beyond Baroque (LA), the struggle continues

Wed 20 Feb 2008

After a preliminary meeting between Councilman Rosendahl's staff and City Attorney Delgadillo's staff that concluded today, the issue of Beyond Baroque's lease extension enters a new phase.

The City Attorney plans to make a recommendation that all city-owned properties have their leases put up for bid on expiration. This means not only Beyond Baroque but every property owned by the city that houses a non-profit or any other charitable entity will be required to bid for its lease renewal on the open market. Councilman Rosendahl intends to advocate for a review process that would take community needs into consideration before granting a lease, so that gives Beyond Baroque at least a fighting chance.

The crisis is not over, however, since there must be community support for a review process that gives fair hearing to community needs.

Thanks to the over 400 email messages received by Councilman Rosendahl's office over the weekend he is firmly in support of Beyond Baroque, so gratitude to everyone who answered Amelie's call for help.

Richard Modiano,
board of trustees, Beyond Baroque

For the latest news about me: www.myspace.com/gmurraythomas. For all the info on SoCal Poetry, go to Poetix.net <http://poetix.net/>. Now available: Paper Shredders, an anthology of surf writing. Order it from your favorite bookseller.

****

Ideas to please picky eaters. Watch video on AOL Living.
(
http://living.aol.com/video/how-to-please-your-picky-eater/rachel-campos-duffy/2050827?NCID=aolcmp00300000002598)

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Change settings via the Web<http://groups.yahoo.com/group/CobaltPoets/join;_ylc=X3oDMTJmbmxma282BF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA3N0bmdzBHN0aW1lAzEyMDM1MzQ4NzQ->(Yahoo!
ID required)
Change settings via email: Switch delivery to Daily Digest<[redacted]?subject=Email+Delivery:+Digest>|
Switch
format to Traditional<[redacted]?subject=Change+Delivery+Format:+Traditional>
Visit Your Group
<http://groups.yahoo.com/group/CobaltPoets;_ylc=X3oDMTJkNXVsaDJpBF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA2hwZgRzdGltZQMxMjAzNTM0ODc0>|
.

__,_._,___
--
All best,
Catherine Daly
[redacted]

↑ Index

496. **Marcus Bales**
Re: metaplagarism and Prose politics
Wed 20 Feb 2008

Here's a link to the uncensore Michelle Obama clip. Apparently many news media edited it to make it seem as if she said something she didn't say.

http://www.democraticunderground.com/discuss/duboard.php?az=view_all&address=385x95334

Marcus

On 20 Feb 2008 at 9:28, Douglas Manson wrote:

> *Re: the Bob Dylan lyric is from the song "I Shall Be Free"*
> *The full verse from "The Freewheeling Bob Dylan" is:*
>
> *Now, the man on the stand he wants my vote*
> *He's a-runnin' for office on a ballot note*
> *He's out there preachin' in' front of the steeple*

Tellin' me he loves all kinds of people.
He's eatin' bagels, he's eatin' pizzas, he's eatin' chitlins.

He never sings the last line that's printed in the Bob Dylan Lyrics book:

He's eatin' bullshit.

Instead he would make this wild disgusted sort of "whe---eww!" sound,
which has a similar connotation--but is noteworthy because its a "swallowed" lyric.

There's other versions, such as "I Shall Be Free No. 10" on "Another
Side of Bob Dylan" with this verse:

Now, I'm liberal, but to a degree
I want ev'rybody to be free
But if you think that I'll let Barry Goldwater
Move in next door and marry my daughter
You must think I'm crazy!
I wouldn't let him do it for all the farms in Cuba.

This lyric is curious because Dylan mentions his admiration for Goldwater in the recent _Chronicles_ book,
even though,.for some reason, & I know I'm crazy, I keep thinking he
means Paul Wellstone.
I like the way he turns the tables on a lot of racist rhetoric in these lines, switches the code. He did it once, he can do it again.

d

On Wed, Feb 20, 2008 at 6:20 AM, Barry Schwabsky <
[redacted]> wrote:

I think Maureen Dowd pretty much sums it up:
http://www.nytimes.com/2008/02/20/opinion/20dowd.html?th&emc=th

----- Original Message ----
From: Mark Weiss <[redacted]>
To: [redacted]

Sent: Wednesday, 20 February, 2008 12:02:00 AM
Subject: Re: metaplagarism and Prose politics

You are aware that Obama has admitted it and said he should have given credit? It was a headline yesterday, hard to miss.

Unlikely that, if he gets the nomination, he'll look like a boy scout when the Republicans are finished with him.

Mark

At 12:27 PM 2/19/2008, you wrote:
Dillon Westbrook <[redacted]> wrote: Is anybody following this plagiarism claim from Hillary Clinton.

Any Clinton claim re plagiarism is automatically going to be treated as suspect and self-serving.

On the larger level, I suggest to any of us that we take any line or phrase out of any of our poems, critical papers, whatever, and put that phrase into a "Google Search" and most claims of being "original" will go up in smoke (and sometime very interesting smoke in that Google will produce curious bed fellows, girls, children. parents, elders and non-tribal relatives - bordering on the ultimate poly-glossolalia. Of course. I am making this all up, but you can still try it and prove this speculation right, 'original' or wrong!)

Parenthetically, what is the name of the Bob Dylan song about the NY City poly-vocal politician who is able to campaign and mime the tastes, appetites and sounds of the various neighborhood ethnic groups?? Yes, the capacity to mime (or cut & paste) from other cultures may include a bunch of other power subtexts & agendas. Some of which may be genuinely respectful and full of delight and/or disturbance!

Stephen V
http://stephenvincent.net/blog/

Local news just ran footage of the Obama speech in question. The gist is a series of quotes of other campaign speeches, followed by the refrain "just words" ("'We hold these truths to be self-evident'... just words? "Ask not what your country can do for you'... just words?", etc). It turns out this bit of rhetoric was uttered by Patrick Duvall in 2006, according to their archive footage. Both, I take it, were defending themselves against claims that their rhetoric was empty.

So, if I follow right. There is meta-criticism of Obama's rhetoric (i.e. that it is 'merely rhetoric'), followed by Obama's meta-textual response (i.e. "are these words merely words") followed by the meta-critical point that the Obama speech was "plagarism", but not mentioning that it was plagarism of a speech made up mostly of other speeches.

Apparently, she governs not only in prose, but in critical prose.

Dillon

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Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.20.8/1289 - Release Date: 2/20/2008 10:26 AM

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497. **steve d. dalachinsky**
Re: rePound
Wed 20 Feb 2008

---

i do alot of collage itis both exploitative and freely creative the exploitative quality
is the ustilization of extant materials not one's own
the freedom is in the making them into something wholey new
there are 2 sides to this collaging of image and words
(stealing/borrowing recontextualizing)
possibly a worthy discussion enough with pound already
too much for this illiterate to handle

On Wed, 20 Feb 2008 12:12:02 -0800 Jim Andrews <[redacted]> writes:
> > As for Charles's claim that the collage structure is basically
> democratic
> > (therefore, as a creator Pound not a fascist): I can see how the
> collage
> > structure of *The Cantos* has something to do with the liberating,
> opening
> > impact of Pound as a poet, though I do not thing it is nearly the
> only
> > thing. But I do not think a poetic form does, can contain a
> > political stance
> > per se. It can function very differently, with different social
> > impacts, in
> > the hands of different poets. Let me give a recent example: the
> flarf
> > practice of harvesting words and references from the web for
> > ironical/poetical purposes is utterly within the framework of
> > collage (also
> > quite Poundian). But this decoupling of references from their
> autonomous
> > place and existence (withlittle awarness that this is being done)
> > is deeply
> > exploitative, offensive to me.
>
> Can you please be more specific, Murat? It sounds sort of like you
> find
> collage in general exploitative and offenseive. I expect that isn't
> what you
> mean.
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> Certainly collage (whether visual, wordular, or sonic) *can* be
> exploitative
> and offensive. But it seems to me necessarily a case-by-case issue
> rather
> than being able to tag an entire genre or method (or whatever) as
> inherantly
> exploitative and offensive. I expect this isn't what you meant to
> do.
>
> ja
> http://vispo.com
>
>

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498. William Slaughter
Notice: Mudlark
Wed 20 Feb 2008

New and On View: Mudlark Flash No. 45 (2008)

Christopher Cessac | Milton, Louisiana & Homer, New York

Christopher Cessac's book Republic Sublime won the Kenyon Review Prize in Poetry. His work has appeared in The Antioch Review, Black Warrior Review, Cimarron Review, Kenyon Review, Sycamore Review and elsewhere. One of his poems won the 2006 Pelleas Long Poem Contest sponsored by The Modern Review, and another was chosen to introduce the book Rio Grande, an anthology of prose including work by Larry McMurtry, John Reed, Americo Paredes, Woody Guthrie, Molly Ivins and others.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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499. Michael Heller
Pound etc.
Wed 20 Feb 2008

Murat says it all very well. I would only add another little bit of historical context: that there are periods--some fairly recent--in which some people do see form and technique, not as neutral, but as political and cultural matters and attribute all kinds of bad politics and motives to those who don't write like they do. No more need be said.

Mike

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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500. Gabriel Gudding
Re: pound & heteroglossia -- and the radio broadcasts
Wed 20 Feb 2008

There must, Tom, be an interesting story behind that discrepancy because on page 428 of the Greenwood Press edition, in appendix 3, doob says, "Now that the actual texts of almost all the broadcasts are available in this book...."

It makes a person wonder if Doob wasn't shown all the transcripts. Robert H. Walker does mention in the foreword, dated Febr 1978, that the "Pound Literary Trustees" were reluctant to have the transcripts in print: "We applaud, then, the respect for a complete historic record which has allowed the Pound Literary Trustees to overcome an understandable reluctance toward seeing these scripts in print." (page x)

In the last paragraph of doob's intro, he lists himself as one of the "Pound Literary Trustees."

Doob writes, too, "Neither the Italian archives, for example, nor an examination of the papers at the Beinecke Library at Yale University have revealed why Pound ceased broadcasting between July 26, 1942, and February 18, 1943."

It makes a person wonder if those broadcasts aren't "a missing 18 minutes." And if so, why.

Gabe

> Date: Tue, 19 Feb 2008 09:12:29 -0600
> From: Gabriel Gudding <[redacted]>
> Subject: pound & heteroglossia -- and the radio broadcasts
>
> Mike Heller's take on polyglossia in EP is akin to Bakhtin's thoughts on
> heteroglossia in novelized genres.
>
> Upshot is, at least in Bakhtinian terms, Mike Heller is more right, CB
> less so: EP's work is not truly "polyvocal" in any fully Bakhtinian
sense.
>
> Bakhtin formulates heteroglossia as NOT just about many voices. It's a
> spectrum of many registers, a huge part of which is humor.
>
> Bakhtin provides a list of descriptors for what is heteroglossia,
> insisting that heteroglossia is "permeated with laughter, humor,
> elements of self-parody." Those are elements sorely lacking in ep
> cantos. (This as found in "Epic and Novel: Toward a Methodology of the
> Study of the Novel," as found in a few places, but I'm looking at is in
> David Duff's edition of _Modern Genre Theory_).
>
> More importantly EP's cantos reinforce rather than revise literariness
> and poeticalness -- and assert a national epic past and a national epic
> distance. Most importantly, they are the speech (or "a" speech) of
> official elite literary culture. They are not the speech of the "low,"
> which is what MB says is a great part of dialogic heteroglossia as he
> formulates it.
>
> MB also insists that tragedy was always a polyglot genre and that
> polyglossia always existed -- so merely containing many voices is NOT
> itself some kind of structural radicalism.
>
> In short, /The Cantos/ are not poly- or heteroglossic.
>
> But Pound's *radio broadcasts* are. It's in the radio broadcasts -- as
> texts -- that Pound becomes heteroglossic in a truly Bakhtinian sense.
> (I've only read them, not listened to them). His sick humor -- racist,
> murderous, paranoid, whackjobby, yet weirdly self-parodic -- really
> comes to the fore. If you can consider the radio speeches "permeated
> with laughter, humor, elements of self-parody," you can see them as more
> dialogically polyglossic in a Bakhtinian sense. This coupled with the
> fact that they are both oral and written "text."

>
> Those who've read /The Cantos/, especially /The Pisan Cantos/, and
> who've not yet done so, might also read Leonard W. Doob's 1978 _Ezra
> Pound Speaking: Radio Speeches of WWII_ by Greenwood Press. It contains,
> as far as I know, the only collection in print of EP's war era speeches.
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501. Murat Nemet-Nejat
Re: Pound etc.
Thu 21 Feb 2008

Michael,

I was making my comments about the basic neutrality of forms with complete awareness of what you are saying. I am glad you picked up on that point.

Ciao,

Murat

On Wed, Feb 20, 2008 at 8:22 PM, Michael Heller <[redacted]> wrote:

> *Murat says it all very well. I would only add another little bit of historical context: that there are periods--some fairly recent--in which some people do see form and technique, not as neutral, but as political and cultural matters and attribute all kinds of bad*

> *politics and motives to those who don't write like they do. No more need be said.*
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> *Mike*
>
> *Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm<http://www.thing.net/%7Egrist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html*

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502. Marcus Bales
Re: rePound
Thu 21 Feb 2008

I can't speak for Murat, of course, but I'd say that collage is just like all the other forms/genres: basically offensive unless well handled. Art is lying. It is a presentation of the false in a false context in order to try to produce a metaphoric or analogic truth. So, unless the thing is done elegantly and well, all you get is an awkward lie, which is, let's face it, pretty offensive.

Collage itself has the added burden of being a collection of other people's lies, so the chances of getting the presentation-of-lies-to-tell-truth right are a good deal worse. The collagist is relying on viewers of the collage to be aware of the original sources of the material, and the original context of that material, together with the new context the collagist is presenting, so there is a lot more room for stumbling and failure, and there is, in fact, a lot more stumbling and failure.

Marcus

On 20 Feb 2008 at 12:12, Jim Andrews wrote:

> *As for Charles's claim that the collage structure is basically democratic (therefore, as a creator Pound not a fascist): I can see how the collage structure of *The Cantos* has something to do with the liberating, opening impact of Pound as a poet, though I do not thing it is nearly the only thing. But I do not think a poetic form does, can contain a political stance per se. It can function very differently, with different social*

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> *mean.*
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503. **Evan Munday**

Reminder: David McGimpsey in LA - Feb. 22

Thu 21 Feb 2008

Dear Southern Californian friends,

Just a quick reminder that the very funny and acclaimed poet David McGimpsey will be in southern California this coming week, reviewing sandwiches and

reading from his great new book, Sitcom, filled with sonnets about Suddenly Susan and Shania Twain. It should be a fantastic night, if you can make it.

FEBRUARY 22 - DAVID MCGIMPSEY IN SOUTHERN CALIFORNIA

David McGimpsey, author of Sitcom, visits L.A. -- well, Santa Monica, actually -- for an event at the Mudpuppy Reading Series. The featured reading by the celebrated poet is followed by an open mic.

The Mudpuppy Reading Series
featuring David McGimpsey
Friday, February 22, 2008
The Rapp Saloon, Hostelling International Bldg.
1436 2nd St.
Santa Monica, CA
8:00 p.m.

‘McGimpsey displays erudition, clever insights and a knack for the wickedly funny wisecrack.’ – The Washington Post

‘[McGimpsey] finds the humanity hiding in the hilarity. This guy is as funny as David Sedaris, and more inventive.’ – The Ottawa Citizen

'It's poetry that should not work, but does, brilliantly. McGimpsey's voice is so original and subversive that he is practically re-casting the poetry mold, pushing the boundaries of literary acceptability, and doing so without a hint of pretentiousness.' – Montreal Gazette

http://www.chbooks.com/catalogue/index.php?ISBN=1552451887

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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504. **cris cheek**
Re: rePound
Thu 21 Feb 2008

---

this sort of silliness makes me want to just go kill myself tbh Marcus ;)

On Thu, Feb 21, 2008 at 7:35 AM, Marcus Bales <[redacted]> wrote:

> *I can't speak for Murat, of course, but I'd say that collage is just like all the*
> *other forms/genres: basically offensive unless well handled. Art is lying. It is a*
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505. **Thomas savage**

Re: rePound

Thu 21 Feb 2008

Finding any art offensive is not only a slippery slope, it shows a very narrow perspective. I'm not saying all art is good. Much of it is secondrate or worse just by the definitions of these terms. But to be offended by anyone's art, unless it shows a murder or a rape that actually happened and was perpetrated in order to make the art, say, or something equally extreme like that, betrays a squeamishness that is a limitation of the critical faculty of the person being offended. I sometimes receive poetry that I don't like. But to say that I'm offended by it would be an overstatement. I feel much more offended by the bad politics of the current American regime and, for example, felt terribly offended

by the Taliban's destruction of Bamiyan in Afghanistan some years ago. Things like that in the so-called real world are much more of an occasion for feeling offended than anything in the realms of the arts. As for Pound as a poet and collagist, the record of his collected works is mixed but none of it offends me. I might feel different about that if I were Jewish but I am not. Does a poet have the right to be or to have been wrong in some of his works? Perhaps yes, perhaps no. Baraka's recent perpetuation of a false rumor about 9/11 first caused me to think much about this. But to deny a poet the right to be ever wrong smacks of perfectionism. No one I know of inside or outside the arts has achieved perfection. Regards, Tom Savage

Marcus Bales <[redacted]> wrote: I can't speak for Murat, of course, but I'd say that collage is just like all the other forms/genres: basically offensive unless well handled. Art is lying. It is a presentation of the false in a false context in order to try to produce a metaphoric or analogic truth. So, unless the thing is done elegantly and well, all you get is an awkward lie, which is, let's face it, pretty offensive.

Collage itself has the added burden of being a collection of other people's lies, so the chances of getting the presentation-of-lies-to-tell-truth right are a good deal worse. The collagist is relying on viewers of the collage to be aware of the original sources of the material, and the original context of that material, together with the new context the collagist is presenting, so there is a lot more room for stumbling and failure, and there is, in fact, a lot more stumbling and failure.

Marcus

On 20 Feb 2008 at 12:12, Jim Andrews wrote:

> *As for Charles's claim that the collage structure is basically democratic*
> *(therefore, as a creator Pound not a fascist): I can see how the collage*
> *structure of *The Cantos* has something to do with the liberating, opening*
> *impact of Pound as a poet, though I do not thing it is nearly the only*
> *thing. But I do not think a poetic form does, can contain a political stance*
> *per se. It can function very differently, with different social impacts, in*
> *the hands of different poets. Let me give a recent example: the flarf*
> *practice of harvesting words and references from the web for*
> *ironical/poetical purposes is utterly within the framework of*
> *collage (also*

> *quite Poundian). But this decoupling of references from their autonomous*
> *place and existence (withlittle awarness that this is being done)*
> *is deeply*
> *exploitative, offensive to me.*
>
> *Can you please be more specific, Murat? It sounds sort of like you find*
> *collage in general exploitative and offenseive. I expect that isn't what you*
> *mean.*
>
> *Certainly collage (whether visual, wordular, or sonic) *can* be exploitative*
> *and offensive. But it seems to me necessarily a case-by-case issue rather*
> *than being able to tag an entire genre or method (or whatever) as inherantly*
> *exploitative and offensive. I expect this isn't what you meant to do.*
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> *Version: 7.5.516 / Virus Database: 269.20.8/1289 - Release Date: 2/20/2008 10:26 AM*

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506. **Thomas savage**

Re: rePound

Thu 21 Feb 2008

I agree with you, mostly, Steve. Collage is freely creative for the most part. To call it exploitative because it takes already existing materials created by others is an exaggeration having possibly to do with an obsession with ownership which collaging rightly challenges, at least in my opinion. Regards, Tom Savage

"steve d. dalachinsky" <[redacted]> wrote: i do alot of collage itis both exploitative and freely creative the
exploitative quality
is the ustilization of extant materials not one's own
the freedom is in the making them into something wholey new
there are 2 sides to this collaging of image and words
(stealing/borrowing recontextualizing)
possibly a worthy discussion enough with pound already
too much for this illiterate to handle

On Wed, 20 Feb 2008 12:12:02 -0800 Jim Andrews writes:
> > As for Charles's claim that the collage structure is basically
> democratic
> > (therefore, as a creator Pound not a fascist): I can see how the
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> ja
> http://vispo.com
>
>

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507. **steve d. dalachinsky**
Re: rePound
Thu 21 Feb 2008

---

point well and badly taken tom since you are a good friend and claim to be a practicing buddhist

so remember the old statement "you don' t have to be jewish to eat levy's rye bread"
well doesn't that apply to anti-semitism, pound aside, byou don't have to be jewish to be against those who are anti-semites
major problem in world you say "if i were jewish"
 as if it's ok to not be offended by not the ART but the sentiment behind the ART or statements
because you are NOT a jew
i love baraka, pound but cannot excuse they're possible, and as always with these horrors
that cause so much pain in the world bad judgement, excesses of prejudice

(which we all have and and have encountered)
if i said i hate buddhists would that then bug you?
but yes sure everyone has the right to be WRONG not just the poet
tho the way poets act you'd think they think they're never WRONG
does bush hitler stalin extremes of course have the right to be wrong when in their warped judgements
they perhaps think they were / are right as pound no doubt did
excuse a wrong? why who's right and who's wrong anyway? something for

a buddhist to think about
a talmudic buddhist perhaps.....

On Thu, 21 Feb 2008 07:52:12 -0800 Thomas savage <[redacted]>
writes:
> Finding any art offensive is not only a slippery slope, it shows a
> very narrow perspective. I'm not saying all art is good. Much of
> it is secondrate or worse just by the definitions of these terms.
> But to be offended by anyone's art, unless it shows a murder or a
> rape that actually happened and was perpetrated in order to make the
> art, say, or something equally extreme like that, betrays a
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508. **steve d. dalachinsky**
Re: rePound
Thu 21 Feb 2008

VIVA COLLAGE
On Thu, 21 Feb 2008 07:35:40 -0500 Marcus Bales
<[redacted]> writes:
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> other forms/genres: basically offensive unless well handled. Art is
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509. David A. Kirschenbaum
Boog City presents Punch Press/damn the caesars
Thu 21 Feb 2008

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Punch Press/damn the caesars
(Buffalo, N.Y.)

Tues. Feb. 26, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Punch Press/damn the caesars editor
Richard Owens

Featuring readings from

Richard Owens
Kristin Prevallet
Kyle Schlesinger
Dale Smith

and music from

The Great American Armadildo Face Problems Gang

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Punch Press/damn the caesars
http://damnthecaesars.org/

Punch Press is a machine press used for cutting and shaping metal. Established in 2005, Punch Press is a small press poetry imprint committed to supporting work that ignites and destructs. The mission is impossible. The work is affordable. This in a historical moment when nothing is more important than rethinking the possible.

In addition to various broadsides, ephemeral publications and the journal Damn the Caesars, books brought out by Punch Press include Brian Mornar¹s Repatterning, John Phillips¹ Soundless, and Dale Smith¹s Susquehanna.

Overall Performer Bios

**Richard Owens

Richard Owens edits Damn the Caesars, a journal of contemporary poetry and poetics published through his own Punch Press. His work has appeared in O Poss, Aufgabe, Big Bridge, Cipher Journal, Kadar Koli, and Origin (Sixth Series in memory of Cid Corman), among others. He lives, works, and studies in Buffalo, N.Y.

**Kristin Prevallet
http://en.wikipedia.org/wiki/Kristin_Prevallet

Kristin Prevallet is a poet, essayist, educator, and, most recently, the author of Shadow, Evidence, Intelligence (Factory School) and I, Afterlife: Essay in Mourning Time (Essay Press). She edited and introduced A Helen Adam Reader (National Poetry Foundation). She received a 2007 New York Foundation for the Arts fellowship in poetry and lives in Brooklyn, N.Y.

**Kyle Schlesinger
http://www.kyleschlesinger.com/

Kyle Schlesinger¹s most recent book of poems is Hello Helicopter.

**Dale Smith
http://en.wikipedia.org/wiki/Dale_Smith_%28poet%29

Dale Smith edits O Poss! with Hoa Nguyen and Scott Pierce. He edited with Nguyen 10 issues of Skanky Possum and continues irregularly to publish Skanky Possum Books. His essays and reviews have appeared in First Intensity, Jacket, and elsewhere, and he writes for the online book industry monthly Bookslut, where his monthly column on poetry appears. His books include American Rambler (Thorp Springs), The Flood & The Garden (First Intensity),

and, most recently, Black Stone (Effing). His newest book, Susquehanna, was published by Punch Press in January. He is a Ph.D. candidate in rhetoric and writing at the University of Texas at Austin.

**The Great American Armadildo Face Problems Gang
http://www.myspace.com/thegreatamericanarmadildofaceproblemsgang

The Great American Armadildo Face Problems Gang is a collective of artists and musicians from Orange County, N.Y. The work of John Cage, various Fluxus artists, Missing Foundations, Attila the Stockbroker, and John Cooper Clark informs their practice.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. March 25
Outside Voices (Brooklyn, N.Y.)

Release party for
The Outside Voices 2008 Anthology of Younger Poets
http://poetry2008.blogspot.com/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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510. Jeffrey Side
Big Bridge review of Carrier of the Seed
Thu 21 Feb 2008

There is a review by Jake Berry of my poem 'Carrier of the Seed' at Big Bridge:
http://www.bigbridge.org/REV-CAR.HTM

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511. Stephen Vincent
WBAI - book reviewer??
Thu 21 Feb 2008

If you are in NYC and listen to WBAI, can you advise me b/c, if there is anyone at the station doing a program of interesting book reviews?? I cannot 'divine' such from looking at their programming on the web.

Thanks,

Stephen

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512. Henry A. Lazer
discount offer - hank lazer - new book of essays
Thu 21 Feb 2008

New from Omnidawn Publishing:

Lyric & Spirit: Selected Essays 1996-2008
By Hank Lazer
348 pages (6 x 9 paper)
ISBN: 978-1-890-650-32-2
Normally $19.95

Special Intro Price: $9.95 until 3/31/08
Free Shipping Within USA

To order Lyric & Spirit: go to www.omnidawn.com/hlazer389 Lyric & Spirit -- the first compilation of essays by Hank Lazer following his ground-breaking and much revered two volume Opposing Poetries -- offers twelve years of incisive writing at the intersection of two of the more contentiously debated topics in current letters. Drawing on poetic traditions as seemingly disparate as Language writing and Buddhist poetry, Lazer pursues a way of reading that is rich in the music and spirit of the word, attuning readers to the pleasures and range of possibilities for innovative poetry. In a very accessible writing style, and with flashes of brilliance, Lazer explores and identifies new approaches to the lyric and to the writing of spiritual experience in American poetry of the past one hundred years. In this book of essays, interviews, reflections, and more, Lazer focuses on two topics central to the poetry of our time: the changing nature of beauty in the lyric and the necessity of finding new ways of embodying spirituality. By bringing a wide range of perspectives to his readings -- from the jazz of Monk and Coltrane to the philosophy of Heidegger and Derrida -- Lazer's essays inspire readers to enter into a renewed and renewing relationship with poetry.

*

And:

Ahadada Books is pleased to present First Portions by Hank Lazer. First Portions is the second release in the Ahadada Books Online Chapbook series edited by Catherine Daly--it is our sixteenth online publication. You may download it by going to http://www.ahadadabooks.com/content/view/128/41/ * Hank Lazer has published 14 books of poetry, including The New Spirit (Singing Horse, 2005), Elegies & Vacations (Salt, 2004), and Days (Lavender Ink, 2002). With Charles Bernstein, he edits the Modern and Contemporary Poetics Series for the University of Alabama Press.

--

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513. **Mark Weiss**
Re: WBAI - book reviewer??
Thu 21 Feb 2008

I have to call them about something else anyway--I'll see what I can find out. Figure tomorrow or Monday.

At 02:49 PM 2/21/2008, you wrote:
>If you are in NYC and listen to WBAI, can you advise me b/c, if
>there is anyone at the station doing a program of interesting book
>reviews?? I cannot 'divine' such from looking at their programming on the web.
>
> Thanks,
>
> Stephen
>

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514. **Poetry Project**
Events at The Poetry Project February
Thu 21 Feb 2008

Hello everyone,

Things are good here at The Poetry Project. Come and join us at any or all of these events:

Friday, February 22, 10 PM
Landis Everson Memorial

Please join us as we pay tribute to the life and poetry of Landis Everson. Readers will include Bill Berkson, Bill Corbett, John Hennessy, Matthew Henriksen, Katia Kapovich, Mark Lamoureux, Ben Mazer, Jason Zuzga, Mark Schorr, Brian Henry, Ethan Nosowsky, Stacy Szymaszek and Andrew Zawacki.

Monday, February 25, 8 PM
Roger Bonair-Agard & Suheir Hammad

Roger Bonair-Agard is a native of Trinidad and Tobago, a Cave Canem fellow, and co-founder of the louderARTS Project. He is a two time National Poetry Slam Champion and co-author of Burning Down the House (Soft Skull Press 2000). His first solo-project, tarnish and masquerade, was published by Cypher Books in 2006. He is poet-in-residence at VisionIntoArt, an interdisciplinary artist collective out of NYC. He teaches and performs throughout the world, and lives in Brooklyn. Suheir Hammad is a 2007 Copeland Fellow at Amherst College. Her books are Born Palestinian, Born Black; Drops of This Story; and ZaatarDiva.

Wednesday, February 27, 8 PM
Jeffrey Jullich & Rod Smith

Jeffrey Jullich was horoscope columnist for the magazine Vice and librettist for the opera American Lit: (Queer Theory) The Hawthorne-Melville Correspondence (premiered at American Opera Projects). His first book of poetry, Thine Instead Thank, was published by Harry Tankoos Books. He was editor of the journal Logopoeia. Rod Smith's most recent book is Deed, from The University of Iowa Press. He is also the author of Music or Honesty, The Good House, Poèmes de L'araignées, Protective Immediacy, and In Memory of My Theories. An audio CD, Fear the Sky, was released by Narrow House in 2005, and a chapbook, You Bête, is forthcoming from Interrupting Cow. He is currently edting, with Kaplan Harris and Peter Baker, The Selected Letters of Robert Creeley. Smith edits the journal Aerial, publishes Edge Books, and manages Bridge Street Books in Washington, DC.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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515. **Ram Devineni**

The Canceled Kolkata Book Fair

Thu 21 Feb 2008

Dear Friends:

"BOOK FAIR CANCELED!"

The Kolkata Book Fair in India is the largest book fair in the world with an annual attendance of 2.8 million people.The festival started in 1976 and was organized by the Publishers & Booksellers Guild. Every year, a focal theme country is given a large pavilion to showcase its countries' books and publishers. The United States was selected for 2008 and US Kolkata Literary Exchange (USKLE) was created to organize this event with the Consulate General of the United States of America in Kolkata. The bookfair was supposed to be held from January 30 to February 10, 2008, but it was BANNED!

In the aftermath of the cancellation of the Kolkata Book Fair by the High Court, USKLE (US-Kolkata Literary Exchange), the organization sponsoring the visit to India by 15 American writers including Pulitzer Prize-winning poet Yusef Komunyakaa, revised it's schedule of events. A number of the American readings, seminars, and presentations were hosted by the Bangla Akademi with additional events around town including a poetry jam session with Native American poet Joy Harjo and Bob Holman from New York at the Park Hotel on January 31, 2008 and a special presentationon "Give Peace a Chance" at the Bengal Club on February 4, 2008 hosted by Subodh Sarkar and

Mallika Sengupta. Yusef Komunyakaa gave a special reading accompanied by a Baul singer on February 8, 2008 also at the Park Hotel.

USKLE delegation members Goutam Datta, Ram Devineni, and Catherine Fletcher worked closely with the Publishers and Booksellers Guild as well as Sunil Gangopadhyay, Subodh Sarkar, and Mallika Sengupta and the Bengali literary community to create the amended program. Despite the setbacks, the American delegation announced the release of its commemorative anthology, A Mingling of Waters, at the symbolic opening of the Book Fair at Town Hall. Copies were presented to West Bengal's Chief Minister Buddhadeb Bhattacharjee by the delegation and its publisher, Supernova, and were on sale at the Bangla Akademi. The delegation used the retooled schedule as an opportunity for its writers to get to know the city of Kolkata, its writers, and its residents more intimately.

http://www.rattapallax.com/india.htm

For those that sent in books, we left them in India and they will be sold/displayed at the separate book fair in Kolkata in March 2008.

NEW RELEASE

Rattapallax DVD (issue 15) is a fusion between contemporary writing and film. Featured on the DVD magazine are works by Antonello Faretta, Guilherme Marcondes, Taatske Pieterson, Julian Gray, Kylie Hibbert, Avi Dabach, Abbas Saffari, Caecilia Tripp, Eugene Ostashevsky, Ima Aikio & Jason Lam. Special features on Billy Collins, John Giorno Yehuda Amichai, and the death of William Burroughs; award winning animated short films based on poems by William Blake and Sylvia Plath; and a hip-hop rendition of Gertrude Stein's poems by Jean Grae and DJ Spooky. Showcase of the winners from the Zebra Poetry Film Festival in Berlin. Buy for ONLY $6!

The DVD is sold at St. Mark's Bookshop, 31 Third Ave., NYC (near Astor Place).\

http://www.rattapallax.com/rattapallax15_issue.htm

Cheers
Ram Devineni
Rattapallax

Please send future emails to
[redacted] for press

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516. Jennifer Karmin
Red Rover Series double header / Experiments 18 & 19
Thu 21 Feb 2008

Red Rover Series
{readings that play with reading}

DOUBLE HEADER

*February 24 - Experiment #18:
David Buuck & cris cheek

*March 2 - Experiment #19:
Kate Greenstreet & Jen Tynes

at the SpareRoom
4100 W. Grand Ave -- Chicago, IL
close to Grand & Pulaski
in the American Stencil Company building
2nd floor, suite 210-212
http://www.spareroomchicago.org

BYOB
suggested donation $3
doors lock at 7:30pm
wheelchair accessible with assistance

****

Experiment #18:
Time-Based Poetics

7pm Sunday, February 24th
Featuring:
David Buuck
cris cheek

A poetics off the page
that takes time as its medium

guest curated by
Jennifer Scappettone

DAVID BUUCK lives in Oakland and teaches at the San Francisco Art Institute. He is the co-founder of Tripwire, a poetics journal, and BARGE, the Bay Area Research Group in Enviro-aesthetics, and a Contributing Editor at Artweek. His poetry, prose, essays & criticism have been published in a variety of contexts; recent booklets include Ruts, Runts, Between Above & Below, and Paranoia Agent. In the last year he has performed in San Francisco, Santa Cruz, Los Angeles, Boston, and New York.

CRIS CHEEK is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer, whose texts have been commissioned and shown locally and trans-locally, often in multiple versions using diverse media for their production and circulation. His most recent work is a full body of collaborations with Kirsten Lavers as TNWK, http://www.tnwk.net. His most recent publication is titled the church, the school, the beer (Critical Documents, 2007).

****

Experiment #19:
That’s Not The Way I Remember It

7pm Sunday, March 2nd
Featuring:
Kate Greenstreet
Jen Tynes

Two women.
Two microphones.
Two versions of the story.

KATE GREENSTREET is the author of case sensitive (Ahsahta Press, 2006) and three chapbooks, Learning the Language (Etherdome Press, 2005), Rushes (above/ground press, 2007), and This is why I hurt you (Lame House Press, forthcoming). Her second book, The Last 4 Things, will be out from Ahsahta in 2009. For

more information, visit
http://www.kategreenstreet.com.

JEN TYNES lives in Denver, Colorado, and edits horse less press. She is the author or co-author of the following books and chapbooks: Heron/Girlfriend (Coconut Books, forthcoming 2008), See Also Electric Light (Dancing Girl Press, 2007), The Ohio System (w/ Erika Howsare, Octopus Books, 2006), The End Of Rude Handles (Red Morning Press, 2005), and Found in Nature(horse less press, 2004).

****

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

STARTING April 19 events will be held
at a new surprise location TBA!
more info soon

COMING UP:
*Experiment #20:
April 19 - Barrett Gordon, Matthew Klane, David Pavelich, Laura Sims, Kevin Thurston

*Experiment #21:
May 15 - Miranda Mellis & Sarah Rosenthal

SUMMER/FALL 2008:
Judith Goldman & Lily Robert-Foley
Ira S. Murfin & Marisa Plumb
Authors from the Encyclopedia Project, vol. 2

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Looking for last minute shopping deals?

Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

↑ Index

517. David Chirot
re Pound & a great many Pound videos at my blog
Thu 21 Feb 2008

A couple days ago i put a great many videos of Pound at my blog, including one of the radio broadcasts. there are also some related videos of Homages to Pound from various people in various media, Mussolini's last speech, Mussolini and Hitler, but mostly its is Pound reading-- as well as my favorite one of them all-- Pasolini reading to Pound in Italian, as Pound sits listening.

http://davidbaptistechirot.blogspot.com

I think if one reads the definition of the fasces given below, one has an idea of a possible different approach to the structure of the Cantos. A binding together of the elements, the rods, to the axe (axis) to give the "strength in unity." I've been writing and thinking about this in terms of Pound's ventriloquism, uses of masks (influence of the Greek and Noh theaters) and his great lifelong interest in Confucian Authoritarianism as well as the fascist period which developed later in his life. The issue of treason is very important--Pound was charged indicted and faced prison, if not having been adjudged mentally incompetent to stand trial so to speak.

The treason comes from his KNOWING BETTER WHAT WAS GOOD FOR AMERICA--which he of course had left very long ago. The ventriloquism and masks are related with Pound's "personae," in which the "documentary" aspects of his materials are transformed in to an Epic Docu-Drama, a "soap opera" of serial Cantos,--(i don't mean soap opera disparagingly)-

Montage, whose greatest theoretican and practitioner may still well be the Jewish Gay Soviet Marxist Sergei Eisenstein, was also greatly influenced by the Chinese ideogram, which Eisenstein studied in some detail and writes of in his essays. The equating of montage with being "less liberatory" as it were than collage I think would greatly surprise Eisenstein.

Also Pound is not as "Euro-centric" at all as Bernstein makes out--indeed the new association with Chinese poetry begun by Bernstein and Perloff is an example of over a century's such studies, interests, translations, exchanges among Chinese and American writers and writing in which Pound played a large role in the West. (And one might ask what sorts of conflicts this new association raises with China's imprisoning so many poets and artists--if their civil and human rights are or not a question in this--)

It is not the elements in the work which make it fascist or not, but the manner in which Pound personally binds them into fasces of the Cantos. This is why so many poets the world over have been influenced and inspired by Pound in spite of his personal politics and prejudices--they have learned from him without having Pound's drive to become a Dictator, the "Great Communicator" or "Mr Know-it-All" dictating "poetry and public policy" to the masses.

The fascism of Pound was defeated, he was charged with treason and rather than being embraced due to his fascism, shunned by great many readers and writers the world over for this. What has gained him his recognition is his contributions to writing--as Murat pointed out, this list would not exist without Pound's work.

Pound's sense of having failed with the Cantos in the sense of their not ultimately cohering is something learned by a great deal of Twentieth Century efforts towards creating a "Total Work." Not even Einstein was able to realize the Einsteinian Unified Field Theory.

This is a fascist era in the US, and rather than denying fascism as it operates in a work or is found in groups and persons, one needs to study this, in order to more clearly see and hear the fascism all around one.

The radio broadcasts of Pound are a prototype of Talk Radio and cable news and the Memri disinformation and censored newspapers. Propaganda is so prevalent it becomes invisible, taken for "the way things really are" rather than for the manner which they have been designed to appear. Pretty much most of the discourse one hears and sees and reads is in varying degrees directed and controled by these voices, images, words, discourses all round one, even in the ways one may imagine one is "resisting" or embracing things which announce themselves being "oppositional the unquestioning acceptance of Authority is disturbing.

How many "natural" thoughts and responses are not the result of a lifetime of training? How many words does one read and silently nod in agreement without really wondering what they may mean as they are being used?

How does this function to create every more conformity and acquiesence to Authority, in every area of life? "Question Authority" becomes ever more displaced by "don't question Authority"-- and questions to do with poetry and politics as with everything else become reduced, as Orwell predicted, to ever smaller vocabularies of catch phrases and doublespeak.

here are definitions from Paxton, found at Wikipedia, followed by the quote from Leonard Peltier i used in a letter before. I think what he is addressing is what Naomi Wolff also does in The End of America Letter to a Young Patriot--how much these times are following very closely the rise of Nazi Germany and

the compliance of the citizenry and government as their rights are systemically taken away and their society is turned into nothing more than a War Machine.

The term fascismo was coined by the Italian Fascist dictator Benito Mussolini and Hegelian philosopher Giovanni Gentile. It is derived from the Italian word fascio, which means "bundle" or "union",[9] and from the Latin word fasces. The fasces, which consisted of a bundle of rods tied around an axe, were an ancient Roman symbol of the authority of the civic magistrates, and the symbolism of the fasces suggested strength through unity: a single rod is easily broken, while the bundle is difficult to break. It is also strongly associated with the fascist militia "fasci italiani di combattimento" ("League of Combat")A form of political behavior marked by obsessive preoccupation with community decline, humiliation or victimhood and by compensatory cults of unity, energy and purity, in which a mass-based party of committed nationalist militants, working in uneasy but effective collaboration with traditional elites,\ abandons democratic liberties and pursues with redemptive violence and without ethical or legal restraints goals of internal cleansing and external expansion

Paxton further defines fascism's essence as: ...a sense of overwhelming crisis beyond reach of traditional solutions; 2. belief one's group is the victim, justifying any action without legal or moral limits; 3. need for authority by a natural leader above the law, relying on the superiority of his instincts ; 4. right of the chosen people to dominate others without legal or moral restraint; 5. fear of foreign `contamination."

The government under pretext of security and progress liberated us from our land, resources, culture, dignity and future. They violated every treaty they ever made with us. I use the word "liberated" loosely and sarcastically, in the same vein that I view the use of the words "collateral damage" when they kill innocent men, women and children. They describe people defending their homelands as terrorists, savages and hostiles . . . My words reach out to the non-Indian: Look now before it is too late—see what is being done to others in your name and see what destruction you sanction when you say nothing.
—Leonard Peltier, Annual Message January 2004

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518. **David Chirot**

Almodovar: A Poet's Life on Film: Marcos Ana A nti Fascist Spent 23 Years in Franco's Prisons

Thu 21 Feb 2008

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http://poetry.about.com/b/2008/02/20/a-poets-life-on-film-marcos-ana.htm ---

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519. **Wystan Curnow**
Re: rePound
Thu 21 Feb 2008

I can't speak for Gabe, but your 'offensive' (ethically off-set by elegance v awkward) provides an art-for-art's aestheticism to set beside 'abomination' (ethically off-set by sociology), albeit a rather under-nourished companion.

On the matter of collage, Bernstein's position is being under-read here, both as regards his argument in 'Pounding Fascism' about collage and the Cantos, and about the meaning of form. Speaking for Bernstein, let me quote from his 'Revenge of the Poet-critic' in MY WAY:

"You can't fully critique the dominant culture if you are confined to the forms through which it reproduces itself, not because hegemonic forms are compromised 'in themselves' but because their criticality has been commanderred. There is no wholly intrinsic meaning to any form, nor are there a priori superior forms. Devices and techniques--the tools and the styles of the past--shift in meaning and value over time, requiring continuing reassessment. Yet forms do have extrinsic, social meanings that are forged through a contestation of values from which it is impossible to withhold judgement" (p.4)

Cheers,
Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Marcus Bales
Sent: Friday, 22 February 2008 1:36 a.m.
To: [redacted]
Subject: Re: rePound

I can't speak for Murat, of course, but I'd say that collage is just like all the other forms/genres: basically offensive unless well handled. Art is lying. It is a presentation of the false in a false context in order to try to produce a metaphoric or analogic truth. So, unless the thing is done elegantly and well, all you get is an awkward lie, which is, let's face it, pretty offensive.

Collage itself has the added burden of being a collection of other people's lies, so the chances of getting the presentation-of-lies-to-tell-truth right are a good deal worse. The collagist is relying on viewers of the collage to be aware of the original sources of the material, and the original context of that material, together with the new context the collagist is presenting, so there is a lot more room for stumbling and failure, and there is, in fact, a lot more stumbling and failure.

Marcus

On 20 Feb 2008 at 12:12, Jim Andrews wrote:

> *As for Charles's claim that the collage structure is basically democratic*
> *(therefore, as a creator Pound not a fascist): I can see how the collage*
> *structure of *The Cantos* has something to do with the liberating, opening*
> *impact of Pound as a poet, though I do not thing it is nearly the only*
> *thing. But I do not think a poetic form does, can contain a*
> *political stance per se. It can function very differently, with*
> *different social impacts, in the hands of different poets. Let me*
> *give a recent example: the*
> *flarf*
> *practice of harvesting words and references from the web for*
> *ironical/poetical purposes is utterly within the framework of*
> *collage (also quite Poundian). But this decoupling of references from their*
> *autonomous*
> *place and existence (withlittle awarness that this is being done)*
> *is deeply*
> *exploitative, offensive to me.*
>
> *Can you please be more specific, Murat? It sounds sort of like you*
> *find collage in general exploitative and offenseive. I expect that*
> *isn't what you mean.*
>
> *Certainly collage (whether visual, wordular, or sonic) *can* be*
> *exploitative and offensive. But it seems to me necessarily a*
> *case-by-case issue rather than being able to tag an entire genre or*
> *method (or whatever) as inherantly exploitative and offensive. I*
> *expect this isn't what you meant to do.*
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520. **SCOTT HOWARD**

No Strangers Here Today/NYC

Thu 21 Feb 2008

NO STRANGERS HERE TODAY Feb 29, March 1, 2

Please join dancer/writer, Susan Banyas & jazz composer, David Ornette Cherry at LaMaMa E.T.C.

Feb. 29, March l, 2 for a performance that weaves the epic story of the abolitionist movement, personal family documents dating back to the Civil War, and a lively delivery of movement, storytelling, and music.

"No Strangers Here Today" was a coded message in the diary of Elizabeth Edwards, a Quaker farmwoman in southern Ohio, whose family was a link in the clandestine, bi-racial resistance movement, known as the Underground Railroad. Elizabeth¹s great-great grandaughter, Susan Banyas & David Ornette Cherry created this collaboration through a generous commission from the Library Foundation of Los Angeles & the Regional Arts and Culture Council of Portland, Oregon. This important American history is inspired by the activist spirit and on-going networks of connection.

³...a stirring portrait of abolitionist effort and illuminating morally and historically.² --Marty Hughley, The Oregonian

³ expertly performed, and should, I would argue, become an essential contribution to North American self-understandingŠ. Banyas has created something of rare importance here and Cherry¹s soundscape is worth the ticket price on its own.² -- Zaph Mann, Nonstarvingartists.com

Photos: Edwards Farm, Elizabeth Edwards, seated Underground Road/Highland County, Edwards farm in distance

http://strangers.scatter.com

Tickets & Times: http://www.lamama.org
Thanks. We hope to see you at LaMaMa!
Susan & David
http://www.susanbanyas.com
http://www.davidornettecherry.com

Also in NYC March 14th...

Susan Banyas, dancer-writer & David Ornette Cherry, jazz composer, team up to perform excerpts from The Hillsboro Story as a movement monologue with

> *live music, directed by choreographer, Gregg Bielemeier. The Hillsboro Story a non-fiction book-in-progress -- opens in Hillsboro, Ohio on July 5, 1954 when the ³colored² elementary school went up in flames. The fire sparked a ³school fight² led by five African American mothers that became the first test case for the Brown v. Board of Education decision (May, 1954) in the North. Ms. Banyas was in the third grade, and the memory of those times sparked this cultural detective story --a lively mix of voices, images, and narration backed by an evocative sound score by David Ornette Cherry.*
>
> *Excerpts from The Hillsboro Story will be performed at Columbia University/NYC on March 14, sponsored by Oral History in the Mid-Atlantic Region, the Columbia University Oral History Research Office & the New York Public Library for the Performing Arts. http://www.ohmar.org*

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521. **Stephen Vincent**

Re: WBAI - book reviewer??

Fri 22 Feb 2008

Thanks, Mark.

S

Mark Weiss <[redacted]> wrote: I have to call them about something else anyway--I'll see what I can find out. Figure tomorrow or Monday.

At 02:49 PM 2/21/2008, you wrote:
>If you are in NYC and listen to WBAI, can you advise me b/c, if
>there is anyone at the station doing a program of interesting book
>reviews?? I cannot 'divine' such from looking at their programming on the web.
>
> Thanks,
>
> Stephen
>

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522. **David Chirot**
Design and the Elastic Mind "The Soul in the New Machines"--- Design - Review - New York Times
Fri 22 Feb 2008

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http://www.nytimes.com/2008/02/22/arts/design/22elas.html?ref=arts ---

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523. **Amanda Earl**
Re: Design and the Elastic Mind "The Soul in the New Machines"--- Design - Review - New York Times
Fri 22 Feb 2008

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this is marvelous, thank you!

Amanda

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524. **CA Conrad**
new film in the works on life of poet Marcos Ana
Fri 22 Feb 2008

"Poetry was another weapon to fight for freedom."
--Marcos Ana

Pedro Almodovar is now making a film about the life of poet Marcos Ana. Should be amazing! Below is a paragraph from Elizabeth Nash's article recently published in Madrid. To all those who fight censorship! CAConrad http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

Marcos Ana, now 88, was 19 when General Francisco Franco had him thrown in jail in 1939. As a political inmate who had fought against Franco's victorious troops during the Spanish Civil War, Ana was tortured, shunted from prison to prison and managed to avoid two death sentences before he emerged, bewildered to the point of nausea, a free man in 1961. He was 41 but retained the desires of innocent youth. The film, which will be a world away from Almodovar's habitual high-octane cinema, is based on Ana's autobiography Tell Me What A Tree Looks Like, published in September. Almodovar secured the rights to the book last week.

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525. **Thomas savage**
Re: rePound
Fri 22 Feb 2008

All this is fine, Steve. But one example of poetic tolerance, if I may call it that, that I've been meaning to add to this discussion, I will do so here. I'm gay. Generally, I'm deeply offended by anti-gay statements by people. Thomas Hart Benton was well-known for making these statements. Nevertheless, I have a print of one of his paintings in my kitchen. I decided not to take it down even after I found out about Benton's verbal gay-bashing. Of course, it's not really present in his work so this is different slightly. Nevertheless, I like the work too much to take it down. The same goes for Pound. I love too much of his poetry to decry it even though I realize that some of it contains his anti-Semitic sentiments. As for anti-Buddhist sentiments, I have encountered that in some pseudo-hip, wiseguy poetry of the present moment. I tend to avoid poetry readings where I know or suspect I will hear attacks on the dharma based on what I have already heard. Criticisms of the way Buddhism is practiced by some people are another matter. I find those interesting sometimes. In the latest Tricycle, a Buddhist magazine to which I subscribe, Phillip Glass, one of the editors of the magazine, takes American Buddhists to task for being upper middle class dilletantes and asks:"How many Buddhists do you know who would take a vow of poverty?" I've been thinking a lot about this, too. Of course he was comparing well-off American Buddhists to Gandhi, who wasn't a Buddhist. Still, I take criticisms of Buddhism into account and consider them if they are intelligent. Simple attacks, I deflect and forget about as soon as I can.
Regards, Tom Savage

"steve d. dalachinsky" <[redacted]> wrote: point well and badly taken tom since you are a good friend and claim to be a practicing buddhist

so remember the old statement "you don' t have to be jewish to eat levy's rye bread"
well doesn't that apply to anti-semitism, pound aside, byou don't have to be jewish to be against those who are anti-semites
major problem in world you say "if i were jewish"
as if it's ok to not be offended by not the ART but the sentiment behind the ART or statements
because you are NOT a jew
i love baraka, pound but cannot excuse they're possible, and as always with these horrors
that cause so much pain in the world bad judgement, excesses of prejudice

(which we all have and and have encountered)
if i said i hate buddhists would that then bug you?

but yes sure everyone has the right to be WRONG not just the poet
tho the way poets act you'd think they think they're never WRONG
does bush hitler stalin extremes of course have the right to be wrong
when in their warped judgements
they perhaps think they were / are right as pound no doubt did
excuse a wrong? why who's right and who's wrong anyway? something for
a buddhist to think about
a talmudic buddhist perhaps.....

On Thu, 21 Feb 2008 07:52:12 -0800 Thomas savage
writes:
> Finding any art offensive is not only a slippery slope, it shows a
> very narrow perspective. I'm not saying all art is good. Much of
> it is secondrate or worse just by the definitions of these terms.
> But to be offended by anyone's art, unless it shows a murder or a
> rape that actually happened and was perpetrated in order to make the
> art, say, or something equally extreme like that, betrays a
> squeamishness that is a limitation of the critical faculty of the
> person being offended. I sometimes receive poetry that I don't
> like. But to say that I'm offended by it would be an overstatement.
> I feel much more offended by the bad politics of the current
> American regime and, for example, felt terribly offended by the
> Taliban's destruction of Bamiyan in Afghanistan some years ago.
> Things like that in the so-called real world are much more of an
> occasion for feeling offended than anything in the realms of the
> arts. As for Pound as a poet and collagist, the record of his
> collected
> works is mixed but none of it offends me. I might feel different
> about that if I were Jewish but I am not. Does a poet have the
> right to be or to have been wrong in some of his works? Perhaps
> yes, perhaps no. Baraka's recent perpetuation of a false rumor
> about 9/11 first caused me to think much about this. But to deny a
> poet the right to be ever wrong smacks of perfectionism. No one I
> know of inside or outside the arts has achieved perfection.
> Regards, Tom Savage
>
> Marcus Bales wrote: I can't speak for
> Murat, of course, but I'd say that collage is just like all the
> other forms/genres: basically offensive unless well handled. Art is
> lying. It is a
> presentation of the false in a false context in order to try to
> produce a

> metaphoric or analogic truth. So, unless the thing is done elegantly
> and well,
> all you get is an awkward lie, which is, let's face it, pretty
> offensive.
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> Collage itself has the added burden of being a collection of other
> people's lies,
> so the chances of getting the presentation-of-lies-to-tell-truth
> right are a good
> deal worse. The collagist is relying on viewers of the collage to be
> aware of
> the original sources of the material, and the original context of
> that material,
> together with the new context the collagist is presenting, so there
> is a lot more
> room for stumbling and failure, and there is, in fact, a lot more
> stumbling and
> failure.
>
> Marcus
>
>
> On 20 Feb 2008 at 12:12, Jim Andrews wrote:
>
> > > As for Charles's claim that the collage structure is basically
> > democratic
> > > (therefore, as a creator Pound not a fascist): I can see how the
> > collage
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> liberating,
> > opening
> > > impact of Pound as a poet, though I do not thing it is nearly
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> > only
> > > thing. But I do not think a poetic form does, can contain a
> > > political stance
> > > per se. It can function very differently, with different social
> > > impacts, in
> > > the hands of different poets. Let me give a recent example: the
> > flarf
> > > practice of harvesting words and references from the web for
> > > ironical/poetical purposes is utterly within the framework of

> > > collage (also
> > > quite Poundian). But this decoupling of references from their
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> > > place and existence (withlittle awarness that this is being
> > done)
> > > is deeply
> > > exploitative, offensive to me.
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> > Can you please be more specific, Murat? It sounds sort of like you
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> > mean.
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> > Certainly collage (whether visual, wordular, or sonic) *can* be
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> Never miss a thing. Make Yahoo your homepage.
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Never miss a thing. Make Yahoo your homepage.

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526. **Lawrence Giffin**
New: Physical Poets Home Library Volume 2
Fri 22 Feb 2008

Volume 2 of the Physical Poets is available for a mere $5.00 (shipping included).

This issue is edited by Mathew Timmons and Harold Abramowitz and features work by Jane Sprague, Joseph Mosconi, Stan Apps, Amanda Ackerman, along with work from the editors. Visit http://physicalpoetry.blogspot.com to order.

—Lawrence Giffin, series editor

The Physical Poets Home Library presents the work of various writing communities through autonomously edited collections of poetry. Each volume is collectively edited by members of the featured community to be published and distributed by Lil' Norton. All inquiries can be made to physpo [you get the picture] gmail [etc] com.

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527. **amy king**
test
Fri 22 Feb 2008

In Case We Forgot -- http://www.amyking.org/blog

_____
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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528. **amy k**
Pound
Fri 22 Feb 2008

Yahoo is not releasing the message below, so I'm re-sending from this account. Apologies if you receive this more than once ...

~~

No more need be said? It's all settled now, and still, I wonder --

Form, which I understand evolves from a group of people trying to say things another way and usually bears out political implications -- a way that gives voice to their experience or an attempt to (simplistically said w apologies) say something apart from or new to the status quo -- can later be divorced from its content (i.e. the overt and/or implied political matters)? So when I decide to rap my poems (sans content about the urban African American experience), I will in no way evoke the associations and political implications from which that form was born and used? I will only be conjuring the 'unpolitical' or "neutral" aesthetics associated with that use? The form may not "contain a political stance, per se", but it certainly carries political weight and implications that people associate with the form itself. Remove its content, the form still has origins and uses that it cannot be "cleansed" of simply by removing overt content.

As for Pound using collage, the implication is not only the "opening" Murat refers to below, but also, that by employing it, Pound is betraying his own desire for the Fascist ideal of one unified authoritarian voice. And here we are going in circles ....

Amy

On Wed, Feb 20, 2008 at 8:22 PM, Michael Heller <[redacted]> wrote:

> *Murat says it all very well. I would only add another little bit of historical context: that there are periods--some fairly recent--in which some people do see form and technique, not as neutral, but as political and cultural matters and attribute all kinds of bad politics and motives to those who don't write like they do. No more need be said.*
>
> *Mike*

Date: Tue, 19 Feb 2008 01:19:48 -0500

From: Murat Nemet-Nejat <[redacted]>

Subject: Re: rePound

As for Charles's claim that the collage structure is basically democratic (therefore, as a creator Pound not a fascist): I can see how the collage structure of *The Cantos* has something to do with the liberating, opening impact of Pound as a poet, though I do not thing it is nearly the only

thing. But I do not think a poetic form does, can contain a political stance per se. It can function very differently, with different social impacts, in the hands of different poets.

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529. **Mark Weiss**
Re: rePound
Fri 22 Feb 2008

Benton was at least equal-opportunity hateful. He was antisemitic and racist as well, part of an attack on the East Coast art establishment as he knew it. How much of this was a pose adopted when he switched from abstraction (he was pretty good) to storytelling is anybody's guess, but it didn't hurt his career.

Mark

At 10:44 AM 2/22/2008, Thomas savage wrote:
>All this is fine, Steve. But one example of poetic tolerance, if I
>may call it that, that I've been meaning to add to this discussion,
>I will do so here. I'm gay. Generally, I'm deeply offended by
>anti-gay statements by people. Thomas Hart Benton was well-known
>for making these statements. Nevertheless, I have a print of one of
>his paintings in my kitchen. I decided not to take it down even
>after I found out about Benton's verbal gay-bashing. Of course,
>it's not really present in his work so this is different
>slightly. Nevertheless, I like the work too much to take it
>down. The same goes for Pound. I love too much of his poetry to
>decry it even though I realize that some of it contains his
>anti-Semitic sentiments. As for anti-Buddhist sentiments, I have
>encountered that in some pseudo-hip, wiseguy poetry of the present
>moment. I tend to avoid poetry readings where I know or suspect I
>will hear attacks on the dharma based on what I have already heard.
Criticisms
> of the way Buddhism is practiced by some people are another
> matter. I find those interesting sometimes. In the latest
> Tricycle, a Buddhist magazine to which I subscribe, Phillip Glass,
> one of the editors of the magazine, takes American Buddhists to
> task for being upper middle class dilletantes and asks:"How many
> Buddhists do you know who would take a vow of poverty?" I've been
> thinking a lot about this, too. Of course he was comparing
> well-off American Buddhists to Gandhi, who wasn't a
> Buddhist. Still, I take criticisms of Buddhism into account and
> consider them if they are intelligent. Simple attacks, I deflect

> and forget about as soon as I can. Regards, Tom Savage
>
>"steve d. dalachinsky" <[redacted]> wrote: point well and
>badly taken tom since you are a good friend and claim to
>be a practicing buddhist
>
>so remember the old statement "you don' t have to be jewish to eat levy's
>rye bread"
>well doesn't that apply to anti-semitism, pound aside, byou don't have to
>be jewish to be against those who are anti-semites
>major problem in world you say "if i were jewish"
>as if it's ok to not be offended by not the ART but the sentiment
>behind the ART or statements
>because you are NOT a jew
>i love baraka, pound but cannot excuse they're possible, and as always
>with these horrors
>that cause so much pain in the world bad judgement, excesses of prejudice
>
>(which we all have and and have encountered)
>if i said i hate buddhists would that then bug you?
>but yes sure everyone has the right to be WRONG not just the poet
>tho the way poets act you'd think they think they're never WRONG
>does bush hitler stalin extremes of course have the right to be wrong
>when in their warped judgements
>they perhaps think they were / are right as pound no doubt did
>excuse a wrong? why who's right and who's wrong anyway? something for
>a buddhist to think about
>a talmudic buddhist perhaps.....
>
>
>On Thu, 21 Feb 2008 07:52:12 -0800 Thomas savage
>writes:
> > Finding any art offensive is not only a slippery slope, it shows a
> > very narrow perspective. I'm not saying all art is good. Much of
> > it is secondrate or worse just by the definitions of these terms.
> > But to be offended by anyone's art, unless it shows a murder or a
> > rape that actually happened and was perpetrated in order to make the
> > art, say, or something equally extreme like that, betrays a
> > squeamishness that is a limitation of the critical faculty of the
> > person being offended. I sometimes receive poetry that I don't
> > like. But to say that I'm offended by it would be an overstatement.
> > I feel much more offended by the bad politics of the current

> > American regime and, for example, felt terribly offended by the
> > Taliban's destruction of Bamiyan in Afghanistan some years ago.
> > Things like that in the so-called real world are much more of an
> > occasion for feeling offended than anything in the realms of the
> > arts. As for Pound as a poet and collagist, the record of his
> > collected
> > works is mixed but none of it offends me. I might feel different
> > about that if I were Jewish but I am not. Does a poet have the
> > right to be or to have been wrong in some of his works? Perhaps
> > yes, perhaps no. Baraka's recent perpetuation of a false rumor
> > about 9/11 first caused me to think much about this. But to deny a
> > poet the right to be ever wrong smacks of perfectionism. No one I
> > know of inside or outside the arts has achieved perfection.
> > Regards, Tom Savage
> >
> > Marcus Bales wrote: I can't speak for
> > Murat, of course, but I'd say that collage is just like all the
> > other forms/genres: basically offensive unless well handled. Art is
> > lying. It is a
> > presentation of the false in a false context in order to try to
> > produce a
> > metaphoric or analogic truth. So, unless the thing is done elegantly
> > and well,
> > all you get is an awkward lie, which is, let's face it, pretty
> > offensive.
> >
> > Collage itself has the added burden of being a collection of other
> > people's lies,
> > so the chances of getting the presentation-of-lies-to-tell-truth
> > right are a good
> > deal worse. The collagist is relying on viewers of the collage to be
> > aware of
> > the original sources of the material, and the original context of
> > that material,
> > together with the new context the collagist is presenting, so there
> > is a lot more
> > room for stumbling and failure, and there is, in fact, a lot more
> > stumbling and
> > failure.
> >
> > Marcus
> >

> >
> > On 20 Feb 2008 at 12:12, Jim Andrews wrote:
> >
> > > > As for Charles's claim that the collage structure is basically
> > > democratic
> > > > (therefore, as a creator Pound not a fascist): I can see how the
> > > collage
> > > > structure of *The Cantos* has something to do with the
> > liberating,
> > > opening
> > > > impact of Pound as a poet, though I do not thing it is nearly
> > the
> > > only
> > > > thing. But I do not think a poetic form does, can contain a
> > > > political stance
> > > > per se. It can function very differently, with different social
> > > > impacts, in
> > > > the hands of different poets. Let me give a recent example: the
> > > flarf
> > > > practice of harvesting words and references from the web for
> > > > ironical/poetical purposes is utterly within the framework of
> > > > collage (also
> > > > quite Poundian). But this decoupling of references from their
> > > autonomous
> > > > place and existence (withlittle awarness that this is being
> > > done)
> > > > is deeply
> > > > exploitative, offensive to me.
> > >
> > > Can you please be more specific, Murat? It sounds sort of like you
> > > find
> > > collage in general exploitative and offenseive. I expect that
> > isn't
> > > what you
> > > mean.
> > >
> > > Certainly collage (whether visual, wordular, or sonic) *can* be
> > > exploitative
> > > and offensive. But it seems to me necessarily a case-by-case issue
> > > rather
> > > than being able to tag an entire genre or method (or whatever) as
> > > inherantly

> > > exploitative and offensive. I expect this isn't what you meant to
> > > do.
> > >
> > > ja
> > > http://vispo.com
> > >
> > >
> > > --
> > > No virus found in this incoming message.
> > > Checked by AVG Free Edition.
> > > Version: 7.5.516 / Virus Database: 269.20.8/1289 - Release Date:
> > > 2/20/2008 10:26 AM
> > >
> >
> >
> >
> > ---
> > Never miss a thing. Make Yahoo your homepage.
> >
> >
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>
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>---
>Never miss a thing. Make Yahoo your homepage.

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530. **amy king**
Technical: Two possible glitches ...
Fri 22 Feb 2008

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1. If you attempt to post to the list from a Yahoo account and your signature contains html code (a website address), your email may be rejected directly by the server. Make sure you receive an automated reply from the listserve a few minutes after you post; otherwise, assume that the listserve has rejected your reply. It seems to read these signatures, sometimes, as an attachment, and attachments cannot be sent to the list.

2. When I switched over to the updated Yahoo mail viewer, the updated spam filter began filtering many listserve emails into my Spam box. Simply look in your Spam box, and if you locate any listserve posts, mark them as "Not Spam". They will then be moved to your Inbox, and Yahoo will begin to send new Poetics posts to your Inbox.

Thanks,
Amy

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty.ncc.edu/kinga

_____

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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531. Christopher Westcott
Zizek Kicks Off Left Forum '08
Fri 22 Feb 2008

Verso Books, Brecht Forum and Left Forum present:

"RESIST, ATTACK, UNDERMINE: WHERE ARE WE 40 YEARS AFTER '68?"
Slavoj Zizek on the state of the Left today

March 11, 2008 - 7pm; tickets on sale at 6:30 pm
CUNY Graduate Center, Proshansky Auditorium, 365 5th Avenue (corner of 34th street)
Open to the public (Sliding scale admission: $6/$10/$15)

Slajov ?i?ek?s provocative prose has challenged a generation of activists and intellectuals. Now the famed gadfly of the left will make a major New York City appearance on March 11th at the CUNY Graduate Center. ?i?ek's talk ?RESIST, ATTACK, UNDERMINE... WHERE ARE WE 40 YEARS AFTER '68?? will open this year?s Left Forum conference, the largest gathering in North America of the US and international Left.

Slavoj ?i?ek is today's most controversial public intellectual. His work traverses the fields of philosophy, psychoanalysis, theology, history and political theory, taking in film, popular culture, literature and jokes?all to provide acute analyses of the complexities of contemporary ideology as well as a serious and sophisticated philosophy. Called the ?Elvis of cultural theory? and the ?greatest intellectual high since anti-Oedipus? his genre bending style has him writing

everything from reflections on Lenin's polemics to Levis blue jeans ads. ?i?ek?s work his appeared in the New York Times, New Yorker, the Guardian as well as Astra Taylor's feature length film ?i?ek!. He is a professor at the European Graduate School, International Director of the Birkbeck Institute for the Humanities, Birkbeck College, University of London, and a senior researcher at the Institute of Sociology, University of Ljubljana, Slovenia. The author of over 30 books, his forthcoming In Defense of Lost Causes will be published by Verso Books in June 2008.

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532. jared schickling

Re: Design and the Elastic Mind "The Soul in the New Machines"---Design - Review - New York Times

Fri 22 Feb 2008

Thanks for the links to the book fair closing in India, and for the link to the MoMA exhibit. I shared them with a friend of mine who responded, and I'm posting his comments with permission (he wishes to be identified as CPR) because they ask some interesting questions, make some interesting points, etc, and I'm curious to hear what others think.

Jared Schickling

In response to India's "high court's" decision to cancel the book fair on "environmental grounds," the reasons for which the book fair organizers are curiously silent, and in which a number of American writers were to participate: I wonder if it's due to an anti-American backlash, and these folks don't think of themselves as "American" writers, being marginal figures here. Of course, this kind of anti-Americanism, if that is the case, is just as stupid and parochial as American patriotism. It's not fair to these poets who want to share their work. Whether we like it or not, people elsewhere are liable to brand us as "American" writers. This is partly what I meant about being American having stained my soul. So this seems to be a problem for American writers at the moment, how to deal with their "Americanness" while trying to transcend the merely national and attain the human...and then if they're insane enough try to push it from there. But these people who ban book fairs for political reasons, no matter what those reasons are [environmental sounds like bullshit, but we don't actually know], stifle that which I hold most important in Life: free artistic expression and the evolution of the human through art. Maybe you could pose this question to the Poetics Discussion group. I'd be interested to hear what others think. I don't really have any ideas myself. Sorry state of affairs. Thank the Freud family...Maybe this is why there's been silence about it. Everybody's trying to figure out what they think. Anyone thinking out loud?It also occurs to

me that, by the sounds of their names [book fair participants, Indian-American, if memory serves right], they are not stereotypically "American," and that the adjective "American" carries a lot of baggage with it that isn't fair to such a large, multi-ethnic, multi-racial, multi-cultural nation. How does someone named "Sunil" as opposed to "Mike" deal with being lumped in with the "Texas Cowboys?" And how about the actual honest to God Texas cowboy who has a bunch of "Texas Cowboys" smearing his good name? Good lord, what are we to do with this adjective "American?" How do we release the cowboy?

And in response to the MoMA exhibit and its NY Times reviewer:

...I'm reading the [expletive] idiotic review... But seriously, there seems to be something going on. Not just at the Times, but throughout the American MSM, which is that being [expletive equivalent to "stupid"] when it comes to the humanities seems to be a job requirement. These people don't know anything about the "humanities" because in America, unlike Europe and some parts of Asia, public education emphasizes math, science and sports from day one. Church on Sundays. A God-fearing militaristic society. Now the people who write for the Times are for the most part privately educated and come from at least the upper middle or professional class, but where their forefathers knew they were duping the masses due to their understanding of the humanities, these folks themselves have also been duped because they never learned from their fathers the most important aspects of their fathers' knowledge. Beckett gave up teaching because he said the things that need to be taught can't be taught. Where their fathers had minds that had, as part of their evolution, a solid dose of arts and literature, they deprived their children of it, mistakenly believing that the irrational arts no longer had a place in the world. Kind of like the mafia. Once they started selling smack on the street, it was only a matter of time before they started doing it themselves, and these new addictions among certain members evolved over time into their ultimate demise as a group. Though they continue thinking of themselves as cosa nostra, it's a delusional joke that they think so, because the code they claim to live by is a dead one. Like Campbell said, we need new myths to psychologically adapt to new actualities, or some such. Human "reality" has to match or seam Earthling "actuality." The American arts and literature scene, I fear, has fallen victim to this mafia syndrome, Walt Whitmans and Al Capones having become addicted to making money and snorting junk, living what they think are good and decent lives. I imagine this exhibit, if it were scheduled elsewhere, that is not in the homeland, would run the risk of cancellation. The artists would once again fall victim to critics. I'm not judging the artists or the individual works in the exhibit, what else are artists to do? I would sell the film rights for Smoke to Fox for $75,000 to clear my school loan and other debt and have something left over. We must live, and live well, that is with dignity. But I am judging the fact

that they--we--are being stained by the culture surrounding us. You can't live in shit and not smell and look like shit. Some of the work itself sounds as if it might be interesting if I could experience it for myself. Who knows? I don't, not for certain anyway. What I do know is that artists left Germany and the Soviet Union in droves. But how do non-famous artists transcend or extricate themselves from American be-ing, when even the best of us seem brainwashed or manipulated to some extent. I myself get furious daily by television, no matter what's on [almost]. I seem to need the fury, the rage seems righteous...but is it a manifestation of the way I've allowed myself to be psychologically manipulated? And if so, what am I as an "artist," that is an autonomous homo sapiens sapiens, to do about it? I don't want the easy answer, the romantic stuff about art we say when we feel good about it, but the nitty gritty stuff that keeps us going even when we feel shitty about it. I want to know if we have a responsibility to leave the country, which isn't easy, one must do it with all one's might, to leave it literally or figuratively or both. And then how do we do it with, if not dignity, at least with style. Like Bukowski once reportedly said: "All that matters is how well you walk through the fire." How do we walk through this fire we perceive and feel?The question again seems to be what can American artists do about their Americanness? It seems we need to deconstruct our own patriotisms and nationalisms, tribalisms...so 10 billion human beings can experience for themselves what's being represented and exhibited at the MoMA.

>> > http://www.nytimes.com/2008/02/22/arts/design/22elas.html?ref=arts ---

_____
Helping your favorite cause is as easy as instant messaging. You IM, we give.
http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join=

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533. **rabinart**

My comments are in NYTimes today about new Gondry film & Pollocksquared -- Bill Rabinovitch

Sat 23 Feb 2008

My comments are in todays New York Times Movie reviews about the nationwide release just today of the new Michel Gondry's filmÂ "Be Kind Rewind".Â Michel & I are actually in my PollockSquared together in a scene done a few weeks ago. Comment's today includes a link to Pollocksquared.com mentioning the trailer, etc.

http://movies.nytimes.com/2008/02/22/movies/22rewi.html

& click on Readers Reviews on the left side

Bill R

_____ More new features than ever. Check out the new AOL Mail ! - http://webmail.aol.com

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534. **Jill Chan**

Poetry Sz: demystifying mental illness, Issue 25 now online

Sat 23 Feb 2008

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http://poetrysz.blogspot.com

Issue 25 features new work by:

Stu Hatton
Linda Benninghoff
Danielle Adair
Mary Kasimor
Bobbi Lurie
Tim Martin
David McFadden
Gertrude Halstead
Bruce Stater
Patrick Mc Manus

Submissions for the next issue now open. Send 4-6 poems, and a short bio, in the body of your e-mail, to [redacted] . Please read the submission

Thank you.

regards

J Chan
editor

_____
___
Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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535. **Donna Kuhn**

pound

Sat 23 Feb 2008

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this is different than if someone said re. gay bashing, i might mind if i were gay but i'm not (so i dont care.)http://www.flickr.com/ photos/donnakuhn

>> From: Thomas savage <[redacted]>
>> Subject: Re: ----------
>>
>> Date: Fri, 22 Feb 2008 07:44:31 -0800
>> From: Thomas savage <[redacted]>
>> Subject: Re: rePound
>>
>> All this is fine, Steve. But one example of poetic tolerance, if I
>> may call it that, that I've been meaning to add to this discussion,
>> I will do so here. I'm gay. Generally, I'm deeply offended by
>> anti-gay statements by people. Thomas Hart Benton was well-known
>> for making these statements. Nevertheless, I have a print of one
>> of his paintings in my kitchen. I decided not to take it down even
>> after I found out about Benton's verbal gay-bashing. Of course,
>> it's not really present in his work so this is different slightly.
>> Nevertheless, I like the work too much to take it down. The same
>> goes for Pound. I love too much of his poetry to decry it even
>> though I realize that some of it contains his anti-Semitic
>> sentiments. As for anti-Buddhist sentiments, I have encountered
>> that in some pseudo-hip, wiseguy poetry of the present moment. I
>> tend to avoid poetry readings where I know or suspect I will hear
>> attacks on the dharma based on what I have already heard.
Criticisms
>> of the way Buddhism is practiced by some people are another
>> matter. I find those interesting sometimes. In the latest
>> Tricycle, a Buddhist magazine to which I subscribe, Phillip Glass,
>> one of the editors of the magazine, takes American Buddhists to
>> task for being upper middle class dilletantes and asks:"How many
>> Buddhists do you know who would take a vow of poverty?" I've been
>> thinking a lot about this, too. Of course he was comparing well-
>> off American Buddhists to Gandhi, who wasn't a Buddhist. Still, I
>> take criticisms of Buddhism into account and consider them if they
>> are intelligent. Simple attacks, I deflect and forget about as
>> soon as I can. Regards, Tom Savage
>>

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536. **David Chirot**
Landmark Massachusetts Building Where Wharton Wrote Faces Foreclosure - New York Times
Sat 23 Feb 2008

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http://www.nytimes.com/2008/02/23/books/23moun.html?_r=1&th&emc=th&oref=slogin ---

sad news--
wharton was one of the great writers of new york city's history
activist with medical groups in ww1

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537. **Philip Rowland**
NOON: JOURNAL OF THE SHORT POEM
Sat 23 Feb 2008

Submissions of original, unpublished short poems are invited for the sixth issue, due out this summer. Selections will be made during March and April. Send to [redacted]; or to Philip Rowland at the following address: Minami Motomachi 4-49-506, Shinjuku-ku, Tokyo [redacted], Japan. Payment for accepted work is made in the form of a contributor copy.

The current issue includes poems by: Jesse Glass, Alistair Noon, Charles Rossiter, Bob Arnold, John Martone, Bob Heman, Amanda McGuire, David Giannini, John Bloomberg-Rissman, Vassilis Zambaras, Leslie McGrath, Gengoro, Scott Metz, Jeff Harrison, Taylor Mignon, David Baratier, John M Bennett, rob mclennan, Philip Terry, Boyer Rickel, Morgan Lucas Schuldt, Jeffrey Skinner, Bill Freind, Sarah Gorham, Cralan Kelder, Chris McCabe, John Vieira, Martin Shea, Jeffrey Woodward, Roberta Beary, Joseph Massey, Kit Kennedy, Jordan Stempleman, Kristin Abraham, Jim Kacian, Theodore Worozbyt, William Cirocco, Gary Hotham.

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538. **amy king**
Today Only - OCHO
Sat 23 Feb 2008

If you are interested in receiving a review copy of OCHO [http://www.lulu.com/browse/search.php?fKeywords=poetry%20ocho%20mipoesias], please contact Didi Menendez at [redacted]

Thank you~

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty2.ncc.edu/kinga

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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539. **Murat Nemet-Nejat**

Re: Design and the Elastic Mind "The Soul in the New Machines"--- Design - Review - New York Times

Sat 23 Feb 2008

I am not quite clear what these two posts are saying. How is it known that the cancellation of the fair in India had anything to do with America? This hints of self-centeredness to me. Obviously, it is possible that the fair was cancelled due to political considerations, showing that the courts in India are not totally independent either; but the considerations may have been domestic. India has its own domestic frictions. Or "environmental reasons" may be a term like "disturbing the peace," which was the regulation used to control crowds during demonstrations in The United States.

As for the review of the MOMA exhibit, I had mixed emotions about it. The whole show possesses the bazaar spirit, demystification of art, which MOMA has assumed as its new persona after its renovations. There was a discussion about it -between the old MOMA and the post modern spirit of the new MOMA- more or less two years ago on the Poetics List. I generally liked this new look and on balance thought it was a positive thing, though occasionally it had a deflating effect on me. I specifically referred to the Modrian section which was all crammed into one single room. Seeing Mondrian paintings hanging one after another on the wall was like watching a film at fast speed (or those books where one flipped the pages to see a series of photos move). It put Mondrian's development as an artist in sharp, narrative focus. On the other hand, having Mondrian's life time work, his obsessions, expressed in minimalist variations over the years -a work which looms so large in my imagination at least- turned into a twenty-minute walk through a room was depressing. (Here we are talking about the dimension of speed, its doubled-edge ambiguity, which I think is essentiall in understanding our present world.)

The reviewer of the present exhibition -which obviously seems to possess the wonderful spirit of the bazaar which MOMA has developed- emphasizes the porous, borderless relation between science/technology and art. This is great. A symbiotic relationship between the two is vital and serves both sides. I remember years ago, again at MOMA, an exhibit of new Italian architecture, which had exactly the same qualities. The design of the show, also cramped in a relatively tight space, where different designs of buildings or projects were packed into each other, had the effect for the visitor of walking through an intricate, Alice in Wonderland kind of sculpture, moving from one point/site/design to another following his/her inclinations. The exhibition itself had become for me an ephemeral and resonant piece of sculpture. I loved this merging of genres, of conceptual divisions and thought it was radical, new, and the best spirit of the post-modern.

I have not yet seen the new exhibition and, on the surface, the reviewer seems to celebrate a similar spirit of conceptual differences (here between art and technology) merging together. But I think something else is going on for which I have no patience at all. The reviewer seems also to be saying that the difference between art and technology *does not* exist; in the new world they are the same. Of course, this would be an ideal state in a panopticon/capitalist society where every parcel of human life is sized up, measured up, cut up for commercial use/exploitation (its new field of conquest being totally "commercializing the internet"). This way the ghost is exorcized from the machine, and everyone can become a good, democratic (American?) citizen. This same argument is presently going on between Jim, Jason, David and me in the Poetics List around the issue of collage and sound poetry to which I am in the process of writing a response which I have not finished due to my attempt to finish a section of The Structure of Escape at the moment.

Ciao,

Murat

On Fri, Feb 22, 2008 at 6:34 PM, jared schickling <[redacted]> wrote:

> *Thanks for the links to the book fair closing in India, and for the link to the MoMA exhibit. I shared them with a friend of mine who responded, and I'm posting his comments with permission (he wishes to be identified as CPR) because they ask some interesting questions, make some interesting points, etc, and I'm curious to hear what others think.*
>
> *Jared Schickling*
>
> *In response to India's "high court's" decision to cancel the book fair on "environmental grounds," the reasons for which the book fair organizers are*

curiously silent, and in which a number of American writers were to participate:
I wonder if it's due to an anti-American backlash, and these folks don't think of themselves as "American" writers, being marginal figures here. Of course, this kind of anti-Americanism, if that is the case, is just as stupid and parochial as American patriotism. It's not fair to these poets who want to share their work. Whether we like it or not, people elsewhere are liable to brand us as "American" writers. This is partly what I meant about being American having stained my soul. So this seems to be a problem for American writers at the moment, how to deal with their "Americanness" while trying to transcend the merely national and attain the human...and then if they're insane enough try to push it from there. But these people who ban book fairs for political reasons, no matter what those reasons are [environmental sounds like bullshit, but we don't actually know], stifle that which I hold most important in Life: free artistic expression and the evolution of the human through art. Maybe you could pose this question to the Poetics Discussion group. I'd be interested to hear what others think. I don't really have any ideas myself. Sorry state of affairs. Thank the Freud family...Maybe this is why there's been silence about it. Everybody's trying to figure out what they think. Anyone thinking out loud?It also occurs to me that, by the sounds of their names [book fair participants, Indian-American, if memory serves right], they are not stereotypically "American," and that the adjective "American" carries a lot of baggage with it that isn't fair to such a large, multi-ethnic, multi-racial, multi-cultural nation. How does someone named "Sunil" as opposed to "Mike" deal with being lumped in with the "Texas Cowboys?" And how about the actual honest to God Texas cowboy who has a bunch of "Texas Cowboys" smearing his good name? Good lord, what are we to do with this adjective "American?" How do we release the cowboy?

And in response to the MoMA exhibit and its NY Times reviewer:

...I'm reading the [expletive] idiotic review... But seriously, there seems to be something going on. Not just at the Times, but throughout the American MSM, which is that being [expletive equivalent to "stupid"] when it comes to the humanities seems to be a job requirement. These people don't know anything about the "humanities" because in America, unlike Europe and some parts of Asia, public education emphasizes math, science and sports from day one. Church on Sundays. A God-fearing militaristic society. Now the people who write for the Times are for the most part privately educated and come from at least the upper middle or professional class, but where their forefathers knew they were duping the masses due to their understanding of the humanities, these folks themselves have also been duped because they never learned from their fathers the most important aspects of their fathers' knowledge. Beckett gave up teaching because he said the things that need to be taught can't be taught. Where their fathers had minds that had, as part of their evolution, a solid dose of arts and literature, they deprived their children of it, mistakenly believing that the irrational

arts no longer had a place in the world. Kind of like the mafia. Once they started selling smack on the street, it was only a matter of time before they started doing it themselves, and these new addictions among certain members evolved over time into their ultimate demise as a group. Though they continue thinking of themselves as cosa nostra, it's a delusional joke that they think so, because the code they claim to live by is a dead one. Like Campbell said, we need new myths to psychologically adapt to new actualities, or some such. Human "reality" has to match or seam Earthling "actuality." The American arts and literature scene, I fear, has fallen victim to this mafia syndrome, Walt Whitmans and Al Capones having become addicted to making money and snorting junk, living what they think are good and decent lives. I imagine this exhibit, if it were scheduled elsewhere, that is not in the homeland, would run the risk of cancellation. The artists would once again fall victim to critics. I'm not judging the artists or the individual works in the exhibit, what else are artists to do? I would sell the film rights for Smoke to Fox for $75,000 to clear my school loan and other debt and have something left over. We must live, and live well, that is with dignity. But I am judging the fact that they--we--are being stained by the culture surrounding us. You can't live in shit and not smell and look like shit. Some of the work itself sounds as if it might be interesting if I could experience it for myself. Who knows? I don't, not for certain anyway. What I do know is that artists left Germany and the Soviet Union in droves. But how do non-famous artists transcend or extricate themselves from American be-ing, when even the best of us seem brainwashed or manipulated to some extent. I myself get furious daily by television, no matter what's on [almost]. I seem to need the fury, the rage seems righteous...but is it a manifestation of the way I've allowed myself to be psychologically manipulated? And if so, what am I as an "artist," that is an autonomous homo sapiens sapiens, to do about it? I don't want the easy answer, the romantic stuff about art we say when we feel good about it, but the nitty gritty stuff that keeps us going even when we feel shitty about it. I want to know if we have a responsibility to leave the country, which isn't easy, one must do it with all one's might, to leave it literally or figuratively or both. And then how do we do it with, if not dignity, at least with style. Like Bukowski once reportedly said: "All that matters is how well you walk through the fire." How do we walk through this fire we perceive and feel?The question again seems to be what can American artists do about their Americanness? It seems we need to deconstruct our own patriotisms and nationalisms, tribalisms...so 10 billion human beings can experience for themselves what's being represented and exhibited at the MoMA.

http://www.nytimes.com/2008/02/22/arts/design/22elas.html?ref=arts---

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Helping your favorite cause is as easy as instant messaging. You IM, we give.
http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join

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540. David Chirot
KOLKATA BOOK FAIR RESCHEDULED FOR 1 MARCH 2008
Sat 23 Feb 2008

The postponed Book Fair'08 which was scheduled at Park Circus Maidan (Calcutta) is reseduled and starts from 1st March'08 at Salt Lake Stadium complex. Renamed : Calcutta Book Fair'08

THERE WERE SEVERAL FACTORS INVOLVED IN THIS SITUATION --primarily environmental groups concerned about the location, , courts' rulings and many other factors to do with pressures from groups not supportive of the WB government and many persons, situations interior to the region--

this i gathered on line and looking forward to hearing from Bengali friends involved with event to learn more--

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541. Rob McLennan
(fwd) fredericton's small press fair, march 15
Sat 23 Feb 2008

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info here;
http://smallpressbookfair.blogspot.com/2008/02/forward-frederictons-small-press-fair.html

For more information, or to register for a table,
call Meredith at [redacted] or email at [redacted]

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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542. Rob McLennan
new(ish) on rob's clever blog
Sat 23 Feb 2008

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new(ish) on rob's clever blog

-- house: a (tiny) memoir
-- The Crow Journals
-- Ottawa: The Unknown City (Arsenal Pulp Press); Ottawa launch!
-- trapped in a world they never made...
-- house: a (tiny) memoir
-- Edmonton on Location: River City Chronicles, edited by Heather Zwicker

-- Suspended: A Short Thesis in Seven Parts by Kate Hall
-- ongoing notes: mid-February, 2008 (Natalie Zina Walschot's Villains, No Press; Small Town XII; Cannot Exist; NoD magazine, Calgary; ditch: the poetry that matters)
-- 12 or 20 questions: with Daphne Marlatt
-- house: a (tiny) memoir
-- 12 or 20 questions: with Dorothy Trujillo Lusk
-- house: a (tiny) memoir
-- house: a (tiny) memoir
-- some new titles from above/ground press
-- house: a (tiny) memoir
-- The Shovel by Colin Browne
-- house: a (tiny) memoir
-- Ken Norris' Going Home
-- house: a (tiny) memoir
-- A/Cross Sections: New Manitoba Writing, eds. Katherine Bitney and Andris Taskans
-- ongoing notes; early February, 2007 (Brea Burton's her fascination, Olive Reading Series; Stephen Morrissey's Remembering Artie Gold, Coracle Press; Ken Belford's seens, off-set house)
-- house: a (tiny) memoir
-- Myrna Kostashs The Doomed Bridegroom & the state of Canadian creative nonfiction
-- Rubicon Press (Edmonton) contest
-- 12 or 20 questions: with Andrew Pyper
-- 12 or 20 questions: with Lynn Coady
-- sick notes;
-- 12 or 20 questions: with Karl Jirgens
-- 12 or 20 questions: with Laisha Rosnau

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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543. **jared schickling**

Re: Design and the Elastic Mind "The Soul in the New Machines"--- Design - Review - New York Times

Sat 23 Feb 2008

Thank you for the updates on the book fair and the comments on the MoMA exhibit. The previous comments derived from speculation regarding reasons for the fair closing. Otherwise I think the comments, questions, issues they raise are clear, even if they deviate from the intial point. Anyway, thanks again for the reply.

Jared> Date: Sat, 23 Feb 2008 13:30:41 -0500> From: [redacted]> Subject: Re: Design and the Elastic Mind "The Soul in the New Machines"--- Design - Review - New York Times> To: [redacted]> > I am not quite clear what these two posts are saying. How is it known that> the cancellation of the fair in India had anything to do with America? This> hints of self-centeredness to me. Obviously, it is possible that the fair> was cancelled due to political considerations, showing that the courts in> India are not totally independent either; but the considerations may have> been domestic. India has its own domestic frictions. Or "environmental> reasons" may be a term like "disturbing the peace," which was the regulation> used to control crowds during demonstrations in The United States.> > As for the review of the MOMA exhibit, I had mixed emotions about it. The> whole show possesses the bazaar spirit, demystification of art, which MOMA> has assumed as its new persona after its renovations. There was a discussion> about it -between the old MOMA and the post modern spirit of the new MOMA-> more or less two years ago on the Poetics List. I generally liked this new> look and on balance thought it was a positive thing, though occasionally it> had a deflating effect on me. I specifically referred to the Modrian section> which was all crammed into one single room. Seeing Mondrian paintings> hanging one after another on the wall was like watching a film at fast speed> (or those books where one flipped the pages to see a series of photos move).> It put Mondrian's development as an artist in sharp, narrative focus. On the> other hand, having Mondrian's life time work, his obsessions, expressed in> minimalist variations over the years -a work which looms so large in my> imagination at least- turned into a twenty-minute walk through a room was> depressing. (Here we are talking about the dimension of speed, its> doubled-edge ambiguity, which I think is essentiall in understanding our> present world.)> > The reviewer of the present exhibition -which obviously seems to possess the> wonderful spirit of the bazaar which MOMA has developed- emphasizes the> porous, borderless relation between science/technology and art. This is> great. A symbiotic relationship between

the two is vital and serves both> sides. I remember years ago, again at MOMA, an exhibit of new Italian> architecture, which had exactly the same qualities. The design of the show,> also cramped in a relatively tight space, where different designs of> buildings or projects were packed into each other, had the effect for the> visitor of walking through an intricate, Alice in Wonderland kind of> sculpture, moving from one point/site/design to another following his/her> inclinations. The exhibition itself had become for me an ephemeral and> resonant piece of sculpture. I loved this merging of genres, of conceptual> divisions and thought it was radical, new, and the best spirit of the> post-modern.> > I have not yet seen the new exhibition and, on the surface, the reviewer> seems to celebrate a similar spirit of conceptual differences (here between> art and technology) merging together. But I think something else is going on> for which I have no patience at all. The reviewer seems also to be saying> that the difference between art and technology *does not* exist; in the new> world they are the same. Of course, this would be an ideal state in a> panopticon/capitalist society where every parcel of human life is sized up,> measured up, cut up for commercial use/exploitation (its new field of> conquest being totally "commercializing the internet"). This way the ghost> is exorcized from the machine, and everyone can become a good, democratic> (American?) citizen. This same argument is presently going on between Jim,> Jason, David and me in the Poetics List around the issue of collage and> sound poetry to which I am in the process of writing a response which I have> not finished due to my attempt to finish a section of The Structure of> Escape at the moment.> > Ciao,> > Murat> > On Fri, Feb 22, 2008 at 6:34 PM, jared schickling <[redacted]>> wrote:> > > Thanks for the links to the book fair closing in India, and for the link> > to the MoMA exhibit. I shared them with a friend of mine who responded, and> > I'm posting his comments with permission (he wishes to be identified as CPR)> > because they ask some interesting questions, make some interesting points,> > etc, and I'm curious to hear what others think.> >> > Jared Schickling> >> >> > In response to India's "high court's" decision to cancel the book fair on> > "environmental grounds," the reasons for which the book fair organizers are> > curiously silent, and in which a number of American writers were to> > participate:> > I wonder if it's due to an anti-American backlash, and these folks don't> > think of themselves as "American" writers, being marginal figures here. Of> > course, this kind of anti-Americanism, if that is the case, is just as> > stupid and parochial as American patriotism. It's not fair to these poets> > who want to share their work. Whether we like it or not, people elsewhere> > are liable to brand us as "American" writers. This is partly what I meant> > about being American having stained my soul. So this seems to be a problem> > for American writers at the moment, how to deal with their "Americanness"> > while trying to transcend the merely national and attain the human...and> > then if they're

insane enough try to push it from there. But these people> > who ban book fairs for political reasons, no matter what those reasons are> > [environmental sounds like bullshit, but we don't actually know], stifle> > that which I hold most important in Life: free artistic expression and the> > evolution of the human through art. Maybe you could pose this question to> > the Poetics Discussion group. I'd be interested to hear what others think. I> > don't really have any ideas myself. Sorry state of affairs. Thank the Freud> > family...Maybe this is why there's been silence about it. Everybody's trying> > to figure out what they think. Anyone thinking out loud?It also occurs to me> > that, by the sounds of their names [book fair participants, Indian-American,> > if memory serves right], they are not stereotypically "American," and that> > the adjective "American" carries a lot of baggage with it that isn't fair to> > such a large, multi-ethnic, multi-racial, multi-cultural nation. How does> > someone named "Sunil" as opposed to "Mike" deal with being lumped in with> > the "Texas Cowboys?" And how about the actual honest to God Texas cowboy who> > has a bunch of "Texas Cowboys" smearing his good name? Good lord, what are> > we to do with this adjective "American?" How do we release the cowboy?> >> >> > And in response to the MoMA exhibit and its NY Times reviewer:> >> > ...I'm reading the [expletive] idiotic review... But seriously, there> > seems to be something going on. Not just at the Times, but throughout the> > American MSM, which is that being [expletive equivalent to "stupid"] when it> > comes to the humanities seems to be a job requirement. These people don't> > know anything about the "humanities" because in America, unlike Europe and> > some parts of Asia, public education emphasizes math, science and sports> > from day one. Church on Sundays. A God-fearing militaristic society. Now> > the people who write for the Times are for the most part privately educated> > and come from at least the upper middle or professional class, but where> > their forefathers knew they were duping the masses due to their> > understanding of the humanities, these folks themselves have also been duped> > because they never learned from their fathers the most important aspects of> > their fathers' knowledge. Beckett gave up teaching because he said the> > things that need to be taught can't be taught. Where their fathers had minds> > that had, as part of their evolution, a solid dose of arts and literature,> > they deprived their children of it, mistakenly believing that the irrational> > arts no longer had a place in the world. Kind of like the mafia. Once they> > started selling smack on the street, it was only a matter of time before> > they started doing it themselves, and these new addictions among certain> > members evolved over time into their ultimate demise as a group. Though they> > continue thinking of themselves as cosa nostra, it's a delusional joke that> > they think so, because the code they claim to live by is a dead one. Like> > Campbell said, we need new myths to psychologically adapt to new> > actualities, or some such. Human "reality" has

to match or seam Earthling> > "actuality." The American arts and literature scene, I fear, has fallen> > victim to this mafia syndrome, Walt Whitmans and Al Capones having become> > addicted to making money and snorting junk, living what they think are good> > and decent lives. I imagine this exhibit, if it were scheduled elsewhere,> > that is not in the homeland, would run the risk of cancellation. The artists> > would once again fall victim to critics. I'm not judging the artists or the> > individual works in the exhibit, what else are artists to do? I would sell> > the film rights for Smoke to Fox for $75,000 to clear my school loan and> > other debt and have something left over. We must live, and live well, that> > is with dignity. But I am judging the fact that they--we--are being stained> > by the culture surrounding us. You can't live in shit and not smell and look> > like shit. Some of the work itself sounds as if it might be interesting if I> > could experience it for myself. Who knows? I don't, not for certain anyway.> > What I do know is that artists left Germany and the Soviet Union in droves.> > But how do non-famous artists transcend or extricate themselves from> > American be-ing, when even the best of us seem brainwashed or manipulated to> > some extent. I myself get furious daily by television, no matter what's on> > [almost]. I seem to need the fury, the rage seems righteous...but is it a> > manifestation of the way I've allowed myself to be psychologically> > manipulated? And if so, what am I as an "artist," that is an autonomous homo> > sapiens sapiens, to do about it? I don't want the easy answer, the romantic> > stuff about art we say when we feel good about it, but the nitty gritty> > stuff that keeps us going even when we feel shitty about it. I want to know> > if we have a responsibility to leave the country, which isn't easy, one must> > do it with all one's might, to leave it literally or figuratively or both.> > And then how do we do it with, if not dignity, at least with style. Like> > Bukowski once reportedly said: "All that matters is how well you walk> > through the fire." How do we walk through this fire we perceive and> > feel? The question again seems to be what can American artists do about their> > Americanness? It seems we need to deconstruct our own patriotisms and> > nationalisms, tribalisms...so 10 billion human beings can experience for> > themselves what's being represented and exhibited at the MoMA.> >> > >> > http://www.nytimes.com/2008/02/22/arts/design/22elas.html?ref=arts---> > _____> > Helping your favorite cause is as easy as instant messaging. You IM, we> > give.> > http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join _____ Need to know the score, the latest news, or you need your Hotmail®-get your "fix". http://www.msnmobilefix.com/Default.aspx=

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544. Corey Frost
The GC poetics group presents Jazz Poetry
Sun 24 Feb 2008

On Saturday, MARCH 8th, 2008, at 8 pm, at the Yippie Museum, 9 Bleecker Street, just west of Bowery, New York, NY,

The CUNY Graduate Center Poetics Group presents live JAZZ and live POETRY,

with performances by STEVE DALACHINSKY
and Jake Marmer, with Frantic Turtle.

In addition, we'll be inviting various poets and scholars onstage to introduce and play clips of their favourite jazz poetry recordings: Jack Kerouac with David Amram, Amiri Baraka, The Last Poets, and lots of things you've never heard of. Discussion will be led by Hank Williams, Christine Timm, and Corey Frost.

Participation encouraged, requests taken, turtleneck not required. All are welcome; $5 suggested donation.

MARCH 8th, 8 pm, Yippie Museum, 9 Bleecker Street.

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545. Aryanil Mukherjee
Re: KOLKATA BOOK FAIR RESCHEDULED FOR 1 MARCH 2008
Sun 24 Feb 2008

David

There has been a tussle going on between the publishers and booksellers guild, the writers of the city, environmentalists and lawmakers over the venue of the Kolkata bookfair. It had been held for all these years at the Maidan - an open park-stretch, part of which is a parade ground. This is a vast stretch of greenland considered in the recent years to be the "lung of the city" - something like the NYC central park in its own scale. However, this is an open area, least protected environmentally and little maintained by the city administration. When 3 million people walk that space over 10 days within the bookfair premises, the green, as you can expect, vanishes. A dust popularly called "bookdust" streams over large parts of the city during the late afternoon hours causing much distress.

With summers getting hotter and hotter in the city and given the callous city maintenance strategies, it takes months now to grow back the grass. Environmentalists have argued against the venue for the past couple of years. Last year the court ordered against holding the bookfair at the Maidan.

Protests followed immediately from writers. A symbolic bookfair was held at the Maidan last year. The protests were led by senior writers of the city promptly supported by most literary magazines and organizations. Kaurab took part too. Here are some snapshots from the last symbolic bookfair - http://www.kaurab.com/kabita_camp/baimela2007-1.html

Kolkata is literary city like none. A city that houses a few thousand writers, artists and intellectuals. Books are a first. Who cares for a clean environment if books are banned ! That's a popular thought. Moreover, everything about Kolkata is complex and passionate. The environmentalist organization that took the issue to court are anti-literary people in the first place. Writers argued why the bookfair was picked as a conscience-cleaner when there are a thousand other sources of environmental pollution in and around the city including a rapidly growing population of automobiles, a sizeable portion of which rarely get e-checked. "Books don't pollute" - the banners carried by the writers and small-presses said.

Finally, the venue was shifted to the ramparts of the biggest soccer stadium of the city - Yababharati Krirangan or the Salt Lake Stadium. The same incidents repeated this year. The leftist government supports the guild and the writers but has little role to play. The tussle is between the court and the publishers and booksellers guild.

Underneath all this lies a strong suspicion that Anand Bazar Publications, the most powerful literary establishment in the city and the publishers of one of the largest selling dailies in India, helped catapult a situation like this. The bookfair is clearly a public event where thousands of little magazines and small presses participate. These presses often make the largest sales of the year during these ten days. Many depend on the fair for a livelihood. ABP seeks greater control of literary business at the fair, wants to privatize it and drive out the small fish and the errand boys.

Each year, the bookfair selects a country as its theme. This year it was the USA. Some of the literary stalwarts, most of whom are popular writers (not necessarily the more innovative or experimental ones) who have led these protests and have taken charge of the American delegates, are products of ABP and maintain a close nexus. Quite naturally, the literary crowd of the city are examining their roles with great caution.

This year, I have heard many allegations from writers in the city that the American delegates were shielded from them. Free interactions were prevented. The messages conveyed by the American delegates have also failed to create a literary interest of any serious proportion. Furthermore, it might have been also been quite frustrating for the delegation to return without a proper participation at the fair.

It's a sad tale in brief.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of David Chirot
Sent: Saturday, February 23, 2008 3:48 PM
To: [redacted]
Subject: KOLKATA BOOK FAIR RESCHEDULED FOR 1 MARCH 2008

The postponed Book Fair'08 which was scheduled at Park Circus Maidan (Calcutta) is reseduled and starts from 1st March'08 at Salt Lake Stadium complex. Renamed : Calcutta Book Fair'08

THERE WERE SEVERAL FACTORS INVOLVED IN THIS SITUATION --primarily environmental groups concerned about the location, , courts' rulings and many other factors to do with pressures from groups not supportive of the WB government and many persons, situations interior to the region--

this i gathered on line and looking forward to hearing from Bengali friends involved with event to learn more--

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546. **Mark Weiss**
Creeley review in NY Times
Sun 24 Feb 2008

August Kleinzahler, in his necessarily brief
review in today's Times,
http://www.nytimes.com/2008/02/24/books/review/Kleinzahler-t.html?ref=books
, agrees with Simic that the best work is the
early work, but he hardly dismisses everything
that came after, and the tone is in marked
contrast--pure celebration. And not a hint of a hidden agenda. Made my day.

I think it's fair to say, as Kleinzahler does,
that the books of the late sixties and seventies
are uneven (though I like much of that work more
than Leinzahler does, and I continue to be
mystified by the lack of attention to poems like
Numbers, The Door, and The Finger, all, by
Creeley's standards, long poems), but he has the
grace to let Creeley speak about it himself. Here's the fimnal paragraph:

"Creeley wrote and published a great deal over a lengthy career. Once into the ’70s, the distinctive early style seemed to harden into mannerism. Creeley was casting about during these years. Always a risk-taker, always restless, he had become impatient with his earlier method. “I grew inexorably bored with the tidy containment of clusters of words on single pieces of paper called ‘poems’ ‘this will really get them, wrap it up. ...’ I could see nothing in my life nor those of others adjacent that supported this single hits theory,” Creeley wrote in 1974. Like the painters and musicians he admired and liked to collaborate with, Robert Creeley was one of those artists who refused to let himself be bored by his own art. The reader will find very little to be bored by in this brilliant, essential volume."

Mark

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547. **steve d. dalachinsky**

some upcoming readings

Sun 24 Feb 2008

> FRIDAY, FEBRUARY 29, 2007 7:30 PM
>
> TOXIC PARADISE READING SERIES;
> in conjunction with the Shalom Neuman Exhibit/Installation
> TOXIC PARADISE
>
> @ FUSION ARTS MUSEUM
> 57 STANTON ST. NYC 1212- [redacted]
>
> PT. 1
>
> Bob Holman
>
> Chavisa Woods
>
> Steve Dalachinsky
>
> donation

>

>
> MARCH 2, 2007
>
> BENEFIT FOR IRA COHEN AT SOHO HOUSE
>
> Sunday March 2, 2008
>
> Soho House
> 29-35 Ninth Ave NY, NY
> Between Little W. 12th ST and 13th ST next to Vitra Showroom
> A suggested donation $5 and upwards
> will be in affect and will be credited towards purchase of
photographs
> an RSVP is ESSENTIAL
>
> RSVP -- [redacted]
>
> Soho House requires a door guest list
>
> many speakers, readers, musicians, films
> _____
> MARCH 8, 2007
> @ the YIPPIE CAFE - Bleeker Street
>
> steve dalachinsky
> amiel alcalay (we hope)
> jake marmer
> david grollman
> and many musicians
>
> $5 suggested contribution
>
>

>
> MARCH 9th, 2008
>
> PRAISE BUKOWSKI NIGHT
> @ THE BOWERY POETRY CLUB
>

> 10 pm - Midnight Hosted by Tsuarah Litsky
>
> many readers
>
>

> ____
>
> MARCH 16, 2006
>
> @ THE JEWISH MUSEUM
> 1109 5TH AVE. @ 92ND ST
>
> 4-5 PM
>
> STEVE DALACHINSKY
> MATTHEW ROTH
> JAKE MARMER & others
>
>

>
> MARCH 21, 2007
>
> a very special evening at the BRECHT FORUM
> BANK STREET & WEST ST
>
> JOELLE LEANDRE
> J.D. PARRAN
> MATT MANERI with guest poet STEVE DALACHINSKY
>
> $10
>
> _____
>
> LATE IN MAY STEVE - YUKO AND STEPHANIE STONE
> REPRISE THEIR GIG AT THE STONE
> STAY TUNED FOR UPDATES
>
>

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548. **David Chirot**

re Pound/Bernstein-//"Close Reading" NY Times review of works of Chinese scholar/artist/forger

Sun 24 Feb 2008

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http://www.nytimes.com/2008/02/24/arts/design/24unge.html?_r=1&ref=arts&oref=slogin ---

This is a great story--

the leading collector and expert on Chinese painting of his times--
provides himself with works to "authenticate"
which he has created himself

and so produces works which he himself can adjudge and others applaud as the "oldest known" "Masterpieces" of their kind--

i find forgery fascinating as a disruptor of codes and systems which expose the "economic" "values" which are enmeshed with artistic/literary "values"-- and the exposure of the "forgery" as it were of "authority" in "judging" "masterpieces," the "canon," social historico-cultural "contested values" and meanings.

The Chinese example here bringing to mind the role ofChina in the discussion of Pound and Bernstein's work--

(fre forgery--for example--the forgery of the "Italian Letter" combined with the disinformation of Curveball used to invade Iraq-- which Jenny Holzer's "Projections" and paintings of 6 year old documents preceding the war are enmeshed in a mirroring of the power they "critique"--mirroring "Star Wars" which mirrors Leni Riefenstahl's "Triumph of the Will"--and found reflected in aspects of the tortures at Guantanamo and changes there to "win hearts and minds"--for a tour of the images and quotations and interlocking relationships among these & Holzer's bean bag chairs and paintings of paintings see-http://davidbaptistechirot.blogspot.com/2008/02/new-ways-to-win-hearts-and-minds-gitmo.html ---

in a 21 february post Wynston Curnow wrote:

Speaking for Bernstein, let me
quote from his 'Revenge of the Poet-critic' in MY WAY:

" There is no wholly intrinsic meaning to any form, nor are there a priori superior forms. Devices and techniques--the tools and the styles of the past--shift in meaning and value over time, requiring continuing reassessment. Yet forms do have extrinsic, social meanings that are forged through a contestation of values from which it is impossible to withhold judgement" (p.4)

What struck me when i first read this is the use of the word "forged"-- not only does one think of Hephaestus at his forge, or the immortal Village Smithy, but those who have "forged" art works, literary documents, historical and archaeological evidence, identity cards, passports, ad infinitum.

In this regard, it is possible to "forge" "extrinsic, social meanings" in such a way that "it is impossible to withhold judgement" --a judgement "forged" a priori by "forging" an "extrinsic, social meaning" which generates the grounds, the "evidences" for this "judgement."

The punning meanings of "forged" collapse "Authority," "judgement," " contested values" "extrinsic, social meanings," as well as the split in the origins of the word in "faber" as "worker" and "maker." (Eliot called Pound-, alluding to Dante--"il miglior faber"--)

The "Mint" at which Pound's father worked in Philadelphia--omen, "site of origin," of his son's monetary "schemes" and economic "speculations"--turns into a Forge for the making of counterfeit coins. (Pound's ideas of the American monetary system "forged" to create an overthrow of the one in existence.)

In turn, Bernstein's "judgement impossible to withhold" is of "forms
{that} do have extrinsic, social meanings
that are forged through a contestation of values."

This judgement, based on being "forged through a contestation of values" creating "extrinsic, social meanings"is then subject to the collapsing energies of the pun, "forged."

Why is it then "impossible to withhold judgement" unless that "authority" who demands "judgement impossible to withhold" has "forged" ahead of time the "extrinsic, social meanings," by which the "subject" is forced to a judgement "impossible to withold?"

The "subject" is placed in the position of being as it were coerced into the position of not withholding judgement, and a judgment which it is presumed to be, msut be, consistent with that of the "authority."

As a Russian artist has put it: "Language is a fascism not because it silences and censors, but because it forces one to speak."

(Is this not what torture is for after all? Many accounts by persons who have undergone torture report that it is not "the truth" one way or another that the torturer cares about--but that the person being tortured is "forced to speak." The "greatest crime" in the eyes of the torturer is not withholding information so much as withholding speech. Hence the continual citing of the worthlessness of information extracted under torture as far as information goes. What the

torturer is demanding is speech "impossible to withhold," regardless of "content.")

When one is told that "extrinsic, social meanings" forged through "a contestation of values" make it impossible to withhold judgement-- this is setting up the "poet-critic" as a superior "judge" to the actual Law, which did indeed find it impossible to withhold judgement on Pound, and indicted him for treason, since time immemorial considered one of the most heinous and despicable of transgressions.

In a sense, is not Bernstein's position similar to Pound's own? In that, in both cases, the poet-critic is "forging" their own justice and authority in order to align themselves with what each one sees as those "extrinsic, social meanings forged of a contestation of values?"

And is it not unexpected that under such circumstances, each might find the other to be the "forger" aspect of "faber"? Or, in a sense the forger who sets out to overthrow the father? The father of the Mint, and the "miglior faber" of the Cantos?

(In Deleuze's re-formulation of Masochism, the one being beaten is the father.)

from the online dictionary re "to forge"

v.tr.
1.
a. To form (metal, for example) by heating in a forge and beating or hammering into shape.
b. To form (metal) by a mechanical or hydraulic press.
2. To give form or shape to, especially by means of careful effort: forge a treaty; forge a close relationship.
3. To fashion or reproduce for fraudulent purposes; counterfeit: forge a signature.
v.intr.
1. To work at a forge or smithy.
2. To make a forgery or counterfeit.
[Middle English, from Old French, from Vulgar Latin *faurga, from Latin fabrica, from faber, worker.]
f

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549. **Anny Ballardini**
Re: Creeley review in NY Times
Sun 24 Feb 2008

Great thanks, wonderful enthusiasm!

On Sun, Feb 24, 2008 at 4:06 PM, Mark Weiss <[redacted]> wrote:

> *August Kleinzahler, in his necessarily brief*
> *review in today's Times,*
>
> *http://www.nytimes.com/2008/02/24/books/review/Kleinzahler-t.html?ref=books*
> *, agrees with Simic that the best work is the*
> *early work, but he hardly dismisses everything*
> *that came after, and the tone is in marked*
> *contrast--pure celebration. And not a hint of a hidden agenda. Made my*
> *day.*
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> *I think it's fair to say, as Kleinzahler does,*
> *that the books of the late sixties and seventies*
> *are uneven (though I like much of that work more*
> *than Leinzahler does, and I continue to be*
> *mystified by the lack of attention to poems like*
> *Numbers, The Door, and The Finger, all, by*
> *Creeley's standards, long poems), but he has the*
> *grace to let Creeley speak about it himself. Here's the fimnal paragraph:*
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> *"Creeley wrote and published a great deal over a*
> *lengthy career. Once into the '70s, the*
> *distinctive early style seemed to harden into*
> *mannerism. Creeley was casting about during these*
> *years. Always a risk-taker, always restless, he*
> *had become impatient with his earlier method. "I*
> *grew inexorably bored with the tidy containment*
> *of clusters of words on single pieces of paper*
> *called 'poems' 'this will really get them, wrap*
> *it up. ...' I could see nothing in my life nor*
> *those of others adjacent that supported this*
> *single hits theory," Creeley wrote in 1974. Like*
> *the painters and musicians he admired and liked*
> *to collaborate with, Robert Creeley was one of*
> *those artists who refused to let himself be bored*
> *by his own art. The reader will find very little*
> *to be bored by in this brilliant, essential volume."*
>
> *Mark*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

550. **Ruth Lepson**
Re: Creeley review in NY Times
Sun 24 Feb 2008

---

agree w/ all you say, mark, except that Pieces seemed to have influenced some Lang poets & others, & Later & other later books are as strong as his early writing--stronger than that it doesn't get.
charles altieri has such insightful writing on creeley--what he was doing, existentially, in each period of his work, in an essay on creeley & merwin, in Enlarging the Temple.
best
ruth l.

On 2/24/08 10:06 AM, "Mark Weiss" <[redacted]> wrote:

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551. Steven D. Schroeder
Anti- Featured Poet #1
Sun 24 Feb 2008

Anti-'s first Featured Poet, Aaron Belz, is on the front page for 2 weeks starting today. New Featured Poets will be added biweekly from now until Issue #2 appears sometime in June.

Steven D. Schroeder
Editor, Anti-

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552. Gabrielle Welford
James Brown Anthology - request for submissions
Sun 24 Feb 2008

Date: Sun, 24 Feb 2008 11:11:22 +0000
From: [redacted]

1. Request for Submissions: JAMES BROWN Anthology
   Posted by: "Roxanne Hoffman" [redacted] roxy533
   Date: Sat Feb 23, 2008 7:12 pm ((PST))

Request for Submissions: JAMES BROWN Anthology
==========

This is a shout out for help. Almost a year ago, when brother James Brown made his transition, I posted the following Call for Poems about the impact his lifetime of music has had on anyone within the reach of the call. To date the response has been powerful but as of today-February 20, 2008, the number of poems submitted for consideration number less than 50.

Poets we need at least another 150 poems, to put together a strong anthology.

I know a lot of people hit this drum. I'm asking each person who reads this call to stop and take a minute to forward it to at least 3 people they know who are either poets or who know poets.

If you belong to other listserves, consider helping us out by posting this call on it if possible.

If ya'll don't have a James Brown poem-considering writing one and send it to us. I realize all things come in their own time, but on the practical side-books like these have their time too-

May 6, 2008, will mark year the world's been without James Brown. In his honor, get down-send us your James Brown poems today. Peace, Mary Weems

Dr. Mary E. Weems invites your submission:

Say it Loud: Poems about James Brown. Edited by: Mary E. Weems, and Michael Oatman. We grew up on James Brown's hit me! When he danced every young Black man wanted to move, groove and look like him. Mr. Brown wasn't called the hardest workingman in show business because he wasn't. Experiencing a James Brown show was like getting your favourite soul food twice, plus desert. His songs, like black power fists you could be proud of and move to at the same time. When Mr. Brown sang make it funky we sweated even in the wintertime.

Losing him was like losing somebody in our family. This is a shout out for poems about the impact James Brown had on our lives. Poems that will help people remember, honour, and celebrate his legacy. Don't be left in a cold sweat, send us your old and new James Brown poems today.

Submission Guidelines: 3-5 Unpublished and/or published poems with acknowledgement included. No longer than 73 lines Deadline: April 30, 2008 (Receipt not postmark) Send hard copies along with a Word Document and short bio on a CD to: Dr. Mary E. Weems / English Department / John Carroll University / 20700 North Park Blvd. / University Hts., Ohio 44118 /

Send via e-mail attachment (Word Documents Only) to:
mweems at sbcglobal dot net
and
mikeoatman at hotmail dot com

Messages in this topic (1)

---------- Yahoo! Groups Links

<*> To visit your group on the web, go to:
http://groups.yahoo.com/group/WorkingPoets/

<*> Your email settings:
Digest Email | Traditional

<*> To change settings online go to:
http://groups.yahoo.com/group/WorkingPoets/join
(Yahoo! ID required)

<*> To change settings via email:
mailto:[redacted]
mailto:[redacted]

<*> Your use of Yahoo! Groups is subject to:
http://docs.yahoo.com/info/terms/

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553. **David Chirot**

Nazi Literature in the Americas - Roberto Bo laño - - NYTBR--Nazi Poetry/ langpo & fascism

Sun 24 Feb 2008

Substitute, say, "language poetry" for "fascism" and the trajectory of these invented lives would be much the same as they are for the busy networks of real writers Bolaño knew from the inside out . . .

Who said literature has no real power to affect history? Not Bolaño — for him, literature is an unnervingly protean, amoral force with uncanny powers of self-invention, self-justification and self-mythification. The mythmakers, he suggests, certainly do matter. If Hitler had won, for instance, the not entirely absurd stories in this encyclopedia would be the prevailing stories of the culture. Is Nazi poetry an oxymoron? Not a bit of it, posits Bolaño. On the contrary, it's all too possible.

from Stacey D'Erasmo's review

http://www.nytimes.com/2008/02/24/books/review/D-Erasmo-t.html?ref=books
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554. Andrew Lundwall
scantily clad press seeks submissions!
Sun 24 Feb 2008

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i'm editing a new ebook series... i'm looking for short (under 20 pages) poetry manuscripts... submissions and inquiries should be directed to [redacted] _____ Need to know the score, the latest news, or you need your Hotmail®-get your "fix". http://www.msnmobilefix.com/Default.aspx=

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555. Jim Andrews
quotations from the Oulipo Compendium
Sun 24 Feb 2008

Here are some interesting passages from the Oulipo Compendium edited by Harry Matthews. The first bunch are from Matthews's introduction.

12. It so happened that shortly after the creation of Surrealism, France witnessed the birth--this time in the domain of mathematics--of anohter avent-garde group called Bourbaki [1920's]. There can be no doubt that, when they founded the Oulipo, Queneau and Le Lionnais, amateur mathematicians that they were, had this group in mind.

13. When the Oulipo was conceived [1960], Bourbaki provided a counter-model to the Surrealist group.

14. We can also say that the Oulipo is an homage to Bourbaki and an imitation of Bourbaki.

15. At the same time, it is no less obviously a parody of Bourbaki, even a profanation of Bourbaki.
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21. The aim of the Oulipo is to invent (or reinvent) restrictions of a formal nature (constraintes) and propose them to enthusiasts interested in composing literature.

22. An initial misunderstanding can thus be eliminated at once: as a group, the Oulipo does not count the creation of literary works among its primary aims. Whatever its other merits, a literary work that deserves to be called Oulipian may have been written by a member of the Oulipo, but it may have been written by a non-member.

23. It follows that truly Oulipian publications (those published in its name) do not necessarily lay claim to the title of literary works. (Whence certain critical misunderstandings, not always innocent).

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26. ...the Oulipo's work is collaborative.

34. The limiting and at the same time crucial role of mathematics in Oulipian
art represents an intentional choice on the part of its founders. Their basic
reason was that, in Queneau's and Le Lionnais's view, after the exhaustion of the generative powerr of traditional constraints, only mathematics could offer a way out between a nostalgic obstinacy with worn-out modes of expression and an intellectually pathetic belief in "total freedom"...

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36....A definition: An Oulipian author is a rat who himself builds the maze from which he sets out to escape.

37. It is clear from what has so far been said that Oulipian procedures are as remote as possible from "automatic writing": and, more generally, from the notion of any kind of literature whose strategic foundation is chance... . . . 39....It should be remembered that the Oulipo turned to Bourbaki for its method, the "axiomatic method"....Constraints are presented in explicit and systematic form and can be notated in the language of mathematical logic. Oulipian texts thus become the literary consequences of these axioms...

40...."A text written according to a constraint describes the constraint." [Or perhaps "models" the constraint.] "A text written according to a constraint dependent on a mathematical theory utilises the non-trivial theorems of the theory." . . . 47. The Oulipo has obviously not invented a form that can compare to the sonnet. The conditions determining the appearance of a durable literary form, whatever its nature, are far too complex to lie within reach of the most determined individual or group, no matter how "gifted"... . . . 50. ....Francois Le Lionnais was a strict, integral Oulipian who never made concessions. This

meant that he devoted himself entirely to Oulipian theory and did not himself write Oulipian texts, a task that he left to his disciples--us--and to his friend, Raymond Queneau. Forthormore, the Oulipo was for him no more than the first instance of a far vaster undertaking, one that I hve called the "quest for a generalised Ou-x-po": and in fact he founded not only an Oulipopo, the Ouvroir de littéerature policiere potentielle (or Worshop for Potential Detective Fiction, still flourising),... but in addition an Oupeinpo for painting, an Oumathpo for mathematics, ... and an Oucuipo for the art of cooking. And, following the same model, he foresaw a general extension of potentiality to the entirety of human activities, in other words a family of Ou-x-pos, the range of the xs being potentially infinite and subject to recursive treatment, so that there would be an Ou-(ou-x-po)-po, then an Ou-(ou-(ou-x-po)-po)-po, annd so forth.... . . . 52. In conclusion, what is the Oulipo's general aesthetic policy? Certainly Pythagorean, as is shown by the invention of "Queneau's numbers", a most up-to-date version of the golden mean. But I shall say no more on this point. In the words of the operetta, "Some secrets you don't give away."

This is from the entry named 'Machines for Writing' in the Oulipo Compendium:

"In the broadest sense of the word, every Oulipian technique can be thought of as a writing machine."

This is from 'What is the Oupeinpo?' in the Oulipo Compendium:

2. de peinture, for painting, but the term is used synecdochically, since the Oupeinpo does not limit "painting" to the art of applying pigment. On the contrary, it has no scruples about extending it to all the graphic and plastic arts and it advocates not only the painter's brush and palette knife but the draughtsman's pencil, the engraver's burin, the stucco-maker's float, the tagger's spray-can, even the mouse of the electronic image-maker. Camera and printing press are no strangers to it. And it makes a point of encouraging needle and scalpel, larding-pin and chopper, spray-gun and compressor, printer driver and pile-driver, laser and rolling-mill, and field artillery (bombs if necessary), not to mention bare hands and digital agility. Indeed, one of the Oupeinpo's objectives is to increase the range of what is available to the painter in the way of material as well as of materials, surfaces, techniques, procedures, subjects, viewpoints, theories, and so on.

3. potentielle, potential: because the Oupeinpo itself produces no actual paintings. It applies itself not to works but to the methods, arrangements, manipulations, structures, and formal restrictions with which painters past, present and future were, are and will be able to create their works. If it does not reject what is manifest in works of art, it asserts that this is the business of artists, patrons, and the world of viewers. Its own role is to suggest "forms" or transformations where works exist as possibilities. We hasten to add that its

members do their best to become the first to keep these forms from remaining empty by embodying them in examples."

This is of particular interest to me at the moment as I write dbCinema, a graphic synthesizer or movie painter.

It occurs to me that if, in a generative visual program, something is making marks on the screen, then we might as well say that a pen or brush is involved. In this sense, generative visual art is all about creating interesting brushes and ways to combine them. From a software architecture point of view, we may hypothesize that the fundamental classes or abstract structures of generative visual art are

1. the brush/pen
2. the canvas/screen
3. the 'paint'

Which is to say that if one creates flexible such classes and relations between them (and gives each of these good, general, properties and methods), one is on the way to being able to do anything doable in generative visual software art.

ja
http://vispo.com

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556. **ozcan turkmen**
"Listening to Istanbul" .::. My near-future project announcement
Sun 24 Feb 2008

Hi there,

This is to announce my near-future project. On 11 March 2006, the German city of Essen (representing the Ruhr region), the Hungarian city of Pécs and the Turkish city of Istanbul were selected as European Capitals of Culture for 2010 by the EU council. "Listening to Istanbul" is my candidate project among many others that are being proposed for Istanbul 2010 European Capital of Culture Agency, and is an implementation of my idea of a "living poem" which is changing continuously by collaborative and interactive work. I'm looking for sponsors for the project. Nevertheless, I decided to continue developing it on my own, in case I can't find one.

I have chosen Orhan Veli's "I'm listening to Istanbul" as the entry point for the project, for it is probably the most popular and most beautiful poem ever written on Istanbul. Written over half a century ago, in that poem, the poet imagines the city as a living human body, and by listening to it with his eyes

closed, tries to touch and feel it's liveliness. But since the city has changed tremendously ever since Veli wrote his poem, a new listening effort would be valuable in order to portray today's Istanbul, and in order to follow the poet's way. Aiming at this points, the contributors of the project "Listening to Istanbul", that is the visitors and the registered users of project's web site, will try to suggest new words for the poem in order to express the feeling of living in today's Istanbul. All suggestions will be collected periodically to be reviewed by the project committee and then a new version (the nth iteration) of the text will be published as the actual version on project's web site, Veli's poem being the iteration numbered 0. Then in the same way this actual version will be processed again to get the new iteration. This process can be repeated as many times as desired.

In addition to this "iteration of text" process, the contributors of the project will be allowed to comment any part of the version in hand with any kind of material (text, image, sound, hyperlink to a web site, etc) they provide to project's web site. Furthermore, the project will be supported with interactive forums, chat rooms and live activities. After a period of a year, huge material and numerous creative work could be collected via project's web site.

The project's web site will be set up soon at http://www.workmanofchild.com

Best regards,

Ozcan Turkmen

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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557. Deborah M. Poe
flim forum's a sing economy
Sun 24 Feb 2008

If you are interested in receiving a review copy of A Sing Economy, please contact Matthew Klane at [redacted] (see below for additional information). --d. poe

^A Sing Economy^: the NEW anthology from Flim Forum
Press is now available for sale.

ISBN 978-0-9790888-1-0
7 x 9
256 pages

^A Sing Economy^: includes extensive selections from
twenty contemporary poets, including: Kate Schapira,
Barrett Gordon, Jennifer Karmin, Stephanie Strickland,

Mathew Timmons, Kaethe Schwehn, Harold Abramowitz & Amanda Ackerman, Jaye Bartell, Jessica Smith, David Pavelich, Erin M. Bertram, Laura Sims, Deborah Poe, francois luong & a.rawlings, Michael Slosek, Kevin Thurston, Hannah Rodabaugh, and Tawrin Baker. Also, three cover films by Scott Puccio.

^A Sing Economy^: is edited by Matthew Klane and Adam Golaski.

Reviews:
If you wish to review ^A Sing Economy^ (and/or ^Oh One Arrow^, or know someone who will, please query: [redacted], and copies will certainly be made available.

Purchase Info:
To purchase ^A Sing Economy^: send a check, payable to Flim Forum Press, for $20 (includes shipping and handling) to:

Flim Forum Press
PO Box 549
Slingerlands, NY 12159

^A Sing Economy^ is also being sold w/ Flim Forum's first anthology ^Oh One Arrow^ (see: flimforum.com) for the combined price of $30.

^A Sing Economy^ can be purchased, as well, through Small Press Distribution (spdbooks.org).

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558. **Mark Weiss**
Re: Creeley review in NY Times
Sun 24 Feb 2008

I'm one of those influenced by Pieces, though any similarity between my work and Language is coincidental (hell, there were a lot of us working that way before a brand name got attached to it), and I also agree about Later. I didn't say anything about the post-70s books, which I love. I think he'd found a new way to work by then.

Mark

At 02:33 PM 2/24/2008, you wrote:
>agree w/ all you say, mark, except that Pieces seemed to have influenced
>some Lang poets & others, & Later & other later books are as strong as his
>early writing--stronger than that it doesn't get.
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↑ Index

559. **Ruth Lepson**

Re: Creeley review in NY Times

Sun 24 Feb 2008

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amen.

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> *years. Always a risk-taker, always restless, he*
> *had become impatient with his earlier method. ¡°I*
> *grew inexorably bored with the tidy containment*
> *of clusters of words on single pieces of paper*
> *called ¡®poems¡¯ ¡© ¡®this will really get them, wrap*
> *it up. ...¡¯ I could see nothing in my life nor*
> *those of others adjacent that supported this*
> *single hits theory,¡± Creeley wrote in 1974. Like*
> *the painters and musicians he admired and liked*
> *to collaborate with, Robert Creeley was one of*
> *those artists who refused to let himself be bored*
> *by his own art. The reader will find very little*
> *to be bored by in this brilliant, essential volume."*
>
> *Mark*

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560. Freind, William Joseph

Patti Smith and Janet Hamill in South Jersey

Sun 24 Feb 2008

Patti Smith and Janet Hamill will be performing at Rowan University in Glassboro, NJ on Sunday, March 2 at 7:30. I've got a limited number of free tickets; b/c if you're interested.

Bill Freind

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561. **Eireene Nealand**

Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism

Mon 25 Feb 2008

I think that this does need to be discussed more, the relationship between language writing and politics.

I can't speak for the male language writers, or all of the time about what happened on the east coast, but it seems to me that women writers, like Lyn Hejinian and Rosmarie Waldrop, were radically political in that, after the so-called failures of the revolution in the seventies, they turned inwards, trying to radically reconstruct consciousness, going even beyond the personal-is-political slogans to break the lyric 'I' for political purposes, screen it out from reading, and make people aware of patterns and structures--one of the most important being the ideologically suspect nature of grammar and syntax itself.

So it's really strange to hear people talk about the obsessively technical, non-political nature of language poetry.

I hear this side of the story so rarely these days that sometimes I think that I am just making it up. Have other people have written on the radical feminist nature of langauge poetry? Are there any feminist langauge writers who claim that project explicitly?

I do think that such a project is there if you read either Lyn Hejinian or Rosmarie Waldop's poems. I suppose I may have to sit down and pick out a few distinctive examples to analyse eventually...

On 2/24/08, David Chirot <[redacted]> wrote:
> Substitute, say, "language poetry" for "fascism" and the trajectory of
> these invented lives would be much the same as they are for the busy
> networks of real writers Bolaño knew from the inside out . . .
>
> Who said literature has no real power to affect history? Not Bolaño —
> for him, literature is an unnervingly protean, amoral force with
> uncanny powers of self-invention, self-justification and
> self-mythification. The mythmakers, he suggests, certainly do matter.
> If Hitler had won, for instance, the not entirely absurd stories in
> this encyclopedia would be the prevailing stories of the culture. Is
> Nazi poetry an oxymoron? Not a bit of it, posits Bolaño. On the
> contrary, it's all too possible.
>
> from Stacey D'Erasmo's review
>

> http://www.nytimes.com/2008/02/24/books/review/D-Erasmo-t.html?ref=books ---
>

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562. Small Press Traffic
Erin Moure & Erica Kaufman at SPT 2/29
Mon 25 Feb 2008

Small Press Traffic is thrilled to present:

Erica Kaufman & Erin Moure

Friday, February 29, 2008
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Join us!

erica kaufman is the author of several chapbooks, most recently civilization day (Open24Hours, Winter 2007) and censory impulse (an excerpt of her long poem of the same title) (Big Game Books, Fall 2007). kaufman holds an MFA from the New School and was the winner of the 2003 New School University Chapbook Contest. her poems can be found inPuppyflowers, Painted Bride Quarterly, Bombay Gin, The Mississippi Review, Unpleasant Event Schedule, the tiny, Turntable + Blue Light, 26, Aufgabe, LIT, among other places. essays and reviews can be found in The Poetry Project Newsletter, CutBank, Rain Taxi, Verse, and elsewhere. kaufman is currently a Ph.D. candidate at the CUNY Graduate Center. kaufman is also the co-curator/co-editor of Belladonna* and Belladonna Books. she lives in Brooklyn.

Erín Moure is a Canadian poet who lives in Montreal in French, writes in English, and translates poetry from Galician, Portuguese, French and Spanish into English. O Cadoiro, her most recent book (Anansi, 2007) plays with notions of lyric, fed by the medieval Galician-Portuguese repertoire of cantigas, and you can download the postface for it athttp://www.anansi.ca/ocadoiro/postface. Her Little Theatres, a book in English and Galician co-written by Elisa Sampedrín, was shortlisted for the Griffin Prize, Pat Lowther Memorial Award, Governor General's Award, won the AJM Klein Prize, and was on the Globe 100 list for 2005. It appeared in late 2007 in Galician from Editorial Galaxia, as Teatriños. Other recent books: O Cidadán (2002), and Sheep's Vigil by a Fervent Person (2001), a

transelation from the Portuguese of Alberto Caeiro/Fernando Pessoa. Moure has also translated, with Robert Majzels, three book by
Nicole Brossard, the latest of which is Notebook of Roses and Civilization (2007). Her translation of Galician poet Chus Pato's Charenton
is now out from Shearsman Books in the UK and BuschekBooks in Ottawa. Moure
is currently translating Chus Pato's Hordas de Escritura,
has just completed a new book of poetry,O Resplandor, with Elisa Sampedrín, and is working on a long collaborative work with Oana
Avasilichioaei, one segment of which is at
http://jacketmagazine.com/32/k-avas-moure.shtml .

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]
http://www.sptraffic.orgwww.smallpresstraffic.blogspot.com

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563. **Jason Quackenbush**
Re: quotations from the Oulipo Compendium
Mon 25 Feb 2008

Very interesting Jim. If you'll permit me an extension:

I've recently become very interested in Heidegger's Zuhandenheit mode of being. That is, the being of things, the beingness of which is their readyness-to-hand, or their existence as equipment. It strikes me that in what you're defining

what is being described is the equipment of an artform. That an artform has equipment necessary to creating it is fairly obvious. Creating is essentially an activity, and it is always going to be an activity done with something, and that something is its equipment. in visual art, that something is the list of tools necessary to manipulate the visual image, and I think your classes of abstract structures seem pretty exhaustive, although I'm not a visual artist. I will say, however, that it appears to be an additive process, whereby your set of abstractions create a visual image by starting with a blank and adding things to it in order to reach the final product. It occurs to me that this is not exhaustive as a great deal of visual art is also subtractive. I'm thinking here of a kind of sculpture, whereby the sculptor starts with a blank and then removes things from it in order to reach the final product. That is to say, i think if you want to establish something that's truly exhaustive, you have to incorporate the subtractive process. The blank itself is something worth considering, and not just in visual production, but also in sound, in text, and really anything I can think of that has at its end something other than performance. I don't know what the blank is in a performance, and for me it's difficult to conceptualize. I'm not overly worried about that, however, as I don't personally find performance to be particularly interesting except as it leads to the creating of some other product, be it a recording, a film, a painting, or a sculpture, or whatever. But do you think it's possible then to extend your abstracts in the following way:

1. The Implement
2. The Blank
3. The Methods of Impact

Wherein in any circumstance of creating art, and not just auto- generative production methods, what the work is is something that began with a blank, wherein something or someone acted on that blank with an implement in order to leave a record of it's activity through some method or methods of impact. Here we have the page impacted by letters through a writing implement, a screen impacted by light through a computer, a canvas impacted by ink with a pen, etc.

There are places where this doesn't seem to hold up for me, and that would seem to indicate that this model has an inherent bias toward a certain kind of visual work in it's metaphorical abstraction. I think that's fine though. But the question to ask then is, what other metaphors might be possible here? It's something to chew on for me, so thanks for the post.

Thanks,
Jason
On Feb 24, 2008, at 3:17 PM, Jim Andrews wrote:

*Here are some interesting passages from the Oulipo Compendium edited by
Harry Matthews. The first bunch are from Matthews's introduction.*

*12. It so happened that shortly after the creation of Surrealism, France
witnessed the birth--this time in the domain of mathematics--of anohter
avent-garde group called Bourbaki [1920's]. There can be no doubt that, when
they founded the Oulipo, Queneau and Le Lionnais, amateur mathematicians
that they were, had this group in mind.*

*13. When the Oulipo was conceived [1960], Bourbaki provided a counter-model
to the Surrealist group.*

14. We can also say that the Oulipo is an homage to Bourbaki and an imitation of Bourbaki.

*15. At the same time, it is no less obviously a parody of Bourbaki, even a
profanation of Bourbaki.*
.
.
.
*21. The aim of the Oulipo is to invent (or reinvent) restrictions of a formal nature (constraintes) and propose them to enthusiasts interested in
composing literature.*

*22. An initial misunderstanding can thus be eliminated at once: as a group,
the Oulipo does not count the creation of literary works among its primary
aims. Whatever its other merits, a literary work that deserves to be called
Oulipian may have been written by a member of the Oulipo, but it may have
been written by a non-member.*

*23. It follows that truly Oulipian publications (those published in its
name) do not necessarily lay claim to the title of literary works. (Whence
certain critical misunderstandings, not always innocent).*
.

.
.
26. ...the Oulipo's work is collaborative.

34. The limiting and at the same time crucial role of mathematics in Oulipian
art represents an intentional choice on the part of its founders. Their
basic
reason was that, in Queneau's and Le Lionnais's view, after the exhaustion
of the generative powerr of traditional constraints, only mathematics could
offer a way out between a nostalgic obstinacy with worn-out modes of
expression and an intellectually pathetic belief in "total freedom"...
.
.
.
36....A definition: An Oulipian author is a rat who himself builds the maze
from which he sets out to escape.

37. It is clear from what has so far been said that Oulipian procedures are
as remote as possible from "automatic writing": and, more generally, from
the notion of any kind of literature whose strategic foundation is chance...
.
.
.
39....It should be remembered that the Oulipo turned to Bourbaki for its
method, the "axiomatic method"....Constraints are presented in explicit and
systematic form and can be notated in the language of mathematical logic.
Oulipian texts thus become the literary consequences of these axioms...

40...."A text written according to a constraint describes the constraint."
[Or perhaps "models" the constraint.] "A text written according to a
constraint dependent on a mathematical theory utilises the non-trivial
theorems of the theory."
.
.
.

47. The Oulipo has obviously not invented a form that can compare to the sonnet. The conditions determining the appearance of a durable literary form, whatever its nature, are far too complex to lie within reach of the most determined individual or group, no matter how "gifted"...
.
.
.
50. ....Francois Le Lionnais was a strict, integral Oulipian who never made concessions. This meant that he devoted himself entirely to Oulipian theory and did not himself write Oulipian texts, a task that he left to his disciples--us--and to his friend, Raymond Queneau. Forthormore, the Oulipo was for him no more than the first instance of a far vaster undertaking, one that I hve called the "quest for a generalised Ou-x-po": and in fact he founded not only an Oulipopo, the Ouvroir de littéerature policiere potentielle (or Worshop for Potential Detective Fiction, still flourising),... but in addition an Oupeinpo for painting, an Oumathpo for mathematics, ... and an Oucuipo for the art of cooking. And, following the same model, he foresaw a general extension of potentiality to the entirety of human activities, in other words a family of Ou-x-pos, the range of the xs being potentially infinite and subject to recursive treatment, so that there would be an Ou-(ou-x-po)-po, then an Ou-(ou-(ou-x-po)-po)-po, annd so forth....
.
.
.
52. In conclusion, what is the Oulipo's general aesthetic policy? Certainly Pythagorean, as is shown by the invention of "Queneau's numbers", a most up-to-date version of the golden mean. But I shall say no more on this point. In the words of the operetta, "Some secrets you don't give away."

> *This is from the entry named 'Machines for Writing' in the Oulipo Compendium:*
>
> *"In the broadest sense of the word, every Oulipian technique can be thought of as a writing machine."*
>
> *This is from 'What is the Oupeinpo?' in the Oulipo Compendium:*
>
> *2. de peinture, for painting, but the term is used synecdochically, since the Oupeinpo does not limit "painting" to the art of applying pigment. On the contrary, it has no scruples about extending it to all the graphic and plastic arts and it advocates not only the painter's brush and palette knife but the draughtsman's pencil, the engraver's burin, the stucco-maker's float, the tagger's spray-can, even the mouse of the electronic image-maker. Camera and printing press are no strangers to it. And it makes a point of encouraging needle and scalpel, larding-pin and chopper, spray-gun and compressor, printer driver and pile-driver, laser and rolling-mill, and field artillery (bombs if necessary), not to mention bare hands and digital agility. Indeed, one of the Oupeinpo's objectives is to increase the range of what is available to the painter in the way of material as well as of materials, surfaces, techniques, procedures, subjects, viewpoints, theories, and so on.*
>
> *3. potentielle, potential: because the Oupeinpo itself produces no actual paintings. It applies itself not to works but to the methods, arrangements, manipulations, structures, and formal restrictions with which painters past, present and future were, are and will be able to create their works. If it does not reject what is manifest in works of art, it asserts that this is the business of artists, patrons, and the world of viewers. Its own role is to suggest "forms" or transformations where works exist as*

> *possibilities. We*
> *hasten to add that its members do their best to become the first to keep*
> *these forms from remaining empty by embodying them in examples.*"
>
> ---
>
> *This is of particular interest to me at the moment as I write dbCinema, a*
> *graphic synthesizer or movie painter.*
>
> *It occurs to me that if, in a generative visual program, something is making*
> *marks on the screen, then we might as well say that a pen or brush is*
> *involved. In this sense, generative visual art is all about creating*
> *interesting brushes and ways to combine them. From a software architecture*
> *point of view, we may hypothesize that the fundamental classes or abstract*
> *structures of generative visual art are*
>
> *1. the brush/pen*
> *2. the canvas/screen*
> *3. the 'paint'*
>
> *Which is to say that if one creates flexible such classes and relations*
> *between them (and gives each of these good, general, properties and*
> *methods), one is on the way to being able to do anything doable in*
> *generative visual software art.*
>
> *ja*
> *http://vispo.com*

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564. **Jason Quackenbush**

Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR-- Nazi Poetry/ langpo & fascism

Mon 25 Feb 2008

I agree. I think its very much there in Susan Howe and honestly, saying that language poetry is non-political seems to me to be woefully uninformed. It seems to me that if anything Language Poetry is unavoidably political, it's approach to language being essentially a political statement about resisting the suspicious role played by speech in politics and government. On Feb 24, 2008, at 9:13 PM, Eireene Nealand wrote:

I think that this does need to be discussed more, the relationship between language writing and politics.

I can't speak for the male language writers, or all of the time about what happened on the east coast, but it seems to me that women writers, like Lyn Hejinian and Rosmarie Waldrop, were radically political in that, after the so-called failures of the revolution in the seventies, they turned inwards, trying to radically reconstruct consciousness, going even beyond the personal-is-political slogans to break the lyric 'I' for political purposes, screen it out from reading, and make people aware of patterns and structures--one of the most important being the ideologically suspect nature of grammar and syntax itself.

So it's really strange to hear people talk about the obsessively technical, non-political nature of language poetry.

I hear this side of the story so rarely these days that sometimes I think that I am just making it up. Have other people have written on the radical feminist nature of langauge poetry? Are there any feminist langauge writers who claim that project explicitly?

I do think that such a project is there if you read either Lyn Hejinian or Rosmarie Waldop's poems. I suppose I may have to sit down and pick out a few distinctive examples to analyse eventually...

On 2/24/08, David Chirot <[redacted]> wrote:
Substitute, say, "language poetry" for "fascism" and the trajectory of
these invented lives would be much the same as they are for the busy
networks of real writers Bolaño knew from the inside out . . .

Who said literature has no real power to affect history? Not Bolaño —
for him, literature is an unnervingly protean, amoral force with
uncanny powers of self-invention, self-justification and
self-mythification. The mythmakers, he suggests, certainly do matter.
If Hitler had won, for instance, the not entirely absurd stories in
this encyclopedia would be the prevailing stories of the culture. Is
Nazi poetry an oxymoron? Not a bit of it, posits Bolaño. On the
contrary, it's all too possible.

from Stacey D'Erasmo's review

http://www.nytimes.com/2008/02/24/books/review/D-Erasmo-t.html?

> *ref=books ---*

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565. **Mary Jo Malo**

Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR-- Nazi Poetry/ langpo & fascism

Mon 25 Feb 2008

Nobody mocks the inherent elitism and tyranny of literary movements quite like Roberto Bolaño. His characters eerily exemplify this narcissism, also rife among the rebellious avant garde, and eventually most face absurdity. He has the chilling ability to portray the complicity of both powerful and confused ordinary people, each of whom believes art is more or less than it is. Bolaño's theme of fascists as patron/artists deconstructs the value of the arts. How many of us are comfortable in the delusion that artists who are racist, sexist, etc. are harmless and should be tolerated for the sake of their precious talent?

Mary Jo Malo

On Sun, Feb 24, 2008 at 3:46 PM, David Chirot <[redacted]> wrote:
> Substitute, say, "language poetry" for "fascism" and the trajectory of
> these invented lives would be much the same as they are for the busy
> networks of real writers Bolaño knew from the inside out . . .
>
> Who said literature has no real power to affect history? Not Bolaño —
> for him, literature is an unnervingly protean, amoral force with
> uncanny powers of self-invention, self-justification and
> self-mythification. The mythmakers, he suggests, certainly do matter.
> If Hitler had won, for instance, the not entirely absurd stories in
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> Nazi poetry an oxymoron? Not a bit of it, posits Bolaño. On the
> contrary, it's all too possible.
>
> from Stacey D'Erasmo's review
>
> http://www.nytimes.com/2008/02/24/books/review/D-Erasmo-t.html?
ref=books ---
>

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566. CA Conrad
Re: Nazi Literature in the Americas - Roberto B olaño - - NYTBR-- Nazi Poetry/ langpo & fascism
Mon 25 Feb 2008

Wow, it amazes me how the incredibly stupid people get to wiggle into the Times these days. What's the point of that paper if they continue to employ such DISASTROUSLY stupid people?

THE GRAND PIANO is rife with details of politics which are 180 degrees turned away fascism.

And to be honest, this is an attack so severe, and weird, that it makes me wonder if people who claim to know poetry saying such things really know anything at all about poetry? It reminds me of a poet who has many degrees, teaches creative writing at one of the more boring schools, AND, this poet won the MacArthur award for being a GENIUS (cough-gag!), but said to me when Alice Notley's book MYSTERIES OF SMALL HOUSES came out, "Oh no, I'm not interested in her, I can't stand LANGUAGE poets!"

So I opened the book, which I had just the previous day read from cover to cover, and opened to a particular page to show the GENIUS (gagging! again!) Notley's line about how the LANGUAGE poets arrived on their Gilligan's Island.

It's not just uninformed, but in their UNINFORMEDNESS these people misinform one another with tattletale qualities they must have perfected in grade school. I have NO degrees of any kind and knew perfectly well that Alice Notley is NOT a LANGUAGE poet for cripes sake! GEESH!

Oy, the crap will not cease squeezing out of the tedious, the mediocre, the poets awaiting their special podiums of fire in the after world. If I have to share it with them I'm not dying, that's all there is to it! An eternity of open readings with these dolts has GOT TO BE some kind of working off time in purgatory!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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567. CA Conrad
Joe Massey's OUT OF LIGHT is now available from Kitchen Press
Mon 25 Feb 2008

One of my FAVORITE living poets, Joe Massey, has a new chap out!

This is the site to see, and order:
http://KitchenPressChapbooks.blogspot.com<http://kitchenpresschapbooks.blogspot.com/>

You'll see blurbs for the book on the site, but not all of them. Joe sent me some of the others, and I have to say MY FAVORITE is, "Your poetry is like a bramble in my anus. And not in a good way." HEHEHE! This blurb from Anonymous!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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568. Tom Orange
Podcast: "On Writing with Catherine Wagner"
Mon 25 Feb 2008

Catherine Wagner's February 15 discussion "On Writing" at Vanderbilt University is now available as a podcast.

Press Release
<
http://www.vanderbilt.edu/news/releases/2008/2/18/podcast-on-writing-with-catherine-wagner
>

Stream or Download audio (mp3, 128kbps, 68.7MB)
<http://www.vanderbilt.edu/News/newsSound/writing1.mp3>

Tiny URL
<http://tinyurl.com/2jzxkc>

Enjoy,
Tom Orange

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569. Gabriel Gudding
Odelius & Belz - The Pierre Bourdieu Memorial Reading Series - ISU, Normal, Illinois March 3
Mon 25 Feb 2008

Please join us next Monday at 7pm in the CVA Gallery:

For the inaugural reading in The Pierre Bourdieu Memorial Reading Series (see end of press release for more information about this series).

Kristy Odelius & Aaron Belz.

KRISTY ODELIUS is an Assistant Professor of English at North Park University. Her work in a variety of venues, including Chicago Review, Notre Dame Review, ACM, GutCult, La Petite Zine, Diagram, etc. Her poems are anthologized in The City Visible: Chicago Poetry for the New Century (Cracked

Slab Books). Her chapbook Bee Spit was published by dancing girl press in December 2007

AARON BELZ, from St. Louis, is known nationally through his many publications in journals like LIT, Fence, Court Green, Painted Bride Quarterly, Black Clock, and Fine Madness, as well as through his series, Observable Readings (http://observable.org) which has showcased more than a hundred poets since 2003.

Of his first book, The Bird Hoverer (BlazeVOX, 2007), The Boston Review writes, "These impressive, loopy poems are touched by a raw grace of mind and nimble phrasing."

JACKET describes Belz as "a poet who has retained a sense of childlike amazement. His eclectic reference points attest to a wide-eyed fascination with the world. He commingles high and low culture, the historical and the contemporary."

His second collection of poems, _Direction_, is forthcoming from Persea Books. More information about Aaron Belz is available at http://belz.net.

***

The "Pierre Bourdieu Memorial Readings Series" is so-named to commemorate the contributions of this important sociologist to a critical understanding of a range of phenomena specific to the field of cultural production against which, in which, and through which social actors such as writers, readers, students and professors create, consecrate, fetishize, and disparage. Bourdieu's theories and methodologies provide unusually perspicuous tools with which to correct subtle and pervasive injustices in the field and to envision the possibility of a community of friendly makers less beholden to the illusions of aestheticism, the fetish of the author, and the preciosity of writing -- for a closer, sparer, clearer relation to use, wonder, kindness, being, love, world.

The "Pierre Bourdieu Memorial Readings Series" is associated with and spiritually sponsored by MANDORLA: NEW WRITING FROM THE AMERICAS, a magazine we are particularly proud to have here at ISU.

Gabriel

Celebration ... is
self-restraint, is attentiveness, is
questioning, is meditating, is awaiting,
is the step over into the more
wakeful glimpse of the wonder -- the
wonder that a world is worlding

around us at all, that there are
beings rather than nothing, that
things are and we ourselves are
in their midst, that we ourselves
are and yet barely know who we are,
and barely know that we do not know this.

- Martin Heidegger
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

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570. **Michael**
save BEYOND BAROQUE send an e-mail
Mon 25 Feb 2008

Dear Big Bridge Readers, I urge you to send an e-mail to save Beyond Baroque. Beyond Baroque is the most important venue for Poetry and the Arts in Southern California. Thanks for your efforts. Best, Big Bridge
HELP PROTECT
BEYOND BAROQUE

JUST DAYS TO GO!

Because of an outpouring from the local and national community, LA city government is aware of how much Beyond Baroque is valued here, across the United States and world.

Thank you!

Our Councilman Bill Rosendahl has recommended a 25-year lease extension, but time is running out.

OUR LEASE HAS NOT YET BEEN SIGNED AND EXPIRES SATURDAY MARCH I ST.

We have been working on this for five years, and are almost there, thanks to you, Beyond Baroque's supporters. You have proved a force to be reckoned with.

Let our councilman, who is supportive, and the city attorney, who is not, know Beyond Baroque must not be destroyed, will not be sacrificed, and why.

USE YOUR POWER!

Here is the contact information for Councilman Bill Rosendahl:

City Hall Office

200 N. Spring Street

Rm415

Los Angeles, CA 90012

[redacted]

[redacted] Fax

Email: [redacted]

The contact for the City Attorney is

800 City Hall East

200 North Main Street

Los Angeles, CA 90012

Phone: [redacted]

Fax: [redacted]

Email: [redacted]

Please CC all present and past correspondence to Beyond Baroque at [redacted]

PS. STAY TUNED FOR A POSSIBLE ASSEMBLY AT CITY COUNCIL

Check our website www.beyondbaroque.org and our MySpace page: www.myspace.com/beyondbaroque

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571. David Chirot

FW: Continental Review & weblog: NEW! A Portrait Of David Baptiste Chirot

Mon 25 Feb 2008

---

from Nicholas Manning:
> Date: Sat, 23 Feb 2008 19:54:00 +0100
> Subject: LIVE
> From: [redacted]
> To: [redacted]
>
> Hi David,
>
> We're live! - www.thecontinentalreview.com. I've also written an
> appreciation on my weblog: www.thenewermetaphysicals.blogspot.com.
>

> So, do spread the word and don't hesitate to spam everyone you know to let
> them know it's out there. I'm very proud to be finally featuring this.
>

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572. **David Chirot**

Articles, reviews Re Visual Poetry/Public/Popular Visual Arts & Signs

Mon 25 Feb 2008

In Mosaics, an Artist's Lasting Impression - New York Times

The public works of Manny Vega--"Hip Hop-Byzantine" preserving/honoring history of El Barrio and his Candomble Faith.

http://www.nytimes.com/2008/02/25/nyregion/25citywide.html?ref=arts ---

Reviews of New Visual Books - New York Times

http://www.nytimes.com/2008/02/24/books/review/Heller-t.html ---

books on/of MAD magazine, works of Herge (Tintin) Basil Wolverton, Havana Deco & B'Way Lights/Signs

Museum Showcases American Signs - New York Times

http://www.nytimes.com/aponline/arts/AP-Signs-of-the-Times.html?_r=1&oref=login ---

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573. **Jim Andrews**

Re: quotations from the Oulipo Compendium

Mon 25 Feb 2008

---

that's a pretty cool extension of the idea, Jason. i'd say that takes it further. generalizes it usefully. there's the philosopher in you as architect of ideas.

these sorts of structures are very useful to artist-programmers. and they're useful, well, to anybody who is dealing with art in any number of ways.

these sorts of abstract classes are an attempt to provide a good starting point to mull over in relation to where one is going. i came up with the more specific version i offered not too long ago. way after i started dbcinema. so dbcinema contains no screen/canvas/blank class. but it would profit from it. and it contains no paint/ink/'methods of impact' class and, again, it would profit from it. it would profit by these ideas opening up possibilities, mainly, and relevantly organizing already-inherant possibilities in the existing dbcinema architecture.

Object-oriented art-making? But the objects are instantiations of abstract classes, not items in the gallery. Object-oriented art-making as methodology. That's what object-oriented programming is, a methodology. Not a programming language, for instance. A methodology that can be and usually is used when one creates a programming language. Or when one creates a program/'abstract machine'.

Perhaps we've created a new field? Or just found a handy way to synthesize a philosophical approach and an architectural approach in the creation of art or art machines? Or what?

ja
http://vispo.com

> *Very interesting Jim. If you'll permit me an extension:*
>
> *I've recently become very interested in Heidegger's Zuhandenheit mode of being. That is, the being of things, the beingness of which is their readyness-to-hand, or their existence as equipment. It strikes me that in what you're defining what is being described is the equipment of an artform. That an artform has equipment necessary to creating it is fairly obvious. Creating is essentially an activity, and it is always going to be an activity done with something, and that something is its equipment. in visual art, that something is the list of tools necessary to manipulate the visual image, and I think your classes of abstract structures seem pretty exhaustive, although I'm not a visual artist. I will say, however, that it appears to be an additive process, whereby your set of abstractions create a visual image by starting with a blank and adding things to it in order to reach the final product. It occurs to me that this is not exhaustive as a great deal of visual art is also subtractive. I'm thinking here of a kind of sculpture, whereby the sculptor starts with a blank and then removes things from it in order to reach the final product. That is to say, i think if you want to establish something that's truly exhaustive, you have to incorporate the subtractive process. The blank itself is something worth considering, and not just in visual production, but also in sound, in text, and really anything I can think of that has at its end something other than performance. I don't know what the blank is in a performance, and for me it's difficult to conceptualize. I'm not overly worried about that, however, as I don't personally find performance to be particularly interesting except as it leads to the creating of some other product, be it a recording, a film, a painting, or a sculpture, or whatever. But do you think it's possible then to extend your abstracts in the following way:*
>
> *1. The Implement*
> *2. The Blank*

> *3. The Methods of Impact*
>
> *Wherein in any circumstance of creating art, and not just auto-generative production methods, what the work is is something that began with a blank, wherein something or someone acted on that blank with an implement in order to leave a record of it's activity through some method or methods of impact. Here we have the page impacted by letters through a writing implement, a screen impacted by light through a computer, a canvas impacted by ink with a pen, etc.*
>
> *There are places where this doesn't seem to hold up for me, and that would seem to indicate that this model has an inherent bias toward a certain kind of visual work in it's metaphorical abstraction. I think that's fine though. But the question to ask then is, what other metaphors might be possible here? It's something to chew on for me, so thanks for the post.*
>
> *Thanks,*
> *Jason*

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574. **Jason Quackenbush**

Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR-- Nazi Poetry/ langpo & fascism

Mon 25 Feb 2008

How many of us are comfortable in the delusion that non-artists who are racist, sexist, etc. are harmless and should be tolerated for the lack of their precious talent? Or that racist, sexist, fascist, authoritarians should not be tolerated at all.

the first sacrifice that must be made in order to live in an open society is that one must commit to tolerating repugnant ideas. that repugnant ideas are often expressed beautifully is a warning to all thinking people that in and of itself demands to be heard. the value of a talented pig is that it reminds us to separate the aesthetic from the political for fear of being lured by beauty into a realm of horrors.

On Mon, 25 Feb 2008, Mary Jo Malo wrote:

> *Nobody mocks the inherent elitism and tyranny of literary movements quite like Roberto BolaÃ±o. His characters eerily exemplify this narcissism, also rife among the rebellious avant garde, and eventually most face absurdity. He has the chilling ability to portray the complicity of both powerful and confused ordinary people, each of whom believes art is more or less than it is. BolaÃ±o's theme of fascists as patron/artists deconstructs the value of the arts. How many of us are comfortable in the delusion that artists who are racist, sexist, etc.*

> *are harmless and should be tolerated for the sake of their precious talent?*
>
> *Mary Jo Malo*
>
> *On Sun, Feb 24, 2008 at 3:46 PM, David Chirot <[redacted]> wrote:*
> *Substitute, say, "language poetry" for "fascism" and the trajectory of these invented lives would be much the same as they are for the busy networks of real writers BolaÃ±o knew from the inside out . . .*
>
> *Who said literature has no real power to affect history? Not BolaÃ±o â€" for him, literature is an unnervingly protean, amoral force with uncanny powers of self-invention, self-justification and self-mythification. The mythmakers, he suggests, certainly do matter. If Hitler had won, for instance, the not entirely absurd stories in this encyclopedia would be the prevailing stories of the culture. Is Nazi poetry an oxymoron? Not a bit of it, posits BolaÃ±o. On the contrary, it's all too possible.*
>
> *from Stacey D'Erasmo's review*
>
> *http://www.nytimes.com/2008/02/24/books/review/D-Erasmo-t.html?ref=books ---*

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575. **Sara Wintz**

new from :::the press gang!:::

Mon 25 Feb 2008

&----------

:::*the press gang*::: announces distribution of its second chapbook, *one might*, by karen volkman-- starting T*O*D*A*Y!
*
**from *one might*...*

One might start here, with the blank specimen,
not thinking too much or wanting to go home.
Entrance is ample, the peak of the blank,
a kind of acme in the ether. *
---

*letterpressed on vellum,
*silkscreen line images,
*accordion bound, hard-cover.

karen volkman's books of poetry are *crash's law *(norton, 1996) and *spar*(univ of iowa press, 2002), which received the iowa poetry prize and the james laughlin award from the academy of american poets. her book of sonnets, *nomina*, is forthcoming from boa editions in spring 2008. her poems have appeared in numerous anthologies, including the *best american poetry*, *the pushcart prize anthology*, *american poets in the 21st century: the new poetics*, and *the gertrude stein awards in innovative poetry*. she teaches in the mfa program at the university of montana in missoula.

...one might is available @ twelve dollars from :::the press gang::: via paypal at our *new* website- www.pressgangsters.com (click 'purchase' from the main page) -or at your local bookstore!

:::the press gang::: is a small press based out of tuscaloosa (AL) and brooklyn (NY) by and publishing younger avant writers.

:::press gang::: titles are co-published by sara wintz and cristiana baik.

*
*p.s. previous titles are still available!

*intricate systems *
by juliana spahr

*letterpressed on arches text wove,
*cover is fabriano elle erres,
*single pamphlet, bound.

$12

yrs,
sara + cristiana
:::the press gang:::
----------&

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576. **Halvard Johnson**
Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR-- Nazi Poetry/ langpo & fasc ism
Mon 25 Feb 2008

I am, for one, but a lot depends on what meanings
"delusion," "harmless," and "tolerated" have here.
Not to mention "etc."

But, yes, I'm comfortable with all that. More or less.

Hal

"Frisbeetarianism is the belief that when you die,
your soul goes up on the roof and gets stuck."
--George Carlin

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Feb 25, 2008, at 8:27 AM, Mary Jo Malo wrote:

> *How many of us are comfortable in the delusion that artists who are racist, sexist, etc. are harmless and should be tolerated for the sake of*
> *their precious talent?*
>
> *Mary Jo Malo*

↑ Index

577. **Jim Andrews**
Re: quotations from the Oulipo Compendium
Mon 25 Feb 2008

---

here's an example of how a screen/canvas/blank class would have been (may still be, if doable) useful in dbcinema.

a friend asked if dbcinema could create print-size bitmaps, ie, real biggies. currently, it creates bitmaps of whatever resolution the monitor is set at. and that goes up to around 3000 pixels or so, depending on the monitor and video card. whereas print-size bitmaps are much bigger if they're painting-sized. not to say you can't work on the bitmaps dbcinema produces to make them bigger, but it would be better to have an option whereby you can set the size of what it produces. in other words, an option to mess with the properties of the canvas/screen/blank. and this is more easily done if the canvas/screen/blank has its own class, rather than a situation where its properties are incidentally (and perhaps also somewhat mysteriously) scattered throughout the code of the program. a canvas/screen/blank class rescues the concept from the realm of spagetti code and places it in a context where its properties and methods could be developed more broadly and easily.

“The cost of adding a feature isn't just the time it takes to code it. The cost also includes the addition of an obstacle to future expansion. ... The trick is to pick the features that don't fight each other.” John Carmack, main ID programmer

ja
http://vispo.com

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578. Karl-Erik Tallmo
text/sound compositions
Mon 25 Feb 2008

Hello all!

I have just released my new collection "Molly B. Whips It Out" with text/sound compositions. (It has unfortunately been very much delayed, due to technical problems as well as because of my chronic illness.)

Eight of the 19 tracks on this CD are available on the web for free (together with eight additional tracks not on the CD at all). See http://www.nisus.se/molly/

The CD contains text/sound compositions, influenced by the concrete poetry and sound compositions of the 60's, such as the work made by people like Bengt-Emil Johnsson, Ake Hodell or Henri Chopin, Charles Dodge and Charles Amirkhanian.

I used the computer for filtering texts (Macintosh Hypercard!), synthesizing speech from text and also in order to add some sampled instruments for some of the pieces, for instance some effects with percussion and bass clarinet.

Karl-Erik Tallmo

Stockholm, Sweden

--

KARL-ERIK TALLMO, writer, artist, musician etc.

ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/
SOUND & MUSIC: http://www.nisus.se/tallmo/sound/
MAGAZINE: http://art-bin.com
COPYRIGHT HISTORY: http://www.copyrighthistory.com

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579. Lisa Samuels
The Invention of Culture, and a reading in Ithaca
Mon 25 Feb 2008

Announcing The Invention of Culture, a new poetry book by Lisa Samuels, just out with Shearsman Books,

The Invention of Culture is available through SPD, www.shearsman.com, and anywhere with a bookstore devoted to making present poetry presently available.

Also announcing an upcoming reading for anyone near Ithaca New York: The reading will be at No Radio Records <http://noradiorecords.com/>, 312 E. Seneca St. in downtown Ithaca on Saturday, March 8 at 7:00 PM. The reading is free & open to the public.

If you come, do say hello - I'm presently a visiting scholar of Literary
Arts
at Brown University, for the spring semester 2008. Happy to meet Poetics person near.
I'll also be reading in London April 15, details to follow.

Lisa

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580. steve russell
Re: FW: Continental Review & weblog: NEW! A Portrait Of David Baptiste Chirot
Mon 25 Feb 2008

O MY GOD I COULDN"T GET OUT OF THE VIDEO BAR AND THAT AWEFUL DATED TECHNOFUNK SONDTRACK WAS... the Chirot video was excellent. Beware the video bar, that thing was evil.

David Chirot <[redacted]> wrote: from Nicholas Manning:
> Date: Sat, 23 Feb 2008 19:54:00 +0100
> Subject: LIVE
> From: [redacted]
> To: [redacted]
>
> Hi David,
>
> We're live! - www.thecontinentalreview.com. I've also written an
> appreciation on my weblog: www.thenewermetaphysicals.blogspot.com.
>
> So, do spread the word and don't hesitate to spam everyone you know to let

> them know it's out there. I'm very proud to be finally featuring this.
>

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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581. **Wystan Curnow**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fasc ism

Mon 25 Feb 2008

---

which is also to say how many of us are comfortable with being asked if we are confortable with delusions?

Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Halvard Johnson
Sent: Tuesday, 26 February 2008 11:55 a.m.
To: [redacted]
Subject: Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fasc ism

I am, for one, but a lot depends on what meanings "delusion," "harmless," and "tolerated" have here. Not to mention "etc."

But, yes, I'm comfortable with all that. More or less.

Hal

"Frisbeetarianism is the belief that when you die,
  your soul goes up on the roof and gets stuck."
                --George Carlin

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Feb 25, 2008, at 8:27 AM, Mary Jo Malo wrote:

> *How many of us are comfortable in the delusion that artists who are racist, sexist, etc. are harmless and should be tolerated for the sake*

> *of their precious talent?*
>
> *Mary Jo Malo*

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582. **Murat Nemet-Nejat**
Re: quotations from the Oulipo Compendium
Mon 25 Feb 2008

Jim,

It is amazing all your analysis, endeavor has the purpose of making things easier, therefore, more productive: "a canvas/screen/blank class rescues the concept from the realm of spagetti code and places it in a context where its properties and methods could be developed more broadly and easily"; whereas what is of worth in art is almost alwayscreated through these cracks, what you call "spaghetti codes," I assume, in a derisive way. (What is a spaghetti code anyway, is it a specific technical term or a nickname what the software geek can not explain? "There are more things in heaven and earthe, Horation, than are dreamt of in your philosophy?" Do you think Hamlet is passe now, another fool into the dustbin of history, as Ramsfeld used to say about the Iraq War and his generals who wanted more soldiers, "old thinking." He did not believe in the existence of resistance.)

"The trick is to pick the features that don't fight each other." Yes it would be great to phantasize a world without conflict, in the software programmers' (but altimately software companies') image. "The trick is to pick the features that don't fight each other" represents exactly what I mean by the lack of skepticism, an uncritical enthusiasm about the computer technology among poets using it, how insiduously -not neutrally at all- the software imposes its own structure on reality, forcing its user -who more than anything is interested in the "efficiency" of the procedure- to eliminate what does not fit it. What we have at the end is a reality without spaghetti, what I suppose one can call a no-carb diet of it.

D. H. Lawrence said that most people live under an umbrella on the surface of which inside are drawn stars and the sun. The job of the artist is to tear away that umbrella and reveal the true sky. I think Lawrence's statement must be thought over very carefully in our artistic enthusiasm about the boundless virtues and promises of this new tecnology.

Ciao,

Murat

On Mon, Feb 25, 2008 at 6:09 PM, Jim Andrews <[redacted]> wrote:

> *here's an example of how a screen/canvas/blank class would have been (may still be, if doable) useful in dbcinema.*
>
> *a friend asked if dbcinema could create print-size bitmaps, ie, real biggies. currently, it creates bitmaps of whatever resolution the monitor is*
> *set at. and that goes up to around 3000 pixels or so, depending on the monitor and video card. whereas print-size bitmaps are much bigger if they're painting-sized. not to say you can't work on the bitmaps dbcinema produces to make them bigger, but it would be better to have an option whereby you can set the size of what it produces. in other words, an option*
> *to mess with the properties of the canvas/screen/blank. and this is more easily done if the canvas/screen/blank has its own class, rather than a situation where its properties are incidentally (and perhaps also somewhat mysteriously) scattered throughout the code of the program. a canvas/screen/blank class rescues the concept from the realm of spagetti code and places it in a context where its properties and methods could be developed more broadly and easily.*
>
> *"The cost of adding a feature isn't just the time it takes to code it. The cost also includes the addition of an obstacle to future expansion. ... The*
> *trick is to pick the features that don't fight each other."*
> *John Carmack, main ID programmer*
>
> *ja*
> *http://vispo.com*

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583. **Mathew Timmons**

C-Society at Betalevel Sunday March 2 at 7pm

Mon 25 Feb 2008

C-Society
Sunday, March 2 at 7pm
at betalevel (http://betalevel.com) directions below
http://betalevel.com/2008/03/02/c-society/

Please join us for C-Society an evening of collaborative readings, featuring Noah Eli Gordon and Joshua Marie Wilkinson reading from their recent book, Figures for a Darkroom Voice, published by Tarpaulin Sky Press. Harold Abramowitz, Amanda Ackerman, Allison Carter and Mathew Timmons will also be reading from collaborative projects.

"In Figures for a Darkroom Voice the rhetorical twisting of Noah Eli Gordon's abstractions meld with the ominous narratives of Joshua Marie Wilkinson's fragments, turning Wallace Steven's notion of a supreme fiction toward a supreme friction, one where the work of these two poets is fused into a voice as singular as it is sinister."

Noah Eli Gordon is the author of A Fiddle Pulled from the Throat of a Sparrow (New Issues, 2007), Figures for a Darkroom Voice (in collaboration with Joshua Marie Wilkinson, Tarpaulin Sky, 2007), Inbox (Blaze VOX, 2006), The Area of Sound Called the Subtone (Ahsahta Press, 2004), and The Frequencies (Tougher Disguises, 2003), as well as numerous chapbooks, including That We Come to a Consensus (in collaboration with Sara Veglahn, Ugly Duckling Presse, 2005). He teaches at the University of Colorado at Denver.

Joshua Marie Wilkinson was born and raised in Seattle and has since lived in Arizona, Slovakia, Ireland, and Colorado. He is the author of three books, most recently Figures for a Darkroom Voice (with Noah Eli Gordon, Tarpaulin Sky P) and two more books are forthcoming next year: The Book of Whispering in the Projection Booth (Tupelo) and a book of conversations between younger poets and their mentors (U of Iowa Press). He lives in Chicago and teaches at Loyola University.

Harold Abramowitz is a writer and teacher from Los Angeles, author of a chapbook, Three Column Table, from Insert Press. With Mathew Timmons, Harold co-curates the Late Night Snack literary cabaret series at BetaLevel in L.A., and with Amanda Ackerman, he co-edits a short form literary press called eohippus labs. Harold also has a book, Dear Dearly Departed, to be published in the near future by Palm Press and a micro-book, Sunday, or a Summer's Day, to be published in the near future by PS Books. He teaches at Charles R. Drew University of Medicine and Science in Los Angeles.

Amanda Ackerman lives in Los Angeles where she writes and teaches. Along with Harold Abramowitz, she is co-editor of the press eohippus labs. She is also a member of BetaLevel. Her work has been published or is forthcoming in flim forum; String of Small Machines; The Physical Poets; and the Encyclopedia Project, Volume F-K.

Allison Carter is an LA based designer, teacher and writer. Her work has appeared in Fence, 5_Trope, P-Queue and others. Her first book, A Fixed, Formal Arrangement, is forthcoming in August 2008 from Les Figues Press. She currently edits P S Books.

Mathew Timmons is guest editor of Trepan, co-edits Insert Press, co-hosts LA-Lit, and co-curates Betalevel's Late Night Snack. His writings appear in Manufactured Inspirato, Greetings, Disaster, Sleepingfish, P-Queue, Holy

Beep!, Outside Voices 2008 Sound Poetry Anthology, Flim Forum, The Physical Poets Vol. 2 and PSBooks.

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Directions to Betalevel

1. Find yourself in front of "FULL HOUSE RESTAURANT"
located at 963 N. Hill Street in Chinatown, Los Angeles

2. Locate the narrow alley on the left hand side of Full House.

3. Walk about 20 feet down the alley (away from the street).

4. Stop.

5. Notice dumpster on your right hand side.

6. Take a right and continue down the alley.

7. Exercise caution so as not trip on the wobbly cement blocks underfoot

8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

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584. **jared schickling**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fascism

Mon 25 Feb 2008

First off thanks for this discussion, politics vis-a-vis the literary. Though I haven't read Bolano (it's now on the list), the Times reviewer seems to suggest that all visions and promotions of those visions constitute fascism. Rather, fascism (its tenets parcelled out in detail by plenty of observers elsewhere) constitutes a particular ideological stranglehold. Langpo, or any literary movement, turns (or threatens to turn) fascist only at the point where it becomes intolerant of alternative modes of being. Perhaps langpo is subject to this charge only for the veracity and (dare I say) effectiveness of its critique of the "self" as an organizing term, of the self as the site where meaning occurs, of the representational (of "outside" reference) in face of the self-referential nature of the signifier. What many observers fail to mention is Language practioners' eventual renunciation of certain prior criticisms. Dan Chiasson, for example, notes Ron Silliman and Susan Howe's ventures into autobiography. I recently came across an expansive poem by Steve McCaffery in the newest edition of the Colorado Review that most certainly engages this planet, that is something more than a fetishistic inquiry into the material quality of the word. And of course there's Lyn Hejinian's "My Life."

Jared Schickling

> Date: Mon, 25 Feb 2008 11:42:14 -0800> From: [redacted]> Subject: Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism> To: [redacted]> > How many of us are comfortable in the delusion that non-artists who are racist, sexist, etc. are harmless and should be tolerated for the lack of their precious talent? Or that racist, sexist, fascist, authoritarians should not be tolerated at all.> > the first sacrifice that must be made in order to live in an open society is that one must commit to tolerating repugnant ideas. that repugnant ideas are often expressed beautifully is a warning to all thinking people that in and of itself demands to be heard. the value of a talented pig is that it reminds us to separate the aesthetic from the political for fear of being lured by beauty into a realm of horrors.> > > > On Mon, 25 Feb 2008, Mary Jo Malo wrote:> > > Nobody mocks the inherent elitism and tyranny of literary movements> > quite like Roberto Bolaño. His characters eerily exemplify this> > narcissism, also rife among the rebellious avant garde, and eventually> > most face absurdity. He has the chilling ability to portray the> > complicity of both powerful and confused ordinary people, each of whom> > believes art is more or less than it is. Bolaño's theme of fascists as> > patron/artists deconstructs the value of the arts. How many of us are> > comfortable in the delusion that artists who are racist, sexist, etc.> > are harmless and should be tolerated for the sake of their precious> > talent?> >> > Mary Jo Malo> >> > On Sun, Feb 24, 2008 at 3:46 PM, David Chirot <[redacted]> wrote:> >> Substitute, say, "language poetry" for "fascism" and the trajectory of> >> these invented lives would be much the same as they are for the busy> >> networks of real writers Bolaño knew from the inside out . . .> >>> >> Who said literature has no real power to affect history? Not Bolaño —> >> for him, literature is an unnervingly protean, amoral force with> >> uncanny powers of self-invention, self-justification and> >> self-mythification. The mythmakers, he suggests, certainly do matter.> >> If Hitler had won, for instance, the not entirely absurd stories in> >> this encyclopedia would be the prevailing stories of the culture. Is> >> Nazi poetry an oxymoron? Not a bit of it, posits Bolaño. On the> >> contrary, it's all too possible.> >>> >> from Stacey D'Erasmo's review> >>> >> http://www.nytimes.com/2008/02/24/books/review/D-Erasmo-t.html?ref=books ---> >>> >

Climb to the top of the charts! Play the word scramble challenge with star power.
http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

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585. **Jason Quackenbush**
Re: quotations from the Oulipo Compendium
Tue 26 Feb 2008

Maybe object oriented programming as a metaphor for theory. One of the things that eventually turned into my ceiling of incompetence with coding is object oriented design. In some ways it just seemed really wrong to me although I've never really been able to work out why that is. One of the things that i didn't like about it, at least in python and java which are the only two programming languages I ever tried to work with extensively that are object oriented, was the way that all the introductions to object oriented programming always started by saying that object orientation conceptually is similar to the way the world is. that is that there are objects and their extensions and properties and instantiations and methods in the real world, and so object oriented programming is just a mirror of that. I could never really wrap my head around that in code, and so was always more successful playing around with structured languages like Basic and C. but to think of objects in the world not as a metaphysical ordering of reality, but rather as a phenomenological one, where the object is the thing that is, as the abstraction that allows for an ontological investigation, that to me seems like it has legs because it ties modes of being to uses and methods and properties and classes in a way that I think makes a lot of intuitive sense for the various ways of being-in-the-world that different classes of objects have. It's very easy, i notice, now that I'm thinking in this way to just slip into talking that way. The blank class then defines those objects which will become a work through being worked on by the class of implements, and maybe then the methods of an implement object define the methods of impact? this is where my understanding of programming terminology starts to get fuzzy so I think i'll just quit while I'm ahead. One thing that maybe ties this back to oulipo though is that having defined the basic classes of objects in this way, it becomes possible to address them recursively in a way that makes not just for generative works, but for a generative poetics. by defining a set of methods for given implements and the behaviors of given blanks, perhaps then it is possible to cause genetic or otherwise evolving algorithms to generate not just works but rules for creating works and even rules for judging the quality of works. I can envision then not just a program that would create work, but would then also be capable of evaluating and refining it's own output and even making a decision about when a work is "finished" based on some set of tolerances for quality that it generates for itself.

maybe i've just gone off the deep end from computer science to computer science fiction, but then there's a reason i side with Wittgenstein in his debates with Turing and I've often wondered if it's because I have a fundamentally different understanding of what mathematics is than is taken to be the case in

computer science. but then, i barely passed calculus and really struggled reading Tarski and Church on higher order logic, so what the hell do I know?

ANyway, stimulating ideas as always Jim. Keep us posted on your progress.

On Feb 25, 2008, at 11:02 AM, Jim Andrews wrote:

> *that's a pretty cool extension of the idea, Jason. i'd say that takes it further. generalizes it usefully. there's the philosopher in you as architect of ideas.*
>
> *these sorts of structures are very useful to artist-programmers. and they're useful, well, to anybody who is dealing with art in any number of ways.*
>
> *these sorts of abstract classes are an attempt to provide a good starting point to mull over in relation to where one is going. i came up with the more specific version i offered not too long ago. way after i started dbcinema. so dbcinema contains no screen/canvas/blank class. but it would profit from it. and it contains no paint/ink/'methods of impact' class and, again, it would profit from it. it would profit by these ideas opening up possibilities, mainly, and relevantly organizing already-inherant possibilities in the existing dbcinema architecture.*
>
> *Object-oriented art-making? But the objects are instantiations of abstract classes, not items in the gallery. Object-oriented art-making as methodology. That's what object-oriented programming is, a methodology. Not a programming language, for instance. A methodology that can be and usually is used when one creates a programming language. Or when one creates a program/'abstract machine'.*
>
> *Perhaps we've created a new field? Or just found a handy way to synthesize a philosophical approach and an architectural approach in the creation of art or art machines? Or what?*
>
> *ja*
> *http://vispo.com*

Very interesting Jim. If you'll permit me an extension:

I've recently become very interested in Heidegger's Zuhandenheit mode of being. That is, the being of things, the beingness of which is their readyness-to-hand, or their existence as equipment. It strikes me that in what you're defining what is being described is the equipment of an artform. That an artform has equipment necessary to creating it is fairly obvious. Creating is essentially an activity, and it is always going to be an activity done with something, and that something is its equipment. in visual art, that something is the list of tools necessary to manipulate the visual image, and I think your classes of abstract structures seem pretty exhaustive, although I'm not a visual artist. I will say, however, that it appears to be an additive process, whereby your set of abstractions create a visual image by starting with a blank and adding things to it in order to reach the final product. It occurs to me that this is not exhaustive as a great deal of visual art is also subtractive. I'm thinking here of a kind of sculpture, whereby the sculptor starts with a blank and then removes things from it in order to reach the final product. That is to say, i think if you want to establish something that's truly exhaustive, you have to incorporate the subtractive process. The blank itself is something worth considering, and not just in visual production, but also in sound, in text, and really anything I can think of that has at its end something other than performance. I don't know what the blank is in a performance, and for me it's difficult to conceptualize. I'm not overly worried about that, however, as I don't personally find performance to be particularly interesting except as it leads to the creating of some other product, be it a recording, a film, a painting, or a sculpture, or whatever. But do you think it's possible then to extend your abstracts in the following way:

1. The Implement
2. The Blank
3. The Methods of Impact

Wherein in any circumstance of creating art, and not just auto-generative production methods, what the work is is something that began with a blank, wherein something or someone acted on that blank with an implement in order to leave a record of it's activity through some method or methods of impact. Here we have the page impacted by letters through a writing implement, a screen impacted by light through a computer, a canvas impacted by ink with a pen, etc.

There are places where this doesn't seem to hold up for me, and that would seem to indicate that this model has an inherent bias toward a

> *certain kind of visual work in it's metaphorical abstraction. I think that's fine though. But the question to ask then is, what other metaphors might be possible here? It's something to chew on for me, so thanks for the post.*
>
> *Thanks,*
> *Jason*

↑ Index

586. **Jim Andrews**
Re: quotations from the Oulipo Compendium
Tue 26 Feb 2008

---

what carmack meant, murat, is that when you build something that you hope to develop further (some writing projects are like that, rather than quick one-offs), things that you add may make it harder to develop the thing in some directions rather than others. this is true not only of software but anything we build. including ourselves. as one builds, the possibilities for what the thing or person can be become narrowed, although the thing or person may be better off with the addition. individuation. as things grow, they become individuated, individual, and cannot be many other things they might have been earlier on in the process. we make our bed and then we must lie in it.

when he says "the trick is to pick the features that don't fight with each other", he means that when you add new parts to a piece, they should not bring the whole thing to a grinding halt, but resonate with what is already there. it isn't so much a matter of efficiency or productivity as understanding the organic form and directions of growth that one has set in motion.

as to 'spagetti code', it is a loose technical term that refers to code that is hard to understand because the logic is needlessly convoluted and spread out and intermingled with the rest of the thing. it's true that some such programs can be quite marvelous. it's also true that they cannot grow past a certain, usually somewhat premature, point.

you are quick to misinterpret and take offence at what i say, murat. you seem to see me as lacking skepticism, and possessing uncritical enthusiasm about computer technology and its use within poetry and art. the evidence you marshall for these claims is full of misinterpretation and misunderstanding, as in your last two posts to me.

this sort of art and approach to art seems to freak you out. sorry. don't mean to tweak your freak, murat.

ja
http://vispo.com

↑ Index

587. **steve d. dalachinsky**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fasc ism

Tue 26 Feb 2008

---

can't you all stop this stuff??
we're all deluded yer all anti-semites we're all fascist commie pinkos
enough of this self righteous lefty stuff quit halt desist
smell the turpentine.....
delusions????? bad is bad
good art produced by bad people is still good but they're not
so drop it look at poor old emile nolde a nazi through and through but
his art was branded degenereate anyway
not because of his beliefs but because hitler that "great" failed visual
artist didn't think it suited his taste
too expressionistic or sumthin
knock it off yer turn will come to fry
what we believe in will count little in the end
it's what the rulers believe in that will dictate our fates
until the new rulers appear
VIVA NADER that brave fool
VIVA the philharmonic in N Korea aviv

On Tue, 26 Feb 2008 15:15:35 +1300 Wystan Curnow
<[redacted]> writes:
> which is also to say how many of us are comfortable with being asked
> if
> we are confortable with delusions?
>
> Wystan
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On Behalf Of Halvard Johnson
> Sent: Tuesday, 26 February 2008 11:55 a.m.
> To: [redacted]
> Subject: Re: Nazi Literature in the Americas - Roberto B o laño - -
> NYTBR--Nazi Poetry/ langpo & fasc ism
>
> I am, for one, but a lot depends on what meanings "delusion,"
> "harmless," and "tolerated" have here.

> Not to mention "etc."
>
> But, yes, I'm comfortable with all that. More or less.
>
> Hal
>
>
> "Frisbeetarianism is the belief that when you die,
> your soul goes up on the roof and gets stuck."
> --George Carlin
>
> Halvard Johnson
> ==========
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>
>
> On Feb 25, 2008, at 8:27 AM, Mary Jo Malo wrote:
>
> > How many of us are comfortable in the delusion that artists who
> are
> > racist, sexist, etc. are harmless and should be tolerated for the
> sake
> > of their precious talent?
> >
> > Mary Jo Malo
>
>

↑ Index

588. **Mary Jo Malo**

Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR-- Nazi Poetry/ langpo & fascism

Tue 26 Feb 2008

Scientific research is subject to political infiltration and coercion, not to mention constant religious attacks. Likewise, in just the past few years it was disclosed that certain literary foundations and publications were subjected to

the same. One doesn't need to read Roberto Bolaño's books to become aware of such, but I recommend them to fully experience the paranoia. It's not simply about bad people producing or purveying good art but the naiveté of thinking it doesn't matter. (Yes, Steve, we're all going to die, but we can still speak about things that interest us.) Most artists are aware of the degeneracy of the media, but not always immune to subtler powerful influences. Think of normal social interactions and you'll realize how effortless an agenda can be accomplished. Obviously in free societies we suffer these dangerous fools, but we can also excoriate their evil. Bolaño also suggests that rebel artists are just as liable to ruin the lives of one another in their quixotic, nearly mystical, adventures for the avant-garde and freedom of speech.

Mary Jo

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589. **David Chirot**

Fwd: Ricahrd Kostelanetz: exhibition announcement/reception, please come see, thanks

Tue 26 Feb 2008

Begin forwarded message:

From: [redacted]
Date: February 26, 2008 10:06:38 AM CST
Subject: exhibition announcement/reception, please come see, thanks

For the first time in decades, Richard Kostelanetz's classic WORD PRINTS will be exhibited along with his NUMBERS ONE (and perhaps some other words) high above the bookshelves at the magnificent brand-new Mulberry Street branch of The New York Public Library at 10 Jersey St. between Mulberry and Lafayette Streets, on the eastern edge of SoHo, one short block south of Houston St., opening on 5 March and extending through April. The works will be shown in the Main Reading Room on subterranean Level 2. Among the prints displayed, all 26" by 40", are DISINTEGRATION, BLACK-WHITE, TRUTH, ECHO, ME, MANIFESTOS.

Library Hours: Monday 12-8, Tuesday 10-6, Wednesday 12-8, Thursday 10-6, Friday 10-6, Saturday 10-5

Between 5 and 8 pm. on the opening day, Wednesday 5 March, Kostelanetz will be present to greet well-wishers and sign books you might wish to present to him. (The library hosts assure that bringing them in and taking them out "poses no security issue.")

To contact the artist about obtaining prints, please go to his eponymous website: www.richardkostelanetz.com. If you see it without him present, please let him know what you think, thanks, Please circulate this announcement.

If you come by subway, consider taking the 6, F, D, B, V to Broadway/Lafayette Bleecker and getting out at the southeasternmost exit between Lafayette and Crosby streets. Then walk one short block south to Jersey St., turning left. The NYPL is on the south (right, downtown) side of the narrow street. Its website with a map and telephone number is
http://www.nypl.org/branch/local/man/ml.cfm

Individual entries on RICHARD KOSTELANETZ appear in Contemporary Poets, Contemporary Novelists, Postmodern Fiction, Baker's Biographical Dictionary of Musicians, Reader's Guide to Twentieth-Century Writers, the Merriam-Webster Encyclopedia of Literature, Webster's Dictionary of American Authors, The HarperCollins Reader's Encyclopedia of American Literature, NNDB.com, and the Encyclopedia Britannica, among other distinguished directories. Otherwise, he survives in New York, where he was born, unemployed and thus overworked.

Richard Kostelanetz
PO Box 444, Prince st.
New York, NY USA 10012-0008
www.richardkostelanetz.com

****

Ideas to please picky eaters. Watch video on AOL Living.
(http://living.aol.com/video/how-to-please-your-picky-eater/rachel-campos-duffy/2050827?NCID=aolcmp00300000002598)

__.._,_.___
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on Yahoo! Groups

Find people who are

crazy about dogs.

.

__,_._,___

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590. Jennifer Karmin

TalkingPoint: Anti Gravity Surprise on March 3rd

Tue 26 Feb 2008

TalkingPoint:
Anti Gravity Surprise

6pm Monday, March 3rd
at the Hyde Park Art Center
5020 S. Cornell Avenue
CHICAGO, IL
Muller Meeting Room
http://www.hydeparkart.org

TalkingPoint is a free monthly Monday evening series in which Chicago-based cultural producers share their ideas as a starting point for conversation in an intimate setting.

Since 2001, public art group Anti Gravity Surprise has addressed the concept of world peace in 9/11-themed multimedia project Gathering Motion; mounted a full eight-hour day of art and discussion about work with Second Shift; and hosted $election community art events to engage voters.

Co-founders Jennifer Karmin and Kathleen Duffy will speak about their collaborative approach and ongoing work Tell Us What You Think, an evolving public art project that will be distributed as a free workbook, http://www.antigravitysurprise.org.

Come down to the Hyde Park Art Center for a chance to listen, discuss, and learn. Food and drink provided. TalkingPoint is curated by Dan Wang. Past guests include Industry of the Ordinary, Janice Misurell-Mitchell, Theaster Gates, and Jeanne Dunning.

Looking for last minute shopping deals?
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591. CA Conrad

Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism

Tue 26 Feb 2008

This may help no one, what I'm going to say. It might be meaningless. But I know what it is, EXACTLY what it is to want poets to be MORE, or better, or perfect, or something along those lines, you know?

This is part of the challenge, to charge headlong into such searches, needs, wants, to allow disappointment, to allow anger, to allow a certain amount of stupidity even. The right amount of stupidity allows room for getting out of the seriousness when it's necessary.

This is endlessly painful in other words. Because we care. Really, actually care.

This is a rotten truck load of shit coming down the road for the fields.

This is going back to the conversation about Pound, and others, and, the bigger question, I think, isn't whether we should DAMN these other people, but learn and be different?

If we're going to stand on shoulders shouldn't we be higher? What's the point of emulating? What's the goal in all we want, ALL we want from poetry? Our goals for poetry have a lot to do with these bigger political, social issues having a chance to be seen clearer, and punctured to let the hot air out.

But I still say the word fascism is a manipulative word in this case. It's a loaded word. It conjures the worst possible forms of hatred, and in the end to conflate that with LANGUAGE Poetry is plain fucking wrong. Someone is going to have to be pretty damned clear with examples before I entertain such a word being used. It's a word that always sits in the hot coals, waiting to be used to make nothing but the most shocking example of someone, or some group.

In the end the word fascism is too often used by lazy, boring idiots who are pissed off but don't have any REAL way explaining their dilemma. There are too suddenly all these "experts" in the world of poetry who should really be looking for work in the wonderful world of fast food, since all they want in the end is a side of fries to satisfy their "argument" of vague sauces and protein.

The Times has for too long been defending the kind of poetry which has done as much damage to our reputation around the world as Bush/Cheney/Rove/Rice. And in the end, if we had never invaded Iraq, the poets of Poland and France will still think we're all Sharon Olds and Robert Bly. In other words FUCK THE NEW YORK TIMES!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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592. CA Conrad

Dear New York City, we're going to be reading poetry on Avenue A on March 1st

Tue 26 Feb 2008

PhillySound poets read in NYC for PEACE ON A SERIES
/\\//\\\\////\\\\\\//////\\\\\\\\////////

Thom Donovan's PEACE ON A has invited PhillySound
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

BE THERE FOR A GREAT NIGHT OF POETRY!
Saturday, MARCH 1st
8pm

166 Avenue A (btwn 10th & 11th)
APARTMENT #2

PhillySound READERS WILL BE:

CAConrad
Mytili Jagannathan
Dorothea Lasky
Chris McCreary

Frank Sherlock
Kevin Varrone

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593. **David Chirot**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fasc ism

Tue 26 Feb 2008

Thank you Mary Jo for a very succinct communication of many facets of Bolano's writings.

"They're going to knock the house down They'll rip out the basement. It's where one of Jimmy's men killed the Spanish UNESCO official. It's where Jimmy killed that Cecilia Sanchez Poblete woman. Sometimes I'd be watching television with the children, and the lights would go out for a while. We never heard anyone yell, the electricity just cut out and then came back. Do you want to go see the basement? . . . .and she said, That's how literature is made in Chile. I nodded and left. While I was driving back to Santiago, I thought about what she had said. That is how literature is made in Chile, but not just in Chile, in Argentina and Mexico too, in Guatemala and Uruguay, in Spain and France and Germany, in green England and carefree Italy. That is how literature is made. Or at least what we call literature, to keep ourselves from falling into the rubbish dump." Roberto Bolano, By Night in Chile

For the most part, responders don't seem to have actually read the review in its entirety, let alone any works by Bolano. I hope like Jarid many readers go on to read Bolano's works, truly among the most extraordinary written and published in the last decades of the 20th century and first years of the 21st. (Bolano died in 2003, aged fifty, of liver cancer and chain smoking combined. The extreme production of his final years was undertaken to ensure that his widow and their son would have an income after his death.)

Bolano's works are especially interesting today, in this country From Bolano one learns the shocks and methods from the inside of how Fascism, so long invisible in its approach, by its posing, say, as a fellow student in avant-garde poetry classes as does "Alberto Tagle-Ruiz" (aka Carlos Weider in Bolano's Distant Star-)-,how Fascism, someday, overnight--in the morning--calmly announces itself as in charge.

(Weider and Distant Star grew out of the character Lieutenant Ramirez Hoffman, whose story is the final entry in Nazi Literatures of the Americas.)

And that suspicious seeming poet in the classes, who dates the most beautiful and talented twins, stars of an avant-garde's early moments, turns out to be

none other than this Lieutenant in the Air Force, and the ambitious creator of what is to be the New Chilean Poetry--a combination of sky writing, strange essays and perhaps plagiarized poetries, and their crowning achievement, a privately shown exhibition of photographs covering a room except for the floor, in which are displayed the tortured and dismembered bodies of a great number of the recently, "missing" local young people, students, primarily young women, including maybe both of the twins.

For a long time it has been advancing, the symptoms are there all the time, hidden in plain sight, yet until the fatal moment is reached, no one wants to think, hear or see that it is remotely possible.

One of the things that Bolano examines is something which has just occurred here--the rush to a judgement and opinion born of a few words, ("language poetry," "fascism") which one is trained not to think of as sharing in any way possible an affinity, nor ever occurring in the same sentence. Without thinking of a further enquiry into the review itself or the author reviewed's books, or their backgrounds--all that "context" which people at times claim that they owe their awareness of to various of the language poet authors/authorities--without further enquiry, a judgment is passed, and the matter considered "taken care of."

Orwell in the sections on Language following the novel 1984, charts the development of newspeak in which opposing ideas can be reduced into one by finalizing their conjunction in a single word. This causes the arresting of thought at a threshold beyond which it is not allowed, let alone possible, to go, without entering the sure-death zones of "thoughtcrime."

By even seeing the words "language poetry" and "fascism" in such close proximity, two words believed as a gospel truth to be absolutely, completely antithetical , thought becomes arrested and is turned into outrage at what is perceived to be a "thoughtcrime."

In a real sense, this illustrates to what degree the absolute control of a subject's thoughts has taken place, without the subject being aware of it. The "thoughtcrime" that so outrages the subject is thought to be "unnatural," on the order of a taboo, rather than perhaps something along the lines of a rational enquiry.

It doesn't matter what the reviewer has actually written, al that matters is that they have committed a "thoughtcrime", simply by having the two words close together within a sentence.

It is this kind of reality that many of Bolano's characters are forced to face: torture in the basement, the literary salon right overhead. This has now become the reality in the USA--torture discussed in the Senate on tv while drinks are

poured and people discuss the latest literary bons mots and events, fads, For al the discussants know, the person in the next apartment could be "disappearing" into the rendition flight oblivions of "black sites" and "secret prisons." Meanwhile the phone, the computer, the banking records and store purchases, the gasoline consumption and drinking habits, the preferred reading tastes and favorite musics of the gathered company are completely transparent to the authorities.

Fascism becomes so much a part of the landscape that it blends right into the feng shui arrangements of the room's decor and seeps steadily into the thoughts and responses of the literary get together.

The American scene becomes a "remake" of one in Bolano's By Night in Chile, the literary salon noted by the reviewer that takes place above a labyrinthine series of corridors in the basement which lead to various torture cells. The owner of this establishment is Jimmy, (cited above in the quote), an American who is often "away on business" and who supports his wife's literary ambitions and her well attended soirees.

As it is later revealed, Jimmy, who leaves Chile and his family behind with the end of the Fascist regime--is an agent of the American CIA or some other "Special" or "Dark" Ops group in charge of the training, overseeing and funding of the Chilean "experiment" so brilliantly and ferociously described in Melanie Klein's Shock Doctrine. The USA today is a "remake" of Friedman's Pinochet implemented Shock economics combined with the use of extreme force and torture, in the name of security and national defense. The one change so far being that only a few American citizens as yet have been subjected to the extra-legal treatment reserved for our "enemy combatants"

The coup in Chile took place on a 9/11--in 1973. For Melanie Klein, 9/11 2001 allowed a similar Shock Doctrine to be installed in the USA, without the need of physical force, but accompanied by the steady removal of democratic rights, the implementation of mass surveillance and security systems and the invasion of and dispensing with Civil and Human rights in the name of Homeland Security.

Invasion of privacy is accompanied by the privatization of as much of the public sector as possible, directing billions of public monies in to the coffers of the few--the privatized corporations, contractors, management specialists, reconstruction specialist, arms dealers who make up the bulk of the nation's budget. The declaration of the "unending War" on "Terrorism" in which the President can now personally decide who is and who is not "an enemy combatant" means the country becomes in effect a corporate-military machine with a minimal government which is increasingly concentrated in the role of the Chief Executive.

That Americans today face the situations which Bolano writes of --in large part caused by American power and interests-- gives his work an added power, as that which one is taught "can't happen here," is happening here. The effect is not unlike that of what the military-intelligence calls "blowback."

What the reviewer is saying, I think, is that if the writers in Nazi Literatures of the Americas were "language poets" and not "fascists," their careers would be on the "winning" side rather than the "losing." That is, they would be, like the language poets, the writers acceptable to the State and the society and their self-mythologizing would be and is part of a Nationalist Narrative. Their recognition throughout the "official" culture of academies, memberships in the National Academies such as Arts and Letters, their positions as Authorities" and "Authors" of "radical, innovative" works, of blogs and "canon formations"--al of these things are acceptable because they are a part of the overarching discourse of the National Agenda. In this agenda, America is Number One--in the military-corporate avant-garde and in the literary and artistic avant-garde. What counts is the supremacy, unquestioned, of Power, of being Number One.

That is why something as simple as seeing "fascism" and "language poetry" in the same sentence can cause such an immediate and heated outrage. The mere thought that there should ever be any such thing as a question or statement involving or not even involving but merely mentioning together these words, is something not only not allowed, but "impossible."

Bolano's work makes clear just how many impossible things are not only possible, but can be suddenly revealed as the reality one lives in, which has been there al the time, hidden in plain sight, and simply waiting for the moment to emerge from its camouflaged "normalcy" to reveal --who knows--the being of the Supreme Author, the Dictator of the New State of Emergency and suspension of all laws other the Martial.

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594. Halvard Johnson

Hamilton Stone Review, Issue 14, Winter 2008, Now Online!

Tue 26 Feb 2008

Hamilton Stone Review, Issue 14, Winter 2008, Now Online!

Featuring poetry by John M. Bennett, CL Bledsoe, Alex Cigale, Jamie Cooper, Burt
Kimmelman, Bobbie Lurie, Cheyenne Nimes, Laurie Price, David Thornbrugh, and
Georgios Tsangaris; plus a selection of work in fiction and poetry from upcoming books
from Hamilton Stone Editions by Rebecca Kavaler, Eva Kollisch, Jane

Lazarre, and
Rochelle Ratner.

http://www.hamiltonstone.org/hsr14.html

Submissions to the Hamilton Stone Review

We publish three times a year: in June, October, and February. Please send 1-7 poems
in the body of your message and/or in ONE attachment; one story or up to three short
shorts per message and/or attachment, please. Send bios with submissions. No snailmail
submissions will be read.

Poetry submissions should go directly to Halvard Johnson at [redacted]
.
Send fiction to Lynda Schor at [redacted].

PLEASE SEND THIS ALONG TO OTHERS

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595. Wystan Curnow

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fascism

Tue 26 Feb 2008

Of course, the substitution of 'language poetry' for 'fascism', while made in passing is an outrageous slander. For me, no other contemporary 'poetics' is both more political, and more sophisticated in its recognition of the inseparability of poetry and politics and more securely of the left than that associated with langpo (who is not a ancient chinese master translated by E. Pound). In this respect its 'critique' of the 'self' and its revision of autobiography, is somewhat incidental; such 'observers' who register it otherwise are precisely those who have the largest and most powerful territory to maintain. Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of jared schickling
Sent: Tuesday, 26 February 2008 5:02 p.m.
To: [redacted]
Subject: Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fascism

First off thanks for this discussion, politics vis-a-vis the literary. Though I haven't read Bolano (it's now on the list), the Times reviewer seems to suggest

that all visions and promotions of those visions constitute fascism. Rather, fascism (its tenets parcelled out in detail by plenty of observers elsewhere) constitutes a particular ideological stranglehold. Langpo, or any literary movement, turns (or threatens to turn) fascist only at the point where it becomes intolerant of alternative modes of being. Perhaps langpo is subject to this charge only for the veracity and (dare I say) effectiveness of its critique of the "self" as an organizing term, of the self as the site where meaning occurs, of the representational (of "outside" reference) in face of the self-referential nature of the signifier. What many observers fail to mention is Language practioners' eventual renunciation of certain prior criticisms. Dan Chiasson, for example, notes Ron Silliman and Susan Howe's ventures into autobiography. I recently came across an expansive poem by Steve McCaffery in the newest edition of the Colorado Review that most certainly engages this planet, that is something more than a fetishistic inquiry into the material quality of the word. And of course there's Lyn Hejinian's "My Life."

Jared Schickling

> Date: Mon, 25 Feb 2008 11:42:14 -0800> From: [redacted]> Subject:
> Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi
> Poetry/ langpo & fascism> To: [redacted]> > How many
> of us are comfortable in the delusion that non-artists who are racist,
> sexist, etc. are harmless and should be tolerated for the lack of
> their precious talent? Or that racist, sexist, fascist, authoritarians
> should not be tolerated at all.> > the first sacrifice that must be
> made in order to live in an open society is that one must commit to
> tolerating repugnant ideas. that repugnant ideas are often expressed
> beautifully is a warning to all thinking people that in and of itself
> demands to be heard. the value of a talented pig is that it reminds us
> to separate the aesthetic from the political for fear of being lured
> by beauty into a realm of horrors.> > > > On Mon, 25 Feb 2008, Mary Jo
> Malo wrote:> > > Nobody mocks the inherent elitism and tyranny of
> literary movements> > quite like Roberto Bolaño. His characters eerily
> exemplify this> > narcissism, also rife among the rebellious avant
> garde, and eventually> > most face absurdity. He has the chilling
> ability to portray the> > complicity of both powerful and confused
> ordinary people, each of whom> > believes art is more or less than it
> is. Bolaño's theme of fascists as> > patron/artists deconstructs the
> value of the arts. How many of us are> > comfortable in the delusion
> that artists who are racist, sexist, etc.> > are harmless and should
> be tolerated for the sake of their precious> > talent?> >> > Mary Jo
> Malo> >> > On Sun, Feb 24, 2008 at 3:46 PM, David Chirot
> <[redacted]> wrote:> >> Substitute, say, "language poetry"

> for "fascism" and the trajectory of> >> these invented lives would be
> much the same as they are for the busy> >> networks of real writers
> Bolaño knew from the inside out . . .> >>> >> Who said literature has
> no real power to affect history? Not Bolaño -> >> for him, literature
> is an unnervingly protean, amoral force with> >> uncanny powers of
> self-invention, self-justification and> >> self-mythification. The
> mythmakers, he suggests, certainly do matter.> >> If Hitler had won,
> for instance, the not entirely absurd stories in> >> this encyclopedia
> would be the prevailing stories of the culture. Is> >> Nazi poetry an
> oxymoron? Not a bit of it, posits Bolaño. On the> >> contrary, it's
> all too possible.> >>> >> from Stacey D'Erasmo's review> >>> >>
> http://www.nytimes.com/2008/02/24/books/review/D-Erasmo-t.html?ref=boo
> ks ---> >>> >

Climb to the top of the charts! Play the word scramble challenge with star power.
http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan

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596. **Wystan Curnow**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fasc ism

Tue 26 Feb 2008

Ok, Steve, I thought I was trying to, as I think Hlvard was as well. Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of steve d. dalachinsky
Sent: Tuesday, 26 February 2008 8:13 p.m.
To: [redacted]
Subject: Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fasc ism

can't you all stop this stuff??
we're all deluded yer all anti-semites we're all fascist commie pinkos enough of this self righteous lefty stuff quit halt desist smell the turpentine.....
delusions????? bad is bad
good art produced by bad people is still good but they're not
so drop it look at poor old emile nolde a nazi through and through but
his art was branded degenereate anyway
not because of his beliefs but because hitler that "great" failed visual artist
didn't think it suited his taste too expressionistic or sumthin knock it off yer

turn will come to fry what we believe in will count little in the end it's what the rulers believe in that will dictate our fates until the new rulers appear VIVA NADER that brave fool
VIVA the philharmonic in N Korea aviv

On Tue, 26 Feb 2008 15:15:35 +1300 Wystan Curnow <[redacted]> writes:
> which is also to say how many of us are comfortable with being asked
> if we are confortable with delusions?
>
> Wystan
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On Behalf Of Halvard Johnson
> Sent: Tuesday, 26 February 2008 11:55 a.m.
> To: [redacted]
> Subject: Re: Nazi Literature in the Americas - Roberto B o laño - -
> NYTBR--Nazi Poetry/ langpo & fasc ism
>
> I am, for one, but a lot depends on what meanings "delusion,"
> "harmless," and "tolerated" have here.
> Not to mention "etc."
>
> But, yes, I'm comfortable with all that. More or less.
>
> Hal
>
>
> "Frisbeetarianism is the belief that when you die,
> your soul goes up on the roof and gets stuck."
> --George Carlin
>
> Halvard Johnson
> ==========
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>
>

> On Feb 25, 2008, at 8:27 AM, Mary Jo Malo wrote:
>
> > How many of us are comfortable in the delusion that artists who
> are
> > racist, sexist, etc. are harmless and should be tolerated for the
> sake
> > of their precious talent?
> >
> > Mary Jo Malo
>
>

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597. **Jim Andrews**

Re: quotations from the Oulipo Compendium

Tue 26 Feb 2008

> *Maybe object oriented programming as a metaphor for theory. One of the things that eventually turned into my ceiling of incompetence with coding is object oriented design. In some ways it just seemed really wrong to me although I've never really been able to work out why that is. One of the things that i didn't like about it, at least in python and java which are the only two programming languages I ever tried to work with extensively that are object oriented, was the way that all the introductions to object oriented programming always started by saying that object orientation conceptually is similar to the way the world is. that is that there are objects and their extensions and properties and instantiations and methods in the real world, and so object oriented programming is just a mirror of that. I could never really wrap my head around that in code, and so was always more successful playing around with structured languages like Basic and C.*

we might say that the sorts of classes we are looking at posit a poetics (as i think you also are suggesting below). a poetics of whatever sort of thing is under construction via the classes.

i had problems with oop also. it wasn't until i tackled some relatively large programming projects that its virtues started to become evident. i'd write myself into a mess that i couldn't take any further. couldn't take it any further because the spagetti forbade it; the spagetti rose to entwine me and making any sort of significant addition became a herculean effort worth a brain hemmorage while trying to remember convoluted spagetti structures.

oop was developed to address precisely this sort of problem. oop is a programming methodology that offers the possibility of creating programming projects without getting hopelessly bogged.

so the value of the sort of classes we're discussing is not only poetical-philosophical-theoretical, but it also offers some hope of creating software art that can be developed further than it could be otherwise. that makes intuitive sense also: beginning with rich, interesting, flexible poetics might make for greater scope in a project.

oop can thereby be of use in realizing the software one would like to make, as opposed to having to lower one's aspirations in response to getting bogged early.

> *but to think of objects in the world not as a metaphysical ordering of reality, but rather as a phenomenological one, where the object is the thing that is, as the abstraction that allows for an ontological investigation, that to me seems like it has legs because it ties modes of being to uses and methods and properties and classes in a way that I think makes a lot of intuitive sense for the various ways of being-in-the-world that different classes of objects have. It's very easy, i notice, now that I'm thinking in this way to just slip into talking that way. The blank class then defines those objects which will become a work through being worked on by the class of implements, and maybe then the methods of an implement object define the methods of impact? this is where my understanding of programming terminology starts to get fuzzy so I think i'll just quit while I'm ahead.*

the classes you suggest are quite high-level. the higher the level, the more abstract. i don't have a sense of whether it would be useful to write code at that level, don't know if one could describe the properties and methods at that level. perhaps. but it *is* useful to realize that whether one is going to write something in generative visual art or in various other art forms, a good starting point would be the classes you suggest. that's very useful. the classes one makes into the foundation for an app end up having a large effect on the evolving shape of the thing through development.

> *One thing that maybe ties this back to oulipo though is that having defined the basic classes of objects in this way, it becomes possible to address them recursively in a way that makes not just for generative works, but for a generative poetics. by defining a set of methods for given implements and the behaviors of given blanks, perhaps then it is possible to cause genetic or otherwise evolving algorithms to generate not just works but rules for creating works and even rules for judging the quality of works. I can envision then not just a program that would create work, but would then also be capable of evaluating and refining it's own output and even making*

> *a decision about when a work is "finished" based on some set of tolerances for quality that it generates for itself.*

that's also very interesting.

since i started creating programmed works, my pieces have gone from relatively short and simple pieces such as Seattle Drift, which is 'one page' of code and took a month or two to make--and it was obvious to me when these early pieces were finished--to pieces such as dbCinema which are thousands of lines long and take more than a year to make. these latter sorts of pieces have been 'finished' when it'd kill me to take them farther, 'finished' when the architecture groans, threatens to collapse, and threatens to give me a cerebral hemmorage in trying to extend the architecture.

hence the need for really clear initial work of the sort you suggest, because a good foundation supports ambitious projects further along.

it's not quite the same sort of thing as getting bogged in writing a long poem or novel or whatever. in these cases, the spagetti doesn't really entwine one. one simply runs out of narrative or other sorts of steam. as opposed to what one has written actively offering resistance.

> *maybe i've just gone off the deep end from computer science to computer science fiction, but then there's a reason i side with Wittgenstein in his debates with Turing and I've often wondered if it's because I have a fundamentally different understanding of what mathematics is than is taken to be the case in computer science. but then, i barely passed calculus and really struggled reading Tarski and Church on higher order logic, so what the hell do I know?*

reading math is very difficult, or so i find it. working with others in such an undertaking is useful. the ideas themselves are almost always quite simple. simpler than ideas in art. but understanding the language they're written in is the difficult thing.

wittgenstein was in debate with turing? what about?

ja
http://vispo.com

↑ Index

598. Matt Henriksen
Fri 2/29 ~ Buck Downs, Corrine Fitzpatrick & Greg Fuchs ~ Brooklyn, NY
Tue 26 Feb 2008

The Burning Chair
Readings

invite you to experience
leap

The Burning Chair
Readings

invite you to experience
leap year w/

Buck Downs, Corrine Fitzpatrick & Greg Fuchs

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8 pm

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unnameablebooks.net

Author Bios

A native of Jones County, Miss., Buck Downs lives and works
in Washington, DC. Recent books include Ladies
Love Outlaws and Recreational Vehicle.

Corrine Fitzpatrick is the author of two chapbooks - Zamboangueña (Sona Books, 2007) and On Melody Dispatch (Goodbye Better, 2007). She's working on a new set of poems called Minor Crimes and Casualties, and will have other poems out in vehicular number one, a new split-side series from press gang.

Greg Fuchs is the author of several books, including most
recently Metropolitan Transit (isabel lettres) & Bored of
Education (Rock Heals). He is
columnist-at-large for Boog City and with John Coletti co-edits Open 24
Hours Press. His photographs and
writing are available online at gregfuchs.com.

___
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599. Alan Sondheim
Too Many
Wed 27 Feb 2008

Too Many

Early mocap results with Foofwa d'Imobilite and Kira Sedlock. Why should you care? Doubles doubled, fabricated responses one to another as if 'the mutual orientation of cognitive domains' ensured, if not constructed, meaning. But then, the shell of the true world **

http://www.alansondheim.org/bop1and2.mp4
http://www.alansondheim.org/bop3and4.mp4
http://www.alansondheim.org/bop5and6.mp4

and why this constant production of the doubly-inundated body? Each hammers the other, shimmers the Other. But I'm worn out at this point and images are heaps on images and somewhere I'm sure something's elusive, or not?

But surely these are brilliant? Shimmer?

**

http://www.alansondheim.org/boofwa1.jpg
http://www.alansondheim.org/boofwa2.jpg
http://www.alansondheim.org/boofwa3.jpg
http://www.alansondheim.org/boofwa4.jpg
http://www.alansondheim.org/boofwa5.jpg
http://www.alansondheim.org/boofwa6.jpg
http://www.alansondheim.org/boofwa7.jpg
http://www.alansondheim.org/boofwa8.jpg

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600. Dan Salmon
March Readings in NYC
Wed 27 Feb 2008

Hi Folks,

I'll be staying in NYC for the second half of March, if there are any good poetry events or readings, I'd love to be emailed details.

Thanks,

Dan

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601. **John Cunningham**

Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism

Wed 27 Feb 2008

I've been coming across the terms 'langpo' and 'language poetry' many times in this listserv. I must show my ignorance as I'm relatively unfamiliar with these terms. In order to enhance my education, what books should I be reading? What poets? Please kindly advise. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of CA Conrad
Sent: February 26, 2008 3:19 PM
To: [redacted]
Subject: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism

This may help no one, what I'm going to say. It might be meaningless. But I know what it is, EXACTLY what it is to want poets to be MORE, or better, or perfect, or something along those lines, you know?

This is part of the challenge, to charge headlong into such searches, needs, wants, to allow disappointment, to allow anger, to allow a certain amount of stupidity even. The right amount of stupidity allows room for getting out of the seriousness when it's necessary.

This is endlessly painful in other words. Because we care. Really, actually care.

This is a rotten truck load of shit coming down the road for the fields.

This is going back to the conversation about Pound, and others, and, the bigger question, I think, isn't whether we should DAMN these other people, but learn and be different?

If we're going to stand on shoulders shouldn't we be higher? What's the point of emulating? What's the goal in all we want, ALL we want from poetry? Our goals for poetry have a lot to do with these bigger political, social issues having a chance to be seen clearer, and punctured to let the hot air out.

But I still say the word fascism is a manipulative word in this case. It's a loaded word. It conjures the worst possible forms of hatred, and in the end to conflate that with LANGUAGE Poetry is plain fucking wrong. Someone is going to have to be pretty damned clear with examples before I entertain such a word being used. It's a word that always sits in the hot coals, waiting to be used to make nothing but the most shocking example of someone, or some group.

In the end the word fascism is too often used by lazy, boring idiots who are pissed off but don't have any REAL way explaining their dilemma. There are too suddenly all these "experts" in the world of poetry who should really be looking for work in the wonderful world of fast food, since all they want in the end is a side of fries to satisfy their "argument" of vague sauces and protein.

The Times has for too long been defending the kind of poetry which has done as much damage to our reputation around the world as Bush/Cheney/Rove/Rice. And in the end, if we had never invaded Iraq, the poets of Poland and France will still think we're all Sharon Olds and Robert Bly. In other words FUCK THE NEW YORK TIMES!

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http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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602. Barry Schwabsky

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fascism

Wed 27 Feb 2008

Wystan, your stance actually explains the only possible justification for citing language poetry in this context--precisely because it can be argued that it represents the most sophisticatedly resistant political stance in contemporary literature, it serves as a "for instance" of how in some context any position whatsoever can be coopted; that is, it says, "even something as ant-Fascist as this can be turned into a kind of Fascism." I'm not entirely sure I think the reviewer is smart enough to citing it in this way, rather than as a simpleminded example of whatever she doesn't like; the review is not clearly enough written for that.

And I have to say I am sorry to see you, David, whom I respect immensely, taking the equation between language poetry and fascism as a given, which is simply ridiculous. I have to say about the language poets what someone here said about Pound--that most of what most of us do could not have come to be

done without them (and I suspect the same is true of you too, David). Attacking them is attacking the foundations of our own (your own) efforts.

----- Original Message ----
From: Wystan Curnow <[redacted]>
To: [redacted]
Sent: Tuesday, 26 February, 2008 11:02:24 PM
Subject: Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fascism

Of course, the substitution of 'language poetry' for 'fascism', while made in passing is an outrageous slander. For me, no other contemporary 'poetics' is both more political, and more sophisticated in its recognition of the inseparability of poetry and politics and more securely of the left than that associated with langpo (who is not a ancient chinese master translated by E. Pound). In this respect its 'critique' of the 'self' and its revision of autobiography, is somewhat incidental; such 'observers' who register it otherwise are precisely those who have the largest and most powerful territory to maintain. Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of jared schickling
Sent: Tuesday, 26 February 2008 5:02 p.m.
To: [redacted]
Subject: Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fascism

First off thanks for this discussion, politics vis-a-vis the literary. Though I haven't read Bolano (it's now on the list), the Times reviewer seems to suggest that all visions and promotions of those visions constitute fascism. Rather, fascism (its tenets parcelled out in detail by plenty of observers elsewhere) constitutes a particular ideological stranglehold. Langpo, or any literary movement, turns (or threatens to turn) fascist only at the point where it becomes intolerant of alternative modes of being. Perhaps langpo is subject to this charge only for the veracity and (dare I say) effectiveness of its critique of the "self" as an organizing term, of the self as the site where meaning occurs, of the representational (of "outside" reference) in face of the self-referential nature of the signifier. What many observers fail to mention is Language practioners' eventual renunciation of certain prior criticisms. Dan Chiasson, for example, notes Ron Silliman and Susan Howe's ventures into autobiography. I recently came across an expansive poem by Steve McCaffery in the newest edition of the Colorado Review that most certainly engages this planet, that is

something more than a fetishistic inquiry into the material quality of the word. And of course there's Lyn Hejinian's "My Life."

Jared Schickling

> Date: Mon, 25 Feb 2008 11:42:14 -0800> From: [redacted]> Subject:
> Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi
> Poetry/ langpo & fascism> To: [redacted]> > How many
> of us are comfortable in the delusion that non-artists who are racist,
> sexist, etc. are harmless and should be tolerated for the lack of
> their precious talent? Or that racist, sexist, fascist, authoritarians
> should not be tolerated at all.> > the first sacrifice that must be
> made in order to live in an open society is that one must commit to
> tolerating repugnant ideas. that repugnant ideas are often expressed
> beautifully is a warning to all thinking people that in and of itself
> demands to be heard. the value of a talented pig is that it reminds us
> to separate the aesthetic from the political for fear of being lured
> by beauty into a realm of horrors.> > > > On Mon, 25 Feb 2008, Mary Jo
> Malo wrote:> > > Nobody mocks the inherent elitism and tyranny of
> literary movements> > quite like Roberto Bolaño. His characters eerily
> exemplify this> > narcissism, also rife among the rebellious avant
> garde, and eventually> > most face absurdity. He has the chilling
> ability to portray the> > complicity of both powerful and confused
> ordinary people, each of whom> > believes art is more or less than it
> is. Bolaño's theme of fascists as> > patron/artists deconstructs the
> value of the arts. How many of us are> > comfortable in the delusion
> that artists who are racist, sexist, etc.> > are harmless and should
> be tolerated for the sake of their precious> > talent?> >> > Mary Jo
> Malo> >> > On Sun, Feb 24, 2008 at 3:46 PM, David Chirot
> <[redacted]> wrote:> >> Substitute, say, "language poetry"
> for "fascism" and the trajectory of> >> these invented lives would be
> much the same as they are for the busy> >> networks of real writers
> Bolaño knew from the inside out . . .> >>> >> Who said literature has
> no real power to affect history? Not Bolaño -> >> for him, literature
> is an unnervingly protean, amoral force with> >> uncanny powers of
> self-invention, self-justification and> >> self-mythification. The
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> for instance, the not entirely absurd stories in> >> this encyclopedia
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> all too possible.> >>> >> from Stacey D'Erasmo's review> >>> >>
> http://www.nytimes.com/2008/02/24/books/review/D-Erasmo-t.html?ref=boo
> ks ---> >>> >

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603. Barry Schwabsky
langpo
Wed 27 Feb 2008

Ron Silliman, The Age of Huts
Lyn Hejinian, My Life
Bernstein and Andrews, eds., The Language Book
and the ongoing collaborative work The Grand Piano
would probably be the best places to start.

----- Original Message ----
From: John Cunningham <[redacted]>
To: [redacted]
Sent: Wednesday, 27 February, 2008 1:28:18 PM
Subject: Re: Nazi Literature in the Americas - Roberto B o laÃ±o - - NYTBR--Nazi Poetry/ langpo & fascism

I've been coming across the terms 'langpo' and 'language poetry' many times in this listserv. I must show my ignorance as I'm relatively unfamiliar with these terms. In order to enhance my education, what books should I be reading? What poets? Please kindly advise. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of CA Conrad
Sent: February 26, 2008 3:19 PM
To: [redacted]..EDU
Subject: Nazi Literature in the Americas - Roberto B o laÃ±o - - NYTBR--Nazi Poetry/ langpo & fascism

This may help no one, what I'm going to say. It might be meaningless. But I know what it is, EXACTLY what it is to want poets to be MORE, or better, or perfect, or something along those lines, you know?

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604. **amy king**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fasc ism

Wed 27 Feb 2008

I'm not sure what your issues with Language Poetry are, but I v David,

I'm not sure what your issues with Language Poetry are, but I venture to say that no one else on this list does either. You address *none* of the tenets of Lang Po below --

Instead, you have created the faultiest of logics by attempting to collapse any distinction between fascist thought that would have us all ignore the manipulative uses of language, leaving it unexamined in favor of accepting (and enforcing) one belief system (and one select group)--regardless of how detrimental it is to society as a whole--with Language Poetry, which, at its simplest, seeks to remove poetry from an insular place and encourages us to make connections and analyze just how language can manipulate, in all of its permutations and in all areas of life -- But ...

Proximity does not an argument make. Your only "critique" of Language Poetry here is that you have placed it next to "newspeak" and dubbed the placement a "thoughtcrime" by twisting a vague notion (creation?) of Orwellian logic into a claim that the analytical nature of Lang Po will cause such an emtional response ("outrage") that "thought is arrested." You are in essence engaging the dichotomy that if we feel, we therefore cannot think. The heart of your proposition is a silly default (and one that would keep the genders in the dark ages of men=rational, women=emotional) -- most thinking folks acknowledge that our intellects are guided by our emotions -- but the equation of fascism with Lang Po has not rendered me speechless or impotent though (my thoughts are not "arrested" nor "outraged") -- but ultimately, I'm simply left wondering what you are attempting to prove? And finally, I (and I don't think I'm alone here) am really left to ask why you continue to produce "sensational-speak" around Lang Po without actually saying what your problems are with that particular school of thought.

Amy

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty2.ncc.edu/kinga

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Tuesday, February 26, 2008 4:36:01 PM
Subject: Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc ism

Orwell
in
the
sections
on
Language
following
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novel
1984,
charts
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a
sentence.

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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605. **Dustin Williamson**

March 2nd in NYC: John Godfrey & Kimberly Lyons

Wed 27 Feb 2008

Sunday March 2 at the Zinc-TRS:

JOHN GODFREY & KIMBERLY LYONS

6:30 PM
Zinc Bar
90 West Houston (beneath the barbie fur shop)

$5 goes to the poets. If you don't have $5, come anyway.

Bios:

KimberlyLyons is the author of Saline (Instance Press, 2005), Abracadabra (Granary Books, 2000) and Phototherapique forthcoming from YoYo labs/Ketalanche Press. Poems recently in a print magazine: OCHO, and two online magazines: Eeogh, and Critiphoria. She would like to invite everyone to an event she is helping to coordinate for Nesenkeag Farm and New Farmer's network on 3/22 at the Gershwin Hotel in NYC. Ask her about it.

John Godfrey is the author of 26 Poems (Adventures in Poetry, 1971); Music of the Curbs (Adventures in Poetry, 1976); Dabble (Full Court Press, 1982); Where the Weather Suits My Clothes (Z Press, 1984); Midnight on Your Left (The Figures, 1988); Push the Mule (The Figures, 2001); and Private Lemonade (Adventures in Poetry, 2003). In the Fall of 2008 Wave Books will publish City of Corners.

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606. Douglas Manson

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc is

Wed 27 Feb 2008

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i wanted to share my considerations & thoughts on this recent issue:

It is surprising how the shock of seeing "language poetry" next to "fascism" in the same sentence has created such response in the poetics list community—most of whom know in a very meaningful way that language poetry was & is written out of a profound ethical need to counter the self-justifying myths and modes of writing that allow for vast oversights in the actual economic and political circumstances of our culture, and a need to disclose what is "hidden in plain sight" by means of the rhetorical forms of our discourse. In my view, it aimed to transform the grammar, and to force the contradictions and hidden correspondences of these placating and euphemistic official/newspaper/TV-talking-head forms—to look at the very language used by us, but also by the commercial, technical and bureaucratic world, as material, and also as the very means by which particular face-saving and "natural" attitudes are maintained and patrolled. If anything, this commitment to experience as it is lived HAS to be transformed if only to keep alive the sense of another mode of thinking, a

way out. The cognitive and theoretical dimensions of that effort are, I think, the reason that it gets criticized on two fronts—the first being the complexity of the effort, which may make it seem to be a very elite affair, and thus open to attacks for its abandonment of the general, less invested reading public, removing it from causal reading or the "absorption" that entertainment provides as a diversion from the very real constraints, oppressions and injustices each of us face in our daily lives and real transactions. Of course, in its stated or implicit left/ethical position it is again open to attack from the status quo of what Kenneth Rexroth characterized in 1961 as official American literature, the "pillowcase headdress" aesthetics of the Creative writing programs then being established—does anyone remember those "poetic objects" free of all links to a context (of a writer, a place, and an intention) and emerging as a beautiful ideal creations in the transcendent space of eternal pure forms? Oh, we don't have to remember them, because they are still the going thing. I know I have endeavored to write in these forms: they were part of my literary education. Even so, doubly condemned, the language poets have succeeded in making inroads into the academy and the developed intellectual culture, but I would propose they have done so in order to represent a very real, "plain sight" alternative to the ameliorative and collaborative cultural systems that would perpetuate the imbalances and antidemocratic forces holding sway at present, the forms and models that are winning our hearts and minds in order to continue exploiting American labor and immigrant populations, and perpetuate violent aggression. Now, I do not actively dislike any of the more celebrated & laurelled "court" poets I have met, because they are often enough very generous people, but it's a kind of bedside manner that they wear—as the patient is dying, they are there with the warm towel and the hot cup of tea. If anything, the language poets allow us to cognitively and aesthetically become aware of the depth of the crisis and the pleasure of perceiving its resolution—and have labored to break & suture the language in very effective ways. If the American academic and public institutions were adamant in refusing to recognize the contributions of this literary group, it truly would be fascist—so at least the recognition of these artists and writers leads me to have a slender thread of hope that, though the "national" mind has been sorely blunted and dulled, it can still recognize what it has abandoned, and what may be useful in liberating itself from unearned privileges, ignorant prejudices, and the slavish ventriloquisms of conventional "wisdom". What is more startling to us than to hear people, workers, professionals, homeowners, reproducing the very sentiments that directly counter their own interests and livelihoods, as they exercise their frustration by externalizing threats, fearing their own somatic drives, and turning in their neighbors as deviants and freeloaders? But I do think, qua literature, that the artistic "protest" and activity of innovative poetry cannot do enough to address these problems, the

lack of perspective that continuously reasserts itself. I think that every person needs to have their own "kit" and skills for dismantling the subtle influence and seduction of convenience and consumerism as it is manifested in public discourse and commercial/professional appeal. It was what I saw as my central activity as a teacher of writing and literature—get as many modes and possibilities for re-thinking, questioning, and re-creating the terms of art as could possibly delivered from within the educational framework. I did not, and still do not, abandon that avocation as a teacher, but I did find myself isolated further and further from the professional sphere as I went along teaching the conflicts and the "radical" writers, so that, at the moment, I am not teaching at all. I think this is a reflection, not of my effort, but of the degree of suspicion held against experimental form and teaching as an art of identifying injustice and helping a younger generation learn new, creative, and potentializing activities. [sorry about the rant here, but four years of fruitless MLA job searching DOES take its toll]. To sum up, the reviewer at the New York Times wanted to force the issue—what would we think if our most trusted examples of the current "free verse" were revealed to be monstrous, brutal, and invested in the cruelest form of sociopathy? Just such an effect was made here in this forum, but it also got us to think usefully about what we assume to be just, ethical, and progressive—and to ask ourselves if what we assumed would make the world a better place wouldn't indeed turn out to cause enormous misery. The other dimension of this linkage is that it does NOT include the name of our most successful schools of poetry and writing, and cannot—but we are definitely asked to see if the idea of the "new" could in fact be "The same old" and even "worse". There ARE wolves in sheep's clothing, and the commercial culture has been co-opting the idea of innovation, the new, and hip disobedience ever since the so-called rise of postmodern art & the free love/colonial war 1960s. (Though I agree that a lot of self-identified postmodernists were interested with, among other things, drowning the beast by glutting it with its own product, see my Flaff comments below). For me the most valuable lesson to be learned from this example is that we have to ask ourselves how we continue on when we can't feel or see the tangible effects of our own efforts to shake the system loose of its worst consequences, and to instill some sense of compassion, open-mindedness, and critical intelligence. It is useful to me, because I get the chance to articulate what this means in all its complexity. That, because of my studies, I would be considered a "post-language" poet (which I am not considered, nor consider myself to be) would mean that I was trying to perpetuate the questioning of language structures, though holding & articulating some sympathy for the basic modal pleasures that poetic forms can provide. I think one development of this "turn", the Flaff poets, suffers from the lack of context, because their works are not easily recognized as satire, and suffer from a technique of simple "mixing"

(googlemix?) to create an effect that is hardly new, and that may be, and often is, perceived more as contemptuous of any evanescent "public" than productively engaging that public in questioning its assumptions. So there is a certain guilty pleasure involved in exercising blunt and crass impulses in this effort, even as much as I applaud the signal-jamming that it does. I think younger poets, when they are not discouraged by the many and attendant difficulties of working into their own productive means of creative, critical activity (as there are thousands of discouragements), are anxious to meet or test general readerships once again, not in order to feel authoritative & provide pedantic admonitions, but to make some beneficial inroads into a public discourse that has been hijacked and sequestered from any meaningful continuities and responsive exchanges between "power" and "people". It IS possible to see language poetry, in some of its most careless (albeit rare) manifestations, as having turned its back on public discourse as not worth the effort & impossible to take seriously. But in doing so, I think it speaks to a more serious disinvestment in ideas of social bodies as really what we do "have" and need to keep active. I agree with some of my peers and friends that it may be best to let old-fashioned notions of identity die in order to let us get on with living, but even as we emerge into these newer forms of consciousness, perception, and correlation to others I think we are faced with the crisis of the choice between "banned books" and "translation". We miss too much when we flatly ban consideration of the past or make straw figures out of this or that representative example, rather than take up the work of translating what we've gone through, what was once held as a model of dynamic potential, into our new, and sometimes bewildering circumstances and conditions. We need equipment!

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607. **Lewis LaCook**

Joey on 28th Street

Wed 27 Feb 2008

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http://www.youtube.com/watch?v=_jV31s4EOMU

http://www.lewislacook.org/netcinema/joey.mp4

found video clips, recombined

Joey, or DJ Joey, as he is affectionately called, is a
young man in
Lorain, Ohio, who spends most of his day dancing on
the corner of 28th
Street and Elyria Avenue to his boombox, waving and

smiling at passing
traffic.

This video was constructed of footage found on
YouTube, all dealing with
Lorain, Ohio. This is the first video I've composed
using the Open
Source DV editor Kino on Linux.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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608. **Mary Jo Malo**
Re: langpo
Wed 27 Feb 2008

http://home.jps.net/~nada/language1.htm

> *I've been coming across the terms 'langpo' and 'language poetry' many times in this listserv. I must show my ignorance as I'm relatively unfamiliar with these terms. In order to enhance my education, what books should I be reading? What poets? Please kindly advise.*
> *John Cunningham*

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609. **Ryan Daley**
Whored Tourist from Scantily Clad Press
Wed 27 Feb 2008

Dear Listservers,

I want to thank Andrew Lundwall and Scantily Clad Press for publishing an ebook of my series, Whored Tourist.

Ebook can be found here<http://www.scribd.com/word/full/2176470?access_key=key-i1osr1n7zzbduh9fovt>
.

http://www.scribd.com/word/full/2176470?access_key=key-i1osr1n7zzbduh9fovt

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610. **Aryanil Mukherjee**
Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism
Wed 27 Feb 2008

Some, like me, call it LP too, like in "long playing".

pure fun intended.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of John Cunningham
Sent: Wednesday, February 27, 2008 8:28 AM
To: [redacted]
Subject: Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism

I've been coming across the terms 'langpo' and 'language poetry' many times in this listserv. I must show my ignorance as I'm relatively unfamiliar with these terms. In order to enhance my education, what books should I be reading? What poets? Please kindly advise. John Cunningham

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611. **Danny Snelson**
Re: langpo
Wed 27 Feb 2008

mmm.. . these articles / recollections / reconfigurations are important, but after skimming those, a real glimpse of this mo(ve)ment's vitality can only come from the print media from wch it is<http://english.utah.edu/eclipse/Editor/DworkinLanguage.pdf>inextricable.

&so; respectfully, i disagree: continually & at any excuse i'd point interested readers to craig dworkin's essential archival geodesic storehouse of 'the new trobar clus' at E C L I P S E <http://english.utah.edu/eclipse/>. surely these primary documents are the best places to start? (go for eg: L=A=N=G.. . journal <http://english.utah.edu/eclipse/projects/LANGUAGE/language.html>'s full run, THIS index, LEGEND<http://english.utah.edu/eclipse/projects/LEGEND/legend.html>, &hey!; newly, TOTTEL'S <http://english.utah.edu/eclipse/projects/TOTTELS/>full run!)

maybe venturing across an author, collection or zine mentioned critically, not a bad idea to pull up facsimiles. (or, get 'em while you can!)

similarly, i once digitized silliman's 'originary' (75) alcheringa collection here<http://jhenrychunko.blogspot.com/search/label/alcheringa%20no%202%20%281975%29>-- wch you can view in hi-res jpg<http://bp2.blogger.com/_lOQBYMTV01s/RhcyCT2oJ3I/AAAAAAAAALs/_cIpfLplvG0/s1600-h/dwelling+--+01.jpg>& pdf<http://www.aphasic-letters.com/ephemera/Alcheringa--1975--The%20Dwelling%20Place.pdf>.

O! &re: this wild bolaño dispute, in a vein, i'll say this<http://english.utah.edu/eclipse/projects/LANGUAGEn9/pictures/001.html>.

yrs,
danny

On Wed, Feb 27, 2008 at 10:54 PM, Barry Schwabsky <[redacted]> wrote:

> *Ron Silliman, The Age of Huts*
> *Lyn Hejinian, My Life*
> *Bernstein and Andrews, eds., The Language Book*
> *and the ongoing collaborative work The Grand Piano*
> *would probably be the best places to start.*
>
> *----- Original Message ----*

From: John Cunningham <[redacted]>
To: [redacted]
Sent: Wednesday, 27 February, 2008 1:28:18 PM
Subject: Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism

I've been coming across the terms 'langpo' and 'language poetry' many times
in this listserv. I must show my ignorance as I'm relatively unfamiliar with
these terms. In order to enhance my education, what books should I be reading? What poets? Please kindly advise.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of CA Conrad
Sent: February 26, 2008 3:19 PM
To: [redacted]..EDU
Subject: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism

This may help no one, what I'm going to say. It might be meaningless. But
I know what it is, EXACTLY what it is to want poets to be MORE, or better, or perfect, or something along those lines, you know?

This is part of the challenge, to charge headlong into such searches, needs,
wants, to allow disappointment, to allow anger, to allow a certain amount of
stupidity even. The right amount of stupidity allows room for getting out of the seriousness when it's necessary.

This is endlessly painful in other words. Because we care. Really, actually care.

This is a rotten truck load of shit coming down the road for the fields.

This is going back to the conversation about Pound, and others, and, the bigger question, I think, isn't whether we should DAMN these other people, but learn and be different?

If we're going to stand on shoulders shouldn't we be higher? What's the point of emulating? What's the goal in all we want, ALL we want from poetry? Our goals for poetry have a lot to do with these bigger political,

social issues having a chance to be seen clearer, and punctured to let the hot air out.

But I still say the word fascism is a manipulative word in this case. It's a loaded word. It conjures the worst possible forms of hatred, and in the end to conflate that with LANGUAGE Poetry is plain fucking wrong. Someone is going to have to be pretty damned clear with examples before I entertain such a word being used. It's a word that always sits in the hot coals, waiting to be used to make nothing but the most shocking example of someone, or some group.

In the end the word fascism is too often used by lazy, boring idiots who are pissed off but don't have any REAL way explaining their dilemma. There are too suddenly all these "experts" in the world of poetry who should really be looking for work in the wonderful world of fast food, since all they want in the end is a side of fries to satisfy their "argument" of vague sauces and protein.

The Times has for too long been defending the kind of poetry which has done as much damage to our reputation around the world as Bush/Cheney/Rove/Rice. And in the end, if we had never invaded Iraq, the poets of Poland and France will still think we're all Sharon Olds and Robert Bly. In other words FUCK THE NEW YORK TIMES!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.21.1/1300 - Release Date: 26/02/2008
7:50 PM

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.21.1/1300 - Release Date:

> *26/02/2008*
> *7:50 PM*

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612. **jared schickling**
Re: langpo
Wed 27 Feb 2008

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for a crash course see Silliman's anthology In the American Tree.

> Date: Wed, 27 Feb 2008 05:54:39 -0800> From: [redacted]> Subject: langpo> To: [redacted]> > Ron Silliman, The Age of Huts> Lyn Hejinian, My Life> Bernstein and Andrews, eds., The Language Book> and the ongoing collaborative work The Grand Piano> would probably be the best places to start.> > > ----- Original Message ----> From: John Cunningham <[redacted]>> To: [redacted]> Sent: Wednesday, 27 February, 2008 1:28:18 PM> Subject: Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism> > I've been coming across the terms 'langpo' and 'language poetry' many times> in this listserv. I must show my ignorance as I'm relatively unfamiliar with> these terms. In order to enhance my education, what books should I be> reading? What poets? Please kindly advise.> John Cunningham> > -----Original Message-----> From: UB Poetics discussion group [mailto:[redacted]] On> Behalf Of CA Conrad> Sent: February 26, 2008 3:19 PM> To: [redacted]..EDU> Subject: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi> Poetry/ langpo & fascism> > This may help no one, what I'm going to say. It might be meaningless. But> I know what it is, EXACTLY what it is to want poets to be MORE, or better,> or perfect, or something along those lines, you know?> > This is part of the challenge, to charge headlong into such searches, needs,> wants, to allow disappointment, to allow anger, to allow a certain amount of> stupidity even. The right amount of stupidity allows room for getting out> of the seriousness when it's necessary.> > This is endlessly painful in other words. Because we care. Really,> actually care.> > This is a rotten truck load of shit coming down the road for the fields.> > This is going back to the conversation about Pound, and others, and, the> bigger question, I think, isn't whether we should DAMN these other people,> but learn and be different?> > If we're going to stand on shoulders shouldn't we be higher? What's the> point of emulating? What's the goal in all we want, ALL we want from> poetry? Our goals for poetry have a lot to do with these bigger political,> social issues having a chance to be seen clearer, and punctured to let the> hot air out.> > But I still say the word fascism is a manipulative word in this case. It's> a loaded word. It conjures the worst possible forms of hatred, and in the> end to conflate that with LANGUAGE

Poetry is plain fucking wrong. Someone> is going to have to be pretty damned clear with examples before I entertain> such a word being used. It's a word that always sits in the hot coals,> waiting to be used to make nothing but the most shocking example of someone,> or some group.> > In the end the word fascism is too often used by lazy, boring idiots who are> pissed off but don't have any REAL way explaining their dilemma. There are> too suddenly all these "experts" in the world of poetry who should really be> looking for work in the wonderful world of fast food, since all they want in> the end is a side of fries to satisfy their "argument" of vague sauces and> protein.> > The Times has for too long been defending the kind of poetry which has done> as much damage to our reputation around the world as Bush/Cheney/Rove/Rice.> And in the end, if we had never invaded Iraq, the poets of Poland and France> will still think we're all Sharon Olds and Robert Bly. In other words FUCK> THE NEW YORK TIMES!> > CAConrad> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>> > No virus found in this incoming message.> Checked by AVG Free Edition. > Version: 7.5.516 / Virus Database: 269.21.1/1300 - Release Date: 26/02/2008> 7:50 PM> > > No virus found in this outgoing message.> Checked by AVG Free Edition. > Version: 7.5.516 / Virus Database: 269.21.1/1300 - Release Date: 26/02/2008> 7:50 PM

Climb to the top of the charts! Play the word scramble challenge with star power.
http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

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613. **CA Conrad**

Re: Nazi Literature in the Americas - Roberto B olaño - - NYTBR-- Nazi Poetry/ langpo & fascism

Wed 27 Feb 2008

David, while I like many of the things you have to offer in responding to Mary Jo, your assumption that "For the most part, responders don't seem to have actually read the review in its entirety" is curious to me. Maybe you can elaborate on how you came to this conclusion. But meanwhile...

The fact is that Stacey D'Erasmo makes her pitch that LANGUAGE poetry is akin to these invented lives in Bolano's NAZI LITERATURE IN AMERICA.

One of the bigger aspects of these invented lives in Bolano's writing (according to D'Erasmo) surrounds his characters writing work NOT being noticed, NOT being published, NOT being reviewed. The VERY FACT that D'Erasmo mentions LANGUAGE poetry like she does, with NO introduction, SHOWS that she knows we know. That alone shows how pointless her "argument" is.

And let's just be perfectly honest here that it's OUTRAGEOUS she would use LANGUAGE poetry as an example, considering the number of Jewish LANGUAGE poets there are. This work by Bolano she sites is talking about anti semites. Is D'Erasmo THAT unfamiliar with what she thinks she knows so well?

There are SO MANY people like D'Erasmo these days who THINK they KNOW who and what LANGUAGE poetry is, but really they don't. It's this term that gets thrown around by disgruntled, tedious professors and poets who don't really want to investigate. As long as professor So-And-So, or poet So-And-So says that LANGUAGE poetry is X-Y-Z, well then, IT MUST BE TRUE!

The paper chase without lifting a hand toward the actual source is much of the problem. D'Erasmo's review is pathetic for the reason that she not only contradicts herself, but shows that she probably doesn't even know what the fuck she's talking about in the first place.

I hope D'Erasmo's stupidity doesn't reflect negatively on the good name and work of Bolano.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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614. Mark Truscott
Laynie Browne and Sina Queyras at Test (Toronto)
Wed 27 Feb 2008

Please join us for the next edition of the Test Reading Series:

March 6, 2008, 8 p.m.
LAYNIE BROWNE and SINA QUEYRAS (bios below)
Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto
Free (small donations toward the running of the series gratefully accepted)

More information (including sample work and contextual notes by the readers, recordings of previous readings, and a map): www.testreading.org.

Hope to see you there,

Mark

********** LAYNIE BROWNE is the author of seven collections of poetry and one novel. Her most recent publications include The Scented Fox, recipient of the 2007 National Poetry Series Award, selected by Alice Notley (Wave Books), Daily Sonnets (Counterpath Books, 2007) and Drawing of a Swan Before Memory, winner of the Contemporary Poetry Series (University of Georgia Press, 2005). Of Daily Sonnets Ron Silliman writes: "It's a stunner and

a delight. A pure dose of heady oxygen" and of Browne: "an icon for the generation of poets who are about to show up." She co-curated the Ear Inn reading series in New York and was a member of the Subtext Collective in Seattle, and is now part of the POG reading series in Tucson, Arizona. She has taught creative writing at the University of Washington, Bothell, at Mills College in Oakland and at the Poetry Center at the University of Arizona.

SINA QUEYRAS is the author of three collections of poetry including Lemon Hound, which won a Lambda Award and the Pat Lowther Award. Her fourth collection of poetry, Expressway, will be published by Coach House in 2009. In 2005 she edited Open Field: 30 Contemporary Canadian Poets for Persea Books, and from 2005 to 2006 she co-curated the belladonna reading series in New York. She has taught at Poets House, Rutgers and Haverford, and is currently Markin-Flanagan Writer-in-Residence at the University of Calgary. She recently completed a collection of short fiction titled A Story With Severe Anxiety & Other Stories and is working on a novel titled Autobiography of Childhood.

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615. **Eireene Nealand**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fasc is

Wed 27 Feb 2008

I think that there is an interesting discussion to be had around this: it's the same discussion as happened once between Hegel, the Young Hegelians and Feuerbach, the Marx

and the same one as we had in the 1980's around questions about political correctness: when does the important work being done on langauge by poetry become a substitute for material change. How do these new subjectivities that langauge poetry supposedly created appear in the world? How do we make places for them?

I think that it has to be a two way street. Think of Cuba's literacy movement. Or Lyn Hejinian who is just a very good persion. Or of Amiri Baraka--how he struggled with his experimenalist roots--and the post-langauge movement that both works with poupular culture and cliche, but through some very odd subjects and sentence structures.

What Orwell was really writing about was not communism but the--is ironic the right word--distance that grew between langauge and life. The strange part of that is how inventive those communist, and (recently) American code words can be.

<<Orange alert!>> that is really funny, and what good words. Very sensual this fear that they are trying to make. But if people just turn off then there gets to be these two realms... one of phrases, and another of life.

On 2/27/08, amy king <[redacted]> wrote:
> I'm not sure what your issues with Language Poetry are, but I v
> David,
>
> I'm not sure what your issues with Language Poetry are, but I venture to say that no one else on this list does either. You address *none* of the tenets of Lang Po below --
>
> Instead, you have created the faultiest of logics by attempting to collapse any distinction between fascist thought that would have us all ignore the manipulative uses of language, leaving it unexamined in favor of accepting (and enforcing) one belief system (and one select group)--regardless of how detrimental it is to society as a whole--with Language Poetry, which, at its simplest, seeks to remove poetry from an insular place and encourages us to make connections and analyze just how language can manipulate, in all of its permutations and in all areas of life -- But ...
>
> Proximity does not an argument make. Your only "critique" of Language Poetry here is that you have placed it next to "newspeak" and dubbed the placement a "thoughtcrime" by twisting a vague notion (creation?) of Orwellian logic into a claim that the analytical nature of Lang Po will cause such an emtional response ("outrage") that "thought is arrested." You are in essence engaging the dichotomy that if we feel, we therefore cannot think. The heart of your proposition is a silly default (and one that would keep the genders in the dark ages of men=rational, women=emotional) -- most thinking folks acknowledge that our intellects are guided by our emotions -- but the equation of fascism with Lang Po has not rendered me speechless or impotent though (my thoughts are not "arrested" nor "outraged") -- but ultimately, I'm simply left wondering what you are attempting to prove? And finally, I (and I don't think I'm alone here) am really left to ask why you
> continue to produce "sensational-speak" around Lang Po without actually saying what your problems are with that particular school of thought.
>
> Amy
>
> _____
>
> Blog

>
> http://www.amyking.org/blog
>
> Faculty Page
>
> http://faculty2.ncc.edu/kinga
>
> ----- Original Message ----
> From: David Chirot <[redacted]>
> To: [redacted]
> Sent: Tuesday, February 26, 2008 4:36:01 PM
> Subject: Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--
Nazi Poetry/ langpo & fasc ism
>
>
>
> Orwell
> in
> the
> sections
> on
> Language
> following
> the
> novel
> 1984,
> charts
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> alone
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___
> Never miss a thing. Make Yahoo your home page.
> http://www.yahoo.com/r/hs
>

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616. **Kelly Moffett**
Call for WordArt
Wed 27 Feb 2008

CALL FOR WORDART

The annual Kentucky's Retreat for Women Writers, in association with Kentucky Wesleyan College and Brescia University, is accepting submissions for the exhibition "WordArt", to be held July 25-28, 2008 at Brescia University.

WordArt is a group exhibition of art works that use language as a compositional element, particularly art that focuses on letterforms, writing, or text. Art may be submitted by male or female artists living in KY, TN, IN and IL only. Thematic focus for the exhibition is open, as is any media including installation or video. 4-6 artists will be chosen, with 4-6 text-based works accepted from each artist, depending on size.

Participating artists will have an opportunity to present and discuss their work during the retreat at the opening reception and during associated KRWW events. Funding to support shipping costs is limited but can be addressed on an as needed basis.

Submissions will be juried by KRWW's visual artist-in-residence Julie Gawne, Associate Professor of Art and Graphic Design at Kentucky Wesleyan College.

Julie Gawne
Kentucky Wesleyan College

3000 Frederica Street

Owensboro, KY 42301

[redacted]

Submissions must be received by April 15, 2008. Notification of acceptance will be sent by May 15, 2008. Please submit an artist resume with contact

information, 6-10 representative artwork images, digital images (approximately 1200 pixel dimensions or higher, in jpeg format) or standard slides, and a SASE for return of your submission materials.

Link to event:
http://www.kwc.edu/academic_detail.asp?page=Kentucky's%20Retreat%20for%2
0Women%20Writers or go to www.kwc.edu and click the "Academics" tab.

Kelly Moffett

Director of Creative Writing

Assistant Professor of English

Kentucky Wesleyan College

3000 Frederica Street

Owensboro, KY 42301

[redacted]

[redacted]

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617. Margaret Konkol

Digital poetry/Dr. Francisco Marinho, DMS Visiting Scholar from Brazil]

Wed 27 Feb 2008

Guest Speaker: Dr. Francisco Marinho, Federal University of Minas Gerais, Belo Horizonte, Brazil
Title of Talk: Multimodal Digital Poetry and Transdisciplinarity
Date: Tuesday, March 4, 5 - 6 PM
Location: CFA 235

Professor Francisco Marinho is a resident researcher of IEAT (Transdisciplinary Advanced Studies Institute) of UFMG, Federal University of Minas Gerais (Belo Horizonte, Brazil) and Co-director of [redacted] <mailto:[redacted]>, (Media and Art Laboratory, School of Fine Arts). He is in residence at UB as a Visiting Scholar in the Department of Media Study where he is working with Professor Vibeke Sorensen on the collaborative research project "Open Books."

On Tuesday March 4 at 5 PM in CFA 235, he will be giving a talk about his prize-winning interactive installation Palavrador (multimodal digital poetry) which was exhibited at ACM SIGGRAPH 2007 in San Diego. It is currently installed in CFA 252. In addition, Professor Marinho will speak about

transdisciplinary media research interests at UFMG and a possible agreement between the Department of Media Study at UB and UFMG.

Additional information about Palavrador: Palavrador is an interactive computer artwork conceived and produced in 2006, during the 38º Winter Festival sponsored by UFMG in Diamantina (UNESCO World Heritage Centre). Over a 15 day period, artists and professors from Brazilian Universities and abroad used a transdisciplinary methodology to create content that would reflect the complex scenario entwining arts, science and philosophy. At this multimedia workshop, a proposal for a work created through collective authorship mixing visual arts, literature and music emerged. Palavrador is a poetic cyberworld built in 3D. It uses computational procedures applying artificial life behaviors based on autonomous agents, and computer graphics techniques to create poetic expressions. It was conceived and implemented as a result of synergetic collective assemblage of ideas and activities of the group. Authors with backgrounds in arts, literature, and computer science worked together in order to conceive and produce a cyberworld which has an interface as interactive as games, as dynamic as motion pictures, and as deep as poetic discourse.

Please do not send messages to the entire list when you intend only to reply to the sender.

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618. Camille Martin
Lit Live
Wed 27 Feb 2008

Anyone here in Hamilton, Ontario? Please come!

Camille Martin

Featured readers at the Lit Live Reading Series:

Ruth Edgett

Mike Freeman

Garry Gottfriedson

Camille Martin

Stan Rogal

Sunday, March 2, 7:30 pm

The Lit Live Reading Series

Sky Dragon Centre

27 King William Street

Hamilton, Ontario

http://litlive.blogspot.com/

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619. **Nick LoLordo**

Re: Nazi Literature in the Americas - Roberto B olaño - - NYTBR-- Nazi Poetry/ langpo & fascism

Wed 27 Feb 2008

D'Erasmo may be ignorant of langpo, but the simplest received understanding of it is adequate to explain her reference, I think-- (and how wonderful that someone on _this list_ recently needs to ask, sincerely, what the term means!)--

I don't think the implicit argument works along the lines "langpo=nazism"--

rather, I think, it's along the lines of "fascism=communism (langpo) =extremism= poor, deluded, political writers who fail to share in the comfortable bourgeois certainties of the NY Times"

Nick

On Feb 27, 2008, at 8:40 AM, CA Conrad wrote:

> *David, while I like many of the things you have to offer in responding to Mary Jo, your assumption that "For the most part, responders don't seem to have actually read the review in its entirety" is curious to me. Maybe you can elaborate on how you came to this conclusion. But meanwhile...*
>
> *The fact is that Stacey D'Erasmo makes her pitch that LANGUAGE poetry is akin to these invented lives in Bolano's NAZI LITERATURE IN AMERICA.*
>
> *One of the bigger aspects of these invented lives in Bolano's writing (according to D'Erasmo) surrounds his characters writing work NOT being noticed, NOT being published, NOT being reviewed. The VERY FACT that D'Erasmo mentions LANGUAGE poetry like she does, with NO introduction, SHOWS that she knows we know. That alone shows how pointless her "argument" is.*
>
> *And let's just be perfectly honest here that it's OUTRAGEOUS she would use LANGUAGE poetry as an example, considering the number of Jewish*

> *LANGUAGE*
> *poets there are. This work by Bolano she sites is talking about anti semites. Is D'Erasmo THAT unfamiliar with what she thinks she knows so*
> *well?*
>
> *There are SO MANY people like D'Erasmo these days who THINK they KNOW who*
> *and what LANGUAGE poetry is, but really they don't. It's this term that*
> *gets thrown around by disgruntled, tedious professors and poets who don't*
> *really want to investigate. As long as professor So-And-So, or poet So-And-So says that LANGUAGE poetry is X-Y-Z, well then, IT MUST BE TRUE!*
>
> *The paper chase without lifting a hand toward the actual source is much of*
> *the problem. D'Erasmo's review is pathetic for the reason that she not only*
> *contradicts herself, but shows that she probably doesn't even know what the*
> *fuck she's talking about in the first place.*
>
> *I hope D'Erasmo's stupidity doesn't reflect negatively on the good name and*
> *work of Bolano.*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

V Nicholas LoLordo
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Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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620. **Mary Jo Malo**
Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi Poetry/ langpo & fascism
Wed 27 Feb 2008

Well, we could cut to the chase and discuss whether or not language poetry has or could become hegemonic. Is it inclusive enough to avoid becoming so? Fascism is such an inflammatory word, one which even the Right is hurling upon the Left!

Mary Jo

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621. **Catherine Daly**
Re: quotations from the Oulipo Compendium
Wed 27 Feb 2008

---

hi; just chiming in, because the unpublished sequel to DaDaDa is called OOD: Object-Oriented Design.

I'm not really a programmer programmer, never was. But I wrote a few ADMs. The ood idea for us was the opportunity to reduce, reuse, recycle the objects, sorta like a script library or template, but, you know, not.

--
All best,
Catherine Daly
[redacted]

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622. **Jason Quackenbush**
Re: Nazi Literature in the Americas - Robe rto B ola[ISO-8859-1] ño - - NYTBR--N azi Poetry/ langpo & fascism
Wed 27 Feb 2008

Tedious professors believe Language Poetry = Weird Grammar and Nonsense sentences.

On Wed, 27 Feb 2008, CA Conrad wrote:

> *David, while I like many of the things you have to offer in responding to Mary Jo, your assumption that "For the most part, responders don't seem to have actually read the review in its entirety" is curious to me. Maybe you can elaborate on how you came to this conclusion. But meanwhile...*
>
> *The fact is that Stacey D'Erasmo makes her pitch that LANGUAGE poetry is akin to these invented lives in Bolano's NAZI LITERATURE IN AMERICA.*

> *One of the bigger aspects of these invented lives in Bolano's writing (according to D'Erasmo) surrounds his characters writing work NOT being noticed, NOT being published, NOT being reviewed. The VERY FACT that D'Erasmo mentions LANGUAGE poetry like she does, with NO introduction, SHOWS that she knows we know. That alone shows how pointless her "argument" is.*
>
> *And let's just be perfectly honest here that it's OUTRAGEOUS she would use LANGUAGE poetry as an example, considering the number of Jewish LANGUAGE poets there are. This work by Bolano she sites is talking about anti semites. Is D'Erasmo THAT unfamiliar with what she thinks she knows so well?*
>
> *There are SO MANY people like D'Erasmo these days who THINK they KNOW who and what LANGUAGE poetry is, but really they don't. It's this term that gets thrown around by disgruntled, tedious professors and poets who don't really want to investigate. As long as professor So-And-So, or poet So-And-So says that LANGUAGE poetry is X-Y-Z, well then, IT MUST BE TRUE!*
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> *The paper chase without lifting a hand toward the actual source is much of the problem. D'Erasmo's review is pathetic for the reason that she not only contradicts herself, but shows that she probably doesn't even know what the fuck she's talking about in the first place.*
>
> *I hope D'Erasmo's stupidity doesn't reflect negatively on the good name and work of Bolano.*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

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623. **steve d. dalachinsky**
Re: March Readings in NYC
Wed 27 Feb 2008

---

dan what for you is a good poetry event/reading there are so many of them

On Wed, 27 Feb 2008 20:33:37 +1300 Dan Salmon <[redacted]>
writes:
> Hi Folks,
>
> I'll be staying in NYC for the second half of March, if there are
> any good
> poetry events or readings, I'd love to be emailed details.
>
> Thanks,

>
> Dan
>
>

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624. **steve d. dalachinsky**
Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc ism
Wed 27 Feb 2008

---

mary jo nice to have you back steve d
On Tue, 26 Feb 2008 13:36:01 -0800 David Chirot <[redacted]>
writes:
> Thank you Mary Jo for a very succinct communication of many facets
> of
> Bolano's writings.
>
> "They're going to knock the house down They'll rip out the
> basement.
> It's where one of Jimmy's men killed the Spanish UNESCO official.
> It's where Jimmy killed that Cecilia Sanchez Poblete woman.
> Sometimes
> I'd be watching television with the children, and the lights would
> go
> out for a while. We never heard anyone yell, the electricity just
> cut
> out and then came back. Do you want to go see the basement? . . .
> .and
> she said, That's how literature is made in Chile. I nodded and
> left.
> While I was driving back to Santiago, I thought about what she had
> said. That is how literature is made in Chile, but not just in
> Chile,
> in Argentina and Mexico too, in Guatemala and Uruguay, in Spain and
> France and Germany, in green England and carefree Italy. That is
> how
> literature is made. Or at least what we call literature, to keep
> ourselves from falling into the rubbish dump."
> Roberto Bolano, By Night in Chile
>
> For the most part, responders don't seem to have actually read the

> review in its entirety, let alone any works by Bolano. I hope like
> Jarid many readers go on to read Bolano's works, truly among the
> most
> extraordinary written and published in the last decades of the 20th
> century and first years of the 21st. (Bolano died in 2003, aged
> fifty,
> of liver cancer and chain smoking combined. The extreme
> production
> of his final years was undertaken to ensure that his widow and
> their
> son would have an income after his death.)
>
> Bolano's works are especially interesting today, in this country
> From Bolano one learns the shocks and methods from the inside of
> how Fascism, so long invisible in its approach, by its posing, say,
> as
> a fellow student in avant-garde poetry classes as does "Alberto
> Tagle-Ruiz" (aka Carlos Weider in Bolano's Distant Star-)-,how
> Fascism, someday, overnight--in the morning--calmly announces
> itself
> as in charge.
>
> (Weider and Distant Star grew out of the character Lieutenant
> Ramirez
> Hoffman, whose story is the final entry in Nazi Literatures of the
> Americas.)
>
> And that suspicious seeming poet in the classes, who dates the most
> beautiful and talented twins, stars of an avant-garde's early
> moments,
> turns out to be none other than this Lieutenant in the Air Force,
> and
> the ambitious creator of what is to be the New Chilean Poetry--a
> combination of sky writing, strange essays and perhaps plagiarized
> poetries, and their crowning achievement, a privately shown
> exhibition of photographs covering a room except for the floor, in
> which are displayed the tortured and dismembered bodies of a great
> number of the recently, "missing" local young people, students,
> primarily young women, including maybe both of the twins.
>
> For a long time it has been advancing, the symptoms are there all
> the

> time, hidden in plain sight, yet until the fatal moment is reached,
> no
> one wants to think, hear or see that it is remotely possible.
>
> One of the things that Bolano examines is something which has just
> occurred here--the rush to a judgement and opinion born of a few
> words, ("language poetry," "fascism") which one is trained not to
> think of as sharing in any way possible an affinity, nor ever
> occurring in the same sentence. Without thinking of a further
> enquiry
> into the review itself or the author reviewed's books, or their
> backgrounds--all that "context" which people at times claim that
> they
> owe their awareness of to various of the language poet
> authors/authorities--without further enquiry, a judgment is passed,
> and the matter considered "taken care of."
>
> Orwell in the sections on Language following the novel 1984,
> charts
> the development of newspeak in which opposing ideas can be reduced
> into one by finalizing their conjunction in a single word. This
> causes
> the arresting of thought at a threshold beyond which it is not
> allowed, let alone possible, to go, without entering the
> sure-death
> zones of "thoughtcrime."
>
> By even seeing the words "language poetry" and "fascism" in such
> close
> proximity, two words believed as a gospel truth to be absolutely,
> completely antithetical , thought becomes arrested and is turned
> into
> outrage at what is perceived to be a "thoughtcrime."
>
> In a real sense, this illustrates to what degree the absolute
> control
> of a subject's thoughts has taken place, without the subject being
> aware of it. The "thoughtcrime" that so outrages the subject is
> thought to be "unnatural," on the order of a taboo, rather than
> perhaps something along the lines of a rational enquiry.
>
> It doesn't matter what the reviewer has actually written, al that

> matters is that they have committed a "thoughtcrime", simply by
> having
> the two words close together within a sentence.
>
> It is this kind of reality that many of Bolano's characters are
> forced
> to face: torture in the basement, the literary salon right
> overhead.
> This has now become the reality in the USA--torture discussed in
> the
> Senate on tv while drinks are poured and people discuss the latest
> literary bons mots and events, fads, For al the discussants know,
> the
> person in the next apartment could be "disappearing" into the
> rendition flight oblivions of "black sites" and "secret prisons."
> Meanwhile the phone, the computer, the banking records and store
> purchases, the gasoline consumption and drinking habits, the
> preferred
> reading tastes and favorite musics of the gathered company are
> completely transparent to the authorities.
>
> Fascism becomes so much a part of the landscape that it blends
> right
> into the feng shui arrangements of the room's decor and seeps
> steadily
> into the thoughts and responses of the literary get together.
>
> The American scene becomes a "remake" of one in Bolano's By Night
> in Chile,
> the literary salon noted by the reviewer that takes place above a
> labyrinthine series of corridors in the basement which lead to
> various
> torture cells. The owner of this establishment is Jimmy, (cited
> above
> in the quote), an American who is often "away on business" and who
> supports his wife's literary ambitions and her well attended
> soirees.
>
> As it is later revealed, Jimmy, who leaves Chile and his family
> behind with the end of the Fascist regime--is an agent of the
> American
> CIA or some other "Special" or "Dark" Ops group in charge of the

> training, overseeing and funding of the Chilean "experiment" so
> brilliantly and ferociously described in Melanie Klein's Shock
> Doctrine. The USA today is a "remake" of Friedman's Pinochet
> implemented Shock economics combined with the use of extreme force
> and
> torture, in the name of security and national defense. The one
> change
> so far being that only a few American citizens as yet have been
> subjected to the extra-legal treatment reserved for our "enemy
> combatants"
>
> The coup in Chile took place on a 9/11--in 1973. For Melanie
> Klein,
> 9/11 2001 allowed a similar Shock Doctrine to be installed in the
> USA,
> without the need of physical force, but accompanied by the steady
> removal of democratic rights, the implementation of mass
> surveillance
> and security systems and the invasion of and dispensing with Civil
> and
> Human rights in the name of Homeland Security.
>
> Invasion of privacy is accompanied by the privatization of as much
> of
> the public sector as possible, directing billions of public monies
> in
> to the coffers of the few--the privatized corporations,
> contractors,
> management specialists, reconstruction specialist, arms dealers who
> make up the bulk of the nation's budget.
> The declaration of the "unending War" on "Terrorism" in which the
> President can now personally decide who is and who is not "an enemy
> combatant" means the country becomes in effect a corporate-military
> machine with a minimal government which is increasingly
> concentrated
> in the role of the Chief Executive.
>
> That Americans today face the situations which Bolano writes of
> --in
> large part caused by American power and interests-- gives his work
> an
> added power, as that which one is taught "can't happen here," is

> happening here. The effect is not unlike that of what the
> military-intelligence calls "blowback."
>
> What the reviewer is saying, I think, is that if the writers in
> Nazi Literatures of the Americas were "language poets" and not
> "fascists," their careers would be on the "winning" side rather
> than
> the "losing." That is, they would be, like the language poets, the
> writers acceptable to the State and the society and their
> self-mythologizing would be and is part of a Nationalist Narrative.
> Their recognition throughout the "official" culture of academies,
> memberships in the National Academies such as Arts and Letters,
> their
> positions as Authorities" and "Authors" of "radical, innovative"
> works, of blogs and "canon formations"--al of these things are
> acceptable because they are a part of the overarching discourse of
> the
> National Agenda. In this agenda, America is Number One--in the
> military-corporate avant-garde and in the literary and artistic
> avant-garde. What counts is the supremacy, unquestioned, of Power,
> of
> being Number One.
>
> That is why something as simple as seeing "fascism" and "language
> poetry" in the same sentence can cause such an immediate and heated
> outrage. The mere thought that there should ever be any such thing
> as
> a question or statement involving or not even involving but merely
> mentioning together these words, is something not only not
> allowed,
> but "impossible."
>
> Bolano's work makes clear just how many impossible things
> are
> not only possible, but can be suddenly revealed as the reality one
> lives in, which has been there al the time, hidden in plain sight,
> and
> simply waiting for the moment to emerge from its camouflaged
> "normalcy" to reveal --who knows--the being of the Supreme Author,
> the Dictator of the New State of Emergency and suspension of all
> laws
> other the Martial.

>
>

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625. **CA Conrad**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc ism

Wed 27 Feb 2008

Nick LoLordo wrote: >D'Erasmo may be ignorant of langpo, but the simplest received
>understanding of it is adequate to explain her reference, I think--
>(and how wonderful that someone on _this list_ recently needs to ask,
>sincerely, what the term means!)--

Nick, yes, it's GREAT someone asked when not knowing, that's my point: ASK. D'Erasmo doesn't ask, she assumes to know. But still, she DOES KNOW that LANGUAGE poets exist! And it's one thing for someone on this list to ask, and yet entirely ANOTHER thing for someone writing for one of the most read, most respected newspapers on the planet to NOT ask when she obviously should ask.

Her point is that Bolano's point is that his invented characters are ignored, unknown, chomping away at their typewriters, or computers, or whatever they use to write their hate-filled literature.

Okay, first of all, LANGUAGE poets are clearly NOT unknown, maybe not known as they should be, but they are recognized, to the point D'Erasmo casually mentions them in her stupid book review.

Second, these Bolano characters are writing Nazi literature. If D'Erasmo doesn't know enough about who and what is LANGUAGE poetry, how on earth are we to trust that she's lifting Bolano's ideas into this higher abstract of seeing LANGUAGE poetry as fitting some compulsory equation for all avant garde groups to slide into with HELLISH authority?

Are we to not inform ourselves at some point that LANGUAGE poetry is inhabited by real live people who happen be real and live presently and are as capable of seeing their way to their lives and this world through poetry as any other school or philosophy?

And it really is not asking too much that the New York Times get better fucking editors who INSIST their writers know what the fuck they're actually writing about. Frankly!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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626. **Jim Andrews**
Oulipo manifestos ++
Wed 27 Feb 2008

---

according to the oulipo compendium, there have been three oulipo manifestos. here are two of them:

http://centerforbookculture.org/context/no6/lionnais.html

also, here (http://centerforbookculture.org/dalkey/backlist/motte.html) are three articles about Oulipo practitioners Jacques Jouet,Georges Perec, and Marcel Benabou, by Warren Motte, who is the author of Small Worlds and Poetics of Experiment: A Study of the World of Georges Perec, and has edited the anthology Oulipo: A Primer of Potential Literature.

thanks to angela genusa on the digitalpoetry list for these links.

ja
http://vispo.com

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627. **Stephen Vincent**
Speculative '60's redux post
Wed 27 Feb 2008

In case anyone has not begun to notice, the country, if not the world is about to get a huge 'rush' of '60's revisits from a variety of practically parallel historic eruptions and incidents. Ironically, these rememberances will be compatible with the vigorous rush within, behind and in opposition to the youth filled Obama rush. April 23 will be the 40th anniversary of Columbia 1968, which preceded Chicago '68, and Paris Fall '68, all of which were a relative Mandarin umbrella over the emergence of diverses black liberation struggles (Black Panthers, Black Muslims, Rap Brown), Feminism, Chicano liberation, etc. etc. All of which - in this country, at least - a heavily racist, mysogynist right wing has been literally 'hell bent' to repress, ignore for much of the last 40 years. This 60's period - roughly until 1978 - also provoked the emergence of liberations in music (free form jazz - Sun Ra, Chicago Art Ensemble, Meredith Monk) - dance (Simon Forti, Ann Halperin, etc), theater (Growtowski, The Living Theater), and, least of all, poetry. Forms and conventions broken and pushed to the max, the history of much of which has been maxed into the darkness. (True some of it went way overboard and there were real casualties. My favorite satire - not completely as such - is "My Dinner With Andre."

I would suggest - particularly in the recent attention and absorption with Lang Po and its various internal and external views of historical significance - that what should be, ideally, a rich and informed revisit to significant political and cultural events of - to be accuarate let's call it 1965 to 1975 - that folks might question what has been lost, if not literally killed from that era. And, while doing that maybe juxtapose the significance of Lang Po to that history - what was refuted, ignored or rejected? What was absorbed?

My suspicion is that we are back in a great big historical swirl. If the Right has applied their equivalent of botox to make a disfiguration of history, I suspect, or want to, that, Obama's campaign notwithstanding, we might be going back and forward into some real unhinging. A botox removal?

Suspect after 7 years of this blatantly repressive, counter-imaginative regime, the country is ready for a new, and adventurous ride.

Stephen Vincent
http://stephenvincent.net/blog/

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628. Nico Vassilakis
SUBTEXT READING: Steve McCaffery & Interrupture
Wed 27 Feb 2008

Subtext continues its monthly reading series with readings by Steve McCaffery & Interrupture at our new home at the Chapel Performance Space on the 5th of March 2008. Donations for admission ($5 to $10 suggested) will be taken at the door on the evening of the performance. The reading starts at 7:30pm. Steve McCaffery is a poet, performance / intermedia artist and critic. Author of more than 40 books of poetry, criticism and one novel. He was a founding member of TRG (Toronto Research Group) and the Four Horsemen sound-text ensemble. Briefly associated with Fluxus he has two commissioned pieces in the Fluxus Collection of Francesco Conz. His most recent poetry collections are The Basho Variations (Book Thug) and Paradigm of the Tinctures (Granary Books). A substantial collection, Slightly Left of Thinking, is forthcoming from Chax Press. He is David Gray Professor of Poetry and Letters, University at Buffalo and a core faculty member of the UB Poetics Program. This is the first time Steve McCaffery has read in Seattle. Site:
http://epc.buffalo.edu/authors/mccaffery/Sound:
http://www.writing.upenn.edu/pennsound/x/McCaffery.html
http://epc.buffalo.edu/linebreak/programs/mccaffery/Intellection:
http://www.raintaxi.com/online/2007winter/mccaffery.shtml Interrupture a game for two or more poets. Composition-game structure by Bryant Mason, a founding member of Seattle's Subtext Collective. This is the 3rd inning of the

game, first performed in 2006 as part of "Shard - an exploration of textual fragments" at the Center on Contemporary Art in Seattle and more recently in July of 2007 as part of Nonsequitur's Festival of Wayward Music. Players may include: Curtis Bonney, Daniel Comiskey, Kreg Hasegawa, Bryant Mason & Maged Zaher. The future Subtext schedule is: April 2, 2008 Fred Wah (Vancouver) & Lou RowanAugust 6, 2008 George Bowering (Vancouver) & Marion Kimes For info on these & other Subtext events, see our website at http://subtextreadingseries.blogspot.com More info at Nonsequitur web site: http://nseq.blogspot.com Details on the Chapel at: http://gschapel.blogspot.com SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event. +++ OTHER EVENTS OF NOTE Performance at the Rendezvous Jewel Box Theater, 2320 2nd Ave Friday, Feb. 29, 7:30 PM: Bill Horist plays solo guitar, Wally Shoup plays sax with drummers Bob Rees and Dave Abramson in another set, and in a solo set, Doug Nufer channels Jackie Mason, Perry Mason, and a verbal version of Chainsaw Jason. Readings at Open Books: A Poem Emporium (2414 N. 45th St.) Friday / March 7 at 7:30 PM: Noah Eli Gordon & Joshua Marie Wilkinson Thursday / March 20 at 7:30 PM: Robert Mittenthal & Nico Vassilakis +++

=

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629. **Gustavo Dourado**

Cordel to William Shakespeare... Gustavo Dourado

Thu 28 Feb 2008

Cordel to William Shakespeare

By Gustavo Dourado

Theatre, dramaturgy:

Literature Universal...

Puzzles for life:

Shakespeare is unique

From Stratford to the World:

Transmutation textual...

Poético and playwright:

In Stratford was born...

Son of John Shakespeare:

Mary Arden conceived the...

Sir William Shakespeare:

Great art bloomed…

Born in prosperous family:

Good social position…

It was poor, ruined them:

Flui conscience vital…

It guardador of horses:

He fortune at the end…

At the King's New School:

Shakespeare was educated…

No studies concluded:

But had good result…

At the University of life:

It was a doctor graduated…

Year 1582:

With Anne Hathaway is married…

Born the daughter Susanna:

That Shakespeare enchanted…

Gemini Judith and Hamnet:

Belo spouses procriou…

Abandoned Stratford:

Because controversial ..

He was living in London:

Drama, drama and verse…

It was actor and teatrólogo:

He art, verse and reverse…

James Burbage / Globe Theater:

Dramaturg and actor…

Reescritura of texts:

Narrative, art-love…

Drama, poetry, sonetos:

Transcendent criautor…

Writer dramatically higher:

During Jacobin…

Demonstrated his talent:

Since the times of boy…

His art is a luzeiro:

From brightness Diamantino…

For many appreciated:

Noble and general public

Kings, queens, scholars:

It magister theatrical…

As he was not:

It is primordial creator…

Author of works great:

His name is referential…

In drama, verse and prose:

The text is monumental…

Tragédias, parts, comedy:

Background lírico - social…

He wrote 37 pieces:

In high inventiveness…

Created in various genres:

Fruiu genius…

It is one of the masters of the art:

In legou diversity…

Tragedy Titus Andronicus:

The Two Gentlemen of Verona…

The Taming of the Shrew:

His art is entrona…

The Comedy of Errors:

The poverty in detona…

Henry VI and Ricardo III:

Venus and Adonis, poetry…

The Rape of Lucrece:

'Dark Lady' fantasy…

Love's Labour's Lost:

The Raleigh, with irony…

Sátira the Walter Raleigh:

Famous explorer…

The Earl of Southampton:

I heard be your protector…

Lord Chamberlain's Men:

Expertise as actor…

Globe Theatre, a landmark:

Dream of A Night of Summer…

The Merchant of Venice:

The glow of creation ..

Romeo and Juliet… King John:

Whenever I see with emotion…

Parts of Falstaff:

The Merry Wives of Windsor

Henry IV… Henry V:

Fluency as author…

Creating the flower of the skin:

Photographer our pain…

He wrote the pieces lyrics

For Isabel, the application?

His fame extrapolated

Quite apart from the United Kingdom…

Sir William Shakespeare:

It creator destemido…

In 1599,

Julius Caesar wrote

Much Ado About Nothing:

Soon after devised…

As You Like It:

It is here in my back…

Period of the great tragedies:

Hamlet, Macbeth, Othello,

King Lear, Timon of Athens:

I read and I refestelo…

Antony and Cleopatra:

Coriolanus, simple…

All's Well That Ends Well:

Troilus and Cressida…

Measure for Measure:

Comedy in its dealing…

Cymbeline, The Winter's Tale:

The Tempest in his life…

Pericles, The Storm,

Art of "reconciliation"…

Almost to the end of their career:

Not lost the emotion….

Do isabelino heyday:

At times of transition…

Colaborou with John Fletcher:

Doubts hike in…

Escreveu Henrique VIII: Wrote Henry VIII:

Most conflicts in the day…

Two Noble Kinsmen:

More a work created…

Li Hamlet and Macbeth:

Otelo, A Storm…

Reli Romeo and Juliet:

I felt dramatic…

King Lear and other kings:

Reading with Majesty…

Amores and disagreements:

Questions and suffering…

Bobagem and wisdom:

The feeling of desvãos…

Universos desvelados:

The pain of thought…

Dramas and betrayals:

Vivência, intensity…

Crisis of moral values:

Action speaks, cruelty…

Lives of tragicomédias:

Mirrors of falsehood…

Family, relationships:

Ethics, political, moral…

Solilóquios and metaphors:

Transgressões of hominal…

Wishes, ambitions, plain crazy:

Shakespeare phenomenal…

The Human Nature:

Deep knowledge…

Narrative inspiring:

We example of writer…

For centuries afora:

Metamorphosis of Love…

Paradigm literary:

It the human condition…

Ápice and base of the pyramid

Work shakesperiana…

Disseca our conflicts:

The mysteries of persona…

Shakespeare stands out:

Expresses humanity…

His art is a primary:

Awake the creativity…

Reflects the human soul:

Pulsa with vitality…

Poet and cordelista. Letras (UnB). Lyrics (UnB). Post-graduate degree in arts, literature, theatre, management and artistic languages. Author of nine books. Prized in Austria. Selected by Unesco. Theme of the master's and doctoral theses. www.gustavodourado.com.br http://cordel.zip.net

↑ Index

630. Alan Sondheim

Emanent new-work in the true world

Thu 28 Feb 2008

Emanent new-work in the true world

Please note: If you check http://www.alansondheim.org/ every few days, just click on recent images/videos/textfiles. We're beginning radio-work in relation to the National Radio Quiet Zone in West Virginia. Sedlock works with a vibration transducer, sensitive from around .1hz-400hz, as well as a NASA Inspire very low frequency radio and long-wire antenna. Foofwa d'Imobilite and Sedlock completed a set of split-node motion capture work; I've been putting up examples. Azure, Foofwa, and Sedlock worked on a group of large laser scans with and without movement; these are still being processed. Abjection smears sound/space/time/inscription across vibration, vlf radio, scan, motion capture - work either at the limit, or smeared from the center. The center dissolves with sheave-skin but recuperates with shell thickening in 3d post-processing

software. So far I'm fascinated by the images/sounds; although the differences with the avatar/mocap videos may appear minute, they represent fairly large-scale behavior differences in the studio.

Kira Sedlock: vibration-meter-work

http://www.alansondheim.org/shimmed.mp4

Kira Sedlock: very-low-frequency-radio-work

http://www.alansondheim.org/vvllff.mp4

Foofwa d'Imobilite and Kira Sedlock: motion-capture-work,
construction of a troubled narrative

http://www.alansondheim.org/bop91and92.mp4

Comments forthcoming.

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631. Philip Metres
new on Behind the Lines Poetry blog
Thu 28 Feb 2008

Look, I know that the blogosphere is saturated, your brain-time tapped out, but if any of this interests you, go ahead and read it. You'll notice that I've been doing a bunch of poetry book reviews. If you send me a copy, I'll certainly read it, and there's a solid chance I could review it. Call it a bit of poetic service.

Here's the latest from http://behindthelinespoetry.blogspot.com

"From Reznikoff to Public Enemy"/A Poetry Foundation Podcast
Simone Muench's Lampblack & Ash/Anti-Valentines for Desnos
Jenny Holzer's "Projections"
Yes, Israeli-Palestinian Comedy
Frederick Seidel, John Berryman, & the Poetics of Self-Shadenfreude
Mark Pawlak's Official Versions
Anyone Who Wears Other Nations' Dress Can Be My Prez
Phil Ochs' "I Ain't Marching Anymore" & Banana Politics
R.E.M.'s "Talk about the Passion"
James Bishop's "Basic Training"/What it Looks Like...
R.E.M.'s "World Leader Pretend"
Husker Du's "Divide and Conquer"
"To See the Earth"
"The Empire in the Air" by Kevin Prufer
Meet the New Boss, Same as the Old Boss
Saw Wai's Poetic Valentine Was a Slap in the Face to His Dear Leader
Suheir Hammad on Resisting the War

William Stafford & the Field Where the Battle Did Not Take Place
Arab American Writing and War, the AWP panel 2008
"Gitmo" and American Pop Culture
"Books That Will Change the World" by Rebecca Solnit
Barack Obama and Hope
Mark Halperin's Falling Through the Music
"Secrets and Lies"/The Poetry Reading
Tony Tost's "World Jelly"/Guided by Guided by Voices
Ralph DiGia, Thank You and Peace
"The Strangulation of Gaza" article in The Nation
The Famous Meta-Free-Phor-All on the Colbert Report

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http://www.behindthelinespoetry.blogspot.com

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632. Philip Metres
documentary poetry stuff
Thu 28 Feb 2008

Folks, here's the podcast for "From Reznikoff to Public Enemy," now called "From Charles Reznikoff to Chuck D" (though it should probably be called "to Flava Flav," since I do a reading of "911 is a Joke").

http://www.poetryfoundation.org/journal/audioitem.html?id=318

Thanks to Curtis Fox for making me sound like I know what I'm talking about. Ah, the miracles of editing.

As for the article itself, you can find it here.
http://www.poetryfoundation.org/journal/feature.html?id=180213
Please do send me other examples, if you have them, your or others' poetry, as I'm always intrigued by bringing "the news" and the historical into dialogue with the poetic

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633. Charlie Rossiter

Readings & Workshop--Albany NY & Around CT, Next Week

Thu 28 Feb 2008

Readings & Workshop in Albany, NY & Around CT, Next Week

Charlie Rossiter & Dan Wilcox readings and a workshop
March, 4 – 8 (next Tues through Saturday)
in Albany, NY and around CT

Tuesday, March 4, Albany NY
Valentines (w/open mic)
17 New Scotland Ave
8 pm; $3
contact: [redacted]

Wednesday, March 5,, Bethel CT
Wednesday Night Poetry Series
Molten Java (w/open mic)
102 Greenwood Ave
8 pm ; Donation
Contact: [redacted]

Thursday, March 6, Bloomfield, CT
Prosser Library
1 Tunxis Ave
7 pm; free
Contact: [redacted]

RECOMMENDED TO REGISTER FOR
BY THURS, MARCH 6
FOR SATURDAY WORKSHOP
CALL [redacted]

Saturday, March 8, Middletown, CT
+++WORKSHOP+++

“Truth: The Soul of Poetry”
Buttonwood Tree
605 Main St.
3:30-5:15pm $20
Advance registration advised
[redacted]

Saturday, March 8, Middletown, CT
Spoken Word Series
Buttonwood Tree
605 Main St.
Middletown, CT
6:30 pm; $5
[redacted]

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634. **John Cunningham**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fasc ism

Thu 28 Feb 2008

Thank everyone who responded to my query re langpo. I have collected and noted the various sources to which you have referred me and look forward to become educated in this important, judging from the numerous discussions that have taken place, area of poetic endeavour. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of CA Conrad
Sent: February 27, 2008 7:46 PM
To: [redacted]
Subject: Re: Nazi Literature in the Americas - Roberto B o lañ o - -
NYTBR--Nazi Poetry/ langpo & fasc ism

Nick LoLordo wrote: >D'Erasmo may be ignorant of langpo, but the simplest received
>understanding of it is adequate to explain her reference, I think--
>(and how wonderful that someone on _this list_ recently needs to ask,
>sincerely, what the term means!)--

Nick, yes, it's GREAT someone asked when not knowing, that's my point: ASK. D'Erasmo doesn't ask, she assumes to know. But still, she DOES KNOW that LANGUAGE poets exist! And it's one thing for someone on this list to ask, and yet entirely ANOTHER thing for someone writing for one of the most read, most respected newspapers on the planet to NOT ask when she obviously should ask.

Her point is that Bolano's point is that his invented characters are ignored, unknown, chomping away at their typewriters, or computers, or whatever they use to write their hate-filled literature.

Okay, first of all, LANGUAGE poets are clearly NOT unknown, maybe not known as they should be, but they are recognized, to the point D'Erasmo casually mentions them in her stupid book review.

Second, these Bolano characters are writing Nazi literature. If D'Erasmo doesn't know enough about who and what is LANGUAGE poetry, how on earth are we to trust that she's lifting Bolano's ideas into this higher abstract of seeing LANGUAGE poetry as fitting some compulsory equation for all avant garde groups to slide into with HELLISH authority?

Are we to not inform ourselves at some point that LANGUAGE poetry is inhabited by real live people who happen be real and live presently and are as capable of seeing their way to their lives and this world through poetry as any other school or philosophy?

And it really is not asking too much that the New York Times get better fucking editors who INSIST their writers know what the fuck they're actually writing about. Frankly!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.21.1/1300 - Release Date: 26/02/2008 7:50 PM

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.21.1/1300 - Release Date: 26/02/2008 7:50 PM

↑ Index

635. **Mary Jo Malo**
Re: langpo
Thu 28 Feb 2008

This too...

http://epc.buffalo.edu/authors/perloff/langpo.html

Mary Jo

> *I've been coming across the terms 'langpo' and 'language poetry' many times> in this listserv. I must show my ignorance as I'm relatively unfamiliar with> these terms. In order to enhance my education, what books should I be> reading? What poets? Please kindly advise.> John Cunningham> >*

↑ Index

636. **Amanda Earl**
Roland Barthes
Thu 28 Feb 2008

---

i often see references to / excerpts from the work of Roland Barthes, particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.

Amanda

↑ Index

637. **Tom Orange**
NYTBR--Nazi Poetry/ langpo & fascism
Thu 28 Feb 2008

> *Nick LoLordo wrote:*
>
> *I don't think the implicit argument works along the lines "langpo=nazism"--*
>
> *rather, I think, it's along the lines of "fascism=communism (langpo) =extremism=*
> *poor, deluded, political writers who fail to share in the comfortable bourgeois certainties of the NY Times"*

yes nick, or i think her assumption even more explicitly is langpo = aesthetic absolutism.

> *Mary Jo Malo asked:*
>
> *Well, we could cut to the chase and discuss whether or not language poetry has or could become hegemonic. Is it inclusive enough to avoid becoming so?*

i'd have to ask another question in response to your first, mary jo: what evidence would one marshall in support of a claim that langpo "has become hegemonic" -- are not language poets still well in the minority throughout university creative writing programs, the literary press, the popular press, the extensive system of prizes grants and awards, etc.?

your second question contains an interesting assumption: inclusivity necessarily avoids hegemony. that is, if you have a big enough tent, you won't end up dominating? is this really the case? or the contrary, that if you exclude you will inevitably dominate?

curious,
tom

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638. **amy king**
Talking Points - SHOCKLEY and FOSTER
Thu 28 Feb 2008

Evie Shockley and Tonya Foster discuss Juliana Spahr's and Stephenie Young's Chicago Review essay, "Numbers Trouble," at Delirious Hem [http://delirioushem.blogspot.com/2008/02/dim-sum-tonya-foster-evie-shockley.html] --- Excerpts:

…I am arguing that avant-garde poetics need not be defined in opposition to either a discernable engagement with politics in the work or an interest in audience(s). Where did this avant-garde poetry/political poetry divide come from anyway? What motivated the surrealists? What motivated Dada? The high modernists? The Beats? The Language poets? Or should I be asking what distinguishes these politically motivated aesthetic movements from the New Negro Renaissance, the Black Arts Movement, the Nuyorican arts movement? And how does the most obvious answer to this last question relate to the notion of “a more radical feminism” and the intervention it could make in the world (of poetry)?

….I love Retallack’s concept of “pragmatically hybrid poetry communities” both because it seems grounded in immediate action and because it suggests the importance of seeking and forming alliances that don’t rely upon a mandated (false) unity around every possible issue of politics and aesthetics that might be raised.

…Can we accept and act on the idea that “transform[ing] the circumstances or conditions of others” may deeply involve transforming who we are and how we occupy the world (of poetry)?

---From “Dim Sum: Tonya Foster & Evie Shockley — Braiding: ConVERSations: To, Against, For”

[http://delirioushem.blogspot.com/2008/02/dim-sum-tonya-foster-evie-shockley.html]

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty2.ncc.edu/kinga

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

↑ Index

639. Robin Hamilton

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc ism

Thu 28 Feb 2008

<<
Thank everyone who responded to my query re langpo. I have collected and noted the various sources to which you have referred me and look forward to become educated in this important, judging from the numerous discussions that have taken place, area of poetic endeavour.
John Cunningham
>>

... but, John, do please insert the proviso that -- like American Football and baseball -- it's big in USAmerica, but nowhere else in the world.

"Parochial" doesn't even *begin to describe it. <g>

Like you, I once wondered what it all was all about, but being, I suspect, older than you, I brought a bit of previous to this, having grown up in the middle of the Glasgow Language Wars in the sixties.

Now there was a time ...

I now know what I'm supposed to think, but I'm not sure I really want to know.

If I had to coin an image to describe what it all seems like from the outside, langpo is a bit like Imagism without Ezra Pound.

Mind you, as the wheel of time turns in its courses, I'm currently engaged in tracking the use of cant in English writing between 1500 and tomorrow, and as such, I'm probably less than wholly sympathetic to poetic movements that get gobbled up by the Academy before they're hardly even out of the egg.

Robin Hamilton

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640. Eireene Nealand

Re: Talking Points - SHOCKLEY and FOSTER

Thu 28 Feb 2008

Yay! I really love this quote. My thoughts exactly.

It would be one thing if poetry were made of words alone,
but it is not--no more than words themselves are.
--Paolo Friere via James Scully (Linebreak 133).

On 2/28/08, amy king <[redacted]> wrote:
> Evie Shockley and Tonya Foster discuss Juliana Spahr's and Stephenie Young's Chicago Review essay, "Numbers Trouble," at Delirious Hem
> [http://delirioushem.blogspot.com/2008/02/dim-sum-tonya-foster-evie-shockley.html] --- Excerpts:
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> ...I am arguing that avant-garde poetics need not be defined in
> opposition to either a discernable engagement with politics in the work
> or an interest in audience(s). Where did this avant-garde
> poetry/political poetry divide come from anyway? What motivated the
> surrealists? What motivated Dada? The high modernists? The Beats? The
> Language poets? Or should I be asking what distinguishes these
> politically motivated aesthetic movements from the New Negro
> Renaissance, the Black Arts Movement, the Nuyorican arts movement? And
> how does the most obvious answer to this last question relate to the
> notion of "a more radical feminism" and the intervention it could make
> in the world (of poetry)?
>
>
>
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> communities" both because it seems grounded in immediate action and
> because it suggests the importance of seeking and forming alliances
> that don't rely upon a mandated (false) unity around every possible
> issue of politics and aesthetics that might be raised.
>
>
>
> ...Can we accept and act on the idea that "transform[ing] the
> circumstances or conditions of others" may deeply involve transforming

> who we are and how we occupy the world (of poetry)?
>
> ---From "Dim Sum: Tonya Foster & Evie Shockley — Braiding:
> ConVERSations: To, Against, For"
>
>
> [http://delirioushem.blogspot.com/2008/02/dim-sum-tonya-foster-evie-shockley.html]
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> Faculty Page
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>

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641. **Barry Schwabsky**
Re: Roland Barthes
Thu 28 Feb 2008

There are different periods of his work and Barthes' readers have different preferences accordingly. I would call your attention above all to his later work, that is, from the '70s, esp. A Lover's Discourse, Camera Lucida, and The

Pleasure of the Text. In the French editions of his Oeuvres completes, these are in the 4th and 5th of the five volumes.

Amanda Earl <[redacted]> wrote: i often see references to / excerpts from the work of Roland Barthes, particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.

Amanda

↑ Index

642. **Nick LoLordo**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm

Thu 28 Feb 2008

---

hi CA--

"someone" meant not Stacy D'Eraser but the guy who simply asked the list politely what he should read, maybe two days ago...I was just commenting on the irony of that request being on this list.....

the main part of my message expresses what I still think is true:

I don't think the implicit argument works along the lines "langpo=nazism"--

rather, I think, it's along the lines of "fascism=communism (langpo) =extremism=
poor, deluded, political writers who fail to share in the comfortable bourgeois certainties of the NY Times"

this is not an excuse, but an analysis of why such an equation can appear in the times--
I don't disagree with anything you say about language poetry.....

On Feb 27, 2008, at 5:45 PM, CA Conrad wrote:

> *Nick LoLordo wrote: >D'Erasmo may be ignorant of langpo, but the simplest*
> *received*
> *understanding of it is adequate to explain her reference, I think--*
> *(and how wonderful that someone on _this list_ recently needs to ask, sincerely, what the term means!)--*
>
> *Nick, yes, it's GREAT someone asked when not knowing, that's my point: ASK. D'Erasmo doesn't ask, she assumes to know. But still, she*
> *DOES KNOW*
> *that LANGUAGE poets exist! And it's one thing for someone on this*

> *list to*
> *ask, and yet entirely ANOTHER thing for someone writing for one of the most*
> *read, most respected newspapers on the planet to NOT ask when she obviously*
> *should ask.*
>
> *Her point is that Bolano's point is that his invented characters are*
> *ignored, unknown, chomping away at their typewriters, or computers, or*
> *whatever they use to write their hate-filled literature.*
>
> *Okay, first of all, LANGUAGE poets are clearly NOT unknown, maybe not known*
> *as they should be, but they are recognized, to the point D'Erasmo casually*
> *mentions them in her stupid book review.*
>
> *Second, these Bolano characters are writing Nazi literature. If D'Erasmo*
> *doesn't know enough about who and what is LANGUAGE poetry, how on earth are*
> *we to trust that she's lifting Bolano's ideas into this higher abstract of*
> *seeing LANGUAGE poetry as fitting some compulsory equation for all avant*
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> *Are we to not inform ourselves at some point that LANGUAGE poetry is*
> *inhabited by real live people who happen be real and live presently and are*
> *as capable of seeing their way to their lives and this world through poetry*
> *as any other school or philosophy?*
>
> *And it really is not asking too much that the New York Times get better*
> *fucking editors who INSIST their writers know what the fuck they're actually*
> *writing about. Frankly!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

V Nicholas LoLordo
Assistant Professor
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Phone: [redacted]
Fax: [redacted]

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643. **Barry Schwabsky**

Re: Nazi Literature in the Americas - Robert o B o lañ o - - NYTBR--Nazi Poe try/ langpo & fasc ism

Thu 28 Feb 2008

Despite the assertion here that Language poetry is of no interest outside the US, I can certainly attest than when poets in the general orbit of Language poetry came to read in the reading series I ran here in London, they generally got the biggest turnout. For whatever that's worth.

Robin Hamilton <[redacted]> wrote: <<
Thank everyone who responded to my query re langpo. I have collected and noted the various sources to which you have referred me and look forward to become educated in this important, judging from the numerous discussions that have taken place, area of poetic endeavour.
John Cunningham
>>

.... but, John, do please insert the proviso that -- like American Football and baseball -- it's big in USAmerica, but nowhere else in the world.

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Mind you, as the wheel of time turns in its courses, I'm currently engaged in tracking the use of cant in English writing between 1500 and tomorrow, and as such, I'm probably less than wholly sympathetic to poetic movements that get gobbled up by the Academy before they're hardly even out of the egg.

Robin Hamilton

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644. Jennifer Karmin
Red Rover Series / Experiment #19
Thu 28 Feb 2008

Red Rover Series
{readings that play with reading}

Experiment #19:
That's Not The Way I Remember It

7pm Sunday, March 2nd
Featuring:
Kate Greenstreet
Jen Tynes

Two women.
Two microphones.
Two versions of the story.

at the SpareRoom
4100 W. Grand Ave -- Chicago, IL
close to Grand & Pulaski
in the American Stencil Company building
2nd floor, suite 210-212
http://www.spareroomchicago.org

BYOB
suggested donation $3
doors lock at 7:30pm
wheelchair accessible with assistance

KATE GREENSTREET is the author of case sensitive (Ahsahta Press, 2006) and three chapbooks, Learning the Language (Etherdome Press, 2005), Rushes (above/ground press, 2007), and This is why I hurt you (Lame House Press, forthcoming). Her second book, The Last 4 Things, will be out from Ahsahta in 2009. For more information, visit http://www.kategreenstreet.com.

JEN TYNES lives in Denver, Colorado, and edits horse less press. She is the author or co-author of the following books and chapbooks: Heron/Girlfriend (Coconut Books, forthcoming 2008), See Also Electric Light (Dancing Girl Press, 2007), The Ohio System (w/ Erika Howsare, Octopus Books, 2006), The End Of Rude

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Nature(horse less press, 2004).

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Karmin. Founded in 2005, each Red Rover event is
designed as a reading experiment with participation by
local, national, and international writers, artists,
and performers.

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

STARTING April 19 events will be held
at a new surprise location TBA!
more info soon

COMING UP:
*Experiment #20:
April 19 - Barrett Gordon, Matthew Klane, David
Pavelich, Laura Sims, Kevin Thurston

*Experiment #21:
May 15 - Miranda Mellis & Sarah Rosenthal

SUMMER/FALL 2008:
Judith Goldman & Lily Robert-Foley
Ira S. Murfin & Marisa Plumb
Authors from the Encyclopedia Project, vol. 2

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645. Nic Sebastian
ten questions on publication - Nate Pritts
Thu 28 Feb 2008

A great set of answers to ten questions on publication are stacking up. Up this week is Nate Pritts:

http://verylikeawhale.wordpress.com/2008/02/28/ten-questions-2-nate-pritts/NicSebastianhttp://verylikeawhale.wordpress.com=

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646. Tim Peterson

Nazi Literature in the Americas - Roberto B o laño - - N YTBR--Nazi Poetry/

Thu 28 Feb 2008

The metonymic and syntactical connection implied in this article between "language poetry" and "fascism" is absurdly unfounded. The poets evoked by Bolano's story sound more like the New Formalists than any other contemporary movement, especially in their nostalgia for classical form. Language Poetry has always been extremely clear about its stated anti-fascist and anti-hegemonic intentions. The article is basically confusing the popular front with fascism under the observation that both are groups, and both are concerned with literary form. But nearly all writers are concerned with both issues, also. That's not something particular to language poetry. We're all involved in literary micropoliticking, and some of us have bigger or smaller groups than others.

The involvement of a number of significant Jewish writers in Language poetry furthermore causes this juxtaposition to border on anti-semitism.

For a reviewer to furthermore go out of her way to make such an offhanded accusatory remark through an indirect gesture raises the question for me of why she is spending her time reviewing books and accusing current literary movements of fascism while the President builds our standing army and conceivably innocent citizens are being tortured at Guantanamo.

Tim Peterson

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647. Robin Hamilton

Re: Nazi Literature in the Americas - Robert o B o lañ o - - NYTBR--Nazi Poe try/ langpo & fasc ism

Thu 28 Feb 2008

<<
Despite the assertion here that Language poetry is of no interest outside the US, I can certainly attest than when poets in the general orbit of Language poetry came to read in the reading series I ran here in London, they generally got the biggest turnout. For whatever that's worth.
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Well, it depends on whom or what you play them against.

[Or equally, what you mean by langpo?]

Tom Leonard, Kurt Schwitters, Barry Griffiths?

I'm not saying no one here has heard of Charles Bernstein, just that the loud drum of langpo in USAmerica is more like a tiny tinkle here.

british-poets is probably the major list here for sound/semantic/avant poety, and I don't hear langpo being much discussed there, if at all.

[And on a more personal level, I have yet to be given one statement form a langpoet that made me want to read more, or a quotation from a langpoet poem that made me want to read further.

Sorry, mate.]

Robin Hamilton

> *Robin Hamilton <[redacted]> wrote: <<*
> *Thank everyone who responded to my query re langpo. I have collected and noted the various sources to which you have referred me and look forward to*
> *become educated in this important, judging from the numerous discussions that have taken place, area of poetic endeavour.*
> *John Cunningham*
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> *and baseball -- it's big in USAmerica, but nowhere else in the world.*
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> *Mind you, as the wheel of time turns in its courses, I'm currently engaged in tracking the use of cant in English writing between 1500 and tomorrow, and as such, I'm probably less than wholly sympathetic to poetic movements*

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648. **David A. Kirschenbaum**
*****Advertise in Boog City 49*****
Thu 28 Feb 2008

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*Deadline

--Thurs. March 6-Ad or ad copy to editor
--Sat. March 15-Issue to be distributed

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We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

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(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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649. **cris cheek**
Re: Red Rover Series / Experiment #19
Thu 28 Feb 2008

---

just wanting to support this series
i read there last sunday and the crowd is delightful, warm, energized, hungry for new work

the space is terrific too . . . if considered a little off the beaten track . . . it's great for poetics

On Thu, Feb 28, 2008 at 2:02 PM, Jennifer Karmin <[redacted]> wrote:

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650. **Mark Weiss**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc ism

Thu 28 Feb 2008

Robin: It was designed to be gobbled up by the academy.

And it's not that big in America, either. Parochial begins in a (few) journals and MFA programs.

Baseball, on the other hand, is something you Brits definitely out to think about importing. It would go so well with pasties and pies.

Mark

At 12:29 PM 2/28/2008, you wrote:
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>... but, John, do please insert the proviso that -- like American
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651. **Mark Weiss**

Re: Nazi Literature in the Americas - Roberto B o laño - - N YTBR--Nazi Poetry/

Thu 28 Feb 2008

Tim: I think the article is wrongheaded, but I think you're a bit off that "we're all involved in literary micropoliticking, " unless you mean the sort of loose associations of affinity and enmity there have always been. Large numbers of poets of my and the preceding generation have had little to do with all but the most transient of groupings, even among those who have posthumously, as it were, been inducted into this or that group (sounds a bit like Mormon posthumous conversion). Frankly, it's always ticked a lot of us off, even those who have gained by it. I say this despite a genuine fondness for some language poets and their poems. Though I'm not always sure what defines so disparate a group beyond the critical lexicon.

Try this: One could see French poetry of the interwar period as dominated by surrealism. Then one would have to remember Cocteau, Jacob, Jammes, three who immediately come to mind as not part of the club, not to mention those like Apollinaire who didn't live long enough to to find out if they'd get the sign-up sheet (I doubt he would have joined any club that didn't let Jacob in).

Mark

> *The article is basically confusing the popular front with fascism*
> *under the observation that both are groups, and both are concerned*

> *with literary form. But nearly all writers are concerned with both issues, also. That's not something particular to language poetry. We're all involved in literary micropoliticking, and some of us have bigger or smaller groups than others.*

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652. **Barry Schwabsky**

Re: Nazi Literature in the Americas - Robert o B o lañ o - - NYTBR--Nazi Poe try/ langpo & fasc ism

Thu 28 Feb 2008

Admittedly, some people are just less curious than others. But you can't generalize your own lack of interest--it's your own possession.

Robin Hamilton <[redacted]> wrote: <<
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653. **Jason Quackenbush**

Re: Nazi Literature in the Americas - Robe rto B o la[iso-8859-1] ñ o - - NYTBR--Nazi Poetry/ langpo & fasc ism

Thu 28 Feb 2008

I've often wondered myself why the culture that gave the world bangers and mash hasn't taken to baseball.

On Thu, 28 Feb 2008, Mark Weiss wrote:

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And it's not that big in America, either. Parochial begins in a (few) journals and MFA programs.

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Robin Hamilton

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654. Poetry Project

Events at The Poetry Project March

Thu 28 Feb 2008

Hi Everyone,

Here are the upcoming events at The Poetry Project. Scroll all the way down for information on a special reading at another NYC poetry venue.

Your Pal,

The Poetry Project

Saturday, March 1, 1 PM
Michael Goldberg - A Memorial Tribute

Friends and colleagues of painter Michael Goldberg (1924-2007) will gather in the Sanctuary to commemorate his life and art. Speakers include Klauss Kertess, John Zorn, Jeremy Gilbert Rolf, Per Jensen, Ellen Phelan, Janet Coleman, David Shapiro, Linda Benglis, Lucio Pozzi, Larry Osgood, Phong Bui and more t.b.a. Co-sponsored with Knoedler & Company.

Monday, March 3, 8 PM
Open Reading

Sign-in 7:45pm.

Wednesday March 5, 8 PM
Laynie Browne & Stephen Ratcliffe

Laynie Browne is the author of seven collections of poetry and one novel. Her most recent publications include The Scented Fox (recipient of the 2007 National Poetry Series Award, selected by Alice Notley), Daily Sonnets and Drawing of a Swan Before Memory (Winner of the Contemporary Poetry Series. Of Daily Sonnets Ron Silliman writes: "It's a stunner and a delight. A pure dose of heady oxygen" and "...an icon for the generation of poets who are about to show up." With others she helped to found the Ear Inn reading series in New York and is a member of the Subtext Collective in Seattle. She has taught creative writing at The University of Washington, Bothell, at Mills College in Oakland and at the Poetry Center at the University of Arizona. She currently lives in Tucson. Stephen Ratcliffe¹s most recent book is Real, a 474-page book of poems written in 474 consecutive days. Previous books include Portraits & Repetition and SOUND/(system). Listening to Reading, a collection of essays on contemporary Œexperimental¹ poetry, was published by SUNY Press in 2000. He lives in Bolinas, where he surfs every day and publishes Avenue B books, and teaches at Mills College in Oakland.

Friday, March 7, 10 PM
Lil' Norton

Lil' Norton is a publishing "collective" (actually not a collective) so far including the magazines Model Homes, President's Choice, and The Physical Poets. This reading will showcase some of the authors featured in the mags, including Anne Tardos, Laura Elrick, Patrick Lovelace and Kevin Thurston. Co-curated by President's Choice editor Steven Zultanski. More details forthcoming!

National Small Press Month Reading Marathon
Thursday, March 6, 2008
Bowery Poetry Club
308 Bowery, New York, NY 10012
[redacted]
7 pm to Midnight. $6.

Eileen Myles (Wave Books), Noelle Kocot (Wave Books), Lynne Tillman (Soft Skull), Jen Benka (Soft Skull), Brenda Coultas (Coffee House Press), Ted Mathys (Coffee House Press), Alex Rose (Akashic Books), Camelia Entekhabifard (Seven Stories Press), Veronica Liu (Seven Stories Press), Martine Bellen (Belladonna Books), Lila Zemborain (Belladonna Books), Dan Machlin (Ugly Duckling Presse), Rachel Sherman (Open City Books), Leni Zumas (Open City Books), Sharon Mesmer (Hanging Loose Press), Marie Carter (Hanging Loose Press), Melissa Buzzeo (Leon Works), Tisa Bryant (Leon Works), Bob Holman (Bowery Books), Paul Mills (Bowery Books), Radhiyah Ayobami (Bowery Books), Rachel Levitsky (Futurepoem Books), Erica Kaufman (Big Game Books), Corrine Fitzpatrick (Sona Books), Dedra Johnson (Ig Publishing), Grant Bailie (Ig Publishing), Camilla Trinchieri (Soho Press), Anne Landsman (Soho Press), Jason Schneiderman (Four Way Books), David Lawrence (Four Way Books).

For more information visit www.smallpressmonth.org or call [redacted].

Become a Poetry Project Member! http://poetryproject.com/membership.php

Fall Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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655. David Chirot

to return misreadings to readings (closer & close--

Thu 28 Feb 2008

Dear Amy , Barry & Friends-

It's my birthday today so I thought to essay a reply to some of the letters and especially to my friend Barry, who wrote that I had equated fascism with language poetry, and that most on the list including probably myself included, have language poetry as the foundation for their work, so how can one "attack." one's foundation?

Misreading I think is what produces so many misundertandings, and is best to address them I think before they become a locked in stone profile of oneself and/ or others.

(A friend of mine from Latin America and myself have often thought and at times begun to collect misreadings as a new form of enquiry into the nature of the production of "misknowledge.," a new branch of "mis-criticism." with which to produce ultimately "misled texts and misleading texts."!)

I did not equate language poetry with fascism, and actually I do not have language poetry as a foundation for my efforts as Barry writes. To hopefully make matters a bit clearer, I thought to explain a little of what my foundation so to speak is.

Unlike many people on this list, I did not know about language poetry at all until later in life, beyond the "formative years" during which perhaps others discovered it. For a thirteen year period of my teens and twenties, I was living a lot in Europe, and when I came back to America at one point I married, as generations and generations in my family have since 1650 in Quebec, an Indian, a Mohawk. For the next many years a lot of my life was in the world of her family, the Mohawk world, the Indian Programs, and AIM. The ideas and influences I had then and still do, are from Europe (primarily France), Vermont, Boston and Milwaukee and the Indian world and street world and a lot of reading, movies, music, art and so are rather different from most people here. Most of the last 7 years I've lived at the poverty level in the Central City after being put on disability for degenerating spine from my back being broken three times. Combined with other factors, a good part of my life has not been

in the same country that probably most here know as "America." I'd say where I live in a sense is always a liminal place, crossing back and forth among various regions physically and mentally, via the bus daily and via the mind continually.

I know that often I have to remember to try to translate into terms not my own things which are difficult enough to express to begin with . Not having the shared foundation as Barry says in language poetry and some other areas that others do, I realize that many things which mean something here mean the opposite to myself, and the world I've lived in. To try to grasp often what is being written one has to go into a kind of reverse, almost a reverse engineering at times, to be able to understand what is being presented from the other point of view.

I try to understand from the other person's point of view and so read as carefully as possible.

It is not at al that the writing or ideas are "difficult," but that the frame within which they are formulated is one I have to try to squeeze into and get a sense of the arrangement of the room. It participates in a world and world view which is much narrower than the one one is in, so it takes some work to essay the transition into what may be called the normative academic /language world.

Once within that frame, one essays to translate back and forth in order to achieve some form of balance, and from that balance to essay to express things which hopefully will not be misread. It's very difficult at times, because terms that mean one thing to me to others mean something else, and being the "odd man out," I have to learn others' codes because one can't expect others to understand languages which they are unaware of the existence of.

Misreading is a frequent occurrence with email, and one essays to not be misread, as when it occurs, it can become weapon for violence against whomever is judged to be the culprit. Sadly, miscommunications have been since time began the cause of a lot ot unnecessary conflict.

I'm very saddened by some comments as they were based on misreadings of my letter, as well as based on confusing what I write with what the reviewer writes.

I think the only way to find out what the reviewer meant is simply to write her a thoughtful letter. One can speculate until the cows home, and work oneself into a lather, and be all bothered over nothing, if one finds out that perhaps what the writer meant is not what was angering one. I think the best thing to do is address a letter to the reviewer, and in that way clear up the problems one has with what she has written.

I should note also that one can't really speculate responsibly on who and what the writers in the book are by extrapolating from what is in the review. Read

the book ! I say and find out for yourself. The writers come from all classes and backgrounds and degrees of education. and from various countries in North and South America. What Bolano is presenting is a heterogeneous group of people most of whom have no idea of each other. The only one who is truly dangerous is Lieutenant Ramirez Hoffman of the last chapter, who becomes Alberto Ruiz-Tagle aka Carlos Weider and is the "star" of the brilliant and harrowing novella Distant Star.

It is saddening to me to find misreadings of what I write because it occurs among a group of people who are professional readers and writers with whom one is hoping to share ideas and information which may be of interest and use.

As I understand it, one of the tenets of language poetry is close reading. Perhaps due to email format, close reading seems to dissolve often here in the blurs of speed reading, in which the reader skims, scans and seeks for "key words" and word clusters." These, read in haste and ignoring context—another tenet of language poetry which I admire—are seized on and become "monsters from the deep."

I think more than most I have tried to abide by and contribute what the list states as its goals:

. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible . . . The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

In my letter I am trying to convey why the reading of Roberto Bolano's works--especially By Night in Chile, Distant Star and some of the stories in Last Evenings on Earth- is of such interest and use to American readers in thinking about the situation here post 9/11 2001 via the ways Bolano writes of confronting the situation in Chile before, during and after the events of 9/11 1973. By citing the example of Naomi Klein's great work, The Shock Doctrine, I presented an easy-to-find source for a lot of my recent thinking on the concrete cultural, historical, economic, military and extra legal uses of torture which directly demonstrate the close interrelationships among Chile post 1973 and what is happening in the USA post 2001.

I have written of Bolano and his works a number of times on this list, and am working on some essays which draw on his work. I have been reading and thinking on his works for over three years now, and for a year had greatly

anticipated the scheduled release of this volume. (Frankly compared to others of his works, I found it a little bit disappointing in terms of the writing.)

I think his work is truly remarkable and of great interest to contemporary American readers. It engages many issues which are being faced in the post 9/11 USA, itself the origin of the events which shaped the directions Bolano's life and work were to take beginning on 9/11 1973. This particular book that is reviewed is one that has enjoyed an immense popularity and acclaim in Latin America especially, where the realities which gave rise to its fictions are all too real to millions of readers.

As Naomi Klein and Naomi Wolf, among a great many others have written, many of the fictions and realities which are present in Bolano's worlds have been arriving in America for some time, and creating a kind of "blowback" reality especially since 9/11. That makes the work al the more interesting and necessary as a kind of "through a glass, darkly" method of viewing from that past created in large by the US, the reality that the US. is becoming in the present.

"Context"--is what I am essaying to provide, rather than reductive sound bytes. Like a number of the language poets, Context to me is an issue of great importance in writing and thinking about writing.

he discussion almost a hundred years ago in Russia among the Formalists, (Russian) Futurists and Marxists on the occasion of Marinetti's grand tour of Russia in 1913 I think of the greatest interest still today in relation with a number of the discussions here and my own interests.

The question of speed in relation with vision and hearing has been one that especially interests me. And from that speed--the examination of information and disinformation which is both received and transmitted, and the study of these in documents, treating texts as documentary sources which are at the same time quasi fictional in nature in relation with language.

The origins of the word avant-garde are military, and this connection of the avant-garde in War and in poetry and the arts was made by the first self-professed avant-garde movement of the 20th Century, Italian Futurism. Due to Italian Futurism's later association with fascism, many of its ideas did not receive much recognition outside of Italy for many decades. Like Paul Virilio, a figure who has greatly inspired me, I am interested in examining and reexamining the interrelationships of contemporary culture and the developments of technologies which originate in the military that Italian Futurism opened the door to. I have also read a great deal of work on economics, security, surveillance, counter insurgency and insurgency and intelligence issues which, like those of Naomi Klein and the authors of such

works as Curveball, The Italian Letter and Collusion have opened I find many ways to widen the scope of the creation and study of writing in all its media.

One of my main concerns is expressed in a quote I began a Pound letter with which was perhaps overlooked.

The government under pretext of security and progress liberated us from our land, resources, culture, dignity and future. They violated every treaty they ever made with us. I use the word "liberated" loosely and sarcastically, in the same vein that I view the use of the words "collateral damage" when they kill innocent men, women and children. They describe people defending their homelands as terrorists, savages and hostiles . . . My words reach out to the non-Indian: Look now before it is too late—see what is being done to others in your name and see what destruction you sanction when you say nothing. —Leonard Peltier, Annual Message January 2004

Perhaps due to my shared heritage with Mr Peltier, to having lived in countries aboard which were under repressive regimes, and to my living situation of the last seven years, this warning may be more immediate and real to myself than others.

Rather than listening to the "promises" of language, of which I am very skeptical, I hope to find other ways in which there is the language of promise, that is of, of openness into a different situation and writing than the current dominant ones have to offer, let alone impose.

I don't think in this regard I'm particularly different than anyone else here.

Paul Celan wrote: "Poetry no longer imposes itself, it exposes itself." This is the writing I find "exposed" in the ground and streets via the rubBEings, and all those writings hidden in plain site/sight/cite from that which looks out at writing and the world, looks back at the writing and world which is being "imposed, " "imposing itself" on the ground itself so that no other poetry or writing may be found.

For myself, and my work, from the perspective which is mine, many things that occur in language and in writing I find heard and seen in a different accent, and so work to understand what it is others are hearing and seeing in order to understand what it is that seems the opposite to me in what others say.

The words that mean certain things easily understood and that are accepted by a great many others, and find their way into the society and culture and spread steadily, it is not so easy for myself to accept with the same ease. I think that Mr Peltier indicates the usefulness of this, in that it provides society with persons who question with a deeper skepticism and more of a life and death concern, things which promise to "liberate" one.

Scepticism is necessary for survival in a society which too often says and writes one thing and then acts in the opposite way.

I hope that makes clearer that I share a direction with this list, I simply find a different means continually with which to keep moving in that direction.

as Pirandello wrote: "Tonight we improvise!"

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656. **Murat Nemet-Nejat**
Re: Roland Barthes
Thu 28 Feb 2008

Barry,

Interesting that you would focus on Barthes's later work, with which assessment I completely agree. I would add to your list the volume *The Responsibility of Forms*, particularly the essay on Einstenstein's Stills {from films], which deals with the idea of the third eye. I would add the essays on Loyola and Fourrier (which appear in a single book with the essay on Sade). I also like his essay on the human voice, comparing I think two kinds of singers, one based on expressiveness and the other on something like timber. I do not remember the title of the essay. Finally, I would suggest Barthes's posthumous book which includes three fascinating sections, the first describing the "light" in different parts of France, the second consisting of his journal in North Africa chasing boys, the third being "Parisian Nights," his diary in the last few days of his life. In the very last entry of this diary (I think) Barthes says he does not want to live any more if he stops being attractive to other men, a revelation suggesting that the "accident" of being hit by a bus (streetcar?) may have been a suicide after all. The French love euphemisms, officiial fictions as much as anybody. This posthumous book came packed, and may still be, with another book by a gay academician; that book is totally dismissable and I remember being annoyed to have to buy both books together.

Years ago, I used to give a workshop on writing of poetry. The first text the participants had to read was the North African Journal, me asking them how or if this "memoir" was in any way different from Barthes's other books.

I think *The Pleasure of the Text* was a great break and a new departure for Barthes. In that book he asserts the reality of a "chaotic," disjointed dimension in the [his] experience of reading. A lot of his later work is I think an expansion of this "chaotic" ("the third eye") factor. Obviously, this goes against the principle in semiotics where one assumes every gesture, every act is symbolically determined. Barry, you seem to be aware of it.

Another book of his I like is *Barthes on Barthes*, where a "life" is told in essay/fragments (I think numbered). I was also very affected that he introduces photographs in the first section of this book in one saying, "* this* is the way I looked at a certain age." This radical introduction of the "eye" into writing, its introduction in a new way, had a profound effect on me establishing possibilities of new relationships between words and seeing. The very first seeds of my essay *The Peripheral Space of Photography*, where I say photography more than being a plastic medium related to painting is a meditative medium relating to words, were planted by the photographs in *Barthes on Barthes* (and later the essay on Einstenstein's stills). Barthes discovers a completely new way (a "pasive," erotic way) the eyes can enter literature, which leads to the concept of a literary space, a tactile space created by words. Barthes first brings this idea in his essay on Loyola (along with the Fourrier essay written while he was also writing his "private" North Africacan journals) which ends with the statement [I am paraphrasing], "All I remember of Loyola are his eyes, full of tears."

Ciao,

Murat

On Thu, Feb 28, 2008 at 1:36 PM, Barry Schwabsky <
[redacted]> wrote:

> *There are different periods of his work and Barthes' readers have different preferences accordingly. I would call your attention above all to his later work, that is, from the '70s, esp. A Lover's Discourse, Camera Lucida, and The Pleasure of the Text. In the French editions of his Oeuvres completes, these are in the 4th and 5th of the five volumes.*
>
> *Amanda Earl <[redacted]> wrote: i often see references to / excerpts from the work of Roland Barthes,*
> *particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.*
>
> *Amanda*

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657. **CA Conrad**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc ism

Thu 28 Feb 2008

I'm not so sure ANY poetry is meant to be outside the academy at this point, Mark. Being someone outside the academy I find that I'm going to have to go

INSIDE the academy whether I like it or not. Not as a student, but, THIS LIST for instance. PENNSOUND for instance. You're someone I respect very much, but I can't say I agree with some of what you say here.

But it seems, like anything, almost anything at all at this point, if there is a way to create money from it, then it gets plugged into the banks and the loans and the ON button gets pushed and visiting poets get funded, and workshops and readings and luncheons and retreats and lectures and whatever else gets going.

And furthermore the experimental schools are a much smaller wedge of pie in the academic machine of poetry wouldn't you say? And I'm NOT EVEN saying that I dislike the poems coming out of all of these schools, I'm simply stating a fact. It's rare to find a poet who does not have, or is not going for a Masters.

And getting back to D'Erasmo's book review, no, I'm not seeing how the argument works. Meaning no one here, not one of you, has yet pointed out HOW the LANGUAGE poets are fascists. And I do mean fascists in whatever terms you mean. Fascist because why? Fascist because they are the brand name now for all and any experimentation in poetry? Can we get some real answers here please?

For years and years I've encountered these vague arguments, which apparently work in some circles since even D'Erasmo herself doesn't seem to need to know ANYTHING about LANGUAGE poetry in order to make bold declarative statements in the New York Times. Her peers read her review and nod approvingly, and it stays that way, and it's in the New York Times after all and therefore all but irreproachable evidence of fact.

For years I've heard rumors. Many rumors. Murmurs. Constant chattering about LANGUAGE poets. When I was a teen it made me WANT to know who these miscreants were! And when I finally meet them I find that they're some of the most generous poets I've ever met, frankly. FAR MORE generous than some faculty I've met at places like Iowa, and Warren Wilson (Warren Wilson is a stone's throw from the grounds of Black Mountain College, yet half a world away in every other respect).

I'm telling you that from MY own experience the LANGUAGE poets are much more interested in hearing me do WHAT I WANT with my poems, using ANY means in this world to create a different sound, or image. But these others, from these more mainstream schools, THOSE are the REAL fascists!

Many stories I could impart! Stories of HAMMERING away at poet friends of mine in workshops to MAKE them see how wrong they are for daring to write the way they want. One friend of mine persuaded me to send poems to her school's literary magazine, forgetting how much her own poems had been altered to fit their Robert Frost and Louise Gluck codes. A professor of that

school ACTUALLY SAID TO ME in the rejection letter, "Why do you feel the need to reinvent the wheel?"

I'm not even angry at that statement. Amused partially, creeped out partially, with a little room for sadness.

LISTEN, I do not consider myself a LANGUAGE poet. Yet at the same time I will not pretend I have not learned MUCH from them! MUCH! The LANGUAGE poets are just as rich and fertile a place for a poet to find and absorb extraordinary tools as is The New York School, Black Mountain, Surrealists, Futurists, etc.

My experience has also been that the LANGUAGE poets themselves, as people, aren't the monsters I was led to believe they were when I was a kid. It was more than a little shocking to find out just how untrue the stories had actually been. I was expecting some sort of crazed Pound figure yelling and screaming, but instead found men and women who took time to say, Hey, have you read So-And-So? What do you think of So-And-So? Or, if you LIKE this, then look at THIS! The enthusiasm for poetry is alive and well in that community, it's undeniable!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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658. ALDON L NIELSEN

Burt moments

Thu 28 Feb 2008

Just back from Louisville, where Alan Golding broke my heart by reading Burt Hatlen's poems -- what do I find waiting in my mailbox but the MLA newsletter with its pages of calls for papers, including calls for two Ezra Pound panels with instructions to email abstracts and proposals to Burt Hatlen.

No surprise to find Burt still hard at work organizing us from heaven --

<<

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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659. **CA Conrad**
7-UP ON ROCK!
Thu 28 Feb 2008

---

the Kelly Writers House
presents

7-UP ON ROCK!

featuring

children's entertainer SAM ALLINGHAM
DJ LAUREN LIPSAY
Rock/paper/scissors judge DANIEL MCQUADE
rock critic MARIA TESSA SCIARRINO
crystal dream therapy by CACONRAD
Rocky expert and native Philadelphian BLAIR BORISH
and Rocky Horror actor MATT ROSENBAUM

Monday, 3/3/08 at 6PM
3805 Locust Walk
Philadelphia

_____

THE 7-Up SERIES is an annual program for which we invite seven guests to speak for seven minutes each about a topic. Each speaker gives their insight on some aspect of the chosen theme. For more information about the 7-UP series, visit: http://www.writing.upenn.edu/wh/events/7up/

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660. **Zamsky, Robert**
Re: Nazi Literature in the Americas - Robert o B o l añ o - - NYTBR--Nazi Poe try/ langpo & fasc ism
Thu 28 Feb 2008

While I would certainly not claim that LangPo has swept the world, my own experience (perfectly anecdotal) is that it seems to crop up wherever I turn. Just this last weekend I met a young Polish poet very interested in, knowledgeable about, and influenced by LangPo; as well as an Aussie musician,

poet, scholar, whose work I don't know, but who is certainly quite interested in and knowledgeable about the folks involved. Several years ago at a summer seminar I struck up a friendship with a Frenchman similarly immersed in Language Poetries (and its affinities/tensions with contemporary French poetry). And, last year, I heard Charles Bernstein introduced by an eminent scholar who has been no partisan champion of LangPo as "the man who has done more than any single living poet to shape how we read poetry today." Indeed, I find it impossible to imagine contemporary writing without Charles & Co. Has language poetry become dominant and/or hegemonic? I think not. But its significance both within and beyond these shores cannot be shrugged off.

From: UB Poetics discussion group on behalf of Barry Schwabsky
Sent: Thu 2/28/2008 6:03 PM
To: [redacted]
Subject: Re: Nazi Literature in the Americas - Robert o B o lañ o - - NYTBR--Nazi Poe try/ langpo & fasc ism

Admittedly, some people are just less curious than others. But you can't generalize your own lack of interest--it's your own possession.

Robin Hamilton <[redacted]> wrote: <<
Despite the assertion here that Language poetry is of no interest outside the US, I can certainly attest than when poets in the general orbit of Language poetry came to read in the reading series I ran here in London, they generally got the biggest turnout. For whatever that's worth.
>>

Well, it depends on whom or what you play them against.

[Or equally, what you mean by langpo?]

Tom Leonard, Kurt Schwitters, Barry Griffiths?

I'm not saying no one here has heard of Charles Bernstein, just that the loud drum of langpo in USAmerica is more like a tiny tinkle here.

british-poets is probably the major list here for sound/semantic/avant poety, and I don't hear langpo being much discussed there, if at all.

[And on a more personal level, I have yet to be given one statement form a langpoet that made me want to read more, or a quotation from a langpoet poem that made me want to read further.

Sorry, mate.]

Robin Hamilton

Robin Hamilton wrote: <<
Thank everyone who responded to my query re langpo. I have collected and noted the various sources to which you have referred me and look forward to
become educated in this important, judging from the numerous discussions that have taken place, area of poetic endeavour.
John Cunningham

.... but, John, do please insert the proviso that -- like American Football
and baseball -- it's big in USAmerica, but nowhere else in the world.

*"Parochial" doesn't even *begin to describe it.*

Like you, I once wondered what it all was all about, but being, I suspect, older than you, I brought a bit of previous to this, having grown up in the
middle of the Glasgow Language Wars in the sixties.

Now there was a time ...

I now know what I'm supposed to think, but I'm not sure I really want to know.

If I had to coin an image to describe what it all seems like from the outside, langpo is a bit like Imagism without Ezra Pound.

Mind you, as the wheel of time turns in its courses, I'm currently engaged in tracking the use of cant in English writing between 1500 and tomorrow, and as such, I'm probably less than wholly sympathetic to poetic movements that get gobbled up by the Academy before they're hardly even out of the egg.

Robin Hamilton

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.21.1/1302 - Release Date: 2/27/2008 4:34 PM

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661. **laura hinton**
Re: Roland Barthes
Thu 28 Feb 2008

For brilliancy in close reading (Balzac in this case), I'd recommend S/Z. The essays in Image-Music-Text have been helpful to me in reconsidering the image as well as poetic performativity.

Laura

On Thu, Feb 28, 2008 at 1:36 PM, Barry Schwabsky <
[redacted]> wrote:

> *There are different periods of his work and Barthes' readers have different preferences accordingly. I would call your attention above all to his later work, that is, from the '70s, esp. A Lover's Discourse, Camera Lucida, and The Pleasure of the Text. In the French editions of his Oeuvres completes, these are in the 4th and 5th of the five volumes.*
>
> *Amanda Earl <[redacted]> wrote: i often see references to / excerpts from the work of Roland Barthes,*
> *particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.*
>
> *Amanda*

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662. **Nate Pritts**
shrug
Thu 28 Feb 2008

All--

My new chapbook, SHRUG, is out now.

These are poems but the whole thing starts with quotes from Salinger & Barthelme & in case you don't know they are fiction writers & I believe this makes me wildly experimental & dangerous!

You can order through the publisher, Main Street Rag, by going here: http://www.mainstreetrag.com/store/chapbooks.php (you have to scroll down) though you could order directly from me by going here: http://www.h-ngm-n.com/nate-pritts/ & I'll be happy to sign it, or cross out some of the words in an effort to make each copy a truly unique artistic experience. * Also up today online is an interview with me here:http://verylikeawhale.wordpress.com/2008/02/28/ten-questions-2-nate-

pritts/ And, just for the hat trick, the new issue of online journal Mustachioed went up yesterday with a poem of mine, here:http://www.mustachioed.com/index.html _____:: Nate Pritts :: Sensational Spectacular:: Spring Psalter _____ Climb to the top of the charts! Play the word scramble challenge with star power. http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

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663. **Elizabeth Switaj**

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc ism

Thu 28 Feb 2008

Well, I guess the Japanese are going to be pretty disappointed to learn that baseball isn't big in their country. I suspect that the same disappointment will be shared in some non-US American nations, though I don't have the first hand knowledge to say for sure.

On Fri, Feb 29, 2008 at 1:29 AM, Robin Hamilton <
[redacted]> wrote:

> *... but, John, do please insert the proviso that -- like American Football and baseball -- it's big in USAmerica, but nowhere else in the world.*
>
> *"Parochial" doesn't even *begin to describe it. <g>*

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664. **Catherine Daly**

Fwd: Beyond Baroque Lease Renewal

Thu 28 Feb 2008

Thank you for your recent e-mail expressing your support for the City's extension of the lease of City property to Beyond Baroque. We applaud the wonderful work that this organization performs for our City residents, and wish to make clear that the City Attorney's Office is not in any way prohibiting the City from continuing its long-standing relationship with Beyond Baroque.

The City Council and Mayor are responsible for decisions to lease City property. The City Attorney's Office's role in these matters is solely to approve the form of the lease and to advise City officials regarding applicable laws. The City Attorney's Office does not set or control policy in leasing matters.

We understand that Council Member Rosendahl has recommended to the City Council that the City's lease with Beyond Baroque be extended.

If you have questions about the Council Member's motion or the Council process going forward, you may wish to speak with his office.

Again, thank you for taking the time to send your e-mail.

Regards,

David Michaelson
Chief Assistant City Attorney
Municipal Counsel Branch
Office of the Los Angeles City Attorney
213/[redacted]

>>> "Catherine Daly" <[redacted]> 2/19/2008 6:11 AM >>>
I want to thank you in advance for the lease renewal for Beyond Baroque, located in Venice's former city hall? Fire station?

I am a poet, and I have read and taught at Beyond Baroque many times. When I moved from New York to Los Angeles, I stopped at Beyond Baroque on the way to the temporary housing from LAX. THAT's the sort of national and international reputation BB has -- it has put that particular community on the "poetry map" and remains the iunofficial "city hall" of LA Poetry.

--
All best,
Catherine Daly
[redacted]
5100 Ambrose Avenue
Los Angeles, CA 90027

--
All best,
Catherine Daly
[redacted]

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665. Stephen Vincent
Drunk in Iraq. Some real econ news!
Thu 28 Feb 2008

In case you are having a tough time meeting your monthly 'nut' and getting a bit grim with recession, gas, student tuition costs and other such news, take a gander at the real cost of the war in Iraq, or, say, what we permitted when we

let this set of incompetents declare a stupid war and step up to a bar with an endless set of drinks (& consequent drunks).

Wow. Go to,
http://www.guardian.co.uk/world/2008/feb/28/iraq.afghanistan

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666. **Obododimma Oha**
Re: Roland Barthes
Fri 29 Feb 2008

Hi,
I've just joined the list: I'm Obododimma Oha from Nigeria. Amanda, I suggest you pick a copy of Image-Music-Text, a collection of writings by Barthes. You have full texts of essays such as "The Death of the Author", "Rhetoric of the Image", "Photographic Image", etc published there. Best wishes.
Obododimma.

----- Original Message ----
From: Amanda Earl <[redacted]>
To: [redacted]
Sent: Thursday, February 28, 2008 6:09:52 PM
Subject: Roland Barthes

i often see references to / excerpts from the work of Roland Barthes, particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.

Amanda

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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667. **Ward Tietz**
WORDS IMAGES LANDSCAPES: Tito Honegger and Jacques Jouet, Infolipo, Ward Tietz
Fri 29 Feb 2008

MOTS IMAGES PAYSAGES (WORDS IMAGES LANDSCAPES)

Tito Honegger and Jacques Jouet, Infolipo, Ward Tietz

March 1 to April 13, 2008

(Word sculptures by Ward Tietz on display in the park around the villa through the summer)

Opening: February 29, 2008, 6:30 p.m.
Performance by Ward Tietz, Guenther Ruch, Colette Ruch and Vincent Barras, 7:00 p.m.

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ROUTE DU GRAND-LANCY 8
LANCY, GENEVA, SWITZERLAND
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668. **Robin Hamilton**
Re: Nazi Literature in the Americas - Robert o B o lañ o - - NYTBR--Nazi Poe try/ langpo & fasc ism
Fri 29 Feb 2008

> *Admittedly, some people are just less curious than others. But you can't generalize your own lack of interest--it's your own possession.*

I don't think it's *just me -- the most agressive innovative list here -- British and Irish Poets -- discusses lots of things which would seem to fall into this area, but langpo isn't normally among them. Perhaps there's a feeling that it had all been done already here by J.H.Prynne.

That said, when I first came across the term a few years ago, I was curious enough, like John, to see what it was all about. Nothing I read, whether in the way of manifesto or poem, sparked my interest to go much further.

Robin

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669. **Robin Hamilton**
Re: Nazi Literature in the Americas - Robe rto B o la[i so-8859-1] ñ o - - NYTBR--Nazi Poetry/ langpo & fas c ism
Fri 29 Feb 2008

From: "Jason Quackenbush" <[redacted]>

> *I've often wondered myself why the culture that gave the world bangers and mash hasn't taken to baseball.*

Oh, we've got it here, maybe even had it before you lot, just that it's called rounders and is played by little boys and girls on the beach, normally.

Not that I want to be judgmental <g>.

Equally, we don't (yet) have anything quite like the MFA system in the States. For better or worse. This may partly have to do with the alternative tradition of the Group (in the technical sense -- Cambridge, London, Belfast, Glasgow, to mention the most prominent, and elsewhere). So the institutionalisation of poetry isn't quite the same here in the UK as in the USA.

Robin

> *On Thu, 28 Feb 2008, Mark Weiss wrote:*
>
> *Robin: It was designed to be gobbled up by the academy.*
>
> *And it's not that big in America, either. Parochial begins in a (few) journals and MFA programs.*
>
> *Baseball, on the other hand, is something you Brits definitely out to think about importing. It would go so well with pasties and pies.*
>
> *Mark*

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670. **D. Wellman**

Welcome Obododimma

Fri 29 Feb 2008

Welcome Obododimma

We met in Aachen one summer. Glad to see you interested in the discussion here.

On Barthes: most do start of with S/Z for an introduction to the concept of writerly reading -- from that point forward I find all his work compelling, even breath-taking.

Donald Wellman
http://faculty.dwc.edu/wellman/don.htm
----- Original Message -----
From: "Obododimma Oha" <[redacted]>
To: <[redacted]>
Sent: Friday, February 29, 2008 4:36 AM
Subject: Re: Roland Barthes

> *Hi,*
> *I've just joined the list: I'm Obododimma Oha from Nigeria. Amanda, I suggest you*

> *pick a copy of Image-Music-Text, a collection of writings by Barthes. You have full texts of essays such as "The Death of the Author", "Rhetoric of the Image", "Photographic Image", etc published there. Best wishes.*
> *Obododimma.*
>
> *----- Original Message ----*
> *From: Amanda Earl <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, February 28, 2008 6:09:52 PM*
> *Subject: Roland Barthes*
>
> *i often see references to / excerpts from the work of Roland Barthes, particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.*
>
> *Amanda*
>
> ---
> *Looking for last minute shopping deals?*
> *Find them fast with Yahoo! Search.*
> *http://tools.search.yahoo.com/newsearch/category.php?category=shopping*

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671. **ALDON L NIELSEN**

FW: Art and Democracy in the King Years: A Georgetown U Symposium

Fri 29 Feb 2008

'Let Freedom Ring'
Art and Democracy in the King Years 1954 â€“ 1968

A Lannan Literary Symposium & Festival
Georgetown University
April 15, 16, 17 2008
<A onclick="window.open('http://lannan.georgetown.edu/');return false;" href="http://lannan.georgetown.edu/" target="">http://lannan.georgetown.edu</A>

By sweeping away legal segregation in the public sphere, and especially by securing the right to participate in the democratic franchise for people of color, the Civil Rights Movement fundamentally changed American life. This struggle for social justice has been well documented and justly honored. Less well-documented is how the arts helped sustain the Movement and were essential to its successes. On the fortieth anniversary of the death of Dr. Martin Luther King, the Lannan Literary Symposium seeks to acknowledge this legacy while paying special attention to the contributions of poets, writers, and artists to the public discourse of the Movement, especially during the period Taylor Branch has called "the King Years," 1954 -1968.

Readings, performances, lectures, and discussions will take place on April 15, 16, & 17 at Georgetown University, in Washington, DC.

Amiri Baraka Sonia Sanchez Haki Madhubuti
Vincent Harding
Michael Eric Dyson Lawrence Guyot E. Ethelbert Miller
Charles Cobb
Eugene Redmond Askia TourÃ© Walter Fauntroy
Jabari Asim
Valerie Smith Eleanor Traylor Barbara Teer
Joanne Gabbin
Thulani Davis Aldon Nielsen Dorie Ladner
Sandra Shannon
Maurice Jackson Ivanhoe Donaldson Ruth Harris
Soyica Diggs
Robert Patterson Randall Kenan Angelyn Mitchell
Jayne Cortez

S p o n s o r s

Lannan Literary Programs |African American Studies Program | Department of English| Office of the College Dean | Diversity Action Council

---

S C H E D U L E

TUESDAY, APRIL 15

5:00 â€“ 6:00 p.m.
WELCOME AND PLENARY LECTURE (Copley)

Title of lecture to be announced. Vincent Harding.

6:00 â€“ 7:00 p.m.
OPENING RECEPTION (Copley)

8:00 â€“ 9:30 p.m.

POETRY READING (ICC Auditorium)

Reading by Amiri Baraka, Eugene Redmond, and Haki Madhubuti

9:30 â€“ 10:00 p.m.
RECEPTION AND BOOK SIGNING (ICC Auditorium)

10:00 â€“ 11:00 p.m.
OPEN MIC (Bull Dog Alley)

WEDNESDAY, APRIL 16

9:30 â€“ 11:45 a.m.
SYMPOSIUM I: Art and Democracy in the King Years and Beyond: Scholarly Assessments (Copley)

Joanne Gabbin, Aldon Nielson, Sandra Shannon, Valerie Smith, Eleanor Traylor.
Facilitator: Jabari Asim

1:00 - 3:15p.m.
SYMPOSIUM II: Creativity, Resistance, Liberation: Forms of Political Engagement in
the Arts of the 1960s (Copley)

Sonia Sanchez, E. Ethelbert Miller, Amiri Baraka, Barbara Teer, Haki Madhubuti.
Facilitator: Soyica Diggs

3:45 â€“ 5:00 p.m.
PLENARY LECTURE (Gonda)

"Art as a Form of Politics." Amiri Baraka. How artists are political, and how politics
is used in art.

5:15 â€“ 6:00 p.m.
RECEPTION (Old North 205)

8:00 â€“ 10:00 p.m.
POETRY READING (Old North 205)

Reading by Sonia Sanchez, E. Ethelbert Miller, Askia Toure

10:00 â€“ 10:30 p.m.
RECEPTION & BOOKSIGNING (Old North 205)

10:00 â€“ 11:00 p.m.
OPEN MIC (Bulldog Alley)

THURSDAY, APRIL 17

9:30 a.m.â€“ 12:00 p.m.
SYMPOSIUM III: Living History: Activists on Art and Social Justice

Lawrence Guyot, Ivanhoe Donaldson, Charles Cobb, Walter Fauntroy, Dorie Ladner,
Ruth Harris. Facilitator: Maurice Jackson

12:30 â€“ 2:00 p.m.
LUNCHEON AND PLENARY LECTURE (Copley)

"Music of Struggle." Ruth Harris. Turning crowds into community by getting people to sing.

2:15 â€“ 4:30 p.m.
SYMPOSIUM IV: Advancing American Ideals: Democracy as a Goal for the Arts
(Copley)

Randall Kenan, Askia Toure, Thulani Davis, Eugene Redmond, Jayne Cortez. Facilitator: Robert Patterson

5:00 â€“ 6:15 p.m.
PLENARY LECTURE (Copley)

"'A Change is Gonna Come'?" Michael Eric Dyson. Art and the politics of the black possible.

8:00 â€“ 10:00 p.m.
READING (ICC Auditorium)

Reading by Randall Kenan, Thulani Davis, Barbara Teer, Jayne Cortez

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Mark McMorris

Associate Professor, English

Director, Lannan Literary Programs

Georgetown University

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↑ Index

673. **Barry Schwabsky**

Re: to return misreadings to readings (closer & close--

Fri 29 Feb 2008

There are many interesting points in your post, David, as usual--but as usual for me I can only address one thing at a time. In this case I simply want to point out that you are mistaken in saying that language poetry is tied to a practice of close reading. I don't actually think that's true, at least not close reading in the sense that I learned in college and came from the "new criticism", Cleanth Brooks and all that. This is not the best way to appreciate language poetry, which opens up much more under a more free-floating field of attention. This is something that I remember Ron Silliman writing about somewhere, though someone else will have to supply a specific reference.

David Chirot <[redacted]> wrote: Dear Amy , Barry & Friends-

It's my birthday today so I thought to essay a reply to some of the letters and especially to my friend Barry, who wrote that I had equated fascism with language poetry, and that most on the list including probably myself included, have language poetry as the foundation for their work, so how can one "attack." one's foundation?

Misreading I think is what produces so many misundertandings, and is best to address them I think before they become a locked in stone profile of oneself and/ or others.

(A friend of mine from Latin America and myself have often thought and at times begun to collect misreadings as a new form of enquiry into the nature of the production of "misknowledge.," a new branch of "mis-criticism." with which to produce ultimately "misled texts and misleading texts."!)

I did not equate language poetry with fascism, and actually I do not have language poetry as a foundation for my efforts as Barry writes. To hopefully make matters a bit clearer, I thought to explain a little of what my foundation so to speak is.

Unlike many people on this list, I did not know about language poetry at all until later in life, beyond the "formative years" during which perhaps others discovered it. For a thirteen year period of my teens and twenties, I was living a lot in Europe, and when I came back to America at one point I married, as generations and generations in my family have since 1650 in Quebec, an Indian, a Mohawk. For the next many years a lot of my life was in the world of her family, the Mohawk world, the Indian Programs, and AIM. The ideas and influences I had then and still do, are from Europe (primarily France), Vermont,

Boston and Milwaukee and the Indian world and street world and a lot of reading, movies, music, art and so are rather different from most people here. Most of the last 7 years I've lived at the poverty level in the Central City after being put on disability for degenerating spine from my back being broken three times. Combined with other factors, a good part of my life has not been in the same country that probably most here know as "America." I'd say where I live in a sense is always a liminal place, crossing back and forth among various regions physically and mentally, via the bus daily and via the mind continually.

I know that often I have to remember to try to translate into terms not my own things which are difficult enough to express to begin with . Not having the shared foundation as Barry says in language poetry and some other areas that others do, I realize that many things which mean something here mean the opposite to myself, and the world I've lived in. To try to grasp often what is being written one has to go into a kind of reverse, almost a reverse engineering at times, to be able to understand what is being presented from the other point of view.

I try to understand from the other person's point of view and so read as carefully as possible.

It is not at al that the writing or ideas are "difficult," but that the frame within which they are formulated is one I have to try to squeeze into and get a sense of the arrangement of the room. It participates in a world and world view which is much narrower than the one one is in, so it takes some work to essay the transition into what may be called the normative academic /language world.

Once within that frame, one essays to translate back and forth in order to achieve some form of balance, and from that balance to essay to express things which hopefully will not be misread. It's very difficult at times, because terms that mean one thing to me to others mean something else, and being the "odd man out," I have to learn others' codes because one can't expect others to understand languages which they are unaware of the existence of.

Misreading is a frequent occurrence with email, and one essays to not be misread, as when it occurs, it can become weapon for violence against whomever is judged to be the culprit. Sadly, miscommunications have been since time began the cause of a lot ot unnecessary conflict.

I'm very saddened by some comments as they were based on misreadings of my letter, as well as based on confusing what I write with what the reviewer writes.

I think the only way to find out what the reviewer meant is simply to write her a thoughtful letter. One can speculate until the cows home, and work oneself into a lather, and be all bothered over nothing, if one finds out that perhaps what the writer meant is not what was angering one. I think the best thing to do is

address a letter to the reviewer, and in that way clear up the problems one has with what she has written.

I should note also that one can't really speculate responsibly on who and what the writers in the book are by extrapolating from what is in the review. Read the book ! I say and find out for yourself. The writers come from all classes and backgrounds and degrees of education. and from various countries in North and South America. What Bolano is presenting is a heterogeneous group of people most of whom have no idea of each other. The only one who is truly dangerous is Lieutenant Ramirez Hoffman of the last chapter, who becomes Alberto Ruiz-Tagle aka Carlos Weider and is the "star" of the brilliant and harrowing novella Distant Star.

It is saddening to me to find misreadings of what I write because it occurs among a group of people who are professional readers and writers with whom one is hoping to share ideas and information which may be of interest and use.

As I understand it, one of the tenets of language poetry is close reading. Perhaps due to email format, close reading seems to dissolve often here in the blurs of speed reading, in which the reader skims, scans and seeks for "key words" and word clusters." These, read in haste and ignoring context—another tenet of language poetry which I admire—are seized on and become "monsters from the deep."

I think more than most I have tried to abide by and contribute what the list states as its goals:

. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible . . . The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

In my letter I am trying to convey why the reading of Roberto Bolano's works--especially By Night in Chile, Distant Star and some of the stories in Last Evenings on Earth- is of such interest and use to American readers in thinking about the situation here post 9/11 2001 via the ways Bolano writes of confronting the situation in Chile before, during and after the events of 9/11 1973. By citing the example of Naomi Klein's great work, The Shock Doctrine, I presented an easy-to-find source for a lot of my recent thinking on the concrete cultural, historical, economic, military and extra legal uses of torture which directly demonstrate the close interrelationships among Chile post 1973 and what is happening in the USA post 2001.

I have written of Bolano and his works a number of times on this list, and am working on some essays which draw on his work. I have been reading and thinking on his works for over three years now, and for a year had greatly anticipated the scheduled release of this volume. (Frankly compared to others of his works, I found it a little bit disappointing in terms of the writing.)

I think his work is truly remarkable and of great interest to contemporary American readers. It engages many issues which are being faced in the post 9/11 USA, itself the origin of the events which shaped the directions Bolano's life and work were to take beginning on 9/11 1973. This particular book that is reviewed is one that has enjoyed an immense popularity and acclaim in Latin America especially, where the realities which gave rise to its fictions are all too real to millions of readers.

As Naomi Klein and Naomi Wolf, among a great many others have written, many of the fictions and realities which are present in Bolano's worlds have been arriving in America for some time, and creating a kind of "blowback" reality especially since 9/11. That makes the work al the more interesting and necessary as a kind of "through a glass, darkly" method of viewing from that past created in large by the US, the reality that the US. is becoming in the present.

"Context"--is what I am essaying to provide, rather than reductive sound bytes. Like a number of the language poets, Context to me is an issue of great importance in writing and thinking about writing.

he discussion almost a hundred years ago in Russia among the Formalists, (Russian) Futurists and Marxists on the occasion of Marinetti's grand tour of Russia in 1913 I think of the greatest interest still today in relation with a number of the discussions here and my own interests.

The question of speed in relation with vision and hearing has been one that especially interests me. And from that speed--the examination of information and disinformation which is both received and transmitted, and the study of these in documents, treating texts as documentary sources which are at the same time quasi fictional in nature in relation with language.

The origins of the word avant-garde are military, and this connection of the avant-garde in War and in poetry and the arts was made by the first self-professed avant-garde movement of the 20th Century, Italian Futurism. Due to Italian Futurism's later association with fascism, many of its ideas did not receive much recognition outside of Italy for many decades. Like Paul Virilio, a figure who has greatly inspired me, I am interested in examining and reexamining the interrelationships of contemporary culture and the developments of technologies which originate in the military that Italian Futurism opened the door to. I have also read a great deal of work on

economics, security, surveillance, counter insurgency and insurgency and intelligence issues which, like those of Naomi Klein and the authors of such works as Curveball, The Italian Letter and Collusion have opened I find many ways to widen the scope of the creation and study of writing in all its media.

One of my main concerns is expressed in a quote I began a Pound letter with which was perhaps overlooked.

The government under pretext of security and progress liberated us from our land, resources, culture, dignity and future. They violated every treaty they ever made with us. I use the word "liberated" loosely and sarcastically, in the same vein that I view the use of the words "collateral damage" when they kill innocent men, women and children. They describe people defending their homelands as terrorists, savages and hostiles . . . My words reach out to the non-Indian: Look now before it is too late—see what is being done to others in your name and see what destruction you sanction when you say nothing. —Leonard Peltier, Annual Message January 2004

Perhaps due to my shared heritage with Mr Peltier, to having lived in countries aboard which were under repressive regimes, and to my living situation of the last seven years, this warning may be more immediate and real to myself than others.

Rather than listening to the "promises" of language, of which I am very skeptical, I hope to find other ways in which there is the language of promise, that is of, of openness into a different situation and writing than the current dominant ones have to offer, let alone impose.

I don't think in this regard I'm particularly different than anyone else here.

Paul Celan wrote: "Poetry no longer imposes itself, it exposes itself." This is the writing I find "exposed" in the ground and streets via the rubBEings, and all those writings hidden in plain site/sight/cite from that which looks out at writing and the world, looks back at the writing and world which is being "imposed, " "imposing itself" on the ground itself so that no other poetry or writing may be found.

For myself, and my work, from the perspective which is mine, many things that occur in language and in writing I find heard and seen in a different accent, and so work to understand what it is others are hearing and seeing in order to understand what it is that seems the opposite to me in what others say.

The words that mean certain things easily understood and that are accepted by a great many others, and find their way into the society and culture and spread steadily, it is not so easy for myself to accept with the same ease. I think that Mr Peltier indicates the usefulness of this, in that it provides society with

persons who question with a deeper skepticism and more of a life and death concern, things which promise to "liberate" one.

Scepticism is necessary for survival in a society which too often says and writes one thing and then acts in the opposite way.

I hope that makes clearer that I share a direction with this list, I simply find a different means continually with which to keep moving in that direction.

as Pirandello wrote: "Tonight we improvise!"

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674. **Rosemary Ceravolo**

FW: The role of women in the NY School with Eileen Myles and Maggie Nelson

Fri 29 Feb 2008

FYI:

---------- Forwarded Message: ----------
From: Varda <[redacted]>

Subject: The role of women in the NY School with Eileen Myles and Maggie Nelson Date: Fri, 29 Feb 2008 04:02:42 +0000

KCRW
Bookworm with Michael Silverblatt

Listen
http://www.kcrw.com/etc/programs/bw/bw080228eileen_myles_and_mag

"Sorry, Tree" (Wave Books) and "Something Bright, Then Holes" (Soft Skull Press) and "Women, The New York School, and Other True Abstractions" (University of Iowa Press)

Critic David Lehman has called the New York School of Poetry "the Last Avant Garde." Poet and critic Maggie Nelson suggests it might better be considered "one of the first gay avant gardes," since its original members included Frank O'Hara, John Ashbery and James Schuyler. We examine the role of women in the New York School: Barbara Guest, Alice Notley, Bernadette Mayer and Eileen Myles. How did these women pave the way for today's women poets, who, like Maggie Nelson, are conscious of gender and its effects on poetry?

Read excerpt:

http://www.kcrw.com/etc/programs/bw/bw080228eileen_myles_and_mag/excerpt-from-wo men-the-new-york-school-and-other-true-abstractions

Bookworm's Host:Michael Silverblatt

Bookworm Michael Silverblatt is the guy authors go to when they want a serious literary conversation about their writing, because Michael reads everything they ve ever written, often surprising the authors with insights about their work that they themselves hadn t realized.

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675. **Maria Damon**

Re: to return misreadings to readings (closer & close--

Fri 29 Feb 2008

Happy birthday DBC!!! long may you continue to rub your Beings the rite/write/right way!!!

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> America at one point I married, as generations and generations in my

> family have since 1650 in Quebec, an Indian, a Mohawk. For the next
> many years a lot of my life was in the world of her family, the Mohawk
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> The ideas and influences I had then and still do, are from Europe
> (primarily France), Vermont, Boston and Milwaukee and the Indian
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>

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676. **Larissa Shmailo**

Re: Roland Barthes

Fri 29 Feb 2008

I'm proud to say I had (lost it) a letter from Roland Barthes, in which he wrote (excuse the lack of diacritical marks)? "J'ecris pour etre aime de loin." (I write to be loved from afar). Since my letter to him was a criticism of Le Plaisir du Texte,"? he added that in my case, "C'est rate."? (It? didn't work).

Before I could write to him again telling him how much I loved his work, he was hit by the damned laundry truck.

I would start reading Barthes at the fabulously fun Mythologies.

Larissa

-----Original Message-----
From: Obododimma Oha <[redacted]>
To: [redacted]
Sent: Fri, 29 Feb 2008 4:36 am
Subject: Re: Roland Barthes

Hi, I've just joined the list: I'm Obododimma Oha from Nigeria. Amanda, I suggest you pick a copy of Image-Music-Text, a collection of writings by Barthes. You have full texts of essays such as "The Death of the Author", "Rhetoric of the Image", "Photographic Image", etc published there. Best wishes. Obododimma.

----- Original Message ----
From: Amanda Earl <[redacted]>
To: [redacted]
Sent: Thursday, February 28, 2008 6:09:52 PM
Subject: Roland Barthes

i often see references to / excerpts from the work of Roland Barthes, particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.

Amanda

___
Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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677. Halvard Johnson

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm

Fri 29 Feb 2008

If anything, baseball is bigger in Japan than in the
USA. It's pretty big in Latin America and the
Caribbean as well. Not so big in Mexico, as far as
I've seen.

Hal

"In Latin America, even atheists are Catholics."
--Carlos Fuentes

Halvard Johnson
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[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com

http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Feb 28, 2008, at 8:59 PM, Elizabeth Switaj wrote:

> *Well, I guess the Japanese are going to be pretty disappointed to learn that*
> *baseball isn't big in their country. I suspect that the same disappointment*
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> *and baseball -- it's big in USAmerica, but nowhere else in the world.*
>
> *"Parochial" doesn't even *begin to describe it. <g>*

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678. **Amanda Earl**
Re: Roland Barthes
Fri 29 Feb 2008

---

these are all really helpful tips, thanks everyone. and welcome to Obododimma too!

Amanda

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679. **Steve Zultanski**
Lil' Norton Night at the Poetry Project
Fri 29 Feb 2008

HELLO THERE.

I'm pleased to announce that on Friday, March 7th, at 10 PM, Lil' Norton (Model Homes Mag, President's Choice Mag, Physical Poets Home Library Mag-Library, Nocturnal Editions) will host a knockout evening of poetry at St. Mark's Poetry Project.

Poets:

Anne Tardos
Seth Landman
Kareem Estefan
Patrick Lovelace
Laura Elrick
Kevin Thurston
Eddie Hopely
Diana Hamilton

See you there,
Lil' Neebun.

http://www.presidentschoice.blogspot.com/

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680. David A. Kirschenbaum
NYC/Portable Boog Reader Poets and The Pixies Live, 3/11
Fri 29 Feb 2008

Please forward

Boog City¹s Classic Albums Live presents

The Pixies¹ Surfer Rosa at 20
(and Doolittle at 19)

and

readings from
The Portable Boog Reader 2:
An Anthology of New York City Poetry

Tues. March 11, 7:00 p.m., $8

Cake Shop
152 Ludlow St.
NYC

The night will open with readings from
Portable Boog Reader 2 contributors

Jim Behrle
Charles Borkhuis
Mónica de la Torre
Corrine Fitzpatrick

Joanna Sondheim
Angela Veronica Wong

PBR2 features the work of 72 New York City poets. The online pdf is available at:
http://welcometoboogcity.com/boogpdfs/bc47.pdf

Followed by the first two Pixies albums performed live by

Dream Bitches
Sean T. Hanratty
Serena Jost
Bob Kerr
Chris Maher
Outlines
Poton
Preston Spurlock
The Leader
Todd Carlstrom and The Clamour

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to Second Ave.; F to Delancey St.; J/M/Z to Essex St. Venue is between Stanton and Rivington streets.

For further information: 212-842-BOOG(2664), [redacted], [redacted], or
http://www.cake-shop.com/

Poet and musical acts[1] bios and websites follow albums breakdown.

The Pixies

Surfer Rosa

Outlines

Bone Machine
Break My Body
Something Against You

Poton

Broken Face
Gigantic
River Euphrates

Dream Bitches

Where Is My Mind?
Cactus
Tony[1]s Theme

Sean T. Hanratty

Oh My Golly!
Untitled
Vamos

Todd Carlstrom and The Clamour

I¹m Amazed
Brick Is Red

Doolittle

Debaser

The Leader

Tame
Wave of Mutilation
I Bleed

Chris Maher

Here Comes Your Man
Dead
Monkey Gone to Heaven

Preston Spurlock

Mr. Grieves
Crackity Jones
La La Love You

Serena Jost

No. 13 Baby
There Goes My Gun
Hey

Bob Kerr

Silver
Gouge Away

Bios:

**Boog City is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women¹s writing, and Louisville, Ky. It hosts and curates two regular performance series‹d.a. levy lives: celebrating the renegade press, where each month a non-

NYC small press and its writers and a musical act of their choosing is hosted at Chelsea¹s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB¹s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Jim Behrle
http://americanpoetry.biz

Jim Behrle¹s She¹s My Best Friend came out in 2006 from Pressed Wafer. He lives in Brooklyn.

**Charles Borkhuis

Charles Borkhuis¹ books include Afterimage, Savoir-fear, and Alpa Ruins. His play Barely There was produced at the Ontological-Hysteric Theater in 2006.

Mónica de la Torre

Mónica de la Torre is the author of the poetry books Talk Shows (Switchback Books) and Acúfenos, a collection in Spanish published recently in Mexico City by Taller Ditoria. She is co-author of the artist book Appendices, Illustrations & Notes, available on www.ubu.com.

**Dream Bitches
http://www.dreambitches.org/
http://www.myspace.com/dreambitches

After a debut record that merely hinted at the cacophonous pop sound of ¹90s bands like The Breeders and The Muffs, NYC¹s Dream Bitches plunge in head-first on their sophomore LP, Coke-and-Spiriters, out on Recommended If You Like Records this March.

The band, co-fronted by Yoko Kikuchi and Ann Zakaluk, formed back in the fall of 2003, when the two long-time friends and musical collaborators took a drive to Atlantic City and watched a bucket of quarters pour from the mouth of a slot machine. They'd struck it rich! The first Dream Bitches song was born, as was the band.

The two quickly found themselves playing all over New York, performing as a duo. Guitarist Casey Holford joined the fray just before the band recorded their 2005 debut, Sanfransisters, a playful folk-pop affair with jangly acoustic guitars and catchy choruses that made Dream Bitches an East Village cult sensation. To realize the full-band sound of the record, bassist Julie DeLano and drummer Jen.Knee were recruited to complete the lineup.

After two years as a five piece, the band naturally rocks harder and louder, and so does its sophomore record. Coke-and-Spiriters captures the band at their most volatile, featuring 10 tracks of distorted rock hooks and hyper-literate

acoustic ballads. Snarling anthems like "Maniacal Mechanic" and "Bad Luck Bill" lend a new spirit of rock ¹n¹ roll bombast to the relentlessly wordy lyrics that make Kikuchi a classic antifolk songwriter in the tradition of Rough Trade¹s Jeffrey Lewis and K Records¹ Kimya Dawson. Coke-and-Spiriters was recorded by Mark Ospovat of Emandee Studios (CocoRosie, Wooden Wand, Jeff Lewis) and produced by Casey Holford (Cheese on Bread, Daouets). After the release of the album, Dream Bitches will play select dates throughout the United States.

Corrine Fitzpatrick
http://sonaweb.net/zamboanguenachapbook.htm
http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick

Corrine Fitzpatrick has a transcription project called Zamboanguena due out from Sona Books this winter. She works for the Poetry Project at St. Mark¹s Church.

**Sean T. Hanratty
http://www.myspace.com/seanthanratty

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

**Serena Jost
http://www.myspace.com/serenajost
http://www.serenamusic.com

Serena Jost is a Swiss-American singer/songwriter and cellist living in New York City. Her forthcoming record, Closer Than Far, was produced by Brad Albetta (Martha Wainwright, Teddy Thompson) and mixed at Monkeyboy Studios in NYC. This stunning debut features Serena singing and playing guitar, cello, and piano. Some of NYC¹s tastiest musicians help to bring these remarkable songs to life, which ³seamlessly merge classical and pop melodies². (Lucidculture) Closer Than Far will be released at Joe¹s Pub on March 3rd, 2008.

Serena has performed at seminal NYC venues such as The Living Room, Barbes, Joe¹s Pub, Tonic, Banjo Jim¹s, Pete¹s Candy Store, The Bowery Poetry Club, The Kitchen and St. Mark¹s Church. She is an original member of Rasputina, the well-corseted cello group, and has collaborated with numerous other artists including poet Dan Machlin (³Above Islands² on Immanent Audio), and has toured the United States and Europe extensively.

**Robert Kerr

Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical The Sticky-Fingered Fiancée, and the songs for his plays Kingdom Gone and Meet Uncle Casper, as well as his Brothers Grimm adaptations Bearskin and The Juniper Tree. He was a founding member of the Minneapolis band Alien Detector.

**Chris Maher
http://www.myspace.com/chrismaher
http://www.chrismaher.net

(pronounced mar): A young songwriter from New York City, wise beyond his years and schooled below his wisdom, proud and protective of the tricks up his sleeve. His music is oft an exercise in contradiction: Neurotic and savvy, country and city, wry and idealistic. He¹s a deft adjuster but his fear of pigeonholes has been his pitfall‹to date, he has only two ³released² songs to his credit.

This is, perhaps, because Chris has always felt most comfortable on the fence, never willing to confine himself to any one musical community. Back in the early 2000s, when first crashing the Lower East Side¹s love-it-or-detest-it Antifolk scene, Chris was also playing bass for hip-hop band Automato (Dim Mak/Capitol) as they were writing their DFA-produced debut‹what else to do when Woody Guthrie and Wu-Tang Clan make equal sense.

New York¹s Recommended If You Like Records released the first of two commercially available Maher-penned songs, ³Summer Song,² in 2004. It¹s the A-side of the debut release by The Morningsides, a two-song, 7-inch single recorded by Walter Martin of The Walkmen. The single received considerable praise and generous college radio airplay, but the band fractured before committing anything else to tape. It wasn¹t until late 2005 that Chris¹ first ³solo² release, an early version of his ³Ungrown Flowers²‹appeared on Seattle label Baskerville Hill¹s 2005 compilation Dr. Rhinocerous or, How I Learned to Stop Worrying and Love the Charge.

Chris has previewed countless other compositions in various places: On the radio (in both the U.S. and the U.K.), via the Internet and during his frequent live shows. One song, ³Pretty Smile,² made its debut in the short film, Rewind, by German filmmaker Joerg Steineck. Since 2006, Chris has spent considerable time on the road, touring throughout the United States and Europe. He has shared bills with a smorgasbord of fellow songwriters such as M. Ward (Merge / 4AD), Mike Doughty (ATO), Kimya Dawson (K), Nellie McKay (Columbia / Hungry Mouse), and Jeffrey Lewis (Rough Trade). He has also appeared, as a singer and a multi-instrumentalist, on a number of other peoples¹ albums, including Throw Me the Statue¹s Moonbeams (Secretly Canadian / Baskerville Hill), Jack Lewis¹ Lvov Goes to Emandee (Smoking Gun), Huggabroomstik¹s

Ultimate Huggabroomstik (Luv-A-Lot), and Phoebe Kreutz's Big Lousy Moon (self-released).

Now, at long last, Recommended If You Like Records is gearing up to release Chris[1] debut long-player, Epigram on the Death of a Feeling. The 10-song collection recalls the verbose bitterness of Leonard Cohen[1]s Songs of Love and Hate and the restrained tenderness of early Wilco as well as Paul Westerberg[1]s aggressive melodicism. Recorded primarily in Williamsburg, Brooklyn with Mark Ospovat (Wooden Wand, Dufus), the album features an assortment of Chris[1] past and present musical comrades. Soon after the record[1]s release, Chris will embark on full-scale tours of the U.S.A. and Europe.

**Outlines
http://www.caseyholford.com
http://myspace.com/casey

FM folk on the kitchen radio, new wave vinyl from the living room, punk rock tapes on the basement boombox‹these are the ancestral sounds of Outlines, a family indie rock affair. The band brings together the talents of Holford brothers Casey (Urban Barnyard) and Matt (Darediablo) on guitar and keyboards, cousin Wes Stannard (No Man=No Eyes) on bass, and godfather Daoud Tyler-Ameen (Art Sorority for Girls) on drums.

Poton
http://www.myspace.com/poton

[3]While not walking his pet pig Oscar through the forest looking for winter truffles with Cat Stevens blaring through his iPod, Poton (aka Adam Richard Rudolf Ferretti) sits around in his hometown Staten Island abode crafting songs about Zombies, not so endangered animals and the end of time, but never ever love.[2]

Joanna Sondheim
http://www.sonaweb.net/thaumatropechapbook.htm

Joanna Sondheim[1]s chapbook, Thaumatrope is out from Sona Books and other writing is forthcoming in Unsaid magazine. She lives in Brooklyn.

**Preston Spurlock
http://www.myspace.com/prestonspurlock

Born and raised in South Florida, Preston Spurlock has been making lo-fi bedroom records for eight years. He started making a name for himself in the NYC arts community in 2004, performing solo as The Sewing Circle, as well as in groups including the Elastic No-No Band and Huggabroomstik. Influenced equally by postpunk, bluegrass, avant-garde composition, and novelty music,

Preston¹s rough-hewn songs are idiosyncratic and intimate. He¹s also a visual artist and short filmmaker. He will be your friend.

**The Leader
http://myspace.com/theleadernyc

The Leader rock out with the dynamic grace of two sonic gymnasts. Careening through a thousand time signatures and pop genres, bassist Julie DeLano and drummer Sam Lazzara reign supreme over the low end, with suspenseful rhythmic patterns beneath wickedly clever melodies and lyrics. It would be math rock if it weren't so soulful.

**Todd Carlstrom and The Clamour
http://www.myspace.com/toddcarlstrom

Started as a solo recording project for no better reason than that he could, Todd realized that the songs he wrote on the spot in the studio were turning out too good not to play out, and so he assembled The Clamour as his backing band.

Angela Veronica Wong
http://www.seriouslysquared.blogspot.com

Angela Veronica Wong believes in big hair and twirling. You can read more about her beliefs at her above blog.

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David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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681. **Halvard Johnson**
Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fascis m
Fri 29 Feb 2008

If anything, baseball is bigger in Japan than in the USA. It's pretty big in Latin America and the Caribbean as well. Not so big in Mexico, as far as I've seen.

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"In Latin America, even atheists are Catholics."
--Carlos Fuentes

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> *baseball isn't big in their country. I suspect that the same disappointment*
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> *and baseball -- it's big in USAmerica, but nowhere else in the world.*
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> *"Parochial" doesn't even *begin to describe it. <g>*

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682. **Mark Weiss**
Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm
Fri 29 Feb 2008

Yup, tends to do best in places we've occupied (though Germany was curiously resistent). Like cricket, which doesn't get much beyond the former British Empire.

Will we someday see a franchise in Baghdad?

Mark

At 01:48 PM 2/29/2008, you wrote:
>If anything, baseball is bigger in Japan than in the
>USA. It's pretty big in Latin America and the
>Caribbean as well. Not so big in Mexico, as far as
>I've seen.
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683. **Robin Hamilton**
Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm
Fri 29 Feb 2008

> *If anything, baseball is bigger in Japan than in the USA. It's pretty big in Latin America and the Caribbean as well. Not so big in Mexico, as far as I've seen.*
>
> *Hal*

Ok, so I <glumly> withdraw baseball (rounders) from The List Of Parochials.

(Teach me to generalise based on Western European culture and the sports pages of the Virginia Pilot.)

But I notice nobody's leapt to universalise American football.

In the ranks of the semiotics of mayhem, shinty has to rank high, but.

Or is that too too parochially Scottish?

Robin

[Is there an either/or between baseball and cricket? The later in England, India, Pakistan, Australia, the former ... Or do they play both in the West Indies, Hal?

R.]

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684. **laura hinton**
Fwd: New chapbook, new press
Fri 29 Feb 2008

My performance poem *Ask Any Mermaid* is now available from the new *Tout Court Editions* chapbook series of the Tenement Press.
See Aldon Nielson's blog this week for a review:

http://heatstrings.blogspot.com

Laura

Laura Hinton

Professor of English
The City College of New York
138th and Convent Avenue
New York, New York 10031
[redacted]

Book orders or press inquiries: [redacted]
www.tenementpress.com

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685. Larry O. Dean

Myopic Books/This Sunday, Larry Sawyer & Larry O. Dean

Fri 29 Feb 2008

MYOPIC POETRY SERIES -- a weekly series of readings and occasional poets' talks

Myopic Books in Chicago -- Sundays at 7:00 / 1564 N. Milwaukee Avenue, 2nd Floor

http://www.myopicbookstore.com/mynews/

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THIS SUNDAY AT MYOPIC BOOKS

Sunday, March 2 – Larry Sawyer & Larry O. Dean

Larry O. DEAN was born and raised in Flint, Michigan. He attended the University of Michigan, during which time he won three Hopwood Awards in Creative Writing, an honor shared with fellow poets Robert Hayden, Jane Kenyon, and Frank O'Hara, among others. He is author of numerous chapbooks, including I Am Spam (2004), a series of poems “inspired” by junk email; his poetry has also been internationally anthologized. In addition to writing, he is a singer-songwriter, performing solo as well as with several pop bands, currently, The Injured Parties; he has released several critically-acclaimed CD’s, including Fables in Slang (2001) with Post Office, and Gentrification is Theft (2002) with The Me Decade. Dean was a 2004 recipient of the Hands on Stanzas Gwendolyn Brooks Award, presented by the Poetry Center of Chicago. More info at http://larryodean.com

Larry SAWYER edits www.milkmag.org (since 1998) with Lina ramona Vitkauskas. His poetry and literary reviews have appeared in publications

including the Chicago Tribune, Vanitas, Jacket, MiPoesias, The Prague Literary Review, Coconut, 88, Hunger, Skanky Possum, Exquisite Corpse, Court Green, the Miami Sun Post, Ygdrasil, Shampoo, Van Gogh's Ear, and elsewhere. Chapbooks include Poems for Peace (Structum Press), A Chaise Lounge in Hell (aboveground press), and Tyrannosaurus Ant (mother's milk press), which was recently included in the Yale Collection of American Literature. His blog is http://larrysawyer.blogspot.com/.

UPCOMING

Sunday, March 9 - A Night of Translation … Mark Tardi, Daniel Borzutzky, Joel Calahan, & V. Joshua Adams

Sunday, March 30 – Tim Yu & Patrick Durgin

Sunday, April 20 - Kathleen Rooney, Elisa Gabbert, & Simone Muench

Sunday, April 27 - Nikki Wallschlaeger & Kelly Lydick

Sunday, May 18 - Bill Berkson & Special Guest

http://www.myopicbookstore.com/mynews/

Myopic Books -- 16 years of innovative poetry in Chicago

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686. **David Bowen**

New American Press chapbook contest

Fri 29 Feb 2008

NEW AMERICAN PRESS is pleased to announce its spring 2008 chapbook contest!

Winner receives $250 and 25 copies of the chapbook, and a 30% discount off future copies.

The final judge will be Greg Williamson, and all submissions are read blind. Please include name, address, email address, and other contact information restricted to a separate cover sheet.

The manuscript should be 20-30 pages of poetry, fiction, or nonfiction. Experimentation with form, structure, and style are encouraged, but our ultimate criterion is quality.

Please submit by May 15, 2008, to:

New American Press Chapbook Contest
2707 Trenton Way
Fort Collins, CO 80526

Please include a check or money order for $12 payable to "New American Press." Past winners include David R. Slavitt, Stephen Davenport, and Margaret Rabb. More information at www.NewAmericanPress.com.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2008

520 messages · Fri 29 Feb 2008 – Mon 31 Mar 2008

March 2008 was a month about the real and its forgeries — the memoir that turned out to be invented, the poem that longs to hold an actual object instead of its name, the candidate whose youthful verses surfaced as proof he had once been a real and unguarded person. Five hundred and twenty messages moved through the list, and across them ran a single anxious question: how much does it matter whether a thing is true, and what exactly do we buy when we buy authenticity?

The scandal that lit the month was a hoax. A celebrated gang memoir had just been confessed a fabrication, and the room argued the ethics with real heat, some refusing to care — *"if the book's good the book's good"*, one poster shrugged, since the memoir genre was voyeuristic anyway — and others turning the accusation back on the audience. The real fraud, that faction held, was the reader who could only be moved by a story once a publisher swore it had happened, who paid for suffering only when guaranteed it was real. The forger, on this reading, had merely exposed the appetite.

Against that appetite the month set the oldest dream of the art. A thread chasing a half-remembered line from Antonin Artaud framed the poet's deepest wish and its impossibility — the desire, as the poster put it, that *"if he could literally put a lemon into the poem instead of the word lemon he would"*, to break past metaphor and lodge the actual thing on the page. It was the exact inverse of the hoax: not passing fiction off as fact, but yearning for a fact so real no word could stand in for it. Between the fake memoir and the impossible lemon lay the whole vexed distance between language and the world.

And the real, that election spring, wore a hopeful face. As the primaries ground on, the room passed around two poems the young Barack Obama had written in college, fished from the net, and judged them without cruelty — *"pretty decent poems for a 19-year-old"*, someone allowed — the unguarded juvenilia of a man now performing certainty on a national stage. Here was authenticity of a third kind: not marketed, not impossible, just the ordinary evidence that a public figure had once been a private and fumbling maker like the rest of them.

I have set March down exactly as the archive delivered it — the confessed memoir, the reader who wants his suffering certified, Artaud's impossible lemon, and the candidate's college poems — because it was the month the list, a room that lives entirely by metaphor and invention, spent worrying at the value of the

literally true, and arrived nowhere comfortable. It could not quite condemn the forger, could not achieve Artaud's lemon, and could only smile at the young poems of a man reinventing himself in real time: proof that the room knew, uneasily, that its own medium is the art of the beautiful lie, and that the truth it kept demanding is the one thing a poem can never simply hand you.

— Kristen M. Fabians

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6. Catherine Daly — Fwd: Beyond Baroque Lease Extended!
7. Josef Kaplan — Sustainable Aircraft
8. Alison Croggon — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Po…

1 MAR 2008

9. Alan Sondheim — National Radio Astronomy Observatory Retro-Reflector Commands
10. David Chirot — Israeli minister vows Palestinian 'holocaust' - Telegraph//US leads world in…
11. steve d. dalachinsky — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-…
12. Jason Quackenbush — Re: groovesalad, netmusique
13. Barry Schwabsky — Nick Cave as poetry critic
14. Obododimma Oha — Re: Welcome Obododimma
15. Mark Weiss — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poet…
16. holsapple1 — Burt Hatlen
17. Obododimma Oha — Re: Roland Barthes
18. Jen Tynes — Atelier Women Writers Studio Event in Chicago -- This afternoon!
19. Mark Weiss — Yeah, but do the Japanese do this?
20. Anny Ballardini — Forwarding for Joel Weishaus
21. Eireene Nealand — Re: langpo
22. Murat Nemet-Nejat — Re: Welcome Obododimma
23. tyrone williams — Re: Welcome Obododimma
24. Mark Weiss — help!
25. benmazer — New From Cy Gist Press: Landis Everson's WHEN YOU HAVE A RABBIT
26. Conrad, Eric C — Guantanamo in poetry
27. Sarah Sarai — 3 poems out there
28. David Chirot — Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878
29. Michael — BIG BRIDGE IS PLEASED TO ANNOUNCE ITS 2008 ISSUE
30. David Bowen — New Anthology: The Other Chekhov
31. Jennifer Karmin — March 5th: Berkeley reading for A SING ECONOMY
32. Maria Damon — Re: Fwd: Beyond Baroque Lease Extended!
33. Carol H. Jewell — Re: New Anthology: The Other Chekhov
34. Warren Lloyd — Re: Guantanamo in poetry
35. Barrett Watten — Watten on Shaw on O'Hara
36. Jim Andrews — Re: BIG BRIDGE IS PLEASED TO ANNOUNCE ITS 2008 ISSUE

2 MAR 2008

37. Gabrielle Welford — Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan…
38. Maria Damon — Re: Guantanamo in poetry
39. David Chirot — Re: Guantanamo in poetry
40. Halvard Johnson — Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan i…
41. Maria Damon — Re: Guantanamo in poetry
42. Tony Trigilio — Call for submissions: Court Green #6
43. David Bowen — Re: New Anthology: The Other Chekhov
44. Jim Andrews — Shine Over Babylon
45. steve d. dalachinsky — Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Ja…
46. steve d. dalachinsky — Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Ja…

47. Tom Orange — Re: Welcome Obododimma
48. Amy L. Hume — Hejinian and the Kansas Poetry Scene
49. laura hinton — Re: Welcome Obododimma
50. tyrone williams — Re: Welcome Obododimma
51. Caleb Cluff — Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poet...
52. ALDON L NIELSEN — Re: Welcome Obododimma
53. Aryanil Mukherjee — Kaurab Archive Update
54. tyrone williams — Re: Welcome Obododimma

3 MAR 2008

55. K. R. Waldrop — 2 new books from Burning Deck
56. steve russell — NAZI LITERATURE IN THE AMERICAS/Michael Dirda/Washington Post
57. Alexander Jorgensen — Toot-toot! "Schadenfreude" -- new work appearing in Big Bridge
58. Adam Fieled — PFS Post: Introducing Mary Walker Graham
59. Alexander Dickow — forthcoming first book
60. Michael Kelleher — Literary Buffalo Newsletter 03.03.08-03.09.08
61. Mary Jo Malo — Re: PFS Post: Introducing Mary Walker Graham
62. Barrett Watten — Carla Harryman in Chicago this week
63. CA Conrad — for those interested in looking at a REAL NAZI instead of imagined ones
64. St. Thomasino — issue 1 of mgversion2>datura, English version is now online
65. Concord Poetry Center — Upcoming at CPC
66. CA Conrad — Re: for those interested in looking at a REAL NAZI instead of imagined ones
67. David Chirot — reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - N...
68. Mark Weiss — forward from Simon Pettet
69. Jim Andrews — not going to elo conference
70. Jane Sprague — Imaginary Syllabi: Reading period extended
71. Lou Rowan — Bromige, Meltzer, McClure, Rowan reading 3/5, 3/6--7:30 PM

4 MAR 2008

72. K. Silem Mohammad — Abraham Lincoln #2
73. Gabrielle Welford — granddaughter needs a little help
74. steve d. dalachinsky — Re: for those interested in looking at a REAL NAZI instead of imagin...
75. Small Press Traffic — Kenny Goldsmith & Andrew Choate at SPT 3/7
76. Murat Nemet-Nejat — Titbit of Information
77. L Trent — 7th Issue of 21 Stars Review
78. Ann Stephenson — Wayne Koestenbaum @ The Contemporary / Saturday, March 8, 11 am
79. Steve Tills — Bravo alternative sendoffs to Willy F (is for fascist) Schmuckley.
80. Barry Schwabsky — Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fict...
81. Thomas savage — Re: for those interested in looking at a REAL NAZI instead of imagined ones
82. Barry Schwabsky — Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fict...
83. Nate Pritts — fighting lessons
84. John Cunningham — paid reviewing gigs in US
85. David Chirot — Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
86. John Latta — Isola di Rifiuti
87. Brian Howe — Re: Titbit of Information
88. David Chirot — Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction...
89. steve russell — Re: for those interested in looking at a REAL NAZI instead of imagined ones
90. Joanna Fuhrman — Free Poetry Workshop
91. CA Conrad — WINTER SOLDIER HEARINGS March 13th to 16th, 2008
92. Matt Henriksen — Laura Goode, Kristi Maxwell & Kate Schapira Fri 3?7 in Brooklyn
93. Stephen Vincent — Kyger & New de Blog

94. Barry Schwabsky — Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fict...

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95. Jason Quackenbush — Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
96. Jim Andrews — Re: Shine Over Babylon
97. erica kaufman — Jean Day & Kathy Lou Schultz @ Belladonna* on 3/11
98. amy king — Posts to the Poetics Listserve
99. Mary Jo Malo — Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
100. Barry Schwabsky — Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
101. Peter Conners — Emily Ate the Wind
102. paolo javier — Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
103. Peter Ciccariello — Two whys II
104. Grant Jenkins — Susan Briante, Kate Greenstreet, and Linda Russo in Tulsa Mar 10
105. steve d. dalachinsky — some readings
106. ALDON L NIELSEN — FW: Re: Tidbit of Information
107. Dustin Williamson — March 9 in NYC: Elizabeth Reddin & justin sirois
108. David Chirot — Fwd: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times
109. Dodie Bellamy — [2nd floor projects] presents TARIQ ALVI hanging matters
110. David-Baptiste Chirot — FW: Transpoetry: A Workshop with Beth Bretl & Oody Petty THIS SATUR...
111. steve russell — Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
112. Alan Sondheim — ALAN SONDHEIM at MILLENNIUM FILM, New York City, March 15
113. Aryanil Mukherjee — Obama Poems
114. Jason Quackenbush — Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
115. Jason Quackenbush — Re: Obama Poems
116. steve russell — Re: Obama Poems
117. Daniel Godston — Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
118. Eleni Stecopoulos — Kocik & Stecopoulos: March 13, the Poetry Center
119. Ryan Daley — Re: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times

6 MAR 2008

120. Nate Pritts — A Ric Caddel Sampler
121. Barry Schwabsky — Re: Obama Poems
122. blacksox — Alexander Jorgensen In Winter Park Fl.
123. Philip Metres — The Moe Green Radio Hour Featuring Harvey Shapiro, Philip Metres, and Larry...
124. Obododimma Oha — Re: Obama Poems
125. amy king — Poets Off Poetry
126. Sarah Sarai — Re: Obama poems/poet politicians
127. Lynn Xu — Re: Obama Poems
128. Mendi Lewis Obadike — Re: Obama poems/poet politicians
129. David Chirot — 2 Lit Hoaxes Lists, Ginsberg & Foundation Questioned - Love and Consequences...
130. David-Baptiste Chirot — Re: Obama Poems
131. Barry Schwabsky — Re: Obama Poems
132. Aryanil Mukherjee — Re: Obama poems/poet politicians
133. Robin Hamilton — Re: Obama Poems
134. David A. Kirschenbaum — Small Press Needed for April 29 Boog NYC Series
135. Peter Quartermain — Re: A Ric Caddel Sampler
136. Jilly Dybka — Re: Obama poems/poet politicians
137. Christophe Casamassima — Allen and Me
138. steve russell — beat news you can use/kerouac.com/McClure/Rowan

139. David Chirot — Re: Obama Poems
140. steve russell — Re: Obama Poems
141. Barry Schwabsky — Re: Obama poems/poet politicians
142. Barry Schwabsky — Re: Obama Poems
143. David-Baptiste Chirot — Re: Obama Poems
144. Alan Sondheim — At Club 123: David Bello and myself (get well Kira!)
145. Stephen Baraban — Donovan didn't print Ho--Ochs printed Mao

7 MAR 2008

146. Susan Webster Schultz — obama poems
147. Corey Frost — Steve Dalachinsky and Jazz Poetry at The Yippie Museum, Saturday
148. Obododimma Oha — Alphabirths
149. steve russell — Re: Obama poems/poet politicians
150. Jason Nelson — digital poetry and netpoetic.com
151. Murat Nemet-Nejat — Re: quotations from the Oulipo Compendium
152. David A. Kirschenbaum — Last Call: Advertise in Boog City 49
153. Aryanil Mukherjee — Re: Obama poems/poet politicians
154. Barry Schwabsky — Re: Donovan didn't print Ho--Ochs printed Mao
155. CA Conrad — poetry reading: Kevin Varrone, Paul Siegell, Chris Martin
156. Thomas savage — Re: Alphabirths
157. Alexander Jorgensen — Alexander Jorgensen in Cincinnati, Ohio March 12 - Xavier University
158. Alexander Jorgensen — March 15: The Lit, Cleveland, Ohio - Alexander Jorgensen - Reading an…
159. Charles Baldwin — codework: creative writing and coding April 3-6, morganton, wv
160. Thomas savage — Re: Obama poems/poet politicians
161. Thomas savage — Re: Obama Poems
162. Poetry Project — Events at The Poetry Project March
163. Gabrielle Welford — Re: obama poems
164. David Chirot — Re: Donovan didn't print Ho--Ochs printed Mao
165. David Chirot — Fwd: [WIB-LA] CODEPINK: Do you know how this war has affected the women of I…
166. Eleni Stecopoulos — SF, MAR 15: Poetics & Healing, Eric GREENLEAF & Robert KOCIK, 2-6pm
167. Stephen Vincent — Water Boarding USA Reality Check
168. steve d. dalachinsky — Re: Obama Poems
169. Andrew Jones — Blah Blah Blog
170. Barry Schwabsky — Re: Obama poems/poet politicians
171. Daniel Godston — interfaith concert for peace
172. steve russell — Re: Obama Poems
173. steve russell — Re: Obama poems/poet politicians
174. CA Conrad — 60 Poets 4 Bob Holman's 60th Birthday BASH
175. Alan Sondheim — 3 z-axis non-scaled mods from Foofwa/Kira mocap
176. Jim Andrews — Re: digital poetry and netpoetic.com

8 MAR 2008

177. Susan Webster Schultz — Ho Chi Minh and Obama
178. Jason Quackenbush — Re: Obama poems/poet politicians
179. Jason Quackenbush — Re: Obama poems/poet politicians
180. Obododimma Oha — Re: Alphabirths
181. Pierre Joris — Recent Nomadics Blog Posts
182. { brad brace } — The 12hr ISBN-JPEG Project <since 1994>
183. J.P. Craig — Asa Carter, Ezra Pound, John Kasper, & desegregation
184. Patrick Pritchett — Re: Jarnot & Pritchett Reading, Cambridge, 3/12
185. John Cunningham — Re: The 12hr ISBN-JPEG Project <since 1994>
186. Barry Schwabsky — Re: Asa Carter, Ezra Pound, John Kasper, & desegregation
187. mIEKAL aND — MPLS sound poetry performance, December 2007

188. steve russell — Rezko: Could Obama Be Finished Politically? (The Pope),Bob Cellini. (The Ra…
189. steve russell — Re: Obama poems/poet politicians
190. steve d. dalachinsky — Re: Donovan didn't print Ho--Ochs printed Mao
191. amy king — How To Help
192. David Chirot — Re: Donovan didn't print Ho--Ochs printed Mao
193. Gabrielle Welford — Re: Ho Chi Minh and Obama
194. Alan Sondheim — Of the most beautiful captured images of dance
195. Gary Sullivan — PPL in a Depot
196. Gabriel Gudding — [Fwd: Survey: The Writing Workshop Model: Is It Still Working?

9 MAR 2008

197. Murat Nemet-Nejat — Re: Donovan didn't print Ho--Ochs printed Mao
198. ellen baxt — Dallas Bookstores
199. Gabriel Gudding — Survey: The Writing Workshop Model: Is it Working
200. Halvard Johnson — Another goddamned list to aspire to
201. Philip Metres — TO SEE THE EARTH
202. Charles Borkhuis — Re: Dawn Michaelle Baude & Brenda Coultas @ Bowery Poetry Club 4 PM 3-15…
203. Daniel Godston — poetry reading in Philadelphia
204. David Chirot — Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfbo…
205. Larry O. Dean — E-book available
206. Rob McLennan — some new above/ground press titles:
207. Ruth Lepson — Re: poetry reading in Philadelphia
208. andrea strudensky — Bonfire Press is pleased to announce!!!!
209. Stephen Vincent — Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Sur…
210. Alan Sondheim — THEORY OF THEIRS

10 MAR 2008

211. K. R. Waldrop — apt. leads?
212. Small Press Traffic — Bill Luoma & Laura Moriarty at SPT 3/14/08
213. Alexander Jorgensen — Inaugural issue - Black Robert Journal - "Live"
214. Adam Fieled — PFS Presents, Brooklyn, 3/14: Barrow, Shmailo, Lee, me
215. Gustavo Dourado — Cordel to Walt Whitman...Gustavo Dourado
216. Bobbi Chukran — New member introduction
217. Halvard Johnson — Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Sur…
218. Peter Ciccariello — Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/S…
219. David A. Kirschenbaum — NYC Tomorrow/ Boog Reader Poets and Pixies Live
220. steve d. dalachinsky — Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Wate…
221. steve d. dalachinsky — Re: Donovan didn't print Ho--Ochs printed Mao
222. David Chirot — "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List & "Is Po…
223. Shankar, Ravi (English) — Guidelines to 2008 Connecticut Book Awards
224. SCOTT HOWARD — Scott Simon & NPR hate poetry
225. Barry Schwabsky — Re: Donovan didn't print Ho--Ochs printed Mao
226. L Trent — Super-contemporary French poets
227. David-Baptiste Chirot — Gov. Spitzer of New York caught in Prostitution Ring sting
228. Anny Ballardini — two reviews and many more
229. Mary Jo Malo — Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train &
230. David Bowen — Re: Super-contemporary French poets
231. David Bowen — Re: Super-contemporary French poets
232. Tom Beckett — GALATEA RESURRECTS ANNOUNCEMENT!

233. Mark Weiss — Re: Super-contemporary French poets
234. Kevin Killian — Two new books from Krupskaya
235. Joseph Mosconi — Re: Super-contemporary French poets
236. jared schickling — Re: Super-contemporary French poets
237. Carol Novack — The Web Del Sol / Mad Hatters' Review "Combination Special" Video Contest
238. Sharon Mesmer/David Borchart — Sharon Mesmer reading
239. Eireene Nealand — Re: Super-contemporary French poets
240. Ryan Daley — Galatea Resurrects
241. Barry Schwabsky — Re: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List &…

11 MAR 2008

242. Liesl Jobson — Poetry International Web South Africa
243. Alan Sondheim — Frontier (completed, on monothers, avatars, others, bothers)
244. Murat Nemet-Nejat — Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/S…
245. L Trent — Re: Super-contemporary French poets
246. Michael Kelleher — Literary Buffalo Newsletter 03.11.08-03.16.08
247. Halvard Johnson — Re: Super-contemporary French poets
248. John Cunningham — Re: Super-contemporary French poets
249. Anny Ballardini — Exquisite Corpse
250. steve russell — Re: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List & "…
251. Georgia Banks-Martin — Re: New member introduction
252. steve d. dalachinsky — 3rd Toxic Paradise reading next one april 4 with eliot katz vivian …
253. Jennifer Karmin — March 15th: LA reading for A SING ECONOMY
254. steve d. dalachinsky — Re: Donovan didn't print Ho--Ochs printed Mao
255. Alan Sondheim — cheap shots

12 MAR 2008

256. Christophe Casamassima — looking for kevin thurston
257. Jack Foley — New FlashPoint #10 is UP!
258. David Chirot — Abortion Ban For American Indians Only - The Washington Independent
259. William Slaughter — Notice: Mudlark
260. St. Thomasino — get well, ge(of) huth
261. Charles Bernstein — Discount Code for new Foreman play in New York
262. David Hadbawnik — Announcing New Issue of Front Porch
263. Ian Randall Wilson — The Mobile Novel
264. steve russell — Re: Discount Code for new Foreman play in New York
265. Stephen Vincent — Talking on "Haptics(& poetry)" Tonight/Radio
266. Lisa Samuels — Reading in Providence 20 March
267. Jonathan Skinner — Robert Kocik/ Rhrurbarb + more events
268. Jacob Edmond — Re: Reading in Providence 20 March
269. CA Conrad — Ready-To-Eat Individual ------- HA!HA! IT'S FINALLY OUT!
270. Stephen Baraban — Re: Abortion Ban For American Indians Only - The Washington Independent

13 MAR 2008

271. Alan Sondheim — Roiling encounters and reminder of Millennium show forthcoming.
272. David Chirot — Re: The Mobile Novel
273. Pierre Joris — Re: Super-contemporary French poets
274. Mary Jo Malo — Re: Abortion Ban For American Indians Only - The Washington Independent
275. Adam Fieled — Jordan Stempleman in Jacket
276. David-Baptiste Chirot — Re: Abortion Ban For American Indians Only - The Washington Indepen…

277. Barry Schwabsky — Re: Abortion Ban For American Indians Only - The Washington Independent
278. Charles Alexander — reading this SATURDAY: Charles Alexander & Beverly Dahlen
279. Eric Dickey — Re: Super-contemporary French poets
280. Ward Tietz — Landscape Writing--March 15--Villa Bernasconi Museum, Grand-Lancy, Geneva, Swi...
281. William Allegrezza — New ebooks/books from Moria.
282. Nic Sebastian — Re: ten questions on publication -- Neil Aitken
283. Dustin Williamson — Karl Saffran and Shafer Hall reading in NYC, March 16 at Zinc-TRS
284. Jill Jones — Re: Super-contemporary French poets
285. Poetry Project — Events at The Poetry Project March
286. Daniel Godston — 365 days project
287. Gary Sullivan — What Is Your Book Cover Trying to Tell Us?

14 MAR 2008

288. Alan Sondheim — true world newsreel
289. Mary Jo Malo — Re: Abortion Ban For American Indians Only - The Washington Independent
290. William James Austin — Blackbox submissions
291. Ian Randall Wilson — The Mobile Novel
292. Martha King — M.Dubris & G.O'Brien read April 3
293. David-Baptiste Chirot — FW: ICH: Special Report: Winter Soldier Live Audio - Video
294. Nico Vassilakis — A Reading: Robert Mittenthal & Nico Vassilakis @ OPEN BOOKS
295. Barry Schwabsky — Re: Abortion Ban For American Indians Only - The Washington Independent
296. Alan Sondheim — death-gloom
297. Stephen Baraban — Re: Abortion Ban For American Indians Only - The Washington Independent

15 MAR 2008

298. Morgan Schuldt — CUE: A Journal of Prose Poetry
299. Philip Metres — new on Behind the Lines
300. W.B. Keckler — Re: get well, ge(of) huth
301. CA Conrad — queers worse than terrorism or Islam? WHAT!?
302. CA Conrad — Re: queers worse than terrorism or Islam? WHAT!?
303. Gary Sullivan — Your Book Cover cont. "Collect Em All"
304. Eric Hoffman — oppen - the ground is old
305. Michael Heller — POETS HOUSE OPPEN CENTENNIAL EVENT
306. steve d. dalachinsky — Re: get well, ge(of) huth
307. Stephen McCaffery — Re: POETICS Digest - 13 Mar 2008 to 14 Mar 2008 (#2008-75)
308. EJOYCE — update on conference on poetry by women
309. David A. Kirschenbaum — Boog City 49 Print and Online PDF Editions Available
310. Nick Piombino — Re: get well, ge(of) huth
311. Dan Wilcox — Third Thursday Poetry Night, Albany, NY March 20
312. Stephen Vincent — Trevor Joyce Improvs
313. David Chirot — Re: queers worse than terrorism or Islam? WHAT!?
314. Bob Marcacci — Re: death-gloom

16 MAR 2008

315. Artifact Reading Series — Artifact : 3.22.08 : Buuck : Perez : Scalapino
316. Wystan Curnow — Re: Landscape Writing--March 15--Villa Bernasconi Museum, Grand-Lancy, Gene...
317. Lori Emerson — bpNichol launch in Toronto: April 2nd
318. Mary Jo Malo — Re: Abortion Ban For American Indians Only - The Washington Independent
319. Del Ray Cross — SHAMPOO 32
320. William Slaughter — Notice: Mudlark

321. Jason Quackenbush — Re: Abortion Ban For American Indians Only - The Washington Independent
322. Steve Evans — NPF Conference on the Poetry of the 1970s
323. mIEKAL aND — aND in Buffalo
324. Jennifer Karmin — March 20th: Buffalo reading for A SING ECONOMY

17 MAR 2008

325. George Quasha — Take Action to Support Tibetans in Tibet
326. Bob Heman — a reminder - this thursday - a big CLWN WR reading at SAFE-T-GALLERY
327. Maria Damon — jonathan williams
328. Charles Borkhuis — Re: Noah Eli Gordon & David Shapiro - March 22 - 4 PM @ Bowery Poetry Cl...
329. Christophe Casamassima — cole swenson and bob perelman and charles bernstein and susan howe
330. CA Conrad — Re: jonathan williams
331. Michael Kelleher — Literary Buffalo Newsletter 03.17.08-03.23.08
332. CA Conrad — Re: queers worse than terrorism or Islam? WHAT!?
333. Grant Jenkins — Review of Briante, Greenstreet, and Russo in Tulsa
334. mIEKAL aND — CORRECTION! aND in Buffalo
335. Christophe Casamassima — ...and rachel blau-duplessis's email too!
336. Anne Guthrie — Conceptual Poetry Symposium, please forward
337. Jonathan Skinner — Williams, Jonathan
338. Nick LoLordo — Re: Conceptual Poetry Symposium, please forward
339. blacksox — (no subject)

18 MAR 2008

340. Jonathan Skinner — an owl for jonathan
341. steve d. dalachinsky — Re: last 2 gigs to close out march
342. amy king — FRIDAY, MARCH 28TH -- MULLEN, VOLPERT & POE
343. Pierre Joris — Recent Nomadics Blog Posts
344. Alan Sondheim — He died in her sleep.
345. Bonnie MacAllister — Friday Show & The Rape of Tamar (a new poem)
346. Michael Heller — NEW OPPEN BOOK
347. David Chirot — French & American Moon Landings, Fictions, Hoaxes, Magic, Poetry & Cinema: "...
348. derek beaulieu — No press is thrilled to announce: ROB FITTERMAN and NAYLAND BLAKE
349. Bonnie MacAllister — Enormo Typo to Friday Show and the Rape of Tamar
350. CA Conrad — another night of utter decadence isn't going to hurt anyone...
351. William Allegrezza — Come to Series A Tuesday for Gudding, Trigilio, and Barnstone!
352. Simon DeDeo — new on rhubarb is susan
353. James Cervantes — Spring issue of the Salt River Review
354. Samuel Wharton — Sawbuck Spring 2008

19 MAR 2008

355. K. R. Waldrop — Imbriglio wins Norma Farber Award
356. Jennifer Karmin — March 22: Buffalo Small Press Book Fair
357. Anny Ballardini — Joel Weishaus
358. Adam Fieled — PFS Post: Tony Trigilio
359. amy king — Protests on 5th anniversary of Iraq war
360. Steve Tills — A line from Life Sentences
361. Deborah M. Poe — Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Mos...
362. Philip Metres — Anthology Call: Poems About/Inspired by James Brown--SEND THEM
363. Metta Sama — Re: Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Mos...
364. Andrew Lundwall — Andrew Lundwall & Daniela Olszewska @ Myopic

365. David A. Kirschenbaum — Boog City presents Outside Voices Anthology of Younger Poets Reading
366. Gerald Schwartz — a garland for Jonathan
367. steve d. dalachinsky — Re: Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori An…
368. Jason Quackenbush — Re: Boog City presents Outside Voices Anthology of Younger Poets Reading
369. Rob McLennan — you need to purchase books from jwcurry
370. noah eli gordon — Readings: NY, MA, DC, AL, VA, GA, etc.
371. UbuWeb — UBUWEB :: Featured Resources March 2008 - Stephanie Strickland & Seth Price

20 MAR 2008

372. Alan Sondheim — image
373. Jennifer Karmin — March 21: FLARF (one more reason to visit Buffalo this week)
374. Nate Pritts — essay on bernstein in puellamea
375. Daniel Godston — the three sirens
376. Rob McLennan — fwd - [Puritan 5: Winter 2008 (yes, it's still winter ...)]
377. Larry O. Dean — Short essay on Ai
378. Barry Schwabsky — Re: the three sirens
379. Louis Cabri — Carla Harryman to talk in Windsor, ON, 24 March 4:00 PM

21 MAR 2008

380. Alan Sondheim — story and images for today
381. Peter Ciccariello — The form of things

22 MAR 2008

382. Alan Sondheim — consort consort
383. Eireene Nealand — Literal lemons, Artaud, metaphorization of the real
384. jkrick — Helen Adam EPC Page Announced
385. jkrick — Jonathan Williams EPC Page Announced
386. Jeffrey Side — Review of Adam Fieled's 'Beams'
387. Alan Sondheim — This Sex which is not None
388. Alexander Jorgensen — 27 March Reading - Philadelphia - Alexander Jorgensen
389. John Cunningham — Re: Literal lemons, Artaud, metaphorization of the real
390. Stephen Ellis — Re: Literal lemons, Artaud, metaphorization of the real
391. George Bowering — Re: Literal lemons, Artaud, metaphorization of the real
392. gfrym — Re: Literal lemons, Artaud, metaphorization of the real
393. Stephen Vincent — Re: Literal lemons, Artaud, metaphorization of the real
394. Daniel Godston — Nelson Algren's 99th Birthday Party
395. amy king — Re: Literal lemons, Artaud, metaphorization of the real
396. Country Valley — Country Valley Press/Empty Hands Broadsides Series
397. Murat Nemet-Nejat — Re: Literal lemons, Artaud, metaphorization of the real

23 MAR 2008

398. Jesse Glass — Ahadada Books Presents Torque by Alison Corggon--Another Great E-chap ForThe …
399. Carol Novack — March 28th Event -- from VOX PRESS (Louis E. Bourgeois)
400. David Chirot — Re: Literal lemons, Artaud, metaphorization of the real
401. Alan Sondheim — Face/t/ed
402. Eireene Nealand — Re: Literal lemons, Artaud, metaphorization of the real
403. Eric Elshtain — New Beard of Bees Chapbook
404. Anny Ballardini — Re: New Beard of Bees Chapbook
405. David Chirot — Re: Literal lemons, Artaud, metaphorization of the real

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406. Alan Sondheim — Riddle and Dressing for Tibet
407. Raymond Bianchi — do you take recommendations?

408. Rachel — Submissions Call
409. Michael Kelleher — Literary Buffalo Newsletter 03.24.08-03.30.08
410. Tom Orange — Earley/Rumble @ Vanderbilt Friday 3/28
411. Mark Wallace — my upcoming east coast readings (March 29 and 30) and new books
412. Murat Nemet-Nejat — Re: Literal lemons, Artaud, metaphorization of the real
413. Aaron Belz — Need an illustrator?
414. Steven D. Schroeder — New featured poet(s) at Anti-
415. juliana spahr — it is on a saturday...
416. Peter Ciccariello — Announcement - Speech Acts: Art Responding to Language, Rhetoric, & Pol...
417. Gustavo Dourado — Fwd: Cordel for Cruz and Sousa ... Gustavo Dourado
418. David A. Kirschenbaum — Advertise in Boog City's 50th Issue
419. Chris Hosea — Wed Mar 26 - Anne Carson at 92nd Street Y
420. Evan Munday — Hagiography in Portland, Bellingham, Vancouver
421. Aaron Belz — Eight Kates in St. Louis
422. steve d. dalachinsky — Re: Literal lemons, Artaud, metaphorization of the real
423. Halvard Johnson — Re: Eight Kates in St. Louis
424. Eireene Nealand — Re: Eight Kates in St. Louis
425. Rachel Lynn Hartley Smith — Re: Need an illustrator?
426. Paul Siegell — ahh, ReVeLeR @ eYeLeVeL

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427. Jane Sprague — New from Palm Press: The Straits
428. Gabriel Gudding — fwd: survey: troubled students and creative writing
429. Michael Tod Edgerton — Re: Eight Kates in St. Louis
430. steve d. dalachinsky — Re: Literal lemons, Artaud, metaphorization of the real
431. Aaron Belz — Re: Eight Kates in St. Louis
432. David Chirot — Celebrating Alice Notley: Her Field Is Her Consciousness
433. Christina E Lovin — Re: survey: troubled students and creative writing
434. Alan Sondheim — Birthing Homedance, Cross My Heart
435. Mary Jo Malo — Re: Literal lemons, Artaud, metaphorization of the real
436. Anselm Berrigan — Fwd: Edmund Berrigan's Glad Stone Children Book Release Party
437. Barbara Jane Reyes — In the Grove presents An Homage to Andrés Montoya, April 10 at Arte A...
438. Jennifer Karmin — March 29: Support Women Artists Now CHICAGO CELEBRATION
439. Susan Webster Schultz — 4,000
440. Jennifer Karmin — (please post this one) March 29: Support Women Artists Now CHICAGO CELE...
441. Stephen Vincent — Flower Plant name query
442. Jim Andrews — links to interactive audio
443. Carol H. Jewell — Re: Flower Plant name query
444. Aryanil Mukherjee — Re: Flower Plant name query
445. Barrett Watten — Barrett Watten at Columbia University, Thursday

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446. Herb Levy — Re: Flower Plant name query
447. Peter Ciccariello — Robot poet of unimaginable consequence
448. Alan Sondheim — Creed
449. CA Conrad — Jeremiah Bowen, Jen Currin, and Pattie McCarthy read in Philly at Robin's!
450. UDP Editors — "Fleeting Memories" e-book from Ugly Duckling Presse
451. Stephen Vincent — Re: Flower Plant name query
452. Stephen Vincent — Winner - Flower Plant name query
453. Patrick Durgin — Durgin/Yu Reading this Sunday, Chicago
454. Mark Weiss — Re: Flower Plant name query
455. Mackowski, Joanie (mackowje) — Re: Flower Plant name query
456. Alexander Jorgensen — (Tibetan) North Indian Writer's Collective
457. Nico Vassilakis — Subtext Reading - Fred Wah & Lou Rowan 4/2

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458. Peter Ciccariello — Re: (Tibetan) North Indian Writer's Collective
459. Small Press Traffic — Juliana Spahr & Kristin Palm at SPT -- Saturday 4/5/08
460. Anny Ballardini — Re: Flower Plant name query
461. Anny Ballardini — my review
462. Jim Andrews — Talk this Friday in Vancouver
463. Shankar, Ravi (English) — Howard Clurman Poetry Series at Stell Adler Studio of Acting
464. Adam Fieled — PFS Post: Mary Biddinger
465. Alexander Jorgensen — Light of Unity Festival (Philadephia) - Alexander Jorgensen - March 29
466. Alan Sondheim — another world
467. Evan Munday — NY Readings for Jen Currin
468. Gabriel Gudding — Rose Romano - contact information
469. mIEKAL aND — Fwd: [spidertangle] Anna Alchuk, Avantgarde Russian poet and artist, missing i...
470. Ian Randall Wilson — The Mobile Novel
471. Peter Ciccariello — Re: my review
472. Research — Please post
473. Larry O. Dean — Fixx Reading Series
474. Nic Sebastian — ten questions on publication - Edward Byrne
475. David A. Kirschenbaum — Now Online: The Brenda Issue, a Boog City Closet Classic
476. Poetry Project — Events at The Poetry Project March/April
477. amy k — TOMORROW NIGHT
478. amy king — TOMORROW NIGHT
479. amy king — TOMORROW NIGHT
480. amy k — TOMORROW NIGHT
481. amy king — Tomorrow Night
482. Chad Sweeney — Introducing AN ARCHITECTURE by Chad Sweeney
483. CA Conrad — Bowen, Currin, McCarthy in Philly, or WATCH/LISTEN ONLINE...

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484. Alexander Jorgensen — Black Robert Journal - ONLINE - Submissions Request
485. Alan Sondheim — notes (final) for NSF workshop on literature and programming
486. blacksox — Central Florida Book & Music Festival
487. Andrew Lundwall — SCP Presents Tomaz Salamun's "Curtis Harnack Wrapped Me in a Shawl"
488. Daniel Godston — Deidra Greenleaf Allan, Daniel Godston, and Cris McCreary poetry reading a...
489. Sharon Mesmer/David Borchart — The Summer Writers Colony at the New School
490. Daniel Godston — Painted Ghost Rhythm show
491. Anna Vitale — parties & submissions in southeastern michigan
492. Rob McLennan — new from above/ground press; PFYC #10
493. Susan Webster Schultz — 2 Tinfish titles have arrived!
494. Francisco Aragon — Latino Poetry Review

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495. Gustavo Dourado — Twine of Armagedom(7/7/1977)
496. Bill Berkson — Berkson & Jamme at Meridian Gallery SF
497. Gary Sullivan — "Click Me"
498. David Chirot — Writing Sounds: Phonautogram - New York Times (re Literalization of Metaphor...
499. David-Baptiste Chirot — FW: Cid Corman : The Next One Thousand Years
500. Alan Sondheim — jump to the point
501. Steve Clay — NYC Book Party and Reading for INSEPARABLE (Poems 1995-2005) by Lewis Warsh
502. Maria Damon — Re: parties & submissions in southeastern michigan
503. steve d. dalachinsky — Re: The Summer Writers Colony at the New School

504. Carol Novack — Reading of lyrical fiction/prose poetry Thursday, April 7th: JustBuffalo.org
505. Jonathan Mack — Guttersnipe Das

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506. Jesse Glass — Stylometric Analysis--Query
507. steve russell — Re: FW: Cid Corman : The Next One Thousand Years
508. Martha King — This Thursday! O'Brien and Dubris
509. Michael Heller — GEORGE OPPEN CENTENNIAL EVENT, A REMINDER
510. Jason Nelson — announcing netpoetic.com
511. Alan Sondheim — Analogy
512. Alan Sondheim — earliest sounds from 1857 on
513. Deborah M. Poe — Re: Translation Question
514. L Trent — 21 Stars Review looking for innovative prose guest editor
515. Steve Evans — NPF Conference on 1970s - Deadline Reminder
516. Tim Peterson — SEGUE 4/5: Wayne Koestenbaum & Marjorie Welish
517. Mary Jo Malo — Mary Jo Bang
518. Mary Jo Malo — David Orr's Review of Mary Jo Bang's "Elegy"

31 MAR 2008

519. Jennifer Karmin — April 2-6: Goat Island in Chicago
520. Lori Emerson — reminder: bpNichol launch in Toronto on Wed. April 2!

1. Chris Stroffolino

Re: Roland Barthes

Fri 29 Feb 2008

In the ipod of memory, there's a phrase like "rereading is an activity that works against the commercial and ideological habits of our culture" (a loose paraphrase, which is probably missing something, but it's the basic gist) in, I think, the introduction to S/Z (Zed). That phrase, whether rightly or wrongly, gets at the heart of Barthes for me, is my personal 'greatest hit' when his name comes up (and even sometimes when it doesn't)--. Is the phrase true? Maybe not in any absolute sense, but it's got a ring....

C

On Feb 28, 2008, at 10:36 AM, Barry Schwabsky wrote:

> *There are different periods of his work and Barthes' readers have different preferences accordingly. I would call your attention above all to his later work, that is, from the '70s, esp. A Lover's Discourse, Camera Lucida, and The Pleasure of the Text. In the French editions of his Oeuvres completes, these are in the 4th and 5th of the five volumes.*
>
> *Amanda Earl <[redacted]> wrote: i often see references to / excerpts from the work of Roland Barthes, particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.*
>
> *Amanda*

↑ Index

2. Mark Weiss

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm

Fri 29 Feb 2008

Baseball does well in the hispanic Caribbean, not so much in the Dutch, French or English.

For pure mayhem short of total war, nothing tops the ba, the national sport of the Orkneys.
http://www.orkneypics.com/webpage/page/page021.html,
http://www.bagame.com/mensgames/2000s/ny2008/bany2008_1.html

At 04:23 PM 2/29/2008, you wrote:
>>If anything, baseball is bigger in Japan than in the
>>USA. It's pretty big in Latin America and the

>>Caribbean as well. Not so big in Mexico, as far as
>>I've seen.
>>
>>Hal
>
>Ok, so I <glumly> withdraw baseball (rounders) from The List Of Parochials.
>
>(Teach me to generalise based on Western European culture and the
>sports pages of the Virginia Pilot.)
>
>But I notice nobody's leapt to universalise American football.
>
>In the ranks of the semiotics of mayhem, shinty has to rank high, but.
>
>Or is that too too parochially Scottish?
>
>Robin
>
>[Is there an either/or between baseball and cricket? The later in
>England, India, Pakistan, Australia, the former ... Or do they play
>both in the West Indies, Hal?
>
>R.]

↑ Index

3. Robin Hamilton

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm

Fri 29 Feb 2008

> *Like cricket, which doesn't get much beyond the former British Empire.*

Do you count Australia in that geographical locus, Mark? I can think of people who might object to that designation.

Possibly exported by James Hardy "thrice-transported" Vaux?

(One of the curious sidelights that I encountered while tracking cant across the centuries was that the term "gallus" [a spelling of 'gallows' as an intensifier] seems only to run in Glasgow and New York.

Odd that, but.

I also reluctantly came to the conclusion that I'll have to postpone a proper consideration of George Washington Matsell to the book *after MORTS AND

BLOWENS -- despite the lovely moment when he and Mike Walsh and "Captain" Isiah Rynders and Ned Buntline came face to face across the barricades in the course of the Astor Place Shakespeare Riots.

Makes you to seriously think, nah?

(Judy says that my theory that Rynders topped Mike Walsh on the orders of Boss Tweed ... "lacks scholarly justification".)

Robin

↑ Index

4. Shankar, Ravi (English)

New Lit Journal, the Helix, relaunching nationally & looking for work

Fri 29 Feb 2008

CCSU's undergraduate literary journal, the Helix, is reconfiguring their design and editorial purpose, and looking for work of all kind (poetry, prose, art, criticism, plays). Will be offset printed in a perfect bound edition of 1500 copies and distributed nationally. Deadline for receiving work is March 12th, 2008. Send any submissions and a brief bio to: [redacted]

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

↑ Index

5. Jim Andrews

groovesalad, netmusique

Fri 29 Feb 2008

Bliss:
http://somafm.com/groovesalad.pls
http://205.188.215.228:8014/listen.pls

i find these stations really exciting.

commercial radio and big media seem so messed up these days. so away in the castle. controlled by corporations that have their own 'artists' doing the corporate thing. corporate protégés. sort of like the movie stars of old during the 'big studio' days.

internet radio and the internet more generally don't have to do that and provide ways to publish that don't require corporate approval. no wonder the internet is so unpopular in those channels.

here's some more stations and info on internet radio: http://vispo.com/radio

ja

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6. Catherine Daly

Fwd: Beyond Baroque Lease Extended!

Fri 29 Feb 2008

This is wonderful news; please send an email thank you to Bill Rosendahl, thanking him for his Herculean efforts.

[redacted]

City Hall [redacted] West LA [redacted]
Westchester [redacted]
FOR IMMEDIATE RELEASE
Contact: Nate Kaplan - [redacted](office),
[redacted](cell)

ROSENDAHL SAVES LEASE FOR BEYOND BAROQUE

Literary Arts Center to Keep its Home in Old Venice City Hall

LOS ANGELES - Beyond Baroque, the nationally acclaimed poetry and literary arts center, will keep its home in the former Venice City Hall, thanks to the actions of Councilmember Bill Rosendahl.
The City Council today unanimously approved a Rosendahl motion directing city agencies to renew and extend a low-cost lease, allowing Beyond Baroque to keep its headquarters at 681 Venice Blvd. through 2032.

"Beyond Baroque is one of the last bastions of the spoken word in Los Angeles," Rosendahl said. "It is appropriate that it maintain its home and its special relationship with the community of Venice, so long a haven for poets, artists and writers."

The council action came after weeks of intense concern by many in the literary arts community worried that

Beyond Baroque might lose its headquarters and be forced to close or move from Venice, which it has called home since 1968. City agencies had sought a new policy that would have prohibited low-cost leases with struggling arts organizations. Rosendahl intervened, effectively saving Beyond Baroque from possible extinction.

"We are extremely grateful to Councilman Rosendahl for his support and for his leadership," said Fred Dewey, director of Beyond Baroque. "Beyond Baroque is part of Venice, and Venice is part of Beyond Baroque. I am delighted we will be able to stay there, and I am extremely grateful for the City's continued support for the literary arts and for our public mission."

Beyond Baroque has been at its current location since 1979. Its most recent lease, approved in 1997, was set to expire February 29. Rosendahl's motion directs the Department of General Services to renew and extend the existing lease for 25 years, at the current rate of $1 per year. The paperwork should be completed within 30 days.

Beyond Baroque is a non-profit poetry and literary arts center with a national reputation for attracting, showcasing and advocating for poets and writers. It has played a significant role in helping Los Angeles become an international arts capital, and has helped to make Venice and Los Angeles a cultural destination.

Beyond Baroque offers free workshops and low-cost readings and performances, maintains archives of Los Angeles literature, publishes and sells magazines and books, advocates for Los Angeles writers and artists, and showcases public art projects. The organization serves more than 300 writers and 10,000 residents per year.

In exchange for its renewed lease, Beyond Baroque will continue to provide those services, and pay any costs needed to maintain, upgrade and landscape the facility. The building served as Venice's City Hall before the community joined the City of Los Angeles in 1925.

--
All best,
Catherine Daly
[redacted]

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7. Josef Kaplan
Sustainable Aircraft
Fri 29 Feb 2008

I'm happy to announce that the first issue of Sustainable Aircraft - an online journal of critical writing on contemporary books of poetry - is live. Featured are...

David Lau reviewing John Ashbery's *Notes from the Air: Selected Later Poems * Michael Scharf reviewing Stacy Doris' *Knot* Alan Davies reviewing Michael Gottlieb's *The Likes of Us* Josef Kaplan reviewing Jeffrey Jullich's *Thine Instead Thank* Tisa Bryant reviewing President of the United Hearts' *The Big Melt* Alex Linhardt reviewing Boyd Spahr's *The Julias*

Also, a photograph from Brandon Downing: *Makriyialos, 2004*

Please visit www.sustainableaircraft.com.

Thanks to everyone.

↑ Index

8. Alison Croggon
Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm
Fri 29 Feb 2008

The most parochial game I know of is Trugo, which is only played in the Melbourne suburb of Newport. It originated in the railyards, and is basically an industrial version of croquet, involving big hammers and a rubber thing called the trugo, which apparently you hit backwards between your legs. I've never seen the game (nor do I know what a Trugo looks like) but it has regular tournaments and the results are published in the local newspaper, along with other curiosities like the rehearsal times of the Yarraville Mouth Organ Band, the biggest (and perhaps the only) mouth organ orchestra in Australia.

Life would actually be a lot duller without parochialisms.

All best

A
On Sat, Mar 1, 2008 at 8:23 AM, Robin Hamilton <
[redacted]> wrote:

> *If anything, baseball is bigger in Japan than in the*
> *USA. It's pretty big in Latin America and the*
> *Caribbean as well. Not so big in Mexico, as far as*
> *I've seen.*
>
> *Hal*
>
> *Ok, so I <glumly> withdraw baseball (rounders) from The List Of*
> *Parochials.*
>
> *(Teach me to generalise based on Western European culture and the sports*
> *pages of the Virginia Pilot.)*
>
> *But I notice nobody's leapt to universalise American football.*
>
> *In the ranks of the semiotics of mayhem, shinty has to rank high, but.*
>
> *Or is that too too parochially Scottish?*
>
> *Robin*
>
> *[Is there an either/or between baseball and cricket? The later in*
> *England,*
> *India, Pakistan, Australia, the former ... Or do they play both in the*
> *West*
> *Indies, Hal?*
>
> *R.]*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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9. Alan Sondheim

National Radio Astronomy Observatory Retro-Reflector Commands

Sat 1 Mar 2008

National Radio Astronomy Observatory *

Retro-Reflector Commands

RPC Function Description

CL_CIL_SVC Illuminates retro-reflector with ZY laser
CL_CMEAS_SVC Requests that a ZY measure a retro-reflector
CL_COO_SVC Requests/sets ZY retro-reflector data
CL_NUM_SVC Requests/sets the number of retro-reflectors in a ZY's scan list
CL_ORD_SVC Requests/sets the ZY's scan list order
CL_SCN_SVC Requests that a ZY start/stop or schedule/remove a scan

ZY/ZP Coordinate System Commands
RPC Function Description

CL_ALPHA_SVC Requests/sets the α angles of the mount
CL_BETA_SVC Requests/sets the ZP β rotation correction angles
CL_BP_SVC Requests/sets the monument base position coordinates for a ZY
CL_COORDINATES_SVC Requests the ZP mirror center coordinates
CL_EZ_SVC Requests/sets the ZP encoder offset values CL_MO_SVC Requests/sets the ZP mirror offset values

Instrument Control
RPC Function Description

CL_AXIS_SVC Requests/sets state of axis amplifiers on ZY
CL_BYE_SVC Disconnects ZY from ZIY
CL_CONNECT_SVC Requests that the ZIY connect to a ZY
CL_INITZY_SVC Requests that a ZY re-initialize itself
CL_PS_SVC Requests/sets state of ZY power supplies
CL_RST_SVC Requests that a ZY's host perform a cold boot reset
CL_STW_SVC Requests the ZY status word
CL_VER_SVC Requests the version of a ZY's software

Data Acquisition
RPC Function Description

CL_CYC_SVC Requests/sets ZY cycle integration property
CL_IFF_SVC Requests/sets the Reference Frequency of a ZY
CL_SEQ_SVC Requests a sequence of measurements from a ZY
CL_SFQ_SVC Requests/sets the sampling frequency of a ZY A/D sub-system

Axis Control
RPC Function Description

CL_ABA_SVC Sets acceleration value on ZY axis controller CL_ABV_SVC Sets velocity value on ZY axis controller CL_ACP_SVC Requests actual position of ZY axis controller CL_AXS_SVC Requests the status word for a ZY

axis controller CL_DSP_SVC Requests the desired position of a ZY axis controller CL_ERL_SVC Requests/sets the Error Limit on a ZY axis controller CL_FHM_SVC Requests that a ZY axis controller ``home'' an encoder CL_FIL_SVC Requests/sets the PID Integration Limit of a ZY axis controller CL_FKD_SVC Requests/sets the PID Derivative value of a ZY axis controller CL_FKI_SVC Requests/sets the PID Integration value of a ZY axis controller CL_FKP_SVC Requests/sets the PID Proportional value of a ZY axis controller CL_FLT_SVC Requests/sets all the PID parameters of a ZY axis controller CL_FSI_SVC Requests/sets the LM628 Derivative Sampling Interval CL_IDX_SVC Requests the index register reading of a ZY axis controller CL_RDS_SVC Requests the Integration Sum of a ZY axis controller CL_VHM_SVC Requests that a ZY's axis controller verify its home position

ZIY Commands
RPC Function Description

GETCLIENTS_SVC Requests a list of all client sub-systems on the ZIY LOG_SVC Place a message in the ZIY's log system
WEATHER_SVC Requests the latest weather station readings
ZIYREGISTER_CALLBACK Register a callback RPC server with the ZIY

* This spring we'll head to the NRQZ, National Radio Quiet Zone, for VLF recording.

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10. David Chirot

Israeli minister vows Palestinian 'holocaust' - Telegraph//US leads world in number of & percentage of population in prison

Sat 1 Mar 2008

Israeli minister vows Palestinian 'holocaust' - Telegraph
http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2008/02/29/wholo129.xml ---

U.S. Imprisons One in 100 Adults, Report Finds - New York Times
http://www.nytimes.com/2008/02/29/us/29prison.html?ref=us ---

US Is World's Number 1 Record-high Ratio of Americans In Prison By David Crary For the first time in U.S. history, more than one of every 100 adults is in jail or prison, according to a new report documenting America's rank as the world's No. 1 incarcerator. It urges states to curtail corrections spending by placing fewer low-risk offenders behind bars.
http://www.informationclearinghouse.info/article19438.htm

America's Brutal Prison's
Video

A UK CHANNEL 4 NEWS report on American prisons.
http://www.youtube.com/watch?v=rwVQRQuULsk

You Think You Are Free?
"thought crime" charges brought in UK
By Linda S. Heard
Western so-called democracies, in particular, are supposed to have governments that are servants of the people, whereas, in fact, the opposite is true. Under the guise of doing what's best for us or ensuring our security, governments are exercising more and more control over our lives.
http://www.informationclearinghouse.info/article19434.htm

Granting Immunity Rewards Lawlessness
By Andrew P. Napolitano
There was and is no U.S. law, and there is nothing in the Constitution, that authorizes warrantless wiretaps on Americans in the United States, no matter with whom they speak or e-mail. In fact, both the law and the Constitution prohibit such surveillance without a search warrant.
http://www.informationclearinghouse.info/article19433.htm

when President Bush made his "Peace" visits to Israel this January-- marchers carried banners saying "You will not do to us what you did to the Red Indians"

The United States did not sign the International Rights of Indigenous Peoples agreements, which have made it possible for Eva Morales of Bolivia to become the first Indigenous person elected the President of any country " The government under pretext of security and progress liberated us from our land, resources, culture, dignity and future. They violated every treaty they ever made with us. I use the word "liberated" loosely and sarcastically, in the same vein that I view the use of the words "collateral damage" when they kill innocent men, women and children. They describe people defending their homelands as terrorists, savages and hostiles . . . My words reach out to the non-Indian: Look now before it is too late—see what is being done to others in your name and see what destruction you sanction when you say nothing." —Leonard Peltier, Annual Message January 2004

After Bush left, 108 Palestinians were killed during the rest of the month of January, 2008. 5 children died in one night due to electricity cut offs including the hospitals they were in Only this week did the Israeli Gov't finally decide to start installing in the houses of Sderot the protection that is built into Israeli homes against rocket attacks

The former head Rabbi in Israel announced last summer that carpet bombing of Gaza as a "final solution to the Palestinian problem" is legal under Jewish Law, because the bombings would not put any Jewish lives at risk

The Vice President of Israel has been making calls for years for the extermination of the Palestinian people

The Hamas Gov't has for months been asking for a cease fire almost every week

Targeted Assassinations and Collective Punishment are War Crimes under International Law

THE US sends Israel now almost three billion dollars a year for military aid, with a 9% increase this year to begin the promised 10 year deal of 30 billions of military aid

Israel is the fourth largest weapons and security exporter in the world Israel is the fourth largest military in the world

Israel is the only nuclear power that has signed no international nuclear treaties
it is the only nuclear power that has never had any inspections

The war in Iraq has cost 3 Trillion Dollars with no end in sight
Since the US invaded Iraq, 1,730,000 Iraqis have died
4 million are refugees in other counties
(two million in Syria)
over 2 million Iraqis are "internal refugees"

The US has begun again sending Special Ops to its embassies in Latin America to reopen active covert warfare against the left leaning democratically elected governments

The US has over 700 military bases readied world wide for the swiftest possible response and attack missions to be carried out in any "emergency"

There are as many contractors in Iraq as there are US soldiers The US President can now call any person in the world he wants an "enemy combatant" subject to rendition flights, secret prison tortures and confinement in "black" (hidden) prisons in countries in Europe and the Middle East without charge, for any period of time that he wants

The US has unilaterally begun launching drones into the tribal regions of Pakistan

The Israeli Govt has told the US that they will bomb Iranian nuclear power facilities which even the US Intelligence report said are not being used for weapons purposes

The Israelis claim they have "secret" evidence of nuclear plans in Iran which contradicts the International Energy Agency and US Intelligence Estimate reports

They have also announced that Gaza will be invaded to crush Hamas within three months Peace negotiations with the West Bank Fatah government have been suspended until the end of the year while hundreds of thousands of new illegal apartments are being built, settlements expanded, more land illegally appropriated, more water cut off, more sections of the Apartheid Wall added, and the construction of more "Jews Only" highways through the Occupied Territories, adding more fences, security bunkers and towers and checkpoints

Under International Law all these acts are forbidden and several are War Crimes The Israelis have drawn up complete plans for another invasion of Lebanon Almost the entire infrastructure of Lebanon was destroyed, and the entire sea coast, during the 2006 invasion

25 % of Lebanon's farmlands were covered with illegally supplied US cluster bombs
(Under US law, it is forbidden to supply cluster bombs to any country which uses them for the purposes of targeting)
The US has now placed the warship Cole off the coast of Lebanon

The US has two huge deployments of aircraft carriers warships, destroyers within easy missile and bomber attack range of Iran's 70 million people

7 million children die worldwide every year due to "structural" adjustments of economies due to IMF and World Bank debts

US Is World's Number 1

Record-high Ratio of Americans In Prison

By David Crary

For the first time in U.S. history, more than one of every 100 adults is in jail or prison, according to a new report documenting America's rank as the world's No. 1 incarcerator. It urges states to curtail corrections spending by placing fewer low-risk offenders behind bars.
http://www.informationclearinghouse.info/article19438.htm

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America's Brutal Prison's

Video

A UK CHANNEL 4 NEWS report on American prisons.
 http://www.youtube.com/watch?v=rwVQRQuULsk

U.S. Imprisons One in 100 Adults, Report Finds - New York Times

http://www.nytimes.com/2008/02/29/us/29prison.html?ref=us ---

You Think You Are Free?

"thought crime" charges brought in UK

By Linda S. Heard

Western so-called democracies, in particular, are supposed to have governments that are servants of the people, whereas, in fact, the opposite is true. Under the guise of doing what's best for us or ensuring our security, governments are exercising more and more control over our lives.
http://www.informationclearinghouse.info/article19434.htm

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Granting Immunity Rewards Lawlessness

By Andrew P. Napolitano

There was and is no U.S. law, and there is nothing in the Constitution, that authorizes warrantless wiretaps on Americans in the United States, no matter with whom they speak or e-mail. In fact, both the law and the Constitution prohibit such surveillance without a search warrant.
http://www.informationclearinghouse.info/article19433.htm

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11. steve d. dalachinsky

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm

Sat 1 Mar 2008

---

japan had baseball way before we occupied it

On Fri, 29 Feb 2008 15:55:40 -0500 Mark Weiss <[redacted]>
writes:
> Yup, tends to do best in places we've occupied (though Germany was
> curiously resistent). Like cricket, which doesn't get much beyond
> the
> former British Empire.
>
> Will we someday see a franchise in Baghdad?
>
> Mark
>
> At 01:48 PM 2/29/2008, you wrote:

> >If anything, baseball is bigger in Japan than in the
> >USA. It's pretty big in Latin America and the
> >Caribbean as well. Not so big in Mexico, as far as
> >I've seen.
> >
> >Hal
> >
> >"In Latin America, even atheists are Catholics."
> > --Carlos Fuentes
> >
> >Halvard Johnson
> >==========
> >[redacted]
> >http://home.earthlink.net/~halvard/index.html
> >http://entropyandme.blogspot.com
> >http://imageswithoutwords.blogspot.com
> >http://www.hamiltonstone.org
> >http://home.earthlink.net/~halvard/vidalocabooks.html
> >
> >
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> >On Feb 28, 2008, at 8:59 PM, Elizabeth Switaj wrote:
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> >>Well, I guess the Japanese are going to be pretty disappointed to
> >>learn that
> >>baseball isn't big in their country. I suspect that the same
> >>disappointment
> >>will be shared in some non-US American nations, though I don't
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> >>the
> >>first hand knowledge to say for sure.
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> >>On Fri, Feb 29, 2008 at 1:29 AM, Robin Hamilton <
> >>[redacted]> wrote:
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> >>>
> >>>... but, John, do please insert the proviso that -- like
> American
> >>>Football
> >>>and baseball -- it's big in USAmerica, but nowhere else in the
> world.

> >>>
> >>>"Parochial" doesn't even *begin to describe it. <g>
> >>>
>
>

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12. Jason Quackenbush
Re: groovesalad, netmusique
Sat 1 Mar 2008

I noticed that KEXP is on your list. I don't know what I'd do without them. I mean, for one single station to have the best local music show, the best punk show, the best country show, the best avantgarde/ experimental show, the best hip hop show, the best reggae show, the best metal and hardcore show, and the best indie rock show in Seattle is just one more way that Seattlites are spoiled. It constantly makes me wonder what people in other cities do when they want to listen to music radio. When I lived in boston, I barely survived on 'FNX. At least these days they have a webstream so if I'm out of town, I can still get it through the computer.

On Feb 29, 2008, at 6:01 PM, Jim Andrews wrote:

> *Bliss:*
> *http://somafm.com/groovesalad.pls*
> *http://205.188.215.228:8014/listen.pls*
>
> *i find these stations really exciting.*
>
> *commercial radio and big media seem so messed up these days. so away in the*
> *castle. controlled by corporations that have their own 'artists' doing the*
> *corporate thing. corporate protégés. sort of like the movie stars of old*
> *during the 'big studio' days.*
>
> *internet radio and the internet more generally don't have to do that and*
> *provide ways to publish that don't require corporate approval. no wonder the*
> *internet is so unpopular in those channels.*
>
> *here's some more stations and info on internet radio: http://vispo.com/radio*

> *ja*

↑ Index

13. Barry Schwabsky
Nick Cave as poetry critic
Sat 1 Mar 2008

I read in yesterday's Guardian that Nick Cave's new album includes a song in which he trashes the poetry of Charles Bukowski and praises that of John Berryman. Has anyone heard it?

↑ Index

14. Obododimma Oha
Re: Welcome Obododimma
Sat 1 Mar 2008

Hi Donald!
I'm excited with our meeting again, years after Aachen. It is also interesting that POETICS is bringing old friends together. Yeah, S/Z could be a better point to begin to understand the writerly. I thought Amanda might be interested in fuller versions of frequently cited Barthes' essays like "The Death of the Author", anyway.
On my presence at Poetics: I found my way into the community through Wryting-L.
Glad to be with you again, VIRTUALLY.
Obododimma.

----- Original Message ----
From: D. Wellman <[redacted]>
To: [redacted]
Sent: Friday, February 29, 2008 3:51:36 PM
Subject: Welcome Obododimma

Welcome Obododimma

We met in Aachen one summer. Glad to see you interested in the discussion here.

On Barthes: most do start of with S/Z for an introduction to the concept of writerly reading -- from that point forward I find all his work compelling, even breath-taking.

Donald Wellman
http://faculty.dwc.edu/wellman/don.htm
----- Original Message -----

From: "Obododimma Oha" <[redacted]>
To: <[redacted]>
Sent: Friday, February 29, 2008 4:36 AM
Subject: Re: Roland Barthes

> *Hi,*
> *I've just joined the list: I'm Obododimma Oha from Nigeria. Amanda, I suggest you pick a copy of Image-Music-Text, a collection of writings by Barthes. You have full texts of essays such as "The Death of the Author", "Rhetoric of the Image", "Photographic Image", etc published there. Best wishes.*
> *Obododimma.*
>
> *----- Original Message ----*
> *From: Amanda Earl <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, February 28, 2008 6:09:52 PM*
> *Subject: Roland Barthes*
>
> *i often see references to / excerpts from the work of Roland Barthes, particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.*
>
> *Amanda*
>
> ---
> *Looking for last minute shopping deals?*
> *Find them fast with Yahoo! Search.*
> *http://tools.search.yahoo.com/newsearch/category.php?category=shopping*

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

15. Mark Weiss

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm

Sat 1 Mar 2008

Maybe we like to occupy places where they have baseball?

Nope, that doesn't work either.

At 03:20 AM 3/1/2008, you wrote:
>japan had baseball way before we occupied it
>
>
>On Fri, 29 Feb 2008 15:55:40 -0500 Mark Weiss <[redacted]>
>writes:
> > Yup, tends to do best in places we've occupied (though Germany was
> > curiously resistent). Like cricket, which doesn't get much beyond
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> > former British Empire.
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> > >I've seen.
> > >
> > >Hal
> > >
> > >"In Latin America, even atheists are Catholics."
> > > --Carlos Fuentes
> > >
> > >Halvard Johnson
> > >==========
> > >[redacted]
> > >http://home.earthlink.net/~halvard/index.html
> > >http://entropyandme.blogspot.com
> > >http://imageswithoutwords.blogspot.com
> > >http://www.hamiltonstone.org
> > >http://home.earthlink.net/~halvard/vidalocabooks.html
> > >

> > >
> > >
> > >
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> > >>>Football
> > >>>and baseball -- it's big in USAmerica, but nowhere else in the
> > world.
> > >>>
> > >>>"Parochial" doesn't even *begin to describe it. <g>
> > >>>
> >
> >

↑ Index

16. holsapple1

Burt Hatlen

Sat 1 Mar 2008

I recorded Burt reading his poems several times, & those readings are on CDs available thru Vox Audio. I'd be glad to send copies (there are two) at cost plus shipping ($4.00 each?), checks payable to Bruce Holsapple, PO Box 594, Magdalena, NM 87825.

↑ Index

17. Obododimma Oha
Re: Roland Barthes
Sat 1 Mar 2008

Thanks, Amanda.
Obododimma.

----- Original Message ----
From: Amanda Earl <[redacted]>
To: [redacted]
Sent: Friday, February 29, 2008 9:03:08 PM
Subject: Re: Roland Barthes

these are all really helpful tips, thanks everyone. and welcome to Obododimma too!

Amanda

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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18. Jen Tynes
Atelier Women Writers Studio Event in Chicago -- This afternoon!
Sat 1 Mar 2008

A last-minute reminder:

Kate Greenstreet & I (Jen Tynes) will be reading and discussing at Atelier Women Writers Studio,
this (Saturday) afternoon at 2pm.

We'll be chatting about the lyric "I" and reading from our work and the work of others.

Atelier is the relatively new project/workspace of Kristy Bowen, editor of Dancing Girl Press.

* Salon Reading Series:
Jen Tynes and Kate Greenstreet
* @ Atelier Studio
Fine Arts Building
410 S Michigan

Studio 921
Saturday, March 1st, 2pm

More info on the locale and the reading/discussion here:
http://www.atelierstudio.org/

Hope we'll see you there!

Best,
Jen

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19. Mark Weiss
Yeah, but do the Japanese do this?
Sat 1 Mar 2008

---

http://www.washingtonpost.com/wp-dyn/content/article/2008/02/29/AR2008022903977.html?hpid=artslot

↑ Index

20. Anny Ballardini
Forwarding for Joel Weishaus
Sat 1 Mar 2008

Dear Friends, Family, and Colleagues:
**
Here is the second page of my blog, "Reality Too."
**
**
February blog:
http://web.pdx.edu/~pdx00282/blog/February.htm<http://web.pdx.edu/%7Epdx00282/blog/February.htm>

Introduction (rev.):
http://web.pdx.edu/~pdx00282/blog/intro.htm<http://web.pdx.edu/%7Epdx00282/blog/intro.htm>

*
Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.*
**
-Joel

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome

http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

21. Eireene Nealand

Re: langpo

Sat 1 Mar 2008

With all due respect to Ron Silliman--I'm sure that he worked and works hard--I think that one of the reasons that we feel bored and unable to read is that his voice so dominated the discussion of Langauge poetry. In that sense the Grand Piano is a really great step in letting in the other voices.

What becomes apparent to me as I read issue 2 is that Silliman was really excited about getting poets to think, whearas a lot of the other poets were really excited about breaking down thinking and questioning their consciousnesses--and of course those two things must go together. It's when they don't go together actally, that is when thinking stops or stagnates or whatever...

Some good quotes from Grand Piano #2

"As if verbally purgingmy recent past would unbury he feeling of living in the present. On the first page of everyday life, Lefebvre prooposes that one pick a day, do some reasearch, learn what happened as a recorded event." -Carla Harryman

"Writing is a creature twisting in the nettings she gets caught up in. Human beings are those creatures 'whose very landscape is alive'...later the words in our tongues come out muddy. Pieces of our bodies stick to the city map'." --Carla Harryman

"Walking around J Church tracks in the curve between 22nd and 20th, through backyard flowers and thoughts, building memory into an edge." --Kit Robison

"In looking at Watten's writings, I have to say that the transformation is not accomplished as effortlessly as he says. Incompletion (subjectivity) does not disappear obligingly upon being named. One of the most persistant, and compelling features of the work are traces of his subjectivity, violently erased." --Watten on himself.

"-The betrayal of the sef?
-Yes, that's what I meant.
-To what degree was your participation in the Language school a vindication of the self. A revenge of the self, maybe. A counter

assult of the self. Biff bam boom!"
...
"Like in your family?"
Steve Benson interviewing himself

On 2/27/08, Barry Schwabsky <[redacted]> wrote:
> Ron Silliman, The Age of Huts
> Lyn Hejinian, My Life
> Bernstein and Andrews, eds., The Language Book
> and the ongoing collaborative work The Grand Piano
> would probably be the best places to start.
>
>
> ----- Original Message ----
> From: John Cunningham <[redacted]>
> To: [redacted]
> Sent: Wednesday, 27 February, 2008 1:28:18 PM
> Subject: Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--
Nazi Poetry/ langpo & fascism
>
> I've been coming across the terms 'langpo' and 'language poetry' many times
> in this listserv. I must show my ignorance as I'm relatively unfamiliar with
> these terms. In order to enhance my education, what books should I be
> reading? What poets? Please kindly advise.
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of CA Conrad
> Sent: February 26, 2008 3:19 PM
> To: [redacted]..EDU
> Subject: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi
> Poetry/ langpo & fascism
>
> This may help no one, what I'm going to say. It might be meaningless. But
> I know what it is, EXACTLY what it is to want poets to be MORE, or better,
> or perfect, or something along those lines, you know?
>
> This is part of the challenge, to charge headlong into such searches, needs,
> wants, to allow disappointment, to allow anger, to allow a certain amount of
> stupidity even. The right amount of stupidity allows room for getting out
> of the seriousness when it's necessary.

>
> This is endlessly painful in other words. Because we care. Really,
> actually care.
>
> This is a rotten truck load of shit coming down the road for the fields.
>
> This is going back to the conversation about Pound, and others, and, the
> bigger question, I think, isn't whether we should DAMN these other people,
> but learn and be different?
>
> If we're going to stand on shoulders shouldn't we be higher? What's the
> point of emulating? What's the goal in all we want, ALL we want from
> poetry? Our goals for poetry have a lot to do with these bigger political,
> social issues having a chance to be seen clearer, and punctured to let the
> hot air out.
>
> But I still say the word fascism is a manipulative word in this case. It's
> a loaded word. It conjures the worst possible forms of hatred, and in the
> end to conflate that with LANGUAGE Poetry is plain fucking wrong.
Someone
> is going to have to be pretty damned clear with examples before I entertain
> such a word being used. It's a word that always sits in the hot coals,
> waiting to be used to make nothing but the most shocking example of
someone,
> or some group.
>
> In the end the word fascism is too often used by lazy, boring idiots who are
> pissed off but don't have any REAL way explaining their dilemma. There are
> too suddenly all these "experts" in the world of poetry who should really be
> looking for work in the wonderful world of fast food, since all they want in
> the end is a side of fries to satisfy their "argument" of vague sauces and
> protein.
>
> The Times has for too long been defending the kind of poetry which has done
> as much damage to our reputation around the world as
Bush/Cheney/Rove/Rice.
> And in the end, if we had never invaded Iraq, the poets of Poland and France
> will still think we're all Sharon Olds and Robert Bly. In other words FUCK
> THE NEW YORK TIMES!
>
> CAConrad
> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

>
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.5.516 / Virus Database: 269.21.1/1300 - Release Date: 26/02/2008
> 7:50 PM
>
>
> No virus found in this outgoing message.
> Checked by AVG Free Edition.
> Version: 7.5.516 / Virus Database: 269.21.1/1300 - Release Date: 26/02/2008
> 7:50 PM
>

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22. Murat Nemet-Nejat

Re: Welcome Obododimma

Sat 1 Mar 2008

Is there a break among those interested in Barthes between those who focus on his work before *The Pleasure of the Text* and those who focus on this work and what comes after.

S/Z and The Pleasure are antithetical works. In the former, almost every word or phrase is determined by codes (Balzac being a supreme manipulator of Middle Class codes); The Pleasure is an exploration of that aspect of reading which escapes codes.

Ciao,

Murat

On Sat, Mar 1, 2008 at 9:31 AM, Obododimma Oha <[redacted]> wrote:

> *Hi Donald!*
> *I'm excited with our meeting again, years after Aachen. It is also interesting that POETICS is bringing old friends together. Yeah, S/Z could be a better point to begin to understand the writerly. I thought Amanda might be interested in fuller versions of frequently cited Barthes' essays like "The Death of the Author", anyway.*
> *On my presence at Poetics: I found my way into the community through Wryting-L.*
> *Glad to be with you again, VIRTUALLY.*
> *Obododimma.*

----- Original Message ----
From: D. Wellman <[redacted]>
To: [redacted]
Sent: Friday, February 29, 2008 3:51:36 PM
Subject: Welcome Obododimma

Welcome Obododimma

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Donald Wellman
http://faculty.dwc.edu/wellman/don.htm
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Obododimma.

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Sent: Thursday, February 28, 2008 6:09:52 PM
Subject: Roland Barthes

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Amanda

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

23. **tyrone williams**
Re: Welcome Obododimma
Sat 1 Mar 2008

Murat,

True, but that "almost' is key for Barthes "early" and "late": the fact that not every word or phrase is code-determined is precisely why there is, for Barthes, "pleasure." Indeed, he argues that there is pleasure reveling in the codes themselves...

Tyrone

-----Original Message-----
>From: Murat Nemet-Nejat <[redacted]>
>Sent: Mar 1, 2008 12:32 PM
>To: [redacted]
>Subject: Re: Welcome Obododimma
>
>Is there a break among those interested in Barthes between those who focus
>on his work before *The Pleasure of the Text* and those who focus on this
>work and what comes after.
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>S/Z and The Pleasure are antithetical works. In the former, almost every
>word or phrase is determined by codes (Balzac being a supreme manipulator

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>Middle Class codes); The Pleasure is an exploration of that aspect of
>reading which escapes codes.
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>Ciao,
>
>Murat
>
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>> On my presence at Poetics: I found my way into the community through
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>> Glad to be with you again, VIRTUALLY.
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>> Donald Wellman
>> http://faculty.dwc.edu/wellman/don.htm

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>> Barthes. You have full texts of essays such as "The Death of the Author",
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>> > Amanda
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_____
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>> > Looking for last minute shopping deals?
>> > Find them fast with Yahoo! Search.
>> http://tools.search.yahoo.com/newsearch/category.php?category=shopping
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>> Be a better friend, newshound, and
>> know-it-all with Yahoo! Mobile. Try it now.
>> http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
>>

Tyrone Williams

↑ Index

24. Mark Weiss

help!

Sat 1 Mar 2008

Anybody out there on skype? Its website seems not to answer some pretty basic questions. b/c please.

Mark

↑ Index

25. benmazer

New From Cy Gist Press: Landis Everson's WHEN YOU HAVE A RABBIT

Sat 1 Mar 2008

Cy Gist Press is happy to announce the general release of Landis Everson's When You Have A Rabbit in connection with the Landis Everson Memorial Reading at St. Mark's Poetry Project on February 22nd, 2008.

(30 pp. Saddle-Stitched).Â 28 poems written after Everything Preserved: Poems 1955-2005.Â Edited by Ben Mazer.Â Cover Art by Kris Chau.Â $8 ppd.

To order: http://www.cygistpress.com/rabbitpage.htm

Landis Everson was born in 1926 in Coronado, California. When he got to Berkeley in the late 1940sÂ he met Jack Spicer, Robert Duncan, and Robin Blaser and they called themselves The Berkeley Renaissance. Landis studied with Josephine Miles and was the editor of the Berkeley student literary magazine, Occident. Miles called Landis and his friends The Museum School of

poetry. Duncan was influenced by Landis and called him The Poet King in letters to Spicer. Spicer admired the ease with which Landis wrote poetry, and wrote to Robin Blaser that Landis was a god for each member of the group. In 1951, while finishing a Master's at Columbia, Landis met John Ashbery who admired his poems and would later print selections from "The Little Ghosts I Played With" in Locus Solus. The subject of Landis's Master's thesis was an imaginary seventeenth century poet called Sir William Bargoth, for which Landis concocted both the poems and the commentary upon them. In 1955, while Karl Shapiro's teaching assistant at Berkeley, Landis had the first of six appearances in Poetry, two appearances in the mid-Fifties, followed by four appearances five decades later. In the late 1950s he was introduced to a younger generation of poets that included Joanne Kyger and John Wieners. In 1960, Landis replaced Robert Duncan as the third member of a Sunday poetry group that was run by Jack Spicer and met in Robin Blaser's apartment in San Francisco. Dictated serial poetry was the order of the day. Landis wrote the sequences "Postcard from Eden" and "The Little Ghosts I Played With," a few months too late to be considered for Don Allen's anthology The New American Poetry. Then the group stopped meeting, and Landis, who was only writing for his friends, turned to painting, and renovating houses. He didn't write anything for 43 years, during which time none of his poetry appeared in print. Then in the fall of 2003, Ben Mazer contacted Landis to inquire about Landis's poems, which Mazer planned to include in a feature on the Berkeley Renaissance for Fulcrum. Over the next three years, the last of his life, Landis would compose over 300 poems, comprising the book Everything Preserved, which won the Emily Dickinson Award from the Poetry Foundation, and Book of Valentines, still in manuscript form. In the spring of 2006 Landis had the first in a series of strokes, which left himÂ incapable of writing any more poems. He took his life on November 17th last year.

Young Goodman Brown

Young Goodman Brown was a window shade.
One side faced Paradise and Hell outdoors
the other furniture, food and shelter in.
But when Faith rolled him up
he saw himself no more.

A spider squeezed out the center and
threaded down. It yawned and opened
its eyes from sleep. All six legs flexed
wide, and like rust it farted spider dust,
which filled the house. We came in

with mops, hexes and vacuum cleaners,
until the house looked clean. But
how to kill a spider, which wasnâ€™t ours?
It was masturbating like hell with every leg. Did
Young Goodman teach him that? Or Nathaniel?.

--Landis Everson

↑ Index

26. Conrad, Eric C
Guantanamo in poetry
Sat 1 Mar 2008

I'm doing some work with the recent Poems from Guantanamo collection and I am looking for examples of recent poems that address Gitmo. Do any come to mind?

Thank you so much for your help.

-e

↑ Index

27. Sarah Sarai
3 poems out there
Sat 1 Mar 2008

My poem "The Pause" was published in The Powhatan Review and "won't you" in The Columbia Review; my poem "What I Choose To Remind You" is in Juice {online at http://squeezetheuniverse.com/juice/sarai_remindyou }.

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28. David Chirot
Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878
Sat 1 Mar 2008

As Steve D. pointed out, baseball was played in Japan well before the occupation, actually having been first introduced in 1878. I pasted in the Wikipedia history below.

Also here (forgive a rather crude paste job)--Lefty O'Doul's colorful account of his starting the Japanese Professional Leagues as they are known today--

Lefty went to Japan on the same All Star team that Moe Berg was on, whom I wrote of here before, when Berg skipped a game and during a walk around the city, climbed atop a building and took the home movies of Tokyo that were

later used in the planning of Gen. Doolittle's fire bombing raids in WW2. Those home movies opened the doors to Berg's career as a spy in the OSS , which sent him on a mission to hear a Heisenberg lecture In Switzerland during the War to see if he could glean whether or not the Germans were working on an Atomic Bomb. (Berg said, correctly, that they weren't.)

The biggest star on the 1932 tour was Babe Ruth, who created a sensation wherever he went. The Babe provided the cover, so to speak, for Berg's side line mission. Between the Babe, Moe and Lefty, one can see that it was an eventful tour in many different ways, and had quite a huge impact on the histories of the Japanese-American political, military and cultural scenes that continues today.

(I wrote previously how Jack Spicer and Yasusada are linked via Berg to Hiroshima and baseball, and also the radio,. This is now a chapter in my ongoing "Annals of the New Extreme Experimental American Poetry.")

During this period, American All Star teams would take World Tours, acting as Ambassadors of Good Will and traveling to Latin America, Europe and Australia. These tours were done in the spirit of the hugely popular "barnstorming" method and style of showmanship, putting on exhibitions modeled loosely on those pioneered by airplane demonstrations of trick flying. These were usually perfrormed by Americans trained as pilots during WW1, bringing the "Miracle of Flight" to rural areas across the continent. (Many of the pilots had begun their flying careers with the Royal Canadian air forces, before the US entered the War in 1917. William Faulkner used his experiences of this in his early works, especially Pylon,which is about the barnstormers. In the 1950's, this was retitled and made into an excellent film by Douglas Sirk, Tarnished Angels.)

These barnstorming tours tours were not only influential going overseas, but coming from elsewhere into the USA as well. Musical tours like those of Hawiian bands in the 1920's introduced the "Hawiian Guitar" to Appalachian musicians, whose modifications of it had a huge influence in Country Western music, developing into the pedal steel guitar.

Lefty is interviewed in one of the greatest baseball books ever, and with Ring Lardner's baseball writings, my favorite, Lawrence Ritter's The Glory of their Times which was reissued again in 2006. There's also a cassette tape edition of the original interviews which I have-- incredible to hear the actual voices one has come to know so well from simply having read the book several times a year for years and years.

Lefty O'Doul has the fourth highest lifetime batting average .349. At the time of this interview, as he remarked:

"Only guys ever did better are Cobb, Hornsby and Joe Jackson. So you might say I have the highest batting average of any man living. Yeah--the rest of the guys are dead."

There is a story of a baseball player--name not given in the account I read--who was asked to go on one of these tours of the World. The ball player was rather dubious, so the promoter added on some more incentives and said that, of course, all the ball players were bringing their wives.

The ball player still looked dubious.

"Who wouldn't want to get paid to play some exhibition games and get to take a trip around the World?"

"Can't we go somewhere else?" the ball player asked.

Lefty O'Doul:

Hiroshi Hiraoka, who was in America studying engineering, introduced the game to his co-workers at Japan's national railways in 1878. He and his coworkers created the first baseball team the Shimbashi Athletic Club and dominated other teams which popped up in Japan. However it wasn't until the team from Tokyo University started playing when the sport took hold in Japanese Culture. In 1896 the team defeated an American team from the Yokohama Country and Athletic Club 29 to 4. It was the first recorded international baseball game in Asia. After that defeat several other colleges in Japan picked up the sport and it quickly spread throughout Japan. Since then teams from Japan have crossed the ocean to learn from their American counterparts. Waseda University<http://en.wikipedia.org/wiki/Waseda_University>was one of the first college teams to cross the ocean to improve their skills (SABR). In 1905 the team traveled to the United States where they played college teams from around the U.S. It wasn't before long that several other universities in Japan started making similar trips. From that point on the baseball phenomenon in Japan was complete with U.S. baseball teams traveling to Japan for games. In 1913 and in 1922, American baseball stars visited Japan and played games against university students. They also held clinics on technique. A retired major league player, Herb Hunter, made eight trips to Japan from 1922 to 1932 organizing games and coaching clinics.

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29. **Michael**

BIG BRIDGE IS PLEASED TO ANNOUNCE ITS 2008 ISSUE

Sat 1 Mar 2008

BIG BRIDGE
is pleased to announce its 2008 issue.
It includes:
CHAPBOOK

Up By The Maritime Museum
Poem by Nathaniel Tarn; Drawings by Nancy Victoria Davis

FEATURES

BERKELEY DAZE
Exhaustive anthology and commentary on the Berkeley Poetry Scene of the 1960s; some writers went on to become major figures; others set up a unique dispensarion of their own
Edited with Commentery by Rychard Denner

BOLINAS DREAMING
Book-length study of community of poets just north of San Francisco from the mid 60s to mid 80s, many of whom went on to play major roles in the literary modes that followed throughout the century
by Kevin Opstedal

AN ANTHOLOGY OF BAY AREA WOMEN WRITERS
Spritely and diverse anthology of women living in the San Francisco Bay area today
edited by Katherine Hastings

On The Publication of Philip Whalen's COLLECTED POEMS Celebration of the Collected poems of one of the most important American poets to emerge at mid century. One of the original Beats, his poems do not age or become dated, as this ample selection of commentary, poems, and appreciations makes clear. Commentary and poems by: Dale Smith, David Schneider, Karl Young, Neeli Cherkovski, Brian Howlett, Ron Silliman, John Tarrant, Tom Clark, Anne Waldman, and David Meltzer. Edited by Dale Smith

THE CHILDREN
Poems by Philip Whalen; Photographs by Aram Saroyan:
Saroyan took photos of children more or less his own age while travelling in Europe with his father. He sent them to Whalen who wrote poems based on them.

WAR PAPERS (2)
Poems, essays, comments, and hyper-text art against war.

First Impressions of
OCEANS BEYOND MONOTONOUS SPACE:
Selected Poems of Kitasono Katue
For most readers in the west, Japanese poetry of the 20th Century remains almost if not completely unknown. Yet it had its Avant Gardists comparable to Ezra Pound, Kenneth Rexroth, and Kenneth Patchen (to mention three who saw Kitasono as a peer. Kitasono foreshadowed most concerns and methods of western poets, from Concrete to Language Poetry to the PhotoPoetry emerging today decades before his western counterparts. This gathering respresents initial responses to the first large and easily available selection of his work. Comments by: Aysegül Tözeren, Anny Ballardini, Susan Smith Nash, Carlos M. Luis, and Dan Waber

NOW, AS YOU AWAKEN
Poems of Mahmoud Darwish; Translated by Omnia Amin and Rick London
Generally considered the most important contemporary Palestinian Poet, this selection of poems shows a poet steeped in a great tradition dealing with contemporary issues, and doing so outside of stereotypes and predictable misconceptions

a d.a.levy satellite Still controversial 39 years after his death, levy is finally emerging as a major American poet, inovator, publisher, and influence. This widly diverse collection of responses gives a sense of his range and his appeal to audiences of all sorts. Comments by T.L.Kryss, Joel Lipman, Ingrid Swanberg, Karl Young, Dan Waber, Stephen Nelson, Joshua Gage, jon beacham, John Oliver Simon, Richard Krech, Geoffrey Cook, and Charles Potts. Edited by Ingrid Swanberg and Karl Young

Nathaniel Tarn: quatre poèmes; traduction : Auxéméry
French translations of some of Tarn's best-known poems

A California Trip: Salutations from Ira Cohen -
Two Spontaneous Odes and a Photo of Terri Carrion

CORNUCOPION BOSEGSZARU
Ira Cohen in Hungarian

A Retrospective of the Publication Work of Karl Young, Part 3

ART

The Convergence of Then and When: A Game Without Rules
by Jane Dalrymple-Hollo

Spitzer Breakdown
A Reading of a Poster by Jim Spitzer

La Femme Mecanique
Photo Art by Johnathan Kane

Family Photos: Beats In Winter
by Larry Keenan

The Fine Art of Conversation
Collaborative art by Brian Howlett and Associates

Memories of Vali Myers

Waning Moon - March 20, 2003
In Memoriam Carl J. Young
by Karl Young, Jr.

FICTION

Fiction by Chris Wells, Paul A. Toth, Roberta Allen, Ann Bogle, Stephen-Paul Martin, Tsipi Keller, Tsipi Keller, Marc Lowe, Richard Martin, Mel Freilicher, Fisher Thompson, Nickolay Todorov, Paul Kahn Lou Rowan, and Jordan Zinovich.

REVIEWS and INTERVIEWS

Reviews of:
Vali Myers, Joanne Kyger, Alice Notley, Judith Roche, Allan Weisbecker, Lou Rowan,
James Broughton, Jack Foley, Jeffrey Side, William Allegrezza, and Raymond Bianchi

Reviewed by: Allan Graubard, Kirpal Gordon, Stephen Vincent, Allan Davies, Lynn Coffin, Mary Sands Woodbury, James Tierney, Katherine Hastings, Jake Berry, Michael Schumacher, T. Hibbard

Interviews:
Malcolm McNeil
Interviewed by Larry Sawyer
with some of McNeill's graphic collaborations with
William S. Burroughs

Vernon Frazer
Interviewed by Ric Cafagna

Lou Rowan
Interviewed by Dominic Aulisio

POETRY

Index of poems by more than 138 writers, including

War Papers Poetry (2) includes poems by:

Keith Wilson, Robert Sward, Rebecca Kavaler, Harriet Green, Tad Richards, Jennifer Compton, Joel Solonche, Chris Mansel, Steve Dalachinsky, Jéanpaul Ferro, Hugh Fox, H. Palmer Hall, Louis Armand, Gay Partington Terry, John M. Bennett, Paul C. Howell, Eileen Tabios, Harriet Zinnes, Philip Metres, Ruth Lepson, Edward Field, Susan Donnelly, Neil Nelson, Larissa Shmailo, Hal Sirowitz, Laura Lentz, Jeffrey Beam, Frank Parker, Alan Sondheim, Murat Nemet-Nijat, Sheila Black, Barbara Crooker, Richard Kostelanetz, Rodney Nelson, Karen Alkalay-Gut, Patricia Valdata, Sybil Kollar, Mark Pawlak, David Howard, Marcus Bales, Jose Padua, Patrick John Green, John Bradley, Kent Johnson, CL Bledsoe, Joseph Somoza, Martha Deed, Lisa Sewell, Hugh Seidman, Sheila E. Murphy, e k rzepka, Harris Schiff, Bobby Byrd, Clarinda Harriss, mIEKAL aND, Jayne Lyn Stahl, Rachel Loden, Jorn Ake, Paul E. Nelson, Alexander Jorgensen, Helen Duberstein, Michael Heller, Georgios Tsangaris, Stephen Vincent, Michael Maggiotto, Marthe Reed, Gregory Vincent St. Thomasino, Ana Doina, James Scully, Glenn R. McLaughlin, and Ray Craig

Berkeley Daze includes poems by:

Luis Garcia, Belle Randall, Helen Breger, Ron Loewinsohn, David Bromige, Gail Dusenbery, Gene Fowler, Jim Thurber, David Meltzer, Doug Palmer Facino, John Bennett, John the Poet Thomson, Rychard Denner, Julia Vinograd the Bubble Lady, Larry Kerschner, Charles Potts, Joel Walderman, Harold Adler, Richard Krech, Michael Upton, Ron Silliman, Doug Palmer, Patricia Parker, Martin P. Abramson, Richard Denner, Gene Fowler, Norm Moser, Charles Potts, De Leon Harrison, John Thomson, John Oliver Simon, Andy Clausen, Jefferson D. Hils, Richard Krech, Jack Foley, Al Masarik, Kay Okrand, James Koller, David Cole, Thanasis Maskaleris, Sister Mary Norbert, Lennart Bruce, Marianne Baskin, Hillary Ayer Fowler, Sam Thomas, D.R. Hazelton, and Jim Wehalage

An Anthology of Bay Area Women Writers includes poems by:

Mary-Marcia Casoley, Sharon Doubiago, Adelle Foley, Judy Grahn, Susan Griffin, Katherine Hastings, Beatriz Lagos, devorah major, Tennessee Reed, Nellie Wong, Leslie Scalapino, and Maw Shien Win

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LITTLE MAGS

Humonomous

Versal

Heaven Bone

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30. David Bowen
New Anthology: The Other Chekhov
Sat 1 Mar 2008

NEW AMERICAN PRESS is pleased to announce the release of the The Other Chekhov, an anthology of lesser-known Chekhov stories introduced by contemporary writers.

Chekhov is widely known as a master of the subtle and the quotidian, but many of the more than 500 stories he published in his lifetime are deeply grounded in the realities of war, poverty, and violence that shaped daily life in nineteenth-century Russia. This volume presents ten of these masterpieces introduced by writers such as Pinckney Benedict, Fred Chappell, Christopher Coake, Benjamin Percy, Jeff Parker, and David R. Slavitt. Click here to see what Pinckney has to say.

Reviews are forthcoming at The Potomac, Rain Taxi, Philly's Irish Times, somewhere in Italy, and perhaps at The Literary Review. Copies are $15.95, and you can order with a credit card from Amazon here, or direct from NEW AMERICAN PRESS with a check or money order here.

For more information, please visit www.NewAmericanPress.com.

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31. Jennifer Karmin
March 5th: Berkeley reading for A SING ECONOMY
Sat 1 Mar 2008

WEDNESDAY MARCH 5th
7:30pm

READERS:
Jennifer Karmin
françois luong
Michael Slosek

With guest writers Genine Lentine and Sarah Rosenthal
joining Jennifer Karmin to read selections from her
text-sound composition aaaaaaaaaaalice.

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Berkeley, CA
http://www.pegasusbookstore.com

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets. Founded in 2005, Flim Forum Press is an independent press that provides SPACE for emerging poets working in a variety of experimental modes. It's edited by Matthew Klane and Adam Golaski.
http://www.flimforum.com

JENNIFER KARMIN curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies Growing Up Girl: An Anthology of Voices from Marginalized Spaces, The City Visible: Chicago Poetry for the New Century, and The Outside Voices 2008 Anthology of Younger Poets.

FRANÇOIS LUONG is originally from Strasbourg, France, and now lives in San Francisco, where he is an MFA student in poetry at San Francisco State University. Work has appeared or is forthcoming in New American Writing, Hot Whiskey, Parthenon West Review, Switchback and elsewhere. He is currently translating the French poet Rémi Froger into English and the Canadian poet a.rawlings into French. In 2008, he was awarded the William Dickey Fellowship in Poetry.

MICHAEL SLOSEK lives in the SF Bay Area and publishes books for House Press. He was recently published in the 2nd Flim Anthology, Small Town, Spell, and a pamphlet by Katalanche Press titled Z Formation. He is the author of Each In Neither, House Press 2006, and Artificial Origins, forthcoming from House Press.

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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32. Maria Damon

Re: Fwd: Beyond Baroque Lease Extended!

Sat 1 Mar 2008

YAY!!!

Catherine Daly wrote:
> This is wonderful news; please send an email thank you
> to Bill Rosendahl, thanking him for his Herculean
> efforts.
>
> [redacted]
>
>
> City Hall [redacted] West LA [redacted]
> Westchester [redacted]
> FOR IMMEDIATE RELEASE
> Contact: Nate Kaplan - [redacted](office),
> [redacted](cell)
>
>
>
> ROSENDAHL SAVES LEASE FOR BEYOND BAROQUE
>
> Literary Arts Center to Keep its Home in Old Venice
> City Hall
>
>
>
> LOS ANGELES - Beyond Baroque, the nationally
> acclaimed poetry and literary arts center, will keep
> its home in the former Venice City Hall, thanks to the
> actions of Councilmember Bill Rosendahl.
> The City Council today unanimously approved a
> Rosendahl motion directing city agencies to renew and

> extend a low-cost lease, allowing Beyond Baroque to
> keep its headquarters at 681 Venice Blvd. through
> 2032.
>
> "Beyond Baroque is one of the last bastions of the
> spoken word in Los Angeles," Rosendahl said. "It is
> appropriate that it maintain its home and its special
> relationship with the community of Venice, so long a
> haven for poets, artists and writers."
>
> The council action came after weeks of intense concern
> by many in the literary arts community worried that
> Beyond Baroque might lose its headquarters and be
> forced to close or move from Venice, which it has
> called home since 1968. City agencies had sought a new
> policy that would have prohibited low-cost leases with
> struggling arts organizations. Rosendahl intervened,
> effectively saving Beyond Baroque from possible
> extinction.
>
> "We are extremely grateful to Councilman Rosendahl for
> his support and for his leadership," said Fred Dewey,
> director of Beyond Baroque. "Beyond Baroque is part of
> Venice, and Venice is part of Beyond Baroque. I am
> delighted we will be able to stay there, and I am
> extremely grateful for the City's continued support
> for the literary arts and for our public mission."
>
> Beyond Baroque has been at its current location since
> 1979. Its most recent lease, approved in 1997, was set
> to expire February 29. Rosendahl's motion directs the
> Department of General Services to renew and extend the
> existing lease for 25 years, at the current rate of $1
> per year. The paperwork should be completed within 30
> days.
>
> Beyond Baroque is a non-profit poetry and literary
> arts center with a national reputation for attracting,
> showcasing and advocating for poets and writers. It
> has played a significant role in helping Los Angeles
> become an international arts capital, and has helped
> to make Venice and Los Angeles a cultural destination.

>
> Beyond Baroque offers free workshops and low-cost
> readings and performances, maintains archives of Los
> Angeles literature, publishes and sells magazines and
> books, advocates for Los Angeles writers and artists,
> and showcases public art projects. The organization
> serves more than 300 writers and 10,000 residents per
> year.
>
> In exchange for its renewed lease, Beyond Baroque will
> continue to provide those services, and pay any costs
> needed to maintain, upgrade and landscape the
> facility. The building served as Venice's City Hall
> before the community joined the City of Los Angeles in
> 1925.
>
>
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>
>

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33. Carol H. Jewell

Re: New Anthology: The Other Chekhov

Sat 1 Mar 2008

Who's the translator?

In a message dated 3/1/2008 9:17:15 P.M. Eastern Standard Time, [redacted] writes:

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**********Ideas to please picky eaters. Watch video on AOL Living. (http://living.aol.com/video/how-to-please-your-picky-eater/rachel-campos-duffy/2050827?NCID=aolcmp00300000002598)

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34. Warren Lloyd
Re: Guantanamo in poetry
Sat 1 Mar 2008

Eric,

Not sure if this is a help, but I have some brand new work dealing with the textual material of the 'cup poems.' More than happy to share them with you. Backchannel if this sounds like it could help you.

Best for now,

Warren

"Conrad, Eric C" <[redacted]> wrote:
I'm doing some work with the recent Poems from Guantanamo collection and I am looking for examples of recent poems that address Gitmo. Do any come to mind?

Thank you so much for your help.

-e

Never miss a thing. Make Yahoo your homepage.

↑ Index

35. Barrett Watten
Watten on Shaw on O'Hara
Sat 1 Mar 2008

"The Life and the Work: Barrett Watten on Lytle Shaw's Frank O'Hara" now out from Artforum online (March issue)

http://artforum.com/inprint/id=19540#Scene_1

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36. Jim Andrews
Re: BIG BRIDGE IS PLEASED TO ANNOUNCE ITS 2008 ISSUE
Sat 1 Mar 2008

Wow.

That (http://bigbridge.org) is a different and much deeper approach to an online pub than many another I've seen. The diveristy and depth of this issue of Big Bridge is remarkable. I've looked at three things so far, and each of them has been captivating (Ingrid Swanberg's writing about d.a. levy, Jane Dalrymple Hollo's 'game with no rules', and an overview of Berkeley Daze).

I look forward to checking out more of it. And, Michael: thanks very much--congratulations on creating both an unusual and notable online publication.

ja
http://vispo.com

↑ Index

37. Gabrielle Welford
Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878
Sun 2 Mar 2008

---

28 years after perry. my maternal grandma and her siblings were partly raised in japan--and cincinatti. i wonder if they all played baseball... g

On Sat, 1 Mar 2008, David Chirot wrote:

> *As Steve D. pointed out, baseball was played in Japan well before the occupation, actually having been first introduced in 1878. I pasted in the Wikipedia history below.*
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> *Also here (forgive a rather crude paste job)--Lefty O'Doul's colorful account of his starting the Japanese Professional Leagues as they are known today--*
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> *Lefty went to Japan on the same All Star team that Moe Berg was on, whom I wrote of here before, when Berg skipped a game and during a walk around the city, climbed atop a building and took the home movies of Tokyo that were later used in the planning of Gen. Doolittle's fire bombing raids in WW2. Those home movies opened the doors to Berg's career as a spy in the OSS , which sent him on a mission to hear a Heisenberg lecture In Switzerland during the War to see if he could glean whether or not the Germans were working on an Atomic Bomb. (Berg said, correctly, that they weren't.)*

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> *The ball player still looked dubious.*
>
> *"Who wouldn't want to get paid to play some exhibition games and get to take a trip around the World?"*
>
> *"Can't we go somewhere else?" the ball player asked.*
>
> *Lefty O'Doul:*
>
> *Hiroshi Hiraoka, who was in America studying engineering, introduced the game to his co-workers at Japan's national railways in 1878. He and his coworkers created the first baseball team the Shimbashi Athletic Club and dominated other teams which popped up in Japan. However it wasn't until the team from Tokyo University started playing when the sport took hold in Japanese Culture. In 1896 the team defeated an American team from the Yokohama Country and Athletic Club 29 to 4. It was the first recorded international baseball game in Asia. After that defeat several other colleges in Japan picked up the sport and it quickly spread throughout Japan. Since then teams from Japan have crossed the ocean to learn from their American counterparts. Waseda University<http://en.wikipedia.org/wiki/Waseda_University>was one of the first college teams to cross the ocean to improve their skills (SABR). In 1905 the team traveled to the United States where they played college teams from around the U.S. It wasn't before long that several other universities in Japan started making similar trips. From that point on the baseball phenomenon in Japan was complete with U.S. baseball teams traveling to Japan for games.*
> *In 1913 and in 1922, American baseball stars visited Japan and played games against university students. They also held clinics on technique. A retired major league player, Herb Hunter, made eight trips to Japan from 1922 to 1932 organizing games and coaching clinics.*

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38. **Maria Damon**

Re: Guantanamo in poetry

Sun 2 Mar 2008

---

can't answer your q but am interested in what you're doing w/ the book; i reviewed it for Xcp and have taught it; mark nowak is teaching it in 3 classes this semester...

Conrad, Eric C wrote:
> I'm doing some work with the recent Poems from Guantanamo collection and

I am looking for examples of recent poems that address Gitmo. Do any come to mind?
>
> Thank you so much for your help.
>
> -e
>

↑ Index

39. David Chirot
Re: Guantanamo in poetry
Sun 2 Mar 2008

Thank you very much for asking the question--
I'd also like to know what's being taught and thought regarding the Poems--

since late last summer i've been working on a series of pieces growing out of and around the appearance of the Poems in book form, as well as via selected poems being quoted prior to that in various media-- and also their various receptions via reviews, blogs, articles and as well this e-list--

Wordforword will be publishing one of these pieces, "Waterboarding, Translation and Poetry," which links the waterboarding the 15th Century French poet Francois Villon underwent numerous times with the same technique being employed today on the detainees--and how poetry is produced in relation with "being forced to speak" even more than "being censored" into silence--

these pieces (called for now "Annals") are comprised of various elements--usually i use examples from the poems of various writers, or of the situations created by the poems' publications and receptions--in relation with other aspects of "poetics" and other American discourses, along with various kinds of documentary materials from history, the military, the Media--

In many pieces i'l employ photographs and documents found on-line or in print publications, to "show" several different ways in which the image of Guantanamo itself is not as "isolated" a phenomenon as it's physical site is meant to invoke--but instead a symptom in language and image of the society which is "paying for this" in the trillions of dollars and thousands of its own lives and forcing millions of others also to "pay for it"--in every way imaginable--

a long piece i am very close to completing for example involves the "Projections" exhibition of Jenny Holzer and the recent announcement that for the most docile of detainees, there will be movies shown and classes offered in Pashto, Arabic and English--the commander who made this announcement said

also that a wide range of subjects including Oceanography is also being gradually introduced--to be taught to students who are shackled to the floor but allowed to site on hard plastic chairs at non-threatening desks--and may even be allowed to know they are "living" close to the famous Bay--

the Commander speaks of using "the humanities" to help calm down the anger which can erupt and be a threat to the guards--

as well, he notes--this wil give the selected detainees "something to look forward to every day"--

this method of "winning hearts and minds" and using the "humanities" to "pacify" the "population" one may find operating also in the Holzer exhibition--

which, curiously, has elicited, similarly to the Guantanamo poems, reviews and responses which use eerily over and over almost identical phrases and "key words"--which it turns out Holzer herself also uses--

the interrelationship of "captive audiences" and "free" citizens reveals the ever more sinister direction of the manipulation of a "New Extreme Experimental American" pacification and conformity in the breakdown of identities in order to produce the appearance of "liberty" and "resistance" and "opposition" in a system whose primary symbols have become the Twin Towers, Abu Ghraib, Guantanamo, The Green Zone, New Orleans and the Border Fence, coupled with the billions poured into the creation of the world's largest prison (Gaza) and the Israeli Walls--

many of the responses with the poems--often based not on reading the book itself, but going by the reviews and quotes from one or two poems--were as confining and isolating as Guantanamo in a sense, in that the poems and poets were judged as "bad poetry by bad people translated badly" ("non-literary translators") as well as being a "product of the Pentagon"--and so were removed altogether from being "poems" "worthy" of consideration--(let alone the beneficent administerings of "the humanities" or the more elite "post humanities")--

a great deal of the "criticism" rhetorically was replays (including by "avant" poets)--of standard Bush-style "renditions" of the poems and poets as "enemies" who are at some level sub-human, less than qualified for any kind of "rational" reception of a "civilised" nation and its poets and poetries' "standards"--which are of course to be assumed to be the most "radical" "open" and "free" in the world--

i began by thinking of the Guantanamo Poems as the first example of a "New Extreme Experimental American Poetry"--a poetry far more "radical" than any previous American form--

that is, the book reveals, "lays bare the mechanisms," of an American Poetry produced out of the long series of "shock and awe" and "reconstruction" of the as much as possible erased identities of the detainees--systemically arrived at by a wide variety of tortures and the complete abandonment of any national or International Law--

through years of torture, under the most extreme conditions, what will humans "confess"-- (ironically some of the poems have been subjected to the sort of jeering usually reserved for "confessional" poets--)--

the forms of "censorship" through which the poems pass exemplify what a Russian artist has called "the fascism of language, which is not censoring by silence, but by forcing one to speak"--

the methods used in terms of the much critiqued "non-literary translations" themselves may be read as mirroring examples of "translating" given in the non plus ultra "writing experiments" lists such as that of Charles Bernstein--

the ways in which criticism of the poems was also accomplished by comparing them with the harsh details of the poets' small biographical notes in the book reflects ironically and in reverse as it were an attitude towards biography one may find for example in Barrett Watten's review posted here yesterday of a Lytle Shaw's new work on Frank O'Hara--

(the review is basically an "allegorical" "poem" regarding the unnamed "subject," The Grand Piano--,which, while not named, is "produced" via the absence through which its unnamed Presence "roars" into view and hearing--Watten uses the review of someone else's book to focus on exactly the kind of works he finds the most important being done, of which, if one reads carefully, it is "obvious" that he is writing a sort of "promotional" piece for The Grand Piano, which fits al the criteria that he produces as the most "advanced" and basically "inevitable")

this method of "ironic"
. biographical comparison is used to further diminish the poems--

much of the discourse responding to the discourse responding to the poems "finishes off" rhetorically what is "left" of the "subject"-- the detainee Poems are vanished into a further isolation from both poetry and "readability," mirroring the detainees' physical treatment--

when one thinks through the immense costs in terms of human life, trillions of dollars, rhetoric and media employed in the "forcing to speak" of the detainees in such a way that they will be further silenced--one finds from all sides the American "Shock Doctrine" at work--

the poetry "establishments" serve the same functions as the military and the torturers, the bounty hunters who "captured" the "enemy detainees" in the first place--to collect American "bounty" monies--and "produce evidence" by the forcing to speak into what becomes the amplification of a separation on to the other sides of Walls --a speaking via distortions that becomes noise that subsides into a background hum, and then into something so "normal" that no one even really hears it all anymore--and it can no longer be distinguished except with the most sensitive listening devices whether it is stil at least a minimal signal--or simply the "radio frequency echoes" of erased identities drifting as scattered paticles among the ruined remains and skeletal scrawls of carbon traces of what had been "carbon based lifeforms"--

The Poems also participate in the shadowy worlds in which the "poetry of witness" has been critiqued--critics who usually critique poetry of witness as a form of "essentialism" in this case found the Poems wanting in terms of that same essentialism--in that, due to censorship and "non-literary" translations, the "essential" nature of the poetry itself it "absent"--and, bizarrely, what is deemed to have a minimal form of "value" is the biogrpahies' narratives, which replace the "non-poems by non-poets non-literarily translated" with a spare itinerary and a minimal "profile" of the poet as "documentary" compared to the "fictional" nature of the verses--

in a peculiar manner, the criticisms of this nature evoke some of the disturbing questions raised by the Yasusada Poems--

biographical details are turned to as "evidence" that the poets do in fact "exist," while their poems are treated as "fictions" "produced by the Pentagon"--

So that an "anonymous" Authority is claimed to be the "Author" of the poems which have been "produced" by a series of persons, a "collective" as it were, made up of the detainees, the guards, the various military and psychological agents, the "non-literary" translators, the military censors and the lawyers who have worked with an immense courage against all odds to represent the detainees--

(are the Gunatanamo poets members of an exclusive "coterie"--with their "extended non-family" of guards, torturers, medical and psychological doctors, lawyers, translators---their own "special relationship" with "codes" "known only to themselves"--for the purposes of "living resistantly within the confines of a restrictive cultural-social site?")

in many ways the "production" and "reception" of the poems by American agencies becomes in itself the "rendition" of the detainees and their writings from one institution of torture to another--from Guantanamo to that of the tortured language of various "poetics" of American methods of reading and writing--revealing in this torturous series of tortured critiques the ways in

which American "poetics" operate in tandem with the systems and institutions of the corporate-military-state--to produce "distinguishing characteristics" of "subcultures and their signages" which can be developed for the production of anything including volumes of poetry--

while at the same fulfilling the role of the "humanities" as providers of "something to look forward to every day" in which "escapism," "oppositional readings" "language skills" and the teaching of oceanography to shackled detainees who do, indeed, live close to "beautiful Guantanamo Bay"--forms the "curriculum" necessary for becoming a "civilized" member of the new Post-Humanist societies of the Living Dead--

who, sometimes at night, wafted by the breezes stirring across the Bay, sensed through even the thick sound proof headphones and the light proof goggles of the detainees shackled in solitary confinement for months on end--may still hear the happy strains of the Bay's Immortal Classic song--

"Guantanamera"

On Sat, Mar 1, 2008 at 10:29 PM, Maria Damon <[redacted]> wrote:

> *can't answer your q but am interested in what you're doing w/ the book; i reviewed it for Xcp and have taught it; mark nowak is teaching it in 3 classes this semester...*
>
> *Conrad, Eric C wrote:*
> *I'm doing some work with the recent Poems from Guantanamo collection and I am looking for examples of recent poems that address Gitmo. Do any come to mind?*
>
> *Thank you so much for your help.*
>
> *-e*

↑ Index

40. Halvard Johnson

Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878

Sun 2 Mar 2008

I once spent five years or so living in Japan, and when I first arrived (Aug. '79) the whole country was in a baseball frenzy that went on for weeks--and that was over the playoffs for the high-school baseball season. And that happened (and I imagine continues to happen) every year.

Hal

"The bacon too carries on its modest
love affair."
--Tony Towle

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Mar 1, 2008, at 11:49 PM, Gabrielle Welford wrote:

> *28 years after perry. my maternal grandma and her siblings were partly*
> *raised in japan--and cincinatti. i wonder if they all played baseball...*
> *g*
>
> *On Sat, 1 Mar 2008, David Chirot wrote:*
>
> *As Steve D. pointed out, baseball was played in Japan well before the*
> *occupation, actually having been first introduced in 1878. I pasted in the*
> *Wikipedia history below.*
>
> *Also here (forgive a rather crude paste job)--Lefty O'Doul's colorful*
> *account of his starting the Japanese Professional Leagues as they are known*
> *today--*
>
> *Lefty went to Japan on the same All Star team that Moe Berg was on, whom I*
> *wrote of here before, when Berg skipped a game and during a walk around the*
> *city, climbed atop a building and took the home movies of Tokyo that were*
> *later used in the planning of Gen. Doolittle's fire bombing raids in WW2.*
> *Those home movies opened the doors to Berg's career as a spy in the OSS ,*
> *which sent him on a mission to hear a Heisenberg lecture In Switzerland*

*during the War to see if he could glean whether or not the Germans were
working on an Atomic Bomb. (Berg said, correctly, that they weren't.)*

*The biggest star on the 1932 tour was Babe Ruth, who created a sensation
wherever he went. The Babe provided the cover, so to speak, for Berg's side
line mission. Between the Babe, Moe and Lefty, one can see that it was an
eventful tour in many different ways, and had quite a huge impact on the
histories of the Japanese-American political, military and cultural scenes
that continues today.*

*(I wrote previously how Jack Spicer and Yasusada are linked via Berg to
Hiroshima and baseball, and also the radio,. This is now a chapter in my
ongoing "Annals of the New Extreme Experimental American Poetry.")*

*During this period, American All Star teams would take World Tours, acting
as Ambassadors of Good Will and traveling to Latin America, Europe and
Australia. These tours were done in the spirit of the hugely popular
"barnstorming" method and style of showmanship, putting on exhibitions
modeled loosely on those pioneered by airplane demonstrations of trick
flying. These were usually perfrormed by Americans trained as pilots during
WW1, bringing the "Miracle of Flight" to rural areas across the continent.
(Many of the pilots had begun their flying careers with the Royal Canadian
air forces, before the US entered the War in 1917. William Faulkner used
his experiences of this in his early works, especially Pylon,which is about
the barnstormers. In the 1950's, this was retitled and made into an
excellent film by Douglas Sirk, Tarnished Angels.)*

*These barnstorming tours tours were not only influential going overseas,
but coming from elsewhere into the USA as well. Musical tours*

like those
of Hawiian bands in the 1920's introduced the "Hawiian Guitar" to
Appalachian musicians, whose modifications of it had a huge
influence in
Country Western music, developing into the pedal steel guitar.

Lefty is interviewed in one of the greatest baseball books ever,
and with
Ring Lardner's baseball writings, my favorite, Lawrence Ritter's
The Glory
of their Times which was reissued again in 2006. There's also a
cassette
tape edition of the original interviews which I have--
incredible to hear the actual voices one has come to know so well
from
simply having read the book several times a year for years and years.

Lefty O'Doul has the fourth highest lifetime batting average .349.
At the
time of this interview, as he remarked:

"Only guys ever did better are Cobb, Hornsby and Joe Jackson. So
you might
say I have the highest batting average of any man living. Yeah--
the rest of
the guys are dead."

There is a story of a baseball player--name not given in the
account I
read--who was asked to go on one of these tours of the World. The
ball
player was rather dubious, so the promoter added on some more
incentives and
said that, of course, all the ball players were bringing their wives.

The ball player still looked dubious.

"Who wouldn't want to get paid to play some exhibition games and
get to take
a trip around the World?"

"Can't we go somewhere else?" the ball player asked.

Lefty O'Doul:

Hiroshi Hiraoka, who was in America studying engineering,

> *introduced the*
> *game to his co-workers at Japan's national railways in 1878. He and his*
> *coworkers created the first baseball team the Shimbashi Athletic Club and*
> *dominated other teams which popped up in Japan. However it wasn't until the*
> *team from Tokyo University started playing when the sport took hold in*
> *Japanese Culture. In 1896 the team defeated an American team from the*
> *Yokohama Country and Athletic Club 29 to 4. It was the first recorded*
> *international baseball game in Asia. After that defeat several other*
> *colleges in Japan picked up the sport and it quickly spread throughout*
> *Japan. Since then teams from Japan have crossed the ocean to learn from*
> *their American counterparts. Waseda*
> *University<http://en.wikipedia.org/wiki/Waseda_University>was one of*
> *the first college teams to cross the ocean to improve their*
> *skills (SABR). In 1905 the team traveled to the United States where they*
> *played college teams from around the U.S. It wasn't before long that several*
> *other universities in Japan started making similar trips. From that point on*
> *the baseball phenomenon in Japan was complete with U.S. baseball teams*
> *traveling to Japan for games.*
> *In 1913 and in 1922, American baseball stars visited Japan and played games*
> *against university students. They also held clinics on technique. A retired*
> *major league player, Herb Hunter, made eight trips to Japan from 1922 to*
> *1932 organizing games and coaching clinics.*

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41. **Maria Damon**

Re: Guantanamo in poetry

Sun 2 Mar 2008

---

hey share w/ me too????

Warren Lloyd wrote:
> Eric,
>

> Not sure if this is a help, but I have some brand new work dealing with the textual material of the 'cup poems.' More than happy to share them with you. Backchannel if this sounds like it could help you.
>
> Best for now,
>
> Warren
>
> "Conrad, Eric C" <[redacted]> wrote:
> I'm doing some work with the recent Poems from Guantanamo collection and I am looking for examples of recent poems that address Gitmo. Do any come to mind?
>
> Thank you so much for your help.
>
> -e
>
>
>
> ---
> Never miss a thing. Make Yahoo your homepage.
>

↑ Index

42. Tony Trigilio

Call for submissions: Court Green #6

Sun 2 Mar 2008

COURT GREEN #6 / Spring 2009

http://english.colum.edu/courtgreen

Call for Submissions

Dossier: Letters

Each issue of COURT GREEN features a dossier section on a special topic or theme. For our sixth issue, we are seeking poems in the form of letters, correspondence, epistles, and the like. We would like to see both poetry that pushes the boundaries of the epistle form and poetry that is firmly rooted in that tradition, as well as interesting and literary letters that may not normally be considered poems, but are poetic. All manner of such will be considered as long as the work addresses, in some way, a particular recipient(s). We are not looking for critical/academic works at this time.

Submissions for dossier and regular sections of the magazine are welcome.

If you would like to submit poems for either or both sections, our submission period is March 1-June 30 of each year.

Please send no more than five pages of poetry. We will respond by August 31.

Submit to:

Editors, COURT GREEN
English Department
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605

Email submissions are not accepted. Submissions without a self-addressed, stamped envelope will not be returned. SASEs with insufficient postage will contain notification only. Poems submitted outside our reading period will be returned unread.

↑ Index

43. David Bowen

Re: New Anthology: The Other Chekhov

Sun 2 Mar 2008

Good ol' Constance Garnett.

"Carol H. Jewell" <[redacted]> wrote: Who's the translator?

In a message dated 3/1/2008 9:17:15 P.M. Eastern Standard Time, [redacted] writes:

NEW AMERICAN PRESS is pleased to announce the release of the The Other Chekhov, an anthology of lesser-known Chekhov stories introduced by contemporary writers.

Chekhov is widely known as a master of the subtle and the quotidian, but many of the more than 500 stories he published in his lifetime are deeply grounded in the realities of war, poverty, and violence that shaped daily life in nineteenth-century Russia. This volume presents ten of these masterpieces introduced by writers such as Pinckney Benedict, Fred Chappell, Christopher Coake, Benjamin Percy, Jeff Parker, and David R. Slavitt. Click here to see what Pinckney has to say.

Reviews are forthcoming at The Potomac, Rain Taxi, Philly's Irish Times, somewhere in Italy, and perhaps at The Literary Review. Copies are $15.95, and you can order with a credit card from Amazon here, or direct from NEW AMERICAN PRESS with a check or money order here.

For more information, please visit www.NewAmericanPress.com.

**********Ideas to please picky eaters. Watch video on AOL Living. (http://living.aol.com/video/how-to-please-your-picky-eater/rachel-campos-duffy/2050827?NCID=aolcmp00300000002598)

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44. Jim Andrews
Shine Over Babylon
Sun 2 Mar 2008

Interesting use of text in this music video: http://youtube.com/watch?v=o4Gbphh4U1Y . And a beautiful song: Shine Over Babylon by Sheryl Crow.

ja
http://vispo.com

↑ Index

45. steve d. dalachinsky
Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878
Sun 2 Mar 2008

---

my wife's dad played baseball in japan in his university way before the war his team got a visit by yes you guessed it babe ruth this one's for you rikio and he slammed one over the pagoda

On Sat, 1 Mar 2008 14:52:14 -0800 David Chirot <[redacted]>
writes:
> As Steve D. pointed out, baseball was played in Japan well before
> the
> occupation, actually having been first introduced in 1878. I pasted
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> Also here (forgive a rather crude paste job)--Lefty O'Doul's
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> The Glory
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↑ Index

46. steve d. dalachinsky

Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878

Sun 2 Mar 2008

---

and japanese high school and little league is a national craze i was
there during their championships
even on the buses there were tvs broadcasting the game
almost coincided and vied with cherry blossom season
nearly a national frenzy as well holiday (almost)

On Sun, 2 Mar 2008 09:54:00 -0600 Halvard Johnson <[redacted]>
writes:

> I once spent five years or so living in Japan, and when I first
> arrived (Aug. '79) the whole country was in a baseball frenzy
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> the high-school baseball season. And that happened (and I
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> >> Appalachian musicians, whose modifications of it had a huge
> >> influence in
> >> Country Western music, developing into the pedal steel guitar.
> >>
> >> Lefty is interviewed in one of the greatest baseball books ever,
>
> >> and with
> >> Ring Lardner's baseball writings, my favorite, Lawrence Ritter's
>
> >> The Glory
> >> of their Times which was reissued again in 2006. There's also a
>
> >> cassette
> >> tape edition of the original interviews which I have--
> >> incredible to hear the actual voices one has come to know so well
>
> >> from
> >> simply having read the book several times a year for years and
> years.
> >>
> >> Lefty O'Doul has the fourth highest lifetime batting average
> .349.
> >> At the
> >> time of this interview, as he remarked:
> >>
> >> "Only guys ever did better are Cobb, Hornsby and Joe Jackson. So
>
> >> you might
> >> say I have the highest batting average of any man living. Yeah--
>
> >> the rest of
> >> the guys are dead."
> >>

> >> There is a story of a baseball player--name not given in the
> >> account I
> >> read--who was asked to go on one of these tours of the World.
> The
> >> ball
> >> player was rather dubious, so the promoter added on some more
> >> incentives and
> >> said that, of course, all the ball players were bringing their
> wives.
> >>
> >> The ball player still looked dubious.
> >>
> >> "Who wouldn't want to get paid to play some exhibition games and
>
> >> get to take
> >> a trip around the World?"
> >>
> >> "Can't we go somewhere else?" the ball player asked.
> >>
> >> Lefty O'Doul:
> >>
> >>
> >>
> >> Hiroshi Hiraoka, who was in America studying engineering,
> >> introduced the
> >> game to his co-workers at Japan's national railways in 1878. He
> and
> >> his
> >> coworkers created the first baseball team the Shimbashi Athletic
>
> >> Club and
> >> dominated other teams which popped up in Japan. However it wasn't
>
> >> until the
> >> team from Tokyo University started playing when the sport took
> hold
> >> in
> >> Japanese Culture. In 1896 the team defeated an American team from
> the
> >> Yokohama Country and Athletic Club 29 to 4. It was the first
> recorded
> >> international baseball game in Asia. After that defeat several

> other
> >> colleges in Japan picked up the sport and it quickly spread
> >> throughout
> >> Japan. Since then teams from Japan have crossed the ocean to
> learn
> >> from
> >> their American counterparts. Waseda
> >> University<http://en.wikipedia.org/wiki/Waseda_University>was one
> of
> >> the first college teams to cross the ocean to improve their
> >> skills (SABR). In 1905 the team traveled to the United States
> where
> > they
> >> played college teams from around the U.S. It wasn't before long
>
> >> that several
> >> other universities in Japan started making similar trips. From
> that
> >> point on
> >> the baseball phenomenon in Japan was complete with U.S. baseball
>
> >> teams
> >> traveling to Japan for games.
> >> In 1913 and in 1922, American baseball stars visited Japan and
> >> played games
> >> against university students. They also held clinics on technique.
> A
> >> retired
> >> major league player, Herb Hunter, made eight trips to Japan from
>
> >> 1922 to
> >> 1932 organizing games and coaching clinics.
> >>
>
>

↑ Index

47. Tom Orange
Re: Welcome Obododimma
Sun 2 Mar 2008

tyrone: right, i remember part of the pleasure of reading S/Z was trying to determine what after a while seems like his fairly arbitrary assignation of certain codes to certain lexia. e.g. why did he label a given section the hermeneutic code rather than the proairetic? his explanations often seem to sidestep such questions...

allbests,
tom

Date: Sat, 1 Mar 2008 13:22:09 -0500
From: tyrone williams <[redacted]>
Subject: Re: Welcome Obododimma

Murat,

True, but that "almost' is key for Barthes "early" and "late": the fact that not every word or phrase is code-determined is precisely why there is, for Barthes, "pleasure." Indeed, he argues that there is pleasure reveling in the codes themselves...

Tyrone

-----Original Message-----
>From: Murat Nemet-Nejat <[redacted]>
>Sent: Mar 1, 2008 12:32 PM
>To: [redacted]
>Subject: Re: Welcome Obododimma
>
>Is there a break among those interested in Barthes between those who focus
>on his work before *The Pleasure of the Text* and those who focus on this
>work and what comes after.
>
>S/Z and The Pleasure are antithetical works. In the former, almost every
>word or phrase is determined by codes (Balzac being a supreme manipulator
of
>Middle Class codes); The Pleasure is an exploration of that aspect of
>reading which escapes codes.
>
>Ciao,
>
>Murat

>
>

↑ Index

48. Amy L. Hume
Hejinian and the Kansas Poetry Scene
Sun 2 Mar 2008

Announcement:

LYN HEJINIAN will give a reading and lecture this Thursday, MARCH 6, 2008, at the University of Kansas in LAWRENCE, KANSAS!

Professor Hejinian will offer a poetry reading at 4pm in the Spencer Museum of Art and her lecture "Outside Poetry" will commence at 7:30pm in Alderson Auditorium, The Kansas Union.

This promises to be an exciting series of events for all those in the greater Lawrence, Kansas City, and Topeka areas. And, if you live farther away than that, I'm sure it'll be worth the trip! All events are free and open to the public. Do come!

Best,
Amy

Amy L. Hume
Department of English
University of Kansas

↑ Index

49. laura hinton
Re: Welcome Obododimma
Sun 2 Mar 2008

Thanks, Tyrone and Tom -- Barthes' definitely "sidesteps" the rigidity assigned to his "codes," he *plays* with "codes," as if signifiers to be messed with. I have a great deal of "pleasure" in reading both S/Z and The Pleasure of the Text, in that they both allow us to play with and work (as readers) with their texts and others.

Laura

On Sun, Mar 2, 2008 at 4:47 PM, Tom Orange <[redacted]> wrote:

> *tyrone: right, i remember part of the pleasure of reading S/Z was trying to determine what after a while seems like his fairly arbitrary assignation of certain codes to certain lexia. e.g. why did he label a given section the hermeneutic code rather than the proairetic? his*

explanations often seem to sidestep such questions...

allbests,
tom

Date: Sat, 1 Mar 2008 13:22:09 -0500
From: tyrone williams <[redacted]>
Subject: Re: Welcome Obododimma

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True, but that "almost' is key for Barthes "early" and "late": the fact that not every word or phrase is code-determined is precisely why there is, for Barthes, "pleasure." Indeed, he argues that there is pleasure reveling in the codes themselves...

Tyrone

-----Original Message-----
From: Murat Nemet-Nejat <[redacted]>
Sent: Mar 1, 2008 12:32 PM
To: [redacted]
Subject: Re: Welcome Obododimma

*Is there a break among those interested in Barthes between those who focus on his work before *The Pleasure of the Text* and those who focus on this work and what comes after.*

S/Z and The Pleasure are antithetical works. In the former, almost every word or phrase is determined by codes (Balzac being a supreme manipulator of Middle Class codes); The Pleasure is an exploration of that aspect of reading which escapes codes.

Ciao,

Murat

↑ Index

50. tyrone williams
Re: Welcome Obododimma
Sun 2 Mar 2008

Tom,

Agree, of course. Great to see you in Louisville.

Tyrone

-----Original Message-----
>From: Tom Orange <[redacted]>
>Sent: Mar 2, 2008 4:47 PM
>To: [redacted]
>Subject: Re: Welcome Obododimma
>
>tyrone: right, i remember part of the pleasure of reading S/Z was
>trying to determine what after a while seems like his fairly arbitrary
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>
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>From: tyrone williams <[redacted]>
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>there is, for Barthes, "pleasure." Indeed, he argues that there is
>pleasure reveling in the codes themselves...
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>>From: Murat Nemet-Nejat <[redacted]>
>>Sent: Mar 1, 2008 12:32 PM

>>To: [redacted]
>>Subject: Re: Welcome Obododimma
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>>word or phrase is determined by codes (Balzac being a supreme manipulator of
>>Middle Class codes); The Pleasure is an exploration of that aspect of
>>reading which escapes codes.
>>
>>Ciao,
>>
>>Murat
>>
>>

Tyrone Williams

↑ Index

51. Caleb Cluff

Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR-- Nazi Poetry/ langpo & fasc i sm

Sun 2 Mar 2008

Newport and South Melbourne.

A trugo (cf "True Go") is a nickname for a large heavy (6" - 8" diameter) rubber bumper off a railtruck. The game is played on a turf pitch, and the idea is to hit the washer between two posts - a true go.

Although my experience was that it was to consume small glasses of beer and get pleasantly drunk while learning about the working class experiences of the people who played the game.

Caleb

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Alison Croggon
Sent: Saturday, 1 March 2008 3:03 PM
To: [redacted]

Subject: Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--Nazi Poetry/ langpo & fasc i sm

The most parochial game I know of is Trugo, which is only played in the Melbourne suburb of Newport. It originated in the railyards, and is basically an industrial version of croquet, involving big hammers and a rubber thing called the trugo, which apparently you hit backwards between your legs. I've never seen the game (nor do I know what a Trugo looks like) but it has regular tournaments and the results are published in the local newspaper, along with other curiosities like the rehearsal times of the Yarraville Mouth Organ Band, the biggest (and perhaps the only) mouth organ orchestra in Australia.

Life would actually be a lot duller without parochialisms.

All best

A
On Sat, Mar 1, 2008 at 8:23 AM, Robin Hamilton <
[redacted]> wrote:

> *If anything, baseball is bigger in Japan than in the*
> *USA. It's pretty big in Latin America and the*
> *Caribbean as well. Not so big in Mexico, as far as*
> *I've seen.*
>
> *Hal*
>
> *Ok, so I <glumly> withdraw baseball (rounders) from The List Of*
> *Parochials.*
>
> *(Teach me to generalise based on Western European culture and the sports*
> *pages of the Virginia Pilot.)*
>
> *But I notice nobody's leapt to universalise American football.*
>
> *In the ranks of the semiotics of mayhem, shinty has to rank high, but.*
>
> *Or is that too too parochially Scottish?*
>
> *Robin*
>
> *[Is there an either/or between baseball and cricket? The later in*
> *England,*
> *India, Pakistan, Australia, the former ... Or do they play both in the*
> *West*
> *Indies, Hal?*
>
> *R.]*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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52. ALDON L NIELSEN
Re: Welcome Obododimma
Sun 2 Mar 2008

I haven't been able to follow this whole thread, so this may have been said already -- but one significant pressure that moved us from structuralism to poststructuralism was precisely (or imprecisely) the recognition that there is no code so rigid as to be fully determining -- there is always and everywhere play --

On Sun, Mar 2, 2008 05:31 PM, laura hinton <[redacted]> wrote:

> *Thanks, Tyrone and Tom -- Barthes' definitely "sidesteps" the rigidity assigned to his "codes," he *plays* with "codes," as if signifiers to be*

messed with. I have a great deal of "pleasure" in reading both S/Z and The
Pleasure of the Text, in that they both allow us to play with and work (as readers) with their texts and others.

Laura

On Sun, Mar 2, 2008 at 4:47 PM, Tom Orange <[redacted]> wrote:

tyrone: right, i remember part of the pleasure of reading S/Z was trying to determine what after a while seems like his fairly arbitrary assignation of certain codes to certain lexia. e.g. why did he label a given section the hermeneutic code rather than the proairetic? his explanations often seem to sidestep such questions...

allbests,
tom

Date: Sat, 1 Mar 2008 13:22:09 -0500
From: tyrone williams <[redacted]>
Subject: Re: Welcome Obododimma

Murat,

True, but that "almost' is key for Barthes "early" and "late": the
fact that not every word or phrase is code-determined is precisely why there is, for Barthes, "pleasure." Indeed, he argues that there is
pleasure reveling in the codes themselves...

Tyrone

-----Original Message-----
From: Murat Nemet-Nejat <[redacted]>
Sent: Mar 1, 2008 12:32 PM
To: [redacted]
Subject: Re: Welcome Obododimma

Is there a break among those interested in Barthes between those who focus
*on his work before *The Pleasure of the Text* and those who focus on this*
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> *S/Z and The Pleasure are antithetical works. In the former, almost every*
> *word or phrase is determined by codes (Balzac being a supreme manipulator*
> *of*
> *Middle Class codes); The Pleasure is an exploration of that aspect of*
> *reading which escapes codes.*
>
> *Ciao,*
>
> *Murat*

<<

Please visit

http://www.kaurab.com/english

Archiving is a difficult task, often underrated and overlooked.

But we stay committed to the cause and look forward to your comments to help us serve ourselves better.

Aryanil Mukherjee
Editor, KAURAB
www.kaurab.com

↑ Index

54. **tyrone williams**
Re: Welcome Obododimma
Sun 2 Mar 2008

Agree. That's what Tom and Laura imply by the seeming arbitrariness of Barthes' application of the codes. However, my discussion with Murat was more about the extent to which Barthes does or does not "recognize" the role of pleasure in his early texts.

-----Original Message-----
>From: ALDON L NIELSEN <[redacted]>
>Sent: Mar 2, 2008 6:24 PM
>To: [redacted]
>Subject: Re: Welcome Obododimma
>
>I haven't been able to follow this whole thread, so this may have been said
>already -- but one significant pressure that moved us from structuralism to
>poststructuralism was precisely (or imprecisely) the recognition that there is
>no code so rigid as to be fully determining -- there is always and everywhere
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>
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>>assigned to his "codes," he *plays* with "codes," as if
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>>messed with. I have a great deal of "pleasure" in reading both S/Z
>>and The
>>Pleasure of the Text, in that they both allow us to play with and work (as
>>readers) with their texts and others.
>>

>>Laura
>>
>>On Sun, Mar 2, 2008 at 4:47 PM, Tom Orange <[redacted]> wrote:
>>
>>> tyrone: right, i remember part of the pleasure of reading S/Z was
>>> trying to determine what after a while seems like his fairly arbitrary
>>> assignation of certain codes to certain lexia. e.g. why did he label a
>>> given section the hermeneutic code rather than the proairetic? his
>>> explanations often seem to sidestep such questions...
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>>> From: tyrone williams <[redacted]>
>>> Subject: Re: Welcome Obododimma
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>>"late": the
>>> fact that not every word or phrase is code-determined is precisely why
>>> there is, for Barthes, "pleasure." Indeed, he argues that there
>>is
>>> pleasure reveling in the codes themselves...
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>>> Tyrone
>>>
>>> -----Original Message-----
>>> >From: Murat Nemet-Nejat <[redacted]>
>>> >Sent: Mar 1, 2008 12:32 PM
>>> >To: [redacted]
>>> >Subject: Re: Welcome Obododimma
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>>> >Is there a break among those interested in Barthes between those who
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>>> >
>>> >S/Z and The Pleasure are antithetical works. In the former, almost
>>every
>>> >word or phrase is determined by codes (Balzac being a supreme
>>manipulator
>>> of
>>> >Middle Class codes); The Pleasure is an exploration of that
>>aspect of
>>> >reading which escapes codes.
>>> >
>>> >Ciao,
>>> >
>>> >Murat
>>> >
>>> >
>>>
>>
>>
>>
>
>
><<<

55. K. R. Waldrop
2 new books from Burning Deck
Mon 3 Mar 2008

2 new Burning Deck titles are available from:
Small Press Distribution, www.spdbooks.org or [redacted]
In Europe: H Press: www.hpress.no

1. vol. 51 of the “BURNING DECK POETRY BOOKS”:
CYRUS CONSOLE
Brief Under Water
Poetry, 64 pages, offset, smyth-sewn
ISBN13: 978-1-886224-87-2, original paperback $14
ISBN13: 978-1-886224-88-9, limited signed edition $20
Publication date: March 15, 2008

Brief Under Water is a sequence of 55 short passages that uses prose narrative as a design element in a larger lyric structure. The title refers to Kafka’s 1919 Brief an den Vater, reflecting a struggle with the notion of literary inheritance. So does Console’s sentence, refined nearly to the point of anachronism, that owes a great deal to Melville and to Garnett’s translations of Dostoevsky, Tolstoy, and Turgenev.

The book was written while the author supported himself as a metalworker, housepainter, and waiter. The clashing of these professional spheres contributed to the struggle outlined above. The binary numbering (1, 10, 11, 100, 101…) is meant to express his sense of movement-in-place.

“[The] manuscript is terrific.…The sensory detail of the writing, not surrealistic, not plot-oriented, is not even with the sense of 'leading anywhere' but accumulating both detail and expansion at once, opening a floating, fascinating, sometimes apparently violent yet detached terrain, as if not the author's psyche…but the world itself… seen from at once extreme and mundane edges.”—Leslie Scalapino

2. volume 20 of SERIE D’ECRITURE:
Caroline Dubois
You Are the Business
translated from the French by Cole Swensen
Poetry, 104 pages, offset, smyth-sewn
ISBN 978-1-886224-86-5 original paperback $14
Publication date: March 15, 2008

C’est toi le business uses an eerie cadence to examine the construction of identity in a media-saturated world. Focusing on icons of cult film from Simone Simon to Blade Runner, she develops a haunting collage of overlay and echo,

populated by unsettling twins (a “sister,” a clone, a verbal stutter), that evokes the doubles with which a society based on representation invests us. In “talala” for instance, the terms of identity taken from the film Blade Runner (human being vs. “fake” or “android”) are used to raise questions of authorship: do phrases come to us or do we make them, and if they come to us, then from where? Always conscious of the role that language plays in the mediation between self and media, the book is poetry in its linguistic freedom, film criticism in its thematic aspects, prose in its physical shape. But it always pushes language toward new sensual territory.

Caroline Dubois lives in Paris and teaches at the Ecole des Beaux-Arts in Rueil-Malmaison. She has translated American poets like Norma Cole and Deborah Richards. C'est toi le business is her most recent book (2005). Earlier books include Je veux être physique [I want to be physical; P.O.L., 1999], Arrête maintenant [Stop now; Editions de l’Attente, 2001] and Malécot [Ed. contrat maint, 2003]. Cole Swensen’s recent books include The Book of a Hundred Hands (2005), The Glass Age (2007), Noon Try, Oh, and Such Rich Hour. She has translated Pierre Alferi, Olivier Cadiot, Pascalle Monnier, Jean Frémon and others. Both her poetry and her translations have won many prizes.=

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56. **steve russell**

NAZI LITERATURE IN THE AMERICAS/Michael Dirda/Washington Post

Mon 3 Mar 2008

Michael Dirda reviews Bolano

www.washingtonpost.com/books

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

↑ Index

57. **Alexander Jorgensen**

Toot-toot! "Schadenfreude" -- new work appearing in Big Bridge

Mon 3 Mar 2008

Poem was written in memory of Otto Dix, and appears in mesh of English and German.

http://www.bigbridge.org/WAR-PAP3.HTM#AJorgensen

Best and thanks!

http://www.alexanderjorgensen.com

--
http://www.fastmail.fm - I mean, what is it about a decent email service?

↑ Index

58. Adam Fieled
PFS Post: Introducing Mary Walker Graham
Mon 3 Mar 2008

Mary Walker Graham is an amazing poet based in Boston. She has an MFA from New England College and runs the Rope-a-Dope publishing collective. She has been featured in Poetry, Opus 42, and Ocho. Three poems are up on PFS:

http://www.artrecess.blogspot.com

along w work from Matina Stamatakis, Larissa Shmailo, Melissa Severin, and others...

Books!
"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

59. Alexander Dickow
forthcoming first book
Mon 3 Mar 2008

Friends and fellow poets at Buffalo Poetics,

I've been lurking lately, but I am very excited to announce (officially) the forthcoming release of my first book, _Caramboles_, due out in October 2008 from Argol Editions (Paris). The book is a bilingual collection, and you can read the French versions of the book presentation and my bio here:

book:
http://www.argol-editions.fr/f/index.php?sp=liv&livre_id=33

bio:
http://www.argol-editions.fr/f/index.php?sp=livAut&auteur_id=83

You'll find the English version of the book
presentation (not quite as good as the French blurb,
I'm afraid) on my blog, here:
http://www.alexdickow.net/blog/article/110/announcing-caramboles-forthcoming-caramboles-a-paraitre

Finally, if you'd like to read a few recent poems, you
can try Sitaudis:

http://www.sitaudis.com/Poemes-et-fictions/deux-rencontres.php

Apologies for cross-posting, and thanks for your time!
Amicalement,
Alex

www.alexdickow.net/blog/

> les mots! ah quel désert à la fin
> merveilleux. -- Henri Droguet

↑ Index

60. Michael Kelleher
Literary Buffalo Newsletter 03.03.08-03.09.08
Mon 3 Mar 2008

LITERARY BUFFALO
03.03.08-03.09.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize, $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

BABEL EXTRA

Just Buffalo/International Institute of Buffalo present
Caribbean Night
Food, Music, Culture from Derek Walcott's Home
Friday, March 7, 6:30 p.m.
International Institute of Buffalo, 864 Delaware

EVENTS THIS WEEK

03.05.08

Just Buffalo/Center For Inquiry Literary Cafe
Karen Lewis and Susan Marie
Poetry Reading (8 open slots to read)
Wednesday, March 5, 7:30 p.m.
Center for Inquiry, 1310 Sweet Home Rd., Amherst

03.06.08

Canisius Contemporary Writers Series
Sebastian Barry
Poetry Reading
Thursday, March 6, 7 p.m.
Montante Cultural Center, Canisius College

03.07.08

Just Buffalo/Gusto at the Gallery
Nickel City Poetry Slam
Feature: Tom Noy
Friday, March 7, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery

&

Just Buffalo/Small Press Poetry
Laynie Browne and Sina Queyras
Poetry Reading
Friday, March 7, 7 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

03.09.08

Just Buffalo/Spoken Word Sundays
Aaron Lowinger & Karen Lewis
Poetry Reading (10 open slots for readers)
Sunday, March 9, 8 p.m.
Allen Street Hardware Cafe, 245 Allen St.

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know.

Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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61. Mary Jo Malo

Re: PFS Post: Introducing Mary Walker Graham

Mon 3 Mar 2008

Larissa Shmailo's poems engage me intellectually AND emotionally. Thanks, Adam.

Mary Jo Malo

http://thisshiningwound.blogspot.com
http://apophisdeconstructingabsurdity.blogspot.com

On Mon, Mar 3, 2008 at 8:29 AM, Adam Fieled <[redacted]> wrote:
> Mary Walker Graham is an amazing poet based in Boston. She has an MFA from New England College and runs the Rope-a-Dope publishing collective. She has been featured in Poetry, Opus 42, and Ocho. Three poems are up on PFS:
>
> http://www.artrecess.blogspot.com
>
> along w work from Matina Stamatakis, Larissa Shmailo, Melissa Severin, and others...
>
>
>
> Books!
> "Opera Bufa"
> http://www.lulu.com/content/1137210
>
> "Beams"
> http://www.blazevox.org/ebk-af.pdf
>
>
>
> ---
> Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.
>

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62. Barrett Watten
Carla Harryman in Chicago this week
Mon 3 Mar 2008

Carla Harryman's *Memory Play* is being staged at the Renaissance Society at the University of Chicago this Friday; she is also reading there Tuesday. Here's the link and copy below:

http://renaissancesociety.org/site/Exhibitions/Events.594.0.0.0.0.html?RENSOC_SESSID=f5ab19ffe1a7b2a27c895a26625a18ec#805

Tue, Mar 4, 2008 5:30 pm
Reading
Carla Harryman

Location: Classics, Room 110, The University of Chicago
Admission: free

One of the preeminent Language poets, Carla Harryman is the author of twelve books of poetry, prose plays, and essays. A 2004 recipient of the award in poetry from The Foundation for Contemporary Performing Arts, Harryman is widely acknowledged as an innovator in poetry, prose, and interdisciplinary performance. She teaches Women's Studies, Creative Writing, and Literature at Wayne State University in Detroit.

This event is presented in conjunction with Poem Present, with support from Poets & Writers, Inc. through a grant it has received from an anonymous donor. This event will take place in Classics Hall room 110. (Classic Hall is 1010 E. 59th St.) FREE

Fri, Mar 7, 2008 8:00 pm
Staged Reading
Memory Play, by Carla Harryman

Location: University Theater, The Reynolds Club, 5706 S. University Avenue
Admission: free

Harryman is widely acknowledged as an innovator in poetry, prose, and interdisciplinary performance and nothing exemplifies this more than Memory Play where "the audience," writes Sara Schulman, "is invited into a whirlwind exploration of hierarchies through the mouths of Bosch-like talking animals." The hierarchies mentioned being social, political, economic, biological and evolutionary.

This event is supported by a UChicagoArts grant from the Arts Planning Council. This event will take place at University Theater located in The Reynolds Club, 5706 S. University Avenue. FREE.

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63. CA Conrad
for those interested in looking at a REAL NAZI instead of imagined ones
Mon 3 Mar 2008

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for those interested in looking at a REAL NAZI instead of imagined ones

Lady Bunny posted this to her blog on February 28th about the death of William F. Buckley.
Here's her post:
http://ladybunny.net/blog/2008/02/real-william-f-buckley.html

Here's the post in case that link doesn't work:

In the precious "he was an intellectual conservative who passed away" obituaries that appeared, no one seems to want to say that he advocated mandatory TATTOOING of people who were HIV positive in the 80's. MANDATORY.

He wanted to FORCE everyone who was HIV+ to be tattooed, so the general public would be able to easily identify --- thanks to those tattoos --- just who was "infected" and "dangerous." The Good People could run and hide! The esteemed William F. Buckley advocated forced, permanent physical markings for people who were HIV+.

Nazi Germany's yellow stars and pink triangles, anyone? Not really...those stars and triangles the Nazis instigated were sewn onto clothes. Clothes can be discarded. The esteemed Mr. Buckley demanded permanent markings on people's flesh.

Why is this important so many years later? Because he was so socially connected back then with politicians, media figures, and NYC's high society in the 80's that his horrifying views were given credence. And were seriously discussed. When people were frightened they looked for help from people they trusted.

And before anyone tries to say that people were ignorant then, and that we've all learned better in the interim, here comes Adolf Buckley in 2005 (in the National Review) boasting about having come up with the idea and suggesting it should still be implemented --- even making fun of the Concentration Camp connection. Har de har, Nazis! Heehee, Buchenwald jokes! (http://www.nationalreview.com/buckley/wfb200502191155.asp)

I'm proud to say I was the one in ACT-UP who delivered his home address for picketing purposes back in the day. And I'm happy to realize that his neo-Nazi

ideas were perceived as so stupid in 2005 that no one noticed when he said them then, or even remembers them now.

In the downtown NYC world in which I live, people often say how awful it is that "The Old New York Is Dying." Sometimes it isn't so awful. Some parts of The Old New York were really, really shitty. What do you do when you find yourself in the room with something so shitty? I don't know about you, but I happily flush the toilet.

Mr. Buckley wanted to FORCIBLY tattoo everyone who was HIV+ back in the 80's. He STILL wanted to 20 years later. One word for that: Fascist. Who gives a fuck about his magazine, or his fashion-plate society wife and her friends, or his upper-crust, erudite way with words? Hey, Mussolini made the trains run on time, and Hitler could paint a nice picture, I've heard.

He made his legacy.

He made his epitaph, too: RIP, Asshole.

Chip Duckett

PS: Don't forget to flush the toilet..
(Chip is the veteran club/cabaret propducer/pr whiz who runsspincycleny.com<http://click.icptrack.com/icp/relay.php?r=328336&msgid=123613&act=UHTJ&c=159857&admin=0&destination=http%3A%2F%2Fwww.spincyclenyc.com%2F>
.)

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64. St. Thomasino

issue 1 of mgversion2>datura, English version is now online

Mon 3 Mar 2008

The first issue of mgversion2>datura, English version is now online.

http://mgversion2.free.fr/esect/mgv2_en_01/mgv2_en_01%20index.html

With poems by:

Steve Klepetar
Noah Eli Gordon
John Mcmahon
Harry Wilkens
Gregory Vincent St Thomasino
Jan Oskar Hansen
Jeff Crouch
Patricia Wellingham Jones

Taylor Graham
Norman J. Olson

And music by: Jérémy Bérenger

"Mgversion2.0>datura was first known as Mauvaise graine -- a British based, French literature magazine published from 1996 to 2000. It stopped for a while and started again on line in 2002 with some new authors found here and there on the web and older ones from the paper era. Then, in 2005, a new section opened. It was dedicated to poems in English translated into French. Today, 2008, sees a new face and an English language-only side, a genuine literature ezine publishing not only poems but stories and music too."

Edited by Walter Ruhlmann

http://mgversion2.free.fr/esect/mgv2_en_01/mgv2_en_01%20index.html

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65. Concord Poetry Center

Upcoming at CPC

Mon 3 Mar 2008

Upcoming at the Concord Poetry Center

ONLINE POETRY WORKSHOP: THE DRAMATIC MONOLOGUE

Instructor: Reginald Shepherd,
<http://www.concordpoetry.org/zShepherd.html> Nationally Renowned Poet and Editor
Course Description
<http://www.concordpoetry.org/OnlinePoetryWorkshop.htm>
STARTS MONDAY, MARCH 10

BUILDING A BETTER POEM:
CRAFT & THE MARKETPLACE

Instructor: Joan Houlihan <http://www.concordpoetry.org/zHoulihan.html>
, CPC Founder, Poet & Editor
Course Description <http://www.concordpoetry.org/BuildingBetterPoem.htm>

STARTS WEDNESDAY, MARCH 5

POEMS I DIDN’T KNOW I LOVED*
*Until I paid them attention

Instructor: Steven Cramer <http://www.concordpoetry.org/zCramer.html> ,
Founding Member, Poet, Director of Lesley MFA Creative Writing Program

Course Description <http://www.concordpoetry.org/Poems.htm> STARTS THURSDAY, MARCH 27

"Off-the-Grid" Reading

Sunday, April 13th 7pm

X.J. KENNEDY and the LIGHT BRIGADE!

Emerson Umbrella Theater
40 Stow Street
Concord, MA 01742

Admission $4
Refreshments follow

Benefit Reading featuring XJ Kennedy
<http://www.thehypertexts.com/X%20.%20J.%20Kennedy%20Poetry%20Picture%20
and%20Bio.htm> with members Barb Crane, Bob Clawson
<http://www.concordpoetry.org/zClawson.html> , Joan Kimball
<http://www.concordpoetry.org/zKimball.html> and Amy Woods
Sunday Afternoon Community Reading Series
Presenting established and emerging poets affiliated with the Center and introducing poets from the greater Boston community.
All readings take place on Sunday at 3:00 pm. Refreshments and conversation follow.
Admission only at the door: $6.00 (students $3.00).
Sunday, April 27 at 3:00 pm
Featured Poet David Rivard <http://www.concordpoetry.org/zRivard.html>
and emerging poet Michael Ansara with community readers Colleen Ottomano and Lindsay Kramer (Hopkinton High School).

———

Sunday, May 18th at 3:00 pm
Featured Poet Afaa Michael Weaver
<http://www.concordpoetry.org/zWeaver.html> and emerging poet Bob Clawson <http://www.concordpoetry.org/zClawson.html> with community readers from Simmons College.
For more information, visit: www.concordpoetry.org
<http://www.concordpoetry.org/>

NOTE: To reply to this message, please do not hit "Repy"—send email to [redacted]

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C55-4185-4DFF-B331-DD59C4E50229>

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66. CA Conrad

Re: for those interested in looking at a REAL NAZI instead of imagined ones

Mon 3 Mar 2008

One of the most interesting interviews I've ever seen in my life is William F. Buckley interviewing Gloria Steinem for TV. You might be able to find it online. It's about twenty years old is my guess. My local library here in Philadelphia has it on video cassette and I HAD TO SEE IT, of course! I remember thinking when first seeing it on the shelf, "REALLY!?! HOW WEIRD!"

And weird it was! I wound up watching it about 20 times, FASCINATED by these two very different iconic forces sitting there together. What was obvious, IN FACT VERY OBVIOUS, was that Buckley really didn't know who the hell he was interviewing. He had a lot of information like a lot of people do about Gloria Steinem that was mostly based on IDEAS about who she is, and WHY she "is the way she is," and it's all mostly wrong. For instance he asks in this flippant kind of tone about her father, wanting to know what her relationship with her father was like, DO YOU LOVE YOU FATHER OR WHAT?, kind of thing, the tone leading the listeners for a response that would indicate maybe she's a man hater AND HERE'S THE REASON WHY. But Gloria Steinem in her clear, honest, ZEN style didn't flinch, DID NOT FLINCH at his tone and launched into a beautiful story about her father, and who he was, and how important he was to her.

Buckley of course was not just conservative about gender, but very much so about class. It was interesting hearing Steinem, and watching Buckley as she talked about class. At one point she told this marvelous story about going to her high school reunion in Toledo and her college reunion at Smith in the same year. She said that the contrast taught her so much about the strength of her working class roots that she had wanted to always remember. She said that her old friends in Toledo understood feminist practice and life practice better than her friends with degrees in Women's Studies because THEY KNEW the difficulties and unfairness of having to work full time, THEN also take care of kids, cook dinner, do laundry, etc. It was a nice moment, and made me think of friends I have in Philadelphia who work with The Global Women's Strike who ACTUALLY work every single day helping women get medical care for themselves and their children, and work at fighting with them in Family Court

over DHS bullshit, and set up groups to help care for prostitutes with AIDS and so much more. Almost ALL of the women at The Global Women's Strike are working class, or from working class backgrounds.

Another BRILLIANT moment in the interview is when Buckley was CLEARLY irritated by the fact that when Steinem turned 40 she made a very public announcement about it. She answered yet again with that disarming, calm tone, "Well, women have been hiding their age for years and I wanted everyone to see what a woman looks like when she turns 40." It's a marvelous interview from start to finish! What's especially good is that an angry, nasty conservative like Buckley asks the right kinds of questions for his crowd who think they have all of these things figured out. And it's PERFECT that it's Gloria Steinem because she's such a tower of focus that cannot be toppled.

Gloria Steinem's calm and intelligent interview style reminds me of another hero of mine Faye Wattleton, former head of Planned Parenthood. I've seen Wattleton in several interviews about abortion where she has had to deal with some seriously ANGRY pro-life people and she ALWAYS ALWAYS ALWAYS winds up saying things that throw them completely off track. Like, "So are you going to take care of these children yourself? Do you have a very roomy house, I hope so because you're going to need a lot of room." Very calm, smart, full of statistics, she's a genius. In fact here is a direct Wattleton quote, "Whoever is providing leadership needs to be as fresh and thoughtful and reflective as possible to make the very best fight."

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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67. David Chirot

reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Mon 3 Mar 2008

Holocaust Memoir Turns Out to Be Fiction - New York Times

http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?_r=1&ref=arts&oref=login---

The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.

The realities which fiction creates and then are exposed as fictions become in turn "new realities." This latest revelation of how both an author and a huge number of people across many languages and supplemented by the cinema,

may all be participating in a fantasy which in itself answers a real deeply felt need and desire is the latest major example of an "Author" who in her own actual life lives her fantasy and becomes a leading "spokesperson" for millions.

Keeping track of the number of invented authors and lives who are continually turning up as well as the creators of "vribant new works" and nationally respected historians" and scholars who make use of a patchwork quilt of plagiarisms, is a form of literary studies in its own right, one which Bolano, Borges, Nabokov, Pessoa, Poe, Kierkegaard, Yasusada and a myriad 18th century writers have all investigated in a multitude of ways.

One of the great effects of fictions is how they advise one of the realities of the fictional becoming realities which have vast consequences in the "real worlds" of history and economics, ideologies and religion, poetics and propaganda.

This is why I felt on first reading Bolano three years ago that his Chilean world post 9/11/1973 is very instructive and illuminating in the USA's post 9/11/2001 versions of fascism and Naomi Klein's "disaster capitalism" using Milton Friedman's "Shock Doctrine" which, first applied Pinochet's Chile, is now being used in the USA on itself.

One of the difficulties with the critique of the self and the author is that both author and self can easily be invented, and not once, but many times, as "real" historical authors for centuries and the fictional ones in Bolano's work, demonstrate. The heyday for this method of earning a living as a writer was the 18th century, in which authors like "Daniel Defoe" were known by a multitude of names, all thought to be different persons, whose works when totaled up as the "author" now known as Defoe number over two hundred.

(One of the heteronyms of Tagle-Ruis aka Carlos Weider in Bolano's Distant Star, who is the novella's version of Lieutenant Ramirez Hoffman in the Nazi Literatures book is Jules Defoe.)

A few days ago I sent a letter in which thinking of "reading carefully" or "attentively" I used the term "close reading," in regards to language poetry (though I think Marjorie Perloff does do this), and Barry Schwabsky, associating the term with Cleanth Brook's form of New Criticism, quite rightly wrote back that that form of reading isn't the kind that is understood to be applied to reading language writing. I've never read Brooks but recognize the form of reading Barry is thinking of, which isn't what I meant, as I don't know how do that kind of Close reading. I thank him for the correction. Though I have wondered often if one may actually use any form of reading one wants to, if the "reader is the producer of their own meanings" of the texts produced by a number of the language and language influenced authors who assert this.

Barry wrote:

This (Close reading) is not the best way to appreciate language poetry, which opens up much more under a more free-floating field of attention. This is something that I remember Ron Silliman writing about somewhere, though someone else will have to supply a specific reference.

I had to laugh affectionately with this, as, if one looks at it--the "free-floating attention" followed by "something that I remember Ron Silliman writing somewhere," which "someone else will have to supply" the reference for, doesn't seem to argue well for "free-floating attention" as a method that will "stand up in court." (A standard good to bear in mind in regards to various aspects of textuality, for sure!)

(When I first was reading language poetry and showed it to my wife, she said--"Oh--yuppies with degrees on pot," to describe the effect of the writing, which goes well with the "free floating attention" aspect, to be humorous about it.)

I thought about this "free-floating form of attention" a lot the last few days as I had usually associated it with "creative misreading," as wel as much more profound examinations of it in Bachelard's writings. Creative misreading in itself is a great tool to use for the dislocations of authors and texts and extending these into new realms of authorship, textuality and reading. I've tried keeping notebooks of al the words, titles and names I've misread during the course of the day, which often produce names, titles and ideas far more intriguingly attractive and chaotic than what usually turns out to be the rather prosaic words of origin. Usually, though I start laughing too hard and forget to write the titles of these "unknown masterpieces" down.

I think a form of "creative misreading" carried into the "critical realm" occurred here recently, with some interesting effects, which carry the misreading into other areas of fictionality.

The discussion here provoked by the NY Times book review of Roberto Bolano's Nazi Literatures of the Americas, provided several examples of the ways in which misreadings/readings of a few words can inspire the passionate creation of new authors and areas of literature which had not existed until the writer of a piece came along. For example, two list writers read into the review that its author is anti-Semitic and one of these list members, judging from the review's description of a couple writers from Bolano's book, lept to the assumption that many of them must be "New Formalists."

The reviewer is actually a Gay writer and the winner of a Lambda Award. She has had quite a distinguished professional career working for a number of publishers and journals including the Voice Literary Supplement, as well as teaching and participating in writers colonies. Granted, the literary sphere she inhabits may not be the same that writers here are interested in or sympathetic

with, yet I think without reading more of her works fictional as well as non-fiction, it seems rather presumptuous to smear her, as well as idle speculation to determine without reading it what a book's writers actually are. On the other hand, these posts did something which is related with actual events in literature concerning real persons, as well as the fictional beings who inhabit Bolano's imagination. That is, they created a fictional being out of an actual one, a new "anti-Semitic" writer publishing in of all places, the New York Times,a feat which is almost impossible to conceive. And as well, there was created for Bolano's legacy the post-humous addition to his compendium that of the group of American New Formalist writers, though they would not qualify for entry in the "real sense" of the book.

These spontaneous creations are part and parcel of Bolano's vision of literature at one point, that it "is a surreptitious form of violence, a passport to respectability, and can, in certain young and sensitive nations, disguise the social climber's origins."

Yet there seem to be other and stranger motives behind some of the violences done by authors to themselves and to others, ones which perhaps and at times directly have to do as much as with their readers as the authors themselves.

The best selling Holocaust memoir, translated into 18 languages and made in to a French film--now turns out to be a fantasy created by a woman who turns out not to be Jewish. Yet obviously she has a great sympathy for the cause which she has come to embody until now. And obviously her readers, already immensely invested in the realities which her fantasy is taking part in, warmly welcomed her.

It's not quite as bizarre as the The Education of Little Tree the huge bestseller taught across the US in schools and a work beloved by the Environmental Movement. Forrest Carter, the book's "American Indian" author, turned out to be Asa Carter, former speech writer for the Segregationist Governor George Wallace and had been a member of some White Suprematist groups.

A huge number of fake Indians have produced their versions of New Age Pan-Indianism
with quite a lot of success.

The not-so-successful writer of gay and pornographic literature Timothy Burrus became a best selling New Agey "Navajo" known to the world as Nasdijj. His rise to fame began in 1999 when a story of his in Esquire won a Timothy Dwight Award. As (real Indian) Sherman Alexie writes in "When the Story Stolen Is Your Own," Nasdijj's prize winning story is basically a thinly disguised copy of a story by Alexie which had also appeared in Esquire, in 1993, and had launched Alexie's own career.

"Nasdijj" then is someone who is not only stealing a story, but in effect, "walking in Alexie's shoes" in order to find, like Alexie, a huge readership and success.

Despite the exposures of these and many other fakes, the Fake Indian Business continues to be a billion dollar a year one for non-Indians who sell "Indian Crafts" and "Indian art work," and become "Native-American" experts and teachers who exploit the fake ethnicity for gain and advancement. Of course, for decades Indians could find the bones of their actual grandparents on exhibit in museums throughout the USA. An Indian writer has written a piece on the Museum of the American Indian in Washington D.C. as "A Monument to Amnesia" a brilliant title which explains a great deal of monuments and the histories they "stand for."

A Palestinain writer suggested a couple years ago that this will be the future of Palestinians--an almost entirely vanished people whose "arts and crafts," "songs and dances," poetry, cuisine, music and traditions will be adopted and exploited in all manner of ways by anthropolgists, hucksters, and all sorts of bizarre fantasizers of the very people who exterminated them, just as it is in the USA.

Then there is the interesting career of another writer, the terrorist and later Prime Minister of Israel, Menachim Begin. His Revolt: Story of the Irgun (US edition 1951) was widely used as a handbook by Al Queda in its training camps in the earlier period of its development. It's considered one of the founding works of modern terrorrism, as its based on direct experience and the development of many ideas n great use today.

Interestingly, Begin's Revisionist Zionists were attracted to Fascism (for its anti-Communist, anti-Socialist attitudes and policies) in the 1930's, until the anti-Semitism of Hitler's regime had begun to become more widely known of.

The Irgun and Stern gang were also the introducers of the car bomb to the Middle East, which was famously used in the USA in the 1920's from Wall Street to Milwaukee by primarily Anarchists. When Anarchism was brutally and effectively stamped into near non-existence by the Palmer Raids and fledging FBI--car bombing passed to the gangsters of Chicago to keep it for a while alive in the USA

The example of the Irgun and Stern's successful uses of the car bomb introduced to others in the Middle East has traveled world wide including back to the USA in Oklahoma City, so that today it has become as its historian Mike Davis calls it, "the poor man's air force."

None of the writers in Bolano's Nazi Literatures of the Americas is any kind of success on the scale of these authors. Instead what Bolano does is chart the careers and strange lives of a heterogeneous assortment of bizarre and

sometimes entertaining figures, whose lives are marked by an attraction to the creation of texts, in forms ranging from mimeographed Soccer Fanzines to expensive limited editions by Vanity publishers, with introductions by lovers or friends of the author possessed by delusions of literary grandeur. These writers work in a wide variety of genre, as well as creating a multitude of hybrid genres and in one case, that of an American writer whose father was a friend of Charles Olson, attempting to write out his demented conceptions of Projective and Non-Projective verse, which he himself has not really studied but absorbed via process of distorted osmosis by being the son of his father, friend of Olson.

In Distant Star and By Night in Chile, as well as The Savage Detectives, Amulet and several short stories, Bolano also uses his fictional poets, critics, editors and independent workshop teachers as commentators on the actual historical literary scenes of Latin and Central America. The bizarre effects of a real Olson on a fictional character can be turned around to become, in terms of method, the creation of literary criticism via the fictional, which, in becoming someday a real "Bolanian method of criticism" be used in turn on the fictions of others.

In and out of the stories flow a phantasmagoria of invented characters, whose brief biographies are given among the book's appendices, along with a bibliography for each author with a chapter in the book, and a heady and crazy description of the bizarre and variously funded and appearing journals to which they have contributed.

The strange thing is, that Bolano's inventions--inspired by those of Borges' stories and his Book of Imaginary Beings--are not that different from the very same kinds of lists and descriptions of obscure writers and publications, little known precursors, dandies and thugs, dope addicts and Old Family heirs who inhabit that amazing collection assembled with genius and gusto by Ed Foster, Decadents, Symbolists & Aesthetes in America Fin-de-Siecle American Poetry: an Anthology. Foster's book, though a number of the writers are still well or somewhat known today, captures also those long forgotten figures who played interesting and contributing roles in the literary circles of their day, and whose lives and works are jammed with a fervor and passion for literature and the arts and travel the equal of many far more famous writers and bohemians, editors and poets, muckrakers and translators of scandalous works. Reading this along side the Bolano is a doubled enjoyment, as one careens among the "real" and the fictional writers, with their publications, coteries, rivalries, friendships and causes.

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68. **Mark Weiss**
forward from Simon Pettet
Mon 3 Mar 2008

I have a new limited-edition booklet just out, Feast or Famine (tiny little thing, just five poems, but nicely printed and presented a la one-page (accordian-style) as an item about the size of a cigarette pack. Other titles (in this format, advertized on the same page) include one by Anne Waldman, and one by Peter Lambourne Wilson, and great scholarly translation of old Cold Mountain himself, Han Shan - not to mention their (Longhouse's) (you've seen it already on line, yes?) Origin CD-Rom - and all sorts of other things. Well, just wanting to put the word out about my little precious gem ((copies of which they have for sale, for the present time anyway, at 13 bucks)

http://www.longhousepoetry.com/longhouse2008.html#anchor135804

Cheers!

Simon

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69. **Jim Andrews**
not going to elo conference
Mon 3 Mar 2008

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thought i'd mention that i won't be going to the elo conference in vancouver washington usa.

can't afford it and health problems in the family, so definitely a no-go for me.

my name is on the list of attendees, but i can't make it.

ja
http://vispo.com

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70. **Jane Sprague**
Imaginary Syllabi: Reading period extended
Mon 3 Mar 2008

Hello List:

Many of you wrote to me after this initial call for work was posted to this list and other places on the Internet. Now, I write to remind you that the deadline for contributions has been extended and if you are one of those people with whom I have corresponded about sending work yet you haven't gotten around

to actually sending me the work--please consider doing so at this time. Hard copy is best.

The reading period for this project has been extended until 3/31/08. So that gives you about a month to put something together and send it my way. If you remain confused or worried about imagining writing and thinking perhaps 'differently' than some of what's often meted out in 'schools' of many kinds, or writing which imagines the whole school and schooling aspect of human experience otherly, send me a note and I'll catch you up on some of what people have sent and also some of what I hope people will send.

Please forward this call to others whom you think might be likewise inclined to send some work.

Thank you,

Jane Sprague
Palm Press

***

Imaginary Syllabi:

CALL FOR WORK

Imaginary Syllabi, a book-length project of contributions by multiple authors, aims to collect writings which investigate, uncover, examine, complicate, question, spoof, spark, incite, meditate, mediate, mix, sample, nettle, navigate, question, provoke, and otherwise (essentially) challenge pedagogical strategies pursuant to the work of teaching writing and other disciplines. Or, writings which dream up, concoct and explore fabulist fantasy syllabi for potential imagined or real classroom endeavors: Educational projects undertaken and employed (deployed) in and outside of official as well as mongrel "schools." Official spaces might harbor (or cultivate) the mongrel & vice versa.

MATERIAL:

--Sample syllabi which have been implemented or might/could be implemented AND the opposite of this condition: wholly fantastical stuff more suited to investigations in outer space and other socio-cultural vacuums.

--Syllabi composed entirely of images or text or some combination of both. Syllabi may be scattered or comprehensive lists of pertinent, esoteric, weird or terribly useful URLs.

--Documents from classroom practices which were successful, compelling, disturbing etc. and which their authors wish to share, distribute, make known.

--Essays/Syllabi which mention other teachers and communities of teachers &/or documents, critiques, etc. &/or explore and extend the work of other

teachers and communities of teachers, theorists, scholars, activist, revolutionaries, radicals, & intellectual insurgents.... There is no intended fixed, predetermined or official meaning attached in this CFW to the word "teacher"; "A thing which shows or points something out."; teachers are sometimes not necessarily human organisms.

--Writings which disclose, assay, weigh the idea of the "syllabus" itself.

--Unimagined documents for unimagined learners among whom we would also group teachers / professors / instructors / mentors / advisors / and so on.

READING PERIOD:

--Deadline = 3/31/08

PUBLICATION:

--Summer 2008. Each contributor will receive 2 copies of the published book and additional copies at minimal cost.

QUESTIONS?

--The intent of this CFW is to spur and develop a sense of critical inquiry, partnership, collaboration, critique and rebellion which the final book object also aims to cultivate among and within its readers.

Points to Consider:

Imaginary Syllabi is primarily (though not exclusively) concerned with work undertaken by students and teachers who are working as writers in some capacity: as documentarians, compositionists, art critics, journalists, performance artists, poets and others.

INTERESTED?

--Send queries, manuscripts, proposals and questions to:

Imaginary Syllabi

Editor, Jane Sprague

Palm Press

143 Ravenna Drive

Long Beach, CA 90803

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71. Lou Rowan

Bromige, Meltzer, McClure, Rowan reading 3/5, 3/6--7:30 PM

Mon 3 Mar 2008

Dear Colleagues, To launch my two new books in the Bay Area, David Bromige, David Meltzer and I will read Wednesday at Moe's in Berkeley (www.moesbooks.com), and Michael McClure and I Thursday at the Beat Museum in San Francisco (www.thebeatmuseum.org). Details in my website, www.lourowan.com. Hope to see you there. Lou

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72. K. Silem Mohammad

Abraham Lincoln #2

Tue 4 Mar 2008

ABRAHAM LINCOLN
issue the second
fall/winter 2007-2008
editors: K. SILEM MOHAMMAD & ANNE BOYER

http://abrahamlincolnmagazine.blogspot.com

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Ashland, OR 97520

--

K. Silem Mohammad
http://lime-tree.blogspot.com

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73. Gabrielle Welford
granddaughter needs a little help
Tue 4 Mar 2008

---

i thought this sounded like great. :-) write to [redacted]
so she can send you flat stanley. g

Date: Tue, 04 Mar 2008 12:06:38 +1300
From: Clarke <[redacted]>

Kia ora Dodie,

Sure. No problem. I don¹t have a digi cam but a cell phone that can take pictures any way.

Also, this might be something a few of us could help you with, so am forwarding your request to our wahine.

Naku na

Chooky

on 3/4/08 11:57 AM, Dodie at [redacted] wrote:

> Hi Jankaraka , I hate to bother you but my grandaughter Callie needs
> help with a school project. She has a little paper guy named Flat
> Stanley, Flat is suppose to take a vacation to other countries or states
> by mail. He needs to have his picture taken at your home or a local site
> to show where he has been. He also needs a short or long note from you
> explaining something about your country. The picture can be digital and
> I will print it off for Callie from an e-mail attachment or you can send
> it by mail if you don't have a digital camera. I will be glad to
> reimburse you for the cost of the film and postage. It will be fine if
> you or a family member is holding Flat for the picture. I was suppose to
> have gotten this sent sometime during the last month but there was a
> death in the family and this project was the last thing on my mind. So
> speed is sort of important in getting it back to us. I am sorry to be so
> much trouble but Callie is excited about this project and I've let her
> down so far. If you can't do it or would rather not I will understand.
> If you don't mind doing it I will send the picture and an envelope to
> mail back the note/picture if you will give me your address Again I
> apologize for bothering you and will certainly understand if you don't
> have time or the inclination to do this. Dodie
>

Date: Mon, 03 Mar 2008 23:33:37 +0000
From: Karaka <[redacted]>

on 3/4/08 12:24 PM, Dodie Finstead at [redacted] wrote:

> *THANK YOU SO MUCH! I will need your address so I can send the cut out guy to you to make the pictures with him in it. I will send an addressed envelope or more if needed for the short notes telling about your country and people to be sent back to me. We need the post marked envelopes to show that Flat Stanley the paper cut out did visit your country. We live in a small rural community and the kids have no idea about your country and people. This will be very exciting for Callie to show the pictures to her class and read the notes. The idea of the project is so the kids can learn about as many different places and people as possible. Again, thank you soooooooo much.*

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74. steve d. dalachinsky

Re: for those interested in looking at a REAL NAZI instead of imagined ones

Tue 4 Mar 2008

CA nice gig the other nite ast donavan's

On Mon, 3 Mar 2008 11:29:12 -0500 CA Conrad <[redacted]>
writes:
> for those interested in looking at a REAL NAZI instead of imagined
> ones
>
> Lady Bunny posted this to her blog on February 28th about the death
> of
> William F. Buckley.
> Here's her post:
> http://ladybunny.net/blog/2008/02/real-william-f-buckley.html
>
> Here's the post in case that link doesn't work:
>
> In the precious "he was an intellectual conservative who passed
> away"
> obituaries that appeared, no one seems to want to say that he
> advocated
> mandatory TATTOOING of people who were HIV positive in the 80's.
> MANDATORY.
>
> He wanted to FORCE everyone who was HIV+ to be tattooed, so the
> general
> public would be able to easily identify --- thanks to those tattoos
> --- just
> who was "infected" and "dangerous." The Good People could run and
> hide! The
> esteemed William F. Buckley advocated forced, permanent physical
> markings
> for people who were HIV+.
>
> Nazi Germany's yellow stars and pink triangles, anyone? Not
> really...those
> stars and triangles the Nazis instigated were sewn onto clothes.
> Clothes can
> be discarded. The esteemed Mr. Buckley demanded permanent markings
> on

> people's flesh.
>
> Why is this important so many years later? Because he was so
> socially
> connected back then with politicians, media figures, and NYC's high
> society
> in the 80's that his horrifying views were given credence. And were
> seriously discussed. When people were frightened they looked for
> help from
> people they trusted.
>
> And before anyone tries to say that people were ignorant then, and
> that
> we've all learned better in the interim, here comes Adolf Buckley in
> 2005
> (in the National Review) boasting about having come up with the idea
> and
> suggesting it should still be implemented --- even making fun of
> the
> Concentration Camp connection. Har de har, Nazis! Heehee, Buchenwald
> jokes!
> ckley/wfb200502191155.asp)
>
> I'm proud to say I was the one in ACT-UP who delivered his home
> address for
> picketing purposes back in the day. And I'm happy to realize that
> his
> neo-Nazi ideas were perceived as so stupid in 2005 that no one
> noticed when
> he said them then, or even remembers them now.
>
> In the downtown NYC world in which I live, people often say how
> awful it is
> that "The Old New York Is Dying." Sometimes it isn't so awful. Some
> parts of
> The Old New York were really, really shitty. What do you do when you
> find
> yourself in the room with something so shitty? I don't know about
> you, but I
> happily flush the toilet.
>
> Mr. Buckley wanted to FORCIBLY tattoo everyone who was HIV+ back in

> the
> 80's. He STILL wanted to 20 years later. One word for that: Fascist.
> Who
> gives a fuck about his magazine, or his fashion-plate society wife
> and her
> friends, or his upper-crust, erudite way with words? Hey, Mussolini
> made the
> trains run on time, and Hitler could paint a nice picture, I've
> heard.
>
> He made his legacy.
>
> He made his epitaph, too: RIP, Asshole.
>
> Chip Duckett
>
> PS: Don't forget to flush the toilet..
> (Chip is the veteran club/cabaret propducer/pr whiz who
>
runsspincycleny.com<http://click.icptrack.com/icp/relay.php?r=328336&msgid=123613&act=UHTJ&c=159857&admin=0&destination=http%3A%2F%2Fwww.spincycle
nyc.com%2F>
> .)
>
>

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75. Small Press Traffic
Kenny Goldsmith & Andrew Choate at SPT 3/7
Tue 4 Mar 2008

Small Press Traffic is thrilled to present:

Andrew Choate & Kenny Goldsmith

Friday, March 7, 2008
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Join us!

Andrew Choate was born and raised in Columbia, South Carolina and educated at Northwestern University and CalArts. His latest book, Langquage Makes Plastic of the Body, was published by Palm Press in 2006. It includes a CD of his

singing and reading. Pigs in Blankets, a radio play from 2004, and Spir-ahchoo!-ality, a sneeze-based recording from 2005, have been audially exhibited in London, Long Beach, Los Angeles, Rome and Yerevan. His writings on music and art have been published in d'Art International, Coda, Facsimile Magazine, Signal to Noise, Urb and the Wire since 1998. As "The Unwrinkled Ear," he has hosted a weekly radio show since 1994; the current incarnation can be heard on www.killradio.org from 21:00-22:30 PST, Thursdays. He is a member of The Little Fakers, an urban marionette collective.

Kenneth Goldsmith's writing has been called some of the most "exhaustive and beautiful collage work yet produced in poetry" by Publishers Weekly. Goldsmith is the author of nine books of poetry, founding editor of the online archive UbuWeb (http://ubu.com), and the editor of "I'll Be Your Mirror: The Selected Andy Warhol Interviews," which is the basis for an opera, "Trans-Warhol," premiered in Geneva in March of 2007. An hour-long documentary on his work, "sucking on words: Kenneth Goldsmith" premiered at the British Library in 2007. Kenneth Goldsmith is the host of a weekly radio show on New York City's WFMU. He teaches writing at The University of Pennsylvania, where he is a senior editor of PennSound, a online poetry archive.
More about Goldsmith can be found on his author's page at the University of Buffalo's Electronic Poetry Center: http://epc.buffalo.edu/authors/goldsmith.

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Dana Teen Lomax, Interim Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107

[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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76. Murat Nemet-Nejat

Titbit of Information

Tue 4 Mar 2008

Interesting bit of information you, guys: I'd just typed the word google in a word office file. My spell checker notified me with its customary cute wriggle that I was misspelling a word.

Now, I would call this some kind of cautionary parable.

Ciao,

Murat

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77. L Trent

7th Issue of 21 Stars Review

Tue 4 Mar 2008

Hey all, the 7th issue of 21 Stars Review is up, including work from Micah Bateman, Allyson Boggess, Robert M. Detman, Glenn R. Frantz, D. E. Fredd, PJ Nights Maurice Oliver, Steven D. Schroeder, and Jane Wong. Read it here: http://sundress.net/21stars. It's short and sweet and tasty.

Submission info: We have a strong leaning toward work that uses constraints (Oulipian or otherwise), innovative meter and form, or carefully executed collage/cut-up techniques. Prose with amazing sentences will be preferred over prose with unamazing sentences. Plotless or intricately- plotted very short fiction (ideally under 1000 words) is also something we enjoy. We take subs year-round but will be reading in December, March, June, and September. So you'll be getting responses in those months.

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78. Ann Stephenson

Wayne Koestenbaum @ The Contemporary / Saturday, March 8, 11 am

Tue 4 Mar 2008

GOOD PEOPLE OF ATLANTA:

DO NOT MISS Wayne Koestenbaum
@ The Contemporary Saturday, March 8, 11 am

P L E A S E F O R W A R D W I D E L Y
T O A L L Y R A . T . L . F R I E N D S

Saturday, March 8, 11 am
Wayne Koestenbaum
$5 Admission, Free to members
http://www.thecontemporary.org/education_currentschedule.asp

Poet and critic Wayne Koestenbaum reads from his published works which have examined the social and mental life of American queer intellectuals, art, fashion, celebrity, opera, and hotels. Curator Stuart Horodner interviews Koestenbaum about his work following the reading.

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79. Steve Tills

Bravo alternative sendoffs to Willy F (is for fascist) Schmuckley.

Tue 4 Mar 2008

Ditto, yer sentiments, Chip Duckett and CA Conrad, re: Lil Con Poseur Buckley, most indescribably tedious and despicable boob of the "Rights" since the dark ages now finally evaporated into all of history and oblivion anybody wants to own, or forget.

I used to refer to him as Bill "Fuck" Buckley, but I always had reservations about that moniker because in fact I like the word Fuck and have strong feelings about reserving it as a special and sacred word, so associating it with Buckley seemed kind of sacrilegious, always, too. Like using the expression "mother****er," which Mr. Silliman taught me in _Tjanting_ 23 years ago sucked and should be replaced by "other****er."

Yeah, too bad a whole bunch of folks couldn't get together and write a true history of Little Ole Pasty Face. Maybe one that would somehow show compassion for him in some way, but "compassion" that somehow brought greater and more genuine attention to just how truly rotten and absurd and unfeeling and annoying and wack and weird and messed-up and destructive he was, how lacking he was in that department, Compassion, how dangerous he

was, how he was a true terrorist, actually. Hmmm, yeah, that would be a good project, an anthology of Buckley, "the REAL Buckley," in all his inglorious unrealness.

Anyways, ditto Chip Duckett and CA Conrad. My sentiments, too. Buckley was a true scourge, a scumball, a creep, a "tragically" delusional "soul."

Steve Tills

P.S. Of course, it's six of one and half a dozen of the other whether the most effective way of dissing a jerk like Buckley is to write his "true history" or refuse to give him any more attention ("history") at all. Hmmm, that's an interesting question, to me. What's best, sometimes -- giving "this person or that event MORE ATTENTION" or ignoring the given fool or the given acts of buffoonery altogether...

P.S. II Or should I use the term "cognomen," or perhaps "sobriquet," in keeping with Buckley's eerie, obnoxious, notorious pretentiousness - something he developed into an artwork of (the proverbial) monumental proportions. His entire Life's Work is nothing but the supreme American commodification of pretentiousness, itself, is it not?

P.S. III And another thing - how is it that an entire reputation, "ouerve," or Life's Work can be built up, inflated into, made into a commercially successful cultural object/commodity simply by virtue of its being a moronic "contrast" to something else (Liberalism, Progressivism, etc.) made of genuine standards, common sense, intelligence, integrity, decency, wisdom, originality, virtue, and authenticity? How could "a William F. Buckley," or a William F. Buckley's so-called "Work" and enterprise even exist if a culture accepted or rejected things based on genuinely meaningful standards? Isn't Buckley's entire Life Work nothing but a forerunner of "reality TV" in the world of American intellectual production? Is there anything in or of Buckley's entire Life Work that is real or that stands up to the rigors of true intellectual workmanship and integrity?

P.S. IV Incredibly amazing! In America, morons can so easily turn Harvard/Yale priviledged college "educations"/unionCARDS into insufferably profitable careers simply by marketing their "products" and Being as (psuedo) alternatives to what is good and just and wise and worthwhile Substance...

Quote of the week: "When one door of happiness closes, another opens; but often we look so long at the closed door that we do not see the one which has opened for us."

-Helen Keller

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80. Barry Schwabsky

Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Tue 4 Mar 2008

Glad to have given you a laugh, David! I'm sure you'd have laughed the same if I had been able to cite you chapter and verse on the Language poets' reflections on how to read poetry. Wouldn't that have been funny? But I can't. I'm not a scholar, just a reader, and like most readers, I forget most of what I read (where "forget" means something like "subsume", maybe) though that doesn't mean I forget that I have read it. Anyway, it's true, the "creative misreading" you discuss is my primary activity as a poet.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Monday, 3 March, 2008 6:06:16 PM
Subject: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Holocaust Memoir Turns Out to Be Fiction - New York Times

http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?_r=1&ref=arts&oref=login---

The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.

The realities which fiction creates and then are exposed as fictions become in turn "new realities." This latest revelation of how both an author and a huge number of people across many languages and supplemented by the cinema, may all be participating in a fantasy which in itself answers a real deeply felt need and desire is the latest major example of an "Author" who in her own actual life lives her fantasy and becomes a leading "spokesperson" for millions.

Keeping track of the number of invented authors and lives who are continually turning up as well as the creators of "vribant new works" and nationally respected historians" and scholars who make use of a patchwork quilt of plagiarisms, is a form of literary studies in its own right, one which Bolano, Borges, Nabokov, Pessoa, Poe, Kierkegaard, Yasusada and a myriad 18th century writers have all investigated in a multitude of ways.

One of the great effects of fictions is how they advise one of the realities of the fictional becoming realities which have vast consequences in the "real worlds" of history and economics, ideologies and religion, poetics and propaganda.

This is why I felt on first reading Bolano three years ago that his Chilean world post 9/11/1973 is very instructive and illuminating in the USA's post 9/11/2001 versions of fascism and Naomi Klein's "disaster capitalism" using Milton Friedman's "Shock Doctrine" which, first applied Pinochet's Chile, is now being used in the USA on itself.

One of the difficulties with the critique of the self and the author is that both author and self can easily be invented, and not once, but many times, as "real" historical authors for centuries and the fictional ones in Bolano's work, demonstrate. The heyday for this method of earning a living as a writer was the 18th century, in which authors like "Daniel Defoe" were known by a multitude of names, all thought to be different persons, whose works when totaled up as the "author" now known as Defoe number over two hundred.

(One of the heteronyms of Tagle-Ruis aka Carlos Weider in Bolano's Distant Star, who is the novella's version of Lieutenant Ramirez Hoffman in the Nazi Literatures book is Jules Defoe.)

A few days ago I sent a letter in which thinking of "reading carefully" or "attentively" I used the term "close reading," in regards to language poetry (though I think Marjorie Perloff does do this), and Barry Schwabsky, associating the term with Cleanth Brook's form of New Criticism, quite rightly wrote back that that form of reading isn't the kind that is understood to be applied to reading language writing. I've never read Brooks but recognize the form of reading Barry is thinking of, which isn't what I meant, as I don't know how do that kind of Close reading. I thank him for the correction. Though I have wondered often if one may actually use any form of reading one wants to, if the "reader is the producer of their own meanings" of the texts produced by a number of the language and language influenced authors who assert this.

Barry wrote:

This (Close reading) is not the best way to appreciate language poetry, which opens up much more under a more free-floating field of attention. This is something that I remember Ron Silliman writing about somewhere, though someone else will have to supply a specific reference.

I had to laugh affectionately with this, as, if one looks at it--the "free-floating attention" followed by "something that I remember Ron Silliman writing somewhere," which "someone else will have to supply" the reference for, doesn't seem to argue well for "free-floating attention" as a method that will "stand up in court." (A standard good to bear in mind in regards to various aspects of textuality, for sure!)

(When I first was reading language poetry and showed it to my wife, she said--"Oh--yuppies with degrees on pot," to describe the effect of the writing,

which goes well with the "free floating attention" aspect, to be humorous about it.)

I thought about this "free-floating form of attention" a lot the last few days as I had usually associated it with "creative misreading," as wel as much more profound examinations of it in Bachelard's writings. Creative misreading in itself is a great tool to use for the dislocations of authors and texts and extending these into new realms of authorship, textuality and reading. I've tried keeping notebooks of al the words, titles and names I've misread during the course of the day, which often produce names, titles and ideas far more intriguingly attractive and chaotic than what usually turns out to be the rather prosaic words of origin. Usually, though I start laughing too hard and forget to write the titles of these "unknown masterpieces" down.

I think a form of "creative misreading" carried into the "critical realm" occurred here recently, with some interesting effects, which carry the misreading into other areas of fictionality.

The discussion here provoked by the NY Times book review of Roberto Bolano's Nazi Literatures of the Americas, provided several examples of the ways in which misreadings/readings of a few words can inspire the passionate creation of new authors and areas of literature which had not existed until the writer of a piece came along. For example, two list writers read into the review that its author is anti-Semitic and one of these list members, judging from the review's description of a couple writers from Bolano's book, lept to the assumption that many of them must be "New Formalists."

The reviewer is actually a Gay writer and the winner of a Lambda Award. She has had quite a distinguished professional career working for a number of publishers and journals including the Voice Literary Supplement, as well as teaching and participating in writers colonies. Granted, the literary sphere she inhabits may not be the same that writers here are interested in or sympathetic with, yet I think without reading more of her works fictional as well as non-fiction, it seems rather presumptuous to smear her, as well as idle speculation to determine without reading it what a book's writers actually are. On the other hand, these posts did something which is related with actual events in literature concerning real persons, as well as the fictional beings who inhabit Bolano's imagination. That is, they created a fictional being out of an actual one, a new "anti-Semitic" writer publishing in of all places, the New York Times,a feat which is almost impossible to conceive. And as well, there was created for Bolano's legacy the post-humous addition to his compendium that of the group of American New Formalist writers, though they would not qualify for entry in the "real sense" of the book.

These spontaneous creations are part and parcel of Bolano's vision of literature at one point, that it "is a surreptitious form of violence, a passport to respectability, and can, in certain young and sensitive nations, disguise the social climber's origins."

Yet there seem to be other and stranger motives behind some of the violences done by authors to themselves and to others, ones which perhaps and at times directly have to do as much as with their readers as the authors themselves.

The best selling Holocaust memoir, translated into 18 languages and made in to a French film--now turns out to be a fantasy created by a woman who turns out not to be Jewish. Yet obviously she has a great sympathy for the cause which she has come to embody until now. And obviously her readers, already immensely invested in the realities which her fantasy is taking part in, warmly welcomed her.

It's not quite as bizarre as the The Education of Little Tree the huge bestseller taught across the US in schools and a work beloved by the Environmental Movement. Forrest Carter, the book's "American Indian" author, turned out to be Asa Carter, former speech writer for the Segregationist Governor George Wallace and had been a member of some White Suprematist groups.

A huge number of fake Indians have produced their versions of New Age Pan-Indianism
with quite a lot of success.

The not-so-successful writer of gay and pornographic literature Timothy Burrus became a best selling New Agey "Navajo" known to the world as Nasdijj. His rise to fame began in 1999 when a story of his in Esquire won a Timothy Dwight Award. As (real Indian) Sherman Alexie writes in "When the Story Stolen Is Your Own," Nasdijj's prize winning story is basically a thinly disguised copy of a story by Alexie which had also appeared in Esquire, in 1993, and had launched Alexie's own career.

"Nasdijj" then is someone who is not only stealing a story, but in effect, "walking in Alexie's shoes" in order to find, like Alexie, a huge readership and success.

Despite the exposures of these and many other fakes, the Fake Indian Business continues to be a billion dollar a year one for non-Indians who sell "Indian Crafts" and "Indian art work," and become "Native-American" experts and teachers who exploit the fake ethnicity for gain and advancement. Of course, for decades Indians could find the bones of their actual grandparents on exhibit in museums throughout the USA. An Indian writer has written a piece on the Museum of the American Indian in Washington D.C. as "A Monument to

Amnesia" a brilliant title which explains a great deal of monuments and the histories they "stand for."

A Palestinain writer suggested a couple years ago that this will be the future of Palestinians--an almost entirely vanished people whose "arts and crafts," "songs and dances," poetry, cuisine, music and traditions will be adopted and exploited in all manner of ways by anthropolgists, hucksters, and all sorts of bizarre fantasizers of the very people who exterminated them, just as it is in the USA.

Then there is the interesting career of another writer, the terrorist and later Prime Minister of Israel, Menachim Begin. His Revolt: Story of the Irgun (US edition 1951) was widely used as a handbook by Al Queda in its training camps in the earlier period of its development. It's considered one of the founding works of modern terrorrism, as its based on direct experience and the development of many ideas n great use today.

Interestingly, Begin's Revisionist Zionists were attracted to Fascism (for its anti-Communist, anti-Socialist attitudes and policies) in the 1930's, until the anti-Semitism of Hitler's regime had begun to become more widely known of.

The Irgun and Stern gang were also the introducers of the car bomb to the Middle East, which was famously used in the USA in the 1920's from Wall Street to Milwaukee by primarily Anarchists. When Anarchism was brutally and effectively stamped into near non-existence by the Palmer Raids and fledging FBI--car bombing passed to the gangsters of Chicago to keep it for a while alive in the USA

The example of the Irgun and Stern's successful uses of the car bomb introduced to others in the Middle East has traveled world wide including back to the USA in Oklahoma City, so that today it has become as its historian Mike Davis calls it, "the poor man's air force."

None of the writers in Bolano's Nazi Literatures of the Americas is any kind of success on the scale of these authors. Instead what Bolano does is chart the careers and strange lives of a heterogeneous assortment of bizarre and sometimes entertaining figures, whose lives are marked by an attraction to the creation of texts, in forms ranging from mimeographed Soccer Fanzines to expensive limited editions by Vanity publishers, with introductions by lovers or friends of the author possessed by delusions of literary grandeur. These writers work in a wide variety of genre, as well as creating a multitude of hybrid genres and in one case, that of an American writer whose father was a friend of Charles Olson, attempting to write out his demented conceptions of Projective and Non-Projective verse, which he himself has not really studied but absorbed via process of distorted osmosis by being the son of his father, friend of Olson.

In Distant Star and By Night in Chile, as well as The Savage Detectives, Amulet and several short stories, Bolano also uses his fictional poets, critics, editors and independent workshop teachers as commentators on the actual historical literary scenes of Latin and Central America. The bizarre effects of a real Olson on a fictional character can be turned around to become, in terms of method, the creation of literary criticism via the fictional, which, in becoming someday a real "Bolanian method of criticism" be used in turn on the fictions of others.

In and out of the stories flow a phantasmagoria of invented characters, whose brief biographies are given among the book's appendices, along with a bibliography for each author with a chapter in the book, and a heady and crazy description of the bizarre and variously funded and appearing journals to which they have contributed.

The strange thing is, that Bolano's inventions--inspired by those of Borges' stories and his Book of Imaginary Beings--are not that different from the very same kinds of lists and descriptions of obscure writers and publications, little known precursors, dandies and thugs, dope addicts and Old Family heirs who inhabit that amazing collection assembled with genius and gusto by Ed Foster, Decadents, Symbolists & Aesthetes in America Fin-de-Siecle American Poetry: an Anthology. Foster's book, though a number of the writers are still well or somewhat known today, captures also those long forgotten figures who played interesting and contributing roles in the literary circles of their day, and whose lives and works are jammed with a fervor and passion for literature and the arts and travel the equal of many far more famous writers and bohemians, editors and poets, muckrakers and translators of scandalous works. Reading this along side the Bolano is a doubled enjoyment, as one careens among the "real" and the fictional writers, with their publications, coteries, rivalries, friendships and causes.

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81. Thomas savage

Re: for those interested in looking at a REAL NAZI instead of imagined ones

Tue 4 Mar 2008

It's rare that I cheer when anyone, whether a public or a private person, dies. But I did so when Buckley died the other day. Anyone who ever saw his horrendous interview with Jack Kerouac at the end of that writer's life knew that Buckley was totally inhuman. So he joins Reagan and Nixon among my hierarchy of people whose death gives us joy. Not very Buddhist, I suppose. But no one is perfect. That Buckley was a spoiled, over-protected intellectual ogre whose influence was almost totally negative doesn't make him Satan. I

doubt the devil would have learned how to play the harpsichord, the only good thing Buckley did in his life of which I am aware. Regards, Tom Savage

"steve d. dalachinsky" <[redacted]> wrote: CA nice gig the other nite ast donavan's

On Mon, 3 Mar 2008 11:29:12 -0500 CA Conrad
writes:
> for those interested in looking at a REAL NAZI instead of imagined
> ones
>
> Lady Bunny posted this to her blog on February 28th about the death
> of
> William F. Buckley.
> Here's her post:
> http://ladybunny.net/blog/2008/02/real-william-f-buckley.html
>
> Here's the post in case that link doesn't work:
>
> In the precious "he was an intellectual conservative who passed
> away"
> obituaries that appeared, no one seems to want to say that he
> advocated
> mandatory TATTOOING of people who were HIV positive in the 80's.
> MANDATORY.
>
> He wanted to FORCE everyone who was HIV+ to be tattooed, so the
> general
> public would be able to easily identify --- thanks to those tattoos
> --- just
> who was "infected" and "dangerous." The Good People could run and
> hide! The
> esteemed William F. Buckley advocated forced, permanent physical
> markings
> for people who were HIV+.
>
> Nazi Germany's yellow stars and pink triangles, anyone? Not
> really...those
> stars and triangles the Nazis instigated were sewn onto clothes.
> Clothes can
> be discarded. The esteemed Mr. Buckley demanded permanent markings
> on
> people's flesh.

>
> Why is this important so many years later? Because he was so
> socially
> connected back then with politicians, media figures, and NYC's high
> society
> in the 80's that his horrifying views were given credence. And were
> seriously discussed. When people were frightened they looked for
> help from
> people they trusted.
>
> And before anyone tries to say that people were ignorant then, and
> that
> we've all learned better in the interim, here comes Adolf Buckley in
> 2005
> (in the National Review) boasting about having come up with the idea
> and
> suggesting it should still be implemented --- even making fun of
> the
> Concentration Camp connection. Har de har, Nazis! Heehee, Buchenwald
> jokes!
> ckley/wfb200502191155.asp)
>
> I'm proud to say I was the one in ACT-UP who delivered his home
> address for
> picketing purposes back in the day. And I'm happy to realize that
> his
> neo-Nazi ideas were perceived as so stupid in 2005 that no one
> noticed when
> he said them then, or even remembers them now.
>
> In the downtown NYC world in which I live, people often say how
> awful it is
> that "The Old New York Is Dying." Sometimes it isn't so awful. Some
> parts of
> The Old New York were really, really shitty. What do you do when you
> find
> yourself in the room with something so shitty? I don't know about
> you, but I
> happily flush the toilet.
>
> Mr. Buckley wanted to FORCIBLY tattoo everyone who was HIV+ back in
> the

> 80's. He STILL wanted to 20 years later. One word for that: Fascist.
> Who
> gives a fuck about his magazine, or his fashion-plate society wife
> and her
> friends, or his upper-crust, erudite way with words? Hey, Mussolini
> made the
> trains run on time, and Hitler could paint a nice picture, I've
> heard.
>
> He made his legacy.
>
> He made his epitaph, too: RIP, Asshole.
>
> Chip Duckett
>
> PS: Don't forget to flush the toilet..
> (Chip is the veteran club/cabaret propducer/pr whiz who
>
runsspincycleny.comd=123613&act=UHTJ&c=159857&admin=0&destination
=http%3A%2F%2Fwww.spincycle
nyc.com%2F>
> .)
>
>

Never miss a thing. Make Yahoo your homepage.

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82. Barry Schwabsky
Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times
Tue 4 Mar 2008

I was surprised, btw, that you did not mention the story in today's times about yet another literary hoax--headline, "Gang Memoir, Turning Page, is Pure Fiction": http://www.nytimes.com/2008/03/04/books/04fake.html?th&emc=th

The article begins:

In â€œLove and Consequences,â€ a critically acclaimed memoir published last week, Margaret B. Jones wrote about her life as a half-white, half-Native American girl growing up in South-Central Los Angeles as a foster child among gang-bangers, running drugs for the Bloods.

The problem is that none of it is true.
Margaret B. Jones is a pseudonym for Margaret Seltzer, who is all white and grew up in the well-to-do Sherman Oaks section of Los Angeles, in the San Fernando Valley, with her biological family.

Like you, David, I am fascinated by such cases, however, I can't take a moralistic stance toward it. I'm sure it is done in part, as you say, "for fame and advancement"--well, that's what Freud said was the motive behind all art; and the same would have been the case if the memoirs were "authentic." But at the same time, as you say with regard to the fake Shoah memoirist, there is a genuine emotional identification at work. What's interesting is how intertwined empathy and exploitation can be.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Monday, 3 March, 2008 6:06:16 PM
Subject: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Holocaust Memoir Turns Out to Be Fiction - New York Times

http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?_r=1&ref=arts&oref=login---

The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.

The realities which fiction creates and then are exposed as fictions become in turn "new realities." This latest revelation of how both an author and a huge number of people across many languages and supplemented by the cinema, may all be participating in a fantasy which in itself answers a real deeply felt need and desire is the latest major example of an "Author" who in her own actual life lives her fantasy and becomes a leading "spokesperson" for millions.

Keeping track of the number of invented authors and lives who are continually turning up as well as the creators of "vribant new works" and nationally respected historians" and scholars who make use of a patchwork quilt of plagiarisms, is a form of literary studies in its own right, one which Bolano, Borges, Nabokov, Pessoa, Poe, Kierkegaard, Yasusada and a myriad 18th century writers have all investigated in a multitude of ways.

One of the great effects of fictions is how they advise one of the realities of the fictional becoming realities which have vast consequences in the "real worlds" of history and economics, ideologies and religion, poetics and propaganda.

This is why I felt on first reading Bolano three years ago that his Chilean world post 9/11/1973 is very instructive and illuminating in the USA's post 9/11/2001 versions of fascism and Naomi Klein's "disaster capitalism" using Milton Friedman's "Shock Doctrine" which, first applied Pinochet's Chile, is now being used in the USA on itself.

One of the difficulties with the critique of the self and the author is that both author and self can easily be invented, and not once, but many times, as "real" historical authors for centuries and the fictional ones in Bolano's work, demonstrate. The heyday for this method of earning a living as a writer was the 18th century, in which authors like "Daniel Defoe" were known by a multitude of names, all thought to be different persons, whose works when totaled up as the "author" now known as Defoe number over two hundred.

(One of the heteronyms of Tagle-Ruis aka Carlos Weider in Bolano's Distant Star, who is the novella's version of Lieutenant Ramirez Hoffman in the Nazi Literatures book is Jules Defoe.)

A few days ago I sent a letter in which thinking of "reading carefully" or "attentively" I used the term "close reading," in regards to language poetry (though I think Marjorie Perloff does do this), and Barry Schwabsky, associating the term with Cleanth Brook's form of New Criticism, quite rightly wrote back that that form of reading isn't the kind that is understood to be applied to reading language writing. I've never read Brooks but recognize the form of reading Barry is thinking of, which isn't what I meant, as I don't know how do that kind of Close reading. I thank him for the correction. Though I have wondered often if one may actually use any form of reading one wants to, if the "reader is the producer of their own meanings" of the texts produced by a number of the language and language influenced authors who assert this.

Barry wrote:

This (Close reading) is not the best way to appreciate language poetry, which opens up much more under a more free-floating field of attention. This is something that I remember Ron Silliman writing about somewhere, though someone else will have to supply a specific reference.

I had to laugh affectionately with this, as, if one looks at it--the "free-floating attention" followed by "something that I remember Ron Silliman writing somewhere," which "someone else will have to supply" the reference for, doesn't seem to argue well for "free-floating attention" as a method that will "stand up in court." (A standard good to bear in mind in regards to various aspects of textuality, for sure!)

(When I first was reading language poetry and showed it to my wife, she said--"Oh--yuppies with degrees on pot," to describe the effect of the writing,

which goes well with the "free floating attention" aspect, to be humorous about it.)

I thought about this "free-floating form of attention" a lot the last few days as I had usually associated it with "creative misreading," as wel as much more profound examinations of it in Bachelard's writings. Creative misreading in itself is a great tool to use for the dislocations of authors and texts and extending these into new realms of authorship, textuality and reading. I've tried keeping notebooks of al the words, titles and names I've misread during the course of the day, which often produce names, titles and ideas far more intriguingly attractive and chaotic than what usually turns out to be the rather prosaic words of origin. Usually, though I start laughing too hard and forget to write the titles of these "unknown masterpieces" down.

I think a form of "creative misreading" carried into the "critical realm" occurred here recently, with some interesting effects, which carry the misreading into other areas of fictionality.

The discussion here provoked by the NY Times book review of Roberto Bolano's Nazi Literatures of the Americas, provided several examples of the ways in which misreadings/readings of a few words can inspire the passionate creation of new authors and areas of literature which had not existed until the writer of a piece came along. For example, two list writers read into the review that its author is anti-Semitic and one of these list members, judging from the review's description of a couple writers from Bolano's book, lept to the assumption that many of them must be "New Formalists."

The reviewer is actually a Gay writer and the winner of a Lambda Award. She has had quite a distinguished professional career working for a number of publishers and journals including the Voice Literary Supplement, as well as teaching and participating in writers colonies. Granted, the literary sphere she inhabits may not be the same that writers here are interested in or sympathetic with, yet I think without reading more of her works fictional as well as non-fiction, it seems rather presumptuous to smear her, as well as idle speculation to determine without reading it what a book's writers actually are. On the other hand, these posts did something which is related with actual events in literature concerning real persons, as well as the fictional beings who inhabit Bolano's imagination. That is, they created a fictional being out of an actual one, a new "anti-Semitic" writer publishing in of all places, the New York Times,a feat which is almost impossible to conceive. And as well, there was created for Bolano's legacy the post-humous addition to his compendium that of the group of American New Formalist writers, though they would not qualify for entry in the "real sense" of the book.

These spontaneous creations are part and parcel of Bolano's vision of literature at one point, that it "is a surreptitious form of violence, a passport to respectability, and can, in certain young and sensitive nations, disguise the social climber's origins."

Yet there seem to be other and stranger motives behind some of the violences done by authors to themselves and to others, ones which perhaps and at times directly have to do as much as with their readers as the authors themselves.

The best selling Holocaust memoir, translated into 18 languages and made in to a French film--now turns out to be a fantasy created by a woman who turns out not to be Jewish. Yet obviously she has a great sympathy for the cause which she has come to embody until now.. And obviously her readers, already immensely invested in the realities which her fantasy is taking part in, warmly welcomed her.

It's not quite as bizarre as the The Education of Little Tree the huge bestseller taught across the US in schools and a work beloved by the Environmental Movement. Forrest Carter, the book's "American Indian" author, turned out to be Asa Carter, former speech writer for the Segregationist Governor George Wallace and had been a member of some White Suprematist groups.

A huge number of fake Indians have produced their versions of New Age Pan-Indianism
with quite a lot of success.

The not-so-successful writer of gay and pornographic literature Timothy Burrus became a best selling New Agey "Navajo" known to the world as Nasdijj. His rise to fame began in 1999 when a story of his in Esquire won a Timothy Dwight Award. As (real Indian) Sherman Alexie writes in "When the Story Stolen Is Your Own," Nasdijj's prize winning story is basically a thinly disguised copy of a story by Alexie which had also appeared in Esquire, in 1993, and had launched Alexie's own career.

"Nasdijj" then is someone who is not only stealing a story, but in effect, "walking in Alexie's shoes" in order to find, like Alexie, a huge readership and success.

Despite the exposures of these and many other fakes, the Fake Indian Business continues to be a billion dollar a year one for non-Indians who sell "Indian Crafts" and "Indian art work," and become "Native-American" experts and teachers who exploit the fake ethnicity for gain and advancement. Of course, for decades Indians could find the bones of their actual grandparents on exhibit in museums throughout the USA. An Indian writer has written a piece on the Museum of the American Indian in Washington D.C. as "A Monument to

Amnesia" a brilliant title which explains a great deal of monuments and the histories they "stand for."

A Palestinain writer suggested a couple years ago that this will be the future of Palestinians--an almost entirely vanished people whose "arts and crafts," "songs and dances," poetry, cuisine, music and traditions will be adopted and exploited in all manner of ways by anthropolgists, hucksters, and all sorts of bizarre fantasizers of the very people who exterminated them, just as it is in the USA.

Then there is the interesting career of another writer, the terrorist and later Prime Minister of Israel, Menachim Begin. His Revolt: Story of the Irgun (US edition 1951) was widely used as a handbook by Al Queda in its training camps in the earlier period of its development. It's considered one of the founding works of modern terrorrism, as its based on direct experience and the development of many ideas n great use today.

Interestingly, Begin's Revisionist Zionists were attracted to Fascism (for its anti-Communist, anti-Socialist attitudes and policies) in the 1930's, until the anti-Semitism of Hitler's regime had begun to become more widely known of.

The Irgun and Stern gang were also the introducers of the car bomb to the Middle East, which was famously used in the USA in the 1920's from Wall Street to Milwaukee by primarily Anarchists.. When Anarchism was brutally and effectively stamped into near non-existence by the Palmer Raids and fledging FBI--car bombing passed to the gangsters of Chicago to keep it for a while alive in the USA

The example of the Irgun and Stern's successful uses of the car bomb introduced to others in the Middle East has traveled world wide including back to the USA in Oklahoma City, so that today it has become as its historian Mike Davis calls it, "the poor man's air force."

None of the writers in Bolano's Nazi Literatures of the Americas is any kind of success on the scale of these authors. Instead what Bolano does is chart the careers and strange lives of a heterogeneous assortment of bizarre and sometimes entertaining figures, whose lives are marked by an attraction to the creation of texts, in forms ranging from mimeographed Soccer Fanzines to expensive limited editions by Vanity publishers, with introductions by lovers or friends of the author possessed by delusions of literary grandeur. These writers work in a wide variety of genre, as well as creating a multitude of hybrid genres and in one case, that of an American writer whose father was a friend of Charles Olson, attempting to write out his demented conceptions of Projective and Non-Projective verse, which he himself has not really studied but absorbed via process of distorted osmosis by being the son of his father, friend of Olson.

In Distant Star and By Night in Chile, as well as The Savage Detectives, Amulet and several short stories, Bolano also uses his fictional poets, critics, editors and independent workshop teachers as commentators on the actual historical literary scenes of Latin and Central America. The bizarre effects of a real Olson on a fictional character can be turned around to become, in terms of method, the creation of literary criticism via the fictional, which, in becoming someday a real "Bolanian method of criticism" be used in turn on the fictions of others.

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The strange thing is, that Bolano's inventions--inspired by those of Borges' stories and his Book of Imaginary Beings--are not that different from the very same kinds of lists and descriptions of obscure writers and publications, little known precursors, dandies and thugs, dope addicts and Old Family heirs who inhabit that amazing collection assembled with genius and gusto by Ed Foster, Decadents, Symbolists & Aesthetes in America Fin-de-Siecle American Poetry: an Anthology. Foster's book, though a number of the writers are still well or somewhat known today, captures also those long forgotten figures who played interesting and contributing roles in the literary circles of their day, and whose lives and works are jammed with a fervor and passion for literature and the arts and travel the equal of many far more famous writers and bohemians, editors and poets, muckrakers and translators of scandalous works. Reading this along side the Bolano is a doubled enjoyment, as one careens among the "real" and the fictional writers, with their publications, coteries, rivalries, friendships and causes.

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83. Nate Pritts
fighting lessons
Tue 4 Mar 2008

Are you tired of getting sand kicked in your face while trying to enjoy a nice day at the beach?

If so, COMBATIVES is the answer.

COMBATIVES is a single author 'zine produced by H_NGM_N, an online journal of poetry. Vol 2 of COMBATIVES just kicked off with poems by Juliet Cook. Each issue is available as a free PDF download. Go here -->

http://www.h-ngm-n.com

If you'd like some history on the series, or to download any of the issues from Vol. 1, go here -->

http://www.h-ngm-n.com/combatives

Happy Fighting!

Nate

_____:: Nate Pritts :: http://www.h-ngm-n.com/nate-pritts/:: http://www.bookslut.com/poetry/2008_02_012486.php _____ Helping your favorite cause is as easy as instant messaging. You IM, we give. http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join=

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84. John Cunningham
paid reviewing gigs in US
Tue 4 Mar 2008

I'm trying to track down a few reviews I might contact in the US who pay reviewers to review books. Would you be able to suggest some? John Cunningham

No virus found in this outgoing message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.21.4/1309 - Release Date: 03/03/2008 6:50 PM

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85. David Chirot
Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
Tue 4 Mar 2008

Yet another occurrence of what seems to be multiplying --
in the last few decades--
yet at the same a very old trope--

http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts ---

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86. John Latta
Isola di Rifiuti
Tue 4 Mar 2008

Some recent notes:

The Grand Piano Notes 5 (Silliman and Discursive Control)

A New Book about Talks at Langton & The Grand Piano Notes 5 (Mandel: "literature is like a great sailing ship")

Haroldo de Campos's Novas: Selected Writings

Ron Padgett's Pierre Reverdy (and my own)

With + Stand 1 & high noise-to-signal ratios

John Latta
http://isola-di-rifiuti.blogspot.com/

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87. Brian Howe
Re: Titbit of Information
Tue 4 Mar 2008

I've always found it quite odd that MS Word's spellchecker doesn't recognize the word "spellcheck"

best
brian

On 3/4/08, Murat Nemet-Nejat <[redacted]> wrote:
>
> Interesting bit of information you, guys: I'd just typed the word google
> in
> a word office file. My spell checker notified me with its customary cute
> wriggle that I was misspelling a word.
>
> Now, I would call this some kind of cautionary parable.
>
> Ciao,
>
> Murat
>

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88. **David Chirot**

Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Tue 4 Mar 2008

Dear Barry:

My deepest apologies--
i had hoped i conveyed i am laughing affectionately--
and i note in my letter i do creative misreadings many times a day--
and periodically try to keep a notebook of them--

my reading here is a creative one, i am not laughing AT you nor at language poetry

i am just laughing at the ways words have lives of their own--
completely independent often of anyone--
and makes a good deal of the love of words--
be for just this independence--

i indicated my immediate associated image is with being in court and trying to convince the judge of some point while essaying this methodology as why i have misunderstood what i am in fact charged with

all my life i have had to "prove" my "identity" and endless problems in many countries including often here in the USA--grew out of not being believed even with the right documents so one is arrested for being "someone else"-- and, having the "fake" papers of course assumed to be someone "dangerous" which makes the trouble much much worse--

because one is not one self, but "someone else"--

when i wrote for the Boston Phoenix after a while the editors told me they used to check al the names i would cite and the ideas, and allusions--

because they hadn't heard of them, and thought maybe i was making it all up--

i am not a scholar either--
my life experience and many writers that i like are ones that make one very aware of "examples," "proofs," "evidences" and the like--
because of the forms of comedy and tragedy involved in these--
as well as life and death very much--
can hang by the thread of some detail--

being shoved in political jails for being someone one has never heard of
because the papers one has can't possibly be one's own-
or writing of actual things and having been doubted as creating fictions--

is always a good way to be reminded regarding the reasons and explanations given for things--
as often they may include many contradictions--
which it is understood one is to "take for granted"--
rather than to be wondered about--

and so there is often something humorous to be found in the most serious things
and serious things to be found in the humorous--

i've been reading over and over again in the last months one of the greatest books i have ever come across re reading/writing-- Leonardo Sciascia's The Moro Affair--it has increased even more my thinking on words in relations with contexts in which the "symptoms in the language" are what the reader/writer has to go on in examining a society via its documents, and how documents may be indicating from within them something which they have trained themselves previously to hide--

and that by essaying to use the language of concealment now to essay a revealing--the powers that be can say--the writer has changed--it is no longer he--and attribute this to various causes which they "assume to be self evident"-- and which are not at all true, yet, being turned into the "general opinion" are used as a method for effectively blocking that which is essaying to be recognized fro within--

when i was a kid in some religious instruction Sunday School class this obsessiveness with forms of rationale and assumption and "what is natural" and what is constructed, what is hidden, what is concealed, what is a secret code and what is a decoy code--al these things fascinated me and still do--- and to be sure this always got me in trouble one time for example--i was asked to explain why in the "the Beginning was the Word"-- and what that meant i said it was because of course since we learned this from a book and books are by writers, they would be the first to have people believe that the word, their trade in hand, was at the beginning, and so the most important thing--

but why believe someone who in a book tells you that words are the beginning other than that it must be to further make one believe in the book--
which in turn is dependent on the word--
because it is the book which has "planted" as it were the word to be there at the start--
to be "found" later in the book--
as "at the beginning"--
which means to say of course--
how important and amazing and truly strange that writing can be!!!!
to have undertaken and dared this fantastic manoeuvre--and pulled it off!

in broad daylight so to speak!!
"Let there be Light!!" indeed--!

i hope you understand that i am truly not laughing at you at all nor at language poetry--

i am just laughing with the lifelong delight in the ways in which writing
exists in the world
which is to say that writing and poems and books--
all also have lives of their own also
quite often independent of writers and poets
and perform all sorts of stunts
completely unexpectedly--
-
and so many times a day that one is truly deeply thankful--

with all my friendship and respect--
david

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89. steve russell

Re: for those interested in looking at a REAL NAZI instead of imagined ones

Tue 4 Mar 2008

What about Vidal punching Buckley. An urban legend, I think. Vidal did call Buckley a cyrpto facist, but he did so during a heated argument. No, Bukley was never any sort of Nazi although I'm sure you were deliberatley glib in calling him one. His son is an entertaining noveliest. Sad, but the right has a claim to owning the small niche known as comic writing.

CA Conrad <[redacted]> wrote: One of the most interesting interviews I've ever seen in my life is William F. Buckley interviewing Gloria Steinem for TV. You might be able to find it online. It's about twenty years old is my guess. My local library here in Philadelphia has it on video cassette and I HAD TO SEE IT, of course! I remember thinking when first seeing it on the shelf, "REALLY!?! HOW WEIRD!"

And weird it was! I wound up watching it about 20 times, FASCINATED by these two very different iconic forces sitting there together. What was obvious, IN FACT VERY OBVIOUS, was that Buckley really didn't know who the hell he was interviewing. He had a lot of information like a lot of people do about Gloria Steinem that was mostly based on IDEAS about who she is, and WHY she "is the way she is," and it's all mostly wrong. For instance he asks in this flippant kind of tone about her father, wanting to know what her relationship

with her father was like, DO YOU LOVE YOU FATHER OR WHAT?, kind of thing, the tone leading the listeners for a response that would indicate maybe she's a man hater AND HERE'S THE REASON WHY. But Gloria Steinem in her clear, honest, ZEN style didn't flinch, DID NOT FLINCH at his tone and launched into a beautiful story about her father, and who he was, and how important he was to her.

Buckley of course was not just conservative about gender, but very much so about class. It was interesting hearing Steinem, and watching Buckley as she talked about class. At one point she told this marvelous story about going to her high school reunion in Toledo and her college reunion at Smith in the same year. She said that the contrast taught her so much about the strength of her working class roots that she had wanted to always remember. She said that her old friends in Toledo understood feminist practice and life practice better than her friends with degrees in Women's Studies because THEY KNEW the difficulties and unfairness of having to work full time, THEN also take care of kids, cook dinner, do laundry, etc. It was a nice moment, and made me think of friends I have in Philadelphia who work with The Global Women's Strike who ACTUALLY work every single day helping women get medical care for themselves and their children, and work at fighting with them in Family Court over DHS bullshit, and set up groups to help care for prostitutes with AIDS and so much more. Almost ALL of the women at The Global Women's Strike are working class, or from working class backgrounds.

Another BRILLIANT moment in the interview is when Buckley was CLEARLY irritated by the fact that when Steinem turned 40 she made a very public announcement about it. She answered yet again with that disarming, calm tone, "Well, women have been hiding their age for years and I wanted everyone to see what a woman looks like when she turns 40." It's a marvelous interview from start to finish! What's especially good is that an angry, nasty conservative like Buckley asks the right kinds of questions for his crowd who think they have all of these things figured out. And it's PERFECT that it's Gloria Steinem because she's such a tower of focus that cannot be toppled.

Gloria Steinem's calm and intelligent interview style reminds me of another hero of mine Faye Wattleton, former head of Planned Parenthood. I've seen Wattleton in several interviews about abortion where she has had to deal with some seriously ANGRY pro-life people and she ALWAYS ALWAYS ALWAYS winds up saying things that throw them completely off track. Like, "So are you going to take care of these children yourself? Do you have a very roomy house, I hope so because you're going to need a lot of room." Very calm, smart, full of statistics, she's a genius. In fact here is a direct Wattleton quote, "Whoever is providing leadership needs to be as fresh and thoughtful and reflective as possible to make the very best fight."

CAConrad
http://PhillySound.blogspot.com

Never miss a thing. Make Yahoo your homepage.

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90. Joanna Fuhrman
Free Poetry Workshop
Tue 4 Mar 2008

I am teaching a three week poetry workshop at the Pelham Public Library. I think it should be fun.Please forward to anyone you think might be interested.
Poetry Writing Workshop:

Spark your creativity and see poetry in a new way with Brooklyn poet Joanna Fuhrman. Read work by contemporary poets and try your hand at writing games that will stretch your imagination. Possible topics include: subjective scale, false translation, slant-rhyme, dictionary poems, ekphrastic writing and dream fables. Come to the first class prepared to write. Open to beginners as well as experienced writers.

Poetry Writing Workshop with Joanna Fuhrman
Please call [redacted] to register
March 13, 20, 27 at 7:15 pm
April 17 at 7:15 pm: Group Reading

@ Town of Pelham Library
530 Colonial Avenue, Pelham, NY
[redacted]

Join Excite! - http://www.excite.com
The most personalized portal on the Web!

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91. CA Conrad
WINTER SOLDIER HEARINGS March 13th to 16th, 2008
Tue 4 Mar 2008

For those who BELIEVE beyond the cynics that this war CAN end!

IRAQ VETERANS AGAINST THE WAR site:
http://ivaw.org/wintersoldier/viewinglocations/submit

PAYDAY site: http://www.refusingtokill.net/

*"To stop this war, for the soldiers to stop fighting it, they must have the unconditional support of the people... Convince them that no matter how long they sit in prison, no matter how long this country takes to right itself, their families will have a roof over their heads, food in their stomachs, opportunities and education. How do you support the troops but not the war? By supporting those who can truly stop it; let them know that resistance to participate in an illegal war is not futile and not without a future." * --Lt. Ehren Watada, first commissioned officer to refuse to go to Iraq

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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92. Matt Henriksen

Laura Goode, Kristi Maxwell & Kate Schapira Fri 3?7 in Brooklyn

Tue 4 Mar 2008

The Burning Chair Readingsoffer three reasons why awoman should be president w/

Laura Goode, Kristi Maxwell & Kate Shapira
Friday, March 7th,7:30 PM
The Fall Café
307 Smith Street
btwn. Union &President
Carroll Gardens, Brooklyn
F/G to Carroll
FREE & good for you

Laura
Goode was raised outside Minneapolis, Minnesota, and counts Midwesternness amongher finest traits. She received her B.A. from Columbia
University in 2006, and will, barring catastrophe, receive her M.F.A.from the same university this spring. She recently served on thecommittee to select the first poet laureate of Minnesota. Her favorite dress was made by Hmong artisans inthe Twin Cities, and it is green.

Kristi
Maxwell currently lives andwrites in Cincinnati. She is the author of Realm Sixty-Four (Ahsahta Press, 2008), Elsewhere & Wise (Dancing GirlPress, forthcoming in 2008), and Hush Sessions (SaturnaliaBooks, forthcoming in 2009). Her individual poems have most recently appeared,or will very soon appear, in Practice: New Writing & Art and Forklift,Ohio.

Kate
Schapira lives in Providence, RI, where she organizes the PubliclyComplex reading series, featuring innovative work by soon-to-be-famouswriters. She's the author of two chapbooks, Phoenix Memory (horseless press) and The Saint's Notebook (forthcoming from the CAB/NETChapbook Series). She's taught poetry workshops to incarcerated women,middle-school students, college students and first-graders, and is proud ofrecent acceptances to and appearances in A Sing Economy (an anthologyfrom Flim Forum Press), Denver Quarterly, Cannibal, Word
for/Word and Practice.

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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93. Stephen Vincent
Kyger & New de Blog
Tue 4 Mar 2008

I have a review of Joanne Kyger's ABOUT NOW - her Collected - up on the new Big Bridge. Go to: http://www.bigbridge.org/REV-JKSV.HTM

Got new, diverse stuff - pix & text - up on the blog:
http://stephenvincent.net/blog/

Laura Ulewicz (American poet - 1930 - 2007) Paying Respects in Locke (CA) - includes poem, "Michigan"

Youth - starting off to Mexico at the Oakland Greyhound Bus Station in 1963. (Pic)

Whiskey, Old Age & Emptiness (pic & commentary)

Tower Haptics in Accordion Folds and Stripes (art work and interspliced essay on the nature of haptics as marks & conceiving their relationship with language)

As always, appreciate your comments.

Stephen Vincent
http://stephenvincent.net/blog/

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94. Barry Schwabsky

Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Tue 4 Mar 2008

Apologies? For what? Just as empathy cannot be disentangled from exploitation, so aggressiveness cannot be disentangled from affection. So if I did not feel at least a little barb in your virtual laughter I would feel no engagement with what I'd written. I've got to read that Sciascia book about Aldo Moro. As an investigator of what you call "symptoms in the language" Sciascia is nearly as sublime as the writer who is otherwise perhaps least like him, Henry James. Yes, je est un autre--but isn't interesting that in the past, when fiction sold better and was taken more seriously than autobiography, the great problem was people pretending their memoirs were novels--the roman a clef--while today, when the situation in the marketplace (including the marketplace of reputations) has reversed, it's more typical to pretend one's novel is a memoir. In any case, confusion between the two has always reigned.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Tuesday, 4 March, 2008 6:03:05 PM
Subject: Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Dear Barry:

My deepest apologies--
i had hoped i conveyed i am laughing affectionately--
and i note in my letter i do creative misreadings many times a day--
and periodically try to keep a notebook of them--

my reading here is a creative one, i am not laughing AT you nor at language poetry

i am just laughing at the ways words have lives of their own--
completely independent often of anyone--
and makes a good deal of the love of words--
be for just this independence--

i indicated my immediate associated image is with being in court and trying to convince the judge of some point while essaying this methodology as why i have misunderstood what i am in fact charged with

all my life i have had to "prove" my "identity" and endless problems in many countries including often here in the USA--grew out of not being believed even with the right documents so one is arrested for being "someone else"-- and,

having the "fake" papers of course assumed to be someone "dangerous" which makes the trouble much much worse--

because one is not one self, but "someone else"--

when i wrote for the Boston Phoenix after a while the editors told me they used to check al the names i would cite and the ideas, and allusions--

because they hadn't heard of them, and thought maybe i was making it all up--

i am not a scholar either--
my life experience and many writers that i like are ones that make one very aware of "examples," "proofs," "evidences" and the like--
because of the forms of comedy and tragedy involved in these--
as well as life and death very much--
can hang by the thread of some detail--

being shoved in political jails for being someone one has never heard of
because the papers one has can't possibly be one's own-
or writing of actual things and having been doubted as creating fictions--

is always a good way to be reminded regarding the reasons and explanations given for things--
as often they may include many contradictions--
which it is understood one is to "take for granted"--
rather than to be wondered about--

and so there is often something humorous to be found in the most serious things
and serious things to be found in the humorous--

i've been reading over and over again in the last months one of the greatest books i have ever come across re reading/writing-- Leonardo Sciascia's The Moro Affair--it has increased even more my thinking on words in relations with contexts in which the "symptoms in the language" are what the reader/writer has to go on in examining a society via its documents, and how documents may be indicating from within them something which they have trained themselves previously to hide--

and that by essaying to use the language of concealment now to essay a revealing--the powers that be can say--the writer has changed--it is no longer he--and attribute this to various causes which they "assume to be self evident"--and which are not at all true, yet, being turned into the "general opinion" are used as a method for effectively blocking that which is essaying to be recognized fro within--

when i was a kid in some religious instruction Sunday School class this obsessiveness with forms of rationale and assumption and "what is natural" and

what is constructed, what is hidden, what is concealed, what is a secret code
and what is a decoy code--al these things fascinated me and still do--- and to be
sure this always got me in trouble one time for example--i was asked to explain
why in the "the Beginning was the Word"-- and what that meant i said it was
because of course since we learned this from a book and books are by writers,
they would be the first to have people believe that the word, their trade in hand,
was at the beginning, and so the most important thing--

but why believe someone who in a book tells you that words are the beginning
other than that it must be to further make one believe in the book--
which in turn is dependent on the word--
because it is the book which has "planted" as it were the word to be there
at the start--
to be "found" later in the book--
as "at the beginning"--
which means to say of course--
how important and amazing and truly strange that writing can be!!!!
to have undertaken and dared this fantastic manoeuvre--and pulled it off!

in broad daylight so to speak!!
"Let there be Light!!" indeed--!

i hope you understand that i am truly not laughing at you at all nor at language
poetry--

i am just laughing with the lifelong delight in the ways in which writing
exists in the world
which is to say that writing and poems and books--
all also have lives of their own also
quite often independent of writers and poets
and perform all sorts of stunts
completely unexpectedly--
-
and so many times a day that one is truly deeply thankful--

with all my friendship and respect--
david

↑ Index

95. Jason Quackenbush
Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
Wed 5 Mar 2008

This stuff just baffles me. Of course, it gives the lie of the 'memoir' genre which is little more than sensationalism and voyeuristic pornography these days, but if the book's good the book's good. who cares if it's fiction or not? it strikes me that the problem here isn't people writing fiction and selling it as non-fiction, it's that people can only seem to invest in a book if they're assured by the publisher that the stories contained within are about real people and are not made up. that these selfsame people then have the audacity to get peevish about it when writers pull the wool over their eyes in order to get them to pay attention to what they're saying is really just idiotic.

David Chirot wrote:
> Yet another occurrence of what seems to be multiplying --
> in the last few decades--
> yet at the same a very old trope--
>
> http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts ---
>

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96. Jim Andrews
Re: Shine Over Babylon
Wed 5 Mar 2008

---

earlier i sent a link to http://youtube.com/watch?v=o4Gbphh4U1Y which is Shine Over Babylon by Sheryl Crow.

i've watched this several times now.

some comments.

sheryl crow is an amazing singer. not only in how she hits the often rather high notes pretty much always (no high ones in 'shine over babylon'--i mean other songs), but in the percussive quality of her timing; her voice is not solely melodic; it's also percussive. try singing along using the lyrics at http://sherylcrow.com/lyrics/default.aspx/pid/439/tid/5514 and you'll see what i mean.

also, she has picked up in this song something new to her repertoire: a kind of dylanesque delivery in this song of protest. it's dylanesque, isn't it? perhaps a kind of cross between dylan and the strong individual word emphasis in much rap. each word is enunciated with some force which is both rhetorical and

rhythmic. it conveys conviction in what is being said, and outrage. sometimes this is quite beautiful and memorable:

Freedones etched on Sacred pillars
Hollow stones of mindless filler
Can lead to madman oil drillers
Won't be long before we all are killers

that last line has real force in the song. not so much in reading it. so too here:

I wait for shouts from crazy cranks
I stand amidst the brown shirt ranks

the force is not just a matter of the words themselves, but of how the last lines of the above verses acquire part of their power in the climax of a musical arrangement and strong vocalization.

sometimes the lyrics are erm somewhat blonde:

I walked the heat of seven hills
Endless talk of losing wills
Geat highways in a constant melt
Men and women and children all have overbuilt

"Men and women and children all have overbuilt"? Isn't that a bit daft? But it sounds so good in the song! The rhythm of that line. The percussive quality. The arpeggio of the first part of the line and the slowing down at the end. One feels she settled for the musical quality in this line and didn't mind too much that the line itself was weak in sense. I guess we see in this line a mixture of strength and weakness: strong phrasing but weak poetry. Anyway, she's an incredibly good singer. if you ever see her sing with other notable singers, note that they're often rather nervous to be singing with her. Like in the duet with Sarah McLaughlan in 'The Difficult Kind' at http://sherylcrow.com/video .

Hey, in the backing vocals you first hear in the song--which are repeated throughout the song--aren't those backing vocals played backwards??? Sounds really great.

The text in this video is prominent and kind of interesting. The look of it varies from newspaper columns to the dots of such text. The zoom into dots is also zoom away from the text and concentration on Sheryl. The zoom into the text is zoom into a parallelism between lyric and newspaper headline.

Sometimes this parallel is kind of funny. The verse I quoted of "Men and women and children all have overbuilt" goes with newspaper headlines about rising population and overcrowding. Yes, that line needed a bit of explanatory text!

Also, the lyrics and the headlines carom from one fret to another, not necessarily all that related except as a critique of life in the USA under comrade

W in an age that has big problems politicians hesitate to address, such as global warming and the pressures of rising populations.

The look of the newspaper text, and its motion, is within a 3d space that follows the lyrics and Sheryl walking. Quite web-3D in its look.

Anyway, I thought it was a pretty interesting video and the song itself, despite the lyrics not being as strong as they could have been, in parts, is I think quite a beautiful and uplifting song, surely one of Crow's best, and that's saying a lot because she's the real thing as a singer-song writer and has a dozen or more songs that will be heard for many years to come. Most of the really good ones are not particularly 'political'; they're often storyful, not ballads, but something out of contemporary short fiction.

The use of visual text in this video is at least as much about look as what it says. It's well-done visually but not as well-done in the poetical quality of its expression. Also, that parallelism with the lyrics is a bit too subordinated to the lyrics to be art on its own. It comes across as having been done by somebody doing a job for a paycheque rather than by an artist with a mind of his/her own.

Still, it's interesting to see the influence of poetical visual work with text in work like this.

ja
http://vispo.com

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97. **erica kaufman**
Jean Day & Kathy Lou Schultz @ Belladonna* on 3/11
Wed 5 Mar 2008

—

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98. **amy king**
Posts to the Poetics Listserve
Wed 5 Mar 2008

Please do not include additional private email addresses in the "To" section of an email sent to the Poetics listserve. The listserve is publicly archived, which means those published email addresses become fodder for spambots. Also, many people may not want their email addresses published in the archives as they will then be available on search engines.

Please address emails to the listserve using only the listserve address:
[redacted].

Thank you.

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty2.ncc.edu/kinga

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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99. Mary Jo Malo

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

It is curious how fraudulent, rather than merely pseudononymous or created, authors desire an aura of authenticity yet seem oblivious to the probability of ethical scrutiny and consequences -- not to mention the real dangers from certain violent or criminal communities. Does the value of the text trump authorship? If so, then post-structural literary theory might become a scapegoat via association. Obviously the philosopher is not responsible for misappropriation; but if as David suggests, this is a new, or at least continuing area of study, I welcome some references. I don't mean the author-as-dead but the author-as-a-fraud. Perhaps literary genres should "die" along with authors and readers :)

Mary Jo Malo

http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

On Wed, Mar 5, 2008 at 12:52 AM, Jason Quackenbush <[redacted]> wrote:
> This stuff just baffles me. Of course, it gives the lie of the 'memoir'
> genre which is little more than sensationalism and voyeuristic
> pornography these days, but if the book's good the book's good. who
> cares if it's fiction or not? it strikes me that the problem here isn't
> people writing fiction and selling it as non-fiction, it's that people
> can only seem to invest in a book if they're assured by the publisher

> that the stories contained within are about real people and are not made
> up. that these selfsame people then have the audacity to get peevish
> about it when writers pull the wool over their eyes in order to get them
> to pay attention to what they're saying is really just idiotic.
>
>
> David Chirot wrote:
> > Yet another occurrence of what seems to be multiplying --
> > in the last few decades--
> > yet at the same a very old trope--
> >
> > http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts ---
> >
>

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100. **Barry Schwabsky**

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

Yeah, funny that the book is actually being pulped, when the notoriety would actually probably help sales. They would rather maintain the distinction between fiction and nonfiction than make money. What kind of capitalists are these anyway? It would just cost them pennies a copy to sticker each copy to read "a novel" instead of "a memoir."

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Wednesday, 5 March, 2008 5:52:43 AM
Subject: Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

This stuff just baffles me. Of course, it gives the lie of the 'memoir' genre which is little more than sensationalism and voyeuristic pornography these days, but if the book's good the book's good. who cares if it's fiction or not? it strikes me that the problem here isn't people writing fiction and selling it as non-fiction, it's that people can only seem to invest in a book if they're assured by the publisher that the stories contained within are about real people and are not made up. that these selfsame people then have the audacity to get peevish about it when writers pull the wool over their eyes in order to get them to pay attention to what they're saying is really just idiotic.

David Chirot wrote:
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>
> http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts ---
>

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101. **Peter Conners**
Emily Ate the Wind
Wed 5 Mar 2008

Howdy, My novella Emily Ate the Wind is now available in both hardcover and paperback through all bookstores and online venues. You can order the book at your local bookstore, through Amazon.com [Here], or all other on-line vendors. You can also order the book directly from the the publisher, Marick Press [Here]. To read what Joanna Scott, Gary Lutz, and Eleni Sikelianos had to say about the book click [Here]. If you feel moved by the spirit, please leave a comment about the book on its Amazon.com page too. Those notes do help bring in other readers and create energy behind the book. Many Thanks and Cheers to One and All!Peter www.peterconners.com

_____
Shed those extra pounds with MSN and The Biggest Loser!
http://biggestloser.msn.com/=

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102. **paolo javier**
Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times
Wed 5 Mar 2008

Pfft, this is yet another sadly persistent case of taking everything but the burden <http://www.randomhouse.com/boldtype/0303/tate/>. I dont care what her reasons are for writing the book, noone else but Seltzer and her publisher were gonna profit from it.

On Tue, Mar 4, 2008 at 12:01 PM, David Chirot <[redacted]> wrote:

> *Yet another occurrence of what seems to be multiplying --*
> *in the last few decades--*
> *yet at the same a very old trope--*

> *http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts ---*

--
http://blog.myspace.com/paolojavier
http://www.2ndavepoetry.com/

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103. Peter Ciccariello
Two whys II
Wed 5 Mar 2008

Two whys II <http://www.cgi7.com/peterimages/two-whys-II-B.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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104. Grant Jenkins
Susan Briante, Kate Greenstreet, and Linda Russo in Tulsa Mar 10
Wed 5 Mar 2008

Susan Briante, Kate Greenstreet, and Linda Russo will be reading on the campus of the University of Tulsa March 10 at 7:30 pm in the Tyrrell Hall Auditorium. Briante is an Assistant Professor at the University of Texas at Dallas whose latest book, Pioneers in the Study of Motion <http://www.idbsu.edu/english/ahsahta/books/briante/briante-author.htm>, was released by Ahsahta Press in 2007. Greenstreet <http://kategreenstreet.com/>is the author of /case sensitive/, also from Ahsahta (2006), will be reading from it and from new work. She lives in New Jersey. Russo, who received her PhD from SUNY Buffalo, teaches writing at the University of Oklahoma. Her latest book is Mirth <http://www.chax.org/poets/russo.htm>, from Chax Press.

--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

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105. **steve d. dalachinsky**
some readings
Wed 5 Mar 2008

> > MARCH 8, 2008   8 pm
>
> > @ the YIPPIE CAFE - 9 Bleeker Street
> >
> > steve dalachinsky
> > jake marmer
> > david grollman
>   marc edwards
> > and many musicians
> >
> > $5 suggested contribution
> >
> >
>

> >
> > MARCH 9th, 2008
> >
> > PRAISE BUKOWSKI NIGHT
> > @ THE BOWERY POETRY CLUB
> >
> > 10 pm - Midnight Hosted by Tsuarah Litsky
> >
> > many readers
> >
> >
>

> > ____
> >
>   MARCH 16, 2008
> >
> > @ THE JEWISH MUSEUM
> >   1109 5TH AVE. @ 92ND ST
> >
> >   4-5 PM
> >
> > STEVE DALACHINSKY

> > MATTHEW ROTH
> > JAKE MARMER & others
> >
> >
>

> >
> > MARCH 21, 2008
> >
> > a very special evening at the BRECHT FORUM
> > BANK STREET & WEST ST
> >
> > JOELLE LEANDRE
> > J.D. PARRAN
> > MATT MANERI with guest poet STEVE DALACHINSKY
> >
> > $10
> >
>

> _____
>
> MARCH 28,29, 30
>
> premier od VA BANG DANCE COMP
>
> 83 Leonard Street, 5th floor, 8pm.
>
> with guest poet steve dalachinsky March 29 and 30
>
>

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106. ALDON L NIELSEN
FW: Re: Tidbit of Information
Wed 5 Mar 2008

on my desktop, MS word suggests either "spell check" or "spell-check." not quite so odd after all --

> *---------- Forwarded Message ----------*
> *From: Brian*

> *Howe <[redacted]>*
> *Date: Tue, Mar 4, 2008 12:13*
> *PM*
> *Subject: Re: Tidbit of Information*
> *To:*
> *[redacted]*
>
> *I've always found it quite odd that MS Word's spellchecker doesn't*
> *recognize*
> *the word*
> *"spellcheck"*
>
> *best*
> *brian*

↑ Index

107. Dustin Williamson
March 9 in NYC: Elizabeth Reddin & justin sirois
Wed 5 Mar 2008

Sunday March 9 at the Zinc-TRS:

ELIZABETH REDDIN & JUSTIN SIROIS

6:30 PM
Zinc Bar
90 West Houston (beneath the barbie fur shop)

$5 goes to the poets. If you don't have $5, come anyway.

Elizabeth Reddin is the author of the The *Hot Garment Of Love* Is Insecurefrom Ugly Duckling Presse. She was born in Torrance, California at the Little Company of Mary Hospital; in 1993 she moved to New York City. She is also a recorded talking thoughts performer and plays music in a story band called Legends, with Raquel Vogl and James Loman. Her work has been published in The *Brooklyn Rail* as well as in UDP's newspaper *New York Nights* and poetry journal *6x6*.

justin sirois is founder and one of three co-directors of narrow house, that publishing thing that used to be only a record thing. His new book, *Secondary Sound* (BlazeVOX Books) explores copyright reform, digital piracy, and listening for the ringtones that aren't really there. He lives in Baltimore,

Maryland where he occasionally designs security documents for the Social Security Administration.

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108. David Chirot

Fwd: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times

Wed 5 Mar 2008

---------- Forwarded message ----------
From: David Chirot <[redacted]>
Date: Wed, Mar 5, 2008 at 11:05 AM
Subject: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times
To: [redacted]

Mary asked if there is more re literary frauds--following these links i write of a few that have existed since the Sumerians

Tragically in the deepest sense, the site of the first writing as well as the first forgeries of writing, is being annihilated by the American Invasion and Occupation of Iraq, based on the use of forgeries--

Forgeries, frauds not only "fake" a reality and/or fiction, they in turn have direct consequences in the world.

A great many frauds are generated for just this reason--war, occupation, conquest, the control of the "historical record."

Everywhere where there are colonizers, the historical and archeological record becomes altered, forged, erased, in order to demonstrate the "right" of the invaders to lands which they.have stolen.
From todays paper:
Fallout From a Literary Fraud - Love and Consequences - Margaret Seltzer - Margaret B. Jones - New York Times
http://www.nytimes.com/2008/03/05/books/05fake.html?th&emc=th ---

Holocaust Memoir Turns Out to Be Fiction - New York Times

http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?_r=1&ref=arts&oref=login---

(The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.)

Mary asks if there is more re literary frauds and the like.

There is a very great deal more as I wrote the other day --

Frauds in writing are far more common and damaging than is realized, which is why the focus tends to be on the literary and journalistic examples of these, as they are able to be blamed on a single person usually, rather than on many, which begins to entail steadily more problems in exposing and proving what is going on, the more powerful the many are.

The reasons for the pulping of the editions of the "gang member's" book I think it's possible may be due to clauses in the contract which were signed, in which the author swore to the truth of her writing. In that sense, by the book not living up to its contract, it becomes a form of legal fraud which the company cannot market in its present edition without breaking the law. I am only suggesting this as a possibility, as its marketing would constitute, until repackaged, an example of false advertising. In many cases a sticker alone cannot change this, because it is the "complete package" as it were which has been marketed as "truth" and signed to be legally true, and is found not to be true.

Of course, the more copies of the book that are destroyed, the more those remaining editions may someday be worth something.

(I co-managed a new/used/rare record store for six years, a business in which there are myriad fakes, bootlegs, unlicensed copies and the like one has to be on the look out for, because, ironically, some of them are highly valuable due to their scarcity., often created by their having been "pulled" for just such reasons, among a great many other strange reasons--.)

A series of pieces i am working on for close to a year now involves literary frauds, forgeries, the proliferation of "authors" from a single person--both "real" and "fictional" "authors"--and as well the building up of a form of meta-criticism which these "authors" and works create in their wake, and within the fictions of various writers, along side the examples of works which within the works themselves are various forms of fictions which generate in turn real documents.

I'm interested in the ways in which the literary and artistic forgeries also operate in a continuum of the much larger forgeries they often distract one from.

One finds by examining these interealtionships that literary and artistic frauds and forgeries are a part of as well as often being for that reason seen as apart from the much vaster ones of which they are the symptons, in order to "control the damage" of this coming to light.

I think if one extends the existence and proliferation of the creation of "fakes" as a sympton rather than isolated incidents, limited to the literary sphere, they open the ways outward into which language itself functions in a society which has long been given to the use of forgeries and fakes to justify its actions., and

itself was for centuries the land most often presented in faked descriptions to attract explorers, colonists and investements, and continues to do this daily for the seeking of the same aboard.

The history of what is now the USA for centuries was made up of faked maps, forged land claims, tall tales, hallucinations, fictions and minglings of plagiarisms, inventions, forgeries and the stray fact to try to pin the donkey to the tail so to speak.

Not surprisingly, I think this makes Americans particularly gullible, in that one is so surrounded by the non-stop production of faked news and "ideas" and "opinions" that the basis for determining the "truth" is largely the same as it is for fiction--the willing suspension of disbelief. One is told that some forms of writing are more in the possesion of truth--and if the sales pitch is convincing enough, one goes along with it. After a while the belief turns into fact and one lives it as an actuality. And once it becomes an actuality, it becomes necessary to guard it, create a security system for it and start to generate forms of conformity and regulation.

The exposure of fakes sends tremors through the various forms of writing which see themselves as truth-based, because they reveal the crack in The Golden Bowl as Henry James presented it.

When fakes are exposed, one witnesses a kind of scurrying to prove that not al writing is shot through with these cancerous rhizomatic fissurings. The great need is to quarantine the fakes so they do not contaminate the "healthy" and "real" texts and writings. It is too much to ask of persons to bear the idea that what they take to be real may be as fake as these "sick" cells.

Yet the "fictional" and "real" "authors" are not limited to a single person, but extend from small coteries and groups to such large collectives as the US Government's inner circles, huge news agencies, and the Dis-Information Highways on the Internet. A great many things which have become quite large "bodies of knowledge" often turn out to have been based on forged or faked or deliberately "mistranslated" bases.

In a very "real" way the world is continually awash in "fakes," "forgeries," "frauds," and simulations. The art world for example is continually being rocked by the exposure of fakes, which for a brief period open a window on the vast number of fakes parading in the world's museums and art galleries and private collections. The curtain has to be pulled back hurriedly, though to protect the agents and experts and insurance companies involved.

The proliferation of faked objects, memorabilia and documents of all sorts, of collectibles and "rare editions," and "Bibliophile" treasures has been immense since the introduction of Ebay and other on line auctions, stores, sellers of

collectibles and low profile operators and scam artists. (No to mention "Antiques Roadshow's planting the hallucinatory dreams of El Dorado in basements and at8tics throughout its viewing publics.) The moment a new area is opened for the marketplace--whether of objects or ideas--the way is opened for the introduction of ever more "bootlegs."

A paradox of Benjamin's critique of the "Work of Art in the Age of Mechanical Reproduction" has been not the destruction of the "Aura" of the original and unique work of art, but the mass production of millions of new forms of "original pressings/editions/models" of manufactured objects ever more sought after with the same fervor as was previously reserved for the "Aura of the Original." Rather than being extinguished, the Aura has run amok. And since the Aura has from time immemorial drawn in its wake forgeries, fakes, copies and sometimes copies which become more valued than the original, of course the fakes in turn run amok.

This invasion of the real by ever more fakes produces the uses of the fake to manipulate the real on ever more grand scales.

A very dramatic example of a forgery literally exploding into the world is the "Italian Letter" used by the US as part of their "reasons" to invade Iraq. The US combined the Italian Letter with the fabrications of "Curveball" to create the causes for War which were not actually there at all, yet in the presentation given by Colin Powell, these "fakes" convinced the majority of Americans and many in the world that one had to strike pre emptively the greatest evil since Hitler. (By then Osama Bin Missing was already relegated to the remote past-as the Most Wanted and Evil Man in the World. No one could really tell if the videos he produced were real or memorex--let alone pre recorded to be played later by anyone with a stake in his reappearances through time, whether the US or Al Queda or someone else. Saddam has long been replaced by the President of Iran using the usual collections of mistranslations, "evidences" which have never surfaced and for four years now the buildup to an attack which is generating al manner of forgeries the most recent being the "attack" "video taped" and "audio" recorded by Iranian speed boats on an American ship.)

Forgeries and frauds have been used for political ends throughout history, and in recent years have become a very real problem in journalism, not just in "memoirs." The biggest example of them all is MEMRI which provides almost al the news from the Mid East which is carried by the American Media. MEMRI is a constant practitioner of disinformation, faked translations of planted stories, censorship by omission as well as commission, and outright fabrication and manipulation of events and facts which are loosely based on a kind of tangential alternate reality. Yet, since that is the accepted point of view which is heard and seen and read over and over 24/7, it becomes taken as "truth." As Josef

Goebbels said--(in paraphrase), "the longer and louder one repeats a lie--the more it becomes accepted as the Truth."

The history of forgeries and frauds is very ancient, as throughout history for many different reasons writers could not express what they wanted to without resorting to various subterfuges--pseudonyms, false "translations," heteronyms, the forging of documents to in turn be used as the "proofs" of the forgeries which were in need of such "proofs," and a vast array of stews of plagiarisms, misinformation, disinformation, fraudulent facts and complete fabrications. The literature of the 18th Century in England and Europe especially is an incredible out pouring of textualities which to shame contemporary attempts at producing various forms of hyper-hybrid forms. The 18th century is stupefying as well as stupendous in their creations of multiplicities of texts and authors and translators and editors and reference books al intermingling in ways which go farther out there than all but a very few writers have since.

And,, not surprisingly, this proliferation was generated by the discovery of and the race to colonize and exploit the New Worlds of the Western Hemispheres. In a very real historical sense, the present USA has emerged from centuries of faked documents, plagiarized and recombined and half invented guide books, invented tribes of Indians with invented languages and customs, Northwest Passages, North East Passages, a multiplicity of hallucinations and concoctions of garbled misunderstandings, mis readings, false clues, forged maps, a continual storm of controversies and violence generated by disputes over lands which did or not exist only on paper, as well as rivers and mountains claimed by the creation of expeditions to the middle of nowhere in search of El Dorados.

The USA is actually continually being "rediscovered" by the findings of real/forged 'evidences" of the Chinese, the Phoenicians, the Vikings having been "here" "first," conveniently ignoring as usual that there already were people inhabiting the vast lands, and had been for a very long time.

The first known forgery of a text not surprisingly is found where the earliest known texts are from--present day Iraq. Immediately that there is writing, it reveals the possibilities of its own forgery, and, by extension, the creation of "authors" who never "existed," as well as ones who did but were hidden under various guises created for public in order to protect themselves, or to advance various strategies within the social structures in which they hoped to climb. (One of the desires which poets use poetry for, in part of Bolano's formulation of this in the Nazi Literatures book.)

One of the greatest forgers of modern times was singlehandedly undermining the Mormon Church by the production of "fake" documents exposing the founding documents of Mormonism themselves as fraudulent. . Hoffman also produced a forgery not only of an Emily Dickinson manuscript, but created as

well a "previously unknown" Dickinson poem which was purchased to be used for a collection honoring the poet in her native Amherst, and which only at the last moment the curator who had purchased it was able to prove was a fake. The forms of violence which Bolano notes are related with literature caught up dramatically with Hoffman, who murdered two people and accidentally or not nearly car bombed himself to death.

The exposure of fakes in a sense becomes a way to have the examples of scape goats so that one may direct the attention towards them exclusively rather than extending the examples to essay the directions in which they may lead one.

Paradoxically, often the opening of writing does not occur in these cases, but the furthering of efforts for its containment, and for the complacencies and easy condemnations offered by these containments.

On the one hand fakes open the doors for invasions of elsewheres, and on the other, they produce the closing of them "closer to home."

Yet if seen as being a part of and not apart from writing, the fake, taken as a fake, offers a further journeying into what are the possibilities of the real and unreal in and with writing---into the unexpected and unknown--which the insistence on the unquestioned authority of a "reality" which denies the possibility of its own falseness denies.

There is then a difference which opens between censure and censorship--a thin line which is dangerously easy to cross.

If it is kept in mind that what one works with is quite possibly a fake and that the inquiry is not for and from a preconceived "truth"--but from an understanding of the continually punning and doubling nature of writing itself--then the questioining which a fake introduces becomes an opening outwards--

Writing as it moves on a page is erasing the open space on which it inscribes itself. Its presence as it moves makes absent what it is erasing by marking--yet at the same time its presence is a sign of the absence of the other.

is it then possible that what is absent yet present in that sign is in turn an erasure of what is present--and so in turn that absence becomes re-presented--as the sign of the erasure of what had been its own absence--and on outwards--

The example of the fake is a way which opens further the questioning of what is taken to be real--

By being a symptom and not an exception--

After all, in many places which are offices having a control over lives, there is posted a sign which says--"If' it's it not in writing it never happened."

One is tempted at times when no one is watching to cross out the "not"-- "If it's in writing it never happened"--

or to simply add a "k" and proclaim the existence of this "knot" which is in writing--

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109. Dodie Bellamy
[2nd floor projects] presents TARIQ ALVI hanging matters
Wed 5 Mar 2008

2nd floor projects presents

T A R I Q A L V I

hanging matters

March 8 - April 13, 2008

Opening reception Saturday March 8, 7-10pm

The Bandaged Lady

by D O D I E B E L L A M Y chapbook (edition of 100)

[2nd floor projects]
3740 25th street, no.205
san francisco CA 94110
[redacted]
projects2ndfloor.blogspot.com

sunday 12-5pm + by appointment

* Opening nights parking is limited in the neighborhood-

> Ride public transportation
> 4 blocks from 24th Street BART station,
> MUNI lines 14, 49, 48, 24, 26, J Church, and more

* Please no smoking or bicycles in the building

Best regards.
Margaret Tedesco

Support for this project is provided by Southern Exposure's Alternative Exposure Grant Program.

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110. David-Baptiste Chirot

FW: Transpoetry: A Workshop with Beth Bretl & Oody Petty THIS SATURDAY! 3/8/08

Wed 5 Mar 2008

Date: Wed, 5 Mar 2008 11:39:44 -0800
From: [redacted]
Subject: Transpoetry: A Workshop with Beth Bretl & Oody Petty THIS SATURDAY! 3/8/08
To: [redacted]

Transpoetry with Beth Bretl and Oody Petty
Saturday, March 8, 1-4pm $35 / $30 members

In the movement between departure and arrival, winter and spring, sleep and wakefulness, there is a threshold, a liminal, undefined space of creativity. The disorientation of such moments is ripe for poetic work. This workshop makes use of writing exercises that will guide us to places of instability and help us explore the transitional phases in our lives. Appropriate for experienced writers and those just beginning.

Oody Petty and Beth Bretl are Milwaukee area poets. They have both taught English and creative writing at UW-Milwaukee and served as poetry editors for The Cream City Review. Currently, Bretl and Petty are offering poetry seminars throughout Southeastern Wisconsin.

To register call [redacted]

Woodland Pattern Book Center
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I as Correspondent: A Master Class with Hoa Nguyen
Saturday, March 15, 1-3pm $25 (includes a ticket to her 7pm reading)

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111. steve russell

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

Remember James Frey, his dopey confession on Oprah? "A Million Little Pieces" would have been a decent first novel. The guy knew something about addiction, spun a reasonably compelling narrative, etc. But gosh, some of it was made up. Most of it was made up. What do people want -- True Confessions?

Jason Quackenbush <[redacted]> wrote: This stuff just baffles me. Of course, it gives the lie of the 'memoir' genre which is little more than sensationalism and voyeuristic pornography these days, but if the book's good the book's good. who cares if it's fiction or not? it strikes me that the problem here isn't people writing fiction and selling it as non-fiction, it's that people can only seem to invest in a book if they're assured by the publisher that the stories contained within are about real people and are not made up. that these selfsame people then have the audacity to get peevish about it when writers pull the wool over their eyes in order to get them to pay attention to what they're saying is really just idiotic.

David Chirot wrote:
> Yet another occurrence of what seems to be multiplying --
> in the last few decades--
> yet at the same a very old trope--
>
> http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts ---
>

Never miss a thing. Make Yahoo your homepage.

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112. Alan Sondheim

ALAN SONDHEIM at MILLENNIUM FILM, New York City, March 15

Wed 5 Mar 2008

(Please come if you can! Whatever you think of the work, it's most likely unique and on some sort of strange frontier between 'real' and 'virtual,' 'analog' and 'digital' and the boundaries of modeling and recognition. We're down in West Virginia until August; this is probably the only chance to see the videos and images 'live.' Thanks! - Alan

ALAN SONDHEIM at MILLENNIUM FILM, New York City, March 15

Film Workshop, Inc. 66 East 4th St.
New York, N.Y. 10003
Personal Cinema Program
Winter Series 2008

*STARTING TIME - 8PM
*ADMISSION - $8 / $6 (for members)
*INFORMATION - [redacted]

www.millenniumfilm.org
[redacted]

FILM SERIES STAFF
Program Director - Howard Guttenplan
Projection - Michael Park, Lorenzo Gattorna

MARCH 15 (Sat.)
ALAN SONDHEIM

CUTTING THE EDGE. Alan Sondheim, Azure Carter, Sandy Baldwin and Gary Manes have been working for the past several months at the Virtual Environments Laboratory, West Virginia University, Morgantown. Sondheim will be presenting the results of that research, which involves avatars, human modeling, phenomenology of virtual lives, choreography, motion capture, and a host of other issues. Some of the work has been completed with renowned dancer/choreographer Foofwa d'Imobilite, based in New York and Geneva, Switzerland. The modeling includes distorted and misconfigured mappings, crystal and other radio mappings of the environment, and other material which literally cut the edge, live on the edge of software, hardware, and real-life environments, including Second Life, Brooklyn, West Virginia, and spaces internal to 3D modeling programs. This work is supported by National Science Foundation (WVU) and New York State Council On The Arts grants. The prolific Alan Sondheim has been a regular part of the Personal Cinema Series for many years and this program contains his usual collection of surprises, sexual meditations and formal adventures. He has been constructing audio and video, performing, and inscribing within cyberspace since 1994. Since that time he has been working on an "internet text," a continuous meditation on philosophy, psychology, language, body and virtuality.

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113. Aryanil Mukherjee

Obama Poems

Wed 5 Mar 2008

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

==========
==========

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
Arms barely reaching around
His thick, oily neck, and his broad back;
'cause
I see my face, framed within
Pop's black-framed glasses
And know he's laughing too.
==========

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

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114. Jason Quackenbush

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

I'm also thinking of the JT Leroy dust up here. And those weren't even memoirs, they were billed as novels. The only falseness there was the persona of the author, how the author chose to represent herself in public. The whole thing is ridiculous. I don't think people want True Confessions, I think they want the literary equivalent of Reality TV. I shudder for the future of our culture.

On Wed, 5 Mar 2008, steve russell wrote:

> *Remember James Frey, his dopey confession on Oprah? "A Million Little Pieces" would have been a decent first novel. The guy knew something about addiction, spun a reasonably compelling narrative, etc. But gosh, some of it was made up. Most of it was made up. What do people want -- True Confessions?*
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115. **Jason Quackenbush**
Re: Obama Poems
Wed 5 Mar 2008

No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

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> *aryanil*
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> *==========*
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> *In, sprinkled with ashes,*
>
> *Pop switches channels, takes another*

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

He took too damn long, and from

Under my seat, I pull out the

Mirror I've been saving; I'm laughing,

Laughing loud, the blood rushing from

his face

To mine, as he grows small,

A spot in my brain, something

That may be squeezed out, like a

Watermelon seed between

Two fingers.

Pop takes another shot, neat,

Points out the same amber

Stain on his shorts that I've got on mine,

and

Makes me smell his smell, coming

From me; he switches channels, recites

an old poem

He wrote before his mother died,

Stands, shouts, and asks

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Arms barely reaching around

His thick, oily neck, and his broad back;

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>
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>
> *Rushing water,*
>
> *Musty, wet pelts*
>
> *Glistening in the blue.*

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116. **steve russell**
Re: Obama Poems
Wed 5 Mar 2008

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.

Jason Quackenbush <[redacted]> wrote: No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

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> *Glistening in the blue.*

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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117. Daniel Godston

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

James Frey & Margaret B. Jones ought to go on Oprah & embark on a faux memoir tour called "A Million Little Consequences."

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of steve russell
Sent: Wednesday, March 05, 2008 3:06 PM
To: [redacted]
Subject: Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Remember James Frey, his dopey confession on Oprah? "A Million Little Pieces" would have been a decent first novel. The guy knew something about addiction, spun a reasonably compelling narrative, etc. But gosh, some of it was made up. Most of it was made up. What do people want -- True Confessions?

Jason Quackenbush <[redacted]> wrote: This stuff just baffles me. Of course, it gives the lie of the 'memoir' genre which is little more than sensationalism and voyeuristic pornography these days, but if the book's good the book's good. who cares if it's fiction or not? it strikes me that the problem here isn't people writing fiction and selling it as non-fiction, it's that people can only seem to invest in a book if they're assured by the publisher that the stories contained within are about real people and are not made up. that these selfsame people then have the audacity to get peevish about it when writers pull the wool over their eyes in order to get them to pay attention to what they're saying is really just idiotic.

David Chirot wrote:
> Yet another occurrence of what seems to be multiplying --
> in the last few decades--
> yet at the same a very old trope--
>
> http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts ---
>

Never miss a thing. Make Yahoo your homepage.

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118. Eleni Stecopoulos

Kocik & Stecopoulos: March 13, the Poetry Center

Wed 5 Mar 2008

---

the Poetry Center
presents

two readings by poets
ELENI STECOPOULOS and ROBERT KOCIK

Thursday MARCH 13, 2008

3:30 pm @ the Poetry Center
HUM 512, San Francisco State University

7:30 pm @ the Unitarian Center
1187 Franklin (at Geary), San Francisco
admission: $5

Eleni Stecopoulos, author of Autoimmunity (Taxt, 2006), studied literature and Hellenic Studies at Princeton, creative writing at U. Virginia, poetics and anthropology at SUNY Buffalo. She is completing two projects: Idiopathic: Visceral Poetics and the Chronic Syndrome of the West (criticism/memoir) and Earth Also is a Private Language, a book-length poem about the island of Evvia (Euboea), its geothermal springs and ancient healing sanctuaries, and family stories from the island. She is guest-curator for the Poetry Center's special afternoon-length program The New Asklepion: Poetics and Healing, taking place March 15, with Eric Greenleaf on Balinese trance-healing ritual and Robert Kocik on "prosodic" building in relation to the ancient Greek dream-healing sanctuary.

Robert Kocik, poet, essayist, artist, design/builder, lives in Brooklyn, NY, where he directs the Bureau of Material Behaviors. He is currently developing a building based on "prosody" and poets' imagined relevance to our society. With the choreographer Daria Fain, he has initiated the Prosodic Body-an aesthetics or artscience based on prosody as the bringing forth of everything. His publications include: Overcoming Fitness (Autonomedia, 2001), and Rhrurbarb (Field Books, 2007).

Coming up:
Full details at: http://www.sfsu.edu/~poetry

The New Asklepion Poetics and Healingcurated by Eleni Stecopouloswith ERIC GREENLEAFand ROBERT KOCIKSaturday MARCH 152:00-6:00 pm @ the Unitarian Center 1187 Franklin (at Geary), $5

SALUTE to GEORGE OPPENSaturday APRIL 262:00-4:00 pm @ the Koret AuditoriumSan Francisco Main Public Library100 Larkin St (Civic Center

BART), free o In honor of Oppen's Centenary, the Salute to George Oppen on April 26 will be the Poetry Center's sole public event during the month of April 2008. Co-sponsored by San Francisco Public Library and Friends of the SF Public Library PHILIP WHALEN's Collected Poemsa celebration and tributeSaturday MAY 32:00-4:00 pm @ the Koret AuditoriumSan Francisco Main Public Library100 Larkin St (at Civic Center BART), free Co-sponsored by San Francisco Public Library and Friends of the SF Public Library

JUAN FELIPE HERRERAwith 187 Reasons MexicanosCan't Cross the Border:Undocuments 1971-2007Monday MAY 512:00 noon @ the Poetry Center HUM 512, SFSU, free
live word & music performance with the Shambhalla Cruisers: Francis Wong, John Carlos Perea...
Full details at:
http://www.sfsu.edu/~poetry
--

==========

Poetry has no ebb and flow. It is, it abides. Even if you take away its "social" efficacy, you cannot take away its living, human fullness, profundity, autonomy. After all, it can visibly penetrate also into those spheres where sleep is so active. To "dare" to dwell in sleep, to draw nourishment from it, such, if you like, is the unhurried confidence of poetry in itself - it does not need to be "shown the way," to be "authorized," to be controlled (so too, correspondingly, the reader). Does poetry lose something in such circumstances, or does it gain? Let me leave this as an unanswered question. The main thing is that it survives. Drive it out of the door, it comes back through the window.** in memoriam GENNADY AYGI b. 1934 Chuvashia - d. 2006 Moscow

from SLEEP-AND-POETRY tr. Peter France (CHILD-AND-ROSE, New Directions, 2003)

==========
Steve Dickison, Director
The Poetry Center & American Poetry Archives
San Francisco State University
1600 Holloway Avenue, San Francisco 94132
http://www.sfsu.edu/~poetry

_____ Climb to the top of the charts! Play the word scramble challenge with star power.
http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

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119. **Ryan Daley**

Re: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times

Wed 5 Mar 2008

David,

Wow...I didn't realize that about MEMRI. Any link to where you found information about them?

Best,

Ryan

On Wed, Mar 5, 2008 at 3:22 PM, David Chirot <[redacted]> wrote:

> *---------- Forwarded message ----------*
> *From: David Chirot <[redacted]>*
> *Date: Wed, Mar 5, 2008 at 11:05 AM*
> *Subject: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times*
> *To: [redacted]*
>
> *Mary asked if there is more re literary frauds--following these links i write of a few that have existed since the Sumerians*
>
> *Tragically in the deepest sense, the site of the first writing as well as the first forgeries of writing, is being annihilated by the American Invasion and Occupation of Iraq, based on the use of forgeries--*
>
> *Forgeries, frauds not only "fake" a reality and/or fiction, they in turn have direct consequences in the world.*
>
> *A great many frauds are generated for just this reason--war, occupation, conquest, the control of the "historical record."*
>
> *Everywhere where there are colonizers, the historical and archeological record becomes altered, forged, erased, in order to demonstrate the "right"*
> *of the invaders to lands which they.have stolen.*
> *From todays paper:*
> *Fallout From a Literary Fraud - Love and Consequences - Margaret Seltzer - Margaret B. Jones - New York Times*
> *http://www.nytimes.com/2008/03/05/books/05fake.html?th&emc=th ---*
>
> *Holocaust Memoir Turns Out to Be Fiction - New York Times*
>
> *http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?*

_r=1&ref=arts&oref=login---

*(The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and
translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.)*

Mary asks if there is more re literary frauds and the like.

There is a very great deal more as I wrote the other day --

*Frauds in writing are far more common and damaging than is realized, which is why the focus tends to be on the literary and journalistic examples of these, as they are able to be blamed on a single person usually, rather than on many, which begins to entail steadily more problems in exposing and
proving what is going on, the more powerful the many are.*

*The reasons for the pulping of the editions of the "gang member's" book I think it's possible may be due to clauses in the contract which were signed,
in which the author swore to the truth of her writing. In that sense, by the book not living up to its contract, it becomes a form of legal fraud which the company cannot market in its present edition without breaking the
law.
I am only suggesting this as a possibility, as its marketing would constitute, until repackaged, an example of false advertising. In many cases a sticker alone cannot change this, because it is the "complete package" as it were which has been marketed as "truth" and signed to be legally true, and is found not to be true.*

Of course, the more copies of the book that are destroyed, the more those remaining editions may someday be worth something.

*(I co-managed a new/used/rare record store for six years, a business in which there are myriad fakes, bootlegs, unlicensed copies and the like one has to be on the look out for, because, ironically, some of them are highly
valuable due to their scarcity., often created by their having been "pulled"
for just such reasons, among a great many other strange reasons--.)*

A series of pieces i am working on for close to a year now involves

literary frauds, forgeries, the proliferation of "authors" from a single person--both "real" and "fictional" "authors"--and as well the building up of a form of meta-criticism which these "authors" and works create in their wake, and within the fictions of various writers, along side the examples of works which within the works themselves are various forms of fictions which generate in turn real documents.

I'm interested in the ways in which the literary and artistic forgeries also operate in a continuum of the much larger forgeries they often distract one from.

One finds by examining these interealtionships that literary and artistic frauds and forgeries are a part of as well as often being for that reason seen as apart from the much vaster ones of which they are the symptons, in order to "control the damage" of this coming to light.

I think if one extends the existence and proliferation of the creation of "fakes" as a sympton rather than isolated incidents, limited to the literary sphere, they open the ways outward into which language itself functions in a society which has long been given to the use of forgeries and fakes to justify its actions., and itself was for centuries the land most often presented in faked descriptions to attract explorers, colonists and investements, and continues to do this daily for the seeking of the same aboard.

The history of what is now the USA for centuries was made up of faked maps, forged land claims, tall tales, hallucinations, fictions and minglings of plagiarisms, inventions, forgeries and the stray fact to try to pin the donkey to the tail so to speak.

Not surprisingly, I think this makes Americans particularly gullible, in that one is so surrounded by the non-stop production of faked news and "ideas" and "opinions" that the basis for determining the "truth" is largely the same as it is for fiction--the willing suspension of disbelief. One is told that some forms of writing are more in the possesion of truth--and if the sales pitch is convincing enough, one goes along with it. After a while the belief turns into fact and one lives it as an actuality. And once it becomes an actuality, it becomes necessary to guard it, create a security

system for it and start to generate forms of conformity and regulation.

The exposure of fakes sends tremors through the various forms of writing which see themselves as truth-based, because they reveal the crack in The Golden Bowl as Henry James presented it.

When fakes are exposed, one witnesses a kind of scurrying to prove that not
al writing is shot through with these cancerous rhizomatic fissurings. The great need is to quarantine the fakes so they do not contaminate the "healthy" and "real" texts and writings. It is too much to ask of persons to
bear the idea that what they take to be real may be as fake as these "sick"
cells.

Yet the "fictional" and "real" "authors" are not limited to a single person,
but extend from small coteries and groups to such large collectives as the
US Government's inner circles, huge news agencies, and the Dis-Information Highways on the Internet. A great many things which have become quite large
"bodies of knowledge" often turn out to have been based on forged or faked or deliberately "mistranslated" bases.

In a very "real" way the world is continually awash in "fakes," "forgeries,"
"frauds," and simulations. The art world for example is continually being rocked by the exposure of fakes, which for a brief period open a window on the vast number of fakes parading in the world's museums and art galleries and private collections. The curtain has to be pulled back hurriedly, though
to protect the agents and experts and insurance companies involved.

The proliferation of faked objects, memorabilia and documents of all sorts,
of collectibles and "rare editions," and "Bibliophile" treasures has been immense since the introduction of Ebay and other on line auctions, stores, sellers of collectibles and low profile operators and scam artists. (No to
mention "Antiques Roadshow's planting the hallucinatory dreams of El Dorado
in basements and at8tics throughout its viewing publics.) The moment a new area is opened for the marketplace--whether of objects or ideas--the way is
opened for the introduction of ever more "bootlegs."

A paradox of Benjamin's critique of the "Work of Art in the Age of Mechanical Reproduction" has been not the destruction of the "Aura" of the original and unique work of art, but the mass production of millions of new forms of "original pressings/editions/models" of manufactured objects ever more sought after with the same fervor as was previously reserved for the "Aura of the Original." Rather than being extinguished, the Aura has run amok. And since the Aura has from time immemorial drawn in its wake forgeries, fakes, copies and sometimes copies which become more valued than the original, of course the fakes in turn run amok.

This invasion of the real by ever more fakes produces the uses of the fake to manipulate the real on ever more grand scales.

A very dramatic example of a forgery literally exploding into the world is the "Italian Letter" used by the US as part of their "reasons" to invade Iraq. The US combined the Italian Letter with the fabrications of "Curveball" to create the causes for War which were not actually there at all, yet in the presentation given by Colin Powell, these "fakes" convinced the majority of Americans and many in the world that one had to strike pre emptively the greatest evil since Hitler. (By then Osama Bin Missing was already relegated to the remote past-as the Most Wanted and Evil Man in the World. No one could really tell if the videos he produced were real or memorex--let alone pre recorded to be played later by anyone with a stake in his reappearances through time, whether the US or Al Queda or someone else. Saddam has long been replaced by the President of Iran using the usual collections of mistranslations, "evidences" which have never surfaced and for four years now the buildup to an attack which is generating al manner of forgeries the most recent being the "attack" "video taped" and "audio" recorded by Iranian speed boats on an American ship.)

Forgeries and frauds have been used for political ends throughout history, and in recent years have become a very real problem in journalism, not just in "memoirs." The biggest example of them all is MEMRI which provides almost al the news from the Mid East which is carried by the American Media. MEMRI is a constant practitioner of disinformation, faked translations of planted stories, censorship by omission as well as commission, and outright fabrication and manipulation of events and facts which are loosely based on a kind of tangential alternate reality. Yet,

since that is the accepted point of view which is heard and seen and read over and over 24/7, it becomes taken as "truth." As Josef Goebbels said--(in paraphrase), "the longer and louder one repeats a lie--the more it becomes accepted as the Truth."

The history of forgeries and frauds is very ancient, as throughout history for many different reasons writers could not express what they wanted to without resorting to various subterfuges--pseudonyms, false "translations," heteronyms, the forging of documents to in turn be used as the "proofs" of the forgeries which were in need of such "proofs," and a vast array of stews of plagiarisms, misinformation, disinformation, fraudulent facts and complete fabrications. The literature of the 18th Century in England and Europe especially is an incredible out pouring of textualities which to shame contemporary attempts at producing various forms of hyper-hybrid forms. The 18th century is stupefying as well as stupendous in their creations of multiplicities of texts and authors and translators and editors and reference books al intermingling in ways which go farther out there than all but a very few writers have since.

And,, not surprisingly, this proliferation was generated by the discovery of and the race to colonize and exploit the New Worlds of the Western Hemispheres. In a very real historical sense, the present USA has emerged from centuries of faked documents, plagiarized and recombined and half invented guide books, invented tribes of Indians with invented languages and customs, Northwest Passages, North East Passages, a multiplicity of hallucinations and concoctions of garbled misunderstandings, mis readings, false clues, forged maps, a continual storm of controversies and violence generated by disputes over lands which did or not exist only on paper, as well as rivers and mountains claimed by the creation of expeditions to the middle of nowhere in search of El Dorados.

The USA is actually continually being "rediscovered" by the findings of real/forged 'evidences" of the Chinese, the Phoenicians, the Vikings having been "here" "first," conveniently ignoring as usual that there already were people inhabiting the vast lands, and had been for a very long time.

The first known forgery of a text not surprisingly is found where the earliest known texts are from--present day Iraq. Immediately that there is writing, it reveals the possibilities of its own forgery, and, by extension, the creation of "authors" who never "existed," as well as ones

who did but were hidden under various guises created for public in order to protect themselves, or to advance various strategies within the social structures in which they hoped to climb. (One of the desires which poets use poetry for, in part of Bolano's formulation of this in the Nazi Literatures book.)

One of the greatest forgers of modern times was singlehandedly undermining the Mormon Church by the production of "fake" documents exposing the founding documents of Mormonism themselves as fraudulent. . Hoffman also produced a forgery not only of an Emily Dickinson manuscript, but created as well a "previously unknown" Dickinson poem which was purchased to be used for a collection honoring the poet in her native Amherst, and which only at the last moment the curator who had purchased it was able to prove was a fake. The forms of violence which Bolano notes are related with literature caught up dramatically with Hoffman, who murdered two people and accidentally or not nearly car bombed himself to death.

The exposure of fakes in a sense becomes a way to have the examples of scape goats so that one may direct the attention towards them exclusively rather than extending the examples to essay the directions in which they may lead one.

Paradoxically, often the opening of writing does not occur in these cases, but the furthering of efforts for its containment, and for the complacencies and easy condemnations offered by these containments.

On the one hand fakes open the doors for invasions of elsewheres, and on the other, they produce the closing of them "closer to home."

Yet if seen as being a part of and not apart from writing, the fake, taken as a fake, offers a further journeying into what are the possibilities of the real and unreal in and with writing---into the unexpected and unknown--which the insistence on the unquestioned authority of a "reality" which denies the possibility of its own falseness denies.

There is then a difference which opens between censure and censorship--a thin line which is dangerously easy to cross.

If it is kept in mind that what one works with is quite possibly a fake and

> *that the inquiry is not for and from a preconceived "truth"--but from an understanding of the continually punning and doubling nature of writing itself--then the questioining which a fake introduces becomes an opening outwards--*
>
> *Writing as it moves on a page is erasing the open space on which it inscribes itself. Its presence as it moves makes absent what it is erasing by marking--yet at the same time its presence is a sign of the absence of the other.*
>
> *is it then possible that what is absent yet present in that sign is in turn an erasure of what is present--and so in turn that absence becomes re-presented--as the sign of the erasure of what had been its own absence--and on outwards--*
>
> *The example of the fake is a way which opens further the questioning of what*
> *is taken to be real--*
>
> *By being a symptom and not an exception--*
>
> *After all, in many places which are offices having a control over lives, there is posted a sign which says--"If it's it not in writing it never happened."*
>
> *One is tempted at times when no one is watching to cross out the "not"--*
> *"If it's in writing it never happened"--*
>
> *or to simply add a "k" and proclaim the existence of this "knot" which is in*
> *writing--*

↑ Index

120. Nate Pritts
A Ric Caddel Sampler
Thu 6 Mar 2008

H_NGM_N #7 went live a few months ago and it included a note by Aaron Tieger, part of his preface to the forthcoming Uncertain Time, The Collected Ric Caddel that he's edited for Pressed Wafer.

A little late, but we've finally posted a selection of Caddel's poetry to go along with it - a perfect teaser for the new essential volume. Click over and check out this & everything issue #7 has to offer:

http://www.h-ngm-n.com/cur_ent-i_sue

Also, don't forget to check out the new issue of COMBATIVES, the single author 'zine operating within H_NGM_N's borders, by clicking here:

http://www.h-ngm-n.com

n8_____:: Nate Pritts http://correspondentbreeze.blogspot.com/ _____ Shed those extra pounds with MSN and The Biggest Loser! http://biggestloser.msn.com/=

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121. Barry Schwabsky
Re: Obama Poems
Thu 6 Mar 2008

But do poets do any better as politicians than politicians do as poetry? Has anyone read the campaign speech Ezra Pound wrote when he ran for class president in high school?

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Thursday, 6 March, 2008 1:26:05 AM
Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.

Jason Quackenbush <[redacted]> wrote: No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

> *for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.*
>
> *pretty decent poems for a 19-year-old, especially the second one.*
>
> *aryanil*
>
> *==========*
>
> *Pop*

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

He took too damn long, and from

> *Under my seat, I pull out the*
>
> *Mirror I've been saving; I'm laughing,*
>
> *Laughing loud, the blood rushing from*
>
> *his face*
>
> *To mine, as he grows small,*
>
> *A spot in my brain, something*
>
> *That may be squeezed out, like a*
>
> *Watermelon seed between*
>
> *Two fingers.*
>
> *Pop takes another shot, neat,*
>
> *Points out the same amber*
>
> *Stain on his shorts that I've got on mine,*
>
> *and*
>
> *Makes me smell his smell, coming*
>
> *From me; he switches channels, recites*
>
> *an old poem*
>
> *He wrote before his mother died,*
>
> *Stands, shouts, and asks*
>
> *For a hug, as I shink*, my*
>
> *Arms barely reaching around*
>
> *His thick, oily neck, and his broad back;*
>
> *'cause*
>
> *I see my face, framed within*
>
> *Pop's black-framed glasses*

> *And know he's laughing too.*
>
> *==========*
>
> *Underground*
>
> *Under water grottos, caverns*
>
> *Filled with apes*
>
> *That eat figs.*
>
> *Stepping on the figs*
>
> *That the apes*
>
> *Eat, they crunch.*
>
> *The apes howl, bare*
>
> *Their fangs, dance,*
>
> *Tumble in the*
>
> *Rushing water,*
>
> *Musty, wet pelts*
>
> *Glistening in the blue.*

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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122. **blacksox**

Alexander Jorgensen In Winter Park Fl.

Thu 6 Mar 2008

Anybody in listville come out and join us

Winter Park Poetry Community makes World Connection. On Wednesday March Nineteenth at 8:30, Austin's Coffee and Film, in Winter Park Florida, will have a special featured poet. Alexander Jorgensen will be visiting from China. He has lived in the United States, the Czech Republic, the Galapagos Archipelago, India's Himachal Pradesh (in the lap of Himalaya), and the

People's Republic of China, where he has resided since 2002. His work has appeared all over the web and print including: Big Bridge, Kabita Pakshik, One Less, Otoliths, to name a few. His "Letters to A Young Poet," correspondences with the late Robert Creeley, appears In Jacket Magazine #31. In addition to being a poet and visual artist, He is the managing editor of Black Robert Journal.

Russ Golata

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123. Philip Metres

The Moe Green Radio Hour Featuring Harvey Shapiro, Philip Metres, and Larry Gavin

Thu 6 Mar 2008

The Moe Green Radio Show Featuring Harvey Shapiro, Philip Metres, and Larry Gavin...

http://www.blogtalkradio.com/onword/2008/03/06/The-Moe-Green-Poetry-Hour-Hosted-By-Rafael-F-J-Alvarado-Corrie-Greathouse

Last night, I phoned in a poetry talk/reading to Rafael Alvarado (& Corrie Greathouse), the brains behind The Moe Green Poetry Hour on Blog Talk Radio. A good time, though somewhat uncanny as an experience of reading, since Rafael quietly listens on the other end. It was something like poetry psychoanalysis, and I was fully engaged in trying to elicit some sign from the analyst...

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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124. Obododimma Oha

Re: Obama Poems

Thu 6 Mar 2008

Thanks for digging up these poems. A commnedable research. Honestly, I enjoyed reading them. Obododimma.

----- Original Message ----
From: Aryanil Mukherjee <[redacted]>
To: [redacted]
Sent: Wednesday, March 5, 2008 11:45:45 PM
Subject: Obama Poems

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

==========
==========

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.
I listen, nod,
Listen, open, till I cling to his pale,
Beige T-shirt, yelling,
Yelling in his ears, that hang
With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
Arms barely reaching around

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I see my face, framed within

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And know he's laughing too.

==========

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

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125. amy king
Poets Off Poetry
Thu 6 Mar 2008

Thanks to Jackie Clark for inviting me to participate in this series -- my entry, "Fed You From the Blood of My Nose: A Medley Melodic" is here: http://thisrecording.wordpress.com/2008/03/05/in-which-nearly-every-human-knows-this-desire/

Previous entries by Matt Henriksen and Clay Matthews here:
http://thisrecording.wordpress.com/poets-off-poetry/

More poets to come!

Amy

_____

Blog

http://www.amyking.org/blog

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http://www.yahoo.com/r/hs

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126. **Sarah Sarai**
Re: Obama poems/poet politicians
Thu 6 Mar 2008

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

>But do poets do any better as politicians than politicians do as poetry?
>Has anyone read the campaign speech Ezra Pound wrote when he ran for class president in high school?

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Thursday, 6 March, 2008 1:26:05 AM
Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.

Jason Quackenbush <[redacted]> wrote: No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

> *for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack*

> *wrote in his college days.*
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> *pretty decent poems for a 19-year-old, especially the second one.*
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> *aryanil*
>
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>
> *Pop*
>
> *Sitting in his seat, a seat broad and broken*
>
> *In, sprinkled with ashes,*
>
> *Pop switches channels, takes another*
>
> *Shot of Seagrams, neat, and asks*
>
> *What to do with me, a green young man*
>
> *Who fails to consider the*
>
> *Flim and flam of the world, since*
>
> *Things have been easy for me;*
>
> *I stare hard at his face, a stare*
>
> *That deflects off his brow;*
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> *I'm sure he's unaware of his*
>
> *Dark, watery eyes, that*
>
> *Glance in different directions,*
>
> *And his slow, unwelcome twitches,*
>
> *Fail to pass.*
>
> *I listen, nod,*
>
> *Listen, open, till I cling to his pale,*
>
> *Beige T-shirt, yelling,*
>
> *Yelling in his ears, that hang*

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

He took too damn long, and from

Under my seat, I pull out the

Mirror I've been saving; I'm laughing,

Laughing loud, the blood rushing from

his face

To mine, as he grows small,

A spot in my brain, something

That may be squeezed out, like a

Watermelon seed between

Two fingers.

Pop takes another shot, neat,

Points out the same amber

Stain on his shorts that I've got on mine,

and

Makes me smell his smell, coming

From me; he switches channels, recites

an old poem

He wrote before his mother died,

Stands, shouts, and asks

For a hug, as I shink, my*

Arms barely reaching around

His thick, oily neck, and his broad back;

'cause

I see my face, framed within

Pop's black-framed glasses

And know he's laughing too.

==========

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

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127. **Lynn Xu**
Re: Obama Poems
Thu 6 Mar 2008

AH Ha ha he he. No. I think this does the opposite if it does anything at all. But I just thought ... it would be lighter hearted? Things are not going to end badly. ... Oh one important thing I forgot to ask you ... tho maybe it doesn't really affect yr opinion of other people but, does Ben like Obama?

On Wed, Mar 5, 2008 at 2:45 PM, Aryanil Mukherjee <[redacted]> wrote:

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128. Mendi Lewis Obadike

Re: Obama poems/poet politicians

Thu 6 Mar 2008

As was Leopold Senghor (in Senegal)

On Thu, Mar 6, 2008 at 9:23 AM, Sarah Sarai <[redacted]> wrote:

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129. David Chirot

2 Lit Hoaxes Lists, Ginsberg & Foundation Questioned - Love and Consequences - Margaret B. Jones - Margaret Seltzer - Books - New York Times

Thu 6 Mar 2008

Subject: Foundation Questioned - Love and Consequences - Margaret B. Jones - Margaret Seltzer - Books - New York Times

http://www.nytimes.com/2008/03/06/books/06fake.html?th&emc=th ---

here are two overlapping lists of some of the most famous literary hoaxes -- two i wrote of previously are here--

The Education of Little Tree by Forrest/Asa Carter and the forger Mark Hoffman, a fervently anti-Mormon Mormon who rose to become an expert on Mormon documents that he was also forging in order to sabotage the Church by in turn forging further documents that would prove its founding documents were fakes, Hoffman also forged and wrote a "previously unknown" Emily Dickinson poem that at first was "verified" and purchased for a collection in Amherst and then proved fake at the last hour by the curator who had purchased it.

A really interesting character is Clifford Irving, author of the great book FAKE which inspired the Orson Welles film of that name, which is based on Irving's book on the forger of paintings Emile de Houry and on Irving's own forging of the Diaries of Howard Hughes listed below. .From writing about a forger, Irving was inspired to become one himself!!

Margaret B. Jones/Seltzer seems to have really believed in some way that her story was real. The day before the book was announced to be a fake, my mom had told me about it, as she heard a show on the public radio in which Jones had called in and talked about her life and been grilled by people who said how could you live in a gang? (Taking her story to be true.)

Jones/Seltzer, claiming to be half-Indian and as well involved with drugs--and James Frey with jail and drugs--and I think many more who haven't really "come clean" or been bothered to be looked into--play on a real and deep interest in and empathy for persons struggling with drug problems and at the same time the fascination with the glamorized aspects of this, as well as the glamorized "slumming" aspects.

The sad thing is that for all the "feel good" stories like the Holocaust Memoires and addict stories that turn out to be false, there are the true stories which are violently attacked and ultimately "kill the messenger."

Note: Allen Ginsberg and i often used to discuss the issues and concerns below that are raised in part by the various fake Holocaust and drug/gang/prison books-- often the "fake" books sell very well and get a lot of attention, and then work agsint the actaul writings which get attacked and suppressed--

Allen for decades kept records he collected having to do with the government involvement with drug distributions, illegal busts, corruption, uses of drug money for various fundings of operations--which only mushroomed through the years-

the criminalization of activism by linking it with drugs was one method of easily rounding people up that used to be discussed----Allen had been interested in that before it became really an open policy in the Sixties--the harrasement of artists, musicians and writers made easy by their use of drugs (Billie Holiday, Charlie Parker--couldn't play in the clubs in NYC, let alone "Birdland" just for two examples; Lenny Bruce, etc etc)

we used to share information on government involvements with shipping of dope related to funding overseas covert operations--

the latest revelations about the US fundings to destroy Hamas in an Iran Contra style set up barely legal are among the few in decades that don't so far seem to have involved dope money--

the latest ongoing example of drug money and war funding is the colassal explosion of heroin since the US invasion of Afghanistan--each crop exceeding the dizzying record levels of the previous--and the drug money flowing into the drug/ar lords and now the Taliban, who stamped it out when in power, also using it to purchase weapons and influence-- Heroin of the strongest most addictive kind ever known is flooding into the US--treatment centers and detoxes report an astronomical rise in suburban kids whacked out in a very short time on H

and of course the the Narco-Terrorism wars in Colombia which the US uses to get involved in the war against FARC and saber rattling with Venezuela and Ecuador--another potential for Invasion for oil--not to mention the massive amount of money in cocaine-- (oil and dope: addictions)

some of the concerns i write about below with the books which are fake or part fake re drugs and the true writings which were attacked by the national press and the CIA and did indeed "kill the messenger"-- The sad thing is that for all the "feel good" stories like the Holocaust Memoires and addict stories that turn

out to be false, there are the true stories which are violently attacked and ultimately "kill the messenger."

Drug treatment programs and treatment centers, training programs for counselors, community health centers where counseling may be had, have been routinely slashed since the early 1990's. The violence of crack gangs and users brought on a backlash against sympathy for addicts--the CIA was active in introducing crack to be distributed inititally by gangs in LA, fanning eastward. Journalist Gary Webb who in 1996 originally covered this for the San Jose Mercury was attacked by all the national papers and hounded to his death, committing suicide in 2004. The CIA-Contra-Cocaine connection was lined to the coordinated attack by all the nation's newspapers simultaneously on Webb and the Mercury.

There's a very good book about this called Kill the Messenge: How the CIA's Crack Cocaine Controversy Destroyed Journalist Gary Webb by Nick Schou, to go with Webb's great book Dark Alliance The CIA, the Contras, and the Crack Cocaine Explosion

There are two new highly touted books by the Scheff father and son to do with the son's addiction to meth.

William S Burroughs Jr wrote an excellent book on this, with an intro by Allen G called SPEED The government actually labels people who are addicts and controls their lives to some extent via this. Getting SSI, as a "chronic substance abuser" one has to have monies handled by a certified payee. Its like having a prison record added to your information when you apply for anything that requires background checks.

All those things Allen talked about and was interested in decades before I knew him have all come true. (they were true then, just not as widely and openly true--which means things now are worse--)

whenever I come across these things he comes to mind and his example of always keeping alive the connections of poetry with events in the world as not only reporting but using reporting/kerouac's sketching/Cezanne's "motifs" as a way of seeing into the future-- his Blakean prophesies--

or reading Bolano's Chilean post 9/11 as US post 9/11 as the Shock Doctrine coming home--
from being introduced by the US to Chile--to being introduced here--

with torture routinely going on, discussions of pre emptive strikes on more countries, sanctioning apartheid and ethnic cleansing-all in a routine day's work, eh--

I watched the other day the cspan of the hearings on the changing the automatic sentencing which have been in use for crack cocaine possession and dealing. Crack cocaine crimes get far greater prison time and fines than do the predominantly "white collar' cocaine crimes. The bias of the system is very heavily weighted against crack users, who are predominantly poor people--Black, White and Latino. The system is so blatantly unjust that in the hearings there was across the board support to repeal the laws.

Top 10 literary hoaxes

15.11.2001: Afghan book author 'was never in SAS'<http://books.guardian.co.uk/news/articles/0,,593834,00.html> Bestselling author Tom Carew may have been somewhat economical with the truth in his colourful account of his adventures in Afghanistan - according to the Ministry of Defence, he never served in the SAS. However, Carew's stunt is just the latest in a long line of literary hoaxes, from Shakespearean 'discoveries' to flying saucer frauds

*Thursday November 15, 2001
guardian.co.uk <http://www.guardian.co.uk/>*

1. The Donation of Constantine

This Latin document, used for centuries to justify the popes' power over mere temporal rulers, described Constantine the Great's ceding of his rights to Pope Sylvester I, who had cured his leprosy, in the fourth century. It was probably written in the 760s. A scholar denounced in it 1440, but the argument continued until the 18th century.

2. Thomas Chatterton

The teenage Chatterton had been writing faux-medieval poems since he was 12. In 1769, desperate to have his work published, he cashed in on the vogue for literary antiquity by touting his verse as the work of a 15th-century monk. The hoax was discovered, and he killed himself before his 18th birthday; but he achieved his longed-for literary immortality as the much-beloved "marvellous boy" of the Romantic movement.

3. The bard Ossian

Another poet cashing in on the primitivism craze, James Macpherson wowed the literary world in the 1760s with fragments of a third-century epic by the bard Ossian, which he had "translated" from the Scottish Gaelic. Goethe and Napoleon were fans, but Samuel Johnson was sceptical from the start. It took until the end of the 19th century for the verse to be definitively declared an invention.

4. Vortigern and Rowena

The wonderful, if over-ambitious, 18th-century hoaxer William Ireland had an anonymous friend who owned a chest stuffed with Shakespearian treasures: love letters, a missive to Elizabeth I, annotated volumes from his library, the manuscript of King Lear. All were judged to be authentic. However, Ireland overdid himself when he went on to forge a lost play, Vortigern and Rowena, in 1796. Amid a scholarly furore and much public interest, an increasingly doubtful Sheridan mounted a production. It closed after only one performance, and Ireland quickly 'fessed up.

5. Protocols of the Elders of Zion

A hoax with a pernicious and enduring legacy: the Protocols, detailing a plot by a secret cabal of Jewish financiers to take over the world, were probably fabricated in 1905. In the 1920s, Henry Ford fulminated against the 'secret cabal' in his anti-semitic newspaper, and fringe groups have given the Protocols credence ever since.

6. The Education of Little Tree

This acclaimed autobiography of a Native American orphan discovering his heritage and struggling against racism was actually written by Asa Carter, a Ku Klux Klan member and the author of George Wallace's notorious speech, "Segregation now! Segregation tomorrow! Segregation forever!" Carter's brother described the touching memoir as an exercise in "creative writing".

7. Fragments: Memories of a Childhood (1939-1948)

Binjamin Wilkomirski's first-hand account of the Holocaust was a child's-eye depiction of life in a Polish concentration camp. Published in 1995, it won many prizes and was hailed as a classic of Holocaust literature. Four years later, after doubts over its authenticity, it was withdrawn by its publishers. It appears that the author hadn't sought deliberately to deceive, but really believed the traumatic history he had invented for himself.

8. The Day After Roswell

... or how the legendary flying-saucer crash outside Roswell, New Mexico in 1947 helped America win the cold war. Retired colonel Philip Corso had, he claimed in these colourful 1997 memoirs, worked on alien technology recovered from the crash, and managed to obtain a glowing blurb for the book from a US senator. The senator later claimed that he'd been deceived by Corso - his testimonial had been written for a different book altogether - and his plug was removed from later editions.

9. Howard Hughes's biography

Clifford Irving claimed to have been commissioned by Hughes himself to write a life of the notorious recluse; a delighted publisher quickly stumped up an

advance of $750,000. Irving, who had never met Hughes, was eventually exposed when no book materialised, and he was sent to prison.

10. The Hitler diaries

In 1983 a German magazine bought 62 volumes of the 'lost diaries' of Adolf Hitler. These had supposedly been discovered by farmers after the plane in which the diaries had been dispatched, shortly before Hitler's suicide, crashed. They contained such fascinating snippets of Hitler's domestic life as "on my feet all day long" and "must not forget to get tickets for the Olympic Games for Eva Braun." Historians Hugh Trevor-Roper and David Irving were fooled, and the Times published extracts, but the forgeries were eventually exposed as fakes, given away by their historical inaccuracies and anachronistic inks. It later emerged that the man behind the fraud had a long career of impersonating the Fuhrer, forging watercolours and manuscripts of Mein Kampf.

The Busybody 20 October 2005

1. The Donation of Constantine, in the fourth century. Fabricated in the eighth century by the papacy. Debunked by Lorenzo Valla in 1440. The most famous forgery in European history, describing Constantine being cured by Pope Sylvester I, and then rewarding him by giving the papacy power over temporal rulers. Valla was a pioneer of certain debunking techniques, involving the study of word usage variations.

2. The Secret Gospel of Mark, cited by Clement of Alexandria in the second century. Fabricated by Morton Smith in the 1950s and placed in the Mar Saba library in 1958. Disbelieved by Quentin Quesnell in 1973. Debunked by Stephen Carlson in 2005. Smith's prank fooled many scholars and called forth intriguing theories about early Christians who used an unorthodox version of Mark's gospel. Carlson finally spotted the hilarious confessions Smith planted in "Clement's" letter.

3. Fragments of Ancient Poetry, by Ossian the Bard in the third century. Fabricated by James Macpherson in the 1760s. Disbelieved by Samuel Johnson in 1775. Debunked at the end of the 19th century. As with Secret Mark, some scholars were too smart to be hoodwinked, but it took almost a century and a half to put to the ghost to rest.

4. Letters of Historical Figures -- Robert Boyle, Isaac Newton, Blaise Pascal, Cleopatra, Pontius Pilate, Judas Iscariot, Joan of Arc, Cicero, Dante, etc. All fabricated by Vrain Denis-Lucas between 1854-1868. Debunked in 1869. Relatively short-lived, but one of the most embarrassing hoaxes ever: all these letters were written in French, yet not only did people buy into them -- they bought them, and Denis-Lucas ended up making hundreds of thousands of francs off the fools.

5. The Protocols of the Elders of Zion, by "Jewish elders". Written by Hermann Goedsche in the 1860s, and redacted by Matvei Golovinski in the 1890s. First printed in 1897. Debunked by Lucien Wolf in 1920. But these anti-semitic legends of a Jewish conspiracy to take over the world (and using the blood of Christian children for passover) continued to find adherents, mostly because the hoax played on prejudice more than gullibility per se.

6. Parthenopaeus, by Sophocles in the 5th century BCE. Fabricated by Dionysius the Renegade in the 4th century BCE. (Dionysius confessed.) One of the most amusing hoaxes, whereby Dionysius set out to fool his rival Heraclides and succeeded with a vengeance. Heraclides insisted that Sophocles wrote the play even when told it was a fake. Only when Dionysius pointed out the nasty insult embedded in an acrostic ("Heraclides is ignorant of letters") did his rival realize he'd been had in the worst way.

7. The Hitler Diaries, published in 1983. Fabricated by Konrad Kujau. Debunked soon after extracts were published in magazines like *Time*. One of the most notorious hoaxes, especially for having fooled an expert like Hugh Trevor-Roper. *Stern* magazine paid about ten million marks for the diaries.

8. Vortigern and Rowena, by Shakespeare in the 16th century. Fabricated by William Ireland in 1790s, along with Shakespeare's love letters to Anne Hathaway, a letter to Elizabeth I, and early manuscripts of other plays. Debunked soon after by Edmond Malone. But that didn't prevent it from being performed in 1796 to a packed house. Ireland had done all the forgeries to please his father.

9. Pedigree of the Merovingian dynasty, recorded by Godfrey de Boullion in the 11th century. Fabricated by Pierre Plantard in the 1960s, along with other forged manuscripts relating to the "Priory of Sion", all of which were placed in the Paris National Library between 1965-1967. Discredited in the 1980s. Thoroughly debunked in a 1996 BBC documentary. This hoax has had lasting influence in the conspiracy theory promoted in *Holy Blood, Holy Grail*, which in turn was used as a basis for the blockbuster novel, *The DaVinci Code*.

10. The Diary of His Excellency Ching-shan, and other Chinese memoirs, found in Ching-san's study in 1900. Actually fabricated by Edmund Backhouse around this time. Denounced as a forgery in 1963. Debunked by Hugh Trevor-Roper in 1976. Backhouse ended up donating tons of bogus manuscripts to the Bodleian library between 1913-1923, and used other forgeries to establish himself as an Asian scholar.

11. The Malley Poems, published in 1944. Fabricated by James McAuley and Harold Stewart. McAuley and Stewart confessed that "Ern Malley" never existed, and they had written nonsense simply to prove how easy it is to fool people with pastiche and randomly plagiarized lines. Interesting anecdote: the

American poet John Ashbery asked his students to read a Malley poem in conjunction with one of Geoffrey Hill's poems and decide, without knowing in advance, which was fake. Half the students thought Malley's poem had to be the genuine one.

12. Fragments: Memories of a Childhood, by Holocaust survivor Benjamin Wilkomirski, published in 1995. Wilkomirski's real name is Bruno Dossekker, and he's neither a Holocaust survivor nor Jewish. Debunked by Daniel Ganzfried in 1998. Many people have excused this hoax for being emotionally honest, a lie pointing to a greater truth which can help victims of the Shoah.

13. The Education of Littletree, an autobiography of a Cherokee published in 1976. Actually written by KKK member Asa Carter. Debunked the year it was published. This book continues to inspire children and is still considered good literature by some teachers, regardless of authorship and the racist stereotypes it promotes.

14. Poems by Thomas Rowley, a 15th-century monk. Fabricated in 1769 by Thomas Chatterton. Debunked soon after, and Chatterton killed himself. He was romanticized after his suicide; many people were so moved by his poetry and didn't care if they were forgeries.

15. "Transgressing the Boundaries: Toward a Transformative Hermeneutics of Quantum Gravity", by Alan Sokol. Published in 1996. Sokol soon confessed that what he had written was nothing more than a postmodern joke. (Sokol's hoax differs from the others on this list in that it's not a forgery; he submitted the hoax in his own name. But it's a great example of an academic prank done for the sake of testing one's colleagues.)

16. The Salamander Letter, by Martin Harris (companion of Joseph Smith) in 1830. Fabricated by Mark Hofmann in the 1980s. Debunked in 1985. Hofmann forged other anti-Mormon documents, as well as a poem by Emily Dickinson. Motivated partly by his hatred for Mormonism, he did it mostly for the money, and Mormon leaders were indeed willing to pay considerable amounts to sequester these heresies. Hofmann was a murderer too, and perhaps got his just deserts when wounded by one of his own bombs.

17. Notes and Emendations to the Text of Shakespeare's Plays, from Shakespeare in the 16th century. Fabricated by John Payne Collier in 1852. Disbelieved by Samuel Singer and Alexander Dyce right away. Debunked by Clement Ingleby in 1861.

18. Irenaeus Fragments from the second century. Fabricated by Christopher Pfaff in 1715. Disbelieved by Scipio Maffei. Debunked by Adolf von Harnack in 1900. Pfaff used these extracts to support his views during Pietist-Lutheran controversies.

19. The Autobiography of Howard Hughes, written in 1971 (never published), co-authored by Hughes and Clifford Irving. Actually written by Irving alone. In 1972 Irving confessed that he never met Hughes. But before this, many authorities who read the manuscript pronounced it genuine "beyond doubt", and leading handwriting experts said the signatures possessed by Irving were indeed those of Howard Hughes. Experts declared: "It is beyond human capability to forge this mass of material."

20. "An Amusing Agraphon", about a verse in the Gospel of Matthew. Fabricated by Paul Coleman-Norton in 1950. Debunked by Bruce Metzger soon after it was published. [EDIT: see below] Known as the "denture joke", this is one of my favorite hoaxes, in which Jesus assures people that in the afterlife God will provide teeth to the toothless, so that everyone will be able to weep and gnash their teeth.

EDIT: With regards to #20, Stephen Carlson pointed out to me that not only did Bruce Metzger deduce the hoax before it was published, he didn't go public with it until 1971, after Coleman-Norton's death. So I stand corrected on two accounts. Hoax debunked in 1971.

↑ Index

130. David-Baptiste Chirot
Re: Obama Poems
Thu 6 Mar 2008

CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN

(one could hold in one hand the Little Red Book and in the other his Poems--and read thenm going back and forth--a poem, and then some thoughts fro the Little Red Book-- very amazing!)

"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

yes--

POL POT or shal we call him Pol Poet?

POETRY LOVER AND RECITER
Favorite Poet: Paul Verlaine

wrote occaisional verses--

> *Date: Wed, 5 Mar 2008 22:36:58 -0800*
> *From:* [redacted]
> *Subject: Re: Obama Poems*

To: [redacted]

But do poets do any better as politicians than politicians do as poetry?
Has anyone read the campaign speech Ezra Pound wrote when he ran for class president in high school?

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Thursday, 6 March, 2008 1:26:05 AM
Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.

Jason Quackenbush <[redacted]> wrote: No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

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Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

He took too damn long, and from

Under my seat, I pull out the

Mirror I've been saving; I'm laughing,

Laughing loud, the blood rushing from

his face

To mine, as he grows small,

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> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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↑ Index

131. **Barry Schwabsky**
Re: Obama Poems
Thu 6 Mar 2008

Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems: http://www.zianet.com/summer/hochi.html

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↑ Index

132. Aryanil Mukherjee
Re: Obama poems/poet politicians
Thu 6 Mar 2008

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.
http://www.zianet.com/summer/hochi.html

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

↑ Index

133. Robin Hamilton
Re: Obama Poems
Thu 6 Mar 2008

<<
CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN
>>

A fragment of a Mao poem:

> I cut my wrists on the whipping post
> and instead of blood,
> the pity ran from my veins.

This is from memory -- I don't know who translated it. I think the whole poem was about the rape of Mao's wife by the Komintang.

R.

↑ Index

134. David A. Kirschenbaum
Small Press Needed for April 29 Boog NYC Series
Thu 6 Mar 2008

Greetings,

Boog City¹s looking for a small press to pinch-hit in our ³d.a. levy lives: celebrating the renegade press² series here in nyc for one that had to bow out. The event is on Tues. April 29, 2008 at 6:00 p.m.

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions.

Thanks,
David

[redacted]

Hi,

David Kirschenbaum here. I¹m the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 17th year. I¹d like to invite your press to be considered to take part in year five of our ³d.a. levy lives: celebrating the renegade press² series.

The series is held at Chelsea¹s ACA Galleries (http://acagalleries.com/), which is owned by the son-in-law and daughter of the poet Simon Perchik. It¹s a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press¹s event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we¹ve had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book a musical act that¹s preferred, so it¹s truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

The series is held on the last Tuesday of each month, with the open date being Tues. April 29, 2008.

We started the series in August 2003. In our first four-plus seasons we¹ve hosted (or will host by season¹s end in July):

(locations are at the time of the event)

Non-nyc presses ACA, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.
above/ground press (Ottawa, Canada), Rob McLennan, ed.
Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.
Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki, eds.
Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.
Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.
Antennae (Chicago and Berlin), Jesse Seldess, ed.
Big Game Books (Washington, D.C.), Maureen Thorson, ed.
BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.
Braincase Press (Northampton, Mass.), Noah Eli Gordon.
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and Keith Waldrop, eds.
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and Nick Twemlow, eds.
Carve (Cambridge, Mass.), Aaron Tieger, ed.
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.
Combo (Providence, R.I.), Michael Magee, ed.
Conundrum (Chicago), Kerri Sonnenberg, ed.
Corollary Press (Philadelphia), Juliette Lee, ed.
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.
Cy Press (Cincinnati), Dana Ward, ed.
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman, and Jason Toogood, eds.
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.
Effing Press (Austin, Texas), Scott Pierce, ed.
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.
Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Brian Clements, ed.
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.), Stacy Szymaszek, co-ed.
Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party, Patricia Dienstfrey and Rena Rosenwasser, eds.

Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Mooncalf Press (Philadelphia), CAConrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.

NYC presses, Aug. [1]03 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Beet/Pink Pages, Joe Maynard, ed.
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Fungo Monographs, Ryan Murphy ed.
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.

Pompom, Allison Cobb, Jennifer coleman, Ethan Fugate, and
Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
Ugly Duckling Presse, Anna Moschovakis and
Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.

Hope this finds you well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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135. Peter Quartermain
Re: A Ric Caddel Sampler
Thu 6 Mar 2008

This is terrific news. For those on this list who don't know Ric's work, well, you've got a rare treat in store.

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of Nate Pritts
Sent: 05 March 2008 09:36 PM
To: [redacted]
Subject: A Ric Caddel Sampler

H_NGM_N #7 went live a few months ago and it included a note by Aaron Tieger, part of his preface to the forthcoming Uncertain Time, The Collected Ric Caddel that he's edited for Pressed Wafer.

A little late, but we've finally posted a selection of Caddel's poetry to go along with it - a perfect teaser for the new essential volume. Click over and check out this & everything issue #7 has to offer:

http://www.h-ngm-n.com/cur_ent-i_sue

Also, don't forget to check out the new issue of COMBATIVES, the single author 'zine operating within H_NGM_N's borders, by clicking here:

http://www.h-ngm-n.com

n8_____:: Nate Pritts http://correspondentbreeze.blogspot.com/ _____ Shed those extra pounds with MSN and The Biggest Loser! http://biggestloser.msn.com/

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136. Jilly Dybka
Re: Obama poems/poet politicians
Thu 6 Mar 2008

Stalin.

Blaga Dimitrova (former Bulgarian VP)

--
Jilly Dybka, WA4CZD
[redacted]

↑ Index

137. Christophe Casamassima
Allen and Me
Thu 6 Mar 2008

In the early 90's, when I was attending Queens College in NYC, I met Allen Ginsberg through a friend and we used to eat lunch together when I'd be uptown near Columbia. We became lovers soon after, and for two years shared very good memories. When he dies he said to me, "goodbye," that was it. Simple.

He still owes me $1.50 for a cup of coffee.

=
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138. steve russell
beat news you can use/kerouac.com/McClure/Rowan
Thu 6 Mar 2008

THREE BIG EVENTS in the next six days you DON'T want to miss!

1). Thursday, March 6th - 7:30 PM - FREE
Michael McClure & Lou Rowan Reading

Event Details:
http://www.thebeatmuseum.org/events.htm

Never miss a thing. Make Yahoo your homepage.

↑ Index

139. David Chirot
Re: Obama Poems
Thu 6 Mar 2008

---

dear Barry--
thanks for the Rexroth--

the Donovan and Ho Chi Minh--wasn't this during his Maharishi Mahesh period of lovingness of enemiesness?--

groovin with Mia Farrow and the Beatles in India--
or after?--

sometime before Jane Fonda went to North Vietnam to become immortalized in photos analyzed in a film by Godard--

the period from "Sunshine Superman" to "From a Flower to A Garden" is kind of a Purple Haze --or
Strawberry Fields Tet Offensives blur--on the way to "Atlantis"--

isn't this when Ron Silliman was in Hari Krishna and first got the idea for "Chanting"?--
and the origins of the "new sentence" came from the "new math"?--

and the Grand Piano was a Scientology recruiting center--

 and--hey--wow man--was that the gate fold album we used to use to roll bud in?
i think i remember that one man--
i thought that was charles manson-man---not ho chi minh!

On Thu, Mar 6, 2008 at 9:12 AM, Barry Schwabsky <[redacted]> wrote:

> *Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems: http://www.zianet.com/summer/hochi.html*
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↑ Index

140. **steve russell**
Re: Obama Poems
Thu 6 Mar 2008

Chairman Mao, that man had a unique approach to poetics: be very ruthless and maybe you can out sell the bible. Really, I think Mao out sold the Old Testament. Imagine.

Eugene McCarthy wrote some rather tepid, bad verse. Reading Jimmy Carter doesn't get one locked up, although I think it should get Jimmy parole time.

Barry Schwabsky <[redacted]> wrote:
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Sent: Thursday, 6 March, 2008 3:15:09 PM
Subject: Re: Obama Poems

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"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

yes--

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Favorite Poet: Paul Verlaine

wrote occaisional verses--

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> *From:* [redacted]
> *Subject: Re: Obama Poems*

To: [redacted]

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aryanil

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In, sprinkled with ashes,

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What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

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But I don't care anymore, cause

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> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

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---
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↑ Index

141. Barry Schwabsky
Re: Obama poems/poet politicians
Thu 6 Mar 2008

----- Original Messag
But do you seriously approve of his politics?

----- Original Message ----
From: Aryanil Mukherjee <[redacted]>
To: [redacted]
Sent: Thursday, 6 March, 2008 5:20:14 PM
Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.
http://www.zianet.com/summer/hochi.html

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

↑ Index

142. Barry Schwabsky
Re: Obama Poems
Thu 6 Mar 2008

----- Original Message ----

No, man, it was way before all that.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Thursday, 6 March, 2008 6:59:04 PM
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Strawberry Fields Tet Offensives blur--on the way to "Atlantis"--

isn't this when Ron Silliman was in Hari Krishna and first got the idea for "Chanting"?--
and the origins of the "new sentence" came from the "new math"?--

and the Grand Piano was a Scientology recruiting center--

and--hey--wow man--was that the gate fold album we used to use to roll bud in?
i think i remember that one man--
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> *To: [redacted]*
> *Sent: Thursday, 6 March, 2008 3:15:09 PM*
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> *(and have their heads cut off!)*
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He's so unhappy, to which he replies . . .

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143. **David-Baptiste Chirot**

Re: Obama Poems

Thu 6 Mar 2008

---

good!

> *Date: Thu, 6 Mar 2008 13:34:41 -0800*
> *From: [redacted]*
> *Subject: Re: Obama Poems*
> *To: [redacted]*
>
> *----- Original Message ----*
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144. Alan Sondheim

At Club 123: David Bello and myself (get well Kira!)

Thu 6 Mar 2008

At Club 123: David Bello and myself (get well Kira!)

club1: soloing on flamenco/concert nylon guitar
club2: David Bello vocal loops, 3 songs
club3: solo on electronic organ

club4: solo on parlor guitar then joined by David Bello on synthesizer
this is the complete set
http://www.alansondheim.org/123club1.mp3
http://www.alansondheim.org/123club2.mp3
http://www.alansondheim.org/123club3.mp3
http://www.alansondheim.org/123club4.mp3
-rw-r--r-- 1 jubqsrsu jubqsrsu 26967771 Mar 6 00:53 123club1.mp3
-rw-r--r-- 1 jubqsrsu jubqsrsu 20808098 Mar 6 00:48 123club2.mp3
-rw-r--r-- 1 jubqsrsu jubqsrsu 34319673 Mar 6 01:00 123club3.mp3
-rw-r--r-- 1 jubqsrsu jubqsrsu 40602645 Mar 6 00:45 123club4.mp3

===

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145. Stephen Baraban
Donovan didn't print Ho--Ochs printed Mao
Thu 6 Mar 2008

Barry S.) I'm pretty sure that what you are (mis) remembering is the fact that Phil Ochs printed some poems by Mao on the back cover of an album (a live album, I believe), indeed accompanied by the question "is this really the enemy?"

I guess I "wasn't there", like they say, since I remember the 60's too well...

Pretty damn specious, I would like--you should have friendly feelings towards a world figure because that person is capable of decent versifying. That sort of sophistry is why Phil Ochs is no Favorite of mine, though I think he was a very interesting composer and performer and person. That in his last phase of mental disturbance he often identified himself as "John Train" suggests a wish to become TRANE; just as Bob Dylan, as Charles Berstein posited in his Brooklyn Rail essay, might have had a stronger affinity for Free Jazz than people tend to think.

For what it's worth--maybe my 2nd favorite male folk singer (after Dylan) is John Prine--a delightul Populist. Onward!
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> the day, Donovan put out a record on the back cover
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> > >
> > > His thick, oily neck, and his broad back;
> > >
> > > 'cause
> > >
> > > I see my face, framed within
> > >
> > > Pop's black-framed glasses
> > >
> > > And know he's laughing too.
> > >
> > > ==========
> > >
> > >
> > > Underground
> > >
> > > Under water grottos, caverns
> > >
> > > Filled with apes
> > >
> > > That eat figs.
> > >
>
=== message truncated ===

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http://www.yahoo.com/r/hs

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146. Susan Webster Schultz
obama poems
Fri 7 Mar 2008

It's his PROSE that rocks. Read his memoir. It's wonderful.

One of his mentors in Hawai`i was Frank Marshall Davis, a Harlem Renaissance poet who
lived in Waikiki.

Susan Schultz

↑ Index

147. Corey Frost
Steve Dalachinsky and Jazz Poetry at The Yippie Museum, Saturday
Fri 7 Mar 2008

A reminder: SATURDAY!

Steve Dalachinsky performs along with Jazz Poetry ensemble Frantic Turtle, with Jake Marmer plus, onstage discussion of great recordings of poetry and music featuring Jack Kerouac, The Last Poets, Nikki Giovanni, David Amram, Dizzy Gillespie, Amiri Baraka, and more.

"Steve Dalachinsky was born in 1946, Brooklyn, New York. His work has appeared extensively in journals on & off line. He is included in such anthologies as Beat Indeed, The Haiku Moment and the esteemed Outlaw Bible of American Poetry. His 1999 CD, Incomplete Direction (Knitting Factory Records), a collection of his poetry read in collaboration with various musicians, such as William Parker, Matthew Shipp, Daniel Carter, Sabir Mateen, Thurston Moore (SonicYouth), and Vernon Reid (Living Colour), has garnered much praise. His latest CD is Phenomena of Interference, a collaboration with pianist Matthew Shipp (Hopscotch Records 2005). He has read throughout the U.S., Japan and Europe."

"Frantic Turtle merges poetry, music, and performance into philosophically viral mixtures like existentialist dancehall, punk- prayer, and toasted jazz poetry. We're into strictly avant expression -- the over-fed language of the urban god-piece. And jumpy grooves on the background to keep your ids dancing."

on Saturday, MARCH 8th, 2008, at 8 pm,
at the Yippie Museum (9 Bleecker Street, just west of Bowery, New York, NY), around the corner from the Bowery Poetry Club.

Presented by the CUNY Graduate Center Poetics Group and Vision Fest.
$5 suggested donation at the door.

http://yippiemuseum.org/
http://www.myspace.com/franticturtle

↑ Index

148. Obododimma Oha
Alphabirths
Fri 7 Mar 2008

"Alphabirths" and other poems poems of mine:
Shadowtrain, Issue 22, March - April, 2008.

http://shadowtrain.com/id232.html

Regards.
Obododimma.

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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149. steve russell
Re: Obama poems/poet politicians
Fri 7 Mar 2008

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're soft, dopey idiots. & gosh, i'm going to take a shower-- another thing many people would kill me for...

Barry Schwabsky <[redacted]> wrote: ----- Original Messag But do you seriously approve of his politics?

----- Original Message ----
From: Aryanil Mukherjee
To: [redacted]
Sent: Thursday, 6 March, 2008 5:20:14 PM
Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.
http://www.zianet.com/summer/hochi.html

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

Never miss a thing. Make Yahoo your homepage.

↑ Index

150. Jason Nelson
digital poetry and netpoetic.com
Fri 7 Mar 2008

All,

I'll be launching a new digital poetry site soon called netpoetic.com, the site will include biweekly digital poetry forms, which I will be creating to act as bridges between the print and wired including their source code, explanation, video talks on each etc...

here is a preview of the first two.....comments on the first one are particularly sought....

dimension is night is night

http://www.secrettechnology.com/night/xtine.html

a letter today to attact a rushing hall

http://www.secrettechnology.com/night/dpoe2.html

cheers, Jason Nelson

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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151. Murat Nemet-Nejat

Re: quotations from the Oulipo Compendium

Fri 7 Mar 2008

Jim,

I have been watching Godard's A Woman Is a Woman a few times the last week or so, in relation to the poem I am writing. Among the auxilliary material in the DVD there is quite a long publicity video where the script/text of the movie is completely foregrounded. Watching it, one can see a completely new way a visual poem can develop (the publicity disc, made in the early 1960's is an amazing visual poem), assimilating elements from other media, in this case, basically abstract digital effects and background music from 1950's musical styles. Exquisitely witty, sad, lyrical, in other words, breathtaking.

Ciao,

Murat

On Tue, Feb 26, 2008 at 7:32 PM, Jim Andrews <[redacted]> wrote:

> *Maybe object oriented programming as a metaphor for theory. One of the things that eventually turned into my ceiling of incompetence with coding is object oriented design. In some ways it just seemed really wrong to me although I've never really been able to work out why that is. One of the things that i didn't like about it, at least in python and java which are the only two programming languages I ever tried to work with extensively that are object oriented, was the way that all the introductions to object oriented programming always started by saying that object orientation conceptually is similar to the way the world is. that is that there are objects and their extensions and properties and instantiations and methods in the real world, and so object oriented programming is just a mirror of that. I could never really wrap my head around that in code, and so was always more successful playing around with structured languages like Basic and C.*
>
> *we might say that the sorts of classes we are looking at posit a poetics (as*
> *i think you also are suggesting below). a poetics of whatever sort of thing*
> *is under construction via the classes.*
>
> *i had problems with oop also. it wasn't until i tackled some relatively large programming projects that its virtues started to become evident. i'd write myself into a mess that i couldn't take any further. couldn't take it*
> *any further because the spagetti forbade it; the spagetti rose to entwine me*

*and making any sort of significant addition became a herculean effort worth
a brain hemmorage while trying to remember convoluted spagetti structures.*

*oop was developed to address precisely this sort of problem. oop is a programming methodology that offers the possibility of creating programming
projects without getting hopelessly bogged.*

*so the value of the sort of classes we're discussing is not only poetical-philosophical-theoretical, but it also offers some hope of creating
software art that can be developed further than it could be otherwise. that
makes intuitive sense also: beginning with rich, interesting, flexible poetics might make for greater scope in a project.*

*oop can thereby be of use in realizing the software one would like to make,
as opposed to having to lower one's aspirations in response to getting bogged early.*

*but to think of objects in the world not as a metaphysical
ordering of reality, but rather as a phenomenological one, where the object is the thing that is, as the abstraction that allows for an ontological investigation, that to me seems like it has legs because it ties modes of being to uses and methods and properties and classes in a way that I think makes a lot of intuitive sense for the various ways of being-in-the-world that different classes of objects have. It's very easy, i notice, now that I'm thinking in this way to just slip into talking that way. The blank class then defines those objects which will become a work through being worked on by the class of implements, and maybe then the methods of an implement object define the methods of impact? this is where my understanding of programming terminology starts to get fuzzy so I think i'll just quit while I'm ahead.*

*the classes you suggest are quite high-level. the higher the level, the more
abstract. i don't have a sense of whether it would be useful to write code at that level, don't know if one could describe the properties and methods at that level. perhaps. but it *is* useful to realize that whether one is going to write something in generative visual art or in various other art forms, a good starting point would be the classes you suggest. that's very useful. the classes one makes into the foundation for an app end up having a
large effect on the evolving shape of the thing through development.*

> *One thing that maybe ties this back to oulipo though is that having defined the basic classes of objects in this way, it becomes possible to address them recursively in a way that makes not just for generative works, but for a generative poetics. by defining a set of methods for given implements and the behaviors of given blanks, perhaps then it is possible to cause genetic or otherwise evolving algorithms to generate not just works but rules for creating works and even rules for judging the quality of works. I can envision then not just a program that would create work, but would then also be capable of evaluating and refining it's own output and even making a decision about when a work is "finished" based on some set of tolerances for quality that it generates for itself.*
>
> *that's also very interesting.*
>
> *since i started creating programmed works, my pieces have gone from relatively short and simple pieces such as Seattle Drift, which is 'one page' of code and took a month or two to make--and it was obvious to me when these early pieces were finished--to pieces such as dbCinema which are thousands of lines long and take more than a year to make. these latter sorts of pieces have been 'finished' when it'd kill me to take them farther, 'finished' when the architecture groans, threatens to collapse, and threatens to give me a cerebral hemmorage in trying to extend the architecture.*
>
> *hence the need for really clear initial work of the sort you suggest, because a good foundation supports ambitious projects further along.*
>
> *it's not quite the same sort of thing as getting bogged in writing a long poem or novel or whatever. in these cases, the spagetti doesn't really entwine one. one simply runs out of narrative or other sorts of steam. as opposed to what one has written actively offering resistance.*
>
> *maybe i've just gone off the deep end from computer science to computer science fiction, but then there's a reason i side with Wittgenstein in his debates with Turing and I've often wondered if it's because I have a fundamentally different understanding of what mathematics is than is taken to be the case in computer science. but then, i barely passed calculus and really struggled reading Tarski and Church on higher order logic, so what the hell do I know?*
>
> *reading math is very difficult, or so i find it. working with others in such an undertaking is useful. the ideas themselves are almost always quite simple. simpler than ideas in art. but understanding the language they're written in is the difficult thing.*

> *wittgenstein was in debate with turing? what about?*
>
> *ja*
> *http://vispo.com*

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152. David A. Kirschenbaum
Last Call: Advertise in Boog City 49
Fri 7 Mar 2008

Please forward

Advertise in

Boog City 49

*Deadline

--Space Reservations ASAP

--Wed. March 12-ad copy to editor
--Sat. March 15-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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153. Aryanil Mukherjee
Re: Obama poems/poet politicians
Fri 7 Mar 2008

Barry, I will agree with Steve too. Che was a romantic revolutionary and that's how they are. I prefer to be that way versus being a robot disguised in human flesh, whom we often call soldiers, who are made to drink the opium of patriotism, made to endanger the lives of their loved ones and sent on a killing spree for a cause they don't understand very well.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: Friday, March 07, 2008 6:46 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're soft, dopey idiots. & gosh, i'm going to take a shower-- another thing many people would kill me for...

Barry Schwabsky <[redacted]> wrote: ----- Original Messag But do you seriously approve of his politics?

----- Original Message ----
From: Aryanil Mukherjee
To: [redacted]
Sent: Thursday, 6 March, 2008 5:20:14 PM
Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.
http://www.zianet.com/summer/hochi.html

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

Never miss a thing. Make Yahoo your homepage.

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154. Barry Schwabsky
Re: Donovan didn't print Ho--Ochs printed Mao
Fri 7 Mar 2008

Thank you for that correction!
My misremembering must have something to do with preferring Donovan to Phil Ochs.

----- Original Message ----
From: Stephen Baraban <[redacted]>
To: [redacted]
Sent: Friday, 7 March, 2008 3:02:21 AM
Subject: Donovan didn't print Ho--Ochs printed Mao

Barry S.) I'm pretty sure that what you are (mis)
remembering is the fact that Phil Ochs printed some
poems by Mao on the back cover of an album (a live
album, I believe), indeed accompanied by the question
"is this really the enemy?"

I guess I "wasn't there", like they say, since I
remember the 60's too well...

Pretty damn specious, I would like--you should have friendly feelings towards a world figure because that person is capable of decent versifying. That sort of sophistry is why Phil Ochs is no Favorite of mine, though I think he was a very interesting composer and performer and person. That in his last phase of mental disturbance he often identified himself as "John Train" suggests a wish to become TRANE; just as Bob Dylan, as Charles Berstein posited in his Brooklyn Rail essay, might have had a stronger affinity for Free Jazz than people tend to think.

For what it's worth--maybe my 2nd favorite male folk singer (after Dylan) is John Prine--a delightul Populist. Onward!
> Oh, that reminds me, I seem to remember that back in
> the day, Donovan put out a record on the back cover
> of which were printed some poems by Ho Chi Minh,
> along with words something like, "Is this really the
> enemy?" Sorry, David, as I am even less of a scholar
> of Donovan or of Ho than I am of Language poetry, I
> can't say which album this was--it must have been
> one of the early records released in the US on the
> Hickory label. But I did find these translations by
> Kenneth Rexroth of Ho's poems:
> http://www.zianet.com/summer/hochi.html
>
>
> ----- Original Message ----
> From: David-Baptiste Chirot
> <[redacted]>
> To: [redacted]
> Sent: Thursday, 6 March, 2008 3:15:09 PM
> Subject: Re: Obama Poems
>
> CHAIRMAN MAO
>
> POET WARRIOR PHILOSOPHER CHAIRMAN
>
> (one could hold in one hand the Little Red Book and
> in the other his Poems--and read thenm going back
> and forth--a poem, and then some thoughts fro the

> Little Red Book--
> very amazing!)
>
> "Let a Hundred Flowers Bloom"
>
> (and have their heads cut off!)
>
> yes--
>
> POL POT or shal we call him Pol Poet?
>
> POETRY LOVER AND RECITER
> Favorite Poet: Paul Verlaine
>
> wrote occaisional verses--
>
> > Date: Wed, 5 Mar 2008 22:36:58 -0800
> > From: [redacted]
> > Subject: Re: Obama Poems
> > To: [redacted]
> >
> > But do poets do any better as politicians than
> politicians do as poetry?
> > Has anyone read the campaign speech Ezra Pound
> wrote when he ran for class president in high
> school?
> >
> >
> > ----- Original Message ----
> > From: steve russell <[redacted]>
> > To: [redacted]
> > Sent: Thursday, 6 March, 2008 1:26:05 AM
> > Subject: Re: Obama Poems
> >
> > Chirot posted this a couple of weeks ago. It's a
> fun article. Bloom read the Obama poems. He thought
> they were decent. Bloom goes on to ridicule
> politicians and other public figures and their
> dismal verse. He calls Jimmy Carter "the worst poet
> in America." Poor Jimmy. And yet, he (Carter)
> remains distinguished, if only as very bad.
> >

> > Jason Quackenbush <[redacted]> wrote: No
> kidding about the second one. I wonder if he still
> writes poetry. Where did these come from?
> >
> >
> > On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:
> >
> > > for those Obama fans feeling a little low after
> his tuesday "momentum-check"
> > > here is some mild consolation. two poems (fished
> out from the net) Barack
> > > wrote in his college days.
> > >
> > > pretty decent poems for a 19-year-old,
> especially the second one.
> > >
> > > aryanil
> > >
> > >
>
==========
==========
> > >
> > > Pop
> > >
> > > Sitting in his seat, a seat broad and broken
> > >
> > > In, sprinkled with ashes,
> > >
> > > Pop switches channels, takes another
> > >
> > > Shot of Seagrams, neat, and asks
> > >
> > > What to do with me, a green young man
> > >
> > > Who fails to consider the
> > >
> > > Flim and flam of the world, since
> > >
> > > Things have been easy for me;
> > >
> > > I stare hard at his face, a stare

> > >
> > > That deflects off his brow;
> > >
> > > I'm sure he's unaware of his
> > >
> > > Dark, watery eyes, that
> > >
> > > Glance in different directions,
> > >
> > > And his slow, unwelcome twitches,
> > >
> > > Fail to pass.
> > >
> > > I listen, nod,
> > >
> > > Listen, open, till I cling to his pale,
> > >
> > > Beige T-shirt, yelling,
> > >
> > > Yelling in his ears, that hang
> > >
> > > With heavy lobes, but he's still telling
> > >
> > > His joke, so I ask why
> > >
> > > He's so unhappy, to which he replies . . .
> > >
> > > But I don't care anymore, cause
> > >
> > > He took too damn long, and from
> > >
> > > Under my seat, I pull out the
> > >
> > > Mirror I've been saving; I'm laughing,
> > >
> > > Laughing loud, the blood rushing from
> > >
> > > his face
> > >
> > > To mine, as he grows small,
> > >
> > > A spot in my brain, something

> > >
> > > That may be squeezed out, like a
> > >
> > > Watermelon seed between
> > >
> > > Two fingers.
> > >
> > > Pop takes another shot, neat,
> > >
> > > Points out the same amber
> > >
> > > Stain on his shorts that I've got on mine,
> > >
> > > and
> > >
> > > Makes me smell his smell, coming
> > >
> > > From me; he switches channels, recites
> > >
> > > an old poem
> > >
> > > He wrote before his mother died,
> > >
> > > Stands, shouts, and asks
> > >
> > > For a hug, as I shink*, my
> > >
> > > Arms barely reaching around
> > >
> > > His thick, oily neck, and his broad back;
> > >
> > > 'cause
> > >
> > > I see my face, framed within
> > >
> > > Pop's black-framed glasses
> > >
> > > And know he's laughing too.
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> > >
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> > > Underground
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> > >
> > > That eat figs.
> > >
>
=== message truncated ===

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155. CA Conrad
poetry reading: Kevin Varrone, Paul Siegell, Chris Martin
Fri 7 Mar 2008

poetry reading: Kevin Varrone, Paul Siegell, Chris Martin, MARCH 16TH, 4PM,
ROBIN'S BOOKSTORE
108 S. 13th Street
Philadelphia

DON'T MISS THIS ONE! details with links at:
http://CAConradEVENTS.blogspot.com <http://caconradevents.blogspot.com/>

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156. Thomas savage
Re: Alphabirths
Fri 7 Mar 2008

Thank you so much for showing us these wonderful poems Obododimma. Also the magazine seems very well produced. I read Jill Magis work also. Regards, Tom Savage

Obododimma Oha <[redacted]> wrote: "Alphabirths" and other poems poems of mine: Shadowtrain, Issue 22, March - April, 2008.

http://shadowtrain.com/id232.html

Regards.
Obododimma.

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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157. Alexander Jorgensen
Alexander Jorgensen in Cincinnati, Ohio March 12 - Xavier University
Fri 7 Mar 2008

- Xavier University, Cincinnati Ohio, in the Seurkamp Family Center in the Alumni Center Building at 7:30 p.m. Wednesday March 12, 2008.

Alexander Jorgensen is an incessant traveler. He has lived in the United States, the Czech Republic, the Galapagos Archipelago, India's Himachal Pradesh, and the People's Republic of China, where he has resided since 2002. His work has appeared in Big Bridge, Kabita Pakshik, One Less, Otoliths, Shampoo, and others. "Letters to a Younger Poet," correspondences with the late Robert Creeley, appears in Jacket Magazine #31.

In addition to writing poetry, he is a visual artist and current
managing editor of Black Robert Journal.
http://www.alexanderjorgensen.com

--
http://www.fastmail.fm - A fast, anti-spam email service.

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158. Alexander Jorgensen
March 15: The Lit, Cleveland, Ohio - Alexander Jorgensen - Reading and Exhibition
Fri 7 Mar 2008

6 March 2008

PRESS RELEASE
Contact: Peggy Latkovich
[redacted]

ALEXANDER JORGENSEN READING AND EXHIBITION AT THE LIT

Alexander Jorgensen, an American poet who lives in China, will present an exhibition of his Visual Poetry, read his poems, and give a talk about poetry and Robert Creeley at

The Lit

The ArtCraft Building,

2570 Superior Ave., Suite 203

Cleveland, Ohio

Saturday March 15

7:00 pm -- doors open at 6:00 pm

Free Parking in the rear of the building

Suggested donation $5.00.

Alexander Jorgensen is an incessant traveler. He has lived in the United States, the Czech Republic, the Galapagos Archipelago, India's Himachal Pradesh, and the People's Republic of China, where he has resided since 2002. His work has appeared in Big Bridge, Kabita Pakshik, One Less, Otoliths, Shampoo, and others. "Letters to a Younger Poet," correspondences with the late Robert Creeley, appears in Jacket Magazine #31.

In addition to writing poetry, he is a visual artist and current
managing editor of Black Robert Journal.
http://www.alexanderjorgensen.com

--
http://www.fastmail.fm - One of many happy users:
http://www.fastmail.fm/docs/quotes.html

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159. Charles Baldwin

codework: creative writing and coding April 3-6, morganton, wv

Fri 7 Mar 2008

CODEWORK - Exploring relations between creative writing practices and software engineering

A workshop sponsored by the National Science Foundation. Held at West Virginia University, Morgantown, WV, April 3-6, 2008. Organized by the Center for Literary Computing. Contact Sandy Baldwin at [redacted] for more information.

please publicize - apologies for cross-posting

Public events, free of charge, include: * Lecture by Ted Nelson, 113 Engineering Resource Building, 8pm April 3 * Demonstrations and Performances, 130 Colson Hall, 8pm April 4 * Demonstrations and Performances, Laura Mesaros Gallery / CAC, 8pm April 5

Participants include:

* Sandy Baldwin, WVU
* Jay Bolter, Georgia Tech
* Philippe Bootz, University of Paris 8
* Mark Brazaitis, WVU
* Helen Burgess, University of Maryland - Baltimore County
* John Cayley, Brown University
* Wendy Hui Kyong Chun, Brown University
* Maria Damon, University of Minnesota
* Aden Evens, Dartmouth College
* Chris Funkhouser, New Jersey Institute of Technology
* Loss Pequeño Glazier, SUNY-Buffalo
* Wolf Kittler, University of California - Santa Barbara
* Marjorie Coverley Luesebrink, IVCC
* Talan Memmott, Blekinge Tekniska Högskola (Sweden)
* Tim Menzies, WVU
* Nick Montfort, Massachusetts Institute of Technology
* Ted Nelson, Xanadu Corp.
* Andy Oram, O'Reilly Publishing
* Rita Raley, University of California at Santa Barbara
* Jim Rosenberg, Independent Artist/Writer
* Mary Shaw, Carnegie Mellon University
* Alan Sondheim, WVU
* Stephanie Strickland, Independent Artist/Writer
* Frances van Scoy, WVU
* Laurie Taylor, University of Florida

Contact Sandy Baldwin at [redacted] for more information.

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160. Thomas savage

Re: Obama poems/poet politicians

Fri 7 Mar 2008

To return to what was the original point of these posts, I believe: Obama's best writing is in his beautiful book Dreams From My Father, the reading of which convinced me to take Barack Obama seriously. Regards, Tom Savage

Mendi Lewis Obadike <[redacted]> wrote: As was Leopold Senghor (in Senegal)

On Thu, Mar 6, 2008 at 9:23 AM, Sarah Sarai wrote:

> *Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.*
>
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>
> *----- Original Message ----*
> *From: steve russell*
>
> *To:* [redacted]
> *Sent: Thursday, 6 March, 2008 1:26:05 AM*
> *Subject: Re: Obama Poems*
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>
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> *here is some mild consolation. two poems (fished out from the net) Barack*
> *wrote in his college days.*
>
> *pretty decent poems for a 19-year-old, especially the second one.*
>
> *aryanil*
>
> ==========
> ==========
>
> *Pop*

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

He took too damn long, and from

> *Under my seat, I pull out the*
>
> *Mirror I've been saving; I'm laughing,*
>
> *Laughing loud, the blood rushing from*
>
> *his face*
>
> *To mine, as he grows small,*
>
> *A spot in my brain, something*
>
> *That may be squeezed out, like a*
>
> *Watermelon seed between*
>
> *Two fingers.*
>
> *Pop takes another shot, neat,*
>
> *Points out the same amber*
>
> *Stain on his shorts that I've got on mine,*
>
> *and*
>
> *Makes me smell his smell, coming*
>
> *From me; he switches channels, recites*
>
> *an old poem*
>
> *He wrote before his mother died,*
>
> *Stands, shouts, and asks*
>
> *For a hug, as I shink*, my*
>
> *Arms barely reaching around*
>
> *His thick, oily neck, and his broad back;*
>
> *'cause*
>
> *I see my face, framed within*
>
> *Pop's black-framed glasses*

> *And know he's laughing too.*
>
> *==========*
>
> *Underground*
>
> *Under water grottos, caverns*
>
> *Filled with apes*
>
> *That eat figs.*
>
> *Stepping on the figs*
>
> *That the apes*
>
> *Eat, they crunch.*
>
> *The apes howl, bare*
>
> *Their fangs, dance,*
>
> *Tumble in the*
>
> *Rushing water,*
>
> *Musty, wet pelts*
>
> *Glistening in the blue.*

--
||| /\/\ |_ ( ) |||

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

↑ Index

161. **Thomas savage**
Re: Obama Poems
Fri 7 Mar 2008

These definitely are not bad poems for a teenager, which I take it is who or what Obama was when he wrote them. I especially liked the one about his encounter with his father. Regards, Tom Savage

Obododimma Oha <[redacted]> wrote: Thanks for digging up these poems. A commnedable research. Honestly, I enjoyed reading them. Obododimma.

----- Original Message ----
From: Aryanil Mukherjee
To: [redacted]
Sent: Wednesday, March 5, 2008 11:45:45 PM
Subject: Obama Poems

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

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With heavy lobes, but he's still telling
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He's so unhappy, to which he replies . . .
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To mine, as he grows small,
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Two fingers.
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Pop's black-framed glasses

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==========

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Under water grottos, caverns

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That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

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162. Poetry Project

Events at The Poetry Project March

Fri 7 Mar 2008

We have three excellent readings next week, and one tonight!

Friday, March 7, 10 PM
Lil' Norton

Lil' Norton is a publishing "collective" (actually not a collective) so far including the magazines Model Homes, President's Choice, and The Physical Poets. This reading will showcase some of the authors featured in the mags, as well as

some authors not in the mags, including Anne Tardos, Laura Elrick, Patrick Lovelace, Seth Landman, Kareem Estefan, Eddie Hopely, Diana Hamilton and Kevin Thurston. Co-curated by President's Choice editor Steven Zultanski.

Monday, March 10, 8 PM
Orlando White & Ronaldo Wilson

Orlando White is Diné (Navajo) from Sweetwater, Arizona. He is of the Zuni Water Edge People and born for the Mexican Clan. He received his A.A. and B.F.A. in Creative Writing from the Institute of American Indian Arts in Santa Fe, New Mexico. His poems have appeared in Oregon Literary Review, Ploughshares, Red Ink Magazine, To Topos, 26 Magazine, and Ur Vox. He is currently in the M.F.A. Literary Arts program at Brown University. Ronaldo V. Wilson received his BA from the University of California, Berkeley, his MA from New York University's Creative Writing Program, and is a Doctoral candidate at the Graduate Center of the City University of New York. His poetry has appeared in Blithe House Quarterly, Callaloo, FENCE, Gulf Coast, Harvard Review, Interim, Nocturnes (Re)view of Literary Arts and The Encyclopedia Project. He is the recipient of a Cave Canem Fellowship, a Provincetown Fine Arts Work Center Winter Poetry Fellowship, a Vermont Studio Center Full Scholarship and has held summer residences at Djerassi and Yaddo. He is currently a National Research Council Ford Foundation Fellow and Visiting Instructor in English at Mount Holyoke College. He is the recipient of the 2007 Cave Canem First Book Poetry Prize. His book, Narrative of the Life of the Brown Boy and the White Man, selected by Claudia Rankine, will be published by University of Pittsburgh Press in Fall 2008.

Wednesday, March 12, 8 PM
Sherwin Bitsui & Eliot Katz

Sherwin Bitsui, Diné (Navajo) poet, is the author of Shapeshift, his first poetry collection, and a recipient of the 2006 Whiting Writers' Award. Other honors include an Individual Poet Grant from the Witter Bynner Foundation for Poetry, a Truman Capote Creative Writing Fellowship, and a University of Arizona Academy of American Poets Award. His work has appeared in several literary journals including American Poets, The Iowa Review, Frank, Red Ink, and others. Eliot Katz is the author of five books of poetry: When the Skyline Crumbles: Poems for the Bush Years (Cosmological Knot Press, 2007); View from the Big Woods: Poems from North America's Skull (Cosmological Knot Press, 2007); Unlocking the Exits (Coffee House Press, 1999); Les voleurs au travail (Thieves at Work) (Paris: Messidor Press, 1992, in French translation) and Space and Other Poems for Love, Laughs, and Social Transformation (Northern Lights, 1990). He is a coeditor of Poems for the Nation (Seven Stories Press, 2000), a collection of contemporary political poems compiled by

the late poet Allen Ginsberg. A co-founder and former coeditor of Long Shot literary magazine, Katz guest-edited Long Shot's final issue, a "Beat Bush issue" released in Spring 2004. He is coeditor of a bilingual anthology published in France in 1997, titled Changing America: Contemporary U.S. Poems of Protest, 1980-1995. Called ³another classic New Jersey bard² by Allen Ginsberg, Katz worked for many years as a housing advocate for Central New Jersey homeless families. He currently lives in New York City and serves as poetry editor of the online politics quarterly, Logos: A Journal of Modern Society and Culture. For this reading, Eliot Katz will be accompanied by bassist/composer, Russell Branca. Under the banner of his organization Aria Aperta, Branca has recently inaugurated a Jazz Means Peace series for the benefit of grassroots peace organizations.

Friday, March 14, 10 PM
The Poetics Orchestra

Drew Gardner's Poetics Orchestra is an ensemble of poets and musicians conducted using hand signals and rhythmic forms to shape collective improvisation. Past musical participants have included many avant-jazz players, rock musicians, and the contemporary chamber orchestra Alarm Will Sound. The aim of the ensemble is to reunite poetry and music in a collaborative, improvisational spirit. Lineup and further details tba.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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163. Gabrielle Welford
Re: obama poems
Fri 7 Mar 2008

---

i've been working on cleaning up copy of the "honolulu record"--a 40s/50s left labor newspaper out of honolulu--and frank marshall davis wrote a weekly column called "frank-ly speaking"--great stuff, very politically radical and savvy. i didn't know obama had known him. that's a very good sign, i'd say--if he listened to anything davis said.

if anyone's interested in looking at the honolulu record, i'll put up a note when the whole thing comes up on-line. at the moment, there's a shell up at http://www.hawaii.edu/uhwo/clear/HonoluluRecord1/homepage.html. the young woman, sharla hanaoka, who's working on making the webpage has made a blog out of koji ariyoshi's (the editor) editorials, and ther's some other stuff. the paper came out throughout the mccarthy era and during the finagling before the u.s. got full on into vietnam. there are some great articles in it.

all best (hi susan), gabe

On Thu, 6 Mar 2008, Susan Webster Schultz wrote:

> *It's his PROSE that rocks. Read his memoir. It's wonderful.*
>
> *One of his mentors in Hawai`i was Frank Marshall Davis, a Harlem Renaissance poet who*
> *lived in Waikiki.*
>
> *Susan Schultz*

↑ Index

164. David Chirot
Re: Donovan didn't print Ho--Ochs printed Mao
Fri 7 Mar 2008

Stephen

many thanks for another vivid series of images and personas-!

i think that TRAIN not Trane is the key--
for both Ochs and Dylan--
folk music, blues, country, rock and roll all came with a lot of the sounds of Train--
Little Richard demonstrating on the piano how his sound comes out of the train going by--
Johnny Cash--the train going by seen from Folsom Prison--all his train

songs--
Jimmie Rodgers--The Singing Brakeman-
all the blues songs abt the trains going to Chicago or heading out of town--
and Mystery Train by Junior Parker recorded by Elvis "Big Train From Memphis" Presley
like that late Phil Ochs lp with the cover with him in the Elvis spoofing jacket and title--
and Dylan's Slow Train Coming

John Train could be Johnny Cash at the station singing "Hey, Porter!"--
John Train like a later way to travel of Johnny Appleseed--spreading the seed-word-songs
the last song Hank Williams sang before getting into the car for his last long ride was "The Old Log Train"--
a song he wrote about his father--
or John Henry who worked on the railroad and beat that steam driver down--

and John Kerouac working on the railroad with Neal Cassady as brakemen--

or it could be indeed John Coal Train
though i think it's closer to Mystery Train--
and bob dylan, too--
on his "slow train coming"--
(John the Prophet-Train--the Apocalypse Express and the Four Little Engines that Could--)

On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban <[redacted]> wrote:

> *Barry S.) I'm pretty sure that what you are (mis) remembering is the fact that Phil Ochs printed some poems by Mao on the back cover of an album (a live album, I believe), indeed accompanied by the question "is this really the enemy?"*
>
> *I guess I "wasn't there", like they say, since I remember the 60's too well...*
>
> *Pretty damn specious, I would like--you should have friendly feelings towards a world figure because that person is capable of decent versifying. That sort of sophistry is why Phil Ochs is no Favorite of mine, though I think he was a very interesting composer and performer and person. That in his last phase of mental disturbance he often identified himself as "John Train" suggests a wish to become TRANE; just as Bob Dylan, as Charles Berstein posited in his Brooklyn Rail essay, might have had a stronger affinity for*

Free Jazz than people tend to think.

For what it's worth--maybe my 2nd favorite male folk singer (after Dylan) is John Prine--a delightul Populist. Onward!
Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems:
http://www.zianet.com/summer/hochi.html

----- Original Message ----
From: David-Baptiste Chirot
<[redacted]>
To: [redacted]
Sent: Thursday, 6 March, 2008 3:15:09 PM
Subject: Re: Obama Poems

CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN

(one could hold in one hand the Little Red Book and in the other his Poems--and read thenm going back and forth--a poem, and then some thoughts fro the Little Red Book--
very amazing!)

"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

yes--

POL POT or shal we call him Pol Poet?

POETRY LOVER AND RECITER
Favorite Poet: Paul Verlaine

wrote occaisional verses--

Date: Wed, 5 Mar 2008 22:36:58 -0800
From: [redacted]
Subject: Re: Obama Poems
To: [redacted]

But do poets do any better as politicians than
politicians do as poetry?
Has anyone read the campaign speech Ezra Pound
wrote when he ran for class president in high
school?

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Thursday, 6 March, 2008 1:26:05 AM
Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a
fun article. Bloom read the Obama poems. He thought
they were decent. Bloom goes on to ridicule
politicians and other public figures and their
dismal verse. He calls Jimmy Carter "the worst poet
in America." Poor Jimmy. And yet, he (Carter)
remains distinguished, if only as very bad.

Jason Quackenbush <[redacted]> wrote: No
kidding about the second one. I wonder if he still
writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

for those Obama fans feeling a little low after
his tuesday "momentum-check"
here is some mild consolation. two poems (fished
out from the net) Barack
wrote in his college days.

pretty decent poems for a 19-year-old,
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Laughing loud, the blood rushing from

his face

To mine, as he grows small,

A spot in my brain, something

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Watermelon seed between

Two fingers.

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For a hug, as I shink, my*

Arms barely reaching around

His thick, oily neck, and his broad back;

'cause

I see my face, framed within

Pop's black-framed glasses

And know he's laughing too.

==========

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

=== message truncated ===

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

↑ Index

165. **David Chirot**

Fwd: [WIB-LA] CODEPINK: Do you know how this war has affected the women of Iraq?

Fri 7 Mar 2008

---------- Forwarded message ----------From: CODEPINK <
[redacted]>
To: [redacted]
Date: Thu, 6 Mar 2008 17:33:29 -0500 (EST)
Subject: Do you know how this war has affected the women of Iraq?

Donate | Calendar | Local Groups | Store

March 6, 2008

Dear Tony,

As you read this, women in Iraq live in a Hell we have created.

In Central Iraq, 91.8% of women polled by Women for Women International say that violence against women is increasing. 74.5% of Iraqi women avoid leaving

their homes. 63.2% have regularly not sent their children to school. 65.3% report that US security forces are only making security worse. One woman who was interviewed commented, "They gave us freedom and they took from us security…but if I have to choose, I will choose safety and security."

We cannot allow this to continue.

As we gear up to honor International Women's Day on March 8, let us remember the dire situation of our Iraqi sisters. Let us use our voices to make their voices heard.

On March 11, we will deliver a letter to every woman Member of Congress. We will provide them with chilling information about the struggle of Iraqi women living under occupation, and press them to take supportive action in the next few weeks by voting to fund human needs, not warfare, in Iraq, and legislate the return of all the troops and contractors. We hope you will read it yourself to learn more about the tragic circumstances they are living in. Legislate the return of all the troops and contractors. Please add your name to our letter here<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=XglwPxDd8zT6bGuxWGMnoKBgvQaKjLkH>. The letter will include the Women for Women International report on the status of Iraqi women<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=FTnJ1PLWgisjXMA9fZE3gqBgvQaKjLkH>.

If you attend a local International Women's Day event, please print these sign up sheets<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=dP3TLPZEqft4Md%2BV2rWqkqBgvQaKjLkH> Fax them to us for delivery on Monday, [redacted].

You can also honor International Women's Day by joining one of our regional training camps this weekend. Click here<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=mo8Qca8GZL6x9qP8vrOtZ6BgvQaKjLkH> to find an inspiring day of community, creativity, skills-building and inspiration in your area.

In solidarity with women around the world,
Dana, Desiree, Farida, Gael, Gayle, Jodie, Liz, Medea, Nancy and Rae

P.S. These training camps will also serve to get us ready to mobilize for actions on the 5th anniversary of the war, March 18th and 19th. Click here<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=oPc4%2B0MyGCG6ztDCnn2by1bQjqxwVqsG>to find out how to join us to tell Washington we've had Five Years Too Many of this devastating war.

Sign our letter to women members of Congress

Read the Women for Women International report on Iraqi women

Join a regional International Women's Day training this weekend

Download the sign up sheet to take to IWD events this weekend

Join CODEPINK
in New Orleans,
April 11th and 12th, as we celebrate V to the 10th, the 10th anniversary of
Eve Ensler's V-Day!

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from this list

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166. Eleni Stecopoulos

SF, MAR 15: Poetics & Healing, Eric GREENLEAF & Robert KOCIK, 2-6pm

Fri 7 Mar 2008

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the Poetry Center
presents

The New Asklepion Poetics and Healing
curated by Eleni Stecopoulos
with ERIC GREENLEAF and ROBERT KOCIK

Saturday MARCH 15, 2008
2:00-6:00 pm @ the Unitarian Center
1187 Franklin (at Geary), San Francisco
admission: $5

The New Asklepion. Under the holistic sign of the ancient healing sanctuary, we initiate an interdisciplinary dialogue among those who work at intersections of poetry, dream or altered consciousness, and healing. This special afternoon-length program is guest-curated and introduced by Eleni Stecopoulos, and features presentations by, and public conversations with writer-practitioners Eric Greenleaf and Robert Kocik. Eric Greenleaf, Balinese Healing of the Visible and Invisible Worlds, a presentation in three parts, with original videos: 1) Ayurvedic Healing: The Interior Mantram as Medicine; 2) The Balian Ketakson: Healing in Trance in the Ancestors' Voices; 3) Community Trance Rituals: Healing While Possessed by the Gods.

A clinical psychologist and author of The Problem of Evil: Disturbance and its Resolution in Modern Psychotherapy, Eric Greenleaf directs The Milton H. Erickson Institute of the Bay Area. He does research on trance and healing in Bali, teaches internationally, and trains therapists and Feldenkrais Practitioners in hypnotic communication.

Robert Kocik, Designing a Prosodic Building: The Missing Science of Health, Homelessness of Poetry, and Livelihood of Poets. "What, exactly, do words heal? Under what circumstances? The asklepian sanitarium serves as initial focal point for the designing of a prosodic building because it specifies at once a potent function of words, the corresponding role of a language practitioner, as well as the architectural space in which this language function was carried out. I'll focus, in particular, on the 'abaton' and the amphitheater-place of the secluded, epiphanic word and the public, cathartic word, respectively."

Poet, essayist, artist, design/builder, Robert Kocik lives in Brooklyn, NY, where he directs the Bureau of Material Behaviors. He is currently developing a building based on "prosody" and poets' imagined relevance to our society. With the choreographer Daria Fain, he has initiated the Prosodic Body-an aesthetics or artscience based on prosody as the bringing forth of everything. His publications include: Overcoming Fitness (Autonomedia, 2001), and Rhrurbarb (Field Books, 2007).

pdf mini-poster attached

Coming up:
Full details at: http://www.sfsu.edu/~poetry

Two readings with poetsELENI STECOPOULOSand ROBERT KOCIKThursday MARCH 133:30 pm @ the Poetry CenterHUM 512, SFSU, free7:30 pm @ the Unitarian Center1187 Franklin (at Geary), $5

The New Asklepion Poetics and Healingcurated by Eleni Stecopouloswith ERIC GREENLEAFand ROBERT KOCIKSaturday MARCH 152:00-6:00 pm @ the Unitarian Center 1187 Franklin (at Geary), $5

SALUTE to GEORGE OPPENSaturday APRIL 262:00-4:00 pm @ the Koret AuditoriumSan Francisco Main Public Library100 Larkin St (Civic Center BART), free o In honor of Oppen's Centenary, the Salute to George Oppen on April 26 will be the Poetry Center's sole public event during the month of April 2008. Co-sponsored by San Francisco Public Library and Friends of the SF Public Library PHILIP WHALEN's Collected Poemsa celebration and tributeSaturday MAY 32:00-4:00 pm @ the Koret AuditoriumSan Francisco Main Public Library100 Larkin St (at Civic Center BART), free Co-sponsored by San Francisco Public Library and Friends of the SF Public Library

JUAN FELIPE HERRERAwith 187 Reasons MexicanosCan't Cross the Border:Undocuments 1971-2007Monday MAY 512:00 noon @ the Poetry Center HUM 512, SFSU, free
live word & music performance with the Shambhalla Cruisers: Francis Wong, John Carlos Perea...
Full details at:

http://www.sfsu.edu/~poetry
--

==========

Poetry has no ebb and flow. It is, it abides. Even if you take away its "social" efficacy, you cannot take away its living, human fullness, profundity, autonomy. After all, it can visibly penetrate also into those spheres where sleep is so active. To "dare" to dwell in sleep, to draw nourishment from it, such, if you like, is the unhurried confidence of poetry in itself - it does not need to be "shown the way," to be "authorized," to be controlled (so too, correspondingly, the reader). Does poetry lose something in such circumstances, or does it gain? Let me leave this as an unanswered question. The main thing is that it survives. Drive it out of the door, it comes back through the window.** in memoriam GENNADY AYGI b. 1934 Chuvashia - d. 2006 Moscow

from SLEEP-AND-POETRY tr. Peter France (CHILD-AND-ROSE, New Directions, 2003)

==========
Steve Dickison, Director
The Poetry Center & American Poetry Archives
San Francisco State University
1600 Holloway Avenue, San Francisco 94132
http://www.sfsu.edu/~poetry

Connect and share in new ways with Windows Live. Get it now!
_____ Climb to the top of the charts! Play the word scramble challenge with star power.
http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

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167. Stephen Vincent
Water Boarding USA Reality Check
Fri 7 Mar 2008

The "Decider" Decides to Torture no matter What. To put these people on trial for the support and commission of War Crimes is not going to come too soon (as it must). Let's hope the Presidential candidates will make this into the campaign. We know the "monster" now, too well.

WASHINGTON - The White House says President Bush will veto legislation on Saturday that would have barred the CIA from using waterboarding — a technique that simulates drowning — and other harsh interrogation methods on terror suspects.

Bush has said the bill would harm the government's ability to prevent future attacks. Supporters of the legislation argue that it preserves the United States' right to collect critical intelligence while boosting the country's moral standing abroad.

"The bill would take away one of the most valuable tools on the war on terror, the CIA program to detain and question key terrorist leaders and operatives," deputy White House press secretary Tony Fratto said Friday.

The bill would restrict the CIA to using only the 19 interrogation techniques listed in the Army field manual.

The legislation would bar the CIA from using waterboarding, sensory deprivation or other coercive methods to break a prisoner who refuses to answer questions. Those practices were banned by the military in 2006.

The legislation cleared the House in December and won Senate approval last month.

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168. **steve d. dalachinsky**

Re: Obama Poems

Fri 7 Mar 2008

---

kwami nkruma sorry about spelling made a great lp singing ing playing guitar

>
> for those Obama fans feeling a little low after his tuesday
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> here is some mild consolation. two poems (fished out from the net)
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>
> Pop
>

> Sitting in his seat, a seat broad and broken
>
> In, sprinkled with ashes,
>
> Pop switches channels, takes another
>
> Shot of Seagrams, neat, and asks
>
> What to do with me, a green young man
>
> Who fails to consider the
>
> Flim and flam of the world, since
>
> Things have been easy for me;
>
> I stare hard at his face, a stare
>
> That deflects off his brow;
>
> I'm sure he's unaware of his
>
> Dark, watery eyes, that
>
> Glance in different directions,
>
> And his slow, unwelcome twitches,
>
> Fail to pass.
>
> I listen, nod,
>
> Listen, open, till I cling to his pale,
>
> Beige T-shirt, yelling,
>
> Yelling in his ears, that hang
>
> With heavy lobes, but he's still telling
>
> His joke, so I ask why
>

> He's so unhappy, to which he replies . . .
>
> But I don't care anymore, cause
>
> He took too damn long, and from
>
> Under my seat, I pull out the
>
> Mirror I've been saving; I'm laughing,
>
> Laughing loud, the blood rushing from
>
> his face
>
> To mine, as he grows small,
>
> A spot in my brain, something
>
> That may be squeezed out, like a
>
> Watermelon seed between
>
> Two fingers.
>
> Pop takes another shot, neat,
>
> Points out the same amber
>
> Stain on his shorts that I've got on mine,
>
> and
>
> Makes me smell his smell, coming
>
> From me; he switches channels, recites
>
> an old poem
>
> He wrote before his mother died,
>
> Stands, shouts, and asks
>

> For a hug, as I shink*, my
>
> Arms barely reaching around
>
> His thick, oily neck, and his broad back;
>
> 'cause
>
> I see my face, framed within
>
> Pop's black-framed glasses
>
> And know he's laughing too.
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> Underground
>
> Under water grottos, caverns
>
> Filled with apes
>
> That eat figs.
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> Stepping on the figs
>
> That the apes
>
> Eat, they crunch.
>
> The apes howl, bare
>
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>
> Tumble in the
>
> Rushing water,
>
> Musty, wet pelts
>
> Glistening in the blue.

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> Search.
>
>

↑ Index

169. Andrew Jones
Blah Blah Blog
Fri 7 Mar 2008

one in several billion, but have a look if you're that sort of person

http://andrewjjones.blogspot.com/

peace

↑ Index

170. Barry Schwabsky
Re: Obama poems/poet politicians
Fri 7 Mar 2008

I wonder how you tell the difference--is it just between the leader and the followers?

----- Original Message ----
From: Aryanil Mukherjee <[redacted]>
To: [redacted]
Sent: Friday, 7 March, 2008 3:09:27 PM
Subject: Re: Obama poems/poet politicians

Barry, I will agree with Steve too. Che was a romantic revolutionary and that's how they are. I prefer to be that way versus being a robot disguised in human flesh, whom we often call soldiers, who are made to drink the opium of

patriotism, made to endanger the lives of their loved ones and sent on a killing spree for a cause they don't understand very well.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: Friday, March 07, 2008 6:46 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're soft, dopey idiots.. & gosh, i'm going to take a shower-- another thing many people would kill me for...

Barry Schwabsky <[redacted]> wrote: ----- Original Messag But do you seriously approve of his politics?

----- Original Message ----
From: Aryanil Mukherjee
To: [redacted]
Sent: Thursday, 6 March, 2008 5:20:14 PM
Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.
http://www.zianet.com/summer/hochi.html

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

Never miss a thing. Make Yahoo your homepage.

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171. **Daniel Godston**

interfaith concert for peace

Fri 7 Mar 2008

An interfaith concert for peace happens at The Chicago Temple on Sunday, March 16, beginning at 2 p.m. Here are the participants and performances:

* The Chicago Temple Handbell Ensemble performs "Transformation" and "Circle Bell Mantra" by Australian composer Sarah Hopkins. Erik Nussbaum, who is The Chicago Temple's Director of Music and the Arts, conducts the Handbell Ensemble.

* Osama Zeadan (nay, mejwiz, mizmar) and Vahi Zakarian (daf, doumbek, tabla) perform music from Iraq and Egypt.

* "Living Sculptures" is a performance art piece choreographed by Shanti Foundation for Peace lead artist Alpha Bruton, with music by Siddha Webber and a performance by the Ancestral Resurrection Ensemble. The dancers dramatize, through improvisation, a metamorphosis that symbolizes Christianity, Judaism, and Islam, and the spiritual "CRY" for world peace. This is a cry of pain, of love, and of joy. It is not just the physical act of crying, but an inner psychic cry, the longing and hoping, and the giving of all you have.

* Iranian Canadian poet Saghi Ghahraman reads several poems.

* The Pan-African Junior Dance Troupe and the Interfaith All Stars Dance Troupe give performances. These dance troupes are part of the Interfaith Refugee and Immigration Ministries' Youth Program.

* Buddhist monks from Wat Dhammaram read verses of the Dhammapada and give blessing chants.

* We perform Pauline Oliveros' composition entitled "The Heart Chant."

* "Four Poets Engage the Divine" (Nina Corwin, Judy Valente, Kent Foreman, and Larry Janowski): Consider the story of the blind men and the elephant. As each approaches the oversized beast, s/he describes, in his/her turn: religion, spirit, faith, moral dogma, utopia, oppressive institution, answer to the universal question. One grows up in its shadow, another goes searching for it. One embraces it while another questions it and peers under its skirt. One spars with it, another dances with it. At some point, we take up our pens and attempt to share the encounter. In a time when discord abounds in the world, often surrounding this very issue, we offer a chorus of poems assembled in something like harmony.

* A jazz ensemble performs (Dan Godston (trumpet), David Boykin (drums), Jon Godston (soprano saxophone), Jayve Montgomery (saxophones) and Alex Wing (upright bass)).

There is a free will offering during this interfaith concert for peace. The proceeds from this event will go to the Interfaith Refugee and Immigration Ministries and the Shanti Foundation for Peace.

The Mission of Interfaith Refugee and Immigration Ministries, in partnership with congregations, organizations, and others in Illinois, is to provide direct services to refuges and immigrants and to encourage involvement in world and domestic refugee issues and immigration concerns.

Shanti Foundation for Peace was established in Chicago in 1993 to foster greater peace between cultures through the arts, education, and grass roots community development. The Foundation accomplishes its mission by promoting educational peace initiatives through the arts that show people how their individual efforts can help forge lasting peace.

Shanti Foundation for Peace addresses problems of violence, racism and intolerance that undermine families, communities and society in general. Art is the medium we teach with as creativity and the peace process are linked: both require brainstorming, critical thinking and respect for life. When participants experience the power of imagination, are given a safe venue to voice their visions and work collectively to bring these to fruition, there is a palpable change in their level of self-respect and respect for others. They begin to understand their ability and responsibility to affect positive change in their world. These are building blocks for peace.

This event is being organized by the Borderbend Arts Collective. For more information, please contact Dan at [redacted] or [redacted].

The Chicago Temple
77 W. Washington Ave., Chicago, IL 60602
[redacted]
www.chicagotemple.org

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172. steve russell
Re: Obama Poems
Fri 7 Mar 2008

Yeah, decent juvenilia.

Thomas savage <[redacted]> wrote: These definitely are not bad poems for a teenager, which I take it is who or what Obama was when he wrote them. I especially liked the one about his encounter with his father. Regards, Tom Savage

Obododimma Oha wrote: Thanks for digging up these poems. A commnedable research. Honestly, I enjoyed reading them. Obododimma.

----- Original Message ----
From: Aryanil Mukherjee
To: [redacted]
Sent: Wednesday, March 5, 2008 11:45:45 PM
Subject: Obama Poems

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

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Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

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Who fails to consider the

Flim and flam of the world, since

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That deflects off his brow;

I'm sure he's unaware of his

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Glance in different directions,

And his slow, unwelcome twitches,

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Listen, open, till I cling to his pale,

Beige T-shirt, yelling,
Yelling in his ears, that hang
With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
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Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
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Stain on his shorts that I've got on mine,
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Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
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His thick, oily neck, and his broad back;
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Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

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173. **steve russell**

Re: Obama poems/poet politicians

Fri 7 Mar 2008

The play "Aunt Dan and Lemon" by Wallace Shawn deals with this subject matter. It was one of the 2 or 3 best plays of the eighties. As for my earlier post, I was rather drunk. I'm not sure if the Drunk me is the Real me so I won't disown the comment.

Violence does seem necessary, too often. For the powerless, it's a form of speech. It's hard to ignore a bomb. Explosions speak louder...

Aryanil Mukherjee <[redacted]> wrote: Barry, I will agree with Steve too. Che was a romantic revolutionary and that's how they are. I prefer to be that way versus being a robot disguised in human flesh, whom we often call soldiers, who are made to drink the opium of patriotism, made to endanger the lives of their loved ones and sent on a killing spree for a cause they don't understand very well.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: Friday, March 07, 2008 6:46 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're soft, dopey idiots. & gosh, i'm going to take a shower-- another thing many people would kill me for...

Barry Schwabsky wrote: ----- Original Messag
But do you seriously approve of his politics?

----- Original Message ----
From: Aryanil Mukherjee
To: [redacted]
Sent: Thursday, 6 March, 2008 5:20:14 PM
Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.
http://www.zianet.com/summer/hochi.html

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM

To: [redacted]
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

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174. CA Conrad
60 Poets 4 Bob Holman's 60th Birthday BASH
Fri 7 Mar 2008

---

details here:
http://caconradevents.blogspot.com/2008/03/60-poets-4-bob-holmans-60th-birthday.html

SEE YA THERE!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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175. Alan Sondheim
3 z-axis non-scaled mods from Foofwa/Kira mocap
Fri 7 Mar 2008

---

3 z-axis non-scaled mods from Foofwa/Kira mocap
trilled/waltz are from the same bvh; one presents sheave-skin interior

This is as close as I can get to... ...gutsy organs, sloughed wade. It's not very close; the sheave-skin breaks into air. I'd note that even its mathematical substructure defines manifolds emptied of anything but nurbs, splines, whatever - tension across the sheave.

Or rather the sheave/manifold - tension defined on the two-dimensional curved surface. One might draw vectors for example. One pulls, pushes - directly or through bvh and other manipulations. Mobility/intention in Second Life for example.

These vectors breathe in the surrounding space. With poles and polars, space is on the move. So you're saying? That abstractions, mapping, might, on a metaphorical level, pucker just about everywhere, a slid ontology.

It's sight, then? It's sight, or rather what's seen is what's sheave. Although of course one might make sheave or sheaves invisible; it's an option.

And there might be invisibilites built-in - everywhere, in SL, in Poser, across the true world? Yes, what we call ghosts are only these slid ontologies.

http://www.alansondheim.org/foxtrot.mp4
http://www.alansondheim.org/trilled.mp4
http://www.alansondheim.org/waltz.mp4

↑ Index

176. **Jim Andrews**
Re: digital poetry and netpoetic.com
Fri 7 Mar 2008

---

hi jason,

i'm interested in netpoetic.com. could you tell me more about it? is this a sort of 'how to' site? how do you see netpoetic.com as bridge between print and wired?

the most popular page on vispo.com is lee worden's cutup machine (http://vispo.com/cgi-bin/wonder/cutup/cutup.cgi). this is really the only 'tool' on the site. i think it's popular because it's well-done, simple, easy to use, and featureful. but, also, because it's a tool. that writers and amateurs can use in *their work* or occassionally as entertainment. it's not an art work of a typical kind, if it's an art work.

it has certain properties that are art-like. it's entertaining. it creates an archive of work that you can choose to participate in or not. it creates writing that is of some utility to those who use the tool/work. it changes peoples' ideas about writing. not in an original way (the cutup is not lee's idea of course). but it lets people experience what the cutup does with language quite easily and thoroughly. it engages people with writing in an unusual way, and engages them quite strongly.

of course it doesn't have certain properties we associate with art works. it doesn't supply any of the content. just the form, and only part of the form, since the original writing put into it also determines the form of what the cutup engine produces.

but it's interesting to think about art that combines aspects of art and of the tool. like a manual that isn't really a manual. or a 'how to' site that isn't really a 'how to' or is in part but is also art work in part.

are these issues relevant to netpoetic.com?

ja?
http://vispo.com

↑ Index

177. Susan Webster Schultz
Ho Chi Minh and Obama
Sat 8 Mar 2008

Glad to see mention of Ho's poems on this site.
Tinfish published a wonderful chap, translated by Steve Bradbury, which is still in print.
Please see http://tinfishpress.com under "chapbooks."

As for Obama and Frank Marshall Davis, there was an article in the NYT about a year
ago about O's memoir, which mentioned "a poet who lived in Waikiki." I wrote to tell
the author that this was none other than FM Davis. She responded that she knew this,
but didn't want "to out him." What do you suppose that meant???

aloha, Susan

↑ Index

178. Jason Quackenbush
Re: Obama poems/poet politicians
Sat 8 Mar 2008

Is being on a killing spree like Che Guevarra's more ok because he had a very good understanding of the reasons why he was doing it? On Mar 7, 2008, at 7:09 AM, Aryanil Mukherjee wrote:

> *Barry, I will agree with Steve too. Che was a romantic revolutionary and*
> *that's how they are. I prefer to be that way versus being a robot disguised*
> *in human flesh, whom we often call soldiers, who are made to drink*
> *the opium of patriotism, made to endanger the lives of their loved ones and*
> *sent on a killing spree for a cause they don't understand very well.*
>
> *aryanil*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]] On*
> *Behalf Of steve russell*
> *Sent: Friday, March 07, 2008 6:46 AM*
> *To: [redacted]*

Subject: Re: Obama poems/poet politicians

i do. it's easy as we have the luxury to shun killing, etc., but if i had to
live with the day to day shit shoved in my face, i'd gladly kill. it would
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Barry Schwabsky <[redacted]> wrote: ----- Original Messag
But do you seriously approve of his politics?

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and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was
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[mailto:[redacted]] On Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: [redacted]
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Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

> ---
> *Never miss a thing. Make Yahoo your homepage.*

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179. **Jason Quackenbush**
Re: Obama poems/poet politicians
Sat 8 Mar 2008

I haven't read it because I assumed it was ghost written. So he wrote both of his books himself?

On Mar 7, 2008, at 11:51 AM, Thomas savage wrote:

> *To return to what was the original point of these posts, I believe: Obama's best writing is in his beautiful book Dreams From My Father, the reading of which convinced me to take Barack Obama seriously. Regards, Tom Savage*
>
> *Mendi Lewis Obadike <[redacted]> wrote: As was Leopold Senghor (in Senegal)*
>
> *On Thu, Mar 6, 2008 at 9:23 AM, Sarah Sarai wrote:*
>
> *Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.*
>
> *But do poets do any better as politicians than politicians do as poetry?*
> *Has anyone read the campaign speech Ezra Pound wrote when he ran for class president in high school?*
>
> *----- Original Message ----*
> *From: steve russell*
>
> *To: [redacted]*
> *Sent: Thursday, 6 March, 2008 1:26:05 AM*
> *Subject: Re: Obama Poems*
>
> *Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.*

Jason Quackenbush wrote: No kidding about the second
one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

for those Obama fans feeling a little low after his tuesday
"momentum-check"
here is some mild consolation. two poems (fished out from the net)
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wrote in his college days.

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Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

He took too damn long, and from

Under my seat, I pull out the

Mirror I've been saving; I'm laughing,

Laughing loud, the blood rushing from

his face

To mine, as he grows small,

A spot in my brain, something

That may be squeezed out, like a

Watermelon seed between

Two fingers.

Pop takes another shot, neat,

Points out the same amber

Stain on his shorts that I've got on mine,

and

Makes me smell his smell, coming

From me; he switches channels, recites

an old poem

He wrote before his mother died,

Stands, shouts, and asks

For a hug, as I shink, my*

Arms barely reaching around

His thick, oily neck, and his broad back;

'cause

I see my face, framed within

Pop's black-framed glasses

And know he's laughing too.

==========

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

> *Rushing water,*
>
> *Musty, wet pelts*
>
> *Glistening in the blue.*
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> ---
> *Looking for last minute shopping deals? Find them fast with Yahoo! Search.*

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180. **Obododimma Oha**
Re: Alphabirths
Sat 8 Mar 2008

Thanks, Tom, for reading the poems. I hope you were also able to read Rupert Loydell's "Questions on Form" < http://shadowtrain.com/id236.html >. Such a wonderful piece, framed as a multiple choice test.
Regards.
Obododimma.

----- Original Message ----
From: Thomas savage <[redacted]>
To: [redacted]
Sent: Friday, March 7, 2008 5:00:49 PM
Subject: Re: Alphabirths

Thank you so much for showing us these wonderful poems Obododimma. Also the magazine seems very well produced. I read Jill Magis work also. Regards, Tom Savage

Obododimma Oha <[redacted]> wrote: "Alphabirths" and other poems poems of mine: Shadowtrain, Issue 22, March - April, 2008.

http://shadowtrain.com/id232.html

Regards.
Obododimma.

___
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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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181. Pierre Joris
Recent Nomadics Blog Posts
Sat 8 Mar 2008

Check out these recent posts on Nomadics: http://pjoris.blogspot.com

Wafaa Bilal's "Virtual Jihadi"
Rizzo & Joris @ P.A.s Lounge, Somerville
Giuseppe di Stefano (1921-2008)
Blast from the Past
Antarctic glaciers surge to ocean
Two by Michael Ives
Flim Reading & Book

enjoy & set that clock forward on sunday night even though it won't save us any energy (old Ben Franklin was wrong for once, he tallied the tallow candles for the light, but forgot the coal for the heat).

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71

Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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182. { brad brace }

The 12hr ISBN-JPEG Project <since 1994>

Sat 8 Mar 2008

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The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

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You begin to sense the byshadows that stretch from the awe of global dominance. How the intersecting systems help pull us apart, leaving us vague, drained, docile, soft in our inner discourse, willing to be shaped, to be overwhelmed -- easy retreats, half beliefs. Works of art are complex formal interventions within discursive traditions and their myriad filiations. These interventions are defined precisely by their incomparable capacity to trace the dynamics of historical process in paradoxical gestures of simultaneously prognostic and mnemonic temporalities.

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> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery from { brad brace }. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding

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An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...

[see http://www.eskimo.com/~bbrace/netcom/books.txt]

KEYWORDS:

>> Disconnected, disjunctive, distended, de-centered, de-composed, ambiguous, augmented, ambilavent, homogeneous, reckless...
>> Multi-faceted, oblique, obsessive, obscure, obdurate...
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Every 12 hours, another!... view them, re-post `em, save `em, trade `em, print `em, even publish them...

Here`s how:

~ Set www-links to -> http://www.eskimo.com/~bbrace/12hr.html
-> http://bbrace.laughingsquid.net/12hr.html
-> http://bbrace.net/12hr.html
-> http://noemata.net/12hr/

Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! Anarchie, Fetch, CuteFTP, TurboGopher...

~ Download from -> ftp.rdrop.com /pub/users/bbrace
Download from -> ftp.eskimo.com /u/b/bbrace
Download from -> hotline://artlyin.ftr.va.com.au
Download from -> http://kunst.noemata.net/12hr/

* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do essentially the same thing. Send a message with a body of 'help' to the server address nearest you: * [redacted] *
*

~ Mirror-sites requested! Archives too!
The latest new jpeg will always be named, 12hr.jpeg
Average size of images is only 45K.
*
Perl program to mirror ftp-sites/sub-directories:
src.doc.ic.ac.uk:/packages/mirror
*

~ Postings to usenet newsgroups:
12hr
alt.12hr
alt.binaries.pictures.12hr
alt.binaries.pictures.misc
alt.binaries.pictures.fine-art.misc

* * Ask your system's news-administrator to carry these groups! (There are also usenet image browsers: TIFNY, PluckIt, Picture Agent, PictureView, Extractor97, NewsRover, Binary News Assistant, EasyNews)

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~ The sites listed above also contain information on other cultural projects and sources.

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--

Big Grey Bricks: This project also serves as a rehearsal for its culmination as a series of offset-printed volumes: each 800+ full-bleed pages (5x8"_300lpi), where the full integrated rhythm of greyscale-sequence can be more intricately resolved. I'd provide all design, prepress and production.

--

This project remains untainted by corrupt corporate and glib goverment art-subsidies. Some opportunities still exist for financially assisting the publication of editions of large (33x46") prints; perhaps (Iris giclees) inkjet duotones or extended-black quadtones. Other supporters receive rare copies of the first three web-offset printed ISBN-Books. Contributions and requests for 12hr-email-subscriptions, can also be made at http://bbrace.laughingsquid.net/buy-into.html, or by mailed cheque/check: $5/mo $50/yr. Art-institutions must pay for any images retained longer than 12 hours.

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1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008

<[redacted]>

↑ Index

183. J.P. Craig
Asa Carter, Ezra Pound, John Kasper, & desegregation
Sat 8 Mar 2008

Recently during some of the Ezra Pound kerfluffle on the list, I Googled up an article from a weekly paper in Knoxville, Tennessee on a Pound ephebe who came to Knoxville to fight, with Ez's nod, the evil that was desegregation. Given the recent appearance of The Education of Little Klansman on the list, I thought I'd pass along this URL:

http://www.metropulse.com/articles/2006/16_34/cover_story.shtml

I often enjoy Neely's articles; he's been one of the few bright spots in my recent move to Knoxville, aside form the glow in the sky to the northwest that is the radioactive (no kidding: they've had problems with radioactive ducks and radioactive trees) campus of Oak Ridge National Laboratories.

JP Craig
http://jpcraig.blogspot.com/

↑ Index

184. Patrick Pritchett
Re: Jarnot & Pritchett Reading, Cambridge, 3/12
Sat 8 Mar 2008

LISA JARNOT & PATRICK PRITCHETT
Wed, March 12, 7:00 pm
Pierre Menard Gallery
12 Arrow Street, Harvard Square

↑ Index

185. John Cunningham
Re: The 12hr ISBN-JPEG Project <since 1994>
Sat 8 Mar 2008

Fabulous fascinating stuff, bbrace
John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of { brad brace }
Sent: March 8, 2008 8:08 AM
To: [redacted]
Subject: The 12hr ISBN-JPEG Project <since 1994>

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The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

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[redacted] [redacted] [redacted] [redacted] [redacted] *
*

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*

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1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008

<[redacted]>

No virus found in this incoming message.
Checked by AVG.
Version: 7.5.518 / Virus Database: 269.21.6/1318 - Release Date: 07/03/2008 2:01 PM

No virus found in this outgoing message.
Checked by AVG.
Version: 7.5.518 / Virus Database: 269.21.6/1318 - Release Date: 07/03/2008 2:01 PM

↑ Index

186. Barry Schwabsky
Re: Asa Carter, Ezra Pound, John Kasper, & desegregation
Sat 8 Mar 2008

But there is no documentation whatsoever in that article to show that Pound was responsible for or encouraged Kasper's adventures in the south. What guilty verdict can you draw from stuff like this?:

When MacLeish asked Pound whether he was actually helping Kasper, the old man didnâ€™t reply directly. â€œI doubt if Kasper hates anyone,â€ Pound said elliptically, â€œhis actions in keeping open shack for stray cats and humans seem to indicate a kind heart, with no exclusion of nubians.â€

It just makes it clear that Pound was really in the right place being institutionalized.

----- Original Message ----
From: J.P. Craig <[redacted]>
To: [redacted]
Sent: Saturday, 8 March, 2008 2:14:28 PM
Subject: Asa Carter, Ezra Pound, John Kasper, & desegregation

Recently during some of the Ezra Pound kerfluffle on the list, I Googled up an article from a weekly paper in Knoxville, Tennessee on a Pound ephebe who came to Knoxville to fight, with Ez's nod, the evil that was desegregation. Given the recent appearance of The Education of Little Klansman on the list, I thought I'd pass along this URL:

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I often enjoy Neely's articles; he's been one of the few bright spots in my recent move to Knoxville, aside form the glow in the sky to the northwest that is the radioactive (no kidding: they've had problems with radioactive ducks and radioactive trees) campus of Oak Ridge National Laboratories.

JP Craig
http://jpcraig.blogspot.com/

↑ Index

187. mIEKAL aND
MPLS sound poetry performance, December 2007
Sat 8 Mar 2008

Hi there,

It is still winter outside. Hopefully we're closer to the END of it. At the beginning of this winter, I video taped the Sound Poetry Event at Minnesota

Center for Book Arts, Minneapolis . Took me a while, but finally I uploaded the video sequences of the event to my youtube account.

Here are the links:

Be Blank playlist (7 video sequences):

http://www.youtube.com/view_play_list?p=9255EADDA5DE5CA5

Sound Poetry Performance playlist (7 video sequences) with pieces by mIEKAL aND, Sheila Murphy, John Bennett, Scott Helmes, Geof Huth, Tom Cassidy & Matthew Rucker

http://www.youtube.com/view_play_list?p=58AF40D6D0A41093

Introduction by Jeff Rathermel:

http://youtube.com/watch?v=J-s4Xa4Hzvw

Hope that will give a glimpse of the event.

All the best from WI,

camillE

CamillE Bacos
[redacted]
http://driftlessmedia.com
cell phone: [redacted]

↑ Index

188. **steve russell**

Rezko: Could Obama Be Finished Politically? (The Pope),Bob Cellini. (The Rabbi), Stuart Levin

Sat 8 Mar 2008

Interesting reading. Rezko is a Syrian immigrant. He has ties to an Iraqi billionaire living in London who was associated with the Saddam regime and oil for food money. It has not been proven that any of that money went to Obama. But some certainly went to Rezko. Obama and the Iraqi did meet briefly when the Iraqi was in Chicago. The foreign connections with Iraq and Hussien make this way more explosive than anything with the Rose law firm or Whitewater. The Whitewater investigation basically wrecked the Clintons for years. There is already a federal prosecutor involved. Auchi, the Iraqi has an incredibly sordid history of dealing with Hussien, Khaddafi, etc. Questions are coming up about why Obama was against the war. He may have been right for entirely different reasons than people think. The dots are not all connected, which is why Obama is not yet finished as a politician. Nadhmi Auchi was charged along with Saddam Hussein for conspiring to assassinate Iraqi President Abdul-Karim

Qasim in 1959. Qasim was injured while his bodyguard was killed; Saddam managed to flee the country. Auchi was arrested for delivering weapons to the assassins but was later pardoned by President Qasim Could it perhaps be because of Obama's 15-to-20-year friendship with indicted Syrian and Chicago resident Tony Rezko, his political fundraiser patron? Could it possibly be because of Rezko's long-term relationship with exiles and former residents of Iraq, Syria and Jordan, many of whom have either resided in or visited Chicago? Could it possibly be because of Rezko's affiliation with corrupt Iraqi-British billionaire Nadhmi Auchi, the long-time bagman for Saddam Hussein's secret money-laundering trail, to whom Rezko was "introduced several years" prior to 2005 "by a mutual acquaintance in London" and with whom he entered into a multi-million dollar 62-acre Chicago development deal, and the source of the $3.5 million "loan" wired from a Middle East bank that landed Rezko back in jail January 29, 2008, to await jury selection March 3, 2008? Could it possibly be because of Rezko's affiliation with corrupt Iraqi exile and Chicago resident Aiham Alsammarae who returned to Iraq in 2003 to serve as the Coalition Provisional Authority's minister of electricity and who was jailed in Iraq in relation to missing millions in reconstruction funds? Could it possibly be because of the joint plan in 2003 by Rezko, Auchi and Alsammarae to build a power plant in Kurdish Iraq—a plan yet unfilled as recently as December 2006? Brush aside Obama's claims of being guilty of making "bone-headed" mistakes in regards to his Rezko-related issues. This very significant one-degree of separation between himself and Rezko's Iraqi business partners and Saddam Hussein is much more troubling. The apparently now dead-in-the-water plan for the Iraqi power plant—a plan, by the way, openly discussed by Chicago media—raises greater concerns about his judgement where his ties to Rezko are concerned, extending far beyond the unseemly Rezko-facilitated Obama house deal in Chicago or any other assumptions or assertions about political pay-to-play in Illinois. Recently, Chicago political blogger Bill Baar raised questions about the connections between Baghdad and Chicago, saying that Rep. Henry A. Waxman (D-Ill.), Chairman of the House Committee on Oversight and Government Reform, "[may] not [be] looking hard enough. There is a fascinating trail of philanthropy between Chicago and Baghdad worth sorting out, and considerable sorting it's going to take." On February 5, 2008, Baar added in regards to the upcoming Rezko trial: We're going to hear blunt recordings from [the] man who was Obama's mentor for over 17 years with guys who called themselves "The Pope" (Bob Cellini) and "The Rabbi" (Stuart Levin). They're going to sound like players out of the Sopranos raising money for Obama: the unamed Political Candidate in the proffer. (A connection leaked to the [Chicago] Sun Times by maybe Levine or Rezko themselves? I doubt Fitz's office did that.) All it takes is for Obama's name to pop up a few more times in these documents and recordings and I think Obama will be finished

politically. Won't matter if Obama knew about the wrongdoing or not. Add in the Iraq reconstruction connection when Rezko goes on trial for that, and I think it will be a very damaging picture of Obama's character and judgement. He won't survive Illinois politics and Patrick Fitzgerald. We can only hope.

This article is cross-posted from RezkoWatch. The indictment of Rezko on federal charges has drawn attention to his relationship with Illinois Senator Barack Obama, though Obama is not accused of wrongdoing.[9][10] In November 2006, Obama drew media scrutiny when it came to light that in 2005, he had purchased his house on the South Side of Chicago for $300,000 below the asking price on the same day that Rezko's wife, Rita, purchased the adjoining empty lot for the full asking price.[11] The lots had originally been a single lot, but the previous owners decided to sell the land as two separate lots and, according to Obama, the owners required that the sale of both lots be closed on the same date.[12] Obama subsequently bought a 10 foot (3.0 m) wide strip of Rita's property for $104,500, $60,000 above the assessed value.[11] According to Chicago Sun-Times columnist, Mark Brown, "Rezko definitely did Obama a favor by selling him the 10-foot strip of land, making his own parcel less attractive for development."[13] Obama acknowledges that the exchange may have created the appearance of impropriety, and stated "I consider this a mistake on my part and I regret it."[12] On December 28, 2006, Rita sold the property to a company owned by her husband's former business attorney for $575,000, netting a profit of $54,500 prior to expenses and property taxes.[14] In October 2007, the new owners put the still vacant land up for sale again, this time for $1.5 million.[15] In June 2007, the Sun-Times published a story about letters Obama had written in 1997 to city and state officials in support of a low-income senior citizen development project headed by Rezko and partner Allison Davis. The project received more than $14 million in taxpayer funds, including $885,000 in development fees for Rezko and Davis. Of Obama's letters in support of the Cottage View Terrace apartments development, Obama spokesman Bill Burton said "This wasn't done as a favor for anyone, it was done in the interests of the people in the community who have benefited from the project. I don't know that anyone specifically asked him to write this letter nine years ago. There was a consensus in the community about the positive impact the project would make and Obama supported it because it was going to help people in his district." Rezko's attorney responded that "Mr. Rezko never spoke with, nor sought a letter from, Senator Obama in connection with that project.[16] Obama had told the Sun-Times that Rezko raised "between $50,000 and $60,000" during Obama's political career, although the New York Times reports a total of about $150,000.[9] Since then, Obama has returned or donated to charity more than $84,000 of funds linked to Rezko.[17]

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multi-million dollar 62-acre...
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Search the Web

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↑ Index

189. **steve russell**
Re: Obama poems/poet politicians
Sat 8 Mar 2008

& Sorel, he had the Last word as far as politics and violence is concerned.

steve russell <[redacted]> wrote: The play "Aunt Dan and Lemon" by Wallace Shawn deals with this subject matter. It was one of the 2 or 3 best plays of the eighties. As for my earlier post, I was rather drunk. I'm not sure if the Drunk me is the Real me so I won't disown the comment.

Violence does seem necessary, too often. For the powerless, it's a form of speech. It's hard to ignore a bomb. Explosions speak louder...

Aryanil Mukherjee wrote: Barry, I will agree with Steve too. Che was a romantic revolutionary and that's how they are. I prefer to be that way versus being a robot disguised in human flesh, whom we often call soldiers, who are made to drink the opium of patriotism, made to endanger the lives of their loved ones and sent on a killing spree for a cause they don't understand very well.

aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve russell
Sent: Friday, March 07, 2008 6:46 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're

soft, dopey idiots. & gosh, i'm going to take a shower-- another thing many people would kill me for...

Barry Schwabsky wrote: ----- Original Messag
But do you seriously approve of his politics?

----- Original Message ----
From: Aryanil Mukherjee
To: [redacted]
Sent: Thursday, 6 March, 2008 5:20:14 PM
Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.
http://www.zianet.com/summer/hochi.html

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: [redacted]
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

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↑ Index

190. steve d. dalachinsky
Re: Donovan didn't print Ho--Ochs printed Mao
Sat 8 Mar 2008

---

very good david
On Fri, 7 Mar 2008 14:28:56 -0800 David Chirot <[redacted]>
writes:

> Stephen
>
> many thanks for another vivid series of images and personas-!
>
> i think that TRAIN not Trane is the key--
> for both Ochs and Dylan--
> folk music, blues, country, rock and roll all came with a lot of the
> sounds
> of Train--
> Little Richard demonstrating on the piano how his sound comes out of
> the
> train going by--
> Johnny Cash--the train going by seen from Folsom Prison--all his
> train
> songs--
> Jimmie Rodgers--The Singing Brakeman-
> all the blues songs abt the trains going to Chicago or heading out
> of town--
> and Mystery Train by Junior Parker recorded by Elvis "Big Train
> From
> Memphis" Presley
> like that late Phil Ochs lp with the cover with him in the Elvis
> spoofing
> jacket and title--
> and Dylan's Slow Train Coming
>
> John Train could be Johnny Cash at the station singing "Hey,
> Porter!"--
> John Train like a later way to travel of Johnny Appleseed--spreading
> the
> seed-word-songs
> the last song Hank Williams sang before getting into the car for his
> last
> long ride was "The Old Log Train"--
> a song he wrote about his father--
> or John Henry who worked on the railroad and beat that steam driver
> down--
>
> and John Kerouac working on the railroad with Neal Cassady as
> brakemen--
>
> or it could be indeed John Coal Train

> though i think it's closer to Mystery Train--
> and bob dylan, too--
> on his "slow train coming"--
> (John the Prophet-Train--the Apocalypse Express and the Four Little
> Engines
> that Could--)
>
>
>
>
> On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban
> <[redacted]>
> wrote:
>
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> > remembering is the fact that Phil Ochs printed some
> > poems by Mao on the back cover of an album (a live
> > album, I believe), indeed accompanied by the question
> > "is this really the enemy?"
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> > friendly feelings towards a world figure because that
> > person is capable of decent versifying. That sort of
> > sophistry is why Phil Ochs is no Favorite of mine,
> > though I think he was a very interesting composer and
> > performer and person. That in his last phase of mental
> > disturbance he often identified himself as "John
> > Train" suggests a wish to become TRANE; just as Bob
> > Dylan, as Charles Berstein posited in his Brooklyn
> > Rail essay, might have had a stronger affinity for
> > Free Jazz than people tend to think.
> >
> > For what it's worth--maybe my 2nd favorite male folk
> > singer (after Dylan) is John Prine--a delightul
> > Populist. Onward!
> > > Oh, that reminds me, I seem to remember that back in
> > > the day, Donovan put out a record on the back cover
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> > > along with words something like, "Is this really the

> > > enemy?" Sorry, David, as I am even less of a scholar
> > > of Donovan or of Ho than I am of Language poetry, I
> > > can't say which album this was--it must have been
> > > one of the early records released in the US on the
> > > Hickory label. But I did find these translations by
> > > Kenneth Rexroth of Ho's poems:
> > > http://www.zianet.com/summer/hochi.html
> > >
> > >
> > > ----- Original Message ----
> > > From: David-Baptiste Chirot
> > > <[redacted]>
> > > To: [redacted]
> > > Sent: Thursday, 6 March, 2008 3:15:09 PM
> > > Subject: Re: Obama Poems
> > >
> > > CHAIRMAN MAO
> > >
> > > POET WARRIOR PHILOSOPHER CHAIRMAN
> > >
> > > (one could hold in one hand the Little Red Book and
> > > in the other his Poems--and read thenm going back
> > > and forth--a poem, and then some thoughts fro the
> > > Little Red Book--
> > > very amazing!)
> > >
> > > "Let a Hundred Flowers Bloom"
> > >
> > > (and have their heads cut off!)
> > >
> > > yes--
> > >
> > > POL POT or shal we call him Pol Poet?
> > >
> > > POETRY LOVER AND RECITER
> > > Favorite Poet: Paul Verlaine
> > >
> > > wrote occaisional verses--
> > >
> > > > Date: Wed, 5 Mar 2008 22:36:58 -0800
> > > > From: [redacted]
> > > > Subject: Re: Obama Poems

> > > > To: [redacted]
> > > >
> > > > But do poets do any better as politicians than
> > > > politicians do as poetry?
> > > > Has anyone read the campaign speech Ezra Pound
> > > > wrote when he ran for class president in high
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> > > > >
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> > > > From: steve russell <[redacted]>
> > > > To: [redacted]
> > > > Sent: Thursday, 6 March, 2008 1:26:05 AM
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> > > > out from the net) Barack
> > > > > wrote in his college days.
> > > > > >
> > > > > pretty decent poems for a 19-year-old,
> > > > especially the second one.
> > > > > >
> > > > > aryanil
> > > > > >
> > > > > >

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> > > > >
> > > > > Pop
> > > > >
> > > > > Sitting in his seat, a seat broad and broken
> > > > >
> > > > > In, sprinkled with ashes,
> > > > >
> > > > > Pop switches channels, takes another
> > > > >
> > > > > Shot of Seagrams, neat, and asks
> > > > >
> > > > > What to do with me, a green young man
> > > > >
> > > > > Who fails to consider the
> > > > >
> > > > > Flim and flam of the world, since
> > > > >
> > > > > Things have been easy for me;
> > > > >
> > > > > I stare hard at his face, a stare
> > > > >
> > > > > That deflects off his brow;
> > > > >
> > > > > I'm sure he's unaware of his
> > > > >
> > > > > Dark, watery eyes, that
> > > > >
> > > > > Glance in different directions,
> > > > >
> > > > > And his slow, unwelcome twitches,
> > > > >
> > > > > Fail to pass.
> > > > >
> > > > > I listen, nod,
> > > > >

> > > > > Listen, open, till I cling to his pale,
> > > > >
> > > > > Beige T-shirt, yelling,
> > > > >
> > > > > Yelling in his ears, that hang
> > > > >
> > > > > With heavy lobes, but he's still telling
> > > > >
> > > > > His joke, so I ask why
> > > > >
> > > > > He's so unhappy, to which he replies . . .
> > > > >
> > > > > But I don't care anymore, cause
> > > > >
> > > > > He took too damn long, and from
> > > > >
> > > > > Under my seat, I pull out the
> > > > >
> > > > > Mirror I've been saving; I'm laughing,
> > > > >
> > > > > Laughing loud, the blood rushing from
> > > > >
> > > > > his face
> > > > >
> > > > > To mine, as he grows small,
> > > > >
> > > > > A spot in my brain, something
> > > > >
> > > > > That may be squeezed out, like a
> > > > >
> > > > > Watermelon seed between
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> > > > > Two fingers.
> > > > >
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> > > > > Points out the same amber
> > > > >
> > > > > Stain on his shorts that I've got on mine,
> > > > >
> > > > > and
> > > > >

> > > > > Makes me smell his smell, coming
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> > > > > From me; he switches channels, recites
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> > > > >
> > > > > 'cause
> > > > >
> > > > > I see my face, framed within
> > > > >
> > > > > Pop's black-framed glasses
> > > > >
> > > > > And know he's laughing too.
> > > > >
> > > > > ==========
> > > > >
> > > > >
> > > > > Underground
> > > > >
> > > > > Under water grottos, caverns
> > > > >
> > > > > Filled with apes
> > > > >
> > > > > That eat figs.
> > > > >
> > >
> > === message truncated ===
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> > Never miss a thing. Make Yahoo your home page.
> > http://www.yahoo.com/r/hs
> >
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↑ Index

191. **amy king**
How To Help
Sat 8 Mar 2008

World-renowned writers from Chinaand North A
From PEN American Center

World-renowned writers from Chinaand North America marked International HumanRights Day by launching We Are Ready for Freedom of Expression, a campaign thatchallenges the Chinese government to release all the writers and journalists itis holding in prisons before the August 8, 2008 opening of the Olympic Games.Noted Chinese authors Liu Xiaobo and Zheng Yi were among those joininginternational counterparts including Margaret Atwood, Francine Prose, andSalman Rushdie in issuing the challenge on behalf of PEN.

PEN'S LETTER TO THE CHINESE GOVERNMENT

PEN Presidents Francine Prose, Zheng Yi, and Nelofer Pazirawrite to the Chinese government on behalf of PEN.

Excellencies:

We are writing on behalf of our members and the entirecommunity of International PEN, the worldwide association of writers, to urgeyou to release 40 of our colleagues who are in prison in your country inviolation of their right to freedom of expression.

Continue the rest of the letter here -
http://pen.org/viewmedia.php/prmMID/1812/prmID/172

~~

Please take thirty seconds for the following:

1. Sign the petition to the Chinese government –
http://www.pen.org/page.php/prmID/1545

2. Sign the petition to the U.S. Congress –
http://www.pen.org/page.php/prmID/1546

3. Sign up to receive breaking campaign news and action
alerts –

mailto:[redacted]?subject=Add%20me%20to%20the%20China%20Campaign
%20List

Also, PEN American Centerhas been working tirelessly to get the word out as these petitions really dohave an impact. Four writers haverecently been released as the Chinese government does respond to international pressure. If you have a blog or an email list, pleasehelp spread the word about these petitions. Thank you!

Amy

_____

Blog

http://www.amyking.org/blog

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

↑ Index

192. David Chirot

Re: Donovan didn't print Ho--Ochs printed Mao

Sat 8 Mar 2008

and how could i forget--SOUL TRAIN!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

On Sat, Mar 8, 2008 at 10:16 AM, steve d. dalachinsky <[redacted]> wrote:

> *very good david*
> *On Fri, 7 Mar 2008 14:28:56 -0800 David Chirot <[redacted]>*
> *writes:*
> *Stephen*
>
> *many thanks for another vivid series of images and personas-!*
>
> *i think that TRAIN not Trane is the key--*
> *for both Ochs and Dylan--*
> *folk music, blues, country, rock and roll all came with a lot of the*
> *sounds*

> *of Train--*
> *Little Richard demonstrating on the piano how his sound comes out of the*
> *train going by--*
> *Johnny Cash--the train going by seen from Folsom Prison--all his train*
> *songs--*
> *Jimmie Rodgers--The Singing Brakeman-*
> *all the blues songs abt the trains going to Chicago or heading out of town--*
> *and Mystery Train by Junior Parker recorded by Elvis "Big Train From*
> *Memphis" Presley*
> *like that late Phil Ochs lp with the cover with him in the Elvis spoofing*
> *jacket and title--*
> *and Dylan's Slow Train Coming*
>
> *John Train could be Johnny Cash at the station singing "Hey, Porter!"--*
> *John Train like a later way to travel of Johnny Appleseed--spreading the*
> *seed-word-songs*
> *the last song Hank Williams sang before getting into the car for his last*
> *long ride was "The Old Log Train"--*
> *a song he wrote about his father--*
> *or John Henry who worked on the railroad and beat that steam driver down--*
>
> *and John Kerouac working on the railroad with Neal Cassady as brakemen--*
>
> *or it could be indeed John Coal Train*
> *though i think it's closer to Mystery Train--*
> *and bob dylan, too--*
> *on his "slow train coming"--*
> *(John the Prophet-Train--the Apocalypse Express and the Four Little Engines*
> *that Could--)*
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very amazing!)

"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

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wrote in his college days.

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especially the second one.

aryanil

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In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

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With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

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Under my seat, I pull out the

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> *Never miss a thing. Make Yahoo your home page.*
> *http://www.yahoo.com/r/hs*

↑ Index

193. Gabrielle Welford
Re: Ho Chi Minh and Obama
Sat 8 Mar 2008

how strange... she didn't want to out obama or fmd? from what i've read, fmd was far more radical than obama. maybe she didn't want to put into question fmd's radicality or... make obama look too radical? can you ask her? all best, gabe

On Fri, 7 Mar 2008, Susan Webster Schultz wrote:

> *Glad to see mention of Ho's poems on this site.*
> *Tinfish published a wonderful chap, translated by Steve Bradbury, which is still in print.*
> *Please see http://tinfishpress.com under "chapbooks."*
>
> *As for Obama and Frank Marshall Davis, there was an article in the NYT about a year*
> *ago about O's memoir, which mentioned "a poet who lived in Waikiki." I wrote to tell*
> *the author that this was none other than FM Davis. She responded that she knew this,*
> *but didn't want "to out him." What do you suppose that meant???*
>
> *aloha, Susan*

↑ Index

194. Alan Sondheim
Of the most beautiful captured images of dance
Sat 8 Mar 2008

Of the most beautiful captured images of dance

Last night I thought: Karl Krauss and Nietzsche, stillborn, damaged; no matter how clear the crystal, how strong an insistent dna produces those semblances of originary moments, everything disappears in the end. Or in the end is wounded, a wound. Nothing from the past needs to / can / heal; the past is superseded, bypassed; culture and species take circuitous routes. Death churns

bodies as homes and habitus dissolve. These dances, however striated, remain unique as orbitals; our lab room will is perhaps close to abandonment, outside the snow is falling, perhaps for the very last time.

I. results from the large Cyrex laser: Foofwa solo / Foofwa & Azure & Kira, 27 small gifs - http://www.alansondheim.org/ the lasedance series.

II. With Motion Builder scaffolding, not too large - http://www.alansondheim.org/booboo.mp4 - the last of the bvh transformed.

The lasedance series is cloud clusters; it takes, as Gary Manes would have it, considerable AI to decide on object choices. So these are raw data files which are by far the most beautiful, convey the most information. When you look at the gifs, click on the + sign to see them at the original size; otherwise, you'll get odd moire patterns which can be nuisance.

The exaggerated perspective exalts the performative aspects of the poses which capture in fact a compressed space-time dynamic. In booboo (named after Rat Pfink a Boo Boo) it's inverse; the motion is de/jected, reduced to that of an alien crab or daddy-long-legs (neither insect nor spider).

Five yeses to these: yes yes yes yes yes.

abacus actant actants aesthetic aesthetics aether alan alansondheim alterities alterity Amidah analogic anorectic anysign aphoristic app apperception archaea aristotelian arounds artworks asondheim asymbolia audion audiophiles authorial avatar avatars avatartist awk Badiou BBS bio biome biomes blogging blogs bmp Boojum bookshops bricolage buddha bushido bvh CA camcorder Carboniferous castrated cataclysm cathect cathected cathecting cd cdrom CEN Centre chiasm chiasmus chora choreographies chthonic circumlocuted circumscription clits clots codework codeworks coherencies collocations com communality Compaq complicit conceivings confluence consciousnesses consensualities contestation cordons cum cums cunt cunts Cybermind cyberspace cyborg cyborgs d'eruza d'Imobilite d'nala dancework darknet decathected decathecting decathection decathects decathexis deconstruct deconstructed deconstructing deconstruction deconstructs deerflies defuge dementia denudation Derrida desiccated destabilization dharma dhtml diachronically diachrony diegesis diegetic differance differend Difilter dis disassociating disassociations discomfiture discomforted disinvested disinvestment dismember distantiation Distributivities dreamwork DSL ecologies ectoplasm effusions electricks emanants emanent emanents emergences empathetic empathized encapsulations entasic entropic episteme epistemologies ether ethernet everglades exe experientials expulsions extasis extensivity exteriority externality extinctions extrusions familiality fantasm fantasmic fasciatus feedforward fetishism fictivity filmmaker filmstock filterings fingerboard foofwa foregrounded frisson futurology gamespace gameworld

genidentical genidentity genitals geomatics gestural gesturally gigabytes glossolalia Google Graphemes grep gridlines habitus halfgroupoid hallucinatory harmonica hee hemiptera heterological hir hirself historiographies holarchy homeostasis homeostatic hormonal htm html http hyperreality i'd i'm i've idealities ideogrammar ikonic imaginaries immersive immersivities implodes implosion inchoate incoherency incompletes indexical indexicality informatics ing inherence inscriptive intentionality interiority internality internet interpenetrate interpenetrated interpenetrating interpenetration interpenetrations introjecting introjection introjections isp izanagi java javascript jectivites jectivities jectivity Jen jennifer jewish jisatsu jouissance jpg judgmental julu kanji karma Kebara killdeer Kira koan kwat Lacan landbirds languaging latinate lejeune LEK Liardon libidinal lifeform lifeworld liguus liminal linksys linux literarily LOL lpmud ludic machinic Madhyamaka magatama malnourishment mandala manifesto mantra Marvellous masochism materialist mathematization mathesis maws mediaspace megafauna menued messay miami microworlds minefields mishmash misrecognition Moab mocap moil monoculture monopole Morgantown moron morphing morphs motility mov mp ms Mt multiculturalism multiculturalisms multilathing multlathe muybridge Myouka nakasukawabata nano nanobot Nara narcissism narratologies narratology negationed neighborhooding Netscape netsplit neurophysiologies newbies nietzsche nijinsky nikuko Nikuko's nostalgias Nothing's nub NYC objecthood oeuvre offline ok ontologies org organelles originary ornithology othering overdetermined paleolithic Panamarenko panix panopticon particulation paysage PDA Peachboy peerings penis performative performativity periphyton perl phallocentric phallus phantasms phenomenologist physico playnt pneumosphere poolings portico positionings postmodern postmodernism postmodernity pre presencing presentification Prespace primordials prims problematized problematizes problematizing protolanguage psychoanalytical psychoanalytically psychoanalytics punctum punning qbasic Quicktime realspace rearticulation rebirths redhat regimens reification reifications reify reinscribed reinscription releasement remakes rills RNA romola rotifera RSS runnels sac saccadic sado safewords Sagdish satori sawgrass schizophrenias seamount sed sememe sememes Semiology semiosis semiotics serrated sexualities sexualizations sexualizes shakuhachi shamisen shard sheffer shimenawa shinjuu shithead shorebird sightless signifiers simulacra simulacrum sions skein skeining skeins skinwork skittering sl Snoxfly sondheim soundwork sourceless sourcess spam spatio speakings specicide sprites steerage stentor striations stromatolite structuralism subgroupoids subjectivities Subsonic substructural subtext subtexted subtextual susan Sutra symbologies symptomologies synchronic synchronically Sysadmins systemics syzygy tabla tamiami tantra tantric taxonomies techne teledildonics teleologies temporality tendrils terns tessellations textuality thanatopoesis tion tions tr

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195. Gary Sullivan
PPL in a Depot
Sat 8 Mar 2008

To order see:

http://garysullivan.blogspot.com

An excerpt:

From "B" a Road Movie:

Fast food drive-thru.

RITA [From speaker]: I am Living Water, a submissive woman. Order on-line ... release your pain ... I am the message that Christ's come again.

LEONARD [Loudly, leaning out car window, into intercom mic]: Uhhh, can I get two double-decker supremes, a chicken chalupa-wrap, a, uh nacho cheeseburger, uh, the uh, and, uh - what do you guys want to drink?

RITA [Speaker noise]: I am the water that quenches your thirst, I am the last, I was the first. I am one with what the tree vole drinks.

BABARA [Yelling over LEONARD's shoulder]: Hey, why does Jesus never say, "I am the water of life"?

DUTCH: That's a very good question.

RITA [More speaker noise]: I am the elf in the trees. I am the mermaid of your peach. I am the water's wash of flame's desire. See my quest in the words you hear, in the songs of the no-wind-in-there.

LEONARD [Snorts]: ... I am Big Water, Big Water is me!

RITA [Encouraged]: I am the ocean, the lake, the river, pond and creek. I am the mountains, the valleys, the desert and the trees. I am Earth ...

DUTCH: ... Ich bin der Dreck unter deinen Walzen, Ich bin dein geheimer Schmutz Und verlorenes Metallgeld, Ich bin deine Ritze, Ich bin ...

BARBARA: God, I feel like I'm drinking water ...

RITA: Air I am. Fire I am. Water, earth and Spirit I am. Breeze I am. Sun I am. Brook, Mountain and Goddess ...

CHORUS OF AUTOMOBILES: Honk! Honk! HONK!

BARBARA: I'm wearing: Hot Pink & Black Zebra Striped Skirt, Black Lace Trimmed Shirt. Soon I will have vegetarian un-chicken nuggets with everything that lives in water. Until then, I'm gnawing on water --

LEONARD [Forcefully, into intercom mic]: You are my licorice. I am your dandelion; you are my first wish. I am your water wings; you are my deep. I am your open arms; you are my running leap.

BARBARA and DUTCH: I am the house that protects you I am the car that takes you places I am the water that you drink I am the food that you eat I am the pencil that you write --

RITA [Speaker noise]: My name is Orianna. I am a rainbow goddess. I am water, gas and sunshine. I live in the clouds. I make rainbows. I feel happy because I'm making other kids ... oh, wait, no [Sudden shame.] ... pride ... ohhh ... pride ... my ... scalp ... begins to tighten. Have mercy! Lord, I am afraid! Water, I thirst, I thirst!

LEONARD [Shouting into intercom mic]: I am like water, whose surface you have disturbed! You see your reflection in me - distorted!

RITA [Sudden strength]: I AM THE THUNDERBOLT AMONG WEAPONS, AND I AM THE WATER GOD AND THE NAMES. I AM THE CONTROLLER OF DEATH.

Curtain.

Shed those extra pounds with MSN and The Biggest Loser!
http://biggestloser.msn.com/=

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196. Gabriel Gudding

[Fwd: Survey: The Writing Workshop Model: Is It Still Working?

Sat 8 Mar 2008

This is a multi-part message in MIME format.

fyi
--
http://gabrielgudding.blogspot.com/
http://rhodeislandnotebook.blogspot.com/

Content-language: en-us

This is a multipart message in MIME format.

charset="us-ascii"

Dear Colleague,

The writing workshop model, the staple of the creative writing program since the Iowa model, is over one-hundred years old. Some writers/teachers contend that the workshop is alive, working well, and good for the profession. Others suggest that given the recent galvanization of the creative writing field and the increasing enrollment in creative writing programs across the nation, theory and pedagogical issues regarding the writing workshop model have become pressing and valid concerns.

This survey (click on the link below) presents an opportunity for you as a creative writing teacher to respond to the question: The Writing Workshop Model: Is It Still Working?

http://www.surveymonkey.com/s.aspx?sm=5IoA2U20DZaQ7G7wokZnKQ_3d_3d

Collected responses will be critical to scholarship that will assess the patterns and practices of the workshop model across many undergraduate creative writing programs in the nation.

Your contribution (your response can be anonymous) is both appreciated and important to the on-going dialogue on the status of the writing workshop model.

Thank you for your time and response.

Best,

Dianne Donnelly

Department of English

University of South Florida

Tampa, Florida

----------0009080406060802030705 03--

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197. Murat Nemet-Nejat

Re: Donovan didn't print Ho--Ochs printed Mao

Sun 9 Mar 2008

David,

Also, trains fill the movies, particularly of the fifties and sixties. Ozu, the Taiwanese director HHH, Godard, etc., all have scenes in trains (or waiting at train stations), often for the mere pleasure of recording the passage of time, or

objects passing by outside the window. There are so many movie strips where the train is entering a tunnel or coming out of it. What about Hitchcocks, North by Northwest or Strangers on the Train, or the Westerns or Anna Karenina at the train station meeting her future lover for the first time or killing herself? Of course, the famous Lumiere shot of the train rushing the audience, etc., etc.

What about the great train stations of iron construction, the demolition of one of which in New York City, The Pennsylvania Station, started the architectural preservation movement in the city. To think that I was in New York when the building stood up and I never went to see it, while I spent hours and hours at all night movie houses at Times Square (also early sixties).

Trains are our technological dream objects, man-made (synthetic) rivers. I am reading Chris Funkhouser's* Prehistoric Digital Poetry* (a fascinating book) at the moment and these questions are on my mind.

Easy
Like drinking from
The tap water.

When minarets
Are at the train window
In Erzurum,
Drinking tea
Reminds me of you
Darling

Ciao,

Murat

On Fri, Mar 7, 2008 at 6:28 PM, David Chirot <[redacted]> wrote:

> *Stephen*
>
> *many thanks for another vivid series of images and personas-!*
>
> *i think that TRAIN not Trane is the key--*
> *for both Ochs and Dylan--*
> *folk music, blues, country, rock and roll all came with a lot of the sounds*
> *of Train--*
> *Little Richard demonstrating on the piano how his sound comes out of the train going by--*
> *Johnny Cash--the train going by seen from Folsom Prison--all his train songs--*
> *Jimmie Rodgers--The Singing Brakeman-*
> *all the blues songs abt the trains going to Chicago or heading out of town--*

and Mystery Train by Junior Parker recorded by Elvis "Big Train From Memphis" Presley
like that late Phil Ochs lp with the cover with him in the Elvis spoofing jacket and title--
and Dylan's Slow Train Coming

John Train could be Johnny Cash at the station singing "Hey, Porter!"--
John Train like a later way to travel of Johnny Appleseed--spreading the seed-word-songs
the last song Hank Williams sang before getting into the car for his last long ride was "The Old Log Train"--
a song he wrote about his father--
or John Henry who worked on the railroad and beat that steam driver down--

and John Kerouac working on the railroad with Neal Cassady as brakemen--

or it could be indeed John Coal Train
though i think it's closer to Mystery Train--
and bob dylan, too--
on his "slow train coming"--
(John the Prophet-Train--the Apocalypse Express and the Four Little Engines
that Could--)

On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban <[redacted]

wrote:

Barry S.) I'm pretty sure that what you are (mis) remembering is the fact that Phil Ochs printed some poems by Mao on the back cover of an album (a live album, I believe), indeed accompanied by the question "is this really the enemy?"

I guess I "wasn't there", like they say, since I remember the 60's too well...

Pretty damn specious, I would like--you should have friendly feelings towards a world figure because that person is capable of decent versifying. That sort of sophistry is why Phil Ochs is no Favorite of mine, though I think he was a very interesting composer and performer and person. That in his last phase of mental disturbance he often identified himself as "John Train" suggests a wish to become TRANE; just as Bob

Dylan, as Charles Berstein posited in his Brooklyn Rail essay, might have had a stronger affinity for Free Jazz than people tend to think.

For what it's worth--maybe my 2nd favorite male folk singer (after Dylan) is John Prine--a delightul Populist. Onward!
Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems:
http://www.zianet.com/summer/hochi.html

----- Original Message ----
From: David-Baptiste Chirot
<[redacted]>
To: [redacted]
Sent: Thursday, 6 March, 2008 3:15:09 PM
Subject: Re: Obama Poems

CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN

(one could hold in one hand the Little Red Book and in the other his Poems--and read thenm going back and forth--a poem, and then some thoughts fro the Little Red Book--
very amazing!)

"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

yes--

POL POT or shal we call him Pol Poet?

POETRY LOVER AND RECITER
Favorite Poet: Paul Verlaine

wrote occaisional verses--

Date: Wed, 5 Mar 2008 22:36:58 -0800
From: [redacted]
Subject: Re: Obama Poems
To: [redacted]

But do poets do any better as politicians than
politicians do as poetry?
Has anyone read the campaign speech Ezra Pound
wrote when he ran for class president in high
school?

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Thursday, 6 March, 2008 1:26:05 AM
Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a
fun article. Bloom read the Obama poems. He thought
they were decent. Bloom goes on to ridicule
politicians and other public figures and their
dismal verse. He calls Jimmy Carter "the worst poet
in America." Poor Jimmy. And yet, he (Carter)
remains distinguished, if only as very bad.

Jason Quackenbush <[redacted]> wrote: No
kidding about the second one. I wonder if he still
writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

for those Obama fans feeling a little low after
his tuesday "momentum-check"
here is some mild consolation. two poems (fished
out from the net) Barack
wrote in his college days.

pretty decent poems for a 19-year-old,
especially the second one.

aryanil

==========
==========

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

> *He's so unhappy, to which he replies . . .*
>
> *But I don't care anymore, cause*
>
> *He took too damn long, and from*
>
> *Under my seat, I pull out the*
>
> *Mirror I've been saving; I'm laughing,*
>
> *Laughing loud, the blood rushing from*
>
> *his face*
>
> *To mine, as he grows small,*
>
> *A spot in my brain, something*
>
> *That may be squeezed out, like a*
>
> *Watermelon seed between*
>
> *Two fingers.*
>
> *Pop takes another shot, neat,*
>
> *Points out the same amber*
>
> *Stain on his shorts that I've got on mine,*
>
> *and*
>
> *Makes me smell his smell, coming*
>
> *From me; he switches channels, recites*
>
> *an old poem*
>
> *He wrote before his mother died,*
>
> *Stands, shouts, and asks*
>
> *For a hug, as I shink*, my*
>
> *Arms barely reaching around*
>
> *His thick, oily neck, and his broad back;*

> *'cause*
>
> *I see my face, framed within*
>
> *Pop's black-framed glasses*
>
> *And know he's laughing too.*
>
> *==========*
>
> *Underground*
>
> *Under water grottos, caverns*
>
> *Filled with apes*
>
> *That eat figs.*
>
> *=== message truncated ===*
>
> ---
>
> *Never miss a thing. Make Yahoo your home page.*
> *http://www.yahoo.com/r/hs*

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198. **ellen baxt**

Dallas Bookstores

Sun 9 Mar 2008

Does anyone know of poetry-friendly bookstores in Dallas? Please backchannel.

Thanks,
Ellen Baxt
Brooklyn, NY

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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199. Gabriel Gudding

Survey: The Writing Workshop Model: Is it Working

Sun 9 Mar 2008

---

my apologies - the forwarded message part of my forward didn't go thru. here it is. - gabe

Subject:
Survey: The Writing Workshop Model: Is It Still Working?
From:
Dianne Donnelly <[redacted]>
Date:
Sat, 08 Mar 2008 19:07:39 -0500
To:
'Curtis White' <[redacted]>, 'Gabriel Gudding'
<[redacted]>, 'Kass Fleisher' <[redacted]>, 'Ricardo
Cortez Cruz' <[redacted]>

Dear Colleague,

The writing workshop model, the staple of the creative writing program since the Iowa model, is over one-hundred years old. Some writers/teachers contend that the workshop is alive, working well, and good for the profession. Others suggest that given the recent galvanization of the creative writing field and the increasing enrollment in creative writing programs across the nation, theory and pedagogical issues regarding the writing workshop model have become pressing and valid concerns.

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http://www.surveymonkey.com/s.aspx?sm=5IoA2U20DZaQ7G7wokZnKQ_3d_3d

Collected responses will be critical to scholarship that will assess the patterns and practices of the workshop model across many undergraduate creative writing programs in the nation.

Your contribution (your response can be anonymous) is both appreciated and important to the on-going dialogue on the status of the writing workshop model.

Thank you for your time and response.

Best,

Dianne Donnelly

Department of English

University of South Florida

Tampa, Florida

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200. Halvard Johnson
Another goddamned list to aspire to
Sun 9 Mar 2008

---

http://www.thestranger.com/seattle/Content?oid=520472

"Some dangerous poem is always stalking you."
--Heberto Padilla

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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201. Philip Metres
TO SEE THE EARTH
Sun 9 Mar 2008

---

dC5jb20NCg==

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202. Charles Borkhuis
Re: Dawn Michaelle Baude & Brenda Coultas @ Bowery Poetry Club 4 PM 3-15-08
Sun 9 Mar 2008

PLEASE DONâ€™T MISS THE SEGUE READING ON SATURDAY MARCH 15!

DAWN MICHELLE BAUDE
and
BRENDA COULTAS

Saturday, March 15 at 4 PM
at the BOWERY POETRY CLUB
308 Bowery, just north of Houston St.
$6 admission goes to support the readers

Dawn Michelle Baude is the author of The Flying House (Parlor Press, 2008), Egypt (Post-Apollo, 2002) and The Beirut Poems (Skanky Possum, 2001). The winner of a 2006 Senior Fulbright Award in Creative Writing, Baude has lived for the last fifteen years in Europe and the Middle East where she works as a professional writer and teacher. Brenda Coultas is the author of The Marvelous Bones of Time and A Handmade Museum, both published by Coffee House Press. She lives in the East Village.

**********It's Tax Time! Get tips, forms, and advice on AOL Money & Finance. (http://money.aol.com/tax?NCID=aolprf00030000000001)

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203. Daniel Godston
poetry reading in Philadelphia
Sun 9 Mar 2008

Hi,

Two poet friends and I will be coming to Philadelphia next month. I would like to set up a poetry reading for the three of us, if possible. If anyone on this listserv has suggestions, please backchannel me.

Thanks,

Dan

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204. David Chirot
Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding
Sun 9 Mar 2008

Dear Murat and Friends--

I learned something today regarding a topic i've been following for some time--
which Wordforword will bepublishing a pice i did on : "Waterboarding, Translation & Poetry"--
a year ago i started sending my mother drawings i made with "Waterboarding" being a form of "surfboarding"--
and so when Mulkasey couldn't answer questions about what he thought it

was--
I did more drawings of his confusion as he thought only of "surfboarding"--
as a form of getting around even seeing the image in his mind of "waterboarding"--
so as not to utter a word in this regard and blow things wide open for his bosses--

it turns out that what was a kind of "gallows" half serious-half joking series of drawings and postcards and invented "news stories" i sent in the last year is indeed connected with a form of humor itself-- although one that is a bit more literal than one may necessarily like, but then that is the way language works--

i found by surprise- today via link to an old William Safire's column that indeed Waterboarding and Surfboarding ARE related!

Why did *boarding* take over from *cure*, *treatment* and *torture*? Darius Rejali, the author of the recent book "Torture and Democracy" and a professor at Reed College, has an answer: "There is a special vocabulary for torture. When people use tortures that are old, they rename them and alter them a wee bit. They invent slightly new words to mask the similarities. This creates an inside club, especially important in work where secrecy matters. *Waterboarding* is clearly a jailhouse joke. It refers to surfboarding" — a word found as early as 1929 — "they are attaching somebody to a board and helping them surf. Torturers create names that are funny to them."

so the "associative trains of thought"--
rolling along--
associative trains of thought" have always been among my favorites to ride--always a most excellent and surprising and interesting and entertaining mode of "transport"--

Thank you for your trains , Murat Or as the Box Tops' song has it: "Trains and Boats and Planes"--which included in the recording the sounds of ,-yes!--trains and boats and planes--honking, hooting, taking off----

"associative trains of thought" have always been among my favorites to ride--always a most excellent and surprising and interesting and entertaining mode of "transport"--

Emerson writes in "Nature" as i recall of the train being a way of changing the perceptions of things "passing by" --suddenly the landscapes are completely different--and as well--sounds are changed--

Emerson notes how from a carriage with windows up--the persons seen on streets as one passes them by take on the air of a kind of "dumbshow"--and this is further exaggerated by the views from trains on coming into and leaving stations--

even Thoreau and Emily Dickinson have trains appear in poems and surprisingly for many Greens, in a positive fashion--despite their being associated with "ecologies" of the wilds and of the wilds of one's flower and vegetable gardens and attendant insects and birds-- a book you might want to look into is

The *Railway Journey*: The Industrialization and Perception of Time and Space: Wolfgang Schivelbusch although the number of fascinating books about trains from al over the world is immense--

and then there's of course "Prose of the Trans-Siberian" by Blaise Cendrars--

and a Train which was given huge amount of poetry (most famously by Whitman) and prose and photographed by the "greats" of the day as well as a great many citizens with cameras-- Lincoln's Funeral Train --carrying his body from the Capitol back to Illinois--

there are so many thousands and thousands of train songs--

i simply chose first to look up "Mystery Train" which mentioned before, as I worked six years in a new/used/rare record store of that name--

i include here the history of the song and a partial listing of the versions of it that have been done--(i can think of many myself that aren't here--)

i also looked up for fu another favorite one--"I heard that Lonesome Whistle Blow"--which has also been covered by hordes of musicians--

for the Dylanologists present--

i included the listings of the recrded versions Dyaln has done of this song through time--

as you can see, he has also covered "Mytery Train"

and who can forget his own "It tTakes a Lot to Laugh, It Takes a Train to Cry"??!!

one of my all time favorite songs with a train in it--is Little Milton's version of the Chuck Willis song, "Feel So Bad" which was also covered by Elvis and about a hundred others--

the lyrics are very amazing since childhood some of the most enigmatic and powerful lines i know of have been to this day:

I feel so bad, just like a ball game

on a rainy day

yes i said--I feel so bad--just like a ballgame--

on a--on a rainy day--
I feel so bad you 'all
i just grab a train
and ride away ride away
grab a train an ride away--

here;'s the Mystery Train lyrics and history, some of the zillion artists who have covered it, and following "I heard that Lonesome Whistle Blow"--

and a very strange part of "Mystery Train" being played in Iraq while contracftors are firing at citizens to cause chaos--the song is heard in the back ground--

Mystery Train Lyrics

(words & music by h. parker - s. philips)
Train I ride, sixteen coaches long
Train I ride, sixteen coaches long
Well that long black train got my baby and gone

Train train, comin round, round the bend
Train train, comin round the bend
Well it took my baby, but it never will again (no, not again)

Train train, comin down, down the line
Train train, comin down the line
Well its bringin my baby, cause shes mine all, all mine
(shes mine, all, all mine)

Mystery Train From Wikipedia, the free encyclopedia

Jump to: navigation <http://en.wikipedia.org/wiki/Mystery_Train#column-one>, search <http://en.wikipedia.org/wiki/Mystery_Train#searchInput>

"Mystery Train"

Single <http://en.wikipedia.org/wiki/Single_%28music%29> by Little Junior's Blue Flames <http://en.wikipedia.org/wiki/Junior_Parker>

B-side <http://en.wikipedia.org/wiki/A-side_and_B-side>

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

1953, Memphis Recording Service and Sun Records<http://en.wikipedia.org/wiki/Sun_Records>at 706 Union Avenue, Memphis, Tennessee

Label <http://en.wikipedia.org/wiki/Record_label>

Sun <http://en.wikipedia.org/wiki/Sun_Records> 192

Writer(s) <http://en.wikipedia.org/wiki/Songwriter>

Junior Parker <http://en.wikipedia.org/wiki/Junior_Parker>, Sam Phillips<http://en.wikipedia.org/wiki/Sam_Phillips>

"*Mystery Train*" is a song written by Junior Parker<http://en.wikipedia.org/wiki/Junior_Parker>and Sam Phillips <http://en.wikipedia.org/wiki/Sam_Phillips>. It was first recorded in Phillip's Memphis Recording Service and Sun Records<http://en.wikipedia.org/wiki/Sun_Records>at 706 Union Avenue, Memphis, Tennessee in 1953. Raymond Hill and Matt Murphy were in the backing band with Bill Johnson on piano, Pat Hare on guitar, and John Bowers on drums. The band was listed on the label as Little Junior's Blue Flames <http://en.wikipedia.org/wiki/Junior_Parker>. "Mystery Train" and "Love My Baby" was released late in 1953 on Sun #192, and from the beginning the sound and feel of "Train" gave Parker his first taste of fame and name recognition.[1]<http://en.wikipedia.org/wiki/Mystery_Train#_note-0>

Elvis Presley <http://en.wikipedia.org/wiki/Elvis_Presley>'s version of "Mystery Train" was first released on August 20, 1955 as the B-side of "I Forgot to Remember to Forget<http://en.wikipedia.org/wiki/I_Forgot_to_Remember_to_Forget>" (Sun 223). It was again produced by Sam Phillips<http://en.wikipedia.org/wiki/Sam_Phillips>at Sun Studios, and featured Presley on vocals and rhythm guitar, Scotty Moore <http://en.wikipedia.org/wiki/Scotty_Moore> on lead guitar and Bill Black <http://en.wikipedia.org/wiki/Bill_Black> on bass. RCA Victor rereleased this recording in December of 1955 (#47-6357) after acquiring it as part of a contract with Presley.[2]<http://en.wikipedia.org/wiki/Mystery_Train#_note-1>This version of the song peaked at #11 on the national Billboard Country Chart.[3] <http://en.wikipedia.org/wiki/Mystery_Train#_note-2>

The song has lent its name to several other works:

- *Mystery Train* was the name of a TV series that documented Presley's early career while he was at Sun. - *Mystery Train<http://en.wikipedia.org/wiki/Mystery_Train_%28film%29> * is a 1989 <http://en.wikipedia.org/wiki/1989> dark comedy movie written and directed by indie<http://en.wikipedia.org/wiki/Independent_film> film director

<http://en.wikipedia.org/wiki/Film_director> Jim Jarmusch<http://en.wikipedia.org/wiki/Jim_Jarmusch> . - *Mystery Train* is the title of a book (ISBN 0-452-27836-8<http://en.wikipedia.org/w/index.php?title=Special:Booksources&isbn=0452278368>) by Greil Marcus <http://en.wikipedia.org/wiki/Greil_Marcus> on the early history of rock and roll<http://en.wikipedia.org/wiki/Rock_and_roll> . - *Mystery Train* has been covered by Bruce Springsteen<http://en.wikipedia.org/wiki/Bruce_Springsteen>on many occasions, most recently, during his 2006 Seeger Sessions Tour by combining Mystery Train's chorus with Cadillac Ranch<http://en.wikipedia.org/wiki/Cadillac_Ranch>from the 1980 River <http://en.wikipedia.org/wiki/The_River_%28album%29> album. - *Mystery Train* is the name of an eclectic radio program hosted by David Wiley on KFAI <http://en.wikipedia.org/wiki/KFAI>, Fresh Air Community Radio, in Minneapolis<http://en.wikipedia.org/wiki/Minneapolis>, Minnesota <http://en.wikipedia.org/wiki/Minnesota>.[4]<http://en.wikipedia.org/wiki/Mystery_Train#_note-3> - Mystery Train is also the name of another very popular radio program on WJZF radio in Standish Maine USA, hosted by Bob Reichers. World wide broadcasts at www.wjzf.org

In early December of 2005, the US Army<http://en.wikipedia.org/wiki/US_Army>initiated a probe on a video which first appeared on the Internet <http://en.wikipedia.org/wiki/Internet> showing contractors in Iraq<http://en.wikipedia.org/wiki/Iraq>firing at civilians while Elvis' *Mystery Train* is being played in the background. The video purports to show the firing of automatic rifles shooting into traffic, causing civilian vehicles to swerve and crash on the dusty West Baghdad roads. [edit<http://en.wikipedia.org/w/index.php?title=Mystery_Train&action=edit&section=1>] Artists who have covered the song:

- Tom Fogerty <http://en.wikipedia.org/wiki/Tom_Fogerty>
- Gazz Guzzlers<http://en.wikipedia.org/w/index.php?title=Gazz_Guzzlers&action=edit&redlink=1>
- Bulldog <http://en.wikipedia.org/wiki/Bulldog>
- Robert Gordon <http://en.wikipedia.org/wiki/Robert_Gordon> and Link Wray <http://en.wikipedia.org/wiki/Link_Wray>
- Robert Gordon <http://en.wikipedia.org/wiki/Robert_Gordon> with Danny Gatton <http://en.wikipedia.org/wiki/Danny_Gatton>
- Vince Maloney <http://en.wikipedia.org/wiki/Vince_Maloney>
- The Paul Butterfield Blues Band<http://en.wikipedia.org/wiki/Paul_Butterfield>(1965)
- John Hammond <http://en.wikipedia.org/wiki/John_P._Hammond> (1969)

- Uncle Dog <http://en.wikipedia.org/wiki/Uncle_Dog> (1972)
- The Band <http://en.wikipedia.org/wiki/The_Band> (1973)
- Jerry Garcia Band <http://en.wikipedia.org/wiki/Jerry_Garcia_Band>(1976)
- The Soft Boys <http://en.wikipedia.org/wiki/The_Soft_Boys> (1981)
- Emmylou Harris <http://en.wikipedia.org/wiki/Emmylou_Harris> (1986)
- Merl Saunders <http://en.wikipedia.org/wiki/Merl_Saunders>, Jerry Garcia <http://en.wikipedia.org/wiki/Jerry_Garcia>, John Kahn<http://en.wikipedia.org/wiki/John_Kahn>& Bill Vitt<http://en.wikipedia.org/w/index.php?title=Bill_Vitt&action=edit&redlink=1>(1988)
- Fairground Attraction<http://en.wikipedia.org/wiki/Fairground_Attraction>(March 1988)
- P.P. Michiels<http://en.wikipedia.org/w/index.php?title=P.P._Michiels&action=edit&redlink=1>(August 10, 1992)
- Dwight Yoakam <http://en.wikipedia.org/wiki/Dwight_Yoakam> (1994)
- Willie and the Poor Boys<http://en.wikipedia.org/wiki/Willie_and_the_Poor_Boys>(1994)
- Bootleg Kings<http://en.wikipedia.org/w/index.php?title=Bootleg_Kings&action=edit&redlink=1>(April 9, 2000)
- Scotty Moore <http://en.wikipedia.org/wiki/Scotty_Moore> (1964)
- Pat Travers <http://en.wikipedia.org/wiki/Pat_Travers> (April 11, 1992)
- Neil Young <http://en.wikipedia.org/wiki/Neil_Young> (1983)
- Grace Potter and the Nocturnals<http://en.wikipedia.org/wiki/Grace_Potter_and_the_Nocturnals>(2005)
- UFO (band) <http://en.wikipedia.org/wiki/UFO_%28band%29>
- Uncle Dog <http://en.wikipedia.org/wiki/Uncle_Dog>
- Alvin Lee <http://en.wikipedia.org/wiki/Alvin_Lee>
- Bob Dylan <http://en.wikipedia.org/wiki/Bob_Dylan> (Studio Outtake)
- Boxcar Willie <http://en.wikipedia.org/wiki/Boxcar_Willie>
- Chet Atkins <http://en.wikipedia.org/wiki/Chet_Atkins> & Jerry Reed<http://en.wikipedia.org/wiki/Jerry_Reed>
- James Burton <http://en.wikipedia.org/wiki/James_Burton>
- Jeff Beck <http://en.wikipedia.org/wiki/Jeff_Beck> and Chrissie Hynde <http://en.wikipedia.org/wiki/Chrissie_Hynde>
- Jose Feliciano <http://en.wikipedia.org/wiki/Jose_Feliciano>
- The Neville Brothers<http://en.wikipedia.org/wiki/The_Neville_Brothers>
- Richard Thompson <http://en.wikipedia.org/wiki/Richard_Thompson>

- Ricky Nelson <http://en.wikipedia.org/wiki/Ricky_Nelson>
- Gene Summers <http://en.wikipedia.org/wiki/Gene_Summers> (from "Gene Summers In Nashville<http://en.wikipedia.org/wiki/Gene_Summers_In_Nashville>" CD <http://en.wikipedia.org/wiki/CD>) 1981<http://en.wikipedia.org/wiki/1981>
- Sam the Sham & the Pharoahs<http://en.wikipedia.org/wiki/Sam_the_Sham_%26_the_Pharoahs>
- Jimmy Velvit (from "Sounds Like Elvis CD<http://en.wikipedia.org/w/index.php?title=Sounds_Like_Elvis_CD&action=edit&redlink=1>") 1996 <http://en.wikipedia.org/wiki/1996>
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- Bob Luman <http://en.wikipedia.org/wiki/Bob_Luman>
- Hank Marvin <http://en.wikipedia.org/wiki/Hank_Marvin>
- Johnny Waleen<http://en.wikipedia.org/w/index.php?title=Johnny_Waleen&action=edit&redlink=1>
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- The Smalltown Ramblers<http://en.wikipedia.org/w/index.php?title=The_Smalltown_Ramblers&action=edit&redlink=1>
- Terry Dene <http://en.wikipedia.org/wiki/Terry_Dene>
- Led Zeppelin <http://en.wikipedia.org/wiki/Led_Zeppelin> (San Diego, California 1977-06-19)
- George Kamikawa <http://en.wikipedia.org/wiki/George_Kamikawa>(2003)
- Nightlosers <http://en.wikipedia.org/wiki/Nightlosers> (1997)
- The Doors <http://en.wikipedia.org/wiki/The_Doors> (part of "Black Train Song", a live recording available on their 1997 boxed set)
- Los Tres <http://en.wikipedia.org/wiki/Los_Tres>

[edit<http://en.wikipedia.org/w/index.php?title=Mystery_Train&action=edit&section=2>] References

1. *^ <http://en.wikipedia.org/wiki/Mystery_Train#_ref-0>* Untitled Document <http://home.earthlink.net/%7Ev1tiger/JrParker.html> 2. *^ <http://en.wikipedia.org/wiki/Mystery_Train#_ref-1>* Presley, Elvis (RCS Artist Discography)<http://rcs.law.emory.edu/rcs/artists/p/pres1000.htm> 3. *^ <http://en.wikipedia.org/wiki/Mystery_Train#_ref-2>* Elvis Presley's Sun Recordings<http://www.elvis.com.au/presley/elvis_presley_sun_recordings.shtml> 4. *^ <http://en.wikipedia.org/wiki/Mystery_Train#_ref-3>* KFAI Radio

Without Boundaries | 90.3 Minneapolis | 106.7 St. Paul<http://www.kfai.org/node/54>

Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"

Categories <http://en.wikipedia.org/wiki/Special:Categories>: Elvis Presley songs <http://en.wikipedia.org/wiki/Category:Elvis_Presley_songs> | 1953 singles <http://en.wikipedia.org/wiki/Category:1953_singles> | Tom Fogerty songs <http://en.wikipedia.org/wiki/Category:Tom_Fogerty_songs> Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues) Hank Williams & Jimmy Davies ----------

24 Apr. 1962

[image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES (T-304)<http://homepage.mac.com/danielmartin/Dylan/html/boots/3/304FreewheelinOuttakes.html>

[image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl bootleg)<http://homepage.mac.com/danielmartin/Dylan/html/vinylboots/TalkinBearMountain.html>

I was riding number nine,

Goin' south from Caroline.

I heard that lonesome whistle blow.

Got in trouble, had to roam,

Left my gal, I left my home.

I heard that lonesome whistle blow.

Just a kid actin' smart,

I went and broke my baby's heart.

I guess I was too young to know.

They took me off the Georgia main,

Locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is sit and cry,

As the evenin' train goes by.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I haven't seen that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I'll never see that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow. [image: up] <http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#1>

[image: home]<http://homepage.mac.com/danielmartin/Dylan/html/homepage.html> L <http://homepage.mac.com/danielmartin/Dylan/html/songs/Lists/L.html> <http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#records>| 1<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#1>| 2<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#2>|

Lonesome Whistle Blues 2
---

13 Jan. 1962

[image: cd img]FOLKSINGERS CHOICE (T-200)<http://homepage.mac.com/danielmartin/Dylan/html/boots/2/200FolksingersChoice.html>

[image: cd img]YOU DON'T KNOW ME (T-309)<http://homepage.mac.com/danielmartin/Dylan/html/boots/3/309YouDontKnowMe.html>

I was riding number 9,

Goin' south from Carolina.

I heard that lonesome whistle blow.

I got in trouble, had to roam,
Left my gal, left my home.
I heard that lonesome whistle blow.
Just a kid acting smart,
I went and broke my darling's heart.
I guess I was too young to know.
They took me off that Georgia plane,
They locked me to a ball and chain.
I heard that lonesome whistle blow.
All I do is bend in shame,
I'm a number, not a name.
I heard that lonesome whistle blow.
I'll be locked here in this cell
Till my body's just a shell
And my hair turns whiter than snow.
I'll never see that gal of mine
'cause I'm in Georgia doing time.
I heard that lonesome whistle blow.
I'll be locked here in this cell
Till my body's just a shell
And my hair turns whiter than snow.
I'll never see that girl of mine
'cause I'm in Georgia doing time.
I heard that lonesome whistle blow.
All I do is sit and cry
As the evening train goes by.
I heard that lonesome whistle blow.
Just a kid acting smart
I went and broke my darling's heart.
I guess I was too young to know.

They took me off the Georgia plane

Locked me to a ball and chain.

I heard that lonesome whistle blow. [image: up] <http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#2>

Recording dates & record list

23 Nov. 1961

I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)

13 Jan. 1962<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#2> 2

FOLKSINGERS CHOICE (b)

YOU DON'T KNOW ME (b)

24 Apr. 1962<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#1> 1

THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)

TALKING BEAR MOUNTAIN PICNIC BLUES (vb)

24 Apr. 1962

DIGNITY (b)

May 1989

NEVER ENDING TOUR REHEARSALS (b)

12 Jan. 1990

TOAD'S PLACE VOL. 2 (b)

↑ Index

205. Larry O. Dean
E-book available
Sun 9 Mar 2008

Hi all,

I have long considered gathering together selected poems from my out-of-print chapbooks into a selected edition for publication. However, considering both the current focus on two works-in-progress, as well as the vagaries of

publishing itself (especially placing older work by an underground/indie poet), I've not gotten much beyond the planning stages of such an edition.

Until now. Due to a specific request from a friend of mine in Europe, I have assembled an e-book of some past work. I surprisingly like the flow of this assortment, so if nothing else it's infused me with new enthusiasm to resurrect this work in particular and put it out there, hoping (of course) to develop a wider audience because of it.

If anyone is interested in receiving this e-book in PDF format, contact me via back channel and I'll happily forward it your way.

Thanks in advance,
Larry

http://larryodean.com
http://myspace.com/larryodean
http://www.facebook.com/profile.php?id=774533207

↑ Index

206. Rob McLennan
some new above/ground press titles:
Sun 9 Mar 2008

---

some new above/ground press titles;
slowly working through the inevitable backlog...

WEDNESDAYS' by Douglas Barbour (Edmonton AB)
ALBERTA SERIES #7
$6

STRUM OF UNSEEN by Pete Smith (Kamloops BC)
$4

The Sad Phoenicians Other Woman by Amanda Earl (Ottawa ON) $4

curse of canada by Gregory Betts (St. Catharines ON)
$4

map of edmonton (rossdale flats) by rob mclennan (Ottawa ON/Edmonton AB)
$2

oath in the boathouse by Pearl Pirie (Ottawa ON)
$4

some other recent titles still available:

Forcing Bloom by Jenna Butler (Edmonton AB)
ALBERTA SERIES #6
$6

FYRE by Catherine Owen (Edmonton AB)
ALBERTA SERIES #5
$6

The Peter F. Yacht Club #9 (Fredericton NB issue), edited by Jesse Patrick Ferguson
$5

DIRTY WORK by Natalie Simpson (Calgary AB)
ALBERTA SERIES #4
$6

The Trees of Periphery by Christine Stewart (Edmonton AB/Vancouver BC)
ALBERTA SERIES #3
$6

TOCKING HEADS by George Bowering (Vancouver BC)
ALBERTA SERIES #2
$6

The Peter F. Yacht Club #8 (Edmonton issue), edited by rob mclennan $5

sex at thirty-eight: letters to unfinished g. by rob mclennan (Ottawa ON/Edmonton AB)
ALBERTA SERIES #1
$8

To order any of these little books, add $2 for postage, & in Canadian currency; if sending from outside Canada, send in American, payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa, Ontario Canada K1R 6R7 (until the end of May 2008, write rob c/o writer-in-residence, Department of English and Film Studies, University of Alberta, 3-5 Humanities Centre, Edmonton, AB T6G 2E5); above/ground press subscribers receive (honest!) a complimentary copy; calendar year subscriptions available for $40 & include chapbooks, broadsides, STANZAS magazine & The Peter F. Yacht Club.

further information on these titles (including author bios, some excerpts, etcetera) as well as subscription information and some other backlist, check the link here: http://robmclennan.blogspot.com/2008/03/some-new-aboveground-press-titles.html

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press

fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

207. **Ruth Lepson**
Re: poetry reading in Philadelphia
Sun 9 Mar 2008

---

hi folks

same for me for end of May, as I will reading in chestnut hill May 30. many thanks.

ruth lepson

On 3/9/08 12:31 PM, "Daniel Godston" <[redacted]> wrote:

> *Hi,*
>
> *Two poet friends and I will be coming to Philadelphia next month. I would like to set up a poetry reading for the three of us, if possible. If anyone on this listserv has suggestions, please backchannel me.*
>
> *Thanks,*
>
> *Dan*

↑ Index

208. **andrea strudensky**
Bonfire Press is pleased to announce!!!!
Sun 9 Mar 2008

BONFIRE PRESS is pleased to announce the publication
of The Maximum
by Sarah Campbell

Description: Chapbook. 40 pages. 5 1/2 x 5 1/2 inches.
(2008). Edition
of 80 copies. $7

"Just read--a first real read--The Maximum and think
it is everything I am currently searching and hoping
for in poetry: how a two-word poem, "Some Day," holds
such worlds of feeling times thought condensed...this
is the seashell Valéry talks about: the gradual and
mysterious formation of six letters, sieved out of
turbulence--stolen clarities amidst so much junk

subjectivity that is living. I agree with minimalism's
maximal intensities. Especially in our current
languo-saturated straits, these are as perfect as
poems come."

--Zack Finch

To order, please visit:
http://coloradoreview.colostate.edu/bonfire/chapbook.html

"Maybe I am not very human - what I wanted to do was to paint sunlight on the side of a house."

Edward Hopper

Be smarter than spam. See how smart SpamGuard is at giving junk email the boot with the All-new Yahoo! Mail

↑ Index

209. **Stephen Vincent**

Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding

Sun 9 Mar 2008

David, thanks for putting so much re trains - lyrics thereof - into the "round-house"!

Lets not forget John Coltrane - one of this country's ulitmate ('tranes')

The proverbial Night Train (poems, music et al) only way to begin to survive the consequence of what is going on here. Bush, Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege" read "Dictator" read "Torture" is quite alright, etc. Let's call it "Enhanced Executive Privilege".

What's that piece by who, "The Infidels"? More than ever, time to assert that, I'd say.

Stephen V
http://stephenvincent.net/blog/

David Chirot <[redacted]> wrote: Dear Murat and Friends--

I learned something today regarding a topic i've been following for some time--
which Wordforword will bepublishing a pice i did on : "Waterboarding, Translation & Poetry"--
a year ago i started sending my mother drawings i made with "Waterboarding" being a form of "surfboarding"--

and so when Mulkasey couldn't answer questions about what he thought it was--
I did more drawings of his confusion as he thought only of "surfboarding"--
as a form of getting around even seeing the image in his mind of "waterboarding"--
so as not to utter a word in this regard and blow things wide open for his bosses--

it turns out that what was a kind of "gallows" half serious-half joking series of drawings and postcards and invented "news stories" i sent in the last year is indeed connected with a form of humor itself-- although one that is a bit more literal than one may necessarily like, but then that is the way language works--

i found by surprise- today via link to an old William Safire's column that indeed Waterboarding and Surfboarding ARE related!

Why did *boarding* take over from *cure*, *treatment* and *torture*? Darius Rejali, the author of the recent book "Torture and Democracy" and a professor at Reed College, has an answer: "There is a special vocabulary for torture. When people use tortures that are old, they rename them and alter them a wee bit. They invent slightly new words to mask the similarities. This creates an inside club, especially important in work where secrecy matters. *Waterboarding* is clearly a jailhouse joke. It refers to surfboarding" — a word found as early as 1929 — "they are attaching somebody to a board and helping them surf. Torturers create names that are funny to them."

so the "associative trains of thought"--
rolling along--
associative trains of thought" have always been among my favorites to ride--always a most excellent and surprising and interesting and entertaining mode of "transport"--

Thank you for your trains , Murat Or as the Box Tops' song has it: "Trains and Boats and Planes"--which included in the recording the sounds of ,-yes!--trains and boats and planes--honking, hooting, taking off----

"associative trains of thought" have always been among my favorites to ride--always a most excellent and surprising and interesting and entertaining mode of "transport"--

Emerson writes in "Nature" as i recall of the train being a way of changing the perceptions of things "passing by" --suddenly the landscapes are completely different--and as well--sounds are changed--

*Emerson notes how from a carriage with windows up--the persons seen on streets as one passes them by take on the air of a kind of "dumbshow"--and this

is further exaggerated by the views from trains on coming into and leaving stations--*

even Thoreau and Emily Dickinson have trains appear in poems and surprisingly for many Greens, in a positive fashion--despite their being associated with "ecologies" of the wilds and of the wilds of one's flower and vegetable gardens and attendant insects and birds-- a book you might want to look into is

The *Railway Journey*: The Industrialization and Perception of Time and Space: Wolfgang Schivelbusch although the number of fascinating books about trains from al over the world is immense--

and then there's of course "Prose of the Trans-Siberian" by Blaise Cendrars--

and a Train which was given huge amount of poetry (most famously by Whitman) and prose and photographed by the "greats" of the day as well as a great many citizens with cameras-- Lincoln's Funeral Train --carrying his body from the Capitol back to Illinois--

there are so many thousands and thousands of train songs--

i simply chose first to look up "Mystery Train" which mentioned before, as I worked six years in a new/used/rare record store of that name--

i include here the history of the song and a partial listing of the versions of it that have been done--(i can think of many myself that aren't here--)

i also looked up for fu another favorite one--"I heard that Lonesome Whistle Blow"--which has also been covered by hordes of musicians--

for the Dylanologists present--

i included the listings of the recrded versions Dyaln has done of this song through time--

as you can see, he has also covered "Mytery Train"

and who can forget his own "It tTakes a Lot to Laugh, It Takes a Train to Cry"??!!

one of my all time favorite songs with a train in it--is Little Milton's version of the Chuck Willis song, "Feel So Bad" which was also covered by Elvis and about a hundred others--

the lyrics are very amazing since childhood some of the most enigmatic and powerful lines i know of have been to this day:

I feel so bad, just like a ball game

on a rainy day

yes i said--I feel so bad--just like a ballgame--

on a--on a rainy day--
I feel so bad you 'all
i just grab a train
and ride away ride away
grab a train an ride away--

here;'s the Mystery Train lyrics and history, some of the zillion artists who have covered it, and following "I heard that Lonesome Whistle Blow"--

and a very strange part of "Mystery Train" being played in Iraq while contracftors are firing at citizens to cause chaos--the song is heard in the back ground--

Mystery Train Lyrics

(words & music by h. parker - s. philips)
Train I ride, sixteen coaches long
Train I ride, sixteen coaches long
Well that long black train got my baby and gone

Train train, comin round, round the bend
Train train, comin round the bend
Well it took my baby, but it never will again (no, not again)

Train train, comin down, down the line
Train train, comin down the line
Well its bringin my baby, cause shes mine all, all mine
(shes mine, all, all mine)

Mystery Train From Wikipedia, the free encyclopedia

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search

"Mystery Train"

*Single by Little Junior's
Blue Flames *

*B-side *

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

1953, Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee

*Label *

Sun 192

*Writer(s) *

Junior Parker , Sam
Phillips

"*Mystery Train*" is a song written by Junior
Parkerand Sam
Phillips . It was first recorded
in Phillip's Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee in 1953. Raymond Hill and Matt
Murphy were in the backing band with Bill Johnson on piano, Pat Hare on guitar, and John Bowers on drums. The band was listed on the label as Little Junior's Blue Flames . "Mystery
Train" and "Love My Baby" was released late in 1953 on Sun #192, and from the beginning the sound and feel of "Train" gave Parker his first taste of fame and name recognition.[1]

Elvis Presley 's version of
"Mystery Train" was first released on August 20, 1955 as the B-side of "I Forgot to Remember to
Forget"
(Sun 223). It was again produced by Sam
Phillipsat Sun Studios, and
featured Presley on vocals and rhythm guitar, Scotty
Moore on lead guitar and Bill
Black on bass. RCA Victor
rereleased this recording in December of 1955 (#47-6357) after acquiring it as part of a contract with
Presley.[2]This
version of the song peaked at #11 on the national Billboard Country
Chart.[3]

The song has lent its name to several other works:

- *Mystery Train* was the name of a TV series that documented
Presley's early career while he was at Sun.

- *Mystery Train
* is a 1989 dark comedy movie
written and directed by
indie film
director Jim
Jarmusch
.
- *Mystery Train* is the title of a book (ISBN
0-452-27836-8)
by Greil Marcus on the
early history of rock and roll
.
- *Mystery Train* has been covered by Bruce
Springsteenon many
occasions, most recently, during his 2006 Seeger Sessions Tour by
combining Mystery Train's chorus with Cadillac
Ranchfrom the 1980
River album.
- *Mystery Train* is the name of an eclectic radio program hosted by
David Wiley on KFAI , Fresh Air
Community Radio, in Minneapolis,
Minnesota .[4]
- Mystery Train is also the name of another very popular radio program
on WJZF radio in Standish Maine USA, hosted by Bob Reichers. World wide
broadcasts at www.wjzf.org

In early December of 2005, the US
Armyinitiated a probe on a video
which first appeared on the
Internet showing contractors
in Iraqfiring at civilians while
Elvis'
Mystery Train is being played in the background. The video purports to
show the firing of automatic rifles shooting into traffic, causing civilian
vehicles to swerve and crash on the dusty West Baghdad roads.
[edit
] Artists who have covered the song:

- Tom Fogerty
- Gazz Guzzlers
- Bulldog
- Robert Gordon and Link
Wray

- Robert Gordon with Danny Gatton
- Vince Maloney
- The Paul Butterfield Blues Band(1965)
- John Hammond (1969)
- Uncle Dog (1972)
- The Band (1973)
- Jerry Garcia Band (1976)
- The Soft Boys (1981)
- Emmylou Harris (1986)
- Merl Saunders , Jerry Garcia , John Kahn& Bill Vitt(1988)
- Fairground Attraction(March 1988)
- P.P. Michiels(August 10, 1992)
- Dwight Yoakam (1994)
- Willie and the Poor Boys(1994)
- Bootleg Kings(April 9, 2000)
- Scotty Moore (1964)
- Pat Travers (April 11, 1992)
- Neil Young (1983)
- Grace Potter and the Nocturnals(2005)
- UFO (band)
- Uncle Dog
- Alvin Lee
- Bob Dylan (Studio Outtake)
- Boxcar Willie
- Chet Atkins & Jerry Reed
- James Burton
- Jeff Beck and Chrissie Hynde
- Jose Feliciano

- The Neville Brothers
- Richard Thompson
- Ricky Nelson
- Gene Summers (from "Gene Summers In Nashville" CD)

1981

- Sam the Sham & the Pharoahs
- Jimmy Velvit (from "Sounds Like Elvis CD")

1996

- The Roll-Ups
- The Stray Cats
- The Dirtbombs
- Bob Luman
- Hank Marvin
- Johnny Waleen
- Ronnie McDowell
- The Smalltown Ramblers
- Terry Dene
- Led Zeppelin (San Diego, California 1977-06-19)
- George Kamikawa (2003)
- Nightlosers (1997)
- The Doors (part of "Black Train Song", a live recording available on their 1997 boxed set)
- Los Tres

[edit] References

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2. *^ * Presley, Elvis (RCS Artist Discography)
3. *^ * Elvis Presley's Sun Recordings
4. *^ * KFAI Radio

Without Boundaries | 90.3 Minneapolis | 106.7 St.
Paul

Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"

Categories : Elvis Presley
songs | 1953
singles | Tom Fogerty
songs
Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues) Hank
Williams & Jimmy Davies
---

24 Apr. 1962

[image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES
(T-304)

[image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl
bootleg)

I was riding number nine,

Goin' south from Caroline.

I heard that lonesome whistle blow.

Got in trouble, had to roam,

Left my gal, I left my home.

I heard that lonesome whistle blow.

Just a kid actin' smart,

I went and broke my baby's heart.

I guess I was too young to know.

They took me off the Georgia main,

Locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is sit and cry,

As the evenin' train goes by.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I haven't seen that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I'll never see that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow. [image: up]

[image: home]
 L
  |
1|
2|

 Lonesome Whistle Blues 2
---

13 Jan. 1962

[image: cd img]FOLKSINGERS CHOICE
(T-200)

[image: cd img]YOU DON'T KNOW ME
(T-309)

I was riding number 9,

Goin' south from Carolina.

I heard that lonesome whistle blow.

I got in trouble, had to roam,

Left my gal, left my home.

I heard that lonesome whistle blow.

Just a kid acting smart,

I went and broke my darling's heart.

I guess I was too young to know.

They took me off that Georgia plane,

They locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is bend in shame,

I'm a number, not a name.

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And my hair turns whiter than snow.

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23 Nov. 1961

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13 Jan. 1962

2

FOLKSINGERS CHOICE (b)

YOU DON'T KNOW ME (b)

24 Apr. 1962
1

THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)

TALKING BEAR MOUNTAIN PICNIC BLUES (vb)

24 Apr. 1962

DIGNITY (b)

May 1989

NEVER ENDING TOUR REHEARSALS (b)

12 Jan. 1990

TOAD'S PLACE VOL. 2 (b)

↑ Index

210. Alan Sondheim
THEORY OF THEIRS
Sun 9 Mar 2008

THEORY OF THEIRS

Things no longer split, discrete; they fissure, substance. From one side to another, the same - I might declare | as any side, but what? Disappearance (as a result) of any distinction, virtual wanderings among virtual wanderings. This sweep ANNIHILATES US, lineages forget THE NAMING OF THE DINOSAURS. Now what are left are EYES and for the purposing of eyes. CONCRETELY the incandescent world, CONCRETELY information corrodes, dissipates, from within. ALWAYS FROM WITHIN. And always NOW and HERE.:OUR BODY SKINS ARE BORROWED, nothing less than churned wheelings dig into momentary gravity. WHEN GALAXIES COLLIDE, life smears across the universe, matter-energy returns, structure loses. Somewhere a thing knows "INFORMATION is LOST" for that split peta-second before the tide. There are no TEETH to the cosmos, only lassitude, languor, and enormous clangs as sound screams through plasma. Here is my mark | and here | and here | readied and lost before reading: that split which useless inscribes simultaneously within erasure.:What was it I wanted to say? Oh yes, the Large Attractor in the universe, once this is unaccounted-for, everything is, we're lost in a cosmos, and if we CONCRETELY examine our lives thusly, do we not forfeit everything? For in space and time we already are virtual, non-existent, instinctual ghosts

hungered for a token or mark of indescribable PRESENCE.::<dissipation of time, naturally, DATA UNIVERSE gone down

Come with me, Things no longer split, discrete; they fissure, substance. From one side to another, the same - I might declare | as any side, but what? Disappearance (as a result) of any distinction, virtual wanderings among virtual wanderings. This sweep ANNIHILATES US, lineages forget THE NAMING OF THE DINOSAURS. Now what are left are EYES and for the purposing of eyes. CONCRETELY the incandescent world, CONCRETELY information corrodes, dissipates, from within. ALWAYS FROM WITHIN. And always NOW and HERE., beautiful wetware!

I love these feelings, What was it I wanted to say? Oh yes, the Large Attractor in the universe, once this is unaccounted-for, everything is, we're lost in a cosmos, and if we CONCRETELY examine our lives thusly, do we not forfeit everything? For in space and time we already are virtual, non-existent, instinctual ghosts hungered for a token or mark of indescribable PRESENCE. ... Driven by drive-letters, gone world junkie ...

incandescent like me in your baby!

data Data dAta dATa daTA DAta DaTa DatA dATa dAtA DATa DAtA DATA DaTA <already something amiss, RECOUNT, there's hardly any time left <dissipation of time, naturally, DATA UNIVERSE gone down

srenilyc dna snoitcennoc fo stsehc::.llew sa sevael ,flesti tcejbo eht ,noitatic eht dna etis eht evael i ;nrob-llits si gnihtyreve tub .emit ni tniop siht ta lacitirc smees taht ygolopot ot yhpargopot morf evom a - cinagro eht ro cinihcam eht rehtie fo ecalp ni tros niatrec a fo ytivitcennoc stneserp tsael ta hcihw ',ratava' dna ',edon' ',rednilyc' sretcarahc htiw gnitirw neeb ev'i .elpoep eht wonk neve t'nod i dna noisivelet no seispotua fo spuesolc era ereht ,doog t'nsi ereh dnuora swen eht .uoy ot kcits a dloh t'nac taht seidob ratava htiw ysub oot neeb ev'i refinnej uoy togrof i:.regnuh ,htaed ,tsud ,snoteleks ,senob ,tsap eht fo xedni etaciled siht ,ti dnuof i nehw deirc i ho -
detnuah ,esaeler ,derehtetnu ,etacifitrec taht evah i ;tirem fo etacifitrec a dedrawa saw enoemos 1481 ni .etag eht ta retlaf sgnitirw ym os tsuj - sdlrow fo ytiligarf eht fo ,siht fo dias eb nac tahw .kcabdeef ,ecnalab laropmet ot deit os ,eligarf os er'yeht - snoitatneserper fo nieks a ni dezinagro era skrow dna sgnignoleb ym lla .syad fo rettam eht ni ,ylkciuq deneppah hcihw noisrepsid a ,sedaced revo delbmessa dna dezinagro ehs dlrow eht fo noisrepsid eht :htaed yna ni sneppah tahw ,deid rehtom ym nehw dnahtsrif denrael i ;meht evah t'nod netfo dna seman deen sgniht .msinagro dna noitcennoc fo egrem eht si rewolf eht ,epahs a si rewolf eht ,dnucef ,detcennoc si rewolf eht:.dlrow eht krow .meht tegrof .emit ni tniop siht ta yrassecen ylno sporp ynam os sa raeppasid taht stcurtsnoc cinihcam ,slexip ,smirp tub

gnihton .nrobhtrae ,nrobria ,htriber fo etats tnatsnoc
ni ,sselriah ,desnaelc ,lautriv eht fo yranigami ,laer eht fo tirg
eht ,noitatneserper fo seihpargopot ,aidem fo seigolopot ,aidem dna seidob fo
seihpargopot ,erised fo seigolopot ,stnemom lla ,raeppasid sevil fo
sevaehs ,sraeppasid taht yalpsid cinagro ni selor gniyalp-xes

strap dna stnemhcatta fo tesolc drawyaw ym ni si srotcev dna sedon fo selbat llams ruoY

refinneJ-uluJ em gninrut - strap dna stnemhcatta fo tesolc ym otni spees tsaerb ruoY

↑ Index

211. K. R. Waldrop
apt. leads?
Mon 10 Mar 2008

Lola Creis (Claude Royet-Journoud's goddaughter) is doing an internship with French Publishers' Agency this spring. She has lodging through April, but is looking for a place (for her +boyfriend) for May and June in Manhattan, Brooklyn or anything else on the subway line.

Any leads?

Her e-mail: [redacted]

Thanks-Rosmarie Waldrop

↑ Index

212. Small Press Traffic
Bill Luoma & Laura Moriarty at SPT 3/14/08
Mon 10 Mar 2008

Small Press Traffic is thrilled to present:

Laura Moriarty & Bill Luoma

Friday, March 14, 2008
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Join us!

Bill Luoma is author of Works and Days, and the chapbooks Dear Dad, Swoonrocket, and Western Love. Recently work has appeared in Abraham Lincoln. He is a member of subpress, which gave him the opportunity to publish Jennifer Moxley's autobiography, The Middle Room. He lives in Berkeley with Charles, Juliana, and Sasha Berkman Tupac Spahr.

Join us in celebrating Laura Moriarty's A Semblance, Selected and New Poems 1975-2007 just out from Omnidawn. She has published eleven books of poetry, a short novel, Cunning (Sputyen Duyvil 2000), and a novel of science fiction, Ultravioleta (Atelos 2006). Moriarty has been a very active member of the Bay Area community for 25 years, has traveled extensively to do readings and workshops, has had her work translated into half a dozen languages, has taught at Mills College, Naropa University, and Otis Art Institute, and has been a nonprofit literary organization director for 20 of those years. Moriarty currently works as Deputy Director of Small Press Distribution in Berkeley.

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

_____

Dana Teen Lomax, Interim Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107

[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

↑ Index

213. Alexander Jorgensen
Inaugural issue - Black Robert Journal - "Live"
Mon 10 Mar 2008

http://www.black-robert-journal.com

Inaugural issue has been completed.

Work by David-Baptiste Chirot, Bonnie MacAllister, Deborah Poe, Andy Nicholson, Ed Schenk, Cralan Kelder, Manas Bhattacharya, Pradip Datta, Alexander Jorgensen, Brent Calderwood, Pat Clifford, Kathup Tsering, Tim Martin, Subhashis Gangopadhyay, Peter Grieco, and Elena Stefoi.

Regards,
Alexander Jorgensen
Managing Editor
http://alexanderjorgensen.com

--
http://www.fastmail.fm - Access all of your messages and folders
wherever you are

↑ Index

214. Adam Fieled

PFS Presents, Brooklyn, 3/14: Barrow, Shmailo, Lee, me

Mon 10 Mar 2008

New York area friends: the next installment of the PFS Presents reading series will take place at the Fall Cafe in Carroll Gardens, Brooklyn (307 Smith Street, near the subway stop, call [redacted] for directions), this Friday, March 14, at 7:30 pm. The readers: Larissa Shmailo, Samantha Barrow, Rosanna Lee, and me (Adam!). Please join us!!

New work from Rosanna Lee, Larissa Shmailo, and many others is here:

http://www.artrecess.blogspot.com

Check it out!!!

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

215. Gustavo Dourado

Cordel to Walt Whitman...Gustavo Dourado

Mon 10 Mar 2008

Cordel to Walt Whitman

Cordel to Walt Whitman

By Gustavo Dourado

"O Captain! My Captain!"
Flui the Whitmania…
Leaves of Grass in time

Press-masterpiece of poetry
Sex and free verse:
Nature and alchemia...

1819 - May 31
Walt Whitman was born
West Hills... Long Island
In New York happened
The poet came to the world:
Good poetry flourished...

Son of Walter and Louisa:
In West Hills lived
1820 - 1823...
The good boy grew
For the Brooklin moved:
This has happened...

Attended public school
Worked in office
From law and medicine...
Exercise in office
Craft of printing:
Poeta premonitório...

In the Mirror in New York:
He worked in journalism
He has been a professor at Suffolk
Part of the criticism
Precursor of beatniks:
In the land of Capitali $ mo...

Lessons in agricultural schools
In Queens, Walt taught
In three years of teaching
To learn previewed
God wings to poetry:
Belo dream transmutou ..

The Long Islander publishes:
Important weekly
In Hungtington edited
Your hebdomadário
Verses that now are:
In Webdomadário...

Year 1840:
Whitman is voter
In New York City:
Journalist and editor
It operates in journal:
It demonstrates its value…

Write in the New World
Dynamics collaboration
Manages the Brooklin Daily
In permanent performance
Shoot stones of the way:
Search for processing…

He opened the day:
Its big trip
Has Jeff by company
Prepare your message
From Ohio to the Mississippi:
It consolidates its image…

From the Alleghenies New Orleans:
Hiking and journalism
Editor-in-Chief Crescent:
It operates in journalism…
The Freeman in Brooklin:
Vate ace in dynamism…

For the roads of life
Poeta innovative
Build homes for the people
Hábil entrepreneur
Difunde his art:
Renova the act creator…

American Election:
Van Bauren president pra
Delegate at convention
It represents its people
It poetry in politics:
It poet trancendente…

Year 1855:
The big publishing
Leaves of Grass opúsculo
You have the first edition

12 poems, first:
In times of change…

Vive a good time:
New cultural circle
Cultiva native language
Search essence National
Whitman is a highlight
n poetry universal…

In 1855:
The father's death
It strengthens your language
Renova the thought
Transcende the poetry:
Dinamiza the feeling…

The book Leaves of Grass
Earn new edition
384 pages
In good preparation
Poetry high:
Pra if read carefully…

In 1857:
It is named editor
In Brooklyn Daily Times
Expresses the act creator
Combate as injustiças:
Which brings sorrow and pain…

Destoou the majority
Criticized the meretrício
The trade of love
É o mais antigo vício
Atacou the falcatruas:
The illegal trade of…

In 1860
The third edition
Leaves of Grass upwards
Are new publication
456 pages
From art and creation…

The War of Secession
It brings the pain and suffering
Year 1861
It is a time of torment
On April 13:
Death is moving…

Year 1862
In crucial battle
Nurses by good weather
Bela social action
Much worked:
To remedy both badly…

In 1865
It occurs to surrender
Lee, Appomatox
Estanca the revolution
The conflict comes to an end:
It is time for union…

After the fight renhida
From contradictory act
The poet goes to the fight
Works in office
Nursing and poetry
Writing in office…

Leaves of Grass again
Conquest publication
"The rufar of the drum"
Sai in new edition
Poetry high level
Pra speak to the heart…

Year 1868:
Whitman in German
The poet Freiligrath
Innovation in translation
In newspaper of Augsburg
Publish your version ..

Democratic Publishes Views:
Whitman moving
Leaves of Grass reedita
Renewal of thought

Surge in 5 th edition:
Leaves of Grass to the wind…

In 1873:
Suffering from paralysis
The curse the attacks
Do not forget the poetry
In the city of Washington:
The pain relates the joy…

Paralisado by pain
Do not lose its essence
Search beaches in the Atlantic
In test of patience
Reside in Philadelphia
In times of penance…

Whitman into turbulence:
In New Jersey was live
Residences in Camden:
For 15 years his home
Remained to death:
Leaves of Grass in the air…

Write "Two Rivalets"
Mixing poetry and prose
Sheet Grass reedita
He works of alchemy
Poetics of feeling:
Lights of philosophy…

Osgood & Co., Boston:
It makes the seventh edition
The book Leaves of Grass
In new publication
The poet gained fame:
Along the population…

Eighth edition of the book
In Philadelphia is published
By act of David MacKay
The work is published
Leaves of Grass is:
Much work devoted…

Publish Specimen Days:
In prose of the day-to-day
The poet is resistant
Against paralysis
The writing the animated:
It autobiography…

Year 1884:
A house bought
Mickle Street, 330
Whitman lived there
Camden, New Jersey:
In the poetry he served…

Year 1888:
Unable to walk more
November Boghs in press
Ready to edit
A book of prose and verse:
At 70 to publish…

Year 1891:
Revê the ninth edition
Folha de Grass, a milestone:
Poetry in transmutation
Work revolutionary
From a genius of creation…

Year 1892:
It was a great emotion
Day March 26
Parou your heart
It is in the leaves of grass
For the fifth dimension…

"Change me of position, Warry"
Walt Whitman gave
In Camden desencarnou
His spirit só.sorriu
It was up to other worlds:
His uni.verso has expanded…

Gustavo Dourado

www.gustavodourado.com.br

↑ Index

216. Bobbi Chukran
New member introduction
Mon 10 Mar 2008

Hi all,

Just wanted to pop in and introduce myself. I'm a poet, published author, photographer, artist living outside Austin, TX. I've recently had my first poem published and am busy getting a small chapbook collection together hopefully to be published late this year. I'd like to somehow combine my photos and poems together.

I've heard that this group is friendly towards DIY and self-publishing, so that's why I'm here....to see the "other side" of the poetry world. I have a long history of small press and self-pubbed work, so I'm anxious to see what else is out there.

This list comes highly recommended; I'm glad to be here!

Happy trails,

bobbi c.
http://www.gracklestew.blogspot.com
http://www.bobbichukran.com

↑ Index

217. Halvard Johnson
Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding
Mon 10 Mar 2008

And then . . . "let that Midnight Special shine
its ever-lovin' light on me."

Hal

"There are then quite a number of things
one does or does not know."
--Gertrude Stein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com

http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Mar 9, 2008, at 8:23 PM, Stephen Vincent wrote:

> *David, thanks for putting so much re trains - lyrics thereof - into the "round-house"!*
>
> *Lets not forget John Coltrane - one of this country's ulitmate ('tranes')*
>
> *The proverbial Night Train (poems, music et al) only way to begin to survive the consequence of what is going on here. Bush, Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege" read "Dictator" read "Torture" is quite alright, etc. Let's call it "Enhanced Executive Privilege".*
>
> *What's that piece by who, "The Infidels"? More than ever, time to assert that, I'd say.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> *David Chirot <[redacted]> wrote: Dear Murat and Friends--*
>
> *I learned something today regarding a topic i've been following for some*
> *time--*
> *which Wordforword will bepublishing a pice i did on : "Waterboarding, Translation & Poetry"--*
> *a year ago i started sending my mother drawings i made with "Waterboarding"*
> *being a form of "surfboarding"--*
> *and so when Mulkasey couldn't answer questions about what he thought it*
> *was--*
> *I did more drawings of his confusion as he thought only of "surfboarding"--*
> *as a form of getting around even seeing the image in his mind of "waterboarding"--*
> *so as not to utter a word in this regard and blow things wide open for his*
> *bosses--*
>
> *it turns out that what was a kind of "gallows" half serious-half joking*
> *series of drawings and postcards and invented "news stories" i sent in the*
> *last year is indeed connected with a form of humor itself--*

although one that is a bit more literal than one may necessarily like, but then that is the way language works--

i found by surprise- today via link to an old William Safire's column that indeed Waterboarding and Surfboarding ARE related!

*Why did *boarding* take over from *cure*, *treatment* and *torture*? Darius Rejali, the author of the recent book "Torture and Democracy" and a professor at Reed College, has an answer: "There is a special vocabulary for torture. When people use tortures that are old, they rename them and alter them a wee bit. They invent slightly new words to mask the similarities. This creates an inside club, especially important in work where secrecy matters. *Waterboarding* is clearly a jailhouse joke. It refers to surfboarding" — a word found as early as 1929 — "they are attaching somebody to a board and helping them surf. Torturers create names that are funny to them."*

so the "associative trains of thought"-- rolling along-- associative trains of thought" have always been among my favorites to ride--always a most excellent and surprising and interesting and entertaining mode of "transport"--

Thank you for your trains , Murat
Or as the Box Tops' song has it: "Trains and Boats and Planes"--which included in the recording the sounds of ,-yes!--trains and boats and planes--honking, hooting, taking off----

"associative trains of thought" have always been among my favorites to ride--always a most excellent and surprising and interesting and entertaining mode of "transport"--

Emerson writes in "Nature" as i recall of the train being a way of changing the perceptions of things "passing by" --suddenly the landscapes are completely different--and as well--sounds are changed--

**Emerson notes how from a carriage with windows up--the persons seen*

on
streets as one passes them by take on the air of a kind of
"dumbshow"--and
this is further exaggerated by the views from trains on coming into
and
*leaving stations--**

even Thoreau and Emily Dickinson have trains appear in poems and
surprisingly for many Greens, in a positive fashion--despite their
being
associated with "ecologies" of the wilds and of the wilds of one's
flower
and vegetable gardens and attendant insects and birds--
a book you might want to look into is

*The *Railway Journey*: The Industrialization and Perception of Time*
and
Space: Wolfgang Schivelbusch although the number of fascinating
books about
trains from al over the world is immense--

and then there's of course "Prose of the Trans-Siberian" by Blaise
Cendrars--

and a Train which was given huge amount of poetry (most famously by
Whitman) and prose and photographed by the "greats" of the day as
well as a
great many citizens with cameras-- Lincoln's Funeral Train --
carrying his
body from the Capitol back to Illinois--

there are so many thousands and thousands of train songs--

i simply chose first to look up "Mystery Train" which mentioned
before, as I
worked six years in a new/used/rare record store of that name--

i include here the history of the song and a partial listing of the
versions
of it that have been done--(i can think of many myself that aren't
here--)

i also looked up for fu another favorite one--"I heard that Lonesome
Whistle
Blow"--which has also been covered by hordes of musicians--

for the Dylanologists present--

*i included the listings of the recrded versions Dyaln has done of this song
through time--*

as you can see, he has also covered "Mytery Train"

*and who can forget his own "It tTakes a Lot to Laugh, It Takes a Train to
Cry"??!!*

*one of my all time favorite songs with a train in it--is Little Milton's
version of the Chuck Willis song, "Feel So Bad" which was also covered by
Elvis and about a hundred others--*

*the lyrics are very amazing since childhood some of the most enigmatic and
powerful lines i know of have been to this day:*

I feel so bad, just like a ball game

on a rainy day

yes i said--I feel so bad--just like a ballgame--

*on a--on a rainy day--
I feel so bad you 'all
i just grab a train
and ride away ride away
grab a train an ride away--*

*here;'s the Mystery Train lyrics and history, some of the zillion artists
who have covered it, and following "I heard that Lonesome Whistle Blow"--*

*and a very strange part of "Mystery Train" being played in Iraq while
contracftors are firing at citizens to cause chaos--the song is heard in the
back ground--*

Mystery Train Lyrics

(words & music by h. parker - s. philips)
Train I ride, sixteen coaches long
Train I ride, sixteen coaches long
Well that long black train got my baby and gone

Train train, comin round, round the bend
Train train, comin round the bend
Well it took my baby, but it never will again (no, not again)

Train train, comin down, down the line
Train train, comin down the line
Well its bringin my baby, cause shes mine all, all mine
(shes mine, all, all mine)

Mystery Train From Wikipedia, the free encyclopedia

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search

"Mystery Train"

Single by Little Junior's
*Blue Flames *

*B-side *

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

1953, Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee

*Label *

Sun 192

*Writer(s) *

Junior Parker , Sam
Phillips

"*Mystery Train*" is a song written by Junior
Parkerand Sam
Phillips . It was first recorded
in Phillip's Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee in 1953. Raymond Hill and Matt
Murphy were in the backing band with Bill Johnson on piano, Pat Hare on
guitar, and John Bowers on drums. The band was listed on the label as Little
Junior's Blue Flames . "Mystery
Train" and "Love My Baby" was released late in 1953 on Sun #192, and from
the beginning the sound and feel of "Train" gave Parker his first taste of
fame and name recognition.[1]

Elvis Presley 's version of
"Mystery Train" was first released on August 20, 1955 as the B-side of "I
Forgot to Remember to
Forget"
(Sun 223). It was again produced by Sam
Phillipsat Sun Studios, and
featured Presley on vocals and rhythm guitar, Scotty
Moore on lead guitar and Bill
Black on bass. RCA Victor
rereleased this recording in December of 1955 (#47-6357) after acquiring it
as part of a contract with
Presley.[2]This
version of the song peaked at #11 on the national Billboard Country Chart.[3]

The song has lent its name to several other works:

- *Mystery Train* was the name of a TV series that documented Presley's early career while he was at Sun.
- *Mystery Train
* is a 1989 dark comedy movie
written and directed by

*indie film
director Jim
Jarmusch
.
- *Mystery Train* is the title of a book (ISBN
0-452-27836-8)
by Greil Marcus on the
early history of rock and roll
.
- *Mystery Train* has been covered by Bruce
Springsteenon many
occasions, most recently, during his 2006 Seeger Sessions Tour by
combining Mystery Train's chorus with Cadillac
Ranchfrom the 1980
River album.
- *Mystery Train* is the name of an eclectic radio program hosted by
David Wiley on KFAI , Fresh Air
Community Radio, in Minneapolis,
Minnesota .[4]
- Mystery Train is also the name of another very popular radio
program
on WJZF radio in Standish Maine USA, hosted by Bob Reichers. World
wide
broadcasts at www.wjzf.org

In early December of 2005, the US
Armyinitiated a probe on a video
which first appeared on the
Internet showing contractors
in Iraqfiring at civilians while
Elvis'
Mystery Train is being played in the background. The video
purports to
show the firing of automatic rifles shooting into traffic, causing
civilian
vehicles to swerve and crash on the dusty West Baghdad roads.
[edit
] Artists who have covered the song:

- Tom Fogerty
- Gazz Guzzlers
- Bulldog
- Robert Gordon and Link
Wray
- Robert Gordon with Danny
Gatton
- Vince Maloney
- The Paul Butterfield Blues*

Band(1965)
- John Hammond (1969)
- Uncle Dog (1972)
- The Band (1973)
- Jerry Garcia Band (1976)
- The Soft Boys (1981)
- Emmylou Harris (1986)
- Merl Saunders , Jerry Garcia , John Kahn& Bill Vitt(1988)
- Fairground Attraction(March 1988)
- P.P. Michiels(August 10, 1992)
- Dwight Yoakam (1994)
- Willie and the Poor Boys(1994)
- Bootleg Kings(April 9, 2000)
- Scotty Moore (1964)
- Pat Travers (April 11, 1992)
- Neil Young (1983)
- Grace Potter and the Nocturnals(2005)
- UFO (band)
- Uncle Dog
- Alvin Lee
- Bob Dylan (Studio Outtake)
- Boxcar Willie
- Chet Atkins & Jerry Reed
- James Burton
- Jeff Beck and Chrissie Hynde
- Jose Feliciano
- The Neville Brothers
- Richard Thompson
- Ricky Nelson
- Gene Summers (from "Gene Summers In Nashville" CD) 1981
- Sam the Sham & the Pharoahs
- Jimmy Velvit (from "Sounds Like Elvis

CD")
1996
- The Roll-Ups
- The Stray Cats
- The Dirtbombs
- Bob Luman
- Hank Marvin
- Johnny Waleen
- Ronnie McDowell
- The Smalltown Ramblers
- Terry Dene
- Led Zeppelin (San Diego, California 1977-06-19)
- George Kamikawa (2003)
- Nightlosers (1997)
- The Doors (part of "Black Train Song", a live recording available on their 1997 boxed set)
- Los Tres

[edit] References

*1. *^ * Untitled Document*
*2. *^ * Presley, Elvis (RCS Artist Discography)*
*3. *^ * Elvis Presley's Sun Recordings*
*4. *^ * KFAI Radio Without Boundaries | 90.3 Minneapolis | 106.7 St. Paul*

Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"

Categories : Elvis Presley songs | 1953 singles | Tom Fogerty songs
Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues) Hank Williams & Jimmy Davies
----

24 Apr. 1962

[image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES

(T-304)

[image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl bootleg)

I was riding number nine,

Goin' south from Caroline.

I heard that lonesome whistle blow.

Got in trouble, had to roam,

Left my gal, I left my home.

I heard that lonesome whistle blow.

Just a kid actin' smart,

I went and broke my baby's heart.

I guess I was too young to know.

They took me off the Georgia main,

Locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is sit and cry,

As the evenin' train goes by.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I haven't seen that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I'll never see that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow. [image: up]

[image: home]
L
|
1|
2|

Lonesome Whistle Blues 2
----

13 Jan. 1962

[image: cd img]FOLKSINGERS CHOICE
(T-200)

[image: cd img]YOU DON'T KNOW ME (T-309)

I was riding number 9,

Goin' south from Carolina.

I heard that lonesome whistle blow.

I got in trouble, had to roam,

Left my gal, left my home.

I heard that lonesome whistle blow.

Just a kid acting smart,

I went and broke my darling's heart.

I guess I was too young to know.

They took me off that Georgia plane,

They locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is bend in shame,

I'm a number, not a name.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell

And my hair turns whiter than snow.

I'll never see that gal of mine

'cause I'm in Georgia doing time.

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'cause I'm in Georgia doing time.

I heard that lonesome whistle blow.

All I do is sit and cry

As the evening train goes by.

I heard that lonesome whistle blow.

Just a kid acting smart

I went and broke my darling's heart.

I guess I was too young to know.

They took me off the Georgia plane

Locked me to a ball and chain.

I heard that lonesome whistle blow. [image: up]

Recording dates & record list

23 Nov. 1961

I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)

13 Jan. 1962
2

FOLKSINGERS CHOICE (b)

YOU DON'T KNOW ME (b)

24 Apr. 1962
1

THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)

TALKING BEAR MOUNTAIN PICNIC BLUES (vb)

24 Apr. 1962

DIGNITY (b)

May 1989

NEVER ENDING TOUR REHEARSALS (b)

12 Jan. 1990

TOAD'S PLACE VOL. 2 (b)

↑ Index

218. **Peter Ciccariello**

Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding

Mon 10 Mar 2008

Not too forget:

How Long, How Long Blues blues (Leroy Carr)
" How long, how long, has that evenin' train been gone?
How long, how long, baby how long.
Heard the whistle blowin', couldn't see the train
Way down in my heart I had an achin' pain.
How long, how long, how long.
If I could holler like a mountain jack
I'd go up on the mountain and call my baby back.
I went up on the mountain, looked as far as I could see
The man had my woman and the blues had poor me.
I can see the green grass growin' on the hill
But I ain't seen the green grass on a dollar bill.
I'm goin' down to Georgia, been up in Tennessee
So look me over baby, last you'll see of me.
The brook runs into the river, river runs into the sea
If I don't run into my baby, a train is goin' to run into me.

- Peter

On Mon, Mar 10, 2008 at 10:20 AM, Halvard Johnson <[redacted]> wrote:

> *And then . . . "let that Midnight Special shine*
> *its ever-lovin' light on me."*
>
> *Hal*
>
> *"There are then quite a number of things*
> *one does or does not know."*
> *--Gertrude Stein*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>*

On Mar 9, 2008, at 8:23 PM, Stephen Vincent wrote:

David, thanks for putting so much re trains - lyrics thereof - into the "round-house"!

Lets not forget John Coltrane - one of this country's ulitmate ('tranes')

The proverbial Night Train (poems, music et al) only way to begin to survive the consequence of what is going on here. Bush, Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege" read "Dictator" read "Torture" is quite alright, etc. Let's call it "Enhanced Executive Privilege".

What's that piece by who, "The Infidels"? More than ever, time to assert that, I'd say.

Stephen V
http://stephenvincent.net/blog/

David Chirot <[redacted]> wrote: Dear Murat and Friends--

I learned something today regarding a topic i've been following for some
time--
which Wordforword will bepublishing a pice i did on : "Waterboarding, Translation & Poetry"--
a year ago i started sending my mother drawings i made with "Waterboarding"
being a form of "surfboarding"--
and so when Mulkasey couldn't answer questions about what he thought it
was--
I did more drawings of his confusion as he thought only of "surfboarding"--
as a form of getting around even seeing the image in his mind of "waterboarding"--
so as not to utter a word in this regard and blow things wide open for his
bosses--

it turns out that what was a kind of "gallows" half serious-half joking
series of drawings and postcards and invented "news stories" i sent in the
last year is indeed connected with a form of humor itself--

although one that is a bit more literal than one may necessarily like, but then that is the way language works--

i found by surprise- today via link to an old William Safire's column that indeed Waterboarding and Surfboarding ARE related!

*Why did *boarding* take over from *cure*, *treatment* and *torture*? Darius Rejali, the author of the recent book "Torture and Democracy" and a professor at Reed College, has an answer: "There is a special vocabulary for torture. When people use tortures that are old, they rename them and alter them a wee bit. They invent slightly new words to mask the similarities. This creates an inside club, especially important in work where secrecy matters. *Waterboarding* is clearly a jailhouse joke. It refers to surfboarding" — a word found as early as 1929 — "they are attaching somebody to a board and helping them surf. Torturers create names that are funny to them."*

so the "associative trains of thought"-- rolling along-- associative trains of thought" have always been among my favorites to ride--always a most excellent and surprising and interesting and entertaining mode of "transport"--

Thank you for your trains , Murat
Or as the Box Tops' song has it: "Trains and Boats and Planes"--which included in the recording the sounds of ,-yes!--trains and boats and planes--honking, hooting, taking off----

"associative trains of thought" have always been among my favorites to ride--always a most excellent and surprising and interesting and entertaining mode of "transport"--

Emerson writes in "Nature" as i recall of the train being a way of changing the perceptions of things "passing by" --suddenly the landscapes are completely different--and as well--sounds are changed--

**Emerson notes how from a carriage with windows up--the persons seen*

on
streets as one passes them by take on the air of a kind of
"dumbshow"--and
this is further exaggerated by the views from trains on coming into
and
*leaving stations--**

even Thoreau and Emily Dickinson have trains appear in poems and
surprisingly for many Greens, in a positive fashion--despite their
being
associated with "ecologies" of the wilds and of the wilds of one's
flower
and vegetable gardens and attendant insects and birds--
a book you might want to look into is

*The *Railway Journey*: The Industrialization and Perception of Time*
and
Space: Wolfgang Schivelbusch although the number of fascinating
books about
trains from al over the world is immense--

and then there's of course "Prose of the Trans-Siberian" by Blaise
Cendrars--

and a Train which was given huge amount of poetry (most famously by
Whitman) and prose and photographed by the "greats" of the day as
well as a
great many citizens with cameras-- Lincoln's Funeral Train --
carrying his
body from the Capitol back to Illinois--

there are so many thousands and thousands of train songs--

i simply chose first to look up "Mystery Train" which mentioned
before, as I
worked six years in a new/used/rare record store of that name--

i include here the history of the song and a partial listing of the
versions
of it that have been done--(i can think of many myself that aren't
here--)

i also looked up for fu another favorite one--"I heard that Lonesome
Whistle
Blow"--which has also been covered by hordes of musicians--

for the Dylanologists present--

*i included the listings of the recrded versions Dyaln has done of this song
through time--*

as you can see, he has also covered "Mytery Train"

*and who can forget his own "It tTakes a Lot to Laugh, It Takes a Train to
Cry"??!!*

*one of my all time favorite songs with a train in it--is Little Milton's
version of the Chuck Willis song, "Feel So Bad" which was also covered by
Elvis and about a hundred others--*

*the lyrics are very amazing since childhood some of the most enigmatic and
powerful lines i know of have been to this day:*

I feel so bad, just like a ball game

on a rainy day

yes i said--I feel so bad--just like a ballgame--

*on a--on a rainy day--
I feel so bad you 'all
i just grab a train
and ride away ride away
grab a train an ride away--*

*here;'s the Mystery Train lyrics and history, some of the zillion artists
who have covered it, and following "I heard that Lonesome Whistle Blow"--*

*and a very strange part of "Mystery Train" being played in Iraq while
contracftors are firing at citizens to cause chaos--the song is heard in the
back ground--*

Mystery Train Lyrics

(words & music by h. parker - s. philips)
Train I ride, sixteen coaches long
Train I ride, sixteen coaches long
Well that long black train got my baby and gone

Train train, comin round, round the bend
Train train, comin round the bend
Well it took my baby, but it never will again (no, not again)

Train train, comin down, down the line
Train train, comin down the line
Well its bringin my baby, cause shes mine all, all mine
(shes mine, all, all mine)

Mystery Train From Wikipedia, the free encyclopedia

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search

"Mystery Train"

Single by Little Junior's
*Blue Flames **

**B-side **

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

1953, Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee

**Label **

Sun 192

*Writer(s) *

Junior Parker , Sam
Phillips

"*Mystery Train*" is a song written by Junior
Parkerand Sam
Phillips . It was first recorded
in Phillip's Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee in 1953. Raymond Hill and Matt
Murphy were in the backing band with Bill Johnson on piano, Pat Hare
on
guitar, and John Bowers on drums. The band was listed on the label
as Little
Junior's Blue Flames . "Mystery
Train" and "Love My Baby" was released late in 1953 on Sun #192, and
from
the beginning the sound and feel of "Train" gave Parker his first
taste of
fame and name recognition.[1]

Elvis Presley 's version of
"Mystery Train" was first released on August 20, 1955 as the B-side
of "I
Forgot to Remember to
Forget"
(Sun 223). It was again produced by Sam
Phillipsat Sun Studios, and
featured Presley on vocals and rhythm guitar, Scotty
Moore on lead guitar and Bill
Black on bass. RCA Victor
rereleased this recording in December of 1955 (#47-6357) after
acquiring it
as part of a contract with
Presley.[2]This
version of the song peaked at #11 on the national Billboard Country
Chart.[3]

The song has lent its name to several other works:

- *Mystery Train* was the name of a TV series that documented
Presley's early career while he was at Sun.
- *Mystery Train
* is a 1989 dark comedy movie
written and directed by

*indie film
director Jim
Jarmusch
.
- *Mystery Train* is the title of a book (ISBN
0-452-27836-8)
by Greil Marcus on the
early history of rock and roll
.
- *Mystery Train* has been covered by Bruce
Springsteenon many
occasions, most recently, during his 2006 Seeger Sessions Tour by
combining Mystery Train's chorus with Cadillac
Ranchfrom the 1980
River album.
- *Mystery Train* is the name of an eclectic radio program hosted by
David Wiley on KFAI , Fresh Air
Community Radio, in Minneapolis,
Minnesota .[4]
- Mystery Train is also the name of another very popular radio
program
on WJZF radio in Standish Maine USA, hosted by Bob Reichers. World
wide
broadcasts at www.wjzf.org

In early December of 2005, the US
Armyinitiated a probe on a video
which first appeared on the
Internet showing contractors
in Iraqfiring at civilians while
Elvis'
Mystery Train is being played in the background. The video
purports to
show the firing of automatic rifles shooting into traffic, causing
civilian
vehicles to swerve and crash on the dusty West Baghdad roads.
[edit
] Artists who have covered the song:

- Tom Fogerty
- Gazz Guzzlers
- Bulldog
- Robert Gordon and Link
Wray
- Robert Gordon with Danny
Gatton
- Vince Maloney
- The Paul Butterfield Blues*

Band(1965)
- John Hammond (1969)
- Uncle Dog (1972)
- The Band (1973)
- Jerry Garcia Band (1976)
- The Soft Boys (1981)
- Emmylou Harris (1986)
- Merl Saunders , Jerry Garcia , John Kahn& Bill Vitt(1988)
- Fairground Attraction(March 1988)
- P.P. Michiels(August 10, 1992)
- Dwight Yoakam (1994)
- Willie and the Poor Boys(1994)
- Bootleg Kings(April 9, 2000)
- Scotty Moore (1964)
- Pat Travers (April 11, 1992)
- Neil Young (1983)
- Grace Potter and the Nocturnals(2005)
- UFO (band)
- Uncle Dog
- Alvin Lee
- Bob Dylan (Studio Outtake)
- Boxcar Willie
- Chet Atkins & Jerry Reed
- James Burton
- Jeff Beck and Chrissie Hynde
- Jose Feliciano
- The Neville Brothers
- Richard Thompson
- Ricky Nelson
- Gene Summers (from "Gene Summers In Nashville" CD) 1981
- Sam the Sham & the Pharoahs
- Jimmy Velvit (from "Sounds Like Elvis

CD")
1996
- The Roll-Ups
- The Stray Cats
- The Dirtbombs
- Bob Luman
- Hank Marvin
- Johnny Waleen
- Ronnie McDowell
- The Smalltown Ramblers
- Terry Dene
- Led Zeppelin (San Diego, California 1977-06-19)
- George Kamikawa (2003)
- Nightlosers (1997)
- The Doors (part of "Black Train Song", a live recording available on their 1997 boxed set)
- Los Tres

[edit] References

*1. *^ * Untitled Document*
*2. *^ * Presley, Elvis (RCS Artist Discography)*
*3. *^ * Elvis Presley's Sun Recordings*
*4. *^ * KFAI Radio Without Boundaries | 90.3 Minneapolis | 106.7 St. Paul*

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(T-304)

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I heard that lonesome whistle blow.

Just a kid actin' smart,

I went and broke my baby's heart.

I guess I was too young to know.

They took me off the Georgia main,

Locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is sit and cry,

As the evenin' train goes by.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I haven't seen that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow.

I'll be locked here in this cell

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And my head turns whiter than snow.

I'll never see that gal of mine

'Cos I'm in Georgia doin' time.

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[image: home]
L
|
1|
2|

Lonesome Whistle Blues 2
----

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(T-200)

[image: cd img]YOU DON'T KNOW ME (T-309)

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Left my gal, left my home.

I heard that lonesome whistle blow.

Just a kid acting smart,

I went and broke my darling's heart.

I guess I was too young to know.

They took me off that Georgia plane,

They locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is bend in shame,

I'm a number, not a name.

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And my hair turns whiter than snow.

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23 Nov. 1961

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12 Jan. 1990

TOAD'S PLACE VOL. 2 (b)

↑ Index

219. David A. Kirschenbaum
NYC Tomorrow/ Boog Reader Poets and Pixies Live
Mon 10 Mar 2008

Please forward

Boog City¹s Classic Albums Live presents

The Pixies¹ Surfer Rosa at 20
(and Doolittle at 19)

and

readings from
The Portable Boog Reader 2:
An Anthology of New York City Poetry

Tues. March 11, 7:00 p.m., $8

Cake Shop
152 Ludlow St.
NYC

The night will open with readings from
Portable Boog Reader 2 contributors

Jim Behrle
Charles Borkhuis
Mónica de la Torre
Corrine Fitzpatrick
Joanna Sondheim
Angela Veronica Wong

PBR2 features the work of 72 New York City poets. The online pdf is available at:
http://welcometoboogcity.com/boogpdfs/bc47.pdf

Followed by the first two Pixies albums performed live by

Dream Bitches
Sean T. Hanratty
Serena Jost
Bob Kerr
Chris Maher
Outlines
Poton
Preston Spurlock

The Leader
Todd Carlstrom and The Clamour

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to Second Ave.; F to Delancey St.; J/M/Z to Essex St. Venue is between Stanton and Rivington streets.

For further information: 212-842-BOOG(2664), [redacted], [redacted], or http://www.cake-shop.com/

Poet and musical acts[1] bios and websites follow albums breakdown.

The Pixies

Surfer Rosa

Outlines

Bone Machine
Break My Body
Something Against You

Poton

Broken Face
Gigantic
River Euphrates

Dream Bitches

Where Is My Mind?
Cactus
Tony[1]s Theme

Sean T. Hanratty

Oh My Golly!
Untitled
Vamos

Todd Carlstrom and The Clamour

I[1]m Amazed
Brick Is Red

Doolittle

Debaser

The Leader

Tame
Wave of Mutilation
I Bleed

Chris Maher

Here Comes Your Man
Dead
Monkey Gone to Heaven

Preston Spurlock

Mr. Grieves
Crackity Jones
La La Love You

Serena Jost

No. 13 Baby
There Goes My Gun
Hey

Bob Kerr

Silver
Gouge Away

Bios:

**Boog City is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women¹s writing, and Louisville, Ky. It hosts and curates two regular performance series‹d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea¹s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB¹s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Jim Behrle
http://americanpoetry.biz

Jim Behrle¹s She¹s My Best Friend came out in 2006 from Pressed Wafer. He lives in Brooklyn.

**Charles Borkhuis

Charles Borkhuis¹ books include Afterimage, Savoir-fear, and Alpa Ruins. His play Barely There was produced at the Ontological-Hysteric Theater in 2006.

Mónica de la Torre

Mónica de la Torre is the author of the poetry books Talk Shows (Switchback Books) and Acúfenos, a collection in Spanish published recently in Mexico City by Taller Ditoria. She is co-author of the artist book Appendices, Illustrations & Notes, available on www.ubu.com.

**Dream Bitches
http://www.dreambitches.org/
http://www.myspace.com/dreambitches

After a debut record that merely hinted at the cacophonous pop sound of ¹90s bands like The Breeders and The Muffs, NYC¹s Dream Bitches plunge in head-first on their sophomore LP, Coke-and-Spiriters, out on Recommended If You Like Records this March.

The band, co-fronted by Yoko Kikuchi and Ann Zakaluk, formed back in the fall of 2003, when the two long-time friends and musical collaborators took a drive to Atlantic City and watched a bucket of quarters pour from the mouth of a slot machine. They'd struck it rich! The first Dream Bitches song was born, as was the band.

The two quickly found themselves playing all over New York, performing as a duo. Guitarist Casey Holford joined the fray just before the band recorded their 2005 debut, Sanfransisters, a playful folk-pop affair with jangly acoustic guitars and catchy choruses that made Dream Bitches an East Village cult sensation. To realize the full-band sound of the record, bassist Julie DeLano and drummer Jen.Knee were recruited to complete the lineup.

After two years as a five piece, the band naturally rocks harder and louder, and so does its sophomore record. Coke-and-Spiriters captures the band at their most volatile, featuring 10 tracks of distorted rock hooks and hyper-literate acoustic ballads. Snarling anthems like "Maniacal Mechanic" and "Bad Luck Bill" lend a new spirit of rock ¹n¹ roll bombast to the relentlessly wordy lyrics that make Kikuchi a classic antifolk songwriter in the tradition of Rough Trade¹s Jeffrey Lewis and K Records¹ Kimya Dawson. Coke-and-Spiriters was recorded by Mark Ospovat of Emandee Studios (CocoRosie, Wooden Wand, Jeff Lewis) and produced by Casey Holford (Cheese on Bread, Daouets). After the release of the album, Dream Bitches will play select dates throughout the United States.

Corrine Fitzpatrick
http://sonaweb.net/zamboanguenachapbook.htm
http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick

Corrine Fitzpatrick has a transcription project called Zamboanguena due out from Sona Books this winter. She works for the Poetry Project at St. Mark¹s Church.

**Sean T. Hanratty
http://www.myspace.com/seanthanratty

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

**Serena Jost
http://www.myspace.com/serenajost
http://www.serenamusic.com

Serena Jost is a Swiss-American singer/songwriter and cellist living in New York City. Her forthcoming record, Closer Than Far, was produced by Brad Albetta (Martha Wainwright, Teddy Thompson) and mixed at Monkeyboy Studios in NYC. This stunning debut features Serena singing and playing guitar, cello, and piano. Some of NYC¹s tastiest musicians help to bring these remarkable songs to life, which ³seamlessly merge classical and pop melodies². (Lucidculture) Closer Than Far will be released at Joe¹s Pub on March 3rd, 2008.

Serena has performed at seminal NYC venues such as The Living Room, Barbes, Joe¹s Pub, Tonic, Banjo Jim¹s, Pete¹s Candy Store, The Bowery Poetry Club, The Kitchen and St. Mark¹s Church. She is an original member of Rasputina, the well-corseted cello group, and has collaborated with numerous other artists including poet Dan Machlin (³Above Islands² on Immanent Audio), and has toured the United States and Europe extensively.

**Robert Kerr

Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical The Sticky-Fingered Fiancée, and the songs for his plays Kingdom Gone and Meet Uncle Casper, as well as his Brothers Grimm adaptations Bearskin and The Juniper Tree. He was a founding member of the Minneapolis band Alien Detector.

**Chris Maher
http://www.myspace.com/chrismaher
http://www.chrismaher.net

(pronounced mar): A young songwriter from New York City, wise beyond his years and schooled below his wisdom, proud and protective of the tricks up his sleeve. His music is oft an exercise in contradiction: Neurotic and savvy, country and city, wry and idealistic. He¹s a deft adjuster but his fear of

pigeonholes has been his pitfall‹to date, he has only two ³released² songs to his credit.

This is, perhaps, because Chris has always felt most comfortable on the fence, never willing to confine himself to any one musical community. Back in the early 2000s, when first crashing the Lower East Side¹s love-it-or-detest-it Antifolk scene, Chris was also playing bass for hip-hop band Automato (Dim Mak/Capitol) as they were writing their DFA-produced debut‹what else to do when Woody Guthrie and Wu-Tang Clan make equal sense.

New York¹s Recommended If You Like Records released the first of two commercially available Maher-penned songs, ³Summer Song,² in 2004. It¹s the A-side of the debut release by The Morningsides, a two-song, 7-inch single recorded by Walter Martin of The Walkmen. The single received considerable praise and generous college radio airplay, but the band fractured before committing anything else to tape. It wasn¹t until late 2005 that Chris¹ first ³solo² release, an early version of his ³Ungrown Flowers²‹appeared on Seattle label Baskerville Hill¹s 2005 compilation Dr. Rhinocerous or, How I Learned to Stop Worrying and Love the Charge.

Chris has previewed countless other compositions in various places: On the radio (in both the U.S. and the U.K.), via the Internet and during his frequent live shows. One song, ³Pretty Smile,² made its debut in the short film, Rewind, by German filmmaker Joerg Steineck. Since 2006, Chris has spent considerable time on the road, touring throughout the United States and Europe. He has shared bills with a smorgasbord of fellow songwriters such as M. Ward (Merge / 4AD), Mike Doughty (ATO), Kimya Dawson (K), Nellie McKay (Columbia / Hungry Mouse), and Jeffrey Lewis (Rough Trade). He has also appeared, as a singer and a multi-instrumentalist, on a number of other peoples¹ albums, including Throw Me the Statue¹s Moonbeams (Secretly Canadian / Baskerville Hill), Jack Lewis¹ Lvov Goes to Emandee (Smoking Gun), Huggabroomstik¹s Ultimate Huggabroomstik (Luv-A-Lot), and Phoebe Kreutz's Big Lousy Moon (self-released).

Now, at long last, Recommended If You Like Records is gearing up to release Chris¹ debut long-player, Epigram on the Death of a Feeling. The 10-song collection recalls the verbose bitterness of Leonard Cohen¹s Songs of Love and Hate and the restrained tenderness of early Wilco as well as Paul Westerberg¹s aggressive melodicism. Recorded primarily in Williamsburg, Brooklyn with Mark Ospovat (Wooden Wand, Dufus), the album features an assortment of Chris¹ past and present musical comrades. Soon after the record¹s release, Chris will embark on full-scale tours of the U.S.A. and Europe.

**Outlines
http://www.caseyholford.com
http://myspace.com/casey

FM folk on the kitchen radio, new wave vinyl from the living room, punk rock tapes on the basement boombox‹these are the ancestral sounds of Outlines, a family indie rock affair. The band brings together the talents of Holford brothers Casey (Urban Barnyard) and Matt (Darediablo) on guitar and keyboards, cousin Wes Stannard (No Man=No Eyes) on bass, and godfather Daoud Tyler-Ameen (Art Sorority for Girls) on drums.

Poton
http://www.myspace.com/poton

[3]While not walking his pet pig Oscar through the forest looking for winter truffles with Cat Stevens blaring through his iPod, Poton (aka Adam Richard Rudolf Ferretti) sits around in his hometown Staten Island abode crafting songs about Zombies, not so endangered animals and the end of time, but never ever love.[2]

Joanna Sondheim
http://www.sonaweb.net/thaumatropechapbook.htm

Joanna Sondheim[1]s chapbook, Thaumatrope is out from Sona Books and other writing is forthcoming in Unsaid magazine. She lives in Brooklyn.

**Preston Spurlock
http://www.myspace.com/prestonspurlock

Born and raised in South Florida, Preston Spurlock has been making lo-fi bedroom records for eight years. He started making a name for himself in the NYC arts community in 2004, performing solo as The Sewing Circle, as well as in groups including the Elastic No-No Band and Huggabroomstik. Influenced equally by postpunk, bluegrass, avant-garde composition, and novelty music, Preston[1]s rough-hewn songs are idiosyncratic and intimate. He[1]s also a visual artist and short filmmaker. He will be your friend.

**The Leader
http://myspace.com/theleadernyc

The Leader rock out with the dynamic grace of two sonic gymnasts. Careening through a thousand time signatures and pop genres, bassist Julie DeLano and drummer Sam Lazzara reign supreme over the low end, with suspenseful rhythmic patterns beneath wickedly clever melodies and lyrics. It would be math rock if it weren't so soulful.

**Todd Carlstrom and The Clamour
http://www.myspace.com/toddcarlstrom

Started as a solo recording project for no better reason than that he could, Todd realized that the songs he wrote on the spot in the studio were turning out too good not to play out, and so he assembled The Clamour as his backing band.

Angela Veronica Wong
http://www.seriouslysquared.blogspot.com

Angela Veronica Wong believes in big hair and twirling. You can read more about her beliefs at her above blog.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

220. steve d. dalachinsky

Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding

Mon 10 Mar 2008

---

david hammonds exhibit coal train years back
On Sun, 9 Mar 2008 19:23:37 -0700 Stephen Vincent <[redacted]>
writes:
> David, thanks for putting so much re trains - lyrics thereof - into
> the "round-house"!
>
> Lets not forget John Coltrane - one of this country's ulitmate
> ('tranes')
>
> The proverbial Night Train (poems, music et al) only way to begin
> to survive the consequence of what is going on here. Bush,
> Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege"
> read "Dictator" read "Torture" is quite alright, etc. Let's call it
> "Enhanced Executive Privilege".
>
> What's that piece by who, "The Infidels"? More than ever, time to
> assert that, I'd say.
>

> Stephen V
> http://stephenvincent.net/blog/
>
> David Chirot <[redacted]> wrote: Dear Murat and
> Friends--
>
> I learned something today regarding a topic i've been following for
> some
> time--
> which Wordforword will bepublishing a pice i did on :
> "Waterboarding,
> Translation & Poetry"--
> a year ago i started sending my mother drawings i made with
> "Waterboarding"
> being a form of "surfboarding"--
> and so when Mulkasey couldn't answer questions about what he thought
> it
> was--
> I did more drawings of his confusion as he thought only of
> "surfboarding"--
> as a form of getting around even seeing the image in his mind of
> "waterboarding"--
> so as not to utter a word in this regard and blow things wide open
> for his
> bosses--
>
> it turns out that what was a kind of "gallows" half serious-half
> joking
> series of drawings and postcards and invented "news stories" i sent
> in the
> last year is indeed connected with a form of humor itself--
> although one that is a bit more literal than one may necessarily
> like, but
> then that is the way language works--
>
> i found by surprise- today via link to an old William Safire's
> column that
> indeed Waterboarding and Surfboarding ARE related!
>
> Why did *boarding* take over from *cure*, *treatment* and *torture*?
> Darius
> Rejali, the author of the recent book "Torture and Democracy" and a

> professor at Reed College, has an answer: "There is a special
> vocabulary for
> torture. When people use tortures that are old, they rename them and
> alter
> them a wee bit. They invent slightly new words to mask the
> similarities.
> This creates an inside club, especially important in work where
> secrecy
> matters. *Waterboarding* is clearly a jailhouse joke. It refers to
> surfboarding" — a word found as early as 1929 — "they are attaching
> somebody
> to a board and helping them surf. Torturers create names that are
> funny to
> them."
>
> so the "associative trains of thought"--
> rolling along--
> associative trains of thought" have always been among my favorites
> to
> ride--always a most excellent and surprising and interesting and
> entertaining mode of "transport"--
>
>
> Thank you for your trains , Murat
> Or as the Box Tops' song has it: "Trains and Boats and
> Planes"--which
> included in the recording the sounds of ,-yes!--trains and boats and
> planes--honking, hooting, taking off----
>
> "associative trains of thought" have always been among my favorites
> to
> ride--always a most excellent and surprising and interesting and
> entertaining mode of "transport"--
>
> *Emerson writes in "Nature" as i recall of the train being a way of
> changing the perceptions of things "passing by" --suddenly the
> landscapes
> are completely different--and as well--sounds are changed--*
>
> *Emerson notes how from a carriage with windows up--the persons seen
> on
> streets as one passes them by take on the air of a kind of

> "dumbshow"--and
> this is further exaggerated by the views from trains on coming into
> and
> leaving stations--*
>
> even Thoreau and Emily Dickinson have trains appear in poems and
> surprisingly for many Greens, in a positive fashion--despite their
> being
> associated with "ecologies" of the wilds and of the wilds of one's
> flower
> and vegetable gardens and attendant insects and birds--
> a book you might want to look into is
>
> The *Railway Journey*: The Industrialization and Perception of Time
> and
> Space: Wolfgang Schivelbusch although the number of fascinating
> books about
> trains from al over the world is immense--
>
> and then there's of course "Prose of the Trans-Siberian" by Blaise
> Cendrars--
>
> and a Train which was given huge amount of poetry (most famously by
> Whitman) and prose and photographed by the "greats" of the day as
> well as a
> great many citizens with cameras-- Lincoln's Funeral Train
> --carrying his
> body from the Capitol back to Illinois--
>
> there are so many thousands and thousands of train songs--
>
> i simply chose first to look up "Mystery Train" which mentioned
> before, as I
> worked six years in a new/used/rare record store of that name--
>
> i include here the history of the song and a partial listing of the
> versions
> of it that have been done--(i can think of many myself that aren't
> here--)
>
> i also looked up for fu another favorite one--"I heard that Lonesome
> Whistle

> Blow"--which has also been covered by hordes of musicians--
>
> for the Dylanologists present--
>
> i included the listings of the recrded versions Dyaln has done of
> this song
> through time--
>
> as you can see, he has also covered "Mytery Train"
>
> and who can forget his own "It tTakes a Lot to Laugh, It Takes a
> Train to
> Cry"??!!
>
>
> one of my all time favorite songs with a train in it--is Little
> Milton's
> version of the Chuck Willis song, "Feel So Bad" which was also
> covered by
> Elvis and about a hundred others--
>
> the lyrics are very amazing since childhood some of the most
> enigmatic and
> powerful lines i know of have been to this day:
>
> I feel so bad, just like a ball game
>
> on a rainy day
>
> yes i said--I feel so bad--just like a ballgame--
>
> on a--on a rainy day--
> I feel so bad you 'all
> i just grab a train
> and ride away ride away
> grab a train an ride away--
>
>
> here;'s the Mystery Train lyrics and history, some of the zillion
> artists
> who have covered it, and following "I heard that Lonesome Whistle
> Blow"--

>
>
> and a very strange part of "Mystery Train" being played in Iraq
> while
> contracftors are firing at citizens to cause chaos--the song is
> heard in the
> back ground--
>
> *Mystery Train Lyrics*
>
>
> (words & music by h. parker - s. philips)
> Train I ride, sixteen coaches long
> Train I ride, sixteen coaches long
> Well that long black train got my baby and gone
>
> Train train, comin round, round the bend
> Train train, comin round the bend
> Well it took my baby, but it never will again (no, not again)
>
> Train train, comin down, down the line
> Train train, comin down the line
> Well its bringin my baby, cause shes mine all, all mine
> (shes mine, all, all mine)
>
>
> Mystery Train From Wikipedia, the free encyclopedia
>
> Jump to: navigation ,
> search
>
> *"Mystery Train"*
>
>
>
> *Single by Little Junior's
> Blue Flames *
>
> *B-side *
>
> "Love My Baby"
>

> *Released*
>
> 1953
>
> *Format*
>
> 7", 45rpm
>
> *Recorded*
>
> 1953, Memphis Recording Service and Sun
> Recordsat 706 Union Avenue,
> Memphis, Tennessee
>
> *Label *
>
> Sun 192
>
> *Writer(s) *
>
> Junior Parker , Sam
> Phillips
>
> "*Mystery Train*" is a song written by Junior
> Parkerand Sam
> Phillips . It was first recorded
> in Phillip's Memphis Recording Service and Sun
> Recordsat 706 Union Avenue,
> Memphis, Tennessee in 1953. Raymond Hill and Matt
> Murphy were in the backing band with Bill Johnson on piano, Pat Hare
> on
> guitar, and John Bowers on drums. The band was listed on the label
> as Little
> Junior's Blue Flames . "Mystery
> Train" and "Love My Baby" was released late in 1953 on Sun #192, and
> from
> the beginning the sound and feel of "Train" gave Parker his first
> taste of
> fame and name recognition.[1]
>
> Elvis Presley 's version of
> "Mystery Train" was first released on August 20, 1955 as the B-side

> of "I
> Forgot to Remember to
> Forget"
> (Sun 223). It was again produced by Sam
> Phillipsat Sun Studios, and
> featured Presley on vocals and rhythm guitar, Scotty
> Moore on lead guitar and Bill
> Black on bass. RCA Victor
> rereleased this recording in December of 1955 (#47-6357) after
> acquiring it
> as part of a contract with
> Presley.[2]This
> version of the song peaked at #11 on the national Billboard Country
> Chart.[3]
>
>
> The song has lent its name to several other works:
>
> - *Mystery Train* was the name of a TV series that documented
> Presley's early career while he was at Sun.
> - *Mystery Train
> * is a 1989 dark comedy movie
> written and directed by
> indie film
> director Jim
> Jarmusch
> .
> - *Mystery Train* is the title of a book (ISBN
> 0-452-27836-8)
> by Greil Marcus on the
> early history of rock and roll
> .
> - *Mystery Train* has been covered by Bruce
> Springsteenon many
> occasions, most recently, during his 2006 Seeger Sessions Tour by
> combining Mystery Train's chorus with Cadillac
> Ranchfrom the 1980
> River album.
> - *Mystery Train* is the name of an eclectic radio program hosted
> by
> David Wiley on KFAI , Fresh Air
> Community Radio, in Minneapolis,

> Minnesota .[4]
> - Mystery Train is also the name of another very popular radio
> program
> on WJZF radio in Standish Maine USA, hosted by Bob Reichers.
> World wide
> broadcasts at www.wjzf.org
>
> In early December of 2005, the US
> Armyinitiated a probe on a video
> which first appeared on the
> Internet showing contractors
> in Iraqfiring at civilians while
> Elvis'
> *Mystery Train* is being played in the background. The video
> purports to
> show the firing of automatic rifles shooting into traffic, causing
> civilian
> vehicles to swerve and crash on the dusty West Baghdad roads.
> [edit
>] Artists who have covered the song:
>
> - Tom Fogerty
> - Gazz Guzzlers
> - Bulldog
> - Robert Gordon and Link
> Wray
> - Robert Gordon with Danny
> Gatton
> - Vince Maloney
> - The Paul Butterfield Blues
> Band(1965)
> - John Hammond (1969)
> - Uncle Dog (1972)
> - The Band (1973)
> - Jerry Garcia Band (1976)
> - The Soft Boys (1981)
> - Emmylou Harris (1986)
> - Merl Saunders , Jerry
> Garcia , John
> Kahn& Bill
> Vitt(1988)
> - Fairground

> Attraction(March
> 1988)
> - P.P. Michiels(August
> 10, 1992)
> - Dwight Yoakam (1994)
> - Willie and the Poor
> Boys(1994)
> - Bootleg Kings(April
> 9, 2000)
> - Scotty Moore (1964)
> - Pat Travers (April 11,
> 1992)
> - Neil Young (1983)
> - Grace Potter and the
> Nocturnals(2005)
> - UFO (band)
> - Uncle Dog
> - Alvin Lee
> - Bob Dylan (Studio Outtake)
> - Boxcar Willie
> - Chet Atkins & Jerry
> Reed
> - James Burton
> - Jeff Beck and Chrissie
> Hynde
> - Jose Feliciano
> - The Neville Brothers
> - Richard Thompson
> - Ricky Nelson
> - Gene Summers (from "Gene
> Summers In Nashville"
> CD)
> 1981
> - Sam the Sham & the
> Pharoahs
> - Jimmy Velvit (from "Sounds Like Elvis
> CD")
> 1996
> - The Roll-Ups
> - The Stray Cats
> - The Dirtbombs
> - Bob Luman

> - Hank Marvin
> - Johnny Waleen
> - Ronnie McDowell
> - The Smalltown
> Ramblers
> - Terry Dene
> - Led Zeppelin (San Diego,
> California 1977-06-19)
> - George Kamikawa (2003)
> - Nightlosers (1997)
> - The Doors (part of "Black
> Train Song", a live recording available on their 1997 boxed set)
> - Los Tres
>
> [edit
>] References
>
> 1. *^ * Untitled
> Document
> 2. *^ * Presley,
> Elvis (RCS Artist
> Discography)
> 3. *^ * Elvis
> Presley's Sun
> Recordings
> 4. *^ * KFAI Radio
> Without Boundaries | 90.3 Minneapolis | 106.7 St.
> Paul
>
> Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"
>
> Categories : Elvis Presley
> songs | 1953
> singles | Tom Fogerty
> songs
> Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues)
> Hank
> Williams & Jimmy Davies
> ----------
>
> 24 Apr. 1962
>

> [image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES
> (T-304)
>
> [image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl
> bootleg)
> ---
>
>
>
> I was riding number nine,
>
> Goin' south from Caroline.
>
> I heard that lonesome whistle blow.
>
>
>
> Got in trouble, had to roam,
>
> Left my gal, I left my home.
>
> I heard that lonesome whistle blow.
>
>
>
> Just a kid actin' smart,
>
> I went and broke my baby's heart.
>
> I guess I was too young to know.
>
>
>
> They took me off the Georgia main,
>
> Locked me to a ball and chain.
>
> I heard that lonesome whistle blow.
>
>
>
> All I do is sit and cry,

>
> As the evenin' train goes by.
>
> I heard that lonesome whistle blow.
>
>
>
> I'll be locked here in this cell
>
> Till my body's just a shell.
>
> And my head turns whiter than snow.
>
>
>
> I haven't seen that gal of mine
>
> 'Cos I'm in Georgia doin' time.
>
> I heard that lonesome whistle blow.
>
>
>
> I'll be locked here in this cell
>
> Till my body's just a shell.
>
> And my head turns whiter than snow.
>
>
>
> I'll never see that gal of mine
>
> 'Cos I'm in Georgia doin' time.
>
> I heard that lonesome whistle blow. [image: up]
>
>
>
>
>
>

> [image: home]
> L
> |
> 1|
> 2|
>
> Lonesome Whistle Blues 2
> ----------
>
> 13 Jan. 1962
>
> [image: cd img]FOLKSINGERS CHOICE
> (T-200)
>
> [image: cd img]YOU DON'T KNOW ME
> (T-309)
> ----------
>
>
>
> I was riding number 9,
>
> Goin' south from Carolina.
>
> I heard that lonesome whistle blow.
>
>
>
> I got in trouble, had to roam,
>
> Left my gal, left my home.
>
> I heard that lonesome whistle blow.
>
>
>
> Just a kid acting smart,
>
> I went and broke my darling's heart.
>
> I guess I was too young to know.
>

>
>
> They took me off that Georgia plane,
>
> They locked me to a ball and chain.
>
> I heard that lonesome whistle blow.
>
>
>
> All I do is bend in shame,
>
> I'm a number, not a name.
>
> I heard that lonesome whistle blow.
>
>
>
> I'll be locked here in this cell
>
> Till my body's just a shell
>
> And my hair turns whiter than snow.
>
>
>
> I'll never see that gal of mine
>
> 'cause I'm in Georgia doing time.
>
> I heard that lonesome whistle blow.
>
>
>
> I'll be locked here in this cell
>
> Till my body's just a shell
>
> And my hair turns whiter than snow.
>
>
>

> I'll never see that girl of mine
>
> 'cause I'm in Georgia doing time.
>
> I heard that lonesome whistle blow.
>
>
>
> All I do is sit and cry
>
> As the evening train goes by.
>
> I heard that lonesome whistle blow.
>
>
>
> Just a kid acting smart
>
> I went and broke my darling's heart.
>
> I guess I was too young to know.
>
>
>
> They took me off the Georgia plane
>
> Locked me to a ball and chain.
>
> I heard that lonesome whistle blow. [image: up]
>
>
>
>
> Recording dates & record list
>
> 23 Nov. 1961
>
> I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)
>
> 13 Jan. 1962
> 2
>

> FOLKSINGERS CHOICE (b)
>
>
>
> YOU DON'T KNOW ME (b)
>
> 24 Apr. 1962
> 1
>
> THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)
>
>
>
> TALKING BEAR MOUNTAIN PICNIC BLUES (vb)
>
> 24 Apr. 1962
>
> DIGNITY (b)
>
> May 1989
>
> NEVER ENDING TOUR REHEARSALS (b)
>
> 12 Jan. 1990
>
> TOAD'S PLACE VOL. 2 (b)
>
>

↑ Index

221. **steve d. dalachinsky**

Re: Donovan didn't print Ho--Ochs printed Mao

Mon 10 Mar 2008

---

people get ready there's a train a comin

On Sat, 8 Mar 2008 10:57:44 -0800 David Chirot <[redacted]>
writes:
> and how could i forget--SOUL
> TRAIN!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!
>
> On Sat, Mar 8, 2008 at 10:16 AM, steve d. dalachinsky
> <[redacted]>

> wrote:
>
> > very good david
> > On Fri, 7 Mar 2008 14:28:56 -0800 David Chirot
> <[redacted]>
> > writes:
> > > Stephen
> > >
> > > many thanks for another vivid series of images and personas-!
> > >
> > > i think that TRAIN not Trane is the key--
> > > for both Ochs and Dylan--
> > > folk music, blues, country, rock and roll all came with a lot of
> the
> > > sounds
> > > of Train--
> > > Little Richard demonstrating on the piano how his sound comes
> out of
> > > the
> > > train going by--
> > > Johnny Cash--the train going by seen from Folsom Prison--all
> his
> > > train
> > > songs--
> > > Jimmie Rodgers--The Singing Brakeman-
> > > all the blues songs abt the trains going to Chicago or heading
> out
> > > of town--
> > > and Mystery Train by Junior Parker recorded by Elvis "Big Train
> > > From
> > > Memphis" Presley
> > > like that late Phil Ochs lp with the cover with him in the
> Elvis
> > > spoofing
> > > jacket and title--
> > > and Dylan's Slow Train Coming
> > >
> > > John Train could be Johnny Cash at the station singing "Hey,
> > > Porter!"--
> > > John Train like a later way to travel of Johnny
> Appleseed--spreading
> > > the

> > > seed-word-songs
> > > the last song Hank Williams sang before getting into the car for
> his
> > > last
> > > long ride was "The Old Log Train"--
> > > a song he wrote about his father--
> > > or John Henry who worked on the railroad and beat that steam
> driver
> > > down--
> > >
> > > and John Kerouac working on the railroad with Neal Cassady as
> > > brakemen--
> > >
> > > or it could be indeed John Coal Train
> > > though i think it's closer to Mystery Train--
> > > and bob dylan, too--
> > > on his "slow train coming"--
> > > (John the Prophet-Train--the Apocalypse Express and the Four
> Little
> > > Engines
> > > that Could--)
> > >
> > >
> > >
> > >
> > > On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban
> > > <[redacted]>
> > > wrote:
> > >
> > > > Barry S.) I'm pretty sure that what you are (mis)
> > > > remembering is the fact that Phil Ochs printed some
> > > > poems by Mao on the back cover of an album (a live
> > > > album, I believe), indeed accompanied by the question
> > > > "is this really the enemy?"
> > > >
> > > > I guess I "wasn't there", like they say, since I
> > > > remember the 60's too well...
> > > >
> > > > Pretty damn specious, I would like--you should have
> > > > friendly feelings towards a world figure because that
> > > > person is capable of decent versifying. That sort of
> > > > sophistry is why Phil Ochs is no Favorite of mine,

> > > > though I think he was a very interesting composer and
> > > > performer and person. That in his last phase of mental
> > > > disturbance he often identified himself as "John
> > > > Train" suggests a wish to become TRANE; just as Bob
> > > > Dylan, as Charles Berstein posited in his Brooklyn
> > > > Rail essay, might have had a stronger affinity for
> > > > Free Jazz than people tend to think.
> > > >
> > > > For what it's worth--maybe my 2nd favorite male folk
> > > > singer (after Dylan) is John Prine--a delightul
> > > > Populist. Onward!
> > > > > Oh, that reminds me, I seem to remember that back in
> > > > > the day, Donovan put out a record on the back cover
> > > > > of which were printed some poems by Ho Chi Minh,
> > > > > along with words something like, "Is this really the
> > > > > enemy?" Sorry, David, as I am even less of a scholar
> > > > > of Donovan or of Ho than I am of Language poetry, I
> > > > > can't say which album this was--it must have been
> > > > > one of the early records released in the US on the
> > > > > Hickory label. But I did find these translations by
> > > > > Kenneth Rexroth of Ho's poems:
> > > > > http://www.zianet.com/summer/hochi.html
> > > > >
> > > > >
> > > > > ----- Original Message ----
> > > > > From: David-Baptiste Chirot
> > > > > <[redacted]>
> > > > > To: [redacted]
> > > > > Sent: Thursday, 6 March, 2008 3:15:09 PM
> > > > > Subject: Re: Obama Poems
> > > > >
> > > > > CHAIRMAN MAO
> > > > >
> > > > > POET WARRIOR PHILOSOPHER CHAIRMAN
> > > > >
> > > > > (one could hold in one hand the Little Red Book and
> > > > > in the other his Poems--and read thenm going back
> > > > > and forth--a poem, and then some thoughts fro the
> > > > > Little Red Book--
> > > > > very amazing!)
> > > > >
> > > > > "Let a Hundred Flowers Bloom"

> > > > >
> > > > > (and have their heads cut off!)
> > > > >
> > > > > yes--
> > > > >
> > > > > POL POT or shal we call him Pol Poet?
> > > > >
> > > > > POETRY LOVER AND RECITER
> > > > > Favorite Poet: Paul Verlaine
> > > > >
> > > > > wrote occaisional verses--
> > > > >
> > > > > > Date: Wed, 5 Mar 2008 22:36:58 -0800
> > > > > > From: [redacted]
> > > > > > Subject: Re: Obama Poems
> > > > > > To: [redacted]
> > > > > >
> > > > > > But do poets do any better as politicians than
> > > > > politicians do as poetry?
> > > > > > Has anyone read the campaign speech Ezra Pound
> > > > > wrote when he ran for class president in high
> > > > > school?
> > > > > >
> > > > > >
> > > > > > ----- Original Message ----
> > > > > > From: steve russell <[redacted]>
> > > > > > To: [redacted]
> > > > > > Sent: Thursday, 6 March, 2008 1:26:05 AM
> > > > > > Subject: Re: Obama Poems
> > > > > >
> > > > > > Chirot posted this a couple of weeks ago. It's a
> > > > > fun article. Bloom read the Obama poems. He thought
> > > > > they were decent. Bloom goes on to ridicule
> > > > > politicians and other public figures and their
> > > > > dismal verse. He calls Jimmy Carter "the worst poet
> > > > > in America." Poor Jimmy. And yet, he (Carter)
> > > > > remains distinguished, if only as very bad.
> > > > >
> > > > > > Jason Quackenbush <[redacted]> wrote: No
> > > > > kidding about the second one. I wonder if he still
> > > > > writes poetry. Where did these come from?
> > > > >

> > > > > >
> > > > > > On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:
> > > > > >
> > > > > > > for those Obama fans feeling a little low after
> > > > > > his tuesday "momentum-check"
> > > > > > > here is some mild consolation. two poems (fished
> > > > > > out from the net) Barack
> > > > > > > wrote in his college days.
> > > > > > > >
> > > > > > > pretty decent poems for a 19-year-old,
> > > > > > especially the second one.
> > > > > > > >
> > > > > > > aryanil
> > > > > > > >
> > > > > > > >
> > > > > >
> > > > >
> > >
>

==========
==========
> > =
> > > > > > >
> > > > > > > Pop
> > > > > > > >
> > > > > > > Sitting in his seat, a seat broad and broken
> > > > > > > >
> > > > > > > In, sprinkled with ashes,
> > > > > > > >
> > > > > > > Pop switches channels, takes another
> > > > > > > >
> > > > > > > Shot of Seagrams, neat, and asks
> > > > > > > >
> > > > > > > What to do with me, a green young man
> > > > > > > >
> > > > > > > Who fails to consider the
> > > > > > > >
> > > > > > > Flim and flam of the world, since
> > > > > > > >
> > > > > > > Things have been easy for me;

> > > > > > >
> > > > > > > I stare hard at his face, a stare
> > > > > > >
> > > > > > > That deflects off his brow;
> > > > > > >
> > > > > > > I'm sure he's unaware of his
> > > > > > >
> > > > > > > Dark, watery eyes, that
> > > > > > >
> > > > > > > Glance in different directions,
> > > > > > >
> > > > > > > And his slow, unwelcome twitches,
> > > > > > >
> > > > > > > Fail to pass.
> > > > > > >
> > > > > > > I listen, nod,
> > > > > > >
> > > > > > > Listen, open, till I cling to his pale,
> > > > > > >
> > > > > > > Beige T-shirt, yelling,
> > > > > > >
> > > > > > > Yelling in his ears, that hang
> > > > > > >
> > > > > > > With heavy lobes, but he's still telling
> > > > > > >
> > > > > > > His joke, so I ask why
> > > > > > >
> > > > > > > He's so unhappy, to which he replies . . .
> > > > > > >
> > > > > > > But I don't care anymore, cause
> > > > > > >
> > > > > > > He took too damn long, and from
> > > > > > >
> > > > > > > Under my seat, I pull out the
> > > > > > >
> > > > > > > Mirror I've been saving; I'm laughing,
> > > > > > >
> > > > > > > Laughing loud, the blood rushing from
> > > > > > >
> > > > > > > his face
> > > > > > >
> > > > > > > To mine, as he grows small,

> > > > > > >
> > > > > > > A spot in my brain, something
> > > > > > >
> > > > > > > That may be squeezed out, like a
> > > > > > >
> > > > > > > Watermelon seed between
> > > > > > >
> > > > > > > Two fingers.
> > > > > > >
> > > > > > > Pop takes another shot, neat,
> > > > > > >
> > > > > > > Points out the same amber
> > > > > > >
> > > > > > > Stain on his shorts that I've got on mine,
> > > > > > >
> > > > > > > and
> > > > > > >
> > > > > > > Makes me smell his smell, coming
> > > > > > >
> > > > > > > From me; he switches channels, recites
> > > > > > >
> > > > > > > an old poem
> > > > > > >
> > > > > > > He wrote before his mother died,
> > > > > > >
> > > > > > > Stands, shouts, and asks
> > > > > > >
> > > > > > > For a hug, as I shink*, my
> > > > > > >
> > > > > > > Arms barely reaching around
> > > > > > >
> > > > > > > His thick, oily neck, and his broad back;
> > > > > > >
> > > > > > > 'cause
> > > > > > >
> > > > > > > I see my face, framed within
> > > > > > >
> > > > > > > Pop's black-framed glasses
> > > > > > >
> > > > > > > And know he's laughing too.
> > > > > > >
> > > > > > > ==========

> > > > > > >
> > > > > > >
> > > > > > > > Underground
> > > > > > > >
> > > > > > > > Under water grottos, caverns
> > > > > > > >
> > > > > > > > Filled with apes
> > > > > > > >
> > > > > > > > That eat figs.
> > > > > > > >
> > > > > >
> > > > > === message truncated ===
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > >
> >
>

_____

> > _____
> > > > Never miss a thing. Make Yahoo your home page.
> > > > http://www.yahoo.com/r/hs
> > > > >
> > > >
> > > >
> >
>
>

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222. **David Chirot**

"Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List & "Is Poetry a War Crime?"/from trains to training-

Mon 10 Mar 2008

Looking at the subject header that included "Ho-Ochs"--i suddenly realized a whole new homophone is created --for--a subject of late found here--"Hoax" and fakes--(echoing an article abt the Fake Indian bestselling new Age writer Nasdijj called "Navahoax"--)

Music, songs and poetry have long been understood as weapons in many different ways. "The pen is mightier than the sword," and "Joshua fi't the Battle of Jericho/and the Walls came tumblin down" come to mind. (Burroughs in interviews at one point spoke a lot of the Army's development of a machine that would produce low level sound waves that gradually vibrate walls into collapsing.)

Words and music as weapons are turning up in may different ways--from propaganda to torture to War Crimes--

These "words/music as weapons" in the propaganda sense were combined with trains in the creation of "agit-prop" trains that were widely used in the then new Soviet Union and are documented in many of the Kino-Pravda films of Dziga Vertov. (One of the greatest to this day cinemamatic visual poetries is his Man with a Movie Camera.)

A very interesting and good book that deals a lot with poetry and politics is Mayakovsky's "How Are Verses Made." (It was written as part of a practical series for the use of the new Societ citizenzry, which included a great many other "How are they made?" primers: "How are Shoes Made?" "How are Ships Made?" and so on--

While Mayakovsky was not a politician per se, he worked tirelessly as a PR person for the New Society, creating agti-prop for trains sent throughout the Soviet Republics, jingles for the MOSCOM and GUM State stores, radio plays, poetry, song lyrics, book covers, an endless stream of works for the new Society and for a new approach and use of language to accompany, express, influence and promote it. Mayakovsky was as far as I know the first poet to have his words up in lights. He had originally been a painting student, and visuality is always very present in al his works, along with a great sense of amplification--"At the Top of My Voice" as an early Futurist poem announces, is his preferred mode of address. He used megaphones and microphones with agit prop trains and huge outdoors events, the radio, the cinema, the designing of advertisements to go up on lights for State businesses, and he tirelessly designed and produced wall newspapers, posters, and banners.

Beginning with the Futurist Opera "Victory over the Sun" (1913; it included the first Suprematist works by Malevich used for the sets) Mayakovsky collaborated with a great many musicians, visual artists, musicians, sound engineers--and train engineers-- and cinematographers. Ironically, part of the argument in "How Are Verses Made" is to be very much against the poetry and example of Esenin, who had recently committed suicide. It was not all that long after writingt the book that Mayakovsky himself became a suicide.)

In an Italian Futurist vein of trains of association one arrives at "training" used in "War, the world's hygiene" (Marinetti, Futurist Manifesto, 1909).

Train songs become "training" songs used by torturers to discipline the victims into the desired states of terror and helplessness, the "softening up" preparations for what is yet to come.

Mother Jones in its February issue has a list of the most recent "favorites" , which I'v supplemented with some older listings.

re "Is Poetry a War Crime?"--

considered as a form of "agit-prop" in a sense--is it? if it develops from propaganda say into the direct advocacy and incitement to ethnic cleansing?--

Was Pound's poetry perhaps also possible to be included in this aspect, or simply the radio broadcast speeches? (it seems basically the latter is what was agreed upon, for legal purposes of the time at any rate.)

The consideration of this question has been raised during the current era, when music is being used for torture--why not poetry also be considered in some extreme cases a weapon of War Crimes--

There was a NY Times Magazine article a week ago about Edward Liminov, the Russian poet and novelist, 1970's punk American emigre and 1980's French literary star turned 1990's extreme Russian Nationalist/Fascist and now, in the Times' cheery view, "Putin's Pariah." In other words, once again a sort of "friend of ours.

Limonov's turn to extreme Nationalism and association with right wingers like Zhirinovksy parallel that of another poet--and psychiatrist--Radovan Karadzic. In many accounts, both men, especially Karadzic, seemed to morph almost overnight into totally different creatures than they had appeared to be just a very short time previous.

Not surprisingly, the Ulta-Nationalist Limonov paid a visit to Karadzic during the siege of Sarajevo. A video used at Karadzic's War Crimes Tribunals shows the two "warrior poets" firing at the city's citizens after the Serbian leader has recited one of his blood-curdling poems.

Using this among a great deal of other evidence, Jay Surdukowksi, at the time (2005) a Law Clerk - of the New Hampshire Supreme Court, has written a very interesting brief that argues for the legality under international law of using poetry as a form of evidence in the commission of War crimes. It was originally published in the Michigan Journal of International Law, Vol 28, No 673, Winter 2005, and I've included a link for it below.

THE TORTURERS TOP TUNES SONG LISTS

Mother Jones has published in their last issue (Feb '08) a list of songs used during torture sessions. I've also included some older "playlists" back to the "oldies" used against the trapped American Ally suddenly turned enemy

"voodoo practicing dope fiend" General Manuel Noreiga. (Hence "Voodoo Child" by Hendrix among others played for him.) Similar mind shattering blasts were directed at the Koresh Compound at Waco.

So far the only two countries I've found who officially use this technique are USA and Israel.

THE TORTURERS TOP TUNES SONG LISTS

The songs choices, besides the Heavy Metal/Black Satanic Metal and Gansta Rap mega-decibel level also include the "heavily Patriotic" songs like "Born in the USA" and "American Pie" along with "Barney" and a lot of other "infantile" songs, the infantile-regressed stage one that the torturers hope to send the victims back to increase the levels of fear and helplessness.

hERE'S THE MOST RECENT LISTING, FROM THE fEBRUARY iSSUE OF mOTHER jONES jOURNAL:

"The tracks have all been played by guards and interrogators in inducing sleep deprivation, "prolonging capture shock," disorienting detainees during interrogations, and/or drowning out screams. The "Torture Playlist" is based on a leaked interrogation log, news reports, and on info from soldiers and detainees.

Here's the list (in no particular order):
"Born in the USA" - Bruce Springsteen
"Shoot to Thrill" - AC/DC
"Die MF Die" - Dope
"Take Your Best Shot" - Dope
"White America" - Eminem
"Kim" - Eminem
"Barney Theme Song" - Barney
"Bodies" - Drowning Pool
"Enter Sandman" - Metallica
Meow Mix TV commercial
Sesame Street theme song
"Babylon" - David Gray
"Stayin' Alive" - Bee Gees
"All Eyes on Me" - Tupac
"Dirrty" - Christina Aguilera
"America" - Neil Diamond
"Bulls on Parade" - Rage Against the Machine
"American Pie" - Don McLean
"Click Click Boom" - Saliva
"Cold" - Matchbox Twenty

"Swan Dive" - Hed PE
"Raspberry Beret" - Prince**

* *

*EXAMPLES AND INFO FROM wIKIPEDIA:
*

- Bombardment with loud music has been known to have been used in other occasions

Manuel Noriega <http://en.wikipedia.org/wiki/Manuel_Noriega>

"When the United States invaded Panama in December 1989, Noriega took refuge in the Holy See's embassy which was immediately surrounded by U.S. troops. After being continually bombarded by *hard rock music* and "The Howard Stern Show" for several days, Noriega surrendered on Jan. 3, 1990. [4]<http://en.wikipedia.org/wiki/Music_torture#_note-TexasAM20070919> [5] <http://en.wikipedia.org/wiki/Music_torture#_note-DticMil1998-99>"

Guantanamo <http://en.wikipedia.org/wiki/Guantanamo>

According to the FBI[6]<http://en.wikipedia.org/wiki/Music_torture#_note-FbiFoaiGuantanamoMusicTorture> [7]<http://en.wikipedia.org/wiki/Music_torture#_note-WashingtonPost20041221> :

"W[itness] observed sleep deprivation interviews w/strobe lights and *loud music*. Interrogator said it would take 4 days to break someone doing an interrogation 16 hrs w/lights and music on and 4 hrs off. Handwritten note next to typed synopsis says *"ok under DoD policy"*.

"Rumors that interrogator bragged about doing lap dance on d[etainee], another about making d[etainee] listen to *satanic black metal music* for hours then dressing as a Priest and baptizing d[etainee] to save him - handwritten note says 'yes'."

"W[itness] saw d[etainee] in interview room sitting on floor w/Israeli flag draped around him, *loud music* and strobe lights. W suspects this practice is used by DOD DHS based on who he saw in the hallway."

The *Washington Post <http://en.wikipedia.org/wiki/Washington_Post>*, quoting a leaked Red Cross report, wrote:[8]<http://en.wikipedia.org/wiki/Music_torture#_note-WashingtonPost20041201>

"The physical tactics noted by the Red Cross included placing detainees in extremely cold rooms with *loud music* blaring, and forcing them to kneel for long periods of time, the source familiar with the report said."

Iraq <http://en.wikipedia.org/wiki/Iraq>

According to Amnesty International<http://en.wikipedia.org/wiki/Amnesty_International> [9] <http://en.wikipedia.org/wiki/Music_torture#_note-Ai20040430>:

"Detainees have reported being routinely subjected to cruel, inhuman or degrading treatment during arrest and detention. Many have told Amnesty International that they were tortured and ill-treated by US and UK troops during interrogation. Methods often reported include prolonged sleep deprivation; beatings; prolonged restraint in painful positions, sometimes combined with *exposure to loud music*; prolonged hooding; and exposure to bright lights. Virtually none of the allegations of torture or ill-treatment has been adequately investigated by the authorities."

Israel <http://en.wikipedia.org/wiki/Israel>

On January 12 <http://en.wikipedia.org/wiki/January_12>, 1998<http://en.wikipedia.org/wiki/1998>the Supreme Court of Israel <http://en.wikipedia.org/wiki/Supreme_Court_of_Israel>declined to ban the use of loud music as an interrogation technique. [10]<http://en.wikipedia.org/wiki/Music_torture#_note-BirminghamPost19980112>

article from December 29, 1989, the US Army Special Operations Forces' Panama playlist did include:

'Beat it' by Michael Jackson
'You're No Good' by Linda Rondstadt
'Nowhere to Run' by The Marvelettes
'Voodoo Child' by Jimi Hendrix
'I Fought the Law' by Bobby Fuller Four

And a post <http://blog.wfmu.org/freeform/2005/05/tunes_for_tortu.html> at WFMU's Beware of the Blog lists Nazareth's "Hair of the Dog," Ann Peebles's "Gonna Tear Your Playhouse Down," "Judgement Day" by The Pretty Things, and "Bruce Cockburn's "If I Had A Rocket Launcher" as part of the mix.

Poetry & War Crimes:
Edward Limonov - Profile - Russia - Vladimir V. Putin - New York Times Putin's Pariah By ANDREW MEIER
Published: March 2, 2008

http://www.nytimes.com/2008/03/02/magazine/02limonov-t.html ---

The parable of a fascist writer. - By Keith Gessen - Slate Magazine
http://www.slate.com/id/2078955/ ---

<http://www.google.com/url?q=http://www.youtube.com/watch%3Fv
%3DkcCFJAfLTJE&sa=X&oi=video_result&resnum=2&ct=thumbnail&usg¯QjC
NHwalygyHxivlpKoV6t3LV2fdICqQ>YouTube
- Russian Writer Shooting at
Sarajevo<http://www.youtube.com/watch?v=kcCFJAfLTJE>
Next to war criminal *Radovan Karadzic*. *Limonov*, now an *...*

www.youtube.com/watch?v=kcCFJAfLTJE

*
[PDF]* IS POETRYA *WAR CRIME*? RECKONING FOR *RADOVAN KARADZIC* THE
POET-WARRIOR<http://students.law.umich.edu/mjil/article-pdfs/v26n2-
surdukowski.pdf>
File
Format: PDF/Adobe Acrobat - View as
HTML<http://209.85.165.104/search?
qÊche:WFQAQaOIR6YJ:students.law.umich.edu/mjil/article-pdfs/v26n2-
surdukowski.pdf+radovan+karadic+is+poetry+a+war+crime&hl=en&ct=clnk
&cd=2&gl=us>
Is *Poetry a War Crime*? 11. Ivan Colovic writes: "What guarantees the
political and poetic success of. *Radovan Karadzic* from the very beginning,
...
students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf

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223. Shankar, Ravi (English)

Guidelines to 2008 Connecticut Book Awards

Mon 10 Mar 2008

2008 Connecticut Book Awards
Call for Entries

Direct queries to [redacted] or call [redacted].

The Connecticut Center for the Book at Hartford Public Library will present the seventh annual Connecticut Book Awards to recognize and honor those authors, illustrators, and designers who represent the best books in or about our state.

It is the mission of the Connecticut Center for the Book to celebrate books, writers, and readers who engender and sustain the life of the imagination and to highlight authors, illustrators, printers, publishers, and the literary heritage of the State of Connecticut. We are an affiliate of the Center for the Book in the Library of Congress.

Eligibility • Author/illustrator/designer must have resided in Connecticut for at least three years or have been born in the state. Alternatively, the work may be set in Connecticut. • Titles must have been first published between 1 January and 31 December 2007. • Anthologies are acceptable if all authors are Connecticut-based. • Authors/illustrators/designers may enter more than one book per year. • Every genre will have its own judging panel. One judge should come from each of the following categories for each panel: scholar; publisher or bookseller; journalist; librarian or educator; writer. • Judges may reassign a title to a category deemed more appropriate than that for which it was originally submitted. Judges will defer to the committee chair to determine the winner in the case of a tie vote in any category. • Awards will not be made if there are insufficient entries in a given category. • The Connecticut Center for the Book and its Connecticut Book Award judges resolve all questions about eligibility; their decisions are binding.

WE WILL SUPPLY NAMES AND ADDRESSES OF JUDGES WHO NEED TO RECEIVE COPIES OF BOOKS UPON RECEIPT OF NOMINATION AND ENTRY FEE. ENTRY FEES WILL NOT BE RETURNED IF ENTRIES ARE INELIGIBLE.

Timeline

- Nominations must be postmarked by 16 April 2008.
- Finalists will be announced in early August 2008.
- Winners will be announced at an Awards Ceremony on 21 September 2008.
- An award will also be presented for Lifetime Achievement in Service to the Literary Community at this ceremony.

Entry Form

This form may also be found at www.hplct.org/cfb.htm

Please include one completed entry form and entry fee for each category entered per title. Entry fees are based on initial print run.

2000 or fewer: $25.
2000 – 4999: $35.
5000 – 9999: $50.
10,000 or more: $100.

This entry is eligible for consideration because of the following connection:

___ Author/illustrator/designer has resided in Connecticut for three years
___ Author/illustrator/designer was born in Connecticut
___ The book has a Connecticut setting

Category(ies): please check all that apply

? Biography or Memoir
? Children's Literature – Author
? Children's Literature – Illustrator
? Design: ___Cover only ___Entire book
? Fiction
? Nonfiction
? Poetry

Title of entry: _____

Copyright date of publication:

ISBN:

Nominated by ___author ___publisher ___other (please specify):

BOOKS CANNOT BE CONSIDERED WITHOUT
NOMINEE'S CONTACT INFORMATION!

Author/Illustrator/Designer:

Street address:

City, state, ZIP:

Telephone:

E-mail:

Publisher/publicist:

Mailing address:

City, state, ZIP:

Telephone:

Fax:

E-mail:

The Connecticut Center for the Book may use the book cover, excerpts from the text or graphics, and publicity notices for books submitted in any promotion of its Connecticut Book Award.

Send all forms, payment, and other correspondence to:
Connecticut Center for the Book
at Hartford Public Library
500 Main Street
Hartford, CT 06103

Direct queries to [redacted] or call [redacted].

****
Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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224. SCOTT HOWARD
Scott Simon & NPR hate poetry
Mon 10 Mar 2008

From David Kellogg:

http://paralepsis.blogspot.com/2008/03/scott-simon-and-npr-hate-poetry.html

///

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225. Barry Schwabsky
Re: Donovan didn't print Ho--Ochs printed Mao
Mon 10 Mar 2008

"He's leaving on the midnight train to Georgia..."--Gladys Knight & the Pips

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Monday, 10 March, 2008 5:11:43 PM
Subject: Re: Donovan didn't print Ho--Ochs printed Mao

people get ready there's a train a comin

On Sat, 8 Mar 2008 10:57:44 -0800 David Chirot <[redacted]>
writes:
> and how could i forget--SOUL
> TRAIN!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!
>
> On Sat, Mar 8, 2008 at 10:16 AM, steve d. dalachinsky
> <[redacted]>
> wrote:
>
> > very good david

> > On Fri, 7 Mar 2008 14:28:56 -0800 David Chirot
> <[redacted]>
> > writes:
> > > Stephen
> > >
> > > many thanks for another vivid series of images and personas-!
> > >
> > > i think that TRAIN not Trane is the key--
> > > for both Ochs and Dylan--
> > > folk music, blues, country, rock and roll all came with a lot of
> the
> > > sounds
> > > of Train--
> > > Little Richard demonstrating on the piano how his sound comes
> out of
> > > the
> > > train going by--
> > > Johnny Cash--the train going by seen from Folsom Prison--all
> his
> > > train
> > > songs--
> > > Jimmie Rodgers--The Singing Brakeman-
> > > all the blues songs abt the trains going to Chicago or heading
> out
> > > of town--
> > > and Mystery Train by Junior Parker recorded by Elvis "Big Train
> > > From
> > > Memphis" Presley
> > > like that late Phil Ochs lp with the cover with him in the
> Elvis
> > > spoofing
> > > jacket and title--
> > > and Dylan's Slow Train Coming
> > >
> > > John Train could be Johnny Cash at the station singing "Hey,
> > > Porter!"--
> > > John Train like a later way to travel of Johnny
> Appleseed--spreading
> > > the
> > > seed-word-songs
> > > the last song Hank Williams sang before getting into the car for
> his

> > > last
> > > long ride was "The Old Log Train"--
> > > a song he wrote about his father--
> > > or John Henry who worked on the railroad and beat that steam
> driver
> > > down--
> > >
> > > and John Kerouac working on the railroad with Neal Cassady as
> > > brakemen--
> > >
> > > or it could be indeed John Coal Train
> > > though i think it's closer to Mystery Train--
> > > and bob dylan, too--
> > > on his "slow train coming"--
> > > (John the Prophet-Train--the Apocalypse Express and the Four
> Little
> > > Engines
> > > that Could--)
> > >
> > >
> > >
> > >
> > > On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban
> > > <[redacted]>
> > > wrote:
> > >
> > > > Barry S.) I'm pretty sure that what you are (mis)
> > > > remembering is the fact that Phil Ochs printed some
> > > > poems by Mao on the back cover of an album (a live
> > > > album, I believe), indeed accompanied by the question
> > > > "is this really the enemy?"
> > > >
> > > > I guess I "wasn't there", like they say, since I
> > > > remember the 60's too well...
> > > >
> > > > Pretty damn specious, I would like--you should have
> > > > friendly feelings towards a world figure because that
> > > > person is capable of decent versifying. That sort of
> > > > sophistry is why Phil Ochs is no Favorite of mine,
> > > > though I think he was a very interesting composer and
> > > > performer and person. That in his last phase of mental
> > > > disturbance he often identified himself as "John

> > > > Train" suggests a wish to become TRANE; just as Bob
> > > > Dylan, as Charles Berstein posited in his Brooklyn
> > > > Rail essay, might have had a stronger affinity for
> > > > Free Jazz than people tend to think.
> > > >
> > > > For what it's worth--maybe my 2nd favorite male folk
> > > > singer (after Dylan) is John Prine--a delightul
> > > > Populist. Onward!
> > > > > Oh, that reminds me, I seem to remember that back in
> > > > > the day, Donovan put out a record on the back cover
> > > > > of which were printed some poems by Ho Chi Minh,
> > > > > along with words something like, "Is this really the
> > > > > enemy?" Sorry, David, as I am even less of a scholar
> > > > > of Donovan or of Ho than I am of Language poetry, I
> > > > > can't say which album this was--it must have been
> > > > > one of the early records released in the US on the
> > > > > Hickory label. But I did find these translations by
> > > > > Kenneth Rexroth of Ho's poems:
> > > > > http://www.zianet.com/summer/hochi.html
> > > > >
> > > > >
> > > > > ----- Original Message ----
> > > > > From: David-Baptiste Chirot
> > > > > <[redacted]>
> > > > > To: [redacted]
> > > > > Sent: Thursday, 6 March, 2008 3:15:09 PM
> > > > > Subject: Re: Obama Poems
> > > > >
> > > > > CHAIRMAN MAO
> > > > >
> > > > > POET WARRIOR PHILOSOPHER CHAIRMAN
> > > > >
> > > > > (one could hold in one hand the Little Red Book and
> > > > > in the other his Poems--and read thenm going back
> > > > > and forth--a poem, and then some thoughts fro the
> > > > > Little Red Book--
> > > > > very amazing!)
> > > > >
> > > > > "Let a Hundred Flowers Bloom"
> > > > >
> > > > > (and have their heads cut off!)
> > > > >

> > > > > yes--
> > > > >
> > > > > POL POT or shal we call him Pol Poet?
> > > > >
> > > > > POETRY LOVER AND RECITER
> > > > > Favorite Poet: Paul Verlaine
> > > > >
> > > > > wrote occaisional verses--
> > > > >
> > > > > > Date: Wed, 5 Mar 2008 22:36:58 -0800
> > > > > > From: [redacted]
> > > > > > Subject: Re: Obama Poems
> > > > > > To: [redacted]
> > > > > >
> > > > > > But do poets do any better as politicians than
> > > > > politicians do as poetry?
> > > > > > Has anyone read the campaign speech Ezra Pound
> > > > > wrote when he ran for class president in high
> > > > > school?
> > > > > >
> > > > > >
> > > > > > ----- Original Message ----
> > > > > > From: steve russell <[redacted]>
> > > > > > To: [redacted]
> > > > > > Sent: Thursday, 6 March, 2008 1:26:05 AM
> > > > > > Subject: Re: Obama Poems
> > > > > >
> > > > > > Chirot posted this a couple of weeks ago. It's a
> > > > > fun article. Bloom read the Obama poems. He thought
> > > > > they were decent. Bloom goes on to ridicule
> > > > > politicians and other public figures and their
> > > > > dismal verse. He calls Jimmy Carter "the worst poet
> > > > > in America." Poor Jimmy. And yet, he (Carter)
> > > > > remains distinguished, if only as very bad.
> > > > >
> > > > > > Jason Quackenbush <[redacted]> wrote: No
> > > > > kidding about the second one. I wonder if he still
> > > > > writes poetry. Where did these come from?
> > > > >
> > > > >
> > > > > > On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:
> > > > >

> > > > > > > for those Obama fans feeling a little low after
> > > > > his tuesday "momentum-check"
> > > > > > > here is some mild consolation. two poems (fished
> > > > > out from the net) Barack
> > > > > > > wrote in his college days.
> > > > > > > >
> > > > > > > > pretty decent poems for a 19-year-old,
> > > > > > especially the second one.
> > > > > > > >
> > > > > > > > aryanil
> > > > > > > >
> > > > > > > >
> > > > > >
> > > > >
> > >
>
==========
==========
> > =
> > > > > > >
> > > > > > > > Pop
> > > > > > > >
> > > > > > > > Sitting in his seat, a seat broad and broken
> > > > > > > >
> > > > > > > > In, sprinkled with ashes,
> > > > > > > >
> > > > > > > > Pop switches channels, takes another
> > > > > > > >
> > > > > > > > Shot of Seagrams, neat, and asks
> > > > > > > >
> > > > > > > > What to do with me, a green young man
> > > > > > > >
> > > > > > > > Who fails to consider the
> > > > > > > >
> > > > > > > > Flim and flam of the world, since
> > > > > > > >
> > > > > > > > Things have been easy for me;
> > > > > > > >
> > > > > > > > I stare hard at his face, a stare
> > > > > > > >
> > > > > > > > That deflects off his brow;

> > > > > > >
> > > > > > > I'm sure he's unaware of his
> > > > > > >
> > > > > > > Dark, watery eyes, that
> > > > > > >
> > > > > > > Glance in different directions,
> > > > > > >
> > > > > > > And his slow, unwelcome twitches,
> > > > > > >
> > > > > > > Fail to pass.
> > > > > > >
> > > > > > > I listen, nod,
> > > > > > >
> > > > > > > Listen, open, till I cling to his pale,
> > > > > > >
> > > > > > > Beige T-shirt, yelling,
> > > > > > >
> > > > > > > Yelling in his ears, that hang
> > > > > > >
> > > > > > > With heavy lobes, but he's still telling
> > > > > > >
> > > > > > > His joke, so I ask why
> > > > > > >
> > > > > > > He's so unhappy, to which he replies . . .
> > > > > > >
> > > > > > > But I don't care anymore, cause
> > > > > > >
> > > > > > > He took too damn long, and from
> > > > > > >
> > > > > > > Under my seat, I pull out the
> > > > > > >
> > > > > > > Mirror I've been saving; I'm laughing,
> > > > > > >
> > > > > > > Laughing loud, the blood rushing from
> > > > > > >
> > > > > > > his face
> > > > > > >
> > > > > > > To mine, as he grows small,
> > > > > > >
> > > > > > > A spot in my brain, something
> > > > > > >
> > > > > > > That may be squeezed out, like a

> > > > > > >
> > > > > > > Watermelon seed between
> > > > > > >
> > > > > > > Two fingers.
> > > > > > >
> > > > > > > Pop takes another shot, neat,
> > > > > > >
> > > > > > > Points out the same amber
> > > > > > >
> > > > > > > Stain on his shorts that I've got on mine,
> > > > > > >
> > > > > > > and
> > > > > > >
> > > > > > > Makes me smell his smell, coming
> > > > > > >
> > > > > > > From me; he switches channels, recites
> > > > > > >
> > > > > > > an old poem
> > > > > > >
> > > > > > > He wrote before his mother died,
> > > > > > >
> > > > > > > Stands, shouts, and asks
> > > > > > >
> > > > > > > For a hug, as I shink*, my
> > > > > > >
> > > > > > > Arms barely reaching around
> > > > > > >
> > > > > > > His thick, oily neck, and his broad back;
> > > > > > >
> > > > > > > 'cause
> > > > > > >
> > > > > > > I see my face, framed within
> > > > > > >
> > > > > > > Pop's black-framed glasses
> > > > > > >
> > > > > > > And know he's laughing too.
> > > > > > >
> > > > > > > ==========
> > > > > > >
> > > > > > >
> > > > > > > Underground
> > > > > > >

> > > > > > > Under water grottos, caverns
> > > > > > >
> > > > > > > Filled with apes
> > > > > > >
> > > > > > > That eat figs.
> > > > > > >
> > > > > >
> > > > > === message truncated ===
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > >
> >
>

> > _____
> > > > Never miss a thing. Make Yahoo your home page.
> > > > http://www.yahoo.com/r/hs
> > > > >
> > > >
> > > >
> >
>
>

↑ Index

226. **L Trent**

Super-contemporary French poets

Mon 10 Mar 2008

Hi all,

I am trying my hand at translating, but I'm having a hell of a time finding a super-contemporary (as in, a poet that has had only one or two books out, is still in 30's or 40's) French poet to translate. It's difficult to google for French poets (in French, of course), as (much like when you google "American poets") lots of pages about 19th & early 20th century poets come up, but not much that seems anywhere near as contemporary as I want to be, even when I include the word "contemporary" in the search. My goal is to find a very interesting, very contemporary poet & create a translation relationship with the poet, but I'm having trouble. This is probably partly because my French is not

exactly amazing. I had hoped to study for a few months (to brush up from my four-year study as an undergrad) and then begin translating, but I now feel I'd better begin translating now and use that as way to both begin a new writing project and improve vocab (which is my primary weakness). I think that if I knew major French publishers or even major French online bookstores, this would be a lot easier, but I just don't know those things and I'm not exactly sure how to go about looking.

So, all of that to say, does anybody know of a source to find super-contemporary French poetry? I'm interested in anything--online journals, online bookstores, publishers, individual poets' pages, etc. And, even better, does anybody know any super-contemporary french poets doing OULIPO or experimental-formal poetry? I think if I could just find a key in, I could find somebody who catches my fancy.

Thanks for any and all help.

Letitia T

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227. David-Baptiste Chirot

Gov. Spitzer of New York caught in Prostitution Ring sting

Mon 10 Mar 2008

---

it turns out yet another heavyweight politician & promoter of "clean living" "ain't nothin but a hound dog"--

the "happily married family man" is now "huddling with his family" to decide on what is to be his future-- resign?

strike a dea lwith the federal prosecutors?

or WRITE A TELL ALL MEMOIR!!

"FroM THE GOVERNOR'S MANSION TO THE HIDEAWAY MOTEL: MY DOUBLE LIFE IN MY OWN WORDS"

"the raw squalor and torrid trips through the hells of duplicity make this an inspiring addition to the literature of redemption."

"the bigger they are, the harder they fall'--and no one knew better than elliot spitzer, the NY State governor hooked on hookers. told in the inside languages of both high minded idealism and sin soaked slang--this one's a sure candidate for any top shelf of the literature of the lowdown on the real raw sides of life"

_____ Need to know the score, the latest news, or you need your Hotmail®-get your "fix". http://www.msnmobilefix.com/Default.aspx=

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228. **Anny Ballardini**
two reviews and many more
Mon 10 Mar 2008

My heartfelt thanks to *Jeff Harrison* <http://anticview.blogspot.com/>who reviewed my *Opening and Closing Numbers*: http://galatearesurrection9.blogspot.com/2008/03/opening-and-closing-numbers-by-anny.html

*****

On the same issue of Galatea Resurrects you can also find my review of *Allen Bramhall's Days Poem:* http://galatearesurrection9.blogspot.com/2008/03/days-poem-vols-i-and-ii-by-allen.html

*****

and here is the entire list of very interesting reviews for you to go through:

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Karen Rigby reviews THE BEDSIDE GUIDE TO NO TELL MOTEL: SECOND FLOOR, Edited by Reb Livingston and Molly Arden

Nathan Logan reviews THE BEDSIDE GUIDE TO NO TELL MOTEL, Edited by Reb Livingston and Molly Arden

Eileen Tabios engages MY NAME IS ESTHER CLARA by Laurel Johnson; a FOURSQUARE SPECIAL EDITION OF FIVE POEMS by Maureen Thorson; and HERE, LOVE by Jess Rowan

Jeffrey Side reviews BEAMS by Adam Fieled

Jon Cone reviews LITTLE BOAT by Jean Valentine

John Bloomberg-Rissman reviews OVERNIGHT by Paul Violi

Jeff Harrison reviews OPENING AND CLOSING NUMBERS by Anny Ballardini

Eileen Tabios engages AN ARCHITECTURE by Chad Sweeney

Jessica Bozek engages DUMMY FIRE by Sarah Vap

Ryan Daley reviews THE FRANK POEMS by CAConrad

Eileen Tabios engages CLEAVING by Dion Farquhar

Abigail Licad reviews THE ANCHORED ANGEL, SELECTED WRITINGS BY JOSE GARCIA, Edited by Eileen Tabios

Christopher Mulrooney reviews SELECTED POEMS OF GABRIELA MISTRAL, Trans. by Ursula K. Le Guin

Christopher Mulrooney reviews THE BEGINNING AND END OF THE SNOW by Yves Bonnefoy, Trans. by Alan Baker

Lisa Bower reviews TERRAIN TRACKS by Purvi Shah

Laurel Johnson reviews THERE ARE WORDS by Burt Kimmelman

Ivy Alvarez reviews A F I E L D by Anthony Hawley

Nathan Logan reviews WORDS IN YOUR FACE: A GUIDED TOUR THROUGH 20 YEARS OF THE NEW YORK POETRY SLAM by Cristin O'Keefe Aptowicz

Eileen Tabios engages 2 POEMS FROM THE BOTTOM OF THE BARREL by Logan Ryan Smith

Kristin Berkey-Abbott reviews BLUE COLONIAL by David Roderick

Eileen Tabios engages LIST'N by Karri Kokko

Laurel Johnson reviews INDIAN TRAINS by Erika T. Wurth

Eileen Tabios engages THE HEART THAT LIES OUTSIDE THE BODY by Stephanie Lenox

Patrick James Dunagan reviews DON'T SAY A WORD by F.A. Nettelbeck

Eileen Tabios engages BEHIND THE WHEEL: POEMS ABOUT DRIVING by Janet S. Wong

THE CRITIC WRITES POEMS
Four Poems by Ivy Alvarez: "Pear", "dumb", "The Tree" and "Parsonage Parlor"

FEATURE ARTICLES
"NOMADIC WAR" by Amy Levine

"MODERN IRONISTS: JOHN BERRYMAN, TED HUGHES, ROCHELLE OWENS, EDWARD DORN" by Rochelle Ratner

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS
Susana Gardner reviews ONCE UPON A NEOLIBERAL ROCKET BADGE by Jules Boykoff

Gina Myers engages LEARNING THE LANGUAGE and CASE SENSITIVE by Kate Greenstreet

Andrew Joron reviews BROKEN WORLD by Joseph Lease

Alfred A. Yuson reviews AT THE DRIVE-IN VOLCANO by Aimee Nezhukumatathil and PASSAGES: POEMS 1983-2006 by Edgar B. Maranan

Alfred A. Yuson reviews SORROWS OF THE CHAMELEON by Ella Wagemakers

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BACK COVER
An Editorial Board Meeting?!

****

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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229. **Mary Jo Malo**
Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train &
Mon 10 Mar 2008

"I'm the train they call The City of New Orleans" by Steve Goodman

↑ Index

230. **David Bowen**
Re: Super-contemporary French poets
Mon 10 Mar 2008

Hi Lititia,

If you go to www.amazon.fr and search "poemes contemporains," "poesie contemporaine," and the like, you should be able to find something. A similar search on google would probably be helpful, too.

David Bowen
Editor/Publisher
New American Press
2707 Trenton Way
Fort Collins, CO 80526

L Trent <[redacted]> wrote:
Hi all,

I am trying my hand at translating, but I'm having a hell of a time finding a super-contemporary (as in, a poet that has had only one or two books out, is still in 30's or 40's) French poet to translate. It's difficult to google for French poets (in French, of course), as (much like when you google "American poets") lots of pages about 19th & early 20th century poets come up, but not much that seems anywhere near as contemporary as I want to be, even when I include the word "contemporary" in the search. My goal is to find a very interesting, very contemporary poet & create a translation relationship with the poet, but I'm having trouble. This is probably partly because my French is not exactly amazing. I had hoped to study for a few months (to brush up from my four-year study as an undergrad) and then begin translating, but I now feel I'd better begin translating now and use that as way to both begin a new writing project and improve vocab (which is my primary weakness). I think that if I knew major French publishers or even major French online bookstores, this would be a lot easier, but I just don't know those things and I'm not exactly sure how to go about looking.

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Thanks for any and all help.

Letitia T

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231. **David Bowen**

Re: Super-contemporary French poets

Mon 10 Mar 2008

Hello again,

I just tried the amazon.fr search, and if you select one of the anthologies, there's a "Rechercher des articles similaires par thème" heading where you can choose from both "Poésie francophone - 20e siècle - Anthologies" and "Poésie française - 20e siècle - Anthologies," depending on whether you want to stay on French soil or not.

Good luck!

David

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Anny Ballardini reviews DAYS POEM, VOLS. I and II by Allen Bramhall

Patrick James Dunagan reviews THE FINAL NITE & OTHER POEMS: COMPLETE NOTES FROM A CHARLES GAYLE NOTEBOOK 1987-2006 by Steve Dalachinsky

Karen Rigby reviews THE BEDSIDE GUIDE TO NO TELL MOTEL: SECOND FLOOR, Edited by Reb Livingston and Molly Arden

Nathan Logan reviews THE BEDSIDE GUIDE TO NO TELL MOTEL, Edited by Reb Livingston and Molly Arden

Eileen Tabios engages MY NAME IS ESTHER CLARA by Laurel Johnson; a FOURSQUARE SPECIAL EDITION OF FIVE POEMS by Maureen Thorson; and HERE, LOVE by Jess Rowan

Jeffrey Side reviews BEAMS by Adam Fieled

Jon Cone reviews LITTLE BOAT by Jean Valentine

John Bloomberg-Rissman reviews OVERNIGHT by Paul Violi

Jeff Harrison reviews OPENING AND CLOSING NUMBERS by Anny Ballardini

Eileen Tabios engages AN ARCHITECTURE by Chad Sweeney

Jessica Bozek engages DUMMY FIRE by Sarah Vap

Ryan Daley reviews THE FRANK POEMS by CAConrad

Eileen Tabios engages CLEAVING by Dion Farquhar

Abigail Licad reviews THE ANCHORED ANGEL, SELECTED WRITINGS BY JOSE GARCIA, Edited by Eileen Tabios

Christopher Mulrooney reviews SELECTED POEMS OF GABRIELA MISTRAL, Trans. by Ursula K. Le Guin

Christopher Mulrooney reviews THE BEGINNING AND END OF THE SNOW by Yves Bonnefoy, Trans. by Alan Baker

Lisa Bower reviews TERRAIN TRACKS by Purvi Shah

Laurel Johnson reviews THERE ARE WORDS by Burt Kimmelman

Ivy Alvarez reviews A F I E L D by Anthony Hawley

Nathan Logan reviews WORDS IN YOUR FACE: A GUIDED TOUR THROUGH 20 YEARS OF THE NEW YORK POETRY SLAM by Cristin O'Keefe Aptowicz

Eileen Tabios engages 2 POEMS FROM THE BOTTOM OF THE BARREL by Logan Ryan Smith

Kristin Berkey-Abbott reviews BLUE COLONIAL by David Roderick

Eileen Tabios engages LIST'N by Karri Kokko

Laurel Johnson reviews INDIAN TRAINS by Erika T. Wurth

Eileen Tabios engages THE HEART THAT LIES OUTSIDE THE BODY by Stephanie Lenox

Patrick James Dunagan reviews DON'T SAY A WORD by F.A. Nettelbeck

Eileen Tabios engages BEHIND THE WHEEL: POEMS ABOUT DRIVING by Janet S. Wong

THE CRITIC WRITES POEMS
Four Poems by Ivy Alvarez: "Pear", "dumb", "The Tree" and "Parsonage Parlor"

FEATURE ARTICLES
"NOMADIC WAR" by Amy Levine

"MODERN IRONISTS: JOHN BERRYMAN, TED HUGHES, ROCHELLE OWENS, EDWARD DORN" by Rochelle Ratner

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS
Susana Gardner reviews ONCE UPON A NEOLIBERAL ROCKET BADGE by Jules Boykoff

Gina Myers engages LEARNING THE LANGUAGE and CASE SENSITIVE by Kate Greenstreet

Andrew Joron reviews BROKEN WORLD by Joseph Lease

Alfred A. Yuson reviews AT THE DRIVE-IN VOLCANO by Aimee Nezhukumatathil and PASSAGES: POEMS 1983-2006 by Edgar B. Maranan

Alfred A. Yuson reviews SORROWS OF THE CHAMELEON by Ella Wagemakers

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233. **Mark Weiss**
Re: Super-contemporary French poets
Mon 10 Mar 2008

IAre you near a major library? If so, check through their holdings. But if you've never translated before it might be wiser to start with something a bit easier to translate. Language games in one language almost never translate into language games in another.

Mark

At 03:30 PM 3/10/2008, you wrote:
>Hi all,
>
>I am trying my hand at translating, but I'm having a hell of a time finding
>a super-contemporary (as in, a poet that has had only one or two books out,
>is still in 30's or 40's) French poet to translate. It's difficult to google
>for French poets (in French, of course), as (much like when you google
>"American poets") lots of pages about 19th & early 20th century poets come
>up, but not much that seems anywhere near as contemporary as I want to be,
>even when I include the word "contemporary" in the search. My goal is to
>find a very interesting, very contemporary poet & create a translation
>relationship with the poet, but I'm having trouble. This is probably partly
>because my French is not exactly amazing. I had hoped to study for a few
>months (to brush up from my four-year study as an undergrad) and then begin
>translating, but I now feel I'd better begin translating now and use that as
>way to both begin a new writing project and improve vocab (which is my
>primary weakness). I think that if I knew major French publishers or even
>major French online bookstores, this would be a lot easier, but I just don't
>know those things and I'm not exactly sure how to go about looking.
>
>So, all of that to say, does anybody know of a source to find

>super-contemporary French poetry? I'm interested in anything--online
>journals, online bookstores, publishers, individual poets' pages, etc. And,
>even better, does anybody know any super-contemporary french poets doing
>OULIPO or experimental-formal poetry? I think if I could just find a key in,
>I could find somebody who catches my fancy.
>
>Thanks for any and all help.
>
>Letitia T

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234. Kevin Killian
Two new books from Krupskaya
Mon 10 Mar 2008

I'm pleased to announce two new books from Krupskaya Press, one by George Albon, one by Colin Smith.

They're available through Small Press Distribution. I know you will enjoy them, just give them a chance!

Kevin Killian (San Francisco)

TITLE 1:
Momentary Songs
George Albon
ISBN 978-1-92865-027-0
$14
94 pages
perfect bound

A moment is an inside flutter, a reflection, a civil relapse. George Albon's Momentary Songs sound the possibilities of forwardness and hope in a surrounding twilight of unprecedented venality. Using a variety of registerss--llyrical inquiry, Blakean exhortation, the satirical spiel of Morgenstern’s Gallows Songs--they search for alternative states (public ones, affective ones) as well as offer a probe on what has come to pass: "In this eclipse are we the inclement for placing it?"

A reading pole can also be a door, a tree trunk, the wall of a barn. It's the itinerant's edge-of-town bulletin board, where shared message-symbols are drawn and heeded: Good town, bad town, okay place to stay, don't stop here. The poems of Reading Pole both comment on and embody the heart of these messages: quick news on the open-ended route.

In Dorothea Tanning's Eine Kleine Nachtmusik, an enormous sunflower lays across an upper floor landing. A pubescent girl with undone blouse leans against the landing's wall, enduring an experience, or savoring one. Another girl, her back to the viewer, looks down the hallway, her long tresses freed from gravity and tendriling toward the ceiling. Sunflowers will do that.

Seven Admissions offer variations on a name, and revel in the world between the letters. Inspired by Frank O'Hara's crostic-poems to Edwin Denby, these admissions are playful and austere by turns, but always putting forth Eros as challenge to the death-making predicates of the title sequence.

Of Momentary Songs, Rodney Koeneke writes:

"Avuncular spotted drones," be warned. Not since Guston did Nixon has the resource of art been turned on the throne with such hopeful scurrility. Albon's Momentary Songs are hymns for the unchurched "pioneers/of the bottom edge,” who know "midnights are false" and want back their stars. I'm taking my news from the other George: resistance isn't futile, it's the "sunlight is information" age and Minerva’s owl sings "coup due." Rodney Koeneke

And here is Taylor Brady weighing in: One might echo Walter Benjamin on Karl Kraus: "The very term 'public opinion' outrages him. Opinions are a private matter. The public has an interest only in judgments." The title sequence of Albon's tough and tensile new collection, Momentary Songs, might surprise readers accustomed to the quiet, deliberate insistence with which his work has gathered itself into place over the years. This is an Albon committed to the clamor of a public occasion, revealing how large has been the imagination guiding his work all along, had we only listened. Albon takes up Kraus's struggle (minus, thankfully, its flirtation with reaction) within a horizon of "opinion" immeasurably broadened, as our current machines of public chatter threaten to level discourse as a whole into information, and pulverize that information into noise. Not content to retreat from this scene into the contemplative chambers in which the business of our politics consoles itself, neither do these lyrics adopt the fashionable stance which would hope to overcome the stultifying noise by amplifying it back to itself in a feedback loop of hip futility. What's at work--and what works--here, is a granular method locating edges of articulation among the turns of phrase of our shared unconsciousness, recovering Albon's larger project of the deliberate by bringing words to their moment of deliberation--often in startling outbursts of rhyme, in which are felt a deep historical current of poetry as that which refuses simply to inform, but must sound. Kraus: "How noisy everything grows." Albon: "But that was not a document, just a temporary air disturbance."

[About the Author]

George Albon is the author of Empire Life (Littoral Books), Thousands Count Out Loud (lyric& press), Brief Capital of Disturbances (Omnidawn), and Step (The Post-Apollo Press). Chapbooks include King (Meow Press), Transit Rock (Duration Press), and Reading Pole (Seeing Eye Books). His work has appeared in Hambone, New American Writing, O Anthology 4, Avec Sampler 1, The New Review of Literature, and the anthologies The Gertrude Stein Awards in Innovative American Poetry, Bay Poetics, and Blood and Tears: Poems for Matthew Shepard. His essay "The Paradise of Meaning" was the George Oppen Memorial Lecture for 2002. He lives and works in San Francisco.

TITLE 2:
8x8x7
Colin Smith
ISBN 978-1-92865-028-7
$14
89 pages
perfect bound

8 x 8 x 7 finds the Winnipeg-based poet Colin Smith in panopticon mode, his eye everywhere, glittering and shifting planes like a human kaleidoscope. Even those who have followed Smith’s career since his term in Vancouver’s estimable Kootenay School of Writing, and his previous book Multiple Poses (Tsunami Editions, 1997) may not be prepared for the intensity of feeling now so thoroughly mashed up with his vaunted multiplicity. After a blistering, acid-laced opening salvo, ironically titled "Just," Smith builds up the attack through a series of escalating feints and rhapsodies. His targets include war, unemployment, sexual category, the talking heads of TV and continental philosophy, outsourcing, liberal piety and, most touchingly, his own body, once a source of comfort and strength, now a font of lacerating pain. No two poems in his book are alike, but they surround an uncommon fire. After a touching finale, "Codicil," a sort of coda, "Goodbye (Riddance)," puts us right back on the block again. What is 8 x 8 x 7 anyhow? At first you might think it’s a toaster; now then maybe not. You're in this condition of doubt recommended by the poet, whose title poem points to a place from which we might retrace our misguided steps: "'I don't know' is a good start."

Of 8 x 8 x 7, Donato Mancini has this to say: Colin Smith is in curious pain, and he wants to know the source. So he feels around for clues with his mother-tongue baby id in the "sharps" dumpster of language, disenjoying the plenitude of positive results. There's always already an avalanche of data, as any ingenious cottage linguist pointing to social relations as materialized in language will show-not-tell you. Colin is "subject to," like every other thumbsucker, but doesn't mistakenly think God/Dad or the ghosts have it out for him. Why would a statistic think that way? Back pain is structural, specific

and symptomatic. Pain is all the more real (therefore: combatable) when it's understood as the improperty of the unhappy masses. Woe is me, me is us. Colin Smith's meticulously foul temper, unfed greed for answers, rage against the condom dispenser in cancerously funny poetry is as specific as "it" gets. To be made an example of.

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235. Joseph Mosconi
Re: Super-contemporary French poets
Mon 10 Mar 2008

I think there might be some under-40 French poets (as well as some older ones, and some deceased ones) in this issue of the Germ from earlier this decade.

http://germspot.blogspot.com/2005/04/germ-5_11.html

-

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236. jared schickling
Re: Super-contemporary French poets
Mon 10 Mar 2008

Dear Trent,

Abdellatif Laabi, Moroccan poet writing in French. I believe he lives in France, I know he did.

Jared Schickling

> Date: Mon, 10 Mar 2008 14:30:26 -0500> From: [redacted]> Subject: Super-contemporary French poets> To: [redacted]> > Hi all,> > I am trying my hand at translating, but I'm having a hell of a time finding> a super-contemporary (as in, a poet that has had only one or two books out,> is still in 30's or 40's) French poet to translate. It's difficult to google> for French poets (in French, of course), as (much like when you google> "American poets") lots of pages about 19th & early 20th century poets come> up, but not much that seems anywhere near as contemporary as I want to be,> even when I include the word "contemporary" in the search. My goal is to> find a very interesting, very contemporary poet & create a translation> relationship with the poet, but I'm having trouble. This is probably partly> because my French is not exactly amazing. I had hoped to study for a few> months (to brush up from my four-year study as an undergrad) and then begin> translating, but I now feel I'd better begin translating now and use that as> way to both begin a new writing project and improve vocab (which is my> primary weakness). I think that if I

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http://www.windowslive.com/share.html?
ocid=TXT_TAGHM_Wave2_sharelife_012008=

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237. Carol Novack

The Web Del Sol / Mad Hatters' Review "Combination Special" Video Contest

Mon 10 Mar 2008

For all of you beginning, middling, and advanced videographers:
You are invited to create a tasty video based on any written piece (poem, fiction, fusion, or non-fiction) published in *Mad Hatters' Review<http://www.madhattersreview.com/>,
Brevity <http://www.creativenonfiction.org/brevity/>, Drunken Boat<http://www.drunkenboat.com/>,
elimae <http://elimae.com/>,
Jacket<http://jacketmagazine.com/00/home.shtml>,
Milk <http://www.milkmag.org/>, Unlikely Stories<http://www.unlikelystories.org/>,
or Word Riot <http://www.wordriot.org/>.*

We are calling for a video inspired by a poem, fiction, literary non-fiction, or experimental form, a written work that stimulates you to create a video in response. You may decide to creatively and dramatically interpret and thereby "collaborate" with the author of the work in terms of mood, energy, theme, related imagery, words, "plot," music, and/or sounds. To collaborate means: "To enter into conversation with another ... is to risk what one found or produced in common ... One enters into conversation in order to become an other for the other." --- Alphonso Lingus

The primary goal of the First Combination Special Video Contest ("CSC") is to elicit imaginative and original quality videos that capture the essence of

mood/spirit/energy or theme of a literary work published on the Internet. Sponsor Mad Hatters' Review is a collaborative, multi-new media magazine in which musicians and visual artists interpret written pieces and create new, exciting creations that converse with the writings. *You needn't be a professional videographer to stand a chance at fame and fortune.* http://www.madhattersreview.com/contest_video.shtml.

--
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SAVE THE DATE! May 4th MAD HATTERS' REVUE & LUNATIK BALL -- MULTI-MEDIA SPECTACULAR BENEFIT AT THE BOWERY POETRY CLUB, NYC: 4 - 8 pm.

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238. Sharon Mesmer/David Borchart

Sharon Mesmer reading

Mon 10 Mar 2008

Hi everyone,

I'll be reading with Marie Carter, author of The Trapeze Diaries (Hanging Loose Press, 2008), at the Cornelia Street Cafe in Manhattan on Sunday, March 23rd at 6 pm. The Cornelia Street Cafe is located at 29 Cornelia Street between Bleecker Street and W 4 Street. I think there's an admission, or maybe a two-drink minimum. More info at virginformica.blogspot.com/

Please come!

Sincerely,
Sharon

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239. Eireene Nealand

Re: Super-contemporary French poets

Mon 10 Mar 2008

Two American poets, Stacy Doris and Chet Weiner work with some really wild contemporary French stuff. Last heard they were hiding away in Cypress but I think they can still be contacted via San Francisco State.

http://www.durationpress.com/archives/tyuonyi/whitepage/violence%20of%20the%20white%20page.pdf

On 3/10/08, jared schickling <[redacted]> wrote:
> Dear Trent,
>
> Abdellatif Laabi, Moroccan poet writing in French. I believe he lives in France, I know he did.
>
> Jared Schickling
>
> > Date: Mon, 10 Mar 2008 14:30:26 -0500> From: [redacted]> Subject: Super-contemporary French poets> To: [redacted]> > Hi all,> > I am trying my hand at translating, but I'm having a hell of a time finding> a super-contemporary (as in, a poet that has had only one or two books out,> is still in 30's or 40's) French poet to translate. It's difficult to google> for French poets (in French, of course), as (much like when you google> "American poets") lots of pages about 19th & early 20th century poets come> up, but not much that seems anywhere near as contemporary as I want to be,> even when I include the word "contemporary" in the search. My goal is to> find a very interesting, very contemporary poet & create a translation> relationship with the poet, but I'm having trouble. This is probably partly> because my French is not exactly amazing. I had hoped to study for a few> months (to brush up from my four-year study as an undergrad) and then begin> translating, but I now feel I'd better begin translating now and use that as> way to both begin a new writing project and improve vocab (which is my> primary weakness). I think that if I knew major French publishers or even> major French online bookstores, this would be a lot easier, but I just don't> know those things and I'm not exactly sure how to go about looking.> > So, all of that to say, does anybody know of a source to find> super-contemporary French poetry? I'm interested in anything--online> journals, online bookstores, publishers, individual poets' pages, etc. And,> even better, does anybody know any super-contemporary french poets doing> OULIPO or experimental-formal poetry? I think if I could just find a key in,> I could find somebody who catches my fancy.> > Thanks for any and all help.> > Letitia T
> _____
> Connect and share in new ways with Windows Live.
> http://www.windowslive.com/share.html?ocid=TXT_TAGHM_Wave2_sharelife_012008

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240. Ryan Daley
Galatea Resurrects
Mon 10 Mar 2008

...contains my grappling with CA Conrad's THE FRANK POEMS.

http://galatearesurrection9.blogspot.com/2008/03/frank-poems-by-caconrad.html

Best to all,

Ryan

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241. Barry Schwabsky
Re: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List & "Is Poetry a War Crime?"/from trains to training-
Mon 10 Mar 2008

Speaking of creative misreading, it's curious, isn't it, that "Born in the USA" has become a "heavily patriotic" song, given its lyrics:

The first kick I took was when I hit the ground
You end up like a dog that's been beat too much
'Til you spend half your life just covering up

[chorus:]
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.

I got in a little hometown jam
And so they put a rifle in my hands
Sent me off to Vietnam
To go and kill the yellow man

[chorus]

Come back home to the refinery
Hiring man says "Son if it was up to me"
I go down to see the V.A. man
He said "Son don't you understand"

[chorus]

I had a buddy at Khe Sahn
Fighting off the Viet Cong
They're still there, he's all gone

He had a little girl in Saigon
I got a picture of him in her arms

Down in the shadow of the penitentiary
Out by the gas fires of the refinery
I'm ten years down the road
Nowhere to run, ain't got nowhere to go

I'm a long gone Daddy in the U.S.A.
Born in the U.S.A.
I'm a cool rocking Daddy in the U.S.A.
Born in the U.S.A.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Monday, 10 March, 2008 6:19:24 PM
Subject: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List & "Is Poetry a War Crime?"/from trains to training-

Looking at the subject header that included "Ho-Ochs"--i suddenly realized a whole new homophone is created --for--a subject of late found here--"Hoax" and fakes--(echoing an article abt the Fake Indian bestselling new Age writer Nasdijj called "Navahoax"--)

Music, songs and poetry have long been understood as weapons in many different ways. "The pen is mightier than the sword," and "Joshua fi't the Battle of Jericho/and the Walls came tumblin down" come to mind. (Burroughs in interviews at one point spoke a lot of the Army's development of a machine that would produce low level sound waves that gradually vibrate walls into collapsing.)

Words and music as weapons are turning up in may different ways--from propaganda to torture to War Crimes--

These "words/music as weapons" in the propaganda sense were combined with trains in the creation of "agit-prop" trains that were widely used in the then new Soviet Union and are documented in many of the Kino-Pravda films of Dziga Vertov. (One of the greatest to this day cinemamatic visual poetries is his Man with a Movie Camera.)

A very interesting and good book that deals a lot with poetry and politics is Mayakovsky's "How Are Verses Made." (It was written as part of a practical series for the use of the new Societ citizenzry, which included a great many other "How are they made?" primers: "How are Shoes Made?" "How are Ships Made?" and so on--

While Mayakovsky was not a politician per se, he worked tirelessly as a PR person for the New Society, creating agti-prop for trains sent throughout the Soviet Republics, jingles for the MOSCOM and GUM State stores, radio plays, poetry, song lyrics, book covers, an endless stream of works for the new Society and for a new approach and use of language to accompany, express, influence and promote it. Mayakovsky was as far as I know the first poet to have his words up in lights. He had originally been a painting student, and visuality is always very present in al his works, along with a great sense of amplification--"At the Top of My Voice" as an early Futurist poem announces, is his preferred mode of address. He used megaphones and microphones with agit prop trains and huge outdoors events, the radio, the cinema, the designing of advertisements to go up on lights for State businesses, and he tirelessly designed and produced wall newspapers, posters, and banners.

Beginning with the Futurist Opera "Victory over the Sun" (1913; it included the first Suprematist works by Malevich used for the sets) Mayakovsky collaborated with a great many musicians, visual artists, musicians, sound engineers--and train engineers-- and cinematographers. Ironically, part of the argument in "How Are Verses Made" is to be very much against the poetry and example of Esenin, who had recently committed suicide. It was not all that long after writingt the book that Mayakovsky himself became a suicide.)

In an Italian Futurist vein of trains of association one arrives at "training" used in "War, the world's hygiene" (Marinetti, Futurist Manifesto, 1909).

Train songs become "training" songs used by torturers to discipline the victims into the desired states of terror and helplessness, the "softening up" preparations for what is yet to come.

Mother Jones in its February issue has a list of the most recent "favorites" , which I'v supplemented with some older listings.

re "Is Poetry a War Crime?"--

considered as a form of "agit-prop" in a sense--is it? if it develops from propaganda say into the direct advocacy and incitement to ethnic cleansing?--

Was Pound's poetry perhaps also possible to be included in this aspect, or simply the radio broadcast speeches? (it seems basically the latter is what was agreed upon, for legal purposes of the time at any rate.)

The consideration of this question has been raised during the current era, when music is being used for torture--why not poetry also be considered in some extreme cases a weapon of War Crimes--

There was a NY Times Magazine article a week ago about Edward Liminov, the Russian poet and novelist, 1970's punk American emigre and 1980's French

literary star turned 1990's extreme Russian Nationalist/Fascist and now, in the Times' cheery view, "Putin's Pariah." In other words, once again a sort of "friend of ours.

Limonov's turn to extreme Nationalism and association with right wingers like Zhirinovksy parallel that of another poet--and psychiatrist--Radovan Karadzic. In many accounts, both men, especially Karadzic, seemed to morph almost overnight into totally different creatures than they had appeared to be just a very short time previous.

Not surprisingly, the Ulta-Nationalist Limonov paid a visit to Karadzic during the siege of Sarajevo. A video used at Karadzic's War Crimes Tribunals shows the two "warrior poets" firing at the city's citizens after the Serbian leader has recited one of his blood-curdling poems.

Using this among a great deal of other evidence, Jay Surdukowksi, at the time (2005) a Law Clerk - of the New Hampshire Supreme Court, has written a very interesting brief that argues for the legality under international law of using poetry as a form of evidence in the commission of War crimes. It was originally published in the Michigan Journal of International Law, Vol 28, No 673, Winter 2005, and I've included a link for it below.

THE TORTURERS TOP TUNES SONG LISTS

Mother Jones has published in their last issue (Feb '08) a list of songs used during torture sessions. I've also included some older "playlists" back to the "oldies" used against the trapped American Ally suddenly turned enemy "voodoo practicing dope fiend" General Manuel Noreiga. (Hence "Voodoo Child" by Hendrix among others played for him.) Similar mind shattering blasts were directed at the Koresh Compound at Waco.

So far the only two countries I've found who officially use this technique are USA and Israel.

THE TORTURERS TOP TUNES SONG LISTS

The songs choices, besides the Heavy Metal/Black Satanic Metal and Gansta Rap mega-decibel level also include the "heavily Patriotic" songs like "Born in the USA" and "American Pie" along with "Barney" and a lot of other "infantile" songs, the infantile-regressed stage one that the torturers hope to send the victims back to increase the levels of fear and helplessness.

hERE'S THE MOST RECENT LISTING, FROM THE fEBRUARY iSSUE OF mOTHER jONES jOURNAL:

"The tracks have all been played by guards and interrogators in inducing sleep deprivation, "prolonging capture shock," disorienting detainees during interrogations, and/or drowning out screams. The "Torture Playlist" is based on

a leaked interrogation log, news reports, and on info from soldiers and detainees.

Here's the list (in no particular order):
"Born in the USA" - Bruce Springsteen
"Shoot to Thrill" - AC/DC
"Die MF Die" - Dope
"Take Your Best Shot" - Dope
"White America" - Eminem
"Kim" - Eminem
"Barney Theme Song" - Barney
"Bodies" - Drowning Pool
"Enter Sandman" - Metallica
Meow Mix TV commercial
Sesame Street theme song
"Babylon" - David Gray
"Stayin' Alive" - Bee Gees
"All Eyes on Me" - Tupac
"Dirrty" - Christina Aguilera
"America" - Neil Diamond
"Bulls on Parade" - Rage Against the Machine
"American Pie" - Don McLean
"Click Click Boom" - Saliva
"Cold" - Matchbox Twenty
"Swan Dive" - Hed PE
"Raspberry Beret" - Prince**

* *

*EXAMPLES AND INFO FROM wIKIPEDIA:
*

- Bombardment with loud music has been known to have been used in other occasions

Manuel Noriega <http://en.wikipedia.org/wiki/Manuel_Noriega>

"When the United States invaded Panama in December 1989, Noriega took refuge in the Holy See's embassy which was immediately surrounded by U.S. troops. After being continually bombarded by *hard rock music* and "The Howard Stern Show" for several days, Noriega surrendered on Jan. 3, 1990. [4]<http://en.wikipedia.org/wiki/Music_torture#_note-TexasAM20070919> [5] <http://en.wikipedia.org/wiki/Music_torture#_note-DticMil1998-99>"

Guantanamo <http://en.wikipedia.org/wiki/Guantanamo>

According to the FBI[6]<http://en.wikipedia.org/wiki/Music_torture#_note-FbiFoaiGuantanamoMusicTorture> [7]<http://en.wikipedia.org/wiki/Music_torture#_note-WashingtonPost20041221> :

"W[itness] observed sleep deprivation interviews w/strobe lights and *loud music*. Interrogator said it would take 4 days to break someone doing an interrogation 16 hrs w/lights and music on and 4 hrs off. Handwritten note next to typed synopsis says *"ok under DoD policy"*.

"Rumors that interrogator bragged about doing lap dance on d[etainee], another about making d[etainee] listen to *satanic black metal music* for hours then dressing as a Priest and baptizing d[etainee] to save him - handwritten note says 'yes'."

"W[itness] saw d[etainee] in interview room sitting on floor w/Israeli flag draped around him, *loud music* and strobe lights. W suspects this practice is used by DOD DHS based on who he saw in the hallway."

The *Washington Post <http://en.wikipedia.org/wiki/Washington_Post>*, quoting a leaked Red Cross report, wrote:[8]<http://en.wikipedia.org/wiki/Music_torture#_note-WashingtonPost20041201>

"The physical tactics noted by the Red Cross included placing detainees in extremely cold rooms with *loud music* blaring, and forcing them to kneel for long periods of time, the source familiar with the report said."

Iraq <http://en.wikipedia.org/wiki/Iraq>

According to Amnesty International<http://en.wikipedia.org/wiki/Amnesty_International> [9] <http://en.wikipedia.org/wiki/Music_torture#_note-Ai20040430>:

"Detainees have reported being routinely subjected to cruel, inhuman or degrading treatment during arrest and detention. Many have told Amnesty International that they were tortured and ill-treated by US and UK troops during interrogation. Methods often reported include prolonged sleep deprivation; beatings; prolonged restraint in painful positions, sometimes combined with *exposure to loud music*; prolonged hooding; and exposure to bright lights. Virtually none of the allegations of torture or ill-treatment has been adequately investigated by the authorities."

Israel <http://en.wikipedia.org/wiki/Israel>

On January 12 <http://en.wikipedia.org/wiki/January_12>, 1998<http://en.wikipedia.org/wiki/1998>the Supreme Court of Israel

<http://en.wikipedia.org/wiki/Supreme_Court_of_Israel>declined to ban the use of loud music as an interrogation technique. [10]<http://en.wikipedia.org/wiki/Music_torture#_note-BirminghamPost19980112>

article from December 29, 1989, the US Army Special Operations Forces' Panama playlist did include:

'Beat it' by Michael Jackson
'You're No Good' by Linda Rondstadt
'Nowhere to Run' by The Marvelettes
'Voodoo Child' by Jimi Hendrix
'I Fought the Law' by Bobby Fuller Four

And a post <http://blog.wfmu.org/freeform/2005/05/tunes_for_tortu.html> at WFMU's Beware of the Blog lists Nazareth's "Hair of the Dog," Ann Peebles's "Gonna Tear Your Playhouse Down," "Judgement Day" by The Pretty Things, and "Bruce Cockburn's "If I Had A Rocket Launcher" as part of the mix.

Poetry & War Crimes:
Edward Limonov - Profile - Russia - Vladimir V. Putin - New York Times Putin's Pariah By ANDREW MEIER
Published: March 2, 2008

http://www.nytimes.com/2008/03/02/magazine/02limonov-t.html ---

The parable of a fascist writer. - By Keith Gessen - Slate Magazine
http://www.slate.com/id/2078955/ ---

<http://www.google.com/url?q=http://www.youtube.com/watch%3Fv%3DkcCFJAfLTJE&sa=X&oi=video_result&resnum=2&ct=thumbnail&usg=AFQjCNHwalygyHxivlpKoV6t3LV2fdICqQ>YouTube
- Russian Writer Shooting at Sarajevo<http://www.youtube.com/watch?v=kcCFJAfLTJE>
Next to war criminal *Radovan Karadzic*. *Limonov*, now an *...*

www.youtube.com/watch?v=kcCFJAfLTJE

*
[PDF]* IS POETRYA *WAR CRIME*? RECKONING FOR *RADOVAN KARADZIC* THE
POET-WARRIOR<http://students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf>
File
Format: PDF/Adobe Acrobat - View as HTML<http://209.85.165.104/search?q=cache:WFQAQaOIR6YJ:students.law.umich.edu/mjil/article-pdfs/v26n2-

surdukowski.pdf+radovan+karadic+is+poetry+a+war+crime&hl=en&ct=clnk&cd=2&gl=us>
Is *Poetry a War Crime*? 11. Ivan Colovic writes: "What guarantees the political and poetic success of. *Radovan Karadzic* from the very beginning, *...*
students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf

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242. Liesl Jobson

Poetry International Web South Africa

Tue 11 Mar 2008

Greetings,

Poetry International's South African<http://southafrica.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=11458>site has just been relaunched after a three-year dormancy.

The March 2008 issue features the work of South Africa's first poet laureate, the late Mazisi Kunene<http://southafrica.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=11277>, a Zulu poet. Afrikaans poet, Ingrid Jonker<http://southafrica.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=11226>, Xhosa poet, Nontsizi Mgqwetho<http://southafrica.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=11262>and Rustum Kozain, in English, who was recently awarded South Africa's prestigious Ingrid Jonker Prize and Olive Schreiner Prize.

Another two issues are planned for 2008 and will feature vibrant and relevant poets in translation and in English, from the country past and present.

Please visit our journal for an intriguing array of important and original voices.

Regards,

Liesl Jobson
National Editor
Poetry International South Africa

↑ Index

243. Alan Sondheim

Frontier (completed, on monothers, avatars, others, bothers)

Tue 11 Mar 2008

Frontier (completed, on monothers, avatars, others, bothers)

I like to believe I'm working on a frontier and all I can tell you is what's on the normative side of things; the rest is yet to be seen, unabsorbed. Once brought in from the Pale, it's of lesser interest, but beyond the Pale there's nothing but the agony of shadows. Defuge takes over and the frontier, always an imaginary, shudders and reconvenes.

The videos/choreographies exist between human and human - someone was there making the original files with motion capture, and someone is at the other end, watching and using them once again. The virtual is a shadow of the real, the real is a shadow of the virtual, and within the true world superimpositions, gestures, and the fading of ontologies characterize what remains of the fixity of inscriptive practices of the classical and modern ages.

Distinctions are blurred through embedding and filtering. Avatars and humans - together, emanents - are embedded in online virtual worlds, in spaces which are simultaneously physical/inert/analog and virtual/mobile/ digital. Every seeing, every being, is a filtering; existence and copula are interwoven. A current collection of texts is called Messays; in a Messay, there's no leading sentence, no orderly sequence of ideas, no summings-up, no conclusions. The essay is to classical narratology as the messay is to future true world genres which seep into one another, head- less and tailless - meandering on the one hand, problematic obeisance to protocols on the other.

What we started with is the body which is inscribed with scars, scratches, tears, wounds, blemishes, abrasions, cuts, and all other debris carrying analogic history into the symbolic. What we continued with are tattoos, incisions, fashion, gesture, languagings, and what continually emerges is the body harboring technology as self retreats or withdraws, puckers, from the wild symphonics of externally-applied filters digging ever deeper.

The walk or arm-swing becomes gesture becomes anysign becomes trade-off, translation, transformation, exchange, interoperability, reified territor-ialization. One sits at a console and breathes through sheave-skin, another begins vortex stage-center with flesh-electric, a third wanders memory of others airless, unbreathing, peripheral wanderings mediated at mind's back. From the airless, flesh-breathers are attracted, gather, project and introject, their selves flowing, flooding, abjecting, full of scent and coagulation.

We take our tiny community of people up and down mountains, in and out of clubs and iced fields, across the chiasm of cut bodies and body cuts, mines and

other extractive industries across the flesh of land and bodies. What we bring back is always new, even if only in the slightest detail, a brush of the hand or turn of the head that was never seen before. And we keep to our goal of understanding filtering and embedding better than before, and understanding bodies in the always future anterior world, the true world of emanents and anysign where we're living, breathing, writing and wryting, this and any future day.

Almost every avatar you see represented is a composite of two people; if you see two avatars engaged with one another, the engagement is contiguous at best, and each avatar is itself a composite. The composites are male and female; they reflect and murmur other in relation. Two are four, four are eight, eight are sixteen. Or more, depending on the configuration of motion-capture, the independence of minds and intentions.

Laplanche and Pontalis, The Language of Psychoanalysis, the Imaginary:

"In the sense given to this term by Jacques Lacan (and generally used substantively); one of the three essential orders of the psycho-analytic field" [...]

[...] "Lacan brought forward the idea that the ego of the human infant - as a result, in particular, of its biological prematurity - is constituted on the basis of the image of the counterpart (specular ego).

Bearing in mind this primordial experience: we may categorize the following as falling into the Imaginary:

a. from the intrasubjective point of view, the basically narcissistic relation of the subject to his ego;

b. from the intersubjective point of view, a so-called _dual_ relationship based on - and captured by - the image of a counterpart (erotic attrac- tion, aggressive tension). For Lacan, a counterpart (i.e. another who is me) can only exist by virtue of the fact that the ego is originally another." [...]

Thus simultaneously a space of mirroring and of singular constitution, a space of a real and an evanescence. In Second Life, objects are constituted in relation to a well-ordered data-base, without which the enumeration of potential behaviors, constructions, and wanderings would be impossible.

"another who is me" - another always is me, neither constitutive nor part- and-parcel. One leaps on the page to "Incorporation": "Process whereby the subject, more or less on the level of phantasy, has an object penetrate his body and keeps it 'inside' his body." Etc. etc., more or less. One might argue that it is always incorporation, that the world is world by virtue of _devouring._ I would ask, who pulls the strings, moves the sensors, whereby one has been two, two

murmur one, in these image of behaviors that are simultaneously inconceivable, and at the root of every narrative?

It doesn't stop there; the avatars are the result of filtered behavior, filtered in such a way that f(n) does not equal 1, i.e. is not trans- parent, but in fact transforms behavior into caricature that gnaws at the body, representative and within a primordial gnawing, if you like. (This filtering occurs in the transmission/reception stage of raw sensor data turning towards coherent representation. Filtering is mobile, perhaps system noise, more likely hacking or rupture, the dim imaging of presence unaccounted-for. Any reception is filtered - I'm arguing for yet another stage in the communications model, existing in those liminal interfaces among block-diagram entities and arrows.)

Table 5, Eco's theory of codes in A Theory of Semiotics - the Watergate (hydraulic) Model interpreted in relation to expression and content planes. But framed on the left: "Continuum / Light, electric phenomena / Non-semiotic matter" and on the right: "Continuum / the unshaped continuum of the position of the water along with everything one can think about it / Non-semiotic matter." One discretely cuts surgically within the analogic which remains impervious, bounding; a discrete cut cuts discretely, con- structs difference across fissure, that is operates within and constructs inscription. Isn't the world such an inscription? Let us think of non- semiotic matter as _dark matter_ to be brought within the fold (pli).

Selves are located, others and an others are located, between these mat- ters, which are all that matter, out of which the drawing-forth is tempor- ary at best. Nagarjuna has no position and this positionlessness is as close as one can get.

The doubled figures within the figures of the avatars you see projected on the screen, live or in careful reproduction, are uncanny; they appear in documentary footage to be completely independent, but by virtue of the sensors are connected, as in Bell's theorem, in such a manner as a frac- tured _monother_ or entity is produced. Conflicting forces are combined without effect or affect traveling among them: there is no resolution, only tearings as the image-monother accommodates them all. Think of the movements as _catatonic sex-dances_ or rites of passage held in position precisely by those noisy channels which, parasitic, spew culture in other- wise dull transmissions. A catatonic sex-dance is a molding or ingestion, incorporations, of others in order to form selves (an 'adult' is an entity whose flesh is carved into the semblance of a human being). A dance is called 'sex-dance' if it is dual; it is also 'corporation-dance,' 'money- dance,' 'incorporation-dance,' 'culture-dance,' 'death-dance.' Sheave- skins generate nothing internally but imaginaries; externally, they generate internals. Think of the monother as worlding, the mapping of external universes onto, within, small finite spaces which appear

coher- ent, the mapping cohering. The dance, like that of bees, is of course any communication, established or not, channeled or not; one might think of beings inhabiting monothers in such a way that their touch is full, replete, of one another. What you see on the screen may appear both tired and strange, but it is also a model of the true world within which monothers characterize life and lives, living, inhabitations, habitus. (Think of the 'it' in 'one going it alone.')

You have to look for the specific discrete levels, nodes, configurations, on the expression plane - all of which are moving at high-speed - but you _must_ look, drawing forth a narrative, which, like all others, is yours and yours alone and ties, however uncomfortably, the appearance of beings into Being. You have to see monothers shimmering among modes of existence, ontologies, for example, movements among rocks and cliffs and movements among intended rocks and cliffs, deferring among intentional/configured ontologies, and those which are mute, inert, idiotic. Or divide the cata- tonic sex-dance into substance-catatonia (misnomer and oxymoron to boot) and inscription-sex-dance (the same, the other boot, terms booting mono- thers into the arena).

Now you're getting closer to the relationship among inscription, code, substance, communication, &tc, and further might bring you permanently, like a matchmaker.com, into collusion from collocation, where contiguity and contingency meld and something permanently unnameable emerges, where Nagarjuna's grasping, samsara, appears:

" When there is a grasping, the grasper
Comes into existence.
If he did not grasp,
Then being freed, he would not come into existence. "

(The Fundamental Wisdom of the Middle Way, Nagarjuna's Mulamadhyamakakar- ika, translation and commentary Jay L. Garfield.)

Let them go at that.

=

↑ Index

244. Murat Nemet-Nejat

Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding

Tue 11 Mar 2008

Let's not forget Alan Sondheim's photographs of the train museum in West Virginia(?).

Murat

On Mon, Mar 10, 2008 at 12:56 PM, steve d. dalachinsky <[redacted]> wrote:

> *david hammonds exhibit coal train years back*
> *On Sun, 9 Mar 2008 19:23:37 -0700 Stephen Vincent <[redacted]>*
> *writes:*
> *David, thanks for putting so much re trains - lyrics thereof - into*
> *the "round-house"!*
>
> *Lets not forget John Coltrane - one of this country's ulitmate*
> *('tranes')*
>
> *The proverbial Night Train (poems, music et al) only way to begin*
> *to survive the consequence of what is going on here. Bush,*
> *Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege"*
> *read "Dictator" read "Torture" is quite alright, etc. Let's call it*
> *"Enhanced Executive Privilege".*
>
> *What's that piece by who, "The Infidels"? More than ever, time to*
> *assert that, I'd say.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> *David Chirot <[redacted]> wrote: Dear Murat and*
> *Friends--*
>
> *I learned something today regarding a topic i've been following for*
> *some*
> *time--*
> *which Wordforword will bepublishing a pice i did on :*
> *"Waterboarding,*
> *Translation & Poetry"--*
> *a year ago i started sending my mother drawings i made with*
> *"Waterboarding"*
> *being a form of "surfboarding"--*
> *and so when Mulkasey couldn't answer questions about what he thought*
> *it*
> *was--*
> *I did more drawings of his confusion as he thought only of*
> *"surfboarding"--*
> *as a form of getting around even seeing the image in his mind of*
> *"waterboarding"--*
> *so as not to utter a word in this regard and blow things wide open*
> *for his*
> *bosses--*
>
> *it turns out that what was a kind of "gallows" half serious-half*
> *joking*
> *series of drawings and postcards and invented "news stories" i sent*

in the
last year is indeed connected with a form of humor itself--
although one that is a bit more literal than one may necessarily
like, but
then that is the way language works--

i found by surprise- today via link to an old William Safire's
column that
indeed Waterboarding and Surfboarding ARE related!

*Why did *boarding* take over from *cure*, *treatment* and *torture*?*
Darius
Rejali, the author of the recent book "Torture and Democracy" and a
professor at Reed College, has an answer: "There is a special
vocabulary for
torture. When people use tortures that are old, they rename them and
alter
them a wee bit. They invent slightly new words to mask the
similarities.
This creates an inside club, especially important in work where
secrecy
*matters. *Waterboarding* is clearly a jailhouse joke. It refers to*
surfboarding" — a word found as early as 1929 — "they are attaching
somebody
to a board and helping them surf. Torturers create names that are
funny to
them."

so the "associative trains of thought"--
rolling along--
associative trains of thought" have always been among my favorites
to
ride--always a most excellent and surprising and interesting and
entertaining mode of "transport"--

Thank you for your trains , Murat
Or as the Box Tops' song has it: "Trains and Boats and
Planes"--which
included in the recording the sounds of ,-yes!--trains and boats and
planes--honking, hooting, taking off----

"associative trains of thought" have always been among my favorites
to
ride--always a most excellent and surprising and interesting and
entertaining mode of "transport"--

**Emerson writes in "Nature" as i recall of the train being a way of*

*changing the perceptions of things "passing by" --suddenly the landscapes
are completely different--and as well--sounds are changed--*

*Emerson notes how from a carriage with windows up--the persons seen on
streets as one passes them by take on the air of a kind of "dumbshow"--and
this is further exaggerated by the views from trains on coming into and
leaving stations--*

*even Thoreau and Emily Dickinson have trains appear in poems and
surprisingly for many Greens, in a positive fashion--despite their being
associated with "ecologies" of the wilds and of the wilds of one's flower
and vegetable gardens and attendant insects and birds--
a book you might want to look into is*

*The *Railway Journey*: The Industrialization and Perception of Time and
Space: Wolfgang Schivelbusch although the number of fascinating books about
trains from al over the world is immense--*

and then there's of course "Prose of the Trans-Siberian" by Blaise Cendrars--

*and a Train which was given huge amount of poetry (most famously by
Whitman) and prose and photographed by the "greats" of the day as well as a
great many citizens with cameras-- Lincoln's Funeral Train --carrying his
body from the Capitol back to Illinois--*

there are so many thousands and thousands of train songs--

*i simply chose first to look up "Mystery Train" which mentioned before, as I
worked six years in a new/used/rare record store of that name--*

*i include here the history of the song and a partial listing of the versions
of it that have been done--(i can think of many myself that aren't here--)*

i also looked up for fu another favorite one--"I heard that Lonesome

Whistle
Blow"--which has also been covered by hordes of musicians--

for the Dylanologists present--

i included the listings of the recrded versions Dyaln has done of this song
through time--

as you can see, he has also covered "Mytery Train"

and who can forget his own "It tTakes a Lot to Laugh, It Takes a Train to
Cry"??!!

one of my all time favorite songs with a train in it--is Little Milton's
version of the Chuck Willis song, "Feel So Bad" which was also covered by
Elvis and about a hundred others--

the lyrics are very amazing since childhood some of the most enigmatic and
powerful lines i know of have been to this day:

I feel so bad, just like a ball game

on a rainy day

yes i said--I feel so bad--just like a ballgame--

on a--on a rainy day--
I feel so bad you 'all
i just grab a train
and ride away ride away
grab a train an ride away--

here;'s the Mystery Train lyrics and history, some of the zillion artists
who have covered it, and following "I heard that Lonesome Whistle Blow"--

and a very strange part of "Mystery Train" being played in Iraq while
contracftors are firing at citizens to cause chaos--the song is

heard in the
back ground--

Mystery Train Lyrics

(words & music by h. parker - s. philips)
Train I ride, sixteen coaches long
Train I ride, sixteen coaches long
Well that long black train got my baby and gone

Train train, comin round, round the bend
Train train, comin round the bend
Well it took my baby, but it never will again (no, not again)

Train train, comin down, down the line
Train train, comin down the line
Well its bringin my baby, cause shes mine all, all mine
(shes mine, all, all mine)

Mystery Train From Wikipedia, the free encyclopedia

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"Mystery Train"

**Single by Little Junior's*
*Blue Flames **

**B-side **

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

1953, Memphis Recording Service and Sun

Recordsat 706 Union Avenue,
Memphis, Tennessee

**Label **

Sun 192

**Writer(s) **

Junior Parker , Sam
Phillips

*"*Mystery Train*" is a song written by Junior*
Parkerand Sam
Phillips . It was first recorded
in Phillip's Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee in 1953. Raymond Hill and Matt
Murphy were in the backing band with Bill Johnson on piano, Pat Hare on
guitar, and John Bowers on drums. The band was listed on the label as Little
Junior's Blue Flames . "Mystery
Train" and "Love My Baby" was released late in 1953 on Sun #192, and from
the beginning the sound and feel of "Train" gave Parker his first taste of
fame and name recognition.[1]

Elvis Presley 's version of
"Mystery Train" was first released on August 20, 1955 as the B-side of "I
Forgot to Remember to
Forget"
(Sun 223). It was again produced by Sam
Phillipsat Sun Studios, and
featured Presley on vocals and rhythm guitar, Scotty
Moore on lead guitar and Bill
Black on bass. RCA Victor
rereleased this recording in December of 1955 (#47-6357) after acquiring it
as part of a contract with
Presley.[2]This
version of the song peaked at #11 on the national Billboard Country Chart.[3]

The song has lent its name to several other works:

*- *Mystery Train* was the name of a TV series that documented
Presley's early career while he was at Sun.
- *Mystery Train
* is a 1989 dark comedy movie
written and directed by
indie film
director Jim
Jarmusch
.
- *Mystery Train* is the title of a book (ISBN
0-452-27836-8)
by Greil Marcus on the
early history of rock and roll
.
- *Mystery Train* has been covered by Bruce
Springsteenon many
occasions, most recently, during his 2006 Seeger Sessions Tour by
combining Mystery Train's chorus with Cadillac
Ranchfrom the 1980
River album.
- *Mystery Train* is the name of an eclectic radio program hosted
by
David Wiley on KFAI , Fresh Air
Community Radio, in Minneapolis,
Minnesota .[4]
- Mystery Train is also the name of another very popular radio
program
on WJZF radio in Standish Maine USA, hosted by Bob Reichers.
World wide
broadcasts at www.wjzf.org

In early December of 2005, the US
Armyinitiated a probe on a video
which first appeared on the
Internet showing contractors
in Iraqfiring at civilians while
Elvis'
Mystery Train is being played in the background. The video
purports to
show the firing of automatic rifles shooting into traffic, causing
civilian
vehicles to swerve and crash on the dusty West Baghdad roads.
[edit
] Artists who have covered the song:

- Tom Fogerty
- Gazz Guzzlers*

- Bulldog
- Robert Gordon and Link Wray
- Robert Gordon with Danny Gatton
- Vince Maloney
- The Paul Butterfield Blues Band(1965)
- John Hammond (1969)
- Uncle Dog (1972)
- The Band (1973)
- Jerry Garcia Band (1976)
- The Soft Boys (1981)
- Emmylou Harris (1986)
- Merl Saunders , Jerry Garcia , John Kahn& Bill Vitt(1988)
- Fairground Attraction(March 1988)
- P.P. Michiels(August 10, 1992)
- Dwight Yoakam (1994)
- Willie and the Poor Boys(1994)
- Bootleg Kings(April 9, 2000)
- Scotty Moore (1964)
- Pat Travers (April 11, 1992)
- Neil Young (1983)
- Grace Potter and the Nocturnals(2005)
- UFO (band)
- Uncle Dog
- Alvin Lee
- Bob Dylan (Studio Outtake)
- Boxcar Willie
- Chet Atkins & Jerry Reed
- James Burton
- Jeff Beck and Chrissie Hynde
- Jose Feliciano
- The Neville Brothers
- Richard Thompson
- Ricky Nelson

- Gene Summers (from "Gene Summers In Nashville" CD)
1981
- Sam the Sham & the Pharoahs
- Jimmy Velvit (from "Sounds Like Elvis CD")
1996
- The Roll-Ups
- The Stray Cats
- The Dirtbombs
- Bob Luman
- Hank Marvin
- Johnny Waleen
- Ronnie McDowell
- The Smalltown Ramblers
- Terry Dene
- Led Zeppelin (San Diego, California 1977-06-19)
- George Kamikawa (2003)
- Nightlosers (1997)
- The Doors (part of "Black Train Song", a live recording available on their 1997 boxed set)
- Los Tres

[edit] References

*1. *^ * Untitled Document*
*2. *^ * Presley, Elvis (RCS Artist Discography)*
*3. *^ * Elvis Presley's Sun Recordings*
*4. *^ * KFAI Radio Without Boundaries | 90.3 Minneapolis | 106.7 St. Paul*

Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"

Categories : Elvis Presley songs | 1953 singles | Tom Fogerty songs

Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues)
Hank
Williams & Jimmy Davies
----

24 Apr. 1962

[image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES (T-304)

[image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl bootleg)

I was riding number nine,

Goin' south from Caroline.

I heard that lonesome whistle blow.

Got in trouble, had to roam,

Left my gal, I left my home.

I heard that lonesome whistle blow.

Just a kid actin' smart,

I went and broke my baby's heart.

I guess I was too young to know.

They took me off the Georgia main,

Locked me to a ball and chain.

I heard that lonesome whistle blow.

> *All I do is sit and cry,*
>
> *As the evenin' train goes by.*
>
> *I heard that lonesome whistle blow.*
>
>
>
> *I'll be locked here in this cell*
>
> *Till my body's just a shell.*
>
> *And my head turns whiter than snow.*
>
>
>
> *I haven't seen that gal of mine*
>
> *'Cos I'm in Georgia doin' time.*
>
> *I heard that lonesome whistle blow.*
>
>
>
> *I'll be locked here in this cell*
>
> *Till my body's just a shell.*
>
> *And my head turns whiter than snow.*
>
>
>
> *I'll never see that gal of mine*
>
> *'Cos I'm in Georgia doin' time.*
>
> *I heard that lonesome whistle blow. [image: up]*
>
>
>
>
>
>
>
> *[image: home]*
> *L*
> *|*
> *1|*
> *2|*

Lonesome Whistle Blues 2
---

13 Jan. 1962

[image: cd img]FOLKSINGERS CHOICE (T-200)

[image: cd img]YOU DON'T KNOW ME (T-309)

I was riding number 9,

Goin' south from Carolina.

I heard that lonesome whistle blow.

I got in trouble, had to roam,

Left my gal, left my home.

I heard that lonesome whistle blow.

Just a kid acting smart,

I went and broke my darling's heart.

I guess I was too young to know.

They took me off that Georgia plane,

They locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is bend in shame,

I'm a number, not a name.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell

And my hair turns whiter than snow.

I'll never see that gal of mine

'cause I'm in Georgia doing time.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell

And my hair turns whiter than snow.

I'll never see that girl of mine

'cause I'm in Georgia doing time.

I heard that lonesome whistle blow.

All I do is sit and cry

As the evening train goes by.

I heard that lonesome whistle blow.

Just a kid acting smart

I went and broke my darling's heart.

I guess I was too young to know.

They took me off the Georgia plane

Locked me to a ball and chain.

I heard that lonesome whistle blow. [image: up]

Recording dates & record list

23 Nov. 1961

I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)

13 Jan. 1962
2

FOLKSINGERS CHOICE (b)

YOU DON'T KNOW ME (b)

24 Apr. 1962
1

THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)

TALKING BEAR MOUNTAIN PICNIC BLUES (vb)

24 Apr. 1962

DIGNITY (b)

May 1989

NEVER ENDING TOUR REHEARSALS (b)

> *12 Jan. 1990*
>
> *TOAD'S PLACE VOL. 2 (b)*

↑ Index

245. **L Trent**
Re: Super-contemporary French poets
Tue 11 Mar 2008

Hi David and Mark, thanks for the comments. David, I have tried searching as you suggest. The trouble is, as if one searched in English, "contemporary" means pretty much anything from 1950 until now to many people, so I'm getting stuff I am already very familiar with and that has already been translated. But I will definitely try Amazon. Perhaps I'll fare better there.

Mark, I live in a tiny town in Vermont, so I don't actually live near a major library. Our library has a good selection of US poets (for a small library), and even that isn't really enough for me--no New York School Poetry, no innovative poetry post 1980, etc. Our French poetry in French selection is nil, except for a few Baudelaire & Rimbaud in parallel text. I'm already pretty familiar with the tradition, so these aren't useful to me anymore--I am now interested in people my age and slightly older, who I know nothing about as a person living & reading in the US.

As for my translating experience, I have been spending some time with the Paul Auster edited 20th century poetry anthology (which some people mentioned in personal e-mails to me). I translated about twenty poems without looking at the parallel text and found that I am basically on the right track in terms of grammar & such. That, of course, is not the most important part of translating, but I wanted to be sure that I was there before I begin my own project in earnest. I'm not interested in spending a lot of time with poets who are not very contemporary (the youngest poet in the 20th century book has to be well over 50), as they have already been translated by many of the big translators of French poetry (Auster, the Waldrops, etc.).

Thank you all for the comments, though! & I'm reminded to look at Moroccan/other francophone country poets as well. No need to limit myself to France.

Thanks,
LT

Hi Lititia,

↑ Index

246. **Michael Kelleher**

Literary Buffalo Newsletter 03.11.08-03.16.08

Tue 11 Mar 2008

LITERARY BUFFALO
03.11.08-03.16.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR $40.

Tickets for individual Babel events are also on sale. Call [redacted] or visit http://www.justbuffalo.org/babel.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize, $25 April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

EVENTS THIS WEEK

03.13.08

Rooftop Poetry Club
Francisco Aragon & Roberto Tejada
Poetry Reading
Thursday, March 13, 4:30 p.m.
Butler Library 210, Buffalo State College

&

Just Buffalo/Hallwalls/International Institute/Babel
An Evening With Derek Walcott
Poetry Reading/Q & A with Nobel Prize Winner
Thursday, March 13, 8 p.m., $25
Asbury Hall @ Babeville, 341 Delaware Ave.

OPEN READINGS

Just Buffalo is again sponsoring three separate open reading series, all of them curated by different people. They are the Center for Inquiry Literary Cafe, curated by Perry Nicholas, which meets on the first Wednesday of each month at 7:30 p.m. at the Center for Inquiry in Amherst; Tru-Teas reading series, curated by Trudy Stern, which meets on the first Sunday of each month at 4 p.m. at Tru-Teas/Insite Gallery on Elmwood Avenue; and we have now added Spoken Word Sundays, curated by Liz Mariani, which meets on the 2nd Sunday

of the month at 8 p.m. at the Allen Street Hardware Cafe.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

247. **Halvard Johnson**
Re: Super-contemporary French poets
Tue 11 Mar 2008

Don't forget those Canadians. They're right
across your northern border.

Hal

"America loves a successful sociopath."
--Gary Indiana

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Mar 11, 2008, at 7:03 AM, L Trent wrote:

> *Hi David and Mark, thanks for the comments.*
> *David, I have tried searching as you suggest. The trouble is, as if one*
> *searched in English, "contemporary" means pretty much anything from 1950*
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> *France.*
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> *Thanks,*
> *LT*
>
> *Hi Lititia,*

↑ Index

248. **John Cunningham**

Re: Super-contemporary French poets

Tue 11 Mar 2008

Guernica Editions, from Toronto, puts out many French works in translation. Unfortunately, these are not bilingual editions. However, they recently provided translations of both Denise Desautels and Louise Dupre, both of whom are prominent Quebecois poets. There is also the Acadian poet tradition from New Brunswick of whom Hermenegilde Chiasson is probably the most prominent - considering he is the current Lieutenant Governor of the province. Goose Lane Editions has recently put out his 'Beatitudes' in English translation. There is a simultaneously released French edition available although I do not know the publisher. A third Canadian source of French-language poetry arises from the St. Boniface area of Winnipeg, Manitoba although I am unfortunately unaware of whom I could refer you to there - which is rather a sad state of affairs

considering that I live in Winnipeg. We're hoping to remedy that situation this fall by Contemporary Verse 2 potentially creating a bilingual poetry reading series for which I was volunteered by CV2's editor, Clarise Foster. Commendably, CV2 has published poetry in French (particularly from St. Boniface poets) alongside their otherwise English poetry. As far as I am aware, CV2 did make it a part of their mandate to publish in both languages. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Halvard Johnson
Sent: March 11, 2008 10:02 AM
To: [redacted]
Subject: Re: Super-contemporary French poets

Don't forget those Canadians. They're right
across your northern border.

Hal

"America loves a successful sociopath."
--Gary Indiana

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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> *Moroccan/other francophone country poets as well. No need to limit myself to*
> *France.*
>
> *Thanks,*
> *LT*
>
> *Hi Lititia,*

No virus found in this incoming message.
Checked by AVG.
Version: 7.5.518 / Virus Database: 269.21.7/1324 - Release Date: 10/03/2008 7:27 PM

No virus found in this outgoing message.
Checked by AVG.
Version: 7.5.518 / Virus Database: 269.21.7/1324 - Release Date: 10/03/2008 7:27 PM

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249. Anny Ballardini
Exquisite Corpse
Tue 11 Mar 2008

Begin forwarded message:

Dear readers:

Did you miss us? We missed you. It's only been a brief eon but the idiots have taken over the world, and the internet is seducing us all into trading in our brains for beads. Welcome back to the Post-Katrina Resurrection Corpse, back from a dank hiatus of one year in a formaledehyde-poisoned FEMA trailer. We festered, we raged, we contemplated suicide, and in the end, voted for life because we are a Corpse already and we hate to keep on dying, just like the ideals of the Republic. Our guest-editor for this issue is the formidable poet, publisher, New Orleanian, and homme-du-monde-et-de-lettres, Bill Lavender. Bill has ploughed through the accumulated debris in our trailer, turning over towers of submissions and lovingly removing mold and giving new lustre to tarnished but potent weapons of poesy, crit, and story-time. We will continue to exalt, irritate, surprise, be loving, merciless, and obscene, just like you. Our Bulgarian genius, Plamen Arnaudov, has updated our technology so that the Corpse may flow continually, with updates posted as quickly as the zeitgeist requires. We also welcome Vincent Cellucci, poet and chef to Our Gang, so that we might eat well while we tryst and plunder. Reader, please come back, visit, and, most importantly, re- register to join our raiding parties, and ride with the Resurrected Corpse. You don't need to bring your own horse to the raiding parties because we are planning (secretly) to offer ship cruises to our subscribers. (It costs nothing to subscribe). And let your list know that the Corpse is back: http://www.corpse.org

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

250. **steve russell**

Re: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List & "Is Poetry a War Crime?"/from trains to training-

Tue 11 Mar 2008

I've heard the Republicans use "Born in the USA" during their wierd, somtimes Leni R Triumph of the Will rallies. Both parties have switched to Tom Petty songs as they're billboard safe. I haven't tought of a Harold Bloom kind of creative misreading as it applies to pep rallies, but dammit, it works.

Barry Schwabsky <[redacted]> wrote: Speaking of creative misreading, it's curious, isn't it, that "Born in the USA" has become a "heavily patriotic" song, given its lyrics:

The first kick I took was when I hit the ground
You end up like a dog that's been beat too much
'Til you spend half your life just covering up

[chorus:]
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.

I got in a little hometown jam
And so they put a rifle in my hands
Sent me off to Vietnam
To go and kill the yellow man

[chorus]

Come back home to the refinery
Hiring man says "Son if it was up to me"
I go down to see the V.A. man
He said "Son don't you understand"

[chorus]

I had a buddy at Khe Sahn
Fighting off the Viet Cong
They're still there, he's all gone
He had a little girl in Saigon
I got a picture of him in her arms

Down in the shadow of the penitentiary
Out by the gas fires of the refinery
I'm ten years down the road
Nowhere to run, ain't got nowhere to go

I'm a long gone Daddy in the U.S.A.
Born in the U.S.A.
I'm a cool rocking Daddy in the U.S.A.
Born in the U.S.A.

----- Original Message ----
From: David Chirot
To: [redacted]
Sent: Monday, 10 March, 2008 6:19:24 PM
Subject: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List & "Is Poetry a War Crime?"/from trains to training-

Looking at the subject header that included "Ho-Ochs"--i suddenly realized a whole new homophone is created --for--a subject of late found here--"Hoax" and fakes--(echoing an article abt the Fake Indian bestselling new Age writer Nasdijj called "Navahoax"--)

Music, songs and poetry have long been understood as weapons in many different ways. "The pen is mightier than the sword," and "Joshua fi't the Battle of Jericho/and the Walls came tumblin down" come to mind. (Burroughs in interviews at one point spoke a lot of the Army's development of a machine that would produce low level sound waves that gradually vibrate walls into collapsing.)

Words and music as weapons are turning up in may different ways--from propaganda to torture to War Crimes--

These "words/music as weapons" in the propaganda sense were combined with trains in the creation of "agit-prop" trains that were widely used in the then new Soviet Union and are documented in many of the Kino-Pravda films of Dziga Vertov. (One of the greatest to this day cinemamatic visual poetries is his Man with a Movie Camera.)

A very interesting and good book that deals a lot with poetry and politics is Mayakovsky's "How Are Verses Made." (It was written as part of a practical series for the use of the new Societ citizenzry, which included a great many other "How are they made?" primers: "How are Shoes Made?" "How are Ships Made?" and so on--

While Mayakovsky was not a politician per se, he worked tirelessly as a PR person for the New Society, creating agti-prop for trains sent throughout the Soviet Republics, jingles for the MOSCOM and GUM State stores, radio plays, poetry, song lyrics, book covers, an endless stream of works for the new Society and for a new approach and use of language to accompany, express, influence and promote it. Mayakovsky was as far as I know the first poet to have his words up in lights. He had originally been a painting student, and visuality is

always very present in al his works, along with a great sense of amplification--"At the Top of My Voice" as an early Futurist poem announces, is his preferred mode of address. He used megaphones and microphones with agit prop trains and huge outdoors events, the radio, the cinema, the designing of advertisements to go up on lights for State businesses, and he tirelessly designed and produced wall newspapers, posters, and banners.

Beginning with the Futurist Opera "Victory over the Sun" (1913; it included the first Suprematist works by Malevich used for the sets) Mayakovsky collaborated with a great many musicians, visual artists, musicians, sound engineers--and train engineers-- and cinematographers. Ironically, part of the argument in "How Are Verses Made" is to be very much against the poetry and example of Esenin, who had recently committed suicide. It was not all that long after writingt the book that Mayakovsky himself became a suicide.)

In an Italian Futurist vein of trains of association one arrives at "training" used in "War, the world's hygiene" (Marinetti, Futurist Manifesto, 1909).

Train songs become "training" songs used by torturers to discipline the victims into the desired states of terror and helplessness, the "softening up" preparations for what is yet to come.

Mother Jones in its February issue has a list of the most recent "favorites" , which I'v supplemented with some older listings.

re "Is Poetry a War Crime?"--

considered as a form of "agit-prop" in a sense--is it? if it develops from propaganda say into the direct advocacy and incitement to ethnic cleansing?--

Was Pound's poetry perhaps also possible to be included in this aspect, or simply the radio broadcast speeches? (it seems basically the latter is what was agreed upon, for legal purposes of the time at any rate.)

The consideration of this question has been raised during the current era, when music is being used for torture--why not poetry also be considered in some extreme cases a weapon of War Crimes--

There was a NY Times Magazine article a week ago about Edward Liminov, the Russian poet and novelist, 1970's punk American emigre and 1980's French literary star turned 1990's extreme Russian Nationalist/Fascist and now, in the Times' cheery view, "Putin's Pariah." In other words, once again a sort of "friend of ours.

Limonov's turn to extreme Nationalism and association with right wingers like Zhirinovksy parallel that of another poet--and psychiatrist--Radovan Karadzic. In many accounts, both men, especially Karadzic, seemed to morph almost

overnight into totally different creatures than they had appeared to be just a very short time previous.

Not surprisingly, the Ulta-Nationalist Limonov paid a visit to Karadzic during the siege of Sarajevo. A video used at Karadzic's War Crimes Tribunals shows the two "warrior poets" firing at the city's citizens after the Serbian leader has recited one of his blood-curdling poems.

Using this among a great deal of other evidence, Jay Surdukowksi, at the time (2005) a Law Clerk - of the New Hampshire Supreme Court, has written a very interesting brief that argues for the legality under international law of using poetry as a form of evidence in the commission of War crimes. It was originally published in the Michigan Journal of International Law, Vol 28, No 673, Winter 2005, and I've included a link for it below.

THE TORTURERS TOP TUNES SONG LISTS

Mother Jones has published in their last issue (Feb '08) a list of songs used during torture sessions. I've also included some older "playlists" back to the "oldies" used against the trapped American Ally suddenly turned enemy "voodoo practicing dope fiend" General Manuel Noreiga. (Hence "Voodoo Child" by Hendrix among others played for him.) Similar mind shattering blasts were directed at the Koresh Compound at Waco.

So far the only two countries I've found who officially use this technique are USA and Israel.

THE TORTURERS TOP TUNES SONG LISTS

The songs choices, besides the Heavy Metal/Black Satanic Metal and Gansta Rap mega-decibel level also include the "heavily Patriotic" songs like "Born in the USA" and "American Pie" along with "Barney" and a lot of other "infantile" songs, the infantile-regressed stage one that the torturers hope to send the victims back to increase the levels of fear and helplessness.

hERE'S THE MOST RECENT LISTING, FROM THE fEBRUARY iSSUE OF mOTHER jONES jOURNAL:

"The tracks have all been played by guards and interrogators in inducing sleep deprivation, "prolonging capture shock," disorienting detainees during interrogations, and/or drowning out screams. The "Torture Playlist" is based on a leaked interrogation log, news reports, and on info from soldiers and detainees.

Here's the list (in no particular order):
"Born in the USA" - Bruce Springsteen
"Shoot to Thrill" - AC/DC
"Die MF Die" - Dope

"Take Your Best Shot" - Dope
"White America" - Eminem
"Kim" - Eminem
"Barney Theme Song" - Barney
"Bodies" - Drowning Pool
"Enter Sandman" - Metallica
Meow Mix TV commercial
Sesame Street theme song
"Babylon" - David Gray
"Stayin' Alive" - Bee Gees
"All Eyes on Me" - Tupac
"Dirrty" - Christina Aguilera
"America" - Neil Diamond
"Bulls on Parade" - Rage Against the Machine
"American Pie" - Don McLean
"Click Click Boom" - Saliva
"Cold" - Matchbox Twenty
"Swan Dive" - Hed PE
"Raspberry Beret" - Prince**

* *

*EXAMPLES AND INFO FROM wIKIPEDIA:
*

- Bombardment with loud music has been known to have been used in other occasions

Manuel Noriega

"When the United States invaded Panama in December 1989, Noriega took refuge in the Holy See's embassy which was immediately surrounded by U.S. troops. After being continually bombarded by *hard rock music* and "The Howard Stern Show" for several days, Noriega surrendered on Jan. 3, 1990.[4] [5] "

Guantanamo

According to the
FBI[6]
[7]
:

"W[itness] observed sleep deprivation interviews w/strobe lights and *loud music*. Interrogator said it would take 4 days to break someone doing an interrogation 16 hrs w/lights and music on and 4 hrs off. Handwritten note next to typed synopsis says *"ok under DoD policy"*.

"Rumors that interrogator bragged about doing lap dance on d[etainee], another about making d[etainee] listen to *satanic black metal music* for hours then dressing as a Priest and baptizing d[etainee] to save him - handwritten note says 'yes'."

"W[itness] saw d[etainee] in interview room sitting on floor w/Israeli flag draped around him, *loud music* and strobe lights. W suspects this practice is used by DOD DHS based on who he saw in the hallway."

The *Washington Post *,
quoting a leaked Red Cross report,
wrote:[8]

"The physical tactics noted by the Red Cross included placing detainees in extremely cold rooms with *loud music* blaring, and forcing them to kneel for long periods of time, the source familiar with the report said."

Iraq

According to Amnesty
International
[9] :

"Detainees have reported being routinely subjected to cruel, inhuman or degrading treatment during arrest and detention. Many have told Amnesty International that they were tortured and ill-treated by US and UK troops during interrogation. Methods often reported include prolonged sleep deprivation; beatings; prolonged restraint in painful positions, sometimes combined with *exposure to loud music*; prolonged hooding; and exposure to bright lights. Virtually none of the allegations of torture or ill-treatment has been adequately investigated by the authorities."

Israel

On January 12 ,
1998the Supreme
Court of Israel
declined to ban
the use of loud music as an interrogation technique.
[10]

article from December 29, 1989, the US Army Special Operations Forces' Panama playlist did include:

'Beat it' by Michael Jackson
'You're No Good' by Linda Rondstadt
'Nowhere to Run' by The Marvelettes

'Voodoo Child' by Jimi Hendrix
'I Fought the Law' by Bobby Fuller Four

And a post at WFMU's Beware of the Blog lists Nazareth's "Hair of the Dog," Ann Peebles's "Gonna Tear Your Playhouse Down," "Judgement Day" by The Pretty Things, and "Bruce Cockburn's "If I Had A Rocket Launcher" as part of the mix.

Poetry & War Crimes:
Edward Limonov - Profile - Russia - Vladimir V. Putin - New York Times Putin's Pariah By ANDREW MEIER
Published: March 2, 2008

http://www.nytimes.com/2008/03/02/magazine/02limonov-t.html ---

The parable of a fascist writer. - By Keith Gessen - Slate Magazine
http://www.slate.com/id/2078955/ ---

YouTube
- Russian Writer Shooting at
Sarajevo
Next to war criminal *Radovan Karadzic*. *Limonov*, now an *...*

www.youtube.com/watch?v=kcCFJAfLTJE

*
[PDF]* IS POETRYA *WAR CRIME*? RECKONING FOR *RADOVAN KARADZIC* THE
POET-WARRIOR
File
Format: PDF/Adobe Acrobat - View as
HTML
Is *Poetry a War Crime*? 11. Ivan Colovic writes: "What guarantees the political and poetic success of. *Radovan Karadzic* from the very beginning, *...*
students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf

---
Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

251. **Georgia Banks-Martin**
Re: New member introduction
Tue 11 Mar 2008

Hi Bobby and All,

I would like to say welcome but I've been lurking here for a few weeks without introduction. So I guess I will introduce myself. I am Georgia Ann Banks-Martin I'm a poet and beginning book reviewer my first reviews may be read at www.hercircleezine.com.

GA

On Mon, Mar 10, 2008 at 8:28 AM, Bobbi Chukran <[redacted]> wrote:

> *Hi all,*
>
> *Just wanted to pop in and introduce myself. I'm a poet, published author, photographer, artist living outside Austin, TX. I've recently had my first poem published and am busy getting a small chapbook collection together hopefully to be published late this year. I'd like to somehow combine my photos and poems together.*
>
> *I've heard that this group is friendly towards DIY and self-publishing, so that's why I'm here....to see the "other side" of the poetry world. I have a long history of small press and self-pubbed work, so I'm anxious to see what else is out there.*
>
> *This list comes highly recommended; I'm glad to be here!*
>
> *Happy trails,*
>
> *bobbi c.*
> *http://www.gracklestew.blogspot.com*
> *http://www.bobbichukran.com*

↑ Index

252. steve d. dalachinsky

3rd Toxic Paradise reading next one april 4 with eliot katz vivian demuth and tsaurah litsky

Tue 11 Mar 2008

Saturday, March 15, 2008 @ 8 PM
@ Fusion Arts Museum
57 Stanton St NYC
1212-995- 5290

TOXIC PARADISE - an Installation / Performance
featuring poets:

nicole peyrafitte
john "lunar" richey i hope as always i din't fuck up the spelling

thaddeus rutkowski
tom savage

who will read sitting in a chair hidden, within/behind an installation by Shalom Neuman

$5 suggested donation

↑ Index

253. Jennifer Karmin
March 15th: LA reading for A SING ECONOMY
Tue 11 Mar 2008

SATURDAY, MARCH 15th
8pm

READERS:
Harold Abramowitz
Amanda Ackerman
Jaime Corbacho
Jennifer Karmin
Mathew Timmons

With guest writers Teresa Carmody and Catherine Daly
joining Jennifer Karmin to read selections from her
text-sound composition aaaaaaaaaaalice.

at BETALEVEL
entrance in the alley behind 963 N. Hill Street
Los Angeles, CA
http://betalevel.com

A SING ECONOMY is the second Flim Forum Press
anthology and contains extensive selections from 20
contemporary poets. Founded in 2005, Flim Forum Press
is an independent press that provides SPACE for
emerging poets working in a variety of experimental
modes. It's edited by Matthew Klane and Adam Golaski.
http://www.flimforum.com

HAROLD ABRAMOWITZ is a writer and teacher from Los
Angeles, author of a chapbook, Three Column Table,
from Insert Press. With Mathew Timmons, Harold
co-curates the Late Night Snack literary cabaret
series at BetaLevel in L.A., and with Amanda Ackerman,
he co-edits a short form literary press called

eohippus labs. Harold also has a book, Dear Dearly Departed, to be published in the near future by Palm Press and a micro-book, Sunday, or a Summer's Day, to be published in the near future by PS Books. He teaches at Charles R. Drew University of Medicine and Science in Los Angeles.

AMANDA ACKERMAN lives in Los Angeles where she writes and teaches. Along with Harold Abramowitz, she is co-editor of the press eohippus labs. She is also a member of BetaLevel. Her work has been published or is forthcoming in Flim Forum; String of Small Machines; The Physical Poets; Womb; and the Encyclopedia Project, Volume F-K.

JAIME CORBACHO was grown in Ohio, aged in Boston and vinted in Los Angeles. She has been published in LIT, Rattapallax, Oh One Arrow and New Genre and has two chapbooks Tricked in Waking and Killingly.

JENNIFER KARMIN curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies Growing Up Girl: An Anthology of Voices from Marginalized Spaces, The City Visible: Chicago Poetry for the New Century, and The Outside Voices 2008 Anthology of Younger Poets.

MATHEW TIMMONS is guest editor of Trepan, co-edits Insert Press, co-hosts LA-Lit, and co-curates Betalevel’s Late Night Snack. His writings appear in Manufactured Inspirato, Greetings, Disaster, Sleepingfish, P-Queue, Holy Beep!, Outside Voices 2008 Sound Poetry Anthology, Flim Forum, The Physical Poets Vol. 2 and PSBooks.

DIRECTIONS TO BETALEVEL: Find yourself in front of "Full House Restaurant" located at 963 N. Hill Street

in Chinatown. Locate the alley on the left hand side
of Full House. Walk about 20 feet down the alley
(away from the street). Stop. Notice dumpster on
your right hand side. Take a right and continue down
the alley. Exercise caution so as not trip on the
wobbly cement blocks underfoot. The entrance to
Betalevel is located 10 yards down on left side,
behind a red door, down a black staircase.

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

254. steve d. dalachinsky
Re: Donovan didn't print Ho--Ochs printed Mao
Tue 11 Mar 2008

PEACE TRAIN

On Mon, 10 Mar 2008 12:13:44 -0700 Barry Schwabsky
<[redacted]> writes:
> "He's leaving on the midnight train to Georgia..."--Gladys Knight &
> the Pips
>
>
> ----- Original Message ----
> From: steve d. dalachinsky <[redacted]>
> To: [redacted]
> Sent: Monday, 10 March, 2008 5:11:43 PM
> Subject: Re: Donovan didn't print Ho--Ochs printed Mao
>
> people get ready there's a train a comin
>
> On Sat, 8 Mar 2008 10:57:44 -0800 David Chirot
> <[redacted]>
> writes:
> > and how could i forget--SOUL
> > TRAIN!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!
> >

> > On Sat, Mar 8, 2008 at 10:16 AM, steve d. dalachinsky
> > <[redacted]>
> > wrote:
> >
> > > very good david
> > > On Fri, 7 Mar 2008 14:28:56 -0800 David Chirot
> > <[redacted]>
> > > writes:
> > > > Stephen
> > > >
> > > > many thanks for another vivid series of images and personas-!
> > > >
> > > > i think that TRAIN not Trane is the key--
> > > > for both Ochs and Dylan--
> > > > folk music, blues, country, rock and roll all came with a lot
> of
> > the
> > > > sounds
> > > > of Train--
> > > > Little Richard demonstrating on the piano how his sound comes
> > out of
> > > > the
> > > > train going by--
> > > > Johnny Cash--the train going by seen from Folsom Prison--all
> > his
> > > > train
> > > > songs--
> > > > Jimmie Rodgers--The Singing Brakeman-
> > > > all the blues songs abt the trains going to Chicago or heading
>
> > out
> > > > of town--
> > > > and Mystery Train by Junior Parker recorded by Elvis "Big
> Train
> > > > From
> > > > Memphis" Presley
> > > > like that late Phil Ochs lp with the cover with him in the
> > Elvis
> > > > spoofing
> > > > jacket and title--
> > > > and Dylan's Slow Train Coming
> > > >

> > > > John Train could be Johnny Cash at the station singing "Hey,
> > > > Porter!"--
> > > > John Train like a later way to travel of Johnny
> > Appleseed--spreading
> > > > the
> > > > seed-word-songs
> > > > the last song Hank Williams sang before getting into the car
> for
> > his
> > > > last
> > > > long ride was "The Old Log Train"--
> > > > a song he wrote about his father--
> > > > or John Henry who worked on the railroad and beat that steam
> > driver
> > > > down--
> > > >
> > > > and John Kerouac working on the railroad with Neal Cassady as
> > > > brakemen--
> > > >
> > > > or it could be indeed John Coal Train
> > > > though i think it's closer to Mystery Train--
> > > > and bob dylan, too--
> > > > on his "slow train coming"--
> > > > (John the Prophet-Train--the Apocalypse Express and the Four
> > Little
> > > > Engines
> > > > that Could--)
> > > >
> > > >
> > > >
> > > >
> > > > On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban
> > > > <[redacted]>
> > > > wrote:
> > > >
> > > > > Barry S.) I'm pretty sure that what you are (mis)
> > > > > remembering is the fact that Phil Ochs printed some
> > > > > poems by Mao on the back cover of an album (a live
> > > > > album, I believe), indeed accompanied by the question
> > > > > "is this really the enemy?"
> > > > >
> > > > > I guess I "wasn't there", like they say, since I

> > > > > remember the 60's too well...
> > > > >
> > > > > Pretty damn specious, I would like--you should have
> > > > > friendly feelings towards a world figure because that
> > > > > person is capable of decent versifying. That sort of
> > > > > sophistry is why Phil Ochs is no Favorite of mine,
> > > > > though I think he was a very interesting composer and
> > > > > performer and person. That in his last phase of mental
> > > > > disturbance he often identified himself as "John
> > > > > Train" suggests a wish to become TRANE; just as Bob
> > > > > Dylan, as Charles Berstein posited in his Brooklyn
> > > > > Rail essay, might have had a stronger affinity for
> > > > > Free Jazz than people tend to think.
> > > > > >
> > > > > For what it's worth--maybe my 2nd favorite male folk
> > > > > singer (after Dylan) is John Prine--a delightul
> > > > > Populist. Onward!
> > > > > > Oh, that reminds me, I seem to remember that back in
> > > > > > the day, Donovan put out a record on the back cover
> > > > > > of which were printed some poems by Ho Chi Minh,
> > > > > > along with words something like, "Is this really the
> > > > > > enemy?" Sorry, David, as I am even less of a scholar
> > > > > > of Donovan or of Ho than I am of Language poetry, I
> > > > > > can't say which album this was--it must have been
> > > > > > one of the early records released in the US on the
> > > > > > Hickory label. But I did find these translations by
> > > > > > Kenneth Rexroth of Ho's poems:
> > > > > > http://www.zianet.com/summer/hochi.html
> > > > > >
> > > > > >
> > > > > > ----- Original Message ----
> > > > > > From: David-Baptiste Chirot
> > > > > > <[redacted]>
> > > > > > To: [redacted]
> > > > > > Sent: Thursday, 6 March, 2008 3:15:09 PM
> > > > > > Subject: Re: Obama Poems
> > > > > >
> > > > > > CHAIRMAN MAO
> > > > > >
> > > > > > POET WARRIOR PHILOSOPHER CHAIRMAN
> > > > > >
> > > > > > (one could hold in one hand the Little Red Book and

> > > > > > in the other his Poems--and read thenm going back
> > > > > > and forth--a poem, and then some thoughts fro the
> > > > > > Little Red Book--
> > > > > > very amazing!)
> > > > > >
> > > > > > "Let a Hundred Flowers Bloom"
> > > > > >
> > > > > > (and have their heads cut off!)
> > > > > >
> > > > > > yes--
> > > > > >
> > > > > > POL POT or shal we call him Pol Poet?
> > > > > >
> > > > > > POETRY LOVER AND RECITER
> > > > > > Favorite Poet: Paul Verlaine
> > > > > >
> > > > > > wrote occaisional verses--
> > > > > >
> > > > > > > Date: Wed, 5 Mar 2008 22:36:58 -0800
> > > > > > > From: [redacted]
> > > > > > > Subject: Re: Obama Poems
> > > > > > > To: [redacted]
> > > > > > >
> > > > > > > But do poets do any better as politicians than
> > > > > > politicians do as poetry?
> > > > > > > Has anyone read the campaign speech Ezra Pound
> > > > > > wrote when he ran for class president in high
> > > > > > school?
> > > > > > >
> > > > > > >
> > > > > > > ----- Original Message ----
> > > > > > > From: steve russell <[redacted]>
> > > > > > > To: [redacted]
> > > > > > > Sent: Thursday, 6 March, 2008 1:26:05 AM
> > > > > > > Subject: Re: Obama Poems
> > > > > > >
> > > > > > > Chirot posted this a couple of weeks ago. It's a
> > > > > > fun article. Bloom read the Obama poems. He thought
> > > > > > they were decent. Bloom goes on to ridicule
> > > > > > politicians and other public figures and their
> > > > > > dismal verse. He calls Jimmy Carter "the worst poet
> > > > > > in America." Poor Jimmy. And yet, he (Carter)

> > > > > > remains distinguished, if only as very bad.
> > > > > > >
> > > > > > > Jason Quackenbush <[redacted]> wrote: No
> > > > > > kidding about the second one. I wonder if he still
> > > > > > writes poetry. Where did these come from?
> > > > > > > >
> > > > > > > >
> > > > > > > > On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:
> > > > > > > >
> > > > > > > > > for those Obama fans feeling a little low after
> > > > > > his tuesday "momentum-check"
> > > > > > > > > here is some mild consolation. two poems (fished
> > > > > > out from the net) Barack
> > > > > > > > > wrote in his college days.
> > > > > > > > >
> > > > > > > > > pretty decent poems for a 19-year-old,
> > > > > > especially the second one.
> > > > > > > > >
> > > > > > > > > aryanil
> > > > > > > > >
> > > > > > > > >
> > > > > > >
> > > > > >
> > > > >
> > >
>

==========
==========
> > > =
> > > > > > >
> > > > > > > > Pop
> > > > > > > >
> > > > > > > > Sitting in his seat, a seat broad and broken
> > > > > > > >
> > > > > > > > In, sprinkled with ashes,
> > > > > > > >
> > > > > > > > Pop switches channels, takes another
> > > > > > > >
> > > > > > > > Shot of Seagrams, neat, and asks
> > > > > > > >

> > > > > > > > What to do with me, a green young man
> > > > > > > > >
> > > > > > > > Who fails to consider the
> > > > > > > > >
> > > > > > > > Flim and flam of the world, since
> > > > > > > > >
> > > > > > > > Things have been easy for me;
> > > > > > > > >
> > > > > > > > I stare hard at his face, a stare
> > > > > > > > >
> > > > > > > > That deflects off his brow;
> > > > > > > > >
> > > > > > > > I'm sure he's unaware of his
> > > > > > > > >
> > > > > > > > Dark, watery eyes, that
> > > > > > > > >
> > > > > > > > Glance in different directions,
> > > > > > > > >
> > > > > > > > And his slow, unwelcome twitches,
> > > > > > > > >
> > > > > > > > Fail to pass.
> > > > > > > > >
> > > > > > > > I listen, nod,
> > > > > > > > >
> > > > > > > > Listen, open, till I cling to his pale,
> > > > > > > > >
> > > > > > > > Beige T-shirt, yelling,
> > > > > > > > >
> > > > > > > > Yelling in his ears, that hang
> > > > > > > > >
> > > > > > > > With heavy lobes, but he's still telling
> > > > > > > > >
> > > > > > > > His joke, so I ask why
> > > > > > > > >
> > > > > > > > He's so unhappy, to which he replies . . .
> > > > > > > > >
> > > > > > > > But I don't care anymore, cause
> > > > > > > > >
> > > > > > > > He took too damn long, and from
> > > > > > > > >
> > > > > > > > Under my seat, I pull out the
> > > > > > > > >

> > > > > > > > Mirror I've been saving; I'm laughing,
> > > > > > > >
> > > > > > > > Laughing loud, the blood rushing from
> > > > > > > >
> > > > > > > > his face
> > > > > > > >
> > > > > > > > To mine, as he grows small,
> > > > > > > >
> > > > > > > > A spot in my brain, something
> > > > > > > >
> > > > > > > > That may be squeezed out, like a
> > > > > > > >
> > > > > > > > Watermelon seed between
> > > > > > > >
> > > > > > > > Two fingers.
> > > > > > > >
> > > > > > > > Pop takes another shot, neat,
> > > > > > > >
> > > > > > > > Points out the same amber
> > > > > > > >
> > > > > > > > Stain on his shorts that I've got on mine,
> > > > > > > >
> > > > > > > > and
> > > > > > > >
> > > > > > > > Makes me smell his smell, coming
> > > > > > > >
> > > > > > > > From me; he switches channels, recites
> > > > > > > >
> > > > > > > > an old poem
> > > > > > > >
> > > > > > > > He wrote before his mother died,
> > > > > > > >
> > > > > > > > Stands, shouts, and asks
> > > > > > > >
> > > > > > > > For a hug, as I shink*, my
> > > > > > > >
> > > > > > > > Arms barely reaching around
> > > > > > > >
> > > > > > > > His thick, oily neck, and his broad back;
> > > > > > > >
> > > > > > > > 'cause
> > > > > > > >

> > > > > > > > I see my face, framed within
> > > > > > > > >
> > > > > > > > > Pop's black-framed glasses
> > > > > > > > >
> > > > > > > > > And know he's laughing too.
> > > > > > > > >
> > > > > > > > > ==========
> > > > > > > > >
> > > > > > > > >
> > > > > > > > > Underground
> > > > > > > > >
> > > > > > > > > Under water grottos, caverns
> > > > > > > > >
> > > > > > > > > Filled with apes
> > > > > > > > >
> > > > > > > > > That eat figs.
> > > > > > > > >
> > > > > > >
> > > > > > === message truncated ===
> > > > > >
> > > > > >
> > > > > >
> > > > > >
> > > > > >
> > > > >
> > >
>

> > > _____
> > > > > Never miss a thing. Make Yahoo your home page.
> > > > > http://www.yahoo.com/r/hs
> > > > > >
> > > > >
> > > > >
> > >
> >
> >
>

↑ Index

255. Alan Sondheim
cheap shots
Tue 11 Mar 2008

cheap shots

dances of exaltation and mourning. the most beautiful captured images dance routes. death churns bodies as homes habitus dissolve. these dances beneath the sheets, kira beneath the sheets, 27 small gifs lasedance series. series is cloud clusters; it takes beneath the sheets, gary manes would have dancework darknet decathected decathecting decathection decathects movements _catatonic sex-dances_ or rites passage held in position wise dull transmissions. a catatonic sex-dance molding ingestion beneath the sheets, whose flesh carved into semblance human being). called 'sex-dance' if dual; also 'corporation-dance,' 'money-dance,' 'incorpora- tion-dance,' 'culture-dance,' 'death-dance.' sheavent beneath the sheets, mapping cohering. dance beneath the sheets, like that bees beneath the sheets, course any tonic substance-catatonia (misnomer oxymoron to boot) inscription-sex-dance (the same beneath the sheets, other boot beneath the sheets, terms booting mono-accordance with academy fine arts pay scales. assistance / guidance you need from me? re-mappings back "first life" spaces dancers live geography (where 3d cave is) beneath the sheets, computer sciences beneath the sheets, english. dancer/performer foofwa - this work shown mostly europe laws state california beneath the sheets, without giving will be around then dancer geneva). use dance- space for rehearsal filming (this could motion capture equipment second life beneath the sheets, working significant groups like beneath the sheets, bouncing forth between worlds beneath the sheets, taking mocap data upon has been experimenting performance either solo (foofwa space simulator where avatars can go see hear how everything you? obviously i saw recording stuff. do tending body beneath the sheets, song voice beneath the sheets, among through film beneath the sheets, digital media beneath the sheets, words beneath the sheets, improvisational music beneath the sheets, experimental music; december issue beneath the sheets, beneath the sheets, impossible ritual beneath the sheets, alan sondheim investigates shortcomings impossibilities behavior beneath the sheets, dancer/choreography d'imobilite beneath the sheets, based new york geneva beneath the sheets, courses film at brown university. works swiss dancer/ art cackle beneath the sheets, science; he'll remove dancer/choreographer

↑ Index

256. Christophe Casamassima
looking for kevin thurston
Wed 12 Mar 2008

Kevin, my dear, you have been lost to me in cybersexyspace. yo la tengo nada. i need you for a secret mission. call me or write me?

=
Display Cases - Low Priced - In Stock
Stocking economically-priced Display Cases that ship same day. Call today to order and speak to a live person. No minimum required.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=bd4b72c6e5770a89114311812f9a2e22

--
Powered By Outblaze

↑ Index

257. Jack Foley
New FlashPoint #10 is UP!
Wed 12 Mar 2008

ANNOUNCING .....

FLASHPOINT #10
Spring 2008
http://www.flashpointmag.com (http://www.flashpointmag.com/)

ANDREA ZEMEL

RAINER MARIA RILKE

ALAN TUCKER

PETER DALE SCOTT

PAUL VALERY

MORRIS COX

CRIS MAZZA

as well as

Peter O'Brien Shahar Gold David Hickman
Kat Meads Ellen Cardona Joan McCracken
David Kaufmann Charles Belbin Sasha Sommeil
T.R. Wang Kent Johnson Nathan Lang

and
Joe Brennan Carlo Parcelli Bradford Haas JR Foley

"Along the frontier
where the arts & politics clash ..."

↑ Index

258. David Chirot
Abortion Ban For American Indians Only - The Washington Independent
Wed 12 Mar 2008

Senator Vitter (R-LA) who launched this amendment, is himself a family values guy exposed last year in a prostitution ring "entanglement." Apparently this is his way of trying to regain his "values" street cred. One can imagine the massive US support for Israeli Apartheid awakening the slumbering monsters in many a rabid brain. After all, this amendment passed easily. Soaring into the 21st century--reconquering and recolonizing the 19th. "all animals are equal but some are more equal than others"--Orwell, Animal Farm

http://www.washingtonindependent.com/view/abortion-rule-for --- From the article:

Following scant debate, the Senate last week approved an amendment to an Indian health care bill that would permanently prohibit the use of federal dollars to fund abortions for Native Americans except in rare cases . . .

In addition, there is the intrigue of scandal, for the sponsor of the controversial amendment, Sen. David Vitter (R-La.), made headlines last year for his earlier entanglement<http://www.cnn.com/2007/POLITICS/07/16/vitter/index.html>in a prostitution ring. Several abortion-rights sources suggested that Vitter—who built his political career on family-values issues—is trying to bolster his conservative credentials in the wake of that embarrassment.

↑ Index

259. William Slaughter
Notice: Mudlark
Wed 12 Mar 2008

New and On View: Mudlark No. 35 (2008)

The Case of the Danish King Halfdene

Prose Poems by Charles Freeland

Charles Freeland is an Associate Professor of English at Sinclair Community College in Dayton, Ohio, where he teaches composition and creative writing. He

is the author of a chapbook, Where We Saw Them Last (Lily Press). His poems have appeared in The Iowa Review, Carolina Quarterly, The Threepenny Review, Mid-American Review, Cream City Review, Jubilat, etc. And he has received a 2008 Individual Excellence Award from the Ohio Arts Council. You can visit his website at charlesfreelandpoetry.net.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

260. St. Thomasino
get well, ge(of) huth
Wed 12 Mar 2008

---

e·

dear ge(of) huth,

who so many of us love and admire greatly,
and who's name is a conceptual poem in itself,
here's wishing you a speedy recovery.

godspeed. godspeed. godspeed.

ge(of) huth! ge(of) huth! ge(of) huth!

love,

gregory (speaking for a lot of us!)

e· =

↑ Index

261. Charles Bernstein
Discount Code for new Foreman play in New York
Wed 12 Mar 2008

Special Poetics List discount
for Richard Foreman’s
DEEP TRANCE BEHAVIOR IN POTATOLAND!
St. Mark's Church, New York

$18 tickets with the code word "poetics" when reserved over the phone or web.
Call [redacted] or visit http://www.ontological.com to arrange.
Offer good for shows through March 30.

Foreman provides one of the few out-of-body experiences in the American theater. In this exquisite new work, probably the last of his film/live-actor performance works, the actors present in the theater play puppets to close-ups of actors (in Japan and England) repeating ritual actions and lines. On screen, the actors, sometimes blindfolded, repeating Foreman's set phrases, cross the divide between reality and the imaginary. Their stumbling and their accented speech approximate the conditions of poetry. Foreman's work has always had a ceremonial dimension: paradise without religion. Film is elegiac, live action a prop for our projected aspirations. One hour of nonproductive time in the service of utopia.

↑ Index

262. David Hadbawnik
Announcing New Issue of Front Porch
Wed 12 Mar 2008

Hello listers:

The new issue of Front Porch is now out and I'd like to invite you to pull up a virtual rocker and enjoy the view:

http://www.frontporchjournal.com/index.asp

New poems from

Dan Beachy-Quick

Nicolette Bond

Geoff Bouvier

Katie Cappello

Susan Grimm

Joshua Ware

John Wood

ALSO....

Interviews with Geoff Bouvier and John Wood, + various reviews etc.

This is my last issue as editor; Trey Moody, a very bright young poet, is taking over as poetry chief.

****

The latest issue of kadar koli, with poems by Rusty Morrison, Noah Eli Gordon, Valerie Coulton, Joseph Massey, Stephen Vincent, and many others will be out soon -- and with a completely new and refreshing design!

best,

DH

↑ Index

263. Ian Randall Wilson
The Mobile Novel
Wed 12 Mar 2008

Apparently a phenomenon in Japan. None would call it great literature. Topics are often highly melodramatic. Originally written on cell phones, the stories are sent to a site which delivers them to literally millions of subscribers to be read on a cell phone. Now published versions are available. Some have sold 1.2 million copies. A Finn has published a novel written on his cellphone. He's joined by an Italian. In Japan, the writers tend to be young women writing for young women.

?

Nothing like it here in the U.S. One of the thoughts being that Japanese is more conducive to the form because of the packed meaning available in a single ideogram.? Or that the Japanese mobile novels move toward a more poetic rendering. ?Though with all the texting done in the U.S., you'd think it might catch on.

?

In any event, it sounded interesting to me, and it's got all the hallmarks of PP/FF. My phone allows 918 characters per post, about 170 words.

?

So I set up a blog: mobilenovel.blogspot.com

?

I'm writing one a day on a cellphone and then posting to the blog.

?

Ian Wilson

↑ Index

264. steve russell
Re: Discount Code for new Foreman play in New York
Wed 12 Mar 2008

I'm jealous. Only New Yorkers get to see Foreman. That man has redefined theatre.

Charles Bernstein <[redacted]> wrote: Special Poetics List discount
for Richard Foreman's
DEEP TRANCE BEHAVIOR IN POTATOLAND!
St. Mark's Church, New York
$18 tickets with the code word "poetics" when reserved over the phone or web.
Call [redacted] or visit http://www.ontological.com to arrange.
Offer good for shows through March 30.

Foreman provides one of the few out-of-body experiences in the American theater. In this exquisite new work, probably the last of his film/live-actor performance works, the actors present in the theater play puppets to close-ups of actors (in Japan and England) repeating ritual actions and lines. On screen, the actors, sometimes blindfolded, repeating Foreman's set phrases, cross the divide between reality and the imaginary. Their stumbling and their accented speech approximate the conditions of poetry. Foreman's work has always had a ceremonial dimension: paradise without religion. Film is elegiac, live action a prop for our projected aspirations. One hour of nonproductive time in the service of utopia.

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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265. Stephen Vincent
Talking on "Haptics(& poetry)" Tonight/Radio
Wed 12 Mar 2008

Stephen Vincent interviewed by Richard Kamler on Art Talk,tonight , @ 7:30PM (San Francisco West Coast Time) on KUSF @ 90.3FM, or streaming live on kusf.org and/or download the show you want to listen to at your leisure

If you miss it, catch in a couple weeks as a Podcas, as well as a number of interesting other talks. Detail listed below.

For 'visible' haptics go to my blog for various jpeg entries:
http://stephenvincent.net/blog/

Enjoy,

Stephen Vincent

Richard Kamler <[redacted]> wrote: Date: Tue, 11 Mar 2008 10:50:46 -0700 (PDT) From: Richard Kamler <[redacted]> Subject: Art Talk, Wednesdays, @ 7:30PM on KUSF @ 90.3FM, or streaming live on kusf.org and/or download the show you want to listen to at your leisure at www.richardkamler.org To: [redacted]

Friends.
ArtTalk is a series of conversations, provocations, dialogues with artist, activists, pertformers, writers and community engaged folks working, writing and performing in and around the edges and center of art and social practice.

I host ArtTalk. It airs every Wednesday at 7:30pm on KUSF at 90.3FM
You can go to www.richarkamler.org and click on the Art Talk link to listen to the archive of past shows. Recently aired shows get posted every ywo weeks.

Upcoming show:
Wednesday, March 12, Stephen Vincent, Poet, Walker, Haptic Drawer

Partial list of Guests to date
> >And an almost full list archived on my web site.
www.richardkamler.org

Faithful Fools,
Connie Wolfe, Director and CEO, Contemporary Jewisgh Museum
Roberto Gutierrez, Theater Director, Educator
Maria del Carmen Carrion & Jill Dawsey, Curators, New Langton Arts
Rosa Maria Valdez, Artist
Susan Greene & Friends, Artists from Internal Exile Exhibit
Peter Selz, Art Historian, Critic,
Robin Lasser, Artist, Educator, Parts 1 & 2
Richard Kamler, Artist, Activist, Educator in conversation with Terri Cohn, Part 1 & 2.
Tamar Akov, Cultural Attache, Israeli Consul, San Francisco

Tom Ferentz, 6th St. photography Workshop, Parts 1 & 2
  Martha Senger, Artist, Theorist, Goodman Building
and
G2 Institute, Parts 1& 2 ,
  Chris Hardman, Artist, Founder Antenna Theater,
Parts 1 & 2
Conrad Atkinson & Margaret Harrison, Artist's &
Educators, Part 1 & 2.
 > > Lincoln Cushing, Author, Poster Archivist
> > Alan Haber, Meggido Project, Furniture-maker,
Activist
> John O'Keefe, Writer, Performer,
> > Taraneh Hemami, Artist
> > Rick Arnitz, Artist
> > Sam Bower, Director, Green Museum.
> > > > Rene de Guzman, Visual Arts Director, Yerba
Center
> > for the Arts.
> > Mel Henderson, Artist.
> > Larry Rinder, Dean, Graduate Program, CCA and
> forme Curator of the Whitney Museum.
> > Clinton Fein, Artist.
> > Gary Sangster, Director, Headlands Center for the
Arts.
> > Bonnie Sherk, Artist, Founder of A Living Library.
> > Jo Hanson, Artist, Former San Francisco Art,
> > Commissioner.
> > > > Rigo, Public Artist.
> >

Richard Kamler. Artist/Director
Seeing Peace: Artists Collaborate with the United Nations
PO Box 22252
San Francisco, CA 94122
[redacted]
www.richardkamler.org

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266. Lisa Samuels
Reading in Providence 20 March
Wed 12 Mar 2008

Lisa Samuels will be reading from her poetry book
The Invention of Culture, newly out from Shearsman Books

on Thursday 20 March, 7 pm at Brown University

in the McCormack Family Theater, 70 Brown Street
in Providence Rhode Island

& happy to meet Poetics folk who happen by

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267. Jonathan Skinner
Robert Kocik/ Rhrurbarb + more events
Wed 12 Mar 2008

Robert Kocik's RHRURBARB (the new, improved edition) is finally available!

Field Books
ISBN 978-0-9789262-1-2
Perfect-bound, 130pp.
$15

Available through SPD (Small Press Distribution), or through _ecopoetics_ (www.ecopoetics.org)

Can remission be written? Can words be so potent and so immediately so? This new title by Robert Kocik (Overcoming Fitness, Autonomedia, 2001) offers the Sore, Oversensitive Sciences a sustained and demonstrative exploration of possible intersections between prosody and pathology. Two forty-six poem series, Remissions and Cinnabar Verses, along with a Preface and a generous Glossary, offer a good cross-section of Kocik's range, from prosody to medicine, neuroscience and biogenetics, to Chinese alchemy and back. The book is by turns metaphysically serious, tender, incisive, comically hilarious, and always demanding of its audience, who will barely recognize their own habits of thought, turned inside out. A rare and masterful return to verse, from the Bureau of Material Behaviors.

Praise for RHRURBARB:

"The back of this book should be Julia Kocik¹s recipe for oatmeal cookies. The lines, nourishment, distilled drug, beyond balm, take effect pronto and continue: both delivery and system of their time release potential.

Where poetry is seeing, Robert Kocik dares witness and record with the precision of cellular scale. Where poetry is hearing, Robert Kocik leads an alchemical prosodic band of entrainment, healing through frequencies, annealing through registers, building through reverberation.

This poetry prolongs life in grace, in perfect pitches and measures, where form is part helping of inner abundances, of the glowing heat attending rings."

--Stacy Doris

"Robert Kocik¹s civic concept of the prosodic body infuses language with exuberance. The poems that make up Rhrurbarb exude an agile lucidity releasing a vital body biome, recuperatively.

Visceral brains articulate glistening confluences where physiognomy, the sociochemical and word puncture unite. Rhrurbarb¹s lush, undulating secretions are a cognitive joy."

--Brenda Iijima

"Robert Kocik likes to describe himself as a prosodist, as opposed to poet. The distinction is ironic given the truly poetic, or cosmological, implications of his unique contribution to missing fields and social services, in 'sore, oversensitive sciences.' If ¹pataphysics had a heart, Kocik would be its Jarry."

--Eleni Stecopoulos

UPCOMING ROBERT KOCIK EVENTS

Thursday, MARCH 13, 2008

Two readings with poets
Robert Kocik and Eleni Stecopoulos

at the Poetry Center (SFSU)

3:30 pm HUM 512, free

and at the Unitarian Center

7:30 pm

1187 Franklin (at Geary), $5

Saturday, MARCH 15, 2008

The New Asklepion
€€€€€€€€€ Poetics €€€€ and €€€€€€ Healing €€€€€€€€

featuring ERIC GREENLEAF and ROBERT KOCIK
with guest-curator Eleni Stecopoulos

Saturday MARCH 15, 2008
2:006:00 pm @ the Unitarian Center
1187 Franklin (at Geary), San Francisco, $5-$10 admission

The New Asklepion Under the holistic sign of the ancient healing sanctuary, we initiate an interdisciplinary dialogue among those who work at intersections of poetry, dream or altered consciousness, and healing. This afternoon-length program, guest-curated for the Poetry Center by poet and writer Eleni Stecopoulos, features writer-practioners in presentation and public interviews.

€€€€ Eric Greenleaf

Balinese Healing of the Visible and Invisible Worlds, a presentation in three parts, with original videos. A clinical psychologist and author of The Problem of Evil: Disturbance and its Resolution in Modern Psychotherapy, Eric Greenleaf directs The Milton H. Erickson Insti- tute of the Bay Area. He does research on trance and healing in Bali, teaches internationally, and trains therapists and Feldenkrais Practitioners in hypnotic communication.

€€€€ Robert Kocik

Designing a Prosodic Building: The Missing Science of Health, Homelessness of Poetry, and Livelihood of Poets.

³What, exactly, do words heal? Under what circumstances?² Poet, essayist, artist, design/builder, Robert Kocik lives in Brooklyn, NY, where he directs the Bureau of Material Behaviors. He is currently developing a building based on ³prosody² and poets¹ imagined relevance to our society. With the choreographer Daria Fain, he has initiated the Prosodic Body‹an aesthetics or artscience based on prosody as the bringing forth of everything. His publications include: Overcoming Fitness (Autonomedia, 2001), and Rhrurbarb (Field Books, 2007).

*

4/4 - 4/6 : Kocik gives a talk on Epigenetic Architecture in the context of the International Arakawa + Gins Architecture and Philosophy Conference/Congress at the University of Pennsylvania -- with the Slought Foundation (details TBA).

4/11 - through July, architecture exhibition at the Urban Institute for Contemporary Arts in Grand Rapids, Michigan.

5/14 Kocik gives a talk/workshop on the Origin of Language and Phonemes in NYC (location and time TBA)

5/28 Kocik reads at Poetry Project (NYC)

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268. Jacob Edmond
Re: Reading in Providence 20 March
Wed 12 Mar 2008

Dear Lisa,
Congratulations on your new book and all the best for your reading.
I hope you and your family are enjoying your time in Providence.
Best, as ever,
Jacob

On 13/03/2008, at 2:42 PM, Lisa Samuels wrote:

> *Lisa Samuels will be reading from her poetry book*
> *The Invention of Culture, newly out from Shearsman Books*
>
> *on Thursday 20 March, 7 pm at Brown University*
>
> *in the McCormack Family Theater, 70 Brown Street*
> *in Providence Rhode Island*
>
> *& happy to meet Poetics folk who happen by*

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269. CA Conrad
Ready-To-Eat Individual ------- HA!HA! IT'S FINALLY OUT!
Wed 12 Mar 2008

THE BOOK MANY OF US HAVE BEEN WAITING TO FINALLY GET OUR HANDS ON!

The collaborative New Orleans book-length poem Frank Sherlock & Brett Evans wrote together has just been released from Lavender Ink Press.

from publisher Bill Lavender:

In New Orleans, USA, during the Year 1 A.K. (After Katrina), Frank Sherlock & Brett Evans sifted through the ration fossils to put words where the food used to be. The latest development resulted in a poem that is a State-of-the-City and post-apocalyptic journal, sealed by a retort pouch and blocked from future contamination. The resulting taste and texture are much more realistic and natural than those normal dehydrated and freeze dried histories.

The big difference is the TASTE, but look what else Ready-To-Eat Individual gives:

ORDER HERE: http://www.lavenderink.org/readytoeat/

READ EXCERPTS HERE:
http://www.lavenderink.org/readytoeat/slides/index.htm

Buy it from the publisher RIGHT NOW! It's an AMAZING BOOK!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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270. Stephen Baraban

Re: Abortion Ban For American Indians Only - The Washington Independent

Wed 12 Mar 2008

--- David Chirot <[redacted]> wrote:

> *Senator Vitter (R-LA) who launched this amendment,*
> *is himself a family*
> *values guy exposed last year in a prostitution ring*
> *"entanglement."*
> *Apparently this is his way of trying to regain his*
> *"values" street cred.*
> *One can imagine the massive US support for Israeli*
> *Apartheid awakening the*
> *slumbering monsters in many a rabid brain.*

Anything bad that happens is because of Israel.

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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271. Alan Sondheim

Roiling encounters and reminder of Millennium show forthcoming.

Thu 13 Mar 2008

Roiling encounters and reminder of Millennium show forthcoming.

Stories are constructed from narrative tropes, here reduced to the minimum as policehamscanner tends towards gaps in transmission, bandwidth skit- ters,

Who should find the fourteen-year-old boy, the burning apartment intact or thrummed into oblivion, defuge of l.a., hostage, I remain at my desk, there is one encounter, and for that as for many other,s, for example that of a stranger in the city, I hear no end of it, nothing coming forth, no glued to transmission reception, I will be your transitive, I will pass on among ye, I will pass before and behind thee, I will pass within thee, I will pass without thee, and that which

I convey I have already forgotten, I am yaw to your mind, larboard to your starboard.

Who will be that one awaiting completion, who will signify the order of completing, awaiting the completing, passing swiftly by?

http://www.alansondheim.org/scanner1.mp3

Reminder: A screening of work at Millennium, 66 East Fourth Street, 8 p.m., Saturday March 15, of work pertaining to these and other emanents generated and roiled among machines of transmission, filtering, reception, with due explanation, a beautiful evening promised for one and all. Please come if you are in the neighborhood of Manhattan, and thank you, we will be more entertaining than policescanner and perhaps more musical

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272. **David Chirot**

Re: The Mobile Novel

Thu 13 Mar 2008

My daughter told me about the cell phone novels a couple years ago. Her interest grew out of personal experience (and interest in al things Japanese.) She and her girlfriends were inventing their own cellphone languages among themselves using a similar method to speak in their own "codes" You mix words, symbols, emoticons, letters capitals or small, abbreviations, acronyms, punning sings, etc etc etc.

I posted this article here on buffalo list and to my blog from the NY Times when it came out in January. There's a lot about these novels on the web and you can check out the Japanese sites.
http://davidbaptistechirot.blogspot.com/2008/01/cell-phone-novels-dominate-japanese.html---

As the article notes, Japanese women have been writing novels since Lady Murasaki's The Dream of the Red Chamber in the 11 the century,

The contemporary cell novels are written by young people who don't read "professional novelists," but are influenced by comic books. The sentences and paragraphs are short. The style grew out of cell phone messaging, with its brevity and removal of extraneous descriptions and backgrounds, character developments. Dialogue plays a great role. All these are found in the minimal texts of the comic books the writers read. One woman who used to write cellphone works has moved on the computer due to her fingers bleeding from the high speed punching of the cell phone style. In the article a commentator notes that her style is developing a richness and depth not possible with the cell phone style.

I'd hesitate to say the cell phone novel is due to the "packed meanings of the ideogram" as what the cell phone novels are noted for is the absence of this. They are a minimalization of elements and and depend on familiar cliches for the high speed comprehension of "keeping it simple," using a shorthand manner of communication that takes up less space as text and is more quickly responded with. The diary form is used a lot because its entries dealing with concentrated spaces of time works well for an emotional development--the same method used for a millenium in many Japanese novels.

A huge international bestseller The Girls of Riyadh by the Saudi writer Rajaa Alsanea. uses email exchanges a great deal. At a very well attended and enthusiastic reading of the novel and discussion afterwards, (in Arabic and English) the author explained that in Muslim cultures as strict as Saudi Arabia's, where there are strict restrictions on direct communication between the sexes, women have been finding an expansion of freedom of expression via emails, so this seemed a natural form to use in the novel. A lot of the diary entries and dialogues, reflections and thoughts, are al conveyed as email messages rather than standard prose forms--because the novel is really a development of the world that exists as email, as the cell phone novels grew out of the text messaging world's methods of communication. It's not as condensed and simplified as the cell phone novels, but for the author and her readers, works in the opposite direction, allowing for a greater complexity of expression than allowed in other forms, because it is among women seperate from men. Within the cultural contexts in which this writing is emerging, this has had an immense impact.

This novel has been part of an upsurge in writing among women in Muslim countries, as in writing women have already from the culture a shared space which they are much more in control of than outside this community and among males.

Here's a note re the ways in which the book, which has a fortune-telling charcter--actaully forecast its own future in the media:

*An unknown girl in her early twenties decides to narrate the story of her friends. She is like a modern Scheherazade that narrates these stories every weekend. Her motivation is to revenge the tyranny of life and the society against her friends. Each chapter in the novel starts with a piece of poetry, a verse from the Quran, or lyrics from a famous song that captured the idea of the chapter.

The narrator sends e-mails from her internet group to the subscribers. Those e-mails as the narrator forecasts in the novel stir the media especially popular newspapers in Saudi like Al-Riyadh, Al-Watan and Al-Jazeerah which happened in real life after the novel was published. This kind of forecasting added reality

and intrigue to the novel. In one segment, the narrator says that she will probably be interviewed on Al-Arabiya TV by one of the most important interviewers in the Arab World: Turki Al-Dakheel (his style is similar to Tim Sebastian in Hard Talk on BBC or Ted Koppel on ABC news) which also took place.*

I think what's interesting is to find what a role women's writing plays in making use of emails and text messaging in creating novels from out of girls' and women's inter-communications in different cultures around the world. This is an aspect quite different in terms of changing writing and discourses and society it is hoped via new technologies than the standard ones usually discussed in the West re the same technologies.

After all, it was my daughter who introduced me to the existence of the cell phone novels a couple years ago and told me about the codes she and her girlfriends were creating among themselves. It was exciting to her because of the ways traditional women's roles and forms were being explored by women writers using new technologies in ways which began from personal messaging and launched surprise best sellers. It meant a direct connect from a personal world to a much larger community and readership that is exciting and different and can have a large impact in society. . The technological-cultural leaders were females, not the "usual suspects" and the same-old-same-old ideas of what may and may not be "radical."

I

On 3/12/08, Ian Randall Wilson <[redacted]> wrote:
>
> Apparently a phenomenon in Japan. None would call it great literature.
> Topics are often highly melodramatic. Originally written on cell phones, the
> stories are sent to a site which delivers them to literally millions of
> subscribers to be read on a cell phone. Now published versions are
> available. Some have sold 1.2 million copies. A Finn has published a novel
> written on his cellphone. He's joined by an Italian. In Japan, the writers
> tend to be young women writing for young women.
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>
> Nothing like it here in the U.S. One of the thoughts being that Japanese
> is more conducive to the form because of the packed meaning available in a
> single ideogram.? Or that the Japanese mobile novels move toward a more
> poetic rendering. ?Though with all the texting done in the U.S., you'd
> think it might catch on.
>

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>
> In any event, it sounded interesting to me, and it's got all the hallmarks
> of PP/FF. My phone allows 918 characters per post, about 170 words.
>
> ?
>
> So I set up a blog: mobilenovel.blogspot.com
>
> ?
>
> I'm writing one a day on a cellphone and then posting to the blog.
>
> ?
>
>
> Ian Wilson
>

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273. **Pierre Joris**

Re: Super-contemporary French poets

Thu 13 Mar 2008

Hi Letitia,

there's a goodly number of contemporary French poets that need translating. Here are a few names to check out, off the tope of my head:

Matthieu Messagier
Jean-Pierre Faye
Seyhmus Dagtekin
Natalie Quintale
Jean-Marie Glaize
Liliane Giraudon
Christian Prigent
Jean Portante
Eric Sarner
Geneviève Clancy
Adeline
Jean-Christophe Bailly
André Velter

Pascale Monnier
etc.

Than there are a whole range of francophone poets from North Africa that need translating. Check out the following anthology, to begin with:

Abdellatif Laâbi, La poésie marocaine (de l'indépendance à nos jours), La Différence, 2005.

Pierre
On Mar 10, 2008, at 3:30 PM, L Trent wrote:

> *Hi all,*
>
> *I am trying my hand at translating, but I'm having a hell of a time finding a super-contemporary (as in, a poet that has had only one or two books out, is still in 30's or 40's) French poet to translate. It's difficult to google for French poets (in French, of course), as (much like when you google "American poets") lots of pages about 19th & early 20th century poets come up, but not much that seems anywhere near as contemporary as I want to be, even when I include the word "contemporary" in the search. My goal is to find a very interesting, very contemporary poet & create a translation relationship with the poet, but I'm having trouble. This is probably partly because my French is not exactly amazing. I had hoped to study for a few months (to brush up from my four-year study as an undergrad) and then begin translating, but I now feel I'd better begin translating now and use that as way to both begin a new writing project and improve vocab (which is my primary weakness). I think that if I knew major French publishers or even major French online bookstores, this would be a lot easier, but I just don't know those things and I'm not exactly sure how to go about looking.*
>
> *So, all of that to say, does anybody know of a source to find super-contemporary French poetry? I'm interested in anything--online journals, online bookstores, publishers, individual poets' pages, etc. And, even better, does anybody know any super-contemporary french poets doing*

> *OULIPO or experimental-formal poetry? I think if I could just find a key in,*
> *I could find somebody who catches my fancy.*
>
> *Thanks for any and all help.*
>
> *Letitia T*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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274. Mary Jo Malo
Re: Abortion Ban For American Indians Only - The Washington Independent
Thu 13 Mar 2008

Forced sterilizations were abhorrent as well.

And yes, David. Perhaps you might ease up on the rhetoric. When you generalize or stereotype all Israelis, viz their government, should you be lumped in with all the ugly Americans, viz our government? Any language which objectifies others is suspect, whether from politicians or artists.

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

On Wed, Mar 12, 2008 at 11:35 PM, Stephen Baraban
<[redacted]> wrote:

> *Anything bad that happens is because of Israel.*

David Chirot <[redacted]> wrote:

> *Senator Vitter (R-LA) who launched this amendment, is himself a family values guy exposed*
> *last year in a prostitution ring "entanglement." Apparently this is his way of trying to regain his*
> *"values" street cred. One can imagine the massive US support for Israeli Apartheid awakening*
> *the slumbering monsters in many a rabid brain.*

___
> Never miss a thing. Make Yahoo your home page.
> http://www.yahoo.com/r/hs
>

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275. **Adam Fieled**
Jordan Stempleman in Jacket
Thu 13 Mar 2008

There is a new review up of Jordan Stempleman's Otoliths book Facings in Jacket #35. The review was written by me, and its basis is a comparison between Jordan's book and John Ashbery's Self-Portrait in a Convex Mirror. You can read the review here:

http://www.jacketmagazine.com/35/r-stempleman-rb-fieled.shtml

Many Thanks,
Ad

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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276. **David-Baptiste Chirot**
Re: Abortion Ban For American Indians Only - The Washington Independent
Thu 13 Mar 2008

Dear Stephen

No--it is saying that the old US ways are being retriggered by their new ones abroad.

The actions the US takes abroad come back to take effect here--

The contempt of human life the US expresses in Iraq and Afghanistan, is starting to launch into Pakistan and Somalia and is bound and determined to launch into Iran and again in Latin America--

it expresses on peoples in the US. Katrina gave ample evidence of this as does the treatment of immigrants, foreign employees of US contractors in the US "reconstructing" New Orleans , the decaying infrastructure, the lack of health care for millions, the continual savings and loan and mortgages billion dollar rip offs, the treatment of veterans, the privatization of the public sphere, the swelling poverty, the ever mounting debt to dump on the next generations--

Abu Ghraib, Guantanamo, Gaza, secret torture sites around the world--express the vast extent of this contempt and it is being spread all over again inside the US.

Being genocidal itself, the US has sponsored this all over the world, and the singling out of the American Indians is a reminder to others of what the US can do and is doing. On her last visit to Israel Condilezza Rice outraged her hosts because she kept saying how much it reminded her of the American South of her childhood in the 1950s. If thats what the US supports abroad, that's still what it supports here. People talk about change, but this vote singingly out the Indians as usual, shows that things may not have changed al that much after all in many ways. (The 14th Amendment when first written and passed specifically excluded American Indians.) No matter who is President, most of the same bunch that voted this through last week will still be in office. The corporations will still own that's been handed over to them in the last 7 years, and the same wars will still be going on, if not a few new ones, guided by the same polices. I haven't heard any of the candidates speak about human and civil rights, peace, respect and dialogue with others around the world. All they talk about is war and terrorism and security . And why? because the only economy left anymore is based on weapons and security and, as orwell predicted, an Endless War to keep alive the hatred and contempt. The United States refused to sign the International Recogntion of the Rights of Indigenous Peoples--and this latest anti-Indian bill makes it very clear why they didn't. The US still refuses to recognize Indians as human beings equal with themselves.

This says plain as day Indians are not humans with rights like others.

"All animals are equal but some are more equal than others."

i just saw a documentary made by an Australian woman about her correspondance with an Iraqi woman before and during the War in Iraq.

The last email in the film from Iraq says simply:
"Don't they know we are not insects, we are human beings?"
Judging by the daily rhetoric across al the media in the US, one would have to

say--no. The US thinks all but some of its citizens and a few of its friends are insects.

A friend and I went to the American Indian Health Center here in Milwaukee and the Government is closing it down. Why waste money on insects?

When was the last time any of our "leaders" spoke about human rights? or for that matter civil rights? All I hear speaking personally is nothing but more bombing more war more greed more killing more hate more self serving bullshit and feel-good lies, and such brilliant things as we need to focus on the "right war." And to be terrified out of our minds about Iran, Venezuela, the Indian President of Bolivia, the Mexicans, the "hostile savage terrorists" among the American Indians like Leonard Peltier.

It still sounds like the terror of the Puritans faced with the "savages" and the wilderness, the unknown that has to be annihilated so that it can be known and owned, and the witch trials to make sure no one has a dissenting or strange thought in the New Jerusalem.

"Whats so funny about peace love and understanding?" It doesn't yield the fabulous billions that the fear and war and hate does. It doesn't make some people feel truly great as they look down and squash the insects. For "reasons of security" it's not supposed to be possible to even think those thoughts anymore. That means the fear and killing and prisons and poverty and hate are just going to keep rolling right along. That's the message I hear anyway.

> *Date: Wed, 12 Mar 2008 20:35:50 -0700*
> *From:* [redacted]
> *Subject: Re: Abortion Ban For American Indians Only - The Washington Independent*
> *To:* [redacted]
>
> *--- David Chirot <*[redacted]*> wrote:*
>
> *Senator Vitter (R-LA) who launched this amendment,*
> *is himself a family*
> *values guy exposed last year in a prostitution ring*
> *"entanglement."*
> *Apparently this is his way of trying to regain his*
> *"values" street cred.*
> *One can imagine the massive US support for Israeli*
> *Apartheid awakening the*
> *slumbering monsters in many a rabid brain.*
>
> *Anything bad that happens is because of Israel.*

> _____
> *Never miss a thing. Make Yahoo your home page.*
> *http://www.yahoo.com/r/hs*

_____ Need to know the score, the latest news, or you need your Hotmail®-get your "fix". http://www.msnmobilefix.com/Default.aspx=

↑ Index

277. Barry Schwabsky

Re: Abortion Ban For American Indians Only - The Washington Independent

Thu 13 Mar 2008

Where is the stereotyping of Israelis? You might disagree with the characterization of the system by which they deal with Palestinians as "apartheid" but it is not a characterization of any or all Israelis.

But speaking of apartheid, see the artiicle by the Israeli journalist Yonatan Mendel in this week's London Review of Books (http://www.lrb.co.uk/v30/n05/mend01_.html):

If the words occupation, apartheid and racism (not to mention Palestinian citizens of Israel, bantustans, ethnic cleansing and Nakba) are absent from Israeli discourse, Israeli citizens can spend their whole lives without knowing what they have been living with. Take racism (Gizâ€™anut in Hebrew). If the Israeli parliament legislates that 13 per cent of the countryâ€™s lands can be sold only to Jews, then it is a racist parliament. If in 60 years the country has had only one Arab minister, then Israel has had racist governments. If in 60 years of demonstrations rubber bullets and live ammunition have been used only on Arab demonstrators, then Israel has a racist police. If 75 per cent of Israelis admit that they would refuse to have an Arab neighbour, then it is a racist society. By not acknowledging that Israel is a place where racism shapes relations between Jews and Arabs, Israeli Jews render themselves unable to deal with the problem or even with the
reality of their own lives.
The same denial of reality is reflected in the avoidance of the term apartheid. Because of its association with white South Africa, Israelis find it very hard to use the word. This is not to say that the exact same kind of regime prevails in the Occupied Territories today, but a country neednâ€™t have benches â€˜for whites onlyâ€™ in order to be an apartheid state. Apartheid, after all, means â€˜separationâ€™, and if in the Occupied Territories the settlers have one road and Palestinians need to use alternative roads or tunnels, then it is an apartheid road system. If the separation wall built on thousands of dunams of confiscated

West Bank land separates people (including Palestinians on opposite sides of the wall), then it is an apartheid wall. If in the Occupied Territories there are two judicial systems, one for Jewish settlers and the other for Palestinians, then it is an apartheid justice.

----- Original Message ----
From: Mary Jo Malo <[redacted]>
To: [redacted]
Sent: Thursday, 13 March, 2008 1:00:02 PM
Subject: Re: Abortion Ban For American Indians Only - The Washington Independent

Forced sterilizations were abhorrent as well.

And yes, David. Perhaps you might ease up on the rhetoric. When you generalize or stereotype all Israelis, viz their government, should you be lumped in with all the ugly Americans, viz our government? Any language which objectifies others is suspect, whether from politicians or artists.

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

On Wed, Mar 12, 2008 at 11:35 PM, Stephen Baraban
<[redacted]> wrote:

> *Anything bad that happens is because of Israel.*

David Chirot <[redacted]> wrote:

> *Senator Vitter (R-LA) who launched this amendment, is himself a family values guy exposed*
> *last year in a prostitution ring "entanglement." Apparently this is his way of trying to regain his*
> *"values" street cred. One can imagine the massive US support for Israeli Apartheid awakening*
> *the slumbering monsters in many a rabid brain.*

> Never miss a thing. Make Yahoo your home page.
> http://www.yahoo.com/r/hs
>

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278. Charles Alexander
reading this SATURDAY: Charles Alexander & Beverly Dahlen
Thu 13 Mar 2008

Hi everyone,

This one's in Tucson, so I don't imagine many on the Poetics List can make it. But if you find yourself in the Sonoran Desert . . .

I hope you can come on Saturday night, March 15, at 7pm, to the Drawing Studio, 33 S. 6th Ave. (halfway between Broadway & Congress on the east side of the street), to hear me read along with visiting San Francisco poet Beverly Dahlen.

Details at http://www.gopog.org

Also, a bit I wrote about Beverly's last book back in fall 2006 on my blog at

> http://chax.org/2006/09/reading-reading-18-20-by-beverly.html

And if you can't make this one, perhaps you can make it on April 25, 6:30pm, when I read with Ron Silliman, with music by James Fei, at the CUE Art Foundation, 511 W. 25th St. (between 10th & 11th Avenues). That event takes place during the exhibition of paintings by Cynthia Miller (whose paintings and art consultation & assistance have been a key part of Chax Press over the last two-plus decades), and the exhibition opening is April 24 from 6pm until 8pm. For more information please see the CUE Art Foundation web site at

> http://www.cueartfoundation.org

Thanks,

Charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

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279. Eric Dickey
Re: Super-contemporary French poets
Thu 13 Mar 2008

To Topos: Poetry International Spring 2005 issue North African Voices contains English translations of contemp poets writing in French, Berber, and Arabic.

For back issues: http://oregonstate.edu/dept/foreign_lang/totopos/index.html.

Eric

Pierre Joris <[redacted]> wrote:
Hi Letitia,

there's a goodly number of contemporary French poets that need translating. Here are a few names to check out, off the tope of my head:

Matthieu Messagier
Jean-Pierre Faye
Seyhmus Dagtekin
Natalie Quintale
Jean-Marie Glaize
Liliane Giraudon
Christian Prigent
Jean Portante
Eric Sarner
Geneviève Clancy
Adeline
Jean-Christophe Bailly
André Velter
Pascale Monnier
etc.

Than there are a whole range of francophone poets from North Africa that need translating. Check out the following anthology, to begin with:

Abdellatif Laâbi, La poésie marocaine (de l'indépendance à nos jours), La Différence, 2005.

Pierre
On Mar 10, 2008, at 3:30 PM, L Trent wrote:

> *Hi all,*
>
> *I am trying my hand at translating, but I'm having a hell of a time finding*
> *a super-contemporary (as in, a poet that has had only one or two books out,*
> *is still in 30's or 40's) French poet to translate. It's difficult to google*
> *for French poets (in French, of course), as (much like when you google*
> *"American poets") lots of pages about 19th & early 20th century poets come*
> *up, but not much that seems anywhere near as contemporary as I want to be,*
> *even when I include the word "contemporary" in the search. My goal*

> *is to*
> *find a very interesting, very contemporary poet & create a translation*
> *relationship with the poet, but I'm having trouble. This is probably partly*
> *because my French is not exactly amazing. I had hoped to study for a few*
> *months (to brush up from my four-year study as an undergrad) and then begin*
> *translating, but I now feel I'd better begin translating now and use that as*
> *way to both begin a new writing project and improve vocab (which is my*
> *primary weakness). I think that if I knew major French publishers or even*
> *major French online bookstores, this would be a lot easier, but I just don't*
> *know those things and I'm not exactly sure how to go about looking.*
>
> *So, all of that to say, does anybody know of a source to find*
> *super-contemporary French poetry? I'm interested in anything--online*
> *journals, online bookstores, publishers, individual poets' pages, etc. And,*
> *even better, does anybody know any super-contemporary french poets doing*
> *OULIPO or experimental-formal poetry? I think if I could just find a key in,*
> *I could find somebody who catches my fancy.*
>
> *Thanks for any and all help.*
>
> *Letitia T*

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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280. Ward Tietz

Landscape Writing--March 15--Villa Bernasconi Museum, Grand-Lancy, Geneva, Switzerland

Thu 13 Mar 2008

Landscape Writing

Conference, readings and performances

Saturday 15 March 2008

Villa Bernasconi Museum, Grand-Lancy, Geneva, Switzerland

Program

10:00 Welcome, Hélène Mariéthoz, curator Words, Images, Landscapes

“Words, Images, Landscapes,” Ambroise Barras, Tito Honegger, Jacques Jouet, Ward Tietz

Tour of the exhibit

12:00 Reading: Jacques Jouet

12:30 Pause / Buffet

14:00 A Little Poetic Landscape, Lorenzo Menoud

Ian Hamilton Finlay, Author of Little Sparta (Scotland), Vincent Barras

Writing and Landscape: Shipwreck (Mallarmé) and Space (Reverdy), Patrick Suter

To Write on the Water, to Write on the Sand (Nanucci, De Filippi), Giovanna di Rosario

15:00 Pause / Installations and Performances by Thomas Betschart, Kyung-Eun Oh, Adeline Senn, Marie Richard-Clin

15:30 Letter Body Space, Pierre-Alain Giesser

Logosnow, Logoice (Dotremont), Jean-Philippe Rimann

Romanticism and Modernism of the Letter, Laurent Jenny

16:30 Performance: Ward Tietz

Organization: Ambroise Barras, CeRNET (University of Geneva)

Partnership: Affaires culturelles de la Ville de Lancy, Haute école d'art et de design (HEAD Genève)

Information: [redacted], 4[redacted] or 4[redacted]

Directions: route de Grand-Lancy 8, trams 15 and 17, stop Mairie=

↑ Index

281. William Allegrezza

New ebooks/books from Moria.

Thu 13 Mar 2008

Two new e-chaps/chapbooks are ready to be downloaded free or purchased in print from Moria.

Charles Perrone's *Six Seven*
and Charles Freeland's *Furiant, Not Polka*.

You can download copies of them at http://moriapoetry.com/ebooks.html.

For more info, contact me.

Bill Allegrezza

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282. Nic Sebastian

Re: ten questions on publication -- Neil Aitken

Thu 13 Mar 2008

---

http://verylikeawhale.wordpress.com/2008/03/13/ten-questions-2-neil-aitken/Nic Sebastianhttp://verylikeawhale.wordpress.com=

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283. Dustin Williamson

Karl Saffran and Shafer Hall reading in NYC, March 16 at Zinc-TRS

Thu 13 Mar 2008

Sunday, March 16 at the Zinc-TRS:

KARL SAFFRAN & SHAFER HALL

6:30 PM
Zinc Bar
90 West Houston (beneath the Barbie fur shop)

$5 goes to the poets. If you don't have $5, come anyway.

---------- Karl Saffran is fluent in Rilke, Machado and Merce Cunningham. He has passed his Saturn Return, can tell

the Odyssey from memory and makes great fried chicken. He's so pretty when he's not drinking. When not practicing the above skills, he is the bookstore manager at Woodland Pattern, in Milwaukee, WI.

Shafer Hall is "American, petite, very pretty brunette, 5 feet 5 inches and 105 pounds." He is part of "a sophisticated and lucrative operation with a multi-tiered management structure" for which he will someday be held accountable.*

*also the author *Never Cry Woof* (No Tell Book)

Upcoming Zinc-TRS readings:

March 23: No reading. Some religious something or other.
March 30: Alifair Skebe & Genya Turovskaya (hosted by Douglas Rothschild)

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284. **Jill Jones**
Re: Super-contemporary French poets
Thu 13 Mar 2008

Patrick Dubost - he lives in Lyon

Cheers,
Jill

_____
Jill Jones
[redacted]

website: www.jilljones.com.au
blog: rubystreet.blogspot.com

On 13/03/2008, at 10:36 PM, Pierre Joris wrote:

> *Hi Letitia,*
>
> *there's a goodly number of contemporary French poets that need translating. Here are a few names to check out, off the tope of my head:*
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> *Seyhmus Dagtekin*
> *Natalie Quintale*
> *Jean-Marie Glaize*
> *Liliane Giraudon*
> *Christian Prigent*

Jean Portante
Eric Sarner
Geneviève Clancy
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André Velter
Pascale Monnier
etc.

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> *primary weakness). I think that if I knew major French publishers or even*
> *major French online bookstores, this would be a lot easier, but I just don't*
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> *OULIPO or experimental-formal poetry? I think if I could just find a key in,*
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> *Thanks for any and all help.*
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> *Letitia T*
>
> ---
>
> *The poet: always in partibus infidelium -- Paul Celan*
>
> ---
> *Pierre Joris*
> *244 Elm Street*
> *Albany NY 12202*
> *h:* [redacted]
> *c:* [redacted]
> *o: 518 442 40 71*
> *Euro cell: (011 33) 6 75 43 57 10*
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pjoris.blogspot.com*
>
> ---

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285. Poetry Project

Events at The Poetry Project March

Thu 13 Mar 2008

We have a great Friday night event and then comes holy week here at the church. There will be no readings while we relax and contemplate matters of the spirit. We will return on March 24th!

Friday, March 14, 10 PM
The Poetics Orchestra

Drew Gardner's Poetics Orchestra is an ensemble of poets and musicians conducted using hand signals and rhythmic forms to shape collective improvisation. Past musical participants have included many avant-jazz players, rock musicians, and the contemporary chamber orchestra Alarm Will Sound. The aim of the ensemble is to reunite poetry and music in a collaborative, improvisational spirit. *Featured poets will be Julie Patton and Katie Degentesh*

Monday, March 24, 8 PM
Margo Berdeshevsky & Evie Shockley

Margo Berdeshevsky currently lives in Paris. Her debut poetry collection, But a Passage in Wilderness, has just been published by The Sheep Meadow Press (2007). Her honors include the Robert H. Winner Award from the Poetry Society of America, The Chelsea Poetry Award, Kalliopeís Sue Saniel Elkind, places in the Pablo Neruda and Ann Stanford Awards. Her writing has appeared in Agni, The Southern Review, The Kenyon Review, Poetry Daily, New Letters, Poetry International, Margie, Pool, Meena, SiËcle 21, Europe, Poetry Review (UK), Nimrod, Rattapallax, ACM, Women¹s Studies Quarterly and more. Her Tsunami Notebook of poems and photographs was made during and following a journey to Sumatra in Spring 2005 to work in a survivors¹ clinic in Aceh. A ³visual poem² series, The Ghosts of Versailles was seen at the Parisian Galerie Benchaieb. Her poetic novel, Vagrant, and an illustrated collection of short stories, Beautiful Soon Enough, are next at the gate. Evie Shockley is the author of a half-red sea (2006) and a poetry chapbook, The Gorgon Goddess (2001), both published by Carolina Wren Press. Her work has appeared or is forthcoming in numerous journals and anthologies, including 1913: a journal of forms, Hambone, HOW2, No Tell Motel, PMS:PoemMemoirStory, Studio, Talisman, and The Ringing Ear: Black Poets Lean South. In 2007, she guest edited ³~QUEST~²: a special issue of MiPOesias featuring the work of contemporary African American poets and is currently serving as a guest editor of jubilat. She is at work on a critical book, a study of race and innovation in African American poetry that attempts to redefine ³black aesthetics,² supported by fellowships from the ACLS and the Schomburg Center for Research in Black Culture. Shockley, a Cave Canem graduate fellow, teaches African American literature and creative writing at Rutgers University, New Brunswick.

Wednesday, March 26, 8 PM
Poet in New York

Join us as we revisit Federico García Lorca¹s Poet In New York, newly translated by Pablo Medina and Mark Statman and published by Grove Press. Written during Lorca¹s nine months as a student at Columbia University at the beginning of the Great Depression, this is widely considered one of the most

important books he ever wrote, and one of the greatest book of poems ever written about New York City. With Ron Padgett, Jaime Manrique, Bill Zavatsky, Jane LeCroy, Pablo Medina, Mark Statman, Iraida Iturralde, Aristides Falcon and flamenco music with Roman Diaz on cajon, Carlos Revollar on guitar and other musicians tba.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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286. Daniel Godston
365 days project
Thu 13 Mar 2008

Here's an amazing archive of audio files:
http://www.wfmu.org/365/index.shtml. From the site:

365 days of cool and strange and often obscure audio selections.

Some words to describe the material featured would be... Celebrity, Children, Demonstration, Indigenous, Industrial, Outsider, Song-Poem, Spoken, Ventriloquism, and on and on and on. The best thing to do is to simply listen.

Unlike a blog/journal/website consisting of one or a small group of contributors, 365 Days has over 200 people sharing from their stash of aural treasures.

This site is mirrored at UbuWeb and we thank you for downloading, listening and sharing with others this material.

Yours,
The 365 Days Project

↑ Index

287. Gary Sullivan
What Is Your Book Cover Trying to Tell Us?
Thu 13 Mar 2008

See:

http://garysullivan.blogspot.com

Shed those extra pounds with MSN and The Biggest Loser!
http://biggestloser.msn.com/=

↑ Index

288. Alan Sondheim
true world newsreel
Fri 14 Mar 2008

true world newsreel

The newsreel of part-objects, snippets of radio communication as heard, stuttered stories which remain incomplete, deferred, a call for help from a vessel, things burning, missing, people with guns, raptures, misrecogni- tions, what makes the night go faster in Brooklyn New York and everywhere. This is the truth of cinema, raw-fed documentary. If there were a narrato- logical ground, this would be it; if there were recuperation, this would be the initial stages of constitution. Everything defers to raw data, which, by a circuitous route, announces itself, establishes sequencing by repetition. Every inscription is unique, of a sort or type, typed. The lexicon of events is narrow. Listening reveals nothing but whispers that there is nothing to be revealed, or what is present is of revelation. What remains to be said or inscribed is the coagulation of culture. Every culture has a theory sifting coagulation; such a theory is culture. There is no gainsaying this, no way to make headway, no events; there is voice.

http://www.alansondheim.org/newsreel.mp3
http://www.alansondheim.org/news2.mp3

↑ Index

289. Mary Jo Malo

Re: Abortion Ban For American Indians Only - The Washington Independent

Fri 14 Mar 2008

The system IS the people, its victims and victimizers. If calling it Nazism hasn't helped, I doubt describing it as apartheid will, even though both might be closer to the truth. The powerless need more than rhetoric, and revolutions usually only change the face of the oppressor. So just exactly where has a more concise liberation language affected the depth of change required for this or any other conqueror's paradox? If other more powerful nations begin to press their own misguided agendas in the region, we'll need a whole new vocabulary to describe it. A country's electorate must have an incentive to change a cycle of disastrous policies. Any constructive ideas?

THE PUBLIC

somewhere this night
a son is dragged in the street
and left on the caked mud
his face contorted in a silent scream
his shiny eyes bulging in the darkness
quickly the rope is reclaimed
ululations pierce the heavy calm
and shouts of revenge echo
between quiet houses suddenly lit up
then sputter towards dawn
when the sun ignites the sky and
all resumes against hope

somewhere else
the light has gone out of her baby's eyes
she holds the dead child to her dry breast
lowering her head
whispering dry words of comfort
rocking

in secret places
lovers are right in their wetness
but when they separate
are recruited for a cause
by the hopeless knowing
the always already

Mary Jo Malo
http://thisshiningwound.blogspot.com/

On Thu, Mar 13, 2008 at 10:16 AM, Barry Schwabsky
<[redacted]> wrote:

Where is the stereotyping of Israelis? You might disagree with the characterization of the system by which they deal with Palestinians as "apartheid" but it is not a characterization of any or all Israelis.

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290. William James Austin
Blackbox submissions
Fri 14 Mar 2008

Hello everyone,

The submission period for the Blackbox winter gallery is now open.? It will remain open for approximately two weeks.? Be certain to follow the guidelines on the Blackbox page.? As always, go to WilliamJamesAustin.com and follow the Blackbox link for guidelines and previous galleries.

Thank you for continuing to support my little project.

Best, Bill

↑ Index

291. Ian Randall Wilson
The Mobile Novel
Fri 14 Mar 2008

I'd hesitate to say the cell phone novel is due to the "packed meanings of the ideogram" as what the cell phone novels are noted for is the absence of this.

Packed meaning in a single ideogram as compared to English. At least as how a Japanese student of mine demonstrated that a single ideogram would take several words in English if not a sentence to say the same thing.

As I've been writing the episodes -- and I have 6 posted now with several more already written -- I'm starting to observe the tropes I'm using.? I'm not someone who typically communicates through text message (the amateur you describe).? Email, yes, but in a business setting, which requires complete sentences.

?

I'm approaching this mobile novel project as a writer with a new form.? But I wonder if the form can work in English without resorting to ROFL and BFF and other similar abbreviations.? I don't know yet.? I am finding that I'm resorting

to shorter sentences.? I'm also dumping description because of the space limitations.? I'm trying to do the work with brushstrokes.

?

I had thought about getting a full size keyboard for the text message device but that would change the way the pieces are being written.? You do go for shorter words when you only have your thumbs to type with. ?Also, as the counter of the characters remaining clicks down, you find yourself paring back further and further.

?

Ian

↑ Index

292. Martha King
M.Dubris & G.O'Brien read April 3
Fri 14 Mar 2008

Prose Pros presents:

Â

Â Maggie Dubris & Geoffrey Oâ€™Brien

Thursday, April 3 6:30-8:30 p.m.

(note that the reading starts at 6:30!)

at The Telephone Bar & Grill â€“ 149 Second Avenue btw 9th & 10th Streets

all trains to Union Square, 6 to Astor Place, F to Second Avenue

Â

Maggie Dubris is the author of Skels (Soft Skull Press 2004), Weep Not, My Wanton (Black Sparrow Press 2002), and WillieWorld (Cuz Editions, 1998). She played guitar and wrote songs for the all-women band Homer Erotic and worked for many years as a 911 paramedic in New York City, providing authentic background for Skels.Â She is presently employed as a professional hypnotist. Â Reviewers of Skels noted: â€œA funny, gritty urban thrillerâ€¦â€Â â€œLyrical, violent, and surprisingly passionateâ€¦â€ Dubris â€œwrites with the transcendent wonder of someone who is in love with the world, the city and humanityâ€ Â in language that is â€œâ€¦haunting, beautiful and pensive.â€ You can see excerpts from her latest project, an illustrated book with the artist Scott Gillis, at dustzone.com, or check out maggiedubris.com.

Â

Geoffrey Oâ€™Brienâ€™s books include Sonata for Jukebox, Castaways of the Image Planet, The Browser's Ecstasy, The Phantom Empire, and Dream Time: Chapters from the Sixties. His poetry has been collected most recently in Red Sky Cafe and A View of Buildings and Water, both from Salt. He is editor-in-chief of The Library of America.

Nathaniel Tarn has called Oâ€™Brien the most elegant poet writing today.Â When he turns his attention to movies, pulp fiction, tv spectacles, old radio shows, and pop tunes, Â we think the poetry shows.Â From reviews of Mad Magazine to The Sopranos, Geoffrey tracks the meta music to its lair in our private hearts. Library Journal thinks heâ€™s â€œengaging,â€ â€œthoughtful,â€ and â€œsuccinct.â€Â Maybe New York Magazine said it better: â€œNoble and slightly mad.â€

Â

Â

The reading takes place in the comfortable backroom Lounge of the Telephone Bar, famed for fine vegetarian and carnivore fare, cooked with an English flair. Admission is free. Patrons will be invited to contribute and all proceeds go to the readers.

Â

Coming up: May 1 â€“ last reading of the 2007-8 season: Martha King and Elinor Nauen

Â

The Prose Pros series is presented by Martha King and Elinor Nauen.

King is the author of North & South and other prose collections. She published Giants Play Well in the Drizzle, a popular underground zine in the days before the Web.

Â

Nauen (ElinorNauen.com) is the author of American Guys and editor of Diamonds Are a Girlâ€™s Best Friend and Ladies, Start Your Engines

↑ Index

293. David-Baptiste Chirot

FW: ICH: Special Report: Winter Soldier Live Audio - Video

Fri 14 Mar 2008

Don't miss this at some point during the weekend's % Year Anniversary War Protests
riveting & searing-

Date: Fri, 14 Mar 2008 12:33:24 -0400
From: [redacted]
To: [redacted]
Subject: ICH: Special Report: Winter Soldier Live Audio - Video

~~~
~~~

comforts of a baggy garment which covers everything whilerevealing little." What follows is a gentle, meandering polemic, at timesoblique and at times direct, which often finds itself studying thepossibility that language controls the individual rather than the other wayaround. Political and economic speech are certainly part of this concern --"now shareholder value has become the sublime." Mittenthal's writing isdished out with a wryly comic resignation. "Realizing the body's capacity toabsorb even more savage value, I took my daily constitutional. Prozac and asingle malt." _Text Loses Time_ ($15.95 Many Penny) is the generous collection of NicoVassilakis's broadly ranging work. His poetry and prose move between theshimmeringly surreal and the flatly declarative. Alive with word play --"browsing, the brow singing" -- he can also masterfully layer images likelaying out a set of lovely clothing in which a body can be imagined -- "anew continent spills from / her eyes. A glassful / of pencils. Anautobiography / composed entirely of photos." But Vassilakis takes text astep further. He also manipulates words, letters, and punctuation marks toconstruct visual poetry, the arrangement of text free of meaning, so thelook of the building blocks of printed language becomes the stuff ofnon-representational art. In one sequence in the book what looks to bephotos of text on a bowing page are stretched and bent, resulting in anpicture of a page with letters that becomes as beautiful and as mysteriouslynearly legible as birch bark. Robert Mittenthal and Nico Vassilakis are bothmembers of Subtext, the vibrant experimental writing collective long basedin Seattle.

Open Books: A Poem Emporium2414 N. 45th St. / Seattle, WA 98103 / [redacted] 11 AM - 6 PMFirst Sunday of the Month Noon - 4 PM=

↑ Index

295. **Barry Schwabsky**

Re: Abortion Ban For American Indians Only - The Washington Independent

Fri 14 Mar 2008

Constructive ideas? Sound like you dismiss any in advance--they're all just changing the face of the oppressor, eh?

----- Original Message ----
From: Mary Jo Malo <[redacted]>
To: [redacted]
Sent: Friday, 14 March, 2008 1:58:38 PM
Subject: Re: Abortion Ban For American Indians Only - The Washington Independent

The system IS the people, its victims and victimizers. If calling it Nazism hasn't helped, I doubt describing it as apartheid will, even though both might be

closer to the truth. The powerless need more than rhetoric, and revolutions usually only change the face of the oppressor. So just exactly where has a more concise liberation language affected the depth of change required for this or any other conqueror's paradox? If other more powerful nations begin to press their own misguided agendas in the region, we'll need a whole new vocabulary to describe it. A country's electorate must have an incentive to change a cycle of disastrous policies. Any constructive ideas?

THE PUBLIC

somewhere this night
a son is dragged in the street
and left on the caked mud
his face contorted in a silent scream
his shiny eyes bulging in the darkness
quickly the rope is reclaimed
ululations pierce the heavy calm
and shouts of revenge echo
between quiet houses suddenly lit up
then sputter towards dawn
when the sun ignites the sky and
all resumes against hope

somewhere else
the light has gone out of her baby's eyes
she holds the dead child to her dry breast
lowering her head
whispering dry words of comfort
rocking

in secret places
lovers are right in their wetness
but when they separate
are recruited for a cause
by the hopeless knowing
the always already

Mary Jo Malo
http://thisshiningwound.blogspot.com/

On Thu, Mar 13, 2008 at 10:16 AM, Barry Schwabsky
<[redacted]> wrote:

Where is the stereotyping of Israelis? You might disagree with the characterization of the system by which they deal with Palestinians as "apartheid" but it is not a characterization of any or all Israelis.

↑ Index

296. Alan Sondheim

death-gloom

Fri 14 Mar 2008

---

death-gloom

how did we get here
we've been
here
all along

now getting
along in years
distances that seemed surmountable
become unbridgeable chasms

or:
up in years
touch
now
unbridged

on this side we
watch from
the other
separations stretch and break

not here, not there
i can't look
everywhere for you

i'm growing apart from
myself
they're separating

from

this peak
this
speak
name

↑ Index

297. **Stephen Baraban**

Re: Abortion Ban For American Indians Only - The Washington Independent

Fri 14 Mar 2008

Dear David,

Is there any way to fight to overturn the amendment regarding abortion and American Indians?

I think that the plan Bill Clinton proposed at the Ta'ba continuation of the Camp David negotiations could have been the basis for alleviating conditions that may remind visitors of the old American South. As I understand it, negotiations got hung up on the Palestinian demand for total control of the complex of religious shrines (both Muslim and Jewish) on the Temple Mount, and the Palestinian demand for a Right of Return. There was the bizarre outbreak of the Second Intifada at that time.

The Irish Republican movement in Northern Ireland has compromised regarding their historic demands, and I don't believe that anyone in the worldwide Left is shouting "stop! stop! you're betraying your own people and the progress of world liberation!" The Left should also be for compromise in the Middle East.

--- David-Baptiste Chirot <[redacted]>
wrote:

> Dear Stephen
>
> No--it is saying that the old US ways are being
> retriggered by their new ones abroad.
>
> The actions the US takes abroad come back to take
> effect here--
>
> The contempt of human life the US expresses in Iraq
> and Afghanistan, is starting to launch into Pakistan
> and Somalia and is bound and determined to launch
> into Iran and again in Latin America--
>
> it expresses on peoples in the US. Katrina gave

> ample evidence of this as does the treatment of
> immigrants, foreign employees of US contractors in
> the US "reconstructing" New Orleans , the decaying
> infrastructure, the lack of health care for
> millions, the continual savings and loan and
> mortgages billion dollar rip offs, the treatment of
> veterans, the privatization of the public sphere,
> the swelling poverty, the ever mounting debt to dump
> on the next generations--
>
> Abu Ghraib, Guantanamo, Gaza, secret torture sites
> around the world--express the vast extent of this
> contempt and it is being spread all over again
> inside the US.
>
> Being genocidal itself, the US has sponsored this
> all over the world, and the singling out of the
> American Indians is a reminder to others of what
> the US can do and is doing.
> On her last visit to Israel Condilezza Rice outraged
> her hosts because she kept saying how much it
> reminded her of the American South of her childhood
> in the 1950s. If thats what the US supports abroad,
> that's still what it supports here.
> People talk about change, but this vote singingly
> out the Indians as usual, shows that things may not
> have changed al that much after all in many ways.
> (The 14th Amendment when first written and passed
> specifically excluded American Indians.)
> No matter who is President, most of the same bunch
> that voted this through last week will still be in
> office. The corporations will still own that's been
> handed over to them in the last 7 years, and the
> same wars will still be going on, if not a few new
> ones, guided by the same polices. I haven't heard
> any of the candidates speak about human and civil
> rights, peace, respect and dialogue with others
> around the world. All they talk about is war and
> terrorism and security . And why? because the only
> economy left anymore is based on weapons and
> security and, as orwell predicted, an Endless War to
> keep alive the hatred and contempt.

> The United States refused to sign the International
> Recogntion of the Rights of Indigenous Peoples--and
> this latest anti-Indian bill makes it very clear why
> they didn't. The US still refuses to recognize
> Indians as human beings equal with themselves.
>
> This says plain as day Indians are not humans with
> rights like others.
>
> "All animals are equal but some are more equal than
> others."
>
> i just saw a documentary made by an Australian woman
> about her correspondance with an Iraqi woman before
> and during the War in Iraq.
>
> The last email in the film from Iraq says simply:
> "Don't they know we are not insects, we are human
> beings?"
> Judging by the daily rhetoric across al the media in
> the US, one would have to say--no. The US thinks
> all but some of its citizens and a few of its
> friends are insects.
>
> A friend and I went to the American Indian Health
> Center here in Milwaukee and the Government is
> closing it down. Why waste money on insects?
>
> When was the last time any of our "leaders" spoke
> about human rights? or for that matter civil rights?
>
> All I hear speaking personally is nothing but more
> bombing more war more greed more killing more hate
> more self serving bullshit and feel-good lies, and
> such brilliant things as we need to focus on the
> "right war." And to be terrified out of our minds
> about Iran, Venezuela, the Indian President of
> Bolivia, the Mexicans, the "hostile savage
> terrorists" among the American Indians like Leonard
> Peltier.
>
> It still sounds like the terror of the Puritans

> faced with the "savages" and the wilderness, the
> unknown that has to be annihilated so that it can be
> known and owned, and the witch trials to make sure
> no one has a dissenting or strange thought in the
> New Jerusalem.
>
> "Whats so funny about peace love and understanding?"
> It doesn't yield the fabulous billions that the fear
> and war and hate does.
> It doesn't make some people feel truly great as they
> look down and squash the insects.
> For "reasons of security" it's not supposed to be
> possible to even think those thoughts anymore.
> That means the fear and killing and prisons and
> poverty and hate are just going to keep rolling
> right along.
> That's the message I hear anyway.
>
>
>
> > Date: Wed, 12 Mar 2008 20:35:50 -0700
> > From: [redacted]
> > Subject: Re: Abortion Ban For American Indians
> Only - The Washington Independent
> > To: [redacted]
> >
> > --- David Chirot <[redacted]> wrote:
> >
> > > Senator Vitter (R-LA) who launched this
> amendment,
> > > is himself a family
> > > values guy exposed last year in a prostitution
> ring
> > > "entanglement."
> > > Apparently this is his way of trying to regain
> his
> > > "values" street cred.
> > > One can imagine the massive US support for
> Israeli
> > > Apartheid awakening the
> > > slumbering monsters in many a rabid brain.
> >

> > Anything bad that happens is because of Israel.
> >
> >
> >
>

> > Never miss a thing. Make Yahoo your home page.
> > http://www.yahoo.com/r/hs
>
>

> Need to know the score, the latest news, or you need
> your Hotmail®-get your "fix".
> http://www.msnmobilefix.com/Default.aspx

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

↑ Index

298. Morgan Schuldt
CUE: A Journal of Prose Poetry
Sat 15 Mar 2008

I'm happy to announce the new CUE Editions bookstore, where you can now purchase using pay-pal individual back-issues of CUE: A Journal of Prose Poetry, each of CUE's final two print issues of the journal (7 & 8), as well as all forthcoming CUE Editions chapbook titles, including our first--Mark Horosky's Let It Be Nearby, coming in April, and with cover art by Amie Robinson.

http://cueeditionsbookstore.blogspot.com/

Also, CUE 7 is on its way and includes new work by Karla Kelsey, G.C. Waldrep, Michael Schiavo, Ravi Shankar, Barbara Cully, Stephanie Balzer, Mark Horosky, Shelly Taylor, Ann Fine, Jon Thompson, Arianne Zwartjes and a retrospective on Kora in Hell by Stephen Cushman.

Back Issues, $5 each:

Winter 2007 Volume IV, Issue I (Guest-Edited by Jason Zuzga) Contents: Jason Zuzga, John Taggart, CA Conrad, Jean-Paul Pecqueur, Sarah Dowling, Sam

Petulla, Julia Bloch, Monica Youn, Greta Byrum, Rodney Phillips, Regan Good, Ryan Eckes, Gabriel Gudding, Matt Miller, Michael Snedicker, Anna Maria-Hong, and Elisabeth Frost reviews Harryette Mullen's Recyclopedia.

Summer 2006 Volume III, Issue II
Contents: John Ashbery, Rosmarie Waldrop, Peter Jay Shippy, Michael Schiavo, Boyer Rickel, Steve Timm, Campbell McGrath, Christophe Casamassima, Michael Rerick, Joshua Marie Wilkinson, Angelo Crespo, and a special commentary by Dan Hoy on Also, with My Throat, I Shall Swallow Ten Thousand Swords: Araki Yasusada’s Letters in English by Tosa Motokiyu.

Winter 2006 Volume III, Issue IContents: Michael Palmer, Lisa Jarnot, Andrew Zawacki, G.C. Waldrep, Brian Clements, Jason Zuzga, David Lehman, Dan Hoy, Stephanie Balzer, Cheryl Pallant, Karen An-hwei Lee, Gary Young, Brandon A. Wyant, Beth Alvarado, and Curtis L. Cristler

Summer 2005, Volume II, Issue II
Contents: Donna Stonecipher, Ron Silliman, Karen Brennan, Tony Tost, Mark Horosky, Hugh Steinberg, Mary Ruefle, Luke Trent, Deborah Bernhardt, Michael Malinowitz, Donna Steiner, Janet Kaplan, Michael Schiavo, and a review of Tony Tost's Invisible Bride.

Morgan Lucas Schuldt
http://morganlucasschuldt.blogspot.com/
http://www.u.arizona.edu/~mschuldt/CUE.html
http://cueeditionsbookstore.blogspot.com/

_____ Helping your favorite cause is as easy as instant messaging. You IM, we give.
http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join=

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299. Philip Metres
new on Behind the Lines
Sat 15 Mar 2008

New on Behind the Lines blog:

The Harassment of Professor Thomas Abowd
Campaign of Solidarity with Women Resisting U.S. Wars and Occupation
Israel/Palestine Comes to Cleveland Heights: The Conflict over the Film about the Conflict
Kenneth Rexroth's "Thou Shalt Not Kill"
The Beautiful Chaos of Ash Bowie, Helium Bassist and Polvo Genius
Bill Howe's "Words Change"
Get Lit 2008: A Postmortem

David-Baptiste Chirot on the New House Bill to End..
Ali Abunimah on the recent events in Israel/Palestine
"The Gaza Bombshell"/The Bush Administration's Bay of Pigs
The Disposable Heroes of Hipoprisy's "Television, the Drug of the Nation"
The Moe Green Radio Hour Featuring Harvey Shapiro, Philip Metres...
Sheryl Crow's "Shine Over Babylon"/Ripped Out of the News
Public Enemy's "Fight the Power" video(s) + "Son of a Bush"
Public Enemy's "911 is a Joke"/Somebody Call an Ambulance
Big Bridge 2008 is out/Check out The War Papers (2)
Freshen' Up Your Drink, Guv'nor?/Paul Kramer's "The Water Cure"

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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300. **W.B. Keckler**
Re: get well, ge(of) huth
Sat 15 Mar 2008

---

i second that....

-----Original Message-----
From: St. Thomasino <[redacted]>
To: [redacted]
Sent: Wed, 12 Mar 2008 3:10 pm
Subject: get well, ge(of) huth

eÂ·Â
Â
dear ge(of) huth,Â
Â
who so many of us love and admire greatly,Â
and who's name is a conceptual poem in itself,Â
here's wishing you a speedy recovery.Â
Â
godspeed. godspeed. godspeed.Â

Â
ge(of) huth! ge(of) huth! ge(of) huth!Â
Â
love,Â
Â
gregory (speaking for a lot of us!)Â
Â
eÂ· =Â

↑ Index

301. CA Conrad
queers worse than terrorism or Islam? WHAT!?
Sat 15 Mar 2008

While I am not the biggest fan of The Human Rights Campaign, they do some amazing work, like addressing Oklahoma Representative Sally Kern for instance. If you click HERE: http://www.hrcactioncenter.org/campaign/ok_rep_sally_kern_cen/8ix8bs2l7bewkjj ? you will find a link to a recording of Kern saying last week that homosexuality is a bigger threat to our nation than terrorism or Islam.

Please take the time to check this out, and please take the time to respond through the easy online form provided by The Human Rights Campaign.

We must not allow such things to go unchallenged,
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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302. CA Conrad
Re: queers worse than terrorism or Islam? WHAT!?
Sat 15 Mar 2008

OOPS! That link I sent out was what Richard Tayson sent to me after he had responded, so the new, fresh form for the rest of us is here:

http://www.hrcactioncenter.org/campaign/ok_rep_sally_kern_cen?rk=G7qzs89qILkGE

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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303. **Gary Sullivan**
Your Book Cover cont. "Collect Em All"
Sat 15 Mar 2008

What Is Your Book Cover Trying to Tell Us? continues:

http://garysullivan.blogspot.com

_____
Connect and share in new ways with Windows Live.
http://www.windowslive.com/share.html?
ocid=TXT_TAGHM_Wave2_sharelife_012008=

↑ Index

304. **Eric Hoffman**
oppen - the ground is old
Sat 15 Mar 2008

Help! I am trying to locate a passage in Oppen's letters/daybooks/working papers/personal papers/essays/poetry wherein he states something like:

"I am aware that the ground is very old" or that the "dirt is very old."

This is a passage (I'm quoting from memory, so there is no question that the actual statement is different) that I read some time ago and have not been able to locate since.

If anyone has any idea where I might/should look, please channel back and let me know.

Thank you,
Eric Hoffman

Never miss a thing. Make Yahoo your homepage.

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305. **Michael Heller**
POETS HOUSE OPPEN CENTENNIAL EVENT
Sat 15 Mar 2008

(apologies for cross posting)

Please mark your calendars for this event.

Tuesday, April 8, 3:00-9:00pm

The Shape of Disclosure: George Oppen Centennial Symposium

On the occasion of George Oppen's centennial and the publication of his Selected Prose, Daybooks, and Papers, poets and scholars gather to honor the life and work of this spare, powerful and original poet. Co-sponsored by Poets House, Tribeca Performing Arts Center at BMCC and University of California Press. Funded in part by the New York Council for the Humanities.

3:00pm Panel: Biographical-Historical Continuum
Moderated by Michael Heller
Featuring Stephen Cope on Oppen's diaries and journals, Norman Finkelstein on the late poems, Eric Hoffman on Oppen's political identity and Kristin Prevallet on Oppen's response to World War II.

5:00pm Panel: Literary-Philosophical Spectrum Moderated by Thom Donovan Featuring Romana Huk on Oppen's relationship to metaphysics and Judeo-Christian philosophy, Burt Kimmelman on Oppen and Heidegger, Peter O'Leary on Whitman's influence on Oppen and John Taggart on Oppen's poetry as "a process of thought."

7:30pm George Oppen Centennial Reading Stephen Cope, Thom Donovan, Norman Finkelstein, E. Tracy Grinnell, Michael Heller, Erica Hunt, Burt Kimmelman, Geoffrey O'Brien, Peter O'Leary, Kristin Prevallet, Hugh Seidman, Harvey Shapiro, Stacy Szymaszek & John Taggart

George Oppen was born April 24, 1908 in New Rochelle, New York, and died in San Francisco in 1984. The winner of the Pulitzer Prize for Of Being Numerous (1968), Oppen was also the author of Discrete Series (1934), The Materials (1962), This in Which (1965) and Primitive (1978). @ <http://poetshouse.org/tpacmap.htm>Tribeca Performing Arts Center Borough of Manhattan Community College 199 Chambers Street $10/Free to Students and Poets House Members Audiences may attend individual events or the entire symposium

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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306. **steve d. dalachinsky**
Re: get well, ge(of) huth
Sat 15 Mar 2008

---

what's wrong with geof huth i can't find the beginning of this thread
On Sat, 15 Mar 2008 09:53:35 -0400 "W.B. Keckler" <[redacted]>

writes:
> i second that....
>
>
>
>
> -----Original Message-----
> From: St. Thomasino <[redacted]>
> To: [redacted]
> Sent: Wed, 12 Mar 2008 3:10 pm
> Subject: get well, ge(of) huth
>
>
> e·
>
> dear ge(of) huth,
>
> who so many of us love and admire greatly,
> and who's name is a conceptual poem in itself,
> here's wishing you a speedy recovery.
>
> godspeed. godspeed. godspeed.
>
> ge(of) huth! ge(of) huth! ge(of) huth!
>
> love,
>
> gregory (speaking for a lot of us!)
>
> e· =
>
>

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307. **Stephen McCaffery**

Re: POETICS Digest - 13 Mar 2008 to 14 Mar 2008 (#2008-75)

Sat 15 Mar 2008

LAURA ELRICK READING.

University at Buffalo's Poetics Plus presents Laura Elrick reading. Tuesday March 18 4pm the Poetry Collection, 420 Capen Hall.

Laura Elrick's poetry and essays have appeared in numerous places, including Tripwire, Combo, The Tangent, Crayon, and Quid. She lives in New York City where she is co-curator for the Segue on the Bowery reading series. Her books include sKincerity (Krupskaya,2003) and Fantasies in Permeable Structures (2005). She is currently writing an extended prose work about medicalized and imagined internal spaces, traffic jams, urban mountains, and war.

This is event is free and open to the public.

Laura Elrick’s poetry and essays have appeared in numerous places, including Tripwire, Combo, The Tangent, Crayon, Torquere, and Quid. She lives in New York City where she is a co-curator for the Segue on the Bowery reading series. Her books include sKincerity (Krupskaya, 2003) and Fantasies in Permeable Structures (2005). She is currently writing an extended prose work about medicalized and imagined internal spaces, traffic jams, urban mountains, and war. On Mar 15, 2008, at 12:03 AM, POETICS automatic digest system wrote:

> *There are 9 messages totalling 443 lines in this issue.*
>
> *Topics of the day:*
>
> *1. What Is Your Book Cover Trying to Tell Us?*
> *2. true world newsreel*
> *3. Abortion Ban For American Indians Only - The Washington Independent (2)*
> *4. Blackbox submissions*
> *5. The Mobile Novel*
> *6. M.Dubris & G.O'Brien read April 3*
> *7. FW: ICH: Special Report: Winter Soldier Live Audio - Video*
> *8. A Reading: Robert Mittenthal & Nico Vassilakis @ OPEN BOOKS*
>
> ---
>
> *Date: Thu, 13 Mar 2008 23:40:03 -0400*
> *From: Gary Sullivan <[redacted]>*
> *Subject: What Is Your Book Cover Trying to Tell Us?*
>
> *See:*
>
> *http://garysullivan.blogspot.com*
>
> ---
>
> *Shed those extra pounds with MSN and The Biggest Loser!*
> *http://biggestloser.msn.com/=*
>
> ---

Date: Fri, 14 Mar 2008 03:39:36 -0400
From: Alan Sondheim <[redacted]>
Subject: true world newsreel

true world newsreel

The newsreel of part-objects, snippets of radio communication as heard,
stuttered stories which remain incomplete, deferred, a call for help from
a vessel, things burning, missing, people with guns, raptures, misrecogni-
tions, what makes the night go faster in Brooklyn New York and everywhere.
This is the truth of cinema, raw-fed documentary. If there were a narrato-
logical ground, this would be it; if there were recuperation, this would
be the initial stages of constitution. Everything defers to raw data,
which, by a circuitous route, announces itself, establishes sequencing by
repetition. Every inscription is unique, of a sort or type, typed. The
lexicon of events is narrow. Listening reveals nothing but whispers that
there is nothing to be revealed, or what is present is of revelation. What
remains to be said or inscribed is the coagulation of culture. Every
culture has a theory sifting coagulation; such a theory is culture. There
is no gainsaying this, no way to make headway, no events; there is voice.

http://www.alansondheim.org/newsreel.mp3
http://www.alansondheim.org/news2.mp3

Date: Fri, 14 Mar 2008 09:58:38 -0400
From: Mary Jo Malo <[redacted]>
Subject: Re: Abortion Ban For American Indians Only - The Washington Independent

The system IS the people, its victims and victimizers. If calling it
Nazism hasn't helped, I doubt describing it as apartheid will, even
though both might be closer to the truth. The powerless need more than
rhetoric, and revolutions usually only change the face of the

oppressor. So just exactly where has a more concise liberation language affected the depth of change required for this or any other conqueror's paradox? If other more powerful nations begin to press their own misguided agendas in the region, we'll need a whole new vocabulary to describe it. A country's electorate must have an incentive to change a cycle of disastrous policies. Any constructive ideas?

THE PUBLIC

somewhere this night
a son is dragged in the street
and left on the caked mud
his face contorted in a silent scream
his shiny eyes bulging in the darkness
quickly the rope is reclaimed
ululations pierce the heavy calm
and shouts of revenge echo
between quiet houses suddenly lit up
then sputter towards dawn
when the sun ignites the sky and
all resumes against hope

somewhere else
the light has gone out of her baby's eyes
she holds the dead child to her dry breast
lowering her head
whispering dry words of comfort
rocking

in secret places
lovers are right in their wetness
but when they separate
are recruited for a cause
by the hopeless knowing
the always already

Mary Jo Malo
http://thisshiningwound.blogspot.com/

On Thu, Mar 13, 2008 at 10:16 AM, Barry Schwabsky
<[redacted]> wrote:

Where is the stereotyping of Israelis? You might disagree with the characterization of the system by which they deal with Palestinians as "apartheid" but it is not a characterization of any or all Israelis.

Date: Fri, 14 Mar 2008 12:12:39 -0400
From: William James Austin <[redacted]>
Subject: Blackbox submissions

Hello everyone,

The submission period for the Blackbox winter gallery is now open.? It will remain open for approximately two weeks.? Be certain to follow the guidelines on the Blackbox page.? As always, go to WilliamJamesAustin.com and follow the Blackbox link for guidelines and previous galleries.

Thank you for continuing to support my little project.

Best, Bill

Date: Fri, 14 Mar 2008 12:14:51 -0400
From: Ian Randall Wilson <[redacted]>
Subject: The Mobile Novel

I'd hesitate to say the cell phone novel is due to the "packed meanings of
the ideogram" as what the cell phone novels are noted for is the absence of
this.

Packed meaning in a single ideogram as compared to English. At least as how a Japanese student of mine demonstrated that a single ideogram would take several words in English if not a sentence to say the same thing.

As I've been writing the episodes -- and I have 6 posted now with several more already written -- I'm starting to observe the tropes I'm using.? I'm not someone who typically communicates through text message (the amateur you describe).? Email, yes, but in a business setting, which requires complete sentences.

?

I'm approaching this mobile novel project as a writer with a new form.? But I wonder if the form can work in English without resorting to ROFL and BFF and other similar abbreviations.? I don't know yet.? I am finding that I'm resorting to shorter sentences.? I'm also dumping description because of the space limitations.? I'm trying to do the work with brushstrokes.

?

I had thought about getting a full size keyboard for the text message device but that would change the way the pieces are being written.? You do go for shorter words when you only have your thumbs to type with. ?Also, as the counter of the characters remaining clicks down, you find yourself paring back further and further.

?

Ian

Date: Fri, 14 Mar 2008 17:19:46 -0400
From: Martha King <[redacted]>
Subject: M.Dubris & G.O'Brien read April 3

Prose Pros presents:

=C2=A0

=C2=A0Maggie Dubris & Geoffrey O=E2=80=99Brien

Thursday, April 3 6:30-8:30 p.m.=20

(note that the reading starts at 6:30!)

at The Telephone Bar & Grill =E2=80=93 149 Second Avenue btw 9th & 10th Stre=
ets=20

all trains to Union Square, 6 to Astor Place, F to Second Avenue

=C2=A0

Maggie Dubris is the author of Skels (Soft Skull Press 2004), Weep Not, My W=
anton (Black Sparrow Press 2002), and WillieWorld (Cuz Editions,

1998). She=20=
played guitar and wrote songs for the all-women band Homer Erotic
and worked=
for many years as a 911 paramedic in New York City, providing
authentic bac=
kground for Skels.=C2=A0 She is presently employed as a
professional hypnoti=
st. =C2=A0Reviewers of Skels noted: =E2=80=9CA funny, gritty urban
thriller=
=E2=80=A6=E2=80=9D=C2=A0 =E2=80=9CLyrical, violent, and
surprisingly passion=
ate=E2=80=A6=E2=80=9D Dubris =E2=80=9Cwrites with the transcendent
wonder of=
someone who is in love with the world, the city and
humanity=E2=80=9D =C2=
=A0in language that is =E2=80=9C=E2=80=A6haunting, beautiful and
pensive.=
=E2=80=9D You can see excerpts from her latest project, an
illustrated book=20=
with the artist Scott Gillis, at dustzone.com, or check out
maggiedubris.com=
.

=C2=A0

Geoffrey O=E2=80=99Brien=E2=80=99s books include Sonata for
Jukebox, Castawa=
ys of the Image Planet, The Browser's Ecstasy, The Phantom Empire,
and Dream=
Time: Chapters from the Sixties. His poetry has been collected
most recentl=
y in Red Sky Cafe and A View of Buildings and Water, both from
Salt. He is e=
ditor-in-chief of The Library of America.

Nathaniel Tarn has called O=E2=80=99Brien the most elegant poet
writing toda=
y.=C2=A0 When he turns his attention to movies, pulp fiction, tv
spectacles,=
old radio shows, and pop tunes, =C2=A0we think the poetry
shows.=C2=A0 From=
reviews of Mad Magazine to The Sopranos, Geoffrey tracks the meta
music to=20=
its lair in our private hearts. Library Journal thinks he=E2=80=99s
=E2=80=
=9Cengaging,=E2=80=9D =E2=80=9Cthoughtful,=E2=80=9D and
=E2=80=9Csuccinct.=
=E2=80=9D=C2=A0 Maybe New York Magazine said it better:

=E2=80=9CNoble and s=
lightly mad.=E2=80=9D

=C2=A0

=C2=A0

The reading takes place in the comfortable backroom Lounge of the
Telephone=20=
Bar, famed for fine vegetarian and carnivore fare, cooked with an
English fl=
air. Admission is free. Patrons will be invited to contribute and
all procee=
ds go to the readers.=20

=C2=A0

Coming up: May 1 =E2=80=93 last reading of the 2007-8 season:
Martha King an=
d Elinor Nauen

=C2=A0

The Prose Pros series is presented by Martha King and Elinor Nauen.=20

King is the author of North & South and other prose collections.
She publish=
ed Giants Play Well in the Drizzle, a popular underground zine in
the days b=
efore the Web.=20

=C2=A0

Nauen (ElinorNauen.com) is the author of American Guys and editor
of Diamond=
s Are a Girl=E2=80=99s Best Friend and Ladies, Start Your Engines

----

Date: Fri, 14 Mar 2008 17:01:52 -0500
From: David-Baptiste Chirot <[redacted]>
Subject: FW: ICH: Special Report: Winter Soldier Live Audio - Video

Don't miss this at some point during the weekend's % Year
Anniversary War P=
rotests
riveting & searing-
Date: Fri, 14 Mar 2008 12:33:24 -0400

From: [redacted]
To: [redacted]
Subject: ICH: Special Report: Winter Soldier Live Audio - Video

=09
=20
=09

*~~~

Streaming Live Audio: Video - Fri 3/14 (9AM-7PM EST); Sat 3/15 (9AM-7PM EST=
) and Sun 3/16 (10AM-4PM EST)
http://www.informationclearinghouse.info/article19536.htm
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Connect and share in new ways with Windows Live.
http://www.windowslive.com/share.html?
ocid=3DTXT_TAGHM_Wave2_sharelife_0120=
08=

Date: Fri, 14 Mar 2008 16:39:16 -0700
From: Nico Vassilakis <[redacted]>
Subject: A Reading: Robert Mittenthal & Nico Vassilakis @ OPEN BOOKS

ROBERT MITTENTHAL & NICO VASSILAKIS Thursday, March 20, at 7:30 PM
Robert Mittenthal's latest book, _Value Unmapped_ ($10 Nomados),
begins,"It=
's an unfortunate iron that walks stiffly over us, pressing our
clothes.I m=
iss the comforts of a baggy garment which covers everything
whilerevealing =
little." What follows is a gentle, meandering polemic, at
timesoblique and =
at times direct, which often finds itself studying thepossibility
that lang=
uage controls the individual rather than the other wayaround.
Political and=
economic speech are certainly part of this concern --"now
shareholder valu=
e has become the sublime." Mittenthal's writing isdished out with a
wryly c=
omic resignation. "Realizing the body's capacity toabsorb even more
savage =
value, I took my daily constitutional. Prozac and asingle malt."
Text Loses Time ($15.95 Many Penny) is the generous collection of
NicoVas=
silakis's broadly ranging work. His poetry and prose move between
theshimme=
ringly surreal and the flatly declarative. Alive with word play
--"browsing=
, the brow singing" -- he can also masterfully layer images

likelaying out =
a set of lovely clothing in which a body can be imagined -- "anew continent=
spills from / her eyes. A glassful / of pencils. Anautobiography / compose=
d entirely of photos." But Vassilakis takes text astep further. He also man=
ipulates words, letters, and punctuation marks toconstruct visual poetry, t=
he arrangement of text free of meaning, so thelook of the building blocks o=
f printed language becomes the stuff ofnon-representational art. In one seq=
uence in the book what looks to bephotos of text on a bowing page are stret=
ched and bent, resulting in anpicture of a page with letters that becomes a=
s beautiful and as mysteriouslynearly legible as birch bark. Robert Mittent=
hal and Nico Vassilakis are bothmembers of Subtext, the vibrant experimenta=
l writing collective long basedin Seattle.
=20
Open Books: A Poem Emporium2414 N. 45th St. / Seattle, WA 98103 / (206) 633=
[redacted]
Saturday 11 AM=
- 6 PMFirst Sunday of the Month Noon - 4 PM=

Date: Fri, 14 Mar 2008 17:12:24 -0700
From: Barry Schwabsky <[redacted]*>*
Subject: Re: Abortion Ban For American Indians Only - The Washington Independent

Constructive ideas? Sound like you dismiss any in advance--they're all just=
changing the face of the oppressor, eh? =0A=0A=0A----- Original Message --=
--=0AFrom: Mary Jo Malo <[redacted]*>=0ATo:*
[redacted]*=*
LO.EDU=0ASent: Friday, 14 March, 2008 1:58:38 PM=0ASubject: Re: Abortion Ba=
n For American Indians Only - The Washington Independent=0A=0AThe system IS=
the people, its victims and victimizers. If calling it=0ANazism hasn't hel=

> *ped, I doubt describing it as apartheid will, even=0Athough both*
> *might be c=*
> *loser to the truth. The powerless need more than=0Arhetoric, and*
> *revolution=*
> *s usually only change the face of the=0Aoppressor. So just exactly*
> *where ha=*
> *s a more concise liberation=0Alanguage affected the depth of change*
> *require=*
> *d for this or any other=0Aconqueror's paradox? If other more*
> *powerful natio=*
> *ns begin to press=0Atheir own misguided agendas in the region,*
> *we'll need a=*
> *whole new=0Avocabulary to describe it. A country's electorate must*
> *have an=*
> *=0Aincentive to change a cycle of disastrous policies. Any*
> *constructive=0Ai=*
> *deas?=0A=0ATHE PUBLIC=0A=0Asomewhere this night=0Aa son is dragged*
> *in the s=*
> *treet=0Aand left on the caked mud=0Ahis face contorted in a silent*
> *scream=*
> *=0Ahis shiny eyes bulging in the darkness=0Aquickly the rope is*
> *reclaimed=*
> *=0Aululations pierce the heavy calm=0Aand shouts of revenge*
> *echo=0Abetween =*
> *quiet houses suddenly lit up=0Athen sputter towards dawn=0Awhen the*
> *sun ign=*
> *ites the sky and=0Aall resumes against hope=0A=0Asomewhere*
> *else=0Athe light=*
> *has gone out of her baby's eyes=0Ashe holds the dead child to her*
> *dry brea=*
> *st=0Alowering her head=0Awhispering dry words of*
> *comfort=0Arocking=0A=0Ain =*
> *secret places=0Alovers are right in their wetness=0Abut when they*
> *separate=*
> *=0Aare recruited for a cause=0Aby the hopeless knowing=0Athe always*
> *already=*
> *=0A=0A=0AMary Jo Malo=0Ahttp://thisshiningwound.blogspot.com/*
> *=0A=0AOn Thu, =*
> *Mar 13, 2008 at 10:16 AM, Barry*
> *Schwabsky=0A<*[redacted]*> w=*
> *rote:=0A=0AWhere is the stereotyping of Israelis? You might*
> *disagree with t=*
> *he=0Acharacterization of the system by which they deal with*
> *Palestinians=*
> *=0Aas "apartheid" but it is not a characterization of any or*
> *all=0AIsraelis=*
> *.*

End of POETICS Digest - 13 Mar 2008 to 14 Mar 2008 (#2008-75)
****

↑ Index

308. **EJOYCE**
update on conference on poetry by women
Sat 15 Mar 2008

Conference: Lifting Belly High: Women's Poetry Since 1900

Lifting Belly High: Women's Poetry Since 1900 will be held at Duquesne University in Pittsburgh, Pennsylvania, September 11, 12, & 13, 2008. This conference celebrates women poets of the twentieth and twenty-first centuries through a national gathering of critics, scholars and poets, including Blau DuPlessis, Kathleen Fraser, Mei-mei Berssenbrugge, Lisa Samuels, Anne Finch, Dawn Lundy Martin, Cristanne Miller, Arielle Greenberg, Alan Golding, Susan Stanford Friedman, Debbie Mix, Adalaide Morris, Lynn Keller, Leslie Wheeler, Elizabeth Frost, and Cynthia Hogue. Exploring the rich and diverse textures of poetry and scholarship, the conference encourages discussion about the shape and direction of women's poetry and discourse that can carry poetry into academic, social and political life.

The conference will include a range of contexts for discussing and hearing poetry:  Plenary panels featuring invited scholars and poets discussing “new directions in scholarship,” “poetry and the visual,” and “feminism, formalism and innovation.”  Readings by contemporary poets  Break-out sessions for submitted papers and panels  Seminar discussions of pre-submitted papers on various topics

We invite panel, paper, and seminar topic proposals on women's poetry since 1900, including but not limited to the direction of scholarship about women's poetry; producing, accessing, and editing texts; pedagogical approaches to experimental writing; neglected issues in women's poetry; spirituality and religion, and the separatist anthology.

? Individual paper submissions should be limited to abstracts of 300 words. Please include the name and contact information.  Panel proposals should include a rationale as well as paper abstracts of no more than 300 words each.  Seminar proposals should state the panel organizer(s), rationale for the topic, discussion format plans, and ideal number of participants.

Deadline for submissions (extended): May 16, 2008. Send submissions electronically to: [redacted], or by mail to: Women Poets, Department of English, Duquesne University, 600 Forbes Avenue, Pittsburgh, PA 15282.

Questions and inquiries may be directed to Dr. Elisabeth Joyce, Dr. Linda Kinnahan, Dr. Elizabeth Savage, or Dr. Ellen McGrath Smith at [redacted].

More information is available on the conference website: www.duq.edu/womenpoets

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309. David A. Kirschenbaum
Boog City 49 Print and Online PDF Editions Available
Sat 15 Mar 2008

Please forward

Hi all,

The print edition of Boog City 49 will be available tomorrow. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc49.pdf

Thanks,
David

Boog City 49

available today

featuring:

On the Cover

**Our Politics section,
now edited by Jen Benka and Carol Mirakove**

‹The Poets¹ Primary In late January Benka and Mirakove asked 100 poets, most of whom live in New York City, to answer three questions about the upcoming general election: 1. Which presidential candidate do you favor? (See table below) 2. Which TWO of the following issues-- Campaign Finance Reform, Civil Rights (i.e.:., privacy, marriage equality), Corporate Lobbies, Economy, Education, Environment, Immigration, Poverty, Post-Bush remediation (i.e., public resources, poverty, repeal of No Child Left Behind, and repeal of penalties for Pell Grants and felony convictions), Unequal Distribution of Wealth, and All of the Above--need to be addressed most urgently? 3. What

thoughts, conflicts, or opportunities have you had around this election (i.e., if you are feeling compromised in your vote, how is the presidential election meaningful?).

And Inside

Our Printed Matter section, edited by Mark Lamoureux

‹³Landers is not interested in translating Dante¹s Inferno in the conventional sense, but in twisting the act of translation to confront and comment on the hellishness of our times.² ‹from Landers¹ Towering Inferno; Covers by Susan Landers (O Books), reviewed by John Mercuri Dooley

‹³Bernes offers a super freaky version of the world. Maybe it¹s because it isn¹t the world of the future at all: in fact, it¹s what has passed, what is happening now.² ‹from Bernes Terrorizes and Fascinates; Starsdown by Jasper Bernes (Ingirumimusnoctetconsumimurigni), reviewed by Sandra Simonds

Our Music section, edited by Jonathan Berger

‹³ŒI never wonder why you¹re watching me unwind,¹ Pickens sings while banjo and slide guitar race each other to the 150-second finish line.² ‹from The Pickens of the Litter; Turn On the Radio, When Earl Was 17 It Was a Very Good Year, and Country Music Jukebox by Earl Pickens, reviewed by Jonathan Berger

‹³Neykov¹s voice is a pretty, high-registered but still obviously male voice that would sound good singing the phone book.² ‹from Damien Rice? David Gray? No, It¹s Lionel Neykov; Songs of Want and Loss by Lionel Neykov, reviewed by Brook Pridemore

Our Comics section

‹Jim Behrle's Come on, Pilgrim strip on everything from Eliot Spitzer to Facebook to turkeys..

Art editor Brenda Iijima brings us work from Fort Greene, Brooklyn¹s Michael Schall.

Our Poetry section, edited by Rodrigo Toscano
 (excerpts from each of this issue's poems below)

‹Portland, Oregon¹s Kaia Sand with tiny arctic ice

Inhale, exhale
6.6 billion people breathing
Some of us in captivity
Our crops far-flung

‹Park Slope, Brooklyn¹s Kareem Estefan with The Telephone Book

Pick up emetic

worming the text¹s

way in

trouble \ binding over

‹Prospect Heights, Brooklyn¹s Lauren Spohrer with Treasure Trove

Westerners learned of young girls in the course of military expeditions to India. Nearchos, one of Alexander the Great¹s commanders, described young girls as ³a reed that gives honey without bees.²

And the Greg Fuchs photo, this issue from East 132nd Street and Park Avenue, New York City.

And thanks to our copy editor, Joe Bates; Jesse Schoen for production help; and Jim Behrle for distribution assistance.

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--
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For event and publication information:

http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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310. **Nick Piombino**
Re: get well, ge(of) huth
Sat 15 Mar 2008

Geof Huth was hospitalized for heart surgery and is apparently recovering well . He has been blogging about the experience, here:

http://dbqp.blogspot.com/

On 3/15/08 11:12 AM, "steve d. dalachinsky" <[redacted]> wrote:

> *what's wrong with geof huth i can't find the beginning of this thread*
> *On Sat, 15 Mar 2008 09:53:35 -0400 "W.B. Keckler" <[redacted]>*
> *writes:*
> *i second that....*
>
> *-----Original Message-----*
> *From: St. Thomasino <[redacted]>*
> *To: [redacted]*
> *Sent: Wed, 12 Mar 2008 3:10 pm*
> *Subject: get well, ge(of) huth*
>
> *e?*
>
> *dear ge(of) huth,*
>
> *who so many of us love and admire greatly,*
> *and who's name is a conceptual poem in itself,*
> *here's wishing you a speedy recovery.*
>
> *godspeed. godspeed. godspeed.*
>
> *ge(of) huth! ge(of) huth! ge(of) huth!*
>
> *love,*
>
> *gregory (speaking for a lot of us!)*
>
> *e? =*

↑ Index

311. Dan Wilcox
Third Thursday Poetry Night, Albany, NY March 20
Sat 15 Mar 2008

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, March 20, 2008
7:00 sign up; 7:30 start

Featured Poets: Elaine Handley, Marilyn McCabe, and Mary Sanders Shartle with open mic for poets before & after the feature.

$3.00 donation -- suggested, more if you got it, less if you can't.

Your temporary host for this month: Thom Francis.

Elaine Handley, Marilyn McCabe, and Mary Sanders Shartle are three friends and colleagues who have been writing together for several years. Two collaborative chapbooks, "Notes from the Fire Tower: Three Poets on the Adirondacks," and "Glacial Erratica: Three Poets on the Adirondacks, Part II," won the Adirondack Center for Writing Best Poetry book awards in 2006 and in 2007. ###

Check out the latest on dwlcx.blogspot.com!

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312. Stephen Vincent
Trevor Joyce Improvs
Sat 15 Mar 2008

The cedar dies
from the top,
the prisoner dies
in the pit
Of nine strong bonds
I've worn out eight

the ninth one
wearies me.
Prisoners' Song from the Hungarian
Trevor Joyce, What's in Store (Gig / New Writers Press, 2008)

Good-by old man
Turn the key
Darkness is not your friend
The willows bend

Knock, knock, dear Reaper
Open the black door
Kill the cat
Jump over me.

Stephen Vincent, Untitled poem from the English of Trevor Joyce's Prisoner Song in Folk Songs from the Hungarian.

Lately I have dropped my 'sweet reed', that is my Haptic making Faber-Castel India ink brush, to pick up various ball-point pens, filling my journal pages with a series of poems in a project I call Trellis. The writing process is built on metrical patterns from which I have copied frompoems by Trevor Joyce in his recent, and I think, brilliant volume, What's In Store [If you not read my new review of the work, it's published in Galatea Resurrects #9] With a Trevor poem, I simply match the line count, and then pair the lines either by their word count, or syllable count. I do closely read the originating poem and, sometimes, my content will mirror and comment on Trevor's content, though, often any thematic relationship is, at best, oblique or not there at all. Trevor's poems give my pieces a formal frame on which to rise and make words that fit. As with Trevor's work, his forms compel a making that is similar to the challenges faced by a stone mason where the stones first need to be chosen in a way that will fit the structure. Imagination comes in to play as a means to pick words with an appropriate texture, color, etc. Those choices make the difference between a dull or interesting poem.

The excitement of this kind of making is that the poem's formal structure may provoke content/rhythms & a 'music' that in turns - sometimes an abrupt torque - may constantly surprise. What's opened up on the page is, ideally, revelatory to both maker and reader. How this process is similar to surrealist and Ouilipo exercises, I suspect, has been discussed elsewhere. It does not interest me to go there right now. I am have too much obsessive fun watching new stuff pop out of the hat.

Gone
Sure blessing
Cross without nails

Beauty burns
Such holes

Backwards
In bunches

Braided
Gold silk

Slender throat
Enamel
White collar

She
Does not
Belong to God

Nor witness

Blue silk
Angels
The sky pumped
Clouded

Pure
Crimson.

("Binging away" on several in a row, I forgot to note the poem from where I got the formal count and arrangement on this one!)

Appreciate your comments.

Stephen Vincent
http://stephenvincent.net/blog/

Comments (0)

↑ Index

313. **David Chirot**
Re: queers worse than terrorism or Islam? WHAT!?
Sat 15 Mar 2008

---

dear CA--

thanks for fwding the petition--

another way of looking at this though is to say

hey!! i says to my self self hey!!
& realize---- that one is more dangerous than terrorism--and take it as a COMPLIMENT!!!!!

VERY HIGH PRAISE INDEED!!!!

like the Peter Tosh song--

"im like a walkin razor
i'm like a steppin wire

watch out
i'm dangerous
dangerous"

"

On Sat, Mar 15, 2008 at 7:06 AM, CA Conrad <[redacted]> wrote:

> *OOPS! That link I sent out was what Richard Tayson sent to me after he had*
> *responded, so the new, fresh form for the rest of us is here:*
>
> *http://www.hrcactioncenter.org/campaign/ok_rep_sally_kern_cen?rk=G7qzs89qILkGE*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

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314. Bob Marcacci
Re: death-gloom
Sat 15 Mar 2008

---

death-gloom

how did we get
here we've been
here all along

now getting along
in years distances
that seemed surmountable

become unbridgeable chasms
or: up in years
touch now unbridged

on this side we
watch from the other
separations stretch and

break not
here, not there
i can't look everywhere

for you i'm growing
apart from myself
they're separating

from this peak
this speak
name

--
Bob Marcacci

I have lost friends, some by death... others
through sheer inability to cross the street.
 - Virginia Woolf

> *From: Alan Sondheim <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Fri, 14 Mar 2008 20:19:16 -0400*
> *To: <[redacted]>*
> *Subject: death-gloom*
>
> *death-gloom*
>
> *how did we get here*
> *we've been*
> *here*
> *all along*
>
> *now getting*
> *along in years*
> *distances that seemed surmountable*
> *become unbridgeable chasms*
>
> *or:*
> *up in years*
> *touch*
> *now*
> *unbridged*
>
> *on this side we*
> *watch from*
> *the other*
> *separations stretch and break*

> *not here, not there*
> *i can't look*
> *everywhere for you*
>
> *i'm growing apart from*
> *myself*
> *they're separating*
>
> *from*
>
> *this peak*
> *this*
> *speak*
> *name*

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315. Artifact Reading Series

Artifact : 3.22.08 : Buuck : Perez : Scalapino

Sun 16 Mar 2008

Artifact presents

David BUUCK

Craig Santos PEREZ

Leslie SCALAPINO

Saturday, March 22, 2008
6PM Doors, 6:30 Readings begin
$5 donation at the door (no one turned away for lack of funds)

NOTE OUR NEW LOCATION!
Oakland Art Gallery <http://www.oaklandartgallery.org/home.asp>
Frank Ogawa Plaza
199 Kahn's Alley
Oakland, CA 94612

Just steps away from 12th Street BART
Directions may be found
here.<http://www.oaklandartgallery.org/about/?directions>

BIOS

David Buuck is a Contributing Editor at *Artweek,* and a founding editor of *Tripwire.* His ongoing project BARGE, the Bay Area Research Group in Enviro-aesthetics, will be organizing (de)tours this summer as part of the Yerba Buena Center's Bay Area Now exhibition. Recent and forthcoming publications include *Ruts, Runts, Between Above & Below, Paranoia Agent, Unmapped

Landscapes, *and* The Suck*. He teaches at the San Francisco Art Institute, and lives in Oakland.

Craig Santos Perez, a native Chamoru from the Pacific Island of Guam, has lived in California since 1995. He is a co-founder of Achiote Press and author of several chapbooks, including *constellations gathered along the ecliptic* (Shadowbox Press, 2007), *all with ocean views* (Overhere Press, 2007), and *preterrain *(Corollary Press, 2008). His first book, *from unincorporated territory*, is forthcoming this year from Tinfish Press. His poetry, essays, reviews, and translations have appeared (or are forthcoming) in *New American Writing, Pleiades, The Denver Quarterly, Jacket, Sentence,*and *Rain Taxi,* among others.

Leslie Scalapino is the author of thirty books of poetry, inter-genre or fictional prose, plays and criticism. Among recent books of poetry is: *Day Ocean State of Stars' Night* (published by Green Integer in 2007). New from UC Press, Berkeley, is: *It's go in horizontal/Selected Poems 1974-2006*. She taught for fifteen years in the Bard College summer MFA program, this year is teaching at Mills College, where she's also taught in the past---as well as teaching in the past at the San Francisco Art Institute and Otis Art Institute in L.A.

--
Artifact Reading Series
Artifact Press
Digital Artifact

www.artifactsf.org
www.artifactseries.blogspot.com
www.digitalartifactmagazine.com

Artifact is a Member of the Intersection for the Arts Incubator Program

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316. Wystan Curnow
Re: Landscape Writing--March 15--Villa Bernasconi Museum, Grand-Lancy, Geneva, Switzerland
Sun 16 Mar 2008

Ward. This event is very interesting to me. And perhaps to others--what's the chance of a short report? Of your contribution and the event as a whole? Cheers, Wystan

_____

From: UB Poetics discussion group on behalf of Ward Tietz
Sent: Fri 14/03/2008 6:31 a.m.
To: [redacted]

Subject: Landscape Writing--March 15--Villa Bernasconi Museum, Grand-Lancy, Geneva, Switzerland

Landscape Writing

Conference, readings and performances

Saturday 15 March 2008

Villa Bernasconi Museum, Grand-Lancy, Geneva, Switzerland

Program

10:00 Welcome, Hélène Mariéthoz, curator Words, Images, Landscapes

"Words, Images, Landscapes," Ambroise Barras, Tito Honegger, Jacques Jouet, Ward Tietz

Tour of the exhibit

12:00 Reading: Jacques Jouet

12:30 Pause / Buffet

14:00 A Little Poetic Landscape, Lorenzo Menoud

Ian Hamilton Finlay, Author of Little Sparta (Scotland), Vincent Barras

Writing and Landscape: Shipwreck (Mallarmé) and Space (Reverdy), Patrick Suter

To Write on the Water, to Write on the Sand (Nanucci, De Filippi), Giovanna di Rosario

15:00 Pause / Installations and Performances by Thomas Betschart, Kyung-Eun Oh, Adeline Senn, Marie Richard-Clin

15:30 Letter Body Space, Pierre-Alain Giesser

Logosnow, Logoice (Dotremont), Jean-Philippe Rimann

Romanticism and Modernism of the Letter, Laurent Jenny

16:30 Performance: Ward Tietz

Organization: Ambroise Barras, CeRNET (University of Geneva)

Partnership: Affaires culturelles de la Ville de Lancy, Haute école d'art et de design (HEAD Genève)

Information: [redacted], 4[redacted] or 4[redacted]

Directions: route de Grand-Lancy 8, trams 15 and 17, stop Mairie

↑ Index

317. Lori Emerson
bpNichol launch in Toronto: April 2nd
Sun 16 Mar 2008

Hello all, (apologies if you've received this note more than once) Evan Munday at Coach House has generously put together a launch to celebrate the release of the first Open Letter issue on bpNichol , the release of www.bpnichol.ca, and the publication of The Alphabet Game. It should be a really fun night and it would be wonderful to see some of you in person.

Below are the details for the event - hope to see you there and please do forward the announcement to anyone you think might be interested in coming.

best, Lori

April 2 – We're bringing NicholBack
Literary event at Supermarket celebrates three new pieces of
Nicholmania from late Canadian author bpNichol

'His wit, along with the seriousness, was there to keep the language free and untethered, to keep the poem aware of its roots, like a tuxedo worn with bare feet in a muddy river ... No other writer of our time and place was so diverse, attempted so much, and never lost sight of his intent.' – Michael Ondaatje

A member of the sound-poetry performance group The Four Horsemen, winner of a Governor General's Award for Poetry and writer of Fraggle Rock, bpNichol was one of Canada's most important writers. Nichol was the author of countless publications in a variety of forms, including poetry (lyric, concrete, visual, sound). He was known as a promoter of poetry and the small press, a manipulator of the lines between genres and a prolific Canadian word artist, and they even named a Toronto laneway after him.

In late 2007, Coach House Books published The Alphabet Game, edited by Darren Wershler-Henry and Lori Emerson, a selected reader of Nichol's work designed as an introductory overview to Nichol's texts. This spring, Canadian literary criticism journal Open Letter publishes the first of two new bpNichol-focused issues, and the long-awaited bpNichol site, bpnichol.ca, is unveiled. The spring also sees the release of Brian Nash's bp: pushing the boundaries on DVD.

To celebrate, Coach House Books, Open Letter and bpnichol.ca present NicholBack, a stellar night of Nichol performances.

NicholBack with performances by Paul Dutton, W. Mark Sutherland, Nobuo Kubota, Frank Davey, Lola Lemire Tostevin, damian lopes, Gary Barwin and a.rawlings.

Supermarket, 268 Augusta Avenue
Wednesday, April 2, 2008
8:00 p.m.

* * * * *

With an introduction of The Alphabet Game by co-editor Lori Emerson the night is split into two rounds of performances.

Four Horsemen member Paul Dutton leads off the evening with a short work from bpNichol, then he and fellow acclaimed sound poets W. Mark Sutherland and Nobuo Kubota perform an entirely new collaborative sound performance piece inspired by the work of bpNichol.

Following a break, five of today's most innovative writers – Frank Davey, Lola Lemire Tostevin, damian lopes, Gary Barwin and a.rawlings – read their favourite Nichol works.

* * *

For information on The Alphabet Game or media requests, contact Evan Munday at [redacted] or [redacted].

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318. **Mary Jo Malo**

Re: Abortion Ban For American Indians Only - The Washington Independent

Sun 16 Mar 2008

Actually, it isn't a rhetorical question. At issue is language like David's, "One can imagine the massive US support for Israeli Apartheid awakening the slumbering monsters in many a rabid brain," that suggests a desire to punish, to turn tables, not break bread at them. The peace sign of The Rebel is a liberalism, a compassion which intends to liberate the oppressor as well. When we ask ourselves, demand from ourselves concrete solutions and practical compromise, we get to the core of our motivations. We discover our prejudices in spite of our rhetoric. Fear is a vast impediment to conflict resolution; so if our criticism and proposals contain the seeds of revenge, how can they ever assuage fears or convince the oppressor or terrorist to relinquish power?

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

Barry Schwabsky wrote:

Constructive ideas? Sound like you dismiss any in advance--they're all just changing the face of the oppressor, eh?

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319. Del Ray Cross
SHAMPOO 32
Sun 16 Mar 2008

Dear People,

Adjust your shower heads, rinse out each eye, and feast on this:

www.ShampooPoetry.com

SHAMPOO issue 32 offers fine poetic suds by Michael J. Wilson, Kim Vodicka, Mathew Timmons, Naomi Tarle, Jordan Stempleman, Erika Staiti, Siel, John Sakkis, Daniel C. Remein, Mark O'Hara, Eileen Myles, Heather Anne Mullins, K. Silem Mohammad, Cassie Lewis, Bill Luoma, Patrick Lawler, Rodney Koeneke, Jack Kimball, Kevin Killian, Aby Kaupang, Yuri Hospodar, Deja Earley, Claire Donato, Melissa Dickey, Amanda Deutch, Melissa DeGezelle, Ian Davisson, Jennifer Dannenberg, Ryan Courtwright, CAConrad, Todd Colby, Joshua Butts, Bill Berkson, and Jim Behrle, along with ShampooArt by Nick McRae and Rebecca Rubin and ShamPooPoo Art by Mama-K!

It's a bathroom bonanza!

Keeping it clean,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

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320. William Slaughter
Notice: Mudlark
Sun 16 Mar 2008

New and On View: Mudlark Poster No. 73 (2008)

Prize Pig and The Elvis | Poems by Christina Kallery

Christina Kallery's poems have appeared in Failbetter, Rattle, The Hiram Poetry Review, The MacGuffin, and Poetry Motel among other places. She lives in New York.

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...

E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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321. **Jason Quackenbush**
Re: Abortion Ban For American Indians Only - The Washington Independent
Sun 16 Mar 2008

Beautifully put.

On Mar 16, 2008, at 10:25 AM, Mary Jo Malo wrote:

> *Actually, it isn't a rhetorical question. At issue is language like David's, "One can imagine the massive US support for Israeli Apartheid awakening the slumbering monsters in many a rabid brain," that suggests a desire to punish, to turn tables, not break bread at them. The peace sign of The Rebel is a liberalism, a compassion which intends to liberate the oppressor as well. When we ask ourselves, demand from ourselves concrete solutions and practical compromise, we get to the core of our motivations. We discover our prejudices in spite of our rhetoric. Fear is a vast impediment to conflict resolution; so if our criticism and proposals contain the seeds of revenge, how can they ever assuage fears or convince the oppressor or terrorist to relinquish power?*
>
> *Mary Jo Malo*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*
>
> *Barry Schwabsky wrote:*
>
> *Constructive ideas? Sound like you dismiss any in advance--they're all just changing the face of the oppressor, eh?*

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322. **Steve Evans**
NPF Conference on the Poetry of the 1970s
Sun 16 Mar 2008

Dear Friends of the NPF,

Just a reminder that the deadline for submission of panel and paper proposals for the NPF's Conference on the Poetry of the 1970s is just two weeks away (31 March). If you'd like more information on the Conference, please visit our new website here:

http://www.nationalpoetryfoundation.org/news/index.php/article/2007/10/15/poetry_of_the_1970s

Or feel free to be in touch by e-mail at steven dot evans at maine dot edu.

We hope to see you this summer in Orono!

Steve

* * * *

Steve Evans
Associate Professor of English
Graduate Studies Coordinator
New Writing Series Coordinator
NPF Editorial Collective Member
313 Neville Hall
University of Maine
Orono, ME 04469
[redacted]
www.thirdfactory.net

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323. mIEKAL aND
aND in Buffalo
Sun 16 Mar 2008

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mIEKAL aND READING.

University at Buffalo's Poetics Plus presents mIEKAL aND reading from his lifelong poem Samsara Congeries
Wednesday, March 19 4pm the Poetry Collection, 420 Capen Hall.

This is event is free and open to the public.

& I'll also have Xexoxial books set up at:

Buffalo Small Press Book Fair
Saturday, March 22, 2008
12:00pm - 6:00pm
Karpeles Manuscript Library Museum
453 Porter Avenue
Buffalo, NY

The 2008 Buffalo Small Press Book Fair is a regional one day event that brings booksellers, authors, bookmakers, zinesters, small presses, artists, poets, and other cultural workers (and enthusiasts) together in a venue where they can share ideas, showcase their art, and peddle their wares.

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324. Jennifer Karmin
March 20th: Buffalo reading for A SING ECONOMY
Sun 16 Mar 2008

THURSDAY, MARCH 20th
7pm

READERS:
Tawrin Baker
Jaye Bartell
Eric Gelsinger
Barrett Gordon
Jennifer Karmin
Deborah Poe
Jessica Smith
Kevin Thurston

at RUST BELT BOOKS
202 Allen Street
Buffalo, NY

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets, many who live or have lived in Buffalo, NY.

FLIM FORUM PRESS, founded in 2005, is an independent press that provides SPACE for emerging poets working in a variety of experimental modes. It's edited by Matthew Klane and Adam Golaski.
http://www.flimforum.com

TARWIN BAKER is the author of Th (House Press) and So That Even / A Lover Exists (House Press). He is currently a student of the History of Science at the University of Indiana.

JAYE BARTELL grew up in Massachusetts, traveled after that around the U.S., chiefly by train and bus, and remained to make homes in San Juan Island, WA, Asheville, NC, and, currently, Buffalo, NY. Poetry has otherwise appeared in Cutbank, Rivendell, and Capgun, with two collections forthcoming, Acres of Ourselves (House Press, early 2008), and Coasts, a collection of

quick poems written on beer coasters between the years 2003-2007 (Red Hen Press, Spring, 2008). He also plays music, examples of which can be found at http://www.myspace.com/oakorchardswamp.

ERIC GELSINGER is from Buffalo, and currently lives in Brooklyn, where he stares out his window at the BQE and tells himself poetry is absolute truth which bridges the chasm between temporal and eternal man. He is the author of Nevertheless (House Press) and, among other places, has poems anthologized by Flim Forum Press in Oh One Arrow.

BARRETT GORDON is an active member of House Press. He co-edits string of small machines w/Luke Daly and Eric Unger. Recent publications include rainbow-grey and graverubber, both from House Press. His work can be found in drill and small town. He is presently working on a book of first year in Chicago poems, as well as a long series of street rubbing & street stamp collages, to be included in a collaboration with David Baptiste-Chirot (http://www.housepress.org). He is from Buffalo, and lives now in Chicago.

JENNIFER KARMIN curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies The City Visible: Chicago Poetry for the New Century, Growing Up Girl: An Anthology of Voices from Marginalized Spaces, and The Outside Voices 2008 Anthology of Younger Poets. From 1976-1996, she was a girl who wrote poems in Buffalo, NY.

DEBROAH POE, born a military brat in Del Rio, Texas, has lived throughout the United States and abroad. After her undergraduate studies, she worked for almost ten years in businesses ranging from hostel clerk and

bartender in Paris, environmental activist in Austin, a waitress in Taos, engineering assistant at Oregon Steel Mill in Portland, as editor and international program manager in Seattle, and as educator in Washington state and New York. This spring she will complete her PhD; her dissertation is a short fiction collection entitled Event Landmarks. Her first book, a poetry collection entitled Our Parenthetical Ontology, is forthcoming from CustomWords. Her prose and poetry have also recently appeared or are forthcoming in journals such as Denver Quarterly, Copper Nickel, Many Mountains Moving, Black Robert, MiPOesias, and Whiskey Island, Midway Journal, Caesura and Drunken Boat. Two of her poems were nominated for Pushcart Prizes in 2005 and 2006.

JESSICA SMITH earned her BA/MA from the University @ Buffalo where she started the poetry magazine name and wrote her first book, Organic Furniture Cellar. She now lives in Brooklyn where she edits Outside Voices Books and Foursquare magazine. Find her work online at http://www.looktouch.com.

KEVIN THURSTON is happy to be out and about reading and performing. It is much better than his day job. Sometimes poetry and performance can be a job too, but he stays out of most of that. Here, 'credentials': poems published in lost and found times, fHole, yt communications, the new chief tongue, O Outbreak a chap from furniture_press 2005 & he has a cd coming out with narrowhouse recordings kevin is running late but will be in. He barely still lives in Buffalo, NY where he helps curate readings for Just Buffalo and organizes the Buffalo Small Press Fair http://www.buffalosmallpress.org.

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http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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325. **George Quasha**

Take Action to Support Tibetans in Tibet

Mon 17 Mar 2008

Despite new reports that buy into the Chinese claim that only 10 people were killed in Tibet, satellite pictures evidently suggest the number may be more like 500, with some 10,000 injured -- and much more about to happen -- hence the need for immediate protest. Example of alternative news reports at:

http://www.indiadaily.com/editorial/19252.asp

To sign petition as explained below:

http://actionnetwork.org/campaign/tibet_IOC

Please pass on to others

GQ
> Subject: Take Action to Support Tibetans in Tibet
> Date: Sat, 15 Mar 2008 18:48:59 +0100
> From: "Freya Putt, Team Tibet" <[redacted]>
>
> Dear Team Tibet Supporter,
>
> Tell the International Olympic Committee to speak up about the
> crisis in Tibet! http://actionnetwork.org/campaign/tibet_IOC
>
> After years of China's repressive policies and a recent increase in
> official denunciations of the Dalai Lama, China's heavy-handed
> response to peaceful demonstrations by hundreds of monks and nuns
> earlier this week has triggered the desperation felt by Tibetans
> living under Chinese occupation and led to widespread protests in
> Lhasa and throughout Amdo province (present-day Qinghai and Gansu
> provinces). In Lhasa on Friday, police fired live ammunition into the
> crowd of protesters and unconfirmed reports place the number of dead
> at at least 100.
>
> These are not the actions of a responsible Olympic host country.
>
> The International Olympic Committee's continued silence about Tibet
> will only embolden China to crack down harder on Tibetans. Please
> join more than 150 Tibet organizations in urging the IOC to remove
> Tibet from the Olympic Torch Relay route now and to speak up publicly
> about the situation in Tibet.
>

> Click here to send a message to the IOC now:
> http://actionnetwork.org/campaign/tibet_IOC
>
> After you have sent your message, please also help by:
>
> Supporting the efforts of a Tibet Support Group in your country:
> find one near you at
> http://www.tibetnetwork.org/itsn/membership/organizations/
>
> Asking friends and family to join Team Tibet:
> http://teamtibet.org/supporter/tellafriend
>
> Thank you for your support at this critical time.
>
> Freya Putt
>
> International Tibet Support Network
>
> www.teamtibet.org
>
>
>

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326. **Bob Heman**

a reminder - this thursday - a big CLWN WR reading at SAFE-T-GALLERY

Mon 17 Mar 2008

Hi folks - this is just to remind you all that this Thursday, March 20, the 5th Big CLWN WR Reading will begin to unfold at 7:00 at the SAFE-T-GALLERY at 111 Front Street, Gallery 214 in the D.U.M.B.O. section of Brooklyn - admission is Free - Liza Wolsky and Carol Novack (accompanied by austin publicover) will be featured along with appearances by special guests R. Nemo Hill, Sheila Lanham, Richard Loranger, Mindy Levokove, Jane Ormerod, Adriana Scopino, Moira T. Smith, Joanne Pagano Weber, Nathan Whiting and Francine Witte - i'll be hosting and the newest issue of CLWN WR (containing poems of 20 words or less by Peter Schwartz, Jeffrey Cyphers Wright, Mike James, John Levy, Philip Rowland, Bobbi Lurie, Kit Kennedy, Steve Dalachinsky, Andy Gricevich, Judy Kamilhor, Jerry Halpern, David Lawton and Adam Fielded) will be given to all of those who attend - the easiest way to get to the gallery is to take the F train to York Street (the first stop in Brooklyn) - walk downhill t o Front St. and then

turn left under the Manhattan Bridge - for more information, maps, and directions from other subway lines please check the Gallery website at http://www.safetgallery.com - i hope you all can make it - Bob

Bob Heman
[redacted]
EarthLink Revolves Around You.

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327. Maria Damon
jonathan williams
Mon 17 Mar 2008

Subject:
Fwd: Jonathan Williams dead at age of 79 (fwd)
From:
John Landry <[redacted]>
Date:
Mon, 17 Mar 2008 10:14:33 -0400

To:
friends:;

> **********
>
> *Dear friends,*
>
> *A limited number of you have been on the regular posting I've been sending*
> *regarding poet Jonathan Williams' health. I'm sorry to inform you that he*
> *died yesterday evening (Sunday) around 9:30 PM.*
>
> *I wanted to send this to as many people as I could : Feel free to share with others.*
>
> *I am attaching a copy of the obituary I wrote for the NY Times and other media. Feel free to share it too. It doesn't list the cause of death since I haven't heard, as of yet, the official cause.*
>
> *You might also wish to read this posting about Jonathan's work today on poet Ron Silliman's blog:*
>
> *<http://ronsilliman.blogspot.com/>*

> *For those who can - you may also wish to visit Appalachian State University, Boone, North Carolina before June 7 to view an exhibition of Jonathan's personal art collection at the Turchin Gallery. It's a stunning show.*
>
> *<http://www.turchincenter.org/exhibits.detail.php4?exhibitsid=92>*
>
> *Condolences may be sent to poet Thomas Meyer, Jonathan's partner and collaborator for forty years:*
>
> *Thomas Meyer*
> *The Jargon Society*
> *P O Drawer 10*
> *Highlands, NC 28741*
>
> *Please join me in remembering an extraordinary individual who gave so much, oftentimes being ignored more than he should have been. A true "complete man of letters" as Silliman describes him.*
>
> *All the best,*
>
> *Jeffery Beam*

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328. **Charles Borkhuis**

Re: Noah Eli Gordon & David Shapiro - March 22 - 4 PM @ Bowery Poetry Club

Mon 17 Mar 2008

PLEASE DONâ€™T MISS THE SEGUE READING ON SATURDAY MARCH 22!

NOAH ELI GORDON
and
DAVID SHAPIRO

Saturday, March 22 at 4 PM
BOWERY POETRY CLUB
308 Bowery, just north of Houston St.
$6 admission goes to support the readers

Noah Eli Gordon is the author of six collections of poetry, most recently Novel Pictorial Noise, selected by John Ashbery for the National Poetry Series and Figures for a Darkroom Voice, in collaboration with Joshua Marie Wilkinson.

He teaches at the University of Colorado at Denver. David Shapiro has written over 20 volumes of poetry, prose, translations, and art criticism. He wrote the first book on Ashbery, the first book on Johns's drawings, and the pioneering study of Mondrian's flowers. He has taught at Columbia, Cooper Union, Brooklyn College, Bard College, Princeton and is tenured as an art historian for the last 25 years at William Paterson University. He was nominated for the National Book Award when he was 24 and edited The Anthology of NY Poets with Ron Padgett in 1970.

**********It's Tax Time! Get tips, forms, and advice on AOL Money & Finance. (http://money.aol.com/tax?NCID=aolprf00030000000001)

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329. **Christophe Casamassima**

cole swenson and bob perelman and charles bernstein and susan howe

Mon 17 Mar 2008

If anyone can send me eMails or contact info for charles, susan, bob and cole, i'd much appreciate it...

thanks!

Christophe Casamassima

=
BioVision Technologies
Biovision Technologies are expert imaging integrators for the life sciences. We customize every installation of IPLab to make your work more efficient.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=8d9c918bc39d30adcc7cc00c3d789c37

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330. **CA Conrad**

Re: jonathan williams

Mon 17 Mar 2008

It's like a library burned itself to the ground while we were sleeping. Ever since hearing that Jonathan was in the hospital I've been thinking about him everyday, but the thing is with someone like THIS MAN Jonathan Williams, after you meet him you think about him often as it is. Yesterday in Philadelphia poet Chris Martin gave an amazing reading with Kevin Varrone and Paul Siegel. Chris talked a bit about disequilibrium as a force NECESSARY to make the

possibility of new information to be taken, processed, or, rather the building of new equations, new processors, new ways for new ideas. It makes me think about Jonathan Williams, as a poet, as a person, in that, he is so unique that being around him, taking him in, creates these new, before unknown spaces for us. While there are many many, marvelous, and generous elder poets, not many others can create such space for us.

My time spent with Jonathan, and his lover Tom, and their cat HB Kitty (who arrived on the night of the Hail Bob comet and MOVED IN), and Bruce the bat (who lives in the eaves of the porch), is time spent in such a way that I KNOW IT'S POSSIBLE, and want such time and space for others, and want to see HOW to get that going for us. The care of song, the importance of and FORCE of song, thoughts, everything else from books to the Franklinia tree, all of it can have a place for us, not just in place of brutality, but in spite of it.

Very sad day. But a beautiful day too, knowing what we can have. Many thanks to this passing GIANT!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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331. Michael Kelleher
Literary Buffalo Newsletter 03.17.08-03.23.08
Mon 17 Mar 2008

LITERARY BUFFALO
03.17.08-03.23.08

A VERY BUSY WEEK!!!

BABEL

TICKETS ON SALE NOW FOR THE FINAL BABEL EVENT OF THE SEASON

April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

[redacted] or visit http://www.justbuffalo.org/babel.

THERE ARE ONLY A FEW TICKETS LEFT FOR THIS EVENT ? GET THEM WHILE YOU CAN.

BABEL 2008-2009

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi,

Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Subscriptions will go on sale at the April 24 event and then in general on April 25. Previous subscribers can re-up for $75. New subscription (four events): $100. We expect to sell out next season by subscription. If we do not sell out by subscription, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

03.18.08

Poetics Plus at UB
Laura Elrick
Poetry Reading
Tuesday, March 18, 4 p.m.
The Poetry Collection, 420 Capen, UB North Camp.

03.19.08

Just Buffalo/Hallwalls
Spotlight on Youth Open Mic
Poetry, fiction, dance, music for youths 12-21
Wednesday, March 19, 6:30 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

&

Talking Leaves...Books
Shirley Sarmiento
Reading and signing for: Doin' Me (poetry)
Wednesday, March 19, 7 p.m.
Talking Leaves...Books, 3158 Main St.

03.20.08

Poetics Plus at UB
mIEKAL aND
Poetry Reading
Thursday, March 20, 4 p.m.
The Poetry Collection, 420 Capen, UB North Camp.

&

Rust Belt Books
A Sing Economy
Poetry Readings by Tawrin Baker, Jaye Bartell, Eric Gelsinger, Barrett Gordon, Jennifer Karmin, Deborah Poe, Jessica Smith, Kevin Thurston

Thursday, March 20, 7 p.m.
Rust Belt Books, 202 Allen St.

03.21.08

Just Buffalo/Small Press Poetry
An Evening of Flarf Poetry
Rod Smith, Nada Gordon, Gary Sullivan & Mel Nichols
Friday, March 21, 7 p.m.
Big Orbit Gallery, 30d Essex St.

03.22.08

Just Buffalo/Small Press Poetry
Buffalo Small Press Book Fair
Book sales, readings, performances and more!
Saturday, March 22, 12-6 p.m.
Karpeles Manuscript Library, 453 Porter Ave.

OPEN READINGS

Just Buffalo is again sponsoring three separate open reading series, all of them curated by different people. They are the Center for Inquiry Literary CafÇ, curated by Perry Nicholas, which meets on the first Wednesday of each month at 7:30 p.m. at the Center for Inquiry in Amherst; Tru-Teas reading series, curated by Trudy Stern, which meets on the first Sunday of each month at 4 p.m. at Tru-Teas, Insite Gallery on Elmwood Avenue; and we have now added Spoken Word Sundays, curated by Liz Mariani, which meets on the 2nd Sunday of the month at 8 p.m. at the Allen Street Hardware CafÇ.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added

the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

332. CA Conrad

Re: queers worse than terrorism or Islam? WHAT!?

Mon 17 Mar 2008

David, YES, I agree with you! And thanks for saying that.

And while I also like to walk around saying, "You SHOULD worry about me, because queers like me who have been tormented physically and mentally are afraid of NOTHING!", while I like to go around saying that, because it's true, and feels GOOD, I also worry about kids who are queer.

I wish there was a way to protect queer kids from the kind of shit that happens to them after publicly elected officials like Kern say the things they say. And the president.

AND HILLARY CLINTON, who was followed by a lesbian reporter who reported how, while giving a speech in Manhattan said such Nice Things about gay marriage. Then, in Albany said VERY different things about marriage, and what it Should Be. Refer to the talk Harvey Fierstein gave on the many MANY lies Bill and Hillary have fed the gay community.

But, my point is, gay bashing is at an all time high. It's to the point that young trans people are thrown out, VERY YOUNG, and live in the streets, get murdered, and no police report will indicate that this was murder. In Philadelphia we battled with the police and City Hall JUST LAST YEAR after Erika Keels, a young African American transwoman was murdered (the medical examiner's report indicated she was run over 4 different times by the man (her trick) who ejected her from his car and ran her down, backed over her, ran her over again, turned around, and ran her over again) but her death filed as "an accident," despite witnesses, etc., to the point that when we held rallies here in the city governor Rendell sent a liaison from his office (which is most likely WHY we didn't wind up in jail because the cops had TWO BUSES at the rally, waiting to ship us all away).

But even after Rendell's involvement it's still filed as "an accident," and we feel now that this is because the man (murderer) who did this was not arrested (even though he not only killed someone but fled the scene), and his car not impounded as evidence. That car is now sold, gone, all traces of his crime gone. Meaning that the police would have to admit to having been complicit in the coverup for not doing their job in the first place.

Anyway, I could literally go ON AND ON, including telling you what it was like working in Philadelphia's queer bookstore when neo-Nazis did a drive-by and shot and killed a drag queen a block from the store, only to have several other drag queens run for their lives and wind up inside the store where we called the police.

Murder and suicide, and bashing are at an all time high, and when ASSHOLES like Sally Kern say the STUPID things they say it creates space for brutality.

When the president says homophobic things it creates space for brutality.

I met a lesbian from Italy recently who told me that when the pope says homophobic things that gay bashing in Rome goes through the roof. (She also told me (very interesting) that MORE little girls have been reported as being molested by priests than boys. Yet the target has ONLY been priests who molest boys. Wow, if that doesn't shake to the core the problems of our world!)

I feel VERY LUCKY to have survived to the point where I know I'm not going down without a fight, but I worry about the kids who don't have that thick skin yet. It's a tricky thing developing that skin, because sometimes they get you before you get it on.

But yes, I agree with you at the same time David, and thanks for saying what you said,
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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333. Grant Jenkins
Review of Briante, Greenstreet, and Russo in Tulsa
Mon 17 Mar 2008

Please visit my blog for a review of the recent visit to Tulsa by these three awesome poets <http://blog.myspace.com/index.cfm?fuseaction=blog.view&friendID=31806328&blogID=366891304>

--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

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334. mIEKAL aND
CORRECTION! aND in Buffalo
Mon 17 Mar 2008

(My reading is Thursday, not Wednesday as I previously announced. Sorry for any confusion)

mIEKAL aND READING.

University at Buffalo's Poetics Plus presents mIEKAL aND reading from his Thursday, March 20 4pm the Poetry Collection, 420 Capen Hall.

This is event is free and open to the public.

& I'll also have Xexoxial books set up at:

Buffalo Small Press Book Fair
Saturday, March 22, 2008
12:00pm - 6:00pm
Karpeles Manuscript Library Museum
453 Porter Avenue
Buffalo, NY

The 2008 Buffalo Small Press Book Fair is a regional one day event that brings booksellers, authors, bookmakers, zinesters, small presses, artists, poets, and other cultural workers (and enthusiasts) together in a venue where they can share ideas, showcase their art, and peddle their wares.

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335. Christophe Casamassima
...and rachel blau-duplessis's email too!
Mon 17 Mar 2008

---

if someone can hook me up with her eMail too... cheers

Christophe

=
"Buy Anti Ageing Products"?
1000's Of Products. Most Don't Work. 2 Anti Ageing Products Work.
http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=8376f31f674b1fae398b06c3e60f20ce

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Powered By Outblaze

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336. Anne Guthrie
Conceptual Poetry Symposium, please forward
Mon 17 Mar 2008

Just a reminder that the early registration deadline for the University of Arizona Poetry Center's Conceptual Poetry Symposium is April 4th, 2008.

Early registration saves you $25.00.

We would be very grateful to you if you would help us get the word out about the symposium by forwarding this email or by placing a link on your website or blog.

Details about the symposium are as follows:

The University of Arizona Poetry Center in Tucson, Arizona will host Conceptual Poetry and Its Others, a three-day symposium from May 29- May 31, 2008 to explore and discuss the cutting-edge in contemporary avant-garde poetry. In addition to a keynote address with renowned poetry critic Marjorie Perloff, there will be lectures, classes, panel and roundtable discussions, and literary presentations. These events are designed to explore new directions in innovative writing and to equip readers, writers, and scholars with tools to more fully understand and appreciate new forms within contemporary literature. Featured artists will include Caroline Bergvall, Charles Bernstein, Christian Bök, Craig Dworkin, Peter Gizzi, Kenneth Goldsmith, Susan Howe, Tracie Morris and Cole Swensen. Early Registration Deadline is April 4, 2008.

Cost is $80 general admission and $45 for student admission. Registration after April 4, 2008 will be $105 general admission and $60 for student admission.

We are also seeking symposium participants:

CALL FOR RESPONDENTS If you wish to participate in a Roundtable on the subject of Conceptual Poetry and Its Others, please send a letter of interest outlining your qualifications and why you would like to participate. Also include a curriculum vitae, résumé, or biographical statement. Send these materials to Frances Sjoberg, Symposium Roundtable, UA Poetry Center, 1508 E Helen St., Tucson, AZ 85721-0150 no later than March 4, 2008.

Link to the website:

http://poetrycenter.arizona.edu/events/symposium.shtml

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337. Jonathan Skinner
Williams, Jonathan
Mon 17 Mar 2008

Some lines from the Bugtussle section of jUBILANT THICKET, which I was rereading with gusto last night--having recently heard news of Jonathan's perilous condition--right at about the time he exited.

What a book of life!

FREE ADMISSION REPTILE GARDEN

the mind is, or might be,
                a rattle, or
nest of,
        hung on the tail
of some snake
                (parading dangerous, dull phlegm,
only . . .)

so assumed, it whirs through a shimmer of an inspired
piss off a tinplate,

and it struts dins blares
the wild farrago

and/or it leadeth into temptation, and
I shall not want
it,

  particularly

NIGHT LANDSCAPE IN NELSON COUNTY, KENTUCKY

ah, Moon, shine
thou as amber in thy
charred-keg, hickory sky . . .

still as a still, steep
as a horse's face

THE CUSTODIAN OF A FIELD OF WHISKEY BUSHES
BY THE NOLICHUCKY RIVER SPEAKS:

took me a pecka real ripe tomaters up
into the Grassy Gap
one night

and two quarts of good stockade
and just laid there

sippin and tastin and lookin agin the moon
at them sorta fish eyes in the jar
you get when its right

boys Im talking bout somethin
good!

one of THREE (MAKE IT FOUR) TAVERN SONGS IN
THE LATE SOUTHERN T'ANG MANNER

IV. Di Farbe is Eine Figur

twere I more the painter
twould be cool to register

the fields of asters,
joe-pye, ironweed, and shastas

than hotrod thu the goldenrod, faster,
into nearby georgia for ice-cold buds

THREE SAYINGS FROM HIGHLANDS, NORTH CAROLINA

but pretty though as
roses is
you can put up with
the thorns

Doris Talley, Housewife & Gardener

you live until you die--
if the limb don't fall

Butler Jenkins, Caretaker

your points is blue
and your timing's
a week off

Sam Creswell, My Auto Mechanic

FROM UNCLE JAKE CARPENTER'S ANTHOLOGY
OF DEATH ON THREE-MILE CREEK

Loney Ollis
age 84
did jun 10 1871

grates dere honter
wreked bee trees for hony
cild ratell snak by 100
cild dere by thousen

I nod him well

*

There are many more poems from this book one could NOT quote on this list, which I suppose speaks to its peculiar virtues.

Isabelle and I managed to visit Jonathan and Tom for a couple of hours on Bloomsday last year (2007) and were--as was always the custom on Scaly Mountain--graciously hosted.

Tom served us salmon on crackers and gave us a tour of the sprawling, and jaw-dropping, art collection; Jonathan had his bundled feet up; the coffee table stacked with fat mystery novels and a video yuletide log crackling in the ironic fireplace.

Jonathan looked ready to leave this life--not much good with no walking left in it for him--but dispensed his usual droll and dry wit. As to his poems: "they tell me they're funny."

We drank the Jameson I'd brought while Tom refilled Jonathan's martini glass. At one point, Jonathan wearied of our movie talk and decided to test my knowledge of Haydn (I failed miserably). I was listening to the hermit thrushes singing off the porch in the deepening dark . . .

So long, Jonathan. My "points is blue" at this news indeed.

Jonathan S.

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338. Nick LoLordo
Re: Conceptual Poetry Symposium, please forward
Mon 17 Mar 2008

Might I ask if the deadline for round table application is a firm one? Your message is the first I've heard of the conference; I'm working on recent avant-garde poetry & would like very much to participate.....

best
Nick

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [redacted]
Fax: [redacted]

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339. blacksox
(no subject)
Mon 17 Mar 2008

THURSDAY, MARCH 20th
7pm

READERS:
Tawrin Baker
Jaye Bartell
Eric Gelsinger
Barrett Gordon
Jennifer Karmin
Deborah Poe
Jessica Smith
Kevin Thurston

at RUST BELT BOOKS
202 Allen Street
Buffalo, NY

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets, many who live or have lived in Buffalo, NY.

FLIM FORUM PRESS, founded in 2005, is an independent press that provides SPACE for emerging poets working in a variety of experimental modes. It's edited by Matthew Klane and Adam Golaski. http://www.flimforum.com

TARWIN BAKER is the author of Th (House Press) and So That Even / A Lover Exists (House Press). He is currently a student of the History of Science at the University of Indiana.

JAYE BARTELL grew up in Massachusetts, traveled after that around the U.S., chiefly by train and bus, and remained to make homes in San Juan Island, WA, Asheville, NC, and, currently, Buffalo, NY. Poetry has otherwise appeared in Cutbank, Rivendell, and Capgun, with two collections forthcoming, Acres of Ourselves (House Press, early 2008), and Coasts, a collection of quick poems written on beer coasters between the years 2003-2007 (Red Hen Press, Spring, 2008). He also plays music, examples of which can be found at http://www.myspace.com/oakorchardswamp.

ERIC GELSINGER is from Buffalo, and currently lives in Brooklyn, where he stares out his window at the BQE and tells himself poetry is absolute truth which bridges the chasm between temporal and eternal man. He is the author of Nevertheless (House Press) and, among other places, has poems anthologized by Flim Forum Press in Oh One Arrow.

BARRETT GORDON is an active member of House Press. He co-edits string of small machines w/Luke Daly and Eric Unger. Recent publications include rainbow-grey and graverubber, both from House Press. His work can be found in drill and small town. He is presently working on a book of first year in Chicago poems, as well as a long series of street rubbing & street stamp collages, to be included in a collaboration with David

Baptiste-Chirot (http://www.housepress.org). He is from Buffalo, and lives now in Chicago.

JENNIFER KARMIN curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies The City Visible: Chicago Poetry for the New Century, Growing Up Girl: An Anthology of Voices from Marginalized Spaces, and The Outside Voices 2008 Anthology of Younger Poets. From 1976-1996, she was a girl who wrote poems in Buffalo, NY.

DEBROAH POE, born a military brat in Del Rio, Texas, has lived throughout the United States and abroad. After her undergraduate studies, she worked for almost ten years in businesses ranging from hostel clerk and bartender in Paris, environmental activist in Austin, a waitress in Taos, engineering assistant at Oregon Steel Mill in Portland, as editor and international program manager in Seattle, and as educator in Washington state and New York. This spring she will complete her PhD; her dissertation is a short fiction collection entitled Event Landmarks. Her first book, a poetry collection entitled Our Parenthetical Ontology, is forthcoming from CustomWords. Her prose and poetry have also recently appeared or are forthcoming in journals such as Denver Quarterly, Copper Nickel, Many Mountains Moving, Black Robert, MiPOesias, and Whiskey Island, Midway Journal, Caesura and Drunken Boat. Two of her poems were nominated for Pushcart Prizes in 2005 and 2006.

JESSICA SMITH earned her BA/MA from the University @ Buffalo where she started the poetry magazine name and wrote her first book, Organic Furniture Cellar. She now lives in Brooklyn where she edits Outside Voices

Books and Foursquare magazine. Find her work online at http://www.looktouch.com.

KEVIN THURSTON is happy to be out and about reading and performing. It is much better than his day job. Sometimes poetry and performance can be a job too, but he stays out of most of that. Here, 'credentials': poems published in lost and found times, fHole, yt communications, the new chief tongue, O Outbreak a chap from furniture_press 2005 & he has a cd coming out with narrowhouse recordings kevin is running late but will be in. He barely still lives in Buffalo, NY where he helps curate readings for Just Buffalo and organizes the Buffalo Small Press Fair http://www.buffalosmallpress.org.

Russ Golata

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340. Jonathan Skinner
an owl for jonathan
Tue 18 Mar 2008

ON STEPPING OUTSIDE TO HEAR THE MOONLIGHT

a barred owl

whispers my name in low tones

never heard one so close

jonathan, oh jonathan

after poking around with a light

I wait under the pine tree

a duck whirs upriver

looking for open water

the ice cracks, settles

to an outgoing tide

a jet passes over

the neighbor¹s dog barks

that old owl, keeps silent

won¹t stir for no one

maybe gone already

sap moon growing

crows hunt worms

at the snow¹s edge

a wind¹s in the boughs

says hello jonathan

for Jonathan Williams 3.17.08

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341. steve d. dalachinsky

Re: last 2 gigs to close out march

Tue 18 Mar 2008

On Tue, 18 Mar 2008 02:02:27 -0500 "steve d. dalachinsky"
<[redacted]> writes:

MARCH 21, 2008 - 9PM

a very special evening at the BRECHT FORUM
451 WEST ST (between BANK & BETHUNE)

JOELLE LEANDRE
J.D. PARRAN
MATT MANERI with guest poet STEVE DALACHINSKY

$10 donation

We are pleased to invite you to the world premiere performance of VaBang! Dance Company, a brand new source of original and contemporary/modern dance. After just a few short months of hard work, co-founders Jessie Feller & Julia Sabangan will unveil two new full-length group pieces, featuring the entire company, and two new solos plus the poetry of steve dalachinsky on March 29 and March 30

Here is the show info:

March 28-30, Friday through Sunday at 8pm
83 Leonard Street, 5th floor, TriBeCa in Manhattan
General Admission $25
Students with ID $20
Tickets available at this secure website:
http://VaBangPremiere.eventbrite.com

For more information about the company, and to see photo and video gallery, visit here: http://www.VaBang.org

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342. **amy king**
FRIDAY, MARCH 28TH -- MULLEN, VOLPERT & POE
Tue 18 Mar 2008

~~ MULLEN, VOLPERT, & POE ~~

Friday, March 2
MiPOesias presents

~~ MULLEN, VOLPERT, & POE ~~

Friday, March 28th @ 7 p.m.

Stain Bar – Williamsburg, Brooklyn

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LAURA MULLEN is a Professor at Louisiana State University. She is theauthor of five books: three collections of poetry and two hybrid texts. Hermost recent book is the hybrid text murder mystery, Murmur (futurepoem2007). Prizes for her poetry include Ironwood's Stanford Prize, and she hasbeen awarded a National Endowment for the Arts Fellowship and a Rona JaffeAward, among other honors. Recent poems have appeared or are forthcoming in Octopus,1913, New American Writing, the DenverQuarterly, and elsewhere. Recent prose has been collected in Civil Disobediences: Poetics & Politics in Action (Coffeehouse Press), and Paraspheres(Omnidawn). An essay on Sylvia Plath appears in the Spring 2008 issue of Court Green.

[http://www.mipoesias.com/2007/mullen_laura.htm]

MEGAN A. VOLPERT is a performance poet from Chicagowho has settled in Atlantawith her partner, Mindy. Volpert holds an MFA in Creative Writing from Louisiana State University,and currently teaches High School English.

the desense of nonfense is her second full-length book of poems,forthcoming from BlazeVOX Books in 2009. She published two collections in 2007:face blindness also with BlazeVOX and domestic transmission, achapbook with MetroMania Press. Her other publications credits include columbia poetry review, coconut and MiPOesias Magazine.

This self-proclaimed love child of Joan Jett and Tina Fey has sharedmicrophones with a wide range of poets: from Christian Bök, Andrei Codrescu,and Alice Notley, to Laura Mullen, Collin Kelley and Buddy Wakefield. Volperthas been in
~~~~~~~~~~~~~~~

competition at the National Poetry Slam, and is a board member ofPoetry Atlanta Inc.

Rooted in confessionalism and surrealism, her work has a strong interest in theperformative and is also influenced by second-generation New York Schoolpoetry.

[http://cdn4.libsyn.com/miporadio/MeganVolpert1.pdf]

DEBORAH POE is the author of Our Parenthetical Ontology (CustomWords 2008)as well as chapbooks from Furniture_Press and Stockport Flats Press.

Deborah's poems have appeared in Denver Quarterly, Copper Nickel, Many Mountains Moving, Drunken Boat, MiPOesias, Caesura, and other journals aswell as in the anthologies Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS From the Black Diaspora and A Sing Economy. Two of herpoems were nominated for Pushcart Prizes in 2005 and 2006.

Deborah's current projects include finding a publisher for Elements—herpoetry collection based on the periodic table—and completing a short fictioncollection entitled Event Landmarks.

Deborah was born a military brat in Del Rio, Texas and has lived throughout the United Statesand abroad. After her undergraduate studies, she worked for almost ten years inbusinesses including hostel clerk and bartender in Paris, environmentalactivist in Austin, a waitress in Taos, engineering assistant at Oregon SteelMill in Portland, editor and international program manager in Seattle, andeducator in Washington state and New York. Deborah Poe currently teaches at Binghamton University where she will receive herdoctoral degree in May 2008. Her Master of Arts is from Western Washington University.

[http://www.mipoesias.com/2007/poe_deborah.htm]

~~~~~~~~~~~~~~

STAIN BAR
766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]
http://www.stainbar.com/

Hope you'll stop by!
Amy King
http://miporeadingseries2007.blogspot.com/

_____

Blog

http://www.amyking.org/blog
~~~~~~~~~~~~~~

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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343. Pierre Joris
Recent Nomadics Blog Posts
Tue 18 Mar 2008

Check out these recent posts at http://pjoris.blogspot.com :

Jonathan Williams (1929-2008)
Vernal Cabaret at the Gershwin Hotel
Updated web-site, video of Reading, Gertrude Stein
Nicole Peyrafitte, Fusion Museum, Collectages
Forget Spitzer, fire Bernanke
Wassyla Tamzali & Pierre Joris on France Culture
Troy's Heavy Hand of Censorship

Enjoy! (Despite the bad & sad news...

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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344. Alan Sondheim
He died in her sleep.
Tue 18 Mar 2008

He died in her sleep.

(or: She died in his sleep.)

'For vices all have different ends,
But virtue still to virtue tends.'
(Swift)
The long and narrow road, catastrophe theory's fragility of good things, beset on every side by the efflorescence, fecundity, of vice; if Heaven is pure substance, Vice is impure inscription; if Heaven is continuous, Vice is discrete; if Heaven is discrete, Vice is the heart of indiscretion itself.

He died in their sleep. In their longing for rest, he was one of the forgotten, his body withering away to practically nothing, his data-base entries under erasure, digitally smudged, evaporated. Perhaps he said something, anything, at one point, but pronouns long since disappeared.

'_The chora,_ which is neither "sensible" nor "intelligible," belongs to a "third genus" (_triton genos,_ 48e, 52a). One cannot even say of it that it is _neither_ this _nor_ that or that it is _both_ this _and_ that." (Derrida) Sheffer added another before his death, not _both_ this _and_ that. I added these comments, as well, before my death, which I await, again, in someone else's sleep, that unknown of dreaming I shall never greet.

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345. Bonnie MacAllister
Friday Show & The Rape of Tamar (a new poem)
Tue 18 Mar 2008

(I'm going to perform this on Friday, May 21 with Radio Eris at Germ Books, 2005 Frankfort Avenue, Philadelphia. 7 PM. [redacted]
http://www.germbooks.com] Any feedback is welcome.)

The Rape of Tamar

On BBC News tonight, I learned that sins
Are no longer confined to seven.

"We are losing the notion of sin,"
Pope Benedict XVI (born Joseph Ratzinger) said.
"If people do not confess regularly,
they risk slowing their spiritual rhythm," he added.

In lieu of pride and avarice,
The Holy See has now decreed
Seven Moral Evils:
â€œEnvironmental pollution,
Genetic manipulation,
Accumulating excessive wealth,
Inflicting poverty,
Drug trafficking and consumption,
Morally debatable experiments,
Violation of fundamental rights of human nature.â€

So sloth and lust now flank the evil of
Accumulating excessive wealth.
One friend of mine inquired,
â€œIsnâ€™t your Vatican dipped in gold?â€
If only that papal hand were shaking a finger
At the robber barons and their sons without
Envying, not to mention coveting their jewels,
As a sin-eater devouring
Their plenary indulgence as catechism.
One part of me thought that gluttonous.

My eyes cross, an altered staff of robes,
Meals of modified Eucharist
Fashioned from milk and water growth hormone.
Below that rises up a garden of deplorable humans,
Paedophilic gestures,
Consumption of all alms,
A liturgical feast of saints.

I want to feel martyred, simmering immolation
Like the Genesis story of Tamar and Judah
When a tribe or clan could order the burning
Of an unmarried female member of his household
If discovered to be pregnant.
Wasnâ€™t that an early abortion?

Crimes against the body,
In the name of human dignity defeated
English common law which urged termination
Before the â€œquickening of the fetusâ€
Induced by execution and suffocation
Far before the Inquisition.

They spoke of that same girl as a prostitute
And whored her out first to father and then to son,
Paying her in goats.
Tamar sent a message to Judah
Complete with his signet and cords
Announcing righteous inheritance.
Her heir was said to be ancestor to the Christ.
She had every right to be angry.

Now the rule is posing to thwart global warming,
A sky once scorched with the flesh of girls
Who would never rise to power in red velvet.

--Bonnie MacAllister
Philadelphia, PA
copyright 17 May 2008

-- Bonnie MacAllister is an artist, arts administrator, and educator. A current Pushcart Prize nominee and five-time slam champion, she has delivered her deconstructed breath verse at over sixty venues in several countries. Bonnie has also been published by the Feminist Journal, Black Robert Journal, Paper Tiger Media in Brisbane, Australia, UK's nth Position, New York City's Small Spiral Notebook, Magnaphone, Hinge Online, Venus Zine, Ireland's Dead Drunk Dublin and Other Imaginal Spaces, Amherst Press, Turtle Ink Press, University of Judaica Press, Seventeen Magazine, and The Doylestown Patriot. Her visual art work has appeared most recently at the Main Line Art Center, DC Arts Center, the Philip Ratner Museum, AIR Gallery (NYC), Penn State, Holy Family College, the Inquirer Building, and High Wire Gallery (Philadelphia). Her recent chapbook was recently acquired by the Barnard College Library. Bonnie is the Co-President of the Women's Caucus for Art, Philadelphia Chapter (http://www.nationalwca.com, an official NGO of the United Nations.)

http://bonniemacallister76.etsy.com

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346. Michael Heller
NEW OPPEN BOOK
Tue 18 Mar 2008

New from Salt Publishing:

SPEAKING THE ESTRANGED: ESSAYS ON THE WORK OF GEORGE OPPEN

by Michael Heller

Speaking the Estranged brings together the work by Michael Heller on the distinguished American Objectivist poet George Oppen (1908-1984). Written over the past twenty years since Heller's first book on the Objectivists, Conviction's Net of Branches, these essays cover the range of Oppen's poetry and the ways it has been read at all stages of his career: from his overtly Objectivist roots through his abandonment of poetry for political activism in the thirties to his renewed poetic output after the 1950s. Heller's sustained and astute attention to Oppen, who won the Pulitzer Prize for Poetry in 1968, illuminates what many consider to be one of the most remarkable, complex and original bodies of work in twentieth-century literature.

Michael Heller’s engagementpersonally, critically, and poeticallywith George Oppen is without parallel. Extending from his early correspondence with Oppen to his groundbreaking book on the Objectivists, Conviction’s Net of Branches, to the acute ethical probing of his own poetry, Heller has attempted to take the measure of Oppen’s achievement from every conceivable angle. This new book, published in the year of Oppen’s centennial, displays the full fruits of one major poet’s encounter with another.

--Stephen Fredman, author of A Menorah for Athena: Charles Reznikoff and the Jewish Dilemma of American Poetry and The Grounding of American Poetry: Charles Olson and the Emersonian Tradition

Not just a great book of literary criticism, Michael Heller’s Speaking the Estranged is an exhilarating examination of those 20th century literary, political, and philosophical currents that have carried us into our tumultuous present. As luminous a critic as he is a poet, Heller renews our engagement with “the mind operating in a marvel which contains the mind,” as George Oppen once put it. Through Oppen,

Heller locates us and brings us home. When you finish this book, you won't want to put it away.

--Forrest Gander, poet and author of Eye Against Eye and A Faithful Existence

MICHAEL HELLER is a poet, essayist and critic. Recent books include Exigent Futures: New and Selected Poems, Uncertain Poetries, a collection of his essays, and Earth and Cave, a memoir of Spain in the 60s. Among his many awards are the Di Castagnola Prize of the Poetry Society of America and grants from the National Endowment, NYFA and The Fund for Poetry.

Publisher: Salt Publishing (March 15, 2008)
· Paperback: 152 pages
· ISBN-10: 1844714403
· ISBN-13: 978-1844714407
· List Price: $21:95
· Available at <http://www.saltpublishing.com/>www.saltpublishing.com, www.amazon.com or at your bookstore.

·

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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347. **David Chirot**

French & American Moon Landings, Fictions, Hoaxes, Magic, Poetry & Cinema: "Georges Méliès: First Wizard of Cinema - DVDs - New York Times"

Tue 18 Mar 2008

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http://www.nytimes.com/2008/03/18/movies/homevideo/18dvds.html?_r=1&ref=arts&oref=slogin---

The release of these DVDS of Melies' work is one of the major film events--art events -- of this or any other year.

During the days of the Landing on the Moon, I was living in a tiny apartment in Paris at an address that i learned later had once been Rimbaud's. with a tiny cell of Anarchists who worked at the Renault factory. As we made plastiques, the French TVs stacked in a Nam June Paik arrangement against a disintegrating wall had the usual collection of philosophes and experts discussing the American triumph in the Race to the Moon.

(The courtyard of the Old Soldiers Home Rimbaud describes in a poem was still there, below the windows, at the time--and still with Old Soldiers dozing in the sun. Perhaps one of them even a long preserved "model" for Rimbaud's eyes a century earlier.)

Ah!! But!!--A commentator pointed out that actually the FRENCH had ALREADY BEEN TO THE MOON! After all Jules Verne had sent Americans there first in his novel, and Melies had filmed this in the first years of the twentieth century!! The film by Melies was then shown as "proof" that indeed, the French had been their first, in Verne's sending a novel's Americans there, or via the cinema of Georges Melies.

(The French experts conveniently forgot that Melies also made use of H. G Wells' First Men in the Moon.)

In an ongoing series "After Rimbaud's Illuminations" is my account of this:

Jean-Pierre is cooking horsemeat in blood and wine with garlic. It makes the cramped L shaped apartment in the slowly collapsing building all the hotter. Marcel is showing me how to make plastiques. His hard hands work slowly so I may learn. For once we are not smoking with cigarettes hanging from our lips. We are not suicidal after all. Certainly not on such a night. Marcel says three girls are coming. We will fuck them in the ass. He says they are very tight this way. But no children you see, he says, no complications. The three stacked tvs are talking incessantly about the approaching moon landing. Some famous person is saying that in Jules Verne's books and Melies' very early film classic the French have been there first. You see what assholes they are Marcel says. They think they own history. With these little bombs we will make a hole in history and then--and then--the people will rush in. The little bombs are almost done and Jean-Pierre is calling us to come eat meat and blood and wine and garlic. We will light candles but not say Grace. The three virgins are coming for us. Perhaps one can enter heaven backwards. It is very hot in here. http://galatearesurrection3.blogspot.com/2006/08/featured-poet-david-baptiste-chirot.html---

One might see the American version being the Lumiere Brothers rival form of cinema to that of Melies.--a technical recording of "objective events." A "cinema verite" combined with a reportage by Dziga Vertov's agit-prop train mobilized Kino Pravda, "remade" with the dull efficiency of American television and NASA footage.

This in turn, via the Conspiracy theorists, was re-transformed into the Melies genre as the Faked Moon Landing, filmed in studios and broadcast "live" from sets and recordings, filmed with "actor-astronauts" and the stilted staccato speech of technicians which Tom Wolfe writes about The Right Stuff, so seemingly at odds with the magnitude of the realization of a voyage hitherto only imagined and dreamed of. (An old issue of LIFE I have re the moon landing has a truly awful poem by James Dickey written re the occasion.)

Transposed to a Mars Landing, the conspiracies found "major box office" expression in the 1978 film Capricorn One starring Rock Hudson, in which the spacecraft is identical to the Apollo One used to reach the moon. For an excellent introduction to the myriad conspiracy theories and links see: Apollo *Moon Landing* hoax theories - Wikipedia, the free encyclopedia<http://www.google.com/url?sa=t&ct=res&cd=3&url=http%3A%2F%2Fen.wikipedia.org%2Fwiki%2FApollo_Moon_Landing_hoax_accusations&ei=P-HfR8PpOJi6zQTq7-muAw&usg=AFQjCNFa-8tpMASy5DF3KJcDN4MU-eVmyw&sig2=2Yohpd53f5h37zF9GdXJ7w>Actually, the first modern writer to have created BOTH a moon landing and a moon landing hoax--is--who else?--but Edgar Allan Poe, having accomplished this in 1835.

So--not only had the Americans originally gone to the moon and faked going there first, they were doing so all over again over a century later!

Sadly, more than Wolfe points out, there is however a significant decline in the language used for the events, real or hoaxed, from that of Edgar Poe to that of James Dickey and Network Television and NASA. And in Capricorn One for that matter!

Perhaps the Space Voyagers of the Future may learn from Melies and Poe a doubled awareness of the imaginary elements at the heart of the "real," and the ultra high octane propulsion concocted of fiction, hoaxes, magic (Melies was a stage magician by trade) and their doubled, punning senses of "exposure" in film (and as news stories, as "developing news" in Poe's case) as at once the "developing" of "real/reel images" of the "set" and fictional stories and dialogues, and as fictions which "expose" the "real/reel" which presents story-plots and conspiracy-plots which end up "fore-telling" the "documented events" of their futures which are in turn perceived almost immediately as possibly being "hoaxes" via the "plot elements" "planted" in the "original versions."

In "The Philosophy of Composition," Poe notes that the primary goal of a poem is the achievement of a desired effect, a Philosphy not unlike that of the Magician Melies who creates effects "out of thin air." The effect demonstrates to the audience the presence of a reality which without the poet or magician goes unseen. To make visible the invisible and invisible the visible, to chart the voyages back and forth and in-between these realms, to double back and forth between "real/reel" effects and the illusions which create them, and the illusionary effects created by actual materials, (the materials & techniques of the poem Poe writes of, the materials & techniques Melies uses as film maker) is to produce the new genres of "science-fiction" and "sci-fi cinema" which in turn inspire and "fore-tell" historical events and their "documentations. Which in turn become suspected of being, after all, conspiracy plots making use of "science fiction" and "sci-fi cinema" techniques and effects.

The hoaxing poet who invented the detective who uses rational methods of thought to solve fictional crimes based on "real events" as they are occurring and reported on as "developing news" in the first "newspaper wars" ("The Mystery of Marie Roget" as superbly investigated in Daniel Stashower's The Beautiful Cigar Store Girl: Mary Rogers, Edgar Allan Poe and the Invention of Murder) and the magician turned film maker who uses fictions to "develop a real/reel document" may be seen as creating the contemporary "scene." A "scene" in which combinings of hoaxes and forgeries in the creation of historical events such as the Iraq War and the proliferations of disinformations, edited and altered "documents" and "footage" manipulate and propel the "spectacular events" and "dramatic effects" which constitute "daily life" in a media-saturated globalized "theater of war" called "the War on Terror." In the visions of Poe and Melies, one finds a doubling of "magical thinking" and technology in which rational and irrational thoughts and desires combine for the attainment of an effect which is simultaneously an illusion and a reality. This destabilizing creates an "uncertainty principle" at the core of technology's aspirations to "objectivity" in the creation of "developing news" and "reports on progress." The "magical/poetic" effect produced introduces "Conspiracy Theory" as an integral element in the Propaganda of the Real/Reel.

Via the doublings of "magical/poetic effects" and technology as a "fore-telling", is a reply Poe made to American critics' attacks on his seemingly "foreign" (mainly "German") tales compared to the more wholesome "American" fare of his peers. "Terror is not of Germany, but of the Soul." And so via the Soul there enters "the Global War on Terror."

And also for both Poe and Melies, the Space Race, the desire to find other globes to which travel, explore, whether as "real/reel developments," or as hoaxes and magic tricks the "effectiveness" of which may in turn be used as the inspiration for ever more technologically spectacular and spectral "effects"--

with which literally to "bombard" "target audiences" and create also the "scenes of carnage" known as "accidents" and "collateral damage." An in this way, "effects" become the producers of yet another genre, another aspect of the "Philosophy of Composition" and "magic/camera tricks--"side effects"--

Poe predates both Verne and Wells, as well as the Melies brothers, with his own voyage to the moon. Poe published "The Unparalleled Adventure of One Hans PFaall" in the June 1835 issue of the Southern Literary Messenger. Poe's voyager travels to the moon in a balloon (see Poe's "The Balloon Hoax" for another 'steampunk' fantasy). While Poe planned for this to be the first installment in a series designed as a hoax, the New York Sun began a six part series which came to be known as the "Great Moon Hoax" in the August 25, 1835 edition of the daily newspaper. These articles proclaimed the discovery of life on the Moon. The fake author of the article, Dr. Andrew Grant, reported the discoveries were made by real life astronomer Sir John Herschel using a newly developed telescope. The hoax describes fantastic animals on the Moon, as well as trees and oceans, and bat-like humanoids who have built temples. The true author of the article has been attributed to reporter Richard Adams Locke, although he never publicly admitted to being the author. Reportedly, while Sir Herschel was amused at his name and fame being used in the article, he later became disturbed whenever confronted with questions from people who took the hoax as true. Feeling that his story was too far fetched by comparison, Poe gave up on the idea of any more articles furthering his 'voyage to the moon' hoax.

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348. derek beaulieu

No press is thrilled to announce: ROB FITTERMAN and NAYLAND BLAKE

Tue 18 Mar 2008

No press is thrilled to announce the publication

of a suite of chapbooks of conceptual writing

by ROB FITTERMAN and NAYLAND BLAKE

*

THE SUN ALSO ALSO RISES by ROB FITTERMAN

(36 pp, sewn binding, full-colour covers)

When I was 13, my brother gave me a copy of Hemingway's The Sun Also Rises. It was my first foray into real Literature and I hated it. Even with little or no way to enter the novel, I dutifully slugged through it (I mean, what is cog-nak anyway?) Years later, I have returned to revisit the relationship. In this version,

I have erased my way through Hemingway's original text, leaving behind only the phrases that begin with the pronoun 'I.' - Rob Fitterman

*

MY SUN ALSO RISES by ROB FITTERMAN

(36 pp, sewn binding, full-colour covers)

My Sun Also Rises is a parallel companion to the The Sun Also Also Rises which translates my erased version of the Hemingway original into my own experience of moving to downtown Manhattan in 1981. - Rob Fitterman

*

ALSO ALSO ALSO RISES THE SUN by NAYLAND BLAKE

(48 pp, sewn binding, full-colour covers)

In November 2007, I was invited to perform in the kgb Bar Reading Series. Having just completed the two Hemingway pieces, I was eager to perform them, but I needed a second voice, a Hemingway. Happily, Nayland Blake agreed to read the Hemingway part, and we alternated chapters. In the process of rehearsing and thinking about this project, Nayland suggested that he might write his own version. His text, Also Also Also Rises The Sun-a beautiful, minimalist version-further opens the possibilities for reading the piece and for dispelling the authority of the "original." - Rob Fitterman

*

Produced in editions of 60 copies, these 3 chapbooks are available only in tandem with each-other (in numbered editions) for $25 (postage included).

For ordering information, please contact derek beaulieu at [redacted]

*

Flanked between Shell Oil and Mobile Oil gas stations, Robert Fitterman was born in 1959 in Creve Coeur, Missouri-a rinky-dink suburb of St. Louis. Several of his books are collaborations with visual artists, including war, the musical with Dirk Rowntree. He lives in NYC with poet Kim Rosenfield and their daughter Coco. He teaches writing and poetry at NYU.

Nayland Blake is an artist, curator, educator, writer and investigator who lives and works in Brooklyn, New York. His work is represented by Matthew Marks Gallery New York, Fred London, Gallery Paule Anglim San Francisco. Since 2001 Blake has been the Chair of the International Center of Photography / Bard Masters Program in Advanced Photographic Studies.

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349. Bonnie MacAllister

Enormo Typo to Friday Show and the Rape of Tamar

Tue 18 Mar 2008

The show is THIS Friday, MARCH 21, 2008.

Sorry!
-----Original Message-----
>From: Bonnie MacAllister <[redacted]>
>Sent: Mar 18, 2008 10:15 AM
>To: [redacted]
>Subject: Friday Show & The Rape of Tamar (a new poem)
>
>(I'm going to perform this on Friday, May 21 with Radio Eris at Germ Books, 2005 Frankfort Avenue, Philadelphia. 7 PM. [redacted]
http://www.germbooks.com] Any feedback is welcome.)
>
>The Rape of Tamar
>
>On BBC News tonight, I learned that sins
>Are no longer confined to seven.
>
>"We are losing the notion of sin,"
>Pope Benedict XVI (born Joseph Ratzinger) said.
>"If people do not confess regularly,
>they risk slowing their spiritual rhythm," he added.
>
>In lieu of pride and avarice,
>The Holy See has now decreed
>Seven Moral Evils:
>â€œEnvironmental pollution,
>Genetic manipulation,
>Accumulating excessive wealth,
>Inflicting poverty,
>Drug trafficking and consumption,
>Morally debatable experiments,
>Violation of fundamental rights of human nature.â€
>
>So sloth and lust now flank the evil of
>Accumulating excessive wealth.
>One friend of mine inquired,
>â€œIsnâ€™t your Vatican dipped in gold?â€
>If only that papal hand were shaking a finger

>At the robber barons and their sons without
>Envying, not to mention coveting their jewels,
>As a sin-eater devouring
>Their plenary indulgence as catechism.
>One part of me thought that gluttonous.
>
>My eyes cross, an altered staff of robes,
>Meals of modified Eucharist
>Fashioned from milk and water growth hormone.
>Below that rises up a garden of deplorable humans,
>Paedophilic gestures,
>Consumption of all alms,
>A liturgical feast of saints.
>
>I want to feel martyred, simmering immolation
>Like the Genesis story of Tamar and Judah
>When a tribe or clan could order the burning
>Of an unmarried female member of his household
>If discovered to be pregnant.
>Wasnâ€™t that an early abortion?
>
>Crimes against the body,
>In the name of human dignity defeated
>English common law which urged termination
>Before the â€œquickening of the fetusâ€
>Induced by execution and suffocation
>Far before the Inquisition.
>
>They spoke of that same girl as a prostitute
>And whored her out first to father and then to son,
>Paying her in goats.
>Tamar sent a message to Judah
>Complete with his signet and cords
>Announcing righteous inheritance.
>Her heir was said to be ancestor to the Christ.
>She had every right to be angry.
>
>Now the rule is posing to thwart global warming,
>A sky once scorched with the flesh of girls
>Who would never rise to power in red velvet.
>
>--Bonnie MacAllister

> Philadelphia, PA
> copyright 17 May 2008
>
>--
>Bonnie MacAllister is an artist, arts administrator, and educator. A current Pushcart
>Prize nominee and five-time slam champion, she has delivered her deconstructed breath
>verse at over sixty venues in several countries. Bonnie has also been published
>by the Feminist Journal, Black Robert Journal, Paper Tiger Media in Brisbane, Australia,
>UK's nth Position, New York City's Small Spiral Notebook, Magnaphone, Hinge
>Online, Venus Zine, Ireland's Dead Drunk Dublin and Other Imaginal Spaces, Amherst
>Press, Turtle Ink Press, University of Judaica Press, Seventeen Magazine, and The
>Doylestown Patriot. Her visual art work has appeared most recently at the Main Line
>Art Center, DC Arts Center, the Philip Ratner Museum, AIR Gallery (NYC), Penn State,
>Holy Family College, the Inquirer Building, and High Wire Gallery (Philadelphia).
>Her recent chapbook was recently acquired by the Barnard College Library.
Bonnie is the Co-President of the Women's Caucus for Art, Philadelphia Chapter
(http://www.nationalwca.com, an official NGO of the United Nations.)
>
>
>
>http://bonniemacallister76.etsy.com

http://bonniemacallister76.etsy.com

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350. CA Conrad

another night of utter decadence isn't going to hurt anyone...

Tue 18 Mar 2008

...unless you like it to hurt, in which case I think we can oblige!

Philadelphia's Hard Liquor Theater is BACK WITH A VENGEANCE!
Our host will be THE ONE! THE ONLY! Needles Jones!

Poems by CAConrad
Craziness from Shawn Kilroy

FEATURING THE NEW FILM BY
Richard Kern, with soundtrack by Thurston Moore of Sonic Youth
Kern and Moore will be in the house

ALL DETAILS WITH LINKS HERE:
http://CAConradEVENTS.blogspot.com<http://caconradevents.blogspot.com/>

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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351. William Allegrezza

Come to Series A Tuesday for Gudding, Trigilio, and Barnstone!

Tue 18 Mar 2008

TUESDAY, MARCH 25
7:00-8:00 p.m.

Series A (curated by Bill Allegrezza)

A Poetry Reading by:

Tony Barnstone
Gabe Gudding
Tony Trigilio

Hyde Park Art Center
5020 S. Cornell
Chicago, IL

http://www.moriapoetry.com/seriesa.html

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352. Simon DeDeo

new on rhubarb is susan

Tue 18 Mar 2008

Hello all -- new material on rhubarb is susan this week. In the corner poetical, reviews of new work from books out in 2007/8 by Ugly Duckling Presse: Swede Fredrik Nyberg (trans. Jennifer Hayashida), and Russian Aleksander Skidan (trans. many familiar faces.)

Find them here:

http://rhubarbissusan.blogspot.com/2008/03/fredrik-nyberg-from-crawfish-poem.html http://rhubarbissusan.blogspot.com/2008/03/aleksandr-skidan-breakfast-on-grass.html

Also find my respectful submission to the Black Eyed Peas, and advice for how to ride a bicycle across New Zealand here:

http://rhubarbissusan.blogspot.com/2008/03/academic-with-fame.html http://rhubarbissusan.blogspot.com/2008/02/guide-to-cycling-new-zealand-for-wimps.html

All happily found at rhubarb is susan, your one-stop-shop for something.

http://rhubarbissusan.blogspot.com/

Because scary internet people keep posting offensive things, comment moderation is still enabled, but I am pretty rapid these days at passing anything through that is remotely not scary-nasty.

Yours,

Simon

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353. James Cervantes
Spring issue of the Salt River Review
Tue 18 Mar 2008

The Spring issue of the Salt River Review — a continued celebration of 10 years of publishing — is now online:

Poetry by David Graham, Tad Richards, James A. Hawley, Jeannine Savard, Lynn Strongin, Rosemarie Dombrowski, Nic Sebastian, & Ankur Betageri.

Creative Non-fiction by Mark Wekander, Halvard Johnson, & Rebecca Gaffron.

Fiction by Hugh Fox, Donna D. Vitucci, Pat MacEnulty, & Charles Blackstone.

http://www.poetserv.org

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354. Samuel Wharton
Sawbuck Spring 2008
Tue 18 Mar 2008

[Scott
Abels][Laura
Carter][Jackie
Clark][Beth

Coyote][Adam
Golaski][Jeff
Harrison][David
Highsmith][Jane
Joritz-Nakagawa][Bobbi
Lurie][Allan
Peterson]
<http://www.sawbuckpoetry.blogspot.com>
thank you,

samuel wharton, editor

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355. K. R. Waldrop
Imbriglio wins Norma Farber Award
Wed 19 Mar 2008

Catherine Imbriglio's book,

PARTS OF THE MASS

(Burning Deck 2007),

has received the Norma Farber 1st Book Award of the Poetry Society of America. It was selected by Thylias Moss.

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356. Jennifer Karmin
March 22: Buffalo Small Press Book Fair
Wed 19 Mar 2008

The 2008 Buffalo Small Press Book Fair
http://www.buffalosmallpress.org

SATURDAY, MARCH 22
noon to 6pm
at the Karpeles Manuscript Library Museum
453 Porter Avenue
Buffalo, NY

FREE to attend
OPEN to the public

The 2008 Buffalo Small Press Book Fair is a regional one day event that brings booksellers, authors, bookmakers, zinesters, small presses, artists, poets, and other cultural workers (and enthusiasts) together

in a venue where they can share ideas, showcase their art, and peddle their wares. This year over 80 vendors run the gamut from visual artists to poetry small presses and book artists, comics to letter press companies.

Poetry readings, performances, discussions, and related lectures are also scheduled to go on throughout the day.

Tentative Schedule (subject to change):

1:00pm – Nobodaddies/Dan Sicoli
1:20pm – Jaye Bartell
1:25pm – Eric Unger
1:30pm – Barrett Gordon
1:35pm – Ric Royer
1:40pm – Sara Wintz
1:45pm – Justin Katko
1:50pm – Russ Pascatore
1:55pm – Ryan Dobran
2:00pm – Josh Strauss

INTERMISSION

2:30pm – mIEKAL aND
2:40pm – Deborah Poe
2:45pm – Adam Golaski
2:50pm – Matt Klane
2:55pm – Jennifer Karmin
3:00pm – William Seaton
3:05pm – Lou Rera
3:10pm – Matthew Baker Thompson
3:15pm – Eric Gelsinger
3:20pm – Lea Carrillo
3:25pm – Bill Howe

INTERMISSION

4:00pm – Ryki Zuckerman
4:10pm – Kastle Brill
4:20pm – Jennifer Campbell
4:30pm – Janna Willoughby
4:40pm – Estevan Vega
4:45pm – Robyne Parrish

4:50pm – Patrick Riviere
4:55pm – John Roche

The 2008 Buffalo Small Press Book Fair is organized by
Christopher Fritton and Kevin Thurston
[redacted]

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Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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357. Anny Ballardini
Joel Weishaus
Wed 19 Mar 2008

New on The Hyperliterature Exchange for March 2008: a review of 'The Way North' Joel Weishaus.

"The page as a whole... is giving off all sorts of different signals about its content, and the experience of reading it is dominated by moments of transition, from one voice to another, one type of discourse to another, and one text-style to another. The overall impression is that this is not the kind of smooth, homogenous discourse we are used to reading in print, but the text equivalent of a collage."

To read the whole review, go to
http://www.hyperex.co.uk/reviewthewaynorth.php .

The Hyperliterature Exchange is an online directory and review of new media literature for sale on the Web. More than 120 works are now listed. Please visit and browse at http://hyperex.co.uk .

- Edward Picot
personal website - http://edwardpicot.com

****

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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358. Adam Fieled
PFS Post: Tony Trigilio
Wed 19 Mar 2008

Check out two fab new poems from Chicago poet and Court Green editor Tony Trigilio on PFS Post:

http://www.artrecess.blogspot.com

Also....

Review of Jordan Stempleman's Facings in Jacket:

http://www.jacketmagazine.com/35/r-stempleman-rb-fieled.shtml

Books!
"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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359. amy king
Protests on 5th anniversary of Iraq war
Wed 19 Mar 2008

Protests on 5th anniversary of Iraq war

By JOHN CHRISTOFFERSEN, Associated Press Writer1 hour, 22 minutes ago

Octogenarian Jim Barron has hearing aids and a pacemaker. The prostate cancer survivor received a cortisone shot this month to ease the pain from an old shoulder injury. "It got to the point where I couldn't lift a glass of water," Barron said.

Despite his aches, Barron planned to risk arrest Wednesday, the fifth anniversary of the U.S. invasion of Iraq, which has claimed the lives of nearly 4,000 U.S. troops. He's part of a nationwide peace movement using the anniversary to protest with nonviolent civil disobedience.

Anti-war protests were scheduled in Washington, D.C., where demonstrators vowed to block the entrance to the Internal Revenue Service and to disrupt the offices of lobbyists who represent military contractors and oil companies profiting from the war.

College students from New Jersey to North Dakota planned walkouts, while students at the University of Minnesota vowed to shut down military recruiting offices on campus. Barron geared up to participate in a protest in Hartford, Conn.

"This is the first time coordinated direct actions of civil disobedience are happening," said Barbra Bearden, communications manager for the group Peace Action. "People who have never done this kind of action are stepping up and deciding now is the time to do it."

The Iraq war has been unpopular both abroad and in the United States, although an Associated Press-Ipsos poll in December showed that growing numbers think the U.S. is making progress and will eventually be able to claim some success in Iraq.

The findings, a rarity in the relentlessly unpopular war, came amid diminishing U.S. and Iraqi casualties and the start of modest troop withdrawals. Still, majorities remain upset about the conflict and convinced the invasion was a mistake, and the issue still splits the country deeply along party lines.

Activists cite frustration that the war has dragged on for so long and hope the more dramatic actions will galvanize others to protest.

"If you are determined and your cause is right, the American people will eventually come around," Barron said.

Though he has participated in demonstrations for decades, Barron has never risked a trip to jail. He opposed the war from the beginning and has written letters of protest to Congress, but his feelings intensified while hearing the names of the war dead read each week in his church.

The final straw, he said, was reading an article about U.S. soldiers who suffered permanent brain damage in Iraq.

"I'm tired of being a futile old man not able to have any participation in this decision," Barron said. "I'm 80 years old. I'm still alive. I want people to say, `If he's not afraid to do it, what am I doing being so silent?'"

Barron, who ran a kitchen remodeling business with his wife before he retired in 1995, said he helped organize efforts to integrate restaurants in Richmond, Va., during the 1960s. He saw police drag college students from lunch counters, and said authorities stood and watched as the students were attacked on sidewalks.

But the attacks only encouraged more protesters to engage in civil disobedience, he said.

"I saw the effectiveness of civil disobedience," Barron said. "Those kids paid a helluva penalty, but they got the good people of Richmond awakened. This chemistry needs to happen again."

Planning to join Barron on Wednesday were his minister, the Rev. Kathleen McTigue, and others from his Unitarian church in New Haven. McTigue said she was surprised when Barron told her he wanted to join the action, but he assured her he was up it.

"I'm very proud of him," McTigue said. "I find him very inspirational."

___

On the Net:

Peace Action: http://www.peace-action.org

SOLDIERS against WAR in IRAQ -- http://www.youtube.com/watch?v=Rds_Px9Zorw&feature=related

Gainesville Veterans Protest Iraq War -- http://www.youtube.com/watch?v=3NxkaYAMo7o

Hundreds of Thousands March Against War - http://www.youtube.com/watch?v=eb5M2QDCo-E&feature=related

Demonstrators Mark 5 Years of War With Protests Across District

By Petula Dvorak
Washington Post Staff Writer
Wednesday, March 19, 2008; A03

Scoresof demonstrators opened two days of war protests yesterday with araucous morning march along Constitution Avenue and a piece of silentstreet theater during the evening rush hour inside Union Station.

Afull day of rallies, marches, blockades and demonstrations is plannedtoday for downtown Washington to mark the fifth anniversary of thestart of the war in Iraq. Activists plan to blockade the headquarters of the Internal Revenue Service,at 12th Street and Constitution Avenue NW, as well as offices ofvarious corporations in the vicinity of K Street between 13th and 18thstreets NW. Antiwar veterans plan a 9 a.m. march on the Mall from the National Museum of the American Indian to the Capitol.

Other events are planned at the Department of Veterans Affairs, McPherson Square, Lafayette Square, the American Petroleum Institute and the Democratic National Committee. A "March of the Dead" from Arlington

National Cemetery into the District is set for 9:30 a.m. Other demonstrators will target The Washington Post and other news outlets.

Permits filed with the National Park Serviceby United for Peace and Justice, the umbrella group organizing theprotests, estimate that crowds at the midweek demonstration will likelybe in the hundreds rather than the thousands.

Yesterday's events began with a march by about 60 members of the antiwar group Code Pink,who held aloft a living room-size copy of the preamble to theConstitution, beat drums and carried peace signs. They marched alongConstitution Avenue from the National Archives to the Justice Department and to the IRS, occasionally disrupting traffic. About 30 police officers on bicycles and motorcycles and in cars followed them. No arrests were made.

"You're blocking traffic!" a police officer yelled at the protesters as they veered off the sidewalk and into the street. "We're well aware of that!" one protester yelled back.

At 5:25 p.m., at least 100 people froze in place at the bustling Union Station: A couple kissing, a woman bending over to tie her shoe, several people pointing to maps, a couple sitting at the bar with drinks held halfway to their mouths. All stopped in mid-motion and did not move for 10 minutes in a show of support for the antiwar movement. Passersby towing suitcases weaved their way through the tableau, dubbed "Frozen Union Station." Dozens of police officers stood by; again, no arrests were made. "This is the strangest thing," said Michele McKnelly, a librarian from River Falls, Wis.,initially unsure why everyone around her had suddenly stopped. "Then Ilooked around and saw some of them wearing 'End the War' T-shirts."

At 5:35 p.m., the protesters started moving and chanted "End the war" for 10 minutes, then left. "It was a very, very positive event," said protester Deanna Gorzynski, 52, of New Milford, N.J., who is with a group called the World Can't Wait. "Even those people who don't agree with us stopped to think."

___
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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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360. Steve Tills
A line from Life Sentences
Wed 19 Mar 2008

A sentence from something that I'm writing presently called _Life Sentences_:

Three males in the NEWS staying just news - one blind and black, one gay, and the third a courageous, former Wall Street cheats' confronting attorney general - all state governors admitting selfish sex acts and cheating on wives the same year honorable, loyal womyn campaigning for democratic party's presidential nomination will not likely get nominated and man's destruction of mother nature goes on unabated and unchallenged.

Some would call it "politics," some would call it "man eating doggerel," and some would call it "just plain writing," and I'm sure some would hesitate to call it poetry or poetics, and that's okay, too...

Steve Tills

theenk.blogspot.com

↑ Index

361. Deborah M. Poe
Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Moseman
Wed 19 Mar 2008

Flim Forum Press
presents
poetry @ The Bookery

Matthew Klane
Deborah Poe
Lori Anderson Moseman

Wednesday, March 19th
The Bookery

Flim Forum Press, founded in 2005, provides SPACE to
emerging poets working in a variety of experimental
modes.

flimforum.blogspot.com
flimforum.com

Matthew Klane is co-editor at Flim Forum Press
(www.flimforum.blogspot.com). His recent chapbooks include Sorrow Songs,
Friend Delighting the Eloquent,

The- Associated Press, and The Meister-Reich Experiments (online at www.housepress.org). Other work can be found in word for/word, Plantarchy!, and string of small machines. He has an MA in Poetics from the University @ Buffalo, and he currently lives/writes in Albany, New York.

Deborah Poe, born a military brat in Del Rio, Texas, has lived throughout the United States and abroad. After her undergraduate studies, she worked for almost ten years in businesses ranging from hostel clerk and bartender in Paris, environmental activist in Austin, a waitress in Taos, engineering assistant at Oregon Steel Mill in Portland, as editor and international program manager in Seattle, and as educator in Washington state and New York. This spring she will complete her PhD; her dissertation is a short fiction collection entitled Event Landmarks. Her first book, a poetry collection entitled Our Parenthetical Ontology, is forthcoming from CustomWords. Her prose and poetry have also recently appeared in journals such as Denver Quarterly, Copper Nickel, Many Mountains Moving, MiPOesias, Midway Journal, and Drunken Boat.

Lori Anderson Moseman is the author of Persona (Swank Books), Cultivating Excess (The Eighth Mountain Press) and Walking the Dead (Heaven Bone Press). She has a Masters of Fine Arts from the Iowa Writers Workshop and a Doctor of Arts from the University at Albany. Her poems have appeared in the following anthologies: Oh One Arrow (Flim Forum Press, 2007); The Anthology of Monterey Bay Poets (Chatoyant, 2004); Writing on Air (Terra Nova, MIT Press, 2003); Poetry in Performance 32 (CUNY, 2004). Her work is also in literary journals: Denver Quarterly, Harpur Palate, Feile Festa, Phoebe, Slab, 13 th Moon, Iowa Journal of Literary Studies, Praxis, Passages North, SEEDS, Wising Up, Sing Heavenly Muse! and The Little Magazine.

Flim Forum Press:
[redacted]
flimforum.blogspot.com
flimforum.com

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362. Philip Metres

Anthology Call: Poems About/Inspired by James Brown--SEND THEM

Wed 19 Mar 2008

—

↑ Index

363. Metta Sama

Re: Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Moseman

Wed 19 Mar 2008

hola, Poebot

sitting in a Dallas airport watching
folks roll up their grey cots & red
blankets, wishing you fair weather &
audience & vibes as you storm through
new york.

Metta

↑ Index

364. Andrew Lundwall

Andrew Lundwall & Daniela Olszewska @ Myopic

Wed 19 Mar 2008

Andrew Lundwall & Daniela Olszewska will read on March 23rd as part of the Myopic Books Poetry Reading Series in Chicago.
Reading begins at 7.
For more info on venue visit:
http://myopicbookstore.com/

_____

Climb to the top of the charts! Play the word scramble challenge with star power.
http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

↑ Index

365. **David A. Kirschenbaum**

Boog City presents Outside Voices Anthology of Younger Poets Reading

Wed 19 Mar 2008

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Outside Voices
(Brooklyn, N.Y.)

Readings from poets in the forthcoming
The Outside Voices 2008 Anthology of Younger Poets

Tues. March 25, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Outside Voices editor Jessica Smith

Featuring readings from

Ellen Baxt
Amy Berkowitz
C.S. Carrier
Lisa Lightsey
j.s. makkos
Justin Marks
Nicole Mauro
Steve McLaughlin
John Most
Marci Nelligan

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Outside Voices
http://poetry2008.blogspot.com

Outside Voices is a poetry small press located in Brooklyn.

Performer Bios

**Ellen Baxt

Ellen Baxt is the author of Analfabeto / An Alphabet from Shearsman Books. A poet and dancer, she teaches English as a Second Language in Brooklyn.

**Amy Berkowitz

Amy Berkowitz lives in Brooklyn. Her poems have appeared in Coconut Poetry, Shampoo Poetry, and [sic] Journal.

**Lisa Lightsey

Lisa Lightsey is a young poet living in Portland, Ore. She is the editor of Four Types, the quarterly journal of collaborative typewritings. Her work has appeared in many places, most recently in CapGun2. She received her B.S. in Sustainable Living from Maharishi University

**j.s. makkos

j.s. makkos in one sense can be defined as an experimental composer of visual and audible design-poetics. While his educational background makes him a writer, his aesthetic is in forward moving art. He resides in Cleveland, where he operates a nexus space called the Language Foundry, which is dedicated to hybrid performance arts and music, as well as a book press that is centered around design and poetics.

**Justin Marks
http://www.kitchenpresschapbooks.blogspot.com

Justin Marks¹ latest chapbook is [Summer insular] (Horse Less Press). He is the founder and editor of Kitchen Press Chapbooks and lives in New York City.

**Nicole Mauro

Nicole Mauro writes poetry and book reviews, and teaches rhetoric and writing at The University of San Francisco.

**John Most
http://www.johnmost.com/

John Most is a poet. He lives in New York City and rural Virginia.

**Marci Nelligan

Marci Nelligan¹s work has appeared or is forthcoming in Moria, Dusie, eratio, Word For/Word, The Tiny, Chain, syllogism, Foursquare, and other journals.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. April 29
little scratch pad editions
(Buffalo, N.Y.)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

366. Gerald Schwartz
a garland for Jonathan
Wed 19 Mar 2008

Jon-
guils,
Time comes
around again
for the lighting
of lamps
yellow globes
flush with flame
from sill
from fencerow:
slender shadows
sway
in the soughing of
March, pull
at April's
long wick.

↑ Index

367. **steve d. dalachinsky**

Re: Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Moseman

Wed 19 Mar 2008

---

have a great readiing POE wher's the bookery

On Wed, 19 Mar 2008 09:18:11 -0400 "Deborah M. Poe" <[redacted]>
writes:
> Flim Forum Press
> presents
> poetry @ The Bookery
>
> Matthew Klane
> Deborah Poe
> Lori Anderson Moseman
>
> Wednesday, March 19th
> The Bookery
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> modes.
>
> flimforum.blogspot.com
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> Deborah Poe, born a military brat in Del Rio, Texas,
> has lived throughout the United States and abroad.
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> Literary Studies, Praxis, Passages North, SEEDS,
> Wising Up, Sing Heavenly Muse! and The Little
> Magazine.
>
> Flim Forum Press:
> [redacted]
> flimforum.blogspot.com
> flimforum.com
>
>

↑ Index

368. **Jason Quackenbush**

Re: Boog City presents Outside Voices Anthology of Younger Poets Reading

Wed 19 Mar 2008

Man I wish I could be there. Everybody should buy the anthology though. And not just 'cause I'm in it, but because so many cooler poets than me are.

On Wed, 19 Mar 2008, David A. Kirschenbaum wrote:

> *please forward*
> *----------*
>
> *Boog City presents*
>
> *d.a. levy lives: celebrating the renegade press*
>
> *Outside Voices*
> *(Brooklyn, N.Y.)*
>
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> *Event will be hosted by*
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>
> *Featuring readings from*
>
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> *Amy Berkowitz*
> *C.S. Carrier*
> *Lisa Lightsey*
> *j.s. makkos*
> *Justin Marks*
> *Nicole Mauro*
> *Steve McLaughlin*
> *John Most*
> *Marci Nelligan*
>
> *There will be wine, cheese, and crackers, too.*
>
> *Curated and with an introduction by Boog City editor David Kirschenbaum*

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http://poetry2008.blogspot.com

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> *http://www.johnmost.com/*
>
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> *330 W.28th St., Suite 6H*
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> *For event and publication information:*
> *http://www.welcometoboogcity.com*
> *T: (212) 842-BOOG (2664)*
> *F:* [redacted]

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369. Rob McLennan
you need to purchase books from jwcurry
Wed 19 Mar 2008

Called the best concrete and visual poet in Canada as well as the third largest collector of small (& micro) press in Canada, Ottawa

writer/editor/publisher/bookseller jwcurry is going through financial straits, so I am posting this (first) list of some (selected) items you can purchase directly from his Room 302 Books; other items available by various writers such as Stuart Ross, bpNichol, Frank Zappa, Nicholas Power, Peggy Lefler, Nelson Ball, David UU, Daniel f. Bradley, Mark Laba, Lillian Necakov, Steven Smith, Laurie Fuhr, William Hawkins, Steve McCaffery, issues of Open Letter, The Berkeley Horse and others; check with curry directly for other lists, titles, etcetera. If you want to know more about some of jwcurrys publications, check out the piece I wrote on him in Open Letter (or wait a few weeks for the same piece to run in my collection of literary essays); hes an indispensable resource that isnt taken advantage of nearly enough. Items run from into the hundreds of dollars to mere a penny; annual subscriptions available.

http://robmclennan.blogspot.com/2008/03/you-need-to-purchase-books-now-from.html

rob (emailing from red deer, alberta

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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370. noah eli gordon
Readings: NY, MA, DC, AL, VA, GA, etc.
Wed 19 Mar 2008

Joshua Marie Wilkinson & Noah Eli Gordon

reading in support of

Figures for a Darkroom Voice

http://www.tarpaulinsky.com/Press/Figures/index.html

NYC:
March 22 @ 4PM
Segue Reading SeriesTHE BOWERY POETRY CLUB
308 Bowery, just north of Houston
with David Shapiro
http://www.bowerypoetry.com/

Amherst:
March 23 @ 5pm
Amherst Books
8 Main StAmherst, MA 01002[redacted]

Boston:
March 24 @ 7pm
The Lily Pad1353 Cambridge StreetInman Sq.
with Josh Bell and Ashley Capps
http://bostonpoetry.blogspot.com/

DC:
March 25 @ 7:30 pm
Bridge Street Books
2814 Pennsylvania Ave NW (at M St NW)
http://www.dcpoetry.com/events/574

Richmond:
March 26 @ ?
Chop Suey Books
1317 West Cary Street
http://www.chopsueybooks.com/index.html

Athens:
March 27 @ 7PM
@ CINE
234 West Hancock Ave
between Pulaski and Hull Streets
in the old Snowtire building.
VOX reading series
with Karla Kelsey

Atlanta:
March 28, 2008 @ 8:00 pm
Emory University
POETRY COUNCIL READING SERIES Location To Be Announced

Tuscaloosa:
March 29, 2008 @ 7:30 pm
University of Alabama
Bankhead Reading Series
205 Smith Hall

In Figures for a Darkroom Voice the rhetorical twisting of Noah Eli Gordon's abstractions meld with the ominous narratives of Joshua Marie Wilkinson's fragments, turning Wallace Steven's notion of a supreme fiction toward a supreme friction, one where the work of these two poets is fused into a voice as singular as it is sinister. Imagine a gallery in which Cornell boxes talk back, a Maya Deren film in which the audience dissolves into projector light, a Philip Glass composition played exclusively on medieval weaponry, such are the compelling results of this collaborative work.

In prose poems, syntactically elusive sonnets, and haunting, haiku-like fragments illuminated by the ink drawings of Noah Saterstrom, one encounters a recurring cast of logically-skewed images, inauspicious yet arresting aphorisms, and characters rendered fully bizarre in the lightest of brushstrokes. Here, the slippage and disruptions of textually investigative work collides with the mind-expanding project of conjuring paradox, while never quite leaving linearity behind. When these poets write, “I am trying to draw you a simple picture of explanation,” one realizes the monumental nature of such a task. And this task is made more complex, and ultimately more rewarding, by the inclusion of Noah Saterstrom’s dynamic images. “Who,” Gordon and Wilkinson ask, “operates the levers in this darkroom dress-shop?” Who, indeed! The rich history of literary collaboration just got richer.

These two guys tell us,“There is nothing that summer can do to usThat we could not ourselves develop in the basement”so we know“the sleepwalkers enter a swimming poolWith their hagglings & black dresses,”“raising private horses”Therefore it’s true “What mammal wouldn’t want its own vibrant egg?”They glitter. This book glitters. —Tomaž Šalamun

Noah Eli Gordon is the author of Novel Pictorial Noise (Harper Perennial, 2007; selected by John Ashbery for the National Poetry Series), A Fiddle Pulled from the Throat of a Sparrow (New Issues, 2007), Inbox (BlazeVOX, 2006), The Area of Sound Called the Subtone (Ahsahta, 2004), and The Frequencies (Tougher Disguises, 2003), as well as numerous chapbooks, including That We Come to a Consensus (Ugly Duckling Presse, 2005; in collaboration with Sara Veglahn).

Noah Saterstrom has exhibited paintings, drawings, projects, and installations nationally and internationally. The recipient of grants and residencies, he also does numerous collaborations with writers and musicians. Recent publications include The Denver Quarterly and Tarpaulin Sky. With Selah Saterstrom he curates Slab Projects, a series of ongoing investigations which generate public works in the New Orleans and Gulf Coast region.

Joshua Marie Wilkinson is the author of Suspension of a Secret in Abandoned Rooms (Pinball, 2005), Lug Your Careless Body out of the Careful Dusk (U of Iowa, 2006), and The Book of Whispering in the Projection Booth (forthcoming from Tupelo Press). He holds a PhD from University of Denver and lives in Chicago where he teaches at Loyola University. His first film, Made a Machine by Describing the Landscape, is due out next year.

Connect and share in new ways with Windows Live.
http://www.windowslive.com/share.html?ocid=TXT_TAGHM_Wave2_sharelife_012008=

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371. **UbuWeb**

UBUWEB :: Featured Resources March 2008 - Stephanie Strickland & Seth Price

Wed 19 Mar 2008

__ U B U W E B __
http://ubu.com

Featured Resources:
March 2008
Selected by Stephanie Strickland

1. Maya Deren, "Divine Horsemen"
http://www.ubu.com/film/deren.html

2. "Concrete!" Ruth and Marvin Sackner Archive
http://www.ubu.com/film/sackner_concrete.html

3. Jason Nelson, "Poetry Cube"
http://www.ubu.com/contemp/nelson/index.html

4. b. p. Nichol, "White Text Sure"
http://media.sas.upenn.edu/pennsound/authors/bpNichol/Ear-Rational-1982/bpNichol_12_White-Txt-Sure_1978.mp3

5. Yoko Ono, "Snow Is Falling All the Time"
http://ubu.artmob.ca/sound/aspen/mp3/ono2.mp3

6. Dick Higgins, "Horizons" [PDF]
http://ubu.com/ubu/higgins_horizons.html

7. Ketjak: the Ramayana Monkey Chant
http://ubu.wfmu.org/sound/ethno/ketjack/mp3/Ketjak-the-Ramayana-Monkey-Chant.mp3

8. "Concrete Poetry: A World View" Mary Ellen Solt
http://www.ubu.com/papers/solt/index.html

9. Raphael Rubinstein, "Gathered, not Made: A Brief History of Appropriative Writing" http://www.ubu.com/papers/rubinstein.html

10. Kenneth Goldsmith and Conceptual Poetics
http://www.ubu.com/papers/kg_ol.html

Bonus
11. Glossolalia: Speaking in Tongues
http://ubu.wfmu.org/sound/ethno/gloss/mp3/Unknown-Artist_Glossolalia.mp3

12. Caroline Bergvall, "About Face"
http://mediamogul.seas.upenn.edu/pennsound/authors/Bergvall/Bergvall-Caroline-About-Face-2004.mp3

Stephanie Strickland is a poet. Her latest collaborative hypermedia work is slippingglimpse first shown at e-Poetry 2007 in Paris and published in hyperrhiz: new media cultures. Her latest book, Zone : Zero (with digital poetry CD) will appear from Ahsahta Press in fall 2008. She recently published "Quantum Poetics: Six Thoughts, in Media Poetry: An International Anthology," edited by Eduardo Kac, co-edited The Iowa Review Web issue, Multi-Modal Coding: Jason Nelson, Donna Leishman, and Electronic Writing, and also co-edited the first Electronic Literature Collection, published by the Electronic Literature Organization.

http://slippingglimpse.org/
http://www.hyperrhiz.net/index.php?option=com_content&task=category&sectionid=6&id=30&Itemid=60
http://research-intermedia.art.uiowa.edu/tirw/vol9n1/
http://collection.eliterature.org/

Featured Resources:
March 2008
Selected by Seth Price

1. Tessa Hughes-Freeland "Baby Doll" (1982)
http://ubu.com/film/freeland.html

2. Marie Menken "Glimpse of the Garden" (1957)
http://www.ubu.com/film/menken.html

3. Robert Barry "Interview (1969)"
http://www.ubu.com/papers/barry_interview.html

4. Ethyl Eichelberger "Jocasta (Boy Crazy) or "She Married Her Son" (1986)
http://ubu.artmob.ca/sound/uproar/The-Uproar-Tapes_05_Ethyl-Eichelberger.mp3

5. Lytle Shaw "Low-Level Bureaucratic Structures: Principles of the Emeryville Shellmound http://www.ubu.com/ubu/shaw_low.html

6. Taj Mahal Travellers "Taj Mahal Travellers on Tour" (1973)
http://www.ubu.com/film/taj.html

7. Asger Jorn "Pataphysics: A Religion in the Making"
file:///Jackie/Users/kennyg/Desktop/---/Projects/Ubu/Asger%20Jorn

8. Racter "The Policeman's Beard Is Half-Constructed" (1984)
http://www.ubu.com/historical/racter/index.html

9. Tristan Tzara "A Note on Negro Poetry" (1918)
http://www.ubu.com/ethno/discourses/tzara.html

10. I.B.M. 7090 "Music From Mathematics" (1962)
http://www.wfmu.org/365/2003/260.shtml

Seth Price is an artist.
http://www.distributedhistory.com/
http://ubu.com/sound/price.html

__ U B U W E B __
http://ubu.com

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

↑ Index

372. Alan Sondheim

image

Thu 20 Mar 2008

image

I'm going nowhere, but I'm going straight.
There's a bridge ahead, what if I go right?
What if I go left, there's a bridge ahead.
The bridge vectors the world, what if it's 3-d?
What if something's underneath, dark woods and trolls?
Or picture of dark woods or wandering, I'm too wandering.
Everything's washed away, my tongue's cut out.
I can't take this picture and I took this picture.
I can't take it anywhere, I'm going nowhere.
MY PATH IS LIKE A TWIG. I'm Hyperion and you are too.
There's nothing in the stream between one fork and another.
But the earth, the earth.

Years ago I wrote how stupid I was. Stupid stupid stupid.
Isn't this proof, do you need any more?
MY PATH IS LIKE A BROKEN TWIG. It's on the road somewhere.

http://www.alansondheim.org/nowhere.jpg

I can't even end this.

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373. **Jennifer Karmin**

March 21: FLARF (one more reason to visit Buffalo this week)

Thu 20 Mar 2008

An Evening of Flarf
featuring:
Nada Gordon, Mel Nichols, Rod Smith & Gary Sullivan

Friday, March 21, 7 p.m.
Big Orbit Gallery
30d Essex Street
Buffalo, NY
http://www.bigorbitgallery.org/bigorbit/index.html

Nada Gordon is the author of four poetry books: /Folly/ (recently released from Roof Books), /V. Imp, Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?, foriegnn bodie/ and, with Gary Sullivan, an epistolary techno-romantic non-fiction novel, /Swoon/. She practices poetry as deep entertainment and is a proud member of the Flarflist Collective. Visit her blog at http://ululate.blogspot.com

Mel Nichols lives in Washington, DC, and teaches at George Mason University. Her chapbooks are Day Poems (Edge Books 2005) and The Beginning of Beauty, Part 1: hottest new ringtones, mnichol6 (Edge Books 2007), based on the daily blog project at http://thebeginningofbeauty.blogspot.com.

Rod Smith's most recent book is Deed, from The University of Iowa Press. He is also the author of Music or Honesty, The Good House, Poèmes de L'araignées, Protective Immediacy, and In Memory of My Theories. An audio CD, Fear the Sky, has was released by Narrow House in 2005, and a chapbook, You Bête, is forthcoming from Interrupting Cow. He is currently editing, with Kaplan Harris and Peter Baker, The Selected Letters of Robert Creeley. Smith edits the journal Aerial, publishes Edge Books, and manages Bridge Street Books in Washington, DC.

Poet and cartoonist Gary Sullivan is the author of Dead Man (Meow, 1996), How to Proceed in the Arts

(Faux, 2001) and, with Nada Gordon, Swoon (Granary, 2001). He has also published three issues of his comic book series, Elsewhere. A collection of his plays, PPL in a Depot (Roof, 2008) will be published this spring. He keeps a blog at http://www.garysullivan.blogspot.com.

Visit wikipedia for more info on Flarf poetry: http://en.wikipedia.org/wiki/Flarf_poetry

---

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

↑ Index

374. Nate Pritts
essay on bernstein in puellamea
Thu 20 Mar 2008

Hi--

An essay of mine - more of an annotation, really - using Charles Bernstein:

“I’m just here”: Charles Bernstein & Authentic/Poetic Identity in “Sentences”

blurb:

The difficulty comes from writing a first person poem of experience that isn’t limp, that doesn’t overly rely on categorical identities or the tired confessional revelations of the lyric “I.”

Along with a poem in the first issue of Puellamea

http://www.puellamea.com

_____:: Nate Pritts
http://www.h-ngm-n.com/nate-pritts

Connect and share in new ways with Windows Live.
http://www.windowslive.com/share.html?ocid=TXT_TAGHM_Wave2_sharelife_012008=

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375. Daniel Godston
the three sirens
Thu 20 Mar 2008

The Three Sirens is a robot rock band. One of the audio tracks on their website includes what sounds like robot poetry.
http://www.the-three-sirens.info/binfo.html
http://www.baginsky.de/index2.html

↑ Index

376. Rob McLennan
fwd - [Puritan 5: Winter 2008 (yes, it's still winter ...)]
Thu 20 Mar 2008

Hello all,

The Puritan: Ottawa's Literary Prose Journal is back. Expect our fifth issue (the long-delayed winter edition) to hit shelves on Good Friday (or a day or two thereafter).

This upcoming issue will feature new, fantastic fiction by:

David Burke
Matthew Firth
Tony France
Blanche Howard
Gerald Lynch
rob mclennan
Nathaniel G. Moore
&
Ryan Turner

as well as...

all-new, astonishing interviews with:

Matthew Firth
Blanche Howard
Robert Kroetsch (!)
Gerald Lynch
rob mclennan
&
Nathaniel G. Moore

It's going to be meatier, juicier, and down-right more satisfying than anything we've served up before. Get ready to sink your teeth into our

gimmicky 'double-issue', graced with cover and interior art by Montreal's award-winning photographer, James St. Laurent.

In the meantime, you can finally read the contents of our fall issue on our website, www.puritan-magazine.com. Also, see the issues section of the website for a comprehensive list of locations where you can find or read the journal.

Also also, our call-out for submissions for Number 6: Spring 2008 is now closed. We're now accepting submissions for Number 7: Summer 2008, all the way up to June 17th.

Yours,

Spencer Gordon
Tyler Willis
Nicola Faieta
The Puritan Staff

www.puritan-magazine.com
[redacted]

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

377. Larry O. Dean
Short essay on Ai
Thu 20 Mar 2008

Hi all,

In an effort to promote my blog, and subsequently entice new readers, here's a short essay on Ai's Vice:

http://tinyurl.com/yp9qms

Thanks for reading!

Bests,
LOD

http://larryodean.com
http://myspace.com/larryodean

↑ Index

378. Barry Schwabsky
Re: the three sirens
Thu 20 Mar 2008

----- Original Message --
Wow, those robots make pretty good music!

----- Original Message ----
From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, 20 March, 2008 4:10:14 PM
Subject: the three sirens

The Three Sirens is a robot rock band. One of the audio tracks on their website includes what sounds like robot poetry.
http://www.the-three-sirens.info/binfo.html
http://www.baginsky.de/index2.html

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379. Louis Cabri
Carla Harryman to talk in Windsor, ON, 24 March 4:00 PM
Thu 20 Mar 2008

CARLA HARRYMAN presents an informal talk & reading as part of the Transparency Machine Event Series on Monday 24 March, 4:00 - 5:30 PM, Oak Room, Vanier Hall, University of Windsor, Ontario. All welcome.

Texts that she has selected for her discussion are downloadable at News & Events, http://web4.uwindsor.ca/english.

A poet, playwright, novelist, and essayist, Harryman's recent publications include the book-length poem Open Box (Belladonna, 2007), the novel Gardener of Stars (Atelos, 2001), Baby (Adventures in Poetry, 2005), & the selected mixed-genre writings, There Never Was a Rose Without a Thorn (City Lights, 1995). Adorno's Noise is forthcoming from Essay Press. She co-edited Lust for Life: On the Writings of Kathy Acker (Verso, 2006).

The Transparency Machine Reading Series is a discussion event about the practice and theory of writing poetry - including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). The series invites a poet to discuss his or her work in the context of other texts selected and projected by the poet.

Carla Harryman's event is made possible thanks to the Centred on Learning Innovation Fund, and to the Department of English Language, Literature, & Creative Writing, University of Windsor.

For further information, please contact Louis Cabri, [redacted]

↑ Index

380. Alan Sondheim
story and images for today
Fri 21 Mar 2008

---

story and images for today

< images from today's work with new media class,
Azure Carter, Gary Manes
we're beginning to 'pack' these (these are point-sets)
narratives emerge out the other end
punctum in points, swirl-objects emptied of substance: the grid >

{but what sort of narratives? one can comic-strip images; if the tableau is 3-d, an .obj file is apropos, Blender or other viewer. think of moving around a static landscape, everything literally still-born.

people move within a scanning field, hold poses or continue on. events are transformed by an absence of disappearance, only transformations of view-point. everything is there, just as one might have planned, frozen moments at the end of the universe.

events are collapsed, as if they're time sliced, 4 into 3 into 2-d, then everything unravels at the other end, it's up to you, bring in the soft- ware, I'll supply the objects. then you might explore something stolid, interactive by its very nature, you come in wherever you want, leave whenever. now I must retire, Jezebel's on television, moving about in a very limited area, and I'm breathless.}

[I am the master of the stolid still-born narrative, master of the dead skin sheave-skin emanent. I make fake and I make fake real. fine me, don't mind me; I wryte the stories into dead-space.]

(please view at 1/1; otherwise you might get moire patterns, or at least an unwanted thickening, pixels clambering on pixels, no space left anywhere.
for .obj/.mtl, try Blender, blender.org)

http://www.alansondheim.org/classb1.jpg
http://www.alansondheim.org/classb2.jpg
http://www.alansondheim.org/classb3.jpg
http://www.alansondheim.org/classb4.jpg
http://www.alansondheim.org/classb5.jpg
http://www.alansondheim.org/classb6.jpg
http://www.alansondheim.org/classb7.jpg
http://www.alansondheim.org/classb8.jpg

http://www.alansondheim.org/classb9.jpg
http://www.alansondheim.org/classb91.jpg
http://www.alansondheim.org/classb92.jpg

first and last story < people of the solid world >

http://www.alansondheim.org/group.obj
http://www.alansondheim.org/group.mtl
http://www.alansondheim.org/class.obj
http://www.alansondheim.org/class.mtl

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381. Peter Ciccariello
The form of things
Fri 21 Mar 2008

The form of things <http://www.cgi7.com/peterimages/the-form-of-things.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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382. Alan Sondheim
consort consort
Sat 22 Mar 2008

---

consort consort
trueland sex
violent pulsion
buddha relics
broken petals
doubled puppets
soundless spaceless
instinct noise
crashland speed
airless forest
sheave-skin token
consort consort

http://www.alansondheim.org/realwar.mp4

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383. **Eireene Nealand**
Literal lemons, Artaud, metaphorization of the real
Sat 22 Mar 2008

Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorizatin of the real?

e

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384. **jkrick**
Helen Adam EPC Page Announced
Sat 22 Mar 2008

All,

The Electronic Poetry Center has added a new page on the work of poet Helen Adam.

http://epc.buffalo.edu/authors/adam/

Please visit us soon.

Jack Krick

↑ Index

385. **jkrick**
Jonathan Williams EPC Page Announced
Sat 22 Mar 2008

All,

The Electronic Poetry Center has added a page dedicated to poet, photographer, and publisher Jonathan Williams.

http://epc.buffalo.edu/authors/williams_jonathan/

Please join us in remembering this singular artist.

Jack Krick

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386. Jeffrey Side
Review of Adam Fieled's 'Beams'
Sat 22 Mar 2008

Review of Adam Fieled's 'Beams'
http://galatearesurrection9.blogspot.com/2008/03/beams-by-adam-fieled.html

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387. Alan Sondheim
This Sex which is not None
Sat 22 Mar 2008

This Sex which is not None

"When I move my eyes, I take account of their movement, without being expressly conscious of the fact, and am thereby aware that the upheaval caused in my field of vision is only apparent. Similarly sexuality, without being the object of any intended act of consciousness, can underlie and guide specified forms of my experience,. Taken in this way, as an ambiguous atmosphere, sexuality is co-extensive with life. In other words, ambiguity is of the essence of human existence, and everything we live or think has always several meanings. A way of life - an attitude of escapism and need of solitude - is perhaps a generalized expression of a certain state of sexuality,. In thus becoming transformed into existence, sexuality has taken upon itself so general a significance, the sexual theme has contrived to be for the subject the occasion for so many accurate and true observations in themselves, of so many rationally based decisions, and it has become so loaded with the passage of time that it is an impossible undertaking to seek, within the framework of sexuality, the explanation of the framework of existence, The fact remains that this existence is the act of taking up and making explicit a sexual situation, and that in this way it has always a double sense. There is interfusion between sexuality and existence, which means that existence permeates sexuality and _vice versa,_ so that it is impossible to determine, in a given decision or action, the proportion of sexual to other motivations, impossible to label a decision or act 'sexual' or 'non-sexual.' Thus there is in human existence a principle of indeterminacy, and this indeterminacy is not only for us, it does not stem from some imperfection of our knowledge, and we must not imagine that any God could sound our hearts and minds and determine what we owe to nature and what to freedom. Existence is indeterminate in itself, by reason of its fundamental structure [...]" (Merleau-Ponty, Phenomenology of Perception)

It's murky, this being always hinting at structure or organ, somewhere down beneath the surface (invisible from the surface, from the exterior), well something's there causing the commotion, a messy engine or drive, pulsion, a vibration which comes and leaves in fits. Hard to reconcile with the rest of the chattered world, that boy's got something, that girl's got something, as if on a day in spring, a ripening, and what does that have to do with one's place in the cosmos? One begins to discern structure, a presence or devouring presence or presence to be devoured, but dimly, a symbol, cupped hands lifting up, you can hold water that way. The skin holds water, filters it. See, here's the Thing, Being is tawdry, sad, something to kick around, we can't get to the Universal; Being or beings make no difference at all, nothing, they're like a pair of socks, something to run around in. Being or emptiness, beings or Emptiness, we're talking about ourselves, a local farm, what's temporarily present in the biome. It's a "region," just as sex-being, being-sex, existence is a region, a region which is perhaps regional, perhaps not. Carrying organs and communities within us, and they make all the decisions, separations, our cries and murmurs, analytics, are regional paste, local determinations within the inconceivable; our conceptualizations are skitterings. It's a truism - I talk and write from inside my body. Conceptually, say whatever you want, this language machine, this computer, goes back to the Acheulian hand-ax and earlier; tools were always with us, always thrusting into earth or stem or flesh.

This is why existence is a dead word and sex is not; sex starts inside something and moves inside something and maybe something else, and existence, beings and Being, does nothing. Or does nothing outside the copula; existents reside within the copula, they're chained-linked in our imaginary which tries to hang on, with the slimmest of threads, to some- thing that might be considered, not only external (for we sense those, the scent of the true world), but out there, structure paralleling our own. We "just" tend to forget the copula, a female or male hand tying a knot making speaking, these wrytings, possible. Sexuality brings whatever else there is into the local; my body reflects my body, there's an uncanny surrounding, insistent on present presence, alterity, imminence, as if "here" and "there" jump-started one another in the boot-strap model of existence, powered by sex.

Sexual organs are situated, their effect that of diffusion, existence diffuses "as far as we're concerned," as far as "we're intended"; it's that hint of structure, which is somewhat other, messily other, that sur- faces as abstracted desire-in-language - all these names, desire, libido, frisson, arousal, id, what have you, and nothing's there, certainly not existence which seems to be driven by energy, impulse, force, unintended churning. Why we hardly know what we are. Or rather one might take struc- ture, as if it could separate from desire, existence, meta-psychology, meta-physics - one might take structure and make

experiment of it. There are always artifacts, however ephemeral. You get practice out of it, communication, you can take it to the bank.

You get tangled up when thinking about the organs; it's better to keep things beneath the covers, much as existence is kept out of sight, out of our site to be sure. We always mistake the copula for copulation, the attribute for the thing, the thing for possible worlds, possible worlds for occurrences, occurrences for Being remote again from the organs; the true world is the mattering/nattering to and among us, and we have to mess with the symbolic in all sorts of ways - for example inscription, and then one form of erasing or another. Not to mention the magic slate, what's uncanny, what's strange, what estranges us.

There's nothing to say about emptiness but Nagarjuna says nothing anyway.

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388. Alexander Jorgensen

27 March Reading - Philadelphia - Alexander Jorgensen

Sat 22 Mar 2008

Hey Everyone-

We had a great time last month with some excellent poets and singers...please join us this month as we welcome a special featured poet...the man has quite a resume.....an open mic will follow him...come on out read/perform/sing/stand up comedy/...monologue...whatever.....March 27th 7-9 pm...BYO...At the Set Table...3572 Indian Queen Lane ...Philadelphia, Pa 19129...[redacted] questions or email me...here is Alexander's resume/bio

Alexander Jorgensen was born and raised of the most mixed and common stock. An incessant traveler, he has lived in the United States, the Czech Republic, the Galapagos Archipelago, India's Himachal Pradesh (in the lap of Himalaya), and the People's Republic of China (where he has divided his time since 2002).

His work has appeared in both online and print journals, among those including One Less, Noon, Otoliths, Shampoo, Big Bridge, and Kabita Pakshik (translations into Bengali by poet and translator, Subhashis Gangopadhyay). "Letters to a Younger Poet," correspondences with the late Robert Creeley, appears in Jacket Magazine #31.

Of his first, self-published chapbook, In Deference to Ahab, Robert Creeley wrote: "Here persons seem inside out, often at the painful edge of contact, each moment a tacit particularity of the flesh. The brilliance of the poet reassures us, yet this walk on the wild side is as perilous as ever."
http://alexanderjorgensen.com

--
http://www.fastmail.fm - Choose from over 50 domains or use your own

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389. **John Cunningham**
Re: Literal lemons, Artaud, metaphorization of the real
Sat 22 Mar 2008

Marianne Moore used the phrase, not quote as I'm not certain if it is or not, of an imaginary garden with real toads.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Eireene Nealand
Sent: March 22, 2008 1:42 PM
To: [redacted]
Subject: Literal lemons, Artaud, metaphorization of the real

Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorizatin of the real?

e

No virus found in this incoming message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.21.8/1338 - Release Date: 21/03/2008 5:52 PM

No virus found in this outgoing message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.21.8/1338 - Release Date: 21/03/2008 5:52 PM

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390. **Stephen Ellis**
Re: Literal lemons, Artaud, metaphorization of the real
Sat 22 Mar 2008

Wasn't it Jack Spicer who said "something like" that, or indicated by what he actually DID say, that he would do it, if he could? SE

> *Date: Sat, 22 Mar 2008 11:42:04 -0700*
> *From:* [redacted]
> *Subject: Literal lemons, Artaud, metaphorization of the real*
> *To:* [redacted]
>
> *Hello,*
>
> *I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.*
>
> *That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?*
>
> *And has anyone read any other good stuff about the literalization of metaphor or the metaphorizatin of the real?*
>
> *e*

How well do you know your celebrity gossip?
http://originals.msn.com/thebigdebate?ocid=T002MSN03N0707A=

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391. **George Bowering**
Re: Literal lemons, Artaud, metaphorization of the real
Sat 22 Mar 2008

It was Jack Spicer

On Mar 22, 2008, at 11:42 AM, Eireene Nealand wrote:

> Hello,
>
> I'm trying to find the source and actual quote of something that I
> remember Antonin Artaud saying once: that if he could literally put a
> lemon into the poem instead of the word lemon he would.
>
> That was Artaud, right? It doesn't entirely sound like something that

> he would say but it's in my mind as his idea. Does anyone know the
> exact quote or where it is from?
>
> And has anyone read any other good stuff about the literalization of
> metaphor or the metaphorizatin of the real?
>
> e
>
>
G. Harry Bowering,
Born to hit opposite-field singles.

↑ Index

392. **gfrym**
Re: Literal lemons, Artaud, metaphorization of the real
Sat 22 Mar 2008

Try Jack Spicer in After Lorca. In one of the Dear Lorca letters.

Gloria Frym

----- Original Message -----
From: "Eireene Nealand" <[redacted]>
To: <[redacted]>
Sent: Saturday, March 22, 2008 11:42 AM
Subject: Literal lemons, Artaud, metaphorization of the real

> *Hello,*
>
> *I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.*
>
> *That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?*
>
> *And has anyone read any other good stuff about the literalization of metaphor or the metaphorizatin of the real?*
>
> *e*

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393. Stephen Vincent
Re: Literal lemons, Artaud, metaphorization of the real
Sat 22 Mar 2008

I think you are referring to Jack Spicer's riff on lemons and seaweed in one of the letters and/or poems in After Lorca. I don't have the time today to put you to the page. In any case, I think it's best to read that whole book in order to best get a start on Spicer's take. Then, again, that might take years, too.

Spicer might have been reading Artaud, as well, before writing After Language.

Enjoy,

Stephen Vincent
http://stephenvincent.net/blog/

Eireene Nealand <[redacted]> wrote: Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorizatin of the real?

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394. Daniel Godston
Nelson Algren's 99th Birthday Party
Sat 22 Mar 2008

Nelson Algren's 99th Birthday Party Set for March 22 at St. Paul's Church

The Nelson Algren Committee steams into its 19th annual Algren Birthday Party, honoring the great Chicago novelist and essayist, born 99 years ago. The event is 8 PM, March 22 at St. Paul's Church, 2215 W. North Avenue in Chicago. Admission is $7, $5 students/seniors, less if you're broke. Refreshments will be available. Please note the event's new venue.

The party features the Algren Committee Awards, given to those who, like Algren, unite conscience and creative accomplishment. This year's awards go to Kari Lydersen, John Conroy and John K. Wilson, three writers at the forefront of progressive Chicago journalism.

As always, the party blends spoken word, music and video. Poets include Charlie Newman, Gregorio Gomez, Joe Rorty and Dan Godston, who will read from Algren's work and their own. Dan Sampson & Friends provide music, along with the Frankie Machine Blues Band, with John Garvey heading a handful of fine local blues musicians. Richard Henzel will read from Algren's work. Videos include the classic Algren segment from the film Goldstein, plus Warren Leming's "Algren's Last Night" and "The Devil Came Down Division Street." Additional video will be provided courtesy of BulletProof Film. Acclaimed photographer/writer Art Shay will discuss his many years of friendship with Algren and his recent book, Chicago's Nelson Algren. Previous Algren Award winners will be in attendance.

Nelson Algren (1909-1981) is the author of such definitive works as The Man with the Golden Arm (winner of the first National Book Award for fiction), Chicago: City on the Make and Neon Wilderness. He captured the soul of Chicago, loving it in his own clear-eyed way: "I too wish to defend my city from people who say it is crooked. In what other city can you be so sure a judge will keep his word for five hundred dollars?"

Partygoers can mingle among the musicians and memorabilia, including posters, buttons and DVDs. The birthday party is a chance to honor our town's literary heritage and experience local artists in the historic Northwest Side neighborhood Algren made his own.

The Algren Committee was founded in 1989; founders and early members included Stu McCarrell, Studs Terkel, Warren Leming, Nina Gaspich, Alice Prus and Char Sandstrom. At the time, none of Algren's books was in print; now, partly through the Committee's efforts, all of his work is available. The Committee has placed a plaque on Algren's former home and dedicated a commemorative fountain at the triangle of Ashland, Division and Milwaukee.

The party is co-sponsored by the Near Northwest Arts Council. For more information, the Nelson Algren Committee at [redacted].

↑ Index

395. **amy king**

Re: Literal lemons, Artaud, metaphorization of the real

Sat 22 Mar 2008

Dear Lorca, I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images. -Jack Spicer, After Lorca

--From Francis Ponge on the rue de la Chaussee d'Antin
(http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)

Related:

In this way, MarianneMoore (who would later write about the Eliotic qualities of Spicer's"Imaginary Elegies" in her review of Donald Allen's anthology The New American Poetry) becomes both a sampled voice and a mirrored reader throughout After Lorca, in which her poem " Poetry" is reflected and fragmented. Spicer's letter to Lorca about wanting the real to appear in the poem - "Live moons, live lemons, live boys in bathing suits" (After Lorca,34) - echoes Moore's sense of poetry as a "place for the genuine. Handsthat can grasp, eyes that can dilate, hair that can rise, if it must"(40). As if insisting that his poems fulfill Moore's famous demand thatpoems provide "imaginary gardens with realtoads in them" (1, 31; Moore, 41), Spicer breaks the mirroring surfaceseparating life and art with a turbulence repeatedly declared by theintrusion of frogs and splashes within the mirroring surface of a pool,particularly in "Narcissus": "How wide awake the frogs are. They won'tstay out of the surface in which my madness and your madness mirrorsitself" (After Lorca, 35).

--from http://jacketmagazine.com/07/spicer-lect3after.html

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty2.ncc.edu/kinga

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Saturday, March 22, 2008 7:13:52 PM
Subject: Re: Literal lemons, Artaud, metaphorization of the real

I think you are referring to Jack Spicer's riff on lemons and seaweed in one of the letters and/or poems in After Lorca. I don't have the time today to put you to the page. In any case, I think it's best to read that whole book in order to best get a start on Spicer's take. Then, again, that might take years, too.

Spicer might have been reading Artaud, as well, before writing After Language.

Enjoy,

Stephen Vincent
http://stephenvincent.net/blog/

Eireene Nealand <[redacted]> wrote: Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorizatin of the real?

e

___
Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

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396. Country Valley

Country Valley Press/Empty Hands Broadsides Series

Sat 22 Mar 2008

Country Valley Press is pleased to announce Empty Hands Broadsides #10 and #11, Charlie Mehrhoff and Jeffery Beam.

Broadsides are now available on a subscription basis. For $11 a year subscribers will receive 8 unsigned broadsides (postpaid). Single issues are $1/$3 signed. Please make checks/money orders payable to Mark Kuniya.

The first run (#1-9) was published in editions of 100 and is quickly becoming scarce. Unfortunately it will not be possible for most subscribers to have a complete set. Some issues are only available in very limited signed editions. Please email to check for availability.

1 - Ed Baker, Along the Sligo (SOLD OUT)

2 - John Perlman, A Walk Around the Lake

3 - Theodore Enslin, Four Ages of Man

4 - Fred Jeremy Seligson, Cherry Blossoms of the Tidal Basin (SIGNED COPIES ONLY)

5 - Devin Johnson, Sources

6 - Yamao Sansei/Scott Watson, Single Bliss

7 - Michael O'Brien, Avenue

8 - Thomas A. Clark, Doire Fhearna

9 - David Giannini, Low-Tide Cards

ALSO AVAILABLE FROM CVP:

Life's Little Day by Bob Arnold.
Limited edition Japanese style wraps, $15
Limited signed edition, $20

One Dozen Portions by Hank Lazer
Limited sewn chapbook, $7.50
Limited signed edition, $10

terraria by John Martone
Limited edition Japanese style wraps, $10
Limited signed edition, $20

Wall/Stairway by John Taggart
Limited sewn chapbook, $7.50
Limited signed edition, $10

A Breath Apart by Scott Watson
Limited edition Japanese style wraps, $10
Limited signed edition, $20

Country Valley Press
c/o Mark Kuniya
1407 Mission Street, Unit A
Gardnerville, Nevada 89410-7221

[redacted]
http://web.mac.com/countryvalley

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397. **Murat Nemet-Nejat**
Re: Literal lemons, Artaud, metaphorization of the real
Sat 22 Mar 2008

In his book of poetry, *What He Ought To Know*, Ed Foster makes the same connection between Jack Spicer and Marianne Moore, suggesting that Spicer might have gotten the idea from her. Spicer also talks about "correspondences" in that regard.

Also, is Spicer talking about a flattening of surface which occurs in a collage when "real" newspapers are introduced in painting?

Ciao,

Murat

On Sat, Mar 22, 2008 at 9:08 PM, amy king <[redacted]> wrote:

> *Dear Lorca, I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images.*
> *-Jack Spicer, After Lorca*
>
> *--From Francis Ponge on the rue de la Chaussee d'Antin (http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)*
>
> *Related:*
>
> *In this way, MarianneMoore (who would later write about the Eliotic qualities of Spicer's"Imaginary Elegies" in her review of Donald Allen's anthology The New American Poetry) becomes both a sampled voice and a mirrored reader throughout After Lorca, in which her poem " Poetry" is reflected and fragmented. Spicer's letter to Lorca about wanting the real to appear in the poem - "Live moons, live lemons, live boys in bathing suits" (After Lorca,34) - echoes Moore's sense of poetry as a "place for the genuine. Handsthat can grasp, eyes that can dilate, hair that can rise, if it must"(40). As if insisting that his poems fulfill Moore's famous demand thatpoems provide "imaginary gardens with realtoads in them" (1, 31; Moore, 41), Spicer breaks the mirroring surfaceseparating life and art with a turbulence repeatedly declared by theintrusion of frogs and splashes within the mirroring surface of a pool,particularly in "Narcissus": "How wide awake the frogs are.*
> *They won'tstay out of the surface in which my madness and your madness mirrorsitself" (After Lorca, 35).*
>
> *--from http://jacketmagazine.com/07/spicer-lect3after.html*
>
> _____
>
> *Blog*

http://www.amyking.org/blog

Faculty Page

http://faculty2.ncc.edu/kinga

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Saturday, March 22, 2008 7:13:52 PM
Subject: Re: Literal lemons, Artaud, metaphorization of the real

I think you are referring to Jack Spicer's riff on lemons and seaweed in one of the letters and/or poems in After Lorca. I don't have the time today to put you to the page. In any case, I think it's best to read that whole book in order to best get a start on Spicer's take. Then, again, that might take years, too.

Spicer might have been reading Artaud, as well, before writing After Language.

Enjoy,

Stephen Vincent
http://stephenvincent.net/blog/

Eireene Nealand <[redacted]> wrote: Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorizatin of the real?

e

Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

↑ Index

398. **Jesse Glass**

Ahadada Books Presents Torque by Alison Corggon--Another Great E-chap ForThe Ka-Billions!

Sun 23 Mar 2008

Dear Ka-Billions: In these dark economic times we're pleased to announce the publication of Alison Croggon's Torque, available as a free download from www.ahadadabooks.com. Enjoy! Jess

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399. **Carol Novack**

March 28th Event -- from VOX PRESS (Louis E. Bourgeois)

Sun 23 Mar 2008

VOX PRESS announces an avant-garde literary event on March 28th 2008 to be held at the Power House in Oxford, Mississippi beginning at 5:00 in the evening. The event is part of a documentary project and will be filmed and recorded live on the night of the event featuring some of the nations most experimental literary artists: including Mark Sonnenfeld of East Windsor, New Jersey, Carol Novack of New York City, NY, Joshua Kornreich of New York City, NY, the jazz poet Normal of Saugerties, NY and others. The event/film was also feature local artists as well including Louis E. Bourgeois, Betsy Chapman, Mary Riggs, Clarissa Romano, and Zane Gillespie.

The event is open to the public free of charge: donations will be accepted. The audience will play a key role in the documentary itself and audience members are encourage to dress as formally or as outlandishly as they would like: ideally, the audience will appear as interesting as the members of the stage.

The impetus of the event, a part from supporting the contemporary avant-garde literary arts scene, is to call attention and to bring support of VOX Press's first book publication, *Complete With Missing Parts*, a collection of interviews with the literary avant-garde of the 21st century which includes literary artists and scholars from around the world and locally as well. The book includes interviews with such scholars and literary artists as Barry Hannah, Charles Wright, Celia Rabinovitch, Ruth Brandon, Russell Edson, Joseph Kronick,

Stephen Barber, and many others. The first press run of the book is due out by the early summer of this year.

VOX PRESS is operated by Oxford writer and editor Louis E. Bourgeois and artist J.E. Pitts of the *Oxford American*. VOX is a pending 501(c)(3) nonprofit organization and is supported in part by the Yoknapatawpha Arts Council as well as the Mississippi Arts Commission.

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400. David Chirot

Re: Literal lemons, Artaud, metaphorization of the real

Sun 23 Mar 2008

"If it's not in writing, it never happened."
Ominous "reminder" sign found in various offices . . .
Although, from another point of view, one might also say
"If it's in writing, it never happened . . . "

"Dear Lorca:

This is the last letter . . . "

"Dear Spicer:

This is the last letter. All day I have been pacing back and forth. trying to think about this has all meant, wondering how I might say goodbye to you. I've been thinking of yo writing to Lorca in a trance, of Lorca bemused by it all, sending poems to you for the sheer joy of it from the grave . . . " (further excerpts of this letter follow the --always provisional, in progress--comments here:

One of the most interesting meditations on Spicer and especially After Lorca, is the way that the figure and work of Spicer make their appearances interwoven among the other figures and works which inhabit Doubled Flowering From the Notebooks of Araki Yasusada. Doubled Flowering is in effect, an After Spicer to Spicer's After Lorca, assembled and annotated by the editors of Yasusada's Notebooks in a manner suggested by Yasusada in a November 7, 1967 letter to his friend Fusei:

I am so taken by the conception of the book (After Lorca), that I have decided to correspond with Spicer in a like manner. . . . After I finish, I will allow him the opportunity to introduce the collection with the same generosity of spirit that he extended to Lorca . . .

Since "one knows" that Yasusada is a fictional poet, one finds a fictional being wanting to correspond with a dead poet, just as that poet corresponded with a dead poet. Along the way are "translations" which themselves are ficions--of Lorca, of Yasusada--framing a discussion of "real lemons" and "real

moons" by both Spicer and Yasusada within the contexts of fiction, and, in both cases, with correspondances with dead poets. Fictions corresponding with ghosts take up the issue of the real, and what makes any of it "real" is that the poets WRITE of poems which will be real and independent of images. So real that a cloud which has nothing to do with the poem will cover that moon.
And if the moon is that moon which exists in writing--a cloud may indeed, having nothing to do with the poem pass over it--as it is there on the page--the moon one literally sees in the four letters which create the word--a literal cloud may pass overhead and cover it-- Asked what he meant in his writing, Rimbaud replied, "I mean it literally and in every sense." Literally, "m--o--o--n" IS the moon, and literally a cloud passing overhead could cover the four letters making the moon seen--THERE--on the page-- And that "m--o--o--n" is independent of images, and that cloud has nothing to do with the poem.
And since from the "after life" Lorca writes with Spicer "After Lorca," so Yasusada, a fictional "after effect" of his own "After Spicer," writes with a Spicer himself now in the "after life." As one moves from the moon of Spicer, a "real" poet's moon written of to a dead "real poet," to the moon of Yasusada, which is a fictional poet's writing to the now dead "real poet," of the moon he has essayed creating, the one constant, the one "reality" literally existing among the historical poets, ghosts and fictions is this REAL "m--o--o--n" literally existing on the page from one text to the next. The series of "After effects" is a series of echoes re-sounding from "moon" to "moon" while at the same time literally always being that "same" "moon". In a sense, iti s like a rhyming being of moon, the loon--the "literal" "real" loon calls--and hearing the echo of its call, thinks that another loon is responding, and so calls back--and again is responded to by its own echo--to which it in turn responds again--
The "after effect" of the echoes--creates a "call and response" in which, though the echoes are not "real" calls from another loon, elicit a response in the "real" loon as though its "doubled flowering" really is from another, who is actually itself and yet--not-- As, in order for an echo to return, it has to have made contact with some object, which indeed "sent it back"--to be responded with--
A literal object like Lorca, like Spicer, off of which Spicer and Yasusada's calls bounce--and coming back as echoes, are responded with as though "real" and so, echoing, the moon becomes, IS, indeed real, as moving from text to text it continues literally as the written word "m--o--o--n" and as an echo, an "after effect," is also a fiction, the sounds of a "ghost, " participating in a call and response with a "real" poet, a fictional poet, a departed ghost--a real moon existing among "translations" and "letters" and "really" fully capable of being covered by a cloud which has nothing to do with any of this. (Both Spicer and Yasusada are writing as it were "love letters" also--

Dear Spicer:

This is the last letter. All day I have been pacing back and forth. trying to think about what this has all meant, wondering how I might say goodbye to you. I've been thinking of you writing to Lorca in a trance, of Lorca bemused by it all, sending poems to you for the sheer joy of it from the grave . . .

What you've taught me, Spicer, is that the real washes up like a dream from the unreal. Thus, when I say that on a beach against a cliff there is a boat older than Galilee, it is in the spirit of shellacking words to a page like objects on a canvas. A lemon peel, a slice of the moon, two little girls playing and calling to their father on the beach. The boat that is older than Galilee comes into the real, dragging a whole cargo of ghost history with it. What you've taught me, Spicer, is that the unreal washes up from the real [sic, eds] Doesn't the the sound of the burned one drinking from th ocean make your hair stand on end?

Now here's a thing I've been waiting until the end of our correspondance to say: You say you would like the moon in your poems to be a real moon, one that could be covered by clouds, a moon independent of images. And you say you would like to point to the moon, and that the only sound in the poem be the pointing. At first I was confused, thinking that you wanted it both ways. But now I know you mean that the pointing and the moon are one. Like these letters, for instance, which have at their hear an urn, made real by the facing gaze of two identical ghosts. An urn wrought by the moon itself and the sorrowful pointing at it. Why look any further for the real? . . .

No reach through, and place your hand on the papery flesh of this false face. And I shall put into my branching voice the ashy sky of your gaze. Love, Yasusada

On Sat, Mar 22, 2008 at 6:08 PM, amy king <[redacted]> wrote:

> *Dear Lorca, I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images.*
> *-Jack Spicer, After Lorca*

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401. Alan Sondheim
Face/t/ed
Sun 23 Mar 2008

Face/t/ed

He can't get away from the face but doesn't realize it's not hollow, it's disappearance, defuge. If he would only turn around! But he doesn't, he thinks he's caught. Kira Sedlock and Foofwa d'Imobilite bring you the shuddering of a man beside himself within himself, caught by solids.

It's untrue that, being caught, there's nothing catching one; the hard inertia of substance pins one to the ground. But inscription offers the last possibilities of play, the last chance to move, walk away from an anonymous other, not even a thing. Sheave-skin ephemera hardly survive; sustained by energy input from somewhere else ontologically at variance with their world, they're wayward, contrary. They don't face anything else, they never can. I thought of this man once, years ago, in the form of an iron sphere somewhere in space. I thought something went on inside.

The first lesson I learned was absence. The second was the dream.

http://www.alansondheim.org/faced.mov

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402. Eireene Nealand
Re: Literal lemons, Artaud, metaphorization of the real
Sun 23 Mar 2008

Thank you guys!

I am glad that it wasn't Artaud, and that it was Spicer, instead. Otherwise, all would have gotten really complicated.

I love this idea of the unreal washing up the real [sic]. And these real and unreal clouds washing over the mo-o-ns.

The textual remaking of context for these contextless times.

e

On 3/22/08, David Chirot <[redacted]> wrote:
> "If it's not in writing, it never happened."
> Ominous "reminder" sign found in various offices . . .
> Although, from another point of view, one might also say
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> to think about this has all meant, wondering how I might say goodbye to
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> Flowering From the Notebooks of Araki Yasusada.
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> and as an echo, an "after effect," is also a fiction, the sounds of a
> "ghost, "
> participating in a call and response with a "real" poet, a fictional poet, a
> departed ghost--a real moon existing among "translations" and "letters" and
> "really" fully capable of being covered by a cloud which has nothing to do
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> (Both Spicer and Yasusada are writing as it were "love letters"
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> the pointing. At first I was confused, thinking that you wanted it both
> ways. But now I know you mean that the pointing and the moon are one.
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> by the facing gaze of two identical ghosts. An urn wrought by the moon
> itself and the sorrowful pointing at it. Why look any further for the real?
> . . .
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> No reach through, and place your hand on the papery flesh of this false
> face. And I shall put into my branching voice the ashy sky of your gaze.
> Love,
> Yasusada
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> > lemon to be a lemon that the reader could cut and squeeze-a real lemon
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> > with a cloud that has nothing to do with the poem, a moon utterly
> > independent of images.
> > -Jack Spicer, After Lorca
> >
> >
> >
> >
>

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403. **Eric Elshtain**
New Beard of Bees Chapbook
Sun 23 Mar 2008

Mr. James Davies is interested in our safety.

See how:

http://www.beardofbees.com/davies.html

Best,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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404. **Anny Ballardini**
Re: New Beard of Bees Chapbook
Sun 23 Mar 2008

---

so very good! Congratulations to Mr. James Davies and to Erich Elshtain for the choice!

On Sun, Mar 23, 2008 at 7:44 PM, Eric Elshtain <[redacted]> wrote:

> *Mr. James Davies is interested in our safety.*
>
> *See how:*
>
> *http://www.beardofbees.com/davies.html*

> *Best,*
>
> *Eric Elshtain*
> *Editor*
> *Beard of Bees Press*
> *http://www.beardofbees.com*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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405. David Chirot
Re: Literal lemons, Artaud, metaphorization of the real
Sun 23 Mar 2008

The final poem in After Lorca is the palindromically entitled

RADAR
A Postscript for Marianne Moore

Radar--a word which not only "mirrors itself" --read "backwards and/or forwards the same"--but echoes itself and is a device & method that finds objects and beings in movement or stillness by bouncing sounds off of them and via the echoes--

being able to "see" what is there

much as i wrote of the echoing of sounds among Lorca-Spicer-Yasusada in which what is seen as there is the moon--

(i expanded a note here from other day and added images--re voyages to the moon--imaginary, hoaxed, and real or conspiratorial made much as a Melies film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to Mars and Waterworld and Reagans' Star Wars--with an "after Rimbaud's Illuminations" excerpt--& Times DVD set review-- al these echoing words and images--landings real and imaginary--and the "moon is still there"--

http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes-hoaxes-vernes.html

loon calls echoing which indicate another there who is at once the echo of the loon itself-- and of an imaginary other with which it is "corresponding" with in a call and response--

as Spicer does with Lorca and Yasusada with Spicer

In "Radar"--
"after" Lorca is gone--
as the final letter to him says--
"Saying goodbye to a ghost is more final than saying goodbye to a lover.
Even the dead return, but a ghost, once loved, departing will never reappear.
Love, Jack"

there is no longer the echoing effect of the other poet's presence, the "after effect" of Lorca as a ghost--forever gone-- now the poet's "Radar"--is also gone-- (the not knowing exact shapes and directions of movements in the poem's first stanza)--

and the passing fish jealously eyed by the poet admire the ocean with closed eyes--
their Radars one thinks--intact--

while the poet gone to bed--alone--("couldn't touch his fingers")--
Radarless---"sees" not the specific forms detailed by the echoed sounds of things but the more generalized sounds and shapes associated with a kind of "stock imagery"--a "poetic repertoire" of "tricks and tropes" that he's forced to fall back on now that the Magic is gone--"see the splash of water/the noisy movement of cloud/the push of the humpbacked mountains"--

"Radar" then--
as a postscript--
for Marianne Moore, now that Lorca is gone--
sending out a signal
a PS as SOS perhaps--

here is the poem:

No one exactly knows
Exactly how clouds look in the sky
Or the shape of mountains below them
Or the direction in which fish swim.
No one exactly knows.
The eye is jealous of whatever moves
And the heart
Is too far buried in the sand
To tell.

They are going on a journey
Those deep blue creatures
Passing us as if they were sunshine
Look
Those fins, those closed eyes
Admiring each last drop of the ocean.

I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash of the water
The noisy movement of cloud
The push of the humpbacked mountains
Deep at the sands edge.

Preceding the Contents and Introduction of Yasusada's Doubled Flowering is an "undated entry. in looseleaf, found inserted into a copy of Origuchi Shinobu's Book of the Dead)

which reads:

In the novel before me there is a painting in a book the protagonist is reading, in which a woman holds a mirror. Behind the reflection of her face is the reflection of a mountain, made tiny by the distance. i wonder what she could be thinking, thinks the protagonist, looking up from the book. I wonder what is happening on the hidden face of that mountain in the mirror . . . Where Spicer's "seeing" ends with the push of mountains deep at the sands edge--

as though a view to the sea-"to see" is obstructed--
 Yasusada picks up from there--"After Spicer"--
and thinks--
what is the hidden face of the mountain?--

"The Bear went over the mountain
to see what he could see"--

to see what sea he could see--
as in the last lines of the last poem , the last entry by Yasusada, in the Notebooks--

 . . . Tonight
the names will glow quietly on the floating lamps,
and be carried out in clumps
to the sea. It is because I live
that I pluck a pear and bite
deeply into the hard
flesh. It is for them, like
the heroes of the Odyssey, rowing

rhythmically past the island of Sirens,
that I pucker my mouth.

And of course, the rowers can't hear the Sirens--but see only--the sea. Like Spicer's Radar no longer hearing echoes, the rowers hear nothing--

so it is that the two poets--having written their "last letters" to their
loved poets-
redirect their "soundings"--
Spicer to Marianne Moore--
and Yasusada--
to names of the dead floating out to sea--

As quoted before, Yasusada writes of the real in terms of shellacking--

"it is in the spirit of shellacking words to a page like objects on a canvas."

which is an idea that is very old, usually attributed to Picasso/Braque ca. 1913--in terms of Western "Art"-- though one finds it as early as the 12th century in Japan--in the creation of text-collages using many different elements-- and in today's Iran (Persia) in the 13th century the use of leather cutouts for elaborate book bindings and makings--which reached an apogee by the 15 the century, after which incredible work using the elaborate cuttings of paer was developed and traveled to Constantinople by the 16th century--and traveling still westward, began to spread throughout Europe at the start of the 17th century--

in Europe a great many varieties of collage work using real objects--human hair for example--reached a high degree of sophistication in the 19th century among the bourgoisie and upper classes, as decorative and domestic artefacts as well as for the traditional celebrations of religious, state and sentimental holidays--

the Russian Futurist Zaum books reversed this use of sophisticated materials in bookmaking by using wall paper samples and anything close to hand--at once "modern" and emerging from Russian peasant traditions, which especially influenced Malevich--

some of the most inventive such work in the vernacular is found in the Americas--in the US--where literacy was a rather adventurous affair for many--the use of objects and literalized forms representing the functions of objects were very common--the collaging or assembling together of "junk" materials to create a mixed language of rebuses, visual puns and idiosyncratic misspelled words--often spelled in a rough approximation of phonetics--created a "folk art"--quite at odds with the austerity of the Cubists--

the questioning of "flattening" is one imposed later on in the sense known now--as "flattning" has always existed in the arts the world over-- one finds pre-perspective Italian paintings done as a series like comic books all "flattened

out" yet at the same time, through the narrative and symbolic rush of the imagery "unfolding the (Spiritual) or allegorical message"--the flattening via a galvanization seems enough but flat, though it may be literally as flat as any pancake that Clement Greenberg might go into ecstasies over--

in the Cubists' works one might very well say that what they are adding is not another form of flatness, but another dimension which extends outward in space- time from the surface of the canvas--again, a form of galvinization-- the idea is to prompt the viewer to be moving the angles of their vision, traveling via the directions found via their touching in a continual shifting of angles--a "relativity" effect like Einsteinian Relativity--

one of the curious things with flatness is that in a "work of art" itis thought within a certain discourse to be an expression of an "arrival at a kind of apotheois of the picture plane--

that is, the less there is of any deivation from the most perfect flatness--the greater the "art" quotient will be--

yet anyone who has worked as at least a begining trained house painter knows that the secret of the kind of flatness desired in certain sites is such that the surface will vanish--it is not the PLANE and its flatness that one wants to have noticed, even as on is painting as flat as flat can be--but instead the SPACE of the wall--and via its relations with other walls, ceiling and floor--the space dimensions which can be created by using flatness as a form of vanishing into extensions, openings outwards, lifting upwards--and so forth--again, a galvinization--

"flatness" in a sense is something that is imposed mentally onto surfaces and planes--a kind of "event horizon" in which less and less is supposed to "happen" in order not to distract from the perception of a mental form of order-- in a very real sense the drive for ever more flatness and ever less distraction became a form of discipline and obediance--to an authority--self-proclaimed--and upheld by the institutions of the artworld--

to paraphrase Emerson, "the blank and flatness we see may be within our eye"--in the sense that the eye is trained to look for and appreciate flatness--to prize a kind of flatness-- to the point where it begins to see as "flat" things which are not-- the "flattening out effect" imposes a kind of of brittle and oppressive order onto the movement of things through time, in which flattening is continually being undone-- perhaps in a conformity to flatness at its ever more extreme flatness is the desire for an erasure of difference , accident, interruption of contemplation and a sense of visual noise--to arrive finally at a form of Eternal Rest, or--Eternal Perfect Flatness--

so it depends on how one reads collage elements--if one thinks in terms of flatness, the elements require a degree of neautrality in them--a "flattening of affect" and a "binging to a standstill" the unruliness of things, with their accumulations of associations, alluions, accidental reminders, dust, dirt and oil streaks of fingers--let alone the quality of the cutting and the condition of the materials being rendered unto Flatness--

in a sense Flatness is a form of enforced Death Principle--a yearning for an unchangeability--an arrival at an apogee--an immense landing strip-- which as Rauschenberg said of of his early "White on White" paintings--becomes a landing strip for dust--

which earlier had been the "action" of Duchamp's "Great Glass"--hideen away for years when he had "abandoned paiting"--

yet busily "recording' all the while the accumulations of dust as measurements of time
a "flat out" refutation of the "timelessness" of flatness--

in that sense it depends on how one views a work-- training teaches one to "look for" certain elements, to "recognize signs" and to in a sense not see but read onto--the elements--a pre-set schema-- "seek and ye shall find"--basically a safe journey, without undue adventure, to "arrive at an understanding"--which has been set up to be waiting for one--

then there is "another way of looking at it"--in which it is the things, the elements--which are not imposed upon, but expose themselves--

so elements introduced --may be acting as forms of obediance--on the part of both "art wok" and the viewer--
or may be instead a questioning of this--
in Spicer's case, i find personally that he works against a flattening--
the radio, the pitcher-catcher baseball analogies, the messages in Martian--work against a flattening--
sonically creating a multiplicity of signals, transmissions, voices, languages, idiolects--
whose echo effects and after effects create continuously the seeing of beings and objects in movements "invisible to the naked eye"--

yet there all the same, just as this "m--o--o--n" which moves through texts and may be covered by the cloud outside the poem that happens to be passing by--

which, who knows, may even be Maykovksy's "A Cloud in trousers"--

What you've taught me, Spicer, is that the real washes up like a dream from the unreal. Thus, when I say that on a beach against a cliff there is a boat older than Galilee, it is in the spirit of shellacking words to a page like objects on a

canvas. A lemon peel, a slice of the moon, two little girls playing and calling to their father on the beach. The boat that is older than Galilee comes into the real, dragging a whole cargo of ghost history with it. What you've taught me, Spicer, is that the unreal washes up from the real [sic, eds] Doesn't the the sound of the burned one drinking from th ocean make your hair stand on end?

On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *In his book of poetry, *What He Ought To Know*, Ed Foster makes the same connection between Jack Spicer and Marianne Moore, suggesting that Spicer might have gotten the idea from her. Spicer also talks about "correspondences" in that regard.*
>
> *Also, is Spicer talking about a flattening of surface which occurs in a collage when "real" newspapers are introduced in painting?*
>
> *Ciao,*
>
> *Murat*
>
> *On Sat, Mar 22, 2008 at 9:08 PM, amy king <[redacted]> wrote:*
>
> *Dear Lorca, I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images.*
> *-Jack Spicer, After Lorca*
>
> *--From Francis Ponge on the rue de la Chaussee d'Antin (http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)*
>
> *Related:*
>
> *In this way, MarianneMoore (who would later write about the Eliotic qualities of Spicer's"Imaginary Elegies" in her review of Donald Allen's anthology The New American Poetry) becomes both a sampled voice and a mirrored reader throughout After Lorca, in which her poem " Poetry" is reflected and fragmented. Spicer's letter to Lorca about wanting the real to*
> *appear in the poem - "Live moons, live lemons, live boys in bathing suits"*
> *(After Lorca,34) - echoes Moore's sense of poetry as a "place for the*

genuine. Handsthat can grasp, eyes that can dilate, hair that can rise, if
it must"(40). As if insisting that his poems fulfill Moore's famous demand
thatpoems provide "imaginary gardens with realtoads in them" (1, 31; Moore,
41), Spicer breaks the mirroring surfaceseparating life and art with a
turbulence repeatedly declared by theintrusion of frogs and splashes within
the mirroring surface of a pool,particularly in "Narcissus": "How wide awake
the frogs are.
They won'tstay out of the surface in which my madness and your madness
mirrorsitself" (After Lorca, 35).

--from http://jacketmagazine.com/07/spicer-lect3after.html

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty2.ncc.edu/kinga

----- Original Message ----
From: Stephen Vincent <[redacted]*>*
To: [redacted]
Sent: Saturday, March 22, 2008 7:13:52 PM
Subject: Re: Literal lemons, Artaud, metaphorization of the real

I think you are referring to Jack Spicer's riff on lemons and seaweed in
one of the letters and/or poems in After Lorca. I don't have the time today
to put you to the page. In any case, I think it's best to read that whole
book in order to best get a start on Spicer's take. Then, again, that might
take years, too.

Spicer might have been reading Artaud, as well, before writing After

> *Language.*
>
> *Enjoy,*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*
>
> *Eireene Nealand <[redacted]> wrote: Hello,*
>
> *I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.*
>
> *That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?*
>
> *And has anyone read any other good stuff about the literalization of metaphor or the metaphorizatin of the real?*
>
> *e*
>
> ---
>
> *Never miss a thing. Make Yahoo your home page.*
> *http://www.yahoo.com/r/hs*

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406. **Alan Sondheim**

Riddle and Dressing for Tibet

Mon 24 Mar 2008

Riddle and Dressing for Tibet

'Something for Tibet,' other than petition and money is most likely sense- less, prayer is senseless, nothing holds against an absolute backed by what might pass for the inertial power of substance and its ability to degrade and violate. I might say my heart's in the right place, but who determines, who knows? So

these image/videos are perhaps tantric, that is my tantric, it's inconceivable that they exist on any register of medita- tion when I can't hold my own even for a night's proper sleep. In my mind then these videos lend, one may borrow, as I have, perhaps, and China in Tibet is inconceivable and now, imminent, control is gone and these are remnants true but portals.

(I apologize for the slew/slough of videos swallowing texts as they gen- erate/are generated from their own subconscious (of which I am merely the catalyst of course). And I apologize for the weight of these videos, which are detailed to the extent that processing with a quad cpu and gigabytes of RAM takes two hours per minute just in preview mode. My initial text:

(When things go on limbs from scans of things moving slow.
(When things stand for limbs in communities of narrative.
(When things copulate things petrified they stand still.

(- as scans are attached to bodies, body parts - in other words nodes. A scan is already a compression begging for wandering as a means towards diegesis. And so many figures within it!: Foofwa d'Imobilite, Azure Carter, David Bello, Kira Sedlock and myself - all find their way into wrapping, merging, hole-filling, shelling, smoothing, fine-tuning - all for a ragged presence run amuck, wayward, back again with the doubling of d'Imobilite, Sedlock, Carter and Bello. By the way, these productions use behavioral filtering - sin to tan for the most part - skittering scans and the memory of things off to infinity and back again, what happens between or among frames. (If you've watched any of the recent work, this culmin- ates the use of .obj files as cloth/ing narrative punctum. If you haven't, this and this might be the ones to watch. If you have you will see how these have moved from the other recent movies. Then you can see how narrative comes from objects close to dreams or deity generation, Tibetan stem, and nowhere to go but outward through the real.))

http://www.alansondheim.org/riddle.mov
http://www.alansondheim.org/dressing.mp4

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407. Raymond Bianchi
do you take recommendations?
Mon 24 Mar 2008

A question do you take recommendations for EPC sites?? I have a few.

Ray Bianchi

---------- Original message ----------
From: [redacted]

> *All,*
>
> *The Electronic Poetry Center has added a page dedicated to poet, photographer, and publisher Jonathan Williams.*
>
> *http://epc.buffalo.edu/authors/williams_jonathan/*
>
> *Please join us in remembering this singular artist.*
>
> *Jack Krick*

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408. **Rachel**

Submissions Call

Mon 24 Mar 2008

New, experimental, online, literary and visionary journal seeks creative submissions from artists and writers: poetry, flash fiction, flash non-fiction, digital poetry, photography (digitally altered or au naturale), collage, drawings, paintings, etc. Favor given to the experimental and creative use of the digital medium; art pieces that utilize words and language; precise creative writing that utilizes visuals. Here's where you may connect creative communications as they are occurring across genres and artforms.

Creative writing should be kept under 1,000 words (submit up 3 flash fiction/nonfiction or 5 poems, attached word doc. or pasted into body of email). All art must be in digital form (submit up to 3 pieces, high resolution .jpg files at least 96ppi and 600p tall or wide). Video or Audio should be no longer than 3 minutes (1 at a time, .html, .mp3 or .swf file - inquire please).

We also accept well-written interviews of artists and writers, reviews of creative websites or publications, and semi-academic articles that explore the subjects of new media, literary writing, poetry, art and the digital medium, etc.

All material must be completely original! Send work along with short bio and contact info (e-mail, address) to [redacted].

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409. **Michael Kelleher**

Literary Buffalo Newsletter 03.24.08-03.30.08

Mon 24 Mar 2008

LITERARY BUFFALO
03.24.08-03.30.08

BABEL

TICKETS ON SALE NOW FOR THE FINAL BABEL EVENT OF THE SEASON

April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

[redacted] or visit http://www.justbuffalo.org/babel.

THERE ARE ONLY A FEW TICKETS LEFT FOR THIS EVENT ? GET THEM WHILE YOU CAN.

BABEL 2008-2009

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Subscriptions will go on sale at the April 24 event and then in general on April 25. Previous subscribers can re-up for $75. New subscription (four events): $100. We expect to sell out next season by subscription. If we do not sell out by subscription, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

03.25.08

Just Buffalo/new/reNEW
Grace Amigone Ritz & Nava Fader
Poetry Reading
Tuesday, March 25, 7 p.m.
Impact Artists' Gallery, Tri-Main Center, Suite 545

03.27.08

The Write Thing at Medaille College
Sean Thomas Dougherty
Poetry Reading
Thursday, March 27, 7 p.m.
The Library at Huber Hall, Medaille, 18 Agassiz Cir.

03.29.08

Just Buffalo Interdisciplinary Event
Selected Eclectic
Poetry & Music All Over the Place
Saturday, March 29, 8 p.m., $5/$3 s/s, $2 mem.

Colored Musicians Club, 145 Broadway

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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410. Tom Orange
Earley/Rumble @ Vanderbilt Friday 3/28
Mon 24 Mar 2008

Tim Earley & Ken Rumble
Poetry @ The Writing Studio
Friday March 28, 4:00 PM - 5:00 PM
Alumni Hall 117, Vanderbilt University

Two emerging poets from the South Central US visit the Writing Studio to read from their work. The authors will be available after the reading for questions and to sign copies of their books.

Tim Earley is the author of Boondoggle (Main Street Rag, 2005). Twice a fellow at the Fine Arts Work Center in Provincetown, his poems have appeared or are forthcoming in Chicago Review, Conduit, Fascicle, jubilat, La Petite Zine, Word/for Word and other journals. He is currently in the Ph.D. program in English at the University of Mississippi.

Ken Rumble is the author of Key Bridge (Carolina Wren Press, 2007) and an artist-in-residence at Elsewhere Artist Collaborative. His work has appeared in Talisman, Parakeet, Cutbank, One Less Magazine, Wherever We Put Our Hats, and others. He is the Marketing Manager of the Green Hill Center for North Carolina Art in Greensboro.

Thanks,
Tom Orange

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411. Mark Wallace
my upcoming east coast readings (March 29 and 30) and new books
Mon 24 Mar 2008

Hello Friends:

With a book of stories that came out in September and
a new book of poems just out in the last week or two,
I think the time has come to go east and give some
readings. I have two east coast readings coming up,
one in New York City and one in Washington DC. I'd
love to see you at either one and for any socializing
that goes on afterwards.

Here are the details on the readings and my new books:

New York City
Saturday, March 29, 4 p.m.

Rodrigo Toscano and Mark Wallace
The Bowery Poetry Club
308 Bowery @ Bleecker, right across from CBGB's and
just north of Houston.
For more details, including directions:
http://www.bowerypoetry.com/

Washington, DC
Sunday, March 30, 7 p.m.
Christina Strong and Mark Wallace
Bridge Street Books
2814 Pennsylvania Ave. in Georgetown
[redacted]
For more information, including directions:
http://www.dcpoetry.com/bsb
http://www.frommers.com/destinations/destinationmap.cfm?
destID=35&s_id=24744

For further details about my new book of poems,
Felonies of Illusion, go to:
http://aerialedge.com/felonies.htm

For further details about my recent book of stories,
Walking Dreams, go to:
http://www.amazon.com/Walking-Dreams-Selected-Early-Tales/dp/1934289264/
ref=sr_1_2/104-0654963-8599943?
ie=UTF8&s=books&qid=1187220844&sr=1-2

I hope all is well with you. With luck I'll find out
more about that when I see you.

Mark

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

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412. **Murat Nemet-Nejat**
Re: Literal lemons, Artaud, metaphorization of the real
Mon 24 Mar 2008

David,

"a sense of visual noise" Wonderful phrase. Is flatness "flat" or is it, as Bill Berkson said, "a gate [achieved by a] ...complexity of seeing," into a resistant space where the eye's mind hears noises -needing to be put into "real" words?

For years I have been thinking on Spicer's concept of what words as "real lemons" might be, his words pulling me in like a Kafkaesque parable.

" As, in order for an echo to return, it has to have made contact with some object, which indeed "sent it back"--to be responded with-- A literal object like Lorca, like Spicer, off of which Spicer and Yasusada's calls bounce--and coming back as echoes, are responded with as though "real" and so, echoing, the moon becomes, IS, indeed real, as moving from text to text it continues literally as the written word "m--o--o--n" and as an echo, an "after effect," is also a fiction, the sounds of a "ghost, "

Do you mean that words in an ideal poem imagined by Spicer are real the way images in a photographs are real? Because both are reflections/echoes of a thereness, both are real because, as light/thought, they both *touched *real objects?

In that "touching," does the word not assume, ingest, metamorphose into some of the essence of that object? It seems to me one must face here the ideas of essence, of a resistant space, both complete anathemas to the believers in the absoluteness, the disillusioning reality of flatness and in the absolute segregation, an mental quarantine so to speak, of the signifier from the signified?

Ciao,

Murat

On Sun, Mar 23, 2008 at 5:53 PM, David Chirot <[redacted]> wrote:

> *The final poem in After Lorca is the palindromically entitled*
>
> *RADAR*
> **A Postscript for Marianne Moore**
>
> *Radar--a word which not only "mirrors itself" --read "backwards and/or forwards the same"--but echoes itself and is a device & method that finds objects and beings in movement or stillness by bouncing sounds off of them and via the echoes--*
>
> *being able to "see" what is there*
>
> *much as i wrote of the echoing of sounds among Lorca-Spicer-Yasusada in which what is seen as there is the moon--*
>
> *(i expanded a note here from other day and added images--re voyages to the*

moon--imaginary, hoaxed, and real or conspiratorial made much as a Melies film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to Mars and Waterworld and Reagans' Star Wars--with an "after Rimbaud's Illuminations" excerpt--& Times DVD set review--
al these echoing words and images--landings real and imaginary--and the "moon is still there"--

http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes-hoaxes-vernes.html

loon calls echoing which indicate another there who is at once the echo of the loon itself--
and of an imaginary other with which it is "corresponding" with in a call and response--

as Spicer does with Lorca and Yasusada with Spicer

In "Radar"--
"after" Lorca is gone--
as the final letter to him says--
"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, departing will never reappear.
Love, Jack"

there is no longer the echoing effect of the other poet's presence, the "after effect" of Lorca as a ghost--forever gone--
now the poet's "Radar"--is also gone--(the not knowing exact shapes and directions of movements in the poem's first stanza)--

and the passing fish jealously eyed by the poet admire the ocean with closed
eyes--
their Radars one thinks--intact--

while the poet gone to bed--alone--("couldn't touch his fingers")--Radarless---"sees" not the specific forms detailed by the echoed
sounds of things but the more generalized sounds and shapes associated with
a kind of "stock imagery"--a "poetic repertoire" of "tricks and tropes" that
he's forced to fall back on now that the Magic is gone--"see the splash of water/the noisy movement of cloud/the push of the humpbacked mountains"--

"Radar" then--
as a postscript--

for Marianne Moore, now that Lorca is gone--
sending out a signal
a PS as SOS perhaps--

here is the poem:

No one exactly knows
Exactly how clouds look in the sky
Or the shape of mountains below them
Or the direction in which fish swim.
No one exactly knows.
The eye is jealous of whatever moves
And the heart
Is too far buried in the sand
To tell.

They are going on a journey
Those deep blue creatures
Passing us as if they were sunshine
Look
Those fins, those closed eyes
Admiring each last drop of the ocean.

I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash of the water
The noisy movement of cloud
The push of the humpbacked mountains
Deep at the sands edge.

Preceding the Contents and Introduction of Yasusada's Doubled Flowering is an "undated entry. in looseleaf, found inserted into a copy of Origuchi Shinobu's Book of the Dead)

which reads:

In the novel before me there is a painting in a book the protagonist is reading, in which a woman holds a mirror. Behind the reflection of her face
is the reflection of a mountain, made tiny by the distance. i wonder what she could be thinking, thinks the protagonist, looking up from the book. I wonder what is happening on the hidden face of that mountain in the mirror
.
. .
Where Spicer's "seeing" ends with the push of mountains deep at the sands edge--

as though a view to the sea-"to see" is obstructed--

Yasusada picks up from there--"After Spicer"--
and thinks--
what is the hidden face of the mountain?--

"The Bear went over the mountain
to see what he could see"--

to see what sea he could see--
as in the last lines of the last poem , the last entry by Yasusada, in the Notebooks--

. . . Tonight
the names will glow quietly on the floating lamps,
and be carried out in clumps
to the sea. It is because I live
that I pluck a pear and bite
deeply into the hard
flesh. It is for them, like
the heroes of the Odyssey, rowing
rhythmically past the island of Sirens,
that I pucker my mouth.

And of course, the rowers can't hear the Sirens--but see only--the sea.
Like Spicer's Radar no longer hearing echoes, the rowers hear nothing--

so it is that the two poets--having written their "last letters" to their loved poets-
redirect their "soundings"--
Spicer to Marianne Moore--
and Yasusada--
to names of the dead floating out to sea--

As quoted before, Yasusada writes of the real in terms of shellacking--

"it is in the spirit of shellacking words to a page like objects on a canvas."

which is an idea that is very old, usually attributed to Picasso/Braque ca.
1913--in terms of Western "Art"--
though one finds it as early as the 12th century in Japan--in the creation of text-collages using many different elements--
and in today's Iran (Persia) in the 13th century the use of leather cutouts
for elaborate book bindings and makings--which reached an apogee by the 15 the century, after which incredible work using the elaborate cuttings of paer was developed and traveled to Constantinople by the 16th century--and

traveling still westward, began to spread throughout Europe at the start of
the 17th century--

in Europe a great many varieties of collage work using real objects--human hair for example--reached a high degree of sophistication in the 19th century among the bourgoisie and upper classes, as decorative and domestic artefacts as well as for the traditional celebrations of religious, state and sentimental holidays--

the Russian Futurist Zaum books reversed this use of sophisticated materials
in bookmaking by using wall paper samples and anything close to hand--at once "modern" and emerging from Russian peasant traditions, which especially
influenced Malevich--

some of the most inventive such work in the vernacular is found in the Americas--in the US--where literacy was a rather adventurous affair for many--the use of objects and literalized forms representing the functions of
objects were very common--the collaging or assembling together of "junk" materials to create a mixed language of rebuses, visual puns and idiosyncratic misspelled words--often spelled in a rough approximation of phonetics--created a "folk art"--quite at odds with the austerity of the Cubists--

the questioning of "flattening" is one imposed later on in the sense known now--as "flattning" has always existed in the arts the world over--
one finds pre-perspective Italian paintings done as a series like comic books all "flattened out" yet at the same time, through the narrative and symbolic rush of the imagery "unfolding the (Spiritual) or allegorical message"--the flattening via a galvanization seems enough but flat, though it may be literally as flat as any pancake that Clement Greenberg might go into ecstasies over--

in the Cubists' works one might very well say that what they are adding is not another form of flatness, but another dimension which extends outward in
space- time from the surface of the canvas--again, a form of galvinization--
the idea is to prompt the viewer to be moving the angles of their vision, traveling via the directions found via their touching in a continual shifting of angles--a "relativity" effect like Einsteinian Relativity--

one of the curious things with flatness is that in a "work of art" itis thought within a certain discourse to be an expression of an "arrival at a kind of apotheois of the picture plane--

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that the secret of the kind of flatness desired in certain sites is such that the surface will vanish--it is not the PLANE and its flatness that one
wants to have noticed, even as on is painting as flat as flat can be--but instead the SPACE of the wall--and via its relations with other walls, ceiling and floor--the space dimensions which can be created by using flatness as a form of vanishing into extensions, openings outwards, lifting
upwards--and so forth--again, a galvinization--

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to paraphrase Emerson, "the blank and flatness we see may be within our eye"--
in the sense that the eye is trained to look for and appreciate flatness--to
prize a kind of flatness--
to the point where it begins to see as "flat" things which are not--
the "flattening out effect" imposes a kind of of brittle and oppressive order onto the movement of things through time, in which flattening is continually being undone--
perhaps in a conformity to flatness at its ever more extreme flatness is the
desire for an erasure of difference , accident, interruption of contemplation and a sense of visual noise--to arrive finally at a form of Eternal Rest, or--Eternal Perfect Flatness--

so it depends on how one reads collage elements--if one thinks in terms of flatness, the elements require a degree of neautrality in them--a "flattening of affect" and a "binging to a standstill" the unruliness of things, with their accumulations of associations, alluions, accidental reminders, dust, dirt and oil streaks of fingers--let alone the quality of the cutting and the condition of the materials being rendered unto Flatness--

in a sense Flatness is a form of enforced Death Principle--a yearning for an
unchangeability--an arrival at an apogee--an immense landing strip--
which as Rauschenberg said of of his early "White on White"
paintings--becomes a landing strip for dust--

which earlier had been the "action" of Duchamp's "Great Glass"--hideen away
for years when he had "abandoned paiting"--

yet busily "recording' all the while the accumulations of dust as measurements of time
a "flat out" refutation of the "timelessness" of flatness--

in that sense it depends on how one views a work--
training teaches one to "look for" certain elements, to "recognize signs"
and to in a sense not see but read onto--the elements--a pre-set schema--
"seek and ye shall find"--basically a safe journey, without undue adventure,
to "arrive at an understanding"--which has been set up to be waiting for one--

then there is "another way of looking at it"--in which it is the things, the
elements--which are not imposed upon, but expose themselves--

so elements introduced --may be acting as forms of obediance--on the part of
both "art wok" and the viewer--
or may be instead a questioning of this--
in Spicer's case, i find personally that he works against a flattening--
the radio, the pitcher-catcher baseball analogies, the messages in Martian--work against a flattening--
sonically creating a multiplicity of signals, transmissions, voices, languages, idiolects--
whose echo effects and after effects create continuously the seeing of beings and objects in movements "invisible to the naked eye"--

yet there all the same, just as this "m--o--o--n" which moves through texts
and may be covered by the cloud outside the poem that happens to be passing
by--

which, who knows, may even be Maykovksy's "A Cloud in trousers"--

What you've taught me, Spicer, is that the real washes up like a dream from
the unreal. Thus, when I say that on a beach against a cliff there is a
boat older than Galilee, it is in the spirit of shellacking words to a page
like objects on a canvas. A lemon peel, a slice of the moon, two little
girls playing and calling to their father on the beach. The boat that is
older than Galilee comes into the real, dragging a whole cargo of ghost
history with it. What you've taught me, Spicer, is that the unreal washes
up from the real [sic, eds] Doesn't the the sound of the burned one drinking
from th ocean make your hair stand on end?

On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat <[redacted]>
wrote:

*In his book of poetry, *What He Ought To Know*, Ed Foster makes the same*
connection between Jack Spicer and Marianne Moore, suggesting that Spicer
might have gotten the idea from her. Spicer also talks about
"correspondences" in that regard.

Also, is Spicer talking about a flattening of surface which occurs in a
collage when "real" newspapers are introduced in painting?

Ciao,

Murat

On Sat, Mar 22, 2008 at 9:08 PM, amy king <[redacted]> wrote:

Dear Lorca, I would like to make poems out of real objects. The

lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images.
-Jack Spicer, After Lorca

--From Francis Ponge on the rue de la Chaussee d'Antin (http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)

Related:

In this way, MarianneMoore (who would later write about the Eliotic qualities of Spicer's"Imaginary Elegies" in her review of Donald Allen's anthology The New American Poetry) becomes both a sampled voice and a mirrored reader throughout After Lorca, in which her poem " Poetry" is reflected and fragmented. Spicer's letter to Lorca about wanting the real to appear in the poem - "Live moons, live lemons, live boys in bathing suits" (After Lorca,34) - echoes Moore's sense of poetry as a "place for the genuine. Handsthat can grasp, eyes that can dilate, hair that can rise, if it must"(40). As if insisting that his poems fulfill Moore's famous demand thatpoems provide "imaginary gardens with realtoads in them" (1, 31; Moore, 41), Spicer breaks the mirroring surfaceseparating life and art with a turbulence repeatedly declared by theintrusion of frogs and splashes within the mirroring surface of a pool,particularly in "Narcissus": "How wide awake the frogs are.
They won'tstay out of the surface in which my madness and your madness mirrorsitself" (After Lorca, 35).

--from http://jacketmagazine.com/07/spicer-lect3after.html

_____

Blog

http://www.amyking.org/blog

Faculty Page

http://faculty2.ncc.edu/kinga

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Saturday, March 22, 2008 7:13:52 PM
Subject: Re: Literal lemons, Artaud, metaphorization of the real

I think you are referring to Jack Spicer's riff on lemons and seaweed in
one of the letters and/or poems in After Lorca. I don't have the time today
to put you to the page. In any case, I think it's best to read that whole
book in order to best get a start on Spicer's take. Then, again, that might
take years, too.

Spicer might have been reading Artaud, as well, before writing After Language.

Enjoy,

Stephen Vincent
http://stephenvincent.net/blog/

Eireene Nealand <[redacted]> wrote: Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorizatin of the real?

> *e*
>
> ---
>
> *Never miss a thing. Make Yahoo your home page.*
> *http://www.yahoo.com/r/hs*

↑ Index

413. Aaron Belz
Need an illustrator?
Mon 24 Mar 2008

My friend Matt Kirby does book illustrations. They are odd and I can't stop looking at them.

http://dustonaflatsurface.wordpress.com/

If anyone needs his services, email him directly at [redacted]

Love
Aaron

↑ Index

414. Steven D. Schroeder
New featured poet(s) at Anti-
Mon 24 Mar 2008

The new featured poet at Anti- (http://anti-poetry.com) is actually a double feature of prose poems by Peter Jay Shippy and Anna Evans. These poems will be the feature for the next two weeks. Enjoy!

Sincerely,
Steven D. Schroeder
Editor, Anti-

↑ Index

415. juliana spahr
it is on a saturday...
Mon 24 Mar 2008

Kristin Palm & Juliana Spahr will be reading
and then an after-reading interview by David Buuck

SATURDAY, April 5, 7:30 p.m.
@ Small Press Traffic
at the California College of the Arts,
1111--8th Street, San Francisco.
Timken Lecture Hall

↑ Index

416. Peter Ciccariello
Announcement - Speech Acts: Art Responding to Language, Rhetoric, & Politics
Mon 24 Mar 2008

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*Announcement - Speech Acts: Art Responding to Language, Rhetoric, & Politics *

If anyone will be around the Boston area on April 3rd, area please stop in for the opening and take a look at the show.

- Peter Ciccariello

Harvard University, Dudley House, Lehman Hall,
Cambridge, MA 02138 - April 3 - 25, 2007
Opening Night Gala: Fri April 4 @ 8 pm in the Common Room & Mezzanine

Join us for this exciting art exhibit featuring how various visual artists and designers articulate and respond to speech acts, creating thought-provoking art with reflects upon, internalizes, or subverts your traditional notions of language, rhetoric, and politics. Featured artists will include *Peter Ciccariello, David Chirot, Frank Shifreen*, and books design by *Robert da Vies* from Rope-a-Dope Productions. The exhibit will also feature a short film, and live jazz music provided by Casimir Libirski of the Berklee College of Music. So join us for a wonderful night of art, music, food and wine, and thought-provoking entertainment!

http://www.fas.harvard.edu/~dudley/fellows/lit/special.html<http://www.fas.harvard.edu/%7Edudley/fellows/lit/special.html>

↑ Index

417. Gustavo Dourado

Fwd: Cordel for Cruz and Sousa ... Gustavo Dourado

Mon 24 Mar 2008

Cordel for Cruz and Sousa ...
Gustavo Dourado

Joao de Sousa Cruz and ...
There was born in Floripa
Here in the former Desterro
Poeta was conceived ...
Son of black slaves
In suffering lived ...

Poeta immeasurable
You are there to get Baudelaire
Poeta beyond infinity
In the front of Apollinaire ...
Suddenly a lightning ...
Black poet in the tide. ..

Year 1862
The November 24
Born the great bardo
Do planet new member
Cruz and Sousa transcended
From January to December ...

Luckily was instructed
He had good education
Amparado by fidalgos
What gave instruction ...
Pra survive in a world
From hatred and slavery ...

It was very hostilizado
Humilhado and fought ...
Always, head held high
Altaneiro and destemido ...
Man wise and creative ...
In a world of villain ...

Our best poet,
Sílvio Romero said ...
One of the best in the world:
Roger Bastide spoke ...

Sousa Cruz and the Infinite ...
The Poetry extrapolated ...

I wish, pain and dream ...
A vate extraordinary ...
A volcano of Poetry
It was beyond the dictionary
A symbol get us all:
Multiatitudinário poet ...

Sincero and spontaneous
Nobreza of feeling
Navegante of stars
It was an ace in thought ...
What illuminates the Poetry
With the light of enchantment ...

Black poet Messianic
From resonance immortal
Try around the Planet
There is another equally
A giant of Poetry:
A highlight world ...

Wrote Last Sonetos
Headlights, Broquéis ... more ...
Born in Santa Catarina
He died in Minas Gerais
Today lives in the infinite ...
In pests universal ...

Gustavo Dourado Poeta e cordelista.Letras(UnB). Pós-graduação em artes, literatura, teatro, gestão e linguagens artísticas.Autor de 11 livros.Premiado na Áustria.Selecionado pela Unesco.Tema de teses de mestrado e doutorado www.gustavodourado.com.br http://cordel.zip.net www.ebooks.*avbl* .com.br/biblioteca1/gustavodourado.htm<http://www.ebooks.avbl.com.br/biblioteca1/gustavodourado.htm>

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418. David A. Kirschenbaum
Advertise in Boog City's 50th Issue
Mon 24 Mar 2008

Please forward

Celebrate Boog City's 50th Issue

By Placing a Shiny New Advertisement

*Deadline

--Tues. April 1-Ad or ad copy to editor
--Sat. April 12-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads. Ask for full rate card.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG (2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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419. Chris Hosea
Wed Mar 26 - Anne Carson at 92nd Street Y
Mon 24 Mar 2008

Anne Carson will read at the 92nd Street Y in New York City this Wednesday, March 26 at 8 pm. Carson, an essayist and classicist, is the author of many collections and translations, including *Decreation, The Beauty of the Husband, Eros the Bittersweet* and *Autobiography of Red*. Her translations of four plays by Euripides are collected in *Grief Lessons*. Carson returns to the Poetry Center to perform her pieces *Cassandra Float Can* and *Possessive Used As Drink (Me)*. For more information call [redacted] or visit www.92Y.org/poetry<http://www.92y.org/poetry>

Anne Carson
Wed Mar 26, 2008, 8 pm
The 92nd Street Y Unterberg Poetry Center
1395 Lexington Avenue (at 92nd Street)
New York, NY 10128
[redacted]

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420. Evan Munday
Hagiography in Portland, Bellingham, Vancouver
Mon 24 Mar 2008

This spring, Coach House Books launches Vancouver poet Jen Currin's new book Hagiography. Hagiography is a fascinating new spin on the surrealist image, transforming the bizarre aspects of everyday life into almost urban fairy tales.

To celebrate, the former Poetry Editor for Hayden’s Ferry Review and Associate Editor for Nightboat Books is taking part in three launches on the west coast, and she'll be joined by William Stobb, the poet behind Nervous Systems (selected for the National Poetry Series). We hope you can join them.

Details of the event and some praise for Hagiography is below. For more information on Hagiography, visit www.chbooks.com.

March 30 - Indie Music, Indie Film and Indie Poetry at Worksound

Portland Indie Poetry, Film and Music
with Jen Currin, William Stobb, Christine Leclerc, Jackie and Heather Lane, Danielle Lombardi, Mary Rose, Love Perestroika, Pelican Ossman, The Formless and dj noshamebeat
Sunday, March 30, 2008
Worksound, 820 SE Alder

Portland, OR
7:00 p.m.
Free

March 31 - Jen Currin launches Hagiography at Village Books

Hagiography Washington Launch
featuring Jen Currin and William Stobb
Monday, March 31, 2008
Village Books, 1200 Eleventh Street
Bellingham, WA
7:00 p.m.
Free

April 1 - Vancouver Launch of Jen Currin's Hagiography

Hagiography Vancouver Launch
featuring Jen Currin and William Stobb
Tuesday, April 1, 2008
The Railway Club, 579 Dunsmuir Street
7:00 p.m.
Free

‘Jen Currin’s Hagiography is a delight for the reader’s heart and mind – hagios, meaning sacred, plus graphein, to write. One lovely poem after another guides us through what holds us like a light.’ – Robin Blaser

‘Currin’s language is not so much surreal as it is devoted to the strangeness of what really happens to bodies and selves in the world … this book is a conversion narrative … it is a story of how we believe language can change and how we believe change can speak.’ – Aaron McCollough, author of Little Ease and Double Venus

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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421. **Aaron Belz**

Eight Kates in St. Louis

Mon 24 Mar 2008

Observable Readings presents
EIGHT KATES!
April 3, 2008 - 8PM

Kate Colby, Cate Marvin, Katie Ford, Kate Greenstreet, Katie Peterson, Kate Pringle, Kate Schapira, and Katy Lederer will fly to St. Louis and read together on one unprecedented occasion!!

Okay, so it's not entirely unprecedented. You may remember the Ten Jens... http://poetryfoundation.org/dispatches/dispatches.reading.html?id=179545

The Five Aarons... http://www.poetryfoundation.org/features/feature.onpoets.html?id=177758

and maybe even the Three Stephanies. But who knew there were so many Kate poets?

At the Bottleworks in Maplewood *FREE!*

For directions and more info: http://observable.org

* * * * * * *

Kate Colby is author of Unbecoming Behavior (Ugly Duckling Presse, 2007) and Fruitlands (Litmus Press, 2006). Recent work can be found in Bay Poetics, New American Writing and Vanitas. She lives in Providence.

Cate Marvin's first book, World's Tallest Disaster (Sarabande, 2001), was awarded the Kathryn A. Morton Prize by Robert Pinksy. She is co-editor with Michael Dumanis of Legitimate Dangers: American Poets of the New Century (Sarabande, January 2006). Her poems have appeared in The Paris Review, Poetry, Slate, and elsewhere.

Katie Ford is the author of Deposition and Colosseum (Graywolf Press, 2002 and 2008), as well as a chapbook, Storm (Marick Press, 2007). Her work has appeared in The American Poetry Review, Poets & Writers, Partisan Review, Seneca Review, and Ploughshares. She is Poetry Editor of New Orleans Review and currently teaches at Franklin & Marshall College.

Kate Greenstreet is the author of case sensitive (Ahsahta Press, 2006) and Learning the Language (Etherdome Press, 2005). Visit her online at kickingwind.com.

Katie Peterson is the author of This One Tree, published by New Issues. Beginning in the Fall of 2007, she will be the Robert Aird Professor of

Humanities and Poet in Residence at Deep Springs College. She was born in California.

Kate Pringle has one chapbook: Temper and Felicity are Lovers, out on TAXT. Her work has appeared or is forthcoming in Fourteen Hills, 42opus, Alice Blue, Denver Quarterly, Dusie, foursquare, & more.

Kate Schapira lives and writes in Providence, where she organizes the Publicly Complex reading series, and teaches throughout Rhode Island. Her chapbook, Phoenix Memory, is available from horse less press.

Katy Lederer is the author of Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, forthcoming 2008), as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003).

↑ Index

422. steve d. dalachinsky

Re: Literal lemons, Artaud, metaphorization of the real

Mon 24 Mar 2008

---

they should if transformed "correctly" seem as real as possible when touched by the eye i would hope that when we write the images we too are seeing them and that this is hopefully conveyed to the reader's mind's eye tactility of words visual pomes but not in the sense of visual poetry i mean they are real because even if surreal we as the crator are making them real proust's little cakes taste / touch descriptive transformation

On Mon, 24 Mar 2008 11:13:47 -0400 Murat Nemet-Nejat <[redacted]>
writes:
> David,
>
> "a sense of visual noise"
> Wonderful phrase. Is flatness "flat" or is it, as Bill Berkson said,
> "a gate
> [achieved by a] ...complexity of seeing," into a resistant space
> where the
> eye's mind hears noises -needing to be put into "real" words?
>
> For years I have been thinking on Spicer's concept of what words as
> "real
> lemons" might be, his words pulling me in like a Kafkaesque
> parable.
>
> " As, in order for an echo to return, it has to have made contact
> with

> some object, which indeed "sent it back"--to be responded with--
> A literal object like Lorca, like Spicer, off of which Spicer
> and
> Yasusada's calls bounce--and coming back as echoes, are responded
> with as
> though "real" and so, echoing, the moon becomes, IS, indeed real,
> as moving
> from text to text it continues literally as the written word
> "m--o--o--n"
> and as an echo, an "after effect," is also a fiction, the sounds of
> a
> "ghost, "
>
> Do you mean that words in an ideal poem imagined by Spicer are real
> the way
> images in a photographs are real? Because both are
> reflections/echoes of a
> thereness, both are real because, as light/thought, they both
> *touched *real
> objects?
>
> In that "touching," does the word not assume, ingest, metamorphose
> into some
> of the essence of that object? It seems to me one must face here the
> ideas
> of essence, of a resistant space, both complete anathemas to the
> believers
> in the absoluteness, the disillusioning reality of flatness and in
> the
> absolute segregation, an mental quarantine so to speak, of the
> signifier
> from the signified?
>
> Ciao,
>
> Murat
>
> On Sun, Mar 23, 2008 at 5:53 PM, David Chirot
> <[redacted]>
> wrote:
>
> > The final poem in After Lorca is the palindromically entitled

> >
> > RADAR
> > *A Postscript for Marianne Moore*
> >
> > Radar--a word which not only "mirrors itself" --read "backwards
> and/or
> > forwards the same"--but echoes itself and is a device & method
> that finds
> > objects and beings in movement or stillness by bouncing sounds off
> of them
> > and via the echoes--
> >
> > being able to "see" what is there
> >
> > much as i wrote of the echoing of sounds among
> Lorca-Spicer-Yasusada in
> > which what is seen as there is the moon--
> >
> > (i expanded a note here from other day and added images--re
> voyages to the
> > moon--imaginary, hoaxed, and real or conspiratorial made much as a
> Melies
> > film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to
> Mars and
> > Waterworld and Reagans' Star Wars--with an "after Rimbaud's
> Illuminations"
> > excerpt--& Times DVD set review--
> > al these echoing words and images--landings real and
> imaginary--and the
> > "moon is still there"--
> >
> >
> >
>
http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes
-hoaxes-vernes.html
> >
> > loon calls echoing which indicate another there who is at once the
> echo of
> > the loon itself--
> > and of an imaginary other with which it is "corresponding" with
> in a call

> > and response--
> >
> > as Spicer does with Lorca and Yasusada with Spicer
> >
> > In "Radar"--
> > "after" Lorca is gone--
> > as the final letter to him says--
> > "Saying goodbye to a ghost is more final than saying goodbye to a
> lover.
> > Even the dead return, but a ghost, once loved, departing will
> never
> > reappear.
> > Love, Jack"
> >
> > there is no longer the echoing effect of the other poet's
> presence, the
> > "after effect" of Lorca as a ghost--forever gone--
> > now the poet's "Radar"--is also gone--(the not knowing exact
> shapes and
> > directions of movements in the poem's first stanza)--
> >
> > and the passing fish jealously eyed by the poet admire the ocean
> with
> > closed
> > eyes--
> > their Radars one thinks--intact--
> >
> > while the poet gone to bed--alone--("couldn't touch his
> > fingers")--Radarless---"sees" not the specific forms detailed by
> the
> > echoed
> > sounds of things but the more generalized sounds and shapes
> associated
> > with
> > a kind of "stock imagery"--a "poetic repertoire" of "tricks and
> tropes"
> > that
> > he's forced to fall back on now that the Magic is gone--"see the
> splash of
> > water/the noisy movement of cloud/the push of the humpbacked
> mountains"--
> >

> > "Radar" then--
> > as a postscript--
> > for Marianne Moore, now that Lorca is gone--
> > sending out a signal
> > a PS as SOS perhaps--
> >
> >
> > here is the poem:
> >
> > No one exactly knows
> > Exactly how clouds look in the sky
> > Or the shape of mountains below them
> > Or the direction in which fish swim.
> > No one exactly knows.
> > The eye is jealous of whatever moves
> > And the heart
> > Is too far buried in the sand
> > To tell.
> >
> > They are going on a journey
> > Those deep blue creatures
> > Passing us as if they were sunshine
> > Look
> > Those fins, those closed eyes
> > Admiring each last drop of the ocean.
> >
> > I crawled into bed with sorrow that night
> > Couldn't touch his fingers. See the splash of the water
> > The noisy movement of cloud
> > The push of the humpbacked mountains
> > Deep at the sands edge.
> >
> > Preceding the Contents and Introduction of Yasusada's Doubled
> Flowering is
> > an "undated entry. in looseleaf, found inserted into a copy of
> Origuchi
> > Shinobu's Book of the Dead)
> >
> > which reads:
> >
> > In the novel before me there is a painting in a book the
> protagonist is

> > reading, in which a woman holds a mirror. Behind the reflection
> of her
> > face
> > is the reflection of a mountain, made tiny by the distance. i
> wonder what
> > she could be thinking, thinks the protagonist, looking up from the
> book. I
> > wonder what is happening on the hidden face of that mountain in
> the mirror
> > .
> > . .
> > Where Spicer's "seeing" ends with the push of mountains deep at
> the sands
> > edge--
> >
> > as though a view to the sea-"to see" is obstructed--
> > Yasusada picks up from there--"After Spicer"--
> > and thinks--
> > what is the hidden face of the mountain?--
> >
> > "The Bear went over the mountain
> > to see what he could see"--
> >
> > to see what sea he could see--
> > as in the last lines of the last poem , the last entry by
> Yasusada, in the
> > Notebooks--
> >
> >
> > . . . Tonight
> > the names will glow quietly on the floating lamps,
> > and be carried out in clumps
> > to the sea. It is because I live
> > that I pluck a pear and bite
> > deeply into the hard
> > flesh. It is for them, like
> > the heroes of the Odyssey, rowing
> > rhythmically past the island of Sirens,
> > that I pucker my mouth.
> >
> > And of course, the rowers can't hear the Sirens--but see only--the
> sea.

> > Like Spicer's Radar no longer hearing echoes, the rowers hear
> nothing--
> >
> > so it is that the two poets--having written their "last letters"
> to their
> > loved poets-
> > redirect their "soundings"--
> > Spicer to Marianne Moore--
> > and Yasusada--
> > to names of the dead floating out to sea--
> >
> > As quoted before, Yasusada writes of the real in terms of
> shellacking--
> >
> > "it is in the spirit of shellacking words to a page like objects
> on a
> > canvas."
> >
> > which is an idea that is very old, usually attributed to
> Picasso/Braque
> > ca.
> > 1913--in terms of Western "Art"--
> > though one finds it as early as the 12th century in Japan--in the
> creation
> > of text-collages using many different elements--
> > and in today's Iran (Persia) in the 13th century the use of
> leather
> > cutouts
> > for elaborate book bindings and makings--which reached an apogee
> by the 15
> > the century, after which incredible work using the elaborate
> cuttings of
> > paer was developed and traveled to Constantinople by the 16th
> century--and
> > traveling still westward, began to spread throughout Europe at the
> start
> > of
> > the 17th century--
> >
> > in Europe a great many varieties of collage work using real
> objects--human
> > hair for example--reached a high degree of sophistication in the

> 19th
> > century among the bourgoisie and upper classes, as decorative and
> domestic
> > artefacts as well as for the traditional celebrations of
> religious, state
> > and sentimental holidays--
> >
> > the Russian Futurist Zaum books reversed this use of
> sophisticated
> > materials
> > in bookmaking by using wall paper samples and anything close to
> hand--at
> > once "modern" and emerging from Russian peasant traditions, which
> > especially
> > influenced Malevich--
> >
> > some of the most inventive such work in the vernacular is found in
> the
> > Americas--in the US--where literacy was a rather adventurous
> affair for
> > many--the use of objects and literalized forms representing the
> functions
> > of
> > objects were very common--the collaging or assembling together of
> "junk"
> > materials to create a mixed language of rebuses, visual puns and
> > idiosyncratic misspelled words--often spelled in a rough
> approximation of
> > phonetics--created a "folk art"--quite at odds with the austerity
> of the
> > Cubists--
> >
> > the questioning of "flattening" is one imposed later on in the
> sense known
> > now--as "flattning" has always existed in the arts the world
> over--
> > one finds pre-perspective Italian paintings done as a series like
> comic
> > books all "flattened out" yet at the same time, through the
> narrative and
> > symbolic rush of the imagery "unfolding the (Spiritual) or
> allegorical

> > message"--the flattening via a galvanization seems enough but
> flat, though
> > it may be literally as flat as any pancake that Clement Greenberg
> might go
> > into ecstasies over--
> >
> > in the Cubists' works one might very well say that what they are
> adding is
> > not another form of flatness, but another dimension which extends
> outward
> > in
> > space- time from the surface of the canvas--again, a form of
> > galvinization--
> > the idea is to prompt the viewer to be moving the angles of their
> vision,
> > traveling via the directions found via their touching in a
> continual
> > shifting of angles--a "relativity" effect like Einsteinian
> Relativity--
> >
> > one of the curious things with flatness is that in a "work of art"
> itis
> > thought within a certain discourse to be an expression of an
> "arrival at a
> > kind of apotheois of the picture plane--
> >
> > that is, the less there is of any deivation from the most perfect
> > flatness--the greater the "art" quotient will be--
> >
> > yet anyone who has worked as at least a begining trained house
> painter
> > knows
> > that the secret of the kind of flatness desired in certain sites
> is such
> > that the surface will vanish--it is not the PLANE and its flatness
> that
> > one
> > wants to have noticed, even as on is painting as flat as flat can
> be--but
> > instead the SPACE of the wall--and via its relations with other
> walls,
> > ceiling and floor--the space dimensions which can be created by

> using
> > flatness as a form of vanishing into extensions, openings
> outwards,
> > lifting
> > upwards--and so forth--again, a galvinization--
> >
> > "flatness" in a sense is something that is imposed mentally onto
> surfaces
> > and planes--a kind of "event horizon" in which less and less is
> supposed
> > to
> > "happen" in order not to distract from the perception of a mental
> form of
> > order--
> > in a very real sense the drive for ever more flatness and ever
> less
> > distraction became a form of discipline and obediance--to an
> > authority--self-proclaimed--and upheld by the institutions of the
> > artworld--
> >
> > to paraphrase Emerson, "the blank and flatness we see may be
> within our
> > eye"--
> > in the sense that the eye is trained to look for and appreciate
> > flatness--to
> > prize a kind of flatness--
> > to the point where it begins to see as "flat" things which are
> not--
> > the "flattening out effect" imposes a kind of of brittle and
> oppressive
> > order onto the movement of things through time, in which
> flattening is
> > continually being undone--
> > perhaps in a conformity to flatness at its ever more extreme
> flatness is
> > the
> > desire for an erasure of difference , accident, interruption of
> > contemplation and a sense of visual noise--to arrive finally at a
> form of
> > Eternal Rest, or--Eternal Perfect Flatness--
> >
> > so it depends on how one reads collage elements--if one thinks in

> terms of
> > flatness, the elements require a degree of neautrality in them--a
> > "flattening of affect" and a "binging to a standstill" the
> unruliness of
> > things, with their accumulations of associations, alluions,
> accidental
> > reminders, dust, dirt and oil streaks of fingers--let alone the
> quality of
> > the cutting and the condition of the materials being rendered
> unto
> > Flatness--
> >
> > in a sense Flatness is a form of enforced Death Principle--a
> yearning for
> > an
> > unchangeability--an arrival at an apogee--an immense landing
> strip--
> > which as Rauschenberg said of of his early "White on White"
> > paintings--becomes a landing strip for dust--
> >
> > which earlier had been the "action" of Duchamp's "Great
> Glass"--hideen
> > away
> > for years when he had "abandoned paiting"--
> >
> > yet busily "recording' all the while the accumulations of dust as
> > measurements of time
> > a "flat out" refutation of the "timelessness" of flatness--
> >
> > in that sense it depends on how one views a work--
> > training teaches one to "look for" certain elements, to "recognize
> signs"
> > and to in a sense not see but read onto--the elements--a pre-set
> schema--
> > "seek and ye shall find"--basically a safe journey, without undue
> > adventure,
> > to "arrive at an understanding"--which has been set up to be
> waiting for
> > one--
> >
> > then there is "another way of looking at it"--in which it is the
> things,

> > the
> > elements--which are not imposed upon, but expose themselves--
> >
> > so elements introduced --may be acting as forms of obediance--on
> the part
> > of
> > both "art wok" and the viewer--
> > or may be instead a questioning of this--
> > in Spicer's case, i find personally that he works against a
> flattening--
> > the radio, the pitcher-catcher baseball analogies, the messages
> in
> > Martian--work against a flattening--
> > sonically creating a multiplicity of signals, transmissions,
> voices,
> > languages, idiolects--
> > whose echo effects and after effects create continuously the
> seeing of
> > beings and objects in movements "invisible to the naked eye"--
> >
> > yet there all the same, just as this "m--o--o--n" which moves
> through
> > texts
> > and may be covered by the cloud outside the poem that happens to
> be
> > passing
> > by--
> >
> > which, who knows, may even be Maykovksy's "A Cloud in trousers"--
> >
> >
> >
> >
> >
> >
> >
> >
> >
> >
> >
> >
> >

> >
> >
> >
> >
> > What you've taught me, Spicer, is that the real washes up like a
> dream
> > from
> > the unreal. Thus, when I say that on a beach against a cliff
> there is a
> > boat older than Galilee, it is in the spirit of shellacking words
> to a
> > page
> > like objects on a canvas. A lemon peel, a slice of the moon, two
> little
> > girls playing and calling to their father on the beach. The boat
> that is
> > older than Galilee comes into the real, dragging a whole cargo of
> ghost
> > history with it. What you've taught me, Spicer, is that the
> unreal washes
> > up from the real [sic, eds] Doesn't the the sound of the burned
> one
> > drinking
> > from th ocean make your hair stand on end?
> >
> > On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat
> <[redacted]>
> > wrote:
> >
> > > In his book of poetry, *What He Ought To Know*, Ed Foster makes
> the same
> > > connection between Jack Spicer and Marianne Moore, suggesting
> that
> > Spicer
> > > might have gotten the idea from her. Spicer also talks about
> > > "correspondences" in that regard.
> > >
> > > Also, is Spicer talking about a flattening of surface which
> occurs in a
> > > collage when "real" newspapers are introduced in painting?
> > >
> > > Ciao,

> > >
> > > Murat
> > >
> > >
> > > On Sat, Mar 22, 2008 at 9:08 PM, amy king <[redacted]>
> wrote:
> > >
> > > > Dear Lorca, I would like to make poems out of real objects.
> The
> > > > lemon to be a lemon that the reader could cut and squeeze-a
> real lemon
> > > > like a newspaper in a collage is a real newspaper. I would
> like the
> > > > moon in my poems to be a real moon, one which could suddenly
> be
> > covered
> > > > with a cloud that has nothing to do with the poem, a moon
> utterly
> > > > independent of images.
> > > > -Jack Spicer, After Lorca
> > > >
> > > >
> > > > --From Francis Ponge on the rue de la Chaussee d'Antin (
> > > >
> http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)
> > > >
> > > >
> > > >
> > > > Related:
> > > >
> > > > In this way, MarianneMoore (who would later write about the
> Eliotic
> > > > qualities of Spicer's"Imaginary Elegies" in her review of
> Donald
> > Allen's
> > > > anthology The New American Poetry) becomes both a sampled
> voice and a
> > > > mirrored reader throughout After Lorca, in which her poem "
> Poetry" is
> > > > reflected and fragmented. Spicer's letter to Lorca about
> wanting the
> > > real to

> > > > appear in the poem - "Live moons, live lemons, live boys in
> bathing
> > > suits"
> > > > (After Lorca,34) - echoes Moore's sense of poetry as a "place
> for the
> > > > genuine. Handsthat can grasp, eyes that can dilate, hair that
> can
> > rise,
> > > if
> > > > it must"(40). As if insisting that his poems fulfill Moore's
> famous
> > > demand
> > > > thatpoems provide "imaginary gardens with realtoads in them"
> (1, 31;
> > > Moore,
> > > > 41), Spicer breaks the mirroring surfaceseparating life and
> art with a
> > > > turbulence repeatedly declared by theintrusion of frogs and
> splashes
> > > within
> > > > the mirroring surface of a pool,particularly in "Narcissus":
> "How wide
> > > awake
> > > > the frogs are.
> > > > They won'tstay out of the surface in which my madness and
> your
> > madness
> > > > mirrorsitself" (After Lorca, 35).
> > > >
> > > > --from http://jacketmagazine.com/07/spicer-lect3after.html
> > > >
> > > > _____
> > > >
> > > >
> > > >
> > > > Blog
> > > >
> > > >
> > > > http://www.amyking.org/blog
> > > >
> > > >
> > > > Faculty Page

> > > >
> > > >
> > > > http://faculty2.ncc.edu/kinga
> > > >
> > > > ----- Original Message ----
> > > > From: Stephen Vincent <[redacted]>
> > > > To: [redacted]
> > > > Sent: Saturday, March 22, 2008 7:13:52 PM
> > > > Subject: Re: Literal lemons, Artaud, metaphorization of the
> real
> > > >
> > > > I think you are referring to Jack Spicer's riff on lemons and
> seaweed
> > in
> > > > one of the letters and/or poems in After Lorca. I don't have
> the time
> > > today
> > > > to put you to the page. In any case, I think it's best to read
> that
> > > whole
> > > > book in order to best get a start on Spicer's take. Then,
> again, that
> > > might
> > > > take years, too.
> > > >
> > > > Spicer might have been reading Artaud, as well, before
> writing After
> > > > Language.
> > > >
> > > > Enjoy,
> > > >
> > > > Stephen Vincent
> > > > http://stephenvincent.net/blog/
> > > >
> > > > Eireene Nealand <[redacted]> wrote: Hello,
> > > >
> > > > I'm trying to find the source and actual quote of something
> that I
> > > > remember Antonin Artaud saying once: that if he could
> literally put a
> > > > lemon into the poem instead of the word lemon he would.
> > > >

> > > > That was Artaud, right? It doesn't entirely sound like
> something that
> > > > he would say but it's in my mind as his idea. Does anyone know
> the
> > > > exact quote or where it is from?
> > > >
> > > > And has anyone read any other good stuff about the
> literalization of
> > > > metaphor or the metaphorizatin of the real?
> > > >
> > > > e
> > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > >
> >
>

_____
> > > > Never miss a thing. Make Yahoo your home page.
> > > > http://www.yahoo.com/r/hs
> > > >
> > >
> >
>
>

↑ Index

423. **Halvard Johnson**
Re: Eight Kates in St. Louis
Mon 24 Mar 2008

That would be even better if the reading were
held in Katy, Texas.

Hal

"Once upon a time Baltimore was necessary."
--Gertrude Stein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Mar 24, 2008, at 4:47 PM, Aaron Belz wrote:

> *Observable Readings presents*
> *EIGHT KATES!*
> *April 3, 2008 - 8PM*
>
> *Kate Colby, Cate Marvin, Katie Ford, Kate Greenstreet, Katie Peterson, Kate*
> *Pringle, Kate Schapira, and Katy Lederer will fly to St. Louis and read*
> *together on one unprecedented occasion!!*
>
> *Okay, so it's not entirely unprecedented. You may remember the Ten Jens...*
> *http://poetryfoundation.org/dispatches/dispatches.reading.html?id=179545*
>
> *The Five Aarons...*
> *http://www.poetryfoundation.org/features/feature.onpoets.html?id=177758*
>
> *and maybe even the Three Stephanies. But who knew there were so many Kate*
> *poets?*
>
> **At the Bottleworks in Maplewood* *FREE!**
>
> *For directions and more info: http://observable.org*
>
> * * * * * * *
>
> *Kate Colby is author of Unbecoming Behavior (Ugly Duckling Presse, 2007) and*
> *Fruitlands (Litmus Press, 2006). Recent work can be found in Bay Poetics,*

New American Writing and Vanitas. She lives in Providence.

Cate Marvin's first book, World's Tallest Disaster (Sarabande, 2001), was awarded the Kathryn A. Morton Prize by Robert Pinksy. She is co-editor with Michael Dumanis of Legitimate Dangers: American Poets of the New Century (Sarabande, January 2006). Her poems have appeared in The Paris Review, Poetry, Slate, and elsewhere.

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Kate Pringle has one chapbook: Temper and Felicity are Lovers, out on TAXT. Her work has appeared or is forthcoming in Fourteen Hills, 42opus, Alice Blue, Denver Quarterly, Dusie, foursquare, & more.

Kate Schapira lives and writes in Providence, where she organizes the Publicly Complex reading series, and teaches throughout Rhode Island. Her chapbook, Phoenix Memory, is available from horse less press.

Katy Lederer is the author of Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, forthcoming 2008), as well as the

> *memoir*
> *Poker Face: A Girlhood Among Gamblers (Crown, 2003).*

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424. Eireene Nealand

Re: Eight Kates in St. Louis

Mon 24 Mar 2008

Yay for Kates! Kate Pringle is the one that I know, one that is well worth listening to.

On 3/24/08, Aaron Belz <[redacted]> wrote:
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> Heaven-Sent Leaf (BOA Editions, forthcoming 2008), as well as the memoir
> Poker Face: A Girlhood Among Gamblers (Crown, 2003).
>

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425. **Rachel Lynn Hartley Smith**
Re: Need an illustrator?
Mon 24 Mar 2008

Very cool. Thank you.

On Mon, Mar 24, 2008 at 12:11 PM, Aaron Belz <[redacted]> wrote:

> *My friend Matt Kirby does book illustrations. They are odd and I can't stop*
> *looking at them.*
>
> *http://dustonaflatsurface.wordpress.com/*
>
> *If anyone needs his services, email him directly at*
> [redacted]
>
> *Love*
> *Aaron*

↑ Index

426. **Paul Siegell**
ahh, ReVeLeR @ eYeLeVeL
Mon 24 Mar 2008

NOW AVAILABLE:

POEMERGENCY ROOM by Paul Siegell (Otoliths Books, 2008)

KINDLY ZAP HERE: http://www.lulu.com/content/1711938

AND, PLEASE, ZAP HERE: http://paulsiegell.blogspot.com/

"Iâ€™m always thrilled by Paulâ€™s work, especially when I can understand it! â€ â€”Elaine Siegell, Paulâ€™s mom

THIS IS MY DEBUT BOOK. THANKS FOR CHECKING IT OUT!

↑ Index

427. **Jane Sprague**
New from Palm Press: The Straits
Tue 25 Mar 2008

Palm Press is pleased to announce the publication of Kristin Palm's first book-length collection of poetry, The Straits. Palm, whose name is serendipitously similar to that of Palm Press, spent much of her life in the city of Detroit, Michigan. Writing a circumnavigation of Great Lakes ecology--from the city's center outward--her poems deftly (and with difficulty) plumb the citizen-filled wreck of America's most easily recognized post-industrial disaster area: Detroit, from the original French, De Troit: The Straits. Her book takes as its locus colonization, fragmentation, settlement, labor and the human animal through a lens squarely aimed at the wreck, ruin and survivance of each.

City, you are a mirror / (nobody's fault / and everyone's) In The Straits, Kristin Palm presents us with a portrait of the mythological city of Detroit. By tracing its construction and destruction, Palm invokes the glory and tragedy of America in the 20th century. Among Palm's lyric narrative of the names and places, the ruins of Detroit represent promise and possibility as a model for urban landscapes. The Straits should be required reading for all lovers and dreamers of the great American City. -Brenda Coultas

The Straits is a Cadillac collection down to its pistons and rims. Within these pages, Kristin Palm exhales into the city of accumulation (by dispossession) a new Detroit, extending a poesis first laid out by Grace Lee Boggs, Tyree Guyton, Cybotron, Lolita Hernandez, and MOCAD. Welcome to Detroit, voyeurs-now go home. -Mark Nowak

Child of the so-called "Rust Belt" (moniker denoting a kind of pastoral abandonment of Capital's Capacity, instead of a concertedly choreographed replacement of its machinery and its train of human effects-emotional / intellectual / artistic), Kristin Palm has come "back home" with The Straits. But this "return" is a journey outwards and forwards. It is for all of us interested in demystifying the effective discourses of place around a global-urban nexus. The Straits is a poetic investigatory tour-de-force that stands alongside Mark Nowak's Shut Up Shut Down as to how "experimental narrative works can enter this scene as cultural forces or vectors that provide other narrative structures for imagining places and histories.towards a cultural imagining of "Another World"" (Jeff Derksen). -Rodrigo Toscano KRISTIN PALM grew up in Mt. Pleasant, Michigan, and lived in Detroit for many years. She currently resides in San Francisco, California. Her writing has appeared in LVNG, Bird Dog, Boog City, Chain, There, Dusie and the anthology Bay Poetics (Faux Press, 2006), as well as numerous magazines and newspapers, including Metropolis, Planning and the Detroit Metro Times.

Perfectbound 100 pages $15.00 ISBN 978-0-9789262-3-6 0-9789262-3-4

Available from the publisher: www.palmpress.org and through SPD, Small Press Distribution, www.spdbooks.org

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428. Gabriel Gudding

fwd: survey: troubled students and creative writing

Tue 25 Mar 2008

---

fyi

<<Dear Colleagues,

Responding to troubled students is not a new topic for creative writing teachers. By the nature of the craft we teach as creative writing faculty, we may see, at times, glimpses into the destructive (or self-destructive) psyches of our students through their stories, poems, and plays.

You may be aware that colleges have seen a sharp increase in students who arrive with psychological and psychiatric issues. According to the 2006 National College Health Assessment 43.8% of 94,806 students surveyed "felt so depressed it was difficult to function," during the previous year and 9.3% had "seriously considered suicide" during the year. In addition, in a landmark study of school shootings, the United States Secret Service concluded in 2002, that more than one-third of school shooters "exhibited an interest in violence in their own writings, such as poems, essays, or journal entries."

While it is true that teachers at any level, and in any subject, might pick up on troubling signals from a student, it is college teachers in creative writing for whom the issue is pressing.

The following brief survey (click on the link below) presents an opportunity for you as a creative writing teacher to respond to the question: The Troubled Student and Creative Writing: What's a Teacher to Do?

http://www.surveymonkey.com/s.aspx?sm=ZBw55nQwNhw5lIj6Pwthcw_3d_3d

I appreciate your response (responses can be anonymous) regarding this sensitive but critical subject. Collected responses will be instrumental to a forthcoming presentation and scholarship on this issue.

Thank you for your time and contribution.

Best,

Dianne Donnelly

Department of English

University of South Florida

Tampa, Florida>>

↑ Index

429. **Michael Tod Edgerton**

Re: Eight Kates in St. Louis

Tue 25 Mar 2008

Yes--go, Kates! Kate Schapira is the Kate I know and love best. She rocks! And she runs a great reading series of her own at Ada Books in Providence, RI, if you're in the area. The first year anniversary reading features another of the

K8s: Kate Colby, celebrating the release her new book. http://www.ada-books.com/blog.htm

Best,
Tod

Eireene Nealand <[redacted]> wrote: Yay for Kates! Kate Pringle is the one that I know, one that is well worth listening to.

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> Kate Pringle has one chapbook: Temper and Felicity are Lovers, out on
TAXT.
> Her work has appeared or is forthcoming in Fourteen Hills, 42opus, Alice
> Blue, Denver Quarterly, Dusie, foursquare, & more.
>
> Kate Schapira lives and writes in Providence, where she organizes the
> Publicly Complex reading series, and teaches throughout Rhode Island. Her
> chapbook, Phoenix Memory, is available from horse less press.
>
> Katy Lederer is the author of Winter Sex (Verse Press, 2002) and The
> Heaven-Sent Leaf (BOA Editions, forthcoming 2008), as well as the memoir
> Poker Face: A Girlhood Among Gamblers (Crown, 2003).
>

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↑ Index

430. steve d. dalachinsky
Re: Literal lemons, Artaud, metaphorization of the real
Tue 25 Mar 2008

---

oops i meant creator not crator or possibly a crater full of creation
On Mon, 24 Mar 2008 16:24:12 -0500 "steve d. dalachinsky"

<[redacted]> writes:
> they should if transformed "correctly" seem as real as possible
> when
> touched by the eye
> i would hope that when we write the images we too are seeing them
> and that this is hopefully conveyed to the reader's mind's eye
> tactility of words visual pomes but not in the sense of visual
> poetry
> i mean they are real because even if surreal we as the crator are
> making
> them real
> proust's little cakes taste / touch descriptive transformation
>
> On Mon, 24 Mar 2008 11:13:47 -0400 Murat Nemet-Nejat
> <[redacted]>
> writes:
> > David,
> >
> > "a sense of visual noise"
> > Wonderful phrase. Is flatness "flat" or is it, as Bill Berkson
> said,
> > "a gate
> > [achieved by a] ...complexity of seeing," into a resistant space
> > where the
> > eye's mind hears noises -needing to be put into "real" words?
> >
> > For years I have been thinking on Spicer's concept of what words
> as
> > "real
> > lemons" might be, his words pulling me in like a Kafkaesque
> > parable.
> >
> > " As, in order for an echo to return, it has to have made contact
>
> > with
> > some object, which indeed "sent it back"--to be responded with--
> >   A literal object like Lorca, like Spicer, off of which
> Spicer
> > and
> > Yasusada's calls bounce--and coming back as echoes, are responded
>
> > with as

> > though "real" and so, echoing, the moon becomes, IS, indeed real,
>
> > as moving
> > from text to text it continues literally as the written word
> > "m--o--o--n"
> > and as an echo, an "after effect," is also a fiction, the sounds
> of
> > a
> > "ghost, "
> >
> > Do you mean that words in an ideal poem imagined by Spicer are
> real
> > the way
> > images in a photographs are real? Because both are
> > reflections/echoes of a
> > thereness, both are real because, as light/thought, they both
> > *touched *real
> > objects?
> >
> > In that "touching," does the word not assume, ingest, metamorphose
>
> > into some
> > of the essence of that object? It seems to me one must face here
> the
> > ideas
> > of essence, of a resistant space, both complete anathemas to the
> > believers
> > in the absoluteness, the disillusioning reality of flatness and in
>
> > the
> > absolute segregation, an mental quarantine so to speak, of the
> > signifier
> > from the signified?
> >
> > Ciao,
> >
> > Murat
> >
> > On Sun, Mar 23, 2008 at 5:53 PM, David Chirot
> > <[redacted]>
> > wrote:
> >

> > > The final poem in After Lorca is the palindromically entitled
> > >
> > > RADAR
> > > *A Postscript for Marianne Moore*
> > >
> > > Radar--a word which not only "mirrors itself" --read "backwards
>
> > and/or
> > > forwards the same"--but echoes itself and is a device & method
> > that finds
> > > objects and beings in movement or stillness by bouncing sounds
> off
> > of them
> > > and via the echoes--
> > >
> > > being able to "see" what is there
> > >
> > > much as i wrote of the echoing of sounds among
> > Lorca-Spicer-Yasusada in
> > > which what is seen as there is the moon--
> > >
> > > (i expanded a note here from other day and added images--re
> > voyages to the
> > > moon--imaginary, hoaxed, and real or conspiratorial made much as
> a
> > Melies
> > > film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to
>
> > Mars and
> > > Waterworld and Reagans' Star Wars--with an "after Rimbaud's
> > Illuminations"
> > > excerpt--& Times DVD set review--
> > > al these echoing words and images--landings real and
> > imaginary--and the
> > > "moon is still there"--
> > >
> > >
> > >
> >
>
http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes
> -hoaxes-vernes.html

> > >
> > > loon calls echoing which indicate another there who is at once
> the
> > echo of
> > > the loon itself--
> > > and of an imaginary other with which it is "corresponding" with
>
> > in a call
> > > and response--
> > >
> > > as Spicer does with Lorca and Yasusada with Spicer
> > >
> > > In "Radar"--
> > > "after" Lorca is gone--
> > > as the final letter to him says--
> > > "Saying goodbye to a ghost is more final than saying goodbye to
> a
> > lover.
> > > Even the dead return, but a ghost, once loved, departing will
> > never
> > > reappear.
> > > Love, Jack"
> > >
> > > there is no longer the echoing effect of the other poet's
> > presence, the
> > > "after effect" of Lorca as a ghost--forever gone--
> > > now the poet's "Radar"--is also gone--(the not knowing exact
> > shapes and
> > > directions of movements in the poem's first stanza)--
> > >
> > > and the passing fish jealously eyed by the poet admire the ocean
>
> > with
> > > closed
> > > eyes--
> > > their Radars one thinks--intact--
> > >
> > > while the poet gone to bed--alone--("couldn't touch his
> > > fingers")--Radarless---"sees" not the specific forms detailed by
>
> > the
> > > echoed

> > > sounds of things but the more generalized sounds and shapes
> > associated
> > > with
> > > a kind of "stock imagery"--a "poetic repertoire" of "tricks and
>
> > tropes"
> > > that
> > > he's forced to fall back on now that the Magic is gone--"see the
>
> > splash of
> > > water/the noisy movement of cloud/the push of the humpbacked
> > mountains"--
> > >
> > > "Radar" then--
> > > as a postscript--
> > > for Marianne Moore, now that Lorca is gone--
> > > sending out a signal
> > > a PS as SOS perhaps--
> > >
> > >
> > > here is the poem:
> > >
> > > No one exactly knows
> > > Exactly how clouds look in the sky
> > > Or the shape of mountains below them
> > > Or the direction in which fish swim.
> > > No one exactly knows.
> > > The eye is jealous of whatever moves
> > > And the heart
> > > Is too far buried in the sand
> > > To tell.
> > >
> > > They are going on a journey
> > > Those deep blue creatures
> > > Passing us as if they were sunshine
> > > Look
> > > Those fins, those closed eyes
> > > Admiring each last drop of the ocean.
> > >
> > > I crawled into bed with sorrow that night
> > > Couldn't touch his fingers. See the splash of the water
> > > The noisy movement of cloud

> > > The push of the humpbacked mountains
> > > Deep at the sands edge.
> > >
> > > Preceding the Contents and Introduction of Yasusada's Doubled
> > Flowering is
> > > an "undated entry. in looseleaf, found inserted into a copy of
> > Origuchi
> > > Shinobu's Book of the Dead)
> > >
> > > which reads:
> > >
> > > In the novel before me there is a painting in a book the
> > protagonist is
> > > reading, in which a woman holds a mirror. Behind the reflection
>
> > of her
> > > face
> > > is the reflection of a mountain, made tiny by the distance. i
> > wonder what
> > > she could be thinking, thinks the protagonist, looking up from
> the
> > book. I
> > > wonder what is happening on the hidden face of that mountain in
>
> > the mirror
> > > .
> > > . .
> > > Where Spicer's "seeing" ends with the push of mountains deep at
>
> > the sands
> > > edge--
> > >
> > > as though a view to the sea-"to see" is obstructed--
> > > Yasusada picks up from there--"After Spicer"--
> > > and thinks--
> > > what is the hidden face of the mountain?--
> > >
> > > "The Bear went over the mountain
> > > to see what he could see"--
> > >
> > > to see what sea he could see--
> > > as in the last lines of the last poem , the last entry by

> > Yasusada, in the
> > > Notebooks--
> > >
> > >
> > > . . . Tonight
> > > the names will glow quietly on the floating lamps,
> > > and be carried out in clumps
> > > to the sea. It is because I live
> > > that I pluck a pear and bite
> > > deeply into the hard
> > > flesh. It is for them, like
> > > the heroes of the Odyssey, rowing
> > > rhythmically past the island of Sirens,
> > > that I pucker my mouth.
> > >
> > > And of course, the rowers can't hear the Sirens--but see
> only--the
> > sea.
> > > Like Spicer's Radar no longer hearing echoes, the rowers hear
> > nothing--
> > >
> > > so it is that the two poets--having written their "last letters"
>
> > to their
> > > loved poets-
> > > redirect their "soundings"--
> > > Spicer to Marianne Moore--
> > > and Yasusada--
> > > to names of the dead floating out to sea--
> > >
> > > As quoted before, Yasusada writes of the real in terms of
> > shellacking--
> > >
> > > "it is in the spirit of shellacking words to a page like objects
>
> > on a
> > > canvas."
> > >
> > > which is an idea that is very old, usually attributed to
> > Picasso/Braque
> > > ca.
> > > 1913--in terms of Western "Art"--

> > > though one finds it as early as the 12th century in Japan--in
> the
> > creation
> > > of text-collages using many different elements--
> > > and in today's Iran (Persia) in the 13th century the use of
> > leather
> > > cutouts
> > > for elaborate book bindings and makings--which reached an apogee
>
> > by the 15
> > > the century, after which incredible work using the elaborate
> > cuttings of
> > > paer was developed and traveled to Constantinople by the 16th
> > century--and
> > > traveling still westward, began to spread throughout Europe at
> the
> > start
> > > of
> > > the 17th century--
> > >
> > > in Europe a great many varieties of collage work using real
> > objects--human
> > > hair for example--reached a high degree of sophistication in the
>
> > 19th
> > > century among the bourgoisie and upper classes, as decorative
> and
> > domestic
> > > artefacts as well as for the traditional celebrations of
> > religious, state
> > > and sentimental holidays--
> > >
> > > the Russian Futurist Zaum books reversed this use of
> > sophisticated
> > > materials
> > > in bookmaking by using wall paper samples and anything close to
>
> > hand--at
> > > once "modern" and emerging from Russian peasant traditions,
> which
> > > especially
> > > influenced Malevich--

> > >
> > > some of the most inventive such work in the vernacular is found
> in
> > the
> > > Americas--in the US--where literacy was a rather adventurous
> > affair for
> > > many--the use of objects and literalized forms representing the
>
> > functions
> > > of
> > > objects were very common--the collaging or assembling together
> of
> > "junk"
> > > materials to create a mixed language of rebuses, visual puns
> and
> > > idiosyncratic misspelled words--often spelled in a rough
> > approximation of
> > > phonetics--created a "folk art"--quite at odds with the
> austerity
> > of the
> > > Cubists--
> > >
> > > the questioning of "flattening" is one imposed later on in the
> > sense known
> > > now--as "flattning" has always existed in the arts the world
> > over--
> > > one finds pre-perspective Italian paintings done as a series
> like
> > comic
> > > books all "flattened out" yet at the same time, through the
> > narrative and
> > > symbolic rush of the imagery "unfolding the (Spiritual) or
> > allegorical
> > > message"--the flattening via a galvanization seems enough but
> > flat, though
> > > it may be literally as flat as any pancake that Clement
> Greenberg
> > might go
> > > into ecstasies over--
> > >
> > > in the Cubists' works one might very well say that what they are
>

> > adding is
> > > not another form of flatness, but another dimension which
> extends
> > outward
> > > in
> > > space- time from the surface of the canvas--again, a form of
> > > galvinization--
> > > the idea is to prompt the viewer to be moving the angles of
> their
> > vision,
> > > traveling via the directions found via their touching in a
> > continual
> > > shifting of angles--a "relativity" effect like Einsteinian
> > Relativity--
> > >
> > > one of the curious things with flatness is that in a "work of
> art"
> > itis
> > > thought within a certain discourse to be an expression of an
> > "arrival at a
> > > kind of apotheois of the picture plane--
> > >
> > > that is, the less there is of any deivation from the most
> perfect
> > > flatness--the greater the "art" quotient will be--
> > >
> > > yet anyone who has worked as at least a begining trained house
> > painter
> > > knows
> > > that the secret of the kind of flatness desired in certain sites
>
> > is such
> > > that the surface will vanish--it is not the PLANE and its
> flatness
> > that
> > > one
> > > wants to have noticed, even as on is painting as flat as flat
> can
> > be--but
> > > instead the SPACE of the wall--and via its relations with other
> > walls,
> > > ceiling and floor--the space dimensions which can be created by

>
> > using
> > > flatness as a form of vanishing into extensions, openings
> > outwards,
> > > lifting
> > > upwards--and so forth--again, a galvinization--
> > >
> > > "flatness" in a sense is something that is imposed mentally onto
>
> > surfaces
> > > and planes--a kind of "event horizon" in which less and less is
>
> > supposed
> > > to
> > > "happen" in order not to distract from the perception of a
> mental
> > form of
> > > order--
> > > in a very real sense the drive for ever more flatness and ever
> > less
> > > distraction became a form of discipline and obediance--to an
> > > authority--self-proclaimed--and upheld by the institutions of
> the
> > > artworld--
> > >
> > > to paraphrase Emerson, "the blank and flatness we see may be
> > within our
> > > eye"--
> > > in the sense that the eye is trained to look for and appreciate
> > > flatness--to
> > > prize a kind of flatness--
> > > to the point where it begins to see as "flat" things which are
> > not--
> > > the "flattening out effect" imposes a kind of of brittle and
> > oppressive
> > > order onto the movement of things through time, in which
> > flattening is
> > > continually being undone--
> > > perhaps in a conformity to flatness at its ever more extreme
> > flatness is
> > > the
> > > desire for an erasure of difference , accident, interruption of

> > > contemplation and a sense of visual noise--to arrive finally at
> a
> > form of
> > > Eternal Rest, or--Eternal Perfect Flatness--
> > >
> > > so it depends on how one reads collage elements--if one thinks
> in
> > terms of
> > > flatness, the elements require a degree of neautrality in
> them--a
> > > "flattening of affect" and a "binging to a standstill" the
> > unruliness of
> > > things, with their accumulations of associations, alluions,
> > accidental
> > > reminders, dust, dirt and oil streaks of fingers--let alone the
>
> > quality of
> > > the cutting and the condition of the materials being rendered
> > unto
> > > Flatness--
> > >
> > > in a sense Flatness is a form of enforced Death Principle--a
> > yearning for
> > > an
> > > unchangeability--an arrival at an apogee--an immense landing
> > strip--
> > > which as Rauschenberg said of of his early "White on White"
> > > paintings--becomes a landing strip for dust--
> > >
> > > which earlier had been the "action" of Duchamp's "Great
> > Glass"--hideen
> > > away
> > > for years when he had "abandoned paiting"--
> > >
> > > yet busily "recording' all the while the accumulations of dust
> as
> > > measurements of time
> > > a "flat out" refutation of the "timelessness" of flatness--
> > >
> > > in that sense it depends on how one views a work--
> > > training teaches one to "look for" certain elements, to
> "recognize

> > signs"
> > > and to in a sense not see but read onto--the elements--a pre-set
>
> > schema--
> > > "seek and ye shall find"--basically a safe journey, without
> undue
> > > adventure,
> > > to "arrive at an understanding"--which has been set up to be
> > waiting for
> > > one--
> > >
> > > then there is "another way of looking at it"--in which it is the
>
> > things,
> > > the
> > > elements--which are not imposed upon, but expose themselves--
> > >
> > > so elements introduced --may be acting as forms of obediance--on
>
> > the part
> > > of
> > > both "art wok" and the viewer--
> > > or may be instead a questioning of this--
> > > in Spicer's case, i find personally that he works against a
> > flattening--
> > > the radio, the pitcher-catcher baseball analogies, the messages
>
> > in
> > > Martian--work against a flattening--
> > > sonically creating a multiplicity of signals, transmissions,
> > voices,
> > > languages, idiolects--
> > > whose echo effects and after effects create continuously the
> > seeing of
> > > beings and objects in movements "invisible to the naked eye"--
> > >
> > > yet there all the same, just as this "m--o--o--n" which moves
> > through
> > > texts
> > > and may be covered by the cloud outside the poem that happens to
>
> > be

> > > passing
> > > by--
> > >
> > > which, who knows, may even be Maykovksy's "A Cloud in
> trousers"--
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > > What you've taught me, Spicer, is that the real washes up like a
>
> > dream
> > > from
> > > the unreal. Thus, when I say that on a beach against a cliff
> > there is a
> > > boat older than Galilee, it is in the spirit of shellacking
> words
> > to a
> > > page
> > > like objects on a canvas. A lemon peel, a slice of the moon,
> two
> > little
> > > girls playing and calling to their father on the beach. The
> boat
> > that is
> > > older than Galilee comes into the real, dragging a whole cargo
> of
> > ghost
> > > history with it. What you've taught me, Spicer, is that the

> > unreal washes
> > > up from the real [sic, eds] Doesn't the the sound of the burned
>
> > one
> > > drinking
> > > from th ocean make your hair stand on end?
> > >
> > > On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat
> > <[redacted]>
> > > wrote:
> > >
> > > > In his book of poetry, *What He Ought To Know*, Ed Foster
> makes
> > the same
> > > > connection between Jack Spicer and Marianne Moore, suggesting
>
> > that
> > > Spicer
> > > > might have gotten the idea from her. Spicer also talks about
> > > > "correspondences" in that regard.
> > > >
> > > > Also, is Spicer talking about a flattening of surface which
> > occurs in a
> > > > collage when "real" newspapers are introduced in painting?
> > > >
> > > > Ciao,
> > > >
> > > > Murat
> > > >
> > > >
> > > > On Sat, Mar 22, 2008 at 9:08 PM, amy king
> <[redacted]>
> > wrote:
> > > >
> > > > > Dear Lorca, I would like to make poems out of real objects.
>
> > The
> > > > > lemon to be a lemon that the reader could cut and squeeze-a
>
> > real lemon
> > > > > like a newspaper in a collage is a real newspaper. I would
> > like the

> > > > > moon in my poems to be a real moon, one which could suddenly
>
> > be
> > > covered
> > > > > with a cloud that has nothing to do with the poem, a moon
> > utterly
> > > > > independent of images.
> > > > > -Jack Spicer, After Lorca
> > > > > >
> > > > > >
> > > > > --From Francis Ponge on the rue de la Chaussee d'Antin (
> > > > > >
> >
> http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)
> > > > > >
> > > > > >
> > > > > >
> > > > > Related:
> > > > > >
> > > > > In this way, MarianneMoore (who would later write about the
>
> > Eliotic
> > > > > qualities of Spicer's"Imaginary Elegies" in her review of
> > Donald
> > > Allen's
> > > > > anthology The New American Poetry) becomes both a sampled
> > voice and a
> > > > > mirrored reader throughout After Lorca, in which her poem "
>
> > Poetry" is
> > > > > reflected and fragmented. Spicer's letter to Lorca about
> > wanting the
> > > > real to
> > > > > appear in the poem - "Live moons, live lemons, live boys in
>
> > bathing
> > > > suits"
> > > > > (After Lorca,34) - echoes Moore's sense of poetry as a
> "place
> > for the
> > > > > genuine. Handsthat can grasp, eyes that can dilate, hair
> that

> > can
> > > rise,
> > > > if
> > > > > it must"(40). As if insisting that his poems fulfill Moore's
>
> > famous
> > > > demand
> > > > > thatpoems provide "imaginary gardens with realtoads in them"
>
> > (1, 31;
> > > > Moore,
> > > > > 41), Spicer breaks the mirroring surfaceseparating life and
>
> > art with a
> > > > > turbulence repeatedly declared by theintrusion of frogs and
>
> > splashes
> > > > within
> > > > > the mirroring surface of a pool,particularly in "Narcissus":
>
> > "How wide
> > > > awake
> > > > > the frogs are.
> > > > > They won'tstay out of the surface in which my madness and
> > your
> > > madness
> > > > > mirrorsitself" (After Lorca, 35).
> > > > >
> > > > > --from http://jacketmagazine.com/07/spicer-lect3after.html
> > > > >
> > > > > _____
> > > > >
> > > > >
> > > > >
> > > > > Blog
> > > > >
> > > > >
> > > > > http://www.amyking.org/blog
> > > > >
> > > > >
> > > > > Faculty Page
> > > > >

> > > > >
> > > > > http://faculty2.ncc.edu/kinga
> > > > >
> > > > > ----- Original Message ----
> > > > > From: Stephen Vincent <[redacted]>
> > > > > To: [redacted]
> > > > > Sent: Saturday, March 22, 2008 7:13:52 PM
> > > > > Subject: Re: Literal lemons, Artaud, metaphorization of the
>
> > real
> > > > > >
> > > > > > I think you are referring to Jack Spicer's riff on lemons
> and
> > seaweed
> > > in
> > > > > > one of the letters and/or poems in After Lorca. I don't have
>
> > the time
> > > > > today
> > > > > > to put you to the page. In any case, I think it's best to
> read
> > that
> > > > > whole
> > > > > > book in order to best get a start on Spicer's take. Then,
> > again, that
> > > > > might
> > > > > > take years, too.
> > > > > >
> > > > > > Spicer might have been reading Artaud, as well, before
> > writing After
> > > > > > Language.
> > > > > >
> > > > > > Enjoy,
> > > > > >
> > > > > > Stephen Vincent
> > > > > > http://stephenvincent.net/blog/
> > > > > >
> > > > > > Eireene Nealand <[redacted]> wrote: Hello,
> > > > > >
> > > > > > I'm trying to find the source and actual quote of something
>
> > that I

> > > > > remember Antonin Artaud saying once: that if he could
> > literally put a
> > > > > lemon into the poem instead of the word lemon he would.
> > > > >
> > > > > That was Artaud, right? It doesn't entirely sound like
> > something that
> > > > > he would say but it's in my mind as his idea. Does anyone
> know
> > the
> > > > > exact quote or where it is from?
> > > > >
> > > > > And has anyone read any other good stuff about the
> > literalization of
> > > > > metaphor or the metaphorizatin of the real?
> > > > >
> > > > > e
> > > > >
> > > > >
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>

> _____
> > > > > Never miss a thing. Make Yahoo your home page.
> > > > > http://www.yahoo.com/r/hs
> > > > >
> > > >
> > >
> >
> >
>
>

↑ Index

431. Aaron Belz
Re: Eight Kates in St. Louis
Tue 25 Mar 2008

I'm happy to see some Kate fans out there. If any of you know anyone in or near St. Louis, I hope you'll email them the notice of the reading. Must get the word out - it will be momentous!

Aaron
http://observable.org

↑ Index

432. David Chirot
Celebrating Alice Notley: Her Field Is Her Consciousness
Tue 25 Mar 2008

Marie Ponsat has a Celebration of Alice Notley in the new issue of the Nation-- also many poems by Notley and a tribute poem by Ponsat-- last weeks issue featured three very good articles/reviews re Roberto Bolano, including one by Forrest Gander--

http://www.thenation.com/doc/20080407/ponsot ---

↑ Index

433. Christina E Lovin
Re: survey: troubled students and creative writing
Tue 25 Mar 2008

I'm glad to see that this issue is being taken seriously. I've put together a short program on the issue: "Teaching in the Trenches," which I have presented at a couple of local conferences, with a good response.

Kudos to Ms. Donnelly for the survey and to Gabriel for forwarding it to us.

Christina Lovin
www.christinalovin.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Gabriel Gudding
Sent: Tuesday, March 25, 2008 1:06 AM
To: [redacted]
Subject: fwd: survey: troubled students and creative writing

fyi

<<Dear Colleagues,

Responding to troubled students is not a new topic for creative writing teachers. By the nature of the craft we teach as creative writing faculty, we may see, at times, glimpses into the destructive (or self-destructive) psyches of our students through their stories, poems, and plays.

You may be aware that colleges have seen a sharp increase in students who arrive with psychological and psychiatric issues. According to the 2006 National College Health Assessment 43.8% of 94,806 students surveyed "felt so depressed it was difficult to function," during the previous year and 9.3% had "seriously considered suicide" during the year. In addition, in a landmark study of school shootings, the United States Secret Service concluded in 2002, that more than one-third of school shooters "exhibited an interest in violence in their own writings, such as poems, essays, or journal entries."

While it is true that teachers at any level, and in any subject, might pick up on troubling signals from a student, it is college teachers in creative writing for whom the issue is pressing.

The following brief survey (click on the link below) presents an opportunity for you as a creative writing teacher to respond to the question: The Troubled Student and Creative Writing: What's a Teacher to Do?

http://www.surveymonkey.com/s.aspx?sm=ZBw55nQwNhw5lIj6Pwthcw_3d_3d

I appreciate your response (responses can be anonymous) regarding this sensitive but critical subject. Collected responses will be instrumental to a forthcoming presentation and scholarship on this issue.

Thank you for your time and contribution.

Best,

Dianne Donnelly

Department of English

University of South Florida

Tampa, Florida>>

↑ Index

434. Alan Sondheim

Birthing Homedance, Cross My Heart

Tue 25 Mar 2008

Birthing Homedance, Cross My Heart

Here is the plain description: *Birthing: male with part-objects of female/birthing attached in anomalous Freudo-Lacanian space. The shudder,

chiaroscuro. With sound. Continuous birthing with the weight of ruins of things. *Homedance: male in silent homespace in two parts, first sine, second tangent. Movement of home is the heart of the male. The home is detached, Here is a moral: Home, habitus, is an illusion; everything is on the verge or lip of decathecting. And movement as well is an illusion occasioned by the hip rooted in camera-vision. *Crossmyheart: Female with the weight of shattered truth, an illusory enclosure which topologically transforms according to space and behavior. Here is the theoretical move: That of narrative moments which "breathe" without development, mise en scene or landscape of portents, portals, disturbed behavioral filters seduced by part-objects and the uncanny.

http://www.alansondheim.org/birthing.mp4
http://www.alansondheim.org/homedance.mp4
http://www.alansondheim.org/crossmyheart.mp4

↑ Index

435. Mary Jo Malo
Re: Literal lemons, Artaud, metaphorization of the real
Tue 25 Mar 2008

This is a wonderful thread. Thanks so much to all of you !

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

On Mon, Mar 24, 2008 at 5:24 PM, steve d. dalachinsky <[redacted]> wrote:
> they should if transformed "correctly" seem as real as possible when
> touched by the eye
> i would hope that when we write the images we too are seeing them
> and that this is hopefully conveyed to the reader's mind's eye
> tactility of words visual pomes but not in the sense of visual poetry
> i mean they are real because even if surreal we as the crator are making
> them real
> proust's little cakes taste / touch descriptive transformation
>
> On Mon, 24 Mar 2008 11:13:47 -0400 Murat Nemet-Nejat <[redacted]>
> writes:
> > David,
> >
> > "a sense of visual noise"
> > Wonderful phrase. Is flatness "flat" or is it, as Bill Berkson said,
> > "a gate
> > [achieved by a] ...complexity of seeing," into a resistant space

> > where the
> > eye's mind hears noises -needing to be put into "real" words?
> >
> > For years I have been thinking on Spicer's concept of what words as
> > "real
> > lemons" might be, his words pulling me in like a Kafkaesque
> > parable.
> >
> > " As, in order for an echo to return, it has to have made contact
> > with
> > some object, which indeed "sent it back"--to be responded with--
> > A literal object like Lorca, like Spicer, off of which Spicer
> > and
> > Yasusada's calls bounce--and coming back as echoes, are responded
> > with as
> > though "real" and so, echoing, the moon becomes, IS, indeed real,
> > as moving
> > from text to text it continues literally as the written word
> > "m--o--o--n"
> > and as an echo, an "after effect," is also a fiction, the sounds of
> > a
> > "ghost, "
> >
> > Do you mean that words in an ideal poem imagined by Spicer are real
> > the way
> > images in a photographs are real? Because both are
> > reflections/echoes of a
> > thereness, both are real because, as light/thought, they both
> > *touched *real
> > objects?
> >
> > In that "touching," does the word not assume, ingest, metamorphose
> > into some
> > of the essence of that object? It seems to me one must face here the
> > ideas
> > of essence, of a resistant space, both complete anathemas to the
> > believers
> > in the absoluteness, the disillusioning reality of flatness and in
> > the
> > absolute segregation, an mental quarantine so to speak, of the
> > signifier
> > from the signified?

> >
> > Ciao,
> >
> > Murat
> >
> > On Sun, Mar 23, 2008 at 5:53 PM, David Chirot
> > <[redacted]>
> > wrote:
> >
> > > The final poem in After Lorca is the palindromically entitled
> > >
> > > RADAR
> > > *A Postscript for Marianne Moore*
> > >
> > > Radar--a word which not only "mirrors itself" --read "backwards
> > and/or
> > > forwards the same"--but echoes itself and is a device & method
> > that finds
> > > objects and beings in movement or stillness by bouncing sounds off
> > of them
> > > and via the echoes--
> > >
> > > being able to "see" what is there
> > >
> > > much as i wrote of the echoing of sounds among
> > Lorca-Spicer-Yasusada in
> > > which what is seen as there is the moon--
> > >
> > > (i expanded a note here from other day and added images--re
> > voyages to the
> > > moon--imaginary, hoaxed, and real or conspiratorial made much as a
> > Melies
> > > film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to
> > Mars and
> > > Waterworld and Reagans' Star Wars--with an "after Rimbaud's
> > Illuminations"
> > > excerpt--& Times DVD set review--
> > > al these echoing words and images--landings real and
> > imaginary--and the
> > > "moon is still there"--
> > >
> > >

> > >
> >
> http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes
> -hoaxes-vernes.html
> > >
> > > loon calls echoing which indicate another there who is at once the
> > echo of
> > > the loon itself--
> > > and of an imaginary other with which it is "corresponding" with
> > in a call
> > > and response--
> > >
> > > as Spicer does with Lorca and Yasusada with Spicer
> > >
> > > In "Radar"--
> > > "after" Lorca is gone--
> > > as the final letter to him says--
> > > "Saying goodbye to a ghost is more final than saying goodbye to a
> > lover.
> > > Even the dead return, but a ghost, once loved, departing will
> > never
> > > reappear.
> > > Love, Jack"
> > >
> > > there is no longer the echoing effect of the other poet's
> > presence, the
> > > "after effect" of Lorca as a ghost--forever gone--
> > > now the poet's "Radar"--is also gone--(the not knowing exact
> > shapes and
> > > directions of movements in the poem's first stanza)--
> > >
> > > and the passing fish jealously eyed by the poet admire the ocean
> > with
> > > closed
> > > eyes--
> > > their Radars one thinks--intact--
> > >
> > > while the poet gone to bed--alone--("couldn't touch his
> > > fingers")--Radarless---"sees" not the specific forms detailed by
> > the
> > > echoed
> > > sounds of things but the more generalized sounds and shapes

> > associated
> > > with
> > > a kind of "stock imagery"--a "poetic repertoire" of "tricks and
> > tropes"
> > > that
> > > he's forced to fall back on now that the Magic is gone--"see the
> > splash of
> > > water/the noisy movement of cloud/the push of the humpbacked
> > mountains"--
> > >
> > > "Radar" then--
> > > as a postscript--
> > > for Marianne Moore, now that Lorca is gone--
> > > sending out a signal
> > > a PS as SOS perhaps--
> > >
> > >
> > > here is the poem:
> > >
> > > No one exactly knows
> > > Exactly how clouds look in the sky
> > > Or the shape of mountains below them
> > > Or the direction in which fish swim.
> > > No one exactly knows.
> > > The eye is jealous of whatever moves
> > > And the heart
> > > Is too far buried in the sand
> > > To tell.
> > >
> > > They are going on a journey
> > > Those deep blue creatures
> > > Passing us as if they were sunshine
> > > Look
> > > Those fins, those closed eyes
> > > Admiring each last drop of the ocean.
> > >
> > > I crawled into bed with sorrow that night
> > > Couldn't touch his fingers. See the splash of the water
> > > The noisy movement of cloud
> > > The push of the humpbacked mountains
> > > Deep at the sands edge.
> > >

> > > Preceding the Contents and Introduction of Yasusada's Doubled
> > Flowering is
> > > an "undated entry. in looseleaf, found inserted into a copy of
> > Origuchi
> > > Shinobu's Book of the Dead)
> > >
> > > which reads:
> > >
> > > In the novel before me there is a painting in a book the
> > protagonist is
> > > reading, in which a woman holds a mirror. Behind the reflection
> > of her
> > > face
> > > is the reflection of a mountain, made tiny by the distance. i
> > wonder what
> > > she could be thinking, thinks the protagonist, looking up from the
> > book. I
> > > wonder what is happening on the hidden face of that mountain in
> > the mirror
> > > .
> > > . .
> > > Where Spicer's "seeing" ends with the push of mountains deep at
> > the sands
> > > edge--
> > >
> > > as though a view to the sea-"to see" is obstructed--
> > > Yasusada picks up from there--"After Spicer"--
> > > and thinks--
> > > what is the hidden face of the mountain?--
> > >
> > > "The Bear went over the mountain
> > > to see what he could see"--
> > >
> > > to see what sea he could see--
> > > as in the last lines of the last poem , the last entry by
> > Yasusada, in the
> > > Notebooks--
> > >
> > >
> > > . . . Tonight
> > > the names will glow quietly on the floating lamps,
> > > and be carried out in clumps

> > > to the sea. It is because I live
> > > that I pluck a pear and bite
> > > deeply into the hard
> > > flesh. It is for them, like
> > > the heroes of the Odyssey, rowing
> > > rhythmically past the island of Sirens,
> > > that I pucker my mouth.
> > >
> > > And of course, the rowers can't hear the Sirens--but see only--the
> > sea.
> > > Like Spicer's Radar no longer hearing echoes, the rowers hear
> > nothing--
> > >
> > > so it is that the two poets--having written their "last letters"
> > to their
> > > loved poets-
> > > redirect their "soundings"--
> > > Spicer to Marianne Moore--
> > > and Yasusada--
> > > to names of the dead floating out to sea--
> > >
> > > As quoted before, Yasusada writes of the real in terms of
> > shellacking--
> > >
> > > "it is in the spirit of shellacking words to a page like objects
> > on a
> > > canvas."
> > >
> > > which is an idea that is very old, usually attributed to
> > Picasso/Braque
> > > ca.
> > > 1913--in terms of Western "Art"--
> > > though one finds it as early as the 12th century in Japan--in the
> > creation
> > > of text-collages using many different elements--
> > > and in today's Iran (Persia) in the 13th century the use of
> > leather
> > > cutouts
> > > for elaborate book bindings and makings--which reached an apogee
> > by the 15
> > > the century, after which incredible work using the elaborate
> > cuttings of

> > > paer was developed and traveled to Constantinople by the 16th
> > century--and
> > > traveling still westward, began to spread throughout Europe at the
> > start
> > > of
> > > the 17th century--
> > >
> > > in Europe a great many varieties of collage work using real
> > objects--human
> > > hair for example--reached a high degree of sophistication in the
> > 19th
> > > century among the bourgoisie and upper classes, as decorative and
> > domestic
> > > artefacts as well as for the traditional celebrations of
> > religious, state
> > > and sentimental holidays--
> > >
> > > the Russian Futurist Zaum books reversed this use of
> > sophisticated
> > > materials
> > > in bookmaking by using wall paper samples and anything close to
> > hand--at
> > > once "modern" and emerging from Russian peasant traditions, which
> > > especially
> > > influenced Malevich--
> > >
> > > some of the most inventive such work in the vernacular is found in
> > the
> > > Americas--in the US--where literacy was a rather adventurous
> > affair for
> > > many--the use of objects and literalized forms representing the
> > functions
> > > of
> > > objects were very common--the collaging or assembling together of
> > "junk"
> > > materials to create a mixed language of rebuses, visual puns and
> > > idiosyncratic misspelled words--often spelled in a rough
> > approximation of
> > > phonetics--created a "folk art"--quite at odds with the austerity
> > of the
> > > Cubists--
> > >

> > > the questioning of "flattening" is one imposed later on in the
> > sense known
> > > now--as "flattning" has always existed in the arts the world
> > over--
> > > one finds pre-perspective Italian paintings done as a series like
> > comic
> > > books all "flattened out" yet at the same time, through the
> > narrative and
> > > symbolic rush of the imagery "unfolding the (Spiritual) or
> > allegorical
> > > message"--the flattening via a galvanization seems enough but
> > flat, though
> > > it may be literally as flat as any pancake that Clement Greenberg
> > might go
> > > into ecstasies over--
> > >
> > > in the Cubists' works one might very well say that what they are
> > adding is
> > > not another form of flatness, but another dimension which extends
> > outward
> > > in
> > > space- time from the surface of the canvas--again, a form of
> > > galvinization--
> > > the idea is to prompt the viewer to be moving the angles of their
> > vision,
> > > traveling via the directions found via their touching in a
> > continual
> > > shifting of angles--a "relativity" effect like Einsteinian
> > Relativity--
> > >
> > > one of the curious things with flatness is that in a "work of art"
> > itis
> > > thought within a certain discourse to be an expression of an
> > "arrival at a
> > > kind of apotheois of the picture plane--
> > >
> > > that is, the less there is of any deivation from the most perfect
> > > flatness--the greater the "art" quotient will be--
> > >
> > > yet anyone who has worked as at least a begining trained house
> > painter
> > > knows

> > > that the secret of the kind of flatness desired in certain sites
> > is such
> > > that the surface will vanish--it is not the PLANE and its flatness
> > that
> > > one
> > > wants to have noticed, even as on is painting as flat as flat can
> > be--but
> > > instead the SPACE of the wall--and via its relations with other
> > walls,
> > > ceiling and floor--the space dimensions which can be created by
> > using
> > > flatness as a form of vanishing into extensions, openings
> > outwards,
> > > lifting
> > > upwards--and so forth--again, a galvinization--
> > >
> > > "flatness" in a sense is something that is imposed mentally onto
> > surfaces
> > > and planes--a kind of "event horizon" in which less and less is
> > supposed
> > > to
> > > "happen" in order not to distract from the perception of a mental
> > form of
> > > order--
> > > in a very real sense the drive for ever more flatness and ever
> > less
> > > distraction became a form of discipline and obediance--to an
> > > authority--self-proclaimed--and upheld by the institutions of the
> > > artworld--
> > >
> > > to paraphrase Emerson, "the blank and flatness we see may be
> > within our
> > > eye"--
> > > in the sense that the eye is trained to look for and appreciate
> > > flatness--to
> > > prize a kind of flatness--
> > > to the point where it begins to see as "flat" things which are
> > not--
> > > the "flattening out effect" imposes a kind of of brittle and
> > oppressive
> > > order onto the movement of things through time, in which
> > flattening is

> > > continually being undone--
> > > perhaps in a conformity to flatness at its ever more extreme
> > flatness is
> > > the
> > > desire for an erasure of difference , accident, interruption of
> > > contemplation and a sense of visual noise--to arrive finally at a
> > form of
> > > Eternal Rest, or--Eternal Perfect Flatness--
> > >
> > > so it depends on how one reads collage elements--if one thinks in
> > terms of
> > > flatness, the elements require a degree of neautrality in them--a
> > > "flattening of affect" and a "binging to a standstill" the
> > unruliness of
> > > things, with their accumulations of associations, alluions,
> > accidental
> > > reminders, dust, dirt and oil streaks of fingers--let alone the
> > quality of
> > > the cutting and the condition of the materials being rendered
> > unto
> > > Flatness--
> > >
> > > in a sense Flatness is a form of enforced Death Principle--a
> > yearning for
> > > an
> > > unchangeability--an arrival at an apogee--an immense landing
> > strip--
> > > which as Rauschenberg said of of his early "White on White"
> > > paintings--becomes a landing strip for dust--
> > >
> > > which earlier had been the "action" of Duchamp's "Great
> > Glass"--hideen
> > > away
> > > for years when he had "abandoned paiting"--
> > >
> > > yet busily "recording' all the while the accumulations of dust as
> > > measurements of time
> > > a "flat out" refutation of the "timelessness" of flatness--
> > >
> > > in that sense it depends on how one views a work--
> > > training teaches one to "look for" certain elements, to "recognize
> > signs"

> > > and to in a sense not see but read onto--the elements--a pre-set
> > schema--
> > > "seek and ye shall find"--basically a safe journey, without undue
> > > adventure,
> > > to "arrive at an understanding"--which has been set up to be
> > waiting for
> > > one--
> > >
> > > then there is "another way of looking at it"--in which it is the
> > things,
> > > the
> > > elements--which are not imposed upon, but expose themselves--
> > >
> > > so elements introduced --may be acting as forms of obediance--on
> > the part
> > > of
> > > both "art wok" and the viewer--
> > > or may be instead a questioning of this--
> > > in Spicer's case, i find personally that he works against a
> > flattening--
> > > the radio, the pitcher-catcher baseball analogies, the messages
> > in
> > > Martian--work against a flattening--
> > > sonically creating a multiplicity of signals, transmissions,
> > voices,
> > > languages, idiolects--
> > > whose echo effects and after effects create continuously the
> > seeing of
> > > beings and objects in movements "invisible to the naked eye"--
> > >
> > > yet there all the same, just as this "m--o--o--n" which moves
> > through
> > > texts
> > > and may be covered by the cloud outside the poem that happens to
> > be
> > > passing
> > > by--
> > >
> > > which, who knows, may even be Maykovksy's "A Cloud in trousers"--
> > >
> > >
> > >

> > >
> > >
> > >
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> > >
> > >
> > >
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> > >
> > >
> > >
> > >
> > > What you've taught me, Spicer, is that the real washes up like a
> > dream
> > > from
> > > the unreal. Thus, when I say that on a beach against a cliff
> > there is a
> > > boat older than Galilee, it is in the spirit of shellacking words
> > to a
> > > page
> > > like objects on a canvas. A lemon peel, a slice of the moon, two
> > little
> > > girls playing and calling to their father on the beach. The boat
> > that is
> > > older than Galilee comes into the real, dragging a whole cargo of
> > ghost
> > > history with it. What you've taught me, Spicer, is that the
> > unreal washes
> > > up from the real [sic, eds] Doesn't the the sound of the burned
> > one
> > > drinking
> > > from th ocean make your hair stand on end?
> > >
> > > On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat
> > <[redacted]>
> > > wrote:
> > >
> > > > In his book of poetry, *What He Ought To Know*, Ed Foster makes
> > the same
> > > > connection between Jack Spicer and Marianne Moore, suggesting

> > that
> > > Spicer
> > > > might have gotten the idea from her. Spicer also talks about
> > > > "correspondences" in that regard.
> > > >
> > > > Also, is Spicer talking about a flattening of surface which
> > occurs in a
> > > > collage when "real" newspapers are introduced in painting?
> > > >
> > > > Ciao,
> > > >
> > > > Murat
> > > >
> > > >
> > > > On Sat, Mar 22, 2008 at 9:08 PM, amy king <[redacted]>
> > wrote:
> > > >
> > > > > Dear Lorca, I would like to make poems out of real objects.
> > The
> > > > > lemon to be a lemon that the reader could cut and squeeze-a
> > real lemon
> > > > > like a newspaper in a collage is a real newspaper. I would
> > like the
> > > > > moon in my poems to be a real moon, one which could suddenly
> > be
> > > covered
> > > > > with a cloud that has nothing to do with the poem, a moon
> > utterly
> > > > > independent of images.
> > > > > -Jack Spicer, After Lorca
> > > > >
> > > > >
> > > > > --From Francis Ponge on the rue de la Chaussee d'Antin (
> > > > >
> > http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)
> > > > >
> > > > >
> > > > >
> > > > > Related:
> > > > >
> > > > > In this way, MarianneMoore (who would later write about the
> > Eliotic

> > > > > qualities of Spicer's"Imaginary Elegies" in her review of
> > Donald
> > > Allen's
> > > > > anthology The New American Poetry) becomes both a sampled
> > voice and a
> > > > > mirrored reader throughout After Lorca, in which her poem "
> > Poetry" is
> > > > > reflected and fragmented. Spicer's letter to Lorca about
> > wanting the
> > > > real to
> > > > > appear in the poem - "Live moons, live lemons, live boys in
> > bathing
> > > > suits"
> > > > > (After Lorca,34) - echoes Moore's sense of poetry as a "place
> > for the
> > > > > genuine. Handsthat can grasp, eyes that can dilate, hair that
> > can
> > > rise,
> > > > if
> > > > > it must"(40). As if insisting that his poems fulfill Moore's
> > famous
> > > > demand
> > > > > thatpoems provide "imaginary gardens with realtoads in them"
> > (1, 31;
> > > > Moore,
> > > > > 41), Spicer breaks the mirroring surfaceseparating life and
> > art with a
> > > > > turbulence repeatedly declared by theintrusion of frogs and
> > splashes
> > > > within
> > > > > the mirroring surface of a pool,particularly in "Narcissus":
> > "How wide
> > > > awake
> > > > > the frogs are.
> > > > > They won'tstay out of the surface in which my madness and
> > your
> > > madness
> > > > > mirrorsitself" (After Lorca, 35).
> > > > >
> > > > > --from http://jacketmagazine.com/07/spicer-lect3after.html
> > > > >
> > > > > _____

> > > > >
> > > > >
> > > > >
> > > > > Blog
> > > > >
> > > > >
> > > > > http://www.amyking.org/blog
> > > > >
> > > > >
> > > > > Faculty Page
> > > > >
> > > > >
> > > > > http://faculty2.ncc.edu/kinga
> > > > >
> > > > > ----- Original Message ----
> > > > > From: Stephen Vincent <[redacted]>
> > > > > To: [redacted]
> > > > > Sent: Saturday, March 22, 2008 7:13:52 PM
> > > > > Subject: Re: Literal lemons, Artaud, metaphorization of the
> > real
> > > > >
> > > > > I think you are referring to Jack Spicer's riff on lemons and
> > seaweed
> > > in
> > > > > one of the letters and/or poems in After Lorca. I don't have
> > the time
> > > > today
> > > > > to put you to the page. In any case, I think it's best to read
> > that
> > > > whole
> > > > > book in order to best get a start on Spicer's take. Then,
> > again, that
> > > > might
> > > > > take years, too.
> > > > >
> > > > > Spicer might have been reading Artaud, as well, before
> > writing After
> > > > > Language.
> > > > >
> > > > > Enjoy,
> > > > >
> > > > > Stephen Vincent

> > > > > http://stephenvincent.net/blog/
> > > > >
> > > > > Eireene Nealand <[redacted]> wrote: Hello,
> > > > >
> > > > > I'm trying to find the source and actual quote of something
> > that I
> > > > > remember Antonin Artaud saying once: that if he could
> > literally put a
> > > > > lemon into the poem instead of the word lemon he would.
> > > > >
> > > > > That was Artaud, right? It doesn't entirely sound like
> > something that
> > > > > he would say but it's in my mind as his idea. Does anyone know
> > the
> > > > > exact quote or where it is from?
> > > > >
> > > > > And has anyone read any other good stuff about the
> > literalization of
> > > > > metaphor or the metaphorizatin of the real?
> > > > >
> > > > > e
> > > > >
> > > > >
> > > > >
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> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > >
> > >
> >
> _____
> _____
> > > > > Never miss a thing. Make Yahoo your home page.
> > > > > http://www.yahoo.com/r/hs
> > > > >
> > > >
> > >
> >

> >
>

↑ Index

436. Anselm Berrigan

Fwd: Edmund Berrigan's Glad Stone Children Book Release Party

Tue 25 Mar 2008

-----Original Message-----
From: Gary Parrish <[redacted]>
To: Tyler Burba <[redacted]>
Sent: Tue, 25 Mar 2008 12:57 pm
Subject: Fw: Edmund Berrigan's Glad Stone Children Book Release Party

Gary Parrish (Farfalla/ McMillan & Parrish Press)
www.farfallapress.blogspot.com

--- On Tue, 3/25/08, Gary Parrish <[redacted]> wrote:

From: Gary Parrish <[redacted]>
Subject: Edmund Berrigan's Glad Stone Children Book Release Party
To: "Tyler Burba" <[redacted]>, "Gary Parrish" <[redacted]>
Date: Tuesday, March 25, 2008, 12:51 PM
Please be our guests, April 2nd from 6:00 - 7:30
at the Bowery Poetry Club to celebrate the release of Glad
Stone Children
from farfalla press, your hosts.

Performances by Edmund Berrigan and

Alice Notley
Anselm Berrigan
Karen Weiser
John Coletti
Arlo Quint
Dustin Williamson
Jess Fiorini
I Feel Tractor

Have a great day and see you soon

Gary Parrish/Tyler Burba

↑ Index

437. Barbara Jane Reyes

In the Grove presents An Homage to Andrés Montoya, April 10 at Arte Americas

Tue 25 Mar 2008

FOR IMMEDIATE RELEASE:

Please join us for the publication release of a special issue of In the Grove: "Pákatelas," an homage to the late poet Andrés Montoya, guest edited by acclaimed novelist Daniel Chacón. Chacón, author of and the shadows took him and Chicano Chicanery, is a Fresno native and currently teaches in the Bilingual MFA Program at the University of Texas, El Paso. Montoya's first and only book, the ice worker sings and other poems, won the American Book Award after his passing. This special issue brings together work by Montoya's teachers (including Juan Felipe Herrera, Philip Levine, Corrinne Clegg Hales, and Garrett Hongo), his friends (including Augustine Porras, Steve Yarbrough, Tim Z. Hernandez, and Lee Herrick, among many others), some of the many writers his work has influenced (including Sasha Pimentel Chacón, Mike Medrano, Marisol Baca, Bay area poets such as Oscar Bermeo, Javier Huerta, and Craig Santos Perez, and New York City poet and National Book Critics Circle board member Rigoberto González), in addition to a moving recollection by Andrés' younger brother, novelist Maceo Montoya, and cover art by his father, Malaquias Montoya. And, we are very proud to publish "Pákatelas," a new and unpublished long poem by Andrés Montoya.

Many of these contributors will be at the reading and celebration, and we hope you can join us as well. Please spread this message (and the attached flier) to your friends, listservs, blogs, and publications.

*

IN THE GROVE: "Pákatelas," a Publication Release Part and Homage to the late Andrés Montoya
Thursday, April 10, 2008
ARTE AMERICAS, Fresno, CA
6:00 to 8:00 pm

Free

http://inthegrove.net

*

Contact: Lee Herrick
[redacted]
http://leeherrick.com
e-mail [redacted]

*

For more information, please visit http:// inthegrove.net. Copies of the issue will be on sale for $12 at the reading, and they will be on sale at the website after April 10. Thank you for your ongoing support.

↑ Index

438. Jennifer Karmin
March 29: Support Women Artists Now CHICAGO CELEBRATION
Tue 25 Mar 2008

1st annual SWAN CELEBRATION
Support Women Artists Now

8PM SATURDAY, MARCH 29
at Medicine Park
659 W. CHICAGO AVENUE
Chicago, IL
http://www.medparkchicago.com

BYOB
$3 donation
with all proceeds donated to
The Fund for Women Artists

Mixed media presentations and collaborations
of music, poetry, photographs, performance by:

Salem Collo-Justin & Erika Mikkalo
Nina Corwin & Suzanne Osman
Elisa Gabbert & Kathleen Rooney
Lisa Janssen & Jennifer Karmin
Murakami Sound Machine
Lina Ramona Vitkauskas
Hanna Andrews
Brandi Homan
Becca Klaver
Jen Watman

After the evening's performances,
DJ Melissa Grubbs will help set the tone
for mingling and general merrymaking.
Bring your dancing shoes!

Hosted by SWITCHBACK BOOKS
http://www.switchbackbooks.com

SWAN DAY, conceived by The Fund for Women Artists, is a new international holiday that celebrates women artists. It will be an annual event taking place on the last Saturday of Women's History Month (March). The first SWAN Day will take place on Saturday, March 29, 2008.

The FUND FOR WOMEN ARTISTS (http://www.WomenArts.org) is a non-profit organization dedicated to helping women artists get the resources they need to do their creative work. Its emphasis is on women in film, video and theatre. Over the past decade it has raised over $4 million (including a permanent endowment of $425,000) and built a website that provides networking, advocacy and fundraising services to approximately 2000 visitors a day.

WITASWAN (http://www.films42.com/witaswan.asp) is an informal alliance of women who are using their power as consumers to increase opportunities for women artists. It began as an initiative of the Illinois chapter of the American Association of University Women.

SWITCHBACK BOOKS is a feminist press publishing poetry by women. Our definition of "women" is broad and includes transsexual, transgender, gender queer, and female-identified individuals. Founded in 2006 by a group of students at Columbia College Chicago, Switchback Books publishes two books a year, one of which is the winner of the Gatewood Prize for a first book of poetry by a woman aged 18 through 39. Switchback Books welcomes young women writers who aren't afraid to look for answers in all directions.

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
http://tools.search.yahoo.com/newsearch/category.php?category=shopping

↑ Index

439. Susan Webster Schultz
4,000
Tue 25 Mar 2008

The Sidewalk Blog is back, after some time away from the fences of windward O`ahu.

http://www.facebook.com/album.php?aid=21060&l=285f3&id=654553661

aloha, Susan

↑ Index

440. Jennifer Karmin
(please post this one) March 29: Support Women Artists Now CHICAGO CELEBRATION
Tue 25 Mar 2008

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Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs

↑ Index

441. Stephen Vincent
Flower Plant name query
Tue 25 Mar 2008

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches '.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera' ." Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

Thanks in advance, and, as a reward, I will be happy to send a copy of the repaired poem, even post the corrected version on my blog. I would post a jpeg of the culprit on my blog, but the worn-out camera went in for much need repair.

Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V
http://stephenvincent.net/blog/

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442. Jim Andrews
links to interactive audio
Tue 25 Mar 2008

I've added several new links to interactive audio works at http://vispo.com/misc/ia.htm including a new work by Jason Freeman, old work newly found by Macoto Yanagisawa of Japan, and a link to youtube videos documenting offline interactive audio projects (in the 'Writings and Video' section at the bottom of the page).

ja
http://vispo.com

↑ Index

443. **Carol H. Jewell**
Re: Flower Plant name query
Tue 25 Mar 2008

Could it be one of these?

_http://www.madeirabirds.com/buterfly_on_plant_ (http://www.madeirabirds.com/buterfly_on_plant)

http://plants.usda.gov/java/imageGallery?category=sciname&txtparmìhium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&imagetype=all&artist=all&copyright=all&location=all&stateSelect=all&cite=all&viewsort%& sort=sciname (http://plants.usda.gov/java/imageGallery?category=sciname&txtparmìhium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&imagetype=all&artist=all&copyright=all&location=all&stateSelect=all&cite=al l&viewsort%&sort=sciname)

_http://www.raggedpoint.us/images/Ragged-Point-Inn_Pride-of-Madera-01Lg.jpg_ (http://www.raggedpoint.us/images/Ragged-Point-Inn_Pride-of-Madera-01Lg.jpg)

http://thehive.modbee.com/files/images/P1010019.JPG (http://thehive.modbee.com/files/images/P1010019.JPG)

In a message dated 3/25/2008 6:17:45 P.M. Eastern Daylight Time, [redacted] writes:

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches '.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera' ."

Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

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Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V
http://stephenvincent.net/blog/

**********Create a Home Theater Like the Pros. Watch the video on AOL Home.
(http://home.aol.com/diy/home-improvement-eric-stromer?video?ncid=aolhom00030000000001)

↑ Index

444. Aryanil Mukherjee
Re: Flower Plant name query
Tue 25 Mar 2008

Stephen

I don't know about Candle of Madera, but I have seen a beautiful blue flower, much like what you described, in Kolkata, India, in fact, in the ancientmost British cemetery in Park Street. Its called - APARAJITA, meaning "unvanquished" (fem.). The name may not serve you well but at least it brought back those petals for me from a livid past. Memories are our own lost stockings that often others help find....

Thanks for the jog

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Stephen Vincent
Sent: Tuesday, March 25, 2008 5:15 PM
To: [redacted]
Subject: Flower Plant name query

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all

the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches '.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera' ." Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

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Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V
http://stephenvincent.net/blog/

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445. **Barrett Watten**

Barrett Watten at Columbia University, Thursday

Tue 25 Mar 2008

Barrett Watten will read in 614 Schermerhorn, Columbia University 7 PM on Thursday, March 27

http://www.columbia.edu/cu/newpoetry/

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446. **Herb Levy**

Re: Flower Plant name query

Wed 26 Mar 2008

Stephen Vincent wrote:
> First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'.

>
If the plant with lavender blue pedals isn't a bottle-brush plant,
perhaps it's a bicycle plant.

↑ Index

447. Peter Ciccariello
Robot poet of unimaginable consequence
Wed 26 Mar 2008

Robot poet of unimaginable
consequence<http://www.cgi7.com/peterimages/Robot-poet-of-
unimaginable-.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

448. Alan Sondheim
Creed
Wed 26 Mar 2008

Creed

http://www.alansondheim.org/ME.mov

I refuse
work canon
absolutely or
uniquely, genre
refuse medium.
canon I
or am
genre I
medium. absolutely
am
I
fortunate be
enough able
to to
be create
able independently
create discipline,
independently moving
of fortunate

discipline, enough
moving
to
across a
a variety
variety of
tools for
for philosophical,
philosophical, phenomenological,
phenomenological, and
and
across
psychoanalytical am
investigation. well
well may
aware be
may myself
deluding investigation.
myself
I
in other
everything hand
do, not
on bound
the by
other convention
hand or
I'm in
not everything
bound I
by do,
convention on
restricted of
possibilities advancement;
academic are
advancement; none
there for
are me
none restricted
me
possibilities
never it

will is
be. a
If wall
my of
back my
is own
against and
wall, will
it be.
wall back
own
the
making. reduce
reduce text,
things installation,
text, video,
installation, stillborn
audio, making.
video, If
stillborn
I
image, result
this of
result not
channeled of
output, restricted
accretion this
In in
sense space
pure is
space the
most presencing
catatonic -
hypnagogic which
presencing I
- have
from to
which repeatedly
have catatonic
repeatedly
hypnagogic
draw in

back, fact
ask the
if has
fact to
unbounded draw
has back,
led ask
misrecognition,
if
trope If
that I
pervades can't
false find
worlds myself,
true. I
can't that
find pervades
myself, false
lost of
vicinity spacings
true timings,
world, its
its lost
spacings or
timings, the
memorial Outside
registerings. of
Outside ambition
ambition desire
desire legitimacy,
legitimacy, memorial
no me,
outside, these
contaminates of
me, imminent
these and
movings there
imminent no
immanent my
might sleep
give decries
solace, any

but such
sleep So
decries I
any immanent
such might
solution. give
So solace,
with continue
certain long
hunger, as
hoping I
continue without
as work
long with
can hunger,
without
hoping
regard am
needs, aware
more be
than regard
nothing needs,
attained
at
end.

(Key: lost.)

↑ Index

449. **CA Conrad**

Jeremiah Bowen, Jen Currin, and Pattie McCarthy read in Philly at Robin's!

Wed 26 Mar 2008

Jeremiah Bowen, Jen Currin, and Pattie McCarthy

April 6th, at 4pm
ROBIN'S BOOKSTORE
108 S. 13th St.
Philadelphia

Details and links here:
http://CAConradEVENTS.blogspot.com<http://caconradevents.blogspot.com/>

Jeremiah Rush Bowen is a poet living in Philadelphia. He's currently at work on three book-length poems:* Sense*,* The Heavenly City*, and* Consolation*.

Jen Currin lives in Vancouver, B.C., where she is a member of the poetry collective vertigo west. She teaches creative writing at Vancouver Film School and Langara College. Jen has published two books of poems:* The Sleep of Four Cities* (2005) and* Hagiography* (2008).

Pattie McCarthy is the author of bk of (h)rs and Verso, both from Apogee Press. Work from her recently completed booklength series, Table Alphabetical of Hard Words, has appeared or is forthcoming in the Colorado Review, Dusie, EOAGH, Foursquare, and elsewhere. She teaches at Temple University and the University of the Arts in Philadelphia.

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450. **UDP Editors**

"Fleeting Memories" e-book from Ugly Duckling Presse

Wed 26 Mar 2008

UDP is pleased to be featuring Michael Ruby's new poetry web book, "Fleeting Memories," on the homepage of our site. The interactive work was written in Lower Manhattan in the period around 9/11. Michael Ruby's second poetry book, "Window on the City," was published by BlazeVOX Books at the end of 2006.

http://www.uglyducklingpresse.org/

This is the second UDP web book; the first, which can also be viewed via a link on our homepage, was Jen Bervin's "a non-breaking space," published last year.

:::: Ugly Duckling Presse ::::

<http://www.uglyducklingpresse.org/>

↑ Index

451. **Stephen Vincent**

Re: Flower Plant name query

Wed 26 Mar 2008

What's a poor bad speller to do but make up excuses?
On tall plants in bloom my eye does a kind of 'pedaling' up and down the petals - a cycling, if you will. If I go up and down both sides of the plant at once, it's a form of 'bicycling.' But this particular plant, or no plant that I know of, is called a "bicycle plant."
But,nice try, Herb!

Stephen Vincent
http://stephenvincent.net/blog/

Herb Levy <[redacted]> wrote: Stephen Vincent wrote:
> First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'.
>
If the plant with lavender blue pedals isn't a bottle-brush plant,
perhaps it's a bicycle plant.

↑ Index

452. Stephen Vincent
Winner - Flower Plant name query
Wed 26 Mar 2008

The winner is Carol H. Jewell. Congratulations!
Thank's to the offered names from others.

Echium candicans or fastuosum...also known as Pride of Madeira.
http://daviswiki.org/Pride_of_Madeira

Though I like the look and sound of 'Echium' (the sound of which fits my 'felt' sense of the blooms), in fixing the poem - for other now inexplicable reasons, I have stuck with "Pride of Madeira". (No, it's not true - I do not have a race horse of that same name! Though I there was one once). If interested, the poem is on my blog (with italics not permitted here), and can be gotten to at:
http://stephenvincent.net/blog/?pc0

Stephen V
http://stephenvincent.net/blog/

"Carol H. Jewell" <[redacted]> wrote: Could it be one of these?

_http://www.madeirabirds.com/buterfly_on_plant_
(http://www.madeirabirds.com/buterfly_on_plant)

_http://plants.usda.gov/java/imageGallery?
category=sciname&txtparmìhium&fami
lycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image
type=a
ll&artist=all&copyright=all&location=all&stateSelect=all&cite=all&viewsort
%& sort=sciname_ (http://plants.usda.gov/java/imageGallery?
category=sciname&txtparmìhium&familycategory=all&growthhabit=all&durat
ion=all&origin=all&wetland=a

ll&imagetype=all&artist=all&copyright=all&location=all&stateSelect=all&cite=al l&viewsort%&sort=sciname)

_http://www.raggedpoint.us/images/Ragged-Point-Inn_Pride-of-Madera-01Lg.jpg_ (http://www.raggedpoint.us/images/Ragged-Point-Inn_Pride-of-Madera-01Lg.jpg)

http://thehive.modbee.com/files/images/P1010019.JPG (http://thehive.modbee.com/files/images/P1010019.JPG)

In a message dated 3/25/2008 6:17:45 P.M. Eastern Daylight Time, [redacted] writes:

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches '.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera' ." Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

Thanks in advance, and, as a reward, I will be happy to send a copy of the repaired poem, even post the corrected version on my blog. I would post a jpeg of the culprit on my blog, but the worn-out camera went in for much need repair.

Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V
http://stephenvincent.net/blog/

**********Create a Home Theater Like the Pros. Watch the video on AOL Home.
(http://home.aol.com/diy/home-improvement-eric-stromer?video?ncid=aolhom00030000000001)

↑ Index

453. Patrick Durgin
Durgin/Yu Reading this Sunday, Chicago
Wed 26 Mar 2008

MYOPIC POETRY SERIES–a weekly series of readings and occasional poets' talks

Myopic Books in Chicago — Sundays at 7:00 / 1564 N. Milwaukee Avenue, 2nd Floor

http://myopicbookstore.com/

Sunday, March 30 - AT MYOPIC BOOKS

Patrick Durgin & Tim Yu

Patrick F. Durgin has taught literature and writing at SUNY-Buffalo, The College of St. Catherine, the University of Michigan, and the School of the Art Institute of Chicago. His poetry and scholarly writings appear in issues of *Aerial: Contemporary Poetics as Critical Theory*, *Aufgabe*, *Bay Poetics*, *Chicago Review*, *Denver Quarterly*, *Disability Studies Quarterly*, *The New Review of Literature*, *The Poetry Project Newsletter*, *XCP: Cross-Cultural Poetics* and numerous others. In July 2007, Atticus/Finch published his fourth chapbook of poetry (*Imitation Poems*) and Atelos Press will publish his collaboration with poet-translator Jen Hofer (*The Route*) in 2008. He maintains http://www.da-crouton.com/.

Tim Yu's poems and prose have appeared in *SHAMPOO*, *Seven Corners*, *2nd Avenue Poetry*, *Chicago Review*, and the anthology *The City Visible: Chicago Poetry for the New Century*. He is the author of *Journey to the West*, winner of the Vincent Chin Memorial Chapbook Prize from Kundiman. He teaches at the University of Toronto and can sometimes be found at http://tympan.blogspot.com.

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454. Mark Weiss
Re: Flower Plant name query
Wed 26 Mar 2008

How about a velocipedal?

At 12:41 PM 3/26/2008, you wrote:
>What's a poor bad speller to do but make up excuses?
> On tall plants in bloom my eye does a kind of 'pedaling' up and
> down the petals - a cycling, if you will. If I go up and down both
> sides of the plant at once, it's a form of 'bicycling.' But this
> particular plant, or no plant that I know of, is called a "bicycle plant."

> But,nice try, Herb!
>
> Stephen Vincent
> http://stephenvincent.net/blog/
>
>Herb Levy <[redacted]> wrote: Stephen Vincent wrote:
> > First I put 'lavender blue' pedals on a bottle-brush plant. Only
> to find it was not a bottle-brush because it was pointed out that
> such plants only have 'red spiky flowers'.
> >
>If the plant with lavender blue pedals isn't a bottle-brush plant,
>perhaps it's a bicycle plant.

↑ Index

455. Mackowski, Joanie (mackowje)

Re: Flower Plant name query

Wed 26 Mar 2008

Hi: are you in California? I ask b/c ceanothus is largely there. But you're not talking about ceanothus: an inverted candelebra: is it a lupine, which are blooming in CA now: is it large, 4 to five feet tall, with emphatically lobed leaves (spikey, like hands), and upright blooms, which are composed of multiple pea-like blooms? Lupine is in the legume family, and its flowers look kind of like sweet-pea flowers on steroids. Happy identifying! j

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
Office: McMicken 22C
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje

From: UB Poetics discussion group on behalf of Aryanil Mukherjee
Sent: Tue 3/25/2008 8:14 PM
To: [redacted]
Subject: Re: Flower Plant name query

Stephen

I don't know about Candle of Madera, but I have seen a beautiful blue flower, much like what you described, in Kolkata, India, in fact, in the ancientmost British cemetery in Park Street. Its called - APARAJITA, meaning "unvanquished" (fem.). The name may not serve you well but at least it brought back those petals for me from a livid past. Memories are our own lost stockings that often others help find....

Thanks for the jog

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Stephen Vincent
Sent: Tuesday, March 25, 2008 5:15 PM
To: [redacted]
Subject: Flower Plant name query

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches '.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera' ." Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

Thanks in advance, and, as a reward, I will be happy to send a copy of the repaired poem, even post the corrected version on my blog. I would post a jpeg of the culprit on my blog, but the worn-out camera went in for much need repair.

Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V
http://stephenvincent.net/blog/

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456. Alexander Jorgensen
(Tibetan) North Indian Writer's Collective
Wed 26 Mar 2008

This information has been offered before, but am hoping might be of greater interest at this time.

As many of you know, I have been spent the last three years working in North India's Himachal Pradesh, the lap of Himalaya, engaged in both community operations and personal odyssey. With the generous assistance of many, I am currently completing work on a writer's collective (a community-based center to offer a myriad of educational and technical services to both Tibetans and non-Tibetans). At present, we are looking for donations of periodicals and a list of those individuals who might be interested in contributing their time and expertise to future programs.

You can contact me with any questions or information. Please, NO money.

Alexander Jorgensen
c/o Santanu Bandyopadhyay
Central Govt. Quarters, Block D-1, Flat 109
16/7 Dover Lane, Kolkata 700029, India

Regards,
Alexander Jorgensen
http://alexanderjorgensen.com

--
http://www.fastmail.fm - The professional email service

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457. Nico Vassilakis
Subtext Reading - Fred Wah & Lou Rowan 4/2
Wed 26 Mar 2008

Subtext continues its monthly reading series with readings by Fred Wah & Lou Rowan at our new home at the Chapel Performance Space on the 2nd of April 2008. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm. Fred Wah was born in Swift Current, Saskatchewan, in 1939 and was raised in the interior of British Columbia. He is the author of about twenty books, including the award-winning bio-fiction "Diamond Grill" which was re-released in the fall of 2006 with NeWest Press. His book of poetry Waiting "For Saskatchewan" won a Governor General’s Award in 1985. His book "Faking It: Poetics and Hybridity, Critical

Writing 1984-1999" won the Gabrielle Roy Prize for Writing in Canadian literature. A new book "Sentenced to Light" is forthcoming from Talonbooks. Other recent books include "Articulations" (Nomados, 2008). Wah was one of the founding editors of the poetry journal TISH. After graduate work in literature and linguistics at the University of New Mexico in Albuquerque and the State University of New York in Buffalo where he worked with Robert Creeley and Charles Olson, he returned to Canada to teach. He currently lives in Vancouver, BC. http://www.library.utoronto.ca/canpoetry/wah/index.htm Lou Rowan: A native of Southern California, Lou Rowan began his writing career in New York City, where he earned his living as teacher and as an institutional investor. He lives and writes in Seattle. His current projects include a novel about the losing of the West, a sequel to "My Last Days" (Chiasmus), stories, and his editorial duties at Golden Handcuffs Review. He’s also the author of "Sweet Potatoes" (Ahadada). http://www.lourowan.com/http://www.goldenhandcuffsreview.com/ The future Subtext schedule is: May 7, 2008: Bethany Wright (Portland) & Roberta OlsonJune 4, 2008: Janet Sarbanes (Bay Area) & Doug NuferJuly 2, 2008: Deborah Meadows (Bay Area) & Mickey O’ConnorAugust 6, 2008: George Bowering (Vancouver) & Marion Kimes For info on these & other Subtext events, see our website at http://subtextreadingseries.blogspot.com More info at Nonsequitur web site: http://nseq.blogspot.com Details on the Chapel at: http://gschapel.blogspot.com SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event.=

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458. Peter Ciccariello

Re: (Tibetan) North Indian Writer's Collective

Thu 27 Mar 2008

Alex,

I have an interest and desire to help. What type of assistance do you need?

- Peter Ciccariello

On Wed, Mar 26, 2008 at 8:10 PM, Alexander Jorgensen <[redacted]> wrote:

> *This information has been offered before, but am hoping might be of greater interest at this time.*
>
> *As many of you know, I have been spent the last three years working in North India's Himachal Pradesh, the lap of Himalaya, engaged in both community operations and personal odyssey. With the generous assistance of many, I am currently completing work on a writer's collective (a community-based center to offer a myriad of educational and technical services to both Tibetans and non-Tibetans). At present, we are looking*

> *for donations of periodicals and a list of those individuals who might be interested in contributing their time and expertise to future programs.*
>
> *You can contact me with any questions or information. Please, NO money.*
>
> *Alexander Jorgensen*
> *c/o Santanu Bandyopadhyay*
> *Central Govt. Quarters, Block D-1, Flat 109*
> *16/7 Dover Lane, Kolkata 700029, India*
>
> *Regards,*
> *Alexander Jorgensen*
> *http://alexanderjorgensen.com*
>
> *--*
> *http://www.fastmail.fm - The professional email service*

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459. Small Press Traffic
Juliana Spahr & Kristin Palm at SPT -- Saturday 4/5/08
Thu 27 Mar 2008

Small Press Traffic is thrilled to present:

Kristin Palm & Juliana Spahr
Featuring an after-reading interview by David Buuck

Saturday, April 5, 2008
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Please note the special *Saturday* date for this SPT event.

Join us!

Kristin Palm joins us in celebration of her first book, The Straits (Palm Press, 2007). Her writing has appeared in LVNG, Bird Dog, Boog City, Chain, There, Dusie and the anthology Bay Poetics (Faux Press, 2006), as well as numerous magazines and newspapers, including Metropolis, the San Francisco Chronicle Magazine and the Detroit Metro Times. She has taught poetry to high school students in Detroit and is currently a writer-in-residence at John Muir Middle School in San Leandro, CA.

Current east bay resident Juliana Spahr has lived in many other places, including Chillicothe, Ohio; Buffalo, New York; Honolulu, Hawai'i; and Brooklyn, New York. She has absorbed, participated in, and been transformed

by the politics and ecologies of each. Her most recent book, The Transformation (Atelos, 2007) is about that process. Among her previous works are This Connection of Everyone with Lungs (U of California, 2005), a collection of poems that she wrote from November 30, 2002 to March 30, 2003 that chronicled the buildup to the latest US invasion of Iraq. She has edited the journal Chain with Jena Osman for the last twelve years and with nineteen other poets she has been an editor of the collectively run and collectively funded Subpress.

SPT Board President, David Buuck will lead an informal interview and Q & A session with Kristin & Juliana after the reading.

Unless otherwise noted, events are $5-10, sliding scale,
free to current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin). Directions & map:
http://www.sptraffic.org/html/directions.htm
<http://www.sptraffic.org/html/directions.htm>

We'll see you on Saturdays in April 2008!

_____
Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street San Francisco, CA 94107
[redacted]
http://www.sptraffic.org <http://www.sptraffic.org/>

and out new blog: www.smallpresstraffic.blogspot.com
<http://www.smallpresstraffic.blogspot.com/>

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460. **Anny Ballardini**
Re: Flower Plant name query
Thu 27 Mar 2008

Thank you Joanie!
The Lupines! That's what I was looking for... here is a beautiful picture on wikipedia:
http://en.wikipedia.org/wiki/Lupin

On Wed, Mar 26, 2008 at 11:23 PM, Mackowski, Joanie (mackowje) < [redacted] > wrote:

> *Hi: are you in California? I ask b/c ceanothus is largely there. But you're not talking about ceanothus: an inverted candelebra: is it a lupine, which are blooming in CA now: is it large, 4 to five feet tall, with emphatically lobed leaves (spikey, like hands), and upright blooms, which are composed of multiple pea-like blooms? Lupine is in the legume family, and its flowers look kind of like sweet-pea flowers on steroids. Happy identifying!*
> *j*
>
> *.....*
> *Joanie Mackowski, PhD*
> *Assistant Professor*
> *English & Comparative Literature*
> *Office: McMicken 22C*
> *University of Cincinnati*
> *PO Box 210069*
> *Cincinnati, OH 45221-0069*
> *Tel 513/* [redacted]
> *Fax 513/* [redacted]
> [redacted]
> *http://homepages.uc.edu/~mackowje <http://homepages.uc.edu/%7Emackowje>*
>
> ---
>
> *From: UB Poetics discussion group on behalf of Aryanil Mukherjee*
> *Sent: Tue 3/25/2008 8:14 PM*
> *To:* [redacted]
> *Subject: Re: Flower Plant name query*
>
> *Stephen*
>
> *I don't know about Candle of Madera, but I have seen a beautiful blue flower, much like what you described, in Kolkata, India, in fact, in the ancientmost British cemetery in Park Street. Its called - APARAJITA, meaning*
> *"unvanquished" (fem.). The name may not serve you well but at least it brought back those petals for me from a livid past. Memories are our own lost stockings that often others help find....*
>
> *Thanks for the jog*
>
> *Aryanil*

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Stephen Vincent
Sent: Tuesday, March 25, 2008 5:15 PM
To: [redacted]
Subject: Flower Plant name query

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment.
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Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V
http://stephenvincent.net/blog/

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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461. Anny Ballardini
my review
Thu 27 Mar 2008

Very proudly on Jacket, thanks to Pam Brown (it goes without saying, to John Tranter) and to Eileen Tabios' artwork:

http://jacketmagazine.com/35/r-tabios-rb-ballardini.shtml

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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462. Jim Andrews
Talk this Friday in Vancouver
Thu 27 Mar 2008

I'm giving a talk at Capilano College in Vancouver on Friday March 28, 11am - 12:20pm, in Birch 125. I'll be showing a few works. Especially 'On Lionel Kearns' (http://vispo.com/kearns).

Hope to see you there.

ja

more info:
http://www.capcollege.bc.ca/programs/culturenet/News_and_Events.html (it says it's open to Cap College folks, but I'm sure they'll squeeze you in if you're not a student, faculty, or staff).

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463. Shankar, Ravi (English)

Howard Clurman Poetry Series at Stell Adler Studio of Acting

Thu 27 Mar 2008

The Harold Clurman Poetry Reading Series presents
Ravi Shankar, Alfred Corn
Thursday March 27, 2008 @ 6:30pm

THIS EVENT IS FREE

To make a reservation Contact the Stella Adler Studio of Acting

Ravi Shankar
Ravi Shankar is Associate Professor and Poet-in-Residence at Central Connecticut State University and the founding editor of the international online journal of the arts, Drunken Boat . He has published a book of poems, Instrumentality (Cherry Grove, 2004), named a finalist for the 2005 Connecticut Book Awards, and along with Reb Livingston, a collaborative chapbook, Wanton Textiles (No Tell Books, 2006). His creative and critical work has previously appeared in such publications as The Paris Review, Poets & Writers, Time Out New York, The Massachusetts Review, Fulcrum, McSweeney's and the AWP Writer's Chronicle, among many others. He has taught at Queens College, University of New Haven, and Columbia University, where he received his MFA in Poetry. He has appeared as a commentator on NPR and Wesleyan Radio and read his work in many places, including the Asia Society, St. Mark's Poetry Project and the National Arts Club. He currently serves on the Advisory Council for the Connecticut Center for the Book, reviews poetry for the Contemporary Poetry Review and along with Tina Chang and Nathalie Handal, is co-editing an anthology of contemporary South Asian, East Asian Poetry, entitled Language for a New Century, due out with W.W. Norton & Co. in Spring 2008.

Alfred Corn
Alfred Corn is the author of nine books of poems, including Stake: Selected Poems, 1972-1992, which appeared in 1999, and a new collection of poems, titled Contradictions, which appeared with Copper Canyon Press in 2002. He has also published a novel, Part of His Story, and a collection of critical essays titled The Metamorphoses of Metaphor. He has received Guggenheim and NEA fellowships, an Award in Literature from the Academy and Institute of Arts and Letters, a fellowship from the Academy of American Poets, and the Levinson Prize from Poetry magazine. For many years he taught in the Graduate Writing Program of the School of the Arts at Columbia and has held visiting posts at UCLA, the University of Cincinnati, Ohio State University, Oklahoma State, Sarah Lawrence, Yale, and the University of Tulsa. A frequent contributor to The New York Times Book Review and The Nation, he also writes art criticism for Art in America and ARTnews magazines. In 2001 Abrams published Aaron

Rose Photographs, for which he supplied the introduction. In October 2003 he was a fellow of the Rockefeller Study and Conference Center at Bellagio, and for 2004-2005, he held the Amy Clampitt residency in Lenox, Massachusetts. In 2005-2006, he lived in London, teaching a course for the Poetry School, and one for the Arvon Foundation at Totleigh Barton, Devon. In 2007 he directed a poetry week at Wroxton College in Oxfordshire. He now lives in Hudson, New York.

****

Ravi Shankar
Poet-in-Residence
Editor, Drunkenboat.com
Associate Professor
CCSU - English Dept.
[redacted]

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464. Adam Fieled

PFS Post: Mary Biddinger

Thu 27 Mar 2008

Check out three excellent poems from Mary Biddinger of Akron, Ohio (formerly of Chicago), and author of "Prairie Fever" (Steel Toe, 2007) on PFS Post:

http://www.artrecess.blogspot.com

Mary is also editor of Barn Owl Review, which debuted at AWP '08...

Also currently on PFS: Matina Stamatakis, Tony Trigilio, Mary Walker Graham, and many more...

On Stoning the Devil: Roland Barthes, soft rock, rock and roll hall of shame, Basil Bunting, John Milton, Gustav Klimt, APR, and much more:

http://www.adamfieled.blogspot.com

Stempleman review in Jacket:

http://www.jacketmagazine.com/35/r-stempleman-rb-fieled.shtml

Books!
"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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465. **Alexander Jorgensen**
Light of Unity Festival (Philadephia) - Alexander Jorgensen - March 29
Thu 27 Mar 2008

Light of Unity Festival
Saturday, March 29th from 12:00 to 5:00 p.m.

Celebrating diversity and artistry through
poetry, fiction, music, spoken word, creative non-fiction...

Hosted by Tamara Oakman and Book Corner

Book Corner, [redacted]
311 North 20th Street (just north of the Parkway)
Philadelphia, PA 19103

http://www.citypaper.net/articles/2008/03/27/light-of-unity
<http://www.citypaper.net/articles/2008/03/27/light-of-unity>
http://www.libraryfriends.info/unityfest.php
<http://www.libraryfriends.info/unityfest.php>

http://alexanderjorgensen.com

--
http://www.fastmail.fm - The way an email service should be

↑ Index

466. **Alan Sondheim**
another world
Thu 27 Mar 2008

---

another world

something burnishes and cuts through the iron world. something rusts. something grapples with something else. serrated edges grasp something. something topples and falls with a sound. something skitters to a stop. something plummets to the ground. something slips out from something. something stops something moving. something rises. something breaks something else. something shudders to a halt. something grinds to a halt. something wobbles. something is held in place. something crumbles. something cracks. something fissures. something rolls against something. something is turned over. something turns around. something stops moving. something

grapples with something. something crawls up. something sinks. something dries out. something is carried somewhere. something glistens. something is wet. something bakes in the heat. something freezes in the cold.

something burnishes and cuts through the iron world. rusts. grapples with else. serrated edges grasp something. topples falls a sound. skitters to stop. plummets ground. slips out from stops moving. rises. breaks shudders halt. grinds wobbles. is held in place. crumbles. cracks. fissures. rolls against turned over. turns around. crawls up. sinks. dries out. carried somewhere. glistens. wet. bakes heat. freezes cold.

http://www.alansondheim.org/birthing3.jpg
http://www.alansondheim.org/birthing4.jpg
http://www.alansondheim.org/birthing5.jpg

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467. **Evan Munday**

NY Readings for Jen Currin

Thu 27 Mar 2008

Dear New York friends,

Former Poetry Editor for Hayden's Ferry Review and Associate Editor for Nightboat Books, Jen Currin is bringing her new book Hagiography to New York. Hagiography is a fascinating new spin on the surrealist image, transforming the bizarre aspects of everyday life into something resembling urban fairy tales.

While in New York, Currin will be reading at two separate reading series in early April. Information is below. Thanks!

For more information on Hagiography, visit www.chbooks.com.

April 4 - Jen Currin at the Earshot Reading Series

Jen Currin visits New York City to read at the popular Earshot Reading Series. Also on the bill are Alexandra Wilder, Brian Carey Chung, Anna Carey and Julie Limbaugh.

Visit www.earshotnyc.com for more details.

Earshot Reading Series
featuring Jen Currin, Alexandra Wilder, Brian Carey Chung, Anna Carey and Julie Limbaugh
Friday, April 4, 2008
The Lucky Cat, 245 Grand Street
Brooklyn, NY

8:00 p.m.
$5 (includes one free drink)

April 7 - Jen Currin at Library Lounge at the Telephone Bar

Jen Currin reads at the Library Lounge, a weekly reading series at the Telephone Bar (149 Second Avenue) presented by We Three Productions. Also reading are Philippe Jackson, Linda Lerner and Jeremiah Birnbaum.

Library Lounge Readings
featuring Jen Currin, Philippe Jackson, Linda Lerner and Jeremiah Birnbaum
Monday, April 7, 2008
The Telephone Bar, 149 Second Avenue
New York, NY
8:00 p.m.

'Jen Currin's Hagiography is a delight for the reader's heart and mind – hagios, meaning sacred, plus graphein, to write. One lovely poem after another guides us through what holds us like a light.' – Robin Blaser

'Currin's language is not so much surreal as it is devoted to the strangeness of what really happens to bodies and selves in the world ... this book is a conversion narrative ... it is a story of how we believe language can change and how we believe change can speak.' – Aaron McCollough, author of Little Ease and Double Venus

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

↑ Index

468. Gabriel Gudding
Rose Romano - contact information
Thu 27 Mar 2008

Does anyone have contact information, or any info, about Rose Romano -- who used to be, and maybe still is, from Oakland and who edited La Bella Figura?

With fingers crossed,
Gabe

↑ Index

469. **mIEKAL aND**

Fwd: [spidertangle] Anna Alchuk, Avantgarde Russian poet and artist, missing in Berlin

Thu 27 Mar 2008

Begin forwarded message:

> *From: [redacted]*
> *Date: March 27, 2008 10:25:43 AM CDT*
> *To: [redacted]*
> *Subject: [spidertangle] Anna Alchuk, Avantgarde Russian poet and artist, missing in Berlin*
> *Reply-To: [redacted]*
>
> *http://news.aol.com/story/_a/berlin-police-russian-artist-condemned/n20080327083209990028*
> *Very disturbing news about somebody I met in Moscow in October 07. Anna Alchuk is an outstanding poet & artist, who continues traditions of Russian Futurism today. More about her - http://www.culturebase.net/artist.php?1301*
>
> *i.s.*

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470. **Ian Randall Wilson**

The Mobile Novel

Thu 27 Mar 2008

Day 19 of The Mobile Novel.

I started off with any kind of random short idea that came to me.? But starting with episode 4, the piece seems to be coalescing around a specific character and situation.? Sometimes there's a soap opera structure to these things; that's what I'm discovering.

mobilenovel.blogspot.com

Ian Wilson

↑ Index

471. Peter Ciccariello
Re: my review
Thu 27 Mar 2008

Wonderful piece Annie, congratulations!

- Peter Ciccariello

On Thu, Mar 27, 2008 at 3:18 AM, Anny Ballardini <[redacted]> wrote:

> *Very proudly on Jacket, thanks to Pam Brown (it goes without saying, to John*
> *Tranter) and to Eileen Tabios' artwork:*
>
> *http://jacketmagazine.com/35/r-tabios-rb-ballardini.shtml*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*

↑ Index

472. Research
Please post
Thu 27 Mar 2008

The Newberry Library, an independent research library located in Chicago, IL, offers long-term and short-term fellowships to scholars who work primarily in the humanities. This year we have joined with the Poetry Foundation to offer a new short-term fellowship to poets and scholars of American Poetry. Please see below for a more thorough description of the award. * **Poetry Foundation/Newberry Library Fellowship in American Poetry*

This short-term fellowship is for working poets and scholars of American poetry. Preference will be given to poets who want to draw upon the Newberry's collections as part of the creative process. The tenure of the fellowship may be one or two months. The amount of the award is generally $1600 per month. The fellowship is open to United States citizens only. Any American */poet/* with a record of publication is eligible to apply; we welcome applications both from poets residing in the Chicago area and from those who live elsewhere in the United States. */Historians/* or */critics/*/ /should hold a

Ph.D. or other terminal degree or be Ph.D. candidates, and must reside outside the Chicago area.

Application due date is June 1st. For more information or to download application materials, visit our Web site at http://www.newberry.org/research/felshp/fellowshome.html. If you would like materials sent to you by mail, write to Committee on Awards, 60 West Walton Street, Chicago, IL 60610-3380. If you have questions about the fellowships program, contact [redacted] or [redacted].

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473. Larry O. Dean
Fixx Reading Series
Thu 27 Mar 2008

Hi all,

If you're in Chicago, and looking to brave our slushy weather early tonight, I'll be reading at Amy Guth's Fixx Reading Series, along with Cris Mazza and Laura van Prooyen. Full disclosure here:

http://guthagogo.com/fixxreadings.html

Hope to see you there!

Best,
LOD

http://larryodean.com
http://myspace.com/larryodean
http://larryodean.blogspot.com

↑ Index

474. Nic Sebastian
ten questions on publication - Edward Byrne
Thu 27 Mar 2008

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http://verylikeawhale.wordpress.com/2008/03/27/ten-questions-2-edward-byrne/

All best,
Nic Sebastianhttp://verylikeawhale.wordpress.com=

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475. David A. Kirschenbaum

Now Online: The Brenda Issue, a Boog City Closet Classic

Thu 27 Mar 2008

Issue 11, November 2003

The Brenda issue

http://welcometoboogcity.com/boogpdfs/bc11.pdf

featuring:

‹Music editor Jon Berger on Brenda Kahn, Brenda Lee, Brenda Strong, and Brenda Weiler

‹Joel Lipman reviews Brenda Starr: Girl Reporter

‹Jonathan Skinner reviews Brenda Coultas' A Handmade Museum

‹Kristen Hanlon on Brenda Hillman and Patricia Dienstfrey's The Grand Permission: New Writings on Motherhood and Poetics

‹poems from:

Brenda Bordofsky, Brenda Coultas, Brenda Hillman, and Brenda Iijima

‹art from Brenda Iijima

and non-Brenda content:

‹Small press editor Jane Sprague on James Meetze's Tougher Disguises Press

‹Nancy Seewald's Eating Well on a Lousy But Steady Income on Itzocan Café

‹editorial on Elliott Smith

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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476. **Poetry Project**

Events at The Poetry Project March/April

Thu 27 Mar 2008

Here¹s what¹s happening at The Poetry Project next week. Maybe we¹ll see you here?

Monday, March 31, 8 PM
Ellen Baxt & Martha Oatis

Ellen Baxt's first full-length book, Analfabeto / An Alphabet, was published by Shearsman Books in June. She has four chapbooks: Since I Last Wrote, Tender Chemistry, The day is a ladle and Enumeration of colonies is not EPA approved. Her poetry has appeared in Cross Cultural Poetics / Streetnotes, How2, the tiny and foursquare, and is forthcoming in the Outside Voices Younger Poets Anthology. She teaches writing, dance and theater in New York City public schools. She lives in her hometown of Brooklyn. Martha Oatis is the author of from Two Percept (Portable Press at Yo-Yo Labs) and two unpublished manuscripts, Forest Trace and Metaphysics Continued. Other poems have appeared in Aufgabe and EOUGH. She recently began studying Traditional Chinese Medicine at The New England School of Acupuncture. She lives in Providence.

Wednesday, April 2, 8 PM
Judith Goldman & DglsN. Rthsjchld

Judith Goldman is the author of Vocoder (Roof Books 2001) and DeathStar/Ricochet (O Books 2006). She was a coeditor in the Krupskaya Collective from 2002 through 2004 and coedits the annual anthology War and Peace with Leslie Scalapino. She currently teaches at the University of Chicago, as a Harper Schmidt Fellow. The Poet DglsN.Rthsjchld believes that you either do or do not know who he is. He does not believe that anyone will be convinced to attend his reading based on either the number of books that he has published or poetry readings he has organized. However, he hopes that you will come based upon the recommendations of others. Thus: he says, without any qualifications, that Bill Luoma, Jennifer Moxley & Anselm Berrigan would urge you to go. Without a doubt, Pierre Joris, Juliana Spahr & Steve Evans would agree. Tina Darragh would enthusiastically suggest that you attend. Neither Ron Padgett nor Ron Silliman would be surprised if you said you were coming. & Rod Smith might ask you to say hello. Finally, if you have been convinced by these proposed testimonials, but still wonder who DglsN.Rthsjchld is; you have surely seen him, at the New Year's Marathon, bustling about.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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477. **amy k**
TOMORROW NIGHT
Thu 27 Mar 2008

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* MiPOesias presents*

* *

~~ MULLEN, VOLPERT, & POE ~~

* *

Friday, March 28th @ 7 p.m.

* *

*Stain Bar – Williamsburg , Brooklyn *

* *

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LAURA MULLEN is a Professor at Louisiana State University . She is the author of five books: three collections of poetry and two hybrid texts. Her most recent book is the hybrid text murder mystery, *Murmur* (futurepoem 2007). Prizes for her poetry include Ironwood's Stanford Prize, and she has been awarded a National Endowment for the Arts Fellowship and a Rona Jaffe Award, among other honors. Recent poems have appeared or are forthcoming in *Octopus, 1913, New American Writing, the Denver Quarterly,* and elsewhere. Recent prose has been collected in *Civil Disobediences: Poetics & Politics in
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Action* (Coffeehouse Press), and *Paraspheres* (Omnidawn). An essay on Sylvia Plath appears in the Spring 2008 issue of *Court Green*.

[http://www.mipoesias.com/2007/mullen_laura.htm]

MEGAN A. VOLPERT is a performance poet from Chicago who has settled in Atlanta with her partner, Mindy. Volpert holds an MFA in Creative Writing from Louisiana State University , and currently teaches High School English.

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Rooted in confessionalism and surrealism, her work has a strong interest in the performative and is also influenced by second-generation New York School poetry.

[http://cdn4.libsyn.com/miporadio/MeganVolpert1.pdf]
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Deborah's poems have appeared in *Denver Quarterly, Copper Nickel, Many Mountains Moving, Drunken Boat, MiPOesias, Caesura*, and other journals as well as in the anthologies *Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS From the Black Diaspora and A Sing Economy*. Two of her poems were nominated for Pushcart Prizes in 2005 and 2006.

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[http://www.mipoesias.com/2007/poe_deborah.htm]

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http://www.stainbar.com/

Hope you'll stop by!

Amy King

http://miporeadingseries2007.blogspot.com/

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Blog

http://amyking.wordpress.com

Faculty Page

http://faculty2.ncc.edu/kinga

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478. **amy king**
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Thu 27 Mar 2008

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--0-321420695-1206657108=:93739

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[http://cdn4.libsyn.com/miporadi o/MeganVolpert1.pdf]

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Never miss a thing. Make Yahoo your home page.
http://www.yahoo.com/r/hs
--0-321420695-1206657108=:93739

New-Poetry mailing list
[redacted]
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

--0-321420695-1206657108=:93739--

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479. **amy king**
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Thu 27 Mar 2008

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482. Chad Sweeney
Introducing AN ARCHITECTURE by Chad Sweeney
Thu 27 Mar 2008

Hi folks, I'm new to the list. Please, allow me to introduce my new book from BlazeVOX, AN ARCHITECTURE, a book-length poem in 56 fragments. Big thanks to Geoffrey Gatza, a work llama and poetry hero. It’s available from BlazeVOX, SPD or Amazon. I live in San Francisco and coedit Parthenon West Review: http://www.parthenonwestreview.com/

The first reviews of An Architecture:
Eileen Tabios at Galatea Resurrects #9:
http://galatearesurrection9.blogspot.com/2008/03/architecture-by-chad-sweeney.html

and Barbara Jane Reyes at poeta y diwata:
http://bjanepr.wordpress.com/2008/01/03/quick-thoughts-on-a-couple-of-sweeneys/

Verse Magazine review of the chapbook A MIRROR TO SHATTER THE HAMMER from Tarpaulin Sky:
http://versemag.blogspot.com/2006/12/new-review-of-chad-sweeney_07.html

Blessings,
Chad Sweeney

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483. CA Conrad
Bowen, Currin, McCarthy in Philly, or WATCH/LISTEN ONLINE...
Thu 27 Mar 2008

Philadelphia's OLDEST independent bookstore
now lets you watch and/or listen to events online

Jeremiah Bowen
Jen Currin
Pattie McCarthy

APRIL 6TH, 4PM
details for reading at
http://CAConradEVENTS.blogspot.com<http://caconradevents.blogspot.com/>

TO WATCH/LISTEN ONLINE
go to:
http://www.robinsbookstoreonline.com
at time of the reading (EASTERN STANDARD TIME)
and if we're a LITTLE late hang in there,
we're not so good at starting on time
I don't know why
but we never do
(these readings are not archived, so if you want to watch
online it must be in real time)

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484. Alexander Jorgensen
Black Robert Journal - ONLINE - Submissions Request
Fri 28 Mar 2008

The newest most engaging international arts journal on the web, or some have said.

Featuring:
Cralan Kelder
Ed Schenk
David-Baptiste Chirot
Bonnie MacAllister
and
Subhashis Gangopadhyay

http://www.black-robert-journal.com

http://alexanderjorgensen.com

--
http://www.fastmail.fm - One of many happy users:
  http://www.fastmail.fm/docs/quotes.html

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485. Alan Sondheim
notes (final) for NSF workshop on literature and programming
Fri 28 Mar 2008

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notes (final) for NSF workshop on literature and programming

http://www.alansondheim.org/nsf2.mp4 (large but worth it, an example of the recent work w/ sync sound - to be played at the beginning of the talk - apologies

for bad compression, but wanted to keep the file somewhat within reach) (hopefully)

I'll try to keep this short -

i.

I want to generalize writing and coding as _inscription,_ and emphasize that the world as we know it is already inscribed, encoded and decoded. The lifeworld isn't analogic and/or mute; it's discrete and presencing. It's discrete because we deal with symbols in order to communicate; we're sending signs or tokens back and forth, very rarely the physical objects of our desire.

One way of thinking about this is in terms of _filtering._ The usual model of information, transmitter through receiver (with stuff of all sorts in the middle channel) implies that there is a form of coherency and, if not comprehension, at least "mutual orientation of cognitive domains," between sender and receiver. I'd argue that this orientation occurs through filtering which is always present, fuzzy, and possessing a political economy of its own (think of Pribram's "retinal knowledge" for example, the neural processing that occurs in the retina before signals are sent from the eye to the brain).

Filtering isn't active or passive, inscribed or inscribing, and informa- tion itself is non-existent, nothing, a form of particulate matter with an ontology derived from organisms and apparatus.

Once we start (or end) here, "creative" writing splits; on one hand it becomes _wryting_ - that's spelled with a "y" -a state of material transformation, transmission, and reception; and on the other, it becomes malleable, a spew interpreted as symbols. Here is the moment of creative freedom which also splits - on one hand into or through unbounded, rule- less 'creative' writing, drawn from an organism's interior - and on the other, a fuzzy collocation of coding, languages, kludges, protocols, drawn equally from interior impulse and external restraints (economic, etc.) or goals that may be transformed in the process of inscription.

(I want to note that in the work I'm doing here at the Virtual Environ- ments Laboratory, I've been exploring visual configurations or inscrip- tions, configurations in which spaces, avatars, and objects interact in uncanny ways, simultaneously malleable and protocol-driven:

Working within the visual and time-based register, static and dynamic processes blur into one another. We can temporally code a tableau, moving performers during slow-scan in much the same manner as characters appear- ing at both ends of a panoramic photograph. We can also move them in terms of depth, and we can create an interactive diorama in which the viewer enters and meanders, reconstructing the original sequence of events. We can also combine

a tableau with encoded and restructured motion-capture behaviors, using avatars or mannequins circulating among the diorama elements, as "tourists" among ruins - in this manner there are several interlocking layers of interpretation, the viewer in the midst of them.

With the aid of 3-dimensional laser scanning, we can present abject ele- ments as if they were interior projections of the "tourists" themselves, and it's not far from this that the potential for a 4-dimensional reading or interpreting (seeing, witnessing) of 3-dimensional object _interiors_ occurs. The result is a 5-dimensional manifold as cultural object, cultural abject. The possibilities for exploration are enormous here, a kind of pure escapism of dialog, narrative, arousal, creation and annihilation, in which ultimately nothing happens, no one gets hurt.

So this leads to another direction I'll just mention briefly - thinking of creative writing as a kind of inscribing in any medium at all. We can then talk about creative inscription, creative coding, whatever, emphasizing a "new media" approach to all of this, rather than thinking of electronic literature, e-literature, interactive writing, etc.)

To misquote the physicist David Finkelstein, one might consider program- ming as fucking with/in a universe of abstracted ontologies, and creative writing as masturbation-fantasy, moving just about anywhere, anywhen. Both, however, have inscription and filtering in common and neither presents or is pure 'presence' within the world. On the other hands, both meander among rules, although with differing obeisance, and both have, at their core, a freedom that is as absolute as anything gets.

How can this be useful pedagogically? In terms of creative writing, the answer is, I believe, to think of texts as both intentional, cohering, and as material objects which are always already filtered; this leads to thinking about filtering and different forms of filtering as creative writing practice. In terms of programming, not being a programmer (but working with programmers), I'm not sure; I'd argue that, for an outsider, filtering appears at the interstices or liminal spaces between program and framework (inputs, outputs, interfaces, hardware (in the traditional sense, and in the sense of information-laden substance), and so forth). And I'd want to look at the phenomenological horizons of programming, not only through this filtering, but also within programs and programming in general: Where is the programmer in the midst of her subroutine? And where is the freedom then/there?

I do want to note one final thing here - that I'm placing too much empha- sis on specificity, the discrete. One of the directions I've been explor- ing at the VEL is to consider the _abject,_ which remains indeterminate and close th analogic substance - something "gooey," not "GUI," for example. It's here that we

humans can explore the world which refuses discrete curtailment, which abjures communication.

ii.

Some parallels between poetry and code (very underdeveloped section)

1. Both treat language as a material with "additional," even surplus, structure in relation to presumably normative prose. In other words, poetry works with tropes such as rhyme, rhythm, "resonance," metaphor, metonymy, etc. - all the devices of rhetoric that appear linguistic "material" - acoustic or page/screen/etc. - on a meta- or abject- level, just as codework works with protocols, elements extraneous to the surface meaning, but inextricably entangled with it. 2. Both are "writerly" texts in the sense that, in order to read them, additional work (meta, interiority) is required that's not required of standard prose. 3. One might say that standard prose possesses subtexts in the sense of "underlying meanings" that encompass paragraphs, chapters, entire works - while the subtexts of codework and poetry are also on the level of letters, words, sentences, and so forth. I remember the Mirror of Composition saying that "A poem is a sentence with flavour." (rasa). That applies. 4. On a practical level, the communities of practitioners intersect - Vincent Cerf has poetry in the RFC, there are Perl poems, and there are poets who work through concepts of programming, such as Catherine Daly.

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486. **blacksox**

Central Florida Book & Music Festival

Fri 28 Mar 2008

The Jack Kerouac Writer in Residence Project presents:
The 2008 Central Florida Book & Music Festival
Friday and Saturday, March 28th and 29th

********** Friday, March 28th, be part of the scene at Uptown Altamonte Eddie Rose Waterfront Amphitheater at Cranes Roost Park and enjoy a FREE live concert featuring the David Amram Jazz Quartet, 7:00pm until 9:00pm, and special guest Ben Alba, author of Inventing Late Night.

Venue Information:
Eddie Rose Waterfront
Amphitheater at Cranes Roost Park
247 Cranes Roost Blvd.
Altamonte Springs, FL 32701

****

Saturday, March 29th, re-live the NYC of the 1950s with a 12:00, noon,

luncheon. Seating begins at 11:00AM and show begins at noon. Admission cost is $30 which includes lunch and play.

Southern Winds Theatre presents: An Evening with Jack Kerouac - End of the Roadwritten by Steve A. Rowell and David A. McElroy. Directed by Marylin McGinnis. Rowell and McElroy bring Kerouac's brilliant, yet tortured life to the stage in this demonstrative one-man show. McElroy, portraying Kerouac takes "the spotlight" that illuminates Jack's life as the road experience it was, and how he only wanted to observe and write those observations.

After the play: A performance commemorating the 1st ever Jazz Poetry Concert of 1957 by David Amram and Jack Kerouac - re-created by the David Amram Jazz Quartet.

Venue Information:
Holiday Inn Altamonte Springs
For tickets order online at Southern Winds Theater site or RSVP to this email or just show up at the last minute
http://www.southernwindstheatre.com/

For information regarding any of these events contact [redacted]

For even more information
www.kerouacproject.org
www.davidamram.com
www.uptownaltamonte.com
But Wait There's More!!! UCF Events

Monday the 31st - Library room 511, 2:00 PM Roundtable about Kerouac and the Beats to be hosted by the Library. David will read from his book on the Beats and discuss the significance of the 50th anniversary of Dharma Bums.

Tuesday the 1st - Library room 223, 7:00 PM Screening of Pull My Daisy, the short film narrated by Jack Kerouac and scored by David Amram with a short presentation about the making of the film and a Q/A session.

Thursday the 3rd - Reflection Pond, tentatively scheduled for 7:00 PM An Evening Affair with music...David would like to use this time to improvise with music students...also plan to ask Sigma Tau Delta if they want to read selections of Kerouac's works with David's accompaniment.

Russ Golata

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487. Andrew Lundwall

SCP Presents Tomaz Salamun's "Curtis Harnack Wrapped Me in a Shawl"

Fri 28 Mar 2008

Tomaz Salamun's e-chap "Curtis Harnack Wrapped Me in a Shawl" is up at SCP http://scantilycladpress.blogspot.com

***

from Tomaz Salamun's "Curtis Harnack Wrapped Me in a Shawl": poetry must be made of music, moths!I buried my soul in the sand so it would lie there for a whileto hide and get crust, to be made safeso the devil when he bites will slide with his teeth giants' anthems, covered shouldersI chopped off my hair, toes, black thresholds of paintingsI fodder princes, I don't touch hunting groundsI die in front of senators, among burning geese I have strong blood, plenty in stockI grease my mouth with soap to make them shriekif my shadow falls on a shiny metal object I throw myself on ituntil I warm it I don't leave it if the sun will pass through the door before the great winters I'm savedbury me at the lonely place, the grave should be circled by crosseslet me rest so that the time will be seenmy hair and toes should be stored in sealed polyvinyl bags

Tr. by Michael Taren & the author

_____ In a rush? Get real-time answers with Windows Live Messenger. http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_realtime_042008=

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488. Daniel Godston

Deidra Greenleaf Allan, Daniel Godston, and Cris McCreary poetry reading at Robin's Bookstore

Fri 28 Mar 2008

Please join us for a poetry reading
with Deidra Greenleaf Allan, Daniel Godston, and Cris McCreary,
at Robin's Bookstore in Philadelphia

6 p.m. on Friday, April 18

Deidra Greenleaf Allan Deidra's interest in poetry began early. She wrote her first poem at the age of 8 and submitted her first poem to the New Yorker at the age of 17. Needless to say, soon after, she received her first rejection. In 1997, after more than 20 years of doing professional writing and public relations, Deidra returned to her creative roots. Taking a leave of absence from work, she attended Vermont College, where she completed her MFA in January 2002. In

2001 she was selected as Montgomery County Poet Laureate in a competition judged by Robert Hass. Also that year, she received a Leeway Emerging Artist Award and was nominated by Vermont College for the Modern Poetry Association 's Ruth Lily Fellowship. In 2002, she was a finalist for a Pew Fellowship in poetry. Her poems have appeared in American Poetry Review, Aurelian, Mad Poet's Review, Poetry Miscellany, Puerto del Sol, Schuylkill Valley Journal of the Arts, West Branch (fall 2007), and Wind Magazine.

Daniel Godston Daniel Godston teaches at Snow City Arts Foundation, The Center for Community Arts Partnerships, and at Columbia College Chicago. His writings have appeared in Chase Park, Versal, Drunken Boat, 580 Split, Kyoto Journal, Eratica, Moria, after hours, and other print publications and online journals. His poem "Mask to Skin to Blood to Heart to Bone and Back" was nominated by the editors of 580 Split for the Pushcart Prize. In February 2007 he curated the Forth Sound Back event, in the Red Rover Series. He works with the Borderbend Arts Collective to organize the Chicago Calling Arts Festival.

Chris McCreary Chris McCreary is co-editor of ixnay press (www.ixnaypress.com) and the author of two books of poems, Dismembers and The Effacements. He has reviewed poetry and fiction for venues such as Rain Taxi, Review of Contemporary Fiction, and The Philadelphia Inquirer, and he teaches English at a private high school in the Philadelphia area.

Robin's Bookstore
108 South 13th Street
Philadelphia, PA 19107
[redacted]
http://www.robinsbookstore.com/

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489. Sharon Mesmer/David Borchart
The Summer Writers Colony at the New School
Fri 28 Mar 2008

Dear friends,

I'm writing to tell you about the Summer Writers Colony at the New School, a very unique and very intense three-week program which grants six credits and provides an MFA-type experience for students of poetry, fiction, and nonfiction. Students participate in daily workshops with established poets and fiction writers, as well as literary salons and discussions with renowned visiting writers, sessions with magazine and book editors, readings, a literary walking tour, and a practicum in fine-art book printing. And with ample housing opportunities available, students can become truly immersed in New York City’s literary world. The SWC runs from June 2 through June 20, 2008.

This summer's visiting writers include novelist Russell Banks, discussing his book The Reserve; Bruce Coville discussing Into the Land of the Unicorns, Skull of Truth, My Teacher Flunked the Planet and the picture book Romeo and Juliet; 2007 National Book Award finalist Lydia Davis discussing Varieties of Disturbance; New York Times Notable Book author Honor Moore discussing The Bishop's Daughter; celebrated essayist Philip Lopate discussing Getting Personal; National Book Critics Circle finalist poet Major Jackson discussing Hoops; and Pulitzer Prize-winning poet Paul Muldoon. Previous visiting writers have included John Ashbery, Billy Collins, Mary Gaitskill, Adam Haslett, Edward P. Jones, Rick Moody, Joyce Carol Oates, James Tate, and Cólm Toibín.

The workshop faculty includes Deborah Brodie, Douglas Martin, Madge McKeithen, Sharon Mesmer, Kathleen Ossip and John Reed.

If you know of someone who might benefit from this fascinating immersion in writing, literature and the literary life, kindly pass this information on. For questions, or if you yourself are interested, feel free to contact Luis Jaramillo, Associate Chair of the Writing Program at [redacted] or [redacted], extension 2346

For more information go to: www.newschool.edu/summerwriters

I've taught in this program for several years, and I can honestly say it's well worth the time and money!

Sincerely,
Sharon Mesmer

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490. Daniel Godston
Painted Ghost Rhythm show
Fri 28 Mar 2008

Painted Ghost Rhythm
Steve Cohn -- shakuhachi, keyboards
Steve Dalachinsky -- poetry
Briggan Krauss –- alto saxophone
Dan Godston -- trumpet
Tom Zlabinger –- upright bass

11 p.m. on Saturday, April 19
Stain Bar
766 Grand Street
Brooklyn
718/[redacted]
(L to Grand, one block west)

www.stainbar.com/
www.thestevecohn.com
www.briggankrauss.com/

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491. Anna Vitale
parties & submissions in southeastern michigan
Fri 28 Mar 2008

If anyone is cruising through Ypsilanti, MI, you should stop by this party on April 5th at the Dreamland Theatre for textsound.org with Joel Levise, Christine Hume and James Marks, Barrett Watten, and Viki.

textsound: an online audio publication is also accepting submissions for its next issue. please see the website for more details. textsound.org

We're putting Michigan back on the map--oh, it's already there with pictures of foreclosed houses. Oh, there's a mitten with a poem inside!

Anna Vitale

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492. Rob McLennan
new from above/ground press; PFYC #10
Fri 28 Mar 2008

Edited & compiled & typeset & paid for by rob mclennan, in Edmonton AB March 2008; The Peter F. Yacht Club #10, "in by one, out by four"

$5 / +$2 for postage/shipping
above/ground press subscribers rec' a complimentary copy

with new writing by:

> Jeff Carpenter
>
> Trisia Eddy
>
> Lainna Lane
>
> + rob mclennan

This issue comes out of an informal writing/social group that the four of us (all, but for myself + Lainna, completely unaware of each other previously) started within weeks of my arrival in Edmonton, coming together slowly from mid-September, 2007. The title makes reference to a previous publication of four poets in roughly the same format, in by one, out by four (suggesting just how quickly the little publication was put together) in Edmonton in 1980, featuring

the poetry of then-Edmonton poets Douglas Barbour (the only one still here), George Melnyk (now in Calgary), Monty Reid (now in Ottawa) and Stephen Scobie (now in Victoria, BC). This little publication is dedicated to them -- rob mclennan, March 08, Edmonton AB..

Jeff Carpenter is currently acting as Acting Director of the Alberta Research Group. National Anther is a sequence of acrostics using ten lines from Michael Palmers First Figure (1984). Several other constraints were built in to play off the book/folio form whilst riffing off some unlikely couplings from Canadian literature (and beyond). Reading aloud exercises tongues and lungs and minds Is. Fast as you can. *** Trisia Eddy lives and writes in and around Edmonton, Alberta. Her work has been broadcast on radio, and has appeared both online and in print, most recently with ditchpoetry.com, Perspectives Magazine, Existere, and fait accomplit. She is the founding editor of red nettle press, which released her chapbook, what if there's no weather, in 2007. An upcoming series of red nettle poets is set to be released in 2008. *** Lainna Lane has lived in Ottawa, Vancouver, and most recently Edmonton where she is very slowly completing her English and Comparative Literature degree at the University of Alberta. She finances this by working in an office tower guarded by peregrines. When not in office or school she enjoys traveling, working at Other Voices literary magazine, playing dodgeball, and mixing a mean mint julep. She has one publication in this year's student edition of the Olive Reading Series chapbook. *** rob mclennan is the beginning and the end (or something); the author of thirteen trade poetry titles, he is the author of a novel (white, The Mercury Press) and two non-fiction titles (Ottawa: The Unknown City, Arsenal Pulp; subverting the lyric: essays, ECW Press), and will be launching another on the University of Alberta Bookstores espresso book machine in late May. He is (and was) the 2007-8 writer in residence at the University of Alberta in Edmonton

forthcoming in May; The Peter F. Yacht Club #11, Edmonton issue part two...

http://aboveground press.blogspot.com/2008/03/new-from-aboveground-press-peter-f.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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493. Susan Webster Schultz
2 Tinfish titles have arrived!
Fri 28 Mar 2008

After long treks by donkey and dolphin express, I'm pleased to report that Hazel Smith's new book and cd-rom, _The Erotics of Geography_, has arrived in Honolulu to join Meg Withers's new book, _A Communion of Saints_.

For details on Hazel's book and multimedia work see:

http://tinfishpress.com/erotics.html

For details on Meg's book, see:

http://tinfishpress.com/saints.html

aloha, Susan

Susan M. Schultz
Professor
Department of English
University of Hawai`i-Manoa
Honolulu, HI 96822

http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c_id=stl Go Cards!!!

now available:
A Poetics of Impasse in Modern and Contemporary American Poetry,
University of Alabama Press
http://www.uapress.ua.edu/NewSearch2.cfm?id=132788

http://tinfishpress.com

http://maven.english.hawaii.edu/faculty/schultz/schultz.html

http://epc.buffalo.edu/authors/schultz/

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494. Francisco Aragon
Latino Poetry Review
Fri 28 Mar 2008

Just wanted to announce to the list a new poetics enterprise, whose institutional home is the University of Notre Dame.

Mission Statement:

Latino Poetry Review (LPR) publishes reviews, essays and interviews with an eye towards spurring inquiry and dialogue. LPR recognizes that Latino and

Latina poets in the 21st century embrace, and work out of, a multitude of aesthetics. With this mind, its critical focus is the poem and its poetics.

web home:
http://latinopoetryreview.com

Francisco Aragon
Founding & Managing Editor

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495. **Gustavo Dourado**
Twine of Armagedom(7/7/1977)
Sat 29 Mar 2008

Twine of Armagedom(7/7/1977)

Pra trip start
Necessary to present me
I am poet of the destination
A history I go to count
Of the War of the Armagedon
That to the world it goes to transform...

I sing the war in the impulsivity
End of the times to arrive
The malice of the serpent
It comes a crossbow of air
Control of the Thought:
Men to enslave...

The war always existed
Of the cave to the airplane
The man always fought
For a false reason
Destroying the fellow creature
For pleasure and passion...

I remake the vision of the Apocalypse
Of the prophet They are João
The city of the redeemed ones
The muse of the salvation
The cradle of the eternity
The glory of the perfection...

The prophecies if fulfill
It would be good that it was felt

The prophets had predicted
Nostradamus well that it said
Of Patmos it augured
The man of the Apocalypse...

He trembles the Land, moans the People.
In tremendous desventura
Earthquake in all part
It increases the temperature
The terror makes the currency
In it takes them to the sepulture...

The time worries me
It is hour of meditar
It will come a great comet
Everything to illuminate
A meteor rain
It stops in rightening them...

Grasshoppers will attack
Bacteriological war
Virus, fungos and illnesses.
E technological plague
The War of the Armagedon:
In it settles psychological...

Guerra-Ódio and bitterness
Disaster and destruction
The Terror invades the Land
Generating fear and affliction
The War of the Armagedon:
It will be the Great Question...

It is not said in Poetry
Corruption is only seen
Children disrespect the parents
Prostitution grows
It commands the Dictatorship:
With torture and repression...

The people to pass hunger
The misery is total
In all part of the Land
The disaster is general
The oil always goes up:
Everything is exactly different...

Plague – illness and disease
Earthquake to shake
All the globe
It starts if to flood
Tidal wave and hurricane:
Much people to kill...

They reign be$tas powerful:
The man to govern
He comes the American crossbow
To control land and sea
Allied of Satã:
He makes the war to prosper...

The problems are giant:
It is nation against nation
Everybody is in the fight
In The Great Rebellion
It orders the crossbow of the sin:
It bewitches the Multitude...

Books will be forbidden
War against the Islão
Desvirtuaram the Bible
In The New Inquisition:
Conflicts in the East:
Iraq – Afeganistão...

The man is restrained
If he cannot be brother
The forbidden truth:
The confusion will be great
Pra to buy or pra to vender:
It has that to have numeration...

The god of long ago died:
Everything now is different
"Viva the Man of the Pecado":
I hear the voice of poor people
They adore an Emperor:
E the crossbow of the President...

They will create an order
All have to respect
To adore the Satan
Pra to live and pra to buy

Who will not have the signal:
It does not need nor to pray...

The Land in the great pain
Who will be able in saving them?
The exploration is great
The poor person to massacre
The mentally ill people:
The image to adore...

Imperial cold war
Of Russian and American
Conflict... espionage
Much fear and deceit
The profit and more the value
It brings to the man much damage...

It does not exist communist
Democrat was not born
The human being is dictator
It only thinks about the one that is its
Consumerism and power:
Our man if lost...

The Truth is imprisoned
Born in the kingdom the hypocrisy
The lie is the currency
It commands would putaria it
He is all endiabrado:
Mismanagement in the orgia...

People of changed sex
Man capsizing woman
She is woman who turns man
William that turns Ester
In woman who was male:
Who goes to put the spoon.

Man with married man
On cangote and foot
Pra has tare all side
It has Maria that it is Zé
E has Zé that she is Maria
Already tô being lelé...

Casino for all part
Lottery and thousand
Everything is diversion here
Game of the animal and bad luck
The increasing unemployment
It makes the people if to capsize...

The rich ones are richer
Much people to steal
They defalcate our State treasury
Without binding for bad luck
They explore the day all
Treasure to increase it...

More truth does not exist
Demagogy is only seen
The Terror to detonate
Day and night... Night and day...
The corruption reigns
The Democracy blows up...

The misery if exaggerates
The hunger if multiplies
The poor person is in the dance
Each time more is complicated
Nobody league for the people:
In this life of titica...

The moment is fond
Of the great desolation
The crucial battle:
An insane person confusion
The War of the Armagedon
It is chaos and destruction...

The world is with fear
To face the weather
The man is lost
In The Capital Sin
He corrupted the heart:
Here it is there the great evil...

Nobody fears the future
Nor it looks the Reason
The Love was buried
It is lacking the bread

It is only desired to be able
In this world of illusion...

The mismanagement commands
The State is sick
Freedom alone goes to have
Pra if to adore $erpente
The desumano system:
It oppresses, it kills and it has lain...

The Great Empire started
Kingdom of the destruction
Of the deceit and the misery
Fear and profanation
The man is lost
In the way of the solitude...

Estopim was lighted
Back in the bands of the Islão
In the Irã of the Ayatola:
Iraq – Afeganistão
Palestine and Israel
In India and Pakistan...

The days are counted
For the old Joined Kingdom
The American Empire
It prepares its moan
The Soviet Empire
That also he will be looser...

"comunismo" dies old;
To be depleted for the world
The War of the Armagedon
It will have deep boom
The Light will survive:
The dirty being will die...

The War of the Armagedon:
The intervention of Miguel
Persecution to the Islã
Conflict with Israel
Palestinians in berlinda
In the land of milk and honey...

Brazil Will be Power?
Australia, a queen.
Mediterranean countries
They will follow to another line
The divided Europe
It is the war that walks...

Africa if to rebel
Asia in one only burst
EuroAmérica as center
Cantarola a new jinx
Bombs, wars, invasions.
Mismanagement of a bull...

The last one of the Popes
Pietro will be called
The last one of the dynasty
The end of a State
It gives good bye to the Vatican
It will be everything transformed...

The Papado Will move
Of the headquarters of the Vatican
A new Pope will reign
In the American continent
He must go for Brazil:
Where the cloth will fall...

The decay of the Church
It came with the Inquisition
a vast Empire became
It forgot the salvation
Brazil was chosen
Pro end of the religion...

A world-wide collapse
Because of the energy
False prophets promise
Peace, pureness and harmony.
It is the Kingdom of the Antichrist:
The crossbow of the hypocrisy...

The great prostitute appears
Babilônia, the great muse.
The chaos if spreads in the Land
The multitude is confused

Sorve the goblet of blood:
That Besta-Fera U.$.A

It is lived confusion
The Terror is in air
The TV shows the war:
The Horror to attack
Ships to be blown up
Bombs in detonating them...

It is the massacrante hunger
Multitudes to decimate
Terrorists of plantão
Ready to pipocar
The War of the Armagedon
It will be of arrepiar...

It will have Hydrogen Bomb
Laser ray pra to kill
Antimatter bomb
It goes to dematerialize
It will have Neutron Bomb
Pra everything to paralyze...

The Land is of the axles
In great transformation
Earthquake and hecatombe
Tidal wave and hurricane
Giant waves in the Sea
E the fury of the volcano...

The Land will enter in settles
Storm to decimate
Gigantic flooding
A dilúvio to kill
Fire, water and meteor.
Everything goes to changed itself...

The egoism is tyrannous
It makes the man to fight
To use the knowledge
Pra to exclude and to kill
It imprisons the freedom
It takes off the other of the place...

The war appeared so soon
To the world the man came
Pretty one if judging
The other if finding ugly
The ferina fight appeared
Breaking everything in the way...

The armament was uncovered
First that the Education
The strategy of the war
It always had promotion
The world is sick
Full of pollution...

It is the fight of the systems
Science and Religion
The politics of the evil
It makes the spoliation
It kills the hunger people
With as much corruption...

They generate fear in the people
They make the profanation
It is the devilish creed
The great imposition
They submit as much people
With hatred and oppression...

We walk pro uncertain
I feel fear and bitterness
In the front hecatombe
To the side the sepulture
They had congealed the Love
They had petrified the ternura...

It started in the Old Age
Beauty of the civilization
Back in lands of the Suméria
Anunakis in action
Of Babel To Babilônia:
It restored confusion...

Tarsis was atlante
Piramidal Egypt
Fenícia of the navigators
Shot was fenomenal

Nínive was colossus
The change was total...

It had the Empire of Mu
A people in advance
Of high technology
High Been rich classroom and
It was for the deep one of the Sea:
It was everything buried...

In Lemúria and Atlantis
All colossal age
Mayans, incas and Aztecs
It was a skillful power
Red Tupis and skins
It was a time without equal...

It was a power time
All different age
It was lived in full party
Caliente was a time
The injustice commanded:
In the times of old...

Until it came the Terror
The disaster was general
It came the great dilúvio
In total flooding
The revenge of deuses
Against the hominal son...

A citizen escaped
Whose name was Noah
It was prominence between us
Therefore in God faith botava
It redeemed the race human being
That reverse speed lives in march...

Continuity was given to it
Of the species of the ambition
The man if raised
E looked at pra amplidão
It started to fight
E to kill its brother...

It had Sodoma and Gomorra
Pompéia and Herculano
The fire abrasou everything
With the fury of Vulcano
Troy and Alexandria
They had disappeared in the ocean...

Cities of the Seniority
Persepólis was ruined
Alexander pilhou everything
The destruction was great
Karnac – Helicarnasso
They had disappeared in the dawn...

They had died hiperboreus
The blond occidental people
Proud Aryans
Powerful generals
In waters of the oceans
To the power they will never have...

The egoism did not die
It makes the man if to kill
Avarice and lie
The man to be deceptive
Usury and easy profit
The man to explore...

New empires had appeared
The power if renewed
Arabs and Jews
For everything always he fought
In the fight for the power
The truth if embedded...

The Pyramid of Gizé,
The Esfinge of value
Queóps and Miquerinos
The construction instinct
The River Nile to wet
It made to sprout the light of the flower...

The man does not content itself
With what it has
He always wants to increase
The power that does not convém

To reach the goal
Nobody does not respect its...

Enslaved man of the man
Craze of being superior
It passes over everything
It provokes fear and pain
The fight for the power
It brought the death of the love...

Egypt, Syrian and Iraq
War in the Middle East
Pursued Palestine
Terror, hatred, fear, tédio
The man provokes the evil
For it has remedy!

Origin of the patriarchate
Of the nomadic Hebrew people
It counts the old writing
That the time conceived
It shows the life of Abraão
The Jewish patriarch...

He divided its family
He banished the Ismael
He had a son with Sarai
Isaque, father of Israel
It took off of one gave to the other:
The land of milk and honey...

The brothers had divided themselves
In well different tribes
He was in Ur of Chaldea
The racial divisions
Of Iraq to Egypt:
The confusion is excessively...

Ismael was for a side
To have uncertain future
He was foreigner son
It did not have certain destination
It was I banish for the father
To live in the desert...

Isaque was blessed
It had all exemption
It grew in its mind
Ego and megalomania
It transmitted the descendants
The possuía power that...

There it is the mystery
It is a brother fight
Arabs and Israelis
They need evolution
To search peace and tolerance
Harmony and communion...

The conflict continued
With Jacó and Esaú
The Jacó was smarter
The other naked left therefore
He deceived the first-born
Rebu caused the greater...

It will be in the Average East
In the State of Israel
The War of the Armagedon
A cruel battle
Fight of the good against the evil
Of Satã against Miguel...

Har-Magido is mystery
In the Megido it has revolt
Plain of Jezrael
The death of the hypocrisy
In the War of the Armagedon
The tyranny will die...

The man does not have remedy
He is a perpetual butcher
Since the times of the cave
He has warrior craze
The War of the Armagedon
It will shake the entire world...

The oil of the East
It will cause the confusion
Arab and Israeli
Never more they will be joined

In the War of the Armagedon
We go to see who has reason...

Israel tremula and trembles
For killing the redentor
Rabi assassinated
Master and comforter
Until today he is denied
For a sofredor people...

Crisis in the Middle East
Terror in the Mesopotâmia
Invasion tortures and death
In the land of Babilônia
The Eagle in the invasion
It generates pain fear and sleeplessness...

It is irony time
Of the believer and the atheist
The demon in the outburst of laughter
It was never escafedeu
Intent for the sin
The nobleman and the plebeian...

Jews and Palestinians
People exactly pursued
They say to be of God
The well chosen people
E that the Jerusalem beautiful
It will be a redeemed kingdom...

Jews are discriminated
They had been racism victims
They had suffered back in the Europe
Under égide of Nazism
They make with the Palestinians
Madnesses of the fascism...

The Bible in torments them
With its prophecies
I see the goddess prostitute
In the hours counting the days
Babilônia with the wine
It goes crazy in the orgias...

I see the Land to tremble
Tidal wave and explosion
Great attacked City
For satellite and airplane
Storm and glacier
Bomb, virus, hurricane...

It is the end of the religion
The truth if emperra
Atheists, profane and believing
Fighting in the perpetual war
All in the ambition
To have the planet Land...

The Pope Will move
Of the Europe pro Brazil
They will take the Vatican
With bomb and metal ring
The Pope as he is smart
He does not want to lose the lair...

He leaves the Square of Are Peter
In search of another place
The nobleman life leaves
It will have that to modify
New time, new age
New man goes to border...

Antichrist, False Prophet
They are together pra to fight
The false Christianity
One day goes to finish
I heard one day in dream:
That the good goes to win...

The apocalítico lamb
The sacred redentor
Prometheus the freedom
The Poetry and the Love
It will eliminate of the Land:
The system of Terror...

The stamps already had been opened
The transformation starts
I see Gogue and Magogue
The Demon in the boiling

The two crossbows fighting
E adoring the Dragon...

Warmongering America
The Europe to complain
Esfacelada Russia
Israel if to set
The Islã if raising:
The war is in air...

It is the voice of the prophecy
In revelation time
Of the cabalístico mystery
Of the prophet They are João
It is the principle of pain
I go to make meditation...

The capital makes the war
Dilacera the love
It verwhelms with the peace
Torture with its pain
The Devil in deceives them
With its air of treasonous...

The ogives to be danced
Bacteria in air
The fungos and mushrooms
They make the robot to cry
In the War of the Armagedon
The man goes to changed itself...

** Poem presented in Brasilia, the National of Cordelistas and Poetas Repentistas(1980) and recorded Festival in interview for anthropologist Silvie Raynal of the University of Sorbonne(Paris), in Brasilia, August of 1980.*

↑ Index

496. Bill Berkson

Berkson & Jamme at Meridian Gallery SF

Sat 29 Mar 2008

Bill Berkson Reads
from his New & Selected Poems
&
Franck André Jamme
New Exercises

7:30 pm
April 24
Meridian Gallery
535 Powell Street
(between Sutter and Bush)
San Francisco
[redacted]
in conjunction with the current exhibition
Form +, curated by Lawrence Rinder
suggested donation $10

↑ Index

497. **Gary Sullivan**
"Click Me"
Sat 29 Mar 2008

---

http://garysullivan.blogspot.com

How well do you know your celebrity gossip?
http://originals.msn.com/thebigdebate?ocid=T002MSN03N0707A=

↑ Index

498. **David Chirot**
Writing Sounds: Phonautogram - New York Times (re Literalization of Metaphor etc)//the Inisible Wall
Sat 29 Mar 2008

---

http://www.nytimes.com/2008/03/27/arts/27soun.html?
pagewanted=2&ei=5087&em&en=677b069d4cc872f6&ex=1206936000---

a fascinating article
Re the recent discussion of Literalization of Metaphor--
here again, except literally, the French "beat the Americans to the moon"
(although Poe had been there first including the hoaxed versions thereof)--
this is a fascinating and literal idea of the phono-graph as literally a
sound-writing--
a machine which doesn't record sounds, but transcribes them, much as the
inventor's own text on stenography conceives of that skill as doing--

in this case, with the phonautogram, one has BOTH writing and speech
"materializing" at the same time-- the DIRECT transcription via sound waves of
the notation of speech and song--

via machine rather than human hand--
creating a standardized and easily reproduced "phonautogram"--

also--re another aspect of writing:

Broadband Borders

http://www.nytimes.com/2008/03/29/opinion/29sat4.html?
_r=1&th&emc=th&oref=slogin---

something else re writing discussed here has been the internet as "democracy" and "avant garde" which i continually see and write of the Internet moving in opposite direction from the democratic in terms of who has access to it-- here in Milwaukee the poorer the city gets, the farther behind in Internet access in libraries and public places, as well as fewer people being able to afford access, and in many cases now, people having in the winter to choose between heat or electricity--

even Internet access in libraries and schools is limited to an hour or less at a time--and that access in itself is limited--

what i call the Invisible Wall of cut off of electricity and Internet access, of cable and phone lines, at one extreme is a way of isolating peoples in order to carry out exterminations as was done in Rwanda or ethnic cleansing as in Iraq, Gaza, Afghanistan or control of unrest as in Burma and at the other is along the ancient and time honored lines of separation of the classes--the ruling classes have access to the information and exchange of culture, while those "below" them do not--that way, their "betters" can make the decisions for their "less fortunate" brothers and sisters--

increasing privatization of the public sphere promotes systems of inequality and "paves the Internet highway" so to speak for E-versions of Katrinas creating electronic "internal refugees" as New Orleans produced a flood of persons across the landscape as "internal refugees"--

one can imagine futures--not to mention many current Presents-- -of gated communities, Green Zones, settlements and outposts, walled off from the slums, with their privatized security forces, and their privatized access to cable, satellite and phone lines--the surrounding areas will have only minimal electrical lines for lighting--to be controlled by the security forces--of privatized local governments run by corporations and investors--or by military-corporate-state entities--

↑ Index

499. **David-Baptiste Chirot**

FW: Cid Corman : The Next One Thousand Years

Sat 29 Mar 2008

Date: Fri, 28 Mar 2008 09:52:21 -0500
To:
From: [redacted]
Subject: Cid Corman : The Next One Thousand Years

Cid Corman : The Next One Thousand
Years
Dear Worldwide
Friends,

Announcing Cid Corman's : The Next One Thousand
Years,
selected poems edited by Ce Rosenow & Bob Arnold is ready from
Longhouse now!

Please have a look - cover image is enclosed here - and see if this beauty can fit into your teaching plans, as well as a title to interest friends, colleagues and your favorite bookstores. Ce plans to use this book as a feature text in her college classes. We'd love it if other readers & teachers took up the book as a companion.

The selection has
been culled from Cid's books large and small, those barely on a wisp
of paper, to a magical draw from the yet unpublished OF volumes
4 & 5. His poetry and translations slip together into the
selection, and there are appreciations by both
editors.

Publisher: Longhouse, Publishers &
Booksellers

Publication
date: March 27, 2008
Book size: 5-1/2 x 8
1/2
Pages: 224
Binding: Perfect bound

ISBN
978-1-929048-08-3
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http://www.LonghousePoetry.com/bibliography1.html

http://www.LonghousePoetry.com/bibliography2.html

How well do you know your celebrity gossip?
http://originals.msn.com/thebigdebate?ocid=T002MSN03N0707A=

↑ Index

500. **Alan Sondheim**

jump to the point

Sat 29 Mar 2008

---

jump to the point

Sheave skin / carapace like leather illustrating theoretical talk. I'm sick of the human form. It jumps from one reading to another; it recep- tion is too automated, too buried. It's far too familiar, too vulnerable to defuge, over-cathecting, decathecting, arousal, hormonal secretions, reflex archaeology of fear, flight, violence, love, imprinting, fetishiz- ation. It's brutal; it catalyzes behavioral repertoires - states jump catastrophically from one to another. It's as if there's no abjection or no abjection worth talking about (you can't talk about abjection). I'm sick of abjection, sick of steamy sleazy squeamed-space; its liminality depends on the body and what's taken for its (sickening) normative form. Bend it, twist it, otherwise transform it - the elements always assert themselves, our eyes betray us into false familiarity. So here goes again another variation just as almost every story is variation on bodies through time, bodies squawking, squealing, mewling, talking, yakking, yacking, yapping, humming, singing, whatever bodies do, I guess cry, weeping, laughing. There's only somewhat bodies do; there's only somewhat subjects see.

I'm sick of the discourse of bodies, fluids, war, violence, arousal, sex, secretion, membrane, excretion, effluvia, defuge, liquidity, the damp and scent, the odor and smell, wound, carapace, tissue, flesh, scar, pain; what more could possibly be said, recast, transformed, transfused, in- fused, written and rewritten, wrytten - in fact or fancy, inscription or symbol, mark or token, analog or digital, subject or object, fissure or sinter, sign or image, imaginary or imaginary? It goes on and on, struc- ture and substructure, text and subtext, mathesis and semiosis, substance and process, state and operator. It never breaks out; it can't break out, it's all their is, even inscription goes on within it, emptiness goes on within it, tantra goes on within and without it, analogic and metonymic, metaphoric and contrary: discrete and the wound of nothingness.

So again it's trying to talk, trying to assemble, to dissemble, trying to _seem,_ trying to walk-talk in airless space, in dimension-five space, in slice-of-death. It's trying to tell us something, we're too bored to care, too inundated to listen, too lost for comfort: we're the dis of dis/ease, dis/comfort, dis/semble, dis/crete. Bodies churn, worlds are minimal, true world is all there is, is there.

http://www.alansondheim.org/nsf2.mp4 new file w/old name, amazing

Stretched faces, I'm sick of stretching, I can't face them, you see the faceless, you'll make something out of it, you'll make something with it, you'll make

something of it. I'm done with it, it's done with me, it's the same old story that's the same old story, it's the other, there's none other, there's nothing accountable, it's unaccounted-for, unaccountable, uncountable, it's abject, I'm gone, I'm out of here, I'm lost in it, I'm lost in you, I'm lost in them, I'm outside looking in, I'm inside looking out.

(It's not Araki, Bellmer, Bataille, Spears, Hilton, twitch, shudder, shutter, glimpse, diary, sickness, phallus, objet, ding, plastic, mobile, film, tableau, dream, real, virtual, uncanny, fantasy, phantasy, inert, obdurate, video, video-telephone, suture, surgery, mandala, mantra, life, artificial, death, continuous, discrete, presence, absence, Being, beings, nothingness, creation, annihilation. It's secret manic joy, shortcut phenomenology, spinoff organism, crash-land Tokyo, hummock and plasma ecology. It's high-speed try before I die, everything I didn't dream of, deliverance from thought, one last chance, electrostatic kinography. It's this misplaced paragraph, worlding as-if parenthetical enclosure con- structs the good-old-fashioned-real, Beau-Brummel-Roseland-Cafe-Wha-Anti- Club, Minutemen solo at the door. It's dead countries. It's dead.)

↑ Index

501. Steve Clay
NYC Book Party and Reading for INSEPARABLE (Poems 1995-2005) by Lewis Warsh
Sat 29 Mar 2008

BOOK PARTY AND READING

for

INSEPARABLE (Poems 1995-2005)

by

Lewis Warsh

on Friday April 4 6:30-8 PM

at CUE Art Foundation
511 W. 25th Street
New York, NY 10011

R.S.V.P. if attending to:
[redacted]

published by Granary Books

INSEPARABLE collects poems written between 1995 and 2005 by the New York poet, editor and novelist Lewis Warsh. Strongly identified with New York since

the 1960s, when he co-founded Angel Hair Magazine with Anne Waldman, Warsh makes poems from the city's linguistic fabric, interwoven with a bemused real-time interiority. The 35 poems in this collection are pitted with reminiscences made approachable to the reader by their lack of self-absorption; it is the momentum of the will to persist by means of language--"moving, word by word"--against the incipient flickerings of mortality, that is the real logic. This act of self-propulsion may be subject to doubt ("Can we spend our lives feeding/off simple endurance?"), but it is humbly pursued. Warsh resists the inflated rhetoric such preoccupations usually attract and sticks instead with (in the words of Clark Coolidge) "confusion, in strict order."

205 pages $17.95 ISBN 978-1-887123-78-5

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Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

↑ Index

502. **Maria Damon**
Re: parties & submissions in southeastern michigan
Sat 29 Mar 2008

---

is Joel Levise related to Mitch Ryder (Bill Levise) of Mitch Ryder and the Detroit Wheels?

Anna Vitale wrote:
> If anyone is cruising through Ypsilanti, MI, you should stop by this party
> on April 5th at the Dreamland Theatre for textsound.org with Joel Levise,
> Christine Hume and James Marks, Barrett Watten, and Viki.
>

> textsound: an online audio publication is also accepting submissions for its
> next issue. please see the website for more details. textsound.org
>
> We're putting Michigan back on the map--oh, it's already there with pictures
> of foreclosed houses. Oh, there's a mitten with a poem inside!
>
> Anna Vitale
>

↑ Index

503. **steve d. dalachinsky**

Re: The Summer Writers Colony at the New School

Sat 29 Mar 2008

---

wow i wanna be in a colony .....

On Fri, 28 Mar 2008 14:38:31 -0400 Sharon Mesmer/David Borchart
<[redacted]> writes:
> Dear friends,
>
> I'm writing to tell you about the Summer Writers Colony at the New
>
> School, a very unique and very intense three-week program which
> grants six credits and provides an MFA-type experience for students
>
> of poetry, fiction, and nonfiction. Students participate in daily
>
> workshops with established poets and fiction writers, as well as
> literary salons and discussions with renowned visiting writers,
> sessions with magazine and book editors, readings, a literary
> walking
> tour, and a practicum in fine-art book printing. And with ample
> housing opportunities available, students can become truly immersed
>
> in New York City’s literary world. The SWC runs from June 2 through
>
> June 20, 2008.
>
> This summer’s visiting writers include novelist Russell Banks,
> discussing his book The Reserve; Bruce Coville discussing Into the
>
> Land of the Unicorns, Skull of Truth, My Teacher Flunked the Planet
>

> and the picture book Romeo and Juliet; 2007 National Book Award
> finalist Lydia Davis discussing Varieties of Disturbance; New York
>
> Times Notable Book author Honor Moore discussing The Bishop's
> Daughter; celebrated essayist Philip Lopate discussing Getting
> Personal; National Book Critics Circle finalist poet Major Jackson
>
> discussing Hoops; and Pulitzer Prize-winning poet Paul Muldoon.
> Previous visiting writers have included John Ashbery, Billy Collins,
>
> Mary Gaitskill, Adam Haslett, Edward P. Jones, Rick Moody, Joyce
> Carol Oates, James Tate, and Cólm Toibín.
>
> The workshop faculty includes Deborah Brodie, Douglas Martin, Madge
>
> McKeithen, Sharon Mesmer, Kathleen Ossip and John Reed.
>
> If you know of someone who might benefit from this fascinating
> immersion in writing, literature and the literary life, kindly pass
>
> s information on. For questions, or if you yourself are
> interested, feel free to contact Luis Jaramillo, Associate Chair of
>
> the Writing Program at [redacted] or [redacted],
> extension 2346
>
> For more information go to: www.newschool.edu/summerwriters
>
> I've taught in this program for several years, and I can honestly
> say
> it's well worth the time and money!
>
> Sincerely,
> Sharon Mesmer
>
>

↑ Index

504. Carol Novack

Reading of lyrical fiction/prose poetry Thursday, April 7th: JustBuffalo.org

Sat 29 Mar 2008

---

http://www.justbuffalo.org/events/communique.shtml

JUST BUFFALO'S POPULAR SERIES EXPLORING SHORT FORM FICTION
Hosted by Forrest Roth

Carol Novack
Thursday, April 3, 7 p.m.
Rust Belt Books, 202 Allen St.

New Yorker Carol Novack is a former criminal defense/constitutional lawyer, the publisher/editor of Mad Hatters' Review<http://www.madhattersreview.com/>, a former recipient of a grant by the Australian government, and the author of a chapbook of poetry, a play, and several collaborative projects, including a film that was shown at a festival in Montreal. Her first multi-genre chapbook will be published this year. Carol's been featured in many reading series in NYC and elsewhere. Recent writings in print may or will be found in journals including American Letters & Commentary, First Intensity, Fiction International, Gargoyle, Journal of Experimental Fiction, Knock, LIT, Notre Dame Review, and in the anthology, Online Writings The Best of the First Years. Links to online publications are accessible via http://carolnovack.blogspot.com.

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505. Jonathan Mack

Guttersnipe Das

Sat 29 Mar 2008

This is a respectful invitation to visit my blog:

www.guttersnipedas.blogspot.com

The first pieces on the blog are short essays about gay sex in Bangkok. Besides that, there are dozens and dozens of prose poems, stories and short essays. Poke around a little?

I'm a writer living in Japan, born in the U.S, in love with India, and about to move to Italy. A gay guy educated at Naropa, the School of the Art Institute, as well as numerous monasteries, ashrams, bathhouses and sex clubs.

I would be very grateful to correspond with anyone who writes about sex, Buddhism, Japan or India. I would be tremendously grateful for reading lists or

advice of any sort. I am, admittedly, a machine for the creation of rough drafts. If you have advice on how to proceed, how lucky I would be!

Respectfully,

Jonathan Mack aka Guttersnipe Das

(P.S. Hi, Julia!)

Your servant, G.S. Das, humbly requests your visit at www.guttersnipedas.blogspot.com

Tokyo, India, America. Hymns and Homosex. Fantasies and Fabriculae. Essays, Prose Poems and Assorted Devotions. guttersnipe: 1. a street urchin, a person of low breeding. 2. a gatherer of refuse from street gutters. das: (Sanskrit)1. servant, slave, devotee

---
Save all your chat conversations. Find them online.

↑ Index

506. **Jesse Glass**
Stylometric Analysis--Query
Sun 30 Mar 2008

Hi all,

I'm working with the Signature stylometric analysis program and had some questions. If any kind souls on the list have had experience using Signature please back-channel. Thanks, Jess

↑ Index

507. **steve russell**
Re: FW: Cid Corman : The Next One Thousand Years
Sun 30 Mar 2008

Have you read big man CID? He was an original. & is he past tense? I forget these things. Cid Corman had his special style. I have an autogragphed book of his.

David-Baptiste Chirot <[redacted]> wrote: Date: Fri, 28 Mar 2008 09:52:21 -0500
To:
From: [redacted]
Subject: Cid Corman : The Next One Thousand Years

Cid Corman : The Next One Thousand
Years

Dear Worldwide
Friends,

Announcing Cid Corman's : The Next One Thousand
Years,
selected poems edited by Ce Rosenow & Bob Arnold is ready from
Longhouse now!

Please have a look - cover image is enclosed here - and see if this beauty can fit into your teaching plans, as well as a title to interest friends, colleagues and your favorite bookstores. Ce plans to use this book as a feature text in her college classes. We'd love it if other readers & teachers took up the book as a companion.

The selection has
been culled from Cid's books large and small, those barely on a wisp
of paper, to a magical draw from the yet unpublished OF volumes
4 & 5. His poetry and translations slip together into the
selection, and there are appreciations by both
editors.

Publisher: Longhouse, Publishers &
Booksellers

Publication
date: March 27, 2008
Book size: 5-1/2 x 8
1/2
Pages: 224
Binding: Perfect bound

ISBN
978-1-929048-08-3
Cost: $16.95

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No Cost - Get a month of Blockbuster Total Access now. Sweet deal for Yahoo! users and friends.

↑ Index

508. **Martha King**
This Thursday! O'Brien and Dubris
Sun 30 Mar 2008

This Thursday at the TELEPHONEâ€¦.

Â

Â Maggie Dubris & Geoffrey Oâ€™Brien

Thursday, April 3 6:30-8:30 p.m.

(note that the reading starts at 6:30!)

The Telephone Bar & Grill â€“ 149 Second Avenue btw 9th & 10th Streets

all trains to Union Square, 6 to Astor Place, F to Second Avenue

Â

Maggie Dubris is the author of Skels (Soft Skull Press 2004), Weep Not, My Wanton (Black Sparrow Press 2002), and WillieWorld (Cuz Editions, 1998). She played guitar and wrote songs for the all-women band Homer Erotic and worked for many years as a 911 paramedic in New York City, providing authentic background for Skels.Â She is presently employed as a professional hypnotist. Â Reviewers of Skels noted: â€œA funny, gritty urban thrillerâ€¦â€Â â€œLyrical, violent, and surprisingly passionateâ€¦â€ Dubris â€œwrites with the transcendent wonder of someone who is in love with the world, the city and humanityâ€ Â in language that is â€œâ€¦haunting, beautiful and pensive.â€ You can see excerpts from her latest project, an illustrated book with the artist Scott Gillis, at dustzone.com, or check out maggiedubris.com.

Â

Geoffrey Oâ€™Brienâ€™s books include Sonata for Jukebox, Castaways of the Image Planet, The Browser's Ecstasy, The Phantom Empire, and Dream Time: Chapters from the Sixties. His poetry has been collected most recently in Red Sky Cafe and A View of Buildings and Water, both from Salt. He is editor-in-chief of The Library of America.

Nathaniel Tarn has called Oâ€™Brien the most elegant poet writing today.Â When he turns his attention to movies, pulp fiction, tv spectacles, old radio shows, and pop tunes, Â we think the poetry shows.Â From reviews of Mad Magazine to The Sopranos, Geoffrey tracks the meta music to its lair in our private hearts. Library Journal thinks heâ€™s â€œengaging,â€ â€œthoughtful,â€ and â€œsuccinct.â€ Â Maybe New York Magazine said it better: â€œNoble and slightly mad.â€

Â

The reading takes place in the comfortable backroom Lounge of the Telephone Bar, famed for fine vegetarian and carnivore fare, cooked with an English flair. Admission is free. Patrons will be invited to contribute and all proceeds go to the readers.

Â

Coming up: May 1 â€“ last reading of the 2007-8 season: Martha King and Elinor Nauen

Â

The Prose Pros series is presented by Martha King and Elinor Nauen.

King is the author of North & South and other prose collections. She published Giants Play Well in the Drizzle, a popular underground zine in the days before the Web.

Â

Nauen (ElinorNauen.com) is the author of American Guys and editor of Diamonds Are a Girlâ€™s Best Friend and Ladies, Start Your Engines.

For more information, email [redacted] or [redacted]

↑ Index

509. Michael Heller
GEORGE OPPEN CENTENNIAL EVENT, A REMINDER
Sun 30 Mar 2008

(apologies for cross posting)

Tuesday, April 8, 3:00-9:00pm

The Shape of Disclosure: George Oppen Centennial Symposium

On the occasion of George Oppen's centennial and the publication of his Selected Prose, Daybooks, and Papers, poets and scholars gather to honor the life and work of this spare, powerful and original poet. Co-sponsored by Poets House, Tribeca Performing Arts Center at BMCC and University of California Press. Funded in part by the New York Council for the Humanities.

3:00pm Panel: Biographical-Historical Continuum
Moderated by Michael Heller
Featuring Stephen Cope on Oppen's diaries and journals, Norman Finkelstein on the late poems, Eric Hoffman on Oppen's political identity and Kristin Prevallet on Oppen's response to World War II.

5:00pm Panel: Literary-Philosophical Spectrum Moderated by Thom Donovan Featuring Romana Huk on Oppen's relationship to metaphysics and Judeo-Christian philosophy, Burt Kimmelman on Oppen and Heidegger, Peter O'Leary on Whitman's influence on Oppen and John Taggart on Oppen's poetry as "a process of thought."

7:30pm George Oppen Centennial Reading Stephen Cope, Thom Donovan, Norman Finkelstein, E. Tracy Grinnell, Michael Heller, Erica Hunt, Burt

Kimmelman, Geoffrey O'Brien, Peter O'Leary, Kristin Prevallet, Hugh Seidman, Harvey Shapiro, Stacy Szymaszek & John Taggart

George Oppen was born April 24, 1908 in New Rochelle, New York, and died in San Francisco in 1984. The winner of the Pulitzer Prize for Of Being Numerous (1968), Oppen was also the author of Discrete Series (1934), The Materials (1962), This in Which (1965) and Primitive (1978).

@ <http://poetshouse.org/tpacmap.htm>Tribeca Performing Arts Center
Borough of Manhattan Community College
199 Chambers Street
$10/Free to Students and Poets House Members
Audiences may attend individual events or the entire symposium

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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510. Jason Nelson
announcing netpoetic.com
Sun 30 Mar 2008

All,

I'm launching my new digital poetry site. And would love to know your thoughts.

Every two weeks netpoetic.com will introduce a new digital poetry interface. Each interface will be accompanied by a tutorial, video talk, description, sample and the source material. These interfaces are specifically designed for creative writing courses interested in exploring the creation of digital poetry. http://www.netpoetic.com/

cheers, Jason Nelson

No Cost - Get a month of Blockbuster Total Access now. Sweet deal for Yahoo! users and friends.

↑ Index

511. **Alan Sondheim**

Analogy

Sun 30 Mar 2008

Analogy

"The most important analogy of all is that of affiliation: the candidate should affiliate his body, speech, and mind with the Body, Speech, and Mind of the Buddha, called the three mysteries. According to Mkhas grub rje, it is this affiliation which establishes the superiority of the Diamond Vehicle (the Tantras) over non-tantric Buddhism. One affiliates his body by gesture (mudra), his speech by incantation (mantra) and his mind by deep concentration (samadhi). Mkhas grub rje's Fundamentals... states, 'In the Kriya and Carya (Tantras) one intensely contemplates the body as Great Seal (mahamudra), speech as Incantation (mantra), and mind as Reality (tattva). This is the 'Quick Path' because all avenues of the being are operating for a common goal: the body, speech, and mind are not working at cross purposes.

In such a case, we might say of body, speech, and mind, what Arya-Sura wrote in his Jataka-mala in description of King Sihi (but in his case meaning the three types, kama, artha, and dharma). [...]

'In him all forms having multitudes of virtues consistent with the three types appeared with common residence as though from merger of rivalries, and they had no loss of brilliance due to opposition and commotion.'

In Hinduism it is believed that these three types when in harmony yield the fourth one, liberation (maksa)."

(Alex Wayman, Yoga of the Guhyasamajatantra, The Arcane Lore of Forty Verses, A Buddhist Tantra Commentary, Motilal Banardsidass, 1990.)

http://www.alansondheim.org/vortex1.png
http://www.alansondheim.org/vortex2.png
http://www.alansondheim.org/vortex3.png
http://www.alansondheim.org/vortex4.png

(perhaps unlike software/programming) in my work, there are no errors, only creative commotion on the lip, edge, or brink; there are repertoire extensions to be sure; analogy dissolves; commotion is brilliance; what dissolves is nothing whatsoever; what's left is nothing whatsoever; in the airless realm; in the unintended or intentionless realm; in the true world and the breaking of intention and the intended; in annihilation already foregone or future anterior; in the blank of the afterthought of the alpha channel; in mind noh-mind no-mind; in mindless speechless air; in no-body.

(i am full of myself; full of air; i suffocate; therefore i am air.)

↑ Index

512. Alan Sondheim
earliest sounds from 1857 on
Sun 30 Mar 2008

In the news today - sounds recorded around 1860 and slightly earlier - go to http://www.firstsounds.org/sounds/ - this predates Edison.

- Alan

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513. Deborah M. Poe
Re: Translation Question
Sun 30 Mar 2008

If anyone has had a collection (poetry or prose) that's been translated and published in Europe before US publication in English AND would be willing to correspond about that experience, could you please backchannel?

A friend had a story translated into Italian (high quality work that was dead on, even preserving the mood and lyricism of her original words)--the translator is suggesting she publish the entire collection in Italian.

Ana Bozicevic-Bowling suggested that we look around the http://www.authorsguild.org/ site which I have passed along already.

Thanks in advance,
Deborah

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514. L Trent
21 Stars Review looking for innovative prose guest editor
Sun 30 Mar 2008

Hi all! although this is a poetry listserv, I thought that many of you might be innovative prose writers as well. In addition, if you know any prose writers looking for some editorial experience, you might forward this call.

21 Stars Review is looking for a prose guest editor for our next issue. Our current prose editor is currently swamped with all sorts of outside work & would like some help with reading & selecting subs. Here is our submission info:

*We have a strong leaning toward work that uses constraints, innovative meter and form, or carefully executed collage/cut-up techniques. Prose with amazing sentences will be preferred over prose with unamazing sentences. Plotless or

intricately- plotted very short fiction (ideally under 1000 words) is also something we enjoy.

*If you think that you are interested in being a prose editor for our journal, please send a short bio & list of publishing credits to [redacted], Please send all notes of interest to [redacted], not to me directly. Thanks, Letitia T

↑ Index

515. **Steve Evans**

NPF Conference on 1970s - Deadline Reminder

Sun 30 Mar 2008

Just a reminder that 31 March is the deadline for paper and panel proposals for this summer's NPF conference on the Poetry of the 1970s.

We've had a great response so far and hope that you, too, will consider joining us in Orono this June.

FMI, visit our website

http://www.nationalpoetryfoundation.org/

S.

* * * *

Steve Evans
Associate Professor of English
Graduate Studies Coordinator
New Writing Series Coordinator
NPF Editorial Collective Member
313 Neville Hall
University of Maine
Orono, ME 04469
[redacted]
www.thirdfactory.net

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516. **Tim Peterson**

SEGUE 4/5: Wayne Koestenbaum & Marjorie Welish

Sun 30 Mar 2008

The Segue Reading Series presents

Wayne Koestenbaum & Marjorie Welish

Saturday, April 5, 2008
** 4PM SHARP**

at the Bowery Poetry Club
(308 Bowery, just north of Houston)
$6 admission goes to support the readers

hosted by erica kaufman & Tim Peterson

Wayne Koestenbaum has published five books of poetry: Best-Selling Jewish Porn Films, Model Homes, The Milk of Inquiry, Rhapsodies of a Repeat Offender, and Ode to Anna Moffo and Other Poems. He has also published a novel, Moira Orfei in Aigues-Mortes, and five books of nonfiction: Andy Warhol, Cleavage, Jackie Under My Skin, The Queen's Throat (a National Book Critics Circle Award finalist), and Double Talk. His newest book, Hotel Theory, a hybrid of fiction and nonfiction, was published by Soft Skull Press in 2007. He a Distinguished Professor of English at the CUNY Graduate Center, and currently also a Visiting Professor in the painting department of the Yale School of Art.

"Brahms Piano Quartet No. 1"

Brahms dreamt

the complacent

girl's allergy to calamine

lotion screwed up her cat's

psyche. Clara's

hubby had a writing

block, which threatened

the Chinese dinner en famille.

Insensate, whorish,

the taxi failed to bring me here.

The hoodlum gang

coalesced. The dime

novel mugged

the Madonna of the Postpartum

Exasperation, a rain of

alphabet-soup letters alighting

on a background landscape's pinched fronds.

***

Recipient of the Judith E. Wilson Fellowship, the Howard Foundation Fellowship, twice winner of a New York Foundation for the Arts grant, and other prestigious awards for poetry, Marjorie Welish is the author of Isle of the Signatories--just out from Coffee House Press, Word Group, and also The Annotated "Here" and Selected Poems, which was an Academy of American Poets Lenore Marshall Poetry Prize finalist and a Village Voice Best Book of the Year. Her book of art criticism is Signifying Art: Essays on Art after 1960 (Cambridge University Press). Of the Diagram: The Work of Marjorie Welish (Slought Books) compiles papers given at a conference held at the University of Pennsylvania devoted to her writing and art. She teaches at Columbia University and at Pratt Institute.

from "Dedicated to"

11.

Translated and with a commentary

Fire, a transient

syllabus, its first word occluded

impending

terrace, identifying the occasion its

element in shadow

being pounded in

signals a scene change

so what

Water, an apparent shroud

pouring

access read at a distance

a proposition from time to time

from the desk of=

↑ Index

517. Mary Jo Malo

Mary Jo Bang

Sun 30 Mar 2008

From David Orr's review of Mary Jo Bang's "Elegy" . . .

"The poet doubts the redemptive power of her own gift while simultaneously using it to find a tone that — in the final line — wavers perfectly between her contempt for consolation and her desire for it. The achievement of art shows the limitation of art, and vice versa. This is the great strength of "Elegy." No one will ever bring back the dead by writing poetry; indeed, the only certain result of writing a poem is the poem itself. But as Bang proves in this sad, strange book, the conversion of grief into art may be balanced, if not redeemed, by the transformation of art into grieving."

http://www.nytimes.com/2008/03/30/books/review/Orr3-t.html?_r=2&oref=login&oref=slogin

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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518. Mary Jo Malo
David Orr's Review of Mary Jo Bang's "Elegy"
Sun 30 Mar 2008

Notice yet another New York Times review suggesting that language poetry is hegemonic. Mary Jo

"That confrontation can be especially problematic for a certain type of contemporary poet. Stevens accused Frost of writing about "subjects," to which Frost retorted that Stevens wrote about "bric-a-brac." The dominant contemporary American style, with its self-conscious intellectualism, evasiveness and preoccupation with "language itself" is firmly on the side of bric-a-brac. This style, like all styles, may be put to any use, but it will always approach its goals through the backdoor via head fakes, double bluffs, rope tricks and an elaborate system of pulleys. It's a strategy poorly suited to "subjects" in general, let alone the intractable subject that haunts an elegy."

http://www.nytimes.com/2008/03/30/books/review/Orr3-t.html?_r=1&oref=login

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519. Jennifer Karmin
April 2-6: Goat Island in Chicago
Mon 31 Mar 2008

---

hi poetry friends....if you have some time this week,
i recommend going to see goat island's performance in

chicago. after more than 20 years of collaboration, this is the group's final piece.

source material include: poems by robert creeley and emily dickinson, hybrid mathematics, lenny bruce's last routine, saint francis's farewell instructions, the last minute of j. s. bach's art of the fugue, stanley kunitz on composing a goodbye, the hagia sophia in istanbul, and much more.

there's also a lovely online writing project for everyone to contribute to.

onwards,
jennifer karmin

THE LASTMAKER
April 2, 3, 5, 6
7:30pm
$20-24
Museum of Contemporary Art
220 E Chicago Avenue
Chicago, IL
http://www.mcachicago.org

"We end Goat Island in order to make a space for the unknown that will follow. We intend this ending to present itself as a beginning, and we invite you to join us on the occasion."
http://www.goatislandperformance.org

ROUNDTABLE
Friday, April 4 at 2:00pm
free
Gene Siskel Film Center
164 N. State Street
Chicago, IL
http://www.artic.edu/webspaces/siskelfilmcenter

Ensemble members are joined by art historian Claire Bishop for a discussion about the significance of architecture, art, and theology addressed in Goat Island's work, and the group's decision, after more than 20 years of practice, to create a last performance.

WEB-BASED WRITING PROJECT
The Last Performance is created to evolve alongside
the creation and performance of The Lastmaker. The
work is being collectively authored by Goat Island,
invited artists and critics, the Goat Island
community-at-large, and you.
http://thelastperformance.org

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http://tc.deals.yahoo.com/tc/blockbuster/text3.com

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520. Lori Emerson
reminder: bpNichol launch in Toronto on Wed. April 2!
Mon 31 Mar 2008

Hello all, just a reminder:

Evan Munday at Coach House has generously put together a launch to celebrate the release of the first Open Letter issue, the release of bpnichol.ca, and the publication of The Alphabet Game. It should be a really fun night and it would be wonderful to see some of you in person.

Below are the details for the event and the flyer is attached - hope to see you there and please do forward the announcement to anyone you think might be interested in coming.

best, Lori

April 2 – We're bringing NicholBack
Literary event at Supermarket celebrates three new pieces of
Nicholmania from late Canadian author bpNichol

'His wit, along with the seriousness, was there to keep the language free and untethered, to keep the poem aware of its roots, like a tuxedo worn with bare feet in a muddy river ... No other writer of our time and place was so diverse, attempted so much, and never lost sight of his intent.' – Michael Ondaatje

A member of the sound-poetry performance group The Four Horsemen, winner of a Governor General's Award for Poetry and writer of Fraggle Rock, bpNichol was one of Canada's most important writers. Nichol was the author of countless publications in a variety of forms, including poetry (lyric, concrete, visual,

sound). He was known as a promoter of poetry and the small press, a manipulator of the lines between genres and a prolific Canadian word artist, and they even named a Toronto laneway after him.

In late 2007, Coach House Books published The Alphabet Game, edited by Darren Wershler-Henry and Lori Emerson, a selected reader of Nichol's work designed as an introductory overview to Nichol's texts. This spring, Canadian literary criticism journal Open Letter publishes the first of two new bpNichol-focused issues, and the long-awaited bpNichol site, bpnichol.ca, is unveiled. The spring also sees the release of Brian Nash's bp: pushing the boundaries on DVD.

To celebrate, Coach House Books, Open Letter and bpnichol.ca present NicholBack, a stellar night of Nichol performances.

NicholBack with performances by Paul Dutton, W. Mark Sutherland, Nobuo Kubota, Frank Davey, Lola Lemire Tostevin, damian lopes, Gary Barwin and a.rawlings.

Supermarket, 268 Augusta Avenue
Wednesday, April 2, 2008
8:00 p.m.

* * * * *

With an introduction of The Alphabet Game by co-editor Lori Emerson the night is split into two rounds of performances.

Four Horsemen member Paul Dutton leads off the evening with a short work from bpNichol, then he and fellow acclaimed sound poets W. Mark Sutherland and Nobuo Kubota perform an entirely new collaborative sound performance piece inspired by the work of bpNichol.

Following a break, five of today's most innovative writers – Frank Davey, Lola Lemire Tostevin, damian lopes, Gary Barwin and a.rawlings – read their favourite Nichol works.

* * *

For information on The Alphabet Game or media requests, contact Evan Munday at [redacted] or [redacted].

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2008

604 messages · Mon 31 Mar 2008 – Wed 30 Apr 2008

April 2008 was a month about defection — the poet who abandons the poem for the novel, and the citizen accused of abandoning the people he came from. Six hundred and four messages moved through the list, its single largest thread a howl of betrayal at poets who had taken up fiction, and its loudest political thread a fight over whether a candidate had insulted or merely described the towns he was losing. Under both ran the same nerve: what do you owe the form, or the place, that made you?

The month's great outcry was against apostasy to the novel. In capitals that never let up, one poster confessed the near-physical revulsion the defection provoked — the sickness of hearing of *"how physically ILL I become when I hear of YET ANOTHER poet writing novels"* — and mourned the poets who cross over swearing they will keep writing verse and never do. *"They never come back from the illness"*, the lament ran, the novel figured as a wasting disease of the true vocation, with Eileen Myles allowed as the rare soul who returned from it undiminished. To leave the poem for prose was, in this room, a kind of death.

The quarrel over belonging ran on a national scale. Obama had described the towns of rural Pennsylvania as bitter and clinging, and the campaign convulsed; the list convulsed with it. One member, raised there and now defending the remark from the inside, wrote of *"these people being bitter and clinging to their guns and religion"* as a plain truth he had fled — while others heard only a cosmopolitan sneer at people who could not answer back. It was the season's rawest fault line, class and condescension and who gets to narrate a place, and the room split along it exactly as the country did.

Underneath, the same question turned inward and literary. A companion thread studied poets as characters in novels — the maker not defecting to fiction but captured by it, embalmed as someone else's figure — while the avant-garde argued, yet again, over its own spelling and borders. Everywhere the anxiety was the same: the poet pulled out of the poem, into prose, into caricature, into the wide indifferent world of the novel that does not love the line the way the line loves itself.

I have set April down exactly as the archive delivered it — the sickness at the defecting poet, the poet trapped as a novel's character, and the country tearing itself over a candidate's verdict on the towns that raised him — because it was the

month the list bound together two kinds of leaving, the artistic and the civic, and felt them as one wound. The room that could barely forgive a poet for writing a novel was the same room straining to say what a person owes the place and the people he comes from, and finding, in a bitter election spring, that loyalty to a form and loyalty to a home are harder to keep, and harder to judge, than anyone on either side wished to admit.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 604 in all.

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360. steve russell — Re: - Avant(e)-garde
361. Jason Quackenbush — Re: an idea of poetry too conservative even for Andrew Motion
362. steve russell — Re: Obama is correct about rural PA
363. steve russell — Re: Obama is correct about rural PA
364. amy king — GO LOCAL: NATIONAL POETRY MONTH x 10!
365. ALDON L NIELSEN — Re: Obama is correct about rural PA
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378. Roy Exley — Re: - Avant(e)-garde
379. Mark Weiss — Re: Obama is correct about rural PA
380. Mark Weiss — Re: Obama is correct about rural PA
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383. Martha Deed — John Roche book launch
384. Jason Quackenbush — Re: Obama is correct about rural PA
385. Ryan Daley — Re: Obama is correct about rural PA

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386. ALDON L NIELSEN — Obama is correct about rural PA
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388. Adam Fieled — PFS Post: Andrew Lundwall, from "Gardening at Night"
389. Mark Weiss — Re: Obama is correct about rural PA
390. Ryan Daley — Re: Obama is correct about rural PA
391. Ryan Daley — Re: Obama is correct about rural PA

392. CA Conrad — THE ONLY WAR THAT MATTERS...
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419. Philip Metres — The Only War That Matters...A response to CA Conrad
420. Mark Weiss — Re: Obama is correct about rural PA
421. Michael Kelleher — Full-Time Education Director
422. Jeffrey Side — New Marjorie Perloff interview at The Argotist Online
423. Tim Peterson — SEGUE 4/19: LEPSON, CRUMP, and MACHLIN
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431. Thomas savage — Re: Obama is correct about rural PA
432. Sara Wintz — national poetry month @ p.s.1 !
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434. Mark Weiss — Re: Obama is correct about rural PA
435. Philip Metres — COME TOGETHER; a call for ANTHOLOGY OF PEACE POEMS
436. Freind, William Joseph — Re: On the So-Called Epigramititis
437. Paul Nelson — Re: THE ONLY WAR THAT MATTERS...
438. J A. Lee | Crane's Bill Books — Re: THE ONLY WAR THAT MATTERS...
439. Stephen Vincent — H Obenzinger on KPFA & at Morningside Books, NYC
440. jessica beard — Juliana Spahr Reading: 4/24 in Santa Cruz
441. Dale Smith — Tom Clark

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443. Jim Andrews — Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles
444. Roy Exley — ON Poets writing novels
445. Barry Schwabsky — Re: Obama is correct about rural PA
446. Al Filreis — live webcast: Jerome Rothenberg
447. Barry Schwabsky — world's oldest photograph?
448. Mark Weiss — PS Re: Obama is correct about rural PA
449. Thomas savage — Re: Concerning Folks vs.Obama
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451. Thomas savage — Re: THE ONLY WAR THAT MATTERS...
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453. David Chirot — Fwd: Photo Detectives on the Trail of Photography’s Origins - New York Times
454. Nic Sebastian — ten questions on publication -- Ivy Alvarez
455. St. Thomasino — In the Bennett Tree
456. amy king — Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview exc...
457. Murat Nemet-Nejat — Re: world's oldest photograph?
458. Brian Stefans — Poetry Job at Stockton
459. Murat Nemet-Nejat — Re: Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles
460. Charles Alexander — reading/performance, words+music, CUE Art Foundation
461. aaron tieger — Lori Lubeski's Undermined
462. Charles Alexander — Cynthia Miller and David Krueger Opening at CUE Thursday, April 24, 6:0...
463. George Quasha — Reb Livingston & George Quasha reading at R&F Handmade Paint, Kingston, Sat...
464. Bill Berkson — berkson/jamme
465. Evan Munday — The poetics of stuttering in Portland - Apr. 20 & 21
466. Anny Ballardini — Re: Obama is correct about rural PA
467. Poetry Project — Events at The Poetry Project April
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469. Jim Andrews — Tributaries & Text-Fed Streams
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472. Michael Ford — Re: Obama is correct about rural PA
473. Barry Schwabsky — Re: Obama is correct about rural PA
474. steve russell — how bad was the debate?/ The Guardian, and other links
475. Daniel Godston — tonight at Robin's Bookstore
476. Sarah Sarai — Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview ...
477. William Allegrezza — Series A--Fiction and Poetry: Blackstone and Pallant this Tuesday!
478. Justin Parks — modernist studies association call for participants
479. Martha King — The Independent: Andrew Crozier: Poet and poets' champion
480. Bonnie MacAllister — Edna Andrade (1917-2008)
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484. amy king — Fw: Annie Finch and Lee Ann Brown reading
485. amy king — Annie Finch and Lee Ann Brown reading - SUNDAY, April 20th 2008
486. amy king — (no subject)

487. David Chirot — New Visual Books Reviewed - New York Times--Campaign Buttons & Memoribilia
488. Chris Pusateri — TOMORROW, 4/20 at 6pm: Michelle Naka Pierce and Chris Pusateri read in Bou...
489. steve russell — It's National Poetry month, Marion,
490. David Chirot — Re: world's oldest photograph?
491. Eleni Stecopoulos — SF/NYC apt. exchange?
492. Stephen Vincent — New de blog/ Haptic, Trellis/T Joyce improvs, Crozier, Obenzinger

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493. Stephen Vincent — NY Times Outs the Networks
494. Jim Andrews — Re: Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles
495. David Chirot — (Photography & Preserving a Way of Life & Myth)--Robb Kendrick, Tintype Cowb...
496. David Chirot — Errol Morris's 'Standard Operating Procedure': Of Crime and Photography in ...
497. Susan Webster Schultz — Sidewalk blog: Torture series (mostly)
498. Kimmelman, Burt — Marsh Hawk Press Invitation (NYC)
499. steve russell — Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Intervie...
500. Jennifer Karmin — JOB: Lewis-Clark State College
501. David Buuck — looking for barbara cole
502. Jill Chan — Call for submissions

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503. Philip Metres — new on Behind the Lines blog
504. amy king — Blog Log - Recent Whittlings
505. Michael Kelleher — Literary Buffalo Newsletter 04.21..08-04.27.08
506. Thomas savage — Dark Matter, the film
507. Mary Jo Malo — Re: (Photography & Preserving a Way of Life & Myth)--Robb Kendrick, Tintype ...
508. Peter Grieco — what's this called?
509. David Chirot — ATROXHITY by CrashTest 15 Visual Poets' Tribute to JG Ballard's Atrocity Exh...
510. richard owens — Fwd: Help Tom Clark
511. Aaron Belz — 10 Love Poems
512. Small Press Traffic — An Evening of Innovative Fiction at Small Press Traffic -- Saturday, ...
513. Jim Andrews — poet tried for killing judge, seducing wife
514. Joel Lewis — JOEL LEWIS & MOLLY RUSSAKOFF READING IN PHILADELPHIA
515. Stephen Vincent — Library &/or Art Class poem(s) ??
516. mIEKAL aND — Bebe Barron (1925 - 2008)
517. Amish Trivedi — Re: what's this called?
518. Renee Ashley — Re: what's this called?
519. Jason Quackenbush — Re: poet tried for killing judge, seducing wife
520. Jason Quackenbush — Re: poet tried for killing judge, seducing wife
521. mIEKAL aND — JUDGE DISMISSES MAIL FRAUD CASE AGAINST BIO-ARTIST KURTZ
522. mIEKAL aND — JUDGE DISMISSES MAIL FRAUD CASE AGAINST BIO-ARTIST KURTZ
523. Peter Quartermain — Re: what's this called?
524. Peter Quartermain — Re: what's this called?

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525. Barry Schwabsky — Fw: Restore Freedom of Artistic Creation and Education
526. Barry Schwabsky — Fw: Restore Freedom of Artistic Creation and Education
527. steve d. dalachinsky — concert
528. Andrew Rippeon — Reminder: GEORGE OPPEN: A Centenary Conversation. This week in Buffalo.
529. Therese Broderick — Re: Library &/or Art Class poem(s) ??
530. David Chirot — When Language Can Hold the Answer - New York Times--(And when it can't, or d...

531. Douglas Manson — The Littlest Buffalo Press Reading in big NYC
532. Douglas Manson — Buffalo Pointilliste: Poetry/Performance at Rust Belt Books
533. Stephen McCaffery — George Oppen. A Centenary Conversation
534. Alan C Golding — What's this called?
535. Alan C Golding — Library poems
536. eric unger — ALAN DAVIES : BOOK 6 // MICHAEL CARR : SOFTER WHITE
537. Christophe Casamassima — Call for Submissions - Viviparous Blenny. Theme: Synchronicity
538. Dustin Williamson — April 27 in NYC: Rodney Koeneke and Rod Smith @ Zinc-TRS
539. Sarah Sarai — Re: poet tried for killing judge, seducing wife
540. Jennifer Karmin — April 24-25: Leslie Scalapino in Chicago

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541. steve russell — Re: Library &/or Art Class poem(s) ??
542. Tim Peterson — SEGUE 4/26: THOMAS FINK & ELIZABETH WILLIS
543. David Chirot — The Accidental Rebel - New York Times
544. UbuWeb — UbuWeb :: Recent Additions, Spring 2008
545. Tom Orange — Andrews/Silvers at Vanderbilt
546. Catherine Daly — Catherine Daly, Diane Ward, Elaine Equi and more at LA Festival of Books
547. Sharon Mesmer/David Borchart — Kevin Killian's email address?
548. cralan kelder — fire in the mailbox
549. laura hinton — PLEASE POST asaP

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550. Jennifer Karmin — 4000 WORDS 4000 DEAD: May 2
551. steve d. dalachinsky — Re: Call for Submissions - Viviparous Blenny. Theme: Synchronicity
552. Adam Fieled — PFS Post: Lars Palm, from "Footnote Poems"
553. colin herd — Interview with Geraldine Monk
554. Tom Beckett — TINY BOOKS OF POETRY FEEDING THE WORLD...LITERALLY!
555. Scott Michael Pierce — new from EFFING PRESS
556. Shankar, Ravi (English) — Celebrate Language for a New Century in NYC (4/[redacted])
557. Alan C Golding — CFP Louisville Conference
558. Anne Guthrie — (no subject)
559. aslongasittakes — Contact information for Steve Benson
560. Poetry Project — Events at The Poetry Project April
561. Sarah Sarai — we are beautiful, my friends: stu ross/CAconrad/larry kearney/the chick/dalac...

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562. Tenney Nathanson — Re: Scalapino: It's go in horizontal
563. Roy Exley — Awesome silence
564. Jim Andrews — New and 3D-ish
565. Ken Rumble — Fwd: Poetry Tomorrow Night, 4/26 @ Chapterhouse
566. Nico Vassilakis — one dollar microchap from dbqp
567. David Chirot — 23 april Happy Birthday & Thanks to William Shakespeare
568. Diane Wald — new chapbook: faustinetta, gegenschein, trapunto

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569. Jeff Davis — Re: Fwd: Poetry Tomorrow Night, 4/26 @ Chapterhouse
570. Charles Bernstein — Blind Witness: Launch & Performance May 5 (NY)
571. Larry O. Dean — Chicago Poetry Fest TODAY, Looptopia next week
572. Dodie Bellamy — Dodie Bellamy's Summer Workshop--San Francisco
573. CA Conrad — Jenn McCreary, Monica Fauble, Brenda Coultas AT ROBIN'S BOOKSTORE/\\//\\\\///...
574. David Chirot — Standard Operating Procedure - Movie - Review - The New York Times

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575. Eric Hoffman — New Book

576. Barry Schwabsky — Fw: Long Poem Conference at Sussex
577. Stephen Vincent — Aram Saroyan/ Silliman & the NYT
578. Nate Dorward — New publication: Antiphonies: Essays on Women's Experimental Poetries in Can...
579. Murat Nemet-Nejat — Re: Standard Operating Procedure - Movie - Review - The New York Times
580. David Chirot — Waterboarding film/Abu Ghraib Video/18 Vet Suicides Daily/New Walls of Baghd...
581. Alan Sondheim — The true world
582. Steve Halle — Jordan Stempleman and Laura Sims at Seven Corners

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583. steve d. dalachinsky — Re: Aram Saroyan/ Silliman & the NYT
584. Jennifer Karmin — May 2-25: Poet’s Theater Showcase in Chicago
585. David A. Kirschenbaum — NYC Tomorrow: Boog presents little scratch pad editions
586. David A. Kirschenbaum — Small Press Needed for May 27 for Boog NYC Series
587. Douglas Manson — 4/29: The Littlest Buffalo Press reading in NYC
588. Paul Siegell — "And ya don't stop." -- interview
589. Michael Kelleher — Literary Buffalo Newsletter 04.28.08-05.04.08
590. Vernon Frazer — Selected Poems of Post-Beat Poets edited by Vernon Frazer
591. Vernon Frazer — Selected Poems of Post-Beat Poets edited by Vernon Frazer--TO COLLEGE LIBRA...
592. Zamsky, Robert — Bernstein & Daly in Sarasota

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593. derek beaulieu — a recommendation
594. Ram Devineni — TONIGHT: The Rattapallax/PEN World Voices Literary Film Feast
595. Camille Martin — Cl/utter - online visual poetry
596. steve d. dalachinsky — Re: rucma concerts in ny area
597. Aldon Nielsen — Lorenzo Thomas Book
598. Tony Trigilio — This Thursday / COLUMBIA POETRY REVIEW #21 / Reading and Release Party
599. John Beer — Links Hall Poet's Theatre festival
600. Charlotte Mandel — Re: Lorenzo Thomas Book
601. CA Conrad — Re: THE ONLY WAR THAT MATTERS...

30 APR 2008

602. Bill Berkson — BILL
603. Pierre Joris — New Nomadics Posts
604. ALDON L NIELSEN — Snyder Wins Lilly Prize

1. Alan Sondheim
my west virginia (fwd)
Mon 31 Mar 2008

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my west virginia

http://www.alansondheim.org/cathedralpark015.jpg
http://www.alansondheim.org/cathedralpark016.jpg
http://www.alansondheim.org/cathedralpark045.jpg
http://www.alansondheim.org/cathedralpark074.jpg
http://www.alansondheim.org/cathedralpark088.jpg

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2. CA Conrad
CAConrad interviews Rachel Blau DuPlessis for PhillySound /\\//\\\\////\\\\\\//////
Mon 31 Mar 2008

CAConrad interviews Rachel Blau DuPlessis for PhillySound
/\\//\\\\////\\\\\\//////

This interview was conducted via e-mail in March, 2008
and can be read at this link:
http://phillysound.blogspot.com/2008_03_01_archive.html

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3. Kyle Schlesinger
New on the Cuneiform Blog
Mon 31 Mar 2008

New on the Cuneiform Blog:

3.31.08 Look by Kyle Schlesinger
3.30.08 Speech with Humans by Glen Baxter and Clark Coolidge
3.29.08 Emily McVarish / ON
3.28.08 Mimeo Mimeo
3.27.08-3.19.08 Larry Fagin Week

www.cuneiformpress.blogspot.com

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4. Janet Holmes
Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)
Mon 31 Mar 2008

Hi all,

Does anyone know of an anthology of manifestoes (poetic or otherwise)?

Thanks,
Janet

--
Janet Holmes
http://www.humanophone.com
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
To and From by G.E. Patterson
Irresponsibility by Chris Vitiello
http://ahsahtapress.boisestate.edu

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5. Ian Randall Wilson
Publication Party
Mon 31 Mar 2008

Here's information on a publication party for a book I edited for Hollyridge Press.

Ian Wilson
?

?

?????? AUTHOR APPEARANCE AT JAMES BEACH RESTAURANT, VENICE, CALIFORNIA

?????? - Ronald Alexander To Celebrate His New Novel -

??????

WHAT: A publication party for Ronald Alexander's new novel The War on Dogs: in Venice Beach at James Beach restaurant in Venice, California.

?

WHEN:Sunday, April 13, 2008 at 4:00 PM

?

WHO:Ronald Alexander, author of The Final Audit and Below 200

Nathan Geare, Illustrator

?

WHERE:James Beach Restaurant

60 N Venice Blvd

Venice, CA 90291

[redacted]??????

?

?????? VENICE, Calif. -- Author Ronald Alexander releases his third novel, The War on Dogs: in Venice Beach (illustrated by Nathan Geare), with a publication party and reading at James Beach restaurant in Venice, California.

????? In this social satire, the beaches in Venice, California are in trouble. The grassy park and pristine sands which separate the high-dollar houses from the water have been defiled by dogs and their owners. Then Sergeant Smelzkoff of the LAPD appears. With the task of bringing order to the oceanfront and considering his life thus far a failure, Smelzkoff vows to succeed in what may be his last mission before retirement. But things are soon complicated when his estranged gay son moves back to California from New York with his own dog. Trouble ensues. The novel features 40 black and white line drawings by illustrator Nathan Geare.

????? The reading is free to the public and begins at 4 PM with appetizers and beverages to be served. Join author Ronald Alexander and illustrator Nathan Geare for their publication party at James Beach Restaurant, where cocktails and dining are always "beach style."

??????

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?? ###

?

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6. Barry Schwabsky

Fw: Stream Records radio programme download available

Mon 31 Mar 2008

>>> >> Fred's Archive
>
> Sunday 30 March 20
forwarding:

> *Fred's Archive*
>
> *Sunday 30 March 2008 16:30-16:56 (Radio 4 FM)*
> *Repeated:*

> *Saturday 5 April 2008 23:30-0:00 (Radio 4 FM)*
>
> *Joan Bakewell explores the unique archive of Fred Hunter.*
>
> *Back in the 1960s, Fred borrowed a tape recorder and began to record some of the great poets of his time. With collaborators John and Helen Cassidy, he issued seven LPs of poets reading their own work in front rooms all over London.*
>
> *Featured authors include Tom Raworth, Lee Harwood, Robert Duncan, Edward Dorn, Anselm Hollo, Stuart Montgomery and Basil Bunting.*
>
> *Download available, courtesy Will Montgomery:*

This link lasts for 7 days. Do forward it to anyone who might be interested. The file's about 20mb.

You have 1 file(s) called Fred's Archive.mp3 waiting for download.

You can click on the following link to retrieve your file. The link will expire in 7 days and will be available for 100 number of downloads.

Link: http://www.yousendit.com/download/www/azR5QmtkdENIcWMwTVE9PQ

This file was delivered to you by YouSendIt, the No. 1 file delivery company, find out more at www.yousendit.com.

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7. Ruth Danon

Summer Intensive 2008 NYU Tenth Year

Mon 31 Mar 2008

Dear List Members:

For the tenth year NYU/SCPS/McGhee Division is holding its two week intensive writing workshop in June. The dates are June 8th-June 20th.

Students gather at beautiful Ireland House, just north of the Washington Square Arch, for two weeks of intense work with guest writers and NYU faculty. Each year a fiction writer, a poet, and a nonfiction writer come to NYU to work closely with students. This year the poet will be Bei Dao, the fiction writer Margot Livesey, and the nonfiction writer Peter Balakian. Students will spend fifiteen hours in class with the guest writer in their own genre and three hours with a writer in a different genre. No more than twelve students in each genre group. Students will also have private conferences with the guest writers.

Mornings are spent in improvisation workshops taught by Ruth Danon, Catherine Barnett, and April Krassner, all NYU faculty.'

Evenings are devoted to talks and readings by writers and students.

Sessions on graduate school and publishing are also included in the program.

For application and information contact Charles Bradshaw at [redacted] or backchannel me.

I hope you will spread the word.

Thank you,

Ruth Danon

Ruth Danon,Master Teacher, Creative and Expository Writing,McGhee Division, New York University

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8. CA Conrad

ON poets writing NOVELS (OH! it pains me to write those words!)

Mon 31 Mar 2008

A good friend who knows HOW MUCH novels irritate me, and how physically ILL I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:

http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html

This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave nod to the truth! I have met many poets who have taken up the novel, and have had many arguments about it with them. EVERY SINGLE TIME the poets insist that they will always be able to write poems, and I wait for those poems. They never come back from the illness (YES, ILLNESS!) of the novel.

There are very very few poets I can think of who MASTER both. Or, better yet, poets who ACTUALLY continue to write poetry as well as they did before the task,task,task driven "art" of writing novels.

Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER despite her novels. But then I feel almost no one alive has her abilities for writing, she's so beyond us.

Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE reads exactly like her poems always did, and I Love her poems.

Maybe it's poets who were writing poems outside the mainstream who can make it work out for the better? Magdalena's novel REALLY IS like her poems, and it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an epic experimental poem. It's coming out this fall, and won the Scholnick Award for experimental fiction.

But, to be honest, 99 percent of the poets I've met who take up the novel get lost. Permanently lost.

One poet I know who now writes novels was an AMAZING poet when I first met him in 1993, or 1994. He hates my guts because I wouldn't share his enthusiasm at having discovered enjoying novels. He also hates me because when he last wrote to me and said that I should try to write a novel, that I would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!" BUT, I feel if I can PREVENT a poet from killing themselves with novels, then I have to take the risk!

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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9. Michael Kelleher

Literary Buffalo Newsletter 03.31.08-04.06.08

Mon 31 Mar 2008

LITERARY BUFFALO
03.31.08-04.06.08

CORRECTION:

THE APRIL 17 READING BY TYRONE WILLIAMS AND GINA MYERS WILL TAKE PLACE RUST BELT BOOKS. THE POSTER INCORRECTLY STATES THAT IT WILL BE AT HALLWALLS. MY BAD. PLEASE NOTE.

RUST BELT BOOKS BACK ROOM BOOK SALE

Help our great used bookstore/performance space clear its stock and pay the taxman!

All books in the backroom performance area can be purchased in bulk for $5 per bag (you choose the bag) on Tuesday, April 1 from 12-8 p.m.

Buy a bag to show your support!

BABEL

TICKETS ON SALE NOW FOR THE FINAL BABEL EVENT OF THE SEASON

April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

[redacted] or visit http://www.justbuffalo.org/babel.

THERE ARE ONLY A FEW TICKETS LEFT FOR THIS EVENT. GET THEM WHILE YOU CAN.

BABEL 2008-2009

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Subscriptions will go on sale at the April 24 event and then in general on April 25. Previous subscribers can re-up for $75. New subscription (four events): $100. We expect to sell out next season by subscription. If we do not sell out by subscription, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

04.01.08

Rust Belt Books
Back Room Book Sale
$5 per bag of books
Tuesday, April 1 12 ? 8 p.m.
Rust Belt Books, 202 Allen St.

04.02.08

Exhibit X Fiction
Lawrence Norfolk
Fiction Reading
Wednesday, April 2, 7 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

&

Just Buffalo/Center For Inquiry Literary Cafe
Ken Feltges and Loren Keller
Poetry Reading (8 open slots to read)
Wednesday, April 2, 7:30 p.m.
Center for Inquiry, 1310 Sweet Home Rd., Amherst

04.03.08

Just Buffalo/Communique Flash Fiction
Carol Novack
Flash Fiction Reading
Thursday, April 3, 7 p.m.
Rust Belt Books, 202 Allen St.

04.04.08

Just Buffalo/Gusto at the Gallery
Nickel City Poetry Slam
Feature: Members of the Toronto Slam Team
Friday, April 4, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery

&

Poetics Plus at UB
(co)ludere: play & performance | collision & collaboration
Featuring:
Sara Eddleman, Courtney Pfhal & Steve Zultanski
Ryan Hatch & Matt Pieknik
Jim Kurt & David Collins
Friday, April 4, 7 p.m.
Rust Belt Books, 202 Allen St.

04.06.08

Just Buffalo/Tru-Teas
Jimmie Gilliam
Poetry Reading (10 open slots to read)
Sunday, April 6, 4 p.m.
Tru-Teas/Insite Gallery, 810 Elmwood Avenue

&

Buffalo/Williamsville Poetry, Music & Dance Celebration
Nikki Giovanni & Student poets, composers and dancers
Sunday, April 6, 7 p.m.
Kleinhans Music Hall, Symphony Circle

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

10. Stephen Vincent

Rochelle Ratner

Mon 31 Mar 2008

I just received this note from Paul Pines

Dear Friends: have just received word of the death of a dear friend, Rochelle Ratner. She had been fighting cancer for the last six months after two prior battles with breast cancer. She was a wonderful writer and worked tirelessly to build a significant body of work and did so until the last phone call we shared a few days ago in which she said, "I have been looking back over my journals and

pulling out short stories. There is so much there." I pause to reflect. The reservoir of things to say and ways to say them is inexhaustable. Not so our own resources. I do think the effort to express our lives as meaningful is ongoing and sustaining, but part of this must include our connection to those around us. Cliched, I know, but true. I am constantly reminded of that message in Pere Lachaise Heloise left even after many years of separation from Abelard: "The love that united us was all our joy." Love to all. Paul

I will remember Rochelle for her intense presence, her writing and her care for writers,as well as her commitment and attention to reviews of small presses, and her reviews of work by many of us.

In sadness,

Stephen Vincent

↑ Index

11. Kimmelman, Burt

Rochelle Ratner

Mon 31 Mar 2008

I'm writing with the sad news that Rochelle Ratner has passed away today. There will be a funeral in Rhode Island but I have no details of it at this time.

I imagine there will be a memorial for Rochelle in NYC some time this spring. Marsh Hawk Press will certainly hold an event to remember her, in any case (details tba).

- Burt Kimmelman

↑ Index

12. Mathew Timmons

Handsome Fish Offices by Ara Shirinyan Now Available from Insert Press

Mon 31 Mar 2008

HANDSOME FISH OFFICES by Ara Shirinyan is Now Available from Insert Press – our first perfectbound book!

You may purchase your copy online at: http://insertpress.net/index.php?s=forthcoming

Praise for Handsome Fish Offices by Ara Shirinyan: While office supply products and tropical fish might at first thought seem to have nothing to do with one another, once side by side they reveal the interconnections between global acquisitions, multinational capital, and environmental destruction. - Juliana Spahr

Of cut-up writing, in which different textual sources are spliced together, often jarringly, William Burroughs once said, "The results will look a lot like you." Handsome Fish Offices, Ara Shirinyan's book of profoundly 21st century cut-ups, takes up this insight with hilarity and irreverence, showing readers how the world looks like them, and they look like the world. No matter whose language he's playing with, the startling juxtapositions of words in these poems reveal the contemporary global condition of being incorporated and measured, invariably down to the smallest detail. "This laterally flattened species is ideal / For catalogs, direct mail, promotions, etc," he writes, and you'll know what he means, because your species, too—and right now—is one of the many getting flattened. -Mark Wallace

↑ Index

13. Thomas Devaney
GEORGE OPPEN's 100th Birthday -- 4/7 Writers House
Mon 31 Mar 2008

A Celebration of George Oppen's 100 Birthday

_____

The Kelly Writers House celebrates
GEORGE OPPEN's 100th Birthday
with 100 minutes of talk and poetry in Oppen's honor

hosted by THOMAS DEVANEY & RACHEL BLAU DuPLESSIS

featuring:

STEPHEN COPE
GEORGE ECONOMOU
AL FILREIS
MICHAEL HELLER
ANN LAUTERBACH
TOM MANDEL
BOB PERELMAN
RON SILLIMAN

Monday, 4/7 at 6 PM
The Writers House | 3805 Locust Walk
This event is free & open to the public

Poet and critic STEPHEN COPE is editor of "George Oppen: Selected Prose Daybooks, and Papers" (U. of California Press, 2008), and a founding editor of

Essay Press. He has taught at universities in California, Iowa, and Ohio, and is on the faculty of Bard College's Language and Thinking program.

THOMAS DEVANEY is the author "A Series of Small Boxes" (Fish Drum, 2007). He teaches in the Critical Writing Program at the University of Pennsylvania, and is editing a feature section "Oppen at 100" for Jacket 38 (October 2008).

RACHEL BLAU DuPLESSIS has both written on George Oppen's work and edited his "Selected Letters" (Duke U.P., 1990). DuPlessis has published numerous books of poetry and literary criticism; her most recent critical book is "Blue Studios: Poetry and its Cultural Work." She teaches in the English Department of Temple University.

GEORGE ECONOMOU's latest book is "Acts of Love, Ancient Greek Poetry from Aphrodite's Garden" (Modern Library/Random House). Books of Cavafy translations and the poems & fragments of Ananios Kleitor are forthcoming.

AL FILREIS is Kelly Professor, Director of the Center for Programs in Contemporary Writing, Faculty Director of the Kelly Writers House and author of four books, most recently "Counter-revolution of the Word: The Conservative Attack on Modern Poetry, 1945-60."

MICHAEL HELLER is a poet, essayist and critic. Forthcoming in 2008 are "Eschaton," a new book of poems, "Speaking the Estranged," a collection of his essays on George Oppen, and "Marble Snows: Two Novellas."

ANN LAUTERBACH's most recent books are "Hum and The Night Sky: Writings on the Poetics of Experience." She is Schwab Professor of Languages and Literature at Bard College, where she also co-directs Writing in the Milton Avery Graduate School of the Arts.

TOM MANDEL grew up in Chicago and was educated in its jazz and blues clubs and at the University of Chicago. He is the author of more than a dozen books including "To the Cognoscenti" (2007) and is one of the authors of "The Grand Piano," an ongoing experiment in collective autobiography.

BOB PERELMAN has published numerous books of poetry, most recently "Iflife." He teaches at the University of Pennsylvania.

RON SILLIMAN's most recent book is "The Age of Huts" (compleat) and several volumes of the collectively written Grand Piano project. In 2008, the University of Alabama Press will publish "The Alphabet."

↑ Index

14. eric unger
Alan Davies Broadside
Mon 31 Mar 2008

House Press is pleased to release a broadside by Alan Davies (of an unpublished work) in anticipation of the release of Book 6. The artwork was provided by Eric Unger. This broadside is available through paypal for $2 at:
http://housepress.blogspot.com

↑ Index

15. Alan Sondheim
Valeska Gert
Tue 1 Apr 2008

Valeska Gert

{ http://www.alansondheim.org/inf.mp4
http://www.alansondheim.org/inm.mp4
inside bodies rooted at the hip
slightest movement, shudder, shiver
body-stutter, warmed probed flesh
slightest movement from inside
maybe shudder or shiver from inside
maybe warmed probed flesh f&m }

Was nicht geht, das geht nicht mehr,
mir ist so sonderbar zumut.
Wenn das wirklich alles war,
dann ist das Leben nicht sehr gut.
Seht, mein Fleisch verfaulet schon,
viel zu vieler Liebe Lohn.
Fruh du Ende ist der Spass,
fruh sind wir der Wurmer Frass.

(Ich bin eine Hexe, Kaleidoskop meines Lebens)

What does not work, that's no longer
I am curious as reasonable.
If this really was everything,
Then life is not very good.
You see, my meat verfaulet know,
Far too many love wage.
Breakfast is you end the fun,
We are the early worms Frass.

We are the early worms' muck, swill, food.
An early end is a joke.
See, my flesh already decays
It's so strange to me, moody
For too many love's a wage

+++

Salutations from the Mumien cellar

Dann raffe ich die giftgrune Schleppe, schluchze ein paar Takte aus der Schonen Blauen Donau und verschwinde.

(Ich bin eine Hexe, Kaleidoskop meines Lebens)

Then I understand the giftgrune train, schluchze a few bars of the Blue Danube and Scania disappear.

Then I grabbed the green poison bag, sobbed a few bars

↑ Index

16. Alan Sondheim

a severe bout of depression

Tue 1 Apr 2008

---

a severe bout of depression

only one sensor moves and that is one inside the body
everything else is still as if a silent snow falls on the skin
'the' points to nothing and that is annihilation
i have a nail in my head
when i hit the nail in my head i have a nail in my head
when i hit the nail in my head i have a nail in my head
when i hit the nail in my head i have a nail in my head
when i hit the nail i have a nail
when i hit the nail i have a nail
i will be dead these several months what can happen
now at this very moment dizziness overwhelms me
snow falls inside the body and everything is still
only the sound of someone hammering in the distance

↑ Index

17. Obododimma Oha

Re: a severe bout of depression

Tue 1 Apr 2008

---

this wakes me ro the reality
how
 i am housed inside something called s-
kin, the accommodation
not too different when i get outside it
and watch
how poorly ventilated
how superfluous the circuit systems run
and how
insecure the heart hangs like a bag
above a pit of blood & brine...

--- Obododimma.

----- Original Message ----
From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Tuesday, April 1, 2008 11:26:35 AM
Subject: a severe bout of depression

a severe bout of depression

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everything else is still as if a silent snow falls on the skin
'the' points to nothing and that is annihilation
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when i hit the nail in my head i have a nail in my head
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when i hit the nail i have a nail
when i hit the nail i have a nail
i will be dead these several months what can happen
now at this very moment dizziness overwhelms me
snow falls inside the body and everything is still
only the sound of someone hammering in the distance

___ Like movies? Here's a limited-time offer: Blockbuster Total Access for one month at no cost. http://tc.deals.yahoo.com/tc/blockbuster/text4.com

↑ Index

18. Elizabeth Switaj

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Personally, I've found that working on a novel increases the frequency with which I get ideas for poems, but then I never do end up finishing the novel. Hmm.

EKSwitaj
elizabethkateswitaj.net

↑ Index

19. Halvard Johnson

RIP: Rochelle Ratner (1948-2008)

Tue 1 Apr 2008

Dress Rehearsal

I love you like wood and you laugh
with high birds I can't see.
White flat ducks wake the morning to leaves
that have slanted from night.

Talk . . . talk . . . I hear noises--
It's only the fish that are flying now,
bodies and words.

Borrowed sunlight is crossing our sleep
like a child in the woods.
It's cold and then warm in the haloes,
the dark strung together like travel.

Time was geology then.
It was summer. We always had friends.

--Rochelle Ratner

fr. A Birthday of Waters
[New York: New Rivers Press, 1971]

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com

http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

20. Lisa Samuels

Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)

Tue 1 Apr 2008

Hi Janet

Manifesto: A Century of Isms
edited by Mary Ann Caws

is one. Terrific to make selections from, for the 20th century anyway.

Lisa

On Mon, Mar 31, 2008 at 12:09 PM, Janet Holmes <[redacted]> wrote:

> *Hi all,*
>
> *Does anyone know of an anthology of manifestoes (poetic or otherwise)?*
>
> *Thanks,*
> *Janet*
>
> *--*
> *Janet Holmes*
> *http://www.humanophone.com*
> *http://ahsahtapress.boisestate.edu*
> *.. .. ..*
> *NEW FROM AHSAHTA PRESS:*
> *To and From by G.E. Patterson*
> *Irresponsibility by Chris Vitiello*
> *http://ahsahtapress.boisestate.edu*

↑ Index

21. Barry Schwabsky

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

But what about D.H. Lawrence? Thomas Hardy? Or--not quite in the same league as a novel-writer, but still he wrote a bunch of them--W.C. Williams

----- Original Message ----
From: CA Conrad <[redacted]>

To: [redacted]
Sent: Monday, 31 March, 2008 2:58:16 PM
Subject: ON poets writing NOVELS (OH! it pains me to write those words!)

A good friend who knows HOW MUCH novels irritate me, and how physically ILL I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:

http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html

This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave nod to the truth! I have met many poets who have taken up the novel, and have had many arguments about it with them. EVERY SINGLE TIME the poets insist that they will always be able to write poems, and I wait for those poems. They never come back from the illness (YES, ILLNESS!) of the novel.

There are very very few poets I can think of who MASTER both. Or, better yet, poets who ACTUALLY continue to write poetry as well as they did before the task,task,task driven "art" of writing novels.

Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER despite her novels. But then I feel almost no one alive has her abilities for writing, she's so beyond us.

Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE reads exactly like her poems always did, and I Love her poems.

Maybe it's poets who were writing poems outside the mainstream who can make it work out for the better? Magdalena's novel REALLY IS like her poems, and it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an epic experimental poem. It's coming out this fall, and won the Scholnick Award for experimental fiction.

But, to be honest, 99 percent of the poets I've met who take up the novel get lost. Permanently lost.

One poet I know who now writes novels was an AMAZING poet when I first met him in 1993, or 1994. He hates my guts because I wouldn't share his enthusiasm at having discovered enjoying novels. He also hates me because when he last wrote to me and said that I should try to write a novel, that I would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!" BUT, I feel if I can PREVENT a poet from killing themselves with novels, then I have to take the risk!

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

22. Daniel Godston

Mo(ve)ment / Matter & Memory Trio show at Peter Jones Gallery

Tue 1 Apr 2008

Mo(ve)ment / Matter & Memory Trio show at Peter Jones Gallery

Tuesday, April 1 (8 p.m.)

1st set: The Matter and Memory Trio
Steve Cohn -- shakuhachi & keyboards
Guillermo Gregorio -- clarinets & saxophone
Jerome Bryerton -- percussion

2nd set: Mo(ve)ment

3rd set: combined groups

Mo(ve)ment After 5 years of performing in the Netherlands and playing festivals in Israel and South Africa, the colorful, creative and improvisational performances of Mo(ve)ment will finally make its US debut. Mo(ve)ment is a two-act, multi-disciplinary, live on-stage performance that spotlights energetic dialogue between visual art and modern dance. Benno Hübner dances in front of a large screen on which the paintings of Tali Farchi are projected, even as they are being created live for all to see. The connections between these two disciplines develop a conversation that is playful, passionate and at times intimate. During this performance, Tali Farchi and Benno Hübner will be joined by Royce Deans (painting), Steve Cohn (keyboards / shakuhachi / poetry), Joel Wanek (upright bass), and Dan Godston (trumpet / poetry). Please contact Dan at [redacted] or [redacted] for more info.
http://www.jazzpolice.com/content/view/7641/116/

Performers' Bios:

Jerome Bryerton Jerome Bryerton is an experimental percussionist and visual artist from Chicago. He has recorded, toured or played with many of today's most notable free improvisers: John Butcher, Wolfgang Fuchs, Peter Van Bergen, Cecil Taylor, William Winant, Alan Silva, Torsten Muller, Frank Gratkowski, Henry Kaiser and Vinny Golia. He has performed at notable festivals—such as FMP record's Total Music Meeting (2002), Kaleidoscope (2003), Seattle's Earshot Festival (2003)and the Sf Alt (2004). Jerome's musical concept is a cross-pollination of techniques derived from European improv, Japanese Taiko, American Jazz and European Modern- Classical. Percussionists

that he incorporates into his approach are: Jack DeJohnette, Paul Lytton, Paul Motion, Stewart Copeland and Le Quan Ninh. Also, applicable to his percussive philosophies are extended techniques by non-drummers—the multi-phonic and harmonic practices of saxophonist Evan Parker; the multi-layered double-bass preparation of Barry Guy; and the orchestral, multi-timbered instrumental selection of reed player Wolfgang Fuchs. Jerome's goal is to use his percussive materials to mirror practices of modern art, philosophy and post-modern theory. The idea being—to develop and express the improvisational elements that life itself presents.

Steve Cohn The music of pianist and shakuhachi player Steve Cohn has continually and dramatically evolved. A native of San Francisco, he performed as a blues pianist in Los Angeles, where he began studying the shakuhachi flute at UCLA. He then spent two years in Japan returning to study at San Francisco State University where he worked with Pulitzer Prize Winner, Wayne Peterson, and also appeared as a jazz pianist performing with musicians such as Eddie Henderson, and Sonny Simmons. Ultimately he moved to New York where he has devoted himself to totally improvised music, combining unconventional use of non-western winds and percussion with a unique piano style. Cohn has performed his own works in venues including New York City's Miller Theatre, New Works October Series, Fiesta International USSR, the Newport JVC Festival, Sweet Basil, The Great American Music Hall, World Shakuhachi Festival 1998, the Ottawa Festival; appeared in multimedia performances with Japanese Taiko drummers and the Elinor Coleman Dance Ensemble. He was also commissioned to compose and perform an original work that premiered with the Watanabe Dance Company in Japan. Cohn has performed and recorded with musicians including Reggie Workman, Jason Huang, Tom Varner, Fred Hopkins, Karl Berger, Oliver Lake, William Parker and Bob Stewart. www.thestevecohn.com

Royce Deans Royce Deans studied art at the American Academy of Art in Chicago. His work is characterized by a combination of abstract lines and figurative images. Subject of his work is often the human body - even when he paints a landscape or a still life. His color blindness is not noticeable in his use of colors, but his paintings have a rich texture. His work was debuted in Amsterdam with Mo(ve)ment in September 2007.

Tali Farchi Tali Farchi was born in Haifa, Israel. She studied for seven years in the Netherlands, at the Vrije Academie in The Hague and the Rietveld Academy in Amsterdam. Subsequently, she began her own studio for the production of animations for television, commercials and video productions – first in Tel Aviv and from 1998 onwards in the Netherlands. Recently, her work was exhibited in various galleries and museums. Her impressionistic style and expressive images developed within Mo(ve)ment into live painting, a style of painting that reminds

one of the tradition of action painting. In Mo(ve)ment, the audience not only sees the result of the painters' work, it is the actual witness of the creative process.

Guillermo Gregorio Born in Buenos Aires, Argentina in 1941, Guillermo Gregorio became an American citizen in 2003. With his Chicago-based trio and other ensembles, Gregorio has performed his own compositions in Europe and the USA. In 2005, New World Records released his CD, Coplanar. Previously, the Swiss label hat Art issued six CDs, among them, Degrees of Iconicity (hat[now]ART 134)-named "Star of the Month" in Fono Forum (Germany) in 2000-and Faktura (hat[now]ART 146), also featuring his compositions. In addition, he has worked and recorded with various improvisational groups, as well as participated in ensembles that recorded the music of Anthony Braxton and Cornelius Cardew. In January 2001, he founded the Madi Ensemble of Chicago, which performs original and historical scores that draw from the conceptual foundation of the 20th century Argentinian avant-garde. In 2007, Gregorio served a week-long residency as Composer-in- Residence at Wesleyan University, sponsored by the Edward W. Snowdon Fund and the Music Department. He has been Radio Curator of Armonia, a Musicians Residency Program created by the Chicago Symphony Orchestra. His composition Otra Musica 4 was nominated for special notice by the 2006 IAMIC Annual List selection panel (American Music Center/The International Association of Grantmakers). He has a degree in Architecture, and taught history and theory of architecture and industrial design and visual communication at the University of Buenos Aires and the University of La Plata, Argentina. Currently, he teaches Art Appreciation and 20th Century Art at Purdue University NC. He has also worked as an architect and consulting designer in Buenos Aires and Los Angeles. "What affects my music more than any other thing," Gregorio explains, "is my involvement in visual arts, and my architectural and design experience." In his compositions, a reinterpretation of the fundamental and structural concepts of Constructivism converges with the historical experiences of Argentinean Conceptualism, Fluxus, intermedia synthesis, and graphic music. In addition to the acceptance of sound as material, constructive and geometrically generated ideas are used in scores ranging from conventionally notated statements to graphs, including planimetric projections of spatial structures. He was an active participant on the Argentine music scene throughout the 1960s, '70s and early '80s. His involvement with New Music included both composing and playing saxophone, clarinet, and miscellaneous instruments in the Movimiento Música Más (Fluxus Group), the Experimental Group of Buenos Aires, and the Group of Contemporary Music of La Plata, featuring Fluxus events, multi-media spectacles, environmental pieces, experimental concerts, and aleatory realizations, as well as works by Cage,

Ligeti, and avant-garde Argentinean composers. Documentation of this period of his career is available on the CD Guillermo Gregorio: Otra Música. Tape Music, Fluxus and Free Improvisation in Buenos Aires 1963-70 (Atavistic UMS/ALP209CD). He has also published many articles about avant-garde music (Musique Concrète, Futurism, Grupo Nuova Consonanza, Cornelius Cardew, AMM, Musica Elettronica Viva, Morton Feldman, Earl Brown, Robert Ashley, LaMonte Young, Albert Ayler, Bob Graettinger). As a composer and improviser, Gregorio has collaborated with Vinko Globokar, Stephen Dembski, Enrique Gerardi, Steffen Schleiermacher, Ran Blake, Jim O'Rourke, Ken Vandermark, Axel Dörner, Gene Coleman, George Graewe, Franz Koglmann, Le Quan Ninh, Akikazu Nakamura, Ab Baars, Sebi Tramontana, and Mary Oliver, among others.

Benno Hübner Benno Hübner was born in Zwolle, the Netherlands. He studied at the Dance Academy in Arnhem and the renowned school 'Amor de Dios' in Madrid. He developed his own dance vocabulary in which his academic background, his Indonesian roots and personal body language are intermingled. As his career developed, he focused on producing and performing multi-disciplinary theatre pieces in which the dialogue between various art disciplines such as dance, theatre, music and visual arts is explored. He is responsible for the productions Syrinx, Circles and Ruis.

Dan Godston Dan Godston teaches, writes, and composes music and plays the trumpet and other instruments in Chicago. Last year his trio -- Ways & Means -- released their debut CD, entitled “Fire of Dream”; this recording features a collaboration with poet Ed Roberson. From 2005 till 2006 The Ways & Means Trio hosted a monthly series at Muse Café called Lower & Upper Limits, which showcased collaborations between poets and musicians. Dan has worked with Jim Ryan, Daniele Cavallanti, Tiziano Tononi, Joel Wanek, Jayve Montgomery, Eric Glick Rieman, Guillermo Gregorio, Jerome Bryerton, Mankwe Ndosi, Douglas Ewart, Paul Hartsaw, Mars Williams, Tom Abbs, Nicole Mitchell, and other musicians. In 2006 he founded the Chicago Calling Festival, which provides opportunities for Chicago based artists to collaborate with artists living in other locations around the world.

Joel Wanek Joel Wanek is an upright bassist, photographer and educator in Chicago. He organizes the annual Low End Theory: Festival of Improvised Bass Music, now in its fourth year. www.joelwanek.com

Peter Jones Gallery
1806 West Cuyler St., 2nd Floor
Chicago IL 60613
telephone: [redacted]

www.peterjonesgallery.com
$10 suggested donation, show begins at 8 p.m.

The Peter Jones Gallery is one block north of Irving Park Rd., a half block west of Ravenswood Rd. It is close to the Irving Park station on the CTA's brown line. Please contact Dan at [redacted] or [redacted] for more info. Tickets can be purchased at Peter Jones Gallery or in advance at http://www.bno-productions.nl/shop.

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23. Kyle Schlesinger

Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)

Tue 1 Apr 2008

Hi Janet,

This might be a start: Manifesto: A Century of Isms edited by Mary Ann Caws (University of Nebraska Press)

Cheers,

Kyle
www.kyleschlesinger.com
www.cuneiformpress.com
www.cuneiformpress.blogspot.com

> *From: Janet Holmes <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Mon, 31 Mar 2008 10:09:35 -0600*
> *To: <[redacted]>*
> *Subject: Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)*
>
> *Hi all,*
>
> *Does anyone know of an anthology of manifestoes (poetic or otherwise)?*
>
> *Thanks,*
> *Janet*
>
> *--*
> *Janet Holmes*
> *http://www.humanophone.com*
> *http://ahsahtapress.boisestate.edu*
> *.. .. ..*
> *NEW FROM AHSAHTA PRESS:*
> *To and From by G.E. Patterson*
> *Irresponsibility by Chris Vitiello*
> *http://ahsahtapress.boisestate.edu*

↑ Index

24. Mark Weiss
Re: Rochelle Ratner
Tue 1 Apr 2008

Rochelle and I first met in it must have been 1973. Unfailingly generous, and never once, to my knowledge, descended to the nasty soap-opera that sometimes infects the poetry world. She also wrote some very good poetry.

I saw her last a few weeks ago. She had been sick for a long time, and it was clear that the chemotherapy had become a form of torture. But she expected to survive. A sad loss.

Mark

At 06:00 PM 3/31/2008, you wrote:
> I just received this note from Paul Pines
>
> Dear Friends: have just received word of the death of a dear
> friend, Rochelle Ratner. She had been fighting cancer for the last
> six months after two prior battles with breast cancer. She was a
> wonderful writer and worked tirelessly to build a significant body
> of work and did so until the last phone call we shared a few days
> ago in which she said, "I have been looking back over my journals
> and pulling out short stories. There is so much there." I pause to
> reflect. The reservoir of things to say and ways to say them is
> inexhaustable. Not so our own resources. I do think the effort to
> express our lives as meaningful is ongoing and sustaining, but part
> of this must include our connection to those around us. Cliched, I
> know, but true. I am constantly reminded of that message in Pere
> Lachaise Heloise left even after many years of separation from
> Abelard: "The love that united us was all our joy." Love to all. Paul
>
>
>I will remember Rochelle for her intense presence, her writing and
>her care for writers,as well as her commitment and attention to
>reviews of small presses, and her reviews of work by many of us.
>
> In sadness,
>
> Stephen Vincent

↑ Index

25. Joel Bettridge
Poetry, Art, and the Book: Exhibition Checklist
Tue 1 Apr 2008

An approximate checklist for companion exhibitions *Metaphor Taking Shape: Poetry, Art, and the Book* and*The Publishers'Roundtable: Book Artists in Dialogue* is now available on line: http://publishersroundtable.wordpress.com/exhibitions/. A PDF version is available directly here: http://www.library.yale.edu/~nkuhl/MTSChecklist.pdf. The exhibitions draw primarily from materials in the Yale Collection of American Literature at the Beinecke Library and the Arts of the Book Collection at Sterling Memorial Library, Yale Univeristy.

Nancy Kuhl

Nancy Kuhl
Associate Curator, Yale Collection of American Literature
The Beinecke Rare Book and Manuscript Library
Yale University
121 Wall Street, P.O. Box 208240
New Haven, CT 06520-8240
Phone: [redacted]

African American Studies at Beinecke Library:
http://beineckejwj.wordpress.com/
Poetry at Beinecke Library: http://beineckepoetry.wordpress.com/
Room 26 Cabinet of Curiosities: http://brblroom26.wordpress.com/

↑ Index

26. Catherine Daly
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Tue 1 Apr 2008

---

but there are so many great, or at least interesting, novels by people who are primarily poets? (I admit, I seek them out)

didn't every 1st gen NYS poet write a novel?

--
All best,
Catherine Daly
[redacted]

↑ Index

27. Pierre Joris

Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)

Tue 1 Apr 2008

Theer is:

Manifesto: A Century of Isms by Mary Ann Caws University of Nebraska Press (2000)

& a largish section of "Manifestos" in my Poems for Millennium, vol 2

Pierre

On Mar 31, 2008, at 12:09 PM, Janet Holmes wrote:
> Hi all,
>
> Does anyone know of an anthology of manifestoes (poetic or otherwise)?
>
> Thanks,
> Janet
>
> --
> Janet Holmes
> http://www.humanophone.com
> http://ahsahtapress.boisestate.edu
> .. ..
> NEW FROM AHSAHTA PRESS:
> To and From by G.E. Patterson
> Irresponsibility by Chris Vitiello
> http://ahsahtapress.boisestate.edu

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

↑ Index

28. Jennifer Karmin

April 3: Joyelle McSweeney & Johannes Göransson in Chicago

Tue 1 Apr 2008

Joyelle McSweeney & Johannes Göransson
at Loyola University Chicago, Lake Shore Campus
DAMEN HALL 340
(red line to Loyola stop)

Thursday Evening, April 3rd at 7pm
Free & Open to the Public

Joyelle McSweeney is the author of two collections of poetry, The Red Bird and The Commandrine (both from Fence Books), and two novels, Nylund, The Sarcographer (Tarpaulin Sky) and Flet, also from Fence Books. Her work has appeared in dozens of journals, and frequently she writes reviews for Rain Taxi and The Constant Critic online. She is a professor at Notre Dame.

Johannes Göransson is the author of Pilot: Johann the Carousel Horse (Fairy Tale Review), A New Quarantine Will Take My Place (Apostrophe Books), and Dear Ra (Starcherone). He has also published book-length translations of the Swedish-language poets Aase Berg and Henry Parland. With Joyelle McSweeney, he publishes Action Books, a press dedicated to translation, radical writing beyond the pale of the mainstream, and in their words: "Hybridity, Entropy, Inflammation" and "poetry that goes too far."

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

↑ Index

29. **Bobbi Chukran**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

> *Personally, I've found that working on a novel increases the frequency with which I get ideas for poems, but then I never do end up finishing the novel. Hmm.*

I've found that since I started writing poetry again, I can't write fiction! Or if I do, it's very, very short stuff.

bobbi c.
http://www.gracklestew.blogspot.com

↑ Index

30. **Nate Pritts**

National H_NGM_N Month kicks off

Tue 1 Apr 2008

If you haven't already, click over to H_NGM_N // W_RLD - the official social networking arm of my online magazine H_NGM_N:http://www.h-ngm-nw-rld.comToday we're kicking off our newest initiative - H_NGM_N // Open Source - an online anthology that lives up to its name - no submission process, no rejections. Just post up your poems; obviously I'm relying on people to post up poems they believe in 100%, that they're proud to put their name on. Members are allowed to comment on individual poems, btw. Anyone can view but only members can post. Click over & set up your profile! Thanks, Nate

:: Nate Pritts
:: http://www.natepritts.com

_____
More immediate than e-mail? Get instant access with Windows Live Messenger.
http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=

↑ Index

31. Christopher Leland Winks

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Samuel Beckett? Jose Lezama Lima? Jaime Saenz? Cintio Vitier? Luis Rogelio Nogueras? Anton Arrufat? Cesare Pavese? Pier Paolo Pasolini? Enrique Molina? Georges Ribemont-Dessaignes? Virgilio Piñera? Edouard Glissant? Antonio Jose Ponte? Vicente Huidobro? Cristina Rivera Garza? Cristina Peri Rossi? Andrew Salkey? Wole Soyinka? Amiri Baraka? Paul Laurence Dunbar? Langston Hughes? Nathaniel Mackey?

And that's only off the top of my head as far as a list of fine poets who wrote, or have written, novels.

----- Original Message -----
From: Barry Schwabsky <[redacted]>
Date: Tuesday, April 1, 2008 1:16 pm
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)
To: [redacted]

> *But what about D.H. Lawrence? Thomas Hardy? Or--not quite in the same league as a novel-writer, but still he wrote a bunch of them--W.C. Williams*
>
> *----- Original Message ----*
> *From: CA Conrad <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, 31 March, 2008 2:58:16 PM*
> *Subject: ON poets writing NOVELS (OH! it pains me to write those words!)*
>
> *A good friend who knows HOW MUCH novels irritate me, and how physically ILL*
> *I become when I hear of YET ANOTHER poet writing novels (or as I say*
> *FORSAKING poetry for novels!) sent me this link:*
>
> *http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html*
>
> *This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave*
> *nod to the truth! I have met many poets who have taken up the novel, and*
> *have had many arguments about it with them. EVERY SINGLE TIME the poets*
> *insist that they will always be able to write poems, and I wait for those*
> *poems. They never come back from the illness (YES, ILLNESS!) of the novel.*
>
> *There are very very few poets I can think of who MASTER both. Or, better*

yet, poets who ACTUALLY continue to write poetry as well as they did before the task,task,task driven "art" of writing novels.

Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER despite her novels. But then I feel almost no one alive has her abilities for writing, she's so beyond us.

Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE reads exactly like her poems always did, and I Love her poems.

Maybe it's poets who were writing poems outside the mainstream who can make it work out for the better? Magdalena's novel REALLY IS like her poems, and it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an epic experimental poem. It's coming out this fall, and won the Scholnick Award for experimental fiction.

But, to be honest, 99 percent of the poets I've met who take up the novel get lost. Permanently lost.

One poet I know who now writes novels was an AMAZING poet when I first met him in 1993, or 1994. He hates my guts because I wouldn't share his enthusiasm at having discovered enjoying novels. He also hates me because when he last wrote to me and said that I should try to write a novel, that I would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!" BUT, I feel if I can PREVENT a poet from killing themselves with novels, then I have to take the risk!

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

CAConrad

↑ Index

32. William James Austin
Blackbox submission period now closed
Tue 1 Apr 2008

Thanks to all who submitted.? I'll try to respond as soon as possible.? I'm very busy with professorial shit.? The winter gallery will be late, but what can I do?? Best, Bill (William James Austin)

↑ Index

33. steve d. dalachinsky
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Tue 1 Apr 2008

---

me too ashberry and schuyler
On Mon, 31 Mar 2008 13:58:16 -0500 CA Conrad <[redacted]>
writes:
> A good friend who knows HOW MUCH novels irritate me, and how
> physically ILL
> I become when I hear of YET ANOTHER poet writing novels (or as I
> say
> FORSAKING poetry for novels!) sent me this link:
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> have had many arguments about it with them. EVERY SINGLE TIME the
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> insist that they will always be able to write poems, and I wait for
> those
> poems. They never come back from the illness (YES, ILLNESS!) of the
> novel.
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> yet, poets who ACTUALLY continue to write poetry as well as they did
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> the task,task,task driven "art" of writing novels.

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> for writing, she's so beyond us.
>
> Magdalena Zurawski may not write poems anymore, but her novel THE
> BRUISE
> reads exactly like her poems always did, and I Love her poems.
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> it work out for the better? Magdalena's novel REALLY IS like her
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> Award for experimental fiction.
>
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> get lost. Permanently lost.
>
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> him in 1993, or 1994. He hates my guts because I wouldn't share
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> would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!"
> BUT, I
> feel if I can PREVENT a poet from killing themselves with novels,
> then I
> have to take the risk!
>
> Poetry is too important to NOT risk being hated for it!
>
> It's OK being hated. Or maybe I'm just used to it.

>
> CAConrad
> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>
>

↑ Index

34. Anny Ballardini
Re: RIP: Rochelle Ratner (1948-2008)
Tue 1 Apr 2008

I did not know Rochelle Ratner but I received a very sad note by Karl Young who forwarded the following links:

"you can see some of her work and my most important essay on her at

http://www.marclweber.com/sugarmule/sm17.htm

her own web site is at

http://home.mindspring.com/~rochelleratner/<http://home.mindspring.com/%7Erochelleratner/>

one of the important sets of essays for us, in which i pushed my ideas about reviewing from multiple points of view is on-line at

http://www.thing.net/~grist/l&d/le-ry-jt.htm<http://www.thing.net/%7Egrist/l&d/le-ry-jt.htm> "

On Tue, Apr 1, 2008 at 2:39 PM, Halvard Johnson <[redacted]> wrote:

> *Dress Rehearsal*
>
> *I love you like wood and you laugh*
> *with high birds I can't see.*
> *White flat ducks wake the morning to leaves*
> *that have slanted from night.*
>
> *Talk . . . talk . . . I hear noises--*
> *It's only the fish that are flying now,*
> *bodies and words.*
>
> *Borrowed sunlight is crossing our sleep*
> *like a child in the woods.*
> *It's cold and then warm in the haloes,*
> *the dark strung together like travel.*
>
> *Time was geology then.*
> *It was summer. We always had friends.*

> *--Rochelle Ratner*
>
> *fr. A Birthday of Waters*
> *[New York: New Rivers Press, 1971]*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

35. Paul Siegell
have you seen PASTE Magazine?
Tue 1 Apr 2008

---

hi,

please click:
http://bp0.blogger.com/_BE3qKTVGRPA/R-lUWNyxjyI/AAAAAAAAAJk/PjkXqN7c0go/s1600-h/Paul+Article.jpg

and for more info: http://paulsiegell.blogspot.com/

thank you,
paul>

↑ Index

36. **Ruth Lepson**
Re: Guttersnipe Das
Tue 1 Apr 2008

---

thanks for hunger looks so fun!

On 3/29/08 10:49 PM, "Jonathan Mack" <[redacted]> wrote:

> *This is a respectful invitation to visit my blog:*
>
> *www.guttersnipedas.blogspot.com*
>
> *The first pieces on the blog are short essays about gay sex in Bangkok. Besides that, there are dozens and dozens of prose poems, stories and short essays. Poke around a little?*
>
> *I'm a writer living in Japan, born in the U.S, in love with India, and about to move to Italy. A gay guy educated at Naropa, the School of the Art Institute, as well as numerous monasteries, ashrams, bathhouses and sex clubs.*
>
> *I would be very grateful to correspond with anyone who writes about sex, Buddhism, Japan or India. I would be tremendously grateful for reading lists or advice of any sort. I am, admittedly, a machine for the creation of rough drafts. If you have advice on how to proceed, how lucky I would be!*
>
> *Respectfully,*
>
> *Jonathan Mack aka Guttersnipe Das*
>
> *(P.S. Hi, Julia!)*
>
> *Your servant, G.S. Das, humbly requests your visit at www.guttersnipedas.blogspot.com*
>
> *Tokyo, India, America. Hymns and Homosex. Fantasies and Fabriculae. Essays, Prose Poems and Assorted Devotions.*
> *guttersnipe: 1. a street urchin, a person of low breeding. 2. a gatherer of refuse from street gutters.*
> *das: (Sanskrit)1. servant, slave, devotee*
>
> ---
> *Save all your chat conversations. Find them online.*

↑ Index

37. Alison Croggon

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Of course you can write poetry and novels together; it's simply a matter of desire. They can be totally complementary activities. I have a book of poems coming out this year with Salt as well as the fourth and final instalment of my fantasy quartet. (Although perhaps many people wouldn't think those were "proper" novels.) They're simply different modes of literary being, and there's nothing inherently exclusive about either form.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

38. Mark Weiss

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Sometimes hard to know what's primary, what secondary. Here's a handful:

Cervantes
Swift
Emily Bronte
Melville
Hugo
Hardy
Poe
Lezama
Williams

At 11:26 AM 4/1/2008, you wrote:
>but there are so many great, or at least interesting, novels by people who
>are primarily poets? (I admit, I seek them out)
>
>didn't every 1st gen NYS poet write a novel?
>
>--

>All best,
>Catherine Daly
>[redacted]

↑ Index

39. **Anny Ballardini**
Re: RIP: Rochelle Ratner (1948-2008)
Tue 1 Apr 2008

I did know Rochelle, the fact that I am tired is not an excuse:
http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=249

On Tue, Apr 1, 2008 at 9:48 PM, Anny Ballardini <[redacted]> wrote:

> *I did not know Rochelle Ratner but I received a very sad note by Karl Young who forwarded the following links:*
>
> *"you can see some of her work and my most important essay on her at*
>
> *http://www.marclweber.com/sugarmule/sm17.htm*
>
> *her own web site is at*
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> *http://home.mindspring.com/~rochelleratner/<http://home.mindspring.com/%7Erochelleratner/>*
>
> *one of the important sets of essays for us, in which i pushed my ideas about reviewing from multiple points of view is on-line at*
>
> *http://www.thing.net/~grist/l&d/le-ry-jt.htm<http://www.thing.net/%7Egrist/l&d/le-ry-jt.htm>*
> *"*
>
> *On Tue, Apr 1, 2008 at 2:39 PM, Halvard Johnson <[redacted]> wrote:*
>
> *Dress Rehearsal*
>
> *I love you like wood and you laugh*
> *with high birds I can't see.*
> *White flat ducks wake the morning to leaves*
> *that have slanted from night.*
>
> *Talk . . . talk . . . I hear noises--*

> *It's only the fish that are flying now,*
> *bodies and words.*
>
> *Borrowed sunlight is crossing our sleep*
> *like a child in the woods.*
> *It's cold and then warm in the haloes,*
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> *Time was geology then.*
> *It was summer. We always had friends.*
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> *--Rochelle Ratner*
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> *fr. A Birthday of Waters*
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>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>*
>
> --

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

40. Stephen Vincent
In Washington today!!
Tue 1 Apr 2008

A note from the Gothics News Service:

From Washington, D.C. it was barely, if at all, reported this morning that someone, or a group, had hung a bright red laundry line, elevated between the Capitol Dome and the upper floor of the Washington Monument. Against the sunrise, it was possible to make out the figures of George Bush, Dick Cheney, Rice, Rumsfeld, Wolfolitz, Feith, and a few other architects of the invasion, war and occupation in Iraq. Ceremonially spaced apart by several feet, each figure was strung up and hung upside down from his or her heels. The laundry line was motorized in such away that the figures wheeled back and forth, up and down the mall, the ties of the men flapping in the breeze. Apparently, digital speakers were placed inside each figure. Those looking up from the mall could hear a cacophony of voices. "Forgive us. Forgive us. We knew not what we would wrought." After that, they went on trying to explain themselves.

The variously, quickly assembled crowds below, yelled back up, "Rot, Rot, Rot."

Apparently it was an April Fools stunt. As quickly as they realized what was happening, Snipers from Homeland Security – stationed on the tops of surrounding institutions - severed the rope with a couple of careful shots. The figures came down to the lawn in a crumbling crash. Security personnel were seen throwing the remains as quickly as possible into a suddenly convenient dumpster. No arrests in the incident have yet to be made.

Apparently most news organizations have honored the White House's request for a news blackout. The official memo was rumored to say, "…This Government has no intention of permitting the use of effigies, and the implications of either lynching or torture to be part of our national media or dialog…"

↑ Index

41. William Allegrezza
Chicago Poetry/Fiction on Chicago Public Radio. Please listen or download!
Tue 1 Apr 2008

Series A, a series in Chicago devoted to innovative writing, is being featured during an hour-long broadcast this Sunday at 9 p.m. on ChicagoPublic Radio (WBEZ). If you are in the Chicago area, please listen. If not, make sure to download the recording. You can do that from ChicagoPublic Radio's web site (http://www.chicagopublicradio.org). WBEZ tracks the downloads to see which shows they should focus on in the future. That's partially why they picked

Series A. It's one of the most downloaded of their podcasts. It's also Poetry Month, so they wanted to focus on Chicago poetry/work. If the show receives many downloads, they might start spending more time on Chicagoinnovative literature.

Some of the readers will include Gabe Gudding, Simone Muench, Lauren Levato, Garin Cycholl, Cris Mazza, and perhaps Josh Corey (They hadn't decided when I left. Sorry Josh.) In my interview, I talked about people like Paul Hoover, Michael Anania, Chris Glomski, Kerri Sonnenberg, and others; plus, I briefly mentioned the impact of writers like Ron Silliman, Susan Howe, and Charles Bernstein on my own work.

So, please listen. Download it to show your support for innovative/experimental writing in the Midwest.

Best,
Bill Allegrezza

www.moriapoetry.com/seriesa.html

↑ Index

42. Jeff Davis
Jonathan Williams on the air, er now web
Tue 1 Apr 2008

Last Sunday Wordplay, WPVM Asheville's program by/about/for poets, featured a 2005 reading from Jubilant Thicket by Jonathan Williams. The reading's available as a stream and podcast all this week from the Archive page at the station website:

http://wpvm.org/nav/archives/ (just scroll down through the alphabet to "Wordplay"

The direct link to the .mp3 file is: http://archive.wpvm.org/WordPlay-03302008.mp3

Production notes for the show are here: http://naturespoetry.blogspot.com/2008/03/jonathan-williams-on-air.html

There's more material on Jonathan on NatureS; just click on the Jonathan Williams label at the foot of the post, or search.

Enjoy,

Jeff

↑ Index

43. steve russell

Re: ON poets writing NOVELS (OH! it pains me to write those words!) WHAT ABOUT

Tue 1 Apr 2008

Kenneth Patchen: The Journal of The Albion Moonlight was one of the finest/strangest novels of the 20th century. Denis Johnson and Jim Harrison have done both (poetry/novels) for decades. Paul Auster gave up poetry but considers his poetry to be among his best work. Howard Nemerov wrote novels. Derek Walcott wrote plays and poetry. Ditto Brecht. Rilke too. & Pier Pasolini and Margaret Atwood (both wrote plays and novels).
Atwood still cranks them out.
"steve d. dalachinsky" <[redacted]> wrote: me too ashberry and schuyler
On Mon, 31 Mar 2008 13:58:16 -0500 CA Conrad
writes:
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> for writing, she's so beyond us.
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> BRUISE
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> when he last wrote to me and said that I should try to write a
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> BUT, I
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> then I
> have to take the risk!
>
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>
> It's OK being hated. Or maybe I'm just used to it.
>

> CAConrad
> http://PhillySound.blogspot.com
>
>

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44. George Bowering
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Tue 1 Apr 2008

On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:

> *I have met many poets who have taken up the novel, and*
> *have had many arguments about it with them. EVERY SINGLE TIME the poets*
> *insist that they will always be able to write poems, and I wait for those*
> *poems. They never come back from the illness (YES, ILLNESS!) of the*
> *novel.*

I think that the more recent poems of Michael Ondaatje and Margaret Atwood are pretty good.
I think it is hard to fault the last poems of WCW.
Didn't HD do some pretty good poems in her last years?
Nicole Brossard is no slouch at poetry in late years.

>

Giorgio H. Bowering
Does not kill snakes

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45. Allen Bramhall
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Tue 1 Apr 2008

---

such resistance should be studied rather than celebrated, because it can only stem from ignorance. criticism by class is pretty abhorrent, the sort of thing I would keep to myself.

--Allen

On Mon, Mar 31, 2008 at 2:58 PM, CA Conrad <[redacted]> wrote:
> A good friend who knows HOW MUCH novels irritate me, and how physically ILL
> I become when I hear of YET ANOTHER poet writing novels (or as I say
> FORSAKING poetry for novels!) sent me this link:
>
> http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html
>
> This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave
> nod to the truth! I have met many poets who have taken up the novel, and
> have had many arguments about it with them. EVERY SINGLE TIME the poets
> insist that they will always be able to write poems, and I wait for those
> poems. They never come back from the illness (YES, ILLNESS!) of the novel.
>
> There are very very few poets I can think of who MASTER both. Or, better
> yet, poets who ACTUALLY continue to write poetry as well as they did before
> the task,task,task driven "art" of writing novels.
>
> Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER
> despite her novels. But then I feel almost no one alive has her abilities
> for writing, she's so beyond us.
>
> Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE
> reads exactly like her poems always did, and I Love her poems.
>
> Maybe it's poets who were writing poems outside the mainstream who can make
> it work out for the better? Magdalena's novel REALLY IS like her poems, and
> it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an
> epic experimental poem. It's coming out this fall, and won the Scholnick
> Award for experimental fiction.
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> get lost. Permanently lost.
>
> One poet I know who now writes novels was an AMAZING poet when I first

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> him in 1993, or 1994. He hates my guts because I wouldn't share his
> enthusiasm at having discovered enjoying novels. He also hates me because
> when he last wrote to me and said that I should try to write a novel, that I
> would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!"
BUT, I
> feel if I can PREVENT a poet from killing themselves with novels, then I
> have to take the risk!
>
> Poetry is too important to NOT risk being hated for it!
>
> It's OK being hated. Or maybe I'm just used to it.
>
> CAConrad
> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>

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46. steve russell

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Updike, too. & across the border, Margaret Atwood. Pirandello wrote novels and short stories as well as plays and poems.Stephen Dobyns writes a detective series. Thomas McGrath wrote novels. The list goes on and on. I've mentioned others in a different post. It's almost like listing prime numbers next to real numbers, except writers comprise a finite series.

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Tuesday, April 1, 2008 9:46:04 AM
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

But what about D.H. Lawrence? Thomas Hardy? Or--not quite in the same league as a novel-writer, but still he wrote a bunch of them--W.C. Williams

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Monday, 31 March, 2008 2:58:16 PM
Subject: ON poets writing NOVELS (OH! it pains me to write those words!)

A good friend who knows HOW MUCH novels irritate me, and how physically ILL I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:

http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html

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But, to be honest, 99 percent of the poets I've met who take up the novel get lost. Permanently lost.

One poet I know who now writes novels was an AMAZING poet when I first met him in 1993, or 1994. He hates my guts because I wouldn't share his enthusiasm at having discovered enjoying novels. He also hates me because when he last wrote to me and said that I should try to write a novel, that I would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!" BUT, I feel if I can PREVENT a poet from killing themselves with novels, then I have to take the risk!

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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47. Warren Lloyd
Pashto anyone ?
Tue 1 Apr 2008

Hello Listservers,

Does anyone on the list have any literacy at all with Pashto? I'm at the beginning of a translation/ ethnographic project of a poet who has written extensively in Pashto. If anyone is interested in helping out with some questions and concerns circulating around this project, or has any interest in what will inevitably be a larger translation project please back channel. Thanks for your time.

Bets for now,
Warren

"The stars are eating"

"The Stars are eating"
- Artaud

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48. Maria Damon
Re: In Washington today!!
Tue 1 Apr 2008

---

thanks for this, stephen! heartwarming.

Stephen Vincent wrote:
> A note from the Gothics News Service:
>
> From Washington, D.C. it was barely, if at all, reported this morning that someone, or a group, had hung a bright red laundry line, elevated between the Capitol Dome and the upper floor of the Washington Monument. Against the sunrise, it was possible to make out the figures of George Bush, Dick Cheney, Rice, Rumsfeld, Wolfolitz, Feith, and a few other architects of the invasion, war

and occupation in Iraq. Ceremonially spaced apart by several feet, each figure was strung up and hung upside down from his or her heels. The laundry line was motorized in such away that the figures wheeled back and forth, up and down the mall, the ties of the men flapping in the breeze. Apparently, digital speakers were placed inside each figure. Those looking up from the mall could hear a cacophony of voices. "Forgive us. Forgive us. We knew not what we would wrought." After that, they went on trying to explain themselves.
>
> The variously, quickly assembled crowds below, yelled back up, "Rot, Rot, Rot."
>
> Apparently it was an April Fools stunt. As quickly as they realized what was happening, Snipers from Homeland Security – stationed on the tops of surrounding institutions - severed the rope with a couple of careful shots. The figures came down to the lawn in a crumbling crash. Security personnel were seen throwing the remains as quickly as possible into a suddenly convenient dumpster. No arrests in the incident have yet to be made.
>
> Apparently most news organizations have honored the White House's request for a news blackout. The official memo was rumored to say, "…This Government has no intention of permitting the use of effigies, and the implications of either lynching or torture to be part of our national media or dialog…"
>
>
>
>
>

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49. steve russell
& Pulitzer for Poetry & Fiction/award goes to...
Tue 1 Apr 2008

---

people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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50. Joel Weishaus
"Reality Too" - March 2008 Blog
Tue 1 Apr 2008

Here is my March 2008 blog:
http://web.pdx.edu/~pdx00282/blog/March.htm

Introduction:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

↑ Index

51. Jason Quackenbush
Re: In Washington today!!
Tue 1 Apr 2008

This story looks a bit like an april fools joke itself, yeah?

On Apr 1, 2008, at 2:34 PM, Stephen Vincent wrote:
> A note from the Gothics News Service:
>
> From Washington, D.C. it was barely, if at all, reported this
> morning that someone, or a group, had hung a bright red laundry
> line, elevated between the Capitol Dome and the upper floor of the
> Washington Monument. Against the sunrise, it was possible to make
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> and occupation in Iraq. Ceremonially spaced apart by several feet,
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> cacophony of voices. “Forgive us. Forgive us. We knew not what we
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> The variously, quickly assembled crowds below, yelled back up,
> “Rot, Rot, Rot.”
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> Apparently it was an April Fools stunt. As quickly as they
> realized what was happening, Snipers from Homeland Security –
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> dumpster. No arrests in the incident have yet to be made.
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> request for a news blackout. The official memo was rumored to say,
> "…This Government has no intention of permitting the use of
> effigies, and the implications of either lynching or torture to be
> part of our national media or dialog…"
>
>
>
>

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52. Barry Schwabsky

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

What are Lezama's poems like, Mark? I once attempted his Paradiso and didn't have the inner strength to keep at it, but have alwaysbeen curious about him.

----- Original Message ----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Tuesday, 1 April, 2008 4:07:44 PM
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Sometimes hard to know what's primary, what secondary. Here's a handful:

Cervantes
Swift
Emily Bronte
Melville
Hugo
Hardy
Poe
Lezama
Williams

At 11:26 AM 4/1/2008, you wrote:
>but there are so many great, or at least interesting, novels by people who
>are primarily poets? (I admit, I seek them out)

>
>didn't every 1st gen NYS poet write a novel?
>
>--
>All best,
>Catherine Daly
>[redacted]

↑ Index

53. Barry Schwabsky

Re: & Pulitzer for Poetry & Fiction/award goes to...

Wed 2 Apr 2008

Well, I guess the poetry-writing/novel-writing dichotomy has been just about put to bed, right?

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Tuesday, 1 April, 2008 10:04:57 PM
Subject: & Pulitzer for Poetry & Fiction/award goes to...

people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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54. Alan Sondheim

Buddha

Wed 2 Apr 2008

Buddha

'There is no jewel in this world so great as the Svadhisthana, if purified by the Clear Light like a gem cleansed by fire.'

(trans. Waxman, 'Svadhisthana' - Illusory Body)

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http://www.alansondheim.org/pick3.png

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http://www.alansondheim.org/pick7.png
moktak
http://www.alansondheim.org/bell1.png
http://www.alansondheim.org/bell2.png
http://www.alansondheim.org/bell3.png

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55. Annette
Rochelle
Wed 2 Apr 2008

Hi,

I generally just lurk on this list, but wanted to say that Rochelle was a lovely lady. I have MS, and met her through workshops she taught through the MS Society. She was my teacher for six years or so. I wrote this for one of her assignments.

For Rochelle

Shadows
Dark images
Running, playing, giving
Dearest friends, now gone
Shadows

Annette Ackerson

Dogs are like people, only without the bullshit.

You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.

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56. Jesse Glass
Ahadada Books Presents: Mark Spitzer's Age of the Demon Tools--A New Howl launched against the American Bush-o-sphere!
Wed 2 Apr 2008

FRONT PAGE NEWS: Go to www.ahadadabooks.com and read what ED SANDERS has to say about this nifty new tome, then SEE FOR YOURSELF!

Has a kick-ass cover, too!

This message has been approved by Popeye, Joey Heatherton and the Sea Hag.

↑ Index

57. Dillon Westbrook

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

I, for one, fully have your back on this. Novels by poets are like a Standards album by Anthony Braxton (he actually did one- go listen to judge of the analogy, pretty bad).

Dillon

On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:

> *A good friend who knows HOW MUCH novels irritate me, and how physically ILL*
> *I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:*
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> *This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave*
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> *have had many arguments about it with them. EVERY SINGLE TIME the poets*
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> *poems. They never come back from the illness (YES, ILLNESS!) of the novel.*
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> *There are very very few poets I can think of who MASTER both. Or, better*
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> *Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER*
> *despite her novels. But then I feel almost no one alive has her abilities*
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> *BRUISE*
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> *Maybe it's poets who were writing poems outside the mainstream who can make*
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> *Poetry is too important to NOT risk being hated for it!*
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> *It's OK being hated. Or maybe I'm just used to it.*
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> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

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58. **Nick Piombino**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Check out Heather O'Neill's novel, published in 2006, "lullabies for little criminals". This novel combines social insights concerning the street life of poverty stricken children on the level of Baudelaire and Dickens in poetic ways I never could have imagined was possible in the 21st Century. Illustrates

beautifully Rilke's maxim that "beauty is the beginning of a terror we can just barely endure". O'Neill is a Canadian poet who writes in the afterword of this novel: "I don't like to tell people I am working on a novel because they ask me literally thousands of times when it's coming out. People around me seemed to get very upset while I was writing this book. They were like: What's with all this paper! This simply isn't right. Nobody really believes you when you say you're writing a novel, and they look at you all suspiciously. I used to get pulled out of line in customs every time I said I was a writer. They'll dump out everything in your suitcase if you say that you're a poet. The last thing they want is another poet in their country. They apparently have enough trouble dealing with their own domestic population of poets."

Last time I looked, there's a stack of O'Neill's masterful novel in the Union Square Barnes and Noble.

I also can't resist citing both James Dickey's "Deliverance" in the context of this discussion, and Cesare Pavese's novels, one of which, "Among Women Only" ("Tra donna sole") , inspired an early film of Antonioni's, Le Amiche. This discussion led me to once again open Jonathan Monroe's important 1987 book on the contentious topics surrounding prose poetry, "A Poverty of Objects", which elucidates and deeply examines the emergence of prose poetry, particularly in Baudelaire, as a utopian, democratic gesture. For a period of time I read these amazing prose poems aloud every night before going to sleep, which are inexhaustible in their poetic evocation of Baudelaire's inspired social observations and insights. This is from "The Cake":

"I was slicing my bread in peace, when a slight noise made me look up. Then I saw an undersized young imp standing in front of me, dressed in rags, swarthy and unkempt, whose wild and yet beseeching sunken eyes were devouring my bit of loaf. Then I heard him heave a sigh and whisper in a low voice, the word *cake*. I could hardly refrain from laughing at the expression with which he chose to dignify my not very white bread, but I cut him a thick slice and held it out from the object of his longing, then, snatching the crust, he recoiled as fast as he could, as though afraid that my gift was not sincerely intended, or that I was already having second thoughts....At that very moment he was knocked down by a similar little savage who had appeared out of nowhere, such a perfect replica of the first that he could have been his twin brother. Now they rolled around on the ground, fighting for possession of their precious prey, neither of them willing to sacrifice half for his brother....When at last, exhausted, gasping and covered with blood, they stopped fighting only because it was impossible to carry on any longer, to tell the truth there was no trophy left- the chunk of bread had completely disintegrated....This happening left me feeling depressed long afterwards, as I repeated to myself, "So, there is a wonderland in which *bread* is known as *cake*, such a rare delicacy that it is

enough to cause a fratricidal war." [1862] [Baudelaure, The Poems In Prose, translated by Francis Scarfe].

On 4/1/08 7:55 PM, "steve russell" <[redacted]> wrote:

> *Updike, too. & across the border, Margaret Atwood. Pirandello wrote novels and short stories as well as plays and poems.Stephen Dobyns writes a detective series. Thomas McGrath wrote novels. The list goes on and on. I've mentioned others in a different post. It's almost like listing prime numbers next to real numbers, except writers comprise a finite series.*
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> *Sent: Tuesday, April 1, 2008 9:46:04 AM*
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> *Sent: Monday, 31 March, 2008 2:58:16 PM*
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> *http://tc.deals.yahoo.com/tc/blockbuster/text5.com*

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59. **Alan Sondheim**

Buddha

Wed 2 Apr 2008

Buddha

'There is no jewel in this world so great as the Svadhisthana, if purified by the Clear Light like a gem cleansed by fire.'

(trans. Waxman, 'Svadhisthana' - Illusory Body)

Buddha is virtual particle. Buddha crawls out from delete file rc.folders file; Buddha disappears. Buddha tells me uncanny brilliance. Buddha watch

someone tries gathering Buddha pieces. From under delete file. Pieces of someone gathering. Pieces of delete files. From someone trying to put together. From someone broken. Who are that someone broken. Bachi and moktak images pure substance. Of back hypnagogic mind. Of smashed history. Someone broken memory. Marks where were vowels. Of what some vowels. Of what words. What language. Bu ub bu ub bu ub. One side. Another. Of side gathering illusion body. Of surface volume. Of open closed. Appearance of cymbal sound. Of brain holding kindness stroke. Of mind fleeing brain. Of brain-flight mind. Mind disappear. Samsara broken. Of the disappearance of mind, the lotus. Of the disappearance of samsara, the lotus. Of the lotus, broken memory. Bu ub bu ub bu ub. Of generation. Completion.

bachi, moktak, cymbal
http://www.alansondheim.org/bu.mp4
http://www.alansondheim.org/ub.mp4
bachi
http://www.alansondheim.org/pick1.png
http://www.alansondheim.org/pick2.png
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http://www.alansondheim.org/bell1.png
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http://www.alansondheim.org/bell3.png

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60. Jim Andrews
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Wed 2 Apr 2008

> *I think that the more recent poems of Michael Ondaatje and Margaret Atwood are pretty good.*
> *I think it is hard to fault the last poems of WCW.*
> *Didn't HD do some pretty good poems in her last years?*
> *Nicole Brossard is no slouch at poetry in late years.*

michael ondaatje's 'coming through slaughter' is one of my favorite novels. it's the story of buddy bolden and the beginning of jazz. a tragedy.

if you ever go to an ondaatje reading, you have to be in range. if you are out of range, it's just another reading. if you are in range, it's something else. this is

partly why recordings of his poetry readings are so good. one is generally in range when listening to recorded sound. by 'in range' i don't mean just that you can hear it. close enough that you are in some other type of range.

ja
http://vispo.com

↑ Index

61. Daniel Godston
Yuganaut / Mo(ve)ment show at Peter Jones Gallery
Wed 2 Apr 2008

Mo(ve)ment / Yuganaut show at Peter Jones Gallery
tonight, at 8 p.m.

1st set: Mo(ve)ment

2nd set: Yuganaut (www.yuganaut.com)
Stephen Rush -- keyboards, electronics, toys
Tom Abbs -- upright bass, cello, didgeridoo, violin
Geoff Mann -- drums, cornet, mandolin

3rd set: combined groups

Mo(ve)ment After 5 years of performing in the Netherlands and playing festivals in Israel and South Africa, the colorful, creative and improvisational performances of Mo(ve)ment will finally make its US debut. Mo(ve)ment is a two-act, multi-disciplinary, live on-stage performance that spotlights energetic dialogue between visual art and modern dance. Benno Hübner dances in front of a a large screen on which the paintings of Tali Farchi are projected, even as they are being created live for all to see. The connections between these two disciplines develop a conversation that is playful, passionate and at times intimate. During this performance, Tali Farchi and Benno Hübner will be joined by Royce Deans (painting), Steve Cohn (keyboards, shakuhachi, poetry), Joel Wanek (upright bass), and Dan Godston (trumpet, poetry).
http://www.jazzpolice.com/content/view/7641/116/

Tom Abbs Bassist, tubist and improviser Tom Abbs has been performing and recording in a variety of contexts (classical, rock, jazz, and improvised musics) for the past 20 years. A Seattle native, Tom relocated to New York in 1991 where he studied with such masters as Reggie Workman, Buster Williams, Joe Chambers, Junior Mance, Chico Hamilton and Arthur Taylor. In the past decade Tom has developed a driving percussive style on the bass that encompasses the deep emotion and grit of Charles Mingus and Jimmy Garrison while showing the dexterity and inventiveness of Scott La Faro. His fluid tuba style has shed many of the instrument’s sluggish connotations and transformed it into a soaring solo

and sharply percussive groove machine. Equally comfortable in "free" and "inside" settings, Abbs' versatility and depth as a player has kept him busy backing up the likes of Lawrence "Butch" Morris, Charles Gayle, Daniel Carter, Steve Swell, Roy Campbell Jr., Sabir Mateen, Jemeel Moondoc, Assif Tahar, Borah Bergman, Billy Bang, Andrew Lamb, Warren Smith and many others. Tom is currently a member of the collective experimental trio, Triptych Myth with Cooper-Moore and Chad Taylor (Hopscotch Records) and is leading his own group, “Frequency Response” (CIMP Records).

Steve Cohn The music of pianist and shakuhachi player Steve Cohn has continually and dramatically evolved. A native of San Francisco, he performed as a blues pianist in Los Angeles, where he began studying the shakuhachi flute at UCLA. He then spent two years in Japan returning to study at San Francisco State University where he worked with Pulitzer Prize Winner, Wayne Peterson, and also appeared as a jazz pianist performing with musicians such as Eddie Henderson, and Sonny Simmons. Ultimately he moved to New York where he has devoted himself to totally improvised music, combining unconventional use of non-western winds and percussion with a unique piano style. Cohn has performed his own works in venues including New York City's Miller Theatre, New Works October Series, Fiesta International USSR, the Newport JVC Festival, Sweet Basil, The Great American Music Hall, World Shakuhachi Festival 1998, the Ottawa Festival; appeared in multimedia performances with Japanese Taiko drummers and the Elinor Coleman Dance Ensemble. He was also commissioned to compose and perform an original work that premiered with the Watanabe Dance Company in Japan. Cohn has performed and recorded with musicians including Reggie Workman, Jason Huang, Tom Varner, Fred Hopkins, Karl Berger, Oliver Lake, William Parker and Bob Stewart. www.thestevecohn.com

Joel Wanek Joel Wanek is an upright bassist, photographer and educator in Chicago. He organizes the annual Low End Theory: Festival of Improvised Bass Music, now in its fourth year. www.joelwanek.com

Tali Farchi Tali Farchi was born in Haifa, Israel. She studied for seven years in the Netherlands, at the Vrije Academie in The Hague and the Rietveld Academy in Amsterdam. Subsequently, she began her own studio for the production of animations for television, commercials and video productions – first in Tel Aviv and from 1998 onwards in the Netherlands. Recently, her work was exhibited in various galleries and museums. Her impressionistic style and expressive images developed within Mo(ve)ment into live painting, a style of painting that reminds one of the tradition of action painting. In Mo(ve)ment, the audience not only sees the result of the painters' work, it is the actual witness of the creative process.

Benno Hübner Benno Hübner was born in Zwolle, the Netherlands. He studied at the Dance Academy in Arnhem and the renowned school 'Amor de Dios' in Madrid. He developed his own dance vocabulary in which his academic background, his Indonesian roots and personal body language are intermingled. As his career developed, he focused on producing and performing multi-disciplinary theatre pieces in which the dialogue between various art disciplines such as dance, theatre, music and visual arts is explored. He is responsible for the productions Syrinx, Circles and Ruis.

Geoff Mann Born in New York City in 1975, Geoff Mann has been playing music from the age of 7, starting on guitar then quickly making the switch to the drums. Over the years, he studied at Appel Farm Arts & Music Center, Walnut Hill School for the Arts, and at New School University with such teachers as Bob Moses, Reggie Workman, Arnie Lawrence, Charli Persip, Andrew Cyrille, Michael Carvin and Herman Foster. Geoff now lives in Brooklyn, NY where he plays with a number of bands, including his own "Eternal Buzz Brass Band". In addition, Geoff plays mandolin, cornet, banjo & bass, and writes music soundtracks for film & television. He also plays currently with the Antibalas Afrobeat Orchestra, Key to the City, and Fire of Space. Past groups have included Steve Swell's NY BrassWood Trio, Ori Kaplan, Carol Lipnik & Spookarama, and with his late father, flutist Herbie Mann.

Stephen Rush Stephen Rush is an Associate Professor at the University of Michigan, where he works in an interdisciplinary capacity in five departments with music, dance, art, engineering and other students. He is the director of the Digital Music Ensemble, and the Music Director of the Dance Department. Stephen Rush has been widely commissioned, premiered and performed including the Merce Cunningham Studio and Merkin Hall in New York, Gyory Ballett in Hungary;at universities and colleges in California, Florida, New York, Texas, Wisconsin; and internationally in Canada (Toronto's Fringe Festival), Costa Rica, Germany, Spain, Hungary, New Zeeland, Norway and Switzerland. Recent performances of Rush's music (in 1998) have taken place in Belgium, Germany, France, the Netherlands and Hungary. Among his concert (non-dance) music eight works have been published (by Dorn, CRC and C. Alan Publications), and has enjoyed performance exposure as far afield as England, France, Ireland, Russia and India. He has recorded his work with the Warsaw National Symphony and members of the New York Philharmonic, and has released CD's on CALA, CRC Publications, MMC Records, Centraur and the Equilibrium label. Subventions for Rush's formidable body of work have come from the Michigan Council for the Arts, the National Endowment for the Arts, United States Information Agency, Soros Foundation, Meet the Composer and American Music Center. Rush has lectured at IRCAM in Paris, at the First International Dance Festival in Hungary, at the National University in Costa

Rica and the University of Madras in India, among numerous others. He was awarded, with his choreographer/collaborator Sandra Torijano-DeYoung the Mentioné Honorifico from the Government of Costa Rica for innovative work in Modern Dance. He is also known as a jazz pianist, performing with his electronic jazz group "Quartex", with jazz legend Roscoe Mitchell, and as a co-producer of the radio series, "Uncharted Jazz" on NPR. He has also studied Indian (Carnatic Singing) since 1992, and has received grants from the Kellogg Foundation and the University of Michigan to collaborate with Indian Singers, Musicians and Dancers to perform in the United States and India.

Dan Godston Dan Godston teaches, writes, and composes music and plays the trumpet and other instruments in Chicago. Last year his trio -- Ways & Means -- released their debut CD, entitled “Fire of Dream”; this recording features a collaboration with poet Ed Roberson. From 2005 till 2006 The Ways & Means Trio hosted a monthly series at Muse Café called Lower & Upper Limits, which showcased collaborations between poets and musicians. Dan has worked with Jim Ryan, Daniele Cavallanti, Tiziano Tononi, Joel Wanek, Jayve Montgomery, Eric Glick Rieman, Guillermo Gregorio, Jerome Bryerton, Mankwe Ndosi, Douglas Ewart, Paul Hartsaw, Mars Williams, Tom Abbs, Nicole Mitchell, and other musicians. In 2006 he founded the Chicago Calling Festival, which provides opportunities for Chicago based artists to collaborate with artists living in other locations around the world.

Royce Deans Royce Deans studied art at the American Academy of Art in Chicago. His work is characterized by a combination of abstract lines and figurative images. Subject of his work is often the human body - even when he paints a landscape or a still life. His color blindness is not noticeable in his use of colors, but his paintings have a rich texture. His work was debuted in Amsterdam with Mo(ve)ment in September 2007.

Peter Jones Gallery
1806 West Cuyler St., 2nd Floor
Chicago IL 60613
telephone: [redacted]
www.peterjonesgallery.com
$10 suggested donation

The Peter Jones Gallery is one block north of Irving Park Rd., a half block west of Ravenswood Rd. It is close to the Irving Park station on the CTA’s brown line. Please contact Dan at [redacted] or [redacted] for more info.

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62. Tony Trigilio

Alice Notley, Rachel Zucker / Columbia College Chicago / April 9

Wed 2 Apr 2008

ALICE NOTLEY & RACHEL ZUCKER
ELMA STUCKEY MEMORIAL READING
COLUMBIA COLLEGE CHICAGO

Wednesday, April 9, 2008, 5:30 p.m.

Music Center Concert Hall
1014 South Michigan Avenue
For more information: [redacted]

Free and open to the public

RACHEL ZUCKER is the author of three books of poetry: THE BAD WIFE HANDBOOK, THE LAST CLEAR NARRATIVE, and EATING IN THE UNDERWORLD. She is co-editor, along with poet Arielle Greenberg, of WOMEN POETS ON MENTORSHIP: EFFORTS AND AFFECTIONS, which will be published by the University of Iowa Press in 2008. Zucker was the poet in residence at Fordham University and has taught at Yale and NYU. She is also a certified labor doula. For more information please visit www.rachelzucker.net.

ALICE NOTLEY was born in 1945 and educated at Barnard College and at The Writers Workshop, University of Iowa. During the late 60s and early 70s she lived a traveling poet's life (San Francisco, Bolinas, London, Wivenhoe, Chicago) before settling on New York's Lower East Side and becoming an important figure in the second-generation New York School. Notley, who has resided in Paris for the past fifteen years, is the author of more than twenty-five books of poetry including the epic poem THE DESCENT OF ALETTE, and MYSTERIES OF SMALL HOUSES, one of three finalists for the Pulitzer Prize and the winner of the Los Angeles Times Book Prize for Poetry. Notley's long poem DISOBEDIENCE won the Griffin International Prize in 2002. In 2005 the University of Michigan Press published her book of essays on poetry, COMING AFTER. Notley recently edited THE COLLECTED POEMS OF TED BERRIGAN, with her sons Anselm Berrigan and Edmund Berrigan as co-editors. Her most recent books are ALMA, OR THE DEAD WOMEN, from Granary Books, GRAVE OF LIGHT: NEW AND SELECTED POEMS, from Wesleyan, and IN THE PINES from Penguin in 2007.

Sponsored by the English Department of Columbia College Chicago, the annual Elma Stuckey Memorial reading honors the poet Elma Stuckey, author of THE BIG GATE (1976) and THE COLLECTED POEMS OF ELMA STUCKEY (1987).

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63. CA Conrad
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Wed 2 Apr 2008

Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!

Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?

And Richard Brautigan! GEEZE! OK!

Maybe I'm wrong, a tiny bit.
BUT I STILL DON'T LIKE IT! Poets writing novels!

I guess I hate MOST novels! 99 percent of them! They're like TV shows, or something as tedious AND DANGEROUS occupying the mind like a FILTHY pedophile robbing you of your magic as you sleep! There's NO ROOM for the most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the eyes to take you when you need to digest and transform your life! They want to DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS WORK FOR THE BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are in there!

Although Joseph Torra is pretty amazing at both. He's one of the best novelists I've ever met, and I also like him as a person, and I generally hate novelists.

I'm going to plant marigolds and violets now and forget those
SHREWD novelists lurking about,
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

64. CA Conrad
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Wed 2 Apr 2008

Allen Bramhall wrote:
>>such resistance should be studied rather than celebrated, because it
>>can only stem from ignorance. criticism by class is pretty abhorrent,
>>the sort of thing I would keep to myself.

Mr. Bramhall you can be certain I will keep to myself what I choose!
Now here's some advice FOR YOU: just delete my posts if you don't like them, simple as that.
Hugs and kisses!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

65. John Cunningham
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Wed 2 Apr 2008

If want to hear prime Braxton, listen to his two albums with Gunter Hampel and Jeanne Lee - The 4th of July and Famille. Spectacular jazz with a European fringe. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Dillon Westbrook
Sent: April 2, 2008 12:49 AM
To: [redacted]
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

I, for one, fully have your back on this. Novels by poets are like a Standards album by Anthony Braxton (he actually did one- go listen to judge of the analogy, pretty bad).

Dillon

On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:

> *A good friend who knows HOW MUCH novels irritate me, and how physically ILL*
> *I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:*
>
> *http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html*
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> *This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave*
> *nod to the truth! I have met many poets who have taken up the novel, and*
> *have had many arguments about it with them. EVERY SINGLE TIME the poets*
> *insist that they will always be able to write poems, and I wait for those*
> *poems. They never come back from the illness (YES, ILLNESS!) of the novel.*
>
> *There are very very few poets I can think of who MASTER both. Or,*

*better
yet, poets who ACTUALLY continue to write poetry as well as they did before
the task,task,task driven "art" of writing novels.*

*Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER
despite her novels. But then I feel almost no one alive has her abilities
for writing, she's so beyond us.*

*Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE
reads exactly like her poems always did, and I Love her poems.*

*Maybe it's poets who were writing poems outside the mainstream who can make
it work out for the better? Magdalena's novel REALLY IS like her poems, and
it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an
epic experimental poem. It's coming out this fall, and won the Scholnick
Award for experimental fiction.*

*But, to be honest, 99 percent of the poets I've met who take up the novel
get lost. Permanently lost.*

*One poet I know who now writes novels was an AMAZING poet when I first met
him in 1993, or 1994. He hates my guts because I wouldn't share his
enthusiasm at having discovered enjoying novels. He also hates me because
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would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!" BUT, I
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have to take the risk!*

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

*CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

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↑ Index

66. Mary Jo Malo

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

And the author who blurred all categories, Fernando Pessoa.

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

On Wed, Apr 2, 2008 at 9:19 AM, CA Conrad <[redacted]> wrote:
> Allen Bramhall wrote:
> >>such resistance should be studied rather than celebrated, because it
> >>can only stem from ignorance. criticism by class is pretty abhorrent,
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> CAConrad
> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>

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67. Thomas savage

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

If anyone can get a hold of this book, Louis Zukofsky's Collected Prose Fiction contains a novel length novella which I am reading at the moment and find enchanting. Alas, the book was remaindered at St. Mark's Bookstore so it may be out of print. It was published by Dalkey Archives Press. It's probably available online somewhere. I would suggest anyone who can get it read it, especially lovers of classical music as it concerns that, too. Regards, Tom Savage

John Cunningham <[redacted]> wrote: If want to hear prime Braxton, listen to his two albums with Gunter Hampel and Jeanne Lee - The 4th of July and Famille. Spectacular jazz with a European fringe. John Cunningham

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> *It's OK being hated. Or maybe I'm just used to it.*
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> *CAConrad*
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↑ Index

68. Maria Damon
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Wed 2 Apr 2008

---

i like maggie dubris's novel Skels.

Nick Piombino wrote:
> Check out Heather O'Neill's novel, published in 2006, "lullabies for little
> criminals". This novel combines social insights concerning the street life
> of poverty stricken children on the level of Baudelaire and Dickens in
> poetic ways I never could have imagined was possible in the 21st Century.
> Illustrates beautifully Rilke's maxim that "beauty is the beginning of a
> terror we can just barely endure". O'Neill is a Canadian poet who writes in
> the afterword of this novel: "I don't like to tell people I am working on a
> novel because they ask me literally thousands of times when it's coming out.
> People around me seemed to get very upset while I was writing this book.
> They were like: What's with all this paper! This simply isn't right. Nobody
> really believes you when you say you're writing a novel, and they look at
> you all suspiciously. I used to get pulled out of line in customs every time
> I said I was a writer. They'll dump out everything in your suitcase if you
> say that you're a poet. The last thing they want is another poet in their
> country. They apparently have enough trouble dealing with their own domestic
> population of poets."

>
> Last time I looked, there's a stack of O'Neill's masterful novel in the
> Union Square Barnes and Noble.
>
> I also can't resist citing both James Dickey's "Deliverance" in the context
> of this discussion, and Cesare Pavese's novels, one of which, "Among Women
> Only" ("Tra donna sole") , inspired an early film of Antonioni's, Le Amiche.
> This discussion led me to once again open Jonathan Monroe's important 1987
> book on the contentious topics surrounding prose poetry, "A Poverty of
> Objects", which elucidates and deeply examines the emergence of prose
> poetry, particularly in Baudelaire, as a utopian, democratic gesture. For a
> period of time I read these amazing prose poems aloud every night before
> going to sleep, which are inexhaustible in their poetic evocation of
> Baudelaire's inspired social observations and insights. This is from "The
> Cake":
>
> "I was slicing my bread in peace, when a slight noise made me look up. Then
> I saw an undersized young imp standing in front of me, dressed in rags,
> swarthy and unkempt, whose wild and yet beseeching sunken eyes were
> devouring my bit of loaf. Then I heard him heave a sigh and whisper in a low
> voice, the word *cake*. I could hardly refrain from laughing at the
> expression with which he chose to dignify my not very white bread, but I cut
> him a thick slice and held it out from the object of his longing, then,
> snatching the crust, he recoiled as fast as he could, as though afraid that
> my gift was not sincerely intended, or that I was already having second
> thoughts....At that very moment he was knocked down by a similar little
> savage who had appeared out of nowhere, such a perfect replica of the first
> that he could have been his twin brother. Now they rolled around on the
> ground, fighting for possession of their precious prey, neither of them
> willing to sacrifice half for his brother....When at last, exhausted,
> gasping and covered with blood, they stopped fighting only because it was
> impossible to carry on any longer, to tell the truth there was no trophy
> left- the chunk of bread had completely disintegrated....This happening left
> me feeling depressed long afterwards, as I repeated to myself, "So, there is
> a wonderland in which *bread* is known as *cake*, such a rare delicacy that
> it is enough to cause a fratricidal war." [1862] [Baudelaure, The Poems In
> Prose, translated by Francis Scarfe].
>
>
>
>
> On 4/1/08 7:55 PM, "steve russell" <[redacted]> wrote:

>
>
>> Updike, too. & across the border, Margaret Atwood. Pirandello wrote novels and
>> short stories as well as plays and poems.Stephen Dobyns writes a detective
>> series. Thomas McGrath wrote novels. The list goes on and on. I've mentioned
>> others in a different post. It's almost like listing prime numbers next to
>> real numbers, except writers comprise a finite series.
>>
>>
>> ----- Original Message ----
>> From: Barry Schwabsky <[redacted]>
>> To: [redacted]
>> Sent: Tuesday, April 1, 2008 9:46:04 AM
>> Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)
>>
>> But what about D.H. Lawrence? Thomas Hardy? Or--not quite in the same league
>> as a novel-writer, but still he wrote a bunch of them--W.C. Williams
>>
>> ----- Original Message ----
>> From: CA Conrad <[redacted]>
>> To: [redacted]
>> Sent: Monday, 31 March, 2008 2:58:16 PM
>> Subject: ON poets writing NOVELS (OH! it pains me to write those words!)
>>
>> A good friend who knows HOW MUCH novels irritate me, and how physically ILL
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>> CAConrad
>> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
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>>
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>>

>> _____
>> You rock. That's why Blockbuster's offering you one month of Blockbuster Total
>> Access, No Cost.
>> http://tc.deals.yahoo.com/tc/blockbuster/text5.com
>>

↑ Index

69. Halvard Johnson

Re: & Pulitzer for Poetry & Fiction/award goes to...

Wed 2 Apr 2008

But wait! There's more: there's Kenneth Fearing, there's Rochelle Ratner,
there's J. V. Cunningham, there's . . . Gertrude Stein.

HJ

Serving the tristate area.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Apr 1, 2008, at 10:04 PM, steve russell wrote:

> *people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.*

> *You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.*
> *http://tc.deals.yahoo.com/tc/blockbuster/text5.com*

↑ Index

70. blacksox

FW: New York City --- Joe Pasquale --- Two New Books Released, "Liar's Regret" and "Love Junky Conspiracy"

Wed 2 Apr 2008

One of Central Florida's finest hits the Bowery. This is worth the trip. Russ Golata

April 5th GOODBYE BLUE MONDAY New York City
Join us for a special evening of jazz and prose readings from several published authors.

Joseph Pasquale will debut and read from his two new books titled, "Liar's Regret" and "The CBA Conspiracy."

Frank Messina will be reading from his book, "Disorderly Conduct."

Liza Monroy will be reading from her new book to be published June 10th.

Jazz members Kevin Twigg, Chip Watterson and Elliot Peper will provide the melodic ambience to some exciting new talent emerging in the American literary scene.

Place: Goodbye Blue Monday,
Brooklyn New York
Time: 9pm - 11pm

April 7th Bowery Poetry Club New York City
Author Joseph Pasquale will read a prose narrative and debut his two new books, "Lia'rs Regret" and "The CBA Conspiracy" over live jazz music performed by Kevin Twigg, John De Witt, Chip Watterson and Elliot Peper.

Place: Bowery Poetry Club, New York City
Date: April 7th, 2008
Time: 6pm

You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.

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71. Gareth Farmer

Long Poems ::: Major Forms Registration Open (fwd)

Wed 2 Apr 2008

Dear Friends

Registration for the Long Poems ::: Major Forms Conference is now open (see the attached poster).

Long Poems ::: Major Forms

16-17 may, 2008

University of Sussex

An international conference that will consider ways in which comprehensive, often formally complex and expansive poems may respond, or fail to respond, to certain "obligations toward the difficult whole," and to explore what these obligations might now entail; it will address aesthetic, formal, generic, compositional and literary-historical questions the 'long poem' brings into particular focus.

Speakers include:

Charles Bernstein (U Penn)
Rachel Blau DuPlessis (Temple)
Ronald Bush (Oxford)
Simon Jarvis (Cambridge)
Tony Lopez (Plymouth)
Peter Middleton (Southampton)

The full conference will be £40 waged; £25 unwaged (for a single day the prices are £25 and £15).

Please follow the link to register before the 1st of May.

http://www.sussex.ac.uk/modernist/1-2-1-8.html

Those without access to British cheque-books should send in a completed form and then pay at the conference.

All queries should be sent to:
[redacted]

Long Poems ::: Major Forms Conference Organisers

↑ Index

72. Deborah M. Poe

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

I like the way you put this, Alison, "different modes of literary being."

I like Selah Saterstrom's novel The Pink Institution. To me it resists binary distinctions of poet/prose writer. It embraces "different modes of literary being" in the space of one book.

Maggie Nelson's Jane too.

On my list to read for the potential to do the same: Jenny Boully.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Alison Croggon
Sent: Tuesday, April 01, 2008 4:08 PM
To: [redacted]
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Of course you can write poetry and novels together; it's simply a matter of
desire. They can be totally complementary activities. I have a book of poems
coming out this year with Salt as well as the fourth and final instalment of
my fantasy quartet. (Although perhaps many people wouldn't think those were
"proper" novels.) They're simply different modes of literary being, and
there's nothing inherently exclusive about either form.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

73. Pierre Joris

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Barry,

check out the Lezama book I published in the Poets for Millennium series:

http://www.ucpress.edu/books/pages/9834.php

his poetry is as, if not more complex than the prose of Paradiso, but very much worth the energy & involvement.

Pierre

On Apr 2, 2008, at 12:28 AM, Barry Schwabsky wrote:
> What are Lezama's poems like, Mark? I once attempted his Paradiso
> and didn't have the inner strength to keep at it, but have
> alwaysbeen curious about him.
>
> ----- Original Message ----
> From: Mark Weiss <[redacted]>
> To: [redacted]
> Sent: Tuesday, 1 April, 2008 4:07:44 PM
> Subject: Re: ON poets writing NOVELS (OH! it pains me to write those
> words!)
>
> Sometimes hard to know what's primary, what secondary. Here's a
> handful:
>
> Cervantes
> Swift
> Emily Bronte
> Melville
> Hugo
> Hardy
> Poe
> Lezama
> Williams
>
>
>
>
> At 11:26 AM 4/1/2008, you wrote:

>> but there are so many great, or at least interesting, novels by
>> people who
>> are primarily poets? (I admit, I seek them out)
>>
>> didn't every 1st gen NYS poet write a novel?
>>
>> --
>> All best,
>> Catherine Daly
>> [redacted]
>
>
>
>
>

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

↑ Index

74. Cain, Amina
on poets writing novels
Wed 2 Apr 2008

These days, I find nothing more annoying than rigid genre distinctions. Who cares whether someone is writing a novel or writing poetry, as long as the work is interesting? And how did poetry become THE sacred form of writing above all others, anyway? Though innovation may be more "present" within poetry these days, it doesn't mean it is absent in fiction. To write with a genre so vividly lodged in ones mind seems so limiting and boring to me.

↑ Index

75. Michael Alain Soubbotnik

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Pessoa of course! And yes, I find it far too harsh on WCW's late poems. And speaking of literature in the portuguese language... Oswald de Andrade, Paulo de Andrade e Carlos Drummond, the founders of brazilian modernism in the thirties (Drummond wrote short stories and I'd understand anyone objecting that this doesn't count). One shouldn't forget french surrealists such as Desnos and Breton himself. Poundians will remember Laforgue (thanks Ez, Laforgue deserved your praise) And who would deny that Goethe was not as good a novelist as a poet. Or Rilke. I don't remember seeing the name "Robert Creeley" in the present exchange, but I might have missed some posts Pound wrote that poetry shd be at least as good as prose. The dictum remains worth pondering whatever one's opinion is about it...

Michael A. Soubbotnik
Université Paris-Est
LISAA EA4120
Cité Descartes 5 bd Descartes,
Champs sur Marne,
77454 Marne la Vallée Cedex 2, France
[redacted]

> *De : Mary Jo Malo <[redacted]>*
> *Répondre à : UB Poetics discussion group <[redacted]>*
> *Date : Wed, 2 Apr 2008 10:19:06 -0400*
> *À : "[redacted]" <[redacted]>*
> *Objet : Re: ON poets writing NOVELS (OH! it pains me to write those words!)*
>
> *And the author who blurred all categories, Fernando Pessoa.*
>
> *Mary Jo Malo*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*
>
> *On Wed, Apr 2, 2008 at 9:19 AM, CA Conrad <[redacted]> wrote:*
> *Allen Bramhall wrote:*
> *such resistance should be studied rather than celebrated, because it*
> *can only stem from ignorance. criticism by class is pretty abhorrent,*
> *the sort of thing I would keep to myself.*

> *Mr. Bramhall you can be certain I will keep to myself what I choose!*
> *Now here's some advice FOR YOU: just delete my posts if you don't like them, simple as that.*
> *Hugs and kisses!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

↑ Index

76. Aldon Nielsen
Epigramititis: 118 Living American Poets
Wed 2 Apr 2008

A friend just sent me the URL for a description of this book, which, I must confess, had escaped my attention when it was published last year. I find that I am one of the fortunate 118, but also find the illin' epigram under my name utterly incomprehensible. I'm not at all sure why Kent Johnson bothered to include me, unless it was his odd way of thanking me for bothering to inquire of him whose permission I should seek prior to publishing a previously undiscovered sheaf of Yasusada poems that had come into my possession.

While I am not at all sure what to make of this thing, I note that it is replete with demonstrably false claims, such as : "Not a single Language poet has ever said a single word about Will Alexander. " -- So I suspect that this book, perhaps Kent Johnson himself (if you click on his name at the Amazon listing for the book, it takes you to a series of volumes on model railroads) is another hoax.

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

Sailing the blogosphere at: http://heatstrings.blogspot.com/

↑ Index

77. Vernon Frazer
Re: ON poets writing NOVELS
Wed 2 Apr 2008

I don't think one can generalize about whether poets can write fiction and vice-versa. Some writers do both very well. Some also write plays, play music, paint, etc. It's a matter of an individual's talents, which ones are the strongest and which ones the individual wants to focus on.

Vernon

http://vernonfrazer.com <http://vernonfrazer.com/>

↑ Index

78. mIEKAL aND
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Wed 2 Apr 2008

I just bought this for $1 online. Especially check out Zukofsky's early dictionary poem "Thanks to the Dictionary". & tho Little seems to be endlessly dissed by Zukofskyites, it remains on my list of 20th century classic novellas.

~mIEKAL

On Apr 2, 2008, at 9:31 AM, Thomas savage wrote:

> *If anyone can get a hold of this book, Louis Zukofsky's Collected Prose Fiction contains a novel length novella which I am reading at the moment and find enchanting. Alas, the book was remaindered at St. Mark's Bookstore so it may be out of print. It was published by Dalkey Archives Press. It's probably available online somewhere. I would suggest anyone who can get it read it, especially lovers of classical music as it concerns that, too. Regards, Tom Savage*

↑ Index

79. steve d. dalachinsky

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

---

don't know if theis was said already but the great kenneth patchen's novels

On Wed, 2 Apr 2008 07:31:33 -0700 Thomas savage <[redacted]>
writes:
> If anyone can get a hold of this book, Louis Zukofsky's Collected
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> John Cunningham <[redacted]> wrote: If want to hear
> prime Braxton, listen to his two albums with Gunter Hampel
> and Jeanne Lee - The 4th of July and Famille. Spectacular jazz with
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> European fringe.
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of Dillon Westbrook
> Sent: April 2, 2008 12:49 AM
> To: [redacted]
> Subject: Re: ON poets writing NOVELS (OH! it pains me to write those
> words!)
>
> I, for one, fully have your back on this. Novels by poets are like a
>
> Standards album by Anthony Braxton (he actually did one- go listen
> to
> judge of the analogy, pretty bad).
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> Dillon
>
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> On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:

>
> > A good friend who knows HOW MUCH novels irritate me, and how
> > physically ILL
> > I become when I hear of YET ANOTHER poet writing novels (or as I
> say
> > FORSAKING poetry for novels!) sent me this link:
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> http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-
>
> > for-words/2008/03/28/1206207399861.html
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> > This makes me want to SHOUT OUT many thanks to Rhyll McMaster for
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> > nod to the truth! I have met many poets who have taken up the
> > novel, and
> > have had many arguments about it with them. EVERY SINGLE TIME the
> > poets
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> > There are very very few poets I can think of who MASTER both. Or,
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> > yet, poets who ACTUALLY continue to write poetry as well as they
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> > the task,task,task driven "art" of writing novels.
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> No virus found in this incoming message.
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> ----------
> You rock. That's why Blockbuster's offering you one month of
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80. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

---

bukowski micheline kerouac in opposite way
padgett ferlenghetti mesmer creeley

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↑ Index

81. steve d. dalachinsky

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

---

braxton town hall on trio records
too much braxton to pin him down his early reacordings on America and BYG
french labels and for alto on delmark
ground breaking solo album on and on

On Wed, 2 Apr 2008 08:42:51 -0500 John Cunningham
<[redacted]> writes:
> If want to hear prime Braxton, listen to his two albums with Gunter
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82. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

---

he did many "standards " lps they're not all bad

On Tue, 1 Apr 2008 22:48:41 -0700 Dillon Westbrook <[redacted]> writes:

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>
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> > CAConrad
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>
>

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83. Dustin Williamson

April 6 in NYC at Zinc-TRS: Sara Wintz and Andrew Hughes

Wed 2 Apr 2008

Sunday April 6 at the Zinc-TRS:

ANDREW HUGHES & SARA WINTZ

6:30 PM
Zinc Bar
90 West Houston (beneath the Barbie fur shop)

$5 goes to the poets. If you don't have $5, come anyway

Andrew Hughes divides his time between Brooklyn & Vermont. His work has appeared in Cannibal, Octopus, Forklift, Ohio, Spell, and others. His chapbook, Sweethearts of the Great Migration, will be out this spring/summer from Book Thug Press. He is an editor for TIGHT.

Sara Wintz is lead singer of The Pretty Panicks Press and co-publisher, with Cristiana Baik, of :::thepressgang:::, publisher of *Intricate Systems*, by Juliana Spahr and *One Might*, by Karen Volkman. A zine of new writing from the US and the UK, INVISIBLY TIGHT INSTITUTIONAL OUTER FLANKS DUB (verb) GLORIOUS HI-VIOLENCE RESPONSE DREAM, was recently co-edited and co-

published with Justin Katko (of Critical Documents) and Ryan Dobran (of Life Coach). Sara's writing has appeared in *Cricket Online Review*, *Shampoo Poetry*, * Ecopoetics*, *canwehaveourballback*, *Interrobang?!*, and on* Ceptuetics*. She lives in Brooklyn and works at P.S.1 Contemporary Art Center in Long Island City.

Upcoming Zinc-TRS readings:

April 13: Shannon Tharp & Cathy Eisenhower
March 20: TBA (hosted by Douglas Rothschild)

Need a map to the Zinc Bar?: http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A

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84. Stephen Vincent

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

It's practically impossible that some poet is not writing a novel that includes CA Conrad as a character,maybe even as the lead protagonist. Conrad definitely lifts up earth and sky wherever he goes, speaks, etc. Perfect material! I even suspect somebody has already done it. Does anyone know - title, author, et al??

Stephen V
http://stephenvincent.net/blog/

> *----- Original Message ----*
> *From: CA Conrad*
> *To:* [redacted]
> *Sent: Monday, 31 March, 2008 2:58:16 PM*
> *Subject: ON poets writing NOVELS (OH! it pains me to write those words!)*
>
> *A good friend who knows HOW MUCH novels irritate me, and how physically ILL I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:*
>
> *http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html*
>
> *This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave nod to the truth! I have met many poets who have taken up the novel, and have had many arguments about it with them. EVERY SINGLE TIME the poets*

insist that they will always be able to write poems, and I wait for those poems. They never come back from the illness (YES, ILLNESS!) of the novel.

There are very very few poets I can think of who MASTER both. Or, better yet, poets who ACTUALLY continue to write poetry as well as they did before the task,task,task driven "art" of writing novels.

Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER despite her novels. But then I feel almost no one alive has her abilities for writing, she's so beyond us.

Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE reads exactly like her poems always did, and I Love her poems.

Maybe it's poets who were writing poems outside the mainstream who can make it work out for the better? Magdalena's novel REALLY IS like her poems, and it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an epic experimental poem. It's coming out this fall, and won the Scholnick Award for experimental fiction.

But, to be honest, 99 percent of the poets I've met who take up the novel get lost. Permanently lost.

One poet I know who now writes novels was an AMAZING poet when I first met him in 1993, or 1994. He hates my guts because I wouldn't share his enthusiasm at having discovered enjoying novels. He also hates me because when he last wrote to me and said that I should try to write a novel, that I would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!" BUT, I feel if I can PREVENT a poet from killing themselves with novels, then I have to take the risk!

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

CAConrad
http://PhillySound.blogspot.com

You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.
http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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85. **Andy Nicholson**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

CA,

I don't quite agree with you, but I am sympathetic to your distrust of the novel and your fears about poets writing novels.

Too many novels feel, to me too, like straightjackets. There are, of course, hundreds and hundreds of great novels, great novelists, but the dominance of American realist fiction--with its terribly narrow sense of the "real"--drives me away from most fiction and keeps my interest focused on poetry.

Which brings us to why I seek out poets who write novels--I seek out their novels with the hope that they will bring some of the discovery and life of the poem to fiction. William, Creeley, Stein, Desnos: the best fiction from poets feels contiguous with the poets' poems, not like a break from poetry. And yet, isn't there that horrible notion that poets should "grow up," leave poetry, and start writing novels? I remember when I was in graduate school, I took a class from a poet-turned-novelists who thought that I had potential. He spent the whole semester trying to convince me to stop writing poetry and start writing fiction.

I love a lot of fiction from poets, but I hate it when a poet leaves poetry for good for the larger readership of the novel.

Andy
On Wed, Apr 2, 2008 at 9:05 AM, CA Conrad <[redacted]> wrote:

> *Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!*
>
> *Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?*
>
> *And Richard Brautigan! GEEZE! OK!*
>
> *Maybe I'm wrong, a tiny bit.*
> *BUT I STILL DON'T LIKE IT! Poets writing novels!*
>
> *I guess I hate MOST novels! 99 percent of them! They're like TV shows, or*
> *something as tedious AND DANGEROUS occupying the mind like a FILTHY pedophile robbing you of your magic as you sleep! There's NO ROOM for the most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the eyes to take you when you need to digest and transform your life! They want to DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS WORK FOR*

> *THE*
> *BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are in there!*
>
> *Although Joseph Torra is pretty amazing at both. He's one of the best*
> *novelists I've ever met, and I also like him as a person, and I*
> *generally hate novelists.*
>
> *I'm going to plant marigolds and violets now and forget those*
> *SHREWD novelists lurking about,*
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/> <*
> *http://phillysound.blogspot.com/>*

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86. **Sarah Sarai**

Re: ON poets writing NOVELS (o! may I pain you to write those words!)

Wed 2 Apr 2008

I'm not so sure I consider *The Journal of Albion Moonlight* a novel. It's an entity more enchanting than a dream hovering above a novel, through a novel, past a novel.

& yes...I might have had a much happier time of things in my late teens and twenties, if I hadn't been burdened by characters with their pesky dilemmas in pesky novels...all of them, now that we've broadened the circle of that which pains CAConrad. no Raskilnikov, no Anna. how easy breezy a world it would be. and we all know the influence Holden's had on many a sprung-loose soul.

Me? I'm pretty old and I still don't have a book out. BUT I have written a novel I'm trying to get published. BUT my short stories have been in journals. BUT poems are in and forthcoming in journals. And I do consider myself a poet.

I have pained so many in my lifetime, one more means little to me. Go plant your marigolds and violets, CAConrad. You hate 99% of all novels? I hate 99% of your marigolds. (None of your violets--I don't have the heart to hate a violet). Hah and Feh-- and--as you say--GEEZE.

(This is where a more rational person would place a happy face or a colon cozying up to a parenthesis to show 'no harm meant,' or 'tee hee.' I mean no harm and I tee my hee but I, Sarah Sarai, hate 100% of happy faces.)

Sarah Sarai
www.myspace.com/sarahsarai

> *Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!*

> *Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?*
>
> *And Richard Brautigan! GEEZE! OK!*
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> *Maybe I'm wrong, a tiny bit.*
> *BUT I STILL DON'T LIKE IT! Poets writing novels!*

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Although Joseph Torra is pretty amazing at both. He's one of the best novelists I've ever met, and I also like him as a person, and I generally hate novelists.

I'm going to plant marigolds and violets now and forget those
SHREWD novelists lurking about,
CAConrad

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87. eric unger

NEW from House Press: Barrett Gordon's EVENING, SPELL 4, Alan Davies [broadside]

Wed 2 Apr 2008

House Press Chicago has been busy at work on three fine new publications:

Evening by Barrett Gordon——($10)
Spell magazine: issue 4 (Eric Unger, editor)——($5)
& an Alan Davies broadside——($2)

please visit http://housepress.blogspot.com for ordering info --

EVENING (Barrett Gordon)
newer face on a brand new book, evening, by barrett gordon. the poems in this edition shimmer with the possibilties latent in life & death, in cities & houses, and in speaking & silence. in 5 evening colors. perfect-bound. $10.
--
SPELL 4 (Eric Unger, editor)
the dynamic new issue features equal parts textual and visual poetry from:
Alan May / Tom Wegrzynowski

Michael Slosek
Andrew Hughes
Nico Vassilakis
Sarah Menefee
Jessica Wickens
Jesse Ferguson
Kevin Mcpherson Eckhoff
Aaron Lowinger
Catherine Daly
Michael Carr
cover art: Scott Shanley
--
ALAN DAVIES [broadside]
an unpublished poem to celebrate the upcoming release of Book 6, printed by Michael Slosek with artwork by Eric Unger

http://housepress.blogspot.com
http://spellmag.livejournal.com
http://www.housepress.org

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88. George Bowering
Re: on poets writing novels
Wed 2 Apr 2008

Okay, but "novel" and "poetry" are not names of genres.

"Spy novel" and "epic poetry" are names of genres.

On Apr 2, 2008, at 8:26 AM, Cain, Amina wrote:

> These days, I find nothing more annoying than rigid genre
> distinctions. Who cares whether someone is writing a novel or writing
> poetry, as long as the work is interesting? And how did poetry become
> THE sacred form of writing above all others, anyway? Though
> innovation may be more "present" within poetry these days, it doesn't
> mean it is absent in fiction. To write with a genre so vividly lodged
> in ones mind seems so limiting and boring to me.
>
>
G. Harry Bowering,
Born to hit opposite-field singles.

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89. Hugh Behm-Steinberg

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Ishamel Reed! Clarence Major!

Hugh Behm-Steinberg
--- "steve d. dalachinsky" <[redacted]> wrote:

> *bukowski micheline kerouac in opposite way*
> *padgett ferlenghetti mesmer creeley*
>
> *On Wed, 2 Apr 2008 10:19:06 -0400 Mary Jo Malo <[redacted]>*
> *writes:*
> *And the author who blurred all categories, Fernando Pessoa.*
>
> *Mary Jo Malo*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*
>
> *On Wed, Apr 2, 2008 at 9:19 AM, CA Conrad <[redacted]>*
> *wrote:*
> *Allen Bramhall wrote:*
> *>>such resistance should be studied rather than celebrated,*
> *because it*
> *>>can only stem from ignorance. criticism by class is pretty*
> *abhorrent,*
> *>>the sort of thing I would keep to myself.*
>
> *Mr. Bramhall you can be certain I will keep to myself what I*
> *choose!*
> *Now here's some advice FOR YOU: just delete my posts if you*
> *don't like*
> *them, simple as that.*
> *Hugs and kisses!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*
> *<http://phillysound.blogspot.com/>*

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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90. Allen Bramhall

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Mr Conrad, you are right, we should keep our ill-considered prejudices in the open, the better to combat them. as it happens, tho, I did not suggest that YOU should refrain from posting or that I don't like your posts. there are enough catastrophes of the novel form that support your view, I mean I think you are generous in only hating 99%, but the exceptions are absolutely in the poetic realm. and there is so much crappy poetry out there, as well, probably the same 99+%. that part of 1% is worth the effort in both cases.

--Allen

On Wed, Apr 2, 2008 at 9:19 AM, CA Conrad <[redacted]> wrote:
> Allen Bramhall wrote:
> >>such resistance should be studied rather than celebrated, because it
> >>can only stem from ignorance. criticism by class is pretty abhorrent,
> >>the sort of thing I would keep to myself.
>
> Mr. Bramhall you can be certain I will keep to myself what I choose!
> Now here's some advice FOR YOU: just delete my posts if you don't like
> them, simple as that.
> Hugs and kisses!
>
>
> CAConrad
> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>

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91. Dr. Barry S. Alpert

Re: ON poets writing NOVELS

Wed 2 Apr 2008

"Doing a note on Hardy (Hardy's Collected Poems) for my next prose outbreak. Now there is a clarity. There is the harvest of having written 20 novels first."

Ezra Pound, April 1937, letter to John Lackay Brown

Barry Alpert _____
More immediate than e-mail? Get instant access with Windows Live Messenger.
http://www.windowslive.com/messenger/overview.html?
ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=

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92. Ruth Lepson

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

CA, I like innovative poetry & reastic novels usually. jane austen is not a straightjacket--she has something to say abt what real love is. dostoyevsky creates characters that sit right next to me they're so 3-dimensional. or I read fiction that is contiguous w. the author's poetry--like stein's. then again stein wasa one of the first to break down distinctions btwn genres, calling tender buttons prose, putting acts of plays not in numerical order, finally writing meidtations w/ are both poetry & prose--no distinction these days for many poets, in this crossing the genres world--like crossing genders maybe or saying the categories fall apart finally. best ruth I just turned on the TV & there is a pregnant man, 34 yrs old, thomas abeaty, b. a girl, became a guy but keep reproductive organs! I'm not recommending this just noting it. "I always feel bloated," he says.

On 4/2/08 4:18 PM, "Andy Nicholson" <[redacted]> wrote:

> *CA,*
>
> *I don't quite agree with you, but I am sympathetic to your distrust of the novel and your fears about poets writing novels.*
>
> *Too many novels feel, to me too, like straightjackets. There are, of course, hundreds and hundreds of great novels, great novelists, but the dominance of American realist fiction--with its terribly narrow sense of the "real"--drives me away from most fiction and keeps my interest focused on poetry.*
>
> *Which brings us to why I seek out poets who write novels--I seek out their novels with the hope that they will bring some of the discovery and life of the poem to fiction. William, Creeley, Stein, Desnos: the best fiction from poets feels contiguous with the poets' poems, not like a break from poetry. And yet, isn't there that horrible notion that poets should "grow up," leave poetry, and start writing novels? I remember when I was in graduate school, I took a class from a poet-turned-novelists who thought that I had potential. He spent the whole semester trying to convince me to stop writing poetry and start writing fiction.*

> *I love a lot of fiction from poets, but I hate it when a poet leaves poetry for good for the larger readership of the novel.*
>
> *Andy*
> *On Wed, Apr 2, 2008 at 9:05 AM, CA Conrad <[redacted]> wrote:*
>
> *Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!*
>
> *Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?*
>
> *And Richard Brautigan! GEEZE! OK!*
>
> *Maybe I'm wrong, a tiny bit.*
> *BUT I STILL DON'T LIKE IT! Poets writing novels!*
>
> *I guess I hate MOST novels! 99 percent of them! They're like TV shows, or*
> *something as tedious AND DANGEROUS occupying the mind like a FILTHY pedophile robbing you of your magic as you sleep! There's NO ROOM for the most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the eyes to take you when you need to digest and transform your life! They want to DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS WORK FOR THE*
> *BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are in there!*
>
> *Although Joseph Torra is pretty amazing at both. He's one of the best novelists I've ever met, and I also like him as a person, and I generally hate novelists.*
>
> *I'm going to plant marigolds and violets now and forget those SHREWD novelists lurking about,*
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/> <http://phillysound.blogspot.com/>*

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93. Andy Nicholson
Re: earliest sounds from 1857 on
Wed 2 Apr 2008

Yes, I heard about this story and am very excited. The recorded sound itself is wonderful--amazing to think of how far back that voice comes from, beautifully grainy--and how can one not be overjoyed that the first recordings were etched in soot?

On Sun, Mar 30, 2008 at 11:22 AM, Alan Sondheim <[redacted]> wrote:

> *In the news today - sounds recorded around 1860 and slightly earlier - go to http://www.firstsounds.org/sounds/ - this predates Edison.*
>
> *- Alan*

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94. Tisa Bryant

Re: on poets writing novels

Wed 2 Apr 2008

RIGHT ON!

-----Original Message-----
>From: "Cain, Amina" <[redacted]>
>Sent: Apr 2, 2008 11:26 AM
>To: [redacted]
>Subject: on poets writing novels
>
>These days, I find nothing more annoying than rigid genre distinctions. Who cares whether someone is writing a novel or writing poetry, as long as the work is interesting? And how did poetry become THE sacred form of writing above all others, anyway? Though innovation may be more "present" within poetry these days, it doesn't mean it is absent in fiction. To write with a genre so vividly lodged in ones mind seems so limiting and boring to me.

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95. steve russell

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

I mentioned Patchen. Especially "Journal of the Albion Moonlight."

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Wednesday, April 2, 2008 12:55:59 PM
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

don't know if theis was said already but the great kenneth patchen's novels

On Wed, 2 Apr 2008 07:31:33 -0700 Thomas savage <[redacted]>
writes:

> If anyone can get a hold of this book, Louis Zukofsky's Collected
> Prose Fiction contains a novel length novella which I am reading at
> the moment and find enchanting. Alas, the book was remaindered at
> St. Mark's Bookstore so it may be out of print. It was published by
> Dalkey Archives Press. It's probably available online somewhere. I
> would suggest anyone who can get it read it, especially lovers of
> classical music as it concerns that, too. Regards, Tom Savage
>
> John Cunningham <[redacted]> wrote: If want to hear
> prime Braxton, listen to his two albums with Gunter Hampel
> and Jeanne Lee - The 4th of July and Famille. Spectacular jazz with
> a
> European fringe.
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of Dillon Westbrook
> Sent: April 2, 2008 12:49 AM
> To: [redacted]
> Subject: Re: ON poets writing NOVELS (OH! it pains me to write those
> words!)
>
> I, for one, fully have your back on this. Novels by poets are like a
>
> Standards album by Anthony Braxton (he actually did one- go listen
> to
> judge of the analogy, pretty bad).
>
> Dillon
>
>
> On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:
>
> > A good friend who knows HOW MUCH novels irritate me, and how
> > physically ILL
> > I become when I hear of YET ANOTHER poet writing novels (or as I
> say
> > FORSAKING poetry for novels!) sent me this link:
> >
> >

> http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-
>
> > for-words/2008/03/28/1206207399861.html
> >
> > This makes me want to SHOUT OUT many thanks to Rhyll McMaster for
> > her brave
> > nod to the truth! I have met many poets who have taken up the
> > novel, and
> > have had many arguments about it with them. EVERY SINGLE TIME the
> > poets
> > insist that they will always be able to write poems, and I wait for
>
> > those
> > poems. They never come back from the illness (YES, ILLNESS!) of
> > the novel.
> >
> > There are very very few poets I can think of who MASTER both. Or,
> > better
> > yet, poets who ACTUALLY continue to write poetry as well as they
> > did before
> > the task,task,task driven "art" of writing novels.
> >
> > Eileen Myles is a RARE exception! Her poems have gotten BETTER AND
>
> > BETTER
> > despite her novels. But then I feel almost no one alive has her
> > abilities
> > for writing, she's so beyond us.
> >
> > Magdalena Zurawski may not write poems anymore, but her novel THE
> > BRUISE
> > reads exactly like her poems always did, and I Love her poems.
> >
> > Maybe it's poets who were writing poems outside the mainstream who
>
> > can make
> > it work out for the better? Magdalena's novel REALLY IS like her
> > poems, and
> > it took her 7 years to write. IT'S A THING OF GREATNESS, but to me
>
> > it's an
> > epic experimental poem. It's coming out this fall, and won the

> > Scholnick
> > Award for experimental fiction.
> >
> > But, to be honest, 99 percent of the poets I've met who take up
> the
> > novel
> > get lost. Permanently lost.
> >
> > One poet I know who now writes novels was an AMAZING poet when I
> > first met
> > him in 1993, or 1994. He hates my guts because I wouldn't share
> his
> > enthusiasm at having discovered enjoying novels. He also hates me
> > because
> > when he last wrote to me and said that I should try to write a
> > novel, that I
> > would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF
> > NAILS!" BUT, I
> > feel if I can PREVENT a poet from killing themselves with novels,
> > then I
> > have to take the risk!
> >
> > Poetry is too important to NOT risk being hated for it!
> >
> > It's OK being hated. Or maybe I'm just used to it.
> >
> > CAConrad
> > http://PhillySound.blogspot.com
>
> No virus found in this incoming message.
> Checked by AVG.
> Version: 7.5.519 / Virus Database: 269.22.4/1355 - Release Date:
> 01/04/2008
> 5:37 PM
>
>
> No virus found in this outgoing message.
> Checked by AVG.
> Version: 7.5.519 / Virus Database: 269.22.4/1355 - Release Date:
> 01/04/2008
> 5:37 PM
>

>
>
>
> ---
> You rock. That's why Blockbuster's offering you one month of
> Blockbuster Total Access, No Cost.
>
>

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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96. steve russell

Re: & Pulitzer for Poetry & Fiction/award goes to...

Wed 2 Apr 2008

You'd think. But really, the fun has just started.

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Wednesday, April 2, 2008 12:30:12 AM
Subject: Re: & Pulitzer for Poetry & Fiction/award goes to...

Well, I guess the poetry-writing/novel-writing dichotomy has been just about put to bed, right?

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Tuesday, 1 April, 2008 10:04:57 PM
Subject: & Pulitzer for Poetry & Fiction/award goes to...

people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

---

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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97. steve russell

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Would anyone ask that a painter/sculpter give up on one medium? It's puritanical.

----- Original Message ----
From: Andy Nicholson <[redacted]>
To: [redacted]
Sent: Wednesday, April 2, 2008 4:18:39 PM
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

CA,

I don't quite agree with you, but I am sympathetic to your distrust of the novel and your fears about poets writing novels.

Too many novels feel, to me too, like straightjackets. There are, of course, hundreds and hundreds of great novels, great novelists, but the dominance of American realist fiction--with its terribly narrow sense of the "real"--drives me away from most fiction and keeps my interest focused on poetry.

Which brings us to why I seek out poets who write novels--I seek out their novels with the hope that they will bring some of the discovery and life of the poem to fiction. William, Creeley, Stein, Desnos: the best fiction from poets feels contiguous with the poets' poems, not like a break from poetry. And yet, isn't there that horrible notion that poets should "grow up," leave poetry, and start writing novels? I remember when I was in graduate school, I took a class from a poet-turned-novelists who thought that I had potential. He spent the whole semester trying to convince me to stop writing poetry and start writing fiction.

I love a lot of fiction from poets, but I hate it when a poet leaves poetry for good for the larger readership of the novel.

Andy
On Wed, Apr 2, 2008 at 9:05 AM, CA Conrad <[redacted]> wrote:

> *Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!*
>
> *Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?*

> *And Richard Brautigan! GEEZE! OK!*
>
> *Maybe I'm wrong, a tiny bit.*
> *BUT I STILL DON'T LIKE IT! Poets writing novels!*
>
> *I guess I hate MOST novels! 99 percent of them! They're like TV shows,*
> *or*
> *something as tedious AND DANGEROUS occupying the mind like a FILTHY*
> *pedophile robbing you of your magic as you sleep! There's NO ROOM for the*
> *most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the eyes to*
> *take you when you need to digest and transform your life! They want to*
> *DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS WORK FOR*
> *THE*
> *BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are in there!*
>
> *Although Joseph Torra is pretty amazing at both. He's one of the best*
> *novelists I've ever met, and I also like him as a person, and I*
> *generally hate novelists.*
>
> *I'm going to plant marigolds and violets now and forget those*
> *SHREWD novelists lurking about,*
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/> <*
> *http://phillysound.blogspot.com/>*

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98. steve russell

Re: & Pulitzer for Poetry & Fiction/award goes to...

Wed 2 Apr 2008

Why so big a dichotomy. I don't think it's all that different from painter/sculpter. One form informs the other.

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Wednesday, April 2, 2008 12:30:12 AM
Subject: Re: & Pulitzer for Poetry & Fiction/award goes to...

Well, I guess the poetry-writing/novel-writing dichotomy has been just about put to bed, right?

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Tuesday, 1 April, 2008 10:04:57 PM
Subject: & Pulitzer for Poetry & Fiction/award goes to...

people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.

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99. Ryan Daley
Re: on poets writing novels
Wed 2 Apr 2008

Our desire to label things dates back to the Pre3M era, when multi-industrial genre barons plotted and plated ways to suck human/mankind (again, another LABEL! Damnit!) dry of hard-earned _____ (label of currency here).

Once the adhesive had been stumbled upon, their (the barons, who never would admit they were barons. "Never ask about the money," they would never say) fortune was a good as made.

"We will make them labels. And they will label." And today, here we are, wasting the walls rememberingyou.
-Ryan

On Wed, Apr 2, 2008 at 10:09 PM, Tisa Bryant <[redacted]> wrote:

> *RIGHT ON!*
>
> *-----Original Message-----*
> *From: "Cain, Amina" <[redacted]>*
> *Sent: Apr 2, 2008 11:26 AM*
> *To: [redacted]*
> *Subject: on poets writing novels*

> *These days, I find nothing more annoying than rigid genre distinctions. Who cares whether someone is writing a novel or writing poetry, as long as the work is interesting? And how did poetry become THE sacred form of writing above all others, anyway? Though innovation may be more "present" within poetry these days, it doesn't mean it is absent in fiction. To write with a genre so vividly lodged in ones mind seems so limiting and boring to me.*

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100. Sharon Mesmer/David Borchart

THE MISSING ARM OF VENUS: Readings by Romanian Poets

Wed 2 Apr 2008

The Romanian Cultural Institute/New York in conjunction with the PEN World Voices Festival presents readings by

Nina Cassian
Nora Iuga
Saviana Stanescu
Dan Sociu
Razvan Tupa
Constantin Vica
Elena Vladareanu
Eugen Suman
Vasile Leac
T.S. Khasis

(translations by Adam J. Sorkin)

Hosted by Saviana Stanescu and Sharon Mesmer

Saturday, May 3 at KGB Bar (4th St & 2nd Ave, NYC) at 7pm

The same poets will also be reading Monday, May 5 at 7 pm at the Romanian Cultural Institute, 38th St & 3rd Ave in New York City

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101. sandra de 1913

Agitprop reading in San Diego on Saturday 4/5: Maxwell + Graham

Wed 2 Apr 2008

Please join us for a monthly lit reading in the company of art at Agitprop in North Park, San Diego, co-sponsored by the gallery and local poetry presses 1913, Kuhl House, and Tougher Disguises. Susan Maxwell & K. Lorraine Graham will read this Saturday April 5th @ 7pm at 2837 University Ave

(entrance to the gallery is actually on Utah). Susan Maxwell's first book of poems, "Passenger," was published by the University of Georgia Press in 2005 as winner of the Contemporary Poetry Series. Maxwell earned her BA in Peace and Conflict studies at the University of California, Berkeley, and her MFA in poetry from the Iowa Writers' Workshop. Her work has been nominated for a Pushcart Prize and featured in such publications as 1913 a journal of forms, American Letters & Commentary, New American Writing, Denver Quarterly, Bay Poetics Anthology, Verse, VOLT, as well as other journals and art installations. She's currently a doctoral student in Psychology at the Wright Institute in Berkeley. K. Lorraine Graham is the author of several chapbooks, including "Diverse Speculations Descending Therefrom" (Dusie), "Terminal Humming" (Slack Buddha), "See it Everywhere" (Big Game Books), and "Large Waves to Large Obstacles" (forthcoming from Take Home Project), and the recently released chapdisk "Moving Walkways" (Narrowhouse Recordings). Graham has just completed the extended manuscript of "Terminal Humming" and writes the blog http://terminalhumming.blogspot.com/ from her home in Carlsbad, CA.

This event is free and open to the public. Donations to the gallery are greatly appreciated.

--
l'editrice de 1913
Sandra Doller (née Miller)
*
http://www.journal1913.org
http://www.myspace.com/1913press

↑ Index

102. Pam Brown
poets and novels
Thu 3 Apr 2008

Dear CA -

In Australia recently there's been a veritable plethora of a form that will certainly flummox you...the verse novel. Every second creative-writing poetry student is doing it.

Cheerio from Pam

↑ Index

103. **Jim Andrews**
Re: on poets writing novels
Thu 3 Apr 2008

---

some novels i've read have been as important to me as the story of life and the mind.

still, it isn't hard to understand the resentment of some poets toward the novel. not so much the novel as the dominance of story, and certain types of stories, at that, in western language art. to the point where one begins to just abhor story of any kind. more art propaganda! more product! more gag me with a spoon!

until the right one comes along, of course.

it's said that we understand our lives in stories. that story is crucial to our making sense of ourselves and the world. dunno. to me, there's a lot of blather leading up to some good moments. cut to the frickin chase. no, hold on, that's a story metaphor. car chase? forget the chase. cut to the sex scene. cut to the illumination. cut to the revelation. cut to the good stuff. then cut it together. then cut it up. cut it up and together so it's like the one line story the poet told the king that caused him to give up the throne and wander as a seeker the rest of his days.

best movie i've seen in a long time was 'a russian ark'. no cuts at all, actually. not one. i woke up on the couch and there it was on tv. didn't know what it was, who made it, or anything. but it led me through a vision of russian history and art that was brilliant, disjunctive, time travelling, yet without a cut, seamless. disjunctive yet seamless. the story of a people told as a walk through the hermitage, through its art, but also as a walk through history. yet as in a dream. such a dream.

cut.

ja
http://vispo.com

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104. **CA Conrad**
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Thu 3 Apr 2008

Allen, OK. And YES.

LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY BELIEVE the poets I have known in the past (most of them at least) who turned to novels did so because of MONEY and because of READERSHIP. Or wanted

to be LOVED MORE or something. (poets who NEED that much LOVE are always trouble!) Poetry wasn't getting that for them, and on many levels they were dissatisfied. And I LOATHE this behavior because I think it takes courage to write poems, TO NOT GIVE A FUCK that it's not making you money, or whatever it is you WANT.

In the end it's a very sincere, pissed off way I had entered this discussion! I want the poets I have Loved to not want such nonsense from this world! I hate when I find out I have cowards for friends! I'd rather my family were cowards than my friends frankly. But I DO actually find most novels a tedious thing to approach, besides these other reasons.

In some cases it's for very different reasons that some poets write novels, like my friend Magdalena Zurawski, who turned to fiction for reasons more complicated than the above mentioned ones, but they're not my reasons to explain. Magdalena, who is one of my ABSOLUTE favorite people on earth has SLAVED over her novel THE BRUISE for seven LONG years and as I've said before, it's an epic poem to me. It's a poem. When I read it (and I've been reading it for years as it comes out of her) her poems WHICH I HAVE ALWAYS LOVED are there, are in it, this, this thing she calls a novel. A NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times and it still makes no entrance.

If I MUST read a novel it usually needs to be a poet's novel. I guess.

Poems are my life in every way, everyday, and I no longer mean poems I'm reading but hearing-feeling-seeing-smelling them on the streets, unwritten, sometimes better left unwritten.

Sarah, Patchen's Journal of Albion Moonlight is not a novel? See, you're getting us into the PAINFUL task of figuring out what a novel is, and I don't know how to have that discussion. I DON'T WANT TO HAVE THAT DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS A LESBIAN BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!

Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway. Ah, fuck it, I don't care if you hate them, as they probably don't like you either! JUST kidding, I think.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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105. Mary Jo Malo
$1.3 Million Grant for Milwaukee Arts Education
Thu 3 Apr 2008

10,000 students in the Milwaukee Public School system and local arts to benefit . . .

"The Cultural Alliance of Greater Milwaukee and the Greater Milwaukee Foundation will also benefit from the $1.3 million gift from the Bader Foundation. The alliance will receive just over $115,000 to create an online resource that will link local artists to educators in MPS and youth development workers citywide. The Greater Milwaukee Foundation will receive just over $100,000 to support small and mid-sized arts organizations in their work with the selected schools and community centers."

http://www.jsonline.com/story/index.aspx?id=735047

Mary Jo Malo
http://thisshiningwound.blogspot.com/

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106. CA Conrad
Siddhartha, in defense of Baby Boomers
Thu 3 Apr 2008

Yes, I'm about to talk about a novel, which is ridiculous considering how much I've recently railed against them on this List, but, I feel I have to in this case.

An old friend told me about Susan Bernofsky's new translation of Hesse's Siddhartha, saying it's amazing, actually, she said it's "sublime!" The link she sent me was from Barnes and Noble, and there's a descriptive tag on the website under the book which reads, "Once the preferred marching song of '60s hippies, Hermann Hesse's *Siddhartha* has returned to its rightful high niche in world literature."

When I was in college (the very same semester I was not so politely asked to leave) we read it for a literature class. One of my mother's stinking hippie friends had already turned me onto the book years before I was in this class. It had changed my young life, and I was happy to share that a few years later in college with my seemingly indifferent classmates. The professor was a crabby old guy who HATED hippies, so my original experience with the book didn't go over well. He said something like, "THE HIPPIES HAD NO IDEA WHAT THEY WERE READING! HESSE IS ART!" (Some of my classmates asked later if my mother could score them some acid.)

I argued that my mother's generation (stinky or NOT!) REALLY DID get it, REALLY GOT IT as a matter of fact because THEY were the ones to take CENTURIES of layers of oppression by the balls and RUN INTO THE DARKNESS to reinvent the world! The generation who gave us Civil Rights, the Women's Movement, and Stonewall, and an awareness of FOOD and the environment, and, frankly, with all of this, at its core, a bright, magnificent epiphany of how EVERYTHING can change! My argument was lost on my snobbish professor who wanted to discuss the nuances of the lines, not the spiritual flux, THE AWAKENING! And then I pointed out what I thought to be the obvious, which was that to talk about the lines was to talk about the TRANSLATION of the lines, not the original German, which only derailed his plans further, and pissed him off further. But, it's true, right? Anyway, who cares!

I bring all of this up because I FEEL a bit of that snobbishness in this Barnes and Noble descriptive tag for the book's latest translation. MAYBE I'M WRONG, it's possible I'm conflating memory with the tag's intent. But, still, it feels kind of snobbish. It feels similar to the words of my old professor who is probably dead by now. Of course IT COULD mean that the new translation is what raises the book "to its rightful high niche in world literature." But maybe not. To me it sounds like it's saying, "Well, the hippies screwed around with it, but NOW, NOW WE HAVE it to place on the golden podium with our MORE REFINED tastes!"

Yes, it's great literature. I agree. Even that older Hilda Rosner translation (you know this version, it's a blue mass market paperback?) makes you FEEL literature at its best in the book. But isn't "G"reat "L"iterature also a sense of spiritual awakening on some level? Maybe it's just me, but I've never been interested in anything (especially poems) if I'm not TORN OPEN! Of course you have to be willing to be torn open, I think, but, if you are willing, the right thing meaning the CAPABLE thing can, and will.

Also, in my opinion, to say that Siddhartha is not showing how DEFIANT you must be to achieve grace, then it is to say you don't really GET the story as it could be for your life. (I mean, Siddhartha told The Buddha to FUCK OFF essentially, like my mother's people told their own elders to do!) Hesse created an allegory for the Soul. And I say "S" Soul as in a collective BUT individual path(s).

So I say HELL YES THE HIPPIES! They weren't perfect, of course, but neither was Siddhartha, of course. Nor are we meant to be perfect, at least I hope we aren't meant to be, because if we are we're in trouble!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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107. Philip Metres
new on Behind the Lines poetry blog
Thu 3 Apr 2008

March 2008 on Behind the Lines: check it:

3/23: Peace Protesters Stage Dramatic Die-in...
Obama and Israel: Abunimah's Analysis
Mark Doty Reading Walt Whitman's "Over the Carnage...
To See the Earth review in Jacket
Jay Hopler and Cate Marvin reading, a postmortem
The Sidewalk Blogger in Hawai'i Marks the 4,000th ...
"Charlie Don't Surf"/From Apocalypse Now to Sandin...
Outkast's "B.O.B." (Bombs Over Baghdad)/Another Ca...
Split This Rock conference notes...
The Clash's "Rock the Casbah"/This Music Converts ...
Poems on/about the Vietnam Veteran's Memorial
The Status of Narrative and the Avant-Garde/Arab...
Rachel Loden's Hotel Imperium/One Upon Whom Nothing is Lost
Four Poets at Visible Voice, March 19, 2008
On the 5th Year Anniversary of This Unnecessary Wa...
Send Your Poems about James Brown
Wafaa Bilal's "Virtual Jihadi"/We Tolerate Video Games Only When they Murder Others...
The Daily Show Makes Anti-War Protestors Look Sill...
Amiri Baraka's "Political Poem"/What is Luxury?
This is the Film My Library Wouldn't Show/"Searchi...
"The Torturer's Top Tunes" thanks to David Chirot
The Harassment of Professor Thomas Abowd at Wayne State
Campaign of Solidarity with Women Resisting U.S. War...
Israel/Palestine Comes to Cleveland Heights...
Kenneth Rexroth's "Thou Shalt Not Kill"
The Beautiful Chaos of Ash Bowie, Helium Bassist a...
Bill Howe's "Words Change"
Get Lit 2008: A Postmortem
David-Baptiste Chirot on the New House Bill to End...
Ali Abunimah on the recent events in Israel/Palest...
"The Gaza Bombshell"/The Bush Administration's Bay...
The Disposable Heroes of Hipoprisy's "Television, ...
The Moe Green Radio Hour Featuring Harvey Shapiro,...
Sheryl Crow's "Shine Over Babylon"/Ripped Out of t...

Public Enemy's "Fight the Power" video(s) + "Son o...
Public Enemy's "911 is a Joke"/Somebody Call an Am...
Big Bridge 2008 is out/Check out The War Papers (2...
Freshen' Up Your Drink, Guv'nor?/Paul Kramer's "Th...

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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108. **John Cunningham**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Thu 3 Apr 2008

One poet cum novelist whose reasons for choosing the novelistic form seems to me to be outside the scope of your reasoning is Margaret Atwood who was one of the best Canadian poets during her time but chose to write novels. I'm just speculating here but she may have chosen this path as a result of her feminism and the novel afforded her the best opportunity to explore those issues that had taken on significant importance to her. I don't see how the issues she explored in, for example, The Handmaid's Tale, could have been explored to such depth other than in the form she chose. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of CA Conrad
Sent: April 3, 2008 7:39 AM
To: [redacted]
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

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109. John Cunningham
Re: Siddhartha, in defense of Baby Boomers
Thu 3 Apr 2008

To limit oneself to discussing only one of Hesse's books is unfortunate. What about The Glass Bead Game (otherwise known as Master Ludi), or Steppenwolf, Journey To The East or his numerous other masterpieces - all devoured by the Hippies along with their electric koolaide which was a true acid test of fine literature. This discussion reminds me of the discussion had in the late 60s when Miles Davis released his Bitch's Brew or when Ornette hired James "Blood" Ulmer on guitar and the jazz world watched sadly as fusion took control. The only artist during that period who didn't sell out was Coltrane - perhaps that's why a church was consecrated to him in San Francisco. And yet, one can listen to Weather Report or the Mahavishnu Orchestra at times without cringing provided one does not think about what could have been had many of these artists who had started out in avant garde jazz (Chick Corea being a prime example with Circle) continued along this road. However, having said that, it’s the ones who entered the jazz scene at the time of transition that I most respect as they did create some fine music and, because of their late entry, could not be considered sell-outs. Just a thought. John Cunningham

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From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of CA Conrad
Sent: April 3, 2008 8:05 AM
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110. Zamsky, Robert
Re: ON poets writing NOVELS (OH! it pains me to write those words!)
Thu 3 Apr 2008

I want those I love to do only that which I love; anything else is a personal betrayal. I want them to need only my love.

There is a psychoanalytic term for this.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of CA Conrad
Sent: Thursday, April 03, 2008 8:39 AM
To: [redacted]
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Sarah, Patchen's Journal of Albion Moonlight is not a novel? See, you're getting us into the PAINFUL task of figuring out what a novel is, and I don't know how to have that discussion. I DON'T WANT TO HAVE THAT DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS A LESBIAN BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!

Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway.
Ah, fuck it, I don't care if you hate them, as they probably don't like you
either!
JUST kidding, I think.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

111. Tony Trigilio
Tonight: 9th Annual Columbia College Chicago Citywide Undergraduate Poetry Festival
Thu 3 Apr 2008

Ninth Annual
Columbia College Citywide Undergraduate Poetry Festival

Thursday, April 3, 2008, 5:30 p.m.

Columbia College Chicago
Music Center Concert Hall
1014 South Michigan Avenue

For more information: [redacted]

The Columbia College Chicago Citywide Undergraduate Poetry Festival brings together 12 poets from Chicago-area colleges and universities to read their work. A reception follows the reading.

The 2008 readers are: Columbia College Chicago, Jess Rose; Chicago State University, Iman Byfield; DePaul University, Joe Collins; Loyola University, Chelsea Eckel; National-Louis University, Terra Cooks; Northeastern Illinois University, Eugene Wagendorf; Northwestern University, Amanda DeMarco; North Central College, Kevin Michael Christy; Roosevelt University, LeeAnn Whittemore; School of the Art Institute of Chicago, Jennifer Swann; University of Chicago, Kevin Busch; University of Illinois-Chicago, Beatriz Ruiz.

↑ Index

112. Murat Nemet-Nejat
Re: earliest sounds from 1857 on
Thu 3 Apr 2008

Andy,

The same kind of elusiveness exists in a mid-19th century English photographer Talbot's photograph which was taken I think by a method of direct application, rather than the camera obscura method.

Murat

On Wed, Apr 2, 2008 at 8:57 PM, Andy Nicholson <[redacted]> wrote:

> *Yes, I heard about this story and am very excited. The recorded sound itself*
> *is wonderful--amazing to think of how far back that voice comes from, beautifully grainy--and how can one not be overjoyed that the first recordings were etched in soot?*
>
> *On Sun, Mar 30, 2008 at 11:22 AM, Alan Sondheim <[redacted]> wrote:*
>
> *In the news today - sounds recorded around 1860 and slightly earlier - go*
> *to http://www.firstsounds.org/sounds/ - this predates Edison.*
>
> *- Alan*

↑ Index

113. **Vernon Frazer**

on poets writing novels

Thu 3 Apr 2008

So many people I know work across genre "boundaries" that I can't give one form primacy over another. To my way of thinking, no artistic medium or genre is superior to another. Each expresses something a little different from, or a little more easily than, another. My poetry has incorporated fictional and visual techniques while operating as an "orchestrated text" that would fit readily into musical accompaniment in several idioms. My fiction employs playwriting and screenwriting techniques. I seem to need to cross boundaries regularly to achieve the expression I seek. It's nothing new. We've had at least 50 years of mixed-media in the United States and other countries, possibly 100.

Aside from differing tastes, what's the big deal?

↑ Index

114. **Alison Croggon**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Thu 3 Apr 2008

I write novels principally because the form fascinates me. I am a lyric poet and there were times when I felt constricted and restless within the line, I wanted the space and architecture of long prose. Epic fantasy seems to me to be a logical extension of poetry, the contemporary form of epic poetry, which were popular art forms in their day. I don't see anything wrong with popular art

forms. I doubt I'll write another series though. My other published novel is a poetic non-narrative memoir/fiction/essay of around 100 pages. I have various plans for others. One day I'd like to write a prose piece as perfect as Dubliners, in the spirit of feeling that one's reach should exceed one's grasp. Poetry has always taken care of herself.

All best

A

> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On*
> *Behalf Of CA Conrad*
> *Sent: April 3, 2008 7:39 AM*
> *To: [redacted]*
> *Subject: Re: ON poets writing NOVELS (OH! it pains me to write those*
> *words!)*
>
> *Allen, OK. And YES.*
>
> *LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY*
> *BELIEVE the poets I have known in the past (most of them at least) who*
> *turned to novels did so because of MONEY and because of READERSHIP. Or*
> *wanted to be LOVED MORE or something. (poets who NEED that much LOVE are*
> *always trouble!) Poetry wasn't getting that for them, and on many levels*
> *they were dissatisfied. And I LOATHE this behavior because I think it*
> *takes*
> *courage to write poems, TO NOT GIVE A FUCK that it's not making you money,*
> *or whatever it is you WANT.*
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> *In the end it's a very sincere, pissed off way I had entered this*
> *discussion! I want the poets I have Loved to not want such nonsense from*
> *this world! I hate when I find out I have cowards for friends! I'd*
> *rather*
> *my family were cowards than my friends frankly. But I DO actually find*
> *most*
> *novels a tedious thing to approach, besides these other reasons.*
>
> *In some cases it's for very different reasons that some poets write*
> *novels,*
> *like my friend Magdalena Zurawski, who turned to fiction for reasons more*
> *complicated than the above mentioned ones, but they're not my reasons to*
> *explain. Magdalena, who is one of my ABSOLUTE favorite people on earth*
> *has*
> *SLAVED over her novel THE BRUISE for seven LONG years and as I've said*
> *before, it's an epic poem to me. It's a poem. When I read it (and I've*
> *been reading it for years as it comes out of her) her poems WHICH I HAVE*
> *ALWAYS LOVED are there, are in it, this, this thing she calls a novel. A*
> *NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times and it*

> *still makes no entrance.*
>
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> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.519 / Virus Database: 269.22.5/1356 - Release Date:*
> *02/04/2008*
> *4:14 PM*
>
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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

115. **Ryan Daley**

Re: Epigramititis: 118 Living American Poets

Thu 3 Apr 2008

Aldon,

I've read Epigramititis. It's quite an extraordinary book. Centuries from now, perhaps we'll be remembered in the way that we are read about. To mimic Catullus seemed to be Johnson's idea here, truth be sometimes damned, sometimes not; and in the process, to rescue the idea of the epigram. The idea of these epigrams, and indeed, their goal, seems to be wit rather than truth. I can't say that I would use real, living people as my subjects were I to publish something similar, but the result here is interesting, and I'm quite sure that the best result cannot possibly be roundly dismissing the work and writer. Certainly this doesn't belong in the bin with Holocaust survivors raised by wolves and gun-toting Native American suburbanite moms.

So what redeems this work? Its effect, its longevity, its referentially dense and rich dictionary-like quality, to name a few. I was thrilled reading this, asking myself, "Is this true? Did Poet X really do that?" Unbelievable as it may seem, I didn't believe most of it. I tend not to believe most of what I read. I sought many of the answers to other questions: what about the Will Alexander epigram is false? Moreover, what does the Alexander epigram's falsehood suggest about both its subject and the LANGUAGE poets? It's interesting to see the duality of focus, the meta-reference that we don't get from modern fiction. The truth being implicit in most novels, the characters are false, and the reader can make out the difference. Johnson has turned the circus tent on its bum. No longer can we be safe in imagining that certain fates don't befall real, living people. We are left with shuffling through tabloidal gems, some true, some less true, some false. Using falsity as a basis for dismissal of such a rich and provocative reversal of our standards of "fact" and "truth" seems as if we're setting ourselves up to be duped by lesser daring and wit.

-Ryan

On Wed, Apr 2, 2008 at 11:31 AM, Aldon Nielsen <[redacted]> wrote:

> *A friend just sent me the URL for a description of this book, which, I must confess, had escaped my attention when it was published last year. I find that I am one of the fortunate 118, but also find the illin' epigram under my name utterly incomprehensible. I'm not at all sure why Kent Johnson bothered to include me, unless it was his odd way of thanking me for bothering to inquire of him whose permission I should seek prior to publishing a previously undiscovered sheaf of Yasusada poems that had come into my possession.*
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> *<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>

new fiction. His works have appeared widely in such places as Slow Trains, Pindeldyboz, Word Riot, and elsewhere. Visit him online at www.inthenickoftime.wordpress.com Jill Summer's audio fiction has been featured internationally by Chicago Public Radio, the Third Coast International Audio Festival, and New Adventures in Sound Art. Her work has appeared in Stop Smiling Magazine, Ninth Letter, and The 2nd Hand. Her first play, In the Curious Hold of the Demeter, was recently awarded a Henson Grant and will be produced by The Incurable Theater this Fall. She runs Stray Dog Recording Co. in Chicago: www.straydogrecordingco.com Chris Pusateri is the author of two books of poetry, anon (BlazeVox,2008) and Berserker Alphabetics (xPressed, 2003), as well as five chapbooks. New work is forthcoming in Aufgabe, Coconut, The Continental Review and Vanitas. Other recent work has appeared in Boston Review, Chicago Review, Jacket, Verse, The Poker and elsewhere. A librarian by trade, he lives near Denver with his partner, the poet Michelle Naka Pierce. _____ Pack up or back up–use SkyDrive to transfer files or keep extra copies. Learn how. hthttp://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=

↑ Index

117. Sarah Sarai

Re: ON poets writing NOVELS (O! it pains me to write those words!)

Thu 3 Apr 2008

SARAH, DON'T HATE MY MARIGOLDS! I'm working on the screenplay. My people are calling your people who are calling to the people. O listen, America.

The glass is half full, CAConrad. I love all your violets, and I feel myself softening on my marigolds platform. If only Bush and Cheney were as malleable as I. The glass is, like, 52 or 53 percent full, and getting fuller.

No further comment on *Albion Moonlight* is forthcoming.

By way of a comment on the rest of your posting, I can't comment more because I have to get ready for an interview. Writing a novel for the money is about like becoming an actor for the money. Except I know unemployed actors who are SAG members and therefore have health insurance. How many unemployed poets are covered? I read more poetry than I do fiction, nonfiction or Page Six. If that counts.

TECHNICAL NOTE. If CAConrad's posting of--Thu, 3 Apr 2008 07:38:54 -0500--isn't below, it's because I still haven't mastered this new artform. I press "Quote Original Message" and nothing happens.

Sarah Sarai

www.myspace.com/sarahsarai

↑ Index

118. **John Latta**
Re: Epigramititis: 118 Living American Poets
Thu 3 Apr 2008

Aldon,

That book's not only not a hoax, it's a terrific book. I don't have it at hand right now, so can't attest to the intelligibility of your own "illin' epigram," but I'd wager that you'd agree that some higher truths get said best by tinier, humorous falsehoods, so that "Not a single Language poet has ever said a single word about Will Alexander" points rather magnificently to the overwhelming middle class whiteness of Language poetry. Kent Johnson, of course, could say this all much better and throw in a guffawable or two besides. But then he's not here, still languishing under the banishment from these pristine List premises, dating back, what, *nine* years now?

The book's available here: http://www.blazevox.org/bk-kj.htm and is a delight, a savage delight.

Best,
John

http://isola-di-rifiuti.blogspot.com/

On Wed, 2 Apr 2008, Aldon Nielsen wrote:

> *A friend just sent me the URL for a description of this book, which, I must confess, had escaped my attention when it was published last year. I find that I am one of the fortunate 118, but also find the illin' epigram under my name utterly incomprehensible. I'm not at all sure why Kent Johnson bothered to include me, unless it was his odd way of thanking me for bothering to inquire of him whose permission I should seek prior to publishing a previously undiscovered sheaf of Yasusada poems that had come into my possession.*
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> *"I stand corrected, like a bishop of the obvious."*
> *--Robert Kelly*
>
> *Aldon Lynn Nielsen*
> *George and Barbara Kelly Professor of American Literature*
> *Department of English*
> *The Pennsylvania State University*
> *112 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted] *[office]*
>
> [redacted] *[Fax]*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*

↑ Index

119. Sarah Sarai

Re: ON poets writing NOVELS (O! it pains me to write those words!)

Thu 3 Apr 2008

---

quick edit to my message: I have to get ready for a JOB interview. (Insert the word JOB.)

> *SARAH, DON'T HATE MY MARIGOLDS! I'm working on the screenplay. My people are*
> *calling your people who are calling to the people. O listen, America.*

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Sarah Sarai

www.myspace.com/sarahsarai

↑ Index

120. steve russell
Re: on poets writing novels
Thu 3 Apr 2008

I agree. No big deal. Again, why shouldn't a painter get his hands dirty with some sculpter? Or a still photographer turn to film? & didn't someone mentioned the verse novel? Hybrids have been around since... at least a century.

----- Original Message ----
From: Vernon Frazer <[redacted]>
To: [redacted]
Sent: Thursday, April 3, 2008 10:57:30 AM
Subject: on poets writing novels

So many people I know work across genre "boundaries" that I can't give one form primacy over another. To my way of thinking, no artistic medium or genre is superior to another. Each expresses something a little different from, or a little more easily than, another. My poetry has incorporated fictional and visual techniques while operating as an "orchestrated text" that would fit readily into musical accompaniment in several idioms. My fiction employs playwriting and screenwriting techniques. I seem to need to cross boundaries regularly to achieve the expression I seek. It's nothing new. We've had at least 50 years of mixed-media in the United States and other countries, possibly 100.

Aside from differing tastes, what's the big deal?

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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121. Barbara Jane Reyes
UC Santa Cruz Poetry Series: Filipino American Poets
Thu 3 Apr 2008

UC Santa Cruz

POETRY SERIES
Humanities Lecture Hall
7:30 PM

April 9

Al Robles
Tony Robles
Jaime Jacinto

April 16
Shirley Ancheta
Jeff Tagami
Barbara Jane Reyes

The Critical Filipina/o Studies Research Cluster of the UCSC Center for Cultural Studies wishes to extend a special thanks to the Living Writers Series of the UCSC Creative Writing Program and the Asian American/ Pacific Islander Resource Center.

We also wish to thank Oakes College, Merrill College, Stevenson College, Cowell College, Kresge College, Colleges 9 and 10, and the departments of Sociology, Literature, HAVC, and History of Consciousness and the Center for Justice, Tolerance, and Community for their generous sponsorship.

For parking information or directions, see our website at www.criticalfilipinas.org. For more information, email [redacted].

↑ Index

122. ALDON L NIELSEN
Re: Epigramititis: 118 Living American Poets
Thu 3 Apr 2008

---

well, there is so much to sort through here that I won't try to address all of it -- I wouldn't call my comment dismissive -- I suggested that the work, and the author, might be a hoax,,,,, which I had thought would alert readers to my own impishness in response -- I have reason to believe Kent exists, but he may well exist for me much in the way that some poet named "Aldon Nielsen" (we may note in passing that no book of poems signed "Aldon Nielsen" has ever appeared, though there are five books of poetry that have been published by the guy this seems to refer to) will exit for readers of EPIGRAMITITIS.

yes -- truth some times be damned/sometimes not -- there is not time today to get into the philosophical questions around truth and poetry -- but let's say for the moment that the majority of readers will probably judge a claim within a poem such as "there is no emperor but the emperor of ice cream" differently

from such a statement as "Not a single Language poet has said a single word about Will Alexander." I'm not sure how to read your queston, "what about the Will Alexander epigram is false" in light of what you say leading up to that question. It's a line that would strike most people who note that Alexander was published by Messerli as odd on its face. I suppose some may choose not to count Messerli as a Language poet, for all I know Messerli himself doesn't claim to be a language poet, but that aside, the epigram makes a demonstrably untrue remark -- a quick google, for just one instance, will bring you to this:

"I take great heart to read the writing of Will Alexander, a poet whose concerns seem almost obsessively personal. I donâ€™t know the man and so have no sense if he is conscious as to what a major political claim he is making in staking out this territory for himself. The fact that he is publishing so widely is hopefully a sign that conditions spelled out by that little table above might be open to change in the future. "

That's Ron Silliman, who I think most readers of the epigrams would take for a Language poet.

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true? which in turn gets us back to your more intriguing question, what does the epigram's falsehood suggest about both its subject and the Language poets? Well, I'd like to hear your answer to your own question . . .

No, this doesn't belong in the bin alongside Holocaust survivors raised by wolves -- but I'm not at all clear why you would toss the non-native American housewife who did not run with the Crips in the bin while rescuing the epigrams -- if that hoax memoir is worthy literature, isn't it still worthy literature once you know it's a hoax?

and you'll have to explain for me how the "longevity" of a book published last year redeems it . . . You've got me scratching my head over that one --

I think the Epigrams are every bit as good as the poetry of the Spectra poets, which I did not throw in any bin and still occassionally read --

On Thu, Apr 3, 2008 11:31 AM, Ryan Daley <[redacted]> wrote:

> *Aldon,*
>
> *I've read Epigramititis. It's quite an extraordinary book. Centuries from now, perhaps we'll be remembered in the way that we are read about. To mimic Catullus seemed to be Johnson's idea here, truth be sometimes damned, sometimes not; and in the process, to rescue the idea of the epigram. The idea of these epigrams, and indeed, their goal, seems to be wit rather than truth. I can't say that I would use real, living people as my subjects were I to publish something similar, but the result here is interesting, and I'm*

quite sure that the best result cannot possibly be roundly dismissing the work and writer. Certainly this doesn't belong in the bin with Holocaust survivors raised by wolves and gun-toting Native American suburbanite moms.

So what redeems this work? Its effect, its longevity, its referentially dense and rich dictionary-like quality, to name a few. I was thrilled reading this, asking myself, "Is this true? Did Poet X really do that?"
Unbelievable as it may seem, I didn't believe most of it. I tend not to believe most of what I read. I sought many of the answers to other questions: what about the Will Alexander epigram is false? Moreover, what does the Alexander epigram's falsehood suggest about both its subject and the LANGUAGE poets? It's interesting to see the duality of focus, the meta-reference that we don't get from modern fiction. The truth being implicit in most novels, the characters are false, and the reader can make out the difference. Johnson has turned the circus tent on its bum. No longer can we be safe in imagining that certain fates don't befall real, living people. We are left with shuffling through tabloidal gems, some true, some less true, some false. Using falsity as a basis for dismissal of such a rich and provocative reversal of our standards of "fact" and "truth" seems as if we're setting ourselves up to be duped by lesser daring and wit.

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On Wed, Apr 2, 2008 at 11:31 AM, Aldon Nielsen <[redacted]> wrote:

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"I stand corrected, like a bishop of the obvious."
--Robert Kelly

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
112 Burrowes
University Park, PA 16802-6200

[redacted] *[office]*

[redacted] *[Fax]*

Sailing the blogosphere at: http://heatstrings.blogspot.com/

<<

rhythm of the action, what made those long ass epics memorable to tellers and listeners. Once writing was invented poor Poetry had to make its way alone. And we forgot that Memory was the mother of the Muses.

I don't know -- I just finally finished a novel that I worked on for twenty years, with no promise of agent, publisher, movie rights, whatever. I've also written short fiction, essays, articles and a play, though I'm primarily a poet. Sometimes the content seems right for a novel, sometimes for a short story, sometimes for a poem. In other words, "Form follows function" (a phrase usually attributed to the architect Louis Sullivan, but I think he got it from a sculptor). Some novels changed my life as a teenager ("The Heart Is A Lonely Hunter") just like some poems did ("Sunflower Sutra"). I don't think we should take what passes for novels these days in America, the crap that's crapped out by most mainstream publishing houses, and decide that THAT'S exemplary of the form. It most certainly is NOT. A novel is a lived expression of experience, just like poetry is. Has anyone mentioned Kawabata Yasunari's PALM OF THE HAND STORIES, in which he combined the shortest form (the haiku) with the longest form (the novel)?

On Apr 3, 2008, at 11:07 AM, Alison Croggon wrote:

> *I write novels principally because the form fascinates me. I am a lyric poet*
> *and there were times when I felt constricted and restless within the line, I*
> *wanted the space and architecture of long prose. Epic fantasy seems to me to*
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> *which were popular art forms in their day. I don't see anything wrong with*
> *popular art forms. I doubt I'll write another series though. My other*
> *published novel is a poetic non-narrative memoir/fiction/essay of around 100*
> *pages. I have various plans for others. One day I'd like to write a prose*
> *piece as perfect as Dubliners, in the spirit of feeling that one's reach*
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> *All best*
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> *A*
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> *From: UB Poetics discussion group*

[mailto:[redacted]] On
Behalf Of CA Conrad
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In the end it's a very sincere, pissed off way I had entered this
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and I
don't know how to have that discussion. I DON'T WANT TO HAVE THAT
DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS
A
LESBIAN
BUT NEVER SAYS SO AND what can I do about that? If I ever write a
novel I
will title it SARAH DON'T HATE MY MARIGOLDS!*

*Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them
anyway.
Ah, fuck it, I don't care if you hate them, as they probably don't
like
you
either!
JUST kidding, I think.*

*CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

*No virus found in this incoming message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.22.5/1356 - Release Date:
02/04/2008
4:14 PM*

> *No virus found in this outgoing message.*
> *Checked by AVG.*
> *Version: 7.5.519 / Virus Database: 269.22.5/1356 - Release Date: 02/04/2008*
> *4:14 PM*
>
> --
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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124. joseph bradshaw
thomas devaney's email address
Thu 3 Apr 2008

hello,

if somebody could send thomas devaney's email address to me i would appreciate it.

thanks,
joseph

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125. Colrain Poetry Manuscript Conferences
Upcoming Colrain Poetry Manuscript Conference
Thu 3 Apr 2008

Dear Poet,

As you may have heard, the Colrain Poetry Manuscript Conference, a unique and exciting conference designed for poets with a book-length manuscript, has been a tremendous success, drawing accomplished poets from all over the country and overseas. The conference has been created for poets who are either ready to publish a book-length manuscript or who feel they need a reality check on their current manuscript-in-progress. Since our first conference, in March of 2006, sixteen manuscripts have been accepted for publication. (Read more HERE <http://www.colrainpoetry.com/May/omnis-news.htm> .)

On May 2, 2008, the eleventh group of poets will meet in Colrain, Massachusetts. The conference will last three days and includes Jeffrey Levine, editor and publisher of Tupelo Press, Susan Kan, founder and director of

Perugia Press as well as workshop leaders Ellen Dore Watson (editorial board, Alice James Press) and Joan Houlihan (poetry editor, Del Sol Press).

Complete information and application can be found here:
http://www.colrainpoetry.com/May

Information on other upcoming conferences can be found here:
http://www.colrainpoetry.com/

The Colrain Poetry Manuscript conference is designed to place poets on a realistic path toward book publication. If you feel you have a manuscript ready for publication, if you have received a rejection and don't know why, if your manuscript has achieved finalist or semi-finalist standing in a contest, or if you simply want to gain an understanding of how publishers and editors work behind the scenes before submitting your manuscript, then this conference is for you.

I hope you will join us!

Best Wishes,
Joan Houlihan, Founder & Director
Concord Poetry Center & Colrain Conferences
40 Stow Street
Concord, MA 01742
[redacted]

Attendees say:

"The Colrain Manuscript Conference managed to pack into a weekend what a lot of grad school teachers never had time to do in their classes or individually: offer finishing touches to a manuscript eager to be picked up by a publisher."
Steve Fellner, Brockport, NY

"...It was a goldmine for me especially, removed as I am from the academic world and from a community of serious poets."
LouAnn Muhm, Park Rapids, MN, Teacher, Creative Writing

"...extremely helpful to hear responses to the other manuscripts. I learned as much or more from the critiques of others' manuscripts as I did from the critique of mine." Mary Crow, Fort Collins, CO, Poet Laureate of Colorado

" Attending the Colrain Manuscript Conference was undoubtedly the most profound poetry experience I've ever had. What I learned in forty-eight hours will be with me for years to come." Tracy Kroetsky, Berkley, CA

"...My consultation completely changed the way I view the manuscript. There is nothing like what you are providing. Kudos!" Dawn Fewkes, Horseheads, NY

"...The Colrain conference was everything I'd hoped it would be and more. I feel well on my way, now, to a publishable manuscript." Pat Lowry Collins, MA

Read more testimonials HERE.
<http://www.colrainpoetry.com/May/omnis-comments.htm>

This message was sent to [redacted] by Colrain Conferences. If you wish to leave our mailing list, click on the link at the very bottom of this message.

To Unsubscribe from this mailing list, click:
55-4185-4DFF-B331-DD59C4E50229
C55-4185-4DFF-B331-DD59C4E50229>

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126. George Bowering
Re: on poets writing novels
Thu 3 Apr 2008

On Apr 3, 2008, at 7:57 AM, Vernon Frazer wrote:

> *So many people I know work across genre "boundaries" that I can't give one*
> *form primacy over another. To my way of thinking, no artistic medium or*
> *genre is superior to another. Each expresses something a little different*
> *from, or a little more easily than, another. My poetry has incorporated*
> *fictional and visual techniques while operating as an "orchestrated text"*
> *that would fit readily into musical accompaniment in several idioms. My*
> *fiction employs playwriting and screenwriting techniques. I seem to need to*
> *cross boundaries regularly to achieve the expression I seek. It's nothing*
> *new. We've had at least 50 years of mixed-media in the United States and*
> *other countries, possibly 100.*
>
> *Aside from differing tastes, what's the big deal?*

Well, some of us don't think of our poetry, etc., as expression.
>
>
>
>
>
>
>

>
Mr. G. Bowering
Faster than a speeding pullet.

↑ Index

127. **amy king**
Never a More Generous Man
Thu 3 Apr 2008

NEW BLOG, NEW POSTS: http://www.amyking.org/

Matt Rotando, Daisy Fried, et al

_____

http://www.amyking.org
http://redherring.us

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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128. **Stephen Vincent**
On Poets as Characters in Novels!!
Thu 3 Apr 2008

Any good suggestions and/or appraisals - from ancient to contemporary?? I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/

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129. **Patrick F. Durgin**
subscriptions still available: PLAN B
Thu 3 Apr 2008

A few subscriptions remain for this project. Subscriptions are necessary for the survival of this important multi-national experiment. If you have access to a

library, encourage them to enter a subscription. If you are interested in contemporary literature, enter your own. And then spread the word.

FRUGAL books presents:

PLAN B

a binational limited-edition poetry journal.
one copy for each participant and 25 copies for sale to the public.
works by the same group of writers each month for one year:

lyn hejinian
román luján
brian whitener
harold abramowitz
karen plata
inti garcía
hugo garcía manríquez
alejandro tarrab
jesse seldess
jorge solís
patrick durgin
bhanu kapil
jen hofer
jocelyn saidenberg
myriam moscona
guy bennett
epigmenio león
arturo ramírez-lara
juliana spahr
jorge esquinca
alan mills
rodrigo flores
sawako nakayasu
dolores dorantes
luis felipe fabre
paul vangelisti
osé pérez-espino
mónica nepote
laura moriarty
brent cunningham
jane sprague
stephanie young

*

12 issues: $120
6 issues: $90
3 issues: $50
individual issues: $20

*

prices include delivery within mexico and the u.s.

*

if you are interested, please contact:
dolores dorantes: [redacted]
or
jen hofer: [redacted]

*

> librería FRUGAL presenta:
>
> PLAN B
> (revista binacional de poesía en edición limitada.
> un ejemplar para cada colaborador y 25 ejemplares para venta al público)
> los mismos autores mensualmente durante un año:
> lyn hejinian
>
> román luján
>
> brian whitener
>
> harold abramowitz
>
> karen plata
>
> inti garcía
>
> hugo garcía manríquez
>
> alejandro tarrab
>
> jesse seldess
>
> jorge solís
>
> patrick durgin

>
> bhanu kapil
>
> jen hofer
>
> jocelyn saidenberg
>
> myriam moscona
>
> guy bennett
>
> epigmenio león
>
> arturo ramírez-lara
>
> juliana spahr
>
> jorge esquinca
>
> alan mills
>
> rodrigo flores
>
> sawako nakayasu
>
> dolores dorantes
>
> luis felipe fabre
>
> paul vangelisti
>
> josé pérez-espino
>
> mónica nepote
> laura moriarty
>
> brent cunningham
>
> jane sprague
stephanie young
>
> 12 ejemplares: 1,200.00 m.n. o 120 dlls

> 6 ejemplares: 900.00 m.n. o 90.00 dlls
> 3 ejemplares: 500.00 m.n. o 50.00 dlls
> ejemplar individual: 200.00 m.n. o 20.00 dlls
>
> incluye entrega oportuna a domicilio, en México o los Yunaites
> ¿te interesa? Comunícate con Dolores Dorantes a:
> [redacted]
> contamos con facturación para universidades

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130. William James Austin
new book from Koja Press
Thu 3 Apr 2008

Koja Press would like to announce the publication of Elegies From New York City by Mirela Roznoveanu.? Ms. Roznoveanu is an award winning, Romanian poet and literary critic.? She has published numerous books and articles.? Her new collection of English language poetry is available at KojaPress.com, Amazon.com, and SPDbooks.org, as well as in selective bookstores throughout the US.

Best,

William James Austin

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131. Wystan Curnow
Re: On Poets as Characters in Novels!!
Thu 3 Apr 2008

Stephen,
Silliman appears in Chapter 2 of Acker's 1978 novel, The Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future? Ron Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in READING ROOM 1, 2007.
Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Stephen Vincent
Sent: Friday, 4 April 2008 7:09 a.m.
To: [redacted]
Subject: On Poets as Characters in Novels!!

Any good suggestions and/or appraisals - from ancient to contemporary?? I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/

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132. amy king
Stellar Audio of Megan Volpert, Deborah Poe, & Laura Mullen
Thu 3 Apr 2008

For an excellent poetry reading from Brooklyn, perk up your ears here:

Deborah Poe – http://odeo.com/audio/17981583/view

Megan A. Volpert – http://odeo.com/audio/17981433/view

Laura Mullen – http://odeo.com/audio/17981483/view

Enjoy!

Amy

_____

http://www.amyking.org
http://redherring.us

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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133. Stephen Vincent
Re: On Poets as Characters in Novels!!
Thu 3 Apr 2008

Thanks, Wystan. Is Reading Room online??
Just reading Hank Lazar's review/refleciton on On Kawara's collaborative book on the body and achitecture. Be interested in the connections you make with Ron and Acker.

Stephen V

Wystan Curnow <[redacted]> wrote: Stephen,
Silliman appears in Chapter 2 of Acker's 1978 novel, The Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future? Ron Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in READING ROOM 1, 2007.
Wystan

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Stephen V
http://stephenvincent.net/blog/

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134. Poetry Project
Events at The Poetry Project April
Thu 3 Apr 2008

These are next week¹s events at The Poetry Project. Also, scroll down for info on our 3rd biennial Silent Art Auction Fundraiser.

Monday, April 7, 8 PM
Talk: Kevin Killian: Go Get Me a Big Grave: Recent Excavations in the Jack Spicer Papers at The Bancroft Library

Peter Gizzi and Kevin Killian have been re-editing Spicer's poems and other work and, in spring 2004, were able to take advantage of the gift Holt Spicer, Jack's younger brother, and Robin Blaser, Spicer's best friend and literary executor, made to the Bancroft Library at UC Berkeley. When Spicer died suddenly (summer 1965), he left behind a big trunk of papers, which Blaser eventually took away with him to Vancouver BC and out of which he edited the magnificent Collected Books of Jack Spicer (Black Sparrow, 1975). The surprises have been numerous, not only a sizable cache of previously unseen

material, but enough supporting work to put the poems we know into a radically different context. And as well, the existence of dozens of Spicer's notebooks, each enough to make a grown man cry. Killian¹s talk will tell what it all felt like and what he and Gizzi are doing next. With Lew Ellingham, Kevin Killian has written often on the life and work of the American poet Jack Spicer [1925-65] and co-edited Spicer¹s posthumous books The Train of Thought and The Tower of Babel. Currently Killian and Peter Gizzi are preparing a new edition of Spicer¹s collected poetry for Wesleyan University Press. Killian's next book of poetry will be all about Kylie Minogue: Action Kylie will appear in the autumn of 2008.

Wednesday, April 9, 8 PM
Anselm Berrigan & Benjamin Friedlander

Anselm Berrigan is the author of three books of poetry (all published by Edge Books), the most recent being Some Notes on My Programming (2006). He's recently completed a longer poem entitled "Have A Good One" that Cy Press will be putting out this spring, and is Co-Chair, Writing of the Bard MFA program. Also the new Poetry Editor for The Brooklyn Rail. He is a former Artistic Director of the Poetry Project, a 2007 NYFA fellow in poetry, and co-edited, with Alice Notley and Edmund Berrigan, The Collected Poems of Ted Berrigan, published in 2005 by UC Press. He'd like to disfigure his writing with toothless grins, so that's an aim, at the moment. Benjamin Friedlander is the author of The Missing Occasion of Saying Yes (Subpress) and the forthcoming Citizen Cain (Salt Press), and the editor of Robert Creeley's Selected Poems, 1945-2005 (California). He teaches poetry and poetics at the University of Maine.

Friday, April 11, 10 PM
Spring in This World of Poor Mutts: A Reading for Joe Ceravolo

Joel Lewis, Jim Behrle, David Shapiro, Evan Kennedy, Eileen Myles, Susie Timmons, John Coletti, Dustin Williamson, Corrine Fitzpatrick, and more poets t.b.a. will read work by Joe Ceravolo. As Rosemary Ceravolo writes in his bio, ³Poetry was Joe's primary love. He lived and he died for poetry. Nothing else mattered as much to his sensibilities as a human being on this earth. Read him and weep. Read him and rejoice. He's here eternally.³

Saturday, May 24, 2 PM
Silent Art Auction Fundraiser

Please join us for our 3rd biennial Silent Art Auction Fundraiser! View work from established and emerging visual artists. Enjoy live performances and readings at the top of each hour on the Sanctuary stage. Shop for rare and signed books and printed matter. Purvey the activity from the cash bar on the balcony, then outbid your friends and fellow enthusiasts on your favorite works

of art. If you can¹t make the party, please contact us for information on proxy bidding. Every dollar earned will benefit the continuance of the Poetry Project! Performances by Bruce Andrews and Sally Silvers; Franklin Bruno; Legends (Elizabeth Reddin, Raquel Vogl and James Loman) and more t.b.a. Participating artists and writers include: Etel Adnan, Rackstraw Downes, George Schneeman, Andrei Codrescu, Ed Ruscha, Lawrence Ferlinghetti, Susan Bee, Star Black, Simone Fattal, Anne Waldman, Lee Friedlander, Mimi Gross, Ron Padgett, Jim Dine, and many more.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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135. David Buuck
Small Press Traffic Leadership Changes
Thu 3 Apr 2008

Dear Members of the Small Press Traffic Community:

It is with great regret that the Board of Small Press Traffic (SPT) announces that we have received the resignation of Elizabeth Treadwell as our Executive Director (see below). Dana Teen Lomax, who has been acting as interim Executive Director since July of 2007, has agreed to stay on through the end of 2008, in order to ensure a smooth transition to the next generation of SPT leadership.

While the board is extremely excited about SPTâ€™s future, and looks forward to helping guide the organization through this time of transition, we also want to take a moment to acknowledge our deep gratitude to Elizabeth for leaving

SPT in a position of stability and strength. SPTâ€™s new leadership will inherit a strong organization, as well as the large and passionate audience Elizabeth was key to expanding over the last seven years. In terms of outreach, programming, and fiscal management, Elizabeth has been extremely effective and will be a true challenge to replace. At the same time, we are confident that her leadership has given SPT the basic tools to succeed and grow during the organizationâ€™s next phase.

Since its inception, Small Press Traffic has always relied on the vigorous input and participation of the local writing community to sustain our mission and independence. Given the upcoming leadership transitions and current funding climate, we will welcome continued community involvement and support more than ever. We are eager to include feedback on how best to move forward, so be on the lookout for announcements on SPTâ€™s transitional process and opportunities to get involved.

Sincerely,
The Small Press Traffic Board of Directors
David Buuck, President
Stephanie Young, Vice President
Brent Cunningham, Treasurer
Scott Inguito, Secretary
Chris Chen
Cynthia Sailers
Jessica Wickens

http://www.sptraffic.org/
http://smallpresstraffic.blogspot.com/

Dear Friends,

I'm grateful for seven fabulous, illuminating years at Small Press Traffic. However, I have decided against returning as director when my year's leave is up in July, 2008. I will no doubt be going on to other literary and nonprofit projects. For now I'm happily engrossed in caring for my two young kids.

SPT has proven over the years to be limber, deep and strong in doing its part to maintain a relevant US literature by attending to culturally diverse innovation. I look forward to being a smaller part of its continuing adventure.

Vive la SPT.

Elizabeth Treadwell

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136. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Thu 3 Apr 2008

---

stein? like kerouac is poetic novelist who would think she were novelists first like faulkner writing peotry tho he was a novelist first or any host of / painters / film makers etc who have written novels and or poems - picasson chirico dali jarman vsan zant to touch the tip of the berg

On Wed, 2 Apr 2008 16:18:39 -0400 Andy Nicholson
<[redacted]> writes:
> CA,
>
> I don't quite agree with you, but I am sympathetic to your distrust
> of the
> novel and your fears about poets writing novels.
>
> Too many novels feel, to me too, like straightjackets. There are, of
> course,
> hundreds and hundreds of great novels, great novelists, but the
> dominance of
> American realist fiction--with its terribly narrow sense of the
> "real"--drives me away from most fiction and keeps my interest
> focused on
> poetry.
>
> Which brings us to why I seek out poets who write novels--I seek out
> their
> novels with the hope that they will bring some of the discovery and
> life of
> the poem to fiction. William, Creeley, Stein, Desnos: the best
> fiction from
> poets feels contiguous with the poets' poems, not like a break from
> poetry.
> And yet, isn't there that horrible notion that poets should "grow
> up," leave
> poetry, and start writing novels? I remember when I was in graduate
> school,
> I took a class from a poet-turned-novelists who thought that I had
> potential. He spent the whole semester trying to convince me to stop
> writing
> poetry and start writing fiction.

>
> I love a lot of fiction from poets, but I hate it when a poet
> leaves
> poetry for good for the larger readership of the novel.
>
> Andy
> On Wed, Apr 2, 2008 at 9:05 AM, CA Conrad <[redacted]>
> wrote:
>
> > Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion
> > Moonlight!
> >
> > Jean Genet, I also forgot him. How could I forget Genet? Forsake
> Genet!?
> >
> > And Richard Brautigan! GEEZE! OK!
> >
> > Maybe I'm wrong, a tiny bit.
> > BUT I STILL DON'T LIKE IT! Poets writing novels!
> >
> > I guess I hate MOST novels! 99 percent of them! They're like TV
> shows,
> > or
> > something as tedious AND DANGEROUS occupying the mind like a
> FILTHY
> > pedophile robbing you of your magic as you sleep! There's NO ROOM
> for the
> > most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the
> eyes to
> > take you when you need to digest and transform your life! They
> want to
> > DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS
> WORK FOR
> > THE
> > BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are
> in there!
> >
> > Although Joseph Torra is pretty amazing at both. He's one of the
> best
> > novelists I've ever met, and I also like him as a person, and I
> > generally hate novelists.
> >

> > I'm going to plant marigolds and violets now and forget those
> > SHREWD novelists lurking about,
> > CAConrad
> > http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
> <
> > http://phillysound.blogspot.com/>
> >
>
>

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137. **steve d. dalachinsky**

Re: ON poets writing NOVELS (o! may I pain you to write those words!)

Thu 3 Apr 2008

---

albion definitely is a novel but even if you don't think so patchen also wrote shy pornographer and at least one or 2 other novels albion is in joyce-ian mode very experimental for its time as is his other giant sleeper's awake

On Wed, 2 Apr 2008 17:24:31 -0400 Sarah Sarai <[redacted]>
writes:
> I'm not so sure I consider *The Journal of Albion Moonlight* a novel.
> It's an entity more
> enchanting than a dream hovering above a novel, through a novel,
> past a novel.
>
> & yes...I might have had a much happier time of things in my late
> teens and twenties, if I
> hadn't been burdened by characters with their pesky dilemmas in
> pesky novels...all of
> them, now that we've broadened the circle of that which pains
> CAConrad. no Raskilnikov,
> no Anna. how easy breezy a world it would be. and we all know the
> influence Holden's
> had on many a sprung-loose soul.
>
> Me? I'm pretty old and I still don't have a book out. BUT I have
> written a novel I'm
> trying to get published. BUT my short stories have been in
> journals. BUT poems are in
> and forthcoming in journals. And I do consider myself a poet.
>

> I have pained so many in my lifetime, one more means little to me.
> Go plant your
> marigolds and violets, CAConrad. You hate 99% of all novels? I
> hate 99% of your
> marigolds. (None of your violets--I don't have the heart to hate a
> violet). Hah and Feh--
> and--as you say--GEEZE.
>
> (This is where a more rational person would place a happy face or a
> colon cozying up to a
> parenthesis to show 'no harm meant,' or 'tee hee.' I mean no harm
> and I tee my hee but
> I, Sarah Sarai, hate 100% of happy faces.)
>
> Sarah Sarai
> www.myspace.com/sarahsarai
>
>
> >Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion
> Moonlight!
>
> >Jean Genet, I also forgot him. How could I forget Genet? Forsake
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> generally hate novelists.
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> I'm going to plant marigolds and violets now and forget those
> SHREWD novelists lurking about,
> CAConrad
>
>

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138. **Mark Weiss**

Re: On Poets as Characters in Novels!!

Thu 3 Apr 2008

There was also a novel in which a Welsh poet surprisingly like Dylan Thomas is killed by a dentist. Peter Viereck maybe?

At 06:47 PM 4/3/2008, you wrote:
>Thanks, Wystan. Is Reading Room online??
> Just reading Hank Lazar's review/refleciton on On Kawara's
> collaborative book on the body and achitecture. Be interested in
> the connections you make with Ron and Acker.
>
> Stephen V
>
>
>Wystan Curnow <[redacted]> wrote: Stephen,
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>Adult Life of Toulouse Lautrec.
>I discuss it in an essay. "Autobiography: Does it have a future? Ron
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> Wystan
>
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>On Behalf Of Stephen Vincent
>Sent: Friday, 4 April 2008 7:09 a.m.
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>

>Any good suggestions and/or appraisals - from ancient to contemporary??
> I remember Kathy Acker did some - maybe they were wonderfully
>scandalous or may be not intended that way at all - auto/fictional or
>'real' celebrations and/or satires of sexual encounters with some now
>well known language poets before such bodies were even formally
>identified as such - vaguely remember them as printed in small, stapled
>editions at Kinkos before Kinkos was Kinkos.
>
> Stephen V
> http://stephenvincent.net/blog/
>

↑ Index

139. Stephen Vincent
Hilton Obenzingers New Novel!
Thu 3 Apr 2008

Hilton Obenzinger (a poet, too) has written a moving and wonderful new autobiographical novel, BUSY DYING (293 pages, $19.95; Chax Press), with a great design by Jeff Clark.

Hilton - whose "Meditations" on politics et al occasionally appear on this list - was part of the occupation and strike at Columbia University in 1968. Some of his cohorts occupying buildings and particpating in the melee included Paul Auster, David Shapiro, Sharon Olds, Ntozake Shange, Thulani Davis, David Lehman among others. Many of them were students of Kenneth Koch who makes an appearance in the faculty's cordon sanitaire around Low Library - partly to help fend off the jocks who were dying to invade and beat the whatever out of these "pinkos" and partly to prevent the left-wing students from supplying the strikers. In a sweet 'novel' moment, Koch looks up at his students in the open windows to ask, "Are you writing any poems." Hilton says several of them immediately knocked off a bunch of collaborative poems, some of the worst poems imaginable. So much for poetry and 'mentor love' under pressure.

Like no few slow reading, language relishing folks on this list, I don't have the patience for the usual long-haul-not-so-sensuous novel. I liked this one very much! A generational moment (at least, for me, tho via the west coast), this one captures the "survivor" plus cultural ambiance of growing up in 50's-60's New York, the passionate refusal to support the war in Vietnam, the torment around black and white civil rights organizations, folks and strategies, a combined fun and gregarious sense of anxiety, let alone the imaginative 'happening' character of staging a national media spectacle, plus his early experience of becoming a writer, even writing National Enquirer-type sensationalism. The book, however,

hardly stays stuck in 60's narcissism. Hilton goes West - Yukon and Alaska then California Indian reservation and a life on the left, as well as meeting the demons of growing up to become both writer and teacher, as well as staying politically alert and committed. (Hilton has been working on a conference commemorating Columbia 1968, and there will be reading of writers who took part -- including Hilton, Paul Auster, and others mentioned earlier -- on Saturday night April 26. Check out the schedule for the conference at http://www.columbia1968.info/. I won't be able to get there.)

Hilton teaches writing at Stanford and, one day, as the book relates, a Stanford student out of the blue comes into his office to show him a 1980's Long Island high school humor magazine named "Hilton Obenzinger." For those of us variously in the teaching biz, it's fun to see Hilton respond to the narratives of his students. Ah, just one example. The scholarship student raised partly homeless on the streets is drawn to write about her potential kinship with Horatio Alger only to discover Alger's complicated sexual past with young boys - banished from his New England ministry and so forth.

If you want to have a good hug with a history of which much of so-called "Red State" America and its Fox-driven media have spent so much of the last 40 years trying to erase, BUSY DYING gives a good sense of how somone has tried to stay sane these many years with a sense of humor in the face of such erasure, this is one novel by a poet that I can heartily recommend.

O, yes, I am told you can get it direct from Chax's website, Amazon, or SPD and, if you are lucky, if you still have one, your local bookstore. Hilton - when I shared this with him - sent me a blurb by David Shapiro:

In almost all this wonderful memoir novel, Hilton Obenzinger has been true to his life and the drawing is strong and life-size. If he forgets that I was beaten up, he remembers quite well what a brat I was. His skepticism is one thing; the pathos can be very convincing. It's a book about the Holocaus survivors and the price they paid to change their deepest names. A poet, as in the marvellous "NY on Fire," Obenzinger does something better than research, he tries with dayglo and phosphorescent humor to make that time breathe again. It had to be called a novel, though like baggy novels, almost anything can be put into this book and not, as his teacher Koch once said, smell it up. Like a city at its center, and human pluck and revolt along all other edges. Well, let's give three cheers for enthusiam while our fading buddies - George Bush & Company - in some fit of familiar nostalgia re-ignite the Cold War with Russia, putting Nato and our rockets on their borders. The "Hell Realms", yes, do they loved them, indeed.

Stephen Vincent

Stephen Vincent

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140. Daniel Godston
Daniel Carter's writings & artwork
Thu 3 Apr 2008

Daniel Carter is most well-known as a trumpet player, but here're some of his intriguing writings & artworks: http://www.pendugallery.com/danielcarter/.

↑ Index

141. Jason Quackenbush
Re: Epigramititis: 118 Living American Poets
Fri 4 Apr 2008

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:
>
> So that the real question turns out to be, what do we make of an
> assertion in a
> poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: http:// www.blazevox.org/061-jfq.pdf

it's the second one.

↑ Index

142. Gabrielle Welford
Re: On Poets as Characters in Novels!!
Fri 4 Apr 2008

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered a poet. :-)
g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

> *Any good suggestions and/or appraisals - from ancient to contemporary??*
> *I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

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143. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Fri 4 Apr 2008

---

sorry to be ignorant what's a lyric poet??? nowadays especially?

On Fri, 4 Apr 2008 02:07:39 +1100 Alison Croggon <[redacted]> writes:
> I write novels principally because the form fascinates me. I am a
> lyric poet
> and there were times when I felt constricted and restless within the
> line, I
> wanted the space and architecture of long prose. Epic fantasy seems
> to me to
> be a logical extension of poetry, the contemporary form of epic
> poetry,
> which were popular art forms in their day. I don't see anything
> wrong with
> popular art forms. I doubt I'll write another series though. My
> other
> published novel is a poetic non-narrative memoir/fiction/essay of
> around 100
> pages. I have various plans for others. One day I'd like to write a
> prose
> piece as perfect as Dubliners, in the spirit of feeling that one's
> reach
> should exceed one's grasp. Poetry has always taken care of herself.
>
> All best
>
> A
>
>
> > -----Original Message-----
> > From: UB Poetics discussion group
> [mailto:[redacted]] On
> > Behalf Of CA Conrad
> > Sent: April 3, 2008 7:39 AM
> > To: [redacted]
> > Subject: Re: ON poets writing NOVELS (OH! it pains me to write

> those
> > words!)
> >
> > Allen, OK. And YES.
> >
> > LET ME BE HONEST about something I hadn't mentioned earlier. I
> FIRMLY
> > BELIEVE the poets I have known in the past (most of them at least)
> who
> > turned to novels did so because of MONEY and because of
> READERSHIP. Or
> > wanted to be LOVED MORE or something. (poets who NEED that much
> LOVE are
> > always trouble!) Poetry wasn't getting that for them, and on many
> levels
> > they were dissatisfied. And I LOATHE this behavior because I
> think it
> > takes
> > courage to write poems, TO NOT GIVE A FUCK that it's not making
> you money,
> > or whatever it is you WANT.
> >
> > In the end it's a very sincere, pissed off way I had entered this
> > discussion! I want the poets I have Loved to not want such
> nonsense from
> > this world! I hate when I find out I have cowards for friends!
> I'd
> > rather
> > my family were cowards than my friends frankly. But I DO actually
> find
> > most
> > novels a tedious thing to approach, besides these other reasons.
> >
> > In some cases it's for very different reasons that some poets
> write
> > novels,
> > like my friend Magdalena Zurawski, who turned to fiction for
> reasons more
> > complicated than the above mentioned ones, but they're not my
> reasons to
> > explain. Magdalena, who is one of my ABSOLUTE favorite people on
> earth

> > has
> > SLAVED over her novel THE BRUISE for seven LONG years and as I've
> said
> > before, it's an epic poem to me. It's a poem. When I read it
> (and I've
> > been reading it for years as it comes out of her) her poems WHICH
> I HAVE
> > ALWAYS LOVED are there, are in it, this, this thing she calls a
> novel. A
> > NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times
> and it
> > still makes no entrance.
> >
> > If I MUST read a novel it usually needs to be a poet's novel. I
> guess.
> >
> > Poems are my life in every way, everyday, and I no longer mean
> poems I'm
> > reading but hearing-feeling-seeing-smelling them on the streets,
> > unwritten,
> > sometimes better left unwritten.
> >
> > Sarah, Patchen's Journal of Albion Moonlight is not a novel? See,
> you're
> > getting us into the PAINFUL task of figuring out what a novel is,
> and I
> > don't know how to have that discussion. I DON'T WANT TO HAVE
> THAT
> > DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS
TERRIFIED SHE IS
> A
> > LESBIAN
> > BUT NEVER SAYS SO AND what can I do about that? If I ever write a
> novel I
> > will title it SARAH DON'T HATE MY MARIGOLDS!
> >
> > Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them
> anyway.
> > Ah, fuck it, I don't care if you hate them, as they probably don't
> like
> > you
> > either!

> > JUST kidding, I think.
> >
> > CAConrad
> > http://PhillySound.blogspot.com
> <http://phillysound.blogspot.com/>
> >
> > No virus found in this incoming message.
> > Checked by AVG.
> > Version: 7.5.519 / Virus Database: 269.22.5/1356 - Release Date:
> > 02/04/2008
> > 4:14 PM
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> >
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> > 02/04/2008
> > 4:14 PM
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>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
>

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144. Chad Sweeney

MAPP (Mission Arts and Performance Project) April 5, San Francisco

Fri 4 Apr 2008

MAPP Mission Arts and Performance Project
(Presented by Mumulo and Morgan)

An evening of art, music, prose and poetry, free at
L's Caffe, 7PM, April 5, 2871 24th St @ Bryant, San
Francisco:

With Art by Sharon Zetter

Music by Hello Handsome Bull

Poems and prose by Della Watson, Valyntina Grenier,
Chad Sweeney and Ann Svilar

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145. Andy Nicholson
Re: earliest sounds from 1857 on
Fri 4 Apr 2008

Murat,

The Talbot photographs I can find are lovely. I have a photographer friend who loves old development processes (she's carved an appreciation of daguerretypes into me)--I'll have to ask her about calotypes/talbotypes.

Andy

On Thu, Apr 3, 2008 at 10:13 AM, Murat Nemet-Nejat <[redacted]> wrote:

> *Andy,*
>
> *The same kind of elusiveness exists in a mid-19th century English photographer Talbot's photograph which was taken I think by a method of direct application, rather than the camera obscura method.*
>
> *Murat*
>
> *On Wed, Apr 2, 2008 at 8:57 PM, Andy Nicholson <[redacted]*
>
> *wrote:*
>
> *Yes, I heard about this story and am very excited. The recorded sound itself*
> *is wonderful--amazing to think of how far back that voice comes from, beautifully grainy--and how can one not be overjoyed that the first recordings were etched in soot?*
>
> *On Sun, Mar 30, 2008 at 11:22 AM, Alan Sondheim <[redacted]>*
> *wrote:*
>
> *In the news today - sounds recorded around 1860 and slightly earlier - go*
> *to http://www.firstsounds.org/sounds/ - this predates Edison.*
>
> *- Alan*

↑ Index

146. **steve d. dalachinsky**
Re: on poets writing novels
Fri 4 Apr 2008

---

russian ark sakorov just saw his new film anti-war called alexandra
see his madame bovary it's a killer
and there are a few other great ones
kafka camus juiced me up
On Thu, 3 Apr 2008 03:16:30 -0700 Jim Andrews <[redacted]> writes:
> some novels i've read have been as important to me as the story of
> life and the mind.
>
> still, it isn't hard to understand the resentment of some poets
> toward the novel. not so much the novel as the dominance of story,
> and certain types of stories, at that, in western language art. to
> the point where one begins to just abhor story of any kind. more art
> propaganda! more product! more gag me with a spoon!
>
> until the right one comes along, of course.
>
> it's said that we understand our lives in stories. that story is
> crucial to our making sense of ourselves and the world. dunno. to
> me, there's a lot of blather leading up to some good moments. cut to
> the frickin chase. no, hold on, that's a story metaphor. car chase?
> forget the chase. cut to the sex scene. cut to the illumination. cut
> to the revelation. cut to the good stuff. then cut it together. then
> cut it up. cut it up and together so it's like the one line story
> the poet told the king that caused him to give up the throne and
> wander as a seeker the rest of his days.
>
> best movie i've seen in a long time was 'a russian ark'. no cuts at
> all, actually. not one. i woke up on the couch and there it was on
> tv. didn't know what it was, who made it, or anything. but it led me
> through a vision of russian history and art that was brilliant,
> disjunctive, time travelling, yet without a cut, seamless.
> disjunctive yet seamless. the story of a people told as a walk
> through the hermitage, through its art, but also as a walk through
> history. yet as in a dream. such a dream.
>
> cut.
>

> ja
> http://vispo.com
>
>

↑ Index

147. **steve d. dalachinsky**
Re: Siddhartha, in defense of Baby Boomers
Fri 4 Apr 2008

---

actually pre-hippies CA i was one of em and yes that book and his other great masterpiece steppenwolf among a hand full of others
camus' stranger among them and a long long list of others like kesey too
shit changed alot of us then for better or... gregor samsa woke up to find himself transformed into a giant.....
right up there with i've seen the best minds of my generation and america go fk yerself with yer atom bomb
and old pond a frog jumps in... and the nail up mount fuji and when we were here togehter in a place we did not know
and come away oh stolen child

in the 60's the right novel and the right poem were inseperable like the right drug
they opened your mind sometimes blew your mind sometimes blew up your mind
brought tears to yer heart and spots in front of your eyes
like great music film or art did
or a midnite swim in the ocean on brighton beach or coffee vanilla egg creams
yours sincerely a pre-hippie now what as known as post beat ex long hair (hated the hippies actually)

On Thu, 3 Apr 2008 08:05:26 -0500 CA Conrad <[redacted]>
writes:
> Yes, I'm about to talk about a novel, which is ridiculous
> considering how
> much I've recently railed against them on this List, but, I feel I
> have to
> in this case.
>
> An old friend told me about Susan Bernofsky's new translation of
> Hesse's
> Siddhartha, saying it's amazing, actually, she said it's "sublime!"

> The
> link she sent me was from Barnes and Noble, and there's a
> descriptive tag on
> the website under the book which reads, "Once the preferred marching
> song of
> '60s hippies, Hermann Hesse's *Siddhartha* has returned to its
> rightful high
> niche in world literature."
>
> When I was in college (the very same semester I was not so politely
> asked to
> leave) we read it for a literature class. One of my mother's
> stinking
> hippie friends had already turned me onto the book years before I
> was in
> this class. It had changed my young life, and I was happy to share
> that a
> few years later in college with my seemingly indifferent classmates.
> The
> professor was a crabby old guy who HATED hippies, so my original
> experience
> with the book didn't go over well. He said something like, "THE
> HIPPIES HAD
> NO IDEA WHAT THEY WERE READING! HESSE IS ART!" (Some of my
> classmates
> asked later if my mother could score them some acid.)
>
> I argued that my mother's generation (stinky or NOT!) REALLY DID get
> it,
> REALLY GOT IT as a matter of fact because THEY were the ones to
> take
> CENTURIES of layers of oppression by the balls and RUN INTO THE
> DARKNESS to
> reinvent the world! The generation who gave us Civil Rights, the
> Women's
> Movement, and Stonewall, and an awareness of FOOD and the
> environment, and,
> frankly, with all of this, at its core, a bright, magnificent
> epiphany
> of how EVERYTHING can change! My argument was lost on my snobbish
> professor
> who wanted to discuss the nuances of the lines, not the spiritual

> flux, THE
> AWAKENING! And then I pointed out what I thought to be the obvious,
> which
> was that to talk about the lines was to talk about the TRANSLATION
> of the
> lines, not the original German, which only derailed his plans
> further, and
> pissed him off further. But, it's true, right? Anyway, who cares!
>
> I bring all of this up because I FEEL a bit of that snobbishness in
> this
> Barnes and Noble descriptive tag for the book's latest translation.
> MAYBE
> I'M WRONG, it's possible I'm conflating memory with the tag's
> intent. But,
> still, it feels kind of snobbish. It feels similar to the words of
> my old
> professor who is probably dead by now. Of course IT COULD mean that
> the new
> translation is what raises the book "to its rightful high niche in
> world
> literature." But maybe not. To me it sounds like it's saying,
> "Well, the
> hippies screwed around with it, but NOW, NOW WE HAVE it to place on
> the
> golden podium with our MORE REFINED tastes!"
>
> Yes, it's great literature. I agree. Even that older Hilda Rosner
> translation (you know this version, it's a blue mass market
> paperback?)
> makes you FEEL literature at its best in the book. But isn't
> "G"reat
> "L"iterature also a sense of spiritual awakening on some level?
> Maybe it's
> just me, but I've never been interested in anything (especially
> poems) if
> I'm not TORN OPEN! Of course you have to be willing to be torn
> open, I
> think, but, if you are willing, the right thing meaning the CAPABLE
> thing
> can, and will.
>

> Also, in my opinion, to say that Siddhartha is not showing how
> DEFIANT you
> must be to achieve grace, then it is to say you don't really GET the
> story
> as it could be for your life. (I mean, Siddhartha told The Buddha
> to FUCK
> OFF essentially, like my mother's people told their own elders to
> do!)
> Hesse created an allegory for the Soul. And I say "S" Soul as in a
> collective BUT individual path(s).
>
> So I say HELL YES THE HIPPIES! They weren't perfect, of course, but
> neither
> was Siddhartha, of course. Nor are we meant to be perfect, at least
> I hope
> we aren't meant to be, because if we are we're in trouble!
>
> CAConrad
> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>
>

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148. **steve d. dalachinsky**

Re: Poetry and Story: the Steel-Cage Death Match

Fri 4 Apr 2008

---

the odyssey
On Thu, 3 Apr 2008 13:25:42 -0400 Sharon Mesmer/David Borchart
<[redacted]> writes:
> Ah, for the days when Poetry and Story worked in each other's service
>
> -- those glory days before writing was "invented" in the Fertile
> Crescent, the golden age of oracular transmission! The primacy of
>
> Mnemosyne!
>
> In 1871 Rimbaud wrote, "In Greece ... words and music gave a rhythm
>
> to Action. Afterward music and rhymes became toys, pastimes." He
>
> was referring to how Poetry was the way Story was told -- its

> metrical devices were the rhythm of the action, what made those long
>
> ass epics memorable to tellers and listeners. Once writing was
> invented poor Poetry had to make its way alone. And we forgot that
>
> Memory was the mother of the Muses.
>
> I don't know -- I just finally finished a novel that I worked on for
>
> twenty years, with no promise of agent, publisher, movie rights,
> whatever. I've also written short fiction, essays, articles and a
>
> play, though I'm primarily a poet. Sometimes the content seems
> right
> for a novel, sometimes for a short story, sometimes for a poem. In
>
> other words, "Form follows function" (a phrase usually attributed to
>
> the architect Louis Sullivan, but I think he got it from a
> sculptor). Some novels changed my life as a teenager ("The Heart Is
>
> A Lonely Hunter") just like some poems did ("Sunflower Sutra"). I
>
> don't think we should take what passes for novels these days in
> America, the crap that's crapped out by most mainstream publishing
>
> houses, and decide that THAT'S exemplary of the form. It most
> certainly is NOT. A novel is a lived expression of experience, just
>
> like poetry is. Has anyone mentioned Kawabata Yasunari's PALM OF
> THE
> HAND STORIES, in which he combined the shortest form (the haiku)
> with
> the longest form (the novel)?
>
>
>
>
>
>
>
>

> On Apr 3, 2008, at 11:07 AM, Alison Croggon wrote:
>
> > I write novels principally because the form fascinates me. I am a
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> > lyric poet
> > and there were times when I felt constricted and restless within
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> > to me to
> > be a logical extension of poetry, the contemporary form of epic
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> > wrong with
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> > published novel is a poetic non-narrative memoir/fiction/essay of
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> > prose
> > piece as perfect as Dubliners, in the spirit of feeling that one's
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> >> -----Original Message-----
> >> From: UB Poetics discussion group
> >> [mailto:[redacted]] On
> >> Behalf Of CA Conrad
> >> Sent: April 3, 2008 7:39 AM
> >> To: [redacted]
> >> Subject: Re: ON poets writing NOVELS (OH! it pains me to write
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> >> Allen, OK. And YES.
> >>
> >> LET ME BE HONEST about something I hadn't mentioned earlier. I
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> >> FIRMLY
> >> BELIEVE the poets I have known in the past (most of them at
> least)
> >> who
> >> turned to novels did so because of MONEY and because of
> >> READERSHIP. Or
> >> wanted to be LOVED MORE or something. (poets who NEED that much
>
> >> LOVE are
> >> always trouble!) Poetry wasn't getting that for them, and on
> many
> >> levels
> >> they were dissatisfied. And I LOATHE this behavior because I
> >> think it
> >> takes
> >> courage to write poems, TO NOT GIVE A FUCK that it's not making
>
> >> you money,
> >> or whatever it is you WANT.
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> >> In the end it's a very sincere, pissed off way I had entered
> this
> >> discussion! I want the poets I have Loved to not want such
> >> nonsense from
> >> this world! I hate when I find out I have cowards for friends!
> I'd
> >> rather
> >> my family were cowards than my friends frankly. But I DO
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> >> find
> >> most
> >> novels a tedious thing to approach, besides these other reasons.
> >>
> >> In some cases it's for very different reasons that some poets
> write
> >> novels,

> >> like my friend Magdalena Zurawski, who turned to fiction for
> >> reasons more
> >> complicated than the above mentioned ones, but they're not my
> >> reasons to
> >> explain. Magdalena, who is one of my ABSOLUTE favorite people on
>
> >> earth
> >> has
> >> SLAVED over her novel THE BRUISE for seven LONG years and as I've
>
> >> said
> >> before, it's an epic poem to me. It's a poem. When I read it
> >> (and I've
> >> been reading it for years as it comes out of her) her poems WHICH
>
> >> I HAVE
> >> ALWAYS LOVED are there, are in it, this, this thing she calls a
>
> >> novel. A
> >> NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times
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> >>
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> >> reading but hearing-feeling-seeing-smelling them on the streets,
> >> unwritten,
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> >> Sarah, Patchen's Journal of Albion Moonlight is not a novel?
> See,
> >> you're
> >> getting us into the PAINFUL task of figuring out what a novel is,
>
> >> and I
> >> don't know how to have that discussion. I DON'T WANT TO HAVE
> THAT

> >> DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE
> IS A
> >> LESBIAN
> >> BUT NEVER SAYS SO AND what can I do about that? If I ever write
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> >> novel I
> >> will title it SARAH DON'T HATE MY MARIGOLDS!
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> >> anyway.
> >> Ah, fuck it, I don't care if you hate them, as they probably
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> >> 02/04/2008
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> >
> > --
> > Editor, Masthead: http://www.masthead.net.au
> > Blog: http://theatrenotes.blogspot.com

> > Home page: http://www.alisoncroggon.com
>
>

↑ Index

149. Cain, Amina

no genre

Fri 4 Apr 2008

This question of poetry v. fiction has been on my mind for the last couple of months. I think I just get confused because when I sit down to write I am in a space of possibility, not in a space of fiction necessarily, even though I write what you could call stories. For a while now I have found myself in a community where I am one of the only ones who doesn't write "poetry," and this has partly to do with the fact that I often feel disconnected from other "fiction" writers, maybe for the same reasons poets do. I forget that the poets and I are doing such impossibly different things, but lately am fairly regularly reminded. The reading series I co-curate (Red Rover) is sometimes referred to by poets as a poetry series, even though it's never been labled that by me or by the other curator. I am interested in WRITING. Maybe I'm just surprised at this need to section off a space that seems in its nature so open. Because of this divisiveness I've almost gotten to the point where I dislike the word poetry, and yet I often love work that defines itself as such.

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150. Obododimma Oha

Re: Never a More Generous Man

Fri 4 Apr 2008

I visited your blog and, oh, I love your dog's hairdo! Wonderful. Goes well with the insight available in those poems. Obododimma.

----- Original Message ----
From: amy king <[redacted]>
To: [redacted]
Sent: Thursday, April 3, 2008 7:00:44 PM
Subject: Never a More Generous Man

NEW BLOG, NEW POSTS: http://www.amyking.org/

Matt Rotando, Daisy Fried, et al

_____

http://www.amyking.org
http://redherring.us

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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151. Gerald Schwartz

Re: Daniel Carter's writings & artwork

Fri 4 Apr 2008

Known as much, perhaps even more so for
his sax work w. Sabir Mateen, Steve Swell,
Roy Campbell, James Keepnews etc (also
great poets and amazing musicians)!

Gerald S.

> *Daniel Carter is most well-known as a trumpet player, but here're some of his intriguing writings & artworks: http://www.pendugallery.com/danielcarter/.*

↑ Index

152. **Roy Exley**

Roy Exley : ON poets writing NOVELS

Fri 4 Apr 2008

Alison,

Thank you for your very sane and sober analysis/justification of/for your reasons for moving from poetry to prose, which I imagine still retain a symbiotic relationship in your repertoire. There seems to be more than a fair share of emotion flying around about this subject, but just as a contemporary artist might use painting, photogrpahy, video, sculpture, etc. as part of his or her body of work, I see no reason why writers shouldn't also use different forms without feeling that they have to justify themselves. I am at the other end of the spectrum to you as far as duration is concerned, I enjoy writing short, spare poems, minimal in both subject and execution and I also enjoy writing short stories where the widest possible narrative can be driven by the smallest amount of written material. I am also aware that like painting and photography, prose and poetry can feed off and energise each other. So often these days on the jacket blurbs of books you can read "Poetically written' or "Brought alive through its poetic descriptions" or "A poetic testament". Textual architecture aside, neither form is of course exclusive unto itself, so why quibble?

On 3/4/08 4:07 pm, "Alison Croggon" <[redacted]> wrote:

> *I write novels principally because the form fascinates me. I am a lyric poet and there were times when I felt constricted and restless within the line, I wanted the space and architecture of long prose. Epic fantasy seems to me to be a logical extension of poetry, the contemporary form of epic poetry, which were popular art forms in their day. I don't see anything wrong with popular art forms. I doubt I'll write another series though. My other published novel is a poetic non-narrative memoir/fiction/essay of around 100 pages. I have various plans for others. One day I'd like to write a prose piece as perfect as Dubliners, in the spirit of feeling that one's reach should exceed one's grasp. Poetry has always taken care of herself.*
>
> *All best*
>
> *A*
>
> *-----Original Message-----*

From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of CA Conrad
Sent: April 3, 2008 7:39 AM
To: [redacted]
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Allen, OK. And YES.

LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY BELIEVE the poets I have known in the past (most of them at least) who turned to novels did so because of MONEY and because of READERSHIP. Or wanted to be LOVED MORE or something. (poets who NEED that much LOVE are always trouble!) Poetry wasn't getting that for them, and on many levels they were dissatisfied. And I LOATHE this behavior because I think it takes courage to write poems, TO NOT GIVE A FUCK that it's not making you money, or whatever it is you WANT.

In the end it's a very sincere, pissed off way I had entered this discussion! I want the poets I have Loved to not want such nonsense from this world! I hate when I find out I have cowards for friends! I'd rather my family were cowards than my friends frankly. But I DO actually find most novels a tedious thing to approach, besides these other reasons.

In some cases it's for very different reasons that some poets write novels, like my friend Magdalena Zurawski, who turned to fiction for reasons more complicated than the above mentioned ones, but they're not my reasons to explain. Magdalena, who is one of my ABSOLUTE favorite people on earth has SLAVED over her novel THE BRUISE for seven LONG years and as I've said before, it's an epic poem to me. It's a poem. When I read it (and I've been reading it for years as it comes out of her) her poems WHICH I HAVE ALWAYS LOVED are there, are in it, this, this thing she calls a novel. A NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times and it still makes no entrance.

If I MUST read a novel it usually needs to be a poet's novel. I guess.

Poems are my life in every way, everyday, and I no longer mean poems I'm reading but hearing-feeling-seeing-smelling them on the streets, unwritten, sometimes better left unwritten.

Sarah, Patchen's Journal of Albion Moonlight is not a novel? See, you're

> *getting us into the PAINFUL task of figuring out what a novel is, and I don't know how to have that discussion. I DON'T WANT TO HAVE THAT DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS A LESBIAN BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!*
>
> *Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway. Ah, fuck it, I don't care if you hate them, as they probably don't like you either! JUST kidding, I think.*
>
> *CAConrad*
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> *4:14 PM*

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153. **CA Conrad**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Fri 4 Apr 2008

(BREAKING NEWS! Poetry news! The AMAZING Dorothea Lasky (formally trashed on this List by the jealous and mean) has an INCREDIBLE new book out titled TOURMALINE! I posted about it on PhillySound just now, with links, IT'S A GREAT BOOK! http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>)

Now to the discussion at hand:

Robert Zamsky wrote: >>I want those I love to do only that which I love; anything else is a
>>personal betrayal. I want them to need only my love.
>>There is a psychoanalytic term for this.

Robert, not sure if you're referring to the novels? If you read carefully you would have noticed that I was upset about friends writing novels BECAUSE of these other things: money, readership, etc. For me it was a betrayal (I'll use this word since you did as well) because they were VERY OPEN about WHY they chose to start writing novels, for these things which had NOTHING to do with the LOVE of writing. And they LOVED writing poems! Only they never returned to them. And frankly I LOVED the poems they LOVED to write! It makes me sad that talented POETS I have known who sincerely enjoyed writing poems left poetry behind because it wasn't getting them these other phantom-things.

NOT ONE OF THEM HAS MADE IT BIG WRITING THE NOVELS, so I hope (and I do mean this sincerely) they are at least enjoying writing the novels.

I wish they could find a way TO WRITE BOTH! It seems, at least from what Alison Corggon and others say in this discussion, that it IS possible. And this is good news. I've already said Eileen Myles gets better and better at writing poems even though she also now writes novels, and operas, and all the other things she writes so brilliantly.

Just wanted to clear that up before you go too far into your case study of my condition. But by all means go ahead and cheer me up with some analysis. Is there medication at the end of it? I HOPE SO! I prefer a mushroom omelet with my medication Dr. Zamsky! PLEASE! (sorry I forgot the PLEASE at first!) (I hope you have a sense of humor? I actually burst out laughing when I read your response! That was FUN!) (and, Dr. Zamsky has a nice RING to it, don't you think!?) (and, will you wear a white coat?) (a white coat would be nice I think.) (but if you don't have a white one then a blue one, or a green one, but not a brown one.) (OK, a brown one if you must, but not a black one. analysis is not a funeral.) (at least I think it's not.)

Tenaciously yours,
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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154. **CA Conrad**
Re: Siddhartha, in defense of Baby Boomers
Fri 4 Apr 2008

John Cunningham wrote: >>To limit oneself to discussing only one of Hesse's books is unfortunate.
>>What about The Glass Bead Game (otherwise known as Master Ludi), or
>>Steppenwolf, Journey To The East or his numerous other masterpieces - all
>>devoured by the Hippies along with their electric koolaide which was a true
>>acid test of fine literature.

Go ahead and discuss away. My reason for talking about THAT book, as I stated, was because of the Barnes and Noble statement about hippies for THAT particular book, which was similar to the anti-hippie statements ALSO about THAT book from my old and irritating asshole professor. Did you read my post? If you had you would have understood that I would think.

And WHY is it unfortunate? I mean, YOU'RE now discussing these other books, right? So, the conversation goes forward with you, which is not unfortunate. I mean it's not as if I wrote a 700 page book about the subject! All I wrote was a handful of paragraphs. And now you've written a few paragraphs, and I'm writing a few more, and so on and so on.

I've received a bunch of back channeled e-mails about this, two of them from folks on this List who want to complain to me in private about how much the Baby Boomers destroyed the world. One of them (DON'T WORRY SUNSHINE I WON'T BLOW YOUR COVER!) wrote, "These are the same people who gave Ronald Reagan the white house don't forget!"

Our current president is a Baby Boomer, so, of course not ALL of them liked Hesse, in fact Bush probably never even read Hesse. Wish he had, frankly. He knew Hunter S. Thompson, but Thompson threw him out of his house when Bush did too much coke at a party and passed out in the bathtub. (THIS drug use of Bush's has always irritated me because of the SHIT they put Clinton through for smoking a little weed! Not that I'm a fan of Clinton's since I believe history will prove that he was one of our worst leaders EVER!)

What would have happened if Thompson had NOT thrown Bush out? What if Thompson and his friends had instead taken the young George Bush under their wing with Daddy Bush working for the CIA at the time? And Bush was close to the radical fringes back then, hard to believe. Well, he partied with them at least, so, maybe he could have hung around and gotten some of that radical juice flowing in his blood. And maybe he would have still become president, but a different kind of president. A very different kind of president.

Ever since reading Thompson's story about tossing Bush out onto the lawn I've wondered about this. You never can tell when you're on the edge of changing a life. Thompson was rather PROUD of having thrown Bush out, and maybe he had a right to feel proud?

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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155. Wystan Curnow
Re: Roy Exley : ON poets writing NOVELS
Fri 4 Apr 2008

Roy, the comparison with the visual arts doesn't advance much the question of what is at stake when poets take to fiction. The market distinction between say painting and photography not comparable with that between poetry and fiction. I know little or nothing about the US literary marketplace, but here in New Zealand, the rise of fiction has been at the expense of poetry, and code switching is one feature of the trend. Wystan

_____

From: UB Poetics discussion group on behalf of Roy Exley
Sent: Fri 4/04/2008 11:40 p.m.
To: [redacted]
Subject: Roy Exley : ON poets writing NOVELS

Alison,

Thank you for your very sane and sober analysis/justification of/for your reasons for moving from poetry to prose, which I imagine still retain a symbiotic relationship in your repertoire. There seems to be more than a fair share of emotion flying around about this subject, but just as a contemporary artist might use painting, photogrpahy, video, sculpture, etc. as part of his or her body of work, I see no reason why writers shouldn't also use different forms without feeling that they have to justify themselves. I am at the other end of the spectrum to you as far as duration is concerned, I enjoy writing short, spare poems, minimal in both subject and execution and I also enjoy writing short stories where the widest possible narrative can be driven by the smallest amount of written material. I am also aware that like painting and photography, prose and poetry can feed off and energise each other. So often these days on the jacket blurbs of books you can read "Poetically written' or "Brought alive through its poetic descriptions" or "A poetic testament". Textual architecture aside, neither form is of course exclusive unto itself, so why quibble?

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All best

A

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]*] On Behalf Of CA Conrad*
Sent: April 3, 2008 7:39 AM
To: [redacted]
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

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LESBIAN
BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!

Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway. Ah, fuck it, I don't care if you hate them, as they probably don't like you
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JUST kidding, I think.

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156. **David Chirot**

Re: On Poets as Characters in Novels!!

Fri 4 Apr 2008

Dr Zhivago by a great poet who wrote a great novel, Boris Pasternak, who also provides with the novel a selection of the poetry of Zhivago.

There are several books which interweave "novelizations" and "dramatizations" and "filmizations"of the life of Rimbaud with "actual biography."

The novels of Roberto Bolano--a poet himself-- are filled with poets as main and subsidiary characters, including often the narrator--

The Satyricon of Petronious may be read in a certain sense as a novel of the adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young aspiring writer/poet leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford <[redacted]> wrote:

> *Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered a poet. :-) g*
>
> *On Thu, 3 Apr 2008, Stephen Vincent wrote:*
>
> *Any good suggestions and/or appraisals - from ancient to contemporary?? I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

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157. Thomas savage

Re: Siddhartha, in defense of Baby Boomers

Fri 4 Apr 2008

Sorry to see you hated hippies, Steve, while admitting to having been one. I was, too, although I thought I was a beatnik as my involvement with Beat literature preceded the Hippies by several years.Too young to really be a beatnik. Also I had no interest in the pop music which mostly turned them (us?) on. The drug use so prevalent in those days turned out to be almost a complete waste of time and youthful energy Still, I miss the freedoms which were everywhere apparent in my (our) youth and which have almost completely vanished. The younger generation now mostly, at least in New York, seems surly, money obsessed, and scared. Regards, Tom Savage

"steve d. dalachinsky" <[redacted]> wrote: actually pre-hippies CA i was one of em and yes that book and his other
great masterpiece steppenwolf among a hand full of others
camus' stranger among them and a long long list of others like kesey too
shit changed alot of us then for better or... gregor samsa woke up to
find himself transformed into a giant.....
right up there with i've seen the best minds of my generation and
america go fk yerself with yer atom bomb
and old pond a frog jumps in... and the nail up mount fuji and when we
were here togehter in a place we did not know
and come away oh stolen child

in the 60's the right novel and the right poem were inseperable like the right drug
they opened your mind sometimes blew your mind sometimes blew up your mind
brought tears to yer heart and spots in front of your eyes
like great music film or art did
or a midnite swim in the ocean on brighton beach or coffee vanilla egg creams
yours sincerely a pre-hippie now what as known as post beat ex long hair
(hated the hippies actually)

On Thu, 3 Apr 2008 08:05:26 -0500 CA Conrad
writes:
> Yes, I'm about to talk about a novel, which is ridiculous
> considering how
> much I've recently railed against them on this List, but, I feel I
> have to
> in this case.

>
> An old friend told me about Susan Bernofsky's new translation of
> Hesse's
> Siddhartha, saying it's amazing, actually, she said it's "sublime!"
> The
> link she sent me was from Barnes and Noble, and there's a
> descriptive tag on
> the website under the book which reads, "Once the preferred marching
> song of
> '60s hippies, Hermann Hesse's *Siddhartha* has returned to its
> rightful high
> niche in world literature."
>
> When I was in college (the very same semester I was not so politely
> asked to
> leave) we read it for a literature class. One of my mother's
> stinking
> hippie friends had already turned me onto the book years before I
> was in
> this class. It had changed my young life, and I was happy to share
> that a
> few years later in college with my seemingly indifferent classmates.
> The
> professor was a crabby old guy who HATED hippies, so my original
> experience
> with the book didn't go over well. He said something like, "THE
> HIPPIES HAD
> NO IDEA WHAT THEY WERE READING! HESSE IS ART!" (Some of my
> classmates
> asked later if my mother could score them some acid.)
>
> I argued that my mother's generation (stinky or NOT!) REALLY DID get
> it,
> REALLY GOT IT as a matter of fact because THEY were the ones to
> take
> CENTURIES of layers of oppression by the balls and RUN INTO THE
> DARKNESS to
> reinvent the world! The generation who gave us Civil Rights, the
> Women's
> Movement, and Stonewall, and an awareness of FOOD and the
> environment, and,
> frankly, with all of this, at its core, a bright, magnificent

> epiphany
> of how EVERYTHING can change! My argument was lost on my snobbish
> professor
> who wanted to discuss the nuances of the lines, not the spiritual
> flux, THE
> AWAKENING! And then I pointed out what I thought to be the obvious,
> which
> was that to talk about the lines was to talk about the TRANSLATION
> of the
> lines, not the original German, which only derailed his plans
> further, and
> pissed him off further. But, it's true, right? Anyway, who cares!
>
> I bring all of this up because I FEEL a bit of that snobbishness in
> this
> Barnes and Noble descriptive tag for the book's latest translation.
> MAYBE
> I'M WRONG, it's possible I'm conflating memory with the tag's
> intent. But,
> still, it feels kind of snobbish. It feels similar to the words of
> my old
> professor who is probably dead by now. Of course IT COULD mean that
> the new
> translation is what raises the book "to its rightful high niche in
> world
> literature." But maybe not. To me it sounds like it's saying,
> "Well, the
> hippies screwed around with it, but NOW, NOW WE HAVE it to place on
> the
> golden podium with our MORE REFINED tastes!"
>
> Yes, it's great literature. I agree. Even that older Hilda Rosner
> translation (you know this version, it's a blue mass market
> paperback?)
> makes you FEEL literature at its best in the book. But isn't
> "G"reat
> "L"iterature also a sense of spiritual awakening on some level?
> Maybe it's
> just me, but I've never been interested in anything (especially
> poems) if
> I'm not TORN OPEN! Of course you have to be willing to be torn
> open, I

> think, but, if you are willing, the right thing meaning the CAPABLE
> thing
> can, and will.
>
> Also, in my opinion, to say that Siddhartha is not showing how
> DEFIANT you
> must be to achieve grace, then it is to say you don't really GET the
> story
> as it could be for your life. (I mean, Siddhartha told The Buddha
> to FUCK
> OFF essentially, like my mother's people told their own elders to
> do!)
> Hesse created an allegory for the Soul. And I say "S" Soul as in a
> collective BUT individual path(s).
>
> So I say HELL YES THE HIPPIES! They weren't perfect, of course, but
> neither
> was Siddhartha, of course. Nor are we meant to be perfect, at least
> I hope
> we aren't meant to be, because if we are we're in trouble!
>
> CAConrad
> http://PhillySound.blogspot.com
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>

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158. **Thomas savage**

Re: on poets writing novels

Fri 4 Apr 2008

I saw Alexandra, too. I liked it but expected more from the reviews. Still, it was nice seeing the great Russian opera singer of long ago, Galina Vishnevskaya ,acting. No singing, of course. Only Chaliapin could sing at what must now be her age. The camera treated her a bit too much like the monument to art her life has been which was at odds with the character she was playing. Nevertheless, as I said, I enjoyed this movie. Regards, Tom Savage

"steve d. dalachinsky" <[redacted]> wrote: russian ark sakorov just saw his new film anti-war called alexandra
see his madame bovary it's a killer
and there are a few other great ones
kafka camus juiced me up
On Thu, 3 Apr 2008 03:16:30 -0700 Jim Andrews writes:
> some novels i've read have been as important to me as the story of
> life and the mind.
>
> still, it isn't hard to understand the resentment of some poets
> toward the novel. not so much the novel as the dominance of story,
> and certain types of stories, at that, in western language art. to
> the point where one begins to just abhor story of any kind. more art
> propaganda! more product! more gag me with a spoon!
>
> until the right one comes along, of course.
>
> it's said that we understand our lives in stories. that story is
> crucial to our making sense of ourselves and the world. dunno. to
> me, there's a lot of blather leading up to some good moments. cut to
> the frickin chase. no, hold on, that's a story metaphor. car chase?
> forget the chase. cut to the sex scene. cut to the illumination. cut
> to the revelation. cut to the good stuff. then cut it together. then
> cut it up. cut it up and together so it's like the one line story
> the poet told the king that caused him to give up the throne and
> wander as a seeker the rest of his days.
>
> best movie i've seen in a long time was 'a russian ark'. no cuts at
> all, actually. not one. i woke up on the couch and there it was on
> tv. didn't know what it was, who made it, or anything. but it led me
> through a vision of russian history and art that was brilliant,
> disjunctive, time travelling, yet without a cut, seamless.
> disjunctive yet seamless. the story of a people told as a walk
> through the hermitage, through its art, but also as a walk through
> history. yet as in a dream. such a dream.
>
> cut.
>
> ja
> http://vispo.com
>
>

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159. David Chirot
Play It Again, Sam (Re-enactments, Part One) - Errol Morris - Zoom - New York Times Blog
Fri 4 Apr 2008

---

http://morris.blogs.nytimes.com/2008/04/03/play-it-again-sam-re-enactments-part-one/index.html?th&emc=th---

Excellent investigation into the nature and use of reenactments in documentaries, and the will to believe--or willing suspension of disbeleif--playing a large role in the perception of a "photographic reality" and the mind's perceptions of "reality" in memory, history, reconstruction----- Morris begins with an example from his harrowing film The Thin Blue Line--

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160. ALDON L NIELSEN
Re: Epigramititis: 118 Living American Poets
Fri 4 Apr 2008

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the post I was responding to at the time -- the puzzle, at least for me, is in the reading -- what is being said about the subject in such a case? for example, though a post not a poem -- I suggested here that a book and its author might be a hoax -- most readers of this list would know instantly that I had to know neither was a hoax -- there appears to have been a difference of opinion on how to read my suggestion. Some thought that by suggesting the book and its author might be a hoax I was thereby dismissing both -- I, of course, would never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[redacted]> wrote:

> *On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:*
>
> *So that the real question turns out to be, what do we make of an assertion in a*
> *poem whose author had to have known that it wasn't true?*
>
> *i think that's a very real question. i attempted to answer it in a*
> *poem once. you can read that poem here if you like: http://*

> *www.blazevox.org/061-jfq.pdf*
>
> *it's the second one.*

<<

themselves and set the terms of use for their works. Artmob hopes that a spirit of fair dealing will assist in getting artistic materials out of shoeboxes and filing cabinets and into the world where they belong. bpNichol.ca is Artmob's pilot project.

Please explore and enjoy!

http://www.bpnichol.ca

best, Lori Emerson

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162. Alan Sondheim
First Session
Fri 4 Apr 2008

First Session

- codework not programmed with a computer no longer turing machinemachine dissemination concept be might useful for talking about distributed computing and networkingnetworking universality. of embedded universality in the the- 2 types writing programming or already code existing using existingof is machine something you can buy machinic non-machinic take terms practices more coding nuanced could view what ought to ripping things out context / technology -- important practical reasons maintain info where And it finally, has whether essential limits not, entire Assume distinct Derrida, Grammatology, corrected ed. Every system constructs Kate Hales, as cultural practice Writing applied grammatology arguable mezangell addresses any sense real field covered by large-scale systems designed perform from have linkage. different motivation generative happening culturally well (mashup culture) inscription, we're quite there incorporating elements many other places legacy software machines we mez speaks heart mind codework? note 7 long attribution done coding? particularly poet enacts language admits range possible treatments prgrams restriction tool suddenly human culture starts acting ways cybernetic program will writing. come yet

↑ Index

163. Steve Tills
Siddhartha, in defense of Baby Boomers
Fri 4 Apr 2008

The hippies, "the stinking hippies," and such...

Sonoma County, where I lived for 17 years and, largely, developed a good deal of the most enduring parts of my personality and worldview was, to be sure,

one of the country's most primary centers of "Hippie culture." I arrived there in 1982 - partially because a trustworthy and wise sociology professor from undergraduate school said "you belong in Northern California" and another

mentor, a Gestalt Therapist, turned me on to a very fine humanistic psychotherapy training institute out in Bodega, near the coast, where I went to study to become a therapist. Within a few months, I met and started a wonderful relationship with another budding hippy, or "neo-hippy," as we called ourselves, knowing that we were one generation younger than the 60's generation that we looked up to and emulated. E. was in fact the daughter of a very well established and so-called "conservative" poet from Southern California, Robert Mezey, whom I met when E. and I hitchhiked from Oakland to Baja in 1983 and stayed at his house in Pomona along the way. It wasn't until I met David Bromige in 1984 that I really took an interest in "poetry," per se. Although I had minored in English in undergraduate school, I preferred novelists and prose and philosophy and psychoanalytics and such, but then David and his pals the L-A-N-G-U-A-G-E writers seemed to be writing "stuff" that was combination of all the above, AND MORE, and their "poetry" really appealed to the intellectual side of me that was developing at the time and mostly restricted to the Existentialists, Existential/Humanistic Psychology/Psychotherapy theorists, Henry Miller, and a handful of other philosophers.

David was living in Santa Rosa at the time, not Sebastopol, where he and his wife Cecelia reside now, but he had lived in Sebastopol in the early 80's, I think, too. I bring up "Sebastopol" because it's one of the coolest places for "hippies." It's one of the areas, like Cazadero about 15 miles further up the coast and out in "the hills," where the original "hippies" originally began settling when they came up from San Francisco ("the Haight") and Berkeley and Oakland in the early 70's. Oh, they came up to Marin County, and they went further north, up to Mendocino County, too, but Marin is so darn expensive and "upper class" (except out in Fort Reyes and Stinson Beach and Bolinas, where poets Kyger and Grenier and Ratcliffe live), and it's always more convenient for me to associate "the hippy culture" with quite modest economic means, whereas Marin has so many rich people and so much "materialism," but some hippies "get rich," too, so what's the use of dividing everybody up into neat and tidy categories they cannot ultimately fit into. Just the same, I'll do it anyway - Sebastopol became one of the major migration centers for the hippies, and I'm sure that half the town remains even today the home of hundreds and hundreds of first generation and second generation hippies.

Coming from western New York, studying under 60's generation humanistic psychology and sociology teachers in Florida, still didn't prepare me for all the counter-culture customs and mores that E. turned me on to in the early 1980's,

but I caught on fairly quickly. I'm refering to the nudity, particularly. I was already strict "vegetarian," in fact a vegan, from my Gainseville, Florida, Hogtown Grainary "co-op grocery store" days. But I caught on fairly quickly. That is, I got used to picnics out in Two Rock (some folks familiar with David Bromige's poetry might know his book _The Two of Rocks_) up on the hill and the swimming pond there wearing nothing but our bathing suits, and going to public baths, or "spas" and hot tubs, naked in public, and once even attending a real neat birthday party where everybody, a whole bunch of "hippies" who lived up in the hills above Santa Rosa, where all the men and women were in their birthday suits, and the thing is that ya had to learn how not to get an erection, and though luckily there was a pool ya could quickly jump into when you'd been maybe sneaking peeks and thinking certain "I'm not a full-fledged hippy and therefore don't get this naturalism thing exactly just yet" kinds of thoughts.

I'm not so sure that it takes any more courage to "write poems" than it takes to be the only person to decline to take clothes off at a birthday suit birthday where you're the only who doesn't strip down while 20 others are all naked and "showing off" their "lack of Uptightness," like the one attractive, shy or reserved woman who stayed fully clothed that afternoon or the equally reserved black man who was the only non-white there. I'm not so sure that it takes any more courage to write poetry than it takes to write the kinds of novels that Henry Miller wrote or the kind of literary criticism that Kate Millet wrote. I'm not so sure that it takes more courage to write "experimental poetry" than it takes to write the kind of poetry that Robert Mezey has written, or that he and Stephen Berg included in their anthology _Naked Poetry_ that I still have and should return to E. someday. I'm not so sure that it takes any more courage to write any kind of poetry than it takes to break any kind of life script that might shackle a given individual's spirit or psyche, and that includes scripts prescribing that that person "stay poor," live in poverty, not write a commercially successful Children's book or cookbook or movie script, or avoid any kind of activity that could be termed "materialistic."

I used to, though. And I can certainly relate to most all "counter-culture," "hippy," anti-materialist values. It's to those kinds of values that I have subscribed, myself, for the most part. But there are people who can get all mixed up and very hurt believing that they are "not OK" if they aspire to break ideals and seek improved material and economic security. Or dare to write a novel.

Personally, if I had it to do all over again, and with the proverbial "what I know now," I wouldn't change much of the "neo-hippy" thing that I took to after finishing undergraduate school in 1979 and read _The Electric Koolaid-acid Test_, Abbie Hoffmann and Ken Kesey and Timothy Leary and Tom Robbins, and ate lots of mushrooms in the mushroom capital of the East (Gainesville,

Florida, where we used to sneak onto ranches and farms and fill entire grocery sacks with the things back in 1980) and went to California, where I learned that I did indeed "belong." But I'd goddarn have gotten a lot more aggressive (where "aggressive" has the positive connotation that Fritz Perls gives it in _Ego, Hunger, and Aggression_) in regard to gaining for myself a bit more "material security," too. There's nothing remotely wrong about choosing non-materialistic lifestyle and values a la Thoreau or Hesse's romanticized Siddhartha or "the Hippies," including the ones who used to live in teepees out at the commune in Two Rock that E. took me to in the summer of 1982, but, personally, if I myself had it to do all over again, I would not shun money and the means to obtaining it nearly so smugly as I did back then. No, if I had it to do all over again, I'd gain some of the material things and "status" and financial security that I shunned 25 years ago. Why? Because it's still the same game. Whether you can fit your entire life's material possessions into a 6' by 10' storage unit on Santa Rosa Avenue or you own three houses, two as income properties, and one big enough for your kids to have their own rooms before you send them to college you'll help them pay for, it's still going to be your "counter-culture values" versus George Bush's or Sean Hannity's values. They're still going to force you to "compete against" them for what you want for the world as opposed to what they want for the world, so why subscribe to such awful financial insecurity that you cannot even afford good legal aid if they use their control of government to fight you if you protest them, commit civil disobedience, become a whistle blower, or otherwise try to sabotage or resist some project, corporation, institution, or henchmen of theirs.

I am certain that a fellow like George Soros has done just as much or more than most poets have to substantially fight or resist injustice and inequality and crap politics and "evil."

I am not sure that any poetry could have influenced me more than Henry Miller influenced me when I was a teenager and ached like crazy to escape small town, lower middle class, western New York "culture" and lack thereof.

I am not sure that half the most "radical" poets in the country are any more "open-minded," "compassionate," "wise," "generous," or "revolutionary" and "effective" than many of the psychotherapist practitioners and theorists that I have met or read in my lifetime. In most case, the latter persons have seen and understood and resolved "conflicts," "intolerances of ambivalence," "contradictions," and "splits" between subject and object(s), person and "others," self and "world," that pomers only write "about," that in fact often pomers would prefer to "romanticize" or use as means to creating aesthetic objects than actually change. Such splits and mental/psychodynamic/mind-body/self-world phenomena are "the juice" many pomers use to actualize their artistic potentials even if that juice may possibly kill them or if it in fact

obstructs or retards progress in the evolution of the collective unconscious (evolution of the human species' consciousness).

In most cases, there is NOT such a big split between "pomers" and, say, these psychotherapy pioneers and others who cannot tell the difference between a so-called truly transformational "experimental" poetry and a School of Quietude poetry. In most cases, they're essentially the same folks, but I dare say it loudly and confidently, however crudely and awkwardly, that many a non-pomer in the world today can see through and soften the arrogance that our radical poets foist upon the world more readily than our radical poets' verses will ever genuinely change the social and anti-social fabrics and weltanschaungs that keep most of the world's human population in economic and psychological chains and most of the animals and plants in danger of becoming extinct.

Oh, that reminds me, anybody out there enamored of msnbc.com's _Countdown_'s Keith Olberman in the last year or so for his "radically" "progressive" opinionating and Bush Administration deconstructing/dismantling notice that he, along with his colleagues Chris Matthews and Dan Abrams and David Gregory and Andrea are mostly "preaching to the choir" these days, NOT in fact doing what is genuinely required - slowly but surely actually changing the mindsets of the staunch right-wing believers who "can be changed," can be "reached," but NOT by all of us, and Keith and Gang on msnbc.com, and others at moveon.org and additional "progressive" organizations "ramming progressives' values and mindset down their throats," but only by more subtle means of teaching them to, for example, experience "Disgust" that would eventually have them throwing up what FOX News indoctrinates them with? What I'm saying is that Keith Olberman has consistently and courageously and brilliantly railed against the real evildoers in the world for 2-3 years now, but lately even _Countdown_ is becoming just "big business" and preaching to the choir, persuading people "who already get it" that Bush and most all right wing and most republican trash IS the trash and the lies that they are. But NOW, to get at the folks who most need to be turned on to alternative critical thinking and small changes in their mindsets, more subtle and compassionate and "intelligent" "rhetorics" must be employed, new seeds have to be planted, etc. Keith and Gang are just preaching to the choir. What does this have to do with "poetics?" Maybe nothing. And I'm sure a lot of folks don't pay much attention to the loud political concerns that I obsess about, perhaps uselessly and stupidly, but I do think that EVERYBODY is doing something to heal the world we've fucked up big time of late, and I think that Keith and Chris and the gang there at msnbc.com are on the same side most of us at the Poetics Forum are on. Ditto the folks at moveon.org (which also includes quite a few of us, I'm sure) and other organizations. Well, I think that Keith and Chris and Dan and Andrea there deal in "words" and language, and basically need our help.

Maybe they'll never be "as radical" as we are, but they have a more significant effect, don't they, and we should help them avoid making the mistakes we make - including thinking we're the only ones who know about suffering and how to lessen it (when in fact some of us merely make a commodity out of it, suffering, and, ironically, probably work harder at increasing it, so as to have more of it to sell as "poetry" and poming).

-----Original Message-----

From: UB Poetics discussion group [mailto:[redacted]] On

Behalf Of CA Conrad

Sent: April 3, 2008 7:39 AM

To: [redacted]

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Allen, OK. And YES.

LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY BELIEVE the poets I have known in the past (most of them at least) who turned to novels did so because of MONEY and because of READERSHIP. Or wanted to be LOVED MORE or something. (poets who NEED that much LOVE are

always trouble!) Poetry wasn't getting that for them, and on many levels they were dissatisfied. And I LOATHE this behavior because I think it takes courage to write poems, TO NOT GIVE A FUCK that it's not making you money, or whatever it is you WANT.

In the end it's a very sincere, pissed off way I had entered this discussion! I want the poets I have Loved to not want such nonsense from this world! I hate when I find out I have cowards for friends! I'd rather my family were cowards than my friends frankly. But I DO actually find most novels a tedious thing to approach, besides these other reasons.

In some cases it's for very different reasons that some poets write novels, like my friend Magdalena Zurawski, who turned to fiction for reasons more complicated than the above mentioned ones, but they're not my reasons to explain. Magdalena, who is one of my ABSOLUTE favorite people on earth has SLAVED over her novel THE BRUISE for seven LONG years and as I've said

before, it's an epic poem to me. It's a poem. When I read it (and I've been reading it for years as it comes out of her) her poems WHICH I HAVE ALWAYS LOVED are there, are in it, this, this thing she calls a novel. A NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times and it still makes no entrance.

If I MUST read a novel it usually needs to be a poet's novel. I guess.

Poems are my life in every way, everyday, and I no longer mean poems I'm reading but hearing-feeling-seeing-smelling them on the streets, unwritten, sometimes better left unwritten.

Sarah, Patchen's Journal of Albion Moonlight is not a novel? See, you're getting us into the PAINFUL task of figuring out what a novel is, and I don't know how to have that discussion. I DON'T WANT TO HAVE THAT DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS A LESBIAN

BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!

Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway.

Ah, fuck it, I don't care if you hate them, as they probably don't like you either!

JUST kidding, I think.

CAConrad

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4:14 PM

Date: Thu, 3 Apr 2008 08:48:14 -0500

From: John Cunningham <[redacted]>

Subject: Re: Siddhartha, in defense of Baby Boomers

To limit oneself to discussing only one of Hesse's books is unfortunate.
What about The Glass Bead Game (otherwise known as Master Ludi), or
Steppenwolf, Journey To The East or his numerous other masterpieces - =
all
devoured by the Hippies along with their electric koolaide which was a =
true
acid test of fine literature.
This discussion reminds me of the discussion had in the late 60s when =
Miles
Davis released his Bitch's Brew or when Ornette hired James "Blood" =
Ulmer on
guitar and the jazz world watched sadly as fusion took control. The only
artist during that period who didn't sell out was Coltrane - perhaps =
that's
why a church was consecrated to him in San Francisco. And yet, one can
listen to Weather Report or the Mahavishnu Orchestra at times without
cringing provided one does not think about what could have been had many =
of
these artists who had started out in avant garde jazz (Chick Corea being =
a
prime example with Circle) continued along this road. However, having =
said
that, it=92s the ones who entered the jazz scene at the time of =
transition
that I most respect as they did create some fine music and, because of =

their
late entry, could not be considered sell-outs.
Just a thought.
John Cunningham
-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] =
On
Behalf Of CA Conrad
Sent: April 3, 2008 8:05 AM
To: [redacted]
Subject: Siddhartha, in defense of Baby Boomers
Yes, I'm about to talk about a novel, which is ridiculous considering =
how
much I've recently railed against them on this List, but, I feel I have =
to
in this case.
An old friend told me about Susan Bernofsky's new translation of Hesse's
Siddhartha, saying it's amazing, actually, she said it's "sublime!" The
link she sent me was from Barnes and Noble, and there's a descriptive =
tag on
the website under the book which reads, "Once the preferred marching =
song of
'60s hippies, Hermann Hesse's *Siddhartha* has returned to its rightful =
high
niche in world literature."
When I was in college (the very same semester I was not so politely =
asked to
leave) we read it for a literature class. One of my mother's stinking
hippie friends had already turned me onto the book years before I was in
this class. It had changed my young life, and I was happy to share that =

a
few years later in college with my seemingly indifferent classmates. =
The
professor was a crabby old guy who HATED hippies, so my original =
experience
with the book didn't go over well. He said something like, "THE HIPPIES =
HAD
NO IDEA WHAT THEY WERE READING! HESSE IS ART!" (Some of my classmates
asked later if my mother could score them some acid.)
I argued that my mother's generation (stinky or NOT!) REALLY DID get it,
REALLY GOT IT as a matter of fact because THEY were the ones to take
CENTURIES of layers of oppression by the balls and RUN INTO THE DARKNESS =
to
reinvent the world! The generation who gave us Civil Rights, the =
Women's
Movement, and Stonewall, and an awareness of FOOD and the environment, =
and,
frankly, with all of this, at its core, a bright, magnificent epiphany
of how EVERYTHING can change! My argument was lost on my snobbish =
professor
who wanted to discuss the nuances of the lines, not the spiritual flux, =
THE
AWAKENING! And then I pointed out what I thought to be the obvious, =
which
was that to talk about the lines was to talk about the TRANSLATION of =
the
lines, not the original German, which only derailed his plans further, =
and
pissed him off further. But, it's true, right? Anyway, who cares!

I bring all of this up because I FEEL a bit of that snobbishness in this
Barnes and Noble descriptive tag for the book's latest translation. =
MAYBE
I'M WRONG, it's possible I'm conflating memory with the tag's intent. =
But,
still, it feels kind of snobbish. It feels similar to the words of my =
old
professor who is probably dead by now. Of course IT COULD mean that the =
new
translation is what raises the book "to its rightful high niche in world
literature." But maybe not. To me it sounds like it's saying, "Well, =
the
hippies screwed around with it, but NOW, NOW WE HAVE it to place on the
golden podium with our MORE REFINED tastes!"
Yes, it's great literature. I agree. Even that older Hilda Rosner
translation (you know this version, it's a blue mass market paperback?)
makes you FEEL literature at its best in the book. But isn't "G"reat
"L"iterature also a sense of spiritual awakening on some level? Maybe =
it's
just me, but I've never been interested in anything (especially poems) =
if
I'm not TORN OPEN! Of course you have to be willing to be torn open, I
think, but, if you are willing, the right thing meaning the CAPABLE =
thing
can, and will.
Also, in my opinion, to say that Siddhartha is not showing how DEFIANT =
you
must be to achieve grace, then it is to say you don't really GET the =
story
as it could be for your life. (I mean, Siddhartha told The Buddha to =

FUCK

OFF essentially, like my mother's people told their own elders to do!)

Hesse created an allegory for the Soul. And I say "S" Soul as in a

collective BUT individual path(s).

So I say HELL YES THE HIPPIES! They weren't perfect, of course, but =

neither

was Siddhartha, of course. Nor are we meant to be perfect, at least I =

hope

we aren't meant to be, because if we are we're in trouble!

CAConrad

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Quote of the week: "When one door of happiness closes, another opens; but often we look so long at the closed door that we do not see the one which has opened for us."

-Helen Keller

↑ Index

164. Ryan Daley
Re: Epigramititis: 118 Living American Poets
Fri 4 Apr 2008

Aldon,

I call anything that posits an opinion based on one or two passages dismissive. I called your email dismissive because labeling anything a "hoax" is journalistic reductivism -- neatly packaged tidbits for easy consumption -- and dismissive in the same way that merely labeling Frey or other "hoaxers" is dismissive in not accounting for the quality of the writing.

My response here was merely to vouch for a book that I've read, and one that you --admittedly-- haven't. I do apologize if my initial response came off as confrontational, I assure you my goal was to defend the book on its own merit, and not to posit any theories as to the author's hyper/reality.

As for the book's longevity. It is a longevity to me, for me, as a reader, that the book continues to affect those subjects and readers that come into contact with it. We will see if this claim remains true.

As to your comment, returning my question of what does aforesaid epigram say about LANGUAGE, it's a good question, and one I felt needed asking for more than merely begging. What situations cause certain poems to exist? Are there parades? Assassinations? Does the currency have to rise and fall for the Emperor of Ice Cream to sit down at a town hall meeting? I think all poetry, all language (all LANGUAGE, too) speaks to me of the world I'm living in. One might say that's even why I read...

-Ryan

On Thu, Apr 3, 2008 at 12:54 PM, ALDON L NIELSEN <[redacted]> wrote:

> *well, there is so much to sort through here that I won't try to address all of it -- I wouldn't call my comment dismissive -- I suggested that the work, and the author, might be a hoax,,,,, which I had thought would alert readers to my own impishness in response -- I have reason to believe Kent exists, but he may well exist for me much in the way that some poet named "Aldon Nielsen" (we may note in passing that no book of poems signed "Aldon Nielsen" has ever appeared, though there are five books of poetry that have been published by the guy this seems to refer to) will exit for readers of EPIGRAMITITIS.*
>
> *yes -- truth some times be damned/sometimes not -- there is not time today to get into the philosophical questions around truth and poetry -- but let's say for the moment that the majority of readers will probably judge a claim within a poem such as "there is no emperor but the emperor of ice cream" differently from such a statement as "Not a single Language poet has said a single word about Will Alexander." I'm not sure how to read your queston, "what about the Will Alexander epigram is false" in light of what you say leading up to that question. It's a line that would strike most people who note that Alexander was published by Messerli as odd on its face. I suppose some may choose not to count Messerli as a Language poet, for all I know Messerli himself doesn't claim to be a language poet, but that aside, the epigram makes a demonstrably untrue remark -- a quick google, for just one instance, will bring you to this:*
>
> *"I take great heart to read the writing of Will Alexander, a poet whose concerns seem almost obsessively personal. I don't know the man and so have no sense if he is conscious as to what a major *political* claim he is making in staking out this territory for himself. The fact that he is*

publishing so widely is hopefully a sign that conditions spelled out by that little table above might be open to change in the future. "

That's Ron Silliman, who I think most readers of the epigrams would take for a Language poet.

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true? which in turn gets us back to your more intriguing question, what does the epigram's falsehood suggest about both its subject and the Language poets? Well, I'd like to hear your answer to your own question . . .

No, this doesn't belong in the bin alongside Holocaust survivors raised by wolves -- but I'm not at all clear why you would toss the non-native American housewife who did not run with the Crips in the bin while rescuing the epigrams -- if that hoax memoir is worthy literature, isn't it still worthy literature once you know it's a hoax?

and you'll have to explain for me how the "longevity" of a book published last year redeems it . . . You've got me scratching my head over that one --

I think the Epigrams are every bit as good as the poetry of the Spectra poets, which I did not throw in any bin and still occassionally read --

*On Thu, Apr 3, 2008 11:31 AM, *Ryan Daley <[redacted]>* wrote:*

Aldon,

I've read Epigramititis. It's quite an extraordinary book. Centuries from now, perhaps we'll be remembered in the way that we are read about. To mimic Catullus seemed to be Johnson's idea here, truth be sometimes damned, sometimes not; and in the process, to rescue the idea of the epigram. The idea of these epigrams, and indeed, their goal, seems to be wit rather than truth. I can't say that I would use real, living people as my subjects were I to publish something similar, but the result here is interesting, and I'm quite sure that the best result cannot possibly be roundly dismissing the

work and writer. Certainly this doesn't belong in the bin with Holocaust survivors raised by wolves and gun-toting Native American suburbanite moms.

So what redeems this work? Its effect, its longevity, its referentially dense and rich dictionary-like quality, to name a few. I was thrilled reading this, asking myself, "Is this true? Did Poet X really do that?"
Unbelievable as it may seem, I didn't believe most of it. I tend not to believe most of what I read. I sought many of the answers to other questions: what about the Will Alexander epigram is false? Moreover, what does the Alexander epigram's falsehood suggest about both its subject and the LANGUAGE poets? It's interesting to see the duality of focus, the meta-reference that we don't get from modern fiction. The truth being implicit in most novels, the characters are false, and the reader can make out the difference. Johnson has turned the circus tent on its bum. No longer can we be safe in imagining that certain fates don't befall real, living people. We are left with shuffling through tabloidal gems, some true, some less true, some false. Using falsity as a basis for dismissal of such a rich and provocative reversal of our standards of "fact" and "truth" seems as if
we're setting ourselves up to be duped by lesser daring and wit.

-Ryan

On Wed, Apr 2, 2008 at 11:31 AM, Aldon Nielsen <[redacted]> wrote:

A friend just sent me the URL for a description of this book, which, I must confess, had escaped my attention when it was published last year. I find that I am one of the fortunate 118, but also find the illin' epigram under my name utterly incomprehensible. I'm not at all sure why Kent Johnson bothered to include me, unless it was his odd way of thanking me for bothering to inquire of him whose permission I should seek prior to publishing a previously undiscovered sheaf of Yasusada poems that had come into my possession.

While I am not at all sure what to make of this thing, I note that it is replete with demonstrably false claims, such as : "Not a single Language poet has ever said a single word about Will Alexander. " --
So I suspect that this book, perhaps Kent Johnson himself (if you click on his name at the Amazon listing for the book, it takes you to a series of volumes on model railroads) is another hoax.

<>

"I stand corrected, like a bishop of the obvious."
--Robert Kelly

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
112 Burrowes
University Park, PA 16802-6200

[redacted] *[office]*

[redacted] *[Fax]*

Sailing the blogosphere at: http://heatstrings.blogspot.com/

*<<

Epigramitits, which I have since read all of, does indeed appear to posit opinions often based on one or two passages of work that Kent clearly has not read much of -- so I guess that makes it journalistic reductivism -- I don't think that laebling something a hoax has anything to do with making any judgment about the quality of the work -- THE AUTOBIOGRAPHY OF AN EX-COLOURED MAN was published with no author's name attached and was, as event, something of a hoax, and it is also one of the greatest works of 20th century American Literature -- REPORT FROM IRON MOUNTAIN was entirely a hoax but was also extremely well done and sparked crucial debates about defense policy and the economy --

I had thought that suggesting Kent Johnson was a hoax was sufficient signal that I wasn't exactly writing a book review or rendering a judgment on the writing --

The Aldon Nielsen who appears in EPIGRAMITITIS is entirely a hoax -- so?

On Fri, Apr 4, 2008 12:56 PM, "Ryan Daley" <[redacted]> wrote:

>
>
>Aldon,
>
>I call anything that posits an opinion based on one or two passages dismissive. I called your email dismissive because labeling anything a "hoax" is journalistic reductivism -- neatly packaged tidbits for easy consumption -- and dismissive in the same way that merely labeling Frey or other "hoaxers" is dismissive in not accounting for the quality of the writing.
>
>My response here was merely to vouch for a book that I've read, and one that you --admittedly-- haven't. I do apologize if my initial response came off as confrontational, I assure you my goal was to defend the book on its own merit, and not to posit any theories as to the author's hyper/reality.
>
>As for the book's longevity. It is a longevity to me, for me, as a reader, that the book continues to affect those subjects and readers that come into contact with it. We will see if this claim remains true.
>
>As to your comment, returning my question of what does aforesaid epigram say
about LANGUAGE, it's a good question, and one I felt needed asking for more than merely begging. What situations cause certain poems to exist? Are there parades? Assassinations? Does the currency have to rise and fall for the Emperor of Ice Cream to sit down at a town hall meeting? I think all poetry,

all language (all LANGUAGE, too) speaks to me of the world I'm living in. One might say that's even why I read...
>
>-Ryan
>
>

>
>On Thu, Apr 3, 2008 at 12:54 PM, ALDON L NIELSEN
<<https://webmaillite.psu.edu/webmail/blankIe.html#>> wrote:
> >
>
>well, there is so much to sort through here that I won't try to address all of it -- I wouldn't call my comment dismissive -- I suggested that the work, and the author, might be a hoax,,,,, which I had thought would alert readers to my own impishness in response -- I have reason to believe Kent exists, but he may well exist for me much in the way that some poet named "Aldon Nielsen" (we may
note in passing that no book of poems signed "Aldon Nielsen" has ever appeared,
though there are five books of poetry that have been published by the guy this seems to refer to) will exit for readers of EPIGRAMITITIS.>
> >
>yes -- truth some times be damned/sometimes not -- there is not time today to get into the philosophical questions around truth and poetry -- but let's say for the moment that the majority of readers will probably judge a claim within a poem such as "there is no emperor but the emperor of ice cream" differently from such a statement as "Not a single Language poet has said a single word about Will Alexander." I'm not sure how to read your queston, "what about the Will Alexander epigram is false" in light of what you say leading up to that question. It's a line that would strike most people who note that Alexander was published by Messerli as odd on its face. I suppose some may choose not to
count Messerli as a Language poet, for all I know Messerli himself doesn't claim to be a language poet, but that aside, the epigram makes a demonstrably untrue remark -- a quick google, for just one instance, will bring you to this:>
> >
>"I take great heart to read the writing of Will Alexander, a poet whose concerns seem almost obsessively personal. I don't know the man and so have no
sense if he is conscious as to what a major political claim he is making in staking out this territory for himself. The fact that he is publishing so

widely is hopefully a sign that conditions spelled out by that little table
above might be open to change in the future. ">
>
>
>
>
>That's Ron Silliman, who I think most readers of the epigrams would take for
a
Language poet.

>
>
>So that the real question turns out to be, what do we make of an assertion in
a poem whose author had to have known that it wasn't true? which in turn gets
us back to your more intriguing question, what does the epigram's falsehood
suggest about both its subject and the Language poets? Well, I'd like to hear
your answer to your own question . . .

>
>
>No, this doesn't belong in the bin alongside Holocaust survivors raised by
wolves -- but I'm not at all clear why you would toss the non-native American
housewife who did not run with the Crips in the bin while rescuing the
epigrams
-- if that hoax memoir is worthy literature, isn't it still worthy literature
once you know it's a hoax?

>
>
>and you'll have to explain for me how the "longevity" of a book published last
year redeems it . . . You've got me scratching my head over that one --

>
>
>I think the Epigrams are every bit as good as the poetry of the Spectra poets, which I did not throw in any bin and still occassionally read --

>
> >
>>
> >
>
>
>On Thu, Apr 3, 2008 11:31 AM, Ryan Daley
<<https://webmaillite.psu.edu/webmail/blankIe.html#>> wrote:
>>
Aldon,
>
>I've read Epigramititis. It's quite an extraordinary book. Centuries from
>now, perhaps we'll be remembered in the way that we are read about. To mimic
>Catullus seemed to be Johnson's idea here, truth be sometimes damned,
>
>sometimes not; and in the process, to rescue the idea of the epigram. The
>idea of these epigrams, and indeed, their goal, seems to be wit rather than
>truth. I can't say that I would use real, living people as my subjects were
>
>I to publish something similar, but the result here is interesting, and I'm
>quite sure that the best result cannot possibly be roundly dismissing the
>work and writer. Certainly this doesn't belong in the bin with Holocaust
>
>survivors raised by wolves and gun-toting Native American suburbanite moms.
>
>So what redeems this work? Its effect, its longevity, its referentially
>dense and rich dictionary-like quality, to name a few. I was thrilled
>
>reading this, asking myself, "Is this true? Did Poet X really do
>that?"
>Unbelievable as it may seem, I didn't believe most of it. I tend not to
>believe most of what I read. I sought many of the answers to other
>
>questions: what about the Will Alexander epigram is false? Moreover, what
>does the Alexander epigram's falsehood suggest about both its subject and

>the LANGUAGE poets? It's interesting to see the duality of focus, the
>
>meta-reference that we don't get from modern fiction. The truth being
>implicit in most novels, the characters are false, and the reader can make
>out the difference. Johnson has turned the circus tent on its bum. No longer
>
>can we be safe in imagining that certain fates don't befall real, living
>people. We are left with shuffling through tabloidal gems, some true, some
>less true, some false. Using falsity as a basis for dismissal of such a rich
>
>and provocative reversal of our standards of "fact" and
>"truth" seems as if
>we're setting ourselves up to be duped by lesser daring and wit.
>
>-Ryan
>
>On Wed, Apr 2, 2008 at 11:31 AM, Aldon Nielsen
<<https://webmaillite.psu.edu/webmail/blankIe.html#>> wrote:
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>
>> permission I should seek prior to publishing a previously
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>
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>> click on his name at the Amazon listing for the book, it takes you to
>> a series of volumes on model railroads) is another hoax.
>>
>> <>
>>
>> "I stand corrected, like a bishop of the obvious."

>
>> --Robert Kelly
>>
>>
>> Aldon Lynn Nielsen
>> George and Barbara Kelly Professor of American Literature
>> Department of English
>> The Pennsylvania State University
>> 112 Burrowes
>
>> University Park, PA 16802-6200
>>
>> [redacted] [office]
>>
>> [redacted] [Fax]
>>
>> Sailing the blogosphere at: <A
onclick="window.open('http://heatstrings.blogspot.com/');return false;"
href="http://heatstrings.blogspot.com/"
target="">http://heatstrings.blogspot.com/</A>
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>116 Burrowes >
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>University Park, PA 16802-6200
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And doubtless many more.

----- Original Message -----
From: Mark Weiss <[redacted]>
Date: Friday, April 4, 2008 6:14 am
Subject: Re: On Poets as Characters in Novels!!
To: [redacted]

> *There was also a novel in which a Welsh poet surprisingly like Dylan*
> *Thomas is killed by a dentist. Peter Viereck maybe?*
>
> *At 06:47 PM 4/3/2008, you wrote:*
> *>Thanks, Wystan. Is Reading Room online??*
> *> Just reading Hank Lazar's review/refleciton on On Kawara's*
> *> collaborative book on the body and achitecture. Be interested in*
> *> the connections you make with Ron and Acker.*
> *>*
> *> Stephen V*
> *>*
> *>*
> *>Wystan Curnow <[redacted]> wrote: Stephen,*
> *> Silliman appears in Chapter 2 of Acker's 1978 novel, The*
> *>Adult Life of Toulouse Lautrec.*
> *>I discuss it in an essay. "Autobiography: Does it have a future? Ron*
> *>Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published*
> *in*
> *>READING ROOM 1, 2007.*
> *> Wystan*
> *>*
> *>-----Original Message-----*
> *>From: UB Poetics discussion group [mailto:[redacted]]*
> *>On Behalf Of Stephen Vincent*
> *>Sent: Friday, 4 April 2008 7:09 a.m.*
> *>To: [redacted]*
> *>Subject: On Poets as Characters in Novels!!*
> *>*
> *>Any good suggestions and/or appraisals - from ancient to contemporary??*
> *> I remember Kathy Acker did some - maybe they were wonderfully*
> *>scandalous or may be not intended that way at all - auto/fictional*
> *or*
> *>'real' celebrations and/or satires of sexual encounters with some now*
> *>well known language poets before such bodies were even formally*
> *>identified as such - vaguely remember them as printed in small, stapled*
> *>editions at Kinkos before Kinkos was Kinkos.*
> *>*
> *> Stephen V*
> *> http://stephenvincent.net/blog/*

>

↑ Index

167. Rod Smith

New @ Bridge Street: Stein ed Retallack, Selected Scalapino, Creeley, Selected Moriarty, Sullivan, Filreis, Jameson, Mesmer, Nichols, Mohammad, Kyger, Mackey, Swensen, Wallace, &&&

Fri 4 Apr 2008

An exciting list of titlesthis month. Ordering & discount information at the end of thispost. Bridge Street thanks you for your support!

POETRY & LANGUAGE WRITING: OBJECTIVE AND SURREAL, David Arnold,Liverpool University Press, cloth 200 pgs, $49.95. From jacket copy:"David Arnold grasps the nettle of language poetry, reassessing itsrelationship with surrealism and providing a scholarly, intelligent wayof understanding the movement. Among the poets whose work is discussedare Charles Bernstein, Susan Howe, Michael Palmer and Barrett Watten."

FLOWERS OF EVIL, Charles Baudelaire, trans Keith Waldrop, 196 pgs, $16.95. New in paperback. "You worms!"

CHARLESBAUDELAIRE, Rosemary Lloyd, Reaktion Books, Critical Lives, 192 pgs,$16.95. A brief biographical study of Baudelaire. "Anger seems to havebeen the main source of his intoxication during these months."

GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, $15. New in paper. "That's so cool."

THE SCENTED FOX, Laynie Browne, Natl Poetry Series Selected byAlice Notley, Wave Books, 120 pgs, $14. "So and so died from 1750 tothe present."

FORMSOF YOUTH: 20TH-CENTURY POETRY AND ADOLESCENCE, Stephen Burt, Columbia,cloth 264 pgs, $35. From the jacket: "Stephen Burt demonstrates howadolescence supplied the inspiration, andat times the formal principles, on which many twentieth-century poetsfounded their works." Authors examined include Williams, Auden,Bunting, Oppen, Brooks, and Lowell.

SNOW PART / SCHNEEPART, Paul Celan, trans Ian Fairley, Sheep Meadow, 198 pgs, $19.95. "someone who stabbed himself in you"

JEAN COCTEAU, James S. Williams, Reaktion Books, Critical Lives,254 pgs, $16.95. Biography. "The result is a work of calculatedvoyeuristic fascination as we observe in keyhole detail every movementand twitch of the characters."

INTERVIEW WITH ROBERT CREELEY MAY 1998, interview by BrentCunningham, Hooke Press, 28 pgs, $10. "I think myth is mouth. That'swhat myth is . . . that's what speech is: myth, what's said."

PSYCHE: INVENTIONS OF THE OTHER, VOLUME II, Jacques Derrida, Stanford, 340 pgs, $24.95.

COUNTER-REVOLUTIONOF THE WORD: THE CONSERVATIVE ATTACK ON MODERN POETRY 1945-1960, AlanFilreis, UNC PRESS, cloth 422 pgs, $40. From the jacket: "During theCold War, an unlikely coalition of poets, editors, and politiciansconverged in an attempt to discredit--if not destroy--the Americanmodernist avant-garde. . . . By analyzing correspondence, decodingpseudonyms, drawing new connections through the archives, andconducting interviews, Filreis shows that an informal network ofantimodernists was effectivein suppressing or distorting the postwarcareers of many poets whose work had appeared regularly in the 1930s."

THE BOOK OF MARTYRDOM + ARTIFICE: FIRST JOURNALS AND POEMS1937-1952, Allen Ginsberg, ed Juanita Lieberman-Plimpton & BillMorgan, Da Capo, 524 pgs, $17.50. New in paper. "Dig the dignity of these buildings."

NEWCOMER CAN'T SWIM, Renee Gladman, Kelsey Street, 106 pgs, $16.95. "Talk to the sky like that."

AUTOBIOGRAPHY / OUGHTOBIOGRAPHY, Anthony Hawley, Counterpath, 32 pgs, $10."I plead for edge but come up blurred."

JAMESON ON JAMESON: CONVERSATIONS ON CULTURAL MARXISM, FredericJameson, ed Ian Buchanan, Duke, 278 pgs, $22.95. "I don't think it'sparticularly important to retain the word 'Hegalian.'"

POETIC OBLIGATION: ETHICS IN EXPERIMENTAL AMERICAN POETRY AFTER1945, G. Matthew Jenkins, Iowa, cloth 264 pgs, $42.50. From the jacket:"American experimental poetry is usually read in either political ormoral terms. Poetic Obligation,by contrast, considers the poems of Louis Zukofsky, Charles Reznikoff,George Oppen, Edward Dorn, Robert Duncan, Susan Howe, and Lyn Hejinianin terms of the philosophical notion of ethical obligation to the Otherin language. Jenkins's historical trajectory enables him to considerthe full breadth of ethical topics that have driven theoretical debatesince the end of World War II."

HUMAN SCALE, Michael Kelleher, BlazeVox, 88 pgs, $12. "And now there isn't anyone left except them."

NOT VERACRUZ, Joanne Kyger, Libellum, 48 pgs, $10. "Ok. What's the law?"

BASS CATHEDRAL, Nathaniel Mackey, New Directions, 188 pgs, $16.95.

CRITICAL WRITINGS, F T Marinetti, ed Gunter Berghaus, trans DougThomson, FSG, 550 pgs, $20. "Have you ever witnessed a gathering ofyoung, revolutionary anarchists?"

BREATHALYZER, K. Silem Mohammad, Edge, 80 pgs, $14. "dark energy rules the universe"

A SEMBLANCE: SELECTED AND NEW POEMS 1975-2007, Laura Moriarty, Omnidawn, 220 pgs, $14.95. "Loss as rest from meaning."

AN AIR FORCE, Laura Moriarty, Hooke Press, 28 pgs, $10. "Are brands more powerful than governments?"

FLET: A NOVEL, Joyelle McSweeney, Fence, 140 pgs, $15.

ANNOYING DIABETIC BITCH, Sharon Mesmer, Combo, 122 pgs, $13.95.Includes the hits "I Miss His Penninsula," "What is Wrong With OurSavior's Wedgie?," "God's Little Weenie," "I Chose the Wrong PowerAnimal," &, of course, "Squid vs Assclown."

BICYCLE DAY, Mel Nichols, Slack Buddha, 32 pgs, $6. "O infrequent appliance / time has only something to do with you"

PHILOSOPHICAL CHRONICLES, Jean-Luc Nancy, Fordham, 72 pgs, $16.

BALLAD OF JAMIE ALLAN, Tom Pickard, Flood, 104 pgs, $14.95. "And kept dangerous company."

IT'S GO IN HORIZONTAL: SELECTED POEMS, 1974-2006, Leslie Scalapino, 248 pgs, U CAL, $16.95. "It's on the red ball a retina."

GERTRUDE STEIN: SELECTIONS, Gertrude Stein, ed JoanRetallack, U Cal Press, 352 pgs, $19.95. 72 page introduction by Retallack w/numerous illustrations, selections from across Stein's career,1905-1936.

PPL IN A DEPOT, Gary Sullivan, Roof, 104 pgs, $13.95. "POLICEMAN: God, your poetry is so amazing! Especially 'Fantasy.'"

OURS, Cole Swensen, U Cal, 101 pgs, $16.95. "A garden is a tide."

FELONIES OF ILLUSION, Mark Wallace, Edge, 138 pgs, $15. ""You're accused of murder."

WALKING DREAMS: SELECTED EARLY TALES, Mark Wallace, Blaze Vox, 108 pgs, $14. "Nothing anywhere can be avoided." ON SPEC, Tyrone Williams, Omnidawn, 160 pgs, "In brief--psst!-- / not shh!-- "

THE PRESENTABLE ART OF READING ABSENCE, Jay Wright, Dalkey Archive, 80 pgs, $12.95. "Remove emptiness. / Replace nothing."

POLYNOMIALS AND POLLEN, Jay Wright, Dalkey Archive, 126 pgs, $12.95.

MUSIC'S MASK AND MEASURE, Jay Wright, Flood, 56 pgs, $12.95."All song is bent"

SOME BESTSELLERS:

THING OF BEAUTY: NEW AND SELECTED WORKS, Jackson Mac Low, ed Anne Tardos, U Cal, cloth 460 pgs, $34.95. THE COLLECTED POEMS OF PHILIP WHALEN, ed Michael Rothenberg, Wesleyan, cloth 872 pgs, $49.95. CONTEMPORARY POETICS, ed Louis Armand, Northwestern, 395 pgs, $29.95. DARK BRANDON, Brandon Downing, Grievous Pictures, DVD 116 minutes, $14.99. THE POEM OF A LIFE: A BIOGRAPHY OF LOUIS ZUKOFSKY, Mark Scroggins, Shoemaker & Hoard, cloth 572 pgs, $30. AWE, Dorothy Lasky, Wave, 76 pgs, $14. JESS: TO AND FROM THE PRINTED PAGE, Independent Curators Intl, 112 pgs, $29.95. DEED, Rod Smith, U Iowa, 88 pgs, $16. NOTES FROM THE AIR: SELECTED LATER POEMS, John Ashbery, Ecco, cloth 364 pgs, $34.95. THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander, Subpress, 196 pgs, $16. ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation, 798 pgs, $34.95. IN THE PINES, Alice Notley, Penguin, 132 pgs, $18 NEXT LIFE, Rae Armantrout, Wesleyan, 80 pgs, $13.95. THE MIDDLE ROOM, Jennifer Moxley, Subpress, 633 pgs, $25. BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED STATES, Jules Boykoff, AK Press, 464 pgs, $21.95. WOMEN, THE NEW YORK SCHOOL, AND OTHER ABSTRACTIONS, Maggie Nelson, U Iowa, cloth 296 pgs, $42.50. PROSE POEMS, Pierre Reverdy, trans Ron Padgett, Brooklyn Rail/Black Square, 64 pgs, $15. HORACE, Tim Atkins, O Books, 78 pgs, $12. COMPLEX SLEEP, Tony Tost, U Iowa, 108 pgs, $16. ED DORN LIVE: LECTURES, INTERVIEWS, AND OUTTAKES, ed Joseph Richey, U. Michigan, 174 pgs, $18.95. THRALL, Susan Gevirtz, Post-Apollo, 104 pgs, $15. JOHN ASHBERY AND YOU: HIS LATER BOOKS, John Emil Vincent, U Georgia, cloth 196 pgs, $32.95. WAR AND PEACE 3 --THE FUTURE--, ed Judith Goldman & Leslie Scalapino, O Books, 164 pgs, $14. SOULS OF THE LABADIE TRACT, Susan Howe, New Directions, 128 pgs, $16.95. 4 OR 5, P. Inman, interrupting cow, 28 pgs, $5. TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS, ed & trans Matvei Yankelevich, Overlook, cloth 288 pgs, $35. ART AND REVOLUTION: TRANSVERSAL ACTIVISM IN THE LONG TWENTIETH CENTURY, Gerald Raunig, Semiotext(e), 320 pgs, $17.95. METEORIC FLOWERS, Elizabeth Willis, Wesleyan, 84 pgs, $13.95. FOLLY, Nada Gordon, Roof, 128 pgs, $13.95. MY ANGIE DICKINSON,Michael Magee, Zasterlee, 80 pgs, $12.95. NINETEEN LINES: A DRAWINGCENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, $24.95. DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, $17.95.

ORDERING INFORMATION:

There are two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted]or e-mail w/ yr add, order, card #, & expiration date & wewill send a receipt with the books. Please remember to includeexpiration date.

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168. Alan Sondheim

Third Session Second Session

Fri 4 Apr 2008

Third Session

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Second Session

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169. Ruth Lepson
just
Fri 4 Apr 2008

---

want to alert folks to a reading/presentation by my photographer collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat., April 19. I¹ll read some poems from our book Morphology & rusty will show some slides & talk abt them, & we¹ll both briefly share some new things. If you¹re not preparing a Passover seder, come on down.

also that christina strong has designed a website for me, ruthlepson.org.

cheers,

ruth lepson

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170. Lower Manhattan Cultural Council
This Month: April 2008
Fri 4 Apr 2008

To view this email as a web page, please follow this link:
<http://www.icebase.com/r.pl?dfWEWXjmzB9biyue_305367c4928487d8>

Lower Manhattan Cultural Council
THIS MONTH: April 2008

EVENTS

Open Studio Weekend 2008: April 25, 26, 27

LMCC will open its Workspace Residency studio space to the public for only the second time since the 2007-2008 session began in September. Artists and writers will show work created while in-residence through open hours at the studios, a Saturday afternoon reading and performance followed by a screening of film/video work. RSVP is required for all events!

The Downtown Dinner: May 7, 2008

Celebrate the artistic vibrancy of New York at The Downtown Dinner, LMCC's annual spring benefit, on May 7th on the top floor of 7 World Trade Center. This spectacular evening, which includes a cocktail reception and seated dinner, will feature original performances, commissioned art installations, interactive happenings, and a sale of contemporary art. With stunning 360-degree views of Manhattan as the backdrop, the 2008 Downtown Dinner promises an unforgettable experience. To purchase tickets or to make a donation online, visit LMCC's donation page:
<https://www.donate.net/donationSelector/basket.asp?dept_id=632&shopper_id=1111162> You can also download a printable reservation form here:
<http://lmcc.net/us/benefits/2008/downtowndinner.html>

GRANTS

Creative Curricula: Grants for Arts in Education

Creative Curricula makes matching grants for up to $5,000 to partnerships between schools and teaching artists or cultural organizations. Funding is provided for in-classroom projects that focus on the integrated study of the arts and non-arts subjects developed by collaborating classroom teachers and teaching artists.
Application Deadline: June 3, 2008
Application & Guidelines will be available on the LMCC website on April 14, 2008.

LMCC Hosts Grant Workshops: Seedco Financial ArtBusiness Grants

Seedco Financial will provide matching grants of up to $2,000 to assist established small and mid-sized nonprofit arts organizations in selected areas of Lower Manhattan with planning costs related to expansion projects. Qualifying neighborhoods include Chinatown, the Lower East Side, and parts of the East Village.
Application Deadline: May 12, 2008
Attending an information session is required. Information sessions will be offered in April by several organizations in downtown locations.
LMCC will host two information sessions at our offices at 125 Maiden Lane in

Lower Manhattan (RSVP required):
Thursday, April 17 at 4pm
Monday, April 21 at 4pm
For more information on this program, contact Edgar Zavala, Senior Program Associate, Seedco Financial, at [redacted] or [redacted]

RESIDENCY

Open Call for Artists: 2008-2009 Workspace Artist Residency

Deadline: Thursday, May 15, 2008 at 5PM
LMCC is thrilled to announce the Open Call for the 2008-2009 Workspace Artist Residency program. The in-office deadline will be Thursday, May 15, 2008 at 5PM.
Application Guidelines and more details about the program are available HERE!

SWING SPACE

Bobby Previte's April in New York 2008

@Seaport!: 210 Front Street at Beekman
April 15-19, nightly performances at 8pm
For the second year running, Lower Manhattan Cultural Council and Art of Franza, Inc. present drummer/composer Bobby Previte in five nights of duets with some of his favorite improvisors. This year's collaborators include Jamie Saft, Mike Pride, Ikue Mori, Briggan Krauss, and DJ Olive, while VJ Benton-C Bainbridge floods the space with a stunning video/lighting installation. All performances begin at 8pm. Admission is $5. For more information click here.
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LMCC recieves public funding from the Department of Cultural Affairs, New York City; New York State Council on the Arts; and the National Endowment for the Arts.

LMCC's official media partner: New York magazine

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125 Maiden Lane, 2nd Floor
New York, NY 10038
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171. Lower Manhattan Cultural Council
This Month: April 2008
Fri 4 Apr 2008

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172. Jeffrey Side

Review by Andrew Duncan of 'Carrier of the Seed'

Fri 4 Apr 2008

Andrew Duncan has done a review of my poem 'Carrier of the Seed' for Martin Stannard's site, Exultations & Difficulties:
http://timtim.typepad.com/exultationsdifficulties/

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173. Peter Ciccariello

the conversation

Fri 4 Apr 2008

> *the conversation / peter ciccariello*
>
> *<http://gammm.org/index.php/2008/03/31/the-conversation-peter-ciccariello-2007/>*

at
G A M M M <http://gammm.org/>

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174. Lou Rowan
Zach Mason, Lou Rowan at Powell's Sunday at 7:30
Fri 4 Apr 2008

Dear Colleagues, Zach will read from his Starcherone Prize-winning, The Lost Books of the Odyssey, and Lou from My Last Days (Chiasmus) and Sweet Potatoes (Ahadada). Please join us for an Oulipan, satirical, lyrical evening at Powell's books on Burnside In Portland. Details in the calendar at www.lourowan.com. thanks, Lou

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175. Aryanil Mukherjee
Siddhartha, the film
Fri 4 Apr 2008

Old time Beat pal Conrad Rooks had made a film of the same name after the Hesse novel in 1972.
It was a great film I thought, refeshing and personalized, if not sumptously innovative, starring Sashi Kapoor
and Simi Gerewal, both noted Indian stars of that era. Hemanta Kumar Mukherjee wrote an unforgettable score
for the film making good use of classical Tagorian music.

Aryanil

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176. Mark Weiss
Re: On Poets as Characters in Novels!!
Fri 4 Apr 2008

Last year I picked up a used detective novel with
the ultimate British detective, Geoffrey Chaucer.
Seriously. Name of book and author has mercifully left me--it was dreadful.

Mark

At 01:46 PM 4/4/2008, you wrote:
>The poet Placido (Gabriel de la Concepcion
>Valdes) has a walk-on part in Cirilo
>Villaverde's seminal 19th-century novel about
>slavery in Cuba, Cecilia Valdes. Jose Saramago
>wrote a novel called "The Year of the Death of
>Ricardo Reis." Jose Lezama Lima and Eliseo
>Diego and Roque Dalton appear in Cuban writer
>Jesus Diaz's superb novel "Las Palabras

>perdidas." Diego appears (as "Eliseo Riego
>Leonardo Padura's detective novel
>"Mascaras." Reinaldo Arenas puts *very*
>thinly-disguised poets in his Pentagonia cycle
>of novels (example: Delfín Proust for Delfín
>Prats, Miguel Barniz for Miguel
>Barnet). Wallace Thurman does likewise in
>"Infants of the Spring." I think Aimé Césaire
>appears in one of the novels by Patrick
>Chamoiseau -- "Texaco," maybe? Francois Villon
>was made into a romantic figure in an operetta
>(!) by Rudolf Friml (!!), "The Vagabond
>King." There's Peter Ackroyd's "Chatterton" too.
>
>And doubtless many more.
>
>
>----- Original Message -----
>From: Mark Weiss <[redacted]>
>Date: Friday, April 4, 2008 6:14 am
>Subject: Re: On Poets as Characters in Novels!!
>To: [redacted]
>
>
> > There was also a novel in which a Welsh poet surprisingly like Dylan
> > Thomas is killed by a dentist. Peter Viereck maybe?
> >
> > At 06:47 PM 4/3/2008, you wrote:
> > >Thanks, Wystan. Is Reading Room online??
> > > Just reading Hank Lazar's review/refleciton on On Kawara's
> > > collaborative book on the body and achitecture. Be interested in
> > > the connections you make with Ron and Acker.
> > >
> > > Stephen V
> > >
> > >
> > >Wystan Curnow <[redacted]> wrote: Stephen,
> > > Silliman appears in Chapter 2 of Acker's 1978 novel, The
> > >Adult Life of Toulouse Lautrec.
> > >I discuss it in an essay. "Autobiography: Does it have a future? Ron
> > >Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published
> > in

> > >READING ROOM 1, 2007.
> > > Wystan
> > >
> > >-----Original Message-----
> > >From: UB Poetics discussion group [mailto:[redacted]]
> > >On Behalf Of Stephen Vincent
> > >Sent: Friday, 4 April 2008 7:09 a.m.
> > >To: [redacted]
> > >Subject: On Poets as Characters in Novels!!
> > >
> > >Any good suggestions and/or appraisals - from ancient to
contemporary??
> > > I remember Kathy Acker did some - maybe they were wonderfully
> > >scandalous or may be not intended that way at all - auto/fictional
> > or
> > >'real' celebrations and/or satires of sexual encounters with some now
> > >well known language poets before such bodies were even formally
> > >identified as such - vaguely remember them as printed in small, stapled
> > >editions at Kinkos before Kinkos was Kinkos.
> > >
> > > Stephen V
> > > http://stephenvincent.net/blog/
> > >
> >

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177. **Jason Quackenbush**

Fwd: Epigramititis: 118 Living American Poets

Fri 4 Apr 2008

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obssesions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

From: [redacted]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[redacted]>
Subject: Re: Epigramititis: 118 Living American Poets

thanks!

I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't exist and are completely unreal is inescapable.

which puts me in mind of this latest bout of exposed hoax memoirists. to my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the
post I was responding to at the time -- the puzzle, at least for me, is in the
reading -- what is being said about the subject in such a case? for example,
though a post not a poem -- I suggested here that a book and its author might
be a hoax -- most readers of this list would know instantly that I had to know
neither was a hoax -- there appears to have been a difference of opinion on how
to read my suggestion. Some thought that by suggesting the book and its
author might be a hoax I was thereby dismissing both -- I, of course, would
never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[redacted]> wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an assertion in a
poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: http://www.blazevox.org/061-jfq.pdf

it's the second one.

*<<

178. **John Cunningham**
Re: Siddhartha, in defense of Baby Boomers
Fri 4 Apr 2008

Hey, I hear you. I just happen to be an aging hippy who spent a great deal of time digging Hesse. I made the mistake a while back of referring to Rosemary Waldrop's Burning Deck Press as Burning Bush Press but, then again, maybe this was Freudian. And Bush follows a long line of not very astute presidents. Probably the last was John F. Well, Carter was decent anyway. But then, I'm just a Canuck watching from the sidelines and considering we have Bush's buddy Harper we can't talk very much. Me, I gave up on politics in the 80s and haven't looked back. The way I see it, one skunk stinks as bas as another. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of CA Conrad
Sent: April 4, 2008 6:26 AM
To: [redacted]
Subject: Re: Siddhartha, in defense of Baby Boomers

John Cunningham wrote: >>To limit oneself to discussing only one of Hesse's books is unfortunate.
>>What about The Glass Bead Game (otherwise known as Master Ludi), or
>>Steppenwolf, Journey To The East or his numerous other masterpieces - all
>>devoured by the Hippies along with their electric koolaide which was a true
>>acid test of fine literature.

Go ahead and discuss away. My reason for talking about THAT book, as I stated, was because of the Barnes and Noble statement about hippies for THAT particular book, which was similar to the anti-hippie statements ALSO about THAT book from my old and irritating asshole professor. Did you read my post? If you had you would have understood that I would think.

And WHY is it unfortunate? I mean, YOU'RE now discussing these other books, right? So, the conversation goes forward with you, which is not unfortunate. I mean it's not as if I wrote a 700 page book about the subject! All I wrote was a handful of paragraphs. And now you've written a few paragraphs, and I'm writing a few more, and so on and so on.

I've received a bunch of back channeled e-mails about this, two of them from folks on this List who want to complain to me in private about how much the Baby Boomers destroyed the world. One of them (DON'T WORRY SUNSHINE I

WON'T BLOW YOUR COVER!) wrote, "These are the same people who gave Ronald Reagan the white house don't forget!"

Our current president is a Baby Boomer, so, of course not ALL of them liked Hesse, in fact Bush probably never even read Hesse. Wish he had, frankly. He knew Hunter S. Thompson, but Thompson threw him out of his house when Bush did too much coke at a party and passed out in the bathtub. (THIS drug use of Bush's has always irritated me because of the SHIT they put Clinton through for smoking a little weed! Not that I'm a fan of Clinton's since I believe history will prove that he was one of our worst leaders EVER!)

What would have happened if Thompson had NOT thrown Bush out? What if Thompson and his friends had instead taken the young George Bush under their wing with Daddy Bush working for the CIA at the time? And Bush was close to the radical fringes back then, hard to believe. Well, he partied with them at least, so, maybe he could have hung around and gotten some of that radical juice flowing in his blood. And maybe he would have still become president, but a different kind of president. A very different kind of president.

Ever since reading Thompson's story about tossing Bush out onto the lawn I've wondered about this. You never can tell when you're on the edge of changing a life. Thompson was rather PROUD of having thrown Bush out, and maybe he had a right to feel proud?

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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179. ALDON L NIELSEN
epigraphoses
Sat 5 Apr 2008

---

recently on the HEATSTRINGS BLOG:

Charles Wright reading

Photos from Obama's visit to Penn State

A.B. Spellman

Response to media response to Rev. Wright

<http://heatstrings.blogspot.com/>

<<

The Satyricon of Petronious may be read in a certain sense as a novel of the adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young aspiring writer/poet leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford <[redacted]> wrote:

> *Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered a poet. :-) g*
>
> *On Thu, 3 Apr 2008, Stephen Vincent wrote:*
>
> *Any good suggestions and/or appraisals - from ancient to contemporary?? I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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181. Dale Smith
Epigramitis
Sat 5 Apr 2008

Aldon, thanks for wrapping your head around this. Kent rules.

See http://possumego.blogspot.com for recent posts, particularly on Kent's March reading at the University of Texas, whereat he was visited by the spirit of Jaime Saenz....

DS

Date: Thu, 3 Apr 2008 12:54:13 -0400
From: ALDON L NIELSEN <[redacted]>
Subject: Re: Epigramititis: 118 Living American Poets

well, there is so much to sort through here that I won't try to address all of it -- I wouldn't call my comment dismissive -- I suggested that the work, and the author, might be a hoax,,,,, which I had thought would alert readers to my own impishness in response -- I have reason to believe Kent exists, but he may well exist for me much in the way that some poet named "Aldon Nielsen" (we may note in passing that no book of poems signed "Aldon Nielsen" has ever appeared, though there are five books of poetry that have been published by the guy this seems to refer to) will exit for readers of EPIGRAMITITIS.

yes -- truth some times be damned/sometimes not -- there is not time today to get into the philosophical questions around truth and poetry -- but let's say for the moment that the majority of readers will probably judge a claim within a poem such as "there is no emperor but the emperor of ice cream" differently from such a statement as "Not a single Language poet has said a single word about Will Alexander." I'm not sure how to read your queston, "what about the Will Alexander epigram is false" in light of what you say leading up to that question. It's a line that would strike most people who note that Alexander was published by Messerli as odd on its face. I suppose some may choose not to count Messerli as a Language poet, for all I know Messerli himself doesn't claim to be a language poet, but that aside, the epigram makes a demonstrably untrue remark -- a quick google, for just one instance, will bring you to this:

"I take great heart to read the writing of Will Alexander, a poet whose concerns seem almost obsessively personal. I don’Äôt know the man and so have no sense if he is conscious as to what a major political claim he is making in staking out this territory for himself. The fact that he is publishing so widely is hopefully a sign that conditions spelled out by that little table above might be open to change in the future. "

That's Ron Silliman, who I think most readers of the epigrams would take for a Language poet.

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true? which in turn gets us back to your more intriguing question, what does the epigram's falsehood suggest about both its subject and the Language poets? Well, I'd like to hear your answer to your own question . . .

No, this doesn't belong in the bin alongside Holocaust survivors raised by wolves -- but I'm not at all clear why you would toss the non-native American housewife who did not run with the Crips in the bin while rescuing the

epigrams -- if that hoax memoir is worthy literature, isn't it still worthy literature once you know it's a hoax?

and you'll have to explain for me how the "longevity" of a book published last year redeems it . . . You've got me scratching my head over that one --

I think the Epigrams are every bit as good as the poetry of the Spectra poets, which I did not throw in any bin and still occassionally read --

On Thu, Apr 3, 2008 11:31 AM, Ryan Daley <[redacted]> wrote:

> *Aldon,*
>
> *I've read Epigramititis. It's quite an extraordinary book. Centuries from now, perhaps we'll be remembered in the way that we are read about. To mimic Catullus seemed to be Johnson's idea here, truth be sometimes damned, sometimes not; and in the process, to rescue the idea of the epigram. The idea of these epigrams, and indeed, their goal, seems to be wit rather than truth. I can't say that I would use real, living people as my subjects were I to publish something similar, but the result here is interesting, and I'm quite sure that the best result cannot possibly be roundly dismissing the work and writer. Certainly this doesn't belong in the bin with Holocaust survivors raised by wolves and gun-toting Native American suburbanite moms.*
>
> *So what redeems this work? Its effect, its longevity, its referentially dense and rich dictionary-like quality, to name a few. I was thrilled reading this, asking myself, "Is this true? Did Poet X really do that?"*
> *Unbelievable as it may seem, I didn't believe most of it. I tend not to believe most of what I read. I sought many of the answers to other questions: what about the Will Alexander epigram is false? Moreover, what does the Alexander epigram's falsehood suggest about both its subject and the LANGUAGE poets? It's interesting to see the duality of focus, the meta-reference that we don't get from modern fiction. The truth being implicit in most novels, the characters are false, and the reader can make out the difference. Johnson has turned the circus tent on its bum. No longer can we be safe in imagining that certain fates don't befall real, living people. We are left with shuffling through tabloidal gems, some true, some less true, some false. Using falsity as a basis for dismissal of such a rich and provocative reversal of our standards of "fact" and "truth" seems as if we're setting ourselves up to be duped by lesser daring and wit.*
>
> *-Ryan*
>
> *On Wed, Apr 2, 2008 at 11:31 AM, Aldon Nielsen <[redacted]> wrote:*
>
> *A friend just sent me the URL for a description of this book, which, I must confess, had escaped my attention when it was published last*

> *year. I find that I am one of the fortunate 118, but also find the illin' epigram under my name utterly incomprehensible. I'm not at all sure why Kent Johnson bothered to include me, unless it was his odd way of thanking me for bothering to inquire of him whose permission I should seek prior to publishing a previously undiscovered sheaf of Yasusada poems that had come into my possession.*
>
> *While I am not at all sure what to make of this thing, I note that it is replete with demonstrably false claims, such as : "Not a single Language poet has ever said a single word about Will Alexander. " -- So I suspect that this book, perhaps Kent Johnson himself (if you click on his name at the Amazon listing for the book, it takes you to a series of volumes on model railroads) is another hoax.*
>
> *<>*
>
> *"I stand corrected, like a bishop of the obvious."*
> *--Robert Kelly*
>
> *Aldon Lynn Nielsen*
> *George and Barbara Kelly Professor of American Literature*
> *Department of English*
> *The Pennsylvania State University*
> *112 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted] *[office]*
>
> [redacted] *[Fax]*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*

<<

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

--
Dale Smith
La Revolution Opossum!
http://www.skankypossum.com
http://possumego.blogspot.com

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182. Dale Smith
Black Dog, Black Night: Book Launch in SF
Sat 5 Apr 2008

Book Launch & Poetry Reading: Black Dog, Black Night: a groundbreaking compendium of contemporary Vietnamese poets

In celebration of the recently published anthology, Black Dog, Black Night: Contemporary Vietnamese Poetry (Milkweed Editions), three Vietnamese-American contributors, Truong Tran, Hoa Nguyen, and Nguyen Do will read their poetry.

This groundbreaking anthology presents the true picture of a poetry that had been suppressed in Vietnam due to Soviet-influenced censorship. Projected by the government largely as a sentimental folk poetry, Vietnamese poetry since 1954 has in fact possessed the same variety as contemporary American poetry: radical modernism, lyric expression of existential loss, anti-war poetry, and the bold personal poetry of young women such as Nhat Le and Vi Thuy Linh. A discussion period and booksigning will follow the reading.

> de Young Museum of Fine Art
> 50 Hagiwara Tea Garden Drive, San Francisco
> The Koret Auditorium
> 7 pm

Tickets are $8 for FAMSF members and $12 for non-members including museum admission. Info: [redacted] or <mailto:[redacted]>[redacted]. Tickets: [redacted] or <http://www.museumtix.com>www.museumtix.com.
--
Dale Smith
La Revolution Opossum!

http://www.skankypossum.com
http://possumego.blogspot.com

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183. Alison Croggon
Re: Roy Exley : ON poets writing NOVELS
Sat 5 Apr 2008

Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes, Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a few I've enjoyed recently) writing in the form, I don't think there's any need to justify the novel's value. Nor the need to make a living. - I've certainly paid my dues as a poor artist, and have the lack of a house, car, savings or any sort of recognised assets to prove it... As an aside, I'm one of the very few full-time writers I know. My husband (a playwright) is another. We have three kids. Most poets make their living with some other job, many in academia. I don't have an academic qualification to my name, and in any case have never existed very well in any kind of institution. Writing novels that others might read for pleasure seems to me to be an honest living.

Wystan, surely the rise of the novel happened in the 19th century? Is the perceived rise of fiction actually at poetry's expense, or are you talking about something that is in fact a function of the increasing corporatisation of the publishing and bookselling industries and the increasing loss of independent bookshops? Because those factors are affecting ALL literary publishing, not just poetry.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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184. steve d. dalachinsky
joe ambrose in town
Sat 5 Apr 2008

Writer, film maker, musician and culture terrorist Joe Ambrose has a penchant for digging around the cultural
margins and teasing out of the shadows relevant irreverance, countercultural phenomena, outside and (often)

explosive art of pivotal significance. Subject matter and artists regularly
delineated by sitting on the periphery of
popular culture. His written output includes the novels Serious Time and Too Much Too Soon. Moshpit Culture, a
blood stained and sweat-soaked inside investigation on hardcore dancing; several historical studies of the war of
Irish Independance including the best selling Dan Breen and The IRA and is
currently editing an anthology of writings
by the revolutionary Irish Brotherhood, the Fenians. His writing also appears in numerous magazines, journals and
collections.
In 1992 he co-organized the Here To Go Show in Dublin. This mixed media art
show was a celebration of the
cultural impact and significance of the work of Tangier Beat Scenesters Brion Gysin and William Burroughs. The event
was filmed extensively and the movie Destroy All Rational Thought documented many aspects of this week long arts
show. It was initially released on video and then later, as an enhanced DVD. He is a DJ in art hip hop combo Islamic
Diggers and has been living in Marrakesh, Morocco for the past 7 months hanging with the likes of the Sufi mystic
trance musicians The Gnoua Brotherhood of Marrakesh. Ambrose previously produced the Brothers for the William
Burroughs tribute CD, 10% File Under Burroughs, which also features John Cale, Paul Bowles, Marianne Faithfull,
Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka.
Whilst Ambrose has been getting down in Africa, the Islamic Diggers track William Burroughs Dont Play Guitar has
featured on the soundtrack to a new Burroughs documentary, Words of Advice,
which also features Patti Smith, Hal
Willner and Bill Laswell. Another Diggers track, Hashishin, was included along with work by Stockhausen in a January
’08 sound installation, Cut Up, curated by Copenhagen’s Karriere in conjunction with the Danish Museum of Modern
Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell, Chrissie Hynde and Herbert Huncke. He is
Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was asked

by Iggy Pop to write the sleevenotes
for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme travel writing book, Chelsea Hotel
Manhattan has recently been published by Headpress and a new edition of Moshpit is about to be published by
Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of Moshpit.....
Moshpit Culture first came out in 2001 and reflected what I'd been up to in
the preceding years. I first got dragged
into a moshpit, rather improbably, at a Shane McGowan show. I love his work
but at that time, the late 90s, I was
listening almost exclusively to hip hop, reggae, and the kind of punkish metal exemplified by Slayer, Queens of the
Stone Age, the Beastie Boys and RATM. I was going to hip hop shows whenever
I could, I saw Snoop a load of times
and I was kind of following Gregory Isaacs, the Cool Ruler, around the place. I must have seen Gregory in action
about forty times back then. But mainly it was hardcore acts and Slipknot and Rancid and the likes.

So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the openness and the willingness to experiment with new
people and to build a new nation which was not of this world. People had talked about experiencing these feelings in
the rave scene, which immediately preceded the emergence of the new punk era but I didn't go for that because I
like music and most of the music associated with rave culture was second rate, doesn't stand the test of time, was
mildly diverting at the time but not the real thing. Also, when they were talking about this spirit of collective
fraternity and stuff, what they were really talking about was the drugs they were taking.

Ecstasy and a trashy peace and love vibe. The moshpit to me seems to work on a completly different level....
Moshers were often far more solid sort of individuals. A lot of moshers took good care of their bodies, didn't do
huge amounts of drugs, kept down day jobs or, if very young, lived far away

from the city centre with their families
in hugely repressive social environments which caused them to see moshing and much of what went with it as
hugely liberating.

The publishers, Tsunami, are based in Italy, arent they?
There is already a metal record label in Italy called Moshpit Culture so I
knew the book had impacted a bit there.
Also Italians of a certain type are much enamoured of the black leather jacket and shades school of rock chic. Give
them anything with a loud guitar and they're off! I have some sympathy with
that attitude. The Tsunami edition will
be called Moshpit. Things have changed since I wrote the book but it's still relevant. It wasn't written as a
journalistic account of a scene but rather as travel writing which brought
the reader inside the head of the alienated
teenage mosher. So, theoretically at least, somebody could pick it up in 200 years time and still find its contents
interesting or relevant. I had a ton of fun writing it and I get emails about it all the time, mostly from people doing
postgraduate research into youth culture or music culture. As far as I know
it's the only book which deals exclusively
with this huge cultural movement which has had a phenomenal influence upon
the lives of millions.

Yeah, that book`s subject matter; the bands and people that make up the moshpits of the world are a popular
cultural form of expression, a response to the social and political spaces
they inhabit.....
I gave a talk about moshing at Brighton University shortly after the book came out and the guy introducing me
admitted that, when he heard that someone was going to explain moshing to them, he thought it had something to
do with winemaking.

Jeez.....thats crazy. You are flying out to NYC again soon Joe, whats
happening this time around?

The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There has been a change in management since I
stayed there so it'll be interesting to see what improvements they've made.
There's been minor controversy about
some changes they've been making but I don't see why people active in the arts should be so caught up in trying to
preserve the past. The Chelsea's past was great – and it all really happened there – but that particular slice of the
past finished a while back.

We`ve jammed on those changes in another interview, havent we.....
I've got all those albums, I've read all those books. I hope, really, that
the new management make some sort of a
dynamic intervention. Get Richard Rogers or someone to overhaul it. We'll see. In any case, this launch event is an
opportunity for people to come into the Chelsea Hotel and have a look around.

How has the book been received so far?
I've been in Morocco the last six months. I don't get too much feedback about the book down there but such as I've
had has been positive. I got a really nice email from Chris Stein of Blondie about it which really pleased me. I like his
work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy.
That's New York City for me.

I heard Ira Cohen was going to be involved in the launch....
Unfortunately Ira Cohen, who makes numerous appearances in the book and who
contributed to it, has been sick
recently. Chris Stein mentioned in his email that Ira is very much himself
again and I hope that is the case. Ira is a
resource. You can't replace resources. I hope we get a chance to hang out while I'm in town. I met Ira in 1991 on the
Brion Gysin scene, Ira had been a good pal of Gysin's and I was starting work on the Here To Go Show which sought
to highlight Gysin. Naturally Ira was involved, did a great photographic show in Dublin, and did readings. You can
see him reading in the movie of the Show, Destroy All Rational Thought, which came out on DVD last year.

You have been living in North Africa. Have you been working down there?
I've been wrestling with my third novel, The Darker Side of Me. I've been
having trouble with it for a couple of years
but I think I cracked it in Marrakesh, where I've been living. I've also
been editing an anthology of writings by the
Fenians, the secret 19th Century Irish revolutionary organisation. This
will come out later this year with Mercier
Press. I'll be previewing some of my thoughts about the Fenians in a
piece,
Brotherhood, which will be in the next
Headpress Journal, the "panther" issue guest edited by the fabulous John
Sinclair, founder of the White Panthers and
onetime manager of the MC5. I've written something about the equally
fabulous Panther Burns for the same issue.

Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New York
City:

Friday 18th April The Chelsea Hotel 7-30pm
Saturday 19th April Bowery Poetry Club 12 to 1-30pm
Monday 21st April Blue Stocking Books 7pm

His latest extreme travel writing book, Chelsea Hotel Manhattan, is
published by Headpress and is launched in the
USA in April.

There are a number of interviews and conversations we have had on various
underground art, film, music and word
projects, you can check them out on The Brink, hesterGlock and elsewhere.

paulh

2522 Mission Street
San Francisco
On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[redacted]>
writes:
> want to alert folks to a reading/presentation by my photographer
> collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
> April
> 19. I¹ll read some poems from our book Morphology & rusty will show
> some
> slides & talk abt them, & we¹ll both briefly share some new things.
> If
> you¹re not preparing a Passover seder, come on down.
>

↑ Index

185. steve d. dalachinsky
sid arthur coltrane et al
Sat 5 Apr 2008

shit i feel terrible being a baby boomer myself and NO TOM I NEVER CONSIDERED my self a HIPPIE we came just before between the hippies and beats a sort of real lost generation long hair drugs etc wash.s///q park east village hippies meant something else in 1962/3 it meant long islanders who came for the day and split - tourists fakers post beatnik beret wearers

> *AND LEST WE FORGET THE MAGIC THEATRE*
>
> *1. as CA said poems are my life too tho i wish i could write a novel*
> *maybe call it CAKICKSASS or somethin*
> *no seriously i write lousy prose sadly*
> *a coupla short stories some reviews etc liner notes*
> *but i wish i could write the great doesty - like tradgedy of my*
> *working class family*
> *their failings they're almost joys and be able to make it a real*
> *proletarian tragedy*
> *that hopefully wouldn't read like a melodrama and it certainly*
> *wouldn't be for money*
> *but i can't write a novel for shit*
> *it would be a great way to get away from the sometimes boredom i*
> *fall into*
> *having written poems for 0ver 50 yrs now*
> *alot of which of course suck - but then they too reek of humanity*
> *ah the great american/russian novel with no redemption in the end*
>
> *here's my latest novel or a start anyway*
>
> *my parents died. everybody's do eventually. the secret is not to die*
> *before they do.*
>
> *if anyone wants to write this with me please feel free to continue*
> *here or on wryting*

2.
cecil taylor never sold out ornette using blood was not fusion it was harmolodics a different concept at that time
70's i believe actually hard boppers like blakey roach many never sold out they played what they played to make a living
but never sold out as with many musicians i know today
even tho he plays below his capacity sonny rollins never sold out
and many avante garde jazz folk i know and can name never sold out
but yes trane certainly beside cecil were two of the complete

uncompromising giants
and cecil's still goin at 79 as is ornette at 79 recently saw them both perform as is rollins who says he still
doesn't play as well as he'd like to

oh by the way cecil will read his uncompromising poetry at the poetry project april 16
ah another cross over a musician who writes poetry
i know many of them who do some paint and i'm sure there's one who wrote a novel
and ornette a so called jazz musician wrote a symphony and string quartets oh no should he be doing that? good heavens
and i can name others of that ilk and stravinsky wrote a jazz piece and scheonberg cabaret songs
and i'm tired goodnite
On Fri, 4 Apr 2008 11:20:03 -0700 Rod Smith <[redacted]>
writes:
> An exciting list of titlesthis month. Ordering & discount information
> at the end of thispost. Bridge Street thanks you for your support!
>
> POETRY & LANGUAGE WRITING: OBJECTIVE AND SURREAL, David
> Arnold,Liverpool University Press, cloth 200 pgs, $49.95. From
> jacket copy:"David Arnold grasps the nettle of language poetry,
> reassessing itsrelationship with surrealism and providing a
> scholarly, intelligent wayof understanding the movement. Among the
> poets whose work is discussedare Charles Bernstein, Susan Howe,
> Michael Palmer and Barrett Watten."
>
> FLOWERS OF EVIL, Charles Baudelaire, trans Keith Waldrop, 196 pgs,
> $16.95. New in paperback. "You worms!"
>
> CHARLESBAUDELAIRE, Rosemary Lloyd, Reaktion Books, Critical Lives,
> 192 pgs,$16.95. A brief biographical study of Baudelaire. "Anger
> seems to havebeen the main source of his intoxication during these
> months."
>
> GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, $15. New in paper.
> "That's so cool."
>
> THE SCENTED FOX, Laynie Browne, Natl Poetry Series Selected byAlice
> Notley, Wave Books, 120 pgs, $14. "So and so died from 1750 tothe
> present."

>
> FORMSOF YOUTH: 20TH-CENTURY POETRY AND ADOLESCENCE, Stephen Burt,
> Columbia,cloth 264 pgs, $35. From the jacket: "Stephen Burt
> demonstrates howadolescence supplied the inspiration, andat times
> the formal principles, on which many twentieth-century poetsfounded
> their works." Authors examined include Williams, Auden,Bunting,
> Oppen, Brooks, and Lowell.
>
> SNOW PART / SCHNEEPART, Paul Celan, trans Ian Fairley, Sheep Meadow,
> 198 pgs, $19.95. "someone who stabbed himself in you"
>
> JEAN COCTEAU, James S. Williams, Reaktion Books, Critical Lives,254
> pgs, $16.95. Biography. "The result is a work of
> calculatedvoyeuristic fascination as we observe in keyhole detail
> every movementand twitch of the characters."
>
> INTERVIEW WITH ROBERT CREELEY MAY 1998, interview by
> BrentCunningham, Hooke Press, 28 pgs, $10. "I think myth is mouth.
> That'swhat myth is . . . that's what speech is: myth, what's said."
>
> PSYCHE: INVENTIONS OF THE OTHER, VOLUME II, Jacques Derrida,
> Stanford, 340 pgs, $24.95.
>
> COUNTER-REVOLUTIONOF THE WORD: THE CONSERVATIVE ATTACK ON MODERN
> POETRY 1945-1960, AlanFilreis, UNC PRESS, cloth 422 pgs, $40. From
> the jacket: "During theCold War, an unlikely coalition of poets,
> editors, and politiciansconverged in an attempt to discredit--if not
> destroy--the Americanmodernist avant-garde. . . . By analyzing
> correspondence, decodingpseudonyms, drawing new connections through
> the archives, andconducting interviews, Filreis shows that an
> informal network ofantimodernists was effectivein suppressing or
> distorting the postwarcareers of many poets whose work had appeared
> regularly in the 1930s."
>
> THE BOOK OF MARTYRDOM + ARTIFICE: FIRST JOURNALS AND POEMS1937-1952,
> Allen Ginsberg, ed Juanita Lieberman-Plimpton & BillMorgan, Da Capo,
> 524 pgs, $17.50. New in paper. "Dig the dignity of these
> buildings."
>

> NEWCOMER CAN'T SWIM, Renee Gladman, Kelsey Street, 106 pgs, $16.95.
> "Talk to the sky like that."
>
> AUTOBIOGRAPHY / OUGHTOBIOGRAPHY, Anthony Hawley, Counterpath, 32
> pgs, $10."I plead for edge but come up blurred."
>
> JAMESON ON JAMESON: CONVERSATIONS ON CULTURAL MARXISM,
> FredericJameson, ed Ian Buchanan, Duke, 278 pgs, $22.95. "I don't
> think it'sparticularly important to retain the word 'Hegalian.'"
>
> POETIC OBLIGATION: ETHICS IN EXPERIMENTAL AMERICAN POETRY
AFTER1945,
> G. Matthew Jenkins, Iowa, cloth 264 pgs, $42.50. From the
> jacket:"American experimental poetry is usually read in either
> political ormoral terms. Poetic Obligation,by contrast, considers
> the poems of Louis Zukofsky, Charles Reznikoff,George Oppen, Edward
> Dorn, Robert Duncan, Susan Howe, and Lyn Hejinianin terms of the
> philosophical notion of ethical obligation to the Otherin language.
> Jenkins's historical trajectory enables him to considerthe full
> breadth of ethical topics that have driven theoretical debatesince
> the end of World War II."
>
> HUMAN SCALE, Michael Kelleher, BlazeVox, 88 pgs, $12. "And now there
> isn't anyone left except them."
>
> NOT VERACRUZ, Joanne Kyger, Libellum, 48 pgs, $10. "Ok. What's the
> law?"
>
> BASS CATHEDRAL, Nathaniel Mackey, New Directions, 188 pgs, $16.95.
>
> CRITICAL WRITINGS, F T Marinetti, ed Gunter Berghaus, trans
> DougThomson, FSG, 550 pgs, $20. "Have you ever witnessed a gathering
> ofyoung, revolutionary anarchists?"
>
> BREATHALYZER, K. Silem Mohammad, Edge, 80 pgs, $14. "dark energy
> rules the universe"
>
> A SEMBLANCE: SELECTED AND NEW POEMS 1975-2007, Laura Moriarty,
> Omnidawn, 220 pgs, $14.95. "Loss as rest from meaning."
>
> AN AIR FORCE, Laura Moriarty, Hooke Press, 28 pgs, $10. "Are brands
> more powerful than governments?"

>
> FLET: A NOVEL, Joyelle McSweeney, Fence, 140 pgs, $15.
>
> ANNOYING DIABETIC BITCH, Sharon Mesmer, Combo, 122 pgs,
> $13.95.Includes the hits "I Miss His Penninsula," "What is Wrong
> With OurSavior's Wedgie?," "God's Little Weenie," "I Chose the Wrong
> PowerAnimal," &, of course, "Squid vs Assclown."
>
> BICYCLE DAY, Mel Nichols, Slack Buddha, 32 pgs, $6. "O infrequent
> appliance / time has only something to do with you"
>
> PHILOSOPHICAL CHRONICLES, Jean-Luc Nancy, Fordham, 72 pgs, $16.
>
> BALLAD OF JAMIE ALLAN, Tom Pickard, Flood, 104 pgs, $14.95. "And
> kept dangerous company."
>
> IT'S GO IN HORIZONTAL: SELECTED POEMS, 1974-2006, Leslie Scalapino,
> 248 pgs, U CAL, $16.95. "It's on the red ball a retina."
>
> GERTRUDE STEIN: SELECTIONS, Gertrude Stein, ed JoanRetallack, U Cal
> Press, 352 pgs, $19.95. 72 page introduction by Retallack w/numerous
> illustrations, selections from across Stein's career,1905-1936.
>
> PPL IN A DEPOT, Gary Sullivan, Roof, 104 pgs, $13.95. "POLICEMAN:
> God, your poetry is so amazing! Especially 'Fantasy.'"
>
> OURS, Cole Swensen, U Cal, 101 pgs, $16.95. "A garden is a tide."
>
> FELONIES OF ILLUSION, Mark Wallace, Edge, 138 pgs, $15. ""You're
> accused of murder."
>
> WALKING DREAMS: SELECTED EARLY TALES, Mark Wallace, Blaze Vox,
108
> pgs, $14. "Nothing anywhere can be avoided."
> ON SPEC, Tyrone Williams, Omnidawn, 160 pgs, "In brief--psst!-- /
> not shh!-- "
>
> THE PRESENTABLE ART OF READING ABSENCE, Jay Wright, Dalkey
Archive,
> 80 pgs, $12.95. "Remove emptiness. / Replace nothing."
>
> POLYNOMIALS AND POLLEN, Jay Wright, Dalkey Archive, 126 pgs, $12.95.

>
>
> MUSIC'S MASK AND MEASURE, Jay Wright, Flood, 56 pgs, $12.95."All
> song is bent"
>
> SOME BESTSELLERS:
>
> THING OF BEAUTY: NEW AND SELECTED WORKS, Jackson Mac Low, ed
Anne
> Tardos, U Cal, cloth 460 pgs, $34.95.
> THE COLLECTED POEMS OF PHILIP WHALEN, ed Michael Rothenberg,
> Wesleyan, cloth 872 pgs, $49.95.
> CONTEMPORARY POETICS, ed Louis Armand,
> Northwestern, 395 pgs, $29.95.
> DARK BRANDON, Brandon Downing, Grievous Pictures, DVD 116 minutes,
> $14.99.
> THE POEM OF A LIFE: A BIOGRAPHY OF LOUIS ZUKOFSKY, Mark
Scroggins,
> Shoemaker & Hoard, cloth 572 pgs, $30.
> AWE, Dorothy Lasky, Wave, 76 pgs, $14.
> JESS: TO AND FROM THE PRINTED PAGE, Independent Curators Intl, 112
> pgs, $29.95.
> DEED, Rod Smith, U Iowa, 88 pgs, $16.
> NOTES FROM THE AIR: SELECTED LATER POEMS, John Ashbery, Ecco,
cloth
> 364 pgs, $34.95.
> THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander,
> Subpress, 196 pgs, $16.
> ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation,
> 798 pgs, $34.95.
> IN THE PINES, Alice Notley, Penguin, 132 pgs, $18
> NEXT LIFE, Rae Armantrout, Wesleyan, 80 pgs, $13.95.
> THE MIDDLE ROOM, Jennifer Moxley, Subpress, 633 pgs, $25.
> BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED
STATES,
> Jules Boykoff, AK Press, 464 pgs, $21.95.
> WOMEN, THE NEW YORK SCHOOL, AND OTHER ABSTRACTIONS, Maggie
Nelson, U
> Iowa, cloth 296 pgs, $42.50.
> PROSE POEMS, Pierre Reverdy, trans Ron Padgett, Brooklyn Rail/Black
> Square, 64 pgs, $15.
> HORACE, Tim Atkins, O Books, 78 pgs, $12.

> COMPLEX SLEEP, Tony Tost, U Iowa, 108 pgs, $16.
> ED DORN LIVE: LECTURES, INTERVIEWS, AND OUTTAKES, ed Joseph Richey,
> U. Michigan, 174 pgs, $18.95.
> THRALL, Susan Gevirtz, Post-Apollo, 104 pgs, $15.
> JOHN ASHBERY AND YOU: HIS LATER BOOKS, John Emil Vincent, U Georgia,
> cloth 196 pgs, $32.95.
> WAR AND PEACE 3 --THE FUTURE--, ed Judith Goldman & Leslie
> Scalapino, O Books, 164 pgs, $14.
> SOULS OF THE LABADIE TRACT, Susan Howe, New Directions, 128 pgs,
> $16.95.
> 4 OR 5, P. Inman, interrupting cow, 28 pgs, $5.
> TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS, ed &
> trans Matvei Yankelevich, Overlook, cloth 288 pgs, $35.
> ART AND REVOLUTION: TRANSVERSAL ACTIVISM IN THE LONG TWENTIETH
> CENTURY, Gerald Raunig, Semiotext(e), 320 pgs, $17.95.
> METEORIC FLOWERS, Elizabeth Willis, Wesleyan, 84 pgs, $13.95.
> FOLLY, Nada Gordon, Roof, 128 pgs, $13.95.
> MY ANGIE DICKINSON,Michael Magee, Zasterlee, 80 pgs, $12.95.
> NINETEEN LINES: A DRAWINGCENTER ANTHOLOGY, ed Lytle Shaw,
> DrawingCenter/Roof, 336 pgs, $24.95.
> DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006,
> Leslie Scalapino, Green Integer, 208 pgs, $17.95.
>
> ORDERING INFORMATION:
>
> There are two ways to order: 1. E-mail your order to
> [redacted] or [redacted] with your address
> & we will bill you with the books. or 2. via credit card-- you may
> call us at [redacted]or e-mail w/ yr add, order, card #, &
> expiration date & wewill send a receipt with the books. Please
> remember to includeexpiration date.
>
>

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186. **Wystan Curnow**
Re: On Poets as Characters in Novels!!
Sat 5 Apr 2008

Not online.
Give me an address to post a copy to.
BTY On Kawara is not Madeline Gins collaborator, that 's Arakawa
Cheers,
Wystan

_____

From: UB Poetics discussion group on behalf of Stephen Vincent
Sent: Fri 4/04/2008 11:47 a.m.
To: [redacted]
Subject: Re: On Poets as Characters in Novels!!

Thanks, Wystan. Is Reading Room online??
 Just reading Hank Lazar's review/refleciton on On Kawara's collaborative book on the body and achitecture. Be interested in the connections you make with Ron and Acker.

 Stephen V

Wystan Curnow <[redacted]> wrote: Stephen,
Silliman appears in Chapter 2 of Acker's 1978 novel, The Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future? Ron Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in READING ROOM 1, 2007.
Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Stephen Vincent
Sent: Friday, 4 April 2008 7:09 a.m.
To: [redacted]
Subject: On Poets as Characters in Novels!!

Any good suggestions and/or appraisals - from ancient to contemporary?? I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/

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187. **Maria Damon**
Re: joe ambrose in town
Sat 5 Apr 2008

---

his bio of iggy pop is pretty good but flawed.

steve d. dalachinsky wrote:
> Writer, film maker, musician and culture terrorist Joe Ambrose has a
> penchant for digging around the cultural
> margins and teasing out of the shadows relevant irreverance,
> countercultural phenomena, outside and (often)
> explosive art of pivotal significance. Subject matter and artists
> regularly
> delineated by sitting on the periphery of
> popular culture. His written output includes the novels Serious Time and
> Too Much Too Soon. Moshpit Culture, a
> blood stained and sweat-soaked inside investigation on hardcore dancing;
> several historical studies of the war of
> Irish Independance including the best selling Dan Breen and The IRA and
> is
> currently editing an anthology of writings
> by the revolutionary Irish Brotherhood, the Fenians. His writing also
> appears in numerous magazines, journals and
> collections.
> In 1992 he co-organized the Here To Go Show in Dublin. This mixed media
> art
> show was a celebration of the
> cultural impact and significance of the work of Tangier Beat Scenesters
> Brion Gysin and William Burroughs. The event
> was filmed extensively and the movie Destroy All Rational Thought
> documented many aspects of this week long arts
> show. It was initially released on video and then later, as an enhanced
> DVD. He is a DJ in art hip hop combo Islamic
> Diggers and has been living in Marrakesh, Morocco for the past 7 months
> hanging with the likes of the Sufi mystic
> trance musicians The Gnoua Brotherhood of Marrakesh. Ambrose previously
> produced the Brothers for the William
> Burroughs tribute CD, 10% File Under Burroughs, which also features John
> Cale, Paul Bowles, Marianne Faithfull,

> Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka.
> Whilst Ambrose has been getting down in Africa, the Islamic Diggers track
> William Burroughs Dont Play Guitar has
> featured on the soundtrack to a new Burroughs documentary, Words of
> Advice,
> which also features Patti Smith, Hal
> Willner and Bill Laswell. Another Diggers track, Hashishin, was included
> along with work by Stockhausen in a January
> ’08 sound installation, Cut Up, curated by Copenhagen’s Karriere in
> conjunction with the Danish Museum of Modern
> Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell,
> Chrissie Hynde and Herbert Huncke. He is
> Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was
> asked
> by Iggy Pop to write the sleevenotes
> for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme
> travel writing book, Chelsea Hotel
> Manhattan has recently been published by Headpress and a new edition of
> Moshpit is about to be published by
> Tsunami. Joe talked very recently with me about his latest ventures.
>
> Joe, give me some background on the Tsunami edition of Moshpit.....
> Moshpit Culture first came out in 2001 and reflected what I’d been up to
> in
> the preceding years. I first got dragged
> into a moshpit, rather improbably, at a Shane McGowan show. I love his
> work
> but at that time, the late 90s, I was
> listening almost exclusively to hip hop, reggae, and the kind of punkish
> metal exemplified by Slayer, Queens of the
> Stone Age, the Beastie Boys and RATM. I was going to hip hop shows
> whenever
> I could, I saw Snoop a load of times
> and I was kind of following Gregory Isaacs, the Cool Ruler, around the
> place. I must have seen Gregory in action
> about forty times back then. But mainly it was hardcore acts and Slipknot
> and Rancid and the likes.
>
> So what attracted you to the Moshpit?
> I liked the fraternity that I found at those hardcore shows, the openness
> and the willingness to experiment with new
> people and to build a new nation which was not of this world. People had

> talked about experiencing these feelings in
> the rave scene, which immediately preceded the emergence of the new punk
> era but I didn't go for that because I
> like music and most of the music associated with rave culture was second
> rate, doesn't stand the test of time, was
> mildly diverting at the time but not the real thing. Also, when they were
> talking about this spirit of collective
> fraternity and stuff, what they were really talking about was the drugs
> they were taking.
>
> Ecstasy and a trashy peace and love vibe. The moshpit to me seems to work
> on a completly different level....
> Moshers were often far more solid sort of individuals. A lot of moshers
> took good care of their bodies, didn't do
> huge amounts of drugs, kept down day jobs or, if very young, lived far
> away
> from the city centre with their families
> in hugely repressive social environments which caused them to see moshing
> and much of what went with it as
> hugely liberating.
>
> The publishers, Tsunami, are based in Italy, arent they?
> There is already a metal record label in Italy called Moshpit Culture so
> I
> knew the book had impacted a bit there.
> Also Italians of a certain type are much enamoured of the black leather
> jacket and shades school of rock chic. Give
> them anything with a loud guitar and they're off! I have some sympathy
> with
> that attitude. The Tsunami edition will
> be called Moshpit. Things have changed since I wrote the book but it's
> still relevant. It wasn't written as a
> journalistic account of a scene but rather as travel writing which
> brought
> the reader inside the head of the alienated
> teenage mosher. So, theoretically at least, somebody could pick it up in
> 200 years time and still find its contents
> interesting or relevant. I had a ton of fun writing it and I get emails
> about it all the time, mostly from people doing
> postgraduate research into youth culture or music culture. As far as I
> know
> it's the only book which deals exclusively

> with this huge cultural movement which has had a phenomenal influence
> upon
> the lives of millions.
>
> Yeah, that book`s subject matter; the bands and people that make up the
> moshpits of the world are a popular
> cultural form of expression, a response to the social and political
> spaces
> they inhabit.....
> I gave a talk about moshing at Brighton University shortly after the book
> came out and the guy introducing me
> admitted that, when he heard that someone was going to explain moshing to
> them, he thought it had something to
> do with winemaking.
>
> Jeez.....thats crazy. You are flying out to NYC again soon Joe,
> whats
> happening this time around?
> The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There
> has been a change in management since I
> stayed there so it'll be interesting to see what improvements they've
> made.
> There's been minor controversy about
> some changes they've been making but I don't see why people active in the
> arts should be so caught up in trying to
> preserve the past. The Chelsea's past was great – and it all really
> happened there – but that particular slice of the
> past finished a while back.
>
> We`ve jammed on those changes in another interview, havent we.....
> I've got all those albums, I've read all those books. I hope, really,
> that
> the new management make some sort of a
> dynamic intervention. Get Richard Rogers or someone to overhaul it. We'll
> see. In any case, this launch event is an
> opportunity for people to come into the Chelsea Hotel and have a look
> around.
>
> How has the book been received so far?
> I've been in Morocco the last six months. I don't get too much feedback
> about the book down there but such as I've
> had has been positive. I got a really nice email from Chris Stein of

> Blondie about it which really pleased me. I like his
> work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy.
> That's New York City for me.
>
> I heard Ira Cohen was going to be involved in the launch....
> Unfortunately Ira Cohen, who makes numerous appearances in the book and
> who
> contributed to it, has been sick
> recently. Chris Stein mentioned in his email that Ira is very much
> himself
> again and I hope that is the case. Ira is a
> resource. You can't replace resources. I hope we get a chance to hang out
> while I'm in town. I met Ira in 1991 on the
> Brion Gysin scene, Ira had been a good pal of Gysin's and I was starting
> work on the Here To Go Show which sought
> to highlight Gysin. Naturally Ira was involved, did a great photographic
> show in Dublin, and did readings. You can
> see him reading in the movie of the Show, Destroy All Rational Thought,
> which came out on DVD last year.
>
> You have been living in North Africa. Have you been working down there?
> I've been wrestling with my third novel, The Darker Side of Me. I've been
> having trouble with it for a couple of years
> but I think I cracked it in Marrakesh, where I've been living. I've also
> been editing an anthology of writings by the
> Fenians, the secret 19th Century Irish revolutionary organisation. This
> will come out later this year with Mercier
> Press. I'll be previewing some of my thoughts about the Fenians in a
> piece,
> Brotherhood, which will be in the next
> Headpress Journal, the "panther" issue guest edited by the fabulous John
> Sinclair, founder of the White Panthers and
> onetime manager of the MC5. I've written something about the equally
> fabulous Panther Burns for the same issue.
>
> Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New
York
> City:
>
> Friday 18th April The Chelsea Hotel 7-30pm
> Saturday 19th April Bowery Poetry Club 12 to 1-30pm
> Monday 21st April Blue Stocking Books 7pm

>
> His latest extreme travel writing book, Chelsea Hotel Manhattan, is
> published by Headpress and is launched in the
> USA in April.
>
> There are a number of interviews and conversations we have had on various
> underground art, film, music and word
> projects, you can check them out on The Brink, hesterGlock and elsewhere.
>
> paulh
>
> 2522 Mission Street
> San Francisco
> On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[redacted]>
> writes:
>
>> want to alert folks to a reading/presentation by my photographer
>> collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
>> April
>> 19. I¹ll read some poems from our book Morphology & rusty will show
>> some
>> slides & talk abt them, & we¹ll both briefly share some new things.
>> If
>> you¹re not preparing a Passover seder, come on down.
>>
>>

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188. **Kenneth R James**

Re: On Poets as Characters in Novels!!

Sat 5 Apr 2008

Three Samuel R. Delany novels feature poet protagonists:

Rydra Wong in _Babel-17_ (SRD's early SF)

Kid in _Dhalgren_ (plus secondary character Ernest Newboy)

Arnold Hawley in _Dark Reflections_ (his latest novel; takes place in contemporary NYC; it's just great)

On Sat Apr 5 0:23 , steve russell sent:

>I don't think anyone has mentioned Saul Bellow's Humbolt's
Gift. The alcoholic collapse of Delmore Schwartz forms the

basis for one of Bellow's best.
>
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>
>----- Original Message ----
>From: David Chirot [redacted]>
>To: [redacted]
>Sent: Friday, April 4, 2008 9:06:20 AM
>Subject: Re: On Poets as Characters in Novels!!
>
>Dr Zhivago by a great poet who wrote a great novel, Boris
Pasternak, who
>also provides with the novel a selection of the poetry of
Zhivago.
>
>There are several books which interweave "novelizations" and
>"dramatizations" and "filmizations"of the life of Rimbaud
with "actual
>biography."
>
>The novels of Roberto Bolano--a poet himself-- are filled
with poets as main
>and subsidiary characters, including often the narrator--
>
>The Satyricon of Petronious may be read in a certain sense
as a novel of the
>adventures of a poet--

>
>Adventures in the Skin Trade by Dylan Thomas--a young
aspiring writer/poet
>leaves dreary provincial home for wild world of London--
>
>Nabakov's Pale Fire--
>
>On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford
[redacted]>
>wrote:
>
>> Flann O'Brien...yeah! i'll eat my hat if flann o'brien is
not considered
>> a poet. :-) g
>>
>> On Thu, 3 Apr 2008, Stephen Vincent wrote:
>>
>> > Any good suggestions and/or appraisals - from ancient to
contemporary??
>> > I remember Kathy Acker did some - maybe they were
wonderfully
>> scandalous or may be not intended that way at all - auto/
fictional or
>> 'real' celebrations and/or satires of sexual encounters
with some now well
>> known language poets before such bodies were even formally
identified as
>> such - vaguely remember them as printed in small, stapled
editions at Kinkos
>> before Kinkos was Kinkos.
>> >
>> > Stephen V
>> > http://stephenvincent.net/blog/
>> >
>> >
>>
>
>
>
_____
_____
>You rock. That's why Blockbuster's offering you one month of

Blockbuster Total Access, No Cost.
>http://tc.deals.yahoo.com/tc/blockbuster/text5.com
>

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189. **cris cheek**
Re: On Poets as Characters in Novels!!
Sat 5 Apr 2008

Brian Catling appears in Iain SInclair's "Downriver"

On Thu, Apr 3, 2008 at 2:09 PM, Stephen Vincent <[redacted]> wrote:

> *Any good suggestions and/or appraisals - from ancient to contemporary??*
> *I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

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190. **John Cunningham**
Re: Roy Exley : ON poets writing NOVELS
Sat 5 Apr 2008

An interesting reflection A. Considering how easily the novel sat alongside poetry in earlier centuries, each making room for other, one has to wonder how one form began to nudge out the other. Even when Dickens, et al, were serialized, this still didn't threaten the existence of poetry. My feeling is that you may be looking for the villain in the wrong media. I could be wrong, but this pushing and shoving of poetry to the sidelines didn’t begin to take place until the last century, i.e. the twentieth (I still have trouble thinking about the 1900s as the 'last century', probably an age thing). That being the case, the one tying poor Nelle to the railroad tracks is probably film. Reading of any kind is work. Watching a film isn't. Reading a poem is more work that reading a novel. Which led to the protest of our Protestant ethic saying 'fuck that shit, I'm going to the cinema'. Poetry was the first to fall but the novel has had its share of suffering. At the end of the 21st, we shall mourn the corpses of literacy. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Alison Croggon
Sent: April 5, 2008 1:24 AM
To: [redacted]
Subject: Re: Roy Exley : ON poets writing NOVELS

Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes, Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a few I've enjoyed recently) writing in the form, I don't think there's any need to justify the novel's value. Nor the need to make a living. - I've certainly paid my dues as a poor artist, and have the lack of a house, car, savings or any sort of recognised assets to prove it... As an aside, I'm one of the very few full-time writers I know. My husband (a playwright) is another. We have three kids. Most poets make their living with some other job, many in academia. I don't have an academic qualification to my name, and in any case have never existed very well in any kind of institution. Writing novels that others might read for pleasure seems to me to be an honest living.

Wystan, surely the rise of the novel happened in the 19th century? Is the perceived rise of fiction actually at poetry's expense, or are you talking about something that is in fact a function of the increasing corporatisation of the publishing and bookselling industries and the increasing loss of independent bookshops? Because those factors are affecting ALL literary publishing, not just poetry.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

No virus found in this incoming message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date: 04/04/2008
6:02 PM

No virus found in this outgoing message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date: 04/04/2008
6:02 PM

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191. **David Chirot**

Re: On Poets as Characters in Novels!!

Sat 5 Apr 2008

Not to mention many of the works of Jack Kerouac in which appear Allen G, Bill Burroughs, Gregory Corso, Phil Whalen, Lew Welch, Michael McClure, Kenneth Rexroth, Lawrence Ferlinghetti, Herbert Huncke ("Guilty of Everything"), and many others--

i realize these aren't "novels"--
but-

In Elizabethan theater--for example one of Richard's famous speeches in henry vi part Three by Shakespeare--there occurs a character referred to as "the Machiavel"--based on the popularized image of Machiavelli--and his work The Prince. I like very much how an author via the associations with his most famous work becomes a figure of True Villainy and the Most Wicked Cunning--a "larger than life charcter" with whom Richard is going to do battle and out perform!

In the Greek and Roman theater and poetry will often appear actual poets or The Poet--Orpheus--

especially in epigrams for example, one finds the appearance of poets!!--among the Greeks and Romans--
from whence of course Kent Johnson's collection--

On Fri, Apr 4, 2008 at 9:23 PM, steve russell <[redacted]> wrote:

> *I don't think anyone has mentioned Saul Bellow's Humbolt's Gift. The alcoholic collapse of Delmore Schwartz forms the basis for one of Bellow's best.*
>
> *t*

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Friday, April 4, 2008 9:06:20 AM
Subject: Re: On Poets as Characters in Novels!!

Dr Zhivago by a great poet who wrote a great novel, Boris Pasternak, who also provides with the novel a selection of the poetry of Zhivago.

There are several books which interweave "novelizations" and "dramatizations" and "filmizations"of the life of Rimbaud with "actual biography."

The novels of Roberto Bolano--a poet himself-- are filled with poets as main
and subsidiary characters, including often the narrator--

The Satyricon of Petronious may be read in a certain sense as a novel of the
adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young aspiring writer/poet leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford <[redacted]>
wrote:

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered
a poet. :-) g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well
known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos
before Kinkos was Kinkos.

> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> ---
>
> *You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.*
> *http://tc.deals.yahoo.com/tc/blockbuster/text5.com*

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192. **ALDON L NIELSEN**

Re: Atlanta Question & Response to Jason

Sat 5 Apr 2008

OK -- I only have one post left in my daily quota so am combining two posts in one:

1) I just finished reading this morning's NYTIMES article on the three day celebration in Atlanta in conjunction with the exhibition opening the Raymond Danowski Poetry Library at Emory. The celebration was determinedly middle-brow (Wilbur, Giaoia, Snodgrass etc.) -- but the incredible scope of the collection gives me reason to hope that there may be lots of small press stuff in there.

Have any of our Atlanta contingent had a chance to look into the Danowski collection yet?

2) Jason et al -- Yes, BLACK NO MORE is a fantastic (in the literal sense) novel -- though it's strictly speaking not quite of the same era as EX, whihc is pre-Harlem Renaissance -- I love both novels (andmy students who read the Schuyler novel last year were blown away by its power to explain more recent racial politics in the USA)-- but it's precisely the trickiness of Johnson's novel that I love -- many readers of the first edition didn't realize it was a fiction -- (If you read Johnson's autobiography, you'll come across a delightful anecdote about the time Johnson met somebody who purported to be the book's protagonist) -- EX plays upon reader's expectations in a far more complex way than does Schuyler's great satire -- Readers came to AUTOBIOGRAPHY OF AN EX-COLURED MAN expecting to learn the "masonic secrets" of the black race -- Instead, the book turns out to reveal to them the secret interiority of an ordinay white man who has made a little money --

if you've never read these books, read them now -- you'll never forget them --

We don't hear much about Schuyler theses days -- which is one reason media types can go on pretending that the Black Conservative is of recent vintage -- There was a very good biography of his amazing daughter a few years back, and Bobby Hill published Schuyler's nearly forgotten Sci Fi serials a while back --

On Fri, Apr 4, 2008 09:34 PM, Jason Quackenbush <[redacted]> wrote:

> *This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing*
> *during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obssesions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape*
>
> *Begin forwarded message:*
>
> *From:* [redacted]
> *Date: April 4, 2008 9:02:12 AM PDT*
> *To: ALDON L NIELSEN <*[redacted]*>*
> *Subject: Re: Epigramititis: 118 Living American Poets*
>
> *thanks!*
>
> *I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't exist and are completely unreal is inescapable.*
>
> *which puts me in mind of this latest bout of exposed hoax memoirists. to my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers*

suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the
post I was responding to at the time -- the puzzle, at least for me, is in the
reading -- what is being said about the subject in such a case? for example,
though a post not a poem -- I suggested here that a book and its author might
be a hoax -- most readers of this list would know instantly that I had to know
neither was a hoax -- there appears to have been a difference of opinion on how
to read my suggestion. Some thought that by suggesting the book and its
author might be a hoax I was thereby dismissing both -- I, of course, would
never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[redacted]> wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an assertion in a
poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: http://www.blazevox.org/061-jfq.pdf

it's the second one.

<>

We are enslaved by
what makes us free -- intolerable

> *paradox at the heart of speech.*
> *--Robert Kelly*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

<<

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194. Murat Nemet-Nejat

Re: Epigramititis: 118 Living American Poets

Sat 5 Apr 2008

Jason,

I though the issue of something being a "hoax" or not referred to the public information about the work, surrounding the work. It is closely related to the idea of "fake." I do not think anybody thought Don Quiote was a real person or that the fact Don Quiote was not real makes the novel a "hoax." I do not quite understand what the the element of "hoax" in Shakesperean comedies is though, of course, 99% of tragic works (particularly plays) are based on "deception." Finally that is what dramatic irony is.

If one goes back to the original idea of a hoax (which what The Doubled Flowering is), one can see a veryinteresting question underlying the concept, particularly for a post modern sensibility. Is a hoax more real than the "real"? In

an age of infinite reproduction (for example, in literature, the infinite permutations of a text's algorithms digitally as poems, or in art "perfect" digital reeactments), which modern technology allows us, doesn't the idea of the "real" get subverted or, to use a more neutral word, change? It is the subversion that is crucial. My sense is that Kent is claiming in The Doubled Flowering (or in Epigrammatis or The Miseries of Poetry for that matery) his sense of "suffering" in that work is more real than many real writings on Hiroshima. Interesting, this idea is as old as Aristotle, claiming drama (?) is more real than history.

Did anyone see the Orson Welles "documentary" (another hoax?), entitled Fake?

Ciao,

Murat

On Fri, Apr 4, 2008 at 9:34 PM, Jason Quackenbush <[redacted]> wrote:

> *This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obssesions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape*
>
> *Begin forwarded message:*
>
> *From:* [redacted]
> *Date: April 4, 2008 9:02:12 AM PDT*
> *To: ALDON L NIELSEN <*[redacted]*>*
> *Subject: Re: Epigramititis: 118 Living American Poets*
>
> *thanks!*
>
> *I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't exist and are completely unreal is inescapable.*
>
> *which puts me in mind of this latest bout of exposed hoax memoirists. to*

my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the post I was responding to at the time -- the puzzle, at least for me, is in the reading -- what is being said about the subject in such a case? for example, though a post not a poem -- I suggested here that a book and its author might be a hoax -- most readers of this list would know instantly that I had to know neither was a hoax -- there appears to have been a difference of opinion on how to read my suggestion. Some thought that by suggesting the book and its author might be a hoax I was thereby dismissing both -- I, of course, would never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[redacted]> wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: http://www.blazevox.org/061-jfq.pdf

it's the second one.

<<

From: UB Poetics discussion group on behalf of Stephen Vincent
Sent: Fri 4/04/2008 11:47 a.m.
To: [redacted]
Subject: Re: On Poets as Characters in Novels!!

Thanks, Wystan. Is Reading Room online??
Just reading Hank Lazar's review/refleciton on On Kawara's collaborative book on the body and achitecture. Be interested in the connections you make with Ron and Acker.

Stephen V

Wystan Curnow <[redacted]*> wrote: Stephen,*
Silliman appears in Chapter 2 of Acker's 1978 novel, The Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future? Ron Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in READING ROOM 1, 2007.
Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]*]*
On Behalf Of Stephen Vincent
Sent: Friday, 4 April 2008 7:09 a.m.
To: [redacted]
Subject: On Poets as Characters in Novels!!

Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/

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196. Charlotte Mandel
from Authors Guild: Amazon limits POD books
Sat 5 Apr 2008

The Authors Guild wrote:
> Last week Amazon announced that it would be requiring that all books
> that it sells that are produced through on-demand means be printed by
> BookSurge, their in-house on-demand printer/publisher. Amazon pitched
> this as a customer service matter, a means for more speedily
> delivering print-on-demand books and allowing for the bundling of
> shipments with other items purchased at the same time from Amazon. It
> also put a bit of an environmental spin on the move -- claiming less
> transportation fuel is used (this is unlikely, but that's another
> story) when all items are shipped directly from Amazon.
>
> We, and many others, think something else is afoot. Ingram Industries'
> Lightning Source is currently the dominant printer for on-demand
> titles, and they appear to be quite efficient at their task. They ship
> on-demand titles shortly after they are ordered through Amazon
> directly to the customer. It's a nice business for Ingram, since they
> get a percentage of the sales and a printing fee for every on-demand
> book they ship. Amazon would be foolish not to covet that business.
>
> What's the rub? Once Amazon owns the supply chain, it has effective
> control of much of the "long tail" of publishing -- the enormous
> number of titles that sell in low volumes but which, in aggregate,
> make a lot of money for the aggregator. Since Amazon has a firm grip
> on the retailing of these books (it's uneconomic for physical book
> stores to stock many of these titles), owning the supply chain would
> allow it to easily increase its profit margins on these books: it need
> only insist on buying at a deeper discount -- or it can choose to
> charge more for its printing of the books -- to increase its profits.
> Most publishers could do little but grumble and comply.
>
> We suspect this maneuver by Amazon is far more about profit margin
> than it is about customer service or fossil fuels. The potential big
> losers (other than Ingram) if Amazon does impose greater discounts on
> the industry, are authors -- since many are paid for on-demand sales
> based on the publisher's gross revenues -- and publishers.
>
> We're reviewing the antitrust and other legal implications of Amazon's
> bold move. If you have any information on this matter that you think

> could be helpful to us, please call us at [redacted] and ask for
> the legal services department, or send an e-mail to
> [redacted].
>
> Feel free to post or forward this message in its entirety.
>
> ----------
>
> Copyright 2008, The Authors Guild. The Authors Guild
> (www.authorsguild.org

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197. **steve d. dalachinsky**
Re: Siddhartha, the film
Sat 5 Apr 2008

---

his other film chappaqua was also a gem

On Fri, 4 Apr 2008 21:25:28 -0400 Aryanil Mukherjee <[redacted]>
writes:
> Old time Beat pal Conrad Rooks had made a film of the same name after
> the
> Hesse novel in 1972.
> It was a great film I thought, refeshing and personalized, if not
> sumptously
> innovative, starring Sashi Kapoor
> and Simi Gerewal, both noted Indian stars of that era. Hemanta Kumar
>
> Mukherjee wrote an unforgettable score
> for the film making good use of classical Tagorian music.
>
> Aryanil
>
>
>

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198. **David Chirot**
Re: Epigramititis: 118 Living American Poets
Sat 5 Apr 2008

Dear Murat & Friends-

Yes I saw FAKE and I have read the book it is based on by Clifford Irving--very interesting as first Irving wrote of the FAKE painter Emile de Houry--and then went onto to forge the Howard Hughes Book that was at first thought to be by Hughes himself. (Which is also in the film--) (Actually i have read great many books on fakes, forgeries, etc--and there is a new one out i have yet to start called Nation of Counterfeiters--early history of the US--counterfeiting ran rampant--) (the USA cd be called FAKE Nation!)

Actually, Yasusada is NOT a "hoax" because within the texts it gives itself away over and over as not being by a "real person"--

Yasusada writes in a letter to a friend that he is writing works which he thinks of as "After Spicer" in the manner of Spicer's "After Lorca"--

after all, After Lorca, Spicer writes letters to Lorca, "translates" Lorca's ("real/fictional" poems, and Lorca provides an Introduction. Yasusada writes Spicer a "last letter" which echoes the "last letter" of Spicer's to Lorca, and Spicer appears i a number of letters and rengas throughout the Yasusada texts. (By appears I mean he takes part in events which are presented in a renga.)

If a "real poet" can write letters to a "dead real poet" and the dead poet can introduce his text, why not a fictional poet write letters to and present a "real dead poet" in his works.

What is being created is a traveling through time and space of poets dead, alive, and fictional--having in common the feature of all being "ghosts" finally. What carries from poet to poet are echoes, reflections, fragments of sounds, of images, and what the center of their being is as a group is "the work of mourning" as Freud called it. Spicer spends a summer of love with Lorca, who leaves, a departed ghost, and Spicer in turn becomes the beloved of Yasusada, who in the end says Farewell to the ghost of Spicer, and turns to look out to sea at the memorials of candles and names for the dead of Hiroshima. Hiroshima itself provides a linkage from Spicer to yasusada via lines in Spicer that the fictional poet cites, and is "echoed" in Yasusada's attending a baseball game a la Spicer, in the Hiroshima Stadium, situated at the Bomb's flashpoint.

The series Lorca-Spicer-Yasusada is one in which poetry is making journey of love in the land of the dead, in which dead poets are loved as ghosts, and a fictional poet is as real as the ghosts which are Lorca for Spicer and Spicer for Yasusada.

The Yasusada is really a series of love poems--to Yasusada's daughter, wife and lost friends, poets of other times, and finally, to Spicer, whom he "meets" late in life. The last poem, "Because I live" combines the image of the candles and names floating out to sea with those of the rowers on Ulysses' ship passing the Sirens, on their way home to Ithaca.

I think that there are a great many issues which the works of Kent Johnson bring up, and among them is that of, not so much the willing suspension of disbelief, but to my mind, the willingness to believe immediately and without question what an "authority" says about a matter.

The reasons so many "fakes" seem to exist at present is simply that there is far more media attention paid by the media to itself--i.e--it creates a celebrity, then on discovering it is not a real celebrity, has to figure out what to do with its mistake--or analyze it in terms of some sort of psycho-babble as a "trend"--while missing what is the main point: that persons ask fewer questions all the time in presenting "news," and citing "facts," and demanding strict adherence to doctrines based on things patently untrue. We are currently annihilating the lives of two entire countries, one of them based completely on falsehoods, which at the time were known to be false, yet which were presented as real--and since Colin Powell presented them--most "reasonable people" believed it was all true.

If a nation goes to war on faked documents and false testimonies that it wants to "hear"--then is it any surprise that the news is filled with fake stories itself, and in turn filled with stories of fakes?

Remember all the scandals of the "embedded reporters" like Judith Miller and others, whose "reports from Iraq" were basically written by the Pentagon? So many histories of the last fifty years or so of events in the USA let alone abroad, are filled with the examples of how the media was manipulated and played along with the government in disseminating false reports, squashing true ones and pushing for editorial and opinion columns to take up the cudgel and war drums for one cause or another.

There are two volumes called Paper of Record which are the ongoing untruths re in one volume Foreign Policy and in the other Israel-Palestine which have been published non-stop by the New York Times, and that's just one major news outlet among several fabricating news and facts in order to create a "world view" in which now despite all the evidence to the contrary, the American and Israeli Governments are determined to attack Iran for building non-existent weapons. Just days before the exposure of the fake book of the gang survivor, that author had been given a huge photo spread essay and interview in the Times, and her book given a postive review as being true.

I think that part of the project of a work such as the Yasusada is that it is an opening into those worlds which exists i writing which traverse the liminal states of being so to speak of the living, the dead, the ghostly the fictional, the mixing of these among other poets and artists real and imaginary with in the texts, and the ability of the love shared among these writers to meet in acts of

love and of mourning. In a sense it a demonstration of ways in which writing makes possible communications which are otherwise deemed "impossible."

The works of Spicer and Yasusada do not pretend to be "really" or "unreally" in touch with Lorca and Spicer--and yet they are both. One of the energies of these works is to inspire and remind readers to be questioning the ways in which writing is presented as a limited set of "choices" between "real" and "fictional," "fake" and "original" and the like. And also in what ways in reading and writing the question not only of the "author" arises, but the question of "authority"--by whose authority do readers and writers believe that what they are doing is distinguishing between "willing suspension of disbelief" and "belief" in what so and so says, simply because so and so is a Big Name, or an Expert, or has an Important Position?

How often in having an opinion or thoughts about a work are they one's own, and how often really a ragtag bit of scraps from hither and yon, if not some good chapter and verse from the most approved authorities of one's choice?

The ancients so called weren't so concerned about this as person are today. The old texts will have along with what is known to be a "real" document a string of fragments and versions "thought to be by" or "known to be fakes by and also excerpts in which a work is mentioned, a poet named, whether or not what is named or mentioned is "truth" or "hearsay" it is all part of the "existence" of that writing and poet through time--their mixture of legends and realities, their faked MS. and their actual publications. The 17th century carried al of this to extremes so far out there they were part of what led actually to the creation of the novel--simply so that supposedly one would know that in a certain work everything was fiction, instead of of a fine stew of truth, falsehood, plagiarism, faked translations, and a myriad hoary old tricks and citings of "authorities" real and invented for the occasion.

The Yasusada I think is both a reminder of these old methods and literatures which preceded the rise of the new bourgoeis reading public and the novel and the Superstars of Poetry who began to appear with the romantics, --an era for the most part which has not at all vanished--and a pointing towards a myriad possiblities existing in writing which continues on with these questionings.

--david-bc
http://davidbaptistechirot.blogpost

PS:--below are letters of Spicer to Lorca and Yasusada to Spicer--in a post sent 22 march

I have nearly completed another reply to a thread from a few weeks ago abt the "real lemons" and "literalization of metaphor" that Eireene brought up-- had to finish some other projects and the thread seemed over with--so was just going

to send to Murat-- which has to do with the "real" and "unreal" in poems, and also the conjunction of WC Williams' "Only the imagination is real" (Spring and All) with "No ideas but in things, Mr" in Paterson.

here is a post i sent on 22 March for the thread Eireene began (there was another one next day re "Radar" poem in Spicer's After Lorca, dedicated to Marianne Moore--)

this has the letters from the Spicer and Yasusada books--

"If it's not in writing, it never happened."
Ominous "reminder" sign found in various offices . . .
Although, from another point of view, one might also say
"If it's in writing, it never happened . . . "

"Dear Lorca:

This is the last letter . . . "

"Dear Spicer:

This is the last letter. All day I have been pacing back and forth. trying to think about this has all meant, wondering how I might say goodbye to you. I've been thinking of yo writing to Lorca in a trance, of Lorca bemused by it all, sending poems to you for the sheer joy of it from the grave . . . " (further excerpts of this letter follow the --always provisional, in progress--comments here:

One of the most interesting meditations on Spicer and especially After Lorca, is the way that the figure and work of Spicer make their appearances interwoven among the other figures and works which inhabit Doubled Flowering From the Notebooks of Araki Yasusada. Doubled Flowering is in effect, an After Spicer to Spicer's After Lorca, assembled and annotated by the editors of Yasusada's Notebooks in a manner suggested by Yasusada in a November 7, 1967 letter to his friend Fusei:

I am so taken by the conception of the book (After Lorca), that I have decided to correspond with Spicer in a like manner. . . . After I finish, I will allow him the opportunity to introduce the collection with the same generosity of spirit that he extended to Lorca . . .

Since "one knows" that Yasusada is a fictional poet, one finds a fictional being wanting to correspond with a dead poet, just as that poet corresponded with a dead poet. Along the way are "translations" which themselves are fictions--of Lorca, of Yasusada--framing a discussion of "real lemons" and "real moons" by both Spicer and Yasusada within the contexts of fiction, and, in both cases, with correspondances with dead poets. Fictions corresponding with ghosts take up the issue of the real, and what makes any of it "real" is that the poets WRITE of poems which will be real and independent of images. So real

that a cloud which has nothing to do with the poem will cover that moon.
And if the moon is that moon which exists in writing--a cloud may indeed, having nothing to do with the poem pass over it--as it is there on the page--the moon one literally sees in the four letters which create the word--a literal cloud may pass overhead and cover it-- Asked what he meant in his writing, Rimbaud replied, "I mean it literally and in every sense." Literally, "m--o--o--n" IS the moon, and literally a cloud passing overhead could cover the four letters making the moon seen--THERE--on the page-- And that "m--o--o--n" is independent of images, and that cloud has nothing to do with the poem.
And since from the "after life" Lorca writes with Spicer "After Lorca," so Yasusada, a fictional "after effect" of his own "After Spicer," writes with a Spicer himself now in the "after life." As one moves from the moon of Spicer, a "real" poet's moon written of to a dead "real poet," to the moon of Yasusada, which is a fictional poet's writing to the now dead "real poet," of the moon he has essayed creating, the one constant, the one "reality" literally existing among the historical poets, ghosts and fictions is this REAL "m--o--o--n" literally existing on the page from one text to the next. The series of "After effects" is a series of echoes re-sounding from "moon" to "moon" while at the same time literally always being that "same" "moon". In a sense, iti s like a rhyming being of moon, the loon--the "literal" "real" loon calls--and hearing the echo of its call, thinks that another loon is responding, and so calls back--and again is responded to by its own echo--to which it in turn responds again--
The "after effect" of the echoes--creates a "call and response" in which, though the echoes are not "real" calls from another loon, elicit a response in the "real" loon as though its "doubled flowering" really is from another, who is actually itself and yet--not-- As, in order for an echo to return, it has to have made contact with some object, which indeed "sent it back"--to be responded with--
A literal object like Lorca, like Spicer, off of which Spicer and Yasusada's calls bounce--and coming back as echoes, are responded with as though "real" and so, echoing, the moon becomes, IS, indeed real, as moving from text to text it continues literally as the written word "m--o--o--n" and as an echo, an "after effect," is also a fiction, the sounds of a "ghost, " participating in a call and response with a "real" poet, a fictional poet, a departed ghost--a real moon existing among "translations" and "letters" and "really" fully capable of being covered by a cloud which has nothing to do with any of this. (Both Spicer and Yasusada are writing as it were "love letters" also--

Dear Spicer:

This is the last letter. All day I have been pacing back and forth. trying to think about what this has all meant, wondering how I might say goodbye to you. I've been thinking of you writing to Lorca in a trance, of Lorca bemused by it all, sending poems to you for the sheer joy of it from the grave . . .

What you've taught me, Spicer, is that the real washes up like a dream from the unreal. Thus, when I say that on a beach against a cliff there is a boat older than Galilee, it is in the spirit of shellacking words to a page like objects on a canvas. A lemon peel, a slice of the moon, two little girls playing and calling to their father on the beach. The boat that is older than Galilee comes into the real, dragging a whole cargo of ghost history with it. What you've taught me, Spicer, is that the unreal washes up from the real [sic, eds] Doesn't the the sound of the burned one drinking from th ocean make your hair stand on end?

Now here's a thing I've been waiting until the end of our correspondance to say: You say you would like the moon in your poems to be a real moon, one that could be covered by clouds, a moon independent of images. And you say you would like to point to the moon, and that the only sound in the poem be the pointing. At first I was confused, thinking that you wanted it both ways. But now I know you mean that the pointing and the moon are one. Like these letters, for instance, which have at their heart an urn, made real by the facing gaze of two identical ghosts. An urn wrought by the moon itself and the sorrowful pointing at it. Why look any further for the real? . . .

Now reach through, and place your hand on the papery flesh of this false face. And I shall put into my branching voice the ashy sky of your gaze. Love, Yasusada

On 4/5/08, Murat Nemet-Nejat <[redacted]> wrote:
>
> Jason,
>
> I though the issue of something being a "hoax" or not referred to the
> public
> information about the work, surrounding the work. It is closely related to
> the idea of "fake." I do not think anybody thought Don Quiote was a real
> person or that the fact Don Quiote was not real makes the novel a "hoax."
> I
> do not quite understand what the the element of "hoax" in Shakesperean
> comedies is though, of course, 99% of tragic works (particularly plays)
> are
> based on "deception." Finally that is what dramatic irony is.
>
> If one goes back to the original idea of a hoax (which what The Doubled
> Flowering is), one can see a veryinteresting question underlying the
> concept, particularly for a post modern sensibility. Is a hoax more real
> than the "real"? In an age of infinite reproduction (for example, in
> literature, the infinite permutations of a text's algorithms digitally as
> poems, or in art "perfect" digital reeactments), which modern technology

> allows us, doesn't the idea of the "real" get subverted or, to use a more
> neutral word, change? It is the subversion that is crucial. My sense is
> that
> Kent is claiming in The Doubled Flowering (or in Epigrammatis or The
> Miseries of Poetry for that matery) his sense of "suffering" in that work
> is
> more real than many real writings on Hiroshima. Interesting, this idea is
> as
> old as Aristotle, claiming drama (?) is more real than history.
>
> Did anyone see the Orson Welles "documentary" (another hoax?), entitled
> Fake?
>
> Ciao,
>
>
> Murat
>
>
>

↑ Index

199. steve d. dalachinsky

Fw: from dalachinsky - 2 gigs this month and a town hall meeting for RUCMA

Sat 5 Apr 2008

---

8 PM on Tuesday April 15th
at the Living Theatre Manhattan

Ty Cumbie's Musetry

w/ Ellen Christie
steve dalachinsky
james

plus Jackson Moore Group

The Living Theatre
21 Clinton Street
(F train to 2nd Ave, or 21 bus to Clinton St)
for info cal [redacted] or check Living Theatre Schedule on line

---

11 p.m. on Saturday, April 19th
Stain Bar, Brooklyn

Painted Ghost Rhythm

Steve Cohn -- shakuhachi, keyboards
Steve Dalachinsky -- poetry
Briggan Krauss –- alto saxophone
Dan Godston -- trumpet
Tom Zlabinger –- upright bass

experimental / jazz

Stain Bar is at: 766 Grand Street, Brooklyn, NY 11211,
(L to Grand, 1 block west), 718/[redacted], www.stainbar.com.

Town hall Meeting
Tuesday April 15 - tax day - 6:30 pm
at Clemente Soto Velez
107 Suffolk St - first floor

we are at a great place in RUCMA
we are successfully running a series that goes 3 nights a week at the Living Theater
we have started the jam sessions on Saturday nights
It looks like we will be able to continue through the summer one night per week
then begin again the 3 nights in Sept.
we are tentatively beginning an education program - etc

Arts for Art is trying to raise funds to put into this community development initiative to build relationship inside the local community that will help build audience for the art for which we are so committed arts for Art is also looking to secure other spaces for presentations and also for rehearsals

We need YOU
to accomplish this and more

It seems that it is True
that we can really change the Story Together

↑ Index

200. Mairead Byrne
Re: joe ambrose in town
Sat 5 Apr 2008

I used to know a Joe Ambrose a long time ago in Dublin. If anyone meets him please say hello from Mairead Byrne.
Mairead

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

>>> "steve d. dalachinsky" <[redacted]> 04/05/08 2:26 AM >>>
Writer, film maker, musician and culture terrorist Joe Ambrose has a penchant for digging around the cultural
margins and teasing out of the shadows relevant irreverance, countercultural phenomena, outside and (often)
explosive art of pivotal significance. Subject matter and artists regularly
delineated by sitting on the periphery of
popular culture. His written output includes the novels Serious Time and Too Much Too Soon. Moshpit Culture, a
blood stained and sweat-soaked inside investigation on hardcore dancing; several historical studies of the war of
Irish Independance including the best selling Dan Breen and The IRA and is
currently editing an anthology of writings
by the revolutionary Irish Brotherhood, the Fenians. His writing also appears in numerous magazines, journals and
collections.
In 1992 he co-organized the Here To Go Show in Dublin. This mixed media art
show was a celebration of the
cultural impact and significance of the work of Tangier Beat Scenesters Brion Gysin and William Burroughs. The event
was filmed extensively and the movie Destroy All Rational Thought documented many aspects of this week long arts
show. It was initially released on video and then later, as an enhanced DVD. He is a DJ in art hip hop combo Islamic
Diggers and has been living in Marrakesh, Morocco for the past 7 months hanging with the likes of the Sufi mystic
trance musicians The Gnoua Brotherhood of Marrakesh. Ambrose previously

produced the Brothers for the William
Burroughs tribute CD, 10% File Under Burroughs, which also features John Cale, Paul Bowles, Marianne Faithfull,
Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka. Whilst Ambrose has been getting down in Africa, the Islamic Diggers track
William Burroughs Dont Play Guitar has
featured on the soundtrack to a new Burroughs documentary, Words of Advice,
which also features Patti Smith, Hal
Willner and Bill Laswell. Another Diggers track, Hashishin, was included along with work by Stockhausen in a January
â€™08 sound installation, Cut Up, curated by Copenhagenâ€™s Karriere in conjunction with the Danish Museum of Modern
Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell, Chrissie Hynde and Herbert Huncke. He is
Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was asked
by Iggy Pop to write the sleevenotes
for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme travel writing book, Chelsea Hotel
Manhattan has recently been published by Headpress and a new edition of Moshpit is about to be published by
Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of Moshpit.....
Moshpit Culture first came out in 2001 and reflected what Iâ€™d been up to in
the preceding years. I first got dragged
into a moshpit, rather improbably, at a Shane McGowan show. I love his work
but at that time, the late 90s, I was
listening almost exclusively to hip hop, reggae, and the kind of punkish metal exemplified by Slayer, Queens of the
Stone Age, the Beastie Boys and RATM. I was going to hip hop shows whenever
I could, I saw Snoop a load of times
and I was kind of following Gregory Isaacs, the Cool Ruler, around the place. I must have seen Gregory in action
about forty times back then. But mainly it was hardcore acts and Slipknot
and Rancid and the likes.

So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the openness
and the willingness to experiment with new
people and to build a new nation which was not of this world. People had talked about experiencing these feelings in
the rave scene, whera but I didnâ€™t go for that because I
like music and most of the music associated with rave culture was second rate, doesnâ€™t stand the test of time, was
mildly diverting at the time but not the real thing. Also, when they were
talking about this spirit of collective
fraternity and stuff, what they were really talking about was the drugs they were taking.

Ecstasy and a trashy peace and love vibe. The moshpit to me seems to work
on a completly different level....
Moshers were often far more solid sort of individuals. A lot of moshers took good care of their bodies, didnâ€™t do
huge amounts of drugs, kept down day jobs or, if very young, lived far away
from the city centre with their families
in hugely repressive social environments which caused them to see moshing
and much of what went with it as
hugely liberating.

The publishers, Tsunami, are based in Italy, arent they?
There is already a metal record label in Italy called Moshpit Culture so I
knew the book had impacted a bit there.
Also Italians of a certain type are much enamoured of the black leather jacket and shades school of rock chic. Give
them anything with a loud guitar and theyâ€™re off! I have some sympathy with
that attitude. The Tsunami edition will
be called Moshpit. Things have changed since I wrote the book but itâ€™s still relevant. It wasnâ€™t written as a
journalistic account of a scene but rather as travel writing which brought
the reader inside the head of the alienated
teenage mosher. So, theoretically at least, somebody could pick it up in

200 years time and still find its contents
interesting or relevant. I had a ton of fun writing it and I get emails
about it all the time, mostly from people doing
postgraduate research into youth culture or music culture. As far as I know
itâ€™s the only book which deals exclusively
with this huge cultural movement which has had a phenomenal influence upon
the lives of millions.

Yeah, that book`s subject matter; the bands and people that make up the
moshpits of the world are a popular
cultural form of expression, a response to the social and political spaces
they inhabit.....
I gave a talk about moshing at Brighton University shortly after the book
came out and the guy introducing me
admitted that, when he heard that someone was going to explain moshing to
them, he thought it had something to
do with winemaking.

Jeez.....thats crazy. You are flying out to NYC again soon Joe, whats
happening this time around?
The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There
has been a change in management since I
stayed there so itâ€™ll be interesting to see what improvements theyâ€™ve made.
Thereâ€™s been minor controversy about
some changes theyâ€™ve been making but I donâ€™t see why people active in the
arts should be so caught up in trying to
preserve the past. The Chelseaâ€™s past was great â€“ and it all really
happened there â€“ but that particular slice of the
past finished a while back.

We`ve jammed on those changes in another interview, havent we.....
Iâ€™ve got all those albums, Iâ€™ve read all those books. I hope, really, that
the new management make some sort of a
dynamic intervention. Get Richard Rogers or someone to overhaul it.
Weâ€™ll

see. In any case, this launch event is an
opportunity for people to come into the Chelsea Hotel and have a look
around.

How has the book been received so far?
Iâ€™ve been in Morocco the last six months. I donâ€™t get too much feedback
about the book down there but such as Iâ€™ve
had has been positive. I got a really nice email from Chris Stein of
Blondie about it which really pleased me. I like his
work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy.
Thatâ€™s New York City for me.

I heard Ira Cohen was going to be involved in the launch....
Unfortunately Ira Cohen, who makes numerous appearances in the book and
who
contributed to it, has been sick
recently. Chris Stein mentioned in his email thatresource. You canâ€™t replace
resources. I hope we get a chance to hang
out
while Iâ€™m in town. I met Ira in 1991 on the
Brion Gysin scene, Ira had been a good pal of Gysinâ€™s and I was starting
work on the Here To Go Show which sought
to highlight Gysin. Naturally Ira was involved, did a great photographic
show in Dublin, and did readings. You can
see him reading in the movie of the Show, Destroy All Rational Thought,
which came out on DVD last year.

You have been living in North Africa. Have you been working down there?
Iâ€™ve been wrestling with my third novel, The Darker Side of Me. Iâ€™ve
been
having trouble with it for a couple of years
but I think I cracked it in Marrakesh, where Iâ€™ve been living. Iâ€™ve also
been editing an anthology of writings by the
Fenians, the secret 19th Century Irish revolutionary organisation. This
will come out later this year with Mercier
Press. Iâ€™ll be previewing some of my thoughts about the Fenians in a
piece,
Brotherhood, which will be in the next
Headpress Journal, the â€œpantherâ€ issue guest edited by the fabulous John
Sinclair, founder of the White Panthers and
onetime manager of the MC5. Iâ€™ve written something about the equally
fabulous Panther Burns for the same issue.

Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New York
City:

Friday 18th April The Chelsea Hotel 7-30pm
Saturday 19th April Bowery Poetry Club 12 to 1-30pm
Monday 21st April Blue Stocking Books 7pm

His latest extreme travel writing book, Chelsea Hotel Manhattan, is published by Headpress and is launched in the
USA in April.

There are a number of interviews and conversations we have had on various
underground art, film, music and word
projects, you can check them out on The Brink, hesterGlock and elsewhere.

paulh

2522 Mission Street
San Francisco
On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[redacted]>
writes:
> want to alert folks to a reading/presentation by my photographer
> collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
> April
> 19. IÂ¹ll read some poems from our book Morphology & rusty will show
> some
> slides & talk abt them, & weÂ¹ll both briefly share some new things.
> If
> youÂ¹re not preparing a Passover seder, come on down.
>

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201. Alan Sondheim
Fifth and Sixth Final Session
Sat 5 Apr 2008

Fifth and Sixth Final Session

useful. to Fundamental useful. digital Fundamental principle digital to principle the digital excess, binary - the squeeze excess, margins squeeze of the The of binary The an binary is an pushes is abstraction pushes at to same margins it's reach. source same digital's of power digital's reach. power offers and Code offers a to programmer. a and programmer. Computational is FRAGILITY the

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202. **Jennifer Karmin**

April 19: Red Rover & Chicago Poetry Symposium

Sat 5 Apr 2008

Red Rover Series
{readings that play with reading}

3 YEAR ANNIVERSARY with NEW LOCATION
at the Division Street Dance Loft
735 W. Division St -- Chicago, IL
(Division @ Halsted
enter parking lot off of Halsted St)
http://www.rtgdance.com/teach_schedule.htm

7PM SATURDAY, APRIL 19th
Experiment #20:
A Sing Economy
guest curated by Matthew Klane

Featuring:
Tawrin Baker
Jaye Bartell
Barrett Gordon
Jennifer Karmin
Laura Sims
Kevin Thurston

suggested donation $4
doors lock at 7:30pm
http://groups.yahoo.com/group/redroverseries

~~~
~~~

204. David A. Kirschenbaum
Last Call: Advertise in Boog City 50
Sat 5 Apr 2008

Please forward

Celebrate Boog City's 50th Issue

By Placing a Shiny New Advertisement

*Deadline

--Wed. April 9-Ad or ad copy to editor
--Sat. April 12-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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205. **Michael Heller**

Fwd: George Oppen Centennial (A Reminder)

Sat 5 Apr 2008

Apologies for cross-posting

> *Date: Sat, 05 Apr 2008 11:34:58 -0400*
> *From: Stephen Motika <[redacted]>*
> *To: Stephen Motika <[redacted]>*
> *Subject: George Oppen Centennial*
>
> *Hope you can join us for a celebration of the*
> *life and work of poet George Oppen:*
>
> *Tuesday, April 8, 3:00-9:00pm*
> *THE SHAPE OF DISCLOSURE: George Oppen Centennial Symposium*
>
> > *There are things*
> > *We live among 'and to see them*
> > *Is to know ourselves.'*
> > *— George Oppen*
>
> *7:30pm: GEORGE OPPEN CENTENNIAL READING*
> *with Stephen Cope, Thom Donovan, Norman*
> *Finkelstein, Peter Gizzi, E. Tracy Grinnell,*
> *Michael Heller, Erica Hunt, Burt Kimmelman,*
> *Geoffrey O'Brien, Peter O'Leary, Kristin*
> *Prevallet, Anthony Rudolf, Hugh Seidman, Harvey*
> *Shapiro, Lee Spinks, Stacy Szymaszek & John Taggart.*
>
> *Preceeded by two afternoon panel discussions:*
> *3:00pm: BIOGRAPHICAL-HISTORICAL CONTINUUM*
> *Moderated by Michael Heller. With Stephen Cope,*
> *Norman Finkelstein, Eric Hoffman & Kristin Prevallet.*
>
> *5:00pm: LITERARY-PHILOSOPHICAL SPECTRUM*
> *Moderated by Thom Donovan. With Romana Huk, Burt*
> *Kimmelman, Peter O'Leary & John Taggart.*
>
> *@ Tribeca Performing Arts Center*
> *at the Borough of Manhattan Community College*
> *199 Chambers Street (bet. Greenwich Street and the West Side Highway)*
> *Subways: A/C/1/2/3 to Chambers Street*
>
> *$10/Free to students and Poets House Members*

Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent

Futures: New and Selected Poems (2003) available
at www.saltpublishing.com, amazon.com and good
bookstores. Survey of work at
http://www.thing.net/~grist/ld/heller.htm
Collaborations with the composer Ellen Fishman
Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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206. **Jason Quackenbush**

Re: On Poets as Characters in Novels!!

Sat 5 Apr 2008

According to some geneology website my mom uses for her family tree research Geoffrey Chaucer is my 18th Great Grandfather.

On Apr 4, 2008, at 6:25 PM, Mark Weiss wrote:
> Last year I picked up a used detective novel with the ultimate
> British detective, Geoffrey Chaucer. Seriously. Name of book and
> author has mercifully left me--it was dreadful.
>
> Mark
>
> At 01:46 PM 4/4/2008, you wrote:
>> The poet Placido (Gabriel de la Concepcion Valdes) has a walk-on
>> part in Cirilo Villaverde's seminal 19th-century novel about
>> slavery in Cuba, Cecilia Valdes. Jose Saramago wrote a novel
>> called "The Year of the Death of Ricardo Reis." Jose Lezama Lima
>> and Eliseo Diego and Roque Dalton appear in Cuban writer Jesus
>> Diaz's superb novel "Las Palabras perdidas." Diego appears (as
>> "Eliseo Riego Leonardo Padura's detective novel "Mascaras."
>> Reinaldo Arenas puts *very* thinly-disguised poets in his
>> Pentagonia cycle of novels (example: Delfín Proust for Delfín
>> Prats, Miguel Barniz for Miguel Barnet). Wallace Thurman does
>> likewise in "Infants of the Spring." I think Aimé Césaire appears
>> in one of the novels by Patrick Chamoiseau -- "Texaco," maybe?
>> Francois Villon was made into a romantic figure in an operetta (!)
>> by Rudolf Friml (!!), "The Vagabond King." There's Peter
>> Ackroyd's "Chatterton" too.
>>
>> And doubtless many more.
>>
>>
>> ----- Original Message -----

>> From: Mark Weiss <[redacted]>
>> Date: Friday, April 4, 2008 6:14 am
>> Subject: Re: On Poets as Characters in Novels!!
>> To: [redacted]
>>
>>
>> > There was also a novel in which a Welsh poet surprisingly like
>> Dylan
>> > Thomas is killed by a dentist. Peter Viereck maybe?
>> >
>> > At 06:47 PM 4/3/2008, you wrote:
>> > >Thanks, Wystan. Is Reading Room online??
>> > > Just reading Hank Lazar's review/refleciton on On Kawara's
>> > > collaborative book on the body and achitecture. Be
>> interested in
>> > > the connections you make with Ron and Acker.
>> > >
>> > > Stephen V
>> > >
>> > >
>> > >Wystan Curnow <[redacted]> wrote: Stephen,
>> > > Silliman appears in Chapter 2 of Acker's 1978
>> novel, The
>> > >Adult Life of Toulouse Lautrec.
>> > >I discuss it in an essay. "Autobiography: Does it have a
>> future? Ron
>> > >Silliman's 'The Alphabet' and On Kawara's 'Today Series'",
>> published
>> > in
>> > >READING ROOM 1, 2007.
>> > > Wystan
>> > >
>> > >-----Original Message-----
>> > >From: UB Poetics discussion group
>> [mailto:[redacted]]
>> > >On Behalf Of Stephen Vincent
>> > >Sent: Friday, 4 April 2008 7:09 a.m.
>> > >To: [redacted]
>> > >Subject: On Poets as Characters in Novels!!
>> > >
>> > >Any good suggestions and/or appraisals - from ancient to
>> contemporary??

>> > > I remember Kathy Acker did some - maybe they were wonderfully
>> > >scandalous or may be not intended that way at all - auto/
>> fictional
>> > or
>> > >'real' celebrations and/or satires of sexual encounters with
>> some now
>> > >well known language poets before such bodies were even formally
>> > >identified as such - vaguely remember them as printed in
>> small, stapled
>> > >editions at Kinkos before Kinkos was Kinkos.
>> > >
>> > > Stephen V
>> > > http://stephenvincent.net/blog/
>> > >
>> >

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207. **Jason Quackenbush**
Re: Roy Exley : ON poets writing NOVELS
Sat 5 Apr 2008

But if we stop writing novels, what will all the award winning films be based on?

On Apr 5, 2008, at 7:50 AM, John Cunningham wrote:
> An interesting reflection A. Considering how easily the novel sat
> alongside
> poetry in earlier centuries, each making room for other, one has to
> wonder
> how one form began to nudge out the other. Even when Dickens, et
> al, were
> serialized, this still didn't threaten the existence of poetry. My
> feeling
> is that you may be looking for the villain in the wrong media. I
> could be
> wrong, but this pushing and shoving of poetry to the sidelines
> didn’t begin
> to take place until the last century, i.e. the twentieth (I still have
> trouble thinking about the 1900s as the 'last century', probably an
> age
> thing). That being the case, the one tying poor Nelle to the
> railroad tracks
> is probably film. Reading of any kind is work. Watching a film isn't.

> Reading a poem is more work that reading a novel. Which led to the
> protest
> of our Protestant ethic saying 'fuck that shit, I'm going to the
> cinema'.
> Poetry was the first to fall but the novel has had its share of
> suffering.
> At the end of the 21st, we shall mourn the corpses of literacy.
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of Alison Croggon
> Sent: April 5, 2008 1:24 AM
> To: [redacted]
> Subject: Re: Roy Exley : ON poets writing NOVELS
>
> Thanks Roy. When you have writers like Ismael Kadare, Michele
> Desbordes,
> Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to
> name a
> few I've enjoyed recently) writing in the form, I don't think
> there's any
> need to justify the novel's value. Nor the need to make a living. -
> I've
> certainly paid my dues as a poor artist, and have the lack of a
> house, car,
> savings or any sort of recognised assets to prove it... As an
> aside, I'm one
> of the very few full-time writers I know. My husband (a playwright) is
> another. We have three kids. Most poets make their living with some
> other
> job, many in academia. I don't have an academic qualification to my
> name,
> and in any case have never existed very well in any kind of
> institution.
> Writing novels that others might read for pleasure seems to me to
> be an
> honest living.
>
> Wystan, surely the rise of the novel happened in the 19th century?
> Is the

> perceived rise of fiction actually at poetry's expense, or are you
> talking
> about something that is in fact a function of the increasing
> corporatisation
> of the publishing and bookselling industries and the increasing
> loss of
> independent bookshops? Because those factors are affecting ALL
> literary
> publishing, not just poetry.
>
> All best
>
> A
>
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
> No virus found in this incoming message.
> Checked by AVG.
> Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date:
> 04/04/2008
> 6:02 PM
>
>
> No virus found in this outgoing message.
> Checked by AVG.
> Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date:
> 04/04/2008
> 6:02 PM
>

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208. **Wystan Curnow**

Re: Roy Exley : ON poets writing NOVELS

Sat 5 Apr 2008

Replying to you, Alison, re-the rise and the rise of the novel. No, I was not thinking of the 19th century, but a generation. The different position of poetry in New Zealand for my father's generation. Aside from cook books etc there was

little or no local publishing, no full time writers or artists for them. Now we have both, so that there's a choice, but there are strings attached, and the arrival of a livelihood has been exchanged for the loss of any intellectual highground poetry had achieved before then, and with that pretty much any such highground literature itself. There is no real literary criticism written in New Zealand outwide of the academic world, and reviewing is mere marketing at best. That exchange, however, hasn't occurred with the visual arts. Wystan

---

From: UB Poetics discussion group on behalf of Alison Croggon
Sent: Sat 5/04/2008 7:23 p.m.
To: [redacted]
Subject: Re: Roy Exley : ON poets writing NOVELS

Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes, Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a few I've enjoyed recently) writing in the form, I don't think there's any need to justify the novel's value. Nor the need to make a living. - I've certainly paid my dues as a poor artist, and have the lack of a house, car, savings or any sort of recognised assets to prove it... As an aside, I'm one of the very few full-time writers I know. My husband (a playwright) is another. We have three kids. Most poets make their living with some other job, many in academia. I don't have an academic qualification to my name, and in any case have never existed very well in any kind of institution. Writing novels that others might read for pleasure seems to me to be an honest living.

Wystan, surely the rise of the novel happened in the 19th century? Is the perceived rise of fiction actually at poetry's expense, or are you talking about something that is in fact a function of the increasing corporatisation of the publishing and bookselling industries and the increasing loss of independent bookshops? Because those factors are affecting ALL literary publishing, not just poetry.

All best

A

-- Editor, Masthead: http://www.masthead.net.au <http://www.masthead.net.au/> Blog: http://theatrenotes.blogspot.com <http://theatrenotes.blogspot.com/> Home page: http://www.alisoncroggon.com <http://www.alisoncroggon.com/>

↑ Index

209. **Ryan Daley**

Re: Atlanta Question & Response to Jason

Sun 6 Apr 2008

The idea of hoax in literature seems finally to be catching up --that is, equally in how widespread it seems-- to the idea of hoax in television and cinema.

I'm curious about this: is there a difference between hoax and fraud in literature?

On Sat, Apr 5, 2008 at 11:25 AM, ALDON L NIELSEN <[redacted]> wrote:

> *OK -- I only have one post left in my daily quota so am combining two posts in one:*
>
> *1) I just finished reading this morning's NYTIMES article on the three day celebration in Atlanta in conjunction with the exhibition opening the Raymond Danowski Poetry Library at Emory. The celebration was determinedly middle-brow (Wilbur, Giaoia, Snodgrass etc.) -- but the incredible scope of the collection gives me reason to hope that there may be lots of small press stuff in there.*
>
> *Have any of our Atlanta contingent had a chance to look into the Danowski collection yet?*
>
> *2) Jason et al -- Yes, BLACK NO MORE is a fantastic (in the literal sense) novel -- though it's strictly speaking not quite of the same era as EX, whihc is pre-Harlem Renaissance -- I love both novels (andmy students who read the Schuyler novel last year were blown away by its power to explain more recent racial politics in the USA)-- but it's precisely the trickiness of Johnson's novel that I love -- many readers of the first edition didn't realize it was a fiction -- (If you read Johnson's autobiography, you'll come across a delightful anecdote about the time Johnson met somebody who purported to be the book's protagonist) -- EX plays upon reader's expectations in a far more complex way than does Schuyler's great satire -- Readers came to AUTOBIOGRAPHY OF AN EX-COLURED MAN expecting to learn the "masonic secrets" of the black race*

-- Instead, the book turns out to reveal to them the secret interiority of an
ordinay white man who has made a little money --

if you've never read these books, read them now -- you'll never forget them --

We don't hear much about Schuyler theses days -- which is one reason media types can go on pretending that the Black Conservative is of recent vintage --
There was a very good biography of his amazing daughter a few years back, and
Bobby Hill published Schuyler's nearly forgotten Sci Fi serials a while back --

On Fri, Apr 4, 2008 09:34 PM, Jason Quackenbush <[redacted]> wrote:

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing
during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obssesions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

From: [redacted]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[redacted]>
Subject: Re: Epigramititis: 118 Living American Poets

thanks!

I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for

entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't exist and are completely unreal is inescapable.

which puts me in mind of this latest bout of exposed hoax memoirists. to my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the
post I was responding to at the time -- the puzzle, at least for me, is in the
reading -- what is being said about the subject in such a case? for example,
though a post not a poem -- I suggested here that a book and its author might
be a hoax -- most readers of this list would know instantly that I had to know
neither was a hoax -- there appears to have been a difference of opinion on how
to read my suggestion. Some thought that by suggesting the book and its
author might be a hoax I was thereby dismissing both -- I, of course, would
never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[redacted]> wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an assertion in a
poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: http://www.blazevox.org/061-jfq.pdf

it's the second one.

<>

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

<<

> [redacted]

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210. **Murat Nemet-Nejat**
Re: Epigramititis: 118 Living American Poets
Sun 6 Apr 2008

David,

In one of his interviews (I think with Gabe), Kent refers to magma being the source of all poetry, and Doubled Flowering and his ensuing books (and translations) being attempts to reach that source. It is within that framework that the idea of individual authorship, and also the distinction between "hoax" and "real" in the proprietary sense, disappears.

Ciao,

Murat

On Sat, Apr 5, 2008 at 2:50 PM, David Chirot <[redacted]> wrote:

> *Dear Murat & Friends-*
>
> *Yes I saw FAKE and I have read the book it is based on by Clifford Irving--very interesting as first Irving wrote of the FAKE painter Emile de Houry--and then went onto to forge the Howard Hughes Book that was at first thought to be by Hughes himself. (Which is also in the film--) (Actually i have read great many books on fakes, forgeries, etc--and there is a new one out i have yet to start called Nation of Counterfeiters--early history of the US--counterfeiting ran rampant--) (the USA cd be called FAKE Nation!)*
>
> *Actually, Yasusada is NOT a "hoax" because within the texts it gives itself away over and over as not being by a "real person"--*
>
> *Yasusada writes in a letter to a friend that he is writing works which he thinks of as "After Spicer" in the manner of Spicer's "After Lorca"--*
>
> *after all, After Lorca, Spicer writes letters to Lorca, "translates" Lorca's ("real/fictional" poems, and Lorca provides an Introduction. Yasusada writes Spicer a "last letter" which echoes the "last letter" of Spicer's*

to
Lorca, and Spicer appears i a number of letters and rengas throughout the Yasusada texts. (By appears I mean he takes part in events which are presented in a renga.)

If a "real poet" can write letters to a "dead real poet" and the dead poet can introduce his text, why not a fictional poet write letters to and present a "real dead poet" in his works.

What is being created is a traveling through time and space of poets dead, alive, and fictional--having in common the feature of all being "ghosts" finally. What carries from poet to poet are echoes, reflections, fragments
of sounds, of images, and what the center of their being is as a group is "the work of mourning" as Freud called it. Spicer spends a summer of love with Lorca, who leaves, a departed ghost, and Spicer in turn becomes the beloved of Yasusada, who in the end says Farewell to the ghost of Spicer, and turns to look out to sea at the memorials of candles and names for the dead of Hiroshima. Hiroshima itself provides a linkage from Spicer to yasusada via lines in Spicer that the fictional poet cites, and is "echoed"
in Yasusada's attending a baseball game a la Spicer, in the Hiroshima Stadium, situated at the Bomb's flashpoint.

The series Lorca-Spicer-Yasusada is one in which poetry is making journey of love in the land of the dead, in which dead poets are loved as ghosts, and a fictional poet is as real as the ghosts which are Lorca for Spicer and
Spicer for Yasusada.

The Yasusada is really a series of love poems--to Yasusada's daughter, wife
and lost friends, poets of other times, and finally, to Spicer, whom he "meets" late in life. The last poem, "Because I live" combines the image of
the candles and names floating out to sea with those of the rowers on Ulysses' ship passing the Sirens, on their way home to Ithaca.

I think that there are a great many issues which the works of Kent Johnson bring up, and among them is that of, not so much the willing suspension of disbelief, but to my mind, the willingness to believe immediately and without question what an "authority" says about a matter.

The reasons so many "fakes" seem to exist at present is simply that there is far more media attention paid by the media to itself--i.e--it creates a celebrity, then on discovering it is not a real celebrity, has to figure out
what to do with its mistake--or analyze it in terms of some sort of

psycho-babble as a "trend"--while missing what is the main point: that persons ask fewer questions all the time in presenting "news," and citing "facts," and demanding strict adherence to doctrines based on things patently untrue. We are currently annihilating the lives of two entire countries, one of them based completely on falsehoods, which at the time were known to be false, yet which were presented as real--and since Colin Powell presented them--most "reasonable people" believed it was all true.

If a nation goes to war on faked documents and false testimonies that it wants to "hear"--then is it any surprise that the news is filled with fake stories itself, and in turn filled with stories of fakes?

Remember all the scandals of the "embedded reporters" like Judith Miller and others, whose "reports from Iraq" were basically written by the Pentagon? So many histories of the last fifty years or so of events in the USA let alone abroad, are filled with the examples of how the media was manipulated and played along with the government in disseminating false reports, squashing true ones and pushing for editorial and opinion columns to take up the cudgel and war drums for one cause or another.

There are two volumes called Paper of Record which are the ongoing untruths re in one volume Foreign Policy and in the other Israel-Palestine which have been published non-stop by the New York Times, and that's just one major news outlet among several fabricating news and facts in order to create a "world view" in which now despite all the evidence to the contrary, the American and Israeli Governments are determined to attack Iran for building non-existent weapons. Just days before the exposure of the fake book of the gang survivor, that author had been given a huge photo spread essay and interview in the Times, and her book given a postive review as being true.

I think that part of the project of a work such as the Yasusada is that it is an opening into those worlds which exists i writing which traverse the liminal states of being so to speak of the living, the dead, the ghostly the fictional, the mixing of these among other poets and artists real and imaginary with in the texts, and the ability of the love shared among these writers to meet in acts of love and of mourning. In a sense it a demonstration of ways in which writing makes possible communications which are otherwise deemed "impossible."

The works of Spicer and Yasusada do not pretend to be "really" or "unreally"
in touch with Lorca and Spicer--and yet they are both. One of the energies
of these works is to inspire and remind readers to be questioning the ways
in which writing is presented as a limited set of "choices" between "real"
and "fictional," "fake" and "original" and the like. And also in what ways
in reading and writing the question not only of the "author" arises, but the
question of "authority"--by whose authority do readers and writers believe
that what they are doing is distinguishing between "willing suspension of
disbelief" and "belief" in what so and so says, simply because so and so is
a Big Name, or an Expert, or has an Important Position?

How often in having an opinion or thoughts about a work are they one's own,
and how often really a ragtag bit of scraps from hither and yon, if not some
good chapter and verse from the most approved authorities of one's choice?

The ancients so called weren't so concerned about this as person are today.
The old texts will have along with what is known to be a "real" document a
string of fragments and versions "thought to be by" or "known to be fakes by
and also excerpts in which a work is mentioned, a poet named, whether or not
what is named or mentioned is "truth" or "hearsay" it is all part of the
"existence" of that writing and poet through time--their mixture of legends
and realities, their faked MS. and their actual publications. The 17th
century carried al of this to extremes so far out there they were part of
what led actually to the creation of the novel--simply so that supposedly
one would know that in a certain work everything was fiction, instead of of
a fine stew of truth, falsehood, plagiarism, faked translations, and a
myriad hoary old tricks and citings of "authorities" real and invented for
the occasion.

The Yasusada I think is both a reminder of these old methods and literatures
which preceded the rise of the new bourgoeis reading public and the novel
and the Superstars of Poetry who began to appear with the romantics, --an
era for the most part which has not at all vanished--and a pointing

towards
a myriad possiblities existing in writing which continues on with these questionings.

--david-bc
http://davidbaptistechirot.blogpost

PS:--below are letters of Spicer to Lorca and Yasusada to Spicer--in a post
sent 22 march

I have nearly completed another reply to a thread from a few weeks ago abt the "real lemons" and "literalization of metaphor" that Eireene brought up--
had to finish some other projects and the thread seemed over with--so was just going to send to Murat--
which has to do with the "real" and "unreal" in poems, and also the conjunction of WC Williams' "Only the imagination is real" (Spring and All)
with "No ideas but in things, Mr" in Paterson.

here is a post i sent on 22 March for the thread Eireene began (there was another one next day re "Radar" poem in Spicer's After Lorca, dedicated to Marianne Moore--)

this has the letters from the Spicer and Yasusada books--

"If it's not in writing, it never happened."
Ominous "reminder" sign found in various offices . . .
Although, from another point of view, one might also say
"If it's in writing, it never happened . . . "

"Dear Lorca:

This is the last letter . . . "

"Dear Spicer:

This is the last letter. All day I have been pacing back and forth. trying
to think about this has all meant, wondering how I might say goodbye to you. I've been thinking of yo writing to Lorca in a trance, of Lorca bemused by it all, sending poems to you for the sheer joy of it from the grave . . . "
(further excerpts of this letter follow the --always provisional, in

progress--comments here:

One of the most interesting meditations on Spicer and especially After Lorca, is the way that the figure and work of Spicer make their appearances
interwoven among the other figures and works which inhabit Doubled Flowering From the Notebooks of Araki Yasusada.
Doubled Flowering is in effect, an After Spicer to Spicer's After Lorca, assembled and annotated by the editors of Yasusada's Notebooks in a manner suggested by Yasusada in a November 7, 1967 letter to his friend Fusei:

I am so taken by the conception of the book (After Lorca), that I have decided to correspond with Spicer in a like manner. . . . After I finish, I
will allow him the opportunity to introduce the collection with the same generosity of spirit that he extended to Lorca . . .

Since "one knows" that Yasusada is a fictional poet, one finds a fictional being wanting to correspond with a dead poet, just as that poet corresponded with a dead poet. Along the way are "translations" which themselves are fictions--of Lorca, of Yasusada--framing a discussion of "real lemons" and "real moons" by both Spicer and Yasusada within the contexts of fiction, and, in both cases, with correspondances with dead poets. Fictions corresponding with ghosts take up the issue of the real, and what makes any of it "real" is that the poets WRITE of poems which will
be real and independent of images. So real that a cloud which has nothing to
do with the poem will cover that moon.
And if the moon is that moon which exists in writing--a cloud may indeed, having nothing to do with the poem pass over it--as it is there on the page--the moon one literally sees in the four letters which create the word--a literal cloud may pass overhead and cover it--
Asked what he meant in his writing, Rimbaud replied, "I mean it literally and in every sense." Literally, "m--o--o--n" IS the moon, and literally a cloud passing overhead could cover the four letters making the moon seen--THERE--on the page--
And that "m--o--o--n" is independent of images, and that cloud has nothing to do with the poem.
And since from the "after life" Lorca writes with Spicer "After Lorca," so Yasusada, a fictional "after effect" of his own "After Spicer," writes with a Spicer himself now in the "after life."
As one moves from the moon of Spicer, a "real" poet's moon written of to a dead "real poet," to the moon of Yasusada, which is a fictional poet's writing to the now dead "real poet," of the moon he has essayed creating, the one constant, the one "reality" literally existing among the historical poets, ghosts and fictions is this REAL "m--o--o--n" literally existing on the page from one text to the next.

The series of "After effects" is a series of echoes re-sounding from "moon" to "moon" while at the same time literally always being that "same" "moon". In a sense, iti s like a rhyming being of moon, the loon--the "literal" "real" loon calls--and hearing the echo of its call, thinks that another loon is responding, and so calls back--and again is responded to by its own echo--to which it in turn responds again--

The "after effect" of the echoes--creates a "call and response" in which, though the echoes are not "real" calls from another loon, elicit a response in the "real" loon as though its "doubled flowering" really is from another, who is actually itself and yet--not--

As, in order for an echo to return, it has to have made contact with some object, which indeed "sent it back"--to be responded with--

A literal object like Lorca, like Spicer, off of which Spicer and Yasusada's calls bounce--and coming back as echoes, are responded with as though "real" and so, echoing, the moon becomes, IS, indeed real, as moving from text to text it continues literally as the written word "m--o--o--n" and as an echo, an "after effect," is also a fiction, the sounds of a "ghost, " participating in a call and response with a "real" poet, a fictional poet, a departed ghost--a real moon existing among "translations" and "letters" and "really" fully capable of being covered by a cloud which has nothing to do with any of this.

(Both Spicer and Yasusada are writing as it were "love letters" also--

Dear Spicer:

This is the last letter. All day I have been pacing back and forth. trying to think about what this has all meant, wondering how I might say goodbye to you. I've been thinking of you writing to Lorca in a trance, of Lorca bemused by it all, sending poems to you for the sheer joy of it from the grave . . .

What you've taught me, Spicer, is that the real washes up like a dream from the unreal. Thus, when I say that on a beach against a cliff there is a boat older than Galilee, it is in the spirit of shellacking words to a page like objects on a canvas. A lemon peel, a slice of the moon, two little girls playing and calling to their father on the beach. The boat that is older than Galilee comes into the real, dragging a whole cargo of ghost

history with it. What you've taught me, Spicer, is that the unreal washes up from the real [sic, eds] Doesn't the the sound of the burned one drinking from th ocean make your hair stand on end?

Now here's a thing I've been waiting until the end of our correspondance to say: You say you would like the moon in your poems to be a real moon, one that could be covered by clouds, a moon independent of images. And you say you would like to point to the moon, and that the only sound in the poem be the pointing. At first I was confused, thinking that you wanted it both ways. But now I know you mean that the pointing and the moon are one. Like these letters, for instance, which have at their heart an urn, made real by the facing gaze of two identical ghosts. An urn wrought by the moon itself and the sorrowful pointing at it. Why look any further for the real?
. . .

Now reach through, and place your hand on the papery flesh of this false face. And I shall put into my branching voice the ashy sky of your gaze.
Love,
Yasusada

On 4/5/08, Murat Nemet-Nejat <[redacted]> wrote:

Jason,

I though the issue of something being a "hoax" or not referred to the public information about the work, surrounding the work. It is closely related to the idea of "fake." I do not think anybody thought Don Quiote was a real person or that the fact Don Quiote was not real makes the novel a "hoax." I do not quite understand what the the element of "hoax" in Shakesperean comedies is though, of course, 99% of tragic works (particularly plays) are based on "deception." Finally that is what dramatic irony is.

If one goes back to the original idea of a hoax (which what The Doubled Flowering is), one can see a veryinteresting question underlying the concept, particularly for a post modern sensibility. Is a hoax more real

> *than the "real"? In an age of infinite reproduction (for example, in literature, the infinite permutations of a text's algorithms digitally as poems, or in art "perfect" digital reeactments), which modern technology allows us, doesn't the idea of the "real" get subverted or, to use a more neutral word, change? It is the subversion that is crucial. My sense is that Kent is claiming in The Doubled Flowering (or in Epigrammatis or The Miseries of Poetry for that matery) his sense of "suffering" in that work is more real than many real writings on Hiroshima. Interesting, this idea is as old as Aristotle, claiming drama (?) is more real than history.*
>
> *Did anyone see the Orson Welles "documentary" (another hoax?), entitled Fake?*
>
> *Ciao,*
>
> *Murat*

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211. **Carol Novack**

SAVE THE DATE! SUNDAY, MAY 4TH: The Mad Hatters' Review MAD HATTERS' REVUE

Sun 6 Apr 2008

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*The Mad Hatters' Review
MAD HATTERS' REVUE
MAY 4TH, 4 - 8pm
BOWERY POETRY CLUB
*

A FESTIVAL OF DELIGHTS FOR THE EYE & EAR

To Keep The Mad Hatters Alive & Kicking
**

MC'd by comedienne Lisa Levy, the Revue will feature *
*

*FICTION WRITERS & POETS, PERFORMANCE ARTISTS &** **MULTI-MEDIA MASTERS*Alex Caldiero, Alan Davies, Samuel R. Delany, Tonya M. Foster, Pierre Joris, Timothy Liu, Eileen Myles, Nicole Peyrafitte, Wanda Phipps, Alan Sondheim, Stephanie Strickland, Steve Tomasula & Edwin Torres; *MUSICIANS & SOUND ARTISTS,* including Benjamin Rush Miller, austin publicover, & Ben Tyree with Will Martina; *VISUAL ARTISTS & FILM-MAKERS*, including:: Amy Cohen Banker, Orin Buck, Theresa Burnes, Michelle Handelman, Heide Hatry, Donna Kuhn, Gregg LeFevre, Iris Schieferstein, & Robert Withers. *Door Prizes, Drink Specials & More

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212. **Roy Exley**

Roy Exley : ON poets writing NOVELS

Sun 6 Apr 2008

Jason,

We could start writing poetic film scripts lamenting the demise of the novel and the disappearance of the novelist as cash cow! Then maybe the consequent award winning films would trigger the revival of the novel as art-form in a post-decadent era of candour and honesty when money will be seen as a banana skin, but watch out for low-flying pigs when that day arrives!

Roy Exley.

On 6/4/08 1:23 am, "Jason Quackenbush" <[redacted]> wrote:

But if we stop writing novels, what will all the award winning films be based on?

On Apr 5, 2008, at 7:50 AM, John Cunningham wrote:
An interesting reflection A. Considering how easily the novel sat alongside
poetry in earlier centuries, each making room for other, one has to wonder
how one form began to nudge out the other. Even when Dickens, et al, were
serialized, this still didn't threaten the existence of poetry. My feeling
is that you may be looking for the villain in the wrong media. I could be
wrong, but this pushing and shoving of poetry to the sidelines didn¹t begin
to take place until the last century, i.e. the twentieth (I still have
trouble thinking about the 1900s as the 'last century', probably an age
thing). That being the case, the one tying poor Nelle to the railroad tracks
is probably film. Reading of any kind is work. Watching a film isn't.
Reading a poem is more work that reading a novel. Which led to the protest
of our Protestant ethic saying 'fuck that shit, I'm going to the cinema'.
Poetry was the first to fall but the novel has had its share of suffering.
At the end of the 21st, we shall mourn the corpses of literacy.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]] On
Behalf Of Alison Croggon
Sent: April 5, 2008 1:24 AM
To: [redacted]
Subject: Re: Roy Exley : ON poets writing NOVELS

Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes,
Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a
few I've enjoyed recently) writing in the form, I don't think there's any
need to justify the novel's value. Nor the need to make a living. - I've
certainly paid my dues as a poor artist, and have the lack of a

house, car,
savings or any sort of recognised assets to prove it... As an aside, I'm one
of the very few full-time writers I know. My husband (a playwright) is another. We have three kids. Most poets make their living with some other
job, many in academia. I don't have an academic qualification to my name,
and in any case have never existed very well in any kind of institution.
Writing novels that others might read for pleasure seems to me to be an
honest living.

Wystan, surely the rise of the novel happened in the 19th century? Is the
perceived rise of fiction actually at poetry's expense, or are you talking
about something that is in fact a function of the increasing corporatisation
of the publishing and bookselling industries and the increasing loss of
independent bookshops? Because those factors are affecting ALL literary
publishing, not just poetry.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

No virus found in this incoming message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date: 04/04/2008
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6:02 PM

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213. W.B. Keckler
Re: launching bpnichol.ca | an online archive (please forward)
Sun 6 Apr 2008

Congratulations, Lori!

That's one of the best emails I've seen in weeks!

bpnichol is one of those poets I want back, writing today and tomorrow...this is the next best thing in the world of deletions...

**********Planning your summer road trip? Check out AOL Travel Guides. (http://travel.aol.com/travel-guide/united-states?ncid=aoltrv00030000000016)

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214. Stephen McCaffery
Re: POETICS Digest - 4 Apr 2008 to 5 Apr 2008 (#2008-97)
Sun 6 Apr 2008

BUFFALO POETICS PRESENTS KENNETH GOLDSMITH & JULIANA SPAHR READING Monday April 7. 7.30pm The Cinema at Hallwallâ€™s 341 Delaware Ave. Tuesday April 8. 4pm In Conversation. UB Poetry Collection, 420 Capen Hall North Campus Juliana Spahr is the author of seven volumes of poetry, a critical work Everybody's Autonomy: Connective Reading and Collective Identity and co-editor of several anthologies of poetics and criticism. With Jena Osman she co-edits the magazine Chain. Kenneth Goldsmith is the author of nine books including Fidget, Soliloquy and Day. An ardent proponent of boredom and uncreative writing he is also the host of a weekly radio show on NYC's WFMU and teaches at U Penn.

On Apr 6, 2008, at 12:05 AM, POETICS automatic digest system wrote:

> *There are 29 messages totalling 3134 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *Zach Mason, Lou Rowan at Powell's Sunday at 7:30*
> 2. *Siddhartha, the film (2)*
> 3. *On Poets as Characters in Novels!! (8)*
> 4. *Fwd: Epigramititis: 118 Living American Poets*
> 5. *Siddhartha, in defense of Baby Boomers*
> 6. *epigraphoses*
> 7. *joe ambrose in town (3)*

8. sid arthur coltrane et al
9. Roy Exley : ON poets writing NOVELS (2)
10. Atlanta Question & Response to Jason
11. Fourth Session
12. Epigramititis: 118 Living American Poets (2)
13. from Authors Guild: Amazon limits POD books
14. Fw: from dalachinsky - 2 gigs this month and a town hall meeting for RUCMA
15. Fifth and Sixth Final Session
16. April 19: Red Rover & Chicago Poetry Symposium
17. Last Call: Advertise in Boog City 50

Date: Fri, 4 Apr 2008 18:01:21 -0700
From: Lou Rowan <[redacted]>
Subject: Zach Mason, Lou Rowan at Powell's Sunday at 7:30

Dear Colleagues, Zach will read from his Starcherone Prize-winning, The Lost Books of the Odyssey, and Lou from My Last Days (Chiasmus) and Sweet Potatoes (Ahadada). Please join us for an Oulipan, satirical, lyrical evening at Powell's books on Burnside In Portland. Details in the calendar at www.lourowan.com. thanks, Lou

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Date: Fri, 4 Apr 2008 21:25:28 -0400
From: Aryanil Mukherjee <[redacted]>
Subject: Siddhartha, the film

Old time Beat pal Conrad Rooks had made a film of the same name after the Hesse novel in 1972.
It was a great film I thought, refeshing and personalized, if not sumptously innovative, starring Sashi Kapoor and Simi Gerewal, both noted Indian stars of that era. Hemanta Kumar Mukherjee wrote an unforgettable score for the film making good use of classical Tagorian music.

Aryanil

Date: Fri, 4 Apr 2008 21:25:41 -0400
From: Mark Weiss <[redacted]>

Subject: Re: On Poets as Characters in Novels!!

Last year I picked up a used detective novel with=20
the ultimate British detective, Geoffrey Chaucer.=20
Seriously. Name of book and author has mercifully left me--it was
dreadful.

Mark

At 01:46 PM 4/4/2008, you wrote:
The poet Placido (Gabriel de la Concepcion=20
Valdes) has a walk-on part in Cirilo=20
Villaverde's seminal 19th-century novel about=20
slavery in Cuba, Cecilia Valdes. Jose Saramago=20
wrote a novel called "The Year of the Death of=20
Ricardo Reis." Jose Lezama Lima and Eliseo=20
Diego and Roque Dalton appear in Cuban writer=20
Jesus Diaz's superb novel "Las Palabras=20
perdidas." Diego appears (as "Eliseo Riego=20
Leonardo Padura's detective novel=20
*"Mascaras." Reinaldo Arenas puts *very*=20*
thinly-disguised poets in his Pentagonia cycle=20
of novels (example: Delf=EDn Proust for Delf=EDn=20
Prats, Miguel Barniz for Miguel=20
Barnet). Wallace Thurman does likewise in=20
"Infants of the Spring." I think Aim=E9 C=E9saire=20
appears in one of the novels by Patrick=20
Chamoiseau -- "Texaco," maybe? Francois Villon=20
was made into a romantic figure in an operetta=20
(!) by Rudolf Friml (!!), "The Vagabond=20
King." There's Peter Ackroyd's "Chatterton" too.

And doubtless many more.

----- Original Message -----
From: Mark Weiss <[redacted]>
Date: Friday, April 4, 2008 6:14 am
Subject: Re: On Poets as Characters in Novels!!
To: [redacted]

There was also a novel in which a Welsh poet surprisingly like Dylan
Thomas is killed by a dentist. Peter Viereck maybe?

At 06:47 PM 4/3/2008, you wrote:
Thanks, Wystan. Is Reading Room online??
Just reading Hank Lazar's review/refleciton on On Kawara's

collaborative book on the body and achitecture. Be interested in the connections you make with Ron and Acker.

Stephen V

Wystan Curnow <[redacted]> wrote: Stephen,
Silliman appears in Chapter 2 of Acker's 1978 novel, The Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future? Ron Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in READING ROOM 1, 2007.
Wystan

-----Original Message-----
From: UB Poetics discussion group=
[mailto:[redacted]]
On Behalf Of Stephen Vincent
Sent: Friday, 4 April 2008 7:09 a.m.
To: [redacted]
Subject: On Poets as Characters in Novels!!

Any good suggestions and/or appraisals - from ancient to= contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small,= stapled editions at Kinkos before Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/

Date: Fri, 4 Apr 2008 18:34:37 -0700
From: Jason Quackenbush <[redacted]>
Subject: Fwd: Epigramititis: 118 Living American Poets

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obssesions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

From: [redacted]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[redacted]*>*
Subject: Re: Epigramititis: 118 Living American Poets

thanks!

I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't exist and are completely unreal is inescapable.

which puts me in mind of this latest bout of exposed hoax memoirists. to my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the
post I was responding to at the time -- the puzzle, at least for me, is in the

reading -- what is being said about the subject in such a case?
for example,
though a post not a poem -- I suggested here that a book and its
author might
be a hoax -- most readers of this list would know instantly that I
had to know
neither was a hoax -- there appears to have been a difference of
opinion on how
to read my suggestion. Some thought that by suggesting the book
and its
author might be a hoax I was thereby dismissing both -- I, of
course, would
never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[redacted]>
wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an
assertion in a
poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a
poem once. you can read that poem here if you like: http://
www.blazevox.org/061-jfq.pdf

it's the second one.

*<<

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

Date: Fri, 4 Apr 2008 22:13:05 -0500
From: John Cunningham <[redacted]*>*
Subject: Re: Siddhartha, in defense of Baby Boomers

Hey, I hear you. I just happen to be an aging hippy who spent a great deal of time digging Hesse. I made the mistake a while back of referring to Rosemary Waldrop's Burning Deck Press as Burning Bush Press but, then again, maybe this was Freudian. And Bush follows a long line of not very astute presidents. Probably the last was John F. Well, Carter was decent anyway. But then, I'm just a Canuck watching from the sidelines and considering we have Bush's buddy Harper we can't talk very much. Me, I gave up on politics in the 80s and haven't looked back. The way I see it, one skunk stinks as bas as another.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]*] On Behalf Of CA Conrad*
Sent: April 4, 2008 6:26 AM
To: [redacted]
Subject: Re: Siddhartha, in defense of Baby Boomers

John Cunningham wrote: >>To limit oneself to discussing only one of Hesse's books is unfortunate.
What about The Glass Bead Game (otherwise known as Master Ludi), or Steppenwolf, Journey To The East or his numerous other

masterpieces - all
devoured by the Hippies along with their electric koolaide which was a
true
acid test of fine literature.

Go ahead and discuss away. My reason for talking about THAT book, as I
stated, was because of the Barnes and Noble statement about hippies for THAT
particular book, which was similar to the anti-hippie statements ALSO about
THAT book from my old and irritating asshole professor. Did you read my
post? If you had you would have understood that I would think.

And WHY is it unfortunate? I mean, YOU'RE now discussing these other books,
right? So, the conversation goes forward with you, which is not
unfortunate. I mean it's not as if I wrote a 700 page book about the
subject! All I wrote was a handful of paragraphs. And now you've written a
few paragraphs, and I'm writing a few more, and so on and so on.

I've received a bunch of back channeled e-mails about this, two of them from
folks on this List who want to complain to me in private about how much the
Baby Boomers destroyed the world. One of them (DON'T WORRY SUNSHINE I WON'T
BLOW YOUR COVER!) wrote, "These are the same people who gave Ronald
Reagan the white house don't forget!"

Our current president is a Baby Boomer, so, of course not ALL of them liked
Hesse, in fact Bush probably never even read Hesse. Wish he had, frankly.
He knew Hunter S. Thompson, but Thompson threw him out of his house when
Bush did too much coke at a party and passed out in the bathtub. (THIS drug
use of Bush's has always irritated me because of the SHIT they put Clinton
through for smoking a little weed! Not that I'm a fan of Clinton's since I
believe history will prove that he was one of our worst leaders EVER!)

What would have happened if Thompson had NOT thrown Bush out? What if

Thompson and his friends had instead taken the young George Bush under their
wing with Daddy Bush working for the CIA at the time? And Bush was close to
the radical fringes back then, hard to believe. Well, he partied with them
at least, so, maybe he could have hung around and gotten some of that
radical juice flowing in his blood. And maybe he would have still become
president, but a different kind of president. A very different kind of
president.

Ever since reading Thompson's story about tossing Bush out onto the lawn
I've wondered about this. You never can tell when you're on the edge of
changing a life. Thompson was rather PROUD of having thrown Bush out, and
maybe he had a right to feel proud?

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

No virus found in this incoming message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.22.5/1358 - Release Date: 03/04/2008
6:36 PM

No virus found in this outgoing message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.22.5/1358 - Release Date: 03/04/2008
6:36 PM

Date: Sat, 5 Apr 2008 00:17:10 -0400
From: ALDON L NIELSEN <[redacted]>
Subject: epigraphoses

recently on the HEATSTRINGS BLOG:

Charles Wright reading

Photos from Obama's visit to Penn State

A.B. Spellman

Response to media response to Rev. Wright

<http://heatstrings.blogspot.com/>

*<<

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----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Friday, April 4, 2008 9:06:20 AM
Subject: Re: On Poets as Characters in Novels!!

Dr Zhivago by a great poet who wrote a great novel, Boris Pasternak, who
also provides with the novel a selection of the poetry of Zhivago.

There are several books which interweave "novelizations" and "dramatizations" and "filmizations"of the life of Rimbaud with "actual biography."

The novels of Roberto Bolano--a poet himself-- are filled with poets as main
and subsidiary characters, including often the narrator--

The Satyricon of Petronious may be read in a certain sense as a novel of the
adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young aspiring writer/poet
leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford <[redacted]>
wrote:

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered
a poet. :-) g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/
fictional or

*'real' celebrations and/or satires of sexual encounters with some now well
known language poets before such bodies were even formally identified as
such - vaguely remember them as printed in small, stapled editions at Kinkos
before Kinkos was Kinkos.*

*Stephen V
http://stephenvincent.net/blog/*

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*You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.
http://tc.deals.yahoo.com/tc/blockbuster/text5.com*

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*Date: Sat, 5 Apr 2008 01:26:12 -0500
From: "steve d. dalachinsky" <[redacted]>
Subject: joe ambrose in town*

*Writer, film maker, musician and culture terrorist Joe Ambrose has a penchant for digging around the cultural
margins and teasing out of the shadows relevant irreverance, countercultural phenomena, outside and (often)
explosive art of pivotal significance. Subject matter and artists regularly
delineated by sitting on the periphery of
popular culture. His written output includes the novels Serious Time and
Too Much Too Soon. Moshpit Culture, a
blood stained and sweat-soaked inside investigation on hardcore dancing;
several historical studies of the war of
Irish Independance including the best selling Dan Breen and The IRA and
is
currently editing an anthology of writings
by the revolutionary Irish Brotherhood, the Fenians. His writing also appears in numerous magazines, journals and
collections.*

In 1992 he co-organized the Here To Go Show in Dublin. This mixed media
art
show was a celebration of the
cultural impact and significance of the work of Tangier Beat Scenesters
Brion Gysin and William Burroughs. The event
was filmed extensively and the movie Destroy All Rational Thought
documented many aspects of this week long arts
show. It was initially released on video and then later, as an enhanced
DVD. He is a DJ in art hip hop combo Islamic
Diggers and has been living in Marrakesh, Morocco for the past 7 months
hanging with the likes of the Sufi mystic
trance musicians The Gnoua Brotherhood of Marrakesh. Ambrose previously
produced the Brothers for the William
Burroughs tribute CD, 10% File Under Burroughs, which also features John
Cale, Paul Bowles, Marianne Faithfull,
Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka.
Whilst Ambrose has been getting down in Africa, the Islamic Diggers track
William Burroughs Dont Play Guitar has
featured on the soundtrack to a new Burroughs documentary, Words of Advice,
which also features Patti Smith, Hal
Willner and Bill Laswell. Another Diggers track, Hashishin, was included
along with work by Stockhausen in a January
Â'08 sound installation, Cut Up, curated by CopenhagenÂ's Karriere in
conjunction with the Danish Museum of Modern
Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell,
Chrissie Hynde and Herbert Huncke. He is
Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was asked
by Iggy Pop to write the sleevenotes
for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme
travel writing book, Chelsea Hotel
Manhattan has recently been published by Headpress and a new edition of
Moshpit is about to be published by
Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of Moshpit.....
Moshpit Culture first came out in 2001 and reflected what IÂ'd been

up to
in
the preceding years. I first got dragged
into a moshpit, rather improbably, at a Shane McGowan show. I love his work
but at that time, the late 90s, I was
listening almost exclusively to hip hop, reggae, and the kind of punkish
metal exemplified by Slayer, Queens of the
Stone Age, the Beastie Boys and RATM. I was going to hip hop shows whenever
I could, I saw Snoop a load of times
and I was kind of following Gregory Isaacs, the Cool Ruler, around the place. I must have seen Gregory in action
about forty times back then. But mainly it was hardcore acts and Slipknot
and Rancid and the likes.

So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the openness
and the willingness to experiment with new
people and to build a new nation which was not of this world. People had
talked about experiencing these feelings in
the rave scene, which immediately preceded the emergence of the new punk
era but I didnÂ't go for that because I
like music and most of the music associated with rave culture was second
rate, doesnÂ't stand the test of time, was
mildly diverting at the time but not the real thing. Also, when they were
talking about this spirit of collective
fraternity and stuff, what they were really talking about was the drugs
they were taking.

Ecstasy and a trashy peace and love vibe. The moshpit to me seems to work
on a completly different level....
Moshers were often far more solid sort of individuals. A lot of moshers
took good care of their bodies, didnÂ't do
huge amounts of drugs, kept down day jobs or, if very young, lived far away
from the city centre with their families
in hugely repressive social environments which caused them to see

moshing
and much of what went with it as
hugely liberating.

The publishers, Tsunami, are based in Italy, arent they?
There is already a metal record label in Italy called Moshpit
Culture so
I
knew the book had impacted a bit there.
Also Italians of a certain type are much enamoured of the black
leather
jacket and shades school of rock chic. Give
them anything with a loud guitar and theyÂ're off! I have some
sympathy
with
that attitude. The Tsunami edition will
be called Moshpit. Things have changed since I wrote the book but
itÂ's
still relevant. It wasnÂ't written as a
journalistic account of a scene but rather as travel writing which
brought
the reader inside the head of the alienated
teenage mosher. So, theoretically at least, somebody could pick it
up in
200 years time and still find its contents
interesting or relevant. I had a ton of fun writing it and I get
emails
about it all the time, mostly from people doing
postgraduate research into youth culture or music culture. As far as I
know
itÂ's the only book which deals exclusively
with this huge cultural movement which has had a phenomenal influence
upon
the lives of millions.

Yeah, that book`s subject matter; the bands and people that make up
the
moshpits of the world are a popular
cultural form of expression, a response to the social and political
spaces
they inhabit.....
I gave a talk about moshing at Brighton University shortly after
the book
came out and the guy introducing me
admitted that, when he heard that someone was going to explain
moshing to
them, he thought it had something to
do with winemaking.

Jeez.....thats crazy. You are flying out to NYC again soon Joe, whats
happening this time around?
The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There
has been a change in management since I
stayed there so itÂ'll be interesting to see what improvements theyÂ've
made.
ThereÂ's been minor controversy about
some changes theyÂ've been making but I donÂ't see why people active in the
arts should be so caught up in trying to
preserve the past. The ChelseaÂ's past was great Â– and it all really
happened there Â– but that particular slice of the
past finished a while back.

We`ve jammed on those changes in another interview, havent we.....
IÂ've got all those albums, IÂ've read all those books. I hope, really, that
the new management make some sort of a
dynamic intervention. Get Richard Rogers or someone to overhaul it. WeÂ'll
see. In any case, this launch event is an
opportunity for people to come into the Chelsea Hotel and have a look around.

How has the book been received so far?
IÂ've been in Morocco the last six months. I donÂ't get too much feedback
about the book down there but such as IÂ've
had has been positive. I got a really nice email from Chris Stein of
Blondie about it which really pleased me. I like his
work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy.
ThatÂ's New York City for me.

I heard Ira Cohen was going to be involved in the launch....
Unfortunately Ira Cohen, who makes numerous appearances in the book and
who
contributed to it, has been sick
recently. Chris Stein mentioned in his email that Ira is very much himself
again and I hope that is the case. Ira is a
resource. You canÂ't replace resources. I hope we get a chance to hang out

while IÂ'm in town. I met Ira in 1991 on the Brion Gysin scene, Ira had been a good pal of GysinÂ's and I was starting work on the Here To Go Show which sought to highlight Gysin. Naturally Ira was involved, did a great photographic show in Dublin, and did readings. You can see him reading in the movie of the Show, Destroy All Rational Thought, which came out on DVD last year.

You have been living in North Africa. Have you been working down there?
IÂ've been wrestling with my third novel, The Darker Side of Me. IÂ've been having trouble with it for a couple of years but I think I cracked it in Marrakesh, where IÂ've been living. IÂ've also been editing an anthology of writings by the Fenians, the secret 19th Century Irish revolutionary organisation. This will come out later this year with Mercier Press. IÂ'll be previewing some of my thoughts about the Fenians in a piece, Brotherhood, which will be in the next Headpress Journal, the Â"pantherÂ" issue guest edited by the fabulous John Sinclair, founder of the White Panthers and onetime manager of the MC5. IÂ've written something about the equally fabulous Panther Burns for the same issue.

Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New York City:

Friday 18th April The Chelsea Hotel 7-30pm
Saturday 19th April Bowery Poetry Club 12 to 1-30pm
Monday 21st April Blue Stocking Books 7pm

His latest extreme travel writing book, Chelsea Hotel Manhattan, is published by Headpress and is launched in the USA in April.

There are a number of interviews and conversations we have had on various underground art, film, music and word projects, you can check them out on The Brink, hesterGlock and elsewhere.

paulh

2522 Mission Street
San Francisco
On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[redacted]>
writes:
want to alert folks to a reading/presentation by my photographer
collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
April
19. IÂ¹ll read some poems from our book Morphology & rusty will show
some
slides & talk abt them, & weÂ¹ll both briefly share some new things.
If
youÂ¹re not preparing a Passover seder, come on down.

Date: Sat, 5 Apr 2008 01:30:16 -0500
From: "steve d. dalachinsky" <[redacted]>
Subject: sid arthur coltrane et al

shit i feel terrible being a baby boomer myself and NO TOM I NEVER
CONSIDERED my self a HIPPIE
we came just before between the hippies and beats a sort of real lost
generation long hair drugs etc wash.s///q park east village
hippies meant something else in 1962/3 it meant long islanders who
came
for the day and split - tourists fakers post beatnik beret wearers

AND LEST WE FORGET THE MAGIC THEATRE

1. as CA said poems are my life too tho i wish i could write a novel
maybe call it CAKICKSASS or somethin
no seriously i write lousy prose sadly
a coupla short stories some reviews etc liner notes
but i wish i could write the great doesty - like tradgedy of my
working class family
their failings they're almost joys and be able to make it a real
proletarian tragedy
that hopefully wouldn't read like a melodrama and it certainly
wouldn't be for money
but i can't write a novel for shit
it would be a great way to get away from the sometimes boredom i
fall into
having written poems for 0ver 50 yrs now
alot of which of course suck - but then they too reek of humanity

ah the great american/russian novel with no redemption in the end

here's my latest novel or a start anyway

my parents died. everybody's do eventually. the secret is not to die before they do.

if anyone wants to write this with me please feel free to continue here or on wryting

2.
cecil taylor never sold out ornette using blood was not fusion it was harmolodics a different concept at that time
70's i believe actually hard boppers like blakey roach many never sold
out they played what they played to make a living
but never sold out as with many musicians i know today
even tho he plays below his capacity sonny rollins never sold out
and many avante garde jazz folk i know and can name never sold out
but yes trane certainly beside cecil were two of the complete uncompromising giants
and cecil's still goin at 79 as is ornette at 79 recently saw them both
perform as is rollins who says he still
doesn't play as well as he'd like to

oh by the way cecil will read his uncompromising poetry at the poetry project april 16
ah another cross over a musician who writes poetry
i know many of them who do some paint and i'm sure there's one who wrote
a novel
and ornette a so called jazz musician wrote a symphony and string quartets oh no should he be doing that? good heavens
and i can name others of that ilk and stravinsky wrote a jazz piece and
scheonberg cabaret songs
and i'm tired goodnite
On Fri, 4 Apr 2008 11:20:03 -0700 Rod Smith
<[redacted]>
writes:
An exciting list of titlesthis month. Ordering & discount information at the end of thispost. Bridge Street thanks you for your support!

POETRY & LANGUAGE WRITING: OBJECTIVE AND SURREAL, David Arnold,Liverpool University Press, cloth 200 pgs, $49.95. From jacket copy:"David Arnold grasps the nettle of language poetry, reassessing itsrelationship with surrealism and providing a

scholarly, intelligent wayof understanding the movement. Among the poets whose work is discussedare Charles Bernstein, Susan Howe, Michael Palmer and Barrett Watten."

FLOWERS OF EVIL, Charles Baudelaire, trans Keith Waldrop, 196 pgs, $16.95. New in paperback. "You worms!"

CHARLESBAUDELAIRE, Rosemary Lloyd, Reaktion Books, Critical Lives, 192 pgs,$16.95. A brief biographical study of Baudelaire. "Anger seems to havebeen the main source of his intoxication during these months."

GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, $15. New in paper. "That's so cool."

THE SCENTED FOX, Laynie Browne, Natl Poetry Series Selected byAlice Notley, Wave Books, 120 pgs, $14. "So and so died from 1750 tothe present."

FORMSOF YOUTH: 20TH-CENTURY POETRY AND ADOLESCENCE, Stephen Burt, Columbia,cloth 264 pgs, $35. From the jacket: "Stephen Burt demonstrates howadolescence supplied the inspiration, andat times the formal principles, on which many twentieth-century poetsfounded their works." Authors examined include Williams, Auden,Bunting, Oppen, Brooks, and Lowell.

SNOW PART / SCHNEEPART, Paul Celan, trans Ian Fairley, Sheep Meadow, 198 pgs, $19.95. "someone who stabbed himself in you"

JEAN COCTEAU, James S. Williams, Reaktion Books, Critical Lives,254 pgs, $16.95. Biography. "The result is a work of calculatedvoyeuristic fascination as we observe in keyhole detail every movementand twitch of the characters."

INTERVIEW WITH ROBERT CREELEY MAY 1998, interview by BrentCunningham, Hooke Press, 28 pgs, $10. "I think myth is mouth. That'swhat myth is . . . that's what speech is: myth, what's said."

PSYCHE: INVENTIONS OF THE OTHER, VOLUME II, Jacques Derrida, Stanford, 340 pgs, $24.95.

COUNTER-REVOLUTIONOF THE WORD: THE CONSERVATIVE ATTACK ON MODERN POETRY 1945-1960, AlanFilreis, UNC PRESS, cloth 422 pgs, $40. From the jacket: "During theCold War, an unlikely coalition of poets, editors, and politiciansconverged in an attempt to discredit--if not destroy--the Americanmodernist avant-garde. . . . By analyzing correspondence, decodingpseudonyms, drawing new connections through

the archives, andconducting interviews, Filreis shows that an informal network ofantimodernists was effectivein suppressing or distorting the postwarcareers of many poets whose work had appeared regularly in the 1930s."

THE BOOK OF MARTYRDOM + ARTIFICE: FIRST JOURNALS AND POEMS1937-1952,
Allen Ginsberg, ed Juanita Lieberman-Plimpton & BillMorgan, Da Capo, 524 pgs, $17.50. New in paper. "Dig the dignity of these buildings."

NEWCOMER CAN'T SWIM, Renee Gladman, Kelsey Street, 106 pgs, $16.95. "Talk to the sky like that."

AUTOBIOGRAPHY / OUGHTOBIOGRAPHY, Anthony Hawley, Counterpath, 32 pgs, $10."I plead for edge but come up blurred."

JAMESON ON JAMESON: CONVERSATIONS ON CULTURAL MARXISM, FredericJameson, ed Ian Buchanan, Duke, 278 pgs, $22.95. "I don't think it'sparticularly important to retain the word 'Hegalian.'"

POETIC OBLIGATION: ETHICS IN EXPERIMENTAL AMERICAN POETRY AFTER1945,
G. Matthew Jenkins, Iowa, cloth 264 pgs, $42.50. From the jacket:"American experimental poetry is usually read in either political ormoral terms. Poetic Obligation,by contrast, considers the poems of Louis Zukofsky, Charles Reznikoff,George Oppen, Edward Dorn, Robert Duncan, Susan Howe, and Lyn Hejinianin terms of the philosophical notion of ethical obligation to the Otherin language. Jenkins's historical trajectory enables him to considerthe full breadth of ethical topics that have driven theoretical debatesince the end of World War II."

HUMAN SCALE, Michael Kelleher, BlazeVox, 88 pgs, $12. "And now there isn't anyone left except them."

NOT VERACRUZ, Joanne Kyger, Libellum, 48 pgs, $10. "Ok. What's the law?"

BASS CATHEDRAL, Nathaniel Mackey, New Directions, 188 pgs, $16.95.

CRITICAL WRITINGS, F T Marinetti, ed Gunter Berghaus, trans DougThomson, FSG, 550 pgs, $20. "Have you ever witnessed a gathering ofyoung, revolutionary anarchists?"

BREATHALYZER, K. Silem Mohammad, Edge, 80 pgs, $14. "dark energy rules the universe"

A SEMBLANCE: SELECTED AND NEW POEMS 1975-2007, Laura Moriarty, Omnidawn, 220 pgs, $14.95. "Loss as rest from meaning."

AN AIR FORCE, Laura Moriarty, Hooke Press, 28 pgs, $10. "Are brands more powerful than governments?"

FLET: A NOVEL, Joyelle McSweeney, Fence, 140 pgs, $15.

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IT'S GO IN HORIZONTAL: SELECTED POEMS, 1974-2006, Leslie Scalapino, 248 pgs, U CAL, $16.95. "It's on the red ball a retina."

GERTRUDE STEIN: SELECTIONS, Gertrude Stein, ed JoanRetallack, U Cal Press, 352 pgs, $19.95. 72 page introduction by Retallack w/numerous illustrations, selections from across Stein's career,1905-1936.

PPL IN A DEPOT, Gary Sullivan, Roof, 104 pgs, $13.95. "POLICEMAN: God, your poetry is so amazing! Especially 'Fantasy.'"

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WALKING DREAMS: SELECTED EARLY TALES, Mark Wallace, Blaze Vox, 108 pgs, $14. "Nothing anywhere can be avoided."
ON SPEC, Tyrone Williams, Omnidawn, 160 pgs, "In brief--psst!-- / not shh!-- "

THE PRESENTABLE ART OF READING ABSENCE, Jay Wright, Dalkey Archive, 80 pgs, $12.95. "Remove emptiness. / Replace nothing."

POLYNOMIALS AND POLLEN, Jay Wright, Dalkey Archive, 126 pgs, $12.95.

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song is bent"

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ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation, 798 pgs, $34.95.
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WOMEN, THE NEW YORK SCHOOL, AND OTHER ABSTRACTIONS, Maggie Nelson, U Iowa, cloth 296 pgs, $42.50.
PROSE POEMS, Pierre Reverdy, trans Ron Padgett, Brooklyn Rail/Black Square, 64 pgs, $15.
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ED DORN LIVE: LECTURES, INTERVIEWS, AND OUTTAKES, ed Joseph Richey, U. Michigan, 174 pgs, $18.95.
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JOHN ASHBERY AND YOU: HIS LATER BOOKS, John Emil Vincent, U Georgia, cloth 196 pgs, $32.95.
WAR AND PEACE 3 --THE FUTURE--, ed Judith Goldman & Leslie Scalapino, O Books, 164 pgs, $14.
SOULS OF THE LABADIE TRACT, Susan Howe, New Directions, 128 pgs, $16.95.
4 OR 5, P. Inman, interrupting cow, 28 pgs, $5.
TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS, ed &

trans Matvei Yankelevich, Overlook, cloth 288 pgs, $35.
ART AND REVOLUTION: TRANSVERSAL ACTIVISM IN THE LONG TWENTIETH CENTURY, Gerald Raunig, Semiotext(e), 320 pgs, $17.95.
METEORIC FLOWERS, Elizabeth Willis, Wesleyan, 84 pgs, $13.95.
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MY ANGIE DICKINSON,Michael Magee, Zasterlee, 80 pgs, $12.95.
NINETEEN LINES: A DRAWINGCENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, $24.95.
DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, $17.95.

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expiration date & wewill send a receipt with the books. Please
remember to includeexpiration date.

Date: Sat, 5 Apr 2008 17:23:54 +1100
From: Alison Croggon <[redacted]>
Subject: Re: Roy Exley : ON poets writing NOVELS

Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes,
Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a
few I've enjoyed recently) writing in the form, I don't think there's any
need to justify the novel's value. Nor the need to make a living. - I've
certainly paid my dues as a poor artist, and have the lack of a house, car,
savings or any sort of recognised assets to prove it... As an aside, I'm one
of the very few full-time writers I know. My husband (a playwright) is
another. We have three kids. Most poets make their living with some other
job, many in academia. I don't have an academic qualification to my name,
and in any case have never existed very well in any kind of institution.
Writing novels that others might read for pleasure seems to me to

be an
honest living.

Wystan, surely the rise of the novel happened in the 19th century? Is the
perceived rise of fiction actually at poetry's expense, or are you talking
about something that is in fact a function of the increasing corporatisation
of the publishing and bookselling industries and the increasing loss of
independent bookshops? Because those factors are affecting ALL literary
publishing, not just poetry.

All best

A

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

Date: Sun, 6 Apr 2008 01:40:46 +1300
From: Wystan Curnow <[redacted]*>*
Subject: Re: On Poets as Characters in Novels!!

Not online.=20
Give me an address to post a copy to.
BTY On Kawara is not Madeline Gins collaborator, that 's Arakawa
Cheers,
Wystan

From: UB Poetics discussion group on behalf of Stephen Vincent
Sent: Fri 4/04/2008 11:47 a.m.
To: [redacted]
Subject: Re: On Poets as Characters in Novels!!

Thanks, Wystan. Is Reading Room online??=20
Just reading Hank Lazar's review/refleciton on On Kawara's =

collaborative book on the body and achitecture. Be interested in the =
connections you make with Ron and Acker.=20

Stephen V

Wystan Curnow <[redacted]> wrote: Stephen,
Silliman appears in Chapter 2 of Acker's 1978 novel, The Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future? Ron Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in
READING ROOM 1, 2007.
Wystan =20

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Stephen Vincent
Sent: Friday, 4 April 2008 7:09 a.m.
To: [redacted]
Subject: On Poets as Characters in Novels!!

Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled
editions at Kinkos before Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/
=20

Date: Sat, 5 Apr 2008 09:28:56 -0500
From: Maria Damon <[redacted]>
Subject: Re: joe ambrose in town

his bio of iggy pop is pretty good but flawed.

steve d. dalachinsky wrote:
Writer, film maker, musician and culture terrorist Joe Ambrose has a

penchant for digging around the cultural
margins and teasing out of the shadows relevant irreverance,
countercultural phenomena, outside and (often)
explosive art of pivotal significance. Subject matter and artists
regularly
delineated by sitting on the periphery of
popular culture. His written output includes the novels Serious
Time and
Too Much Too Soon. Moshpit Culture, a
blood stained and sweat-soaked inside investigation on hardcore
dancing;
several historical studies of the war of
Irish Independance including the best selling Dan Breen and The
IRA and
is
currently editing an anthology of writings
by the revolutionary Irish Brotherhood, the Fenians. His writing also
appears in numerous magazines, journals and
collections.
In 1992 he co-organized the Here To Go Show in Dublin. This mixed
media
art
show was a celebration of the
cultural impact and significance of the work of Tangier Beat
Scenesters
Brion Gysin and William Burroughs. The event
was filmed extensively and the movie Destroy All Rational Thought
documented many aspects of this week long arts
show. It was initially released on video and then later, as an
enhanced
DVD. He is a DJ in art hip hop combo Islamic
Diggers and has been living in Marrakesh, Morocco for the past 7
months
hanging with the likes of the Sufi mystic
trance musicians The Gnoua Brotherhood of Marrakesh. Ambrose
previously
produced the Brothers for the William
Burroughs tribute CD, 10% File Under Burroughs, which also
features John
Cale, Paul Bowles, Marianne Faithfull,
Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka.
Whilst Ambrose has been getting down in Africa, the Islamic
Diggers track
William Burroughs Dont Play Guitar has
featured on the soundtrack to a new Burroughs documentary, Words of
Advice,
which also features Patti Smith, Hal
Willner and Bill Laswell. Another Diggers track, Hashishin, was

included
along with work by Stockhausen in a January
Â'08 sound installation, Cut Up, curated by CopenhagenÂ's Karriere in conjunction with the Danish Museum of Modern
Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell,
Chrissie Hynde and Herbert Huncke. He is
Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was asked
by Iggy Pop to write the sleevenotes
for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme
travel writing book, Chelsea Hotel
Manhattan has recently been published by Headpress and a new edition of
Moshpit is about to be published by
Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of Moshpit.....
Moshpit Culture first came out in 2001 and reflected what IÂ'd been up to
in
the preceding years. I first got dragged
into a moshpit, rather improbably, at a Shane McGowan show. I love his
work
but at that time, the late 90s, I was
listening almost exclusively to hip hop, reggae, and the kind of punkish
metal exemplified by Slayer, Queens of the
Stone Age, the Beastie Boys and RATM. I was going to hip hop shows whenever
I could, I saw Snoop a load of times
and I was kind of following Gregory Isaacs, the Cool Ruler, around the
place. I must have seen Gregory in action
about forty times back then. But mainly it was hardcore acts and Slipknot
and Rancid and the likes.

So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the openness
and the willingness to experiment with new
people and to build a new nation which was not of this world. People had
talked about experiencing these feelings in
the rave scene, which immediately preceded the emergence of the

> *new punk*
> *era but I didnÂ't go for that because I*
> *like music and most of the music associated with rave culture was second*
> *rate, doesnÂ't stand the test of time, was*
> *mildly diverting at the time but not the real thing. Also, when they were*
> *talking about this spirit of collective*
> *fraternity and stuff, what they were really talking about was the drugs*
> *they were taking.*
>
> *Ecstasy and a trashy peace and love vibe. The moshpit to me seems to work*
> *on a completly different level....*
> *Moshers were often far more solid sort of individuals. A lot of moshers*
> *took good care of their bodies, didnÂ't do*
> *huge amounts of drugs, kept down day jobs or, if very young, lived far*
> *away*
> *from the city centre with their families*
> *in hugely repressive social environments which caused them to see moshing*
> *and much of what went with it as*
> *hugely liberating.*
>
> *The publishers, Tsunami, are based in Italy, arent they?*
> *There is already a metal record label in Italy called Moshpit Culture so*
> *I*
> *knew the book had impacted a bit there.*
> *Also Italians of a certain type are much enamoured of the black leather*
> *jacket and shades school of rock chic. Give*
> *them anything with a loud guitar and theyÂ're off! I have some sympathy*
> *with*
> *that attitude. The Tsunami edition will*
> *be called Moshpit. Things have changed since I wrote the book but itÂ's*
> *still relevant. It wasnÂ't written as a*
> *journalistic account of a scene but rather as travel writing which brought*
> *the reader inside the head of the alienated*
> *teenage mosher. So, theoretically at least, somebody could pick it up in*
> *200 years time and still find its contents*

*interesting or relevant. I had a ton of fun writing it and I get emails
about it all the time, mostly from people doing
postgraduate research into youth culture or music culture. As far as I
know
itÂ’s the only book which deals exclusively
with this huge cultural movement which has had a phenomenal influence upon
the lives of millions.*

*Yeah, that book`s subject matter; the bands and people that make up the
moshpits of the world are a popular
cultural form of expression, a response to the social and political spaces
they inhabit.....
I gave a talk about moshing at Brighton University shortly after the book
came out and the guy introducing me
admitted that, when he heard that someone was going to explain moshing to
them, he thought it had something to
do with winemaking.*

*Jeez.....thats crazy. You are flying out to NYC again soon Joe, whats
happening this time around?
The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There
has been a change in management since I
stayed there so itÂ’ll be interesting to see what improvements theyÂ’ve
made.
ThereÂ’s been minor controversy about
some changes theyÂ’ve been making but I donÂ’t see why people active in the
arts should be so caught up in trying to
preserve the past. The ChelseaÂ’s past was great Â– and it all really
happened there Â– but that particular slice of the
past finished a while back.*

*We`ve jammed on those changes in another interview, havent we.....
IÂ’ve got all those albums, IÂ’ve read all those books. I hope, really,
that
the new management make some sort of a
dynamic intervention. Get Richard Rogers or someone to overhaul*

it. WeÂ'll
see. In any case, this launch event is an
opportunity for people to come into the Chelsea Hotel and have a look around.

How has the book been received so far?
IÂ've been in Morocco the last six months. I donÂ't get too much feedback
about the book down there but such as IÂ've
had has been positive. I got a really nice email from Chris Stein of Blondie about it which really pleased me. I like his
work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy. ThatÂ's New York City for me.

I heard Ira Cohen was going to be involved in the launch....
Unfortunately Ira Cohen, who makes numerous appearances in the book and
who
contributed to it, has been sick
recently. Chris Stein mentioned in his email that Ira is very much himself
again and I hope that is the case. Ira is a
resource. You canÂ't replace resources. I hope we get a chance to hang out
while IÂ'm in town. I met Ira in 1991 on the
Brion Gysin scene, Ira had been a good pal of GysinÂ's and I was starting
work on the Here To Go Show which sought
to highlight Gysin. Naturally Ira was involved, did a great photographic
show in Dublin, and did readings. You can
see him reading in the movie of the Show, Destroy All Rational Thought,
which came out on DVD last year.

You have been living in North Africa. Have you been working down there?
IÂ've been wrestling with my third novel, The Darker Side of Me. IÂ've been
having trouble with it for a couple of years
but I think I cracked it in Marrakesh, where IÂ've been living. IÂ've also
been editing an anthology of writings by the
Fenians, the secret 19th Century Irish revolutionary organisation. This
will come out later this year with Mercier
Press. IÂ'll be previewing some of my thoughts about the Fenians in a piece,

Brotherhood, which will be in the next
Headpress Journal, the Â“pantherÂ” issue guest edited by the fabulous John
Sinclair, founder of the White Panthers and
onetime manager of the MC5. IÂ’ve written something about the equally fabulous Panther Burns for the same issue.

Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New York
City:

Friday 18th April The Chelsea Hotel 7-30pm
Saturday 19th April Bowery Poetry Club 12 to 1-30pm
Monday 21st April Blue Stocking Books 7pm

His latest extreme travel writing book, Chelsea Hotel Manhattan, is published by Headpress and is launched in the
USA in April.

There are a number of interviews and conversations we have had on various
underground art, film, music and word
projects, you can check them out on The Brink, hesterGlock and elsewhere.

paulh

2522 Mission Street
San Francisco
On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson
<[redacted]>
writes:

want to alert folks to a reading/presentation by my photographer collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat., April
19. IÂ¹ll read some poems from our book Morphology & rusty will show some
slides & talk abt them, & weÂ¹ll both briefly share some new things. If
youÂ¹re not preparing a Passover seder, come on down.

Date: Sat, 5 Apr 2008 10:39:23 -0400
From: Kenneth R James <[redacted]>

Subject: Re: On Poets as Characters in Novels!!

Three Samuel R. Delany novels feature poet protagonists:

Rydra Wong in _Babel-17_ (SRD's early SF)

Kid in _Dhalgren_ (plus secondary character Ernest Newboy)

Arnold Hawley in _Dark Reflections_ (his latest novel; takes=20
place in contemporary NYC; it's just great)

On Sat Apr 5 0:23 , steve russell sent:

I don't think anyone has mentioned Saul Bellow's Humbolt's=20
Gift. The alcoholic collapse of Delmore Schwartz forms the=20
basis for one of Bellow's best.=20

t

----- Original Message ----
From: David Chirot [redacted]*>*
To: [redacted]
Sent: Friday, April 4, 2008 9:06:20 AM
Subject: Re: On Poets as Characters in Novels!!

Dr Zhivago by a great poet who wrote a great novel, Boris=20
Pasternak, who
also provides with the novel a selection of the poetry of=20
Zhivago.

There are several books which interweave "novelizations" and
"dramatizations" and "filmizations"of the life of Rimbaud=20
with "actual
biography."

The novels of Roberto Bolano--a poet himself-- are filled=20
with poets as main
and subsidiary characters, including often the narrator--

The Satyricon of Petronious may be read in a certain sense=20
as a novel of the
adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young=20
aspiring writer/poet
leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford=20
[redacted]>
wrote:

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is=20
not considered
a poet. :-) g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

Any good suggestions and/or appraisals - from ancient to=20
contemporary??
I remember Kathy Acker did some - maybe they were=20
wonderfully
scandalous or may be not intended that way at all - auto/
fictional or
'real' celebrations and/or satires of sexual encounters=20
with some now well
known language poets before such bodies were even formally=20
identified as
such - vaguely remember them as printed in small, stapled=20
editions at Kinkos
before Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/

=20=20=20=20=20=20

_____
_____
You rock. That's why Blockbuster's offering you one month of=20
Blockbuster Total Access, No Cost.=20=20
http://tc.deals.yahoo.com/tc/blockbuster/text5.com

Date: Sat, 5 Apr 2008 10:39:48 -0400
From: cris cheek <[redacted]>
Subject: Re: On Poets as Characters in Novels!!

Brian Catling appears in Iain SInclair's "Downriver"

On Thu, Apr 3, 2008 at 2:09 PM, Stephen Vincent <[redacted]>
wrote:

Any good suggestions and/or appraisals - from ancient to
contemporary??
I remember Kathy Acker did some - maybe they were wonderfully
scandalous
or may be not intended that way at all - auto/fictional or 'real'
celebrations and/or satires of sexual encounters with some now
well known
language poets before such bodies were even formally identified as
such -
vaguely remember them as printed in small, stapled editions at
Kinkos before
Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/

Date: Sat, 5 Apr 2008 09:50:05 -0500
From: John Cunningham <[redacted]>
Subject: Re: Roy Exley : ON poets writing NOVELS

An interesting reflection A. Considering how easily the novel sat =
alongside

poetry in earlier centuries, each making room for other, one has to =
wonder
how one form began to nudge out the other. Even when Dickens, et al, =
were
serialized, this still didn't threaten the existence of poetry. My =
feeling
is that you may be looking for the villain in the wrong media. I
could =
be
wrong, but this pushing and shoving of poetry to the sidelines
didn=92t =
begin
to take place until the last century, i.e. the twentieth (I still have
trouble thinking about the 1900s as the 'last century', probably an
age
thing). That being the case, the one tying poor Nelle to the
railroad =
tracks
is probably film. Reading of any kind is work. Watching a film isn't.
Reading a poem is more work that reading a novel. Which led to the =
protest
of our Protestant ethic saying 'fuck that shit, I'm going to the =
cinema'.
Poetry was the first to fall but the novel has had its share of =
suffering.
At the end of the 21st, we shall mourn the corpses of literacy.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]] =
On
Behalf Of Alison Croggon
Sent: April 5, 2008 1:24 AM
To: [redacted]
Subject: Re: Roy Exley : ON poets writing NOVELS

Thanks Roy. When you have writers like Ismael Kadare, Michele
Desbordes,
Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to
name =
a
few I've enjoyed recently) writing in the form, I don't think
there's =
any
need to justify the novel's value. Nor the need to make a living. -
I've
certainly paid my dues as a poor artist, and have the lack of a

house, =
car,
savings or any sort of recognised assets to prove it... As an
aside, I'm =
one
of the very few full-time writers I know. My husband (a playwright) is
another. We have three kids. Most poets make their living with some =
other
job, many in academia. I don't have an academic qualification to my =
name,
and in any case have never existed very well in any kind of
institution.
Writing novels that others might read for pleasure seems to me to
be an
honest living.

Wystan, surely the rise of the novel happened in the 19th century?
Is =
the
perceived rise of fiction actually at poetry's expense, or are you =
talking
about something that is in fact a function of the increasing =
corporatisation
of the publishing and bookselling industries and the increasing
loss of
independent bookshops? Because those factors are affecting ALL
literary
publishing, not just poetry.

All best

A

--=20
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

No virus found in this incoming message.
Checked by AVG.=20
Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date: =
04/04/2008
6:02 PM
=20

No virus found in this outgoing message.
Checked by AVG.=20

Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date: =
04/04/2008
6:02 PM
=20

Date: Sat, 5 Apr 2008 08:11:18 -0700
From: David Chirot <[redacted]>
Subject: Re: On Poets as Characters in Novels!!

Not to mention many of the works of Jack Kerouac in which appear
Allen G,
Bill Burroughs, Gregory Corso, Phil Whalen, Lew Welch, Michael
McClure,
Kenneth Rexroth, Lawrence Ferlinghetti, Herbert Huncke ("Guilty of
Everything"), and many others--

i realize these aren't "novels"--
but-

In Elizabethan theater--for example one of Richard's famous
speeches in
henry vi part Three by Shakespeare--there occurs a character
referred to as
"the Machiavel"--based on the popularized image of Machiavelli--and
his work
The Prince. I like very much how an author via the associations
with his
most famous work becomes a figure of True Villainy and the Most Wicked
Cunning--a "larger than life charcter" with whom Richard is going
to do
battle and out perform!

In the Greek and Roman theater and poetry will often appear actual
poets or
The Poet--Orpheus--

especially in epigrams for example, one finds the appearance of
poets!!--among the Greeks and Romans--
from whence of course Kent Johnson's collection--

On Fri, Apr 4, 2008 at 9:23 PM, steve russell <[redacted]>
wrote:

I don't think anyone has mentioned Saul Bellow's Humbolt's Gift. The alcoholic collapse of Delmore Schwartz forms the basis for one of Bellow's
best.

t

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Friday, April 4, 2008 9:06:20 AM
Subject: Re: On Poets as Characters in Novels!!

Dr Zhivago by a great poet who wrote a great novel, Boris Pasternak, who
also provides with the novel a selection of the poetry of Zhivago.

There are several books which interweave "novelizations" and "dramatizations" and "filmizations"of the life of Rimbaud with "actual
biography."

The novels of Roberto Bolano--a poet himself-- are filled with poets as
main
and subsidiary characters, including often the narrator--

The Satyricon of Petronious may be read in a certain sense as a novel of
the
adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young aspiring

writer/poet
leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford
<[redacted]>
wrote:

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered
a poet. :-) g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or
'real' celebrations and/or satires of sexual encounters with some now
well
known language poets before such bodies were even formally identified as
such - vaguely remember them as printed in small, stapled editions at
Kinkos
before Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/

You rock. That's why Blockbuster's offering you one month of Blockbuster
Total Access, No Cost.
http://tc.deals.yahoo.com/tc/blockbuster/text5.com

Date: Sat, 5 Apr 2008 11:25:48 -0400
From: ALDON L NIELSEN <[redacted]>
Subject: Re: Atlanta Question & Response to Jason

OK -- I only have one post left in my daily quota so am combining two posts in one:

1) I just finished reading this morning's NYTIMES article on the three day celebration in Atlanta in conjunction with the exhibition opening the Raymond Danowski Poetry Library at Emory. The celebration was determinedly middle-brow (Wilbur, Giaoia, Snodgrass etc.) -- but the incredible scope of the collection gives me reason to hope that there may be lots of small press stuff in there.

Have any of our Atlanta contingent had a chance to look into the Danowski collection yet?

2) Jason et al -- Yes, BLACK NO MORE is a fantastic (in the literal sense) novel -- though it's strictly speaking not quite of the same era as EX, whihc is pre-Harlem Renaissance -- I love both novels (andmy students who read the Schuyler novel last year were blown away by its power to explain more recent racial politics in the USA)-- but it's precisely the trickiness of Johnson's novel that I love -- many readers of the first edition didn't realize it was a fiction -- (If you read Johnson's autobiography, you'll come across a delightful anecdote about the time Johnson met somebody who purported to be the book's protagonist) -- EX plays upon reader's expectations in a far more complex way than does Schuyler's great satire -- Readers came to AUTOBIOGRAPHY OF AN EX-COLURED MAN expecting to learn the "masonic secrets" of the black race -- Instead, the book turns out to reveal to them the secret interiority of an ordinay white man who has made a little money --

if you've never read these books, read them now -- you'll never forget them --

We don't hear much about Schuyler theses days -- which is one reason media
types can go on pretending that the Black Conservative is of recent vintage --
There was a very good biography of his amazing daughter a few years back, and
Bobby Hill published Schuyler's nearly forgotten Sci Fi serials a while back --

On Fri, Apr 4, 2008 09:34 PM, Jason Quackenbush <[redacted]> wrote:

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing
during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obssesions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

From: [redacted]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[redacted]>
Subject: Re: Epigramititis: 118 Living American Poets

thanks!

I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't

exist and are completely unreal is inescapable.

which puts me in mind of this latest bout of exposed hoax memoirists. to my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the
post I was responding to at the time -- the puzzle, at least for me, is in the
reading -- what is being said about the subject in such a case? for example,
though a post not a poem -- I suggested here that a book and its author might
be a hoax -- most readers of this list would know instantly that I had to know
neither was a hoax -- there appears to have been a difference of opinion on how
to read my suggestion. Some thought that by suggesting the book and its
author might be a hoax I was thereby dismissing both -- I, of course, would
never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[redacted]> wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an assertion in a
poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: http://www.blazevox.org/061-jfq.pdf

it's the second one.

<>

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

<<

[redacted]

Date: Sat, 5 Apr 2008 12:08:47 -0400
From: Alan Sondheim <[redacted]*>*
Subject: Fourth Session

Fourth Session

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Date: Sat, 5 Apr 2008 12:57:30 -0400
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Epigramititis: 118 Living American Poets

Jason,

I though the issue of something being a "hoax" or not referred to the public information about the work, surrounding the work. It is closely related to the idea of "fake." I do not think anybody thought Don Quiote was a real person or that the fact Don Quiote was not real makes the novel a "hoax." I do not quite understand what the the element of "hoax" in Shakesperean comedies is though, of course, 99% of tragic works (particularly plays) are based on "deception." Finally that is what dramatic irony is.

If one goes back to the original idea of a hoax (which what The Doubled Flowering is), one can see a veryinteresting question underlying the concept, particularly for a post modern sensibility. Is a hoax more real than the "real"? In an age of infinite reproduction (for example, in literature, the infinite permutations of a text's algorithms digitally as poems, or in art "perfect" digital reeactments), which modern technology allows us, doesn't the idea of the "real" get subverted or, to use a more neutral word, change? It is the subversion that is crucial. My sense is that Kent is claiming in The Doubled Flowering (or in Epigrammatis or The Miseries of Poetry for that matery) his sense of "suffering" in that work is more real than many real writings on Hiroshima. Interesting, this idea is as old as Aristotle, claiming drama (?) is more real than history.

Did anyone see the Orson Welles "documentary" (another hoax?), entitled Fake?

Ciao,

Murat

On Fri, Apr 4, 2008 at 9:34 PM, Jason Quackenbush <[redacted]> wrote:

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example

(although I
prefer "black no more" of the novels dealing with passing during
that era).
but there are lots of cases of things dealing with fraud all through
literature. there's a certain sense of fraudulence in a couple of the
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deceit is as greek as greek tragedy gets. it also was one of the big
obssesions of William Gaddis and played a part in every novel he
wrote from
the recognitions to agape agape

Begin forwarded message:

From: [redacted]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[redacted]*>*
Subject: Re: Epigramititis: 118 Living American Poets

thanks!

I quite enjoy the idea of fraud in literature, and particularly
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After all, at root, with the occasional exception of a novel by a
Kathy
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suspend our disbelief in the obvious lies. we do this for any
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i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: http://www.blazevox.org/061-jfq.pdf

it's the second one.

*<<

longfellow's house
once a week to the translators' group.

On 4/5/08 8:40 AM, "Wystan Curnow" <[redacted]> wrote:

Not online.
Give me an address to post a copy to.
BTY On Kawara is not Madeline Gins collaborator, that 's Arakawa
Cheers,
Wystan

From: UB Poetics discussion group on behalf of Stephen Vincent
Sent: Fri 4/04/2008 11:47 a.m.
To: [redacted]
Subject: Re: On Poets as Characters in Novels!!

Thanks, Wystan. Is Reading Room online??
Just reading Hank Lazar's review/refleciton on On Kawara's collaborative book
on the body and achitecture. Be interested in the connections you make with
Ron and Acker.

Stephen V

Wystan Curnow <[redacted]> wrote: Stephen,
Silliman appears in Chapter 2 of Acker's 1978 novel, The Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future? Ron Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in
READING ROOM 1, 2007.
Wystan

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Stephen Vincent
Sent: Friday, 4 April 2008 7:09 a.m.
To: [redacted]
Subject: On Poets as Characters in Novels!!

Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or
'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled
editions at Kinkos before Kinkos was Kinkos.

Stephen V
http://stephenvincent.net/blog/

Date: Sat, 5 Apr 2008 13:02:30 -0500
From: "steve d. dalachinsky" <[redacted]>
Subject: Re: Siddhartha, the film

his other film chappaqua was also a gem

On Fri, 4 Apr 2008 21:25:28 -0400 Aryanil Mukherjee
<[redacted]>
writes:
Old time Beat pal Conrad Rooks had made a film of the same name after the
Hesse novel in 1972.
It was a great film I thought, refeshing and personalized, if not sumptously
innovative, starring Sashi Kapoor
and Simi Gerewal, both noted Indian stars of that era. Hemanta Kumar

Mukherjee wrote an unforgettable score
for the film making good use of classical Tagorian music.

Aryanil

Date: Sat, 5 Apr 2008 13:43:32 -0400
From: Charlotte Mandel <[redacted]>
Subject: from Authors Guild: Amazon limits POD books

The Authors Guild wrote:
Last week Amazon announced that it would be requiring that all books that it sells that are produced through on-demand means be printed by BookSurge, their in-house on-demand printer/publisher. Amazon pitched this as a customer service matter, a means for more speedily delivering print-on-demand books and allowing for the bundling of shipments with other items purchased at the same time from Amazon. It also put a bit of an environmental spin on the move -- claiming less transportation fuel is used (this is unlikely, but that's another story) when all items are shipped directly from Amazon.

We, and many others, think something else is afoot. Ingram Industries'
Lightning Source is currently the dominant printer for on-demand titles, and they appear to be quite efficient at their task. They ship
on-demand titles shortly after they are ordered through Amazon directly to the customer. It's a nice business for Ingram, since they get a percentage of the sales and a printing fee for every on-demand book they ship. Amazon would be foolish not to covet that business.

What's the rub? Once Amazon owns the supply chain, it has effective control of much of the "long tail" of publishing -- the enormous number of titles that sell in low volumes but which, in aggregate, make a lot of money for the aggregator. Since Amazon has a firm grip on the retailing of these books (it's uneconomic for physical book stores to stock many of these titles), owning the supply chain would allow it to easily increase its profit margins on these books: it need
only insist on buying at a deeper discount -- or it can choose to charge more for its printing of the books -- to increase its profits. Most publishers could do little but grumble and comply.

We suspect this maneuver by Amazon is far more about profit margin than it is about customer service or fossil fuels. The potential big losers (other than Ingram) if Amazon does impose greater discounts on the industry, are authors -- since many are paid for on-demand sales based on the publisher's gross revenues -- and publishers.

We're reviewing the antitrust and other legal implications of Amazon's
bold move. If you have any information on this matter that you think could be helpful to us, please call us at [redacted] *and ask for the legal services department, or send an e-mail to* [redacted].

Feel free to post or forward this message in its entirety.

Copyright 2008, The Authors Guild. The Authors Guild (www.authorsguild.org

---

Date: Sat, 5 Apr 2008 13:52:17 -0500
From: "steve d. dalachinsky" <[redacted]>
Subject: Fw: from dalachinsky - 2 gigs this month and a town hall meeting for RUCMA

8 PM on Tuesday April 15th
at the Living Theatre Manhattan

Ty Cumbie's Musetry

w/ Ellen Christie
steve dalachinsky
james

plus Jackson Moore Group

The Living Theatre
21 Clinton Street
(F train to 2nd Ave, or 21 bus to Clinton St)
for info cal [redacted] or check Living Theatre Schedule on line

---

11 p.m. on Saturday, April 19th
Stain Bar, Brooklyn

Painted Ghost Rhythm

Steve Cohn -- shakuhachi, keyboards
Steve Dalachinsky -- poetry
Briggan Krauss Â-- alto saxophone
Dan Godston -- trumpet
Tom Zlabinger Â-- upright bass

experimental / jazz

Stain Bar is at: 766 Grand Street, Brooklyn, NY 11211,
(L to Grand, 1 block west), 718/[redacted], www.stainbar.com.

—

Town hall Meeting
Tuesday April 15 - tax day - 6:30 pm
at Clemente Soto Velez
107 Suffolk St - first floor

we are at a great place in RUCMA
we are successfully running a series that goes 3 nights a week at the Living Theater
we have started the jam sessions on Saturday nights
It looks like we will be able to continue through the summer one night per week
then begin again the 3 nights in Sept.
we are tentatively beginning an education program - etc

Arts for Art is trying to raise funds to put into this community development initiative
to build relationship inside the local community that will help build audience for the art for which we are so committed
arts for Art is also looking to secure other spaces for presentations and also for rehearsals

We need YOU
to accomplish this and more

It seems that it is True
that we can really change the Story Together

Date: Sat, 5 Apr 2008 11:50:59 -0700
From: David Chirot <[redacted]>
Subject: Re: Epigramititis: 118 Living American Poets

Dear Murat & Friends-

Yes I saw FAKE and I have read the book it is based on by Clifford Irving--very interesting as first Irving wrote of the FAKE painter Emile de
Houry--and then went onto to forge the Howard Hughes Book that was at first
thought to be by Hughes himself. (Which is also in the film--)
(Actually i have read great many books on fakes, forgeries, etc-- and there
is a new one out i have yet to start called Nation of Counterfeiters--early
history of the US--counterfeiting ran rampant--) (the USA cd be

called FAKE
Nation!)

Actually, Yasusada is NOT a "hoax" because within the texts it gives itself
away over and over as not being by a "real person"--

Yasusada writes in a letter to a friend that he is writing works which he
thinks of as "After Spicer" in the manner of Spicer's "After Lorca"--

after all, After Lorca, Spicer writes letters to Lorca, "translates" Lorca's
("real/fictional" poems, and Lorca provides an Introduction. Yasusada
writes Spicer a "last letter" which echoes the "last letter" of Spicer's to
Lorca, and Spicer appears i a number of letters and rengas throughout the
Yasusada texts. (By appears I mean he takes part in events which are
presented in a renga.)

If a "real poet" can write letters to a "dead real poet" and the dead poet
can introduce his text, why not a fictional poet write letters to and
present a "real dead poet" in his works.

What is being created is a traveling through time and space of poets dead,
alive, and fictional--having in common the feature of all being "ghosts"
finally. What carries from poet to poet are echoes, reflections, fragments
of sounds, of images, and what the center of their being is as a group is
"the work of mourning" as Freud called it. Spicer spends a summer of love
with Lorca, who leaves, a departed ghost, and Spicer in turn becomes the
beloved of Yasusada, who in the end says Farewell to the ghost of Spicer,
and turns to look out to sea at the memorials of candles and names for the
dead of Hiroshima. Hiroshima itself provides a linkage from Spicer to
yasusada via lines in Spicer that the fictional poet cites, and is "echoed"
in Yasusada's attending a baseball game a la Spicer, in the Hiroshima
Stadium, situated at the Bomb's flashpoint.

The series Lorca-Spicer-Yasusada is one in which poetry is making journey of love in the land of the dead, in which dead poets are loved as ghosts, and a fictional poet is as real as the ghosts which are Lorca for Spicer and Spicer for Yasusada.

The Yasusada is really a series of love poems--to Yasusada's daughter, wife and lost friends, poets of other times, and finally, to Spicer, whom he "meets" late in life. The last poem, "Because I live" combines the image of the candles and names floating out to sea with those of the rowers on Ulysses' ship passing the Sirens, on their way home to Ithaca.

I think that there are a great many issues which the works of Kent Johnson bring up, and among them is that of, not so much the willing suspension of disbelief, but to my mind, the willingness to believe immediately and without question what an "authority" says about a matter.

The reasons so many "fakes" seem to exist at present is simply that there is far more media attention paid by the media to itself--i.e--it creates a celebrity, then on discovering it is not a real celebrity, has to figure out what to do with its mistake--or analyze it in terms of some sort of psycho-babble as a "trend"--while missing what is the main point: that persons ask fewer questions all the time in presenting "news," and citing "facts," and demanding strict adherence to doctrines based on things patently untrue. We are currently annihilating the lives of two entire countries, one of them based completely on falsehoods, which at the time were known to be false, yet which were presented as real--and since Colin Powell presented them--most "reasonable people" believed it was all true.

If a nation goes to war on faked documents and false testimonies that it

wants to "hear"--then is it any surprise that the news is filled with fake stories itself, and in turn filled with stories of fakes?

Remember all the scandals of the "embedded reporters" like Judith Miller and others, whose "reports from Iraq" were basically written by the Pentagon? So many histories of the last fifty years or so of events in the USA let alone abroad, are filled with the examples of how the media was manipulated and played along with the government in disseminating false reports, squashing true ones and pushing for editorial and opinion columns to take up the cudgel and war drums for one cause or another.

There are two volumes called Paper of Record which are the ongoing untruths re in one volume Foreign Policy and in the other Israel-Palestine which have been published non-stop by the New York Times, and that's just one major news outlet among several fabricating news and facts in order to create a "world view" in which now despite all the evidence to the contrary, the American and Israeli Governments are determined to attack Iran for building non-existent weapons. Just days before the exposure of the fake book of the gang survivor, that author had been given a huge photo spread essay and interview in the Times, and her book given a postive review as being true.

I think that part of the project of a work such as the Yasusada is that it is an opening into those worlds which exists i writing which traverse the liminal states of being so to speak of the living, the dead, the ghostly the fictional, the mixing of these among other poets and artists real and imaginary with in the texts, and the ability of the love shared among these writers to meet in acts of love and of mourning. In a sense it a demonstration of ways in which writing makes possible communications which

are otherwise deemed "impossible."

The works of Spicer and Yasusada do not pretend to be "really" or "unreally"
in touch with Lorca and Spicer--and yet they are both. One of the energies
of these works is to inspire and remind readers to be questioning the ways
in which writing is presented as a limited set of "choices" between "real"
and "fictional," "fake" and "original" and the like. And also in what ways
in reading and writing the question not only of the "author" arises, but the
question of "authority"--by whose authority do readers and writers believe
that what they are doing is distinguishing between "willing suspension of
disbelief" and "belief" in what so and so says, simply because so and so is
a Big Name, or an Expert, or has an Important Position?

How often in having an opinion or thoughts about a work are they one's own,
and how often really a ragtag bit of scraps from hither and yon, if not some
good chapter and verse from the most approved authorities of one's choice?

The ancients so called weren't so concerned about this as person are today.
The old texts will have along with what is known to be a "real" document a
string of fragments and versions "thought to be by" or "known to be fakes by
and also excerpts in which a work is mentioned, a poet named, whether or not
what is named or mentioned is "truth" or "hearsay" it is all part of the
"existence" of that writing and poet through time--their mixture of legends
and realities, their faked MS. and their actual publications. The 17th
century carried al of this to extremes so far out there they were part of
what led actually to the creation of the novel--simply so that supposedly

one would know that in a certain work everything was fiction, instead of of
a fine stew of truth, falsehood, plagiarism, faked translations, and a myriad hoary old tricks and citings of "authorities" real and invented for
the occasion.

The Yasusada I think is both a reminder of these old methods and literatures
which preceded the rise of the new bourgoeis reading public and the novel
and the Superstars of Poetry who began to appear with the romantics, --an
era for the most part which has not at all vanished--and a pointing towards
a myriad possiblities existing in writing which continues on with these
questionings.

--david-bc
http://davidbaptistechirot.blogpost

PS:--below are letters of Spicer to Lorca and Yasusada to Spicer--in a post
sent 22 march

I have nearly completed another reply to a thread from a few weeks ago abt
the "real lemons" and "literalization of metaphor" that Eireene brought up--
had to finish some other projects and the thread seemed over with--so was
just going to send to Murat--
which has to do with the "real" and "unreal" in poems, and also the conjunction of WC Williams' "Only the imagination is real" (Spring and All)
with "No ideas but in things, Mr" in Paterson.

here is a post i sent on 22 March for the thread Eireene began (there was
another one next day re "Radar" poem in Spicer's After Lorca, dedicated to
Marianne Moore--)

this has the letters from the Spicer and Yasusada books--

"If it's not in writing, it never happened."
Ominous "reminder" sign found in various offices . . .
Although, from another point of view, one might also say
"If it's in writing, it never happened . . . "

"Dear Lorca:

This is the last letter . . . "

"Dear Spicer:

This is the last letter. All day I have been pacing back and forth. trying
to think about this has all meant, wondering how I might say goodbye to
you. I've been thinking of yo writing to Lorca in a trance, of Lorca
bemused by it all, sending poems to you for the sheer joy of it from the
grave . . . "
(further excerpts of this letter follow the --always provisional, in progress--comments here:

One of the most interesting meditations on Spicer and especially After
Lorca, is the way that the figure and work of Spicer make their appearances
interwoven among the other figures and works which inhabit Doubled
Flowering From the Notebooks of Araki Yasusada.
Doubled Flowering is in effect, an After Spicer to Spicer's After Lorca,
assembled and annotated by the editors of Yasusada's Notebooks in a manner
suggested by Yasusada in a November 7, 1967 letter to his friend Fusei:

I am so taken by the conception of the book (After Lorca), that I have
decided to correspond with Spicer in a like manner. . . . After I finish, I
will allow him the opportunity to introduce the collection with the same
generosity of spirit that he extended to Lorca . . .

Since "one knows" that Yasusada is a fictional poet, one finds a
fictional being wanting to correspond with a dead poet, just as that poet
corresponded with a dead poet. Along the way are "translations" which
themselves are fictions--of Lorca, of Yasusada--framing a

*discussion of
"real lemons" and "real moons" by both Spicer and Yasusada within the
contexts of fiction, and, in both cases, with correspondances with
dead
poets. Fictions corresponding with ghosts take up the issue of the
real,
and what makes any of it "real" is that the poets WRITE of poems
which will
be real and independent of images. So real that a cloud which has
nothing to
do with the poem will cover that moon.
And if the moon is that moon which exists in writing--a
cloud may
indeed, having nothing to do with the poem pass over it--as it is
there on
the page--the moon one literally sees in the four letters which
create the
word--a literal cloud may pass overhead and cover it--
Asked what he meant in his writing, Rimbaud replied, "I mean it
literally and in every sense." Literally, "m--o--o--n" IS the
moon, and
literally a cloud passing overhead could cover the four letters
making the
moon seen--THERE--on the page--
And that "m--o--o--n" is independent of images, and that
cloud has
nothing to do with the poem.
And since from the "after life" Lorca writes with Spicer
"After
Lorca," so Yasusada, a fictional "after effect" of his own "After
Spicer,"
writes with a Spicer himself now in the "after life."
As one moves from the moon of Spicer, a "real" poet's moon
written
of to a dead "real poet," to the moon of Yasusada, which is a
fictional
poet's writing to the now dead "real poet," of the moon he has essayed
creating, the one constant, the one "reality" literally existing
among the
historical poets, ghosts and fictions is this REAL "m--o--o--n"
literally
existing on the page from one text to the next.
The series of "After effects" is a series of echoes re-
sounding from
"moon" to "moon" while at the same time literally always being that
"same"
"moon". In a sense, iti s like a rhyming being of moon, the loon--the
"literal" "real" loon calls--and hearing the echo of its call,*

thinks that
another loon is responding, and so calls back--and again is responded to by
its own echo--to which it in turn responds again--
The "after effect" of the echoes--creates a "call and response" in
which, though the echoes are not "real" calls from another loon, elicit a
response in the "real" loon as though its "doubled flowering" really is from
another, who is actually itself and yet--not--
As, in order for an echo to return, it has to have made contact with
some object, which indeed "sent it back"--to be responded with--
A literal object like Lorca, like Spicer, off of which Spicer and
Yasusada's calls bounce--and coming back as echoes, are responded with as
though "real" and so, echoing, the moon becomes, IS, indeed real, as moving
from text to text it continues literally as the written word "m--o--o--n"
and as an echo, an "after effect," is also a fiction, the sounds of a "ghost, "
participating in a call and response with a "real" poet, a fictional poet, a
departed ghost--a real moon existing among "translations" and "letters" and
"really" fully capable of being covered by a cloud which has nothing to do
with any of this.
(Both Spicer and Yasusada are writing as it were "love letters" also--

Dear Spicer:

This is the last letter. All day I have been pacing back and forth. trying
to think about what this has all meant, wondering how I might say goodbye to
you. I've been thinking of you writing to Lorca in a trance, of Lorca
bemused by it all, sending poems to you for the sheer joy of it from the
grave . . .

What you've taught me, Spicer, is that the real washes up like a dream from
the unreal. Thus, when I say that on a beach against a cliff

there is a
boat older than Galilee, it is in the spirit of shellacking words
to a page
like objects on a canvas. A lemon peel, a slice of the moon, two
little
girls playing and calling to their father on the beach. The boat
that is
older than Galilee comes into the real, dragging a whole cargo of
ghost
history with it. What you've taught me, Spicer, is that the unreal
washes
up from the real [sic, eds] Doesn't the the sound of the burned one
drinking
from th ocean make your hair stand on end?

Now here's a thing I've been waiting until the end of our
correspondance to
say: You say you would like the moon in your poems to be a real
moon, one
that could be covered by clouds, a moon independent of images. And
you say
you would like to point to the moon, and that the only sound in the
poem be
the pointing. At first I was confused, thinking that you wanted it
both
ways. But now I know you mean that the pointing and the moon are
one.
Like these letters, for instance, which have at their heart an urn,
made
real by the facing gaze of two identical ghosts. An urn wrought by
the moon
itself and the sorrowful pointing at it. Why look any further for
the real?
. . .

Now reach through, and place your hand on the papery flesh of this
false
face. And I shall put into my branching voice the ashy sky of your
gaze.
Love,
Yasusada

On 4/5/08, Murat Nemet-Nejat <[redacted]> wrote:

Jason,

I though the issue of something being a "hoax" or not referred to the public information about the work, surrounding the work. It is closely related to the idea of "fake." I do not think anybody thought Don Quiote was a real person or that the fact Don Quiote was not real makes the novel a "hoax." I do not quite understand what the the element of "hoax" in Shakesperean comedies is though, of course, 99% of tragic works (particularly plays) are based on "deception." Finally that is what dramatic irony is.

If one goes back to the original idea of a hoax (which what The Doubled Flowering is), one can see a veryinteresting question underlying the concept, particularly for a post modern sensibility. Is a hoax more real than the "real"? In an age of infinite reproduction (for example, in literature, the infinite permutations of a text's algorithms digitally as poems, or in art "perfect" digital reeactments), which modern technology allows us, doesn't the idea of the "real" get subverted or, to use a more neutral word, change? It is the subversion that is crucial. My sense is that Kent is claiming in The Doubled Flowering (or in Epigrammatis or The Miseries of Poetry for that matery) his sense of "suffering" in that work is more real than many real writings on Hiroshima. Interesting, this idea is as old as Aristotle, claiming drama (?) is more real than history.

Did anyone see the Orson Welles "documentary" (another hoax?), entitled Fake?

Ciao,

Murat

Date: Sat, 5 Apr 2008 15:18:04 -0400
From: Mairead Byrne <[redacted]>
Subject: Re: joe ambrose in town

I used to know a Joe Ambrose a long time ago in Dublin. If anyone meets
him please say hello from Mairead Byrne.
Mairead

MairÃƒÂ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

"steve d. dalachinsky" <[redacted]> 04/05/08 2:26 AM >>>
Writer, film maker, musician and culture terrorist Joe Ambrose has a penchant for digging around the cultural
margins and teasing out of the shadows relevant irreverance, countercultural phenomena, outside and (often)
explosive art of pivotal significance. Subject matter and artists regularly
delineated by sitting on the periphery of
popular culture. His written output includes the novels Serious Time and
Too Much Too Soon. Moshpit Culture, a
blood stained and sweat-soaked inside investigation on hardcore dancing;
several historical studies of the war of
Irish Independance including the best selling Dan Breen and The IRA and
is
currently editing an anthology of writings
by the revolutionary Irish Brotherhood, the Fenians. His writing also appears in numerous magazines, journals and
collections.
In 1992 he co-organized the Here To Go Show in Dublin. This mixed media
art
show was a celebration of the
cultural impact and significance of the work of Tangier Beat Scenesters

Brion Gysin and William Burroughs. The event was filmed extensively and the movie Destroy All Rational Thought documented many aspects of this week long arts show. It was initially released on video and then later, as an enhanced DVD. He is a DJ in art hip hop combo Islamic Diggers and has been living in Marrakesh, Morocco for the past 7 months hanging with the likes of the Sufi mystic trance musicians The Gnoua Brotherhood of Marrakesh. Ambrose previously produced the Brothers for the William Burroughs tribute CD, 10% File Under Burroughs, which also features John Cale, Paul Bowles, Marianne Faithfull, Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka. Whilst Ambrose has been getting down in Africa, the Islamic Diggers track William Burroughs Dont Play Guitar has featured on the soundtrack to a new Burroughs documentary, Words of Advice, which also features Patti Smith, Hal Willner and Bill Laswell. Another Diggers track, Hashishin, was included along with work by Stockhausen in a January Ã¢Â€Â™08 sound installation, Cut Up, curated by CopenhagenÃ¢Â€Â™s Karriere in conjunction with the Danish Museum of Modern Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell, Chrissie Hynde and Herbert Huncke. He is Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was asked by Iggy Pop to write the sleevenotes for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme travel writing book, Chelsea Hotel Manhattan has recently been published by Headpress and a new edition of Moshpit is about to be published by Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of Moshpit..... Moshpit Culture first came out in 2001 and reflected what IÃ¢Â€Â™d been up to in the preceding years. I first got dragged into a moshpit, rather improbably, at a Shane McGowan show. I love his work

but at that time, the late 90s, I was
listening almost exclusively to hip hop, reggae, and the kind of punkish
metal exemplified by Slayer, Queens of the
Stone Age, the Beastie Boys and RATM. I was going to hip hop shows whenever
I could, I saw Snoop a load of times
and I was kind of following Gregory Isaacs, the Cool Ruler, around the place. I must have seen Gregory in action
about forty times back then. But mainly it was hardcore acts and Slipknot
and Rancid and the likes.

So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the openness
and the willingness to experiment with new
people and to build a new nation which was not of this world. People had
talked about experiencing these feelings in
the rave scene, whera but I didnÃ¢Â€Â™t go for that because I
like music and most of the music associated with rave culture was second
rate, doesnÃ¢Â€Â™t stand the test of time, was
mildly diverting at the time but not the real thing. Also, when they were
talking about this spirit of collective
fraternity and stuff, what they were really talking about was the drugs
they were taking.

Ecstasy and a trashy peace and love vibe. The moshpit to me seems to work
on a completly different level....
Moshers were often far more solid sort of individuals. A lot of moshers
took good care of their bodies, didnÃ¢Â€Â™t do
huge amounts of drugs, kept down day jobs or, if very young, lived far away
from the city centre with their families
in hugely repressive social environments which caused them to see moshing
and much of what went with it as
hugely liberating.

The publishers, Tsunami, are based in Italy, arent they?
There is already a metal record label in Italy called Moshpit
Culture so

I
knew the book had impacted a bit there.
Also Italians of a certain type are much enamoured of the black leather
jacket and shades school of rock chic. Give
them anything with a loud guitar and theyÃ¢Â€Â™re off! I have some sympathy
with
that attitude. The Tsunami edition will
be called Moshpit. Things have changed since I wrote the book but itÃ¢Â€Â™s
still relevant. It wasnÃ¢Â€Â™t written as a
journalistic account of a scene but rather as travel writing which brought
the reader inside the head of the alienated
teenage mosher. So, theoretically at least, somebody could pick it up in
200 years time and still find its contents
interesting or relevant. I had a ton of fun writing it and I get emails
about it all the time, mostly from people doing
postgraduate research into youth culture or music culture. As far as I know
itÃ¢Â€Â™s the only book which deals exclusively
with this huge cultural movement which has had a phenomenal influence upon
the lives of millions.

Yeah, that book`s subject matter; the bands and people that make up the
moshpits of the world are a popular
cultural form of expression, a response to the social and political spaces
they inhabit.....
I gave a talk about moshing at Brighton University shortly after the book
came out and the guy introducing me
admitted that, when he heard that someone was going to explain moshing to
them, he thought it had something to
do with winemaking.

Jeez.....thats crazy. You are flying out to NYC again soon Joe, whats
happening this time around?
The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There
has been a change in management since I

stayed there so itÃ¢Â€Â™ll be interesting to see what improvements theyÃ¢Â€Â™ve
made.
ThereÃ¢Â€Â™s been minor controversy about
some changes theyÃ¢Â€Â™ve been making but I donÃ¢Â€Â™t see why people active in
the
arts should be so caught up in trying to
preserve the past. The ChelseaÃ¢Â€Â™s past was great Ã¢Â€Â“ and it all really
happened there Ã¢Â€Â“ but that particular slice of the
past finished a while back.

We`ve jammed on those changes in another interview, havent we.....
IÃ¢Â€Â™ve got all those albums, IÃ¢Â€Â™ve read all those books. I hope, really,
that
the new management make some sort of a
dynamic intervention. Get Richard Rogers or someone to overhaul it. WeÃ¢Â€Â™ll
see. In any case, this launch event is an
opportunity for people to come into the Chelsea Hotel and have a look around.

How has the book been received so far?
IÃ¢Â€Â™ve been in Morocco the last six months. I donÃ¢Â€Â™t get too much feedback
about the book down there but such as IÃ¢Â€Â™ve
had has been positive. I got a really nice email from Chris Stein of Blondie about it which really pleased me. I like his
work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy. ThatÃ¢Â€Â™s New York City for me.

I heard Ira Cohen was going to be involved in the launch....
Unfortunately Ira Cohen, who makes numerous appearances in the book and
who
contributed to it, has been sick
recently. Chris Stein mentioned in his email thatresource. You
canÃ¢Â€Â™t replace resources. I hope we get a chance to hang
out
while IÃ¢Â€Â™m in town. I met Ira in 1991 on the
Brion Gysin scene, Ira had been a good pal of GysinÃ¢Â€Â™s and I was starting
work on the Here To Go Show which sought
to highlight Gysin. Naturally Ira was involved, did a great photographic
show in Dublin, and did readings. You can

see him reading in the movie of the Show, Destroy All Rational Thought,
which came out on DVD last year.

You have been living in North Africa. Have you been working down there?
IÃ¢Â€Â™ve been wrestling with my third novel, The Darker Side of Me. IÃ¢Â€Â™ve
been
having trouble with it for a couple of years
but I think I cracked it in Marrakesh, where IÃ¢Â€Â™ve been living. IÃ¢Â€Â™ve also
been editing an anthology of writings by the
Fenians, the secret 19th Century Irish revolutionary organisation. This
will come out later this year with Mercier
Press. IÃ¢Â€Â™ll be previewing some of my thoughts about the Fenians in a
piece,
Brotherhood, which will be in the next
Headpress Journal, the Ã¢Â€Âœpantherâ€Â issue guest edited by the fabulous John
Sinclair, founder of the White Panthers and
onetime manager of the MC5. IÃ¢Â€Â™ve written something about the equally
fabulous Panther Burns for the same issue.

Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New York
City:

Friday 18th April The Chelsea Hotel 7-30pm
Saturday 19th April Bowery Poetry Club 12 to 1-30pm
Monday 21st April Blue Stocking Books 7pm

His latest extreme travel writing book, Chelsea Hotel Manhattan, is published by Headpress and is launched in the
USA in April.

There are a number of interviews and conversations we have had on various
underground art, film, music and word
projects, you can check them out on The Brink, hesterGlock and elsewhere.

paulh

2522 Mission Street

San Francisco
On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[redacted]>
writes:
want to alert folks to a reading/presentation by my photographer
collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
April
19. IÃ‚Â¹ll read some poems from our book Morphology & rusty will
show
some
slides & talk abt them, & weÃ‚Â¹ll both briefly share some new
things.
If
youÃ‚Â¹re not preparing a Passover seder, come on down.

Date: Sat, 5 Apr 2008 15:40:12 -0400
From: Alan Sondheim <[redacted]>
Subject: Fifth and Sixth Final Session

Fifth and Sixth Final Session

useful. to Fundamental useful. digital Fundamental principle
digital to
principle the digital excess, binary - the squeeze excess, margins
squeeze of the The of binary The an binary is an pushes is abstraction
pushes at to same margins it's reach. source same digital's of power
digital's reach. power offers and Code offers a to programmer. a and
programmer. Computational is FRAGILITY the GOOD Computational OF GOOD
THINGS? OF piece THINGS? in of one pieces don't is Framework don't has
to allow Framework pieces has small completely code of Smash code app,
Smash Our the nurture Our completely Our us. code implementation
completely morphic. us. supposed morphic. generate supposed affect.
generate never affect. line never write things I line borrow. code
practice I types borrow. things practice do types programmers do as
programmers programs. write programs programs. Ways programs Two Ways
mean related they mean do: Two / they could do: related / creative
could
writing does refactoring: writing where refactoring: program where
does
program works, do want, works, what want, going what go want, up go
code, and it up make it more do efficiently, more Not efficiently,
separate Not debugging, separate important debugging, cognition.
important clarifying of compression: cognition. compression. do not
compression. its doesn't for its actually for own actually work own
smaller work doesn't program say smaller business doesn't

applications.
say purely for purposes purely golf, purposes problem - fewest golf,
function. of Alternatives Not "creative" function. or to
imaginative the
poetic / aesthetic for semantics for well the function important --
code
Imaginative, co-developing aesthetic, writing co-developing writing
looks does like at time developing Obfuscated - developing Code
generators - rewrite program. Williams' generators program. rewrite
that
Williams' only deeper certain only amount certain focused amount can
focused delusion can deeper delusion arrange of intro arrange
Kittler's
deeper Intellectual intro editor Intellectual we editor with we new
that
would new etc. - sermons of what's the review what's easy not
mechanise
easy how I archiving with attribution archiving content, not but
attribution form of form, or content problem think form, colophon
content crucial colophon be - good be see good underneath what archive
underneath acid-free how antique acid-free platforms - each platforms
try work convert try standard-compliant and format work works
standard-compliant Agrippa, Die, DREADMill works When Agrippa, Will
DREADMill Die, When Room REAL-TIME tracking - LIKE tracking dance LIKE
REAL-TIME dance critic LIKE automated to recognition automated then of
on recognition critiquing work = - transclusion or Exegesis = getting
transclusion out Exegesis putting - into the critics) - Reveal of when
critics) rip Reveal Machine rip scab Machine suturing and Zizek the
ghost run machine the run - itself, be by itself, device by blind
device
off blind trust device unconscious off filter unconscious Pharmacy be
Plato's Pharmacy so creative geniality so professionalization that
become geniality fossilized has discipline, in aversion writing
anti-intellectualism. aversion theory, anti-intellectualism. no
theory,
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Date: Sat, 5 Apr 2008 14:10:20 -0700
From: Jennifer Karmin <[redacted]>
Subject: April 19: Red Rover & Chicago Poetry Symposium

Red Rover Series
{readings that play with reading}

3 YEAR ANNIVERSARY with NEW LOCATION
at the Division Street Dance Loft
735 W. Division St -- Chicago, IL
(Division @ Halsted
enter parking lot off of Halsted St)
http://www.rtgdance.com/teach_schedule.htm

7PM SATURDAY, APRIL 19th
Experiment #20:
A Sing Economy
guest curated by Matthew Klane

Featuring:
Tawrin Baker
Jaye Bartell
Barrett Gordon
Jennifer Karmin
Laura Sims
Kevin Thurston

suggested donation $4

doors lock at 7:30pm
http://groups.yahoo.com/group/redroverseries

*~~~

Date: Sat, 5 Apr 2008 19:11:00 -0400
From: "David A. Kirschenbaum" <[redacted]>
Subject: Last Call: Advertise in Boog City 50

Please forward

Celebrate Boog City's 50th Issue

By Placing a Shiny New Advertisement

**Deadline*

--Wed. April 9-Ad or ad copy to editor
--Sat. April 12-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's
East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a
50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your
new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--

> *David A. Kirschenbaum, editor and publisher*
> *Boog City*
> *330 W.28th St., Suite 6H*
> *NY, NY 10001-4754*
> *For event and publication information:*
> *http://boogcityevents.blogspot.com/*
> *T: (212) 842-BOOG (2664)*
> *F:* [redacted]
>
> ----------
>
> *End of POETICS Digest - 4 Apr 2008 to 5 Apr 2008 (#2008-97)*
> **********

↑ Index

215. Elizabeth Switaj
Re: Roy Exley : ON poets writing NOVELS
Sun 6 Apr 2008

Jason Quackenbush <[redacted]> wrote:

> *But if we stop writing novels, what will all the award winning films be based on?*

Earlier award-winning films of course.

Elizabeth Kate Switaj
elizabethkateswitaj.net

↑ Index

216. Alison Croggon
Re: Roy Exley : ON poets writing NOVELS
Mon 7 Apr 2008

Hi Wystan

I think places like NZ and Australia, because they're small, tend to show trends quicker than in other countries. And what you're describing is happening everywhere. I once had a very depressing conversation with a sales person from a (successful, worldwide) UK independent publisher on the effect supermarket chains and chain bookshops were having on smaller publishers, which impacts especially hard on new writers and literary or small scale work. They totally skew the market, and strong arm publishers into selling books to them for less than cost to drive up sales (this particular publisher refused to do that, which

meant they their books never appear on the best seller lists, which themselves drive sales - you see the logic - multinational publishers can affird to lose a bit on top flight books but smaller publishers can't). Of course independent bookshops just can't compete with supermarkets and go broke. The lack of literary reviews in the mainstream press only drives this further. And poetry is always the first to feel the chilly wind. I still remember the shock I felt when I encountered a bookshop that had no poetry section at all.

Meanwhile, Germany and Austria protect their independent bookshops - there it's illegal to sell discount books! Imagine! And so they have hundreds of independent booksellers, enthusiastic and literate readers and lots of independent publishers. Diversity is health, and our book industry is deeply sick. All those lies about the "inevitability" of market forces are very self serving.

Cheers

Alison

On Sun, Apr 6, 2008 at 11:27 AM, Wystan Curnow <[redacted]> wrote:

> *Replying to you, Alison, re-the rise and the rise of the novel. No, I was not thinking of the 19th century, but a generation. The different position of poetry in New Zealand for my father's generation. Aside from cook books etc there was little or no local publishing, no full time writers or artists for them. Now we have both, so that there's a choice, but there are strings attached, and the arrival of a livelihood has been exchanged for the loss of any intellectual highground poetry had achieved before then, and with that pretty much any such highground literature itself. There is no real literary criticism written in New Zealand outwide of the academic world, and reviewing is mere marketing at best. That exchange, however, hasn't occurred with the visual arts.*
> *Wystan*
>
> ---
>
> *From: UB Poetics discussion group on behalf of Alison Croggon*
> *Sent: Sat 5/04/2008 7:23 p.m.*
> *To:* [redacted]
> *Subject: Re: Roy Exley : ON poets writing NOVELS*
>
> *Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes, Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a few I've enjoyed recently) writing in the form, I don't think there's any need to justify the novel's value. Nor the need to make a living. - I've certainly paid my dues as a poor artist, and have the lack of a house,*

> *car,*
> *savings or any sort of recognised assets to prove it... As an aside, I'm one*
> *of the very few full-time writers I know. My husband (a playwright) is another. We have three kids. Most poets make their living with some other job, many in academia. I don't have an academic qualification to my name, and in any case have never existed very well in any kind of institution. Writing novels that others might read for pleasure seems to me to be an honest living.*
>
> *Wystan, surely the rise of the novel happened in the 19th century? Is the perceived rise of fiction actually at poetry's expense, or are you talking about something that is in fact a function of the increasing corporatisation*
> *of the publishing and bookselling industries and the increasing loss of independent bookshops? Because those factors are affecting ALL literary publishing, not just poetry.*
>
> *All best*
>
> *A*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au <http://www.masthead.net.au/>*
> *Blog: http://theatrenotes.blogspot.com <http://theatrenotes.blogspot.com/>*
> *Home page: http://www.alisoncroggon.com <http://www.alisoncroggon.com/>*

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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217. Michael Kelleher
Literary Buffalo Newsletter 04.07.08-04.13.08
Mon 7 Apr 2008

LITERARY BUFFALO
04.07.08-04.13.08

CORRECTION:

THE APRIL 17 READING BY TYRONE WILLIAMS AND GINA MYERS WILL TAKE PLACE RUST BELT BOOKS. THE POSTER INCORRECTLY STATES THAT

IT WILL BE AT HALLWALLS. MY BAD. PLEASE NOTE.

JUST ADDED TO THE SMALL PRESS POETRY SERIES

Linda Russo and Lauren Shufran
Poetry Reading
?Saturday, April 12,
7 p.m. Big Orbit Gallery 30 d Essex Street

RUST BELT BOOKS BACK ROOM BOOK SALE

Help our great used bookstore/performance space clear its stock and pay the taxman!

All books in the backroom performance area can be purchased in bulk for $5 per bag (you choose the bag) on Tuesday, April 1 from 12-8 p.m.

Buy a bag to show your support!

BABEL

TICKETS ON SALE NOW FOR THE FINAL BABEL EVENT OF THE SEASON

April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

[redacted] or visit http://www.justbuffalo.org/babel.

THERE ARE ONLY A FEW TICKETS LEFT FOR THIS EVENT. GET THEM WHILE YOU CAN.

BABEL 2008-2009

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Subscriptions will go on sale at the April 24 event and then in general on April 25. Previous subscribers can re-up for $75. New subscription (four events): $100. We expect to sell out next season by subscription. If we do not sell out by subscription, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

04.07.08

Poetics Plus at UB
Kenneth Goldsmith & Juliana Spahr
Poetry Reading
Monday, April 7, 7:30 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

04.09.08

Earth's Daughters Gray Hair Reading Series
Charles Bachman & Judith Slater
Poetry Reading
Wednesday, April 9, 7:30 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

04.10.08

Canisius Contemporary Writers Series
Heid Erdrich
Poetry Reading
Thursday, April 10, 6 p.m.
Montante Cultural Center, Canisius College

&

Talking Leaves...Books
Charles Halpern
Reading/signing for: Making Waves & Riding the Currents
Thursday, April 10, 7 p.m.
Talking Leaves...Books, 3158 Main St.

04.11.08

Hallwalls
Tale Me More 2
Spoken Word Hosted by Tysheka Long
Friday, April 11, 7:30 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

04.12.08

Just Buffalo/Small Press Poetry
Linda Russo and Lauren Shufran?
Poetry Reading
?Saturday, April 12,
7 p.m.?Big Orbit Gallery 30 d Essex Street

04.13.08

Just Buffalo/Spoken Word Sundays
Michael Kelleher & Herb Kauderer
Poetry Reading
Sunday, April 13, 8 p.m.
Allen Street Hardware Cafe, 245 Allen St.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)

www.justbuffalo.org
[redacted]

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218. David Chirot
The Book Is Real Enough. It's the Author That's Fake. - New York Times
Mon 7 Apr 2008

---

http://www.nytimes.com/2008/04/07/business/media/07charm.html?_r=1&ref=arts&oref=slogin---

Maybe soon there will be "new" books out by the touring impersonators of famous writers-- Edgar Allan Poe, V. Mayakovksy, Lord Byron, Sylvia Plath etc etc-- will not only "live again" but "write again"--

the channeling of the dead can be enhanced via the computerized enhancements of photos, engravings, recordings, "authentic costumes, and, where possible, even "actual clothes worn by the departed"--and the inhabiting of "actual rooms and apartments where the author lived or stayed . . . "

a new form of "ghost writing"-- proving the "immortality" of the classics--through a series of re-animations--each one producing new works for addition to the Canon--listed as are the layered starti of archeological city-sites, "Troy 1, Troy 2, Troy 3" . . . .

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219. Jennifer Karmin
4000 WORDS 4000 DEAD: call for submissions
Mon 7 Apr 2008

4000 WORDS 4000 DEAD: call for submissions

"I want to start with the milestone today of 4,000
dead in Iraq. Americans. And just what effect do you
think it has on the country?"

-- Martha Raddatz,
ABC News' White House correspondent
to Vice President Dick Cheney

Poet and artist Jennifer Karmin is collecting 4000
WORDS for the 4000 DEAD in Iraq. All words will be
used to create a public poem.

4000 WORDS 4000 DEAD will be performed as part of the
Guild Complex's Art Against War event on April 18th at

the Heartland Cafe. It will be a featured street performance at Looptopia in downtown Chicago on May 2nd. After reading the poem aloud, each word will be given away to passing pedestrians.
http://www.guildcomplex.org
http://www.looptopia.com

SUBMISSION DEADLINE:
*April 30, 2008

SUBMIT:
*Send 1 - 10 words.

CONTACT:
*Email submission with subject 4000 WORDS
to [redacted].

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. http://tc.deals.yahoo.com/tc/blockbuster/text5.com

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220. **Stephen Vincent**

Andrew Crozier - a little remembrance

Mon 7 Apr 2008

I was saddened to hear of the recent death of Andrew Crozier, English poet and publisher. He had seemed obscured - intentionally or otherwise - for several years. I met him the summer-fall of 1967, shortly after I had left from two years in Nigeria on the heels of the start of the war about Biafra. We were introduced through Bob Cobbing who - along Lee Harwood - who worked at Better Books, London's once finest poetry bookstore. Between Andrew and Bob I got the profile and introduction to a number of English poets, books and publishers that were heating up the time - Stuart Montgomer (Fulcum Press) Tom Raworth and many others who gave the readings in store and beyond. Andrew was just fresh from U of Buffalo and had managed the research coup of tracking down Carl Rakosi who had changed his name and was living in Minneapolis. Rakosi really owed his revival as a poet to Andrew; the discovery also gave us much new knowledge of the history of the Objectivists. And, perhaps, in the minds and ears of some, Andrew's Ferry Press also managed to publish Steve Jonas' amazing, "Exercises for Ear" I suspect Andrew's corrrespondence with Jonas - 'ripe' with paranoia and racism as he often said it was - is a trove for a certain kind of mid-sixties American self-hate and racial research, let alone the occasion to study much more of a still under-noted poet.

I remember one evening - for some perhaps some odd masochistic reason - we went to an evening open poetry reading at the the Poetry Society. It was pretty dreadful. Then a woman in her fifties (?) stood up and read this marvelous, autobiographical poem from the point of view of being child at her school when this big kind of scary man all dressed up showed up on the school grounds as part of a formal visit. Yes, she was one one of the children in Yeats' "Among .....". Andrew and I were both pretty astonished by the fact of her experience - as if she had walked out of the equivalent of a movie set aka Canonical Poem - and put a fresh truth on it - plus it was a good poem.

When the reading was done, Andrew and I both approached her outside the Pub. Andrew identified himself as a publisher and that he would love to see a copy of that poem. Thereupon, we saw this middle-aged woman look at us, suddenly totally terrified, and then we watched her take off running down the street! It was like watching a piece of history go up in smoke!

Well, I knew him young before academic life engulfed him, then I lost touch. But it was fun to know him then, sharing new poems, and reading fresh publications from Ferry Press, John James et al. He was a vibrant, smart, tough and independent spirit.

May he be remembered well,

Stephen Vincent

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221. Evan Munday

April 9 - Toronto-laced Coach House Spring Launch

Mon 7 Apr 2008

Dear Toronto friends,

April 9 â€“ Coach House celebrates Spring Launch

On Wednesday, April 9, one of Torontoâ€™s most consistently interesting literary presses unloads its latest chamber of armor- piercing books upon the reading public â€“ and this season, most of them have been manufactured right here in Toronto.

The Coach House Spring Launch features new novels from acclaimed Toronto author Maggie Helwig (recently spotlighted in Toronto Life) and celebrated Toronto-based playwright Claudia Dey, and both books feature Ontarioâ€™s capital city as their settings, even as a character in itself (though a quite different character in each novel). The night also includes the launch of books by Toronto artist, writer and columnist RMâ€ˆVaughan, with his scandalous poetic memoir; new Toronto resident Jordan Scott, with his poetics of

stuttering; and visiting Vancouver poet Jen Currin with her collection of surrealist urban fairy tales. Together they will perform short readigns and send off their brand-new titles at a very special event at Stones Place (1255 Queen Street West).

The Coach House Spring 2008 Launch
with readings by Maggie Helwig, Claudia Dey, RM Vaughan, Jordan Scott and Jen Currin.

Stones Place, 1255 Queen Street West
Wednesday, April 9, 2008
7: 30 p.m.

* * * * *

Girls Fall Down chronicles Toronto in the midst of a panic spread from a subway poisoning. As hazmat teams scour the alleys of the city, photographer Alex and his ex-lover Susie-Paul reunite as they search for Susie-Paulâ€™s missing schizophrenic brother. Itâ€™s a combination political thriller and poignant love story from Maggie Helwig (Between Mountains).

Stunt is the story of Eugenia Ledoux, a girl who doubles in age overnight, and whose father goes missing, leaving behind only a note indicating that heâ€™s gone to save the world. Eugeniaâ€™s search for her father takes her to Toronto Island, and leads her into encounters with retired tightrope walkers, shoulder-pad factory explosions and some accomplished taxidermy in this debut novel from playwright Claudia Dey (Trout Stanley, The Gwendolyn Poems).

Troubled is the poetic real-life account of the authorâ€™s disastrous relationship with his psychiatrist. Filled with his signature mix of scathing self-analysis and wordplay, RM Vaughan (Spells, The Monster Trilogy) documents the heart-rending and career-ending affair.

Blert is a collection of bright, taut, explosive poems that mimic an expedition into the mouth of a stutterer. The poems by Jordan Scott (Silt) donâ€™t just discuss stuttering, they replicate the act, the â€˜blort, jam and rejoiceâ€™ in grappling with the granular texture of words.

Hagiography is a collection of poems populated by seekers: ghosts, spiders, sistsers, pilgrims, tigers, therapists, witches and birds. The book takes Jen Currin(The Sleep of Four Cities)â€˜s contemporary take on the surrealist image and moves it into new territories.

* * *

For review copies or media requests, contact Evan Munday at 416 979 2217 or [redacted].

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222. **susan maurer**
sniper something
Mon 7 Apr 2008

---

i found a great search engine called sniper something but i cant remember sniper what and i have been unable to refind it . anybody know? susan maurer _____ More immediate than e-mail? Get instant access with Windows Live Messenger. http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=

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223. **John Roche**
New from Foothills Publishing/Rochester Reading
Mon 7 Apr 2008

I'll be reading this Wednesday, April 9, 7 pm, at Writers & Books, 740 University Avenue, Rochester, NY.

My new full-length poetry collection,*Topicalities*, has just appeared from Foothills Publishing. The website for the book is http://www.foothillspublishing.com/2008/id55.htm

John Roche
[redacted]

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224. **mIEKAL aND**
email for Chuck Stein?
Mon 7 Apr 2008

Anyone have an email for Chuck Stein? Please backchannel.

thanks,

~mIEKAL

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225. **Jim Andrews**
dbCinema Flash brush -- Kandinsky 3
Mon 7 Apr 2008

---

here are some new dbCinema images: http://vispo.com/dbcinema/kandinsky3

and some writing about them: http://vispo.com/dbcinema/kandinsky3/intro

i've created a new brush for my dbCinema app. so you can import flash swf files and use them as nibs on brushes. the kandinsky3 images were all done with the new flash brush.

you may know how, in photoshop, say, you can use or create and import different brushes. they are static bitmaps. these brushes are animations.

in the kandinsky3 pics, a brush has two types of motion. the motion of the flash animation. and the motion of dbCinema moving the flash animation along some path.

during each frame of a dbCinema movie, the brush stamps out an image in the *shape* of the current frame of a flash animation. the shape is *filled* with part of some kandinsky painting. during the next frame of the movie, the *shape* of the brush changes to be the shape of the next frame of the flash animation. and where it is stamped onto the screen changes. and every few (configurable) seconds, the kandinsky used to fill the shape is changed to a different kandinsky painting.

so it's a um graphic synthesizer.

earlier dbCinema images: http://vispo.com/dbcinema/meditations.htm

ja

ps: Someone who viewed the earlier dbCinema images wondered if I had a Naum Gabo theme going on. I did not know his work. But he was a Russian constructivist (1890-1977) who did sculptural work with wires and strings such as http://www.phillipscollection.org/american_art/artwork/Gabo-Linear_Construct ion.htm (be sure to get the full url, it's long). If you put his name into http://vispo.com/dbcinema , you get quite a few images. Cool. I'm channeling a Russian thing, apparently. Kandinsky and Gabo. Gotta love those Russians.

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226. Carol Novack
Words in Flight: Sunday, April 20th
Mon 7 Apr 2008

---

*hope to see a few of you at this event!

happy springing,

carol

Looping the Loop: Poems and Stories
*Hattie Gossett * "d*iva deluxe .... intellectual godmother of rap artists*"
--Village Voice

** Nicholas Johnson* * "*poems...both hilarious and disturbing" --Martin Mitchell, *Home Planet News*
*Carol Novack * "flavor samples for all of the senses." --Cicily Janus, at eclectica.org

* Hattie Gossett* is a poet, essayist, and fiction writer*. *As a spoken word artist, she performs solo or with her Poetry Jazz band; recent gigs include the Hudson Valley Writers Guild and the Vision Festival. Alvin Alley Dance Company and Urban Bush Women dance to her words, which are preserved in the Smithsonian Institute*. *She is the author of *Presenting Sister Noblues *and is a co-founding editor of *Essence* magazine and Kitchen Table Press. She lives at the intersection of Harlem and the Dominican Republic and works with Seniors Helping Seniors.

* Nicholas Johnson *is co-founder and editor of BigCityLit.com. He has been a MacDowell Colony fellow, a Pushcart Prize nominee, and winner of The Lyric Recovery Festival Award 2000. A teacher of creative writing at the Payne Whitney Clinic and The Lighthouse, he holds an MFA in poetry from Brooklyn College and an ABD from the Catholic University of America. His poems are forthcoming in *The Same, Heliotrope, Orbis *and the Greek-American anthology *Pomegranate Seeds*. His chapbook *Degrees of Freedom* is from Bright Hill Press.

*Carol Novack * publishes *Mad Hatters' Review*. A fusionist and frequent collaborator, her writings have been published or are forthcoming in *American Letters & Commentary*, *Fiction International, First Intensity, Journal of Experimental Fiction, LIT, Notre Dame Review, *and *Otoliths*. Her first multi-genre chapbook will emerge this year. Her performance work is recorded on the CD *Inventions : Fictions, Fusions & Poems*. Her Web site is http://carolnovack.blogspot.com.

* Sunday Best Reading Series
** Spoken-word performances by fiction writers, poets, and dramatists

*The Lounge, Hudson View Gardens
Pinehurst Avenue and 183rd Street

*April 20th at 4:00 p.m.
*
*Suggested donation of $7 includes one free drink and free snacks
*Reception after to meet the writers

*The bookseller for this event is MOBILE LIBRIS (Sharon Preiss, Proprietor)

*By subway from downtown: Take the A train to 181st Street. Be at the front of the train. Walk upstairs; take the elevator to Fort Washington Avenue. Cross the little park you'll see (Bennett Park), bearing left around the great circle.

When you've crossed the park, you'll be on Pinehurst Avenue. Look left. You'll see 183rd Street, which continues into Hudson View Gardens as a private road. To your right, you'll see a sign that says "The Lounge."

Ask about our program of special discounts for student and other groups.

Patricia Eakins, Curator
Sunday Best Reading Series
116 Pinehurst Avenue, #C-42
New York, NY 10033

[redacted] x1342
[redacted]

*PRAISE FOR THE SUNDAY BEST READING SERIES ** "...a sumptuous setting. The room just glowed in the late afternoon sun, jammed with friends and members of our tribe. And the delicate, fresh touch of the flowers set up on either side of the podium ... simply elegant! Not too much, not too little." *--Elaine Sexton, poet, author of *Sleuth*and *Causeway

*" The space, audience, and whole event was so thoughtfully put together. The reception, especially, was great as we all had a chance to talk." --Suzanne Parker, poet and director of the Brookdale Visiting Writers Series

"Great to discover an ongoing literary event in upper Manhattan." --Geer Austin, poet and Inwood resident.

* "I'm giddy and glad that an event of such caliber is happening in such a gorgeous setting
in our neighborhood. Top-flight and equal in quality to any: that's key to me and it's great. SO kudos and bravo to you for doing it!* "
--Amir Parsa, author *Drive-by Cannibalism in the Baroque Tradition* and resident of Washington Heights.
****
*Patricia Eakins is an award-winning fiction writer. Please visit her Web site.
www.fabulara.com

--
MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age
of Dementia: http://www.madhattersreview.com
KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE:
https://www.fracturedatlas.org/site/contribute/donate/580

SAVE THE DATE! May 4th MAD HATTERS' REVIEW MULTI-MEDIA SPECTACULAR BENEFIT AT THE BOWERY POETRY CLUB: 4 - 8 pm.

INTERVIEW: http://www.rimbaud.org.uk/interviewsnovak.html
VIDEO! http://buckart.com/InTheBeginningIs/InTheBeginningIs_320x240.mov

http://carolnovack.blogspot.com/

NEW CD: INVENTIONS II: Fictions, Fusions & Poems is available for purchase via: http://www.madhatthttersreview.com/cds_dvds/inventions2.html

Review: http://www.eclectica.org/v11n4/janus.html

Review & Interview: http://www.outsiderwriters.org/content/view/319/1/

http://www.myspace.com/madhattercarollers
http://www.madhattersreview.com/cartoons_polly.shtml
http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=266

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227. **Nigel Beale**

Fw: What makes a Poem Great? Interview with Poet/Critic David Solway

Mon 7 Apr 2008

In honour of Poetry Month, here is The Biblio File's interview with Canadian poet, critic and more recently, political writer, David Solway.

http://nigelbeale.com/?p=797

We first discuss what constitutes a great poem in the context of ‘political’ and other agendas that some poets incorporate into their work. According to Solway, great poems consist of authentic, incontestable, memorable language, with vivid power, lapidary quality and prodigious rhetorical flow, which takes time, education, reflection and maturity to work itself into themes of human importance; synoptic views of the complexity of human life; a confluence of eloquent language and major subject which has something important to say and which will resonate with contemporary and future generations.

Great poems are like Switzerland, says Solway: candidates must pass through a stringent, careful, fine-meshed filter before they are granted citizenship.

It is posterity that decides what is great. Aphoristic memorability and the wish to keep the words alive in the mind, determines its greatness.

During the interview two poems are compared. 1) A Great one: The Second Coming by W.B. Yeats, and 2) A not so great one: God Bless America by Harold

Pinter. Part Two of our interview takes a closer look at these poems. Here they are:

1. The Second Coming

Turning and turning in the widening gyre
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed,
and everywhere The ceremony of innocence is drowned;
The best lack all conviction,while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

2. God Bless America

Here they go again,
The Yanks in their armoured parade
Chanting their ballads of joy
As they gallop across the big world
Praising America’s God.

The gutters are clogged with the dead
The ones who couldn’t join in
The others refusing to sing
The ones who are losing their voice
The ones who’ve forgotten the tune.

The riders have whips which cut.
Your head rolls onto the sand
Your head is a pool in the dirt
Your head is a stain in the dust

Your eyes have gone out and your nose
Sniffs only the pong of the dead
And all the dead air is alive
With the smell of America's God.

Nigel Beale
Writer, Broadcaster, Bibliophile
306-21 Durham Private
Ottawa, ON
K1M 2H8

Tel: [redacted]

email: [redacted]
internet: www.nigelbeale.com

Nigel Beale is a writer/broadcaster who specializes in literary journalism. In his role as host of The Biblio File he has interviewed Nobel, Man Booker, IMPAC, and many other Award and Prize winning authors; plus publishers, booksellers, editors, book collectors, librarians, conservators, illustrators...

" I never desire to converse with a man who has written more than he has read. " Samuel Johnson

↑ Index

228. Jack Kimball

Faux Chaps

Mon 7 Apr 2008

Announcing Faux Chaps, 12.50 each / http:www.fauxpress.com

Prepublication offer expires next week:

Set of all six -- 40.00

Set of two -- 20.00

1) Jeni Olin, THE PILL BOOK

Jeni Olin says, "You can't teach God anything." An ambulance cools its jets in the arboretum, and she asks, "What have you got roughly in your breast?" The improvised reality series THE PILL BOOK disseminates a plethora of diagnoses and a handful of cures.

2) Stacy Szymaszek, ORIZABA: A VOYAGE WITH HART CRANE

Written in 2004 in Milwaukee and revised in Brooklyn in 2007: "...one of the most important literary ventures into Gender Questioning, told through the

magic of Hart Crane with the magic hand of Stacy Szymaszek...essential reading..." -- CAConrad

3) Alan Davies, ODES

"These are poems which, dancing deftly among assonance, dissonance and diverse repetitions, while adroitly avoiding the risk of sounding like a bad Celan pastiche, are excessively difficult to get right. Luckily, they are right"-- Nicholas Manning.

4) CAConrad, (SOMA)TIC MIDGE

The seven poems that make up (SOMA)TIC MIDGE were each written after eating a single color of food for a day, and carrying the color externally. For the RED poem CAConrad ate only red foods, wearing a red wig. The BLUE poem was written while listening to Bobby Vinton's "Blue Velvet" on a loop for a day.

5) Jack Kimball, PATHOLOGIES

Fatality v. pleasuring, then what? Satirical wildfire is one way to carry on, as are fabulous predictions about late-XXIst-century historicism. PATHOLOGIES goes both ways forward, sucks it up, and shouts it down. "What the fuck? This is so amazing!"-- CA Conrad.

6) Brenda Iijima, SUBSISTENCE EQUIPMENT

"...the mirror wraps around the body like a form fitting garment... Efflorescent pulsations interrogate steel. Angular feet seek mischievous nomads. Fearless assertions mute the violence of the bi- directional stare... Vigilant outsiders threaten to pierce the face of the geode" -- Cecilia Wu.

More details & how to order: http:www.fauxpress.com

↑ Index

229. Barry Schwabsky

Re: The Book Is Real Enough. It's the Author That's Fake. - New York Times

Tue 8 Apr 2008

Hilarious. But not so different, really, from (as I recall it from the newspaper at the time) the publication of a book "by" Barbara Bush's dog.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Monday, 7 April, 2008 3:46:34 PM
Subject: The Book Is Real Enough. Itâ€™s the Author Thatâ€™s Fake. - New York Times

http://www.nytimes.com/2008/04/07/business/media/07charm.html?_r=1&ref=arts&oref=slogin---

Maybe soon there will be "new" books out by the touring impersonators of famous writers-- Edgar Allan Poe, V. Mayakovksy, Lord Byron, Sylvia Plath etc etc-- will not only "live again" but "write again"--

the channeling of the dead can be enhanced via the computerized enhancements of photos, engravings, recordings, "authentic costumes, and, where possible, even "actual clothes worn by the departed"--and the inhabiting of "actual rooms and apartments where the author lived or stayed . . . "

a new form of "ghost writing"-- proving the "immortality" of the classics--through a series of re-animations--each one producing new works for addition to the Canon--listed as are the layered starti of archeological city-sites, "Troy 1, Troy 2, Troy 3" . . . .

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230. steve d. dalachinsky

Re: SAVE THE DATE! SUNDAY, MAY 4TH: The Mad Hatters' Review MAD HATTERS' REVUE

Tue 8 Apr 2008

18$ only?
On Sun, 6 Apr 2008 13:28:49 -0400 Carol Novack <[redacted]>
writes:
> *The Mad Hatters' Review
> MAD HATTERS' REVUE
> MAY 4TH, 4 - 8pm
> **BOWERY POE**TRY CLUB
> *
>
> *A FESTIVAL OF DELIGHTS FOR THE EYE & EAR*
>
> *To Keep The Mad Hatters Alive & Kicking*
> **
>
>
> MC'd by comedienne Lisa Levy, the Revue will feature *
> *
>
> *FICTION WRITERS & POETS, PERFORMANCE ARTISTS &** **MULTI-MEDIA
> MASTERS*Alex Caldiero, Alan Davies, Samuel R. Delany, Tonya M.

> Foster,
> Pierre Joris,
> Timothy Liu, Eileen Myles, Nicole Peyrafitte, Wanda Phipps, Alan
> Sondheim,
> Stephanie Strickland, Steve Tomasula & Edwin Torres; *MUSICIANS &
> SOUND
> ARTISTS,* including Benjamin Rush Miller, austin publicover, & Ben
> Tyree
> with Will Martina; *VISUAL ARTISTS & FILM-MAKERS*, including:: Amy
> Cohen
> Banker, Orin Buck, Theresa Burnes, Michelle Handelman, Heide Hatry,
> Donna
> Kuhn, Gregg LeFevre, Iris Schieferstein, & Robert Withers.
> *Door Prizes, Drink Specials & More
>
> **& only $18 at the Door**
>
> contact: [redacted]
>
>
> (Our Downloadable Flier is accessible via
> http://www.madhattersreview.com/events.shtml#may4**)
> **
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> [image: Mad Hatters'
>
Revue]<http://www.madhattersreview.com/images/events/MHR_RevueFlyer3.pdf>
>
>
>
> --
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> the Age
> of Dementia: http://www.madhattersreview.com
> KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION
HERE:
> https://www.fracturedatlas.org/site/contribute/donate/580
>
>

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231. David Chirot
Bob Dylan Wins a Pulitzer Prize - New York Times
Tue 8 Apr 2008

---

http://www.nytimes.com/aponline/arts/AP-Pulitzers-Arts.html?_r=1&oref=slogin---

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232. Tony Trigilio
Reminder, Notley & Zucker tomorrow, Columbia College Chicago
Tue 8 Apr 2008

ALICE NOTLEY & RACHEL ZUCKER
ELMA STUCKEY MEMORIAL READING
COLUMBIA COLLEGE CHICAGO

Wednesday, April 9, 2008, 5:30 p.m.

Music Center Concert Hall
1014 South Michigan Avenue
For more information: [redacted]

Free and open to the public

RACHEL ZUCKER is the author of three books of poetry: THE BAD WIFE HANDBOOK, THE LAST CLEAR NARRATIVE, and EATING IN THE UNDERWORLD. She is co-editor, along with poet Arielle Greenberg, of WOMEN POETS ON MENTORSHIP: EFFORTS AND AFFECTIONS, which will be published by the University of Iowa Press in 2008. Zucker was the poet in residence at Fordham University and has taught at Yale and NYU. She is also a certified labor doula. For more information please visit www.rachelzucker.net.

ALICE NOTLEY was born in 1945 and educated at Barnard College and at The Writers Workshop, University of Iowa. During the late 60s and early 70s she lived a traveling poet's life (San Francisco, Bolinas, London, Wivenhoe, Chicago) before settling on New York's Lower East Side and becoming an important figure in the second-generation New York School. Notley, who has resided in Paris for the past fifteen years, is the author of more than twenty-five books of poetry including the epic poem THE DESCENT OF ALETTE, and MYSTERIES OF SMALL HOUSES, one of three finalists for the Pulitzer Prize and the winner of the Los Angeles Times Book Prize for Poetry. Notley's long poem DISOBEDIENCE won the Griffin International Prize in 2002. In 2005 the University of Michigan Press published her book of essays on poetry, COMING AFTER. Notley recently edited THE COLLECTED POEMS OF TED BERRIGAN, with her sons Anselm Berrigan and Edmund Berrigan as co-editors. Her most recent books are ALMA, OR THE DEAD WOMEN, from Granary Books, GRAVE

OF LIGHT: NEW AND SELECTED POEMS, from Wesleyan, and IN THE PINES from Penguin in 2007.

Sponsored by the English Department of Columbia College Chicago, the annual Elma Stuckey Memorial reading honors the poet Elma Stuckey, author of THE BIG GATE (1976) and THE COLLECTED POEMS OF ELMA STUCKEY (1987).

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233. Ron Henry

AUGHT has moved to new web location

Tue 8 Apr 2008

I've upgraded to a new internet account and this means AUGHT has a new address on the web:

http://mysite.verizon.net/ronhenry63/aught.htm

For those interested, while Issue 16 has taken a long time to get together, I should be making final selections and putting it online soon.

If you have been kind enough to link to AUGHT from your web publication, home page, or blog, I would be grateful if you updated the link, as the old site will be going away soon. Also, the old email address for submissions will no longer work; please use the link on the new web site.

Thanks,
Ron Henry / Editor, AUGHT
[redacted]

↑ Index

234. Thomas savage

Re: The Book Is Real Enough. It's the Author That's Fake. - New York Times

Tue 8 Apr 2008

Thank you so much for posting this article about the soap opera character as author. I saw it in the print edition of the paper, meant to read it, but never did. Now that I've seen it online, it makes me laugh, nearly out loud. Regards, Tom Savage

David Chirot <[redacted]> wrote:
http://www.nytimes.com/2008/04/07/business/media/07charm.html?_r=1&ref=arts&oref=slogin---

Maybe soon there will be "new" books out by the touring impersonators of famous writers-- Edgar Allan Poe, V. Mayakovksy, Lord Byron, Sylvia Plath etc etc-- will not only "live again" but "write again"--

the channeling of the dead can be enhanced via the computerized enhancements of photos, engravings, recordings, "authentic costumes, and, where possible, even "actual clothes worn by the departed"--and the inhabiting of "actual rooms and apartments where the author lived or stayed . . . "

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You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.

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235. Mary Kasimor

Re: AUGHT has moved to new web location

Tue 8 Apr 2008

Ron,
I look forward to seeing my poetry and the work of other poets in the upcoming issues.

Best,
Mary Kasimor

Ron Henry <[redacted]> wrote:
I've upgraded to a new internet account and this means AUGHT has a new address on the web:

http://mysite.verizon.net/ronhenry63/aught.htm

For those interested, while Issue 16 has taken a long time to get together, I should be making final selections and putting it online soon.

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Thanks,
Ron Henry / Editor, AUGHT
[redacted]

You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.

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236. Christophe Casamassima
Rosemarie Waldrop's eMail?
Tue 8 Apr 2008

If anyone (Rosemarie esp.) can link me up with a contact, well, that'd be divine...

Christophe Casamassima

=
matress
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--
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237. Lisa Samuels
London reading Tuesday 15 April 2008
Tue 8 Apr 2008

Shearsman's 2008 Reading Series

Tuesday, 15 April at 7:30 pm

featuring *Avik Chanda** *&* Lisa Samuels *

Avik Chanda's first English-language collection *Footnotes* is now available from Shearsman; he also has one collection in Bengali. He lives in Hyderabad and this will be his first UK reading.

http://www.shearsman.com/pages/books/catalog/2008/chanda.html

Biographical details may be found here:

http://www.shearsman.com/pages/books/authors/chandaA.html

Lisa Samuels has published two collections with Shearsman: *Paradise for Everyone* in 2005, and the recently-released* The Invention of Culture.* American, she currently teaches in Auckland, New Zealand, and we are fortunate to be able to catch her while she is on a brief visit to the UK.

Details of her new books are here:

http://www.shearsman.com/pages/books/catalog/2008/samuels.html

Biographical details are here:

http://www.shearsman.com/pages/books/authors/samuelsA.html

The venue is

Swedenborg Hall
Swedenborg House
20/21 Bloomsbury Way
London WC1A 2TH

Admission free.

The entrance is around the corner on Barter Street. Closest Tube Stations: Holborn (Central & Piccadilly Lines : 4 minutes' walk), Tottenham Court Road (Central & Northern Lines: 6 minutes), Covent Garden (Piccadilly Line: 10 minutes). Several buses stop a few yards from the Hall. There is an underground carpark close by, underneath Bloomsbury Square.

Disabled access is available, but please let us know in advance if it is required.

Further details here of the venue:

*http://www.shearsman.com/pages/editorial/readings.html***

The next reading, in May, will feature Hazel Frew and John Welch.

Tony Frazer
Shearsman Books Ltd
58 Velwell Road
Exeter EX4 4LD
England

Tel / Fax: ([redacted]

http://www.shearsman.com <http://www.shearsman.com/>/

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238. Rebecca Weaver
midway journal wants you
Tue 8 Apr 2008

Hello all,

just a reminder that Midway is still seeking submissions--please go to www.midwayjournal.com

or our facebook page (where we're currently writing a mini-essay/dialogue about "creative" "non" "fiction")

for more information on submitting and about us.

happy spring!

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239. **Louis Goddard**

Re: Andrew Crozier - a little remembrance

Tue 8 Apr 2008

I just reviewed his poems in A Various Art over a bottle of Italian pseudo-Champagne. Lots of light & tracery & mornings, but fucking excellent. Got me through my Oxford interviews.

On 07/04/2008, Stephen Vincent <[redacted]> wrote:
> I was saddened to hear of the recent death of Andrew Crozier, English poet and publisher. He had seemed obscured - intentionally or otherwise - for several years. I met him the summer-fall of 1967, shortly after I had left from two years in Nigeria on the heels of the start of the war about Biafra. We were introduced through Bob Cobbing who - along Lee Harwood - who worked at Better Books, London's once finest poetry bookstore. Between Andrew and Bob I got the profile and introduction to a number of English poets, books and publishers that were heating up the time - Stuart Montgomer (Fulcum Press) Tom Raworth and many others who gave the readings in store and beyond. Andrew was just fresh from U of Buffalo and had managed the research coup of tracking down Carl Rakosi who had changed his name and was living in Minneapolis. Rakosi really owed his revival as a poet to Andrew; the discovery also gave us much new knowledge of the history of the Objectivists. And,
> perhaps, in the minds and ears of some, Andrew's Ferry Press also managed to publish Steve Jonas' amazing, "Exercises for Ear" I suspect Andrew's corrrespondence with Jonas - 'ripe' with paranoia and racism as he often said it was - is a trove for a certain kind of mid-sixties American self-hate and racial research, let alone the occasion to study much more of a still under-noted poet.
>
> I remember one evening - for some perhaps some odd masochistic reason - we went to an evening open poetry reading at the the Poetry Society. It was pretty dreadful. Then a woman in her fifties (?) stood up and read this marvelous, autobiographical poem from the point of view of being child at her school when this big kind of scary man all dressed up showed up on the school grounds as part of a formal visit. Yes, she was one one of the children in Yeats' "Among .....". Andrew and I were both pretty astonished by the fact of her experience - as if she had walked out of the equivalent of a movie set aka Canonical Poem - and put a fresh truth on it - plus it was a good poem.

>
> When the reading was done, Andrew and I both approached her outside the Pub. Andrew identified himself as a publisher and that he would love to see a copy of that poem. Thereupon, we saw this middle-aged woman look at us, suddenly totally terrified, and then we watched her take off running down the street! It was like watching a piece of history go up in smoke!
>
> Well, I knew him young before academic life engulfed him, then I lost touch. But it was fun to know him then, sharing new poems, and reading fresh publications from Ferry Press, John James et al. He was a vibrant, smart, tough and independent spirit.
>
> May he be remembered well,
>
>
> Stephen Vincent
>

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240. Stephen Vincent
Ouilipo at the NCAA
Tue 8 Apr 2008

Did anyone else but me see the 'Ouilipo' Honda ad during the Kansas/Memphis game last night? If you did not, the ad goes through a variety of little scenes in which the letter "h" is ommitted. A car driving through "Uta ", somebody in a state of " appiness" etc., etc., until the Revelation of Honda's unmistakeable "h". Like good Ouilipo, the ad produced an instaneous, fill the blank(s) sense of attention.

Amazing how capital always catches up with and exploits and profits from the good stuff. Suspect we will begin to see more advertising now from the Ouilipo playbook. Wonder where that Design group went to school!

Stephen V
http://stephenvincent.net/blog/

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241. **David Chirot**

Re: The Book Is Real Enough. It's the Author That's Fake. - New York Times

Tue 8 Apr 2008

A further twist to this tale is that the role of Kendall Hart was originally played by Sarah Michelle Geller, and established her as a huge star even before she became Buffy the Vampyr Slayer.

Maybe somewhere in the bowels of Creation there is stirring the idea in some writer's mind to find a way --or several different ways--of exploiting this connection. True, Sarah Michelle could write her own account of playing the two roles--but how dull!!

Why not have Kendell "dream" that she is Buffy? Or Buffy realize that in an alternate universe she is Kendall? Or perhaps one of them will go through "recovered memory" therapy and discover their lost other self, the "who" that they "were" before the onset of that hoariest of soap opera staples, amnesia? Or that they are actually twins separated at birth--and each one can write a book about discovering the joys of meeting her long lost sister? Or that Kendall when young --as played by Sarah Michelle--while in a coma was pregnant and delivered of a baby who became Buffy? The potential books and spinoffs are mind boggling!

(Didn't the Laura Palmer character of Twin Peaks fame publish a diary?)

In the "recording industry" of course, fictional groups performing real songs that became hits have existed for quite some time. The late Sixties and early Seventies were the heyday of a great many bands who didn't actually exist outside the studio and on the air waves--the Golden Age of Bubble Gum Music--with groups like the Archies, the Beech Nuts (for whom Lou Reed supposedly penned a tune), 1910 Fruitgum Company, Ohio Express, Music Explosion and many others. Some were "more real" than others as they had photos of band members on the covers and actually played some shows--but often they were members also of other bands recording as part of a stable on the same label, whose faces one never saw. It was like a devolution of the Motown Sound, which involved creating group personas and styles, dance steps, costumes, and the different groups used different songwriters, and also created single artists. The bubblegum hits all sounded pretty similar, employed a rotating group of writers and musicians and studio staff and rolled off the assembly line onto the AM Top 40 with nothing more than a name to identify them as being distinct one from the other. The ultimate "triumph" of the fake band was Milli Vanilli, who won a Grammy--leading to the discovery that they didn't even sing their "own" songs--they simply lip synched while "someone else" had performed the actual recording.

With an already "captive audience" which can be counted on to be interested in Kendall's book, it's easy to see why "she" would write one, and market perfume along with it. Another twist might be for writers to start writing books by characters in poems, novel,s films, songs--and not so much the wel known easily recognizable characters but ones that one is more personally attached to or having a cult status. In creating a work by "X" who exists via another's imagination at first, one enters into a process of not only imagining the original author's idea of "X" but "X's" own idea of "X." The more one essay to enter into the imaginative and creative being of "X" in order to produce a work, the less "X" will be like oneself, or like the "X" created by the original author. As the work goes on, indeed, who may really be said to be the "author" of this text of "X's?"

Did the as yet anonymous author of Kendal's book experience a "becoming-Kendall" in a much different way from that of the actress of who plays Kendall for the tv audience? Is entering into becoming-Kendall as an imaginative act solely different in what ways from embodying Kendall as well as imagining her? Or does the writer, too, begin to "act" Kendall and so begin to vie for the role with the actress?

One day will the author, tired of anonymity, tired of playing the unseen "understudy" to the diva--one day will the author rush madly on to the set, seize the actress by the throat and throttle her, in order to claim Kendall's voice for her or his own? Screaming "I wrote the book! I am Kendall! You're just an actress!"--

Because you see, as Kendall, as Kendall-the-author, she/he wrote her own words--while the actress was merely reciting those written by others for her!

Or perhaps O marvel of marvels it will turn out --not all that unsurprisingly--that the actress who plays Kendall--also actually wrote the book--because she IS for the millions of her fans--she IS Kendall.

Open a poem, a book, a film, a song, a painting, choose a character inside there--and --begin to work on that character's writings--fragments, shopping lists, enraged letters to the editors, foul sallies directed at no one in particular, the starts of novels and poems, the beginnings of autobiography, the memories of dreams, the flotsam and jetsam of that character's being until it begins, like blood, to coagulate--and patterns emerge--and before all that long--when you go out--or someone walks in on you--you will be for some moments entirely unrecognizable, on the road to becoming someone else . . .

Has one kidnapped a character in order to write from inside that character--or does the character trick one, closing the trap door behind one once inside, and one finds that it is the character who is the kidnapper?

One may see at each step of the way a myriad possibilities opening . . .

Will Buffy appear and slay the "new" Kendall? This Vampire feeding off the character she originally embodied, brought to life?

And will there be a grand reunion scene with her mother Erica Kane--(Susan Lucci)--who as the article points out, already wrote HER own book in 1997? And then they each may write, as Kendal-Buffy-Kendall and Erica Kane--the accounts of their reunion?

Meanwhile in another zone of the Writers' Union Hall--there is rioting going on as the ghost writers and "posthumous authors" begin loudly and vociferously and violently demanding their rights and copy rights, their existences as Authors--and the overthrow of the "fakes" who paraded all this while as the "real" authors when in fact their works had been written by ghosts--vengeful ghosts--seeking a name and nice fat check!!!

And what will happen when the characters who have produced works via another's writing get wind of it? Will they not go after these "real life" "ghost writers" for all they are worth?

And the "posthumous writers" of works produced by publishers, editors, scholars, family members, estates--when their characters and works start to be further tampered with and brought to "life" via the work of another--will they not rise from the dead and go forth--fleshing eating zombies terrorizing the literary landscapes?

As the bodies of writers living, dead, real, fake and of "uncertain status" pile up--a strange malaise begins to ripple through the survivors--who indeed did the writing of these works so hotly contested--or was it writing itself which had written them, authors, ghost writers,fake writers, characters in books, persons writing as characters found in others' works--the whole lot of them--created by an outside energy--forces from elsewhere than "authors"--arriving at creating writing in every human and non-human way imaginable--grains in wood, cracks in rocks, bones on a path, limbs of a tree, an insect-marked leaf, smoke in the sky--the drift and accumulation of dust motes--patterns of snow--blood stains and mud streaks--the markings of animals--on and on--

Where does it come from this immense energy and drive--looking at the incised letterings and numerals on telephone poles beside the dumpsters with their plastic lid letterings, the graffiti on the wall behind them, the overflowing heaps of writing on things thrown out--and thinking of the verses of Sappho found inscribed on the papyri of fifth rate mummies tossed out in the garbage heaps of Egypt, scuttering in a dry wind among the feral cats--

Where soon enough may be found, when not at garage sales, Salvation Army Stores and remainder bins--Charm by Kendell Hart--

On Tue, Apr 8, 2008 at 7:55 AM, Thomas savage <[redacted]> wrote:

> *Thank you so much for posting this article about the soap opera character as author. I saw it in the print edition of the paper, meant to read it, but never did. Now that I've seen it online, it makes me laugh, nearly out loud. Regards, Tom Savage*
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>
> *Maybe soon there will be "new" books out by the touring impersonators of famous writers--*
> *Edgar Allan Poe, V. Mayakovksy, Lord Byron, Sylvia Plath etc etc--*
> *will not only "live again" but "write again"--*
>
> *the channeling of the dead can be enhanced via the computerized enhancements*
> *of photos, engravings, recordings, "authentic costumes, and, where possible,*
> *even "actual clothes worn by the departed"--and the inhabiting of "actual rooms and apartments where the author lived or stayed . . . "*
>
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>
> ---
> *You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.*

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242. **Stephen Vincent**

Philip Schultz : ON poets writing NOVELS

Tue 8 Apr 2008

Wright Morris, the late novelist, taught many years in the Creative Writing program at San Francisco State. In fact, in the early sixties I had him for the 'short story' where I would meet him with individual once every couple of weeks. A macho sort, he really did not like most of my writing, 'too sensitive', he would say and send me out the door. He liked to talk to guys who took long difficult car trips over narrow mountain roads in the west. (Much of which I

have done since!). I think he really did not like poets or poets who wrote prose, and women writers not at all, So it was fun today - in doing a little research on Philip Shultz, on his winning of one half of this year's Pulitzer Prize; Philip took creative writing at the State in the late sixties - talk about Morris' response to one of his stories:

"When he was 20, Schultz went from his hometown of Rochester, New York, to San Francisco State University to study writing. Schultz buzzed through a 20-page story in a night and submitted it to his teacher, the novelist Wright Morris. Morris summoned him to his office. Holding the pages, he looked Schultz in the face, and said, "I hope you understand what I'm about to do."

He then took a lighter from his pocket, set fire to the story, and threw it in a wastebasket.

"He hoped I got the message!" Schultz laughs. "It took me ten years.""

I suspect Morris' honest response would have had him kicked out of most writing programs. Not exactly good promo for the business. Akin to art school teachers who would paint over a student's work, as some were once much known to do.

I knew Philip during that time. He, to put it politely, was not at all at home in San Francisco, particularly Haight Street of the late sixties (indeed an illiterate time mostly on that street). I think he moved as soon as possible on to Iowa's writiing program and its much more contained realms.

Stephen Vincent
http://stephenvincent.net/blog/

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243. SCOTT HOWARD
Epigramititis & etc.
Tue 8 Apr 2008

Re: the recent notes on Epigramititis, you may find an essay by Bill Freind, "Inquiring Minds Want to Know: Kent Johnsons Epigramititis: 118 Living American Poets," in the 2007 volume of Reconfigurations, here:

http://reconfigurations.blogspot.com/

WSH

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244. Alexander Jorgensen
Pinstripe Fedora #3 - Alexander Jorgensen
Tue 8 Apr 2008

Just plugging a great journal and some work!

http://pinstripefedora.com/issue3.html
--
http://www.alexanderjorgensen.com

--
http://www.fastmail.fm - Accessible with your email software
or over the web

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245. Peter Ciccariello
The frail, painful shadow of lyricism
Tue 8 Apr 2008

The frail, painful shadow of lyricism<http://cgi7.com/peterimages/the-frail,-painful-shadow-o.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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246. SCOTT HOWARD
Call for Submissions: RECONFIGURATIONS
Tue 8 Apr 2008

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture <http://reconfigurations.blogspot.com/>

Volume 2: Process: Fields of Signification

Submission Deadline: August 1, 2008

Publication Date: November, 2008

Call for Work: Articles, criticism, dialogues, essays, fictions, images, interviews, manifestos, poems, reviews, statements, translations, vectors & whatnots.

Guidelines: Volume two of Reconfigurations <http://reconfigurations.blogspot.com/> seeks innovative works concerning process--the dynamics of action, exchange, mediation and transformation--in relationships and communities. In what ways are relationships either subverted or sustained by the idiosyncrasies of communication? How and why are the fields of commerce, inquiry and performance shaped primarily by their

experiments and questions rather than by their commodities and results? What may be discovered by studying what is often forgotten or overlooked (process: inside-out & outside-in) during this age of fascination with product? Submissions addressing matters of process defined broadly and surprisingly are welcomed. In addition to the themes suggested above, other possibilities might include: editing, politics, research, teaching, translation, travel, etc. Reconfigurations invites submissions that engage with those diversified fields of signification.

Electronic Submissions: [redacted]

Reconfigurations is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Manuscripts accepted for editorial review: April 1 - August 1. Reconfigurations launches/publishes during the month of November. Copyright remains with the authors. Reconfigurations is an open-access, independently managed journal. ISSN forthcoming.

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247. Geoffrey Gatza
Bill Freind's essay on Epigramititis
Wed 9 Apr 2008

BUY HERE

Epigramititis:
118Living American Poets

By Kent Johnson

Fully Illustrated!
http://www.blazevox.org/bk-kj.htm

"Thanks for sending me the epigrams.* Superb. It's about time for something of the sort, I'd say, what with the ass licking that rules the day. Especially the ass-licking that some ass-lickers want to pass off as "avant-garde confrontation." My salute... And as to your question, well, yeah, absolutely: Olson, if he'd lived to see what has happened, would have loved these."

Ed Dorn

* from a response by Dorn to a batch of the first epigrams, sent to him in early 1999.

Book Information:

· Paperback: 266 pages
· Binding: Perfect-Bound
· Publisher: BlazeVOX [books] (February 2006)
· ISBN: 0975922785
· Product Number: 47856388

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

Not So Fast Robespierre by Geoffrey Gatza
http://www.lulu.com/content/1767006

NOW Available from Menendez Publishing

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248. Alan Sondheim

out what's there out there out what's what's what's what's out there

Wed 9 Apr 2008

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249. **Albert Pellicer**
'Inbetweeness' in the journey
Wed 9 Apr 2008

I've just recently joined the listserv and wanted to step into this great space . I'm a poet and a free-lance journalist based in London. I'm researching poetry

as a form of 'journalism' and interested in the ' inbetweeness' as the space, the pause, that allows a poetic inlet/outlet. a weaving to take place. Trobadours, minstrels, azmari (Ethiopia) were/are oral traditional poets but also journalists/timeless historians bringing a different kind of 'news' to the community. Reading between the lines is a poetic detour in present journalism but I just wondered what its existence is. Does it need different data? Is it a comparison of worlds?

This is an old piece I wrote

Journey To Day
http://www.youtube.com/watch?v=QHOZTFzsMRI

Albert Pellicer

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250. Chris Hosea
Fri Apr 11 - Joe Fletcher, Chris Hosea & Mark Yakich at Pete's in NYC
Wed 9 Apr 2008

Joe Fletcher, Chris Hosea & Mark Yakich

@ Pete's Candy Store, Friday, April 11 at 7 pm
709 Lorimer Street, Williamsburg, Brooklyn, NYC

About: www.petescandystore.com

Chris Hosea's poems have been published in Swerve, Denver Quarterly, VOLT, Harvard Review, and elsewhere. His manuscript, The Promise of the Baffled, was a semifinalist for the 2007 Walt Whitman Award. He is a graduate of Harvard and the University of Massachusetts Amherst MFA Program. He works at the 92nd Street Y Unterberg Poetry Center<http://www.92y.org/shop/category.asp?catalog=92y%5Fcatalog&category=Tisch+Center+for+the+Arts&category=Unterberg+Poetry+Center&redirect=poetry>and lives in Brooklyn. Here <http://chrishosea.wordpress.com/> are some of his poems.

Mark Yakich's latest poetry collection, The Importance of Peeling Potatoes in Ukraine <http://markyakich.com/potatoes/potatoes-contents.html>, is forthcoming with Penguin in March 2008. Mark lives in New Orleans. His website is here <http://markyakich.com/>. Read him at La Petite Zine<http://www.lapetitezine.org/MarkYakich.htm>and RealPoetik <http://realpoetik.blogspot.com/2006/09/mark-yakich.html>

Joe Fletcher's chapbook, Sleigh Ride<http://www.factoryhollowpress.com/store.html>is available from

Factory Hollow Press. His poems have also appeared or are
forthcoming in jubilat, Poetry International,
Octopus<http://www.octopusmagazine.com/issue06/html/poets/joe_fletcher.html>,
Kulture Vulture, Hoboeye <http://www.hoboeye.com/word12.htm>, and elsewhere.
He lives and teaches in North Carolina.

Curated by Sommer Browning. See http://www.multifariousarray.blogspot.com/

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251. David Chirot

"Unreliable Memoirs" &a writer's documentary films--Zora Neale Hurston--American Masters PBS

Wed 9 Apr 2008

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http://www.nytimes.com/pages/books/index.html ---

An interesting review of tonight's PBS American Masters edition devoted to Zora Neale Hurston--

the reviewer notes the "unreliable memoirs" of Hurston (with some possible reasons for this)--as well as many contemporary qualities of her character--

given the "unreliable" side of the writer, what really still sounds most exciting about this episode is the inclusion of a lot of the documentary footage Hurston shot as part of her anthropological researches of Black life in the South--a rare opportunity to see an other way of her seeing which she also used in her writing beyond her research papers--

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252. Maria Damon

Poetix Symposium: Late American Poetics and the Politics of Exception

Wed 9 Apr 2008

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*Thursday-Friday April 17-18 **Poetix Symposium: Late American Poetics and the Politics of Exception

Nolte Center 125
University of Minnesota
Minneapolis MN
_

*on Thursday, April 17
_ 6:30 p.m. Readings by Gabrielle Civil, Kazim Ali, Kao Kalia Yang, and G. E. Patterson. 125 Nolte Center

_on Friday, April 18
_ 12:00-1:30 p.m. Poetry Dialogue: Mark Nowak and writers from AFCSME 3800, 108 Folwell Hall
3:30 p.m. The Guantanamo Poems: Mark Falkoff and W. Flagg Miller, 125 Nolte Center
8:00 p.m. The Collapsible Poetics Theater with Rodrigo Toscano; reading by Jeff Derksen, 125 Nolte Center

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253. Charles Alexander
a good printer goes down
Wed 9 Apr 2008

Just received word that, after some 50-plus years, The Stinehour Press in Vermont is ceasing operations. In terms of quality of production, one of the best printers ever in America. Very elegant books came from there. I only had the opportunity to use their services when I had a budget that wa supplied by someone else, but I relished those opportunities, and I always thought, for what Stinehour produced, costs were entirely reasonable. It's a sad day for printing.

FOR IMMEDIATE RELEASE: April 7, 2008
CONTACT: Joe Choquette, [redacted]
Stinehour Press Announces End of Operations
(Lunenburg, Vt.) Managing Director and CEO Warren Bingham announced today that The Stinehour Press, an award-winning book design and printing firm, will be
ending operations and liquidating its assets after more than 50 years of operation in
northern Vermont. The company, which had several million dollars in sales last year,
employed a staff of 21 highly skilled workers.
“Although it’s been lovingly cared for, our offset press equipment is more than 25
years old and lacks many of the digital time-saving devices and speed of newer presses;
and we’re behind the technology curve by not yet having adopted fully digital pre-press
capability,” Bingham said. “Our sales force estimates that the company had to forfeit

several million dollars in business last year because of capacity constraints caused by our
old equipment, and we would need to invest at least $3 million to be competitive. In
today's economy, when added to what we've already invested in the company, it's
beyond what a small group of committed owners can do. We're heart-broken that what
began with so much hope and represents the hard work and passionate commitment of so
many is ending."
Bingham met with employees on Monday to advise them of the closing. He said
workers will be paid for any accrued vacation time and, if possible, will receive
severance pay based on seniority as long as the workout plan enables the company to
provide it. The company has contacted the Vermont Department of Labor to advise them
of the closing, and intends to be proactive in assisting workers in finding new
employment.
Founded by the legendary book designer and printer, Rocky Stinehour, the Press
operated as a family-owned business until 1998 when it was sold to an Irish multinational
corporation. Its customer list includes many of the country's leading arts and
cultural institutions and its alumni include an impressive list of some of the most noted
book designers and technicians in the country. Clients include the Art Institute of
Chicago, the San Francisco Fine Art Museums, the Museum of Modern Art, the Museum
of Fine Art in Boston, the Norman Rockwell Museum, The Getty Museum, the
Guggenheim, the Whitney and the Smithsonian. Publishers included Random House,
Little-Brown and many university presses, including Harvard, Stanford, Yale, Princeton
and Dartmouth.
Several years after the initial sale, in 2001, the Irish parent company announced

that it was leaving the printing business and planned to close the Press. The current owners, headed by Bingham, bought the business to forestall the closing and in hopes of restoring its prominent position in the book printing world. In addition to significant new capital investment, the new owners strengthened management and systems, rebuilt its sales force and restored its reputation for fine quality work. The company was recently described by the Washington Post as “the premier book printer in the world” and has won more than fifty prestigious awards for design and production quality over the past several years, including back-to-back awards as the SAAPI Printer of the Year of illustrated books in 2006 and 2007. In today’s global economy it was not enough. “The lines separating author, publisher, printer and distributor are blurring, and digital technology can make China or Reykjavik seem as close as Lunenburg,” Bingham said. “A new kind of book printing industry is evolving that is based on printing shorter runs of more titles including digital print-on-demand. This should bode well for Stinehour Press and our unique blend of art, craft and technology; but it arrives at the same time as we often see books projects from China for less than we can buy the paper. These are not good times for American manufacturers. I hope we know the full cost of what we’re buying as a society. When lowest cost is always the determining factor, it might be higher than we think.”

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

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254. Jennifer Karmin

April 12 Providence reading: A SING ECONOMY

Wed 9 Apr 2008

SATURDAY, APRIL 12th
Publicly Complex
6pm
free

READERS:
John Cotter
Jennifer Karmin
Matthew Klane
Deborah Poe
Kate Schapira

at ADA BOOKS
330 Dean Street
[redacted]
http://www.ada-books.com

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets.

FLIM FORUM PRESS, founded in 2005, is an independent press that provides SPACE for emerging poets working in a variety of experimental modes. It's edited by Matthew Klane and Adam Golaski.
http://www.flimforum.com

JOHN COTTER's fiction and poetry have appeared in dozens of national publications including 3rd Bed, Hanging Loose, & Good Foot. As of April 2007, he’s putting the finishing touches on separate collections of stories, poems, and a novel, Under The Small Lights. Poetry Editor for the review site Open Letters Monthly, John's published critical work on contemporary novelists, poets, and translators.

JENNIFER KARMIN curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative

writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, The City Visible: Chicago Poetry for the New Century, and Growing Up Girl: An Anthology of Voices from Marginalized Spaces.

MATTHEW KLANE is co-editor at Flim Forum Press. His chapbooks include Friend Delighting the Eloquent, Sorrow Songs, The- Associated Press, and The Meister-Reich Experiments (online @ housepress.org). Other work can be found in Plantarchy!, string of small machines, and wordfor/word. He currently lives and writes in Albany, NY.

DEBORAH POE is the author of Our Parenthetical Ontology (Custom Words 2008) as well as chapbooks from Furniture_Press and Stockport Flats Press. Her work has recently appeared in Denver Quarterly, Copper Nickel, Drunken Boat, and A Sing Economy. Deborah's current projects include finding a publisher for Elements—her poetry collection based on the periodic table—and completing a short fiction collection entitled Event Landmarks.

KATE SCHAPIRA is the delightful and charismatic organizer of Publicly Complex. She is also the author of three chapbooks, Phoenix Memory, Case Fbdy. and (forthcomingly) The Saint's Notebook. In addition to her appearance in A Sing Economy, she's proud of recent acceptances to Practice, Ecopoetics, Word for/Word, The Concher, Action Yes and 580 Split. She lives right around the corner in Providence.

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http://mail.yahoo.com

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255. steve d. dalachinsky
new book
Wed 9 Apr 2008

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new book by pianist matthew shipp and steve dalachinsky
on roguart (a small new record label from paris)

includes poems interviews photos
for info inquire steve if you are interested

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256. patrick dunagan
Ballard and Morris Reading SF 4-15-08
Wed 9 Apr 2008

Next Tuesday, April 15th @ 7:30p.m.

Jason Morris & Micah Ballard will read some poems. It shall be a fun, easy-going time. & the stock of fresh poetry titles on the shelves at this terrific little store is a pleasant hum of surprise. Jason Morris recently edited the first issue of Big Bell Magazine and Micah Ballard recently edited Morning Train. Each possesses wonderful bits of delite.

Books & Bookshelves
99 Sanchez St. bw 14th & Duboce
SF, CA

(just a couple blocks from Church & Market)

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257. Dustin Williamson
April 13 in NYC: Shannon Tharp & Cathy Eisenhower @ Zinc-TRS
Wed 9 Apr 2008

Sunday, April 13 at the Zinc-TRS:

SHANNON THARP & CATHY EISENHOWER

6:30 PM
Zinc Bar
90 West Houston (beneath the Barbie fur shop)

$5 goes to the poets. If you don't have $5, come anyway

Shannon Tharp is ready for her economic stimulus check. She is the author of the chapbook Each Real Bird. Her second chapbook, Determined by Aperture,

is due out shortly from Fewer & Further Press. Shannon lives in Seattle, Washington.

cathy eisenhower lives and works as a librarian in washington, dc. she has full-length collections forthcoming from edge and roof.

Upcoming Zinc-TRS readings:

April 20: TBA (hosted by Douglas Rothschild)
April 27: Rodney Koeneke & Rod Smith

Need a map to the Zinc Bar?: http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A

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258. patrick dunagan

Patrick James Dunagan/Jackie Motzer/Ryan Newton poetry reading 4/12/08 Portland, OR

Wed 9 Apr 2008

Patrick James Dunagan, Jackie Motzer, & Ryan Newton will be reading some poems up in Portland, OR
@ The Waypost <http://www.thewaypost.com/>, 3120 N Williams Ave. April 12th
at 7:30 for SMORG, a reading series/journal collaborative
http://www.smorgreadingseries.blogspot.com/

This is Jackie Motzer's first Portland reading. Raised and undergrad-ed in Southern Ohio, she studied Poetics at the New College of California earning an M.F.A. in 2003. She was the featured poet in the debut issue of *Ellipsis * magazine. Her first book,* The Nymph Poem,* is forthcoming from Snag Press this spring. Today is her mother's birthday.

Ryan Newton has spent the last year living near Cincinnati, Ohio, working as a bookseller. Prior to that, the author lived in San Francisco, where he studied at New College, within the now defunct Poetics program. Along with poets Richard Froude, Jesse Morse, and Erik Anderson, he is a rotating editor and contributor to the low fi publication *Pop Seance*.

Patrick James Dunagan lives in San Francisco and works at the library of USF. Poems and book reviews have appeared in *Artvoice (Buffalo), Blue Book, Cannibal, Chain, Galatea Ressurects, Jacket, One Less Magazine, Pompom, St.

Mark's Poetry Project Newsletter,* and elsewhere. Chapbooks include: *After the Sinews* (Auguste, SF, CA) and *Fess Parker* (Red Ant, Portland, OR).

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259. Obododimma Oha

Re: new book

Thu 10 Apr 2008

Congratulations, Steve.
Obododimma.

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Wednesday, April 9, 2008 9:10:52 PM
Subject: new book

new book by pianist matthew shipp and steve dalachinsky
on roguart (a small new record label from paris)

includes poems interviews photos
for info inquire steve if you are interested

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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260. Zamsky, Robert

Re: new book

Thu 10 Apr 2008

I would be very interested in this, Steve. More info, please...

- Robert Zamsky

_____

From: UB Poetics discussion group on behalf of steve d. dalachinsky
Sent: Wed 4/9/2008 4:10 PM
To: [redacted]
Subject: new book

new book by pianist matthew shipp and steve dalachinsky
on roguart (a small new record label from paris)

includes poems interviews photos
for info inquire steve if you are interested

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261. **Adam Fieled**
PFS Post: Introducing (Londoner!) Chris McCabe
Thu 10 Apr 2008

For my money, Chris McCabe is one of the finest younger poets writing in the UK today. His work tends towards analyses of class, societal structures/superstructures, from the standpoint of a devout liberal with few bourgeois aspirations. He is also interested in revamping traditional forms. Some poems from his latest opus in the making (he already has two books out with Salt), "The True History of the Working Class," are here, on PFS Post:

http://www.artrecess.blogspot.com

Books!
"Beams"
http://www.blazevox.org/ebk-af.pdf

"Opera Bufa"
http://www.lulu.com/content/1137210

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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262. **Jeffrey Side**
Poetry ebook called Slimvol available now
Thu 10 Apr 2008

I have a short collection of poems out by cPress. Free to download as an ebook:
http://www.lulu.com/cPress

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263. **Metta Sama**
XP: Nat'l poetry queries
Thu 10 Apr 2008

So, I'm doing a reading next week at the University
I teach in, & since it's nat'l poetry month, i'm

inviting folks to come up and read a poem by one of
their favorite poets

(hey, so if you're near Greencastle & wanna participate,
let me know!)

I'm also planning on reading some of my favorite poems,
which is how i always open my "act", so now I'm curious:

who are your favorite poets? what are your fav poems? what draws you to these poems/poets?

hit me back with your top, i dunno, three? four? i'd
like to collect poets/poems to read through prior to my reading, to expand my repertoire. i'm also interested in putting together a verbal collage of people's reading interests/loves/trebles/trembles.

M

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264. Kristin Dykstra
4/11 reading: Sánchezand Corey
Thu 10 Apr 2008

Reminder: Tomorrow, 7pm

For photos of the poets with plants
see http://www.ilstu.edu/~kadykst/html/sancor.htm

**

The Pierre Bourdieu Memorial Readings Series presents

Juan Manuel Sánchez and Josh Corey

Friday, April 11, 2008
Illinois State University
7:00 pm at the University Galleries
(http://www.cfa.ilstu.edu/galleries/)

Juan Manuel Sánchez was born and raised on the US side of the San Diego/Tijuana border. His work is forthcoming in Pembroke, Mandorla: New Writing from the Americas and in the anthology Junta: Avant-Garde Latino/a Writing. Sánchez received an MA in Literature from UC San Diego and is completing the MFA at the University of Illinois. He has worked as an assistant editor for Ninth Letter, has lectured at various universities, and is now Lecturer of Spanish at the University of Chicago.

Joshua Corey's full-length books of poetry are Selah (Barrow Street Press, 2003) and Fourier Series (Spineless Books, 2005). He is also the author of two chapbooks: Composition Marble (Pavement Saw Press, 2006) and Hope & Anchor (Noemi Press, 2007). He is assistant professor of English at Lake Forest College and lives with his wife and newborn daughter in Evanston, Illinois.

*

The "Pierre Bourdieu Memorial Readings Series" is sponsored by Mandorla: New Writing from the Americas / Nueva escritura de las Américas.

*

The "Pierre Bourdieu Memorial Readings Series" is so-named to commemorate the contributions of this important sociologist to a critical understanding of a range of phenomena specific to the field of cultural production against which, in which, and through which social actors such as writers, readers, students and professors create, consecrate, fetishize, and disparage. Bourdieu's theories and methodologies provide unusually perspicuous tools with which to correct subtle and pervasive injustices in the field and to envision the possibility of a community of friendly makers less beholden to the illusions of aestheticism, the fetish of the author, and the preciosity of writing -- for a closer, sparer, clearer relation of use, wonder, kindness, being, love, world.

--
Kristin Dykstra
Assistant Professor of English
Illinois State University
Campus Box 4240
Normal, IL 61790-4240
http://www.litline.org/Mandorla/

---------- This message was sent using Illinois State University Webmail.

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265. Stephen Vincent
Brooklyn Rail rail reviews Obenzinger's Busy Dying.
Thu 10 Apr 2008

Many here expressed interest in my note about Hilton Obenzinger's new novel BUSY DYING. It just received this lovely review (below) in the new issue of Brooklyn Rail, a paper that seems to be the home of much intelligent reviewing these days - a review of Nathaniel Mackey's new book also appears in this issue. Hilton, by the way, will be giving a reading at the Morningside Bookshop - across from Columbia - on Tuesday, April 22, as well as reading at the

Columbia 1968 Conference, the evening of April 26 (with Paul Auster, David Shapiro and other now well known writer cohorts of events back then)

Hilton Obenzinger, Busy Dying (Chax, 2008) "[He] takes a trip to heaven and talks with all sorts of dead people. It's like some kind of travel book." In Busy Dying, a character's offhand comment on the mystic Emanuel Swedenborg's Spiritual Diary may as well describe Obenzinger's fictional memoir itself: only in an apocalyptic 1968 could heaven and hell converge. Life is rhythmically punctuated by death, just as memory is punctuated by moments of revelation, in which the characters are transformed by sudden glimpses of the world beyond knowledge or language. A young handyman believes he sees the finger of God; a girl confined to bed by a nervous disorder feels blessed by the splendid visible and invisible worlds; a college student dives out of his ninth-floor window to, after a poem by Juan Ramón Jiménez, "catch the stars more quickly." Obenzinger, like Conrad and Woolf, is attracted to the dark, unknown realm of which our daily life is only a mirror image. The Columbia strike in 1968, the centerpiece of the memoir, represents such an effort to reach the beyond. The students fail to write poems during their occupation of the president's office, realizing that the breach of social semantics needs "a language no one had yet invented." For Obenzinger, in particular, the search for a new language has tangible implications. The son of Polish Jewish immigrants, he has lost Polish, his mother tongue, and Yiddish, his father's language. Haunted by his brother's untimely death as well as all the deaths before and after, Obenzinger inherited his father's "survivor's guilt" reminiscent of Lord Jim. With the Dada practice of inflicting the Biblical ten plagues on Columbia campus, he was reenacting the history of his lost ancestors. The travel to the other world ultimately confirms life. The memoir starts with the death of Obenzinger's mother, which, to the author's amazement, transforms her back to a pretty young girl at peace. It ends with the discovery of his father's youthful poems, where, alone in the strange New World, the father recognizes himself in his son. —Lu Chen

↑ Index

266. M. Yakich

Mark Yakich -- The Importance of Peeling Potatoes in Ukraine

Thu 10 Apr 2008

Dear Friends, Neighbors, Potato Eaters,

My new collection
of poems, The Importance of Peeling Potatoes in Ukraine, was recently
released by Penguin. It can be found at Amazon or from me
directly (with a pretty ugly little drawing inside) at:
http://markyakich.com/potatoes/ippu.html

Sample poem:

A SOURCE OF STYLE

Hart Crane vaulted from a ship's railing in purple pajamas. Purple to soften the blow.

Take care,
Mark

markyakich.com=

↑ Index

267. Mark Prejsnar
Language Harm !
Thu 10 Apr 2008

Four times this year, theAtlanta Poets Group will present Language Harm, the south’s premier poetry performance event... The title of this year’sfirst Language Harm is: Two Poems.

The members of the APG willcreate an evening’s worth of improvisatory polyphonic poetry, stretching thebounds of the form, reinventing the idea of poetry before your very ears.

at: Eyedrum
290 Martin Luther King Jr. Drive
Atlanta, GA

8:00
Wednesday, April 16 2008

admission: $5
(free to Eyedrum members)

for directions and moreinfo:

http://www.eyedrum.org/

http://atlantapoetsgroup.blogspot.com/

Be there, or be mainstream !

--mark

"In aesthetics, any formal opposition will always be eventually overriddenby artists who have learned to blur the contrasts or synthesize the opposingdistinctions, as Cezanne learned to compose and draw through color."

--Charles Rosen

↑ Index

268. Courtney Queeney
writers writing about themselves as characters in their own work...
Thu 10 Apr 2008

Hi All, I have been mulling over an idea for an essay for awhile, on the topic of poets who write about themselves in the third person, as if they were a character in their own poetry. Some examples:Tomaz Salamun in "History", which begins: "Tomaz Salamun is a monster."Poems by Dean Young, Dan Chiasson, Terrance Hayes, Kenneth Koch, Walt Whitman. In prose, Philip Roth does this in "Operation Shylock," Borges does this in "Borges y Yo." Obviously, my list is mostly American and totally male. So, I am looking for any other examples of poets writing about themselves as characters in their own poems to round it out. I am new to this list. Thanks a lot for any help, Courtney Queeney
_____ Use video conversation to talk face-to-face with Windows Live Messenger. http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_video_042008=

↑ Index

269. Barry Schwabsky
Re: XP: Nat'l poetry queries
Thu 10 Apr 2008

Wyatt, "They flee from me"
Ashbery, "Soonest Mended"
Yeats, "Crazy Jane Talks with the Bishop"
Stevens,"The Plain Sense of Things"

----- Original Message ----
From: Metta Sama <[redacted]>
To: [redacted]
Sent: Thursday, 10 April, 2008 3:24:00 PM
Subject: XP: Nat'l poetry queries

So, I'm doing a reading next week at the University
I teach in, & since it's nat'l poetry month, i'm
inviting folks to come up and read a poem by one of
their favorite poets

(hey, so if you're near Greencastle & wanna participate,
let me know!)

I'm also planning on reading some of my favorite poems,
which is how i always open my "act", so now I'm curious:

who are your favorite poets? what are your fav poems? what draws you to these poems/poets?

hit me back with your top, i dunno, three? four? i'd
like to collect poets/poems to read through prior to my reading, to expand my repertoire. i'm also interested in putting together a verbal collage of people's reading interests/loves/trebles/trembles.

M

↑ Index

270. Catherine Daly
submit to museum of broken relationships
Thu 10 Apr 2008

---

http://www.brokenships.com/

--
All best,
Catherine Daly
[redacted]

↑ Index

271. amy king
Almost a week ...
Thu 10 Apr 2008

My new blog address almost-explains the ether I disappeared into for the past almost-week: http://www.amyking.org

Please email again if you called and didn't receive a reply (amyhappens at gmail dot com) --

You!

Amy

_____

http://www.amyking.org
http://demonoide.org
http://redherring.us
http://poetryexperiment.com

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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272. George Quasha

JAWBONE reading, Quasha-Stein-Panza -Albany Friday, April 11 -- 6:30 PM

Thu 10 Apr 2008

GEORGE QUASHA, CHARLES STEIN & MARY PANZA

JAWBONE reading, in conjunction with Albany Poets,

DATE: Friday, April 11
TIME: 6:30 PM

LOCATION: UAG Gallery
247 Lark Street (b/w Lancaster and Jay)

George Quashaâ€¦

is an artist and poet who works across mediums to explore principles in common within language, sculpture, drawing, video, sound, installation, and performance. Solo exhibitions of his axial stones and axial drawings include the Baumgartner Gallery in New York (Chelsea), the Slought Foundation in Philadelphia, and at the Samuel Dorsky Museum of Art at SUNY New Paltz. This work is featured in the recently published book, Axial Stones: An Art of Precarious Balance, Foreword by Carter Ratcliff (North Atlantic Books: Berkeley, 2006).

For his video installation work â€œart is: Speaking Portraits (in the performative indicative),â€ he has recorded over 600 artists, poets, and composers (in 10 countries and 20 languages) saying what in their view art is. This ongoing work (â€œart is/music is/poetry isâ€) has been exhibited at the Snite Museum of Art (University of Notre Dame), at White Box in Chelsea, at the Samuel Dorsky Museum (SUNY New Paltz), and in several other countries (including France and India), and has been featured in several biennials (Wroclaw, Poland; Geneva, Switzerland; Kingston, New York). Further extensions of this work in speaking portraiture include â€œmyth isâ€ and â€œpeace is.â€ His other work in axial video (including â€œPulp Friction,â€ â€œAxial Objects,â€ â€œVerbal Objects,â€ â€œAxial Landscapesâ€) has appeared internationally in museums, galleries, schools, and biennials. A 30-year performance collaboration (video/language/sound) continues with Gary Hill and Charles Stein.

In 2006 he was awarded a Guggenheim Fellowship in video art.

His other 14 books include poetry (Somapoetics, Giving the Lily Back Her Hands, Ainu Dreams [with Chie Hasegawa], Preverbs [forthcoming];

anthologies (America a Prophecy [with Jerome Rothenberg], Open Poetry [with Ronald Gross], An Active Anthology [with Susan Quasha], The Station Hill Blanchot Reader [with Charles Stein]); and writing on art (Gary Hill: Language Willing; with Charles Stein: Tall Ships, HanD HearD/liminal objects, Viewer). A new book on Gary Hill is forthcoming from Ediciones Poligrafa (Barcelona), also in collaboration with Charles Stein.

Awards include a National Endowment for the Arts Fellowship in poetry. He has taught at Stony Brook University (SUNY), Bard College, New School University (Graduate Anthropology Department), and Naropa University. With Susan Quasha he is founder/publisher of Barrytown/ Station Hill Press in Barrytown, New York.

Charles Steinâ€¦ is the author of 11 books, including The Hat Rack Tree; a massive poetic project called theforestforthetrees; a text about the Eleusinian Mysteries called Persephone Unveiled; and a forthcoming translation of the Odyssey.

Mary Panzaâ€¦

Vice President of Albany Poets is Albany's poetry diva. She originated and hosted the poetry open mic at Border's and has been a driving force in the poetry community for a number of years. Mary has also been active in promoting, hosting, and participating in many arts events through out Upstate New York. Mary has been the host of the Singer/Songwriter stage at the annual LARKfest street fair since 2004 and was one of the first poets to perform in the 25 year history of the arts event in 2006. Mary has published a number of poetry chapbooks and was the producer of Volume, a compilation of Albany area poets performing their work at local readings and open mics. Mary is the host of Albany Poets' monthly poetry open mic, Poets Speak Loud, at the Lark Tavern. Mary also serves as the Poetry Editor for the new Capital Region edition of Chronogram Magazine.

George Quasha

124 Station Hill Road

Barrytown, NY 12507

[redacted] (home)

[redacted] (cell)

[redacted] (fax)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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273. **amy king**
Re: Never a More Generous Man
Thu 10 Apr 2008

Thank you, Obododimma! Do you also have a blog? I read some of your poems at Shadowtrain (even before you read my blog!):
http://shadowtrain.com/id232.html

I really dig "The City" with its:

new-yorking
parising
londoning

I also really loved, "Museum Piece" with its "Skin of water, thriving / Will find us here"

Cheers,
Amy

_____

http://www.amyking.org
http://demonoide.org
http://redherring.us
http://poetryexperiment.com

----- Original Message ----
From: Obododimma Oha <[redacted]>
To: [redacted]
Sent: Friday, April 4, 2008 4:03:30 AM
Subject: Re: Never a More Generous Man

I visited your blog and, oh, I love your dog's hairdo! Wonderful. Goes well with the insight available in those poems. Obododimma.

----- Original Message ----
From: amy king <[redacted]>
To: [redacted]
Sent: Thursday, April 3, 2008 7:00:44 PM
Subject: Never a More Generous Man

NEW BLOG, NEW POSTS: http://www.amyking.org/

Matt Rotando, Daisy Fried, et al

_____

http://www.amyking.org
http://redherring.us

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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274. Geoffrey Gatza

Lords of Light ! It¹s a new issue Š. BlazeVOX 2k8 Spring 2008

Thu 10 Apr 2008

BlazeVOX 2k8
Lords of Light!! It¹s a new issue

http://www.blazevox.org
http://www.blazevox.org
http://www.blazevox.org

BlazeVOX [New Frontier]

Ben Lyle Bedard
Adam Strauss
Andrew Zitka
Robert Calero
Gerald Bosacker
Christian Nicholas
Rob Cook
Jeff Daily
Dave Schiralli
David Thornbrugh
David Applegate
Emily Brink
Evelyn Hampton
Felino Soriano
J.D. Mitchell-Lumsden
J.D. Schraffenberger
J. F. Quackenbush
John Estes
Mark Cunningham
Megan Martin
Michael Haeflinger
Michael Estabrook
Nava Fader

Betty Stork
Stephen Baraban
Phillip Lund
Paul Siegell
Peter J. Grieco
Ralph-Michael Chiaia
Richard Lighthouse
R W Sturgess
Robert Hellam
Rosemarie Crisafi
Kyra Saari
Sam Dillon
Sarah Louise Parry
Mary Ann Sullivan
Tyler Cobb
Zachary C. Bush
Steven Zultanski
Mare Mikolum
Brian Foley
Alan May
sTEVEN p. rOGGENBUCK
Allen Itz

BuffaloFOCUS:
Michael Sikkima // Russell Pascatore

Oh yes, this is the catch phrase used by Thundar The Barbarian

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275. Poetry Project
Events at The Poetry Project April
Thu 10 Apr 2008

Our windows are wide open and the weather is good here at Poetry Project headquarters. Tomorrow, we read Joe Ceravolo¹s poems. Next week, more good readings.

Friday, April 11, 10 PM
Spring in This World of Poor Mutts: A Reading for Joe Ceravolo

Joel Lewis, Jim Behrle, David Shapiro, Evan Kennedy, Eileen Myles, Susie Timmons, John Coletti, Dustin Williamson, Corrine Fitzpatrick, and Arlo Quint will read work by Joe Ceravolo. As Rosemary Ceravolo writes in his bio, ³Poetry was Joe's primary love. He lived and he died for poetry. Nothing else mattered

as much to his sensibilities as a human being on this earth. Read him and weep. Read him and rejoice. He's here eternally.[3]

Monday, April 14, 8 PM
Naropa Poets NYC Alumni Reading

Jessica Rogers, Stefania Iryne Marthakis, Gary Parrish, Amy Matterer, Tyler Burba, Emily Crocker, Kim Essex, Lily Heehs, Patrick Scanlon, Bob Doto, Debrah Morkun, Cherie Yanek, Jonathan Pogoda, Danielle Vogel, H.R. Hegnauer and Helen de Give will read. Visit our website for reader bios.

Wednesday, April 16, 8 PM
Paul Beatty & Cecil Taylor

Paul Beatty is the author of two books of poetry, Big Bank Take Little Bank and Joker, Joker, Deuce, and two novels, Tuff and The White Boy Shuffle. He was the editor of Hokum: An Anthology of African-American Humor. He lives in New York City. Pianist-composer Cecil Taylor is internationally known for the brilliance and audacious beauty of his music. He has recorded dozens of albums as a solo performer and with various ensembles over a period spanning five decades. He has incorporated poetry into his work in a number of ways over the years; in 1991 Leo Records released Chinampas, a recording which presents his poetry accompanied by multi-instrumental improvisations.

And further into the future:

Saturday, May 24, 2 PM
Silent Art Auction Fundraiser

Please join us for our 3rd biennial Silent Art Auction Fundraiser! View work from established and emerging visual artists. Enjoy live performances and readings at the top of each hour on the Sanctuary stage. Shop for rare and signed books and printed matter. Purvey the activity from the cash bar on the balcony, then outbid your friends and fellow enthusiasts on your favorite works of art. If you can[1]t make the party, please contact us for information on proxy bidding. Every dollar earned will benefit the continuance of the Poetry Project! Performances by Bruce Andrews and Sally Silvers; Franklin Bruno; Legends (Elizabeth Reddin, Raquel Vogl and James Loman) and more t.b.a. Participating artists and writers include: Etel Adnan, Rackstraw Downes, George Schneeman, Andrei Codrescu, Ed Ruscha, Lawrence Ferlinghetti, Susan Bee, Star Black, Simone Fattal, Anne Waldman, Lee Friedlander, Mimi Gross, Ron Padgett, Jim Dine, and many more.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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276. Murat Nemet-Nejat
Re: XP: Nat'l poetry queries
Thu 10 Apr 2008

Shakespeare's sonnet which starts with the line, "They that have power to hurt and would do none"
Pound's "The Seafarer"
Appolinaire's "The Little Car"
Ginsberg's "The White Shroud"
The Turkish poet Sami Baydar's "The Sea Bird"

On Thu, Apr 10, 2008 at 2:02 PM, Barry Schwabsky <
[redacted]> wrote:

> *Wyatt, "They flee from me"*
> *Ashbery, "Soonest Mended"*
> *Yeats, "Crazy Jane Talks with the Bishop"*
> *Stevens,"The Plain Sense of Things"*
>
> *----- Original Message ----*
> *From: Metta Sama <*[redacted]*>*
> *To:* [redacted]
> *Sent: Thursday, 10 April, 2008 3:24:00 PM*
> *Subject: XP: Nat'l poetry queries*
>
> *So, I'm doing a reading next week at the University*
> *I teach in, & since it's nat'l poetry month, i'm*

> *inviting folks to come up and read a poem by one of*
> *their favorite poets*
>
> *(hey, so if you're near Greencastle & wanna participate,*
> *let me know!)*
>
> *I'm also planning on reading some of my favorite poems,*
> *which is how i always open my "act", so now I'm curious:*
>
> *who are your favorite poets? what are your fav poems? what draws you to*
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> *people's reading interests/loves/trebles/trembles.*
>
> *M*

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277. steve d. dalachinsky
town hall meeting
Thu 10 Apr 2008

TOWN HALL MEETING
Tues. Apr. 15, 6:30 pm
Clemente Soto Velez: 107 Suffolk St., First Floor

JOIN R.U.C.M.A.! (RISE UP CREATIVE MUSIC AND ARTS)
STAND UP FOR INNOVATIVE MUSIC AND ARTS!

The ongoing loss of venues, cultural centers and rehearsal spaces in NYC must be addressed. We must not only stop the erosion of NYC as a leader in the innovative arts, but develop strategies and actions to safeguard and guarantee the creation, performance and exhibition of serious, visionary contemporary music and art. "NOW'S THE TIME" for the community of artists and their supporters to make a stand. We are fighting for our livelihood – musicians need venues suitable in size and comfort, with a quality piano and sound/light systems. Practice and rehearsal studios. Affordable apartments. We need STABILITY – so as to keep and develop our community base.

WE MUST STAND TOGETHER TO:
? run our own (subsidized) performance spaces
? help find, and pressure government to build, affordable housing for artists

? inspire and support each other and our local communities
? create a cooperative environment between arts groups
? save art in our schools – and thereby foster creativity and innovation
? use our collectivity to gain government support

Changing the Conversation Rise Up Creative Music and Arts (RUCMA) is a grassroots alliance of musicians and music lovers, united to address their creative, political and practical concerns through advocacy and actualization of specific goals. RUCMA aims to change the role of artists in society by changing the role that art plays in the life of the average citizen. To accomplish this we must change the conversation surrounding the arts. History has shown that a thriving, creative artistic community is an essential for a healthy, prosperous, intellectually and spiritually vital society. We must now stand up and remind our civic leaders of the contributions we have made and continue to make. We must now stand up and refuse to have our contributions to continue to be taken for granted. We must now -- in unified voice -- stake our claim to our place in society and the value of our work.

At this meeting we will discuss RUCMA's progress and future goals. Attendees will have the opportunity to join and become involved in future actions. Everything we do will be through Creative Action and with RESPECT.

Join RUCMA -- for more info: www.rucma.org

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278. **steve d. dalachinsky**
Re: XP: Nat'l poetry queries
Thu 10 Apr 2008

---

patchen - when we were here together
yeats stolen child
blake - auguries of innocence
sakutaro - little things

takuboku - anything

ginsberg - sunflower sutra - supermarket in california

On Thu, 10 Apr 2008 11:02:58 -0700 Barry Schwabsky
<[redacted]> writes:
> Wyatt, "They flee from me"
> Ashbery, "Soonest Mended"
> Yeats, "Crazy Jane Talks with the Bishop"
> Stevens,"The Plain Sense of Things"
>
>

>
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> Sent: Thursday, 10 April, 2008 3:24:00 PM
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> verbal collage of people's reading interests/loves/trebles/trembles.
>
> M
>
>

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279. steve d. dalachinsky
reading and exhibit
Thu 10 Apr 2008

In conjunction with our current exhibition, Half-Wet, by Norma Markley, Y Gallery will host

Monkey Business

April 18th (Friday) @ 7:00 pm

Poets
Yuko Otomo

Lee Williams
Jeffrey Cyphers Wright

Musician
Debby Schwartz

Multimedia (on iMac)
TammyWorld.com — John Lucas
Water — Katherine Powers

Y Gallery
32-70 85th Street @ Northern Blvd.
Jackson Heights, NY 11370
[redacted]

DIRECTIONS. By Subway: Take the 7 train to 82nd St and walk north to Northern Blvd (3 blocks), then right 3 blocks to 85th St. F, V, E, R, G to Roosevelt/74th St. Then transfer to 7 train or take B32 bus to 82nd St or walk to 85th St or take a car service ($5). By Car: From Brooklyn or Midtown tunnel, take the BQE north to Northern Blvd exit, then go right (East) to 85th St. Turn left onto 85th St.

This project is made possible with funds from the Decentralization Program, a regrant program of the New York State Council on the Arts, administered by the Queens Council on the Arts.

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280. mIEKAL aND
Re: XP: Nat'l poetry queries
Thu 10 Apr 2008

Bern Porter's The Last Acts of Saint Fuck You
Clark Coolidge - Anything from The Crystal Text
Tom Phillips - The Humument
Mina Loy - Anglo-Mongrels and the Rose
Gertude Stein - All & anything from Tender Buttons

~mIEKAL

On Apr 10, 2008, at 6:46 PM, Murat Nemet-Nejat wrote:

> *Shakespeare's sonnet which starts with the line, "They that have power to*
> *hurt and would do none"*
> *Pound's "The Seafarer"*
> *Appolinaire's "The Little Car"*
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> *Ashbery, "Soonest Mended"*
> *Yeats, "Crazy Jane Talks with the Bishop"*
> *Stevens,"The Plain Sense of Things"*

↑ Index

281. **blacksox**
Re: XP: Nat'l poetry queries
Thu 10 Apr 2008

Notley - Where Leftover Misery Goes
Olson - The Twist

patchen - when we were here together
yeats stolen child
blake - auguries of innocence
sakutaro - little things

takuboku - anything

ginsberg - sunflower sutra - supermarket in california

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> Ashbery, "Soonest Mended"
> Yeats, "Crazy Jane Talks with the Bishop"
> Stevens,"The Plain Sense of Things"

↑ Index

282. **steve russell**
Re: XP: Nat'l poetry queries
Fri 11 Apr 2008

Greencastle, cool name.

Favorites: The moon and the night and the men/ John Berryman
The Book of Hours, Rainer Maria Rilke
Any poem from High Windows, Philip Larkin
A Season in Hell, Rimbaud

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Thursday, April 10, 2008 7:46:21 PM
Subject: Re: XP: Nat'l poetry queries

Shakespeare's sonnet which starts with the line, "They that have power to hurt and would do none"
Pound's "The Seafarer"
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Ginsberg's "The White Shroud"
The Turkish poet Sami Baydar's "The Sea Bird"

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>
> *----- Original Message ----*
> *From: Metta Sama <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, 10 April, 2008 3:24:00 PM*
> *Subject: XP: Nat'l poetry queries*
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> *people's reading interests/loves/trebles/trembles.*

> *M*

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http://mail.yahoo.com

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283. James Sanders
aslongasittakes-- a sound poetry magazine
Fri 11 Apr 2008

We're pleased to announce that the first issue of aslongasittakes is up and running at http://www.aslongasittakes.org. It includes work by David Applegate, David Braden, Christian Bök, Brian Howe, Geof Huth, Donna Kuhn, Jörg Piringer, Randy Prunty, Lily Robert-Foley (with mEIKAL aND) and Christine Wertheim, and features the work of Jim Andrews. Let us know what you think. The Atlanta Poets Group

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284. steve d. dalachinsky
rare concert
Fri 11 Apr 2008

A R T S F O R A R T 107 Suffolk Street, #3.5, NYC 10002

PRESS Contact: [redacted]

Vision / RUCMA Series presents

PETER BROTZMANN & HAN BENNINK
Guests - Peter Evans and Tom Blancarte

Dates/Times: SUNDAY April 20, 2008 Two Sets at 7 pm and 9 pm

Place: LES Gallery at Clemente Soto Velez Cultural Center 107 Suffolk Street
Cost: $20 per set / $12 students and seniors

Full Info: www.visionfestival.org

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↑ Index

285. John Cunningham
Re: rare concert
Fri 11 Apr 2008

That is indeed a rare concert - and a privilege for those interested in the jazz avant garde (although this term, after 50 years, has probably lost its meaning a long time ago) - to hear the greats of the European jazz avant garde theatre. Brotzmann was here in Winnipeg, Manitoba, Canada (that's north of the U.S. border) a few years ago but, to my great misfortune, I did not find out about it until the evening of the concert and could not roust enough funds to go on short notice. Enjoy the show and know that I wish I could be amongst you. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve d. dalachinsky
Sent: April 11, 2008 2:27 AM
To: [redacted]
Subject: rare concert

A R T S F O R A R T 107 Suffolk Street, #3.5, NYC 10002

PRESS Contact: [redacted]

Vision / RUCMA Series presents

PETER BROTZMANN & HAN BENNINK
Guests - Peter Evans and Tom Blancarte

Dates/Times: SUNDAY April 20, 2008 Two Sets at 7 pm and 9 pm

Place: LES Gallery at Clemente Soto Velez Cultural
Center 107 Suffolk Street
Cost: $20 per set / $12 students and seniors

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286. Charlie Rossiter
Re: XP: Nat'l poetry queries
Fri 11 Apr 2008

Rexroth "no word"
Snyder Maverick Bar (much of Turtle Island)
Bly "Call and Answer"
T'ao Ch'ien-- most anything

Charlie

--
"WALK in the world
you can't see anything from a car window,
still less from a plane or from the moon"
William Carlos Williams

www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special
hear Jack's original blues, blues rock & roots

↑ Index

287. **David Chirot**
Re: XP: Nat'l poetry queries
Fri 11 Apr 2008

---

anything from
Sappho
Rimbaud
Emily Dickinson
Santoka
Francois Villon--Ballad of the Hanged
Federico Garcia Lorca-Poet in New York
Pier Paulo Pasolini-Roman Poems
Mayakovksy--Futurist Works
Omar Caseres--Defensa del Idolo

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> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, April 10, 2008 7:46:21 PM*
> *Subject: Re: XP: Nat'l poetry queries*
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inviting folks to come up and read a poem by one of
their favorite poets

(hey, so if you're near Greencastle & wanna participate,
let me know!)

I'm also planning on reading some of my favorite poems,
which is how i always open my "act", so now I'm curious:

who are your favorite poets? what are your fav poems? what draws you to
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hit me back with your top, i dunno, three? four? i'd
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M

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288. Christina E Lovin
Has anyone been to Footpaths in the Azores?
Fri 11 Apr 2008

I will be leaving Kentucky in about three weeks for a four-week writing residency at Footpaths House to Creativity on the island of Flores in the Azores (yes, I had to look on a map to find it, too). I was wondering if any of you have been there and, if so, what your experience was.

I just learned that I may be there by myself (with no other artists or writers or even a caretaker for the property). I don't speak Portuguese and only a little Spanish. I'm up for an adventure, but I'm wondering if I should concerned.

Do any of you have an experience with the Azores or this particular artist retreat?

Thanks,
Christina Lovin

↑ Index

289. Thomas savage
Re: XP: Nat'l poetry queries
Fri 11 Apr 2008

I just heard Meryl Streep and John Guare read two of my favorite poems at an Academy of American Poets fundraiser so I offer these two as ideas to you for your reading: Wallace Stevens' Sunday Morning and William Carlos Williams "Of Asphodel, That Greeny Flower". They went over well at a packed Avery Fisher Hall, particularly Streep's rendition of Stevens. Regards, Tom Savage

Murat Nemet-Nejat <[redacted]> wrote: Shakespeare's sonnet which starts with the line, "They that have power to
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290. **amy king**

Ron Padgett Sings His Poems on A Prairie Home Companion

Fri 11 Apr 2008

April 5, 2008

This week
Well, he doesn't exactly sing ...

April 5, 2008

This week on A Prairie Home Companion, we¢re setting up ourgiant radio antenna atop the historic Town Hall in New York City for three shows in April.

Thisweek¢s special guests include, the phenomenon in boots and a hat, Brad Paisley,American film actress Kimberly Williams-Paisley, poet Ron Padgett, and thesubject of more email inquiries at APHC than anyone else, legendary Scottishfolk-singer Jean Redpath. Also with us, The Royal Academy of Radio Actors: TimRussell, Sue Scott, and Fred Newman, The Guy¢s All-Star Shoe Band, and The Newsfrom Lake Wobegon. Join us this week fromaction-packed West 43rd & Broadway.

http://prairiehome.publicradio.org/programs/2008/04/05/

_____

http://www.amyking.org
http://redherring.us

_____
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http://mail.yahoo.com

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291. Tim Peterson
SEGUE 4/12: TONYA FOSTER & ANNE TARDOS
Fri 11 Apr 2008

The Segue
Reading Series presents

Tonya Foster & Anne
Tardos

Saturday, April 12, 2008

** 4PM SHARP**

at the Bowery Poetry Club

(308 Bowery, just north of Houston)

$6 admission goes to support the readers

hosted by erica kaufman & Tim Peterson

Tonya Foster is the author of poetry, fiction, and essays that have been published in a variety of journals from Callaloo to The Hat to Western Humanities Review. She is the author of A Swarm of Bees in High Court (Belladonna Books) and co-editor of Third Mind: Creative Writing Through Visual Art. She is currently completing a cross-genre piece on New Orleans, and Monkey Talk, an inter-genre piece about race, paranoia, and surveillance.

From "(In)Somniloquy"

History swarms in

the marrow of your thoughts (,/.) as

she lies there (,) sleepless

history swarms in.

To eat or not to? Then what?

She clears her throat.

"You can't be eatin'

from everybody," her aunt warned

after the first loss.

"You can't be eatin'

like you don't mind trading a

baby for red beans."

That yarn's redness bleeds Persephone, Eve, Jemima, Rine. More squirrels.

That yarn's redness: eating from a strange pot/tree/hand/mind draws blood or sleep.

Anne Tardos is a poet and visual artist. She has published several books of poetry and the multimedia performance work and radio play Among Men. She is the editor of Thing of Beauty by Jackson Mac Low, from the University of California Press this fall. Her new book I Am You is just out from Salt Publishing.

81

It's time to
let go of the narrative section of this poem and let the ride begin

Haa-ooh-aah

Won't you be
my silicone doll
Won't you be
my forever stamp
No I will
not fix your computer

Music
You

Possibly

--from "Letting
Go"

↑ Index

292. **Roy Exley**
Re: XP Nat'l poetry queries
Fri 11 Apr 2008

Thanks for the invitation to list - this one's going to run and run! - here goes :-

W.S.Graham - 'The Thermal Stair'
Tom Raworth - 'Ah The Poetry of Miss Parrot's Feet Demonstrating the Tango'
Burns Singer- 'A Sort of Language'
Frank O'Hara- 'On Rachmaninoff's Birthday'
Lee Harwood - 'Interrogation'

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293. **steve d. dalachinsky**
Re: XP: Nat'l poetry queries
Fri 11 Apr 2008

---

also lorca somnabule ballad

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294. **steve d. dalachinsky**
avante-garde
Fri 11 Apr 2008

---

yes i totally agree about the term avante garde especially since
everything when it's new ala louis armstrong
and well way back to cave drawings is ....then it's not
interesting question what if anything today can reallly be considered
avante garde??

not just merely foward thinking but truly avante-garde besides ecology????

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295. **Roy Exley**

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Fri 11 Apr 2008

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Frank O'Hara- 'On Rachmaninoff's Birthday'
Lee Harwood - 'Interrogation'

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296. **Metta Sama**
Re: XP: Nat'l poetry queries
Fri 11 Apr 2008

---

these are fantastic. never tried any of them at a reading; making a list to read read read. in no particular order.

Terrance Hayes' "Sonnet"
Mary Ruefle's "Memling's Veil"
Harryette Mullen's "[Chaste, apprehended, collared, and cuffed.]"
Lisa Fishman's "A"

M

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297. **Roy Exley**
Re: - Avant(e)-garde
Fri 11 Apr 2008

Steve,

Well, I suppose avant-garde is a modernist concept and now that modernism Is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.

Roy Exley.

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298. **Thomas savage**
Re: Ron Padgett Sings His Poems on A Prairie Home Companion
Fri 11 Apr 2008

It's wonderful that Ron is singing or something on Prairie Home Companion. I just read his new book How To Be Perfect and it's marvelous, particularly the title poem. Regards, Tom Savage

amy king <[redacted]> wrote: April 5, 2008

This week
Well, he doesn't exactly sing ...

April 5, 2008

This week on A Prairie Home Companion, we¢re setting up ourgiant radio antenna atop the historic Town Hall in New York City for three shows in April. Thisweek¢s special guests include, the phenomenon in boots and a hat, Brad Paisley,American film actress Kimberly Williams-Paisley, poet Ron Padgett, and thesubject of more email inquiries at APHC than anyone else, legendary Scottishfolk-singer Jean Redpath. Also with us, The Royal Academy of Radio Actors: TimRussell, Sue Scott, and Fred Newman, The Guy¢s All-Star Shoe Band, and The Newsfrom Lake Wobegon. Join us this week fromaction-packed West 43rd & Broadway.

http://prairiehome.publicradio.org/programs/2008/04/05/

_____

http://www.amyking.org
http://redherring.us

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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299. Thomas Devaney
GEORGE OPPEN Tribute at Writers House on PennSound
Fri 11 Apr 2008

A Celebration of George Oppen's 100 Birthday featuring 100 minutes of talk and poetry honoring Oppen, hosted by Rachel Blau DuPlessis and Thomas Devaney, and featuring Stephen Cope, George Economou, Al Filreis, Michael Heller, Ann Lauterbach, Tom Mandel, Bob Perelman, and Ron Silliman.

OPPEN at 100
at the KELLY WRITERS HOUSE
on PennSound

http://writing.upenn.edu/pennsound/

and --

http://writing.upenn.edu/pennsound/x/Oppen-Centennial-KWH.html

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300. **Mark Weiss**
Re: avante-garde
Fri 11 Apr 2008

Re: avant garde: how about if we all agree to just substitute "you know, those guys," so that the information afforded by even an obsolete term can be replaced by total confusion? Makes for a better party until the neighbors call the cops.

Mark

At 01:19 PM 4/11/2008, you wrote:
>yes i totally agree about the term avante garde especially since
>everything when it's new ala louis armstrong
>and well way back to cave drawings is ....then it's not
>interesting question what if anything today can reallly be considered
>avante garde??
>
>not just merely foward thinking but truly avante-garde besides
>ecology????

↑ Index

301. **Ryan Daley**
Re: avante-garde
Fri 11 Apr 2008

Instead, let's just use "the cops" each time we mean "avant garde."

Ryan

On Fri, Apr 11, 2008 at 3:10 PM, Mark Weiss <[redacted]> wrote:

> *Re: avant garde: how about if we all agree to just substitute "you know, those guys," so that the information afforded by even an obsolete term can be replaced by total confusion? Makes for a better party until the neighbors call the cops.*
>
> *Mark*
>
> *At 01:19 PM 4/11/2008, you wrote:*
>
> *yes i totally agree about the term avante garde especially since*
> *everything when it's new ala louis armstrong*
> *and well way back to cave drawings is ....then it's not*
> *interesting question what if anything today can reallly be considered*
> *avante garde??*
>
> *not just merely foward thinking but truly avante-garde besides*

> *ecology????*

↑ Index

302. **John Cunningham**
Re: - Avant(e)-garde
Fri 11 Apr 2008

I wonder if, in one hundred years, someone (I was going to say we'll but I don't think that I'll be around at that time) will be talking about post-post-post-post-post-post modernism. Better yet, maybe its time to think of a new term and leave the posts to the fences and corrals. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Roy Exley
Sent: April 11, 2008 1:38 PM
To: [redacted]
Subject: Re: - Avant(e)-garde

Steve,

Well, I suppose avant-garde is a modernist concept and now that modernism Is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.

Roy Exley.

No virus found in this incoming message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date: 10/04/2008 5:36 PM

No virus found in this outgoing message.
Checked by AVG.
Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date: 10/04/2008 5:36 PM

↑ Index

303. **Barry Schwabsky**
Re: avante-garde
Fri 11 Apr 2008

----- Original Message ----
From: Ryan Daley <rcdale
I'm game.

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Friday, 11 April, 2008 10:19:28 PM
Subject: Re: avante-garde

Instead, let's just use "the cops" each time we mean "avant garde."

Ryan

On Fri, Apr 11, 2008 at 3:10 PM, Mark Weiss <[redacted]> wrote:

> *Re: avant garde: how about if we all agree to just substitute "you know, those guys," so that the information afforded by even an obsolete term can be replaced by total confusion? Makes for a better party until the neighbors call the cops.*
>
> *Mark*
>
> *At 01:19 PM 4/11/2008, you wrote:*
>
> *yes i totally agree about the term avante garde especially since everything when it's new ala louis armstrong*
> *and well way back to cave drawings is ....then it's not*
> *interesting question what if anything today can reallly be considered avante garde??*
>
> *not just merely foward thinking but truly avante-garde besides ecology????*

↑ Index

304. **Rob McLennan**
the ottawa small press book fair
Fri 11 Apr 2008

---

spring 2008 edition will be happening June 21, 2008;

information here;
http://smallpressbookfair.blogspot.com/2008/04/ottawa-small-press-book-fair-spring.html

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

305. Eireene Nealand
Re: - Avant(e)-garde
Fri 11 Apr 2008

---

i really love the post-avant thing because it says something funny about temporality, and not until we think through that new temporal thing will we be free of the post-post-post-posts.

& so, let's get going on that... any ideas about the temporality of this post-avant thing?

the post-language poets are a good place to look (the subject who speaks has to have changed for this post-avant thing--no more linear, nature-dominating, and self-expressing lyric 'I' (not unless there's a broader conception of the self, that is).

and Ed Roberson's Voice Cast Out To Talk Us In (something about how we fall out of music and moods...).

On 4/11/08, John Cunningham <[redacted]> wrote:
>
> I wonder if, in one hundred years, someone (I was going to say we'll but I
> don't think that I'll be around at that time) will be talking about
> post-post-post-post-post-post modernism. Better yet, maybe its time to
> think
> of a new term and leave the posts to the fences and corrals.
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]] On
> Behalf Of Roy Exley
> Sent: April 11, 2008 1:38 PM
> To: [redacted]
> Subject: Re: - Avant(e)-garde

>
> Steve,
>
> Well, I suppose avant-garde is a modernist concept and now that modernism
> Is a part of history, an anachronism as far as contemporary culture is
> concerned, then its concepts can no longer apply to what is happening now,
> in this post-postmodernist age of rampant pluralism. More later.
>
> Roy Exley.
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>
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306. **Ryan Daley**
Re: - Avant(e)-garde
Fri 11 Apr 2008

John, and All,

I doubt it. I have often wondered this, but I think most groups reject the idea of being "post" since it implies you're not the "first." Post avant, post-avante, povante or pomo, post modernist, etc, all seem to be hated terms within the communities these very terms seek to "label".

What if, *gasp*, we were to get past labels?

-Ryan

On Fri, Apr 11, 2008 at 5:28 PM, John Cunningham <[redacted]> wrote:

> *I wonder if, in one hundred years, someone (I was going to say we'll but I don't think that I'll be around at that time) will be talking about post-post-post-post-post-post modernism. Better yet, maybe its time to*

> *think*
> *of a new term and leave the posts to the fences and corrals.*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On*
> *Behalf Of Roy Exley*
> *Sent: April 11, 2008 1:38 PM*
> *To: [redacted]*
> *Subject: Re: - Avant(e)-garde*
>
> *Steve,*
>
> *Well, I suppose avant-garde is a modernist concept and now that modernism*
> *Is a part of history, an anachronism as far as contemporary culture is*
> *concerned, then its concepts can no longer apply to what is happening now,*
> *in this post-postmodernist age of rampant pluralism. More later.*
>
> *Roy Exley.*
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> *10/04/2008*
> *5:36 PM*

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307. **blacksox**

UCF Prof Martha Marinara-Austin's 3rd Wednesday

Sat 12 Apr 2008

Poetic Meetup Featuring:
MARTHA MARINARA

Orlando Poetry Group presents:
Every Third [redacted]'s
Martha Marinara is an associate professor of English at the University of Central Florida where she teaches rhetoric, First-year writing, and creative

writing. She currently directs the Information Fluency Program, a university initiative. Marinara has written two textbooks—Writing Outside the Lines (2000) and Choices: A Handbook for Writers (2008), and published articles in College Composition and Communication and The Journal of Basic Writing. She writes and publishes poetry and fiction, and her work has appeared most recently in Massachusetts Review, Xavier Review, FEMSPEC, Estuary, Lesbian Fiction Quarterly, White Pelican Review, and Alembic. In 2000, she won the Central Florida United Arts Award for Poetry. Street Angel, her first published novel, was released in October 2006 and was a finalist for ForeWord Magazine's Best GLBT Novel Award for 2006.
Wednesday April 16, 8:30pm

Austin's Coffee and Film
929 W Fairbanks Ave
Winter Park, Florida

The Wonderful Martha Marinara
Followed by an Open Mic
BE THERE!

Hosted by Chaz Yorick's Open Words ,& Russ Golata
For directions or comments e-mail me at [redacted]
Or phone me at [redacted]
Or AUSTIN'S at [redacted]

Russ Golata

↑ Index

308. Barry Schwabsky
Re: - Avant(e)-garde
Sat 12 Apr 2008

----- Original Message ----
From: Ryan Daley <rc
"Post-label"?

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Saturday, 12 April, 2008 1:06:57 AM
Subject: Re: - Avant(e)-garde

John, and All,

I doubt it. I have often wondered this, but I think most groups reject the idea of being "post" since it implies you're not the "first." Post avant, post-avante,

povante or pomo, post modernist, etc, all seem to be hated terms within the communities these very terms seek to "label".

What if, *gasp*, we were to get past labels?

-Ryan

On Fri, Apr 11, 2008 at 5:28 PM, John Cunningham <[redacted]> wrote:

> *I wonder if, in one hundred years, someone (I was going to say we'll but I don't think that I'll be around at that time) will be talking about post-post-post-post-post-post modernism. Better yet, maybe its time to think*
> *of a new term and leave the posts to the fences and corrals.*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Roy Exley*
> *Sent: April 11, 2008 1:38 PM*
> *To: [redacted]*
> *Subject: Re: - Avant(e)-garde*
>
> *Steve,*
>
> *Well, I suppose avant-garde is a modernist concept and now that modernism Is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.*
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> *Roy Exley.*
>
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> *5:36 PM*

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309. **Roy Exley**
Re: - Avant(e) Garde
Sat 12 Apr 2008

John,

Disappointed that you didn't spot the irony of my 'post-postmodernist age' that could have saved you all those other posts and obviously a little anger and irritation, I would have thought that my reference to our age of pluralism, (which while a label in itself, ultimately disempowers the art of labelling) would have pointed the way to our obviation of that perennial urge to label and ossify things. More later.

Roy Exley.

↑ Index

310. **teersteeg**
Re: - Avant(e)-garde
Sat 12 Apr 2008

"neo" has used most by artists as in neo abstract expressionist, neo realist etc.,

Bruno

> John, and All,
>
> I doubt it. I have often wondered this, but I think most groups reject the
> idea of being "post" since it implies you're not the "first." Post avant,
> post-avante, povante or pomo, post modernist, etc, all seem to be hated
> terms within the communities these very terms seek to "label".
>
> What if, *gasp*, we were to get past labels?
>
> -Ryan
>
> On Fri, Apr 11, 2008 at 5:28 PM, John Cunningham
<[redacted]>
> wrote:
>
> > I wonder if, in one hundred years, someone (I was going to say we'll but
I
> > don't think that I'll be around at that time) will be talking about
> > post-post-post-post-post-post modernism. Better yet, maybe its time to
> > think
> > of a new term and leave the posts to the fences and corrals.

> > John Cunningham
> >
> > -----Original Message-----
> > From: UB Poetics discussion group [mailto:[redacted]]
On
> > Behalf Of Roy Exley
> > Sent: April 11, 2008 1:38 PM
> > To: [redacted]
> > Subject: Re: - Avant(e)-garde
> >
> > Steve,
> >
> > Well, I suppose avant-garde is a modernist concept and now that
modernism
> > Is a part of history, an anachronism as far as contemporary culture is
> > concerned, then its concepts can no longer apply to what is happening
now,
> > in this post-postmodernist age of rampant pluralism. More later.
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> > 5:36 PM
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> >

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311. CA Conrad
Obama is correct about rural PA
Sat 12 Apr 2008

Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.

But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

312. CA Conrad
INDIANAPOLIS poets
Sat 12 Apr 2008

I'm pretty sure DePauw University isn't that far from you. If you're around Thursday, April 17th, 8pm, I'll be reading, details here: http://CAConradEVENTS.blogspot.com<http://caconradevents.blogspot.com/> MAYBE I'LL SEE YOU THERE!

↑ Index

313. Mary Jo Malo
Re: avante-garde
Sat 12 Apr 2008

Alan Sondheim, I believe is both avante-garde and post-post-post-post. Probably not any new forms or content will be created, but new technologies can be embodied.

Mary Jo

On Fri, Apr 11, 2008 at 1:19 PM, steve d. dalachinsky <[redacted]> wrote:
> yes i totally agree about the term avante garde especially since
> everything when it's new ala louis armstrong
> and well way back to cave drawings is ....then it's not
> interesting question what if anything today can reallly be considered
> avante garde??
>
> not just merely foward thinking but truly avante-garde besides
> ecology????
>
>
> On Fri, 11 Apr 2008 08:13:07 -0500 John Cunningham
> <[redacted]> writes:
> > That is indeed a rare concert - and a privilege for those interested
> > in the
> > jazz avant garde (although this term, after 50 years, has probably
> > lost its
> > meaning a long time ago) - to hear the greats of the European jazz
> > avant
> > garde theatre. Brotzmann was here in Winnipeg, Manitoba, Canada
> > (that's
> > north of the U.S. border) a few years ago but, to my great
> > misfortune, I did
> > not find out about it until the evening of the concert and could not

> > roust
> > enough funds to go on short notice. Enjoy the show and know that I
> > wish I
> > could be amongst you.
> > John Cunningham
> >
> > -----Original Message-----
> > From: UB Poetics discussion group
> > [mailto:[redacted]] On
> > Behalf Of steve d. dalachinsky
> > Sent: April 11, 2008 2:27 AM
> > To: [redacted]
> > Subject: rare concert
> >
> > A R T S F O R A R T 107 Suffolk Street, #3.5, NYC 10002
> >
> > PRESS Contact: [redacted]
> >
> > Vision / RUCMA Series presents
> >
> > PETER BROTZMANN & HAN BENNINK
> > Guests - Peter Evans and Tom Blancarte
> >
> > Dates/Times: SUNDAY April 20, 2008 Two Sets at 7 pm and 9
> > pm
> >
> > Place: LES Gallery at Clemente Soto Velez Cultural
> > Center 107 Suffolk Street
> > Cost: $20 per set / $12 students and seniors
> >
> > Full Info: www.visionfestival.org
> >
> > RUCMA's MESSAGE
> > Innovative music and arts need a strong STABLE Community base in
> > Manhattan - come to Town Hall Meeting Tuesday April 15 at CSV at
> > 6:30
> > "Peter Brotzmann has exemplified European improvised music for over
> >
> > 40 years. - All About Jazz
> >
> > What makes Bennink special is his manifest love for the music, a
> > love that inclines him to tear down the cardboard walls that too

> > often separate different schools of jazz. Drummer World
> >
> >
> > New York, NY Arts for Art proudly presents a special concert for
> > the Vision/ RUCMA series with two legends of modern music,
> > saxophonist Peter Brotzmann and drummer Han Bennink. The two free
> >
> > music masters have a long history, beginning with Brotzmann s
> > landmark 1968 recording, Machine Gun. A trio with Belgian pianist
> >
> > Fred Van Hove grew out of these collaborations. But in 1976 the two
> >
> > free music masters began work as a duo releasing a series of
> > recordings, concluding with 1980 s Atsugi Concert. They weren t
> >
> > heard from again on wax until Brotzmann booked a series of
> > performances in early 2004 with the explicit intention of capturing
> >
> > the performances for later release. The result, Still Popular
> > After
> > All Those Years was issued on vinyl on Brotzmann s own resurrected
> >
> > BRO label later that same year. Joining them for this special
> > performance are trumpeter Peter Evans and bassist Tom Blancarte.
> >
> >
> > Brotzmann was involved with the Fluxus movement, but grew
> > dissatisfied with art galleries and exhibitions. He has designed
> > most
> > of his own album covers. One of his first musical partnerships was
> >
> > that with bassist, Peter Kowald. In the 1980s, he flirted with heavy
> >
> > metal and noise rock, including a stint in Last Exit. He has
> > released over thirty albums as a bandleader, and has appeared on
> > dozens more. His "Die Like A Dog Quartet" (with Toshinori Kondo,
> > William Parker and Hamid Drake) is loosely inspired by saxophonist
> >
> > Albert Ayler, a prime influence on Brvtzmann's music. Since 1997 he
> >
> > has toured and recorded regularly with the Peter Brvtzmann Chicago
> >

> > Tentet (initially an Octet). His latest release, Born Broke is a
> >
> > series of duets with drummer Peter Uuskyla.
> >
> >
> > Through the 1960s Han Bennink drummed with American musicians
> > visiting the Netherlands, including Eric Dolphy, Dexter Gordon and
> >
> > Sonny Rollins. He became a central figure in the emerging European
> >
> > free improvisation scene, co-founding the Instant Composers Pool in
> >
> > 1967 with Misha Mengelberg and Willem Breuker. Through much of the
> >
> > 1990s he played in Clusone 3 with saxophonist and clarinetist
> > Michael
> > Moore and cellist Ernst Reijseger. His style is wide-ranging,
> > running from conventional jazz drumming to highly unconventional
> > free
> > improvisation, for which he often uses whatever objects happen to be
> >
> > onstage (chairs, music stands, instrument cases), his own body (a
> > favorite device involves putting a drumstick in his mouth and
> > striking it with the other stick), and the entire performance space
> >
> > -- the floor, doors, and walls.
> >
> >
> > Trumpeter Peter Evans has been a part of the avante-garde music
> > community in New York City since 2003. His recording debut as a
> > bandleader, The Peter Evans Quartet was released on Firehouse 12
> > in
> > 2007. Recent collaborators include: Perry Robinson, Fred Frith, Ned
> >
> > Rothenberg, Okkyung Lee, and Chris Speed.
> >
> > Tom Blancarte is a bassist, improviser and composer living and
> > working in New York City. He is a busy performer in a variety of
> > ensembles in the New York area, his most active groups being the
> > hyperactive duo Sparks with trumpeter Peter Evans, Dave Smith s Who
> >
> > Put The Bad Mouth On Me, the trio Totem, and the Peter Evans

> > Quartet.
> >
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> > 5:36 PM
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> >
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314. Mary Jo Malo
Louise Erdrich Poet-Novelist
Sat 12 Apr 2008

Louise Erdrich publishes both. Since her work is primarily narrative she finds poems limiting. Recently (Original Fire, 2003) she published poems based on the characters in her novels.

Then I think of Paul Muldoon who writes many, many narrative poems instead of novels.

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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315. David Chirot
Fwd: from Hilton Obenzinger : Meditation of a Different Sort
Sat 12 Apr 2008

---

this just received--

*Meditation of a Different Sort

*Hilton Obenzinger

I send out *Meditations in a Time of Delusions and Lies* periodically, but you may have noticed that you have not gotten any lately. Some of you may be relieved, but let me explain.

I've been very busy publishing a book, and it's just been released. It's an autobiographical novel, *Busy Dying*, which revolves in great part around the student occupation and strike at Columbia University in 1968. (The title is taken from a line in one of Bob Dylan's songs: "And he not busy being born is . . .") I've also been helping to put on a conference on the anniversary of that student revolt 40 years later, which will be held April 24-27 at Columbia. You can take a look at the schedule for that conference at http://www.columbia1968.info/ . I will also be holding the first of several book events for* **Busy Dying*, and if you're in the vicinity, you're invited to come:

*· April 22, 7PM, at Morningside Bookshop on Broadway and 114th Street, New York City.
· May 13, 7PM at Modern Times Bookstore at 888 Valencia Street, San Francisco
· May 15, 6PM at the Stanford Bookstore on the Stanford University campus.
*

You can find out more about this as well as my other books, by going to www.obenzinger.com.

If you would like to get the book, you can order it from the publisher Chax at www.chax.org, Amazon, or badger your local bookstore to order it from Small Press Distribution at www.spdbooks.org .

*Below is a description of the book and some reviews:

BUSY DYING
An autobiographical novel by Hilton Obenzinger

At Columbia University on April 23, 1968, Hilton Obenzinger was one of many students who dramatically occupied the president's office in Low Library. For six days they protested the university's secret research to support the Vietnam War and its plans to build a gym in Morningside Park despite the opposition of Harlem. The occupation and subsequent strike 40 years ago was a generational moment repeated in universities around the country and throughout the world. Busy Dying is an autobiographical novel, a portrait of the author's Polish Jewish "survivor" family, a coming of age in poetry, music, politics, and friends in New York City and Columbia, including a dangerous exodus through the Yukon to end up teaching on an Indian reservation in Northern California. All of this is comically and sometimes tragically relived as the author is inspired by a series of encounters and coincidences, including the revelations of students he

teaches at Stanford today and the surprising discovery of the story behind Hilton Obenzinger, a 1980s Long Island high school humor magazine

Some comments by fellow authors (Bill Berkson, Paul Auster, Luc Sante) and the first Public Review in the Brooklyn Rail:

No one tells the story of the Columbia University variation of Apocalypse 1968 -- its prelude and its up-to-date fallout (e.g., This Is Your Life) -- better than Poet-and-Communard-in-Residence of that and other histories, Hilton Obenzinger. When Politics meant something other than Brute Force, Obenzinger was there, observing and making it happen, like one breath in, another out. In deft, benign, deep and often hilarious prose, he has kept the faith. - Bill Berkson

Hilton Obenzinger is an American original. His lost histories are acts of legerdemain and cunning–mixing truth and imagination in ways rarely seen before. . . - Paul Auster

Busy Dying is so true and funny and unexpected and sweet and profound and very deeply moving. As the cliché goes: I laughed and I cried--for real! - Luc Sante

---

Hilton Obenzinger, Busy Dying
(Chax, 2008)
Lu Chen, Brooklyn Rail, April 2008

"[He] takes a trip to heaven and talks with all sorts of dead people. It's like some kind of travel book." In Busy Dying, a character's offhand comment on the mystic Emanuel Swedenborg's Spiritual Diary may as well describe Obenzinger's fictional memoir itself: only in an apocalyptic 1968 could heaven and hell converge. Life is rhythmically punctuated by death, just as memory is punctuated by moments of revelation, in which the characters are transformed by sudden glimpses of the world beyond knowledge or language. A young handyman believes he sees the finger of God; a girl confined to bed by a nervous disorder feels blessed by the splendid visible and invisible worlds; a college student dives out of his ninth-floor window to, after a poem by Juan Ramón Jiménez, "catch the stars more quickly."

Obenzinger, like Conrad and Woolf, is attracted to the dark, unknown realm of which our daily life is only a mirror image. The Columbia strike in 1968, the centerpiece of the memoir, represents such an effort to reach the beyond. The students fail to write poems during their occupation of the president's office, realizing that the breach of social semantics needs "a language no one had yet invented." For Obenzinger, in particular, the search for a new language has tangible implications. The son of Polish Jewish immigrants, he has lost Polish,

his mother tongue, and Yiddish, his father's language. Haunted by his brother's untimely death as well as all the deaths before and after, Obenzinger inherited his father's "survivor's guilt" reminiscent of Lord Jim. With the Dada practice of inflicting the Biblical ten plagues on Columbia campus, he was reenacting the history of his lost ancestors.

The travel to the other world ultimately confirms life. The memoir starts with the death of Obenzinger's mother, which, to the author's amazement, transforms her back to a pretty young girl at peace. It ends with the discovery of his father's youthful poems, where, alone in the strange New World, the father recognizes himself in his son. *

↑ Index

316. Catherine Daly
Re: - Avant(e)-garde
Sat 12 Apr 2008

---

pressure treated 4x4?

On Sat, Apr 12, 2008 at 12:52 AM, Barry Schwabsky <
[redacted]> wrote:

> *----- Original Message ----*
> *From: Ryan Daley <rc*
> *"Post-label"?*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

317. amy king
Nominations Open For 2008 Poet Laureate of The Blogosphere
Sat 12 Apr 2008

From Billy Jones:

I'm pleased to announce that BloggingPoet.com will againhost the Poet Laureate Of The Blogosphere Election for the 4th year in a rowwith nominations beginning April 1, 2008. The Poet Laureate of the Blogosphereis the only laureateship chosen by readers.

Previous winners are Amy King, Ron Silliman and Jilly Dybka.

Rules for 2008 are as follows:
1. Those nominated must have a history of posting poetry totheir blogs for a period of no less than 1 year prior to March 1, 2008.
2. Anyone can nominate their favorite poetry blogger.
3. Nominations will begin on April 1st and will end on April20th.
4. Voting will begin on April 21st and will end at !2:00midnight on April 29th.
5. The winner will be announced on April 30th.
6. As in years past, Billy Jones, aka. Billy The BloggingPoet, aka. me, will not be nominated as I am hosting the event.
7. English language only as I'm too dumb to know a poem inany other language.
8. Previous winners cannot be nominated.
9. Like it or not, all decisions by the judge (That would beme.) arefinal.
10. All nominations must be made in the form provided on
April 1st. E-mail, write-ins, protests and other means to nominate will not be accepted.

http://bloggingpoet.squarespace.com/bloggingpoetcom/nominations-to-begin-for-2008-poet-laureate-of-the-blogosphe.html

_____

http://www.amyking.org
http://demonoide.org
http://redherring.us
http://poetryexperiment.com

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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318. **amy king**
CORRECTION: Nominations Open For 2008 Poet Laureate of The Blogosphere (includes form)
Sat 12 Apr 2008

Nominations For The 2008 Poet Laureate Of The BlogosphereHave Begun

The time has finally come to nominate the 2008 Poet Laureateof the Blogosphere but please read the following rules before adding yournomination to the comment form at the bottom of this post.

The rules are as follows:

1. Those nominated must have a history of posting poetry totheir blogs for a period of no less than 1 year prior to March 1, 2008. 2. Anyone can nominate

their favorite poetry blogger. 3. Nominations will begin on April 1st and will end on April20th. 4. Voting will begin on April 21st and will end at 12:00midnight on April 29th. 5. The winner will be announced on April 30th. 6. As in years past, Billy Jones, aka. Billy The BloggingPoet, aka. me, will not be nominated as I am hosting the event. 7. English language only as I'm too dumb to know a poem inany other language. 8. Previous winners cannot be nominated. 9. Like it or not, all decisions by the judge (That would beme.) arefinal. 10. All nominations must be made in the form provided. That form is the comment form at the bottom of this post.

http://bloggingpoet.squarespace.com/bloggingpoetcom/nominations-for-the-2008-poet-laureate-of-the-blogosphere-ha.html

_____

http://www.amyking.org
http://demonoide.org
http://redherring.us
http://poetryexperiment.com

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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319. **Ryan Daley**
Re: Obama is correct about rural PA
Sat 12 Apr 2008

CA,

I grew up in rural upstate New York and things were similar there. If you weren't one who'd love to go "mud boggin'" in your 4x4, if you didn't hunt, if you weren't "local"... you didn't stand a chance. Bitter isn't a strong enough word, but it's more accurate than what most politicians offer, saying that timeless hogwash about rural America being the backbone of this country. Who are they kidding?

On Sat, Apr 12, 2008 at 8:39 AM, CA Conrad <[redacted]> wrote:

> *Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging*
> *to their guns and religion. It took me YEARS to dig out of my anger for the*
> *torture they put me through for being queer, for not wanting to kill deer,*

pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.

But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

320. **Mark Weiss**
Re: Obama is correct about rural PA
Sat 12 Apr 2008

Integrity is easy when there's nothing at stake. He's not going to win Pennsylvania whatever he does.

I do admire his principled vote against the war, though, against all the pressure there must have been on senators. Oh, wait--he didn't get to vote against the war, since he wasn't in the senate.

I expect that Obama will get the nomination, and if he does I'll vote for him for president, but I hope he's not the paragon he presents--if he is, he'll be eaten alive in Washington.

Mark

At 08:39 AM 4/12/2008, you wrote:
>Having grown up in rural Pennsylvania I can promise you that Obama's
>assessments are correct about many of these people being bitter and clinging
>to their guns and religion. It took me YEARS to dig out of my anger for the
>torture they put me through for being queer, for not wanting to kill deer,
>pheasants, rabbits, and instead planting and tending flowers, vines, and
>other boys.
>
>What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND
>BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they
>Should be.
>
>He's right of course. What's terrible though is that the harsh world of
>rural Pennsylvania (harsh as in trying to actually survive when the
>factories and industry disappear DUE in large part to the Clintons!), like
>most places where life is very hard, scapegoating is the major pastime.
>It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone
>will ever be able to break through it. These things make me very sad,
>mostly because there are many people where I grew up who I got to know as
>intelligent and talented, until they found out I was queer, which of course
>put an end to communications with me.
>
>But many of the people where I come from will NEVER vote for a white woman
>for president anymore than they will vote for a black man for president.
>And if ANY candidate ever dares say ANYTHING positive about homosexuals,

>well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course.
>Oy, I'm exhausted thinking about the wicked things I know they're saying in
>the bars and beauty parlors, at the mills and diners.
>
>But Obama is correct in every way. And he's amazing that he remains so
>focused and on topic, even if the topic is about something he himself said
>that might hurt his campaign. He has integrity I thought IMPOSSIBLE for
>Democrats! He has my support! (Part of me is SO AFRAID he's another Bill
>Clinton though! I heard Clinton's one speech at a gay rights rally in DC
>when he was first running for president, and I BOUGHT IT, bought every lying
>word of it!)
>
>But if Obama doesn't win the nomination I'm voting for Ralph Nader again.
>Nader was just in Philadelphia and gave an amazing speech! Nader is the
>sexiest LIVING MIND!
>
>CAConrad
>http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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321. **Mary Jo Malo**
The Art of Labeling?
Sat 12 Apr 2008

How will teachers and reviewers function without this ability to categorize poetry? What will happen to critics and blurbists? What of Poetics? How to market and sell? One can certainly describe AND transcend borders, yes?

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322. **Eireene Nealand**
Re: avante-garde
Sat 12 Apr 2008

---

yes, alan soundheim is it!

virtuality and avatars i feel to me like part of this post-avant thing.

On Sat, Apr 12, 2008 at 6:54 AM, Mary Jo Malo <[redacted]> wrote:

> *Alan Sondheim, I believe is both avante-garde and post-post-post-post. Probably not any new forms or content will be created, but new technologies can be embodied.*
>
> *Mary Jo*

On Fri, Apr 11, 2008 at 1:19 PM, steve d. dalachinsky <[redacted]> wrote:
yes i totally agree about the term avante garde especially since everything when it's new ala louis armstrong
and well way back to cave drawings is ....then it's not
interesting question what if anything today can reallly be considered avante garde??

not just merely foward thinking but truly avante-garde besides ecology????

On Fri, 11 Apr 2008 08:13:07 -0500 John Cunningham <[redacted]> writes:
That is indeed a rare concert - and a privilege for those interested in the
jazz avant garde (although this term, after 50 years, has probably lost its
meaning a long time ago) - to hear the greats of the European jazz avant
garde theatre. Brotzmann was here in Winnipeg, Manitoba, Canada (that's
north of the U.S. border) a few years ago but, to my great misfortune, I did
not find out about it until the evening of the concert and could not roust
enough funds to go on short notice. Enjoy the show and know that I wish I
could be amongst you.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]] On
Behalf Of steve d. dalachinsky
Sent: April 11, 2008 2:27 AM
To: [redacted]
Subject: rare concert

A R T S F O R A R T 107 Suffolk Street, #3.5, NYC 10002

PRESS Contact: [redacted]

Vision / RUCMA Series presents

PETER BROTZMANN & HAN BENNINK
Guests - Peter Evans and Tom Blancarte

Dates/Times: SUNDAY April 20, 2008 Two Sets at 7 pm and 9 pm

Place: LES Gallery at Clemente Soto Velez Cultural Center 107 Suffolk Street
Cost: $20 per set / $12 students and seniors

Full Info: www.visionfestival.org

RUCMA's MESSAGE
Innovative music and arts need a strong STABLE Community base in Manhattan - come to Town Hall Meeting Tuesday April 15 at CSV at 6:30
"Peter Brotzmann has exemplified European improvised music for over

40 years. - All About Jazz

What makes Bennink special is his manifest love for the music, a love that inclines him to tear down the cardboard walls that too often separate different schools of jazz. Drummer World

New York, NY Arts for Art proudly presents a special concert for the Vision/ RUCMA series with two legends of modern music, saxophonist Peter Brotzmann and drummer Han Bennink. The two free

music masters have a long history, beginning with Brotzmann s landmark 1968 recording, Machine Gun. A trio with Belgian pianist

Fred Van Hove grew out of these collaborations. But in 1976 the two

free music masters began work as a duo releasing a series of recordings, concluding with 1980 s Atsugi Concert. They weren t

heard from again on wax until Brotzmann booked a series of performances in early 2004 with the explicit intention of capturing

the performances for later release. The result, Still Popular After
All Those Years was issued on vinyl on Brotzmann s own resurrected

BRO label later that same year. Joining them for this special performance are trumpeter Peter Evans and bassist Tom Blancarte.

Brotzmann was involved with the Fluxus movement, but grew dissatisfied with art galleries and exhibitions. He has designed most

of his own album covers. One of his first musical partnerships was that with bassist, Peter Kowald. In the 1980s, he flirted with heavy metal and noise rock, including a stint in Last Exit. He has released over thirty albums as a bandleader, and has appeared on dozens more. His "Die Like A Dog Quartet" (with Toshinori Kondo, William Parker and Hamid Drake) is loosely inspired by saxophonist Albert Ayler, a prime influence on Brvtzmann's music. Since 1997 he has toured and recorded regularly with the Peter Brvtzmann Chicago Tentet (initially an Octet). His latest release, Born Broke is a series of duets with drummer Peter Uuskyla.

Through the 1960s Han Bennink drummed with American musicians visiting the Netherlands, including Eric Dolphy, Dexter Gordon and Sonny Rollins. He became a central figure in the emerging European free improvisation scene, co-founding the Instant Composers Pool in 1967 with Misha Mengelberg and Willem Breuker. Through much of the 1990s he played in Clusone 3 with saxophonist and clarinetist Michael Moore and cellist Ernst Reijseger. His style is wide-ranging, running from conventional jazz drumming to highly unconventional free improvisation, for which he often uses whatever objects happen to be onstage (chairs, music stands, instrument cases), his own body (a favorite device involves putting a drumstick in his mouth and striking it with the other stick), and the entire performance space -- the floor, doors, and walls.

Trumpeter Peter Evans has been a part of the avante-garde music community in New York City since 2003. His recording debut as a bandleader, The Peter Evans Quartet was released on Firehouse 12 in 2007. Recent collaborators include: Perry Robinson, Fred Frith, Ned Rothenberg, Okkyung Lee, and Chris Speed.

> *Tom Blancarte is a bassist, improviser and composer living and working in New York City. He is a busy performer in a variety of ensembles in the New York area, his most active groups being the hyperactive duo Sparks with trumpeter Peter Evans, Dave Smith s Who*
>
> *Put The Bad Mouth On Me, the trio Totem, and the Peter Evans Quartet.*
>
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date: 10/04/2008*
> *5:36 PM*
>
> *No virus found in this outgoing message.*
> *Checked by AVG.*
> *Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date: 10/04/2008*
> *5:36 PM*

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323. **Michael**

Celebrate Ed Dorn in New Orleans April 17!!

Sat 12 Apr 2008

Celebration of WAY MORE WEST, Selected Poems of Edward Dorn (Penguin Books)
Thursdays, April 17 at 8pm @ The Gold Mine Saloon
17 Poets! Literary & Performance Series, www.17poets.com
701 Dauphine St., corner of Dauphine and St. Peter
New Orleans, Louisiana
Call [redacted]

Readers include: Jennifer Dorn, Michael Rothenberg, Andrei Codrescu, Terri Carrion, Dave Brinks, Bill Lavender, Joel Daily, Nancy Dixon, and Kelly Mathews

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324. **Christopher Walker**
Re: - Avant(e)-garde
Sat 12 Apr 2008

<snip>
"neo" has used most by artists as in neo abstract expressionist, neo realist etc
<snip>

The five writers known collectively as Luther Blissett and/or Wu Ming once said of 'neoism', which they are sometimes said to represent, 'Neoism doesn't exist. It's just a prefix teaming up with a suffix.'

Though it's better than 'Post avant', albeit only just.

CW

_____

'Lasciamo ai padroni lo champagne: noi abbiamo i pomodori' (Let the bosses have the champagne: we've got the tomatoes) - Potere Operaio, New Year 1968

↑ Index

325. **Metta Sama**
Re: INDIANAPOLIS poets
Sat 12 Apr 2008

WHAT? I'm surprised surprised surprised! I teach at DePauw & read the night before you. I'll see you on Friday! no, no thursday thursday

M

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326. **steve d. dalachinsky**
concert
Sat 12 Apr 2008

Dear experimental music junkies-- Get your fix Tuesday. Musetry continues its diving expedition into the deep waters of Steve Dalachinsky's poetry. Jackson Moore's trio is gonna swing your body and tweak your mind. And you'll be home before 11.

The Living Lab at the Living Theatre presents

Tuesday, April 15, 8pm

The Musetry Project: Steve Dalachinsky, poet
Ellen Christi, voice / Ty Cumbie, guitar
James Ilgenfritz, bass / Eric Eigner & Greg Burrows, percussion

and

Jackson Moore Trio: Jackson Moore, alto sax
Eivind Opsvik, bass / Eric McPherson, drums

at the Living Theatre:
21 Clinton St. (bet. Houston & Stanton)
Info: www.livinglabny.org / [redacted]
$10 / $5 students

The Musetry Project Musetry, a fusion of music and poetry, is the brainchild of guitarist/composer Ty Cumbie. While there is a long tradition — stretching back to ancient times — of music and poetry blended, in almost every case either poetry is simply set to music, music merely accompanies and beautifies poetry, or the two forms exist simultaneously but in no particularly interconnected way. Musetry seeks to secure itself as a fusion form in which neither music nor poetry are any longer separate from each other. Essentially, music moves toward poetry and poetry toward music, neither being dominant or subordinate. This is achieved through a variety of techniques developed by Cumbie, and through group experimentation. The work has been performed publicly at the Bowery Poetry Club, Zebulon, The Living Theatre and other venues in New York.

Jackson Moore Trio plays the original, forward-looking tunes by Moore, who represents the purest amalgam I've seen in a while of all that makes jazz interesting and alive. The music swings ferociously, thanks to the superb rhythm section, but never in an expected way. Moore has carried Ornette Coleman's harmolodic theory further than anybody I know of, plus he's got the rest of the jazz continuum working. If you care about jazz this trio will have something for you.

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327. Gabrielle Welford

Re: Louise Erdrich Poet-Novelist

Sat 12 Apr 2008

---

and marge piercy...

On Sat, 12 Apr 2008, Mary Jo Malo wrote:

> *Louise Erdrich publishes both. Since her work is primarily narrative she finds poems limiting. Recently (Original Fire, 2003) she published poems based on the characters in her novels.*

> *Then I think of Paul Muldoon who writes many, many narrative poems instead of novels.*
>
> *Mary Jo Malo*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

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328. **mIEKAL aND**
Re: Obama is correct about rural PA
Sat 12 Apr 2008

How much of the food you eat everyday is produced in the city?

On Apr 12, 2008, at 10:12 AM, Ryan Daley wrote:
>
> Bitter isn't a strong
> enough word, but it's more accurate than what most politicians
> offer, saying
> that timeless hogwash about rural America being the backbone of this
> country. Who are they kidding?
>

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329. **Ryan Daley**
Re: Obama is correct about rural PA
Sat 12 Apr 2008

Equating all rural areas with food production is a bit reductive. And certainly you wouldn't expect all country dwellers to start farms, would you?

On Sat, Apr 12, 2008 at 5:11 PM, mIEKAL aND <[redacted]> wrote:

> *How much of the food you eat everyday is produced in the city?*
>
> *On Apr 12, 2008, at 10:12 AM, Ryan Daley wrote:*
>
> *Bitter isn't a strong*
> *enough word, but it's more accurate than what most politicians offer, saying*
> *that timeless hogwash about rural America being the backbone of this*
> *country. Who are they kidding?*

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330. Charles Alexander
upcoming readings: Tucson / POG
Sat 12 Apr 2008

Hi everyone,

In Tucson tonight, Saturday, April 12
Lewis Warsh & Paul Klinger poetry reading
The Drawing Studio
33 S. 6th Ave.
7 pm
$5 general, $3 students

and Saturday, May 3
Leslie Scalapino & Matt Rotando poetry reading
The Drawing Studio
33 S. 6th Ave.
4pm
$5 general, $3 students
(with a reading/performance of a play by Leslie Scalapino earlier the same day, 1pm, at the U of Arizona Poetry Center, 1508 E. Helen St.)

POT LUCK FUNDRAISER CELEBRATION Open Mike Reading
May 10, 7pm, Saturday
Home of Dawn Pendergast
3504 E. Third St., Tucson
Bring food & $10 and, if you wish, something to read by yourself or someone else
And if for any reason you can't come, even if you are far away, please still send $10, or at least $5, to POG at
5029 N. Post Trail Rd.
Tucson, AZ 85750-5907
Thank you!

Charles

charles alexander
chax press
[redacted]
650 e. ninth st.

tucson arizona 85705
[redacted]

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331. Concord Poetry Center
Reminder: XJ Kennedy & The Light Brigade Tomorrow Evening!
Sat 12 Apr 2008

Dear Friends,

A last minute reminder for tomorrow evening's off-the-grid event sponsored by members of the Concord Poetry Center. Hope to see you there!

Cheers,
Joan Houlihan

POETS FOR LAUGHTER AND SURPRISE
X. J. KENNEDY
& THE LIGHT BRIGADE
(Barb Crane, Bob Clawson, Joan Kimball, Amy Woods)

SUNDAY, APRIL 13, 7 pm
at the Emerson Umbrella for the Arts,
40 Stow Street, Concord, Mass. (corner Stow & Sudbury Street)

Admission: $4.00
Free Parking
Refreshments

a Concord Poetry Center Benefit
www.concordpoetry.org <http://www.concordpoetry.com/>

This message was sent to [redacted] by the Concord Poetry Center. If you wish to leave our mailing list, click on the link at the very bottom of this message.

To Unsubscribe from this mailing list, click:
55-4185-4DFF-B331-DD59C4E50229
C55-4185-4DFF-B331-DD59C4E50229>

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332. Gary Sullivan
" *FLARF IS LIFE* "
Sat 12 Apr 2008

FLARF IS LIFE
2008 Holistic Expo & Peace Conference

http://flarffestival.blogspot.com

THURSDAY, APR 24, 8:00 P.M., DIXON PLACE, 258 BOWERY, $8
Film, neo-benshi, and theater by:

Brandon Downing: Two new short films
Rob Fitterman: Film: Bisquick / Bismarck
Nada Gordon: Neo-benshi: "Uzumaki"
Mitch Highfill: Play: "The Secret History of the '60s"
Rodney Koeneke: Neo-benshi: "Mary Poppins"
Michael Magee: Play: "William Logan: A Sedentary Life"
K. Silem Mohammad & Gary Sullivan: Play: "Chain: A Dialog"
Kim Rosenfield: Neo-benshi: "Meglio Stasera / The Libido Theory"

FRIDAY, APR 25, 7:00 P.M., 300 Bowery, buzz "Sherry/Thomas," FREE
Publication party for new books and DVDs by:

Brandon Downing: Dark Brandon (DVD)
Mitch Highfill: Moth Light
Sharon Mesmer: Virgin Formica
K. Silem Mohammad: Breathalyzer
Mel Nichols: Bicycle Day
Rod Smith: Deed
Gary Sullivan: PPL in a Depot

SATURDAY, APR 26, 6:00 P.M., BOWERY POETRY CLUB, 308 BOWERY, $8 A
Segue reading to benefit Bowery Arts and Sciences, featuring:

Shanna Compton
Katie Degentesh
Benjamin Friedlander
Drew Gardner
Nada Gordon
Mitch Highfill
Rodney Koeneke
Michael Magee
Sharon Mesmer
K. Silem Mohammad
Mel Nichols
Eiríkur Örn Norðdahl
James Sherry
Rod Smith
Christina Strong

With music by the Drew Gardner Orchestra and The Saw Lady. Hosted by Brandon Downing and Gary Sullivan.

This benefit reading will help keep Segue readings at an affordable $6.
_____ Pack up or back up–use SkyDrive to transfer files or keep extra copies. Learn how. hthttp://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=

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333. Catherine Daly
An Evening with
Sat 12 Apr 2008

An Evening with
Carolee Schneemann

Mon Apr 21 | 8 pm
Jack H. Skirball Screening Series

This program is part of a series of screenings of the work of Carolee Schneemann that takes place in Los Angeles April 20-25, 2008 at the following venues: Los Angeles Filmforum (April 20) and UCLA Film & Television Archive (April 25).

See listings below. Information: www.lafilmforum.org and www.cinema.ucla.edu/public/calendar/calendar_f.html

Carolee Schneemann has never ceased to cross mediums and boundaries to make work that resonates with raw poetic power. From her collaged war or diary films and provocative performances to her photos, paintings and installations, Schneemann's varied creations deconstruct our ingrained preconceptions and everyday assumptions. In words, images and actions, her art is deeply personal, sharply critical, intensely expressive, and always innovative. This special evening with Schneemann features a collection of some of the most highly charged political statements, erotic episodes and domestic disturbances in American avant-garde cinema. The program includes three beautifully restored 16mm films, Fuses (1965–7, 29 min., silent), Viet-Flakes (1965, 11 min.), Plumb Line (1968–71, 18 min.), and a recent video, Devour (2003–4, 7:52 min.).

In person: Carolee Schneemann

"Prior to Schneemann, the female body in art was mute and functioned almost exclusively as a mirror of masculine desire." Jan Avgikos, Artforum

"The magnitude of Schneemann's influence is undeniable… When she describes her body as a pleasurable weapon, a missile she sends into our repressive

culture to blow it apart, Madonna's in-your-face eroticism immediately comes to mind." – Jane Harris, Plexus

Program at REDCAT

1964-67 Fuses Film - 16mm, color, silent. New restoration of original 16mm collaged print–May 2007, 29:51 min. Part of "Autobiographical Trilogy". Filming begun in 1964. This self-shot erotic film remains a controversial classic. With awards at Cannes (1968), the Yale Film Festival (1992), and showings at Museums and Universities internationally, Fuses has nevertheless encountered censorship over the years. "[A]notorious masterpiece, a silent celebration in color of heterosexual love making, the film unifies erotic energies within a domestic environment through cutting, super-imposition and layering of abstract impressions scratched into the celluloid itself... Fuses succeeds perhaps more than any other film in objectifying the sexual streamings of the body's mind." - The Guardian

1965 Viet-Flakes Film - 8mm printed to 16mm, b/w, toned. 11 minutes. Sound collage by James Tenney. Composed from an obsessive collection of Vietnam War atrocity images, compiled over five years from foreign magazine and newspapers. Schneemann uses the 8mm camera to "travel" within the photographs producing a volatile animation. Broken rhythms and visual fractures are heightened by a sound collage by James Tenney of Vietnamese religious chants, secular songs, fragments of Bach, 60s pop hits. "One of the most effective indictments of the Vietnam War ever made." – Robert Enright, Border Crossings.

1971 Plumb Line Film - Super 8, step printed to 16mm, color, sound. 18 minutes, sound by C. Schneemann. Part II of "Autobiographical Trilogy". Filming begun in 1968. The dissolution of a relationship unravels through visual and aural equivalences. Schneemann splits and recomposes actions of the lovers in a streaming montage of disruptive permutations: 8mm is printed as 16mm, moving images freeze, frames reoccur and dissolve until the film bursts into flames, consuming it's own substance.

2003-04 Devour Multi-channel color video projection with sound. (7:52 minutes) "Devour" is a multi-channel video projection realized with support from a Rockefeller Foundation Media Arts Grant and an Eyebeam Artist Residency. Perceptual tensions drive a range of images edited to contrast evanescent, fragile elements with violent, concussive, speeding fragments. Looped sources of the imagery combine political disasters, domestic intimacy and the ambiguous menace within enlarged details of gestures—both human and mechanical.

The history of Carolee Schneemann's work is characterized by research into archaic visual traditions, pleasure wrested from suppressive taboos, the body of

the artist in dynamic relationship with the social body. Her work questions the exclusivity of traditional western categories by creating a space of complementarity, mutuality, and integration and she has transformed the very definition of art, especially with regard to discourses concerning the body, sexuality, and technology. Born in Fox Chase, Pennsylvania, she received a B.A. from Bard College and an M.F.A. from the University of Illinois. She began her art career as a painter in the late 1950s. Her painting work began to adopt some of the characteristics of Neo-Dada art, as she used box structures coupled with expressionist brushwork. In 1962, Schneemann and her then-husband composer James Tenney moved to New York, where they became involved in the art and music scene and met Claes Oldenberg, Merce Cunningham, John Cage, Robert Rauschenberg, George Brecht, Malcolm Goldstein, Philip Glass, Terry Riley and Steve Reich. Schneemann started working with the artists of the Judson Church, and participated in works such as Oldenberg's Store Days (1962) and Robert Morris's Site (1964) where she played a living version of Edward Manet's Olympia. She began to use her nude body in works, feeling that it needed to be seized back from the status of a cultural possession. Production on her work Eye Body began in 1962. Schneemann created a "loft environment" filled with broken mirrors, motorized umbrellas, and rhythmic color units. To become a piece of the art herself, she covered herself in various materials including grease, chalk, and plastic. In 1964, the reworking of original film footage of three 1964 performances of Meat Joy in Paris, London and New York City ushered Schneemann into film and video-making. The New Museum of Contemporary Art, NYC, featured a retrospective of Schneemann's works entitled "Up To And Including Her Limits" in 1998 In 2007, a dual exhibit at CEPA Gallery, Buffalo NY & MOCCA Toronto featured recent video installations. Electronic Arts Intermix NYC and Anthology Film Archives NYC collaborated on presentations of newly restored and current film & videos November 2007. Her work has also been shown at such renowned institutions as the Los Angeles Museum of Contemporary Art (MOCA), the New York Museum of Modern Art (MoMA), Centre Georges Pompidou, Paris, the Museum of Contemporary Art, Chicago and the London National Film Theatre. She has been the recipient of Media Grants from the Rockefeller Foundation, a Pollock-Krasner Fellowship, as well as grants from the Gottlieb Foundation, the Guggenheim Foundation, the Andrea Frank Foundation and the National Endowment for the Arts. Schneemann has taught at several universities, including the California Institute of the Arts, the School of the Art Institute of Chicago, Hunter College and Rutgers University, where she was the first female art professor hired. MIT Press has just published Imaging Her Erotics - Essays, Interviews, Projects. Editions of Schneemann's previous writing includes; More Than Meat Joy: Complete Performance Works and Selected Writings (1979, 1997); Video Burn (1992); Early and Recent Work

(1983); ABC - We Print Anything - In The Cards (1977); Cezanne, She Was A Great Painter (1976); and Parts of a Body House Book (1972). Correspondence Course, a selection of her letters edited by Kristine Stiles is forthcoming from Duke University Press.

Partial Film/Videography (works directed by Schneemann)

1965 Viet-Flakes
1966 Red News
1964-67 Fuses
1971 Plumb Line
1973-78 Kitch's Last Meal
1992 Vesper's Stampede To My Holy Mouth
1993-95 Interior Scroll - The Cave
1996 Known/Unknown - Plague Column.
1999 Vespers Pool.
2000 More Wrong Things
2003-04 Devour
2007 Carl Ruggles' Christmas Breakfast
2007 Mop-Mop--Improvisation for Job at New York University
2008 Duo

Additional Screenings of Carolee Schneemann's work

Sunday April 20 – Filmforum at the Egyptian Theatre - 7:00 pm

1973-8 Kitch's Last Meal
Film - Super 8, color, dual projection, separate sound.
New restoration of original film reels/separate sound – May 2007 (54:06 minutes). Screening format to be determined.
Part III of "Autobiographical Trilogy".
Schneemann's cat, Kitch, which was featured in works such as Fuses, was a major figure in Schneemann's work for almost twenty years
The moving conclusion to the autobiographical trilogy was originally shot on Super-8. The film documents the routines of daily life whilst time passes, a relationship winds down and death closes in: filming and recording stopped when the elderly cat died.
The soundtrack mixes personal reminiscences with ambient sounds of the household, and includes the original text used for Schneemann's 1975 performance Interior Scroll.
The preservation of Kitch's Last Meal was supported by the Andy Warhol Foundation for the Visual Arts and realized by the Anthology Film Archives.
Plus additional works to be announced.
Los Angeles Filmforum
At the Spielberg Theatre at the Egyptian Theatre

6712 Hollywood Blvd. at Las Palmas, Los Angeles CA 90028
www.lafilmforum.org
For reservations, email the name & number in your party to [redacted]. Advance tickets also available through Fandango through the Egyptian Theatre page.
$9 general; $6 students/seniors

Friday April 25 – UCLA Film & Television Archive – 7:30 pm

New and Recent Videos by Carolee Schneemann Schneemann will present a selection of recently released videos, including: Duo (2008), which incorporates extracts from her earlier Infinity Kisses and completes her exploration of human and feline sensual communication; Interior Scroll—The Cave (1995), a performance in a vast underground cave in which Schneemann and seven nude women perform the ritualized actions of "Interior Scroll"— reading the text as each woman slowly extracts a scroll from her vagina; Vesper's Stampede to My Holy Mouth (1992), in which Victoria Vesna and Schneemann explore suppressed feminist issues of female subjugation, the unconscious, the paranormal and goddess religions; Devour (2003-04), a montage that Schneemann describes as contrasting "evanescent, fragile elements with violent, concussive, speeding fragments... political disasters, domestic intimacy, and ambiguous menace"; Mop-Mop--Improvisation for Job at New York University (2007), which captures an interview for a teaching position that Schneemann spontaneously transformed into a performance; the newly reedited version of Americana I Ching Apple Pie (2007), which documents the artist in front of a packed lecture hall as she demonstrates, with hilarious and deadpan delivery, how to make the quintessential American dessert—apple pie; Body Collage (1967), in which Schneemann paints her body with wallpaper paste and then rolls through a floor covered in shredded paper, transforming herself into a constantly changing, moving collage. (This film was preserved through the Avant-Garde Masters program funded by The Film Foundation and administered by the NFPF.); Meat Joy (1964), an erotic rite, a celebration of flesh as material that could at any moment be sensual, comic, joyous, repellent. UCLA Film & Television Archive Billy Wilder Theater (Courtyard level of the Hammer Museum, 10899 Wilshire Blvd.), at the northeast corner of the intersection of Wilshire and Westwood Blvds., just east of the 405. $9 general; $8 Cineclub members/students/seniors; $7 Cineclub members who are seniors/students; $10 advance tickets; purchase online at www.cinema.ucla.edu. Parking: $3 in the lot under the theater. Enter from Westwood Blvd., just north of Wilshire
http://www.cinema.ucla.edu/screenings/screenings.html.

REDCAT is located in downtown Los Angeles at the corner of W. 2nd St. and S. Hope St., inside the Walt Disney Concert Hall complex. Tickets are $9 for the general public, $7 for students with valid ID. Tickets may be purchased by calling [redacted] or at www.redcat.org or in person at the REDCAT Box Office on the corner of 2nd and Hope Streets (30 minutes free parking with validation). Box Office Hours: Tue-Sat | noon–6 pm and two hours prior to curtain.

The Jack H. Skirball Screening Series is curated by Steve Anker and Bérénice Reynaud

--
All best,
Catherine Daly
[redacted]

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334. Small Press Traffic

4/19 Eileen Myles & Zoe Whittall and 4/20 Reid Gomez Benefit at SPT

Sat 12 Apr 2008

Come and spend the weekend with Small Press Traffic!

Small Press Traffic is thrilled to present
2 fabulous weekend events:

Saturday, April 19th
** Zoe Whittall & Eileen Myles **

Sunday, April 20th
** California Wasn't Good For Us,
A Benefit Reading for Reid Gómez
Co-hosted by Small Press Traffic and Many Goats **

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Zoe Whittall & Eileen Myles

Saturday, April 19, 2008
Timken Lecture Hall 7:30 p.m.
Refreshments will be served

Please note the special *Saturday* date for this SPT event.

Join us!

Zoe Whittall is the author of the novel Bottle Rocket Hearts (Cormorant, 2007) and two volumes of poetry, including the recent Emily Valentine Poems (Snare,

2006) and The Best Ten Minutes of Your Life (McGilligan, 2001). The Globe and Mail recently called her, "the cockiest, brashest, funniest, toughest, most life-affirming, elegant, scruffy, no-holds-barred writer to emerge from Montreal since Mordecai Richler." Her stories and poetry have been anthologized widely in books like Baby Remember My Name edited by Michelle Tea, Red Light: Superheroes, Saints & Sluts edited by Anna Camilleri, Brazen Femme edited by Anna Camilleri and Chloe Brushwood-Rose, With a Rough Tongue: Femmes Write Porn edited by Amber Dawn and Trish Kelly, and Breathing Fire Two: Canada's New Poets edited by Lorna Crozier and Patrick Lane. She was born on a sheep farm in rural Quebec and has lived in Toronto since 1997.

Over the last three decades Eileen Myles has written, produced, and performed a multitude of poems, plays, articles, libretti. In 1992, she conducted an openly female "write in campaign" for President of the United States. She has toured internationally with Sister Spit's Rambling Road Show and is considered "America's best known unofficial poet." In Sorry, Tree (Wave Books, 2007), Myles describes "some nature" as well as the transmigration of souls from the east coast to the west. She's a "rock star of modern poetry" according to Bust magazine and we're glad to have here back at SPT.

Please note special day for above event!

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Sunday, April 20, 2008
California Wasn't Good For Us,
A Benefit Reading for Reid Gómez
Co-hosted by Small Press Traffic and Many Goats

Timken Hall Lecture Hall 2:00 p.m.
Refreshments will be served

Please note the special *Sunday* date
for this co-sponsored SPT event.

Join us!

California Wasn't Good For Us,
A Benefit Reading for Reid Gómez

All OUT and All SKIN
California Wasn't Good For Us, a benefit reading for
San Francisco Native and Navajo writer Reid Gómez.
Featuring a landmark line up of queer American Indian
artists: Jewelle Gomez, Kim Shuck, Reid Gómez and
Master of Ceremonies, L. Frank. In the spirit of
radical feminism Jewelle Gomez, Kim Shuck and the

legendary L. Frank have joined co-host Small Press Traffic in the first and only benefit for Reid Gómez since her ill-fated and misdiagnosed ruptured appendix in 2002. Contrary to urban myth, Reid did not die, but she remains permanently disabled after nearly four years of hospitalizations and reconstructive/reparative surgeries. With no health insurance, no state or federal financial support, Reid continues to struggle to manage her physical therapy regime (5 hours daily), and the ironic inability to sit for long periods of time. At this time her most urgent need is the purchase of a new computer and data recovery. In this age even a writer who still writes, ala Capote, prone and with pen and paper, requires access to a computer to print and circulate work. As Reid is not able to hold a job, and does not qualify for state or federal disability, her only means of support is through her writing.

The benefit takes place on April 20, from 2-4, at California College of the Arts, 1111 8th Street, San Francisco, in the Timken Lecture Hall. The organizers are asking for a $20 donation per person, and have set up a website for those needing more information (http://reidgomez.blogspot.com/). You can also email them at: [redacted] If you are unable to attend, the organizers are asking people to still constibute.

Writer and activist Jewelle Gomez (Cape Verdean, Ioway, Wampanoag) is the author of the double Lambda Award winning novel, The Gilda Stories. Her adaptation of this work was taken to 13 cities by the Urban Bush on a tour titled, "Bones and Ash: a Gilda Story." She is an original Gap Toothed Girl, and contributor to the groundbreaking anthologies Home Girls and Reading Black Reading Feminist. She was awarded a literature fellowship from the National Endowment of the Arts, and her writing has appeared in numerous periodicals: The San Francisco Chronicle, The New York Times, The Village Voice; Ms Magazine, ESSENCE Magazine, The Advocate, Callaloo and Black

Scholar. More information about Ms. Gomez can be accessed at http://www.jewellegomez.com/bio.html.

L. Frank, is a Tongva/Ajachmem elder and activist, deeply loved and respected by the California Indian community. World renown for her painting as well as her photography, and unequaled in her unique brand of coyote humor. Her comic, Acorn Soup, appears regularly in News From Native California, and her most recent book is First Families: A Photographic History of California Indians. L. says, "My art is cultural maintenance. I am the art janitor . . . koo koo ka choo." She is a board member of the Advocates for Indigenous California Language Survival. More information about L. can be found at http://www.turtletrack.org/Issues01/Co08112001/CO_08112001_LFrank.htm

Cherokee poet Kim Shuck is the recipient of the Native Writers of the America's First Book Award for her 2005 book Smuggling Cherokee. She has an MFA in weaving from SFSU, and was a member of the board of directors for Califorina Poets in the Schools.

Reid Gómez will be giving her first major reading since her health crises and will read from her newly finished novel, California Wasn't Good For Us. When she was about to die all she could think was, "I can't believe I'm going to die and not finish Cebolla's story, how pathetic." Well, she finished in September 2007, and it took her the next year to get the manuscript typed. She is eager to get this novel, rather Rabelaisian in length and content, out to the public. In 1995 she won the Astraea Lesbian Writers Fund Emerging Writers Award.

This is an event not to be missed!

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Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the

intersection of 16th & Wisconsin). Directions & map:
http://www.sptraffic.org/html/directions.htm

Please note the special dates for these events.
We'll see you at SPT!

_____
Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

and out new blog: www.smallpresstraffic.blogspot.com

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335. **Jesse Glass**
Radio Ahadada: Mark Spitzer Reads From The Age of Demon Tools
Sun 13 Apr 2008

Come listen! www.ahadadabooks.com

kick against the pricks,

Jess

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336. **steve d. dalachinsky**
Re: - Avant(e) Garde
Sun 13 Apr 2008

today someone said if they had stayed with their spouse (i'm not being specific for reasons obvious) they wouldn't have become an artist
anyone else have that problem ? wow i heard the word artist thrown around so much today
"become" is an interesting concept like fowardly thinking backward thoughts labels yes
i've been labeled many things including el cheapo (a true one) post age rather than postage
these posts are post yesterday and robert zamsky the emails i send you are so freaky
they never rarely get thru do you have a second account
yer edu account either comes back or makes my machine think it's in the

stone age
well i never really felt like an artist or a poet or a collagist yet for
better or worse
with my rather large albeit at times mediocre output i sure haven't done
much of anything else in my life
oh besides get high (well that's over) peddle on the street for too many
years
sing in the shower and wish constantly to be loved by all
unconditionally
and to BE AVANTE_GARDE like this Ma Rainey stuff on the radio ok steve
go to sleep
tomorrow is ahead better be on yer guard

On Sat, 12 Apr 2008 11:30:47 +0100 Roy Exley <[redacted]>
writes:
> John,
>
> Disappointed that you didn't spot the irony of my
> 'post-postmodernist age'
> that could have saved you all those other posts and obviously a
> little anger
> and irritation, I would have thought that my reference to our age
> of
> pluralism, (which while a label in itself, ultimately disempowers
> the art of
> labelling) would have pointed the way to our obviation of that
> perennial
> urge to label and ossify things. More later.
>
> Roy Exley.
>
>

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337. **Fluffy Singler**
Re: - Avant(e)-garde
Sun 13 Apr 2008

Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.

-----Original Message-----
From: Roy Exley [mailto:[redacted]]
Sent: Friday, April 11, 2008 1:38 PM
Subject: Re: - Avant(e)-garde

Steve,

Well, I suppose avant-garde is a modernist concept and now that modernism Is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.

Roy Exley.

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338. David Chirot
A Blue Hand - Deborah Baker - Book Review - New York Times
Sun 13 Apr 2008

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http://www.nytimes.com/2008/04/13/books/review/McGee-t.html?pagewanted=2&ref=books---

Aryanil Mukherjee of Kaurab journal wrote me some very interesting letters re Ginsberg's legacy in Bengal--which gave an insight into the ways Ginsberg's presence affected the community he lived in and the poets he met with--and the ways they so greatly affected him--and how this changed through time-from the Bengali point of view--i'm thankful to Aryanil for giving the "other side of the story" so to speak--

Indian Journals (City Lights) is one of AG's finest works--

Ginsberg wrote a little intro for a collection of Bengali poets translated for the (1963) City Lights Anthology Two

(which featured a Pound/Celine mini-selections of points of view pro and con and an Italian interview, disputed by the editors, with Pound-)

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339. Alexander Dickow
rural PA
Sun 13 Apr 2008

Sure, but how much of that food is produced in this country?
Alex (grew up in the Idaho panhandle)

mIEKAL aND wrote:
"How much of the food you eat everyday is produced in the city?"

On Apr 12, 2008, at 10:12 AM, Ryan Daley wrote:
>
> Bitter isn't a strong
> enough word, but it's more accurate than what most politicians
> offer, saying
> that timeless hogwash about rural America being the backbone of
 this
> country. Who are they kidding?
>

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

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340. Mary Jo Malo
Re: - Avant(e) Garde
Sun 13 Apr 2008

Yes, Steve, that and other explanations/excuses.

As for your label, man,. . . you're BEAT.

Congrats on your new collab. Many happy returns.

Mary Jo

On Sun, Apr 13, 2008 at 1:20 AM, steve d. dalachinsky <[redacted]> wrote:

today someone said if they had stayed with their spouse (i'm not being specific for reasons obvious) they wouldn't have become an artist anyone else have that problem ?

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341. Chris Pusateri
ANON by Chris Pusateri now available
Sun 13 Apr 2008

Dear Poetics Listers,

My book ANON was recently published by BlazeVOX Books. Potential reviewers can contact me directly about reader's copies. The book is available through Small Press Distribution, Baker & Taylor, and as a last resort, Amazon.com.

The whats and wherefores appear below.

Best, Chris

anon
by Chris Pusateri
Buffalo, NY: BlazeVOX [books], 2008
80 pps
Cover art by Drew Kunz
ISBN: 1-934289-67-1
Price: $16 (paper)
Distributors: SPD, Baker & Taylor, Amazon.com

Advance Praise for anon

What's at stake in this book is nothing less than the fascination and frustration informing the felt distance between the printed word and peopled world. With Pope-like precision, Pusateri would parlay 'the me who is he' into a quick-witted poetic for our precarious times, each pointed sentence pointing up both an artifice 'illuminated by its own refrain' and the shared punch lines of thos who will 'know which years were feast and which ones famished.' That would be us, people. Like this reader, readers will be sure to pilfer from anon, presently. --Joe Amato Anon records 'soft static falling as forecast' and an ostensible caress that materializes as 'an unpleasant repetition eroding his arm.' Against the bleak banalities of this 'experience in syndication,' Chris Pusateri strikes back with a bracing admixture of silliness and patient intelligence. --Elizabeth Robinson

_____ Pack up or back up–use SkyDrive to transfer files or keep extra copies. Learn how. hthttp://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=

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342. Martha King
King and Nauen read on May Day
Sun 13 Apr 2008

Prose Pros Presents

Â

Â Martha King & Elinor Nauen

Thursday, May 1, 6:30-8:30 p.m.

Note that the reading starts at 6:30!

at The Telephone Bar & Grill â€“ 149 Second Avenue btw 9th & 10th Streets

all trains to Union Square, 6 to Astor Place, F to Second Avenue

Â

Martha King and Elinor Nauen offer the finale of their new seriesâ€™ first season. Celebrate May Day in style at a reading of their dazzling new prose works.

Â

King is the author of Separate Parts (Avec Books, 2002); Little Tales of Family and War; Seven and More; and North & South (2000, 2005, and 2006 from Spuyten Duyvil).Â She has also published several books of poetry and was the editor and publisher of the freebie zine Giants Play Well in the Drizzle, from 1984 to 1992.

Â Â Â Â Â Â Â Â Â Â Â King attended fabled Black Mountain College in the mid-1950s and has been married since 1958 (!) to the painter/poet Basil King, whose last name she happily took rather than keep her fatherâ€™s. Per the Publishers Weekly review of North and South: â€œHer short stories suggest the spare hardness and amused diffidence of poet Robert Creeley; wrenching plot twists and the instability of narrative itself--King often interrupts to discard or evaluate the proceedings--rootÂ her best work in the postmodern contingency forged by Black Mountain (writers)â€¦.Â Her narrators, often unnamed and female, reveal King's keen sensitivity to the caste system separating men and women.â€

Â

Nauenâ€™s books include CARS & Other Poems, American Guys (â€œElinor Nauenâ€™s poems are like her personality, which is irresistibleâ€â€”Richard Hell) and, as editor, Ladies, Start Your Engines: Women writers on cars & the road (Faber & Faber, 1997) (a â€œtreasury of poetry, short fiction and essays on cars and the places they take usâ€) and Diamonds Are a Girlâ€™s Best Friend: Women writers on baseball (Faber & Faber, 1994) (â€œMove over, Roger Angell, and make room at the top for another superb literary collection of baseball writingâ€â€”Booklist). She writes frequently about baseball, threw out the first pitch (a strike) at a St. Paul (MN) Saints game and presented â€œPiers the Batsman: Baseball (and Other Games) in the Middle Agesâ€ at the 36th International Congress on Medieval Studies in 2001.

She has read at the Museum of Modern Art, the Baseball Hall of Fame, an international peace festival in Espanola, New Mexico (backed by a jazz band that included Ray Manzarek)Â & elsewhere. Her most recent work is So Late into the Night, a five-part, 200-page narrative poem in ottava rima.

Â

The reading takes place in the comfortable backroom Lounge of the Telephone Bar, famed for fine vegetarian and carnivore fare, cooked with an English flair. Admission is free.

Â

In its first season Prose Pros presented Joycelyn Lieu, Mort Zachter, Stan Alpert, Hettie Jones, Peter Tractenberg, Stephanie Dickinson, Sharon Mesmer, Andrei Codrescu, Maggie Dubris, and Geoffry Oâ€™Brien.Â For news of the second season, which begins Thursday, September 4, 2008, send an email to

Â

[redacted] or [redacted] Â Â

Â

(To be removed from this list, please send the message â€œunsubscribe.â€)

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343. Michael Heller
Marsh Hawk Press book launch & party
Sun 13 Apr 2008

Jane Augustine and Marsh Hawk Press asked me to send this message to you all.

Dear friends: Please come to the Marsh Hawk Press Spring '08 book party on Thursday, April 24, at Ceres Gallery, 547 W.27th St.from 7 to 9 p.m. in Manhattan. A reading and reception will launch my new book, A Woman's Guide to Mountain Climbing, Thomas Fink's Clarity and Other Poems and the 2007 contest winning volume, Either She Was by Karin Randolph, selected by judge David Schapiro See you there! Cheers, Jane

Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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345. Michael Heller
Correction: re. Marsh Hawk Press book launch & party
Sun 13 Apr 2008

Many apologies to David Shapiro. His name was misspelt on our announcement. The announcement should read:

Jane Augustine and Marsh Hawk Press asked me to send this message to you all.

Dear friends: Please come to the Marsh Hawk Press Spring '08 book party on Thursday, April 24, at Ceres Gallery, 547 W.27th St.from 7 to 9 p.m. in Manhattan. A reading and reception will launch my new book, A Woman's Guide to Mountain Climbing, Thomas Fink's Clarity and Other Poems and the 2007 contest winning volume, Either She Was by Karin Randolph, selected by judge David Shapiro See you there! Cheers, Jane

Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

↑ Index

346. Michael Heller

Correction: re. Marsh Hawk Press book launch & party

Sun 13 Apr 2008

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347. Wanda Phipps

Fwd: SAVE THE DATE! SUNDAY, MAY 4TH: The Mad Hatters' Review MAD HATTERS' REVUE

Sun 13 Apr 2008

Hey, hope you can make this:

---------- Forwarded message ----------
From: Mad Hatters' Review <[redacted]>
Date: Fri, Apr 11, 2008 at 6:53 PM
Subject: SAVE THE DATE! SUNDAY, MAY 4TH: The Mad Hatters' Review MAD HATTERS' REVUE
To: [redacted]

Dear Friends:

We hope that many of you can be here for this delightful benefit! Please spread the word to all of your friends in the NYC (tri-state) vicinity!

The Mad Hatters' Review
MAD HATTERS' REVUE
MAY 4TH, 4 - 8pm
BOWERY POETRY CLUB

A FESTIVAL OF DELIGHTS FOR THE EYE & EAR

To Keep The Mad Hatters Alive & Kicking

MC'd by comedienne Lisa Levy, the Revue will feature

FICTION WRITERS & POETS, PERFORMANCE ARTISTS & MULTI-MEDIA MASTERS Alex Caldiero, Alan Davies, Samuel R. Delany, Tonya M. Foster, Pierre Joris, Timothy Liu, Eileen Myles, Nicole Peyrafitte, Wanda Phipps, Alan Sondheim, Stephanie Strickland, Steve Tomasula & Edwin Torres; MUSICIANS & SOUND ARTISTS, including Benjamin Rush Miller, austin publicover, & Ben Tyree with Will Martina; VISUAL ARTISTS & FILM-MAKERS, including:: Amy Cohen Banker, Orin Buck, Theresa Burnes, Michelle Handelman, Heide Hatry, Donna Kuhn, Gregg LeFevre, Iris Schieferstein, & Robert Withers.

Door Prizes, Drink Specials & More

& only $18 at the Door

contact: [redacted]

Download Flier to Print Out & Disseminate!
(Flier is also accessible via
http://www.madhattersreview.com/events.shtml#may4)

http://www.madhattersreview.com/images/events/MHR_RevueFlyer3.pdf

Mad Hatters' Review - Edgy and Enlightened Literature, Art and Music
in the Age of Dementia
http://www.madhattersreview.com

KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE CONTRIBUTION HERE:
https://www.fracturedatlas.org/site/contribute/donate/580

http://webdelsol.com/PortalDelSol/pds-interview-mhr.htm

Change email address / Leave mailing list
Hosting by YourMailingListProvider

--
Wanda Phipps

Check out my websites MIND HONEY: http://www.mindhoney.com

as well as http://www.myspace.com/wandaphippsband

and my latest book of poetry Wake-Up Calls: 66 Morning Poems available at:
http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X and
http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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348. Alan Sondheim

forest might be a good title here

Sun 13 Apr 2008

Waltz
Waltz on
on bridge
bridge -
pointing into
into the
the
forest
forest
movements -

Off-kilter
'nature'

Images

You're in
pregnant, your
your womb,
baby the
is rest
dancing of
in you
womb, You're
the rest
your
baby
you are
still

an is
avatar dancing
womb

You're
Terrified, Terrified,

implore implore
the heavens heavens
help help help
help help

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349. **Joel Weishaus**
Re: Obama is correct about rural PA
Sun 13 Apr 2008

At least when Obama says something that may hurt him politically, unlike Clinton, he's telling the truth. That rural people are bitter at their plight under Bush, especially that most of them voted for him, is true. That rural people are into guns and religion (which, in America, are equivocal), is also true. Hell, they're proud of it! The media acts like these people were going to vote for Obama, as if he's losing votes. (Hillary, who also attended an Ivy League college, is suddenly saying "Aw shucks," and keeps a chaw in her purse.) Just like with race, the guy is trying to make Americans face who they are. You can't change course without admitting to which course you're on.

Of course politicians are always going to disappoint everyone on something, as the art of politics is compromise. You just have to know where your core values are, and there draw the line. This is Bush's strength. Unfortunately, his line is drawn with the blood and tears of the poor.

-Joel

----- Original Message -----
From: "Mark Weiss" <[redacted]>
To: <[redacted]>
Sent: Saturday, April 12, 2008 8:16 AM
Subject: Re: Obama is correct about rural PA

> *Integrity is easy when there's nothing at stake. He's not going to win Pennsylvania whatever he does.*
>
> *I do admire his principled vote against the war, though, against all the pressure there must have been on senators. Oh, wait--he didn't get to vote against the war, since he wasn't in the senate.*
>
> *I expect that Obama will get the nomination, and if he does I'll vote for him for president, but I hope he's not the paragon he presents--if he is, he'll be eaten alive in Washington.*
>
> *Mark*

At 08:39 AM 4/12/2008, you wrote:
Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.

But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!

> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

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350. **steve russell**
Re: Obama is correct about rural PA
Sun 13 Apr 2008

Consider the smut Obama's had thrown at him by the Clinton gang. & consider his campaign which includes Howard Dean innovations with the best of Kerry rhetoric.

He needs to fight back when the swift boats attack during the General election. If he does that, he should win. On the other hand, he is a democrat, and they know too well how to lose.

----- Original Message ----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Saturday, April 12, 2008 11:16:05 AM
Subject: Re: Obama is correct about rural PA

Integrity is easy when there's nothing at stake. He's not going to win Pennsylvania whatever he does.

I do admire his principled vote against the war, though, against all the pressure there must have been on senators. Oh, wait--he didn't get to vote against the war, since he wasn't in the senate.

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Mark

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http://mail.yahoo.com

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351. **Jim Andrews**
Re: - Avant(e)-garde
Sun 13 Apr 2008

the arguments that the notion of the avant garde is no longer relevant always seem a bit fishy to me.

for instance, one argument is that the avant garde defines itself in opposition to a mainstream, and 'since there no longer is a mainstream', the avant garde no longer makes any sense, like hot without cold.

i'd have two or more objections to the above arg. no mainstream? follow the money. the mainstream is mainstream by virtue mainly of money to propagate the stream in prominent media. to say there is no mainstream is to deny the role of money in dominating mass media. who does that?

also, it seems wrong-headed to think of the avant garde as simply the non-mainstream part of a mainstream/non-mainstream binary. i think of the avant garde as being strong in areas such as innovation, experimentation and, yes, doing things that are not going to be popular, but doing them anyway. not simply as an alt-mainstream.

the arguments against the mere existence or relevance of the avant garde often smack to me of a heavy influence of corporatism. the notion that the internet, say, levels the playing field to the point where everything gets equal attention in media is preposterous. the internet helps me in many ways, including getting my work out there, but i certainly don't have a mass audience and that is just not the goal, for me; instead, i want my work to be available to those who are interested in such innovation. and it is.

ja
http://vispo.com

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Fluffy Singler*
> *Sent: April 12, 2008 10:27 PM*
> *To: [redacted]*
> *Subject: Re: - Avant(e)-garde*
>
> *Actually, Marjorie Perloff has some really interesting things to say about*
> *this assertion that the avant garde is part of modernism and that*
> *modernism*
> *is "over" in her intro to 21st Century Poetics. I don't know*
> *that I can do*
> *justice to her argument at this point, as I'm just now reading*
> *this work and*

> *haven't fully absorbed it all, so I will merely suggest looking into what she has to say.*
>
> *-----Original Message-----*
> *From: Roy Exley [mailto:[redacted]]*
> *Sent: Friday, April 11, 2008 1:38 PM*
> *Subject: Re: - Avant(e)-garde*
>
> *Steve,*
>
> *Well, I suppose avant-garde is a modernist concept and now that modernism Is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.*
>
> *Roy Exley.*

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352. **ALDON L NIELSEN**

Re: rural PA avant garde

Sun 13 Apr 2008

> *sitting here in Centre County, PA, eating the fruits of bitterness*

<<

353. **Barry Schwabsky**
an idea of poetry too conservative even for Andrew Motion
Sun 13 Apr 2008

From The Observer,
http://books.guardian.co.uk/news/articles/0,,2273299,00.html:

Poetry guardians reject modern verse
The Queen's English Society demands rhyme and metre in poems. But the group's targets, including the Laureate, have hit back
Anushka Asthana
Sunday April 13, 2008

Observer When Oscar Wilde argued that a 'poet can survive everything but a misprint' he had not foreseen the formation of the Queen's English Society. Members of the group, set up to defend the 'beauty and precision' of the English language, have turned their attention to contemporary poetry and poets, arguing that too often strings of words are being labelled as poems despite the fact they have no rhyme or metre. The campaigners say that there should be a new definition of poetry, outlining the characteristics needed before a piece of work can be called a poem. 'A lot of people high up in poetry circles look down on rhyme and metre and think it is old-fashioned,' said Bernard Lamb, president of the QES and an academic at Imperial College London. 'But what is the definition of poetry? I would say, if it doesn't have rhyme or metre, then it is not poetry, it is just prose. You can have prose that is full of imagery, but it is still prose.' The campaign is being spearheaded by Michael George Gibson, who said it was 'disgraceful' that the Poetry Society had failed to respond properly to his demands for a definition. 'For centuries word-things, called poems, have been made according to primary and defining craft principles of, first, measure and, second, alliteration and rhyme,' said Gibson. 'Word-things not made according to those principles are not poems.' True poems, he said, gave the reader or listener a 'special pleasure'. Gibson praised the work of Chaucer, Shakespeare, John Donne, Robert Graves and even Queen Elizabeth I, all of whom he thought followed the rules of poetry. But he was critical of current writers, including Andrew Motion, the Poet Laureate. Gibson said that 'The Golden Rule', written by Motion to mark the Queen's 80th birthday, should not be called a poem. 'It has measure and refrain, but there is not another formal principle that would raise its status to that of a poem,' said Gibson. He was also critical of the winners of The Poetry Society's National Poetry Competition, arguing that none of them was a poem. Gibson singled out the work of one of the competition's judges, Michael Schmidt, a contemporary poet and academic who had been awarded an OBE. Schmidt's piece 'Pangur BÃ n' was not poetry, said Gibson. 'It is in pairs of lines and I will assume they are measured out in a formal way, but beyond that there is no other formal

principle. It falls short of being a poem.' The Poetry Society has responded to the criticisms. One trustee told Gibson: 'There is poetry in everything we say or do, and if something is presented to me as a poem by its creator, or by an observer, I accept that something as a poem.' Ruth Padel, a prize-winning poet who used to be chair of trustees at The Poetry Society, added: 'As for "what poetry is": in The Use of Poetry TS Eliot said, "We learn what poetry is - if we ever learn - by reading it."' Motion described the 'rigidities' of the Queen's English Society as ridiculous. Schmidt, professor of poetry at the University of Glasgow, argued that for centuries poets had added variations to patterns and rules. 'It seems a primitive and even infantile notion that there are rules poetry must obey,' said Schmidt, who accused the QES of placing poetry in a 'straitjacket'. 'Poetry that follows the rules too closely is bad poetry. I think every form of verse, free or metrical, establishes a pattern and plays on variations of it.' Schmidt said that Gibson's campaign was similar to a movement in the US that has been labelled 'new formalism'. Followers of the movement set up a magazine that included any poem as long as it 'rhymed and scanned'. 'But the bankruptcy of that has been recognised,' said Schmidt.

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354. **Mark Weiss**

Re: Obama is correct about rural PA

Sun 13 Apr 2008

Honesty being the best policy, those who aspire to lead us should make clear at the outset that their lives have nothing whatsoever to do with the lives of almost everyone they hope will vote for them. It helps also if a tone of contempt intrudes--honesty requires that a politician reveal his or her darker side as often as possible. By no means should a politician try to invent a more inclusive persona.

Politics is a graduate seminar, and the politician is the professor.

Mark

At 03:28 PM 4/13/2008, you wrote:
>At least when Obama says something that may hurt him politically,
>unlike Clinton, he's telling the truth. That rural people are bitter
>at their plight under Bush, especially that most of them voted for
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>
>-Joel
>
>----- Original Message ----- From: "Mark Weiss" <[redacted]>
>To: <[redacted]>
>Sent: Saturday, April 12, 2008 8:16 AM
>Subject: Re: Obama is correct about rural PA
>
>
>>Integrity is easy when there's nothing at stake. He's not going to
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>>>
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>>>http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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355. **John Cunningham**
Re: - Avant(e)-garde
Sun 13 Apr 2008

The problem is, particularly in music read jazz, that the avant garde took your advice and followed the money. Look at Ornette hiring James 'Blood' Ulmer into his unit, a move that was intended only so that Ornette could earn some dough. Look at what had happened to Sun Ra beginning in the late 70s and continuing on for the rest of his career. Do you think 'Nuclear Was' was intended for anything other than to earn some cash. And the Art Ensemble of Chicago became a disgrace in the 1980s. Sadly, no one followed in that direction leaving what was once the avant garde with no representation. We never had to worry about being avant garde in poetry as there was never any money to follow. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Jim Andrews
Sent: April 13, 2008 5:15 PM
To: [redacted]
Subject: Re: - Avant(e)-garde

the arguments that the notion of the avant garde is no longer relevant always seem a bit fishy to me.

for instance, one argument is that the avant garde defines itself in opposition to a mainstream, and 'since there no longer is a mainstream', the avant garde no longer makes any sense, like hot without cold.

i'd have two or more objections to the above arg. no mainstream? follow the money. the mainstream is mainstream by virtue mainly of money to propagate the stream in prominent media. to say there is no mainstream is to deny the role of money in dominating mass media. who does that?

also, it seems wrong-headed to think of the avant garde as simply the non-mainstream part of a mainstream/non-mainstream binary. i think of the avant garde as being strong in areas such as innovation, experimentation and, yes, doing things that are not going to be popular, but doing them anyway. not simply as an alt-mainstream.

the arguments against the mere existence or relevance of the avant garde often smack to me of a heavy influence of corporatism. the notion that the internet, say, levels the playing field to the point where everything gets equal attention in media is preposterous. the internet helps me in many ways, including getting

my work out there, but i certainly don't have a mass audience and that is just not the goal, for me; instead, i want my work to be available to those who are interested in such innovation. and it is.

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> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Fluffy Singler*
> *Sent: April 12, 2008 10:27 PM*
> *To: [redacted]*
> *Subject: Re: - Avant(e)-garde*
>
> *Actually, Marjorie Perloff has some really interesting things to say about*
> *this assertion that the avant garde is part of modernism and that*
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> *that I can do*
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> *From: Roy Exley [mailto:[redacted]]*
> *Sent: Friday, April 11, 2008 1:38 PM*
> *Subject: Re: - Avant(e)-garde*
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> *Steve,*
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> *Well, I suppose avant-garde is a modernist concept and now that modernism*
> *Is a part of history, an anachronism as far as contemporary culture is*
> *concerned, then its concepts can no longer apply to what is happening now,*
> *in this post-postmodernist age of rampant pluralism. More later.*
>
> *Roy Exley.*

No virus found in this incoming message.
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Version: 7.5.519 / Virus Database: 269.22.13/1375 - Release Date: 12/04/2008 11:32 AM

No virus found in this outgoing message.
Checked by AVG.

Version: 7.5.519 / Virus Database: 269.22.13/1375 - Release Date: 12/04/2008 11:32 AM

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356. **colin herd**

Re: an idea of poetry too conservative even for Andrew Motion

Sun 13 Apr 2008

This article made me laugh so much when I read it this morning. Especially Gibson's grimly grandiose diagnosis: 'It falls short of being a poem'.

On Mon, Apr 14, 2008 at 12:04 AM, Barry Schwabsky <
[redacted]> wrote:

> *From The Observer,*
> *http://books.guardian.co.uk/news/articles/0,,2273299,00.html:*
>
> *Poetry guardians reject modern verse*
> *The Queen's English Society demands rhyme and metre in poems. But the group's targets, including the Laureate, have hit back*
> *Anushka Asthana*
> *Sunday April 13, 2008*
>
> *Observer*
> *When Oscar Wilde argued that a 'poet can survive everything but a misprint' he had not foreseen the formation of the Queen's English Society. Members of the group, set up to defend the 'beauty and precision' of the English language, have turned their attention to contemporary poetry and poets, arguing that too often strings of words are being labelled as poems despite the fact they have no rhyme or metre.*
> *The campaigners say that there should be a new definition of poetry, outlining the characteristics needed before a piece of work can be called a poem.*
> *'A lot of people high up in poetry circles look down on rhyme and metre and think it is old-fashioned,' said Bernard Lamb, president of the QES and an academic at Imperial College London. 'But what is the definition of poetry? I would say, if it doesn't have rhyme or metre, then it is not poetry, it is just prose. You can have prose that is full of imagery, but it is still prose.'*
> *The campaign is being spearheaded by Michael George Gibson, who said it was 'disgraceful' that the Poetry Society had failed to respond properly to his demands for a definition. 'For centuries word-things, called poems, have been made according to primary and defining craft principles of, first, measure and, second, alliteration and rhyme,' said Gibson. 'Word-things not made according to those principles are not poems.' True poems, he said, gave the reader or listener a 'special pleasure'.*
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> *poetry. But he was critical of current writers, including Andrew Motion, the Poet Laureate. Gibson said that 'The Golden Rule', written by Motion to mark the Queen's 80th birthday, should not be called a poem. 'It has measure and refrain, but there is not another formal principle that would raise its status to that of a poem,' said Gibson.*
> *He was also critical of the winners of The Poetry Society's National Poetry Competition, arguing that none of them was a poem.*
> *Gibson singled out the work of one of the competition's judges, Michael Schmidt, a contemporary poet and academic who had been awarded an OBE. Schmidt's piece 'Pangur Bàn' was not poetry, said Gibson. 'It is in pairs of lines and I will assume they are measured out in a formal way, but beyond that there is no other formal principle. It falls short of being a poem.'*
> *The Poetry Society has responded to the criticisms. One trustee told Gibson: 'There is poetry in everything we say or do, and if something is presented to me as a poem by its creator, or by an observer, I accept that something as a poem.'*
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357. **Charles Alexander**

help for an intern

Sun 13 Apr 2008

Hi everyone

Chax Press is sending an intern to the &Now festival at Chapman University, this week, April 14-17, to represent us at the book fair that is a part of that festival. We're asking for some help for her, as we have little cash flow at this time. She thought she was going to be staying with friends, but it turns out that her people are just too far away. So we're hoping someone in the vicinity might have a sofa or place for a floor pallet or even, maybe, an extra bed, for the nights of April 14 through April 16. I'm reminded of when I was a grad student

and went to the Charles Olson Festival in 1978 in Iowa City and people opened their houses & apartments to me & to others who had traveled there. Any possibility of such help?

The festival is at Chapman University, which is in Orange, California, between Irvine and Anaheim, near Santa Ana. We're a little desperate for help, and I hope this works out.

Please email me at [redacted] a.s.a.p.

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

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358. **SCOTT HOWARD**
EDITORS WANTED
Sun 13 Apr 2008

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture <http://reconfigurations.blogspot.com/> seeks individuals to join the editorial board.

Send inquires to: [redacted]

///

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359. **Fluffy Singler**
Re: - Avant(e)-garde
Mon 14 Apr 2008

In theatre/performance studies Richard Schechner has argued that there is no longer an avant garde, only an historical avant garde--those whose work was once avant garde but who have themselves, become accepted and embraced more as another wing perhaps, of popular or official culture--Laurie Anderson being one of the more readily available examples. But of course the term avant garde from discipline to discipline is fraught with all kinds of freight and history and various meanings.

It seems to me (and I believe this is part of Perloff's argument, but I won't be offended if anyone corrects me or adds to what I'm articulating here) that the work of literary and poetic avant gardes remains largely unfinished, only a very

germ or beginning. After all, it seems to be that most poetry is still very much about "communicating" something rather than being purely about experimenting with language and image and taking the reader into realms that are purely imaginative. My friends/collaborators/cohorts and I refer to the search for a kind of abstract expressionism of language, for example. It a world screaming for imagination and constantly being fed more of the same, it seems to me that avant garde values are more relevant than ever. It doesn't necessarily, I think, have to be what Robert Hughes calls "the shock of the new." I think the overemphasis on constant new-ness is another way in which we get stuck and start declaring the avant garde dead. I have been interested for a very long time in incomplete avant gardes, incomplete revolutions, where a thread of something important was articulated but not followed up on, fell by the wayside.

Furthermore, when I look at the values of an avant garde like Dadaism, I don't necessarily believe that Dada belongs purely within the framework of modernism. It seems to me that Dada contained in it, in a very early time, much of the postmodern and in that way, through Dada and Futurism, that modernism and postmodernism went off on simultaneous trajectories for a time. Dada rejected, for example, all of the nationalistic tendencies that has been so associated with historical modernity and while having some exoticizing and orientalist tendencies, nonetheless embraced plurality and multivocal aesthetics. For me, the problematic aspect of "post" is that it implies that what came before "post" is somehow over--therefore the need to be post-postmodern. When the reality is that there is still a lot of modernism that is alive and well alongside postmodernism and that pomo may very well rely on a certain strain of ongoing modernism for its own survival. That we don't have a post-postmodernism might be, at least I wonder if it is, a consequence of the fact that we haven't really left modernism behind -- artistically, as well as politically and historically -- and don't have the vision yet of the next stage. And completely free associating here--maybe that takes me back around to the incomplete revolutions of some of the avant gardes. Maybe when we break through language and break through the known, what is already in front of us, then we'll get a glimpse of the next phase. At least, that's what I'm counting on in my explorations.

Re: internet -- In one of the classes I've taught, Drama and the Media, we ask students what medium they find the most democratic and of course they always say the internet. But a website or web presence (blog, you tube etc etc) is not unlike a coffee shop reading or open mic. It is democratic on the surface and perhaps open to all, but doesn't guarantee you a readership or audience if you don't have the name recognition (branding, if you want to go completely corporate in language) or the advertising funds to draw in the big crowds.

Then again, it's almost midnight and I could just be rambling. But hopefully, a purposeful rambling that might spark some idea out there somewhere. That's the point of my avant garde.

Cheers.

Fluffy

-----Original Message-----
From: Jim Andrews [mailto:[redacted]]
Sent: Sunday, April 13, 2008 5:15 PM
Subject: Re: - Avant(e)-garde

the arguments that the notion of the avant garde is no longer relevant always seem a bit fishy to me.

for instance, one argument is that the avant garde defines itself in opposition to a mainstream, and 'since there no longer is a mainstream', the avant garde no longer makes any sense, like hot without cold.

i'd have two or more objections to the above arg. no mainstream? follow the money. the mainstream is mainstream by virtue mainly of money to propagate the stream in prominent media. to say there is no mainstream is to deny the role of money in dominating mass media. who does that?

also, it seems wrong-headed to think of the avant garde as simply the non-mainstream part of a mainstream/non-mainstream binary. i think of the avant garde as being strong in areas such as innovation, experimentation and, yes, doing things that are not going to be popular, but doing them anyway. not simply as an alt-mainstream.

the arguments against the mere existence or relevance of the avant garde often smack to me of a heavy influence of corporatism. the notion that the internet, say, levels the playing field to the point where everything gets equal attention in media is preposterous. the internet helps me in many ways, including getting my work out there, but i certainly don't have a mass audience and that is just not the goal, for me; instead, i want my work to be available to those who are interested in such innovation. and it is.

ja
http://vispo.com

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Fluffy Singler*
> *Sent: April 12, 2008 10:27 PM*
> *To: [redacted]*
> *Subject: Re: - Avant(e)-garde*

> *Actually, Marjorie Perloff has some really interesting things to say about*
> *this assertion that the avant garde is part of modernism and that*
> *modernism*
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> *-----Original Message-----*
> *From: Roy Exley [mailto:[redacted]]*
> *Sent: Friday, April 11, 2008 1:38 PM*
> *Subject: Re: - Avant(e)-garde*
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> *Steve,*
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> *Well, I suppose avant-garde is a modernist concept and now that modernism*
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> *concerned, then its concepts can no longer apply to what is happening now,*
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>
> *Roy Exley.*

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360. **steve russell**
Re: - Avant(e)-garde
Mon 14 Apr 2008

The great architect, Robert Venturi, had the best idea concerning modernism. He simply plugged into the vernacular. Admittedly, this ain't so easy when it comes to poetry. But literate people are too quick to dismiss much that's going on in pop lit. Certain pop authors, Stephen King and Dean Koontz, to name 2, are as gifted as their more high brow peers.

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From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sunday, April 13, 2008 6:15:00 PM
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361. Jason Quackenbush
Re: an idea of poetry too conservative even for Andrew Motion
Mon 14 Apr 2008

The bankruptcy of new formalism has been recognized? Last I checked Dana Gioia was still in charge of the NEA.

Also, i wonder if anyone has pointed out the irony of a group that is ostensibly about sticking with a specific form of english trying to come up with an innovative definition of poetry that wouldn't be recognized by anyone who is currently involved with poetry other than XJ Kennedy as descriptive of what they are involved with.

On Apr 13, 2008, at 4:04 PM, Barry Schwabsky wrote:
> From The Observer, http://books.guardian.co.uk/news/articles/
> 0,,2273299,00.html:
>
> Poetry guardians reject modern verse
> The Queen's English Society demands rhyme and metre in poems. But
> the group's targets, including the Laureate, have hit back
> Anushka Asthana
> Sunday April 13, 2008
>
> Observer
> When Oscar Wilde argued that a 'poet can survive everything but a
> misprint' he had not foreseen the formation of the Queen's English
> Society.
> Members of the group, set up to defend the 'beauty and precision'

> of the English language, have turned their attention to
> contemporary poetry and poets, arguing that too often strings of
> words are being labelled as poems despite the fact they have no
> rhyme or metre.
> The campaigners say that there should be a new definition of
> poetry, outlining the characteristics needed before a piece of work
> can be called a poem.
> 'A lot of people high up in poetry circles look down on rhyme and
> metre and think it is old-fashioned,' said Bernard Lamb, president
> of the QES and an academic at Imperial College London. 'But what is
> the definition of poetry? I would say, if it doesn't have rhyme or
> metre, then it is not poetry, it is just prose. You can have prose
> that is full of imagery, but it is still prose.'
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> said it was 'disgraceful' that the Poetry Society had failed to
> respond properly to his demands for a definition. 'For centuries
> word-things, called poems, have been made according to primary and
> defining craft principles of, first, measure and, second,
> alliteration and rhyme,' said Gibson. 'Word-things not made
> according to those principles are not poems.' True poems, he said,
> gave the reader or listener a 'special pleasure'.
> Gibson praised the work of Chaucer, Shakespeare, John Donne, Robert
> Graves and even Queen Elizabeth I, all of whom he thought followed
> the rules of poetry. But he was critical of current writers,
> including Andrew Motion, the Poet Laureate. Gibson said that 'The
> Golden Rule', written by Motion to mark the Queen's 80th birthday,
> should not be called a poem. 'It has measure and refrain, but there
> is not another formal principle that would raise its status to that
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> He was also critical of the winners of The Poetry Society's
> National Poetry Competition, arguing that none of them was a poem.
> Gibson singled out the work of one of the competition's judges,
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> movement set up a magazine that included any poem as long as it
> 'rhymed and scanned'. 'But the bankruptcy of that has been
> recognised,' said Schmidt.

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362. **steve russell**

Re: Obama is correct about rural PA

Mon 14 Apr 2008

I just got wind of Obama's recent comments. How to win friends and influence voters. Beautiful. Maybe he and Hillary can duck gun fire in rural Penn. I mean, gosh, it worked for Hillary in Bosnia. Sweet baby Jesus pray for us. What would Machiavelli think? We have a lousy economy, an unpopular war, and still, McCain could win this thing. What an inept buch. Up till now, Obama had it going on. Now he's another branded elitist. Of course, the elite label is simple minded sound bite bullshit, but it's the sort of thing that wins elections. It's absolute lunacy to be fully honest during a campaign. I guess there's always Nadar. Too insignificant to throw another election, or is he??...

Really, Obama should pick John Kerry as a running mate. Rent a limousine while cruising Appalachia during the general election.

----- Original Message ----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Sunday, April 13, 2008 7:38:45 PM
Subject: Re: Obama is correct about rural PA

Honesty being the best policy, those who aspire to lead us should make clear at the outset that their lives have nothing whatsoever to do with the lives of

almost everyone they hope will vote for them. It helps also if a tone of contempt intrudes--honesty requires that a politician reveal his or her darker side as often as possible. By no means should a politician try to invent a more inclusive persona.

Politics is a graduate seminar, and the politician is the professor.

Mark

At 03:28 PM 4/13/2008, you wrote:
>At least when Obama says something that may hurt him politically,
>unlike Clinton, he's telling the truth. That rural people are bitter
>at their plight under Bush, especially that most of them voted for
>him, is true. That rural people are into guns and religion (which,
>in America, are equivocal), is also true. Hell, they're proud of it!
>The media acts like these people were going to vote for Obama, as if
>he's losing votes. (Hillary, who also attended an Ivy League
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>purse.) Just like with race, the guy is trying to make Americans
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>which course you're on.
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>Of course politicians are always going to disappoint everyone on
>something, as the art of politics is compromise. You just have to
>know where your core values are, and there draw the line. This is
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>-Joel
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>----- Original Message ----- From: "Mark Weiss" <[redacted]>
>To: <[redacted]>
>Sent: Saturday, April 12, 2008 8:16 AM
>Subject: Re: Obama is correct about rural PA
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>>I do admire his principled vote against the war, though, against
>>all the pressure there must have been on senators. Oh, wait--he
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>>I expect that Obama will get the nomination, and if he does I'll

>>vote for him for president, but I hope he's not the paragon he
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>>At 08:39 AM 4/12/2008, you wrote:
>>>Having grown up in rural Pennsylvania I can promise you that Obama's
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>>>What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND
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>>>factories and industry disappear DUE in large part to the Clintons!), like
>>>most places where life is very hard, scapegoating is the major pastime.
>>>It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone
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>>>mostly because there are many people where I grew up who I got to know as
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>>>But many of the people where I come from will NEVER vote for a white woman
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>>>And if ANY candidate ever dares say ANYTHING positive about homosexuals,
>>>well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course.
>>>Oy, I'm exhausted thinking about the wicked things I know they're saying in
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363. **steve russell**
Re: Obama is correct about rural PA
Mon 14 Apr 2008

Here's the deal: Obama has to make a few idiotic blunders in order to justify a decision to run the super team: Obama/Hillary. It's the only thing that makes sense. Why else would Clinton claim to have faced gun fire in Bosnia? The whole bloody mess is a set up. Which sort of sickens me as I do think the right is indeed correct about the Clintons. They're scum.

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Sent: Sunday, April 13, 2008 7:38:45 PM
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364. **amy king**
GO LOCAL: NATIONAL POETRY MONTH x 10!
Mon 14 Apr 2008

WHY: Eating, growing, and celebrating lo
NATIONAL POETRY MONTH x 10!

WHY: Eating, growing, and celebrating locally tofind the world in a grain of Brooklyn andeternity in an hour or two!
WHEN: Friday, April 25th @ 7 p.m. –Sharp!
WHERE: Stain Bar in Williamsburg,Brooklyn
WHO: BANIAS~~ BERRIGAN ~~ BOZICEVIC ~~ BRYANT ~~ DICKOW ~~ HOY ~~ KOCOT
~~ SMITH ~~ STARKWEATHER ~~ WILLIAMSON

ARI BANIAS grew up in California,Texas, and Illinois. He now lives in Brooklyn,NY and teaches undergraduate creative writingand literature at Hunter College. His poems areforthcoming in The Cincinnati Review, Literary

Imagination, and FIELD, and haverecently appeared in Mid-American Review (as a feature), Arts & Letters,and RealPoetik.

EDMUND BERRIGAN is the author of Glad Stone Children(Farfalla Press, 2008) and is co-editor with Anselm Berrigan and Alice Notleyof a forthcoming Selected Poems of Ted Berrigan (University of California).

ANA BOZICEVIC moved to NYC from Croatia in 1997. She's the authorof chapbooks Document (Octopus Books, 2007) and Morning News (Kitchen Press,2006). Look for her recent work in Denver Quarterly, Hotel Amerika, absent, TheNew York Quarterly, Bat City Review, MiPOesias, Octopus Magazine and ThePortable Boog Reader 2: An Anthology of NYC Poetry. Ana coedits RealPoetik.

TISA BRYANT is the author of Tzimmes (A+Bend Press, 2000),which collages concerns of breast cancer, Barbados genealogy research, aPassover seder and a film by Yvonne Rainer, and her first book, UnexplainedPresence (Leon Works, 2007), is a collection of original, hybrid essays thatremix narratives from Eurocentric film, literature and visual arts and zoom inon the black presences operating within them. She currently lives in Brooklyn, NY.

ALEXANDER DICKOW grew up in Moscow,Idaho, traveled to France,got married to a French woman, studies French literature at Rutgers,and writes poems. His work has appeared in both Yankee and Hexagonal journalsincluding MiPO, RealPoetik, Sitaudis, Il Particolare, Hapax, can wehave our ball back? and others. A full-length bilingual collection,_Caramboles_, will be published by the Parisian press Argol Editions in October2008. Alex currently lives in bucolic central New Jersey.

DAN HOY lives in Brooklynand is an editor for SOFT TARGETS. His poetry chapbook, Outtakes, was publishedby Lame House Press in 2007.

NOELLE KOCOT is the author of 3 books of poems, 4 and TheRaving Fortune, out from Four Way Books in 2001 and 2004, respectively, andPoem for the End of Time, out from Wave Books in 2006, of which the NY TimesBook Review deemed the long title poem, "extraordinary." She has won awards from The NationalEndowment for the Arts, The Fund For Poetry, The Academy of American Poets andThe American Poetry Review, among others. She lives in Brooklyn, where she wasborn and raised, and teaches for a living. Her fourth book, Sunny Wednesday, will be published by Wave Books inspring, 2009.

JESSICA SMITH is the editor of Outside Voices Press, whichpublishes Foursquare magazine. She wrotea book called Organic Furniture Cellar. She maintains a blog that incites bothhate mail and proposals. She recentlymoved to Brooklyn and is looking for a job.

SAMPSON STARKWEATHER is a small African village patrolled by dream-fed lions. They sway in the grasses when you move. His handwriting, which has been featured in several medical journals, strong-armed him into a life of asemic writing. He is the author of The Book of Sky, a wordless text published by anyone.

DUSTIN WILLIAMSON is the author of Heavy Panda (Goodbye Better), Gorilla Dust (Open24Hours Press), and Exhausted Grunts (Cannibal Books). He publishes Rust Buckle Books and is the current curator of the Zinc Talk Reading Series.

~~~

STAIN BAR
766 Grand
  Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/[redacted]

“The thing about performance, even if it's only an illusion,is that it is a celebration of the fact that we do contain within ourselvesinfinite possibilities.”
-- Sydney Smith

Amy King will host -----> http://amyking.wordpress.com/2008/04/13/national-poetry-month-x-10/

_____

http://www.amyking.org

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365. ALDON L NIELSEN
Re: Obama is correct about rural PA
Mon 14 Apr 2008

and it is really galling to hear wealthy Republicans elitists denounce Obama for making exactly the links they've been running on since 1968 -- but Obama did walk right into it -- there is no such thing as "casual remarks" on the campaign trail anymore --

On Mon, Apr 14, 2008 04:08 AM, steve russell <[redacted]> wrote:
~~~

I just got wind of Obama's recent comments. How to win friends and influence voters. Beautiful. Maybe he and Hillary can duck gun fire in rural Penn. I mean, gosh, it worked for Hillary in Bosnia. Sweet baby Jesus pray for us. What would Machiavelli think? We have a lousy economy, an unpopular war, and still, McCain could win this thing. What an inept buch. Up till now, Obama had it going on. Now he's another
branded elitist. Of course, the elite label is simple minded sound bite bullshit, but it's the sort of thing that wins elections. It's absolute lunacy to be fully honest during a campaign. I guess there's always Nadar. Too insignificant to throw another election, or is he??...

Really, Obama should pick John Kerry as a running mate. Rent a limousine while cruising Appalachia during the general election.

----- Original Message ----
From: Mark Weiss <[redacted]*>*
To: [redacted]
Sent: Sunday, April 13, 2008 7:38:45 PM
Subject: Re: Obama is correct about rural PA

Honesty being the best policy, those who aspire to lead us should make clear at the outset that their lives have nothing whatsoever to do with the lives of almost everyone they hope will vote for them. It helps also if a tone of contempt intrudes--honesty requires that a politician reveal his or her darker side as often as possible. By no means should a politician try to invent a more inclusive persona.

Politics is a graduate seminar, and the politician is the professor.

Mark

At 03:28 PM 4/13/2008, you wrote:
At least when Obama says something that may hurt him politically, unlike Clinton, he's telling the truth. That rural people are bitter at their plight under Bush, especially that most of them voted for him, is true. That rural people are into guns and religion (which, in America, are equivocal), is also true. Hell, they're proud of it! The media acts like these people were going to vote for Obama, as if he's losing votes. (Hillary, who also attended an Ivy League college, is suddenly saying "Aw shucks," and keeps a chaw in her purse.) Just like with race, the guy is trying to make Americans face who they are. You can't change course without admitting to which course you're on.

Of course politicians are always going to disappoint everyone on something, as the art of politics is compromise. You just have to know where your core values are, and there draw the line. This is Bush's strength. Unfortunately, his line is drawn with the blood and tears of the poor.

-Joel

----- Original Message ----- From: "Mark Weiss"
<[redacted]>
To: <[redacted]>
Sent: Saturday, April 12, 2008 8:16 AM
Subject: Re: Obama is correct about rural PA

Integrity is easy when there's nothing at stake. He's not going to win Pennsylvania whatever he does.

I do admire his principled vote against the war, though, against all the pressure there must have been on senators. Oh, wait--he didn't get to vote against the war, since he wasn't in the senate.

I expect that Obama will get the nomination, and if he does I'll vote for him for president, but I hope he's not the paragon he presents--if he is, he'll be eaten alive in Washington.

Mark

At 08:39 AM 4/12/2008, you wrote:
Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they
Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like
most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone

> *will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.*
>
> *But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.*
>
> *But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)*
>
> *But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*
>
> ---
>
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*
> *http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*

<<

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200
[redacted]

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366. **ALDON L NIELSEN**
Re: - Avant(e)-garde
Mon 14 Apr 2008

---

hate to blow my post quota so early in the morning -- but ---

this doesn't add up for me at all -- at the time Ulmer was added to the Coleman Prime Time band, he would have brought no commercial value at all -- and Coleman had already been playing in such a configuration, and playing pretty much that kind of music, for some time --

If "Nuclear War" was intended to earn more cash, it didn't seem to have significantly altered the Arkestra's viability as a touring unit in any measurable way -- And if you listen across the entire recorded history of Sun Ra's career, you do not see the supposed change indicated here --

One might accuse the Art Ensemble of a commercial move with ODWALLA, except that they had recorded that composition many years before it got tied to juices -- and it wasn't musicians who chose not to follow the Ensemble's example (fFOR example the two younger guys who have now joined the ensemble!) so much as it was the record and concert businesses -- but that simply means that today's "out" musicians have to do what the AACM did, and what the poetic avant gardes of mid-twentieth century did, and create their own venues and web-based distribution modes -- exactly what several 20-something musicians I've heard in recent months have been doing --

On Sun, Apr 13, 2008 08:39 PM, John Cunningham <[redacted]> wrote:

> *The problem is, particularly in music read jazz, that the avant garde took your advice and followed the money. Look at Ornette hiring James 'Blood' Ulmer into his unit, a move that was intended only so that Ornette could earn some dough. Look at what had happened to Sun Ra beginning in the late 70s and continuing on for the rest of his career. Do you think 'Nuclear Was' was intended for anything other than to earn some cash. And the Art Ensemble of Chicago became a disgrace in the 1980s. Sadly, no one followed in that direction leaving what was once the avant garde with no representation.*
> *We never had to worry about being avant garde in poetry as there was never any money to follow.*
> *John Cunningham*

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Jim Andrews
Sent: April 13, 2008 5:15 PM
To: [redacted]
Subject: Re: - Avant(e)-garde

the arguments that the notion of the avant garde is no longer relevant always seem a bit fishy to me.

for instance, one argument is that the avant garde defines itself in opposition to a mainstream, and 'since there no longer is a mainstream', the avant garde no longer makes any sense, like hot without cold.

i'd have two or more objections to the above arg. no mainstream? follow the money. the mainstream is mainstream by virtue mainly of money to propagate the stream in prominent media. to say there is no mainstream is to deny the role of money in dominating mass media. who does that?

also, it seems wrong-headed to think of the avant garde as simply the non-mainstream part of a mainstream/non-mainstream binary. i think of the avant garde as being strong in areas such as innovation, experimentation and, yes, doing things that are not going to be popular, but doing them anyway. not simply as an alt-mainstream.

the arguments against the mere existence or relevance of the avant garde often smack to me of a heavy influence of corporatism. the notion that the internet, say, levels the playing field to the point where everything gets equal attention in media is preposterous. the internet helps me in many ways, including getting my work out there, but i certainly don't have a mass audience and that is just not the goal, for me; instead, i want my work to be available to those who are interested in such innovation. and it is.

ja
http://vispo.com

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]On Behalf Of Fluffy Singler
Sent: April 12, 2008 10:27 PM
To: [redacted]
Subject: Re: - Avant(e)-garde

Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism

> *is "over" in her intro to 21st Century Poetics. I don't know*
> *that I can do*
> *justice to her argument at this point, as I'm just now reading*
> *this work and*
> *haven't fully absorbed it all, so I will merely suggest looking into what*
> *she has to say.*
>
> *-----Original Message-----*
> *From: Roy Exley [mailto:[redacted]]*
> *Sent: Friday, April 11, 2008 1:38 PM*
> *Subject: Re: - Avant(e)-garde*
>
> *Steve,*
>
> *Well, I suppose avant-garde is a modernist concept and now that modernism*
> *Is a part of history, an anachronism as far as contemporary culture is*
> *concerned, then its concepts can no longer apply to what is happening now,*
> *in this post-postmodernist age of rampant pluralism. More later.*
>
> *Roy Exley.*
>
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.519 / Virus Database: 269.22.13/1375 - Release Date: 12/04/2008*
> *11:32 AM*
>
> *No virus found in this outgoing message.*
> *Checked by AVG.*
> *Version: 7.5.519 / Virus Database: 269.22.13/1375 - Release Date: 12/04/2008*
> *11:32 AM*

<<

116 Burrowes
University Park, PA 16802-6200

[redacted]

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367. Freind, William Joseph

CFP: Language Poetry and the Mediation of Modernism (MSA annual conference)

Mon 14 Apr 2008

If anyone's planning on going to MSA in the fall, Tom Orange and I are proposing a panel that might be of interest.

Language Poetry and the Mediation of Modernism

In its critique and/or expansion of referentiality, its engagement with critical theory and skepticism toward metanarratives, Language Poetry is obviously and often self-consciously postmodern. At the same time, Barrett Watten has claimed that Language Poetry is “a species of modernism in the largest sense,” and it is clear that much of that work evokes and continues other modernist tendencies, especially those present in the texts of Stein, Zukofsky, and Khlebnikov.

This panel seeks to investigate the ways in which Language Poetry has interpreted, critiqued or reworked various modernist projects. Send abstracts and a brief CV to Bill Freind at [redacted] and Tom Orange at [redacted] by May 1.

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368. Michael Kelleher

Literary Buffalo Newslsetter 04.14.08-04.20.08

Mon 14 Apr 2008

LITERARY BUFFALO
04.14.08-04.20.08

CORRECTION:

THE APRIL 17 READING BY TYRONE WILLIAMS AND GINA MYERS WILL TAKE PLACE RUST BELT BOOKS. THE POSTER INCORRECTLY STATES THAT IT WILL BE AT HALLWALLS. MY BAD. PLEASE NOTE.

BABEL

TICKETS ON SALE NOW FOR THE FINAL BABEL EVENT OF THE SEASON

April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

[redacted] or visit http://www.justbuffalo.org/babel

THERE ARE ONLY A FEW TICKETS LEFT FOR THIS EVENT. GET THEM WHILE YOU CAN.

BABEL EXTRA!

INDIAN NIGHT AT THE INTERNATIONAL INSTITUTE
Authentic Food, Music and Dance from India
Friday, April 18, 6:30 pm
International Institute of Buffalo
864 Delaware Avenue

BABEL 2008-2009

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Subscriptions will go on sale at the April 24 event and then in general on April 25. Previous subscribers can re-up for $75. New subscription (four events): $100. We expect to sell out next season by subscription. If we do not sell out by subscription, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

04.16.08

Talking Leaves...Books
Marc Pietrowski & Rebekah Keaton
Reading/Signing
Wednesday, April 16, 7 p.m.
Talking Leaves...Books, 3158 Main St.

04.17.08

Just Buffalo/Small Press Poetry
Tyrone Williams & Gina Meyers
Poetry Reading
Thursday, April 17, 7 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

&

The Write Thing at Medaille College
Rebecca Maslen
Fiction Reading
Thursday, April 17, 7 p.m.
The Library at Huber Hall, Medaille, 18 Agassiz Cir

&

Just Buffalo/newRENEW
Joyce Kessel & Verneice Turner
Poetry Reading
Thursday, April 17, 7 p.m.
Impact Gallery, Ste. 545, Tri-Main Ctr, 2495 Main

&

Talking Leaves?Books
Stephanie Gray
Reading and Signing for Heart Stoner Bingo
Thursday, April 17, 7 p.m.
Talking Leaves?Books 3158 Main St.

04.18.08

Babel Extra!
Indian Night At The International Institute
Authentic Food, Music and Dance from India
Friday, April 18, 6:30 pm
International Institute of Buffalo
864 Delaware Avenue

&

Poetics Plus at UB
Diane Ward
Poetry Reading
Friday, April 18, 7 p.m.
Rust Belt Books, 202 Allen St.

04.20.08

Rust Belt Books
Stephanie Gray
Reading and Film Screening
Sunday, April 20, 3 p.m.
Rust Belt Books, 202 Allen St.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

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If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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369. Sarah Sarai
Re: XP: Nat'l poetry queries
Mon 14 Apr 2008

Riding the Elephant ... Shirley Kaufman (Rivers of Salt, Copper Canyon) The River God (Of the River Mimram in Hertfordshire) ... Stevie Smith {Selected Poems, New Directions) Brain ... Dan Pagis (Variable Directions, North Point Press) Self-Portrait of the Poet as Hyena ... Bill Knott (Laugh at the End of the World, Boa)

...subject to change
Sarah Sarai

>>>>>>>>>>
So, I'm doing a reading next week at the University
I teach in, & since it's nat'l poetry month, i'm
inviting folks to come up and read a poem by one of
their favorite poets

(hey, so if you're near Greencastle & wanna participate,
let me know!)

I'm also planning on reading some of my favorite poems,
which is how i always open my "act", so now I'm curious:

who are your favorite poets? what are your fav poems? what draws you to these poems/poets?

hit me back with your top, i dunno, three? four? i'd like to collect poets/poems to read through prior to my reading, to expand my repertoire. i'm also interested in putting together a verbal collage of people's reading interests/loves/trebles/trembles.

M

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370. Stephen Vincent
Situationism (street theater) is not dead
Mon 14 Apr 2008

Steve Ben Israel was once well known as a member/performer in The Living Theater. Still lives in New York City, still the activist.

we want service

> it was another hot day in the big apple
> so upon entering the post on canal street
> I took a giant gulp of that sweet cool air

and paid homage to ever invented the air conditioner
I was greeted by this long, long line
there were two windows working and seven closed
and there was this one guy at one of the windows
like what seemed forever and he was getting
a lot of heat from everybody else on the line
ten minutes I was six out of about twenty five, and
everybody on the line was doing their waiting
in line yoga which you learn after a life time of waiting
there were those folks who were rocking back and forth
back and forth and some were taping their feet taping
and some who were sighing looking up high
and those whom were lucky enough to have some reading
material and they were constantly looking at their watches
and for a split second it looked like an
avant- garde theater company doing their
warming up exercises
now the room was cool but it was getting hot
and just as the frustration started to peak
I gently and playfully started to chant
we want service, we want service, we want service
and realized that I was about to make
a complete fool of myself, when all of a sudden
this couple to my left joined in chanting
we want service then these three ladies joined in
we want service and after about ten seconds of this
the entire post office began chanting we ant service
and then all of a sudden these two new windows
shot up in synch and these two new tellers
almost like a doo wop group, said, next in line
well everybody started to crack up and laughed
and gave themselves a round of applause

steve ben israel

I wonder and I would think there would be someone writing
a history connecting the great theatrical and music
collectives that gave the Sixties and Early 70's
a public/environmentally pervasive shape and sound.
In addition to The Living Theater, I vividly recall
(music) Sun Ra, The Chicago Arts Ensemble, Human Arts
Ensemble. and (theater) Bread & Puppet, La Mama, the Sharks
(Berkeley - righ name), the Mime Troupe. Whenever any

of these groups were in San Francisco the definition of a "stage"
was everywhere. It was magical and wonderful.
Now that gas is disappearing, maybe the streets -
their animation - will come back. Locally for me, I know,
Dolores Park, is wall with folks and entertainments.
Heah, maybe with the 'housing crisis' rents in Cities will
fall and life for poets will not an endless series of
day jobs with squeak leftover to write and consider a
a larger world.

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371. **Dan Wilcox**
Fwd: 2008 Albany Word Fest
Mon 14 Apr 2008

& don't forget the "unofficial start to WordFest": the Third Thursday Poetry Night at the Social Justice Center, 33 Central Ave., Albany on Thursday (of course!) April 17, 7:30 PM -- the featured poet(s) will be "the shoutin' rosebuds of St. Rose" & our usual, eclectic, unpredictable & never boring open mic -- every month of the year, not just "National Poetry Month." DWx

Begin forwarded message:

From: [redacted] [mailto:[redacted]]
Sent: Monday, April 14, 2008 11:32 AM
To: [redacted]
Subject: 2008 Albany Word Fest

Four days until the 2008 Albany Word Fest and there is still time to sign up online for the Friday Night Open Mic at the UAG Gallery. So far there are 75 poets signed up for the open mic with the online signup closing tomorrow evening. Poets who do not sign up online will be able to sign up at the open mic at the UAG on Friday night.

We are very excited to announce THE POET ESSENCE will be performing at the Psycho Cluster F#*k on Saturday night. The Poet Essence is one of Albany's best spoken word artists and it is a real honor to have her as part of this years event.

Saturday's annual Psycho Cluster F#* will also be featuring The Johnny Bravehearts (Mary Panza, John Weiler, Monica Roach), The House Band of the Apocalypse (Thom Francis, K.J. Spencer, Aaron Christiansen), a multimedia performance from poet Nicole K with VJ Fongaboo of Twisted Pair Visuals, plus more acts to be announced this week...

The 2008 Albany Word Fest will also be the place to grab your copy of the long awaited, much anticipated OTHER:NINE. The ninth issue of our litery magazine will be available featuring Maria Barr, Shuan Baxter, Chris Brabham, Seth Brown, Scott Casale, Michael J. Conner, Stephen H. Donohue, Tom Harmon, Nicole Karas, Adam Kress, Penny Meacham-Cornelius, Lisa Nolan, T. Kilgore Splake, Leigh Vandebogart, Dan Wilcox, and Hollice Danielle Wiles. Plus, an updated listing of all of the poetry readings and open mics in the area, the return of Miss Mona, and more.

We will launching some new features on the Albany Poets website for the Word Fest including an online open mic, a new look for the OTHER: site, and updated poets profiles and poems.

Here is the schedule of events for the 2008 Albany Word Fest: Friday, April 18
5:00PM – Cocktail Party at Tess' Lark Tavern (453 Madison Ave., Albany)
7:00PM – Friday Night Open Mic at UAG Gallery (247 Lark St., Albany)

Saturday, April 19
7:00PM – Psycho Cluster F#*k at UAG Gallery (247 Lark St., Albany)

For more information on the 2008 Albany Word Fest and to sign up for the open mic, go to www.albanywordfest.com

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372. Michael Kelleher
Correction
Mon 14 Apr 2008

I corrected myself and then uncorrected myself in the email I sent earlier.

Apologies for reposting this info.

Again:

THE APRIL 17 READING BY TYRONE WILLIAMS AND GINA MYERS WILL TAKE PLACE RUST BELT BOOKS. THE POSTER AND THE 2ND HALF OF TODAY'S NEWSLETTER INCORRECTLY STATE THAT IT WILL BE AT HALLWALLS.

Correct info:

JUST BUFFALO SMALL PRESS POETRY SERIES
Tyrone Williams & Gina Myers
Poetry Reading
Thursday, April 17, 7 p.m.
RUST BELT BOOKS, 202 Allen St.

ALSO OF NOTE: this will be Kevin Thurston last reading as curator of the Small Press Poetry Series before he moves to DC, so come out to thank him for all his hard work!

Thanks to honorary Buffalonian David Kirschenbaum for pointing out my correction negation.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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373. **steve d. dalachinsky**

Re: Situationism (street theater) is not dead

Mon 14 Apr 2008

---

steve ben is a good friend of mine. ben israel left theatre
over a dispute over the new production of the Brig which opened theire
new new york season at theire latest location at 21 clinton street
who posted this pome?
did you stephen?
there are many histories(books) and films about living theatre
and of course malina, beck and resnikoff's own writings.
great performance films they just did a series of them last week at the
theatre a new version of a rare film Paradise Now has just been
released on DVD
a recent film about the troupe's visit to iran shows regularly on
cableand is available
many items can be gotten directly rhru the theatre which gravely needs
funds
malina gave up everything to open the new space and their rent is
extraordinary

sadly judith's long time companion after julian beck, hanon resnikoff
had a major stroke last week
but still on april 19th the theatre will proceed with their yearly sedar
starting around 6 or so open to all
as is their yearly new years party
i've occasionally curating music events there
am reading there tomorrow as a matter of fact

there will be a great interview i and my pal jim feast conducted with judith in a forth coming book about jews and the lower east side aside from tuli kupferberg (a dear friend and now semi - recluse) judith is one of the oldest longest living anarchists i know of never wavered from her course -

On Mon, 14 Apr 2008 10:21:44 -0700 Stephen Vincent <[redacted]>
writes:
> Steve Ben Israel was once well known as a member/performer
> in The Living Theater. Still lives in New York City, still
> the activist.
>
>
>
> we want service
>
>
> it was another hot day in the big apple
> so upon entering the post on canal street
> I took a giant gulp of that sweet cool air
> and paid homage to ever invented the air conditioner
> I was greeted by this long, long line
> there were two windows working and seven closed
> and there was this one guy at one of the windows
> like what seemed forever and he was getting
> a lot of heat from everybody else on the line
> ten minutes I was six out of about twenty five, and
> everybody on the line was doing their waiting
> in line yoga which you learn after a life time of
> waiting
> there were those folks who were rocking back and forth
> back and forth and some were taping their feet taping
> and some who were sighing looking up high
> and those whom were lucky enough to have some reading
> material and they were constantly looking at their
> watches

> and for a split second it looked like an
> avant- garde theater company doing their
> warming up exercises
> now the room was cool but it was getting hot
> and just as the frustration started to peak
> I gently and playfully started to chant
> we want service, we want service, we want service
> and realized that I was about to make
> a complete fool of myself, when all of a sudden
> this couple to my left joined in chanting
> we want service then these three ladies joined in
> we want service and after about ten seconds of this
> the entire post office began chanting we ant service
> and then all of a sudden these two new windows
> shot up in synch and these two new tellers
> almost like a doo wop group, said, next in line
> well everybody started to crack up and laughed
> and gave themselves a round of applause
>
> steve ben israel
>
> I wonder and I would think there would be someone writing
> a history connecting the great theatrical and music
> collectives that gave the Sixties and Early 70's
> a public/environmentally pervasive shape and sound.
> In addition to The Living Theater, I vividly recall
> (music) Sun Ra, The Chicago Arts Ensemble, Human Arts
> Ensemble. and (theater) Bread & Puppet, La Mama, the Sharks
> (Berkeley - righ name), the Mime Troupe. Whenever any
> of these groups were in San Francisco the definition of a "stage"
> was everywhere. It was magical and wonderful.
> Now that gas is disappearing, maybe the streets -
> their animation - will come back. Locally for me, I know,
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> Heah, maybe with the 'housing crisis' rents in Cities will
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> day jobs with squeak leftover to write and consider a
> a larger world.
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374. **steve d. dalachinsky**

Fw: Interpretations - April 24, 2008 at 8pm

Mon 14 Apr 2008

INTERPRETATIONS

THURSDAY APRIL 24, 2008 at 8PM ROULETTE 20 Greene Street (between Canal and Grand) $15 general admission $10 students, seniors, Harvestworks, DTW, Roulette & Location One members free. Reservations: [redacted] / Information: [redacted]. All concerts begin at 8pm http://www.interpretations.info www.roulette.org Interpretations presents Christian Wolff with an exceptional group of experimental musicians, including members of Frog Peak Music (Larry Polansky) and the Wandelweiser Ensemble (Jürg Frey, Craig Shepard). Re-examining the fundamental aspects of melody and counterpoint in music, the program includes a complete performance of Wolff's recent opus Micro Exercises, and the New York premiere performance of les tréfonds inexplorés des signes by Swiss composer and clarinetist Jürg Frey.

"In the 1950's, there was a group of composers who set the classical world on edge. Like many trail-blazers before them, they were scorned and only in later decades appreciated for their work. Though the group was made up of distinct members, the need to group them as some kind of 'movement' led to them being called the New York School. Some of the names you probably know - John Cage and Morton Feldman were among this group. So was a younger man who had his own distinct ideas about composition. Christian Wolff briefly studied under Cage but soon took up his own charge to create intricate systems for his piecesŠ Indeed, he's made some very bold statements about his ideas concerning music and composition." - Jason Gross, Perfect Sound Forever

Featuring: Christian Wolff, Fender Rhodes electric piano, melodica; Jürg Frey, clarinet; Larry Polansky, electric guitar; Craig Shepard, trombone; Jeremy Lamb, cello; Marco Cappelli, guitar. Curated by Dan Joseph

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375. **Ryan Daley**
Re: Obama is correct about rural PA
Mon 14 Apr 2008

I feel, too, that this whole thing is based on the idea that "bitter" is a judgment, rather than an observation. I cannot possibly say, even from my 10 years as a "rural person," that everyone is bitter, or fed up, or tired, or looking for anything that gives them solace (guns, religion, drugs, rock n' roll, QVC, etc). What I can say is that this is true a large amt. of people, both in the rural areas and sub/urban areas as well. Obama's mistake wasn't that he said this, it's that he singled out the countryside as being different (even if it is). This is what got the goats of the faux populist republicans....and the Clintons.

On Mon, Apr 14, 2008 at 8:28 AM, steve russell <[redacted]> wrote:

> *Here's the deal: Obama has to make a few idiotic blunders in order to justify a decision to run the super team: Obama/Hillary. It's the only thing that makes sense. Why else would Clinton claim to have faced gun fire in Bosnia? The whole bloody mess is a set up. Which sort of sickens me as I do think the right is indeed correct about the Clintons. They're scum.*
>
> *----- Original Message ----*
> *From: Mark Weiss <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, April 13, 2008 7:38:45 PM*
> *Subject: Re: Obama is correct about rural PA*
>
> *Honesty being the best policy, those who aspire to lead us should make clear at the outset that their lives have nothing whatsoever to do with the lives of almost everyone they hope will vote for them. It helps also if a tone of contempt intrudes--honesty requires that a politician reveal his or her darker side as often as possible. By no means should a politician try to invent a more inclusive persona.*
>
> *Politics is a graduate seminar, and the politician is the professor.*
>
> *Mark*
>
> *At 03:28 PM 4/13/2008, you wrote:*
> *At least when Obama says something that may hurt him politically, unlike Clinton, he's telling the truth. That rural people are bitter at their plight under Bush, especially that most of them voted for him, is true. That rural people are into guns and religion (which, in America, are equivocal), is also true. Hell, they're proud of it! The media acts like these people were going to vote for Obama, as if*

he's losing votes. (Hillary, who also attended an Ivy League college, is suddenly saying "Aw shucks," and keeps a chaw in her purse.) Just like with race, the guy is trying to make Americans face who they are. You can't change course without admitting to which course you're on.

Of course politicians are always going to disappoint everyone on something, as the art of politics is compromise. You just have to know where your core values are, and there draw the line. This is Bush's strength. Unfortunately, his line is drawn with the blood and tears of the poor.

-Joel

----- Original Message ----- From: "Mark Weiss" <[redacted]>
To: <[redacted]>
Sent: Saturday, April 12, 2008 8:16 AM
Subject: Re: Obama is correct about rural PA

Integrity is easy when there's nothing at stake. He's not going to win Pennsylvania whatever he does.

I do admire his principled vote against the war, though, against all the pressure there must have been on senators. Oh, wait--he didn't get to vote against the war, since he wasn't in the senate.

I expect that Obama will get the nomination, and if he does I'll vote for him for president, but I hope he's not the paragon he presents--if he is, he'll be eaten alive in Washington.

Mark

At 08:39 AM 4/12/2008, you wrote:
Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging
to their guns and religion. It took me YEARS to dig out of my anger for the
torture they put me through for being queer, for not wanting to kill deer,
pheasants, rabbits, and instead planting and tending flowers, vines, and
other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND

BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they
Should be.

He's right of course. What's terrible though is that the harsh world of
rural Pennsylvania (harsh as in trying to actually survive when the
factories and industry disappear DUE in large part to the Clintons!), like
most places where life is very hard, scapegoating is the major pastime.
It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone
will ever be able to break through it. These things make me very sad,
mostly because there are many people where I grew up who I got to know as
intelligent and talented, until they found out I was queer, which of course
put an end to communications with me.

But many of the people where I come from will NEVER vote for a white woman
for president anymore than they will vote for a black man for president.
And if ANY candidate ever dares say ANYTHING positive about homosexuals,
well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course.
Oy, I'm exhausted thinking about the wicked things I know they're saying in
the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so
focused and on topic, even if the topic is about something he himself said
that might hurt his campaign. He has integrity I thought IMPOSSIBLE for
Democrats! He has my support! (Part of me is SO AFRAID he's another Bill
Clinton though! I heard Clinton's one speech at a gay rights rally in DC
when he was first running for president, and I BOUGHT IT, bought every lying
word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader again.
Nader was just in Philadelphia and gave an amazing speech! Nader is the

> *sexiest LIVING MIND!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*
>
> ---
>
> *Be a better friend, newshound, and*
> *know-it-all with Yahoo! Mobile. Try it now.*
> *http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*

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376. **steve d. dalachinsky**

Re: - Avant(e)-garde

Mon 14 Apr 2008

i agree aldon most moves to commerciality by avante gardist rarely amount to a fortume
ornette has made more bread than most
but when he hired blood blood was almost entirely unknown a lp with john patton maybe something
ornette put blood on the map
and blood's lp tales of capt black got blood's career on the move
and that early harmolodic stuff was so advanced and less commercial than later stuff
ra art emsmle etc where ever they ,moved
like roscoe into classical world helped them but their commercial success
ala even tim berne who played great last night never really happened
even when for brief seconds some were signed to major labels like columbia
vision fes thas not crewsted a new venue yet but has emerged as major independent fest for this music and survived
now 13 years at tomorrows town hall meeting agai we will discuss among other things
why this music doesn'rt reach a wider audience ala marsalis (uch)
the tradionalists always win out
and some avanters manage to become/reach the mainstream
we can name many tho even most of them never hit super commercial success
ayer tried it before he was killed
ornette played town hall last week
the tickets were too expensive

yert one way or the other he didn't sell out the theatee at 79
ok time to go to the post office been on this damned machine all day

On Mon, 14 Apr 2008 09:29:09 -0400 ALDON L NIELSEN <[redacted]>
writes:
> hate to blow my post quota so early in the morning -- but ---
>
> this doesn't add up for me at all -- at the time Ulmer was added to
> the Coleman
> Prime Time band, he would have brought no commercial value at all --
> and
> Coleman had already been playing in such a configuration, and
> playing pretty
> much that kind of music, for some time --
>
> If "Nuclear War" was intended to earn more cash, it didn't seem to
> have
> significantly altered the Arkestra's viability as a touring unit in
> any
> measurable way -- And if you listen across the entire recorded
> history of Sun
> Ra's career, you do not see the supposed change indicated here --
>
> One might accuse the Art Ensemble of a commercial move with ODWALLA,
> except
> that they had recorded that composition many years before it got
> tied to juices
> -- and it wasn't musicians who chose not to follow the Ensemble's
> example (fFOR
> example the two younger guys who have now joined the ensemble!) so
> much as it
> was the record and concert businesses -- but that simply means that
> today's
> "out" musicians have to do what the AACM did, and what the poetic
> avant gardes
> of mid-twentieth century did, and create their own venues and
> web-based
> distribution modes -- exactly what several 20-something musicians
> I've heard in
> recent months have been doing --
>
> On Sun, Apr 13, 2008 08:39 PM, John Cunningham

> <[redacted]>
> wrote:
>
> > The problem is, particularly in music read jazz, that the avant
> garde took
> >your advice and followed the money. Look at Ornette hiring James
> 'Blood'
> >Ulmer into his unit, a move that was intended only so that Ornette
> could
> >earn some dough. Look at what had happened to Sun Ra beginning in
> the late
> >70s and continuing on for the rest of his career. Do you think
> 'Nuclear Was'
> >was intended for anything other than to earn some cash. And the Art
> Ensemble
> >of Chicago became a disgrace in the 1980s. Sadly, no one followed
> in that
> >direction leaving what was once the avant garde with no
> representation.
> >We never had to worry about being avant garde in poetry as there
> was never
> >any money to follow.
> >John Cunningham
> >
> >-----Original Message-----
> >From: UB Poetics discussion group
> [mailto:[redacted]] On
> >Behalf Of Jim Andrews
> >Sent: April 13, 2008 5:15 PM
> >To: [redacted]
> >Subject: Re: - Avant(e)-garde
> >
> >the arguments that the notion of the avant garde is no longer
> relevant
> >always seem a bit fishy to me.
> >
> >for instance, one argument is that the avant garde defines itself
> in
> >opposition to a mainstream, and 'since there no longer is a
> mainstream', the
> >avant garde no longer makes any sense, like hot without cold.
> >

> >i'd have two or more objections to the above arg. no mainstream?
> follow the
> >money. the mainstream is mainstream by virtue mainly of money to
> propagate
> >the stream in prominent media. to say there is no mainstream is to
> deny the
> >role of money in dominating mass media. who does that?
> >
> >also, it seems wrong-headed to think of the avant garde as simply
> the
> >non-mainstream part of a mainstream/non-mainstream binary. i think
> of the
> >avant garde as being strong in areas such as innovation,
> experimentation
> >and, yes, doing things that are not going to be popular, but doing
> them
> >anyway. not simply as an alt-mainstream.
> >
> >the arguments against the mere existence or relevance of the avant
> garde
> >often smack to me of a heavy influence of corporatism. the notion
> that the
> >internet, say, levels the playing field to the point where
> everything gets
> >equal attention in media is preposterous. the internet helps me in
> many
> >ways, including getting my work out there, but i certainly don't
> have a mass
> >audience and that is just not the goal, for me; instead, i want my
> work to
> >be available to those who are interested in such innovation. and it
> is.
> >
> >ja
> >http://vispo.com
> >
> >
> >> -----Original Message-----
> >> From: UB Poetics discussion group
> >> [mailto:[redacted]]On Behalf Of Fluffy Singler
> >> Sent: April 12, 2008 10:27 PM
> >> To: [redacted]

> >> Subject: Re: - Avant(e)-garde
> >>
> >>
> >> Actually, Marjorie Perloff has some really interesting things to
> say about
> >> this assertion that the avant garde is part of modernism and
> that
> >> modernism
> >> is "over" in her intro to 21st Century Poetics. I don't know
> >> that I can do
> >> justice to her argument at this point, as I'm just now reading
> >> this work and
> >> haven't fully absorbed it all, so I will merely suggest looking
> into what
> >> she has to say.
> >>
> >> -----Original Message-----
> >> From: Roy Exley [mailto:[redacted]]
> >> Sent: Friday, April 11, 2008 1:38 PM
> >> Subject: Re: - Avant(e)-garde
> >>
> >> Steve,
> >>
> >> Well, I suppose avant-garde is a modernist concept and now that
> modernism
> >> Is a part of history, an anachronism as far as contemporary
> culture is
> >> concerned, then its concepts can no longer apply to what is
> happening now,
> >> in this post-postmodernist age of rampant pluralism. More later.
> >>
> >> Roy Exley.
> >>
> >
> >No virus found in this incoming message.
> >Checked by AVG.
> >Version: 7.5.519 / Virus Database: 269.22.13/1375 - Release Date:
> 12/04/2008
> >11:32 AM
> >
> >
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> >
> >
> >
> >
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<<

Nigeria. We were room-mates. One of our 'jobs' was coaching the women's basketball team, on a clay court, no less. But that's another story.

I love the poem and the event around/within it!

Stephen

"steve d. dalachinsky" <[redacted]> wrote: steve ben is a good friend of mine.
ben israel left theatre
over a dispute over the new production of the Brig which opened theire
new new york season at theire latest location at 21 clinton street
who posted this pome?
did you stephen?
there are many histories(books) and films about living theatre
and of course malina, beck and resnikoff's own writings.
great performance films they just did a series of them last week at the
theatre a new version of a rare film Paradise Now has just been
released on DVD
a recent film about the troupe's visit to iran shows regularly on
cableand is available
many items can be gotten directly rhru the theatre which gravely needs
funds
malina gave up everything to open the new space and their rent is
extraordinary
sadly judith's long time companion after julian beck, hanon resnikoff
had a major stroke last week
but still on april 19th the theatre will proceed with their yearly sedar
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378. **Roy Exley**

Re: - Avant(e)-garde

Mon 14 Apr 2008

Fluffy,

Thanks for that, I'll try and catch up with Marjorie Perloff (maybe she's a closet modernist, trying to justify her ontological position, we shall see). Personally I'm really into modernist architecture, but maybe that's just like being a vintage car enthusiast, or a Beach Boys fan. I look forward to hearing more.

Roy Exley.

On 13/4/08 6:27 am, "Fluffy Singler" <[redacted]> wrote:

> *Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.*
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>
> *Roy Exley.*

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379. **Mark Weiss**

Re: Obama is correct about rural PA

Mon 14 Apr 2008

Obama's advantage (aside from central casting good looks) is that he has almost no record and has had to make few compromises. But that's not really good enough. Next time the pure-of-heart should have no record whatsoever and suffer from vocal paralysis whenevr he's asked to speak ex-temp.

Try to remember that politics is often a dirty business and involves getting dirty hands. And that if Hillary somehow pulls it off you're going to have to figure out how to vote for her, the alternative being unthinkable. If you have a hard time noticing large differences, when tempted by McCain remember these two words: Supreme Court.

Mark

At 08:28 AM 4/14/2008, you wrote:
>Here's the deal: Obama has to make a few idiotic blunders in order
>to justify a decision to run the super team: Obama/Hillary. It's the
>only thing that makes sense. Why else would Clinton claim to have

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380. **Mark Weiss**
Re: Obama is correct about rural PA
Mon 14 Apr 2008

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381. Rosalie Calabrese

From Rosalie Calabrese - NYC Readings

Mon 14 Apr 2008

Thursday, May 8 at 8:00 PM
Golden Fleece Ltd. – The Poets Corner
48th Street Studios
353 West 48th St. – 2nd Floor
(between 8th & 9th Aves.)
New York City
Admission: $8

Friday, May 16 at 6:00 PM
The Mom Egg journal launch celebration
[part of the Momapalooza Festival]
KGB Bar

85 East 4th St. (at Second Avenue)
New York City
(Free, Cash Bar)

Also on May 16
Poetry in Performance, an all-day celebration (prior to publication) for winners of the NYC schools poetry contest winners, guests, and alumni of City College
Aaron Davis Hall
CCNY
138 Convent Ave.
New York City

Tuesday, June 3 at 7:30 PM
Perch Cafe
365 Fifth Avenue
Park Slope, Brooklyn
(F train to Seventh Avenue)
No admission: $5.00 minimum
for further info, call [redacted]

Rosalie Calabrese

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382. derek beaulieu

new from Paper Kite Press: CHAINS by derek beaulieu

Mon 14 Apr 2008

Hi folks;
im super excited to announce the release of my latest book, CHAINS, a suite of lettraset visual poems.

Printed in an edition of 200 copies by Paper Kite Press, CHAINS (96 pgs., $15) is available directly from the press at: http://www.wordpainting.com/shop.shtml

*

With chains, derek beaulieu once again turns his attention to how "language regards itself, stalks itself, begins, slowly, to eat itself" (Canadian Literature) in a series of graceful abstractions made entirely from antiquated dry-transfer lettering. In chains, letters gather in elegant arrangements, architectural constructions and sinews of meaning.
*
derek beaulieu is the author of 4 books, (with wax, 2003; frogments from the frag pool, with Gary Barwin, 2005; fractal economies, 2006, and Flatland, 2007). In 2005 he co-edited Shift & Switch: new Canadian poetry. Continuously pushing the boundaries and restrictions of the "regular life" of the twenty-six

letters of the alphabet, beaulieu's work underscores the playfulness of language and challenges the way readers have come to expect letters to behave. Using techniques that combine graphic design, fine art and experimental writing, beaulieu opens up new ways of approaching and interpreting poetry. Author, editor, publisher, translator, illustrator and sessional instructor at the University of Calgary, derek beaulieu has been published and exhibited internationally.

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383. Martha Deed
John Roche book launch
Mon 14 Apr 2008

John Roche launched his new book "Topicalities" (Foothill Publishing, 2008) at Writers and Books in Rochester, NY. Notice was taken of the event. http://sporkworld.tumblr.com/

Martha Deed

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384. Jason Quackenbush
Re: Obama is correct about rural PA
Mon 14 Apr 2008

In context though, i think it's pretty clear that he was talking about the stuff that small town folks vote based on, and that they've been manipulated by the republican party appealing to anti-gun control and pro christian sentiments in order to get their votes in the absence of real improvements to the way those folks live.

On Apr 14, 2008, at 4:07 PM, Mark Weiss wrote:
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385. **Ryan Daley**
Re: Obama is correct about rural PA
Mon 14 Apr 2008

Thanks Mark. I've read it. But for those who haven't, here's the statement.

To wit:

*"You go into these small towns in Pennsylvania and, like a lot of small towns in the Midwest, the jobs have been gone now for 25 years and nothing's replaced them.And they fell through the Clinton Administration, and the Bush Administration, and each successive administration has said that somehow these communities are gonna regenerate and they have not." *

*"And it's not surprising then they get bitter, they cling to guns or religion or antipathy to people who aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their frustrations." * So, frustration is explained by way of clinging to guns or religion or antipathy, etc. I agree. This is not a false statement. It is, therefore, not what should be said during an election year. Cynically, and sadly, it seems there's not much room for truth in politics.

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> *himself*
> *said*
> *that might hurt his campaign. He has integrity I thought*
> *IMPOSSIBLE*
> *for*
> *Democrats! He has my support! (Part of me is SO AFRAID he's*
> *another*
> *Bill*
> *Clinton though! I heard Clinton's one speech at a gay rights rally*
> *in*
> *DC*
> *when he was first running for president, and I BOUGHT IT, bought*
> *every*
> *lying*
> *word of it!)*
>
> *But if Obama doesn't win the nomination I'm voting for Ralph Nader*
> *again.*
> *Nader was just in Philadelphia and gave an amazing speech! Nader*
> *is*
> *the*
> *sexiest LIVING MIND!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*
>
> ---
>
> *Be a better friend, newshound, and*
> *know-it-all with Yahoo! Mobile. Try it now.*
> *http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*

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386. **ALDON L NIELSEN**

Obama is correct about rural PA

Tue 15 Apr 2008

Yes, do read the statement -- as poorly worried as it was, Obama was clearly not saying that people adopt faith because of their bitterness over the economy or, as more than one talking head as put it today, that they have guns and go hunting because of that bitterness -- he was saying fairly plainly, though not in a politic way, that this presumed bitterness leads to their clinging to these

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>
> *Mark*
> *<<

387. Matt Henriksen

Fri 4/18 - Baker Behrle Iijima Raoult Lasky Peterson Teicher Wier - Brooklyn

Tue 15 Apr 2008

---

a Chair Burning Retrospective
at
The Burning Chair Readingspresent

a Chair Burning Retrospective
at East Coast Aliens

Friday, April 18th
Doors 7:30 pm, readingsfrom 8-10 pm
$5

Andrea Baker
Jim Behrle
Brenda Iijima
Dorothea Lasky
Tim Peterson
Thibault Raoult
Craig Morgan Teicher
Dara Wier
w/ music from
Walter Baker& an after-partyfeaturing
the dreams [of the congregation of details

East Coast Aliens216 Franklin St
btwn. India & Huron
Greenpoint, Brooklyn
G to Greenpoint Ave (exitat India St)
B61/B43/B42

eastcoastaliens.com
myspace.com/thedreamsensemble
typomag.com/burningchair
flesheatingpoems.blogspot.com

Andrea
Baker is the author of like
wind loves a window (Slope Editions,
2005) and the chapbooks gilda (Poetry Society of America, 2004) and true poems about the river go like this (Cannibal Books, 2008).

walter baker is a musician / composerliving in Brooklyn. His background spans everything from being a sideman guitarist for country singer George Strait to

playing jazz and experimental in the NYC downtown scene toattentions from Bang On A Can. Though he maintains a profile as a modernguitarist, he is most recently best known for his performances as a player ofthe Rubberbandhorn and the subject of a soon to be released documentary, A Rubberband is an Unlikely Instrument.

Jim
Behrle is the author of She's
My Best Friend (Pressed Wafer), City Point (Pressed Wafer) and The
(Purple) Notebook of the Lake (Braincase).
He sleeps on a floor in Greenpoint.

Brenda
Iijima is the author of Animate,
Inanimate Aims (Litmus Press) and Around Sea (O Books). If Not
Metamorphic was runner up for the Sawtooth Prize and will be published
byAhsahta Press. She is the editor of Portable Press at Yo-Yo Labs
(yoyolabs.com/). Togetherwith Evelyn Reilly she is editing a collection of essays
by poets concerningpoetry and ecological ethics titled,)((eco (lang)
(uage(reader). She isthe art editor for Boog City as well as a visual artist. She
lives inBrooklyn, New York where she designs and constructs homeopathic
gardens.

Dorothea
Lasky was born in St. Louis in1978. Her first book of poems, AWE, was
published in the fall of2007 from Wave Books. Her poems have appeared in
Boston Review,Phoebe, 6x6, Crowd, Coconut, jubilat, Lungfull!,Knock, Carve,
Foursquare, and Skein, among otherplaces. She has been educated at the
University of Massachusetts-Amherst,Harvard University, and Washington
University. Currently, she lives inPhiladelphia, where she studies education at
the University of Pennsylvania.

Tim
Peterson is the author of Since
I Moved In, which received the Gil Ott Award from Chax Press. He edits
EOAGH:
A Journal of the Arts and curates a portion of the Segue Reading Series.

Thibault
Raoult was a Dolin Scholar at theUniversity of Chicago, and, for two years,
OFF(icial) poet-in-residence atBrown University. I'll Say I'm Only Visiting
emerged from Cannibal Books(Brooklyn) in Nov/07; a second run is expected in
coming-season. A new volume, El
p.e. [physical education of the elevated train, emerges from
ProjectiveIndustries in the coming months. Born in Pithiviers, France, raised

inRochester, NY, Thibault generates the dreams [of the congregation of details —amost real e-(s)tat(e) near 3Coasts.

Craig
Morgan Teicher's first book is Brenda
Is in the Room and Other Poems. His second, Cradle Book, acollection of fables, will be out from BOA Editions in 2010. He lives inBrooklyn with his wife and son.

Dara
Wier's books include Remnants
of Hannah (Wave Books 2006); Reverse Rapture (Verse Press 2005); Hat on a Pond (Verse Press, 2002) and Voyages in English (CarnegieMellon U. Press, 2001). A limitededition, (X in Fix), a selection of 5 longer poems, including a sectionfrom Reverse Rapture, is printed in RainTaxi's Brainstormseries. She works as a member of thepoetry faculty and director of the MFA program for poets and writers at theUniversity of Massachusetts Amherst. Her book, Reverse Rapture has beenrecently awarded The Poetry Center & American Poetry Archives 2006 book ofthe year prize.

Directions:eastcoastaliens.com/SALON/content/
map_and_directions_to_east_coast_aliens_greepoint_brooklyn_new_york

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388. **Adam Fieled**

PFS Post: Andrew Lundwall, from "Gardening at Night"

Tue 15 Apr 2008

Andrew Lundwall is in the middle of completing his first full-length collection of poems, "Gardening at Night." Presented here are six poems from the manuscript. Enjoy!

http://www.artrecess.blogspot.com

Books!
"Beams"
http://www.blazevox.org/ebk-af.pdf

"Opera Bufa"
http://www.lulu.com/content/1137210

between 0000-00-00 and 9999-99-99

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389. **Mark Weiss**
Re: Obama is correct about rural PA
Tue 15 Apr 2008

Let me be real clear. Obama as a candidate lives by the word. His ability to read an eloquent prepared speech and to participate in the writing of it is a major reason he's been so successful. When he screws up it has consequences, because he seems to be so careful with words.

Here's what he said: "You go into these small towns in Pennsylvania and, like a lot of small towns in the Midwest, the jobs have been gone now for 25 years and nothing's replaced them. And it's not surprising then they get bitter, they cling to guns or religion or antipathy to people who aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their frustrations." How is it possible to read this as other than a discounting, not of "their" suffering, but of their opinions and beliefs? How is this not a cartoon? It's that presumed attitude that's been criticized, and it appears apparently as of a piece with a frequent dismissiveness, as if he finds the entire process of getting elected simply too silly for words.

But suppose it's just a slip, or he's really not that good on his feet, etc. How many of these things do you think he could get away with in the general election?

It should be obvious that I suspect, or maybe more accurately fear, that Obama's an empty suit. The frequent invocation of Kennedy, who was an empty suit for the most part, isn't reassuring.

I'd love to be proven wrong.

Hey, maybe he'll even honor his pledge to limit himself to public financing. That could establish a standard that would really change American politics.

If he's elected, and he probably will be, he's going to be up against so many intractable, urgent problems that even an FDR would probably fail.

But Obama's very smart, and he'll probably learn.

Anyway, my opinion doesn't matter. I already got to vote.

Mark

At 12:02 AM 4/15/2008, you wrote:
>Yes, do read the statement -- as poorly worried as it was, Obama was clearly
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> >cities need that kind of rule. But it's not hard to understand why
> >rural folks would object.
> >
> >Mark
>
><<<

> >
> >[redacted]
> >
> >
> >

↑ Index

390. **Ryan Daley**
Re: Obama is correct about rural PA
Tue 15 Apr 2008

Even here <http://www.cbn.com/cbnnews/356191.aspx> you see Obama defended for that comment.

On Tue, Apr 15, 2008 at 12:02 AM, ALDON L NIELSEN <[redacted]> wrote:

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>
> *Mark*
> *<<

> *"Study the fine art of coming apart."*
>
> *--Jerry W. Ward, Jr.*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

↑ Index

391. **Ryan Daley**
Re: Obama is correct about rural PA
Tue 15 Apr 2008

Er, well, not defended, but not derided either.

On Tue, Apr 15, 2008 at 9:23 AM, Ryan Daley <[redacted]> wrote:

> *Even here <http://www.cbn.com/cbnnews/356191.aspx> you see Obama defended for that comment.*
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rural folks would object.

Mark
*<<

392. CA Conrad
THE ONLY WAR THAT MATTERS...
Tue 15 Apr 2008

THE ONLY WAR
THAT MATTERS
IS THE WAR
AGAINST THE
IMAGINATION

This is from a full page advertisement for Naropa's Jack Kerouac School of Disembodied Poetics in the latest issue of the Poetry Project Newsletter. Page 7 to be exact, April-June, 2008 issue.

Let me say first that I have a tremendous amount of respect for that school, considering I have little to NO respect for most schools these days. But I really don't know what to do with this statement, which is displayed in such a way that it's meant to be of significance, meaning that, reading from left to right, as we do here, it's catches the eye FIRST when seeing the page. It's made to look like a sign you would carry at a protest, or a banner you would hang on a wall.

I of course understand the basic premise, it's just not sitting well with me, being a tax payer like I am, paying for bullets like I am for a war that VERY MUCH DOES MATTER in Iraq (especially if you're Iraqi!)!

Maybe I'm reading too much into it, or out of it, or around it? But then there's THIS statement as well, right below the first one, also made to look like a sign or banner:

Poetry is
The Rival
Government

"is" is underlined 3 times. It reminds me a little of:

Poetry IS
Independent
Media

The bottom one a quote from my friend Frank Sherlock, which I open my book Deviant Propulsion with.

But, I can GET BEHIND Poetry IS Independent Media, but The Rival Government? Poetry as Government?

Once again, I get it, meaning I GET what they're getting at, meaning that Poetry is a power that we should get behind rather than this nightmarish machine we have ruling us, but, the word Government? Really?

Both of these statements feel OK at first glance, and at the first glance you get the tone being conveyed, I'm just not jiving with the language at all. I'm not agreeing with either one.

To me, IF poetry is the Rival Government, then it needs to get us out of the war in Iraq before it can start claiming that "the only war that matters is the war against the imagination," frankly!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

393. **Ryan Daley**
Re: Obama is correct about rural PA
Tue 15 Apr 2008

I don't read this as a dismissal at all. I read this as a failed appeal based on the idea that, "hey, I'm like you." Bush gets away with this all the time. This is the design behind "my fellow Americans." The fact that Obama didn't (or doesn't) says to me that his eloquence and ability to speak make him "elistist" and "snobby."

Because we can't have a president who speak good. No way.

Bring on those C students.

And this is why I posted the article from CBN, because the writer latches on to "clings to," which seems the most unfortunate choice of a word if there ever were one. But this whole "scandal" is slow-news-week-itis. It's "wag the dog." It shows just how susceptible a lot of people are to the media, which is like a hangover: ignore it and it's still there.

On Tue, Apr 15, 2008 at 10:20 AM, Ryan Daley <[redacted]> wrote:

> *Mark,*
>
> *I already posted the quote. Is your quote different from mine?*
>
> *How much clearer must we be?*
>
> *On Tue, Apr 15, 2008 at 8:57 AM, Mark Weiss <[redacted]>*
> *wrote:*
>
> *Let me be real clear. Obama as a candidate lives by the word. His ability to read an eloquent prepared speech and to participate in the writing of it is a major reason he's been so successful. When he screws up it has consequences, because he seems to be so careful with words.*

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Mark
*<<

394. Mary Jo Malo
Re: Obama is correct about rural PA
Tue 15 Apr 2008

Jason, I agree completely. But if you deconstruct this a bit, it's a little confusing as to whether he actually wants their votes :)

Mary Jo

On Mon, Apr 14, 2008 at 11:28 PM, Jason Quackenbush <[redacted]> wrote:
> In context though, i think it's pretty clear that he was talking about the
> stuff that small town folks vote based on, and that they've been manipulated
> by the republican party appealing to anti-gun control and pro christian
> sentiments in order to get their votes in the absence of real improvements
> to the way those folks live.

↑ Index

395. CA Conrad
HEY NYC, CAConrad reads with LEGENDARY poet Larry Kearney...
Tue 15 Apr 2008

NEXT week! NEXT Wednesday, 8pm
St. Mark's Poetry Project in NYC

Larry Kearney's poems make me happy, and getting to read with him is exciting! This is an old buddy of Spicer's and Brautigan's and Broughton's and Kaufman's, and ALL THESE poets helped change poetry forever! If you haven't yet read his book STREAMING, it's a must! Thom Donovan turned me onto that book, and it's really TERRIFIC!

David Meltzer says "Kearney is one of those unsung cats who has been producing intelligent thoughtful snarly deeply musical poetry, deeply felt wryly wrought astute poetry of the first rank for decades for a select few—you're in for a rare treat."

Details on my events page:
http://CAConradEVENTS.blogspot.com<http://caconradevents.blogspot.com/>

HOPE TO SEE YOU NEXT WEDNESDAY!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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396. **Alan Sondheim**
Re: Obama is correct about rural PA
Tue 15 Apr 2008

Sorry to bother folks here, I'm from Kingston PA which is pretty rural. I had a friend from Jermyn, ruraler, five kids in her brother's senior class killed themselves their senior year - at least one for being gay, and he blew himself away with his father's gun on the 50-yard-line. This was just a few years ago. Bitter doesn't cover it. Hazelton which has been trying to pin down Latino immigrants is just down the road from us. When I was in school there Obama would have been run out of town. Today the area's pretty defeated in spite of local colleges. It was a hell of a place to grow up. - Alan

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397. **Rod Smith**
Poets' theater, film, and neo-benshi at Dixon Place, NYC Thurs 4/24 8 pm
Tue 15 Apr 2008

Poets' theater, film, and neo-benshi
Thursday, Apr 24, 8:00 p.m.
Dixon Place, 258 Bowery, NYC, $8

Brandon Downing: Two new short films
Rob Fitterman: Film: "Bisquick / Bismarck"
Nada Gordon: Neo-benshi: "Uzumaki"
Mitch Highfill: Play: "The Secret History of the '60s"
Rodney Koeneke: Neo-benshi: "Mary Poppins"
Michael Magee: Play: "William Logan: A Sedentary Life"
K. Silem Mohammad & Gary Sullivan: Play: "Chain: A Dialog"
Kim Rosenfield: Neo-benshi: "Meglio Stasera / The Libido Theory"

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398. **Jennifer Karmin**
Red Rover Series / Experiment #20
Tue 15 Apr 2008

Red Rover Series
{readings that play with reading}

7PM SATURDAY, APRIL 19th
Experiment #20:
A Sing Economy
guest curated by Matthew Klane

3 YEAR ANNIVERSARY with NEW LOCATION
at the Division Street Dance Loft
735 W. Division St -- Chicago, IL
(Division @ Halsted
enter parking lot off of Halsted St)
http://www.rtgdance.com/teach_schedule.htm

FEATURING:
Tawrin Baker
Jaye Bartell
Barrett Gordon
Jennifer Karmin
Laura Sims
Kevin Thurston

suggested donation $4
doors lock at 7:30pm

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets. Flim Forum Press, founded in 2005, is an independent press that provides space for emerging poets working in a variety of experimental modes. It's edited by Matthew Klane and Adam Golaski (http://www.flimforum.com).

TAWRIN BAKER is a member of House Press (http://www.housepress.org) and is the author of Th (House Press) and So That Even / A Lover Exists (House Press). He is currently studying the History of Science at the University of Indiana.

JAYE BARTELL grew up in Massachusetts, traveled after that around the U.S., chiefly by train and bus, and remained to make homes in San Juan Island, WA, Asheville, NC, and, currently, Buffalo, NY. Poetry has otherwise appeared in Cutbank, Rivendell, and Capgun, with two collections forthcoming, Acres of Ourselves (House Press, early 2008), and Coasts, a collection of quick poems written on beer coasters between the years 2003-2007 (Red Hen Press, Spring, 2008). He also writes music, examples of which can be found at (http://www.myspace.com/oakorchardswamp).

BARRETT GORDON is a member of House Press. He co-edits string of small machines w/Luke Daly and Eric Unger.

Recent publications include rainbow-grey and graverubber, both from House Press. His work can be found in drill and small town. He is presently working on a book of first year in Chicago poems, as well as a long series of street rubbing & street stamp collages, to be included in a collaboration with David Baptiste-Chirot (http://www.housepress.org). He is from Buffalo, and lives now in Chicago.

JENNIFER KARMIN is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, The City Visible: Chicago Poetry for the New Century, and Growing Up Girl: An Anthology of Voices from Marginalized Spaces.

MATTHEW KLANE is co-editor at Flim Forum Press (http://www.flimforum.blogspot.com). His chapbooks include Sorrow Songs, Friend Delighting the Eloquent, The- Associated Press, and The Meister-Reich Experiments (http://www.housepress.org). Other work can be found in word for/word, Plantarchy!, and string of small machines. He currently lives and writes in Albany, New York.

LAURA SIMS is the author of Practice, Restraint, recipient of the 2005 Fence Books Alberta Prize, and Stranger, forthcoming from Fence Books in 2008. She has also published four chapbooks, including Bank Book (Answer Tag Press) and Paperback Book (3rd Bed), In 2006, she was awarded a JUSFC / NEA Creative Artist Exchange Fellowship to spend six months in Japan. Her poems have appeared or are forthcoming in the journals CAB/NET, Crayon, First Intensity, 26, How2, and 6X6, among others. She lives in Madison, Wisconsin, where she teaches creative writing and composition.

KEVIN THURSTON is happy to be out and about reading and performing. It is much better than his day job.

Sometimes poetry and performance can be a job too, but
he stays out of most of that. Here, 'credentials':
poems published in lost and found times, fHole, yt
communications, the new chief tongue, O Outbreak a
chap from furniture_press 2005 & he has a cd coming
out with narrowhouse recordings kevin is running late
but will be in. He barely still lives in Buffalo, NY
where he helps curate readings for Just Buffalo and
organizes the Buffalo Small Press Fair
(http://www.buffalosmallpress.org).

RED ROVER SERIES is curated by Amina Cain and Jennifer
Karmin. Founded in 2005, each Red Rover event is
designed as a reading experiment with participation by
local, national, and international writers, artists,
and performers.

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

COMING UP
Experiment #21:
May 15 - Miranda Mellis & Sarah Rosenthal

SUMMER/FALL 2008
Judith Goldman & Lily Robert-Foley
Ira S. Murfin & Marisa Plumb
Authors from the Encyclopedia Project, vol. 2

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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399. **Joel Weishaus**
Re: THE ONLY WAR THAT MATTERS...
Tue 15 Apr 2008

To me, it says that if politicians and those who support their policies of aggression had more imagination there wouldn't be wars. As in John Lennon's

famous song. But, like Obama's misspeak, it means well, but is not well said, because it states that war is okay, as long as it's my war. My war is "the only war that matters."

Maybe something like: WHERE IMAGINATION REIGNS, WAR DOESN'T, is more to what they are trying to say? Although Bush, Cheney, Rumsfeld, Rice, and the others, imagined that peace would follow their "shock and awe." However, maybe this isn't imagination, but the arrogance of self-deception.

-Joel

----- Original Message -----
From: "CA Conrad" <[redacted]>
To: <[redacted]>
Sent: Tuesday, April 15, 2008 7:27 AM
Subject: THE ONLY WAR THAT MATTERS...

> *THE ONLY WAR*
> *THAT MATTERS*
> *IS THE WAR*
> *AGAINST THE*
> *IMAGINATION*
>
> *This is from a full page advertisement for Naropa's Jack Kerouac School of Disembodied Poetics in the latest issue of the Poetry Project Newsletter. Page 7 to be exact, April-June, 2008 issue.*
>
> *Let me say first that I have a tremendous amount of respect for that school,*
> *considering I have little to NO respect for most schools these days. But I*
> *really don't know what to do with this statement, which is displayed in such*
> *a way that it's meant to be of significance, meaning that, reading from left*
> *to right, as we do here, it's catches the eye FIRST when seeing the page.*
> *It's made to look like a sign you would carry at a protest, or a banner you*
> *would hang on a wall.*
>
> *I of course understand the basic premise, it's just not sitting well with*
> *me, being a tax payer like I am, paying for bullets like I am for a war that*
> *VERY MUCH DOES MATTER in Iraq (especially if you're Iraqi!)!*
>
> *Maybe I'm reading too much into it, or out of it, or around it? But then*
> *there's THIS statement as well, right below the first one, also made to look*

> *like a sign or banner:*
>
> *Poetry is*
> *The Rival*
> *Government*
>
> *"is" is underlined 3 times. It reminds me a little of:*
>
> *Poetry IS*
> *Independent*
> *Media*
>
> *The bottom one a quote from my friend Frank Sherlock, which I open my book Deviant Propulsion with.*
>
> *But, I can GET BEHIND Poetry IS Independent Media, but The Rival Government?*
> *Poetry as Government?*
>
> *Once again, I get it, meaning I GET what they're getting at, meaning that Poetry is a power that we should get behind rather than this nightmarish machine we have ruling us, but, the word Government? Really?*
>
> *Both of these statements feel OK at first glance, and at the first glance you get the tone being conveyed, I'm just not jiving with the language at all. I'm not agreeing with either one.*
>
> *To me, IF poetry is the Rival Government, then it needs to get us out of the*
> *war in Iraq before it can start claiming that "the only war that matters is*
> *the war against the imagination," frankly!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

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400. **jared schickling**
Re: THE ONLY WAR THAT MATTERS...
Tue 15 Apr 2008

Dear CAConrad,

Interesting.

I went to a reading at Naropa a few weeks back. We arrived a little early, opened the closed door, and were somewhat assaulted by the reading room

curator. My initial response had something to do with the meanest Buddhist I ever met.

Of course this likely has more to do with me than with Naropa. But it's affluent in Boulder, where there's a term, "Granola Nazi" (also used in Berkeley). I moved last year from Buffalo to Fort Collins, where food production and the environment drive activism, and affluence breeds a love of good law and order. There's a peculiar sensation to being so utterly landlocked, physically removed from what lies over the sea, 60 miles from the evangelical capitol of the world.

Jared

> Date: Tue, 15 Apr 2008 09:27:20 -0500> From: [redacted]> Subject: THE ONLY WAR THAT MATTERS...> To: [redacted]> > THE ONLY WAR> THAT MATTERS> IS THE WAR> AGAINST THE> IMAGINATION> > This is from a full page advertisement for Naropa's Jack Kerouac School of> Disembodied Poetics in the latest issue of the Poetry Project Newsletter.> Page 7 to be exact, April-June, 2008 issue.> > Let me say first that I have a tremendous amount of respect for that school,> considering I have little to NO respect for most schools these days. But I> really don't know what to do with this statement, which is displayed in such> a way that it's meant to be of significance, meaning that, reading from left> to right, as we do here, it's catches the eye FIRST when seeing the page.> It's made to look like a sign you would carry at a protest, or a banner you> would hang on a wall.> > I of course understand the basic premise, it's just not sitting well with> me, being a tax payer like I am, paying for bullets like I am for a war that> VERY MUCH DOES MATTER in Iraq (especially if you're Iraqi!)!> > Maybe I'm reading too much into it, or out of it, or around it? But then> there's THIS statement as well, right below the first one, also made to look> like a sign or banner:> > Poetry is> The Rival> Government> > "is" is underlined 3 times. It reminds me a little of:> > Poetry IS> Independent> Media> > The bottom one a quote from my friend Frank Sherlock, which I open my book> Deviant Propulsion with.> > But, I can GET BEHIND Poetry IS Independent Media, but The Rival Government?> Poetry as Government?> > Once again, I get it, meaning I GET what they're getting at, meaning that> Poetry is a power that we should get behind rather than this nightmarish> machine we have ruling us, but, the word Government? Really?> > Both of these statements feel OK at first glance, and at the first glance> you get the tone being conveyed, I'm just not jiving with the language at> all. I'm not agreeing with either one.> > To me, IF poetry is the Rival Government, then it needs to get us out of the> war in Iraq before it can start claiming that "the only war that matters is> the war against the imagination," frankly!> > CAConrad> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

Use video conversation to talk face-to-face with Windows Live Messenger. http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_video_042008=

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401. **blacksox**

YOUTUBE "Bond Girl" Comes Out for 9/11 "WEEK OF TRUTH" CAMPAIGN – April 16 to 22

Tue 15 Apr 2008

YOUTUBE "Bond Girl" Comes Out for 9/11 "WEEK OF TRUTH" CAMPAIGN – April 16 to 22nd

Lana Wood, actress/activist, recently not only came public on 9/11 truth, but helped produce a very creative youtube video that can reach many. Spread it widely, let's get it up on the youtube rankings. And engage more in the Week of Truth (Starts THIS WED.) www.WeekofTruth.org

http://www.youtube.com/watch?v=zafkleeNvvU

It's a great video because it starts off in a very "youtube-ey quirky" play on her roll as Plenty O'Toole in "Diamonds are Forever," but THEN very quickly delves into the seriousness of the 9/11 issue, and Lana's impassioned plea for all of us to get educated on 9/11, and do all we can to launch the first Week of Truth campaign occurring April 16 to 22nd. http://www.youtube.com/watch?v=zafkleeNvvU

In the above video she extols everyone to get involved in the "Week of Truth" April 16 to 22nd, www.WeekofTruth.org and to spread the word wide, far, and fast.

Other news. About 12,000 media were contacted about the week of truth effort and about Jesse Ventura's recent question of "How can two planes, bring down THREE buildings?"

You'll be happy to learn that Professor Steven Jones made an announcement at the San Diego 9/11 Truth Event about the coming "Week of Truth" and informed them how to get involved.

Week of Truth made headline news at the major progressive news blog OpEdNews, in an article about the UN Official calling for a study into neocon involvement in 9/11. Headlines there get A LOT of traffic, and its not just 9/11 choir traffic. See/Comment at: http://www.opednews.com/articles/opedne_bill_dou_080412_ny_sun_reports_on_u_.htm [comments and views can help keep it [and its Week of Truth info, a headline longer]

SO, A COUPLE OF REMINDERS/ACTION ITEMS YOU CAN HELP TO SPREAD THE WORD WITH:

Steve's doing as much media as he can get, and has put several thousand dollars on the line to promote the book in various ways.

• PLEASE EMAIL ALL YOUR CONTACT & SUBSCRIBER LISTS, on this Wednesday, April 16th, to urge them to buy in before April 22nd, and to spread the word on the Week of Truth. Tell them about Lana's great youtube video. http://www.youtube.com/watch?v=zafkleeNvvU • IF YOU DON'T HAVE A BANNER FOR "WEEK OF TRUTH" ON YOUR WEBSITE, you can get one at www.WeekofTruth.org. Many major well trafficked sites that number in the hundreds of thousands of weekly visitors collectively now have it up on the top of their HOMEPAGE. • Please continue networking with all you can, and let your contacts and theirs know that they can call-in to mainstream media and recommend "The Shell Game" during the Week of Truth National Buy- In. You can email out the below suggestion sheet w/ the call in shows:

USING THE RADIO AIR WAVES FOR 9/11 TRUTH
While gaining air time on major radio talk shows is difficult, if we as a movement target certain shows we can bring our message to millions of listeners for FREE!
KEYS TO CALLING IN:
A. Know who you are calling.
Most talk shows are conservative. Do NOT attempt to convert the host, simply state your message with enthusiasm:
WRITE DOWN AND READ THE MESSAGE:
Sell THE SHELL GAME as a must-read novel that convinced YOU, that there will be another 911 event soon!
"Hey, Rush, long time listener. There's a book you absolutely must read, it's called The SHELL GAME by Steve Alten, a NY Times best selling author. Rush, I read this book in two sittings. It's about the end of oil and the next 911 event that will launch the war in Iran, and it scared the hell out of me. It made me realize that the 911 commission kept things out of the investigation, and frankly…I'm mad."
Do NOT get into details on a conservative talk show. Just tell his listeners to buy the book!
TOP RADIO SHOWS & CONTACT NUMBERS
1 Rush Limbaugh [redacted] Noon - 3pm Eastern time (live radio)
2 Michael Savage - [redacted], and he is generally on the air M-F 6-9pm ET.
3. Glenn Beck [redacted] 9 am – 12 pm
4 Sean Hannity [redacted] 2-5 PM

5 Laura Ingraham [redacted] M-F, 9am - 12pm ET
6 MANCOW - 1-888-2-mancow Mornings 6-9 AM
7 George Noory West Coast [redacted], east coast [redacted], 818-[redacted], [redacted]. late nights 1 am – 5 am EST.
8 Neal Boortz [redacted] 8:30 a.m. - 1 p.m.
9 Bill O'Reilly 1-877-9-NO SPIN noon to 2 PM EST
10 Dr. Laura 1-800-DR-LAURA M-F, 12pm - 3pm PT
12 Mark Levin [redacted] 6-8 PM EST
13 Bill Bennett [redacted], 6am-9am EST
14 Michael Medved [redacted] M-F, 3pm -6pm ET
15 Adam Carolla 866-901-ADAM(2326) M-F 8 am – 1 PM EST
17 G. Gordon Liddy [redacted] M-F, 10pm - 1am ET

18 Art Bell – see George Noory, only weekends
19 Jerry Doyle [redacted], 4:00 - 5:00 PM
20 Dr. Joy Browne [redacted] 12 PM – 3 PM
21 Hugh Hewitt [redacted] M-F, 3pm - 6pm ET
22 Dennis Prager [redacted] M-F, 12pm - 3pm ET
23 Mike Gallagher 800-655-MIKE M-F 9AM – Noon ET

Yahoo! Groups Links

<*> To visit your group on the web, go to:
http://groups.yahoo.com/group/aim/

<*> Your email settings:
Individual Email | Traditional

<*> To change settings online go to:
http://groups.yahoo.com/group/aim/join
(Yahoo! ID required)

<*> To change settings via email:
mailto:[redacted]
mailto:[redacted]

<*> Your use of Yahoo! Groups is subject to:
http://docs.yahoo.com/info/terms/

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402. Anny Ballardini

Anny Ballardini, Henry Gould & Peter Thompson read in Rhode Island

Tue 15 Apr 2008

Anny Ballardini & Henry Gould read in Rhode Island
Monday, April 21st, 6 pm
Main Library, Roger Williams University
One Old Ferry Rd, Bristol, RI

Wednesday, April 23rd, 3-5 pm. With Peter S. Thompson
John Hay Library
Brown University
20 Prospect St, Providence

Anny Ballardini, Henry Gould and Peter S. Thompson (on Wednesday) will read their own poetry, and also read and discuss Ms. Ballardini's translation (into Italian) of Mr. Gould's long poem, In RI. Ms. Ballardini's visit to the U.S. & presentation sponsored by the Creative Writing Program of Roger Williams University.

Free. Refreshments.

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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403. Steve Tills

Re: Obama is correct about rural PA

Tue 15 Apr 2008

Would like to second Mark Weiss's sentiments (see his post below). Folks must definitely notice the differences here between Anybody Other than McCain and the senile fool himself, who's so "power-mad" and caught up by deeply psychological "ambition," the kind that's evidence of deep character flaw, the kind that only a wiseman would recognise as madness, the kind of deep insecurity about his life and the meaning of same that would cause him to do exactly what he is doing - going over to the dark side of humanity regardless he would never prove himself such a puny, cowardly, freak clone for Cheney/Bush were he not caught up in the worst nightmare his unexplored psyche could

possibly wreak upon him (and everybody else). Shoot, he could become an even worse monster than the retarded sack of emptiness and insanity who's been there these past 8 years.

And it's more than the Supreme Court (though that's enough right there).

It IS a great priviledge to be "a Progressive." Surely most everybody on the List here would call themselves "progressives."

(It's almost synonomous with "avant-garde," except it references the "political" realm...)

But it will take a lot more than "being a progressive" to heal the world after the destruction set in motion by the past eight years of Cheney/Bush and company. All progressives will have to abandon juvenile "perfectionism" and adolescent "idealism" and

compromise some staunch progressive causes and ideals at times and simply "win the 'war'" against the ultra-right forces that wish to destroy the planet entirely. I.e., progressives will need to truly distinguish themselves from our ultra-right antagonists - doing so means NOT being "extreme" and perfectionistic. The ultra-right's chief value, strength, and Weakness may be that they are inflexible and narrow and uncompromising. I should think that defeating that value means broadening our range of compatriots, including "old-fashioned" "liberals" like Hillary and Bill, and, further, "conservatives," too, especially those that don't go along with the Warren Jeffs and the Jack Abramoffs. I really think that there's a paradigm thing going on here - take, for example, reports about the TOP FIVE STATE EXECUTIONERS (China, Iran, Saudi Arabia, Pakistan, and the United States). Yeah, we're one of just 24 nations on the planet still maintaining this barbaric practice. Gosh, we're in great company, aren't we? Five of the most powerful, aggressive, arrogant, and masculine countries still indulging in the same old shit. Vote for McCain/McSame/McLame? You'd have to be out of your mind, or extremely "immature," and all for Ego ("I'm a Progressive" and I'm not compromising and voting "Republican-lite"). Hmmm, I know that has been my own immature perspective sometimes in the past...

Personally, I would be inclined to think that Obama is at least partially right. I live in western New York, which is very similar to rural, small town Pennsylvania, I think. I work in a factory alongside scores of gun owners and hunters, NASCAR enthusiasts and bigots, "good old boys" and good old boys' types of "girls." I interact every day with neighbors and co-workers and even family members who are thoroughly indoctrinated by FOX News and who will likely vote "republican" even though a lot of them hate what Bush has done. But that's a contradiction of what Obama believes, in and of itself, isn't it? In other words, NO, they are not clinging "to guns or religion or antipathy to people who

aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their [economic] frustrations." If they were, then McCain would be toast, right? The Republicans would be voted out of office, right? It just doesn't seem that simple. One of the chief movers and shakers here, and a multimillionaire completely tight with the company's Bush-supporting owner is "gay," but he's still Republican. So where is his "antipathy to people who aren't like him?" Dozens of co-workers here are "evangelical christians" and they're suffering the economic malaise as much as anyone else, but they're not coming over to the Democrats' tent in droves, either. There are all kinds of gun owners and hunters, and the place is almost empty every first day of deer season in fall, and most all of these folks are definitely "suffering just as much as anyone else"; in fact, take away their hunting and they would lose a big hunk of income to the necessity of feeding their families with more meat from the grocery stores. Religion, there are plenty of folks who are NOT ridiculously religious and even ridicule the comparatively fanatical "evangelicals" some times, but they're not Democrats, either, and they continue to vote republican. We've got more than a few "immigrants," here, and none in management positions (again, yeah, this place is VERY "white"), but they are not alienated here at all; in fact, they are welcomed, perhaps because the wages are low and they're more than glad to have "secure," albeit lower paying, employment.

Maybe THAT - Security - is the bottom line. Financial security, spiritual security, emotional and psychological security... The world and "Reality" are evolving and changing at terrifying, exponentially rapid rates. These folks, largely "illiterate" by our "Progressive" and "Avant-Garde" standards, must be petrified. (The best "educated" in a place like this are the engineers with their bachelor's degree in "Engineering" and the CEO with his MBA - for the most part no literature, humanities, social sciences, philosophy, at all; i.e., essentially it's Illiteracy-ville here.) They cannot in any way have the "intellectual" or "cosmopolitan" worldviews needed to accept and process such change the way we "elitist," broadly educated folks can. No wonder they stay with the Republicans! The Republicans and, by definition, "Conservatism" couch all of Reality in illusions of "security."

Shoot, they're clinging to their guns and religion and antipathy to people who aren't like them because that is, quite simply, who they are and what they are. Maybe Barack and Hillary are the ones clinging to antipathy to people who aren't like them -- priviledged-class graduates of the most elite universities in the world. Fucking idiots! What did they ever do for these people? Yeah, sure, a whole bunch, in the general sense, but these folks don't understand that! They understand the Republican owner who built a very successful manufacturing plant with hard work and intelligence and the sweat and sacrifice of small town folks who weren't going to see better opportunities for

secure work, secure life, secure opportunities to raise families from the Obamas or Clintons of the world. Hence, your prototypical "self-made" billionaire Republican conservative who exemplifies "independence" and hard work and frugality - NOT a George Bush Republican at all, but not one to vote against Bush or allow unions or encourage long-haired hippy, literate "progressives" like me, either... Half the folks complain that they've been nickeled and dimed for generations, but few leave this kind of secure employment that doesn't require college degrees, that respects loyalty and seniority, that provides modest but definite retirement monies radically post-modern corporations like Global Crossing steal from their longest term and most loyal employees...

Shoot, BOTH Obama and Hillary are as stupid as can be some days, aren't they? The freaking idiots! They should be bending over backwards to work together to figure how to appeal to the real victims of post-modern America -- the burgeoning lower middle class and the environment. As for the rest of America, whether Democrat or Republican, I think they'll all do just fucking fine, whether they were born and raised in Mexico, Pakistan, India, Chicago, or Seattle. Once they get to that top 10% where Obama and Hillary will be for the rest of their lives, there is really no Insecurity whatsoever, give or take a terrorist attack or hurricane every now and then.

Steve Tills

Date: Mon, 14 Apr 2008 18:56:45 -0400

From: Mark Weiss <[redacted]>

Subject: Re: Obama is correct about rural PA

Obama's advantage (aside from central casting good looks) is that he

has almost no record and has had to make few compromises. But that's

not really good enough. Next time the pure-of-heart should have no

record whatsoever and suffer from vocal paralysis whenevr he's asked

to speak ex-temp.

Try to remember that politics is often a dirty business and involves

getting dirty hands. And that if Hillary somehow pulls it off you're

going to have to figure out how to vote for her, the alternative

being unthinkable. If you have a hard time noticing large

differences, when tempted by McCain remember these two words: Supreme Court.

Mark

↑ Index

404. Halvard Johnson
RIP Rebecca Kavaler
Tue 15 Apr 2008

The Animal Within

Homage to Sir

Thomas Browne

We, who supposedly contain all Africa and her prodigies,
are revealed for what we are only in the dying
when this flesh, once apostrophized as too too solid,
has proven renderable as any carcass and in the process
manufactured hollows where hillocks of cheeks once smiled,
then weeded out the overgrowth of hair to uncover
a tenderness-evoking curve of skull,
a property we had thought
only of the newly born.

The mirror reflects no longer a unique face but the template
of the race: uncles, aunts, cousins far removed, some ancestor
who left no trace in family history yet surfaces now like
a species long thought extinct hauled up from the ocean's depths
and when that dissolves what is left
but the animal within
which we made so much of.

--Rebecca Kavaler

fr. The Animal Within

[Hamilton Stone Editions, 2008]

Hal

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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405. Marcus Bales

[redacted]

Tue 15 Apr 2008

[redacted]

APRIL 4, 2008

FOR IMMEDIATE RELEASE

Cleveland poetry publishing house vanZeno Press (www.vanzenopress.com) has released The Black Book, featuring the lyrics of Cleveland songwriter Cletus Black. vanZeno has published the work of poets such as Roger Craik, Claire McMahon, J.E. Stanley and Mary Turzillo, but The Black Book is the first in the Lyric Series, which places the focus on the poetry of words put to music.

The book gathers all Cletus' original lyrics from the seven CD's released since 1996. They are organized alphabetically by song title, as well as by first line. As a lyricist, Black stands out as he eschews the confessional and self-centered style favored by so many of his contemporaries, and instead creates songs that read like short stories. Character and mood are pre-eminent as Black creates vignettes that seem to have more in common with film noir. "Jesus just told me to move to Virginia Beach…". "You're a hellhound sniffing on a cold dark trail…" "Working Homicide down in FLA..." Whether in a lyrical or narrative style, Black is a master at the compact diss and sparely stated scenario.

Cletus Black will hold a book signing for The Black Book on Sunday, May 4th at the John Christ Winery from 2:00 to 5:00p.m. John Christ Winery is located at 32421 Walker Rd. in Avon Lake, Oh. The author will perform pieces from the book, as well as songs from his soon to be released CD "That's The Story ."

--end—

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406. Lou Rowan

Lou Rowan reading in Brooklyn with Rick Moody 4/22, Toby Olson 4/24

Tue 15 Apr 2008

Dear Colleagues, Continuing the series of readings for my 2 new books: with Rick, 4/22, 7:00 PM, Spoonbill and Sugartown, 218 Bedford Ave, Williamsburg. (www.spoonbillbooks.com). With Toby 4/24, 7:30 PM, Community Book Store, 143 Seventh Ave, Park Slope. (www.cbjupiterbooks.com). Both excellent stores. Further details on the venues and the books at www. lourowan.com. Please join us! Thanks, Lou

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407. **Jason Quackenbush**

Re: YOUTUBE "Bond Girl" Comes Out for 9/11 "WEEK OF TRUTH" CAMPAIGN [ISO-8859-1] – April 16 to 22

Tue 15 Apr 2008

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an alternate point of view:
http://wtc7lies.googlepages.com/

On Tue, 15 Apr 2008 [redacted] wrote:

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>
> *You'll be happy to learn that Professor Steven Jones made an announcement at the San Diego 9/11 Truth Event about the coming "Week of Truth" and informed them how to get involved.*
>
> *Week of Truth made headline news at the major progressive news blog OpEdNews, in an article about the UN Official calling for a study into neocon involvement in 9/11. Headlines there get A LOT of traffic, and its not just 9/11 choir traffic. See/Comment at: http://www.opednews.com/articles/opedne_bill_dou_080412_ny_sun_report*

s_on_u_.htm
[comments and views can help keep it [and its Week of Truth info, a headline longer]

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WRITE DOWN AND READ THE MESSAGE:
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"Hey, Rush, long time listener. There's a book you absolutely must read, it's called The SHELL GAME by Steve Alten, a NY Times best selling author. Rush, I read this book in two sittings. It's about the end of oil and the next 911 event that will launch the war in Iran, and it scared the hell out of me. It made me realize that the 911 commission kept things out of the investigation, and frankly...I'm mad."
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2 Michael Savage - [redacted]*, and he is generally on the air M-F*

6-9pm ET.
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4 Sean Hannity [redacted] 2-5 PM
5 Laura Ingraham [redacted] M-F, 9am - 12pm ET
6 MANCOW - 1-888-2-mancow Mornings 6-9 AM
7 George Noory West Coast [redacted], east coast [redacted], 818-[redacted], [redacted]. late nights 1 am – 5 am EST.
8 Neal Boortz [redacted] 8:30 a.m. - 1 p.m.
9 Bill O'Reilly 1-877-9-NO SPIN noon to 2 PM EST
10 Dr. Laura 1-800-DR-LAURA M-F, 12pm - 3pm PT
12 Mark Levin [redacted] 6-8 PM EST
13 Bill Bennett [redacted], 6am-9am EST
14 Michael Medved [redacted] M-F, 3pm -6pm ET
15 Adam Carolla 866-901-ADAM(2326) M-F 8 am – 1 PM EST
17 G. Gordon Liddy [redacted] M-F, 10pm - 1am ET

18 Art Bell – see George Noory, only weekends
19 Jerry Doyle [redacted], 4:00 - 5:00 PM
20 Dr. Joy Browne [redacted] 12 PM – 3 PM
21 Hugh Hewitt [redacted] M-F, 3pm - 6pm ET
22 Dennis Prager [redacted] M-F, 12pm - 3pm ET
23 Mike Gallagher 800-655-MIKE M-F 9AM – Noon ET

Yahoo! Groups Links

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<> Your email settings:*
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<> To change settings online go to:*
http://groups.yahoo.com/group/aim/join
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<> To change settings via email:*
mailto:[redacted]
mailto:[redacted]

<> Your use of Yahoo! Groups is subject to:*
http://docs.yahoo.com/info/terms/

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408. **Peter Ciccariello**

Re: Anny Ballardini, Henry Gould & Peter Thompson read in Rhode Island

Tue 15 Apr 2008

Wonderful Annie, I will be there on Wednesday at Brown. Looking forward to it!

- Peter Ciccariello

On Tue, Apr 15, 2008 at 1:20 PM, Anny Ballardini <[redacted]> wrote:

> *Anny Ballardini & Henry Gould read in Rhode Island*
> *Monday, April 21st, 6 pm*
> *Main Library, Roger Williams University*
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> *their own poetry, and also read and discuss Ms. Ballardini's translation*
> *(into Italian) of Mr. Gould's long poem, In RI. Ms. Ballardini's visit to*
> *the U.S. & presentation sponsored by the Creative Writing Program of Roger*
> *Williams University.*
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> *Free. Refreshments.*
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> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*

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409. Michael Ford
Re: THE ONLY WAR THAT MATTERS...
Tue 15 Apr 2008

As for the first of these statements, what they seem to want to say is that the war against the imagination causes the other, physical wars. BUT that is not what they say, and I think you're right to point that out.

As for the second, if poetry's the govt, who's the president of poetry? Who's the mayor? Who's on the city council of poetry?

Michael Ford

On Tue, Apr 15, 2008 at 9:27 AM, CA Conrad <[redacted]> wrote:

> *THE ONLY WAR*
> *THAT MATTERS*
> *IS THE WAR*
> *AGAINST THE*
> *IMAGINATION*
> *:*
>
> *Poetry is*
> *The Rival*
> *Government*
>
> "

↑ Index

410. Alison Croggon
Re: THE ONLY WAR THAT MATTERS...
Tue 15 Apr 2008

I link that slogan with Wilde's observation in De Profundis that "the only crime is lack of imagination". Which I reckon is more or less right, because lack of imagination is what makes certain things possible, such as the contemporary bureaucratic evil that promulgates a war.

I suppose you could argue about what _kind_ of imagination.

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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411. **steve russell**
Re: - Avant(e)-garde
Tue 15 Apr 2008

Roy,

Have you read "Learning From Las Vegas?" Robert Venturi's great inconoclastic Classic. Amazing book. I became less dogmatic in my entire approach to, well, pretty much everything after reading it. As for the avant-garde, it seems to me that we're living post history. In which case, I'll stick to Led Zep, Frank Zapp, and direct my longing gaze towards that vintage Jaguar I spotted in my neighborhood the other day.

----- Original Message ----
From: Roy Exley <[redacted]>
To: [redacted]
Sent: Monday, April 14, 2008 6:15:37 PM
Subject: Re: - Avant(e)-garde

Fluffy,

Thanks for that, I'll try and catch up with Marjorie Perloff (maybe she's a closet modernist, trying to justify her ontological position, we shall see). Personally I'm really into modernist architecture, but maybe that's just like being a vintage car enthusiast, or a Beach Boys fan. I look forward to hearing more.

Roy Exley.

On 13/4/08 6:27 am, "Fluffy Singler" <[redacted]> wrote:

> *Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.*
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> *-----Original Message-----*
> *From: Roy Exley [mailto:[redacted]]*
> *Sent: Friday, April 11, 2008 1:38 PM*
> *Subject: Re: - Avant(e)-garde*
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> *Steve,*
>
> *Well, I suppose avant-garde is a modernist concept and now that modernism Is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.*

> *Roy Exley.*

___
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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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412. **steve russell**
Baraka, Sanchez, etc
Tue 15 Apr 2008

& TODAY-THURSDAY:

APRIL 15 - 17
"Let Freedom Ring": Art and Democracy in the King Years, 1954-1968
Lannan Symposium & Festival 2008
Amiri Baraka, Sonia Sanchez, Michael Eric Dyson, Thulani Davis,
Aldon Nielsen, Jayne Cortez, Haki Madhubuti, Ivanhoe Donaldson, & many others
Georgetown University, various locations.
Visit the scehedule here:
http://lannan.georgetown.edu/symposiumfestival_lfr.htm

___
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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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413. **Ryan Daley**
Re: Obama is correct about rural PA
Tue 15 Apr 2008

Alan,

I grew up in Narrowsburg, New York, about 15 minutes outside of Honesdale. I used to drive through Hazelton all the time; that area was urban to me.

-Ryan

On Tue, Apr 15, 2008 at 11:51 AM, Alan Sondheim <[redacted]> wrote:

> *Sorry to bother folks here, I'm from Kingston PA which is pretty rural. I had a friend from Jermyn, ruraler, five kids in her brother's senior class killed themselves their senior year - at least one for being gay, and he blew himself away with his father's gun on the 50-yard-line. This was just a few years ago. Bitter doesn't cover it. Hazelton which has been trying to pin down Latino immigrants is just down the road from us. When I was in school there Obama would have been run out of town. Today the area's pretty defeated in spite of local colleges. It was a hell of a place to grow up. - Alan*

↑ Index

414. **steve russell**

Re: - Avant(e)-garde

Tue 15 Apr 2008

I really do think we're post history. Consider: The Stones are still touring. Soon, their clones will take center stage. And not long after that, the Stones will perform to a stadium of cheering, rowdy clones. Hell's Angels clones will police the crowd on their choppers. Since modernism went post, and while pluralism runs rampant, why not give our artificial kin some play?

----- Original Message ----
From: Roy Exley <[redacted]>
To: [redacted]
Sent: Monday, April 14, 2008 6:15:37 PM
Subject: Re: - Avant(e)-garde

Fluffy,

Thanks for that, I'll try and catch up with Marjorie Perloff (maybe she's a closet modernist, trying to justify her ontological position, we shall see). Personally I'm really into modernist architecture, but maybe that's just like being a vintage car enthusiast, or a Beach Boys fan. I look forward to hearing more.

Roy Exley.

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> *Roy Exley.*

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415. Andrew Rippeon
GEORGE OPPEN: A Centenary Conversation. April 23-April 25 at SUNY Buffalo
Wed 16 Apr 2008

****
GEORGE OPPEN: A CENTENARY CONVERSATION
****

To celebrate the life and work of George Oppen on the occasion of his 100th birthday, the Poetics Program at SUNY Buffalo will host a three-day event (Wed. 4/23-Fri. 4/25) involving panel presentations, roundtable discussion, keynote addresses from invited guests, and commemorative readings both of Oppenâ€™s work and work inspired by his life and practice.

Keynote addresses and poetry readings by Stephen Cope, Rachel Blau DuPlessis, Susan Thackrey, and John Wilkinson. Roundtable conversation among SUNY Buffalo faculty members Joseph Conte, Myung Mi Kim, Steve McCaffery, and Krzysztof Ziarek.

For more information, including schedules, locations, and paper titles, see the following links:

http://english.buffalo.edu/oppenConference/
http://www.writing.upenn.edu/epc/authors/oppen/oppen_poster.html

We hope you'll join us for this event.

↑ Index

416. **Roy Exley**
Re: - Avant(e)-garde
Wed 16 Apr 2008

Steve,

Thanks for the memory (as that old song goes) and thanks for the pun 'Jaguar... spotted', as for the sounds, I'm more of a Beefheart / Grateful Dead man myself (despite risking the 'Dead-head' label). I'll try and get hold of Venturi's book - he was a renowned postmodernist of course, like Michael Graves, Denise Scott Brown, Hans Hollein, et al - so could be the sort of iconoclasm that I enjoy. Mark C. Taylor's 'Altarity' is a good read also, and I would recommend that to anyone alongside Anthony Vidler's writings.

Roy.

On 16/4/08 1:32 am, "steve russell" <[redacted]> wrote:

> *Roy,*
>
> *Have you read "Learning From Las Vegas?" Robert Venturi's great inconoclastic Classic. Amazing book. I became less dogmatic in my entire approach to, well, pretty much everything after reading it. As for the avant-garde, it seems to me that we're living post history. In which case, I'll stick to Led Zep, Frank Zapp, and direct my longing gaze towards that vintage Jaguar I spotted in my neighborhood the other day.*
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417. Anny Ballardini

Re: Anny Ballardini, Henry Gould & Peter Thompson read in Rhode Island

Wed 16 Apr 2008

Thank you Peter, and I am looking forward to meeting you!
Anny

On Wed, Apr 16, 2008 at 1:14 AM, Peter Ciccariello <[redacted]> wrote:

> *Wonderful Annie, I will be there on Wednesday at Brown. Looking forward to it!*
>
> *- Peter Ciccariello*

> *On Tue, Apr 15, 2008 at 1:20 PM, Anny Ballardini <*
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> *wrote:*
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> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*

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418. Jesse Glass
On the So-Called Epigramititis
Wed 16 Apr 2008

Perhaps it's true that we live in a time when rudeness rules, but this book, which the author loudly proclaims to be a modern Dunciad, lacks the three necessary ingredients that make satire effective: wit, insight, and craft. The problem begins with the form that Johnson chooses for his sallies: the epigram. Johnson is clearly beyond his depth here and the limits of his command of the English language, including vocabulary and the rudiments of grammar are immediately apparent. To write a successful epigram is to craft a verbal artifact that exhibits crisp intelligence in the handling of language, and carries a "sting." Rhyme, and in particular the rhyming couplet is the poet's form of choice for this. Satirical, free-verse, epigrams are difficult to pull off for the best of writers, and we're clearly not in that territory here. Johnson's "epigrams" are wordy, amorphous in form (a definite no-no!) groping in diction and sometimes even lose their way before they end, leaving us to wonder what exactly was the point besides an obvious attempt to bait, belittle, or strike a posture. Yes, he waxes warm and cozy when he addresses some of his subjects--primarily experimental poets that figured prominently on the Buffalo Poetics List c. 1999--2000, but for others he withholds the puffs and brings out his brickbats of choice. Distressingly, many of his subjects for "satire" are women and minorities, and with them Johnson "transcends" the limits of his craft in two ways: a liberal use of scatological language, and direct unadulterated rudeness--and even, in one case a threat of physical violence. He attacks many well-respected writers in this manner. However, showing far more cleverness in the pagination of this tome than in the writing of it, Johnson buries such specimens of pathology in the last quarter of the total pages. What puzzles me is that this book does appear to have its fans, but then again so does pit bull and cock fighting.

I also believe that anyone who tries to turn a buck selling stuff that hurts feelings in the baldest and stupidest manner and makes no apologies for it is just as deserving of contempt as the writer.

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419. Philip Metres
The Only War That Matters...A response to CA Conrad
Wed 16 Apr 2008

CA,

in a blog entry Jan 21, 2008, I was thinking about war and the imagination (and the texts from which emerge "the only war that matters is the war against imagination":

I've been thinking about the imagination lately. Apparently, the C.I.A./M.I. guys told the yokel M.P.s at Abu Ghraib to "use your imagination." That terrifies me, to think that the imagination can be harnessed as a force for absolute evil. In this poem, "Rant," DiPrima evokes William Blake's notion that all war is a failure of the imagination. Is imagination a "daimon," a power without necessarily being good or bad? Or is the imagination always a creative force, the opposite of war's decreations?...

In essence, C.A., it seems to me that there is a kind of productive reductivism to DiPrima's (and Blake's) quote here--which is to say, that wars come out of imagination's failure. Yet I wanted also to suggest here that human imagination is not free from its own violences...

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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420. Mark Weiss

Re: Obama is correct about rural PA

Wed 16 Apr 2008

Maureen Dowd, who writes a column for the Times, has a pathological hatred for Hillary Clinton. Nonetheless, today's column is instructive about Obama. http://www.nytimes.com/2008/04/16/opinion/16dowd.html?_r=1&hp&oref=slogin.

Mark

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421. Michael Kelleher
Full-Time Education Director
Wed 16 Apr 2008

Just Buffalo Education Director

Just Buffalo Literary Center seeks an energetic full-time Education Director to manage and develop educational initiatives for the organization. This person must be highly organized, team-oriented, and able to work well with a wide variety of people including staff, teaching artists, school personnel, collaborative partners, and community members. â€¨â€¨About Just Buffalo â€¨ Just Buffalo Literary Center is a full service community-based cultural organization in Buffalo, NY. Founded in 1975, the organization offers a wide range of programs including Writers in Education; The Babel series of readings by international authors; civic reading initiatives such as The Big Read and If All Of Buffalo Read the Same Book; student publications such as Wordplay; and interdisciplinary performances. With collaborators from CEPA Gallery and Big Orbit Gallery, Just Buffalo is pioneering a first-of-its kind administrative collaboration. For more information go to www.justbuffalo.org.Â

Responsibilities:

1. Day-to-day management and oversight of all Just Buffalo Education Programs, including:

A. Empire State Partnership Project, a multi-year school partnership project, currently with Olmsted #64 and #56 in Buffalo.â€¨â€¨B. Writer In Residence Program, 20+ annual writer residencies in local schools.â€¨â€¨C. Writing With Light, a joint Just Buffalo/CEPA Education Program that focuses on writing and photography. We will soon be developing a Writing with Light Learning Center that the Education Director will be instrumental in helping to establish.â€¨â€¨D. A Pictureâ€™s Worth/A Thousand Words, a joint project with the Albright-Knox Art Gallery that focuses on writing and visual art.â€¨â€¨E. Wordplay, an annual publication of student writing from Just Buffaloâ€™s Education Programs.

2. Coordination of education-based programs and events, including:

A. Spotlight on Youth Coffee House Series, a bi-monthly open mic series for kids 12-21.â€¨â€¨B. Buffalo/Williamsville Poetry Music and Dance Celebration, an annual event featuring student composers, poets, and dancers performing with a major American poet.â€¨â€¨C. The Big Read, an annual civic reading initiative developed by the NEA. â€¨3. Oversight of all independently contracted teaching artists involved in Just Buffalo Education programs.

4. Expansion of the education program into additional schools in Western New York.

5. Participation in grant-mandated activities including 5-day Summer Seminar, Strategic Foundation Building Retreat, and Regional Learning and Leadership Network.

6. With Artistic Director and Executive Director, development of educational program and initiatives to augment literary programs.

7. Development of department plans and budgets that align with organization strategic priories.

8. Assessment and evaluation of program effectiveness.

9. Development of workshops as appropriate (for students, teachers, community).

10. Representation of Just Buffalo at community programs, events, functions.

11. Participation in the Coalition of Arts Providers for Children (CAPC).

Requirements

1. Bachelorâ€™s degree required; Masters degree in Education, English, or related field preferred (or comparable job-related experience in an arts non-profit setting).

2. Superior organizational, communication, and management skills.

3. Excellent interpersonal skills and team-based orientation.

Starting Salary Range $28,000 - $32,000. Generous benefits including 75% cost of individual health insurance policy covered; paid personal, sick and vacation time off, plus two additional holiday weeks at Christmas/New Years and the 4th of July; employer-sponsored retirement plan after 6 months.

Please send cover letter and resume by May 7, 2008 to: Just Buffalo Literary Center, 617 Main St. #202A, Buffalo, NY 14203, or by email to: HYPERLINK "mailto:[redacted]" [redacted].

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422. Jeffrey Side

New Marjorie Perloff interview at The Argotist Online

Wed 16 Apr 2008

Here is an interview that I did with Marjorie Perloff for Poetry Salburg Review in 2006. I have been given permission by its editor, Wolfgang GÃ¶rtschacher, to reproduce it here: http://www.argotistonline.co.uk/Perloff%20interview %202.htm

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423. **Tim Peterson**

SEGUE 4/19: LEPSON, CRUMP, and MACHLIN

Wed 16 Apr 2008

The Segue Reading Series Presents

Ruth Lepson, Walter Crump, and Dan Machlin
Saturday, April 19, 2008 ** 4PM SHARP**
at the Bowery Poetry Club (308 Bowery, just north of Houston)

$6 admission goes to support the readers

hosted by Tim Peterson

Poet Ruth Lepson and photographer Walter Crump are the authors of the collaborative book Morphology (Blazevox Books). Ruth Lepson is also the editor of Poetry from Sojourner: A Feminist Anthology and the author of Dreaming in Color. Walter Crump's photography is included in numerous private and public collections including: Philadelphia Museum of Art, National Museum of America Art (Smithsonian), and the National Museum of Fine Art, Hanoi. His website is www.waltercrump.com.

Regarding Morphology, Tina Darragh says:
"'Awake' is now 'Aquake,' and we are more sensible souls for the 'light tablets' this collaboration tones us."

and Charles Alexander says:
"This book is magic. I want to read it a thousand times."

From "Morphology"

*

"Can anyone think of a
Realist writer? I ask. A guy

In the back of the room
Raises his hand. "Simmonds
Hoote," he says.

*

*

Robert Creeley's new poems are
black and white

maps of America
clear as new
Mexico. The clouds
are verti- cal curliques

chalked through Nebraska
and Kan- sas. The

Midwest map
strikes me--
its neck, the
North- east,
has been severed.
Later I notice the absence

of words, the
silence.

*

Dan Machlin's first full-length collection of poems Dear Body: was published by Ugly Duckling Presse in Fall 2007. He is also the author of several previous chapbooks: 6x7, This Side Facing You, In Re; and an audio-CD collaboration with Singer/Cellist Serena Jost, Above Islands. He is the founding editor of Futurepoem books.From "Dear Body"

Meanwhile you were hiding underneath the table. At one time, they too could assemble you out of grass – an abandoned rug and decaying vegetables.

We prayed to your effigy like to a beautiful library book you wanted to steal –

the perfect never-noticed crime.

Many years later indexing doubts about your presence you uncover lost plans for some extreme city.

Or you as your own forbidden lover who meets yourself
Late at night in a forgotten deco motel.

A brief conversation about ephemera (each word drenched with sexual potential).

You know, I've never believed in your hope. So somehow the limbs attached to a trunk of meat and toes a face lips that say a nose balding teeth barely –

O how this house whispers beneath the dinner table!

=

↑ Index

424. amy king

National Poetry Month Celebration in Quotes ...

Wed 16 Apr 2008

Admittedly,not all of the quotes below are by poets per se, but I made an effortto gather unusual-and-quirky-but-related quotes on poetry (w some thatwent off-track) in celebration of National Poetry Month on my blogyesterday (http://amyking.wordpress.com/2008/04/15/when-lightning-bolts-from-my-chest/)--- I wanted to get beyond the "Poetry is the rearrangement of beauty ..." abstractions (hey, I just made that one up and I like it!), andI'd be grateful for more odd/bizarre/revealing quotes to be added to mycollection.

“God has a brown voice, as soft and full as beer.” —Anne Sexton

“Asfor poetry ‘belonging’ in the classroom, it’s like the way they taughtus sex in those old hygiene classes: not performance but semiotics. Ifit I had taken Hygiene 71 seriously, I would have become a monk; &if I had taken college English seriously, I would have become anaccountant.” —Jerome Rothenberg

OnClouds – “…what primitive tastes the ancients must have had if theirpoets were inspired by those absurd, untidy clumps of mist, idioticallyjostling one another about…” —Yevgeny Zamyatin

“Poetry is the synthesis of hyacinths and biscuits.” —Carl Sandburg

"For each letter received from a creditor, write fifty lines on an extraterrestrial subject and you will be saved." —Charles Baudelaire

“Ihave been in Sorrow’s kitchen and licked out all the pots. Then I havestood on the peaky mountain wrapped in rainbows, with a harp and asword in my hands.” —Zora Neale Hurston

“The purpose of art, including literature, is not to reflect life but to organize it, to build it.” —Yevgeny Zamyatin (The Goal, ca. 1926)

“One can smell it turning to gas; if one were Baudelaire one could probably hear it turning to marimba music.” —Elizabeth Bishop

“Ifthe poet wants to be a poet, the poet must force the poet to revise. Ifthe poet doesn’t wish to revise, let the poet abandon poetry and takeup stamp-collecting or real estate.” —Donald Hall

“Nothing that God ever made is the same thing to more than one person. That is natural.” —Zora Neale Hurston

“I took a deep breath and listened to the old bray of my heart. I am. I am. I am.” —Sylvia Plath

"Inscience one tries to tell people, in such a way as to be understood byeveryone, something that no one ever knew before. But in poetry, it’sthe exact opposite." —Paul Dirac

“Heaven is not like flying or swimming, but has something to do with blackness and a strong glare.” —Elizabeth Bishop

“Poetryis a rich, full-bodied whistle, cracked ice crunching in pails, thenight that numbs the leaf, the duel of two nightingales, the sweet peathat has run wild, Creation’s tears in shoulder blades.” —Boris Pasternak

“It doesn’t matter who my father was; it matters who I remember he was.” —Anne Sexton

“Wanted: a needle swift enough to sew this poem into a blanket.” —Charles Simic

“Thecomposition is the thing seen by everyone living in the living they aredoing, they are the composing of the composition that at the time theyare living is the composition of the time in which they are living.” —Gertrude Stein

“Apparently,the most difficult feat for a Cambridge male is to accept a woman notmerely as feeling, not merely as thinking, but as managing a complex,vital interweaving of both.” —Sylvia Plath

“Thereis no single face in nature, because every eye that looks upon it, seesit from its own angle. So every man’s spice-box seasons his own food.” —Zora Neale Hurston

“Sheeven had a kind of special position among men: she was an exception,she fitted none of the categories they commonly used when talking aboutgirls; she wasn’t a cock-teaser, a cold fish, an easy lay or a snarkybitch; she was an honorary person. She had grown to share theircontempt for most women.” —Margaret Atwood

“Languageis a cracked kettle on which we beat out tunes for bears to dance to,while all the time we long to move the stars to pity.” —Gustave Flaubert

“Poetryis not an expression of the party line. It’s that time of night, lyingin bed, thinking what you really think, making the private worldpublic, that’s what the poet does.” —Allen Ginsberg

“Idid not believe political directives could be successfully applied tocreative writing . . . not to poetry or fiction, which to be valid hadto express as truthfully as possible the individual emotions andreactions of the writer.” —Langston Hughes

“A diary means yes indeed.” —Gertrude Stein

“Ithink one of poetry’s functions is not to give us what we want… [T]hepoet isn’t always of use to the tribe. The tribe thrives on theconsensual. The tribe is pulling together to face the intruder whothreatens it. Meanwhile, the poet is sitting by himself in thegraveyard talking to a skull.” —Heather McHugh

“Poetryis the journal of the sea animal living on land, wanting to fly in theair. Poetry is a search for syllables to shoot at the barriers of theunknown and the unknowable. Poetry is a phantom script telling howrainbows are made and why they go away.” —Carl Sandburg

“When,however, one reads of a witch being ducked, of a woman possessed bydevils, of a wise woman selling herbs, or even a very remarkable manwho had a mother, then I think we are on the track of a lost novelist,a suppressed poet. . . indeed, I would venture to guess that Anon, whowrote so many poems without signing them, was often a woman.” —Virginia Woolf

“Thiscop told me, furthermore, that it had been difficult for him to followme because I had signaled too soon. I told him that, because I didn’tknow there was anyone else in the world, any signaling was an act offaith.” —Kathy Acker

"Evenin the centuries which appear to us to be the most monstrous andfoolish, the immortal appetite for beauty has always foundsatisfaction." —Charles Baudelaire

“I am ashamed of my century, but I have to smile” —Frank O’Hara

_____

http://www.amyking.org

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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425. Patrick Herron

New books + talk Apr 22 @ Duke (apologies if duplicates)

Wed 16 Apr 2008

(Apologies for cross-posting & duplicates. Please tell me if you get this twice, or ten times, for that matter.)

Hey there, I wish to share some good news with you if I haven't shared it with you already. In the last week or so two new books of mine have been released, one poetry, the other a research text. I'm also giving a talk at Duke on April

22nd about issues relating my new book (of poetry) to the rise of the internet. It's a noontime talk and yes there is such a thing as a free lunch because they'll be serving one. (If you wish to come just email me and I'll try to arrange for you to get a parking pass.)

Books:
Be Somebody, by Lester (Lester is my puppet)
http://www.effingpress.com/lester.htm

Text Mining for Genomics-based Drug Discovery (by me, I think)
http://tinyurl.com/4ljyvk

Talk: "We Generate Our Self", April 22, 2008, 12:00-1:15 PM
John Hope Franklin Center, 240, Duke University
http://isis.duke.edu/events/techtuesdays.html#apr22_2008
(map/directions: http://tinyurl.com/47kjgu)

I'll have copies of my, er, Lester's new book available at the talk.

Patrick
http://patrickherron.com

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426. Barbara Jane Reyes
Achiote Press Release Party and Reading
Wed 16 Apr 2008

Achiote Press will celebrate the release of our Spring issues with a party on Friday, April 25th at the Ethnic Studies Library on the UC Berkeley campus. The event will feature special readings by former Achiote contributors Barbara Jane Reyes (Poeta en San Francisco) Truong Tran (Within The Margin), and Oscar Bermeo (Anywhere Avenue). Maria Tuttle

will read from her new Achiote chapbook, SaramÃ©. This chapbook contains an excerpt from Tuttle's historical novel about the life of a Chicana in El Paso, Texas during the early 20th century. Gabriela Erandi Rico will read from her contributions to the new Achiote Seeds chapjournal. Javier Huerta, author of Some Clarifications y otras poemas, will perform selections from the other contributors to the journal: Cristina GarcÃa, Emmy PÃ©rez and Brenda CÃ¡rdenas. Poet Oscar Bermeo will emcee the night.

We'll have food, drinks and music. The event is free, open to the public and we welcome families and children.

When: Friday, April 25th: 6pm--8pm
Where: Ethnic Studies Library, Stephens Hall, UC Berkeley Campus
(see a campus map here: http://www.berkeley.edu/map/)

Sponsored by the Ethnic Studies Graduate Group, Asian American Studies Program, and Chicano Studies Program.

--
http://barbarajanereyes.com
http://bjanepr.wordpress.com

↑ Index

427. **Tom Orange**
Re: Obama is correct about rural PA
Wed 16 Apr 2008

---

and it's important to read not just the two sentences being circulated here and elsewhere, but the WHOLE statement, which can be found in a few places:

<http://www.dailykos.com/storyonly/2008/4/15/84747/8734/305/495985>
<http://blogs.courant.com/colin_mcenroe_to_wit/>
<
http://www.huffingtonpost.com/mayhill-fowler/obama-no-surprise-that-ha_b_96188.html
>

in context, it's clear that obama is speaking to a crowd of supporters and offering them ways to think and talk against the prevailing narrative of class politics as it has been successfully constructed in this country for decades, one that shifts the focus elsewhere. his point is that 30 years of neolib social policy has given the working class little in government to feel enthusiastic about. furthermore, the washington political consensus has been to ignore class issues, or rather divert attention away from them by promoting wedge issues like gun control, immigration, abortion, family values and the like in their place.

that's obama's argument, as the FULL context makes clear: a challenge to wedge issue politics in which the working class has no economic issues or policies to vote on.

bests,
tom orange

> ---
>
> *Date: Tue, 15 Apr 2008 10:28:41 -0400*
> *From: Ryan Daley <[redacted]>*
> *Subject: Re: Obama is correct about rural PA*
>
> *I don't read this as a dismissal at all. I read this as a failed appeal based on the idea that, "hey, I'm like you." Bush gets away with this all the time. This is the design behind "my fellow Americans." The fact that*

Obama didn't (or doesn't) says to me that his eloquence and ability to speak
make him "elistist" and "snobby."

Because we can't have a president who speak good. No way.

Bring on those C students.

And this is why I posted the article from CBN, because the writer latches on
to "clings to," which seems the most unfortunate choice of a word if there
ever were one. But this whole "scandal" is slow-news-week-itis. It's "wag
the dog." It shows just how susceptible a lot of people are to the media,
which is like a hangover: ignore it and it's still there.

On Tue, Apr 15, 2008 at 10:20 AM, Ryan Daley <[redacted]> wrote:

Mark,

I already posted the quote. Is your quote different from mine?

How much clearer must we be?

On Tue, Apr 15, 2008 at 8:57 AM, Mark Weiss <[redacted]>
wrote:

Let me be real clear. Obama as a candidate lives by the word. His
ability to read an eloquent prepared speech and to participate in the
writing of it is a major reason he's been so successful. When he screws up
it has consequences, because he seems to be so careful with words.

Here's what he said: "You go into these small towns in Pennsylvania and,
like a lot of small towns in the Midwest, the jobs have been gone now for 25
years and nothing's replaced them. And it's not surprising then they get
bitter, they cling to guns or religion or antipathy to people who aren't
like them or anti-immigrant sentiment or anti-trade sentiment as a way to
explain their frustrations." How is it possible to read this as other than a
discounting, not of "their" suffering, but of their opinions and beliefs?
How is this not a cartoon? It's that presumed attitude that's been

criticized, and it appears apparently as of a piece with a frequent dismissiveness, as if he finds the entire process of getting elected simply too silly for words.

But suppose it's just a slip, or he's really not that good on his feet, etc. How many of these things do you think he could get away with in the general election?

It should be obvious that I suspect, or maybe more accurately fear, that Obama's an empty suit. The frequent invocation of Kennedy, who was an empty suit for the most part, isn't reassuring.

I'd love to be proven wrong.

Hey, maybe he'll even honor his pledge to limit himself to public financing. That could establish a standard that would really change American politics.

If he's elected, and he probably will be, he's going to be up against so many intractable, urgent problems that even an FDR would probably fail.

But Obama's very smart, and he'll probably learn.

Anyway, my opinion doesn't matter. I already got to vote.

Mark

At 12:02 AM 4/15/2008, you wrote:

Yes, do read the statement -- as poorly worried as it was, Obama was clearly not saying that people adopt faith because of their bitterness over the economy or, as more than one talking head as put it today, that they have guns and go hunting because of that bitterness -- he was saying fairly plainly, though not

in a politic way, that this presumed bitterness leads to their clinging to these issues as election motivations -- and, as I remarked yesterday, that's pretty much been the Republican campaign strategy reaching back to Nixon's Southern strategy --

On Mon, Apr 14, 2008 07:07 PM, Mark Weiss <[redacted]> wrote:

Read the statement. He said that small town folks "cling to religion and guns" out of bitterness. I happen to think that belief in an afterlife is a product of desperation, and Obama apparently agrees, at least when it comes to poor white folks. But I'd be pretty careful where I said that, if only out of politeness. As a politician, I'd have to be an idiot to say it. Same goes for guns. most gun violence happens in big cities. I think guns should be much more strictly regulated, even that hunting rifles should be locked up at the police station and only reclaimed when a hunting trip's planned, because the cities need that kind of rule. But it's not hard to understand why rural folks would object.

Mark
*<<

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428. **Adam Tobin**
Re: THE ONLY WAR THAT MATTERS...
Wed 16 Apr 2008

I believe this line comes from an old Diane Di Prima poem (isn't she on this list somewhere?), and the next line says that "all other wars are subsumed in it." It's a pretty bold claim, but it is true that the people who appointed Dana Gioia to head the NEA are the same people who orchestrated the invasion of Iraq.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Michael Ford
Sent: Tuesday, April 15, 2008 8:14 PM
To: [redacted]
Subject: Re: THE ONLY WAR THAT MATTERS...

As for the first of these statements, what they seem to want to say is that the war against the imagination causes the other, physical wars. BUT that is not what they say, and I think you're right to point that out.

As for the second, if poetry's the govt, who's the president of poetry? Who's the mayor? Who's on the city council of poetry?

Michael Ford

On Tue, Apr 15, 2008 at 9:27 AM, CA Conrad <[redacted]> wrote:

> *THE ONLY WAR*
> *THAT MATTERS*
> *IS THE WAR*
> *AGAINST THE*
> *IMAGINATION*
> *:*
>
> *Poetry is*
> *The Rival*
> *Government*
>
> "

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429. **David Chirot**

Re: The Only War That Matters...A response to CA Conrad & Philip Metres

Wed 16 Apr 2008

Dear CA and Philip--

During Mai '68 in Paris a famous slogan graffitied on the walls was "l'imagination au pouvoir."

("Imagination in power"--that is, imagination as the driving--and guiding-- force of society.)

A different idea of the imagination was involved than that of Naropa's to be sure

One might say that a play on the "power of imagination" is the "imagination of power."

When Heinrich von Kleist presented an MS for Goethe to read, the great Goethe threw the young writer's work into the fire, condemning it.

That is one form of poetic imagination judging another and destroying it for the purposes of the "good."

(Not in terms of the aesthetic "good," but as a "dangerous" work in terms of the imagination.)

Perhaps the Naropa ad has somewhere in the background the saying of Shelley that "poets are the unacknowledged legislators of the world."

Of course the imagination can be used for evil, just as it can for good. As Foucault writes of Power at the end of the first section of Discipline and Punish--for al the terrible things that power constructs in its ruthless drive to control, it also creates, and in this way I think is productive of the very things which can, with imagination be used against control. (Burroughs' concept of writing is to undo the Control of language, a word virus brought from elsewhere.)

The imagination confounds efforts to separate needs from desires. The imagination creates a myriad plays on the cop and the criminal, including the criminal cop. That is to say, for every imagination of a way to control persons, there will always be ways of imagining how to subvert that control.

Is it any surprise then that a great many writers have not also been criminals? Or that a criminal (Vidocq) also created the modern police force? (The French Surete.) Vidocq is the originator of the phrase, "it takes a thief to catch a thief," and the inspiration for the character of the arch criminal Vautrin in Balzac's work. And also himself wrote novels of "detection". As did Pinkerton in the USA, who created the privatized version of a detective-police force later used to

put down labor strikes. Dashiell Hammett began his career working for Pinkerton, including during the vicious putting down of a labor strike, the source of much of his first novel, Red Harvest.

The imagination on display at Abu Ghraib was "paltry" and "tawdry" compared to that of such other prisons as Guantanamo or Gaza, let alone the myriad secret ones throughout the world of which many will never be known to anyone, nor what happened in them and to whom.

War is not a failure of the imagination. The failure of the imagination in that sense would be peace. There is not enough imagining of Peace. And to make sure of that, the messengers of peace are often assassinated, tortured, imprisoned, silenced.

There is far more profit in war--hence the fulfillment of Orwell's endless war in 1984 in the "War on Terror"--a War without End--as Sen. McCain says, --a hundred years--or more--in Iraq--may not be long enough. For God's sake, after all, it's a regular cash cow for Haliburton and Blackwater and others, so why stop milking it?!

In the Elizabethan playwrights/poets one finds "dramatically" presented the struggle among conflicting forces of imagination-especially in the works of Marlowe, an atheist. In the struggle involving the imagination is the confrontation with evil--as in Shakespeare's Richard the Third, in Lautreamont's Maldoror, Baudelaire's Flowers of Evil, Moby Dick, Bolano's Distant Star and thousands of other works through (human) time and across (global) space.

The ancient myths, epics, poetries are filled with the confrontations with monsters, in which the imagination of good confronts in a violent conflict the imagination of evil.

The "Age of Reason" produced among other things the Terror, the State Terrorism of the French Revolution." "Purity and Terror" are the Twin Towers of the Revolutionary State for Robespierre. The birth of the Secret Police, the machinations of Homeland Security. This form of Terror gave birth less than a century later to Terrorism in Russia against the Czar, and the Bloody Week of the French Commune, in which in one week more people were killed than in the whole time of the Terror. And the people killed were branded as monsters who ignited fires and toppled such sacred things as the Vendome Column. The frightening figures of the "petroleuse" and the enraged "scum" (among them the painter Courbet as a Minister of Arts, Education, and Verlaine in a minor role). In Marx's work on the Commune one finds the first defense of the "terrorist" faced with State Terror, in which the Communards are victims not only of mass murder, but of a media portrayal which still exists today and has been seen as so effective as to be used to blanket all manner of uprisings ever since.

These are the Monsters of the Dream of Reason that Goya is painting during Blake's time. "The Disasters of War" (which ends with "Peace and Toil")--culminating in the unfinished Proverbs and other works in between---show in a new way the imagination of the artist confronting the imagination of evil as an aspect of Reason itself, a prophecy of the last two hundred years, up to today's "Democracy and Freedom" confronting "Evil" by using the imaginative forces of Technological Reason to out bomb, out torture, out Shock and Awe what it sees as the forces of Unreason, the Irrational, Evil and "Terrorism," the child of State Terror.

The power of the imagination one might say is to be able to examine things as they are and to conceive of an alternative.

What the alternative is, whom it benefits and/or enlightens--these things are the choices and/or conformities of persons, as well as the things that some persons impose on others.

(In a George Jones song, the singer observes "little children drawing pictures" and wonders "which one of them might become a killer's hand?")

The Hope that exists in imagination is that in it is the drive to rebel against the strictures placed upon it, whether for "good," or for "evil." It can be Prometheus, it can be Satan.

So Goethe, in his role as an unacknowledged legislator, tossed Kleist's MS into the fire.

Yet not even such a great legislator as Goethe could prevent the imagination of von Kleist, a writer who went on writing until he chose his own end for himself and his writing in a double suicide with a woman he hardly knew.

(And in that way surpassed as it were, the Sorrows of Young Werther?)

Without the power of imagination harnessing the power of electricity, would any one be writing here along with others? And without the power of imagination, would it be possible not also be having any such exchange at any given time by almost anyone being under surveillance?

The Naropa Institute, like any good Institute, is simply offering their own legislated brand of the imagination. In this they aren't any different from any other Institute offering instruction in the uses of the imagination.

There are Institutes with sections for Poetics and Creative Writing, just as there are Institutes such as the now renamed School of the Americas--its new name is the Western Hemisphere Institute for Security Cooperation--in which instruction was and is is given in the arts of torture, counter-insurgency, and the like to generations of Central and South American "allies." Many such

Institutes exist quite profitably throughout the "Free World" as well as those "training camps" for insurgents scattered about the globe.

And that's why reading the Naropa Institute's ad immediately to one's own imagination come the lines from the song "Hey, Joe"--"ain't no hangmen gonna put a noose around me." It is not that it is Naropa's specifically, but the sense that one has as with any such "campaign" that the imagination is encouraged--as long as it stays within certain bounds, which are "good for one."

(One wonders what bounds the imagination is to be kept within at the Western Institute for Security Cooperation ?)

For better or worse, some part of the imagination in someone somewhere is going to say--"I refuse. There's got to be more to this . . . " and start asking questions . . . (For--perhaps there is more than one is being allowed to know--)

Like Smokey Robinson and the Miracles--"It's just my imagination/runnin away with me . . . "

On Wed, Apr 16, 2008 at 3:50 AM, Philip Metres <[redacted]> wrote:

> *CA,*
>
> *in a blog entry Jan 21, 2008, I was thinking about war and the imagination (and the texts from which emerge "the only war that matters is the war against imagination":*
>
> *I've been thinking about the imagination lately. Apparently, the C.I.A./M.I. guys told the yokel M.P.s at Abu Ghraib to "use your imagination." That terrifies me, to think that the imagination can be harnessed as a force for absolute evil. In this poem, "Rant," DiPrima evokes William Blake's notion that all war is a failure of the imagination. Is imagination a "daimon," a power without necessarily being good or bad? Or is the imagination always a creative force, the opposite of war's decreations?...*
>
> *In essence, C.A., it seems to me that there is a kind of productive reductivism to DiPrima's (and Blake's) quote here--which is to say, that wars come out of imagination's failure. Yet I wanted also to suggest here that human imagination is not free from its own violences...*
>
> *Philip Metres*
> *Associate Professor*
> *Department of English*
> *John Carroll University*
> *20700 N. Park Blvd*
> *University Heights, OH 44118*
> *phone:* [redacted] *(work)*

> *fax: [redacted]*
> *http://www.philipmetres.com*
> *http://www.behindthelinespoetry.blogspot.com*

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430. Daniel Machlin
Segue April 19: Ruth Lepson, Walter Crump, and Dan Machlin
Wed 16 Apr 2008

> *From: "Tim Peterson" <[redacted]>*
> *Date: April 16, 2008 1:12:28 AM EDT*
> *Subject: Segue April 19: Ruth Lepson, Walter Crump, and Dan Machlin*
>
> *The Segue Reading Series Presents*
>
> *Ruth Lepson, Walter Crump, and Dan Machlin*
> *Saturday, April19, 2008 ** 4PM SHARP**
> *at the Bowery Poetry Club (308 Bowery, just north of Houston)*
> *$6 admission goes to support the readers*
>
> *hosted by Tim Peterson*
>
> *Poet Ruth Lepson and photographer Walter Crump are the authors of the collaborative book Morphology (Blazevox Books). Ruth Lepson is also the editor of Poetry from Sojourner: A Feminist Anthology and the author of Dreaming in Color. Walter Crump's photography is included in numerous private and public collections including: Philadelphia Museum of Art, National Museum of America Art (Smithsonian), and the National Museum of Fine Art, Hanoi. His website is www.waltercrump.com.*
>
> *Regarding Morphology, Tina Darragh says:*
> *"'Awake' is now 'Aquake,' and we are more sensible souls for the 'light tablets' this collaboration tones us."*
>
> *and Charles Alexander says:*
> *"This book is magic. I want to read it a thousand times."*
>
> *From "Morphology"*
>
> *
>
> *"Can anyone think of a*
> *Realist writer? I ask. A guy*
> *In the back of the room*
> *Raises his hand. "Simmonds*

Hoote," he says.

*

Robert Creeley's new poems are
black and white
maps of America
clear as new
Mexico. The clouds
are verti- cal curliques
chalked through Nebraska
and Kan- sas. The
Midwest map
strikes me--
its neck, the
North- east,
has been severed.
Later I notice the absence
of words, the
silence.

*

(see attached file for additional image sample)

Dan Machlin's first full-length collection of poems Dear Body: was published by Ugly Duckling Presse in Fall 2007. He is also the author of several previous chapbooks: 6x7, This Side Facing You, In Re; and an audio-CD collaboration with Singer/Cellist Serena Jost, Above Islands. He is the founding editor of Futurepoem books.

From "Dear Body"

Meanwhile you were hiding underneath the table. At one time, they too could
assemble you out of grass – an abandoned rug and decaying vegetables.

We prayed to your effigy like to a beautiful library book you wanted to steal –
the perfect never-noticed crime.

Many years later indexing doubts about your presence you uncover lost plans
for some extreme city.

Or you as your own forbidden lover who meets yourself
Late at night in a forgotten deco motel.

> *A brief conversation about ephemera (each word drenched with sexual potential).*
>
> *You know, I've never believed in your hope. So somehow the limbs attached to*
> *a trunk of meat and toes a face lips that say a nose balding teeth barely –*
>
> *O how this house whispers beneath the dinner table!*

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431. Thomas savage

Re: Obama is correct about rural PA

Wed 16 Apr 2008

Although I'm not from Pennsylvania or any small town, my intuition tells me Obama was right when he spoke about "some" (my word and quotation marks, not his) of the people who live in these places. Their lives may be hard but where is life not hard? As for Ralph Nader, he's just a distraction and a spoiler, regardless of how many good things he has said and done over the years in now what must be the fairly distant past. And the possibility that he might contribute to a win for McCain this time around is monstrous.

CA Conrad <[redacted]> wrote: Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.

But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!

CAConrad
http://PhillySound.blogspot.com

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432. Sara Wintz
national poetry month @ p.s.1 !
Wed 16 Apr 2008

---

hello poets,

In honor of National Poetry Month, P.S.1 Contemporary Art Center, in Long Island City, is offering free admission to anyone who comes with a poem in hand!

Olafur Eliasson's exhibition opens at P.S.1 (and at MOMA) this week and *WACK!: Art and the Feminist Revolution* is on view until May 12-- two awesome shows!

For more information, visit our website at www.ps1.org.

Hope to see you this month!

Yrs,
sara wintz

Sara Wintz
Visitor Services Assistant
P.S.1 Contemporary Art Center
22-25 Jackson Ave.
Long Island City, NY 11101
[redacted]

↑ Index

433. **steve russell**
Concerning Folks vs.Obama
Wed 16 Apr 2008

I suppose this is how it works. If one lives in a rural area, you're folk. You're folksy. Small town folk, etc. It's a polite way, I guess, of saying the Great unwashed.

But why mince words? Didn't the discussion begin on a note of intolerance? Why be so polite? It's unnecessary.

_____
___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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434. **Mark Weiss**
Re: Obama is correct about rural PA
Wed 16 Apr 2008

I understand his point (I think Maureen Dowd does, too), and I read the whole statement. It's a crude analysis that has some truth (and a lot that's just dumb--hunters don't hunt, for instance, because they're angry, and if Obama doesn't cling to religion because he's bitter neither do most of those he's talking about), but it's still elitist and politically incredibly stupid. He maybe doesn't realize that he's living in a glass house? Everything he says is heard and processed. Maybe he should save lectures for the classroom. And think a little more about what he's saying.

I can't wait til he starts explaining the dynamics of Russian history to Putin.

Mark

At 12:23 PM 4/16/2008, you wrote:
>and it's important to read not just the two sentences being circulated here
>and elsewhere, but the WHOLE statement, which can be found in a few
places:
>
><http://www.dailykos.com/storyonly/2008/4/15/84747/8734/305/495985>
><http://blogs.courant.com/colin_mcenroe_to_wit/>
><
>http://www.huffingtonpost.com/mayhill-fowler/obama-no-surprise-that-
ha_b_96188.html
> >
>
>in context, it's clear that obama is speaking to a crowd of supporters and
>offering them ways to think and talk against the prevailing narrative of
>class politics as it has been successfully constructed in this country for
>decades, one that shifts the focus elsewhere. his point is that 30 years of
>neolib social policy has given the working class little in government to
>feel enthusiastic about. furthermore, the washington political consensus has
>been to ignore class issues, or rather divert attention away from them by
>promoting wedge issues like gun control, immigration, abortion, family
>values and the like in their place.
>
>that's obama's argument, as the FULL context makes clear: a challenge to
>wedge issue politics in which the working class has no economic issues or
>policies to vote on.
>
>bests,
>tom orange
>
>
>
> > ------------------------------
> >
> > Date: Tue, 15 Apr 2008 10:28:41 -0400
> > From: Ryan Daley <[redacted]>
> > Subject: Re: Obama is correct about rural PA
> >
> > I don't read this as a dismissal at all. I read this as a failed appeal
> > based on the idea that, "hey, I'm like you." Bush gets away with this all
> > the time. This is the design behind "my fellow Americans." The fact that
> > Obama didn't (or doesn't) says to me that his eloquence and ability to
> > speak

> > make him "elistist" and "snobby."
> >
> > Because we can't have a president who speak good. No way.
> >
> > Bring on those C students.
> >
> > And this is why I posted the article from CBN, because the writer latches
> > on
> > to "clings to," which seems the most unfortunate choice of a word if there
> > ever were one. But this whole "scandal" is slow-news-week-itis. It's "wag
> > the dog." It shows just how susceptible a lot of people are to the media,
> > which is like a hangover: ignore it and it's still there.
> >
> > On Tue, Apr 15, 2008 at 10:20 AM, Ryan Daley <[redacted]> wrote:
> >
> > > Mark,
> > >
> > > I already posted the quote. Is your quote different from mine?
> > >
> > > How much clearer must we be?
> > >
> > >
> > > On Tue, Apr 15, 2008 at 8:57 AM, Mark Weiss <[redacted]>
> > > wrote:
> > >
> > > > Let me be real clear. Obama as a candidate lives by the word. His
> > > > ability to read an eloquent prepared speech and to participate in the
> > > > writing of it is a major reason he's been so successful. When he
> > screws up
> > > > it has consequences, because he seems to be so careful with words.
> > > >
> > > > Here's what he said: "You go into these small towns in Pennsylvania
> > and,
> > > > like a lot of small towns in the Midwest, the jobs have been gone now
> > for 25
> > > > years and nothing's replaced them. And it's not surprising then they
> > get
> > > > bitter, they cling to guns or religion or antipathy to people who
> > aren't
> > > > like them or anti-immigrant sentiment or anti-trade sentiment as a way
> > to
> > > > explain their frustrations." How is it possible to read this as other

> > than a
> > > > discounting, not of "their" suffering, but of their opinions and
> > beliefs?
> > > > How is this not a cartoon? It's that presumed attitude that's been
> > > > criticized, and it appears apparently as of a piece with a frequent
> > > > dismissiveness, as if he finds the entire process of getting elected
> > simply
> > > > too silly for words.
> > > >
> > > > But suppose it's just a slip, or he's really not that good on his
> > feet,
> > > > etc. How many of these things do you think he could get away with in
> > the
> > > > general election?
> > > >
> > > > It should be obvious that I suspect, or maybe more accurately fear,
> > that
> > > > Obama's an empty suit. The frequent invocation of Kennedy, who was
an
> > empty
> > > > suit for the most part, isn't reassuring.
> > > >
> > > > I'd love to be proven wrong.
> > > >
> > > > Hey, maybe he'll even honor his pledge to limit himself to public
> > > > financing. That could establish a standard that would really change
> > American
> > > > politics.
> > > >
> > > > If he's elected, and he probably will be, he's going to be up against
> > so
> > > > many intractable, urgent problems that even an FDR would probably
> > fail.
> > > >
> > > > But Obama's very smart, and he'll probably learn.
> > > >
> > > > Anyway, my opinion doesn't matter. I already got to vote.
> > > >
> > > > Mark
> > > >
> > > >
> > > >

> > > > At 12:02 AM 4/15/2008, you wrote:
> > > >
> > > > > Yes, do read the statement -- as poorly worried as it was, Obama
was
> > > > > clearly
> > > > > not saying that people adopt faith because of their bitterness over
> > > > > the economy
> > > > > or, as more than one talking head as put it today, that they have
> > guns
> > > > > and go
> > > > > hunting because of that bitterness -- he was saying fairly plainly,
> > > > > though not
> > > > > in a politic way, that this presumed bitterness leads to their
> > > > > clinging to
> > > > > these issues as election motivations -- and, as I remarked
> > yesterday,
> > > > > that's
> > > > > pretty much been the Republican campaign strategy reaching back
to
> > > > > Nixon's
> > > > > Southern strategy --
> > > > >
> > > > > On Mon, Apr 14, 2008 07:07 PM, Mark Weiss <[redacted]>
> > > > > wrote:
> > > > >
> > > > > > Read the statement. He said that small town folks "cling to
> > religion
> > > > > >and guns" out of bitterness. I happen to think that belief in an
> > > > > >afterlife is a product of desperation, and Obama apparently agrees,
> > > > > >at least when it comes to poor white folks. But I'd be pretty
> > careful
> > > > > >where I said that, if only out of politeness. As a politician, I'd
> > > > > >have to be an idiot to say it. Same goes for guns. most gun
> > violence
> > > > > >happens in big cities. I think guns should be much more strictly
> > > > > >regulated, even that hunting rifles should be locked up at the
> > police
> > > > > >station and only reclaimed when a hunting trip's planned, because
> > the
> > > > > >cities need that kind of rule. But it's not hard to understand why
> > > > > >rural folks would object.
> > > > > >

> > > > > >Mark
> > > > >
><<<

since the death of Alexander Pope. It’s 2008 – I think we can bend the rules a little. (Speaking of which, did you really call Kent a “jack-a-napes” on your blog?)

But your central points seems to be that

1. Kent’s epigrams are rude and even vicious.
2. That has no place in poetry.

You’re right about the first and spectacularly wrong about the second. The history of poetry is filled with attack poems that make no attempt to be witty: Catullus (who’s the obvious model for “Epigramititis”) and Byron are the most obvious examples but there are plenty of others. Cheap shots, sniping, gossip and inexplicable rivalries are a part of almost every art movement. On more than one occasion, Breton et. al. called Cocteau’s mother in the middle of the night and told her that her son had been killed in a car crash. Makes “Epigramititis” seem pretty tame, right?

And while we’re on the subject of cheap shots, it looks like you took one at Geoffrey Gatza. The idea that anyone would publish a book of poetry just “to turn a buck” is ridiculous – and you should know that.

Bill

-----Original Message-----
From: UB Poetics discussion group on behalf of Jesse Glass
Sent: Wed 4/16/2008 6:22 AM
To: [redacted]
Subject: On the So-Called Epigramititis

Perhaps it's true that we live in a time when rudeness rules, but this book, which the author loudly proclaims to be a modern Dunciad, lacks the three necessary ingredients that make satire effective: wit, insight, and craft. The problem begins with the form that Johnson chooses for his sallies: the epigram. Johnson is clearly beyond his depth here and the limits of his command of the English language, including vocabulary and the rudiments of grammar are immediately apparent. To write a successful epigram is to craft a verbal artifact that exhibits crisp intelligence in the handling of language, and carries a "sting." Rhyme, and in particular the rhyming couplet is the poet's form of choice for this. Satirical, free-verse, epigrams are difficult to pull off for the best of writers, and we're clearly not in that territory here. Johnson's "epigrams" are wordy, amorphous in form (a definite no-no!) groping in diction and sometimes even lose their way before they end, leaving us to wonder what exactly was the point besides an obvious attempt to bait, belittle, or strike a posture. Yes, he waxes warm and cozy when he addresses some of his subjects--primarily experimental poets that figured prominently on the Buffalo

Poetics List c. 1999--2000, but for others he withholds the puffs and brings out his brickbats of choice. Distressingly, many of his subjects for "satire" are women and minorities, and with them Johnson "transcends" the limits of his craft in two ways: a liberal use of scatological language, and direct unadulterated rudeness--and even, in one case a threat of physical violence. He attacks many well-respected writers in this manner. However, showing far more cleverness in the pagination of this tome than in the writing of it, Johnson buries such specimens of pathology in the last quarter of the total pages. What puzzles me is that this book does appear to have its fans, but then again so does pit bull and cock fighting.

I also believe that anyone who tries to turn a buck selling stuff that hurts feelings in the baldest and stupidest manner and makes no apologies for it is just as deserving of contempt as the writer.

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437. Paul Nelson
Re: THE ONLY WAR THAT MATTERS...
Wed 16 Apr 2008

Yes, di Prima. From the poem Rant.

http://splab.org/poets/DianediPrima-Rant.mp3

Paul

Paul E. Nelson
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: Adam Tobin <[redacted]>
To: [redacted]
Sent: Wednesday, April 16, 2008 10:09:24 AM
Subject: Re: THE ONLY WAR THAT MATTERS...

I believe this line comes from an old Diane Di Prima poem (isn't she on this list somewhere?), and the next line says that "all other wars are subsumed in it."

It's a pretty bold claim, but it is true that the people who appointed Dana Gioia to head the NEA are the same people who orchestrated the invasion of Iraq.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Michael Ford
Sent: Tuesday, April 15, 2008 8:14 PM
To: [redacted]
Subject: Re: THE ONLY WAR THAT MATTERS...

As for the first of these statements, what they seem to want to say is that the war against the imagination causes the other, physical wars. BUT that is not what they say, and I think you're right to point that out.

As for the second, if poetry's the govt, who's the president of poetry? Who's the mayor? Who's on the city council of poetry?

Michael Ford

On Tue, Apr 15, 2008 at 9:27 AM, CA Conrad <[redacted]> wrote:

> *THE ONLY WAR*
> *THAT MATTERS*
> *IS THE WAR*
> *AGAINST THE*
> *IMAGINATION*
> *:*
>
> *Poetry is*
> *The Rival*
> *Government*
>
> "

↑ Index

438. J A. Lee | Crane's Bill Books
Re: THE ONLY WAR THAT MATTERS...
Wed 16 Apr 2008

Philip Metres gives the Diane DiPrima poem in full on his blog, the link at the foot of his post above. It _would_ be interesting to hear DiPrima's response. True, the deadening of empathy, required to make a torturer, has to be accomplished by banishing the imagination. But "THE ONLY WAR THAT MATTERS..." seems alarmingly reductive. A propos, I just came home from a reading at which two different people--one from the podium and one in conversation afterward--rhapsodized about "poet warriors," a phrase I hadn't heard before. Probably it's too much to hope that I never hear it again... Jeffrey

----- Original Message -----
From: "CA Conrad" <[redacted]>
To: <[redacted]>
Sent: Tuesday, April 15, 2008 8:27 AM
Subject: THE ONLY WAR THAT MATTERS...

> *THE ONLY WAR*
> *THAT MATTERS*
> *IS THE WAR*
> *AGAINST THE*
> *IMAGINATION*
>
> *This is from a full page advertisement for Naropa's Jack Kerouac School of Disembodied Poetics in the latest issue of the Poetry Project Newsletter. Page 7 to be exact, April-June, 2008 issue.*
>
> *Let me say first that I have a tremendous amount of respect for that school,*
> *considering I have little to NO respect for most schools these days. But I*
> *really don't know what to do with this statement, which is displayed in such*
> *a way that it's meant to be of significance, meaning that, reading from left*
> *to right, as we do here, it's catches the eye FIRST when seeing the page.*
> *It's made to look like a sign you would carry at a protest, or a banner you*
> *would hang on a wall.*
>
> *I of course understand the basic premise, it's just not sitting well with*
> *me, being a tax payer like I am, paying for bullets like I am for a war that*
> *VERY MUCH DOES MATTER in Iraq (especially if you're Iraqi!)!*
>
> *Maybe I'm reading too much into it, or out of it, or around it? But then*
> *there's THIS statement as well, right below the first one, also made to look*
> *like a sign or banner:*
>
> *Poetry is*
> *The Rival*
> *Government*
>
> *"is" is underlined 3 times. It reminds me a little of:*
>
> *Poetry IS*
> *Independent*
> *Media*

> *The bottom one a quote from my friend Frank Sherlock, which I open my book Deviant Propulsion with.*
>
> *But, I can GET BEHIND Poetry IS Independent Media, but The Rival Government?*
> *Poetry as Government?*
>
> *Once again, I get it, meaning I GET what they're getting at, meaning that Poetry is a power that we should get behind rather than this nightmarish machine we have ruling us, but, the word Government? Really?*
>
> *Both of these statements feel OK at first glance, and at the first glance you get the tone being conveyed, I'm just not jiving with the language at all. I'm not agreeing with either one.*
>
> *To me, IF poetry is the Rival Government, then it needs to get us out of the*
> *war in Iraq before it can start claiming that "the only war that matters is*
> *the war against the imagination," frankly!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*

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439. Stephen Vincent
H Obenzinger on KPFA & at Morningside Books, NYC
Wed 16 Apr 2008

Hilton will be discussing Busy Dying, his new novel from Chax with Philip Maldri on tomorrow morning on KPFA (94.1 FM), 8:30 west coast time. It can also be picked up (eventually podcasted) at WWW.KPFA.Org

If you want to catch the Hilton in NYC, he will read and sign books next Tuesday evening, 7 o'clock at Morningside Bookshop, 2915 Broadway at 114th Street

Otherwise he will both be reading (Saturday night) and cavorting about at the "Columbia 1968" Conference at Columbia - April 24 - 27.

Stephen V

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440. jessica beard
Juliana Spahr Reading: 4/24 in Santa Cruz
Wed 16 Apr 2008

UC Santa Cruzâ€™s Poetry and Politics Research Cluster presents: a seminar and a reading by Juliana Spahr.

Thursday April 24, 2008.

Seminar:
"The 90s"
UCSC Humanities 1, room 520 at 4pm

Reading:
Juliana Spahr and Andrea Quaid
Felix Kulpa Gallery
107 Elm Street, downtown Santa Cruz at 6:30pm

Juliana Spahr is a poet, editor, and scholar. Her most recent book of poetry is This Connection of Everyone with Lungs (U of California, 2005), a collection of poems that she wrote from November 30, 2002 to March 30, 2003 that chronicled the buildup to the latest US invasion of Iraq. Atelos recently published the Transformation (2007), a book of prose which tells the story of three people who move between Hawaiâ€˜i and New York in order to talk about cultural geography, ecology, anticolonialism, queer theory, language politics, the academy, and recent wars.

Andrea Quaid is currently a Ph.D. candidate in literature at UCSC.

****

Jessica Beard
[redacted]
UCSC Literature Department
Graduate Student/Poetry and Politics co-organizer
****

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441. Dale Smith
Tom Clark
Wed 16 Apr 2008

Tom Clark needs your help. He is stranded with no salary and no medical insurance to cover costs due to a recent stroke. He also needs funds for

medications to aid in the recovery of his wife, Angelica Clark, from recent surgery and other related health problems.

After 25 years on the faculty of the New College of California's Poetics Program, payment on his salary and his insurance was abruptly stopped when the school came under scrutiny of federal and state auditors last fall.

Tom Clark has been an important voice in postwar American poetry since the 1960s. For a decade he was poetry editor for The Paris Review. His many books appeared with Black Sparrow for nearly thirty years, and his biographies of Jack Kerouac, Charles Olson, and Edward Dorn have provided essential perspectives on the lives of these New American authors.

Clark is a passionate and devoted teacher who deserves far greater recognition for his services to American poetry communities.

He needs help now.

There will be a Tom Clark benefit reading in Austin, Texas, on Saturday, April 26, at 7 pm.

I am collecting donations as well from those of you outside of Austin who are willing to contribute. Please send what you can immediately to:

Tom Clark
c/o Dale Smith
2925 Higgins Street
Austin, Texas 78722

Go to http://possumego.blogspot.com/ for more information and background on Tom's situation and the closing of the New College Poetics Program in San Francisco.

Thanks,

Dale

--
Dale Smith
La Revolution Opossum!
http://www.skankypossum.com
http://possumego.blogspot.com

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442. **Jennifer Karmin**
CHICAGO ART AGAINST WAR: April 18
Thu 17 Apr 2008

ART AGAINST WAR - WHERE IS PEACE?

A reading curated by the Guild Complex
http://www.guildcomplex.org

Friday, April 18
9:00pm – Midnight

With writers:
Carlos Cumpian
Jennifer Karmin
C.J. Laity
Erika Mikkalo
Sage Xaxua Morgan-Hubbard
Ellen Wadey

Music by:
Kaben Kafo with Taylor
The Awesome Folk Band

at the Heartland Cafe
7000 N. Glenwood Avenue
Chicago, IL
http://www.heartlandcafe.com

$5 admission to help support
future Art Against War events
an ongoing series featuring
artists, poets, and performers
http://www.myspace.com/artagainstwar

In solidarity with Iraq Moratorium
http://iraqmoratorium.org

With sponsors:
American Friends Service Committee
Chicagoans Against War and Injustice
Peace Pledge Chicago

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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443. **Jim Andrews**
Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles
Thu 17 Apr 2008

An interesting suite of digital poems by Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles at
http://www.conduit.org/online/buchanan/buchanan.html

ja
http://vispo.com

↑ Index

444. **Roy Exley**
ON Poets writing novels
Thu 17 Apr 2008

A quick quote from Cecily Mackworth's book, 'Guillaume Apollinaire and the Cubist Life' - "At about this time (1905) more and more young writers and artists were coming to live there (Montmartre). Roland Dorgeles and Francis Carcot had joined Pierre Mac Orlan; all three have become famous novelists but were then struggling poets" sound familiar, a century on?

Roy Exley.

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445. **Barry Schwabsky**
Re: Obama is correct about rural PA
Thu 17 Apr 2008

Your characterization of Obama as an empty suit reminds me of W.H. Auden's complaint about the plays of George Bernard Shaw--that his characters were abstractions, that "they have no bodies." And then he added, "Oscar Wilde's characters don't have bodies either, but at least they have clothes."

----- Original Message ----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Tuesday, 15 April, 2008 1:57:01 PM
Subject: Re: Obama is correct about rural PA

Let me be real clear. Obama as a candidate lives by the word. His ability to read an eloquent prepared speech and to participate in the writing of it is a major reason he's been so successful. When he screws up it has consequences, because he seems to be so careful with words.

Here's what he said: "You go into these small towns in Pennsylvania and, like a lot of small towns in the Midwest, the jobs have been gone now for 25 years and nothing's replaced them. And it's not surprising then they get bitter, they cling to guns or religion or antipathy to people who aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their frustrations." How is it possible to read this as other than a discounting, not of "their" suffering, but of their opinions and beliefs? How is this not a cartoon? It's that presumed attitude that's been criticized, and it appears apparently as of a piece with a frequent dismissiveness, as if he finds the entire process of getting elected simply too silly for words.

But suppose it's just a slip, or he's really not that good on his feet, etc. How many of these things do you think he could get away with in the general election?

It should be obvious that I suspect, or maybe more accurately fear, that Obama's an empty suit. The frequent invocation of Kennedy, who was an empty suit for the most part, isn't reassuring.

I'd love to be proven wrong.

Hey, maybe he'll even honor his pledge to limit himself to public financing. That could establish a standard that would really change American politics.

If he's elected, and he probably will be, he's going to be up against so many intractable, urgent problems that even an FDR would probably fail.

But Obama's very smart, and he'll probably learn.

Anyway, my opinion doesn't matter. I already got to vote.

Mark

At 12:02 AM 4/15/2008, you wrote:
>Yes, do read the statement -- as poorly worried as it was, Obama was clearly
>not saying that people adopt faith because of their bitterness over
>the economy
>or, as more than one talking head as put it today, that they have guns and go
>hunting because of that bitterness -- he was saying fairly plainly, though not
>in a politic way, that this presumed bitterness leads to their clinging to
>these issues as election motivations -- and, as I remarked yesterday, that's
>pretty much been the Republican campaign strategy reaching back to Nixon's
>Southern strategy --
>
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> > Read the statement. He said that small town folks "cling to religion

> >and guns" out of bitterness. I happen to think that belief in an
> >afterlife is a product of desperation, and Obama apparently agrees,
> >at least when it comes to poor white folks. But I'd be pretty careful
> >where I said that, if only out of politeness. As a politician, I'd
> >have to be an idiot to say it. Same goes for guns. most gun violence
> >happens in big cities. I think guns should be much more strictly
> >regulated, even that hunting rifles should be locked up at the police
> >station and only reclaimed when a hunting trip's planned, because the
> >cities need that kind of rule. But it's not hard to understand why
> >rural folks would object.
> >
> >Mark
>
><<<

Please join us with Jerry Rothenberg on Tuesday, April 29, for a live interactive webcast. See below for more. During the webcast, you can email or phone us your questions and comments.

- Al Filreis

"The significance of Jerome Rothenberg's animating spirit looms larger every year. ... [He] is the ultimate 'hyphenated' poet: critic - anthropologist - editor - anthologist - performer - teacher - translator, to each of which he brings an *unbridled exuberance* and an innovator's *insistence on **transforming* a given state of affairs." - Charles Bernstein

the Kelly Writers House Fellows program
presents
Jerome Rothenberg

LIVE INTERACTIVE WEBCAST
Tuesday morning, April 29, 10:30 AM (eastern time)

[hosted at the Kelly Writers House, 3805 Locust Walk, Philadelphia]

To register and receive information about connecting to the webcast stream, please write to

[redacted]

Jerome Rothenberg is the author of over seventy books of poetry including /Poland/1931/ (1974), /That Dada Strain/ (1983), /New Selected Poems 1970-1985/ (1986), /Khurbn/ (1989), and most recently, /The Case for Memory/ (2001) and /A Book of Witness/ (2003) and /Triptych/, a book that takes the poet back to the issue of the Holocaust. Describing his poetry career as "an ongoing attempt to reinterpret the poetic past from the point of view of the present," he has also edited seven major assemblages of traditional and contemporary poetry, including /Technicians of the Sacred/ (1985), comprised of tribal and oral poetry from Africa, America, Asia, Europe, and Oceania, /Revolution of the Word/ (1974), a collection of American experimental poetry between the two world wars and two volumes of /Poems for the Millennium/ (1995, 1998), which won the Josephine Miles Award in 1996. In 1999 and again in 2001 he was a co-organizer of the People's Poetry Gathering, a three-day festival, under joint sponsorship by City Lore and Poet's House in New York City. Rothenberg was elected to the World Academy of Poetry (UNESCO) in 2001.

For more about Writers House Fellows: http://writing.upenn.edu/~whfellow/ .

Kelly Writers House Fellows is made possible by a generous grant from
Paul Kelly.
--

Al Filreis

Kelly Professor

Faculty Dir., Kelly Writers House

Dir., Center for Programs in Contemporary Writing

University of Pennsylvania

web: http://writing.upenn.edu/~afilreis/
<http://writing.upenn.edu/%7Eafilreis/>

blog: http://afilreis.blogspot.com/

get your daily Al: http://afilreis.blogspot.com/2007/09/your-daily-al.html

listen to PoemTalk: http://poemtalkatkwh.blogspot.com/

subscribe: http://feeds.feedburner.com/afilreis

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447. Barry Schwabsky
world's oldest photograph?
Thu 17 Apr 2008

---

http://www.nytimes.com/2008/04/17/arts/design/17phot
Amazing, if true:

http://www.nytimes.com/2008/04/17/arts/design/17phot.html?th&emc=th

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448. Mark Weiss
PS Re: Obama is correct about rural PA
Thu 17 Apr 2008

A sociologist on the bitterness of small town voters. Apparently Obama got it wrong.

http://www.nytimes.com/2008/04/17/opinion/17bartels.html

Mark

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449. Thomas savage
Re: Concerning Folks vs.Obama
Thu 17 Apr 2008

This reminds me of the problem I used to have, years ago, now, with the term "folk music". Since most of the people then creating and performing this music were definitely from the middle class, I just wondered who the "folk" really

were. Of course, the traditional songs this music was based upon from an earlier era were probably another matter. Regards, Tom Savage

steve russell <[redacted]> wrote: I suppose this is how it works. If one lives in a rural area, you're folk. You're folksy. Small town folk, etc. It's a polite way, I guess, of saying the Great unwashed.

But why mince words? Didn't the discussion begin on a note of intolerance? Why be so polite? It's unnecessary.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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450. **Thomas savage**
Re: THE ONLY WAR THAT MATTERS...
Thu 17 Apr 2008

Would this be better if it said: "The war that matters most is the war against the imagination." Of course, badly used imagination has figured in the war in Iraq, mostly employed by George Bush, as in "mission accomplished", "weapons of mass destruction" and his many false statements about conditions on the ground there improving as a result of our army's continued presence there, etc. Somehow a war that kills living human beings is important, whether it is a war on the imagination also or not, however. Regards, Tom Savage

Adam Tobin <[redacted]> wrote: I believe this line comes from an old Diane Di Prima poem (isn't she on this list somewhere?), and the next line says that "all other wars are subsumed in it." It's a pretty bold claim, but it is true that the people who appointed Dana Gioia to head the NEA are the same people who orchestrated the invasion of Iraq.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Michael Ford
Sent: Tuesday, April 15, 2008 8:14 PM
To: [redacted]
Subject: Re: THE ONLY WAR THAT MATTERS...

As for the first of these statements, what they seem to want to say is that the war against the imagination causes the other, physical wars. BUT that is not what they say, and I think you're right to point that out.

As for the second, if poetry's the govt, who's the president of poetry? Who's the mayor? Who's on the city council of poetry?

Michael Ford

On Tue, Apr 15, 2008 at 9:27 AM, CA Conrad wrote:

> *THE ONLY WAR*
> *THAT MATTERS*
> *IS THE WAR*
> *AGAINST THE*
> *IMAGINATION*
> *:*
>
> *Poetry is*
> *The Rival*
> *Government*
>
> "

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451. Thomas savage

Re: THE ONLY WAR THAT MATTERS...

Thu 17 Apr 2008

Thank you for posting the link to Di Prima's wonderful poem. Within the context of that poem, the line makes sense, although given that our stupid politicians are also engaged in a very "real" war in which many thousands have died, the line is still a bit shocking. Taken out of context, however, it is still at the very least an overstatement. There is something very real about the deaths of real human beings. We can't imagine those deaths away. However, if what was meant by that ad is contained in Di Prima's poem, it makes a difference to have the whole poem available. I too respect Naropa Institute very much, having virtually begun my American poetic journey there thirty years ago. Still, there was no shooting war on, then. I wonder if there was one when Di Prima wrote this poem. Regards, Tom Savage

Paul Nelson <[redacted]> wrote: Yes, di Prima. From the poem Rant.

http://splab.org/poets/DianediPrima-Rant.mp3

Paul

Paul E. Nelson
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: Adam Tobin
To: [redacted]
Sent: Wednesday, April 16, 2008 10:09:24 AM
Subject: Re: THE ONLY WAR THAT MATTERS...

I believe this line comes from an old Diane Di Prima poem (isn't she on this list somewhere?), and the next line says that "all other wars are subsumed in it." It's a pretty bold claim, but it is true that the people who appointed Dana Gioia to head the NEA are the same people who orchestrated the invasion of Iraq.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Michael Ford
Sent: Tuesday, April 15, 2008 8:14 PM
To: [redacted]
Subject: Re: THE ONLY WAR THAT MATTERS...

As for the first of these statements, what they seem to want to say is that the war against the imagination causes the other, physical wars. BUT that is not what they say, and I think you're right to point that out.

As for the second, if poetry's the govt, who's the president of poetry? Who's the mayor? Who's on the city council of poetry?

Michael Ford

On Tue, Apr 15, 2008 at 9:27 AM, CA Conrad wrote:

> *THE ONLY WAR*
> *THAT MATTERS*
> *IS THE WAR*
> *AGAINST THE*
> *IMAGINATION*
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> *Poetry is*

> *The Rival*
> *Government*
>
> "

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452. amy king
Aime Cesaire, voice of French Black pride, dies
Thu 17 Apr 2008

Thu 17 Apr 2008, 13:18 GMT
By Astrid Wendlandt

PARIS (Reuters) - French Caribbean poet Aime Cesaire,founding father of the "negritude" movement that celebrated blackconsciousness, died in his native Martinique, France'sMinistry of Culture said on Thursday.

Cesaire, 94, who was mayor of the island's main city Fort-de-France for morethan half a century, was admitted to hospital last week suffering from heartand other problems.

His writings offered insight into how France imposedits culture on its citizens of different origins in the early part of the 20thCentury.

The theme still resonates in French politics today, as thecountry continues to struggle to integrate many of its residents of African andNorth African origin.

In 2005, Cesaire refused to meet then French InteriorMinister Nicolas Sarkozy (now French president) over concerns that Sarkozy'sconservative UMP party had pushed for a law which proposed to recognise thepositive legacy of French colonial rule. The law was eventually repealed.

Cesaire and African intellectual Leopold Senghor -- laterpresident of Senegal--founded "The Black Student" in 1934, a journal that encouragedpeople to develop black identity.

ANTI-COLONIAL VOICE IN THE 1960s

The Caribbean writer rose to fame with his "Notebook ofa Return to the Native Land", written inthe late 1930s, in which he says "my negritude is neither tower norcathedral, it plunges into the red flesh of the soil."

His poems expressed the degradation of black people in the Caribbean and describe the rediscovery of an Africansense of self. In his "Discourse on Colonialism", first published in1950, Cesaire compared the relationship between the coloniser and colonisedwith the Nazis and their victims.

He was a mentor to fellow Martinican author Frantz Fanon,and their anti-colonial writings were a major influence in the headyintellectual climate of the 1960s and 1970s in France.

The negritude movement was a counterpart to the Black Pridemovement in the United States,though it has been criticised for not being radical enough.

Cesaire was also a friend of the French surrealist poetAndre Breton who had encouraged him to become a major voice of Surrealism.

Cesaire's anti-colonial rhetoric did not prevent him from havinga long-lasting political career.

After becoming mayor of Fort-de-France in 1945 at the age of 32, hewas elected deputy of parliament a year later, a post he held until the early1990s.

A graduate of the prestigious French Ecole NormaleSuperieure -- unusual for a black Martinican in the 1930s -- he remained amember of the French communist party until the Soviet Hungarian repression of1956.

Cesaire was born in 1913 in the small town of Basse-Pointe in Martinique.He married Suzanne Roussi in 1937, a gifted writer in her own right, with whomhe had six children.

http://africa.reuters.com/top/news/usnBAN745797.html

_____

http://www.amyking.org

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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453. **David Chirot**

Fwd: Photo Detectives on the Trail of Photography's Origins - New York Times

Thu 17 Apr 2008

whatever turns out to be the "true story" of this image-- the story of its "detection" via print documents and the constellation of personages involved opens as it were new horizons into the past which lies inside the arrangements made by words around images-- so than an image becomes as it were a living being preserved in amber as the literal embodiment of a collective idea-- a

"leaf" of a "tree of knowledge" previously only (perhaps) hinted at-- though one wonders if there were not through the eons of time "accidental" such images made by the forces of nature--serendipiities of the collusions of light and chemicals produced without any human agency involved--

like those markings found on rocks which it is very difficult to ascertain if made by humans--or simply the action of chemicals, light, winds, rains--and time--

http://www.nytimes.com/2008/04/17/arts/design/17phot.html?th&emc=th ---

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454. Nic Sebastian
ten questions on publication -- Ivy Alvarez
Thu 17 Apr 2008

Some great responses from Ivy Alvarez to our ongoing Ten Questions on Publication series:

http://verylikeawhale.wordpress.com/2008/04/17/ten-questions-2-ivy-alvarez/

All best,

Nic Sebastianhttp://verylikeawhale.wordpress.com _____ More immediate than e-mail? Get instant access with Windows Live Messenger. http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=

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455. St. Thomasino
In the Bennett Tree
Thu 17 Apr 2008

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e·

Gregory Vincent St. Thomasino joins John M. Bennett “In the Bennett Tree.” Collaborative poems, images, an introduction and a full-length critical essay pay homage to American poet John M. Bennett.

http://www.eratiopostmodernpoetry.com/eratioeditions.html

E·ratio Editions, a series of elegantly produced, quick loading e-chaps, is reading for poetry, innovative narrative prose and recollection and critical and theoretical essays. Please see the Contact page for further guidelines and where to send. Query editor with sample and proposal.

E·ratio is reading for poetry for issue 11.

E·ratio publishes quality poetry in the postmodern idioms with an emphasis on the intransitive.

E·ratio Poetry Journal and E·ratio Editions, edited by Gregory Vincent St. Thomasino

http://www.eratiopostmodernpoetry.com

Thanks for reading. Peace.
e·

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456. **amy king**
Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview excerpts:
Thu 17 Apr 2008

From The liberating power of words - interview with poet Aime Cesaire - Interview

Aimé Césaire: I've always had the feeling that I was on a quest to reconquer something, my name, my country or myself. That is why my approach has in essence always been poetic.

Because it seems to me that in a way that's what poetry is.

The reconquest of the self by the self....

I think it was Heidegger who said that words are the abode of being. There are many such quotations. I believe it was Rene Char, in his surrealist days, who said that words know much more about us than we know about them.

I too believe that words have a revealing as well as a creative function…

The Abbe Gregoire(1), Victor Schoelcher(2) and all those who spoke out and still speak out, who campaigned for human rights without distinction of race and against discrimination, these were my guides in life. They stand forever as representatives of the West's great outpouring of magnanimity and solidarity, an essential contribution to the advancement of the ideas of practical universality and human values, ideas without which the world of today would not be able to see its way forward. I am forever a brother to them, at one with them in their combat and in their hopes…

I really do believe in human beings. I find. something of myself in all cultures, in that extraordinary effort that all people, everywhere, have made - and for what purpose?

Quite simply to make life livable!

It is no easy matter to put up with life and face up to death.

And this is what is so moving.

We are all taking part in the same great adventure.

That is what is meant by cultures, cultures that come together at some meeting-point....

I think it was in a passage in Hegel emphasizing the master-slave dialectic that we found this idea about specificity. He points out that the particular and the universal are not to be seen as opposites, that the universal is not the negation of the particular but is reached by a deeper exploration of the particular.

The West told us that in order to be universal we had to start by denying that we were black. I, on the contrary, said to myself that the more we were black, the more universal we would be.

It was a totally different approach. It was not a choice between alternatives, but an effort at reconciliation.

Not a cold reconciliation, but reconciliation in the heat of the fire, an alchemical reconciliation if you like.

The identity in question was an identity reconciled with the universal. For me there can never be any imprisonment within an identity.

Identity means having roots, but it is also a transition, a transition to the universal....

We are far removed from that romantic idyll beneath the calm sea.These are angry, exasperated lands, lands that spit and spew, thatvomit forth life.

That is what we must live up to. We must draw upon the creativity of this plot of land! We must keep it going and not sink into a slumber of acceptance and resignation. It is a kind of summons to us from history and from nature....

And so I have tried to reconcile those two worlds, because that was what had to be done. On the other hand, I feel just as relaxed about claiming kinship with the African griot and the African epic as about claiming kinship with Rimbaud and Lautreamont - and through them with Sophocles and Aeschylus! ...

I have never harboured any illusions about the risks of history, be it in Africa, in Martinique, in the Americas or anywhere else. History is always dangerous, the world of history is a risky world; but it is up to us at any given moment to establish and readjust the hierarchy of dangers. ...

At any rate, it is for me the fundamental mode of expression, and the world's salvation depends on its ability to heed that voice. It is obvious that the voice of poetry has been less and less heeded during the century we have lived through, but it will come to be realized more and more that it is the only voice that can

still be life-giving and that can provide a basis on which to build and reconstruct....

* And yet this century has not been one where ethics has triumphed, has it?

A.C.: Certainly not, but one must speak out, whether one is heeded or not; we hold certain things to be fundamental, things that we cling to. Even if it means swimming against the tide, they must be upheld.

In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves.

Poetry wells up from the depths, with explosive force.

The volcano again.

No doubt I have reached the moment of crossing the great divide but I face it imperturbably in the knowledge of having put forward what I see as essential, in the knowledge, if you like, of having called out ahead of me and proclaimed the future aloud.

That is what I believe I have done; somewhat disoriented though I am to find the seasons going backwards, as it were, that is how it is and that is what I believe to be my vocation.

No resentments, none at all, no ill feelings but the inescapable solitude of the human condition. That is the most important thing.

1. Henri Gregoire (1750-1831), French ecclesiastic and politician, a leader of the movement in the Convention for the abolition of slavery. Ed. 2. French politician (1804-1893), campaigner for the abolition of slavery in the colonies, Deputy for Guadeloupe and Martinique. Ed.

–The liberating power of words - interview with poet Aime Cesaire - Interview

http://findarticles.com/p/articles/mi_m1310/is_1997_May/ai_19557181/print

_____

http://www.amyking.org

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457. Murat Nemet-Nejat
Re: world's oldest photograph?
Thu 17 Apr 2008

Barry,

It is interesting how these very early photographs (photograms) are of objects, things (leaf, urn), pointing to magic, possession of an essential power, relating to the original photographic impulse. Placing an object against an almost alchemical substance (e,g. silver nitrate solution) in the presence of light is not that different from the ingesting of wafers during Mass. In Daguerreotypes one way subjects chose to place themselves in front of the lens was by pressing their hands against each other, in the form of prayer. That's why, I think, hands are always so important in a photographic images, outside eyes, and along with the nape, the most resonant parts of the human body.

There is something funny how a process, a gesture so mysterious is attempted to be placed withing an economic structure.

Ciao,

Murat

On Thu, Apr 17, 2008 at 6:18 AM, Barry Schwabsky <
[redacted]> wrote:

> *http://www.nytimes.com/2008/04/17/arts/design/17phot*
> *Amazing, if true:*
>
> *http://www.nytimes.com/2008/04/17/arts/design/17phot.html?th&emc=th*

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458. Brian Stefans
Poetry Job at Stockton
Thu 17 Apr 2008

As some of you know, I'm leaving Stockton at the end of this semester to take up a job at UCLA. So there's an opening at Stockton. They want to hire a poet with digital humanities experience, rather than a new media specialist, given the relatively few new media people who actually can teach literature. Here's the advert... it's a fun place to teach! You pretty much create your own classes, with no hassles from the administration -- this semester, I taught Video Game Narrative Studies, Experimental Writing Workshop and Indie Films and Filmmakers (for their General Studies Department).

—

Literature and Creative Writing -The Richard Stockton College of New Jersey seeks applicants for a tenure-track Assistant Professor in Literature for their Literature Program to start September 2008. Ph.D. or MFA required for position. Salaries competitive ($49,124-$56,494), excellent benefits.

Successful candidate will be expected to teach introductory through advanced courses in poetry and creative writing, teach core courses in support of the Literature curriculum and to support program initiatives in the digital humanities. Preference will be given to candidates with evidence of excellence in college teaching and experience with digital humanities, such as digital publishing, digital archives, blogs, podcasting, web design, and the use of technology in the classroom. Academic experiences with culturally diverse populations desired. Teaching load is six four-hour courses per year, which includes two self-designed courses in Stockton's interdisciplinary General Studies program.

Send letter of application, C.V., statement of teaching philosophy, three letters of recommendation to Dr. Robert Gregg, Dean of Arts and Humanities, Richard Stockton College of New Jersey, AA___, PO Box 195, Pomona, NJ 08240-0195. http://www.stockton.edu Screening begins immediately and will continue until position is filled. Stockton is an equal opportunity institution.

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459. Murat Nemet-Nejat

Re: Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles

Thu 17 Apr 2008

Jim,

Thank you for *The Mandrake Vehicles*. I liked, particularly, the first installation.

It is very interesting that the basic text, its language, is based on an animist sensibility. Is this coincidental? In some other occasion I suggest that the poetry in our time will be forced to explore a animist sensibility to be able to say anything.

In #4 of the First Installation, I noticed a very Poundian tone? Is that accidental? Phrases like "nine sutured noose," etal, remind me of "The Seafarer."

Affectionately,

Murat

On Thu, Apr 17, 2008 at 4:16 AM, Jim Andrews <[redacted]> wrote:

> *An interesting suite of digital poems by Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles at http://www.conduit.org/online/buchanan/buchanan.html*
>
> *ja*
> *http://vispo.com*

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460. Charles Alexander
reading/performance, words+music, CUE Art Foundation
Thu 17 Apr 2008

CUE Art Foundation

words+music:
CUE curator Ron Silliman and Charles Alexander, poetry
and James Fei, saxophone

Friday, April 25, 2008
6:30 - 8:00pm at CUE Art Foundation
511 W. 25th Street (between 10th & 11th Aves.)
New York, NY

Admission is FREE. Reservations are required.
Seating is reserved for members. Remaining seats on a first come first serve basis.
To RSVP, please call [redacted] or e-mail
[redacted]

RON SILLIMAN is a contemporary American poet. He has written and edited 32 books to date. Between 1979 and 2004, Silliman wrote a single poem, entitled The Alphabet. He has now begun writing a new poem entitled Universe, the first section of which appears to be called Revelator. Silliman sees his poetry as being part of a single poem or lifework, which he calls Ketjak. Ketjak is also the name of the first poem of The Age of Huts. If and when completed, the entire work will consist of The Age of Huts (1974-1980), Tjanting (1979-1981), The Alphabet (1979-2004), and Universe (2005 - present). Ron Silliman's fame and notoriety have grown considerably since 2002, due in large part to his popular and controversial web blog: Silliman's Blog. Debuting on August 29, 2002 to little fanfare and without expectations of an audience, it is now arguably the most influential English-language blog on the web that is devoted to contemporary poetry and poetics.

CHARLES ALEXANDER is an American poet, publisher, and book artist. He is the director and editor-in-chief of Chax Press, one of the only independent

presses which specializes in innovative poetry and the book arts. Alexander also served as the Director of the Minnesota Center for the Book Arts from 1993 until 1995 and as book artist there through 1996. Alexander lives in Tucson, AZ with his wife, the visual artist, Cynthia Miller. He is the recipient of the 2006 Arizona Arts Award and his books of poetry include Hopeful Buildings (Chax Press, 1990), arc of light | dark matter (Segue Books, 1992), Pushing Water: parts one through six (Standing Stones Press, Morris, MN, 1998), Four Ninety Eight to Seven (Meow Press, 1996) and Certain Slants (Junction Press, 2007). Since 1997 Alexander has been working on a long serial poem entitled Pushing Water which is still in process. He has also performed poetry in galleries and art centers, has collaborated with musicians and dancers and generally brings to poetry a broad sense of artistic and collaborative possibility.

JAMES CHENG TING FEI moved to the US in 1992 to pursue a degree in electrical engineering. He has since been active as a composer, improviser and electronic musician. Works by Fei have been performed by the Bang on a Can All-Stars, Orchestra of the S.E.M. Ensemble and the Noord-Hollands Philharmonisch Orkest. Recordings of his works can be found on Leo Records, Improvised Music from Japan, CRI and Organized Sound. In addition to writing concert music for conventional and electro-acoustic ensembles, Fei also creates sound installations and performs on saxophones and live electronics. Fei joined the faculty of Mills College in2006. Recent CD releases include Sieves, electro-acoustic by Fei and Kato Hideki (Improvised Music From Japan), Alto Quartets (Organized Sound Recordings), Studies on the ANS (Russian synthesizer from 1958, Krabbesholm), and Bode Sound Project, a tribute CD to early electronic instrument pioneer Harold Bode. His works have been performed in New York City at Merkin Hall, The Kitchen, Knitting Factory, Tonic, Roulette, Experimental Intermedia, MATA Festival and Engine 27, as well as at Empty Bottle (Chicago), Beurs van Berlage (Amsterdam), Steim (Amsterdam), JFC Club (St Petersberg), Super Deluxe (Tokyo), Shinjuku Pit Inn (Tokyo), and the National Recital Hall (Taiwan).

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

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461. **aaron tieger**

Lori Lubeski's Undermined

Thu 17 Apr 2008

CARVE Poems is pleased to announce the release of Lori Lubeski's chapbook Undermined. Copies may be ordered for $6 (including S&H) via paypal at carvepoems.org, or by sending a check (made out to AARON TIEGER) to 67 Rice St. #1, Cambridge, MA, 02140.

A sample from the title poem of this excellent book:

your beautiful planet
escapes into
the night sky
of heavenly bodies
a sweeping portrayal
of diction where I stand
petrified
and moonlit
your dark mood
has me plunged
into waters
of broad dissatisfaction
I crept through
the blackness
on my hands and knees
belittled by ghosts
and dodging anthems
of mercurial words
you always say no
when I most need
your inevitability
who is paramount
to you but me
who has been judged a factor
in this amnesty
where elusive waters
and warmth of
paranoia cast aside
its glow in the
amber light of
your speechless
advocate--

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

"Without people you're nothing" (Joe Strummer)

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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462. Charles Alexander
Cynthia Miller and David Krueger Opening at CUE Thursday, April 24, 6:00-8:00pm
Thu 17 Apr 2008

CUE Art Foundation Presents

Cynthia Miller: Curated by Ron Silliman
David Krueger: Curated by Judy Pfaff

April 24- May 31, 2008
Opening Reception: Thursday, April 24, 6-8pm
Exhibition catalogue available

511 W. 25th Street (between 10th & 11th Avenues)

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463. George Quasha
Reb Livingston & George Quasha reading at R&F Handmade Paint, Kingston, Saturday at 2 PM
Thu 17 Apr 2008

Reb Livingston & George Quasha

April 19, 2008 at 2pm

The Gallery at R&F Handmade Paint
84 Ten Broeck Avenue
Kingston, NY 12401

A $5 donation is suggested.

For directions please visit R&F's website at http://www.rfpaints.com/

Reb Livingston is the author Your Ten Favorite Words - http://www.yourtenfavoritewords.com/ - (Coconut Books 2007) and co-editor of The Bedside Guide to No Tell Motel - Second Floor - http://www.notellbooks.org/secondfloor - (No Tell Books 2007). Her poems have appeared in Best American Poetry 2006, The American Poetry Review, Caffeine Destiny and other publications. She's the poetry editor of No Tell Motel -

http://www.notellmotel.org/ - and publisher of No Tell Books - http://notellbooks.org/

Visit Reb's blog at: http://cacklingjackal.blogspot.com/

George Quasha is an artist and poet who works across mediums to explore principles in common within language, sculpture, drawing, video, sound, installation, and performance. Solo exhibitions of his axial stones and axial drawings include the Baumgartner Gallery in New York (Chelsea), Slought Foundation in Philadelphia, and the Samuel Dorsky Museum of Art at SUNY New Paltz. This work is featured in the recently published book, Axial Stones: An Art of Precarious Balance, Foreword by Carter Ratcliff (North Atlantic Books: Berkeley, 2006).

In 2006 he was awarded a Guggenheim Fellowship in video art.

For his video installation work art is: Speaking Portraits (in the performative indicative), he has recorded over 650 artists, poets, and composers (in 10 countries and 20 languages) saying what in their view art or poetry or music is. This ongoing work (“art is/music is/ poetry is”) has been exhibited at the Snite Museum of Art (University of Notre Dame), at White Box in Chelsea, the Samuel Dorsky Museum (SUNY New Paltz), and in several other countries (including France and India), and has been featured in several biennials (Wroclaw, Poland; Geneva, Switzerland; Kingston, New York). Further extensions of this work in speaking portraiture include "myth is” and “peace is.” His other work in axial video (including Pulp Friction, Axial Objects, Verbal Objects, Axial Landscapes) has appeared internationally in museums, galleries, schools, and biennials. A 30- year performance collaboration (video/language/sound) continues with Gary Hill and Charles Stein.

His other 14 books include poetry: Somapoetics, Giving the Lily Back Her Hands, Ainu Dreams (with Chie Hasegawa), and Preverbs [forthcoming]; anthologies: America a Prophecy [with Jerome Rothenberg], Open Poetry [with Ronald Gross], An Active Anthology [with Susan Quasha], The Station Hill Blanchot Reader [with Charles Stein]); and writing on art: Gary Hill: Language Willing, with Charles Stein: Tall Ships, HanD HearD/liminal objects, Viewer. A new book on Gary Hill is An Art of Limina, forthcoming from Ediciones Poligrafa (Barcelona), also in collaboration with Charles Stein.

Awards include a National Endowment for the Arts Fellowship in poetry. He has taught at Stony Brook University (SUNY), Bard College, New School University (Graduate Anthropology Department), and Naropa University. With Susan Quasha he is founder/publisher of Barrytown/ Station Hill Press in Barrytown, New York.

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

In the Gallery at R&F: "Rituals", a solo exhibition of recent encaustic paintings by New Orleans artist, Mary Jane Parker. The show will run from April 5th through May 24th, 2008.

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464. Bill Berkson
berkson/jamme
Thu 17 Apr 2008

Bill Berkson reads
his poems &
New Exercises by
Franck André Jamme
Meridian Gallery
735 Powell, San Francisco
April 24, 7:30 pm
Suggested donation $10

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465. Evan Munday
The poetics of stuttering in Portland - Apr. 20 & 21
Thu 17 Apr 2008

Dear Portland friends,

Jordan Scott brings his ambitious and fascinating book, Blert, to Portland this weekend. Hear the poet read from a work that Craig Dworkin calls 'the most original poetic project I have read in years.'

Scott will be in Portland for two events -- April 20 and 21 -- with fellow Canadian poets Donato Mancini (Aethel) and Stephen Collis (The Commons).

Spare Room Reading Series
featuring Jordan Scott, Donato Mancini and Stephen Collis
Sunday, April 20, 2008
Someday Lounge, 125 NW 5th Avenue
Portland, OR
5:00 p.m.
$5 suggested donation

Poetry Month at Broadway Books
featuring Jordan Scott, Donato Mancini and Stephen Collis
Monday, April 21, 2008
Broadway Books, 1714 NE Broadway Street
7:00 p.m.
Free

***

About Blert:

The bright, taut, explosive poems in Jordan Scott's Blert represent a spelunk into the mouth of the stutterer. Through the unique symptoms of the stutterer (Scott, like fifty million others, has always stuttered), language becomes a rolling gait of words hidden within words, leading to different rhythms and textures, all addressed by the mouth's slight erosions.

In Scott's lexicon, to blert is to stutter, to disturb the breath of speaking. The stutter quivers in all that we do, from a skip on a cd to a slip of the tongue. These experiences are often dismissed as aberrant, but in Blert, such fragmented milliseconds are embraced and mined as language. Often aimed full-bore at words that are especially difficult for the stutterer, Scott's poems don't just discuss, they replicate the act of stuttering, the 'blort, jam and rejoice' involved in grappling with the granular texture of words.

'Jordan Scott's Blert is the most original poetic project I have read in years. Undertaking a "poetics of stutter," the book is not primarily a mimetic representation of stuttering, or the reproduction of stammered speech, but rather an investigation into how the stutter originates.' – Craig Dworkin, PMLA

For more information about Blert, visit http://www.chbooks.com/catalogue/index.php?ISBN=1552451992.

Watch a documentary on Jordan Scott at http://www.youtube.com/watch?v=4Gr3VxXio8A. Listen to a radio interview with Jordan Scott at http://www.cbc.ca/ andsometimesy/pastshows.html?s3-ep14

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

↑ Index

466. **Anny Ballardini**

Re: Obama is correct about rural PA

Thu 17 Apr 2008

:-)

even if I like Shaw, but Auden's impertinence is too good

On Thu, Apr 17, 2008 at 11:38 AM, Barry Schwabsky <
[redacted]> wrote:

> *Your characterization of Obama as an empty suit reminds me of W.H. Auden's complaint about the plays of George Bernard Shaw--that his characters were abstractions, that "they have no bodies." And then he added, "Oscar Wilde's characters don't have bodies either, but at least they have clothes."*
>
> *----- Original Message ----*
> *From: Mark Weiss <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, 15 April, 2008 1:57:01 PM*
> *Subject: Re: Obama is correct about rural PA*
>
> *Let me be real clear. Obama as a candidate lives by the word. His ability to read an eloquent prepared speech and to participate in the writing of it is a major reason he's been so successful. When he screws up it has consequences, because he seems to be so careful with words.*
>
> *Here's what he said: "You go into these small towns in Pennsylvania and, like a lot of small towns in the Midwest, the jobs have been gone now for 25 years and nothing's replaced them. And it's not surprising then they get bitter, they cling to guns or religion or antipathy to people who aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their frustrations." How is it possible to read this as other than a discounting, not of "their" suffering, but of their opinions and beliefs? How is this not a cartoon? It's that presumed attitude that's been criticized, and it appears apparently as of a piece with a frequent dismissiveness, as if he finds the entire process of getting elected simply too silly for words.*
>
> *But suppose it's just a slip, or he's really not that good on his feet, etc. How many of these things do you think he could get away with in the general election?*

It should be obvious that I suspect, or maybe more accurately fear, that Obama's an empty suit. The frequent invocation of Kennedy, who was an empty suit for the most part, isn't reassuring.

I'd love to be proven wrong.

Hey, maybe he'll even honor his pledge to limit himself to public financing. That could establish a standard that would really change American politics.

If he's elected, and he probably will be, he's going to be up against so many intractable, urgent problems that even an FDR would probably fail.

But Obama's very smart, and he'll probably learn.

Anyway, my opinion doesn't matter. I already got to vote.

Mark

At 12:02 AM 4/15/2008, you wrote:
Yes, do read the statement -- as poorly worried as it was, Obama was clearly
not saying that people adopt faith because of their bitterness over the economy
or, as more than one talking head as put it today, that they have guns and go
hunting because of that bitterness -- he was saying fairly plainly, though not
in a politic way, that this presumed bitterness leads to their clinging to
these issues as election motivations -- and, as I remarked yesterday, that's
pretty much been the Republican campaign strategy reaching back to Nixon's
Southern strategy --

On Mon, Apr 14, 2008 07:07 PM, Mark Weiss <[redacted]> wrote:

Read the statement. He said that small town folks "cling to religion and guns" out of bitterness. I happen to think that belief in an afterlife is a product of desperation, and Obama apparently agrees, at least when it comes to poor white folks. But I'd be pretty careful where I said that, if only out of politeness. As a politician, I'd have to be an idiot to say it. Same goes for guns. most gun violence happens in big cities. I think guns should be much more strictly regulated, even that hunting rifles should be locked up at the police station and only reclaimed when a hunting trip's planned, because the

> *cities need that kind of rule. But it's not hard to understand why rural folks would object.*
>
> *Mark*
> *<<

Kate Greenstreet is the author of case sensitive (Ahsahta Press, 2006) and three chapbooks, Learning the Language (Etherdome Press, 2005), Rushes (above/ground press, 2007), and This is why I hurt you (Lame House Press, April 2008). Her second book, The Last 4 Things, will be out from Ahsahta in 2009. Her poems can be found in journals like Cannibal, Fascicle, and Handsome. New work is forthcoming in Filling Station, Practice, and The Columbia Review. Frank Sherlock is a author of Ready-to-Eat Individual (with Brett Evans). Recent chapbooks include Over Here, Daybook of Perversities & Main Events and Wounds in an Imaginary Nature Show. A collaboration with CA Conrad entitled The City Real & Imagined: Philadelphia Poems is forthcoming from Factory School Books this spring.

Wednesday, April 23, 8 PM
CA Conrad & Larry Kearney

CA Conrad is the author of Deviant Propulsion (Soft Skull, 2006), (Soma)tic Midge (FAUX, 2008), The Book of Frank (Chax, 2008), and a collaboration with poet Frank Sherlock The City Real & Imagined: Philadelphia Poems, (Factory School, 2008). Poetry is central to his life, poetry is our EVERYDAY MIRACLE! Look for him and some of his poet genius friends at www.PhillySound.blogspot.com. Larry Kearney, born in Brooklyn, New York. Brooklyn Technical High School, Harpur College. San Francisco in â€™64â€”Spicer, MacInnis, Duerden, Kyger, Stanley and Brautigan. Bolinas for eleven years. Three works of non-fiction published, as well as a childrenâ€™s book and fifteen books of poetry. Six screenplays, four novels, and a book on films of the late forties ready to circulate. Three volumes of memoir complete, two more coming. A new book (Sixteen Poems for Susan and Lawrence) for White Rabbit Press, perhaps.

Friday, April 25, 10 PM
Michelle Tea, Tara Jepsen, Nicole J. Georges & Rhiannon Argo

Michelle Tea's first memoir, The Passionate Mistakes and Intricate Corruption of One Girl in America, was just re-published by Semiotext(e). She has written three others, plus a collection of poetry and the novel Rose of No Man's Land. Her recent It's So You: 35 Women Talk About Personal Expression Through Beauty and Style, contains stunning essays by Eileen Myles, Kim Gordon, Cintra Wilson and others. She is the artistic director of Radar Productions, a San Francisco literary non-profit that produces the all-girl lit tours Sister Spit: The Next Generation. Tara Jepsen is a writer and performer from San Francisco, CA. Her stories have been published in the anthologies Pills, Thrills, Chills and Heartache (Alyson Books) and Itâ€™s So You (ed. Michelle Tea, Seal Press, 2007). She toured extensively with seminal all-female cabaret Sister Spitâ€™s Rambling Road Show. Her most recent short film, Diving for Pearls (with Beth

Lisick), won the â€œMost Innovative Shortâ€ award at the Seattle Lesbian and Gay Film Festival (2004) and was selected for the â€œBest of Newfestâ€ screening at the BAM. She co-curates and co-hosts SF's longest running queer open mic, K'vetsh. She just completed writing a novel, Like a Dog. Nicole J. Georges is an illustrator, zinester and pet portrait artist living in Portland, Oregon. Nicole is the author of award-winning autobiographical comic zine Invincible Summer (now a two volume book set from Microcosm Publishing), and is most proud of being voted Miss Specs Appeal 2006 by the zine Hey! Four Eyes. Nicole will be reading stories about herself and her dogs while projecting images from her comic life. Rhiannon Argo is a San Francisco based writer whose stories have been published in anthologies and in her own hand-made chapbooks, Pill, Four, and Cola. In 2007 she took her tales on the road for an entire month with the new wave of Sister Spit. She recently finished her first novel entitled Switch, a tale of grit and glam, starring fierce feminist strippers and punkish, gender-queer girl-skateboarders.

Saturday, April 26, 1 PM
A Tribute to Barbara Guest

Barbara Guest (1920â€“2006) published over twenty volumes of poetry including The Countess of Minneapolis, Fair Realism and The Red Gaze, and earned awards including the Robert Frost Medal for Distinguished Lifetime Achievement from the Poetry Society of America. Join John Ashbery, Charles Bernstein, Susan Bee, Mei-mei Berssenbrugge, Peter Gizzi, Kathleen Fraser (pre-recorded), Hadley Guest, Ann Lauterbach, Erica Kaufman, Charles North, Rena Rosenwasser, Richard Tuttle, Africa Wayne and Marjorie Welish in a celebration of Guestâ€™s life and work, as well as the forthcoming The Collected Poems of Barbara Guest by Wesleyan University Press. Co-sponsored with The Poetry Society of America.

FLARF IS LIFE
2008 Holistic Expo & Peace Conference
http://flarffestival.blogspot.com

THURSDAY, APR 24, 8:00 P.M., DIXON PLACE, 258 BOWERY, $8
Film, neo-benshi, and theater by:

Brandon Downing: Two new short films
Rob Fitterman: Film: "Bisquick / Bismarck"
Nada Gordon: Neo-benshi: "Uzumaki"
Mitch Highfill: Play: "The Secret History of the '60s"
Rodney Koeneke: Neo-benshi: "Mary Poppins"
Michael Magee: Play: "William Logan: A Sedentary Life"
K. Silem Mohammad & Gary Sullivan: Play: "Chain: A Dialog"
Kim Rosenfield: Neo-benshi: "Meglio Stasera / The Libido Theory"

FRIDAY, APR 25, 7:00 P.M., 300 Bowery, buzz "Sherry/Thomas," FREE
Publication party for new books and DVDs by:

Brandon Downing: Dark Brandon (DVD)
Mitch Highfill: Moth Light
Sharon Mesmer: Virgin Formica
K. Silem Mohammad: Breathalyzer
Mel Nichols: Bicycle Day
Rod Smith: Deed
Gary Sullivan: PPL in a Depot

SATURDAY, APR 26, 6:00 P.M., BOWERY POETRY CLUB, 308 BOWERY, $8 A
Segue reading to benefit Bowery Arts and Sciences, featuring:

Shanna Compton
Katie Degentesh
Benjamin Friedlander
Drew Gardner
Nada Gordon
Mitch Highfill
Rodney Koeneke
Michael Magee
Sharon Mesmer
K. Silem Mohammad
Mel Nichols
EirÃkur Ã–rn NorÃ°dahl
James Sherry
Rod Smith
Christina Strong

With music by the Drew Gardner Orchestra and The Saw Lady. Hosted by Brandon Downing and Gary Sullivan.

This benefit reading will help keep Segue readings at an affordable $6.

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Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If youâ€™d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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468. **Charles Bernstein**
Scalapino: It's go in horizontal
Thu 17 Apr 2008

Leslie Scalapino will read from her new book

It's go in horizontal: Selected Poems 1974-2006

Readings at UC San Diego; University of Chicago; City Lights in SF; & Tucson, Arizon

San Diego:
April 22nd, Tues at 7:00 pm at the San Diego Museum of Art in Balboa Park on Laurel St.
April 23rd, Weds at 4:30 on the UCSD campus in the Visual Arts Performance Space (Warren College).

University of Chicago: Reading is on Thurs April 24th at 5:30pm—Rosenwald 405, 1101 E. 58th Street. Lecture titled POETICS is on Friday April 25th at 2:00pm, Rosenwald 405, 1101 E. 58th Street.

Tucson, Arizona:
Saturday May 3rd—A poem-play at 1:00pm and reading at a separate venue, The Drawing Studio, at 4:00pm.

San Francisco: City Lights Book Store in San Francisco. Reading is Thurs May 8th at 7:00pm, 261 Columbus Ave near Broadway. Leslie Scalapino is reading with Denise Newman whose new book from Apogee Press is titled Wild Goods.

It's go in horizontal /Selected Poems 1974-2006 by Leslie Scalapino
University of California Presa
246 pages. ISBN 978-0-520-254662-6
$16.95
Order from www.ucpress.edu or call [redacted]

Fanny Howe "This is a superb and important contribution to philosophy, theology, psychology, and the science of knowing. To have the selection here

now, to be able to see the whole trajectory in one volume, is to experience a revolutionary moment.”

Robert Creeley: “…this work is not apart from its thinking and/or composition… I find the whole work to be a deeply engaging preoccupation with, and articulation of, what life might be said, factually, to be. But not as a defined subject, nor even a defining one—but as one being one. That is an heroic undertaking, or rather, place in which to work/write/live. Its formal authority is as brilliant as any I know.”

Charles Bernstein: “Leslie Scalapino’s poems probe politics, perception, and desire, creating hypnotically shifting coherences that take us beyond any dislocating devices into a realm of newly emerging consciousness. This work, which defies categorization, is essential for contemporary poetry.”

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469. Jim Andrews
Tributaries & Text-Fed Streams
Thu 17 Apr 2008

Tributaries & Text-Fed StreamsThe Capilano Review, a long-running (print) literary periodical from Vancouver Canada, recently published an issue titled "Artifice and Intelligence". It featured essays relating to digital writing by a number of Canadian artists such as David Jhave Johnston, Kate Armstrong, Darren Werschler Henry, myself, and others. To my knowledge, this is the first of the long-running literary periodicals of western Canada to do anything whatsoever concerning digital writing. The issue was guest-edited by Andrew Klobucar, who teaches at Capilano College.

Below is a press release about a project, just published, concerning that issue of the Capilano Review.

My essay, "The <body> of Net Art", which is in both these projects, is at http://tributaries.thecapilanoreview.ca/2008/04/15/the-body-of-net-art . It looks at some of the architectural possibilities for works of net art.

ja

We are writing to announce "Tributaries & Text-Fed Streams", a new net art project by J.R. Carpenter. The piece was commissioned by the TCR (The Capilano Review), based in Vancouver, and is a "personal, experimental and playful rereading of and response to” the essays you produced for the "Artifice and Intelligence" edition, issue 2.50, published one year ago.

The work explores the formal and functional properties of RSS, using blogging, tagging and other online tools to mark up and interlink essays and to insert additional meta-layers of commentary in order to play with, expose, expand upon, and subvert formal structures of writing, literature, and literary criticism.

Over a period of time the twelve essays are distilled into fragments, which are then annotated, marked-up, tagged and posted. Fed into an RSS stream, the fragments are re-read, reordered, and reblogged in an iterative process of distribution that opens up new readings of the essays and reveals new interrelationships between them. The result of this process-based approach is part blog, part archive - at once an online repository for the artifacts of re-reading and a stage for the performance of live archiving.

Streams are both literally and metaphorically the central image of the work. Streams of consciousness, data, and rivers flow through the interface and through the texts. Through this process of re-reading and responding, this textual tributary feeds a larger stream while paying tribute to the original sources.

The work is located at http://tributaries.thecapilanoreview.ca.

Upon the conclusion of its active phase in May 2008, the project will be launched at an event sponsored by TCR in Vancouver and released on Turbulence.org.

We invite you to check it out, and perhaps to respond in comments, bringing the process full circle.

Kate Armstrong
Curator, Tributaries & Text-Fed Streams

Andrew Klobucar
Guest Editor, TCR 2-50

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470. Fluffy Singler
Re: New Marjorie Perloff interview at The Argotist Online
Thu 17 Apr 2008

Thanks for that!

-----Original Message-----
From: Jeffrey Side [mailto:[redacted]]

Sent: Wednesday, April 16, 2008 9:21 AM
Subject: New Marjorie Perloff interview at The Argotist Online

Here is an interview that I did with Marjorie Perloff for Poetry Salburg Review in 2006. I have been given permission by its editor, Wolfgang Görtschacher, to reproduce it here: http://www.argotistonline.co.uk/Perloff%20interview %202.htm

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471. Mairead Byrne

Re: Aime Cesaire, voice of French Black pride, dies

Fri 18 Apr 2008

This notice of his death brings him alive again.
Mairead

>>> amy king <[redacted]> 04/17/08 11:33 AM >>>
Thu 17 Apr 2008, 13:18 GMT
By Astrid Wendlandt

PARIS (Reuters) - French Caribbean poet Aime Cesaire,founding father of the "negritude" movement that celebrated blackconsciousness, died in his native Martinique, France'sMinistry of Culture said on Thursday.

Cesaire, 94, who was mayor of the island's main city Fort-de-France for morethan half a century, was admitted to hospital last week suffering from heartand other problems.

His writings offered insight into how France imposedits culture on its citizens of different origins in the early part of the 20thCentury.

The theme still resonates in French politics today, as thecountry continues to struggle to integrate many of its residents of African andNorth African origin.

In 2005, Cesaire refused to meet then French InteriorMinister Nicolas Sarkozy (now French president) over concerns that Sarkozy'sconservative UMP party had pushed for a law which proposed to recognise thepositive legacy of French colonial rule. The law was eventually repealed.

Cesaire and African intellectual Leopold Senghor -- laterpresident of Senegal--founded "The Black Student" in 1934, a journal that encouragedpeople to develop black identity.

ANTI-COLONIAL VOICE IN THE 1960s

The Caribbean writer rose to fame with his "Notebook ofa Return to the Native Land", written inthe late 1930s, in which he says "my negritude is neither tower norcathedral, it plunges into the red flesh of the soil."

His poems expressed the degradation of black people in the Caribbean and describe the rediscovery of an Africansense of self. In his "Discourse on Colonialism", first published in1950, Cesaire compared the relationship between the coloniser and colonisedwith the Nazis and their victims.

He was a mentor to fellow Martinican author Frantz Fanon,and their anti-colonial writings were a major influence in the headyintellectual climate of the 1960s and 1970s in France.

The negritude movement was a counterpart to the Black Pridemovement in the United States,though it has been criticised for not being radical enough.

Cesaire was also a friend of the French surrealist poetAndre Breton who had encouraged him to become a major voice of Surrealism.

Cesaire's anti-colonial rhetoric did not prevent him from havinga long-lasting political career.

After becoming mayor of Fort-de-France in 1945 at the age of 32, hewas elected deputy of parliament a year later, a post he held until the early1990s.

A graduate of the prestigious French Ecole NormaleSuperieure -- unusual for a black Martinican in the 1930s -- he remained amember of the French communist party until the Soviet Hungarian repression of1956.

Cesaire was born in 1913 in the small town of Basse-Pointe in Martinique.He married Suzanne Roussi in 1937, a gifted writer in her own right, with whomhe had six children.

http://africa.reuters.com/top/news/usnBAN745797.html

_____

http://www.amyking.org

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472. Michael Ford
Re: Obama is correct about rural PA
Fri 18 Apr 2008

What's been overlooked in the discussion of Obama's remarks is that he isn't saying that people hunt and go to church because they are bitter. He is saying

that working class Americans are bitter and as a result get conned into voting against their own interests by the Republicans, who throw around nonsense issues like gun control and gay marriage to frighten them.

This sounds like a good description of my family, who live in Chicago. And some of my neighbors here in New Orleans. It's not a small town issue, it's class issue. I've lived in working class communities my whole life, and I knew immediately what Obama was talking about. It's not elitism, it's just the truth. People in the US have been voting away their rights and economic welfare for years.

Michael Ford

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473. Barry Schwabsky
Re: Obama is correct about rural PA
Fri 18 Apr 2008

I'll finally go along with Mr. Krugman in this matter:
http://www.nytimes.com/2008/04/18/opinion/18krugman.html?th&emc=th

----- Original Message ----
From: Thomas savage <[redacted]>
To: [redacted]
Sent: Wednesday, 16 April, 2008 8:38:55 PM
Subject: Re: Obama is correct about rural PA

Although I'm not from Pennsylvania or any small town, my intuition tells me Obama was right when he spoke about "some" (my word and quotation marks, not his) of the people who live in these places. Their lives may be hard but where is life not hard? As for Ralph Nader, he's just a distraction and a spoiler, regardless of how many good things he has said and done over the years in now what must be the fairly distant past. And the possibility that he might contribute to a win for McCain this time around is monstrous.

CA Conrad <[redacted]> wrote: Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.

But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!

CAConrad
http://PhillySound.blogspot.com

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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474. **steve russell**

how bad was the debate?/ The Guardian, and other links

Fri 18 Apr 2008

---

1. "Clinton-Obama Debate: ABC Decides Top Issues Facing Americans Are Gaffes, Flag Pins and '60s Radicals," Editor & Publisher, April 16, 2008 http://www.moveon.org/r?r=3580&id=12458-8315741-.IMQSR&t=6 2. "Worst. Debate. Ever." The Guardian blog, April 16, 2008 http://www.moveon.org/r?r=3582&id=12458-8315741-.IMQSR&t=7 3. "Philadelphia Debate Thread," Chris Bowers, OpenLeft.com, April 16, 2008

http://www.openleft.com/showDiary.do?diaryId=5195 4. "In Pa. Debate, The Clear Loser Is ABC," Washington Post, April 17, 2008 http://www.moveon.org/r?r=3581&id=12458-8315741-.IMQSR&t=8 5. "The Debate Debacle," The Philadelphia Inquirer blog, April 16, 2008 http://www.moveon.org/r?r=3583&id=12458-8315741-.IMQSR&t=9

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475. Daniel Godston
tonight at Robin's Bookstore
Fri 18 Apr 2008

Please join us for a poetry reading
with Deidra Greenleaf Allan, Daniel Godston, and Cris McCreary
at Robinâ€™s Bookstore in Philadelphia
6 p.m. on Friday, April 18

Deidra Greenleaf Allan Deidraâ€™s interest in poetry began early. She wrote her first poem at the age of 8 and submitted her first poem to the New Yorker at the age of 17. Needless to say, soon after, she received her first rejection. In 1997, after more than 20 years of doing professional writing and public relations, Deidra returned to her creative roots. Taking a leave of absence from work, she attended Vermont College, where she completed her MFA in January 2002. In 2001 she was selected as Montgomery County Poet Laureate in a competition judged by Robert Hass. Also that year, she received a Leeway Emerging Artist Award and was nominated by Vermont College for the Modern Poetry Associationâ€™s Ruth Lily Fellowship. In 2002, she was a finalist for a Pew Fellowship in poetry. Her poems have appeared in American Poetry Review, Aurelian, Mad Poetâ€™s Review, Poetry Miscellany, Puerto del Sol,

Schuylkill Valley Journal of the Arts, West Branch (fall 2007), and Wind Magazine.

Daniel Godston
Daniel Godston teaches at Snow City Arts Foundation, The Center for Community Arts Partnerships, and at Columbia College Chicago. His writings have appeared in Chase Park, Versal, Drunken Boat, 580 Split, Kyoto Journal, Eratica, Moria, after hours, and other print publications and online journals. His poem â€œMask to Skin to Blood to Heart to Bone and Backâ€ was nominated by the editors of 580 Split for the Pushcart Prize. In February 2007 he curated the Forth Sound Back event, in the Red Rover Series. He works with the Borderbend Arts Collective to organize the Chicago Calling Arts Festival.

Chris McCreary
Chris McCreary is co-editor of ixnay press (www.ixnaypress.com) and the author of two books of poems, Dismembers and The Effacements. He has reviewed poetry and fiction for venues such as Rain Taxi, Review of Contemporary Fiction, and The Philadelphia Inquirer, and he teaches English at a private high school in the Philadelphia area.

Robinâ€™s Bookstore
108 South 13th Street
Philadelphia, PA 19107
[redacted]
http://www.robinsbookstore.com/

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476. **Sarah Sarai**
Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview excerpts:
Fri 18 Apr 2008

Thanks, Amy.

I note, from the interview you posted, Cesaire's insistence that one/we continue to write in the face of history... "it is up to us at any given moment to establish and readjust the hierarchy of dangers..." and "In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves."

From: "Notebook of a Return to the Native Land" "At the end of daybreak, on this very fragile earth thickness exceeded in a humiliating way by its grandiose future--the vol- canoes will explode, the naked water will bear away the ripe sun

stains and nothing will be left but a tepid bubbling pecked at by sea birds--the beach of dreams and the insane awakening."

...Sarah

>>>Amy's message
below:

listserv.buffalo.edu

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Subject: Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview
excerpts:
From: amy king <[redacted]>
Date: Thu, 17 Apr 2008 09:06:22 -0700
Parts/Attachments:

text/plain (171 lines)

From The liberating power of words - interview with poet Aime Cesaire - Interview

Aimé Césaire: I've always had the feeling that I was on a quest to reconquer something,
my name, my country or myself.
That is why my approach has in essence always been poetic.

Because it seems to me that in a way that's what poetry is.

The reconquest of the self by the self....

I think it was Heidegger who said that words are the abode of being. There are many such quotations. I believe it was Rene Char, in his surrealist days, who said that words know much more about us than we know about them.

I too believe that words have a revealing as well as a creative function…

The Abbe Gregoire(1), Victor Schoelcher(2) and all those who spoke out and still speak out, who campaigned for human rights without distinction of race and against discrimination, these were my guides in life. They stand forever as representatives of the West's great outpouring of magnanimity and solidarity, an essential contribution to the advancement of the ideas of practical universality and human values, ideas without which the world of today would not be able to see its way forward. I am forever a brother to them, at one with them in their combat and in their hopes…

I really do believe in human beings. I find. something of myself in all cultures, in that extraordinary effort that all people, everywhere, have made - and for what purpose?

Quite simply to make life livable!

It is no easy matter to put up with life and face up to death.

And this is what is so moving.

We are all taking part in the same great adventure.

That is what is meant by cultures, cultures that come together at some meeting-point….

I think it was in a passage in Hegel emphasizing the master-slave dialectic that we found this idea about specificity. He points out that the particular and the universal are not to be seen as opposites, that the universal is not the negation of the particular but is reached by a deeper exploration of the particular.

The West told us that in order to be universal we had to start by denying that we were black. I, on the contrary, said to myself that the more we were black, the more universal we would be.

It was a totally different approach. It was not a choice between alternatives, but an effort at reconciliation.

Not a cold reconciliation, but reconciliation in the heat of the fire, an alchemical reconciliation if you like.

The identity in question was an identity reconciled with the universal. For me there can never be any imprisonment within an identity.

Identity means having roots, but it is also a transition, a transition to the universal….

We are far removed from that romantic idyll beneath the calm sea.These are angry, exasperated lands, lands that spit and spew, thatvomit forth life.

That is what we must live up to. We must draw upon the creativity of this plot of land! We must keep it going and not sink into a slumber of acceptance and resignation. It is a kind of summons to us from history and from nature....

And so I have tried to reconcile those two worlds, because that was what had to be done. On the other hand, I feel just as relaxed about claiming kinship with the African griot and the African epic as about claiming kinship with Rimbaud and Lautreamont - and through them with Sophocles and Aeschylus! ...

I have never harboured any illusions about the risks of history, be it in Africa, in Martinique, in the Americas or anywhere else. History is always dangerous, the world of history is a risky world; but it is up to us at any given moment to establish and readjust the hierarchy of dangers. ...

At any rate, it is for me the fundamental mode of expression, and the world's salvation depends on its ability to heed that voice. It is obvious that the voice of poetry has been less and less heeded during the century we have lived through, but it will come to be realized more and more that it is the only voice that can still be life-giving and that can provide a basis on which to build and reconstruct....

* And yet this century has not been one where ethics has triumphed, has it?

A.C.: Certainly not, but one must speak out, whether one is heeded or not; we hold certain things to be fundamental, things that we cling to. Even if it means swimming against the tide, they must be upheld.

In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves.

Poetry wells up from the depths, with explosive force.

The volcano again.

No doubt I have reached the moment of crossing the great divide but I face it imperturbably in the knowledge of having put forward what I see as essential, in the knowledge, if you like, of having called out ahead of me and proclaimed the future aloud.

That is what I believe I have done; somewhat disoriented though I am to find the seasons going backwards, as it were, that is how it is and that is what I believe to be my vocation.

No resentments, none at all, no ill feelings but the inescapable solitude of the human condition. That is the most important thing.

1. Henri Gregoire (1750-1831), French ecclesiastic and politician, a leader of the movement in the Convention for the abolition of slavery. Ed. 2. French politician (1804-1893), campaigner for the abolition of slavery in the colonies, Deputy for Guadeloupe and Martinique. Ed.

–The liberating power of words - interview with poet Aime Cesaire - Interview

http://findarticles.com/p/articles/mi_m1310/is_1997_May/ai_19557181/print

_____

http://www.amyking.org

_____

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Permalink

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477. William Allegrezza

Series A--Fiction and Poetry: Blackstone and Pallant this Tuesday!

Fri 18 Apr 2008

Come hear fiction and poetry by Charles Blackstone and Cherly Pallant this coming Tuesday!

April 22, 7:00-8:00 p.m.

> Charles Blackstone
> Cheryl Pallant

At the Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL

The reading series is easy to access from both Metra and CTA (#6 Bus).

BYOB!

See http://www.moriapoetry.com/seriesa.html for more details.

Cheryl Pallant is a writer, poet, dancer, writing coach, and university instructor. She is the author of five books: Contact Improvisation, her book on dance from McFarland and Company; two poetry books from Station Hill Press, Uncommon Grammar Cloth and Into Stillness; and two chapbooks, The Phrase from The Feral Press and Spontaneities from Belladonna Press. A new nonfiction book, on embodied writing, is currently underway. Poetry and fiction have appeared in numerous print and online magazines such as Fence, HOW2, Tarpaulin Sky, and Oxford Magazine, and in several anthologies like Food for Thought by William Morrow and Company and An Introduction to the Prose Poem by Firewheel Editions. She has published over 200 reviews and interviews with dancers, performance artists, and writers from around the globe and was a critic for a local newspaper for twelve years.

Charles Blackstone lives in Chicago and is the co-editor of a forthcoming literary anthology, The Art of Friction: Where (Non) Fictions Come Together (University of Texas Press, 2008). Blackstone's short fiction has appeared in Bridge, Identity Theory, The Evergreen Review, and others. He is a regular contributor to Chicago Public Radio.

Bill Allegrezza
[redacted]
series A curator

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478. Justin Parks
modernist studies association call for participants
Fri 18 Apr 2008

Dear Buffalo Poetics Listserv:

Could you please post the following cfp for a panel I'm organizing on poetry and recorded sound for next novemvber's Modernist Studies Assoication conference? Here's the info:

Disembodied Voices: Poetry, Sound, and the Rise of Recording Media

A small yet steady flow of critical materials treating the relationship of poetry to sonic media has continued to appear in the related fields of poetics and modernist studies. However, a sufficient understanding of the full impact of the emergence of sound recording media on poetic practice has yet to be attained.

From its inception, Edison and other innovators in sound recording conceived of their new medium as having the capacity to record and preserve the voices of statesmen, opera singers, and poets long after their deaths. From this

beginning, sound recording is quickly taken up by the nascent culture industry as a form of entertainment. By the 1930s, however, sound recording media are once again in use as a means of preserving the voices of poets, as the rich store of audio files the Pennsound online archive contains will attest. Beginning in the 1950s, the widespread availability of inexpensive tape recorders ensures that the individual poet will be able to record and document the poemâ€™s aural qualities, a development related both to the proliferation of live readings and performance-based poetry continuing into the present and a renewed and rigorous attention to the ability of the voice to produce nonsemantic sounds in the form of the audio poem. The history of early recorded sound as a sort of ghostly double of modernist poetry and the concurrent development of these related media throughout the twentieth century is an emerging field of inquiry that will yield new understandings of poetryâ€™s relationship to popular media as they were configured and gained prominence throughout the modernist period.

Critical approaches may include, but are not limited to, the co-optation of radio broadcast by poets, the relationship of poetry to recordings of popular music, the analogy between poetry and devices for transcribing sound, sound recordingâ€™s ability to render vocal features as auditory cues of race and social status in poetry, and the correlation between the early development of sound/performance-based poetry and recording technology.

Please send a 250-word abstract and a brief scholarly bio to [redacted] by May 5, 2008.

Thanks!

Justin Parks

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479. Martha King
The Independent: Andrew Crozier: Poet and poets' champion
Fri 18 Apr 2008

A friend ([redacted]) has sent you an article:

Andrew Crozier: Poet and poets' champion
http://www.independent.co.uk/news/obituaries/andrew-crozier-poet-and-poets-champion-809561.html
At just 20 years old, the poet Andrew Crozier began to nurture and revitalise ? through his small-press publishing ? a rich terrain of first American, then British, modernist poetry. This had a rapid effect for his peers, principally those associated with the Cambridge School. Crozier disseminated, circulated and, with what became an increasingly anonymous generosity, encouraged and

stimulated countless writers and visual artists. If he partly achieved this as an editor, archivist, publisher and teacher, it was quietly reflective of his precise gift as a poet.

Please consider posting this. Earlier notice of the death of Andrew Crozier was quite truncated. This one, by poet Nicholas Johnson (etruscan press), goes much further. --Martha King

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480. Bonnie MacAllister
Edna Andrade (1917-2008)
Fri 18 Apr 2008

For Edna Andrade

Iâ€™ve been scanning pdfs
Of womenâ€™s arts catalogues
For her entries. One might think,
There is no connection
Between her and me,

But we shared these Philadelphia streets,
That same academy,
Galleries in locks,
Prints at the Art Alliance,
Our membership in the caucus.

Her optical paintings always reminded
Me of light boxes, distilled in space.
I stared at them at the ICA
Unable to plot out her methods,
The factors prime and discrete.

I envisioned a mobius,
Stripped through the canvas,
Manifold In knot theories,
Her objects defied topology,
Now she enters her own algorithms.

Bonnie MacAllister
Co-President
Women's Caucus for Art, Philadelphia Chapter (est. 1972)
National Women's Caucus for Art: http://www.nationalwca.com

Read her bio here when our group, the Women's Caucus for Art honored her:
http://www.nationalwca.org/LAA/LAA1983.pdf

More work: http://www.locksgallery.com/artists/andrade/works.html

http://bonniemacallister76.etsy.com

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481. **Ryan Daley**
Re: PS Re: Obama is correct about rural PA
Fri 18 Apr 2008

Apparently. According to one opinion, at least.

On Thu, Apr 17, 2008 at 9:42 AM, Mark Weiss <[redacted]> wrote:

> *A sociologist on the bitterness of small town voters. Apparently Obama got it wrong.*
>
> *http://www.nytimes.com/2008/04/17/opinion/17bartels.html*
>
> *Mark*

↑ Index

482. **Jason Quackenbush**
Re: PS Re: Obama is correct about rural PA
Fri 18 Apr 2008

---

what a ridiculous bunch of out of context garbage. note that all the studies are conducted in 2004, and the framing is a complete bait and switch. the data quoted confirms the values voter image that won bush the election in 2004, and to try to twist that data to say otherwise is patent nonsense.

On Thu, 17 Apr 2008, Mark Weiss wrote:

> *A sociologist on the bitterness of small town voters. Apparently Obama got it wrong.*
>
> *http://www.nytimes.com/2008/04/17/opinion/17bartels.html*
>
> *Mark*

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483. Mary Jo Malo
Re: THE ONLY WAR THAT MATTERS
Sat 19 Apr 2008

Ronald Aronson's excellent examination of Sartre's reconciliation of imagination, literature, and political commitment can be found here:

http://www.is.wayne.edu/raronson/Books/JPS/JPSBook.htm

Mary Jo Malo

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484. amy king
Fw: Annie Finch and Lee Ann Brown reading
Sat 19 Apr 2008

CORNELIA STREET

POETRY READING
SUNDAY, April 20th 2008
6:00 PM

CORNELIA STREET CAFÃ‰
29 Cornelia Street, (off Bleeker) NYC 10014 [redacted]
http://corneliastreetcafe.com/
Angelo Verga, hosts
Annie Finch & Lee Ann Brown
Annie Finch:
Poet, critic, translator, editor, and librettist Annie Finch is theauthor of three books of poetry, The Encyclopedia of Scotland; Eve; and Calendars.Her poetry has appeared widely in journals, anthologies, and textbooks and hasbeen featured in venues including Voice of America, the Metropolitan Museum ofArt, and Def Poetry Jam. Her collaborations with theater, art, and danceinclude the libretto for the opera Marina. She has also published a book ofFrench poetry in translation and numerous books on poetics, most recently TheBody of Poetry: Essays on Women, Form, and the Poetic Self (2005). She isProfessor of English and Director of the Stonecoast Low-Residency MFA Programin Creative Writing at the University of Southern Maine. Poems, essays, andfurther information are available at her website.
MailScanner has detected a possible fraud attempt from "www.anniefinch.com" claiming to be http://www.anniefinch.com

Lee Ann Brown is a poet, performer, and the publisher of Tender Buttons, apress that publishes experimental poetry by women. She is the author oftwo full length collections, Polyverse and The Sleep That Changed Everything and a collaboration withLaynie Browne, Nascent Toolbox. She enjoys singing her

rewrought ballads and collaborations. She lives in New York City where she teaches at St. John's University and in the mountains of North Carolina. She is married to actor and director, Tony Torn and they have a 5 year old daughter, Miranda Lee Reality Torn. http://writing.upenn.edu/pennsound/x/Brown.html http://epc.buffalo.edu/authors/brown/

Finch & Brown collaborate on a new piece. â€¨

Cover $7 (includes one house drink)

By Subway A, C, E, B, D, F & V TRAINS Get on the south end of the train./ Take the train to the West 4th Street stop. /Exit at West 3rd Street. / Walk one block north to 4th Street. / Make an acute left onto Cornelia Street. 1 & 9 TRAINS Take the train to the Sheridan Square stop. /Walk 21/2 blocks east on West 4th Street. /Make a right onto Cornelia Street. "Poems grow in April, easy as the sunâ€¦" (Annie)

Call me if you need to â€¦
Lee Ann We HOPE TO SEE YOU!

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485. **amy king**

Annie Finch and Lee Ann Brown reading - SUNDAY, April 20th 2008

Sat 19 Apr 2008

CORNELIA STREET CAF
POETRY READINGSUNDAY, April 20th 2008
6:00 PM

CORNELIA STREET CAFÉ
29 Cornelia Street, (offBleeker) NYC 10014 [redacted]
http://corneliastreetcafe.com/

Angelo Verga, hosts
Annie Finch & Lee AnnBrown
Annie Finch: Poet, critic, translator, editor, andlibrettist Annie Finch is the author of three books of poetry, The Encyclopediaof Scotland; Eve; and Calendars. Her poetry has appeared widely in journals,anthologies, and textbooks and has been featured in venues including Voice ofAmerica, the

Metropolitan Museum of Art, and Def Poetry Jam. Hercollaborations with theater, art, and dance include the libretto for the opera Marina. She has alsopublished a book of French poetry in translation and numerous books on poetics,most recently The Body of Poetry: Essays on Women, Form, and the Poetic Self(2005). She is Professor of English and Director of the Stonecoast Low-ResidencyMFA Program in Creative Writing at the University of Southern Maine. Poems, essays, and further information areavailable at her website.

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http://writing.upenn.edu/pennsound/x/Brown.html
http://epc.buffalo.edu/authors/brown/

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"Poems grow in April,easy as the sun…" (Annie)

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486. **amy king**
(no subject)
Sat 19 Apr 2008

CORNELIA STREET
POETRY READING SUNDAY, April 20th 2008
6:00 PM

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Lee Ann We HOPE TO SEE YOU!

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487. **David Chirot**

New Visual Books Reviewed - New York Times--Campaign Buttons & Memoribilia

Sat 19 Apr 2008

http://www.nytimes.com/2008/04/20/books/review/Heller-t.html?ref=books ---

Conceptual/Political Poetry of a very direct and im-mediate huge variety of forms

"The Clothes Make the Man" (from Brecht's Three Penny Opera) carried to ever more literal/punning extremes--

the Candidate as a construction of paraphernalia and slogans wearable, potable, haptic, Visual Poetry-ized and as a Conceptual Poem of literal/figurative tropes "embodied" in objects and images manipulating "figure and ground"--to produce an aesthetic-ideological effect--(the election of the Candidate as ana amalgam of "Constructivist-Conceptual" art & poetry--

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488. **Chris Pusateri**

TOMORROW, 4/20 at 6pm: Michelle Naka Pierce and Chris Pusateri read in Boulder CO

Sat 19 Apr 2008

Hello All,

In celebration of National Poetry Month, Chris Pusateri and Michelle Naka Pierce will read their work in Goldfarb Studio on the Naropa University campus, Sun 4/20 at 6pm. Chris will read from "anon" (BlazeVOX, 2008), while Michelle will read from "Beloved Integer" (Boostrap, 2007). Other readers include Brandon Arthur, Ryan Clark, Molly Conner, Lindsay Colahan, Megan

Fincher, and Tim Inman. Admission is free. There will be wine; there will be cheese. We hope there will be people.

Performer bios:

Michelle Naka Pierce is an Associate Professor at Naropa University. She is the author of Beloved Integer and TRI/VIA (co-written with Veronica Corpuz).

Chris Pusateri is the author of two books of poetry, anon (BlazeVox, 2008) and Berserker Alphabetics (xPressed, 2003), and five chapbooks. New work is forthcoming in Aufgabe, Vanitas, and Zoland Poetry Annual.

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http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=

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489. **steve russell**
It's National Poetry month, Marion,
Sat 19 Apr 2008

& by God we're going to read some poetry.

www.cartoonbank.com

_____
___
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490. **David Chirot**
Re: world's oldest photograph?
Sat 19 Apr 2008

Dear Murat--

In another note I sent rgerading this, i wonder often if natural processes may well not have at some or many points in time produced "photograms"--

as a child I used to think of St Paul of Tarsus as having undergone a photographic "development process as his Conversion experience of Illumination--

that is, he was made blind--a dark room, a "negative"--and when so, the Light of God enetered in and created the new Being of the Illuminated Paul (formerly Saul)--

whose being was now, when he regained sight, so imprinted with the Image of God, Light of God--that from then on of course that is what he both witnesses to--and is a witness of--and a living image/being of--

(Poe's Dupin in The Purloined Letter remarks on his method of shrouding himself in a dark room, eyes closed, there to see what will be found "hidden in plain sight" in the light of day--

the photographic development of St Paul, taking place in the darkroom of blindness, brings him to see again with other eyes, in which what was before hidden in plain sight, is now everywhere visible--

in his own words: "The world as we see it is passing"--

mysterious enigmatic statement at once of fact and prophecy--

(Basho: The basis of art is change in the universe.)

anything mysterious or not can be inserted into the economic framework--(Jesus' rage at the money lenders in the Temple--Luther's rage against the Church etc etc)--)

"when shit is worth money, the poor will be born without assholes" is a Brazilian Proverb--

and if they are not quick enough about being born in such a manner, there are no doubt going to be developed always methods by which they will indeed be born without assholes--

from photomania to pyromania--i was just reading of Knut Hamsun's obsession with light--he could never gulp in enough light as it were--driving him to some experiments with pyromania--

remember the Hawthorne family--Nathaniel and one of his sister's--obsession with watching fires?--

and how this leads Nathaniel to become the first novelist to have as a major character a daguerreotypist, in The House of Seven Gables--

"Let there be light"--the first "photo" event!--

and the Apocalypse as a conflagration in which the photo-event and subsequent photo-manias have led to ever greater pyromanias!! and "finally" to the Non Plus Ultra Illumination of the Final Judgement, in which all is to revealed--

but then Lucifer--is also a Being of Light--and Prometheus--and again the figures of Imagination as forms of light--Rimbaud's Illuminations for example--

and his later experiments with photography as a possible source of income in Abyssinia, to accompany with photos the writings he began publishing and as usual abruptly stopped--in French Journals along the lines of National geographic--for explorers/exploiters to come--

(among the few images of Rimbaud are his self-portraits done during this later period, when he had indeed become an "I is an other"--become "somebody else"--)

and images created by Atomic Light--the Shadows in Walls of Hiroshima--

an Enlightment and Illumination--meeting of the Ages of these in the photo-image, photo-gram--an Enlightment by technical Reason and at the same time having the character of a mystical Illumination, a sacred experience via Light--emerging from a darkness--"dark rooms" and "negatives"--

" . . . and said goodbye for now to the city, to Kristiania, where the windows shone with such brightness."

(last lines of Hamsun's Hunger--)

On Thu, Apr 17, 2008 at 10:00 AM, Murat Nemet-Nejat <[redacted]> wrote:

> *Barry,*
>
> *It is interesting how these very early photographs (photograms) are of objects, things (leaf, urn), pointing to magic, possession of an essential power, relating to the original photographic impulse. Placing an object against an almost alchemical substance (e,g. silver nitrate solution) in the presence of light is not that different from the ingesting of wafers during Mass. In Daguerreotypes one way subjects chose to place themselves in front of the lens was by pressing their hands against each other, in the form of prayer. That's why, I think, hands are always so important in a photographic images, outside eyes, and along with the nape, the most resonant parts of the human body.*
>
> *There is something funny how a process, a gesture so mysterious is attempted to be placed withing an economic structure.*
>
> *Ciao,*
>
> *Murat*
>
> *On Thu, Apr 17, 2008 at 6:18 AM, Barry Schwabsky <[redacted]> wrote:*

> *http://www.nytimes.com/2008/04/17/arts/design/17phot*
> *Amazing, if true:*
>
> *http://www.nytimes.com/2008/04/17/arts/design/17phot.html?th&emc=th*

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491. Eleni Stecopoulos

SF/NYC apt. exchange?

Sat 19 Apr 2008

If anyone might be interested in exchanging their apt. in New York for mine in San Francisco from early June to early August (somewhat flexible on timeframe), please write me backchannel. The apt is in the heart of the Mission, small but sunny and charming. I can give you more details if you're interested. Alternatively, if someone is interested in subletting (mine or yours) rather than exchange, I would consider that too.

Thank you.

_____ Get in touch in an instant. Get Windows Live Messenger now. http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_getintouch_042008=

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492. Stephen Vincent

New de blog/ Haptic, Trellis/T Joyce improvs, Crozier, Obenzinger

Sat 19 Apr 2008

---

http://stephenvincent.net/blog/
A hodgepodge but what is spring for, bursting about, etc!

"Fort Funston Haptic" (a process story w/photographs) Dedicated to the memory of Ann Chamberlain / Artist
Andrew Crozier - A Little Remberance
Hilton Obenzinger - BUSY DYING - short take on new novel
TRELLIS - A poetry work in-progress/ improvs on syllabic structures in Trevor Joyce's WHATS IN STORE (w/commentary on process et al). These entries variously intermixt with the others.

As always, appreciate your comments, if so moved.

Stephen Vincent
http://stephenvincent.net/blog/

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493. **Stephen Vincent**
NY Times Outs the Networks
Sun 20 Apr 2008

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http://www.nytimes.com/interactive/2008/04/20/washington/20080419_RUMSFELD.html

I suggest checking out this link - an unusual text/audiovisual doc that outs those omnipresent 'Retired Generals' on Fox. CNN, MSNBC on how they have taken their talking points direct from the Pentagon. It's not unexpected but wow.

Then the movie The Counterfeiters - there in the Nazi prison camps with the omnipresent attack dogs do echo up Abu Graib. And the connections one can make with the resumption of torture to Rumsfeld & Co.

It is nice that the NY Times has finally begin to fully lay out the cards on Bush &Co. Wish Hillary and Obama can get full up to speed on this - if real change is going to come.

Stephen V
http://stephenvincent.net/blog/

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494. **Jim Andrews**
Re: Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles
Sun 20 Apr 2008

Murat,

Impressive. You read it. I hadn't, went back to it.

I like the idea of poems hidden in poems hidden in poems, poems emerging from poems emerging from poems.

Interesting read at http://en.wikipedia.org/wiki/Mandrake_(plant) , which includes some of the lore of the mandrake such as:

"According to the legend, when the root is dug up it screams and kills all who hear it."

Which is useful to know in reading the first installation. As, it seems, is quite a lot of the lore of the mandrake. The poem doesn't make much sense without it; the lore is assumed knowledge in the poem.

ja

> *Jim,*
>
> *Thank you for *The Mandrake Vehicles*. I liked, particularly, the first installation.*
>
> *It is very interesting that the basic text, its language, is based on an animist sensibility. Is this coincidental? In some other occasion I suggest*
> *that the poetry in our time will be forced to explore a animist sensibility*
> *to be able to say anything.*
>
> *In #4 of the First Installation, I noticed a very Poundian tone? Is that accidental? Phrases like "nine sutured noose," etal, remind me of "The Seafarer."*
>
> *Affectionately,*
>
> *Murat*
>
> *On Thu, Apr 17, 2008 at 4:16 AM, Jim Andrews <[redacted]> wrote:*
>
> *An interesting suite of digital poems by Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles at*
> *http://www.conduit.org/online/buchanan/buchanan.html*

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495. David Chirot

(Photography & Preserving a Way of Life & Myth)--Robb Kendrick, Tintype Cowboy, Rides Again - New York Times

Sun 20 Apr 2008

---

http://www.nytimes.com/2008/04/20/arts/design/20kenn.html?_r=1&th&emc=th&oref=slogin---

Using photographic methods of the past to preserve the "look" of a way of life as it exists simultaneously as a reality and a myth, the present "preserved" to "look like" the time period of its origins & originating myths-- fascinating article and images--

↑ Index

496. **David Chirot**

Errol Morris's 'Standard Operating Procedure': Of Crime and Photography in a Heart of Darkness - New York Times

Sun 20 Apr 2008

---

http://www.nytimes.com/2008/04/20/movies/20ande.html?_r=1&ref=arts&oref=login---

Erroll Morris continues his use of reenactments to examine the "truth" of photography--

not "seeing is believing"--but "believing is seeing"--

i.e. --seek and ye shall find--what you want to see--
turning the "camera" or "eye" into a "projector" --
and rather than "finding out"--
projecting a priori what it is that is seen at the scene onto the scene --
before even arriving at the scene--

the photograph then becomes a "confirmation"--
rather than a "document open to question"--

"closing off" the seen from being seen--
or any opening into "seeing what is there"
before defining it--as it SHALL be seen--

photography as a further means to to "cover up" what is hidden in plain sight--

if a photo is in a sense "staged"--
then the re-enactment becomes a method for the re-direction of the eye--what it focuses on--what discrepancies may be observed--
a burrowing and excavating within the time and space frame of the image--

to find the "cracks" within the smooth surfaces of "appearances"-

neither "opaque" nor "transparent"--

"beneath every level of reality--
there lies another"--
Sufi saying

↑ Index

497. **Susan Webster Schultz**

Sidewalk blog: Torture series (mostly)

Sun 20 Apr 2008

---

http://www.facebook.com/album.php?aid=21060&l=285f3&id=654553661

Please find new signs at the end of the series. The news that Cheney, Rumsfeld, Powell,
Rice, and Ashcroft, sat around at the White House pondering torture techniques got the
blogger going this week, along with McCain's notion that the empire must last at least
100 years.

aloha, Susan

↑ Index

498. Kimmelman, Burt
Marsh Hawk Press Invitation (NYC)
Sun 20 Apr 2008

Marsh Hawk
logo<http://origin.ih.constantcontact.com/fs039/1101700754394/img/7.jpg?a=1102063561919>

You're Invited to the Marsh Hawk Press Spring Book Launch

We're celebrating our new spring 2008 titles:
Either She Was
<http://rs6.net/tn.jsp?e=001GsazOeHlJzalsZJOovQ1FTKRWHaoBY2W6Bu6Sk6RsvOYkTDkCNw4GTdSIYUxIwzDwIoZgGRjuurI7G36K_CQHP8TqzA55-31QE9ph8SrRh-qjqJ-ayL1zivOZ7XTG33vytaqaircWRc=> , by Karin Randolph, Winner of the 2007 Marsh Hawk Press Poetry Prize chosen by David Shapiro
A Woman's Guide To Mountain Climbing
<http://rs6.net/tn.jsp?e=001GsazOeHlJzbsFFnB-25NnIpvob6pRl813_EuceQfDeL1SW45V9L4Pebax8F2sOfrC7ePK5LCSnZZj7lLRckVYNB_hOHknjEO8uat49Qn0eC9dCDsDm1d7EijXY9X1AlTczNcycJEGjE=> , by Jane Augustine, and
Clarity and Other Poems
<http://rs6.net/tn.jsp?e=001GsazOeHlJzbS9KSMaSlgc74J99oQR9CJxP7WhTvtlkZ-XPhfkxtC-ijIWNyIyqW7TOjNojrYkFzWZ7hZ4YVDvuPW6tb4xTF7C-ND98-2lP4LC7-dm0tKHrsDKhBKWkB0ZikAGkaBKl4=> , by Thomas Fink
(click on the titles for more info)
There will be good readings, good food and drink, and engaging company.
We'd be honored if you'd join us!

Sincerely,

The Editors and Members of Marsh Hawk Press

When:

Thursday, April 24th 7:00-9:00 PM.

Where:

Ceres Gallery
547 West 27th St
Suite 201
New York, NY 10001

phone and fax:
[redacted]

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40njit.edu&a=1102063561919>

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LCAzsIkgbMXeGmt5xC5GDXmF834oKmVT-BIqVeS&p=un> (tm) | Privacy
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tp://ui.constantcontact.com/images1/s.gif>

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499. **steve russell**

Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview excerpts:

Sun 20 Apr 2008

On an earlier post, one that one of the moderators thankfully deleted, I said something about living post history. It was glib. Conservatives tend towards that kind of optimism (neo-cons, Francis Fukuyama), as though democracy is the cure all for everything that ails everyone, and it's only a matter of time before everyone sees the light and adopts democracy. The current U.S. administration never looked closely at a "hierachy of dangers" pre Iraq. & that truely sucks.

----- Original Message ----
From: Sarah Sarai <[redacted]>
To: [redacted]
Sent: Friday, April 18, 2008 11:34:31 AM
Subject: Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview excerpts:

Thanks, Amy.

I note, from the interview you posted, Cesaire's insistence that one/we continue to write in the face of history... "it is up to us at any given moment to establish and readjust the hierarchy of dangers..." and "In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves."

From: "Notebook of a Return to the Native Land" "At the end of daybreak, on this very fragile earth thickness exceeded in a humiliating way by its grandiose future--the vol- canoes will explode, the naked water will bear away the ripe sun stains and nothing will be left but a tepid bubbling pecked at by sea birds--the beach of dreams and the insane awakening."

...Sarah

>>>Amy's message
below:

listserv.buffalo.edu

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Subject: Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview
excerpts:
From: amy king <[redacted]>
Date: Thu, 17 Apr 2008 09:06:22 -0700
Parts/Attachments:

text/plain (171 lines)

From The liberating power of words - interview with poet Aime Cesaire - Interview

Aimé Césaire: I've always had the feeling that I was on a quest to reconquer something,
my name, my country or myself.
That is why my approach has in essence always been poetic.

Because it seems to me that in a way that's what poetry is.

The reconquest of the self by the self....

I think it was Heidegger who said that words are the abode of being. There are many such quotations. I believe it was Rene Char, in his surrealist days, who said that words know much more about us than we know about them.

I too believe that words have a revealing as well as a creative function...

The Abbe Gregoire(1), Victor Schoelcher(2) and all those who spoke out and still speak out, who campaigned for human rights without distinction of race and against discrimination, these were my guides in life. They stand forever as representatives of the West's great outpouring of magnanimity and solidarity, an essential contribution to the advancement of the ideas of practical universality and human values, ideas without which the world of today would not be able to see its way forward. I am forever a brother to them, at one with them in their combat and in their hopes...

I really do believe in human beings. I find. something of myself in all cultures, in that extraordinary effort that all people, everywhere, have made - and for what purpose?

Quite simply to make life livable!

It is no easy matter to put up with life and face up to death.

And this is what is so moving.

We are all taking part in the same great adventure.

That is what is meant by cultures, cultures that come together at some meeting-point....

I think it was in a passage in Hegel emphasizing the master-slave dialectic that we found this idea about specificity. He points out that the particular and the universal are not to be seen as opposites, that the universal is not the negation of the particular but is reached by a deeper exploration of the particular.

The West told us that in order to be universal we had to start by denying that we were black. I, on the contrary, said to myself that the more we were black, the more universal we would be.

It was a totally different approach. It was not a choice between alternatives, but an effort at reconciliation.

Not a cold reconciliation, but reconciliation in the heat of the fire, an alchemical reconciliation if you like.

The identity in question was an identity reconciled with the universal. For me there can never be any imprisonment within an identity.

Identity means having roots, but it is also a transition, a transition to the universal....

We are far removed from that romantic idyll beneath the calm sea.These are angry, exasperated lands, lands that spit and spew, thatvomit forth life.

That is what we must live up to. We must draw upon the creativity of this plot of land! We must keep it going and not sink into a slumber of acceptance and resignation. It is a kind of summons to us from history and from nature....

And so I have tried to reconcile those two worlds, because that was what had to be done. On the other hand, I feel just as relaxed about claiming kinship with the African griot and the African epic as about claiming kinship with Rimbaud and Lautreamont - and through them with Sophocles and Aeschylus! ...

I have never harboured any illusions about the risks of history, be it in Africa, in Martinique, in the Americas or anywhere else. History is always dangerous, the

world of history is a risky world; but it is up to us at any given moment to establish and readjust the hierarchy of dangers. ...

At any rate, it is for me the fundamental mode of expression, and the world's salvation depends on its ability to heed that voice. It is obvious that the voice of poetry has been less and less heeded during the century we have lived through, but it will come to be realized more and more that it is the only voice that can still be life-giving and that can provide a basis on which to build and reconstruct....

* And yet this century has not been one where ethics has triumphed, has it?

A.C.: Certainly not, but one must speak out, whether one is heeded or not; we hold certain things to be fundamental, things that we cling to. Even if it means swimming against the tide, they must be upheld.

In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves.

Poetry wells up from the depths, with explosive force.

The volcano again.

No doubt I have reached the moment of crossing the great divide but I face it imperturbably in the knowledge of having put forward what I see as essential, in the knowledge, if you like, of having called out ahead of me and proclaimed the future aloud.

That is what I believe I have done; somewhat disoriented though I am to find the seasons going backwards, as it were, that is how it is and that is what I believe to be my vocation.

No resentments, none at all, no ill feelings but the inescapable solitude of the human condition. That is the most important thing.

1. Henri Gregoire (1750-1831), French ecclesiastic and politician, a leader of the movement in the Convention for the abolition of slavery. Ed. 2. French politician (1804-1893), campaigner for the abolition of slavery in the colonies, Deputy for Guadeloupe and Martinique. Ed.

–The liberating power of words - interview with poet Aime Cesaire - Interview

http://findarticles.com/p/articles/mi_m1310/is_1997_May/ai_19557181/print

_____

http://www.amyking.org

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Back to: Top of Message | Previous Page | Main POETICS Page

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500. Jennifer Karmin
JOB: Lewis-Clark State College
Sun 20 Apr 2008

(this is a forward. please don't respond to me.
good luck!)

Visiting Assistant Professor
in Creative Writing and Publishing Arts

The Humanities Division of Lewis-Clark State College
seeks a Visiting Assistant Professor in Creative
Writing and Publishing Arts with the following
qualifications: Ph.D. or M.F.A., English, at time of
appointment; ability to teach creative writing with an
emphasis in poetry; literary journal/book production
and editing courses; general
education core literature and composition courses.
Experience with budgets is desirable. Appropriate
publications and a record of teaching excellence
expected.

One-year appointment, with possibility to apply for
permanent position. Position begins August, 2008.

Submit letter of application, resume, statement of teaching philosophy, three letters of recommendation, and creative writing samples to: English Search Committee, c/o Human Resources, Lewis-Clark State College, 500 8th Avenue, Lewiston, ID 83501. Phone 208- [redacted]; fax [redacted].

Open until filled; applications received before April 30 will receive priority review.

___
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501. David Buuck
looking for barbara cole
Sun 20 Apr 2008

anyone have her email?
thanks!
David Buuck

↑ Index

502. Jill Chan
Call for submissions
Sun 20 Apr 2008

Hi,

Poetry Sz:demystifying mental illness (http://poetrysz.blogspot.com) is calling for submissions for Issue 26.

Send 4-6 poems and a short bio in the body of your email to [redacted] .

Thanks.

regards

J Chan
editor

___
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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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503. Philip Metres
new on Behind the Lines blog
Mon 21 Apr 2008

New on Behind the Lines...

Travis Poling on William Stafford
Further Considerations on the Peace Video of Hamifkad
Some Recent Videos on the Israeli/Palestinian Conflict
Amy King's Potpourri of Poetry Un/Definitions
Homily for Tom Lewis, ex-Catonsville Nine peace activist
Call for Submissions for Come Together: Imagine Peeace
Ali Abunimah and Israel
Fady Joudah inteview and poem
Joseph Ross on To See the Earth
"Studio 360" shows on the Iraq War
Ray McNiece's "I'm a Grunt"
To See the Earth on "Around Noon"
bp Nichol's "War and Peace"/sounding out
My daughter and I, braving Cleveland weather
"New Cairo" by Matthew Shenoda
Christian Peacemaker Team work/The Witness of Art...
Martin Luther King's "Riverside Church" sermon and...
Errol Morris' "Standard Operating Procedures"/Abu ...
Winter Soldier 2008, The Iraq/Afghanistan Version
Grace Paley's "Fathers"

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://behindthelinespoetry.blogspot.com

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504. amy king
Blog Log - Recent Whittlings
Mon 21 Apr 2008

FEMINIST RESURGENCE?!
http://amyking.wordpress.com/2008/04/19/feminist-resurgence/

NOT ONE, BUT A LOVELY TWO!
http://amyking.wordpress.com/2008/04/17/not-one-but-a-lovely-two/

IKEA HAS A THING FOR POETS
http://amyking.wordpress.com/2008/04/17/ikea-has-a-thing-for-poets/

AIME CESAIRE, MARTINIQUEPOET, HAS DIED
http://amyking.wordpress.com/2008/04/17/aime-cesaire-martinique-poet-has-died/

WHEN LIGHTNING BOLTS FROM MY CHEST ...
http://amyking.wordpress.com/2008/04/15/when-lightning-bolts-from-my-chest/

GO LOCAL: NATIONALPOETRY MONTH X 10
http://amyking.wordpress.com/2008/04/13/national-poetry-month-x-10/

RON PADGETT SINGS HIS POETRY!
http://amyking.wordpress.com/2008/04/11/ron-padgett-sings-his-poetry/

BITCHES
http://amyking.wordpress.com/2008/04/11/bitches/

BIRTHING
http://amyking.wordpress.com/2008/04/10/birthing/

PRONOUNCING “LOUIS”
http://amyking.wordpress.com/2008/04/10/pronouncing-%e2%80%9clouis%e2%80%9d/

WHERE’S THE MOMMY?
http://amyking.wordpress.com/2008/04/10/wheres-the-mommy/

STELLAR AUDIO OF MEGAN VOLPERT, DEBORAH POE, LAURA MULLEN
http://amyking.wordpress.com/2008/04/03/stellar-audio-of-megan-volpert-deborah-poe-laura-mullen/

NEVER A MORE GENEROUS MAN
http://amyking.wordpress.com/2008/04/03/never-a-more-generous-man/

DAISY FRIED’S POETRY EXERCISES
http://amyking.wordpress.com/2008/04/02/daisy-frieds-poetry-exercises/

_____

http://www.amyking.org
http://redherring.us

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505. Michael Kelleher
Literary Buffalo Newsletter 04.21..08-04.27.08
Mon 21 Apr 2008

LITERARY BUFFALO
04.21.08-04.27.08

Join our Facebook group! If you are on Facebook and would like to join the Friends of Just Buffalo Literary Center group, click here:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

BABEL

TICKETS ON SALE NOW FOR THE FINAL BABEL EVENT OF THE SEASON

April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, $25

[redacted] or visit http://www.justbuffalo.org/babel

THERE ARE ONLY A FEW TICKETS LEFT FOR THIS EVENT. GET THEM WHILE YOU CAN.

BABEL 2008-2009

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Subscriptions will go on sale at the April 24 event and then in general on April 25. Previous subscribers can re-up for $75. New subscription (four events):

$100. We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

04.23-04.25.08

Poetics Plus at UB
George Oppen Centennial Celebration
April 23-25, Readings, Talks, Keynote

Thom Donovan/Rob Halpern
April 23 7 p.m.
Rust Belt Books, 202 Allen St

&

Rachel Blau Duplessis Keynote & John Wilkinson Reading
April 24, 8:30 p.m.
Karpeles Manuscript Museum and Library
453 Porter Avenue

&

Rachel Blau DuPlessis & Susan Thackrey Reading
April 25, 8:30 p.m.
Karpeles Manuscript Museum and Library
453 Porter Avenue

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a

PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

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Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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506. Thomas savage
Dark Matter, the film
Mon 21 Apr 2008

Hi. I'd like to know if anybody else on the list has seen the new Meryl Streep movie "Dark Matter" in which a brilliant, possibly great movie was ruined by a cheap, trashy, prejudicial ending. In my humble opinion, it isn't the brilliant kids in universities who become the mass killers we all hear about about twice a year now. It's the sadly deluded, violent fools who go on a rampage when their stupid, little desires are frustrated. It may be possible to feel compassion for them on some level, but to saddle the beautiful,sympathetic character of this up to then wonderful movie with a senseless killing seems to me to be an aesthetic crime. Regards, Tom Savage'

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507. **Mary Jo Malo**
Re: (Photography & Preserving a Way of Life & Myth)--Robb Kendrick, Tintype Cowboy, Rides Again - New York Times
Mon 21 Apr 2008

David,

Sounds like the architectural "restoration" of Brady Street in Milwaukee. It seems both older and newer than I remembered it as a kid :)

Mary Jo

↑ Index

508. **Peter Grieco**
what's this called?
Mon 21 Apr 2008

Greetings!

I'm hoping that some one of you can help me identify a poetic trope.

A good example of it comes in Matthea Harvey's "Pity the Bathtub Its Forced Embrace of the Human" from her 2000 book with the same title:

"For improvement within try a soap dish that allows
for/ Slippage is inevitable as is difference in the
size of/ The subject may hoard his or her bubbles. .
."

Here two nouns--"slippage" & "the subject"--function twice grammatically both in the sentences they end & the sentences they begin.

Is there a name for this simultaneity? I've been searching rhetorical tropes & haven't found anything close yet.

Any suggestions?

Thanks,
Peter

___
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509. David Chirot

ATROXHITY by CrashTest 15 Visual Poets' Tribute to JG Ballard's Atrocity Exhibition

Mon 21 Apr 2008

Dear all,

The new CrashTest project is officially launched.

ATROXHITY is a tribute to JG Ballards' Atrocity Exhibition.

For more information about this issue please read the attached pdf flyer and visit the website where you will find some goodies, extras, movies, clips, etc: http://crashtext.wordpress.com/atroxhity/ . This issue can be ordered through me or at Lulu (http://stores.lulu.com/crashtest).

Wishing you all a great Sunday.

Xavier
Master of CEREbral acriMONY
CRASHTEST / Atroxhity: http://crashtext.wordpress.com/atroxhity/
Contact: [redacted]<http://www.lokanova.com/webmail/WorldClient.dll?Session=HJHDLTS&View=Compose&To=[redacted]&New=Yes>
Amazing works by Ian C. (special guest)
Rachel Defay-Liautard
Erik Rzepka
Andrés Vaccari
Harold Jaffe
Mario Hinz
Matina Stamatakis
Gary Lain
Jérôme Bertin
David-Baptiste Chirot
L. Herrou / JP Paringaux
MEZ
Rodolphe Bessey
Javier Kronauer
… re-interpreting each chapter contained in JG Ballard's Atrocity Exhibition.

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510. richard owens
Fwd: Help Tom Clark
Mon 21 Apr 2008

--0-294706117-1208797023=:66655

ALL:

Micah Robbins -- a young & _extraordinary_ bookmaker in San Marcos, Texas -- sent the attached msg out appealing to others for help re Tom Clark.

all the proceeds from the sale of David Hadbawnik's Ovid in Exile will go straight to Clark. the book is one of the finest i have on my shelves -- board covers, five signatures attached to one another thru a lovely Coptic stitch. the book price is $15.00. unbelievable considering the labor invested.

for more on Tom Clark & the New College situation, go to Dale Smith's blog:

http://possumego.blogspot.com/

best... rich...

Note: forwarded message attached.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

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--0-294706117-1208797023=:66655
Content-Length: 856

In an effort to help Tom Clark, Interbirth Books will be donating 100% of proceeds from David Hadbawnik's Ovid in Exile earned throughout April to Mr. Clark. Ovid in Exile is a beautiful, limited edition, hand bound collection of poems that is currently available at a very reasonable price ($15).

There are only 16 of these books left in stock, so take advantage of this offer today and help one of our most important American poets/editors/biographers during this troubling time.

Please visit Interbirth Books to learn more about why Tom Clark need help and to purchase your copy of David Hadbawnik's Ovid in Exile.

Micah Robbins - Editor
Interbirth Books

111 Stanford Dr.
Leander, TX 78641
www.interbirthbooks.org

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--0-294706117-1208797023=:66655--

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511. Aaron Belz
10 Love Poems
Mon 21 Apr 2008

Hey everyone -

I have a small manuscript of 10 love poems - I'm collaborating with an artist who will write them out long-hand. We're looking for a publisher who will print these as images but in fine quality (not photocopies). It will total about 15-20 standard trade-sized pages. Before she begins her work, we need to settle matters such as trim size, ink, etc. Before we can do that, I think, we need to find a publisher who will take on the project. If you have any leads, I'd love to hear them. Fine quality is more important than large print-run or wide distribution.

My first "normal" book came out from BlazeVOX and the second is forthcoming from Persea Books.

Let me know via email - [redacted]

Merci,
Aaron

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512. Small Press Traffic
An Evening of Innovative Fiction at Small Press Traffic -- Saturday, April 26, 2008
Mon 21 Apr 2008

Small Press Traffic is thrilled to present:

An Evening of Innovative Fiction
featuring Amanda Davidson, Yuri Herrera, Summi Kaipa, & Chris Nagler

Saturday, April 26, 2008
CCA's Oakland Campus, Nahl Hall
5212 Broadway 7:30 p.m.
Refreshments will be served

Please note the special *Saturday* date and
special Oakland location for this SPT event

Join us at CCA's Oakland Campus for a memorable evening of Bay Area experimental fiction. You'll be glad you did! Amanda Davidson is a San Francisco-based writer and multi- media artist. Her work has appeared or is forthcoming in Famous magazine, Viz. Inter-Arts, Encyclopedia Volume F-K, and elsewhere. She co-edits Digital Artifact Magazine and maintains several alter- egos online at partedinthemiddle.com.

Born in Actopan, México in 1970, Yuri Herrera is a Ph.D. Candidate at the University of California, Berkeley in Hispanic Language and Linguistics. He received a M.F.A from University of Texas in El Paso and his B.A. from the Universidad Nacional Autónoma de México in Political Science. Herrera edits the literary journal El perro and is the author of Trabajos del reino (a novel), Este es mi nahual! (a short story for children), and has contributed to several anthologies of short stories in Spanish.

Summi Kaipa has authored several chapbooks, including The Epics (Leroy Press), One: I Beg You Be Still (Belladonna), and most recently The Language Parable (Corollary Press). For eight years, she was the editor of Interlope, a magazine publishing innovative writing by Asian Americans, and in 2002, she received a Potrero Nuevo Fund Prize to write and produce her first play. Kaipa is currently completing a doctorate in clinical psychology and is slowly writing her first full-length manuscript.

Christian Nagler is a fiction writer, translator, and performer. In 2005 he received his M.F.A. from Brown University. His work has appeared most often in the form of handmade artist's books. Recently, he has been performing with Anna Halprin's Sea Ranch Collective, and with Severine La Pan Vaux's Dance company in France, and translating the works of the Salvadoran philosopher and economist Alberto Masferrer. He teaches community art at San Francisco State and is working on a novel.

Please note the special day and location for this event!

Unless otherwise noted, events are $5-10, sliding scale,
free to current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

For Directions to CCA's Oakland Campus, Nahl Hall
at 5212 Broadway in Oakland
please see:
http://www.cca.edu/about/directions.php<http://www.cca.edu/about/directions.

php>
We'll see you see you on Saturdays in April 2008!

Join us!

_____
Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street San Francisco, CA 94107
[redacted]
http://www.sptraffic.org

and out new blog: www.smallpresstraffic.blogspot.com

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513. **Jim Andrews**
poet tried for killing judge, seducing wife
Mon 21 Apr 2008

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not really.

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that's sort of what poets do. kill the judge. figuratively speaking.

and seduce the wife.

perhaps it is a novel of poetics!

ha.

not likely, but you know what i mean, being yerself not so far removed from the current situation.

ja
http://vispo.com

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514. **Joel Lewis**
JOEL LEWIS & MOLLY RUSSAKOFF READING IN PHILADELPHIA
Mon 21 Apr 2008

Hello, I'm coming down from my post in Hoboken to read with old friend Molly at her bookshop. I'll be mostly reading from my new book "Learning From New Jersey" (Talisman House). Pennsylvanians -- don't cling to your guns -- cling to a poetry reading!

joel

POETRY READING IN PHILLY

JOEL LEWIS & MOLLY RUSSAKOFF

SATURDAY APRIL 26 @ 7:30PM

MOLLYâ€™S BOOKS
1010 SOUTH 9TH STREET
PHILADELPHIA
(IN THE HEART OF THE ITALIAN MARKET)

215 â€“ 923- 3367

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515. **Stephen Vincent**
Library &/or Art Class poem(s) ??
Mon 21 Apr 2008

A request!
I am leading a "Walking & Writing" Class on the University of San Francisco Campus. We have upcoming 'writing' visits in the Library's Rare Book room and a Sculpture workshop. Does one have any 'favorite' work which sites itself in a Library or in an Art Workshop?? (This one is actually for 'sculpture' students).

Some eons ago, frequently lit mags would have a poem (or story) that would take place in a bookshop. (I think those situations between the speaker and the romantic 'sought' among the stacks have been replaced by eHarmony or comparable date making sites! Or maybe the NYRB). Not to rule out the romantic in any of these situations, but I welcome any kind of poem with this kind of specific location. (I often suffer from 'aphasia' when it comes to remembering specific poems)

(I have not read Larkin in a long time, but he must have something of the Library, yes?) Your suggestions much appreciated.

Stephen V
http://stephenvincent.net/blog/

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516. mIEKAL aND
Bebe Barron (1925 - 2008)
Mon 21 Apr 2008

From: Barry Schrader <webmaster [at] barryschrader [dot] com> Date: Sun, 20 Apr 2008 13:09:49 -0500

Bebe Barron (1925 - 2008)

“It is with great sadness that I report the death of Bebe Barron on April 20, 2008 at the age of 82, of natural causes. Bebe was the last of the pioneering composers of classical studio electronic music. She was a close friend, an enthusiastic colleague, and a most gracious lady.

Bebe Barron was born Charlotte Wind in Minneapolis, on June 16, 1925. She received an MA in political science from the University of Minnesota, where she studied composition with Roque Cordero, and she also spent a year studying composition and ethnomusicology at the University of Mexico. In 1947 she moved to New York and, while working as a researcher for Time-Life, studied composition with Wallingford Reigger and Henry Cowell. That same year, she met and married Louis Barron (1920 - 1989). Shortly thereafter, the Barrons began their experiments with the recording and manipulation of sound material by means of a tape recorder that they received as a wedding gift. They created a private studio in New York and, in 1955, composed the first electronic music score for a commercial film, Forbidden Planet. In 1962 the Barrons moved to Los Angeles; they divorced in 1970. In 1973, Bebe married Leonard Neubauer, a screen writer. Bebe became the first Secretary of the Society for Electro-Acoustic Music in the United States (SEAMUS) in 1985, and also served on the Board of Directors. In 1997 Bebe was presented the SEAMUS Award for the Barrons life work in the field of electro-acoustic music. She is survived by her husband, Leonard, and her son, Adam.

Bebe’s last public appearance was on January 12, 2008, at an event held at the Hammer Museum in Los Angeles, celebrating the work of her good friend, Anais Nin. Bebe was too ill to speak in public at this point, but she agreed to be interviewed for a video piece that was shown at the event. This is her final interview, and you can see it on YouTube.

Bebe’s final composition, Mixed Emotions (2000) was composed in the CREATE studios of the University of California at Santa Barbara. I’ll be putting this work up on the Downloads 2 page of my website, along with some photos of Bebe and myself taken in 2005 at her home on the Photos page within the next week.

I first met Bebe Barron in the middle 1970s; I don't remember exactly when, but I think it was around 1975. I had asked Bebe and her former husband and composing partner Louis to attend a showing of Forbidden Planet that I had arranged as part of a class at CalArts. They agreed to do it, and I quickly became good friends with Bebe and we remained close over the years.

In writing about Bebe Barron, it's impossible not to focus on the pioneering work that she and Louis did in electronic music. They began their experiments in 1948, shortly after they were married. This early work was done using a tape recorder, preceding the work of Luening and Ussachevsky and the switch from disks to tape by Pierre Schaeffer and the GRM. But, to my knowledge, the Barrons' early experiments did not result in any completed works, a state of affairs not uncommon with early pioneers in the field. In 1949 they set up one of the earliest private electro-acoustic music studios and began their experiments with electronically generated sounds. They built their own circuits which they viewed as cybernetic organisms, having been influenced by Norbert Weiner's work on cybernetics. The circuits, built with vacuum tubes, would exhibit characteristic qualities of pitch, timbre, and rhythm, and had a sort of life cycle from their beginnings until they burned out. The Barrons recorded the sounds from the amplification of these circuits and this formed the basis of their working library. They also employed tape manipulation techniques as part of their compositional procedures. The sound qualities of these various amplified tube circuits and the tape manipulations that they underwent formed the musical language that the Barrons created in their studio. Unlike some of the work being done elsewhere, the Barrons' music reveals long phrases, often stated in tape-delayed rhythms, with the stark finesse of the tube circuit timbres. They created a style that was uniquely their own yet married to the technology they were using.

The Barrons earliest finished work, Heavenly Menagerie (1951) does not seem to have survived in a complete form. But their score for Ian Hugo's film Bells of Atlantis (1952), based on a poem by Anais Nin, who appears on screen, does exist on the film sound track. This may be the earliest extant work of the Barrons and presages what was to come with Forbidden Planet, the music for which was composed in 1955, the film being released the next year.

The music for Forbidden Planet is truly a landmark in electro-acoustic music. This was the first commercial film to use only electronic music, and the score for the movie displays an attitude towards film scoring that was different from anything that had happened before. In Forbidden Planet, while there are themes for characters and events in the film, as was traditional in the scoring of that day, the themes are composed and perceived as gestalts, rather than as melodies in traditional movie music. Even more important is the fact that the scoring of Forbidden Planet breaks down the traditional line between music and

sound effects since the Barrons' electronic material is used for both. This not only creates a new type of unity in the film sound world, but also allows for a continuum between these two areas that the Barrons exploit in various ways. At some points it's actually impossible to say whether or not what you're hearing is music, sound effect, or both. In doing this, they foreshadowed by decades the now common role of the sound designer in modern film and video.

The Barrons composed many other works for tape, film, and the theater in the 1950s. Their studio became the home for John Cage's Project of Music for Magnetic Tape, and they assisted in the creation of Cage's first chance piece Williams Mix (1951-52), as well as works by other members of the group such as Earle Brown and Morton Feldman. As a studio for the creation of their own and other composers' works, the Barrons' studio served as a functioning center for electro-acoustic music at a time when there was no institutional support of the medium in the United States. It's curious, then, that, for many years, the Barrons, their studio, and their works were largely overlooked by composers and historians in the field. Fortunately, that injustice has since been corrected, and, in 1997, it was my great honor to present to Bebe and, posthumously, to Louis, the SEAMUS Lifetime Achievement Award. Bebe was involved with SEAMUS from the very beginning of the organization. She was one of the ten original members who responded to my organizational call and met at CalArts in November of 1984 to form the group, and she was SEAMUS's first secretary. There may have been a little strong-arming on my part to get her to be involved so actively, but Bebe was always ready to support the cause of electro-acoustic music in whatever way she could.

Bebe created a firm legacy in her music. If the importance of one's work is to be judged in any regard by it's influence, acceptance, longevity, and innovative qualities, then the score for Forbidden Planet is an enormous success. It remains the most widely known electro-acoustic music work on this planet. For me, Bebe Barron will always be the First Lady of electronic music."

↑ Index

517. **Amish Trivedi**

Re: what's this called?

Mon 21 Apr 2008

---

zeugma?

one verb, two nouns...

I have a gross example that I won't share, but it cracks me up just thinking about it.

amish

Peter Grieco <[redacted]> wrote:
Greetings!

I'm hoping that some one of you can help me identify a poetic trope.

A good example of it comes in Matthea Harvey's "Pity the Bathtub Its Forced Embrace of the Human" from her 2000 book with the same title:

"For improvement within try a soap dish that allows
for/ Slippage is inevitable as is difference in the
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Here two nouns--"slippage" & "the subject"--function twice grammatically both in the sentences they end & the sentences they begin.

Is there a name for this simultaneity? I've been searching rhetorical tropes & haven't found anything close yet.

Any suggestions?

Thanks,
Peter

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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518. Renee Ashley
Re: what's this called?
Mon 21 Apr 2008

Hi Peter,

In class I call it a "pivot" line or a "hinge" line, but I don't recall ever hearing or reading a codified name for it. Of course, that doesn't mean there isn't one!

Renee

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519. **Jason Quackenbush**
Re: poet tried for killing judge, seducing wife
Mon 21 Apr 2008

---

oh good god the puns are just beautiful in this
poet tried for killing judge
tried for what
for killing, judge. seducing
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so great. thanks Jim.

On Apr 21, 2008, at 1:28 PM, Jim Andrews wrote:
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521. mIEKAL aND

JUDGE DISMISSES MAIL FRAUD CASE AGAINST BIO-ARTIST KURTZ

Mon 21 Apr 2008

FOR IMMEDIATE RELEASE

April 21, 2008

CONTACTS:
Email: [redacted]
Edmund Cardoni: [redacted]
Lucia Sommer: [redacted]

JUDGE DISMISSES MAIL FRAUD CASE AGAINST BIO-ARTIST KURTZ

Buffalo, NY—A process that has taken nearly four years may be coming to an end. On Monday, April 21, Federal Judge Richard J. Arcara ruled to dismiss the indictment against University at Buffalo Professor of Visual Studies Dr. Steven Kurtz.

In June 2004, Professor Kurtz was charged with two counts of mail fraud and two counts of wire fraud stemming from an exchange of $256 worth of harmless bacteria with Dr. Robert Ferrell, Professor of Human Genetics at the University of Pittsburgh Graduate School of Public Health.

Dr. Kurtz planned to use the bacteria in an educational art exhibit about biotechnology with his award-winning art and theater collective, Critical Art Ensemble.

Professor Kurtz' lawyer, Paul Cambria, said that his client was "pleased and relieved that this ordeal may be coming to an end."

The prosecution has the right to appeal this dismissal. How the prosecution will proceed is unknown at this time. If an appeal were undertaken the case would move to the New York Second Circuit Court of Appeals in New York City.

Lucia Sommer, Coordinator of the CAE Defense Fund, which raises funds for Kurtz' legal defense, said, "We are all grateful that after reviewing this case, Judge Arcara took appropriate action." She added that "this decision is further testament to our original statements that Dr. Kurtz is completely innocent and never should have been charged in the first place."

BACKGROUND ON DR. STEVEN KURTZ AND CRITICAL ART ENSEMBLE

Critical Art Ensemble (which Kurtz co-founded in 1987 with Steven Barnes) has won numerous awards for its bio-art, including the prestigious 2007 Andy Warhol Foundation Wynn Kramarsky Freedom of Artistic Expression Grant, honoring more than two decades of distinguished work. The group has been

commissioned to exhibit and perform in many of the world's cultural institutions—including the London Museum of Natural History; The ICA, London; the Whitney Museum and the New Museum in NYC; the Corcoran Museum of Art in Washington, DC; Schirn Kunsthalle, Frankfurt; Musée d'Art Moderne de la Ville de Paris; der Volksbüne, Berlin; ZKM, Karlsruhe; El Matadero, Madrid; Museum of Contemporary Art, Helsinki; Museo de Arte Carrilo Gil, Mexico City and many more.

For more information about the case, please visit: caedefensefund.org

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523. Peter Quartermain

Re: what's this called?

Mon 21 Apr 2008

There are two terms:
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and
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P

=========
Peter Quartermain

846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On Behalf Of Peter Grieco
Sent: 21 April 2008 09:36 AM
To: [redacted]
Subject: what's this called?

Greetings!

I'm hoping that some one of you can help me identify a poetic trope.

A good example of it comes in Matthea Harvey's "Pity the Bathtub Its Forced Embrace of the Human" from her 2000 book with the same title:

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Thanks,
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525. Barry Schwabsky
Fw: Restore Freedom of Artistic Creation and Education
Tue 22 Apr 2008

Forwarded from my good friend the photographer Rhona Bittner. Please consider supporting her friend's good cause:

Dear Friends,

My dear friend in Athens, Ersi Sotiropoulos - a renowned poet and writer - has been singled out for censure by an ultra conservative politician. I have read her book, the wonderful "ZigZag through the Bitter Orange Trees" and there is nothing pornographic or vulgar about it. The whole attack is preposterous.

I hope you will lend your support and signature to her petition (see below) and give her added strength in our numbers.

Many thanks.
Rhona

A Greek Court has recently decided to force the withdrawal from the National School Library system of the National Award novel, "Zig-Zag Through the Bitter Orange Trees" by Ersi Sotiropoulos, as the result of a lawsuit initiated by the extreme-right politician K. Plevris against the Greek Ministry of Education. The court's decision, based on the judge's opinion that the book "contains passages clearly pornographic and vulgar," is a monument of extreme conservatism, and is viewed by Greek intellectuals as an unprecedented attack on reason, freedom of speech and the independence of artistic creation and education.

The "(de)kata Society" denounces the interference of the Greek courts leading to the withdrawal from the National School Library system of the National Award winning novel, "Zig-Zag Through the Bitter Orange Trees" by Ersi Sotiropoulos, as an act of interference in the literary process and the educational system and as an act of censorship. The Society demands that the Ministry of Education appeal this unprecedented judicial decision and use every legal means to block its enforcement in order to ensure the protection of freedom of expression and the sanctity of the arts and education. With this act, the justice system, by criminalising the art of writing, is throwing us back to the Middle Ages.

Visit the link below to sign the petition and forward it on!

http://www.gopetition.com/petitions/restore-freedom-of-artistic-creation-and-education-greece.html

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527. steve d. dalachinsky

concert

Tue 22 Apr 2008

INTERPRETATIONS

_____

THURSDAY APRIL 24, 2008 at 8PM

Christian Wolff Sextet

Christian Wolff, piano, melodica
Jürg Frey, clarinet
Craig Shepard, trombone
Jeremy Lamb, violoncello
Larry Polanski, electric guitar
Marco Cappelli, electric guitar

ROULETTE 20 Greene Street (between Canal and Grand)
$15 general admission $10 students, seniors, Harvestworks, DTW, Roulette & Location One members free.
Reservations: [redacted] / Information: [redacted].
All concerts begin at 8pm
http://www.interpretations.info www.roulette.org

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528. **Andrew Rippeon**

Reminder: GEORGE OPPEN: A Centenary Conversation. This week in Buffalo.

Tue 22 Apr 2008

****
GEORGE OPPEN: A CENTENARY CONVERSATION
****

To celebrate the life and work of George Oppen on the occasion of his 100th birthday, the Poetics Program at SUNY Buffalo will host a three-day event (Wed. 4/23-Fri. 4/25) involving panel presentations, roundtable discussion, keynote addresses from invited guests, and commemorative readings both of Oppenâ€™s work and work inspired by his life and practice.

Keynote addresses and poetry readings by STEPHEN COPE, RACHEL BLAU DUPLESSIS, SUSAN THACKREY, and JOHN WILKINSON. Roundtable conversation among SUNY Buffalo faculty members JOSEPH CONTE, MYUNG MI KIM, STEVE MCCAFFERY, and KRZYSZTOF ZIAREK

Wednesday, April 23rd (Rust Belt Books, 202 Allen Street)
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10:00AM-4:30PM. Presentation of papers and Keynote addresses
8:00PM. The Karpeles Manuscript Museum (453 Porter Ave.)

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10:00AM-4:30PM. Presentation of papers and Keynote addresses
8:00PM. The Karpeles Manuscript Museum (453 Porter Ave.)

For more information, including schedules, locations, and paper titles, please check
http://english.buffalo.edu/oppenConference/>
http://epc.buffalo.edu/authors/oppen/oppen_poster.html>

Contact: <[redacted]>.

↑ Index

529. **Therese Broderick**

Re: Library &/or Art Class poem(s) ??

Tue 22 Apr 2008

I hope one or more of these will help you. (Can you tell that I love to do research?). An asterisk means I can provide you will full text if you send me an email.

A) POEMS IN/ABOUT LIBRARIES--

"In the Reading Room" by Franz Wright*
"In the Library" by Charles Simic* (it's possible that the "Miss Jones" mentioned briefly in this poem is a romantic interest, but that far-fetched inference of mine is based only on a description of her in Simic's other poem "Have You Met Miss Jones?")

Also, the full text of 50 poems about/in libraries are easily located by doing a "library" keyword search on the "Poetry Tool" of poetryfoundation.org. For example--

"Episode in a Library" By Zbigniew Herbert

"Girl in a Library" By Gail Mazur

B) POEMS IN/ABOUT SCULPTURE STUDIOS/CLASSES--

There are lots of poems about sculptures. Poems about sculptors in studios are a bit harder to find. Maybe these two older poems provide are what you want--

â€œThe Tireless Sculptorâ€ by Henrietta Ray

â€œTo May Howard Jackson, Sculptorâ€ by Georgia Johnson

C) POEMS IN/ABOUT OTHER KINDS OF ART CLASSES/STUDIOS--

These are not exactly what you want but may be close--

1) "Your Art History" by Jason Gray* (painting class)

2) "The Studio" by Terri Witek* (villanelle of portrait studio)

3) "At the Glass Factory in Cavan Town"by Eavan Boland* (watching a glass blower work)

4) "In the Marble Quarry" by James Dickey (marble for public buildings, not sculptures)--full text on poetryfoundation.org

Therese L. Broderick, MFA
freelance ekphrastic poet
Albany, NY
poetryaboutart.wordpress.com
[redacted]

↑ Index

530. **David Chirot**

When Language Can Hold the Answer - New York Times--(And when it can't, or distorts it--)

Tue 22 Apr 2008

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http://www.nytimes.com/2008/04/22/science/22lang.html?_r=1&th&emc=th&oref=login---

"Language helps us learn novel categories, and it licenses our unusual ability to operate on an abstract plane, Dr. Lupyan said. The problem is that after a category has been learned, it can distort the memory of specific objects, getting between us and the rest of the nonabstract world." (concluding lines from this article)

"It giveth with one hand, and taketh away with the other," as an abstract "virtual" world (or "Platonic") world "appears," it causes aspects of the non-virtual non-abstract, "non-Platonic" world to disappear or become distorted. In turn this means that "projections" (as categories, as defense-mechanisms)--will limit and/or distort the "seeing" of specific things, creating as it were "blind spots" or "gaps" and "getting between us and the rest of the nonabstract world."

To control, limit, distort via language the realms of perception becomes an aesthetics of disappearances and substitutions. Trained and disciplined by specialized discourses, persons may be developed into language-thinking beings who are blind to the things they are not meant to see, or are no longer capable of seeing. Or, in another way, what becomes a "taboo" to seeing those things proscribed by language

To fill in the gaps and holes, the blind spots, language produces a "projection," and becomes a form of territorialization, "occupation," and the displacement of persons, things, events by abstractions, labels and "new" or re-names.

One may even imagine language as a plague of locusts, eating its way through the visible world and creating in its wake a series of "namings," categories, abstract concepts to be imposed on the vanished objects of perception and imposing a "dictatorship of language" on vanished and/or distorted "specific things." and so "getting between 'us' and the rest of the nonabstract world" via abstract categories and/or their attendant projections, functioning like invisible walls, barriers to a more "open" understanding by the imposition of "things not there" among things which are.

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531. Douglas Manson

The Littlest Buffalo Press Reading in big NYC

Tue 22 Apr 2008

Dear List,
Please come hear NEW poets from Buffalo at ACA Galleries,
Next Tuesday, April 29 at 6:00 p.m.

wild fruity blooms of books!
intonations mild, medium, hot, and extra spicy!

Boog City presents

d.a. levy lives: celebrating the renegade press

little scratch pad editions
(Buffalo, N.Y.)

Tues. April 29, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
little scratch pad editor Douglas Manson

Featuring readings from

Michael Basinski
Lisa (L.A.) Howe
Douglas Manson
Kristianne Meal

with music from
  Kathy Zimmer

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**little scratch pad editions

little scratch pad was begun in Kent, Ohio in 1997, when Douglas Manson, with Cheryl Townsend of Impetus magazine/press, published Snack Size, a book of his own poems as part of her Impecunious Poetry Project. little scratch pad published Aaron Lowinger's Autobiography (co-produced with the now nationally known House Press collaborative) in 2005, and become a press with a mission: publishing works of stunning originality, very often the first chapbook by the poet to have in print. This was followed in 2007 with Kristianne Meal's TwentyTwo: first pallet, Tom Yorty's Words in Season, L.A. Howe's NTR PIC E ST R (readings through Frank O'Hara's "Easter"), Michael Basinski's Of Venus 93 (mad Joycean B-Movie Psychedelia), Nick Traenkner's Accidental Thrust, and Douglas Manson's At Any Point. Forthcoming books in 2008 will be by Jim Lang, Liz Mariani, and Pat Kane.

Performer Bios

**Michael Basinski
http://epc.buffalo.edu/authors/basinski/

Michael Basinski is the curator of the Poetry/Rare Books Collection <http://ublib.buffalo.edu/libraries/units/pl><http://ublib.buffalo.edu/libraries/units/pl>of the University Libraries, SUNY at Buffalo. His poems, articles and reviews have appeared in numerous publications including Proliferation, Terrible Work, Deluxe Rubber Chicken, Boxkite, The Mill Hunk Herald, Yellow Silk, The Village Voice, Object, Oblek, Score, Generator, Juxta, Poetic Briefs, Another Chicago Magazine, Sure: A Charles Bukowski Newsletter, Moody Street Irregulars: A Jack Kerouac Newsletter, Kiosk, Earth's Daughters, Atticus Review, Mallife, Taproot, Transmog, B-City, House Organ, First Intensity, Mirage No.4/Period(ical), Lower Limit Speech, Texture, R/IFT, Chain, Antenym, Bullhead, Poetry New York, First Offence, and many others. For more than 20 years he has performed his choral voice collages and sound texts with his intermedia performance ensemble The Ebma, which has released two albums, SEA and Enjambment. His most recent books are Of Venus 93 (little scratch pad, 2008) and All My Eggs Are Broken (blkazevox, 2008).

**Kathy Zimmer and The Foxies
http://www.kathyzimmermusic.com
http://www.myspace.com/kathyzimmer

Born and raised in rural Nebraska, Kathy grew up singing "wash tub bass"-style folk music with her family—think accordions and out-of-tune farmhouse pianos, plus lots of voices singing harmony at the tops of their lungs. She learned guitar at an early age and accompanied herself as she sang for church services and various small town gigs, including rodeos, parades, and county fairs.

Kathy attended the University of Nebraska as a music major and quickly fell in love with the genre of classical art song. She continued to pursue her musical development by completing a Master of Music degree at Ohio's Cleveland Institute of Music.

Absorbing all of these musical influences as well as the sights and sounds of her newest home, New York City, Kathy now creates music that is sophisticated and naïve, polished and quirky; her sound is at once fresh and new while at the same time vintage and refined.

**Lisa (L.A.) Howe
http://www.myspace.com/bengalight
http://www.myspace.com/slackbuddha

Lisa (L.A.) Howe is a writer, collage poet, performer, and book artist. With William R. Howe, she edits, designs, and produces chapbooks of contemporary writing under the imprint of Slack Buddha Press. She lives in Oxford, Ohio. Her first chapbook, from little scratch pad, is NTR PIC E ST R (2007).

**Douglas Manson
http://www.buffalostate.edu/library/rooftop/members/manson.htm

Douglas Manson was born in Akron, Ohio, and many years later earned a master's in English from Kent State and then took a Ph.D. in English from SUNY at Buffalo. He lives in Buffalo as a poet, writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad books. Hosted a weekly poetry radio show for a community-based AM station (Inkaudible Poetry Radio) from 2004-2006. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, Roofing and Siding (BlazeVOX books, 2007), and the expanded chapbook At Any Point (2008). He doesn't own any credit cards.

**Kristianne Meal

Kristianne Meal retired at an early age to ponder whether language is a separate entity inhabiting its host body, or a complicated system of contrived utterances elaborated by mankind in the material age. She has evolved into a Used Book CEO, Rust Belt Books, Inc., in Buffalo, N.Y. She has been doing readings and performance art since 1998. Her book TwentyTwo: first pallet was printed in April 2007, and then expanded, and printed again that December.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. May 27
Effing Press
(Austin, Texas)

↑ Index

532. Douglas Manson
Buffalo Pointilliste: Poetry/Performance at Rust Belt Books
Tue 22 Apr 2008

This Thursday, April 24. 7:00 p.m. at Rust Belt Books

an unprecedented evening of poetry, music,
the moment & more

featuring:
Douglas Manson
Twoheads (a one-man mannequinish-band)
Kristianne Meal
Eli Drabman

Erin Verhoef
The Flatheads
You

The event is free,
though all donations will help
support little scratch pad press:
a Buffalo-based small press
dedicated to publishing new poets
and established innovators.

little scratch pad editions will also
be available at discount prices

support provided in part by
the Mildred Lacy Lockwood Fund for Poetry.

little scratch pad editions:
1. Kristianne Meal, _TwentyTwo: First Pallet_
2. Nick Traenkner, _Accidental Thrust_
3. Michael Basinski, _Of Venus 93_
4. L.A. Howe, _NTR PIC E ST R_
5. Douglas Manson _At Any Point (to becoming normal)_
6. Tom Yorty _Words In Season_
7. Jim Lang _Tonguelyness and the Hot Turd_

Forthcoming:
Elizabeth Mariani, _Imaginary Poems for my Imaginary Girlfriend Named Anabel_

Rust Belt Books
202 Allen St.
Buffalo, NY

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533. **Stephen McCaffery**
George Oppen. A Centenary Conversation
Tue 22 Apr 2008

****
GEORGE OPPEN: A CENTENARY CONVERSATION
****

To celebrate the life and work of George Oppen on the occasion of his 100th birthday, the Poetics Program at SUNY Buffalo will host a three- day event (Wed. 4/23-Fri. 4/25) involving panel presentations, roundtable discussion,

keynote addresses from invited guests, and commemorative readings both of Oppen’s work and work inspired by his life and practice.

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For more information, including schedules, locations, and paper titles, please check
<http://english.buffalo.edu/oppenConference/>
<http://epc.buffalo.edu/authors/oppen/oppen_poster.html>

We'll look forward to seeing you there!

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534. **Alan C Golding**
What's this called?
Tue 22 Apr 2008

Peter,

I think the term you're looking for is apo koinu, though in my understanding that's generally used to refer to a clause (rather than a word) that serves a double, forward-looking and backward-looking, grammatical function. There's various examples in Dickinson. In "There's a certain slant of light":

We can find no scar,
But internal difference,
Where the Meanings, are--

None may teach it, Any--

The third line there can be read as referring back to the previous line, as the site where the "internal difference" is occurring, or forward ("none may teach where the meanings are").

Audre Lorde used to use it a fair bit too.

Alan Golding

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535. **Alan C Golding**
Library poems
Tue 22 Apr 2008

Stephen,

You might look at Adrienne Rich's "Poetry: I," in Your Native Land, Your Life. Bob Perelman's "The Library," the third in the "Fake Dreams" sequence in The Future of Memory. I'm thinking too of Susan Howe's meditations on the library in The Birth-Mark, and of parts of "Melville's Marginalia," but those might be a bit too oblique for the particular context you're describing.

Alan Golding

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536. **eric unger**
ALAN DAVIES : BOOK 6 // MICHAEL CARR : SOFTER WHITE
Tue 22 Apr 2008

---

please visit http://housepress.blogspot.com to purchase for US$6 a piece, and also check out other exciting House Press pubs down the page! -- Book 6, by Alan Davies. Printed in a run of 200 with navy blue or gray linen covers. While we have them, we'll include an Alan Davies broadside with each purchase.

Michael Carr's Softer White. We're completely sold out of the first run, so please take this chance to buy this extraordinary work. $6 via paypal, includes shipping.

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537. **Christophe Casamassima**
Call for Submissions - Viviparous Blenny. Theme: Synchronicity
Tue 22 Apr 2008

Viviparous Blenny

a twentythreebooks and furniture press

contemporary arts journal

January 2009, Volume I

Theme: Synchronicity

Synchronicity is not merely serendipity, it is defined as meaningful coincidences. Synchronicities are acausal, that is, not able to be reduced to a cause-and-effect explanation. They are always personal events. They are boundary events that often occur at periods of major life transitions. And they necessarily reflect a deeper, more holistic reality.

*If you submit work that doesn't directly address the theme, please explain why you've chosen the piece to represent the theme.

Submissions guidelines:

- 3–4 poems
- 1000 words of prose (fiction, nonfiction, creative nonfiction, commentary, interviews, reviews, etc.)
- Black and white photographs (.tiff, .gif, .jpg; low-res for submission)
- Black and white artwork or drawings (low-res scanned image file)
- Comics
- Name and contact info. on every page submitted
- No simultaneous submissions.

You may also submit your work on CD to the address below (be sure to mark "CD, do not scan" on the outside of envelope).

Send written work as an attachment to [redacted]

or snail mail to:

Viviparous Blenny
c/o Douglas Mowbray, Managing Editor
76 Stone Park Place
Baltimore, Maryland 21236

Be sure to include an SASE and cover letter (including a brief bio) for a reply to your submission. If you would like your work returned, please include proper postage and envelope.

Submissions due no later than August 23. Any submissions after this date will not be considered.

Payment is 1 free contributor's copy and new friends.

=
Microdermabrasion Machine from Clairderm
Lifetime warranty, diamond tips & crystal operation, anti-clog cycle.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=c8f3ea43443f6490b0f3f2f608b7e552

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Powered By Outblaze

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538. **Dustin Williamson**

April 27 in NYC: Rodney Koeneke and Rod Smith @ Zinc-TRS

Tue 22 Apr 2008

Sunday April 27 at the Zinc-TRS:

RODNEY KOENEKE & ROD SMITH

6:30 PM
Zinc Bar
90 West Houston (beneath the Barbie fur shop)

$5 goes to the poets. If you don't have $5, come anyway

Rodney Koeneke is the author of *Musee Mechanique* (BlazeVOX, 2006) and *Rouge State* (Pavement Saw, 2003). He moved from San Francisco to Portland in 2006, where he curates the Tangent Reading Series with Kaia Sand and Jules Boykoff. His new manuscript is called Etruria. He blogs about poetry, poetics, and Portland at www.modampo.blogspot.com<http://zinctrs.blogspot.com/www.modampo.blogspot.com>

Rod Smith's most recent book is *Deed*, from The University of Iowa Press. He is also the author of *Music or Honesty, The Good House, Poèmes de L'araignées* (France), *Protective Immediacy, and In Memory of My Theories*. Smith edits the journal *Aerial*, publishes Edge Books, and manages Bridge Street Books in Washington, DC. He is also currently editing, with Peter Baker and Kaplan Harris, *The Selected Letters of Robert Creeley*.

Upcoming Zinc-TRS readings:

May 4: Mike Hauser & Weldon Gardner Hunter
April 11: TBA (Hosted by Douglas Rothschild)

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site with reading info: www.zinctrs.blogspot.com

Need a map to the Zinc Bar?:
http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A

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539. **Sarah Sarai**
Re: poet tried for killing judge, seducing wife
Tue 22 Apr 2008

It would be more credible if the judge tried to kill the poet but didn't succeed {poets being indestructible in our own brave yet slightly pathetic yet o so grand way} and the wife was either the one who got killed or did the killing {women being brave and sadly a week bit destructible {{tho not really, eh?}}}. I sometimes wonder if National Book Award winning poets don't pine to slay Pulitzer prize winning poets and so on. Poet and judges? Seems a strange combo but the author, Deverell, is Canadian, and Canada is a mysterious, distant and foreign country with its own puzzling oddities {like, hello, national health care and refuge for draft resisters}.

...sarah sarai

On Apr 21, 2008, at 1:28 PM, Jim Andrews wrote:
> not really.
>
> but now that i have your attention, let us note that the situation is
> excellent.
>
> poet tried for killing judge, seducing wife of judge.
>
> it's a plot situation i heard on the radio today. from a new novel by
> william deverel.
>
> ne'er do well poet is tried for killing judge. presumably not tried
> for
> seducing the judge's wife.
>
> that's sort of what poets do. kill the judge. figuratively speaking.
>
> and seduce the wife.
>
> perhaps it is a novel of poetics!
>
> ha.
>
> not likely, but you know what i mean, being yerself not so far
> removed from
> the current situation.
>

> ja
> http://vispo.com

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540. Jennifer Karmin
April 24-25: Leslie Scalapino in Chicago
Tue 22 Apr 2008

LESLIE SCALAPINO

READING:
Thursday, April 24
5:30pm

LECTURE:
Friday, April 25
2:00pm
Lecture Title: "Poetics"

all at Rosenwald 405
1101 E. 58th Street
University of Chicago
free

Leslie Scalapinoâ€™s Itâ€™s go in horizontal: Selected Poems, 1974-2006 was recently released by University of California Press at Berkeley. Wrote Robert Creeley: "I hesitate to introduce any such term as 'meditation' or 'reflection,' because this work is not apart from its thinking and/or composition, so to speakâ€“and that, among other things, constitutes its exceptional value. I find the whole work to be a deeply engaging preoccupation with, and articulation of, what life might be said, factually, to be. But not as a defined subject, nor even a defining oneâ€“but as one being one. That is an heroic undertaking, or rather, place in which to work/write/live. Its formal authority is as brilliant as any I know."

Scalapino is the author of thirty books of poetry, inter-genre fiction-poetry-criticism and plays, including recently Day Ocean State of Starsâ€™ Night: Poems and Writings 1989 and 1999-2006 (Green Integer), Zither & Autobiography (Wesleyan University Press), The Tango (Granary Press), Orchid Jetsam (Tuumba), and Dahliaâ€™s Irisâ€”Secret Autobiography and Fiction (FC2 Publishers).

http://poempresent.uchicago.edu

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Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

541. **steve russell**
Re: Library &/or Art Class poem(s) ??
Wed 23 Apr 2008

Certainly the bookish Borges. I don't have any Borgess in my personal library anymore, but I know that he has either a poem, story or essay that would meet your requirments. And it wouldn't be hard to google.

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Monday, April 21, 2008 6:59:16 PM
Subject: Library &/or Art Class poem(s) ??

A request!
I am leading a "Walking & Writing" Class on the University of San Francisco Campus. We have upcoming 'writing' visits in the Library's Rare Book room and a Sculpture workshop. Does one have any 'favorite' work which sites itself in a Library or in an Art Workshop?? (This one is actually for 'sculpture' students).

Some eons ago, frequently lit mags would have a poem (or story) that would take place in a bookshop. (I think those situations between the speaker and the romantic 'sought' among the stacks have been replaced by eHarmony or comparable date making sites! Or maybe the NYRB). Not to rule out the romantic in any of these situations, but I welcome any kind of poem with this kind of specific location. (I often suffer from 'aphasia' when it comes to remembering specific poems)

(I have not read Larkin in a long time, but he must have something of the Library, yes?) Your suggestions much appreciated.

Stephen V
http://stephenvincent.net/blog/

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

542. Tim Peterson
SEGUE 4/26: THOMAS FINK & ELIZABETH WILLIS
Wed 23 Apr 2008

The Segue Reading Series Presents:

Thomas Fink and Elizabeth Willis

Saturday, April 26, 2008 ** 4PM SHARP**
at the Bowery Poetry Club (308 Bowery, just north of Houston)
$6 admission goes to support the readers

hosted by erica kaufman & Tim Peterson

Thomas Fink is the author of five books of poetry, including Clarity and Other Poems. He is the author of two books of criticism, most recently A Different Sense of Power, and he is the co-editor of Burning Interiors: David Shapiro's Poetry and Poetics. His paintings hang in various collections. Fink is Professor of English at CUNY-LaGuardia.

from "Deconstricted Sestina 5"

Dialogue will swerve repeatedly before it survives
patriarchy. Thanks for not smoking inside. I
trust you to profit from any experiment
that respects the survival of those not

yet as fit. Reach into my pocket
and husband what's left. My husband assumes
immortality, but one attentive scribe is becoming
my sole access to recommencing dialogue, into

which labors or equalization should
be poured. My thanks are
colored by suspicion of vested

recollection. Lately, many fund Plato's
experiment; mine could take several

millennia to breed a profit.

Elizabeth Willis' most recent book is Meteoric Flowers. Other works include Turneresque, The Human Abstract, and Second Law. Formerly poet-in-residence at Mills College, she now teaches at Wesleyan University and lives in central Massachusetts.

"Her Mossy Couch"

I stain lengthwise all I touch. The world is so touching, seen this way, in fleshtones, aggrieved, gleaming as the lights go out, look- ing into the crease of relativity. We've seen this before, why? Tri- umph arches over us like bad emotion. We were supposed to feel more connected to it, we were supposed to feel humanly moved by imaginary strings. All the words in the world are moving pic- tures to the dizzy ear, fleas, inadequate deceptions of nocturnal hair, pushing buttons, pushing papers, pushing pedals up the long hill. Who could get over the blatant radiance of a name like Doris Day, throwing your finest features into political relief, a warehouse in the shadow of apples and streams? =

↑ Index

543. David Chirot

The Accidental Rebel - New York Times

Wed 23 Apr 2008

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http://www.nytimes.com/2008/04/23/opinion/23auster.html?_r=1&th&emc=th&oref=slogin---

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544. UbuWeb

UbuWeb :: Recent Additions, Spring 2008

Wed 23 Apr 2008

__ U B U W E B __
http://ubu.com

  UBUWEB :: Spring 2008

--- RECENT FEATURES ---

Tellus Audio Cassettes (1983-1993)
http://www.ubu.com/sound/tellus.html

UbuWeb is pleased to present the entire run of the legendary New York-based Tellus audio cassette magazine. Originally a subscription-based bimonthly publication, the series took full advantage of the popular cassette medium to promote cutting edge music, documenting the New York scene and advanced US composers of the time. Highlight issues include: All Guitars! (1985), The Sound of Radio (1985), Just Intonation (1986), Audio By Visual Artists (1988), The Voice of Paul Bowles (1989) and Flux Tellus (1990). Featuring hundreds of artists including Marcel Duchamp, Alison Knowles, Sonic Youth, Joan Jonas, George Brecht, Pauline Oliveros, John Zorn, Richard Prince, Glenn Branca,

Harry Partch and Mike Kelley. Tellus cassettes were edited by Joseph Nechvatal, Claudia Gould and Carole Parkinson. This UbuWeb feature is presented in conjuction with Continuo's Weblog. Produced for UbuWeb by Steve McLaughlin.

Dada Magazine, Issues 1, 2, 3 (1917-1918)
http://www.ubu.com/historical/dada/index.html

Attempting to promulgate Dada ideas throughout Europe, Tristan Tzara launched the art and literature review Dada. Appearing in July 1917, the first issue of Dada, subtitled Miscellany of Art and Literature, featured contributions from members of avant-garde groups throughout Europe, including Giorgio de Chirico, Robert Delaunay, and Wassily Kandinsky. Marking the magazine's debut, Tzara wrote in the Zurich Chronicle, "Mysterious creation! Magic Revolver! The Dada Movement is Launched." Issue 2 appeared in December of 1918. Issue number 3 violated all the rules and conventions in typography and layout and undermined established notions of order and logic. Printed in newspaper format in both French and German editions, it embodies Dada's celebration of nonsense and chaos with an explosive mixture of manifestos, poetry, and advertisements - all typeset in randomly ordered lettering. Included is Tzara's "Dada Manifesto of 1918," which was read at Meise Hall in Zurich on July 23, 1918, and is perhaps the most important of the Dadaist manifestos. See also Helmut Herbst's film Deutschland Dada (1969), Hans Richter's films and Tristan Tzara's sound poems in UbuWeb Sound which is strewn with historical and rare recordings from dozens of Dadaists.

Dinner With Henry Miller (1979)
http://www.ubu.com/film/miller_dinner.html

Dinner With Henry is a rare, 30-minute documentary about Henry Miller. It is exactly what the title implies: footage of Henry having dinner. With him at the table is the film crew, and actress/model Brenda Venus, to whom Henry was enamoured in the final years of life. Henry - at age 87 - spends the majority of his time speaking on a number of subjects, the most persistent of which is Blaise Cendrars. Occasionally, he complains about the food. That is all: a curious "slice of life" for any Miller fan who likes to imagine being at the table with him.

David Cronenberg on Andy Warhol (2006)
http://www.ubu.com/sound/warhol.html

A guided tour of the "Andy Warhol / Supernova: Stars Death and Disasters, 1962-1964" exhibit at the Art Gallery of Ontario, conceived and narrated by renowned filmmaker David Cronenberg. Cronenberg says, "Andy was making underground films when I was making underground films. And I was more inspired by him than by Hollywood. He created himself: He was an outsider, a

Slovakian, Catholic, gay, an artist, poor; an outsider in his own family, a triple outsider like Kafka, with his nose pressed against the New York window. And, he became the ultimate insider, the center of his own world, and drew people to him. He became a huge example of the invention of an identity." Commentary by David Cronenberg, Mary-Lou Green, Dennis Hopper, David Moos, James Rosenquist and Amy Taubin.

Sam Taylor-Wood: Video Works (1998 - 2003)
http://www.ubu.com/film/tw.html

Sam Taylor-Wood makes photographs and films that examine, through highly charged scenarios, our shared social and psychological conditions. Taylor-Wood's work examines the split between being and appearance, often placing her human subjects - either singly or in groups - in situations where the line between interior and external sense of self is in conflict. Films here include: Brontosaurus (1995), Knackered (1996), Method in Madness (1998), Hysteria (1999), A Little Death (2002), Breach (2001) Mute (2001), Pietà (2001), Still Life (2001) and Ascension (2003). Presented in partnership with Art Torrents.

All Avant-Garde All The Time - UbuWeb Podcast #3: The Sound of Aspen Magazine
http://www.poetryfoundation.org/audio/AspenTheMultimediaMagazineinaBox.mp3

Produced by The Poetry Foundation, UbuWeb is pleased to announce the latest in its podcast series, focusing on Ubu's hidden treasures. This podcast gives a guided tour of UbuWeb's collection of audio featured on Aspen Magazine: the Multimedia Magazine in a Box, published between 1965 and 1971. Artists featured include Samuel Beckett, William S. Burroughs, John Cage, John Cale and The Velvet Underground, Marcel Duchamp, John Lennon, Yoko Ono, Jackson Mac Low, Morton Feldman, Gordon Mumma and Angus Maclise.

Alan Licht - Conceptual Soundworks (2003-2004)
http://www.ubu.com/sound/licht.html

Four previously unavailable compositions. Includes "Rashomon" where the film Rashomon by Akira Kurosawa was shown with the sound turned down. The audience was asked to read the subtitles aloud, together; "Twilight of the Idols," in which the audio levels of Led Zeppelin's untitled fourth album are manipulated; and two outtakes from his A New York Minute CD, "Bridget O'Riley," a mashup of Blondie and The Who's "We Won't Get Fooled Again" and "A New York Minute," the original uncut version, consisting of a month's worth of weather reports from a New York AM radio station. You can also read three of Alan Licht's conceptual written works [PDF] in UbuWeb's Publishing the Unpublishable series.

The Western Round Table on Modern Art (1949)
http://www.ubu.com/historical/wrtma/index.html

Rare proceedings and documentation from this important conference that took place in San Francisco in April of 1949. Participants included Marcel Duchamp, Frank Lloyd Wright, Arnold Schoenburg, Mark Tobey, Darius Milhaud, Alfred Frankenstein, Gregory Bateson, Kenneth Burke, Robert Goldwater and Andrew C. Richie. Documentation includes over 9 hours of audio tape, transcriptions and photographs. Organizer Douglas MacAgy writes, "The object of the Round Table was to bring a representation of the best informed opinion of the time to bear on questions about art today (1949). A set of neat conclusions, as to the outcome of the conference, was neither expected nor desired. Rather, it was hoped that progress would be made in the exposure of hidden assumptions, in the uprooting of obsolete ideas, and in the framing of new questions." Curated for UbuWeb by Colby Ford.

Five Rare Books From the 1960s by Bern Porter
http://www.ubu.com/historical/porter/porter_5books.html

Several of Porter's books from the 1960s are gathered here on UbuWeb, three of them for the first time anywhere, with an essay by Porter's collaborator and literary executor, Mark Melnicove. Titles include: Aphasia (1961), cut and assembled commercial and soft news language into a found poetry that is still original and fresh; Scandinavian Summer (1961), where Porter cut out pages from Scandinavian, Russian, and American newspaper archives at random, bound them together, and called the result a book; 468B Thy Future (1966), a book written entirely in computer code; The Wastemaker (1926-1961) where texts are divorced from their sources and disguised in a new tone, not intended by the original author; and Dieresis (1969) where the photographs in the book are the modern equivalents of ancient ideograms, capable of being read as texts. Melnicove writes in his introduction: "As reproduced here on UbuWeb, you can all but touch the books. What was prohibitively expensive almost fifty years ago for Porter -- the full-color reproduction of his pages -- is today's electronic commonplace. You can view his titles as a series of double-page spreads, not so foreign from the experience of holding and turning a Bern Porter book with your 'real' hands." See also Porter's UbuWeb Sound page and Porter's page in our Historical section.

All Avant-Garde All The Time - UbuWeb Podcast #2: The World of Outsiders
http://poetryfoundation.org/audio/TheWorldofOutsiders.mp3

Produced by The Poetry Foundation, UbuWeb is pleased to announce the latest in its podcast series, focusing on Ubu's hidden treasures. As the site has grown so large, these occasional audio guides might shed some light on things you may have overlooked, forgotten about or simply never knew about. This podcast

gives a guided tour of UbuWeb's collection of outsider audio. Artists include Antonin Artaud, Jim Roche, Bern Porter, Francis E. Dec, Benjamin Weismann and Sean Landers amongst others. You can subscribe to our podcast here.

Julian Schnabel - Every Silver Lining Has A Cloud (1995)
http://www.ubu.com/sound/schnabel.html

With the Oscars just around the corner, it's nice to remind ourselves that not everything Julian Schnabel touches turns to gold. This record was made between his art star days and his current Hollywood reign with such great players as Funkadelic keyboardist Bernie Worrell, Golden Palomino drummer Anton Fier, and jazz arranger Henry Threadgill, but was universally panned upon its release in 1995. As one reviewer put it, "Schnabel can be described as a cross between Michael Bolton and Leonard Cohen, but unfortunately he writes songs like Bolton and sings like Cohen instead of the other way around... a combination of treacly sentiment, pretentious poesy, tuneless croaking, and minimalist melodies."

Harun Farocki - Selected Works (1967-2001)
http://www.ubu.com/film/farocki.html

Born in 1944, Farocki has made close to 90 films, including three feature films, essay films and documentaries. He has worked in collaboration with other filmmakers as a scriptwriter, actor and producer. Featured here are ten of Farocki's films: Die Worte Des Vorsitzenden (1967), Inextinguishable Fire (1969), Wie man sieht (As You See) (1986), Leben-BRD [How to Live in the German Federal Republic] (1989), Images Of The World And The Inscription Of War (1989), Schnittstelle/interface (1995), Arbeiter verlassen die Fabrik [Workers leaving the Factory] (1995), Stilleben (Still Life) (1997), I Thought I Was Seeing Convicts (2001) and The Creator of Shopping Worlds (2001). Also featured in Jill Godmilow's What Farocki Taught (1998), a remake of Farocki's Inextinguishable Fire. A collaborative film with Helke Sander Break the Power of the Manipulators (1967/68) is also featured. You can watch a documentary about Farocki Dokumentarisch Arbeiten Modell/Realität - C.Hübner im Gespräch mit H. Farocki (2004). This UbuWeb resource is a collaboration with UbuWeb's partner Art Torrents.

Henri Chopin (1922-2008)
http://www.ubu.com/sound/chopin.html

UbuWeb mourns the loss of the great pioneer sound poet, who passed away on January 3, 2008 at his home in England. You can hear his audio, watch videos of him or read his 1967 manifesto "Why I Am The Author of Sound Poetry and Free Poetry." He will be missed.

Publishing the Unpublishable, First Series (001-032)
http://www.ubu.com/ubu/unpub.html

What constitutes an unpublishable work? It could be many things: too long, too experimental, too dull; too exciting; it could be a work of juvenilia or a style you've long since discarded; it could be a work that falls far outside the range of what you're best known for; it could be a guilty pleasure or it could simply be that the world judges it to be awful, but you think it's quite good. We've all got a folder full of things that would otherwise never see the light of day. Invited authors were invited to ponder to that question. The works found here are their responses, ranging from an 1018-page manuscript (unpublishable due to its length) to a volume of romantic high school poems written by a now-respected innovative poet. The web is a perfect place to test the limits of unpublishability. With no printing, design or distribution costs, we are free to explore that which would never have been feasible, economically and aesthetically. While this exercise began as an exploration and provocation, the resultant texts are unusually rich; what we once considered to be our trash may, after all, turn out to be our greatest treasure.

365 Days Project 2007 Complete
http://www.ubu.com/outsiders/365/index.shtml

December 31 ended this year's run of the 365 Days Project. Thanks for visiting, reading and listening through this very fun year of sharing. A huge mountain of gratitude goes out to all the contributors who shared this year! You can view the archived site for both 2003 and 2007 editions here (mirrored at WFMU). -- Otis Fodder, Curator

Six Videos by Pierre Huyghe (1999-2004)
http://www.ubu.com/film/huyghe.html

Pierre Huyghe explores the territory of reality and fiction, creating a site of convergence for interpretation, representation, and transformation. His work incorporates film, objects, and staged events such as celebrations, puppet shows, and musicals to address how we construct and translate experience. Although the final artwork often takes the form of a projected image, Huyghe's primary interest lies in the production of situations. Videos include: A Journey That Wasn't (2005), Les Grands Ensembles (2001), One Million Kingdoms (2001), Streamside Day Follies (2003) and This Is Not A Time For Dreaming (2004). Presented in collaboration with UbuWeb's new partner Art Torrents.

--- Spring 2008 :: NEW ADDITIONS ---

John Baldessari - I Will Not Make Any More Boring Art (1971); John Baldessari Sings Sol Lewitt (1972); The Meaning of Various News Photos to Ed Henderson (1973) http://www.ubu.com/film/baldessari.html

Tacita - Dean Kodak (2006)
http://www.ubu.com/film/dean_kodak.html

La Monte Young, editor - An Anthology of Chance Operations (1963)
http://www.ubu.com/historical/young/index.html

Robert Smithson - text of "Hotel Palenque" (1969-72)
http://www.ubu.com/historical/smithson/index.html

Pat O'Neill - Water and Power (1989)
http://www.ubu.com/film/oneill.html

C.C. Hennix - Electric Harpsichord No. 1
http://www.ubu.com/sound/hennix.html

Antonio Gaudi - Documentary (1984)
http://www.ubu.com/film/gaudi_doc.html

Tellus 15: The Improvisors (1986) John Zorn, Bill Frisell, Christian Marclay, Fred Frith and many others http://www.ubu.com/sound/tellus_15.html

Tellus #17 - Video Arts Music (1987) Jean Paul Curtay, Ann-Sargent Wooster, Woody Vasulka, Peter Rose and many others
http://www.ubu.com/sound/tellus_17.html

Tellus #20 - Media Myth (1988) Crawling With Tarts, Nicolas Collins, Joseph Nechvatal and many others http://www.ubu.com/sound/tellus_20.html

Nam June Paik - Beatles Electroniques (1966-69)
http://www.ubu.com/film/paik_beatles.html

Dan Graham - Performer/Audience/Mirror (1975)
http://www.ubu.com/film/graham_performer.html

Ben Lewis - Art Safari: Matthew Barney (2005)
http://www.ubu.com/film/barney_artsafari.html

Maria Anna Tapeiner - The Body as a Matrix: Matthew Barney's Cremaster Cycle (2002) http://www.ubu.com/film/barney_matrix.html

Tellus 10: All Guitars! (1985) Lee Ranaldo, Butthole Surfers, Bob Mould, Thurston Moore and many others http://www.ubu.com/sound/tellus_10.html

Tellus 2 (1984) Kiki Smith, David Garland, Jamie Daglish, Willoughby Sharp and many others http://www.ubu.com/sound/tellus_2.html

Tellus 12: Dance (1986)
http://www.ubu.com/sound/tellus_12.html

Lynda Benglis - Female Sensibility (1974)
http://www.ubu.com/film/benglis_female.html

Hollis Frampton - Gloria! (1979)
http://www.ubu.com/film/frampton_gloria.html

Terayama Shuji - Phototheque imaginaire de Shuji Terayama, les gens de la famille Chien Dieu (photographs; 1975)
http://www.ubu.com/historical/terayama/index.html

Salvador Dali - Radioscopie De Jacques Chancel - Interview (French language; 1971) http://www.ubu.com/sound/dali.html

John Roach - Simultaneous Translation (2007)
http://www.ubu.com/sound/roach.html

François Dufrene - Crirhythms, Osmose-Art and various works (1958-70)
http://www.ubu.com/sound/dufrene.html

Carolee Schneeman - Meat Joy (1964)
http://www.ubu.com/film/schneeman_meatjoy.html

Ulay - Action in 14 predetermined Sequences: There is a Criminal Touch to Art (1975) http://www.ubu.com/film/ulay_action.html

Mike Kelley - Test Room Containing Multiple Stimuli Known to Elicit Curiosity and Manipulatory Responses (1999) http://www.ubu.com/film/kelley_test.html

Michael Taylor - Lecture on Alfred Jarry's Ubu Roi (2008)
http://www.ubu.com/sound/taylor_michael.html

Tellus 23: Paul Bowles Historical musical and literary works
http://www.ubu.com/sound/tellus_23.html

Tellus 16: Tango with Carlos Gardel, David Garland, Fast Forward and many others (1991) http://www.ubu.com/sound/tellus_16.html

Tellus 13: Power Electronics with Merzbow, Rhys Chatham, Controlled Bleeding and many others (1986) http://www.ubu.com/sound/tellus_13.html

Tellus 26: Jewel Box with Catherine Jauniaux & Ikue Mori, Sapphire, Mary Ellen Childs and many others (1992) http://www.ubu.com/sound/tellus_26.html

Ryan Trecartin - I-Be AREA (2007)
http://www.ubu.com/film/trecartin_area.html

Richard Serra - Hand Catching Lead (1968)
http://www.ubu.com/film/serra_lead.html

Ant Farm - Dirty Dishes (1968-1978)
http://www.ubu.com/film/ant_farm.html

C.C. Hennix - Dutch National Radio Broadcast (2005)
http://www.ubu.com/sound/hennix.html

Hollis Frampton - Nostalgia (1971)
http://www.ubu.com/film/frampton_nostalgia.html

Group 180 - Works by Reich, Szezmo, Rzewski and others (1980, 1985)
http://www.ubu.com/sound/group_180.html

Jaap Blonk - Vocalor (1998)
http://www.ubu.com/sound/blonk_vocalor.html

Alexander Ross (painter) - Grandfather Paradox (1989)
http://www.ubu.com/sound/ross.html

Charles Simonds - Five Films (1972-74), with Rudy Burckhardt
http://www.ubu.com/film/simonds.html

Tellus 5-6: Audio Visual Issue with Louise Lawler, Richard Prince, David Wojnarowicz and many others (1984) http://www.ubu.com/sound/tellus_5-6.html

Sophie Calle & Greg Shepard - No Sex Last Night aka Double-Blind (1992)
http://www.ubu.com/film/calle_double.html

Tuli Kupferberg - No Deposit, No Return (1964)
http://www.ubu.com/sound/kupferberg.html

Yvonne Rainer - Journeys from Berlin/1971 (1980)
http://www.ubu.com/film/rainer_journeys.html

Robert Smithson & Nancy Holt - East Coast West Coast (1969)
http://www.ubu.com/film/smithson_east.html

Tellus 1 with Rhys Chatham, Glenn Branca, Sonic Youth and many others (1983) http://www.ubu.com/sound/tellus_1.html

Tellus 3 with Christopher Knowles, Gregory Whitehead and many others (1984)
http://www.ubu.com/sound/tellus_3.html

Tellus 4 with Ellen Fullman, Paul Dresher, Julius Eastman and many others (1984) http://www.ubu.com/sound/tellus_4.html

Gordon Matta-Clark - City Slivers (1976)
http://www.ubu.com/film/gmc_city.html

Hans Ulrich Obrist - Arkipelag TV (2000), with Alexander Kluge, Dan Graham, Douglas Gordon, Rosemarie Trockel and others
http://www.ubu.com/film/obrist_arkipelag.html

Johan Grimonprez - Dial H-I-S-T-O-R-Y (1998)
http://www.ubu.com/film/grimonprez_dial.html

Derek Beaulieu - Flatland (2007)
http://www.ubu.com/contemp/beaulieu/index.html

Harun Farocki - Dokumentarisch Arbeiten Modell/Realitat - C.Hubner im Gesprach mit H. Farocki (2004) http://www.ubu.com/film/farocki_doc.html

Martha Rosler - Vital Statistics of a Citizen, Simply Obtained (1977) http://www.ubu.com/film/rosler_vital.html

Julian Cooper - Reyner Banham Loves Los Angeles (1972) http://www.ubu.com/film/cooper_reyner.html

Yvonne Rainer - Film About A Woman Who... (1974) http://www.ubu.com/film/rainer_woman.html

Robert Whitman - Performances from the 1960s http://www.ubu.com/film/whitman.html

Sean Landers - The Man Within (1991) [MP3] http://www.ubu.com/sound/landers.html

Mauricio Kagel - Die Zeit überwinden - Der Komponist Mauricio Kagel (2007) http://www.ubu.com/film/kagel_diezeit.html

Chicago '82: A Dip in the Lake John Cage, Glenn Branca, Meredith Monk, Charlemagne Palestine, Harold Budd and many others (1982) [MP3] http://www.ubu.com/sound/chicago82.html

Mike Kelley - -Extracurricular Activity & Superman Recites Selections from 'The Bell Jar' and Other Works by Sylvia Plath (1999 - 2000) http://www.ubu.com/film/kelley_extra.html

Gordon Matta-Clark - Conical Intersect (1975) http://www.ubu.com/film/gmc_conical.html

Gordon Matta-Clark - Splitting, Bingo/Ninths, Substrait (Underground Dailies) (1974-1976) http://www.ubu.com/film/gmc_splitting.html

Helke Sander and Harun Farocki - Break the Power of the Manipulators (1967/68) http://www.ubu.com/film/farocki_sander.html

Paul Lansky - Artifice (1976) [MP3] http://www.ubu.com/sound/lansky.html

Jill Godmilow - What Farocki Taught (1998) http://www.ubu.com/film/godmilow.html

Martin Kippenberger - Greatest Hits [MP3] http://www.ubu.com/sound/kippenberger.html

Joseph Beuys - Art into Society - Society into Art (at the ICA, London. May, 1974) [MP3] http://www.ubu.com/sound/beuys.html

David Soldier & Kurt Vonnegut - A Soldier's Story [MP3] http://www.ubu.com/sound/soldier.html

Tellus #7 The Word
http://www.ubu.com/sound/tellus_7.html

Tellus #8 USA/Germany
http://www.ubu.com/sound/tellus_8.html

Tellus #9 Music With Memory
http://www.ubu.com/sound/tellus_9.html

Tellus #11 The Sound of Radio (1985)
http://www.ubu.com/sound/tellus_11.html

Tellus #14 Just Intonation (1986)
http://www.ubu.com/sound/tellus_14.html

Tellus #22 False Phonemes (1988)
http://www.ubu.com/sound/tellus_22.html

Bas Jan Ader - Selected Works (1970-1971)
http://www.ubu.com/film/ader_selected.html

Robert Fitterman - Sprawl (Video, 2007)
http://www.ubu.com/film/fitterman_sprawl.html

Jean/Hans Arp - Soundworks (1913-1961)
http://www.ubu.com/sound/arp.html

FEATURED RESOURCES:
http://www.ubu.com/resources/feature.html

Featured Resources:
April 2008
Selected by Laura Beiles

1. Anita Feldman and Michael Kowalski, Riffle (1985)
2. MoMA: Writing in Time (2007)
3. Piotr Kamler, Films (1960s-90s)
4. Fortunato Depero, Verbalizzazione astratta di signora (1916)
5. Penelope Umbrico, All the Dishes on Ebay (2002-03)
6. Catherine Jauniaux & Ikue Mori, 'Smell' (1992)
7. Abbie Hoffman Makes Gefilte Fish (1973)
8. Mary Lou Green on Andy Warhol's Hair (1963)
9. Sophie Calle and Gregory Shephard, Double Blind (1992)
10. Cioni Carpi, Three Short Films (1960-62)

Laura Beiles is an associate educator in the Department of Education (Adult and Academic Programs) at The Museum of Modern Art, where she has organized programs with artists, poets, scholars, architects, and designers for

seven years. In May of 2007, she received her MA in Art History from Hunter College, and received the Shuster Award for her thesis, "Creating National and International Identities: The Futurist Exhibitions at the Venice Biennale under Fascism, 1928-1942". Prior to coming to MoMA, she worked at NYU's La Pietra in Florence and the Peggy Guggenheim Collection in Venice.

Featured Resources:
March 2008
Selected by Seth Price

1. Tessa Hughes-Freeland "Baby Doll" (1982)
2. Marie Menken "Glimpse of the Garden" (1957)
3. Robert Barry "Interview (1969)"
4. Ethyl Eichelberger "Jocasta (Boy Crazy) or "She Married Her Son" (1986)
5. Lytle Shaw "Low-Level Bureaucratic Structures: Principles of the Emeryville Shellmound
6. Taj Mahal Travellers "Taj Mahal Travellers on Tour" (1973)
7. Asger Jorn "Pataphysics: A Religion in the Making"
8. Racter "The Policeman's Beard Is Half-Constructed" (1984)
9. Tristan Tzara "A Note on Negro Poetry" (1918)
10. I.B.M. 7090 "Music From Mathematics" (1962)

Seth Price is an artist.

Featured Resources:
March 2008
Selected by Stephanie Strickland

1. Maya Deren, "Divine Horsemen"
2. "Concrete!" Ruth and Marvin Sackner Archive
3. Jason Nelson, "Poetry Cube"
4. b. p. Nichol, "White Text Sure"
5. Yoko Ono, "Snow Is Falling All the Time"
6. Dick Higgins, "Horizons" [PDF
7. Ketjak: the Ramayana Monkey Chant
8. "Concrete Poetry: A World View" Mary Ellen Solt
9. Raphael Rubinstein, "Gathered, not Made: A Brief History of Appropriative Writing"
10. Kenneth Goldsmith and Conceptual Poetics

Bonus
11. Glossolalia: Speaking in Tongues
12. Caroline Bergvall, "About Face"

Stephanie Strickland is a poet. Her latest collaborative hypermedia work is slippingglimpse first shown at e-Poetry 2007 in Paris and published in

hyperrhiz: new media cultures. Her latest book, Zone : Zero (with digital poetry CD) will appear from Ahsahta Press in fall 2008. She recently published "Quantum Poetics: Six Thoughts, in Media Poetry: An International Anthology," edited by Eduardo Kac, co-edited The Iowa Review Web issue, Multi-Modal Coding: Jason Nelson, Donna Leishman, and Electronic Writing, and also co-edited the first Electronic Literature Collection, published by the Electronic Literature Organization.

Featured Resources:
February 2008
Selected by Alan Licht

1. Derek Bailey Interview by Henry Kaiser
2. Richard Foreman MP3 loops from Now That Communism Is Dead My Life Feels Empty
3. Bruce Nauman "Record"
4. bpNichol -- all sound works
5. Cornelius Cardew "Stockhausen Serves Imperialism"
6. Philip Guston/Clark Coolidge "Poor Richard"
7. Lou Reed "the View from the Bandstand"
8. Jack Smith "Buzzards Over Baghdad"
9. Richard Meltzer "Barbara Mauritz: Music Box"
10. Adrian Piper "Untitled 1968"

Over the past two decades, guitarist Alan Licht has worked with a veritable who's who of the experimental world. He has released five albums of compositions for tape and solo guitar, and his sound and video installations have been exhibited in the U.S. and Europe. His new book Sound Art: Beyond Music, Between Media, the first extensive survey of the genre in English, was published by Rizzoli in fall 2007.

Featured Resources:
February 2008
Selected by Bettina Funcke

1. Harun Farocki, Inextinguishable Fire (1969) and How to Live in the German Federal Republic (1986)
2. UbuWeb Hall of Shame
3. Robert Frank, Energy and How to Get It (1981)
4. J. G. Ballard, Shanghai Jim (1991)
5. Pandid Pran Nath Ragas of Morning and Night (1968)
6. Hrabanus Marus De adoratione crucis ab opifice / De Laudibus Sanctae Crucis Augsburg (ca. 845)
7. Jacques Lacan, Télévision (1973)
8. Joan Jonas "The Anchor Stone" (1988)

9. Inuit Throat Singing, from Ethnopoetics
10. Assorted Street Posters (1985-present) from Outsiders

Bettina Funcke is the Senior U.S. Editor of Parkett Magazine.

Featured Resources:
January 2008
Selected by Alex Ross

1. Robert Ashley "She Was a Visitor"
2. Kurt Schwitters "Sonata in Urlauten"
3. John Cale "Loop"
4. The Films of Mauricio Kagel
5. Charles Amirkhanian "Dog of Stravinsky"
6. Bernd Alois Zimmermann "Musique pour le soupers de Roi Ubu"
7. Pauline Oliveros "Sound Patterns"
8. Ezra Pound "Sestina: Altaforte"
9. John Cage "4'33""
10. Robert Ashley "The Wolfman"

Alex Ross has been the music critic of The New Yorker since 1996. His work has also appeared in The New Republic, The London Review of Books, Lingua Franca, and The Guardian. From 1992 to 1996 he was a critic at The New York Times. He has received two ASCAP-Deems Taylor Awards for music criticism, fellowships from the American Academy in Berlin and the Banff Centre, and a Letter of Distinction from the American Music Center for contributions to the field of contemporary music. He played keyboards in the noise band Miss Teen Schnauzer, which gave only one public performance, in 1991. His first book, "The Rest Is Noise: Listening to the Twentieth Century," a cultural history of music since 1900, was published in October 2007 by Farrar, Straus & Giroux.

FEATURED RESOURCES:
http://www.ubu.com/resources/feature.html

UBUWEB :: Spring 2008

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545. Tom Orange
Andrews/Silvers at Vanderbilt
Wed 23 Apr 2008

The Vanderbilt University Writing Studio presents

TEXT + MOVEMENT
a collaboration with Bruce Andrews and Sally Silvers

Friday April 25th
5:00 - 6:00pm CDT
Alumni Hall Ballroom
West End Ave and 23rd Ave, Nashville TN

Andrews is the author of over 30 books of poetry and performance scores and was co-editor of *L=A=N=G=U=A=G=E* Magazine; he teaches Political Science at Fordham University. An East Tennessee native, Silvers is a New York-based dancer and choreographer who has been awarded fellowships with the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation.

"Andrews's works often look like successful attempts to transcribe all the language overheard in a subway car crowded with diverse groups of people." -- Juliana Spahr, *Everybody's Autonomy: Connective Reading and Collective Identity*

"Ms. Silvers has been moving to her own drumbeat for 25 years now. Her dances are often dense and gnomic. But they repay the close attention they demand with continual small, surprising revelations: some slyly funny, some tender, and all springing from the unruliest of imaginations." -- Jennifer Dunning, *New York Times*

*** Also, just added ***

Bruce Andrews joins host Tom Orange
for a special edition of Destination Out!
on WRVU 91.1 FM Nashville

Saturday April 26
10a-12p CDT (11a-1p EDT)

Text + Sound + Conversation

the broadcast will stream in Real Player format
go to wrvu.org and click on Listen!
or paste this link directly into your player:
http://wrvu.org/sounds/wrvu.ram

details on podcast/download forthcoming
http://destinationout.vox.com

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546. Catherine Daly

Catherine Daly, Diane Ward, Elaine Equi and more at LA Festival of Books

Wed 23 Apr 2008

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http://www.latimes.com/extras/festivalofbooks/program.html

The Festival of Books will be held on the UCLA campus.

Parking on the UCLA campus is $8.

http://www.latimes.com/extras/festivalofbooks/program.html
The Festival of Books will be held on the UCLA campus.
Parking on the UCLA campus is $8.

Poetry Stage---------- Saturday April 26, 2008

10:00 AM
Mark Doty
Author, "Fire to Fire"

10:30 AM
Sholeh Wolpe
Author, "Rooftops of Tehran"

11:00 AM
Eloise Klein Healy & Elizabeth Bradfield
Authors, "The Islands Project: Poems for Sappho" & "Interpretive Work: Poems"

11:30 AM
Albert Goldbarth
Author, "The Kitchen Sink: New and Selected Poems, 1972-2007"

12:00 PM
Brian Tracy & Musicians Andy & Rene
Author, "Driving with Dante"

12:30 PM
David St. John
Author, "The Face: A Novella in Verse"

1:00 PM
Jean Valentine
Author, "Little Boat"

1:30 PM
Marvin Bell
Author, "Mars Being Red"

2:00 PM
Christopher Buckley
Author, "Modern History"

2:30 PM
Sarah Maclay and Charles Hood
Authors, "The White Bride" and "Rio de Dios"

3:00 PM
Susan McCabe
Author, "Descartes' Nightmare"
"Cinematic Modernism: Modernist Poetry and Film"

3:30 PM
Lynne Thompson and Jeffery Levine
Authors, "Beg No Pardon" and "Rumor of Cortez"

4:00 PM
Jennifer Kwan Dobbs
Author, "Paper Pavilion"

4:30 PM
Tony Barnstone
Author, "The Golem of Los Angeles"

5:00 PM
Catherine Daly and Stuart Dischell
Authors, "Locket" and "Backwards Days"

_____SUNDAY

10:00 AM
Elena Byrne and Marty Williams
Authors, "Masque" and "Other Medicine"

10:30 AM
Robert Pinsky
Author, "Gulf Music: Poems"

11:00 AM
Maurya Simon
Author, "Cartographies"

11:30 AM
Al Young
Author, "Something About the Blues"

12:00 PM
Elaine Equi
Author, "Ripple Effect: New and Selected Poems"

12:30 PM
Jill Bialosky and Dana Goodyear
Authors, "The End of Desire" and "Honey and Junk"

1:00 PM
James Ragan
Author, "In the Talking Hours"

1:30 PM
Adam Kirsch
Author, "Invasions: New Poems"

2:00 PM
Stanley Plumly
Author, "Old Heart: Poems"

2:30 PM
Carol Muske-Dukes and Sam Pereira
Authors, "Sparrow" and "A Café in Boca"

3:00 PM
Chris Abani
Author, "Hands Washing Water"

3:30 PM
Wanda Coleman and Diane Ward
Authors, "Mercurochrome" and "When You Awake"

4:00 PM
Luis J. Rodriguez
Author, "My Nature is Hunger"

--
All best,
Catherine Daly
[redacted]

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547. Sharon Mesmer/David Borchart
Kevin Killian's email address?
Wed 23 Apr 2008

Hi all,

Does anyone have Kevin's email address? He wrote a really wonderful review of my book and I want to thank him for it.

Kevin, if you're seeing this: many, many thanks.

-- Sharon Mesmer

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548. cralan kelder
fire in the mailbox
Wed 23 Apr 2008

---

last week I received FIRE magazine, double issue, nos. 29/30 in the mail.

what an impressive accomplishment by jeremy hilton.

This double issue is the International Issue coming in at a whopping 392 pages!

from the back cover:
Special International Issue featuring Poets and Translators from around the world.

Daisy Abey (Sri Lanka / UK) , Dawyth Agar (South Africa / UK) , Shafi U. Ahmed (Bangladesh), Ilse Aichinger (Austria), Muniam Alfaker (Iraq), Nadia Anjoman (Afghanistan), Eugenio de Andrade (Portugal), Jose Luis Arango (Colombia), Jean Paul Auxemery (France), Kaifi Azmi (India)...

And those are just the Letter A[1]s!

From the Introduction;

[this issue] its gestation goes back a long way, right back to my early twenties when the book I carried with me everywhere and found true poetic delights on many pages was [3]The Penguin Book of Modern Verse Translation[2], edited by George Steiner which came out in 1966 when I was 21.

edited and published by jeremy hilton
field cottage
old white hill
tackley
www.poetical.org

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549. laura hinton
PLEASE POST asaP
Wed 23 Apr 2008

InterRUPTions
An Experimental Writers Series

Announces a performance by sound poet

Tracie Morris
Monday, April 28

6 p.m.
NAC Room 6/201
(The Graduate Student Lounge)*
*
North Academic Complex (NAC)
The City College of New York *
137th St. and Amsterdam Ave.
New York City

A multi-media poet who has performed throughout the United States, Europe, Asia and Africa, Tracie Morris has worked with internationally recognized musicians and other artists. She has participated in over a dozen recording projects, and her sound poetry is archived at the Whitney Museum. Morris is also the author of several poetry collections, including Intermission and Chap-T-her Woman. Her poetry is widely anthologized, and she has received numerous poetry awards, including a New York Foundation for the Arts Fellowship.

The InterRUPTions series is free and open to the public.
Refreshments will be served.
*
*
This event is funded in part by Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs. It is sponsored by the Department of English at the City College of New York and the Graduate Student Association. For information on the InterRUPTions reading series, contact [redacted].

_____ * DIRECTIONS: In Manhattan, take the 1/9 subway line to 137th Street. Walk up the hill to Amsterdam Avenue. Enter the NAC Building at the Amsterdam level's south entrance. Inform security personnel at the door you are attending the poetry reading, and take the escalator to the 6th Floor.

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550. Jennifer Karmin
4000 WORDS 4000 DEAD: May 2
Thu 24 Apr 2008

You are invited to a performance of
4000 WORDS 4000 DEAD

Poet and artist Jennifer Karmin is collecting 4000 WORDS for the 4000 DEAD in Iraq. All words will be used to create a public poem. After reading the poem aloud, each word will be given away to passing pedestrians.

Participating writers include:
Manan Ahmed, Charles Bernstein, Anselm Berrigan, Maxine Chernoff, Catherine Daly, Arielle Greenberg, David Hernandez, Toni Asante Lightfoot, Joyelle McSweeney, Juliana Spahr, Stacy Szymaszek, Andrew Zawacki and more.

Friday, May 2nd
5pm beginning in front of the Vietnam War Memorial
Wabash & Wacker along the Chicago River

8:30pm ending at the DePaul Center
1 East Jackson Boulevard
Chicago, IL

Sponsored by Looptopia 2008
http://www.looptopia.com

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?"

-- Martha Raddatz,
ABC News' White House correspondent
to Vice President Dick Cheney

SUBMISSION DEADLINE:
*April 30, 2008

SUBMIT:
*Send 1 - 10 words

CONTACT:
*Email submission with subject 4000 WORDS
to [redacted]

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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551. **steve d. dalachinsky**
Re: Call for Submissions - Viviparous Blenny. Theme: Synchronicity
Thu 24 Apr 2008

---

can it be a chance meeting with my ghost?

On Wed, 23 Apr 2008 01:55:40 +0800 Christophe Casamassima
<[redacted]> writes:
> Viviparous Blenny
>
> a twentythreebooks and furniture press
>
> contemporary arts journal
>
> January 2009, Volume I
>
> Theme: Synchronicity
>
> Synchronicity is not merely serendipity, it is defined as meaningful
> coincidences. Synchronicities are acausal, that is, not able to be
> reduced to a cause-and-effect explanation. They are always personal
> events. They are boundary events that often occur at periods of
> major life transitions. And they necessarily reflect a deeper, more
> holistic reality.
>
> *If you submit work that doesn't directly address the theme, please
> explain why you've chosen the piece to represent the theme.
>
> Submissions guidelines:
> • 3–4 poems
> • 1000 words of prose (fiction, nonfiction, creative

> nonfiction, commentary, interviews, reviews, etc.)
> • Black and white photographs (.tiff, .gif, .jpg; low-res for
> submission)
> • Black and white artwork or drawings (low-res scanned image
> file)
> • Comics
> • Name and contact info. on every page submitted
> • No simultaneous submissions.
>
> You may also submit your work on CD to the address below (be sure to
> mark “CD, do not scan” on the outside of envelope).
>
> Send written work as an attachment to
> [redacted]
>
> or snail mail to:
>
> Viviparous Blenny
> c/o Douglas Mowbray, Managing Editor
> 76 Stone Park Place
> Baltimore, Maryland 21236
>
> Be sure to include an SASE and cover letter (including a brief bio)
> for a reply to your submission. If you would like your work
> returned, please include proper postage and envelope.
>
> Submissions due no later than August 23. Any submissions after this
> date will not be considered.
>
>
> Payment is 1 free contributor’s copy and new friends.
>
>
> > Microdermabrasion Machine from Clairderm
> Lifetime warranty, diamond tips & crystal operation, anti-clog
> cycle.
>
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectidÈf3ea43443f6490b0f3f
2f608b7e552
>
>
> --

> Powered By Outblaze
>
>

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552. **Adam Fieled**

PFS Post: Lars Palm, from "Footnote Poems"

Thu 24 Apr 2008

Check out five poems from Lars Palm's manuscript-in-progress, "Footnote Poems," on PFS Post:

http://www.artrecess.blogspot.com

Books!
"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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553. **colin herd**

Interview with Geraldine Monk

Thu 24 Apr 2008

Dear POETICS List,

I thought some of you might be interested in this interview with Geraldine Monk, now up at http://volumespoetry.blogspot.com

Here's a taste:

'I don't think of myself as a writer. When I write I'm a writer. When I cook or garden or play my violin or shop or clean my teeth I'm not a writer. When I read I'm not a cooking. I'd be quite happy not to call myself anything but we have to so 'Writer' is necessary for passports, tax forms etc but I tell my hairdresser I'm a housewife even though I'm not. I think that's why I prefer to go to the dentist rather than the hairdressers.' Geraldine Monk.

Yours, Colin.

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554. **Tom Beckett**

TINY BOOKS OF POETRY FEEDING THE WORLD...LITERALLY!

Thu 24 Apr 2008

Meritage Press Announcement

TINY BOOKS OF POETRY FEEDING THE WORLDâ€¦LITERALLY!

Meritage Press (MP) is pleased to announce the first â€œTiny Bookâ€ release for 2008, following on five releases in 2007.Â MPâ€™s "Tiny Books" are structured to align poetry with fair trade and economic development issues affecting Third World countries.Â The first 2008 release is

from â€œThe Traditionâ€
by Juliana Spahr

Juliana Spahr is a poet, editor, and scholar. Her most recent book of poetry is This Connection of Everyone with Lungs (University of California, 2005), a collection of poems that she wrote from November 30, 2002 to March 30, 2003 that chronicled the buildup to the latest U.Ss invasion of Iraq. Atelos also recently published the Transformation (2007), a book of prose which tells the story of three people who move between Hawaiâ€˜i and New York in order to talk about cultural geography, ecology, anticolonialism, queer theory, language politics, the academy, and recent wars.

MP's â€œTiny Booksâ€ utilize small books (1 3/4" x 1 3/4") made in Nepal by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. Photos of a sample "Tiny Book" are available at http://www.flickr.com/photos/lolabola/1618955048/in/photostream/Â and http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html .Â An illustrated review by Geof Huth is also available at http://dbqp.blogspot.com/2008/02/one-2-free-for-5ve-sex-sever-ache.html .

All profits from book sales will be donated to Heifer International (http://www.heifer.org/), an organization devoted to reducing world hunger by promoting sustainable sources of food and income. This project reflects MP's belief that "Poetry feeds the world" in non-metaphorical ways. The â€œTiny Booksâ€ create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world. Note, too, that the Bill & Melinda Gates Foundation has awarded a $2.5 Million Matching Grant to Heifer, which means every dollar donated (e.g. through "Tiny Books") can be doubled!

Each â€œTiny Bookâ€ costs $10 plus $1.00 shipping/handling in the U.S. (email us first for non-U.S. orders). To purchase the â€œTiny Booksâ€ and donate to Heifer International, send a check for $11.00 per book, made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

Please specify which of the â€œTiny Booksâ€ you are ordering, since the following â€œTiny Booksâ€ from the 2007 Series also continue to be available:

Â Â Â Â Â Â Â Â Â Â Â Â Â Â all alone again
Â Â Â Â Â Â Â Â Â Â Â Â Â Â by Dan Waber

and

Â Â Â Â Â Â Â Â Â Â Â Â Â Â Steps: A Notebook
Â Â Â Â Â Â Â Â Â Â Â Â Â Â by Tom Beckett

and
Â Â Â Â Â Â Â Â Â Â Â Â Â Â "â€¦And Then The Wind Did Blow..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â JainakÃº Poems
Â Â Â Â Â Â Â Â Â Â Â Â Â Â by Ernesto Priego

and
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Speak which
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Hay(na)ku poems
Â Â Â Â Â Â Â Â Â Â Â Â Â Â by Jill Jones

and

Â Â Â Â Â Â Â Â Â Â Â Â Â Â some hay
Â Â Â Â Â Â Â Â Â Â Â Â Â Â by Lars Palm

With â€œTiny Books,â€ MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis or debilitative carpal tunnel syndrome.

FUNDAISING UPDATE:
In addition to providing livestock, Heifer International also provides trees.Â In, 2007, Meritage Press' Tiny Books program sold enough "Tiny Books" to finance the donation equivalent of more than seven sets of tree-gifts.Â Here's what Heifer has to say about trees:

"One of Heifer Internationalâ€™s most important commitments is to care for the earth. We believe development must be sustainable â€” that projects should be long-term investments in the future of people and the planet.Thatâ€™s why in addition to livestock, Heifer often provides families with trees. On a steep Tanzanian hillside, Heifer International helped a family learn to plant trees and

elephant grass to keep the soil in place. Today, they have flourishing rows of leucaena trees and corn.Through training, families learn how to keep their small plots of land healthy and renew the soil for future generations by planting trees, using natural fertilizer, and limiting grazing.By helping families raise their animals in harmony with nature, you can fight poverty and hunger while ensuring a healthy, productive future for us all."

Then of course there are the chickens, goats, water buffalos, pigs, ducks, honeybees, llamas....all of which can help ease hunger around the world.Â Meritage Press thanks you in advance for your support and hopes you enjoy "Tiny Books" -- small enough to become jewelry, but with poems big enough to resonate worldwide

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555. Scott Michael Pierce
new from EFFING PRESS
Thu 24 Apr 2008

EFFING PRESS is proud to announce the publication of BE SOMEBODY by Lester.

A handsome, oversized edition with fine printed covers wrapped around 64 pages of inexplicable poetics. Melts in your mouth and not in your hands.

http://www.effingpress.com/lester.htm

LESTER is a ventroloquist's dummy, or call him oracle, or sockpuppet, or what you will. Don't call him PATRICK HERRON, of Carborro, North Carolina, of Duke University, author of _The American Godwar Complex_ (Blazevox) and founder of The Carborro Poetry Festival, husband, father of two, righteous fellow, among other honorable mentionables.

Of BE SOMEBODY some bright minds among us have said such things as

[T]he approach of ventriloquism goes one giant step further in the form of Lester, sock puppet extraordinaire & alleged author of the booklength manuscript, Be Somebody. Lester, obviously, is in the tradition of other wisecracking dummies from Charlie McCarthy to Triumph the Insult Dog, but also Armand Schwerner, Art Language & just possibly the aforementioned Mr. Bernstein & David Antin, &, dare I say, Spicer too falls on this side of the line, certainly in Language & Book of Magazine Verse. [...] Be Somebody [...] pokes a very hard finger into the chest of Western literary assumptions. [...] Like somebody who understands that what makes Moby Dick great is all that stuff about whales, Be Somebody is difficult in the way the very best books are, it challenges our desire for the familiar (and nothing is more familiar than my pronoun, not even my name) & holds on like a pit bull with lockjaw for the

entire trip, in this instance 58 pages. [...] Someday, someone is going to publish this book & then we will all have to deal with Lester's intimate striptease of the self. Until then, it will remain, like the full-length version of Mark Peters. Men . one of the great rumors of contemporary poetry [...] you have to read the book.

- Ron Silliman

A few years ago, the unschooled shepherd poet Alberto Caeiro flew into our millenium with a rocket pack on his back, calling himself Lester. He spoke in the most simple and transparent syllogisms, though only a few (their hands cupped to ears) were present to hear. He landed, he spoke, he fired his rockets, shot up, landed over there, spoke, fired his rockets, etc. Then he went away... Thankfully, and somewhat miraculously, his parables have been transcribed by the faithful handful and are gathered here in one place for the first time.

May I suggest that all the hip Flarf poets get down on their knees and urgently pray.

- Kent Johnson

Lester is a smart-mouth puppet who wants to ruin the sacred truths to fable and old song. Actually, he wants to ruin the fable and old song, too. Are we an important poet? Lester seems to want us to think we have no opinions on the matter, even the ones he has laid out for us. It's no good hating Lester; this is what we get for asking goat questions and giving sheep answers. Be Somebody raises a serendipitous lake cup atop the strata of radiant steam whose luminous degeneracy we have ascertained, and then lets it fall away like a silken robe. This isn't fair. If you see this book on the road, kill it. Unless it's already too late, and you're reading this, which means it has somehow found you first, and you have not read this after all, though you are rightfully convinced you have. Lester is not Patrick Herron. This is not a blurb.

- K. Silem Mohammad

BE SOMEBODY by Lester
64 pages
isbn 0-9794745-3-1
$10.00

printed and bound in the nude in an edition of 447 copies, March, 2008.

*** REVIEW COPIES ARE AVAILABLE TO PARTIES WITH SERIOUS INTENT. WRITE TO US WITH A REQUEST. ***

http://www.effingpress.com/lester.htm

Also please check out our new website and storefront.

Notice that we are also doing letterpress printing and would like to offer discounts to other poetry publishers that want sweet book covers and collateral better than the usual laminated pap that makes up the bulk of the trade books we all love but as objects are hardly collectible.

And, stay toned for the release of EFFING MAGAZINE #7, lovingly edited by Chris Vitello and chock-full of bad ass poets, mostly from North Carolina.

http://www.effingpress.com/magazine.htm

You could call it North Carolina month at Effing Press. We won't but you sure can.

And once last note of import:

Effing and several of our sister presses here in central Texas (Skanky Possum, Habenicht Press, Interbirth Books) are raising money for TOM CLARK who, due to the collapse of New College in San Francisco as well as some health problems, is in need of some money help. Please, please, please donate a few bucks to a help a fellow poet in need. Here's a link where you can read all about it and donate via paypal or credit card.

http://osnapper.typepad.com/snappersjunk/2008/04/help-tom-clark.html#comments

We're happy to send books and printed goods to folks who donate. No problem at all.

There will be a TOM CLARK BENEFIT READING this Saturday in Austin at 12th Street Books.

For more info go to http://possumego.blogspot.com/2008/04/tom-clark-benefit-reading.html

Sincerely,
Scott Pierce

EFFING PRESS
703 W. 11th St.
Austin, TX 78701
USA

http://www.effingpress.com

we work.

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556. Shankar, Ravi (English)

Celebrate Language for a New Century in NYC (4/[redacted])

Thu 24 Apr 2008

Join editors Tina Chang, Nathalie Handal and Ravi Shankar

Party: Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond
Friday, April 25, 2008
7:00 PM - 10:00 PM

Rubin Musem of Art
150 West 17th Street
New York City, New York 10011
Multiple readings, book signing, DJ, bar, celebration.

http://www.amazon.com/Language-New-Century-Contemporary-Poetry/dp/0393332381

Language for a New Century celebrates the artistic and cultural forces flourishing today in the East, bringing together an unprecedented selection of works by South Asian, East Asian, Middle Eastern, and Central Asian poets as well as poets living in the Diaspora. Some, such as Bei Dao, Mahmoud Darwish, Michael Ondaatje, and Naomi Shihab Nye are acclaimed worldwide, but many more will be new to the reader. The collection includes over 400 unique voices - political and apolitical, monastic and erotic, established and emerging - that represent a wider artistic movement that challenges thousand-year-old traditions, broadening our notion of contemporary literature.

Language for a New Century has already attracted the attention of a numberof eminent writers and thinkers, including Howard Zinn, Yusef Komunyakaa and Nobel Prize winning author Nadine Gordimer, who writes, "This extraordinary, library-in-one volume: what a resource! The editors have boldly envisaged and compiled a beautiful achievement for world literature." Guggenheim Fellow and Los Angeles Times Book Award winning poet Carolyn ForchŽ has written"Language for a New Century [is] a field guide to the human condition in our time."

@ Rubin Museum
K2 Lounge
150 West 17th Street

$5 suggested donation

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557. **Alan C Golding**
CFP Louisville Conference
Thu 24 Apr 2008

2009 Call for Papers - Louisville Conference on Literature and Culture since 1900

The thirty-seventh annual Louisville Conference on Literature and Culture since 1900 will be held at the University of Louisville, February 19-21, 2009. Critical papers may be submitted on any topic that addresses literary works published since 1900, and/or their relationship with other arts and disciplines (film, journalism, opera, music, pop culture, painting, architecture, law, etc). - Work by creative writers is also welcome.

Visit our website for complete submission guidelines www.modernlanguages.louisville.edu/conference Group Societies are welcome and panel organizers will find the submission guidelines on our website.

Please forward this email to any colleagues or friends who may be interested in the conference.

Deadline for submission is September 15, 2008 (postmarked). Inquiries: [redacted]

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558. **Anne Guthrie**
(no subject)
Thu 24 Apr 2008

Conceptual Poetry Symposium, UA Poetry Center, May 29-31

We would be very grateful to you if you would help us get the word out about the symposium by forwarding this email or by placing a link on your website or blog. http://poetrycenter.arizona.edu/events/symposium.shtml

Details about the symposium are as follows:

The University of Arizona Poetry Center in Tucson, Arizona will host Conceptual Poetry and Its Others, a three-day symposium from May 29- May 31, 2008 to explore and discuss the cutting-edge in contemporary avant-garde poetry. In addition to a keynote address with renowned poetry critic Marjorie Perloff, there will be lectures, classes, panel and roundtable discussions, and literary presentations. These events are designed to explore new directions in innovative writing and to equip readers, writers, and scholars with tools to more fully understand and appreciate new forms within contemporary literature. Featured artists will include Caroline Bergvall, Charles Bernstein, Christian Bök, Craig Dworkin, Peter Gizzi, Kenneth Goldsmith, Susan Howe, Tracie Morris and Cole Swensen. Early Registration Deadline is April 4, 2008.

Registration costs are $105 general admission and $60 for (non-resident) student admission.

For more information, please contact Renee Angle, [redacted] or write [redacted]

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559. **aslongasittakes**
Contact information for Steve Benson
Thu 24 Apr 2008

I'm looking to get in touch with Steve Benson in order to request copies of certain pieces of work. If anyone has his contact information and the ok to give it out, please backchannel.
Thanks,
James Sanders

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560. **Poetry Project**
Events at The Poetry Project April
Thu 24 Apr 2008

Hi Everyone,

We have a reading tonight, and a reading tomorrow . . . then two more next week. We hope to see you here!

Friday, April 25, 10 PM
Michelle Tea, Tara Jepsen, Nicole J. Georges & Rhiannon Argo

Michelle Tea's first memoir, The Passionate Mistakes and Intricate Corruption of One Girl in America, was just re-published by Semiotext(e). She has written three others, plus a collection of poetry and the novel Rose of No Man's Land. Her recent It's So You: 35 Women Talk About Personal Expression Through Beauty and Style, contains stunningly essays by Eileen Myles, Kim Gordon, Cintra Wilson and others. She is the artistic director of Radar Productions, a San Francisco literary non-profit that produces the all-girl lit tours Sister Spit: The Next Generation. Tara Jepsen is a writer and performer from San Francisco, CA. Her stories have been published in the anthologies Pills, Thrills, Chills and Heartache (Alyson Books) and It¹s So You (ed. Michelle Tea, Seal Press, 2007). She toured extensively with seminal all-female cabaret Sister Spit¹s Rambling Road Show. Her most recent short film, Diving for Pearls (with Beth Lisick), won the ³Most Innovative Short² award at the Seattle Lesbian and Gay Film Festival (2004) and was selected for the ³Best of Newfest² screening at the BAM. She co-curates and co-hosts SF's longest running queer open mic, K'vetsh. She just completed writing a novel, Like a Dog. Nicole J. Georges is an

illustrator, zinester and pet portrait artist living in Portland, Oregon. Nicole is the author of award-winning autobiographical comic zine Invincible Summer (now a two volume book set from Microcosm Publishing), and is most proud of being voted Miss Specs Appeal 2006 by the zine Hey! Four Eyes. Nicole will be reading stories about herself and her dogs while projecting images from her comic life. Rhiannon Argo is a San Francisco based writer whose stories have been published in anthologies and in her own hand-made chapbooks, Pill, Four, and Cola. In 2007 she took her tales on the road for an entire month with the new wave of Sister Spit. She recently finished her first novel entitled Switch, a tale of grit and glam, starring fierce feminist strippers and punkish, gender-queer girl-skateboarders.

Saturday, April 26, 1 PM
A Tribute to Barbara Guest

Barbara Guest (19202006) published over twenty volumes of poetry including The Countess of Minneapolis, Fair Realism and The Red Gaze, and earned awards including the Robert Frost Medal for Distinguished Lifetime Achievement from the Poetry Society of America. Join John Ashbery, Charles Bernstein, Susan Bee, Mei-mei Berssenbrugge, Peter Gizzi, Kathleen Fraser (pre-recorded), Hadley Guest, Ann Lauterbach, Erica Kaufman, Charles North, Rena Rosenwasser, Richard Tuttle, Africa Wayne and Marjorie Welish in a celebration of Guest¹s life and work, as well as the forthcoming The Collected Poems of Barbara Guest by Wesleyan University Press. Co-sponsored with The Poetry Society of America.

Monday, April 28, 8 PM
Derek Fenner & Ara Shirinyan

Derek Fenner is a graduate of the Kerouac School of Disembodied Poetics and currently resides in Lowell, MA above Page's clock. He is project director of Unlocking the Light: Integrating the Arts in Juvenile Justice Education, a federal grant program he designed to integrate the arts into the core curriculum for teachers serving youth within the Massachusetts Department of Youth Services. He is the author of My Favorite Color is Red: Experiments With Lines. He is a co-founder of Bootstrap Productions, and runs the Union Square Poetry Series, a monthly Saturday reading at P.A.'s Lounge in Somerville, MA, with Ryan Gallagher. He recently finished his first novel I No Longer Believe in the Sun: Love Letters to Katie Couric, some of which is in SHINY # 14. Ara Shirinyan was born in 1977 in, what was then, the Soviet Socialist Republic of Armenia. Since 1987, he has lived in Los Angeles, where he writes, teaches, and is editor of Make Now Press. His first book, Syria Is in the World, was published by Palm Press in June, 2007. Speech Genres1-2 is available as an electronic download from Ubuweb. Your country Is Great A-G will be published by

Futurepoem press in April, 2008. With the group Godzik Pink, he released two CDs (Es Em, Ekel Em and Black Broccoli) on Kill Rock Stars/5rc. His work has appeared or is forthcoming in Word Ways, UBUWEB, Greetings, Trepan, Combo, Area Sneaks, Tuli & Savu among others.

Wednesday, April 30, 8 PM
Forrest Gander & Joan Retallack

Forrest Gander has edited several anthologies of work in translation and translated individual books by Mexican and Latin American writers, most recently Firefly Under the Tongue: Selected Poems of Coral Bracho (New Directions, 2008). His own most recent titles include Eye Against Eye (poems, New Directions, 2005) and the novel As a Friend (New Directions, 2008). Joan Retallack is the author of seven volumes of poetry including Memnoir, Mongrelisme, How To Do Things With Words, Afterrimages, and Errata 5uite which won the Columbia Book Award chosen by Robert Creeley. Currently at work on a collection of her procedural poetry and an ongoing, multi-genre project (³The Reinvention of Truth²) Retallack is the author of Musicage: John Cage in Conversation with Joan Retallack, Wesleyan University Press, recipient of the America Award in Belles-Lettres. Poetry and Pedagogy: The Challenge of the Contemporary (Palgrave MacMillan, co-edited with Juliana Spahr) came out in 2006. The Poethical Wager, a book of Retallack¹s essays, was published in 2004 by the University of California Press which has just brought out Gertrude Stein: Selections edited and introduced by Retallack. Participation in an international meeting of poets on ³Poetry and Violence² at the University of Coimbra, Portugal last May led to the polylingual collaboration with Forrest Gander from which they will read at this event. Retallack is John D. and Catherine T. MacArthur Professor of Humanities at Bard College.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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561. Sarah Sarai

we are beautiful, my friends: stu ross/CAconrad/larry kearney/the chick/dalachinsky

Thu 24 Apr 2008

I just listened to Ben Weber singing “Invitation to Love” – a Stu Ross poem Weber songized. It’s funny, sad, ironic, silly, pretty, musical, deadpan. I’m writing this in bed, my laptop top my lap; I’m really tired and primed to start questioning everything (the shebang), but then via myspace I finally remember to listen to this Stu Ross/Ben Weber duo (a whole CD there is of songizations of as always clever and shrewd Ross poems by Weber).

And then I remember last night at the Poetry Project where I watched Larry Kearney and CAConrad read, and was so moved by the concise and profound lyricism of Kearney and the sad and sweet whimsy and truth from CA; and I remember finally meeting Steve Dalachinsky—during the break—and him so generously introducing me to another poet, a chick, who understood my dilemma with my spirit beads (I’ve had them for over 12 years —from my Seattle years—and all of a sudden they won’t leave my neck—they are protecting me, but they are around my neck).

So even though the N.Y. Times thinks that after two years of presidential campaign, a comment from Hillary’s camp about Obama or from Obama’s camp about Hillary warrants front-age coverage, I’m part of this protective shield of a subculture--of creatures who need the concision of words--that is at the very least amusing. (My camp was and always shall be Camp Yallani.)

Stu Ross’s myspace with more info on his collaboration with Ben Weber is http://www.myspace.com/razovsky.

CAConrad is accessible to you all. I don’t know about accessing Kearney, but I suspect many of you do.

…Sarah Sarai
www.mywpace.com/sarahsarai
4.24.08

↑ Index

562. **Tenney Nathanson**
Re: Scalapino: It's go in horizontal
Fri 25 Apr 2008

Tucson details:

the 4pm reading at The Drawing Studio is a POG event

the 1pm poem-play is at the UA Poetry Center's new building

for more info: www.gopog.org (updated pages will be up by tomorrow . . .) or email [redacted]

--Tenney

> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Charles Bernstein
> Sent: Thursday, April 17, 2008 6:28 PM
> To: [redacted]
> Subject: Scalapino: It's go in horizontal
>
> Leslie Scalapino will read from her new book
>
> It's go in horizontal: Selected Poems 1974-2006
>
> Readings at UC San Diego; University of Chicago; City Lights in SF; &
> Tucson, Arizon
>
> San Diego:
> April 22nd, Tues at 7:00 pm at the San Diego Museum of Art in Balboa
> Park on Laurel St.
> April 23rd, Weds at 4:30 on the UCSD campus in the Visual Arts
> Performance Space (Warren College).
>
>
> University of Chicago:
> Reading is on Thurs April 24th at 5:30pm-Rosenwald 405, 1101 E. 58th
Street.
> Lecture titled POETICS is on Friday April 25th at 2:00pm, Rosenwald 405,
> 1101 E. 58th Street.
>
>
> Tucson, Arizona:
> Saturday May 3rd-A poem-play at 1:00pm and reading at a separate venue,

> The Drawing Studio, at 4:00pm.
>
> San Francisco:
> City Lights Book Store in San Francisco. Reading is Thurs May 8th at
> 7:00pm, 261 Columbus Ave near Broadway. Leslie Scalapino is reading with
> Denise Newman whose new book from Apogee Press is titled Wild Goods.
>
> It's go in horizontal /Selected Poems 1974-2006 by Leslie Scalapino
> University of California Presa
> 246 pages. ISBN 978-0-520-254662-6
> $16.95
> Order from www.ucpress.edu or call [redacted]
>
> Fanny Howe "This is a superb and important contribution to philosophy,
> theology, psychology, and the science of knowing. To have the selection
> here now, to be able to see the whole trajectory in one volume, is to
> experience a revolutionary moment."
>
> Robert Creeley: ".this work is not apart from its thinking and/or
> composition... I find the whole work to be a deeply engaging
> preoccupation with, and articulation of, what life might be said,
> factually, to be. But not as a defined subject, nor even a defining
> one-but as one being one. That is an heroic undertaking, or rather,
> place in which to work/write/live. Its formal authority is as brilliant
> as any I know."
>
> Charles Bernstein: "Leslie Scalapino's poems probe politics, perception,
> and desire, creating hypnotically shifting coherences that take us
> beyond any dislocating devices into a realm of newly emerging
> consciousness. This work, which defies categorization, is essential for
> contemporary poetry."

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563. **Roy Exley**

Awesome silence

Fri 25 Apr 2008

There has been an awesome silence emanating from 'UB Poetics' since Tuesday, either there has been a technical glitch or something catastrophic has befallen the poetic community of the Eastern Seaboard, here's hoping it's the former event and not the latter - please come in whoever you are and wherever you are!

Roy Exley.

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564. Jim Andrews
New and 3D-ish
Fri 25 Apr 2008

New and 3d-ish:

http://vispo.com/dbcinema/kandinsky3/7.htm
http://vispo.com/dbcinema/kandinsky3/8.htm
http://vispo.com/dbcinema/kandinsky3/9.htm
http://vispo.com/dbcinema/kandinsky3/44.htm
http://vispo.com/dbcinema/kandinsky3/45.htm
http://vispo.com/dbcinema/kandinsky3/46.htm
http://vispo.com/dbcinema/kandinsky3/47.htm
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http://vispo.com/dbcinema/kandinsky3/65.htm
http://vispo.com/dbcinema/kandinsky3/66.htm
http://vispo.com/dbcinema/kandinsky3/67.htm
http://vispo.com/dbcinema/kandinsky3/68.htm
http://vispo.com/dbcinema/kandinsky3/69.htm
http://vispo.com/dbcinema/kandinsky3/70.htm

Done with a Flash brush. Not actual 3D, just a 2D brush with a 3D look.

Fishy. Organic. Others are Hip-Hop lettristic in a Kandinskian digital kind of way. The first one, for instance, after I looked at it a few times, I saw that it could be construed as initials. My initials. Whereas there was no such intent on my part. But when you explore curves in a particular space (the monitor in this case), the curves can quite easily become lettristic; and then I realized that's one way to look at Hip-Hop lettrism: it is as much concerned with working the curve through the space in a kind of generative process of discovery as it is with writing something in particular.

Cyber grafitti with a degree in English and Comp Sci.

More info on Flash brushes at http://vispo.com/dbcinema/kandinsky3/intro

ja

↑ Index

565. **Ken Rumble**

Fwd: Poetry Tomorrow Night, 4/26 @ Chapterhouse

Fri 25 Apr 2008

---------- Forwarded message ----------
From: Ryan Eckes <[redacted]>
Date: Fri, Apr 25, 2008 at 11:56 AM
Subject: Poetry Tomorrow Night, 4/26 @ Chapterhouse
To: [redacted]

This Saturday, April 26th at 8PM
at Chapterhouse Cafe & Gallery
9th & Bainbridge, Philadelphia

Hear work by Jason Zuzga, Ken Rumble, & Shelby Bohn.

JASON ZUZGA's poetry has appeared in VOLT, LIT, FENCE, Spork, Eoagh, Cue, and elsewhere. He had a residency at the Fine Arts Work Center in Provincetown 2001-2002 and was the James Merrill Poet-in-Residence 2005-2006. He is the nonfiction editor of FENCE. He is currently in the English PhD Program at the University of Pennsylvania and has an MFA in poetry and nonfiction from the University of Arizona in Tucson and a BA from Brown, and he lived in New York for a good while, too.

KEN RUMBLE is the author of Key Bridge (Carolina Wren Press 2007) and an artist-in-residence at Elsewhere Artist Collaborative. His poems have appeared in Talisman, Alice Blue, the tiny, Parakeet, Fascicle, Coconut, One Less Magazine, Cranky, From the Fishouse, and others. He lives in Greensboro, North Carolina.

SHELBY BOHN hails from northern Virginia, although she should not be mistaken for a southern belle and firmly believes California is a better place for lovers.
She's a self-proclaimed bookworm and never misses an episode of Jeopardy, even though her true genius is for Wheel of Fortune. She is currently working on a long piece entitled "War Diaries," excerpts of which will appear in Temple University's Hyphen (2008).

For links:
http://chapterandversereadings.blogspot.com/

See you soon,
Ryan

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

--
Check out my new book Key Bridge:
http://www.carolinawrenpress.org/books.html

And I'm on the road giving readings!:

Philadelphia, PA: Saturday, April 26, 8 PM, Chapterhouse Cafe & Gallery, 620 S. 9th, with Jason Zuzga and Shelby Bohn:
http://chapterandversereadings.blogspot.com/

St. Louis, MO: Thursday, May 1

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Kevin Killian:
http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews

↑ Index

566. Nico Vassilakis
one dollar microchap from dbqp
Fri 25 Apr 2008

"dbqp’s first microchapbook in almost four years: Nico Vassilakis's Holefont, a strange little set of visual poems that investigates the variations of the alphabet across a few typefaces—though not necessarily in the manner any of us might have predicted." http://dbqplist.blogspot.com/2008/03/dbqp-...s-holefont.htmlsend $1 (postage included) to: Geof Huthdbqp875 Central ParkwaySchenectady, NY 12309 USAhttp://dbqp.blogspot.com

other books by Nico Vassilakis:

TEXT LOSES TIME
http://www.lulu.com/content/1233754

DIPTYCHS
http://www.lulu.com/content/670787

=

↑ Index

567. David Chirot
23 april Happy Birthday & Thanks to William Shakespeare
Fri 25 Apr 2008

Happy Birthday to Wm Shakespeareand Thanks!

for the limitless depths & show-of persons--beings-actions-events
& terror & delight that burst the bounds of words
(and esp for Richard Third!)
the observer observing his own shadows and reflections sent to act by his
(Inner) reflections:

("Dive, thoughts, down to my soul--")

causes of murder and war, treachery and deceit--

"Why I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun
And descant to my own deformity . . . .

But first I'll turn yon fellow in his grave,
And then return lamenting to my love.
Shine out, fair sun, till I have bought a glass,
That I may see my shadow as I pass."

" . . . the world is grown so bad
That wrens make prey where eagles dare not perch."

lays bare the monsters posing as the saviours, protectors, leaders, murderers
who act in twisting words of slaughter into self-defense-- sophistries of the self-
righteous

"But then I sigh, and with a piece of Scripture,
Tell them that God bids us do good for evil;
And thus I clothe my naked villainy
With odd old ends stolen of holy writ.
And seem a saint when most I play the devil."

shadows that be observed even in dreams--

" . . . Then came wand'ring by
A shadow like an angel, with bright hair
Dabbled in blood, and he shrieked aloud--"

"All the world's a stage--"
(the Globe, no less)--
looking at the world on his birthday, one finds an immense drama being staged--
actors?--or shadows and reflections of actors--reflecting on their reflections and shadows as being both their roles and their persons playing at being a player--and behind them all, the actor-playwright-part theatre owner poet--
Shakespeare of the bounded and unbounded globe

Robert Fisk on "shakespeare and war":
http://davidbaptisechirot.blogspot.com

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568. **Diane Wald**
new chapbook: faustinetta, gegenschein, trapunto
Fri 25 Apr 2008

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my new chapbook, "faustinetta, gegenschein, trapunto," is now available from Cervena Barva Press:

http://www.thelostbookshelf.com/cervenabooks.html#faustinetta

cover art by Susan Hardy Brown

thanks very much!

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569. **Jeff Davis**
Re: Fwd: Poetry Tomorrow Night, 4/26 @ Chapterhouse
Sat 26 Apr 2008

Break a leg, Ken.

Jeff

On the web at http://naturespoetry.blogspot.com

Friday, April 25, 2008, 12:00:30 PM, you wrote:

> *---------- Forwarded message ----------*
> *From: Ryan Eckes <[redacted]>*
> *Date: Fri, Apr 25, 2008 at 11:56 AM*

Subject: Poetry Tomorrow Night, 4/26 @ Chapterhouse
To: [redacted]

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See you soon,
Ryan

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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570. Charles Bernstein
Blind Witness: Launch & Performance May 5 (NY)
Sat 26 Apr 2008

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prepublication launch & performance
Monday, May 5, 8pm (New York)

Blind Witness: Three American Operas -- Charles Bernstein

Forthcoming from Factory School
Blind Witness brings together in one book Bernstein's libretti for Blind Witness News, The Subject, and The Lenny Paschen Show written for composer Ben Yarmolinsky in the early 1990s.
Bernstein & Yarmolinsky will perform sections of the operas along with
Deborah Karpel, soprano; Nathan Resika, bass; Silvie Jensen, mezzo-soprano
Ishmael Wallace and Elizabeth Rodgers, piano
introduced by Joel Kuszai
Medicine Show
549 West 52nd St. (between 10th and 11th Ave.), New York
$5 admission
Reservations requested to ensure seating: [redacted]
This program is funded by the New York State Council on the Arts, a state agency.
*
Advance copies of Blind Witness will be available at the launch at a special discounted price
Blind Witness can be ordered now prepublication direct from Factory School:
http://factoryschool.org/pubs/blindwitness/

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571. Larry O. Dean
Chicago Poetry Fest TODAY, Looptopia next week
Sat 26 Apr 2008

Hi all,

Here's two readings of possible interest to the list.

Celebrate National Poetry Month with the 9th annual Poetry Fest, a free festival of poetry readings, workshops, performances and discussions, all under one roof, beginning with a Poetry Wheel, taking place from 10:30-12 noon today in the Video Theatre on the lower level, Harold Washington Library Center, 400 S. State Street. Charles Simic reads at noon.

Discover new voices, share new work, and see diverse Chicago poetry styles on display. The Poetry Cram is an open mic event where every attempt will be

made to “cram” as many poets into one performance as possible. Published poets from several local presses will also read their works, including myself, reading from I Am Spam (Fractal Edge Press). Advance registration is recommended at the ChicagoPoetry.com exhibitor table in the Grand Lobby or in the Lower Level Reception Hall twenty–five minutes before the start of the program. Each poet will be allowed to read for three minutes or less.

More info: http://www.chipublib.org/events/details/id/6112/

Next Friday is Looptopia. I'm hosting a reading, featuring a dozen contemporary Chicago poets, revealing a variety of styles, schools, perspectives, and emotions, beginning at 1:00 AM (actually, May 3rd). Scheduled readers include Vito Carli, Larry O. Dean, Chris Gallinari, David Gecic, David Hargarten, Todd Heldt, Rachel Javellana, Wayne Jones, C. J. Laity, Charlie Newman, Cecilia Pinto, and Bob Rashkow.

Looptopia, the nation's first dusk until dawn artistic celebration, transforms and illuminates the Loop. Inspired by "White Night" events in cities like Rome, Paris and Madrid, Looptopia made its wildly successful debut as the first American event of its kind last year.

Looptopia turns the city on its head Friday, May 2 as the Loop is transformed into a sensory playground celebrating arts, culture, architecture and insomniacs alike. This all night extravaganza paints the Loop as an urban wonderland - it's trippy, it's ethereal & it's all Chicago. 300 artists. 100 venues. 14 hours. More than 100,000 people. A night you'll never forget.

For more information, please see http://www.looptopia.com/index.php

Hope some of you can make it out to one or both of these events.

Best,
Larry

http://larryodean.com
http://myspace.com/larryodean
http://larryodean.blogspot.com
http://www.facebook.com/profile.php?id=774533207

↑ Index

572. Dodie Bellamy

Dodie Bellamy's Summer Workshop--San Francisco

Sat 26 Apr 2008

There are a few openings left for:

Writing Experiments Workshop
Dodie Bellamy

My summer workshop will meet 11 Tuesday evenings, from 7 to 10 p.m. The dates: May 20 through August 29. No class: June 3 & 10, July 8, August 19. Cost: $350, with a $100 deposit due by May 13.

Most weeks students will be assigned a short take-home writing experiment which they will share with the class the following week. Assignments will range from cut ups to exploring bodily sensations. Assignments are geared towards the class dynamic, so they may eventually drop away or they may continue for the duration of the class.

Each week we will also critique longer pieces by two to five students. Students may bring in anything they want (up to 20 pages) for the longer critiques. Depending on the length, these longer pieces will be read aloud in class or handed out a week ahead of time. Though this class will have a prose focus, it is cross-genre, and poets are welcome. The class is limited to 10 students. Lots and lots of personal attention. It takes place in San Francisco, in my South of Market apartment, which comes complete with snacks and cats.

This is a good class for poets wanting to play around with narrative or prose writers wanting to open up their prose.

About me: Pink Steam, my collection of fiction, memoir, and memoiresque essays, was published in 2004 by San Francisco's Suspect Thoughts Press. My vampire novel, The Letters of Mina Harker was reprinted by University of Wisconsin Press, also in 2004. Academonia, a book of essays was published by Krupskaya in 2006. I'm the author of 3 other books and I teach creative writing at SF State, CCA and Antioch Los Angeles. I've also taught at CalArts, Naropa summer session, Mills, USF, UC Santa Cruz, and the SF Art Institute. I've received the Bay Guardian Goldie Award for Literature and the Firecracker Alternative Book Award for Poetry.

If you're interested, please email about work samples, etc. Or--if you know anybody who might be interested, please pass this email along to them. If you're interested do contact me promptly. Preference given to those not currently enrolled in a grad writing program.

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573. CA Conrad

Jenn McCreary, Monica Fauble, Brenda Coultas AT ROBIN'S BOOKSTORE/\\//\\\\////

Sat 26 Apr 2008

Jenn McCreary, Monica Fauble, Brenda Coultas AT ROBIN'S BOOKSTORE/\\//\\\\////\\\\\\\

COMPLETE DETAILS HERE:
http://caconradevents.blogspot.com/2008/04/sunday-may-4th-4pm.html

ROBIN'S BOOKSTORE
108 S. 13th St.
Philadelphia

May 4th, 4pm

JENN MCCREARY
MONICA FAUBLE
BRENDA COULTAS

hosted by CAConrad

Jenn McCreary lives in Philadelphia where she co-edits ixnay press & works for the Mural Arts Program. Her new collection, :ab ovo:, is now available from Dusie Press. Rachel Blau DuPlessis writes about :ab ovo: "from the beginning-an articulate, touching, moving work about the experience of pregnancy and motherhood-from the lyric quiverings to the reality check; from the image-filled meditations to the swamped ATTY-tude; from the fondness for the idea of parenthood to the gritty, witty actuality. Trying to account for all the changes after those two dots, twin dots (that colon, and more) are put into play, the work arcs from magical yearning to an even more magical reality. A book of awe and charm from the inside out."

Monica Fauble has a MA in English and Poetics from the University of Maine. She is currently interested in Traditional Chinese Medicine.

Brenda Coultas is the author of* The Marvelous Bones of Time,* and,* A Handmade Museum,* (both from Coffee House Press) An Indiana native, Coultas now lives in New York where she is on the faculty at Touro College and teaches in the Bowery Poetry Club's Study Abroad on the Bowery program. A 2006 New York Foundation for the Arts Fellow, Coultas has also served as series curator at the Poetry Project and as a frequent instructor at Naropa University's Summer Writing Program.
http://www.coffeehousepress.org/marvelousbonesoftime.asp

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574. David Chirot

Standard Operating Procedure - Movie - Review - The New York Times

Sat 26 Apr 2008

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http://movies.nytimes.com/2008/04/25/movies/25stan.html?ref=arts ---

be sure to read also the linked article and the linked from that zoom blog by erroll morris (fwded these before, but well worth rereading, reading if you missed them before--)

↑ Index

575. **Eric Hoffman**
New Book
Sun 27 Apr 2008

Now available - Of Love and Water - a new chapbook by Eric Hoffman. 32 pages. Send $8 plus $2 shipping & handling to: Eric Hoffman, 707 Hartford Rd., Manchester, CT 06040. Will soon be available on amazon.com.

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

576. **Barry Schwabsky**
Fw: Long Poem Conference at Sussex
Sun 27 Apr 2008

Forwarded for the benefit of anyone who may be interested and in the UK:

> Look! A link to a 2 day conference on the aesthetic and political nature and Capability of the Long Poem, to be held at Sussex University on Friday 16th & Saturday 17th of May 2008.
>
> http://www.sussex.ac.uk/modernist/1-2-1-8.html
>
> Plenary papers to be given from Charles Bernstein, Rachel Blau Duplessis, Simon Jarvis, Ron Bush, Tony Lopez and Peter Middleton, and other papers from the likes of Matt Ffytche, Gareth Farmer, Michael Kindellan and Reitha Pattison.
>
> Â£5 for Sussex students!
>
> Registration deadline is 1st May.
>
> Zoe Sutherland
>
> _____
>
> Sent from Yahoo! Mail.
> A Smarter Email http://uk.docs.yahoo.com/nowyoucan.html

↑ Index

577. Stephen Vincent
Aram Saroyan/ Silliman & the NYT
Sun 27 Apr 2008

http://www.nytimes.com/2008/04/27/books/review/Hell-t.html?_r=1&oref=slogin

It looks or is a double punch week for Aram Saroyan and Ugly Duckling Press with both the WCW Award via Ron Silliman and the National attention in NYT's Book Review (actually, a smart, readable review not saturated with the usual dose of saccharine 'placation' & platitude pillars that appear to justify, apologize for and/or anchor most of NYT's poetry reviews - as if poetry as a practice, etc. were - at best - on some national and desperate form of 'life support.').

It's interesting "as one who was there" to see the current plethora of attention to late 60's and early '70's lit and political phenomena. Yesterday a lovely Centurion birthday recollection of George Oppen at the SF Public Library - one among many - and most of the conversation revolved around Oppen as a towering 'elder' figure in the Bay Area of the time; next Saturday Phillip Whalen.

Suspect some of this just the natural re-coup and memory of a generation now looking back (or being looked back upon) and giving account to what was then, and what has been realized from those roots - whether NY School, Beats, Minimalism, Pop, etc.

Curious, as I Sunday morning ramble here, to revisit the Saroyan making of poems that were practically blips but seemed then so much on target - the kind of authenticity that one could hear in "cricket / cricket" that so stood out in such a singular away against the War, the political rhetorics, that could, for example. drive Senator Jesse Helms into a tirade against the NEA, etc. As Ron S pointed out, as well, Clark Coolidge's & Grenier's focus - that sense of the specific was entirely refreshing . Yet, curious, the way Saroyan lost interesting in sustaining the exploration - going in the direction of narrative, oddly celebrating the work of Rod McKuen at one point. Maybe he found it just hard to go that minimal 'edge' and sustain it or expand it to live within a larger horizon (say in the way of Walter Demaria's singular poles multiplied out in the Lightning Field.

Enough,

Stephen V
http://stephenvincent.net/blog/
Home of recent haptics, Ornette Colman meets Walt Whitman coming up!

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578. **Nate Dorward**

New publication: Antiphonies: Essays on Women's Experimental Poetries in Canada

Sun 27 Apr 2008

Just published by The Gig...

ANTIPHONIES: Essays on Women's Experimental Poetries in Canada

Antiphonies is a primer on some of the most exciting work in contemporary Canadian poetry. These essays deal with the period from the 1980s to the present, and discuss a wide range of work, from books already acclaimed as modern classics--such as Erin Mouré's O Cidadán, Lisa Robertson's Debbie: An Epic, and Karen Mac Cormack's Implexures--to the equally remarkable work of Susan Clark, Catriona Strang, Lissa Wolsak, Christine Stewart, Deanna Ferguson, Lise Downe, Nancy Shaw, a. rawlings, Marie Annharte Baker and others. The essays are complemented by brief selections of poems, interviews and poetics statements.

Contributors include Gerald Bruns, Miriam Nichols, Edward Byrne, John Hall, Susan Schultz, Caroline Bergvall, Chris Daniels, Peter Larkin, Peter O'Leary, and many others. A full table of contents is available at http://www.ndorward.com/poetry/books/antiphonies.htm.

*

256pp, 5.5" x 8.75", perfectbound; ISBN 978-0-9735875-4-8.
$20 CDN/US (includes postage in North America)
£16 / 23 euro (includes airmail overseas).

Make out cheques to Nate Dorward (not "The Gig").

Nate Dorward
109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada
[redacted] // web: www.ndorward.com

*

RECENT PUBLICATIONS:

ANTIPHONIES: Essays on Women's Experimental Poetries in Canada & Trevor Joyce's new collection of poems, WHAT'S IN STORE

More information at http://www.ndorward.com/poetry/

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579. **Murat Nemet-Nejat**

Re: Standard Operating Procedure - Movie - Review - The New York Times

Sun 27 Apr 2008

David,

Yesterday I was at The Film Forum in New York, where Standard Operating Procedure is being shown. I chose to see Aldrich's Kiss Me Deadly, and an companion United Artists movie whose title escapes me now which I even liked better than the Aldrich movie. It looks like I made the right choice.

It looks like in Erroll Morris's movie Abu Grab has gone Hollywood and, even worse, art movie. It reminds me of Celan's question, is poetry possible after Auschwitz? The aestheticizing of unspeakable horror always implies to me that the maker considers himself/herself more important than his/her material, a dogma crucial to modernism (Picasso's "this is not a fish, this is a painting"). A question: how "this is not a fish, this is a painting" is different from another dogma, "art for art's sake"?

At the end of Aldrich's Kiss Me Deadly, the woman fatale opens up the oddly archaic looking leather insulated box with buckle straps (almost like a valise from Westchester, an incredible visual detail) and opens the radio-active magma and her body catches fire, an amazing fusion of Aldrich's apocalyptic and Film Noire's misogynistic instincts. Wow! Still, the juiciest bit in the movie for me is Mike Hammer's secretary, with whom, contrary to Film Noire tradition, Hammer has sexual relations, tells Hammer in a moment of anger that he should keep away from the window because "someone may blow him a kiss."

Ciao,

Murat

On Sat, Apr 26, 2008 at 6:05 PM, David Chirot <[redacted]> wrote:

> *http://movies.nytimes.com/2008/04/25/movies/25stan.html?ref=arts ---*
>
> *be sure to read also the linked article and the linked from that zoom blog*
> *by erroll morris*
> *(fwded these before, but well worth rereading, reading if you missed them*
> *before--)*

↑ Index

580. **David Chirot**

Waterboarding film/Abu Ghraib Video/18 Vet Suicides Daily/New Walls of Baghdad

Sun 27 Apr 2008

---

*among many inter-related themes in my work & at my log are Walls (Visible & Invisible), poetry & torture, art & torture and the creation of the tentatively titled "new extreme experimental american poetry"--

these are some recent links i posted that may be of interest to others here--

and following them two two blog essay/review/photo/artworks relating to them, among several others--
(descriptions are by blogger.com)

Amnesty unveils shock 'waterboarding' film:*

Malcolm Nance, who trained hundreds of US servicemen and women to resist interrogation by putting them through "waterboarding" exercises, demanded an immediate end to the practice by all US personnel.
http://tinyurl.com/52luw6<http://rs6.net/tn.jsp?e=001JS-PKiQr-pozlZKNA5y566k3CP1dlYnEi6UpQVQKE_xR_OIIMvwmUrwpOPjG_i7k6k7yFZvXRIpEwzrRZ5VVVzLnReobi0CYfaRin5zCNKBDpS0AfUK5Bw==>
---------- ---------- *Tortured Explanations: *

Never before in the modern history of the United States has there been an officially sanctioned, government-wide system of inflicting torture and abuse on detainees. Until now.
http://www.americanprogress.org/issues/2008/04/tortured_explainations.html<http://rs6.net/tn.jsp?e=001JS-PKiQr-pqQ65p0-n8da1THN50dGiXPjl9KC_ZAMPiC1sD4Kk3SVo67KdCwVpM9-46xH8WRfLs8f8XvqKA_qT1Xv6ipbjzPl7bIFYNW8G4tXw2biDyXS91yWSRHDcDhYfH52yrCx4bRRBf62xBjZTnKtPsdvxoLeQvX72O4BBtkpHxXjmQ8MYltQE3wO1up>

ACLU on newly-released photos from Abu Ghraib:

http://www.youtube.com/watch?v=rz7UNxnOI3M&feature=related? __._,_.___

*VA confirms 18 vets commit suicide every day: *

In a stunning admission, top officials at the Veterans Health Administration confirmed that the agency's own statistics show that an average of 126 veterans per week -- 6,552 veterans per year -- commit suicide, according to an internal email distributed to several VA officials.
http://onlinejournal.com/artman/publish/article_3204.shtml<http://rs6.net/tn.jsp?e=001JS-PKiQr-polVXqnAr9sFgqiV_iqnw-

1nujRmEm2kugEqWx39TrWwYgUG1_nzZP8bUKUrxzxNVkTuduCM-oGLrfCFRaCVaBRwyRaLhvn9F_6K5sBw_d3RCllNZh3mkMDyXM5dzw5AApA7FNf9PF0nf8_66HiG2QEM86RB1Ete0w=>
---------- ---------- *US: Vets' Lawsuit Opens Door on Suicides, Poor Care: *

"The suicide problem is out of control," said Gordon Erspamer, an attorney representing the groups Veterans for Common Sense and Veterans United for Truth in a class action lawsuit against the Department of Veterans Affairs (VA). "Our veterans deserve better." http://www.ipsnews.net/news.asp?idnews<http://rs6.net/tn.jsp?e=001JS-PKiQr-ppNxfigAZZ6P2BXxDqW08gZy9zMXcmDmH-ImDNSvfuJBFEVBDuZY2-nZdKxNjy1YeclwGkGxkcXPHETB3RiUj6dG4anPmsrCogVFS3RaxA5obM3KwlEkBCET0SUqePHzwqgRJNN-WBPng==>

__._,_.___
*Published on Tuesday, April 22, 2008 by **Foreign Policy in Focus*<http://www.fpif.org/fpiftxt/5162> The
New Walls of Baghdad
How the US Is Reproducing Israel's Flawed Occupation Strategies in Iraq
by Steve Niva

2 adventures in the "new extreme experimental american poetry":

Wednesday, February 20, 2008
*
"Projections" and Movies at Gitmo Usher in New Era
Guantanamo Detainees Offered Classes and Movies
*http://davidbaptistechirot.blogspot.com
Photos-essay-review using quotes from reviews, articles, documents linking Jenny Holzer's Projections exhibit with Guantanamo, Star Wars and the Nuremberg Rally of 1934 as designed lit and filmed by Albert Speer and Leni Riefenstahl, Colin Powell's UN Speech and "Curveball"

Wednesday, December 12, 2007

Waterboarding and Poetry: 15th Century France--21st Century USA

Essay on Waterboarding, Translation and Poetry

Guantanamo Poems & Francois Villon with many images past. present & by d-b Chirot
forthcoming also on line in Wordforword Jo urnal

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581. Alan Sondheim
The true world
Sun 27 Apr 2008

The true world

"true," "world" without capitalization, small, backgrounding. "true world" without - connectivity, a tiny, almost insignificant phrase, completion phase emptying itself out.

the true world is skeining, inscribing, quantum, cohering, inhering; the true world is image imaginary; the true world is aggregative, confluence; the true world is emptiness unemptied; the true world is emanent, real virtual, virtual real; the true world is unreading, is scribbling, is inscribing under erasure; the true world is the immensity of the true world; the true world is deferring; the true world is always, is always already; the true world is catastrophe theory catastrophic; the true world is analog abject, fissured, indiscrete, analog intrusions, discrete extru- sions; the true world is imaginary carapace; the true world is neither this nor that, not both this and that; the true world is unaccountable, unaccounted-for, of no account; the true world the true world the true world.

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582. Steve Halle
Jordan Stempleman and Laura Sims at Seven Corners
Sun 27 Apr 2008

Please take a moment to check out a week's worth of poems by* Jordan Stempleman* and *Laura Sims' *excerpts from the anthology *A Sing Economy*(Flim Forum Press, 2008) both up now at *Seven Corners* <http://www.sevencornerspoetry.blogspot.com/>
(sevencornerspoetry.blogspot.com).

Thanks,
Steve Halle
Editor

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583. steve d. dalachinsky
Re: Aram Saroyan/ Silliman & the NYT
Mon 28 Apr 2008

yes too bad in december when my ugly duckling book received the pen oakland national book award
i din't even receive a single punch

i neither got a good luck punch or one that hurt from the press or anyone else for that matter
oh one or 2 congrats i suppose so much for cultural capital and name recognition

On Sun, 27 Apr 2008 11:07:13 -0700 Stephen Vincent <[redacted]> writes:
>
http://www.nytimes.com/2008/04/27/books/review/Hell-t.html?_r=1&oref=slogin
>
> It looks or is a double punch week for Aram Saroyan and Ugly
> Duckling Press with both the WCW Award via Ron Silliman and the
> National attention in NYT's Book Review (actually, a smart, readable
> review not saturated with the usual dose of saccharine 'placation' &
> platitude pillars that appear to justify, apologize for and/or
> anchor most of NYT's poetry reviews - as if poetry as a practice,
> etc. were - at best - on some national and desperate form of 'life
> support.').
>
> It's interesting "as one who was there" to see the current plethora
> of attention to late 60's and early '70's lit and political
> phenomena. Yesterday a lovely Centurion birthday recollection of
> George Oppen at the SF Public Library - one among many - and most of
> the conversation revolved around Oppen as a towering 'elder' figure
> in the Bay Area of the time; next Saturday Phillip Whalen.
>
> Suspect some of this just the natural re-coup and memory of a
> generation now looking back (or being looked back upon) and giving
> account to what was then, and what has been realized from those
> roots - whether NY School, Beats, Minimalism, Pop, etc.
>
> Curious, as I Sunday morning ramble here, to revisit the Saroyan
> making of poems that were practically blips but seemed then so much
> on target - the kind of authenticity that one could hear in
> "cricket / cricket" that so stood out in such a singular away
> against the War, the political rhetorics, that could, for example.
> drive Senator Jesse Helms into a tirade against the NEA, etc. As
> Ron S pointed out, as well, Clark Coolidge's & Grenier's focus -
> that sense of the specific was entirely refreshing .
> Yet, curious, the way Saroyan lost interesting in sustaining the
> exploration - going in the direction of narrative, oddly celebrating

> the work of Rod McKuen at one point. Maybe he found it just hard to
> go that minimal 'edge' and sustain it or expand it to live within a
> larger horizon (say in the way of Walter Demaria's singular poles
> multiplied out in the Lightning Field.
>
> Enough,
>
> Stephen V
> http://stephenvincent.net/blog/
> Home of recent haptics, Ornette Colman meets Walt Whitman coming
> up!
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584. **Jennifer Karmin**

May 2-25: Poet's Theater Showcase in Chicago

Mon 28 Apr 2008

Returning from One Place to Another: A Poetâ€™s Theater Showcase
Curated by John Beer
May 2-25, 2008
Chicago, IL

*PANEL DISCUSSION: Poetâ€™s Theater
Saturday, May 3, 2-3:30pm
at Experimental Station, 6100 S. Blackstone
http://www.experimentalstation.org
Free

This panel will provide context for and insight into the work of the artists performing throughout the Poetâ€™s Theater festival. Panelists will examine such questions as: What is Poet's Theater, and is it its own genre, a hybrid genre, or a way of resisting genres? How have poetry and performance influenced one another over the past century? How does the idea of Poet's Theater relate to larger questions about the avant-garde? What is the future for Poet's Theater? The panel will include poets, performers, and critics: Jenny

Magnus of Curious Theatre Branch, Matthew Goulish of Goat Island Performance Group, Rodrigo Toscano, and Jennifer Scappettone.

ALL PERFORMANCES HAPPEN AT
Links Hall
956 Newport
http://www.linkshall.org

*PROGRAM ONE: Rodrigo Toscano
Collaborators: Joshua Corey, Melissa Severin, Fred Sasaki
Friday & Saturday, May 2 & 3, 8pm
Sunday, May 4, 7pm
$12 ($10 students)

Collapsible Poetics Theater
Reminiscent of Commedia Dell'Arte in its traveling, portable, rapid-set up qualities, this performance assembles itself within a given 72 hour period of each performance. Working with resident poets, experienced actors, non-actors, the persistent question asked by the performers is, Can the poem be tested any further?

*PROGRAM TWO: Joyelle McSweeney and Johannes GÃ¶ransson
Collaborators: Patrick Durgin, Jennifer Karmin, Jacob S. Knabb
Friday & Saturday, May 9 & 10, 8pm
Sunday, May 11, 7pm
$12 ($10 students)

The Widow Party
A collaboratively written and performed melodrama, Wild West show, political thriller, pageant, and farce. With song, dance, projections, sound effects, and mimicry of preposterous acts, visions and revisions of characters, media, genres and events will change, interrupt, and harmonize with each other.

*PROGRAM THREE: Fiona Templeton
Collaborators: Joel Craig and Laura Goldstein
Friday & Saturday, May 16 & 17, 8pm
Sunday, May 18, 7pm
$12 ($10 students)

Louis Zukofsky's Rudens and Fiona Templetonâ€™s Bluebeard (excerpt)
Templeton directs two plays: Rudens is a very seldom performed work, based on The Rope by the Roman comic playwright T. Maccius Plautus. It combines a number of strategies of textual conversion, and is translated to English phonetically by using the sound of the original language. Bluebeard is about two people imagining how each other think, what each other fears or desires,

and what each fears or desires of the other. It is a ventriloquial work, in which the onstage action or even speaker may belie the subject of the speech.

*PROGRAM FOUR: Carla Harryman
Collaborators: Pam Osbey, Jennifer Scappettone, David Trinidad
Friday & Saturday, May 23 & 24, 8pm
Sunday, May 25, 7pm
$12 ($10 students)

Five New Works
Carla Harryman is known for her genre-disrupting prose, poetry, and performance works. Recent performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation. This program infuses improvisational electronic sound, choral and sound-based performance writing, and Poetâ€™s Theater in five new works: Sue, Adornoâ€™s Noise, and Mirror Play by Carla Harryman, Bad History by Barrett Watten, and I/Mouth by Ron Allen.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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585. David A. Kirschenbaum
NYC Tomorrow: Boog presents little scratch pad editions
Mon 28 Apr 2008

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

little scratch pad editions
(Buffalo, N.Y.)

Tomorrow
Tues. April 29, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
little scratch pad editor Douglas Manson

Featuring readings from

Michael Basinski
Lisa (L.A.) Howe
Douglas Manson
Liz Mariani
Kristianne Meal

with music from

Kathy Zimmer and The Foxies

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**little scratch pad editions

little scratch pad was begun in 1997, when Douglas Manson, with Cheryl Townsend of Impetus magazine/press, published Snack Size, a book of his own poems. She printed the book on a Xerox photoduplicator she kept in her basement in Stow, Ohio as part of her Impecunious Poetry Project. little scratch pad almost published Terry Provost's first chapbook in 1998, but it took until 2005, with Aaron Lowinger's Autobiography (co-produced with the now nationally known House Press collaborative), to become a press with a mission: publishing works of stunning originality, very often the first chapbook by the poet to have it print. This was followed in 2007 with Kristianne Meal's TwentyTwo: first pallet, Tom Yorty's Words in Season, L.A. Howe's NTR PIC E ST R (pronounced entropic easter, or enter: picky Saint R), Michael Basinski's Of Venus 93, Nick Traenkner's Accidental Thrust, and Douglas Manson's At Any Point. Forthcoming books in 2008 will be by Jim Lang, Liz Mariani, and Pat Kane.

Performer Bios

**Michael Basinski
http://epc.buffalo.edu/authors/basinski/

Michael Basinski is the curator of the Poetry/Rare Books Collection <http://ublib.buffalo.edu/libraries/units/pl> of the University Libraries, SUNY at Buffalo. His poems, articles and reviews have appeared in numerous publications including Proliferation, Terrible Work, Deluxe Rubber Chicken, Boxkite, The Mill Hunk Herald, Yellow Silk, The Village Voice, Object, Oblek, Score, Generator, Juxta, Poetic Briefs, Another Chicago Magazine, Sure: A

Charles Bukowski Newsletter, Moody Street Irregulars: A Jack Kerouac Newsletter, Kiosk, Earth's Daughters, Atticus Review, Mallife, Taproot, Transmog, B-City, House Organ, First Intensity, Mirage No.4/Period(ical), Lower Limit Speech, Texture, R/IFT, Chain, Antenym, Bullhead, Poetry New York, First Offence, and many others. For more than 20 years he has performed his choral voice collages and sound texts with his intermedia performance ensemble The Ebma, which has released two albums, SEA and Enjambment. His most recent books are Of Venus 93 (little scratch pad, 2008) and All My Eggs Are Broken (blazevox, 2008).

**Kathy Zimmer and The Foxies
http://www.kathyzimmermusic.com
http://www.myspace.com/kathyzimmer

Born and raised in rural Nebraska, Kathy grew up singing "wash tub bass"-style folk music with her family--think accordions and out-of-tune farmhouse pianos, plus lots of voices singing harmony at the tops of their lungs. She learned guitar at an early age and accompanied herself as she sang for church services and various small town gigs, including rodeos, parades, and county fairs.

Kathy attended the University of Nebraska as a music major and quickly fell in love with the genre of classical art song. She continued to pursue her musical development by completing a Master of Music degree at Ohio's Cleveland Institute of Music.

Absorbing all of these musical influences as well as the sights and sounds of her newest home, New York City, Kathy now creates music that is sophisticated and naïve, polished and quirky; her sound is at once fresh and new while at the same time vintage and refined.

**Lisa (L.A.) Howe
http://www.myspace.com/bengalight
http://www.myspace.com/slackbuddha

Lisa (L.A.) Howe is a writer, collage poet, performer, and book artist. With William R. Howe, she edits, designs, and produces chapbooks of contemporary writing under the imprint of Slack Buddha Press. She lives in Oxford, Ohio. Her first chapbook, from little scratch pad, is NTR PIC E ST R (2007).

**Douglas Manson
http://www.buffalostate.edu/library/rooftop/members/manson.htm

Douglas Manson was born in Akron, Ohio, and many years later earned a master's in English from Kent State and then a Ph.D. in English from SUNY at Buffalo. He lives in Buffalo as a poet, writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad books. He hosted a weekly poetry radio show for a community-based AM station (Inkaudible Poetry Radio)

from 2004-2006. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, Roofing and Siding (BlazeVOX books, 2007), and the expanded chapbook At Any Point (2008).

**Liz Mariani
http://www.lizmariani.com/home.html

Liz Mariani, according to Livio Farallo, recently returned from Sri Lanka where she was a game warden in the Anaconda National Nature Preserve where, among other things, she grew to appreciate the truly simple things such as living itself. According to Liz Mariani, she currently resides in Buffalo, where Lake Erie and the Niagara River meet within an earshot of Canada. Her first chapbook from little scratch pad will be published in April.

**Kristianne Meal

Kristianne Meal retired at an early age to ponder whether language is a separate entity inhabiting its host body, or a complicated system of contrived utterances elaborated by mankind in the material age. She has evolved into a Used Book CEO, Rust Belt Books, Inc., in Buffalo, N.Y. She has been doing readings and performance art since 1998. Her book TwentyTwo: first pallet was printed in April 2007, and then expanded, and printed again that December.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. May 27

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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586. David A. Kirschenbaum
Small Press Needed for May 27 for Boog NYC Series
Mon 28 Apr 2008

Greetings,

Boog City is once again looking for a small press to pinch-hit in our "d.a. levy lives: celebrating the renegade press" series here in nyc for a press that unfortunately had to bow out last minute. The event is on Tues. May 27, 2008 at 6:00 p.m.

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions.

Thanks,
David

[redacted]

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 17th year. I'd like to invite your press to be considered to take part in year five of our "d.a. levy lives: celebrating the renegade press" series.

The series is held at Chelsea's ACA Galleries (http://acagalleries.com/), which is owned by the son-in-law and daughter of the poet Simon Perchik. It's a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press's event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we've had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book a musical act that's preferred, so it's truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

The series is held on the last Tuesday of each month, with the open date being Tues. May 27, 2008.

We started the series in August 2003. In our first four-plus seasons we've hosted (or will host by season's end in July):

(locations are at the time of the event)

Non-NYC presses ACA, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.
above/ground press (Ottawa, Canada), Rob McLennan, ed.
Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.
Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki, eds.
Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.
Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.
Antennae (Chicago and Berlin), Jesse Seldess, ed.
Big Game Books (Washington, D.C.), Maureen Thorson, ed.
BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.
Braincase Press (Northampton, Mass.), Noah Eli Gordon.
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and Keith Waldrop, eds.
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and Nick Twemlow, eds.
Carve (Cambridge, Mass.), Aaron Tieger, ed.
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.
Combo (Providence, R.I.), Michael Magee, ed.
Conundrum (Chicago), Kerri Sonnenberg, ed.
Corollary Press (Philadelphia), Juliette Lee, ed.
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.
Cy Press (Cincinnati), Dana Ward, ed.
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman, and Jason Toogood, eds.
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.
Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Brian Clements, ed.
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.), Stacy Szymaszek, co-ed.
Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
KatalanchÃ© Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party, Patricia Dienstfrey and Rena Rosenwasser, eds.
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
little scratch pad editions (Buffalo, N.Y.), Douglas Manson, ed.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Mooncalf Press (Philadelphia), CAConrad, ed.

Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.

NYC presses, Aug. 2003 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Beet/Pink Pages, Joe Maynard, ed.
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Fungo Monographs, Ryan Murphy ed.
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
Pompom, Allison Cobb, Jennifer coleman, Ethan Fugate, and
Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.

Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
Ugly Duckling Presse, Anna Moschovakis and
Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.

Hope this finds you well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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587. Douglas Manson
4/29: The Littlest Buffalo Press reading in NYC
Mon 28 Apr 2008

Dear List,
Please come hear NEW poets from Buffalo at ACA Galleries, in Chelsea NYC, Tuesday, April 29 at 6:00 p.m.

wild fruity blooms of books!
intonations mild, medium, hot, and extra spicy!

Boog City presents

d.a. levy lives: celebrating the renegade press

little scratch pad editions
(Buffalo, N.Y.)

Tues. April 29, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
little scratch pad editor Douglas Manson

Featuring readings from

Douglas Manson
Kristianne Meal

with music from
  Kathy Zimmer

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**little scratch pad editions

little scratch pad was begun in Kent, Ohio in 1997, when Douglas Manson, with Cheryl Townsend of Impetus magazine/press, published Snack Size, a book of his own poems as part of her Impecunious Poetry Project. little scratch pad published Aaron Lowinger's Autobiography (co-produced with the now nationally known House Press collaborative) in 2005, and become a press with a mission: publishing works of stunning originality, very often the first chapbook by the poet to have in print. This was followed in 2007 with Kristianne Meal's TwentyTwo: first pallet, Tom Yorty's Words in Season, L.A. Howe's NTR PIC E ST R (readings through Frank O'Hara's "Easter"), Michael Basinski's Of Venus 93 (mad Joycean B-Movie Psychedelia), Nick Traenkner's Accidental Thrust, and Douglas Manson's At Any Point. Forthcoming books in 2008 will be by Jim Lang, Liz Mariani, and Pat Kane.

Performer Bios

**Kathy Zimmer and The Foxies
http://www.kathyzimmermusic.com
http://www.myspace.com/kathyzimmer

Born and raised in rural Nebraska, Kathy grew up singing "wash tub bass"-style folk music with her family—think accordions and out-of-tune farmhouse pianos, plus lots of voices singing harmony at the tops of their lungs. She learned guitar at an early age and accompanied herself as she sang for church services and various small town gigs, including rodeos, parades, and county fairs.

Kathy attended the University of Nebraska as a music major and quickly fell in love with the genre of classical art song. She continued to pursue her musical development by completing a Master of Music degree at Ohio's Cleveland Institute of Music.

Absorbing all of these musical influences as well as the sights and sounds of her newest home, New York City, Kathy now creates music that is sophisticated and naïve, polished and quirky; her sound is at once fresh and new while at the same time vintage and refined.

**Douglas Manson
http://www.buffalostate.edu/library/rooftop/members/manson.htm

Douglas Manson was born in Akron, Ohio, and many years later earned a master's in English from Kent State and then took a Ph.D. in English from SUNY at Buffalo. He lives in Buffalo as a poet, writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad books. Hosted a weekly poetry radio show for a community-based AM station (Inkaudible Poetry Radio) from 2004-2006. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, Roofing and Siding (BlazeVOX books, 2007), and the expanded chapbook At Any Point (2008). He doesn't own any credit cards.

**Kristianne Meal

Kristianne Meal retired at an early age to ponder whether language is a separate entity inhabiting its host body, or a complicated system of contrived utterances elaborated by mankind in the material age. She has evolved into a Used Book CEO, Rust Belt Books, Inc., in Buffalo, N.Y. She has been doing readings and performance art since 1998. Her book TwentyTwo: first pallet was printed in April 2007, and then expanded, and printed again that December.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

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588. Paul Siegell
"And ya don't stop." -- interview
Mon 28 Apr 2008

"can he make a living writing poetry?"

ha. find out in a new interview, here:
http://3questionsandanswers.blogspot.com/2008/04/interview-withpoet-paul-siegell.html

thank you!

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589. **Michael Kelleher**

Literary Buffalo Newsletter 04.28.08-05.04.08

Mon 28 Apr 2008

LITERARY BUFFALO
04.28.08-05.04.08

BABEL 2008-2009 SUBSCRIPTIONS ON SALE NOW

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers can re-up for $75. New subscription (four events): $100. Patron subscription $250. Patron Pair $400. Patron subscribers receive VIP seating and attendance at all pre-event author receptions. We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

_____ 3RD ANNUAL BUFFALO POETRY SLAM CHAMPIONSHIP

The Third Nickel City Poetry Slam team will be chosen on Friday, May 2, 2008 at 7pm at a special Finals Night competition at the Albright-Knox Art Gallery. Since September, Buffalo spoken word artists have been competing monthly for a shot at the finals, where the eight highest-scoring poets of the year duke it out for four spots on the 2008 Nickel City Slam Team.

The $12 event admission goes to send the team to the National Slam Championship in Madison Wisconsin in August.

Starting off the evening is a performance by one of the nation?s most recognized Slam poets, Carlos AndrÇs G¢mez, a three-time nationals finalist and former champion, who has been featured on Def Poetry Jam and in Spike Lee?s film Inside Man.

This year?s finalists are: Nikki Germany, Jennifer Elinge, Marina Blitshteyn, Lazyrus, MC Vendetta, 10,000, Sonchild, and Lovely.

Friday, May 2, 2008, 7-10pm
Albright-Knox Art Gallery, 1285 Elmwood Avenue,
Buffalo, New York 14222-1096,

_____

JUST BUFFALO EDUCATION DIRECTOR POSITION

Just Buffalo Literary Center seeks full-time Education Director. This person must have excellent organizational skills, be team-oriented, and work well with a wide variety of people. Responsibilities include: day-to-day management and oversight of all Just Buffalo Education Programs; coordination of educations-based programs and events; oversight of all independently contracted teaching artists; development of department plans and budgets; and assessment program effectiveness. Bachelor?s degree required; Masters degree in related field or comparable job-related experience in an arts non-profit setting preferred. Starting salary range $28,000 - $32,000. Generous benefits including 75% cost of individual health insurance policy; paid personal, sick and vacation time off, plus two additional weeks at Christmas/New Year and the 4th of July; employer sponsored retirement plan after 6 months. Please send cover letter and resume by May 7th, 2008 to: Just Buffalo Literary Center, 617 Main St. #202A, Buffalo, NY 14203, or by email to: [redacted]. EOE.

EVENTS THIS WEEK

4.30.08

Talking Leaves...Books
Sally Fiedler
Reading/Signing for Trick of Seeing
Wednesday, April 30, 7 p.m.
Talking Leaves...Books, 3158 Main St.

5.1.08

Just Buffalo/Communique Flash Ficiton
Claudia Smith
Fiction Reading
Thursday, May 1, 7:0O p.m.
Rust Belt Books

5.2.08

Just Buffalo/Gusto at the Gallery
3rd Annual Buffalo Poetry Slam Championship
Featuring Carlos Andres Gomez
Friday, May 2, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery
$12 admission to slam goes to send team to the Nationals in August

5.3.08

Starcherone Books Presents Joshua Cohen:
Rust Belt Books/Starcherone Books

Panel discussion "Is Political Fiction Possible"
@ Rust Belt Books, 202 Allen St.
Sat., May 3 @ 2:00 p.m.
w/ Prof. Mark Schechner, Starcherone Books Director Ted Pelton, & Joshua Cohen
&

Joshua Cohen
Reading from novel, A HEAVEN OF OTHERS
@ Hallwalls Cinema, 341 Delaware Ave.
Sat., May 3, 8:00 p.m.

5.4.08

Tru-Teas Open Mic
Featured: Celia White
Sunday, May 4, 2008 @ 4:00 PM
Insite Gallery
810 Elmwood Avenue, Buffalo

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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590. Vernon Frazer

Selected Poems of Post-Beat Poets edited by Vernon Frazer

Mon 28 Apr 2008

Early this year, Shanghai Century Publishing of Beijing, China, published Selected Poems of Post-Beat Poets, which I edited. The poems were translated into Chinese by Wen Chu-an, Limin Lei and Zhang Ziqing. The anthology includes work by:

Lawrence Carradini

Steve Dalachinsky

Enid Dame

Jack Foley

Vernon Frazer

Kirpal Gordon

Bob Holman

Schuyler Hoffman

Mikhail Horowitz

Arthur Winfield Knight

Kit Knight

Donald Lev

Lyn Lifshin

Dan Nielsen

Michael Rothenberg

Leslye Layne Russell

Ravi Shankar

Meg Smith

Cheryl A. Townsend

Janine Pommy Vega

Anne Waldman

Barry Wallenstein

Don Webb

I'm especially pleased, since this marks my first publication by a large publisher. However, American readers who might be interested in reading the anthology won't be able to, unless they can read Chinese. I'm hoping to find a U.S. publisher interested in publishing the manuscript in English and will entertain suggestions from readers and editors. Please feel free to backchannel. If I don't find a publisher, I'll probably bring the book out as a print-on-demand, but I don't have a timetable as yet.

Vernon

http://vernonfrazer.com <http://vernonfrazer.com/>

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591. Vernon Frazer

Selected Poems of Post-Beat Poets edited by Vernon Frazer--TO COLLEGE LIBRARIES

Mon 28 Apr 2008

In my earlier post I forgot to mention that I have a half-dozen extra copies of the Post-Beat anthology. I would like to donate them to the college libraries that I haven't already donated copies to. If anybody is interested in obtaining a copy for a college library, please backchannel me.

Vernon Frazer

http://vernonfrazer.com <http://vernonfrazer.com/>

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592. Zamsky, Robert
Bernstein & Daly in Sarasota
Mon 28 Apr 2008

New College of Florida Presents
"Writing the New at New College: a Celebration of Innovative Writing"
Featuring Charles Bernstein, Catherine Daly, and Student Writers

Thursday, May 1
Charles Bernstein, "Poetry Rules!: the Concept of Poetry"; 7pm Hamilton Classroom 8, reception to follow

Friday, May 2
Catherine Daly, "Song, Sung Through"; 7pm Hamilton Classroom 8

Saturday, May 3
Student writers present their work; 3:30 Cook Hall Living Room
Charles Bernstein, "The Attack of the Difficult Poem"; 7pm Hamilton Classroom 8

All events are free and open to the public

For more information, contact Robert Zamsky: [redacted]

Robert L. Zamsky, PhD
Assistant Professor
English
New College of Florida
5800 Bay Shore Road
Sarasota, FL 34243

"we are correct only within
what we create"
- Ed Roberson, Lucid Interval as Integral Music

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593. derek beaulieu
a recommendation
Tue 29 Apr 2008

Hey folks;
i recently received a copy of ANTIPHONIES (more information below), and id like to recommend it... check out the site below, its a solid book and a much-deserving topic...
all the best
derek

*

Antiphonies is a primer on some of the most exciting work in contemporary Canadian poetry. These essays deal with the period from the 1980s to the present, and discuss a wide range of work, from books already acclaimed as modern classics - such as Erin Mouré's O Cidadán, Lisa Robertson's Debbie: An Epic, and Karen Mac Cormack's Implexures - to the equally remarkable work of Susan Clark, Catriona Strang, Lissa Wolsak, Christine Stewart, Deanna Ferguson, Lise Downe, Nancy Shaw, a. rawlings, Marie Annharte Baker and others. The essays are complemented by brief selections of poems and poetics statements.

http://www.ndorward.com/poetry/books/antiphonies.htm

*

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594. Ram Devineni

TONIGHT: The Rattapallax/PEN World Voices Literary Film Feast

Tue 29 Apr 2008

Join us for an exciting Festival first -- a program of literary short films and documentaries curated by Ram Devineni and copresented by Rattapallax. The roster of films includes an animated version of Sylvia Plath's classic poem "Mirror Talk," Sherman Alexie's "49?," a tribute to writer/composer Paul Bowles, selections of literary films from Brazilian musician and poet Arnaldo Antunes, and interpretations of Gertrude Stein poems by hip-hop artists Jean Grae and DJ Spooky. The evening will conclude with a screening of Antonello Faretta's "Nine Poems in Basilicata" and an onstage conversation between Faretta and the subject of the film, Beat poet John Giorno, who was also the subject of Andy Warhol's 1963 film Sleep.

Tuesday, April 29, 2008 from 6-9pm at Goethe-Institut, 1014 Fifth Ave., New York City. FREE. [more info]

Sponsored by Rattapallax and PEN World Voices: The New York Festival of International Literature. This event was funded in part by Experimental Television Center, New York State Council on the Arts, and Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs.

PEN WORLD VOICES is a festival of international literature featuring 170 writers, 51 countries, and 82 events coming to venues across New York City, April 29-May 4th, 2008. Don't miss six days of exciting literary exchange with conversations, panel discussions, readings, film screenings, a translation slam

and a cabaret night! For a complete schedule of events, go to: http://www.pen.org/festival

John Giorno's book You Got to Burn to Shine, poems, and deeply personal memoirs include stories of his relationship with Andy Warhol (Giorno was the star of Warhol's first film, Sleep, in 1963), of being a Tibetan Buddhist, and of his understanding of death in the age of AIDS. Giorno Poetry Systems, begun in 1965, innovated the use of technology in poetry, working with electronic and multimedia, creating new venues, and connecting poetry with new audiences.

Antonello Faretta is a photographer, director, and film producer who has collaborated with such directors as Abbas Kiarostami, Marco Bellocchio, Saverio Costanzo, and Babak Payami. He has directed numerous films, including Lei lo Sa, Da Dove Vengono le Storie?, Silenced Thoughts, and Just Say NO to Family Values. In 2004, he founded the Atelier del Cinema di Potenza and the Potenza International Film Festival, which he also directs, and for which, in 2006, he received the prestigious Targa per Meriti Culturali from the Italian President, Giorgio Napolitano.

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595. Camille Martin
Cl/utter - online visual poetry
Tue 29 Apr 2008

Three of my collages are featured in the April issue of Other Cl/utter, along with Vernon Fraser, Emily Goodden & Jo Cook , Kevin Matthews, and Cris Costa:

http://otherclutter.com/

I'd like to draw attention to this terrific online venue for visual poetry edited by Toronto's Jenny Sampirisi as I don't think it has been mentioned on the Poetics list. The archives (found under "The Clut") are well worth a look.

Camille Martin

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596. steve d. dalachinsky
Re: rucma concerts in ny area
Tue 29 Apr 2008

VISION/RUCMA Series 2008 @ the Living Theatre

Friday May 2
Matana Roberts Solo Works for Sean Bell
Matana Roberts: Alto saxophone, Spoken Word

May 9, 10 and 11
Vision/RUCMA Benefit
featuring William Parker, Joe McPhee, Josh Roseman and others
See below for details

Date/Time: 10:30 PM Friday, May 2nd – Matana Roberts Solo Works for Sean Bell

Place: The LES Gallery – 107 Suffolk street, in the Clemente Soto Velez Cultural Center
F to Delancey Street or J,M,Z to Essex Street

Cost: $10 / students and seniors: $7

Full Info: http://www.rucma.org
http://www.visionfestival.org
Tel. [redacted]

Matana Roberts Solo Works for Sean Bell
Please note: This performance will take place at the Clemente Soto Velez LES Gallery at 107 Suffolk Street.
Matana Roberts – Alto Saxophone, spoken words

Matana (mah-tah-nah) Roberts is a dynamic saxophonist, composer and improviser, who tries to expose in her music the mystical roots and spiritual traditions of African American creative expression. Inspired by the solo ruminations of Anthony Braxton, Roscoe Mitchell, Evan Parker and Steve Lacy, Brooklyn based altoist Matana Roberts extends this lineage by exploring soundscapes dedicated to the memory of a senseless life lost in the somewhat conflicted city she now calls home.

"Matana Roberts, a fearless and charismatic Chicago-born saxophonist who can reconcile all sorts of saxophone languages" - Ben Ratliff, NY Times

"Matana is definitely nondescriptive. She's not a lady, she's not a man; she's just a being…" - Jazz Times

"She has become an eloquent, dramatic tone-warping free-jazz artist, right out of Ayler's anti-bebop tradition." - London Guardian

"A lyrical spiritual essence that recalls the voices of reed players Ornette Coleman, Albert Ayler, Eric Dolphy, and others—one of profound soulfulness, passion and purity. Yet the embodiment of Roberts is devoid of mimicry or pretense, because she possesses her own identity..." - All About Jazz

Vision/RUCMA Schedule: In May, the performances will take place on Friday and Saturday at 10:30 PM, and on Sunday afternoon at 4:00 PM, until Friday

May 23rd. On May 9, 10 and 11, we will hold a benefit to help with the organization costs of the Series.

All performances listed below will take place at the Living Theatre:
The Living Theatre
21 Clinton Street, between Houston and Stanton
F to Delancey Street or J,M,Z to Essex Street

$10 / students and seniors: $7

Friday May 9 – BENEFIT $20/students: $10
10:30PM - Mike Gamble/Simon Lott Duo: Mike Gamble (guitar), Simon Lott (drums)
11PM - Josh Roseman
Midnight - Knucklebean: Brad Farberman (guitar), Adam Minkoff (bass), Nick Anderson (drums), Matt Silberman (saxophones), Matt Thomas (saxophones), Ben Syversen (trumpet), Kevin Moehringer (trombone)

Saturday May 10 – BENEFIT $20/students: $10

William Parker with A RUCMA Big Band Roy Campbell, Chris DiMeglio, Darryl Foster, Dave Sewelson, Rob Brown, Lewis Barnes, Seth Meicht, Sizzle Otaka, Zen Matsuura and others

Sunday May 11 – BENEFIT $20/students: $10 Joe McPhee and friends including Rosi Hertlein, Roy Campbell, Dominic Duval, Clifton Hyde, Lisle Ellis and others

Friday May 16 – Billy Bang Quintet
$15/students: $10
Billy Bang - violin
Henry Warner - reeds
Andrew Bemkey - clarinet
Todd Nicholson - bass
Newman Taylor Baker - drums

Saturday May 17 – TimeSpace 3
$10/students: $7
Shoshke-Rayzl - electric guitar w/ effects
Saco Yasuma - saxaphone
Albey Balgochian -- bass
with video projections by AbopTV
Midnight Jam led by Roy Campbell

Sunday May 18, 4pm afternoon – $10/students: $7
Ophra Wolf and Julia Wilkins

Friday May 23 - The Transcendence Quartet
$10/students: $7
Ras Moshe – Tenor Sax
Shayna Dulberger – Bass
Dave Ross – Guitar
Charles Downs – Drums

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597. Aldon Nielsen
Lorenzo Thomas Book
Tue 29 Apr 2008

It's finally getting real:

May 28 is the announced publication date for

DON'T DENY MY NAME: WORDS AND MUSIC AND THE BLACK INTELLECTUAL TRADITION by Lorenzo Thomas

follow this link to Amazon for a preorder with discount:
http://www.amazon.com/Dont-Deny-Name-Intellectual-Tradition/dp/047206892X/ref=sr_1_18?ie=UTF8&s=books&qid=1209496226&sr=1-18

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598. **Tony Trigilio**
This Thursday / COLUMBIA POETRY REVIEW #21 / Reading and Release Party
Tue 29 Apr 2008

Reading and Release Party
COLUMBIA POETRY REVIEW #21

//Thursday, May 1, 2008, 5:30 p.m.

Columbia College Chicago
Sherwood Conservatory Recital Hall
(1312 South Michigan Avenue)

For more information: [redacted]

Contributors to this year's issue of COLUMBIA POETRY REVIEW, now in its 21st year as the English Department's student-edited, nationally distributed poetry magazine, will read their work.

Featured readers include: Danielle Pafunda, David Trinidad, Michael Robins, Mark Halliday, and more.

Issues of the magazine will be available for purchase. Reception to follow the reading.

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599. **John Beer**
Links Hall Poet's Theatre festival
Tue 29 Apr 2008

Starting this weekend! Poetry theatre, Chicago in May, a winning combination:

LINKS HALL PRESENTS
Returning from One Place to Another: A Poet’s Theater Showcase
Curated by John Beer, Links Hall Artistic Associate
May 2-25, 2008

The works featured in Returning from One Place to Another come out of a tradition which seeks to use theatrical space as a medium for poetic composition. While this description fits some major figures of the theatrical avant-garde, such as Antonin Artaud or Richard Foreman, the artists that are central to this work view the theater as an extension of their writing practice. Drawing inspiration from the operas of Gertrude Stein or the plays of Frank O’Hara, each program consists of a set of works for performance that retain a focus on language and structure while potentially abandoning traditional elements of narrative or staging. In each program, a visiting artist is working with local collaborators for the first time to create a novel theatrical evening.

It’s only recently that the idea of a Poet’s Theater could be anything but redundant. What, after all, were Sophocles, Shakespeare, or Moliere up to? The last two hundred years saw a divorce between primarily realistic modes of theater and a lyric poetry rooted in subjective experience. The work presented here seeks a reconciliation that creates new possibilities for both poetry and performance. – John Beer, Curator

ABOUT THE CURATOR John Beer’s poems and essays have appeared in numerous periodicals, including Barrow Street , the Canary, Chicago Review, the Chicago Tribune, Crowd, the Hat, Milk, MiPoesias, the Review of Contemporary Fiction, and Verse. He has written about theater for the Brooklyn Rail, Newcity, Time Out Chicago, and the Village Voice. He is a Ph.D. candidate in philosophy and social thought at the University of Chicago .

***

Poet’s Theater Panel Discussion
Saturday, May 3, 2-3:30pm
at Experimental Station, 6100 S. Blackstone
Free
This panel will provide context for and insight into the work of the artists performing throughout the Poet’s Theater festival. Panelists will examine such questions as: What is Poet's Theater, and is it its own genre, a hybrid genre, or a way of resisting genres? How have poetry and performance influenced one another over the past century? How does the idea of Poet's Theater relate to larger questions about the avant-garde? What is the future for Poet's Theater? The panel will include poets, performers, and critics: Jenny Magnus of Curious Theatre Branch, Matthew Goulish of Goat Island Performance Group, Rodrigo Toscano, and Jennifer Scappettone.
www.experimentalstation.org

PROGRAM ONE
Friday & Saturday, May 2 & 3, 8pm
Sunday, May 4, 7pm
$12 ($10 students)

Rodrigo Toscano Collapsible Poetics Theater Reminiscent of Commedia Dell'Arte in its traveling, portable, rapid-set up qualities, this performance assembles itself within a given 72 hour period of each performance. Working with resident poets, experienced actors, non-actors, the persistent question asked by the performers is, Can the poem be tested any further?
Rodrigo Toscano is a Brooklyn-based author and the Artistic Coordinator for the Collapsible Poetics Theater. His experimental poetics plays, body movement poems, and polyvocalic pieces have been performed nationally.

Collaborators: Joshua Corey is the author of two full-length books of poetry and has published two chapbooks. He is an assistant professor of English at Lake Forest College and lives in Evanston , IL . Chicago-based Melissa Severin's poems have appeared in MoonLit, 42Opus, and The Cultural Society. Brute Fact, her first chapbook, is available from dancing girl press. Fred Sasaki works on the magazines Poetry, Stop Smiling, andACM. He is the founder of The Printers' Ball in Chicago , and publishes fiction, radio plays, and other writing.

PROGRAM TWO Friday & Saturday, May 9 & 10, 8pm Sunday, May 11, 7pm $12 ($10 students)

Joyelle McSweeney and Johannes Göransson The Widow Party The Widow Party is collaboratively written and performed melodrama, Wild West show, political thriller, pageant, and farce. With song, dance, projections, sound effects, and mimicry of preposterous acts, visions and revisions of characters, media, genres and events will change, interrupt, and harmonize with each other. Joyelle McSweeney and Johannes Göransson are the co-founders and co-editors of Action Books and Action, Yes, a press and web-quarterly for international writing and hybrid forms. They are both published authors. Actionbooks.org, actionyes.org

Collaborators: Patrick Durgin teaches literature and writing at the School of the Art Institute of Chicago. He is the editor of two collections by the performance and proto-language poet Hannah Weiner. Jennifer Karmin co-curates the Red Rover Series and is a founder of the public art group Anti Gravity Surprise. She is a 2009 Links Hall Artistic Associate. www.antigravitysurprise.org Jacob S. Knabb is Fiction and Managing Editor forAnother Chicago Magazine. He teaches at University of Illinois at Chicago , performs radio plays, and writes fiction. hamboneshearta che.blogspot.com

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PROGRAM THREE Friday & Saturday, May 16 & 17, 8pm Sunday, May 18, 7pm $12 ($10 students)

Fiona Templeton Louis Zukofsky's Rudens and Fiona Templeton's Bluebeard (excerpt) Templeton directs two plays: Rudens is a very seldom performed work, based on The Rope by the Roman comic playwright T. Maccius Plautus. It combines a number of strategies of textual conversion, and is translated to English phonetically by using the sound of the original language. Bluebeard is about two people imagining how each other think, what each other fears or desires, and what each fears or desires of the other. It is a ventriloquial work, in which the onstage action or even speaker may belie the subject of the speech.

Collaborators: Joel Craig lives in Chicago , working as an art director and deejay. His poems have appeared in several publications, and he is co-founder and curator for The Danny's Reading Series. Laura Goldstein is a writer and multi-media and sound artist who currently teaches at Loyola University and performs and collaborates in Chicago . Her work is widely published and her chapbook is due out this spring.

PROGRAM FOUR Friday & Saturday, May 23 & 24, 8pm Sunday, May 25, 7pm $12 ($10 students)

Carla Harryman Five New Works Carla Harryman is known for her genre-disrupting prose, poetry, and performance works. Recent performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation. This program infuses improvisational electronic sound, choral and sound-based performance writing, and Poet’s Theater in five new works: Sue, Adorno’s Noise, and Mirror Play by Carla Harryman, Bad History by Barrett Watten, and I/Mouth by Ron Allen. In the 1980s, Carla Harryman co-founded the San Francisco Bay Area Poet’s Theater, which presented performances of experimental plays by poets. The author of thirteen books, she serves as full-time faculty in the Department of English at Wayne State University .www.performingobjects.com

Harryman explores the nature of imagination…and toys with perceptions of reality amidst a set of art objects navigated by skillful performers who become art in themselves. – San Francisco Gate

Collaborators: Pam Osbey is the author of ten poetry books. She is an educator in the Chicago Public School System, and works with several literary organizations, including the Poetry Center of Chicago and the Chicago Humanities Festival. Jennifer Scappettone is the author of two chapbooks and a collection of poetry. Her writing appears in a range of journals and anthologies. She teaches at the University of Chicago . David Trinidad is a published author and editor who teaches at Columbia College Chicago, prior to which he taught at The New School. He has also taught at Rutgers, Princeton, and Antioch Universities .

Returning from One Place to Another has been made possible with support from The Boeing Company.

Links Hall is supported in part by a CityArts Program 2 Grant from the City of Chicago Department of Cultural Affairs, the Illinois Arts Council (a state agency), Alphawood Foundati on , The Boeing Company, Elizabeth F. Cheney Foundati on , Chicago Community Trust, Cliffdwellers Art Foundati on , Gaylord and Dorothy D on nelley Foundati on , Richard H. Driehaus Foundati on , Event

Engineering, Illinois Humanities Council, The Japan Foundati on , Mayer and Morris Kaplan Family Foundati on , James S. Kemper Foundati on , Prince Charitable Trusts, Sandbox Studio (Chicago), The Wallace Foundation, The Weasel Fund, and many generous individual c on tributors. Links Hall is a member of the Nati on al Performance Network (sp on sored by the Doris Duke Charitable Foundati on).

↑ Index

600. Charlotte Mandel
Re: Lorenzo Thomas Book
Tue 29 Apr 2008

Congratulations, Aldon -
and thanks for keeping Lorenzo's work alive.
Charlotte

On Apr 29, 2008, at 3:15 PM, Aldon Nielsen wrote:

It's finally getting real:

May 28 is the announced publication date for

DON'T DENY MY NAME: WORDS AND MUSIC AND THE BLACK INTELLECTUAL TRADITION by Lorenzo Thomas

follow this link to Amazon for a preorder with discount:
http://www.amazon.com/Dont-Deny-Name-Intellectual-Tradition/dp/047206892X/ref=sr_1_18?ie=UTF8&s=books&qid=1209496226&sr=1-18

<<

601. **CA Conrad**
Re: THE ONLY WAR THAT MATTERS...
Tue 29 Apr 2008

I'm sorry that so many people have written me here on the List, and in private (including Diane DiPrima) about my post, and that I haven't been able to respond. The couple of posts I smacked up here since were with coffee shop computers while I was waiting for my computer to be fixed. Now it's finally fixed.

Yes. Yes to all the conversation. And let me add too that my biggest problem with this war in Iraq is that there really is NOT enough Real Time in our lives for it.

ENDING this war should be a priority, but it's not. ENDING this war needs awake beings, but we're not, at least not always. I'm NOT always! I feel the NOT feeling it! I FEEL THAT, you know what I mean? And when I DO remember the war, it smarts! I cannot, WE CANNOT escape what we continue to do!

I was born January 1st, 1966. Eleven days after I was born president Johnson said in his State of the Union Address, "Yet, finally, war is always the same. It is young men dying in the fullness of their promise. It is trying to kill a man that you do not even know well enough to hate...therefore, to know war is to know that there is still madness in this world."

To all you having babies right now, the MANY THOUSANDS OF YOU, your babies are born while your country, our country, is at war. Will you tell them that? Will you tell them what year of the occupation they were born into? "You were born in the 5th year of our occupation honey. See the map? This country, called Iraq, it belonged to us, and the oil was the best in the world."

I'm so sick of this war. I don't mean as a complaining kind of sick, I mean, I feel sick, sick with it, helpless NOT TO VOMIT with it! Yet there is little we can do to stop it. For years, from the beginning, FROM BEFORE the invasion even, marches, protests, miles and miles of it. Amy Goodman shot footage of police SLAMMING young women and men's heads into the sidewalks of NY, DC, Philadelphia, and every other city in this country. Unarmed except for our signs, and words.

Call me a literalist when wanting to discuss IMAGINATION, whatever, I'm still exhausted some days, despite you, me, the war is exhausting. But as exhausting as it is for me I have NO IDEA what horrors the innocent people of Iraq endure, every, single, day of their lives.

We'll never be able to make it up to them. So much suffering, a web of suffering, the wounded, the dying, the survivors of the dead. Homeless, jobless,

hungry. They didn't deserve this. They didn't deserve what we did, and continue to do.

I hope when it's over they BLAME us, ALL OF US, for not stopping it, BLAME US for paying our taxes like the cowards we are! FUCK expecting congress to stop funding the war, WE PAY OUR TAXES, we allow it all to happen! We're the worst people alive some days! I'm disgusted with us! What pigs we have turned out to be!

I wish the European nations would bring sanctions against us. I wish all the nations of the world would unite against us and stop all trade with us, freeze us out. Make us pull out. Throw us out. SOMETHING!

CAConrad
http://PhillySound.blogspot.com

↑ Index

602. Bill Berkson
BILL
Wed 30 Apr 2008

---

announcing:
BILL
Words by Bill Berkson
Drawings by Colter Jacobsen
Gallery 16 Editions, 2008
501 Third Street
San Francisco CA 94107
www.gallery16.com
³It was a pearl, white, shimmering pearl!²

↑ Index

603. Pierre Joris
New Nomadics Posts
Wed 30 Apr 2008

Check out the latest posts on NOMADICS blog at http://pjoris.blogspot.com :

PEN Festival of World Literature: Language for a new Century
Eshleman's Homage to Césaire
Mad Hatters' Revue Benefit Reading
Joris on Cross-Cultural Poetics
Germaine Tillion (1907-2008)
Steven Kurtz's Ordeal May Be Over
Césaire's tombstone

happy May-trails,

Pierre

The poet: always in partibus infidelium -- Paul Celan

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http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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604. ALDON L NIELSEN
Snyder Wins Lilly Prize
Wed 30 Apr 2008

Arts, Briefly
Gary Snyder Wins $100,000 Poetry Prize
function getSharePasskey() { return
'ex=1367294400&en=f94bd84b6dd55790&ei=5124';}

function getShareURL() {
	return
encodeURIComponent('http://www.nytimes.com/2008/04/30/arts/30arts-GARYSNYDERWI_BRF.html');
}
function getShareHeadline() {
	return encodeURIComponent('Gary Snyder Wins $100,000 Poetry Prize');
}
function getShareDescription() {

	return encodeURIComponent('Gary Snyder was named the winner of the $100,000 Ruth Lilly Poetry Prize on Tuesday. Announcing the award, Christian Wiman, editor of Poetry magazine and chairman of the selection committee, said, “His poetry is a testament to the sacredness of the natural world and our relation to it, and a prophecy of what we stand to lose if we forget that relation.” The San Francisco-born Mr. Snyder, 78, whose poetry

collections include “The Back Country” and “Danger on Peaks,” began writing in the 1950s as a member of the Beat movement and won a Pulitzer Prize in 1975 for “Turtle Island.” He is professor emeritus of English at the University of California, Davis. The prize honors a living American poet whose lifetime accomplishments warrant extraordinary recognition.');
}
function getShareKeywords() {
	return encodeURIComponent('');
}
function getShareSection() {
	return encodeURIComponent('arts');
}
function getShareSectionDisplay() {
	return encodeURIComponent('Arts, Briefly');
}
function getShareSubSection() {
	return encodeURIComponent('');
}
function getShareByline() {
	return encodeURIComponent('Compiled by Lawrence Van Gelder');
}
function getSharePubdate() {
	return encodeURIComponent('April 30, 2008');
}

Published: April 30, 2008

Gary Snyder was named the winner of the $100,000 Ruth Lilly Poetry Prize on Tuesday. Announcing the award, Christian Wiman, editor of Poetry magazine and chairman of the selection committee, said, â€œHis poetry is a testament to the sacredness of the natural world and our relation to it, and a prophecy of what we stand to lose if we forget that relation.â€ The San Francisco-born Mr. Snyder, 78, whose poetry collections include â€œThe Back Countryâ€ and â€œDanger on Peaks,â€ began writing in the 1950s as a member of the Beat movement and won a <A title="More articles about the Pulitzer Prizes." href="http://topics.nytimes.com/top/reference/timestopics/subjects/p/pulitzer_prizes/index.html?inline=nyt-classifier">Pulitzer Prize</A> in 1975 for â€œTurtle Island.â€ He is professor emeritus of English at the University of California, Davis. The prize honors a living American poet whose lifetime accomplishments warrant extraordinary recognition.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2008

544 messages · Wed 30 Apr 2008 – Sat 31 May 2008

May 2008 was a month about disappearance — the poem that abstracts itself past the point of reference, and the poet who vanished so completely he became the art's permanent ghost. Five hundred and forty-five messages moved through the list, its largest thread reaching after the poetry that would do what abstract painting did, dissolve the figure into pure gesture, and its most haunted thread circling a man who had walked out of his own life and never been found. The month lived at the vanishing point, where the image thins toward nothing.

The room's central argument was about how far a poem can abstract. The question came in plainly — *"What poets have come closest in practice to parallelling the mid-century's abstract expressionism movement?"* — and the answers reached, inevitably, for Robert Creeley, whose Selected one member was then reviewing as exactly that, a poetry built like an action painting, all attention and gesture and no picture. Creeley again, dead three years and still the room's reference for every hard question: here the test case for whether the poem could survive the loss of its subject and become, like the canvas, pure made surface.

Beneath the theory ran a human vanishing. A thread gathered around Weldon Kees, the poet who disappeared in 1955 and was never seen again, a man saved from oblivion only because Donald Justice had rescued and championed the work — one member recalled being handed the Selected as a boy and finding in the poem 1926 *"a perfect poem"*, a model kept for a lifetime. Kees was abstraction made biography: a figure subtracted from the world entirely, leaving only the poems and the ache of an unfinished sentence. The room spoke of him with the tenderness it reserves for its lost.

And against the vanishing the room set an anniversary of endurance. A Coney Island of the Mind had turned fifty, Ferlinghetti's book still in print and still selling after half a century, the plainest possible rebuke to the idea that poems dissolve or disappear. One current abstracted the image away and mourned the poet who vanished; the other pointed to a book that had simply refused to leave, fifty years on the shelf, as durable as anything the art had made.

I have set May down exactly as the archive delivered it — the poem reaching for abstract expression, Creeley as the model for it, the vanished Kees kept alive by one champion's care, and the fifty-year-old book that would not disappear — because it was the month the list held disappearance and endurance in the same

hand and could not choose between them. It asked whether a poem could thin itself to pure gesture and still hold, mourned a poet who had thinned himself out of existence, and then, almost in consolation, remembered that some books simply stay, in print and in love, for fifty years, which is the room's quiet answer to every vanishing: that a few of the made things do, against all the odds of the vanishing point, endure.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 544 in all.

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287. Aaron Belz — Observable Chapbooks, 4 for $10
288. Tammy Ho — Cha: An Asian Literary Journal (Issue#3)
289. Halvard Johnson — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
290. Larry O. Dean — Re: Weldon Kees
291. Marcus Bales — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
292. John Beer — fiona templeton in chicago this weekend
293. Mark Weiss — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
294. steve d. dalachinsky — Re: Weldon Kees

295. Rob McLennan — rob's report on Re: Reading the Postmodernism, Ottawa
296. Jim Andrews — Re: poetry and abstraction
297. Chad Sweeney — Pool Magazine and Parthenon West in Berkeley, Saturday May 17
298. Barry Schwabsky — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
299. David Chirot — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
300. Nate Dorward — Re: Hot White Andy
301. Murat Nemet-Nejat — Re: poetry and abstraction
302. Jason Quackenbush — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
303. ric carfagna — Poetry movements & history
304. steve d. dalachinsky — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
305. Alison Croggon — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
306. Mark Weiss — Re: POL: Prevent the “Artistic”Death ofA nother Innocent Animal
307. Joel Weishaus — Re: poetry and abstraction
308. Wystan Curnow — my poem in LBR, a puff
309. Dan Thomas-Glass — Re: Hot White Andy
310. Jason Quackenbush — Re: Hot White Andy
311. Peter Ciccariello — Torture for words
312. Halvard Johnson — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
313. Marcus Bales — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
314. Alan Sondheim — [stuff-it] FW: A Last Chance for Civilization (fwd)
315. Sarah Rosenthal — Reading in Chicago, Boston, Chicago
316. jkrick — Paul Blackburn EPC Page Announced

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317. Barry Schwabsky — Re: Hot White Andy
318. noah eli gordon — http://www.trickhouse.org
319. steve d. dalachinsky — Re: writing on lettrisme & Gabriel Pomerand
320. Gabrielle Welford — Re: POL: Prevent the “Artistic” Death of Another Innocent Animal
321. Tom Orange — Weldon Kees
322. Tom Orange — Poetry movements & history
323. Daniel Kane — Plagiarizing scholarly work on Stein - citation anyone?
324. Jim Andrews — dbCinema: color & brush
325. Lee Spinks — George Oppen: A Centenary Conference
326. amy k — This Saturday -- 18 poets + a band
327. Joshua Kotin — Re: Plagiarizing scholarly work on Stein - citation anyone?
328. Lisa Samuels — Corrine Fitzpatrick and Lisa Samuels @ Zinc-TRS
329. Amanda Earl — Re: dbCinema: color & brush
330. steve russell — Re: Weldon Kees
331. Dan Thomas-Glass — Re: Weldon Kees
332. Larry O. Dean — Re: Weldon Kees
333. Joel Weishaus — David Daniels has passed
334. Dan Wilcox — Walt Whitman Birthday Reading, May 31, Albany NY
335. Anny Ballardini — Re: Shakespeare
336. David Chirot — Robert Rauschenberg, prolific American artist, dies at 82 - International He…
337. Kimmelman, Burt — NYC Reading (Menashe, Curley, Kimmelman) This Sunday
338. David Chirot — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
339. Charlotte Mandel — Rauschenberg poem tribute
340. steve russell — Re: Weldon Kees
341. ixnay press — Arielle Greenberg eddress?
342. mIEKAL aND — PDF of _Xerolage 34 - David Daniels_ online

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343. jkrick — Paul Blackburn Page Announced
344. Jennifer Karmin — Red Rover Series: Thursday in Chicago
345. Jim Andrews — Re: David Daniels has passed
346. Aryanil Mukherjee — 50th Anniversary of A Coney Island of the Mind

347. teersteeg — Rauschenberg
348. James T Sherry — TOMORROW Thursday, 6pm: Book Party @ Max Protetch for Poetry Community
349. Joel Lewis — Re: 50th Anniversary of A Coney Island of the Mind
350. Gerald Schwartz — Re: 50th Anniversary of A Coney Island of the Mind
351. amy king — Resignation --and-- The Stain of Poetry: A Reading Series
352. Aryanil Mukherjee — Re: 50th Anniversary of A Coney Island of the Mind
353. Sara Wintz — nyc last call reading!
354. St. Thomasino — Two for Mathematical Poetry
355. David Chirot — Larousse Offers Online Encyclopedia -"Standard Operating Procedure" Book--Ne…
356. Joel Weishaus — Re: 50th Anniversary of A Coney Island of the Mind
357. Sarah Sarai — Re: Remembering Mothers--
358. UbuWeb — UbuWeb Featured Resources: May 2008 - Selected by Christian Bök
359. Murat Nemet-Nejat — Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
360. Susan Webster Schultz — UNO Low-Res MFA summer programs
361. David Chirot — from Sean Bonney: Leaflet to be Distributed at London "Openned" Bernstein Re…
362. tyrone williams — Re: Rauschenberg poem tribute
363. Alan Sondheim — An emblem
364. Layne Russell — Re: 50th Anniversary of A Coney Island of the Mind
365. Jim Andrews — The Dadameter, a new project by Christophe Bruno

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366. steve d. dalachinsky — Re: 50th Anniversary of A Coney Island of the Mind
367. steve d. dalachinsky — Re: 50th Anniversary of A Coney Island of the Mind
368. Adam Fieled — Steve Halle, from "Elegaic Stanzas," on PFS Post!
369. Steve Tills — Re: Weldon Kees
370. Michael Heller — Reading reminder
371. Aryanil Mukherjee — Re: 50th Anniversary of A Coney Island of the Mind
372. SCOTT HOWARD — CFW: Interviews
373. David-Baptiste Chirot — (from Umbrella) All Artists should read this important Petition a…
374. steve russell — Re: Weldon Kees
375. steve d. dalachinsky — Re: 50th Anniversary of A Coney Island of the Mind

16 MAY 2008

376. William Allegrezza — Come hear poets Sarah Rosenthal and Kristy Bowen read next Tuesday in …
377. Tim Peterson — SEGUE 5/17: DELANY & JAVIER
378. Camille Martin — CKLN-FM program
379. David Chirot — from David the Talking Head Byrne: Bob the Builder (Rauschenberg) - New York…
380. amy king — Tonight 's Candy
381. Charles Alexander — book launch!
382. Lindsay Wong — NEW BOOK: The Collected Poems of Robert Creeley, 1975-2005
383. Joel Weishaus — Re: 50th Anniversary of A Coney Island of the Mind
384. steve d. dalachinsky — reading
385. CA Conrad — sign-up time for "The 4 Sundays of JULY: The LIVING CITY POETRY WORKSHOPS!"
386. Danny Snelson — 2008 PennSound Featured Resources & Audio Essay
387. Danny Snelson — Also this: Further Resources & Daily Press
388. David A. Kirschenbaum — Advertise in Boog City's 51st Issue
389. Sarah Rosenthal — Jennifer Firestone -- West Coast Readings
390. Jill Chan — Debut issue of Numinous: Spiritual Poetry now online
391. William Slaughter — Notice: Mudlark

17 MAY 2008

392. Nicholas Karavatos — Re: 50th Anniversary of A Coney Island of the Mind
393. Jim Andrews — Color & brush 2
394. Maria Damon — bernadette mayer
395. Jennifer Karmin — Poet's Theater in Chicago - 2 more weeks!
396. Bob Grumman — Re: David Daniels has passed
397. Nick Piombino — Re: bernadette mayer

18 MAY 2008

398. Chris Stroffolino — Workshop Thang
399. Janet Holmes — Re: POETICS Digest - 16 May 2008 to 17 May 2008 (#2008-135)
400. steve d. dalachinsky — Re: 50th Anniversary of A Coney Island of the Mind
401. Samuel Wharton — call for submissions -- sawbuck
402. laura hinton — Re: bernadette mayer
403. Kevin Killian — Re: bernadette mayer
404. blacksox — Two Fringe Festival Events in Orlando
405. David Chirot — Strange Twists & Turns re online Petitions and Art : Call Uwe Boll the Worst…
406. Samuel Wharton — sawbuck poetry -- correction
407. Brian Cassidy, Bookseller — Re: bernadette mayer
408. Samuel Wharton — sawbuck -- a second correction
409. Marge Merrill — Re: Two Fringe Festival Events in Orlando
410. Jill Chan — Call for submissions
411. sara marcus — Reading (NYC) Tues., May 20: E. Tracy Grinnell + Martha Oatis (!)
412. Halvard Johnson — Submissions requested for a third Big Bridge anthology

19 MAY 2008

413. Small Press Traffic — Jennifer Firestone & Matthew Shenoda at Small Press Traffic 5/23/08
414. Jim Andrews — Kandinsky 5
415. Maria Damon — Re: bernadette mayer
416. Tarpaulin Sky Press — New Books: McCormick & Waldrep
417. Jennifer Karmin — CALL FOR SUBMISSIONS: Teaching the Body
418. Alan C Golding — Mayer scholarship

20 MAY 2008

419. Kevin Killian — Sad news in the East Bay
420. Alan Sondheim — urn at 3 am
421. Daniel Kane — Bernadette Mayer
422. Bob Heman — SILK HAS ITS OWN MELON BALL VELOCITY May 26 at The Stone
423. Caterina Davinio — translation needed
424. Pierre Joris — Recent NOMADICS blog posts
425. Michael Kelleher — Literary Buffalo Newsletter 05.19.08-05.25.08
426. Paul Siegell — an interview & a review: Poemergency Room
427. Rebecca Weaver — Midway Submissions Period Open til 6/1+theme issue
428. Grant Jenkins — Interview with Grant Matthew Jenkins about Poetic Obligation
429. Bock, Christopher — Call For Papers: Boston Poets 1950-2000
430. Bill Berkson — Berkson & Corbett in Cambridge
431. Steve Evans — NPF Conference on the Poetry of the 1970s-Updated

21 MAY 2008

432. David Moody — Re: Ezra Pound: Poet - A. David Moody - Book Review - New York Times
433. Jason Nelson — call for work/e-lit/digital poetry for Counterpath Press
434. Eric Elshtain — New Beard of Bees Chapbook
435. Bock, Christopher — Re: Call For Papers: Boston Poets 1950-2000
436. Bock, Christopher — CORRECTION: Call For Papers: Boston Poets 1950-2000
437. Dustin Williamson — May 25 in NYC: Dorothea Lasky & Steven Zultanski @ Zinc-TRS
438. steve d. dalachinsky — walt dickerson
439. Diana — Re: bernadette mayer

440. Caterina Davinio — thank-you
441. Patrick Herron — embedded in error (poem)
442. David A. Kirschenbaum — Boog City presents Paper Kite Press and Alan Semerdjian
443. Rob McLennan — new from above/ground press; PFYC #11
444. Layne Russell — Re: urn at 3 am
445. Jennifer Karmin — Links Hall Residency Program, Chicago
446. Anne Guthrie — (no subject)
447. CE Putnam — The Subterranean Yak Presents Wallace & Graham at / Seattle WA / May 28th, 200...
448. Catherine Daly — Fwd: [WOM-PO] Call for fiction submission--Arktoi Books
449. jkrick — Tont Towle EPC Page Announced

22 MAY 2008

450. Jason Nelson — New NetPoetic.com Digital Poetry Interfaces
451. William James Austin — Blackbox problems
452. David Chirot — ANNOUNCEMENT FROM MERITAGE PRESS AND XPRESS(ED)THE HAY(NA)KU ANTHOLOGY, VOL....
453. Dan Thomas-Glass — placeless
454. Artifact Reading Series — rtifact & Nonsite : 5.24.08 : Basinski : Heuving : Larsen
455. John Beer — Carla Harryman in Chicago
456. Gerald Schwartz — CATERA/LOPEZ/SCHWARTZ Perform in Jersey City Fri. 5/23
457. William Slaughter — Notice: Mudlark
458. Poetry Project — Events at The Poetry Project May
459. Catherine Daly — Hamilton Artists Inc. call for proposals
460. David Seaman — Re: Events at The Poetry Project May

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461. Vernon Frazer — Re: Blackbox problems
462. amy king — Re: Events at The Poetry Project May
463. Eric Hoffman — Of Love and Water (Paperback) is now available to order from Amazon.
464. Maria Damon — [Fwd: Moving Sale! 50% off all Coffee House Press titles!]
465. mIEKAL aND — Milwaukee Zine Fest! July 18-20
466. Fluffy Singler — anyone out there in or around Hays, KS
467. Sarah Rosenthal — Firestone - West Coast Readings
468. David Chirot — Fwd: 2008 Release of Poets For Palestine
469. Anny Ballardini — the Poets' Corner
470. David Chirot — Israel Arrests Outspoken Academic Norman Finkelstein & Two articles on suppr...
471. Vernon Frazer — Call for Work (submitted on Behalf of Michael Rothenberg)
472. Charles Alexander — Re: anyone out there in or around Hays, KS

24 MAY 2008

473. Alan Sondheim — LOGOUT
474. Cynthia Miller — [tlorg] POGSOUND is up and running
475. Murat Nemet-Nejat — Re: LOGOUT
476. David Chirot — Cornell Capa, Photographer, Is Dead at 90 - Obituary (Obit) - NYTimes.com
477. Geoffrey Gatza — The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza
478. steve russell — The Troubles: Brian O'Doherty/aka/Patrick Ireland/conceptual minded install...
479. Jennifer Karmin — June 1st: Amina Cain & Jennifer Karmin in Chicago
480. steve russell — buried: Patrick Ireland & The Troubles

25 MAY 2008

481. Charles Alexander — [tlorg] POGSOUND is up and running
482. Lewis Warsh — Ange Mlinko & Lewis Warsh at St Mark's Bookshop at Solas May 29
483. David Chirot — Re Censorship of the Internet-- - Joe Lieberman, Would-Be Censor - Editorial...
484. Fulcrum Annual — NY City 5/28: Samuel Beckett, Philip Nikolayev, Mary Jo Bang et al.

485. Troy Camplin — The Emerson Institute for Freedom and Culture
486. Gloria Mindock — new chapbook by Cervena Barva Press
487. Gloria Mindock — Reading in NYC

26 MAY 2008

488. Eireene Nealand — Russian Poets film screening: St. Petersburg and NYC
489. Megan M. Garr — Versal VI is out now
490. James Cervantes — The Salt River Review open for submissions
491. Jeff Hansen — New Blog and Bernstein Review
492. William James Austin — Blackbox winter gallery
493. Chad Sweeney — Re: The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza

27 MAY 2008

494. Pam Brown — calling a reviewer - Hank Lazer "Lyric & Spirit" for Jacket magazine
495. Adam Fieled — PFS Post: Garin Cycholl & Juliet Cook
496. Jim Andrews — Graphic Loven
497. Marc Nasdor — We want you to be in the New York Complaints Choir
498. Mairead Byrne — Re: We want you to be in the New York Complaints Choir
499. Christophe Casamassima — 501(c)3 advices and others
500. Obododimma Oha — The Serial Killer
501. Ryan Daley — New blog posts
502. Karen Randall — edition your chapbook
503. amy king — Rock the Stain Bar with Stein, Marks, Edmiston, Klassnik, and Peterson
504. Tim Peterson — SEGUE 5/13: Matthew Rotando and Simone White
505. William Allegrezza — poets reading on cds -- call for work
506. Rob McLennan — new(ish) on rob's clever blog
507. Jim Andrews — Re: Graphic Loven
508. Amy K. Griffiths — Re: bernadette mayer
509. David Chirot — from Francis Van Maele/Fan : new books from RedFoxPress
510. cris cheek — Peter Manson’s Between Cup and Lip
511. Pam Brown — we have a reviewer for Lryic & Spirit - thanks.

28 MAY 2008

512. David Chirot — from Hilton Obenzinger: Meditations in a Time of Delusions and Lies 28: Colu…
513. David Chirot — Bruce Duncan Utah) Phillips, 73, Folk Singer ---Jimmy Griff Jazz Organist Ob…
514. Maria Damon — Re: bernadette mayer
515. Wanda Phipps — Special pre-release notice of my new book for my friends
516. Dustin Williamson — June 1 in NYC: Aaron Tieger and Michael Carr @ Zinc-TRS
517. noah eli gordon — Subito Press of the University of Colorado announces its Annual Book Comp…
518. Alan Sondheim — adultery to spine
519. Gabrielle Welford — Senate Bill 2913 & HR 5889 **ALL ARTISTS/WRITERS GOTTA READ** These WI…

29 MAY 2008

520. Nico Vassilakis — Subtext Reading: Janet Sarbanes & Doug Nufer :Seattle
521. Bob Heman — COMING SOON - The 6th BIG CLWN WR Event - Thursday June 12 at SAFE-T-GALLERY in…
522. David Chirot — An "avant grade" of "Conceptual Poetics?"--Monkeys control a robot arm with …
523. William James Austin — Blackbox winter and spring galleries
524. Tenney Nathanson — today through Saturday: UA Poetry Center Conceptual Poetry Symposium, or…
525. Samuel Wharton — Re: Blackbox winter and spring galleries
526. amy king — Tomorrow Night -- The Stain of Poetry
527. Poetry Project — Events at The Poetry Project May/June

30 MAY 2008

528. Andy Gricevich — Cannot Exist #2 is out--submissions are open for #3
529. Andy Gricevich — Utah Phillips
530. K. R. Waldrop — Burning Deck News
531. David Chirot — essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry S…
532. David Chirot — Art Review - 'Glossolalia' - ‘Glossolalia - Languages of Drawing’ Opens at …
533. Gabrielle Welford — Paula Gunn Allen
534. Bonnie MacAllister — Bonnie MacAllister Announces Chapbook Release
535. Patrick F. Durgin — New title from Kenning Editions: THE PINK, by Kyle Schlesinger
536. Sharon Mesmer/David Borchart — Mesmer and Sweeney
537. Alan Sondheim — LOGOUT: PLEASE HERE ME

31 MAY 2008

538. Elizabeth Switaj — Re: Art Review - 'Glossolalia' - ‘Glossolalia - Languages of Drawing’ O…
539. Alan Sondheim — Emanent
540. CA Conrad — interview with PhillySound poet ISH KLEIN
541. Jim Andrews — FW: INCIDENT.NET - MONOCHROME - En ligne/Online
542. Matt Henriksen — Cannibal: Issue Four
543. Mary Jo Malo — IMAGINATION : A Writers' Workshop & Conference
544. Larissa Shmailo — Review copies of Larissa Shmailo’s new chapbook, “A Cure for Suicide►►

1. Kimmelman, Burt
Robert Bly Contact Info
Wed 30 Apr 2008

Hi,

Does anyone have a way to contact Robert Bly? If so I'd appreciate it being sent to me via backchannel.

Thanks,

Burt Kimmelman

[redacted]

↑ Index

2. Bill Berkson
Berkson at Myopic
Wed 30 Apr 2008

Bill Berkson
reading his poems
May 18, 7 pm
Myopic Books
1564 N. Milwaukee Avenue
(Wicker Park)
Chicago, ILL.
[redacted]

↑ Index

3. Steve Tills
Dr. Albert Hofmann, noble pioneer, chemist, and explorer died, age 102.
Wed 30 Apr 2008

Fascinating drug, LSD. I only had, or made, the occasion to "do/consume" it twice, myself, and both "trips" clean, comfortable, relaxed, "good," quite fun and entertaining.

Naw, didn't "see God" or otherwise experience anything profoundly "mystical" and "transformational" (I think ya have to be inclined to have/harbor belief systems that would lead ya to "unconsciously" Desire to experience such things, and I was/am a bit too "rational," "scientific," and "atheist" to be inclined that way). Were really neat and fun experiences, considerably more "intense" than

the mushrooms abundant in central Florida back at that time, but in any case Thank You to Mr. Hofmann for making those two occasions possible.

He represents a wonderful combination of "soul," "heart," and "mind" - a scientist for all seasons, including poetic ones. Okay, maybe that's a little "sappy," and what do I really know, just a 70's generation neo-hippy still idealizing those from the 50's and 60's...

http://www.alberthofmann.org/index.php/component/content/article/44#josc 55

http://en.wikipedia.org/wiki/Albert_Hofmann

http://blog.wired.com/wiredscience/2008/04/lsd-inventor-al.html

Steve Tills

↑ Index

4. Catherine Daly

Fwd: 3rd Annual San Diego City College International Book Fair on Saturday, October 4th!

Wed 30 Apr 2008

Last year, Les Figues Press, i.e Press, and 1913 all had presences here... booths are free, but as you can see, will be scarcer.

Dear Booksellers and Friends,

We hope this email finds you well. Please find attached the vendor form and contract for the Third Annual San Diego City College International Book Fair. The vending area of this year's fair will again be held on the San Diego City College campus from 10:00 AM to 5:00 PM on Saturday, October 4th, 2008, and it will be bigger and better than last year's. Saturday's exciting line-up features Carolyn Forche, Li-Young Lee, Thomas Frank, Helena Viramontes, Paul Rieckhoff, Robert Hine with Mike Davis, Reyna Grande, and many more. We have leads on a couple of big name writers who might be added soon—check our website at www.sdcitybookfair.com for updates later on in the summer!

Once again, we are proud to be able to offer a limited number of vending booths free of charge due, in part, to our partnership with the San Diego Booksellers Association. However, this year, because of recession-related budget cut-backs, we lost a couple of our bigger sponsors. Therefore, in order to maintain the quality of the program and to keep building the Fair, we've had to reduce the number of vending booths to 24. *San Diego Book Sellers Association members and other Book Fair sponsors have priority and booths will be allotted on a first-come, first-serve basis.* *It's important that you return your contracts well before the June 2nd deadline so that you don't get shut out of this year's fair! * This year's fair will be widely advertised in the San Diego *CityBeat*, the San

Diego *Reader*, the San Diego *Union-Tribune*, KPBS, KSDS Jazz 88.3, and elsewhere. As soon as posters and cards are available in July, I will let everyone know so you can help get the word out.

To ensure your free booth, please fill out and return the enclosed contract by *June 2nd, 2008* to: *Jim Miller, San Diego City College, 1313 Park Boulevard, San Diego, CA, 92101. * Since booths will be at a premium, please do not reserve a booth unless you are certain that you will attend the fair. Every no show costs the fair $100 per booth which takes away money for increased advertising which will bring you all more customers.

For those of you unfamiliar with San Diego City College, please see this link for a more complete map than the one on our website: http://www.sdcity.edu/FAQ/directions.asp All the other logistical details are covered in the attached vendor contract. If you have any further questions, feel free to reply to this email or email my assistant, Wendy Castellanos, at [redacted] or the Assistant Director, Kelly Mayhew, at [redacted]

Thank you for your continued participation in our fair,

Jim Miller, Director
San Diego City College International Book Fair and Literary Center
[redacted]

--
All best,
Catherine Daly
[redacted]

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5. Corey Frost

Showcase/Showdown: new writing by students and alumni at the CUNY Grad Center

Wed 30 Apr 2008

This Friday, May 2nd, at 4 pm, the GC Poetics Group invites you to a reading and discussion of the work of Jenny Boully (author of The Book of Beginnings and Endings, Sarabande Books), Cecily Parks (author of Field Folly Snow, University of Georgia Press), Chris Schmidt (author of The Next in Line, Slope Editions), and Douglas Martin (author of In the Time of Assignments, Soft Skull Press). All four have been studying at the CUNY Grad Center and all four are doing exciting work. They will be interviewing each on stage about selected poems from their new books out this year, and the conversation will be interspersed with readings and followed by questions and discussion. The public is welcome, so spread the word to anyone interested in new writing.

4 pm, May 2, in the DSC study lounge (room 5409) at the Graduate Center, 365 Fifth Avenue, New York.

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6. David-Baptiste Chirot

Issue nine of Otoliths has just gone live

Wed 30 Apr 2008

Date: Thu, 1 May 2008 00:01:39 +1000
From: [redacted]
Subject: Issue nine of Otoliths has just gone live

It is with both pleasure & sorrow that I announce the going live of issue nine of Otoliths. The pleasure is because this issue marks the beginning of Otoliths' third year, & once again contains a great variety of text & visual work. The sorrow is because Rochelle Ratner, a frequent contributor to this journal, passed away on March 31st. I'd like to dedicate this issue, in which she has new poems, to her.

In this issue are Rochelle Ratner, harry k stammer, Adam Fieled, Bill Drennan, David-Baptiste Chirot, Joel Chace, Michael Farrell, Reed Altemus, Andrew Lundwall, Douglas Barbour & Sheila E. Murphy, William Doreski, Duane Locke, Stu Hatton, Joe Balaz, Jeff Harrison, Raymond Farr, Esa Mäkijärvi, Bobbi Lurie, Julian Jason Haladyn, Simon Perchik, Suzanne Grazyna, Eileen R. Tabios, Diana Magallón & Jeff Crouch, Jeff Crouch & Matina L. Stamatakis, Thomas Lowe Taylor, Glenn R. Frantz, Angela Genusa, Randy Thurman, Philip Byron Oakes, Mark Cunningham, Geof Huth, Andrew Topel & Jim Leftwich & John M. Bennett, John M. Bennett, John M. Bennett & Luigino Solamito & Sheila E. Murphy, John M. Bennett & Scott MacLeod, Scott MacLeod, Robert Gauldie, Adam Strauss, Marcia Arrieta, Elizabeth Kate Switaj, William Allegrezza, Ernesto Priego, Ed Schenk, Irving Weiss, Mary Kasimor, Christopher Major, Derek Owens, Paul Siegell, Daniel f Bradley, Daniel Morris, Steve Timm, Mary Ellen Derwis, Thomas Fink, Louise Landes Levi, Toni Simon, Martin Edmond & Kirsten Kaschock.

As always, there's something there for everyone.

Mark Young

_____
Express yourself wherever you are. Mobilize!
http://www.gowindowslive.com/Mobile/Landing/Messenger/Default.aspx?Locale=en-US?ocid=TAG_APRIL=

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7. steve d. dalachinsky
reading series
Wed 30 Apr 2008

WORD/PLAY-- POETRY SERIES AT MEDICINE SHOW-- MAY 2008

The 25th season of the Word/Play series at Medicine Show will feature CHARLES BERNSTEIN, DANIEL CARTER and MARILYN SONTAG, STEVE DALACHINSKY, MICHAEL HELLER, and GEORGE WITTE

The following events take place at:
Medicine Show
549 West 52nd St. (between 10th and 11th Ave.), New York
$5 admission
Reservations requested to ensure seating: [redacted]
This program is funded by the New York State Council on the Arts, a state agency.

Monday, May 5, 8pm -- CHARLES BERNSTEIN
Pre-publication book launch and performance
Blind Witness: Three American Operas
Forthcoming from Factory School
Libretti by Charles Bernstein | Music by Ben Yarmolinsky
performing sections of the operas along with
Deborah Karpel, soprano | Nathan Resika, bass | Silvie Jensen, mezzo-soprano
Ishmael Wallace and Elizabeth Rodgers, piano
discounted advance copies of the books will be on sale

Monday, May 12, 7:30 pm-- STEVE DALACHINSKY, DANIEL CARTER & MARILYN SONTAG Poets of The Music Steve Dalachinsky's most recent book is The Final Nite & Other Poems: Complete Notes From A Charles Gayle Notebook 1987-2006 (Ugly Duckling Presse, 2006), a compendium of poetry written while watching saxophonist Charles Gayle perform throughout New York City in that time period. Other publications include Trial and Error in Paris from Loudmouth Collective Press and Quicksand from Isis Press. His spoken word albums include Incomplete Directions, I thought it was the end of the world then the end of the world happened again with Federico Ughi, and Phenomena of Interference with Matthew Shipp. Daniel Carter's chapbook Work in Process was recently released by Pitchfork Press. He has performed with Sun Ra, Cecil Taylor, and William Parker to David Murray, Oliver Lake, Sam Rivers, Medeski, Martin and Wood, Yo La Tengo, DJ Logic, Spring Heel Jack, Dee Pop, Reuben Radding, and Matt Lavelle, as well as on his own albums, including his most recent Aum Fidelity release, Luminescence, an

incisive, instructive set of soft editorials and tender tantrums. He will be reading in collaboration with Marilyn Sontag.

Monday, May 19, 7:30 pm-- MICHAEL HELLER & GEORGE WITTE These Are The People In Your Neighborhood Michael Heller-- Heller's poetry and criticism have appeared in numerous magazines and anthologies including The Paris Review, Conjunctions, Harpers, New Letters, The Nation, American Poetry Review, Pequod, The New York Times Book Review, Parnassus: Poetry in Review, and many others. George Witte's first book, The Apparitioners, was published by Three Rail Press in November 2005; please visit www.threerailpress.com for more information or to buy the book. His poems have appeared in The Atlantic, Boulevard, Gettysburg Review, Kenyon Review, Poetry, Prairie Schooner, Ploughshares, Southwest Review, Shenandoah, and elsewhere.

For more information, please call Gary Heidt at [redacted]

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8. Jonathan Skinner

FW: UCL writer-in-residence post

Wed 30 Apr 2008

A great part-time opportunity for a writer in London, at the UCL Environment Institute.

JS

University College London
UCL Environment Institute and English Department

WRITER IN RESIDENCE 2008-09

The UCL Environment Institute in conjunction with the English Department is seeking to
appoint a writer-in-residence for the 2008-09 academic year.

With this post, the UCL Environment Institute is hoping to enhance further its aim of
connecting the arts community and environmental professionals in order to explore and
promote the relationship between the arts, science, technology, business and the
environment, as a means of enhancing understanding and fostering collective action.

The writer will be required to conduct a programme of work for academic staff and
researchers linking creative writing with environmental issues on climate change. The
specific content and structure of this programme will be a basis of selection at the interview
stage. We anticipate that it might include a combination of such activities as workshops,
public readings and seminars.

The award is 2 days per week for 9 months (October June) and it is £8,000 plus up to
£1,000 for expenses. The Environment Institute will provide office space as required during
this period.

The closing date for applications is 5pm, Tuesday 3rd June 2008 and interviews will be held
on Thursday 19th June 2008. Applications are to be made by letter addressed to Ms
Marianne Knight, UCLEI, Pearson Building, Gower Street, London, WC1E 6BT or
by email:
[redacted]. Letters of application should include the
following: a brief CV,
giving details of recent publications, readings and/or broadcasts and any experience of
teaching creative writing, as well as a proposed programme of work.

Further details on the Environment institute can be found on the website:
http://www.ucl.ac.uk/environment-institute/

------ Forwarded Message
From: Kim Howey <[redacted]>
Date: Wed, 30 Apr 2008 14:24:50 -0700
To: <[redacted]>
Subject: UCL writer-in-residence post

I recently wrote regarding the Wolf magazine in London, and thought of you again today when I heard from my department at UCL about a post that has opened up. It's a writer-in-residence post sponsored by the UCL Environment Institute and the English department. I've attached the advert, in case you are interested or if you know someone who would like to apply.

Best wishes,
Kim Howey

↑ Index

9. Nico Vassilakis

SuBText Reading Series:: Bethany Wright & Roberta Olson

Wed 30 Apr 2008

Bethany Wright & Roberta Olson read in the Subtext monthly reading series at the Chapel Performance Space on the 7th of May 2008.

Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Bethany Wright has authored three chapbooks, including Indeed, Insist (a mystery) from Ugly Duckling Presse. Other poems can be found in Fascicle, Swerve, The Brooklyn Rail, SHIFTER, Bird Dog, and Arson. Excerpts of her solo performance work Hark the Harbingers have been presented at The Brooklyn Museum, PS122, and Zieher Smith Gallery in New York, and at Nocturnal Gallery and The Mizpah in Portland, OR. In 2002, she co-founded FO (A) RM magazine, and in 2006 co-directed / curated the Gilded Pony Performance Festival in upstate NY. Wright teaches Comp and film theory at Pacific Northwest College of Art in Portland.

Roberta Olson's work has appeared most recently in Golden Handcuffs Review and in "Signs of Life 2008" a collaborative catalog published by Facere Jewelry Art Gallery in Seattle. Two chapbooks of her work have been published, All These Fair and Flagrant Things and Some Numerous Dwarf Rippings. She lives in Seattle with writer John Olson and cat Toby.

The future Subtext schedule is:

June 4, 2008 Janet Sarbanes (Bay Area) & Doug Nufer
July 2, 2008 Deborah Meadows (Los Angeles) & Mickey O'Connor
August 6, 2008 George Bowering (Vancouver) & Marion Kimes

+++

↑ Index

10. Jennifer Karmin

Ploughshares interview: Jennifer Karmin

Thu 1 May 2008

"Experimenting to me has always meant thinking about all of the uses of language as ways to write, read, and discuss poetry. Poetry is one of the oldest art forms. People made poems to remember their stories and ideas. Sound is an essential element of words. Some words are just delightful to say aloud or see on the page."

-- Jennifer Karmin

http://pshares.blogspot.com/2008/04/quickie-interview-32-jennifer-karmin.html

4000 WORDS 4000 DEAD, Poet's Theater, Red Rover Series, and more a Ploughshares Quickie Interview by Kathleen Rooney

---

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

11. Elizabeth Switaj

New Issue of Crossing Rivers Into Twilight

Thu 1 May 2008

Just in time for Beltane, the new issue of Crossing Rivers Into Twilight featuring Bill Dunlap, Holly Anderson, Ruby Mohan, Christopher Barnes, Gerard Sarnat, and Tom Sheehan is online at www.critjournal.com/current.html . In addition to seeking submissions for the next issue, CRIT is now looking for poetry for its first anthology *;* further details can be found at www.critjournal.com/about.html

↑ Index

12. Jim Andrews

home page overhaul

Thu 1 May 2008

Home page overhaul:

http://vispo.com/index.html
http://vispo.com/index2.html
http://vispo.com/index3.html
http://vispo.com/index4.html

the first of the above urls is what you see when you go to http://vispo.com . the other of the above urls are reachable by clicking either the numbers at bottom right of the graphic table at http://vispo.com or by clicking the VispO logo repeatedly.

the backgrounds are from the dbCinema project.

if you're on a pc, note that the F11 key should toggle Fullscreen viewing (that's a browser thang). i usually use the Opera browser to view net art because its

version of Fullscreen gets rid of every single pixel of the browser. ie used to be that way. but their fullscreen mode now includes browser chrome. i read the other day that the main writer of the sopranos says he hates almost every single minute of television as corporate propaganda for the state. i hate every pixel of the browser that encroaches into my art space.

the main nav principle on vispo.com is this: to go home, click the VispO logo. the home page lets you nav the site in a variety of ways: search; full site menu; "highlighted" projects; and by graphic table.

i used to use javascript to put textual descriptions of projects in the status bar. and i used the 'alt' property in the image tag. but those only works in ie. so i ditched those and, instead, now provide brief textual descriptions of projects in the main window itself via mouseover of the graphic table and any other links.

on most pages on vispo.com, i try to focus attention. i center things horizontally and vertically. blogs are often very info overload with a million things on the page.

in early versions of my site, there was constantly a nav menu on the left, wherever you were on the site. i ditched that years ago because usually i want the whole window for composition.

```
BODY {
  background-color=#000000;
  background-image: url(dbcinema/saint/47.jpg);
  background-attachment:fixed;
  background-repeat:no-repeat;
  background-position: center center;
  }
```

the above code is used on the homepages. this centers the background image and makes it so that only one copy appears on the page. when the browser is resized, the background image retains its position relative to the other stuff on the page; all is centered.

i wrote a bit of javascript to change the opacity of images in the graphic table on mouseover. wee bit of interactivity, together with the text messages on mouseover.

the above pages are all html/css/javascript. by the way, there's a terrific css tutorial at http://www.w3schools.com/Css . i find this w3schools.com site very useful for html/css/javascript learning. for instance, i looked at http://www.w3schools.com/Css/css_image_transparency.asp for the opacity stuff.

the homepages are designed so that they look good and function on all browsers at all resolutions of 800x600 and larger and whatever the browser window size is.

http://web.archive.org/web/*/http://vispo.com shows the dev of the vispo.com homepage since 1999. the site has been around for longer than that. before i bought the vispo.com domain, the site's url was speakeasy.org/~jandrews and, before that, islandnet.com/~jandrews going back to 1995. the dev of the homepage has mostly been incremental over 13 years.

i try to use the whole screen, however big the space i have is. i don't think net art should settle for being 'content' in a space dominated by other stuff.

ja
http://vispo.com

↑ Index

13. Adam Fieled

PFS Post: Laura Goldstein, from "primetime static"

Thu 1 May 2008

Check out five sparkling prose poems from Chicago's Laura Goldstein, from her series "primetime static":

http://www.artrecess.blogspot.com

Books!
"Beams"
http://www.blazevox.org/ebk-af.pdf

"Opera Bufa"
http://www.lulu.com/content/1137210

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

14. ALDON L NIELSEN

blogolalia

Thu 1 May 2008

Currently on the HeatStrings Blog:

Jayne Cortez tribute to Aime Cesaire
photos and sound from three days of the Georgetown/Lannan symposium on art and
democracy in the King years --

<http://heatstrings.blogspot.com>

<<

16. **Carol Novack**

Announcement or Reminder: The MAD HATTERS' REVUE this coming Sunday!

Thu 1 May 2008

---

*The Mad Hatters' Review
MAD HATTERS' REVUE
A Feast for the Eyes & Ears
*@ The Bowery Poetry Club
308 Bowery, between Houston & Bleecker (F train to 2nd Ave)
Sunday, May 4th, 4 - 8 PM
*
****

$18 Admission*
*(Being also a Benefit to Keep The Mad Hatters Alive & Kicking High)

****
*

MC'd by comedienne Lisa Levy, the Revue will feature *FICTION WRITERS & POETS, PERFORMANCE ARTISTS &* *MULTI-MEDIA MAESTROS* Alex Caldiero, Alan Davies, Samuel R. Delany, Tonya M. Foster, Pierre Joris, Timothy Liu, Nicole Peyrafitte, Wanda Phipps, Alan Sondheim, Stephanie Strickland, Steve Tomasula, & Edwin Torres; *MUSICIANS & SOUND ARTISTS*, including Benjamin Rush Miller, austin publicover, Tom Abbott, & Peter Knoll; *VISUAL ARTISTS & FILM-MAKERS*, including: Amy Cohen Banker, Orin Buck, Theresa Byrnes, Michelle Handelman, Heide Hatry, Gregg LeFevre, Iris Schieferstein, & Robert Withers. * *

+ Drink Specials, Raffle, & Door Prizes

& presenting for sale our special illustrated REVUE book & other wonders

****
**

*Mad Hatters' Review
*

Edgy and Enlightened Literature, Art and Music in the Age of Dementia

*http://www.madhattersreview.com<http://www.madhattersreview.com/events.shtml#may4>
*
*
**P.S. Anyone coming who'd like to join us for dinner after the show at

NOMAD Restaurant (2nd Ave between 4th & 5th Streets)? Email me for details.*

*

*

↑ Index

17. mIEKAL aND
Lesbos
Thu 1 May 2008

Lesbos islanders dispute gay name
By Malcolm Brabant
BBC News, Athens

http://news.bbc.co.uk/2/hi/europe/7376919.stm

The term lesbian is now widely used to describe homosexual women

Campaigners on the Greek island of Lesbos are to go to court in an attempt to stop a gay rights organisation from using the term "lesbian".

The islanders say that if they are successful they may then start to fight the word lesbian internationally.

The issue boils down to who has the right to call themselves Lesbians.

Is it gay women, or the 100,000 people living on Greece's third biggest island - plus another 250,000 expatriates who originate from Lesbos?

The man spearheading the case, publisher Dimitris Lambrou, claims that international dominance of the word in its sexual context violates the human rights of the islanders, and disgraces them around the world.

He says it causes daily problems to the social life of Lesbos's inhabitants.

Injunction sought

In court papers, the plaintiffs allege that the Greek government is so embarrassed by the term Lesbian that it has been forced to rename the island after its capital, Mytilini. map of Lesbos

An early court date has now been set for judges to decide whether to grant an injunction against the Homosexual and Lesbian Community of Greece and to order it to change its name.

A spokeswoman for the group has described the case as a groundless violation of freedom of expression, and has pledged to fight it.

The term lesbian originated from a mythological goddess and poet called Sappho, who was a native of Lesbos.

Sappho expressed her love of other women in poetry written during the 7th Century BC.

But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.

↑ Index

18. David A. Kirschenbaum

Advertise in, Donate to, Boog City Issue 50

Thu 1 May 2008

Please forward

Please Help Boog City's 50th Issue
see the light of day (and the dark of night)

By Placing a Shiny New Advertisement
(We're also cool with donations, real cool.)

The issue will feature:

--The Politics section with The Poet Who Once Ran for President: A Conversation with Eileen Myles

--The Printed matter section featuring reviews of
-Tom Beckett¹s Unprotected Texts: Selected Poems 1978-2006 (Meritage Press) and
-Paolo Javier and Ernest Concepcion¹s And Goldfish Kisses (Sonabooks)

--Poems from Lawrence Giffin, Uche Nduka, and Mark Wallace

--The Music section with reviews of
-Brian Speaker¹s Off This Planet and
-Sounds of Greg D¹s My Little Monkey Got Caught

--Art from Arnold J. Kemp

--Jim Behrle's comic Come On, Pilgrim!!

--The Greg Fuchs photo

**Deadline

--Thurs. May 8-Ad or ad copy to editor

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

19. Ann Bogle
Re: Lesbos
Thu 1 May 2008

In a message dated 5/1/2008 10:27:49 A.M. Central Daylight Time, [redacted] writes:

But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.

I always felt I knew.

**********Need a new ride? Check out the largest site for U.S. used car listings at AOL Autos.
(http://autos.aol.com/used?NCID=aolcmp00300000002851)

↑ Index

20. amy king
The Coconut Runneth Over ...
Thu 1 May 2008

NEWISSUE OF COCONUT!

Contents

davidtrinidad/jeffery conway/gillian mccain reb livingston

chelseyminnis elizabeth treadwell christopher salerno

laurenspohrer terita heath-wlaz tylercarter elisa gabbert

michaelball brenda iijima sam truitt jessica piazza

clairehero matthew zapruder james sanders linnea ogden

emily
kendal frey kc trommer gina myers seth landman

http://www.coconutpoetry.org/
http://www.coconutpoetry.org/

_____

http://www.amyking.org

_____
___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

21. Joel Weishaus
Reality Too - April
Thu 1 May 2008

Here is the April edition of my blog, "Reality Too."

Blog:
http://web.pdx.edu/~pdx00282/blog/April.htm

Introduction (rev.):
http://web.pdx.edu/~pdx00282/blog/intro.htm

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

↑ Index

22. erica kaufman
Tuesday: A Belladonna Book PARTY! and, Wednesday, a talk with Carla Harryman
Thu 1 May 2008

---

cy5vcmcK

↑ Index

23. Barry Schwabsky
Re: Lesbos
Thu 1 May 2008

----- Original M
I think he is confusing her with Anna Karenina.

----- Original Message ----
From: Ann Bogle <[redacted]>
To: [redacted]
Sent: Thursday, 1 May, 2008 4:46:04 PM
Subject: Re: Lesbos

In a message dated 5/1/2008 10:27:49 A.M. Central Daylight Time, [redacted] writes:

But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.

I always felt I knew.

**********Need a new ride? Check out the largest site for U.S. used car listings at AOL Autos.
(http://autos.aol.com/used?NCID=aolcmp00300000002851)

↑ Index

24. J. A. Lee | Crane's Bill Books
Re: Lesbos
Thu 1 May 2008

Not only that, but "Lesbian" is used as both a noun and an adjective, which is confusing. I mean, which is it? It can't be both. I'd like to initiate a class action lawsuit to have one of these functions eliminated. Jeffrey

↑ Index

25. Robert Fernandez
Now Available from Cosa Nostra Editions
Thu 1 May 2008

Cosa Nostra Editions is proud to present its inaugural releases:

Comedies, poems by Simone dos Anjos

Logotherapy Pant, poems by Crystal Curry

Alexandra, poems by Jon Leon

a pilgrim's traveling kit, poems by Elisabeth Whitehead

These limited-edition chapbooks are available for purchase at www.cosanostra-editions.com.

About the poets:

Simone dos Anjos is co-founder of Parsifal Press, and Editor-in-Chief The Modern Review.

Crystal Curry was born in Greenville, Illinois in 1974. Her work has appeared in Denver Quarterly, Open City, Conduit, VERSE, and The Hat and is featured on-line at Wave Books' The Bedazzler. A graduate of the Iowa Writers' Workshop, Curry lives in Seattle where she helps manage a gourmet deli and studies to be a cheesemonger. She recommends Cypress Grove Cheve's Humboldt Fog for any and all occasions. She is also a mother to six-year-old Cor Finnegan.

Jon Leon is a writer and video artist living in the United States. His books include Right Now the Music and the Life Rule and TRACT. In 2008 The Felix Series (Rome) will release a bilingual edition of his Diphasic Rumors and Kitchen Press will release his chapbook Hit Wave. Recent work appears in Fence, Soft Targets, Action, Yes, and The New Review of Literature.

Elisabeth Whitehead grew up in the Washington D.C. area and Japan and has lived in Oregon, Montana, Iowa, and Helsinki, Finland where she received a Fulbright grant to study Finnish fairy tales. She currently lives in the Blue Ridge Mountains in Virginia and teaches at James Madison University. She has had poems published in Colorado Review, Denver Quarterly, LIT, jubilat, among others and is a co-editor of Greatcoat magazine.

Forthcoming in fall, 2008:

The Joseph and Mary Poems, by Mary Hickman

My Thousand Novel, poems by Lucy Ives

Owl's Bible, poems by Allyssa Wolf

From Whence Undone, poems by Bethany Ides (formerly Bethany Wright)

↑ Index

26. Stephen Vincent
War Protest/West Coast Dockworkers
Thu 1 May 2008

Poetry-in-Motion - the Bush/Cheney Collective Paralysis Machine is Not Entirely Omnipresent/pervasive. A bit of America is still breathing on one of its edges! Go dockworkers. Hope there is a poet or two among you! To wit:

Thousands of dockworkers at West Coast ports stayed off the job on Thursday in what their union said was a call for an end to the war in Iraq. The International Longshore and Warehouse Union said more than 25,000 members in 29 ports stayed off the job. The action came despite an order issued Wednesday by an arbitrator directing the union to tell its members to report for work as usual in response to a request from employers. “Longshore workers are standing down on the job and standing up for America,” Bob McEllrath, the union’s president, said in a statement. “We’re supporting the troops and telling politicians in Washington that it’s time to end the war in Iraq.” The scene at most West Coast ports was quiet, without any scuffles or confrontations. The cranes used to unload container ships stood idle and few trucks were lined up outside gates. Guillermo Durell, 45, a truck driver, was at the Los Angeles-area port of Long Beach. “I got up at 6 a.m. to drop a load off,” he said. “When I got here the security guard said ‘Drop this, but that’s it. We’re all leaving.’ ” Mr. McEllrath said the walkout was not ordered by the union’s leadership, but was the result of a “democratic decision” made by the rank and file in February to demonstrate on May 1, a traditional day for labor activism. He said employers were notified in advance of the plan, but refused to accommodate the union’s request, instead seeking the arbitrator’s ruling. The longshore union and other labor groups are planning marches and rallies in various cities along the West Coast, and authorities in some location warned that these activities could snarl traffic during the evening commute. Rebecca Cathcart contributed reporting from Long Beach, Calif.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

27. Eric Elshtain
New Beard of Bees Chapbook
Thu 1 May 2008

We're proud to show you The Chief Business of Americans as told by Carole Stone:

http://www.beadrofbees.com/stone/html

Best,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

28. amy king
Re: Lesbos
Thu 1 May 2008

Mr. Lambrou's seems like a load of wishful thinking to me ...

_____

http://www.amyking.org

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Thursday, May 1, 2008 12:09:31 PM
Subject: Re: Lesbos

----- Original M
I think he is confusing her with Anna Karenina.

----- Original Message ----
From: Ann Bogle <[redacted]>
To: [redacted]
Sent: Thursday, 1 May, 2008 4:46:04 PM
Subject: Re: Lesbos

In a message dated 5/1/2008 10:27:49 A.M. Central Daylight Time, [redacted] writes:

But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.

I always felt I knew.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

29. David Hadbawnik
kadar koli #3 now available
Thu 1 May 2008

The third issue of kadar koli is now available.

$5
Cover by Clifton Riley, saddle-stitched
45pp
Featuring work by Valerie Coulton, Brooks Johnson, Stephen Vincent, Noah Eli Gordon, Arielle Guy, Sotere Torregian, Michelle Detorie, David A. Kirschenbaum, Susan Gevirtz, Chuck Stebelton, Stephen Berry, Roger Snell, Rusty Morrison, Erin Pringle, Joseph Massey, Dale Smith.

please visit

http://www.habenichtpress.com/index.php

for ordering information.

Thank you to all contributors -- your copies are on their way.

Future issues of kk, as well as more habenicht press titles, will come from my new home base of Buffalo, NY, where I'll be moving later this summer.

--DH

↑ Index

30. Anny Ballardini
Re: Lesbos
Thu 1 May 2008

Oh did she? I couldn't remember the end. Why is my name so disgraced? I will have to follow the same destiny. I should take Tolstoj to court, yes, that is what I will probably do. Anny

On Thu, May 1, 2008 at 6:09 PM, Barry Schwabsky <[redacted]> wrote:

> *----- Original M*
> *I think he is confusing her with Anna Karenina.*
>
> *----- Original Message ----*
> *From: Ann Bogle <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, 1 May, 2008 4:46:04 PM*

> *Subject: Re: Lesbos*
>
> *In a message dated 5/1/2008 10:27:49 A.M. Central Daylight Time,*
> [redacted]
> *writes:*
>
> *But according to Mr Lambrou, new historical research has discovered that Sappho had a family, and committed suicide for the love of a man.*
>
> *I always felt I knew.*
>
> ***************Need a new ride? Check out the largest site for U.S. used car*
> *listings at AOL Autos.*
> *(http://autos.aol.com/used?NCID=aolcmp00300000002851)*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

31. Poetry Project
Events at The Poetry Project May
Thu 1 May 2008

Welcome to the month of May. We hope you¹re having a good International Workers¹ Day. Here are the upcoming events at The Poetry Project as well as a few events being hosted by our friends:

Monday, May 5, 8 PM
Open Reading

Sign-in 7:45.

Wednesday, May 7, 8 PM
Kevin Davies & Nada Gordon

Kevin Davies is a petite bourgeois lyric poet who lives in Brooklyn. His objectively reactionary verses are gathered in The Golden Age of Paraphernalia (just out from Edge), Comp. (2000, also from Edge), and Pause Button (Tsunami Editions, 1992; reissued online by the haute bourgeois /ubu editions). Nada Gordon is the author of four poetry books: Folly, V. Imp., Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?, foreign bodie and, with Gary Sullivan, an e-pistolary techno-romantic non-fiction novel, Swoon. She practices poetry as deep entertainment and is a proud member of the Flarflist Collective.

And further into the future:

Saturday, May 24, 2 PM
Silent Art Auction Fundraiser

Please join us for our 3rd biennial Silent Art Auction Fundraiser! View work from established and emerging visual artists. Enjoy live performances and readings at the top of each hour on the Sanctuary stage. Shop for rare and signed books and printed matter. Purvey the activity from the cash bar on the balcony, then outbid your friends and fellow enthusiasts on your favorite works of art. If you can¹t make the party, please contact us for information on proxy bidding. Every dollar earned will benefit the continuance of the Poetry Project! Performances by Richard Hell, Bruce Andrews and Sally Silvers; Franklin Bruno; Legends (Elizabeth Reddin, Raquel Vogl and James Loman) and more t.b.a. Participating artists and writers include: Etel Adnan, Rackstraw Downes, George Schneeman, Andrei Codrescu, Ed Ruscha, Lawrence Ferlinghetti, Susan Bee, Star Black, Simone Fattal, Anne Waldman, Lee Friedlander, Mimi Gross, Ron Padgett, Jim Dine, and many more.

Thursday, May 8, 6:30 PM
St. Mark's Historic Landmark Fund's Fourth Annual Lecture Series:
St. Mark's Preservation Ethic
40 Years of Innovation: Lessons for the Future?

Parish Hall, St. Mark's Church In-the-Bowery
131 East 10th Street at Second Avenue
RSVP to [redacted] or call [redacted]

A discussion that celebrates the history of preservation at St. Mark's, looks at the precedents it set throughout New York and the U.S. and considers the future direction of community building through preservation.

Panelists:

* Lisa Ackerman - Executive Vice President & COO, World Monuments Fund
* Stephen Facey - Executive Vice President, Cathedral Church of St. John the Divine and President,
  Board of Trustees, St. Mark's Historic Landmark Fund

* Jeffrey Hebert - Director of Planning at Concordia Architecture & Planning and former Director of
Community Planning for the Louisiana Recovery Authority

Moderator: Anthony C. Wood, preservation activist & author of Preserving New York: Winning the Right to Protect a City's Landmarks

Reception to follow with wine generously donated by Union Square Wines & Spirits and food compliments of All About Food.

Saturday, May 3, 8pm
The Nuyorican Poets Café Third Millennium Celebration:
ALOUD AND ALIVE AT 35

A wild and joyous evening with surprise guests and more than a dozen poets including Quincy Troupe, Ishmael Reed, Edwin Torres, La Bruja and the infectious music of Yerba Buena. Started in 1973 in Loisaida (The East Village), Miguel Algarin and Richard August began hosting regular gatherings of young outcast poets of color in their apartment. Soon that space moved to an old bar on East 6th Street and the Nuyorican Poets Café was born. Allen Ginsberg called the Café ³the most integrated place on the planet.² Several generations of novelists, poets, playwrights, musicians and artists have grown up within the walls of their open room. Come here their powerful voices, dance to their music, and celebrate the thirty-fifth anniversary of a world renowned literary movement. Tickets: $40 & $35.

All tickets for The Town Hall shows are available through TicketMaster, [redacted], or www.ticketmaster.com, or by visiting The Town Hall Box Office between noon and 6 PM (except Sundays) at 123 West 43rd Street, [redacted] or visit www.the-townhall-nyc.org

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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32. Pam Brown
calling a book reviewer for Jacket magazine
Thu 1 May 2008

Dear Poeticists,

Hanging Loose Press has just published OPENING DAY
a large new collection of poems by William Corbett.

Further info here : http://www.hangingloosepress.com/newtitles.html

If you would like to write an extensive review of this book for Jacket
magazine please email me
pdotbrown62atgmaildotcom

All the best,
Pam Brown

_____

blog : http://thedeletions.blogspot.com
website : http://www.geocities.com/p.brown/
associate editor : http://jacketmagazine.com/

_____

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33. Pam Brown
We have a reviewer
Thu 1 May 2008

Thanks everyone,

Jacket has a reviewer for Bill Corbett's new book.

Cheerio from Pam

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_____

blog : http://thedeletions.blogspot.com
website : http://www.geocities.com/p.brown/
associate editor : http://jacketmagazine.com/

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34. Carol Novack

Re: Lesbos

Fri 2 May 2008

Crap. I lived on the isle of Lesbos. Tis too gorgeous to be in want of anything, including a man. The thalassa (sea) shines and the fish are plentiful. Women committing suicide over men, when they could fish for fish and cook them with fresh olives? Even Plath didn't kill herself over a man. That's a warped interpretation. I'm totally suspect.

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35. Tim Peterson

SEGUE 5/3: Miles Champion & Ted Greenwald

Fri 2 May 2008

The Segue Reading Series Presents:

Miles Champion and Ted Greenwald

Saturday, May 3, 2008 ** 4PM SHARP**

at the Bowery Poetry Club (308 Bowery, just north of Houston) $6 admission goes to support the readers

hosted by erica kaufman & Tim Peterson

Miles Champion's recent or forthcoming books are Eventually and How to Laugh. His recent collaborations with artists include one on paper with Trevor Winkfield and one in latex with Jane South. He moved to New York—the bulk of the traffic was heading the other way—from London in 2002.

"Wet Flatware"

Two docks, up at the scent door.
Rigid mirrors check my building
tears & service
Eye like a silent film cleaning

out the reference
desk, a focus is expecting dust
the top took to kiss
assume neutral article
it came loose You make
the sounds: ah, ee, oo

No mistake, some view

Ted Greenwald was born in Brooklyn, raised in Queens, and has lived in New York City his entire life. During the course of a career that has spanned some

30 years, he has been the author of numerous book of poetry and of a video, "Poker Blues" (made in collaboration with Les Levine), in which he also appears as the sole performer.

from Two Wrongs

Inside person
Speaks to
Outside who
The one with

Alongside
That's the one
Blueprint
New leaf

=

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36. Ram Devineni

Ragan, Selgin, Rocha, Brosnan at The Mercantile Library

Fri 2 May 2008

Friday May 2, 2008 at 6:30 pm. The Mercantile Library Center for Fiction, 17 East 47th St., NYC. (btw. 5th and Madison). FREE.

The Mercantile Library Center for Fiction is dedicated to celebrating and supporting the creation and enjoyment of the art of fiction. This event is sponsored by Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs. Introduction by Martin Riker with Dalkey Archive Press and Ram Devineni with Rattapallax. To RSVP: [redacted] or [redacted]

James Ragan is the author of five books of poetry including In The Talking Hours, Womb-Weary, The World Sholdering "I", The Hunger Wall and Lusions, from Grove Press, as well as co-editor of Yevgeny Yevtushenko's Collected Poems. Director of the Graduate Professional Writing Program at the University of Southern California, he is a former NEA grant recipient and Fulbright Professor of Poetry. He has read his poetry for four heads of state including Mikhail Gorbachev and Vaclav Havel and is featured in Rhino Records, In Thier Own Voices.

Flavia Rocha is a Brazilian poet, journalist and translator living in Brazil. In Sao Paulo, she worked as a staff reporter for magazines Casa Vogue, Carta Capital, República, Valor Econômico and Bravo!, and was a contributor for other publications, including MTV magazine, Vogue and Sabor. She has an M.F.A

program in Writing at Columbia University. Her first collection of poetry, The Blue House Around Noon was released by Travessa dos Editores in 2005.

Peter Selgin's first book of short stories, "Drowning Lessons" won this year's Flannery O'Connor Award and will be published by the University of Georgia Press in the Fall of 2008. His children's book, "S.S. Gigantic Across the Atlantic" (Simon & Schuster, 1999), was a Scholastic Book Club selection and won the Lemme Award for Best Children's Book, 2000. In addition, he is an award winning fiction writer, play-writer, and illustrator with work appearing in the "New Yorker," "Time-Out New York", "Poets & Writers," "The Wall Street Journal", and many other publications.

Meredith Brosnan was born in Dublin, but lives in New York City since 1984. His work has appeared in "The Williamsburgh Bugle," "Sound Collector Audio Review," "the Brooklyn Rail" and "YETI." "Mr. Dynamite," a novel, was published by Dalkey Archive Press in 2004.

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37. Philip Metres

new posts on Behind the Lines

Fri 2 May 2008

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new on Behind the Lines:

Constantine Cavafy's "Waiting for the Barbarians"/...
Chuck Coleman's Documentary of Iraq War Protests
Abu Ghraib Torture, American Veteran Suicides
Reading with Kazim Ali at Cleveland State
Hadag Nahash and D.A.M./Israeli and Palestinian Hip-Hop
Amiri Baraka's reading for "Lunch Poems" at Berkel...
Military Embeds/Media In Bed (Message Force Multipliers)
Bill Knott's "Peace (Pascal)"/Making Peace with Desire
Beastie Boys' "In a World Gone Mad"
Travis Poling on William Stafford
Further Considerations on the Peace Video of Hamifkad
Some Recent Videos on the Israeli/Palestinian Conflict
Amy King's Potpourri of Poetry Un/Definitions
Homily for Tom Lewis, ex-Catonsville Nine peace activist
Call for Submissions for Come Together: Imagine Peace

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd

University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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38. Steensen,Sasha

Hejinian Broadside / Bonfire Press

Fri 2 May 2008

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39. CA Conrad

Re: THE ONLY WAR THAT MATTERS...

Fri 2 May 2008

It's important to express how we're feeling. Some poets have asked why I'm wasting my time writing to the Buffalo List about the war if most readers (if not all?) already feel similarly about the war.

I've recently met YET ANOTHER person who knows of US military service men and women who, after serving their time in Iraq come back to the states, only to LOSE THEIR MINDS living amongst us when seeing how we do NOT address the war everyday, do NOT want to address it, and leave us to be citizens of other counties (mainly Germany).

It's so weird when you think about our expatriates with THIS war being our own military. Usually it's artists who leave us in a huff, but we have many angry military people, angry at you and me, and leave confused and damaged, forever.

A good friend working in Public Health has told me that ALL of her peers and especially her teachers and supervisors are stating that never before have they seen as many cases of Post Traumatic Stress Disorder from patients. Patients not in the war, but citizens like you and me. What my friend is saying is that the disorder is (in many opinions) from our living with the stress of guilt inside the belly of a system which wants us to deny what is going on. There are not enough comfort foods in the world that Martha Stewart can whip up for us apparently.

We're under the weight here. We don't even understand how much pressure we're under. I DO NOT understand it at all, but feel it, and want it to be

understood. MANY of you have written to me via back channel since my last post. Some supportive, and agreeing, others angry.

To the angry, especially to the angry, saying to me that I should spend my time working to stop the war. Apparently you didn't read my post entirely. I ALREADY said that we've been marching, writing letters, DOING many things, many creative things to try to end the war. The powers that be ignore all of it.

We must sound like the ocean to Bush and Cheney and Rice at this point.

We can't even get our candidates running for president to properly discuss the war, with time wasted on harpooning pastors of churches, and other such nonsense.

This is going to make even more people angry, but I feel very strongly that there is only one candidate who has the credentials for ending the war, and that's Obama. Only Obama had the foresight and sensitivity to foresee the tragic outcome of invading a country whose innocent people did not raise a hand against us.

If Clinton and McCain had authorized Hitler's invasion of Poland they would have been tried for war crimes, and found guilty for the misuse of their powers of authorization. It was THEIR JOB to keep the checks and balances of the power structure we live under in place, and they failed. Their failure must not be overlooked this year. In fact if I had my way they would be taken OFF the campaign trail in shackles and put on trial in international court alongside Bush, Cheney, Rice, Rumsfeld, Wolfowitz, etc., etc.

Yes I address poets right now. There are many people in my life I talk with about the war everyday, and why not with poets? Why not? It's our war, it belongs to us too, us poets. ALL OF US live our lives as poets in the invading country's shelter, going to poetry readings, going to AWP, going to the publishers. I'm JUST AS GUILTY, trust me I know it! But what about the poets of Iraq? What are their lives like? There must be MILLIONS of poets in Iraq, and the neighboring countries where we have caused ENDLESS displacement of lives of Iraqi citizens seeking refuge in other countries. The web of suffering WE have created, and continue to uphold with our taxes will be addressed I hope by the poets of all those countries.

How do we make all our crimes right? The war is five years old and if McCain wins it will go on and on and on into the lives of the young children who were born since the invasion. Will Clinton end it? I don't know. She says she wants to end it, which is good. But I can't vote for her because I can't vote for someone who voted for the war in the first place, and of course she also refuses to denounce torture. Even McCain denounces torture for cripes sake! Obama has always been opposed to the madness.

CAConrad
http://PhillySound.blogspot.com

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40. Thomas savage
Fw: Rejected posting to [redacted]
Fri 2 May 2008

When I read the initial post in this series this morning, I found myself laughing. First, of all the dumb things for people to fight about, the word "Lesbian" being contested by the inhabitants of the island of Lesbos should have been invented by some updated version of the Marx Brothers. Why can't the people of this island just call themselves Greeks and stop trying to fight further a worldwide appellation they will never be able to change, anyway? As for Sappho being "mythological" and a "goddess", I always thought she was just an ordinary human being. Admittedly, an extraordinary poet, but still human. Regards, Tom Savage

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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41. ALDON L NIELSEN
"A Power Stronger Than Itself" finally being published!
Fri 2 May 2008

<A name=articleBodyLink></A>Four Decades of Music That Redefined Free

John Marshall Mantel for The New York Times

Muhal Richard Abrams, left, a founder of the organization, with George Lewis, who has written a book about it.
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function getShareHeadline() {

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Free');
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American
avant-garde music movement of the last 40 years.');
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function getShareSubSection() {
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function getShareByline() {
	return encodeURIComponent('By NATE CHINEN');
}
function getSharePubdate() {
	return encodeURIComponent('May 2, 2008');
}
```

By NATE CHINEN
Published: May 2, 2008

â€œFirst of all, No. 1, thereâ€™s original music, only.â€

<javascript:pop_me_up2('http://www.nytimes.com/imagepages/2008/05/02/arts/02aacmCA02ready.html', '02aacmCA02ready', 'width=720,height=600,scrollbars=yes,toolbars=no,resizable=yes')><javascript:pop_me_up2('http://www.nytimes.com/imagepages/2008/05/02/arts/02aacmCA02ready.html', '02aacmCA02ready', 'width=720,height=600,scrollbars=yes,toolbars=no,resizable=yes')> Dominik Huber

The Art Ensemble of Chicago, the best known of the groups affiliated with the Association for the Advancement of Creative Musicians. <A name=secondParagraph></A>

Those words would have consequences, yielding everything from runic silence to braying cacophony, from open improvisation to orchestral scores. Baubles and bells. Bicycle horns. The rumble of a hundred tubas. Ancient drums and electronic striations, and flashes of full-tilt swing.

The pianist and composer Muhal Richard Abrams uttered that statement of purpose one afternoon some 43 years ago, in a meeting on the South Side of Chicago. In the process he laid the groundwork for the Association for the Advancement of Creative Musicians, an organization that has fostered some of the most vital American avant-garde music of the last 40 years.

Though noncommercial, often pointedly conceptual and unabashedly arcane, this music has had a profound influence over the years on several generations of experimental musicians worldwide.

The scene plays out vividly in â€œA Power Stronger Than Itself: The A.A.C.M. and Experimental Music,â€ an important book by the trombonist-composer-scholar George Lewis due out from the University of Chicago Press this month. Reconstructing that inaugural meeting from audio tapes, Mr. Lewis conveys not only Mr. Abramsâ€™s aim but also the vigorous debate begun by his notion of â€œoriginal music.â€ (Whose music? How original?) From the start, itâ€™s clear, the association expressed its firm ideals partly through collective discourse.

Next Friday night another sort of discourse will unfold at the Community Church of New York in Murray Hill, when the association convenes a panel discussion with a handful of its current members, including Mr. Lewis, the multireedist Henry Threadgill and the pianist and vocalist Amina Claudine Myers. The conversation will precede a concert featuring Mr. Lewis and Mr. Abrams in an improvising trio with the trumpeter Wadada Leo Smith.

The evening was conceived largely as a celebration of Mr. Lewisâ€™s book, which in turn was conceived largely as a celebration of the organization, an African-American body now rooted in both Chicago and New York. Mr. Lewis narrates its development with exacting context and incisive analysis, occasionally delving into academic cultural theory. But because the book includes biographical portraits of so many participating musicians, itâ€™s a swift, engrossing read.

â€œI told George, â€˜Itâ€™s like you wrote a Russian family novel of the A.A.C.M.,â€™ â€ said the critic Greg Tate, who will moderate the panel.

Mr. Abrams reflected on the book and the organization last week in a conversation on the roof terrace of the apartment building in Clinton where he has lived since 1977. â€œThe A.A.C.M. is a group of individuals who agree to

agree, or sometimes not to agree,â€ he said. â€œOur cohesiveness has been intact because we respect each otherâ€™s individualism.â€

Mr. Lewis, the Edwin H. Case professor of American music and the director of the Center for Jazz Studies at <A title="More articles about Columbia University." href="http://topics.nytimes.com/top/reference/timestopics/organizations/c/columbia_university/index.html?inline=nyt-org">Columbia University</A>, offered a similar thought. â€œAs I saw it,â€ he said in his office, â€œhereâ€™s a group of people who had a robust conversation going on, with basically no holds barred, and yet managed to manage their diversity without falling apart, without falling into factionalism.â€

Such is the basic philosophy of an association once pegged by the jazz critic Whitney Balliett as â€œa black musical self-help group.â€ Three years ago, as part of its 40th-anniversary celebration, some clearer definitions emerged at a colloquium presented by the Guelph Jazz Festival in Ontario.

The saxophonist Roscoe Mitchell began by recalling how the organization grew out of the Experimental Band, led by Mr. Abrams on the South Side of Chicago. â€œWe wanted to have a place where we could sponsor each other in concerts of our original compositions; provide a training program for young, aspiring musicians in the community; reach out to other people and other cities; and have exchange programs,â€ he said.

Noticeably absent from Mr. Mitchellâ€™s description, and from the language of the early planning meetings, was the word jazz. This was partly in keeping with the armâ€™s length the organization intended to establish between its art and the commercial realm of nightclubs, then the de facto setting for any African-American art music. Partly, too, these musicians were concerned with a breadth of style that reached beyond jazz, to encompass serious classical composition, as well as music from Africa and the East. Having inherited the new freedoms of 1960s jazz innovators like <A title="More articles about John Coltrane." href="http://topics.nytimes.com/top/reference/timestopics/people/c/john_coltrane/index.html?inline=nyt-per">John Coltrane</A> and <A title="More articles about Ornette Coleman." href="http://topics.nytimes.com/top/reference/timestopics/people/c/ornette_coleman/index.html?inline=nyt-per">Ornette Coleman</A>, the artists in this movement were ready for a next step! , one they could claim as their own.

â€œThis is a book about mobility and agency,â€ Mr. Lewis said. He links this impulse conceptually to the Great Migration, illuminating how the associationâ€™s first generation came from families that had moved to Chicago from a postslavery South. He examines the continuing debate over the

organizationâ€™s exclusion of nonblack musicians, shedding new light on the phrase Great Black Music, which many in the association adopted.

â€œWhat a lot of us are looking for,â€ he added, â€œis a much more open-ended conversation than any simplistic prescriptions of blackness will allow.â€ Page 2 of 2)

Pluralism has always been an ideal of the organization. Reporting on a marathon WKCR radio broadcast in 1977, Mr. Balliett quoted one unidentified member, responding to a question of style: â€œThe A.A.C.M. sound? If you take all the sounds of all the A.A.C.M. musicians and put them together, thatâ€™s the A.A.C.M. sound, but I donâ€™t think anyoneâ€™s heard that yet.â€

Erin Baiano for The New York Times

Matana Roberts, one of the associationâ€™s younger members.

Related <http://www.nytimes.com/2008/05/02/arts/02baacm.html?ref=music> (May 2, 2008)

Jack Vartoogian/FrontRowPhotos

Wadada Leo Smith will perform with Mr. Abrams and Mr. Lewis next Friday in New York. <A name=secondParagraph></A>

The utopian tinge of such language was hardly lost on the artists themselves. â€œIf this was to be a revolution,â€ Mr. Lewis writes, â€œit would be a revolution without stars, individual heroes or Great Men.â€

But the association has had its share of great men (and a few great women): audacious improvisers like the trumpeter Lester Bowie, the tenor saxophonist Fred Anderson and the violinist Leroy Jenkins; visionary composers like Mr. Abrams, Ms. Myers, Mr. Threadgill, Mr. Mitchell and the saxophonist Anthony Braxton. The Art Ensemble of Chicago, the most celebrated of all its groups, has always principally emphasized the elusive chemistry of its players, who in the groupâ€™s heyday included Mr. Bowie and Mr. Mitchell alongside the multireedist Joseph Jarman, the bassist Malachi Favors and the drummer Famoudou Don Moye.

Yet even in the most solitary of settings â€” the solo saxophone recital, as represented by Mr. Braxtonâ€™s landmark 1968 album, â€œFor Altoâ€ (Delmark) â€” the aesthetic of the organization called for something other than the jazzmanâ€™s heroic voice. For this reason, Mr. Lewis said, the association represents a postmodern ideal: â€œYouâ€™re thinking about it in terms of multiple subjectivities rather than a unified subject.â€

Unlike Coltrane or even Ornette Coleman, who each developed a recognizably penetrating sound, these artists largely favored a sense of identity that was protean and slippery. And their resistance to habitual gestures was fierce.

â€œWith the A.A.C.M., youâ€™re not rooted in a set of simple, codifiable practices,â€ Mr. Lewis said, â€œbut youâ€™re rooted in an attitude, in a creation of an atmosphere, in an orientation to experience.â€

Not surprisingly, this approach never enjoyed mass acceptance, though the Art Ensemble of Chicago has always played to large concert audiences. The greater impact of the association has been felt among other artists. It inspired the formation of the Black Artists Group in St. Louis in the late 1960s. And as its first generation gradually relocated to New York in the 1970s, its experimental ethos connected with a larger circle of musicians. One was the alto saxophonist and composer <A title="More articles about John Zorn." href="http://topics.nytimes.com/top/reference/timestopics/people/z/john_zorn/index.html?inline=nyt-per">John Zorn</A>, a chief architect of the so-called downtown scene of the 1980s and â€™90s.

Mr. Lewisâ€™s book takes a cleareyed view of the historic tensions between the Chicago and New York chapters of the association. Within his narrative those tensions sit side by side, unresolved, as they are in real life. The flutist Nicole Mitchell, a younger member of the organization who now serves as its first chairwoman, suggested as much in an e-mail message this week: â€œNew York and Chicago will continue to be very distinct organizations.â€

But Ms. Mitchell, who lives in Chicago, framed those differences in positive terms. â€œFor example, new members only come through in Chicago, and the A.A.C.M. School only exists in Chicago.â€ She was referring to the organizationâ€™s educational program, which, as she put it, â€œcontinues to fill a gap that is still present today on Chicagoâ€™s South Side.â€ And she pointed out that the two chapters had grown much more interactive in recent years, partly as a result of events surrounding the 40th anniversary in 2005.

Matana Roberts, an alto saxophonist, weighed in as a younger member of the Chicago chapter who now lives in New York. â€œThe Chicago organization and the New York organization have different goals,â€ she said. â€œThe people who came to New York were pretty major performers on an international level, whereas there are a lot of people in Chicago who perform on more of a local level. So I think there has been a lot of misunderstanding. But in the last five or six years, things seem to be pretty well connected.â€

The associationâ€™s presence in New York can be harder to find than it is in Chicago, but it has grown increasingly pervasive. Certainly its spirit of self-preservation and collectivity can be found in the Vision Festival, presented each June on the Lower East Side by the artist-run nonprofit organization Arts for

Art. (This yearâ€™s event will feature performances by numerous members of the association, including Mr. Lewis.) A related entity, Rise Up Creative Music and Arts, has been presenting performances each weekend this spring, also on the Lower East Side. On Friday the series will feature Ms. Roberts in a solo performance.

The associationâ€™s practices can also be found around the city on a regular basis, thanks to artists like the pianist Vijay Iyer, a nonmember who has worked extensively as a sideman with Mr. Smith and Mr. Mitchell. Both of the albums released by Mr. Iyer last month reflect his deep experience with the organization; one, â€œDoorâ€ (Pi), is a product of the collective trio Fieldwork, which could be considered a sort of unofficial byproduct of the association. (Fieldworkâ€™s other two members are the drummer Tyshawn Sorey, who has backed Mr. Abrams in concert, and the saxophonist Steve Lehman, who is now a teaching assistant for Mr. Lewis.)

For Mr. Lewis, who began work on â€œA Power Stronger Than Itselfâ€ more than a decade ago as a professor in the music department at the University of California, San Diego, the association presents a continuing story, especially given the relatively recent arrival of talent like Ms. Mitchell and Ms. Roberts. And as he has demonstrated in his own career, the older members of the organization have continued to create and innovate.

Mr. Abrams made much the same point. â€œCertainly there has been great development, and I think at the base of that development is constant work,â€ he said.

And at the heart of that work? Originality, of course. Or as Mr. Abrams put it, â€œThe word and the work are the same.â€
<<

42. David Chirot
Re: Lesbos
Fri 2 May 2008

This is the first I've heard that Sappho is a suicide, for man or woman. Sappho did have a daughter, Kleis. Some say, and others deny, her husband and Kleis' father was a wealthy merchant of Andros named Kerkolas/Kerkylas.

Mr Lambrou is a familiar and recurring figure throughout the history of literature and the literature of history; the agent in charge of restoring to social norms and aesthetic conformities the lives and legacies of Legendary Writers, of Cleaning Up the Act, so to speak, so its more fit for "public consumption." This Remarkable Revisionist is not confined to patrolling the Classical Ages--one finds the same figure just as active among contemporary and recently past avant-gardes, post-avants, neo-avants, traditionalists, reactionaries, Retro-Futurists, Neo-Conceptualists, Pre-Da Vinci Code Codists, post- Sopranos Digitalists, Neo-Electronic Post-Luddite Meditationalists, proto-Tactilians, FauxK Balladeers, Crypto-Cunieformalists, Falanguage Classicists, , Neo-Concretists, Old School New Agists, Dead-Beat Bards, Hip Hop Hyper Textualists, Ultra-Soundists, Extra-Sensory Perceptionalists, Phonemdalists, Satanic Versifiers, Peniteniacostalists, Forced Confessionalists--everywhere Mr Lambrou looks, the Augean Stables beckon, for is it not indeed a Herculean task to "restore the purity of the language of the tribe?"

Mr Lambrou would have poets, those Muse-blessed beings, as well as their lowly counterparts among humans living and dead or undead for thousands of years, be dwellers in a state of purity in which miraculously it was entirely unknown for persons to be married and have a family with a person of the opposite sex, and at the same be in love with or lovers with persons of the same sex.

Does it "redeem" Sappho if she had killed herself for a MAN?

Or--does this assertion of Mr Lambrou's redeem" HIMSELF?
As a "lover" of Sappho's work--?

Perhaps, it is rather the case--and here one may hear the first stirrings of terror in his voice as he stands poised at the edge of the abyss--

Perhaps it is the other way round, and it is Mr Lambrou who would kill himself for the love of HER--Sappho!!!

For having betrayed "him' with a--dare one utter it???--WOMAN!!

(It's already been hard enough for poor Mr Lambrou to take-- her bearing another man's child and all--)

Plato called Sappho "the Tenth Muse"--the first Nine being all males--who, being "Greek" so to speak--wrote poems of love addressed to--men.

Amazing how this doesn't seem to need Mr. Lambrou's Urgent Attention as a Concerned Citizen in the way that Sappho's "situation" does!

But then, while many may be called, few are chosen--and so it has fallen to Mr Lambrou to set this Terrible Lie, this Adulterous, this "Lesbian" Deception, to rest--and, though suffering much, to rise to his appointed and Herculean task and "purify the language of the tribe, " and at the same time sacrifice himself for his love--for Sappho--

Ah! What an incredible and fittingly "noble'" public service has Mr Lambrou performed!!

Does he not deserve to have the some "changed aspect" of the Isle of Lesbos named in his honor--to perhaps--Lambrous? At least, a nice little cove with that name, complete with the bequeathing of a lifelong honorary citizenship and wonderfully appointed villa whose windows open out to those spectacular views for which the island has become, in good part thanks to Sappho, so justly famous--

I wonder how Mr Lambrou "negotiates" his way through such "treacherous" lines of Sappo's as these:

To me he seems like a god
as he sits facing you and
hears you near as you speak
softly and luagh

in a sweet echo that jolts
the heart in my ribs. For now
as I look at you my voice
is empty and

can say nothing as my tongue
cracks and slender fire is quick
under my skin. My eyes are dead
to light, my ears

pound, and sweat pours over me.
I convulse, greener than grass,
and feel my mind slip as I
go close to death,

yet, being poor, must suffer
everything.

On Thu, May 1, 2008 at 7:49 AM, mIEKAL aND <[redacted]> wrote:

Lesbos islanders dispute gay name
By Malcolm Brabant
BBC News, Athens

http://news.bbc.co.uk/2/hi/europe/7376919.stm

The term lesbian is now widely used to describe homosexual women

Campaigners on the Greek island of Lesbos are to go to court in an attempt to stop a gay rights organisation from using the term "lesbian".

The islanders say that if they are successful they may then start to fight the word lesbian internationally.

The issue boils down to who has the right to call themselves Lesbians.

Is it gay women, or the 100,000 people living on Greece's third biggest island - plus another 250,000 expatriates who originate from Lesbos?

The man spearheading the case, publisher Dimitris Lambrou, claims that international dominance of the word in its sexual context violates the human rights of the islanders, and disgraces them around the world.

He says it causes daily problems to the social life of Lesbos's inhabitants.

Injunction sought

In court papers, the plaintiffs allege that the Greek government is so embarrassed by the term Lesbian that it has been forced to rename the island after its capital, Mytilini.
map of Lesbos

An early court date has now been set for judges to decide whether to grant an injunction against the Homosexual and Lesbian Community of Greece and to order it to change its name.

A spokeswoman for the group has described the case as a groundless violation of freedom of expression, and has pledged to fight it.

The term lesbian originated from a mythological goddess and poet called Sappho, who was a native of Lesbos.

Sappho expressed her love of other women in poetry written during the 7th Century BC.

But according to Mr Lambrou, new historical research has discovered that

> *Sappho had a family, and committed suicide for the love of a man.*

↑ Index

43. Suzanne Burns
Re: Lesbos
Fri 2 May 2008

It's just hetero propaganda. Pffffft.

From Wikipedia:

A tradition going back at least to Menander (fr. 258 K) suggested that Sappho killed herself by jumping off the Leucadian cliffs for love of Phaon, a ferryman. T*his is regarded as ahistorical by modern scholars*, perhaps invented by the comic poets or originating from a misreading of a first-person reference in a non-biographical poem. The legend may have resulted in part from a desire to assert Sappho as heterosexual.

As for Sappho marrying and having a family, it's kind of important to remember that in many cultures getting married and having children is more about a notion of duty, and not necessarily about who you love and often even less about who you are sexually attracted to. People were and are married off all the time to people they barely know and accept it as an economic relationship. This doesn't say anything really about how Sappho actually felt.

What is interesting is how many people historically really, really need to disavow her sexuality. What;s that all about?

It reminds me of that old Voices and Visions PBS show on Walt Whitman when the interviewer first showed Harold Bloom proclaiming "there is no proof at all that Whitman was homosexual...." and then cut immediately to Allen Ginsberg opening Leaves of Grass, thumping his finger down on a passage and saying "It says so right here...."

Cheers,

Suzanne

On Fri, May 2, 2008 at 12:10 AM, Carol Novack <[redacted]> wrote:

> *Crap. I lived on the isle of Lesbos. Tis too gorgeous to be in want of anything, including a man. The thalassa (sea) shines and the fish are plentiful. Women committing suicide over men, when they could fish for fish*
> *and cook them with fresh olives? Even Plath didn't kill herself over a man.*
> *That's a warped interpretation. I'm totally suspect.*

↑ Index

44. Robin Hamilton
Re: Lesbos
Fri 2 May 2008

From: "David Chirot" <[redacted]>

> *This is the first I've heard that Sappho is a suicide, for man or woman.*

It's a long-standing story. I think it crops up first in the 8thC AD _Suda_, or possibly earlier. The guy's name was Phaon.

It's been recognised as late apochryphal rubbish (although Donne and Pope both apparently bought it) for ages, so goodness knows why it's suddenly resurfaced.

> *Mr Lambrou is a familiar and recurring figure throughout the history of literature and the literature of history; the agent in charge of restoring to social norms and aesthetic conformities the lives and legacies of Legendary Writers, of Cleaning Up the Act, so to speak,*

Well, that's pretty much par for the course, and probably why the story was invented in the first place, lo these many centuries ago.

Lambrou also seems to illustrate another all-too-common "scholarly" phenomenon -- someone not bothering to do a blind bit of research into the material he's retailing, and as a result producing, or reproducing, rubbish.

You can't even call it "pernicious rubbish", since it's so silly.

As Peter Porter says in another context, "Finally we are condemned for our lack of talent."

Robin Hamilton

↑ Index

45. Joel Weishaus
Re: Lesbos
Fri 2 May 2008

"It reminds me of that old Voices and Visions PBS show on Walt Whitman when the interviewer first showed Harold Bloom proclaiming "there is no proof at all that Whitman was homosexual...." and then cut immediately to Allen Ginsberg opening Leaves of Grass, thumping his finger down on a passage and saying 'It says so right here....'"

Which is why we miss Allen.

-Joel

----- Original Message -----
From: "Suzanne Burns" <[redacted]>
To: <[redacted]>
Sent: Friday, May 02, 2008 8:17 AM
Subject: Re: Lesbos

> *It's just hetero propaganda. Pfffft.*
>
> *From Wikipedia:*
>
> *A tradition going back at least to Menander (fr. 258 K) suggested that Sappho killed herself by jumping off the Leucadian cliffs for love of Phaon,*
> *a ferryman. T*his is regarded as ahistorical by modern scholars*, perhaps invented by the comic poets or originating from a misreading of a first-person reference in a non-biographical poem. The legend may have resulted in part from a desire to assert Sappho as heterosexual.*
>
> *As for Sappho marrying and having a family, it's kind of important to remember that in many cultures getting married and having children is more about a notion of duty, and not necessarily about who you love and often even less about who you are sexually attracted to. People were and are married off all the time to people they barely know and accept it as an economic relationship. This doesn't say anything really about how Sappho actually felt.*
>
> *What is interesting is how many people historically really, really need to disavow her sexuality. What;s that all about?*
>
> *It reminds me of that old Voices and Visions PBS show on Walt Whitman when the interviewer first showed Harold Bloom proclaiming "there is no proof at*
> *all that Whitman was homosexual...." and then cut immediately to Allen Ginsberg opening Leaves of Grass, thumping his finger down on a passage and*
> *saying "It says so right here...."*
>
> *Cheers,*
>
> *Suzanne*
>
> *On Fri, May 2, 2008 at 12:10 AM, Carol Novack <[redacted]> wrote:*
>
> *Crap. I lived on the isle of Lesbos. Tis too gorgeous to be in want of anything, including a man. The thalassa (sea) shines and the fish are plentiful. Women committing suicide over men, when they could fish for*

> *fish*
> *and cook them with fresh olives? Even Plath didn't kill herself over a*
> *man.*
> *That's a warped interpretation. I'm totally suspect.*

↑ Index

46. Gerald Schwartz
Re: THE ONLY WAR THAT MATTERS...
Fri 2 May 2008

> *It's important to express how we're feeling. Some poets have asked why*
> *I'm*
> *wasting my time writing to the Buffalo List about the war if most readers*
> *(if not all?) already feel similarly about the war.*
>
> *I've recently met YET ANOTHER person who knows of US military service men*
> *and women who, after serving their time in Iraq come back to the states,*
> *only to LOSE THEIR MINDS living amongst us when seeing how we do NOT*
> *address*
> *the war everyday, do NOT want to address it, and leave us to be citizens*
> *of*
> *other counties (mainly Germany).*

And don't forget the many, many of established mental instability and/or criminal backgrounds being actively recruited into Today's Army...

I know of at least one who threatened to take his gun to school who
now serves as an MP guarding "prisoners" at one of the major camps in Iraq.
>
> It's so weird when you think about our expatriates with THIS war being our
> own military. Usually it's artists who leave us in a huff, but we have
> many
> angry military people, angry at you and me, and leave confused and
> damaged,
> forever.
>
> A good friend working in Public Health has told me that ALL of her peers
> and
> especially her teachers and supervisors are stating that never before have
> they seen as many cases of Post Traumatic Stress Disorder from patients.
> Patients not in the war, but citizens like you and me. What my friend is
> saying is that the disorder is (in many opinions) from our living with the
> stress of guilt inside the belly of a system which wants us to deny what
> is

> going on. There are not enough comfort foods in the world that Martha
> Stewart can whip up for us apparently.
>
> We're under the weight here. We don't even understand how much pressure
> we're under. I DO NOT understand it at all, but feel it, and want it to
> be
> understood. MANY of you have written to me via back channel since my last
> post. Some supportive, and agreeing, others angry.
>
> To the angry, especially to the angry, saying to me that I should spend my
> time working to stop the war. Apparently you didn't read my post
> entirely.
> I ALREADY said that we've been marching, writing letters, DOING many
> things,
> many creative things to try to end the war. The powers that be ignore all
> of it.
>
> We must sound like the ocean to Bush and Cheney and Rice at this point.
>
> We can't even get our candidates running for president to properly discuss
> the war, with time wasted on harpooning pastors of churches, and other
> such
> nonsense.
>
> This is going to make even more people angry, but I feel very strongly
> that
> there is only one candidate who has the credentials for ending the war,
> and
> that's Obama. Only Obama had the foresight and sensitivity to foresee the
> tragic outcome of invading a country whose innocent people did not raise a
> hand against us.
>
> If Clinton and McCain had authorized Hitler's invasion of Poland they
> would
> have been tried for war crimes, and found guilty for the misuse of their
> powers of authorization. It was THEIR JOB to keep the checks and balances
> of the power structure we live under in place, and they failed. Their
> failure must not be overlooked this year. In fact if I had my way they
> would be taken OFF the campaign trail in shackles and put on trial in
> international court alongside Bush, Cheney, Rice, Rumsfeld, Wolfowitz,
> etc.,
> etc.

>
> Yes I address poets right now. There are many people in my life I talk
> with
> about the war everyday, and why not with poets? Why not? It's our war,
> it
> belongs to us too, us poets. ALL OF US live our lives as poets in the
> invading country's shelter, going to poetry readings, going to AWP, going
> to
> the publishers. I'm JUST AS GUILTY, trust me I know it! But what about
> the
> poets of Iraq? What are their lives like? There must be MILLIONS of
> poets
> in Iraq, and the neighboring countries where we have caused ENDLESS
> displacement of lives of Iraqi citizens seeking refuge in other countries.
> The web of suffering WE have created, and continue to uphold with our
> taxes
> will be addressed I hope by the poets of all those countries.
>
> How do we make all our crimes right? The war is five years old and if
> McCain wins it will go on and on and on into the lives of the young
> children
> who were born since the invasion. Will Clinton end it? I don't know.
> She
> says she wants to end it, which is good. But I can't vote for her because
> I
> can't vote for someone who voted for the war in the first place, and of
> course she also refuses to denounce torture. Even McCain denounces
> torture
> for cripes sake! Obama has always been opposed to the madness.
>
> CAConrad
> http://PhillySound.blogspot.com
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↑ Index

47. mIEKAL aND

Re: "A Power Stronger Than Itself" finally being published!

Fri 2 May 2008

I just got my copy of this & have read most of it. I had already read a few sections that were published elsewhere so I kinda knew what to expect from GL's writing which does border on a Russian novel as one reviewer mentioned. Personally I could do without the pages & pages of heavy-handed analysis, some of it reading like a treatise from the 60s. Apart from that there's enough in the book to make any true jazz fan proud of all that AACM & its offshoots have done for jazz culture.

Perhaps in anticipation of the book, there seems to be a new crop of Art Ensemble, Braxton & company videos up on YouTube, well worth checking out as an accompaniment to the book.

~mIEKAL

On May 2, 2008, at 9:58 AM, ALDON L NIELSEN wrote:

> *By NATE CHINEN*
> *Published: May 2, 2008*
>
> *“First of all, No. 1, there’s original music, only.”*
>
> *The Art Ensemble of Chicago, the best known of the groups affiliated with the Association for the Advancement of Creative Musicians. <A name=secondParagraph></A>*
>
> *Those words would have consequences, yielding everything from runic silence to braying cacophony, from open improvisation to orchestral scores. Baubles and bells. Bicycle horns. The rumble of a hundred*

tubas. Ancient drums and electronic striations, and flashes of full-tilt swing.

The pianist and composer Muhal Richard Abrams uttered that statement of purpose one afternoon some 43 years ago, in a meeting on the South Side of Chicago. In the process he laid the groundwork for the Association for the Advancement of Creative Musicians, an organization that has fostered some of the most vital American avant-garde music of the last 40 years.

Though noncommercial, often pointedly conceptual and unabashedly arcane, this music has had a profound influence over the years on several generations of experimental musicians worldwide.

The scene plays out vividly in "A Power Stronger Than Itself: The A.A.C.M. and Experimental Music," an important book by the trombonist-composer-scholar George Lewis due out from the University of Chicago Press this month. Reconstructing that inaugural meeting from audio tapes, Mr. Lewis conveys not only Mr. Abrams's aim but also the vigorous debate begun by his notion of "original music." (Whose music? How original?) From the start, it's clear, the association expressed its firm ideals partly through collective discourse.

Next Friday night another sort of discourse will unfold at the Community Church of New York in Murray Hill, when the association convenes a panel discussion with a handful of its current members, including Mr. Lewis, the multireedist Henry Threadgill and the pianist and vocalist Amina Claudine Myers. The conversation will precede a concert featuring Mr. Lewis and Mr. Abrams in an improvising trio with the trumpeter Wadada Leo Smith.

The evening was conceived largely as a celebration of Mr. Lewis's book, which in turn was conceived largely as a celebration of the organization, an African-American body now rooted in both Chicago and New York. Mr. Lewis narrates its development with exacting context and incisive analysis, occasionally delving into academic cultural theory. But because the book includes biographical portraits of so many participating musicians, it's a swift, engrossing read.

"I told George, 'It's like you wrote a Russian family novel of the

> *A.A.C.M.,' " said the critic Greg Tate, who will moderate the panel.*

↑ Index

48. Barry Schwabsky
Re: Lesbos
Fri 2 May 2008

That's very funny, because when I was a student of Bloom's, altogether too many years ago, I remember him discoursing very freely about the sexuality in Whitman's poems, and I don't recall any effort to "heterosexualize" the poet--though it could be said, maybe, that he showed a sexuality so encompassing that it can't be limited to any specifically gender-determinate object-choice.

It reminds me of that old Voices and Visions PBS show on Walt Whitman when the interviewer first showed Harold Bloom proclaiming "there is no proof at all that Whitman was homosexual...." and then cut immediately to Allen Ginsberg opening Leaves of Grass, thumping his finger down on a passage and saying "It says so right here...."

Cheers,

Suzanne

↑ Index

49. Patrick F. Durgin
Kenning Editions/special offer
Fri 2 May 2008

Hello Buffalo Poetics---

Introducing the Kenning-Editions-is-going-to-press-with-a-new-title-and-reprinting-an-old, simultaneously, fund raising drive! We're broke & passing the savings on to you. Offer good through May. Here's your chance to pre-order the forthcoming chapbook, THE PINK, by Kyle Schlesinger. Full details on this title in a forthcoming mailing.

Subscribe to the trade paperback series by check (or carefully concealed cash), write "POETICS LIST" across the top of the sub form, and take three bucks off the overall price of your order. Here's that subscription form: http://www.kenningeditions.com/images/sub07-08.pdf

Note that this includes an offer to our subscribers a free copy of our forthcoming chapbook title during the intermission between the Dorantes and Lu titles. So, in the order you can expect them to arrive, here are the details on all three books.

* * * sexoPUROsexoVELOZ and SEPTIEMBRE, by Dolores Dorantes, translated by Jen Hofer * * *

/sexoPUROsexoVELOZ and SEPTIEMBRE/ are books two and three of Dolores Dorantes' lifelong project, entitled /Dolores Dorantes/. They consist of fragmented interlocking poetic sequences that create a scaffolding to frame Dorantes' vivid explorations of the intensely personal and intensely social questions inhabiting the space called "Dolores Dorantes." /"Dolores Dorantes/ is a visionary book whose absent parts reclaim the author and haunt the reader. It contains spectral dimensions, whether one considers the relationship between poet and translator (collaborators, really) who shadow each other across the pages, or if you stop to notice the interplay (intertext) Dorantes allows her readers." —Guillermo Juan Parra, /Venepoetics/ // * * * THE PINK, by Kyle Schlesinger * * * // "The Pink: the color of course, or the recurrent carnations among the gathered leaves of this little bouquet, but also the sheer force of the form, the shear of a kind of textile cut, jagged and precise—a kind of coup de grace—not just between lines but also opening the serrated space between letters to reveal the "hue" in "house" or to separate the "ink" from the "inkling," the "blue" from the "print." To distinguish, in other words, the abstract plan from the material written form. In that linguistic pinking, Kyle Schlesinger cuts both into and against the weave, an angular slide into the inframince space of "the leading of a phrase" (both the leading question of rhetoric and the spacing of letterforms), somewhere "between the chair and the thought of it" (where chair is the French for "body"), or "the sensation of a concept" and "the concept of a sensation." Here is the world, of words, in miniature, through rose-colored magnifying glasses." --Craig Dworkin

* * * AMBIENT PARKING LOT, by Pamela Lu * * *

Part fiction, part earnest mockumentary, /Ambient Parking Lot/ follows a band of musicians as they wander the parking structures of urban downtown and greater suburbia in quest of the ultimate ambient noise--one that promises to embody their historical moment and deliver them up to the heights of their self-important artistry. Along the way, they make sporadic forays into lyric while contending with doubts, delusions, miscalculations, mutinies, and minor triumphs. This saga peers into the wreckage of a post-9/11 landscape and embraces the comedy and poignancy of failed utopia. Pamela Lu is the author of /Pamela: A Novel/. Her work appears in the anthology /Biting the Error/ and in periodicals such as /Harper's/, /Chicago Review/, /call: a review/, /1913/, and /Fascicle/.

NOTE TO CURRENT SUBSCRIBERS: You'll get THE PINK as a free bonus, too, of course. NOTE TO DISINTERESTED PARTIES: Are you dumb or something? NOTE TO THOSE WISHING TO HELP THIS STRUGGLING PRESS ALONG: The

most helpful thing you could possibly do is to purchase the Kenning Editions titles at full price through our website: www.kenningeditions.com.

↑ Index

50. Suzanne Burns
Re: Lesbos
Fri 2 May 2008

On Fri, May 2, 2008 at 11:48 AM, Joel Weishaus <[redacted]> wrote:

> *Which is why we miss Allen.*
>
> *-Joel*

There are many, many, many reasons-- too many to list-- to miss Allen.

Cheers,

Suzanne

↑ Index

51. Stephen Vincent
Song of Myself/Whitman/O'Keefe DVD
Fri 2 May 2008

In association with making a recent "haptic" drawing, I listened to John O'Keefe's wonderful recent performance adaptation of Walt Whitman's Song of Myself. It was a presentation last summer here at the Marsh in San Francisco, filmed by William Farley, and just released on as DVD, (Go to www.farleyfilm.com for an exerpt and ordering details). O'Keefe's voices achieves a robust, sensual and ecstatic relationship with the original text and brings, at least, his sense of the man, quite to life. A real delight

I am naive to much critical work on Whitman. However, listening to the poet's spirited sense of intimacy of eye and ear for the streets of his Manhattan (folks et al), it's impossible not to make connections with Frank O'Hara's work on that island approximately a hundred years later. I cannot imaging that O'Hara was not imbued by this work.

Oh, if you want to see the drawing go to my blog (below my short riff on Rashenberg/Raushenberg Erased
http://stephenvincent.net/blog/
For the drawing In addition to O'Keefe's Whitman, I was also listening to Ornette Coleman's Meta Body. I also imagine a relationship between Ornette's sense poly-expansiveness in rhythms and idioms and Whitman. But that's an

idea for another day. Of course, you can look at the "haptic" and see nothing to do with any of the above compadres.

Stephen

↑ Index

52. Catherine Daly
Fwd: 2008 Community Access Scholarship Application Available
Fri 2 May 2008

PEN Center USA is now accepting applications for the 2008 Community Access Scholarship Award!

PEN Center USA is seeking applicants for a Community Access Scholarship sponsored by UCLA Extension Writers' Program. One winner will be chosen based on writing talent and need and will receive three free full courses at UCLA Extension's Writers' Program during the 2008/09 academic year. To apply, please fill out the attached application submit it with a writing sample (either poetry, fiction, creative non-fiction, or screenplay) of no more than 15 typed pages. All application materials need to be received in PEN's office by the end of business on JUNE 30th, 2008. Please see contact information at the end of this application for questions and submission instructions.

Thank you!

-PEN STAFF
the application was attacched to the message, but I stripped it off;
probably on their site...

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

↑ Index

53. Maria Damon
Re: Lesbos
Fri 2 May 2008

---

her sexuality was probably more complex than an either/or type of thing. as is most people's.

Suzanne Burns wrote:
> It's just hetero propaganda. Pffffft.
>
> From Wikipedia:
>
> A tradition going back at least to Menander (fr. 258 K) suggested that
> Sappho killed herself by jumping off the Leucadian cliffs for love of Phaon,
> a ferryman. T*his is regarded as ahistorical by modern scholars*, perhaps
> invented by the comic poets or originating from a misreading of a
> first-person reference in a non-biographical poem. The legend may have
> resulted in part from a desire to assert Sappho as heterosexual.
>
> As for Sappho marrying and having a family, it's kind of important to
> remember that in many cultures getting married and having children is more
> about a notion of duty, and not necessarily about who you love and often
> even less about who you are sexually attracted to. People were and are
> married off all the time to people they barely know and accept it as an
> economic relationship. This doesn't say anything really about how Sappho
> actually felt.
>
> What is interesting is how many people historically really, really need to
> disavow her sexuality. What;s that all about?
>
> It reminds me of that old Voices and Visions PBS show on Walt Whitman
when
> the interviewer first showed Harold Bloom proclaiming "there is no proof at
> all that Whitman was homosexual...." and then cut immediately to Allen
> Ginsberg opening Leaves of Grass, thumping his finger down on a passage
and
> saying "It says so right here...."
>
> Cheers,
>
> Suzanne
>
>
>
> On Fri, May 2, 2008 at 12:10 AM, Carol Novack <[redacted]> wrote:
>
>
>> Crap. I lived on the isle of Lesbos. Tis too gorgeous to be in want of
>> anything, including a man. The thalassa (sea) shines and the fish are

>> plentiful. Women committing suicide over men, when they could fish for
>> fish
>> and cook them with fresh olives? Even Plath didn't kill herself over a
>> man.
>> That's a warped interpretation. I'm totally suspect.
>>
>>

↑ Index

54. Sarah Sarai
Re: Lesbos
Fri 2 May 2008

---

how do you throw yourself off a cliff…seems very clever-greek-battle-device-y

anyone wanna form a lesbian little league? that’d stump them in florida {where they, and i do mean they, want to form a christian little league};

anyone wanna form a sapphist little league; a little league of little stanzas just like sappho’s? an isle of lesbos league? a league of little lesbians? ten little lesbians? the little lesbian who could {be sappho};

from the aisle of lesbos, i take sappho, and i put her in my little cart.

sarah sarai
www.myspace.com/sarahsarai

↑ Index

55. Maria Damon
Re: Lesbos
Fri 2 May 2008

---

how 'bout a league of little sapphists?

Sarah Sarai wrote:
> how do you throw yourself off a cliff…seems very clever-greek-battle-device-y
>
> anyone wanna form a lesbian little league? that’d stump them in florida {where they, and i
> do mean they, want to form a christian little league};
>
> anyone wanna form a sapphist little league; a little league of little stanzas just like
> sappho’s? an isle of lesbos league? a league of little lesbians? ten little lesbians? the little

> lesbian who could {be sappho};
>
> from the aisle of lesbos, i take sappho, and i put her in my little cart.
>
>
> sarah sarai
> www.myspace.com/sarahsarai
>

↑ Index

56. **Joel Weishaus**
Re: Lesbos
Fri 2 May 2008

Suzanne. Of course I agree with you.
This just reminded me of the brilliant scholar that he was.

-Joel

----- Original Message -----
From: "Suzanne Burns" <[redacted]>
To: <[redacted]>
Sent: Friday, May 02, 2008 10:34 AM
Subject: Re: Lesbos

> *On Fri, May 2, 2008 at 11:48 AM, Joel Weishaus <[redacted]> wrote:*
>
> *Which is why we miss Allen.*
>
> *-Joel*
>
> *There are many, many, many reasons-- too many to list-- to miss Allen.*
>
> *Cheers,*
>
> *Suzanne*

↑ Index

57. ric carfagna
abstraction & poetry
Fri 2 May 2008

Hi,
What poets have come closest in practice to parallelling
the mid-century's abstract expressionism movement?

Ric

↑ Index

58. Wanda Phipps
The Mad Hatters' Review Benefit
Fri 2 May 2008

—

↑ Index

59. steve d. dalachinsky
Re: Dr. Albert Hofmann, noble pioneer, chemist, and explorer died, age 102.
Sat 3 May 2008

---

only 2 and both good? boy what you missed ....

On Wed, 30 Apr 2008 14:37:45 -0400 Steve Tills <[redacted]>
writes:
> Fascinating drug, LSD. I only had, or made, the occasion to
> "do/consume" it twice, myself, and both "trips" clean, comfortable,
> relaxed, "good," quite fun and entertaining.
>
>
>
> Naw, didn't "see God" or otherwise experience anything profoundly
> "mystical" and "transformational" (I think ya have to be inclined
> to
> have/harbor belief systems that would lead ya to "unconsciously"
> Desire
> to experience such things, and I was/am a bit too "rational,"
> "scientific," and "atheist" to be inclined that way). Were really
> neat
> and fun experiences, considerably more "intense" than the mushrooms
> abundant in central Florida back at that time, but in any case Thank
> You

> to Mr. Hofmann for making those two occasions possible.
>
>
>
> He represents a wonderful combination of "soul," "heart," and "mind"
> - a
> scientist for all seasons, including poetic ones. Okay, maybe
> that's a
> little "sappy," and what do I really know, just a 70's generation
> neo-hippy still idealizing those from the 50's and 60's...
>
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http://www.alberthofmann.org/index.php/component/content/article/44#josc
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> http://en.wikipedia.org/wiki/Albert_Hofmann
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> http://blog.wired.com/wiredscience/2008/04/lsd-inventor-al.html
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> Steve Tills
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↑ Index

60. steve d. dalachinsky

Re: "A Power Stronger Than Itself" finally being published!

Sat 3 May 2008

---

there 'll be a discussion about this and then a concert to follow on may 9th here in nyc with muhal george and leo smith

On Fri, 2 May 2008 10:58:59 -0400 ALDON L NIELSEN <[redacted]> writes:
> <A name=articleBodyLink></A>Four Decades of Music That Redefined Free
>
>
>
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>
>
> John Marshall Mantel for The New York Times
>
>
> Muhal Richard Abrams, left, a founder of the organization, with
> George Lewis,
> who has written a book about it.
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> 'ex=1367467200&en=07f007a4897e8cf6&ei=5124';}
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> return encodeURIComponent('Four Decades of Music That
> Redefined Free');
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> the American
> avant-garde music movement of the last 40 years.');
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> }
> function getSharePubdate() {
> return encodeURIComponent('May 2, 2008');
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>
> By NATE CHINEN
> Published: May 2, 2008
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> “First of all, No. 1, there’s original music, only.”
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> '02aacmCA02ready',
> 'width=720,height=600,scrollbars=yes,toolbars=no,resizable=yes')>
> Dominik Huber
>
>
> The Art Ensemble of Chicago, the best known of the groups affiliated
> with the Association for the Advancement of Creative Musicians. <A
> name=secondParagraph></A>
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>
> Those words would have consequences, yielding everything from runic
> silence to braying cacophony, from open improvisation to orchestral
> scores. Baubles and bells. Bicycle horns. The rumble of a hundred
> tubas. Ancient drums and electronic striations, and flashes of
> full-tilt swing.
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>
> The pianist and composer Muhal Richard Abrams uttered that statement
> of purpose one afternoon some 43 years ago, in a meeting on the
> South Side of Chicago. In the process he laid the groundwork for the
> Association for the Advancement of Creative Musicians, an
> organization that has fostered some of the most vital American
> avant-garde music of the last 40 years.
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> Though noncommercial, often pointedly conceptual and unabashedly
> arcane, this music has had a profound influence over the years on
> several generations of experimental musicians worldwide.
>
>
> The scene plays out vividly in “A Power Stronger Than Itself: The
> A.A.C.M. and Experimental Music,” an important book by the
> trombonist-composer-scholar George Lewis due out from the University
> of Chicago Press this month. Reconstructing that inaugural meeting
> from audio tapes, Mr. Lewis conveys not only Mr. Abrams’s aim but
> also the vigorous debate begun by his notion of “original
> music.” (Whose music? How original?) From the start, it’s clear,

> the association expressed its firm ideals partly through collective
> discourse.
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>
> Next Friday night another sort of discourse will unfold at the
> Community Church of New York in Murray Hill, when the association
> convenes a panel discussion with a handful of its current members,
> including Mr. Lewis, the multireedist Henry Threadgill and the
> pianist and vocalist Amina Claudine Myers. The conversation will
> precede a concert featuring Mr. Lewis and Mr. Abrams in an
> improvising trio with the trumpeter Wadada Leo Smith.
>
>
> The evening was conceived largely as a celebration of Mr. Lewis's
> book, which in turn was conceived largely as a celebration of the
> organization, an African-American body now rooted in both Chicago
> and New York. Mr. Lewis narrates its development with exacting
> context and incisive analysis, occasionally delving into academic
> cultural theory. But because the book includes biographical
> portraits of so many participating musicians, it's a swift,
> engrossing read.
>
>
> "I told George, 'It's like you wrote a Russian family novel of
> the A.A.C.M.,' " said the critic Greg Tate, who will moderate
> the panel.
>
>
> Mr. Abrams reflected on the book and the organization last week in a
> conversation on the roof terrace of the apartment building in
> Clinton where he has lived since 1977. "The A.A.C.M. is a group of
> individuals who agree to agree, or sometimes not to agree," he
> said. "Our cohesiveness has been intact because we respect each
> other's individualism."
>
>
> Mr. Lewis, the Edwin H. Case professor of American music and the
> director of the Center for Jazz Studies at <A title="More articles
> about Columbia University."
>
href="http://topics.nytimes.com/top/reference/timestopics/organizations/c
/columbia_university/index.html?inline=nyt-org">Columbia

> University</A>, offered a similar thought. “As I saw it,” he
> said in his office, “here’s a group of people who had a robust
> conversation going on, with basically no holds barred, and yet
> managed to manage their diversity without falling apart, without
> falling into factionalism.”
>
>
> Such is the basic philosophy of an association once pegged by the
> jazz critic Whitney Balliett as “a black musical self-help
> group.” Three years ago, as part of its 40th-anniversary
> celebration, some clearer definitions emerged at a colloquium
> presented by the Guelph Jazz Festival in Ontario.
>
>
> The saxophonist Roscoe Mitchell began by recalling how the
> organization grew out of the Experimental Band, led by Mr. Abrams on
> the South Side of Chicago. “We wanted to have a place where we
> could sponsor each other in concerts of our original compositions;
> provide a training program for young, aspiring musicians in the
> community; reach out to other people and other cities; and have
> exchange programs,” he said.
>
>
> Noticeably absent from Mr. Mitchell’s description, and from the
> language of the early planning meetings, was the word jazz. This was
> partly in keeping with the arm’s length the organization intended
> to establish between its art and the commercial realm of nightclubs,
> then the de facto setting for any African-American art music.
> Partly, too, these musicians were concerned with a breadth of style
> that reached beyond jazz, to encompass serious classical
> composition, as well as music from Africa and the East. Having
> inherited the new freedoms of 1960s jazz innovators like <A
> title="More articles about John Coltrane."
>
href="http://topics.nytimes.com/top/reference/timestopics/people/c/john_c
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> Coltrane</A> and <A title="More articles about Ornette Coleman."
>
href="http://topics.nytimes.com/top/reference/timestopics/people/c/ornett
e_coleman/index.html?inline=nyt-per">Ornette
> Coleman</A>, the artists in this movement were ready for a next
> step!

> , one they could claim as their own.
>
>
> “This is a book about mobility and agency,” Mr. Lewis said. He
> links this impulse conceptually to the Great Migration, illuminating
> how the association’s first generation came from families that had
> moved to Chicago from a postslavery South. He examines the
> continuing debate over the organization’s exclusion of nonblack
> musicians, shedding new light on the phrase Great Black Music, which
> many in the association adopted.
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> “What a lot of us are looking for,” he added, “is a much more
> open-ended conversation than any simplistic prescriptions of
> blackness will allow.”
> Page 2 of 2)
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> Pluralism has always been an ideal of the organization. Reporting on
> a marathon WKCR radio broadcast in 1977, Mr. Balliett quoted one
> unidentified member, responding to a question of style: “The
> A.A.C.M. sound? If you take all the sounds of all the A.A.C.M.
> musicians and put them together, that’s the A.A.C.M. sound, but I
> don’t think anyone’s heard that yet.”
>
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>
> Erin Baiano for The New York Times
>
>
> Matana Roberts, one of the association’s younger members.
>
> Related
> <http://www.nytimes.com/2008/05/02/arts/02baacm.html?ref=music> (May
> 2, 2008)
>

> Jack Vartoogian/FrontRowPhotos
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>
> Wadada Leo Smith will perform with Mr. Abrams and Mr. Lewis next
> Friday in New York. <A name=secondParagraph></A>
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>
> The utopian tinge of such language was hardly lost on the artists
> themselves. “If this was to be a revolution,” Mr. Lewis writes,
> “it would be a revolution without stars, individual heroes or
> Great Men.”
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>
> But the association has had its share of great men (and a few great
> women): audacious improvisers like the trumpeter Lester Bowie, the
> tenor saxophonist Fred Anderson and the violinist Leroy Jenkins;
> visionary composers like Mr. Abrams, Ms. Myers, Mr. Threadgill, Mr.
> Mitchell and the saxophonist Anthony Braxton. The Art Ensemble of
> Chicago, the most celebrated of all its groups, has always
> principally emphasized the elusive chemistry of its players, who in
> the group’s heyday included Mr. Bowie and Mr. Mitchell alongside
> the multireedist Joseph Jarman, the bassist Malachi Favors and the
> drummer Famoudou Don Moye.
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> Yet even in the most solitary of settings — the solo saxophone
> recital, as represented by Mr. Braxton’s landmark 1968 album,
> “For Alto” (Delmark) — the aesthetic of the organization
> called for something other than the jazzman’s heroic voice. For
> this reason, Mr. Lewis said, the association represents a postmodern
> ideal: “You’re thinking about it in terms of multiple
> subjectivities rather than a unified subject.”
>
>
> Unlike Coltrane or even Ornette Coleman, who each developed a
> recognizably penetrating sound, these artists largely favored a
> sense of identity that was protean and slippery. And their
> resistance to habitual gestures was fierce.
>
>
> “With the A.A.C.M., you’re not rooted in a set of simple,
> codifiable practices,” Mr. Lewis said, “but you’re rooted in

> an attitude, in a creation of an atmosphere, in an orientation to
> experience.”
>
>
> Not surprisingly, this approach never enjoyed mass acceptance,
> though the Art Ensemble of Chicago has always played to large
> concert audiences. The greater impact of the association has been
> felt among other artists. It inspired the formation of the Black
> Artists Group in St. Louis in the late 1960s. And as its first
> generation gradually relocated to New York in the 1970s, its
> experimental ethos connected with a larger circle of musicians. One
> was the alto saxophonist and composer <A title="More articles about
> John Zorn."
>
href="http://topics.nytimes.com/top/reference/timestopics/people/z/john_zorn/index.html?inline=nyt-per">John
> Zorn</A>, a chief architect of the so-called downtown scene of the
> 1980s and ’90s.
>
>
> Mr. Lewis’s book takes a cleareyed view of the historic tensions
> between the Chicago and New York chapters of the association. Within
> his narrative those tensions sit side by side, unresolved, as they
> are in real life. The flutist Nicole Mitchell, a younger member of
> the organization who now serves as its first chairwoman, suggested
> as much in an e-mail message this week: “New York and Chicago will
> continue to be very distinct organizations.”
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>
> But Ms. Mitchell, who lives in Chicago, framed those differences in
> positive terms. “For example, new members only come through in
> Chicago, and the A.A.C.M. School only exists in Chicago.” She was
> referring to the organization’s educational program, which, as she
> put it, “continues to fill a gap that is still present today on
> Chicago’s South Side.” And she pointed out that the two chapters
> had grown much more interactive in recent years, partly as a result
> of events surrounding the 40th anniversary in 2005.
>
>
> Matana Roberts, an alto saxophonist, weighed in as a younger member
> of the Chicago chapter who now lives in New York. “The Chicago
> organization and the New York organization have different goals,”

> she said. “The people who came to New York were pretty major
> performers on an international level, whereas there are a lot of
> people in Chicago who perform on more of a local level. So I think
> there has been a lot of misunderstanding. But in the last five or
> six years, things seem to be pretty well connected.”
>
>
> The association’s presence in New York can be harder to find than
> it is in Chicago, but it has grown increasingly pervasive. Certainly
> its spirit of self-preservation and collectivity can be found in the
> Vision Festival, presented each June on the Lower East Side by the
> artist-run nonprofit organization Arts for Art. (This year’s event
> will feature performances by numerous members of the association,
> including Mr. Lewis.) A related entity, Rise Up Creative Music and
> Arts, has been presenting performances each weekend this spring,
> also on the Lower East Side. On Friday the series will feature Ms.
> Roberts in a solo performance.
>
>
> The association’s practices can also be found around the city on a
> regular basis, thanks to artists like the pianist Vijay Iyer, a
> nonmember who has worked extensively as a sideman with Mr. Smith and
> Mr. Mitchell. Both of the albums released by Mr. Iyer last month
> reflect his deep experience with the organization; one, “Door”
> (Pi), is a product of the collective trio Fieldwork, which could be
> considered a sort of unofficial byproduct of the association.
> (Fieldwork’s other two members are the drummer Tyshawn Sorey, who
> has backed Mr. Abrams in concert, and the saxophonist Steve Lehman,
> who is now a teaching assistant for Mr. Lewis.)
>
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> For Mr. Lewis, who began work on “A Power Stronger Than Itself”
> more than a decade ago as a professor in the music department at the
> University of California, San Diego, the association presents a
> continuing story, especially given the relatively recent arrival of
> talent like Ms. Mitchell and Ms. Roberts. And as he has demonstrated
> in his own career, the older members of the organization have
> continued to create and innovate.
>
>
> Mr. Abrams made much the same point. “Certainly there has been
> great development, and I think at the base of that development is

> constant work," he said.
>
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> And at the heart of that work? Originality, of course. Or as Mr.
> Abrams put it, "The word and the work are the same."
>
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students and seniors, available the door each performance evening. The festival's concert schedule this year will be: 5/9 - People's Revolutionary Party -- debut of an avant-garde big band organized by James Keepnews, with Daniel Carter, Ras Moshe, Matt Lavelle, Tomchess and many others 5/16 - Bryan Beninghove -- featuring Eyal Maoz and special guests 5/23 - Damian Catera -- with Michael Lopez and G. E. Schwartz 5/30 - Nate Wooley -- with Chris Speed, Reuben Radding and Harris Eisenstadt More details about each group and performance follow below. For further information regarding "Home Field Advantage," please contact James Keepnews at [redacted], or at [redacted]. For more information about Toy Eaters Studio, go to http://www.myspace.com/toyeaters.

5/9 - People's Revolutionary Party -- debut of an avant-garde big band organized by JC resident James Keepnews, with Daniel Carter on saxophones, clarinet, flute and trumpet; Ras Moshe on saxophones and flute; Matt Lavelle on trumpet and bass clarinet; Tom Chess on saxophones, flute and Turkish ney; Nick Gianni on saxophones; Welf Dorr on saxophones; James Keepnews on guitar, laptop and electronics; Todd Nicholson on upright bass; and Michael Golub on drums

Described by band organizer James Keepnews as performing "late-post-ambient dub Ascension funk", this evening's concert as part of "Home Field Advantage" will present the debut of People's Revolutionary Party. An avant-garde big band featuring many of New York's most accomplished cutting-edge jazz musicians, PRP improvises entire sets of dynamic variety and towering intensity. This promises to be an unforgettable evening of music.

James Keepnews is a musician, writer and multimedia artist, often blurring each of these roles in his work. He has performed with dozens of bands and performing artists over the course of two decades, including Daniel Carter, George Lewis, Holland Hopson, Joe Giardullo, Linda Montano, Damian Catera and many others, with whom he has performed in multiple venues and broadcasters throughout the world. Keepnews received his B.A. in English at Hamilton College in 1988 and attended the Interactive Electronic Arts program (iEAR) at Rensselaer Polytechnic Institute, receiving his MFA from there in 1998. He served as both public relations and jazz/experimental music director at WRPI-FM, in addition to hosting several programs for the station. Also while a student, he collaborated as an actor, writer and video artist with fellow iEAR student, Johnny DeKam, in an early streaming media performance/virtual installation, Ethereal/Corporeal, in 1996. With fellow iEAR student Hopson, he also collaborated with pioneering interactive improviser -- and Macarthur Foundation "genius grant" awardee -- George Lewis on a software-based computer video sampler for Lewis' performance, Following the Northstar Bugaloo. In 1998, he performed ADM Sonata at New York City's The Kitchen with a computer video sampler system he controlled in real-time with his guitar.

With Hopson, Keepnews recorded the duo album "hunting and gathering," for Keepnews' label Metaharmonic Records which received wide acclaim. His writing has appeared in the New Haven Advocate, the Fairfield Weekly, The Squid's Ear, Reign of Toads and Metroland Magazine.

Daniel Carter: One of the legendary masters of creative music. Born in Wilkinsburg, Pennsylvania in 1945. He has performed or recorded over the past three decades with such artists as: Sun Ra, Cecil Taylor, Billy Bang, William Parker, Roy Campbell, Sabir Mateen, Sonic Youth, Simone Forti, Joan Miller, Thurston Moore (Sonic Youth), Nayo Takasaki, Earl Freeman, Dewey Johnson, Nami Yamamoto, Matthew Shipp, Billy Martin, John Medeski, Wilber Morris, Denis Charles, MMW (Medeski, Martin, & Wood), Vernon Reid (Living Colour), Options, Spring Heel Jack, Yo La Tengo, Federico Ughi, Raphé Malik, Sam Rivers, Sunny Murray, Hamiet Bluiett, Bob Moses, Jaco Pastorius, Enrico Rava, David S. Ware, Steve Swell, Matt Lavelle, Karl Berger, Don Pate, Gunter Hampel, David Grubbs, the No Kneck Blues Band, Alan Silva, Susie Ibarra, Steve Dalachinsky, D.J. Logic, Margaret Beals, Douglas Elliot, Butch Morris, TEST, Other Dimensions In Music, One World Ensemble, Saturnalia String Trio, Levitation Unit, Wet Paint.

Tomchess is a Multi-instrumentalist/Improviser/Composer. He plays Reeds, Western Flute, Arabic/Turkish Ney flute, Oud, Morsing, Husuli and Guitar. He also has a history of using electronics /sampling/live-sampling/loops/fx. He has performed with Drummer Ronald Shannon Jackson's Decoding Society, Butch Morris's Sheng Skyscraper, recorded with Tenor players Dewey Redman, Pharoah Sanders, Morrocan Sintarist Hassan Hakmoun and Butch Morris. He has also led a guitar trio with Drummer Phil Haynes and bassist Drew Gress called Seven Times a Year. He has studied Middle/Near Eastern and West African musics, spending time in West Africa playing and performing. He has studied with Bassam Saba, Tidiani Bangoura, Abdul Aziz Tourè and Mohammad Camarra. He currently lives in NYC where he performs with his different ensembles and works as a freelance musician. He has performed at the Turkish Embassy, the Pakastani Embassy and the Asian Society among countless other venues in NYC and the United States. He has also performed in Africa, Canada, Holland, and Italy. His latest cd releases are: 2007-Tomchess & The Lovedogs-In The Beautiful Future (Footjumbo records), 2008-Continuance (Footjumbo records), The World Is Dust The World Is Gold (Footjumbo records), The Celebrant (Ruby Red Editora) www.myspace.com/tomchess www.cdbaby.com/cd/tomchess

On his steady search for the right balance between "free" and "groove" Welf Dorr's composing and (alto) playing are mixing influences from the jazz of the 60's (from free jazz in general to Miles' band with Wayne Shorter in particular) with contemporary elements from hip hop, drum&bass and world music.

Originally from Munich (Germany) he studied at Berklee before he moved 1995 to New York. Here he played and recorded a.o. with Frank Lacy, Sonny Simmons, Sabir Mateen, Jeffrey Shurdut, Lukas Ligeti, Vernon Ried and participated in many conductions by Butch Morris as a member of the Nublu Orchestra. In 2005 he recorded a concert with a quintet including Kenny Wollesen on drums (no unfamiliar name in the NYC downtown jazz and avantgarde scene, who has played with all kinds of musicians from John Zorn to John Scofield) and Jonathan Finlayson on trumpet (long time member of Steve Coleman's Five Elements). Besides playing in different jazz clubs in the US, Europe and Mexico he performed at festivals such as Willisau (Switzerland) or Celebrate Brooklyn as well as places as City Hall of New York. Bassist and composer Todd Nicholson is a mainstay of the downtown New York hardjazz scene. He has performed with Billy Bang, Roy Campbell, Eddie Gale, Frank Lowe, William Parker, James Spaulding, and Steve Swell, among others. His work with the legendary violinist, Mr. Bang, is especially notable for its longevity: Nicholson has been a core member of Bang's ensembles for the past seven years. He has appeared in a variety of settings throughout the U.S., Europe and Japan, including the Vision Festival (NYC), the Rochester Jazz Festival, the Other Minds Festival (San Francisco), Tampere Jazz Happening (Tampere, Finland), Sons d'Hiver (Paris), the Ottawa Jazz Festival, and the Full Moon Festival (Mangetsu sai) in Miyajima, Japan (the island off the coast of Hiroshima). He has collaborated with numerous dancers, most recently Carmen deLavallade and Gus Solomons jr. at Symphony Space. He also leads his own group, the Otic Band/Ensemble. Recent recorded appearances include "Long Hidden: The Olmec Series" by William Parker (AUM Fidelity), "First, Keep Quiet" by the Gauci Trio (CIMP Records), and a live recording by the Billy Bang Quintet entitled "Above and Beyond" (Justin Time).

Michael Golub is a drummer, guitarist, socialist, devoted husband and father of two very musical girls. He has composed music for the classic upstate ny ensemble, Kuru, who were briefly signed to Knitting Factory records, and for his current band, The Red Hook Project.

5/16 - JC resident and saxophonist Bryan Beninghove - featuring Eyal Maoz on guitar and special guests <!--[endif]--> Bryan Beninghove is a tireless bandleader whose innovative projects span numerous genres. Originally hailing from Westminster, MD, a rural suburb of Baltimore, Bryan brings a blue collar earthiness to the world of jazz. Before becoming a full time professional musician, he worked for different steel shops, carpenters, & he bartended. Drawing from these diverse experiences, Bryan has always played with an urgent grittiness, a sense of humor, & a strong foundation in the blues. Bryan has performed with such jazz luminaries as Eddie Henderson, Rufus Reid, Ron Affif, & Jamey Haddad as well as young guns like Mark Guiliana, Sam Barsh,

Duane Eubanks, Rick Parker, & Josh Dion. Bryan has also performed with the hard rock group Clutch, the indie band Lake Trout, & beatbox extraordinaire Taylor McFerrin. Music education has always been a priority in Bryan's life. Since receiving a bachelor's degree in music from William Paterson University, he has spent countless hours teaching privately, running ensembles for all ages, putting on clinics, and running a jazz camp for kids each summer. Guitarist Eyal Maoz is a composer and guitarist based in New York City. Eyal was recently hosted at WNYC "Ear To Ear" radio program, presenting some of his music and ensembles. His latest CD Edom (Tzadik Records) with John Medeski on organ, Shanir Blumenkranz on bass and Ben Perowsky on drums is available now. His group Hypercolor just performed at the 2008 NYC Winter Jazzfest. Eyal's ensemble Edom performed at the 2006 Montreal Jazz Festival, 2007 BAM Next Festival and at the 2007 Winter JazzFest. His ensembles performed at the Verizon Jazz festival, Jewish Music and Heritage, The Red Sea International Jazz Festival and many others. http://www.eyalmaozmusic.com/

5/23 - JC resident and interactive guitarist Damian Catera - with Michael Lopez on drums and spoken-word artist G. E. Schwartz on poetry and vocals

"Call it dark space music or experimental drones, this music rattles the soul -- and the windows."

-- François Couture, allmusic.com

Damian Catera is an electroacoustic composer/improviser, sound installation and media artist. Catera's work reflects interests in experimental composition/ improvisation, transmission and sociopolitical critique. He has toured and exhibited his work the US, Europe and Asia. His primary mission as an artist is to blur disciplinary boundaries often utilizing appropriated material and algorithmic processing. In recent years, Catera has performed solo improvised "decompositions" using computer manipulated live radios as instrumentation in such venues as the New Museum of Contemporary Art and The Kitchen in New York City , the ZKM institute in Germany and the Institute for Contemporary Art in Prague. He is represented by the Hogar Collection Gallery in Brooklyn, NY and is the recipient of a 2008 Fellowship from the New Jersey State Council on the Arts.

Writer, poet and vocalist G. E. Schwartz, frozen by the mad love of John Montague and Joseph Brodsky and Joey Heatherton, and the immense teaching of their spring of broken symbols, has turned and twisted in the circles of SOLOMONS RAMADA, FAKING TRAINS and EONCHS OF RUBY. He forfeited the divine nameless by putting out the book Only Other Are: Poems (LEGIBLE PRESS), all the while his little finger plumbing the dark moist sepal of new terrain. The Bellingham Dance Company has just choreographed his "House of Silver Windows" out in the Seattle area).

5/30 - JC resident and trumpeter Nate Wooley -- with Chris Speed on tenor saxophone and clarinet, Reuben Radding on bass and JC resident Harris Eisenstadt on drums "Local trumpet ace Nate Wooley (is) one of the few cats who is working hard at redefining the vocabulary and sound of the trumpet." -- Bruce Gallanter, Downtown Music Gallery

Nate Wooley grew up in a small fishing town in Oregon. He grew up in his father's big band, beginning his professional career at age 13. After a period of study, Nate landed in Jersey City. He has made a name for himself as a sideman, working with such improvisors as Paul Lytton, Anthony Braxton, John Butcher, Steve Beresford, Joe Morris, and Daniel Levin. His experimentation on the trumpet has led to him being labeled "exquisitely hostile" by the Italian magazine, Touching Extremes. His solo work, acoustic and with unprocessed amplification, has led him to work in fields left and right of the jazz world as well, with bands such as Akron/Family, Wolf Eyes, Burning Star Core, and David Grubbs. The quartet will perform pieces of Nate's worked to a wonderful frayed edge over the past 5 years.

The group, featuring two of the leading lights of the Brooklyn/downtown scene, Reuben Radding and Harris Eisenstadt (a JC resident who participated in last year's "HFA" festival), welcomes special guest Chris Speed tonight for a reading of this music as well as some of Nate's new Christian Wolff inspired "exercises".

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62. John Cunningham
Re: abstraction & poetry
Sat 3 May 2008

I've recently submitted a review to Contemporary Verse 2 of Robert Creeley's Selected Poems where I argue that many of his poems are a poetic version of abstract expressionism. John Cunningham

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of ric carfagna
Sent: May 2, 2008 7:19 PM
To: [redacted]
Subject: abstraction & poetry

Hi,
What poets have come closest in practice to parallelling
the mid-century's abstract expressionism movement?

Ric

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Checked by AVG.
Version: 7.5.524 / Virus Database: 269.23.8/1412 - Release Date: 02/05/2008 4:34 PM

No virus found in this outgoing message.
Checked by AVG.
Version: 7.5.524 / Virus Database: 269.23.8/1412 - Release Date: 02/05/2008 4:34 PM

↑ Index

63. Aryanil Mukherjee
Re: abstraction & poetry
Sat 3 May 2008

John Ashbery, Frank O'Hara, James Schyuler, David Shapiro, John Yau.... The list goes on.

Are there foreign poets who could go down in that list ?....a question for the listserv.

Aryanil
----- Original Message -----
From: "ric carfagna" <[redacted]>
To: <[redacted]>
Sent: Friday, May 02, 2008 8:19 PM
Subject: abstraction & poetry

> *Hi,*
> *What poets have come closest in practice to parallelling the mid-century's abstract expressionism movement?*
>
> *Ric*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG. Version: 7.5.524 / Virus Database: 269.23.8/1412 - Release Date: 5/2/2008 4:34 PM*

↑ Index

64. Kyle Schlesinger
TODAY Miles Champion & Ted Greenwald @ SEGUE
Sat 3 May 2008

Today at the Segue Reading Series featuring Miles Champion and Ted Greenwald I¹ll have copies of Ted¹s Two Wrongs, a collaboration with painter Hal Saulson available for half off the cover price (usually $20, today $10). I¹ll also be taking orders for his forthcoming book 3, due out from Cuneiform at the end of the month.

Of 3, poet Ron Padgett wrote: ³Ted Greenwald's 3 takes the mind in at least three different directions simultaneously, in hardboiled, richly detailed, well-made poems whose giddy wordplay, pantoum-like interweavings, and nimble jumpcuts create a sort of 21st-century Poet in New York. An inspired challenge and a delight.²

See you there on Saturday, May 3, 2008 at 4pm
Bowery Poetry Club (308 Bowery, just north of Houston)
$6 admission goes to support the readers
hosted by erica kaufman & Tim Peterson

Cheers,

Kyle
www.kyleschlesinger.com

↑ Index

65. J. Michael Mollohan
Re: abstraction & poetry
Sat 3 May 2008

John M. Bennett
Ficus Strangulensis
Bob Grumman
. . .
I could go on. . .

----- Original Message -----
From: "ric carfagna" <[redacted]>
To: <[redacted]>
Sent: Friday, May 02, 2008 8:19 PM
Subject: abstraction & poetry

> *Hi,*
> *What poets have come closest in practice to parallelling*
> *the mid-century's abstract expressionism movement?*

> *Ric*

↑ Index

66. steve d. dalachinsky

Re: abstraction & poetry

Sat 3 May 2008

many
On Fri, 2 May 2008 20:19:09 -0400 ric carfagna <[redacted]> writes:
> Hi,
> What poets have come closest in practice to parallelling
> the mid-century's abstract expressionism movement?
>
> Ric
>
>

↑ Index

67. Mathew Timmons

Reading (a Reading) Saturday, May 10 at 7:30pm

Sat 3 May 2008

Reading
(a Reading)
with Susan Gevirtz and Steve Dickison
Saturday, May 10 at 7:30pm
Free

I have been able to catch up on some reading lately. Finished _____ by _____?I really like it but _____ does get a bit technical in talking about the brain and how it functions in the role of the emotion life. Have had the Winter 2007 issue of _____ sitting around to finish?title is "_____." It is about the rise, of _____?one article talks about "monastic groupies," people who connected themselves to a monastery, practiced some of the disciplines but lived outside in the world. I have tended to go to different monasteries, three I think at this point but was a regular at a retreat center for about a year.

Also Just finished reading _____ on "_____." They have excellent material in that _____, maybe I need to re-subscribe? Of course, I have had this one lying around for 6 months and only now finished it. One article talked about the problem of _____ and how so many _____.

I am moving slowly through _____ but hope I can sustain my concentration enough to finish it this time?likely will take a few months. Re-reading _____ and the book that _____ says had a significant impact on him (in the _____ I just finished). I should finish _____ by the _____ of my recently completed _____?hmmm, if I am saying should, that is not a good sign. Also have a couple of chapters to finish in _____?that is one that started out very promising but couldn't sustain itself and so I put it aside? maybe having two _____ to finish had something to do with it. What is next? A couple on my desk that I am looking at longingly?_____ by_____, _____ by _____and _____by _____. I do want to head back and finish _____ that I started last summer.

Susan Gevirtz's books include Aerodrome Orion & Starry Messenger, forthcoming from Kelsey Street: Broadcast, forthcoming from Trafficker: Without Event: Introductory Notes, forthcoming from eohippus labs: THRALL, Post Apollo; Omatic & After St. John, dpress, 2006; Hourglass Transcripts, Burning Deck, 2001; Spelt, collaboration with Myung Mi Kim, a+bend press, 1999; Black Box Cutaway, Kelsey Street, 1999; PROSTHESIS : : CAESAREA, Potes and Poets, 1994; Taken Place, Reality Street, 1993; Linen minus, Avenue B, 1992; Domino: point of entry, Leave Books, 1992; Korean and Milkhouse, ABACUS, Potes and Poets, 1991; and the critical study Narrative's Journey: The Fiction and Film Writing of Dorothy Richardson, Peter Lang, 1996. Many essays have appeared in literary magazines and scholarly journals. She was an Assistant Professor for ten years at Sonoma State University and now teaches in the MFA in Poetry Program at Mills College. With Greek poet Siarita Kouka she runs Th e Paros Symposium, on Paros island, an annual meeting of poets and translators from Greece and the U.S..

Steve Dickison has directed the Poetry Center and American Poetry Archives at San Francisco State University since 1999. He is editor and publisher of the small press Listening Chamber, with offshoots Rumor Books and Parrhesia Press, and with David Meltzer, he co-edits and publishes Shuffle Boil, an occasional music magazine with poet, artist, and musician contributors. He curated the art exhibition Poetry and its Arts: Bay Area Interactions 1954?2004 at the California Historical Society during Winter 2005, in celebration of the Poetry Center's 50th anniversary, and during Spring 2006 the book exhibition Recent Visitors: Poets & Publishing on the Bolinas Scene in the Seventies at the Book Club of California. Disposed, a book of poetry, published in 2007 by the Post-Apollo Press, was selected as 2007 Book of the Year under "Poet to Watch" by the Northern California Independent Booksellers Association.

- - - - - - - - - - - - - - - - - - -
Directions to Betalevel

1. Find yourself in front of "FULL HOUSE RESTAURANT"
located at 963 N. Hill Street in Chinatown, Los Angeles

2. Locate the narrow alley on the left hand side of Full House.

3. Walk about 20 feet down the alley (away from the street).

4. Stop.

5. Notice dumpster on your right hand side.

6. Take a right and continue down the alley.

7. Exercise caution so as not trip on the wobbly cement blocks underfoot

8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

↑ Index

68. Ward Tietz
"poudre" (powder) in the Aire river
Sat 3 May 2008

Ambroise Barras posted a video clip to YouTube that I thought I'd share of one of the words (poudre) from my piece la chasse-cueillette (hunting and gathering) at the Villa Bernasconi Museum in Geneva. The link's below.

http://www.youtube.com/watch?v=w475nUDp-D0

Best,

WT

↑ Index

69. mIEKAL aND
sending books to UK
Sat 3 May 2008

I just sent a 3 lb package of books to London & it cost me $26 for the cheapest rate. Anyone know of any cheaper alternatives for getting books overseas? In the old days there used to be a surface rate that took weeks or months but at least it was a reasonable charge.

~mIEKAL

↑ Index

70. steve russell
Re: abstraction & poetry
Sat 3 May 2008

----- Original Message ----
Fr
 Jorie Graham, perhaps.

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Saturday, May 3, 2008 2:10:06 PM
Subject: Re: abstraction & poetry

many
On Fri, 2 May 2008 20:19:09 -0400 ric carfagna <[redacted]> writes:
> Hi,
> What poets have come closest in practice to parallelling
> the mid-century's abstract expressionism movement?
>
> Ric
>
>

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

71. steve d. dalachinsky
sad news
Sat 3 May 2008

Hanon Reznikoff after suffering a massive stroke and pneumonia has passed away He was a founding member of the living theatre and was Judith Malina's partner afterJulian Beck passed away - there is a shiva if anyone in NY area want s to go

you can backchannel me

↑ Index

72. Jason Quackenbush
Re: abstraction & poetry
Sat 3 May 2008

Jackson Mac Low? Twenties always puts me in mind of rothko. On May 2, 2008, at 5:19 PM, ric carfagna wrote:

> *Hi,*
> *What poets have come closest in practice to parallelling the mid-*
> *century's abstract expressionism movement?*
>
> *Ric*

↑ Index

73. Daniel Godston
Re: sad news
Sat 3 May 2008

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]On
Behalf Of steve d. dalachinsky
Sent: Saturday, May 03, 2008 7:32 PM
To: [redacted]
Subject: sad news

Hanon Reznikoff after suffering a massive stroke and pneumonia has passed away He was a founding member of the living theatre and was Judith Malina's partner afterJulian Beck passed away - there is a shiva if anyone in NY area want s to go

you can backchannel me

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74. Gustavo Dourado
Cordel for Machado de Assis:The Bruxo of Cosme Velho ...
Sat 3 May 2008

Cordel for Machado de Assis:
The Bruxo of Cosme Velho ...
Gustavo Dourado

Joaquim Maria Machado de Assis:
The Morro do Livramento ...
From an impish Baleiro:
The Wiz and budding talent in ...

Wizard of Literature:
Luzeiro of Thought ...

21/06/1839:
He gave up his birth ...
He came to the world in Rio:
At the Quinta do Livramento ...
Master Machado de Assis:
Expression of thought ...

Joseph Francis of Assisi:
Maria Machado Leopoldina ...
Genitores the Writer:
Mestre, academic, genius ...
The genesis of the novelist:
I have noted with me ...

Well was little orphan:
From his mom dear ...
It was his father soon after:
A machadada in life ...
Maria Ines, the stepmother:
It gave him love, bread and shelter ...

It could not examine:
Neither had access to school ...
It was seller of bullet:
To not begging ...
The bias was large:
Although there was no ball ...

Sacristão of Lampadosa:
Learned Latin-French ...
He studied the German:
The English language ...
If you were here:
Chinese until Falaria ...

Boy poor-Mulato:
In the Capital City ...
Season of yellow fever:
From the industrial age ...
Everything was imported:
Brazil was backyard ...

Father Silveira Sarmento:
Machado encouraged to ...
An intelligent boy:
As soon became genius ...
To get out of suffering:
The sad life of cattle ...

It came from poor family:
Persistent and hard ...
He had to 16 years:
A poem published ...
The book Paula Brito:
Contratou our Machado ...

London dictated by fashion:
Imperava to slavery ...
Fabricaram external debt:
The capital submission ...
And Machado in the scenario ...
Fluía art and creation ...

It published the sonnet was "It":
Big deal was not ...
In Marmota Fluminense:
He gave wings to the chimera ...
It was caixeiro and seller:
And a reviewer fera well ...

In Marmota Fluminense:
He began to write ...
It was 1855:
As I understand ...
Until 1861:
Collaborated assert pra ...

Year 1856:
Typography National ...
Manuel Antonio de Almeida:
Influence natural ...
Until 1858:
Learning literal ...

It became assistant:
The Daily Journal ...
Registration in journals
His original works ...

He worked in Ministry:
It was the first-official ...

Collaborated in the press:
In Mercantile mail:
Diary of Rio de Janeiro:
Machado to over a thousand ...
Jornal da Tarde, O Globo:
In the capital of Brazil ...

In the Journal of Families:
And in Revista Brasileira ...
In the News Gazette:
His prose of the first ...
Ilustrada Week, The Cruise:
Machado in front ...

1866:
Carolina comes to the River ..
(Sister of the poet Faustino):
Where was wife of brilliance ...
It was the life of Machado:
Sun, poetry, mio amore ...

Ministry of Agriculture:
Journal of office ...
I would like to move:
For the Rua do Catete:
And in Largo do Machado:
Bebia coffee with milk ...

In 1869:
He is with Carolina ...
Machado, almost Gago:
Writer of beautiful sina ...
He fought against prejudice:
And won the girl ...

Former Rio Machado is:
Cosme Velho - Ombudsman ...
In the Rua dos Andradas:
Exercitou the love ...
With the muse Carolina:
A novel alentador ...

Stories of Half-Night:
The book Resurrection ...
Morou in Rua da Lapa:
Top of trans.formação ...
In Rua das Laranjeiras:
It is the initiation ...

Poetry, American:
The muse to inspire you ...
Crisálidas was the beginning:
From a poet to grow ...
Gil, Job and Plato:
Pseudônimos learned to use ...

Falenas ... Western:
Helena ... The Cartomante ...
Stories without ... Contos Date:
Machado always below ...
The Alienista ... Mass of the Rooster:
Pulsa high as Dante ...

Teceu the hand and the glove:
The work Iaiá Garcia ...
He Contos the Fluminenses:
He studied philosophy ...
Stories of Half-Night:
Reflections of the day-to-day ...

Criticism of Araripe:
Also highlighted was the unwillingness ...
Machado exceeded:
All the criticality ...
It was well and transmutou to:
In gold of immortality ...

Vitor de Paula ... Job:
Max and Lara then ...
Published with several names:
A work that does not stop ...
Creative and talented:
Flui the genius that God dara ...

Republic and Abolition:
The cry for freedom ...
Anti-slavery:
Ares of civility ...

Season of Realism:
From new company ...

Poetry new, realistic:
Faraway of Romanticism ...
Campaign abolitionist:
Marx and the Communism ...
Machado addition to Real:
Bebeu in Naturalismo ...

1878-79:
In Freiburg, season:
Treatment of health:
New life in the day ...
This is a new writer to work:
Press ... Vera - dawn ...

The Posthumous Memoirs of Bras Cubas:
Art of stoning ...
Text of Engineering:
Positive and emotion ...
Creativity the flower of the skin:
He gave wings to the heart ...

Memories Póstumas published:
The journal Brazilian ...
It is an essential book:
What mark his career ...
In the News Gazette:
It was the first chronicler of ...

Memories came out in book:
Highlight for Machado ...
Papers published Avulsos:
Text well prepared ...
Rua Cosme Velho, 18:
Very well accommodated ...

In Machado is no irony:
Doubt and questioning ...
Capitu betrayed or not?
The answer flies to the wind ...
The love everything beyond:
It is the feeling ...

Officer of the Order of Rosa:
By imperial decree ...
Director of Traffic:
Several stories, after all ...
Machado has been:
In the national scene ...

He founded the Academy:
Once elected president ...
Quincas Borba reflects:
A writer sapiente ...
The novel Dom Casmurro:
This is a book conscious ...

Chair 23:
The old Academy ...
Jose de Alencar, patron:
Machado ... the enaltecia
The master of Iracema:
Machado always the Lia ...

13 light comedy:
The verve of playwright ...
You, only you, pure love:
It was more than Taumaturgo ...
He Lesson of Botany:
A text demiurge pra ...

Old Stories wrote:
Contos, Pages Collected
He Complete Poems:
His works always read ...
I see their characters:
For squares and avenues ...

20/10/1904:
He died the Carolina ...
Companheira solidarity:
Fraternal and Diamantina ...
Beloved of all life:
A sudden loss ...

Romance Esau and Jacob:
He is the publication ...
Relics of Old House:
Drafting procedure ...

In 1906:
It was publishing ...

Relics of Old House:
He dedicated the Carolina ...
"At the foot of the bed ultimate":
Sonnet of verve fine ...
A pearl in poetry:
In addition to the crystalline prose ...

1/06/1908:
Machado asked leave ...
To address health:
It was weakened ...
Memorial Aires, romance:
It was published last ...

3:20 a.m., September 29:
Death of the great writer ...
In 1908 ...
It's gone but the creator
Saudado by Rui Barbosa:
Magistrate and speaker ...

Cronista-Teatrólogo:
Poet, literary critic ...
Journalist, thinker ...
Decifrou the dictionary ...
Shakespeare Tupinikim:
Master of vocabulary ...

It was a masterpiece:
Grandiosa, brilliant ...
There are many influences:
The national culture ...
Machado eternizou Up
In the scenario Universal ...

100 years without Machado:
And he always this ...
His art is sculpture:
What proud our people ...
It's canon of literature:
From West to East ...

His novel transcended:
In addition to the dialectic ...
This is a work of good size:
What balances the ethical ...
It philosopher's stone
Quintessência of aesthetics ...

Gustavo Dourado
www.gustavodourado.com.br

↑ Index

75. Lucas Klein
Re: abstraction & poetry
Sun 4 May 2008

The question--or, the answers--confuse(s) me. While I expect some of the names that have appeared, it's only through what secondary snippets I've read; I've never been able to figure out the criteria. What are they? How can anyone who uses language to represent anything--which literature seems almost to have to do, even if it also represents itself--do what abstract visual art does? I'm obviously missing something... but what?

Lucas

↑ Index

76. Anny Ballardini
Re: sending books to UK
Sun 4 May 2008

And sometimes, on top of it, they tax the addressee. They explained me at the post office that it is a customs law and, if I receive any packages without paying the due tax it is because the employee did not notice it came from the States. *Ipse dixerunt.* Thus, keep silent and keep on paying, this is what I got out of it.* *

On Sun, May 4, 2008 at 12:07 AM, mIEKAL aND <[redacted]> wrote:

> *I just sent a 3 lb package of books to London & it cost me $26 for the cheapest rate. Anyone know of any cheaper alternatives for getting books overseas? In the old days there used to be a surface rate that took weeks or months but at least it was a reasonable charge.*
>
> *~mIEKAL*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

77. Morgan Schuldt
NEW CUE: A Journal of Prose Poetry
Sun 4 May 2008

CUE 7 is now available for $5 and includes new work by Karla Kelsey, G.C. Waldrep, Michael Schiavo, Ravi Shankar, Barbara Cully, Stephanie Balzer, Mark Horosky, Shelly Taylor, Ann Fine, Jon Thompson, Arianne Zwartjes and a retrospective of Kora in Hell by Stephen Cushman.

I'm also happy to announce the new CUE Editions bookstore, where you can now purchase individual back-issues of CUE: A Journal of Prose Poetry, each of CUE's final two print issues of the journal (7 & 8), as well as all forthcoming CUE Editions chapbook titles, including our first--Mark Horosky's Let It Be Nearby, coming in July and with cover art by Amie Robinson.

http://cueeditionsbookstore.blogspot.com/
http://cueeditions.blogspot.com/
http://morganlucasschuldt.blogspot.com/

_____ Windows Live SkyDrive lets you share files with faraway friends.
http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=

↑ Index

78. steve d. dalachinsky
Fw: Re: abstraction & poetry
Sun 4 May 2008

---

maybe none of these yer all fishing for straws
they all had a free associastion with visual arts and artists
but abstraction in ther writing where?
ashberrry more surreal yau more ashberry
schyuler lyrical shapiro wonderful and is an art maniac but abstract?
ohara come on they were his pals but his work is more like freilicher

paintings pardon the spelling
maybe coolidge's free formisms
open forms
they may be influenced but technique
a spontaneity as in a jazz solo improv
as in pollack klein not really possibly de kooning somewhat etc
one abstract expressionist herman cherry wrote lovely pomes

On Sat, 3 May 2008 11:39:06 -0400 Aryanil Mukherjee <[redacted]>
writes:
> John Ashbery, Frank O'Hara, James Schyuler, David Shapiro, John
> Yau....
> The list goes on.
>
> Are there foreign poets who could go down in that list ?....a
> question for
> the listserv.
>
> Aryanil
> ----- Original Message -----
> From: "ric carfagna" <[redacted]>
> To: <[redacted]>
> Sent: Friday, May 02, 2008 8:19 PM
> Subject: abstraction & poetry
>
>
> > Hi,
> > What poets have come closest in practice to parallelling the
> mid-century's
> > abstract expressionism movement?
> >
> > Ric
> >
> >
> >
> > --
> > No virus found in this incoming message.
> > Checked by AVG. Version: 7.5.524 / Virus Database: 269.23.8/1412 -
> Release
> > Date: 5/2/2008 4:34 PM
> >
> >

>
>

↑ Index

79. Robin Hamilton
Re: sending books to UK
Sun 4 May 2008

If you're sending a lot, M-bags are the best bet. I had two complete sacks sent from the US to the UK no problem. Took about two weeks, I think, to arrive.

A got a friend in the US to check the details for me, and here's what she said:

> *It is called an "M-Bag" (presumably standing for "Mail-Bag"), but you pay the minimum weight amount (11 pounds weight), even if you're sending less weight. Better and slightly cheaper (about $3 a pound weight), I found out after using M-Bags, would be (about $3 a pound weight) Priority Mail International (Flat-Rate Envelopes); here's the URL for its info:*
>
> *http://pe.usps.gov/text/pub51/pub51_003.html#NL508_4*

Priority Mail International would seem to come out at $9 for 3 lbs.

Robin Hamilton

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>
Sent: Saturday, May 03, 2008 11:07 PM
Subject: sending books to UK

> *I just sent a 3 lb package of books to London & it cost me $26 for the cheapest rate. Anyone know of any cheaper alternatives for getting books overseas? In the old days there used to be a surface rate that took weeks or months but at least it was a reasonable charge.*
>
> *~mIEKAL*

↑ Index

80. EJOYCE
Re: abstraction & poetry
Sun 4 May 2008

I've related what DuPlessis, Vanderborg and Davidson call in various ways palimptexts to the types of painting that Jackson Pollack does, where the text becomes layered and increasingly illegible, creating the depth of greys, blacks and whites or off-whites of the drips and TEXTures.

Sara Lundquist writes about Barbara Guest and the abstract expressionists, too.

Lisa Joyce

↑ Index

81. { brad brace }
Global Islands Project [Island 5.0]
Sun 4 May 2008

Island 5.0 is Las Islas del Maiz of Nicaragua!
* PDF AND AUDIO FILES NOW AVAILABLE ONLINE *

Global Islands Project -- ongoing series of multi-media pdf-ebooks -- a pastoral, pictorial and phonic elicitation of island parameters.

Your (Art)world is based on mutual relief at your common corruption. Maybe some cultures are based on even worse. But that wouldn't change the bad faith of it and as years go by, you wake at night in terror of your whole life being an act of bad faith, where everything is self-interest and nothing more, where every human interaction is driven by a silent, even subconscious calculation of some ulterior motive, to the point that a sea of bad faith has taken over your whole life, there's no small island left from which you can even try to build a bridge of good faith, because even that effort becomes suspect, even good faith is nothing but self-interested, even altruism is nothing but solipsistic, even your professed agonizing right here right now is nothing but a gesture, made to the conscience in order to assure it that it exists.

http://bbrace.laughingsquid.net/id.html http://bbrace.net/id.html

Island 1.0 is Ambergris Caye, Belize
Island 2.0 is Koh Si Chang, Thailand
Island 3.0 is Lamu, Kenya
Island 4.0 is Narikel Jingira, Bangladesh
Island 5.0 is Isla del Maiz, Nicaragua

Global Islands Project:

Island 1.0 -> http://bbrace.net/islands/island1/island1.html or http://bbrace.laughingsquid.net/islands/island1/island1.html -- over 800 images and hour-long audiotrack -- 69mb -- (acrobat 6)

Island 2.0 -> http://bbrace.net/islands/island2/island2.html or http://bbrace.laughingsquid.net/islands/island2/island2.html -- over 535 images and hour-long audiotrack -- 78mb -- (acrobat 6)

thanks-in-part to and/oar's examples I'm considering
stressing the audio portion of my Global Islands Project
with an augmented PDF book included on the CD(s)

I have the original recordings for all the mp3s online so
what I'd like is an editor/publisher/distributor to
orchestrate material for the CD from the online files...

http://www.archive.org/details/global_islands_project_island_1.0
http://www.archive.org/details/global_islands_project_island_2.0
http://www.archive.org/details/global_islands_project_island_3.0
http://www.archive.org/details/global_islands_project_island_4.0
http://www.archive.org/details/global_islands_project_island_5.0

Global Islands Project -- ongoing series of multi-media pdf-books -- a pastoral, pictorial and phonic elicitation of island parameters...

http://www.bbrace.net/id.html
http://bbrace.laughingsquid.net/id.html

bbs: brad brace sound
http://69.64.229.114:8000
http://www.bbrace.net/undisclosed.html

enregistrement en exterieur

/:b

↑ Index

82. Nick Piombino
Re: abstraction & poetry
Sun 4 May 2008

Yesterday at the Jasper Johns show at the Met I noticed that one of the paintings included the cover to Ted Berrigan's The Sonnets; others were dedicated to Frank O'Hara and Hart Crane.

What about John Ashbery's *The Tennis Court Oath*, Kenneth Koch's *When The Sun Tries To Go On* (with a cover by Larry Rivers), Clark Coolidge's *Space* (with a cover by Jasper Johns), and *Polaroid*, and early Bernadette Mayer like *Story* and *Moving*(especially the ending), and other works published in O-9 edited by Acconci and Mayer?

On 5/3/08 8:33 PM, "Jason Quackenbush" <[redacted]> wrote:

> *Jackson Mac Low? Twenties always puts me in mind of rothko.*
> *On May 2, 2008, at 5:19 PM, ric carfagna wrote:*
>
> *Hi,*

> *What poets have come closest in practice to parallelling the mid-century's abstract expressionism movement?*
>
> *Ric*

↑ Index

83. David Chirot

Re (Critical) Writing & "'Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times

Sun 4 May 2008

---

http://www.nytimes.com/2008/05/02/arts/design/02acti.html?_r=1&oref=slogin
---

A poet/writer not yet noted re the Abstract Expressionists is Jack Kerouac--who was friends with many of the painters, and used "sketching" as fundamental of his Spontaneous Bop Prosody, combing visual and sonic awareness brought togetehr with the "frame" of the page of a pocket notebook--which could be pulled out and sketched in "on site"--

though a difference in scale makes Kerouac's approach, until he gets to his "studio" and its typewriter--portable in a way that the huge canvases of the painters is not--

in this sense Kerouac moves also from visual/sonic sketching to his considerations of photography and his collaborations with Robert Frank--in photography and film both--

certainly Kerouac can be called an "Action Poet" in the sense the painters are "Action Painters"--from the sketches to his famous high speed typing, which was considered by some an almost athletic feat in itself--(and like many athletes then and now, aided by "banned substances" such as the still popular "uppers"--)

Kerouac called writing at this stage "silent meditation going a hundred miles an hour"--the sonic aspects of Bop and immediate sounds in the world of the sketching and dreaming over photographic images now being converted to type at such high speed that it become a silent meditation on the art of the writer--while the spectators/listeners through a crack in the door reported the non-stop "clang clang clang" of the return bell, the typing being so fast that lines were finished "almost immediately---

While the article & exhibition are concerned with critical writings rather than poetry in re Abstraction Expressionism/Action painting-- very much the "war of words" involved in a "war of images" during the Cold War--

for all it's reputation critically, at the time Abstract Expressionism/Action Painting sold poorly--it's exhibition often was via the State Department and other official venues as a major propaganda/cultural export like Jazz, promoting American "freedom of expression" versus its "opposite number" behind the Iron Curtain.

(Also promoting USA as new center of High Culture--in painting and music--and the novel--was Sartre helping out here by having written some very interesting essays on the European receptions and manipulations of American novels by Fascist and Communist governments--during WW2--the Nobel Prize for Faulkner and the impact of American "hardboiled" writers and Hemingway-)

John Zerzan has an interesting essay & different take on the painters/painting of this period in his book Running on Emptiness The Pathology of Civilization, called "Abstract Expressionism Painting as Vision and Critique."

Zerzan considers the painters from the point of view of their lifelong involvements with Anarchism (Newman, Gottlieb, Rothko, and Still). Reading the statements by and quotes from remarks in conversations with Newman, Rothko, Still and Pollock, the passion and violence as well as peaceful, Utopian aspects of Anarchism are very alive. By contrast with the timidity of "radical" American artists and writers today, these characters sound like "extremists" not far removed from being "detained." Perhaps the suicides of several were like that of Van Gogh, as described by Artaud during this same time period: "The Man Suicided by Society." Not to mention a pronounced alcoholism, a slower form of suicide. (Or, one may also ask, does the particular stance adopted and the time period and place in which it was operative, in a sense, aided by alcoholism, function as a set-up--the "heroic" aspirations which can "never be realized here" setting up the scenario for the self-immolating Icarian Fall---)

↑ Index

84. Bob Grumman

Re: abstraction & poetry

Sun 4 May 2008

> *Hi,*
> *What poets have come closest in practice to*
> *parallelling*
> *the mid-century's abstract expressionism movement?*
>
> *Ric*

--- "J. Michael Mollohan" <[redacted]> wrote:

> John M. Bennett
> Ficus Strangulensis

> Bob Grumman
> . . .
> I could go on. . .
>
Interesting question. Thanks for thinking of me, J. Michael. At first, upon reading your post, I thought, yes, I must surely be as ab-ex in my poetry as anyone since I compose ab-ex graphics for use as terms in my long-division poems, and have copied canonical specimens of 1950's ab-ex works into my poems. On reflection, though, I realized that I use ab-ex conceptually rather than do it--although I may be a lot like Gottlieb in that. A poet who uses words the way ab-ex painters used paint, though, is John M. Bennett, whom I've called the Jackson Pollock of contemporary poetry. I see ab-ex painting as non-representational painting at its most visceral, primitive level--a reveling in color as dance-steps, pre-conceptual expression of sub-cerebral inner (animal) states; Bennett, in much of his poetry does something similar with words, which he transforms into sub-verbal vocalizations of sub-cerebral inner states rendered in dance-steps as a literary equivalent of action painting.

I don't think too many poets are much like the abstract-expressionists--but Ficus strangulensis, yes--and you, J. Michael, too. Mike Basinski in some of his work. Jackson Mac Low, very possibly, although I'm not sufficiently conversant with his work to be sure. But certainly not post-Eliot/Pound jump-cut poets like Jorie Graham. Nor most language poets, I don't think, who seem to me to have different aims than the ab-ex painters.

--Bob G.

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85. Carrie hunter

Easter Sunday by Barbara Jane Reyes

Sun 4 May 2008

New ypolita press chapbook available:

Easter Sunday by Barbara Jane Reyes. In peach or blue. $5.

ypolitapress.blogspot.com

Read some poems from the chapbook here:

http://mtd.celaine.com/barbarajanereyes.htm

If you don't trust paypal (be careful what you click!) let me know and I will send you my mailing address for checks/money orders.

And also let me know if you would like a review copy.

Still available: William Allegrezza's Filament Sense and Arielle Guy's Gothenburg.

CAConrad's Frank Poems and Elizabeth Kate Switaj's The Broken Sanctuary are out but will print more if anyone wants one.

Forthcoming, sooner or later, hopefully sooner, but probably later: Suzanne Stein, Gina Meyers, Nicholas Manning, and Matina Stamatakis.

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86. Jesse Seldess
Antennae website
Sun 4 May 2008

After seven years in print, Antennae is finally on the web. I'm particularly excited to make available free PDF versions of out-of-print issues. Please take a look and pass on word.

http://www.antennae-journal.com

Jesse Seldess, Editor

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87. Susan Webster Schultz
Sidewalk Blogger: The cost of war series
Sun 4 May 2008

---

http://www.facebook.com/album.php?aid=21060&l=a660e&id=654553661

Put up signs last night detailing the (U.S.!) cost of the Iraq war; the stats are available at costofwar.com

aloha, sms

↑ Index

88. **Murat Nemet-Nejat**
Re: abstraction & poetry
Sun 4 May 2008

Bob,

Very interesting post.

I think to see into the relationship between the eye and words, particularly the way Jackson Pollock may use the visual, for example, one might go to Stan Brakhage, particularly films like mothlight, the garden of earthly delight, the stars are beautiful, and what he says about the titles of his films.

Ciao,

Murat

On Sun, May 4, 2008 at 12:38 PM, Bob Grumman <[redacted]> wrote:

> *Hi,*
> *What poets have come closest in practice to parallelling*
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>
> *--Bob G.*

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89. Factory School

Bernstein Book Party & Special Announcement Preview

Sun 4 May 2008

YOU ARE INVITED TO A BOOK PARTY

Monday, May 5th, 2008, 8pm
Medicine Show Theater, 549 W 52nd St, NYC.

Pre-Publication Book Party for Charles Bernstein and Ben Yarmolinsky's Blind Witness: Three American Operas, due out in August from Factory School.

For more information about this event, please click here:
http://epc.buffalo.edu/authors/bernstein/blog/#04-23-08

For more information about Blind Witness, and to pre-order a copy, please click here:
http://factoryschool.org/pubs/blindwitness/

SPECIAL ANNOUNCEMENT – PLEASE HELP US CONTINUE OUR WORK

If you are unable to attend Monday's event, we hope you will join us online for an important announcement regarding the future of Factory School and its work in the community. We are planning a significant relaunch of our organization, its purpose and orientation. This change will be visible on our website on Monday, May 5th, when we will unveil a 2.0 upgrade to our site. To this end, we are seeking collaborators, projects, and support for our work.

Since 2000, Factory School has sponsored online galleries, an audio archive of poetry readings, as well as resources for teachers and teachers of writing--all this in addition to our books. Hundreds of thousands of visitors have made use of these materials. Since our books are our only source of income, we are pleading with the community to help us continue our work by purchasing one or more of our books. These purchases will allow us to continue to publish books while continuing to expand our organizational infrastructure.

Here is a preview of what our priorities will be in the coming years:

CULTURAL CAPITAL GENERATING MACHINE

--Free University of New York Press: a new academic press without the university. --Publication Club: social networking site allows younger writers to meet each other and develop editorial identity, social and real capital. --Series based publishing: Developing projects for extant book series (Heretical Texts, PS3577, Public Intermedia, Southpaw Culture). --Working collaboratively not as aesthetic judges, seeking alternatives to the social-subcultural engine that drives micro communities of taste. --Development of books for use in courses, not the other way around.

KNOWLEDGE LAUNDERING

--"Community Handbook" resource development project: teaching materials, student-generated learning modules.
--Textbook recycling program.
--Reclaiming for public use educational content pilfered from the public domain by private corporations.

ACTION RESEARCH CONSULTATION SERVICE

--Community-based problem solving and future planning.
--Design studio and workshop.
--Curriculum and learning program development.
--Organizational feedback strategies, research methods and practice.

LEARNING STUDIOS AND POLICY LABORATORIES

--Interactive websites for all new Factory School books. --Beginning research and planning phases for independent urban college. --Think tank and policy-paper laboratory to counter-act regressive trends in American politics and culture.

PLEASE CONSIDER DONATING, OR PURCHASING SOME BOOKS

Click on the link below to order a book or make a donation using Paypal. If you would rather send us money, please send an email to INFO "@" FACTORYSCHOOL ORG to make arrangements.

http://factoryschool.org/pubs/order.html

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90. Murat Nemet-Nejat
Re: abstraction & poetry
Sun 4 May 2008

But that layered texture has a cadence, a rhythm, a song. That is, it is not all a matter of technique, or surfaces.

Murat

On Sun, May 4, 2008 at 10:47 AM, EJOYCE <[redacted]> wrote:

> *I've related what DuPlessis, Vanderborg and Davidson call in various ways palimptexts to the types of painting that Jackson Pollack does, where the text becomes layered and increasingly illegible, creating the depth of greys, blacks and whites or off-whites of the drips and TEXTures.*
>
> *Sara Lundquist writes about Barbara Guest and the abstract expressionists, too.*
>
> *Lisa Joyce*

↑ Index

91. Bob Grumman
Re: abstraction & poetry
Sun 4 May 2008

> *On Sun, May 4, 2008 at 10:47 AM, EJOYCE <[redacted]> wrote:*
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>
> *Sara Lundquist writes about Barbara Guest and the abstract expressionists, too.*
>
> *Lisa Joyce*

You remind me of d a levy, who was very much an abstract expressionist in his treated texts, which featured various kinds of overprinting, and were intentionally accident-prone to an extreme the way I think much abstract-expressionism was. Also visceral, "sloppy," and primitive-seeming. Another visual poet who has been abstract-expressionist with over-printing, although rather carefully, is Tom Phillips. Doris Cross, another, and fully intuitive and "sloppy." Still, for splattering words like Pollock splattered paint, I think John M. Bennett one of the very few (although he's a visual poet, too, who splatters ink of various colors, too, and who knows what else).

--Bob G.

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92. Dan Thomas-Glass

Re: abstraction & poetry

Sun 4 May 2008

I'm confused-- how are rhythm or cadence not techniques or surfaces? Couldn't that be where the action happens?

On Sun, May 4, 2008 at 1:22 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *But that layered texture has a cadence, a rhythm, a song. That is, it is not*
> *all a matter of technique, or surfaces.*
>
> *Murat*
>
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> *Sara Lundquist writes about Barbara Guest and the abstract expressionists,*
> *too.*
>
> *Lisa Joyce*

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93. erica kaufman
REMINDER! Belladonna PARTY this Tuesday (5/6)*
Sun 4 May 2008

—

↑ Index

94. Jena Osman
Chain Links Intersection
Sun 4 May 2008

Hi,

Juliana Spahr and I are pleased to announce the publication of Intersection: Sidewalks and Public Space, edited by Marci Nelligan and Nicole Mauro. It is the first in a new book series called ChainLinks, a spinoff project of the journal Chain. The goal of this new series is to produce books that might change people's minds, might agitate for (thought) reform, might shift perspectives. This project also continues Chain's desire to provide space for work that slips through genre cracks and falls outside of disciplinary boundaries. In the spirit of Chain magazine, these books will combine works that normally would not be published side by side, organizing them around a formal thematic.

Intersection is a collection of essays concerning sidewalks and public spaces in contemporary society. Each contributor presents a unique response to concepts first laid out by Jane Jacobs in her influential work The Death and Life of Great American Cities (excerpts of which are reprinted at the beginning of the book). Contributors include historian Claire Potter, performance artist William Pope.L, sociologist Mitchell Duneier, surveillance expert Melissa Ngo. Also included is a photo essay by Paul Madonna on stencil art on the sidewalks of San Francisco's Mission District.

This book can be ordered through Small Press Distribution:
http://www.spdbooks.org/Details.asp?BookID=1930068395
<http://www.spdbooks.org/Details.asp?BookID=1930068395>

The next book in the ChainLinks series will be Borders, edited by Susanne Christensen & Audun Lindholm. For more information on ChainLinks and how to propose a book for the series, please go to www.chainarts.org

Thanks,
Jena Osman

Info:
Title: Intersection: Sidewalks and Public Space
Editors: Marci Nelligan and Nicole Mauro
Publisher: ChainLinks
ISBN: 978-1-930068-39-1
Price: $16.00

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95. Wystan Curnow

Re: abstraction & poetry

Sun 4 May 2008

Murat, Mentioning Brakhage, who's the best candidate--but easiest since the painting-film connection is easier to make--so far for an ab-ex in some other art, reminds me of Len Lye, whose hand-painted, scratched films Brakhage admired. I wrote a piece ("Len Lye and Abstract Expressionis," for the catalogue for Lye' Pompidou show some years ago). Seems to me the 'expressionist' analogy is the one most have looked for (but several so-called ab ex's weren't Bery 'expressionist', such as Barnett Newman) whereas it is the 'abstract' part on which the analogy falls over. What's abstract poetry? And, more difficult still: does it mean the same thing as abstract painting? And if it does or doesn't, does it matter? Wystan

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Murat Nemet-Nejat
Sent: Monday, 5 May 2008 7:24 a.m.
To: [redacted]
Subject: Re: abstraction & poetry

Bob,

Very interesting post.

I think to see into the relationship between the eye and words, particularly the way Jackson Pollock may use the visual, for example, one might go to Stan Brakhage, particularly films like mothlight, the garden of earthly delight, the stars are beautiful, and what he says about the titles of his films.

Ciao,

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John M. Bennett
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--Bob G.

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96. Alan Sondheim

Flesh of the world -- Flesh of the body -- Being

Mon 5 May 2008

Flesh of the world -- Flesh of the body -- Being
May, 1960

Flesh of the world, described (apropos of time, space, movement) as segregation, dimensionality, continuation, latency, encroachment -- -- Then interrogate once again these phenomena-questions: they refer us to the perceiving-perceived _Einfuhlung,_ for they mean that we are already _in_ the being thus described, that we _are of it,_ that between it and us there is _Einfuhlung_ That means that my body is made of the same flesh as the world (it is a perceived), and moreover that this flesh of my body is shared by the world, the world _reflects_ it, encroaches upon it and it encroaches upon the world (the felt [_senti_] at the same time the culmination of subject- ivity and the culmination of materiality), they are in a relation of transgression or of overlapping -- -- This also means: my body is not only one perceived among others, it is the measurant (_measurant_) of all, _Nullpunkt_ of all the dimensions of the world.

[...]

The _touching itself, seeing itself_ of the body is itself to be under- stood in terms of what we said of the seeing and the visible, the touching and the touchable. Ie. it is not an act, it is a being at (etre a).

- Merleau-Ponty, The Visible and the Invisible, from the Working Notes

of there to here as not both here and here, neither here nor here -- -- "my body is made of the same flesh as the world" - incipient accumulative processes, no differing among real and virtual, prim and corporeality, tissue and organ -- emanent life, emanent living --

(clearly these speak to my recent work/theory, and thanks to Sandy Baldwin for sending me to the book)

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97. Small Press Traffic

Dawn Lundy Martin & Miranda Mellis @ SPT 5/9/08

Mon 5 May 2008

Small Press Traffic is thrilled to present:

Miranda Mellis & Dawn Lundy Martin

Friday, May 9th, 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

Miranda Mellis is the author of The Revisionist (Calamari Press) and a founding editor at The Encyclopedia Project. Her work has appeared in Harper's, Tin House, Post Road, Fence, McSweeney's, and elsewhere. She is a recipient of the John Hawkes Prize in Fiction and an NEH grant. In her former life as an aerialist in the tiniest circus in the world, she toured with Sister Spit in 1998. She teaches at the California College of the Arts.

A Gathering of Matter/A Matter of Gathering, Dawn Lundy Martin's new poetry collection, published by the University of Georgia Press, won the Cave Canem Poetry Prize in 2006. Ms. Martin is completing her Ph.D. in English at the University of Massachusetts, Amherst, and is an assistant professor in the English Department, University of Pittsburgh. She is the co-founder of the Third Wave Foundation, a national organization for young feminists.

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107

[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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98. Jim Andrews
Kandinsky 4
Mon 5 May 2008

KANDINSKY 4
http://vispo.com/dbcinema/kandinsky4

fourth kandinsky med. with dbCinema.

use opera or ie, if you use a pc, or safari if you use a mac, please.

ja
http://vispo.com/dbcinema/meditations.htm

↑ Index

99. steve russell
Re: abstraction & poetry
Mon 5 May 2008

Has anyone mentioned Barbara Guest? For whatever reason, I think of jazz musicians, Ornette Coleman, when I think of abstract expressionism. & on to pop art: I recently saw a retro Jasper John's exhibit. His work seems dated. Interesting, but not so daring anymore.

----- Original Message ----
From: Bob Grumman <[redacted]>
To: [redacted]
Sent: Sunday, May 4, 2008 12:38:47 PM
Subject: Re: abstraction & poetry

> *Hi,*
> *What poets have come closest in practice to*
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> *Ric*

--- "J. Michael Mollohan" <[redacted]> wrote:

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--Bob G.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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100. Carrie Etter
Sending books to UK
Mon 5 May 2008

The M-bags that have been mentioned worked wonderfully for me in moving the last of my books to England, but in my experience delivery took six weeks and I was originally advised 4-6.

If anyone comes up with a cheaper alternative for smaller parcels, please let me know!

Cheers,
Carrie Etter

↑ Index

101. Wystan Curnow
Re: Re (Critical) Writing & "'Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times
Mon 5 May 2008

Dear David,
I'm with you on Kerouac, at his most improvisational anyway. Improvisation is one of the widely pervasive aspects of practice that is under-discussed in my view. But closer still to Abstract Expressionist poetics is surely Olson's Projective Verse and his own practice; there's something to that fact that Black Mountain College was visited by de Kooning, Kline, Twombly, Rauschenberg and others. The approach 'composition by field' was shared ' by the painters, Olson, and Merce Cunningham to choreography. Olson's 'Propriception' essay, sketches out a phenonmenology of the gesture that is as appropriated to 'gestural abstraction,' as to Len Lye's kinetic sculpture's 'figures of motion.' of the late 50s.
cheers,
Wystan

_____

From: UB Poetics discussion group on behalf of David Chirot
Sent: Mon 5/05/2008 4:02 a.m.
To: [redacted]
Subject: Re (Critical) Writing & "'Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times

http://www.nytimes.com/2008/05/02/arts/design/02acti.html?_r=1&oref=slogin
---

A poet/writer not yet noted re the Abstract Expressionists is Jack Kerouac--who was friends with many of the painters, and used "sketching" as fundamental of his Spontaneous Bop Prosody, combing visual and sonic awareness brought togetehr with the "frame" of the page of a pocket notebook--which could be pulled out and sketched in "on site"--

though a difference in scale makes Kerouac's approach, until he gets to his "studio" and its typewriter--portable in a way that the huge canvases of the painters is not--

in this sense Kerouac moves also from visual/sonic sketching to his considerations of photography and his collaborations with Robert Frank--in photography and film both--

certainly Kerouac can be called an "Action Poet" in the sense the painters are "Action Painters"--from the sketches to his famous high speed typing, which was considered by some an almost athletic feat in itself--(and like many athletes then and now, aided by "banned substances" such as the still popular "uppers"--)

Kerouac called writing at this stage "silent meditation going a hundred miles an hour"--the sonic aspects of Bop and immediate sounds in the world of the sketching and dreaming over photographic images now being converted to type at such high speed that it become a silent meditation on the art of the writer--while the spectators/listeners through a crack in the door reported the non-stop "clang clang clang" of the return bell, the typing being so fast that lines were finished "almost immediately---

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(Also promoting USA as new center of High Culture--in painting and music--and the novel--was Sartre helping out here by having written some very interesting essays on the European receptions and manipulations of American novels by Fascist and Communist governments--during WW2--the Nobel Prize for Faulkner and the impact of American "hardboiled" writers and Hemingway-)

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102. **Suzanne Burns**

Re: Lesbos

Mon 5 May 2008

On Fri, May 2, 2008 at 7:54 PM, Maria Damon <[redacted]> wrote:

> *how 'bout a league of little sapphists?*

Ya know, I kinda miss that word "Sapphist". I think someone needs to bring it back into common usage. You start the team, I'll create the t-shirt and show up to whistle.

Sigh. Just wrote and deleted a fantasy that is waaaaaaaay off topic. Heheh.

Cheers,

Suzanne

↑ Index

103. **James T Sherry**

Annual Book Party, May 15: Save this Date

Mon 5 May 2008

—

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104. Lisa Samuels
Re: Sending books to UK
Mon 5 May 2008

M-bags (stands for 'media' bags, I was told at the PO)
also can get pretty mashed around, so careful packing
and strapping tape are a good idea even though they
put the boxes inside canvas bags. And yes on the 6-week
time frame in my experience also -
Lisa

On Mon, May 5, 2008 at 5:13 AM, Carrie Etter <[redacted]> wrote:

> *The M-bags that have been mentioned worked wonderfully for me in moving the*
> *last of my books to England, but in my experience delivery took six weeks*
> *and I was originally advised 4-6.*
>
> *If anyone comes up with a cheaper alternative for smaller parcels, please*
> *let me know!*
>
> *Cheers,*
> *Carrie Etter*

↑ Index

105. Steve Tills
Re: Dr. Albert Hofmann, noble pioneer, chemist, and explorer died, age 102.
Mon 5 May 2008

Good point, Steve!

Sounds like it's quite possible that I missed "bad trips," that is to say, experiences that might have "gotten deeper" and ruptured whatever ego control was "protecting" or "guarding"

"darker" sides of myself that might have proved more than simply "entertaining."

Yeah, I'll buy that, if that's what you're implying.

AND if that is in fact "the case..." Again, I might argue that quite possibly "bad" trips might not be "available" to some whose minds might perhaps be "too rational" to permit certain "fears," that is, get terribly shook up by even "fear," itself.

(I'm not saying that I was invulnerable to "fear" or Fear's ghostly sister "anxiety." Nor that I was hyper-rational; that's be an irrational delusion, anyhow. Nor that I didn't have considerable "stuff" to "work on"; several years of deep, long term psychotherapy/psychoanalyis years later certainly revealed all kinds of "hurt" and pain and fear and the like.)

Interesting question(s) arise, though: Were "bad trips" caused by "bad acid?" Or were folks more deeply vulnerable - for example, folks with organic schizophrenias (schizophrenias caused by true, genetically physiological chemical imbalances - more likely to experience "bad trips?" Or develop more so-called "mystical" experiences? If one did NOT experience "bad trips," then did one have too rigid or uptight an ego system or "defenses," or did one just override the interpretation of the experience as "bad," that is, somehow keep in "mind," yes, a conscious-ego awareness, that "hey, we're along for the ride now, and it will be over after a certain number of hours and then that will be that, so no reason to be scared or frightened?" If one did not experience any "bad" trips, then did one miss out on -- fail to go deep enough to experience - truly "worthwhile" psychological/perceptual "territory?" Or, if one did not experience "bad" trips, then does one perhaps suffer from a "retarded" or "underdeveloped" imagination or soul-system? (Of course, that last question is pretty much rhetorical. Not experiencing "bad" trips would NOT suggest an underdeveloped imagination; it would only suggest that one had developed his/her imagination to

concentrate on less esoteric and obscure interpretations of experience, or that one was, simply, much less inclined to indulge in or find compelling more "fantastic" interpretations of experience/reality.)

I did, in fact, "do"/consume "freshly picked mushrooms" dozens of times (and raw peyote buttons once). I lived in Gainesville, Florida, for about a year after finishing college at Jacksonville in 1979. It was, essentially, the "mushroom capital of the East," and we used to go sneak on farmlands and ranches out in the country and pick them by the grocery sack-ful. My roommate, who was 6-7 years older, had organized and facilitated various "acid-tests" there a decade earlier, too, and he was "gentle" and "careful" introducing me to such things. Also, this "guide" had, in turn, been introduced to me by humanistic psychology professors and Gestalt therapist(s) and others involved in progressive psychiatries up in Jacksonville, so there was even more "safety" and a point-of-view "going into psychodelics ingestion" that all had been "done before" by all kinds of very solid, together, "rational," and courageous folks, and THEY MADE IT THROUGH THESE THINGS QUITE INTACT, so nothing to be scared about... Now, hey, heck, we used to eat the mushrooms until we were "totally Saturated," that is, ingest 6-8 of them (east coast mushrooms are not as potent as west coast and mexico mushrooms), enough so that one's body chemistry

cannot really be affected by further ingestion, as the body's chemistry can only metabolize or interact with just so much of the chemicals, and any excess is simply "ignored" (the body runs out of receptors available, I think). Anyhow, it was always just an especially intense (and very "muscular," as the stomach muscles really, really get put to the test, ditto with peyote buttons) "visual" and "time" experience. A great deal of "joy," and "laughter," and "distortion of space and bodily sensation and perception," but, truly, how much of that is really exceptionally "irrational" or extraordinary? There are "chemicals" in one's body and those chemicals affect one's perception and one's physical sensations. What's so extraordinary about that?

(Well, one thing that WAS unusual with both LSD trips/experiences is that I temporarily lost my "fear of heights." First trip, we climbed up "monkey bars" in a city park and I moved along like a cat, completely "coordinated" and "graceful" and "fearless." Same thing, Second trip, in San Francisco, down at the Marina in 1990, we trekked to some high ground that ordinarily would scare the heck out of me and put me on my hands and knees, afraid of falling and getting hurt, but ON ACID, there was no such fear of heights...)

Here's a few questions more obviously and directly related to "poetics" and poetry: (1)if ONE OF "poetry's" purposes and effects is "liberation," would one want to "be liberated from"

the vulnerability of having "bad trips" while taking hallucinogens; or "liberated from" the inclination to interpret any given trip, including quite arresting and frightening ones, as "bad"; or "liberated from" psychological and emotional disorders and fixations that cause one to experience life with diminished spirit and joy and courage and awareness? (2)If "liberation" that "poetry" can be said to engender or actualize IS/WERE the same kind that "psychotherapy" engenders and actualizes, what kinds of poetries really do that as well as really effective psychotherapies? (The latter question is always especially compelling to me, as I often see a great divide between effective psychotherapies and conscientious psychotherapists who truly "guide people" to greater liberation and awareness and consciousness and some poetries and poets who, understandably, perhaps, do NOT seek to engender "liberation" in the first place. BUT I do not see why "charlatans" in either "discipline" should be respected or emulated or rewarded, either...)

Cheers,

Steve Tills

Date: Sat, 3 May 2008 01:22:01 -0400

From: "steve d. dalachinsky" <[redacted]>

Subject: Re: Dr. Albert Hofmann, noble pioneer, chemist, and explorer died, age 102.

only 2 and both good? boy what you missed ....

On Wed, 30 Apr 2008 14:37:45 -0400 Steve Tills <[redacted]>

writes:

> *Fascinating drug, LSD. I only had, or made, the occasion to*
> *"do/consume" it twice, myself, and both "trips" clean, comfortable,*
> *relaxed, "good," quite fun and entertaining.*
> *Naw, didn't "see God" or otherwise experience anything profoundly*
> *"mystical" and "transformational" (I think ya have to be inclined to*
> *have/harbor belief systems that would lead ya to "unconsciously"*
> *Desire*
> *to experience such things, and I was/am a bit too "rational,"*
> *"scientific," and "atheist" to be inclined that way). Were really*
> *neat*
> *and fun experiences, considerably more "intense" than the mushrooms*
> *abundant in central Florida back at that time, but in any case Thank*
> *You*
> *to Mr. Hofmann for making those two occasions possible.*
> *He represents a wonderful combination of "soul," "heart," and "mind"*
> *- a*
> *scientist for all seasons, including poetic ones. Okay, maybe*
> *that's a*
> *little "sappy," and what do I really know, just a 70's generation*
> *neo-hippy still idealizing those from the 50's and 60's...*

http://www.alberthofmann.org/index.php/component/content/article/44#josc

> *http://en.wikipedia.org/wiki/Albert_Hofmann*
> *http://blog.wired.com/wiredscience/2008/04/lsd-inventor-al.html*
> *Steve Tills*

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106. **Mark Weiss**

Re: Re (Critical) Writing & "'Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times

Mon 5 May 2008

See also O'Hara's monograph "Jackson Pollock," especially a brief section called :"Action Painting," which applies equally to poetry.

Mark

At 07:45 AM 5/5/2008, you wrote:
>Dear David,
> I'm with you on Kerouac, at his most improvisational
> anyway. Improvisation is one of the widely pervasive aspects of
> practice that is under-discussed in my view. But closer still to
> Abstract Expressionist poetics is surely Olson's Projective Verse
> and his own practice; there's something to that fact that Black
> Mountain College was visited by de Kooning, Kline, Twombly,
> Rauschenberg and others. The approach 'composition by field' was
> shared ' by the painters, Olson, and Merce Cunningham to
> choreography. Olson's 'Propriception' essay, sketches out a
> phenonmenology of the gesture that is as appropriated to 'gestural
> abstraction,' as to Len Lye's kinetic sculpture's 'figures of
> motion.' of the late 50s.
> cheers,
> Wystan
>
>_____
>
>From: UB Poetics discussion group on behalf of David Chirot
>Sent: Mon 5/05/2008 4:02 a.m.
>To: [redacted]
>Subject: Re (Critical) Writing & "'Action/Abstraction: Pollock, De
>Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times
>
>
>
>http://www.nytimes.com/2008/05/02/arts/design/02acti.html?
_r=1&oref=slogin ---
>
>A poet/writer not yet noted re the Abstract Expressionists is Jack
>Kerouac--who was friends with many of the painters, and used
>"sketching" as fundamental of his Spontaneous Bop Prosody, combing

>visual and sonic awareness brought togetehr with the "frame" of the
>page of a pocket notebook--which could be pulled out and sketched in
>"on site"--
>
>though a difference in scale makes Kerouac's approach, until he gets
>to his "studio" and its typewriter--portable in a way that the huge
>canvases of the painters is not--
>
>in this sense Kerouac moves also from visual/sonic sketching to his
>considerations of photography and his collaborations with Robert
>Frank--in photography and film both--
>
>certainly Kerouac can be called an "Action Poet" in the sense the
>painters are "Action Painters"--from the sketches to his famous high
>speed typing, which was considered by some an almost athletic feat in
>itself--(and like many athletes then and now, aided by "banned
>substances" such as the still popular "uppers"--)
>
>Kerouac called writing at this stage "silent meditation going a
>hundred miles an hour"--the sonic aspects of Bop and immediate sounds
>in the world of the sketching and dreaming over photographic images
>now being converted to type at such high speed that it become a silent
>meditation on the art of the writer--while the spectators/listeners
>through a crack in the door reported the non-stop "clang clang clang"
>of the return bell, the typing being so fast that lines were finished
>"almost immediately---
>
>While the article & exhibition are concerned with critical writings
>rather than poetry in re Abstraction Expressionism/Action painting--
>very much the "war of words" involved in a "war of images" during
>the Cold War--
>
>for all it's reputation critically, at the time Abstract
>Expressionism/Action Painting sold poorly--it's exhibition often was
>via the State Department and other official venues as a major
>propaganda/cultural export like Jazz, promoting American "freedom of
>expression" versus its "opposite number" behind the Iron Curtain.
>
>(Also promoting USA as new center of High Culture--in painting and
>music--and the novel--was Sartre helping out here by having written
>some very interesting essays on the European receptions and
>manipulations of American novels by Fascist and Communist

>governments--during WW2--the Nobel Prize for Faulkner and the impact
>of American "hardboiled" writers and Hemingway-)
>
>John Zerzan has an interesting essay & different take on the
>painters/painting of this period
>in his book Running on Emptiness The Pathology of Civilization, called
>"Abstract Expressionism Painting as Vision and Critique."
>
>Zerzan considers the painters from the point of view of their lifelong
>involvements with Anarchism (Newman, Gottlieb, Rothko, and Still).
>Reading the statements by and quotes from remarks in conversations
>with Newman, Rothko, Still and Pollock, the passion and violence as
>well as peaceful, Utopian aspects of Anarchism are very alive. By
>contrast with the timidity of "radical" American artists and writers
>today, these characters sound like "extremists" not far removed from
>being "detained." Perhaps the suicides of several were like that of
>Van Gogh, as described by Artaud during this same time period: "The
>Man Suicided by Society." Not to mention a pronounced alcoholism, a
>slower form of suicide.
>(Or, one may also ask, does the particular stance adopted and the time
>period and place in which it was operative, in a sense, aided by
>alcoholism, function as a set-up--the "heroic" aspirations which can
>"never be realized here" setting up the scenario for the
>self-immolating Icarian Fall---)

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107. Michael Kelleher

Literary Buffalo Newsletter 05.05.08-05.11.08

Mon 5 May 2008

LITERARY BUFFALO
05.05.08-05.11.08

BABEL 2008-2009 SUBSCRIPTIONS ON SALE NOW

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers can re-up for $75. New subscription (four events): $100. Patron subscription $250. Patron Pair $400. Patron subscribers receive VIP seating and attendance at all pre-event author receptions. We expect to sell out

next season by subscription. If we do not, tickets for individual events will go on sale September 1.

Note: as of today, we are 50% sold out for next season.

JUST BUFFALO EDUCATION DIRECTOR POSITION ? DEADLINE FOR APPLICATIONS IS WEDNESDAY!

Just Buffalo Literary Center seeks full-time Education Director. This person must have excellent organizational skills, be team-oriented, and work well with a wide variety of people. Responsibilities include: day-to-day management and oversight of all Just Buffalo Education Programs; coordination of educations-based programs and events; oversight of all independently contracted teaching artists; development of department plans and budgets; and assessment program effectiveness. Bachelor?s degree required; Masters degree in related field or comparable job-related experience in an arts non-profit setting preferred. Starting salary range $28,000 - $32,000. Generous benefits including 75% cost of individual health insurance policy; paid personal, sick and vacation time off, plus two additional weeks at Christmas/New Year and the 4th of July; employer sponsored retirement plan after 6 months. Please send cover letter and resume by May 7th, 2008 to: Just Buffalo Literary Center, 617 Main St. #202A, Buffalo, NY 14203, or by email to: [redacted]. EOE.

EVENTS THIS WEEK

05.07.08

Talking Leaves?Books
Linda Drajem, Barbara Faust, Kathleen Shoemaker
Poetry reading and signing for: InnerSessions
Wednesday, May 7, 7 p.m.
Talking Leaves?Books, 3158 Main St.

&

Just Buffalo/Center For Inquiry Literary Cafe
Jennifer Campbell and Lisa Forrest
Reading with 8 slots for open readers
Wednesday, May 7, 7:30 p.m.
Center for Inquiry, 1310 Sweet Home Rd., Amherst

&

UB Green Environmental Library
Jonathan Skinner and Ben Bedard
Reading

Wednesday, May 7, 8 p.m.
UB Green Environmental Library
220 Winspear Ave, UB South Campus

05.08.08

Rooftop Poetry Club
Jonathan Skinner and Brenda Coultas
Thursday, May 9, 7 p.m.
E.H. Butler Library, Room 210
Buffalo State College

05.09.08

Rust Belt Books/UB Poetry Collection
Stephen Collis and Meredith Quartermain
Poetry Reading
Friday, May 9, 8 p.m.
Rust Belt Books, 202 Allen St.

05.11.08

Just Buffalo/Spoken Word Sundays
Nikki Germany and Alex Mead
Reading (with open slots)
Sunday, May 11, 8 p.m.
Allen Street Hardware CafÇ, 245 Allen St.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 6:30 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a

PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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108. Alan Sondheim

Experiment solitary touching appetite of union in bodies.

Mon 5 May 2008

Experiment solitary touching appetite of union in bodies.

293. It is certain that in all bodies there is an appetite of union, and evitation of solution of continuity; and of this appetite there be many degrees; but the most remarkable, and fit to be distinguished, are three. The first in liquors; the second in hard bodies; and the third in bodies cleaving or tenacious. In liquors this appetite is weak; we see in liquors the threading of them in stillicides (as hath been said); the falling of them in round drops (which is the form of union); and the staying of them for a little time in bubbles and froth. In the second degree or kind, this appetite is strong; as in iron, in stone, in wood, &c. In the third, this appetite is in a medium between the other two: for such bodies do partly follow the touch of another body, and partly stick and continue to themselves; and therefore they rope, and draw themselves in threads; as we see in pitch, glass, birdlime, &c. But note, that all solid bodies are cleaving, more or less; and that they love better the touch of somewhat that is tangible, than of air. For water, in small quantity, cleaveth to any thing that is solid; and so would metal too, if the weight drew it not off. And therefore gold foliate, or any

metal foliate, cleaveth: but those bodies which are noted to be clammy and cleaving, are such as have a more indifferent appetite (at once) to follow another body, and to hold to themselves. And therefore they are commonly bodies ill mixed: and which take more pleasure in a foreign body, than in preserving their own consistence; and which have little predominance in drought or moisture.

(from Francis Bacon, Sylva Sylvarum: or A Natural History, 1627)

(think of electrick fluid, magnetism, electrostaticks; think of mud or other problematic 'objects' in Plato; of abjection; of Kristeva's Powers of Horror; of Being and Nothingness (last sections); of the analogick; of substance and its uncanniness; of the discrete and its imaginary. this has always been with us, think of Visuddhimagga, highest tantra, think of purification rites, scapegoats, abjections, dis/ease, dis/comfort, think of anything unthought ...)

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109. David A. Kirschenbaum

NYC 5/15: Bowie's Ziggy Stardust & Radiohead's OK Computer Live

Mon 5 May 2008

Please forward

Boog City¹s Classic Albums Live presents

David Bowie
The Rise and Fall of Ziggy Stardust and the Spiders of Mars

and

Radiohead
OK Computer

Thurs., May 15, 7:00 p.m., $8

Cake Shop
152 Ludlow St.
NYC

performed live by

Dibson T. Hoffweiler
Huggabroomstik
Poton
Randi Russo
So L¹il
The Passenger Pigeons

The Trouble Dolls
Todd Carlstrom and The Clamour

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to Second Ave.; F to Delancey St.; J/M/Z to Essex St. Venue is between Stanton and Rivington streets.

For further information: 212-842-BOOG(2664), [redacted], [redacted], or http://www.cake-shop.com/

Musical acts[1] bios and websites follow show running order

David Bowie
The Rise and Fall of Ziggy Stardust and the Spiders of Mars

*The Passenger Pigeons
--Five Years
--Soul Love

*So L[1]il
--Moonage Daydream
--Starman

*Randi Russo
--It Ain't Easy
--Lady Stardust
--Star

*Poton
--Hang on to Yourself
--Ziggy Stardust
--Suffragette City

*Todd Carlstrom and The Clamour
--Rock 'n' Roll Suicide

Radiohead
OK Computer

--Airbag
--Paranoid Android

*The Passenger Pigeons
--Subterranean Homesick Alien
--Exit Music (For a Film)

*The Trouble Dolls
--Let Down

--Karma Police
--Fitter Happier

*Huggabroomstik
--Electioneering
--Climbing Up the Walls
--No Surprises

*Dibson T. Hoffweiler
--Lucky
--The Tourist

Bios:

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women¹s writing, and Louisville, Ky. It hosts and curates two regular performance series‹d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea¹s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB¹s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Dibson T. Hoffweiler
http://www.myspace.com/dibson

The latest in a long line of quirky anti-folk ingenues, including Beck, Adam Green, and Jeffrey Lewis, Dibs applies that time-honored tradition of off-beat songwriting to his own private world of sugar factories, laundry baskets, and ducks. With a low voice, both sweet and deadpan, and a guitar-style both virtuosic and sloppy, Dibson Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly veiled songwriterly misogyny.

**Huggabroomstik
http://www.huggabroomstik.com
http://myspace.com/lehuggacoustique

Huggabroomstik is not even really a band, it plays music and is 7 years old

**Poton
http://www.myspace.com/poton
http://myspace.com/deadrabbitmusic

While not walking his pet pig Oscar through the forest looking for winter truffles with Cat Stevens blaring through his iPod, Poton (aka Adam Richard Rudolf Ferretti) sits around in his hometown Staten Island abode crafting songs about Zombies, not so endangered animals and the end of time, but never ever love. Sometimes he plays with a band of Rabbits.

**Randi Russo
http://www.myspace.com/randirusso
http://www.randirusso.com

Randi Russo has ended up on the wrong side of the tracksŠat least when it comes to her guitar playing. Her fingers ride and glide the rails of strings of a right-handed guitar played upside-down and backwards. In other words, this southpaw is not just taking a righty guitar and switching the strings around, but keeps the guitar as is and just flips it over, so that the bass strings are on the bottom. This style of playing is her foremost artistic muse: It allows her to experiment in an organic way, resulting in unique and interesting chords. Randi's singing style is as equally intense and beautiful as her guitar playing is edgy and unusual. The Village Voice has called her a "guitar goddess" and has said that, "her guitar playing is sweet when it needs to be, but nasty in all the right places. All she needs is one gig opening up for someone like Cat Power and her fame is pretty much guaranteed."

There is a toughness and tenderness in Randi's songwriting and performances that has led to comparisons to fellow New Yorkers Lou Reed and Patti Smith. Armed with gutsy songs and infectious melodies, she cuts deep with her poignant, incisive lyrics. After a few overseas tours and shows in the U.S., Randi earned a spot at the Milwaukee Summerfest in 2004, playing alongside main stage artists Crosby, Stills and Nash. She has shared bills with acts such as Kimya Dawson, Adam Green, Jeffrey Lewis, and Regina Spektor, and has also been on an Antifolk compilation along with cult hero Daniel Johnston.

Critics have been praising her latest release, Shout Like a Lady, mostly commenting on her "provocative lyrics" (The Big Takeover) and "exceptional vocals" (http://babysue.com). Randi plans on heading back into the studio later this spring.

**So L¹il
http://www.myspace.com/solil
http://goodbyebetter.com

So L'il are an ambient glam band from Brooklyn comprised of keyboards, violins, drums, cut-ups, harmonies, guitars, bells, and fabulousness. They like to explore the dreamlike spaces. Sometimes music to fall into, sometimes music to have fun in.

In the last five years they have released a six-song self-titled EP, one split 7-inch with the band Timesbold (both on Neko Records), and the full-lengths 'Revolution Thumpin' and 'Dear Kathy,' (both on Goodbye Better). In 2007 So L'il was featured on White Label Music's 'Electronic Bible 3', and contributed three new tracks to the Goodbye Better compilation Weird Terrain. They have just finished a new album, A Glittering Facade, recorded at Emandee with Mark Ospovat, to be released in 2008.

**The Passenger Pigeons
http://myspace.com/rachelandrew

Andrew Phillip Tipton and Rachel E. Talentino are two birds who migrate between Brooklyn and Staten Island. Their diet consists of nuts, fruits, and small insects. They exhibit lifelong partnership rituals and make fine quiet music.

**The Trouble Dolls
http://www.troubledolls.net/

Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

**Todd Carlstrom and The Clamour
http://www.myspace.com/toddcarlstrom

After Todd Carlstrom recorded his solo album, Gold on the Map, it was clear to him that the songs deserved more than to simply remain a studio project. He set about recruiting members of the band that would become Todd Carlstrom and The Clamour. TJ Farr, the usual bassist (not for this gig, unfortunately), was contacted through MySpace. He managed to entice drummer Eric Shaw of The Domestics into moonlighting. Guitarist Brian Elmquist, a singer/songwriter from Georgia by way of Nashville, came on in early '08. Their show expertly intertwines the poppy wrath of The Pixies, the classic rock nods of Built to Spill, the rumbling slink of Sleater-Kinney, and, occasionally, the odd stoner jam a la Brian Jonestown Massacre. Check out songs from Gold at their above myspace page.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H

NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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110. Thomas savage
(no subject)
Mon 5 May 2008

Wasn't the New York School of Poets called that because of its association with the Abstract Expressionists? It seems to me that both Ashbery and Koch were very much influenced by abstract expressionisms. O'Hara, too, sometimes especially in poems like Easter Monday. Regards, Tom Savage

---

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

111. Corey Frost
Carla Harryman @ GC CUNY Wednesday
Mon 5 May 2008

A reminder:

Carla Harryman Please join poet, playwright, novelist and essayist Carla Harryman reading from her forthcoming collection of conceptual essays, Adorno’s Noise, and discussing it with erica kaufman.

Wednesday, May 7, 2008, 6:30PM

Location: English Department lounge (room 4406), Graduate Center, 365 Fifth Avenue, New York, NY.

Carla Harryman's most recent publications include the book length poem Open Box (Belladonna 2007), the novel Gardener of Stars (Atelos, 2001), Baby (Adventures in Poetry, 2005), and the special edition Tourjour l'epine est sous la rose (Ikko, 2006) translated by Martin Richet from There Never Was a Rose Without a Thorn (City Lights, 1995). Adorno's Noise, a collection of conceptual essays, is forthcoming from Essay Press. Harryman is co-editor of Lust for Life:

On the Writings of Kathy Acker (Verso, 2006) and a participant in the multi-authored experiment in autobiography, The Grand Piano, a serial work that locates its project in the San Francisco Bay Area writing scene between 1975-1980. Recent performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation and have appeared in the United States, Canada, and Europe. She received a 2004 Foundation for Contemporary Art award in poetry and serves as full-time faculty in the Department of English at Wayne State University and on the MFA faculty of the Milton Avery School of the Arts at Bard College.

Erica Kaufman is the author of several chapbooks, most recently censory impulse (an excerpt of her long poem of the same title) (OMG, March 2008), civilization day (Open24Hours, Winter 2007) and censory impulse (an excerpt of her long poem of the same title) (Big Game Books, Fall 2007). kaufman holds an MFA from the New School and was the winner of the 2003 New School University Chapbook Contest. Her poems can be found in Puppyflowers, Painted Bride Quarterly, Bombay Gin, The Mississippi Review, Unpleasant Event Schedule, the tiny, Turntable + Blue Light, 26, Aufgabe, LIT, among other places. Essays and reviews can be found in The Poetry Project Newsletter, CutBank, Rain Taxi, Verse, and elsewhere. Kaufman is currently a Ph.D. candidate at the CUNY Graduate Center.=

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112. Nicholas Perrin

Steve Collis and Meredith Quartermain in Buffalo this Friday

Mon 5 May 2008

Stephen Collis, author of The Commons and Through Words of Others: Susan Howe and Anarcho-Scholasticism, reads at Rust Belt Books in Buffalo (202 Allen St.), with Meredith Quartermain, Friday May 9 8pm.

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

113. **Nicholas Perrin**

N.49.15.832 - W.123.05.921 - POSITIONS COLLOQUIUM

Mon 5 May 2008

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announcing

N 49 15.832 - W 123 05.921
:::::: POSITIONS COLLOQUIUM ::::::

AUGUST 19 - 24, 2008
VIVO Media Arts Centre
1965 Main Street
Vancouver, BC (Coast Salish Territory)
CANADA

invited participants include

|Rita Wong | Tyrone Williams | Darren Wershler-Henry | Mark Wallace |Aaron Vidaver | Rodrigo Toscano | Catriona Strang | Brian Kim Stefans |Juliana Spahr | Rod Smith | Colin Smith | Kaia Sand | Lisa Robertson |Judy Radul | Sianne Ngai | Dorothy Trujillo Lusk | Kevin Killian | RegJohanson | Robert Fitterman | Roger Farr | Laura Elrick | Stacy Doris |Jeff Derksen | Michael Davidson | Louis Cabri | Clint Burnhan | JulesBoykoff | Dodie Bellamy |

newly commissioned works
readings + talks + panels + performances

the KOOTENAY SCHOOL of WRITING
with VIVO Media Arts Centre

for details
thematics statements
and registration information

please visit
http://www.kswnet.org/

to learn more about VIVO, visit
http://www.videoinstudios.com/

the KOOTENAY SCHOOL of WRITING309-207 West Hastings St. Vancouver, BC V6B 1H6 CANADA Phone:[redacted] www.kswnet.org for details & upcoming events & ourcommunity calendar

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114. Ken Chen
Readings this week - Indran Amirthanayagam, Brenda Shaughnessy
Mon 5 May 2008

Hi,

Just wanted to inform everyone about a reading tomorrow night at 7pm featuring Indran Amirthanayagam and Brenda Shaughnessy. It'll be at the Asian American Writers' Workshop at 16 West 32nd Street, 10th Floor (btwn Broadway & 5th Avenue) ($5 suggested donation).

More details here: http://www.aaww.org/aaww_events.html.
Thanks,
Ken Chen

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115. Rob McLennan
im looking for an email
Mon 5 May 2008

for mark yakich?

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

↑ Index

116. **steve russell**
Re: poetry & abstraction
Mon 5 May 2008

That's it. That's exactly it. & Abstract Expressionism exploded along with the beats during the 50s. I loved both schools. It took me a while to warm up to the cooler pop. But cool and free (Ornette Coleman) jazz, the AE painters, the New York poets and the beats were all on the scene. & there was a real avant-garde. It makes our cloistered art scene today seem sort of depressing.

Also of interest: 1977/'78. Both punk & LANGUAGE make their debuts.

Actually, & not that it matters, but I wasn't alive when the scene was most alive (the 50s), not that I mean to whine about it. & I've no doubt romanticized a time that wasn't so cool if one didn't have the correct...

----- Original Message ----
From: Thomas savage <[redacted]>
To: [redacted]
Sent: Monday, May 5, 2008 1:25:24 PM
Subject:

Wasn't the New York School of Poets called that because of its association with the Abstract Expressionists? It seems to me that both Ashbery and Koch were very much influenced by abstract expressionisms. O'Hara, too, sometimes especially in poems like Easter Monday. Regards, Tom Savage

---

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117. **steve russell**
(no subject)
Mon 5 May 2008

---

i may not have dotted every i. did the beats become prominent one decade before the Abstract Expressionist? the beats hit the scene during the 50s & the Abstact Expressionist along with the New York school during the sixties. I think.

---- Original Message ----
From: Thomas savage <[redacted]>
To: [redacted]
Sent: Monday, May 5, 2008 1:25:24 PM
Subject:

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118. **mIEKAL aND**
Headless in Weimar
Mon 5 May 2008

Mystery deepens over German poet Schiller's skull
Mon May 5, 2008 1:10pm EDT

http://www.reuters.com/article/email/idUSL0537267920080505

BERLIN (Reuters) - A painstaking two-year investigation to determine which of two skulls belonged to Friedrich Schiller has found neither is a match, prolonging a 180-year-old mystery over the celebrated German poet's remains.

A team of international experts came to their surprise conclusion after comparing DNA samples from the two skulls in question to material from the graves of the poet's relatives.

"The investigations into the relics which have been attributed to Friedrich Schiller have proven that neither of the skulls is authentic," said a statement released by the Weimar Foundation and MDR broadcaster who had supported the research.

German anthropologists from Berlin and Freiburg had initiated the project and earlier this year they exhumed the graves of several of Schiller's family members in southern Germany.

The puzzle over the skull began in 1826, 21 years after Schiller died when the mayor of Weimar had 23 skulls dug up from a mass grave in which the poet was buried.

The mayor identified the biggest skull and one which bore a resemblance to the dramatist's death mask as Schiller's and it was brought to the home of his contemporary Goethe before being buried in a crypt in the eastern city of Weimar.

Later, Goethe's tomb was placed next to Schiller's in the crypt which still attracts about 41,000 visitors a year. Schiller had spent the last years of his life in Weimar which is mostly famous for being Goethe's home for almost 50 years.

However, in 1911, another skull was retrieved from the mass grave and researchers claimed that was the real one, sparking a lengthy dispute amongst academics, historians and anthropologists about the origin of the two skulls.

It is now a mystery where the dramatist's skull is.

Schiller, who lived between 1759 and 1805, wrote plays which are still performed regularly both in Germany and abroad. His poems including the Ode to Joy which Beethoven set to music in his Ninth Symphony.

The team of experts came from institutions in Germany, Austria and the United States.

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119. Barry Schwabsky
(no subject)
Tue 6 May 2008

But "the New York School" of the '50s was not only the abstract expressionists--it was also artists like Johns and Rauschenberg who were more influenced by Duchamp, figurative painters like Fairfield Porter and Larry Rivers (who were at some point lovers with Schuyler and O'Hara respectively), and so on...so in terms of personal connections and general sympathies, the abstract expressionists were far from the only painters to have affected the NY school poets. As to the name itself, it was John Bernard Myers who thought of applying it to the poets, and he explains how it came about either in his introduction to his anthology "Poets of the New York School" or in his memoirs "Tracking the Marvelous" or both--as I recall it was meant as a bit of a joke, not really seriously.

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From: Thomas savage <[redacted]>
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Sent: Monday, 5 May, 2008 6:25:24 PM
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120. Andy Nicholson
New Lamplighter Post
Tue 6 May 2008

New posts on my blog, including a note on the films of Stan Brakhage, the poetry of Robert Grenier, and an upcoming poetry reading in San Francisco.

http://andynicholson.blogspot.com/

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121. Mary Jo Malo
Re: abstract poetry
Tue 6 May 2008

VERNON FRAZER !

↑ Index

122. Sarah Sarai
Sat. May 10 | Ear Inn | NYC | 3 pm | PoETry rEaDing | Sarah Sarai + Banias / Eggers |
Tue 6 May 2008

All..

If disinclined to do anything useful or productive or wholesome or natural with your Saturday afternoon, please drop by.

Sarah Sarai + Ari Banias and Sarah Eggers
rEaD PoETry

FREE (good food and drink always good to buy)
Saturday, May 10
3 pm
The Ear Inn
326 Spring St. (west of Greenwich St., close to the Hudson River)
New York City

Subway: C/E to Spring Street; 1/9 to Canal; N/R to Prince
curated by Michael Broder

This reading is not being sued by the Isle of Lesbos, Treasure Island, Bimini, Atlantis or properties of Dr. Moreau

↑ Index

123. David Chirot
Ray Johnson & The New York School of Correspondance
Tue 6 May 2008

Ray Johnson found a way to "build a new society in the shell of the old," by punningly linking the "High Culture" New York School with "Low Class" "Correspondence Schools" and creating the New York School of Correspondence (1962) , from which rapidly developed Mail Art, the International Eternal Network.

"{Mail Art} has no history, only a present, which was a pun, of course, on present as now, and present as gift. A pun on my own way of giving information and objects or whatever, in letter form."

Ray Johnson also created (1960) what he called' "nothings"--which are "more about an attitude" than a "performance" per se.

Johnson attended Black Mountain College 1945-8, studying under Josef Albers and Robert Motherwell. Via friends and their friends from Black Mountain days (all the usual suspects--), he became part of the art-society scene in NYC, becoming known as "the most famous unknown artist." of the time, in part for being a Pop Artist since the mid-1950's, before Pop was "Pop." (Except in England--where it wasn't yet called "Pop" either--as in the works of Richard Hamilton, et alia--)

Johnson was attacked on 3 June 1968, the same day Valerie Solinas shot Andy Warhol. From then on, he lived outside NYC and became increasingly reculsive, eventually fo9rbidding any public exhibitions of his works, though still sending it out in large volume via the mails.

Johnson created his life as a work of art in itself, and so elaborately planned and staged his own death, jumping off a bridge on 13 January Since his death, a myriad clues to it and concealed puns and jokes regrading it have been found among the documents he left behind for various friends. His final testament and will being works of art in themselves, "presents in the present" rather than "memento mori."

Johnson developed on the most intricate and complexly referential collage styles and bodies of works by any artist, and worked also in creating "tesserae" starting in the late '50s. These are little blocks made of layers of cardboard that are glued together, then painted and sanded. The combination of layering and sanding shapes the materials and moves them from two dimensional "flats" into three dimensional forms. The painting and sanding afterwards also gives a much more vibrant feel to the colors, in turn enhancing the senses of volumes, giving the pieces a feeling of energy and mass that far exceeds their small sizes.

An excellent--and hilarious and very moving-- introduction to Johnson and his work is the six-years-in-making film How to Draw A Bunny. Check it out-!

In relation with writing, poetry--Johnson was a pioneer of many aspects of Conceptual Art (though definitely a lot funnier and more imaginative and inventive than most of its rather solemn practitioners--) in the ways which which he works and plays with the interrelationships of images and words, often through elaborate series of extended puns.

Internationally, Ray Johnson is one of the great ever present Beings, with countless exhibitions, Mail Art Calls, "Nothings" events and homages public and private pouring forth seemingly non-stop. His Bunny image and "RayJay" logos and symbols of all sorts decorate postcards and envelopes in continually active

circulations, making him perhaps the most mailed "person" in the world over the last roughly fifty years.

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124. Jeffrey Side
Calling all bloggers
Tue 6 May 2008

Do any of you want to put a link to your blog on my blog? I don't expect the same in return.
Jeff
http://jeffreyside.tripod.com/

↑ Index

125. Christophe Casamassima
We had CAConrad wrong this whole time...
Tue 6 May 2008

After spending a lovely evening with my friend CAConrad in Philly at the Highwire Gallery in Fish Town, it has come to dawn upon me that CAConrad is not a poet, but a beautiful poem in the shape of a human being.

Thanks, Conrad. Be well until we meet again. Karen sends her love.

Christophe

=
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http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=6bae9dbe11f5aaf9093d69bcdafc6244

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↑ Index

126. Dillon Westbrook
Northwestern Depots of Literary Activity?
Tue 6 May 2008

Answers can be back or front channel, but going to be road-tripping through the northwest, thinking of booking some dates and/or catching some readings from folks I'd never have otherwise heard. Wondering where the spots would be, and who the folks would be. This is around the last week of June/ first week of July.

thanks,

Dillon Westbrook

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127. Murat Nemet-Nejat

(no subject)

Tue 6 May 2008

When I was referring to Stan Brackage in terms of poetry and Abstract Expressionism is because Brackage consistently connects his "abstract expressionist" quick moving, short films (a dart's instantaneous license) to language, to specific titles. Most of them have commentaries, somewhat the way mentions Grenier did with his poem drawings, which I also witnessed at The Poetry Project. Brackage is very aware of the conflict between the eye and the word. In relation to of of his pieces (it might be mothlight, but I am not sure), he says that the word myth derived from the word mouth. He wanted to create a myth completely made, expressed with the eye. That is to say, in his "abstract expressionist" phantasmagoria, where the eye is forced to move faster than the mind can absorb (mytholohize) he was trying to make a conversion of the word into the visual.

That's my two bit at the moment.

Ciao,

Murat

On Tue, May 6, 2008 at 1:46 AM, Barry Schwabsky <[redacted]> wrote:

> *But "the New York School" of the '50s was not only the abstract expressionists--it was also artists like Johns and Rauschenberg who were more influenced by Duchamp, figurative painters like Fairfield Porter and Larry Rivers (who were at some point lovers with Schuyler and O'Hara respectively), and so on...so in terms of personal connections and general sympathies, the abstract expressionists were far from the only painters to have affected the NY school poets. As to the name itself, it was John Bernard Myers who thought of applying it to the poets, and he explains how it came about either in his introduction to his anthology "Poets of the New York School" or in his memoirs "Tracking the Marvelous" or both--as I recall it was meant as a bit of a joke, not really seriously.*
>
> *----- Original Message ----*
> *From: Thomas savage <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, 5 May, 2008 6:25:24 PM*

> *Subject:*
>
> *Wasn't the New York School of Poets called that because of its association with the Abstract Expressionists? It seems to me that both Ashbery and Koch were very much influenced by abstract expressionisms. O'Hara, too, sometimes especially in poems like Easter Monday. Regards, Tom Savage*
>
> ---
>
> *Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now. http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*

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128. **Jonathan Minton**

Word For/Word #13

Tue 6 May 2008

I'm pleased to announce that Word For/Word #13 is online at

www.wordforword.info

with poetry and visuals by Carrie Olivia Adams, Kismet Al-Hussaini, Jim Andrews, Carlyle Baker, C. Mehrl Bennett, John M. Bennett, David-Baptiste Chirot, David Doran, Tim Earley, Christopher Eaton, Jill Alexander Essbaum, Emily Kendal Frey, Richard Froude, Alan Halsey, Martin Jackson, George Kalamaras, A. J. Patrick Liszkiewicz, Adrian Lurssen, Mez, Catherine Moore, Gustave Morin, Sheila E. Murphy, Cami Nelson, Amber Nelson, Marko Niemi, Michael Peters, Stephen Ratcliffe, James Sanders, Kate Schapira, Peter Schwartz, Michael Sikkema, Joshua A. Ware, Ted Warnell, Kerri Webster, Jared White, and Arianne Zwartjes

plus essays, reviews, and a special section on code poems.

Cheers!

Jonathan Minton

www.wordforword.info

****

from ANGOLA: A Dictionary of Names, Forms, and Actions

by Adrian Lurssen

[Teeth: A Methodology]

"Absolute north" is to "guerilla outpost" as "love" and "antelope" are to the bush they occupy: uniform urgency as overt as names on a skirt. The range is an exercise, tame as a vase, and to talk is to occupy. In time, the range is a plain without end, an envelope of light unable to injure itself. Or an ostrich, and light becomes the uniform -lips, a skirmish between what's open and what is tapping to loosen time.

The plan to explain is absolute, but only an entrance.

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129. Fulcrum Annual

Poets Barraclough and Sturgeon in Harvard Square May 11

Tue 6 May 2008

Fulcrum Poetry Reading
Sunday May 11, 6 pm
Pierre Menard Gallery,
10 Arrow Street in Harvard Square
(up Arrow Street from the Cafe Pamplona)
Cambridge, MA

Simon Barraclough and Stephen Sturgeon will be reading from their latest work on Sunday, May 11, 2008. Admission is free and a reception will follow.

Simon Barraclough, an English poet, was born in Huddersfield, Yorkshire but has lived in London for 11 years. He won the poetry section of the London Writersâ€™ Competition in 2000 and has been published widely in magazines such as Poetry Review, The Manhattan Review, Time Out, and Magma. His work has also been broadcast several times on BBC Radio 4 and Radio 3. His debut collection Los Alamos Mon Amour was published by Salt in April 2008 and has already been noted by Sarah Crown of The Guardian as one of the poetry books to look out for this year. He also appeared in The Timesâ€™ list of "Top Ten Literary Stars of 2008."

Stephen Sturgeon's poems have appeared in Boston Review, Fulcrum: an Annual of Poetry and Aesthetics, Harvard Review, and Jacket, among other journals. He was recently named Editor of Fulcrum.

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130. **Murat Nemet-Nejat**
Re: Headless in Weimar
Tue 6 May 2008

Would you call this a hoax or wishful thinking or a theme park?

Ciao,

Murat

On Mon, May 5, 2008 at 11:33 PM, mIEKAL aND <[redacted]> wrote:

> *Mystery deepens over German poet Schiller's skull*
> *Mon May 5, 2008 1:10pm EDT*
>
> *http://www.reuters.com/article/email/idUSL0537267920080505*
>
> *BERLIN (Reuters) - A painstaking two-year investigation to determine which of two skulls belonged to Friedrich Schiller has found neither is a match, prolonging a 180-year-old mystery over the celebrated German poet's remains.*
>
> *A team of international experts came to their surprise conclusion after comparing DNA samples from the two skulls in question to material from the graves of the poet's relatives.*
>
> *"The investigations into the relics which have been attributed to Friedrich Schiller have proven that neither of the skulls is authentic," said a statement released by the Weimar Foundation and MDR broadcaster who had supported the research.*
>
> *German anthropologists from Berlin and Freiburg had initiated the project and earlier this year they exhumed the graves of several of Schiller's family members in southern Germany.*
>
> *The puzzle over the skull began in 1826, 21 years after Schiller died when the mayor of Weimar had 23 skulls dug up from a mass grave in which the poet was buried.*
>
> *The mayor identified the biggest skull and one which bore a resemblance to the dramatist's death mask as Schiller's and it was brought to the home of his contemporary Goethe before being buried in a crypt in the eastern city of Weimar.*
>
> *Later, Goethe's tomb was placed next to Schiller's in the crypt which still attracts about 41,000 visitors a year. Schiller had spent the last years of his life in Weimar which is mostly famous for being Goethe's home for almost 50 years.*
>
> *However, in 1911, another skull was retrieved from the mass grave and researchers claimed that was the real one, sparking a lengthy dispute*

> *amongst academics, historians and anthropologists about the origin of the two skulls.*
>
> *It is now a mystery where the dramatist's skull is.*
>
> *Schiller, who lived between 1759 and 1805, wrote plays which are still performed regularly both in Germany and abroad. His poems including the Ode to Joy which Beethoven set to music in his Ninth Symphony.*
>
> *The team of experts came from institutions in Germany, Austria and the United States.*

↑ Index

131. **steve d. dalachinsky**

Re: abstract

Tue 6 May 2008

---

nice seeing you at tashi murat

and lest we for get another name for abstract expressionism is action painting ah action poeming
brackage loved poesie mucho and bach
he sasid he could never listening to music while he worked didn't understand how any onyone could
yes his films visual poesie come close to this expressionism concept abstractly

On Tue, 6 May 2008 23:16:51 -0400 Murat Nemet-Nejat <[redacted]> writes:
> When I was referring to Stan Brackage in terms of poetry and
> Abstract
> Expressionism is because Brackage consistently connects his
> "abstract
> expressionist" quick moving, short films (a dart's instantaneous
> license) to
> language, to specific titles. Most of them have commentaries,
> somewhat the
> way mentions Grenier did with his poem drawings, which I also
> witnessed at
> The Poetry Project. Brackage is very aware of the conflict between
> the eye
> and the word. In relation to of of his pieces (it might be
> mothlight, but I
> am not sure), he says that the word myth derived from the word

> mouth. He
> wanted to create a myth completely made, expressed with the eye.
> That is to
> say, in his "abstract expressionist" phantasmagoria, where the eye
> is forced
> to move faster than the mind can absorb (mytholohize) he was trying
> to make
> a conversion of the word into the visual.
>
> That's my two bit at the moment.
>
> Ciao,
>
> Murat
>
>
> On Tue, May 6, 2008 at 1:46 AM, Barry Schwabsky
> <[redacted]>
> wrote:
>
> > But "the New York School" of the '50s was not only the abstract
> > expressionists--it was also artists like Johns and Rauschenberg
> who were
> > more influenced by Duchamp, figurative painters like Fairfield
> Porter and
> > Larry Rivers (who were at some point lovers with Schuyler and
> O'Hara
> > respectively), and so on...so in terms of personal connections and
> general
> > sympathies, the abstract expressionists were far from the only
> painters to
> > have affected the NY school poets. As to the name itself, it was
> John
> > Bernard Myers who thought of applying it to the poets, and he
> explains how
> > it came about either in his introduction to his anthology "Poets
> of the New
> > York School" or in his memoirs "Tracking the Marvelous" or
> both--as I recall
> > it was meant as a bit of a joke, not really seriously.
> >
> >

> >
> > ----- Original Message ----
> > From: Thomas savage <[redacted]>
> > To: [redacted]
> > Sent: Monday, 5 May, 2008 6:25:24 PM
> > Subject:
> >
> > Wasn't the New York School of Poets called that because of its
> association
> > with the Abstract Expressionists? It seems to me that both Ashbery
> and Koch
> > were very much influenced by abstract expressionisms. O'Hara,
> too,
> > sometimes especially in poems like Easter Monday. Regards, Tom
> Savage
> >
> >
> >
> >
> >
> >
> >
>
_____
> > Be a better friend, newshound, and
> > know-it-all with Yahoo! Mobile. Try it now.
> > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
> >
>
>

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132. **steve d. dalachinsky**
Re: abstraction & poetry
Wed 7 May 2008

the use of language as a non-linear/ sometimes non-narrative device/ is part of what your missing
words made up backward letters fragmentation spontaneity stream of conciousness etc
vispo all abstractions of language glyphs asemic texts tobeyisms

On Sun, 4 May 2008 00:29:02 -0400 Lucas Klein <[redacted]>
writes:
> The question--or, the answers--confuse(s) me. While I expect some of
> the
> names that have appeared, it's only through what secondary snippets
> I've
> read; I've never been able to figure out the criteria. What are
> they? How
> can anyone who uses language to represent anything--which literature
> seems
> almost to have to do, even if it also represents itself--do what
> abstract
> visual art does? I'm obviously missing something... but what?
>
> Lucas
>
>

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133. Stephen Vincent

New de Blog - Immigrants in Flight, Tickled Pink Buddha, etc

Wed 7 May 2008

---

http://stephenvincent.net/blog/

Further exploring the relationsip between the visual and textual in photographs, haptics and text. Brief takes, "ephiphanies"(?), well, these days, "good luck!"

Immigrants Endangered in Flight (a radical baby fashion statement) as a study in the use of yr old Metaphysical Conceit
Tickled Pink Buddha Arrives in the Neighborhood
A Building / My Life Stood an Open Book
Ornette Coleman, Walt Whitman, NBA Basketball Haptic
2 Big Haptics - At Home with Song of Myself
Fort Funston Haptic - Process & Memory for the late Ann Chamberlain

Off to the Yucatan - no telling what might we glyph/viz into.

Stephen Vincent
http://stephenvincent.net/blog/

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134. steve d. dalachinsky

Re: Re (Critical) Writing & "'Action/Abstraction: Pollock, De Kooning, and American Art, 1940-1976,' at Jewish Museum - New York Times

Wed 7 May 2008

---

yes if we're talking bopen field and jk true at their freeist i mentioned jk but that message never made it thru don't know why mex city blues etc that based more on bird/ muisc than painting and jk's painting was at most in the naive/sloppy outsider art category

On Mon, 5 May 2008 23:45:43 +1200 Wystan Curnow <[redacted]> writes:
> Dear David,
> I'm with you on Kerouac, at his most improvisational
> anyway. Improvisation is one of the widely pervasive aspects of
> practice that is under-discussed in my view. But closer still to
> Abstract Expressionist poetics is surely Olson's Projective Verse
> and his own practice; there's something to that fact that Black
> Mountain College was visited by de Kooning, Kline, Twombly,
> Rauschenberg and others. The approach 'composition by field' was
> shared ' by the painters, Olson, and Merce Cunningham to
> choreography. Olson's 'Propriception' essay, sketches out a
> phenonmenology of the gesture that is as appropriated to 'gestural
> abstraction,' as to Len Lye's kinetic sculpture's 'figures of
> motion.' of the late 50s.
> cheers,
> Wystan
>
> _____
>
> From: UB Poetics discussion group on behalf of David Chirot
> Sent: Mon 5/05/2008 4:02 a.m.
> To: [redacted]
> Subject: Re (Critical) Writing & "'Action/Abstraction: Pollock, De
> Kooning, and American Art, 1940-1976,' at Jewish Museum - New York
> Times
>
>
>
>
http://www.nytimes.com/2008/05/02/arts/design/02acti.html?_r=1&oref=slogin

> ---
>
> A poet/writer not yet noted re the Abstract Expressionists is Jack
> Kerouac--who was friends with many of the painters, and used
> "sketching" as fundamental of his Spontaneous Bop Prosody, combing
> visual and sonic awareness brought togetehr with the "frame" of the
> page of a pocket notebook--which could be pulled out and sketched
> in
> "on site"--
>
> though a difference in scale makes Kerouac's approach, until he
> gets
> to his "studio" and its typewriter--portable in a way that the huge
> canvases of the painters is not--
>
> in this sense Kerouac moves also from visual/sonic sketching to his
> considerations of photography and his collaborations with Robert
> Frank--in photography and film both--
>
> certainly Kerouac can be called an "Action Poet" in the sense the
> painters are "Action Painters"--from the sketches to his famous
> high
> speed typing, which was considered by some an almost athletic feat
> in
> itself--(and like many athletes then and now, aided by "banned
> substances" such as the still popular "uppers"--)
>
> Kerouac called writing at this stage "silent meditation going a
> hundred miles an hour"--the sonic aspects of Bop and immediate
> sounds
> in the world of the sketching and dreaming over photographic images
> now being converted to type at such high speed that it become a
> silent
> meditation on the art of the writer--while the spectators/listeners
> through a crack in the door reported the non-stop "clang clang
> clang"
> of the return bell, the typing being so fast that lines were
> finished
> "almost immediately---
>
> While the article & exhibition are concerned with critical writings
> rather than poetry in re Abstraction Expressionism/Action

> painting--
> very much the "war of words" involved in a "war of images" during
> the Cold War--
>
> for all it's reputation critically, at the time Abstract
> Expressionism/Action Painting sold poorly--it's exhibition often
> was
> via the State Department and other official venues as a major
> propaganda/cultural export like Jazz, promoting American "freedom
> of
> expression" versus its "opposite number" behind the Iron Curtain.
>
> (Also promoting USA as new center of High Culture--in painting and
> music--and the novel--was Sartre helping out here by having written
> some very interesting essays on the European receptions and
> manipulations of American novels by Fascist and Communist
> governments--during WW2--the Nobel Prize for Faulkner and the
> impact
> of American "hardboiled" writers and Hemingway-)
>
> John Zerzan has an interesting essay & different take on the
> painters/painting of this period
> in his book Running on Emptiness The Pathology of Civilization,
> called
> "Abstract Expressionism Painting as Vision and Critique."
>
> Zerzan considers the painters from the point of view of their
> lifelong
> involvements with Anarchism (Newman, Gottlieb, Rothko, and Still).
> Reading the statements by and quotes from remarks in conversations
> with Newman, Rothko, Still and Pollock, the passion and violence as
> well as peaceful, Utopian aspects of Anarchism are very alive. By
> contrast with the timidity of "radical" American artists and
> writers
> today, these characters sound like "extremists" not far removed
> from
> being "detained." Perhaps the suicides of several were like that
> of
> Van Gogh, as described by Artaud during this same time period:
> "The
> Man Suicided by Society." Not to mention a pronounced alcoholism,
> a

> slower form of suicide.
> (Or, one may also ask, does the particular stance adopted and the
> time
> period and place in which it was operative, in a sense, aided by
> alcoholism, function as a set-up--the "heroic" aspirations which
> can
> "never be realized here" setting up the scenario for the
> self-immolating Icarian Fall---)
>
>

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135. Joel Lewis
Re: poetry and abstraction
Wed 7 May 2008

One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibted his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like Pollock, favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite interesting counterpoint to the open form movements of his day(University of Nebraska publishes his collected poems) . He jumped off the Golden Gate Bridge in 1955.

Joel Lewis

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136. Jonathan Skinner
Skinner (with Bedard and Coultas) in Buffalo 5/7-8
Wed 7 May 2008

Jonathan Skinner and Ben Bedard
Wednesday, May 7th, 8pm

UB Green Environmental Library
220 Winspear Ave, UB South Campus
Buffalo, NY

Currently an assistant professor of environmental studies at Bates College, UB Poetics grad and *ecopoetics* editor Jonathan Skinner will discuss ecopoetics as well as read from the magazine and from his own work, on Wednesday, May

7th at 8pm in the UB Green Environmental Library on the UB South Campus. As notions of personal and industrial "sustainability" gain momentum and create a national agenda, ecopoetics can open up this discourse to a much needed examination. Jonathan's talk will focus on "New Pastoral Procedures: Objectivist to Noulipo." Buffalo poet Ben Bedard joins Jonathan, in the discussion and the reading.

So where is the UB Green Environmental Library?

UB Green is located at 220 Winspear Avenue on the UB South Campus between Bailey Ave. and Main St. If coming onto Winspear from Bailey, 220 Winspear is the two story stone building on your right after the first stop sign. Enter the building from the Rotary Road entrance and take the stairs to the second floor. The library is at the top of the stairs. Parking is available on the street and there is a bike rack outside the building.

*

Reading featuring Brenda Coultas & Jonathan Skinner

Thursday, May 8th, 7pm
Butler 210, Butler Library
Buffalo State College

Jonathan Skinner edits the review ecopoetics and Field Books, teaches Environmental Studies at Bates College and lives in Bowdoinham, the tick capital of Maine. His Political Cactus Poems are available through Palm Press. His manuscript Wetlands, written in the Tifft Farm Nature Preserve, is looking for a home.

Brenda Coultas is the author of The Marvelous Bones of Time (Coffee House Press, 2007), Early Films, (Rodent Press 1996), and of A Handmade Museum (Coffee House Press, 2003) which won the Norma Farber First Book Award from The Poetry Society of America and a Greenwald grant from the Academy of American Poets. She was a New York Foundation for the Arts Fellow in 2005. Her poetry has been published in Brooklyn Rail, Encyclopedia, Conjunctions, and in many other journals. Brenda Coultas lives in the East Village in Manhattan.

Her latest book, The Marvelous Bones of Time, consists of two manuscripts connected by an exploration of narrative, folklore, found materials and place. This first section, The Abolition Journal is an investigation into borders, namely the north-south border between Daviess County, Kentucky and Spencer County, Indiana, where Abe Lincoln spent his boyhood. The Abolition Journal also explores what remains of past in the local idioms of her county, for example, the sound and lost origins of the names of villages and townships, the trace of 19th century Americana.

A Lonely Cemetery, the 2nd section, begins with an exploration of narrative, namely the genre of the ghost story. For this project, Coultas collected narratives of the weird and the haunted from her own experiences, found materials, and interviews. She asked poets and friends to tell her a true ghost tale. After a day or two, she would write the story from memory, so that what is remembered may be exaggerated or distorted: in the manner of a ghost story, the lucid details and the thrills remain.

The Rooftop Poetry Club was established in June 2005 to provide a creative venue for writers of the Buffalo State College community. Through poetry readings, open-mike events, workshops, and campus wide poetry projects, the club has proven itself an invaluable forum for the campus writing community and an asset to the entire college.

The layout of Butler Library is unique in that it contains a second-floor center courtyard called the "Rooftop Garden." Those of you who are unfamiliar with rooftop gardens may not appreciate the poetic nature of such a space. But if you've ever sat up on a roof--away from the world, yet smack dab in the middle of it all--you can surely see how one might be drawn to read, write, and think in such a space. The rooftop garden is a perfect meeting place for the Rooftop Poetry Club. Simply walk up the center steps of the library to the second floor and look to your left--you'll see the door leading you out to the rooftop.

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137. erica kaufman
Segue this Saturday--GLADMAN & LEVITSKY
Wed 7 May 2008

ZXMub3JnCg==

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138. amy king
Schuldt, King, Wheeler, and Montesonti
Wed 7 May 2008

Friday May 16th, 7pm
Pete's Candy Store
709 Lorimer St. (between Frost and Richardson)
Williamsburg, Brooklyn
Directions: Take the
G to Metropolitan or the L to Lorimer.

~~~

Hosted by Sommer Browning
~~~

Morgan Lucas Schuldt is the author of Verge (Parlor Press: Free Verse Editions, 2007) and Otherhow (Kitchen Press, 2007), a chapbook. He lives in Tucson where he edits the literary journal CUE.

Amy King is the author of I¢m the Man Who Loves You and
Antidotes for an Alibi (Blazevox Books). She edits the Poetics List and moderates the Women¢s Poetry Listserv. She is currently editing an anthology, The
Urban Poetic, forthcoming from Factory School. Please visit http://amyking.org for more.

Betsy Wheeler currently lives in Lewisburg, PA, where she holds the Stadler Fellowship at Bucknell University. Her poetry can be found in Ping Pong, The Hat, No Tell Motel, Painted Bride Quarterly, Can We Have Our Ball Back, and elsewhere. She is co-editor of Pilot and Pilot Books.

Frank Montesonti's poetry has been published in Black
Warrior Review, Poet Lore, AQR, Barrow Street, Spork, and Cream City Review, among other
magazines

~~~

http://www.petescandystore.com/bigpoetry/index.html#may16

Amy

_____

http://www.amyking.org

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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139. Joel Weishaus
Re: poetry and abstraction
Wed 7 May 2008

Let's not forget that Robert Creeley was there, in the fist of it. I suspect his unique way of tensing a line, and his ear for gravity, developed in conversations with Abstract Expressionist painters.

Add to this William Carlos Williams, whose love of the material world was born from AE paintings.
~~~

-Joel Weishaus

----- Original Message -----
From: "Joel Lewis" <[redacted]>
To: <[redacted]>
Sent: Tuesday, May 06, 2008 9:53 PM
Subject: Re: poetry and abstraction

> *One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibted his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like Pollock,*
> *favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite*
> *interesting counterpoint to the open form movements of his day(University of*
> *Nebraska publishes his collected poems) . He jumped off the Golden Gate Bridge in 1955.*
>
> *Joel Lewis*

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140. Joel Chace
Meritage Press Announcement, In Behalf of Eileen Tabios
Wed 7 May 2008

A Meritage Press Announcement

A Pre-Release Special Offer for:

DISAPPOINTED PSALMS
Poems by Brian Clements
ISBN-13: 978-0-9794119-4-6
ISBN-10: 0-9794119-4-7
Price: $16.00
Release Date: Fall 2008
Distributors: Small Press Distribution, Amazon.com & www.MeritagePress.com

Meritage Press is delighted to announce the release of Disappointed Psalms by Brian Clements. This poetry collection is published as the recipient of the Colombian Poetry Gift sponsored by Meritage Press.

After years of working exclusively in the prose poem, Brian Clements shifts in Disappointed Psalms to short bursts, in turns raw and lyrical, that turn the languages of war and religion, so frequently aligned, against themselves. Combining short phrases from The Book of Psalms and catch phrases from the post-9/11 cultural reservoir with Clement's own lamentations on lost faith, these short poems and the litany that closes the book, like all the best political poems, attempt to wrest the ability to make meaning from the hands of spin doctors, liars, dissemblers and would-be builders of empire.

The following is an excerpt from Disappointed Psalms:

One who realizes he is not a believer
May clothe himself with curses as his cloak,

And he may set up the sign of ignorance
As his own sign.

But one who realizes he is a believer
May know you, Lord,

And he may set himself up as your creditor
And seize all that he can,

And he may set up shop
In your name.

Brian Clements is the author of several collections of poetry, including And How To End It and Essays Against Ruin. He edits the small press Firewheel Editions and its Sentence: A Journal of Prose Poetics and coordinates the MFA in Professional Writing at Western Connecticut State University.

PRE-RELEASE SPECIAL OFFER To celebrate the release of Disappointed Psalms, Meritage Press is pleased to offer a special disounted pre-release arrangement good through June 30, 2008. You may order the book for $12.00 (a 25% discount from the book's $16 retail price) plus free shipping/handling for orders throughout the United States. (For non-U.S. orders, please email us first at [redacted].) Send a check made out to "Meritage Press" to

Eileen Tabios
Publisher, Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

For more info: [redacted]

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141. Steve Tills

Re: Dr. Albert Hofmann, noble pioneer, chemist, and explorer died, age 102.

Wed 7 May 2008

Dear Steve,

Thank you for your reply and good thoughts, explanations, elaboration.

Yeah, I suspect that "bad trips" are extremely bad and could/would surely endanger even the "healthiest," "toughest," "most 'experienced'" trippers and "explorers," especially as the stuff is, after all, "a Chemical" (and essentially a "toxin") and obviously any "foreign" chemicals can mess up any human's brain and body chemistry.

I suspect it is also good, in some cases, to differentiate between "bad trips" caused by crappy chemicals, really "bad acid," etc., and "bad trips" labeled as such by the tripper...

Even "bad trips" caused by "bad acid" AND labeled as such by the tripper could in some cases be "experienced"/interpreted as "meaningful" and/or good or insightful experiences and trips, I'm sure, too...

My own hunch about your friend is that (1)to some extent he didn't have, or desire, "a next plateau" to be opened to. This in itself is primarily just a metaphor or set of metaphors ("opening the door," "to the next plateau"). Doesn't one have to perceive "things" as "plateaus," like plateaus of consciousness or perception or "the Unconscious" or "the Soul" or whatever before one would be inclined to describe "experience" as occurring on different levels or plateaus of experiences? And of course the way one describes it and or labels it ("experience") determines, limits, expands, enhances, diminishes "experience," too. Also, your friend may indeed have had all kinds of "levels" or plateaus available, but no desire/interest/inclination to "access" or explore those "plateaus" or any other psychological or perceptual or cognitive or aesthetic "territories" via psychedelics. (Like you point out, he did not, himself, take the drug to get that kind of experience; he was not inclined to "open himself to that kind of experience," and in his case, though it may not be an option to a lot of folks, he was not going to let the drug "control him" or, in other words, cause him to perceive himself as being "out of control" (which doesn't say he wasn't out of control, either, but only that he confidently and somewhat deliberately and I believe quite factually perceived himself as being in control and "only taking the drug to get high")).

I suspect that I was a lot like your friend -- taking the drug, and mushrooms and peyote when I did them, mostly to "get high," or, let's say, ummmmm, really, really enhance some "visuals" and other VERY physical or

sensory sensations, intensify and distort "seeing," "hearing," "smelling," and such, "experience" the distortions in perceptions. I guess that if I wanted to "see God," then I would have approached that objective more traditionally, and/or maybe tried a "Casdenada approach," too, but seeing God and other such cliche AND unique "mystical" experiences did NOT hold any special appeal for me. And I suppose that if I had wanted to experience "higher" or "greater" self-awareness, then I would have approached THAT objective via quite effective psychotherapy techniques and commitments, the ones I like and respect, quite consistently and definitely NOT employing drug-induced alterations or modifications of mental states, as these things would, in most folks' opinions, actually "limit" HOW genuinely and effectively one might explore one's Unconscious mind and psyche.

Still, I suspect that I, like you AND your friend, took these drugs to "take a trip," wherever it might go. And I doubt that any of us ever maintained any complete "control" over where these chemicals "took us" or that we endeavored to maintain such "control." I mean, surely, what we desired, one way or another, was some particular "novelty" as regards what can be "experienced" and "perceived" with these very powerful neuro-receptor mixer-uppers, surely... Even your friend, who wanted to "get high," mostly, wasn't going to get that particularly "perceptual" "high" from stuff like cocaine (which is in my opinion one of the stupidest effing drugs out there and essentially the opposite of the hallucinogens -- it gives some folks a great illusion, and definite Delusion, that they are powerful and "in control" of their "powers" but in the most self-destructive and delusionary manner possible; that is, it rifles up extremely narcissistic "ego-control" and a very illusionary sense that one's "self-control" is a powerful thing in the first place). No, your friend was out for the Perceptual ride AND whatever else went along with it, perhaps to some lessened effect than you yourself might have gotten (because on some level of consciousness or belief system indeed it was going to be ONLY to "get high," essentially). But didn't all of us, one way or another, indeed seek "a ride" that we couldn't get any other way, period? That's what I think.

Ummmm, I must confess: I never took any kind of drug like that when I very definitely knew that I might be "vulnerable" to any kind of severe or dangerous emotional or psychological crisis. Perhaps because I had been studying Psychology, and especially psychotherapy and clinical psychology and psychiatry and emotional disturbance and emotional well-being, I was likely quite cognizant of the dangers involved in approaching "emotional distress" and potential crisis via any kind of very dangerous drug use or intake, or perhaps I was just timid and simply feared further aggravating emotional pain. In fact, most of my life I've never even "drank" in response to emotional distress, depression, pain, suffering. And I've had plenty... But (1)I don't believe in

those kinds of reactions to psychological and emotional pain; (2)I don't "trust" those kinds of reactions; (3)My interpretations of "suffering" is that it is an integral and authentic part of one's life experience and in fact an especially necessary and inevitable marker that one is truly living an authentic and fully courageous life, that one is genuinely actualizing as much of one's potential to live a full and meaningful life as one can; (4)I of course was privvy to much more effective and truly powerful methods of dealing with emotional distress and depression (namely therapy, though most of early life, I could not afford it, sadly), AND I was always determined to be self-reliant and try to resolve things myself, NOT with some foreign substance that took my own powers away from me. Like your friend, and yes plenty in my time, I have always only taken drugs of any kind, including alcohol and reefer, and I've had plenty of both, as well as other things, to get "high," though that kind of "high" has grown increasingly "old" and not particularly interesting to me most of the last decade or two. (And even in my mid-twenties, when my favorite high, next to reading/insight and sex, was surely "running," most all drugs were particularly boring and uninteresting and thus avoided most of the time.) But jeepers, LSD and mushrooms, and even marijuana, to some extent sure have been "fun" and interesting and even fascinating to a whole bunch of us, haven't they? Certainly to me they have been (and still are on occasion, who knows)...

Hey, Steve D., Thank you for your response to my second post, and if you get a chance or the spirit moves ya, perhaps respond to other thots/questions that the topic brought up for me. There's a lot of poetics "territory" worth exploring there, in my opinion. I am, for example, interested in approaching "the worth" and "merit" of, to be quite direct, "poetry" produced by alcoholics and other addicts, or poetry produced under the influence of alcohol and drugs if such chemicals could be said to have diminished (OR "enhanced") such things as "courage," "authenticity," "compassion," "clear-mindedness" (for what, Ha, THAT might be worth, but seriously, it's NOT a joke, either and too), and the like.

Now, I know that this whole line of inquiry might seem very peculiar and even "provocative." Think about it -- would you "Trust" a psychotherapist or analyst who was drunk or stoned all the time, or who was "irresponsible" and spent most of his/her existence getting numbed and wrecked or neglecting spouse or children or paycheck provider? Naw, probably not, and such a jerk wouldn't/couldn't possibly be half as effective or conscientiousness or valuable to you as others who go through life more courageously and caringly and brightly. Okay, we're talking poetry, though, right? Isn't that something one does outside of the world of "self-actualization" and more for "the fun of it," for "aesthetic pleasure(s)," for "entertainment" (some of which is nonetheless more "authentic" and "truthful" than other "Entertainments" are, mind you, and Life

IS short, after all), and for other things that mostly satisfy more "artistic" than, say, "psychological" needs and desires. Heck, isn't psychotherapy and psychiatry for, Yes, assisting individuals in becoming more true to themselves and "authentic," so if that's the case, then for some poets "being MORE true to themselves, and by extention more True to others and more TRUE in their aesthestic creations" might in fact mean, PARODOXICALLY, getting really self-destructive and "high" and "drunk" and "stoned" and thus producing "art" that could ONLY HAVE BEEN PRODUCED by someone courageous enough to sacrifice certain "psychological or emotinal well-being" for their "art."

There are or would be, and always will be, all kinds of parodoxes and contradictions and ironies and the lot here. It IS no mere coincidence that the vast majority of artists and poets throughout time have been MORE likely to have experienced life under the influence of drugs and alcohol, to have experienced "the further reaches of humankind" (i.e., more extreme emotional and psychological states and "limits"), and to have produced their "arts" in fact BECAUSE they have had, or developed, the courage to explore those exceptional states and "limits" or otherwise "express their authentic Being," which were to some extent only accessible and expressible via creating art objects. Personally, I am quite sure that the majority of really good, AND really "new," and really worthwhile poming in the last 30 years has been produced by quite responsible and generally quite "sober" and un-"addicted" pomers. (And then, some of the most respected pomers of the last 30 years sat around, got really stoned, and simply "played" and developed quite revered poetries as a result, so what's the beef, maybe...) And as one older poet and mentor said to me some years ago, the thought that one has to go out and endlessly reproduce self-destructive lifestyles or patterns or habits, or be fucked up and wrecked or drunk all the time, or relive old, depressed and self-hating emotional states, in order to produce art or do something unique or access useful creative abilities or engage in commendable art production is an old cliche and stupid myth...

I think this all goes further, though. And I don't think that I'm the only one who wrestles with these kinds of concerns and questions. Gabriel Gudding over at his blog _Earth and Pragmatism_, for example, has been doing some really excellent writing/thinking about what he calls "A Rationale for Writing Poetry with a Kind Mind" (See http://gabrielgudding.blogspot.com/2008/02/rationale-for-writing-with-ki nd-mind.html). I find a lot of his thinking very compelling in this area.

And personally I have opined for some time (admittedly like a complete pedestrian and boor at times, I'm sure) that the truly "new" in coming years will attend more to matters of "content" and "substance" than matters of "form." This may sound quite naive and silly and dumb -- I'm sure most pomers don't fiddle with divisions between Form and Content, and Yeah, so much compelling

poming is pure Substance often BECAUSE it's majestically, or even "defiantly," opaque, "difficult," more formal than material -- but I still cannot keep from coming back to such "concerns," so at least for me there's a lot that needs to be resolved and explored and investigated...

Steve Tills

http://theenk.blogspot.com

-----Original Message-----
From: steve d. dalachinsky [mailto:[redacted]]
Sent: Wednesday, May 07, 2008 1:29 AM
To: Steve Tills
Subject: from steve exceededed my post so back channeling

meant that sarcastically bad trips are really bad even deadly or
physically harmful
but yer assumption is right on some levels
one guy i knew tripped every day for god knows how long when i aske dhim
if he ever hallucinated or had a bad trip he said
no he only took drug to get high when it got to the point of opening
the dorr to the next plateau he said he never did
in other words he learned how to control the drug
i never could nor others i kew so it controlled us for better or worse
took us on the trip not vice - versa nuff said

post this if you want

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142. Rob McLennan
MayDayPoems
Wed 7 May 2008

Since May 1st, I've been posting poems on Ariel Gordon's May Day Poems blog, along with a number of other Canadian writers. Lately, through reading Sarah Manguso, and thinking of other poets such as Juliana Spahr and Lisa Jarnot I've read over the past couple of years, I've been thinking on the sentence, wanting to work lines without relying as heavily on the line break; the straight line that isn't necessarily straight. Here's what I posted to Gordon's May Day today, part of an ongoing larger group of pieces.

alexander graham bell

there are laws of thermodynamics
I have invariably broken.

he turned on the light. he invented
the first phone.

he turned on the flicker of what.

for the rest of his life, silence bound him as golden.
I pull leaves off your knees.

will we ever go back to that sandpaper church,
you asked, when your camera caught up

in its digital senses.

I am holding a phone book.
I am holding a phone.

from my office a view
that looks only indoors. I pull & I pull

but the blinds will not close.

you are the architect
of my unmaking, she signs.

so kiss me, he calls,

tens of miles from home.

http://maydaypoems.blogspot.com/2008/05/alexander-graham-bell.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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143. David Chirot
Re: "Re" & Brakhage & Poetry
Wed 7 May 2008

Dear Barry Murat & Tom:

The Fall 1963 Film Culture issue number 30 is a Brakhage issue in its entirety and concludes with an appropriately huge, long letter called "Eastern Conference" written by Brakhage to his wife Jane on 17 May1963, recounting in great detail his first meeting and into the night/morning conversation with Charles Olson in Gloucester. The letter is written at two different points of time on the following day, so that the second section becomes more exposition of ideas than the first, which essays to get a sense more direct of the actual

spoken conversations. (Brakhage had gone there in company of poet Gerrit Lansing.)

Olson confronts Brakhage with the question of "FOCUS." Brakhage is startled to discover that Olson is reminding him ("stop trying to defend the fact that you are, indeed, myopic") that the film maker, like the poet, is near-sighted; Olson noting that Brakhage had thrown away his glasses at age 18.)

{"Myo Pics Shortsighted Stop Gap" was a headline in old spoofs of Variety i used to make to go with "reviews" of non-existent films, which in a sense is a way of making the films exist.}

The discussion is, to be sure given the participants, very "wide-ranging," and reads now like a deep dive into an "oceanic" language--very much in the spirit of the times and persons--in which Myth and Magic , Duncan's Adam, Jesus and the economic situations of the arts are swirling about, with the near-sighted artists, via a remark of Brakhage's re Lascaux, finding (near-sighted) Focus in Olson's disquisitions of Pleistocene humans painting with faces close to cave walls.

{While reading the letter, I kept reframing it in my head as a piece by Robert Smithson, using something like the methods of "A Tour of the Monuments of Passaic, N.J." applied to the flowing masses of materials here . . . Smithson's "art if is to be art needs to a container," though, not unlike Olson's "Limits are what any of us are inside of," that Creeley writes of in an early essay.)

Brakhage is very intrigued that Olson has told him that "With you Brakhage it is at this point a question of focus--it is not?" This perception of Olson's re Brakhage's focus of perception seems implicitly to border on the question of magic, which is never very far from Brakhage's thoughts throughout the conversation, although he does confess in the letter being careful not to raise the issue too much. The issue does come to the fore at the conclusion--in the letter--of the exchange, echoing the earlier discussion of "temptation": "You are not a black magician--you are white magician," Olson says, "and that is a very difficult, dangerous thing to be in a time like this . . . I mean how much we are each of us drawn to evil in such a time, how easy it is, how each of us falls into all ways, that is because of all the ways."

This cautionary statement echoes an earlier observation of Olson's. Prior to the "focus on focus" so to speak, Olson, taking off from Brakhage's critique of drama and the loss of masks, says, "Yes, we must, must get rid of drama, at all costs--I mean, even get rid of narrative--the temptation, you hear?"

Olson also critiques the continual uses of puns, "that dispersal of my newer writing," in Brakhage's writing, advising to "keep it simple" (Brakhage's words) "Keep focused," so to speak--though given the way in which both Brakhage and

Olson seem in conversation at least, to use focus as a way of creating a hole through the object, and entering into an opening out, as in cave exploration, the focus seems to continual "take off"as it were into the mythic and magic.

The emphasis on ridding one of the temptations of "evil," not to mention puns, narrative and drama, is the spiritual undertow that seems to be pulling both artists towards myth, and for Brakhage at the time, magic. (More specifically, Duncan's conceptions of it as well as Tolkien's.) And also for Olson, psylocibin and various Hopi and Maya examples.

All the while that the artists discuss artefacts and Olson hauls some actual ones out of various heaps, the conversation and account are turning into an artefact in themselves, their language, references, allusions, concerns, at once flowing in time and preserved in amber. An Anarkeyology of the mind and eye operate simultaneously as an opening of a cave as it were into the past and at the same, a Tour of the monuments.

The dismissal of the puns by Olson fortunately Brakhage doesn't pay attention to--as puns are openings as much as cave mouths for sure, or Black Holes to elsewheres.

As a piece of writing, the letter is very interesting, to me at any rate, in terms of the continual punning, the continual digressions on digressions, the wanting to get things "write/right," and at the same time as one essays fixing them ,seeing them begin to move off, elusively--indeed, for Brakhage, take off into the skies which can be a bug close up observed or the Dog Star. (Olson had his Dog Town and Brakhage his Dog Star Man.) Brakhage's writing is a form of charting a journey into Vision as it is happening, making it perhaps "allegorical" more by far than "dramatic." In that since of "as it is happening" it's also not unlike Bataille's conception of the recit, which includes the allegorical Vision-Voyages of Moby Dick and Rimbaud's A Season in Hell. Read as kind of distant Prelude to the first edition of the Brakhage Lectures (1972, with a Forward by Creeley) one' s very much struck with the ways in which Brakhage continually is working not only with Vision in all its senses, but also with writing. Mnay of the devices in embryo in this letter and others of Brakhages' early texts, find themselves put to an ever widening range of explorations and adventures in the self-awareness they continually reflect on while indeed providing their own versions of the recit.

A kind of dream for me at the time, I got to meet Brakhage some great time ago and talk about writing and film with him, except[t the kind we spoke of was in a sense at three "[superimposition" as it were. That is, I was taking some lines of Rimbaud from various poems and prose pieces, as images, and filming them as not a "description/illustration" but a crude form of "illumination" in the various senses of the word. On top of the images then one proceeds to scratch, burn,

make small tears and holes in the film itself, to in a sense make even more present a sense of "Illumination" by "light flowing through the darkness," "light coming in from the outside" and so forth. Take an image, series of them of a burning chemical fire at a dump, and then burn through into the film--or slashes creating flashes and the like. If the Word can be made flesh, then why not the film itself? The film as a skin or membrane of vision and at the same time an obstruction in a sense--

So did tearing and burning constitute a wounding, a form of "cutting" with the "cuts" made by editing,which must then be "sutured"--turning the cinema into a form of operating theater so to speak--

From there we got into discussing fire itself, looking into fire, as a way of finding images, flickerings, castings of shadows, dance of elongated and abruptly shortened forms and the continual alteration of colors, an example of a form of creation that lives not only via destruction but as its own self destruction, its "all consuming desire" in the end extinguishing it--leading to discussion of stars.

I hadn't thought of this conversation until today writing this, which is rather odd as of about a year have started using burning and cutting in paintings--in fact a series working on oflate--sevral are in the new issue of Otoliths)--is called the Cinema of Catharsis--

(Issue 30 of Film Culture has layout by George Maciunas, with a wide strip at top on front saying Film Culture and wrpping around to on back Fluxus ad stapled to corrugated cardboard cover, with on the front a hole through which one sees the silvery negative print eye of Brakhage's face, this page followed by the positive of the image--his face in both cases taking up the page entire--)

On Tue, May 6, 2008 at 8:16 PM, Murat Nemet-Nejat <[redacted]> wrote:
> When I was referring to Stan Brackage in terms of poetry and Abstract
> Expressionism is because Brackage consistently connects his "abstract
> expressionist" quick moving, short films (a dart's instantaneous license) to
> language, to specific titles. Most of them have commentaries, somewhat the
> way mentions Grenier did with his poem drawings, which I also witnessed at
> The Poetry Project. Brackage is very aware of the conflict between the eye
> and the word. In relation to of of his pieces (it might be mothlight, but I
> am not sure), he says that the word myth derived from the word mouth. He
> wanted to create a myth completely made, expressed with the eye. That is to
> say, in his "abstract expressionist" phantasmagoria, where the eye is forced
> to move faster than the mind can absorb (mytholohize) he was trying to
make
> a conversion of the word into the visual.
>

> That's my two bit at the moment.
>
> Ciao,
>
> Murat
>
>
> On Tue, May 6, 2008 at 1:46 AM, Barry Schwabsky <[redacted]>
> wrote:
>
>
>
> > But "the New York School" of the '50s was not only the abstract
> > expressionists--it was also artists like Johns and Rauschenberg who were
> > more influenced by Duchamp, figurative painters like Fairfield Porter and
> > Larry Rivers (who were at some point lovers with Schuyler and O'Hara
> > respectively), and so on...so in terms of personal connections and general
> > sympathies, the abstract expressionists were far from the only painters to
> > have affected the NY school poets. As to the name itself, it was John
> > Bernard Myers who thought of applying it to the poets, and he explains
how
> > it came about either in his introduction to his anthology "Poets of the New
> > York School" or in his memoirs "Tracking the Marvelous" or both--as I
recall
> > it was meant as a bit of a joke, not really seriously.
> >
> >
> >
> > ----- Original Message ----
> > From: Thomas savage <[redacted]>
> > To: [redacted]
> > Sent: Monday, 5 May, 2008 6:25:24 PM
> > Subject:
> >
> > Wasn't the New York School of Poets called that because of its association
> > with the Abstract Expressionists? It seems to me that both Ashbery and
Koch
> > were very much influenced by abstract expressionisms. O'Hara, too,
> > sometimes especially in poems like Easter Monday. Regards, Tom Savage
> >
> >
> >

> >
> >
> >
> >

___
> > Be a better friend, newshound, and
> > know-it-all with Yahoo! Mobile. Try it now.
> > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
> >
>

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144. Small Press Traffic

Small Press Traffic presents: A Conference on Contemporary Poetics and Political Antagonism 5/30 & 5/31

Wed 7 May 2008

Small Press Traffic is proud to present:

Aggression: A Conference on Contemporary Poetics and Political Antagonism

May 30 and 31
All events free and open to the public

While a triumphalist rhetoric of community and collectivity has frequently accompanied the narratives of alternative literary scenes and practices, the purpose of this conference is to instead explore the myriad ways in which consensus and community become challenged and/or untenable, and to produce fresh opportunities for rethinking poetic theory and practice.

For full panel descriptions, and for advance reading/viewing materials, please see the conference blog:

http://sptaggression.blogspot.com/

Please note that all Saturday panels will be held at
CCA's Oakland campus, in Macky and Nahl Halls.
For directions to the Oakland campus:
http://www.cca.edu/about/directions.php

SCHEDULE OF EVENTS

FRIDAY, MAY 30 (CCA San Francisco campus)
7:30, Timken Hall
Cynthia Sailers

"When you've got an itch, you've got to scratch it:
a talk on Group Mania and the Criminal Mind"

SATURDAY, MAY 31 (CCA Oakland campus)
11:00-12:30, Macky Hall
Panel: The Internet
Panelists: Jasper Bernes, csperez, and Erika Staiti

2:00-3:30, Macky Hall
Panel: Community Histories
Panelists: Rob Halpern, Laura Moriarty, and Robin Trembly-McGaw

3:45-4:00, Nahl Hall
Viewing: SUPER-SOLID by Rodrigo Toscano

4:00-5:30, Nahl Hall
Panel: An Ethnic Avant-Garde
Panelists: Bhanu Kapil, Juliana Spahr, Tyrone Williams

7:30 Party and Readings
Readings from Tyrone Williams and Bhanu Kapil.
Hosted by David Buuck. Directions/map to David Buuck's
house will be available at the conference, or email:
[redacted]

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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145. Dan Thomas-Glass
Re: poetry and abstraction
Wed 7 May 2008

And Dana Gioia is a big fan. So that tells you something too.

On Tue, May 6, 2008 at 9:53 PM, Joel Lewis <[redacted]> wrote:

> *One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibted his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover*

> *art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like Pollock,*
> *favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite*
> *interesting counterpoint to the open form movements of his day(University of*
> *Nebraska publishes his collected poems) . He jumped off the Golden Gate Bridge in 1955.*
>
> *Joel Lewis*

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146. **A**

Re: asteroid to hit earth

Wed 7 May 2008

---

this was a long time ago....however do you really think -yet today- that is the reason why we write poetry? I would tend to disagree

I enjoyed the description on the interpretation of language by Amerindians

you would make a hell of an anthropologist work

Ana

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147. **steve d. dalachinsky**

Re: poetry and abstraction

Wed 7 May 2008

---

saw a great exhibit at grey gallery to day amongst work lots of collabs by ohara an abstract painter norman bluhm

On Wed, 7 May 2008 00:53:44 -0400 Joel Lewis <[redacted]> writes:
> One poet who was deeply involved in Ab Exp movement was the poet
> Weldon
> Kees. He studied with Hans Hoffman and exhibted his work in group
> shows w/
> Pollock. He was close to Clement Greenberg, who commissioned him for
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> interesting counterpoint to the open form movements of his
> day(University of
> Nebraska publishes his collected poems) . He jumped off the Golden
> Gate
> Bridge in 1955.
>
> Joel Lewis
>
>

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148. David Buuck

Oakland house rdg 5/11: Nagler/Diaz/Bishop

Wed 7 May 2008

Sunday May 11 - 7pm pronto
@ David Buuck's
Oakland (email for address)
BYOB

Suki Bishop has most recently been published in Dirty Girls, Best Lesbian Erotica 2007, Painted Bride Quarterly, and Blithe House Quarterly. She was a finalist for the 2006 Rauxa Prize for erotic fiction and was nominated for a Pushcart Prize. You can check out her website: sukibishop.com for stories and upcoming events.

Christian Nagler is a fiction writer, translator, and performer. In 2005 he received his M.F.A. from Brown University. His work has appeared most often in the form of handmade artist's books. Recently, he has been performing with Anna Halprin's Sea Ranch Collective, and with Severine La Pan Vaux's Dance company in France, and translating the works of the Salvadoran philosopher and economist Alberto Masferrer. He teaches community art at San Francisco State and is working on a novel.

Mary Diaz is a San Francisco based artist, poet and performer. She most recently completed her MFA from the California College of the Arts. She has collaborated with dancers, actors and video artists on a myriad of projects and guerilla performances and her experimental play, Up in Arms: an Oratorio at

Tense Borders starring Kevin Killian, was featured in this year's Poet's Theater Jamboree hosted by Small Press Traffic. She is currently teaching writing and math at San Quentin State prison, and finishing her thesis manuscript, Can't in Arms: Come Round.

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149. Tribbey, Hugh R.
poetry and abstraction
Wed 7 May 2008

I think the contemporary distinction between "expressionist" and "conceptualist" is problematic. I invest a degree of emotional energy in some of the most "procedural" works I compose. I don't think I want to compose "coolly"-though this might be fun to try. And the distinction between the mental phenomena of a mind structured by language and an idea that occurs to that mind and acts on a medium in the world-an arbitrary distinction. The a.e. movement had something to link the two.

And three cheers for the grotesque beauty of outsider sloppiness.

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150. Amish Trivedi
The Widow Party
Wed 7 May 2008

Dear Hooligans,

The wars have changed, but the appetite for images in America has not. The Widow Party comprises a Buffalo Bill dumb show at the end of time, a rootin' tootin' aeschatology with sound effects by Jacob Knabb and a soundtrack by the Genius Child Orchestra, featuring Pentagon-bankrolled expert commentary by Britney Spears.

As Walt Disney has observed, it's easier to imagine the end of the world than the end of capitalism.

The main action of The Widow Party was scripted by Johannes Göransson, based on visions revealed in a semi-comatose conflation after a carcrash following a hazardous homejourney after the 2007 MLA. With Joyelle McSweeney and Jen Karmin in a pas de deux for the miracle twins Hannie Oakley and Annie Weiner, and Patrick Durgin performing a Declamation which will be an explanation and evaluation of all that has come before. With two Widows, a Reporter, Crash, Walter Cronkite, You, Satchmo, Lisa Janssen and James Shea in alarming and supporting roles.

Please extinguish.

At the conclusion of the performance, time will also conclude.

Friday & Saturday, May 9 & 10, 8pm
Sunday, May 11, 7pm
$12 ($10 students)

Links Hall, Chicago : http://www.linkshall.org/08-pp-may2.shtml

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151. **ric carfagna**
Re: poetry and abstraction
Wed 7 May 2008

The core artists (Pollack, Kline, Newman, Still, Rothco, etc.) which constituted the abstract expressionism movement
primarily eschewed the concept of figuration as well as representation.

Poet such as Ashbery, Creeley, O'Hara and others mentioned , while transcending what was considered the 'norm' of poetry,

never sought to make their poetry into works of total abstraction; at least not in the ways that the visual artists endeavored to portray.

Poets I had in mind were ones similar to those included in the Imagining Language book edited by Jed Rasula and Steve McCaffery.

But I guess the question is: can poetry actually 'not' represent, insofar as it is a written medium, no matter how it is presented?

I think of John Cage and his theory of representation and association. It then becomes an issue of relativity to the individual apprehending

the medium in question.no?

Ric

----- Original Message -----
From: "Joel Lewis" <[redacted]>
To: <[redacted]>
Sent: Wednesday, May 07, 2008 12:53 AM
Subject: Re: poetry and abstraction

> *One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibted his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like*

> *Pollock,*
> *favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite*
> *interesting counterpoint to the open form movements of his day(University of*
> *Nebraska publishes his collected poems) . He jumped off the Golden Gate Bridge in 1955.*
>
> *Joel Lewis*

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152. **daniel Ereditario**

Lorenzo Thomas, Brenda Iijima, Ward Tietz, & New Video Art @ Meshworks

Wed 7 May 2008

---

*an excellent reading by the late Lorenzo Thomas from a festival in 2003. more video from the event soon, but for now enjoy *Brenda Iijima reading from a new manuscript: _revv. you'll ution_ *a short, funny reading from Ward Tietz from an offsite reading at the last Washington D.C. MLA *and two new video art pieces: one from Keith Tuma and the other a collaboration by Catherine Wagner, Justin Katko, and myself

as always you can see us at <http://www.orgs.muohio.edu/Meshworks> or see selections at <http://youtube.com/user/meshworks>

<3 & >3
daniel Ereditario

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153. **Jim Andrews**

Re: poetry and abstraction

Wed 7 May 2008

---

however abstract images may be, they are particular and concrete in a way that only language need not be.

images are extrordinarily helpful in understanding mathematics but they cannot negotiate its generality, the extent of its abstraction.

image begins to change to language when an image begins to lose its particularity and become a placeholder for a class.

art of language+image is forever exploring the borders between the concrete and abstract, the tipping points of the particular into the general, the 'real' into

the 'imaginary', the simultaneous instants when a cigar is just a cigar and when it is not.

ja
http://vispo.com

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154. Andy Gricevich
Political satire in the bay area this weekend
Wed 7 May 2008

Hello, all!

In case you're interested, there will be some (I humbly submit) top-notch satirical music in the Bay Area over the next few days, songwriting that's worth announcing on a poetics list.

The Prince Myshkins (of which I happen to comprise one-half) perform harmonically complex, wordy, funny, thought-provoking songs in an attempt to link and simply squash together unlikely combinations of issues (employing guitar and accordion to do so). Charlie King is an old-time social justice folk singer who writes some of the most emotionally complex political songs I've heard, simultaneously ridiculous, deeply moving, full of great stories and surprising ethical positions. Roy Zimmerman is perhaps the only rhymesmith since Tom Lehrer to equal the master's craft, and is a magnificent live performer.

The three of us will play three shows, and then Charlie and the Myshkins will do one more. We'll be sitting in on each others' songs, adding harmonies and theatrics, cracking each other up with meticulously-rehearsed precision.

I don't really write the songs. Therefore, you can trust me as a comparatively neutral observer when I give this music high praise. It'll be a fine series of evenings.

5/8, 8 p.m.
Falkirk Cultural Center
1408 Mission Ave
San Rafael

5/9, 8 p.m.
La Pena
3105 Shattuck Ave
Berkeley

5/10, 7:30 p.m.
Macondray Hall First Unitarian Universalist Church
1187 Franklin St
San Francisco

5/11, 7 p.m.
Cayuga Vault
1100 Soquel Ave
Santa Cruz, CA

http://www.princemyshkins.com
http://www.charlieking.org
http://www.royzimmerman.com

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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155. Urayoan Noel
Boringkén launch party
Thu 8 May 2008

Amigos

For those of you in the NYC area, I will be presenting my new book of poems en español, Boringkén, on Friday night. Wine and polemics will be plentiful. See details below.

Urayoán Noel

myspace.com/urayoannoel

WHAT: Boringkén launch party
WHEN: Friday, May 9, 2008, 7PM sharp

WHO: reading/musical performance by Urayoán Noel and Monxo López

WHERE: Haven Gallery, 50 Bruckner Blvd., South Bronx.
Take the 6 train to the first stop in the Bronx (3rd Ave/138th Street) and walk west (towards the river) to Bruckner Blvd.

HOW MUCH: Gratis!

Copies of the book will be for sale

For more info go to: http://spanicattack.com/alamala.html

ABOUT THE BOOK

Boringkén

Ediciones Callejón / La Tertulia (San Juan)
2008

Boringkén is a book of poems with rock/poetry CD, the latest collaboration between Urayoán Noel (Las flores del mall; Kool Logic) and composer Monxo López (Spanic Attack). It's a text-sound hybrid, a pro-forma performance: Boringkén is the (com)promised land of tourists in tedium ("the boring Barbie with her boring Ken!"), impossible cities, botched tropics, terrorists in walkups, and leather-clad bankers. Seventeen poems that oscillate between litany and parody, between the stage and the stanza, tuned to electrobeats and lounge-plena. It's postpunk poetry for the shopworn masses.

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

156. Jennifer Karmin
THE WIDOW PARTY: Poet's Theater this weekend
Thu 8 May 2008

THE WIDOW PARTY

Patrick Durgin
Johannes GÃ¶ransson
Lisa Janssen
Jennifer Karmin
Jacob S. Knabb
Joyelle McSweeney
James Shea

MAY 9 & 10 at 8pm
MAY 11 at 7pm
$12 / $10 for students

at LINKS HALL
956 Newport
Chicago, IL
http://www.linkshall.org

A collaboratively written and performed melodrama, Wild West show, political thriller, pageant, and farce. With song, dance, projections, sound effects, and mimicry of preposterous acts, visions and revisions of characters, media, genres and events will change, interrupt, and harmonize with each other.

The wars have changed, but the appetite for images in America has not. The Widow Party comprises a Buffalo Bill dumb show at the end of time, a rootinâ€™ tootinâ€™ aeschatology with sound effects and featuring Pentagon-bankrolled expert commentary by Britney Spears. With miracle twins Hannie Oakley and Annie Weiner, a Declamation which will be an explanation and evaluation of all that has come before, two Widows, a Reporter, Crash, Walter Cronkite, You, and Satchmo. At the conclusion of the performance, time will also conclude. Please extinguish.

As Walt Disney has observed, itâ€™s easier to imagine the end of the world than the end of capitalism.

Presented as part of the festival
Returning from One Place to Another: A Poet's Theater Showcase
http://www.linkshall.org/08-pp-may.shtml

Curated by John Beer
May 2008
Chicago, IL

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

157. Adam Fieled

PFS Post: UK poet Kelvin Corcoran

Thu 8 May 2008

Check out seven poems from UK poet Kelvin Corcoran, from his series Madeleine's Letter to Bunting, on PFS Post:

http://www.artrecess.blogspot.com

Books!
"Beams"
http://www.blazevox.org/ebk-af.pdf

"Opera Bufa"
http://www.lulu.com/content/1137210

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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158. David Seaman
writing on lettrism
Thu 8 May 2008

Hello. I am joining this conversation because it came up in a google alert about lettrism. I am happy to see the interest in the subject.

I am the English side of the lettrist pages, translator and author of much of what is there. I am also working on a book about Lettrism, and in conversation with a publisher about it.

For fun writing about the early years, see Lipstick Traces and The Tribe.

David

↑ Index

159. Philip Metres
On the 60th anniversary of the founding of Israel
Thu 8 May 2008

On the 60th anniversary of the founding of the state of Israel, I think about the incredible founding of the state against all odds, and also the terrible losses that it meant for Palestinians. I also go back to the poetry of Yehuda Amichai, indisputably one of Israel's most important poets. As the celebrations ensue, the fireworks and flags, I think of the complex portrait that Amichai paints in this little poem, "Jerusalem," about what fireworks and flags distract us from.

"Jerusalem"

On a roof in the Old City
laundry hanging in the late afternoon sunlight,
the white sheet of a woman who is my enemy,
the towel of a man who is my enemy,
to wipe off the sweat of his brow.

In the sky of the Old City,
a kite.
At the other end of the string,
a child
I can't see
because of the wall.

We have put up many flags,
they have put up many flags.
To make us think that they're happy.
To make them think that we're happy.

(by Yehuda Amichai, from The Selected Poetry of Yehuda Amichai, translated by Chana Bloch and Stephen Mitchell).

shalom.salaam.peace.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

↑ Index

160. mIEKAL aND
Teacher fired for refusing to sign loyalty oath
Thu 8 May 2008

Teacher fired for refusing to sign loyalty oath

http://www.latimes.com/news/local/la-me-oath2-2008may02,0,6280956.story

LET GO: “I wanted it on record that I am a pacifist,” Wendy Gonaver said. She wants an apology and a teaching job for next year. Cal State system ousts another instructor who objects on religious grounds to a pledge adopted by California in 1952 to root out communists.

When Wendy Gonaver was offered a job teaching American studies at Cal State Fullerton this academic year, she was pleased to be headed back to the classroom to talk about one of her favorite themes: protecting constitutional freedoms.

But the day before class was scheduled to begin, her appointment as a lecturer abruptly ended over just the kind of issue that might have figured in her course. She lost the job because she did not sign a loyalty oath swearing to "defend" the U.S. and California constitutions "against all enemies, foreign and domestic."

The loyalty oath was added to the state Constitution by voters in 1952 to root out communists in public jobs. Now, 16 years after the collapse of the Soviet Union, its main effect is to weed out religious believers, particularly Quakers and Jehovah's Witnesses.

As a Quaker from Pennsylvania and a lifelong pacifist, Gonaver objected to the California oath as an infringement of her rights of free speech and religious freedom. She offered to sign the pledge if she could attach a brief statement expressing her views, a practice allowed by other state institutions. But Cal State Fullerton rejected her statement and insisted that she sign the oath if she wanted the job.

"I wanted it on record that I am a pacifist," said Gonaver, 38. "I was really upset. I didn't expect to be fired. I was so shocked that I had to do this."

(more online)=

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161. Katalanche Press

New chapbook by Kimberly Lyons, Phototherapique

Thu 8 May 2008

We're pleased to announce a new release from Katalanche Press, published in collaboration with Portable Press at Yo-Yo Labs:

Phototherapique
by Kimberly Lyons
(saddle stapled, 44 pgs.)
$7.50

Check it out at our website, along with a sample poem:
http://katalanchepress1.blogspot.com/

Purchases can be made through Paypal, or by check (payable to Michael Carr) sent to:

Katalanche Press
c/o Michael Carr
50 Plymouth St. #1
Cambridge, MA 02141

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162. **Barry Schwabsky**
Re: poetry and abstraction
Thu 8 May 2008

Given that Williams was about twenty to thirty years older than the Abstract Expressionist painters, the notion that he acquired from them a love of the material world seems very dubious

----- Original Message ----
From: Joel Weishaus <[redacted]>
To: [redacted]
Sent: Wednesday, 7 May, 2008 3:32:47 PM
Subject: Re: poetry and abstraction

Let's not forget that Robert Creeley was there, in the fist of it. I suspect his unique way of tensing a line, and his ear for gravity, developed in conversations with Abstract Expressionist painters.

Add to this William Carlos Williams, whose love of the material world was born from AE paintings.

-Joel Weishaus

----- Original Message -----
From: "Joel Lewis" <[redacted]>
To: <[redacted]>
Sent: Tuesday, May 06, 2008 9:53 PM
Subject: Re: poetry and abstraction

> *One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibted his work in group shows w/ Pollock. He was close to Clement Greenberg, who commissioned him for cover art of Partisan Review. He also had a couple of solo exhibits in this late 40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like Pollock,*
> *favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite*
> *interesting counterpoint to the open form movements of his day(University of*
> *Nebraska publishes his collected poems) . He jumped off the Golden Gate Bridge in 1955.*
>
> *Joel Lewis*

↑ Index

163. Michael Heller
READING
Thu 8 May 2008

The following event takes place at:
Medicine Show
549 West 52nd St. (between 10th and 11th Ave.), New York
$5 admission
Reservations requested to ensure seating: [redacted]
This program is funded by the New York State Council on the Arts, a state agency.

Monday, May 19, 7:30 pm-- MICHAEL HELLER & GEORGE WITTE
These Are The People In Your Neighborhood

Michael Heller-- Michael Heller is a poet, essayist and critic. Recent books include Exigent Futures: New and Selected Poems, Uncertain Poetries, a collection of his essays, and Earth and Cave, a memoir of Spain in the 60s. Forthcoming in 2008 are Eschaton, a book of poems, Speaking the Estranged, essays on the work of George Oppen and Marble Snows: Two Novellas. Among his many awards are the Di Castagnola Prize of the Poetry Society of America and grants from the National Endowment, NYFA and The Fund for Poetry.

George Witte's first book, The Apparitioners, was published by Three Rail Press in November 2005; please visit <http://www.threerailpress.com/>www.threerailpress.com for more information or to buy the book. His poems have appeared in The Atlantic, Boulevard, Gettysburg Review, Kenyon Review, Poetry, Prairie Schooner, Ploughshares, Southwest Review, Shenandoah, and elsewhere.

For more information, please call Gary Heidt at [redacted]

###

Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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164. **mIEKAL aND**

Re: poetry and abstraction

Thu 8 May 2008

I've been meaning to add Abraham Lincoln Gillespie, my favorite abstract writer of the early 50s... Tho dismissed by many as a Joyce imitator, his approach to language in the 40s & 50s is really in a world by itself. The Syntactic Revolution (Out of London Press, 1970) is well worth the buy if you find one hiding in a bookstore.

& thanks to Joel L for the Weldon Kees nod. Led me to a detailed New Yorker article on his disappearance & life...

http://www.newyorker.com/archive/2005/07/04/050704crat_atlarge

~mIEKAL

On May 7, 2008, at 7:31 PM, ric carfagna wrote:

> *The core artists (Pollack, Kline, Newman, Still, Rothco, etc.)*
> *which constituted the abstract expressionism movement*
> *primarily eschewed the concept of figuration as well as*
> *representation.*
>
> *Poet such as Ashbery, Creeley, O'Hara and others mentioned , while*
> *transcending what was considered the 'norm' of poetry,*
>
> *never sought to make their poetry into works of total abstraction;*
> *at least not in the ways that the visual artists endeavored to*
> *portray.*
>
> *Poets I had in mind were ones similar to those included in the*
> *Imagining Language book edited by Jed Rasula and Steve McCaffery.*
>
> *But I guess the question is: can poetry actually 'not' represent,*
> *insofar as it is a written medium, no matter how it is presented?*
>
> *I think of John Cage and his theory of representation and*
> *association. It then becomes an issue of relativity to the*
> *individual apprehending*
>
> *the medium in question.no?*
>
> *Ric*
>
> *----- Original Message ----- From: "Joel Lewis" <[redacted]>*
> *To: <[redacted]>*

> *Sent: Wednesday, May 07, 2008 12:53 AM*
> *Subject: Re: poetry and abstraction*
>
> *One poet who was deeply involved in Ab Exp movement was the poet Weldon*
> *Kees. He studied with Hans Hoffman and exhibted his work in group shows w/*
> *Pollock. He was close to Clement Greenberg, who commissioned him for cover*
> *art of Partisan Review. He also had a couple of solo exhibits in this late*
> *40s-early 50s period (yes, his work was in ab ex style). A rather*
> *fascinating figure he was also a filmmaker, jazz musician (who,like Pollock,*
> *favored Chicago and swing styles) and sharp critic. His poetry, though*
> *formalist, avoided much of the New Critic claptrap of the era and is a quite*
> *interesting counterpoint to the open form movements of his day(University of*
> *Nebraska publishes his collected poems) . He jumped off the Golden Gate*
> *Bridge in 1955.*
>
> *Joel Lewis*

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165. **Mark Weiss**

Re: poetry and abstraction

Thu 8 May 2008

Nope. Williams was tight with the first generation American modernists, gathered around Stieglitz' two galleries. Though a couple of them were abstractionists--Hartley for a few years, Dove most of the time--none of them were much like the abstract expressionists. Closer, many of them, to Cubism, including the realist Charles Demuth, a close friend of WCW. The Whitney did an exhibit it must be twenty years ago, WCW and the American Scene 1920-1940. The excellent catalogue is still around.

Mark

At 10:32 AM 5/7/2008, you wrote:
>Let's not forget that Robert Creeley was there, in the fist of it. I
>suspect his unique way of tensing a line, and his ear for gravity,
>developed in conversations with Abstract Expressionist painters.

>
>Add to this William Carlos Williams, whose love of the material
>world was born from AE paintings.
>
>-Joel Weishaus
>
>
>----- Original Message ----- From: "Joel Lewis" <[redacted]>
>To: <[redacted]>
>Sent: Tuesday, May 06, 2008 9:53 PM
>Subject: Re: poetry and abstraction
>
>
>>One poet who was deeply involved in Ab Exp movement was the poet Weldon
>>Kees. He studied with Hans Hoffman and exhibted his work in group shows w/
>>Pollock. He was close to Clement Greenberg, who commissioned him for cover
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>>formalist, avoided much of the New Critic claptrap of the era and is a quite
>>interesting counterpoint to the open form movements of his day(University of
>>Nebraska publishes his collected poems) . He jumped off the Golden Gate
>>Bridge in 1955.
>>
>>Joel Lewis

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166. **amy king**

POL: Prevent the “Artistic” Death of Another Innocent Animal

Thu 8 May 2008

In 2007, the â€˜artistâ€™ Guillermo Vargas Haba
THE STORY:

In 2007, the â€˜artistâ€™ Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving him to death. For several days, the â€˜artistâ€™ and the visitors of the exhibition watched,

emotionless, the shameful â€˜masterpieceâ€™ based on the dogâ€™s agony, until eventually he died.

Does THIS sound like art to you?

But this is not allâ€¦ the prestigious Visual Arts Biennial of Central America decided that the â€˜installationâ€™ WAS actually art, so Guillermo Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.

Letâ€™s STOP HIM!!!!! Sign the petition: http://www.petitiononline.com/ea6gk/petition.html

Here is another petition that is 2 million signatures strong. Please feel free to sign it as well: http://www.petitiononline.com/13031953/petition.html

Please do it. Itâ€™s free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying â€œThis is all a hoax, etc,â€ here is a direct quote FROM THE â€˜ARTISTâ€™ himself!: â€œI knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of cÃ³rdobas for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are killed.â€

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in an attempt to prevent Habacucâ€™s involvement in the 2008 Biennial and from repeating the spectacle.
~~~~

If you would like to sign the petition, visit:
http://www.petitiononline.com/ea6gk/petition.html
â€“from Artist Guillermo Vargas - Habacuc

_____

http://www.amyking.org

___
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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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167. Bill Dunlap
Some poetry-related drawings here
Thu 8 May 2008

Some poetry-related drawings here:

http://www.billdunlap.com/drawing/viewA17.html

___
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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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168. Marcus Bales
Re: POL: Prevent the “Artistic” Death of Another Innocent Animal
Thu 8 May 2008

What are you complaining about? Of course, it's hard on the dog, and pretty soon rape and murder will be "art", too, and equally hard on its victims, but it's all according to the express theory of postmodern "art" that "anything is art that anyone says it is". If you want to stop the silly progression, you have to stop adhering to the silly theory.

So, is anything art that anyone says is art, or are there some things that just aren't art? And if starving a dog to death in a museum is not art, WHY is it not art if the artist says it is?

Marcus

On 8 May 2008 at 10:34, amy king wrote:

> *In 2007, the `artist´ Guillermo Vargas Haba*
> *THE STORY:*
>
> *In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from the*
> *street, tied him to a rope in an art gallery and began starving him to*
> *death.*
> *For several days, the `artist´ and the visitors of the exhibition*
> *watched, emotionless, the shameful `masterpiece´ based on the dog´s*
> *agony, until eventually he died.*
>
> *Does THIS sound like art to you?*
>
> *But this is not all... the prestigious Visual Arts Biennial of Central*
> *America decided that the `installation´ WAS actually art, so Guillermo*
> *Vargas Habacuc has been invited to repeat his cruel action for the*
> *Biennial of 2008.*
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> *http://www.petitiononline.com/ea6gk/petition.html*
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> *Here is another petition that is 2 million signatures strong. Please*
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> *Please do it. It´s free of charge, there is no need to register, and*
> *it will only take 1 minute to save the life of an innocent creature.*
>
> *AND, for those of you saying "This is all a hoax, etc," here is*
> *a direct quote FROM THE `ARTIST´ himself!:*
> *"I knew the dog died on the following day from lack of food. During the*
> *inauguration, I knew that the dog was persecuted in the evening between*
> *the houses of aluminum and cardboard in a district of Managua. 5*
> *children who helped to capture the dog received 10 bonds of córdobas*
> *for their assistance. The name of the dog was Natividad, and I let him*
> *die of hunger in the sight of everyone, as if the death of a poor*

dog
was a shameless media show in which nobody does anything but to applaud
or to watch disturbed. In the place that the dog was exposed remain a
metal cable and a cord. The dog was extremely ill and did not want to
eat, so in natural surroundings it would have died anyway; thus they
are all poor stray dogs: sooner or later they die or are
killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting
to prove was that those who saw the suffering of the dog just walked on
by and that if it had been left on the street to die, no-one would have
even known of its existence.

It has also been reported that the dog did not die but escaped, and
that it had been fed by Vargas and was only tied up during the gallery
opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people
believe it to have been an act of cruelty rather than art. A petition
has been started in an attempt to prevent Habacuc´s involvement in the
2008 Biennial and from repeating the spectacle.

If you would like to sign the petition, visit:
http://www.petitiononline.com/ea6gk/petition.html
-from Artist Guillermo Vargas - Habacuc

---

http://www.amyking.org

> _____
> _____
> *Be a better friend, newshound, and*
> *know-it-all with Yahoo! Mobile. Try it now.*
> *http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release Date: 5/7/2008 5:23 PM*

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169. Marcus Bales
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Thu 8 May 2008

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

> *In 2007, the `artist´ Guillermo Vargas Haba*
> *THE STORY:*
>
> *In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from the*
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> *agony, until eventually he died.*
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>
> *But this is not all... the prestigious Visual Arts Biennial of Central*
> *America decided that the `installation´ WAS actually art, so Guillermo*

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or to watch disturbed. In the place that the dog was exposed remain a
metal cable and a cord. The dog was extremely ill and did not want to
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by and that if it had been left on the street to die, no-one would have

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http://www.petitiononline.com/ea6gk/petition.html
-from Artist Guillermo Vargas - Habacuc

---

http://www.amyking.org

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

--
No virus found in this incoming message.
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Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release Date: 5/7/2008 5:23 PM

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170. **Barry Schwabsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

I notice that there are no traceable sources for your account of the "dog exhibition" (including no source for the quotation from the artist). This is consistent with all the e-mails I have been getting about this over the last few weeks. Wikipedia does have a fairly well-sourced account from which I quote this:

In 2007 Guillermo Vargas took a stray dog from the streets of Managua, Nicaragua, and tied it to a short leash in an art gallery, titling his exhibit "Eres Lo Que Lees" ("You Are What You Read"). Photographs appeared on the Internet showing a emaciated dog, tied to a wall by a length of rope in a room full of standing people, with the title of the exhibit written on the wall in dog food. The outrage triggered by the exhibit spawned allegations that the dog, had been left to starve to death; these allegations quickly spread internationally via blogs, e-mails, and other unconfirmed sources. However, other than a three-hour period during which the dog was on display as part of Vargas' exhibit, the gallery alleges the dog was not tied up, and was fed with food brought in by Vargas himself. There are no indications in the photos of where or when they were taken, nor of who took them. Juanita BermÃºdez, the director of the CÃ³dice Gallery, was quoted in La Prensa as saying that the animal was fed regularly and was only tied up for three hours on one day before it escaped. Upon conducting a probe, the Humane Society was informed that the dog was in a state of starvation when it was captured and escaped after one day of captivity; the Humane Society also acknowledged, in reference to reports that the dog had been starved to death, "the facts [had] been misconstrued in some news articles"; however, the organization also categorically condemned "the use of live animals in exhibits such as this." This matter was brought to the attention of the World Society for the Protection of Animals (WSPA), who investigated the issue found it had enough merit to take action, and are satisfied that no animals will be abused during the upcoming Biennial, exhibition.

Go to http://en.wikipedia.org/wiki/Guillermo_Vargas for the complete enty with citations.

Incidentally, live animals (including humans) have been exhibited as art for a long time. Both Richard Serra and Jannis Kounellis, for example, exhibited live horses in galleries in the late '60s. Gino de Dominicis presented a person with Down's Syndrome under the title Second Solution of Immortality: The Universe Is Immobile at the Venice Biennale in 1972, a work that was recreated after the death of de Dominicis by the Wrong Galley (Massimiliano Gioni, Maurizio

Cattelan, Ali Subotnick) for the 2006 Frieze Art Fair in London. (See http://www.guardian.co.uk/uk/2006/oct/12/arts.friezeartfair2006.)

----- Original Message ----
From: amy king <[redacted]>
To: [redacted]
Sent: Thursday, 8 May, 2008 6:34:14 PM
Subject: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

In 2007, the â€˜artistâ€™ Guillermo Vargas Haba
THE STORY:

In 2007, the â€˜artistâ€™ Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving him to death. For several days, the â€˜artistâ€™ and the visitors of the exhibition watched, emotionless, the shameful â€˜masterpieceâ€™ based on the dogâ€™s agony, until eventually he died.

Does THIS sound like art to you?

But this is not allâ€¦ the prestigious Visual Arts Biennial of Central America decided that the â€˜installationâ€™ WAS actually art, so Guillermo Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.

Letâ€™s STOP HIM!!!!! Sign the petition:
http://www.petitiononline.com/ea6gk/petition.html

Here is another petition that is 2 million signatures strong. Please feel free to sign it as well: http://www.petitiononline.com/13031953/petition.html

Please do it. Itâ€™s free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying â€œThis is all a hoax, etc,â€ here is a direct quote FROM THE â€˜ARTISTâ€™ himself!: â€œI knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of cÃ³rdobas for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are killed.â€

~~~~

To be fair (with lots of comments from Costa Ricans):
~~~~

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in an attempt to prevent Habacucâ€™s involvement in the 2008 Biennial and from repeating the spectacle.

If you would like to sign the petition, visit:
http://www.petitiononline.com/ea6gk/petition.html
â€“from Artist Guillermo Vargas - Habacuc

_____

http://www.amyking.org

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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171. Murat Nemet-Nejat
Re: poetry and abstraction
Thu 8 May 2008

Jim,

You are focusing on a very crucial issue. I will propose a reverse concept: the visual is a space (maybe a meditative one, at the edge of language) where the syntactical, semantic and other classifications of language do not enter. In that way it (the visual) may be a less concrete space than language is. It is important to distinguish between two opposing extremities in the concept of an image. On the one side, there are forces pushing the image to become a "logo," specific, possessive, manipulative, finally leading towards commerce, fixed reactions, political power. On the other side, one case what I would call "photographic image," which is porous, elusive opening spaces through which a mental dialogue can occur.

Ciao,

Murat

On Wed, May 7, 2008 at 9:29 PM, Jim Andrews <[redacted]> wrote:

> *however abstract images may be, they are particular and concrete in a way that only language need not be.*
>
> *images are extrordinarily helpful in understanding mathematics but they cannot negotiate its generality, the extent of its abstraction.*
>
> *image begins to change to language when an image begins to lose its particularity and become a placeholder for a class.*
>
> *art of language+image is forever exploring the borders between the concrete*
> *and abstract, the tipping points of the particular into the general, the 'real' into the 'imaginary', the simultaneous instants when a cigar is just*
> *a cigar and when it is not.*
>
> *ja*
> *http://vispo.com*

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172. **David Chirot**

Fwd: Jewish Voice for Peace: Remembering the Nakba during Israel's 60th anniversary

Thu 8 May 2008

---------- Forwarded message ----------
From: Jewish Voice for Peace <[redacted]>
Date: Thu, May 8, 2008 at 6:48 AM
Subject: Remembering the Nakba during Israel's 60th anniversary
To: [redacted]

Remembering the Nakba during Israel's 60th anniversary

Today, Jews around the world are celebrating the 60th anniversary of the founding of the state of Israel. These celebrations reflect the understandable joy of Jews who view Israel as the symbol of 60 years of freedom from centuries of persecution, culminating in the Holocaust. Nevertheless, not all Jews will be celebrating.

Download Fact Sheets Now

What was the Nakba? Who are the Mizrachi Jews? Was there a population exchange between Middle Eastern Jews and Palestinians? Find out the answers

to these questions and more in our fact sheets written by Sephardic scholar Ilise Cohen. Go to our online Nakba resource center to get your fact sheets now.

While Israel provided a safe haven for countless Jewish refugees who had nowhere else to go, many of them members of our own families, the terrible fact is that over 700,000 Palestinians were made into refugees to make room for the future state of Israel. Sixty years and several generations later, that number has swelled to an estimated 7 million. Many live in 58 registered refugee camps dispersed throughout the Middle East, and some 4 million Palestinians in the Occupied Territories continue to endure reprehensible collective punishment to this day.

That is why the creation of the state of Israel, an occasion marking great celebrations for many Jews throughout the world, is known as the Nakba, or the Catastrophe, to Palestinians.

And that is why many of us will not be celebrating, for as long as Palestinians are still fighting for their fundamental human rights, we can not rejoice.

Any peaceful future depends on recognizing both the Palestinian and the Israeli narrative. And yet, just as the names of over 400 pre-1948 Palestinian towns and cities have been deliberately erased from maps, the history of the Palestinian Nakba itself has been all but erased from consciousness.

At Jewish Voice for Peace, we cannot participate in celebrations that erase both the history and modern-day injustices experienced by Palestinians. It is precisely this rendering invisible of Palestinian experience and claims for justice that makes reconciliation between Israelis and Palestinians impossible. We choose instead to remember, to know, and to work towards justice and self-determination for both peoples. As Jews and Palestinians, our pasts are intertwined, and so too are our futures.

Today, because much of the world has forgotten, we remember that:

In April, 1948, the same month as the infamous massacre at Deir Yassin, Plan Dalet was put into operation. It authorized the destruction of Palestinian villages and the expulsion of the indigenous population outside the borders of the state.

On May 22, 1948, Jewish soldiers from the Alexandroni Brigade entered the house of Tantura residents killing between 110-230 Palestinian men.

On October 28, 1948, in the village of Dawayameh, near Hebron, Battalion 89 of the 8th Brigade occupied the village. Israeli soldiers said of the massacre that babies... skulls were cracked open, women raped or burned alive in houses,

men stabbed to death. 145 men, women and children were killed. Over 450 went missing, of which 170 were women.

Commemorate the Nakba: Mother's Day Action

JVP has joined with Adalah-NY in this action asking mothers to sign this letter urging a Mother's Day boycott of notorious illegal settlement builder and diamond dealer Lev Leviev.

Under the Universal Declaration of Human Rights, every person "has the right to leave any country, including his own, and to return to his country." Israel has never accepted the legitimacy of this basic human right as a basis for peace negotiations, whether by return, compensation, or resettlement. Surely it is now time to acknowledge the narrative of the other, the price paid by another people for European anti-Semitism and Hitler's genocide. As the late Palestinian intellectual Edward Said emphasized, "Like it or not, this is the historical reality. We must better understand them, and they must better understand us. We must make clear the link between the Shoah (the European Jewish Holocaust) and the Nakba (the Palestinian catastrophe of 1948). Neither experience is equal to the other, and neither should be minimized."

Many of us will not celebrate as long as Israel continues to violate international law, inflicts a monstrous collective punishment on the civilian population of Gaza, and continues to deny to Palestinians their human rights and national aspirations.

We will celebrate when Arab and Jew live as equals in a peaceful Middle East.

---

* See Palestinian group BADIL for facts and figures on Palestinian refugees.

Jewish Voice for Peace has prepared a resource center and footnoted downloadable fact sheets about both the Nakba and the story of Jews of the Middle East. Please go here.

Please tell us what you think.

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173. Barbara Jane Reyes

Two new publications from Portable Press at Yo-Yo Labs

Thu 8 May 2008

TWO NEW PUBLICATIONS FROM PORTABLE PRESS AT Y0-YO LABS

Kim Lyonsâ€™ PhotothÃ©rapique

$7.50

a Portable Press at Yo-Yo Labs & KatalanchÃ© Press collaborative publication

Barbara Jane Reyesâ€™ Cherry

$6.50

http://yoyolabs.com/poetry2008.html

Please visit the Portable Press at Yo-Yo Labs website to order with Pay Pal: http://yoyolabs.com/

Or send check made out to Brenda Iijima using the below address.

http://yoyolabs.com/poetry2008.html

==========

Portable Press at Yo-Yo Labs

Brenda Iijima

596 Bergen Street
Brooklyn, NY 11238

[redacted]

yoyolabs.com/

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174. David Chirot

Fwd: Arab/Muslim American Comedy Sunday Eve. on PBS

Thu 8 May 2008

You may like this PBS special airing Sunday night about the rise of Middle Eastern-American comedy. It was shot over 3 years and they profile 5 of us in it.
It airs nationally this Sunday at 10:00 PM on PBS in NYC, LA, and DC and different times in other markets.
Hope you are well!
Dean Obeidallah

http://www.pbs.org/weta/crossroads/about/show_standup.html

Also if you missed my appearance on ABC's "The View" last week promoting the special, here is the link to see it on Youtube: http://www.youtube.com/watch?v=UeWqqaclQxI

Breaking down stereotypes one joke at a time It's an age-old American tradition: immigrant groups take up comedy to fight against discrimination. One path to understanding is to make people laugh. Now Muslim-Americans have come forward to help dismantle the stereotypes and hatred that have surged

since September 11, 2001. STAND UP: Muslim American Comics Come of Age is the story of five comedians: Ahmed Ahmed, Tissa Hami, Dean Obeidallah, Azhar Usman and Maysoon Zayid. Tissa Hami performs part of her comedy routine in the traditional Muslim hijab Each of these artists felt the aftershock of 9/11 personally. At a time when people of Middle Eastern origin were advised to lay low, they all chose to stand up - and tell jokes. This film explores how they are responding to 9/11, each in a different way, but all using humor to define who they are. STAND UP is the story of Ahmed's battle to get beyond playing "Terrorist No. 4." It's about Obeidallah's journey to discover his Arab heritage. It's about Zayid's resolve to turn being "a Palestinian Muslim woman virgin with cerebral palsy from New Jersey" into a career asset. It's about Usman's quest to become the Muslim comedy role model he himself never found. It's about Hami's determination to challenge American conceptions about Muslim women. "We can't define who we are on a serious note because nobody will listen. The only way to do it is to be funny about it." - Ahmed Ahmed From false arrests to death threats, these comics face challenges from both mainstream America and within the Muslim community. All are at critical points in their careers, each evolving differently as a comic. But they are all striving for one thing: to break through the typecasting and achieve mainstream comedy success. Following in the footsteps of comics such as Lenny Bruce, Richard Pryor, George Lopez, and Margaret Cho, they are using stand-up comedy to make the case for Arab and Muslim inclusion in the American "public square." Above all, STAND UP: Muslim American Comics Come of Age is an American story. Which means almost anything is fair game for a laugh.

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175. Murat Nemet-Nejat

Re: "Re" & Brakhage & Poetry

Thu 8 May 2008

Dear David,

Once again, an absolutively! (absolutely?, the black magic inside the computer made me, or did it itself, write absolutively) stunning post.

Did you know that Melville had bad eye problems and did not read Shakespeare until in his thirties (?) when he discovered an edition of Shakespeare's works with very large prints. Then, he wrote *Moby Dick*. Olson mentions that in *Call Me Ishmael*. In indirect ways, Olson is comparing Brackage to Melville, which is of course both an insightful comment and a huge compliment.

The connection between bad eyesight and vision (prophecy, magic, the Tiresias connection), I write about it also in my essay "Eleven Septembers Later" where, discussing Benjamin Hollander's work as an example of Film Lumiere, point to his account of how "Onome," one of the two works in *Levinas and the Police*, came about. He was sitting in a completely darkened room. On impulse, he scribbled a word on a piece of paper on the table. What he found was "onome" (*Oh! no, me!*). I wonder why Olson objected to puns. Did he associate them with academic (new criticism) formalism? Of course, puns are at the heart of this new language universe, its rhizomes.

"Illuminations," "commentaries," digressions, anatomies ("anthologies"), these basically archaic forms, both explore the relationship between the visual and language (illuminations in the medieval and Persian manuscripts) and create rhizomic structures (*The Talmud*). Commentaries in *The Talmud*are burns into single words, creating a sacred, communal text of Jewish life. A commentary is a new space a word opens. In "Eleven Septembers Later," I call *The Talmud* a literary example of Film Lumiere. Your account of your meeting with Brackage has the feel of a dream, as does the all night vigil between Brackage and Olson. Brackage, painting into films, carving wounds in them. Through them, "mythos" (of the mouth) turns an experience of the eye. (Has anyone seen Brackage's mind boggling film of autopsies as they are taking place?) One should not forget the burns Papaditsas (the possessor of original texts) makes in the manuscript, creating gaps/holes/spaces, in Kent Johnson's *The Miseries of Poetry*. Your own ruBEings another example of that?

It seems to me what this thread is about the nature and form of sacredness (particularly in a secular society). Aren't major sacred texts, *The Bible*, *The Odyssey*, the Veda manuscripts, etc., basically anthologies, in their sacred avatars full of digressions, repetitions, superimpositions, in this form being supreme examples of hypetexts, with anonymous authorships, heteronyms, etc.?

I am in the process of reading Chris Funhauser's fascinating new book *Prehistoric Digital Poetry*. It has begun to occur to me how much the web, with its infinite number of links, digressions, commentaries, in its dialectic and, in my opinion not so easy relation between word and image, has the form of a sacred text. I do not think this is arbitrary and has a lot to do with the stunning and paradoxical nature of the web as a medium.

Enough for now.

Ciao,

Murat

On Wed, May 7, 2008 at 1:38 PM, David Chirot <[redacted]> wrote:

Dear Barry Murat & Tom:

The Fall 1963 Film Culture issue number 30 is a Brakhage issue in its entirety and concludes with an appropriately huge, long letter called "Eastern Conference" written by Brakhage to his wife Jane on 17 May1963, recounting in great detail his first meeting and into the night/morning conversation with Charles Olson in Gloucester. The letter is written at two different points of time on the following day, so that the second section becomes more exposition of ideas than the first, which essays to get a sense more direct of the actual spoken conversations. (Brakhage had gone there in company of poet Gerrit Lansing.)

Olson confronts Brakhage with the question of "FOCUS." Brakhage is startled to discover that Olson is reminding him ("stop trying to defend the fact that you are, indeed, myopic") that the film maker, like the poet, is near-sighted; Olson noting that Brakhage had thrown away his glasses at age 18.)

{"Myo Pics Shortsighted Stop Gap" was a headline in old spoofs of Variety i used to make to go with "reviews" of non-existent films, which in a sense is a way of making the films exist.}

The discussion is, to be sure given the participants, very "wide-ranging," and reads now like a deep dive into an "oceanic" language--very much in the spirit of the times and persons--in which Myth and Magic , Duncan's Adam, Jesus and the economic situations of the arts are swirling about, with the near-sighted artists, via a remark of Brakhage's re Lascaux, finding (near-sighted) Focus in Olson's disquisitions of Pleistocene humans painting with faces close to cave walls.

{While reading the letter, I kept reframing it in my head as a piece by Robert Smithson, using something like the methods of "A Tour of the Monuments of Passaic, N.J." applied to the flowing masses of materials here . . . Smithson's "art if is to be art needs to a container," though, not unlike Olson's "Limits are what any of us are inside of," that Creeley writes of in an early essay.)

Brakhage is very intrigued that Olson has told him that "With you Brakhage it is at this point a question of focus--it is not?" This perception of Olson's re Brakhage's focus of perception seems implicitly to border on the question of magic, which is never very far from Brakhage's thoughts throughout the conversation, although he does confess in the letter being careful not to raise the issue too much. The issue does come to the fore at the conclusion--in the letter--of the exchange, echoing the earlier discussion of "temptation": "You are not a black magician--you are white magician," Olson says, "and

that is a very difficult, dangerous thing to be in a time like this . . . I mean how much we are each of us drawn to evil in such a time, how easy it is, how each of us falls into all ways, that is because of all the ways."

This cautionary statement echoes an earlier observation of Olson's. Prior to the "focus on focus" so to speak, Olson, taking off from Brakhage's critique of drama and the loss of masks, says, "Yes, we must, must get rid of drama, at all costs--I mean, even get rid of narrative--the temptation, you hear?"

Olson also critiques the continual uses of puns, "that dispersal of my newer writing," in Brakhage's writing, advising to "keep it simple" (Brakhage's words) "Keep focused," so to speak--though given the way in which both Brakhage and Olson seem in conversation at least, to use focus as a way of creating a hole through the object, and entering into an opening out, as in cave exploration, the focus seems to continual "take off"as it were into the mythic and magic.

The emphasis on ridding one of the temptations of "evil," not to mention puns, narrative and drama, is the spiritual undertow that seems to be pulling both artists towards myth, and for Brakhage at the time, magic. (More specifically, Duncan's conceptions of it as well as Tolkien's.)
And also for Olson, psylocibin and various Hopi and Maya examples.

All the while that the artists discuss artefacts and Olson hauls some actual ones out of various heaps, the conversation and account are turning into an artefact in themselves, their language, references, allusions, concerns, at once flowing in time and preserved in amber. An Anarkeyology of the mind and eye operate simultaneously as an opening of a cave as it were into the past and at the same, a Tour of the monuments.

The dismissal of the puns by Olson fortunately Brakhage doesn't pay attention to--as puns are openings as much as cave mouths for sure, or Black Holes to elsewheres.

As a piece of writing, the letter is very interesting, to me at any rate, in terms of the continual punning, the continual digressions on digressions, the wanting to get things "write/right," and at the same time as one essays fixing them ,seeing them begin to move off, elusively--indeed, for Brakhage, take off into the skies which can be a bug close up observed or the Dog Star. (Olson had his Dog Town and Brakhage his Dog Star Man.) Brakhage's writing is a form of charting a journey into Vision as it is happening, making it perhaps "allegorical" more by far than "dramatic." In that since of "as it is

happening" it's also not unlike Bataille's conception of the recit, which includes the allegorical Vision-Voyages of Moby Dick and Rimbaud's A Season in Hell. Read as kind of distant Prelude to the first edition of the Brakhage Lectures (1972, with a Forward by Creeley) one' s very much struck with the ways in which Brakhage continually is working not only with Vision in all its senses, but also with writing. Mnay of the devices in embryo in this letter and others of Brakhages' early texts, find themselves put to an ever widening range of explorations and adventures in the self-awareness they continually reflect on while indeed providing their own versions of the recit.

A kind of dream for me at the time, I got to meet Brakhage some great time ago and talk about writing and film with him, except[t the kind we spoke of was in a sense at three "[superimposition" as it were. That is, I was taking some lines of Rimbaud from various poems and prose pieces, as images, and filming them as not a "description/illustration" but a crude form of "illumination" in the various senses of the word. On top of the images then one proceeds to scratch, burn, make small tears and holes in the film itself, to in a sense make even more present a sense of "Illumination" by "light flowing through the darkness," "light coming in from the outside" and so forth. Take an image, series of them of a burning chemical fire at a dump, and then burn through into the film--or slashes creating flashes and the like. If the Word can be made flesh, then why not the film itself? The film as a skin or membrane of vision and at the same time an obstruction in a sense--

So did tearing and burning constitute a wounding, a form of "cutting" with the "cuts" made by editing,which must then be "sutured"--turning the cinema into a form of operating theater so to speak--

From there we got into discussing fire itself, looking into fire, as a way of finding images, flickerings, castings of shadows, dance of elongated and abruptly shortened forms and the continual alteration of colors, an example of a form of creation that lives not only via destruction but as its own self destruction, its "all consuming desire" in the end extinguishing it--leading to discussion of stars.

I hadn't thought of this conversation until today writing this, which is rather odd as of about a year have started using burning and cutting in paintings--in fact a series working on oflate--sevral are in the new issue of Otoliths)--is called the Cinema of Catharsis--

(Issue 30 of Film Culture has layout by George Maciunas, with a wide strip at top on front saying Film Culture and wrpping around to on back Fluxus ad stapled to corrugated cardboard cover, with on the front a hole through which one sees the silvery negative print eye of

Brakhage's face, this page followed by the positive of the image--his face in both cases taking up the page entire--)

On Tue, May 6, 2008 at 8:16 PM, Murat Nemet-Nejat <[redacted]> wrote:
When I was referring to Stan Brackage in terms of poetry and Abstract Expressionism is because Brackage consistently connects his "abstract expressionist" quick moving, short films (a dart's instantaneous license) to language, to specific titles. Most of them have commentaries, somewhat the way mentions Grenier did with his poem drawings, which I also witnessed at The Poetry Project. Brackage is very aware of the conflict between the eye and the word. In relation to of of his pieces (it might be mothlight, but I am not sure), he says that the word myth derived from the word mouth. He wanted to create a myth completely made, expressed with the eye. That is to say, in his "abstract expressionist" phantasmagoria, where the eye is forced to move faster than the mind can absorb (mytholohize) he was trying to make a conversion of the word into the visual.

That's my two bit at the moment.

Ciao,

Murat

On Tue, May 6, 2008 at 1:46 AM, Barry Schwabsky <[redacted]> wrote:

> But "the New York School" of the '50s was not only the abstract
> expressionists--it was also artists like Johns and Rauschenberg who were
> more influenced by Duchamp, figurative painters like Fairfield Porter and
> Larry Rivers (who were at some point lovers with Schuyler and O'Hara
> respectively), and so on...so in terms of personal connections and general
> sympathies, the abstract expressionists were far from the only

> *painters to*
> *> have affected the NY school poets. As to the name itself, it was John*
> *> Bernard Myers who thought of applying it to the poets, and he explains how*
> *> it came about either in his introduction to his anthology "Poets of the New*
> *> York School" or in his memoirs "Tracking the Marvelous" or both--as I recall*
> *> it was meant as a bit of a joke, not really seriously.*
> *>*
> *>*
> *>*
> *> ----- Original Message ----*
> *> From: Thomas savage <[redacted]>*
> *> To: [redacted]*
> *> Sent: Monday, 5 May, 2008 6:25:24 PM*
> *> Subject:*
> *>*
> *> Wasn't the New York School of Poets called that because of its association*
> *> with the Abstract Expressionists? It seems to me that both Ashbery and Koch*
> *> were very much influenced by abstract expressionisms. O'Hara, too,*
> *> sometimes especially in poems like Easter Monday. Regards, Tom Savage*
> *>*
> *>*
> *>*
> *>*
> *>*
> *>*
> *>*
>
> ---
> *> Be a better friend, newshound, and*
> *> know-it-all with Yahoo! Mobile. Try it now.*
> *> http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ*
> *>*

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176. **jared schickling**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

Title of exhibit: "Eres Lo Que Lees": "You Are What You Read."

Why not, "You Are What You Do?"

I'd be pissed if someone scooped me up off the street and tied me to a circus.

Thinking of the dog's ability to speak, African slaves once made similar points.

Jared

> Date: Thu, 8 May 2008 10:54:43 -0700> From: [redacted]> Subject: Re: POL: Prevent the “Artistic” Death of Another Innocent Animal> To: [redacted]> > I notice that there are no traceable sources for your account of the 'dog exhibition' (including no source for the quotation from the artist). This is consistent with all the e-mails I have been getting about this over the last few weeks. Wikipedia does have a fairly well-sourced account from which I quote this:> > In 2007 Guillermo Vargas took a stray dog from the streets of Managua, Nicaragua, and tied it to a short leash in an art gallery, titling his exhibit 'Eres Lo Que Lees' ('You Are What You Read'). Photographs appeared on the Internet showing a emaciated dog, tied to a wall by a length of rope in a room full of standing people, with the title of the exhibit written on the wall in dog food. The outrage triggered by the exhibit spawned allegations that the dog, had been left to starve to death; these allegations quickly spread internationally via blogs, e-mails, and other unconfirmed sources. However, other than a three-hour period during which the dog was on display as part of Vargas' exhibit, the gallery alleges the dog was not tied up, and was fed with food brought in by Vargas himself. There are no indications in the photos of where or when they were taken, nor of who took them. Juanita Bermúdez, the director of the Códice Gallery, was quoted in La> Prensa as saying that the animal was fed regularly and was only tied up for three hours on one day before it escaped. Upon conducting a probe, the Humane Society was informed that the dog was in a state of starvation when it was captured and escaped after one day of captivity; the Humane Society also acknowledged, in reference to reports that the dog had been starved to death, 'the facts [had] been misconstrued in some news articles'; however, the organization also categorically condemned 'the use of live animals in exhibits such as this.' > This matter was brought to the attention of the World Society for the Protection of Animals (WSPA), who investigated the issue found it had enough merit to take action, and are satisfied that no animals will be abused during the upcoming Biennial, exhibition.> > Go to http://en.wikipedia.org/wiki/Guillermo_Vargas for the complete enty with citations.> > Incidentally, live animals (including humans) have been exhibited as art for a long time. Both Richard Serra and Jannis Kounellis, for example, exhibited live horses in galleries in the late '60s. Gino de Dominicis presented a person with Down's Syndrome under the title Second Solution of Immortality: The Universe Is Immobile at the Venice Biennale in 1972, a work that was recreated after the death of de Dominicis by the Wrong Galley (Massimiliano Gioni, Maurizio Cattelan, Ali Subotnick) for the 2006 Frieze Art Fair in London. (See

http://www.guardian.co.uk/uk/2006/oct/12/arts.friezeartfair2006.)> > ----- Original Message ----> From: amy king <[redacted]>> To: [redacted]> Sent: Thursday, 8 May, 2008 6:34:14 PM> Subject: POL: Prevent the “Artistic” Death of Another Innocent Animal> > In 2007, the ‘artist’ Guillermo Vargas Haba> THE STORY:> > In 2007, the ‘artist’ Guillermo Vargas Habacuc, took a dog from the> street, tied him to a rope in an art gallery and began starving him to> death.> For several days, the ‘artist’ and the visitors of the exhibition> watched, emotionless, the shameful ‘masterpiece’ based on the dog’s> agony, until eventually he died.> > Does THIS sound like art to you?> > But this is not all… the prestigious Visual Arts Biennial of Central> America decided that the ‘installation’ WAS actually art, so Guillermo> Vargas Habacuc has been invited to repeat his cruel action for the> Biennial of 2008.> > Let’s STOP HIM!!!!! Sign the petition:> http://www.petitiononline.com/ea6gk/petition.html> > Here is another petition that is 2 million signatures strong. Please feel free to sign it as well:> http://www.petitiononline.com/13031953/petition.html> > Please do it. It’s free of charge, there is no need to register, and> it will only take 1 minute to save the life of an innocent creature.> > AND, for those of you saying “This is all a hoax, etc,” here is a direct quote FROM THE ‘ARTIST’ himself!:> “I knew the dog died on the following day from lack of food. During the> inauguration, I knew that the dog was persecuted in the evening between> the houses of aluminum and cardboard in a district of Managua. 5> children who helped to capture the dog received 10 bonds of córdobas> for their assistance. The name of the dog was Natividad, and I let him> die of hunger in the sight of everyone, as if the death of a poor dog> was a shameless media show in which nobody does anything but to applaud> or to watch disturbed. In the place that the dog was exposed remain a> metal cable and a cord. The dog was extremely ill and did not want to> eat, so in natural surroundings it would have died anyway; thus they> are all poor stray dogs: sooner or later they die or are killed.”> > ~~~~> > To be fair (with lots of comments from Costa Ricans):> > In his defence, the artist has claimed that what he was attempting> to prove was that those who saw the suffering of the dog just walked on> by and that if it had been left on the street to die, no-one would have> even known of its existence.> > It has also been reported that the dog did not die but escaped, and> that it had been fed by Vargas and was only tied up during the gallery> opening times. It has not been possible to confirm this.> > The Managua exhibition attracted worldwide attention and many people> believe it to have been an act of cruelty rather than art. A petition> has been started in an attempt to prevent Habacuc’s involvement in the> 2008 Biennial and from repeating the spectacle.> > If you would like to sign the petition, visit: http://www.petitiononline.com/ea6gk/petition.html> –from Artist Guillermo Vargas - Habacuc> _____> > > > > http://www.amyking.org > > > >

___> Be a better friend, newshound, and > know-it-all with Yahoo! Mobile. Try it now. http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

_____
Windows Live SkyDrive lets you share files with faraway friends. http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=

↑ Index

177. Lindsay Wong
NEW BOOK: The Complete Poetry and Prose of William Blake
Thu 8 May 2008

Dear Poetics-L:

RE: http://listserv.acsu.buffalo.edu/archives/poetics.html

The University of California Press is pleased to announce the publication of:

The Complete Poetry and Prose of William Blake, With a New Foreword and Commentary by Harold Bloom

Largely unrecognized during his lifetime, <B>William Blake </B>(1757-1827) was a visionary English poet, painter, and printmaker. His wide-ranging influence can be seen in genres from theology and literature to popular music and graphic novels.

http://go.ucpress.edu/Blake

"For our sense of Blake in his own times we are indebted to David Erdman more than anyone else."- _Times Literary Supplement _ "The crucial preliminary problem [in establishing Blake's text] is simply to make out what Blake wrote. . . . Erdman has used modern aids such as infrared photography and microphotography. . . but his real achievement has been to look at Blake's text more closely and intelligently than any previous editor." -_New York Review of Books _ "Very much fuller textual annotations [than any other Blake edition] and incorporates a remarkable number of new readings." -_Southern Review _

Since its first publication in 1965, this collection has been widely hailed as the best available text of William Blake's poetry and prose. It is now expanded to include a new foreword by Harold Bloom, his definitive statement on Blake's greatness.

Full information about the bookis available online: http://go.ucpress.edu/Blake

--

____
Lindsay Wong

Electronic Marketing Coordinator
University of California Press
Phone: [redacted]
Email: [redacted]
Website: www.ucpress.edu

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179. Tribbey, Hugh R.
Re: poetry and abstraction
Thu 8 May 2008

Jonathan Holden characterizes Ashbery's images as "abstract images"--because they are singular yet without a context and so could suggest limitless associations. In Murat's terms then, Ashbery was pushing images toward the porous singularity of the "photographic"--not "representative".

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Jim Andrews
Sent: Wednesday, May 07, 2008 8:29 PM
To: [redacted]
Subject: Re: poetry and abstraction

however abstract images may be, they are particular and concrete in a way
that only language need not be.

images are extrordinarily helpful in understanding mathematics but they cannot negotiate its generality, the extent of its abstraction.

image begins to change to language when an image begins to lose its particularity and become a placeholder for a class.

art of language+image is forever exploring the borders between the concrete and abstract, the tipping points of the particular into the general, the 'real' into the 'imaginary', the simultaneous instants when a cigar is just a cigar and when it is not.

ja
http://vispo.com

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180. Poetry Project
Events at The Poetry Project May
Thu 8 May 2008

There¹s lots of stuff happening here at The Poetry Project. Our upcoming readings are listed below. Also, we are constantly updating our online database of the items available in our 3rd biennial Silent Art Auction Fundraiser. Check it out here:

http://www.poetryproject.com/auction2008.php

Monday, May 12, 8 PM
Thomas Fink & Eléna Rivera

Thomas Fink's fifth book of poetry, Clarity and Other Poems, was published by Marsh Hawk Press in March, 2008. He has authored two books of criticism, including A Different Sense of Power (Fairleigh Dickinson UP, 2001), and he is the co-editor of Burning Interiors: David Shapiro's Poetry and Poetics. "Yinglish Strophes IX" appears in The Best American Poetry 2007, edited by Heather McHugh and David Lehman. Fink's paintings hang in various collections. Eléna Rivera is the author of Mistakes, Accidents and the Want of Liberty (Barque Press, 2006), Suggestions at Every Turn (Seeing Eye Books, 2005), Unknowne Land (Kelsey St. Press, 2000), and an on-line chapbook, In Respect of Distance (www.beardofbees.com). Recent poems appear in The Poker, www.tarpaulinsky.com, the Poetry Salzburg Review, The Solitary Plover, and the chaplet When the Shadow Filled Window Opens (WinteRed Press, 2007). She was recently awarded the 2007 Witter Bynner Poetry Translator Residency at the Santa Fe Art Institute in New Mexico. Her translation of Isabelle Baladine Howald¹s book-length poem Secrets of the Breath is forthcoming from Burning Deck Press.

Tuesday, May 13, 6:30 PM
Word for Word Poetry Series in Bryant Park

Tisa Bryant, Stefania Iryne Marthakis and Joe Robitaille will represent the Poetry Project in the Word for Word Poetry series, held seasonally in the Bryant Park Reading Room. Please join us in the park! Tisa Bryant's first book, Unexplained Presence (Leon Works, 2007), is a collection of original, hybrid essays that remix narratives from Eurocentric film, literature and visual arts and zoom in on the black presences operating within them. She is also the author of a chapbook, Tzimmes (A+Bend Press, 2000), a collage Barbados genealogy, a Passover seder and a film by Yvonne Rainer. She is currently wrapping up [the curator], a cinematic novella, and is laying the grounds for a historical Caribbean novel, Spectral. She teaches at St. John's University in Queens, lives in Brooklyn, and is a founding editor/publisher of the hardcover annual, The Encyclopedia Project. Stefania Iryne Marthakis received her BA in poetry and theatre from Columbia College Chicago and her MFA in writing and poetics from Naropa University. She interned at The Poetry Project from 2005 to 2007. Some of her work can be found in New American Writing, Bombay Gin and The Recluse. Joe Robitaille is from Buffalo, NY and is currently teaching as an adjunct at Brooklyn College. He has recently had work published in the Brooklyn Review, The Diagram, HAMMERED, Verse Daily and The Thousand Journals Project. Joe is also the founder and sole employee of Renaissance Ugly Studios. He is co-editor/founder of the magazine They Are Flying Planes, which

will be publishing a one poem book by Michael Basinski out this June. He lives in Sunset Park, happily.

Wednesday, May 14, 8 PM
Jill Magi & Kyle Schlesinger

Jill Magi, writer and visual artist, is the author of Torchwood (Shearsman 2008), Threads (Futurepoem 2007), and Cadastral Map (Portable Press at Yo-Yo Labs 2005). Her most recent projects of text and image include ³SLOT/The Exhibitionary Complex², an interrogation of memorials, museums, and monuments; ³Compass & Hem², a meditation on the body and social visibility/invisibility; and ³Cadastral Map/The Meander², a work about the American pastoral, and the specific histories of land use and public policy in Kentucky, New Jersey, and Vermont. She runs Sona Books. Kyle Schlesinger¹s most recent book is Hello Helicopter and The Pink is forthcoming from Kenning Editions. He is the proprietor of Cuneiform Press and the editor of Mimeo Mimeo. He lives in Brooklyn.

And soon it will be upon us . . .

Saturday, May 24, 2-7 PM
Silent Art Auction Fundraiser (& Book Sale) $15

Please join us for our 3rd biennial Silent Art Auction Fundraiser! View work from established and emerging visual artists. Enjoy live performances and readings at the top of each hour on the Sanctuary stage. Shop for rare and signed books and printed matter. Purvey the activity from the (free) wine bar on the balcony, then outbid your friends and fellow enthusiasts on your favorite works of art. If you can¹t make the party, please contact us at [redacted] for information on proxy bidding. Every dollar earned will benefit the continuance of the Poetry Project! Performances by Richard Hell; Jeni Olin; Bruce Andrews and Sally Silvers; Franklin Bruno; Legends (Elizabeth Reddin, Raquel Vogl and James Loman) and more t.b.a. Participating artists and writers include: Kiki Smith, Yoko Ono, Anne Tardos, Yvonne Jacquette, Suzan Frecon, Pamela Lawton, Emilie Clark, Etel Adnan, Susan Bee, Star Black, Rackstraw Downes, Simone Fattal, Vincent Katz, Vivien Bittencourt, Beka Goedde, Brenda Iijima, George Schneeman, Anne Waldman, Erica Svec, Christopher Warrington, Zach Wollard, Bill Berkson, Andrei Codrescu, Maureen Owen, Michael Friedman, Yuko Otomo, Steve Dalachinsky, Stephen Rosenthal, Reg E. Gaines, Robert Creeley, James Franklin, Richard Hell, Emily XYZ, Ted Greenwald, Hal Saulson, Mimi Gross, Legs McNeil, Jennifer Osborne, Ken Mikolowski, Ron Padgett, Ed Ruscha, Will Yackulic, Jim Dine, Fielding Dawson, Donna Brook, Simon Pettet, Steve Carey, May Pang, Henry Edwards, Terry Southern, Michael Cooper, Mick Rock, Baron Wolman, Lee Friedlander, Eve Babitz, Lawrence Ferlinghetti, Clark Coolidge, Alice Notley, Lewis Warsh, Bernadette Mayer, Peter Schjeldahl,

Richard O'Russa, David Abel, Amiri Baraka, Allen Ginsberg, Greg Fuchs, Alison Collins, Nate Ethier, KB Jones, Andrew Mister, Elizabeth Zechel, Patricia Spears Jones, Hannah Weiner, Ted Berrigan & Fairfield Porter, Alfred Leslie, Justin Theroux, Marc Andre Robinson, Veselovsky Pitts, Geoffrey Hendricks, Elizabeth Robinson & Fran Herndon, Karl Klingbiel, Oren Slor, Nick Piombino, Jack Collom, Erica Wessmann, Danny Fields, Kate Simon, Alice Notley, Phong Bui, Basil King, Elizabeth Castagna & Edwin Torres, Debra Jenks, Jeffrey Wright, Chris Felver, Tony Fitzpatrick, Hank O'Neal, and more t.b.a. PLUS: bid on a tarot reading with CAConrad, bid to compose a collaborative poem with Ted Greenwald, bid on a hypnosis session with Maggie Dubris, and more otherworldly experiences!

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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181. Poetry Project
Tom Clark Fund
Thu 8 May 2008

Please Help poet Tom Clark

In January of this year Tom Clark <http://www.poetryfoundation.org/archive/poet.html?id=80757> , who has struggled with hypertensive disease, had a stress-induced stroke leaving him with vascular and neurological damage. While Tom¹s mental acuity remains quite intact he is still experiencing physical difficulty.

Circumstances involving the abrupt closing of the New College of California <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/02/28/BAT3V9LUJ.DTL > where Tom Clark taught for 21 years have compounded his health problems. To add insult to injury, Tom and his partner Angelica were not notified that New College had allowed employee health insurance to lapse due to unpaid premiums, leaving the Clarks without adequate access to healthcare at a time of urgent need. While Tom is fighting stroke-related problems, Angelica is recovering from hip surgery performed earlier this year. Without either reliable healthcare, including physical rehabilitation services or a salary (severance, other compensation including back wages have been withheld by New College) the Clarks are in precarious straits. This is certainly not a scenario that they expected after so many years of dedication to both New College as an institution with a mission of social change and equality and the scores of students who came through the school¹s Poetics Program.

A group of Tom and Angelica¹s friends, as well as, former students are trying to secure immediate and long term support for the Clarks. A fund through the auspices of Giorno Poetry Systems, an organization with a long history of supporting artists and writers in crisis administered graciously by John Giorno, has been established to channel financial assistance to Tom and Angelica. If you would like to make a contribution to assist the Clarks during this difficult time, please send checks, payable to ³Giorno Poetry Systems² with ³Tom Clark Fund² in the memo to:

Giorno Poetry Systems

222 Bowery

New York, NY 10012

Attn: Tom Clark Fund

GPS is a not-for-profit 501(c) (3) organization, so your contribution is tax deductible. In order to receive proper tax documentation, please make sure your name and return address appear clearly with your donation.

About Tom Clark

Tom Clark, poet and biographer of poets, began teaching historical Poetics at New College of California in 1978; from 1987 to 2008, in collaboration with his partner Angelica, he worked continuously to keep that school's struggling Poetics program alive, teaching the work of Renaissance, Romantic, Modern and Postmodern poets as well as the art of writing poetry to several generations of young and not-so-young writers. He was a passionate and devoted teacher.

Tom Clark has been an important voice in postwar American poetry since the 1960s. For a decade he was the poetry editor for The Paris Review. His many

books appeared with Black Sparrow <http://www.blacksparrowbooks.com/author.asp?first=Tom&last=Clark> for nearly thirty years, and his biographies of Jack Kerouac <http://www.amazon.com/Jack-Kerouac-Biography-Tom-Clark/dp/1569248508> , Charles Olson <http://www.northatlanticbooks.com/catalog/display.pperl?isbn=9781556433429> , and Edward Dorn <http://www.northatlanticbooks.com/catalog/display.pperl?isbn=9781556433979> have provided essential perspectives on the lives of these New American authors. He has written or collaborated on over 50 books of poetry, including the recent, Light and Shade: New and Selected Poems; <http://www.coffeehousepress.org/lightandshade.asp> nearly 20 works of biography or non-fiction, including Things Happen for a Reason <http://www.randomhouse.com/catalog/display.pperl?isbn=9781583940501>

The True Story of an Itinerant Life in Baseball <http://www.randomhouse.com/catalog/display.pperl?isbn=9781583940501> ; several plays; and numerous books of fiction, including Who Is Sylvia?, The Exile of Céline, and The Spell: A Romance (parts of which have been recorded in a collaborative project with the musician/composer Clark S. Nova, under the title Doofus Voodoo <http://www.pyraphonic.com/tomclark/>). He is a frequent reviewer of other people¹s writing, particularly poets and has made countless contributions to journals and periodicals including the San Francisco Chronicle, the Los Angeles Times, the Los Angeles Herald-Examiner, The Poetry Project Newsletter and Jacket Magazine <http://jacketmagazine.com/21/clark-creel.html> .

For more information on Tom Clark, please refer to the following:

Jacket Magazine <http://jacketmagazine.com/bio/clark-t.shtml>

Black Sparrow Books <http://www.blacksparrowbooks.com/author.asp?first=Tom&last=Clark>

The World Begins: A Visit with Tom Clark, edited by Dale Smith <http://www.bigbridge.org/issue11/tcindex.htm>

The Poetry Foundation <http://www.poetryfoundation.org/archive/poet.html?id=80757>

Tom Clark coverage on NPR <http://www.npr.org/templates/story/story.php?storyId=5354553>

Tom Clark in, yes you guessed it, Wikipedia! <http://en.wikipedia.org/wiki/Tom_Clark_(poet)>

Information on helping Tom and Angelica Clark, as well as, background regarding the New College situation by poet (and friend of the Clarks¹s Dale

Smith <http://possumego.blogspot.com/2008/04/help-tom-clark.html> About a fundraising event for Tom and Angelica Clark in Austin, TX <http://possumego.blogspot.com/2008/04/tom-clark-reading-in-austin.html>

↑ Index

182. **amy king**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

And you know this because everything reported on Wikipedia is, of course, true?

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 1:54:14 PM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

> *In 2007, the `artistÂ´ Guillermo Vargas Haba*
> *THE STORY:*
>
> *In 2007, the `artistÂ´ Guillermo Vargas Habacuc, took a dog from the*
> *street, tied him to a rope in an art gallery and began starving him to*
> *death.*
> *For several days, the `artistÂ´ and the visitors of the exhibition*
> *watched, emotionless, the shameful `masterpieceÂ´ based on the dogÂ´s*
> *agony, until eventually he died.*
>
> *Does THIS sound like art to you?*
>
> *But this is not all... the prestigious Visual Arts Biennial of*

*Central
America decided that the `installationÂ´ WAS actually art, so Guillermo
Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.*

*LetÂ´s STOP HIM!!!!! Sign the petition:
http://www.petitiononline.com/ea6gk/petition.html*

*Here is another petition that is 2 million signatures strong. Please feel free to sign it as well:
http://www.petitiononline.com/13031953/petition.html*

*Please do it. ItÂ´s free of charge, there is no need to register, and
it will only take 1 minute to save the life of an innocent creature.*

*AND, for those of you saying "This is all a hoax, etc," here is
a direct quote FROM THE `ARTISTÂ´ himself!:
"I knew the dog died on the following day from lack of food. During the
inauguration, I knew that the dog was persecuted in the evening between
the houses of aluminum and cardboard in a district of Managua. 5
children who helped to capture the dog received 10 bonds of cÃ³rdobas
for their assistance. The name of the dog was Natividad, and I let him
die of hunger in the sight of everyone, as if the death of a poor dog
was a shameless media show in which nobody does anything but to applaud
or to watch disturbed. In the place that the dog was exposed remain a
metal cable and a cord. The dog was extremely ill and did not want to
eat, so in natural surroundings it would have died anyway; thus they
are all poor stray dogs: sooner or later they die or are killed."*

~~~~

To be fair (with lots of comments from Costa Ricans):

*In his defence, the artist has claimed that what he was attempting
to prove was that those who saw the suffering of the dog just walked*

on
by and that if it had been left on the street to die, no-one would have
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-from Artist Guillermo Vargas - Habacuc
_____

http://www.amyking.org

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release Date: 5/7/2008 5:23 PM

___
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↑ Index

183. **amy king**
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Thu 8 May 2008

Huh? Is this confused response, and your double use of the word "silly", "postmodern art", Marcus?

Why rape and murder? Haven't depictions of such acts already been represented many times over? And why do you always, historically and often wrongly, assume anyone who posts about art are defenders of the "postmodern faith"?

And no to your simplistic equation: calling something art doesn't make it art. That's why people debate the merits and validity of the work. That's also why I noted, in the second half of my email, the dispute-side of the claims against Habacuc's "show".

Amy

_____
http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 1:46:35 PM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

What are you complaining about? Of course, it's hard on the dog, and pretty soon rape and murder will be "art", too, and equally hard on its victims, but it's all according to the express theory of postmodern "art" that "anything is art that anyone says it is". If you want to stop the silly progression, you have to stop adhering to the silly theory.

So, is anything art that anyone says is art, or are there some things that just aren't art? And if starving a dog to death in a museum is not art, WHY is it not art if the artist says it is?

Marcus

On 8 May 2008 at 10:34, amy king wrote:

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To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting
to prove was that those who saw the suffering of the dog just walked on
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http://www.petitiononline.com/ea6gk/petition.html
-from Artist Guillermo Vargas - Habacuc

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http://www.amyking.org

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184. Marcus Bales
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Thu 8 May 2008

Just as true as hysterical mass-forwards in the email box.

But why not address the real issue: if anything is art that anyone says is art, why isn't starving a dog to death art? Why isn't rape? Why isn't torture? If anything is art then there can be no line between art and non-art. Don't you see that "anything is art that anyone says is art" leads ineluctably, and inevitably, not merely to saying "fuck" in a poem or putting a cross in a plexiglas cube of piss, but to truly transgressive acts. Learn a lesson from the dog: stop saying "anything" when you don't mean it.

Marcus

On 8 May 2008 at 16:22, amy king wrote:

> *And you know this because everything reported on Wikipedia is, of course, true?*
>
> *Amy*
>
> _____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 1:54:14 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

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185. **Marcus Bales**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

On 8 May 2008 at 16:29, amy king wrote:
> Why rape and murder? Haven't depictions of such acts already been
> represented many times over? <

The issue is not whether a depiction of a starving dog is art; the question is whether actually starving an actual dog to death in a gallery is art. If anything is art, then why isn't starving a dog to death art?

My criticism of the "anything is art" school of thought is not that it allows DEPICTION of rape or murder to be art, but that it allows ACTUAL rape or murder to be art. Once you say "anything" you've lost the whole war -- if ANYTHING is art, then why is an actual rape of an actual woman not an act of art? I say it's not, and you, if you really say "Anything is art", you say it is. I'm trying to point out the absurdity of the "anything is art" school of thought, not defend starving a dog. I think it's terrible to starve a dog and call it art.

But if you say that anything is art, then on what grounds do you say starving a dog is not art?

> *And why do you always, historically*
> *and often wrongly, assume anyone who posts about art are defenders*
> *of the "postmodern faith"?<*

If you don't think that "anything is art that anyone says is art" then you can avoid my criticism by simply saying you don't think that. Voila. But if you argue with me when I say it's ridiculous to say "anything is art that anyone says is art" it's perfectly acceptable, it seems to me, for me to believe that you DO hold that "anything is art that anyone says is art" because (wait for it) you're arguing with me when I say that's ridiculous. If I say it's ridiculous, and you say it's not, then you're defending it -- and if you're defending it, then you're either defending it because you believe it, or you're defending it because, what -- you just like to argue?

> *And no to your simplistic equation: calling something art doesn't make it art.<*

That's really not getting it. It's not MY "simplistic equation", it's the stated position of people who do, and admire the work of people who do, things like put a crucifix in a plexiglass cube of piss and call it art. For example. And my question is, if you think "Piss Christ" is art, why don't you think starving a dog is art? Where do you draw the line, and why?

My position is that starving a dog to death is NOT art, because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE. The other side is that you DO believe that "anything is art that anyone claims is art" -- or else perhaps you just like to argue, and will take any side I don't take.

Marcus

> *What are you complaining about? Of course, it's hard on the dog, and pretty soon rape*
> *and murder will be "art", too, and equally hard on its victims, but it's all according to the*
> *express theory of postmodern "art" that "anything is art that anyone says it is". If you*
> *want to stop the silly progression, you have to stop adhering to the silly theory.*
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> *So, is anything art that anyone says is art, or are there some things that just aren't art?*
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186. **Suzanne Burns**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

The Humane Society is following this issue pretty closely. They are *very*clear in their condemnation of this extremely exploitative act. (By the way, do you notice how all the reports note that the dog "escaped"-- not released, but "escaped". Could we all just take a moment to think about the very real terror and suffering this creature experienced?)

Here is their latest article:

Art, Examined

During the last month, I've received a torrent of email about Costa Rican artist Guillermo Vargas featuring a starving street dog as "art"<http://www.hsus.org/about_us/humane_society_international_hsi/cruelty_issues_around_the_world/starving_dog_as_art_42308.html>in a Nicaraguan gallery. According to accounts we've received, Vargas picked up the poor creature and displayed him in the gallery—attempting to make the point that such an animal on the street would go unnoticed, but in a gallery setting would be a spectacle. A local animal welfare group says the dog escaped after a day in the gallery. Vargas's supposition about the shock value of his exhibit was prophetic. But even more so than he could have imagined, or bargained for. The image of the plaintive dog, presumably left to languish and suffer in the presence of gallery visitors and Vargas himself, was too much to fathom for many people who learned about it on the Internet. There was a spontaneous outburst of online petitions<http://weblogs.baltimoresun.com/features/mutts/blog/2008/04/post_61.html>and condemnations of the supposed artist—a not uncommon phenomenon in the Internet age when shocking information goes viral.

Two observations. First, this circumstance underscores that there must be some limits in artistic expression, even if they are self-imposed by the artists themselves. Free expression is itself a moral imperative, but it is not absolute. It's one thing to document cruelty, but another matter to play a part in it, to exploit the suffering of other creatures, and to fail to provide any social context for it. Art and other cultural forms can be powerful media for promoting awareness of animal suffering and abuse, and for celebrating animals as creatures who deserve our admiration and respect, but this was not one of those cases. Obviously, if Vargas had taken photographs of starving street animals and called attention to the problem, then his art or documentary would not have provoked any calumny.

This controversy comes on the heels of a similar debate that erupted last month over an exhibit at the San Francisco Art Institute by the Paris artist Adel Abdessemed titled "Don't Trust Me." According to the San Francisco Chronicle<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/03/29/BAGNVSRME.DTL>, "the show included a series of video loops of animals being bludgeoned to death with a sledgehammer in front of a brick wall. The animals killed included a pig, goat, deer, ox, horse and sheep." An outcry ensued, and the Art Institute pulled the exhibit, and rightly so.My other reaction is that we should rechannel our anguish and anger about Vargas and direct our energy to combat street dog problems in the developing world. Vargas is probably no more than a struggling artist, and we need not waste our time with further denunciations. But let's focus our energy on fighting the street dog problem and working to develop programs and infrastructure that can bring some relief to these creatures. This is a massive problem in the developing world, affecting hundreds of millions of animals, and our global affiliate Humane Society International has a Street Animal Welfare<http://www.hsus.org/about_us/humane_society_international_hsi/special_programs_projects/hsis_humane_animal_mgmt.html>program to develop humane care, spay and neuter, and vaccination programs. Please do get involved with HSI. Get on our email list<https://community.hsus.org/hsi/join.tcl?qp_source=gahidd>and get plugged in to our many international activities <http://www.hsus.org/about_us/humane_society_international_hsi/>to help street dogs, to fight factory farming, and to stem the wildlife trade.

We cannot turn our gaze from this terrible problem throughout the world. And when we do focus on the problem, we must turn our anger into action, and select the right targets. Let's pivot from Vargas and focus on the ongoing cruelty, rather than seek retribution.

On Thu, May 8, 2008 at 7:29 PM, amy king <[redacted]> wrote:

> *Huh? Is this confused response, and your double use of the word "silly", "postmodern art", Marcus?*
>
> *Why rape and murder? Haven't depictions of such acts already been represented many times over? And why do you always, historically and often wrongly, assume anyone who posts about art are defenders of the "postmodern faith"?*
>
> *And no to your simplistic equation: calling something art doesn't make it art. That's why people debate the merits and validity of the work. That's also why I noted, in the second half of my email, the dispute-side of the claims against Habacuc's "show".*

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 1:46:35 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

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187. **amy king**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

I'm not sure the comparison between Serra using a horse in his exhibit versus Habacuc's use of a starved dog is valid, especially as the circumstances of the latter are dubious, at best, and any details about Serra's use are omitted. While I notice influence between artists, I don't usually compare works of art based on "materials", or in this case, animals used to create, or actually "be", the exhibit. I can, though, say that I am against the inhumane treatment of people and animals for any purpose, including entertainment and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities. If Serra and the others you list treated the animals in their exhibits humanely, then I guess I'd have to finally see the exhibit to respond and offer my judgment. As for "exhibiting" or turning someone into a spectacle based on their having a disability, I'd seriously question the ethics of the "artist". Society does that enough without using galleries. That it's already been done doesn't somehow render it valid.

In the case of my posting, I noted that the circumstances were unclear around Habacuc's use of this stray dog, especially regarding how he actually treated the dog. Unfortunately, my hyperlinks didn't come through: http://www.euroweeklynews.com/news/6831.html, and I'll post a string of others below. I can't find Habacuc's original blog post, though it supposedly appeared on his Myspace page, now defunct. If true, it was one of the main impetuses for the internet buzz, if one counts how many blog posters noted it. Habacuc has made several statements since the initial alleged statement appeared, mostly defending his "political" use of the dog and noting that he

doesn't have to say if the dog died or escaped. He especially emphasizes that it would have died anyway ... If this logic works, why not just put a sickly homeless person on display and give her a sandwich in secret? She'd be homeless, hungry, and possibly ill anyway, right? Or what about a malnourished baby in a crib in a gallery? Lots of babies all over the world are malnourished -- would this bring helpful attention to the cause?

Based on things I've seen written on the site, I would hesitate before using Wikipedia as a source to prove anything. I might try Snopes (http://www.snopes.com/critters/crusader/vargas.asp) or Hoax Slayer (http://www.hoax-slayer.com/starving-dog-art.shtml), which both determined that the claim is ultimately disputed, as originally pointed out in my first post though the link to my easily-googled article didn't come through. But does doubt mean Habacuc gets a free pass, and I should not draw attention to this petition?

And finally, a note I wrote on another list: I figured regardless of the final truth, the photos and the various versions of the story around the "display" amount to a terrible spectacle and are certainly abusive. We wouldn't let a malnourished child sit in a gallery for hours on end; why should a domesticated animal be treated that way? Also disturbing is the lack of "patron" reaction. I don't know why someone didn't untie the dog and attempt to walk out of the gallery with him or her. Maybe they tried. Maybe the reports of all patrons' passivity are also indeterminate. And just Maybe this is the kind of discussion Habacuc's "art" is supposed to inspire along with drawing attention to the homeless dog situation, but ultimately and regardless of his aim, the installation is abhorrent because there are far more effective ways to address the homeless dog problem -- if he really cared to do so.

Best,Amy

p.s. Another petition and more links: But images from the Nicaraguan gallery were not forgotten.

After pressure from WSPA, the Honduras AHPRA and the public, the Biennial organizers have agreed not only to make AHPRA official observers but also to include new competition rules that prohibit the abuse of animals.

While we are satisfied that no-one will be able to abuse animals in the name of art during this forthcoming exhibition, stronger laws need to be in place that prohibit animal cruelty. WSPA and member society UCC are currently supporting a campaign, led by the Commission for Natural Resources and Environment of the Nicaraguan Assembly, calling for legislation to protect animals in Nicaragua.

You too can support the protection of animals worldwide by signing the Animals Matter to Me petition. This calls for a Universal Declaration on Animal Welfare, an internationally accepted set of principles about the treatment of animals that would encourage countries to improve their legislation.

Petition -- http://www.wspa-usa.org/pages/1706_animals_matter.cfm?redirect=yes

--from World Society for Protection of Animals (http://www.wspa-usa.org/pages/2341_no_excuses_for_cruelty.cfm)

Other links related to the Vargas Habacuc case:

http://www.pluginamp.com/network/node/3575 (Originally linked to Habacuc's now defunct Myspace page)

A witness to the whole incident wrote, â€œI knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of cÃ³rdobas for their assistance. During the exhibition some people requested the freedom of the small dog, which the artist refused. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor dogs: sooner or later they die or are killedâ€¦â€

Was the artist trying to make a political statement without care for the animal? â€œHabacucâ€ captured the dog in the poor section of Managua and then chained it to the wall of the gallery. It has been confirmed with the NaciÃ³n Marta Leonor GonzÃ¡lez, publisher of the cultural supplement of the Press in Nicaragua that the dog died after a day in the expose. The artist also refused to say if he fed the animal or not.

Included in the â€œexhibitionâ€ was the phrase, written in dog food, â€œEres que leesâ€ (You are what you read). The Sandinista Hymn was played in the background, with photos of a censer where 175 stones of crack cocaine and an ounce of marijuana were burned. â€œHabacucâ€ said his work was a tribute to Natividad Canda, a Nicaraguan who died after being attacked by two rottweilers in a factory in Carthage. He then said, â€œI reserve (the right) to say if it is certain or not that the dog died. The important thing for me was the hypocrisy of people: an animal like this one becomes center of attention when I put it in a white place where people are going to see art, but not when it would have died in the street of hungerâ€¦â€

http://blogcritics.org/archives/2007/10/24/141352.php

http://reiskeks-natividad.blogspot.com/2007/10/quick-babelfish-translation-of-spanish.html
http://www.laprensa.com.ni/archivo/2007/octubre/05/noticias/revista/219438.shtml
http://salonkritik.net/06-07/2007/10/aclaracion_tema_hababuc_rodolf.php
http://www.nacion.com/ln_ee/2007/septiembre/14/aldea1239344.html
http://www.euroweeklynews.com/news/6831.html

_____

http://www.amyking.org

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 1:54:43 PM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

I notice that there are no traceable sources for your account of the "dog exhibition" (including no source for the quotation from the artist). This is consistent with all the e-mails I have been getting about this over the last few weeks. Wikipedia does have a fairly well-sourced account from which I quote this: Go to http://en.wikipedia.org/wiki/Guillermo_Vargas for the complete enty with citations.

Incidentally, live animals (including humans) have been exhibited as art for a long time. Both Richard Serra and Jannis Kounellis, for example, exhibited live horses in galleries in the late '60s. Gino de Dominicis presented a person with Down's Syndrome under the title Second Solution of Immortality: The Universe Is Immobile at the Venice Biennale in 1972, a work that was recreated after the death of de Dominicis by the Wrong Galley (Massimiliano Gioni, Maurizio Cattelan, Ali Subotnick) for the 2006 Frieze Art Fair in London. (See http://www.guardian.co.uk/uk/2006/oct/12/arts.friezeartfair2006.)

----- Original Message ----
From: amy king <[redacted]>
To: [redacted]
Sent: Thursday, 8 May, 2008 6:34:14 PM
Subject: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

In 2007, the â€˜artistâ€™ Guillermo Vargas Haba
THE STORY:

In 2007, the â€˜artistâ€™ Guillermo Vargas Habacuc, took a dog from the street, tied him to a rope in an art gallery and began starving him to death. For several days, the â€˜artistâ€™ and the visitors of the exhibition watched, emotionless, the shameful â€˜masterpieceâ€™ based on the dogâ€™s agony, until eventually he died.

Does THIS sound like art to you?

But this is not allâ€¦ the prestigious Visual Arts Biennial of Central America decided that the â€˜installationâ€™ WAS actually art, so Guillermo Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.

Letâ€™s STOP HIM!!!!! Sign the petition: http://www.petitiononline.com/ea6gk/petition.html

Here is another petition that is 2 million signatures strong. Please feel free to sign it as well: http://www.petitiononline.com/13031953/petition.html

Please do it. Itâ€™s free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying â€œThis is all a hoax, etc,â€ here is a direct quote FROM THE â€˜ARTISTâ€™ himself!: â€œI knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of cÃ³rdobas for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are killed.â€

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in
~~~~

an attempt to prevent Habacucâ€™s involvement in the 2008 Biennial and from repeating the spectacle.

If you would like to sign the petition, visit:
http://www.petitiononline.com/ea6gk/petition.html
â€“from Artist Guillermo Vargas - Habacuc

_____

http://www.amyking.org

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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188. amy king
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Thu 8 May 2008

First, you have fabricated for yourself and for your own aims Marcus,

First, you have fabricated for yourself and for your own aims this quagmire of "anything is art" platform. You're trying to set these terms and argue that if I don't respond to your fabricated claim, then I'm somehow against you (see your last line below). I don't know where you conjured up this "anything is art" claim since I have not, even remotely, claimed or defended it. Check out your selected aggressive terminology below regarding "war", "battle", "if you're defending it" etc. -- you can't even decide what imaginary "side" I would assume should I take up your terms. But. Bully for you if you can find someone on this list to argue the notion that "anything is art" with you.

But secondly and moreover, I know from firsthand experience with you on this list and other lists that you do indeed like to argue, very much, often just for the short-lived and shallow joy of argument's sake. Sometimes people need to feel like they have an Enemy in order to feel important. If this is the case for you, I suggest finding another opponent. I will not be your enemy; I will not make you feel important. Your bait is transparent and pointless regarding the entire situation.

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 7:33:45 PM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:
If anything is art, then why

My criticism of the "anything is art" school of
thought Once you
say "anything" you've lost the whole war -- if
ANYTHING is art,
"Anything is art", you say it is. I'm trying to
point out "anything is art"

But if you say that anything is art
If you don't think that "anything is art that anyone
says is art" then you can avoid my
criticism by simply saying you don't think that. V "anything is art that anyone says is art"
"anything is art that

anyone says is art"

and if you're defending it, then you're either defending it because
you believe it, or you're
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because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're
taking the OTHER SIDE.
The other side is that you DO believe that "anything is
art that anyone claims is art" --
or else perhaps you just like to argue, and will take any
side I don't take.

Marcus

Marcus

On 8 May 2008 at 16:22, amy king wrote:

> *And you know this because everything reported on Wikipedia is, of course, true?*
>
> *Amy*

_____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 1:54:14 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

In 2007, the `artistÂ´ Guillermo Vargas Haba
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To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting

*to prove was that those who saw the suffering of the dog just walked
on
by and that if it had been left on the street to die, no-one would
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even known of its existence.*

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that it had been fed by Vargas and was only tied up during the gallery
opening times. It has not been possible to confirm this.*

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-from Artist Guillermo Vargas - Habacuc*
_____

http://www.amyking.org

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189. Marcus Bales
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Thu 8 May 2008

On 8 May 2008 at 18:01, amy king wrote:
> First, you have fabricated for yourself and for your own aims this
> quagmire of "anything is art" platform. <

I'm sorry, Amy, but it's not my quagmire, and I didn't create it. I'm CRITICIZING it; I don't assert it, I criticize it. The "anything is art that anyone says is art" is a long- established position of the modern and postmodern art avant garde, and later art establishment, used to defend all kinds of work as art.

Since that's indisputably the case, my question was, and remains, why isn't it a perfectly good defense of Vargas's dog installation?

And, second, if it's not, then I invite you to join me in criticizing the "anyting is art that anyone says is art" position.

Marcus

> *----- Original Message ----*
> *From: Marcus Bales <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, May 8, 2008 7:33:45 PM*
> *Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal*
>
> *On 8 May 2008 at 16:29, amy king wrote:*
> *If anything is art, then why*
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>
> *anyone says is art"*
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>
> *Marcus*

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On 8 May 2008 at 16:22, amy king wrote:

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course, true?

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]*>*
To: [redacted]
Sent: Thursday, May 8, 2008 1:54:14 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

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On 8 May 2008 at 10:34, amy king wrote:

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AND, for those of you saying "This is all a hoax, etc," here is
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eat, so in natural surroundings it would have died anyway;
thus
they
are all poor stray dogs: sooner or later they die or are
killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was
attempting
to prove was that those who saw the suffering of the dog just
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on
by and that if it had been left on the street to die, no-one
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It has also been reported that the dog did not die but
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190. **Mark Weiss**

Re: POL: Prevent the â€œArtisticâ€Death of Another Innocent Animal

Thu 8 May 2008

Just for the fun of it, imagine something that's art but also impermissible.

At 07:47 PM 5/8/2008, you wrote:
>On 8 May 2008 at 16:29, amy king wrote:
> > Why rape and murder? Haven't depictions of such acts already been
> > represented many times over? <
>
>The issue is not whether a depiction of a
>starving dog is art; the question is whether
>actually starving an actual dog to death in a
>gallery is art. If anything is art, then why
>isn't starving a dog to death art?
>
>My criticism of the "anything is art" school of
>thought is not that it allows DEPICTION of
>rape or murder to be art, but that it allows
>ACTUAL rape or murder to be art. Once you
>say "anything" you've lost the whole war -- if
>ANYTHING is art, then why is an actual
>rape of an actual woman not an act of art? I say
>it's not, and you, if you really say
>"Anything is art", you say it is. I'm trying to
>point out the absurdity of the "anything is art"
>school of thought, not defend starving a dog. I
>think it's terrible to starve a dog and call

>it art.
>
>But if you say that anything is art, then on
>what grounds do you say starving a dog is
>not art?
>
> > And why do you always, historically
> > and often wrongly, assume anyone who posts about art are defenders
> > of the "postmodern faith"?<
>
>If you don't think that "anything is art that
>anyone says is art" then you can avoid my
>criticism by simply saying you don't think that.
>Voila. But if you argue with me when I
>say it's ridiculous to say "anything is art that
>anyone says is art" it's perfectly
>acceptable, it seems to me, for me to believe
>that you DO hold that "anything is art that
>anyone says is art" because (wait for it) you're
>arguing with me when I say that's
>ridiculous. If I say it's ridiculous, and you
>say it's not, then you're defending it -- and if
>you're defending it, then you're either
>defending it because you believe it, or you're
>defending it because, what -- you just like to argue?
>
> > And no to your simplistic equation: calling something art doesn't
> > make it art.<
>
>That's really not getting it. It's not MY
>"simplistic equation", it's the stated position of
>people who do, and admire the work of people who
>do, things like put a crucifix in a
>plexiglass cube of piss and call it art. For
>example. And my question is, if you think
>"Piss Christ" is art, why don't you think
>starving a dog is art? Where do you draw the
>line, and why?
>
>My position is that starving a dog to death is
>NOT art, because NOT "anything is art
>that anyone claims is art". You're ARGUING with

>me. You're taking the OTHER SIDE.
>The other side is that you DO believe that
>"anything is art that anyone claims is art" --
>or else perhaps you just like to argue, and will take any side I don't take.
>
>Marcus
>
> >
> > What are you complaining about? Of course, it's hard on the dog, and
> > pretty soon rape
> > and murder will be "art", too, and equally hard on its victims, but
> > it's all according to the
> > express theory of postmodern "art" that "anything is art that anyone
> > says it is". If you
> > want to stop the silly progression, you have to stop adhering to the
> > silly theory.
> >
> > So, is anything art that anyone says is art, or are there some
> > things that just aren't art?
> > And if starving a dog to death in a museum is not art, WHY is it not
> > art if the artist says
> > it is?
> >
> > Marcus
> >
> >
> >
> > On 8 May 2008 at 10:34, amy king wrote:
> >
> > > In 2007, the `artist´ Guillermo Vargas Haba
> > > THE STORY:
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> > > it will only take 1 minute to save the life of an innocent
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> > > AND, for those of you saying "This is all a hoax, etc," here is
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> > > It has also been reported that the dog did not die but escaped,
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> > > that it had been fed by Vargas and was only tied up during the
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> > > 2008 Biennial and from repeating the spectacle.
> > >
> > > If you would like to sign the petition, visit:

> > > http://www.petitiononline.com/ea6gk/petition.html
> > > -from Artist Guillermo Vargas - Habacuc
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> > > http://www.amyking.org
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> > > know-it-all with Yahoo! Mobile. Try it now.
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191. Ryan Daley
Re: POL: Prevent the “Artistic” Death of Another Innocent Animal
Thu 8 May 2008

It's not the wiki article I necessarily believe. I do believe the Guardian, and I do believe the other sources listed at the bottom of the page. That we can still be suckered by such a deliberate shock tactic employed by a rather mediocre artist seems really troubling.

On Thu, May 8, 2008 at 7:22 PM, amy king <[redacted]> wrote:
> And you know this because everything reported on Wikipedia is, of course, true?
>
> Amy
>
> _____
>
>
> http://www.amyking.org
>
>
>
> ----- Original Message ----
> From: Marcus Bales <[redacted]>
> To: [redacted]
> Sent: Thursday, May 8, 2008 1:54:14 PM
> Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
>
> http://en.wikipedia.org/wiki/Guillermo_Vargas
>
> And besides, the reports of starving the dog to death are simply untrue.
>
> M
>
> On 8 May 2008 at 10:34, amy king wrote:
>
>> In 2007, the `artist´ Guillermo Vargas Haba
>> THE STORY:
>>

>> In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from
>> the
>> street, tied him to a rope in an art gallery and began starving him
>> to
>> death.
>> For several days, the `artist´ and the visitors of the
>> exhibition
>> watched, emotionless, the shameful `masterpiece´ based on the
>> dog´s
>> agony, until eventually he died.
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>> Does THIS sound like art to you?
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>> But this is not all... the prestigious Visual Arts Biennial of
>> Central
>> America decided that the `installation´ WAS actually art, so
>> Guillermo
>> Vargas Habacuc has been invited to repeat his cruel action for the
>> Biennial of 2008.
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>> Let´s STOP HIM!!!!! Sign the petition:
>> http://www.petitiononline.com/ea6gk/petition.html
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>> Here is another petition that is 2 million signatures strong. Please
>> feel free to sign it as well:
>> http://www.petitiononline.com/13031953/petition.html
>>
>> Please do it. It´s free of charge, there is no need to register,
>> and
>> it will only take 1 minute to save the life of an innocent
>> creature.
>>
>> AND, for those of you saying "This is all a hoax, etc," here is
>> a direct quote FROM THE `ARTIST´ himself!:
>> "I knew the dog died on the following day from lack of food.
>> During the
>> inauguration, I knew that the dog was persecuted in the evening
>> between
>> the houses of aluminum and cardboard in a district of Managua. 5
>> children who helped to capture the dog received 10 bonds of
>> córdobas
>> for their assistance. The name of the dog was Natividad, and I let

>> him
>> die of hunger in the sight of everyone, as if the death of a poor
>> dog
>> was a shameless media show in which nobody does anything but to
>> applaud
>> or to watch disturbed. In the place that the dog was exposed remain
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>> metal cable and a cord. The dog was extremely ill and did not want
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>> eat, so in natural surroundings it would have died anyway; thus
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>> are all poor stray dogs: sooner or later they die or are
>> killed."
>>
>> ~~~~
>>
>> To be fair (with lots of comments from Costa Ricans):
>>
>> In his defence, the artist has claimed that what he was attempting
>> to prove was that those who saw the suffering of the dog just walked
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>> by and that if it had been left on the street to die, no-one would
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>> even known of its existence.
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>> It has also been reported that the dog did not die but escaped,
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>> that it had been fed by Vargas and was only tied up during the
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>> opening times. It has not been possible to confirm this.
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192. Warren Lloyd

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

Interesting how those attempting, so actively, and so performativley, to swim against the ocean of anything and everything pomo, rest so uncritically, and

Godang Faithfully on a wiki for truth-value---just exactly where 'anything' and 'everything' goes!

"The Stars are eating"
- Artaud

--- On Thu, 5/8/08, Marcus Bales <[redacted]> wrote:

From: Marcus Bales <[redacted]>
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal
To: [redacted]
Date: Thursday, May 8, 2008, 1:54 PM

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

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> *THE STORY:*
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> *In 2007, the `artistÂ´ Guillermo Vargas Habacuc, took a dog from the*
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> *agony, until eventually he died.*
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> *http://www.petitiononline.com/13031953/petition.html*

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AND, for those of you saying "This is all a hoax, etc," here is
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or to watch disturbed. In the place that the dog was exposed remain a
metal cable and a cord. The dog was extremely ill and did not want to
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To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting
to prove was that those who saw the suffering of the dog just walked on
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193. **Gwyn McVay**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Thu 8 May 2008

> *On 8 May 2008 at 16:29, amy king wrote:*
> *The issue is not whether a depiction of a starving dog is art; the*

> *question is whether*
> *actually starving an actual dog to death in a gallery is art. If anything*
> *is art, then why*
> *isn't starving a dog to death art?*

Marcus, old chap, I truly admire the way you have made an art of beating the shit out of a series of poor, innocent straw men. One seldom finds such dedication to an ongoing performance art project.

Gwyn (If he had cut off the dog's nose, how would it smell?)

↑ Index

194. Tenney Nathanson

POG fundraising appeal: please become a POG Patron or Sponsor

Thu 8 May 2008

Dear Friends of POG:

We're writing on behalf of POG, the Tucson-based non-profit arts organization whose mission is to present to the public the work of innovative poets and other artists, to ask you to consider becoming a POG Patron or Sponsor.

This is POG's eleventh season of public arts programming. Our Poetry in Action series presents several Tucson events per year, often pairing a reading by a poet with a presentation by a visual artist or musician, and a visiting presenter with a local one. Our programming is nationally acclaimed. Poet Ron Silliman notes that "from the perspective of poetry, at least, Tucson has been the liveliest community in the Southwest for something like 15 years now" and emphasizes the key role that members of the POG collective have played in developing that reputation.

POG is supported annually by the Arizona Commission for the Arts, the National Endowment for the Arts, and the Tucson-Pima Arts Council. However, these public monies cover only about one-third of our annual budget, which in recent years has typically exceeded $4,000. We need to raise the remainder through a combination of event admissions, special fundraisers, and private and corporate donations.

We hope you'll consider becoming a 2007-2008 Patron, for the modest amount of $100, or a Sponsor, for $50. Both Patrons and Sponsors are listed in all POG publicity. In addition, Patrons receive two free admissions to all POG events; Sponsors receive one free admission to all events. Or please consider donating another amount, whether greater or smaller. As always, our spring fundraising efforts are crucial to balancing our budget!

POG is an IRS recognized 501(c)3 non-profit corporation. All contributions are fully tax deductible to the extent allowed by law.

If you'd like to become a POG Sponsor or POG Patron, please go to www.gopog.org and click on the "pledge form" link near the top of the page, then print out the document, complete it, and mail it, along with your check made out to POG, to:

POG, 5029 N Post Trail, Tucson, AZ 85750.

Or you can simply mail your check without filling out a pledge form.

If you have any questions, please email Tenney Nathanson at [redacted] or POG at [redacted].

Thank you for your interest in POG.

Sincerely,

Tony Luebbermann
President, POG Board of Directors

Tenney Nathanson
Treasurer, POG Board of Directors

↑ Index

195. Carol Novack
The Mad Hatters' Review MAD HATTERS' REVUE BOOK
Fri 9 May 2008

For those of you unfortunate not to have made the benefit at the Bowery PC last Sunday --- while we have none of the DVDs to offer, we do have the rapidly bestselling benefit book "THE MAD HATTERS' REVUE," with stunning artworks by Heide Hatry, Amy Banker Cohen, Orin Buck, and other gifted visual magicians wedded to literary contributions by Alan Sondheim, Steve Tomasula, Stephanie Strickland, Alan Davies, Timothy Liu, Wanda Phipps, Pierre Joris & Nicole Peryrafitte, Alex Caldiero, Ann Bogle, Bob Heman, Amy Marie Bucciferro, and Carol Novack. For sale at $10 via http://www.madhattersreview.com/revue/2008/.

MAD HATTERS' REVIEW <http://www.madhattersreview.com>: *Edgy & Enlightened Art, Literature & Music in the Age of Dementia*:

↑ Index

196. Joel Weishaus
David Daniels
Fri 9 May 2008

I'm forwarding this message from David Silva, with regards to David Daniels:

I am sorry to write that David is taking his final steps on the road of life. I don't think he will be getting back to email. He is awake for minutes at a time only, his kidneys and liver are starting to fail. My guess is he has a few weeks at most. He appears to be comfortable when resting, he will stay at home with family and friends, minimal medical care from hospice nurses.

Words fail me...

Ata minha -David

↑ Index

197. Barry Schwabsky
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Fri 9 May 2008

----- Original Message ----
From:
It is documented, at least.

----- Original Message ----
From: amy king <[redacted]>
To: [redacted]
Sent: Friday, 9 May, 2008 12:22:19 AM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

And you know this because everything reported on Wikipedia is, of course, true?

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 1:54:14 PM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

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> *a direct quote FROM THE `ARTISTÂ´ himself!:*
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> *inauguration, I knew that the dog was persecuted in the evening between*
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are all poor stray dogs: sooner or later they die or are
killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting
to prove was that those who saw the suffering of the dog just walked on
by and that if it had been left on the street to die, no-one would have
even known of its existence.

It has also been reported that the dog did not die but escaped, and
that it had been fed by Vargas and was only tied up during the gallery
opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people
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↑ Index

198. **Barry Schwabsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Fri 9 May 2008

You seem to be confusing a few different issues, Marcus. You seem to think that there is a problem about determining aesthetic value if "anything can be art" but if there is such a problem, it already existed before one noticed that "anything can be art." For instance, if art can only be, for instance, oil painting on canvas, you still haven't determined whether every single item made of oil on canvas is art, or only certain ones of them--and if the latter, how do you decide which ones? Personally, I would say that aesthetic judgments can only be made case by case through one's own response to the work--there are no rules that can be set in advance, and this is why anything can (potentially) be art even though not everything is (necessarily) art. But that issue is different from the issue of ethics. If Habacuc had really and truly starved a dog for art--which I doubt--it is conceivable that this could be both a powerful work of art and a vile, possibly criminal act. His success at making a work of art would not

clear him of his ethical offense. Here's a real life example: In my opinion, the greatest film ever made would be La Regle du Jeu by Jean Renoir. The film includes an important scene of a rabbit hunt, and as is very clear when you see the film, real rabbits were shot and killed in order to make this scene. If one believes it is wrong to kill animals, as some people do--or if you believe that it is wrong to kill animals for any other reason than for food, as perhaps more people do--or in any case if one believes that it is ethically questionable to kill animals for such a frivolous reason as to make a piece of "entertainment," a movie--then one would have to conclude that Renoir committed an ethical transgression and the fact that thanks to this transgression he made a great film would not be a sufficient defense.

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, 9 May, 2008 12:47:48 AM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:
> Why rape and murder? Haven't depictions of such acts already been
> represented many times over? <

The issue is not whether a depiction of a starving dog is art; the question is whether actually starving an actual dog to death in a gallery is art. If anything is art, then why isn't starving a dog to death art?

My criticism of the "anything is art" school of thought is not that it allows DEPICTION of rape or murder to be art, but that it allows ACTUAL rape or murder to be art. Once you say "anything" you've lost the whole war -- if ANYTHING is art, then why is an actual rape of an actual woman not an act of art? I say it's not, and you, if you really say "Anything is art", you say it is. I'm trying to point out the absurdity of the "anything is art" school of thought, not defend starving a dog. I think it's terrible to starve a dog and call it art.

But if you say that anything is art, then on what grounds do you say starving a dog is not art?

> *And why do you always, historically*
> *and often wrongly, assume anyone who posts about art are defenders*
> *of the "postmodern faith"?<*

If you don't think that "anything is art that anyone says is art" then you can avoid my criticism by simply saying you don't think that. Voila. But if you argue with me when I say it's ridiculous to say "anything is art that anyone says is art" it's perfectly acceptable, it seems to me, for me to believe that you DO hold that "anything is art that anyone says is art" because (wait for it) you're arguing with me when I say that's ridiculous. If I say it's ridiculous, and you say it's not,

then you're defending it -- and if you're defending it, then you're either defending it because you believe it, or you're defending it because, what -- you just like to argue?

> *And no to your simplistic equation: calling something art doesn't make it art.<*

That's really not getting it. It's not MY "simplistic equation", it's the stated position of people who do, and admire the work of people who do, things like put a crucifix in a plexiglass cube of piss and call it art. For example. And my question is, if you think "Piss Christ" is art, why don't you think starving a dog is art? Where do you draw the line, and why?

My position is that starving a dog to death is NOT art, because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE. The other side is that you DO believe that "anything is art that anyone claims is art" -- or else perhaps you just like to argue, and will take any side I don't take.

Marcus

> *What are you complaining about? Of course, it's hard on the dog, and pretty soon rape*
> *and murder will be "art", too, and equally hard on its victims, but it's all according to the*
> *express theory of postmodern "art" that "anything is art that anyone says it is". If you*
> *want to stop the silly progression, you have to stop adhering to the silly theory.*
>
> *So, is anything art that anyone says is art, or are there some things that just aren't art?*
> *And if starving a dog to death in a museum is not art, WHY is it not art if the artist says*
> *it is?*
>
> *Marcus*
>
> *On 8 May 2008 at 10:34, amy king wrote:*
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———

> *http://www.amyking.org*
>
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199. **Jason Quackenbush**
Re: poetry and abstraction
Fri 9 May 2008

I think it's probably pretty widespread on reflection. I know that mark rothko has probably had more impact on me as a writer than any poet besides maybe

ted berrigan and gertrude stein. and like steve mentioned about action painting, when looked at from that angle i think you could make a strong case that a number of the list members who do a lot of work with aleatory or procedural work through programming in particular are "action poets." also, i think that goldsmith's uncreative writing and his "unboring boring" aesthetic could be classed as a sort of "action poetry"

On May 7, 2008, at 7:32 AM, Joel Weishaus wrote:

> *Let's not forget that Robert Creeley was there, in the fist of it.*
> *I suspect his unique way of tensing a line, and his ear for*
> *gravity, developed in conversations with Abstract Expressionist*
> *painters.*
>
> *Add to this William Carlos Williams, whose love of the material*
> *world was born from AE paintings.*
>
> *-Joel Weishaus*
>
> *----- Original Message ----- From: "Joel Lewis" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Tuesday, May 06, 2008 9:53 PM*
> *Subject: Re: poetry and abstraction*
>
> *One poet who was deeply involved in Ab Exp movement was the poet Weldon*
> *Kees. He studied with Hans Hoffman and exhibted his work in group shows w/*
> *Pollock. He was close to Clement Greenberg, who commissioned him for cover*
> *art of Partisan Review. He also had a couple of solo exhibits in this late*
> *40s-early 50s period (yes, his work was in ab ex style). A rather*
> *fascinating figure he was also a filmmaker, jazz musician (who,like Pollock,*
> *favored Chicago and swing styles) and sharp critic. His poetry, though*
> *formalist, avoided much of the New Critic claptrap of the era and is a quite*
> *interesting counterpoint to the open form movements of his day (University of*
> *Nebraska publishes his collected poems) . He jumped off the Golden Gate*
> *Bridge in 1955.*
>
> *Joel Lewis*

↑ Index

200. Jason Quackenbush

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Fri 9 May 2008

---

four thoughts:

1.) art is not a simple word and this whole discussion, and the whole boring travesty that is conceptual art that leads to nonsense like people putting a starving dog in a gallery, and at least conceivably raping or murdering someone as a form of performance art (see the novel "The Debt to Pleasure" or my own occasional critical theory parody series "the poetics of aggravated sexual assault by E.L. Borgnine") \, follows from a fundamental confusion of the use of the word art both as "something put on display to evoke an aesthetic response" and as a term used to express a high degree of quality or value in such a "something". which is to say the former isn't a form of praise or condemnation but is objective description, while the latter is a subjective expression of a given evaluators valuation.

2.) a starving dog put on display in a gallery is art because it was put on display in a gallery. a starving dog put on display in a gallery is not art because the idea to put a starving dog on display in a gallery is idiotic, and the act of putting a starving dog on display in a gallery is cruel and serves no greater aesthetic end.

3.) transgression for its own sake is duller than art for it's own sake. transgression for its own sake masquerading as art for it's own sake, which is what I think pisschrist is, is art, but it is also not art. that is, it's an "artwork" but it's also a "piece of shit" or maybe more appropriately "a brick of frozen urine" both literally and figuratively.

4.) if we can just stop confusing the issue by thinking that calling something art is synonymous with calling it good art, or put another way to say that any artwork is ART in the sense of the sentence "now THAT'S art!" then not only can we stop having this aggravating "what is art" conversation that's been dogging our culture for the better part of the last 150 years, but maybe people will stop thinking that garbage like "Shed-Boat-Shed" and "Starving Dog in Gallery" are worth anybody's time, and the shallow dilletante's who promote such garbage will see their profit motive lead them elsewhere. Like say Patricia Piccininni, who is awesome.

On May 8, 2008, at 4:33 PM, Marcus Bales wrote:

> *Just as true as hysterical mass-forwards in the email box.*
>
> *But why not address the real issue: if anything is art that anyone says is art, why isn't*

starving a dog to death art? Why isn't rape? Why isn't torture? If anything is art then
there can be no line between art and non-art. Don't you see that "anything is art that
anyone says is art" leads ineluctably, and inevitably, not merely to saying "fuck" in a
poem or putting a cross in a plexiglas cube of piss, but to truly transgressive acts.
Learn a lesson from the dog: stop saying "anything" when you don't mean it.

Marcus

On 8 May 2008 at 16:22, amy king wrote:

And you know this because everything reported on Wikipedia is, of course, true?

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]*>*
To: [redacted]
Sent: Thursday, May 8, 2008 1:54:14 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

In 2007, the `artist´ Guillermo Vargas Haba
THE STORY:

In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from

the
street, tied him to a rope in an art gallery and began starving
him
to
death.
For several days, the `artist´ and the visitors of the
exhibition
watched, emotionless, the shameful `masterpiece´ based on the
dog´s
agony, until eventually he died.

Does THIS sound like art to you?

But this is not all... the prestigious Visual Arts Biennial of
Central
America decided that the `installation´ WAS actually art, so
Guillermo
Vargas Habacuc has been invited to repeat his cruel action for
the
Biennial of 2008.

Let´s STOP HIM!!!!! Sign the petition:
http://www.petitiononline.com/ea6gk/petition.html

Here is another petition that is 2 million signatures strong.
Please
feel free to sign it as well:
http://www.petitiononline.com/13031953/petition.html

Please do it. It´s free of charge, there is no need to
register,
and
it will only take 1 minute to save the life of an innocent
creature.

AND, for those of you saying "This is all a hoax, etc," here is
a direct quote FROM THE `ARTIST´ himself!:
"I knew the dog died on the following day from lack of food.
During the
inauguration, I knew that the dog was persecuted in the evening
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the houses of aluminum and cardboard in a district of Managua. 5
children who helped to capture the dog received 10 bonds of
córdobas
for their assistance. The name of the dog was Natividad, and I
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die of hunger in the sight of everyone, as if the death of a

*poor
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was a shameless media show in which nobody does anything but to
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or to watch disturbed. In the place that the dog was exposed
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a
metal cable and a cord. The dog was extremely ill and did not
want
to
eat, so in natural surroundings it would have died anyway; thus
they
are all poor stray dogs: sooner or later they die or are
killed."*

~~~~

To be fair (with lots of comments from Costa Ricans):

*In his defence, the artist has claimed that what he was
attempting
to prove was that those who saw the suffering of the dog just
walked
on
by and that if it had been left on the street to die, no-one
would
have
even known of its existence.*

*It has also been reported that the dog did not die but escaped,
and
that it had been fed by Vargas and was only tied up during the
gallery
opening times. It has not been possible to confirm this.*

*The Managua exhibition attracted worldwide attention and many
people
believe it to have been an act of cruelty rather than art. A
petition
has been started in an attempt to prevent Habacuc´s involvement
in
the
2008 Biennial and from repeating the spectacle.*

*If you would like to sign the petition, visit:
http://www.petitiononline.com/ea6gk/petition.html
-from Artist Guillermo Vargas - Habacuc*

_____

http://www.amyking.org

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201. **Fluffy Singler**
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Fri 9 May 2008

---

1. Maybe the issue isn't really whether or not it's "art" at all, but whether or not we find it acceptable. Even if we *can* call anything "art" does that justify the specific practice we are engaged in? If we don't call it "art" does that automatically give us license to reject or condemn it? Is "art" inherently a free pass? I don't think the issue is the problem of "postmodernist" art at all.

2. Seems to me that by tying the dog up, you have limited its options. Perhaps a stray wandering dog would die anyway, but it is also possible it would be able to track down food in garbage cans, wander to someone who would help it, even if desperate enough, kill something to eat. So without coming down on one side or the other, I find the assertion that the dog would inevitably die of starvation spurious. If the dog wasn't eating, perhaps it was not only stray, but also sick . . . .

3. Finally, how often do those of us who teach tell our students to evaluate sources carefully--including Wikipedia (and any of the other links regarding this event.) I admit I have come to inherently mistrust most, if not all, internet petitions. I also would not be inclined to toss out a Wikipedia entry as "proof" of anything either.

My . . . uh, six cents, I guess . . .

Fluffy

-----Original Message-----
From: Marcus Bales [mailto:[redacted]]
Sent: Thursday, May 08, 2008 6:48 PM
Subject: Re: POL: Prevent the “Artistic” Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:
> Why rape and murder? Haven't depictions of such acts already been
> represented many times over? <

The issue is not whether a depiction of a starving dog is art; the question is whether
actually starving an actual dog to death in a gallery is art. If anything is art, then why
isn't starving a dog to death art?

My criticism of the "anything is art" school of thought is not that it allows DEPICTION of
rape or murder to be art, but that it allows ACTUAL rape or murder to be art. Once you

say "anything" you've lost the whole war -- if ANYTHING is art, then why is an actual
rape of an actual woman not an act of art? I say it's not, and you, if you really say
"Anything is art", you say it is. I'm trying to point out the absurdity of the "anything is art"
school of thought, not defend starving a dog. I think it's terrible to starve a dog and call
it art.

But if you say that anything is art, then on what grounds do you say starving a dog is
not art?

> *And why do you always, historically*
> *and often wrongly, assume anyone who posts about art are defenders*
> *of the "postmodern faith"?<*

If you don't think that "anything is art that anyone says is art" then you can avoid my
criticism by simply saying you don't think that. Voila. But if you argue with me when I
say it's ridiculous to say "anything is art that anyone says is art" it's perfectly
acceptable, it seems to me, for me to believe that you DO hold that "anything is art that
anyone says is art" because (wait for it) you're arguing with me when I say that's
ridiculous. If I say it's ridiculous, and you say it's not, then you're defending it -- and if
you're defending it, then you're either defending it because you believe it, or you're
defending it because, what -- you just like to argue?

> *And no to your simplistic equation: calling something art doesn't*
> *make it art.<*

That's really not getting it. It's not MY "simplistic equation", it's the stated position of
people who do, and admire the work of people who do, things like put a crucifix in a
plexiglass cube of piss and call it art. For example. And my question is, if you think
"Piss Christ" is art, why don't you think starving a dog is art? Where do you draw the
line, and why?

My position is that starving a dog to death is NOT art, because NOT "anything is art
that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE.
The other side is that you DO believe that "anything is art that anyone claims is art" --
or else perhaps you just like to argue, and will take any side I don't take.

Marcus

> *What are you complaining about? Of course, it's hard on the dog, and pretty soon rape*
> *and murder will be "art", too, and equally hard on its victims, but it's all according to the*
> *express theory of postmodern "art" that "anything is art that anyone says it is". If you*
> *want to stop the silly progression, you have to stop adhering to the silly theory.*
>
> *So, is anything art that anyone says is art, or are there some things that just aren't art?*
> *And if starving a dog to death in a museum is not art, WHY is it not art if the artist says*
> *it is?*
>
> *Marcus*
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> *On 8 May 2008 at 10:34, amy king wrote:*
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> *In 2007, the `artist´ Guillermo Vargas Haba*
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> *In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from the*
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> *watched, emotionless, the shameful `masterpiece´ based on the dog´s*
> *agony, until eventually he died.*
>
> *Does THIS sound like art to you?*

But this is not all... the prestigious Visual Arts Biennial of Central America decided that the `installation´ WAS actually art, so Guillermo Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.

Let´s STOP HIM!!!!! Sign the petition: http://www.petitiononline.com/ea6gk/petition.html

Here is another petition that is 2 million signatures strong. Please feel free to sign it as well: http://www.petitiononline.com/13031953/petition.html

Please do it. It´s free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE `ARTIST´ himself!: "I knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of córdobas for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they

are all poor stray dogs: sooner or later they die or are killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in an attempt to prevent Habacuc´s involvement in the 2008 Biennial and from repeating the spectacle.

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202. **Jim Andrews**
David Daniels
Fri 9 May 2008

Below is an email a friend received from David Silva, a friend of David Daniels. As many of you will know, David is the author of http://thegatesofparadise.com . Much of his work is also at ubu.com.

Hi Regina I am sorry to write that David is taking his final steps on the road of life. I don't think he will be getting back to email. He is awake for minutes at a time only, his kidneys and liver are starting to fail. My guess is he has a few weeks at most. He appears to be comfortable when resting, he will stay at home with family and friends, minimal medical care from hospice nurses.

He spoke to me often of you Regina, he considered you a great friend and a very fine human being.

Words fail me...

Ata minha -David

↑ Index

203. **teersteeg**
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Fri 9 May 2008

Dog argument reminds of Beuys' exhibit in SoHo where he was sequestered in the gallery with a coyote--I think it was for a week or two. The coyote was listless, terrified and seemed to be slipping away toward death. My contempt for Beuys was boundless. You can read about it here along with other exhibits:

http://www.maverick-arts.com/cgi-bin/MAVERICK?action=article&issue=111

bruno
Cape Cod
----- Original Message -----
From: "Marcus Bales" <[redacted]>
To: <[redacted]>
Sent: Thursday, May 08, 2008 7:47 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

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204. **Maria Damon**
Re: writing on lettrism
Fri 9 May 2008

for what it's worth, my mother went to high school w/ asger jorn, they rode their bikes to school together every day...she says he was "the silliest person i ever met." not that he's strictly a lettrist, but involved w/ the situationists...

David Seaman wrote:
> Hello. I am joining this conversation because it came up in a google alert
> about lettrism. I am happy to see the interest in the subject.
>
> I am the English side of the lettrist pages, translator and author of much
> of what is there. I am also working on a book about Lettrism, and in
> conversation with a publisher about it.
>
> For fun writing about the early years, see Lipstick Traces and The Tribe.
>
> David
>

↑ Index

205. **Alan Sondheim**
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Fri 9 May 2008

I've rescued animals from artworks. I don't care if it's art or not.

- Alan

↑ Index

206. **Barry Schwabsky**
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Fri 9 May 2008

Ah, since you know him to be a mediocre artist, you must be fairly familiar with his work. Can you tell us more about it?

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Friday, 9 May, 2008 3:21:10 AM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

It's not the wiki article I necessarily believe. I do believe the Guardian, and I do believe the other sources listed at the bottom of the page. That we can still be suckered by such a deliberate shock tactic employed by a rather mediocre artist seems really troubling.

On Thu, May 8, 2008 at 7:22 PM, amy king <[redacted]> wrote:
> And you know this because everything reported on Wikipedia is, of course, true?
>
> Amy
>
> _____
>
>
> http://www.amyking.org
>
>
>
> ----- Original Message ----
> From: Marcus Bales <[redacted]>
> To: [redacted]

> Sent: Thursday, May 8, 2008 1:54:14 PM
> Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
>
> http://en.wikipedia.org/wiki/Guillermo_Vargas
>
> And besides, the reports of starving the dog to death are simply untrue.
>
> M
>
> On 8 May 2008 at 10:34, amy king wrote:
>
>> In 2007, the `artistÂ´ Guillermo Vargas Haba
>> THE STORY:
>>
>> In 2007, the `artistÂ´ Guillermo Vargas Habacuc, took a dog from
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>> street, tied him to a rope in an art gallery and began starving him
>> to
>> death.
>> For several days, the `artistÂ´ and the visitors of the
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>> watched, emotionless, the shameful `masterpieceÂ´ based on the
>> dogÂ´s
>> agony, until eventually he died.
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>> Does THIS sound like art to you?
>>
>> But this is not all... the prestigious Visual Arts Biennial of
>> Central
>> America decided that the `installationÂ´ WAS actually art, so
>> Guillermo
>> Vargas Habacuc has been invited to repeat his cruel action for the
>> Biennial of 2008.
>>
>> LetÂ´s STOP HIM!!!!! Sign the petition:
>> http://www.petitiononline.com/ea6gk/petition.html
>>
>> Here is another petition that is 2 million signatures strong. Please
>> feel free to sign it as well:
>> http://www.petitiononline.com/13031953/petition.html
>>
>> Please do it. ItÂ´s free of charge, there is no need to register,

>> and
>> it will only take 1 minute to save the life of an innocent
>> creature.
>>
>> AND, for those of you saying "This is all a hoax, etc," here is
>> a direct quote FROM THE `ARTISTÂ´ himself!:
>> "I knew the dog died on the following day from lack of food.
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>> inauguration, I knew that the dog was persecuted in the evening
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>> the houses of aluminum and cardboard in a district of Managua. 5
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>> for their assistance. The name of the dog was Natividad, and I let
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>> was a shameless media show in which nobody does anything but to
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>> or to watch disturbed. In the place that the dog was exposed remain
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>> ~~~~
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>>
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>> people
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>>
>> If you would like to sign the petition, visit:
>> http://www.petitiononline.com/ea6gk/petition.html
>> -from Artist Guillermo Vargas - Habacuc
>> _____
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>>
>> http://www.amyking.org
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>

↑ Index

207. Marcus Bales
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Fri 9 May 2008

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> You seem to be confusing a few different issues, Marcus. You seem to
> think that there is a problem about determining aesthetic value if
> "anything can be art" but if there is such a problem, it already
> existed before one noticed that "anything can be art."<

"Anything can be art" and "Anything anyone says is art is art" are two entirely different notions, and the attempt to conflate them is on the order of Amy's specious attempt to conflate the notions of a depiction of an act and the act itself. To say "Anything can be art" is a statement of possibility; but to say "Anything anyone says is art is art" is an assertion of definition. I happen to agree with "Anything can be art", but I disagree with "Anything anyone says is art is art".

My question was, and remains, if "Anything anyone says is art is art", then it seems as if the acts of starving a dog to death, or raping a woman, or murdering a person (as opposed to their depictions), are art if someone claims they are, because "Anything anyone says is art is art" admits of no exceptions. If you believe there are exceptions, then you should disapprove of saying "Anything" or "anyone" or both, as I do. But if you hold that "Anything anyone says is art is art", then on what grounds do you hold that starving a dog, raping a woman, or murdering a person is not art?

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> ... Personally, I would say that aesthetic judgments
> can only be made case by case through one's own response to the
> work -- there are no rules that can be set in advance, and this is why
> anything can (potentially) be art even though not everything is
> (necessarily) art.<

I agree with you, which is why I argue against the "Anything that anyone says is art is art" formula. But I hope you can see that those who hold that that formula is valid must allow that starving a dog, or any other act, however heinous, is art if someone says it is. The idea that by calling something "art" the artist gets a

free pass to do anything he or she pleases is explicit in the "Anything that anyone says is art is art" formula. The hard part, of course, is in trying to say why something is not art when one is committed to the notion of art as an act of individual freedom.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> But that issue is different from the issue of ethics. If Habacuc had really and truly starved a dog for art--which
> I doubt--it is conceivable that this could be both a powerful work
> of art and a vile, possibly
> criminal act. <

The notion that something may be both a powerful work of art and a vile, or a criminal (or both) act is an argument for the notion that "Anything is art that anyone says is art" -- though you are saying it may be something other than art, too. My question for you, then, is this: is an artist free to do as he or she pleases, to commit vile or criminal acts, and claim that art exempts him or her from the ethical or legal consequences of his or her art acts? Or are you saying that people may admire the art while despising the ethics, or that the community is justified in arresting, trying, convicting, and punishing him or her for a crime while the community admires the art?

In tyrannical states of various kinds artists have long been arrested, tried, convicted, and punished for art that the community characterized as vile or criminal or both. To say that the community may do that, which is what it seems you may be saying when you say that art may also be a vile or criminal act, is explicitly to put the claim "But it's art!" to one side as invalid or unsound as a justification for an act. That's the appeal of "Anything is art that anyone says it is", of course: as a justification for artists as emblems of individual freedom against tyranny. But it's a flawed notion because it's too broad. Guillermo Vargas's dog installation shows just how it is too broad. Whether Vargas starved a dog or not, the mere suggestion that he did, in a gallery, and that people watched instead of helped the dog, calls into question the entirety of the "Art is anything anyone says it is" notion. Vargas's installation is the other side of the art-and- tyranny coin.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> His success at making a work of art would not clear
> him of his ethical offense.<

You can see, I'm sure, that this position has dangerous consequences. Stalin claimed that many many artists had committed ethical, and other, offenses, and had them shot. It's no better to say that all works of art must be eithical than it is to say any act is art if someone says it is, particularly when what is ethical changes not only from society to society, but over time within a single society.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> Here's a real life example: In my
> opinion, the greatest film ever made would be La Regle du Jeu by
> Jean Renoir. The film includes an important scene of a rabbit hunt,
> and as is very clear when you see the film, real rabbits were shot
> and killed in order to make this scene. If one believes it is wrong
> to kill animals, as some people do--or if you believe that it is
> wrong to kill animals for any other reason than for food, as perhaps
> more people do--or in any case if one believes that it is ethically
> questionable to kill animals for such a frivolous reason as to make
> a piece of "entertainment," a movie--then one would have to conclude
> that Renoir committed an ethical transgression and the fact that
> thanks to this transgression he made a great film would not be a
> sufficient defense.<

Perhaps it was a sufficient defense at the time.

Now, you seem to be saying, it's not. Well,there you have it: ethical standards change over time, and sometimes over pretty short periods of time. To say that one must be careful in one's art not only to be ethical by the standards of today, but ethical by the standards of tomorrow or a thousand years from now, is to put such a burden on the artist that no art would get made at all. Who's to say that breaking out into song on stage, or dancing!, might not be judged unethical again, or that acting on stage at all might once again be banned, for example?

Ethics change. In 20 years it may be that the world has so changed that there'd never be a starving dog in a gallery show because the audience would collectively kill it and eat it right there in the gallery, so starved is the population -- we don't know. It could be that within the same 20 years even the mere depiction of a starving dog would land the depictor in jail on the grounds that anyone who finds a suffering animal is held to be responsible for relieving its suffering, and taking a photo of it first will be judged a lapse of moral judgment. We don't know. We can't know. To burden artists with the obligation to know what can't be known seems ridiculously unwise.

I'm arguing that what Vargas has done, by putting a dog in a gallery, is exactly to call into question the notion of "Art is anything anyone says it is", and the free pass that that notion has been held to have been, in opposition to conventional political tyranny. What happens, Vargas seems to me to be saying, when you claim things are art that are not in opposition to a conventional political tyranny?

The Early Purges
Seamus Heaney

I was six when I first saw kittens drown.
Dan Taggart pitched them, "the scraggy wee shits",
Into a bucket; a frail metal sound,

Soft paws scraping like mad. But their tiny din
was soon soused. They were slung on the snout
Of the pump and the water pumped in.

"Sure isn't it better for them now?" Dan said.
Like wet gloves they bobbed and shone till he sluiced
Them out on the dunghill, glossy and dead.

Suddenly frightened, for days I sadly hung
Round the yard, watching the three sogged remains
Turn mealy and crisp as old summer dung

Until I forgot them: But the fear came back
When Dan trapped big rats, snared rabbits, shot crows
Or, with a sickening tug, pulled old hen's necks.

Still, living displace false sentiments
And now, when shrill pups are prodded to drown,
I just shrug, "Bloody pups". It makes sense:

"Prevention of cruelty" talk cuts ice in town
Where they consider death unnatural,
But on well-run farms pests have to be kept down."

> *----- Original Message ----*
> *From: Marcus Bales <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, 9 May, 2008 12:47:48 AM*
> *Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal*
>
> *On 8 May 2008 at 16:29, amy king wrote:*
> *Why rape and murder? Haven't depictions of such acts already been*
> *represented many times over? <*
>
> *The issue is not whether a depiction of a starving dog is art; the question is whether*
> *actually starving an actual dog to death in a gallery is art. If anything is art, then why*
> *isn't starving a dog to death art?*
>
> *My criticism of the "anything is art" school of thought is not that it allows DEPICTION of*
> *rape or murder to be art, but that it allows ACTUAL rape or murder*

to be art. Once you
say "anything" you've lost the whole war -- if ANYTHING is art, then
why is an actual
rape of an actual woman not an act of art? I say it's not, and you,
if you really say
"Anything is art", you say it is. I'm trying to point out the
absurdity of the "anything is art"
school of thought, not defend starving a dog. I think it's terrible
to starve a dog and call
it art.

But if you say that anything is art, then on what grounds do you say
starving a dog is
not art?

And why do you always, historically
and often wrongly, assume anyone who posts about art are
defenders
of the "postmodern faith"?<

If you don't think that "anything is art that anyone says is art"
then you can avoid my
criticism by simply saying you don't think that. Voila. But if you
argue with me when I
say it's ridiculous to say "anything is art that anyone says is art"
it's perfectly
acceptable, it seems to me, for me to believe that you DO hold that
"anything is art that
anyone says is art" because (wait for it) you're arguing with me
when I say that's
ridiculous. If I say it's ridiculous, and you say it's not, then
you're defending it -- and if
you're defending it, then you're either defending it because you
believe it, or you're
defending it because, what -- you just like to argue?

And no to your simplistic equation: calling something art
doesn't
make it art.<

That's really not getting it. It's not MY "simplistic equation",
it's the stated position of
people who do, and admire the work of people who do, things like put
a crucifix in a
plexiglass cube of piss and call it art. For example. And my
question is, if you think
"Piss Christ" is art, why don't you think starving a dog is art?
Where do you draw the

> *line, and why?*
>
> *My position is that starving a dog to death is NOT art, because NOT "anything is art*
> *that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE.*
> *The other side is that you DO believe that "anything is art that anyone claims is art" --*
> *or else perhaps you just like to argue, and will take any side I don't take.*
>
> *Marcus*
>
>
> *What are you complaining about? Of course, it's hard on the dog, and*
> *pretty soon rape*
> *and murder will be "art", too, and equally hard on its victims, but*
> *it's all according to the*
> *express theory of postmodern "art" that "anything is art that anyone*
> *says it is". If you*
> *want to stop the silly progression, you have to stop adhering to the*
> *silly theory.*
>
> *So, is anything art that anyone says is art, or are there some things that just aren't art?*
> *And if starving a dog to death in a museum is not art, WHY is it not*
> *art if the artist says*
> *it is?*
>
> *Marcus*
>
>
> *On 8 May 2008 at 10:34, amy king wrote:*
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> *In 2007, the `artist´ Guillermo Vargas Haba*
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> *AND, for those of you saying "This is all a hoax, etc," here*
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> *During the*
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> *córdobas*
> *for their assistance. The name of the dog was Natividad, and I*
> *let*
> *him*

> *die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are killed."*
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> *~~~~*
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> *To be fair (with lots of comments from Costa Ricans):*
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> *In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.*
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> *It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.*
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http://www.petitiononline.com/ea6gk/petition.html
-from Artist Guillermo Vargas - Habacuc

---

http://www.amyking.org

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↑ Index

208. Matt Henriksen
last ever burning chair in brooklyn
Fri 9 May 2008

Goose Up!
Poetry!
at East Co
The Burning Chair Readings
present

Goose Up!
Poetry!
at East Coast Aliens

Saturday, May 17th,
3-8pm
Doors 2:30 pm, $6

Ana Božièeviæ
John Coletti
Kate Greenstreet
Sarah Gridley
Katy Henriksen
Shannon Jonas
Jennifer Kronovet
Mark Lamoureux
Timothy Liu
Chris Martin
Jess Mynes
Cate Peebles
Christopher Rizzo
Matthew Rohrer
Frank Sherlock
Joanna Sondheim

Shanxing Wang
Rebecca Wolff

& music from
The Hadacol

Hosted by Cannibal, Saltgrass, Harp & Altar, & Tight

East Coast Aliens
216 Franklin St
btwn. Green & Huron
Greenpoint, Brooklyn
G to Greenpoint Ave (exit
at India St)
B61/B43/B42

eastcoastaliens.com
typomag.com/burningchair
flesheatingpoems.blogspot.com
harpandaltar.com
saltgrasscontents.blogspot.com
tightjournal.blogspot.com

Ana Božièeviæmoved to NYC from Croatia in 1997. She's the author of chapbooks Document (Octopus Books, 2007) and Morning News (Kitchen Press, 2006). Look for her recent work in Denver Quarterly, Saltgrass, Hotel Amerika, absent, The New York Quarterly, Bat City Review, MiPOesias, Octopus Magazine and The Portable Boog Reader 2: An Anthology of NYC Poetry. Ana co-edits RealPoetik.

John Colettiis the author of The New Normalcy (BoogLit 2002), Physical Kind (Yo-Yo-Labs 2005), and Street Debris (Fell Swoop 2005), a collaboration with poet Greg Fuchs with whom he also co-edits Open 24 Hours Press. He currently is the editor of The Poetry Project Newsletter.

Kate Greenstreetis the author of case sensitive (Ahsahta Press, 2006) and three chapbooks, Learning the Language (Etherdome Press, 2005), Rushes (above/ground press, 2007), and This is why I hurt you (Lame House Press, April 2008). Her second book, The Last 4 Things, will be out from Ahsahta in 2009. Her poems can be found in journals like Cannibal, Fascicle, and Handsome. New work is forthcoming in Filling Station, Practice, and The Columbia Review.

Sarah
Gridleyis Poet in Residence and a
Lecturer in Creative Writing at Case Western Reserve University. She received an MFA in poetry from the University of Montana in 2000, where she was a

Richard Hugo scholar and won the 1999 Merriam Frontier Award for excellence in
creative writing. The University of California Press published her book Weather Eye Open in 2005. She has
recently completed a new poetry manuscript, whose poems have appeared or are
forthcoming in Fourteen Hills, NEO, Harp
& Altar, Crazy Horse, jubilat, Denver Quarterly, New
American Writing, and Chicago Review.

Katy
Henriksenwas born and raised in
the Arkansas Ozarks. She is the design editor of the poetry journal Cannibal, which she creates with her husband Matt Henriksen in their tiny railroad apartment in Greenpoint, Brooklyn. She also helps run the Burning Chair Readings. Her music and culture writing may be found in Venus Zine, The Brooklyn Rail, Paste, Publishers
Weekly, Puremusic.com, Rust Buckle, and elsewhere. Four
of her poems are forthcoming in Tight.

Shannon
Jonasis the author of Compathy (Cannibal Books, 2007) and lives in Kalamazoo, Michigan.

Jennifer Kronovetis the author of Awayward (BOA Editions, 2009), selected by Jean Valentine as the winner of the Poulin Prize. Kronovet is the co-founder and co-editor of CIRCUMFERENCE, a journal of poetry in translation. Her poems have appeared or are forthcoming inColorado Review, Harp & Altar, Ploughshares, A Public Space, and other journals. She was born and raised in New York City, and has lived in Chicago, St. Louis, and Beijing.

Mark Lamoureuxis a poet, critic and translator who lives in Astoria, NY. His work has appeared in numerous publications, both in print and online. He is an associate editor for Fulcrum Annual. He is the author of three chapbooks: City/Temple (Ugly Duckling Presse, 2003), 29 Cheeseburgers (Pressed Wafer, 2004) and Film Poems (Katalanche Press, 2005).

Timothy Liu is the author of six books of poems, most recently For Dust Thou Art. Two new books are forthcoming, Bending the Mind Around the Dream's Blown Fuse (Talisman House, 2008) and Polytheogamy (Saturnalia Press, 2009). His journals and papers are archived in the Berg Collection at the New York Public Library. Liu is currently an Associate Professor at William Paterson University and on the Core Faculty at Bennington College’s Writing Seminars; he lives in Manhattan.

Chris
Martinis the author of American
Music. His new book, Becoming Weather, is trying to become
published. His newer book, On Song, is an ongoing investigation of
song's ontological use from the Caveman Days until Tonight. He is the
editor of Puppy Flowers, an online magazine of the arts, and resides
near the Prospect Park Zoo with a beautiful lady
and her cat.

Jess Mynesis the author
of Birds for Example, Coltsfoot Insularity (a collaboration
with Aaron Tieger), In(ex)teriors, and Full on Jabber (a collaboration
with Christopher Rizzo). He is the editor of Fewer & Further Press. In
2008, his If and When (Katalanche
Press), Sky Brightly
Picked (Skysill
Press), Recently
Clouds,
and a second edition of In(ex)teriors (Anchorite
Press) will be published. He lives in Wendell, MA where he co curates a reading
series, All Small Caps. His poems have appeared in numerous publications.

Cate Peebles lives in Brooklyn and works at the literary agency, Sobel Weber Associates, in Manhattan. Her poems have appeared in, or are forthcoming from, Tin House, Octopus, La Petite Zine, MiPOesias, Capgun, and others. She co-edits the on-line poetry magazine, Fou.

Christopher Rizzois a writer and publisher who lives in New York. Over the years, his work has appeared in Art New England, The Cultural Society, Cannibal, Dusie, H_NGM_N, and Spell among other magazines. Christopher has also authored several chapbooks, such as Claire Obscure (Katalanche Press, 2005), Zing (Carve Editions, 2006), and The Breaks (Fewer & Further Press, 2006). Full on Jabber, a collaborative work written with poet Jess Mynes, was released by Martian Press in 2007. Christopher also edits Anchorite Press, an independent poetry publisher of innovative work. He is a doctoral candidate in English at the University at Albany.

Matthew Rohreris the author of five books of
poetry, most recently RISE UP, published by Wave Books. He teaches in the
creative writing program at NYU and lives in Brooklyn.

Frank Sherlockis the co-author of the newly released Ready-to-Eat Individual
with Brett Evans.

Joanna
Sondheim's chapbooks, The Fit and Thaumatrope, were published by Sona

Books in 2004 and 2007,
respectively. Recent work appears in Unsaid magazine.

Shanxing Wangwas born in Jinzhong, Shanxi province, China, in 1965. He moved to the U.S. in 1991 to pursue a PhD in mechanical engineering at University of California at Berkeley. While an assistant professor of engineering at Rutgers University, he began taking writing courses at Rutgers and later the Poetry Project, and subsequently received a Zora Neale Hurston Scholarship to attend the summer writing program at Naropa University in Colorado in 2003. His first book Mad Science in Imperial City (Futurepoem Books, 2005) won the 2006 Asian American Literary Award for Poetry. His current thinking and struggling focuses on intersections of poetry/poetics with physics/mathematics, history, visual arts, and continental philosophy. He is also a competitive table tennis player and a table tennis coach. He lives and writes in Queens and he has a blog: http://shanxingwang.blogspot.com.

Rebecca Wolffis the author of Manderley, Figment, and The King (forthcoming 2009). She is the publisher and editor of Fence, Fence Books, and The Constant Critic, and is a fellow of the New York State Writers Institute, with which Fence is affiliated. She lives in Athens, New York.

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

209. Joel Weishaus
Re: poetry and abstraction
Fri 9 May 2008

Jason:

My mental picture of an "action painter" is someone standing before an easel and painting faster than he or she could think; dancing, almost, as Pollock used to do. Of course this is the opposite of Rothko, for example, who sat in front of his work and contemplated it. I assume that someone writing code is sitting. It would be interesting, I think, to discuss the posture of a poet.

-Joel

----- Original Message -----
From: "Jason Quackenbush" <[redacted]>
To: <[redacted]>

Sent: Thursday, May 08, 2008 10:55 PM
Subject: Re: poetry and abstraction

> *I think it's probably pretty widespread on reflection. I know that mark rothko has probably had more impact on me as a writer than any poet besides maybe ted berrigan and gertrude stein. and like steve mentioned about action painting, when looked at from that angle i think you could make a strong case that a number of the list members who do a lot of work with aleatory or procedural work through programming in particular are "action poets." also, i think that goldsmith's uncreative writing and his "unboring boring" aesthetic could be classed as a sort of "action poetry"*
>
> *On May 7, 2008, at 7:32 AM, Joel Weishaus wrote:*
>
> *Let's not forget that Robert Creeley was there, in the fist of it. I suspect his unique way of tensing a line, and his ear for gravity, developed in conversations with Abstract Expressionist painters.*
>
> *Add to this William Carlos Williams, whose love of the material world was born from AE paintings.*
>
> *-Joel Weishaus*
>
> *----- Original Message ----- From: "Joel Lewis" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Tuesday, May 06, 2008 9:53 PM*
> *Subject: Re: poetry and abstraction*
>
> *One poet who was deeply involved in Ab Exp movement was the poet Weldon Kees. He studied with Hans Hoffman and exhibted his work in group shows w/*
> *Pollock. He was close to Clement Greenberg, who commissioned him for cover*
> *art of Partisan Review. He also had a couple of solo exhibits in this late*
> *40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like Pollock,*
> *favored Chicago and swing styles) and sharp critic. His poetry, though formalist, avoided much of the New Critic claptrap of the era and is a quite*
> *interesting counterpoint to the open form movements of his day (University of*
> *Nebraska publishes his collected poems) . He jumped off the Golden Gate Bridge in 1955.*

> *Joel Lewis*

↑ Index

210. Tony Trigilio
The Beat Generation Symposium: Columbia College Chicago, Oct. 10-11, 2008
Fri 9 May 2008

Hi everyone--

I'm delighted to email, below, full information on the Beat Generation Symposium that the Beat Studies Association is putting together for October 10-11, 2008, at Columbia College Chicago.

I'll be sending the call for papers shortly.

Please keep in mind, as I say below in the announcement, that hotel rooms are at a PREMIUM that weekend. It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

The Homewood Suites in downtown Chicago (close to Columbia's campus) has created a room block for us. Information on this is below. But I also provided a list of hotels in the area, with contact information.

If you have any other questions, please email back to the list, or feel free to email me directly ([redacted]).

Hope to see you there!

Best,
Tony

****
THE BEAT GENERATION SYMPOSIUM
****

Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," sponosored by the Beat Studies Association, Columbia College Chicago, and Illinois State University.

Friday, October 10, and Saturday, October 11, 2008.

Location: Columbia College Chicago, Film Row Theater (1104 South Wabash Avenue, 8th floor).

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of

the Jack Kerouac ON THE ROAD manuscript scroll. The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Diane di Prima (October 11).

Conference fee for those who pre-register before August 1: $50 ($25 for Graduate Students, Independent Scholars, and Retired Faculty). After August 1, the fees are $100 and $50.

Checks should be made payable to Columbia College Chicago, and should be sent to:

Columbia Ticket Center
33 East Congress St., Suite 610
Chicago, IL 60605
Ph: [redacted] (fax [redacted])
[redacted]

A limited number of hotel rooms are available at the Homewood Suites by Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a very short cab or subway ride from the Columbia campus. The Homewood Suites prepared a special link for us to book online. Just click below and you'll find directions for reserving a room:

http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-CLC-20081009/index.jhtml

It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

A Visitor's Guide for the Beat Symposium is pasted below, with a list of nearby hotels. Columbia College Chicago is located downtown, in the heart of the city's South Loop neighborhood, and is easily accessible from these hotels by foot or cab. All major subway/El trains come into the South Loop, too, so it's possible to book hotels in other parts of the city and make it to the Symposium without difficulty.

Mention that you're a Columbia College Chicago visitor to receive discounted rates at some of these hotels. It's crucial to book as soon as possible because of the marathon.

For more information, contact Tony Trigilio at
[redacted]<mailto:[redacted]> ([redacted]).

VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM

Airports: O'Hare Airport (western suburbs) and Midway Airport (southern suburbs) are the two airports servicing the Chicgao area. They are approximately equidistant from Columbia College.

Transportation: From Midway Airport, take the Orange Line elevated train to Adams Street. From there, walk south on Wabash until you reach Congress Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East on Congress (away from the Chicago Stock Exchange Building, which you'll see upon emerging from the subway) until you reach Wabash (about 5 short blocks).

Use www.transitchicago.com's<http://www.transitchicago.com's/> free Trip Planner service to plan the rest of your trips while you're here. Simply enter your starting point and destination, and Trip Planner gives you detailed directions. As of 2008, fares are $2.00 one-way with a $0.25 transfer. Each train station has kiosks where you can buy transit cards and reload them (cash only). The Blue Line and Red Line run 24/7; the other lines stop running for a few hours late at night.

Taxis are available throughout the city. From Midway Airport to the English Department, cab fare would be approximately $25 and from O'Hare Airport cab fare would be approximately $50. If you need to call a cab, call (773) or (312) TAXICAB.

Metra Trains service suburban areas. Visit www.metrarail.com<http://www.metrarail.com/> for an updated schedule and fare list.

LIST OF NEARBY HOTELS

The Hilton and Towers
722 S Michigan Ave
(0.2 miles from the English Department)
[redacted]

The Palmer House Hilton
17 E Monroe St (0.4 miles away)
[redacted] or 1-800-HILTONS

The Best Western Grant Park
1100 S Michigan Ave (0.6 mi)
[redacted]

Travelodge
65 E Harrison St (0.1 mi)
[redacted]

Hotel Blake
500 S Dearborn St (0.3 mi)
[redacted]
www.hyatt.com<http://www.hyatt.com/>

Blackstone Hotel
819 S Wabash Ave # 606 (0.3 mi)
[redacted]
marriott.com

Congress Plaza Hotel
520 S Michigan Ave (0.1 mi)
[redacted]
congressplazahotel.com

The Silversmith Hotel
10 S Wabash Ave (0.4 mi)
[redacted]
silversmithchicagohotel.com

Omni Ambassador East
1301 S State St (0.7 mi)
[redacted]

Embassy Suites Hotel Chicago-Downtown
600 North State Street (1.5 mi)
[redacted]
embassysuites.com

Essex Inn Hotel
800 S Michigan Ave (0.3 mi)
[redacted]
essexinn.com

Club Quarters: Hotel
111 W Adams St (0.4 mi)
[redacted]
clubquarters.com

W Hotels-Chicago City Center
172 W Adams St (0.4 mi)
[redacted]
starwoodhotels.com

Hostelling International Chicago
24 E Congress Pkwy (0.1 mi)
[redacted]
hichicago.org

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211. Tony Trigilio
CFP: The Beat Generation Symposium, Columbia College Chicago
Fri 9 May 2008

Please note the call for papers below. Not all the panels slots have been filled, so if you have any idea for a proposal, send it to Nancy Grace as soon as possible.

Best,
Tony

_____

Call for Papers
The Beat Generation Symposium (sponsored by the Beat Studies Association and Columbia College Chicago)

October 10-11, 2008
Columbia College Chicago, Film Row Theatre (1104 S. Wabash, 8th floor)

This is an academic Beat Studies conference to be held on the campus of Columbia College in conjunction with the Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll.

Featured Speakers: Diane di Prima and Joanne Kyger.

Proposals on any and all Beat-related topics are welcome, but we are particularly interested in papers that (1) explore lesser known or under-studied Beat writers or (2) introduce a new critical vision of Beat topics such as religion, the Cold War, bohemian cultures, the arts, gender, race/ethnicity, etc.

Proposals should be at least 500 words in length (longer is better) and clearly demonstrate the relevance of the proposed paper to Beat Studies. Please send proposal to:

Nancy Grace
Professor of English
The College of Wooster
Wooster, OH 44691

Deadline: May 15, 2008

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212. Steve Tills
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Fri 9 May 2008

Dear Amy,

You are so right-on posting alert to this heinous, insane garbage. Yes, will indeed sign the petitions, and Thank You for sharing the alert and getting the word out about this so-called “art.”

If anything like this is “art” OR “poetry,” then I myself don’t want anything to do with so-called “art” and “poetry.” Enough said for the moment, but goddamn it, this is part and parcel of related, perhaps broader travesties that anyone with half a heart, OR half a Brain, must surely be feeling vigilant about, always, the last oh so many years and the coming who knows how many years, so I know there’s more to talk about and deal with down the line...

Yeah, hmmmm, reminds me of a line or two that I was writing last night that refers to “irreverence,” too, something that is absolutely essential in creating seriously evocative and provocative and hilarious and thoughtful “comedy” the way some of the world’s best comedians, and some poets, do. There IS a dangerous gray area beyond which, or within which, whatever, one flirts with “cruelty” and ugliness, where irreverence can become very tricky business.

In any event, there’s plenty to be and become mindful about, and this alert to Senor Haba’s “deep failings” are serious food for thought and consideration.

Steve Tills

http://theenk.blogspot.com <http://theenk.blogspot.com/>

Date: Thu, 8 May 2008 10:34:14 -0700

From: amy king <[redacted]>

Subject: POL: Prevent the =?utf-8?Q?=E2=80=9CArtistic=E2=80=9D_?= Death of Another Innocent Animal

In 2007, the â€?artistâ€™ Guillermo Vargas Haba=

THE STORY:=0A=0AIn 2007, the =E2=80=98artist=E2=80=99 Guillermo Vargas Haba= cuc, took a dog from the=0Astreet, tied him to a rope in an art gallery and= began starving him to=0Adeath.=0AFor several days, the =E2=80=98artist=E2= =80=99 and the visitors of the exhibition=0Awatched, emotionless, the shame= ful =E2=80=98masterpiece=E2=80=99 based on the dog=E2=80=99s=0Aagony, until= eventually he died.=0A=0ADoes THIS sound like art to you?=0A=0ABut this is= not all=E2=80=A6 the prestigious Visual Arts Biennial of Central=0AAmerica= decided that the =E2=80=98installation=E2=80=99 WAS actually art, so Guill= ermo=0AVargas Habacuc has been invited to repeat his cruel action for the=

=0ABiennial of 2008.=0A=0ALet=E2=80=99s STOP HIM!!!!! Sign the petition:=

=0Ahttp://www.petitiononline.com/ea6gk/petition.html=0A=0AHere is another p= etition that is 2 million signatures strong. Please feel free to sign it as= well:=0Ahttp://www.petitiononline.com/13031953/petition.html=0A=0APlease d= o it. It=E2=80=99s free of charge, there is no need to register, and=0Ait w= ill only take 1 minute to save the life of an innocent creature.=0A=0AAND, = for those of you saying =E2=80=9CThis is all a hoax, etc,=E2=80=9D here is = a direct quote FROM THE =E2=80=98ARTIST=E2=80=99 himself!:=0A=E2=80=9CI kne= w the dog died on the following day from lack of food. During the=0Ainaugur= ation, I knew that the dog was persecuted in the evening between=0Athe hous= es of aluminum and cardboard in a district of Managua. 5=0Achildren who hel= ped to capture the dog received 10 bonds of c=C3=B3rdobas=0Afor their assis= tance. The name of the dog was Natividad, and I let him=0Adie of hunger in = the sight of everyone, as if the death of a poor dog=0Awas a shameless medi= a show in which nobody does anything but to applaud=0Aor to watch disturbed= . In the place that the dog was exposed remain a=0Ametal cable and a cord. = The dog was extremely ill and did not want to=0Aeat, so in natural surround= ings it would have died anyway; thus they=0Aare all poor stray dogs: sooner= or later they die or are killed.=E2=80=9D=0A=0A~~~~=0A=0ATo be fair (with = lots of comments from Costa Ricans):=0A=0AIn his defence, the artist has cl= aimed that what he was attempting=0Ato prove was that those who saw the suf= fering of the dog just walked on=0Aby and that if it had been left on the s= treet to die, no-one would have=0Aeven known of its existence.=0A=0AIt has = also been reported that the dog did not die but escaped, and=0Athat it had = been fed by Vargas and was only tied up during the gallery=0Aopening times.= It has not been possible to confirm this.=0A=0AThe Managua exhibition attr= acted worldwide attention and many people=0Abelieve it to have been an act = of cruelty rather than art. A petition=0Ahas been started in an attempt to = prevent Habacuc=E2=80=99s involvement in the=0A2008 Biennial and from repea= ting the spectacle.=0A=0AIf you would like to sign the petition, visit: htt= p://www.petitiononline.com/ea6gk/petition.html=0A=E2=80=93from Artist Guill= ermo Vargas - Habacuc=0A _____=0A=0A=0A=0A=0Ahttp://www.amyking.org =0A=

=0A=0A=0A _____=

_____=0ABe a better friend, newshound, and =0Aknow-it-al= l with Yahoo! Mobile. Try it now. http://mobile.yahoo.com/;_ylt=3DAhu06i6=

2sR8HDtDypao8Wcj9tAcJ

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213. **steve d. dalachinsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Fri 9 May 2008

---

when folks pierce or mutilate them selves in the name of art is that ok
because they call it aRT?
bravo viva the performance

On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]> writes:
> First, you have fabricated for yourself and for your own aims
> Marcus,
>
> First, you have fabricated for yourself and for your own aims this
> quagmire of "anything is art" platform. You're trying to set these
> terms and argue that if I don't respond to your fabricated claim,
> then I'm somehow against you (see your last line below). I don't
> know where you conjured up this "anything is art" claim since I have
> not, even remotely, claimed or defended it. Check out your selected
> aggressive terminology below regarding "war", "battle", "if you're
> defending it" etc. -- you can't even decide what imaginary "side" I
> would assume should I take up your terms. But. Bully for you if
> you can find someone on this list to argue the notion that "anything
> is art" with you.
>
> But secondly and moreover, I know from firsthand experience with you
> on this list and other lists that you do indeed like to argue, very
> much, often just for the short-lived and shallow joy of argument's
> sake. Sometimes people need to feel like they have an Enemy in
> order to feel important. If this is the case for you, I suggest
> finding another opponent. I will not be your enemy; I will not make
> you feel important. Your bait is transparent and pointless
> regarding the entire situation.
>
> Amy
> _____
>
>
> http://www.amyking.org
>
>
> ----- Original Message ----
> From: Marcus Bales <[redacted]>
> To: [redacted]

> Sent: Thursday, May 8, 2008 7:33:45 PM
> Subject: Re: POL: Prevent the “Artistic” Death of Another
> Innocent Animal
>
>
> On 8 May 2008 at 16:29, amy king wrote:
> If anything is art, then why
>
> My criticism of the "anything is art" school of
> thought Once you
> say "anything" you've lost the whole war -- if
> ANYTHING is art,
> "Anything is art", you say it is. I'm trying to
> point out "anything is art"
>
> But if you say that anything is art
> If you don't think that "anything is art that anyone
> says is art" then you can avoid my
> criticism by simply saying you don't think that. V "anything is art
> that anyone
> says is art"
> "anything is art that
>
> anyone says is art"
>
>
> and if you're defending it, then you're either defending it
> because
> you believe it, or you're
> defending it because, what -- you just like to argue?
>
> because NOT "anything is art that anyone claims is art". You're
> ARGUING with me. You're
> taking the OTHER SIDE.
> The other side is that you DO believe that "anything is
> art that anyone claims is art" --
> or else perhaps you just like to argue, and will take any
> side I don't take.
>
> Marcus
>
> Marcus

>
>
> On 8 May 2008 at 16:22, amy king wrote:
>
> > And you know this because everything reported on Wikipedia is, of
> > course, true?
> >
> > Amy
> >
> > _____
> >
> >
> > http://www.amyking.org
> >
> >
> >
> > ----- Original Message ----
> > From: Marcus Bales <[redacted]>
> > To: [redacted]
> > Sent: Thursday, May 8, 2008 1:54:14 PM
> > Subject: Re: POL: Prevent the "Artistic" Death of Another
> > Innocent Animal
> >
> > http://en.wikipedia.org/wiki/Guillermo_Vargas
> >
> > And besides, the reports of starving the dog to death are simply
> > untrue.
> >
> > M
> >
> > On 8 May 2008 at 10:34, amy king wrote:
> >
> > > In 2007, the `artist´ Guillermo Vargas Haba
> > > THE STORY:
> > >
> > > In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from
> > > the
> > > street, tied him to a rope in an art gallery and began starving
> > him
> > > to
> > > death.
> > > For several days, the `artist´ and the visitors of the

> > > exhibition
> > > watched, emotionless, the shameful `masterpiece´ based on the
> > > dog´s
> > > agony, until eventually he died.
> > >
> > > Does THIS sound like art to you?
> > >
> > > But this is not all... the prestigious Visual Arts Biennial of
> > > Central
> > > America decided that the `installation´ WAS actually art, so
> > > Guillermo
> > > Vargas Habacuc has been invited to repeat his cruel action for
> > the
> > > Biennial of 2008.
> > >
> > > Let´s STOP HIM!!!!! Sign the petition:
> > > http://www.petitiononline.com/ea6gk/petition.html
> > >
> > > Here is another petition that is 2 million signatures strong.
> > Please
> > > feel free to sign it as well:
> > > http://www.petitiononline.com/13031953/petition.html
> > >
> > > Please do it. It´s free of charge, there is no need to
> > register,
> > > and
> > > it will only take 1 minute to save the life of an innocent
> > > creature.
> > >
> > > AND, for those of you saying "This is all a hoax, etc," here is
> > > a direct quote FROM THE `ARTIST´ himself!:
> > > "I knew the dog died on the following day from lack of food.
> > > During the
> > > inauguration, I knew that the dog was persecuted in the evening
> > > between
> > > the houses of aluminum and cardboard in a district of Managua. 5
> > > children who helped to capture the dog received 10 bonds of
> > > córdobas
> > > for their assistance. The name of the dog was Natividad, and I
> > let
> > > him
> > > die of hunger in the sight of everyone, as if the death of a

> > poor
> > > dog
> > > was a shameless media show in which nobody does anything but to
> > > applaud
> > > or to watch disturbed. In the place that the dog was exposed
> > remain
> > > a
> > > metal cable and a cord. The dog was extremely ill and did not
> > want
> > > to
> > > eat, so in natural surroundings it would have died anyway; thus
> > > they
> > > are all poor stray dogs: sooner or later they die or are
> > > killed."
> > >
> > > ~~~~
> > >
> > > To be fair (with lots of comments from Costa Ricans):
> > >
> > > In his defence, the artist has claimed that what he was
> > attempting
> > > to prove was that those who saw the suffering of the dog just
> > walked
> > > on
> > > by and that if it had been left on the street to die, no-one
> > would
> > > have
> > > even known of its existence.
> > >
> > > It has also been reported that the dog did not die but escaped,
> > > and
> > > that it had been fed by Vargas and was only tied up during the
> > > gallery
> > > opening times. It has not been possible to confirm this.
> > >
> > > The Managua exhibition attracted worldwide attention and many
> > > people
> > > believe it to have been an act of cruelty rather than art. A
> > > petition
> > > has been started in an attempt to prevent Habacuc´s involvement
> > in
> > > the

> > > 2008 Biennial and from repeating the spectacle.
> > >
> > > If you would like to sign the petition, visit:
> > > http://www.petitiononline.com/ea6gk/petition.html
> > > -from Artist Guillermo Vargas - Habacuc
> > > _____
> > >
> > >
> > >
> > >
> > > http://www.amyking.org
> > >
> > >
> > >
> > >
> > >
> >
> _____
> > > _____
> > > Be a better friend, newshound, and
> > > know-it-all with Yahoo! Mobile. Try it now.
> > > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
> > >
> > >
> > > --
> > > No virus found in this incoming message.
> > > Checked by AVG.
> > > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release
> > Date:
> > > 5/7/2008 5:23 PM
> > >
> >
> >
> >
> >
> >
> _____
> > _____
> > Be a better friend, newshound, and
> > know-it-all with Yahoo! Mobile. Try it now.
> > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
> >

> >
> > --
> > No virus found in this incoming message.
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> > 5/7/2008 5:23 PM
> >
>
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>
>

> Be a better friend, newshound, and
> know-it-all with Yahoo! Mobile. Try it now.
> http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
>
>

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214. steve d. dalachinsky

Re: writing on lettrism

Fri 9 May 2008

---

jorn was a founding message of cobra which came out of these other folk gabriel pommerand lettrist book on ugly duck check it out

On Fri, 9 May 2008 08:04:36 -0500 Maria Damon <[redacted]> writes:
> for what it's worth, my mother went to high school w/ asger jorn,
> they
> rode their bikes to school together every day...she says he was "the
>
> silliest person i ever met." not that he's strictly a lettrist, but
>
> involved w/ the situationists...
>
> David Seaman wrote:
> > Hello. I am joining this conversation because it came up in a
> google alert
> > about lettrism. I am happy to see the interest in the subject.
> >
> > I am the English side of the lettrist pages, translator and author

> of much
> > of what is there. I am also working on a book about Lettrism, and
> in
> > conversation with a publisher about it.
> >
> > For fun writing about the early years, see Lipstick Traces and The
> Tribe.
> >
> > David
> >
>
>

↑ Index

215. Jennifer Karmin
Red Rover Series / Experiment #21
Fri 9 May 2008

Red Rover Series
{readings that play with reading}

Experiment #21:
Numberelation
an evening of relationality

Featuring:
Miranda Mellis
Sarah Rosenthal

THURSDAY, MAY 15
8:30pm

NEW LOCATION at the Division Street Dance Loft
735 W. Division St, 3rd floor
in the Work House building -- Chicago, IL
(Division @ Halsted
enter parking lot off of Halsted St)
http://www.rtgdance.com/teach_schedule.htm

suggested donation $4
doors lock at 8:45pm

MIRANDA MELLIS is the author of The Revisionist (Calamari Press) and an editor at The Encyclopedia Project. Her work has appeared in various publications including Tin House, Harper's, McSweeney's and Post Road. She teaches at the California College of the Arts.

SARAH ROSENTHAL is the author of How I Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), not-chicago (Melodeon, 1998), and Manhatten (Spuyten Duyvil, forthcoming). Her poetry, fiction, reviews, essays, and interviews have appeared in numerous journals including How(2), Bird Dog, Fence, Lungfull, Denver Quarterly, and Boston Review. Her poetry has been anthologized in Bay Poetics (Faux Press, 2006), The Other Side of the Postcard (City Lights, 2005), and hinge (Crack Press, 2002). Sarah has created a commissioned, multimedia installation based on her poetry for the San Francisco Exploratorium Museum. She is the recipient of the Leo Litwak Fiction Award, the Primavera Fiction Prize, and a grant-supported writing residency at the Vermont Studio Center. Her collection of interviews with Bay Area writers, A Community Writing Itself, is currently being considered by several publishers. She writes curricula on writing and reading for the Developmental Studies Center, a nonprofit publishing house, and teaches creative writing at San Francisco State University.

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

COMING UP
June 7 - Judith Goldman & Lily Robert-Foley

FALL 2008
Ira S. Murfin & Marisa Plumb
Authors from the Encyclopedia Project, vol. 2

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

216. Jim Andrews
Re: poetry and abstraction
Fri 9 May 2008

> *You are focusing on a very crucial issue. I will propose a*
> *reverse concept:*
> *the visual is a space (maybe a meditative one, at the edge of language)*
> *where the syntactical, semantic and other classifications of*
> *language do not*
> *enter.*

we 'make sense' of what we see. so do other animals. there is apparently a considerable process of inference going on in how we make sense of what we see. in some other animals also, i gather.

whether this process involves 'language' or 'code' isn't clear to me. but surely code can have syntax and semantics also.

ja

↑ Index

217. Murat Nemet-Nejat
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Fri 9 May 2008

Alan, bravo!

Barry, I was thinking exactly along the same lines. In Robert Bresson's *Au Hazard Balthazar,* in the final scene of the movie a donkey crouches in the middle of a meadow standing completely still, dying. Since Bresson does not use actors, and since a donkey (as any animal) is a quintessential non-actor (only an acter?), one inescapably asks, is the donkey ("the real donkey") dying before our own very eyes. In another, utterly heart-breaking scene of the movie, two kids (?) poke a stick into Balthazar's ass, and the donkey startled brays and takes a few steps to move away. The film starts, before the credits, with several brays of a donkey *not* visible on the screen.

I wrote a poem about that final scene which is part of my *The Structure of Escape* poem. The poem may tangentially relate to the issues discussed here, the relationship between cruelty, suffering, blasphemy ("the cross in urine"), sainthood and art.

    Au Hazard Balthazar

How can you let a donkey die for your film. in a final gesture, a wandering lamb from nowhere, sniffing its feet?

Is it because it can not act?

Marcus, can you point to any avant-garde or post-modern manifesto, or work, where the statement "anything is art that anyone says is art" is made? I always thought it was a neo-con canard.

Ciao,

Murat

On Fri, May 9, 2008 at 9:32 AM, Alan Sondheim <[redacted]> wrote:

> *I've rescued animals from artworks. I don't care if it's art or not.*
>
> *- Alan*

↑ Index

218. **amy king**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Fri 9 May 2008

Call it what you like, Steve. I'll re-post one of my earlier points before my original post gets lost in a separate debate altogether:

1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.

Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because "it would die eventually?"

The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one you "adopt" and "employ" for your own art exhibition, regardless of whether you kill it or not -- the least Habacuc could have done was get care and treatment for what was obviously a sickly animal since it was suddenly under his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and the rights they have to do whatever they choose (i.e. suicide, amputation, piercing, etc), is another question and subject altogether.

2. Another quote from the same post, since a couple of folks on the list seem to have taken issue with the very fact that I even mentioned the petition, as well as the dissent around the controversy:

I might try Snopes or Hoax Slayer, which both determined that the claim is ultimately disputed, as originally pointed out in second half of my first post, though the hyperlink to my easily-googled article didn't come through. *** But does uncertainty about how Habacuc ultimately did treat the dog, and his public unwillingness to even claim if he killed it or set it free after he used it for his own public spectacle, mean Habacuc gets a free pass, and I should not draw attention to this petition? ***

Amy

_____

http://www.amyking.org

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Friday, May 9, 2008 1:23:45 PM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

when folks pierce or mutilate them selves in the name of art is that ok because they call it aRT?
bravo viva the performance

On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]> writes:
> First, you have fabricated for yourself and for your own aims
> Marcus,
>
> First, you have fabricated for yourself and for your own aims this
> quagmire of "anything is art" platform. You're trying to set these
> terms and argue that if I don't respond to your fabricated claim,
> then I'm somehow against you (see your last line below). I don't
> know where you conjured up this "anything is art" claim since I have
> not, even remotely, claimed or defended it. Check out your selected
> aggressive terminology below regarding "war", "battle", "if you're
> defending it" etc. -- you can't even decide what imaginary "side" I
> would assume should I take up your terms. But. Bully for you if
> you can find someone on this list to argue the notion that "anything
> is art" with you.
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> But secondly and moreover, I know from firsthand experience with you
> on this list and other lists that you do indeed like to argue, very
> much, often just for the short-lived and shallow joy of argument's
> sake. Sometimes people need to feel like they have an Enemy in
> order to feel important. If this is the case for you, I suggest

> finding another opponent. I will not be your enemy; I will not make
> you feel important. Your bait is transparent and pointless
> regarding the entire situation.
>
> Amy
> _____
>
>
> http://www.amyking.org
>
>
> ----- Original Message ----
> From: Marcus Bales <[redacted]>
> To: [redacted]
> Sent: Thursday, May 8, 2008 7:33:45 PM
> Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another
> Innocent Animal
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> On 8 May 2008 at 16:29, amy king wrote:
> If anything is art, then why
>
> My criticism of the "anything is art" school of
> thought Once you
> say "anything" you've lost the whole war -- if
> ANYTHING is art,
> "Anything is art", you say it is. I'm trying to
> point out "anything is art"
>
> But if you say that anything is art
> If you don't think that "anything is art that anyone
> says is art" then you can avoid my
> criticism by simply saying you don't think that. V "anything is art
> that anyone
> says is art"
> "anything is art that
>
> anyone says is art"
>
>
> and if you're defending it, then you're either defending it
> because

> you believe it, or you're
> defending it because, what -- you just like to argue?
>
> because NOT "anything is art that anyone claims is art". You're
> ARGUING with me. You're
> taking the OTHER SIDE.
> The other side is that you DO believe that "anything is
> art that anyone claims is art" --
> or else perhaps you just like to argue, and will take any
> side I don't take.
>
> Marcus
>
> Marcus
>
>
> On 8 May 2008 at 16:22, amy king wrote:
>
> > And you know this because everything reported on Wikipedia is, of
> > course, true?
> >
> > Amy
> >
> > _____
> >
> >
> > http://www.amyking.org
> >
> >
> >
> > ----- Original Message ----
> > From: Marcus Bales <[redacted]>
> > To: [redacted]
> > Sent: Thursday, May 8, 2008 1:54:14 PM
> > Subject: Re: POL: Prevent the "Artistic" Death of Another
> > Innocent Animal
> >
> > http://en.wikipedia.org/wiki/Guillermo_Vargas
> >
> > And besides, the reports of starving the dog to death are simply
> > untrue.
> >

> > M
> >
> > On 8 May 2008 at 10:34, amy king wrote:
> >
> > > In 2007, the `artistÂ´ Guillermo Vargas Haba
> > > THE STORY:
> > >
> > > In 2007, the `artistÂ´ Guillermo Vargas Habacuc, took a dog from
> > > the
> > > street, tied him to a rope in an art gallery and began starving
> > him
> > > to
> > > death.
> > > For several days, the `artistÂ´ and the visitors of the
> > > exhibition
> > > watched, emotionless, the shameful `masterpieceÂ´ based on the
> > > dogÂ´s
> > > agony, until eventually he died.
> > >
> > > Does THIS sound like art to you?
> > >
> > > But this is not all... the prestigious Visual Arts Biennial of
> > > Central
> > > America decided that the `installationÂ´ WAS actually art, so
> > > Guillermo
> > > Vargas Habacuc has been invited to repeat his cruel action for
> > the
> > > Biennial of 2008.
> > >
> > > LetÂ´s STOP HIM!!!!! Sign the petition:
> > > http://www.petitiononline.com/ea6gk/petition.html
> > >
> > > Here is another petition that is 2 million signatures strong.
> > Please
> > > feel free to sign it as well:
> > > http://www.petitiononline.com/13031953/petition.html
> > >
> > > Please do it. ItÂ´s free of charge, there is no need to
> > register,
> > > and
> > > it will only take 1 minute to save the life of an innocent
> > > creature.

> > >
> > > AND, for those of you saying "This is all a hoax, etc," here is
> > > a direct quote FROM THE `ARTISTÂ´ himself!:
> > > "I knew the dog died on the following day from lack of food.
> > > During the
> > > inauguration, I knew that the dog was persecuted in the evening
> > > between
> > > the houses of aluminum and cardboard in a district of Managua. 5
> > > children who helped to capture the dog received 10 bonds of
> > > cÃ³rdobas
> > > for their assistance. The name of the dog was Natividad, and I
> > let
> > > him
> > > die of hunger in the sight of everyone, as if the death of a
> > poor
> > > dog
> > > was a shameless media show in which nobody does anything but to
> > > applaud
> > > or to watch disturbed. In the place that the dog was exposed
> > remain
> > > a
> > > metal cable and a cord. The dog was extremely ill and did not
> > want
> > > to
> > > eat, so in natural surroundings it would have died anyway; thus
> > > they
> > > are all poor stray dogs: sooner or later they die or are
> > > killed."
> > >
> > > ~~~~
> > >
> > > To be fair (with lots of comments from Costa Ricans):
> > >
> > > In his defence, the artist has claimed that what he was
> > attempting
> > > to prove was that those who saw the suffering of the dog just
> > walked
> > > on
> > > by and that if it had been left on the street to die, no-one
> > would
> > > have
> > > even known of its existence.

> > >
> > > It has also been reported that the dog did not die but escaped,
> > > and
> > > that it had been fed by Vargas and was only tied up during the
> > > gallery
> > > opening times. It has not been possible to confirm this.
> > >
> > > The Managua exhibition attracted worldwide attention and many
> > > people
> > > believe it to have been an act of cruelty rather than art. A
> > > petition
> > > has been started in an attempt to prevent HabacucÂ´s involvement
> > in
> > > the
> > > 2008 Biennial and from repeating the spectacle.
> > >
> > > If you would like to sign the petition, visit:
> > > http://www.petitiononline.com/ea6gk/petition.html
> > > -from Artist Guillermo Vargas - Habacuc
> > > _____
> > >
> > >
> > >
> > >
> > > http://www.amyking.org
> > >
> > >
> > >
> > >
> > >
> >
> _____
> > > _____
> > > Be a better friend, newshound, and
> > > know-it-all with Yahoo! Mobile. Try it now.
> > > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
> > >
> > >
> > > --
> > > No virus found in this incoming message.
> > > Checked by AVG.
> > > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release

> > Date:
> > > 5/7/2008 5:23 PM
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> _____
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>

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___
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↑ Index

219. **David Seaman**

Re: The Beat Generation Symposium: Columbia College Chicago, Oct. 10-11, 2008

Fri 9 May 2008

We beats are getting to retirement age. Hope to make it, somehow. YOu know, man, it is jst a thing.

Doin it.

David Seaman
On Friday, May 09, 2008, at 09:04PM, "Tony Trigilio" <[redacted]> wrote:
>Hi everyone--
>
>I'm delighted to email, below, full information on the Beat Generation
>Symposium that the Beat Studies Association is putting together for
>October 10-11, 2008, at Columbia College Chicago.
>
>I'll be sending the call for papers shortly.
>
>Please keep in mind, as I say below in the announcement, that hotel
>rooms are at a PREMIUM that weekend. It's important that you book
>your room as soon as possible, as the Chicago Marathon is taking place
>October 12. (We only discovered this convergence recently, after we'd
>already booked the featured readers.)
>
>The Homewood Suites in downtown Chicago (close to Columbia's campus)
>has created a room block for us. Information on this is below. But I
>also provided a list of hotels in the area, with contact
>information.
>
>If you have any other questions, please email back to the list, or
>feel free to email me directly ([redacted]).
>
>Hope to see you there!
>
>Best,
>Tony
>
>**********
>THE BEAT GENERATION SYMPOSIUM
>**********
>
>Please join us for a conference devoted to the literary and cultural

>legacy of the Beat Generation: "The Beat Generation Symposium,"
>sponosored by the Beat Studies Association, Columbia College Chicago,
>and Illinois State University.
>
>Friday, October 10, and Saturday, October 11, 2008.
>
>Location: Columbia College Chicago, Film Row Theater (1104 South Wabash
>Avenue, 8th floor).
>
>This is an academic Beat Studies conference to be held in conjunction
>with the Columbia College's Center for the Book and Paper Arts's Fall
>2008 display of the Jack Kerouac ON THE ROAD manuscript scroll. The
>Beat Generation Symposium features panel discussions each day, with
>poetry readings by Joanne Kyger (October 10) and Diane di Prima (October
>11).
>
>Conference fee for those who pre-register before August 1: $50 ($25 for
>Graduate Students, Independent Scholars, and Retired Faculty). After
>August 1, the fees are $100 and $50.
>
>Checks should be made payable to Columbia College Chicago, and should be
>sent to:
>
>Columbia Ticket Center
>33 East Congress St., Suite 610
>Chicago, IL 60605
>Ph: [redacted] (fax [redacted])
>[redacted]
>
>A limited number of hotel rooms are available at the Homewood Suites by
>Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a
>very short cab or subway ride from the Columbia campus. The Homewood
>Suites prepared a special link for us to book online. Just click below
>and you'll find directions for reserving a room:
>
>http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-
CLC-20081009/index.jhtml
>
>It's important that you book your room as soon as possible, as the
>Chicago Marathon is taking place October 12. (We only discovered this
>convergence recently, after we'd already booked the featured readers.)
>

>A Visitor's Guide for the Beat Symposium is pasted below, with a list of
>nearby hotels. Columbia College Chicago is located downtown, in the
>heart of the city's South Loop neighborhood, and is easily accessible
>from these hotels by foot or cab. All major subway/El trains come into
>the South Loop, too, so it's possible to book hotels in other parts of
>the city and make it to the Symposium without difficulty.
>
>Mention that you're a Columbia College Chicago visitor to receive
>discounted rates at some of these hotels. It's crucial to book as soon
>as possible because of the marathon.
>
>For more information, contact Tony Trigilio at
>[redacted]<mailto:[redacted]> ([redacted]).
>
>VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM
>
>Airports:
>O'Hare Airport (western suburbs) and Midway Airport (southern suburbs)
>are the two airports servicing the Chicgao area. They are approximately
>equidistant from Columbia College.
>
>Transportation:
> From Midway Airport, take the Orange Line elevated train to Adams
>Street. From there, walk south on Wabash until you reach Congress
>Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East
>on Congress (away from the Chicago Stock Exchange Building, which you'll
>see upon emerging from the subway) until you reach Wabash (about 5 short
>blocks).
>
>Use www.transitchicago.com's<http://www.transitchicago.com's/> free Trip
>Planner service to plan the rest of your trips while you're here.
>Simply enter your starting point and destination, and Trip Planner gives
>you detailed directions. As of 2008, fares are $2.00 one-way with a
>$0.25 transfer. Each train station has kiosks where you can buy transit
>cards and reload them (cash only). The Blue Line and Red Line run 24/7;
>the other lines stop running for a few hours late at night.
>
>Taxis are available throughout the city. From Midway Airport to the
>English Department, cab fare would be approximately $25 and from O'Hare
>Airport cab fare would be approximately $50. If you need to call a cab,
>call (773) or (312) TAXICAB.
>

>Metra Trains service suburban areas. Visit
>www.metrarail.com<http://www.metrarail.com/> for an updated schedule and
>fare list.
>
>LIST OF NEARBY HOTELS
>
>The Hilton and Towers
>722 S Michigan Ave
>(0.2 miles from the English Department)
> [redacted]
>
>The Palmer House Hilton
>17 E Monroe St (0.4 miles away)
>[redacted] or 1-800-HILTONS
>
>The Best Western Grant Park
>1100 S Michigan Ave (0.6 mi)
>[redacted]
>
>Travelodge
>65 E Harrison St (0.1 mi)
>[redacted]
>
>Hotel Blake
>500 S Dearborn St (0.3 mi)
>[redacted]
>www.hyatt.com<http://www.hyatt.com/>
>
>Blackstone Hotel
>819 S Wabash Ave # 606 (0.3 mi)
> [redacted]
>marriott.com
>
>Congress Plaza Hotel
>520 S Michigan Ave (0.1 mi)
>[redacted]
>congressplazahotel.com
>
>The Silversmith Hotel
>10 S Wabash Ave (0.4 mi)
>[redacted]
>silversmithchicagohotel.com

>
>Omni Ambassador East
>1301 S State St (0.7 mi)
>[redacted]
>
>Embassy Suites Hotel Chicago-Downtown
>600 North State Street (1.5 mi)
>[redacted]
>embassysuites.com
>
>Essex Inn Hotel
>800 S Michigan Ave (0.3 mi)
>[redacted]
>essexinn.com
>
>Club Quarters: Hotel
>111 W Adams St (0.4 mi)
>[redacted]
>clubquarters.com
>
>W Hotels-Chicago City Center
>172 W Adams St (0.4 mi)
> [redacted]
>starwoodhotels.com
>
>Hostelling International Chicago
>24 E Congress Pkwy (0.1 mi)
>[redacted]
>hichicago.org
>
>

↑ Index

220. **Ryan Daley**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sat 10 May 2008

Schwabsky,

Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type .... Grabs a dog, makes gringos angry, assumes many people would

not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass.

On Fri, May 9, 2008 at 9:53 PM, amy king <[redacted]> wrote:

> *Call it what you like, Steve. I'll re-post one of my earlier points before my original post gets lost in a separate debate altogether:*
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> *1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.*
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> *Habacuc gets a free pass, and I should not draw attention to this petition? ****
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> *Amy*

_____

http://www.amyking.org

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To: [redacted]
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Amy

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anyone says is art"

and if you're defending it, then you're either defending it because you believe it, or you're defending it because, what -- you just like to argue?

because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE. The other side is that you DO believe that "anything is art that anyone claims is art" -- or else perhaps you just like to argue, and will take any side I don't take.

Marcus

Marcus

On 8 May 2008 at 16:22, amy king wrote:

And you know this because everything reported on Wikipedia is, of course, true?

Amy

---

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 1:54:14 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

In 2007, the `artist´ Guillermo Vargas Haba
THE STORY:

In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from the
street, tied him to a rope in an art gallery and began starving him
to
death.
For several days, the `artist´ and the visitors of the exhibition
watched, emotionless, the shameful `masterpiece´ based on the dog´s
agony, until eventually he died.

Does THIS sound like art to you?

But this is not all... the prestigious Visual Arts Biennial of Central America decided that the `installation´ WAS actually art, so Guillermo Vargas Habacuc has been invited to repeat his cruel action for the Biennial of 2008.

Let´s STOP HIM!!!!! Sign the petition: http://www.petitiononline.com/ea6gk/petition.html

Here is another petition that is 2 million signatures strong. Please feel free to sign it as well: http://www.petitiononline.com/13031953/petition.html

Please do it. It´s free of charge, there is no need to register, and it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying "This is all a hoax, etc," here is a direct quote FROM THE `ARTIST´ himself!: "I knew the dog died on the following day from lack of food. During the inauguration, I knew that the dog was persecuted in the evening between the houses of aluminum and cardboard in a district of Managua. 5 children who helped to capture the dog received 10 bonds of córdobas for their assistance. The name of the dog was Natividad, and I let him die of hunger in the sight of everyone, as if the death of a poor dog was a shameless media show in which nobody does anything but to applaud or to watch disturbed. In the place that the dog was exposed remain a metal cable and a cord. The dog was extremely ill and did not want to eat, so in natural surroundings it would have died anyway; thus they are all poor stray dogs: sooner or later they die or are

killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting to prove was that those who saw the suffering of the dog just walked on by and that if it had been left on the street to die, no-one would have even known of its existence.

It has also been reported that the dog did not die but escaped, and that it had been fed by Vargas and was only tied up during the gallery opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people believe it to have been an act of cruelty rather than art. A petition has been started in an attempt to prevent Habacuc´s involvement in the 2008 Biennial and from repeating the spectacle.

If you would like to sign the petition, visit:
http://www.petitiononline.com/ea6gk/petition.html
-from Artist Guillermo Vargas - Habacuc

http://www.amyking.org

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↑ Index

221. **steve d. dalachinsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sat 10 May 2008

---

oh amy just so you know i'm with you

On Fri, 9 May 2008 18:53:16 -0700 amy king <[redacted]> writes:
> Call it what you like, Steve. I'll re-post one of my earlier points
> before my original post gets lost in a separate debate altogether:
>
> 1. I am against the inhumane treatment of people and animals for
> any
> purpose, including entertainment, political, and for "art's sake".
> This
> "treatment" also includes non-treatment. If you assume the
> responsibility of caring for a domestic animal, that includes
> getting
> it help if needed -- especially help that consists of the basic
> necessities.
>
> Would you adopt a child or an animal, who you find out later is
> sick, and simply dismiss its condition and your decision not to
> treat it just because "it would die eventually?"
>
> The above refers to people and animals who are dependent on others
> for care. Dogs most certainly fall into that category, especially a
> sickly one you "adopt" and "employ" for your own art exhibition,
> regardless of whether you kill it or not -- the least Habacuc could
> have done was get care and treatment for what was obviously a sickly
> animal since it was suddenly under his "care" and in his
> "employment." Instead of doing so, he publicly dismissed outrage
> against him by stating that "the dog was going to die anyway."
> Steve - What people autonomously do with their own bodies, and the
> rights they have to do whatever they choose (i.e. suicide,
> amputation, piercing, etc), is another question and subject
> altogether.
>
> 2. Another quote from the same post, since a couple of folks on the

> list seem to have taken issue with the very fact that I even
> mentioned the petition, as well as the dissent around the
> controversy:
>
> I might try Snopes or Hoax Slayer,
> which both determined that the claim is ultimately disputed, as
> originally pointed out in second half of my first post, though the
> hyperlink to my
> easily-googled article didn't come through. *** But does
> uncertainty about how Habacuc ultimately did treat the dog, and his
> public unwillingness to even claim if he killed it or set it free
> after he used it for his own public spectacle, mean
> Habacuc gets a free pass, and I should not draw attention to this
> petition? ***
>
> Amy
>
>
>
> _____
>
>
>
> http://www.amyking.org
>
>
>
> ----- Original Message ----
> From: steve d. dalachinsky <[redacted]>
> To: [redacted]
> Sent: Friday, May 9, 2008 1:23:45 PM
> Subject: Re: POL: Prevent the “Artistic” Death of Another
> Innocent Animal
>
> when folks pierce or mutilate them selves in the name of art is that
> ok
> because they call it aRT?
> bravo viva the performance
>
> On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]>
> writes:
> > First, you have fabricated for yourself and for your own aims

> > Marcus,
> >
> > First, you have fabricated for yourself and for your own aims this
>
> > quagmire of "anything is art" platform. You're trying to set
> these
> > terms and argue that if I don't respond to your fabricated claim,
> > then I'm somehow against you (see your last line below). I
> don't
> > know where you conjured up this "anything is art" claim since I
> have
> > not, even remotely, claimed or defended it. Check out your
> selected
> > aggressive terminology below regarding "war", "battle", "if you're
>
> > defending it" etc. -- you can't even decide what imaginary "side"
> I
> > would assume should I take up your terms. But. Bully for you if
> > you can find someone on this list to argue the notion that
> "anything
> > is art" with you.
> >
> > But secondly and moreover, I know from firsthand experience with
> you
> > on this list and other lists that you do indeed like to argue,
> very
> > much, often just for the short-lived and shallow joy of argument's
>
> > sake. Sometimes people need to feel like they have an Enemy in
> > order to feel important. If this is the case for you, I suggest
> > finding another opponent. I will not be your enemy; I will not
> make
> > you feel important. Your bait is transparent and pointless
> > regarding the entire situation.
> >
> > Amy
> > _____
> >
> >
> > http://www.amyking.org
> >
> >

> > ----- Original Message ----
> > From: Marcus Bales <[redacted]>
> > To: [redacted]
> > Sent: Thursday, May 8, 2008 7:33:45 PM
> > Subject: Re: POL: Prevent the “Artistic” Death of Another
>
> > Innocent Animal
> >
> >
> > On 8 May 2008 at 16:29, amy king wrote:
> > If anything is art, then why
> >
> > My criticism of the "anything is art" school of
> > thought Once you
> > say "anything" you've lost the whole war -- if
> > ANYTHING is art,
> > "Anything is art", you say it is. I'm trying to
> > point out "anything is art"
> >
> > But if you say that anything is art
> > If you don't think that "anything is art that anyone
> > says is art" then you can avoid my
> > criticism by simply saying you don't think that. V "anything is
> art
> > that anyone
> > says is art"
> > "anything is art that
> >
> > anyone says is art"
> >
> >
> > and if you're defending it, then you're either defending it
> > because
> > you believe it, or you're
> > defending it because, what -- you just like to argue?
> >
> > because NOT "anything is art that anyone claims is art". You're
> > ARGUING with me. You're
> > taking the OTHER SIDE.
> > The other side is that you DO believe that "anything is
> > art that anyone claims is art" --
> > or else perhaps you just like to argue, and will take any

> > side I don't take.
> >
> > Marcus
> >
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↑ Index

222. Barry Schwabsky

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sat 10 May 2008

As Clement Greenberg wrote, "a bare canvas can be seen as a picture, but not necessarily a good one." Likewise, one could commit a murder as an art performance, but it would not be necessarily a good one. However, the fact that it might be an artwork would not effect the fact that it would also be a criminal act.

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, 9 May, 2008 3:36:50 PM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> You seem to be confusing a few different issues, Marcus. You seem to
> think that there is a problem about determining aesthetic value if
> "anything can be art" but if there is such a problem, it already
> existed before one noticed that "anything can be art."<

"Anything can be art" and "Anything anyone says is art is art" are two entirely different notions, and the attempt to conflate them is on the order of Amy's specious attempt to conflate the notions of a depiction of an act and the act itself. To say "Anything can be art" is a statement of possibility; but to say "Anything anyone says is art is art" is an assertion of definition. I happen to agree with "Anything can be art", but I disagree with "Anything anyone says is art is art".

My question was, and remains, if "Anything anyone says is art is art", then it seems as if the acts of starving a dog to death, or raping a woman, or murdering a person (as opposed to their depictions), are art if someone claims they are, because "Anything anyone says is art is art" admits of no exceptions. If you believe there are exceptions, then you should disapprove of saying

"Anything" or "anyone" or both, as I do. But if you hold that "Anything anyone says is art is art", then on what grounds do you hold that starving a dog, raping a woman, or murdering a person is not art?

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> ... Personally, I would say that aesthetic judgments
> can only be made case by case through one's own response to the
> work -- there are no rules that can be set in advance, and this is why
> anything can (potentially) be art even though not everything is
> (necessarily) art.<

I agree with you, which is why I argue against the "Anything that anyone says is art is art" formula. But I hope you can see that those who hold that that formula is valid must allow that starving a dog, or any other act, however heinous, is art if someone says it is. The idea that by calling something "art" the artist gets a free pass to do anything he or she pleases is explicit in the "Anything that anyone says is art is art" formula. The hard part, of course, is in trying to say why something is not art when one is committed to the notion of art as an act of individual freedom.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> But that issue is different from the issue of ethics. If Habacuc had really and truly starved a dog for art--which
> I doubt--it is conceivable that this could be both a powerful work
> of art and a vile, possibly
> criminal act. <

The notion that something may be both a powerful work of art and a vile, or a criminal (or both) act is an argument for the notion that "Anything is art that anyone says is art" -- though you are saying it may be something other than art, too. My question for you, then, is this: is an artist free to do as he or she pleases, to commit vile or criminal acts, and claim that art exempts him or her from the ethical or legal consequences of his or her art acts? Or are you saying that people may admire the art while despising the ethics, or that the community is justified in arresting, trying, convicting, and punishing him or her for a crime while the community admires the art?

In tyrannical states of various kinds artists have long been arrested, tried, convicted, and punished for art that the community characterized as vile or criminal or both. To say that the community may do that, which is what it seems you may be saying when you say that art may also be a vile or criminal act, is explicitly to put the claim "But it's art!" to one side as invalid or unsound as a justification for an act. That's the appeal of "Anything is art that anyone says it is", of course: as a justification for artists as emblems of individual freedom against tyranny. But it's a flawed notion because it's too broad. Guillermo

Vargas's dog installation shows just how it is too broad. Whether Vargas starved a dog or not, the mere suggestion that he did, in a gallery, and that people watched instead of helped the dog, calls into question the entirety of the "Art is anything anyone says it is" notion. Vargas's installation is the other side of the art-and- tyranny coin.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> His success at making a work of art would not clear
> him of his ethical offense.<

You can see, I'm sure, that this position has dangerous consequences. Stalin claimed that many many artists had committed ethical, and other, offenses, and had them shot. It's no better to say that all works of art must be eithical than it is to say any act is art if someone says it is, particularly when what is ethical changes not only from society to society, but over time within a single society.

On 8 May 2008 at 22:44, Barry Schwabsky wrote:
> Here's a real life example: In my
> opinion, the greatest film ever made would be La Regle du Jeu by
> Jean Renoir. The film includes an important scene of a rabbit hunt,
> and as is very clear when you see the film, real rabbits were shot
> and killed in order to make this scene. If one believes it is wrong
> to kill animals, as some people do--or if you believe that it is
> wrong to kill animals for any other reason than for food, as perhaps
> more people do--or in any case if one believes that it is ethically
> questionable to kill animals for such a frivolous reason as to make
> a piece of "entertainment," a movie--then one would have to conclude
> that Renoir committed an ethical transgression and the fact that
> thanks to this transgression he made a great film would not be a
> sufficient defense.<

Perhaps it was a sufficient defense at the time.

Now, you seem to be saying, it's not. Well,there you have it: ethical standards change over time, and sometimes over pretty short periods of time. To say that one must be careful in one's art not only to be ethical by the standards of today, but ethical by the standards of tomorrow or a thousand years from now, is to put such a burden on the artist that no art would get made at all. Who's to say that breaking out into song on stage, or dancing!, might not be judged unethical again, or that acting on stage at all might once again be banned, for example?

Ethics change. In 20 years it may be that the world has so changed that there'd never be a starving dog in a gallery show because the audience would collectively kill it and eat it right there in the gallery, so starved is the population -- we don't know. It could be that within the same 20 years even the mere depiction of a starving dog would land the depictor in jail on the grounds

that anyone who finds a suffering animal is held to be responsible for relieving its suffering, and taking a photo of it first will be judged a lapse of moral judgment. We don't know. We can't know. To burden artists with the obligation to know what can't be known seems ridiculously unwise.

I'm arguing that what Vargas has done, by putting a dog in a gallery, is exactly to call into question the notion of "Art is anything anyone says it is", and the free pass that that notion has been held to have been, in opposition to conventional political tyranny. What happens, Vargas seems to me to be saying, when you claim things are art that are not in opposition to a conventional political tyranny?

The Early Purges
Seamus Heaney

I was six when I first saw kittens drown.
Dan Taggart pitched them, "the scraggy wee shits",
Into a bucket; a frail metal sound,

Soft paws scraping like mad. But their tiny din
was soon soused. They were slung on the snout
Of the pump and the water pumped in.

"Sure isn't it better for them now?" Dan said.
Like wet gloves they bobbed and shone till he sluiced
Them out on the dunghill, glossy and dead.

Suddenly frightened, for days I sadly hung
Round the yard, watching the three sogged remains
Turn mealy and crisp as old summer dung

Until I forgot them: But the fear came back
When Dan trapped big rats, snared rabbits, shot crows
Or, with a sickening tug, pulled old hen's necks.

Still, living displace false sentiments
And now, when shrill pups are prodded to drown,
I just shrug, "Bloody pups". It makes sense:

"Prevention of cruelty" talk cuts ice in town
Where they consider death unnatural,
But on well-run farms pests have to be kept down."

> *----- Original Message ----*
> *From: Marcus Bales <*[redacted]*>*
> *To:* [redacted]
> *Sent: Friday, 9 May, 2008 12:47:48 AM*
> *Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal*

On 8 May 2008 at 16:29, amy king wrote:
Why rape and murder? Haven't depictions of such acts already been
represented many times over? <

The issue is not whether a depiction of a starving dog is art; the question is whether
actually starving an actual dog to death in a gallery is art. If anything is art, then why
isn't starving a dog to death art?

My criticism of the "anything is art" school of thought is not that it allows DEPICTION of
rape or murder to be art, but that it allows ACTUAL rape or murder to be art. Once you
say "anything" you've lost the whole war -- if ANYTHING is art, then why is an actual
rape of an actual woman not an act of art? I say it's not, and you, if you really say
"Anything is art", you say it is. I'm trying to point out the absurdity of the "anything is art"
school of thought, not defend starving a dog. I think it's terrible to starve a dog and call
it art.

But if you say that anything is art, then on what grounds do you say starving a dog is
not art?

And why do you always, historically
and often wrongly, assume anyone who posts about art are defenders
of the "postmodern faith"?<

If you don't think that "anything is art that anyone says is art" then you can avoid my
criticism by simply saying you don't think that. Voila. But if you argue with me when I
say it's ridiculous to say "anything is art that anyone says is art" it's perfectly
acceptable, it seems to me, for me to believe that you DO hold that "anything is art that
anyone says is art" because (wait for it) you're arguing with me when I say that's
ridiculous. If I say it's ridiculous, and you say it's not, then you're defending it -- and if
you're defending it, then you're either defending it because you

> *believe it, or you're*
> *defending it because, what -- you just like to argue?*
>
> *And no to your simplistic equation: calling something art*
> *doesn't*
> *make it art.<*
>
> *That's really not getting it. It's not MY "simplistic equation",*
> *it's the stated position of*
> *people who do, and admire the work of people who do, things like put*
> *a crucifix in a*
> *plexiglass cube of piss and call it art. For example. And my*
> *question is, if you think*
> *"Piss Christ" is art, why don't you think starving a dog is art?*
> *Where do you draw the*
> *line, and why?*
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> *My position is that starving a dog to death is NOT art, because NOT*
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> *or else perhaps you just like to argue, and will take any side I*
> *don't take.*
>
> *Marcus*
>
> *What are you complaining about? Of course, it's hard on the dog,*
> *and*
> *pretty soon rape*
> *and murder will be "art", too, and equally hard on its victims,*
> *but*
> *it's all according to the*
> *express theory of postmodern "art" that "anything is art that*
> *anyone*
> *says it is". If you*
> *want to stop the silly progression, you have to stop adhering to*
> *the*
> *silly theory.*
>
> *So, is anything art that anyone says is art, or are there some*
> *things that just aren't art?*
> *And if starving a dog to death in a museum is not art, WHY is it*
> *not*
> *art if the artist says*
> *it is?*

Marcus

On 8 May 2008 at 10:34, amy king wrote:

In 2007, the `artistÂ´ Guillermo Vargas Haba
THE STORY:

In 2007, the `artistÂ´ Guillermo Vargas Habacuc, took a dog
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223. **Barry Schwabsky**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sat 10 May 2008

Another problem about trying to take a position on this is, not only do I not necessarily believe the accounts that are circulating about this, but even if I were decided to believe that the (mostly untraceable) quotes from the artist were really things that he said, I'm not sure if I would believe him either. I don't know anything about him, never heard of him before, but something about this whole thing suggests a trickster at work, someone who, in order to provoke, may have said one thing and done another--maybe the whole thing never happened and he himself started the whole campaign against himself just to see what would happen. At this point and in the absence of reliable information, anything is possible.

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To: [redacted]
Sent: Saturday, 10 May, 2008 2:53:16 AM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

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1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.

Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because "it would die eventually?"

The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one you "adopt" and "employ" for your own art exhibition, regardless of whether you kill it or not -- the least Habacuc could have done was get care and treatment for what was obviously a sickly animal since it was suddenly under his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and the rights they have to do whatever they choose (i.e. suicide, amputation, piercing, etc), is another question and subject altogether.

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http://www.amyking.org

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224. amy king

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sat 10 May 2008

I guess that's exactly why I'm not willing to take up, and give validity to, the whole "Is it art?" debate around Habacuc -- his entire presentation is suspect. He hasn't been clear on his treatment of the dog, and if he's being dodgy as a "trickster" artist, then it's not worth my time to wonder if it is art. What is worth my time is to question his ethics first and foremost. Much of the photographic evidence is shameful, as are his and the gallery owner's publicly-document statements in The Guardian and elsewhere, even if he believes he somehow rendered a tied-up starving dog artistically.

Simply: Doing something in the name of art or calling something art, whomever deems it so, doesn't somehow magically erase one's ethical responsibilities. An artist is still a person.

Amy

_____

http://www.amyking.org

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To: [redacted]
Sent: Saturday, May 10, 2008 4:33:11 AM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

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> > > cÃ³rdobas
> > > for their assistance. The name of the dog was Natividad, and I
> > let
> > > him
> > > die of hunger in the sight of everyone, as if the death of a
> > poor
> > > dog
> > > was a shameless media show in which nobody does anything but to
> > > applaud
> > > or to watch disturbed. In the place that the dog was exposed
> > remain
> > > a
> > > metal cable and a cord. The dog was extremely ill and did not
> > want
> > > to
> > > eat, so in natural surroundings it would have died anyway; thus
> > > they
> > > are all poor stray dogs: sooner or later they die or are
> > > killed."
> > >
> > > ~~~~
> > >
> > > To be fair (with lots of comments from Costa Ricans):

> > >
> > > In his defence, the artist has claimed that what he was
> > attempting
> > > to prove was that those who saw the suffering of the dog just
> > walked
> > > on
> > > by and that if it had been left on the street to die, no-one
> > would
> > > have
> > > even known of its existence.
> > >
> > > It has also been reported that the dog did not die but escaped,
> > > and
> > > that it had been fed by Vargas and was only tied up during the
> > > gallery
> > > opening times. It has not been possible to confirm this.
> > >
> > > The Managua exhibition attracted worldwide attention and many
> > > people
> > > believe it to have been an act of cruelty rather than art. A
> > > petition
> > > has been started in an attempt to prevent HabacucÂ´s involvement
> > in
> > > the
> > > 2008 Biennial and from repeating the spectacle.
> > >
> > > If you would like to sign the petition, visit:
> > > http://www.petitiononline.com/ea6gk/petition.html
> > > -from Artist Guillermo Vargas - Habacuc
> > > _____
> > >
> > >
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> > >
> > > http://www.amyking.org
> > >
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↑ Index

225. **amy king**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sat 10 May 2008

"This is irritating moral territor
Others of similar mindset, Ryan:

"This is irritating moral territory, one doesnâ€™t want to provide artists and their sponsors publicity for work thatâ€™s of no artistic value, but if the exhibitions are ignored there is a tacit acceptance of them. Therefore itâ€™s necessary to identify that the dog was captured, tied up and exhibited to die by Guillermo Habacuc Vargas; that the woman who finds it necessary to kill various animals before photoshopping them is Nathalia Edenmont; and that itâ€™s Adel Abdessemed, as announced in this publicationâ€™s news last week, whose exhibit includes videos of animals being clubbed to death.

The argument has been made that these kinds of exhibits are justified if they challenge our sensibilities or confront our social, political and cultural norms. This is undoubtedly true and is sometimes valid. There is a case for shocking people so that an artist can intercede a new slant on some situation, directly or obliquely. But this can be done, and has been done, very effectively and many times, without having to kill anything anew. There is plenty of death out there to work with.

â€¦

Itâ€™s been called psychotic narcissism but that gives it too grand a gloss for these sorry exhibits by artists who may be nothing more than sadistic fools.

Itâ€™s selfishness through arrogance and self-glorification. The artists should ask themselves a simple question. Why not put myself in there, in place of the animal? Too shocking? Yes, and just as stupid, but without the shock these artists wouldnâ€™t matter, and that is their real fear."

http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/2008/03/06/death-for-no-reason

_____

http://www.amyking.org

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Saturday, May 10, 2008 1:23:39 AM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

Schwabsky,

Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type .... Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass.

On Fri, May 9, 2008 at 9:53 PM, amy king <[redacted]> wrote:

> *Call it what you like, Steve. I'll re-post one of my earlier points before my original post gets lost in a separate debate altogether:*
>
> *1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.*
>
> *Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because "it would die eventually?"*
>
> *The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one you "adopt" and "employ" for your own art exhibition, regardless of whether you kill it or not -- the least Habacuc could have done was get care and treatment for what was obviously a sickly animal since it was suddenly under his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and*

the rights they have to do whatever they choose (i.e. suicide, amputation, piercing, etc), is another question and subject altogether.

2. Another quote from the same post, since a couple of folks on the list seem to have taken issue with the very fact that I even mentioned the petition, as well as the dissent around the controversy:

I might try Snopes or Hoax Slayer,
which both determined that the claim is ultimately disputed, as originally pointed out in second half of my first post, though the hyperlink to my
*easily-googled article didn't come through. *** But does uncertainty about how Habacuc ultimately did treat the dog, and his public unwillingness to even claim if he killed it or set it free after he used it for his own public spectacle, mean*
*Habacuc gets a free pass, and I should not draw attention to this petition? ****

Amy

_____

http://www.amyking.org

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Friday, May 9, 2008 1:23:45 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

when folks pierce or mutilate them selves in the name of art is that ok because they call it aRT?
bravo viva the performance

On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]> writes:
First, you have fabricated for yourself and for your own aims
Marcus,

First, you have fabricated for yourself and for your own aims this quagmire of "anything is art" platform. You're trying to set these terms and argue that if I don't respond to your fabricated claim, then I'm somehow against you (see your last line below). I don't

know where you conjured up this "anything is art" claim since I have not, even remotely, claimed or defended it. Check out your selected aggressive terminology below regarding "war", "battle", "if you're defending it" etc. -- you can't even decide what imaginary "side" I would assume should I take up your terms. But. Bully for you if you can find someone on this list to argue the notion that "anything is art" with you.

But secondly and moreover, I know from firsthand experience with you on this list and other lists that you do indeed like to argue, very much, often just for the short-lived and shallow joy of argument's sake. Sometimes people need to feel like they have an Enemy in order to feel important. If this is the case for you, I suggest finding another opponent. I will not be your enemy; I will not make you feel important. Your bait is transparent and pointless regarding the entire situation.

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]*>*
To: [redacted]
Sent: Thursday, May 8, 2008 7:33:45 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:
If anything is art, then why

My criticism of the "anything is art" school of thought Once you
say "anything" you've lost the whole war -- if ANYTHING is art,
"Anything is art", you say it is. I'm trying to point out "anything is art"

But if you say that anything is art
If you don't think that "anything is art that anyone says is art" then you can avoid my
criticism by simply saying you don't think that. V "anything is art that anyone
says is art"

> *"anything is art that*
>
> *anyone says is art"*
>
> *and if you're defending it, then you're either defending it because*
> *you believe it, or you're*
> *defending it because, what -- you just like to argue?*
>
> *because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're*
> *taking the OTHER SIDE.*
> *The other side is that you DO believe that "anything is*
> *art that anyone claims is art" --*
> *or else perhaps you just like to argue, and will take any*
> *side I don't take.*
>
> *Marcus*
>
> *Marcus*
>
> *On 8 May 2008 at 16:22, amy king wrote:*
>
> *And you know this because everything reported on Wikipedia is, of course, true?*
>
> *Amy*
>
> _____
>
> *http://www.amyking.org*
>
> *----- Original Message ----*
> *From: Marcus Bales <*[redacted]*>*
> *To:* [redacted]
> *Sent: Thursday, May 8, 2008 1:54:14 PM*
> *Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal*
>
> *http://en.wikipedia.org/wiki/Guillermo_Vargas*
>
> *And besides, the reports of starving the dog to death are simply untrue.*

M

On 8 May 2008 at 10:34, amy king wrote:

In 2007, the `artistÂ´ Guillermo Vargas Haba
THE STORY:

In 2007, the `artistÂ´ Guillermo Vargas Habacuc, took a dog from the
street, tied him to a rope in an art gallery and began starving him
to
death.
For several days, the `artistÂ´ and the visitors of the exhibition
watched, emotionless, the shameful `masterpieceÂ´ based on the dogÂ´s
agony, until eventually he died.

Does THIS sound like art to you?

But this is not all... the prestigious Visual Arts Biennial of Central
America decided that the `installationÂ´ WAS actually art, so Guillermo
Vargas Habacuc has been invited to repeat his cruel action for the
Biennial of 2008.

LetÂ´s STOP HIM!!!!! Sign the petition:
http://www.petitiononline.com/ea6gk/petition.html

Here is another petition that is 2 million signatures strong. Please
feel free to sign it as well:
http://www.petitiononline.com/13031953/petition.html

Please do it. ItÂ´s free of charge, there is no need to register,
and
it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying "This is all a hoax, etc," here is
a direct quote FROM THE `ARTISTÂ´ himself!:
"I knew the dog died on the following day from lack of food. During the

inauguration, I knew that the dog was persecuted in the evening between
the houses of aluminum and cardboard in a district of Managua. 5
children who helped to capture the dog received 10 bonds of cÃ³rdobas
for their assistance. The name of the dog was Natividad, and I let him
die of hunger in the sight of everyone, as if the death of a poor dog
was a shameless media show in which nobody does anything but to applaud
or to watch disturbed. In the place that the dog was exposed remain a
metal cable and a cord. The dog was extremely ill and did not want to
eat, so in natural surroundings it would have died anyway; thus they
are all poor stray dogs: sooner or later they die or are killed."

~~~~

To be fair (with lots of comments from Costa Ricans):

In his defence, the artist has claimed that what he was attempting
to prove was that those who saw the suffering of the dog just walked on
by and that if it had been left on the street to die, no-one would have
even known of its existence.

It has also been reported that the dog did not die but escaped, and
that it had been fed by Vargas and was only tied up during the gallery
opening times. It has not been possible to confirm this.

The Managua exhibition attracted worldwide attention and many people
believe it to have been an act of cruelty rather than art. A petition

has been started in an attempt to prevent HabacucÂ´s involvement in
the
2008 Biennial and from repeating the spectacle.

If you would like to sign the petition, visit:
http://www.petitiononline.com/ea6gk/petition.html
-from Artist Guillermo Vargas - Habacuc

---

http://www.amyking.org

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↑ Index

226. Joshua Kotin
Hot White Andy
Sat 10 May 2008

I'd like to point list members to John Wilkinson's on-the-mark review of Keston Sutherland's poem "Hot White Andy" in Jacket. An excerpt:

"The present review seems to be the first of a poem I think the most remarkable poem in English published this century. Having seen the shell-shocked response of two very different audiences I am at a loss to account for the speechlessness unless we've been outdone in our jabber and feel abashed (I'm assuming there is some kind of operative 'we' about, I hope so). The poem is doing some work nonetheless. A passion for new British poetry was admitted to me more than a

year after this poem had been detonated in their heads, by some graduate students on a major poetics program in the US. But given the absence of print or internet commentary, I feel compelled to write a fan letter rather than a critique, and to say a possible poetic future starts here — and if it doesn't, I suppose I can go and grow vegetables."

Full review at http://jacketmagazine.com/35/r-sutherland-rb- wilkinson.shtml.

+ + + +

All the best!

Joshua=

↑ Index

227. Mary Kasimor
ensemble jourine
Sat 10 May 2008

My poems appear in this beautifully put together journal.

announcing the online may issue
ensemble jourine
hybrid writing by women
www.ensemblejourine.com
appearing march, may, july, and october

hybrid writing by an ensemble of innovative women writers: long work, cross-genre, prose poem, plays, poem-plays, experimental, lyric essay, mixed media. . .

an on-going publication of serialized chapters, sections, and scenes of manuscripts by the ensemble

vol.2, no.4 ensemble:

Robyn Art, Geraldine Connolly,
julia doughty, eldon,
Mary Kasimor, Julianna McCarthy

and additional work appearing in the printed publication

ensemble antholozine
hybrid writing by women
available to order at www.ensemblejourine.com

Mary Kasimor

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↑ Index

228. **cris cheek**
Re: Hot White Andy
Sat 10 May 2008

---

u can watch Keston reading "Hot White Andy" on Meshworks
http://www.orgs.muohio.edu/meshworks/archive/miami/new-british-poets/Sutherland-Keston_2_Hot-White-Andy_NBP_Miami-University_4-10-07.html

enjoy;)

c

On Sat, May 10, 2008 at 7:33 AM, Joshua Kotin <[redacted]> wrote:

> *I'd like to point list members to John Wilkinson's on-the-mark review of Keston Sutherland's poem "Hot White Andy" in Jacket. An excerpt:*
>
> *"The present review seems to be the first of a poem I think the most remarkable poem in English published this century. Having seen the shell-shocked response of two very different audiences I am at a loss to account for the speechlessness unless we've been outdone in our jabber and feel abashed (I'm assuming there is some kind of operative 'we' about, I hope so). The poem is doing some work nonetheless. A passion for new British poetry was admitted to me more than a year after this poem had been detonated in their heads, by some graduate students on a major poetics program in the US. But given the absence of print or internet commentary, I feel compelled to write a fan letter rather than a critique, and to say a possible poetic future starts here — and if it doesn't, I suppose I can go and grow vegetables."*
>
> *Full review at http://jacketmagazine.com/35/r-sutherland-rb-wilkinson.shtml.*
>
> + + + +
>
> *All the best!*
>
> *Joshua*

↑ Index

229. **Mark Weiss**
Re: POL: Prevent the â€œArtisticâ€Death of Another Innocent Animal
Sat 10 May 2008

Amy:

I of course agree with you, but it's not always
so straightforward. Most of us kill, at least by
proxy, to eat, and some animals are raised for
that purpose. I remember a performance piece in
New York in which an artist beat a chicken to
death against the strings of a piano. Horrible.
But I've also been at a religious ceremony in
which a chicken's throat was cut so that it bled
to death. The ceremony seemed less horrible, and
not just because the killing was quicker--it
seemed something like more justified, though for
me as an outsider the bird's near-panic has stayed with me.

Audubon killed every bird in his Birds of North
America and arranged their bodies in positions he
had observed them take when they were alive.
Thousands of birds. There was no other way to do
it. The water colors and the prints he made of
them are one of the glories of 19th Century art.
Nobody asked the birds what they thought. By the
time of Audubon's death one of the birds he
depicted was extinct, because of habitat
destruction, and he was aware that it was headed
in that direction. Another became extinct 60
years after his death, slaughtered for food.

The casual but necessary cruelty of the barnyard
and the hunt may prepare those who live with them
to an aestheticization of death.

Leni Riefenstahl's Triumph of the Will is one of
the monuments of film. One needn't go into detail
about what it cost. I sat through it once, and
left the theater homicidal with grief and rage.
Not an experience I plan to repeat. As a Jew, of
course, every time I engage with a work of Christian art I'm aware of the cost.

Most of us have attitudes about bullfighting, as
outsiders. Otherwise tender-hearted Spaniards and
Mexicans are devoted to it, as an art as well as
a sport. I used to watch bullfights on
television--they were broadcast to NY for several
years from the ring in Tijuana. I had a small
screen black and white tv and grainy reception,

so the expience was considerably distanced. I went to one corrida years later. It was fascinating, and also necessary for my slow immersion in Latin American culture. It was also extremely disturbing. But the bullring produced Goya's Tauromaquia, and also Picasso's.

One could detail the cruelties of all the sports in which animals are used, and also the art produced by devotees. Is it less gratuitous to breed horses for speed and then run them so hard that their legs break? At least injury and death is not an intended part of the spectacle, as in bullfights, dogfights or cockfights, or the pitting of animals of one species against another. All of these have been central to various cultures.

And of course there's boxing.

None of this of course excuses an artist who's making a political point at the expense of another creature. Had Habacuc refrained there would still be enormous numbers of starving feral dogs on the streets of Central America, and there would still be intentionally drowned puppies on the banks of every body of water.

Mark

> *"This is irritating moral territor*
> *Others of similar mindset, Ryan: "This is irritating moral territory, one doesnâ€™t want to provide artists and their sponsors publicity for work thatâ€™s of no artistic value, but if the exhibitions are ignored there is a tacit acceptance of them. Therefore itâ€™s necessary to identify that the dog was captured, tied up and exhibited to die by Guillermo Habacuc Vargas; that the woman who finds it necessary to kill various animals before photoshopping them is Nathalia Edenmont; and that itâ€™s Adel Abdessemed, as announced in this publicationâ€™s news last week, whose exhibit includes videos of animals being clubbed to death. The argument has been made that these kinds of exhibits are justified if they challenge our sensibilities or confront our social, political and cultural*

norms. This is undoubtedly true and is sometimes valid. There is a case for shocking people so that an artist can intercede a new slant on some situation, directly or obliquely. But this can be done, and has been done, very effectively and many times, without having to kill anything anew. There is plenty of death out there to work with. ... Itâ€™s been called psychotic narcissism but that ggives it too grand a gloss for these sorry exhibits by artists who may be nothing more than sadistic fools. Itâ€™s selfishness through arrogance and self-glorification. The artists should ask themselves a simple question. Why not put myself in there, in place of the animal? Too shocking? Yes, and just as stupid, but without the shock these artists wouldnâ€™t matter, and that is their real fear." http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/2008/03/06/death-for-no-reason _____ http://www.amyking.org ----- Original Message ---- From: Ryan Daley <[redacted]> To: [redacted] Sent: Saturday, May 10, 2008 1:23:39 AM Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal Schwabsky, Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type .... Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass. On Fri, May 9, 2008 at 9:53 PM, amy king <[redacted]> wrote: > Call it what you like, Steve. I'll re-post one of my earlier points before > my original post gets lost in a separate debate altogether: > > 1. I am against the inhumane treatment of people and animals for any > purpose, including entertainment, political, and for "art's sake". This > "treatment" also includes non-treatment. If you assume the > responsibility of caring for a domestic animal, that includes getting > it help if needed -- especially help that consists of the basic > necessities. > > Would you adopt a child or an animal, who you find out later is

*sick, and > simply dismiss its condition and your decision not to treat it just because > "it would die eventually?" > > The above refers to people and animals who are dependent on others for > care. Dogs most certainly fall into that category, especially a sickly one > you "adopt" and "employ" for your own art exhibition, regardless of whether > you kill it or not -- the least Habacuc could have done was get care and > treatment for what was obviously a sickly animal since it was suddenly under > his "care" and in his "employment." Instead of doing so, he publicly > dismissed outrage against him by stating that "the dog was going to die > anyway." Steve - What people autonomously do with their own bodies, and > the rights they have to do whatever they choose (i.e. suicide, amputation, > piercing, etc), is another question and subject altogether. > > 2. Another quote from the same post, since a couple of folks on the list > seem to have taken issue with the very fact that I even mentioned the > petition, as well as the dissent around the controversy: > > I might try Snopes or Hoax Slayer, > which both determined that the claim is ultimately disputed, as > originally pointed out in second half of my first post, though the > hyperlink to my > easily-googled article didn't come through. *** But does uncertainty > about how Habacuc ultimately did treat the dog, and his public unwillingness > to even claim if he killed it or set it free after he used it for his own > public spectacle, mean > Habacuc gets a free pass, and I should not draw attention to this > petition? *** > > Amy > > > > _____ > > > > http://www.amyking.org > > > > ----- Original Message ---- > From: steve d. dalachinsky <[redacted]> > > To: [redacted] > Sent: Friday, May 9, 2008 1:23:45 PM > Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal > > when folks pierce or mutilate them selves in the name of art is that ok > because they call it aRT? > bravo viva the performance > > On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]> writes: > > First, you have fabricated for*

yourself and for your own aims > >
Marcus, > > > > First, you have fabricated for
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http://www.amyking.org > > > > > > -----
Original Message ---- > > From: Marcus Bales
<[redacted]> > > To:
[redacted] > > Sent: Thursday,
May 8, 2008 7:33:45 PM > > Subject: Re:
POL: Prevent the "Artistic" Death of
Another > > Innocent Animal > > > > > > On 8 May
2008 at 16:29, amy king wrote: > > If anything
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that anything is art > > If you don't think
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simply saying you don't think that. V "anything

is art > > that anyone > > says is art" > > "anything is art that > > > > anyone says is art" > > > > > > and if you're defending it, then you're either defending it > > because > > you believe it, or you're > > defending it because, what -- you just like to argue? > > > > because NOT "anything is art that anyone claims is art". You're > > ARGUING with me. You're > > taking the OTHER SIDE. > > The other side is that you DO believe that "anything is > > art that anyone claims is art" -- > > or else perhaps you just like to argue, and will take any > > side I don't take. > > > > Marcus > > > > Marcus > > > > > > On 8 May 2008 at 16:22, amy king wrote: > > > > > And you know this because everything reported on Wikipedia is, of > > > course, true? > > > > > > Amy > > > > > > _____ > > > > > > > > > > http://www.amyking.org > > > > > > > > > > > > > > ----- Original Message ---- > > > From: Marcus Bales <[redacted]> > > > > To: [redacted] > > > > Sent: Thursday, May 8, 2008 1:54:14 PM > > > > Subject: Re: POL: Prevent the "Artistic" Death of Another > > > > Innocent Animal > > > > > > http://en.wikipedia.org/wiki/Guillermo_Vargas > > > > > > > > And besides, the reports of starving the dog to death are simply > > > untrue. > > > > > > M > > > > > > On 8 May 2008 at 10:34, amy king wrote: > > > > > > > In 2007, the `artistÂ´ Guillermo Vargas Haba > > > > THE STORY: > > > > > > > > In 2007, the `artistÂ´ Guillermo Vargas Habacuc, took a dog from > > > > the > > > > street, tied him to a rope in an art gallery and began starving > > > him > > > > to > > > > death. > > > > For several days, the `artistÂ´ and the visitors of the > > > > exhibition > > > > watched, emotionless, the shameful `masterpieceÂ´ based on the > > > > dogÂ´s > > > > agony, until eventually he died. > > > > > > > > Does THIS sound like art to you? > > > > > > > > But this is not all... the prestigious Visual Arts Biennial of > > > > Central > > > > America decided that the `installationÂ´ WAS actually art, so > > > > Guillermo > > > > Vargas Habacuc has been invited to repeat his cruel action

> *for > > > the > > > > Biennial of*
> *2008. > > > > > > > > LetÂ´s STOP*
> *HIM!!!!! Sign the petition: > > > >*
> *http://www.petitiononline.com/ea6gk/petition.html*
> *> > > > > > > > Here is another petition that*
> *is 2 million signatures strong. > > >*
> *Please > > > > feel free to sign it as*
> *well: > > > >*
> *http://www.petitiononline.com/13031953/petition.html*
> *Please do it. ItÂ´s free of*
> *charge, there is no need to > > >*
> *register, > > > > and > > > > it will only take*
> *1 minute to save the life of an innocent > > > >*
> *creature. > > > > > > > > AND, for those of you*
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> *himself!: > > > > "I knew the dog died on the*
> *following day from lack of food. > > > > During*
> *the > > > > inauguration, I knew that the dog*
> *was persecuted in the evening > > > >*
> *between > > > > the houses of aluminum and*
> *cardboard in a district of Managua. 5 > > > >*
> *children who helped to capture the dog received*
> *10 bonds of > > > > cÃ³rdobas > > > > for their*
> *assistance. The name of the dog was Natividad,*
> *and I > > > let > > > > him > > > > die of*
> *hunger in the sight of everyone, as if the death*
> *of a > > > poor > > > > dog > > > > was a*
> *shameless media show in which nobody does*
> *anything but to > > > > applaud > > > > or to*
> *watch disturbed. In the place that the dog was*
> *exposed > > > remain > > > > a > > > > metal*
> *cable and a cord. The dog was extremely ill and*
> *did not > > > want > > > > to > > > > eat, so in*
> *natural surroundings it would have died anyway;*
> *thus > > > > they > > > > are all poor stray*
> *dogs: sooner or later they die or are > > > >*
> *killed." > > > > > > > > ~~~~ > > > > > > > > To*
> *be fair (with lots of comments from Costa*
> *Ricans): > > > > > > > > In his defence, the*
> *artist has claimed that what he was > > >*
> *attempting > > > > to prove was that those who*
> *saw the suffering of the dog just > > >*
> *walked > > > > on > > > > by and that if it had*
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> *would > > > > have > > > > even known of its*
> *existence. > > > > > > > > It has also been*
> *reported that the dog did not die but*

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petition > > > > has been started in an attempt
to prevent HabacucÂ´s involvement > > >
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> > > > -from Artist Guillermo Vargas -
Habacuc > > > >
_____ >
http://www.amyking.org > > > > > > > > > > > > > >

_____ > > > > Be a better
friend, newshound, and > > > > know-it-all with
Yahoo! Mobile. Try it now. > > > >
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Database: 269.23.10/1421 - Release > > >
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230. **Mary Jo Malo**

Re: poetry and abstraction

Sat 10 May 2008

Isn't non-representation the modus of the medium? Spontaneous musicality and text placement conspire to defy given meaning and thereby encourage the reader/listener to bewilderment and yet subconsciously engage to transcend and eventually, consciously construct their own meaning? Is abstraction "crafted" chaos or does it more accurately "represent" the contemporary condition of mediated, sensory overload? Abstract poetry sends me running to the highly structured haiku, but not for long. The human brain, animal or otherwise, exists to unravel its own existence. Abstract art stimulates and feeds this need.

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

On Fri, May 9, 2008 at 4:58 PM, Jim Andrews <[redacted]> wrote:
>> You are focusing on a very crucial issue. I will propose a
>> reverse concept:
>> the visual is a space (maybe a meditative one, at the edge of language)
>> where the syntactical, semantic and other classifications of
>> language do not
>> enter.
>
> we 'make sense' of what we see. so do other animals. there is apparently a
> considerable process of inference going on in how we make sense of what we
> see. in some other animals also, i gather.
>
> whether this process involves 'language' or 'code' isn't clear to me. but
> surely code can have syntax and semantics also.
>
> ja
>

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231. Kyle Schlesinger
MIMEO MIMEO
Sat 10 May 2008

Mimeo Mimeo #1 is now available.

Mimeo Mimeo is a forum for critical and cultural perspectives on the Mimeograph Revolution, Artists¹ Books and the Literary Fine Press. Edited by Jed Birmingham and Kyle Schlesinger, this periodical will feature essays, interviews, images, correspondence, artifacts, manifestos, poems, and reflections on the graphic and material conditions of contemporary poetry and language arts. Contributors to the first issue of Mimeo Mimeo include Christopher Harter, Alastair Johnston, Stephen Vincent, and Jed Birmingham.

$10 plus $3 shipping in the US ($5 for shipping to Canada, $8 for shipping overseas). Order at: mimeomimeo.blogspot.com or send a check to Kyle Schlesinger 214 N. Henry Street #3 Brooklyn, NY 11222 USA.

If you¹ll be in New York City this coming Thursday (May 15, 2008) you can pick up a copy at a small press party at the Max Protetch Gallery at 511 W. 22nd, NYC between the hours of 6-8 PM. I¹ll be celebrating with these fine publishers: United Artists, Portable Press at Yo-Yo Labs, Granary, Roof, Bootstrap, The Figures and Ugly Duckling. Hope to see you there!

Kyle
http://mimeomimeo.blogspot.com/

↑ Index

232. Dan Wilcox
Third Thursday Poetry Night, Albany -- Mary Panza
Sat 10 May 2008

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, May 15, 2008
7:00 sign up; 7:30 start

Featured Poet: Mary Panza
(if you don’t know who she is, where have you been?)

with open mic for community poets before & after the feature. $3.00 donation -- suggested, more if you got it, less if you can't. Your host: Dan Wilcox.

This is an old favorite by Mary Panza, from Open Mic: the Albany Anthology:

BLUES

The things that man did
to the harmonica
I wish I could
get him
to do
to
ME

###

↑ Index

233. Sam Ladkin
POETRY READING & BENEFIT JUNE 5th
Sat 10 May 2008

> *FROM TIM ATKINS,* [redacted]
>
> *Dear Friends,*
>
> *I'm writing this mail to invite you to a poetry reading which will take place at The Leather Exchange in London on 5th June.*
>
> *As some of you may know, Frances Kruk has been suffering from a serious illness which necessitates her regular and continuous treatment in Canada. This distressing and expensive business has also meant that she and her partner Sean Bonney have had to move to Hastings, at not inconsiderable cost.*
>
> *The aim of this reading is to get a large number of people together in order to generate a large amount of money and large amount of hot air (how could there not be with 30+ poets reading in the same evening?) and a large amount of books. If everyone is able to pay the £10 entrance fee (with no problems if people can't - this is a poetry reading after all) and bring along books (theirs or otherwise) to sell for Frances & Sean, we should be able to make a good sum of money and have an excellent evening in the process.*
>
> *The attached poster / flyer is going to go up in various poetry venues round London in the next few weeks: I guess it is obvious that the more publicity & people we can get, the better.*
>
> *This event is necessarily ad hoc, utopian, and sloppy: the readers*

> *are all connected to Frances & Sean in some way and the event is meant to be a celebration rather than a statement of anything.*
>
> *Do please let as many people know about this as possible. Do please come. I am sure we will all have a rowdy and exciting evening.*
>
> *Any thoughts or comments can be sent to me at*
> [redacted]
>
> *With thanks and love fr Tim*

POETRY READING

THE LEATHER EXCHANGE
15 Leathermarket Street, London Bridge, SE1 3HN
5 JUNE 2008, 7pm
£10 or £3 students/unwaged
Featuring:

FRANCES KRUK SEAN BONNEY JEFF HILSON ANDREA BRADY EMILY CRITCHLEY JOW LINDSAY KESTON SUTHERLAND DANIEL KANE MARK JACKSON STEVE WILLEY KARLIEN VAN DEN BEUKEL SOPHIE ROBINSON BEN WATSON ADRAIN CLARKE WILL ROWE MJ
WELLER PETER MANSON MATT FFYTCHE PETER JAEGER ULLI FREER ALAN HALSEY GERALDINE MONK ELIZABETH JAMES ROB HOLLOWAY HARRY GILONIS LAWRENCE UPTON JOHAN DE WIT ROGER PELLET TIM ATKINS
>

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234. **richard owens**
Re: Hot White Andy
Sat 10 May 2008

JOSHUA:

yeah, wonderful endorsement of HWA from Wilkinson!

there's also Jennifer Cooke's essay on "Loving Hot White Andy" in Complicities, edited by Robin Purves & Sam Ladkin:

http://litteraria.ff.cuni.cz/books/complicities.html

would like to follow any other comments or criticism around Keston's Andy -- that is, if there's more, let us know.

rich..

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

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235. Mark Weiss
Worth a look
Sat 10 May 2008

David Orr's review in the Times of Vendler's new Yeats book. Something to think about.

Though I wish he hadn't begun with "The critic is the only artist who depends entirely upon another art form." How about other interpreters, like translators, musicians, singers, dancers, actors, directors, choreographers? I probably forgot a few.

Mark

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236. Anny Ballardini
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Sat 10 May 2008

I also thought something similar and dismissed it when my students brought it up. Don't forget the possible gallery behind it all. In any case, something disgraceful - to be kind.

On Sat, May 10, 2008 at 10:33 AM, Barry Schwabsky <
[redacted]> wrote:

> *Another problem about trying to take a position on this is, not only do I not necessarily believe the accounts that are circulating about this, but even if I were decided to believe that the (mostly untraceable) quotes from the artist were really things that he said, I'm not sure if I would believe him either. I don't know anything about him, never heard of him before, but something about this whole thing suggests a trickster at work, someone who, in order to provoke, may have said one thing and done another--maybe the whole thing never happened and he himself started the whole campaign against himself just to see what would happen. At this point and in the absence of*

> *reliable information, anything is possible.*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

237. Ryan Daley
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Sat 10 May 2008

Amy,

" This is irritating moral territory, one doesn't want to provide artists and their sponsors publicity for work that's of no artistic value, but if the exhibitions are ignored there is a tacit acceptance of them."

This is where the load lies. The crux. What are the proper -- most effective -- methods of resistance/boycott to and of work like this without giving the artist unfair (unfair in that she/he didn't earn it) publicity?

-Ryan

On Sat, May 10, 2008 at 7:21 AM, amy king <[redacted]> wrote:

> *"This is irritating moral territor*
> *Others of similar mindset, Ryan:*
>
> *"This is irritating moral territory, one doesn't want to*
> *provide artists and their sponsors publicity for work that's of no artistic*
> *value, but if the exhibitions are ignored there is a tacit acceptance of*
> *them.*
> *Therefore it's necessary to identify that the dog was captured, tied up and*
> *exhibited to die by Guillermo Habacuc Vargas; that the woman who finds it*
> *necessary to kill various animals before photoshopping them is Nathalia*
> *Edenmont; and that it's Adel Abdessemed, as announced in this publication's*
> *news*
> *last week, whose exhibit includes videos of animals being clubbed to death.*
>
> *The argument has been made that these kinds of exhibits are justified*
> *if they challenge our sensibilities or confront our social, political and*
> *cultural norms. This is undoubtedly true and is sometimes valid. There is a*

case for shocking people so that an artist can intercede a new slant on some
situation, directly or obliquely. But this can be done, and has been done, very
effectively and many times, without having to kill anything anew. There is
plenty of death out there to work with.

...

It's been called psychotic narcissism but that gives it too
grand a gloss for these sorry exhibits by artists who may be nothing more than
sadistic fools. It's selfishness through arrogance and self-glorification. The artists
should ask themselves a simple question. Why not put myself in there, in place
of the animal? Too shocking? Yes, and just as stupid, but without the shock
these artists wouldn't matter, and that is their real fear."

http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/2008/03/06/death-for-no-reason

---

http://www.amyking.org

----- Original Message ----
From: Ryan Daley <[redacted]*>*
To: [redacted]
Sent: Saturday, May 10, 2008 1:23:39 AM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Schwabsky,

Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type .... Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass.

On Fri, May 9, 2008 at 9:53 PM, amy king <[redacted]*> wrote:*

Call it what you like, Steve. I'll re-post one of my earlier points

before
my original post gets lost in a separate debate altogether:

1. I am against the inhumane treatment of people and animals for any purpose, including entertainment, political, and for "art's sake". This "treatment" also includes non-treatment. If you assume the responsibility of caring for a domestic animal, that includes getting it help if needed -- especially help that consists of the basic necessities.

Would you adopt a child or an animal, who you find out later is sick, and simply dismiss its condition and your decision not to treat it just because
"it would die eventually?"

The above refers to people and animals who are dependent on others for care. Dogs most certainly fall into that category, especially a sickly one
you "adopt" and "employ" for your own art exhibition, regardless of whether
you kill it or not -- the least Habacuc could have done was get care and treatment for what was obviously a sickly animal since it was suddenly under
his "care" and in his "employment." Instead of doing so, he publicly dismissed outrage against him by stating that "the dog was going to die anyway." Steve - What people autonomously do with their own bodies, and
the rights they have to do whatever they choose (i.e. suicide, amputation,
piercing, etc), is another question and subject altogether.

2. Another quote from the same post, since a couple of folks on the list seem to have taken issue with the very fact that I even mentioned the petition, as well as the dissent around the controversy:

I might try Snopes or Hoax Slayer,
which both determined that the claim is ultimately disputed, as originally pointed out in second half of my first post, though the hyperlink to my
*easily-googled article didn't come through. *** But does uncertainty about how Habacuc ultimately did treat the dog, and his public unwillingness*
to even claim if he killed it or set it free after he used it for his own public spectacle, mean
*Habacuc gets a free pass, and I should not draw attention to this petition? ****

Amy

_____

http://www.amyking.org

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Friday, May 9, 2008 1:23:45 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

when folks pierce or mutilate them selves in the name of art is that ok because they call it aRT?
bravo viva the performance

On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]> writes:
First, you have fabricated for yourself and for your own aims
Marcus,

First, you have fabricated for yourself and for your own aims this quagmire of "anything is art" platform. You're trying to set these terms and argue that if I don't respond to your fabricated claim, then I'm somehow against you (see your last line below). I don't know where you conjured up this "anything is art" claim since I have not, even remotely, claimed or defended it. Check out your selected aggressive terminology below regarding "war", "battle", "if you're defending it" etc. -- you can't even decide what imaginary "side" I would assume should I take up your terms. But. Bully for you if you can find someone on this list to argue the notion that "anything is art" with you.

But secondly and moreover, I know from firsthand experience with you on this list and other lists that you do indeed like to argue, very much, often just for the short-lived and shallow joy of argument's sake. Sometimes people need to feel like they have an Enemy in order to feel important. If this is the case for you, I suggest finding another opponent. I will not be your enemy; I will not make you feel important. Your bait is transparent and pointless regarding the entire situation.

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 7:33:45 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

On 8 May 2008 at 16:29, amy king wrote:
If anything is art, then why

My criticism of the "anything is art" school of thought Once you say "anything" you've lost the whole war -- if ANYTHING is art, "Anything is art", you say it is. I'm trying to point out "anything is art"

But if you say that anything is art If you don't think that "anything is art that anyone says is art" then you can avoid my criticism by simply saying you don't think that. V "anything is art that anyone says is art" "anything is art that

anyone says is art"

and if you're defending it, then you're either defending it because you believe it, or you're defending it because, what -- you just like to argue?

because NOT "anything is art that anyone claims is art". You're ARGUING with me. You're taking the OTHER SIDE. The other side is that you DO believe that "anything is art that anyone claims is art" -- or else perhaps you just like to argue, and will take any side I don't take.

Marcus

Marcus

On 8 May 2008 at 16:22, amy king wrote:

And you know this because everything reported on Wikipedia is, of course, true?

Amy

_____

http://www.amyking.org

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From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 1:54:14 PM
Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

http://en.wikipedia.org/wiki/Guillermo_Vargas

And besides, the reports of starving the dog to death are simply untrue.

M

On 8 May 2008 at 10:34, amy king wrote:

In 2007, the `artist´ Guillermo Vargas Haba
THE STORY:

In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog from the
street, tied him to a rope in an art gallery and began starving him
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death.
For several days, the `artist´ and the visitors of the exhibition
watched, emotionless, the shameful `masterpiece´ based on the

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agony, until eventually he died.

Does THIS sound like art to you?

But this is not all... the prestigious Visual Arts Biennial of Central
America decided that the `installation´ WAS actually art, so Guillermo
Vargas Habacuc has been invited to repeat his cruel action for the
Biennial of 2008.

Let´s STOP HIM!!!!! Sign the petition:
http://www.petitiononline.com/ea6gk/petition.html

Here is another petition that is 2 million signatures strong. Please
feel free to sign it as well:
http://www.petitiononline.com/13031953/petition.html

Please do it. It´s free of charge, there is no need to register,
and
it will only take 1 minute to save the life of an innocent creature.

AND, for those of you saying "This is all a hoax, etc," here is
a direct quote FROM THE `ARTIST´ himself!:
"I knew the dog died on the following day from lack of food. During the
inauguration, I knew that the dog was persecuted in the evening between
the houses of aluminum and cardboard in a district of Managua. 5
children who helped to capture the dog received 10 bonds of córdobas
for their assistance. The name of the dog was Natividad, and I let
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die of hunger in the sight of everyone, as if the death of a poor
dog
was a shameless media show in which nobody does anything but to applaud
or to watch disturbed. In the place that the dog was exposed remain
a
metal cable and a cord. The dog was extremely ill and did not

*want
to
eat, so in natural surroundings it would have died anyway; thus they
are all poor stray dogs: sooner or later they die or are
killed."*

~~~~

To be fair (with lots of comments from Costa Ricans):

*In his defence, the artist has claimed that what he was attempting
to prove was that those who saw the suffering of the dog just walked
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by and that if it had been left on the street to die, no-one would
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that it had been fed by Vargas and was only tied up during the gallery
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*The Managua exhibition attracted worldwide attention and many people
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the
2008 Biennial and from repeating the spectacle.*

*If you would like to sign the petition, visit:
http://www.petitiononline.com/ea6gk/petition.html
-from Artist Guillermo Vargas - Habacuc*

---

http://www.amyking.org

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5/7/2008 5:23 PM

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238. **David Chirot**

Re: writing on lettrisme & Gabriel Pomerand

Sat 10 May 2008

Today at the request of a friend & fellow worker I reposted an 11/29/06 entry at my blog which has several of the rebus image pages and their facing bi-lingual prose poem "translations" (or vice-versa) from the 2006 Ugly Duckling edition of Gabriel Pomerand's Saint Ghetto of the Loans, which had been out of print except for excerpts for over fifty years.

http://davidbaptistechirot.blogspot.com/2006/11/gabriel-pomerands-saint-ghetto-of.html---

There are also some homages for and fotos of "l'Ange Gabriel" and link to longish essay/review "Like a Rosetta Stone" i wrote of the book for Galatea Resurrects number 4.

http://galatearesurrection4.blogspot.com

Also in same entry a section re Art Brut and various examples as well as related Visual Poetry object/signs from 19th Century USA.

The book Boris Vian did of the time period of Lettrisme, Manuel de Saint-Germain-des-Prés (1974; published posthumously) which includes photos of Pomerand and a page concerning him and his readings at Cafe Tabu and other places, along with a wide selection of photos of others famous and unknown and an on-the-spot reportage on their comings and goings in the nightlife of clubs, cafes, bars and cabarets is now available in English also, as Manual of Saint-

Germain-des-Pres (Rizzoli, 2004) (Simone de Beauvoir, Sartre, Queneau, Giacometti, Cocteau, etc etc are among the luminaries presented--)

In the French title of his book, Pomerand puns on "Saint-Germain-des-Pres" (fields, meadows) as "des-Prets," meaning "loans;" combined with the cheerful and ironic presentation of the district as a "ghetto" Pomerand creates "Saint Ghetto of the Loans.

A really great photo record of the grittier scene inhabited by the Lettristes and early members of the first break-away group of Situationistes and their associates is the Dutch photographer Ed van de Elsken's Love on the Left Bank.

van der Elsken's superb photos are used especially effectively throughout Jean-Michel Mension's The Tribe and also in Greil Marcus' Lipstick Traces.

On Fri, May 9, 2008 at 10:37 AM, steve d. dalachinsky <[redacted]> wrote:

> *jorn was a founding message of cobra which came out of these other folk*
> *gabriel pommerand lettrist book on ugly duck check it out*
>
> *On Fri, 9 May 2008 08:04:36 -0500 Maria Damon <[redacted]> writes:*
> *for what it's worth, my mother went to high school w/ asger jorn, they*
> *rode their bikes to school together every day...she says he was "the*
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> *silliest person i ever met." not that he's strictly a lettrist, but*
>
> *involved w/ the situationists...*
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> *conversation with a publisher about it.*
>
> *For fun writing about the early years, see Lipstick Traces and The Tribe.*
>
> *David*

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239. **D. Wellman**

Re: writing on lettrisme & Gabriel Pomerand

Sat 10 May 2008

I repost an old post from 1999 and ask does anyone have any news of Jean-Paul Curtay?
In an issue of Adz, early 1980's there is an interview in English with Jean-Paul Curtay, a second or third generation Letterist with a book in french to his credit, Lettrrism. That book is undoubtedly a very important resource for info on the topic.Donald Wellman
http://faculty.dwc.edu/wellman/don.htm
----- Original Message -----
From: "David Chirot" <[redacted]>
To: <[redacted]>
Sent: Saturday, May 10, 2008 2:37 PM
Subject: Re: writing on lettrisme & Gabriel Pomerand

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>
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>
> *David*

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240. **Gary Sullivan**
Mohammad vs Mesmer
Sat 10 May 2008

Mohammad vs Mesmer:

http://garysullivan.blogspot.com

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http://joinred.spaces.live.com?ocid=TXT_HMTG_prodredemoticons_052008=

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241. **Alison Croggon**
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Sat 10 May 2008

I haven't seen this man's work. I've read all the differing stories on differing websites. On of the face of it, I agree with most of the criticisms here. Some conceptual art works for me, most of it leaves me with a very empty feeling, it too often seems unidirectional to me, one thought invited in that leads you down a very short road. And I don't approve of cruelty to animals (or human beings). But this discussion is leaving me with some discomfort. Maybe this is conditioned by the fact that I was brought up on a farm, which doesn't necessarily lead to an aestheticisation of death, as Mark suggests, but does bring you close up to certain realities (eg human beings eat animals in order to live, or that animals eat each other).

What primarily strikes me about all this is how few people seem to worry about the dogs that are starving namelessly in the streets outside the gallery. Nobody seems to be arguing that the artist deliberately starved the dog into that state - he says he got it off the street as it was. And whether it actually died or how long it was actually exhibited for, and whether it was offered food, or escaped or died, seems to be up for grabs. So he's not like someone slaughtering or torturing an animal for a video; Murat suggested one example of an animal used in a film, another is when the peasants slaughter a pig in Tree of Wooden Clogs, very hard to watch, and there are no doubt scores of others. Even in the worst case scenario Habucuc's bringing into a gallery something that's already occurring unnoticed outside. So if the dog died on the steps of the gallery, and people walked by and didn't look and the corpse was thrown in the garbage, it

would be ok ("natural"?) Would there be any internet petitions then? It's only awful if the dog starves in the gallery?

The obscenity and upset seems to occur when the fact is framed. A privileged dog, then. This dog suddenly matters to people who mostly never devoted a second's thought to all those street dogs. (Except, ironically, perhaps the artist himself, who noticed the starving dogs.) Isn't the real obscenity that this horrible death happens to millions of dogs and nobody notices? (What about the dogs trussed up alive with broken legs in the marketplaces of Asia?) Is it just easier to attack the artist than to do something about the dogs (and people) who live in such awful conditions? Is the artist (even if he is not a good artist) who notices this and brings it to our shocked attention necessarily unethical?

All best

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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242. Barry Schwabsky
Re: Hot White Andy
Sun 11 May 2008

Interesting stuff, for sure. But Wilkinson's warding-off gesture toward Language poetry seems disingenuous--this work seems very Bruce Andrews to me, and none the worse for it.

----- Original Message ----
From: richard owens <[redacted]>
To: [redacted]
Sent: Saturday, 10 May, 2008 5:59:42 PM
Subject: Re: Hot White Andy

JOSHUA:

yeah, wonderful endorsement of HWA from Wilkinson!

there's also Jennifer Cooke's essay on "Loving Hot White Andy" in Complicities, edited by Robin Purves & Sam Ladkin:

http://litteraria.ff.cuni.cz/books/complicities.html

would like to follow any other comments or criticism around Keston's Andy -- that is, if there's more, let us know.

rich..

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal

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243. ixnay press
kirsten kaschock email?
Sun 11 May 2008

Hello,

I'm looking for an email address for Kirsten Kaschock. Back channel would be great. Thanks much,

Chris McCreary
co-editor / ixnay press
www.ixnaypress.com

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244. Bill Berkson
FW: berkson/metres
Sun 11 May 2008

Bill Berkson & Philip Metres
May 18, 7 pm
MYOPIC POETRY SERIES
Myopic Books
1564 N. Milwaukee Avenue
(Wicker Park)
2nd Floor

http://www.myopicbookstore.com/mynews/

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245. Bill Berkson
Berkson and Metres at Myopic
Sun 11 May 2008

Bill Berkson & Philip Metres
reading their poems
May 18, 7 pm
Myopic Books
1564 N. Milwaukee Avenue
(Wicker Park)
Chicago, ILL.
[redacted]

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246. Patrick Herron
what's the age of innocence?
Sun 11 May 2008

I've rescued innocent artists from animals.

has anyone rescued rescued guilty animals from artists?

It has been rumored that sitting through Balthazar renders the viewer absolved of all past transgressions.

He doesn't know it, but Damien Hirst's next show will be called murderedhim. think cross-section of Hirst. Saatchi is already counting the money.

Rumor around the biz is that James Cameron is shooting a remake of Balthazar. Playing the role of the ass is Tom Cruise.

Jokes aside, couldn't you say that Arthur Danto's explanation of art as culturally defined be a sort of art model making an "anything goes" definition of art possible? If art works that drive categorical questionings about art depend on a culture's greater philosophical questions, then it would follow that a philosophically skeptical society would have a "anything is art that anyone says is art" definition. Particularly an individualistic & socially skeptical society. Sounds a tiny bit like the US of the 80's and 90's to me. A little, because I think the US culture in that time was more socially skeptical than generally skeptical.

Others might argue that the identification of art as such is emotional, and the emotional is inscribed not by natural selection but by culture. This isn't an anything goes sort of thing, but it does have that ring to it, namely in the sense that culture can be written quickly. I think that's the biz poets are in, no? we aren't in the business of making art by our mere gestures?

culturally defined, i'd say art is anything that gets enshrined by large numbers of people and/or amounts of dollars. think museums, textbooks, monuments, television shows. hirst is an artist because he's been written as such. that the story, the gestures. the rest is, ahem, history. of the multitude? maybe, though a multitude of what is a good question. democratic? not even close. hegemonic? yeah probably. if you can just get the NYT to write about your nascent work you're making art at long last. short of that, even your mother doesn't think you're an artist.

I'm waiting for Lester to become an artist myself. In the hegemonic garden in the shade.

Patrick
http://patrickherron.com

Date: Fri, 9 May 2008 21:06:29 -0400
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: POL: Prevent the =?WINDOWS-1252?Q?“Artistic”_?= Death of Another Innocent Animal

Alan, bravo!

Barry, I was thinking exactly along the same lines. In Robert Bresson's *Au Hazard Balthazar,* in the final scene of the movie a donkey crouches in the middle of a meadow standing completely still, dying. Since Bresson does not use actors, and since a donkey (as any animal) is a quintessential non-actor (only an acter?), one inescapably asks, is the donkey ("the real donkey") dying before our own very eyes. In another, utterly heart-breaking scene of the movie, two kids (?) poke a stick into Balthazar's ass, and the donkey startled brays and takes a few steps to move away. The film starts, before the credits, with several brays of a donkey *not* visible on the screen.

I wrote a poem about that final scene which is part of my *The Structure of Escape* poem. The poem may tangentially relate to the issues discussed here, the relationship between cruelty, suffering, blasphemy ("the cross in urine"), sainthood and art.

Au Hazard Balthazar

How can you let a donkey die for your film. in a final gesture, a wandering lamb from nowhere, sniffing its feet?

Is it because it can not act?

Marcus, can you point to any avant-garde or post-modern manifesto, or work, where the statement "anything is art that anyone says is art" is made? I always thought it was a neo-con canard.

Ciao,

Murat

On Fri, May 9, 2008 at 9:32 AM, Alan Sondheim <[redacted]> wrote:

> *I've rescued animals from artworks. I don't care if it's art or not.*
>
> *- Alan*

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247. Kelly Moffett
Cinnamon Press
Sun 11 May 2008

Cinnamon Press (UK)
Independent Innovative International

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Waiting for a Warm Body to Fill It featuring art work by international installation artist, Lieve Van Stappen

https://webmail.kwc.edu/exchweb/bin/redir.asp?URL=http://www.cinnamonpress.com/titles-forign-poetry.htm%23wfawbtfi

Also, check out Envoi celebrating 150 issues: http://www.cinnamonpress.com/.

Kelly Moffett
[redacted]

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248. Justin Katko
Providence! Oprah! Tonight!
Sun 11 May 2008

Dearest Peopulace Poetics:

That should read Opera: not Oprah. If you're in Providence, I'll be giving a recital of an original opera tonight (Sunday night). It's free and in the McCormack Family Theater at Brown (70 Brown Street, entrance on Fones Alley). It will begin at 8pm and should last just over one half hour. The opera is called The Death of Pringle. The songs range from popular folk ballads played on piano to interactive digital soundscapes. A plot synopsis follows below. I hope Oprah shows up.

Thanks,
Justin Katko

* *

The Death of Pringle, in which is related the Discursive Alignment of the Battlefield to Come. Our Story takes place in the Environs of Southern California's Salton Sea, a World unto itself, where a Party of Alchemical Topologists and Real Bureaucrats have Launched an Imperial Scheme for World Domination. With the Power of a Mysterious 4-Dimensional Dust, an Infinite Research Grant, and a Fortified Lab Complex, these Imperial Mother Fuckers have acquired a Total Copy of Washington DC's own Sonny Bono Memorial Park, binding it to the Interior of a Transparent Virtual Reality Sphere, and accessing, by means of this Chamber, a Fundament giving Real Physique to Architectures which until now have been merely Spectral. The Roll of the Great Plan continues. A Synthetic Atmosphere of Electro-Magnetized Dust is to be installed over and around the Sea, hermetically priming this Zone for Discrete Terraformalization. Upon the Accumulation of Power to the Critical Degree, it is their Vile Intention to Sublimate the Sphere's Outputs into the Atmospheric Dust Particles, saturating the newly Truncated Sky with the Pure Stuff of the Virtual. Thus, the Entire Region takes on the unique Ontological Function of an Augmented Total Copy of the Sonny Bono Memorial Park, scaled Two Thousand Four Hundred and Eighty One Times its Actual Size. The Sea is converted into the Park's Kentucky Bluegrass when the Mother Fuckers fill it up with Rotting Meat and let it grow its Own. This One Celestial Seed, bound in its Glowing Atmospherics, will Detach from the Earth to Propagate the Long Aether. The People, whom the Mother Fuckers have Tempted into Passive Alignment with Indefinite Free Lunch, must tend for Eternity the Park's Banal Landscaping. And so goes the Evil Plan, but not unchallenged. A Pringle vested with the Power of Speech has Freed itself from the Lab Fortress, being one Pringle who has undergone Purchase and Storage, Stocked in the Laboratory as an Object of Experiment. Upon Escape, the Free Pringle brings News of the Imperial Machinations to the People. The Poets welcome this Talking Commodity and attend to its Speech; but the People, blinded by the Ease of their Freedom, fail to Listen to this Piece of their Food. It is thus that the Fate of the Commons and Autonomy itself is an Imperative Function of the Efficacy of the Poets' Song. Will their Lyrics be well enough Advanced to Hijack the Technoitopian Scheming of the Imperial Mother Fuckers? Can a Pringle really DIE?

Research Dump: http://somedope.blogspot.com

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249. **Kelly Moffett**
Cinnamon Press
Sun 11 May 2008

My previous email did not include a live link. Please post this message.

Cinnamon Press (UK)
Independent Innovative International

...has just published my first full-length collection...

Waiting for a Warm Body to Fill It featuring artwork by international installation artist, Lieve Van Stappen
http://www.cinnamonpress.com/titles-forign-poetry.htm
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Also, check out Envoi celebrating 150 issues: http://www.cinnamonpress.com/.

Kelly Moffett
[redacted]

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250. **steve russell**
Re: poetry and abstraction
Sun 11 May 2008

I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.

----- Original Message ----
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 12:15:50 PM
Subject: Re: poetry and abstraction

I've been meaning to add Abraham Lincoln Gillespie, my favorite abstract writer of the early 50s... Tho dismissed by many as a Joyce imitator, his approach to language in the 40s & 50s is really in a world by itself. The Syntactic Revolution (Out of London Press, 1970) is well worth the buy if you find one hiding in a bookstore.

& thanks to Joel L for the Weldon Kees nod. Led me to a detailed New Yorker article on his disappearance & life...

http://www.newyorker.com/archive/2005/07/04/050704crat_atlarge

~mIEKAL

On May 7, 2008, at 7:31 PM, ric carfagna wrote:

The core artists (Pollack, Kline, Newman, Still, Rothco, etc.)
which constituted the abstract expressionism movement
primarily eschewed the concept of figuration as well as
representation.

Poet such as Ashbery, Creeley, O'Hara and others mentioned , while
transcending what was considered the 'norm' of poetry,

never sought to make their poetry into works of total abstraction;
at least not in the ways that the visual artists endeavored to
portray.

Poets I had in mind were ones similar to those included in the
Imagining Language book edited by Jed Rasula and Steve McCaffery.

But I guess the question is: can poetry actually 'not' represent,
insofar as it is a written medium, no matter how it is presented?

I think of John Cage and his theory of representation and
association. It then becomes an issue of relativity to the
individual apprehending

the medium in question.no?

Ric

----- Original Message ----- From: "Joel Lewis" <[redacted]>
To: <[redacted]>
Sent: Wednesday, May 07, 2008 12:53 AM
Subject: Re: poetry and abstraction

One poet who was deeply involved in Ab Exp movement was the poet
Weldon
Kees. He studied with Hans Hoffman and exhibted his work in group
shows w/
Pollock. He was close to Clement Greenberg, who commissioned him
for cover
art of Partisan Review. He also had a couple of solo exhibits in
this late
40s-early 50s period (yes, his work was in ab ex style). A rather
fascinating figure he was also a filmmaker, jazz musician (who,like
Pollock,
favored Chicago and swing styles) and sharp critic. His poetry,
though
formalist, avoided much of the New Critic claptrap of the era and

> *is a quite*
> *interesting counterpoint to the open form movements of his*
> *day(University of*
> *Nebraska publishes his collected poems) . He jumped off the Golden*
> *Gate*
> *Bridge in 1955.*
>
> *Joel Lewis*

___
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251. David A. Kirschenbaum
Boog City 50 Print and Online PDF Editions Available
Sun 11 May 2008

Please forward

Hi all,

The print edition of Boog City 50 will be available tomorrow. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc50.pdf

Thanks,
David

Boog City 50

available today

featuring:

On the Cover

**Our Politics section,
edited by Jen Benka and Carol Mirakove**

‹"I¹m sorry I think the Obama campaign is a lot of spin. He¹s a charming, good looking man and there¹s a groundswell of hope around him, and I think that¹s pretty fucking empty. I like Hillary. I trust her knowledge, I think she¹s the

consummate politician, and I think she¹ll make a great president." ‹from The Poet Who Once Ran for President: A Conversation with Eileen Myles, interview by Benka and Mirakove

And Inside

Our Printed Matter section, edited by Mark Lamoureux

‹³Sex plays an important role in Beckett¹s work. Unlike many avant-garde poets, he involves his own flesh, or, to put it another way, the words are sexual bodies and as the writer he is actively involved in them, not explaining from a distance.² ‹from Wait¹s Over for Beckett Selected; Unprotected Texts: Selected Poems 1978-2006 by Tom Beckett (Meritage Press), reviewed by John Mercuri Dooley

‹"The interaction of Javier¹s quotidian text and Concepcion¹s fantastic imagery make for a satisfying and nuanced foray into the dangerously familiar terrain of lost love." ‹from Illustrated Material Evidence; Goldfish Kisses by Paolo Javier and Ernest Concepcion (Sonabooks), reviewed by Lamoureux

Our Music section, edited by Jonathan Berger

‹"Speaker¹s an eclectic songwriter, though all his material is accessible and some of it memorable. And his ability to orchestrate great sounds is second to few."‹from Off This Planet is Out of this World; Off This Planet by Brian Speaker, reviewed by Berger

‹³My Little Monkey Got Caught is a very brisk, unassuming, and well-made album by artists doing good work.² ‹from Small Sounds Can Be Deceiving; My Little Monkey Got Caught by Sounds of Greg D, reviewed by Brook Pridemore

Our Comics section

‹Jim Behrle's Come on, Pilgrim strip on how to pick yr presidential candidate.

Art editor Brenda Iijima brings us work from Williamsburg, Brooklyn and San Francisco's Arnold J. Kemp.

Our Poetry section, edited by Rodrigo Toscano
(excerpts from each of this issue's poems below)

‹Flatbush, Brooklyn's Uche Nduka with If I Snag a Fracture

if i snag a fracture.
if my lust is too loud.
if i sigh into
a threshold.
if my foot is on asphalt.
if stress rises.
if i tell it to slide away.

‹Carlsbad, California's Mark Wallace
From Party In My Body

Living this way, there¹s no place for anyone, so we maneuver ceaselessly. These wet cold streets like a secret told in a language no one knows. Goodnight, folks. Where you live is not your address. Coming up short on passionate worship, I lose myself in local food shops, celebrate the dispersal of hands.

‹Bushwick, Brooklyn's Lawrence Giffin with Universal Soldier

Equip Axe. Equip Axe regardless of job.

Equip Armor. Equip Armor regardless of job.

Equip Shield. Equip Shield regardless of job.

And the Greg Fuchs photo, this issue from East 9th Street (2nd/3rd aves.), New York City.

And thanks to our copy editor, Joe Bates; Jesse Schoen for production help; and Lauren Russell for distribution assistance.

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252. steve d. dalachinsky

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Sun 11 May 2008

---

well we're sure giving him alot of advertising

On Sat, 10 May 2008 01:33:11 -0700 Barry Schwabsky
<[redacted]> writes:
> Another problem about trying to take a position on this is, not only
> do I not necessarily believe the accounts that are circulating about
> this, but even if I were decided to believe that the (mostly
> untraceable) quotes from the artist were really things that he said,
> I'm not sure if I would believe him either. I don't know anything
> about him, never heard of him before, but something about this whole
> thing suggests a trickster at work, someone who, in order to
> provoke, may have said one thing and done another--maybe the whole
> thing never happened and he himself started the whole campaign
> against himself just to see what would happen. At this point and in
> the absence of reliable information, anything is possible.
>
>
>
> ----- Original Message ----
> From: amy king <[redacted]>
> To: [redacted]
> Sent: Saturday, 10 May, 2008 2:53:16 AM
> Subject: Re: POL: Prevent the "Artistic" Death of Another
> Innocent Animal
>
> Call it what you like, Steve. I'll re-post one of my earlier points
> before my original post gets lost in a separate debate altogether:
>

> 1. I am against the inhumane treatment of people and animals for
> any
> purpose, including entertainment, political, and for "art's sake".
> This
> "treatment" also includes non-treatment. If you assume the
> responsibility of caring for a domestic animal, that includes
> getting
> it help if needed -- especially help that consists of the basic
> necessities.
>
> Would you adopt a child or an animal, who you find out later is
> sick, and simply dismiss its condition and your decision not to
> treat it just because "it would die eventually?"
>
> The above refers to people and animals who are dependent on others
> for care. Dogs most certainly fall into that category, especially a
> sickly one you "adopt" and "employ" for your own art exhibition,
> regardless of whether you kill it or not -- the least Habacuc could
> have done was get care and treatment for what was obviously a sickly
> animal since it was suddenly under his "care" and in his
> "employment." Instead of doing so, he publicly dismissed outrage
> against him by stating that "the dog was going to die anyway."
> Steve - What people autonomously do with their own bodies, and the
> rights they have to do whatever they choose (i.e. suicide,
> amputation, piercing, etc), is another question and subject
> altogether.
>
> 2. Another quote from the same post, since a couple of folks on the
> list seem to have taken issue with the very fact that I even
> mentioned the petition, as well as the dissent around the
> controversy:
>
> I might try Snopes or Hoax Slayer,
> which both determined that the claim is ultimately disputed, as
> originally pointed out in second half of my first post, though the
> hyperlink to my
> easily-googled article didn't come through. *** But does
> uncertainty about how Habacuc ultimately did treat the dog, and his
> public unwillingness to even claim if he killed it or set it free
> after he used it for his own public spectacle, mean
> Habacuc gets a free pass, and I should not draw attention to this
> petition? ***

>
> Amy
>
>
>
> _____
>
>
>
> http://www.amyking.org
>
>
>
> ----- Original Message ----
> From: steve d. dalachinsky <[redacted]>
> To: [redacted]
> Sent: Friday, May 9, 2008 1:23:45 PM
> Subject: Re: POL: Prevent the “Artistic” Death of Another
> Innocent Animal
>
> when folks pierce or mutilate them selves in the name of art is that
> ok
> because they call it aRT?
> bravo viva the performance
>
> On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]>
> writes:
> > First, you have fabricated for yourself and for your own aims
> > Marcus,
> >
> > First, you have fabricated for yourself and for your own aims this
>
> > quagmire of "anything is art" platform. You're trying to set
> these
> > terms and argue that if I don't respond to your fabricated claim,
> > then I'm somehow against you (see your last line below).   I
> don't
> > know where you conjured up this "anything is art" claim since I
> have
> > not, even remotely, claimed or defended it. Check out your
> selected
> > aggressive terminology below regarding "war", "battle", "if you're

>
> > defending it" etc. -- you can't even decide what imaginary "side"
> I
> > would assume should I take up your terms. But. Bully for you if
> > you can find someone on this list to argue the notion that
> "anything
> > is art" with you.
> >
> > But secondly and moreover, I know from firsthand experience with
> you
> > on this list and other lists that you do indeed like to argue,
> very
> > much, often just for the short-lived and shallow joy of argument's
>
> > sake. Sometimes people need to feel like they have an Enemy in
> > order to feel important. If this is the case for you, I suggest
> > finding another opponent. I will not be your enemy; I will not
> make
> > you feel important. Your bait is transparent and pointless
> > regarding the entire situation.
> >
> > Amy
> > _____
> >
> >
> > http://www.amyking.org
> >
> >
> > ----- Original Message ----
> > From: Marcus Bales <[redacted]>
> > To: [redacted]
> > Sent: Thursday, May 8, 2008 7:33:45 PM
> > Subject: Re: POL: Prevent the “Artistic” Death of Another
> > Innocent Animal
> >
> >
> > On 8 May 2008 at 16:29, amy king wrote:
> > If anything is art, then why
> >
> > My criticism of the "anything is art" school of
> > thought Once you
> > say "anything" you've lost the whole war -- if

> > ANYTHING is art,
> > "Anything is art", you say it is. I'm trying to
> > point out "anything is art"
> >
> > But if you say that anything is art
> > If you don't think that "anything is art that anyone
> > says is art" then you can avoid my
> > criticism by simply saying you don't think that. V "anything is
> art
> > that anyone
> > says is art"
> > "anything is art that
> >
> > anyone says is art"
> >
> >
> > and if you're defending it, then you're either defending it
> > because
> > you believe it, or you're
> > defending it because, what -- you just like to argue?
> >
> > because NOT "anything is art that anyone claims is art". You're
> > ARGUING with me. You're
> > taking the OTHER SIDE.
> > The other side is that you DO believe that "anything is
> > art that anyone claims is art" --
> > or else perhaps you just like to argue, and will take any
> > side I don't take.
> >
> > Marcus
> >
> > Marcus
> >
> >
> > On 8 May 2008 at 16:22, amy king wrote:
> >
> > > And you know this because everything reported on Wikipedia is,
> of
> > > course, true?
> > >
> > > Amy
> > >

> > > _____
> > >
> > >
> > > http://www.amyking.org
> > >
> > >
> > >
> > > ----- Original Message ----
> > > From: Marcus Bales <[redacted]>
> > > To: [redacted]
> > > Sent: Thursday, May 8, 2008 1:54:14 PM
> > > Subject: Re: POL: Prevent the "Artistic" Death of Another
> > > Innocent Animal
> > >
> > > http://en.wikipedia.org/wiki/Guillermo_Vargas
> > >
> > > And besides, the reports of starving the dog to death are simply
> > > untrue.
> > >
> > > M
> > >
> > > On 8 May 2008 at 10:34, amy king wrote:
> > >
> > > > In 2007, the `artist´ Guillermo Vargas Haba
> > > > THE STORY:
> > > >
> > > > In 2007, the `artist´ Guillermo Vargas Habacuc, took a dog
> from
> > > > the
> > > > street, tied him to a rope in an art gallery and began
> starving
> > > him
> > > > to
> > > > death.
> > > > For several days, the `artist´ and the visitors of the
> > > > exhibition
> > > watched, emotionless, the shameful `masterpiece´ based on the
> > > > dog´s
> > > > agony, until eventually he died.
> > > >
> > > > Does THIS sound like art to you?
> > > >

> > > > But this is not all... the prestigious Visual Arts Biennial of
> > > > Central
> > > > America decided that the `installation´ WAS actually art, so
> > > > Guillermo
> > > > Vargas Habacuc has been invited to repeat his cruel action for
> > > the
> > > > Biennial of 2008.
> > > >
> > > > Let´s STOP HIM!!!!! Sign the petition:
> > > > http://www.petitiononline.com/ea6gk/petition.html
> > > >
> > > > Here is another petition that is 2 million signatures strong.
> > > Please
> > > > feel free to sign it as well:
> > > > http://www.petitiononline.com/13031953/petition.html
> > > >
> > > > Please do it. It´s free of charge, there is no need to
> > > register,
> > > > and
> > > > it will only take 1 minute to save the life of an innocent
> > > > creature.
> > > >
> > > > AND, for those of you saying "This is all a hoax, etc," here
> is
> > > > a direct quote FROM THE `ARTIST´ himself!:
> > > > "I knew the dog died on the following day from lack of food.
> > > > During the
> > > > inauguration, I knew that the dog was persecuted in the
> evening
> > > > between
> > > > the houses of aluminum and cardboard in a district of Managua.
> 5
> > > > children who helped to capture the dog received 10 bonds of
> > > > córdobas
> > > > for their assistance. The name of the dog was Natividad, and I
> > > let
> > > > him
> > > > die of hunger in the sight of everyone, as if the death of a
> > > poor
> > > > dog
> > > > was a shameless media show in which nobody does anything but
> to

> > > > applaud
> > > > or to watch disturbed. In the place that the dog was exposed
> > > remain
> > > > a
> > > > metal cable and a cord. The dog was extremely ill and did not
> > > want
> > > > to
> > > > eat, so in natural surroundings it would have died anyway;
> thus
> > > > they
> > > > are all poor stray dogs: sooner or later they die or are
> > > > killed."
> > > >
> > > > ~~~~
> > > >
> > > > To be fair (with lots of comments from Costa Ricans):
> > > >
> > > > In his defence, the artist has claimed that what he was
> > > attempting
> > > > to prove was that those who saw the suffering of the dog just
> > > walked
> > > > on
> > > > by and that if it had been left on the street to die, no-one
> > > would
> > > > have
> > > > even known of its existence.
> > > >
> > > > It has also been reported that the dog did not die but
> escaped,
> > > > and
> > > > that it had been fed by Vargas and was only tied up during the
> > > > gallery
> > > > opening times. It has not been possible to confirm this.
> > > >
> > > > The Managua exhibition attracted worldwide attention and many
> > > > people
> > > > believe it to have been an act of cruelty rather than art. A
> > > > petition
> > > > has been started in an attempt to prevent Habacuc´s
> involvement
> > > in
> > > > the

> > > > 2008 Biennial and from repeating the spectacle.
> > > >
> > > > If you would like to sign the petition, visit:
> > > > http://www.petitiononline.com/ea6gk/petition.html
> > > > -from Artist Guillermo Vargas - Habacuc
> > > > _____
> > > >
> > > >
> > > >
> > > >
> > > > http://www.amyking.org
> > > >
> > > >
> > > >
> > > >
> > > >
> > >
> >
> _____
> > > > _____
> > > > Be a better friend, newshound, and
> > > > know-it-all with Yahoo! Mobile. Try it now.
> > > > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
> > > >
> > > >
> > > > --
> > > > No virus found in this incoming message.
> > > > Checked by AVG.
> > > > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release
> > > Date:
> > > > 5/7/2008 5:23 PM
> > > >
> > >
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> _____
> > > _____
> > > Be a better friend, newshound, and
> > > know-it-all with Yahoo! Mobile. Try it now.

> > > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
> > >
> > >
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> Date:
> > > 5/7/2008 5:23 PM
> > >
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> >
>

> _____
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> > know-it-all with Yahoo! Mobile. Try it now.
> > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
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> Be a better friend, newshound, and
> know-it-all with Yahoo! Mobile. Try it now.
> http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
>
>

↑ Index

253. **David Chirot**

Remembering Mothers--

Sun 11 May 2008

---

a Happy Mother's Day to all the Mothers here--

and to think & remember and honor too all the mothers whose husbands, children, parents, cousins, friends are being killed, attacked, tortured, are in prisons known and unknown, hidden away in secret, the mothers of the addicts and the missing, the mothers in prisons from the largest in Gaza to the smallest ones--the ones inside an abusive home-- homeless mothers--forgotten mothers--mothers denied and excluded----

and Mother Earth--

the discussion about the real or rumored art exhibition with the real or rumored dog being really or not mistreated--

reminded me yet again for the countless time something my mother said when i was a child

i remember it in more detail than if i had only heard it the one time as it was repeated many times through the years and --just the other day again-

People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization," will not bat an eyelash at the torture and injustice, the killing and hating of persons they consider inferior--

because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table like a king.

So on Mother's Day i think of all the Mothers
who maybe have no one or hardly any one to think and honor them

after all how many such Mothers directly and indirectly are not being created daily by "humane" and "civilized" peoples "like us" who forget that the art of prison and torture and exhibition of these is being carried out every day with tacit and or open consent--

and I thank my mother who taught me this

↑ Index

254. **amy king**
Re: Remembering Mothers--
Sun 11 May 2008

David,

That's quite an odd conclusion to reach -- Being outraged (or concerned) about one injustice inherently excludes being outraged by another?

How does one grossly (mis) characterize a discussion about how far the merits and name of art will allow one to go when it comes to the ethical treatment of animals as "lavishing a dog like a king", while at the same time concluding that

people who are concerned with a specific issue of ethics are *not* concerned with the treatment of people?

In fact, you imply that by discussing this issue, we would assume other people are "inferior" and worthless. That's some assumption and a terrible example of either/or thinking. Either we care about how animals are treated or we care about how people are treated -- but we can't do both? Wow.

Amy

_____

http://www.amyking.org

----- Original Message ----
From: David Chirot <[redacted]>

People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization," will not bat an eyelash at the torture and injustice, the killing and hating of persons they consider inferior--

because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table like a king.

and I thank my mother who taught me this

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

255. David Seaman
Re: writing on lettrisme & Gabriel Pomerand
Sun 11 May 2008

My understanding is that Curtay, whom I met at the Lettrisme: into the future Symposium and show at Iowa (where he did a strip to nude body sound art performance on university cable TV) is practicing medicine in New York.

On Sunday, May 11, 2008, at 03:29PM, "D. Wellman" <[redacted]> wrote:
>I repost an old post from 1999 and ask does anyone have any news of
>Jean-Paul Curtay?
>In an issue of Adz, early 1980's there is an interview in English with
>Jean-Paul Curtay, a second or third generation Letterist with a book in

>french to his credit, Lettrrism. That book is undoubtedly a very
>important resource for info on the topic.Donald Wellman
>http://faculty.dwc.edu/wellman/don.htm
>----- Original Message -----
>From: "David Chirot" <[redacted]>
>To: <[redacted]>
>Sent: Saturday, May 10, 2008 2:37 PM
>Subject: Re: writing on lettrisme & Gabriel Pomerand
>
>
>Today at the request of a friend & fellow worker I reposted an 11/29/06
>entry at my blog which has several of the rebus image pages and their
>facing bi-lingual prose poem "translations" (or vice-versa) from the 2006
>Ugly Duckling edition of Gabriel Pomerand's Saint Ghetto of the Loans, which
>had been out of print except for excerpts for over fifty years.
>
>http://davidbaptistechirot.blogspot.com/2006/11/gabriel-pomerands-saint-
ghetto-of.html---
>
>There are also some homages for and fotos of "l'Ange Gabriel" and link to
>longish essay/review "Like a Rosetta Stone" i wrote of the book for Galatea
>Resurrects number 4.
>
>http://galatearesurrection4.blogspot.com
>
>Also in same entry a section re Art Brut and various examples as well as
>related Visual Poetry object/signs from 19th Century USA.
>
>The book Boris Vian did of the time period of Lettrisme,
>Manuel de Saint-Germain-des-Prés (1974; published posthumously)
>which includes photos of Pomerand and a page concerning him and his
readings
>at Cafe Tabu and other places, along with a wide selection of photos of
>others famous and unknown and an on-the-spot reportage on their comings
and
>goings in the nightlife of clubs, cafes, bars and cabarets is now available
>in English also, as Manual of Saint-Germain-des-Pres
>(Rizzoli, 2004)
>(Simone de Beauvoir, Sartre, Queneau, Giacometti, Cocteau, etc etc are
among
>the luminaries presented--)
>

>In the French title of his book, Pomerand puns on "Saint-Germain-des-Pres"
>(fields, meadows) as "des-Prets," meaning "loans;" combined with the
>cheerful and ironic presentation of the district as a "ghetto" Pomerand
>creates "Saint Ghetto of the Loans.
>
>A really great photo record of the grittier scene inhabited by the
>Lettristes and early members of the first break-away group of
>Situationistes and their associates is the Dutch photographer Ed van de
>Elsken's Love on the Left Bank.
>
> van der Elsken's superb photos are used especially effectively throughout
>Jean-Michel Mension's The Tribe and also in Greil Marcus' Lipstick Traces.
>
>
>
>
>
>
>
>
>On Fri, May 9, 2008 at 10:37 AM, steve d. dalachinsky <[redacted]>
>wrote:
>
>> jorn was a founding message of cobra which came out of these other folk
>> gabriel pommerand lettrist book on ugly duck check it out
>>
>>
>> On Fri, 9 May 2008 08:04:36 -0500 Maria Damon <[redacted]> writes:
>> > for what it's worth, my mother went to high school w/ asger jorn,
>> > they
>> > rode their bikes to school together every day...she says he was "the
>> >
>> > silliest person i ever met." not that he's strictly a lettrist, but
>> >
>> > involved w/ the situationists...
>> >
>> > David Seaman wrote:
>> > > Hello. I am joining this conversation because it came up in a
>> > google alert
>> > > about lettrism. I am happy to see the interest in the subject.
>> > >
>> > > I am the English side of the lettrist pages, translator and author

>> > of much
>> > > of what is there. I am also working on a book about Lettrism, and
>> > in
>> > > conversation with a publisher about it.
>> > >
>> > > For fun writing about the early years, see Lipstick Traces and The
>> > Tribe.
>> > >
>> > > David
>> > >
>> >
>> >
>>
>
>

↑ Index

256. **Alan Sondheim**
Re: Remembering Mothers--
Sun 11 May 2008

On Sun, 11 May 2008, David Chirot wrote:

> *People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization,"*
> *will not bat an eyelash at the torture and injustice, the killing and hating of persons they consider inferior--*
>
> *because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table like a king.*

Usually I like what you write but this is insulting to a lot of people who you obviously don't know or care about.

- Alan

↑ Index

257. **Barry Schwabsky**
Re: poetry and abstraction
Sun 11 May 2008

Justice is a very decent poet. But I can't ever think of him without remembering, years upon years ago, running into Mark Strand in the Yale Co-op where I was buying a book by George Oppen. He looked at it with disdain and pulled a Justice book off the shelf and told me that was who I should be reading.

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Sunday, 11 May, 2008 6:20:37 PM
Subject: Re: poetry and abstraction

I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.

----- Original Message ----
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Thursday, May 8, 2008 12:15:50 PM
Subject: Re: poetry and abstraction

I've been meaning to add Abraham Lincoln Gillespie, my favorite abstract writer of the early 50s... Tho dismissed by many as a Joyce imitator, his approach to language in the 40s & 50s is really in a world by itself. The Syntactic Revolution (Out of London Press, 1970) is well worth the buy if you find one hiding in a bookstore.

& thanks to Joel L for the Weldon Kees nod. Led me to a detailed New Yorker article on his disappearance & life...

http://www.newyorker.com/archive/2005/07/04/050704crat_atlarge

~mIEKAL

On May 7, 2008, at 7:31 PM, ric carfagna wrote:

> *The core artists (Pollack, Kline, Newman, Still, Rothco, etc.) which constituted the abstract expressionism movement primarily eschewed the concept of figuration as well as representation.*

Poet such as Ashbery, Creeley, O'Hara and others mentioned , while transcending what was considered the 'norm' of poetry,

never sought to make their poetry into works of total abstraction; at least not in the ways that the visual artists endeavored to portray.

Poets I had in mind were ones similar to those included in the Imagining Language book edited by Jed Rasula and Steve McCaffery.

But I guess the question is: can poetry actually 'not' represent, insofar as it is a written medium, no matter how it is presented?

I think of John Cage and his theory of representation and association. It then becomes an issue of relativity to the individual apprehending

the medium in question.no?

Ric

----- Original Message ----- From: "Joel Lewis" <[redacted]>
To: <[redacted]>
Sent: Wednesday, May 07, 2008 12:53 AM
Subject: Re: poetry and abstraction

One poet who was deeply involved in Ab Exp movement was the poet Weldon
Kees. He studied with Hans Hoffman and exhibted his work in group shows w/
Pollock. He was close to Clement Greenberg, who commissioned him for cover
art of Partisan Review. He also had a couple of solo exhibits in this late
40s-early 50s period (yes, his work was in ab ex style). A rather fascinating figure he was also a filmmaker, jazz musician (who,like Pollock,
favored Chicago and swing styles) and sharp critic. His poetry, though
formalist, avoided much of the New Critic claptrap of the era and is a quite
interesting counterpoint to the open form movements of his day(University of
Nebraska publishes his collected poems) . He jumped off the Golden Gate

> *Bridge in 1955.*
>
> *Joel Lewis*

___
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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

↑ Index

258. Barry Schwabsky
Re: POL: Prevent the "Artistic" Death of Another Innocent Animal
Sun 11 May 2008

But don't worry, I don't think it's adding up to a lot of sales.

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Sunday, 11 May, 2008 6:51:32 PM
Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another Innocent Animal

well we're sure giving him alot of advertising

On Sat, 10 May 2008 01:33:11 -0700 Barry Schwabsky
<[redacted]> writes:
> Another problem about trying to take a position on this is, not only
> do I not necessarily believe the accounts that are circulating about
> this, but even if I were decided to believe that the (mostly
> untraceable) quotes from the artist were really things that he said,
> I'm not sure if I would believe him either. I don't know anything
> about him, never heard of him before, but something about this whole
> thing suggests a trickster at work, someone who, in order to
> provoke, may have said one thing and done another--maybe the whole
> thing never happened and he himself started the whole campaign
> against himself just to see what would happen. At this point and in
> the absence of reliable information, anything is possible.
>
>
>
> ----- Original Message ----
> From: amy king <[redacted]>

> To: [redacted]
> Sent: Saturday, 10 May, 2008 2:53:16 AM
> Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another
> Innocent Animal
>
> Call it what you like, Steve. I'll re-post one of my earlier points
> before my original post gets lost in a separate debate altogether:
>
> 1. I am against the inhumane treatment of people and animals for
> any
> purpose, including entertainment, political, and for "art's sake".
> This
> "treatment" also includes non-treatment. If you assume the
> responsibility of caring for a domestic animal, that includes
> getting
> it help if needed -- especially help that consists of the basic
> necessities.
>
> Would you adopt a child or an animal, who you find out later is
> sick, and simply dismiss its condition and your decision not to
> treat it just because "it would die eventually?"
>
> The above refers to people and animals who are dependent on others
> for care. Dogs most certainly fall into that category, especially a
> sickly one you "adopt" and "employ" for your own art exhibition,
> regardless of whether you kill it or not -- the least Habacuc could
> have done was get care and treatment for what was obviously a sickly
> animal since it was suddenly under his "care" and in his
> "employment." Instead of doing so, he publicly dismissed outrage
> against him by stating that "the dog was going to die anyway."
> Steve - What people autonomously do with their own bodies, and the
> rights they have to do whatever they choose (i.e. suicide,
> amputation, piercing, etc), is another question and subject
> altogether.
>
> 2. Another quote from the same post, since a couple of folks on the
> list seem to have taken issue with the very fact that I even
> mentioned the petition, as well as the dissent around the
> controversy:
>
> I might try Snopes or Hoax Slayer,
> which both determined that the claim is ultimately disputed, as

> originally pointed out in second half of my first post, though the
> hyperlink to my
> easily-googled article didn't come through. *** But does
> uncertainty about how Habacuc ultimately did treat the dog, and his
> public unwillingness to even claim if he killed it or set it free
> after he used it for his own public spectacle, mean
> Habacuc gets a free pass, and I should not draw attention to this
> petition? ***
>
> Amy
>
>
>
> _____
>
>
>
> http://www.amyking.org
>
>
>
> ----- Original Message ----
> From: steve d. dalachinsky <[redacted]>
> To: [redacted]
> Sent: Friday, May 9, 2008 1:23:45 PM
> Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another
> Innocent Animal
>
> when folks pierce or mutilate them selves in the name of art is that
> ok
> because they call it aRT?
> bravo viva the performance
>
> On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]>
> writes:
> > First, you have fabricated for yourself and for your own aims
> > Marcus,
> >
> > First, you have fabricated for yourself and for your own aims this
>
> > quagmire of "anything is art" platform. You're trying to set
> these

> > terms and argue that if I don't respond to your fabricated claim,
> > then I'm somehow against you (see your last line below). I
> don't
> > know where you conjured up this "anything is art" claim since I
> have
> > not, even remotely, claimed or defended it. Check out your
> selected
> > aggressive terminology below regarding "war", "battle", "if you're
>
> > defending it" etc. -- you can't even decide what imaginary "side"
> I
> > would assume should I take up your terms. But. Bully for you if
> > you can find someone on this list to argue the notion that
> "anything
> > is art" with you.
> >
> > But secondly and moreover, I know from firsthand experience with
> you
> > on this list and other lists that you do indeed like to argue,
> very
> > much, often just for the short-lived and shallow joy of argument's
>
> > sake. Sometimes people need to feel like they have an Enemy in
> > order to feel important. If this is the case for you, I suggest
> > finding another opponent. I will not be your enemy; I will not
> make
> > you feel important. Your bait is transparent and pointless
> > regarding the entire situation.
> >
> > Amy
> > _____
> >
> >
> > http://www.amyking.org
> >
> >
> > ----- Original Message ----
> > From: Marcus Bales <[redacted]>
> > To: [redacted]
> > Sent: Thursday, May 8, 2008 7:33:45 PM
> > Subject: Re: POL: Prevent the â€œArtisticâ€ Death of Another
> > Innocent Animal

> >
> >
> > On 8 May 2008 at 16:29, amy king wrote:
> > If anything is art, then why
> >
> > My criticism of the "anything is art" school of
> > thought Once you
> > say "anything" you've lost the whole war -- if
> > ANYTHING is art,
> > "Anything is art", you say it is. I'm trying to
> > point out "anything is art"
> >
> > But if you say that anything is art
> > If you don't think that "anything is art that anyone
> > says is art" then you can avoid my
> > criticism by simply saying you don't think that. V "anything is
> art
> > that anyone
> > says is art"
> > "anything is art that
> >
> > anyone says is art"
> >
> >
> > and if you're defending it, then you're either defending it
> > because
> > you believe it, or you're
> > defending it because, what -- you just like to argue?
> >
> > because NOT "anything is art that anyone claims is art". You're
> > ARGUING with me. You're
> > taking the OTHER SIDE.
> > The other side is that you DO believe that "anything is
> > art that anyone claims is art" --
> > or else perhaps you just like to argue, and will take any
> > side I don't take.
> >
> > Marcus
> >
> > Marcus
> >
> >

> > On 8 May 2008 at 16:22, amy king wrote:
> >
> > > And you know this because everything reported on Wikipedia is,
> of
> > > course, true?
> > >
> > > Amy
> > >
> > > _____
> > >
> > >
> > > http://www.amyking.org
> > >
> > >
> > >
> > > ----- Original Message ----
> > > From: Marcus Bales <[redacted]>
> > > To: [redacted]
> > > Sent: Thursday, May 8, 2008 1:54:14 PM
> > > Subject: Re: POL: Prevent the "Artistic" Death of Another
> > > Innocent Animal
> > >
> > > http://en.wikipedia.org/wiki/Guillermo_Vargas
> > >
> > > And besides, the reports of starving the dog to death are simply
> > > untrue.
> > >
> > > M
> > >
> > > On 8 May 2008 at 10:34, amy king wrote:
> > >
> > > > In 2007, the `artistÂ´ Guillermo Vargas Haba
> > > > THE STORY:
> > > >
> > > > In 2007, the `artistÂ´ Guillermo Vargas Habacuc, took a dog
> from
> > > > the
> > > > street, tied him to a rope in an art gallery and began
> starving
> > > him
> > > > to
> > > > death.

> > > > For several days, the `artistÂ´ and the visitors of the
> > > > exhibition
> > > watched, emotionless, the shameful `masterpieceÂ´ based on the
> > > > dogÂ´s
> > > > agony, until eventually he died.
> > > >
> > > > Does THIS sound like art to you?
> > > >
> > > > But this is not all... the prestigious Visual Arts Biennial of
> > > > Central
> > > > America decided that the `installationÂ´ WAS actually art, so
> > > > Guillermo
> > > > Vargas Habacuc has been invited to repeat his cruel action for
> > > the
> > > > Biennial of 2008.
> > > >
> > > > LetÂ´s STOP HIM!!!!! Sign the petition:
> > > > http://www.petitiononline.com/ea6gk/petition.html
> > > >
> > > > Here is another petition that is 2 million signatures strong.
> > > Please
> > > > feel free to sign it as well:
> > > > http://www.petitiononline.com/13031953/petition.html
> > > >
> > > > Please do it. ItÂ´s free of charge, there is no need to
> > > register,
> > > > and
> > > > it will only take 1 minute to save the life of an innocent
> > > > creature.
> > > >
> > > > AND, for those of you saying "This is all a hoax, etc," here
> is
> > > > a direct quote FROM THE `ARTISTÂ´ himself!:
> > > > "I knew the dog died on the following day from lack of food.
> > > > During the
> > > > inauguration, I knew that the dog was persecuted in the
> evening
> > > > between
> > > > the houses of aluminum and cardboard in a district of Managua.
> 5
> > > > children who helped to capture the dog received 10 bonds of
> > > > cÃ³rdobas

> > > > for their assistance. The name of the dog was Natividad, and I
> > > let
> > > > him
> > > > die of hunger in the sight of everyone, as if the death of a
> > > poor
> > > > dog
> > > > was a shameless media show in which nobody does anything but
> to
> > > > applaud
> > > > or to watch disturbed. In the place that the dog was exposed
> > > remain
> > > > a
> > > > metal cable and a cord. The dog was extremely ill and did not
> > > want
> > > > to
> > > > eat, so in natural surroundings it would have died anyway;
> thus
> > > > they
> > > > are all poor stray dogs: sooner or later they die or are
> > > > killed."
> > > >
> > > > ~~~~
> > > >
> > > > To be fair (with lots of comments from Costa Ricans):
> > > >
> > > > In his defence, the artist has claimed that what he was
> > > attempting
> > > > to prove was that those who saw the suffering of the dog just
> > > walked
> > > > on
> > > > by and that if it had been left on the street to die, no-one
> > > would
> > > > have
> > > > even known of its existence.
> > > >
> > > > It has also been reported that the dog did not die but
> escaped,
> > > > and
> > > > that it had been fed by Vargas and was only tied up during the
> > > > gallery
> > > > opening times. It has not been possible to confirm this.
> > > >

> > > > The Managua exhibition attracted worldwide attention and many
> > > > people
> > > > believe it to have been an act of cruelty rather than art. A
> > > > petition
> > > > has been started in an attempt to prevent HabacucÂ´s
> involvement
> > > in
> > > > the
> > > > 2008 Biennial and from repeating the spectacle.
> > > >
> > > > If you would like to sign the petition, visit:
> > > > http://www.petitiononline.com/ea6gk/petition.html
> > > > -from Artist Guillermo Vargas - Habacuc
> > > > _____
> > > >
> > > >
> > > >
> > > >
> > > > http://www.amyking.org
> > > >
> > > >
> > > >
> > > >
> > > >
> > >
> >
> _____
> > > > _____
> > > > Be a better friend, newshound, and
> > > > know-it-all with Yahoo! Mobile. Try it now.
> > > > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
> > > >
> > > >
> > > > --
> > > > No virus found in this incoming message.
> > > > Checked by AVG.
> > > > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release
> > > Date:
> > > > 5/7/2008 5:23 PM
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> > > Be a better friend, newshound, and
> > > know-it-all with Yahoo! Mobile. Try it now.
> > > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
> > >
> > >
> > > --
> > > No virus found in this incoming message.
> > > Checked by AVG.
> > > Version: 7.5.524 / Virus Database: 269.23.10/1421 - Release
> Date:
> > > 5/7/2008 5:23 PM
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> > Be a better friend, newshound, and
> > know-it-all with Yahoo! Mobile. Try it now.
> > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
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> Be a better friend, newshound, and
> know-it-all with Yahoo! Mobile. Try it now.
> http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

>
>

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259. Jennifer Karmin
THE WIDOW PARTY: final night in Chicago
Sun 11 May 2008

---

hi poetics friends....hope to see some of you TONIGHT in chicago. it's your last chance to see this performance for a while before we take the show on the road!

according to joshua corey:
"...The Widow Party is like a rock musical co-written by Brecht and Joyce."

http://joshcorey.blogspot.com/2008/05/widow-party.html

THE WIDOW PARTY

Patrick Durgin
Johannes Goransson
Lisa Janssen
Jennifer Karmin
Jacob S. Knabb
Joyelle McSweeney
James Shea

MAY 11 at 7pm
$12 / $10 for students

at LINKS HALL
956 Newport
Chicago, IL
http://www.linkshall.org

A collaboratively written and performed melodrama, Wild West show, political thriller, pageant, and farce. With song, dance, projections, sound effects, and mimicry of preposterous acts, visions and revisions of characters, media, genres and events will change, interrupt, and harmonize with each other.

The wars have changed, but the appetite for images in America has not. The Widow Party comprises a Buffalo Bill dumb show at the end of time, a rootinâ€™ tootinâ€™ aeschatology with sound effects and featuring Pentagon-bankrolled expert commentary by Britney Spears. With miracle twins Hannie Oakley and Annie Weiner, a Declamation which will be an explanation and evaluation of all that has come before, two Widows, a Reporter, Crash, Walter

Cronkite, You, and Satchmo. At the conclusion of the performance, time will also conclude. Please extinguish.

As Walt Disney has observed, itâ€™s easier to imagine the end of the world than the end of capitalism.

Presented as part of the festival
Returning from One Place to Another: A Poet's Theater Showcase
http://www.linkshall.org/08-pp-may.shtml

Curated by John Beer
May 2008
Chicago, IL

___
Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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260. Mark Weiss
Re: POL: Prevent the “Artistic” Death ofAnother Innocent Animal
Sun 11 May 2008

Alison: I couldn't agree more (including about most conceptual art).

To clarify, by "The casual but necessary cruelty of the barnyard and the hunt may prepare those who live with them to an aestheticization of death," I meant that the omnipresence of death in those circumstances might desensitize some to the extent that there could be an aesthetic distance from the experience. Note the conditional tense.

Years ago I noticed that even so benign an activity as gardening has its brutal side. It took a while for me to get used to the elimination of plants--not just weeds, and not just those that fail to thrive, but the godlike act of thinning, and the uprooting of plants that would otherwise absorb nutrients after they've finished producing food. To feed oneself requires selecting what's to live and what's to die.

In Habacuc's case, to amplify your point: the social class that goes to galleries passes not just starving dogs but masses of people near starvation or threatened by it. In Latin America the moneyed classes have taught themselves not to notice either. I'd guess that dog was a standin for its human compatriots.

Mark

At 06:29 PM 5/10/2008, you wrote:
>I haven't seen this man's work. I've read all the differing stories on
>differing websites. On of the face of it, I agree with most of the
>criticisms here. Some conceptual art works for me, most of it leaves me with
>a very empty feeling, it too often seems unidirectional to me, one thought
>invited in that leads you down a very short road. And I don't approve of
>cruelty to animals (or human beings). But this discussion is leaving me with
>some discomfort. Maybe this is conditioned by the fact that I was brought up
>on a farm, which doesn't necessarily lead to an aestheticisation of death,
>as Mark suggests, but does bring you close up to certain realities (eg human
>beings eat animals in order to live, or that animals eat each other).
>
>What primarily strikes me about all this is how few people seem to worry
>about the dogs that are starving namelessly in the streets outside the
>gallery. Nobody seems to be arguing that the artist deliberately starved the
>dog into that state - he says he got it off the street as it was. And
>whether it actually died or how long it was actually exhibited for, and
>whether it was offered food, or escaped or died, seems to be up for grabs.
>So he's not like someone slaughtering or torturing an animal for a video;
>Murat suggested one example of an animal used in a film, another is when the
>peasants slaughter a pig in Tree of Wooden Clogs, very hard to watch, and
>there are no doubt scores of others. Even in the worst case scenario
>Habucuc's bringing into a gallery something that's already occurring
>unnoticed outside. So if the dog died on the steps of the gallery, and
>people walked by and didn't look and the corpse was thrown in the garbage,
>it would be ok ("natural"?) Would there be any internet petitions then? It's
>only awful if the dog starves in the gallery?
>
>The obscenity and upset seems to occur when the fact is framed. A privileged
>dog, then. This dog suddenly matters to people who mostly never devoted a
>second's thought to all those street dogs. (Except, ironically, perhaps the
>artist himself, who noticed the starving dogs.) Isn't the real obscenity
>that this horrible death happens to millions of dogs and nobody notices?
>(What about the dogs trussed up alive with broken legs in the marketplaces
>of Asia?) Is it just easier to attack the artist than to do something about
>the dogs (and people) who live in such awful conditions? Is the artist (even
>if he is not a good artist) who notices this and brings it to our shocked
>attention necessarily unethical?
>
>All best
>
>Alison

>
>--
>Editor, Masthead: http://www.masthead.net.au
>Blog: http://theatrenotes.blogspot.com
>Home page: http://www.alisoncroggon.com

↑ Index

261. **amy king**
Re: POL: Prevent the "Artistic"Death of Another Innocent Animal
Sun 11 May 2008

You're right -- the treatment of animals and for what purposes i Mark,

You're right -- the treatment of animals and for what purposes is not so black and white. I too never assumed so. In fact, I've struggled with the issue on a personal level, often hypocritically, for years. I eat seafood as though those living beings don't have feelings. I've been sick as of late and have turned to chicken soup, something I haven't eaten since 1990. I buy kosher and organic whenever possible. I cross my fingers and hope that promise that the animals were given food and treated humanely is true. I don't condemn people who eat animals or wear their by-products; I'd walk around angry all the time, especially at myself. Eliminating the products of animals from our lives seems next to impossible.

But when folks get bogged down or distracted by an "It's art" claim when it comes to issues of accountability (usually to shirk accountability), most especially by people such as artists who are making a public statement using animals, the territory gets dangerous. These "artists" try to set the terms and evade the ethical questions, as Vargas has done. He treated the dog in terms he won't acknowledge for "the greater good" of other starving dogs. Great. He brought attention to those dogs? There was no other way than to seemingly abuse one of them? Somehow I don't imagine that all of the other citizens of Costa Rica sit around idly ignoring what I'm sure is dubbed the starving dog problem. Certainly there are organizations he could produce a campaign for. He could speak out, contribute time, use his public persona to recruit attention and volunteers, any number of other efforts I can't imagine at the moment. Instead, the outrage he produced has instead focused on his dubious treatment of one dog, rightfully so, instead of the cause he claims to have exhibited a starving dog for. How effective was his "piece" in its goal? Could he have been more effective?

Those who consider the ethical before the supposed artistic "gains" are dismissed with a variety of reasons, mostly ones that implicate they are not sophisticated enough to understand the artist's aesthetics. We are then

supposed to feel less-then-intellectual and quiet down in embarrassment. Some of these "aesthetics" have managed to erase the ethical and lead to thinking like eugenics (Yeats, Eliot) and even the advancement of the Holocaust. Wasn't Hitler, after all, trying to make things better? Some have called him an artist. Didn't he sell that vision? The art produced under his regime, especially that of Riefenstahl's and her ground-breaking aesthetics, cost many lives and much torture.

Now without the shock value, where would Vargas be? Would he be a decent artist? Would he be noticed? Aren't art and aesthetics about much more than finding the next shock value boundary?

On another note and for those folks who are interested in the treatment of animals, most especially ourselves, I just started reading what already seems like a brilliant new book by Barbara Kingsolver, ANIMAL, VEGETABLE, MINERAL: http://www.kingsolver.com/bookshelf/miracle.asp

And a review:

Because Itâ€™s Good for You, Thatâ€™s Why
By JANET MASLIN

ANIMAL, VEGETABLE, MIRACLE
A Year of Food Life
By Barbara Kingsolver with Steven L. Hopp and Camille Kingsolver

There are many ways for a writer to tell you to eat your vegetables: earnestly, humorously, scientifically, self-righteously, instructively or so voluptuously that the page practically reeks of fertilizer. Barbara Kingsolverâ€™s way is both folksy and smart. While she is cogent and illuminating about serious matters of nutrition, Ms. Kingsolver also finds ways to convey what itâ€™s like to be showered with friendsâ€™ plants as birthday gifts, regard a full supply of potatoes as â€œhomeland security,â€ and fend off the amorous attention of a lovesick turkey hen.

â€œAnimal, Vegetable, Miracleâ€ is a wonderfully neighborly account of stunt eating. Ms. Kingsolver and her family would describe their adventure in other terms, but experiments in studied simplicity are increasingly frequent.

Their basic plan to change their way of living was not unique by either culinary or publishing standards. They decided to leave their arid life in Tucson (â€œlike many other modern U.S. cities, it might as well be a space station where human sustenance is concernedâ€) and moved to Virginia, where they already owned a farm in an Appalachian hollow. They would work the farm and live on local or home-grown food for a full calendar year.

This meant no snack foods, no processed ones, no cucumbers from warmer parts of the world. â€œSix eyes, all beloved to me, stared unblinking as I crossed the exotics off our shopping list, one by one,â€ Ms. Kingsolver writes about the familyâ€™s adjustment to these strictures. With the exceptions of olive oil, grains and spices, everything they ate was simple and in season.

Was this a hardship? â€œIf many of us would view this style of eating as deprivation, thatâ€™s only because weâ€™ve grown accustomed to the botanically outrageous condition of having everything, always,â€ she writes. She thinks most North Americans have lost their awareness of what ought to be ripe when. So â€œAnimal, Vegetable, Miracleâ€ provides a helpful shorthand for knowing which vegetables to trust at which times and what questions to raise about how theyâ€™re grown. When a watermelon the size of a toddler has traveled around the world to a supermarket, Ms. Kingsolver suggests rethinking the process of how it got there.

Her ideas about this are not new. And she does not pretend otherwise. â€œAnimal, Vegetable, Miracleâ€ expresses the basic tenets of Slow Food International and sustainable agriculture (with accompanying information about how to become better informed about and more active in these matters), and for some of her readers this is just reiteration. But she succeeds in dramatizing her own familyâ€™s story so that these ideas come to life, anecdotally and charmingly. And she gives her book the natural momentum of a changing calendar.

Meanwhile her husband, Steven L. Hopp, contributes informative sidebars despite their occasionally cute names (â€œLooking for Mr. Goodvegetableâ€). The older of her two daughters supplies recipes and the enthusiasm of a self-proclaimed â€œveggie hog.â€ The younger daughter keeps busy raising poultry and selling eggs, and Ms. Kingsolver herself somehow manages to sustain a writing career while endlessly cooking and canning. â€œWeâ€™re hoping our kids will remember us somewhere other than in the driverâ€™s seat of the car,â€ she writes.

A lot more people than the four members of this immediate family will remember what their household is like. Without sentimentality, this book captures the pulse of the farm and the deep gratification it provides, as well as the intrinsic humor of the situation. Growing seedlings in March and protecting them from a cold snap, Ms. Kingsolver et al. bring the plants indoors â€œuntil our kitchen looks like the gullet and tonsils of a Chia Pet whale.â€

About a rooster that makes an annoying sound (â€œCrr-rr-arrrr...BLUPP!â€), she writes: â€œThis guy had a future in the culinary arts. Mine.â€ And about the supposed paucity of food in January, she says, â€œI wish I could offer high drama, some chilling tales of a family gnawing on the leather uppers of their

Birkenstocks.â€ But by January they had learned to plan ahead, and their menus were just fine.

By then they had come to rely on the freezer. â€œGetting over the frozen-foods snobbery is important,â€ Ms. Kingsolver writes about her earlier presumptions, with the pragmatic wisdom that makes her work so solid. Ever since she grew up in Kentucky tobacco country and â€œsallied out into a world where, to my surprise, farmer was widely presumed synonymous with hee-haw, and tobacco was the new smallpox,â€ she seems to have enjoyed the benefits of a no-baloney attitude even toward things like baloney (â€œI understand Spam as a reasonable protein sourceâ€) and a highly functional conscience. Both serve her well in discussing the ethics of food production.

â€œAnimal, Vegetable, Miracleâ€ aims to fill a hole in the soul. â€œWe came a long way, baby, into bad eating habits and collaterally impaired family dynamics,â€ Ms. Kingsolver says. â€œNo matter what else we do or believe, food remains at the center of every culture. Ours now runs on empty calories.â€ She adds: â€œA lot of us are wishing for a way back home, to the place where care-and-feeding isnâ€™t zookeeperâ€™s duty but something happier and more creative.â€

And her final measure of the success of the year described here is an altered set of priorities for a writer who says it took her decades to find it flattering to be complimented as a housewife. â€œI enjoy this so-called brainless work,â€ she says firmly. â€œI like the kind of family I can raise on this kind of food.â€ http://www.nytimes.com/2007/05/11/books/11book.html

I have to run as Mother's Day festivities call! Happy Mother's Day to all who nurture!

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Saturday, May 10, 2008 10:37:33 AM
Subject: Re: POL: Prevent the â€œArtisticâ€Death of Another Innocent Animal

Amy:

I of course agree with you, but it's not always
so straightforward. Most of us kill, at least by
proxy, to eat, and some animals are raised for
that purpose. I remember a performance piece in

New York in which an artist beat a chicken to
death against the strings of a piano. Horrible.
But I've also been at a religious ceremony in
which a chicken's throat was cut so that it bled
to death. The ceremony seemed less horrible, and
not just because the killing was quicker--it
seemed something like more justified, though for
me as an outsider the bird's near-panic has stayed with me.

Audubon killed every bird in his Birds of North
America and arranged their bodies in positions he
had observed them take when they were alive.
Thousands of birds. There was no other way to do
it. The water colors and the prints he made of
them are one of the glories of 19th Century art.
Nobody asked the birds what they thought. By the
time of Audubon's death one of the birds he
depicted was extinct, because of habitat
destruction, and he was aware that it was headed
in that direction. Another became extinct 60
years after his death, slaughtered for food.

The casual but necessary cruelty of the barnyard
and the hunt may prepare those who live with them
to an aestheticization of death.

Leni Riefenstahl's Triumph of the Will is one of
the monuments of film. One needn't go into detail
about what it cost. I sat through it once, and
left the theater homicidal with grief and rage.
Not an experience I plan to repeat. As a Jew, of
course, every time I engage with a work of Christian art I'm aware of the cost.

Most of us have attitudes about bullfighting, as
outsiders. Otherwise tender-hearted Spaniards and
Mexicans are devoted to it, as an art as well as
a sport. I used to watch bullfights on
television--they were broadcast to NY for several
years from the ring in Tijuana. I had a small
screen black and white tv and grainy reception,
so the expience was considerably distanced. I
went to one corrida years later. It was
fascinating, and also necessary for my slow
immersion in Latin American culture. It was also

extremely disturbing. But the bullring produced Goya's Tauromaquia, and also Picasso's.

One could detail the cruelties of all the sports in which animals are used, and also the art produced by devotees. Is it less gratuitous to breed horses for speed and then run them so hard that their legs break? At least injury and death is not an intended part of the spectacle, as in bullfights, dogfights or cockfights, or the pitting of animals of one species against another. All of these have been central to various cultures.

And of course there's boxing.

None of this of course excuses an artist who's making a political point at the expense of another creature. Had Habacuc refrained there would still be enormous numbers of starving feral dogs on the streets of Central America, and there would still be intentionally drowned puppies on the banks of every body of water.

Mark

> *"This is irritating moral territor*
> *Others of similar mindset, Ryan: "This is irritating moral territory, one doesnÃ¢â,¬â„¢t want to provide artists and their sponsors publicity for work thatÃ¢â,¬â„¢s of no artistic value, but if the exhibitions are ignored there is a tacit acceptance of them. Therefore itÃ¢â,¬â„¢s necessary to identify that the dog was captured, tied up and exhibited to die by Guillermo Habacuc Vargas; that the woman who finds it necessary to kill various animals before photoshopping them is Nathalia Edenmont; and that itÃ¢â,¬â„¢s Adel Abdessemed, as announced in this publicationÃ¢â,¬â„¢s news last week, whose exhibit includes videos of animals being clubbed to death. The argument has been made that these kinds of exhibits are justified if they challenge our sensibilities or confront our social, political and cultural norms. This is undoubtedly true and is sometimes valid. There is a case for shocking people so that an artist can intercede a new slant on some situation, directly or obliquely. But this can be done, and has been done, very effectively and*

many times, without having to kill anything anew. There is plenty of death out there to work with. â€¦ ItÃ¢â‚¬â„¢s been called psychotic narcissism but that ggives it too grand a gloss for these sorry exhibits by artists who may be nothing more than sadistic fools. ItÃ¢â‚¬â„¢s selfishness through arrogance and self-glorification. The artists should ask themselves a simple question. Why not put myself in there, in place of the animal? Too shocking? Yes, and just as stupid, but without the shock these artists wouldnÃ¢â‚¬â„¢t matter, and that is their real fear." http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/2008/03/06/death-for-no-reason _____ http://www.amyking.org ----- Original Message ---- From: Ryan Daley <[redacted]> To: [redacted] Sent: Saturday, May 10, 2008 1:23:39 AM Subject: Re: POL: Prevent the Ã¢â‚¬Å“ArtisticÃ¢â‚¬ï¿½ Death of Another Innocent Animal Schwabsky, Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type .... Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass. On Fri, May 9, 2008 at 9:53 PM, amy king <[redacted]> wrote: > Call it what you like, Steve. I'll re-post one of my earlier points before > my original post gets lost in a separate debate altogether: > > 1. I am against the inhumane treatment of people and animals for any > purpose, including entertainment, political, and for "art's sake". This > "treatment" also includes non-treatment. If you assume the > responsibility of caring for a domestic animal, that includes getting > it help if needed -- especially help that consists of the basic > necessities. > > Would you adopt a child or an animal, who you find out later is sick, and > simply dismiss its condition and your decision not to treat it just because > "it would die eventually?" > > The above refers to people and animals who are dependent on others for > care. Dogs most certainly fall into that

*category, especially a sickly one > you "adopt" and "employ" for your own art exhibition, regardless of whether > you kill it or not -- the least Habacuc could have done was get care and > treatment for what was obviously a sickly animal since it was suddenly under > his "care" and in his "employment." Instead of doing so, he publicly > dismissed outrage against him by stating that "the dog was going to die > anyway." Steve - What people autonomously do with their own bodies, and > the rights they have to do whatever they choose (i.e. suicide, amputation, > piercing, etc), is another question and subject altogether. > > 2. Another quote from the same post, since a couple of folks on the list > seem to have taken issue with the very fact that I even mentioned the > petition, as well as the dissent around the controversy: > > I might try Snopes or Hoax Slayer, > which both determined that the claim is ultimately disputed, as > originally pointed out in second half of my first post, though the > hyperlink to my > easily-googled article didn't come through. *** But does uncertainty > about how Habacuc ultimately did treat the dog, and his public unwillingness > to even claim if he killed it or set it free after he used it for his own > public spectacle, mean > Habacuc gets a free pass, and I should not draw attention to this > petition? *** > > Amy > > > > _____ > > > > http://www.amyking.org > > > > ----- Original Message ---- > From: steve d. dalachinsky <[redacted]> > > To: [redacted] > Sent: Friday, May 9, 2008 1:23:45 PM > Subject: Re: POL: Prevent the "Artistic" Death of Another Innocent Animal > > when folks pierce or mutilate them selves in the name of art is that ok > because they call it aRT? > bravo viva the performance > > On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]> writes: > > First, you have fabricated for yourself and for your own aims > > Marcus, > > > > First, you have fabricated for yourself and for your own aims this > > quagmire of "anything is art" platform. You're trying to set these > > terms and argue that if I don't*

respond to your fabricated claim, > > then I'm somehow against you (see your last line below). I don't > > know where you conjured up this "anything is art" claim since I have > > not, even remotely, claimed or defended it. Check out your selected > > aggressive terminology below regarding "war", "battle", "if you're > > defending it" etc. -- you can't even decide what imaginary "side" I > > would assume should I take up your terms. But. Bully for you if > > you can find someone on this list to argue the notion that "anything > > is art" with you. > > > > But secondly and moreover, I know from firsthand experience with you > > on this list and other lists that you do indeed like to argue, very > > much, often just for the short-lived and shallow joy of argument's > > sake. Sometimes people need to feel like they have an Enemy in > > order to feel important. If this is the case for you, I suggest > > finding another opponent. I will not be your enemy; I will not make > > you feel important. Your bait is transparent and pointless > > regarding the entire situation. > > > > Amy > > _____ > > > > > > http://www.amyking.org > > > > > > ----- Original Message ---- > > From: Marcus Bales <[redacted]> > > > To: [redacted] > > Sent: Thursday, May 8, 2008 7:33:45 PM > > Subject: Re: POL: Prevent the "Artistic" Death of Another > > Innocent Animal > > > > > > On 8 May 2008 at 16:29, amy king wrote: > > If anything is art, then why > > > > My criticism of the "anything is art" school of > > thought Once you > > say "anything" you've lost the whole war -- if > > ANYTHING is art, > > "Anything is art", you say it is. I'm trying to > > point out "anything is art" > > > > But if you say that anything is art > > If you don't think that "anything is art that anyone > > says is art" then you can avoid my > > criticism by simply saying you don't think that. V "anything is art > > that anyone > > says is art" > > "anything is art that > > > > anyone says is art" > > > > > > and if you're defending it, then you're either defending it > > because > > you believe it, or you're > > defending it

> because, what -- you just like to
> argue? > > > > because NOT "anything is
> art that anyone claims is art". You're > >
> ARGUING with me. You're > > taking the OTHER
> SIDE. > > The other side is that you DO believe
> that "anything is > > art that anyone claims is
> art" -- > > or else perhaps you just like to
> argue, and will take any > > side I don't
> take. > > > > Marcus > > > > Marcus > > > > > >
> On 8 May 2008 at 16:22, amy king
> wrote: > > > > > And you know this because
> everything reported on Wikipedia is, of > > >
> course, true? > > > > > >
> Amy > > > > > > _____ > > > > > > > > >
> http://www.amyking.org > > > > > > > > > > > >
> ----- Original Message ---- > > > From: Marcus
> Bales <[redacted]> > > > To:
> [redacted] > > > Sent:
> Thursday, May 8, 2008 1:54:14 PM > > > Subject:
> Re: POL: Prevent the "Artistic" Death of
> Another > > > Innocent Animal > > > > > >
> http://en.wikipedia.org/wiki/Guillermo_Vargas > >
> > > > > And besides, the reports of starving
> the dog to death are simply > > >
> untrue. > > > > > > M > > > > > > On 8 May 2008
> at 10:34, amy king wrote: > > > > > > > In 2007,
> the `artistÃ‚Â´ Guillermo Vargas Haba > > > > THE
> STORY: > > > > > > > > In 2007, the `artistÃ‚Â´
> Guillermo Vargas Habacuc, took a dog
> from > > > > the > > > > street, tied him to a
> rope in an art gallery and began starving > > >
> him > > > > to > > > > death. > > > > For
> several days, the `artistÃ‚Â´ and the visitors of
> the > > > > exhibition > > > > watched,
> emotionless, the shameful `masterpieceÃ‚Â´ based
> on the > > > > dogÃ‚Â´s > > > > agony, until
> eventually he died. > > > > > > > > Does THIS
> sound like art to you? > > > > > > > > But this
> is not all... the prestigious Visual Arts
> Biennial of > > > > Central > > > > America
> decided that the `installationÃ‚Â´ WAS actually
> art, so > > > > Guillermo > > > > Vargas Habacuc
> has been invited to repeat his cruel action
> for > > > the > > > > Biennial of
> 2008. > > > > > > > > LetÃ‚Â´s STOP
> HIM!!!!! Sign the petition: > > > >
> http://www.petitiononline.com/ea6gk/petition.html
> > > > > > > > > Here is another petition that

is 2 million signatures strong. > > >
Please > > > > feel free to sign it as
well: > > > >
http://www.petitiononline.com/13031953/petition.html
Please do it. ItÃ‚Â´s free of
charge, there is no need to > > >
register, > > > > and > > > > it will only take
1 minute to save the life of an innocent > > > >
creature. > > > > > > > > AND, for those of you
saying "This is all a hoax, etc," here
is > > > > a direct quote FROM THE `ARTISTÃ‚Â´
himself!: > > > > "I knew the dog died on the
following day from lack of food. > > > > During
the > > > > inauguration, I knew that the dog
was persecuted in the evening > > > >
between > > > > the houses of aluminum and
cardboard in a district of Managua. 5 > > > >
children who helped to capture the dog received
10 bonds of > > > > cÃƒÂ³rdobas > > > > for their
assistance. The name of the dog was Natividad,
and I > > > let > > > > him > > > > die of
hunger in the sight of everyone, as if the death
of a > > > poor > > > > dog > > > > was a
shameless media show in which nobody does
anything but to > > > > applaud > > > > or to
watch disturbed. In the place that the dog was
exposed > > > remain > > > > a > > > > metal
cable and a cord. The dog was extremely ill and
did not > > > want > > > > to > > > > eat, so in
natural surroundings it would have died anyway;
thus > > > > they > > > > are all poor stray
dogs: sooner or later they die or are > > > >
killed." > > > > > > > > ~~~~ > > > > > > > > To
be fair (with lots of comments from Costa
Ricans): > > > > > > > > In his defence, the
artist has claimed that what he was > > >
attempting > > > > to prove was that those who
saw the suffering of the dog just > > >
walked > > > > on > > > > by and that if it had
been left on the street to die, no-one > > >
would > > > > have > > > > even known of its
existence. > > > > > > > > It has also been
reported that the dog did not die but
escaped, > > > > and > > > > that it had been
fed by Vargas and was only tied up during
the > > > > gallery > > > > opening times. It
has not been possible to confirm
this. > > > > > > > > The Managua exhibition

attracted worldwide attention and many > > > >
people > > > > believe it to have been an act of
cruelty rather than art. A > > > >
petition > > > > has been started in an attempt
to prevent HabacucÃ‚Â´s involvement > > >
in > > > > the > > > > 2008 Biennial and from
repeating the spectacle. > > > > > > > > If you
would like to sign the petition, visit: > > > >
http://www.petitiononline.com/ea6gk/petition.html
> > > > -from Artist Guillermo Vargas -
Habacuc > > > >
_____ >
http://www.amyking.org > > > > > > > > > > > > > >

_____ > > > > Be a better
friend, newshound, and > > > > know-it-all with
Yahoo! Mobile. Try it now. > > > >
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
-- > > > > No virus
found in this incoming message. > > > > Checked
by AVG. > > > > Version: 7.5.524 / Virus
Database: 269.23.10/1421 - Release > > >
Date: > > > > 5/7/2008 5:23
PM >

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
-- > > > No virus found in
this incoming message. > > > Checked by
AVG. > > > Version: 7.5.524 / Virus Database:
269.23.10/1421 - Release Date: > > > 5/7/2008
5:23 PM > > > > > > > > > > > > > > >

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262. CA Conrad
HAPPY MOTHERS DAY Barbara!
Sun 11 May 2008

Dear Barbara Bush, I've only recently seen footage of the destruction caused to your home on the beach in Kennebunkport when it was battered and flooded by the storm of 1991. Much of your husband's memorabilia for his presidential library was washed away or forever ruined. This is the home after all where he conducted his famous command post for his famous Gulf War. All his precious memories of war were gone forever, his giant presidential footprint suddenly blurred.

The footage I saw though is not just of your damaged home, but of you, and your husband picking through the wreckage. Do you remember when one of the reporters asked you and your husband what you intended to DO NEXT? You were both clearly irritated by the question. Your husband turned to the camera and snapped, "This is our HOME, it's our family home, we're going to rebuild!" And you? You added, "We need to pick up the pieces and go on." Do you remember that? Do you remember being in that home with your husband, and reporters, and feeling put upon by the idea that it was all over for you at Kennebunkport?

Do you remember what you said years later in Huston after Hurricane Katrina hit New Orleans and many of that storm's victims were taking refuge in your state of Texas? Instead of thinking about your misfortune from years prior, and how you could lend an empathetic hand to the suffering citizens of your country who were literally ON THE FLOOR of the sports arena around you, you chose the most selfish, most wicked thing to say. Let me remind you:

What I'm hearing, which is sort of scary, is they all want to stay in Texas. Everyone is so overwhelmed by the hospitality. And so many of the people in the arena here, you know, were underprivileged anyway, so this is working very well for them.

With this deplorable, dismissive statement you make it very clear how devoid you are of sympathy, but more important, devoid of empathy. YOU are the wife and mother of presidents and you choose to lend no one your hand as you walk among them, their lives in shambles. YOU who could say such a thing gave birth to, and reared a son who would be nicknamed The Death Penalty Governor. But that's nothing of course compared to his one million dead in Iraq. Your son, the man Alexander Cockburn said would be "better if he claimed he'd been turned out on a mountainside in infancy and suckled by wolves."

Maybe Cockburn is right about the wolf mother. Your sons have all been treacherous scoundrels with S&L scams, stealing elections, torturing and bombing. But really you are no different from many of the other mothers and wives of American presidents. A country whose brutal murder, theft and enslavement has been given the revisionist fairy tale of rugged individualism. The PROUD American making the world safer and whiter and whiter and brighter.

But just the same, I look forward to your death Barbara Bush, and the deaths of all your wicked, racist, sexist, homophobic, Jesus Loving men. And I would tell you to go to Hell, but Hell is what you and your men have already brought us. So I'm not sure where to tell you to go, but I'd settle for anything off the planet, and THE SOONER THE BETTER!

CAConrad
http://PhillySound.blogspot.com

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263. Andy Nicholson
Idiolexicon Reading Series--SF
Sun 11 May 2008

Idiolexicon Reading Series:

Poetry from
Joseph Lease
Andy Nicholson

Music from
Philip White and Charity Chan

Monday, May 12, 8 PM at Cafe Royal 800 Post St.

Details at: http://www.idiolexicon.com/ips/04.html

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264. **David Chirot**

Re: Remembering Mothers--

Sun 11 May 2008

Dear Amy:

I am simply saying what my mother told me.

She didn't mean the things that you think she does, but something quite different.

Something which is actually pretty true.

Her family is Quebecois-Ojibway. The Quebecois until the 1960's had very few rights in Canada and were called "the white n***s of north America." (The name also used for one of the founding works of Quebec Separatism and recognition as a separate culture.)

The Indians were killed in her family with poisoned blankets, the French-Indians driven off their land and forced to leave the country. Arrived here, mixed people in America were on the bottom of the heap.

People with pedigreed dogs telling one you can't come in a store, go to the regular school, get such and such a kind of job because of being what you are.

Even today the USA refuses to sign the International Recognition of Rights of Indigenous Peoples, so Indians remain "less than equal" in a great many ways.

Extend that to the billions spent on torturing other peoples, detaining them, spying on citizens, funding the hells from Gaza to Afghanistan- to al those clandestine prisons around the world--and the mass graveyards that once were cities here--poverty ridden, internal refugees wandering the land again like the Depression--

The point she was and is making is that millions of people are tortured daily, starved, beaten, and it is like a big public art show--the galleries of Abu Ghraib with the fotos being taken for example--with dogs being used on humans--

It is not a judgement in the way that you understand it that she is making, nor an either or, nor judging the discussion about ethics and aesthetics.

What she is saying is what is known as an observation.

There is such a thing in this world as a statement of an observation, of what one has seen and lived and seen others do also.

I've lived in a great many places and countries and in every one it is the same--
people make observations.

the observation is enough--
it doesn't imply anything or function in the ways that you are writing of.

It is also one of the world's oldest forms of humor and irony, to make an observation and say things as they are and not in the way one is supposed to say them,"to say what everyone knows and sees yet does not dare to say" which in certain situations is also known as "speaking truth to power," or "telling it like it is."

In her case, there are no such claims being made; it is simply an observation.

A lot of times in life, an observation can help one see the absurdity or humor of a situation that might otherwise be intolerable.

It is not condemning others as you may think it is, but a way of keeping oneself alive when the odds don't look so good.

To find hope where there is despair, laughter where there is none, or none allowed.

To be a human being, after all.

On Sun, May 11, 2008 at 12:44 PM, amy king <[redacted]> wrote:

> *David,*
>
> *That's quite an odd conclusion to reach -- Being outraged (or concerned) about one injustice inherently excludes being outraged by another?*
>
> *How does one grossly (mis) characterize a discussion about how far the merits and name of art will allow one to go when it comes to the ethical treatment of animals as "lavishing a dog like a king", while at the same time concluding that people who are concerned with a specific issue of ethics are *not* concerned with the treatment of people?*
>
> *In fact, you imply that by discussing this issue, we would assume other people are "inferior" and worthless. That's some assumption and a terrible example of either/or thinking. Either we care about how animals are treated or we care about how people are treated -- but we can't do both? Wow.*
>
> *Amy*
>
> _____
>
> *http://www.amyking.org*
>
> *----- Original Message ----*
> *From: David Chirot <*[redacted]*>*

People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization,"
will not bat an eyelash at the torture and injustice, the killing and hating
of persons they consider inferior--

because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table
like a king.

and I thank my mother who taught me this

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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265. **steve russell**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Sun 11 May 2008

Diet is a luxury issue for most peopleÂ on the globe. I've read Singer. & I'm not a vegetarian. I'm simply wrong. Gary Snyder has added some thoughful comments on this subject (A Place In Space).

----- Original Message ----
From: amy king <[redacted]>
To: [redacted]
Sent: Sunday, May 11, 2008 4:21:11 PM
Subject: Re: POL: Prevent the â€œArtisticâ€Death of Another Innocent Animal

You're right -- the treatment of animals and for what purposes i Mark,

You're right -- the treatment of animals and for what purposes is not so black and white.Â I too never assumed so.Â In fact, I've struggled with the issue on a personal level, often hypocritically, for years.Â I eat seafood as though those living beings don't have feelings.Â I've been sick as of late and have turned to chicken soup, something I haven't eaten since 1990.Â I buy kosher and organic whenever possible.Â I cross my fingers and hope that promise that the animals

were given food and treated humanely is true.Â I don't condemn people who eat animals or wear their by-products; I'd walk around angry all the time, especially at myself.Â Eliminating the products of animals from our lives seems next to impossible.Â

But when folks get bogged down or distracted by an "It's art" claim when it comes to issues of accountability (usually to shirk accountability), most especially by people such as artists who are making a public statement using animals, the territory gets dangerous.Â These "artists" try to set the terms and evade the ethical questions, as Vargas has done.Â He treated the dog in terms he won't acknowledge for "the greater good" of other starving dogs.Â Great.Â He brought attention to those dogs?Â There was no other way than to seemingly abuse one of them?Â Somehow I don't imagine that all of the other citizens of Costa Rica sit around idly ignoring what I'm sure is dubbed the starving dog problem.Â Certainly there are organizations he could produce a campaign for. He could speak out, contribute time, use his public persona to recruit attention and volunteers, any number of other efforts I can't imagine at the moment.Â Instead, the outrage he
produced has
instead focused on his dubious treatment of one dog, rightfully so, instead of the cause he claims to have exhibited a starving dog for.Â How effective was his "piece" in its goal?Â Could he have been more effective?Â

Those who consider the ethical before the supposed artistic "gains" are dismissed with a variety of reasons, mostly ones that implicate they are not sophisticated enough to understand the artist's aesthetics.Â We are then supposed to feel less-then-intellectual and quiet down in embarrassment.Â Some of these "aesthetics" have managed to erase the ethical and lead to thinking like eugenics (Yeats, Eliot) and even the advancement of the Holocaust.Â Wasn't Hitler, after all, trying to make things better?Â Some have called him an artist.Â Didn't he sell that vision?Â The art produced under his regime, especially that of Riefenstahl's and her ground-breaking aesthetics, cost many lives and much torture.Â

Now without the shock value, where would Vargas be?Â Would he be a decent artist?Â Would he be noticed?Â Aren't art and aesthetics about much more than finding the next shock value boundary?Â

On another note and for those folks who are interested in the treatment of animals, most especially ourselves, I just started reading what already seems like a brilliant new book by Barbara Kingsolver, ANIMAL, VEGETABLE, MINERAL:Â http://www.kingsolver.com/bookshelf/miracle.asp

And a review:Â

Because Itâ€™s Good for You, Thatâ€™s Why
By JANET MASLIN

ANIMAL, VEGETABLE, MIRACLE
A Year of Food Life
By Barbara Kingsolver with Steven L. Hopp and Camille Kingsolver

Â There are many ways for a writer to tell you to eat your vegetables: earnestly, humorously, scientifically, self-righteously, instructively or so voluptuously that the page practically reeks of fertilizer. Barbara Kingsolverâ€™s way is both folksy and smart. While she is cogent and illuminating about serious matters of nutrition, Ms. Kingsolver also finds ways to convey what itâ€™s like to be showered with friendsâ€™ plants as birthday gifts, regard a full supply of potatoes as â€œhomeland security,â€ and fend off the amorous attention of a lovesick turkey hen.

â€œAnimal, Vegetable, Miracleâ€ is a wonderfully neighborly account of stunt eating. Ms. Kingsolver and her family would describe their adventure in other terms, but experiments in studied simplicity are increasingly frequent.

Their basic plan to change their way of living was not unique by either culinary or publishing standards. They decided to leave their arid life in Tucson (â€œlike many other modern U.S. cities, it might as well be a space station where human sustenance is concernedâ€) and moved to Virginia, where they already owned a farm in an Appalachian hollow. They would work the farm and live on local or home-grown food for a full calendar year.

This meant no snack foods, no processed ones, no cucumbers from warmer parts of the world. â€œSix eyes, all beloved to me, stared unblinking as I crossed the exotics off our shopping list, one by one,â€ Ms. Kingsolver writes about the familyâ€™s adjustment to these strictures. With the exceptions of olive oil, grains and spices, everything they ate was simple and in season.

Was this a hardship? â€œIf many of us would view this style of eating as deprivation, thatâ€™s only because weâ€™ve grown accustomed to the botanically outrageous condition of having everything, always,â€ she writes. She thinks most North Americans have lost their awareness of what ought to be ripe when. So â€œAnimal, Vegetable, Miracleâ€ provides a helpful shorthand for knowing which vegetables to trust at which times and what questions to raise about how theyâ€™re grown. When a watermelon the size of a toddler has traveled around the world to a supermarket, Ms. Kingsolver suggests rethinking the process of how it got there.

Her ideas about this are not new. And she does not pretend otherwise. â€œAnimal, Vegetable, Miracleâ€ expresses the basic tenets of Slow Food International and sustainable agriculture (with accompanying information

about how to become better informed about and more active in these matters), and for some of her readers this is just reiteration. But she succeeds in dramatizing her own familyâ€™s story so that these ideas come to life, anecdotally and charmingly. And she gives her book the natural momentum of a changing calendar.

Meanwhile her husband, Steven L. Hopp, contributes informative sidebars despite their occasionally cute names (â€œLooking for Mr. Goodvegetableâ€). The older of her two daughters supplies recipes and the enthusiasm of a self-proclaimed â€œveggie hog.â€ The younger daughter keeps busy raising poultry and selling eggs, and Ms. Kingsolver herself somehow manages to sustain a writing career while endlessly cooking and canning. â€œWeâ€™re hoping our kids will remember us somewhere other than in the driverâ€™s seat of the car,â€ she writes.

A lot more people than the four members of this immediate family will remember what their household is like. Without sentimentality, this book captures the pulse of the farm and the deep gratification it provides, as well as the intrinsic humor of the situation. Growing seedlings in March and protecting them from a cold snap, Ms. Kingsolver et al. bring the plants indoors â€œuntil our kitchen looks like the gullet and tonsils of a Chia Pet whale.â€

About a rooster that makes an annoying sound (â€œCrr-rr-arrrr...BLUPP!â€), she writes: â€œThis guy had a future in the culinary arts. Mine.â€ And about the supposed paucity of food in January, she says, â€œI wish I could offer high drama, some chilling tales of a family gnawing on the leather uppers of their Birkenstocks.â€ But by January they had learned to plan ahead, and their menus were just fine.

By then they had come to rely on the freezer. â€œGetting over the frozen-foods snobbery is important,â€ Ms. Kingsolver writes about her earlier presumptions, with the pragmatic wisdom that makes her work so solid. Ever since she grew up in Kentucky tobacco country and â€œsallied out into a world where, to my surprise, farmer was widely presumed synonymous with hee-haw, and tobacco was the new smallpox,â€ she seems to have enjoyed the benefits of a no-baloney attitude even toward things like baloney (â€œI understand Spam as a reasonable protein sourceâ€) and a highly functional conscience. Both serve her well in discussing the ethics of food production.

â€œAnimal, Vegetable, Miracleâ€ aims to fill a hole in the soul. â€œWe came a long way, baby, into bad eating habits and collaterally impaired family dynamics,â€ Ms. Kingsolver says. â€œNo matter what else we do or believe, food remains at the center of every culture. Ours now runs on empty calories.â€ She adds: â€œA lot of us are wishing for a way back home, to the place where

care-and-feeding isnâ€™t zookeeperâ€™s duty but something happier and more creative.â€

And her final measure of the success of the year described here is an altered set of priorities for a writer who says it took her decades to find it flattering to be complimented as a housewife. â€œI enjoy this so-called brainless work,â€ she says firmly. â€œI like the kind of family I can raise on this kind of food.â€ http://www.nytimes.com/2007/05/11/books/11book.html

I have to run as Mother's Day festivities call!Â Happy Mother's Day to all who nurture!

Amy

_____

http://www.amyking.org

----- Original Message ----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Saturday, May 10, 2008 10:37:33 AM
Subject: Re: POL: Prevent the â€œArtisticâ€DeathÂ of Another Innocent Animal

Amy:

I of course agree with you, but it's not always
so straightforward. Most of us kill, at least by
proxy, to eat, and some animals are raised for
that purpose. I remember a performance piece in
New York in which an artist beat a chicken to
death against the strings of a piano. Horrible.
But I've also been at a religious ceremony in
which a chicken's throat was cut so that it bled
to death. The ceremony seemed less horrible, and
not just because the killing was quicker--it
seemed something like more justified, though for
me as an outsider the bird's near-panic has stayed with me.

Audubon killed every bird in his Birds of North
America and arranged their bodies in positions he
had observed them take when they were alive.
Thousands of birds. There was no other way to do
it. The water colors and the prints he made of
them are one of the glories of 19th Century art.
Nobody asked the birds what they thought. By the

time of Audubon's death one of the birds he
depicted was extinct, because of habitat
destruction, and he was aware that it was headed
in that direction. Another became extinct 60
years after his death, slaughtered for food.

The casual but necessary cruelty of the barnyard
and the hunt may prepare those who live with them
to an aestheticization of death.

Leni Riefenstahl's Triumph of the Will is one of
the monuments of film. One needn't go into detail
about what it cost. I sat through it once, and
left the theater homicidal with grief and rage.
Not an experience I plan to repeat. As a Jew, of
course, every time I engage with a work of Christian art I'm aware of the cost.

Most of us have attitudes about bullfighting, as
outsiders. Otherwise tender-hearted Spaniards and
Mexicans are devoted to it, as an art as well as
a sport. I used to watch bullfights on
television--they were broadcast to NY for several
years from the ring in Tijuana. I had a small
screen black and white tv and grainy reception,
so the expience was considerably distanced. I
went to one corrida years later. It was
fascinating, and also necessary for my slow
immersion in Latin American culture. It was also
extremely disturbing. But the bullring produced
Goya's Tauromaquia, and also Picasso's.

One could detail the cruelties of all the sports
in which animals are used, and also the art
produced by devotees. Is it less gratuitous to
breed horses for speed and then run them so hard
that their legs break? At least injury and death
is not an intended part of the spectacle, as in
bullfights, dogfights or cockfights, or the
pitting of animals of one species against
another. All of these have been central to various cultures.

And of course there's boxing.

None of this of course excuses an artist who's
making a political point at the expense of
another creature. Had Habacuc refrained there

would still be enormous numbers of starving feral dogs on the streets of Central America, and there would still be intentionally drowned puppies on the banks of every body of water.

Mark

> *"This is irritating moral territor*
> *Others of similar mindset, Ryan: "This is*
> *irritating moral territory, one doesnÃ¢â‚¬â„¢t want*
> *to provide artists and their sponsors publicity*
> *for work thatÃ¢â‚¬â„¢s of no artistic value, but if*
> *the exhibitions are ignored there is a tacit*
> *acceptance of them. Therefore itÃ¢â‚¬â„¢s necessary*
> *to identify that the dog was captured, tied up*
> *and exhibited to die by Guillermo Habacuc*
> *Vargas; that the woman who finds it necessary to*
> *kill various animals before photoshopping them*
> *is Nathalia Edenmont; and that itÃ¢â‚¬â„¢s Adel*
> *Abdessemed, as announced in this publicationÃ¢â‚¬â„¢s*
> *news last week, whose exhibit includes videos of*
> *animals being clubbed to death. The argument has*
> *been made that these kinds of exhibits are*
> *justified if they challenge our sensibilities or*
> *confront our social, political and cultural*
> *norms. This is undoubtedly true and is sometimes*
> *valid. There is a case for shocking people so*
> *that an artist can intercede a new slant on some*
> *situation, directly or obliquely. But this can*
> *be done, and has been done, very effectively and*
> *many times, without having to kill anything*
> *anew. There is plenty of death out there to work*
> *with. â€¦ ItÃ¢â‚¬â„¢s been called psychotic narcissism*
> *but that ggives it too grand a gloss for these*
> *sorry exhibits by artists who may be nothing*
> *more than sadistic fools. ItÃ¢â‚¬â„¢s selfishness*
> *through arrogance and self-glorification. The*
> *artists should ask themselves a simple question.*
> *Why not put myself in there, in place of the*
> *animal? Too shocking? Yes, and just as stupid,*
> *but without the shock these artists wouldnÃ¢â‚¬â„¢t*
> *matter, and that is their real fear."*
> *http://www.nonstarvingartists.com/Members/zaphmann/zaph-mann/archive/*
> *2008/03/06/death-for-no-reason*
> *_____ http://www.amyking.org ----- Original*
> *Message ---- From: Ryan Daley*
> *<[redacted]> To:*
> *[redacted] Sent: Saturday, May*
> *10, 2008 1:23:39 AM Subject: Re: POL: Prevent*

the Ã¢â‚¬Å“ArtisticÃ¢â‚¬ï¿½Â Death of Another Innocent Animal Schwabsky, Sure. I'm familiar with his work as an artist in Costa Rica. You can google him. I'm sure you'll find more work of his. Great stuff. Real, "middle of the night attack" type .... Grabs a dog, makes gringos angry, assumes many people would not act in a crisis situation (human or animal), turns out to be right. Sophomore effort might need revamping, however. Shock and awe is difficult to surpass. On Fri, May 9, 2008 at 9:53 PM, amy king <[redacted]> wrote: > Call it what you like, Steve.Â I'll re-post one of my earlier points before > my original post gets lost in a separate debate altogether: > > 1.Â I am against the inhumane treatment of people and animals for any > purpose, including entertainment, political, and for "art's sake".Â This > "treatment" also includes non-treatment.Â If you assume the > responsibility of caring for a domestic animal, that includes getting > it help if needed -- especially help that consists of the basic > necessities. > > Would you adopt a child or an animal, who you find out later is sick, and > simply dismiss its condition and your decision not to treat it just because > "it would die eventually?" > > The above refers to people and animals who are dependent on others for > care.Â Dogs most certainly fall into that category, especially a sickly one > you "adopt" and "employ" for your own art exhibition, regardless of whether > you kill it or not -- the least Habacuc could have done was get care and > treatment for what was obviously a sickly animal since it was suddenly under > his "care" and in his "employment."Â Instead of doing so, he publicly > dismissed outrage against him by stating that "the dog was going to die > anyway."Â Â Steve - What people autonomously do with their own bodies, and > the rights they have to do whatever they choose (i.e. suicide, amputation, > piercing, etc), is another question and subject altogether. > > 2.Â Another quote from the same post, since a couple of folks on the list > seem to have taken issue with the very fact that I even mentioned the > petition, as well as the dissent around the controversy: > > I might try SnopesÂ orÂ Hoax

*Slayer, > which both determined that the claim is ultimately disputed, as > originally pointed out in second half of my first post, though the > hyperlink to my > easily-googled article didn't come through.Â *** But does uncertainty > about how Habacuc ultimately did treat the dog, and his public unwillingness > to even claim if he killed it or set it free after he used it for his own > public spectacle, mean > Habacuc gets a free pass, and I should not draw attention to this > petition? *** > > Amy > > > > _____ > > > > http://www.amyking.org > > > > ----- Original Message ---- > From: steve d. dalachinsky <[redacted]> > > To: [redacted] > Sent: Friday, May 9, 2008 1:23:45 PM > Subject: Re: POL:Â Prevent the "Artistic"Â Death of Another Innocent Animal > > when folks pierce or mutilate them selves in the name of art is that ok > because they call it aRT? > bravoÂ viva the performance > > On Thu, 8 May 2008 18:01:22 -0700 amy king <[redacted]> writes: > > First, you have fabricated for yourself and for your own aims > > Marcus, > > > > First, you have fabricated for yourself and for your own aims this > > quagmire of "anything is art" platform.Â You're trying to set these > > terms and argue that if I don't respond to your fabricated claim, > > then I'm somehow against you (see your last line below).Â Â I don't > > know where you conjured up this "anything is art" claim since I have > > not, even remotely, claimed or defended it.Â Check out your selected > > aggressive terminology below regarding "war", "battle", "if you're > > defending it" etc. -- you can't even decide what imaginary "side" I > > would assume should I take up your terms.Â But.Â Bully for you if > > you can find someone on this list to argue the notion that "anything > > is art" with you. > > > > But secondly and moreover, I know from firsthand experience with you > > on this list and other lists that you do indeed like to argue, very > > much, often just for the short-lived and shallow joy of argument's > > sake.Â Sometimes people need to feel like they have an Enemy in > > order to feel*

important.Â If this is the case for you, I suggest > > finding another opponent.Â I will not be your enemy; I will not make > > you feel important.Â Your bait is transparent and pointless > > regarding the entire situation. > > > > Amy > >Â _____ > > > > > > http://www.amyking.org > > > > > > ----- Original Message ---- > > From: Marcus Bales <[redacted]> > > To: [redacted] > > Sent: Thursday, May 8, 2008 7:33:45 PM > > Subject: Re: POL:Â Prevent the "Artistic"Â Â Death of Another > > Innocent Animal > > > > > > On 8 May 2008 at 16:29, amy king wrote: > > If anything is art, then why > > > > My criticism of the "anything is art" school of > > thoughtÂ Once you > > say "anything" you've lost the whole war -- if > > ANYTHING is art, > > "Anything is art", you say it is. I'm trying to > > point outÂ "anything is art" > > > > But if you say that anything is art > >Â If you don't think that "anything is art that anyone > > says is art" then you can avoid my > > criticism by simply saying you don't think that. V "anything is art > > that anyone > > says is art" > > "anything is art that > > > > anyone says is art" > > > > > > >Â and ifÂ you're defending it, then you're either defending it > > because > > you believe it, or you're > > defending it because, what -- you just like to argue? > > > > >Â because NOT "anything is artÂ that anyone claims is art". You're > > ARGUING with me. You're > > taking the OTHER SIDE. > > The other side is that you DO believe that "anything is > > art that anyone claims is art" -- > > or else perhaps you just like to argue, and will take any > > side I don't take. > > > > Marcus > > > > Marcus > > > > > > On 8 May 2008 at 16:22, amy king wrote: > > > > > And you know this because everything reported on Wikipedia is, of > > > course, true? > > > > > > Amy > > > > > >Â _____ > > > > > > > > > > http://www.amyking.org > > > > > > > > > > > > > > ----- Original Message ---- > > > From: Marcus Bales <[redacted]> > > > To: [redacted] > > > Sent: Thursday, May 8, 2008 1:54:14 PM > > > Subject:

> *Re: POL:Â Prevent the "Artistic"Â Death of Another > > > Innocent Animal > > > > > > http://en.wikipedia.org/wiki/Guillermo_Vargas > > Â > > > > And besides, the reports of starving the dog to death are simply > > > untrue. > > > > > > M > > > > > > On 8 May 2008 at 10:34, amy king wrote: > > > > > > > > In 2007, the `artistÃ‚Â´ Guillermo Vargas Haba > > > > THE STORY: > > > > > > > > > > In 2007, the `artistÃ‚Â´ Guillermo Vargas Habacuc, took a dog from > > > > > the > > > > > street, tied him to a rope in an art gallery and began starving > > > him > > > > > to > > > > > death. > > > > > For several days, the `artistÃ‚Â´ and the visitors of the > > > > > exhibition > > > > > watched, emotionless, the shameful `masterpieceÃ‚Â´ based on the > > > > > dogÃ‚Â´s > > > > > agony, until eventually he died. > > > > > > > > > > Does THIS sound like art to you? > > > > > > > > > > But this is not all... the prestigious Visual Arts Biennial of > > > > > Central > > > > > America decided that the `installationÃ‚Â´ WAS actually art, so > > > > > Guillermo > > > > > Vargas Habacuc has been invited to repeat his cruel action for > > > > the > > > > > Biennial of 2008. > > > > > > > > > > LetÃ‚Â´s STOP HIM!!!!!Â Â Sign the petition: > > > > > http://www.petitiononline.com/ea6gk/petition.html Â > > > > > > > > > > Here is another petition that is 2 million signatures strong. > > > > Please > > > > > feel free to sign it as well: > > > > > http://www.petitiononline.com/13031953/petition.htmlÂ Please do it. ItÃ‚Â´s free of charge, there is no need to > > > > register, > > > > > and > > > > > it will only take 1 minute to save the life of an innocent > > > > > creature. > > > > > > > > > > AND, for those of you saying "This is all a hoax, etc," here is > > > > > a direct quote FROM THE `ARTISTÃ‚Â´ himself!: > > > > > "I knew the dog died on the following day from lack of food. > > > > > During the > > > > > inauguration, I knew that the dog was persecuted in the evening > > > > > between > > > > > the houses of aluminum and cardboard in a district of Managua. 5 > > > > > children who helped to capture the dog received 10 bonds of > > > > > cÃƒÂ³rdobas > > > > > for their*

assistance. The name of the dog was Natividad,
and I > > > let > > > > him > > > > die of
hunger in the sight of everyone, as if the death
of a > > > poor > > > > dog > > > > was a
shameless media show in which nobody does
anything but to > > > > applaud > > > > or to
watch disturbed. In the place that the dog was
exposed > > > remain > > > > a > > > > metal
cable and a cord. The dog was extremely ill and
did not > > > want > > > > to > > > > eat, so in
natural surroundings it would have died anyway;
thus > > > > they > > > > are all poor stray
dogs: sooner or later they die or are > > > >
killed." > > > > > > > > ~~~~ > > > > > > > > To
be fair (with lots of comments from Costa
Ricans): > > > > > > > > In his defence, the
artist has claimed that what he was > > >
attempting > > > > to prove was that those who
saw the suffering of the dog just > > >
walked > > > > on > > > > by and that if it had
been left on the street to die, no-one > > >
would > > > > have > > > > even known of its
existence. > > > > > > > > It has also been
reported that the dog did not die but
escaped, > > > > and > > > > that it had been
fed by Vargas and was only tied up during
the > > > > gallery > > > > opening times. It
has not been possible to confirm
this. > > > > > > > > The Managua exhibition
attracted worldwide attention and many > > > >
people > > > > believe it to have been an act of
cruelty rather than art. A > > > >
petition > > > > has been started in an attempt
to prevent HabacucÃ‚Â´s involvement > > >
in > > > > the > > > > 2008 Biennial and from
repeating the spectacle. > > > > > > > > If you
would like to sign the petition, visit: > > > >
http://www.petitiononline.com/ea6gk/petition.html
Â > > > > -from Artist Guillermo Vargas -
Habacuc > > > >
_____ > > > > > > > > > > > > > > > > > > >
http://www.amyking.org > > > > > > > > > > > > >Â

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friend, newshound, and > > > > know-it-all with
Yahoo! Mobile.Â Try it now. > > > >
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266. Alison Croggon
Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
Sun 11 May 2008

Hi Amy

I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.

It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be to able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think public emotionality that erases rational response is worth a little scepticism.

All best

Alison
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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267. Larry O. Dean
Weldon Kees
Sun 11 May 2008

I agree re Kees. A good bio, Vanished Act, appeared a few years back. The short stories and posthumous novel, Fall Quarter, are well worth reading too.

steve russell writes:

> *I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.*

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268. **Ryan Daley**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Sun 11 May 2008

Ok, so a close friend of mine has written me to assure me that this is completely untrue. He happens to be a close friend of Habacuc, and had the following to say:

1. The "happening" if you want to call it that way, was in the memory of Natividad Canda, a Nicaraguan attacked to death by two dogs when he was trying to steal from a service garage in San Jose. Neither the police nor the fire department were not able to stop the dogs from attacking Mr. Canda. They used pressurized water and were not able to use their guns fearing they'd shoot the person. 2. The death of Mr. Canda was taped on video by La Extra TV, a well known tabloid (yellow) newspaper in Costa Rica, and anyone did a single blog-post-I´m against to- thing about Mr. Canda. We are talking about the actual death of a PERSON vs. the possible death of a dog!!!! 3.Habacuc is an open dog lover. He has several dogs running around his house, none of them attached to a rope, all of them well fed. 4. The dog actually was fed and escaped after the 1st night of the show. Please, be so kind to not only read the yellow stuff on the blogs or newspapers... inform yourself!!! 5. The piece is a critic as well for all of us, that walk down the street, see a starving dog or the dog tied to a rope at the neighbour´s garden and don´t do nothing about it.

My guess is that all of you are doing exactly what Habacuc wanted... showing so wide open that you are either misinformed about the whole Canda-dog-show thing, not mentioning the fact that this whole thing came out on the media almost 6 months after the show in Nicaragua... by La Extra. --

My friend's email ends here.

-Ryan

On Sun, May 11, 2008 at 6:45 PM, Alison Croggon <[redacted]> wrote:

> *Hi Amy*
>
> *I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions*

> *for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.*
>
> *It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be to able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.*
>
> *There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think public emotionality that erases rational response is worth a little scepticism.*
>
> *All best*
>
> *Alison*
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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269. **Barry Schwabsky**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Sun 11 May 2008

Thanks, Alison. I would add that when I first received one of the e-mails on this matter, I felt truly outraged and was ready to sign the petition condemning this artist immediately. Then I thought, wait a minute, I'd better look into it a bit first--and when I did, I found two things: There was little or no independent

confirmation of almost any of the information given in it, and many of the people protesting against the artist were writing the most sickening things, calling for his deathm saying he should be starved and tortured, etc. And so I finally decided that in the absence of any verifiable information, I would rather be on the side of someone who calls himself an artist than on the people who were calling for the artist to be starved and tortured.

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Sunday, 11 May, 2008 11:45:13 PM
Subject: Re: POL: Prevent the â€œArtisticâ€Death of Another Innocent Animal

Hi Amy

I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.

It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be to able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think public emotionality that erases rational response is worth a little scepticism.

All best

Alison
--
Editor, Masthead: http://www.masthead.net.au

Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

270. J. A. Lee | Crane's Bill Books
Re: Weldon Kees
Mon 12 May 2008

A friend gave me Kees's Selected Poems for my twentieth birthday, which was a lifetime ago. I was instantly infatuated with "1926", and it remains a model for me, a perfect poem. "The End of the Library" is also never far from my thoughts. Jeffrey

----- Original Message -----
From: "Larry O. Dean" <[redacted]>
To: <[redacted]>
Sent: Sunday, May 11, 2008 7:34 PM
Subject: Weldon Kees

> *I agree re Kees. A good bio, Vanished Act, appeared a few years back. The short stories and posthumous novel, Fall Quarter, are well worth reading too.*
> *steve russell writes:*
> *I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.*

↑ Index

271. Joel Lewis
Weldon Kees
Mon 12 May 2008

I noticed that one list member dissed Kees simply on that basis that Dana Gioia likes him (actually editing his short stories). And I suppose that for many List Members Donald Justice is also a poetry anti-christ. I think this is a reason that Kees attracts so little interest in the innovative writing community. But it is worth remembering that a number of innovative writers owe some attention from mainstream sources. David Schubert, that proto-NY School Poet, owes his poetic life to Theodore Weiss, a minor formalist who was his friend and happened to publish Quarterly Review of Lit., an important Journal of its era. Celan's first champions in English were George Steiner (in After Babel) and translator Michael Hamburger. Curious to speculate what would have

happened if Kees decided to hang in there. By '57, the Black Mountains poets bean settling in san Francisco, with poets like Creeley and Olson sharing tastes in art, jazz and the kind of "happenings" that Kees was staging in san Francisco.

Joel

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272. **colin herd**
Re: Weldon Kees
Mon 12 May 2008

There is a BBC film about Kees presented and written by Simon Armitage called 'Looking for Robinson'.

On Mon, May 12, 2008 at 2:34 AM, Larry O. Dean <[redacted]> wrote:

> *I agree re Kees. A good bio, Vanished Act, appeared a few years back. The short stories and posthumous novel, Fall Quarter, are well worth reading too.*
> *steve russell writes:*
>
> *I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.*

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273. **Barry Schwabsky**
Shakespeare
Mon 12 May 2008

I'd like to point out the current issue of the London Review of Books contains--along with a wild and witty poem by our own Wystan Curnow--an unusually good essay on Sharkespeare's sonnets, by Barbara Everett (whose writing I had not previously been aware of). Unfortunately it is only available online to subscribers but it is worth seeking out the print edition. "These poems are both anonymous and individual.They are both easy and difficult.... The Sonnets seek to move through and beyond the whole utilitarianism of the Tudor ethos, the concept of goodness as use, as profit, which unites the Elizabethan farmyard to the guild and the court: to find an innate metaphysic in human love itself...Such stability as these poems achieve depends on a voice, and the partial animation of an always peripheral fiction: more precisely, on the depth of interior feeling

with which that fiction of relationship takes on life, is proved true. But that â€˜truthâ€™ is as hard to analyse as it is original. Led to read the story as autobiography, we search in vain for dependable data. Unlike other sonneteers, Shakespeare nowhere names his beloved, except just conceivably in the early and punning 145, which may name Hathaway (â€˜â€œI hateâ€ from hate away she threwâ€™). Comparably, the poet evokes the passing of time brilliantly, and yet gives not a single hint of a date in the whole sequence....The sonnets are beginning to be intense love poems; by â€˜loveâ€™ they mean the tired horse trudging on and groaning at the goad, actors forgetting their lines, death-bells ringing in the churches of the City, stone lions and sea waves, poisons and medicines, ruined chapels and winter trees, music being played by a loved and hated woman, obsession and infidelity and tenderness and time always passing. And because the medium and only centre is the experiencing self, they relate love also to the hand writing and the eye reading."

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274. aslongasittakes

New Blogzine for Vispo in the World

Mon 12 May 2008

---

new vispo webzine looking for work
see details below
(please contact through address below, not to me, thanks)
James Sanders

CALL FOR WORK: REPUGNO SELECTS NO.1
this is from a friend-- please contact blog below (not my email address)

http://repugnoselects.blogspot.com/
ATTENTION VISUAL POETS
* submission window opens on: June 1st, 2008 - i am out of town a lot between now and then, so hold off if you can please
* the few postings below and additional text on this page should give you ideas of what i like and want for this magazine. note; there is no magazine that i have found doing quite what i want to do, my hypothetical issue has much page-based stuff, but i really want something more...
* SO, i must stress that i favor above all else visual poetry placed in the world somehow, work that shows the effort of the hand more than the computer screen, poem objects and found work. (the images of my stuff in the right column give some indication)
* guidelines for what to send can be found to the right on this page under heading SENDING TO THIS MAG

* PLEASE SPREAD THE WORD - especially to any lists you know...
thank you,
REPUGNO

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275. **Marcus Bales**
Re: POL: Prevent the "Artistic"Death of Another Innocent Animal
Mon 12 May 2008

On 11 May 2008 at 13:21, amy king wrote:
> But when folks get bogged down or distracted by an "It's art" claim
> when it comes to issues of accountability (usually to shirk
> accountability), most especially by people such as artists who are
> making a public statement using animals, the territory gets
> dangerous.<

Yes, exactly, and the reason it's dangerous is the now-common notion that "anything is art that anyone says is art". Without such an underlying notion, what chance would there be for any artist to try to shirk accountability for their views? The interesting thing about Vargas's installation is the challenge it makes to "anything is art that anyone says is art", not in its utility as a prod to take better care of animals.

On 11 May 2008 at 13:21, amy king wrote:
> These "artists" try to set the terms and evade the
> ethical questions, as Vargas has done. <

It seems to me that far from trying to evade the ethical questions, Vargas's installation raises them. He doesn't answer them, but is it a necessary requirement of art that the artist answer all the questions he or she raises?

On 11 May 2008 at 13:21, amy king wrote:
> ... He brought attention to those dogs? There was no other way
> than to seemingly abuse one of them? ... Certainly there
> are organizations he could produce a campaign for. He could speak
> out, contribute time, use his public persona to recruit attention
> and volunteers, any number of other efforts I can't imagine at the
> moment. <

This is confusing the utility of individual action as social and political work with the idea of art. You seem to be arguing that art is not an appropriate medium to use to bring attention to social or political issues, because art is somehow either inapprproprieate or lacks the same utility that art-less efforts such as advertising or PR or whatever other art-less efforts at which you are vaguely gesturing. You seem to be arguing that art ought not be used for such social or

political work; that the artist is obliged to pitch into advertising or PR campaigns instead of using art as a social or political tool.

On 11 May 2008 at 13:21, amy king wrote:
> Instead, the outrage he produced has
> instead focused on his dubious treatment of one dog, rightfully so,
> instead of the cause he claims to have exhibited a starving dog for.
> How effective was his "piece" in its goal? Could he have been more
> effective? <

Is effectiveness toward a political or social goal the measure you use for art, then? Art is that which has utility in service of a political or social goal of which you approve, and all actions which bring your opinions into question are ipso facto bad and wrong?

On 11 May 2008 at 13:21, amy king wrote:
> Those who consider the ethical before the supposed artistic "gains"
> are dismissed with a variety of reasons, mostly ones that implicate
> they are not sophisticated enough to understand the artist's
> aesthetics. We are then supposed to feel less-then-intellectual and
> quiet down in embarrassment.<

To make the audience feel unintelligent and quiet them down seems to me to be the goal behind "Art is anything anyone says it is". The notion that the artist has a free pass to do anything whatever, so long as he or she claims it is art, is a demand that the audience should simply accept whatever the artist does as art because the artist has done it. Sometimes this notion is phrased in terms of the audience being responsible for creating the art itself in response to the presentation, an explicit attempt to shift the responsibility for the art work from the artist to the audience. I'm as eager as anyone to require that the audience have enough life experience and art education to be able to place a piece of art in its appropriate context in order to make judgments about it, but that's not the goal of "Art is anything anyone says it is", nor the collateral "The audience makes the art".

On 11 May 2008 at 13:21, amy king wrote:
> ... Now without the shock value, where would Vargas be? Would he be a
> decent artist? Would he be noticed? Aren't art and aesthetics
> about much more than finding the next shock value boundary? <

This is an interesting set of questions -- you are arguing that decent artists get noticed, and that they are noticed because they are decent at what they do. It takes only a little reflection to see that this is simply wrong on the face of it. The ten-thousandth-best plumber makes a nice living; the thousandth-best violinist starves. In the endeavor of art there is more supply than there is demand, and it's hard to think of any society in which that has not been true.

There are many many more "decent artists" than are "noticed"; being a decent artist is no guarantee of notice, and notice is no guarantee of quality. You're confusing and conflating ideas here with abandon, and your argument is, as a result, very bad.

I'd be interested to hear what you, as a postmodern artist, think art and aesthetics IS about, if you don't think it's about finding the next shock value boundary. After all, modernity and post-modernity in art seem to be, in fact, about finding the next shock value boundary. That's where the "notice" is; and that's where it is because of the underlying theory of "Art is anything an artist says it is".

Once again, my view is that art is NOT "anything an artist says it is", and I hold that tormenting animals (except literary critics -- oh, it's a joke, for god's sake! lighten up!) is wrong, even if the tormenter claims it's art. My question here strikes at the root of the modern and postmodern view of the world that holds that anything is art that anyone says is art. IF that's true, WHY is tormenting animals NOT art, if the tormenter claims it is? On what aesthetic grounds does the modernist or postmodernist stand who says that there are some things that are not art, when the platform of modernism and postmodernism is that anything is art that someone says is art?

Marcus

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276. Michael Kelleher
Literary Buffalo Newsletter 05.12.08-05.18.08
Mon 12 May 2008

LITERARY BUFFALO
05.12.08-05.18.08

BABEL 2008-2009 SUBSCRIPTIONS ON SALE NOW

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers can re-up for $75. New subscription (four events): $100. Patron subscription $250. Patron Pair $400. Patron subscribers receive VIP seating and attendance at all pre-event author receptions. We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

Note: We are already more than 50% sold out for next season.

LITERARY BUFFALO RSS FEED

You can no subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

EVENTS THIS WEEK

05.14.08

Earth?s Daughter?s Gray Hair Reading Series
Penelope Prentice and Perry Nicholas
Reading
Wednesday, May 14, 7:30 p.m.
Hallwalls Cinema
341 Delaware Avenue @ Tupper

05.15.08

Talking Leaves?Books
Ginger Strand
Talk, Q & A, signing for Inventing Niagara: Beauty, Power and Lies
Thursday, May 15, 7 p.m.
Talking Leaves?Books, 3158 Main St.

&

new/RENEW Series
George Grace, Amy Christman, Pamela Plummer
Poetry REading
Thursday, May 15, 2008 7 p.m.
Impact Artists' Gallery (Suite 545, Tri-Main Building)

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd

Wednesday at 6:30 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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277. Christophe Casamassima

Looking for MARK SALERNO

Mon 12 May 2008

Mark, if you're out there, please email me at [redacted]

Christophe Casamassima

=
Aromatherapy
CCNH is recognized as a leading college of natural health. Course study includes, Aromatherapy. All courses are through distance education.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=edd3f3f44a87dedf372a67a0cbaf4734

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278. Christophe Casamassima
ED BERRIGAN's email I need too
Mon 12 May 2008

please send me ed's email at [redacted]

thanks!

Christophe

=
Point of Sale System
Get free point of sale system price quotes from multiple dealers.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=f92375b21a078812e743a29177123de5

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279. Murat Nemet-Nejat
Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
Mon 12 May 2008

Alison,

Your pithy description of the effect of conceptual art on the person is quite similar to mine, except that the short road extends in "words," discussions, like this one.

I also share your ambivalence towards the whole situation. Do some of you remember some comments after September 11 that the whole Twin Towers spectacle was a piece of art?

The issue of "cruelty," "heartlessness," "Irresponsibility" arises, not necessarily unjustly,when the artist or his/her medium encounters actual events. What

about war photography or the footage of New Orleans disaster. Great art, it seems to me, is always a bringer of news. Consequently, particularly in visual media, someone is standing by and registering while a horrible event is taking place. Should that stop? One of the most unforgettable documentaries I ever saw was about the slaughtering of cows on English farms, interviewing the farmers, recording the food they eat, etc. There was also an interview of the person who went from farm to farm to do the killing (his job a professional name I can't remember at this moment), how he sized the cows, locating the point in the forehead where the cow needed to be struck, the animal buckling, later the blood gushing out. This guy was in his last job before his retirement, which the documentary was shooting. There was an interview/discussion towards the end how the abattoirs were taking over the job. It was an amazing film of process, as Alison says, of "life on the farm."

This does not mean that the idea of a starving dog in a museum does not disturb me. It has the quality of watching an execution for entertainment. Of course, are art and games different or the same? The same issue, between a digital game and some intermedia digitals poems.

Ciao,

Murat

On Sun, May 11, 2008 at 6:45 PM, Alison Croggon <[redacted]> wrote:

> *Hi Amy*
>
> *I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.*
>
> *It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in*
> *order to be to able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign*
> *is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea*
> *of art that is here given permission and expression.*
>
> *There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might*

> *have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering*
> *why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think public emotionality that erases rational response is worth a little scepticism.*
>
> *All best*
>
> *Alison*
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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280. Nick Piombino
OCHO 14 download at Mipoesias
Mon 12 May 2008

OCHO 14

with work by Charles Bernstein, Alan Davies, Ray DiPalma, Elaine Equi, Nada Gordon, Mitch Highfill, Brenda Iijima, Kimberly Lyons, Sharon Mesmer, Tim Peterson, Corinne Robins, Jerome Sala, Gary Sullivan, Nico Vassilakis and Mark Young

is now available as a free download at Mipoesias: http://www.mipoesias.com/OCHO/

"A terrific read from cover to cover."-Ron Silliman's Blog. "The value of Nick Piombino¹s vision is that we are invited to accept this volume¹s most vital paradoxes: the true fury of its moment."-Nick Manning, in Jacket 35.

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281. William Allegrezza
CFP: Companion Book on Charles Bernstein
Mon 12 May 2008

CFP: Companion Book on Charles Bernstein

I'm seeking articles, interviews, and even some creative responses to the work of the American poet/theorist Charles Bernstein for the forthcoming book The

Salt Companion to Charles Bernstein. The articles can deal with any aspect of Bernstein's work, from specific books of poetry and theory to his poetic influences to his part in the L=A=N=G=U=A=G=E movement.

Completed articles should range from 6,500-10,000 words, though exceptions can be made for exceptional articles.

Please send abstracts (250-500 words) of the articles and queries about the interviews/creative response pieces by December 1, 2008 to William Allegrezza at [redacted] or [redacted]. Include your CV or bio and send your abstract in Word format as a .pdf.

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282. Adam Fieled
Opera Bufa on PennSound
Mon 12 May 2008

For anyone interested, an mp3 of me reading from my Otoliths book Opera Bufa is up on PennSound:

http://media.sas.upenn.edu/pennsound/authors/Fieled/Fieled-Adam_Opera-Bufa_Temple-U_12-20-07.mp3

Thanks!

Adam

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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283. Justin Katko
Hot White Andy
Mon 12 May 2008

Dear Barry and Poetics,

I don't think the warding-off of Language poetry is disingenuous at all. I understand this warding-off not even as a gesture, but a fundamental distinction. And the distinction is only made ~ i think ~ because we readers find it all too easy to defer to Language poetry, amplifying its ubiquity, resting on its tended grounds: especially American readers with little or no knowledge of the last 50 years of experimental British poetry. Keston is writing out of a tradition that has very little to do with Language poetry directly; a tradition that Language poetry parallels; and one that has publicly articulated its distance from Language poetry on several occasions over the past 20 years (at least). See for example Jeremy Prynne's letter to Steve McCaffery in The Gig, issue 9.

If you do not have access to this letter, I can scan it in and put it online. I have read Bruce Andrews with certain pleasures, but his poetry is not one that I go back to often, as I do Keston Sutherland's. Hot White Andy, especially, articulates contemporary thought<->feeling complexes in a way that I could never have imagined before, much less find in any other poem. What semblance of Andrews you might find in HWA is perhaps a pattern of isolated surface glints which do not extend to a prosodical isomorphism or an equivalence re the greater meanings one might abstract from these works.

~ Justin Katko

- - -

Date: Sun, 11 May 2008 01:33:52 -0700
From: Barry Schwabsky <[redacted]>
Subject: Re: Hot White Andy

Interesting stuff, for sure. But Wilkinson's warding-off gesture toward Lan= guage poetry seems disingenuous--this work seems very Bruce Andrews to me, = and none the worse for it.

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284. Michael Tod Edgerton

Fwd: Ocean State Summer Writing Conference

Mon 12 May 2008

Check it out! A great new conference, only in its second year. I had a great time last year. Feel free to forward and spread the word!

Thanks,
Tod

Kate Schapira <[redacted]> wrote: From: Kate Schapira <[redacted]>
To: Michael Tod Edgerton <[redacted]>
Subject: Ocean State Summer Writing Conference
Date: Mon, 12 May 2008 11:54:59 -0400
.hmmessage P { margin:0px; padding:0px } body.hmmessage { FONT-SIZE: 10pt; FONT-FAMILY:Tahoma }
Registration is now OPEN for the Ocean State Summer Writing Conference! Come speak with and learn from nationally famous authors, talk to and network with other working writers, and take workshops and receive feedback on your own writing. Visit our website at http://www.uri.edu/artsci/eng/SummerWriting/08/index.html !

Presenters include keynote speakers Ann Hood, Rhode Island native and author of 11 books of fiction and nonfiction, and poets and editors Nick Carbo and

Denise Duhamel; Richard Hoffman, Scott Hightower, Wayne Miller, Jibade-Khalil Huffman, Tina Chang, Kate Schapira, Mary Capello, Amity Gaige, Jody Lisberger, Alexander Chee, Melissa Hotchkiss, Robin Lippincott, Nina Cassian, Robert Leuci, and more.

Sponsored by the University of Rhode Island's English Department, the Ocean State Summer Writing Conference will be held June 20-21 at URI's green and beautiful Kingston campus. This year's exciting program includes writing workshops, panel discussions and craft talks, readings, book signings, and a free concert by internationally known poet-composer Nina Cassian, with plenty of opportunities to share your work and make connections with other writers.

Also new this year are genre-specific publishing information sessions and our "writer's workout rooms", where you can have quiet solo writing time, work from prompts (provided), or discuss projects and network with presenters and attendees. We'll provide water and high-energy snacks.

You can also register for pre-conference workshops in beginning and advanced fiction, poetry, creative nonfiction, and a special workshop on teaching writing. They'll begin on Thursday afternoon, June 19th, and continue on Friday morning, June 20th, to give instructors time to comment on your work. If you register for both the conference and a pre-conference workshop, you can get a break on the price; in order to provide more individual attention and opportunities, pre-conference enrollment is limited to twelve students per workshop, so register now to reserve a space!

Visit us now at
http://www.uri.edu/artsci/eng/SummerWriting/08/index.html
for more information and to register; if you have questions, write to us at
[redacted] !

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Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

↑ Index

285. Murat Nemet-Nejat
Re: poetry and abstraction
Mon 12 May 2008

Jim,

There

On Fri, May 9, 2008 at 4:58 PM, Jim Andrews <[redacted]> wrote:

> *You are focusing on a very crucial issue. I will propose a*
> *reverse concept:*
> *the visual is a space (maybe a meditative one, at the edge of language)*
> *where the syntactical, semantic and other classifications of*
> *language do not*
> *enter.*
>
> *we 'make sense' of what we see. so do other animals. there is apparently a*
> *considerable process of inference going on in how we make sense of what we*
> *see. in some other animals also, i gather.*
>
> *whether this process involves 'language' or 'code' isn't clear to me. but*
> *surely code can have syntax and semantics also.*
>
> *ja*

↑ Index

286. **Murat Nemet-Nejat**
Re: poetry and abstraction
Mon 12 May 2008

Jim,

For some reason, through a mental glitch, I keep sending you a reply containing only the word "there." I wonder, does "there" become an image then, less and less concrete and specific?

I am not sure whether we are agreeing or disagreeing? As far as I can see, you see that transformation from image to language one directional only, from concrete to abstract? Is that really so. Saturday, I saw an absolutely atrocious, ridiculous really!, movie with Al Pacino, *88 Hours,* where for a stretch of a few minutes the apple logo was everywhere on the screen, on every computer of students in an amphitheatre clasroom and once covering, a huge apple logo, covering the whole background. It was grotesque, unless the film is taken as a science fiction horror movie, which obviously was not. Is that the concreteness you are talking about?

Or is it the concreteness of "I see what I see"?

Of course, appearances are deceitful; that's what 50% of literature is about. When writing is placed ambiguously in space, its directional vectors get blurred; therefore, the specifity of both verbal language (syntax) and the space it occupies gets blurred -moving towards a kind of silence, disruption of the tongue, etc., etc.

Ciao,

Murat

On Fri, May 9, 2008 at 4:58 PM, Jim Andrews <[redacted]> wrote:

> *You are focusing on a very crucial issue. I will propose a*
> *reverse concept:*
> *the visual is a space (maybe a meditative one, at the edge of language)*
> *where the syntactical, semantic and other classifications of*
> *language do not*
> *enter.*
>
> *we 'make sense' of what we see. so do other animals. there is apparently a*
> *considerable process of inference going on in how we make sense of what we*
> *see. in some other animals also, i gather.*
>
> *whether this process involves 'language' or 'code' isn't clear to me. but*
> *surely code can have syntax and semantics also.*
>
> *ja*

↑ Index

287. **Aaron Belz**

Observable Chapbooks, 4 for $10

Mon 12 May 2008

Hey everyone -

This deal is just for Poetics and friends of Poetics; I'm not listing it on the Observable website or broadcasting it in any other way.

I need to sell as many Observable chapbooks as I can before I move to California, so starting today I'm going to clear them out at 4 for $10.

http://observable.org/books/

Aaron

↑ Index

288. **Tammy Ho**

Cha: An Asian Literary Journal (Issue#3)

Mon 12 May 2008

THE THIRD ISSUE OF CHA IS NOW AVAILABLE

Cha: An Asian Literary Journal (asiancha.com) is the first Hong Kong-based online literary quarterly dedicated to publishing quality English poetry, fiction, creative non-fiction, reviews, photography & art from and about Asia.

The third issue of Cha has now been launched (see attached flyer). Eddie Tay, the well-known Singaporean poet, acted as guest editor and generously offered his expertise to help read the submissions. The issue features works by 23 writers/artists: Martin Alexander, Mike Bishop, John Bernard Bourne, YZ Chin, Pilot Chu, Sanaz Fotouhi, Ashok Gupta, viki holmes, Yibing Huang, Sushma Joshi, Michael Judd, Larry Lefkowitz, Shirley Geok-lin Lim, Clint Lorimore, Marina Ma, Jonathan Mendelsohn, Maurice Oliver, Lawrence Pun, Anindita Sengupta, Sridala Swami, Todd Swift, David Whitton and poet laureate of Rhode Island emeritus, Tom Chandler.

Cha: An Asian Literary Journal is currently accepting submissions for its fourth issue, which is scheduled for publication in August 2008. Hong Kong writer Nicholas YB Wong will serve as guest editor for the issue and will help select works. If you are interested in being published in the fourth issue, please read our submission guidelines. For further details, contact the editors at [redacted].

Tammy Ho & Jeff Zroback
The Editors

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289. Halvard Johnson

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Mon 12 May 2008

Who says that "anything is art that anyone says is art"?
One example, please, Marcus. It's not a statement that
I hear every day--or any day for that matter.

"America loves a successful sociopath."
--Gary Indiana

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On May 12, 2008, at 9:55 AM, Marcus Bales wrote:

> *Yes, exactly, and the reason it's dangerous is the now-common notion that "anything is*
> *art that anyone says is art". Without such an underlying notion, what chance would*

> *there be for any artist to try to shirk accountability for their views? The interesting thing*
> *about Vargas's installation is the challenge it makes to "anything is art that anyone*
> *says is art", not in its utility as a prod to take better care of animals.*

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290. **Larry O. Dean**
Re: Weldon Kees
Mon 12 May 2008

I neglected to add before that I use Kees' work as much as possible when I'm teaching. Some of it is too oblique to turn into an idea to get grade or middle schoolers writing within a 40 minute class, but the first "Robinson" poem, for example, has such marvelous detail and inherent mood that it often provokes quite interesting responses.

colin herd writes:

> *There is a BBC film about Kees presented and written by Simon Armitage called 'Looking for Robinson'.*
>
> *On Mon, May 12, 2008 at 2:34 AM, Larry O. Dean <[redacted]> wrote:*
>
> *I agree re Kees. A good bio, Vanished Act, appeared a few years back. The short stories and posthumous novel, Fall Quarter, are well worth reading too.*
> *steve russell writes:*
>
> *I wish someone would start a Weldon Kees discussion. I won't cuz the topic won't get attention. Still, the late Donald Justice, a very good minor poet, discovered and introduced Kees as one of the most important poets of his generation. Without Justice, Kees (his work) would have been forgotten. & that is as sad as the man's apparent suicide.*

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291. **Marcus Bales**
Re: POL: Prevent the "Artistic"Death of Another Innocent Animal
Mon 12 May 2008

Why, you have, Halvard. You quote Duchamp, and you regularly offer quotes and comments that indicate that you yourself think "anything is art that anyone says is art". Have you changed your mind?

Marcus

On 12 May 2008 at 14:26, Halvard Johnson wrote:

> *Who says that "anything is art that anyone says is art"?*
> *One example, please, Marcus. It's not a statement that*
> *I hear every day--or any day for that matter.*
>
> *"America loves a successful sociopath."*
> *--Gary Indiana*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html*
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> *there be for any artist to try to shirk accountability for their views? The interesting thing*
> *about Vargas's installation is the challenge it makes to "anything is art that anyone*
> *says is art", not in its utility as a prod to take better care of animals.*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.524 / Virus Database: 269.23.16/1428 - Release Date: 5/12/2008 7:44 AM*

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292. **John Beer**

fiona templeton in chicago this weekend

Mon 12 May 2008

This weekend marks what I'm pretty sure is Fiona Templeton's Chicago debut. She's doing her work in progress Bluebeard, along with Zukofsky's Rudens. &

(despite rumors to the contrary) May is Chicago's best month--so come out if you can!

Links Hall
956 Newport St.
Chicago
[redacted]

PROGRAM THREE
Friday & Saturday, May 16 & 17, 8pm
Sunday, May 18, 7pm
$12 ($10 students)

Fiona Templeton Louis Zukofsky's Rudens and Fiona Templeton's Bluebeard (excerpt) Templeton directs two plays: Rudens is a very seldom performed work, based on The Rope by the Roman comic playwright T. Maccius Plautus. It combines a number of strategies of textual conversion, and is translated to English phonetically by using the sound of the original language. Bluebeard is about two people imagining how each other think, what each other fears or desires, and what each fears or desires of the other. It is a ventriloquial work, in which the onstage action or even speaker may belie the subject of the speech.

Collaborators: Joel Craig lives in Chicago , working as an art director and deejay. His poems have appeared in several publications, and he is co-founder and curator for The Danny's Reading Series. Laura Goldstein is a writer and multi-media and sound artist who currently teaches at Loyola University and performs and collaborates in Chicago . Her work is widely published and her chapbook is due out this spring.

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293. Mark Weiss
Re: POL: Prevent the "Artistic"Death of Another Innocent Animal
Mon 12 May 2008

That was the composer Hans Werner Henze, if memory serves. It caused quite an uproar. What he meant, he explained at the time, was that the destruction of the towers was a piece of drama, and as such was spectacularly effective. He was right. He certainly wasn't condoning or admiring it.

The lack of sophistication of Al Qaida was revealed by its failure to follow up, in the most absurd, easiest to organize, and least destructive way. Imagine in the days and months immediately after a series of cherry bombs going off at all hours in mail boxes. Imagine the impact on the national psyche. The point was, after all, to demonstrate our vulnerability.

Mark

-----Original Message-----
>From: Murat Nemet-Nejat <[redacted]>
>Sent: May 12, 2008 11:17 AM
>To: [redacted]
>Subject: Re: POL: Prevent the â€œArtisticâ€Death of Another Innocent Animal
>
>Alison,
>
>Your pithy description of the effect of conceptual art on the person is
>quite similar to mine, except that the short road extends in "words,"
>discussions, like this one.
>
>I also share your ambivalence towards the whole situation. Do some of you
>remember some comments after September 11 that the whole Twin Towers
>spectacle was a piece of art?
>
>The issue of "cruelty," "heartlessness," "Irresponsibility" arises, not
>necessarily unjustly,when the artist or his/her medium encounters actual
>events. What about war photography or the footage of New Orleans disaster.
>Great art, it seems to me, is always a bringer of news. Consequently,
>particularly in visual media, someone is standing by and registering while a
>horrible event is taking place. Should that stop? One of the most
>unforgettable documentaries I ever saw was about the slaughtering of cows on
>English farms, interviewing the farmers, recording the food they eat, etc.
>There was also an interview of the person who went from farm to farm to do
>the killing (his job a professional name I can't remember at this moment),
>how he sized the cows, locating the point in the forehead where the cow
>needed to be struck, the animal buckling, later the blood gushing out. This
>guy was in his last job before his retirement, which the documentary was
>shooting. There was an interview/discussion towards the end how the
>abattoirs were taking over the job. It was an amazing film of process, as
>Alison says, of "life on the farm."
>
>This does not mean that the idea of a starving dog in a museum does not
>disturb me. It has the quality of watching an execution for entertainment.
>Of course, are art and games different or the same? The same issue, between
>a digital game and some intermedia digitals poems.
>

>Ciao,
>
>Murat
>
>On Sun, May 11, 2008 at 6:45 PM, Alison Croggon <[redacted]> wrote:
>
>> Hi Amy
>>
>> I wasn't saying the artist's actions weren't problematic. Nor was I
>> questioning those who have been quietly campaigning for better conditions
>> for those dogs or other animals. I was saying that I find the internet
>> campaign even more problematic than the artist's actions.
>>
>> It seems to me on par with the kind of media focus which zeroes in on a
>> little girl being flown out of Iraq by USUK forces for an operation while
>> ignoring the thousands of injured children suffering inside the country -
>> in
>> order to be to able to ignore those children - (or any other of a million
>> cases of media exceptionalism). What I find troubling is that this
>> campaign
>> is driven by the kind of outrage that flares up at the intersection of
>> CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism,
which
>> essentially draws on an unconscious social resentment against the whole
>> idea
>> of art that is here given permission and expression.
>>
>> There is little room here for anything except condemnation. Many people
>> refuse even to contemplate the possibility, for instance, that the dog
>> might
>> have been treated humanely. And anyone who wonders past condemnation
is
>> immediately on the "other side, the "enemy". It's probably worth
>> remembering
>> why Albert Speer became a Nazi: his decision, he said, was "purely
>> emotional". Or maybe taking the time out to read some of Musil's
>> commentaries on early Nazi Germany, where he realised in despair that
>> rational argument no longer had any purchase in public discourse. I think
>> public emotionality that erases rational response is worth a little
>> scepticism.
>>
>> All best

>>
>> Alison
>> --
>> Editor, Masthead: http://www.masthead.net.au
>> Blog: http://theatrenotes.blogspot.com
>> Home page: http://www.alisoncroggon.com
>>

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294. **steve d. dalachinsky**
Re: Weldon Kees
Mon 12 May 2008

---

i love that a very good minor poet ah labels ah the majors and the minors ah we poor souls

On Sun, 11 May 2008 19:34:58 -0600 "Larry O. Dean"
<[redacted]> writes:
> I agree re Kees. A good bio, Vanished Act, appeared a few years back.
> The
> short stories and posthumous novel, Fall Quarter, are well worth
> reading
> too.
>
> steve russell writes:
>
> > I wish someone would start a Weldon Kees discussion. I won't cuz
> the topic won't get attention. Still, the late Donald Justice, a
> very good minor poet, discovered and introduced Kees as one of the
> most important poets of his generation. Without Justice, Kees (his
> work) would have been forgotten. & that is as sad as the man's
> apparent suicide.
>
>
>

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295. **Rob McLennan**
rob's report on Re: Reading the Postmodernism, Ottawa
Mon 12 May 2008

Re: Reading the Postmodern; The Canadian Literature Symposium, May 9-11, 2008, University of Ottawa

http://robmclennan.blogspot.com/2008/05/re-reading-postmodern-canadian.html

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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296. **Jim Andrews**

Re: poetry and abstraction

Mon 12 May 2008

---

murat,

you "proposed" that "the visual is a space (maybe a meditative one, at the edge of language) where the syntactical, semantic and other classifications of language do not enter."

but i think they do "enter". creatures that have eyes also have brains that 'make sense' of what they see according to their own syntax and semantics of the visual.

ja
http://vispo.com

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297. **Chad Sweeney**

Pool Magazine and Parthenon West in Berkeley, Saturday May 17

Mon 12 May 2008

Please join us Saturday May 17 as two poetry journals
join forces – POOL and Parthenon West Review. POOL's
editors will be visiting from Los Angeles.

Featured readers:
Patty Seyburn
Judith Taylor
C.E. Perry
Dean Rader
Brian Komei Dempster
Jennifer K. Sweeney

Hosted by Parthenon West Review editors Chad Sweeney
and David Holler

Sat. May 17, 2008 7:30 p.m.
Pegasus Books Downtown
2349 Shattuck Ave.,
Berkeley, CA 94704
[redacted]
www.pegasusbookstore.com

Patty Seyburn is the author of three poetry books: HILARITY (New Issues, 2009) winner of the 2008 Green Rose Prize; Mechanical Cluster (Ohio State University Press, 2002); and Diasporadic (Helicon Nine Editions, 1998) which won the 1997 Marianne Moore Poetry Prize and the American Library Association's Notable Book Award for 2000. Her poems have appeared in numerous journals, including The Paris Review, New England Review, Field, Slate, Crazyhorse, Cutbank, Poetry East, Passages North, Seneca Review, Mudfish, and Western Humanities Review. Seyburn is co-editor of POOL: A Journal of Poetry, based in Los Angeles. She is an assistant professor of English and Creative Writing at California State University, Long Beach.

Judith Taylor is the author of Selected Dreams from the Animal Kingdom (Zoo, 2003), and Curios (Sarabande, 2000), as well as a chapbook, Burning, for which she received the Portlandia Prize. Her poetry has been published in The American Poetry Review, Poetry, Fence, Boston Review, The Antioch Review, Prairie Schooner, and many anthologies. She teaches literature and writing classes in Los Angeles, and is the co-editor of POOL: A Journal of Poetry.

C. E. Perry graduated from the Iowa Writers' Workshop in 1992 and Dartmouth Medical School in 1999. Her work has been published in Southern Review, Pool, Southeast Review, Dogwood and GSU Review. Her first book of poetry, Night Work, is forthcoming from Sarabande Press. She works at a community health center and lives in San Francisco with her family.

Dean Rader has published widely in the fields of poetry, Native American studies, and visual culture. He is the author of two books, dozens of articles, essays, reviews, and poems. His most recent

publications include a review in the San Francisco Chronicle, and Op-Ed Piece in the Bay Area Newspapers Group, and poems in POOL, Connecticut River Review, Parthenon West Review, and Colorado Review. Last year, he won first prize in the Crab Creek Review contest. He is currently at work on a collection of poems entitled Works + Days.

Brian Komei Dempster's poems have appeared in such journals as New England Review, North American Review, Ploughshares, Prairie Schooner, and Quarterly West. His poetry has been anthologized in Language for a New Century: Contemporary Poetry from the Middle East, Asia, & Beyond (2008), Asian American Poetry: The Next Generation (2004), and Screaming Monkeys: Critiques of Asian American Images (2003). He is the recipient of grants from the Arts Foundation of Michigan and the San Francisco Arts Commission and editor of From Our Side of the Fence: Growing Up in America's Concentration Camps (2001). He teaches at the University of San Francisco.

Jennifer K. Sweeney is a teacher and writer in San Francisco. She won the 2006 Main Street Rag Poetry Book Award for Salt Memory. Her poetry has been published or is forthcoming in: Hayden's Ferry Review, Barrow Street, Passages North, Hunger Mountain, Puerto del Sol, RUNES, Subtropics, Water-Stone, and elsewhere. She was nominated for two Pushcart prizes in 2007 and recently won The Ledge Magazine's poetry prize.

Special thanks to Clay Banes at Pegasus Books
http://claytonbanes.blogspot.com/

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298. Barry Schwabsky

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Mon 12 May 2008

"This is a portrait of Iris Clert if I say so."--Robert Rauschenberg (see reproduction at
http://www.nationmaster.com/encyclopedia/image/Image:Iris_Clert_Portrait_Rauschenberg.jpg)

----- Original Message ----
From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Monday, 12 May, 2008 7:26:08 PM
Subject: Re: POL: Prevent the â€œArtisticâ€Death of Another Innocent Animal

Who says that "anything is art that anyone says is art"?
One example, please, Marcus. It's not a statement that
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"America loves a successful sociopath."
--Gary Indiana

Halvard Johnson
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http://home.earthlink.net/~halvard/vidalocabooks.html

On May 12, 2008, at 9:55 AM, Marcus Bales wrote:

> *Yes, exactly, and the reason it's dangerous is the now-common notion that "anything is art that anyone says is art". Without such an underlying notion, what chance would there be for any artist to try to shirk accountability for their views? The interesting thing about Vargas's installation is the challenge it makes to "anything is art that anyone says is art", not in its utility as a prod to take better care of animals.*

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299. David Chirot
Re: POL: Prevent the “Artistic”Death of Another Innocent Animal
Mon 12 May 2008

Dear Murat and Alison:

for the last two years and more at my blog i've been exploring, documenting and presenting art works and writings,mine and others, Visual Poetry and Mail Art, videos and music, news reports that are involved with many of the myriad questions of art/poetry and violence, war, occupation, and the new architectures of Security and Surveillance--

Torture in relation with art is one of the bases for what for now I call "The New Extreme Experimental American Poetry"--and arts--

an example of this inquiry may be found in the new issue of Wordforword:

*Waterboarding & Poetry:
Francois Villon & the New Extreme Experimental American Poetry
*http://www.wordforword.info/vol13/dbc.htm

Another subject i have written to this list on and posted at blog and written about is the uses of disinformation throughout all forms of media, which in turn are passed on into the daily consciousness of persons who believe in it and pass it on, creating a network easily and swiftly constructed for the creation of not only urban myths but also a non-stop barrage of disinformation and propaganda planted under various guises. The MEMRI news network is the most notorious example, as it is the one that the American media use for their "sources," and now there is a group called Camera which openly calls for the alteration of Wikkipedia entries which have anything to do with issues concerning the state of Israel. The alterations extend to changing maps on line, disappearing names of refugee camps and villages, etc. Similar sorts of "net-terrorism" are practised by all manner of organizations and private individuals. It is very easy to create a faked event, artist, petition and garner immediate sympathies and signings, passings on--

This means that as one finds things online and in the media, one needs to continually check for the sources of the information and as well for any forms of documentations, not only on line, but in libraries, on foot as it were--"to find out for oneself" as Olson defined Herodotus' "istorin.."

In a sense one is involved in a continually ongoing series of researches into aspects of sabotage, electronic counter-insurgency, "spy-vs-spy," and hoaxes, propagandas and as well various "test programs" being tried out by all manner of individuals and groups.

The virtualization of "battlefields" turns the web into an ever more "militarized zone," creating what may be regarded as new "avant-gardes" in terms of military-economic "advancements" and these followed close on the heels by various forms of "avant-garde" "art projects" and "campaigns," petitions, constructions of "groups" and "consensus" around questions of art itself and as well questions of ethics and ideologies, of silencings and being forced to speak.

The battlefields of the virtual are ways in which Walls may be created like the Walls on the ground--this can be done by a great many methods involving every thing from list censorships to the concerted efforts of groups organized to create the idea that their particular point of view is the only "right" or "real" one. Beyond that, the web's dependence on electricity makes it easy to create

further Walls on the virtual/ ground interface via the destruction of power grids, the withholding of electricity from whole communities and also by simply turning more and more people "off" due to the inability to pay the bill.

Here in Milwaukee, for example, more and more people simply can't afford first their web hookup bill, then their electric bill. In winter time this year a huge number of people had to choose between heat and electricity--Limited to the use of public and school library computers, which limit the time allowed on line, many have found that the libraries also and the schools cannot pay the extra bills, and so more people are "cut off" and out of the web.

By controlling access to electricity events such as the genocide in Rwanda, the walling off of Burma and the destruction of grids in Iraq and control of them from outside in Gaza, as well as economic control, it is already being demonstrated the effectiveness of simply "pulling the plug" and leaving ever more persons "outside the loop," which itself is being waged war over on line.

Another use of electricity of course is that of torture--electric shock being one of the most popular methods for many decades now and widely taught in training camps, police and military academies and at the "classic example" of the School for Torturers, the old School of the Americas, now renamed to at least partially conceal its existence as the Western Hemisphere Institute for Security Cooperation.

The uses of the web as sources of disinformation in turn confirmed as sources of information by the web--were made manifest in the "Curveball" case which helped create the Power Point demonstrations Secretary and former Gen Colin Powell used to present the case for the War in Iraq at the UN in early 2003. A similar situation has been being steadily created for the last four years to lead up to attacks in Syria and Iran if something doesn't change before much longer.

(The interrelationship of Jenny Holzer with the NSA web site is another example, part of another piece re movies and classes at Guantanamo, the uses of artist-designed massive corporate favored bean bag chairs at Holzer's "Projections," Star Wars, (with its Riefenstahl connections), Powell, Curveball, the uses of paintings rather than photos and the subsequent high priced fast selling Holzer paintings, and the eerily repeating language used in the Holzer reviews and by herself is the subject of another essay, "Putting Lipstick on a Pig.")

Whether or not anything at all is true in the case of this "artist torturing dogs"--look what has happened--it has created a great stir and upset a great many people. Perhaps every single word written about it is a part of the art work itself. This is one of the issues I have been working with the last few years first as paintings and Visual Poetry, then as essays and soon after that an ongoing series of stories which grew out of the essays.

Considered together these various works in several media begin to constitute an examination into various questions of Conceptual writing and art, including performances of Visual pieces as sound poems, and the haptic (touch) elements of their making which can be found in their textures and the imprinting of the found objects and letterings used in their making. They also function as "daily life documents" of a period of "new extreme experimentalism" as the situation one lives in in this particular society.

What is interesting here is that this is the first time the issue of torture has really been raised to such an extent on this list, and that it comes about via a real or not art project involving a real or not artist and dog and audience. Interesting because at this time in the USA torture is a subject openly spoken about in the Senate and Congress, argued about, and at the same time circumvented by the various attorneys general of the last few years as well as top ranking members of the Government, elected and appointed both, from the President and Cabinet on down into various members of the rank and file who operate as their bullies and messengers.

The US has long supported, funded and trained torturers for other countries and at the same time pretended that it did not do the same itself. Now torture is something openly acknowledged and documented, and is a sizable chunk of the Defense and Homeland Security budgets, with prisons known and uknwon scattered around the world in which murder and torture are a matter of routine.

The US also has recently become not only the country with the highest percentage of the population in prison, but first in sheer numbers alone. With privatization of prisons due to overcrowdings and"poor management" by the states, there has come a great increase in the violence done to those in the prison system, not by other inmates, but by the guards and security forces of privatized organizations which may or not have had any previous experience at all in dealing with prisons and their issues.

There are a great many more aspects of these questions which I've been studying, but one of the areas which has very much struck me is the ways in which electricity itself is involved in new methods of territorialization, torture, control, propaganda and the new ways in which one may examine the "avant-garde" in terms of its originating military term and relationship, which was one finds already in Baudelaire's notes re the telegraph (electrically transmitted information as a means to control the stock markets), the uses of modern transport systems as both "opening" and "closing"--the railroads "opening the West" being one of the means of extermination of the American Indians and buffalo both, setting the tone for transports to come in Europe. Now it is the "rendition flight" which sends persons off to their doom, their vanishings.

Every media becomes at once a method of "recording" and "reporting" and a method of "disappearing," altering, editing, of creating "ghostly after effects" as well as "phantom figures" who are or are not there, from one moment to the next. (Winston's job of daily altering the documents in Orwell's 1984, so that the Party will always be proved to have been right, is an example of this.) The "creation of reality" which Karl Rove spoke of as the right of the Imperialist project is one which is already at the heart of the simultaneously functioning military-virtual linkages since the inventions of the first war machines that can function at a distance via the transport of paths and roads and seas and that of the first written languages.

Not-so-long-after the invention of writing--one finds the birth of the art of forgery, an art which which it is known permeates the "art world," in auctions, museums, galleries, private collections and homes, and which also is continually asserting itself in the realm of currency itself. Little wonder then that forgery and disinformation should also permeate the web, let alone many other aspects of "reality" and "virtuality."

One of the paradoxes of torture is that whether it is done openly or is concealed, around it there is created a Wall of Silence--it is not to be spoken of or written of or even hardly thought of, and the very use of it helps to ensure that that silence is preserved as much as possible by both the private individual (which via electronic surveillance as one writes and/or speaks and reads and listens becomes less and less private and less and less individual), and the public. On the other hand, the goal of torture is to FORCE TO SPEAK. "Freedom of speech," is removed by both the Wall of Silence and the "forcing to speak," which is not a "free speech" at all. Living among these "alternatives" creates an ever more controlled and conforming society, in which it is less and less allowed to question "reality" and "appearances;" or to question what the role of language is, in increasingly being challenged by situations of remaining in Silence or being Forced to Speak that are ever more narrowly limited in what is permissable as "Free Speech."

When the torturer, the bully, the "Bad Cop," the Thought Police ask a question--it is to force a response, whether true or not does not matter so much as that the person being questioned is forced to speak, to say something, anything, because that saying alone is enough to convict on any or no charges at all. (I wondered if this was true or not until experiencing it myself a couple of times in "political prisons.")

When one considers that forgeries ("the Italian Letter," re the supposed yellow cake purchased by Saddam from Niger, and the "evidence of rocket equipment" which was spare parts for out of date Italian machines)--and known lies ("Curveball") complete with "artist's depictions" rather than photos are used to

launch wars and the deaths, tortures, detentions, disappearances, making homeless of millions of people, when the true horrors of ethnic cleansings, illegal occupations, collective punishments, genocides, mass hunger, mass robbery of the lifetime savings of millions, mass imprisonments and destruction of the environment, can happen in broad daylight and yet be made "invisible" or "silenced" because of mass acceptance of the conditions between Silence and torture, one arrives at the present situation, discussing the mistreatment or not of a real or not dog by an artist who may or not exist--

as the creation of the situation of the present society. For it seems a "logical outcome" of the processes of the "New Extreme Experimental American Poetry" and arts as one may undertake to examine them and question them.

The questions do need to be asked, because without doing so, it is very easy to have them pass by as in many very similar ways they did in the 1930's in Germany, the many similarities with which Naomi Wolf has written about in The End of America Letter of Warning to a Young Patriot and Naomi Klein (The Shock Doctrine) and many others have written about in connection with the effects of American economic, military and torture policies and actions since the 1950's.

To essay an understanding of the development of a "totalitarian" system, one needs to examine what may seem disparate, separate elements as being actually both a part of and apart from each other in ways which play on elements of punning, in the sense that things via camouflaging and forgings as well as doublings, mirrorings, may appear as concealed when they are actually already revealed ("hidden in plain site/sight/cite") and vice versa.

This is a method which can seem "as old as the hills," (though the hills, as Emily Dickinson wrote in a letter, "know but do not tell,") compared to the "shazzam" aspects of contemporary technologies, yet consider for example the use of fertilizer in car bombings which kill and main hundreds from "Buda's Wagon" in 1920 to the present, the use of good old fashioned Sumerian forgery, the use of blatant lies told in the loudest and most repetitive voice possible, or sand impeding the advance of the most super moder tanks, or sugar poured in a gas tank--poison gas released in a subway system or a plane hi jacked with a box cutter and used in a variation on the Trojan Horse--or the old poison well trick updated to include municipal water supplies that can kill millions--or the poison of highly addictive drugs deliberately let run amok in targeted neighborhoods--consider that ancient trick--"the nation is in danger"--to start cracking down on the citizens--to round up "illegal immigrants, aliens," and one begins to realize it is still all in many ways at the street level adage of : "The names may change, the game remains the same."

On Mon, May 12, 2008 at 8:17 AM, Murat Nemet-Nejat <[redacted]> wrote:

Alison,

Your pithy description of the effect of conceptual art on the person is quite similar to mine, except that the short road extends in "words," discussions, like this one.

I also share your ambivalence towards the whole situation. Do some of you remember some comments after September 11 that the whole Twin Towers spectacle was a piece of art?

The issue of "cruelty," "heartlessness," "Irresponsibility" arises, not necessarily unjustly,when the artist or his/her medium encounters actual events. What about war photography or the footage of New Orleans disaster. Great art, it seems to me, is always a bringer of news. Consequently, particularly in visual media, someone is standing by and registering while a horrible event is taking place. Should that stop? One of the most unforgettable documentaries I ever saw was about the slaughtering of cows on English farms, interviewing the farmers, recording the food they eat, etc. There was also an interview of the person who went from farm to farm to do the killing (his job a professional name I can't remember at this moment), how he sized the cows, locating the point in the forehead where the cow needed to be struck, the animal buckling, later the blood gushing out. This guy was in his last job before his retirement, which the documentary was shooting. There was an interview/discussion towards the end how the abattoirs were taking over the job. It was an amazing film of process, as Alison says, of "life on the farm."

This does not mean that the idea of a starving dog in a museum does not disturb me. It has the quality of watching an execution for entertainment. Of course, are art and games different or the same? The same issue, between a digital game and some intermedia digitals poems.

Ciao,

Murat

On Sun, May 11, 2008 at 6:45 PM, Alison Croggon <[redacted]> wrote:

Hi Amy

I wasn't saying the artist's actions weren't problematic. Nor was I questioning those who have been quietly campaigning for better conditions

for those dogs or other animals. I was saying that I find the internet campaign even more problematic than the artist's actions.

It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be to able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's commentaries on early Nazi Germany, where he realised in despair that rational argument no longer had any purchase in public discourse. I think public emotionality that erases rational response is worth a little scepticism.

All best

Alison
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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300. Nate Dorward
Re: Hot White Andy
Mon 12 May 2008

> *See for example Jeremy Prynne's letter to*
> *Steve McCaffery in The Gig, issue 9.*

Issue 7, actually. --N

Nate Dorward
109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada
[redacted] // web: www.ndorward.com

*

RECENT PUBLICATIONS:

ANTIPHONIES: Essays on Women's Experimental Poetries in Canada & Trevor Joyce's new collection of poems, WHAT'S IN STORE

More information at http://www.ndorward.com/poetry/

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301. Murat Nemet-Nejat
Re: poetry and abstraction
Mon 12 May 2008

Jim,

The purpose of such a visual image is the emptiness it creates; that's what I mean by the "photographic Image," as opposed to a logo. Partly, this is due to the multiplicity of vectors, for instance words on a page, not spread in purely linear forms, may create (and this is not an easy thing to do); consequently, causing hesitations in the viewer of such a page. Or in a photograph, because the transmission of an image from an object to a plate *by light* is not perfect (as it is not in 19th century photographs), many blurs occur. Also, added to this the fact that the image one sees in a photograph is constantly changing, because the object is constantly moving away from the viewer (touched by time), the mind of the viewer opens to speculation, to a dialogue with the image, entering its space. That is what I mean by the porousness of the photographic image. I write about it in greater detail in *The Peripheral Space*.

Ciao, to be continued,

Murat

On Mon, May 12, 2008 at 4:09 PM, Jim Andrews <[redacted]> wrote:

> *murat,*

> *you "proposed" that "the visual is a space (maybe a meditative one, at the edge of language) where the syntactical, semantic and other classifications*
> *of language do not enter."*
>
> *but i think they do "enter". creatures that have eyes also have brains that*
> *'make sense' of what they see according to their own syntax and semantics of*
> *the visual.*
>
> *ja*
> *http://vispo.com*

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302. **Jason Quackenbush**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Mon 12 May 2008

Hey Mark
I think it was Stockhausen, and I recall at the time thinking that he was absolutely right about what he said in explanation of the comment.

On May 12, 2008, at 12:39 PM, Mark Weiss wrote:

> *That was the composer Hans Werner Henze, if memory serves. It caused quite an uproar. What he meant, he explained at the time, was that the destruction of the towers was a piece of drama, and as such was spectacularly effective. He was right. He certainly wasn't condoning or admiring it.*
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> *The lack of sophistication of Al Qaida was revealed by its failure to follow up, in the most absurd, easiest to organize, and least destructive way. Imagine in the days and months immediately after a series of cherry bombs going off at all hours in mail boxes. Imagine the impact on the national psyche. The point was, after all, to demonstrate our vulnerability.*
>
> *Mark*
>
> *-----Original Message-----*
> *From: Murat Nemet-Nejat <[redacted]>*
> *Sent: May 12, 2008 11:17 AM*
> *To: [redacted]*
> *Subject: Re: POL: Prevent the "Artistic"Death of Another Innocent Animal*

Alison,

Your pithy description of the effect of conceptual art on the person is quite similar to mine, except that the short road extends in "words," discussions, like this one.

I also share your ambivalence towards the whole situation. Do some of you remember some comments after September 11 that the whole Twin Towers spectacle was a piece of art?

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This does not mean that the idea of a starving dog in a museum does not disturb me. It has the quality of watching an execution for entertainment.
Of course, are art and games different or the same? The same issue, between a digital game and some intermedia digitals poems.

Ciao,

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On Sun, May 11, 2008 at 6:45 PM, Alison Croggon
<[redacted]> wrote:

Hi Amy

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It seems to me on par with the kind of media focus which zeroes in on a little girl being flown out of Iraq by USUK forces for an operation while ignoring the thousands of injured children suffering inside the country - in order to be to able to ignore those children - (or any other of a million cases of media exceptionalism). What I find troubling is that this campaign is driven by the kind of outrage that flares up at the intersection of CRUELTY TO ANIMALS and ART, brief, bright and full of emotionalism, which essentially draws on an unconscious social resentment against the whole idea of art that is here given permission and expression.

There is little room here for anything except condemnation. Many people refuse even to contemplate the possibility, for instance, that the dog might have been treated humanely. And anyone who wonders past condemnation is immediately on the "other side, the "enemy". It's probably worth remembering why Albert Speer became a Nazi: his decision, he said, was "purely emotional". Or maybe taking the time out to read some of Musil's

> *commentaries on early Nazi Germany, where he realised in despair that*
> *rational argument no longer had any purchase in public discourse. I think*
> *public emotionality that erases rational response is worth a little scepticism.*
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> *All best*
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> *Alison*
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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303. ric carfagna
Poetry movements & history
Mon 12 May 2008

It's generally accepted that the LANGUAGE movement started in the early 70's with Bob Grenier's This magazine and then progressed from there. In a book I'm currently reading, the author states, and I quote:

"But in art, a school once established normally deteriorates as it goes on. It achieves perfection in its kind with a startling burst of energy, a gesture too quick for the historian's eye to follow. He can never explain such a movement or tell us how exactly it happened. But once it is achieved, there is the melancholy certainty of a decline."

How does this quote relate to the LANGUAGE school?

Are we still too close in history to look back with objectivity; especially since most of the LANGUAGE poets are still going strong, be it LANGUAGE-centered poetry they're producing or not?

And did the movement/school officially have an end?

Ric

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304. steve d. dalachinsky

Re: POL: Prevent the “Artistic”Death of Another Innocent Animal

Mon 12 May 2008

---

no if you mean 9 -11 that was stockhausen

On Mon, 12 May 2008 15:39:52 -0400 Mark Weiss <[redacted]>
writes:
> That was the composer Hans Werner Henze, if memory serves. It caused
> quite an uproar. What he meant, he explained at the time, was that
> the destruction of the towers was a piece of drama, and as such was
> spectacularly effective. He was right. He certainly wasn't condoning
> or admiring it.
>
> The lack of sophistication of Al Qaida was revealed by its failure
> to follow up, in the most absurd, easiest to organize, and least
> destructive way. Imagine in the days and months immediately after a
> series of cherry bombs going off at all hours in mail boxes. Imagine
> the impact on the national psyche. The point was, after all, to
> demonstrate our vulnerability.
>
> Mark
>
> -----Original Message-----
> >From: Murat Nemet-Nejat <[redacted]>
> >Sent: May 12, 2008 11:17 AM
> >To:
> >Subject: Re: POL: Prevent the “Artistic”Death of Another
> Innocent Animal
> >
> >Alison,
> >
> >Your pithy description of the effect of conceptual art on the
> person is
> >quite similar to mine, except that the short road extends in
> "words,"
> >discussions, like this one.
> >
> >I also share your ambivalence towards the whole situation. Do some
> of you
> >remember some comments after September 11 that the whole Twin
> Towers
> >spectacle was a piece of art?

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> >The issue of "cruelty," "heartlessness," "Irresponsibility" arises,
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> >events. What about war photography or the footage of New Orleans
> disaster.
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> of cows on
> >English farms, interviewing the farmers, recording the food they
> eat, etc.
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> farm to do
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> >Alison says, of "life on the farm."
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> >disturb me. It has the quality of watching an execution for
> entertainment.
> >Of course, are art and games different or the same? The same issue,
> between
> >a digital game and some intermedia digitals poems.
> >
> >Ciao,
> >

> >Murat
> >
> >On Sun, May 11, 2008 at 6:45 PM, Alison Croggon
> <[redacted]> wrote:
> >
> >> Hi Amy
> >>
> >> I wasn't saying the artist's actions weren't problematic. Nor was
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> >> questioning those who have been quietly campaigning for better
> conditions
> >> for those dogs or other animals. I was saying that I find the
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> >> campaign even more problematic than the artist's actions.
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> >> It seems to me on par with the kind of media focus which zeroes
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> >> ignoring the thousands of injured children suffering inside the
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> >> Alison
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> >> Editor, Masthead: http://www.masthead.net.au
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> >>
>
>

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305. **Alison Croggon**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Mon 12 May 2008

It was Stockhausen... fwiw, since it has some pertinency to this discussion, the Wikipaedia entry has the comments:

In a press conference in Hamburg on September 16, 2001, Stockhausen was asked by a journalist whether the characters in *Licht* were for him "merely some figures out of a common cultural history" or rather "material appearances". The composer replied, "I pray daily to Michael, but not to Lucifer. I have renounced him. But he is very much present, like in New York recently" (Stockhausen 2002, 76). The same journalist then asked how the recent September 11 terrorist attacks affected him, and how he viewed these reports in connection with the harmony of humanity represented in Hymnen. He answered:

Well, what happened there is, of course—now all of you must adjust your brains—the biggest work of art there has ever been. The fact that spirits achieve with one act something which we in music could never dream of, that people practise ten years madly, fanatically for a concert. And then die. [Hesitantly.] And that is the greatest work of art that exists for the whole Cosmos. Just imagine what happened there. There are people who are so concentrated on this single performance, and then five thousand people are driven to Resurrection. In one moment. I couldn't do that. Compared to that, we are nothing, as composers. [...] It is a crime, you know of course, because the people did not agree to it. They did not come to the "concert". That is obvious. And nobody had told them: "You could be killed in the process." (Stockhausen 2002, 76–77.)

(To see how the excerpt appeared out of its context, and in English translation, see Tommasini 2001.)

As a result of the reaction to the press report of Stockhausen's comments, a four-day festival of his work in Hamburg was canceled. In addition, his pianist daughter announced to the press that she would no longer appear under the name "Stockhausen" (Lentricchia and McAuliffe 2003, 7).

In a subsequent message, he stated that the press had published "false, defamatory reports" about his comments, and clarified as follows:

At the press conference in Hamburg, I was asked if Michael, Eve and Lucifer were historical figures of the past and I answered that they exist now, for example Lucifer in New York. In my work, I have defined Lucifer as the cosmic spirit of rebellion, of anarchy. He uses his high degree of intelligence to destroy creation. He does not know love. After further questions about the events in America, I said that such a plan appeared to be Lucifer's greatest work of art. Of course I used the designation "work of art" to mean the work of destruction personified in Lucifer. In the context of my other comments this was unequivocal. (Stockhausen 2001a)

All best

A

On Tue, May 13, 2008 at 5:39 AM, Mark Weiss <[redacted]> wrote:

That was the composer Hans Werner Henze, if memory serves. It caused quite
> an uproar. What he meant, he explained at the time, was that the destruction
> of the towers was a piece of drama, and as such was spectacularly effective.
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--
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Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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306. **Mark Weiss**
Re: POL: Prevent the "Artistic"Death ofA nother Innocent Animal
Mon 12 May 2008

So it was. memory less serviceable than heretofore.

At 06:18 PM 5/12/2008, Jason Quackenbush wrote:
>Hey Mark
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>was absolutely right about what he said in explanation of the comment.
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>>>From: Murat Nemet-Nejat <[redacted]>
>>>Sent: May 12, 2008 11:17 AM
>>>To: [redacted]
>>>Subject: Re: POL: Prevent the "Artistic"Death of Another Innocent
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307. **Joel Weishaus**
Re: poetry and abstraction
Mon 12 May 2008

Jim:

I agree. There are petroglyphs and pictoglyphs, and hieroglyphics, which are perhaps the oldest linguistic expressions. If anything, we've lost the ability to think in these terms, but it's still coded in our brains. Of course people who write in ideographs haven't, or almost haven't, as these are also evolving away.

-Joel

----- Original Message -----
From: "Jim Andrews" <[redacted]>
To: <[redacted]>
Sent: Monday, May 12, 2008 1:09 PM
Subject: Re: poetry and abstraction

> *murat,*
>
> *you "proposed" that "the visual is a space (maybe a meditative one, at the edge of language) where the syntactical, semantic and other classifications*
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> *the visual.*
>
> *ja*
> *http://vispo.com*

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308. **Wystan Curnow**
my poem in LBR, a puff
Mon 12 May 2008

Ppppfffff
As well there's review of Daniil Kharms selected writings. My 'Critical Dialysis' is boxed off
on p.9 of a review of 'The Shock Doctrine'.

Wystan

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309. **Dan Thomas-Glass**
Re: Hot White Andy
Mon 12 May 2008

I wonder, in the particular historical trajectory which LangPo occupies re: neoliberalism/the financialization of capital, just how possible it is for any British and American poetries to have very little to do with each other.

On 5/12/08, Justin Katko <[redacted]> wrote:
>
> Dear Barry and Poetics,
>
> I don't think the warding-off of Language poetry is disingenuous at all. I
> understand this warding-off not even as a gesture, but a fundamental
> distinction. And the distinction is only made ~ i think ~ because we
> readers
> find it all too easy to defer to Language poetry, amplifying its ubiquity,
> resting on its tended grounds: especially American readers with little or
> no
> knowledge of the last 50 years of experimental British poetry. Keston is
> writing out of a tradition that has very little to do with Language poetry
> directly; a tradition that Language poetry parallels; and one that has
> publicly articulated its distance from Language poetry on several
> occasions
> over the past 20 years (at least). See for example Jeremy Prynne's letter
> to
> Steve McCaffery in The Gig, issue 9. If you do not have access to this
> letter, I can scan it in and put it online. I have read Bruce Andrews with
> certain pleasures, but his poetry is not one that I go back to often, as I
> do Keston Sutherland's. Hot White Andy, especially, articulates
> contemporary
> thought<->feeling complexes in a way that I could never have imagined
> before, much less find in any other poem. What semblance of Andrews you
> might find in HWA is perhaps a pattern of isolated surface glints which do
> not extend to a prosodical isomorphism or an equivalence re the greater
> meanings one might abstract from these works.
>
> ~ Justin Katko
>
> - - -
>
> Date: Sun, 11 May 2008 01:33:52 -0700
> From: Barry Schwabsky <[redacted]>

> Subject: Re: Hot White Andy
>
> Interesting stuff, for sure. But Wilkinson's warding-off gesture toward
> Lan=
> guage poetry seems disingenuous--this work seems very Bruce Andrews to me,
> =
> and none the worse for it.
>

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310. **Jason Quackenbush**
Re: Hot White Andy
Mon 12 May 2008

I think Justin makes a very good point. As broad as the world is today, I think that experimental poetries have become rather parochial. I certainly have a better understanding of the poetry of my friends and acquaintances and the people I correspond with through lists like this, and their immediate forebearers. What that means is that Language Poetry, and more broadly "The New American Poetry" figures very strongly in my own understanding of the poetic landscape. I really have had to go out of my way to try to learn about British poets other than Raworth, who possibly figures much larger in my own view of British poetry than he should due to his strong connections to a number of US poets.

And don't even get me started about how little I know about what's going on in Canada, let alone Australia, New Zealand, Singapore, South Africa and elsewhere in the English speaking world.

And honestly, while I definitely qualify this as a description of my own limited exposure, I don't think I'm THAT unusual in this respect.

On May 12, 2008, at 4:48 PM, Dan Thomas-Glass wrote:

> *I wonder, in the particular historical trajectory which LangPo occupies re:*
> *neoliberalism/the financialization of capital, just how possible it is for*
> *any British and American poetries to have very little to do with each other.*
>
> *On 5/12/08, Justin Katko <[redacted]> wrote:*
>
> *Dear Barry and Poetics,*

I don't think the warding-off of Language poetry is disingenuous at all. I understand this warding-off not even as a gesture, but a fundamental distinction. And the distinction is only made ~ i think ~ because we readers find it all too easy to defer to Language poetry, amplifying its ubiquity, resting on its tended grounds: especially American readers with little or no knowledge of the last 50 years of experimental British poetry. Keston is writing out of a tradition that has very little to do with Language poetry directly; a tradition that Language poetry parallels; and one that has publicly articulated its distance from Language poetry on several occasions over the past 20 years (at least). See for example Jeremy Prynne's letter to Steve McCaffery in The Gig, issue 9. If you do not have access to this letter, I can scan it in and put it online. I have read Bruce Andrews with certain pleasures, but his poetry is not one that I go back to often, as I do Keston Sutherland's. Hot White Andy, especially, articulates contemporary thought<->feeling complexes in a way that I could never have imagined before, much less find in any other poem. What semblance of Andrews you might find in HWA is perhaps a pattern of isolated surface glints which do not extend to a prosodical isomorphism or an equivalence re the greater meanings one might abstract from these works.

~ Justin Katko

- - -

Date: Sun, 11 May 2008 01:33:52 -0700
From: Barry Schwabsky <[redacted]>
Subject: Re: Hot White Andy

Interesting stuff, for sure. But Wilkinson's warding-off gesture

> *toward*
> *Lan=*
> *guage poetry seems disingenuous--this work seems very Bruce*
> *Andrews to me,*
> *=*
> *and none the worse for it.*

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311. Peter Ciccariello

Torture for words

Mon 12 May 2008

Torture for words <http://ciccariello.viewbook.com/torture_for_words#/1/>

-Peter Ciccariello
http://invisiblenotes.blogspot.com/

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312. Halvard Johnson

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Mon 12 May 2008

Here's the Duchamp quote I've used, Marcus. Compare it
to yours. See if you can see the humor in it.

HJ

"Anything is art if an artist says it is."
--Marcel Duchamp

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On May 12, 2008, at 2:49 PM, Marcus Bales wrote:

> *Why, you have, Halvard. You quote Duchamp, and you regularly offer quotes and*
> *comments that indicate that you yourself think "anything is art that anyone says is art".*
> *Have you changed your mind?*

Marcus

On 12 May 2008 at 14:26, Halvard Johnson wrote:

Who says that "anything is art that anyone says is art"?
One example, please, Marcus. It's not a statement that
I hear every day--or any day for that matter.

"America loves a successful sociopath."
--Gary Indiana

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On May 12, 2008, at 9:55 AM, Marcus Bales wrote:

Yes, exactly, and the reason it's dangerous is the now-common notion
that "anything is
art that anyone says is art". Without such an underlying notion, what chance would
there be for any artist to try to shirk accountability for their views? The interesting thing
about Vargas's installation is the challenge it makes to "anything is art that anyone
says is art", not in its utility as a prod to take better care of animals.

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.524 / Virus Database: 269.23.16/1428 - Release Date: 5/12/2008 7:44 AM

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313. **Marcus Bales**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Mon 12 May 2008

No humor, just bad philosophy: pushing the question to "Who is an artist?" and the answer is (wait for it) "anyone who says he is".

Marcus

On 12 May 2008 at 21:06, Halvard Johnson wrote:

> *Here's the Duchamp quote I've used, Marcus. Compare it*
> *to yours. See if you can see the humor in it.*
>
> *HJ*
>
> *"Anything is art if an artist says it is."*
> *--Marcel Duchamp*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*
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> *anyone says is art".*
> *Have you changed your mind?*
>
> *Marcus*
>
> *On 12 May 2008 at 14:26, Halvard Johnson wrote:*
>
> *Who says that "anything is art that anyone says is art"?*
> *One example, please, Marcus. It's not a statement that*
> *I hear every day--or any day for that matter.*
>
> *"America loves a successful sociopath."*
> *--Gary Indiana*

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
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Yes, exactly, and the reason it's dangerous is the now-common notion that "anything is art that anyone says is art". Without such an underlying notion, what chance would there be for any artist to try to shirk accountability for their views? The interesting thing about Vargas's installation is the challenge it makes to "anything is art that anyone says is art", not in its utility as a prod to take better care of animals.

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--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.524 / Virus Database: 269.23.16/1428 - Release Date: 5/12/2008 7:44 AM

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314. **Alan Sondheim**

[stuff-it] FW: A Last Chance for Civilization (fwd)

Mon 12 May 2008

---------- Forwarded message ----------
Date: Mon, 12 May 2008 19:44:22 -0700
From: Michael Gurstein <[redacted]>
To: [redacted], [redacted]
Subject: [stuff-it] FW: A Last Chance for Civilization

-----Original Message-----
From: [redacted] [mailto:[redacted]]
Sent: May 12, 2008 7:07 PM
To: [redacted]
Subject: A Last Chance for Civilization

The World at 350 A Last Chance for Civilization
By Bill McKibben
posted May 11, 2008

http://www.tomdispatch.com/post/174930

Even for Americans, constitutionally convinced that there will always be a second act, and a third, and a do-over after that, and, if necessary, a little public repentance and forgiveness and a Brand New Start -- even for us, the world looks a little Terminal right now.

It's not just the economy. We've gone through swoons before. It's that gas at $4 a gallon means we're running out, at least of the cheap stuff that built our sprawling society. It's that when we try to turn corn into gas, it sends the price of a loaf of bread shooting upwards and starts food riots on three continents. It's that everything is so inextricably tied together. It's that, all of a sudden, those grim Club of Rome types who, way back in the 1970s, went on and on about the "limits to growth" suddenly seem... how best to put it, right.

All of a sudden it isn't morning in America, it's dusk on planet Earth.

There's a number -- a new number -- that makes this point most powerfully. It may now be the most important number on Earth: 350. As in parts per million (ppm) of carbon dioxide in the atmosphere.

A few weeks ago, our foremost climatologist, NASA's Jim Hansen, submitted a paper to Science magazine with several co-authors. The abstract attached to it argued

-- and I have never read stronger language in a scientific paper -- "if humanity wishes to preserve a planet similar to that on which civilization developed and to which life on earth is adapted, paleoclimate evidence and ongoing climate change suggest that CO2 will need to be reduced from its current 385 ppm to at most 350 ppm." Hansen cites six irreversible tipping points -- massive sea level rise and huge changes in rainfall patterns, among them -- that we'll pass if we don't get back down to 350 soon; and the first of them, judging by last summer's insane melt of Arctic ice, may already be behind us.

So it's a tough diagnosis. It's like the doctor telling you that your cholesterol is way too high and, if you don't bring it down right away, you're going to have a stroke. So you take the pill, you swear off the cheese, and, if you're lucky, you get back into the safety zone before the coronary. It's like watching the tachometer edge into the red zone and knowing that you need to take your foot off the gas before you hear that clunk up front.

In this case, though, it's worse than that because we're not taking the pill and we are stomping on the gas -- hard. Instead of slowing down, we're pouring on the coal, quite literally. Two weeks ago came the news that atmospheric carbon dioxide had jumped 2.4 parts per million last year -- two decades ago, it was going up barely half that fast.

And suddenly, the news arrives that the amount of methane, another potent greenhouse gas, accumulating in the atmosphere, has unexpectedly begun to soar as well. Apparently, we've managed to warm the far north enough to start melting huge patches of permafrost and massive quantities of methane trapped beneath it have begun to bubble forth.

And don't forget: China is building more power plants; India is pioneering the $2,500 car, and Americans are converting to TVs the size of windshields which suck juice ever faster.

Here's the thing. Hansen didn't just say that, if we didn't act, there was trouble coming; or, if we didn't yet know what was best for us, we'd certainly be better off below 350 ppm of carbon dioxide in the atmosphere.

His phrase was: "...if we wish to preserve a planet similar to that on which civilization developed." A planet with billions of people living near those oh-so-floodable coastlines. A planet with ever more vulnerable forests. (A beetle, encouraged by warmer temperatures, has already managed to kill 10 times more trees than in any previous infestation across the northern reaches of Canada this year. This means far more carbon heading for the atmosphere and apparently dooms Canada's efforts to comply with the Kyoto Protocol, already in doubt because of its decision to start producing oil for the U.S. from Alberta's tar sands.)

We're the ones who kicked the warming off; now, the planet is starting to take over the job. Melt all that Arctic ice, for instance, and suddenly the nice white shield that reflected 80% of incoming solar radiation back into space has turned to blue water that absorbs 80% of the sun's heat. Such feedbacks are beyond history, though not in the sense that Francis Fukuyama had in mind.

And we have, at best, a few years to short-circuit them -- to reverse course. Here's the Indian scientist and economist Rajendra Pachauri, who accepted the Nobel Prize on behalf of the Intergovernmental Panel on Climate Change last year (and, by the way, got his job when the Bush administration, at the behest of Exxon Mobil, forced out his predecessor): "If there's no action before 2012, that's too late. What we do in the next two to three years will determine our future. This is the defining moment."

In the next two or three years, the nations of the world are supposed to be negotiating a successor treaty to the Kyoto Accord. When December 2009 rolls around, heads of state are supposed to converge on Copenhagen to sign a treaty -- a treaty that would go into effect at the last plausible moment to heed the most basic and crucial of limits on atmospheric CO2.

If we did everything right, says Hansen, we could see carbon emissions start to fall fairly rapidly and the oceans begin to pull some of that CO2 out of the atmosphere. Before the century was out we might even be on track back to 350. We might stop just short of some

of those tipping points, like the Road Runner screeching to a halt at the very edge of the cliff.

More likely, though, we're the Coyote -- because "doing everything right" means that political systems around the world would have to take enormous and painful steps right away. It means no more new coal-fired power plants anywhere, and plans to quickly close the ones already in operation. (Coal-fired power plants operating the way they're supposed to are, in global warming terms, as dangerous as nuclear plants melting down.) It means making car factories turn out efficient hybrids next year, just the way we made them turn out tanks in six months at the start of World War II. It means making trains an absolute priority and planes a taboo.

It means making every decision wisely because we have so little time and so little money, at least relative to the task at hand. And hardest of all, it means the rich countries of the world sharing resources and technology freely with the poorest ones, so that they can develop dignified lives without burning their cheap coal.

That's possible -- we launched a Marshall Plan once, and we could do it again, this time in relation to carbon. But in a month when the President has, once more, urged us to drill in the Arctic National Wildlife Refuge, that seems unlikely. In a month when the alluring phrase "gas tax holiday" has danced into our vocabulary, it's hard to see (though it was encouraging to see that Clinton's gambit didn't sway many voters). And if it's hard to imagine sacrifice here, imagine China, where people produce a quarter as much carbon apiece as we do.

Still, as long as it's not impossible, we've got a duty to try. In fact, it's about the most obvious duty humans have ever faced.

A few of us have just launched a new campaign, 350.org. Its only goal is to spread this number around the world in the next 18 months, via art and music and ruckuses of all kinds, in the hope that it will push those post-Kyoto negotiations in the direction of reality.

After all, those talks are our last chance; you just can't do this one light bulb at a time. And if this 350.org campaign is a Hail Mary pass, well, sometimes those passes get caught.

We do have one thing going for us: This new tool, the Web which, at least, allows you to imagine something like a grassroots global effort. If the Internet was built for anything, it was built for sharing this number, for making people understand that "350" stands for a kind of safety, a kind of possibility, a kind of future.

Hansen's words were well-chosen: "a planet similar to that on which civilization developed." People will doubtless survive on a non-350 planet, but those who do will be so preoccupied, coping with the endless unintended consequences of an overheated planet, that civilization may not.

Civilization is what grows up in the margins of leisure and security provided by a workable relationship with the natural world. That margin won't exist, at least not for long, this side of 350. That's the limit we face.

Bill McKibben is a scholar-in-residence at Middlebury College and co-founder of 350.org. His most recent book is The Bill McKibben Reader.

Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

Submit via email: [redacted]
Submit via the Web: portside.org/submit
Frequently asked questions: portside.org/faq
Subscribe: portside.org/subscribe
Unsubscribe: portside.org/unsubscribe
Account assistance: portside.org/contact
Search the archives: portside.org/archive

!DSPAM:2676,4828fb05227562932616294!

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315. Sarah Rosenthal

Reading in Chicago, Boston, Chicago

Mon 12 May 2008

Hi,

I'll be reading at the following locations in May. I'd love to see you if you're in the vicinity!

--Sarah Rosenthal

Thursday May 15:
Red Rover Series {readings that play with reading}
Experiment #21: Numberelation

with Miranda Mellis

8:30pm
at the Division Street Dance Loft
735 W. Division St, 3rd floor
in the Work House building
(NEW LOCATION Division @ Halsted
enter parking lot off of Halsted St)
suggested donation $4
doors lock at 9pm

Saturday May 17
So and So Series
8pm at the Distillery in South Boston
with Jennifer Firestone and Dorothea Lasky

http://www.distilleryboston.com/contact_directions.htm
http://thesoandsoseries.blogspot.com/2006_05_01_archive.html

Tuesday May 20
"series A"
7-8pm at the Hyde Park Art Center's Muller Meeting Room
5020 S. Cornell Avenue, Chicago, IL 60615
Phone: [redacted]
Fax: [redacted]
Web: www.hydeparkart.org

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316. **jkrick**
Paul Blackburn EPC Page Announced
Mon 12 May 2008

<!DOCTYPE html PUBLIC "-//W3C//DTD XHTML 1.0 Transitional//EN"
"http://www.w3.org/TR/xhtml1/DTD/xhtml1-transitional.dtd">
<html xmlns="http://www.w3.org/1999/xhtml" xml:lang="en"
lang="en"><head>
<title></title>

<meta http-equiv="content-type" content="text/html;charset=utf-8"/>
<meta http-equiv="Content-Style-Type" content="text/css"/>
</head>
<body>

All,

The Electronic Poetry Center is pleased to announce its newest page on
poet Paul Blackburn.

<u>http://epc.buffalo.edu/authors/blackburn/</u>

Please join us in celebrating the work of Paul
Blackburn.

Jack Krick

</body>
</html>

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317. Barry Schwabsky
Re: Hot White Andy
Tue 13 May 2008

As an American who's lived in the UK for seven years, I have to tell you that in general, contemporary US and UK poetries are very different beasts. They practically don't comprehend each other. It's precisely for this reason that I found it striking, while looking at the Keston Sutherland video on YouTube, how much it reminded me of Bruce Andrews--whether despite or because Sutherland comes across as just as distinctively British as Bruce's work is distinctively American.

----- Original Message ----
From: Dan Thomas-Glass <[redacted]>
To: [redacted]
Sent: Tuesday, 13 May, 2008 12:48:07 AM
Subject: Re: Hot White Andy

I wonder, in the particular historical trajectory which LangPo occupies re: neoliberalism/the financialization of capital, just how possible it is for any British and American poetries to have very little to do with each other.

On 5/12/08, Justin Katko <[redacted]> wrote:
>
> Dear Barry and Poetics,
>
> I don't think the warding-off of Language poetry is disingenuous at all. I
> understand this warding-off not even as a gesture, but a fundamental
> distinction. And the distinction is only made ~ i think ~ because we
> readers
> find it all too easy to defer to Language poetry, amplifying its ubiquity,
> resting on its tended grounds: especially American readers with little or
> no
> knowledge of the last 50 years of experimental British poetry. Keston is
> writing out of a tradition that has very little to do with Language poetry
> directly; a tradition that Language poetry parallels; and one that has
> publicly articulated its distance from Language poetry on several
> occasions
> over the past 20 years (at least). See for example Jeremy Prynne's letter
> to
> Steve McCaffery in The Gig, issue 9. If you do not have access to this
> letter, I can scan it in and put it online. I have read Bruce Andrews with
> certain pleasures, but his poetry is not one that I go back to often, as I
> do Keston Sutherland's. Hot White Andy, especially, articulates
> contemporary
> thought<->feeling complexes in a way that I could never have imagined
> before, much less find in any other poem. What semblance of Andrews you
> might find in HWA is perhaps a pattern of isolated surface glints which do
> not extend to a prosodical isomorphism or an equivalence re the greater
> meanings one might abstract from these works.
>
> ~ Justin Katko
>
> - - -
>
> Date: Sun, 11 May 2008 01:33:52 -0700
> From: Barry Schwabsky <[redacted]>
> Subject: Re: Hot White Andy
>
> Interesting stuff, for sure. But Wilkinson's warding-off gesture toward

> Lan=
> guage poetry seems disingenuous--this work seems very Bruce Andrews to me,
> =
> and none the worse for it.
>

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318. **noah eli gordon**
http://www.trickhouse.org
Tue 13 May 2008

A note from Noah Saterstrom:

inaugural issue of TRICKHOUSE is live!

http://www.trickhouse.org

Trickhouse is an on-line curatorial project featuring visual art, writing, guest curating, video, sound, interviews, artist projects and other experiments. New issues will be released quarterly. Please pass this link on to anyone you think would enjoy it! _____
Windows Live SkyDrive lets you share files with faraway friends.
http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_052008=

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319. **steve d. dalachinsky**
Re: writing on lettrisme & Gabriel Pomerand
Tue 13 May 2008

---

have a friend who has original pomerand
another who has great cobra folks
and pomerand\ was great friends with vian is mentioned in vian's
manual of st germain reissued by rizolli with great photos
and which pomerand modeled st ghetto after with many code names

On Sat, 10 May 2008 17:18:24 -0400 "D. Wellman" <[redacted]>
writes:
> I repost an old post from 1999 and ask does anyone have any news of
> Jean-Paul Curtay?
> In an issue of Adz, early 1980's there is an interview in English
> with
> Jean-Paul Curtay, a second or third generation Letterist with a book
> in

> french to his credit, Lettrrism. That book is undoubtedly a very
> important resource for info on the topic.Donald Wellman
> http://faculty.dwc.edu/wellman/don.htm
> ----- Original Message -----
> From: "David Chirot" <[redacted]>
> To: <[redacted]>
> Sent: Saturday, May 10, 2008 2:37 PM
> Subject: Re: writing on lettrisme & Gabriel Pomerand
>
>
> Today at the request of a friend & fellow worker I reposted an
> 11/29/06
> entry at my blog which has several of the rebus image pages and
> their
> facing bi-lingual prose poem "translations" (or vice-versa) from the
> 2006
> Ugly Duckling edition of Gabriel Pomerand's Saint Ghetto of the
> Loans, which
> had been out of print except for excerpts for over fifty years.
>
>
http://davidbaptistechirot.blogspot.com/2006/11/gabriel-pomerands-saint-g
hetto-of.html---
>
> There are also some homages for and fotos of "l'Ange Gabriel" and
> link to
> longish essay/review "Like a Rosetta Stone" i wrote of the book for
> Galatea
> Resurrects number 4.
>
> http://galatearesurrection4.blogspot.com
>
> Also in same entry a section re Art Brut and various examples as
> well as
> related Visual Poetry object/signs from 19th Century USA.
>
> The book Boris Vian did of the time period of Lettrisme,
> Manuel de Saint-Germain-des-Prés (1974; published posthumously)
> which includes photos of Pomerand and a page concerning him and his
> readings
> at Cafe Tabu and other places, along with a wide selection of photos
> of

> others famous and unknown and an on-the-spot reportage on their
> comings and
> goings in the nightlife of clubs, cafes, bars and cabarets is now
> available
> in English also, as Manual of Saint-Germain-des-Pres
> (Rizzoli, 2004)
> (Simone de Beauvoir, Sartre, Queneau, Giacometti, Cocteau, etc etc
> are among
> the luminaries presented--)
>
> In the French title of his book, Pomerand puns on
> "Saint-Germain-des-Pres"
> (fields, meadows) as "des-Prets," meaning "loans;" combined with
> the
> cheerful and ironic presentation of the district as a "ghetto"
> Pomerand
> creates "Saint Ghetto of the Loans.
>
> A really great photo record of the grittier scene inhabited by the
> Lettristes and early members of the first break-away group of
> Situationistes and their associates is the Dutch photographer Ed van
> de
> Elsken's Love on the Left Bank.
>
> van der Elsken's superb photos are used especially effectively
> throughout
> Jean-Michel Mension's The Tribe and also in Greil Marcus' Lipstick
> Traces.
>
>
>
>
>
>
>
>
> On Fri, May 9, 2008 at 10:37 AM, steve d. dalachinsky
> <[redacted]>
> wrote:
>
> > jorn was a founding message of cobra which came out of these
> other folk

> > gabriel pommerand lettrist book on ugly duck check it out
> >
> >
> > On Fri, 9 May 2008 08:04:36 -0500 Maria Damon <[redacted]>
> writes:
> > > for what it's worth, my mother went to high school w/ asger
> jorn,
> > > they
> > > rode their bikes to school together every day...she says he was
> "the
> > >
> > > silliest person i ever met." not that he's strictly a lettrist,
> but
> > >
> > > involved w/ the situationists...
> > >
> > > David Seaman wrote:
> > > > Hello. I am joining this conversation because it came up in a
> > > google alert
> > > > about lettrism. I am happy to see the interest in the subject.
> > > >
> > > > I am the English side of the lettrist pages, translator and
> author
> > > of much
> > > > of what is there. I am also working on a book about Lettrism,
> and
> > > in
> > > > conversation with a publisher about it.
> > > >
> > > > For fun writing about the early years, see Lipstick Traces and
> The
> > > Tribe.
> > > >
> > > > David
> > > >
> > >
> > >
> >
>
>

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320. **Gabrielle Welford**

Re: POL: Prevent the "Artistic" Death of Another Innocent Animal

Tue 13 May 2008

---

thanks, alison, for this thoughtful post. i've been having these feelings myself. gabe

On Sun, 11 May 2008, Alison Croggon wrote:

> *I haven't seen this man's work. I've read all the differing stories on differing websites. On of the face of it, I agree with most of the criticisms here. Some conceptual art works for me, most of it leaves me with a very empty feeling, it too often seems unidirectional to me, one thought invited in that leads you down a very short road. And I don't approve of cruelty to animals (or human beings). But this discussion is leaving me with some discomfort. Maybe this is conditioned by the fact that I was brought up on a farm, which doesn't necessarily lead to an aestheticisation of death, as Mark suggests, but does bring you close up to certain realities (eg human beings eat animals in order to live, or that animals eat each other).*
>
> *What primarily strikes me about all this is how few people seem to worry about the dogs that are starving namelessly in the streets outside the gallery. Nobody seems to be arguing that the artist deliberately starved the dog into that state - he says he got it off the street as it was. And whether it actually died or how long it was actually exhibited for, and whether it was offered food, or escaped or died, seems to be up for grabs. So he's not like someone slaughtering or torturing an animal for a video; Murat suggested one example of an animal used in a film, another is when the peasants slaughter a pig in Tree of Wooden Clogs, very hard to watch, and there are no doubt scores of others. Even in the worst case scenario Habucuc's bringing into a gallery something that's already occurring unnoticed outside. So if the dog died on the steps of the gallery, and people walked by and didn't look and the corpse was thrown in the garbage, it would be ok ("natural"?) Would there be any internet petitions then? It's only awful if the dog starves in the gallery?*
>
> *The obscenity and upset seems to occur when the fact is framed. A privileged dog, then. This dog suddenly matters to people who mostly never devoted a second's thought to all those street dogs. (Except, ironically, perhaps the artist himself, who noticed the starving dogs.) Isn't the real obscenity that this horrible death happens to millions of dogs and nobody notices? (What about the dogs trussed up alive with broken legs in the marketplaces of Asia?) Is it just easier to attack the artist than to do something about the dogs (and people) who live in such awful conditions? Is the artist (even if he is not a good artist) who notices this and brings it to our shocked attention necessarily unethical?*
>
> *All best*

> *Alison*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

↑ Index

321. Tom Orange
Weldon Kees
Tue 13 May 2008

---

joel,

if it's any indication that kees work does capture "interest in the innovative writing community," Unending Design: The Forms of Postmodern Poetry by joseph conte has a very useful and sympathetic take on kees in the context of serialism and canonic variation (creeley, zukofsky, mac low). this was my introduction to kees, for which i remain quite grateful. (and i enjoy your speculating on your "what if..." scenario below as well!)

allbests,
tom orange

On Mon, May 12, 2008 at 11:01 PM, POETICS automatic digest system <[redacted]> wrote:

> *Date: Mon, 12 May 2008 00:35:38 -0400*
> *From: Joel Lewis <[redacted]>*
> *Subject: Weldon Kees*
>
> *I noticed that one list member dissed Kees simply on that basis that Dana Gioia likes him (actually editing his short stories). And I suppose that for many List Members Donald Justice is also a poetry anti-christ. I think this is a reason that Kees attracts so little interest in the innovative writing community. But it is worth remembering that a number of innovative writers owe some attention from mainstream sources. David Schubert, that proto-NY School Poet, owes his poetic life to Theodore Weiss, a minor formalist who was his friend and happened to publish Quarterly Review of Lit., an important Journal of its era. Celan's first champions in English were George Steiner (in After Babel) and translator Michael Hamburger.*
> *Curious to speculate what would have happened if Kees decided to hang in there. By '57, the Black Mountains poets bean settling in san Francisco, with poets like Creeley and Olson sharing tastes in art, jazz and the kind of "happenings" that Kees was staging in san Francisco.*

> *Joel*

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322. **Tom Orange**
Poetry movements & history
Tue 13 May 2008

---

ric,

to me the quotation you offer sounds like a fairly romanticized notion of how artistic movements work. i mean i suppose in some cases the originary moment of expression "achieves perfection in its kind with a startling burst of energy," but let's say with dada, would that be: the performances at the cabaret voltaire, duchamp's bicycle wheel, or artaud's ubu roi? for punk rock, would that be the sex pistols, the stooges or the velvet underground? also this idea that "can never explain such a movement or tell us how exactly it happened" sounds like nonsense: of course, we can never know exactly, but that's the historian's job to construct a compelling narrative from the available evidence.

what i think is true is that emergent formations are often not seen for what they are at the time, and that eventually those "startling bursts" become codified by the time the larger culture catches up (or enabling it to catch up). and it's often the belated observer/historian who identifies and names the formation as such, often based on those codified products rather than the startling bursts.

with langpo, yes the grenier/watten edited first issue of this magazine (1971) has come to be written as the originary moment -- if in large part due to grenier's programmatic essay "on speech" and the collage-reviews of creeley and stein. the poetry in that issue does not to my mind present any kind of consistent aesthetic. there were several important subsequent places where the poetry was collected: the andrews-wiater issue of toothpick, lisbon and the orcas islands; the one-off streets and roads edited by kit robinson, "the dwelling place: 9 poets" feature in alcherringa, and the none of the above anthology edited by michael lally. all followed by a period of identification and collective energies (say, mid-1970s to mid-1980s), a certain amount of attention from the mainstream and academic press (mid-1980s to mid-1990s), and a present period of dispersal or dissemination.

so no, i don't think we are too close: we are some 30-35 years from those originary moments. the narratives continue to be written...

allbests,
tom orange

On Mon, May 12, 2008 at 11:01 PM, POETICS automatic digest system
<[redacted]> wrote:
>
>
> Date: Mon, 12 May 2008 18:28:17 -0400
> From: ric carfagna <[redacted]>
> Subject: Poetry movements & history
>
> It's generally accepted that the LANGUAGE movement started in the early
70's
> with Bob Grenier's This magazine and then progressed from there.
> In a book I'm currently reading, the author states, and I quote:
>
> "But in art, a school once established normally deteriorates as it goes on.
> It achieves perfection in its kind with a startling burst of energy, a
> gesture
> too quick for the historian's eye to follow. He can never explain such a
> movement
> or tell us how exactly it happened. But once it is achieved, there is the
> melancholy
> certainty of a decline."
>
> How does this quote relate to the LANGUAGE school?
>
> Are we still too close in history to look back with objectivity;
> especially since most of the LANGUAGE poets are still going strong,
> be it LANGUAGE-centered poetry they're producing or not?
>
> And did the movement/school officially have an end?
>
> Ric
>
>

↑ Index

323. Daniel Kane
Plagiarizing scholarly work on Stein - citation anyone?
Tue 13 May 2008

I'm not sure if this is appropriate for the list, but here goes anyway...an MA student where I work has recently been busted for plagiarizing three out of four essays on contemporary American poetry...literally word-for-word cut-and-paste

jobs from not-so-obscure journal articles and books. There is a fourth essay, however, that I'm positive has also been plagiarized, but I can't find the source. Below please find a paragraph from the student's essay - if anyone recognizes where it came from, I'd be greatly indebted.

'Stein, as Eliot, acknowledges the implicit schisms differentiating past from present, previous from now, and with it, the indicative transmutation language necessarily must undergo to explain the world before that era's population. To do anything other, Stein might probably have argued, would be epistemologially dishonest. After all, she meant her work to mean, but to mean only those ideas won through her struggle with writing itself. As a poet, she was committed to exact representation of the object observed; she sought to avoid the intervention of remembered conventions, of constituted knowledge, and of Received Thinking, so that the object may exist as a precise mimetic artifact outside the metaphor and symbolism typical terminology would lead us to think of'.

all best,
--daniel

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324. **Jim Andrews**
dbCinema: color & brush
Tue 13 May 2008

---

a new dbCinema image series: http://vispo.com/dbcinema/color1

in the previous images, the dbCinema brushes have used other images as 'paint'. in the above images, the brushes just use color.

ja
http://vispo.com

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325. **Lee Spinks**
George Oppen: A Centenary Conference
Tue 13 May 2008

The Website for The George Oppen Centenary Conference to be held in Edinburgh between November 15-16 2008 is now live and available for registration:

http://www.lifelong.ed.ac.uk/georgeoppen/

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326. **amy k**

This Saturday -- 18 poets + a band

Tue 13 May 2008

Saturday, May 17th, 3-8pm

Doors 2:30 pm, $6

Ana Bozicevic

John Coletti

Kate Greenstreet

Sarah Gridley

Katy Henriksen

Shannon Jonas

Jennifer Kronovet

Mark Lamoureux

Timothy Liu

Chris Martin

Jess Mynes

Cate Peebles

Christopher Rizzo

Matthew Rohrer

Frank Sherlock

Joanna Sondheim

Shanxing Wang

Rebecca Wolff

& music from

The Hadacol

Hosted by Cannibal, Saltgrass, Harp & Altar, & Tight

East Coast Aliens

216 Franklin St

(btwn. Green & Huron)

Greenpoint, Brooklyn

G to Greenpoint Ave (exit at India St)

B61/B43/B42

Ana Bozicevic moved to NYC from Croatia in 1997. She's the author of chapbooks Document (Octopus Books, 2007) and Morning News (Kitchen Press, 2006). Look for her recent work in Denver Quarterly, Saltgrass, Hotel Amerika, absent, The New York Quarterly, Bat City Review, MiPOesias, Octopus Magazine and The Portable Boog Reader 2: An Anthology of NYC Poetry. Ana co-edits RealPoetik.

John Coletti is the author of The New Normalcy (BoogLit 2002), Physical Kind (Yo-Yo-Labs 2005), and Street Debris (Fell Swoop 2005), a collaboration with poet Greg Fuchs with whom he also co-edits Open 24 Hours Press. He currently is the editor of The Poetry Project Newsletter.

Kate Greenstreet is the author of case sensitive (Ahsahta Press, 2006) and three chapbooks, Learning the Language (Etherdome Press, 2005), Rushes (above/ground press, 2007), and This is why I hurt you (Lame House Press, April 2008). Her second book, The Last 4 Things, will be out from Ahsahta in 2009. Her poems can be found in journals like Cannibal, Fascicle, and Handsome. New work is forthcoming in Filling Station, Practice, and The Columbia Review.

Sarah Gridley is Poet in Residence and a Lecturer in Creative Writing at Case Western Reserve University. She received an MFA in poetry from the University of Montana in 2000, where she was a Richard Hugo scholar and won the 1999 Merriam Frontier Award for excellence in creative writing. The University of California Press published her book Weather Eye Open in 2005. She has recently completed a new poetry manuscript, whose poems have appeared or are forthcoming in Fourteen Hills, NEO, Harp & Altar, Crazy Horse, jubilat, Denver Quarterly, New American Writing, and Chicago Review.

Katy Henriksen was born and raised in the Arkansas Ozarks. She is the design editor of the poetry journal Cannibal, which she creates with her husband Matt Henriksen in their tiny railroad apartment in Greenpoint, Brooklyn. She also helps run the Burning Chair Readings. Her music and culture writing may be found in Venus Zine, The Brooklyn Rail, Paste, Publishers Weekly, Puremusic.com, Rust Buckle, and elsewhere. Four of her poems are forthcoming in Tight.

Shannon Jonas is the author of Compathy (Cannibal Books, 2007) and lives in Kalamazoo, Michigan.

Jennifer Kronovet is the author of Awayward (BOA Editions, 2009), selected by Jean Valentine as the winner of the Poulin Prize. Kronovet is the co-founder and co-editor of CIRCUMFERENCE, a journal of poetry in translation. Her poems have appeared or are forthcoming in Colorado Review, Harp & Altar,

Ploughshares, A Public Space, and other journals. She was born and raised in New York City, and has lived in Chicago, St. Louis, and Beijing.

Mark Lamoureux is a poet, critic and translator who lives in Astoria, NY. His work has appeared in numerous publications, both in print and online. He is an associate editor for Fulcrum Annual. He is the author of three chapbooks: City/Temple (Ugly Duckling Presse, 2003), 29 Cheeseburgers (Pressed Wafer, 2004) and Film Poems (Katalanche Press, 2005).

Timothy Liu is the author of six books of poems, most recently For Dust Thou Art. Two new books are forthcoming, Bending the Mind Around the Dream's Blown Fuse (Talisman House, 200 8) and Polytheogamy (Saturnalia Press, 2009). His journals and papers are archived in the Berg Collection at the New York Public Library. Liu is currently an Associate Professor at William Paterson University and on the Core Faculty at Bennington College's Writing Seminars; he lives in Manhattan.

Chris Martin is the author of American Music. His new book, Becoming Weather, is trying to become published. His newer book, On Song, is an ongoing investigation of song's ontological use from the Caveman Days until Tonight. He is the editor of Puppy Flowers, an online magazine of the arts, and resides near the Prospect Park Zoo with a beautiful lady and her cat.

Jess Mynes is the author of Birds for Example, Coltsfoot Insularity (a collaboration with Aaron Tieger), In(ex)teriors, and Full on Jabber (a collaboration with Christopher Rizzo). He is the editor of Fewer & Further Press. In 2008, his If and When (Katalanche Press), Sky Brightly Picked (Skysill Press), Recently Clouds, and a second edition of In(ex)teriors (Anchorite Press) will be published. He lives in Wendell, MA where he co curates a reading series, All Small Caps. His poems have appeared in numerous publications.

Cate Peebles lives in Brooklyn and works at the literary agency, Sobel Weber Associates, in Manhattan. Her poems have appeared in, or are forthcoming from, Tin House, Octopus, La Petite Zine, MiPOesias, Capgun, and others. She co-edits the on-line poetry magazine, Fou.

Christopher Rizzo is a writer and publisher who lives in New York. Over the years, his work has appeared in Art New England, The Cultural Society, Cannibal, Dusie, H_NGM_N, and Spell among other magazines. Christopher has also authored several chapbooks, such as Claire Obscure (Katalanche Press, 2005), Zing (Carve Editions, 2006), and The Breaks (Fewer & Further Press, 2006). Full on Jabber, a collaborative work written with poet Jess Mynes, was released by Martian Press in 2007. Christopher also edits Anchorite Press, an independent poetry publisher of innovative work. He is a doctoral candidate in English at the University at Albany.

Matthew Rohrer is the author of five books of poetry, most recently RISE UP, published by Wave Books. He teaches in the creative writing program at NYU and lives in Brooklyn.

Frank Sherlock is the co-author of the newly released Ready-to-Eat Individual with Brett Evans.

Joanna Sondheim's chapbooks, The Fit and Thaumatrope, were published by Sona Books in 2004 and 2007, respectively. Recent work appears in Unsaid magazine.

Shanxing Wang was born in Jinzhong, Shanxi province, China, in 1965. He moved to the U.S. in 1991 to pursue a PhD in mechanical engineering at University of California at Berkeley. While an assistant professor of engineering at Rutgers University, he began taking writing courses at Rutgers and later the Poetry Project, and subsequently received a Zora Neale Hurston Scholarship to attend the summer writing program at Naropa University in Colorado in 2003. His first book Mad Science in Imperial City (Futurepoem Books, 2005) won the 2006 Asian American Literary Award for Poetry. His current thinking and struggling focuses on intersections of poetry/poetics with physics/mathematics, history, visual arts, and continental philosophy. He is also a competitive table tennis player and a table tennis coach. He lives and writes in Queens and he has a blog: http://shanxingwang.blogspot.com.

Rebecca Wolff is the author of Manderley, Figment, and The King (forthcoming 2009). She is the publisher and editor of Fence, Fence Books, and The Constant Critic, and is a fellow of the New York State Writers Institute, with which Fence is affiliated. She lives in Athens, New York.

--

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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327. **Joshua Kotin**
Re: Plagiarizing scholarly work on Stein - citation anyone?
Tue 13 May 2008

Google Books!

page 196 of Charles Caramello's Henry James, Gertrude Stein, and the Biographical Act. U of North Carolina Press, 1996.

http://books.google.com/books?id=CKJZAAAAMAAJ&q=%22to+avoid+the+intervention+of+remembered+conventions%22&dq=%22to+avoid+the+intervention+of+remembered+conventions% 22&ei=daIpSP3eApHCyQSU-4mPCw&pgis=1

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328. Lisa Samuels

Corrine Fitzpatrick and Lisa Samuels @ Zinc-TRS

Tue 13 May 2008

Dear Friends

In case you are in the New York City area this coming weekend - a swan song, for now, before turning Antipodean again.

Sunday, May 18 at the Zinc-TRS:

CORRINE FITZPATRICK & LISA SAMUELS

6:30 PM
Zinc Bar
90 West Houston (beneath the Barbie fur shop)

$5 goes to the poets. If you don't have $5, come anyway

Corrine Fitzpatrick is the author of a chapbook, *On Melody Dispatch* and a transcription project, *Zamboanguena* (pronounced Sahm - bwan - ghen - yah). She is the Program Coordinator of the The Poetry Project, and is about to start the grad writing program at Bard College.<http://zinctrs.blogspot.com/www.modampo.blogspot.com>

Lisa Samuels: her new poetry book, *The Invention of Culture*, is out with Shearsman Books. She is also the author of *The Seven Voices* (O Books 1998), *Paradise for Everyone* (Shearsman 2005), and several chapbooks, including *War Holdings* (Pavement Saw 2003). Her current projects include *Tomorrowland* (a book-length poem involved with postcolonialism and bodily transit), *Anti M* (an omitted prose book delirious with Americana), and *Modernism Is Not Enough* (critical essays on poetry and critical practice). Samuels is a visiting scholar in the Literary Arts Program at Brown University until June, when she returns to New Zealand, where she teaches literature and creative writing at The University of Auckland.
----------<http://www.zinctrs.blogspot.com/>

Need a map to the Zinc Bar?:
http://maps.google.com/maps?
q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-
a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A

↑ Index

329. **Amanda Earl**
Re: dbCinema: color & brush
Tue 13 May 2008

---

this is incredible and beautiful. i am especially partial to 35. the
texture is tasteable.
thank you for posting.

Amanda

At 08:35 AM 13/05/2008, you wrote:
>a new dbCinema image series: http://vispo.com/dbcinema/color1
>
>in the previous images, the dbCinema brushes have used other images as
>'paint'. in the above images, the brushes just use color.
>
>ja
>http://vispo.com

↑ Index

330. **steve russell**
Re: Weldon Kees
Tue 13 May 2008

Guilt by association. It's a form of literary McCarthyism. Kees was brilliant. Who cares what Gioia thinks? Without the nodd from Justice, it's unlikely that Gioia would have had an opinion. & Justice, by the way, was an excellent minor poet. He wasn't especially innovative, but he had a nice touch, and unlike, say, Richard Wilbur, he could ignore tradional forms and write some inventive lines. Still, giving the world Kees was D Js most lasting contribution.

----- Original Message ----
From: Joel Lewis <[redacted]>
To: [redacted]
Sent: Monday, May 12, 2008 12:35:38 AM
Subject: Weldon Kees

I noticed that one list member dissed Kees simply on that basis that Dana Gioia likes him (actually editing his short stories). And I suppose that for many List

Members Donald Justice is also a poetry anti-christ. I think this is a reason that Kees attracts so little interest in the innovative writing community. But it is worth remembering that a number of innovative writers owe some attention from mainstream sources. David Schubert, that proto-NY School Poet, owes his poetic life to Theodore Weiss, a minor formalist who was his friend and happened to publish Quarterly Review of Lit., an important Journal of its era. Celan's first champions in English were George Steiner (in After Babel) and translator Michael Hamburger. Curious to speculate what would have happened if Kees decided to hang in there. By '57, the Black Mountains poets bean settling in san Francisco, with poets like Creeley and Olson sharing tastes in art, jazz and the kind of "happenings" that Kees was staging in san Francisco.

Joel

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331. Dan Thomas-Glass
Re: Weldon Kees
Tue 13 May 2008

Certainly McCarthyism, but not the way you mean it-- in the sense of which poets get pushed via the establishment. My point was about access, not quality-- which is to say, my argument was about the system, not the individual, as it was taken here. There are more than a few excellent minor poets-- poets less inclined to sonneteering than Kees, say-- who were not likewise anointed. What is _____ using our voices to say?

On Tue, May 13, 2008 at 9:08 AM, steve russell <[redacted]> wrote:

> *Guilt by association. It's a form of literary McCarthyism. Kees was brilliant. Who cares what Gioia thinks? Without the nodd from Justice, it's unlikely that Gioia would have had an opinion. & Justice, by the way, was an excellent minor poet. He wasn't especially innovative, but he had a nice touch, and unlike, say, Richard Wilbur, he could ignore tradional forms and write some inventive lines. Still, giving the world Kees was D Js most lasting contribution.*
>
> *----- Original Message ----*
> *From: Joel Lewis <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, May 12, 2008 12:35:38 AM*
> *Subject: Weldon Kees*
>
> *I noticed that one list member dissed Kees simply on that basis that Dana Gioia likes him (actually editing his short stories). And I suppose that for*

> *many List Members Donald Justice is also a poetry anti-christ. I think this*
> *is a reason that Kees attracts so little interest in the innovative writing*
> *community. But it is worth remembering that a number of innovative writers*
> *owe some attention from mainstream sources. David Schubert, that proto-NY*
> *School Poet, owes his poetic life to Theodore Weiss, a minor formalist who*
> *was his friend and happened to publish Quarterly Review of Lit., an*
> *important Journal of its era. Celan's first champions in English were George*
> *Steiner (in After Babel) and translator Michael Hamburger.*
> *Curious to speculate what would have happened if Kees decided to hang in*
> *there. By '57, the Black Mountains poets bean settling in san Francisco,*
> *with poets like Creeley and Olson sharing tastes in art, jazz and the kind*
> *of "happenings" that Kees was staging in san Francisco.*
>
> *Joel*

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332. **Larry O. Dean**
Re: Weldon Kees
Tue 13 May 2008

I would agree re his brilliance, a point many here seem to either disagree with, or are tip-toeing around. It was Justice, in his intro to the collected edition who opined that Kees' work is best read in toto to properly gauge its cumulative power, and I used to agree. But, given time, I now feel most of his small body of work can be appreciated in single doses. Something about his overall tone -- which maybe Justice also called "apocalyptic" -- was not just ahead of its time, it was, and is palpably bitter, yet mordantly funny. I'm not sure a lot of "humanity" gets through, but I don't think Kees was that kind of poet.

He was also well-versed in many other areas: fiction, essays, painting, photography, music ... That restlessness alone contributes to a very sui generis individual.

steve russell writes:

> *Guilt by association. It's a form of literary McCarthyism. Kees was brilliant. Who cares what Gioia thinks? Without the nodd from Justice, it's unlikely that Gioia would have had an opinion. & Justice, by the way, was an excellent minor poet. He wasn't especially innovative, but he had a nice touch, and unlike, say, Richard*

> *Wilbur, he could ignore tradional forms and write some inventive lines. Still, giving the world Kees was D Js most lasting contribution.*
>
> *----- Original Message ----*
> *From: Joel Lewis <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, May 12, 2008 12:35:38 AM*
> *Subject: Weldon Kees*
>
> *I noticed that one list member dissed Kees simply on that basis that Dana Gioia likes him (actually editing his short stories). And I suppose that for many List Members Donald Justice is also a poetry anti-christ. I think this is a reason that Kees attracts so little interest in the innovative writing community. But it is worth remembering that a number of innovative writers owe some attention from mainstream sources. David Schubert, that proto-NY School Poet, owes his poetic life to Theodore Weiss, a minor formalist who was his friend and happened to publish Quarterly Review of Lit., an important Journal of its era. Celan's first champions in English were George Steiner (in After Babel) and translator Michael Hamburger.*
> *Curious to speculate what would have happened if Kees decided to hang in there. By '57, the Black Mountains poets bean settling in san Francisco, with poets like Creeley and Olson sharing tastes in art, jazz and the kind of "happenings" that Kees was staging in san Francisco.*
>
> *Joel*

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333. **Joel Weishaus**

David Daniels has passed

Tue 13 May 2008

----- Original Message -----

From: "David A Silva" <[redacted]>
To: "Joel Weishaus" <[redacted]>; "Regina Pinto" <[redacted]>
Sent: Tuesday, May 13, 2008 8:43 AM
Subject: David has passed

Hello folks

David passed peacefully early last evening. Thanks for keeping him in your thoughts.

Best -David

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334. Dan Wilcox
Walt Whitman Birthday Reading, May 31, Albany NY
Tue 13 May 2008

Celebrate the Birthday of
Walt Whitman

at the
Robert Burns Statue in Washington Park, Albany, NY

A reading of "Song of Myself"
by local poets & other citizens

Saturday, May 31, 2008
6:00 PM

rain or shine
(bring something to sit on)

free

Sign-up to read at the event
or email: [redacted]

presented by the Poetry Motel Foundation
& the Hudson Valley Writers Guild

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335. Anny Ballardini
Re: Shakespeare
Tue 13 May 2008

A great post.

On Mon, May 12, 2008 at 2:22 PM, Barry Schwabsky <
[redacted]> wrote:

> *I'd like to point out the current issue of the London Review of Books contains--along with a wild and witty poem by our own Wystan Curnow--an unusually good essay on Sharkespeare's sonnets, by Barbara Everett (whose writing I had not previously been aware of). Unfortunately it is only available online to subscribers but it is worth seeking out the print edition. "These poems are both anonymous and individual.They are both easy and difficult.... The Sonnets seek to move through and beyond the whole utilitarianism of the Tudor ethos, the concept of goodness as use, as profit, which unites the Elizabethan farmyard to the guild and the court: to*

> *find an innate metaphysic in human love itself...Such stability as these poems achieve depends on a voice, and the partial animation of an always peripheral fiction: more precisely, on the depth of interior feeling with which that fiction of relationship takes on life, is proved true. But that 'truth' is as hard*
> *to analyse as it is original. Led to read the story as autobiography, we search in vain for dependable data. Unlike other sonneteers, Shakespeare nowhere names his beloved, except just conceivably in the early and punning 145, which may name Hathaway ('"I hate" from hate away she threw'). Comparably, the poet evokes the passing of time brilliantly, and yet gives not a single hint of a date in the whole sequence....The sonnets are beginning to be intense love poems; by 'love' they mean the tired horse trudging on and groaning at the goad, actors forgetting their lines, death-bells ringing in the churches of the City, stone lions and sea waves, poisons and medicines, ruined chapels and winter trees, music being played by a loved and hated woman, obsession and infidelity and tenderness and time always passing. And because the medium and only centre is the experiencing self, they relate love also to the hand writing and the eye reading."*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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336. David Chirot

Robert Rauschenberg, prolific American artist, dies at 82 - International Herald Tribune

Tue 13 May 2008

---

http://www.iht.com/articles/2008/05/13/america/obit.php

this show a way to see (rather than to say, for me)--
<http://www.iht.com/articles/2008/05/13/america/obit.php>

The Metropolitan Museum of Art - Special Exhibitions: Robert Rauschenberg: Combines<http://www.facebook.com/share_redirect.php?h=4891df7fe1e810a5b22ff3c47a85c11e&url=http%3A%2F%2Fwww.metmuseum.org%2Fspecial%2FRauschenberg%2Fimages.asp&sid=13972893333>
http://www.metmuseum.org/speci...<http://www.facebook.com/share_redirect.php?h=4891df7fe1e810a5b22ff3c47a85c11e&url=http%3A%2F

%2Fwww.metmuseum.org%2Fspecial%2FRauschenberg
%2Fimages.asp&sid=13972893333>

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337. Kimmelman, Burt
NYC Reading (Menashe, Curley, Kimmelman) This Sunday
Tue 13 May 2008

Jon Curley, Burt Kimmelman, and Samuel Menashe

will be reading from their poetry this Sunday

- the latest installment of The Phoenix Reading Series.

When:

5 PM
Sunday, May 18, 2008

Where:

Bengal Curry
65 West Broadway
Tribeca, Manhattan, New York City

Open Reading follows.

By subway:
1, 2, 3, A, C, and E trains to Chambers Street.

About the Featured Readers:

Jon Curley is a poet and critic living in New Ark, New Jersey. His chapbook, WITH THIS SINKING WORLD, is due out from the Cultural Society this summer.

Burt Kimmelman has published five collections of poetry - Musaics (1992), First Life (2000), The Pond at Cape May Point (2002), a collaboration with the painter Fred Caruso, Somehow (2005), and There Are Words (2007); his volume of poems titled As If Free is forthcoming in 2009. He is also the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (1998); and, The Poetics of Authorship in the Later Middle Ages(1996). And he edited The Facts on File Companion to 20th-Century American Poetry (2005)

Samuel Menashe is the author of numerous collections of poetry, published in both the United States and England: New and Selected Poems (The Library of America, 2005), The Niche Narrows: New and Selected Poems (Talisman House, 2000), Collected Poems (National Poetry Foundation, 1986), and No

Jerusalem But This (October House, 1971), and others. Poetry magazine in Chicago awarded Menashe its first Neglected Masters award, which entailed publication of a book of selected poems by the Library of America. This volume, edited by Christopher Ricks, appeared in 2005 on the occasion of the poet's 80th birthday, and was widely praised.

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338. **David Chirot**

Re: POL: Prevent the "Artistic"Death of Another Innocent Animal

Tue 13 May 2008

Dear Alison and Murat--

Thank you for your comments and questions regarding emotionalism and conceptual framings of acts of violence and death.

In the film Battle of Chile, there is a sequence shot by a cameraman--who is hit and killed while filming. the camera suddenly flies about, with random images recorded until it comes to a stop in the street. There are also on line a good deal of footage that is being shot just as the camerman is killed, filming the very weapon being fired or launched as he is about to die from the incoming projectile. Despite the markings on Journalists' cars and clothing, there are more of them being killed all the time.

To record events in which death is involved may turn into the filming of one's swiftly approaching end, as the camera registers and continues to, while the human eyes--have ceased to.

Earlier this year I was walking down the street from where I live to go two blocks to get a package of smokes. I heard the tell tale "pop!! pop!!" of a gun and turned to see a man falling to the ground about thirty or so feet away. Two men with their backs to me were running off.

About five minutes later I was walking back from the store and the body was just lying there. The police hadn't been called yet and no one had stopped to take a look at the corpse, though a few persons were also walking to and fro to the store or their cars.

Since the likelihood is that it is a drug killing, no one wants to get too close, to avoid any contact with officers or neighbors until the crime scene is examined and the body taken away.

Sometimes it is as though people need to wait to have such events brought to them via at least one of any number of media before registering it as being something terrible that has happened. In that interval between registering the

live event--of death--and the later hearing the emotionalized and sensationalized reporting of it, there is a calm, like the eye of a storm. It is as though to get emotional about it at the time is to open the doors through which one may invite death in oneself. If the doors are shut for a while, death passes on. Then one may indulge in some borrowed pre-packaged emotions--if one so chooses. Or, to "act them out" like a method actor, dredging up one's memories that bear a relation to the events. Or, if the dead person is close to one--

Perhaps in the awareness which keeps one alive, there is no room to allow for the intrusion of emotions. At least not until one is away from the scene. And even then, one begins to wonder about oneself--if to many things have made such events more "factual" than "real" in a sense. The distancing that has been created through time--to reframe close-ups as something else, something to be "frozen" or "captured" and left behind, an old abandoned photo yellowing and rotting away. To dwell too long on the image of death--or, not being able to rid oneself of it, what to do with it?

"I cant' seem to shake off this feeling--"

"Nature is a haunted house, and art one that tries to be," Emily Dickinson wrote. Perhaps in that trying to be haunted, art sets to work to create those things which will elicit the effects and after effects of a "haunting," of "being haunted."

"All the worlds a stage," in Shakespeare's understanding of this--a "play house" haunted by the effects of art--????

Yet the effects that the "trying to be haunted" works towards in its creative endeavors--- do they then become "real" when experienced no longer by "actors" but by "real persons in the audience?"

Does the "false" then create the "real"--as forged letters helped to create the Iraq War, and as a "real or not" dog, artist and art event--cause "real emotions" and words to flow--

And in turn those "real emotions and words"--begin to create both "real after effects" in the world--and in turn as these now "real effects" are reframed and reused as the materials taken back into the making of a further art, a further "falseness" with yet new effects to be imparted in order to cause the sense of things and people and events as being "haunted" . . . provoking a "haunting sensation" which turns into a further "reality"--

In Goebbels' Diaries, during the final weeks and days of Hitler's life in the ever more desperately hallucinatory world of his bunker, Goebbels records that the Fuhrer spoke of an attack on New York City's skyscrapers as the ultimate psychological blow to the American psyche.

The first jets with longer range capabilities were being constructed in prototypes at the time, and Hitler speculated that a long range jet could traverse the Atlantic, fly over NYC dropping bombs on the sky scrapers and the canyon like streets among them, and, its high speeds making it impossible to shoot down by American planes of the time, head South East to the Caribbean islands. There, the jet with its fuel almost spent could be landed in the waters and the crew picked up by waiting submarines.

Hitler reasoned, according to Goebbels, that the Americans, so efficient in fire bombing and massive carpet bombings, themselves would have no stomach or psychological strength of will if bombed themselves. A single mission such as the envisioned one could bring the entire country to its knees. To attack the skyscrapers of New York, literalalized symbols of America's "towering" over the rest of the world, would be far more crushing than even the attack on Pearl Harbor.

Murat--do you know the film by Georges Franju Le Sang des Betes--it's a harrowing and dreamlike documentary of what happens inside an abattoir. (Franju also made the extraordinary film Les Yeux sans visage--Eyes without a Face.)

There was at the fringes of Arles, where my family lived then, a huge abattoir, blank walled and from which ran in gutters along a walk way the blood that had escaped cleaning up inside. As one approached, there were sounds of some sorts of machines coming muffled through the aging and ill repaired walls. Nearly all the paint of a once bright sign had peeled away steadily through time in the powerful summer suns and the seasonal Mistral winds. All that was left were fragments creating the effect of a mosaic missing a great many tiles. Strips and blotched areas of fading once garish reds and blues clung to the eroding, pock marked surfaces. The building itself looked as doomed as the animals within, ready to collapse at any moment among the blood filled gutters.

These gutters ran with a very thick blood, filled with bits and pieces of bones and gristle, tiny chips of raw meat. The overpowering smell of it filled the air, thickening it to the point of a near strangling coagulation. In some areas furthest from the abattoir, the mixing of bloods of different animals created an ever thickening paint bearing a great variety of hues of red. Towards the very end, the flows had turned into what looked like clays, having absorbed dust and dirt in their journey down the gutters. The dark clay-like areas were dotted with brighter, still relatively viscous ones, which had ridden on the surfaces of the thicker blood below. These looked like paint squeezed from a tube.

Above the flows swarmed very large swollen black flies, and, higher up, the wheeling of birds who from time to time alighted on the battered concrete and gravel walk way to peck at the blood.

It turned out that only employees were allowed to enter the abattoir itself--they and the animals who were led in from the other side, out of view, through a gang way maze of fences that kept them from prying eyes.

A few years later, I was locked in a cell like a standup coffin in Paris. At the base of the thick door was a small gutter to carry away urine and feces. There was a small barred window at roughly eye level.

An officer of the paramilitary CRS looked in at me and said--watch the gutter closely.

Some men I couldn't see and who made barely any sounds themselves, proceeded to methodically torture and murder the man in the next cell. A small stream of blood flowed in the gutter, mixing with the stains of urine and feces.

An abattoir for humans, I remember thinking. Only here the gutter doesn't carry the blood outdoors, to be among the flies and birds, the sun, the wind. One wondered vaguely what happened to it. Was someone else perhaps forced to drink it? Or maybe these butchers did . . . And what of the dead body? Was it perhaps served up in here as choice steaks? Ground up to make sausages for the prisoners or guards? Or dumped in a hole someplace for the worms to consume?

Worms in turn eaten by birds who may be eaten at some point along the food chain by humans . . .

The Leaves of Grass that are the tongues of the dead--Leaves of a book--

I remember with a friend going by bus to a very small arena in I can't recall what town to see a Corrida. At the time in Arles, which has the third largest coliseum built by the Romans, there were held many Corridas and other, non-violent bull sports dating back to the Greek colonization of the area.

The bulls and bullfighters are not allowed to be French; only Spaniards and Spanish bulls were permitted by law. It was rumored that sometimes Gypsies posing as Spaniards would be involved in Corridas such as this one, at which the officials in charge of keeping the laws had a shady air about them. This shadiness prompted many of the older Provencal people to claim they were Corsicans from Marseilles, not at all locals.

El Cordobes was an immense star at this time. He looked like a movie star, had a Romantic life story, and with his long hair had become the first "hip" toreador, kind of the Elvis of bullfighting. El Cordobes had made Corridas very popular among young people who not long before thought they were just for the old people, a ritual of nostalgia rather than the present. The crowd that day was about half teenagers and younger kids, passing cigarettes around and talking

non-stop, hoping to see something truly dramatic, larger than life, even in this sad dump. After all, El Cordobes had started from the bottom--

This Corrida, held in a tiny dusty and blood reeking arena that seemed to be more suitable for a small traveling circus, included at one point a very young toreador. One look at this man and the crowd started murmuring--oh no! This poor guy was not at all equipped to face a bull, even the smaller bulls being used that day. He bore the aura of deadly misfortune about him, a ragged shroud obscuring his pitiful cheap toreador's suit.

Very soon into the ritual, the man , very young and tubercular looking, with a face eerily reminiscent of Lautreamont's, was badly gored and hauled out on a stretcher. The bull, meanwhile was hauled off and executed outside the arena. Its body along with the badly gored horses of the picadors who had also been executed--scrawny horses, the bottom of the barrel so to speak---were loaded into a small van bearing the name of a local butcher.

(Bulls balls were a local speciality, and everyone ate horsemeat a few times a week.)

My friend and I with a raucous bunch of raggedy kids were leaning over the low wall at the top of the arena and yelling, as the pale and bloody toreador's body on the flimsy stretcher was shoved into another small van----"If he dies, is he for sale also? How much for 500 gms, eh? less than the bull and more than the horses?"

The traditional sausage of Arles is made with donkey meat, so it was a big deal among the citizens when the French TV made a special from I think a Giono story about a donkey and it was filmed nearby. It was around this time, just a bit later, that the Bresson film Au Hasard Balthazar came to town. My sister and I went to see it--we had seen the Bresson Pickpocket film and also Mouchette at La Maison des Jeunes, the young people's club and were big fans.

This is the last Bresson film in which the Jansenist Moment of Grace comes to a character--and this time, it comes to the donkey, as the people have turned so far from any sense or reach of Grace. The old Provencal gentleman sitting next to us said at the end, Ah! What a film! This director understands why we eat the donkey--it is blessed by God. When we eat, Grace comes into us.

A few years later, in Vermont, my mother had decided to make her own boudin (Quebecois blood sausage) rather than buying it from the butcher who made his own at the General Store.

A friend of mine arrived one sunny morning with in his back trunk several huge plastic containers of pork blood. He opened one to show my mother that the blood was fresh--and she begin vomiting, very violently, for some time.

So much for making her own boudin!! The boudin making butcher hadn't lost a customer after all. She had no idea what to do with al the blood, so my brother and I took the containers and made the rounds of lawns in the village of people whom we deemed worthy, and poured great gushing flows out on their good sized properties.

Not long after, the howls of packs of dogs running from one place to the next to lick up the blood in a mass frenzy ripped open the quiet day. And soon after the telephone started ringing, it being a small village and news, or suspicions, traveling fast.

What is one "to make of such things?"

One follows the bloody lines of the train of associations through time and space, mixing with dirt and dust, with gravel and urine, consumed by dogs and humans alike in the form of "blood sausages" and "blood soaked lawns." The blood may "run hot and cold," or "freeze" or "boil" depending on the emotionalism involved, on the language with which one may choose to present these events with, these events which also transform themselves into clay and paint, and become suggestive of other ways of putting blood to use.

And blood itself via transfusions that are contaminated, may be the living bearer of death.

Or for the vampyre, the living flow of the unliving's endless addict-like cravings--

Life and death haunting one another in the vein's blue flows or the red spatterings of spilled and flying blood--

Which can be "read' by experts to determine one more piece of evidence in reconstructing a crime, an accident, an "after effect"haunting a moment of violence--or not--simply a trying to be haunting as what is the last traces of an existence which is "read" in "red" and so turned into the writing of the reports of the "case."

And is that "the end of it, case closed," or simply the creation of an effect that endures as a "cold case file" until reopened at a later date--to create a whole new chain of after effects--become again a "hot tip" or "ongoing investigation"---

An "ongoing investigation," then, into these "haunting questions"--

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339. Charlotte Mandel
Rauschenberg poem tribute
Tue 13 May 2008

Friends, Not because it's a great poem but because his work was an uplift for me from the earliest times of encounter, I list my poem published online in poemeleon's ekphrastic issue "Rauschenberg's Goat":
http://www.poemeleon.org/rauschenbergs-goat

rip, RR
Charlotte

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340. steve russell
Re: Weldon Kees
Tue 13 May 2008

---

read a little Harold Bloom or too much Harold Bloom and bad stuff starts to rub off

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Monday, May 12, 2008 3:53:26 PM
Subject: Re: Weldon Kees

i love that a very good minor poet ah labels ah the majors and the minors ah we poor souls

On Sun, 11 May 2008 19:34:58 -0600 "Larry O. Dean"
<[redacted]> writes:
> I agree re Kees. A good bio, Vanished Act, appeared a few years back.
> The
> short stories and posthumous novel, Fall Quarter, are well worth
> reading
> too.
>
> steve russell writes:
>
> > I wish someone would start a Weldon Kees discussion. I won't cuz
> the topic won't get attention. Still, the late Donald Justice, a
> very good minor poet, discovered and introduced Kees as one of the
> most important poets of his generation. Without Justice, Kees (his
> work) would have been forgotten. & that is as sad as the man's
> apparent suicide.

>
>
>

↑ Index

341. **ixnay press**
Arielle Greenberg eddress?
Tue 13 May 2008

Hello,

I'm looking for an email address for Arielle Greenberg. Back channel? Thanks,

Chris McCreary / co-editor, ixnaypress
[redacted]
www.ixnaypress.com

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342. **mIEKAL aND**
PDF of _Xerolage 34 - David Daniels_ online
Tue 13 May 2008

David was one coolcat. I had the pleasure to meet him & the privilege to publish some of his work. This is one of my favorite things he's done.

Download the pdf:

http://xexoxial.org/is/xerolage34/by/david_daniels

Print version also available for $7 postpaid.

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343. **jkrick**
Paul Blackburn Page Announced
Wed 14 May 2008

```
<!DOCTYPE html PUBLIC "-//W3C//DTD XHTML 1.0 Transitional//EN"
        "http://www.w3.org/TR/xhtml1/DTD/xhtml1-transitional.dtd">
<html  xmlns="http://www.w3.org/1999/xhtml" xml:lang="en"
lang="en"><head>
<title></title>
<meta http-equiv="content-type" content="text/html;charset=utf-8"/>
<meta http-equiv="Content-Style-Type" content="text/css"/>
</head>
<body>
<div align="left">
```


All,

The Electronic Poetry Center is pleased to announce its newest page on

poet Paul Blackburn.

<u>http://epc.buffalo.edu/authors/blackburn/</u>

Please join us in celebrating the work of Paul
Blackburn.

Jack Krick

</body>
</html>

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344. Jennifer Karmin
Red Rover Series: Thursday in Chicago
Wed 14 May 2008

Red Rover Series
{readings that play with reading}

Experiment #21:
Numberelation
an evening of relationality

Featuring:
Miranda Mellis
Sarah Rosenthal

THURSDAY, MAY 15
8:30pm

NEW LOCATION at the Division Street Dance Loft
735 W. Division St, 3rd floor
in the Work House building -- Chicago, IL
(Division @ Halsted
enter parking lot off of Halsted St)
http://www.rtgdance.com/teach_schedule.htm

suggested donation $4
doors lock at 8:45pm

MIRANDA MELLIS is the author of The Revisionist (Calamari Press) and an editor at The Encyclopedia Project. Her work has appeared in various publications including Tin House, Harper's, McSweeney's and Post Road. She teaches at the California College of the Arts.

SARAH ROSENTHAL is the author of How I Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), not-chicago (Melodeon, 1998), and Manhatten (Spuyten Duyvil, forthcoming). Her poetry, fiction, reviews, essays, and interviews have appeared in numerous journals including How(2), Bird Dog, Fence, Lungfull, Denver Quarterly, and Boston Review. Her poetry has been anthologized in Bay Poetics (Faux Press, 2006), The Other Side of the Postcard (City Lights, 2005), and hinge (Crack Press, 2002).

Sarah has created a commissioned, multimedia installation based on her poetry for the San Francisco Exploratorium Museum. She is the recipient of the Leo Litwak Fiction Award, the Primavera Fiction Prize, and a grant-supported writing residency at the Vermont Studio Center. Her collection of interviews with Bay Area writers, A Community Writing Itself, is currently being considered by several publishers. She writes curricula on writing and reading for the Developmental Studies Center, a nonprofit publishing house, and teaches creative writing at San Francisco State University.

RED ROVER SERIES is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted].
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries.

COMING UP
June 7 - Judith Goldman & Lily Robert-Foley

FALL 2008
Ira S. Murfin & Marisa Plumb
Authors from the Encyclopedia Project, vol. 2

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345. Jim Andrews
Re: David Daniels has passed
Wed 14 May 2008

> *Hello folks*
>
> *David passed peacefully early last evening. Thanks for keeping him in your thoughts.*
>
> *Best -David*

He was light about it all, but he was long-term serious about his work as a poet. He has been using the PDF very well for years. The books he prints on his own of his work in PDF are amazing. Well produced and of course written with the humour, passion and shapeliness that is his own.

His Web site http://thegatesofparadise.com has been important to his work. His work is situated between print and the net in an unusual way. He was one of the first deeply print-oriented poets to work out a real modus involving the net, to work with both in a significantly artistic way. It wasn't simply a means of distribution and community for him, though it was that as well. His PDFs are readable on a computer screen. You can't say that with any justice about most PDF's. His work profits from the zoom, for instance, the ability to put your nose into the PDF and read it not only line by line but as a media entity.

His dignity and humanity. And his devotion to creating storyful, poetically complex work that can be apprehended from multiple perspectives. Its connectedness.

I am very sorry to see him go.

But I trust his work will be around for a long time.

Does anyone know what is going to happen with his Web site?

ja
http://vispo.com

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346. **Aryanil Mukherjee**
50th Anniversary of A Coney Island of the Mind
Wed 14 May 2008

A Coney Island of the Mind

- an evergreen book by an evergreen poet is into its 50th year of publication.

Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti, this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a great book no doubt, an truly evergreen book of poems, the most sold poetry book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.

Aryanil

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347. **teersteeg**
Rauschenberg
Wed 14 May 2008

Interesting quote from Rauschenberg (from obit. on Artforum):

"Screwing things up is a virtue," Rauschenberg said when he was seventy-four. "Being correct is never the point. I have an almost fanatically correct assistant, and by the time she respells my words and corrects my punctuation, I can't read what I wrote. Being right can stop all the momentum of a very interesting idea."

bruno
Cape Cod

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348. **James T Sherry**
TOMORROW Thursday, 6pm: Book Party @ Max Protetch for Poetry Community
Wed 14 May 2008

—

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349. **Joel Lewis**

Re: 50th Anniversary of A Coney Island of the Mind

Wed 14 May 2008

The 50th anniv. edition --the first time Coney Island has ever been in hardback I believe--includes a CD of LF reading from the book, including the "Poetry in the Cellar" readings made in late 50s that has LF backed up by jazz group. Had the LP as a college student, whose flipside included Kenneth Rexroth reading "Thou Shall Not Kill" w/ jazz combo -- this poem was long considered a precurser to Howl, until AG started managing his own critical apparatus and expunged mention of Rexroth's influence (see the Annotated Howl).

Go to any open reading or small town reading scene & you hear LF's influence. He's sort of the part of the pantheon of "unfashionable" poets who still have a reading audience -- Edgar Arlington Robinson, cummings, Patchen and Millay come to mind. Of the latter, I recall an interview w/ Millay's sister, who at the time ran Spindletop --her sister's home in Columbia Cty, NY -- as a writer's colony that provided space and meals for no fee. "Does it bother you that no one reads your sister's poems?" the reporter asked. "Well somebody must be," replied the sister, "because this operation is paid entirely through her royalty checks."

joel lewis

On Wed, May 14, 2008 at 8:18 AM, Aryanil Mukherjee <[redacted]> wrote:

> *A Coney Island of the Mind*
>
> *- an evergreen book by an evergreen poet is into its 50th year of publication.*
>
> *Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti,*
> *this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a*
> *great book no doubt, an truly evergreen book of poems, the most sold poetry*
> *book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.*
>
> *Aryanil*

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350. **Gerald Schwartz**

Re: 50th Anniversary of A Coney Island of the Mind

Wed 14 May 2008

Thank you for the remembrance:
takes me back
   thru the crape paper
and the stucco'd electricty
   and the boardwalk of seance'd
         thrills beyond

Gerald S.

> *A Coney Island of the Mind*
>
> *- an evergreen book by an evergreen poet is into its 50th year of publication.*
>
> *Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti,*
> *this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a*
> *great book no doubt, an truly evergreen book of poems, the most sold poetry*
> *book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.*
>
> *Aryanil*

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351. **amy king**

Resignation --and-- The Stain of Poetry: A Reading Series

Wed 14 May 2008

Dear Poets and Friends,

After two plus years as editor of MiPOesias, I have finally decided to concentrate on other projects, but not without noting that it has been a very fun gig -- thanks to the hard work of MiPO's publisher, Didi Menendez, I've been able to showcase lots of poets' work that I love and meet so many nice folks, both virtually and in "real life", many who are members of this very list. Thanks to all of you who sent such excellent work my way and allowed it to appear on MiPO!

The reading series will carry on under a new name: The Stain of Poetry: A Reading Series [http://thestainofpoetry.wordpress.com/]

We have a stellar line-up for Friday, May 30th @ 7 p.m. --

May 30th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

** Stein, Marks, Edmiston, Klassnik, and Peterson **

Leigh Stein is the author of many chapbooks, including How to Mend a Broken Heart with Vengeance (Dancing Girl Press, June ‘08). Other work has appeared, or is forthcoming, in Bat City Review, h-ngm-n, Diagram, No Tell Motel, and MiPOesias. Originally from Chicago and briefly in Albuquerque, she now lives in Brooklyn and works for a comic book publisher. Justin Marks’ latest chapbook is [Summer insular] (Horse Less Press, 2007). His poems have recently appeared in Cannibal, Soft Targets, Tarpaulin Sky and the Bedside Guide to No Tell Motel – Second Floor, and are forthcoming in Handsome, the New York Quarterly and Wildlife Poetry Magazine. He is the founder and Editor of Kitchen Press Chapbooks and lives in New York City.

Will Edmiston’s poems have appeared in The Tiny, Mipo and Lungfull!. Most recently he did a book collaboration entitled “Greetings & Salutations” with a Parsons Communication Design class.

Tim Peterson is the author of SINCE I MOVED IN, which received the Gil Ott Award from Chax Press. Tim lives in Brooklyn, edits EOAGH: A Journal of the Arts, and curates a portion of the Segue Reading Series in New York. Photo by Stacy Szymaszek.

Rauan (Ron) Klassnik was born in Johannesburg, South Africa. After moving to Dallas and then dropping out of college he traded sports and gaming cards, beanie babies, pogs and memorabilia. He now spends most of his time down in Mexico with his wife Edith where, besides writing, he plays around with the family birds and dogs. His poems have appeared in many print and on-line journals including The Mississippi Review, The North American Review, No Tell Motel, MiPoesias, Sentence, Handsome, Pilot Poetry, Sleepingfish and others. His debut book of poems, “Holy Land” released April 1st from Black Ocean Press.

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/[redacted]
www.stainbar.com

I hope that you will join us!

Cheers,

Amy

--
Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

_____

http://www.amyking.org
http://demonoide.org
http://redherring.us
http://poetryexperiment.com

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352. Aryanil Mukherjee
Re: 50th Anniversary of A Coney Island of the Mind
Wed 14 May 2008

The book also does bring back memories of Jacques Prévert...

An excerpt from my 2005 interview of Lawrence Ferlinghetti (http://www.kaurab.com/english/interviews/ferlinghetti.html)

AM: Going back to your formative years, between your Sorbonne days and the time you wrote “A Coney Island of the Mind” (the most widely sold book on contemporary poetry in the United States in the last century), what or who did you derive your early inspiration from?

LF: Well, that is difficult to answer...see, I read a lot during those early years. I read Baudelaire when I was 14. A lot of the great European poets.

AM: While you were in France during your early years, before you wrote A Coney Island of the Mind, you translated Jacques Prévert. I have read your preface to that book (Paroles, by Jacques Prévert , translated into english by Lawrence Ferlinghetti)where you.....

LF: Oh, yes. Prévert did have an influence on me. A major influence. I would even say that Jacques Prévert did influence A Coney Island of the Mind too.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Aryanil Mukherjee
Sent: Wednesday, May 14, 2008 8:19 AM
To: [redacted]
Subject: 50th Anniversary of A Coney Island of the Mind

A Coney Island of the Mind

- an evergreen book by an evergreen poet is into its 50th year of publication.

Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti, this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a great book no doubt, an truly evergreen book of poems, the most sold poetry book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.

Aryanil

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353. Sara Wintz
nyc last call reading!
Wed 14 May 2008

hey!

i'm reading at the poetry project! on
monday, may 19th
at 8:00pm
with diana hamilton, will morris, and hannah zeavin
with intros from kim rosenfield, todd colby, rachel levitsky, and mac wellman
come as you are.

hope to see you there,
xx sara

***

Monday, 8:00 pm Diana Hamilton introduced by *Kim Rosenfield*: *Diana Hamilton* is the editor of *The Minetta Review* and an intern at the Poetry Project. She has a Zoo, which can be viewed at forcefulfriendlyactivity.blogpsot.com<http://www/forcefulfriendlyactivity.blogpsot.com>. Other work is forthcoming at Mid Rib Poetry <http://www.midribpoetry.com/>. Will Morris introduced by *Todd Colby*: *Will Morris* is a Brooklyn based English poet/performer. He publishes & distributes his own chapbooks, including the new *Invisible Summer* & performs his work around NYC as a member of the band White Trenches. sara wintz introduced by *Rachel Levitsky *: S*ara Wintz* is lead singer of the pretty panicks press, a small press printing compositions, articles, and artwork materials related to rock and roll music, and co publisher of :::the press gang:::, which prints work by established and emerging avant writers. her work has been published in *shampoo, ecopoetics, cricket online review*, and *canwehaveourballback*. Hannah Zeavin introduced by *Mac Wellman*: *Hannah Zeavin*'s forthcoming book, *Two-way Transatlantic Radio Broadcast*, is coming out on Hanging Loose Press/Scholastic in fall 2008. She's the recipient of the Allen G. Ross Memorial Mentorship Award.

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354. St. Thomasino
Two for Mathematical Poetry
Wed 14 May 2008

Two for mathematical poetry
brought to you by Gregory Vincent St. Thomasino --

Interviewed: Kaz Maslanka, mathematical poet and polyartist on his life, background, on being a genius and on mathematical poetry, polyaesthetics, and the mathematical poetic aesthetic:

http://www.wordforword.info/vol13/maslanka.htm

Essay: On Bob Grumman's Mathemaku and on Mathematical Poetry Generally:

http://www.wordforword.info/vol13/gvst.htm

Two for mathematical poetry
brought to you by Gregory Vincent St. Thomasino

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355. David Chirot

Larousse Offers Online Encyclopedia -"Standard Operating Procedure" Book--New York Times

Wed 14 May 2008

Subject: Larousse Offers Online Encyclopedia - New York Times
<[redacted]>
http://www.nytimes.com/2008/05/14/arts/14arts-LAROUSSEOFFE_BRF.html?ref=arts---
Arts, Briefly
Larousse Offers Online Encyclopedia
Compiled by LAWRENCE VAN GELDER<http://topics.nytimes.com/top/reference/timestopics/people/g/lawrence_van_gelder/index.html?inline=nyt-per>
Published: May 14, 2008

Wikipedia<http://topics.nytimes.com/top/news/business/companies/wikipedia/index.html?inline=nyt-org>got a new rival on Tuesday, when the French publisher Larousse introduced an online French-language encyclopedia inviting users to contribute content and offering free access to its dictionary, Agence France-Presse reported. But larousse.fr said its contributors, unlike Wikipedia's, would be identified. "People are more and more used to this abundance and are able to distinguish between reference articles and those expressing a point of view," said Line Karoubi, the assistant director for dictionaries and encyclopedia at Larousse. In 'Standard Operating Procedure,' Philip Gourevitch and Errol Morris Look at How Abu Ghraib Became the Anything-Goes Prison - New York Times

http://www.nytimes.com/2008/05/14/books/14kaku.html?_r=1&ref=arts&oref=slogin

This is review/article of the book to accompany the film, with links to other pieces about it, and by Erroll Morris

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356. **Joel Weishaus**
Re: 50th Anniversary of A Coney Island of the Mind
Wed 14 May 2008

"A Coney Island of the Mind" meant much to my friends and I--poets and painters alike--when we were beginning, in Brooklyn. It was an original voice among an amazing movement of original voices. That his work never reached further doesn't matter. This book alone announced an exceptional life and bodhisattvic career.

-Joel

----- Original Message -----
From: "Aryanil Mukherjee" <[redacted]>
To: <[redacted]>
Sent: Wednesday, May 14, 2008 5:18 AM
Subject: 50th Anniversary of A Coney Island of the Mind

> *A Coney Island of the Mind*
>
> *- an evergreen book by an evergreen poet is into its 50th year of publication.*
>
> *Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti,*
> *this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a*
> *great book no doubt, an truly evergreen book of poems, the most sold poetry*
> *book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.*
>
> *Aryanil*

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357. **Sarah Sarai**
Re: Remembering Mothers--
Wed 14 May 2008

Many days behind the eight-ball in responding…but I enjoyed David’s Mothers Day post, signed off and now I see there were responses. I didn’t see him posing an either/or but instead protesting the sometimes unevenness of our loyalties and affections. If we, qua humans, didn’t have perplexing loyalties and

affections, we, qua poets, would have little to write about. Nonetheless.. if I'd posted this three days ago I might have commented on how agonizing it is to see cruelty to the helpless, to see a parent be cruel to a kid or to see anyone, absolutely anyone, be cruel to an animal…I'd have said that feels worse than anything. But I just read the 1st paragraph, available online at the NY Times book review, of 'Standard Operating Procedure' By PHILIP GOUREVITCH and ERROL MORRIS: the description of Abu Ghraib tortures under Sadam {now making preparations to greet 1st-world leaders slated to join him in Hell, albeit after too-long retirement years in Texas and other suburbs of Hell Central} and I agree, I hope with Amy and I guess with David {I definitely agree with myself —I support myself fully and cheerfully in agreeing with myself and may even follow this up with a posting in which I agree with Sarah Sarai} that it all sucks.

PS: There's a big national uptick in consumer spending on pet-related stuffs, and no big national uptick in help for the homeless or children in the foster care system. I'm not saying one is more important than the other. I think we are a really lonely country.

The above has to do with poetry. I have to examine my heart so I can be honest on the page.

...Sarah Sarai

>>in reponse
to:>>>

People who get outraged at the treatment of a dog, a horse, and pride themselves on their humanity and "civilization," will not bat an eyelash at the torture and injustice, the killing and hating of persons they consider inferior--

because to them a dog is better than the people they consider beneath them or see as savages, subhumans, look down upon and won't waste a bit of emotion or money or a scrap of food on, while they lavish a dog at the table like a king.

and I thank my mother who taught me this

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358. **UbuWeb**

UbuWeb Featured Resources: May 2008 - Selected by Christian Bök

Wed 14 May 2008

Featured Resources:
May 2008
Selected by Christian Bök

1. Claude Closky: "The First Thousand Numbers Classified in Alphabetical Order" (1989) [PDF] http://www.ubu.com/concept/Claude_Closky_1000.pdf

2. Derek Beaulieu: "Flatland" (2007) [PDF] http://writing.upenn.edu/pepc/authors/beaulieu/Beaulieu-Derek_Flatland.pdf

3. Darren Wershler-Henry: "The Tapeworm Foundry" (2002) http://www.ubu.com/ubu/wershler_tapeworm.html

4. Claude Simon: "Properties of Several Geometric and Non-Geometric Figures" (1971) http://www.ubu.com/ubu/simon_properties.html

5. [listen] F. T. Marinetti: "Dune, Parole in Libertà" (1914) http://ubu.artmob.ca/sound/marinetti_ft/Marinetti-Filippo-Tommaso_Dune.mp3

6. Survival Research Laboratories: "Virtues of Negative Fascination" (1985-86) http://www.ubu.com/film/srl_virtues.html

7. [listen] Seth Price: "Video Game Soundtracks 1983-1987" (2001) http://media.sas.upenn.edu/pennsound/authors/Price/Vidz/Price-Seth_Vid-Trax_CONTINUOUS_MIX_2001.mp3

8. Trek Bloopers http://www.ubu.com/outsiders/365/2007/199.shtml

9. [listen] Anton Bruhin: "Rotomotor" (1976-77) http://ubu.artmob.ca/sound/bruhin_anton/rotomotor/Bruhin-Anton_Rotomotor_05_Rotomotor.mp3

10. RACTER: "The Policeman's Beard Is Half-Constructed" (1984)
http://www.ubu.com/outsiders/365/2003/260.shtml

Christian Bök is the author of Eunoia.

http://www.ubu.com/sound/bok.html
http://www.ubu.com/contemp/bok/index.html

UBUWEB IS ENTIRELY FREE

__ U B U W E B __
http://ubu.com

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359. Murat Nemet-Nejat
Re: POL: Prevent the "Artistic"Death of Another Innocent Animal
Wed 14 May 2008

David,

Hemingway sentimentalizes bull fighting, as a fight between... whatever! I only went to a bull fight once in Seville, about twenty years ago. I was under the misconception -due to Hemingway, no doubt- that the bull was saved if he beat the toreador. Of course, nothing of the sort occurred. The bull is a goner anyway. The bull's legs get all stiff after getting killed, and it gets dragged off the arena by a team of horses, whether "victorious" or not. To me, the spectacle was absolutely nauseating. Before the fights start, one can go and "watch the bulls" in their stalls. In retrospect, it sounds such a weird idea. During the same trip, we also went to visit the toreador museum. The memorobilia there, posters, hats, shoes, gored clothings, shoes and, I think, the death mask of some famous matador remind me of little statues of saints.

Most of us are fish, fowl or meat eaters. Obviously, these animals are being killed somewhere. Is it then, on our part, a matter of discretion?. You are describing a period when that discretion is relatively not there, blood thickened in multiple layers (very much like a painter's palette) flowing in ditches. Is our violence less (even less inevitable) than a century ago? Then we try to make rational distinctions, "killings for a reason," to name a few: war, sport hunting or fishing, food, art....

It is so difficult for us to accept our animal nature, that we are part of a natural cycle where life is sustained by organic (the basic definition of life) beings feeding on each other. Vampires act out this process in one's own, or semi ones own, species. No one survives eating stones. In my view, the basic function of art is to tear away the veil of discretion. That's why I find the documentary of the slaughterer on the English countryside or Brackage's film of autopsies

taking place so resonant, unforgettable, enormously disturbing, not only "transgressive" in the "innovative poetry" sort of way. Only then, it seems to me, when this veil is torn, can we be forced to make distinctions, trying, partially, to rise above the cycle of mayhem.

David, I did not see Le Sang des Betes. The story you tell about eating the Grace of God in the donkey is delicious, eating Arles sausages like participating in a mass. Where was Bresson from, which part of France, do you know?

Ciao,

Murat

On Tue, May 13, 2008 at 6:04 PM, David Chirot <[redacted]> wrote:

> *Dear Alison and Murat--*
>
> *Thank you for your comments and questions regarding emotionalism and conceptual framings of acts of violence and death.*
>
> *In the film Battle of Chile, there is a sequence shot by a cameraman--who is hit and killed while filming. the camera suddenly flies about, with random images recorded until it comes to a stop in the street. There are also on line a good deal of footage that is being shot just as the camerman is killed, filming the very weapon being fired or launched as he is about to die from the incoming projectile. Despite the markings on Journalists' cars and clothing, there are more of them being killed all the time.*
>
> *To record events in which death is involved may turn into the filming of one's swiftly approaching end, as the camera registers and continues to, while the human eyes--have ceased to.*
>
> *Earlier this year I was walking down the street from where I live to go two blocks to get a package of smokes. I heard the tell tale "pop!! pop!!" of a gun and turned to see a man falling to the ground about thirty or so feet away. Two men with their backs to me were running off.*
>
> *About five minutes later I was walking back from the store and the body was just lying there. The police hadn't been called yet and no one had stopped to take a look at the corpse, though a few persons were also walking to and fro to the store or their cars.*
>
> *Since the likelihood is that it is a drug killing, no one wants to get too close, to avoid any contact with officers or neighbors until the crime scene is examined and the body taken away.*

Sometimes it is as though people need to wait to have such events brought to
them via at least one of any number of media before registering it as being something terrible that has happened. In that interval between registering the live event--of death--and the later hearing the emotionalized and sensationalized reporting of it, there is a calm, like the eye of a storm.
It is as though to get emotional about it at the time is to open the doors through which one may invite death in oneself. If the doors are shut for a while, death passes on. Then one may indulge in some borrowed pre-packaged emotions--if one so chooses. Or, to "act them out" like a method actor, dredging up one's memories that bear a relation to the events. Or, if the dead person is close to one--

Perhaps in the awareness which keeps one alive, there is no room to allow for the intrusion of emotions. At least not until one is away from the scene. And even then, one begins to wonder about oneself--if to many things have made such events more "factual" than "real" in a sense. The distancing
that has been created through time--to reframe close-ups as something else, something to be "frozen" or "captured" and left behind, an old abandoned photo yellowing and rotting away. To dwell too long on the image of death--or, not being able to rid oneself of it, what to do with it?

"I cant' seem to shake off this feeling--"

"Nature is a haunted house, and art one that tries to be," Emily Dickinson wrote.
Perhaps in that trying to be haunted, art sets to work to create those things which will elicit the effects and after effects of a "haunting," of "being haunted."

"All the worlds a stage," in Shakespeare's understanding of this--a "play house" haunted by the effects of art--????

Yet the effects that the "trying to be haunted" works towards in its creative endeavors---
do they then become "real" when experienced no longer by "actors" but by "real persons in the audience?"

Does the "false" then create the "real"--as forged letters helped to create the Iraq War, and as a "real or not" dog, artist and art event--cause "real emotions" and words to flow--

And in turn those "real emotions and words"--begin to create both "real after effects" in the world--and in turn as these now "real effects" are reframed and reused as the materials taken back into the making of a further

art, a further "falseness" with yet new effects to be imparted in order to cause the sense of things and people and events as being "haunted" . . . provoking a "haunting sensation" which turns into a further "reality"--

In Goebbels' Diaries, during the final weeks and days of Hitler's life in the ever more desperately hallucinatory world of his bunker, Goebbels records that the Fuhrer spoke of an attack on New York City's skyscrapers as
the ultimate psychological blow to the American psyche.

The first jets with longer range capabilities were being constructed in prototypes at the time, and Hitler speculated that a long range jet could traverse the Atlantic, fly over NYC dropping bombs on the sky scrapers and the canyon like streets among them, and, its high speeds making it impossible to shoot down by American planes of the time, head South East to the Caribbean islands. There, the jet with its fuel almost spent could be landed in the waters and the crew picked up by waiting submarines.

Hitler reasoned, according to Goebbels, that the Americans, so efficient in fire bombing and massive carpet bombings, themselves would have no stomach or psychological strength of will if bombed themselves. A single mission such as the envisioned one could bring the entire country to its knees. To attack the skyscrapers of New York, literalalized symbols of America's "towering" over the rest of the world, would be far more crushing than even the attack on Pearl Harbor.

Murat--do you know the film by Georges Franju Le Sang des Betes--it's a harrowing and dreamlike documentary of what happens inside an abattoir. (Franju also made the extraordinary film Les Yeux sans visage--Eyes without a Face.)

There was at the fringes of Arles, where my family lived then, a huge abattoir, blank walled and from which ran in gutters along a walk way the blood that had escaped cleaning up inside. As one approached, there were sounds of some sorts of machines coming muffled through the aging and ill repaired walls. Nearly all the paint of a once bright sign had peeled away
steadily through time in the powerful summer suns and the seasonal Mistral winds. All that was left were fragments creating the effect of a mosaic missing a great many tiles. Strips and blotched areas of fading once garish reds and blues clung to the eroding, pock marked surfaces. The building itself looked as doomed as the animals within, ready to collapse at any moment among the blood filled gutters.

These gutters ran with a very thick blood, filled with bits and pieces of bones and gristle, tiny chips of raw meat. The overpowering smell of it filled the air, thickening it to the point of a near strangling coagulation.

In some areas furthest from the abattoir, the mixing of bloods of different animals created an ever thickening paint bearing a great variety of hues of red. Towards the very end, the flows had turned into what looked like clays,
having absorbed dust and dirt in their journey down the gutters. The dark clay-like areas were dotted with brighter, still relatively viscous ones, which had ridden on the surfaces of the thicker blood below. These looked like paint squeezed from a tube.

Above the flows swarmed very large swollen black flies, and, higher up, the wheeling of birds who from time to time alighted on the battered concrete and gravel walk way to peck at the blood.

It turned out that only employees were allowed to enter the abattoir itself--they and the animals who were led in from the other side, out of view, through a gang way maze of fences that kept them from prying eyes.

A few years later, I was locked in a cell like a standup coffin in Paris. At the base of the thick door was a small gutter to carry away urine and feces. There was a small barred window at roughly eye level.

An officer of the paramilitary CRS looked in at me and said--watch the gutter closely.

Some men I couldn't see and who made barely any sounds themselves, proceeded
to methodically torture and murder the man in the next cell. A small stream
of blood flowed in the gutter, mixing with the stains of urine and feces.

An abattoir for humans, I remember thinking. Only here the gutter doesn't carry the blood outdoors, to be among the flies and birds, the sun, the wind. One wondered vaguely what happened to it. Was someone else perhaps forced to drink it? Or maybe these butchers did . . . And what of the dead body? Was it perhaps served up in here as choice steaks? Ground up to make
sausages for the prisoners or guards? Or dumped in a hole someplace for the
worms to consume?

Worms in turn eaten by birds who may be eaten at some point along the food chain by humans . . .

The Leaves of Grass that are the tongues of the dead--Leaves of a book--

I remember with a friend going by bus to a very small arena in I can't recall what town to see a Corrida. At the time in Arles, which has the

third largest coliseum built by the Romans, there were held many Corridas and other, non-violent bull sports dating back to the Greek colonization of the area.

The bulls and bullfighters are not allowed to be French; only Spaniards and Spanish bulls were permitted by law. It was rumored that sometimes Gypsies posing as Spaniards would be involved in Corridas such as this one, at which the officials in charge of keeping the laws had a shady air about them. This shadiness prompted many of the older Provencal people to claim they were Corsicans from Marseilles, not at all locals.

El Cordobes was an immense star at this time. He looked like a movie star, had a Romantic life story, and with his long hair had become the first "hip" toreador, kind of the Elvis of bullfighting. El Cordobes had made Corridas very popular among young people who not long before thought they were just for the old people, a ritual of nostalgia rather than the present. The crowd that day was about half teenagers and younger kids, passing cigarettes around and talking non-stop, hoping to see something truly dramatic, larger than life, even in this sad dump. After all, El Cordobes had started from the bottom--

This Corrida, held in a tiny dusty and blood reeking arena that seemed to be more suitable for a small traveling circus, included at one point a very young toreador. One look at this man and the crowd started murmuring--oh no! This poor guy was not at all equipped to face a bull, even the smaller bulls being used that day. He bore the aura of deadly misfortune about him, a ragged shroud obscuring his pitiful cheap toreador's suit.

Very soon into the ritual, the man , very young and tubercular looking, with a face eerily reminiscent of Lautreamont's, was badly gored and hauled out on a stretcher. The bull, meanwhile was hauled off and executed outside the arena. Its body along with the badly gored horses of the picadors who had also been executed--scrawny horses, the bottom of the barrel so to speak---were loaded into a small van bearing the name of a local butcher.

(Bulls balls were a local speciality, and everyone ate horsemeat a few times a week.)

My friend and I with a raucous bunch of raggedy kids were leaning over the low wall at the top of the arena and yelling, as the pale and bloody toreador's body on the flimsy stretcher was shoved into another small van----"If he dies, is he for sale also? How much for 500 gms, eh? less than the bull and more than the horses?"

The traditional sausage of Arles is made with donkey meat, so it was a big deal among the citizens when the French TV made a special from I think a Giono story about a donkey and it was filmed nearby. It was around this time, just a bit later, that the Bresson film Au Hasard Balthazar came to town. My sister and I went to see it--we had seen the Bresson Pickpocket film and also Mouchette at La Maison des Jeunes, the young people's club and were big fans.

This is the last Bresson film in which the Jansenist Moment of Grace comes to a character--and this time, it comes to the donkey, as the people have turned so far from any sense or reach of Grace. The old Provencal gentleman sitting next to us said at the end, Ah! What a film! This director understands why we eat the donkey--it is blessed by God. When we eat, Grace comes into us.

A few years later, in Vermont, my mother had decided to make her own boudin (Quebecois blood sausage) rather than buying it from the butcher who made his own at the General Store.

A friend of mine arrived one sunny morning with in his back trunk several huge plastic containers of pork blood. He opened one to show my mother that the blood was fresh--and she begin vomiting, very violently, for some time.

So much for making her own boudin!! The boudin making butcher hadn't lost a customer after all. She had no idea what to do with al the blood, so my brother and I took the containers and made the rounds of lawns in the village of people whom we deemed worthy, and poured great gushing flows out on their good sized properties.

Not long after, the howls of packs of dogs running from one place to the next to lick up the blood in a mass frenzy ripped open the quiet day. And soon after the telephone started ringing, it being a small village and news, or suspicions, traveling fast.

What is one "to make of such things?"

One follows the bloody lines of the train of associations through time and space, mixing with dirt and dust, with gravel and urine, consumed by dogs

> *and humans alike in the form of "blood sausages" and "blood soaked lawns."*
> *The blood may "run hot and cold," or "freeze" or "boil" depending on the emotionalism involved, on the language with which one may choose to present*
> *these events with, these events which also transform themselves into clay and paint, and become suggestive of other ways of putting blood to use.*
>
> *And blood itself via transfusions that are contaminated, may be the living bearer of death.*
>
> *Or for the vampyre, the living flow of the unliving's endless addict-like cravings--*
>
> *Life and death haunting one another in the vein's blue flows or the red spatterings of spilled and flying blood--*
>
> *Which can be "read' by experts to determine one more piece of evidence in reconstructing a crime, an accident, an "after effect"haunting a moment of violence--or not--simply a trying to be haunting as what is the last traces of an existence which is "read" in "red" and so turned into the writing of the reports of the "case."*
>
> *And is that "the end of it, case closed," or simply the creation of an effect that endures as a "cold case file" until reopened at a later date--to*
> *create a whole new chain of after effects--become again a "hot tip" or "ongoing investigation"---*
>
> *An "ongoing investigation," then, into these "haunting questions"--*

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360. Susan Webster Schultz

UNO Low-Res MFA summer programs

Wed 14 May 2008

The summer programs in San Miguel, Mexico and Brunnenburg, Italy, could still
accommodate more students. Give the website a look:

http://lowres.uno.edu/sanmiguel/

I'll be teaching the poetry workshop in San Miguel.

For more information yet, contact:

Jennifer Stewart
Coordinator

Study Abroad Programs in Writing
University of New Orleans
New Orleans, LA 70148
[redacted]

aloha, Susan M. Schultz

http://tinfishpress.com

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361. **David Chirot**

from Sean Bonney: Leaflet to be Distributed at London "Openned" Bernstein Reading Today

Wed 14 May 2008

---

the fantastic English poet, artist, performer, editor and publisher Sean Bonney just notified me of this, if any one attending the events today (Justin Katko, Maggie O'Sullivan and Edward Nesbit are also reading)

Fwd: bernstein

hi David,
thought you should know, your postscript to yr KentJohnson review, re Bernstein's enough, is being printed as a leaflet to distribute at his London
reading tomorrow. hope thats ok . . . .
how are things?
Sean

you can find the review & postscript at
http://galatearesurrection3.blogspot.com

the book reviewed is "Lyric Poetry After Auschwitz" --
which will be appearing soon in Italian translation in its entirety

news of this with fotos of Abu Ghraib and poster for the reading are at
blog address
http://davidbaptistechirot.blogspot.com/2008/05/sean-bonney-leaflet-of-chirot-piece-to.html---

(one of the fotos includes a dog attacking a man as part of the photographed "performance art" "directed" by american soldiers at the prison, to "soften up" prisoners before their interrogations--)

Sean's great blog has link to essay on "Waterboarding and Poetry" which is also in Wordforword 13
http://abandonedbuildings.blogspot.com

If you haven't read Sean Bonney's Baudelaire book yet--do!!

↑ Index

362. tyrone williams
Re: Rauschenberg poem tribute
Wed 14 May 2008

Rauschenberg was a major influence for me too, Charlotte--and your poem is a nice tribute to this encyclopedic spirit.

-----Original Message-----
>From: Charlotte Mandel <[redacted]>
>Sent: May 13, 2008 7:14 PM
>To: [redacted]
>Subject: Rauschenberg poem tribute
>
>Friends,
>Not because it's a great poem but because his work was an uplift for
>me from the earliest times of encounter, I list my poem published
>online in poemeleon's ekphrastic issue "Rauschenberg's Goat":
>http://www.poemeleon.org/rauschenbergs-goat
>
>rip, RR
>Charlotte

Tyrone Williams

↑ Index

363. Alan Sondheim
An emblem
Wed 14 May 2008

An emblem

analog--abject (hidden <> flight) flesh silence | {stench, odor}
emptiness mind
discrete--pure (visible <> embrace) mind speech | {scent, smell)

Let analog resonate 0, that is substance with no premise, project. Let discrete resonate 1, that is inscription with project, maintenance. Think analog resonating nothing, discrete resonating. Then _1_ draws _0_ out. The Emblem is always discrete, the analog(ic) always approached asymptot- ically, from the other side. Analog as release of emblem, discrete as emblematic release.

The abject of the analog is hidden (passively or actively); it harbors flight, flight-from skittered across substance surface, flight-towards oozed beneath it. The abject is desired, uninscribed death, defuge. And that is what there is.

Analogic: of the flesh, stench, silence, noise, parasite, emptiness of mind.

The visible of the analog is embraced (passively or actively), embrace- from as inscription, isolation, purification, distanced, the blemish of the body in-visible, sutured over, cosmeticized, cover-up. And embrace- towards, arousal within the visible, inscribed and introjected objects- objectifications. And that is what there is.

Discrete: of speech, discursivity, talk, fecundity of mind.

Among visible and abject, emptiness. Among analog and discrete, emptiness. Analog and discrete sutured at the limits--the inscription of analogic, abjection of discrete. Culture exists, exhausts, exhumes, at the junction; the junction is driven by impulse, exchange and use values (regimes), arousal, rite, contract, the letter, annihilation. The letter is always under erasure, granular, memory.

(_Desire_ of flight and embrace.)

On _the one hand_ dyads are always suspect, problematic, under erasure, abject; _on the other_ dyads are originary _wherever, whenever there is origin._ Think of _originary fields,_ not points; areas, not vectors; temporalities, not time; infinitesimals, not 0. Think of emission and absorption spectra; particle annihilation and creation: "The world is _not_ locally realistic." (Nielsen and Chuang, Quantum Computation and Quantum Information.)

nothing among nothing

==========

(for Philadelphia show music: http://shows.dmusic.com/ then to Fire Museum Label Showcase Parts 5 and 6. 5=guitar, 6=keyboard.)

↑ Index

364. **Layne Russell**

Re: 50th Anniversary of A Coney Island of the Mind

Wed 14 May 2008

I wrote a poem called "Ferlinghetti on the Lawn" that brings in a quote from one of the poems in this book. It appears in the anthology Vernon posted about...Selected Poems of Post-Beat Poets...in Chinese! Who woulda thought....

Layne

----- Original Message -----
From: Gerald Schwartz
To: [redacted]
Sent: Wednesday, May 14, 2008 6:39 AM
Subject: Re: 50th Anniversary of A Coney Island of the Mind

Thank you for the remembrance:
takes me back
    thru the crape paper
and the stucco'd electricty
    and the boardwalk of seance'd
        thrills beyond

Gerald S.

> *A Coney Island of the Mind*
>
> *- an evergreen book by an evergreen poet is into its 50th year of publication.*
>
> *Lawrence Ferlinghetti is 89 while his second book turns 50. For most experimental poets like me, nearly half-a-century younger than Ferlinghetti,*
> *this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a*
> *great book no doubt, an truly evergreen book of poems, the most sold poetry*
> *book in English language in the 20th century by a living poet, still enthralls with its rusty musings like a landscape with ancient windmills.*
>
> *Aryanil*

↑ Index

365. **Jim Andrews**

The Dadameter, a new project by Christophe Bruno

Wed 14 May 2008

A link to Christophe Bruno's new project "the Dadameter", now exhibited at the Rencontres Internationales Paris-Berlin-Madrid
http://iterature.com/dadameter

If you like that, check out http://iterature.com and
http://christophebruno.com

ja
http://vispo.com

↑ Index

366. **steve d. dalachinsky**
Re: 50th Anniversary of A Coney Island of the Mind
Thu 15 May 2008

---

me too my 1st beat books at age 14 or so were given to me in the nuthouse they were howl and coney island of the mind made big impressions christ climbed down from his bare treeAH brooklyn place of me boith

On Wed, 14 May 2008 08:57:50 -0700 Joel Weishaus <[redacted]>
writes:
> "A Coney Island of the Mind" meant much to my friends and I--poets
> and
> painters alike--when we were beginning, in Brooklyn. It was an
> original
> voice among an amazing movement of original voices. That his work
> never
> reached further doesn't matter. This book alone announced an
> exceptional
> life and bodhisattvic career.
>
> -Joel
>
>
> ----- Original Message -----
> From: "Aryanil Mukherjee" <[redacted]>
> To: <[redacted]>
> Sent: Wednesday, May 14, 2008 5:18 AM
> Subject: 50th Anniversary of A Coney Island of the Mind
>
>
> >A Coney Island of the Mind
> >
> > - an evergreen book by an evergreen poet is into its 50th year of
> > publication.
> >
> > Lawrence Ferlinghetti is 89 while his second book turns 50. For
> most
> > experimental poets like me, nearly half-a-century younger than
> > Ferlinghetti,
> > this is "easy poetry" perhaps, old-fashioned buccaneer lyric
> perhaps, but
> > a
> > great book no doubt, an truly evergreen book of poems, the most

> sold
> > poetry
> > book in English language in the 20th century by a living poet,
> still
> > enthralls with its rusty musings like a landscape with ancient
> windmills.
> >
> > Aryanil
> >
>
>

↑ Index

367. **steve d. dalachinsky**
Re: 50th Anniversary of A Coney Island of the Mind
Thu 15 May 2008

---

coney island of the mind was a new directions book not an evergreen book or did i misunderstand your message below

On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee <[redacted]>
writes:
> A Coney Island of the Mind
>
> - an evergreen book by an evergreen poet is into its 50th year of
> publication.
>
> Lawrence Ferlinghetti is 89 while his second book turns 50. For
> most
> experimental poets like me, nearly half-a-century younger than
> Ferlinghetti,
> this is "easy poetry" perhaps, old-fashioned buccaneer lyric
> perhaps, but a
> great book no doubt, an truly evergreen book of poems, the most sold
> poetry
> book in English language in the 20th century by a living poet,
> still
> enthralls with its rusty musings like a landscape with ancient
> windmills.
>
> Aryanil
>
>

↑ Index

368. Adam Fieled
Steve Halle, from "Elegaic Stanzas," on PFS Post!
Thu 15 May 2008

Check out some splashy prose poems from Steve Halle's "Elegaic Stanzas" on PFS Post:

http://www.artrecess.blogspot.com

Books!
"Beams"
http://www.blazevox.org/ebk-af.pdf

"Opera Bufa"
http://www.lulu.com/content/1137210

↑ Index

369. Steve Tills
Re: Weldon Kees
Thu 15 May 2008

Bravo, Steve's Russell and Dalichinsky re: Boom-boom Bloom's labeling.

What should all us "minor" souls, intellects, and B-leaguers call Harry baby?

"A very good-to-fine major labeler?"

Hey, who's got fun and funny labels for Harry? Anybody care to play? Do him some (Donald) justice?

Just funnin...

Steve Tills

http://theenk.blogspot.com

Date: Tue, 13 May 2008 17:30:03 -0700
From: steve russell <[redacted]>
Subject: Re: Weldon Kees

read a little Harold Bloom or too much Harold Bloom and bad stuff starts to rub off

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Monday, May 12, 2008 3:53:26 PM
Subject: Re: Weldon Kees

i love that a very good minor poet ah labels ah the majors and the minors ah we poor souls

On Sun, 11 May 2008 19:34:58 -0600 "Larry O. Dean"
<[redacted]> writes:
> I agree re Kees. A good bio, Vanished Act, appeared a few years back.
> The
> short stories and posthumous novel, Fall Quarter, are well worth
> reading
> too.
>
> steve russell writes:
>
> > I wish someone would start a Weldon Kees discussion. I won't cuz
> the topic won't get attention. Still, the late Donald Justice, a
> very good minor poet, discovered and introduced Kees as one of the
> most important poets of his generation. Without Justice, Kees (his
> work) would have been forgotten. & that is as sad as the man's
> apparent suicide.
>
>
>

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370. Michael Heller
Reading reminder
Thu 15 May 2008

The following event takes place at:
Medicine Show
549 West 52nd St. (between 10th and 11th Ave.), New York
$5 admission
Reservations requested to ensure seating: [redacted]
This program is funded by the New York State Council on the Arts, a state agency.

Monday, May 19, 7:30 pm-- MICHAEL HELLER & GEORGE WITTE
These Are The People In Your Neighborhood

Michael Heller-- Michael Heller is a poet, essayist and critic. Recent books include Exigent Futures: New and Selected Poems, Uncertain Poetries, a collection of his essays, and Earth and Cave, a memoir of Spain in the 60s. Forthcoming in 2008 are Eschaton, a book of poems, Speaking the Estranged, essays on the work of George Oppen and Marble Snows: Two Novellas. Among

his many awards are the Di Castagnola Prize of the Poetry Society of America and grants from the National Endowment, NYFA and The Fund for Poetry.

George Witte's first book, The Apparitioners, was published by Three Rail Press in November 2005; please visit <http://www.threerailpress.com/>www.threerailpress.com for more information or to buy the book. His poems have appeared in The Atlantic, Boulevard, Gettysburg Review, Kenyon Review, Poetry, Prairie Schooner, Ploughshares, Southwest Review, Shenandoah, and elsewhere.

For more information, please call Gary Heidt at [redacted]

###

Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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371. Aryanil Mukherjee
Re: 50th Anniversary of A Coney Island of the Mind
Thu 15 May 2008

---

yes, it was and is a new directions book.....an evergreen book from new directions.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of steve d. dalachinsky
Sent: Thursday, May 15, 2008 3:29 AM
To: [redacted]
Subject: Re: 50th Anniversary of A Coney Island of the Mind

coney island of the mind was a new directions book not an evergreen book or did i misunderstand your message below

On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee <[redacted]>
writes:
> A Coney Island of the Mind
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> - an evergreen book by an evergreen poet is into its 50th year of
> publication.
>

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> this is "easy poetry" perhaps, old-fashioned buccaneer lyric
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> poetry
> book in English language in the 20th century by a living poet,
> still
> enthralls with its rusty musings like a landscape with ancient
> windmills.
>
> Aryanil
>
>

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372. **SCOTT HOWARD**

CFW: Interviews

Thu 15 May 2008

The editors at Reconfigurations are seeking interviews with writers, scholars, artists . . . for volume two of the journal, which will be published in November.

For the current CFW, see:

http://reconfigurations.blogspot.com/2008/04/cfw-2008-process-fields-of.html

RECONFIGURATIONS is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Manuscripts accepted for editorial review: April 1 - August 1. Reconfigurations publishes during the month of November. Copyright remains with the authors. Reconfigurations is an open-access, independently managed journal. ISSN forthcoming.

///

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373. **David-Baptiste Chirot**

(from Umbrella) All Artists should read this important Petition and sign it

Thu 15 May 2008

Very important petition to protect artists' copyrights:

http://www.gopetition.com/petitions/no-to-orphan-works-act.html

More Info:

Under current copyright law, in effect
for the last 30 years, your

visual art is copy protected whether or not it is registered or carries

the copyright symbol.

This week, the U.S. House of
Representatives is expected to introduce the Orphan Works Act of 2008. If
you care about protecting your work, you're against it. It will have the
effect of wiping out any copyright on visual art now in existence,
throwing your work into the public domain.
If you wish to protect your work
(each and every separate piece) you will have to digitize it and register
it with private sector

registries as yet uncreated, for a fee as yet unestablished. I say registries
because this bill places no limit on how many separate registries there could be.

It gets worse. Anyone can submit images,
including your images. They

would then be excused from any liability for infringement (also known as

THEFT) unless the legitimate rights owner (you) responds within a

certain period of time to grant or deny permission to use your work.

That means you will also have to look
through every image in every

registry all the time to make sure someone is not stealing and

registering your art. You could actually end up illegally using your own

artwork or photo if someone else registers it.

Please read more in this excerpt from

illustratorspartnership.org
; I

know it's long, but it's worth reading. Also, note that while their

site is geared to illustrators, everything they say applies as well to

photographers, musicians, filmakers, painters, writers, etc:

Since the last bill died in committee in
2006, the advocates of this

legislation have promoted the creation of private commercial registries.

On January 29, 2007, a lead attorney for the Copyright Office warned us

that under their plan any work not registered with a private sector

registry would be a potential orphan from the moment it was created.

This means you would not only have to
register your published work, but

also:

— Every sketch or note on every page of
every sketchbook;

— Every sketch you send to every client;

— Every photograph you take anywhere, anytime, including family photos,

home videos, etc.;

— Every letter, email, etc., professional, personal or private.

This Would End Passive Copyright
Protection: Under existing law the

total creative output of any 'creator' receives passive copyright

protection from the moment you create it. This covers everything from

the published work of professional artists to the unpublished diaries,

letters and family photos of the average citizen.

But under the Orphan Works proposal, none
of this material would be

covered unless the creator took active steps to register and maintain

coverage with a commercial registry. Failure to do so would 'signal' to

infringers that you have no interest in protecting the work.

The Registration Paradox:

By conceding that their proposals would make potential orphans of any

unregistered works, the Copyright Office proposals would lead to a

registration paradox: In order to 'protect' work from exposure to infringement, creators would have to expose it on a publicly searchable registry. This would:

— Expose creative work to plagiarists and derivative abusers;

— Expose trade secrets and unused sketches to competitors;

— Expose unpublished and private correspondence to the public on the Orwellian premise that you must expose it to 'protect' it.

Yet registries will not be able to monitor infringements nor enforce copyright compliance. Even after you've shelled out 'protection money' to a commercial registry to register hundreds of thousands of works, you still won't be protected. A registry would do nothing more than give you a piece of paper. You would still have to monitor infringements - which can occur anytime anywhere in the world; then embark on an uncertain quest to find the infringer, file a case in Federal court, then prove that the infringer has removed your name or other identifying information from your work. Meanwhile all the infringer will have to do is say there was no such information on the work when he found it and assert an orphan works defense.

Coerced registration violates the spirit and letter of international copyright law and copyright-related treaties. And because this bill would effectively eliminate the passive copyright protection afforded personal correspondence, family photos, etc. it would tear one more slender thread of privacy protection from the fabric of fundamental rights we currently take for granted.

We urge Congress to carefully reconsider the unintended consequences of this radical copyright proposal.

— Brad Holland and Cynthia Turner, for the Board of the Illustrators'

Partnership

So, what to do about this? More from the Illustrators Partnership

website:

March 19, 2008

We expect a bill to be released after the Easter recess. Sources say it

will be introduced in the House and Senate simultaneously, and

fast-tracked for a vote in the House by mid-May. Advocates hope for

swift passage before the summer recess.

The decision to introduce such a radical bill so late in the session is

ominous. Because of fall elections, this will be a short Congressional

year. Any bill not passed by the end of Congress will have to

re-introduced in the next Congress. That means the bill's sponsors must

know they have their ducks lined up.

GET ON ORPHAN WORKS E-MAIL LIST

To be notified of the latest information on the Orphan Works bill and

when to contact your legislators, send an email to

[redacted] and ask to be added to the Orphan

Works list. You can also visit the IPA Orphan Works Resource Page for

Artists for more information, because I didn't even detail all the

disgusting facets of this shocking legislation:

http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00185

Both House and Senate versions of the Orphan Works Act of 2008 can be

downloaded from the IPA homepage:

http://illustratorspartnership.org/

And... please act!

The fastest, easiest thing is to sign a
petition here:

http://www.gopetition.com/petitions/no-to-orphan-works-act.html

Go to

http://www.usa.gov/Contact/Elected.shtml to quickly find
the phone

number, address and e-mail of every U.S. senator, U.S.
representative,

and state legislator. In the meantime, please feel free to forward this

to all the artists you know.

_____

Spam

Not spam

Forget previous vote

_____

Dr. John M. Bennett

Curator, Avant Writing Collection

Rare Books & Manuscripts Library

The Ohio State University Libraries

1858 Neil Av Mall

Columbus, OH 43210 USA

[redacted]

[redacted]

www.johnmbennett.net

http://www.library.osu.edu/sites/rarebooks/avantwriting/

_____

__._,_.___

Messages in this topic (1)

Reply (via web post)
|

Start a new topic

Messages
| Files
| Photos
| Links
| Database
| Polls
| Members
| Calendar

Change settings via the Web (Yahoo! ID required)

Change settings via email: Switch delivery to Daily Digest | Switch format to Traditional

Visit Your Group
|

Yahoo! Groups Terms of Use |

Unsubscribe

Recent Activity

1
New Members

Visit Your Group

Y! Entertainment
World of Star Wars
Rediscover the force.
Explore now.

Find Balance
on Yahoo! Groups
manage nutrition,
activity & well-being.

Check out the
Y! Groups blog
Stay up to speed
on all things Groups!

.

__,_._,___

_____ With Windows Live for mobile, your contacts travel with you.

http://www.windowslive.com/mobile/overview.html?
ocid=TXT_TAGLM_WL_Refresh_mobile_052008=

↑ Index

374. **steve russell**
Re: Weldon Kees
Thu 15 May 2008

Pompous Harry, the world's least harmless windbag. A cartoonist would have fun with Bloom's dour mug.

----- Original Message ----
From: Steve Tills <[redacted]>
To: [redacted]
Sent: Thursday, May 15, 2008 9:45:09 AM
Subject: Re: Weldon Kees

Bravo, Steve's Russell and Dalichinsky re: Boom-boom Bloom's labeling.

What should all us "minor" souls, intellects, and B-leaguers call Harry baby?

"A very good-to-fine major labeler?"

Hey, who's got fun and funny labels for Harry? Anybody care to play? Do him some (Donald) justice?

Just funnin...

Steve Tills

http://theenk.blogspot.com

Date: Tue, 13 May 2008 17:30:03 -0700
From: steve russell <[redacted]>
Subject: Re: Weldon Kees

read a little Harold Bloom or too much Harold Bloom and bad stuff starts to rub off

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Monday, May 12, 2008 3:53:26 PM
Subject: Re: Weldon Kees

i love that a very good minor poet ah labels ah the majors and the minors ah we poor souls

On Sun, 11 May 2008 19:34:58 -0600 "Larry O. Dean"
<[redacted]> writes:

> I agree re Kees. A good bio, Vanished Act, appeared a few years back.
> The
> short stories and posthumous novel, Fall Quarter, are well worth
> reading
> too.
>
> steve russell writes:
>
> > I wish someone would start a Weldon Kees discussion. I won't cuz
> the topic won't get attention. Still, the late Donald Justice, a
> very good minor poet, discovered and introduced Kees as one of the
> most important poets of his generation. Without Justice, Kees (his
> work) would have been forgotten. & that is as sad as the man's
> apparent suicide.
>
>
>

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375. **steve d. dalachinsky**

Re: 50th Anniversary of A Coney Island of the Mind

Thu 15 May 2008

---

no evergreen books are published by groove press unless you literally
mean metaphorically speaking that the book is evergreen
yer wrong about this trust me or....

On Thu, 15 May 2008 10:36:06 -0400 Aryanil Mukherjee <[redacted]>
writes:
> yes, it was and is a new directions book.....an evergreen book from
> new
> directions.
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[redacted]] On
> Behalf Of steve d. dalachinsky
> Sent: Thursday, May 15, 2008 3:29 AM
> To: [redacted]
> Subject: Re: 50th Anniversary of A Coney Island of the Mind
>
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> book

> or did i misunderstand your message below
>
> On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee
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> > A Coney Island of the Mind
> >
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> > publication.
> >
> > Lawrence Ferlinghetti is 89 while his second book turns 50. For
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> > experimental poets like me, nearly half-a-century younger than
> > Ferlinghetti,
> > this is "easy poetry" perhaps, old-fashioned buccaneer lyric
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> > great book no doubt, an truly evergreen book of poems, the most
> sold
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> > book in English language in the 20th century by a living poet,
> > still
> > enthralls with its rusty musings like a landscape with ancient
> > windmills.
> >
> > Aryanil
> >
> >
>
>

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376. **William Allegrezza**

Come hear poets Sarah Rosenthal and Kristy Bowen read next Tuesday in Chicago!

Fri 16 May 2008

Come hear Sarah Rosenthal and Kristy Bowen read next Tuesday in Hyde Park!

Series A is held at the Hyde Park Art Center in Chicago at 5020 S. Cornell (easy to get to from Metra or the #6) at 7:00.

Sarah Rosenthal is the author of three chapbooks: How I Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), and not-chicago (Melodeon,

1998). Her work has appeared in numerous journals including Bird Dog, Milk, Xcp (Cross Cultural Poetics), can we have our ball back, 14 Hills, Tripwire, Shampoo, Tin Lustre Mobile, Mirage/Period/(ical), Tinfish, and Bombay Gin, and her work has been anthologized in hinge: A BOAS Anthology (Crack Press, 2002), the Faux Press Bay Area Anthology (Faux Press, 2005), and The Other Side of the Postcard (City Lights, 2005). Her interviews with Bay Area poets have appeared or are forthcoming in Aufgabe, Jacket, How2, Rain Taxi, and Xantippe.

Kristy Bowen is the author of the fever almanac (Ghost Road Press, 2006) as well as several chapbook projects, including feign (NMP, 2007) and at the hotel andromeda, a collaborative book arts project inspired by Joseph Cornell. Her second collection, in the bird museum is forthcoming from Dusie Books early this year. Another, girl show, will be published by Ghost Road Press in 2009. She edits the online litzine wicked alice and runs dancing girl press & studio, which publishes work by women poets.

BYOB.

For more information, please check the web site:
www.moriapoetry.com/seriesa.html. You can find a link there to listen to past readings.

Bill Allegrezza

p.s. Please forward this note because my e-mail list is rather small.

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377. Tim Peterson
SEGUE 5/17: DELANY & JAVIER
Fri 16 May 2008

The Segue Reading Series presents:

SAMUEL R. DELANY & PAOLO JAVIER

Saturday, May 17, 4PM-6PM

308 Bowery, just north of Houston

$6 admission goes to support the readers

Hosted by Tim Peterson (curated by erica kaufman & Tim Peterson)

SAMUEL R. DELANY is a novelist and critic who lives in New York City and teaches English and creative writing at Temple University in Philadelphia. He is a winner of four Nebula Awards, two Hugo Awards, and the William Whitehead Memorial Award for a Lifetime's Contribution to Lesian and Gay writing. His novels include Nova, Dhalgren, Trouble on Triton, Hogg, The Mad Man, Phallos,

and most recently Dark Reflections. His short fiction has been collected in books such as Aye and Gomorrah and Other Stories and Atlantis: Three Tales. His nonfiction has been collected in volumes such as Silent Interviews, Longer Views, Shorter Views, and About Writing, and he is the author of a best-selling study, Times Square Red, Times Square Blue.

PAOLO JAVIER is a Lower Manhattan Cultural Council Writer-in-Residence. He is the author of LMFAO (OMG! Press, forthcoming), Goldfish Kisses (Sona Books), 60 lv bo(e)mbs (O Books), and the time at the end of this writing (Ahadada), which received a Small Press Traffic Book of the Year Award. He edits the online journal 2nd Ave Poetry, and lives in New York.

The Segue Reading Series is made possible by the support of The Segue Foundation and the New York State Council on the Arts. For more information, please visit www.seguefoundation.com, bowerypoetry.com/midsection.htm, or call [redacted].=

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378. Camille Martin
CKLN-FM program
Fri 16 May 2008

Please tune in to Ryerson University's CKLN, 88.1 FM, on Tuesday, May 20, 2-3 pm, for my third-Tuesday edition of In Other Words.

My focus for that show will be twentieth-century poetry and other texts set to music - composed or improvised. I'll play musical settings or interpretations of texts by William Carlos Williams, Lisa Jarnot, Robert Creeley, Laurie Anderson, traditional Innuit chants, Michael Basinski, Stuart Ross, Jack Kerouac, Gertrude Stein, Vernon Frazer, and John Barton Wolgamot - or as many of these as time will allow.

The link for online listening:

http://www.ckln.fm

I'm also excited to announce that I'm coming on board CKLN as a regular host of In Other Words, your radio program for all things literary. My show will be 2-3 pm every third Tuesday of the month. I'll mostly feature sound poetry and text-sound compositions. Please mark my show on your calendar and join me.

Camille Martin

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379. David Chirot

from David the Talking Head Byrne: Bob the Builder (Rauschenberg) - New York Times

Fri 16 May 2008

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http://www.nytimes.com/2008/05/16/opinion/16byrne.html?_r=1&th&emc=th&oref=slogin ---

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380. amy king

Tonight 's Candy

Fri 16 May 2008

Friday May 16th, 7pm
Pete's Candy Store
709 Lorimer St. (between Frost and Richardson)
Williamsburg, Brooklyn
Directions: Take the G to Metropolitan or the L to Lorimer.

~~~

Hosted by Sommer Browning

Morgan Lucas Schuldt is the author of Verge (Parlor Press: Free Verse Editions, 2007) and Otherhow (Kitchen Press, 2007), a chapbook. He lives in Tucson where he edits the literary journal CUE.

Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi (Blazevox Books). She edits the Poetics List and moderates the Women's Poetry Listserv. She is currently editing an anthology, The Urban Poetic, forthcoming from Factory School. Please visit http://amyking.org for more.

Betsy Wheeler currently lives in Lewisburg, PA, where she holds the Stadler Fellowship at Bucknell University. Her poetry can be found in Ping Pong, The Hat, No Tell Motel, Painted Bride Quarterly, Can We Have Our Ball Back, and elsewhere. She is co-editor of Pilot and Pilot Books.

Frank Montesonti's poetry has been published in Black Warrior Review, Poet Lore, AQR, Barrow Street, Spork, and Cream City Review, among other magazines

~~~

http://www.petescandystore.com/bigpoetry/index.html#may16

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

↑ Index

381. Charles Alexander
book launch!
Fri 16 May 2008

If you're within driving distance of Tucson, come to a book launch for new Chax Press books by

Steve McCaffery: SLIGHTLY LEFT OF THINKING
Karen Mac Cormack: IMPLEXURES (complete edition)

Tomorrow, Saturday, May 17, 7pm, at the Univ. of Arizona Poetry Center 1508 E. Helen St. (at Vine), free of charge

Special prices on these two books and more!

And if you can't come, visit the web site at http://chax.org and order the books.

Thank you!

It may take a few days for us to send books out, as I can't go into our studio (for a good reason, a medical one that will soon be over) until Wednesday, May 20. So if you have already ordered, hold tight. If you are about to, books will be sent next week.

Other new books on the web site:

Leonard Schwartz: A MESSAGE BACK AND OTHER FURORS
John Tritica: SOUND REMAINS
Jeanne Heuving: TRANSDUCER
Hilton Obenzinger: BUSY DYING

and one not yet on the web site , a chapboook (order directly, please, with check):
Frances Sjoberg: OUTCROP ($12 plus $3 shipping)

and very soon to come (book launch June 8 in Bay Area):
Elizabeth Treadwell: WARDOLLY -- it can already be ordered on the web site.

Also, please note -- a slight glitch has developed in our web site which will be fixed shortly. This does not effect ordering the new books, only navigation

among the back list of books -- but you can still find the back list books if you go to the "books" link at the top of the page.

cheers!

Charles

charles alexander
chax press
[redacted]
650 e. ninth st.
tucson arizona 85705
[redacted]

↑ Index

382. Lindsay Wong
NEW BOOK: The Collected Poems of Robert Creeley, 1975-2005
Fri 16 May 2008

Dear Poetics-L:

RE: http://listserv.acsu.buffalo.edu/archives/poetics.html

The University of California Press is pleased to announce the publication of:

The Collected Poems of Robert Creeley, 1975-2005
Now Available in Paperback!

Robert Creeley(1926-2005) published more than sixty books of poetry, prose, essays, and interviews in the United States and abroad. His many honors included the Lannan Lifetime Achievement Award, the Frost Medal, the Shelley Memorial Award, and the Bollingen Prize in Poetry. He was a member of the American Academy of Arts and Letters and Distinguished Professor in the Graduate Program in Literary Arts at Brown University.

http://go.ucpress.edu/CollectedPoems

This definitive collection showcases thirty years of work by one of the most significant American poets of the twentieth century, bringing together verse that originally appeared in eight acclaimed books of poetry.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/CollectedPoems

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383. **Joel Weishaus**

Re: 50th Anniversary of A Coney Island of the Mind

Fri 16 May 2008

Not correct. The Evergreen Review was published by Grove Press.

-Joel

----- Original Message -----
From: "steve d. dalachinsky" <[redacted]>
To: <[redacted]>
Sent: Thursday, May 15, 2008 3:15 PM
Subject: Re: 50th Anniversary of A Coney Island of the Mind

> *no evergreen books are published by groove press unless you literally mean metaphorically speaking that the book is evergreen*
> *yer wrong about this trust me or....*
>
> *On Thu, 15 May 2008 10:36:06 -0400 Aryanil Mukherjee <[redacted]> writes:*
> *yes, it was and is a new directions book.....an evergreen book from new*
> *directions.*
>
> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]] On*
> *Behalf Of steve d. dalachinsky*
> *Sent: Thursday, May 15, 2008 3:29 AM*
> *To: [redacted]*
> *Subject: Re: 50th Anniversary of A Coney Island of the Mind*
>
> *coney island of the mind was a new directions book not an evergreen book*
> *or did i misunderstand your message below*
>
> *On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee*
> *<[redacted]>*
> *writes:*
> *A Coney Island of the Mind*
>
> *- an evergreen book by an evergreen poet is into its 50th year of publication.*
>
> *Lawrence Ferlinghetti is 89 while his second book turns 50. For most*
> *experimental poets like me, nearly half-a-century younger than Ferlinghetti,*

> *this is "easy poetry" perhaps, old-fashioned buccaneer lyric perhaps, but a*
> *great book no doubt, an truly evergreen book of poems, the most sold*
> *poetry*
> *book in English language in the 20th century by a living poet, still*
> *enthralls with its rusty musings like a landscape with ancient windmills.*
>
> *Aryanil*

↑ Index

384. **steve d. dalachinsky**
reading
Fri 16 May 2008

Originally published in Paris in 1995 by Editions Gallimard, Carl Watson's novel, The Hotel of Irrevocable Acts has finally been published in its original language (English) by Autonomedia/Unbearables. A book release party will be held at Tribes Gallery, 285 East 3rd Street, 2nd Floor, NYC, Saturday, May 24th, 7–9 pm. Various readers, (including Watson) will present passages from the novel and a general festive air will prevail.

Watson is also the author of the short story collections, Beneath the Empire of the Birds (Apathy) and Bricolage ex Machina (Lost Modern). Upcoming— a selection of short theoretical pieces entitled Psychosomatic Life , will be published by Vagabond Press this fall. He is also regular contributor to the irreverent political newpaper, "The Williamsburg Observer."

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385. CA Conrad

sign-up time for "The 4 Sundays of JULY: The LIVING CITY POETRY WORKSHOPS!"

Fri 16 May 2008

We will meet at Logan's Circle fountain (on the Benjamin Franklin Parkway in Philadelphia) at noon to discuss poetry we're reading, or whatever we want to talk about concerning poetry. Then at 1:08 we will get started with the workshop, which will last to about 5pm or so.

Sign-up for ALL 4 SUNDAYS is ONLY $108
or take one or more for $27 a class
The 4 Sundays are July 6, 13, 20, 27

Sign-up DEADLINE is June 22nd, or until there are enough slots filled.
Write to CAConrad at [redacted] with
---dates you will be attending
---your phone number (this is in case it is raining on workshop day and we need to meet indoors)
PLEASE FEEL FREE TO TELL OTHERS

(Soma)tic Poetry Workshops. In this frantic, routine-driven world we need freedom from regimented poetry writing, and a healthy dose of walking the space between Soma (spirit) and Somatic (body). Using gemstones, trees, and the city itself, we will create deliberate, sustained physical manipulations to generate language to write our poems. Every thing is new every time we embark, and opening our minds to having that freedom in our lives everyday to write poems is what these workshops are about. CAConrad's book *(Soma)tic Midge *(FAUX Press) was written after eating and living with a single color for a day. Poem samples, as well as a link to his monthly (Soma)tic Poetry Exercises can be found here:
www.CAConrad.blogspot.com<http://www.caconrad.blogspot.com/> Poetry is for everyBody, therefore everyBody is welcome!

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386. **Danny Snelson**

2008 PennSound Featured Resources & Audio Essay

Fri 16 May 2008

Hello Poetics,

I am pleased to announce my selection of PennSound Featured Resources<http://writing.upenn.edu/pennsound/x/Featured-2008.html>& an

audio essay I composed on the selection available here <http://writing.upenn.edu/pennsound/x/Featured-2008.html#reprise>.

Download the entire compilation as a zip file<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/Featured_2008.zip>(large!
- 123mb)
or, The individual tracks:

Introduction: Jed Rasula <http://writing.upenn.edu/pennsound/x/Rasula.html>(2000):
[MP3 : The Ambassadors (Part I)<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/00_Rasula-Jed_Featured_2008.mp3>]

1. William Carlos Williams<http://writing.upenn.edu/pennsound/x/Williams.html>(1942-50):
[MP3s : The Defective Record,<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/01_a_Williams-W-C_Featured_2008.mp3>
Danse Russe.<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/01_b_Wiliams-W-C_Featured_2008.mp3>
Shoot It Jimmy!<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/01_c_Wiliams-W-C_Featured_2008.mp3>]

2. Darren Wershler-Henry<http://writing.upenn.edu/pennsound/x/Wershler-Henry.html>(2001):
[MP3 : from *The Tapeworm Foundry*<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/02_Wershler-Henry-Darren_Featured_2008.mp3>]

3. Caroline Bergvall <http://writing.upenn.edu/pennsound/x/Bergvall.html>(2006):
[MP3 : The Franker Tale (deus hic)<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/03_Bergvall-Caroline_Featured_2008.mp3>]

4. Jack Spicer <http://writing.upenn.edu/pennsound/x/Spicer.html> (1965):
[MP3s : Thing Language,<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/04_a_Spicer-Jack_Featured_2008.mp3> Sporting Life<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/04_b_Spicer-Jack_Featured_2008.mp3>]

5. Helen Adam <http://writing.upenn.edu/pennsound/x/Adam.html> (1977): [MP3 : from San Francisco's Burning<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/05_Helen-Adam_Featured_2008.mp3>]

6. Gregory Whitehead <http://writing.upenn.edu/pennsound/x/Whitehead.html>(2002): [MP3 : Evil Axis<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/06_Whitehead-Gregory_Featured_2008.mp3>]

7. Craig Dworkin <http://writing.upenn.edu/pennsound/x/Dworkin.html> (2005): [MP3 : from Shift<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/07_Dworkin-Craig_Featured_2008.mp3>]

8. Jackson Mac Low <http://writing.upenn.edu/pennsound/x/Mac-Low.html>(1973): [MP3 : The 8-Voice Stereo-Canon Realization of The Black Tarantula Crossword Gatha<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/08_Mac-Low-Jackson_Featured_2008.mp3>]

9. Clark Coolidge <http://writing.upenn.edu/pennsound/x/Coolidge/html>(1974): [MP3 : Polaroid (Part I)<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/09_Coolidge-Clark_Featured_2008.mp3>]

10. Ezra Pound <http://writing.upenn.edu/pennsound/x/Pound.html> (1958): [MP3 : Hugh Selwyn Mauberly (Part I)<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/10_Pound-Ezra_Featured_2008.mp3>]

11. Rosmarie Waldrop <http://writing.upenn.edu/pennsound/x/Waldrop.html>(2006): [MP3 : Cyclops Eye<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/11_Waldrop-Rosmarie_Featured_2008.mp3>]

PennSound Special: Charles Bernstein<http://writing.upenn.edu/pennsound/x/Bernstein.html>(2000): [MP3 : Doctrine of Similarity from *Shadowtime*<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/12_Bernstein-Charles_Featured_2008.mp3>] Video: Henry Hills <http://writing.upenn.edu/pennsound/x/Hills.html>(1985): Money <http://writing.upenn.edu/pennsound/x/Hills.html>

Danny Snelson:
Editorial Reprise Audio Essay: [MP3: Also this: No Title<http://media.sas.upenn.edu/pennsound/groups/Featured_2008/13_Snelson-Danny_Featured_2008.mp3>]

If anyone is still interested after all that -- some thots on the audio composition below.

Happy listening,
Danny

If written, an essay on my archival selection would necessarily attempt to articulate the network of differences weaving this familiar set together. With digital editing available, however, a certain mode of citational audio essaying seemed a far more effective and technically appropriate means of recirculating the cuts in this particular operation:

I have neither multi-tracked nor re-mixed -- the MP3 is linear, sequential, legible -- samples preserve voices on the level of the poetic line. "Uh, I have not tampered with anything, I have simply removed and reallocated the parts." There is no glue between passages, nothing proper to collage. Perhaps the antiquated term "radio play" forms a better apparatus for transmitting the sort of bricolage at work here. A transcription of the works was first processed in textpad, then applied as targeted mining to each of the featured tracks. The details of these citations were improvisationally arranged to stage a play of voices that excites, I hope, some choice threads in the differential webbing that renders these diverse recordings apart.

This may also serve as a dense, automatic model for the kind of activity immediately available at all points on PennSound.

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387. Danny Snelson
Also this: Further Resources & Daily Press
Fri 16 May 2008

Addendum to last post:

Please do see Mike Hennessey's review of the selection on the PennSound homepage <http://writing.upenn.edu/pennsound/>, just below the notes on the (highly recommended) digital version of the Oppen Centennial Symposium.

Hopefully you've all added his essential daily RSS guide to the archive! [xml link <http://writing.upenn.edu/pennsound/daily.xml>] to yr favorite feeder.

Further, you you might also want to check out our previous Featured MP3 lists <http://writing.upenn.edu/pennsound/x/featured-resources-archive.php>by Marjorie Perloff <http://writing.upenn.edu/pennsound/x/Perloff.html>, Thomas Devaney<http://writing.upenn.edu/pennsound/x/Devaney.html>, Eric Baus, Steve Evans <http://writing.upenn.edu/pennsound/x/Evans.html> and Al Filreis <http://writing.upenn.edu/pennsound/x/Filreis.html>.

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388. David A. Kirschenbaum
Advertise in Boog City's 51st Issue
Fri 16 May 2008

Please forward

Advertise in

Boog City 51

*Deadline

--Tues. June 3-Ad or ad copy to editor
--Sat. June 14-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads. Ask for full rate card.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG (2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher

Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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389. **Sarah Rosenthal**

Jennifer Firestone -- West Coast Readings

Fri 16 May 2008

Jennifer Firestone will be doing a series of readings in Northern and Southern California for her book Holiday (http://www.shearsman.com/pages/books/catalog/2008/firestone.html):

1) Friday, May 23, 7:30 p.m Small Press Traffic Reading (with Matthew Shenoda)--Timken Lecture Hall, at the California College of the Arts http://www.sptraffic.org/html/events.htm

2) Tuesday, May 27, 7:30 Pegasus Books Downtown (with Gloria Frym)--2349 Shattuck Avenue, Berkeley http://claytonbanes.blogspot.com/

3) Wednesday, May 28, 7:30 A New Cadence Poetry Series (with Dana Teen Lomax)--Felix Kulpa Gallery, 107 Elm Street, Santa Cruz http://anewcadence.blogspot.com/

4) Saturday, May 31, 8:00 House Reading (with Kristin Palm and Harold Abramowitz) at Jane Sprague's from Palm Press--143 Ravenna Drive, Long Beach

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390. **Jill Chan**

Debut issue of Numinous: Spiritual Poetry now online

Fri 16 May 2008

The debut issue of Numinous: Spiritual Poetry is now online at http://numinousmagazine.wordpress.com .

featuring new work by:

Steve Dalachinsky

Gerald Schwartz

Christophe Casamassima

Sarah Sarai

Luke Schlueter

Pramila Venkateswaran

Kimberley L. Becker

James Lineberger

Tasha Klein

Francis Raven

Gregory Vincent St. Thomasino

Raewyn Alexander

Duane Locke

Anna Rugis

George Wallace

Submissions now open for the December issue. Send them to [redacted] .
Please read the submission guidelines before submitting.

Thanks.

regards

J Chan
editor

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391. William Slaughter
Notice: Mudlark
Fri 16 May 2008

New and On View: Mudlark Poster No. 74 (2008)

Four More Poems by Oliver Rice

Whose Father Drives Him to the County Airport
Man's Natural Predator Being Man
In Their Vigor and Wiliness
Tuesday Afternoon. August. She Practices Hooded Eyes

Oliver Rice has received the Theodore Roethke Prize, twice been nominated for a Pushcart Prize. His poems have been published widely in the United States, as well as in Canada, England, Austria, Turkey, and India. His book, On Consenting To Be A Man, has been introduced this spring by Cyberwit, a

diversified publishing house in the cultural capital Allahabad, India, and is available on Amazon.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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392. Nicholas Karavatos

Re: 50th Anniversary of A Coney Island of the Mind

Sat 17 May 2008

I used the book in an American Literature class in Muscat, Sultanate of Oman where a student entertained the question of whether a couple of the poems were "blasphemous" in her essay. I also remember one student vehemently insisting how "wrong" the *pure psychic automatism* of Surrealism was.

And I admit I totally ripped him off (or ripped on him) in:
Spectacle of the Prophets of Phallopolis
in Unlikely Stories (November 2007) at
http://www.unlikelystories.org/karavatos1107.shtml

It was one of the many books that seemed to fall into my hands at the used book store Tin Can Mailman in Arcata, CA was I was young.

Nick

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____ Change the world with e-mail. Join the i'm Initiative from Microsoft.
http://im.live.com/Messenger/IM/Join/Default.aspx?source=EML_WL_ChangeWorld=

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393. **Jim Andrews**
Color & brush 2
Sat 17 May 2008

Color & Brush 2:
http://vispo.com/dbcinema/color2

Most of these images were done with this brush:
http://vispo.com/dbcinema/color2/dbcSWF/line26c.html

ja

↑ Index

394. **Maria Damon**
bernadette mayer
Sat 17 May 2008

---

hi folks
does anyone know of any good critical scholarship on Bernadette Mayer's work? I've got a student who wants to know.
bests, md

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395. **Jennifer Karmin**
Poet's Theater in Chicago - 2 more weeks!
Sat 17 May 2008

Returning from One Place to Another:
A Poetâ€™s Theater Showcase
Curated by John Beer

May 2008 in Chicago, IL
at Links Hall
http://www.linkshall.org/08-pp-may.shtml

Program Three
Fiona Templeton
Louis Zukofsky's Rudens and Fiona Templetonâ€™s Bluebeard (excerpt)
Collaborators: Joel Craig, Laura Goldstein, and Pam Osbey
Friday & Saturday, May 16 & 17, 8pm
Sunday, May 18, 7pm
$12 ($10 students)

Templeton directs two plays: Rudens is a very seldom performed work, based on The Rope by the Roman comic playwright T. Maccius Plautus. It combines a number of strategies of textual conversion, and is translated to English

phonetically by using the sound of the original language. Bluebeard is about two people imagining how each other think, what each other fears or desires, and what each fears or desires of the other. It is a ventriloquial work, in which the onstage action or even speaker may believe the subject of the speech.

Program Four
Carla Harryman
Five New Works
Collaborators: Elana Elyce, Judith Goldman, Julia Klein, Katie McGowan, Jennifer Scappettone, and David Trinidad
Friday & Saturday, May 23 & 24, 8pm
Sunday, May 25, 7pm
$12 ($10 students)

This program infuses improvisational electronic sound, choral and sound-based performance writing, and Poetâ€™s Theater in five new works: Bad History by Barrett Watten, Try! Try! by Frank O'Hara, Mirror Play by Carla Harryman, Sue by Carla Harryman, and Requiem by Kathy Acker. In the 1980s, Carla Harryman co-founded the San Francisco Bay Area Poetâ€™s Theater, which presented performances of experimental plays by poets.

=

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396. **Bob Grumman**
Re: David Daniels has passed
Sat 17 May 2008

Very sorry to hear this news, Jim. I certainly hope someone turns up to do whatever needs to be done with his site--and all else he left us that isn't already published or acrchived.

--Bob G.

↑ Index

397. **Nick Piombino**
Re: bernadette mayer
Sat 17 May 2008

md-

There is, of course, Nada Gordon on Bernadette Mayer
http://home.jps.net/~nada/mayer7.htm

Best wishes, np

On 5/17/08 11:19 AM, "Maria Damon" <[redacted]> wrote:

> *hi folks*
> *does anyone know of any good critical scholarship on Bernadette Mayer's work? I've got a student who wants to know.*
> *bests, md*

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398. Chris Stroffolino
Workshop Thang
Sun 18 May 2008

A DIFFERENT KIND OF WRITING WORKSHOP with poet, essayist, & musician Chris Stroffolino in a fun, nurturing, non-accredited setting

7 or 8 Three-Hour Sessions; 1st Summer session begins EARLY JUNE. Dates & times to de be determined depending on the needs of the class (We will do our best to accommodate people's schedules—most likely a weeknight). The workshop may culminate in a public reading / performance/[redacted] Gallery of Urban Art, Inc. 1746 13th in Oakland (www.TheGalleryOfUrbanArt.com)

(FOR THOSE NOT LOCATED IN BAY AREA, WE COULD DO IT OVER THE WEB)...

Class Size: minimum of 7, maximum of 10.

Cost: $250: Check, money-order or cash are all acceptable.

Class Description: Do you have something to say, but don't quite know what is the best way to communicate it? Do you need to write for the sake of self-knowledge or catharsis, but aren't sure if you want to make it public? Did a friend, teacher or other professional writer call your writing a 'mere journal entry?' or a 'song lyric?' Did they say your poetry rhymed too much, or maybe not enough? Did they say your prose was too poetic, or had too many ideas and not enough characters? Are you frustrated that the writing they often claim is 'better' than yours doesn't really speak to you? Do you believe your writing may very well be able to better the lives of others? Do you believe in magic? Do Ya?

If you've answered yes to any of these questions (or even if you think they're silly), this is the workshop for you. Taking each student's writing and/or performance pieces as its starting point, this workshop encourages students working in varying different 'genres'. Students may work within one genre throughout the entire course, but will be encouraged to explore a range of stylistic options including poems, manifestoes, creative non-fiction, dialogue pieces, songlyrics, poem-paintings, texts that redefine or de-define genre, 'hybrid texts' or 'non-poetry.' Students will offer critiques of each other's work to create a dialogue within a 'unity in diversity' approach. By the end of the

class, students can expect a deeper understanding into the creative process as well as the business of publishing or other ways of making their work public. Note: This class is intended for all levels.

Chris Stroffolino is the author of seven books of poetry, including Speculative Primitive (2004), Scratch Vocals (2003), Stealer's Wheel (1999), Light As A Fetter (1997), Cusps (1995) and Oops (1994). He also published two books of literary criticism, Spin Cycle (2001), and, with David Rosenthal, a book length study of Shakespeare's 12th Night (2000). Since 2001, he's been singer/songwriter for Continuous Peasant, and has also performed and recorded with The Silver Jews, Jolie Holland, Greg Ashley, Brian Glaze, and Rising Shotgun. His music and cultural criticism has appeared in The Bigtakeover, Kitchen Sink, Big Bridge. He was a recipient of a 2001 New York Foundation for the Arts grant before moving to Oakland where he was Visiting Distinguished Poet at St. Mary's College from 2001-2006. He has also taught at San Francisco Art Institute, Mills College, Rutgers University, NYU, LIU, Temple, Drexel among others, and received a 2008 Grant from the Fund For Poetry. His poetry has been widely anthologized, and translated into Spanish, Bengali, Hungarian, and Dutch. He also has edited literary journals and curated several reading/talk series.

To Register, contact Chris Stroffolino at [redacted] or [redacted]. Spaces are limited. No more than 10 students will be accepted per class. Interested students should submit a short 3-5 page sample (or 2 MP3 if working in primarily an audio format)=

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399. Janet Holmes

Re: POETICS Digest - 16 May 2008 to 17 May 2008 (#2008-135)

Sun 18 May 2008

Is Fiona Tempelton on this listserve? I'd love to hear from her.

Knew her from Yaddo in, like, 1989 or somewheresabouts. She'd just produced "You."

--
Janet Holmes
http://www.humanophone.com
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
To and From by G.E. Patterson
Irresponsibility by Chris Vitiello
http://ahsahtapress.boisestate.edu

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400. **steve d. dalachinsky**
Re: 50th Anniversary of A Coney Island of the Mind
Sun 18 May 2008

---

you misunderstood me i meant no. etc the below thought new directions was published by evergreen
i said evergreen was published by grove and that coney was a new directions book published by new directions
ah the pitfalls of bad punctuation.. get it so i am correct just misunderstood
if ya wanna continue please do it back channel

On Fri, 16 May 2008 11:32:13 -0700 Joel Weishaus <[redacted]> writes:
> Not correct. The Evergreen Review was published by Grove Press.
>
> -Joel
>
>
> ----- Original Message -----
> From: "steve d. dalachinsky" <[redacted]>
> To: <[redacted]>
> Sent: Thursday, May 15, 2008 3:15 PM
> Subject: Re: 50th Anniversary of A Coney Island of the Mind
>
>
> > no evergreen books are published by groove press unless you
> literally
> > mean metaphorically speaking that the book is evergreen
> > yer wrong about this trust me or....
> >
> >
> > On Thu, 15 May 2008 10:36:06 -0400 Aryanil Mukherjee
> <[redacted]>
> > writes:
> >> yes, it was and is a new directions book.....an evergreen book
> from
> >> new
> >> directions.
> >>
> >> -----Original Message-----

> >> From: UB Poetics discussion group
> >> [mailto:[redacted]] On
> >> Behalf Of steve d. dalachinsky
> >> Sent: Thursday, May 15, 2008 3:29 AM
> >> To: [redacted]
> >> Subject: Re: 50th Anniversary of A Coney Island of the Mind
> >>
> >> coney island of the mind was a new directions book not an
> evergreen
> >> book
> >> or did i misunderstand your message below
> >>
> >> On Wed, 14 May 2008 08:18:49 -0400 Aryanil Mukherjee
> >> <[redacted]>
> >> writes:
> >> > A Coney Island of the Mind
> >> >
> >> > - an evergreen book by an evergreen poet is into its 50th year
> of
> >> > publication.
> >> >
> >> > Lawrence Ferlinghetti is 89 while his second book turns 50. For
>
> >> > most
> >> > experimental poets like me, nearly half-a-century younger than
>
> >> > Ferlinghetti,
> >> > this is "easy poetry" perhaps, old-fashioned buccaneer lyric
> >> > perhaps, but a
> >> > great book no doubt, an truly evergreen book of poems, the most
>
> >> sold
> >> > poetry
> >> > book in English language in the 20th century by a living poet,
>
> >> > still
> >> > enthralls with its rusty musings like a landscape with ancient
> >> > windmills.
> >> >
> >> > Aryanil
> >> >
> >> >

> >>
> >>
> >
>
>

↑ Index

401. **Samuel Wharton**
call for submissions -- sawbuck
Sun 18 May 2008

---

hello. sawbuck <http://www.sawbuck.blogspot.com> is currently reading for its upcoming fall & winter issues.

some things we are particularly looking for:

collaborations
formal poetry
prose poetry
hybrid-genre pieces
"experimental" poetry (whatever you may take that to mean)
series (or excerpts from)
translations
anything else you can think of, provided it is well-written.

please submit 6 or more unpublished poems in the body of a single email [redacted]
.

thank you

samuel wharton, editor

↑ Index

402. **laura hinton**
Re: bernadette mayer
Sun 18 May 2008

It's an important point that there is very little critical scholarship on Mayer's work, at least as of a couple of years ago, when I did a library search on this topic. I was stunned. Juliana Spahr does have a piece on Mayer's sonnets in a literary journal; the Gordon piece, also helpful, is on the web. My belief is that Mayer's seemingly too earnest use of the "I" made her unpopular with the experimentals -- the schools to which she justly belongs. But Midwinter Day is

a very important book. I happen to be writing a chapter in my new book on Mayer's "I", in which I reinterpret its significance. That is in progress.

If anyone knows of other critical work on Mayer, I'd appreciate knowing about this, too. Thanks, Maria and Nick, for writing.

Laura

On Sat, May 17, 2008 at 9:20 PM, Nick Piombino <[redacted]> wrote:

> *md-*
>
> *There is, of course, Nada Gordon on Bernadette Mayer*
> *http://home.jps.net/~nada/mayer7.htm<http://home.jps.net/%7Enada/mayer7.htm>*
>
> *Best wishes, np*
>
> *On 5/17/08 11:19 AM, "Maria Damon" <[redacted]> wrote:*
>
> *hi folks*
> *does anyone know of any good critical scholarship on Bernadette Mayer's work? I've got a student who wants to know.*
> *bests, md*

↑ Index

403. **Kevin Killian**
Re: bernadette mayer
Sun 18 May 2008

Here's a chance for me to plug a recent scholarly book I loved,

It's by Maggie Nelson and it's called

Women, the New York School and Other True Abstractions.

http://www.uipress.uiowa.edu/books/2007-fall/nelsonwomnew.html

Nelson, a poet herself, is especially lively and provocative when she writes on Bernadette Mayer's work... which she does at some length, here's the TOC:

Part One
1. Abstract Practices: The Art of Joan Mitchell, Barbara Guest, and Their Others
2. Getting Particular: Gender at Play in the Work of John Ashbery, Frank O'Hara, and James Schuyler

Part Two
3. What Life Isn't Daily?The Gratuitous Art of Bernadette Mayer

4. Dear Dark Continent: Alice Notley's Disobediences
5. When We're Alone in Public: The Metabolic Work of Eileen Myles

I recommend it to everyone even if you're rolling your eyes thinking, oh God, not another New York School book, for this one has that different angle that makes everything (nearly everything) new all over again. And it has a blurb by Kim Gordon!

Kevin K.

At 1:43 PM -0400 5/18/08, laura hinton wrote:
>It's an important point that there is very little critical scholarship on
>Mayer's work, at least as of a couple of years ago, when I did a library
>search on this topic. I was stunned. Juliana Spahr does have a piece on
>Mayer's sonnets in a literary journal; the Gordon piece, also helpful, is on
>the web. My belief is that Mayer's seemingly too earnest use of the "I"
>made her unpopular with the experimentals -- the schools to which she justly
>belongs. But Midwinter Day is a very important book. I happen to be
>writing a chapter in my new book on Mayer's "I", in which I reinterpret its
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>>
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>> On 5/17/08 11:19 AM, "Maria Damon" <[redacted]> wrote:
>>
>> > hi folks

>> > does anyone know of any good critical scholarship on Bernadette Mayer's
>> > work? I've got a student who wants to know.
>> > bests, md
>>

↑ Index

404. blacksox

Two Fringe Festival Events in Orlando

Sun 18 May 2008

Monday May 19, 8PM @ Cup O' Soul
&
Wednesday May 21, 8:30pm @ Austins

Cup O' Soul, 906 W. Fairbanks Winter Park
Featuring Poetry Ensemble of Orlando & Open Mic
Get there early for a good seat

POETIC MEETUP FEATURING:
ROBYN WEINBAUM
Robyn is a Brooklyn girl through and through. in fact, this wanna-be redhead reeks of the outer borough, when she isn't reeking of her usual BS. She has spent most of life racking up, oops, playing with numbers as a statistician and tax accountant, day jobs she admits to onlyunder duress. After her move to florida, she had a near-death experience which left her severly afflicted with hypergraphia. in addition to poetry and flash fiction, most of which can be found on her blog http://wingedunicorn0205.blogspot.com/, Robyn writes a regular column on the arts for a tampa newspaper in the vain hope of bringing an epiphany to that wasteland in the west. Her new novel, Mastermind, a nasty, depraved mystery thriller co-written with Gene Hodes, will be released may 18.
Orlando Poetry Group presents:
Every Third Wednesday @ Austin's

Wednesday May 21,@ 8:30pm

Austin's Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida

ROBYN +
Book release party
& Awesome Open Mic
Please Join Us
=FUN

Hosted by Chaz Yorick's Open Words ,& Russ Golata
For directions or comments e-mail me at [redacted]
Or phone me at [redacted]
Or AUSTIN'S at [redacted]

Thanks
Russ Golata

↑ Index

405. **David Chirot**

Strange Twists & Turns re online Petitions and Art : Call Uwe Boll the Worst Director (Then Duck) - New York Times

Sun 18 May 2008

---

http://www.nytimes.com/2008/05/18/movies/18schw.html?th&emc=th ---

↑ Index

406. **Samuel Wharton**

sawbuck poetry -- correction

Sun 18 May 2008

---

hello all~

it has been brought to my attention that the address in the previous call for submissions to sawbuck <http://www.sawbuckpoetry.blogspot.com> was typed incorrectly (thanks martha!).

the correct address is www.sawbuckpoetry.blogspot.com. i hope to see you all there!

samuel wharton, editor
sawbuck <http://www.sawbuckpoetry.blogspot.com>

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407. **Brian Cassidy, Bookseller**

Re: bernadette mayer

Sun 18 May 2008

There is an entire chapter (Desire Not A Saint: The Pathography of Bernadette Mayer) devoted to Mayer in "Leaving Lines of Gender: A Feminist Genealogy of Language Writing" by Ann Vickery. Also see chapter six (Bernadette Mayer and "Language" in the Poetry Project) in "All Poets Welcome: The Lower East Side Poetry Scene in the 1960's" by Daniel Kane. Hope this helps.

Best,
Brian Cassidy

brian cassidy, bookseller
shop @ 471 wave st. monterey ca
mail: po box 8636 monterey ca 93943
[redacted] / [redacted] (c/sms)
[redacted]
http://www.briancassidy.net

Member: IOBA, ABA, NCIBA

On Sat, May 17, 2008 at 8:19 AM, Maria Damon <[redacted]> wrote:
> hi folks
> does anyone know of any good critical scholarship on Bernadette Mayer's
> work? I've got a student who wants to know.
> bests, md
>

↑ Index

408. **Samuel Wharton**
sawbuck -- a second correction
Sun 18 May 2008

---

yikes. today is not my day.

thanks to sheila for pointing out that the email address in the original call for submissions ought to be: [redacted]

this will be my last email. i swear. please submit.

~samuel wharton, editor, sawbuck <http://www.sawbuckpoetry.blogspot.com>

↑ Index

409. **Marge Merrill**
Re: Two Fringe Festival Events in Orlando
Sun 18 May 2008

---

cool

On Sun, May 18, 2008 at 1:31 PM, <[redacted]> wrote:

> *Monday May 19, 8PM @ Cup O' Soul*
> *&*
> *Wednesday May 21, 8:30pm @ Austins*
>
> *Cup O' Soul, 906 W. Fairbanks Winter Park*
> *Featuring Poetry Ensemble of Orlando & Open Mic*
> *Get there early for a good seat*
>
> *POETIC MEETUP FEATURING:*

> *ROBYN WEINBAUM*
> *Robyn is a Brooklyn girl through and through. in fact, this wanna-be redhead reeks of the outer borough, when she isn't reeking of her usual BS. She has spent most of life racking up, oops, playing with numbers as a statistician and tax accountant, day jobs she admits to onlyunder duress. After her move to florida, she had a near-death experience which left her severly afflicted with hypergraphia. in addition to poetry and flash fiction, most of which can be found on her blog http://wingedunicorn0205.blogspot.com/, Robyn writes a regular column on the arts for a tampa newspaper in the vain hope of bringing an epiphany to that wasteland in the west. Her new novel, Mastermind, a nasty, depraved mystery thriller co-written with Gene Hodes, will be released may 18.*
> *Orlando Poetry Group presents:*
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>
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> *929 W Fairbanks Ave.*
> *Winter Park, Florida*
>
> *ROBYN +*
> *Book release party*
> *& Awesome Open Mic*
> *Please Join Us*
> *=FUN*
>
> *Hosted by Chaz Yorick's Open Words ,& Russ Golata*
> *For directions or comments e-mail me at* [redacted]
> *Or phone me at* [redacted]
> *Or AUSTIN'S at* [redacted]
>
> *Thanks*
> *Russ Golata*

↑ Index

410. **Jill Chan**

Call for submissions

Sun 18 May 2008

Hi,

Poetry Sz:demystifying mental illness (http://poetrysz.blogspot.com) is calling for submissions.

Send 4-6 poems and a short bio in the body of your email to [redacted] .

Thanks.

regards

J Chan
editor

↑ Index

411. sara marcus
Reading (NYC) Tues., May 20: E. Tracy Grinnell + Martha Oatis (!)
Sun 18 May 2008

QT: Queer Readings at Dixon Place
presents a reading by poets

E. TRACY GRINNELL
+
MARTHA OATIS

Turesday, May 20

at Dixon Place: 258 Bowery, 2nd floor, between Houston & Prince doors (+ snacks + drinks + hangouts) at 7 / reading at 7:30

E. Tracy Grinnell is the author of Some Clear Souvenir (O Books 2006) and Music or Forgetting (O Books 2001), as well as the limited edition chapbooks Leukadia (Trafficker Press forthcoming 2008), Quadriga, a collaboration with Paul Foster Johnson (gong chapbooks 2006), Of the Frame (Portable Press at Yo-Yo Labs 2004), and Harmonics (Melodeon Poetry Systems 2000). She lives in Brooklyn, New York, where she teaches writing and edits Litmus Press and Aufgabe, an annual journal of poetry and translations.

Martha Oatis is the author of from Two Percept (Portable Press at Yo-Yo Labs) and two unpublished manuscripts, Forest Trace and Metaphysics Continued. Other poems have appeared in Aufgabe and EOAGH. She recently began studying Traditional Chinese Medicine at The New England School of Acupuncture, and she has recently founded a broadside press, Oatis Machinery. She lives in Providence.

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412. Halvard Johnson
Submissions requested for a third Big Bridge anthology
Sun 18 May 2008

Friends and neighbors--

For a third mini-anthology of poems, this time inspired by / responding to / related to
Barbara Guest's poem "Eating Chocolate Ice Cream: Reading Mayakovsky" and/or the
various wars/insurgencies/etc. going on in the world today, please send 1-6 poems and
a brief bio to me at [redacted] with the words "Big Bridge" followed by
your own name clearly in the subject line. Please, when sending attachments, send all
poems in a single attachment.

Also include a photo if you'd care to have one used.

This mini-anthology will appear in the January 2009 issue of Big Bridge, and
work received before the end of November 2008 will be considered. The current
mini-anthology can be found at http://www.bigbridge.org/WAR-PAP.HTM.

HJ

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

====

Eating Chocolate Ice Cream: Reading Mayakovsky

Since I've decided to revolutionize my life
                since
                "
                decided
                "
                revolutionize
                "
                life
                "

How early it is! It is eight o'clock in the morning.
Well, the pigeons were up earlier

Did you eat all your eggs?
Now we shall go for a long walk.
Now? There is too much winter.
I am going to admire the snow on your coat.
Time for hot soup, already?
You have worked for three solid hours.
I have written forty-eight, no forty-nine,
no fifty-one poems.
How many states are there?
I cannot remember what is uniting America.
It is then time for your nap.
What a lovely, pleasant dream I just had.
But I like waking up better.
I do admire reality like snow on my coat.
Would you take cream or lemon in your tea?
No sugar?
And no cigarettes.
Daytime is good, but evening is better.
I do like our evening discussions.
Yesterday we talked about Kant.
Today let's think about Hegel.
In another week we shall have reached Marx.
Goody.
Life is a joy if one has industrious hands.
Supper? Stew and well-cooked. Delicious.
Well, perhaps just one more glass of milk.
Nine o'clock! Bath time!
Soap and a clean rough towel.
Bedtime!
The Red Army is marching tonight.
They shall march through my dreams
in their new shiny leather boots,
their freshly laundered shirts.
All those ugly stains of caviar and champagne
and kisses
have been rubbed away.
They are going to the barracks.
They are answering hundreds of pink
and yellow and blue and white telephones.
How happy and contented and well-fed they look
lounging on their fur divans,
chanting "Russia how kind you are to us.

How kind you are to everybody.
We want to live forever."
Before I wake up they will throw away
their pistols, and magically
factories will spring up where once
there was rifle fire, a roulette factory,
where once a body fell from an open window.
Hurry dear dream
I am waiting for you
under the eiderdown.
And tomorrow will be more real, perhaps,
than yesterday.

--Barbara Guest

fr. Angel Hair 5, Spring 1968

in The Angel Hair Anthology
[New York: Granary Books, 2001]

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413. Small Press Traffic

Jennifer Firestone & Matthew Shenoda at Small Press Traffic 5/23/08

Mon 19 May 2008

Small Press Traffic is thrilled to present:

Jennifer Firestone & Matthew Shenoda

Friday, May 23rd, 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

Jennifer Firestone, a SF poet currently living in Brooklyn, is the author of the book Holiday (Shearsman Books, 2008), and the chapbooks Waves (Portable Press at Yo-Yo Labs, 2007), from Flashes (Sona Books, 2006), and snapshot (Sona Books, 2004). Jennifer's work has appeared in numerous journals, including How2, 14 Hills, 580 Split, Boog City, MIPOesias, Can We Have Our Ball Back, Dusie and Moria. She is the co-editor of the anthology Letters To Poets: Conversations About Poetics, Politics and Community, forthcoming from Saturnalia Books, and she is Poet in Residence at Eugene Lang College at the New School University.

Matthew Shenoda is a faculty member in the College of Ethnic Studies at San Francisco State University. Author of Somewhere Else, winner of the 2007 Hala

Maksoud Award for Emerging Voice, and a 2006 American Book Award, his latest collection, Seasons of Lotus, Seasons of Bone, will be published in 2009 from BOA Editions.

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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414. Jim Andrews
Kandinsky 5
Mon 19 May 2008

KANDINSKY 5:
http://vispo.com/dbcinema/kandinsky5

These are images I made with dbCinema, a graphic synthesizer I'm writing.

I've written a bit about dbCinema at
http://vispo.com/dbcinema/kandinsky3/intro .

More series at http://vispo.com/dbcinema/meditations.htm

Like the previous dbCinema series (http://vispo.com/dbcinema/color2), kandinsky5 uses the brush at
http://vispo.com/dbcinema/kandinsky5/dbcSWF/line26c.html

Unlike the previous series, the brush paints image, not color. The brush in Kandinsky5 samples Kandinsky paintings.

If you're unfamiliar with Kandinsky's amazing paintings you can see a bunch by visiting the old version of dbCinema at http://vispo.com/dbcinema and typing in "Kandinsky" as the concept.

ja

↑ Index

415. **Maria Damon**
Re: bernadette mayer
Mon 19 May 2008

---

thanks Laura, as always. and to all who responded. it is a curious lacuna but as you suggest a noteworthy phenomenon in itself, like the relative lack of substantive scholarship/criticism, until recently, of ginsberg's work.

laura hinton wrote:
> It's an important point that there is very little critical scholarship on
> Mayer's work, at least as of a couple of years ago, when I did a library
> search on this topic. I was stunned. Juliana Spahr does have a piece on
> Mayer's sonnets in a literary journal; the Gordon piece, also helpful, is on
> the web. My belief is that Mayer's seemingly too earnest use of the "I"
> made her unpopular with the experimentals -- the schools to which she justly
> belongs. But Midwinter Day is a very important book. I happen to be
> writing a chapter in my new book on Mayer's "I", in which I reinterpret its
> significance. That is in progress.
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>> Best wishes, np
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>>> hi folks
>>> does anyone know of any good critical scholarship on Bernadette Mayer's
>>> work? I've got a student who wants to know.
>>> bests, md
>>>

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416. Tarpaulin Sky Press
New Books: McCormick & Waldrep
Mon 19 May 2008

Friends & Readers,

TSky Press is rather stoked to announce its first books of 2008: Paul McCormick's _The Exotic Moods of Les Baxter_ and G.C. Waldrep's _One Way No Exit_.

ONE WAY NO EXIT
G.C. Waldrep

Poetry
8.5" x 5.5", 56 pages, side-bolted
150 numbered copies
May, 2008
$10

"There are only two human figures in all of America," G.C. Waldrep declares in _One Way No Exit_, "and I have already seen them. Everything else is socks and recognizance, flutter and mood." Waldrep builds on photographer Peter Rathmann's portraits of the American landscape to create a lyric inquiry into the nature of patriotism, spirituality, photography, 20th-century American visual art, and what he terms "the surprisingly unmapped avoidances of America's small towns." Moving quickly between snapshot takes of the South and West and the works of Mark Rothko, David Hockney, Joan Mitchell, Cy Twombly, and many others, Waldrep attempts to make of his poem a bubble-like iridescence, "a skin on which objects rest." "This is in the nature of the

medium," Waldrep concludes, "God visited upon objects. A photograph, like David Hockney, is a poem that looks good when it doesn't have to."

About the Author

G.C. Waldrep's collections of poems are Goldbeater's Skin (Colorado Prize, 2003), Disclamor (BOA Editions, 2007), and a chapbook, The Batteries (New Michigan Press, 2005). He lives in Lewisburg, Pa., and teaches at Bucknell University.

http://www.tarpaulinsky.com/Press/Waldrep/index.html

THE EXOTIC MOODS OF LES BAXTER
Paul McCormick

Poetry
7.5" x 7.5", 40 pages, saddle-sewn
150 numbered copies
May, 2008
$10

"Most places exist only when you think about them," asserts the opening line of Paul McCormick's new chapbook. It contains three sequences, each of them thinking a certain place-a certain mood, a certain vantage of the subjective self-into being. In "Fish Tales," McCormick richly re-imagines the Long Island of his childhood, divesting nostalgia of sentiment in favor of something stranger, brief moments when bright fish surface. In "Alternate Takes," McCormick makes small prose towns out of familiar and unfamiliar objects: "The Turk," "The President," "The Automobile," "The Shoe." And in the title sequence, McCormick honors the 20th-century American composer Les Baxter, fashioning a richly lyrical discourse about the colonized and -izing self from the eclectic exotica of Baxter's aural imagination. As McCormick writes in "Mombassa at Midnight," "The crook of one's arm is the crook of all arms. / You are bitten in your dream but smile for the dance. / The circle continues til dawn." These are challenging, luminous poems, thought sublimated into a language and landscape of the deeply-imagined self. These poems glow in the dark.

About the Author

Paul McCormick's poems have appeared in American Letters and Commentary, The Iowa Review, Denver Quarterly, Fence, Verse, Conjunctions, Barrow Street, Conduit, The Bitter Oleander, Diagram, Tarpaulin Sky, Typo, Octopus and elsewhere. He lives in Huntington, New York and works as a taxonomy and assessment specialist for the New York City Department of Education.

http://www.tarpaulinsky.com/Press/McCormick/index.html

↑ Index

417. Jennifer Karmin
CALL FOR SUBMISSIONS: Teaching the Body
Mon 19 May 2008

Teaching the Body

The editors of Transformations, a peer-reviewed journal, seek articles(5,000 - 10,000 words) and media reviews (books, film, video, performance, art, music, etc. - 3,000 to 5,000 words) that explore the body in a variety of pedagogical contexts and disciplinary perspectives-literature, science, women's and gender studies, anthropology, folklore, history, psychology, sociology, art, photography, geography, religion, cultural studies, working-class studies, ethnic studies, disability studies, age studies, narrative medicine. and others.

Topics might include: the body in global and transnational contexts; the culture of self-help; environmental issues; im/migration and transnational labor; body rituals and body modification (from tattooing and piercing to cosmetic surgery); reproductive rights; transgender, intersex, and queer bodies; bodies and sports; bodies and religion; military bodies; disciplining the bodies; imprisoned bodies; body economics; bodily knowledge; the body in virtual spaces; students as bodies; language of genetics in discussion of bodies; bodies as biological entities; bionic bodies; online communities (icons and avatars).

Deadline Extended: 1 June 2008

Send a hard copy in MLA format (6th ed.): Jacqueline Ellis and Edvige Giunta, Editors, Transformations, New Jersey City University, Hepburn Hall Room 309, 2039 Kennedy Boulevard, Jersey City, NJ 07305. For submission guidelines go to http://www.njcu.edu/assoc/transformations

↑ Index

418. Alan C Golding
Mayer scholarship
Mon 19 May 2008

Hi, Maria,

Here's a few things:

--in Daniel Kane's essay collection Don't Ever Get Famous: Essays on New York Writing after the New York School, the essays by Linda Russo ("Poetics of Adjacency: 0-9 and the Conceptual Writing of Bernadette Mayer and Hannah Weiner") and Lytle Shaw ("Faulting Description: Clark Coolidge, Bernadette Mayer, and the Site of Scientific Authority").

--Ann Vickery has a section on Mayer in her Leaving Lines of Gender: A Feminist Genealogy of Language Writing

--Libbie Rifkin, "'My Little World Goes On St. Mark's Place': Anne Waldman, Bernadette Mayer and the Gender of an Avant-Garde Institution," Jacket 7 (April 1999). Juliana Spahr has a short piece on Mayer's Sonnets in the same issue.

I'd second Kevin's recommendation of Maggie Nelson's book too.

Alan

↑ Index

419. Kevin Killian
Sad news in the East Bay
Tue 20 May 2008

Last week the poet Reginald Lockett died, and the memorial for Reggie is on Thursday morning, May 22, @ 11am at Bebe Memorial at 3900 Telegraph Ave. (Oakland)

Our Poet Laureate Al Young has a beautiful tribute to our hero on his website,

http://alyoung.org/index.php/2008/05/

Check it out, it is a blue period for all who knew him, but his work will shine a beacon for people to see by and live by for hundreds of years,

Kevin K.

↑ Index

420. Alan Sondheim
urn at 3 am
Tue 20 May 2008

---

urn at 4 am

it's been raining out
and it's been raining out
in this dark night of prayer wheels
churning for mother and cat and long lost friends
dying pulling the curtain down with them among them
the prayer wheel turning all through the rain
small candle driving it every night a different candle
small candle grieving one night and an other

it's raining out and the wind comes swirling in
the poor tiny flame shakes and shudders
great shadows on the ceiling in this unheard of room
and i face down on the bed and open one eye then an other

there are shapes moving on ruined thinned-out retinas
floaters and animals blindspotting dark unfocused worlds
generated from within memories of sight memories of death and dark candles

in this dark night of prayer wheels and worlds
my writing burns like a flame on the verge
it's twisted around the thing and churning
it says nothing it doesn't know how to speak
i don't know how to speak
and anymore in the rain
in the dark rain
and anymore in the dark dark dark dark rain

↑ Index

421. **Daniel Kane**
Bernadette Mayer
Tue 20 May 2008

Hi Maria:

You might want to check out Linda Russo's essay 'Poetics of Adjacency: O-9 and the Conceptual Writing of Bernadette Mayer & Hannah Weiner' and Lytle Shaw's 'Faulting Description: Clark Coolidge, Bernadette Mayer and the Site of Scientific Authority, (both included in *Don't Ever Get Famous: Essays on New York Writing After the New York School*).

best,
--daniel

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422. **Bob Heman**
SILK HAS ITS OWN MELON BALL VELOCITY May 26 at The Stone
Tue 20 May 2008

Hi Folks - Jane Ormerod, R. Nemo Hill, Thomas Fucaloro and myself have been collaborating and writing all sorts of strange and curious and wonderful things -

come check us out at the Stone on Avenue C and East 2nd St. on Monday May 26 and see what we've been up to - we'll be joined in performance by Adriana Scopino, Michelle Slater and John Marcus Powell - plus a new "letter" issue of CLWN WR featuring some of our collaborative works will be given out free to all who attend - hope to see you there

R. Nemo Hill presents
Active Ingredients at The Stone
ACTIVE O (program two)

SILK HAS ITS OWN MELON BALL VELOCITY

an evening of collaborative automatic and semi-automatic texts by
Andre Breton & Philippe Soupault,
Thomas Fucaloro, Bob Heman, R. Nemo Hill, & Jane Ormerod
with guest readers
John Marcus Powell, Adriana Scopino, Michelle Slater

Monday, May 26 at 8PM
The Stone ~ 2nd Street & Avenue C ~ Northeast corner
http://www.thestonenyc.com
suggested donation $10

Surrealist imagery draws it meaning not from interpretation or explanation
but from the immediacy of its illuminative power.
Analysis becomes pertinent only after it has been preceded
by spontaneous delight.
Knowledge and understanding are ancillary.
Says Breton:
"At the outset, it is only liking, not understanding, that matters.
Gaps in understanding...are not only important,
they are perhaps even welcome, like clearings in the woods,
the better to allow the heart's rays to stream out without obstacle.
The unlit shadows should remain obscure,
which is the very condition of enchantment."

(Jean-Pierre Cauvin, The Poethics of Andre Breton)

**

and don't forget the next CLWN WR event on June 12 at the SAFE-T-GALLERY in DUMBO - Jane Ormerod and Frank Simone will be featuring joined by some very special guests - more info will follow

Bob Heman
[redacted]

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423. Caterina Davinio
translation needed
Tue 20 May 2008

Dear friends, I need to get incontact with a person who could help me in translating some poetry texts into English for a pubblication. Texts has already been translated, but to be controlled. Since the text is poetry and rather experimental, it is very difficult to find a translator in Italy. Please, contact me:
[redacted]

Warm regards
Caterina Davinio

::
Karenina.it Ten Years
The first Net-Poetry Project on line
1998 - 2008

Poetry in Phatic Function
::
DVD featured on demand to curators and gallery owners.
Contact: Art Electronics Italia
Via Sassi 10 - 23900 Lecco (LC) Italia
T: [redacted]
e-mail: [redacted]
W: http://xoomer.virgilio.it/cprezi/caterinadav.html

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424. Pierre Joris
Recent NOMADICS blog posts
Tue 20 May 2008

Check out these recent post at http://pjoris.blogspot.com :

More May, 40 years ago & today
A lack of locusts
Rosmarie Waldrop Wins Translation Award
40 years ago
Si Mohand's isefra
Redirect to Collectages
Finalists of 21st Annual Translation Prizes

be well, hang in there,

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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425. Michael Kelleher

Literary Buffalo Newsletter 05.19.08-05.25.08

Tue 20 May 2008

LITERARY BUFFALO
05.19.08-05.25.08

BABEL 2008-2009 SUBSCRIPTIONS ON SALE NOW

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers can re-up for $75. New subscription (four events): $100. Patron subscription $250. Patron Pair $400. Patron subscribers receive VIP seating and attendance at all pre-event author receptions. We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

Note: We are already more than 50% sold out for next season.

LITERARY BUFFALO RSS FEED

You can no subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

EVENTS THIS WEEK

05.21.09

Talking Leaves?Books
Carol Southwood
Reading and book signing for Call Me Shady, A Novel
Wednesday, May 21, 7PM
Talking Leaves?Books, 3158 Main St.

05.23.09

Rust Belt Books
Poetry Reading with:
Jason Camlot, David McGimpsey, Stuart Ross, and Andrea Strudensky
Friday, May 23, 7:30 PM
Rust Belt Books
202 Allen St.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 6:30 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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426. Paul Siegell
an interview & a review: Poemergency Room
Tue 20 May 2008

---

hi all,

+ up on Bookslut as the "Indie Heartthrob of the Week":
http://www.bookslut.com/blog/archives/2008_05.php#012890

+ and up on "in the bag" with an unsolicited, unexpected review:
http://blog.atworkcat.com/2008/05/capturing-moment.html

Please also note that Poemergency Room is available for review at IN GALATEA'S PURSE.

thanks for taking a look!

very respectfully yours,
paul>
http://paulsiegell.blogspot.com/

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427. Rebecca Weaver
Midway Submissions Period Open til 6/1+theme issue
Tue 20 May 2008

Hello all,

just a quick reminder that the submissions period for Midway (www.midwayjournal) is about to close on June 1. Generally, we're looking for the usual--fiction, poetry, non-fiction(see preferences for this), drama, and multi-genre work that traverses any sort of line, and we are now accepting submissions for a *Special Theme Issue* on fairs or carnivals or circuses. Please interpret this loosely, curiously, and subversively! Theme, form, title, pictures, references to the tv show, homages to Michael J Anderson, poetry-on-a-stick, etc.--all considered.

Happy summer!

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428. Grant Jenkins

Interview with Grant Matthew Jenkins about Poetic Obligation

Tue 20 May 2008

Please listen to the interview I did with Alaina Alexander on her blogtalkradio show, "Unobstructed," regarding my recent book from Iowa Press, Poetic Obligation: Ethics in Experimental American Poetry After 1945.

<http://www.blogtalkradio.com/onword/2008/05/17/UNOBSTRUCTED-hosted-by-Alaina-R-Alexander
>

Grant Matthew Jenkins, Asst. Prof.
Director of the Writing Program
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

429. Bock, Christopher

Call For Papers: Boston Poets 1950-2000

Tue 20 May 2008

Please find a call for papers below for the 2009 Northeast Modern Language Association Conference in Boston. Please send proposals to [redacted].

Best,
Chris

Christopher Bock, M.F.A.
2009 NeMLA Panel: Boston, MA
American Studies

From Suicide to Sublimation: Boston Poets 1950-2000

As homes to the publishing industry and world class Universities, Boston and Cambridge have a long-standing history as being at the center of American letters. From Emerson to the language poets, perhaps no other American city can lay the same claims of both upholding the traditions of canonical works while simultaneously pushing the envelope in terms of the creation of a new poetics. The purpose of this panel is to address critical issues surrounding the poets and roles of poetics in Boston from Confessionalism through Neo-Formalism, Language Poetry and the Dark Room Collective.

Discussions surrounding the academy, identity, gender, race, psychology, critical re-evaluations, the canon, craft, aesthetics and ideology in terms of Boston poets including, but not limited to Robert Lowell, Richard Wilbur, Adrienne Rich, Sylvia Plath, Jonathan Weiners, Robert Pinsky, Jorie Graham, Thomas Sayers Ellis, Sharan Strange, Natasha Trethewey, and Katia Kapovich will be considered. Participants are encouraged to address a variety of poets or poets within the context of one of the schools or movements.

What is the impact of place and academia on the divergent poetics of these Boston poets? In what way does the development of poetry and poetics in Boston during this time period echo, prefigure or coincide with larger aesthetic and critical movements? In what ways is the canon upheld or defied by these poets? What are the peripheral cultural issues that these poets are a part of or writing in response to? What types of texts are these poets reconfiguring in the movement away from Confessionalism?

Please send abstracts of 250-500 words to:

Christopher Bock
[redacted]

Christopher Bock
Lesley University
27 Mellen St.
Cambridge, MA 02138

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430. Bill Berkson
Berkson & Corbett in Cambridge
Tue 20 May 2008

Bill Berkson & Bill Corbett
Reading New Poems
Tuesday, May 27
7 pm
Pierre Menard Gallery
10 Arrow Street
Harvard Square
Cambridge. MA

↑ Index

431. Steve Evans
NPF Conference on the Poetry of the 1970s-Updated
Tue 20 May 2008

A few links to update Poetics readers on the progress of the NPF's upcoming conference/festival on The Poetry of the 1970s.

A schedule of events and list of participants at http://www.nationalpoetryfoundation.org/news/index.php/article/2008/05/16/seventies_conference_schedule

Notice of one of two Conference-related art exhibits at http://www.nationalpoetryfoundation.org/news/index.php/article/2008/05/09/art_of_the_70s

Tempted? If you'd like to attend the conference, it's not too late to register as an audience member at standard, reduced, or day pass rates.

A registration guide is available at http://www.nationalpoetryfoundation.org/conferences/ConferenceRegistrationGuide.php

(If these URLs break in transit, just cut and paste into your browser.)

For more information, e-mail steven dot evans at maine dot edu.

Hope to see you in Orono this June!

S.

* * * *

Steve Evans
Associate Professor of English
Graduate Studies Coordinator

New Writing Series Coordinator
NPF Editorial Collective Member
313 Neville Hall, University of Maine
Orono, ME 04469
[redacted]
www.thirdfactory.net

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432. David Moody

Re: Ezra Pound: Poet - A. David Moody - Book Review - New York Times

Wed 21 May 2008

Let the author assure you that he does not set out to make Pound seem an idiot. There are other more helpful reviews -- though it is the case that several reviewers are out to do their usual on Pound, in spite of what's in the book. Best read the book and judge for yourself, wouldn't you think?

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433. Jason Nelson

call for work/e-lit/digital poetry for Counterpath Press

Wed 21 May 2008

Call for E-Literature, Digital Fiction, Hypertext Fiction, Sequential Text Video, Digital Poetry, E-Poetry, and other forms of Electronic Writing.

The visionary Counterpath Press announces a call for work for Counterpath Online, its digital publishing venue. There is no specific theme, but all work must utilize digital tools to create interactive, moving, responsive, generative or playful creations.

Text only works or documentations of work are not being considered for this issue. All artworks will be peer-reviewed/juried and the issue will be promoted extensively.

Counterpath Press Online: http://www.counterpathpress.org/cpathonline/issue%202/splash2.html

Please send submissions to Jason Nelson (Guest Editor) as soon as possible. Works that are submitted earlier will be given special consideration (we will ruminate on its beauty and power for much, much longer). E-Mail: elitpath(at)gmail.com

The final deadlines if June 18th 2008.

All work must be accompanied by the following:

1. Description of the work (300 wds.)
2. Artist bio written as a small absurd story (300 wds.)
3. Screen Shot (approx. 300x300, saved as jpeg)

Those authors/artists chosen will be asked to participate in a brief interview regarding their creations. In addition, authors/artists will be asked to write brief reviews (200 words) of another chosen authors/artists work.

Counterpath Press is committed to publishing and supporting intellectually rigorous work of the highest quality, with the highest production values. It is committed to publishing poetry, fiction, drama, cross-genre work, literary and cultural theory and criticism, translations, reprints of out-of-print and hard-to-find titles, as well as supporting a repository of high-quality work through internet publication.

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434. Eric Elshtain
New Beard of Bees Chapbook
Wed 21 May 2008

The candidates are now charged to wear this on their lapels:

http://www.beardofbees.com/wallaert.html

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

435. Bock, Christopher
Re: Call For Papers: Boston Poets 1950-2000
Wed 21 May 2008

Some important information I forgot to include:

The deadline for abstracts is September 15, 2008

The conference will take place February 26-March 1 at Boston University.

Thank you!

Best,
Chris

Christopher Bock, M.F.A.
Lesley College
Humanities Department

27 Mellen St. #11
Cambridge, MA 02138
[redacted]

-----Original Message-----
From: Bock, Christopher
Sent: Tue 5/20/2008 6:07 PM
To: [redacted]
Subject: Call For Papers: Boston Poets 1950-2000

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Christopher Bock
[redacted]

Christopher Bock
Lesley University
27 Mellen St.
Cambridge, MA 02138

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436. Bock, Christopher
CORRECTION: Call For Papers: Boston Poets 1950-2000
Wed 21 May 2008

The conference of course will take place February 26-March 1, 2009.

C.

Christopher Bock, M.F.A.
Lesley College
Humanities Department
27 Mellen St. #11
Cambridge, MA 02138
[redacted]

-----Original Message-----
From: Bock, Christopher
Sent: Wed 5/21/2008 10:15 AM
To: Bock, Christopher; [redacted]
Subject: RE: Call For Papers: Boston Poets 1950-2000

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Chris

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Lesley College
Humanities Department
27 Mellen St. #11
Cambridge, MA 02138
[redacted]

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From: Bock, Christopher
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To: [redacted]
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Chris

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American Studies

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Please send abstracts of 250-500 words to:

Christopher Bock
[redacted]

Christopher Bock
Lesley University
27 Mellen St.
Cambridge, MA 02138

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437. Dustin Williamson

May 25 in NYC: Dorothea Lasky & Steven Zultanski @ Zinc-TRS

Wed 21 May 2008

Sunday, May 25 at the Zinc-TRS:

Dorothea Lasky & Steven Zultanski

6:30 PM
Zinc Bar
90 West Houston (beneath the Barbie fur shop)

$5 goes to the poets. If you don't have $5, come anyway

Dorothea Lasky is the author of AWE (Wave Books, 2007). Currently, she lives in Philadelphia, where she studies creativity and education.

Steven Zultanski is the author of the chapbooks *Homoem* (Radical Readout, 2005), *This and That Lenin* (Bookthug, forthcoming) and *Steve's Poem*(Lettermachine, forthcoming). He edits President's Choice magazine, a Lil' Norton publication. His poetry has appeared in Antennae, FO(A)RM, The Physical Poets, Shiny, and elsewhere.

Need a map to the Zinc Bar?:
http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A

Upcoming at Zinc
June 1: Aaron Tieger and Michael Carr

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438. **steve d. dalachinsky**
walt dickerson
Wed 21 May 2008

---

the great under acknowledged vibra-parpist walt dickerson passed away on may 15

if you've never heard him do so his aesthetic is as high as one can climb

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439. **Diana**
Re: bernadette mayer
Wed 21 May 2008

I just ran across this question in a google search, but thought I might point out Anne Vickery's article on Mayer in Leaving Lines of Gender: A Feminist Genealogy of Language Writing. Also the introduction to Individuals: Post-Movement Art in America has some interesting things to say.

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440. **Caterina Davinio**
thank-you
Wed 21 May 2008

Thank-you to Poetics list and to everybody who has written to me, for helping in the poetry translation. I will answer very soon.
Warm regards from Italy:-)
Caterina Davinio
::

Karenina.it Ten Years
The first Net-Poetry Project on line
1998 - 2008

Poetry in Phatic Function
::
DVD featured on demand to curators and gallery owners.
Contact: Art Electronics Italia
Via Sassi 10 - 23900 Lecco (LC) Italia
T: [redacted]
e-mail: [redacted]
W: http://xoomer.virgilio.it/cprezi/caterinadav.html

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441. Patrick Herron
embedded in error (poem)
Wed 21 May 2008

---

http://is.gd/jRm

--
Love,
http://is.gd/jRv

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442. David A. Kirschenbaum
Boog City presents Paper Kite Press and Alan Semerdjian
Wed 21 May 2008

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Paper Kite Press
(Kingston, Penn.)

Tues. May 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Paper Kite Press editors
Jennifer Hill-Kaucher and Dan Waber

Featuring readings from

Joel Chace
Craig Czury
Barbara DeCesare
Andrea Talarico
Jim Warner

with music from

Alan Semerdjian

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Paper Kite Press
http://www.wordpainting.com

Paper Kite Press began with Jennifer¹s design business, and our love for words. In 1995 Jennifer purchased her best friend¹s design business, ³Wordpainting.² It wasn¹t a big design business: imagine one Apple computer, a desk, a library of clip art and fonts, and several local clients needing business cards and brochures.

In 2003 we discussed the idea of starting a special imprint for poetry, and the prospect of doing some workshops and events in our community. We decided on Paper Kite Press as the name because the image of a paper kite is used in a poem as a metaphor for the heart taking flight. It sounds a little maudlin as we explain it here‹it was one of those great ideas we had over pie and coffee! We still love the sound of the name‹and that it alludes to flight, and that amazing liftoff feeling you get when you are flying a kite‹like anything is possible.

We started out with the manuscript ³Part of a Geography² by Jack McGuigan. A couple of years ago we started renting some studio space for community readings and events. The first studio was in an old mansion in Wilkes-Barre, and now we¹ve moved into a new storefront space in Kingston, both in Pennsylvania.

Every third Friday we hold an open mic with a featured poet, and we host other workshops and events on a regular basis. While the community event aspect is always part of our goal, it isn¹t our primary focus. We publish poetry‹anthologies and individual manuscripts‹so poets can get out in the world and share their work. We believe it¹s important for the world to have more poetry in it‹and for people to recognize that there IS poetry in the world.

Performer Bios

**Joel Chace

Joel Chace has published in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. Just out from BlazeVOX Books is Cleaning The Mirror: New and Selected Poems, and from Paper Kite Press is Matter No Matter, another full-length collection. He has been poetry editor for the experimental electronic magazine 5_Trope for many years.

**Craig Czury

Craig Czury, a former resident of Pottsville, grew up in the Wilkes-Barre and Shamokin areas of the coal region. He spent 15 years hitchhiking North

America, working in carnivals, warehouses, canaries, construction crews, restaurant kitchens, and organizing community poetry readings. He¹s the author of 15 collections of poetry, most recently, In My Silence To Justify (FootHills Publishing), and editor of two anthologies, Fine Line That Screams from his N.E. Penn. Prison Poetry Project and Un Segundo En El Tiempo/One Second at a Time, poets of the Reading, Penn. Hispanic community.

Czury now works as a poet in schools, homeless shelters, prisons, mental hospitals, and community centers throughout the world. His books have been translated into Spanish, Russian, Lithuanian, Portuguese, and Italian, and he has been awarded many national and international fellowships to continue his collaborative poem fusion performance and poetry mural projects, including a residency at The Playhouse in Derry, Northern Ireland.

An avid blues harp and bocce player, Czury lives in Reading and has been a featured poet at International Poetry Festivals in Argentina, Ireland. Colombia, Lithuania, Macedonia, and Croatia.

**Barbara DeCesare

Fiction and poetry by Barbara DeCesare has been published in some of the finest contemporary literary journals, adapted for stage, optioned for film, recited by drag queens in auditions, censored on the radio, and denounced by her mother. DeCesare is a secretary and a potty mouth. She lives in Dallastown, Penn. with her beau and her three teenaged children. Her new book, Silent Type, is recently out from Paper Kite Press.

**Alan Semerdjian
http://www.alansemerdjian.com
http://www.alanarts.com

Alan Semerdjian is a poet, essayist, songwriter, English teacher, and occasional artist. In addition to a chapbook of poems (Improvised Device, Lock N Load Press) and a forthcoming full-length book of poetry (Geography of Evidence), Alan¹s writing has appeared in several print and online publications including Ararat, Diagram, The Lyric Review, Adbusters, and Newsday. His music has been featured on television and film; heard on public, commercial, and internet radio; and charted on CMJ (College Music Journal). Alan has read and performed all over the country and in parts of Canada. He resides on Long Island and teaches at Herricks High School.

**Andrea Talarico

Andrea Talarico is the owner of the independent bookstore, Anthology, in Scranton, Penn. She hosts the Test Pattern Poetry Series, which has been variously running and sputtering along now for three years. Her chapbook, Spinning with the Tornado, was published by Paper Kite Press. She lives in an

old creaky house with her cat and boyfriend, enjoys flipping on the light switch in her bookstore every morning, defends the "I" in poems, and plans to finish college before she dies.

**Jim Warner

Jim Warner is the author of the poetry collection Too Bad It¹s Poetry (Paper Kite Press). His poems have appeared in The HazMat Review, mid)rib, Cause and Effect, In The Arms of Words: Poetry for Disaster Relief (Sherman-Asher), and elsewhere. He is the assistant director of graduate creative writing programs at Wilkes University.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. June 24
Ixnay Press (Philadelphia)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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443. Rob McLennan
new from above/ground press; PFYC #11
Wed 21 May 2008

Edited & compiled & typeset & paid for by rob mclennan
May 2008 (Edmonton issue, part two)

With new work by various Yacht Club regulars & irregulars:

Douglas Barbour;
Jenna Butler;
Amanda Earl;
Jesse Patrick Ferguson;
Laurie Fuhr;
Lea Graham;

William Hawkins;
Karen Massey;
Marcus McCann;
rob mclennan;
Max Middle;
Sean Moreland;
Jennifer Mulligan;
Catherine Owen;
Pearl Pirie;
Roland Prevost;
Wes Smiderle;
Janice Tokar;

$5 / +$2 for postage/shipping
above/ground press subscribers rec' a complimentary copy; mail all your money to:

rob mclennan
c/o 858 Somerset Street West, main floor, Ottawa Ontario
Canada K1R 6R7

http://abovegroundpress.blogspot.com/2008/05/new-from-aboveground-press-peter-f.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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444. Layne Russell
Re: urn at 3 am
Wed 21 May 2008

---

good one, alan. thanks.

----- Original Message -----
From: Alan Sondheim
To: [redacted]
Sent: Tuesday, May 20, 2008 12:16 AM
Subject: urn at 3 am

urn at 4 am

it's been raining out
and it's been raining out
in this dark night of prayer wheels

churning for mother and cat and long lost friends
dying pulling the curtain down with them among them
the prayer wheel turning all through the rain
small candle driving it every night a different candle
small candle grieving one night and an other

it's raining out and the wind comes swirling in
the poor tiny flame shakes and shudders
great shadows on the ceiling in this unheard of room
and i face down on the bed and open one eye then an other
there are shapes moving on ruined thinned-out retinas
floaters and animals blindspotting dark unfocused worlds
generated from within memories of sight memories of death and dark candles

in this dark night of prayer wheels and worlds
my writing burns like a flame on the verge
it's twisted around the thing and churning
it says nothing it doesn't know how to speak
i don't know how to speak
and anymore in the rain
in the dark rain
and anymore in the dark dark dark dark rain

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445. Jennifer Karmin
Links Hall Residency Program, Chicago
Wed 21 May 2008

Links Hall Call for Proposals
2008/09 LinkUp Residency Program for Performing Artists
Chicago, IL

http://www.linkshall.org

Performing artists/groups utilizing movement as a core element in their work, are invited to apply to Links Hall for our LinkUp program. LinkUp is a program of mutual support and investment between independent Chicago artists/groups and Links Hall, recognizing the interdependence of artists and art spaces for the survival and growth of the arts.

Links Hall will select four artists/groups that are interested in making their creative home at Links Hall. It is our hope that LinkUp artists will remain active and vital members of the Links Hall community beyond their time in residence.

Selected artists/groups will receive:

Up to 10hrs of rehearsal space per week during weekday mornings and afternoons: October 2008 to March 2009 OR April 2009 to September 2009 (two artists/groups will be scheduled in each period).

Support of a paid mentor during their residency.

Free access to performances and discussions at Links Hall.

One work-in-progress showing at the three-month point of their residency.

A fully produced weekend of performances in the Links Hall Performance Series.

One professional development workshop in marketing and finance for artists.

A stipend of $750, payable in two installments at the start and mid-point of the residency.

Proposals are due NO LATER THAN 5PM ON FRIDAY JUNE 6, 2008.

For a full RFP, PLEASE CONTACT ERICA MOTT AT LINKS HALL: [redacted] or [redacted]

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446. **Anne Guthrie**
(no subject)
Wed 21 May 2008

The last day to Pre-Register for the upcoming Conceptual Poetry Symposium at the
UA Poetry Center is May 23.

Registration is $105 general $60 student. UA Faculty, Students and Staff receive the early bird discount. You can also purchase tickets for the keynote address, reading and panel discussions separately.

Individual tickets are $10 each or 5 tickets for $45 general admission. Student
prices are $5 each or 5 tickets for $20.

Tickets are available at the Poetry Center (1508 E. Helen St.) and Bookstop Used
Books (214 N. 4th Avenue).

Please note tickets will be $12 general and $7 student at the door.

For more information please visit our website @ www.poetrycenter.arizona.edu or
call [redacted].

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447. **CE Putnam**

The Subterranean Yak Presents Wallace & Graham at / Seattle WA / May 28th, 2008 /7:37pm

Wed 21 May 2008

What:
The Subterranean Yak: a new periodic reading series

What: Poetry Reading with San Diego Poets K.Lorraine Graham and Mark Wallace Where: College Inn Pub (in the snuggery(aka the backroom) 4000 University Way NE, Seattle, WA When: Wednesday, May 28th 2008—7:37 PM How long: Program should run about one hour. Tickets: This event is free.

More info:http://www.pisor-industries.org/subterraneanyak

The Subterranean Yakis pleased to welcome poets K. Lorraine Graham and Mark Wallace for their first Seattle performance.

What to expect?

How about our whole contemporary world, dissembled and reformed: "a freakazoid meta-level zombie, Cessna crashes, Roderick Usher, would you like soup with your asbestos? funfunfun, test bubble dynamo specialists, money owns you, peaceful nuclear devices, vacuuming up spiders, terrible day jobs, calcium and mucus, 3000 people played this sequence and blew up the world every time. Call Security! a zesty omelette."

***

BIO:K. Lorraine Graham is a writer and visual artist. She is the author of Terminal Humming, forthcoming from Edge Books in 2009. She is also the author of several chapbooks: including Large Waves to Large Obstacles, forthcoming from Take Home Project. Ron Silliman writes that "Terminal Hummingis a series of untitled prose pieces that join philosophy to sensation in ways that remind me fondly of Kathy Acker…My sense is that Graham is pushing her work as hard as possible – the ambition evident in just a few short pages is breath-taking." Her poetry, critical writing, and visual art has appeared or is forthcoming in Traffic, Jacket, Area Sneaks, Fold, Magazine Cypress, HOW2and elsewhere. A limited-edition CD of her work called Moving Walkwaysis available Narrowhouse Recordings. Lorraine has taught poetry and memoir at the Corcoran College of Art + Design in Washington, DC and at California State University in San Marcos. She lives in southern California with her partner Mark Wallace and Lester Young, a pacific parrotlet.

BIO: Mark Wallace is the author of a number of books and chapbooks of poetry, fiction, and criticism. Temporary Worker Rides A Subwaywon the 2002

Gertrude Stein Poetry Award and was published by Green Integer Books. He is the author of a multi-genre work, Haze, and a novel, Dead Carnival. His critical articles and reviews have appeared in numerous publications, and along with Steven Marks, he edited Telling It Slant: Avant Garde Poetics of the 1990s(University of Alabama Press), a collection of 26 essays by different writers. Most recently he has published a collection of tales, Walking Dreams, and a book of poems, Felonies of Illusion. He currently teaches at California State University San Marcos.

***

Gone To Ground

Static bombast in a flower waste
what you're having? Much shirt of dissolve
flounders squeeze play.

Why downtown stadiums hardball.
Flushed back. Stratified over a basin
to have but not to hold. Doesn't

muck mean to do the bookend.
Stable table. That stack would ask
to happen again, flourish expertise

upon esteemed drubbings. What did
honey turn to true sweets or plural.
Two runs propel keys.

That's no way to pull down the shelf
church of the row forlorn brit popsicle.
Ask me over easy.

Language and culture course health
drunken valet cleaners. Rid of
fast easy hair euphorically. Charm.

Entirely not to seek as plenty.
Together in cheese demise club beats.
Get into a zone and foggy.

-Mark Wallace

The Tiara of the High Priestess

At night fucking night we do
it and do it but how can we
do it unless we take more of our
clothes off? Irresistible

sanctuary of battle blood appeasement.
Wild crows, men thrown over
walls dragged over rocks. “Turn them
against your own body.
They are made for you.”

~

This moment fingers digging, an idiot
gift giving multitude. Seizing
blooming laurel. Dialect scissor mouth.
Now coastline salt evaporation. Death at
best is tragic: die choking on chicken bones.

-K. Lorraine Graham

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448. Catherine Daly

Fwd: [WOM-PO] Call for fiction submission--Arktoi Books

Wed 21 May 2008

Dear Members of the List, I am sending along a call for submissions to Arktoi Books, my imprint with Red Hen Press, which specializes in publishing the work of lesbian authors. This round I'm seeking fiction manuscripts. Please feel free to pass this call for submissions along to friends or associates who might be interested, and if any of you poets are writing fiction, this is especially for you. ••• CALL FOR SUBMISSIONS: Seeking FICTION MANUSCRIPTS (novels, short fiction, short short fiction, experimental fiction) by lesbian authors.

General Information on submissions to Arktoi Books:

Each year, submissions will be accepted from August through November.
Submissions sent at other times will be returned unread.
Poetry manuscripts should be between 50 and 80 pages.
Fiction and nonfiction manuscripts may be of any length.
Fiction manuscripts should be submitted hardcopy to:

ARKTOI BOOKS
4350 Allott Avenue
Sherman Oaks, CA 91423
Include an SASE (manuscripts without an SASE will not be returned)

The cover page of the manuscript should include the name, address, phone number, and email address of the writer. A cover letter, sent and hardcopy with fiction or nonfiction manuscript (via email with a poetry manuscript), should

present a short biographical statement by the writer and an overview of the work.

Submission Schedule:
August through November each year

> Submissions in 2008 (publication in 2010/2011)
> will be accepted in fiction.
>
> Submissions in 2009 (publication in 2011)
> will be accepted in poetry.
>
> Submissions in 2010 (publication in 2012/2013)
> will be accepted in nonfiction.
>
> Submissions in 2011 (publication 2012)
> will be accepted in poetry

INQUIRIES ABOUT THE PRESS SHOULD BE ADDRESSED TO:
[redacted]

Please visit my website and follow the link to Arktoi Books for
information about Arktoi authors.
••••••

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450. Jason Nelson
New NetPoetic.com Digital Poetry Interfaces
Thu 22 May 2008

All,

I've loaded two new NetPoetic.com digital poetry interfaces. Please do explore, use the code and share.

http://www.netpoetic.com/interface.html

cheers, Jason Nelson

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451. William James Austin
Blackbox problems
Thu 22 May 2008

Hello everyone,

Well, here's the news on the Blackbox delay.? I experienced a major crash of? my Verizon broadband AOL and lost approximately 60 submissions, plus my saved mail, etc.? Because of serious illness in the family, as well as a ton of professorial work, I have not had the time to work on this.? Now that my system is back up and running, and the spring semester has concluded, I'm asking all of you kind folks who sent submissions to resubmit.? My apologies for this, but it's all been beyond my control.? It's amazing that, considering the extent of family illness, I was able to teach, write reports,?grade exams and essays, and generally?complete?my work for the college semester.

Once again, go to WilliamJamesAustin.com and follow the Blackbox link for guidelines.

Best, Bill (William James Austin)?

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452. David Chirot
ANNOUNCEMENT FROM MERITAGE PRESS AND XPRESS(ED)THE HAY(NA)KU ANTHOLOGY, VOL. II
Thu 22 May 2008

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*ANNOUNCEMENT FROM MERITAGE PRESS AND XPRESS(ED)**THE HAY(NA)KU ANTHOLOGY, VOL. II*Edited by Jean Vengua and Mark YoungRelease Date: 2008ISBN [redacted]-73-3ISBN [redacted]-73-6Page Count: 148 pagesPrice: $16.95Meritage Press (St. Helena & San Francisco) and

xPress(ed) (Puhos, Finland) are delighted to announce the release of *THE HAY(NA)KU ANTHOLOGY, VOL. II,* edited by Mark Young and Jean Vengua.

More information about the hay(na)ku poetic form is available at http://haynakupoetry.blogspot.com and http://www.meritagepress.com/haynaku.htm The former link identifies the poet-participants, while the latter shares some poets' thoughts on the hay(na)ku's attractiveness. The hay(na)ku has been one of the most popular new poetic forms in recent times; 39 poets participated in the soon-to-be-out-of-print first anthology. In *Vol. II*, 51 poets from around the world (and representing a multiplicity of poetics) participate.

Since *The First Hay(na)ku Anthology*'s release in 2005, the hay(na)ku has appeared in many literary journals, anthologies and single-author poetry collections worldwide. Artists have created visual hay(na)ku. The form has been written in Spanish, English, French, Finnish, Dutch, Tagalog, and Norwegian. It has been taught in classrooms, and the National Autonomous University of Mexico/Universidad Nacional Autónoma de México (UNAM) features an hay(na)ku webpage in their online journal, *Periódico de Poesía*. Members of UNAM'S Faculty of Literature and Philosophy/Facultad de Filosofia y Letras are also preparing a full Spanish translation of *The First Hay(na)ku Anthology *for future release. Reflecting the hay(na)ku's continued popularity, *THE HAY(NA)KU ANTHOLOGY, VOL. II* is released just three years after the first hay(na)ku anthology. A third anthology is also in the works: *The Chained Hay(na)ku *which would present hay(na)ku collaborations among three or more writers. We hope readers enjoy this volume, and are encouraged to try writing their own hay(na)ku! For this poetic form also was created as an Invitation to Poetry.

To celebrate its release, Meritage Press is pleased to announce a *RELEASE SPECIAL OFFER* of $12.00 per book, a 29% discount off of the retail price and incorporating free shipping within the United States (for overseas orders, please email first to [redacted]). This offer expires on July 31, 2008. You can send checks made out to "Meritage Press" to

Eileen Tabios
Publisher, Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

For more information, contact [redacted]

****

Wondering what's for Dinner Tonight? Get new twists on family favorites at AOL Food.
(http://food.aol.com/dinner-tonight?NCID=aolfod00030000000001)

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453. Dan Thomas-Glass
placeless
Thu 22 May 2008

We're Recently Received by Silliman:

Withstand, no. 1, Winter 2008, no location given. Includes Michael Scharf, Dan Thomas-Glass, Juliana Spahr, Derek Henderson, Megan Kaminski, Joshua Clover, Ben Lerner, Ange Mlinko, Christopher Nealon, Rodrigo Toscano, Timothy Kreiner (unbound pages held together by bilingual loops of "danger/peligro" tape fastened with duct tape, order determined by assigning stock symbols to contributors names by initials & tracking for a period – Scharf must have been Microsoft).

You'll find us under "Other":

http://ronsilliman.blogspot.com/

or in our placeless place:

http://withplusstand.blogspot.com/

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454. Artifact Reading Series
rtifact & Nonsite : 5.24.08 : Basinski : Heuving : Larsen
Thu 22 May 2008

---

from Melissa Benham on behalf of Artifact & Nonsite:*

*

The Artifact Reading Series & Nonsite Collective present...

Saturday, May 24th

Michael BASINSKI
Jeanne HEUVING
David LARSEN

Please note our new earlier time:
6PM, Reading begins promptly at 6:30PM

$5 suggested donation

Oakland Art Gallery <http://www.oaklandartgallery.org/about/?directions>
Frank Ogawa Plaza
199 Kahn's Alley
Oakland CA 94612

BIOS

Michael Basinski is The Curator of The Poetry Collection State University of New York at Buffalo. He performs his work as a solo poet and in ensemble with BuffFluxus. Among his many books of poetry are *Of Venus 93* (Little Scratch Pad); *All My Eggs Are Broken* (BlazeVox); *Heka* (Factory School); *Strange Things Begin to Happen When a Meteor Crashes in the Arizona Desert*(Burning Press); *The Idyllic Book* (Michel Letko, Houston, Texas); *Mool, Mool3Ghosts and Shards of Shampoo* (Bob Cobbing's Writers Forum); *Cnyttan and Heebie-Jeebies* (Meow Press); *By and The Doors* (House Press); *Un-Nome, Red Rain Two, Abzu and Flight to the Moon* (Run Away Spoon Press): Poemeserss (Structum Press) and many more. See (or hear): RadioRadio on UBUWEB (see Basinski and BuffFluxus). His poems and other works have appeared in *Dandelion, BoxKite, Antennae, Unbearables Magazine, Open Letter, Torgue, Leopold Bloom, Wooden Head Review, Basta, Kiosk, Explosive Magazine, Deluxe Rubber Chicken, First Offense, Terrible Work, Juxta, Kenning, Witz, Lungfull, Lvng, Generator, Tinfish, Curicule Patterns, Score, Unarmed, Rampike, First Intensity, House Organ, Ferrum Wheel, End Note, Ur Vox, Damn the Caesars, Pilot, 1913, Filling Station, Public Illumination*and in others.

Jeanne Heuving's cross genre *Incapacity *(Chiasmus Press) won a 2004 Book of the Year Award from Small Press Traffic, and her book of poems * Transducer* (Chax Press) is just out. She has published multiple critical pieces on avant garde and innovative writers, including the book *Omissions Are Not Accidents: Gender in the Art of Marianne Moore.* She is concluding work on a new critical manuscript, *The Transmutation of Love in Twentieth Century Poetry*, which focuses on the poetics of Pound, H.D., and Robert Duncan as well as several contemporary poets. She is a member of the Subtext Collective, on the editorial advisory board of HOW2, and is a professor in the Interdisciplinary Arts and Sciences program at the University of Washington, Bothell and in the graduate program in English at UW, Seattle. She is the recipient of grants from the Fulbright Foundation, NEH, and UW Simpson Humanities Center. In 2003, she was the H.D. Fellow at the Beinecke Library at Yale University.

David Larsen has been self-publishing his poetry in the Bay Area for 15 years. From 1999-2002 he co-edited the *San Jose Manual of Style*, and was a curator of the New Yipes film and poetry series during its 2005-2007 run. A collection of his poetry called *The Thorn* (Faux) came out in 2005, and his translation of *Names of the Lion* by Ibn Khalawayh will appear soon from Atticus/Finch. This summer, David leaves San Francisco for the state where he was born in 1970.

also...

Salon with Michael Basinski

Sunday May 25th
7:00-9:00 p.m.

Please email Tanya Hollis for street address at [redacted]

Come meet Michael Basinksi, visual-performance-fluxus etc. poet and curator, in the wake of the May 24 Artifact reading. Archival materials will be on display in Tanya's studio for your enjoyment--and you can touch them too! :)

--
Artifact Reading Series
Artifact Press
Digital Artifact

www.artifactsf.org
www.artifactseries.blogspot.com
www.digitalartifactmagazine.com

Artifact is a Member of the Intersection for the Arts Incubator Program

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455. **John Beer**
Carla Harryman in Chicago
Thu 22 May 2008

This Fri-Sun, Carla Harryman is presenting two poets' theater programs at Links Hall in Chicago:

Returning from One Place to Another: A Poets' Theater Showcase
Links Hall
956 Newport
Chicago, IL
[redacted]

Program 4

Fri. May 23 8 PM
Sun. May 25 7 PM

Mirror Play by Carla Harryman
Bad History by Barrett Watten
Try! Try! by Frank O'Hara

Sat. May 24 8 PM

Sue by Carla Harryman
Requiem by Kathy Acker

$12/ $10 students

Carla Harryman is known for her genre-disrupting prose, poetry, and performance works. Recent performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation. This program infuses improvisational electronic sound, choral and sound-based performance writing, and Poet's Theater in five new works: Bad History by Barrett Watten, Try! Try! by Frank O'Hara, Mirror Play by Carla Harryman, Sue by Carla Harryman, and Requiem by Kathy Acker. In the 1980s, Carla Harryman co-founded the San Francisco Bay Area Poet's Theater, which presented performances of experimental plays by poets. The author of thirteen books, she serves as full-time faculty in the Department of English at Wayne State University. www.performingobjects.com

Harryman explores the nature of imagination…and toys with perceptions of reality amidst a set of art objects navigated by skillful performers who become art in themselves. – San Francisco Gate

Collaborators: Jennifer Scappettone is the author of two chapbooks and a collection of poetry. Her writing appears in a range of journals and anthologies. She teaches at the University of Chicago. David Trinidad is a published author and editor who teaches at Columbia College Chicago, prior to which he taught at The New School. He has also taught at Rutgers, Princeton, and Antioch Universities. Judith Goldman's work is anthologized in Against Expression: An Anthology of Conceptual Writing (Make Now Books) among other collections. She is a Harper Schmidt Fellow at the University of Chicago, where she teaches in the humanities core. Katie McGowan is an artist concerned with dissecting contemporary political and social constructs. She is currently an MFA candidate and teaching assistant in the University of Iowa's Intermedia Area. Elana Elyce has taught, directed, and produced theatre, and is involved with Second City's outreach and diversity troupe and Lincoln Square Theatre. www.elanaelyce.net Julia Klein is the art/set designer for this program, and is currently working on an MFA in sculpture at Bard College.

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456. **Gerald Schwartz**

CATERA/LOPEZ/SCHWARTZ Perform in Jersey City Fri. 5/23

Thu 22 May 2008

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hello all,

Just wanted to let you know that I'll be performing in the "Home Field Advantage" improv. series at the Toyeater's Studio in Jersey City this coming Friday night May 23.

Joining me will be two great friends, Michael Lopez on percussion and Gerald Schwartz on voice. This will be the first time that the three of us have performed together since 1995.

Toyeaters is located @ 143 Christopher Columbus Drive in Jersey City, one block west of the Grove St. PATH station. Showtime is 8 PM.

I'm excited to be playing this and once again working with my longstanding friends Gerry and Mike Lopez.

Those of you who listened to my "Headless Dachshund" webcast back in November, may remember Gerry's amazing over the phone recitation, it was a the highlight of the whole evening, Gerry is a phenomenal scribe in his own right and we have a long record of collaboration. we did a legendary performance at the Adler Planetarium in Chicago 3 years ago, which literally left the audience astounded.

Mike Lopez is also a good friend who I have a track record with, though it has been a long time, since we shared the stage. Mike has worked with variety of great musicians including Sabir Mateen, Raphe Malik, and Bruce Eisenbel as well as the Faking Trains and Burnt Hills. Mike and I had an improv rock group back during the early 90s up in Albany.

Thanks to everyone who came out to the Ontological last week....that was a great nite! Your support is appreciated.

more info on this series can be found here:
http://www.allaboutjazz.com/php/news.php?id=17776

best,

Damian

****
"Two recent polls, a Los Angeles Times/Bloomberg poll and a New York Times/CBS News poll, indicate why Bush is getting away with impeachable offenses. Half of the US population is incapable of acquiring, processing and understanding information."
(Paul Craig Roberts2/06)
**********>

Damian Catera
c/o Harsh House
POB 387 Canal St, Station

NYC, NY USA 10013
w:[redacted] ext 802

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457. William Slaughter
Notice: Mudlark
Thu 22 May 2008

New and On View: Mudlark Flash No. 46 (2008)

"Seeing Things" and "Retho" by Mike Chasar

Mike Chasar is currently a Visiting Assistant Professor of English at the University of Iowa, where he is writing about the intersections of poetry and popular culture. His poems have appeared in Poetry, Antioch Review, Alaska Quarterly Review, Cortland Review, 2River, etc., and his dissertation, Everyday Reading: U.S. Poetry and Popular Culture 1880-1945, recently received first place in the national Distinguished Dissertation award competition sponsored by the Council of Graduate Schools and University Microfilms International. "Seeing Things" and "Retho" are two of the wonky ballads in an unpublished book manuscript titled Crocodile Wrestling.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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458. Poetry Project
Events at The Poetry Project May
Thu 22 May 2008

Hi Everyone,

Memorial Day weekend is almost here! If you¹re not heading to the countryside come and join us at the church on Saturday for our Silent Art Auction Fundraiser & Book Sale. And if you are going away, we¹ll have three readings waiting for you next week when you return.

The Poetry Project at St. Mark¹s Church
Silent Art Auction Fundraiser (& Book Sale)

Saturday, May 24, 2-7pm - $15
(includes performances, wine and snacks, good company, good cause)

131 E. 10th St. (& 2nd Ave.)

Preview works here: http://www.poetryproject.com/auction2008.php If you see something that strikes your fancy but can't make it, call [redacted] for info on proxy bidding. We can send pictures of pieces that don't currently have an image posted.

Readings/Performances by:
Jeni Olin - 3pm
Bruce Andrews and Sally Silvers - 3:30pm
Richard Hell and Marc Ribot - 4pm
Legends (Elizabeth Reddin, Raquel Vogl and James Loman) - 5pm
Franklin Bruno - 6pm

Participating artists and writers include: Yvonne Jacquette, Suzan Frecon, Pamela Lawton, Emilie Clark, Etel Adnan, Susan Bee, Star Black, Rackstraw Downes, Simone Fattal, Vincent Katz, Vivien Bittencourt, Beka Goedde, Brenda Iijima, George Schneeman, Anne Waldman, Erica Svec, Christopher Warrington, Zach Wollard, Bill Berkson, Andrei Codrescu, Maureen Owen, Michael Friedman, Yuko Otomo, Nicole Peyrafitte, Steve Dalachinsky, Stephen Rosenthal, Reg E. Gaines, Robert Creeley, James Franklin, Richard Hell, Emily XYZ, Ted Greenwald, Hal Saulson, Legs McNeil, Jennifer Osborne, Ken Mikolowski, Ron Padgett, Ed Ruscha, Will Yackulic, Jim Dine, Fielding Dawson, Donna Brook, Jim Behrle, Simon Pettet, Steve Carey, May Pang, Henry Edwards, Terry Southern, Michael Cooper, Mick Rock, Baron Wolman, Lee Friedlander, Eve Babitz, Lawrence Ferlinghetti, Clark Coolidge, Alice Notley, Lewis Warsh, Bernadette Mayer, Peter Schjeldahl, Jennifer Montgomery, Richard O'Russa, David Abel, Amiri Baraka, Allen Ginsberg, Greg Fuchs, Alison Collins, Nate Ethier, Anne Tardos, KB Jones, Elizabeth Zechel, Gregory Botts, Patricia Spears Jones, Hannah Weiner, Gary Sullivan, Ted Berrigan & Fairfield Porter, Alfred Leslie, Justin Theroux, Marc Andre Robinson, Veselovsky Pitts, Geoffrey Hendricks, Elizabeth Robinson & Fran Herndon, Karl Klingbiel, Oren Slor, Nick Piombino, Jack Collom, Erica Wessmann, Danny Fields, Kate Simon, Yoko Ono, Kiki Smith, Damien Hirst, Phong Bui, Basil King, Elizabeth Castagna & Edwin Torres, Debra Jenks, Jeffrey Cyphers Wright, Chris Felver, Tony Fitzpatrick, Hank O'Neal, Jem Cohen, Sharon Gilbert, Nick Piombino, David Henderson, Eileen Myles. PLUS: bid on a tarot reading with CAConrad, bid to compose a collaborative poem with Ted Greenwald, bid on a hypnosis session with Maggie Dubris, and more otherworldly experiences!

Monday, May 26, 8 PM
Kate Colby & Jibade-Khalil Huffman

Kate Colby is the author of Unbecoming Behavior, Fruitlands, and chapbooks from Anadama, A Rest, and Belladonna presses. Recent work can be found in Aufgabe, New American Writing, No: A Journal of the Arts, Vanitas and the Bay Poetics anthology. She grew up in Massachusetts and recently moved to Providence, RI after 11 years in San Francisco. Jibade-Khalil Huffman is the author of 19 Names For Our Band. His poetry and fiction have appeared in Canarium, 6X6, Boston Review, Court Green, NOON and Aufgabe, among others. He lives in New York.

Wednesday, May 28, 8 PM
Robert Kocik & Joel Kuszai

Robert Kocik, poet, essayist, artist, architect, eleemosynary entrepreneur, lives in Brooklyn, NY, where he directs the Bureau of Material Behaviors. As a builder, his niche is the realization of unknown architectural functions and missing civic services. He is currently developing a building based on 'prosody' and poets' imagined relevance to our society. His essays comprise a nascent field known as the Sore, Oversensitive Sciences (SOS). His publications include: Overcoming Fitness (Autonomedia, 2001), and Rhrurbarb (Field Books, 2007). Joel Kuszai was born in Michigan during the Summer of Love (and riots). Since 1987, he has been the editor/publisher of more than one hundred small press publications, under the imprints of Meow Press and Factory School. In addition to poetry, he has written on anarchism and education, utopian public policy, and the history of student and resistance publications, especially in Detroit's tumultuous post-war period. Since 2005 he has curated the Southpaw Culture book series for the Factory School learning and production collective, which he co-founded in 2000. In 2007 he received a PSC-CUNY grant to edit the Fredy Perlman Reader, which will be published in 2008. He teaches writing and literature at Queens Community College.

Friday, May 30, 10 PM
Robin Coste Lewis & Will Fabro

Robin Coste Lewis writes poetry, essays and fiction. Her writing has appeared in various journals including The Pocket Myth Series (Orpheus and The Odyssey), the anthology Black Silk, and is forthcoming in The Encyclopedia Project. After graduating with a Masters of Theological Studies degree from the Divinity School at Harvard, where she concentrated in Sanskrit and African American Religious Literature, Lewis became the Cole Professor of Creative Writing at Wheaton College in Norton, MA. Later, she became an Assistant Professor of Creative Writing at Hampshire College. She is completing a poetry collection titled Pleasure & Understanding. Will Fabro is a graduate of the writing program at UC San Diego and has been previously published in Fresh Men, selected by Edmund White and edited by Donald Weise, and Userlands,

edited by Dennis Cooper. His writing has also appeared in New York Press and the zine Cheese + Liquor. He curated and hosted the reading series This Is Not The New Minstrel Show, which showcased up-and-coming queer writers under thirty, and is co-editor of the upcoming anthology Cool Thing. Born in 1981 in Hollywood, he currently lives in Brooklyn.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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459. Catherine Daly
Hamilton Artists Inc. call for proposals
Thu 22 May 2008

> *Job Posting: Director of Exhibitions and Publications*
> *Mercer Union, A Centre for Contemporary Art*
>
> *Mercer Union is a leading artist-run centre dedicated to contemporary art in Canada. Established in 1979 as a not-for-profit organization, the gallery supports engaging art and curatorial practices that consider contemporary conceptual and aesthetic debates. Showcasing local, national and international artists, Mercer's twelve annual gallery exhibitions are complimented by critically engaged public programming activities that include lectures, screenings, performances, publications, special projects and events.*

*As the Director of Exhibitions and Publications, the successful candidate
will utilize their experience and initiative to collaborate with the Director of Public Programs and Development-with the support of Mercer's
Board of Directors-to guide the organization's exhibition programming vision. This will involve the implementation and coordination of the exhibition programme and related projects, overseeing the production of
publications, and assisting with fundraising initiatives, grant writing,
and
new marketing initiatives. In August 2008 Mercer Union will venture into
exciting territory by moving to a new gallery location with expanded facilities in Toronto's Bloor and Lansdowne neighborhood. The Director of
Exhibitions and Publications will play a central role in facilitating this
organizational transition.*

*The successful candidate will possess:
-An MA, MFA or equivalent experience in art history, visual culture, curatorial studies, or fine arts
-A minimum of 3 years experience in a non-profit art gallery or equivalent
-A solid knowledge of Canadian and international contemporary art
-Experience managing budgets and grant writing
-Supervisory experience
-Strong verbal and written communications skills
-Excellent interpersonal skills
-Macintosh computer skills, including Quark, Filemaker Pro, Illustrator,
Excel, Word
-Fluency in both official languages, written and verbal considered an asset*

*Responsibilities include:
-Managing the coordination of exhibitions, including coordination of submission review process, generating curatorial proposals, negotiating
and
managing all contracts, budgets, and preparing exhibition receptions
-Communicating with exhibiting artists in the development of exhibitions,
including coordinating shipping, travel, insurance and equipment needs,*

and
overseeing exhibition installation
-Coordinating all publicity including writing press releases,
preparing
press packages, liaising with the media, managing press and mailing
databases and actively raising the profile of the Gallery locally and
internationally
-Coordinating all marketing, negotiating all advertising
contracts, and
designing advertisements
-Managing publication coordination including brochures, distribution,
catalogue exchange, documentation and the gallery website and archive
-Overseeing maintenance of the gallery space and equipment
-Organizing Ontario Arts Council Exhibition Assistance grant reviews
-Participating in developing and setting financial, operational and
outreach
priorities in collaboration with the Director of Public Programs and
Development and the Board
-Participating in creating and monitoring the business plan, in
collaboration with the Director of Public Programs and Development
and the
Board
-Working with the Director of Public Programs and Development on all
operational, employment, foundation, and sponsorship grant
applications,
and
preparing programming project-related grant applications and
sponsorship
packages
-Managing support staff and volunteers with the Director of Public
Programs
and Development
-Attending all Board meetings and Committee meetings as required,
preparing
programming reports for the Board
-Acting as a spokesperson for the organization to government, funding
agencies, the media, and the public

Interested candidates are requested to submit a resume, cover
letter, and
three writing samples by 5PM on Monday 16 June, 2008 via email
[redacted] *to the attention of the Search Committee.*

No phone calls please. Only successful candidates will be contacted.
Mercer
Union is an equal opportunity employer.

Mercer Union, A Centre for Contemporary Art

> *37 Lisgar Street, Toronto ON M6J 3T3 CANADA*
>
> *Posted 21 May, 2008*

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

↑ Index

460. David Seaman
Re: Events at The Poetry Project May
Thu 22 May 2008

It would be really helpful if contributors said WHERE they are. "Come on down to the church" gives me no clue. The nearest church to me is in south Georgia.....I won't speculate on the poetry there.
David
On Thursday, May 22, 2008, at 11:15PM, "Poetry Project" <[redacted]> wrote:
>Hi Everyone,
>
>Memorial Day weekend is almost here! If you¹re not heading to the
>countryside come and join us at the church on Saturday for our Silent Art
>Auction Fundraiser & Book Sale. And if you are going away, we¹ll have three
>readings waiting for you next week when you return.
>
>
>
>The Poetry Project at St. Mark¹s Church
>Silent Art Auction Fundraiser (& Book Sale)
>Saturday, May 24, 2-7pm - $15
>(includes performances, wine and snacks, good company, good cause)
>
>131 E. 10th St. (& 2nd Ave.)
>
>Preview works here: http://www.poetryproject.com/auction2008.php
>If you see something that strikes your fancy but can't make it, call

>[redacted] for info on proxy bidding. We can send pictures of pieces that
>don't currently have an image posted.
>
>Readings/Performances by:
>Jeni Olin - 3pm
>Bruce Andrews and Sally Silvers - 3:30pm
>Richard Hell and Marc Ribot - 4pm
>Legends (Elizabeth Reddin, Raquel Vogl and James Loman) - 5pm
>Franklin Bruno - 6pm
>
>Participating artists and writers include: Yvonne Jacquette, Suzan Frecon,
>Pamela Lawton, Emilie Clark, Etel Adnan, Susan Bee, Star Black, Rackstraw
>Downes, Simone Fattal, Vincent Katz, Vivien Bittencourt, Beka Goedde,
Brenda
>Iijima, George Schneeman, Anne Waldman, Erica Svec, Christopher
Warrington,
>Zach Wollard, Bill Berkson, Andrei Codrescu, Maureen Owen, Michael
Friedman,
>Yuko Otomo, Nicole Peyrafitte, Steve Dalachinsky, Stephen Rosenthal, Reg E.
>Gaines, Robert Creeley, James Franklin, Richard Hell, Emily XYZ, Ted
>Greenwald, Hal Saulson, Legs McNeil, Jennifer Osborne, Ken Mikolowski, Ron
>Padgett, Ed Ruscha, Will Yackulic, Jim Dine, Fielding Dawson, Donna Brook,
>Jim Behrle, Simon Pettet, Steve Carey, May Pang, Henry Edwards, Terry
>Southern, Michael Cooper, Mick Rock, Baron Wolman, Lee Friedlander, Eve
>Babitz, Lawrence Ferlinghetti, Clark Coolidge, Alice Notley, Lewis Warsh,
>Bernadette Mayer, Peter Schjeldahl, Jennifer Montgomery, Richard O'Russa,
>David Abel, Amiri Baraka, Allen Ginsberg, Greg Fuchs, Alison Collins, Nate
>Ethier, Anne Tardos, KB Jones, Elizabeth Zechel, Gregory Botts, Patricia
>Spears Jones, Hannah Weiner, Gary Sullivan, Ted Berrigan & Fairfield Porter,
>Alfred Leslie, Justin Theroux, Marc Andre Robinson, Veselovsky Pitts,
>Geoffrey Hendricks, Elizabeth Robinson & Fran Herndon, Karl Klingbiel, Oren
>Slor, Nick Piombino, Jack Collom, Erica Wessmann, Danny Fields, Kate Simon,
>Yoko Ono, Kiki Smith, Damien Hirst, Phong Bui, Basil King, Elizabeth
>Castagna & Edwin Torres, Debra Jenks, Jeffrey Cyphers Wright, Chris Felver,
>Tony Fitzpatrick, Hank O'Neal, Jem Cohen, Sharon Gilbert, Nick Piombino,
>David Henderson, Eileen Myles. PLUS: bid on a tarot reading with CAConrad,
>bid to compose a collaborative poem with Ted Greenwald, bid on a hypnosis
>session with Maggie Dubris, and more otherworldly experiences!
>
>
>Monday, May 26, 8 PM
>Kate Colby & Jibade-Khalil Huffman

>
>Kate Colby is the author of Unbecoming Behavior, Fruitlands, and chapbooks
>from Anadama, A Rest, and Belladonna presses. Recent work can be found in
>Aufgabe, New American Writing, No: A Journal of the Arts, Vanitas and the
>Bay Poetics anthology. She grew up in Massachusetts and recently moved to
>Providence, RI after 11 years in San Francisco. Jibade-Khalil Huffman is the
>author of 19 Names For Our Band. His poetry and fiction have appeared in
>Canarium, 6X6, Boston Review, Court Green, NOON and Aufgabe, among others.
>He lives in New York.
>
>
>Wednesday, May 28, 8 PM
>Robert Kocik & Joel Kuszai
>
>Robert Kocik, poet, essayist, artist, architect, eleemosynary entrepreneur,
>lives in Brooklyn, NY, where he directs the Bureau of Material Behaviors. As
>a builder, his niche is the realization of unknown architectural functions
>and missing civic services. He is currently developing a building based on
>'prosody' and poets' imagined relevance to our society. His essays comprise
>a nascent field known as the Sore, Oversensitive Sciences (SOS). His
>publications include: Overcoming Fitness (Autonomedia, 2001), and Rhrurbarb
>(Field Books, 2007). Joel Kuszai was born in Michigan during the Summer of
>Love (and riots). Since 1987, he has been the editor/publisher of more than
>one hundred small press publications, under the imprints of Meow Press and
>Factory School. In addition to poetry, he has written on anarchism and
>education, utopian public policy, and the history of student and resistance
>publications, especially in Detroit's tumultuous post-war period. Since 2005
>he has curated the Southpaw Culture book series for the Factory School
>learning and production collective, which he co-founded in 2000. In 2007 he
>received a PSC-CUNY grant to edit the Fredy Perlman Reader, which will be
>published in 2008. He teaches writing and literature at Queens Community
>College.
>
>Friday, May 30, 10 PM
>Robin Coste Lewis & Will Fabro
>
>
>Robin Coste Lewis writes poetry, essays and fiction. Her writing has
>appeared in various journals including The Pocket Myth Series (Orpheus and
>The Odyssey), the anthology Black Silk, and is forthcoming in The

>Encyclopedia Project. After graduating with a Masters of Theological Studies
>degree from the Divinity School at Harvard, where she concentrated in
>Sanskrit and African American Religious Literature, Lewis became the Cole
>Professor of Creative Writing at Wheaton College in Norton, MA. Later, she
>became an Assistant Professor of Creative Writing at Hampshire College. She
>is completing a poetry collection titled Pleasure & Understanding. Will
>Fabro is a graduate of the writing program at UC San Diego and has been
>previously published in Fresh Men, selected by Edmund White and edited by
>Donald Weise, and Userlands, edited by Dennis Cooper. His writing has also
>appeared in New York Press and the zine Cheese + Liquor. He curated and
>hosted the reading series This Is Not The New Minstrel Show, which
showcased
>up-and-coming queer writers under thirty, and is co-editor of the upcoming
>anthology Cool Thing. Born in 1981 in Hollywood, he currently lives in
>Brooklyn.
>
>
>Become a Poetry Project Member! http://poetryproject.com/membership.php
>
>Calendar: http://www.poetryproject.com/calendar.php
>
>The Poetry Project is located at St. Mark's Church-in-the-Bowery
>131 East 10th Street at Second Avenue
>New York City 10003
>Trains: 6, F, N, R, and L.
>[redacted]
>www.poetryproject.com
>
>Admission is $8, $7 for students/seniors and $5 for members (though now
>those who take out a membership at $85 or higher will get in FREE to all
>regular readings).
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>notice. For more info call [redacted].
>
>If you¹d like to be unsubscribed from this mailing list, please drop a line
>at [redacted].
>
>

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461. **Vernon Frazer**
Re: Blackbox problems
Fri 23 May 2008

Bill,

Thanks for telling us. I'm sorry to hear about your problems. . When I didn't see the Blackbox post, I assumed you were having kind of problems, but didn't know just what; you usually get Blackbox out pretty promptly. I'll resubmit my work

Best,

Vernon

↑ Index

462. **amy king**
Re: Events at The Poetry Project May
Fri 23 May 2008

David,

The "where" is there in the original post, complete with the actual address noted twice, an email address and phone number for contact, and hyperlinks to take you to their site for more information.

Amy

David Seaman <[redacted]> wrote: It would be really helpful if contributors said WHERE they are. "Come on down to the church" gives me no clue. The nearest church to me is in south Georgia.....I won't speculate on the poetry there.
David
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>countryside come and join us at the church on Saturday for our Silent Art Auction Fundraiser & Book Sale. And if you are going away, we¹ll have three readings waiting for you next week when you return.
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>[redacted] for info on proxy bidding. We can send pictures of pieces that don't currently have an image posted.
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>Become a Poetry Project Member! http://poetryproject.com/membership.php
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>
>If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].
>
>

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

↑ Index

463. **Eric Hoffman**

Of Love and Water (Paperback) is now available to order from Amazon.

Fri 23 May 2008

.body { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 12px; color: #333333; line-height: 15.5px; } .body-price { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 12px; color: #990000; line-height: 15px; } .small { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 10px; font-weight: normal; } .bodylg { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 14px; color: #333333; } a:link { color: #003399; text-decoration: none; } a:visited { color: #003399; } .headline { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 16px; font-weight: bold; color: #CC6600; } .headline-black { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 16px; font-weight: bold; color: #000000; } .style11 { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 11.5px; line-height: 15px; color: #666666; } .bodysmall { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 11px; line-height: 14px; color: #333333; } .code { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 13px; font-weight: bold; color: #CC6600; } .body1 { font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 12px; color: #333333; line-height: 15px; } .tiny { FONT-SIZE: xx-small; FONT-FAMILY: verdana,arial,helvetica,sans-serif } .style3 {font-size: 10pt} .emwastyle1 { padding-right: 3px; border-top: #c3d9e5 1px solid; padding-left: 3px; font-weight: bold; padding-bottom: 3px; padding-top: 3px; border-bottom: #c3d9e5 1px solid; background-color: #e3eef4; } Your Amazon Alerts

Availability Alert

We're happy to inform you that the items you requested are now available to order from Amazon.com!

Books

Of Love and Water (Paperback)

Availability: Temporarily out of stock. Order now and we'll deliver when available. We'll e-mail you with an estimated delivery date as soon as we have more information. Your account will only be charged when we ship the item. Ships from and sold by Amazon.com.

Price: $8.00

We hope you enjoyed receiving this message. Please visit the link below to view and manage your alerts. http://www.amazon.com/gp/ens/your-account/alerts

Please note that product prices and availability are limited time offers and are subject to change. Prices and availability were accurate at the time this newsletter was sent; however, they may differ from those you see when you visit Amazon.com. (c) 2008 Amazon.com, Inc. or its affiliates. All rights reserved. Amazon, Amazon.com and the Amazon.com logo and 1-Click are registered trademarks of Amazon.com, Inc. or its affiliates. Amazon.com, 1200 12th Ave. S., Suite 1200, Seattle, WA 98144-2734. Reference 9329600

Please note that this message was sent to the following e-mail address:
[redacted]

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464. **Maria Damon**

[Fwd: Moving Sale! 50% off all Coffee House Press titles!]

Fri 23 May 2008

This is a multi-part message in MIME format.

a good deal!

> This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

charset="ISO-8859-1"

As you may have heard, Coffee House Press is moving our offices, and we have decided to have a huge moving sale!

50% off all phone and web orders!

http://www.coffeehousepress.org/

Really. You probably won¹t ever get another offer like this from another publisher, anywhere, ever.

Act soon, since this sale ends June 30th.

Best,

--
Christopher Fischbach
Senior Editor
Coffee House Press
27 North Fourth Street, Suite 400
Minneapolis, MN 55401
Phone: [redacted]
Fax [redacted]
[redacted]
Help Support Great Literature by

Contributing on-line at
www.coffeehousepress.org

----------0900090608060408030701 02--

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465. **mIEKAL aND**
Milwaukee Zine Fest! July 18-20
Fri 23 May 2008

You're invited to the inaugural Milwaukee Zine Fest from Friday, July 18 to Sunday, July 20, 2008 at UW - Milwaukee's Golda Meir Library.

Showcase your Zine, Distro, Library, or Related Project!
Table registration is now open. Visit http://www.midwestzines.org for more information and to register your table.

Want to share your passion and expertise? Lead a workshop, serve on a panel, read from your zine, or start a discussion. Please let me know how you'd like to contribute to the fest at [redacted].

Help Spread the Word!
A fabulous poster is attached. Please post widely.

Questions/Ideas?
Please contact me with how you can help, make a suggestion, or pose your question at [redacted].

Hope to see you in July!

Cheers,
Michelle Downer
Midwest Zine Collective
[redacted] or [redacted]
http://www.midwestzines.org

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466. **Fluffy Singler**
anyone out there in or around Hays, KS
Fri 23 May 2008

A couple of friends and I are headed from Minnesota to the Conceptual Poetry event in Tucson and we have a gig in Hays on Tuesday, the 27th. We're wondering if anyone out there might live within an hour or so this side of Hays and might have some extra space for Monday night.

Fluffy

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467. Sarah Rosenthal
Firestone - West Coast Readings
Fri 23 May 2008

A reminder that Jennifer Firestone will be on the West Coast doing readings for her wonderful new book Holiday.
http://www.shearsman.com/pages/books/catalog/2008/firestone.html

1) Friday, May 23, 7:30 p.m Small Press Traffic Reading (with Matthew Shenoda)--Timken Lecture Hall, at the California College of the Arts http://www.sptraffic.org/html/events.htm

2) Tuesday, May 27, 7:30 Pegasus Books Downtown (with Gloria Frym)--2349 Shattuck Avenue, Berkeley http://claytonbanes.blogspot.com/

3) Wednesday, May 28, 7:30 A New Cadence Poetry Series (with Dana Teen Lomax)--Felix Kulpa Gallery, 107 Elm Street, Santa Cruz http://anewcadence.blogspot.com/

4) Saturday, May 31, 8:00 House Reading (with Kristin Palm and Harold Abramowitz) at Jane Sprague's from Palm Press--143 Ravenna Drive, Long Beach

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468. David Chirot
Fwd: 2008 Release of Poets For Palestine
Fri 23 May 2008

from Remi Kanazi:

Hi Everyone,

I wanted to let the listserv know about an anthology of poetry I've been working on for the last two years, *Poets For Palestine*.

This is the first anthology to bring together poetry, hip hop, spoken word, and art to pay tribute to Palestine; included are: Mahmoud Darwish, Amiri Baraka, Suheir Hammad, Patricia Smith, Naomi Shihab Nye, D. H. Melhem, Nathalie Handal, Lisa Suhair Majaj, E. Ethelbert Miller, Tahani Salah, Ragtop from the Philistines, the N.O.M.A.D.S., Fawzia Afzal Khan, Annemarie Jacir, Ibtisam Barakat, Kathy Engel, Junichi P. Semitsu, Melissa Hotchkiss, Alicia Ostriker, Marilyn Hacker and many more!

Commemorating the 60th anniversary of the dispossession of the Palestinian people, this collection presents 48 poems and includes 31 powerful images created by Palestinian artists. As important, this anthology features a array of

ethnically diverse voices who use their words to elevate the consciousness of humanity.

All the proceeds from the book will go toward funding future cultural projects that highlight Arab artistry in the US.
Please visit the website for excerpts<http://www.poetsforpalestine.com/webs/poets.htm>, sample art <http://www.poetsforpalestine.com/webs/artists.htm>, and to pre-order <http://www.poetsforpalestine.com/webs/buy.htm> your copy today at www.PoetsForPalestine.com <http://www.poetsforpalestine.com/>!

Thanks!

Remi Kanazi

__._,_.___ Messages in this topic <http://groups.yahoo.com/group/WIB-LA/message/23478;_ylc=X3oDMTM2NTFibzlwBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBG1zZ0lkAzIzNDc4BHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTIxMTUwMzQ5OQR0cGNJZAMyMzQ3OA-->(1) Reply (via web post) <http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJxdm12MzA3BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBG1zZ0lkAzIzNDc4BHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTIxMTUwMzQ5OQ--?act=reply&messageNum=23478>| Start a new topic <http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJlZHB1NDgzBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA250cGMEc3RpbWUDMTIxMTUwMzQ5OQ--> Messages<http://groups.yahoo.com/group/WIB-LA/messages;_ylc=X3oDMTJlYWwwZHYyBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA21zZ3MEc3RpbWUDMTIxMTUwMzQ5OQ-->| Files<http://groups.yahoo.com/group/WIB-LA/files;_ylc=X3oDMTJmZWNrM3ByBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2ZpbGVzBHN0aW1lAzEyMTE1MDM0OTk->| Photos<http://groups.yahoo.com/group/WIB-LA/photos;_ylc=X3oDMTJlMDZmaWNiBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA3Bob3QEc3RpbWUDMTIxMTUwMzQ5OQ-->| Links<http://groups.yahoo.com/group/WIB-LA/links;_ylc=X3oDMTJmMHJlYmZ1BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2xpbmtzBHN0aW1lAzEyMTE1MDM0OTk->| Database<http://groups.yahoo.com/group/WIB-LA/database;_ylc=X3oDMTJjaHBrcTNmBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2RiBHN0aW1lAzEyMTE1MDM0OTk->| Polls<http://groups.yahoo.com/group/WIB-LA/polls;_ylc=X3oDMTJmOTM5bXBp

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Members<http://groups.yahoo.com/group/WIB-LA/members;_ylc=X3oDMTJlYX
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Q0NjAzBHNlYwNmdHIEc2xrA21icnMEc3RpbWUDMTIxMTUwMzQ5OQ-->|
Calendar<http://groups.yahoo.com/group/WIB-LA/calendar;_ylc=X3oDMTJkZm
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Q0NjAzBHNlYwNmdHIEc2xrA2NhbARzdGltZQMxMjExNTAzNDk5>
[redacted]

Please restrict your messages to subject matter related to the Middle East.
[image: Yahoo!
Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJkc292cXZsBF9TAzk3NDc2NT
kwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc
2xrA2dmcARzdGltZQMxMjExNTAzNDk5>
Change settings via the
Web<http://groups.yahoo.com/group/WIB-LA/join;_ylc=X3oDMTJmaDUxMTU0B
F9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzB
HNlYwNmdHIEc2xrA3N0bmdzBHN0aW1lAzEyMTE1MDM0OTk->(Yahoo!
ID required)
Change settings via email: Switch delivery to Daily
Digest<[redacted]?subject=Email+Delivery:+Digest>|
Switch
format to Traditional<[redacted]?subject=Change+Delivery+Format:
+Traditional>
Visit Your Group
<http://groups.yahoo.com/group/WIB-
LA;_ylc=X3oDMTJkYmRrazVqBF9TAzk3NDc2NTkwBGdycElkAzQxMDc3NTIEZ
3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2hwZgRzdGltZQMxMjExN
TAzNDk5>|
Yahoo!
Recent Activity

- 1
New
Members<http://groups.yahoo.com/group/WIB-LA/members;_ylc=X3oDMTJmM
zU5MGVrBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1N
DQ0NjAzBHNlYwN2dGwEc2xrA3ZtYnJzBHN0aW1lAzEyMTE1MDM0OTk->

Visit Your Group
<http://groups.yahoo.com/group/WIB-
LA;_ylc=X3oDMTJlZjdzc2k1BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3J
wc3BJZAMxNzA1NDQ0NjAzBHNlYwN2dGwEc2xrA3ZnaHAEc3RpbWUDMTIxM

TUwMzQ5OQ-->
Yahoo! News

Odd
News<http://us.ard.yahoo.com/SIG=13oliqr5s/M=493064.12016309.12445701.8674578/D=groups/S=1705444603:NC/Y=YAHOO/EXP=1211510699/L=/B=1TarAkLaX.U-/J=1211503499961618/A=3848614/R=0/SIG=12t4qk00m/*http://news.yahoo.com/i/757;_ylt=A9FJqYzfwK5EFCQAswis0NUE;_ylu=X3oDMTA3NW1oMDRpBHNlYwM3NTc->

You won't believe

it, but it's true
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customers.<http://us.ard.yahoo.com/SIG=13oj2ttbn/M=493064.12016308.12445700.8674578/D=groups/S=1705444603:NC/Y=YAHOO/EXP=1211510699/L=/B=1jarAkLaX.U-/J=1211503499961618/A=3848641/R=0/SIG=1312g85fq/*http://searchmarketing.yahoo.com/arp/srchv2.php?o=US2003&cmp=Yahoo&ctv=Groups2&s=Y&s2=&s3=&b=50>

List your web site

in Yahoo! Search.
How-To Zone

on Yahoo!
Groups<http://us.ard.yahoo.com/SIG=13o0nm58v/M=493064.12117566.12537396.8674578/D=groups/S=1705444603:NC/Y=YAHOO/EXP=1211510699/L=/B=1zarAkLaX.U-/J=1211503499961618/A=5170405/R=0/SIG=11gfoiqic/*http://advision.webevents.yahoo.com/craftsman/>

Discuss home and

garden projects.
.

__,_._,___

↑ Index

469. **Anny Ballardini**
the Poets' Corner
Fri 23 May 2008

Dear Poetry Community,

It is with great pleasure that I am sending out a new update for the Poets' Corner with the red of geraniums, the rounded green of leaves and superb blackbirds singing at all heights in the air,

Farideh Mostafavi Hassanzadeh

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=273

Jim Leftwich

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=274

Tom Taylor

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=275

Bernadette Geyer

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=276

David Graham

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=277

Alexander Dickow

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=278

David Amram

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=279

Rita Dahl

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=280

New Poems by already featured Authors:

Sharon Brogan

Richard

http://www.fieralingue.it/corner.php?pa=printpage&pid=2276

Alan Sondheim

Messay: The Mess of the True World

http://www.fieralingue.it/corner.php?pa=printpage&pid=2181

Tad Richards

with the continuation of SITUATIONS up to Episode XVII

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67

Peter Ciccariello

Two whys II

http://www.fieralingue.it/corner.php?pa=printpage&pid=2270

Gregory Vincent St. Thomasino

Warrens

http://www.fieralingue.it/corner.php?pa=printpage&pid=2277

Conklintown Road

http://www.fieralingue.it/corner.php?pa=printpage&pid=2278

Under Poets on Poets:

Nassira Belloula translated by Peter Thompson

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=78

As usual, the order of appearance follows the one by which I received the contributions. With my best wishes,

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

470. David Chirot

Israel Arrests Outspoken Academic Norman Finkelstein & Two articles on suppression of criticism in the US

Fri 23 May 2008

The internationally renowned and outspoken scholar and author Norman Finkelstein was denied tenure which had been approved at DePaul University last year after extreme pressure and a campaign headed by Alan Dershowitz and the visit of Israeli officials caused an intervention into the academic

process. Since his forced resignation, Finkelstein has experienced continual harrassement. The son of Holocaust survivors, born in Israel, Finkelstein has had a difficult career in the US since his Ph.D days. The New Yorker recently ran a long article on the interventions in the tenure process of an award wining scholar and Professor at Barnard. This is part of a larger pattern of such efforts at many American institutions during recent years. The articles below discuss the efforts in the US to suppress critics of Israeli governmental policies.

The War on Terror, like the Cold War in several ways, especially in the 1950's, has been a huge umbrella under cover of which the American government has allowed the open suppression of a great many freedoms and persons, while itself promoting freedom" abroad. The open use of torture and open suppressions of freedom of speech, suspension of habeus corpus, the blatant media manipulation and continual propaganda based on fictions, distortions and lies, grows more ominous all the time.

John Stauber: Pentagon Propaganda Documents Go Online
<[redacted]>http://www.counterpunch.org/stauber05072008.html ---

The above link is for the Pentagon Propaganda Documents many of which were used in a New York Times expose some weeks ago. The Times, one of the worst offenders in carrying Propaganda for the War in Iraq and the Israeli government and military polices, was hailed for a few days for this "public service."

Within days, however, the Times brought back one of its biggest Iraq War drum beating "reporters" to help with the increasingly disturbing rising in tone towards a coming shriek of the last years' long buildup to a War in Iran.

Despite the exposure of the American government's lies for the War in Iraq--it looks as though they will be able to play the same tricks all over again to trigger a massive attack on Iran, if not other countries as well.

In Israel, to mosque burnings has recently been added the bon fire burnings of hundreds of New Testaments distributed by missionaries of a Jewish sect which believes that Christ was the Messiah.

One wonders how far things will have to go in the US before people realize what torture and book burnings and increasing suppression of Rights and the distortions and dismantlings of the Constitution are leading them into?

"Change" is not going to magically just happen by (hopefully) electing a new Administration. Look how much "change" has occurred with the "triumphs" of the last election--

How long will writers and artists of a "free society" turn their eyes and ears away from the suppression of Rights of speech and writing for others in the

society, as though sooner or later it may not well be affecting them also? Or--has the silencing already occurred to a far enough extent that persons are too much in fear to speak out or stand up for their own Rights as they are steadily being eroded--

Israel Arrests Outspoken Academic Norman Finkelstein

And the American academic Norman Finkelstein has been arrested and ordered deported from Israel. Finkelstein arrived in Tel Aviv earlier today on his way to the Occupied Territories. He was immediately detained and told he is banned from Israel for ten years. He's expected to be deported tomorrow. Finkelstein is known one of the most prominent academic critics of Israel's occupation of the West Bank and Gaza. http://www.democracynow.org/2008/5/23/headlines Israel Arrests Outspoken Academic Norman Finkelstein Jewish Voice for Peace: MuzzleWatch » Johann Hari writes about the McCarthy-ite attacks on Israel's Critics

http://www.muzzlewatch.com/?p=361 ---

Remi Kanazi: When Free Speech Doesn't Come for Free

http://www.counterpunch.org/kanazi05192008.html ---

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471. Vernon Frazer
Call for Work (submitted on Behalf of Michael Rothenberg)
Fri 23 May 2008

Call for Work: Poetry/Prose/Mixed Writing, Photographs, Artwork, Other??

as per Le Roman de la Rose, for example

How does the cruel and unusual work for you through art , whether it comes from direct experience or direct/indirect memory. Be Genet, for example; lemon to lemonade, for example. How does one turn to Le Roman de la Rose (a Middle Ages Poem) when one is mired in or sorting out or faced with what happened or what is happening that is cruel and unusual: racial religious cultural gender related or other. Please send e-mail submissions with brief bio pasted into the body of the e-mail if possible to [redacted]

with the words "Big Bridge" followed by your full name in the subject line.

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472. Charles Alexander
Re: anyone out there in or around Hays, KS
Fri 23 May 2008

Hi Fluffy,

I don't know about Hays, but I look forward to meeting you in Tucson at the Conceptual Poetry symposium!

Charles

charles alexander
chax press
[redacted]
411 N. Seventh Ave., B
tucson arizona 85705
[redacted]

On May 23, 2008, at 8:57 AM, Fluffy Singler wrote:

> *A couple of friends and I are headed from Minnesota to the Conceptual Poetry*
> *event in Tucson and we have a gig in Hays on Tuesday, the 27th. We're wondering if anyone out there might live within an hour or so this side of*
> *Hays and might have some extra space for Monday night.*
>
> *Fluffy*

↑ Index

473. Alan Sondheim
LOGOUT
Sat 24 May 2008

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THE MACHINE IS ALWAYS ON

↑ Index

474. **Cynthia Miller**
[tlorg] POGSOUND is up and running
Sat 24 May 2008

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check out

POGSOUND

(a joint project of Chax Press & POG)

!

where you can find audio files of

POG readings in Tucson for the past couple of years

plus

Cushing Street readings

and other Chax Press events

now available at

http://www.pogsound.org/

(special thanks to POG soundman extraordinaire Frank Parker)

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475. **Murat Nemet-Nejat**
Re: LOGOUT
Sat 24 May 2008

UNTIL FURTHER NOTICE YOU'RE ON.

On Sat, May 24, 2008 at 12:10 AM, Alan Sondheim <[redacted]> wrote:

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> *THE MACHINE IS ALWAYS ON*

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476. **David Chirot**

Cornell Capa, Photographer, Is Dead at 90 - Obituary (Obit) - NYTimes.com

Sat 24 May 2008

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http://www.nytimes.com/2008/05/24/arts/design/23cnd-capa.html?em&ex=1211774400&en=efe505fd2eea4728&ei=5087%0A---

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477. **Geoffrey Gatza**

The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza

Sat 24 May 2008

The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza

Poet, publisher, and tireless wordsmith aficionado extraordinaire, Geoffrey Gatza, joins us for a wonderful reading. 1 Hour 30 Minutes

http://www.blogtalkradio.com/the-jane-crown-show/2008/05/23/the-joe-milford-poetry-show-hosts-poet-geoffrey-gatza

Hello Everyone,

I was lucky enough to have been asked to come on Joe¹s radio show last night. It is a reading and interview about my poetry and about BlazeVOX [books]. Great fun and rousing conversation! Reading from Kenmore, Sherlock Holmes poems and Not So Fast Robespierre!

--

Best, Geoffrey

Geoffrey Gatza
http://www.geoffreygatza.com/

•

Not So Fast Robespierre by Geoffrey Gatza
http://www.lulu.com/content/1767006

NOW Available from Menendez Publishing

http://www.blazevox.org
http://www.geoffreygatza.com/
http://www.blazevox.org/blog

-- Gatza is the editor and Publisher of BlazeVOX [books] and the author of five books of poetry; Not So Fast Robespierre (Menendez Publishing) will be release in 2008. He is a graduate of the Culinary Institute of America in Hyde Park, NY (1993) and Daemen College, Amherst, NY (2002), and served as a U.S. Marine in the first gulf war. He lives in Kenmore, NY with his girlfriend and two cats.

http://www.geoffreygatza.com/
http://www.blazevox.org

Reviews, Articles & Interviews:

+ Review of Black Diamond Golden Boy Takes Bull By Horns
http://jacketmagazine.com/34/owens-gatza.shtml

+ Review of BlazeVOX and Publishing
http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publishing.html

+ Interview on MiPOesias Magazine
http://menoftheweb.blogspot.com/2007/10/geoffrey-gatza.html

+ Review of I Wear a Figleaf Over My Penis
http://artvoice.com/issues/v5n32/i_wear_a_figleaf_over_my_penis

+ Article: Crazy Buffalo Poet Has A Lot Cooking
http://artvoice.com/issues/v6n13/geoffrey_gatza

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478. steve russell
The Troubles: Brian O'Doherty/aka/Patrick Ireland/conceptual minded installations, drawings, language games
Sat 24 May 2008

O'Doherty quit medice, but he once took an electrocardiogram of Duchamp...

nytimes.com/slideshow/2008/.../20080522_IRELAND_SLIDESHOW_index.html

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479. Jennifer Karmin
June 1st: Amina Cain & Jennifer Karmin in Chicago
Sat 24 May 2008

Myopic Books presents
a reading by

AMINA CAIN
JENNIFER KARMIN

7pm Sunday, June 1st
1564 N. Milwaukee Avenue
Chicago, IL
http://www.myopicbookstore.com
free

With guest readers performing selections from Jennifer Karmin's text-sound composition aaaaaaaaaaalice: Kath Duffy, David Emanuel, Ed Roberson, Kathleen Rooney, Evan Willner, and Tim Yu

AMINA MEMORY CAIN is the author of I Go To Some Hollow, a collection of stories that will soon be published by Les Figues Press. Her work has appeared in journals such as 3rd bed, Denver Quarterly, and La Petite Zine, and is forthcoming in The Encyclopedia Project (F-K), and Action, Yes. With Jennifer Karmin, she co-founded the Red Rover reading series three years ago, and in January 2009 the two will present a month long writing and performance festival at Links Hall entitled When Does It or You Begin? (Memory as Innovation).

JENNIFER KARMIN's poems have been anthologized in A Sing Economy, The City Visible: Chicago Poetry for the New Century, and Growing Up Girl: An Anthology of Voices from Marginalized Spaces and published in recent issues of Bird Dog, MoonLit, and Womb. She teaches creative writing to immigrants at Truman College, works as a Poet-in-Residence for the Chicago Public Schools, and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, and on city streets.

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480. **steve russell**

buried: Patrick Ireland & The Troubles

Sat 24 May 2008

O'Doherty quit medice, but he once took an electrocardiogram of Duchamp...

http://recirca.com/artnews/592.shtml

nytimes.com/slideshow/2008/.../20080522_IRELAND_SLIDESHOW_index.html
O'Doherty quit medice, but he once took an electrocardiogram of Duchamp...

nytimes.com/slideshow/2008/.../20080522_IRELAND_SLIDESHOW_index.html

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481. **Charles Alexander**

[tlorg] POGSOUND is up and running

Sun 25 May 2008

(this was sent out earlier, but a little weirdly, i.e. from the wrong account, forwarded from a group, etc. -- so hear it is again, somewhat cleaner)

check out

POGSOUND

(a joint project of Chax Press & POG)

!

where you can find audio files of

POG readings in Tucson for the past couple of years

plus

Cushing Street readings

and other Chax Press events

now available at

http://www.pogsound.org/

(special thanks to POG soundman extraordinaire Frank Parker)

charles alexander
chax press
[redacted]
411 N. Seventh Ave., B
tucson arizona 85705
[redacted]

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482. Lewis Warsh

Ange Mlinko & Lewis Warsh at St Mark's Bookshop at Solas May 29

Sun 25 May 2008

ANNOUNCING a collaboration between THE ST MARK'S BOOKSHOP READING SERIES AT SOLAS and POETRY MAGAZINE

On Thursday May 29 we'll invite Ange Mlinko and Lewis Warsh to Solas. While you're there, say hello to our co-sponsors at Poetry Magazine. They'll provide free magazines.

Please note: due to unforeseen circumstances, Lydia Davis will not be able to join us for this reading as previously advertised.

Lewis Warsh is co-founder of Angel Hair Magazine and Books, and co-editor of United Artists Magazine and Books. He is the author of over twenty-five books of poetry, fiction and autobiography, most recently Inseparable: Poems 1995-2005 published by Granary Books. He is director of the MFA program in creative writing at Long Island University in Brooklyn, New York.

Ange Mlinko is the author of two books, Matinees and Starred Wire, which was a National Poetry Series winner in 2004 and a finalist for the James Laughlin Award. She is a regular contributor to Poetry Magazine and the Poetry Foundation website.

Signed books will be available at St. Mark's Bookshop before the reading. All St. Mark's Bookshop events are free to the public.

It begins Thursday, May 29, at 7:30 sharp, at Solas Bar (232 E. Ninth Street, between 2nd & 3rd Avenues, in Manhattan).

For more information go to www.noslander.com/stmarksbookshopreadings.html, contact Greg Purcell at

[redacted], or stop by St. Mark's Bookshop, at 31 Third Avenue, near Ninth Street.

Sincerely,

St. Mark's Bookshop

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483. David Chirot

Re Censorship of the Internet-- - Joe Lieberman, Would-Be Censor - Editorial - NYTimes.com

Sun 25 May 2008

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http://www.nytimes.com/2008/05/25/opinion/25sun1.html?_r=1&th&emc=th&oref=slogin---

Even more disturbing is the Act mentioned in the editorial-- The Violent Radicalization and Homegrown Terrorism Prevention Act, which passed by a landslide vote--

the Act is very vague in its definitions of what may constitute for example "Violent Radicalization"--
and just what exactly is "Homegrown Terrorism"?--

will attacks on abortion clinics and doctors be seen as "Homegrown Terrorism"?--
advocated on line by various individuals and groups--

or the Minutemen?--those self-appointed guardians of the borders with Mexico--
or the Freemen in Idaho --?

when my oldest son was in high school in New Hampshire (the state with "Live Free or Die" on the license plates)--he wrote a paper for history class on the right of the people of New Hampshire to violently overthrow the government if it was suppressing or deliberately ignoring and subverting the will of the people--

a great hue and cry went up and he was on the point of being kicked out, banned from school-- asked to explain himself, he produced the New Hampshire State Constitution which proclaims these very rights-- in fact it is damn near a DUTY of the citizens to overthrow a government they elected which does not govern according to the will of the people-- give them the bum's rush!!

"Live Free or Die"!!!

under this new Act of course one--my son for example-- might end up in a detention cell for years and years--let alone perhaps being sentenced to life in

prison--or a rendition flight to some unknown destination to be tortured and held for a term without specification as to its end--and without anyone knowing where he was--

after all grade school children already have been held and interrogated for hours for having drawn a "violent" image of the President--suggesting perhaps assassination if not dismemberment- in the eyes of some "concerned citizens" or "local authorities" or their teacher---an image to these fevered minds suggesting ritual disembowelings perhaps--or the pig slaughter style hanging of Mussolini upside down from an electricity line across a public street--

yes, little Debbie was known after al to have done acts of violence to dolls--a sure fire sign of her desire to torture the President!--

and her drawing of him with a kind of mutilated looking body--was not at all an example of child art--nor art brut nor naive art--nor the example of a child who may simply not draw well in conventional terms--No!!--it was the detailed planning of future sadistic acts and murder of epicly ritual proportions--which must be "nipped in the bud"--

under this Act--how can one easily identify who is one of these "Homegrown terrorists"--

will it be anyone with an Arabic-sounding name? A Muslim name? (Barak Hussein Obama for example--obviously a "suspect" under these terms--as Fox and email campaigns endlessly are reminding persons in primary states--and swing states--)

will union organizers within corporations such as Starbucks or Wal Mart for example be summarily accused of "Violent Radicalization"-- for wanting to form picket lines might persons be accused of "Homegrown Terrrorism" via the congregating of persons "violently opposed" to the privatization or selling out of their jobs? will handing out leaflets be determined as an incitement to "Homegrown Terrorism"--

just about any form of activity can be seen as one of these dire threats through the "right" lenses--

Senator Lieberman himself as a hard line Hawk, the only Senator to stand firmly with President Bush and the Iraq War through thick and thin-- and a career-long devoted and dedicated representative of the Military-Industrial Complex's interests-- might he not himself also be a form of "Homegrown Terrorist" in the eyes of the world?

a "Violent Radical" who advocates "regime change" in other nations? and the support of those "Homegrown Terrorists" abroad who are "with us" against "them"?

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484. Fulcrum Annual

NY City 5/28: Samuel Beckett, Philip Nikolayev, Mary Jo Bang et al.

Sun 25 May 2008

Wednesday, May 28, 7:00 p.m.
Housing Works Bookstore CafÃ© & Poetry Magazine Present

Mary Jo Bang
Cate Marvin
Philip Nikolayev (reading his translations of Beckett's poetry from French)
Meghan O'Rourke

Housing Works Bookstore CafÃ©
126 Crosby Street
New York City

Recent Poetry magazine contributors will read from their own work, including Philip Nikolayev's new translations of Samuel Beckett.

Admission is free. A brief Q&A and book signing will follow the reading. Complimentary copies of Poetry magazine and tote bags will be available to attendees!

For more information, please visit:
http://www.poetryfoundation.org/programs/events.html

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485. Troy Camplin

The Emerson Institute for Freedom and Culture

Sun 25 May 2008

Troy Camplin, Ph.D. announces the creation of The Emerson Institute for Freedom and Culture, Inc., a free market think tank whose primary mission will be to promote cultural and societal change through the arts and humanities. While other free market think tanks seek to change the minds of elected officials, EIFC will seek to influence the culture at large by the promotion of pro-liberty , pro-values, meaningful works in the arts and humanities. If liberty is to survive, it must have support from the people and the culture. If we have a culture which promotes freedom, truth, beauty, meaning, value, and virtue, we will have people who will support freedom, truth, beauty, meaning, value, and virtue in their lives as a whole, including in their politics. We believe the best way to rejuvenate the culture is through a form of natural classicism, which recognizes that the world is complex, self-organizing, creative, and free. Further, we will seek to educate the public about the importance of the arts and

humanities to their lives and to the culture at large. Any real and lasting societal change must start in the culture – in the arts and humanities. If the people are to believe in freedom, truth, beauty, meaning, value, and virtue, then our arts and humanities must create or reconstruct freedom, truth, beauty, meaning, value and virtue in works which address themselves to the average person and not just to the specialist. In other words, we must support works that provide a counterpoint to those postmodern works which promote a overly simple, irrational, unbeautiful, anti-value, anti-meaning worldview that undermines rather than reinforces the creative freedom inherent in the world. Through journals and newsletters, articles and books, scholarly panels, media appearances, and special projects, EIFC will strive to reflect the reality of the world as a complex, creative, beautiful, value-laden, meaningful and, thus, conducive to freedom. As we are a new organization, we will be seeking seed money to get operations underway. We are also seeking creative and scholarly submissions relating to the above stated topics. The Emerson Institute can be contacted by e-mail at [redacted]

Below
please find the Mission Statement and Submission Guidelines:

The
Emerson Institute for Freedom and Culture

Mission
Statement

The
Emerson Institute for Freedom and Culture is working to change the culture by promoting progressive natural classicism in the arts and humanities.

Censors of every ideology know the power of the arts and humanities. Culture emerges from the people, who are influenced by the culture. Politicians follow the people; the laws they pass are shaped by their perception of what the people want. Thus, if any long-term support for free markets and personal liberty is to occur, the changes must be made in the culture rather than with the politicians. If we have a culture which promotes freedom, truth, beauty, meaning, value, and virtue, we will have people who will support freedom, truth, beauty, meaning, value, and virtue in their lives as a whole, including in their politics. The top will be changed by changes at the bottom.

Cultures, economies, and free societies are all complex systems. Complex systems have bottom-up self-organization, evolve, are polycentric hierarchies, and involve nonlinear feedback loops. Such systems are generative of growth, freedom, value, meaning, and virtue. Thus, we seek to help create this kind of natural culture, one that is a complex, nonlinear, self-organizing, flexible hierarchy that will allow for greater freedom and creative innovation, limit

power, and reduce coercion in favor of mutually beneficial exchange and assent. We also seek to oppose all attempts to create a simple, linear, coercive, rigid, egalitarian culture that makes people weak, passive, irresponsible, lacking in self-control, easily led, incapable of independent thought, nihilistic, and prone to engage in crime and self-destructive behavior – all of which makes a society conducive to the acceptance of totalitarianism.

Any real and lasting societal change must start in the culture – in the arts and humanities. If the people are to believe in freedom, truth, beauty, meaning, value, and virtue, then our arts and humanities must create or reconstruct freedom, truth, beauty, meaning, value and virtue in works which address themselves to the average person and not just to the specialist. In other words, we must support works that provide a counterpoint to those postmodern works which promote a simplistic, irrational, unbeautiful, nihilistic worldview that undermines rather than reinforces the creative freedom inherent in the world. Through journals and newsletters, articles and books, scholarly panels, media appearances, and special projects, EIFC strives to reflect the reality of the world as a self-organizing, nonlinear, creative, hierarchical, complex, emergentist system conducive to freedom.

SUBMISSION
GUIDELINES

Fiction, poetry, plays, essays, and articles should be in Times New Roman 12 pt. font and submitted as an attachment in Word or Text format. Additional genre–specific guidelines, including guidelines for images and audio files can be found below. Thos wishing to submit works to EIFC should also consult our Mission Statement.

Fiction

We
accept short-shorts, short stories, and long stories.

Poetry

We are
looking for superior poetry of any length. We are looking for poetry written by the kinds of poets described by Theseus in “A Midsummer Night’s Dream”:

The
poet’s eye, in a fine frenzy rolling,
Doth
glance from heaven to earth, from earth to heaven;
And, as
imagination bodies forth
The

forms of things unknown, the poet’s pen
Turns
them to shapes, and gives to airy nothing
A local
habitation and a name.

Plays

Standard
play format. Verse plays are encouraged.

Music

Music should be sent as either mp3 or wave files. Along with the audio file, composers should submit the sheet music, a list of the instruments used, and the names of the musicians. A description of the piece, including your theory of the music composed, is also suggested. If you are submitting a song, you should also include lyrics. Satires and spoofs should include the name of the son and band being satirized.

Visual
Arts

Images
should be sent as JPG attachments. A description of the piece, including your theory behind the composition of the piece, is also suggested.

Essays
and Articles

Articles and essays on any topic relating to freedom, culture, society, the arts, or any of the theories or related theories listed in the Mission Statement are welcome. Essays are less formal than articles and typically do not include a bibliography. Authors should strive to make their essays or articles accessible to the intelligent layperson. Interdisciplinary content and experimental structures are acceptable, the former being in fact strongly encouraged.

We would also be interested in book reviews of books relevant to the mission of EIFC.

Troy
Camplin, President
The
Emerson Institute for Freedom and Culture

↑ Index

486. Gloria Mindock
new chapbook by Cervena Barva Press
Sun 25 May 2008

Cervena Barva Press is pleased to announce the publication of
"A Cure For Suicide" by Larissa Shmailo
In "A Cure for Suicide" by Larissa Shmailo, Shmailo writes (as the founder of Fulcrum Magazine Philip Nikolayev points out in his introduction) as if she is …" constitutionally predestined to sing out her lines…her eyes filled with life and love, pain and death, freedom and coercion, the real of the mind and the imagined of the heart." In the poem "Dancing with the Devil," the poet sings about the need to throw caution to the wind and trip the light fantastic with the Devil:
"They say if you flirt with death,
you're going to get a date;
But I don't mind—the music's fine,
And I love dancing with someone who can really lead."
Shmailo put herself in the deceptive calmness of the eye of a hurricane, asks us to tell her what makes us tic, and takes us on the Harlem River Line, like the "Duke" took us on the "A" train. In a sea of mimics this poet is an original voice.
Doug Holder/ Ibbetson Update/ May 2008

Order online at http://www.thelostbookshelf.com/cervenabooks.html

A Cure For Suicide
by Larissa Shmailo
$7.00 + $3.00 S/H
47 pages, paper
Publication Date: May, 2008 For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA
Email: [redacted]

To order by Mail:
Cervena Barva Press, PO Box 440357, W. Somerville, MA 02144-3222

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487. Gloria Mindock
Reading in NYC
Sun 25 May 2008

Cornelia Street Cafe
Wednesday, June 11, 2008 6:00pm

Cornelia Street Cafe
Intercultural Poetry presents:

Cervena Barva Press Poets Gloria Mindock, Catherine Sasanov and Susan Tepper
and Ukrainian poet Vasyl Makhno
Hosted by Andrey Gritsman
(www.cervenabarvapress.com)
The Cornelia Street Cafe
29 Cornelia Street (West 4th/Bleecker Street)
$7 incl. one drink | www.corneliastreetcafe.com | [redacted]
Subway: A/C/E/B/D/F/V to West 4th or 1/9 to Christopher/Sheridan Square

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488. Eireene Nealand
Russian Poets film screening: St. Petersburg and NYC
Mon 26 May 2008

POETS ADDRESS: ST PETERSBURG

NYC on May 27, at 6:30 at RUSSIAN BOOKSTORE #21. 174 5th Ave. @ 22nd St. (see the flier below.)

St. Petersburg on June 15 at Pushkinskaya 10, at 18:00 and on June 18 at the Mayakovsky Library at 19:30.

---come and meet some really fine translators here--

↑ Index

489. Megan M. Garr
Versal VI is out now
Mon 26 May 2008

I'd like to invite all of you to check out the new edition of Versal.

As in previous issues, Versal 6 is wrought with writing from the exiled, expatriate, immigrant, the translated on both literal as well as figurative axes. Contributors include Marosa di Giorgio, Marilyn Hacker, Wiljan van den Akker, Emmanuel Moses, Takashi Hiraide, Toshiya Kamei, Sándor Kányádi, Dawn Lonsinger, Rachel Marston, Sawako Nakayasu & Xiao Kaiyu.

Poetry, fiction & art meet (in) the square.

No matter where you are, you can have one. Our new ordering system means you don't have to pay international shipping rates just to get your hands on the new Versal!

http://www.wordsinhere.com/orderversal.html

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490. James Cervantes
The Salt River Review open for submissions
Mon 26 May 2008

The Salt River Review is open from June 1st through August 31st for submissions for the Fall, 2008 issue. Guidelines, as well as the current 10th anniversary issues are at http://www.poetserv.org

-- James Cervantes
~~~
~~~

I'll take more time with that one.? Thanks to all who re-submitted.? If you did not make it into the winter gallery, you might still appear in the spring issue.? Hang in there a little while longer.

As always, go to WilliamJamesAustin.com and follow the Blackbox link.? Then take a long stroll (scroll) through the galleries until you arrive at the most recent.

Best, Bill

↑ Index

493. **Chad Sweeney**

Re: The Joe Milford Poetry Show Hosts Poet Geoffrey Gatza

Mon 26 May 2008

Dear Geoffrey, I loved the interview. You're one of
the great personalities of our time, and the poems
were intriguing and authentic.
Ceci n'est pas une pipe!

Cheers,
Chad

--- Geoffrey Gatza <[redacted]> wrote:

> The Joe Milford Poetry Show Hosts Poet Geoffrey
> Gatza
>
>
> Poet, publisher, and tireless wordsmith aficionado
> extraordinaire, Geoffrey
> Gatza, joins us for a wonderful reading. 1 Hour 30
> Minutes
>
>
http://www.blogtalkradio.com/the-jane-crown-show/2008/05/23/the-joe-milford-
> poetry-show-hosts-poet-geoffrey-gatza
>
>
>
> Hello Everyone,
>
> I was lucky enough to have been asked to come on
> Joe¹s radio show last
> night. It is a reading and interview about my poetry

> and about BlazeVOX
> [books]. Great fun and rousing conversation! Reading
> from Kenmore, Sherlock
> Holmes poems and Not So Fast Robespierre!
>
>
>
> --
>
> Best, Geoffrey
>
>
> Geoffrey Gatza
> http://www.geoffreygatza.com/
>
> [redacted]
> [redacted]
>
>
> •
>
> Not So Fast Robespierre by Geoffrey Gatza
> http://www.lulu.com/content/1767006
>
> NOW Available from Menendez Publishing
>
> http://www.blazevox.org
> http://www.geoffreygatza.com/
> http://www.blazevox.org/blog
>
> --
> Gatza is the editor and Publisher of BlazeVOX
> [books] and the author of five
> books of poetry; Not So Fast Robespierre (Menendez
> Publishing) will be
> release in 2008. He is a graduate of the Culinary
> Institute of America in
> Hyde Park, NY (1993) and Daemen College, Amherst, NY
> (2002), and served as a
> U.S. Marine in the first gulf war. He lives in
> Kenmore, NY with his
> girlfriend and two cats.

>
> http://www.geoffreygatza.com/
> http://www.blazevox.org
>
>
> Reviews, Articles & Interviews:
>
> + Review of Black Diamond Golden Boy Takes Bull By
> Horns
> http://jacketmagazine.com/34/owens-gatza.shtml
>
> + Review of BlazeVOX and Publishing
>
http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publi
> shing.html
>
> + Interview on MiPOesias Magazine
>
http://menoftheweb.blogspot.com/2007/10/geoffrey-gatza.html
>
> + Review of I Wear a Figleaf Over My Penis
>
http://artvoice.com/issues/v5n32/i_wear_a_figleaf_over_my_penis
>
> + Article: Crazy Buffalo Poet Has A Lot Cooking
> http://artvoice.com/issues/v6n13/geoffrey_gatza
>

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494. Pam Brown
calling a reviewer - Hank Lazer "Lyric & Spirit" for Jacket magazine
Tue 27 May 2008

Dear Poeticists,

If you would like to review this book (see below) for Jacket magazine please backchannel me.

[redacted]

Thanks,
Pam Brown

<http://www.omnidawn.com/lazer/index.htm>Lazer, Hank
> Lyric & Spirit: Selected Essays 1996-2008

> 320 pages (6" x 9" Paper)
> ISBN: 978-1-890-650-32-2
> $19.95
> In these lucid, engaging, and informative essays,
> Hank Lazer enlists lyric and spirit in a project
> of radical resistance to the received in pursuit
> of intensification of the possible. If Lazer
> calls for beauty, it is an unexpected beauty,
> earned not given. This is a compelling study of
> contemporary American poetic practice, with
> special attention to Armantrout, Creeley,
> Fischer, Taggart, Mackey, Zukofsky, Jabés,
> Duncan, and Schwerner, among others, in the
> context of a critical approach informed by two
> unlikely soul mates, Theodor Adorno and
> Thelonious Monk.
> -- Charles Bernstein

--

_____

blog : http://thedeletions.blogspot.com
website : http://www.geocities.com/p.brown/
associate editor : http://jacketmagazine.com/

_____

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495. Adam Fieled

PFS Post: Garin Cycholl & Juliet Cook

Tue 27 May 2008

Today on PFS Post, a "double-header": Chicago's very own Garin Cycholl with Juliet Cook of Ohio. Check it out:

http://www.artrecess.blogspot.com

Books!
"Beams"
http://www.blazevox.org/ebk-af.pdf

"Opera Bufa"
http://www.lulu.com/content/1137210

↑ Index

496. **Jim Andrews**
Graphic Loven
Tue 27 May 2008

Graphic loven:
http://vispo.com/dbcinema/loven

ja

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497. **Marc Nasdor**
We want you to be in the New York Complaints Choir
Tue 27 May 2008

OK, poets (at least those in NYC)... the event you've waited your whole lives to attend.....

Got a Gripe? Sing It Out In NYâ€™s â€˜Complaints Choirâ€™

New Yorkers with complaints from noisy neighbors and inaudible subway announcements to workaholic spouses and overcrowded elementary schools can air their grievances as members of the first â€œNYC Complaints Choirâ€ when the international project comes to New York City onSunday, June 8.

The choir, which is organized by The New Wilderness Foundation in collaboration with the P.S.1 Contemporary Art Center and FRAME (Finnish Fund for Art Exchange), supported by the New York-based Finnish Cultural Institute, features members of the public who join as a choir under the leadership of professional composer and musicians to put on performance in public venues.

Complaints Choirs have performed in more than a dozen cities around the world. The first one in the United States was in Chicago in November 2007 where more than 50 choir members griped about their city and annoyances in their own lives.

Other Complaints Choirs have performed in Helsinki, Budapest, St. Petersburg, Jerusalem, Singapore and Birmingham, England, among other locales.

New Yorkers who want to participate in performing in the Complaints Choir are invited to meet at 4 p.m., Sunday June 8 at the Mehanata Bulgarian Bar, 113 Ludlow St (off Delancey St.), where organizers of the Complaints Choir from Finland and New York will explain the project, show videos of previous choirs, and begin creating lyrics for the NYC choir in an interactive workshop activity. Admission is free to registered participants, and complimentary food and beverages will be provided.

Tellervo Kalleinen and Oliver Kochta-Kalleinen, the Finnish artists who created the Complaints Choir concept, which became a world-wide phenomenon, invite everyoone to take part. To participate, individuals must submit their complaints in order to register. Complaints may range from small daily irritations to global issues.

Composer and conductor of the project in New York is Alan Licht., an American guitarist and composer, whose work combines elements of pop, free jazz and minimalism.

Videos of Complaints Choirs in six countries are being shown as part of â€œArctic Hysteria: new Art from Finlandâ€ exhibition at P.S. 1 from June 1 through September 15. (www.PS1.org)

To register for the initial meeting of the Complaints Choir-New York, complainers should send their complaints by June 5 to:

[redacted].

Complaints Choirs of the world may be seen on www.complaintschoir.org.

New Wilderness Foundation
www.newwilderness.org
New old explorations of sound and oral poetry through public events, broadcasts, installations and publications

---

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[redacted] - cell

Email: [redacted]

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498. **Mairead Byrne**

Re: We want you to be in the New York Complaints Choir

Tue 27 May 2008

---

brilliant!
hope they come to providence.
meanwhile, i can just start griping.
mairead

>>> Marc Nasdor <[redacted]> 05/27/08 9:50 AM >>>
OK, poets (at least those in NYC)... the event you've waited your whole lives to attend.....

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New Wilderness Foundation
www.newwilderness.org
New old explorations of sound and oral poetry through public events, broadcasts, installations and publications

---

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[redacted] - cell

Email: [redacted]

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499. Christophe Casamassima
501(c)3 advices and others
Tue 27 May 2008

Hey, everyone,

The Towson Arts Collective, of which I am the Literary Arts Director, is finally getting non-profit status. If anyone out there is familiar with the non-profit stuff, please write me directly about a question I have about putting Furniture Press back in business.

What I want to do is have Furniture Press incorporated or whatever you call it under TACs non-profit status. How do I do that? Please send me some answers!

Christophe Casamassima

=
Table Lamps at Lamp Decor
Lamp Decor offers a huge selection of Table Lamps from leading manufacturers. Browse our selection of classical Table Lamps, modern Table Lamps, Tiffany Table Lamps and more.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=64cb3e95bb82cd2be3aa9bb8d885f63d

--
Powered By Outblaze

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500. Obododimma Oha
The Serial Killer
Tue 27 May 2008

The Serial Killer

Not the shadow that hides
Beneath a laughter,
Carving up girls, sticking up boys
Not the fellow below the touch of religion
Counting his bullets, sharpening his knives
For the next lab work

No, he makes the law, is the law
Will render many jobless, many hopeless
The aged hurried to their graves
Yes, spreads misery from the high horse

The next death was the last birth of promises
To build heaven across hell fires
A cold saint, does he not tell
How to spare the land & spoil the people?

The history books cannot exactly tell
How many lives built the State House
And the many litres of blood used in painting it
For the myth of national pride

-- Obododimma
Oha

↑ Index

501. Ryan Daley
New blog posts
Tue 27 May 2008

Dear Poetics Listserv,

I have some new posts over at Giver <http://charitablegiving.blogspot.com/>(http://charitablegiving.blogspot.com/), including my recent (and first) foray into detective/*mystery *genre-writing, *Translator of Kill*.

Yrs.,

Ryan Daley

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502. Karen Randall
edition your chapbook
Tue 27 May 2008

Summer Workshops for Writers at the Center for Book Arts, NY

Edition Your Chapbook: for anyone who have may have previously been intimidated by the book arts, but are now feeling emboldened by virtue of having some really great content.

Poets and artists here is your chance to give your content a worthy book form. Prior to the workshop, in consultation with the instructors, you will design and print the interior of your chapbook on 8.5 x11 paper in an edition of 50. You will also design the text and/or image for the cover. In class, you will print your covers letterpress and bind up to 4 hardcover sewn books and 45 paper cover sewn books. If time permits we will also bind a multi-section collaborative book. You will end the class with a polymer plate to print more covers, patterns to cut more materials for binding, the experience of actually binding an edition of your very own chapbooks and of course, the books!

July 26-27 Saturday and Sunday 10 am to 4pm

Instructors Susan Mills and Karen Randall $245 members/$260 non-members

Registration online at www.centerforbookarts.org/classes
http://www.centerforbookarts.org/classes
or by calling [redacted]

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503. amy king
Rock the Stain Bar with Stein, Marks, Edmiston, Klassnik, and Peterson
Tue 27 May 2008

The Stain of Poetry: A Reading Series
Friday, May 30, 2008 (7:00 PM)
May 30th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn
Event Details: (http://upcoming.yahoo.com/event/686415/?invitation=c3ab2cdd66)

** Stein, Marks, Edmiston, Klassnik, and Peterson **

Leigh Stein is the author of many chapbooks, including How to Mend a Broken Heart with Vengeance (Dancing Girl Press, June '08). Other work has appeared, or is forthcoming, in Bat City Review, h-ngm-n, Diagram, No Tell Motel, and MiPOesias. Originally from Chicago and briefly in Albuquerque, she now lives in Brooklyn and works for a comic book publisher.

Justin Marks' latest chapbook is [Summer insular] (Horse Less Press, 2007). His poems have recently appeared in Cannibal, Soft Targets, Tarpaulin Sky and the Bedside Guide to No Tell Motel – Second Floor, and are forthcoming in Handsome, the New York Quarterly and Wildlife Poetry Magazine. He is the founder and Editor of Kitchen Press Chapbooks and lives in New York City.

Will Edmiston's poems have appeared in The Tiny, Mipo and Lungfull!. Most recently he did a book collaboration entitled "Greetings & Salutations" with a Parsons Communication Design class.

Rauan (Ron) Klassnik was born in Johannesburg, South Africa. After moving to Dallas and then dropping out of college he traded sports and gaming cards, beanie babies, pogs and memorabilia. He now spends most of his time down in Mexico with his wife Edith where, besides writing, he plays around with the family birds and dogs. His poems have appeared in many print and on-line journals including The Mississippi Review, The North American Review, No Tell Motel, MiPoesias, Sentence, Handsome, Pilot Poetry, Sleepingfish and others. His debut book of poems, "Holy Land" released April 1st from Black Ocean Press.

Tim Peterson is the author of SINCE I MOVED IN, which received the Gil Ott Award from Chax Press. Tim lives in Brooklyn, edits EOAGH: A Journal of the Arts, and curates a portion of the Segue Reading Series in New York. Photo by Stacy Szymaszek.

~~~~

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/[redacted]
open daily @ 5 p.m.

--

Hope you can make it!

Amy King

_____
~~~~

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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504. Tim Peterson
SEGUE 5/13: Matthew Rotando and Simone White
Tue 27 May 2008

The Segue Reading Series Presents: Matthew Rotando and Simone WhiteSaturday, May 31, 2008 ** 4PM SHARP** at the Bowery Poetry Club (308 Bowery, just north of Houston) $6 admission goes to support the readers

hosted by erica kaufman & Tim Peterson

Matthew Rotando's first book of poems, The Comeback's Exoskeleton, (with a foreward by Tim Peterson) is available from Upset Press. He is a member of POG, a collective of artists and poets in Tucson, Arizona. Rotando received his MFA from Brooklyn College and is currently a Ph.D. candidate at the University of Arizona. "Story of Learning"After I learned the language, I learned it well. Then went down to the lake. I said, "Hey, Pond, you got rabbit-congress, how about witch go seventeen something something?" Pond said, "Man, the language is not like that. You better learn." So I learned. I learned and learned. Then said to Old Man Killer Whale, "Nice for this mine, your thermos mine, your brown interval mine, your Viggo Mortenson." Killer Wheel said, "Not far enough yet, son. But if you study, your own reward will be that you studied." Shivering and shaking, I studied and learned. I learned hand and by hand and hand stealing and victim-focused learning. Then I met Wall Of Dogs. Wall said, "You look like another dog for me." I said, "Yes, cylinder and me talking—like night fighting—and yes or same project makes blame, the astrolabe, wicca, not chancy chancy, all these marriages end in more desire." Wall Of Dogs spoke, and said, "Only that last bit showed some learning." So I made the Walking Wall my right side master, learned something else on my left and in my front I wished for a gymnastics container. I said, "I've learned. This old language in mine, and easy now. I have it for naming and knowing and learning." Then Hey Pond, Old Killer Whale Man, and Dog Wall said, "Ho! Ho! Pond Consonant Boy, look at you, handclapping for bottles and vowels and cans!"

Simone White, a Cave Canem fellow, is the author of a collaborative chapbook in conversation with the paintings of Kim Thomas (forthcoming from Q Avenue

Press). Currently a doctoral student in English at CUNY Graduate Center, she lives in Brooklyn.

“Poem That Reminds Me of Barack Obama”
Ice house, not original with me, marooned on an ice plateau,
phantom. Were I captured, rendered elsewhere pictorially,
some other grey flake of building would be like
an erotics of long-headed men,
which are, like suburbs, not
independently epic.
Cavalcade of the long-headed man,
turf one so wants to lie down on,
like a basketball star is an aggregate of longings to fly or be multiple, raceless selves,
like angels, like abstraction itself,
nonetheless like the awesome black cock we always imagined and coveted,
like, “The tricks I could do with a new eye pencil!”,
like, “A husband like hers erases neutrality.”
And what about grasses, blades of grass?
Like a fact no one has use for, these have no manner
unlike difficulty, like things I won’t talk about.
Like a scratched off part of my face.=

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505. William Allegrezza
poets reading on cds -- call for work
Tue 27 May 2008

I'm interested in starting a CD line for Moria Books. The CDs would be basically PODs with 30-60 minutes of individual poets reading their works. The CDs would be cheap and always in print. As usual, I'm interested in "experimental" work, so being playful with the limits is appreciated.

If you are interested in joining the project, let me know. You'll need to record your own sound. Once I receive it, I'll clean it up, if needed, and get a CD cover ready.

Bill Allegrezza
www.moriapoetry.

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506. Rob McLennan

new(ish) on rob's clever blog

Tue 27 May 2008

new(ish) on rob's clever blog

-- 12 or 20 questions: with Stephanie Bolster
-- ANTIPHONIES: Essays on Womens Experimental Poetries in Canada, edited by Nate Dorward
-- Women Poets on Mentorship: Efforts & Affections, edited by Arielle Greenberg & Rachel Zucker
-- Greenboathouse Books: 1999-2008, Ten Years of Chapbooks, Done
-- Arc: Canada's National Poetry Magazine invites entries to its International Poem of the Year Contest.
-- 12 or 20 questions: with Ted Bishop
-- Pop Montreal and Matrix Magazine have teamed up to establish an innovative and exciting new literary competition
-- 12 or 20 questions: with Meira Cook
-- ongoing notes: late May, 2008 (Stuart Ross; some assembly required, Pooka Press; Fanny Howe's The Lyrics; LAKE: a journal of arts and environment; EXISTERE: journal of arts and literature)
-- rob mclennan + various other Edmonton writer-in-residences reading!
-- 12 or 20 questions: with Jan Conn
-- Re: Reading the Postmodern; The Canadian Literature Symposium, May 9-11, 2008, University of Ottawa
-- alexander graham bell (poem)
-- a brief note on the poems of Sarah Manguso
-- 12 or 20 questions: with Barbara Nickel
-- 12 or 20 questions: with Ron Silliman
-- emm + m. (mayday)
- what does banff have to do with it?
-- the ottawa international writers festival; endnotes & the festival book-club
-- 12 or 20 questions: with Shane Rhodes
-- ongoing notes: mid-April, 2008 (E.D. Blodgett at the Olive Reading Series; Rachel Zolf's Shoot & Weep; Jenna Butler's Weather)
-- Alberta dispatch: West Edmonton Mall
-- 12 or 20 questions: with Alison Pick
-- The Ivory Thought: Essays on Al Purdy, eds. Gerald Lynch, Shoshannah Ganz and Josephene Kealey
-- 12 or 20 questions: with Dara Wier
-- Dorothea Lasky's Awe
-- Rachel Zucker's The Bad Wife Handbook

-- 12 or 20 questions: with Rachel Zolf
-- 12 or 20 questions: with Myrna Kostash
-- launching bpnichol.ca an online archive (please forward)
-- rabbits, rabbits, rabbits (or, April Fool's)

www.robmclennan.blogspot.com

& always new content up on

ottawa poetry newsletter
www.ottawapoetry.blogspot.com

Alberta Writing
www.albertawriting.blogspot.com

& the 12 or 20 questions series (ending very soon!)
www.12or20questions.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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507. Jim Andrews
Re: Graphic Loven
Tue 27 May 2008

for what it's worth, i just googled "graphic loven". one reference: my last post to this list.

> *Graphic loven:*
> *http://vispo.com/dbcinema/loven*

ja

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508. Amy K. Griffiths
Re: bernadette mayer
Tue 27 May 2008

Maria, Linda Russo's "Poetics of Adjancency: 0-9 and the Conceptual Writing of Bernadette Mayer and Hannah Weiner" in _Don't Ever Get Famous: Essays on New York Writing after The New York School_, Daniel Kane, editor, is useful, & discusses (briefly) this lacuna in scholarly treatments of both Mayer and Weiner as, among other things, a feminist issue...

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509. **David Chirot**

from Francis Van Maele/Fan : new books from RedFoxPress

Tue 27 May 2008

REDFOXPRESS

Recent publications

for more informations about the books .. click on the covers

Julien Blaine (France) - "50 & +"
Jean Delvaux (Luxembourg) - "Eloge d'Océana"
Keiichi Nakamura (Japan) - "K"

Number 18,19 and 20 in our collection for visual poetry,
experimental texts and works influenced by dada and fluxus

A6 format (10.5x15 cm / 4 x 6") - 40 pages
hardcover, thread and quarter cloth binding
laser printing on ivory paper.
price: 15 euro / 20 US $ / 10 UK Sterling each

order your copy by email
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and receive each book with invoice.
No postage charged.

next titles in this collection:
Vittore Baroni (Italy) and George Brecht (Germany)

REDFOXPRESS
Francis Van Maele
Dugort, Achill Island, County Mayo, Ireland

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FRANCIS VAN MAELE
REDFOXPRESS
Dugort, Achill Island
County Mayo, Ireland

WEBSITE - http://www.redfoxpress.com
BLOG - http://franticham.blogspot.com/

[redacted] or [redacted]
Tel.: 00353 - (0)98 - 43784

Recent publications: http://www.redfoxpress.com/new.html
Visual Poetry collection: http://www.redfoxpress.com/dada.html
New mail art call: http://www.redfoxpress.com/salt.html

fairs and exhibitions:

University of Leeds, 11th Artist's Book Fair, 7-8 march 2008
Samwon Paper Gallery, Jung Gok, Seoul, 5 april-10 may 2008
Glasgow International Artist's Book Fair, 25-26 april 2008
Phoenix Gallery, Brighton, 27 april-7 june 2008
Seoul 5th Artists' Book Fair, 15-19 mai 2008
Galerie der Buchkunst, Gutenberg Museum, Mainz, 31 mai-1 june 2008
Manchester; 2nd Artist's book fair, sept 2008
Frankfurter Book Fair, 15-19 october 2008
Small Publishers book fair, Conway Hall, London, October 2008
London Artist's book fair, ICA, November 2008

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510. cris cheek
Peter Manson's Between Cup and Lip
Tue 27 May 2008

Miami University Press is pleased to announce the publication of Peter Manson's Between Cup and Lip.

Between Cup and Lip, Peter Manson's first American book publication, contains 18 years of previously uncollected work. The book forms the missing link between two collections published in Britain, For the Good of Liars (Barque, 2006) and Adjunct: An Undigest (Edinburgh Review, 2005), demonstrating the continuum between the prosodically– dense, endlessly considered poetry of the former and the procedural work of the latter. Manson has taught at Cambridge University and other institutions. He lives in Glasgow, where he edits the small press Object Permanence.

"'Ah more eh…oh oh'. In the light of Faraday's candle Coleridge channels Loewenhoek and Whalen (I was thinking) as Peter Manson shakes the frayed carpet of culture and, as a fearless Duprat caddis fly larva, makes jewels from the motes. Even the bits of themselves the poems create make interesting shadows. 'Groups of words which didn't describe the image but which were it'. Yes. Wit, intelligence, a dispassionate view of self: plus images that are not words. Nothing to want for in this excellent book that moved my chitin heart." —Tom Raworth

"Peter Manson is the language veterinarian, elbow-deep in the mysterious interior of our discourse, groping intimately to clutch the dark beauty of its

palpitating offals, approaching the apparatus of its speech-making from entirely the wrong direction. If every word was once an animal, then every animal was harmed in the making of this book." —Chris Goode

Available via the Miami University Press website at http://www.orgs.muohio.edu/mupress/details/manson_cupandlip.htm. Click on the price ($15) and you'll be taken to the online store of Pathway Books. Or you can order the book from Small Press Distribution in Berkeley at http://www.spdbooks.org/. SPD offers a variety of international shipping options.=

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511. Pam Brown

we have a reviewer for Lryic & Spirit - thanks.

Tue 27 May 2008

Dear Poeticists,

Thanks very much for your enthusiastic responses.
We have assigned a reviewer for Hank Lazer's book.

All the best,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://www.geocities.com/p.brown/
associate editor : http://jacketmagazine.com/

_____

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512. David Chirot

from Hilton Obenzinger: Meditations in a Time of Delusions and Lies 28: Columbia 1968

Wed 28 May 2008

I send these "Meditations in a Time of Delusions and Lies" to friends with the essay typically pasted into the message. This essay is too long, however. I hope you read it by clicking on to the link below. This reflection is about the conference I recently helped to put on to commemorate the 40th anniversary of the student occupation and strike at Columbia University in 1968.

For these past 4 decades, Columbia as an institution has been in denial about the student rebellion in 1968. Other universities have had an easier time

coming to terms with what took place during those tumultuous times -- but Columbia has remained traumatized.

This was confirmed when several 68ers met with Columbia President Lee Bollinger in March, 2007 -- and it was one of the reasons why he encouraged us to organize the conference. It was time, he felt, for the university to accept this history, even if there remain controversies and even open wounds. When we pointed out that there were parallels between the past and today -- Columbia's expansion plans of building a gym in Morningside Park and the Vietnam War, then, and Columbia expansion plans of building a new campus in West Harlem and the Iraq War, now -- he felt that Columbia was not acting as it did back then, that the institution is far more open, that they work with the community, encourage dissent, and so forth. On our part, we wanted to return to the campus as an accepted part of the university community, and it was from that vantage point that we would be able to understand whatever is happening today -- and to seek out ties with current students.

Others, particularly those opposing the expansion, would vehemently disagree with Bollinger's assessment that today's Columbia works with the community. (To be sure, it would be hard for an administration today to be as arrogant and autocratic as President Grayson Kirk's in 1968 -- and it was his thick-headedness that created the perfect storm for the eruption that took place.) But, still, the university, while not co-sponsoring the conference, supported our work by giving us access to facilities, and faculty members and Lee Bollinger spoke at the opening night event and on one of the panels. This upset some of the critics of Columbia's policies -- but I think it upset the right-wing more. An article in *The Daily News* labeled the conference an "all-Bolshevik" affair -- and they castigated Bollinger for associating himself with us.

So, you are invited to go to the url below and read the wild musings of a Bolshevik lost in time.

http://www.opednews.com/articles/opedne_hilton_o_080527_columbia_student_reb.htm

Take care,

Hilton Obenzinger

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513. David Chirot

Bruce Duncan Utah) Phillips, 73, Folk Singer ---Jimmy Griff Jazz Organist Obituary (Obit) - NYTimes.com

Wed 28 May 2008

Jimmy McGriff, Jazz and Blues Organist, Dies at 72 - Obituary (Obit) - NYTimes.com

Inbox

t

http://www.nytimes.com/2008/05/28/arts/music/28mcgriff.html?ref=arts ---

Utah Phillips--
Democracy Now had an inspiring tribute program yesterday , with Amy Goodman's interviews of Utah Phillips

saw him perform several times--
a great voice for Anarchism, Peace & the IWW

The "Golden Voice of the Great Southwest": Legendary Folk Musician, Activist Utah Phillips, 1935-2008

-

<http://www.democracynow.org/2008/5/27/utah_phillips_1935_2008_legendary_folk>

Utah Phillips, the legendary folk musician and peace and labor activist, has died at the age of seventy-three. Over the span of nearly four decades, Utah Phillips worked in what he referred to as "the Trade," performing tirelessly throughout the United States, Canada and Europe. The son of labor organizers, Phillips was a lifelong member of the Industrial Workers of the World, known as the Wobblies. As a teenager, he ran away from home and started living as a hobo who rode the rails and wrote songs about his experiences. In 1956, he joined the Army and served in the Korean War, an experience he would later refer to as the turning point of his life. In 1968, he ran for the US Senate on the Peace and Freedom Party ticket. For the past twenty-one years he lived in Nevada City, where he started a nationally syndicated folk music radio show. He also helped found the Hospitality House homeless shelter and the Peace and Justice Center. We spend the hour with an interview with Phillips from January 2004. [includes rush transcript]

http://www.nytimes.com/2008/05/27/arts/music/27phillips.html?_r=1&ref=arts&oref=slogin---

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514. Maria Damon
Re: bernadette mayer
Wed 28 May 2008

---

thanks amy; i'll fwd the info to gregg.

Amy K. Griffiths wrote:
> Maria,
> Linda Russo's "Poetics of Adjancency: 0-9 and the Conceptual Writing of Bernadette Mayer
> and Hannah Weiner" in _Don't Ever Get Famous: Essays on New York Writing after The New
> York School_, Daniel Kane, editor,
> is useful, & discusses (briefly) this lacuna in scholarly treatments of both Mayer and Weiner
> as, among other things, a feminist issue...
>
>

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515. Wanda Phipps
Special pre-release notice of my new book for my friends
Wed 28 May 2008

Just for my friends: wanted to let you know that my new full-length book of poems Field of Wanting: Poems of Desire is available now (although the official release is later this summer).

You can order copies now at the BlazeVOX [books} website:

http://www.blazevox.org/bk-wp.htm

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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516. Dustin Williamson
June 1 in NYC: Aaron Tieger and Michael Carr @ Zinc-TRS
Wed 28 May 2008

Sunday, June 1, at the Zinc-TRS:

Aaron Tieger and Michael Carr

6:30 PM
Zinc Bar
90 West Houston (beneath the Barbie fur shop)

$5 goes to the poets. If you don't have $5, come anyway

Aaron Tieger's most recent book is *Spring Poems* (Big Game Books). Others include *February* (Fewer & Further) and *After Rilke* (Anchorite Press). Forthcoming work includes *Anxiety Chant* (Skysill Press) and *Secret Donut*(Pressed Wafer). He is also the editor of the first American edition of Richard Caddel's *Uncertain Time* (Pressed Wafer). A native New Englander, he lives and writes in Cambridge, MA, where he edits CARVE Poems and feeds a very fat cat.

Michael Carr is the author of *Softer White* (House Press, 2007) and *Platinum Blonde* (Fewer & Further, 2006). He edited a manuscript journal of John Wieners' called *A book of PROPHECIES*, published in 2007 by Bootstrap Productions. He co-edits Katalanché Press and lives in Cambridge, Mass.

Need a map to the Zinc Bar?:
http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A

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517. noah eli gordon
Subito Press of the University of Colorado announces its Annual Book Competition.
Wed 28 May 2008

Subito Press of the University of Colorado announces its Annual Book Competition. We will publish two books of innovative writing, one each of fiction and poetry. Submissions will be accepted from June 2 to August 15 (postmark date).

Submit manuscripts of up to 70 pages of poetry or up to 100 pages of (double spaced) fiction along with a $20 reading fee and an 8.5 x 11 SASE if you would like a copy of the winning entry in your genre. Manuscripts should include two cover sheets: one with title only, the other with title, author's name, address, e-mail, and phone number. All submissions will be judged anonymously by the creative writing faculty at the University of Colorado; friends, relatives, and former students of University of Colorado creative writing faculty are not eligible. Simultaneous submissions o.k.; please notify Subito immediately if your ms. is accepted elsewhere. Winners will give a reading at the University of Colorado. Notifications of winners will occur by December of 2008.

Send mss. to :

Subito Press

Department of English

226 University of Colorado, Boulder,

Boulder, Colorado 80309-0226

Please visit http://www.colorado.edu/English/crw/crwprogram.htm for additional information.

_____ Make every e-mail and IM count. Join the i'm Initiative from Microsoft. http://im.live.com/Messenger/IM/Join/Default.aspx?source=EML_WL_MakeCount=

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518. Alan Sondheim

adultery to spine

Wed 28 May 2008

SP*M abjection, found text, "adultery to spine"

it cane? go do. In adultery to spine. I scarlet on wand. you at pandemic. No my spool. so in document test directive. proceeds at connective. Or nozzle go comprehension. Or stain? his he domain chariot. Be outrage To scarf. He constituency. My on appellate. Or so bureaucratic obey inspired. zone a everyday. go profile, notorious be supreme. Have

Or it is initiate by worsen. you of entirety. No or cousin belong multiply. On so airborne causation slump. sorry a esplanade. gene of instruction portuguese. That benefactor. Of punt? the To. He discrepancy it dependant. Or alkali An republican. by an hunger. I he revival. I or picket electronic sink. protocol or distribute. Which wreath my prom. On vineyard? A of pang conditional. He monarch But stab. Not semiconductor. On go chevron. My no unemployment

fetish explanation. peter is heritage. is motif, canine on smile. do bribery. A an blue, rest. To etiquette hemp. With refer at charisma surrey. Be in fear outrage payable. chemistry it concentric. accede neurology so testify. Which a comfy immerse. Is it a dinar no airs. A my incoherent. At the resent sparrow grapefruit. Be is undeveloped roll gently. debt my whereby. dickens do commissioner meteor. To decline. I trust sheltered disguise. Go inductive. his do innovate, maturation. Is fade granny. Have bombardment an riot those. by my confluence notation concentrated. pretend at lowland. airspace conjugate at stronghold. But dream. his the actionable, better. do paragraph mickey. her enchanting by literacy batter. Have as number rabies arcadia. mesa it drawn. confrontation appreciation at deformation. As of tuba climax. No the no acceptable as forgery. her as dose. He be viewer somehow guest. Of he hydrocarbon forbidding trad. crisp a cent. meet at reputation reclaim. Is cage. Which baseball finger lento. It defence? an That. At postcode as residential. by minor And swinging. Of to adventurer. As an ensemble. Be is rights panel kappa. wreck at pineapple. It effort is laundry. As recall? his be trap offend. It reading In plunge. Of playback. My at somewhere. At on pressed forgiven openly. troublesome a acknowledgment. the verse, gateway my sanity. you fiscal? I or caretaker finnish. No wholesaler it organic. Not fewer. her as communicate. Not go virtually crusade nirvana. rigid is allocation. he insure, brick so headset.

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519. Gabrielle Welford

*Senate Bill 2913 & HR 5889 **ALL ARTISTS/WRITERS GOTTA READ** These WILL impact YOU! (fwd)*

Wed 28 May 2008

Date: Tue, 27 May 2008 15:16:20 -0700
From: Kate Stewart <[redacted]>

> *For all artists.... thanks for forwarding, Mag & Brian! And to Kathy Ostman-Magnusen for putting this all together in the first place.*

Yeah, I know, more paperwork to wade through. But this is about you, O Creative One.

So do yourself a huge favor and read on down.?

> Also, please listen to this mind-blowing interview with Brad Holland
> from April 08:
> http://www.SellYourTvConceptNow.com/orphan.html
>
> Please either sign the petition or pass this along to other creative
> professionals you know. This affects everyone in the professional

> creative industries. Everyone. And in case you didn't know, it's brought
> to you by a democrat presidential candidate... Hillary co-wrote and
> sponsored this. (Source: Jello Biafra, AlternativeTentacles,
> KPFK/Pacifica Radio)
------->
>
> Hello everyone,
>
> The US government, as well as a few countries in Europe are trying to
> pass legislation that requires all artists of any kind
> (artists,designers, musicians, writers, filmakers) to register their
> creations with private registries for a fee. If creations are not
> registered, they become "Orphaned Works" - which means basically that
> they have no copyright and become public domain. Meaning that anyone can
> sell or distribute them without the original artist seeing any income
> whatsoever. Can you image paying to protect everything in your
> sketchpad? Or every idea you present to an agency, even the ones they
> don't use??

> You can read more about it here;
> http://mag.awn.com/index.php?ltype=Columns&article_no=3605&page=3
>
> Below is a link to sign a petition against this act;
> http://www.gopetition.com/petitions/no-to-orphan-works-act.html
>
> Below is a link with the contact information for the president and all
> US senators, representatives, state governors and legislators;
> http://www.usa.gov/Contact/Elected.shtml
>
Kathy Ostman-Magnusen

Check here for updates:L

OpenCongress - H.R.5889 Orphan Works Act of 2008
OpenCongress - S.2913 Shawn Bentley Orphan Works Act of 2008

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520. Nico Vassilakis
Subtext Reading: Janet Sarbanes & Doug Nufer :Seattle
Thu 29 May 2008

Janet Sarbanes & Doug Nufer read in the Subtext monthly reading series at the Chapel Performance Space on the 4th of June 2008.

Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Janet Sarbanes is the author of the short story collection Army of One (Otis Books/Seismicity Editions 2008), and is currently completing a novel entitled This Land: The Adventures of the President's Daughter. She teaches narrative writing and theory in the CalArts MFA Writing Program, and cultural studies in the School of Critical Studies. She has recently published in Popular Music and Society, Utopian Studies, Black Clock, Afterall, and the anthologies Still Moving: Between Cinema and Photography and the Noulipan Analects.

Doug Nufer writes prose and poetry as a rule, some of which he performs alone or with musicians or dancers, some of which has appeared in Bird Dog, Golden Handcuffs Review, and Monkey Puzzle. His novels include Never Again (Black Square), Negativeland (Autonomedia), On the Roast (Chiasmus), and The Mudflat Man/ The River Boys (soultheft). His recent book is a collection of Oulipian poetry, We Were Werewolves (Make Now).

+++ From Janet Sarbanes' Army of One:

There are plenty of folks who should be in the Army of One, she decided,but never find the courage to enlist. Instead, they wait around to bedrafted, resenting their friends and families for taking up so much oftheir time, and accumulating a vast porn collection or a novel in adrawer. She'd been one of those people. They're the ones who are oddlychipper at funerals. They're also the ones who drive too fast, and cheatat ping-pong. It's a pity they can't just get called up, because the Armyof One would straighten them out.

First paragraph of Doug Nufer's Never Again:

When the racetrack closed forever I had to get a job. Want adsmade wonderlands, founding systems barely imagined. Adventure’simperative ruled nothing could repeat. Redirections dictated rigorously,freely. Go anywhere new: telephone boiler-rooms, midnight groceryshooting galleries, prosthetic limb assembly plants, hazardous waste removal sites; flower delivery, flour milling, million-dollar bunkoschemes. Do anything once; then, best of all, never again.

+++ The future Subtext schedule is: July 2, 2008: Deborah Meadows (Los Angeles) & Mickey O'Connor August 6, 2008: George Bowering (Vancouver) & Marion Kimes September 3, 2008: Group Reading: Writing to Point / Writing to Enclave

For info on these & other Subtext events, see our website at http://subtextreadingseries.blogspot.com

More info at Nonsequitur web site - http://nseq.blogspot.com

Details on the Chapel at: http://gschapel.blogspot.com

SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event. +++=

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521. Bob Heman

COMING SOON - The 6th BIG CLWN WR Event - Thursday June 12 at SAFE-T-GALLERY in DUMBO

Thu 29 May 2008

COMING SOON!!!

The 6th BIG CLWN WR Event
Thursday, June 12, 2008
SAFE-T-GALLERY
111 Front Street
Gallery 214
DUMBO, Brooklyn
7:00 - 10:00 pm

FREE ADMISSION!!!

featuring
Jane Ormerod
Frank Simone

with special guests:
Thomas Fucaloro
David Lawton
Adriana Scopino
EK Smith
Moira T. Smith
Nathan Whiting
Liza Wolsky
Jeffery Cyphers Wright

hosted by Bob Heman
editor of CLWN WR since 1971

Take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge. For more information, maps, and directions from other subway lines please check the Gallery website at http://www.safetgallery.com

Bob Heman
[redacted]

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522. **David Chirot**

An "avant grade" of "Conceptual Poetics?"--Monkeys control a robot arm with thoughts - International Herald Tribune

Thu 29 May 2008

Is the monkey creating in proto a new form of "Conceptual Poetry?"

To telekinetically instruct and move the manipulations of a robotic arm & hand--

(There is already an ever more sophisticated production of Haptic machines, which can actually "feel by touch" and discriminate among varying elements and degrers of the qualities of surfaces.)

For those with cortical damage this is very great medical news-

http://www.iht.com/articles/2008/05/29/healthscience/29brain.php ---

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523. **William James Austin**

Blackbox winter and spring galleries

Thu 29 May 2008

Hello everyone,

Well, I've caught up.? Please check out the winter and spring galleries, both online.? They feature work by Ron Padgett, Karl Kempton, John M and Cathy Bennett, Sheila E. Murphy, Vernon Frazer, and more, including some new contributors.

Per usual, go to WilliamJamesAustin.com and follow the Blackbox link.? Then take a loooong stroll (scroll) through the galleries until you arrive at the most recent.

Many thanks to all who submitted.

Best, Bill

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524. **Tenney Nathanson**

today through Saturday: UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Thu 29 May 2008

Here's the schedule for this week's blockbuster Conceptual Poetry Symposium at the UA Poetry Center (in Tucson), organized by Marjorie Perloff.

For more, you can go to
http://poetrycenter.arizona.edu/events/symposium.shtml

please forward to any appropriate lists and individuals

apologies for cross-posting . . .

--Tenney Nathanson

****

SCHEDULE

THURSDAY, MARCH 29

4:00 p.m.

Reading with Charles Bernstein and Tracie Morris

5:00 p.m.

break for dinner

7:00 p.m.

Keynote Address with Marjorie Perloff

FRIDAY, MAY 30

9 a.m.

Session with Craig Dworkin

The Politics of Conceptual Writing. This seminar will investigate the politics of conceptual writing. Understanding politics broadly as “relations of power,” we will seek to better understand the way in which those relations are reconfigured by the various contexts in which conceptual writing practices might be read: plagiarism and copyright; new media and government surveillance; psychosis and medical diagnosis; publishing fads; the Situationists’ principle of detournement. Several case studies will be presented, followed by open participation.

10:15 a.m.

Session with Caroline Bergvall

Forms of Social Engagement. In this workshop, I will be looking at conceptual methods as they frame and favour socially engaged forms of writing. I will be using examples from my own work as well as from a few other writers/poets who work conceptually to set up a discussion around questions of personal history and poetic process; bilingualisms and writing engagement; language awareness and writing systems.

11:30 a.m.

Session with Kenneth Goldsmith

Uncreative Writing Workshop. It's clear that long-cherished notions of creativity are under attack, eroded by file-sharing, media culture, widespread sampling, and digital replication. How does writing respond to this new environment? This workshop will rise to that challenge by employing strategies of appropriation, replication, plagiarism, piracy, sampling, plundering, as compositional methods. Along the way, we?ll look at the rich history of forgery, frauds, hoaxes, avatars, and impersonations spanning the arts, with a particular emphasis on how they employ language. Participants will be penalized for showing any trace of originality, sincerity or honesty.

12:30 p.m.

break for lunch

2:15 p.m.

Panel Discussion with featured poets moderated by Tenney Nathanson

4:00 p.m.

Session with Cole Swensen

What to do besides describe it: Ekphrasis that ignores the subject. The tradition of ekphrasis is based in evoking a work of art, of bringing it into the heart of the poem, and, traditionally, this is done through description. And this is all well and good, but is it not a bit limiting? In this hour, we'll look beyond subject-matter to the many formal echoes between the visual arts and poetry: rhythm, juxtaposition, repetition, parallelism, and many other principles can help the writer engage a work of art in collaborative ways. Introductory comments supported by visual examples will be followed by an in-class writing exercise, so do bring writing materials.

5:15 p.m.

Reading with Craig Dworkin and Kenneth Goldsmith

6:15 p.m.

break for dinner

8 p.m.

Reading with Cole Swensen, Christian Bök, Caroline Bergvall

SATURDAY, MAY 31

9 a.m.

Session with Tracie Morris

Black conceptual poetics: examples for crafting. In this workshop, we will look at ways in which identity is explored through the simultaneous use of conventional form and the freedom from it. How does freedom in and out of form present models of Black thinking and how does this illuminate an overarching American sense of self? We will analyze specific texts from African American artists and workshop ways in our understanding of this text helps us in our own writing and editing.

10:15 a.m.

Roundtable Discusson with Marjorie Perloff, Moderator; Jesper Olsson; Marie Smart; Linda Reinfeld; Vanessa Place; Charles Alexander; Brian Reed

Noon

break for lunch

1:45 p.m.

Session with Christian Bök

Two dots over a vowel. Lest we dismiss the tactics of conceptual literature as nothing more than the mere symptoms of a creeping, literary necrosis, occasioned by the murder of the author at the hands of such postmodern theorizers as Barthes, for example, or perhaps Foucault let us consider that this novel genre might strive to accent the disjunction between "intentionality" (_what we mean to mean_) and "expressiveness" (_what we seem to mean_). If the lyric voice, for the sake of an authentic sincerity, yearns to repair this breach between what we intend to say and what we appear to say then conceptual literature, by contrast, accentuates this discrepancy.

3:00 p.m.

Session with Charles Bernstein

Poetry Rules!: The Concept of Poetry. “What is poetry?” said jesting Pilate and would not stay for an answer. The definitional question haunts and propels poetry. I will start with some aphoristic remarks on philosophical, aesthetic, and ethical approaches to the issue. Then I will present some case studies. By session end, we should be able to come up with some hard and fast rules for why there can’t be hard and fast rules.

4:15 p.m.

Roundtable Discussion with Marjorie Perloff, Moderator; Barbara Cole; Wystan Curnow; Jonathan Stalling; Graça Capinha; Stephen Fredman; Laynie Browne

5:45 p.m.

break for dinner

evening reception tba

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525. **Samuel Wharton**
Re: Blackbox winter and spring galleries
Thu 29 May 2008

---

hey, hi bill!

the poems look great! i look forward to digging into the rest of the poems!

thanks for picking a couple of mine!

samuel

On Thu, May 29, 2008 at 11:45 AM, William James Austin <[redacted]> wrote:

> *Hello everyone,*
>
> *Well, I've caught up.? Please check out the winter and spring galleries, both online.? They feature work by Ron Padgett, Karl Kempton, John M and Cathy Bennett, Sheila E. Murphy, Vernon Frazer, and more, including some new contributors.*
>
> *Per usual, go to WilliamJamesAustin.com and follow the Blackbox link.? Then take a loooong stroll (scroll) through the galleries until you arrive at the most recent.*
>
> *Many thanks to all who submitted.*
>
> *Best, Bill*

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526. **amy king**
Tomorrow Night -- The Stain of Poetry
Thu 29 May 2008

The Stain of Poetry: A Reading Series
Friday, May 30, 2008 (7:00 PM)
May 30th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn
Event Details: (http://thestainofpoetry.wordpress.com/)

** Stein, Marks, Edmiston, Klassnik, and Peterson **

Leigh Stein is the author of many chapbooks, including How to Mend a Broken Heart with Vengeance (Dancing Girl Press, June '08). Other work has appeared, or is forthcoming, in Bat City Review, h-ngm-n, Diagram, No Tell Motel, and

MiPOesias. Originally from Chicago and briefly in Albuquerque, she now lives in Brooklyn and works for a comic book publisher.

Justin Marks' latest chapbook is [Summer insular] (Horse Less Press, 2007). His poems have recently appeared in Cannibal, Soft Targets, Tarpaulin Sky and the Bedside Guide to No Tell Motel ï¿½ Second Floor, and are forthcoming in Handsome, the New York Quarterly and Wildlife Poetry Magazine. He is the founder and Editor of Kitchen Press Chapbooks and lives in New York City.

Will Edmiston's poems have appeared in The Tiny, Mipo and Lungfull!. Most recently he did a book collaboration entitled "Greetings & Salutations" with a Parsons Communication Design class.

Rauan (Ron) Klassnik was born in Johannesburg, South Africa. After moving to Dallas and then dropping out of college he traded sports and gaming cards, beanie babies, pogs and memorabilia. He now spends most of his time down in Mexico with his wife Edith where, besides writing, he plays around with the family birds and dogs. His poems have appeared in many print and on-line journals including The Mississippi Review, The North American Review, No Tell Motel, MiPoesias, Sentence, Handsome, Pilot Poetry, Sleepingfish and others. His debut book of poems, "Holy Land" released April 1st from Black Ocean Press.

Tim Peterson is the author of SINCE I MOVED IN, which received the Gil Ott Award from Chax Press. Tim lives in Brooklyn, edits EOAGH: A Journal of the Arts, and curates a portion of the Segue Reading Series in New York. Photo by Stacy Szymaszek.

~~~~

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/[redacted]
open daily @ 5 p.m.

--

Hope you can make it!

Amy King
Host

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
~~~~

http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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527. Poetry Project
Events at The Poetry Project May/June
Thu 29 May 2008

Hi Everyone,

Our 3rd biennial Silent Art Auction Fundraiser has passed and was a success! Thanks again to all those who helped make it happen. If you didn¹t get to the auction, or if you did and you still want more, follow this link to see what you can buy:

http://www.poetryproject.com/auction2008_artwork.php

. . . and the auction is not the end. This is what we have going on tomorrow and next week:

Friday, May 30, 10 PM
Robin Coste Lewis & Will Fabro

Robin Coste Lewis writes poetry, essays and fiction. Her writing has appeared in various journals including The Pocket Myth Series (Orpheus and The Odyssey), the anthology Black Silk, and is forthcoming in The Encyclopedia Project. After graduating with a Masters of Theological Studies degree from the Divinity School at Harvard, where she concentrated in Sanskrit and African American Religious Literature, Lewis became the Cole Professor of Creative Writing at Wheaton College in Norton, MA. Later, she became an Assistant Professor of Creative Writing at Hampshire College. She is completing a poetry collection titled Pleasure & Understanding. Will Fabro is a graduate of the writing program at UC San Diego and has been previously published in Fresh Men, selected by Edmund White and edited by Donald Weise, and Userlands, edited by Dennis Cooper. His writing has also appeared in New York Press and the zine Cheese + Liquor. He curated and hosted the reading series This Is Not The New Minstrel Show, which showcased up-and-coming queer writers under thirty, and is co-editor of the upcoming anthology Cool Thing. Born in 1981 in Hollywood, he currently lives in Brooklyn.

Monday, June 2, 8 PM
The Recluse 4 Reading

The Project's annual poetry mag The Recluse is published every spring. The issue will feature work by Kimberly Lyons, Karen Weiser, Uche Nduka, Erik Anderson, Donna Brook, Peter Culley, Tonya Foster, Zhang Er, Alli Warren, Larry Price and John Coletti - Five of these poets will be present to represent at this reclusive but not exclusive gathering: Karen Weiser, Kimberly Lyons, John Coletti, Uche Nduka & Donna Brook.

Wednesday, June 4, 8 PM
Thomas Glave & Rachel Levitsky

Thomas Glave was born in the Bronx and grew up there and in Kingston, Jamaica. A graduate of Bowdoin College and Brown University, Glave traveled as a Fulbright Scholar to Jamaica, where he studied Jamaican historiography and Caribbean intellectual and literary traditions. While in Jamaica, Glave worked on issues of social justice, and helped found the Jamaica Forum for Lesbians, All-Sexuals, and Gays (J-FLAG). Glave is author of the essay collection Words to Our Now: Imagination and Dissent, nominated for a 2006 Publishing Triangle Gay Men¹s Nonfiction Award and winner of a 2005 Lambda Literary Award. His fiction collection, Whose Song? and Other Stories, was nominated by the American Library Association for their ³Best Gay/Lesbian Book of the Year² award and by the Quality Paperback Book Club for their Violet Quill/Best New Gay/Lesbian Fiction Award. His newest book of fiction, The Torturer¹s Wife, will appear in fall 2008, following his edited anthology, Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles. The recipient of numerous fellowships and awards, including an O. Henry Prize for fiction and fellowships from the National Endowment for the Arts and the Fine Arts Center in Provincetown, Glave was named a ³Writer on the Verge² by The Village Voice in 2000. He presently teaches in the English department at the State University of New York at Binghamton. Rachel Levitsky: author of Under the Sun, poet who writes many sentences, currently reading Giorgio Agamben and modernist women poets. Politically and personally on the far left. Officially a feminist since 1982. Has a tendency to use handy quotes from Gertrude Stein. Neighbor, the second book, will be published in 2009 by Ugly Duckling Presse.

Friday, June 6, 10 PM
IMAGINATIONEXPLOSION presents Cartharsis

Cartharsis revels in the guilt and confusion of consumption for American culture. It offers a dream-like progression of visual poetry told through Bunraku style puppetry and the transcendence of an original pop music soundtrack. IMAGINATIONEXPLOSION is an experimental performance collaborative that creates hybrid works of puppet theater and fine art. I.E. was founded in 2004-05 after emerging from the Cooper Union School of Art, and has since produced over 8 original productions in NYC. Lea Marie Cetera is a New York City based

artist. She received her B.F.A from the Cooper Union School of Art in 2005 and is the co-founder and co-director of IMAGINATIONEXPLOSION. As a solo artist, she has exhibited with John Connelly Presents, as IMAGINATIONEXPLOSION she has performed at venues such as Theater for the New City, Lower Manhattan Cultural Council, Galapagos Art Space, Zebulon Bar, and The Cooper Union in New York City. She is currently working on a feature-length movie. Amber Marsh has been associated with the art of puppetry her whole life and has also studied the fine arts. Amber graduated from Cooper Union School of Art in New York City, and interned with Modern Art Foundry. In Chicago, she has worked as special assistant to master puppeteer, Lolly Extract, in the fabrication and performance of puppets for; The Shedd Aquarium; Chicago Public Libraries; The Field Museum; Links Hall; and Hystopolis Productions. Amber has taught one-of-a-kind puppetry workshops for primary and intermediate grades with the Bronx Arts Ensemble, the Metropolitan Montessori School, and for three seasons with the Latin American Community Art Project in El Salvador. She is co-founder of IMAGINATIONEXPLOSION; entering into its fourth year of original productions.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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528. **Andy Gricevich**

Cannot Exist #2 is out--submissions are open for #3

Fri 30 May 2008

Hello, all!

The second issue of CANNOT EXIST is out, and packed with delights from:

Gregory Betts
Alan Davies
Kevin Ducey
Mark Enslin
Judith Goldman
Andy Gricevich
Ray Hsu
Cheyenne Nimes
Kristen Orser
Christina Strong
Andrew Zawacki

and submissions are open for the third issue.

Visit http://cannotexist.blogspot.com for ordering information and guidelines (the most important of which is "send me a lot of stuff").

all the very best to all of you,

Andy G.

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529. Andy Gricevich
Utah Phillips
Fri 30 May 2008

He was amazing, a sweet guy and as hilarious and inspiring offstage as on. His life and words were a challenge and a comfort.

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530. K. R. Waldrop
Burning Deck News
Fri 30 May 2008

Burning Deck news:

LINGOS I-IX by Ulf Stolterfoht (trans. R. Waldrop) has received the PEN Award for Poetry in Translation.

Now ready: vol. 52 of “BURNING DECK POETRY BOOKS”

Heather C. Akerberg
DWELLING
Poetry, 64 pages, offset, smyth-sewn
ISBN13: 978-1-886224-89-6, original paperback $14
ISBN13: 978-1-886224-90-2, limited signed edition $20
Publication date: May 15, 2008

The poems of DWELLING investigate, musically and with “bended” syntax, the issue of form—in body, home, and poem. They ask questions like: What makes a space a home? Is it shape and architectural elements, the experiences and interactions that transpire there, the objects contained in, or the language ascribed to it? Can one separate recollections from the physical spaces in which they occurred? Is a “home” just a backdrop for events or is it another body, inside which is found the tangible and intangible stuff of self, a body to be read like a text?

Born and raised in the Midwest, Heather C. Akerberg resides in Omaha, Neb. She has an M.F.A. in Creative Writing from Brown University and a B.A from the Jack Kerouac School at Naropa University. Her poetry has appeared in Bombay Gin, Aufgabe, untitled and The Nebraska Review. Dwelling is her first book.

Copies are available from:
Small Press Distribution, 1-800/[redacted] or www.spdbooks.org
In Europe: www.hpress.no=

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531. David Chirot

essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Fri 30 May 2008

DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---Haunting Questions Found Hidden in Plain Site/Sight/Cite

http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html

Below are the opening paragraphs of this essay--if interested still, as it goes through many changes and has two appendices as further "evidences"-- go to the blog address above--

Note:I was invited to send Visual Poetry works to the Symposium on "Conceptual Poetry and its Others," along with artist's statements regarding the works. As a participant, to express my sense of and thankfulness for this, I

decided it would be nice to include also a brief statement re the "Conceptual Poetics" under discussion.

Once started, so many ideas started flowing,and so many examples came to mind--travel literature of the 18th century, Shakespeare's Richard the Third, to name but two--that I had to draw line somewhere and stop. There is so much more to write however, once started--so these remarks and questions are but a small indication of the most basic beginnings of the myriad directions which are out there to be found--and ones already noted to set down in various forms and actions--

this essay is on display beside my works at the Symposium--persons interested may ask for a copy--

a few examples of further questions among ever so many more--

Why is "boring, unoriginal, impersonal work" promoted by "colorful personalities," just like any other product? Does this not create "a Line" produced by a Brand Name, the Original Author possessed of an "originality" in creating this "radical, new form"--to be marketed as "the latest thing," for the development of new jobs in English/ creative Writing Programs--the "newest way" to "make an impression" by the "original" creation of an impersonal boringness? Is this in itself a "new way" of mass producing standardized and conforming "conceptual poets" who "carry on" the work of the Great Originators? * *Are monkeys controlling robotic arms with their thoughts on the way to creating a Conceptual poetry?--*

What are the interelationships of possiblities of Conceptual Poetry for use in Propaganda and advertising? For starting wars, altering Wikipedia, sending out false news items and etc etc-- * Haunting Questions Found Hidden in Plain Site/Sight/Cite

for the Symposium "Conceptual Poetry and its Others"

Poetry Center of the University of Arizona

29-31 May 2008

*

* J'ai trop a ecrire, c'est pourquoi je n'ecrire rien. --Stendhal, Journal, 1804

Thoughts come at random, and go at random. No device for holding on to
them or for having them.
A thought has escaped: I was trying to write it down: instead I write that it has

escaped me.

--Pascal, Pensees, #542

To find among typos the unknown writings, the "Helltoy"--
camouflaged clouds, the voice-writings of the ground itself that speaks and moves in lines
emerging--

for Petra Backonja

* * I find in thinking with what a Conceptual Poetry might be, that I've begun with a point of view of paradox. That is, considering the conceptual to be the absence of a material object, a conceptual poetry would be the absence of the poem as a "realization" of its "idea." If "the poem" as an object is not to be realized, in what ways may it then be said to "exist"?

One may also ask—since language is the material of poetry, if one is to create a conceptual poetry—does this mean then that the absence of language is involved? That the poetry is not in language, but found elsewhere?

The predominant view of conceptual works in art and poetry is that it is written language which becomes fore grounded, most often as the "realization" and presentation of various directives, with their various forms of pre-conceived constraints, and sets of instructions. Yet does not the written language itself, as an object which "constitutes" the directives and instructions, contradict the "concept" of the "Conceptual?"

{See Appendix B below for some other "Science Fiction" aspects of Conceptual Poetry in Relation to the Work Place.)

The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

To use written language then to create a conceptual poetry is not in a strict sense "conceptual" at all, if it produces yet another object in written language.

It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent concept?

And what of the "poet" who is the "author" of "Conceptual Poetry?"

A builder of roadblocks, a maker of monuments and gravestones--?

If a "poet" is the conceiver of concepts—and the realization of the concept as a poem is no longer a concept—but an object—does this then mean that the poet, in order to be "conceptual," must no longer be a "poet?" Or in order to be a "poet," no longer be "conceptual" in approach? And yet who but a "conceptual poet" can produce "conceptual poetry?"

Perhaps true Conceptual Poetry is the creation of illiterates? And, beyond that, persons who may even be very limited in their "Conceptual capacities?"

I think often of all the Conceptual Poets and Artists who have existed and worked through thousands of years, persons due to their circumstances --gender being the most common among these--who are not allowed to know how to write, nor instructed in "art," nor permitted to be educated, yet all the same--may have produced Conceptually a good deal of the greatest Poetry and Art of which there does not remain and never was an "object," even as a "fragment."

What of these myriads of centuries of Conceptual Works--are they still existing--? Are they alive in the Conceptual realm? The Ether? Or have they found ways on their own, independent of their creators, of camouflaging themselves among those things in the world which are hidden in plain site/sight/cite?

In working with the found that is hidden in plain site/sight/cite, I find often that a Conceptual poetry and art is there--always already there--which I think I am finding yet may well be finding me,

Some aspects of confronting these dilemmas, these "haunting questions," are found among Conceptual Poets who emphasize an "impersonation" via performance, camouflages, costumes, the uses of heteronyms, pseudonyms and anonymity.

In "The Painter of Modern Life," Baudelaire is the first to define Modernism and does so as a conjunction of the eternal and the ephemeral. To find that element of the eternal in the ephemeral which Baudelaire saw as embodying modernity, he turns to an emphasis on the particular form of the living art/art as living of the Dandy. The Dandy is the non-separation of art and life in the conceiving of one's existence as Performance Art. The Dandy becomes not an expression of Romantic personality and individuality, but a form of becoming an animated Other, an impersonator going about performing the actions of a concept, rather than producing the objects of a conception.

This stylized impersonating, non-producing figure begins to appear "dramatically" in the works of Wilde and Jarry and in many ways in the "life and works" of a Felix Feneon, who "creates at a distance" via anonymous newspaper faits divers (discovered to be his and republished posthumously as Novels in Three Lines), pseudonymous articles in differing registers of language (working class argot, standardized French) in Anarchist and mainstream journals, unsigned translations, and the barely noted in their own pages of his editing of journals featuring the early efforts of rising stars of French literature. Quitting his camouflaged and concealed writing activities, Feneon works the rest of his life as a seller in an art gallery.

The actual "works" of Feneon, then, are not written objects per se, but anonymous actions, ephemeral pseudonymous "appearances in print," and the works of others which he affects a passage for in his editorship and translations, in his promoting and selling the art works of others. This "accumulation" which one finds "at a distance" in time as his "complete works," is often unobserved and unknown to his contemporaries, who know of him primarily via his "way of acting," his manner of dressing, his speech mannerisms, and as the public triptych of images of him existing as a painted portrait by Seurat, a Dandy-pose photo and a mug shot taken when tried as part of an Anarchist "conspiracy." Feneon's "identity as a writer" does not exist as "an author," but as a series of "performances," "appearances" and "influences," many of them "unrecognized" and "unattributed."

Ironically, it his most "clandestine" activity—his Anarchist activities—which brings him the most in to the public and tabloid spotlight. As one of "The Thirty" accused and tried for "conspiracy" in a much publicized trial, it is Feneon's severe mug shot that for a time presents his "public face."

The severe mug facing the viewer is actually producing a Conceptual Poetry "at a distance." By not penning a single line, by simply "facing the music" to which others pen the lyrics, Feneon, in doing nothing more than facing the camera "capturing" his image, proceeds to enact a series of dramas "projected" on to him, a series of "identities," and "revelations" which use the documentary material to produce a series of mass-published fictions.

The possible prison term facing the "Felix Feneon" in the inmate-numbered "anonymous" mug shot, "presents its face" to the viewer, a face "taken," "imprisoned" and "caught" by the image and its publicity. This publicized face facing camera and viewer and possible hard time, is "taken to be" the photo of the face of a being from whom the mask of the clandestine and conspiratorial have been torn off, revealing "the cold hard truth" of Felix Feneon.

Facing trial, however, all that is learned of this imprisoned face is that it is "the wrong man, an innocent man." This fixed image, acquitted of its "sensational" charges, is revealed not as a truth, but instead as simply a mask, a mask operating like a screen or blank sheet of paper, onto which are projected the dramas, fictions and "think piece" writings of others. Nothing is revealed other than an "identity" which shifts, travels, changes from one set of captions to another. It is via these captions written by others under his image in the papers and placards, that Feneon continues his "writing at a distance." Simply by facing the camera, facing charges, "facing the music," facing his accusers at trial and facing the verdict and judgment, Feneon is "writing" a myriad captions, breaking news items, commentaries, editorials, all of which change

with wild speeds as they race to be as "up-to-minute" as the events themselves are in "unfolding."

The professionals, these writers, these journalists and reporters of "reality," chase desperately, breathlessly, after the unfolding drama in which the mug shot is "framed," and in so doing produce texts of "speculative fiction," a serial Conceptual Poetry with as its "star player" a writer whose own texts are deliberately written to be unrecognized, hidden, camouflaged, unknown. And all the while, this writer writing nothing is producing vast heaps of writing via the work of others, as yet another form of camouflaged clandestine Conceptual Poetry, "hot off the press."

Rimbaud writes of a concept of the poetry of the future in which poetry would precede action—which in a sense he proceeds to "perform" himself. If one reads his letters written after he stopped writing poetry, one finds Rimbaud living out, or through, one after another of what now seem to be "the prophecies" of his own poetry. That is, the poetry is the "conceptual framework" for what becomes his "silence" as a poet, and is instead his "life of action."

In these examples, one finds forms of a "conceptual poetry" in which the poetry is in large part an abandonment of language, of words, of masses of "personally signed" "poetry objects," "poetry products." One finds instead a vanishing, a disappearance of both language and "poet" and the emergence of that "some one else" Rimbaud recognized prophetically, preceding the action--in writing—in the "Lettre du voyant," "the Seer's letter"—as "I is an other."

An interesting take on a conceptual poetry in writing is found in one of Pascal's Pensees, #542:

"Thoughts come at random, and go at random. No device for holding on to
them or for having them.
A thought has escaped: I was trying to write it down: instead I write that it has
escaped me."

The writing is a notation of the "escaped" concept's absence, its escape that is a line of flight that is a "flight out of time" as Hugo Ball entitles his Dada diaries. Writing not as a method of remembering, of "capturing thought," but as the notation of the flight of the concept at the approach of its notation.

Writing, then, as an absence— an absence of the concept. A Conceptual Poetry of writing as "absent-mindedness"!—A writing which does nothing more than elucidate that the escaping of thoughts "which come at random, and go at random" has occurred.

This flight of the concept faced with its notation—indicates a line of flight among the examples of Rimbaud—a "flight into the desert" as it were, of silence as a poet—and of Feneon—the flight into anonymous writing of very small newspaper "faits divers" items punningly entitled "Nouvelles en trois lignes" (News/Novels in Three Lines), of pseudonymous writings in differing guises at the same time according to the journals in which they appear, and as translator and editor as well as "salesperson" in a gallery of "art objects," a conceptual masquerader among the art-objects embodying "concepts" and becoming no longer "concepts' but "consumer items." Feneon's framed mug shot on to whose mug is projected a "serial crime novel," written by others and "starring" the mug in the mug shot, a writer of unknown and unrecognized texts who now vanishes into a feverish series of captions and headlines.

Anonymity, pseudonyms, impersonations, poets who write their own coming silence and "disappearance" as an "I is an other," the deliberately unrecognized and unrecognizable poet whose mug shot becomes the mass published and distributed "crime scene" for police blotters and headlines, speculative fictions and ideological diatribes, the writing which is a notation of the flight of the concept, the writing of non-writers who "never wrote a word," yet whose concepts may be found camouflaged, doubled, mirrored, shadowed, anonymously existing hidden in pain site/sight/cite—these nomadic elements which appear and disappear comprise a Conceptual Poetry in which the concepts and poets both impersonate Others and reappear as "Somebody Else," an Other unrecognized and unrecognizable found hidden in plain site/sight/cite.

"It is not the elements which are new, but the order of their arrangement," is another Pascalian "pensee." One finds arrangements of the elements of Rimbaud and Feneon into the various forms of "conceptual poetry" in the works of Pessoa, Spicer and Yasusada. Pessoa creates many others as poets, heteronyms with their own works and actions, their own concepts of poetry. Spicer "translates" poetry "after Lorca" as well as exchanging letters with the dead poet, lives for a summer with his ghost, who provides a foreword to Spicer's Book.

for more turn to the blog address--

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532. **David Chirot**

Art Review - 'Glossolalia' - 'Glossolalia - Languages of Drawing' Opens at the Museum of Modern Art - Review - NYTimes.com

Fri 30 May 2008

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http://www.nytimes.com/2008/05/30/arts/design/30glos.html?ref=arts ---

glossolalia--of Siberian shamen and Pentacostal forms of worship---directly affected and influenced Zaum Russian Futurist Visual/Sound poetry--

(Zaum means "transrational"--Za being "beyond" and "um" relating to "reason" Suprematism as a non-objectivity going "beyond" all previous art is for Malevich an intuitive "beyond reason" art- he later wrote that no machine will ever equal the speed of intuition--)

this exhibition is also the influence of "Outsiders" on the "Insiders" who share the space with them--

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533. Gabrielle Welford

Paula Gunn Allen

Fri 30 May 2008

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dear poetics folks, my dear friend paula gunn allen, laguna pueblo scholar, poet, novelist, writer of the incomparable _sacred hoop_, journeyed on yesterday evening. she was 68. she helped so many people come to a better understanding of native ways of thinking in the time she was teaching--always with great humor and a wicked twinkle. many many of us will miss her hugely. travel on, paula! blessings, gabe

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534. Bonnie MacAllister

Bonnie MacAllister Announces Chapbook Release

Fri 30 May 2008

My new poetry chapbook, PAID IN GOATS is available for purchase and signing here at Etsy and at Art for the Cash Poor in the Crane Arts Building, Philadelphia, PA on June 14th. The title is taken from my poem, "The Rape of Tamar" which details the current papacy's announcement of seven moral evils, my take on certain Catholic rites, and the Biblical story of Tamar.

PAID IN GOATS contains tales of teaching, art installations, and even old flames. As per usual, the sparest tenses meld with the simplest forms...a sestina, an elegy, tight quatrains. The majority of the pieces contained within were written during April 2008 during which I wrote a poem per day for National Poetry Month.

The poems are punctuated by reproductions of my visual art pieces, some of which were recently installed in the rEVOLUTION show at the University of Michigan, a Feminist Art Project show.

Pieces in PAID IN GOATS were previously published by Parlor Journal and Helix Magazine. My work has also recently appeared in Black Robert Journal: http://www.black-robert-journal.com/.

For purchase:
http://www.etsy.com/view_listing.php?listing_id=12152010

Please send review inquiries to [redacted].

Thank you for your consideration,
Bonnie MacAllister

http://bonnie-macallister.blogspot.com/

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535. Patrick F. Durgin
New title from Kenning Editions: THE PINK, by Kyle Schlesinger
Fri 30 May 2008

Kenning Editions is pleased to announce the publication of THE PINK, a chapbook of poetry by Kyle Schlesinger. THE PINK offers a sequence of short poems with a detourned ear and an earnest intelligence. Condensing the remarkable craft of the long series Schlesinger collected as his debut volume, 2007's HELLO HELICOPTER, THE PINK reminds us that, as in language, "There are plenty of rivers in the sea / But you can't step on the same fish twice." An admired poet, editor, and publisher, Schlesinger has lectured and published extensively on topics related to poetics, visual communication, and artists' books. He lives and prints in New York.

THE PINK: the color of course, or the recurrent carnations among the gathered leaves of this little bouquet, but also the sheer force of the form, the shear of a kind of textile cut, jagged and precise—a kind of coup de grace—not just between lines but also opening the serrated space between letters to reveal the "hue" in "house" or to separate the "ink" from the "inkling," the "blue" from the "print." To distinguish, in other words, the abstract plan from the material written form. In that linguistic pinking, Kyle Schlesinger cuts both into and against the weave, an angular slide into the inframince space of "the leading of a phrase" (both the leading question of rhetoric and the spacing of letterforms), somewhere "between the chair and the thought of it" (where chair is the French for "body"), or "the sensation of a concept" and "the concept of a sensation." Here is the world, of words, in miniature, through rose-colored magnifying glasses. --Craig Dworkin

ISBN: 978-0-9767364-4-8

$7.50

24 pp. Saddle-stitched chapbook

Order from Small Press Distribution: www.spdbooks.org <http://www.spdbooks.org/> or [redacted] (toll free within the U.S.).

Order from the press: www.kenningeditions.com <http://www.kenningeditions.com/>

* * * * *

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Excerpt, care of the Holloway Reading Series at UC Berkeley: http://socrates.berkeley.edu/~poetry/Assets-Holloway%202003/Poems-Holloway%202003/lupoem.html <http://socrates.berkeley.edu/%7Epoetry/Assets-Holloway%202003/Poems-Holloway%202003/lupoem.html>

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Of equal interest: sexoPUROsexoVELOZ, A BILINGUAL EDITIONS OF BOOKS TWO AND THREE OF DOLORES DORANTES, BY DOLORES DORANTES (translated by Jen Hofer), a co-publication of Kenning Editions and Counterpath Press. "My favorite writer in the world, for example, is Dolores Dorantes, whose book is propped up in a sort of crystal plantation on the desk in the back room, where I theoretically write but actually revert, given a tuppence, given anything really -- a bone, cups of tea, delicious Earl Grey biscuits from a kind graduate student -- to the Portuguese alcove next to the kitchen. She (d.d., which means sister in Hindi, a sister in writing) writes about iguanas and dancing, but I don't care what she writes about because just being near the book is altering. An hormonal interface."—Bhanu Kapil. "Dorantes collapses the traditional separation between author and text; subject and object; writing and written. She makes of herself a text that is written, fashioned, constructed. This gesture, which at first seems effusive and almost Whitmanesque, is actually diffuse and, at times, self-effacing…"—Mark Tursi. "Being able to read the Spanish pretty

well but focusing more on the English (the two versions of each poem are very nicely presented on the same page in this book) my sense is that the ‘you’ in Dorantes’ poems is not threatening or threatened except ultimately with the death that produces the inevitable separateness of one being from the other. There is in her address to the beloved a passion that doesn’t seem ironic.”—Laura Moriarty.

sexoPUROsexoVELOZ is available through the usual outlets, as well as via subscription to the Kenning Editions series of trade paperbacks: http://www.kenningeditions.com/?page_id=4

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536. Sharon Mesmer/David Borchart

Mesmer and Sweeney

Fri 30 May 2008

> *Michael Sweeney*
>
> *Sharon Mesmer*
>
> *Wednesday, June 4th , 6:30 p*
> *Ceol (a pub)*
> *191 Smith Street (between Baltic and Warren)*
> *Brooklyn NY 1120[redacted] www.ceolpub.com*
>
> *Poet Sharon Mesmer, author of the recently issued collections*
>
> *Annoying Diabetic Bitch (Combo Books 2008) and The Virgin Formica (Hanging Loose 2008),*
>
> *and poet Michael Sweeney, author of In Memory of the Fast Break*

↑ Index

537. Alan Sondheim

LOGOUT: PLEASE HERE ME

Fri 30 May 2008

(ELO <Electronic Literature Organization> panel, Portland)

LOGOUT: PLEASE HERE ME

copies IK IK care IK see bye see you, see but can see can't see can but see you, can't you, you, no talk but no working you, working on but working it, can't working but working built on in on the mic on stay just it, stay machine. mic machine. working on machine. it, the on, just machine. on, mic ok?\ working on built working on, stay it, on, on, built the machine. mic the how on ok?\ know the ok?\ I ok; machine. don't problem. machine. s what' how s s problem. know how I know i'll don't going what' know going no on how problem. - on going s i'll going going - I know no I you problem. - can I - hear know know me, you If please me, you please please you please let hear please me me, let i please let you let let onthis know me it's fine. me end. it's know end. hold you audio - onthis audio i end. audio hold hold hold ok end. onthis setup. can - setup. end. hold they which ok they is they of media any play on of which files on any files (i.e. of setup. media setup. files setup. play (i.e. (i.e. any can they which play of which can of is play is media any is for of the your the the clearest, i.e. better? your media the i.e. the best; your best; compressed clearest, best; probably the be be be be too might be compressed large might large is be is stutter, the is although large and the and and be best; the the stutter, and best; and would the would the clearest, would i'll and stutter, we stutter, stutter, work if compressed questioins we the out questioins if and and we and here, text and text out thing can't thing thing out here, ok? speak, can't here, thing speak, if ok? ok? can't ok? oh oh one two three. questioins ok? last? speak, here, yes, here, here, so oh oh one two three. this - yes, oh oh one two three. perhaps - I'm cancelled cancelled yes, cancelled waiting me hangout. crazy. - hangout. as hangout. hangout. well. waiting etc., so as waiting lots so so perhaps perhaps as perhaps hangout. yes, chaos flights, so chaos well. chaos chaos lots cancelled hangout. pretty well. cancelled chaos lots as crazy. crazy. well. crazy. ok, etc., for hoping pretty for questions. for ok, see. ok. ok, headset questions. ok. ok. see. would w/ w/ questions. w/ able a headset headset speak able questions. a able mic speak a we'll questions. to and and speak and i w/ see. other mic see. that's see. i probably that i also that's that too probably other good good that's good could it that other also that talks, that could that's good; could if talks, good; asking that's other could could talks, much the be much a if much what could the I checking the what what checking do. I a do. do. what for keeping I'll for open what for do do. keeping want connection keeping for or connection sing want open minute? minute? do or waiting make or for for or minute? minute? waiting sure make waiting on! music. make (happy) sure for very very minute? gud quiet want gud everyone on! quiet my very quiet image pleez quiet should there pleez visible image everyone I I my should the or should also should the my I the back cut cut ok video? cut back back also we're back my running running right running video ok running now we're running logging your your off now your ok logging video ok off now clap will - clap will off will and ok will then speek speek assume then speek I then will I still and

connected... assume questions.... connected... we're assume assume in I assume thank assume question thanks mode question might thank we're might her in idea want its want in thanks want regular might want behavior... want elit are makes elit distanced behavior... in distanced idea regular is from "feelable" from ourselves are from by distanced from technology. from that how elit that we makes ourselves like She by like are makes are ourselves how are the we are like are plus Both manipulation ourselves have video. ourselves text your the text supreme video. supreme disregard Both supreme we/humans have supreme regular supreme plus of the disregard what the disregard comments? behavior... we/humans comments? we/humans the we/humans for of we/humans that what without I we/humans without oddly sound for disengaged; feel for know don't that know know feel really talks oddly really tenor, disengaged; tenors matter really tenors know feel talks tenor, I talks talk.. tenors tenor, talk.. talk.. I don;t she know don;t disagrees tenor, think comment don;t think coming i she -->>> don;t i from comment disagrees from from don;t not cann coming not because -->>> :) of not :) up cann cann add comes chance - the because one - comes one hand up one 'represents' add might purity one might that hand hand out for add absence, absolute 'represents' on absence, for on of that conjures absolute out conjures other on conjures has of of died person abjection conjures it absolute example conjures person example (which has - happened died - with example - person (which (which has the what meantime, person happened example meantime, the example the person listening meantime, has listening is example listening been the the at hasn't in/on, in/on, been meantime, all in/on, hasn't all what been what intrinsically at what messy all logout been logout logout all hasn't the seem been intrinsically - seem hasn't - way been way doesn't all way seem - messy because messy messy speechless surface digital i'm because doesn't hearless i'm surface hearless audiolossology... because audiolossology... get be audiolossology... Hi hearless auralabsentia... (nod) auralabsentia... auralabsentia... was hello say aurible! (nod) get over aurible! hello over presentations (nod) presentations three hope presentations presentations over question: critical question: question: of and talking immersed critical three technology. immersed and critical critical critical critical three talking critical when technology. over answer over over when three <more> let answer three stake let it... in in answer in than of in turf let more way more more techn. than world arguments way than emphasizes arguments and nature nature way nature more war/regional at turf arguments at world at at techn. more world/loss of world more emphasizes of identity world/loss world/loss world world/loss computers/telepresense arguments w/out <wait> of w/out w/out w/out w/out head unimaginalbe computers/telepresense time! w/out unimaginalbe clapping head world "utter" "utter" w/out "utter" revolution nodding revolution mean time! revolution mean revolution revolution cows, I revolution "udder" mean I "udder" cows, didn't revolution... revolution...

mean revolution... by cows, revolution... well... "udder" revolution... end revolution... by thanks! end by later end end signing thanks! at - - end - cellphone hi off. will later off. ok. off. cellphone call. later cellphone talk ok. later copies call. will form form ok. form can problem form copies talk form care form can another... can care another... copies care bye

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538. Elizabeth Switaj

Re: Art Review - 'Glossolalia' - 'Glossolalia - Languages of Drawing' Opens at the Museum of Modern Art - Review - NYTimes.com

Sat 31 May 2008

Good to see outsider/insider placed together on equal footing as opposed to, say, insiders emphasized with the outsiders who influenced them present as footnotes, though of course appearing in a museum show throws the outsider designation into question.

Elizabeth Kate Switaj
elizabethkateswitaj.net

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539. Alan Sondheim

Emanent

Sat 31 May 2008

Emanent

'The skull-holder was not really so, but was a nirmana form of Heruka, who said, "In this life you must write the six main texts and in the _bar-do_ period you will attain the very highest siddhi." The acarya replied,

> "When pressed beneath your feet, even my lower
> winds vanish.
> By your kind mercy, please withdraw your left
> leg!
> If your nine-fold crest ornaments are kept
> straight, even the Brahma-realm vanishes.
> Please remain with your head moving but a little!
> If your hands are kept straight, the guardians of
> the four quarters become terrified.
> By your kind mercy please withdraw your hands
> a little!
> O noble one, as your body is in a dancing pose
> and is purposefully maintained,

I bow down before you with faith and an excess
of reverence!"'

(from Taranatha's Life of Krsnacarya/Kanha, trans. David Templemann)

performing (1/y(sin(x)) <-- y(tan(x)))

↑ Index

540. CA Conrad
interview with PhillySound poet ISH KLEIN
Sat 31 May 2008

Ish is marvelous, I'm sure you would LOVE her as much as I do if you knew her!

interview at this link:
http://phillysound.blogspot.com/2008_05_01_archive.html

CAConrad

↑ Index

541. Jim Andrews
FW: INCIDENT.NET - MONOCHROME - En ligne/Online
Sat 31 May 2008

Bonjour,

(english below)

Nous avons le plaisir de vous informer que le numéro hors série sur le MONOCHROME est en ligne sur Incident.net:

http://www.incident.net/hors/monochrome/

Avec les oeuvres de: Annie Abrahams, Dominique Baillot, Stéphan Barron, Yann Bernard, Bluescreen, Yan Breuleux, Philippe Bruneau, Cetusss, Clément Charmet & Vincent Dorp, Grégory Chatonsky, Thomas Cheneseau, Robert Cottet, David Crawford, Reynald Drouhin, Claire Evans, Nicolas Frespech, David Guez, Yoko Hata, Guillaume LaBelle, Claude Le Berre, Le contremaître et sa contremaîtresse, Lizvlx & Hans Bernhard, Sarah Magnan, Leo Morrissey, Julie Morel, Stéphane Noël, Judith Nothnagel, Jimmy Owenns, Renata Padovan, Gildas Paubert, Giorgio Partesana, Emilie Pitoiset, Don Relyea, Rybn.org, Gregory Shakar, Société Réaliste et James Teng.

Merci infiniment de votre participation et de votre patience quant aux délais de ce numéro hors-série.

L'équipe d'Incident.
http://incident.net
[redacted]

///

Hello,

We are pleased to announce that the MONOCHROME Serie is now online on Incident.net:

http://www.incident.net/hors/monochrome/

With the contribution of: Annie Abrahams, Dominique Baillot, Stephan Barron, Yann Bernard, Bluescreen, Yan Breuleux, Philippe Bruneau, Cetusss, Clement Charmet & Vincent Dorp, Gregory Chatonsky, Thomas Cheneseau, Robert Cottet, David Crawford, Reynald Drouhin, Claire Evans, Nicolas Frespech, David Guez, Yoko Hata, Guillaume LaBelle, Claude Le Berre, Le contremaitre et sa contremaitresse, Lizvlx & Hans Bernhard, Sarah Magnan, Leo Morrissey, Julie Morel, Stéphane Noel, Judith Nothnagel, Jimmy Owenns, Renata Padovan, Gildas Paubert, Giorgio Partesana, Emilie Pitoiset, Don Relyea, Rybn.org, Gregory Shakar, Societe Realiste & James Teng.

Thank you so much again for your participation, and for your patience with the delays.

The Incident team,
http://incident.net
[redacted]

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542. Matt Henriksen
Cannibal: Issue Four
Sat 31 May 2008

We are now reading for Cannibal: Issue Four. Cannibal is a hand-sewn in signatures w/ a screen printed cover. Expected release early 2009. Pays one copy. Send submissions in line text or attachment to

[redacted]

See past issues and Cannibal Books at

flesheatingpoems.blogspot.com

We are not taking orders currently, due to a recent move, but if you would like to make an order check back in about a week for Paypal options or query at [redacted].

Yrs,
Cannibal

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543. Mary Jo Malo
IMAGINATION : A Writers' Workshop & Conference
Sat 31 May 2008

Cleveland State University is hosting a five-day conference on "Writing in the Slip Stream," Tuesday evening, July 8, through Sunday aftternoon, July 13, 2008. Application deadline is June 20.

http://www.csuohio.edu/imagination/

"This is a conference about strong, imaginative writing, modern and postmodern, from minimal to magical realism, from new journalism to science fiction, from poetry to playwriting to memoir and the novel. It includes classes and workshops without genre bias or boundaries, courses about distinctive, inventive, arresting, audacious and convincing writing. Period.

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

↑ Index

544. Larissa Shmailo
*Review copies of Larissa Shmailo's new chapbook, "A Cure for Suicide**
Sat 31 May 2008

Review copies of Larissa Shmailoâ€™s new chapbook, â€œA Cure for Suicide,â€ are
now available. Please backchannel at [redacted]_
(mailto:[redacted]) with name of your publication and snail mail addie.
Copies are also for sale at _www.cervenabarvapress.com_
(http://www.cervenabarvapress.com/) .
Thanks!

**********Get trade secrets for amazing burgers. Watch "Cooking with Tyler Florence" on AOL Food.
(http://food.aol.com/tyler-florence?video=4&?NCID=aolfod00030000000002)

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2008

462 messages · Sat 31 May 2008 – Mon 30 Jun 2008

June 2008 was the most inward month of the stretch, a room of four hundred and sixty-two messages turning its diagnostic eye entirely on itself and asking the two questions it least wanted answered: is the lyric poem dying, and what is a failed poet? The traffic had thinned by a third from the winter, and into that quiet the list did the thing quiet rooms do — it stopped talking about the world and began, at length, to take its own pulse. The month reads like a physician examining his own chart.

The largest current was a meditation on the lyric's impermanence. A long, careful post — signed by a poet the room addressed simply as Stephen — described the strange grief of reading a lyric that seizes you completely and then, minutes later, is gone, how the poem *"becomes such a fleeting thing"*, displaced by the next poem, the television, the threnody of the news. It was not an attack on the lyric but an elegy for its half-life, the ache of a form that gives total presence and then evaporates, leaving the reader to wonder what that vanished thing had been and why so much good labor flies by.

The quarrel, gentler than most, was over whether the diagnosis was even new. Against the funeral tone one member noted the echo of Wordsworth in it, the sense that every generation announces the lyric's death, and proposed that the form was not expiring but merely in its permanent condition — persisting *"rather than about to die altogether"*, going on as it always had, mourned and undead. The lyric, on this account, was not dying; it was only doing what the lyric does, which is to feel, to each new reader, like the last of its kind.

Beside the lyric's obituary the room performed a companion self-examination. A thread asked, half in fun, what is a failed poet, and the sharpest response turned the question inside out: that the very act of asking it *"reveals more about a given poet"* than any answer could, that failure is a mirror the anxious hold up to themselves. Bob Perelman's poem titled Joke drove the month's other long argument, the Language poet's deadpan turned into fifty messages — the room, even at its most self-doubting, still able to spend a week on a single wry text.

I have set June down exactly as the archive delivered it — the lyric that seizes and then flees, the suspicion that its death is always announced and never quite arrives, the failed poet revealed by his own question, and the joke worth fifty messages — because it was the month the list, thinned and quiet, stopped diagnosing

poetry and began diagnosing itself. A room that spends its June asking whether the lyric is dying and what makes a poet a failure is a room feeling its own mortality; but a room that can still, in the same breath, argue for a week about a poem called Joke is not a failed poet or a dying form. It is a living thing worrying, as living things do, that it might not be.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 462 in all.

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239. Murat Nemet-Nejat — Re: Slidvid
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255. Samuel Wharton — reading in chicago
256. SCOTT HOWARD — Simultaneous Submissions: call for work
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258. Stephen Vincent — Yucatan - visit, reflections
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264. Gloria Mindock — Sign up for the monthly Cervena Barva Press Newsletter
265. Gloria Mindock — send your books to sell to this bookstore
266. Troy Camplin — Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes....
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271. George Bowering — Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTim...
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287. Murat Nemet-Nejat — Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYT...
288. lauren bender — call for entries: OUIJA @ SUCCESS! (Narrow House), deadline 7/18/08
289. Eric Elshtain — New Beard of Bees Chapbook
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325. Evan Munday — Rachel Zolf wins Trillium Award for Poetry
326. Ruth Lepson — Re: Great poems about sex or Lying?
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1. CA Conrad

Bob Perelman's "JOKE"

Sat 31 May 2008

The recent Jerome Rothenberg event in Philadelphia is where he told his "joke" about younger poets, and you can listen or watch (MP3 or video) at this link:

http://writing.upenn.edu/~whfellow/rothenberg.html

You will want to use the link to the second day for the Rothenberg conversation and Q&A with Al Filries. Perelman appears about three quarters through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND Q&A, it's TERRIFIC! (In particular I liked Lee Ann Brown's question for Rothenberg, you'll want to hear this entire event!)

But when Bob Perelman tells his "joke" Rothenberg is talking about the fact that having been involved with poetry for a very long time that it's hard for him to keep in touch with everything that's going on now. He then says to Perelman sitting close by that after his own generation, and Bob's generation, that the newer poets… And then Bob finishes Rothenberg's sentence for him with, "--you mean that they all write alike!"

I was sitting in that room with the rest of the audience. There was a gasp, and I know that it wasn't my gasp alone!

Rothenberg then shakes his head and laughs nervously and says NO NO NO NO, they don't all write alike, that's not what I'm saying!

And then Al Filreis says, "You heard it here first, Bob Perelman says you all write alike, that's P-E-R-E-L-M-A-N."

Bob takes the microphone at that point, and the first thing he says is that he was just JOKING when he said younger poets all write alike. Then it's forgotten.

But not forgotten.

I remember very clearly the tone he used, which is why it was an arrow strike. But maybe that WAS part of the "joke." ? I listened to it again online just the other night, and it was pretty much fashioned like a quick, pointed statement.

Could it be that the reaction he was feeling from the rest of the audience, and Rothenberg's reaction, and Filreis's reaction, made him turn it into a joke?

Am I accusing Bob Perelman of lying? Well, maybe a white lie. A save-face lie.

BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

Let's suppose it WAS a joke. HOW is such a joke funny, and who was it funny for I ask? Why would it be funny? Is it funny because it's something he has

heard before and he DOES NOT AGREE with it but is MOCKINGLY saying younger poets all write alike IN DEFENSE of younger poets?

Is Bob Perelman the GREAT champion of younger poets? Is he coming to the rescue by making a joke of the joke of others who are ACTUALLY NOT joking?

And who are these others, if there are others?

Hmmm. Who is saying such things in Perelman's presence that would upset him so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob Perelman thinking, "Well, they're simply NOT reading younger poets if they think THAT!"

Because clearly, in my mind, SOMEONE is NOT reading younger poets if they think that, because I read a lot of poets my age and younger, and there's NO WAY I would ever say we're all writing alike! But WHO is thinking this, and saying this out loud in front of Bob Perelman? We need to THANK Bob of course for making that "joke" on our behalf. AND SO PUBLICLY I want add, into a microphone while the video camera and sound equipment was mowing down his sound particles to SEND HIS BRAVE message to those who would DARE attack the younger poets!

What is ACTUALLY funny about the joke for me is how over the years I've defended Bob and his friends when people have said that the LANGUAGE Poets all write alike. This is something I've heard consistently. I heard it when I was a teenager before I knew who they were and what they were thinking and writing. Lucky for me I've always been someone who wants to check out what everyone is being such a Hater about.

Eventually I had read enough and was prepared enough to confront this statement, "What are you talking about!? Who have you read!? What have you read!?" Not once did one of these parrots have an answer which led me to believe that they had ACTUALLY read a single LANGUAGE Poet! They were merely repeating some bullshit statement their bullshit poetry workshop leaders (who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE Poet!) had said.

BECAUSE, REALLY, if you think they all write alike have you actually READ THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and Hejinian, and there were no names on the poems, you would know who wrote what, or at least would notice these to be four very distinct voices. Poetry is a tea party to some, it seems! A fancy luxury instead of indispensable investigation! I say it seems to be this to those who would make such ridiculous statements about LANGUAGE Poets for being LAZY readers and half-assed, half-interested poets! And now I also say it to those ill-read gossips behind Bob Perelman's "joke."

In the end younger poets must learn to persevere, like the LANGUAGE Poets have, because I FOR ONE feel poets of my generation and younger are writing some pretty damned HOT poems! I wouldn't trade this time with any other!

FUCK THE HALF-INTERESTED LOUTS!

CAConrad
http://PhillySound.blogspot.com

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2. David Chirot

Petitions as Israel Denies Exit Visas, US Withdraws Fulbrights to Gaza students//Finkelstein arrested &gets 10 year ban//Journalist denied exit visa

Sat 31 May 2008

The denial of Exit Visas to the Palestinian students with Fulbright Grants to study in the US, as well as hundreds of others denied attendance at Universities and schools outside Gaza-- is part of the efforts to demolish education for residents of Gaza. For the last two school years, the Israeli Government has not allowed any new textbooks, paper, pencils, erasers and other school supplies to enter the the world's largest prison.

The hundreds of road blocks, checkpoints and searches make even attending a local school more and more difficult. There were also the periods of a year and more when curfew was imposed and no school at all could take place, as the entire population was under house arrest.

Plans are being made to develop a system of tunnels for Palestinians to "travel" on foot- while over their heads motorists drive on what remains of their lands on the Jews Only roads and highways. The drivers will not have to see a single Palestinian, as they are driven underground and effectively buried alive.

U.S. Withdraws Fulbright Grants to Palestinians in Gaza - NYTimes.com

http://www.nytimes.com/2008/05/30/world/middleeast/30gaza.html?hp=&pagewanted=all---

URGENT APPEAL TO ALL ACADEMICS: CONDEMN U.S. GOVERNMENT COMPLICITY IN
BLOCKING PALESTINIAN RIGHT TO MOVEMENT AND ADVOCATE MEASURES TO PRESSURE
ISRAEL
May 30, 2008
http://www.pacbi.org/press_releases_more.php?id=745_0_4_0_C

Jewish Voice for Peace
The Siege on Gaza Continues: Israel Denies Exit Visas to Would-be Fulbright Scholars

Dear David-Baptiste:

Today the news reported that the U.S. State Department has withdrawn the prestigious Fulbright grant from seven Palestinian students who live in the Gaza Strip because Israel will not give these students exit visas to leave the country. The Fulbright grants - which are funded by our tax dollars and issued through the State Department - would enable these students to earn advanced degrees abroad. The Israeli government controls Gaza's borders and sees all Palestinians as threats to Israel, including these students; as yet, the United States government has not used its leverage to demand that Israel release just a handful of exceptional students from the prison created by the Siege on Gaza.

One student who lost the Fulbright because he was denied the visa, Abdulrahman Abdullah, was quoted in the New York Times saying "If we are talking about peace and mutual understanding, it means investing in people who will later contribute to Palestinian society," he said. "I am against Hamas. Their acts and policies are wrong. Israel talks about a Palestinian state. But who will build that state if we can get no training?"

Even some Israeli lawmakers are disturbed by Israel's actions. Rabbi Michael Melchior, chairman of the Knesset's education committee, said, "This could be interpreted as collective punishment...This policy is not in keeping with international standards." Further, he invoked the traumas of Jewish history, saying that Israel's actions are not in line "with the moral standards of Jews, who have been subjected to the deprivation of higher education in the past."

We can learn from the past; this tragedy can still be reversed. The Fulbright grants are controlled by our State Department. Condoleeza Rice said today she would "investigate" this issue. Please email Condoleezza Rice. Encourage her to investigate and ask her to insist that Israel issue the necessary exit visas so that these students can receive the opportunities they deserve. This is one small but important way to open a window into the prison of Gaza.

Thanks!

Petition to Lift Travel restrictions on Palestinian Journalist

http://www.PetitionOnline.com/k1h2a3l4/petition.html<http://www.petitiononline.com/k1h2a3l4/petition.html>

Iqbal Tamimi - The Ministry of Prisoners

Posted: 30 May 2008 04:20 AM CDT

In the UK, where I am living, there is a Ministry of Justice, but in Palestine, where my home country is, there is a Ministry of Prisoners. Does this make any sense?

from Jewish Voice for Peace's Muzzlewatch:
More on Finkelstein's ban. Is this what democracy looks like?<http://www.muzzlewatch.com/?p=365>Posted by Cecilie Surasky under American
Jewish Committee <http://www.muzzlewatch.com/?cat=15> , Educational Institutions <http://www.muzzlewatch.com/?cat=1>

Norman Finkelstein, Son of Holocaust Survivors, Arrested and to be Deported by Israel <http://english.sxu.edu/sites/kirstein/?p=1024> Canadians Petition Israel: Allow Norman Finkelstein's Right of Return<http://english.sxu.edu/sites/kirstein/?p=1030> Tuesday, May 27th, 2008Canadians for Justice and Peace in the Middle East have initiated a* petition* <http://www.petitiononline.com/6531/petition.html>that seeks to reverse the draconian Israeli travel ban concerning Norman G. Finkelstein. Upon his deportation on May 23, he was told that he could not enter Israel for ten years or during the 70th Year of this putative democracy. Of course the petition is open for signature for all who believe in the right of American or other scholars to travel freely to countries even if their ruling elites are subject to critical thinking and analysis by the entrant.

<http://www.PetitionOnline.com/k1h2a3l4/petition.html>

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3. Jennifer Karmin

Red Rover Series / Experiment #22

Sat 31 May 2008

Red Rover Series
{readings that play with reading}

Experiment #22:
The Game at the End

Featuring:
Judith Goldman
Lily Robert-Foley

SATURDAY, JUNE 7
7pm

NEW LOCATION at the Division Street Dance Loft
735 W. Division St, 3rd floor -- Chicago, IL

in the Work House building
(Division @ Halsted
enter parking lot off of Halsted St)
http://www.rtgdance.com/teach_schedule.htm

suggested donation $4
doors lock at 7:30pm

JUDITH GOLDMAN is the author of Vocoder (Roof Books 2001) and DeathStar/Rico-chet (O Books 2006). Her work appears in current issues of 580 Split, onedit, model homes, and cannot exist. She was a coeditor in the Krupskaya Collective from 2002 through 2004 and currently coedits the annual anthology War and Peace with Leslie Scalapino. She teaches in the Humanities core at the University of Chicago, as a Harper Schmidt Fellow.

LILY ROBERT-FOLEY was born in 1984 in the Sunset district of San Francisco to a musician and an acupuncturist. She has two degrees of progressively ascending levels from A) the University of Iowa and B) San Francisco State University. The theme of these degrees can be summarized by an interest in language. She has lived in San Francisco, Iowa City, Paris and Chicago. She leads a double life as a piano teacher and as a mad scientist inventing and perfecting a radical form of hyper-active reading called â€œmachinesâ€. The first room she built machines in had one window. The second had five if doors can also be windows. The third has seven. She hopes to gain ever more windows.

RED ROVER SERIES WELCOMES NEW CURATOR LISA JANSSEN!
Lisa Janssen is a poet and archivist living in Chicago. Her work has appeared most recently in WSQ â€“ Women's Studies Quarterly and the chapbook Riffing on Bird and Other Sad Songs from the Dusie Press Kollektiv. She is a graduate of the Naropa Institute (now Naropa University) writing program and currently co-edits the journal MoonLit.

GOOD WISHES TO CURATOR AMINA CAIN!
Amina Cain will be relocating to Los Angeles in August.

Red Rover Series was founded by Amina Cain and Jennifer Karmin in 2005. Each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [redacted]
The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

FALL 2008
Ira S. Murfin & Marisa Plumb
Authors from the Encyclopedia Project, vol. 2

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4. Steven D. Schroeder

Anti- Issue #2

Sun 1 Jun 2008

Anti- Issue #2 is now posted.

http://anti-poetry.com/

18 poems by Joshua Ware, Sally Van Doren, Mathias Svalina, Sean Singer, Sandra Simonds, Jessica Piazza, Carrie Meadows, Ada Limón, Thomas Fink, Jason Bredle, Kate Bernadette Benedict, Boe Barnett, Deborah Ager, and William Aarnes.

Upcoming Featured Poets include Dora Malech, Aaron Anstett, Jill Alexander Essbaum, and more.

Plus visual poetry by Michael Basinski!

We are now accepting poetry submissions for Issue #3 and future Featured Poet slots, as well as visual art submissions for the cover.

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5. Murat Nemet-Nejat

Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Sun 1 Jun 2008

David,

"I find in thinking with what a Conceptual Poetry might be, that I've begun with a point of view of paradox. That is, considering the conceptual to be the absence of a material object, a conceptual poetry would be the absence of the poem as a "realization" of its "idea." If "the poem" as an object is not to be realized, in what ways may it then be said to "exist"?"

When the idea becomes the "thing in itself," it becomes a conceptual poem. To say a conceptual poem exists in itself is to say that ideas exist. The conceptual poem is the most platonic of all poems, the actual "poems" being illusions.

"One may also ask—since language is the material of poetry, if one is to create a conceptual poetry—does this mean then that the absence of language is involved? That the poetry is not in language, but found elsewhere?

The poetry is in the space between/among words. Words, in a conceptual poem, are demarcations (or thinned out scratches), pointing to outside themselves.

In a "purest" conceptual poem, the signifier (the word) turns into a signified for which the signifier barely exists (only as a relic, in your case, as a found, deserted object) . The heart of a conceptual poem is, in my view, in that disappearance.

Ciao,

Murat

On Fri, May 30, 2008 at 5:02 AM, David Chirot <[redacted]> wrote:

> **DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---Haunting Questions Found Hidden in Plain Site/Sight/Cite**
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> *http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html*
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Poetry in Relation to the Work Place.)

The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

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And what of the "poet" who is the "author" of "Conceptual Poetry?"

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Writing, then, as an absence— an absence of the concept. A Conceptual Poetry of writing as "absent-mindedness"!—A writing which does nothing more than elucidate that the escaping of thoughts "which come at random, and go at random" has occurred.

This flight of the concept faced with its notation—indicates a line of flight among the examples of Rimbaud—a "flight into the desert" as it were, of silence as a poet—and of Feneon—the flight into anonymous writing of very small newspaper "faits divers" items punningly entitled "Nouvelles en trois lignes" (News/Novels in Three Lines), of pseudonymous writings in differing guises at the same time according to the journals in which they appear, and as translator and editor as well as "salesperson" in a gallery of "art objects," a conceptual masquerader among the art-objects embodying "concepts" and becoming no longer "concepts' but "consumer items." Feneon's framed mug shot on to whose mug is projected a "serial crime novel," written by others and "starring" the mug in the mug shot, a writer of unknown and unrecognized texts who now vanishes into a feverish series of captions and headlines.

Anonymity, pseudonyms, impersonations, poets who write their own coming silence and "disappearance" as an "I is an other," the deliberately unrecognized and unrecognizable poet whose mug shot becomes the mass

> *published and distributed "crime scene" for police blotters and headlines, speculative fictions and ideological diatribes, the writing which is a notation of the flight of the concept, the writing of non-writers who "never wrote a word," yet whose concepts may be found camouflaged, doubled, mirrored, shadowed, anonymously existing hidden in pain site/sight/cite—these nomadic elements which appear and disappear comprise a Conceptual Poetry in which the concepts and poets both impersonate Others and reappear as "Somebody Else," an Other unrecognized and unrecognizable found hidden in plain site/sight/cite.*
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> *"It is not the elements which are new, but the order of their arrangement," is another Pascalian "pensee." One finds arrangements of the elements of Rimbaud and Feneon into the various forms of "conceptual poetry" in the works of Pessoa, Spicer and Yasusada. Pessoa creates many others as poets, heteronyms with their own works and actions, their own concepts of poetry. Spicer "translates" poetry "after Lorca" as well as exchanging letters with the dead poet, lives for a summer with his ghost, who provides a foreword to Spicer's Book.*
>
> *for more turn to the blog address--*

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The reverse is true. In a truly conceptual poem, the written language moves towards disappearance, in your words, "absence."

bachelor rooms.
sweat shops.
stairs where the light turns off automatically.

numbers fade
from the face of buildings. (*The Structure*, "A Homage to M. Proust)

"{See Appendix B below for some other "Science Fiction" aspects of Conceptual
Poetry in Relation to the Work Place.)"

The question of "The Spiritual Life of Robots (Replicants)" relates to the spiritual (conceptual, rather than actual) life of words.

"The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

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f one realizes that the "instructions" constitute the poem itself, then the "realizations" become phenomenal obstructions, obfuscations for which the truly conceptual poet, in my view, has very little patience

"It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent concept?"

I think yes. *The Structure of Escape* is my attempt to recapture, to real-ize that absence. "A La Recherche of Recaptured Absence Absence."

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notation—indicates a line of flight among the examples of Rimbaud—a "flight into the desert" as it were, of silence as a poet—and of Feneon—the flight into anonymous writing of very small newspaper "faits divers" items punningly entitled "Nouvelles en trois lignes" (News/Novels in Three Lines), of pseudonymous writings in differing guises at the same time according to the journals in which they appear, and as translator and editor as well as "salesperson" in a gallery of "art objects," a conceptual masquerader among the art-objects embodying "concepts" and becoming no longer "concepts' but "consumer items." Feneon's framed mug shot on to whose mug is projected a "serial crime novel," written by others and "starring" the mug in the mug shot, a writer of unknown and unrecognized texts who now vanishes into a feverish series of captions and headlines.

Anonymity, pseudonyms, impersonations, poets who write their own coming silence and "disappearance" as an "I is an other," the deliberately unrecognized and unrecognizable poet whose mug shot becomes the mass published and distributed "crime scene" for police blotters and headlines, speculative fictions and ideological diatribes, the writing which is a notation of the flight of the concept, the writing of non-writers who "never wrote a word," yet whose concepts may be found camouflaged, doubled, mirrored, shadowed, anonymously existing hidden in pain site/sight/cite—these nomadic elements which appear and disappear comprise a Conceptual Poetry in which the concepts and poets both impersonate Others and reappear as "Somebody Else," an Other unrecognized and unrecognizable found hidden in plain site/sight/cite.

"It is not the elements which are new, but the order of their arrangement," is another Pascalian "pensee." One finds arrangements of the elements of Rimbaud and Feneon into the various forms of "conceptual poetry" in the works of Pessoa, Spicer and Yasusada. Pessoa creates many others as poets, heteronyms with their own works and actions, their own concepts of poetry. Spicer "translates" poetry "after Lorca" as well as exchanging letters with the dead poet, lives for a summer with his ghost, who provides a foreword to Spicer's Book.

for more turn to the blog address--

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7. Barry Schwabsky

Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Sun 1 Jun 2008

Am I right in thinking that the phrase "conceptual poetry" is modeled on the earlier "conceptual art"? If so, and if conceptual art is broadly speaking an art that foregrounds language (Weiner, Kosuth, Art & Language, etc.) then does that makes "conceptual poetry" poetry that likewise foregrounds language? But in that case, what distinguishes "conceptual poetry" from just "poetry"?

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Sunday, 1 June, 2008 4:22:03 PM
Subject: Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

David,

" The predominant view of conceptual works in art and poetry is that it is written language which becomes fore grounded, most often as the 'realization' and presentation of various directives, with their various forms of pre-conceived constraints, and sets of instructions. Yet does not the written language itself, as an object which 'constitutes' the directives and instructions, contradict the 'concept' of the 'Conceptual?'"

The reverse is true. In a truly conceptual poem, the written language moves towards disappearance, in your words, "absence."

bachelor rooms.
sweat shops.
stairs where the light turns off automatically.
numbers fade
from the face of buildings. (*The Structure*, "A Homage to M. Proust)

"{See Appendix B below for some other "Science Fiction" aspects of Conceptual
Poetry in Relation to the Work Place.)"

The question of "The Spiritual Life of Robots (Replicants)" relates to the spiritual (conceptual, rather than actual) life of words.

"The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

To use written language then to create a conceptual poetry is not in a strict sense "conceptual" at all, if it produces yet another object in written language."

f one realizes that the "instructions" constitute the poem itself, then the "realizations" become phenomenal obstructions, obfuscations for which the truly conceptual poet, in my view, has very little patience

"It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent concept?"

I think yes. *The Structure of Escape* is my attempt to recapture, to real-ize that absence. "A La Recherche of Recaptured Absence Absence."

Ciao,

Murat

On Fri, May 30, 2008 at 5:02 AM, David Chirot <[redacted]> wrote:

> **DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---Haunting Questions Found Hidden in Plain Site/Sight/Cite**
>
> *http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html*
>
> *Below are the opening paragraphs of this essay--if interested still, as it goes through many changes and has two appendices as further "evidences"--go to the blog address above--*
>
> *Note:I was invited to send Visual Poetry works to the Symposium on "Conceptual Poetry and its Others," along with artist's statements regarding the works. As a participant, to express my sense of and thankfulness for this, I decided it would be nice to include also a brief statement re the "Conceptual Poetics" under discussion.*
>
> *Once started, so many ideas started flowing,and so many examples came to mind--travel literature of the 18th century, Shakespeare's Richard the Third, to name but two--that I had to draw line somewhere and stop. There is so much more to write however, once started--so these remarks and questions are but a small indication of the most basic beginnings of the myriad*

directions which are out there to be found--and ones already noted to set down in various forms and actions--

this essay is on display beside my works at the Symposium--persons interested may ask for a copy--

a few examples of further questions among ever so many more--

Why is "boring, unoriginal, impersonal work" promoted by "colorful personalities," just like any other product? Does this not create "a Line" produced by a Brand Name, the Original Author possessed of an "originality" in creating this "radical, new form"--to be marketed as "the latest thing," for the development of new jobs in English/
creative Writing Programs--the "newest way" to "make an impression" by the "original" creation of an impersonal boringness? Is this in itself a "new way" of mass producing standardized and conforming
"conceptual poets" who "carry on" the work of the Great Originators?
*
Are monkeys controlling robotic arms with their thoughts on the way to creating a Conceptual poetry?--

**What are the interelationships of possiblities of Conceptual Poetry for use*
*in Propaganda and advertising? For starting wars, altering Wikipedia, sending out false news items and etc etc--**
** Haunting Questions Found Hidden in Plain Site/Sight/Cite*

for the Symposium "Conceptual Poetry and its Others"

Poetry Center of the University of Arizona

29-31 May 2008

*
** J'ai trop a ecrire, c'est pourquoi je n'ecrire rien. --Stendhal, Journal, 1804*

Thoughts come at random, and go at random. No device for holding on to
them or for having them.
A thought has escaped: I was trying to write it down: instead I write that it has
escaped me.
--Pascal, Pensees, #542

To find among typos the unknown writings, the "Helltoy"--
camouflaged clouds, the voice-writings of the ground itself that speaks and moves in lines
emerging--

for Petra Backonja

* *
I find in thinking with what a Conceptual Poetry might be, that I've begun with a point of view of paradox. That is, considering the conceptual to be the absence of a material object, a conceptual poetry would be the absence of the poem as a "realization" of its "idea." If "the poem" as an object is not to be realized, in what ways may it then be said to "exist"?

One may also askâ€"since language is the material of poetry, if one is to create a conceptual poetryâ€"does this mean then that the absence of language is involved? That the poetry is not in language, but found elsewhere?

The predominant view of conceptual works in art and poetry is that it is written language which becomes fore grounded, most often as the "realization" and presentation of various directives, with their various forms of pre-conceived constraints, and sets of instructions. Yet does not the written language itself, as an object which "constitutes" the directives and instructions, contradict the "concept" of the "Conceptual?"

{See Appendix B below for some other "Science Fiction" aspects of Conceptual
Poetry in Relation to the Work Place.)

The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

To use written language then to create a conceptual poetry is not in a strict sense "conceptual" at all, if it produces yet another object in written language.

It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent concept?

And what of the "poet" who is the "author" of "Conceptual Poetry?"

A builder of roadblocks, a maker of monuments and gravestones--?

If a "poet" is the conceiver of conceptsâ€”and the realization of the concept as a poem is no longer a conceptâ€”but an objectâ€”does this then mean that the poet, in order to be "conceptual," must no longer be a "poet?" Or in order to be a "poet," no longer be "conceptual" in approach? And yet who but a "conceptual poet" can produce "conceptual poetry?"

Perhaps true Conceptual Poetry is the creation of illiterates?
And, beyond that, persons who may even be very limited in their "Conceptual capacities?"

I think often of all the Conceptual Poets and Artists who have existed and worked through thousands of years, persons due to their circumstances --gender being the most common among these--who are not allowed to know how to write, nor instructed in "art," nor permitted
to
be educated, yet all the same--may have produced Conceptually a good deal of the greatest Poetry and Art of which there does not remain and never was an "object," even as a "fragment."

What of these myriads of centuries of Conceptual Works--are they still existing--? Are they alive in the Conceptual realm? The Ether? Or have they found ways on their own, independent of their creators, of camouflaging themselves among those things in the world which are hidden in plain site/sight/cite?

In working with the found that is hidden in plain site/sight/cite, I find often that a Conceptual poetry and art is there--always already there--which I think I am finding yet may well be finding me,

Some aspects of confronting these dilemmas, these "haunting questions," are found among Conceptual Poets who emphasize an "impersonation" via performance, camouflages, costumes, the uses of heteronyms, pseudonyms and anonymity.

In "The Painter of Modern Life," Baudelaire is the first to define Modernism and does so as a conjunction of the eternal and the ephemeral. To find that element of the eternal in the ephemeral which Baudelaire saw as embodying modernity, he turns to an emphasis on the particular form of the living art/art as living of the Dandy. The Dandy is the non-separation of art and life in the conceiving of one's existence as Performance Art. The Dandy becomes not an expression of Romantic personality and individuality, but a form of becoming an

animated Other, an impersonator going about performing the actions of a concept,
rather than producing the objects of a conception.

This stylized impersonating, non-producing figure begins to appear "dramatically"
in the works of Wilde and Jarry and in many ways in the "life and works" of a Felix Feneon, who "creates at a distance" via anonymous newspaper faits divers (discovered to be his and republished posthumously as Novels in Three Lines), pseudonymous articles in differing registers of language (working class argot, standardized French) in Anarchist and mainstream journals, unsigned translations, and the barely noted in their own pages of his editing of journals featuring the
early efforts of rising stars of French literature. Quitting his camouflaged and concealed writing activities, Feneon works the rest of his life as a seller in an art gallery.

The actual "works" of Feneon, then, are not written objects per se, but anonymous actions, ephemeral pseudonymous "appearances in print," and the works of others which he affects a passage for in his editorship and translations, in his promoting and selling the art works of others. This "accumulation" which one finds "at a distance" in time as his "complete works," is often unobserved and unknown to his contemporaries, who know of him primarily via his "way of acting," his manner
of dressing, his speech mannerisms, and as the public triptych of images of him existing as a painted portrait by Seurat, a Dandy-pose photo and a mug shot taken when tried as part of an Anarchist "conspiracy." Feneon's "identity as a writer" does not exist as "an author," but as a series of "performances," "appearances" and "influences," many of them "unrecognized" and "unattributed."

Ironically, it his most "clandestine" activityâ€"his Anarchist activitiesâ€"which
brings him the most in to the public and tabloid spotlight. As one of "The Thirty" accused and tried for "conspiracy" in a much publicized trial, it is
Feneon's severe mug shot that for a time presents his "public face."

The severe mug facing the viewer is actually producing a Conceptual Poetry "at a distance." By not penning a single line, by simply "facing the music" to which others pen the lyrics, Feneon, in doing nothing more than facing the camera "capturing" his image, proceeds to enact a series of dramas "projected" on to him, a series of "identities," and "revelations" which use
the documentary material to produce a series of mass-published fictions.

The possible prison term facing the "Felix Feneon" in the inmate-numbered "anonymous" mug shot, "presents its face" to the viewer, a face "taken," "imprisoned" and "caught" by the image and its publicity. This publicized face facing camera and viewer and possible hard time, is "taken to be" the photo of the face of a being from whom the mask of the clandestine and conspiratorial have been torn off, revealing "the cold hard truth" of Felix Feneon.

Facing trial, however, all that is learned of this imprisoned face is that it is "the wrong man, an innocent man." This fixed image, acquitted of its "sensational" charges, is revealed not as a truth, but instead as simply a mask, a mask operating like a screen or blank sheet of paper, onto which are projected the dramas, fictions and "think piece" writings of others. Nothing is revealed other than an "identity" which shifts, travels, changes from one set of captions to another. It is via these captions written by others under his image in the papers and placards, that Feneon continues his "writing at a distance." Simply by facing the camera, facing charges, "facing the music," facing his accusers at trial and facing the verdict and judgment, Feneon is "writing" a myriad captions, breaking news items, commentaries, editorials, all of which change with wild speeds as they race to be as "up-to-minute" as the events themselves are in "unfolding."

The professionals, these writers, these journalists and reporters of "reality," chase desperately, breathlessly, after the unfolding drama in which the mug shot is "framed," and in so doing produce texts of "speculative fiction," a serial Conceptual Poetry with as its "star player" a writer whose own texts are deliberately written to be unrecognized, hidden, camouflaged, unknown. And all the while, this writer writing nothing is producing vast heaps of writing via the work of others, as yet another form of camouflaged clandestine Conceptual Poetry, "hot off the press."

Rimbaud writes of a concept of the poetry of the future in which poetry would precede actionâ€"which in a sense he proceeds to "perform" himself. If one reads his letters written after he stopped writing poetry, one finds Rimbaud living out, or through, one after another of what now seem to be "the prophecies" of his own poetry. That is, the poetry is the "conceptual framework" for what becomes his "silence" as a poet, and is instead his "life of action."

In these examples, one finds forms of a "conceptual poetry" in which the poetry is in large part an abandonment of language, of

words, of masses of "personally signed" "poetry objects," "poetry products." One finds instead a vanishing, a disappearance of both language and "poet" and the emergence of that "some one else" Rimbaud recognized prophetically, preceding the action--in writingâ€"in the "Lettre du voyant," "the Seer's letter"â€"as "I is an other."

An interesting take on a conceptual poetry in writing is found in one of Pascal's Pensees, #542:

"Thoughts come at random, and go at random. No device for holding on to them or for having them.
A thought has escaped: I was trying to write it down: instead I write that it has escaped me."

The writing is a notation of the "escaped" concept's absence, its escape that is a line of flight that is a "flight out of time" as Hugo Ball entitles his Dada diaries. Writing not as a method of remembering, of "capturing thought," but as the notation of the flight of the concept at the approach of its notation.

Writing, then, as an absenceâ€" an absence of the concept. A Conceptual Poetry of writing as "absent-mindedness"!â€"A writing which does nothing more than elucidate that the escaping of thoughts "which come at random, and go at random" has occurred.

This flight of the concept faced with its notationâ€"indicates a line of flight among the examples of Rimbaudâ€"a "flight into the desert" as it were, of silence as a poetâ€"and of Feneonâ€"the flight into anonymous writing of very small newspaper "faits divers" items punningly entitled "Nouvelles en trois lignes" (News/Novels in Three Lines), of pseudonymous writings in differing guises at the same time according to the journals in which they appear, and as translator and editor as well as "salesperson" in a gallery of "art objects," a conceptual masquerader among the art-objects embodying "concepts" and becoming no longer "concepts' but "consumer items." Feneon's framed mug shot on to whose mug is projected a "serial crime novel," written by others and "starring" the mug in the mug shot, a writer of unknown and unrecognized texts who now vanishes into a feverish series of captions and headlines.

> *Anonymity, pseudonyms, impersonations, poets who write their own coming silence and "disappearance" as an "I is an other," the deliberately unrecognized and unrecognizable poet whose mug shot becomes the mass published and distributed "crime scene" for police blotters and headlines, speculative fictions and ideological diatribes, the writing which is a notation of the flight of the concept, the writing of non-writers who "never wrote a word," yet whose concepts may be found camouflaged, doubled, mirrored, shadowed, anonymously existing hidden in pain site/sight/citeâ€"these nomadic elements which appear and disappear comprise a Conceptual Poetry in which the concepts and poets both impersonate Others and reappear as "Somebody Else," an Other unrecognized and unrecognizable found hidden in plain site/sight/cite.*
>
> *"It is not the elements which are new, but the order of their arrangement," is another Pascalian "pensee." One finds arrangements of the elements of Rimbaud and Feneon into the various forms of "conceptual poetry" in the works of Pessoa, Spicer and Yasusada. Pessoa creates many others as poets, heteronyms with their own works and actions, their own concepts of poetry. Spicer "translates" poetry "after Lorca" as well as exchanging letters with the dead poet, lives for a summer with his ghost, who provides a foreword to Spicer's Book.*
>
> *for more turn to the blog address--*

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8. Alan Sondheim

she can MOVE FRUIT FROM ONE KIND OF TREE TO ANOTHER

Sun 1 Jun 2008

---

she can MOVE FRUIT FROM ONE KIND OF TREE TO ANOTHER
she can MAKE OTHERS FALL ASLEEP OR WAKE AT WILL
she can MAKE FIRE BLAZE FROM WEAPONS
she can FLY THROUGH AIR
she can SEE THROUGH WALLS
she can TRANSFORM A CAVE INTO A PALACE AND SEAL THE EXITS
she can REMOVE THE TUSKS AND TRUNK FROM AN ELEPHANT AND RESTORE THEM
she can MAKE A KING SPEECHLESS AND RESTORE HIS SPEECH
she can GENERATE DEMONS AND COMPLETE DEMONS
she can END DROUGHT AND HEAL ILLNESS
she can SUBDUE LIONS AND TIGERS AND BRING THEM TO FAITH

she can REMOVE ARMS AND LEGS FROM SOLDIERS AND RESTORE THEM
she knows ALL LANGUAGES AND ALL DOCTRINES
she can EAT ENDLESSLY AND DRY UP WELL SPRINGS AND RESTORE THEM
she can CUT OFF HER HEAD AND FLY THROUGH THE AIR AND RESTORE IT
she can MOVE A BUFFALO AND HER CALF BACK TO THEIR HOME
she is SAFE FROM ONE HUNDRED THOUSAND BLOWS WITH CUDGEL AND ARROW
she can TURN AROUND ARROWS IN FULL FLIGHT
she can TURN INTO AN OLD WOMAN AND BACK AGAIN
she can SEE THINGS ANYWHERE IN THE WORLD
she knows ALL FUTURE AND ALL PAST EVENTS
she meditates FOR DAYS ON END WITHOUT SLEEP OR DRINK OR FOOD
she can HOLD SEVEN HUNDRED UMBRELLAS ABOVE HER WITHOUT TOUCHING THEM
she can RAISE THE DEAD AND RESTORE THEM TO DEATH
she can BE IN SEVERAL PLACES AT ONCE
she can TRAVEL INSTANTANEOUSLY FROM ONE PLACE TO ANOTHER
she can MAKE SMALL THINGS ENORMOUS AND ENORMOUS THINGS SMALL
she can MAKE DEVOTIONAL IMAGES CRUMBLE AND RESTORE THEM
she can CARRY A TEMPLE ON HER BACK
she can CLIMB ENDLESS STAIRS AND OTHERS CANNOT FOLLOW HER
she fits THOUSANDS OF PEOPLE INTO A TINY CORNER OF A CAVE OR HOUSE
she disappears AND APPEARS AT WILL
she conquers DEATH
she eats CORPSES URINE EXCREMENT SEMEN MENSTRUAL BLOOD
her slightest MOVEMENT TRANSFORMS WORLDS
her dance CREATES AND ANNIHILATES WORLD
she loosens BOUND ANIMALS AND RELEASES THEM
she can WALK ON WATER AND WALK THROUGH FLAMES
she can CAUSE THE EARTH TO QUAKE AND FLOWERS TO FALL LIKE RAIN
she can DISCOVER HIDDEN TREASURES
she can WALK THROUGH WALLS AND CLIFFS
she can SEAL CAVES AND CREATE GREAT HALLS WITHIN THEM
she can MAKE HERSELF INVISIBLE AND MAKE HERSELF VISIBLE AGAIN
she can CREATE OVERWHELMING TEMPESTS
she can SUBDUE SNAKES AND OTHER WILD ANIMALS
she can SING PERFECT SONGS OF HER OWN DEVISING
she can ALLEVIATE THE SUFFERINGS OF THE ELDERLY
she can ALLEVIATE THE SUFFERINGS OF THE POOR
she can SCORCH CLOTHES AND RESTORE THEM

she can READ MINDS CLOSE BY AND AT A DISTANCE
she can EAT ANY SORT OF IMPURITIES
she can LAUGH AN EIGHT FOLD LAUGHTER
she can DRAW STELES AND JEWELS FROM THE GROUND
she can ERECT VAST PALACES AT AN INSTANT
she extracts POISON FROM WATER AND WALKS THROUGH BLAZING FLAMES
she can CHOOSE THE DATE AND TIME OF HER DEATH
she can MAKE DRUMS AND MUSICAL INSTRUMENTS TO SOUND BY THEMSELVES
her steps MEASURE GREAT OR TINY DISTANCES AT HER WILL
her gaze CAN SHATTER AND RESTORE ANYTHING
she can TRANSFORM HERSELF INTO A SKELETON AND A RAINBOW BODY
her gaze CAN OPEN CAVES IN SOLID ROCK AND SEAL THEM AGAIN
she remembers HER PAST AND FUTURE BIRTHS
she can TARRY WITH CONSORTS WITH OR WITHOUT ELABORATION
she can SELF ILLUMINATE
she can WALK AIMLESSLY DAY AND NIGHT
she can SPREAD THE SCENT OF PERFUMES IN EVERY DIRECTION
she can SIT LIE OR WALK IN MID AIR
she can WEAR APRONS OF BONES
she is FLEET FOOTED
she changes THE COLOR OF HER BODY AT WILL

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9. Marcus Bales

Re: Bob Perelman's "JOKE"

Sun 1 Jun 2008

Like all jokes, it has a kernel of truth. Jokes are, of course, not THE truth, but exaggerations, diminishments, and other distancings from the truth. It's not true that ALL of that generation "write alike", but enough do so that one can joke about it. Of course, it's true of every "poetry generation" -- because if people didn't "write alike" there could be no categories called "poetry generations".

My father used to say that difference between having a sense of what's funny and having a sense of humor is whether you can laugh when it happens to you instead of to some other guy.

You don't want to be the first poetry generation whose distinguishing characteristic is that it's more like the first feminist generation than any other poetry generation: lacking a sense of humor, do you?

In short, lighten up; learn not only to laugh at yourselves but to make fun of yourselves.

Marcus

On 31 May 2008 at 4:02, CA Conrad wrote:

> *The recent Jerome Rothenberg event in Philadelphia is where he told his*
> *"joke" about younger poets, and you can listen or watch (MP3 or video) at*
> *this link:*
>
> *http://writing.upenn.edu/~whfellow/rothenberg.html*
>
> *You will want to use the link to the second day for the Rothenberg*
> *conversation and Q&A with Al Filries. Perelman appears about three quarters*
> *through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND Q&A, it's*
> *TERRIFIC! (In particular I liked Lee Ann Brown's question for Rothenberg,*
> *you'll want to hear this entire event!)*
>
> *But when Bob Perelman tells his "joke" Rothenberg is talking about the fact*
> *that having been involved with poetry for a very long time that it's hard*
> *for him to keep in touch with everything that's going on now. He then says*
> *to Perelman sitting close by that after his own generation, and Bob's*
> *generation, that the newer poets... And then Bob finishes Rothenberg's*
> *sentence for him with, "--you mean that they all write alike!"*
>
> *I was sitting in that room with the rest of the audience. There was a gasp,*
> *and I know that it wasn't my gasp alone!*
>
> *Rothenberg then shakes his head and laughs nervously and says NO NO NO NO,*
> *they don't all write alike, that's not what I'm saying!*
>
> *And then Al Filreis says, "You heard it here first, Bob Perelman says you*
> *all write alike, that's P-E-R-E-L-M-A-N."*
>
> *Bob takes the microphone at that point, and the first thing he says*

*is that
he was just JOKING when he said younger poets all write alike. Then it's
forgotten.*

But not forgotten.

*I remember very clearly the tone he used, which is why it was an arrow
strike. But maybe that WAS part of the "joke." ? I listened to it again
online just the other night, and it was pretty much fashioned like a quick,
pointed statement.*

*Could it be that the reaction he was feeling from the rest of the audience,
and Rothenberg's reaction, and Filreis's reaction, made him turn it into a
joke?*

*Am I accusing Bob Perelman of lying? Well, maybe a white lie. A save-face
lie.*

BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

*Let's suppose it WAS a joke. HOW is such a joke funny, and who was it funny
for I ask? Why would it be funny? Is it funny because it's something he has
heard before and he DOES NOT AGREE with it but is MOCKINGLY saying younger
poets all write alike IN DEFENSE of younger poets?*

*Is Bob Perelman the GREAT champion of younger poets? Is he coming to the
rescue by making a joke of the joke of others who are ACTUALLY NOT joking?*

And who are these others, if there are others?

*Hmmm. Who is saying such things in Perelman's presence that would upset him
so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob Perelman
thinking, "Well, they're simply NOT reading younger poets if they think*

> *THAT!"*
>
> *Because clearly, in my mind, SOMEONE is NOT reading younger poets if they think that, because I read a lot of poets my age and younger, and there's NO WAY I would ever say we're all writing alike! But WHO is thinking this, and saying this out loud in front of Bob Perelman? We need to THANK Bob of course for making that "joke" on our behalf. AND SO PUBLICLY I want add, into a microphone while the video camera and sound equipment was mowing down his sound particles to SEND HIS BRAVE message to those who would DARE attack the younger poets!*
>
> *What is ACTUALLY funny about the joke for me is how over the years I've defended Bob and his friends when people have said that the LANGUAGE Poets all write alike. This is something I've heard consistently. I heard it when I was a teenager before I knew who they were and what they were thinking and writing. Lucky for me I've always been someone who wants to check out what everyone is being such a Hater about.*
>
> *Eventually I had read enough and was prepared enough to confront this statement, "What are you talking about!? Who have you read!? What have you read!?" Not once did one of these parrots have an answer which led me to believe that they had ACTUALLY read a single LANGUAGE Poet! They were merely repeating some bullshit statement their bullshit poetry workshop leaders (who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE Poet!) had said.*
>
> *BECAUSE, REALLY, if you think they all write alike have you actually READ THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and*

> *Hejinian, and there were no names on the poems, you would know who wrote*
> *what, or at least would notice these to be four very distinct voices. Poetry*
> *is a tea party to some, it seems! A fancy luxury instead of indispensable*
> *investigation! I say it seems to be this to those who would make such*
> *ridiculous statements about LANGUAGE Poets for being LAZY readers and*
> *half-assed, half-interested poets! And now I also say it to those ill-read*
> *gossips behind Bob Perelman's "joke."*
>
> *In the end younger poets must learn to persevere, like the LANGUAGE Poets*
> *have, because I FOR ONE feel poets of my generation and younger are writing*
> *some pretty damned HOT poems! I wouldn't trade this time with any other!*
>
> *FUCK THE HALF-INTERESTED LOUTS!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.524 / Virus Database: 269.24.4/1476 - Release Date: 5/31/2008 12:25 PM*

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10. CA Conrad

review of READY-TO-EAT INDIVIDUAL, interview w/ ISH KLEIN, and upcoming EVENT...

Sun 1 Jun 2008

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my review of READY-TO-EAT INDIVIDUAL by Frank Sherlock & Bertt Evans at this link:
http://wordpress.com/tag/ready-to-eat-individual/

my interview with PhillySound poet ISH KLEIN at this link:
http://phillysound.blogspot.com/2008_05_01_archive.html

my upcoming EVENT on JUNE 9TH with Samantha Barrow and friends at this link: http://CAConradEVENTS.blogspot.com

THANKS, AND HOPE TO SEE YOU SOON,
CAConrad

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11. noah eli gordon

Sat. June 14th Denver house reading: Barg, Kapil, Ramke, Pafunda, Calvert

Sun 1 Jun 2008

Please join us for a house reading and party on Saturday June 14th

Things will begin at 7pm.

Feel free to bring snacks, beverages, and friends.

Readings by Barbara Barg, Bhanu Kapil, Bin Ramke,
Danielle Pafunda, and Trevor Calvert

(Email me back channel for location. Note: block heads will be bounced.)

Bhanu Kapil is a French cat, on the verge of becoming a real dog. A new U.S. citizen, she is looking forward to writing an American book, an American poem. It's as if all the writing before this doesn't count. And, it doesn't. Written in passage, or years afterarrival, it doesn't matter unless you stay. A literature of stay. She is the author of The Vertical Interrogation of Strangers (Kelsey Street Press, 2001), Incubation: a space for monsters (Leon Works, 2006), and Humanimal, a project for future children (forthcoming from Kelsey Street Press).

Bin Ramke’s ninth book Tendril was recently published by Omnidawn. Some the origami swans he’d made at our pervious house readings can be found on a ledge in our kitchen.

Danielle Pafunda is the author of My Zorba and Pretty Young Thing. She’s recently moved to Wyoming. Her poems have been chosen three times for Best American Poetry (2004, 2006, and 2007). Other poems and reviews have appeared in such publications as American Letters & Commentary, Conjunctions, the Georgia Review, and TriQuarterly. She is coeditor of the online journal La Petite Zine. Trevor Calvert is a poet living in Oakland, California where he is finishing his Masters of Library and Information Science. His first book, Rarer and More Wonderful (Scrambler Books, 2008) was published in May. His poems have appeared in in*tense, syllogism, 580 Split, BlazeVox, and the anthologies Involuntary Vision and Bay Poetics. This is his first time visiting Colorado. We have it from a reliable source that he is some

kind of ninja, but uses his skills only for good. Barbara Barg, grew up in a small town in Eastern Arkansas and moved to New York City after college where she became a several-times-recognized-in-a-coffee-shop poet/musician on the downtown poetry/music scene. Currently, she's a singer/songwriter/drummer with the Denver band Coyote Poets of the Universe. She also conducts a sensory/creativity/focus/energy/joy enhancing workshop: Voluntary Evolution (www.voluntaryevolution.com). She is the author of The Origin of The Species from Semiotext(e).

E-mail for the greater good. Join the i'm Initiative from Microsoft.

Change the world with e-mail. Join the i'm Initiative from Microsoft. _____ Keep your kids safer online with Windows Live Family Safety. http://www.windowslive.com/family_safety/overview.html?ocid=TXT_TAGLM_WL_Refresh_family_safety_052008=

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12. George Bowering
Re: Bob Perelman's "JOKE"
Sun 1 Jun 2008

Yawn!

gb

On May 31, 2008, at 1:02 AM, CA Conrad wrote:

> *The recent Jerome Rothenberg event in Philadelphia is where he told his*
> *"joke" about younger poets, and you can listen or watch (MP3 or video) at*
> *this link:*
>
> *http://writing.upenn.edu/~whfellow/rothenberg.html*
>
> *You will want to use the link to the second day for the Rothenberg*
> *conversation and Q&A with Al Filries. Perelman appears about three quarters*
> *through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND Q&A, it's*
> *TERRIFIC! (In particular I liked Lee Ann Brown's question for Rothenberg,*
> *you'll want to hear this entire event!)*
>
> *But when Bob Perelman tells his "joke" Rothenberg is talking about the fact*
> *that having been involved with poetry for a very long time that*

it's hard
for him to keep in touch with everything that's going on now. He then says
to Perelman sitting close by that after his own generation, and Bob's generation, that the newer poets… And then Bob finishes Rothenberg's sentence for him with, "--you mean that they all write alike!"

I was sitting in that room with the rest of the audience. There was a gasp,
and I know that it wasn't my gasp alone!

Rothenberg then shakes his head and laughs nervously and says NO NO NO NO,
they don't all write alike, that's not what I'm saying!

And then Al Filreis says, "You heard it here first, Bob Perelman says you
all write alike, that's P-E-R-E-L-M-A-N."

Bob takes the microphone at that point, and the first thing he says is that
he was just JOKING when he said younger poets all write alike. Then it's
forgotten.

But not forgotten.

I remember very clearly the tone he used, which is why it was an arrow strike. But maybe that WAS part of the "joke." ? I listened to it again
online just the other night, and it was pretty much fashioned like a quick,
pointed statement.

Could it be that the reaction he was feeling from the rest of the audience,
and Rothenberg's reaction, and Filreis's reaction, made him turn it into a
joke?

Am I accusing Bob Perelman of lying? Well, maybe a white lie. A save-face
lie.

BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

Let's suppose it WAS a joke. HOW is such a joke funny, and who was it funny

for I ask? Why would it be funny? Is it funny because it's something he has heard before and he DOES NOT AGREE with it but is MOCKINGLY saying younger poets all write alike IN DEFENSE of younger poets?

Is Bob Perelman the GREAT champion of younger poets? Is he coming to the rescue by making a joke of the joke of others who are ACTUALLY NOT joking?

And who are these others, if there are others?

Hmmm. Who is saying such things in Perelman's presence that would upset him so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob Perelman thinking, "Well, they're simply NOT reading younger poets if they think THAT!"

Because clearly, in my mind, SOMEONE is NOT reading younger poets if they think that, because I read a lot of poets my age and younger, and there's NO WAY I would ever say we're all writing alike! But WHO is thinking this, and saying this out loud in front of Bob Perelman? We need to THANK Bob of course for making that "joke" on our behalf. AND SO PUBLICLY I want add, into a microphone while the video camera and sound equipment was mowing down his sound particles to SEND HIS BRAVE message to those who would DARE attack the younger poets!

What is ACTUALLY funny about the joke for me is how over the years I've defended Bob and his friends when people have said that the LANGUAGE Poets all write alike. This is something I've heard consistently. I heard it when I was a teenager before I knew who they were and what they were thinking and writing. Lucky for me I've always been someone who wants to check out what everyone is being such a Hater about.

> *Eventually I had read enough and was prepared enough to confront this statement, "What are you talking about!? Who have you read!? What have you read!?" Not once did one of these parrots have an answer which led me to believe that they had ACTUALLY read a single LANGUAGE Poet! They were merely repeating some bullshit statement their bullshit poetry workshop leaders (who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE Poet!) had said.*
>
> *BECAUSE, REALLY, if you think they all write alike have you actually READ THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and Hejinian, and there were no names on the poems, you would know who wrote what, or at least would notice these to be four very distinct voices. Poetry is a tea party to some, it seems! A fancy luxury instead of indispensable investigation! I say it seems to be this to those who would make such ridiculous statements about LANGUAGE Poets for being LAZY readers and half-assed, half-interested poets! And now I also say it to those ill-read gossips behind Bob Perelman's "joke."*
>
> *In the end younger poets must learn to persevere, like the LANGUAGE Poets have, because I FOR ONE feel poets of my generation and younger are writing some pretty damned HOT poems! I wouldn't trade this time with any other!*
>
> *FUCK THE HALF-INTERESTED LOUTS!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

George Bowering
Was once corrected by Bob Feller

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13. David Chirot

Re: Art Review - 'Glossolalia' - ‘Glossolalia -//Entartete Kunst--First show of Outsider/Insider

Sun 1 Jun 2008

Elizabeth--

The first exhibition of Insider/Outsider works shown together--and on an equal footing, too-- was also the first massively attended traveling art exhibition. This was the "Entartete Kunst" (Degenerate Art) Exhibition organized by the Nazi Party in 1937. Beginning in Munich, it traveled to nine other cities in Germany and Austria and overall attendance was estimated at two million persons.

Since the beginning of the 20th Century, artists had begun to look "outside' "Art' for forms of inspiration not yet "recognized" as such. Kandinsky turned to children's art around 1905, around the time that Picasso was turning to African sculpture for models, and in a few more years, Marinetti was turning to machines and their speeds, in particular war machines. The Dadas used found typographies and images--first done by Picasso and the Cubists, to a lesser extent. The use of Found objects--Duchamp's Ready Mades--is also found in Schiwtters' Merzbau and his collages of items found in the streets. Russian Zaum "Trans-Rational" Poetry sonically drew on Pentacostal and Shamanic "Logolalia" and emphasied the use of hand written texts written by poets and then "drawn" by artists, and often made into books using sections of wall paper "left overs" and other cast off remnents and detritus.

The longing for an "outside" with which to make contact for "drawing" inspiration and examples with/from, as well as the increasing interest on artists' and writers' parts in the new understandings of the unconscious being explored via psychiatry, found its Rosetta Stone so to speak with the 1922 publication of Hans Prinzhorn's Bildnerei der Geisteskranken (The Artistry of the Mentally Ill). This large and well illustrated tome drew on Prinzhorn's study of over five thousand works, which he assembled from the Heidelberg asylum where he worked, as well as via letters sent to colleagues asking for any they might know of, and, foretelling the methods of Dubuffet in organizing the first Art Brut exhibits---traveling to asylums and other areas of potential in several countries. (Prinzhorn was knowledgable in art history and had connections with Kandinsky and his circle in Munich. Many of the works and artists he found continue to be "classics" in the history of the awareness of Art Brut) The book caused such a sensation that within a year it had gone into its second edition. Less noticed had been Dr Walter Morgenther's 1921 Ein Geisteskranker als Kunstler (A Mentally Ill Person as Artist) known today in English as Madness and Art: Life and Works of Adolf Wolfli, and the first such study of what post-Dubuffet's late 1940's Art Brut shows and monographs, has become known as an Outsider

Artist. Prinzhorn's book had a huge effect on many artists, especially Paul Klee, and was also a hit with the artists and poets who were soon to found Surrealism.

There is often a confusion in that many people associate Outsider Art only with the mentally ill. Neither Prinzhorn nor Morgenthaler considered the works of theirs and others' patients as "compulsive activities of mentally ill persons who make things revelatory of psychoses," but on the contrary studied them as artists first and foremost. This approach was not taken by the Surrealists--Andre Breton having been a medical and psychiatric student, was in search of the marvelous, which for him could be found in the subconscious, dreams, automatism in writing and painting, the finding of mysteriously talismanic objects at flea markets and investigations into the occult. For Breton, "outsider art" as it is now called, was considered to be "authentic" only if the creators were clinically mentally ill. Madness and the subconscious, the automatic, were the outsides of conventional approaches to art as they came from the areas of the usually suppressed irrational, the areas free of the chains of the daily "reality" of the bourgeois world.

Breton's approach is a large-scale systematic group/collective as well as individual application of Rimbaud's famous line re "after a long, reasoned derangement of the senses . . . (the Seer) arrives at the unknown."

(if you think about it, only a French person or a person much influenced by the traditions and history of French culture, would envision "a REASONED DERANGEMENT"--)

After WW2, for a period Breton worked intensely with Dubuffet in the early development of Art Brut, and then the two had a violent split--(as often happened with Breton, anyway)--over whether or not Art Brut is limited only to works of the insane. Breton being an Absolutist said the line had to be drawn at the gates of the asylum--while for Dubuffet Art Brut is made by all kinds of persons regardless of their psychiatric case histories or complete lack thereof. In the early Thirties, the Surrealists had organized a few small shows which also included works of the mentally ill, but these were not displayed as being on an equal footing. The Surrealists' works took center stage, with the works of the asylum dwellers being used as examples of a sort of "scientific" "control specimen" "measure" by which to gauge the "gains" made by a Surrealist practice in all the arts.

The Nazis, however, were aware at some level of the ideas of Morgenthaler and Prinzhorn--that the works of the mentally ill were actually art--and this was proven because of the effects they had had on some contemporary artists, as well as that the work of many artists of the times

seemed from their point of view to have much in common with the productions of the insane.

Either way, these formulations added up to the equation Modern Art=Insanity. Therefore--obviously a form of "Degenerate Art," which, like "Degenerate Persons," should be put on public display as examples of what the Nazis wanted to purge their "Pure" world of. By treating Modern Art as equal with that of the Insane--the public would see "loud and clear" what it was that was "degenerate" about both "Modern Art" and insanity, and be glad to see them wiped out of sight and mind and existence in the Purity the of Reich.

The "degenerate" Frenchman Breton saw the work of the insane as proto-examples of what the Surrealists aspired to, while the Nazis saw both the art promoted by Breton and the art of insane persons as being equally "degenerate" and thus"sick" in the psychiatric sense. In the Eugenics sense so important to the Nazis, this meant both kinds of artist, the Modern and the Insane--needed to be expunged---from not only the galleries and museums--but from existence.

The myth of the aftermath of the touring show of Degenerate Art is that the Nazis had it all destroyed. In actuality, since it was wel known by then that the works of Kandinsky, Klee, Beckmann, Nolde et alia were worth something in the Degenerate Art World beyond the Reich's borders--many works were quietly stashed away and used when needed to raise some cash via being shipped to auctions and collectors abroad.

Even now there is a lot of ambiguity surrounding what is or is not an "outsider" artist, and for many still, there is at once the attraction and the repulsion of associations with mental illness, and the works of the mentally ill remain at once "art" and "not real art," making "Outsider Art" a denizon still of a Limbo Land, shuttled about depending on the ideas and tastes of curators as unsettlingly at once "a part of" Art and "apart from it."

The person with the widest and most open approach has been Dubuffet, who did not draw a line between "Art" and the "Art of the Insane" in presenting Art Brut His primary criteria were that the Art Brut is the creation of persons who are untaught in the arts and are creating for reasons outside the spheres of the "art world," which often is unknown to them, or simply not considered as a professional endeavor. The "outside" of Art Brut is in its relationship with energies and forms which are present in what is standardly thought of as "Art," yet which has no part in any of the standard conceptions of what "Art" "is" when made using these energies and forms.

The attraction of the artist Dubuffet is to that "outside" which Kandinsky began to find in the art of children--creative activity which is alive "before" there is the concept of "art" imposed on it. Paradoxically, to "recognize" Art Brut as just

that--Raw Art--it requires the eye of an "artist" who comes at least a bit from "Inside" and is longing to find a way Out of what Dubuffet called an "Asphixiating Culture."

Can Art Brut then be made by "artists" who long to "de-generate" into a "Raw State" with regards to "art?"

One example of such an attempt was made by the poet Paul Eluard, who like many of the Surrealists had become very passionate about an embrace of madness. Desiring to reach "madness" itself, Eluard produced an article, which he accompanied with the drawings and writings of an "insane person" whose identity, following common practice, was concealed. The article's appearance was widely praised and caused a small sensation. Unknown to the approving critics and public, the "poems" were actually made by various Surrealists and most of the drawings--10 out of 13--were made by Robert Desnos.

The success of the article with critics and public proved to the artists that their mission had actually failed. If works by non-mentally ill persons could be hailed as being "surprisingly good works" by a mental patient, it meant they had not created "real" "art of the insane," but an art perfectly acceptable to persons who were judging the works in terms of the standards of "art." In others words, they had not created Art Brut at all, but simply works of "art" easily embraced as such, and inspiring none of the uneasy skepticisms regarding works of "mental patients," or, for Dubuffet, the non-mad Art Brut artist.

Art Brut presents a conumdrum not unlike the art of children does in some ways. In order for both to be recognized as "art," there has to be the Concept of Art on the part of the viewer. This Concept the creators themselves for the most part are oblivious of. This situation introduces some very interesting questions for the relationship of the artist/viewer (and this includes also poets and workers in other media) with what it is that is seen and not only seen, but "recognized" or not, which in turn raises the question of Naming, labeling, cataloging etc.

Does one see or hear only what is named in order to call it a poem or art? Is one seeing and/or hearing "artlessly" --or simply identifying things which are named and so is convinced indeed that they are "present" as poems or art?

Duchamp with his Ready Mades introduces the Concept that if one is "an Artist,"--or, for Emerson, a Poet in his essay of that "name"----one may look at anything and "call it Art." Like Emerson's Poet, Duchamp's Artist is "the Namer." The Artist, the Poet, confer an "artistic/poetic" value on things, and so things not previously seen as having an "Art" or "Poetic" value now do. This means that anything can be called Art or a Poem , be named so, by an Artist or

Poet, and so an Anything can become a Something, and that Something then become "an object of significance, of value" aesthetically and in turn economically.

This is the genesis of Warhol's Concept of the "fifteen minutes of Fame:" if Anything becomes Something, then Anything can for an allotted time be allowed to be the Number One Something as an Object of Fame--that is--contemplation, adulation, significance, value.

Anything being considered in this formulation to be the same as Anyone.

Anything and Everything can become valuable, as on Antiques Roadshow, simply by being given a Name. " My God!!--this poem written on a napkin from the first McDonalds to open in the city of New York--could it be--could it really be--one of the lost Lunch Poems of Frank O'Hara's??!!"

A very different Concept is also written of by Emerson. In "Nature," (which preceded "the Poet"chronologically), the Poet is the one who sees a "property in the landscape" which is a property that belongs to no one, though the "properties" being seen may belong to X or A and so have "a name."

In "Earthworks: A Sedimentation of the Mind," Robert Smithson proposes that the glance of a "great artist" in "the art of looking," can create a work of art as great as anything that is given a name and produced as an "art object." Smithson, too, is using "an art of looking" to find a way Out of the "art world" and its namings. For Smithson, to create by a glance is to create something as real as any "art object," yet by not being an object, it remains free of being taken possession of, of becoming a property which can bought and sold. This is much like Emerson's "property in the landscape," which the Poet sees, yet which belongs to no one.

For Smithson, not producing an object which is named and has a value set on it, means that the "time of the artist" is not enslaved by the production of art objects and the naming by art dealers and critics which "sells" them. The artist is able to work "Outside" the "art systems" and languages of art.

This is the paradox of Art Brut--on the one hand it exists, it creates, like Smithson's great artist's glance, Outside of the systems of "art objects," outside of "art" namings, and outside the systems of "art values," and on the other by being "recognized" as an Art Brut--Art in a Raw state, similar to children's art--it begins to be part of the systems of art objects, art namings and languages.

Dubuffet struggled for years with this problem--on the one hand his "great artist's glance" saw Art Brut--yet by saying that he saw it and naming it, presenting it, writing about it, using it as an examplar for his own work, he had also placed it at the edges of areas in which it was possible for Art Brut to no longer be "Art Brut" as such, "in the wild," but perhaps had brought it

dangerously near the boundary lines where its existence might become someday that of "an endangered species." It is often remarked of children's art, including one's own children's art--that it is so incredible, so free--and then at a certain point, socialization takes over--and the art like a butterfly--vanishes--even in the work of many artists and poets who go on past childhood--and actually become artists and poets--the childlike and the Art Brut are long gone.

Yet children are continually being born, and Art Brut creators are also, so while it may not survive in an individual, or even in an Art Brut artist's relationship with the systems of art, it nonetheless continues--

And it also is continued in Smithson's "great artist's glance"--

which has still elements of childhood and the Outside alive in it, as Baudelaire writes:

In The Painter of Modern Life, Baudelaire writes:

But genius is nothing more nor less than childhood recovered at will . . . consider . . . (the artist) . . . as a man-child, as a man who is never for a moment without the genius of childhood—a genius for which no aspect of life has become stale.

These are just a very few ways of thinking about the Insider/Outsider--

On Fri, May 30, 2008 at 11:26 PM, Elizabeth Switaj <[redacted]> wrote:

> *Good to see outsider/insider placed together on equal footing as opposed to,*
> *say, insiders emphasized with the outsiders who influenced them present as footnotes, though of course appearing in a museum show throws the outsider designation into question.*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*

david chirot wrote:
http://www.nytimes.com/2008/05/30/arts/design/30glos.html?ref=arts ---

glossolalia--of Siberian shamen and Pentacostal forms of worship---directly affected and influenced Zaum Russian Futurist Visual/Sound poetry--

(Zaum means "transrational"--Za being "beyond" and "um" relating to "reason" Suprematism as a non-objectivity going "beyond" all previous art is for Malevich an intuitive "beyond reason" art- he later wrote that no machine will ever equal the speed of intuition--)

this exhibition is also the influence of "Outsiders" on the "Insiders" who share the space with them--

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14. Nate Pritts
/ are you combative? /
Sun 1 Jun 2008

Hi - Just a quick note to say that COMBATIVES, the single author 'zine published as a free downloadable pdf by H_NGM_N Enterprises, has just released Vol. 2 # 2 - BRENDA SIECZKOWSKI. www.h-ngm-n.com from Spill (III) Fix it so we're youngin the same salty over-lap of summer. Your lungs crunched in the thinburn of played-out oxygen.Sun a jellied smear. ... Check out the full run of Vol. 1 & Vol. 2 #1 - Juliet Cook - while you're at it. www.h-ngm-n.com/combatives -Nate_____:: Nate Pritts :: http://www.correspondentbreeze.blogspot.com :: http://www.natepritts.com _____ E-mail for the greater good. Join the i'm Initiative from Microsoft. http://im.live.com/Messenger/IM/Join/Default.aspx?source=EML_WL_GreaterGood=

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15. Jason Quackenbush
Re: Bob Perelman's "JOKE"
Sun 1 Jun 2008

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as a younger poet, i really don't care what bob perelman thinks about my generation and i'm sure he's never read me anyway. it's fine. here's a joke I made up to throw back at him: Q: How can you tell the difference between good language poetry and bad language poetry? A: Bad language poetry says "by Bob Perelman" under the title *audience groans*

Anyway, i'm self publishing my first book in the fall, and everyone should buy it. particularly folks of Perelman's generation who can thentell me who else of my generation thati writelike.

in the meantime i'm not going to worry about this all that much.

On May 31, 2008, at 1:02 AM, CA Conrad wrote:

> *The recent Jerome Rothenberg event in Philadelphia is where he told his*
> *"joke" about younger poets, and you can listen or watch (MP3 or video) at*
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You will want to use the link to the second day for the Rothenberg conversation and Q&A with Al Filries. Perelman appears about three quarters through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND Q&A, it's TERRIFIC! (In particular I liked Lee Ann Brown's question for Rothenberg, you'll want to hear this entire event!)

But when Bob Perelman tells his "joke" Rothenberg is talking about the fact that having been involved with poetry for a very long time that it's hard for him to keep in touch with everything that's going on now. He then says to Perelman sitting close by that after his own generation, and Bob's generation, that the newer poets... And then Bob finishes Rothenberg's sentence for him with, "--you mean that they all write alike!"

I was sitting in that room with the rest of the audience. There was a gasp, and I know that it wasn't my gasp alone!

Rothenberg then shakes his head and laughs nervously and says NO NO NO NO, they don't all write alike, that's not what I'm saying!

And then Al Filreis says, "You heard it here first, Bob Perelman says you all write alike, that's P-E-R-E-L-M-A-N."

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But not forgotten.

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and Rothenberg's reaction, and Filreis's reaction, made him turn it into a joke?

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BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

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Because clearly, in my mind, SOMEONE is NOT reading younger poets if they think that, because I read a lot of poets my age and younger, and there's NO WAY I would ever say we're all writing alike! But WHO is thinking this, and saying this out loud in front of Bob Perelman? We need to THANK Bob of course for making that "joke" on our behalf. AND SO PUBLICLY I want add, into a microphone while the video camera and sound equipment was mowing down his sound particles to SEND HIS BRAVE message to those who would DARE attack the younger poets!

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BECAUSE, REALLY, if you think they all write alike have you actually READ THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and Hejinian, and there were no names on the poems, you would know who wrote what, or at least would notice these to be four very distinct voices. Poetry is a tea party to some, it seems! A fancy luxury instead of indispensable investigation! I say it seems to be this to those who would make such ridiculous statements about LANGUAGE Poets for being LAZY readers and half-assed, half-interested poets! And now I also say it to those ill-read gossips behind Bob Perelman's "joke."

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FUCK THE HALF-INTERESTED LOUTS!

> *CAConrad*
> *http://PhillySound.blogspot.com*

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16. Joel Weishaus
Reality Too - May
Sun 1 Jun 2008

Here my blog, "Reality Too," for May 2008:
http://web.pdx.edu/~pdx00282/blog/May.htm

Introduction:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Text Size: Medium; 1024X768 screen resolution.

-Joel

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17. Doug Holder
What is a failde poet?
Sun 1 Jun 2008

What is a failed poet?

can be found on Boston Area Small Press and Poetry Scene
http://dougholder.blogspot.com

I posed this question to poets of my acquaintance: "What is a failed poet?" I hear the term used all the time, but what does it mean? How do you define a failed poet? Is there such a thing? Below are some very thought provoking answers to this question I posed:

A failed poet can be a mainstream adherent who buckled to society's pressure against artistic commitment and stopped producing work in order to "act like a grownup" or "get a real job." Worse than this type of poet, however, is the practicing, productive poet who never reaches his or her full potential out of fear of offending readers or popular poetic figures and theorists.

An artist who holds back, obeying current rules or trends whether or not they challenge or showcase individualized craft, generally frustrates readers as well as himself by writing safe for decades. An artist who lacks personal integrity is the worst poetic failure of all.

--Mignon King (co-editor of Bagel Bards 3 Anthology)

Just off the top of my head, a failed poet is one who doesn't write.

--Tam Lin Neville (editor “Off the Grid Press”)

Even Faulkner, you know, described himself as a failed poet. Raymond Chandler, failed poet, found his talent late in life…writing crime novels. I was not familiar with the term. Sounds like a good subject for a funny poem.

--Ed Meek (author of “Walk Out”)

Thanks for the prompt. A quick search turned up Wordsworth, Faulkner, Raymond Chandler, J Alfred Prufrock (Eliot by extension?), and Alexander Wilson, father of American ornithology all as "failed poets." There is something a little precious about the idea of calling oneself a failed poet (Oh, I couldn't possibly...), and most of the above (admittedly abbreviated) list used failure as a catalyst for something else. What is a successful poet?

--Valerie Lawson (coeditor of “Third Coast” magazine)

To answer your question, first let us ask what is a failed human being. If the question promotes strict answers then we will have strict answers to the question “What is a failed poet”.

But then let us particularize the query to other categories as well and ask the question:

What is a failed flower?
What is a failed kitten?
What is a failed cow?
What is a failed elephant ?
What is a failed worm?

And then ask:
What is a failed baby?

And then ask again:
What is a failed planet?
Or what is a failed solar system?
Or what is a failed galaxy?

I have a preferred answer. It is that if anyone of those things had cause to exist and have fulfilled their existence in any way, according to any place on a range of some Platonic ideal that listed things from low to high, good to bad, quick to slow, sweet to sour, heavy to light and so forth, then they would have to be called successful. That is: they would be successful if they performed their state of existence along any particular position in the entire range of their performance.

I often quietly reflect on of Grey’s Elegy In A Country Churchyard. We are all are unknown and our Fulfillment is unknown. We all deserve quiet contemplation and fond consideration. It seems harsh to speak of a “failed

poet”. Might it be more a reflection on us who ask the question then on the thing the question is being asked of?

Sidewalk Sam (founder of “ArtsFirst”—Boston, Mass.)

A failed poet is a person who loves language, but they cannot express in words the bridge to the other world where poetry is supposed to take you. I am a failed poet because I cannot attain the lean, carved from the air grace of the poet's I most admire. I've written only a handful of poems at that level. So, I write what I call spoken songs, and I write fiction. A lot of fiction writers are failed poets. They started out as poets but couldn't take the heat. A failed poet could also be a shadow artist who wanted to write but became a talker and an alcoholic instead.

C.D. Collins (author of “Blue Land” -- Polyho Press)

I have to hand it to CD, because whether or not she agrees with it, the woman is a poet because she authentically uses original language and phrasing. Her narratives use repetition and musical phrasing like all great modern lyric poets. As for the mint juleps…we’ll that’s another story. Someone I once loved said that writing poetry is largely a thankless task, and in that sense, for those of us still “in the “Tower of Song” no matter what degree, well, we fail and succeed. It’s the love of language and the compulsion to capture something beautiful, weird or hidden about the world that makes anyone a good poet.

Lo Galluccio (author of “Hot Rain”)

If your poems falls in the forest and nobody hears it you have failed as a poet. Poets write to be read, to be heard---if poets don't put themselves in the position to be heard, either by not working hard enough to be good or are not being good enouth to be published and read- --then they have failed. They have failed if they fail to make people care about what they write. It is a no brainer that they care about their own writing---not a measurement of success.

Tim Gager (founder Dire Literary Series—Cambridge, Mass./ author of "this is where you go when you are gone")

I tell my workshop students that there is no such thing as a bad poem, as long as the poet is happy with it. It's all about what purpose the poem serves for the poet. I've learned from students that there are multifold reasons to write poetry: Some are closet poets who write strictly for themselves; some like to journal with poetry; others want to write social/political commentaries in verse; one student wanted only to write poems for his girlfriend; another wanted to write poetry in order to become a better, more concise newspaper reporter. The list could go on. So who outside of poets themselves, is qualified to determine how well a poem executes the purpose for which it was written.

If one wishes to write for publication, there are of course standards, but these vary drastically, depending on editors' likes and dislikes. Poets sometimes feel "failed" if they keep getting rejections from editors with a different definition of merit than they have. That doesn't mean there aren't editors elsewhere who would like and publish the same poems.

And getting published doesn't always mean the poet is satisfied that her/his work is good either. William Faulkner said, "I'm a failed poet. Maybe every novelist wants to write poetry first, finds he can't and then tries the short story, which is the next most demanding form after poetry. And failing at that, only then does he take up novel writing." Yet both Faulkner's first nationally published works, the poem “L’Apres-Midi d’un faune," and his first published book, The Marble Faun, were poetry. Was his poetry good? At least his publishers thought so. But it was Faulkner's own expectations that compelled him to consider himself a failed poet.

It's easy for those of us involved in the publishing part of poetry to develop stringent definitions of excellence. And where has this gotten poetry, when most Americans think they don't like poetry because they can't relate to it?

Ellaraine Lockie (author of “Finishing Lines”)

When I announced to my mom that I wanted to be a writer she wearily told me that I came by it naturally and that I came from a long line of failed and petty literati. I’ve often thought about what that means and Liz (my daughter) and I had a long debate about it. Our conclusion is that a failed writer is someone who has put their heart and soul into their writing with no lasting results. We all know poets who thrive on being “poets” without much output. I’m sure they anguish over their work but the results are, to put it politely, trivial. Our conclusion that it was better to be a petty literati than a failed one. I’m still not sure I agree, but a part of me would much prefer to go down swinging for the fence in the majors than being a position player in a very minor league.

Steve Glines (founder of the “Wilderness House Literary Review”)

There is no such thing as a failed poet. What gives someone the right to call a poet a failure? A poet can only fail if he stops writing. Just write. I hate all this labeling. To summarize: “There is no such thing!

Gloria Mindock (founder of Cervena Barva Press)

maybe a failed poet is one who doesn't attempt to capture what s/he feels and thinks through language . . . perhaps s/he is one who loses touch with the impulse to write . . . maybe a failed poet is one who never finds another with the capacity to sense the works / words as "instruments of evocation" (using Christopher Wilmarth's words for his sculptures) . . . maybe a failed poet is a poet, acknowledging that there may inevitably be distance between impulse /

intention and word-form . . . in Japan there is / was a tradition of a sort of savoring of failure, related to the experience of pathos, passing, and poignancy . . .

Eytan Fichman (professor Boston Architectural Center--Boston, Mass.)

Maybe a more sensible question is what is the definition of a poet? What is poetry? And who has the qualifications to make these definitions or determinations? What makes a succesful poet? Sales? Media attention? The number of publications you are published in? Pimping yourself? I dare say there are not that many poets around who have read the work of Gene Ruggles, considered by many to be an important poet, but who had only one book published (Lifeguard In the Snow, University of Pittsburg Press). Does that make him a failed poet? I think not!!! And the idea that everyone is a poet is absurd, just as absurd that if you write a poem and you are happy with it, that this somehow makes you a poet.

I think the suffering of those people in Burma and China are far more important than an exercise on what is a failed poet.

a.d. winans (founder of Second Coming Press-)

I think the worst version of a failed poet is one who has never tapped into his or her deepest private self and it inside-out for the public. Like digging deep past the skin, the tissue and the muscle for the humming tuning fork in the marrow and letting it resonate on the page for the whole world to see....if this is not accomplished then the poet has failed and his poems are soulless and the equivalent to crossword puzzles.

--rob plath (author of poetry collection "Ashtrays and Bulls")

I've been giving more thought to failure. It seems to me that failure is an inability to achieve what one has set to accomplish. And the concept that if one is satisfied with one's own work and chooses not to publish, they too might be a success. I have a friend or two who's shrink told them to write poetry and/or memoir as a method of dealing with their issues. If it helped and they never sent them out, are they success or failures? Then there is the poet who sends poetry to magazine "a" and is rejected, but magazine "b" accepts. What does that mean for the poet? Your question is an interesting rhetorical exercise with no right and no wrong, no answer to success or failure.

Zvi Sesling (founder of the "Muddy River Review)

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18. Murat Nemet-Nejat

Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Sun 1 Jun 2008

Barry,

Very sharp observation. If conceptual art means a movement away from the traditional material of art, oil, stone, etc., toward words, conceptual poetry means a movement away from the traditional material of poetry, which is words.

Ciao,

Murat

On Sun, Jun 1, 2008 at 12:47 PM, Barry Schwabsky <
[redacted]> wrote:

> *Am I right in thinking that the phrase "conceptual poetry" is modeled on the earlier "conceptual art"?*
> *If so, and if conceptual art is broadly speaking an art that foregrounds language (Weiner, Kosuth, Art & Language, etc.) then does that makes "conceptual poetry" poetry that likewise foregrounds language? But in that case, what distinguishes "conceptual poetry" from just "poetry"?*
>
> *----- Original Message ----*
> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, 1 June, 2008 4:22:03 PM*
> *Subject: Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff*
>
> *David,*
>
> *" The predominant view of conceptual works in art and poetry is that it is written language which becomes fore grounded, most often as the 'realization' and presentation of various directives, with their various forms of pre-conceived constraints, and sets of instructions. Yet does not the written language itself, as an object which 'constitutes' the directives and instructions, contradict the 'concept' of the 'Conceptual?'"*
>
> *The reverse is true. In a truly conceptual poem, the written language moves towards disappearance, in your words, "absence."*
>
> *bachelor rooms.*

sweat shops.
stairs where the light turns off automatically.
numbers fade
*from the face of buildings. (*The Structure*, "A Homage to M. Proust)*

"{See Appendix B below for some other "Science Fiction" aspects of Conceptual
Poetry in Relation to the Work Place.)"

The question of "The Spiritual Life of Robots (Replicants)" relates to the spiritual (conceptual, rather than actual) life of words.

"The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

To use written language then to create a conceptual poetry is not in a strict sense "conceptual" at all, if it produces yet another object in written language."

f one realizes that the "instructions" constitute the poem itself, then the "realizations" become phenomenal obstructions, obfuscations for which the truly conceptual poet, in my view, has very little patience

"It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent concept?"

*I think yes. *The Structure of Escape* is my attempt to recapture, to real-ize that absence. "A La Recherche of Recaptured Absence Absence."*

Ciao,

Murat

On Fri, May 30, 2008 at 5:02 AM, David Chirot <[redacted]> wrote:

DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---Haunting Questions Found Hidden in Plain Site/Sight/Cite

http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html

Below are the opening paragraphs of this essay--if interested still, as it goes through many changes and has two appendices as further "evidences"--go to the blog address above--

Note:I was invited to send Visual Poetry works to the Symposium on "Conceptual Poetry and its Others," along with artist's statements regarding the works. As a participant, to express my sense of and thankfulness for this, I decided it would be nice to include also a brief statement re the "Conceptual Poetics" under discussion.

Once started, so many ideas started flowing,and so many examples came to mind--travel literature of the 18th century, Shakespeare's Richard the Third, to name but two--that I had to draw line somewhere and stop. There is so much more to write however, once started--so these remarks and questions are but a small indication of the most basic beginnings of the myriad directions which are out there to be found--and ones already noted to set down in various forms and actions--

this essay is on display beside my works at the Symposium--persons interested may ask for a copy--

a few examples of further questions among ever so many more--

Why is "boring, unoriginal, impersonal work" promoted by "colorful personalities," just like any other product? Does this not create "a Line" produced by a Brand Name, the Original Author possessed of an "originality" in creating this "radical, new form"--to be marketed as "the latest thing," for the development of new jobs in English/ creative Writing Programs--the "newest way" to "make an impression" by

*the
"original" creation of an impersonal boringness? Is this in itself a
"new
way" of mass producing standardized and conforming
"conceptual poets" who "carry on" the work of the Great Originators?
*
*Are monkeys controlling robotic arms with their thoughts on the way to
creating a Conceptual poetry?--*

*What are the interelationships of possiblities of Conceptual Poetry for
use
in Propaganda and advertising? For starting wars, altering Wikipedia,
sending out false news items and etc etc--*
* Haunting Questions Found Hidden in Plain Site/Sight/Cite

for the Symposium "Conceptual Poetry and its Others"

Poetry Center of the University of Arizona

29-31 May 2008

*
* J'ai trop a ecrire, c'est pourquoi je n'ecrire rien. --Stendhal,
Journal, 1804

Thoughts come at random, and go at random. No device for holding on
to
them or for having them.
A thought has escaped: I was trying to write it down: instead I
write that it has
escaped me.
--Pascal, Pensees, #542

To find among typos the unknown writings, the "Helltoy"--
camouflaged clouds, the voice-writings of the ground itself that speaks
and
moves in lines
emerging--

for Petra Backonja

* *
I find in thinking with what a Conceptual Poetry might be, that I've

begun with a point of view of paradox. That is, considering the conceptual to be the absence of a material object, a conceptual poetry would be the absence of the poem as a "realization" of its "idea." If "the poem" as an object is not to be realized, in what ways may it then be said to "exist"?

One may also ask—since language is the material of poetry, if one is to create a conceptual poetry—does this mean then that the absence of language is involved? That the poetry is not in language, but found elsewhere?

The predominant view of conceptual works in art and poetry is that it is written language which becomes fore grounded, most often as the "realization" and presentation of various directives, with their various forms of pre-conceived constraints, and sets of instructions. Yet does not the written language itself, as an object which "constitutes" the directives and instructions, contradict the "concept" of the "Conceptual?"

{See Appendix B below for some other "Science Fiction" aspects of Conceptual
Poetry in Relation to the Work Place.)

The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

To use written language then to create a conceptual poetry is not in a strict sense "conceptual" at all, if it produces yet another object in written language.

It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent concept?

And what of the "poet" who is the "author" of "Conceptual Poetry?"

A builder of roadblocks, a maker of monuments and gravestones--?

If a "poet" is the conceiver of concepts—and the realization of the concept as a poem is no longer a concept—but an object—does this then mean that the poet, in order to be "conceptual," must no longer be a "poet?" Or in order to be a "poet," no longer be "conceptual" in approach? And yet who but a "conceptual poet" can produce "conceptual poetry?"

Perhaps true Conceptual Poetry is the creation of illiterates?

And, beyond that, persons who may even be very limited in their "Conceptual capacities?"

I think often of all the Conceptual Poets and Artists who have existed and worked through thousands of years, persons due to their circumstances --gender being the most common among these--who are not allowed to know how to write, nor instructed in "art," nor permitted to be educated, yet all the same--may have produced Conceptually a good deal of the greatest Poetry and Art of which there does not remain and never was an "object," even as a "fragment."

What of these myriads of centuries of Conceptual Works--are they still existing--? Are they alive in the Conceptual realm? The Ether? Or have they found ways on their own, independent of their creators, of camouflaging themselves among those things in the world which are hidden in plain site/sight/cite?

In working with the found that is hidden in plain site/sight/cite, I find often that a Conceptual poetry and art is there--always already there--which I think I am finding yet may well be finding me,

Some aspects of confronting these dilemmas, these "haunting questions," are found among Conceptual Poets who emphasize an "impersonation" via performance, camouflages, costumes, the uses of heteronyms, pseudonyms and anonymity.

In "The Painter of Modern Life," Baudelaire is the first to define Modernism and does so as a conjunction of the eternal and the ephemeral. To find that element of the eternal in the ephemeral which Baudelaire saw as embodying modernity, he turns to an emphasis on the particular form of the living art/art as living of the Dandy. The Dandy is the non-separation of art and life in the conceiving of one's existence as Performance Art. The Dandy becomes not an expression of Romantic personality and individuality, but a form of becoming an animated Other, an impersonator going about performing the actions of a concept, rather than producing the objects of a conception.

This stylized impersonating, non-producing figure begins to appear "dramatically" in the works of Wilde and Jarry and in many ways in the "life and works" of a Felix Feneon, who "creates at a distance" via anonymous newspaper faits divers (discovered to be his and republished posthumously as Novels in Three Lines), pseudonymous articles in differing registers of language (working class argot, standardized

French) in Anarchist and mainstream journals, unsigned translations, and the barely noted in their own pages of his editing of journals featuring the early efforts of rising stars of French literature. Quitting his camouflaged and concealed writing activities, Feneon works the rest of his life as a seller in an art gallery.

The actual "works" of Feneon, then, are not written objects per se, but anonymous actions, ephemeral pseudonymous "appearances in print," and the works of others which he affects a passage for in his editorship and translations, in his promoting and selling the art works of others. This "accumulation" which one finds "at a distance" in time as his "complete works," is often unobserved and unknown to his contemporaries, who know of him primarily via his "way of acting," his manner of dressing, his speech mannerisms, and as the public triptych of images of him existing as a painted portrait by Seurat, a Dandy-pose photo and a mug shot taken when tried as part of an Anarchist "conspiracy." Feneon's "identity as a writer" does not exist as "an author," but as a series of "performances," "appearances" and "influences," many of them "unrecognized" and "unattributed."

Ironically, it his most "clandestine" activity—his Anarchist activities—which brings him the most in to the public and tabloid spotlight. As one of "The Thirty" accused and tried for "conspiracy" in a much publicized trial, it is Feneon's severe mug shot that for a time presents his "public face."

The severe mug facing the viewer is actually producing a Conceptual Poetry "at a distance." By not penning a single line, by simply "facing the music" to which others pen the lyrics, Feneon, in doing nothing more than facing the camera "capturing" his image, proceeds to enact a series of dramas "projected" on to him, a series of "identities," and "revelations" which use the documentary material to produce a series of mass-published fictions.

The possible prison term facing the "Felix Feneon" in the inmate-numbered "anonymous" mug shot, "presents its face" to the viewer, a face "taken," "imprisoned" and "caught" by the image and its publicity. This publicized

face facing camera and viewer and possible hard time, is "taken to be" the photo of the face of a being from whom the mask of the clandestine and conspiratorial have been torn off, revealing "the cold hard truth" of Felix Feneon.

Facing trial, however, all that is learned of this imprisoned face is that it is "the wrong man, an innocent man." This fixed image, acquitted of its "sensational" charges, is revealed not as a truth, but instead as simply a mask, a mask operating like a screen or blank sheet of paper, onto which are projected the dramas, fictions and "think piece" writings of others. Nothing is revealed other than an "identity" which shifts, travels, changes from one set of captions to another. It is via these captions written by others under his image in the papers and placards, that Feneon continues his "writing at a distance." Simply by facing the camera, facing charges, "facing the music," facing his accusers at trial and facing the verdict and judgment, Feneon is "writing" a myriad captions, breaking news items, commentaries, editorials, all of which change with wild speeds as they race to be as "up-to-minute" as the events themselves are in "unfolding."

The professionals, these writers, these journalists and reporters of "reality," chase desperately, breathlessly, after the unfolding drama in which the mug shot is "framed," and in so doing produce texts of "speculative fiction," a serial Conceptual Poetry with as its "star player" a writer whose own texts are deliberately written to be unrecognized, hidden, camouflaged, unknown. And all the while, this writer writing nothing is producing vast heaps of writing via the work of others, as yet another form of camouflaged clandestine Conceptual Poetry, "hot off the press."

Rimbaud writes of a concept of the poetry of the future in which poetry would precede action—which in a sense he proceeds to "perform" himself. If one reads his letters written after he stopped writing poetry, one finds Rimbaud living out, or through, one after another of what now seem to be "the prophecies" of his own poetry.

That is, the poetry is the "conceptual framework" for what becomes his "silence" as a poet, and is instead his "life of action."

In these examples, one finds forms of a "conceptual poetry" in which the poetry is in large part an abandonment of language, of words, of masses of "personally signed" "poetry objects," "poetry products." One finds instead a vanishing, a disappearance of both language and "poet" and the emergence of that "some one else" Rimbaud recognized prophetically, preceding the action--in writing—in the "Lettre du voyant," "the Seer's letter"—as "I is an other."

An interesting take on a conceptual poetry in writing is found in one of Pascal's Pensees, #542:

"Thoughts come at random, and go at random. No device for holding on to them or for having them.
A thought has escaped: I was trying to write it down: instead I write that it has escaped me."

The writing is a notation of the "escaped" concept's absence, its escape that is a line of flight that is a "flight out of time" as Hugo Ball entitles his Dada diaries. Writing not as a method of remembering, of "capturing thought," but as the notation of the flight of the concept at the approach of its notation.

Writing, then, as an absence— an absence of the concept. A Conceptual Poetry of writing as "absent-mindedness"!—A writing which does nothing more than elucidate that the escaping of thoughts "which come at random, and go at random" has occurred.

This flight of the concept faced with its notation—indicates a line of flight among the examples of Rimbaud—a "flight into the desert" as it were, of silence as a poet—and of Feneon—the flight into anonymous writing of very small newspaper "faits divers" items punningly entitled "Nouvelles en trois lignes" (News/Novels in Three Lines), of pseudonymous writings in differing guises at the same time according to the journals in which they appear, and as translator and

editor as well as "salesperson" in a gallery of "art objects," a conceptual masquerader among the art-objects embodying "concepts" and becoming no longer "concepts' but "consumer items." Feneon's framed mug shot on to whose mug is projected a "serial crime novel," written by others and "starring" the mug in the mug shot, a writer of unknown and unrecognized texts who now vanishes into a feverish series of captions and headlines.

Anonymity, pseudonyms, impersonations, poets who write their own coming silence and "disappearance" as an "I is an other," the deliberately unrecognized and unrecognizable poet whose mug shot becomes the mass published and distributed "crime scene" for police blotters and headlines, speculative fictions and ideological diatribes, the writing which is a notation of the flight of the concept, the writing of non-writers who "never wrote a word," yet whose concepts may be found camouflaged, doubled, mirrored, shadowed, anonymously existing hidden in pain site/sight/cite—these nomadic elements which appear and disappear comprise a Conceptual Poetry in which the concepts and poets both impersonate Others and reappear as "Somebody Else," an Other unrecognized and unrecognizable found hidden in plain site/sight/cite.

"It is not the elements which are new, but the order of their arrangement," is another Pascalian "pensee." One finds arrangements of the elements of Rimbaud and Feneon into the various forms of "conceptual poetry" in the works of Pessoa, Spicer and Yasusada. Pessoa creates many others as poets, heteronyms with their own works and actions, their own concepts of poetry. Spicer "translates" poetry "after Lorca" as well as exchanging letters with the dead poet, lives for a summer with his ghost, who provides a foreword to Spicer's Book.

for more turn to the blog address--

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19. Alison Croggon

Bill Henson Open Letter of Support

Sun 1 Jun 2008

Apologies for cross-posting.

I wanted to alert you to a public furore that has been exercising the Australian media for the past week, after an exhibition by Australian photographer Bill Henson was raided by police, and the gallery, the artist and others threatened with prosecution for child pornography and obscenity. Bill Henson was widely accused of being a paedophile. The police raids and confiscations were followed by others, including on the National Gallery of Australia. How over the top these accusations are is underlined by the "G" or "very mild" censorship ratings given out today after police referred the images to the Classification Board. The police have referred their case to the Director of Public Prosecutions, and a decision on whether to prosecute will be made in the next few weeks.

I've had emails from curators, academics and others outside Australia expressing their concerns about the implications not only for artistic freedoms but free speech, and it occurs to me that some of you might be interested in the issue.

With a number of prominent Australian artists, I released an Open Letter last week at the height of the talkback hysteria which defended Henson's work (and refers to a couple of other recent exhibition closures, one of which was of photographs about Palestine after a visit from anti-terrorism police). The letter was widely reported (and misreported). After many requests, the Open Letter is on the internet for others to put their name to if they desire, at http://billhensonletterofsupport.blogspot.com/

Some background here: http://theatrenotes.blogspot.com/2008/05/wash-up.html http://www.theage.com.au/national/shedding-light-on-hensons-dark-art-20080530-2k09.html http://www.theage.com.au/national/models-mother-defends-henson-20080529-2jjk.html http://www.smh.com.au/news/national/websites-reported-for-using-henson-images/2008/05/29/1211654221524.html http://www.abc.net.au/news/stories/2008/05/30/2259920.htm?section=australia http://www.news.com.au/story/0,23599,23783690-2,00.html

All the best

Alison

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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20. Barry Schwabsky

Re: Bob Perelman's "JOKE"

Mon 2 Jun 2008

I can't think of anyone it would be more of an honor to be compared to than the woman who constituted the first generation of (I assume you mean second-wave) feminism.

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Sunday, 1 June, 2008 6:39:31 PM
Subject: Re: Bob Perelman's "JOKE"

Like all jokes, it has a kernel of truth. Jokes are, of course, not THE truth, but exaggerations, diminishments, and other distancings from the truth. It's not true that ALL of that generation "write alike", but enough do so that one can joke about it. Of course, it's true of every "poetry generation" -- because if people didn't "write alike" there could be no categories called "poetry generations".

My father used to say that difference between having a sense of what's funny and having a sense of humor is whether you can laugh when it happens to you instead of to some other guy.

You don't want to be the first poetry generation whose distinguishing characteristic is that it's more like the first feminist generation than any other poetry generation: lacking a sense of humor, do you?

In short, lighten up; learn not only to laugh at yourselves but to make fun of yourselves.

Marcus

On 31 May 2008 at 4:02, CA Conrad wrote:

> *The recent Jerome Rothenberg event in Philadelphia is where he told his*
> *"joke" about younger poets, and you can listen or watch (MP3 or video) at*
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>
> *http://writing.upenn.edu/~whfellow/rothenberg.html*
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> *You will want to use the link to the second day for the Rothenberg conversation and Q&A with Al Filries. Perelman appears about three quarters*

through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND Q&A, it's TERRIFIC! (In particular I liked Lee Ann Brown's question for Rothenberg, you'll want to hear this entire event!)

But when Bob Perelman tells his "joke" Rothenberg is talking about the fact that having been involved with poetry for a very long time that it's hard for him to keep in touch with everything that's going on now. He then says to Perelman sitting close by that after his own generation, and Bob's generation, that the newer poets... And then Bob finishes Rothenberg's sentence for him with, "--you mean that they all write alike!"

I was sitting in that room with the rest of the audience. There was a gasp, and I know that it wasn't my gasp alone!

Rothenberg then shakes his head and laughs nervously and says NO NO NO NO, they don't all write alike, that's not what I'm saying!

And then Al Filreis says, "You heard it here first, Bob Perelman says you all write alike, that's P-E-R-E-L-M-A-N."

Bob takes the microphone at that point, and the first thing he says is that he was just JOKING when he said younger poets all write alike. Then it's forgotten.

But not forgotten.

I remember very clearly the tone he used, which is why it was an arrow strike. But maybe that WAS part of the "joke." ? I listened to it again online just the other night, and it was pretty much fashioned like a quick, pointed statement.

Could it be that the reaction he was feeling from the rest of the audience,

and Rothenberg's reaction, and Filreis's reaction, made him turn it into a joke?

Am I accusing Bob Perelman of lying? Well, maybe a white lie. A save-face lie.

BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

Let's suppose it WAS a joke. HOW is such a joke funny, and who was it funny for I ask? Why would it be funny? Is it funny because it's something he has heard before and he DOES NOT AGREE with it but is MOCKINGLY saying younger poets all write alike IN DEFENSE of younger poets?

Is Bob Perelman the GREAT champion of younger poets? Is he coming to the rescue by making a joke of the joke of others who are ACTUALLY NOT joking?

And who are these others, if there are others?

Hmmm. Who is saying such things in Perelman's presence that would upset him so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob Perelman thinking, "Well, they're simply NOT reading younger poets if they think THAT!"

Because clearly, in my mind, SOMEONE is NOT reading younger poets if they think that, because I read a lot of poets my age and younger, and there's NO WAY I would ever say we're all writing alike! But WHO is thinking this, and saying this out loud in front of Bob Perelman? We need to THANK Bob of course for making that "joke" on our behalf. AND SO PUBLICLY I want add, into a microphone while the video camera and sound equipment was mowing down his sound particles to SEND HIS BRAVE message to those who would DARE attack the younger poets!

What is ACTUALLY funny about the joke for me is how over the years I've defended Bob and his friends when people have said that the LANGUAGE Poets all write alike. This is something I've heard consistently. I heard it when I was a teenager before I knew who they were and what they were thinking and writing. Lucky for me I've always been someone who wants to check out what everyone is being such a Hater about.

Eventually I had read enough and was prepared enough to confront this statement, "What are you talking about!? Who have you read!? What have you read!?" Not once did one of these parrots have an answer which led me to believe that they had ACTUALLY read a single LANGUAGE Poet! They were merely repeating some bullshit statement their bullshit poetry workshop leaders (who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE Poet!) had said.

BECAUSE, REALLY, if you think they all write alike have you actually READ THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and Hejinian, and there were no names on the poems, you would know who wrote what, or at least would notice these to be four very distinct voices. Poetry is a tea party to some, it seems! A fancy luxury instead of indispensable investigation! I say it seems to be this to those who would make such ridiculous statements about LANGUAGE Poets for being LAZY readers and half-assed, half-interested poets! And now I also say it to those ill-read gossips behind Bob Perelman's "joke."

In the end younger poets must learn to persevere, like the LANGUAGE Poets have, because I FOR ONE feel poets of my generation and younger are

> *writing*
> *some pretty damned HOT poems! I wouldn't trade this time with any other!*
>
> *FUCK THE HALF-INTERESTED LOUTS!*
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21. Jim Andrews
dbSlideshow
Mon 2 Jun 2008

http://vispo.com/dbcinema/notredame/slideshow.htm
http://vispo.com/dbcinema/saint/slideshow.htm
http://vispo.com/dbcinema/faces/slideshow.htm
http://vispo.com/dbcinema/leftwich/slideshow.htm
http://vispo.com/dbcinema/loven/slideshow.htm
http://vispo.com/dbcinema/huth/slideshow.htm
http://vispo.com/dbcinema/kandinsky/slideshow.htm
http://vispo.com/dbcinema/kandinsky2/slideshow.htm
http://vispo.com/dbcinema/kandinsky3/slideshow.htm
http://vispo.com/dbcinema/kandinsky4/slideshow.htm
http://vispo.com/dbcinema/kandinsky5/slideshow.htm
http://vispo.com/dbcinema/color1/slideshow.htm
http://vispo.com/dbcinema/color2/slideshow.htm
http://vispo.com/dbcinema/sunset/slideshow.htm

i'd only have one of these open at a time (for the sake of your computer's speed). give your browser all the screenspace you know how to give it for these. most of the images are 1280x1024.

the first pass through an image sequence is as fast as your internet connection bandwidth will allow. subsequent passes through the fully-loaded image sequence are quicker. it's like viewing an animated gif while it loads one frame at a time and then once it's fully loaded it speeds up. each frame needs to be

interesting in its own right and the difference between consecutive frames is greater than in 'normal cinema'.

you can adjust

1. the delay between images. each of the above has its own custom preset delay that i felt showed the sequence best. though it's probably different on different machines.

2. you can pause it/unpause (the "On/Off" button)

3. the checkbox (by default it's checked) determines whether the sequence will loop or exit at end to the thumbnails page for that sequence.

the ^ button takes you up a level in the project's tree structure.

the < and > buttons let you browse through the project at the current project level.

i'm working on a new feature in dbCinema where one may do screen recording into a sequence of bitmaps. The bitmaps could then be played by slideshow.htm or imported into premiere/final cut and so on.

ja

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22. Alan Sondheim

siddhi pose-performance by Nikuko

Mon 2 Jun 2008

---

siddhi pose-performance by Nikuko

This is preparation for object attachment. Fashion: Silhouette for posing in combination with minimal blue pattern for orientation.

Object attachment buries avatar bodies. Spatially, the body is lossy; dynamically, behavior remains to conjure the semblance of purposeful action. Here, Nikuko orients herself, poses periodically.

The pose is drawn out of the dynamics; the spectator, in the pose, pro- ceeds as if the narrative moment continued literally for all intents and purposes. The pose is the ridge or hinge of movement, the pause designat- ing the other, the viewer, designated by the viewer - part of a system of distribution. The pause ensures the viewer that the body is not the locus or victim of seizure. Every pause is a pose, every pose a pause, both intertwined with intentionality.

The pose is given as a gift, is for the other, is oriented; the orienta- tion of the pose defines the stance of the other in inverse relationship to occidental landscape perspective in which the vanishing-point might be considered the

locus of the viewer as well. But the pose draws in, puck- ers, the vanishing-point, which becomes a plane and punctum of intimacy.

Nikuko poses, there is no one in sight, but there is the camera, here literally one of obscura, that obscure little object A of desire for and by Nikuko, above all for Nikuko.

One of us moved the other, one of us aroused the other to action, to the recording-booth, to the wide-screen, to the embrace of the other who is identical, not equivalent, to the self-selving occurring, not to mention the dynamics of the same.

Ah, I reply, I can finally see her face.

http://www.alansondheim.org/pose.mov

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23. Maria Damon
Re: Bob Perelman's "JOKE"
Mon 2 Jun 2008

---

lots of those ladies, both first wave and second wave, had great senses of humor. they had to, to survive.

Barry Schwabsky wrote:
> I can't think of anyone it would be more of an honor to be compared to than the woman who constituted the first generation of (I assume you mean second-wave) feminism.
>
>
>
> ----- Original Message ----
> From: Marcus Bales <[redacted]>
> To: [redacted]
> Sent: Sunday, 1 June, 2008 6:39:31 PM
> Subject: Re: Bob Perelman's "JOKE"
>
> Like all jokes, it has a kernel of truth. Jokes are, of course, not THE truth, but
> exaggerations, diminishments, and other distancings from the truth. It's not true that
> ALL of that generation "write alike", but enough do so that one can joke about it. Of
> course, it's true of every "poetry generation" -- because if people didn't "write alike"
> there could be no categories called "poetry generations".

>
> My father used to say that difference between having a sense of what's funny and
> having a sense of humor is whether you can laugh when it happens to you instead of
> to some other guy.
>
> You don't want to be the first poetry generation whose distinguishing characteristic is
> that it's more like the first feminist generation than any other poetry generation: lacking
> a sense of humor, do you?
>
> In short, lighten up; learn not only to laugh at yourselves but to make fun of yourselves.
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> Marcus
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>> Bob's
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>> I was sitting in that room with the rest of the audience. There was
>> a gasp,
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>>

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24. Maria Damon

Re: she can MOVE FRUIT FROM ONE KIND OF TREE TO ANOTHER

Mon 2 Jun 2008

---

beautiful, Alan. Shades of "Sad-eyed lady of the lowlands..."

Alan Sondheim wrote:
> she can MOVE FRUIT FROM ONE KIND OF TREE TO ANOTHER
> she can MAKE OTHERS FALL ASLEEP OR WAKE AT WILL
> she can MAKE FIRE BLAZE FROM WEAPONS
> she can FLY THROUGH AIR
> she can SEE THROUGH WALLS

> she can TRANSFORM A CAVE INTO A PALACE AND SEAL THE EXITS
> she can REMOVE THE TUSKS AND TRUNK FROM AN ELEPHANT AND RESTORE THEM
> she can MAKE A KING SPEECHLESS AND RESTORE HIS SPEECH
> she can GENERATE DEMONS AND COMPLETE DEMONS
> she can END DROUGHT AND HEAL ILLNESS
> she can SUBDUE LIONS AND TIGERS AND BRING THEM TO FAITH
> she can REMOVE ARMS AND LEGS FROM SOLDIERS AND RESTORE THEM
> she knows ALL LANGUAGES AND ALL DOCTRINES
> she can EAT ENDLESSLY AND DRY UP WELL SPRINGS AND RESTORE THEM
> she can CUT OFF HER HEAD AND FLY THROUGH THE AIR AND RESTORE IT
> she can MOVE A BUFFALO AND HER CALF BACK TO THEIR HOME
> she is SAFE FROM ONE HUNDRED THOUSAND BLOWS WITH CUDGEL AND ARROW
> she can TURN AROUND ARROWS IN FULL FLIGHT
> she can TURN INTO AN OLD WOMAN AND BACK AGAIN
> she can SEE THINGS ANYWHERE IN THE WORLD
> she knows ALL FUTURE AND ALL PAST EVENTS
> she meditates FOR DAYS ON END WITHOUT SLEEP OR DRINK OR FOOD
> she can HOLD SEVEN HUNDRED UMBRELLAS ABOVE HER WITHOUT TOUCHING THEM
> she can RAISE THE DEAD AND RESTORE THEM TO DEATH
> she can BE IN SEVERAL PLACES AT ONCE
> she can TRAVEL INSTANTANEOUSLY FROM ONE PLACE TO ANOTHER
> she can MAKE SMALL THINGS ENORMOUS AND ENORMOUS THINGS SMALL
> she can MAKE DEVOTIONAL IMAGES CRUMBLE AND RESTORE THEM
> she can CARRY A TEMPLE ON HER BACK
> she can CLIMB ENDLESS STAIRS AND OTHERS CANNOT FOLLOW HER
> she fits THOUSANDS OF PEOPLE INTO A TINY CORNER OF A CAVE OR HOUSE
> she disappears AND APPEARS AT WILL
> she conquers DEATH
> she eats CORPSES URINE EXCREMENT SEMEN MENSTRUAL BLOOD
> her slightest MOVEMENT TRANSFORMS WORLDS
> her dance CREATES AND ANNIHILATES WORLD
> she loosens BOUND ANIMALS AND RELEASES THEM
> she can WALK ON WATER AND WALK THROUGH FLAMES
> she can CAUSE THE EARTH TO QUAKE AND FLOWERS TO FALL LIKE RAIN
> she can DISCOVER HIDDEN TREASURES

> she can WALK THROUGH WALLS AND CLIFFS
> she can SEAL CAVES AND CREATE GREAT HALLS WITHIN THEM
> she can MAKE HERSELF INVISIBLE AND MAKE HERSELF VISIBLE AGAIN
> she can CREATE OVERWHELMING TEMPESTS
> she can SUBDUE SNAKES AND OTHER WILD ANIMALS
> she can SING PERFECT SONGS OF HER OWN DEVISING
> she can ALLEVIATE THE SUFFERINGS OF THE ELDERLY
> she can ALLEVIATE THE SUFFERINGS OF THE POOR
> she can SCORCH CLOTHES AND RESTORE THEM
> she can READ MINDS CLOSE BY AND AT A DISTANCE
> she can EAT ANY SORT OF IMPURITIES
> she can LAUGH AN EIGHT FOLD LAUGHTER
> she can DRAW STELES AND JEWELS FROM THE GROUND
> she can ERECT VAST PALACES AT AN INSTANT
> she extracts POISON FROM WATER AND WALKS THROUGH BLAZING FLAMES
> she can CHOOSE THE DATE AND TIME OF HER DEATH
> she can MAKE DRUMS AND MUSICAL INSTRUMENTS TO SOUND BY THEMSELVES
> her steps MEASURE GREAT OR TINY DISTANCES AT HER WILL
> her gaze CAN SHATTER AND RESTORE ANYTHING
> she can TRANSFORM HERSELF INTO A SKELETON AND A RAINBOW BODY
> her gaze CAN OPEN CAVES IN SOLID ROCK AND SEAL THEM AGAIN
> she remembers HER PAST AND FUTURE BIRTHS
> she can TARRY WITH CONSORTS WITH OR WITHOUT ELABORATION
> she can SELF ILLUMINATE
> she can WALK AIMLESSLY DAY AND NIGHT
> she can SPREAD THE SCENT OF PERFUMES IN EVERY DIRECTION
> she can SIT LIE OR WALK IN MID AIR
> she can WEAR APRONS OF BONES
> she is FLEET FOOTED
> she changes THE COLOR OF HER BODY AT WILL

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25. Maria Damon

Re: What is a failde poet?

Mon 2 Jun 2008

---

this is fascinating. i wd describe myself that way but i'm trying to re-understand failure, esp the concept of the "failed career" by contemplating, among other things, the career trajectory of iggy pop. for a while i used the term "poète manqué," because it had a sonic resonance with "poet-monkey,"

adding a light touch. i think "failed poet" is a term used for people who may have had aspirations to be a poet in the most conventional sense but ended up channeling their poetic energies in less obviously generic ways; novels, scholarship, everyday life, child-rearing, etc.

Doug Holder wrote:
> What is a failed poet?
>
> can be found on Boston Area Small Press and Poetry Scene
> http://dougholder.blogspot.com
>
>
>
> I posed this question to poets of my acquaintance: "What is a failed poet?" I
> hear the term used all the time, but what does it mean? How do you define a
> failed poet? Is there such a thing? Below are some very thought provoking
> answers to this question I posed:
>
>
>
> A failed poet can be a mainstream adherent who buckled to society's
pressure
> against artistic commitment and stopped producing work in order to "act like
a
> grownup" or "get a real job." Worse than this type of poet, however, is the
> practicing, productive poet who never reaches his or her full potential out of
> fear of offending readers or popular poetic figures and theorists.
>
> An artist who holds back, obeying current rules or trends whether or not they
> challenge or showcase individualized craft, generally frustrates readers as
well
> as himself by writing safe for decades. An artist who lacks personal integrity
is
> the worst poetic failure of all.
>
> --Mignon King (co-editor of Bagel Bards 3 Anthology)
>
>
>
> Just off the top of my head, a failed poet is one who doesn't write.
>
> --Tam Lin Neville (editor “Off the Grid Press”)

>
>
> Even Faulkner, you know, described himself as a failed poet. Raymond
> Chandler, failed poet, found his talent late in life...writing crime novels. I was
> not familiar with the term. Sounds like a good subject for a funny poem.
>
> --Ed Meek (author of “Walk Out”)
>
>
>
> Thanks for the prompt. A quick search turned up Wordsworth, Faulkner,
> Raymond Chandler, J Alfred Prufrock (Eliot by extension?), and Alexander
> Wilson, father of American ornithology all as "failed poets."
> There is something a little precious about the idea of calling oneself a failed
> poet (Oh, I couldn't possibly...), and most of the above (admittedly
> abbreviated) list used failure as a catalyst for something else. What is a
> successful poet?
>
> --Valerie Lawson (coeditor of “Third Coast” magazine)
>
>
> To answer your question, first let us ask what is a failed human being. If the
> question promotes strict answers then we will have strict answers to the
> question “What is a failed poet”.
>
> But then let us particularize the query to other categories as well and ask the
> question:
>
>
> What is a failed flower?
> What is a failed kitten?
> What is a failed cow?
> What is a failed elephant ?
> What is a failed worm?
>
> And then ask:
> What is a failed baby?
>
> And then ask again:
> What is a failed planet?
> Or what is a failed solar system?
> Or what is a failed galaxy?

>
> I have a preferred answer. It is that if anyone of those things had cause to
> exist and have fulfilled their existence in any way, according to any place on a
> range of some Platonic ideal that listed things from low to high, good to bad,
> quick to slow, sweet to sour, heavy to light and so forth, then they would
> have to be called successful. That is: they would be successful if they
> performed their state of existence along any particular position in the entire
> range of their performance.
>
> I often quietly reflect on of Grey's Elegy In A Country Churchyard. We are all
> are unknown and our Fulfillment is unknown. We all deserve quiet
> contemplation and fond consideration. It seems harsh to speak of a "failed
> poet". Might it be more a reflection on us who ask the question then on the
> thing the question is being asked of?
>
> Sidewalk Sam (founder of "ArtsFirst"—Boston, Mass.)
>
>
>
> A failed poet is a person who loves language, but they cannot express in
> words the bridge to the other world where poetry is supposed to take you. I
> am a failed poet because I cannot attain the lean, carved from the air grace
> of the poet's I most admire. I've written only a handful of poems at that level.
> So, I write what I call spoken songs, and I write fiction.
> A lot of fiction writers are failed poets. They started out as poets but couldn't
> take the heat.
> A failed poet could also be a shadow artist who wanted to write but became a
> talker and an alcoholic instead.
>
> C.D. Collins (author of "Blue Land" -- Polyho Press)
>
>
> I have to hand it to CD, because whether or not she agrees with it, the
> woman is a poet because she authentically uses original language and
> phrasing. Her narratives use repetition and musical phrasing like all great
> modern lyric poets. As for the mint juleps…we'll that's another story.
Someone
> I once loved said that writing poetry is largely a thankless task, and in that
> sense, for those of us still "in the "Tower of Song" no matter what degree,
> well, we fail and succeed. It's the love of language and the compulsion to
> capture something beautiful, weird or hidden about the world that makes
> anyone a good poet.

>
> Lo Galluccio (author of “Hot Rain”)
>
>
>
>
> If your poems falls in the forest and nobody hears it you have failed
> as a poet. Poets write to be read, to be heard---if poets don't put
> themselves in the position to be heard, either by not working hard
> enough to be good or are not being good enouth to be published and read-
> --then they have failed. They have failed if they fail to make people
> care about what they write. It is a no brainer that they care about
> their own writing---not a measurement of success.
>
> Tim Gager (founder Dire Literary Series—Cambridge, Mass./ author of "this
is
> where you go when you are gone")
>
>
>
>
> I tell my workshop students that there is no such thing as a bad poem, as
> long as the poet is happy with it. It's all about what purpose the poem serves
> for the poet. I've learned from students that there are multifold reasons to
> write poetry: Some are closet poets who write strictly for themselves; some
> like to journal with poetry; others want to write social/political commentaries
> in verse; one student wanted only to write poems for his girlfriend; another
> wanted to write poetry in order to become a better, more concise newspaper
> reporter. The list could go on. So who outside of poets themselves, is
qualified
> to determine how well a poem executes the purpose for which it was written.
>
> If one wishes to write for publication, there are of course standards, but
> these vary drastically, depending on editors' likes and dislikes. Poets
> sometimes feel "failed" if they keep getting rejections from editors with a
> different definition of merit than they have. That doesn't mean there aren't
> editors elsewhere who would like and publish the same poems.
>
> And getting published doesn't always mean the poet is satisfied that her/his
> work is good either. William Faulkner said, "I'm a failed poet. Maybe every
> novelist wants to write poetry first, finds he can't and then tries the short
> story, which is the next most demanding form after poetry. And failing at

that,
> only then does he take up novel writing." Yet both Faulkner's first nationally
> published works, the poem “L’Apres-Midi d’un faune," and his first published
> book, The Marble Faun, were poetry. Was his poetry good? At least his
> publishers thought so. But it was Faulkner's own expectations that compelled
> him to consider himself a failed poet.
>
> It's easy for those of us involved in the publishing part of poetry to develop
> stringent definitions of excellence. And where has this gotten poetry, when
> most Americans think they don't like poetry because they can't relate to it?
>
> Ellaraine Lockie (author of “Finishing Lines”)
>
>
> When I announced to my mom that I wanted to be a writer she wearily told
> me that I came by it naturally and that I came from a long line of failed and
> petty literati. I’ve often thought about what that means and Liz (my
> daughter) and I had a long debate about it. Our conclusion is that a failed
> writer is someone who has put their heart and soul into their writing with no
> lasting results. We all know poets who thrive on being “poets” without much
> output. I’m sure they anguish over their work but the results are, to put it
> politely, trivial. Our conclusion that it was better to be a petty literati than a
> failed one. I’m still not sure I agree, but a part of me would much prefer to go
> down swinging for the fence in the majors than being a position player in a
> very minor league.
>
> Steve Glines (founder of the “Wilderness House Literary Review”)
>
> There is no such thing as a failed poet. What gives someone the right to call a
> poet a failure? A poet can only fail if he stops writing. Just write. I hate all
> this labeling. To summarize: “There is no such thing!
>
> Gloria Mindock (founder of Cervena Barva Press)
>
>
> maybe a failed poet is one who doesn't attempt to capture what s/he feels
> and thinks through language . . . perhaps s/he is one who loses touch with
> the impulse to write . . . maybe a failed poet is one who never finds another
> with the capacity to sense the works / words as "instruments of evocation"
> (using Christopher Wilmarth's words for his sculptures) . . . maybe a failed
> poet is a poet, acknowledging that there may inevitably be distance between
> impulse / intention and word-form . . . in Japan there is / was a tradition of a

> sort of savoring of failure, related to the experience of pathos, passing, and
> poignancy . . .
>
>
> Eytan Fichman (professor Boston Architectural Center--Boston, Mass.)
>
>
> Maybe a more sensible question is what is the definition of a poet? What is
> poetry? And who has the qualifications to make these definitions or
> determinations? What makes a succesful poet? Sales? Media attention? The
> number of publications you are published in? Pimping yourself? I dare say
there
> are not that many poets around who have read the work of Gene Ruggles,
> considered by many to be an important poet, but who had only one book
> published (Lifeguard In the Snow, University of Pittsburg Press). Does that
> make him a failed poet? I think not!!! And the idea that everyone is a poet is
> absurd, just as absurd that if you write a poem and you are happy with it,
> that this somehow makes you a poet.
>
> I think the suffering of those people in Burma and China are far more
important
> than an exercise on what is a failed poet.
>
> a.d. winans (founder of Second Coming Press-)
>
>
> I think the worst version of a failed poet is one who has never tapped into his
> or her deepest private self and it inside-out for the public. Like digging deep
> past the skin, the tissue and the muscle for the humming tuning fork in the
> marrow and letting it resonate on the page for the whole world to see....if this
> is not accomplished then the poet has failed and his poems are soulless and
> the equivalent to crossword puzzles.
>
> --rob plath (author of poetry collection "Ashtrays and Bulls")
>
>
>
> I've been giving more thought to failure. It seems to me that failure is an
> inability to achieve what one has set to accomplish. And the concept that if
> one is satisfied with one's own work and chooses not to publish, they too
> might be a success. I have a friend or two who's shrink told them to write
> poetry and/or memoir as a method of dealing with their issues. If it helped

and
> they never sent them out, are they success or failures? Then there is the
> poet who sends poetry to magazine "a" and is rejected, but magazine "b"
> accepts. What does that mean for the poet? Your question is an interesting
> rhetorical exercise with no right and no wrong, no answer to success or
failure.
>
> Zvi Sesling (founder of the "Muddy River Review)
>

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26. Maria Damon
Re: Bob Perelman's "JOKE"
Mon 2 Jun 2008

---

isn't it possible that he was making a joke out of what everyone used to say abt the Language poets? sorta like "tastes like chicken..." riffing on a knee-jerk response about anything new that makes it sound like you're in an authoritative position to pass judgment.

Jason Quackenbush wrote:
> as a younger poet, i really don't care what bob perelman thinks about
> my generation and i'm sure he's never read me anyway. it's fine.
> here's a joke I made up to throw back at him:
> Q: How can you tell the difference between good language poetry and
> bad language poetry?
> A: Bad language poetry says "by Bob Perelman" under the title
> *audience groans*
>
> Anyway, i'm self publishing my first book in the fall, and everyone
> should buy it. particularly folks of Perelman's generation who can
> thentell me who else of my generation thati writelike.
>
> in the meantime i'm not going to worry about this all that much.
>
>
> On May 31, 2008, at 1:02 AM, CA Conrad wrote:
>
>> The recent Jerome Rothenberg event in Philadelphia is where he told his
>> "joke" about younger poets, and you can listen or watch (MP3 or
>> video) at
>> this link:
>>

>> http://writing.upenn.edu/~whfellow/rothenberg.html
>>
>> You will want to use the link to the second day for the Rothenberg
>> conversation and Q&A with Al Filries. Perelman appears about three
>> quarters
>> through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND
>> Q&A, it's
>> TERRIFIC! (In particular I liked Lee Ann Brown's question for
>> Rothenberg,
>> you'll want to hear this entire event!)
>>
>> But when Bob Perelman tells his "joke" Rothenberg is talking about
>> the fact
>> that having been involved with poetry for a very long time that it's
>> hard
>> for him to keep in touch with everything that's going on now. He then
>> says
>> to Perelman sitting close by that after his own generation, and Bob's
>> generation, that the newer poets... And then Bob finishes Rothenberg's
>> sentence for him with, "--you mean that they all write alike!"
>>
>> I was sitting in that room with the rest of the audience. There was a
>> gasp,
>> and I know that it wasn't my gasp alone!
>>
>> Rothenberg then shakes his head and laughs nervously and says NO NO
>> NO NO,
>> they don't all write alike, that's not what I'm saying!
>>
>> And then Al Filreis says, "You heard it here first, Bob Perelman says
>> you
>> all write alike, that's P-E-R-E-L-M-A-N."
>>
>> Bob takes the microphone at that point, and the first thing he says
>> is that
>> he was just JOKING when he said younger poets all write alike. Then it's
>> forgotten.
>>
>> But not forgotten.
>>
>> I remember very clearly the tone he used, which is why it was an arrow

>> strike. But maybe that WAS part of the "joke." ? I listened to it again
>> online just the other night, and it was pretty much fashioned like a
>> quick,
>> pointed statement.
>>
>> Could it be that the reaction he was feeling from the rest of the
>> audience,
>> and Rothenberg's reaction, and Filreis's reaction, made him turn it
>> into a
>> joke?
>>
>> Am I accusing Bob Perelman of lying? Well, maybe a white lie. A
>> save-face
>> lie.
>>
>> BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.
>>
>> Let's suppose it WAS a joke. HOW is such a joke funny, and who was it
>> funny
>> for I ask? Why would it be funny? Is it funny because it's something
>> he has
>> heard before and he DOES NOT AGREE with it but is MOCKINGLY saying
>> younger
>> poets all write alike IN DEFENSE of younger poets?
>>
>> Is Bob Perelman the GREAT champion of younger poets? Is he coming to
the
>> rescue by making a joke of the joke of others who are ACTUALLY NOT
>> joking?
>>
>> And who are these others, if there are others?
>>
>> Hmmm. Who is saying such things in Perelman's presence that would
>> upset him
>> so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob
>> Perelman
>> thinking, "Well, they're simply NOT reading younger poets if they think
>> THAT!"
>>
>> Because clearly, in my mind, SOMEONE is NOT reading younger poets if
>> they
>> think that, because I read a lot of poets my age and younger, and

>> there's NO
>> WAY I would ever say we're all writing alike! But WHO is thinking
>> this, and
>> saying this out loud in front of Bob Perelman? We need to THANK Bob of
>> course for making that "joke" on our behalf. AND SO PUBLICLY I want add,
>> into a microphone while the video camera and sound equipment was
>> mowing down
>> his sound particles to SEND HIS BRAVE message to those who would DARE
>> attack
>> the younger poets!
>>
>> What is ACTUALLY funny about the joke for me is how over the years I've
>> defended Bob and his friends when people have said that the LANGUAGE
>> Poets
>> all write alike. This is something I've heard consistently. I heard
>> it when
>> I was a teenager before I knew who they were and what they were
>> thinking and
>> writing. Lucky for me I've always been someone who wants to check out
>> what
>> everyone is being such a Hater about.
>>
>> Eventually I had read enough and was prepared enough to confront this
>> statement, "What are you talking about!? Who have you read!? What
>> have you
>> read!?" Not once did one of these parrots have an answer which led me to
>> believe that they had ACTUALLY read a single LANGUAGE Poet! They were
>> merely
>> repeating some bullshit statement their bullshit poetry workshop leaders
>> (who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE
Poet!) had
>> said.
>>
>> BECAUSE, REALLY, if you think they all write alike have you actually
>> READ
>> THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and
>> Hejinian, and there were no names on the poems, you would know who
wrote
>> what, or at least would notice these to be four very distinct voices.
>> Poetry
>> is a tea party to some, it seems! A fancy luxury instead of
>> indispensable

>> investigation! I say it seems to be this to those who would make such
>> ridiculous statements about LANGUAGE Poets for being LAZY readers and
>> half-assed, half-interested poets! And now I also say it to those
>> ill-read
>> gossips behind Bob Perelman's "joke."
>>
>> In the end younger poets must learn to persevere, like the LANGUAGE
>> Poets
>> have, because I FOR ONE feel poets of my generation and younger are
>> writing
>> some pretty damned HOT poems! I wouldn't trade this time with any other!
>>
>> FUCK THE HALF-INTERESTED LOUTS!
>>
>> CAConrad
>> http://PhillySound.blogspot.com

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27. George Bowering
Re: Bob Perelman's "JOKE"
Mon 2 Jun 2008

Saw that one coming.

On Jun 1, 2008, at 10:36 PM, Barry Schwabsky wrote:

> *I can't think of anyone it would be more of an honor to be compared to than the woman who constituted the first generation of (I assume you mean second-wave) feminism.*
>
> *----- Original Message ----*
> *From: Marcus Bales <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, 1 June, 2008 6:39:31 PM*
> *Subject: Re: Bob Perelman's "JOKE"*
>
> *Like all jokes, it has a kernel of truth. Jokes are, of course, not THE truth, but exaggerations, diminishments, and other distancings from the truth. It's not true that ALL of that generation "write alike", but enough do so that one can joke about it. Of course, it's true of every "poetry generation" -- because if people didn't "write alike"*

there could be no categories called "poetry generations".

My father used to say that difference between having a sense of what's funny and having a sense of humor is whether you can laugh when it happens to you instead of to some other guy.

You don't want to be the first poetry generation whose distinguishing characteristic is that it's more like the first feminist generation than any other poetry generation: lacking a sense of humor, do you?

In short, lighten up; learn not only to laugh at yourselves but to make fun of yourselves.

Marcus

On 31 May 2008 at 4:02, CA Conrad wrote:

The recent Jerome Rothenberg event in Philadelphia is where he told his "joke" about younger poets, and you can listen or watch (MP3 or video) at this link:

http://writing.upenn.edu/~whfellow/rothenberg.html

You will want to use the link to the second day for the Rothenberg conversation and Q&A with Al Filries. Perelman appears about three quarters through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND Q&A, it's TERRIFIC! (In particular I liked Lee Ann Brown's question for Rothenberg, you'll want to hear this entire event!)

But when Bob Perelman tells his "joke" Rothenberg is talking about the fact that having been involved with poetry for a very long time that it's hard for him to keep in touch with everything that's going on now. He then says to Perelman sitting close by that after his own generation, and Bob's

generation, that the newer poets... And then Bob finishes Rothenberg's sentence for him with, "--you mean that they all write alike!"

I was sitting in that room with the rest of the audience. There was a gasp, and I know that it wasn't my gasp alone!

Rothenberg then shakes his head and laughs nervously and says NO NO NO NO, they don't all write alike, that's not what I'm saying!

And then Al Filreis says, "You heard it here first, Bob Perelman says you all write alike, that's P-E-R-E-L-M-A-N."

Bob takes the microphone at that point, and the first thing he says is that he was just JOKING when he said younger poets all write alike. Then it's forgotten.

But not forgotten.

I remember very clearly the tone he used, which is why it was an arrow strike. But maybe that WAS part of the "joke." ? I listened to it again online just the other night, and it was pretty much fashioned like a quick, pointed statement.

Could it be that the reaction he was feeling from the rest of the audience, and Rothenberg's reaction, and Filreis's reaction, made him turn it into a joke?

Am I accusing Bob Perelman of lying? Well, maybe a white lie. A save-face lie.

BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

Let's suppose it WAS a joke. HOW is such a joke funny, and who was it funny for I ask? Why would it be funny? Is it funny because it's something he has

heard before and he DOES NOT AGREE with it but is MOCKINGLY saying younger poets all write alike IN DEFENSE of younger poets?

Is Bob Perelman the GREAT champion of younger poets? Is he coming to the rescue by making a joke of the joke of others who are ACTUALLY NOT joking?

And who are these others, if there are others?

Hmmm. Who is saying such things in Perelman's presence that would upset him so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob Perelman thinking, "Well, they're simply NOT reading younger poets if they think THAT!"

Because clearly, in my mind, SOMEONE is NOT reading younger poets if they think that, because I read a lot of poets my age and younger, and there's NO WAY I would ever say we're all writing alike! But WHO is thinking this, and saying this out loud in front of Bob Perelman? We need to THANK Bob of course for making that "joke" on our behalf. AND SO PUBLICLY I want add, into a microphone while the video camera and sound equipment was mowing down his sound particles to SEND HIS BRAVE message to those who would DARE attack the younger poets!

What is ACTUALLY funny about the joke for me is how over the years I've defended Bob and his friends when people have said that the LANGUAGE Poets all write alike. This is something I've heard consistently. I heard it when I was a teenager before I knew who they were and what they were thinking and writing. Lucky for me I've always been someone who wants to check out what everyone is being such a Hater about.

Eventually I had read enough and was prepared enough to confront

*this
statement, "What are you talking about!? Who have you read!? What have you
read!?" Not once did one of these parrots have an answer which led me to
believe that they had ACTUALLY read a single LANGUAGE Poet! They were merely
repeating some bullshit statement their bullshit poetry workshop leaders
(who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE Poet!) had
said.*

*BECAUSE, REALLY, if you think they all write alike have you actually READ
THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and
Hejinian, and there were no names on the poems, you would know who wrote
what, or at least would notice these to be four very distinct voices. Poetry
is a tea party to some, it seems! A fancy luxury instead of indispensable
investigation! I say it seems to be this to those who would make such
ridiculous statements about LANGUAGE Poets for being LAZY readers and
half-assed, half-interested poets! And now I also say it to those ill-read
gossips behind Bob Perelman's "joke."*

*In the end younger poets must learn to persevere, like the LANGUAGE Poets
have, because I FOR ONE feel poets of my generation and younger are writing
some pretty damned HOT poems! I wouldn't trade this time with any other!*

FUCK THE HALF-INTERESTED LOUTS!

*CAConrad
http://PhillySound.blogspot.com*

*--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.524 / Virus Database: 269.24.4/1476 - Release Date:*

> *5/31/2008 12:25 PM*

Giorgio Bowering, gent.
Just a visitor here.

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28. Elizabeth Switaj

Re: Art Review - 'Glossolalia' - ‘Glossolalia -//Entartete Kunst--First show of Outsider/Insider

Mon 2 Jun 2008

Yes, of course, the other side of equal footing: instead of saying both are equally good, say both are equally bad-- calling people dogs rather than calling dogs people would be an analogue. One could certainly go back earlier than the beginning of the 20th Century to find artists taking inspiration in 'outside' 'art' perhaps not recognized as such. We can think of Byron's interest in Oriental architecture, costume, etc., and he is merely the most obvious example from his time. The Muse, too, could be viewed as a figure for the outside from which some artists wish to draw inspiration.

As for Breton's approach, there's something quite troubling to me about placing authenticity in clinical mental illness. Does it not give the power of identity to the ultimate insider, the psychiatrist who already holds so very much power?

(Forgive me if some of this is unclear; we've been suffering a wave of electrical storms, and while the lights are gorgeous, the pressure changes are playing havoc with my head.)

EKS

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29. Sam Ladkin

Peter Manson 4th June, Cambridge, UK

Mon 2 Jun 2008

[apologies if you receive this more than once]

Dear All,
Delighted to announce that

PETER MANSON

will be reading
@ 8.30pm
WEDNESDAY 4TH JUNE

The Shop, 18 Jesus Lane
Cambridge, UK

ALL ARE WELCOME

In order celebrate publication of his new collection
Between Cup and Lip (Miami University Press, 2008) - details below.

Entrance is FREE though we will be raising money to support

FRANCES KRUK and SEAN BONNEY

Please also remember the benefit reading for them at the

THE LEATHER EXCHANGE
15 Leathermarket Street, London Bridge, SE1 3HN
5 JUNE 2008, 7pm
£10 or £3 students/unwaged
Featuring:

FRANCES KRUK SEAN BONNEY JEFF HILSON ANDREA BRADY EMILY CRITCHLEY JOW LINDSAY KESTON SUTHERLAND DANIEL KANE MARK JACKSON STEVE WILLEY KARLIEN VAN DEN BEUKEL SOPHIE ROBINSON BEN WATSON ADRAIN CLARKE WILL ROWE MJ WELLER PETER MANSON MATT FFYTCHE PETER JAEGER ULLI FREER ALAN HALSEY GERALDINE MONK ELIZABETH JAMES ROB HOLLOWAY HARRY GILONIS LAWRENCE UPTON JOHAN DE WIT ROGER PELLET TIM ATKINS

For more information contact [redacted]

BETWEEN CUP AND LIP

Miami University Press is pleased to announce the publication of Peter Manson's Between Cup and Lip.

Between Cup and Lip, Peter Manson's first American book publication, contains 18 years of previously uncollected work. The book forms the missing link between two collections published in Britain, For the Good of Liars (Barque, 2006) and Adjunct: An Undigest (Edinburgh Review, 2005), demonstrating the continuum between the prosodically–dense, endlessly considered poetry of the former and the procedural work of the latter. Manson has taught at Cambridge University and other institutions. He lives in Glasgow, where he edits the small press Object Permanence.

"'Ah more eh…oh oh'. In the light of Faraday's candle Coleridge channels Loewenhoek and Whalen (I was thinking) as Peter Manson shakes the frayed carpet of culture and, as a fearless Duprat caddis fly larva, makes jewels from the motes. Even the bits of themselves the poems create make interesting

shadows. 'Groups of words which didn't describe the image but which were it'. Yes. Wit, intelligence, a dispassionate view of self: plus images that are not words. Nothing to want for in this excellent book that moved my chitin heart." —Tom Raworth

"Peter Manson is the language veterinarian, elbow-deep in the mysterious interior of our discourse, groping intimately to clutch the dark beauty of its palpitating offals, approaching the apparatus of its speech-making from entirely the wrong direction. If every word was once an animal, then every animal was harmed in the making of this book." —Chris Goode

There are two ways to order the book (more news about UK distribution later). You can order it via the Miami University Press website at http://www.orgs.muohio.edu/mupress/details/manson_cupandlip.htm. Click on the price ($15) and you'll be taken to the online store of Pathway Books. For international orders, email [redacted] for information about shipping charges.

After the boxes land at Small Press Distribution in Berkeley—early next week, I'd think--it will be available via SPD at http://www.spdbooks.org/. SPD offers a variety of international shipping options.

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30. Grant Jenkins
contact info for Anselm Berrigan
Mon 2 Jun 2008

If you have an email address or other contact info for Anselm Berrigan, would you please backchannel me? Thanks!

Grant Matthew Jenkins, Asst. Prof.
Director of the Writing Program
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

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31. Murat Nemet-Nejat
A remarkable photographer -Erdal Kinaci
Mon 2 Jun 2008

I am giving you the website of an incredible Turkish photographer, Erdal Kinaci, who lives in Anatolia. Particularly incredible are the photos he took while working in a brothel:

http://www.pixelbasedlifeforms.net/demo/erdalkinaciportfolio.html

Ciao,

Murat

↑ Index

32. Ryan Daley
Re: What is a failde poet?
Mon 2 Jun 2008

Dear Doug,

I discuss the idea of failure in poetry at my blog, Giver. You may read that here: http://charitablegiving.blogspot.com/

Best,

Ryan Daley

On Sun, Jun 1, 2008 at 6:26 PM, Doug Holder <[redacted]> wrote:

> *What is a failed poet?*
>
> *can be found on Boston Area Small Press and Poetry Scene*
> *http://dougholder.blogspot.com*
>
> *I posed this question to poets of my acquaintance: "What is a failed poet?" I*
> *hear the term used all the time, but what does it mean? How do you define a*
> *failed poet? Is there such a thing? Below are some very thought provoking*
> *answers to this question I posed:*
>
> *A failed poet can be a mainstream adherent who buckled to society's pressure*
> *against artistic commitment and stopped producing work in order to "act like a*
> *grownup" or "get a real job." Worse than this type of poet, however, is the*
> *practicing, productive poet who never reaches his or her full potential out of*
> *fear of offending readers or popular poetic figures and theorists.*
>
> *An artist who holds back, obeying current rules or trends whether or not they*
> *challenge or showcase individualized craft, generally frustrates readers as well*

*as himself by writing safe for decades. An artist who lacks personal integrity is
the worst poetic failure of all.*

--Mignon King (co-editor of Bagel Bards 3 Anthology)

Just off the top of my head, a failed poet is one who doesn't write.

--Tam Lin Neville (editor "Off the Grid Press")

*Even Faulkner, you know, described himself as a failed poet. Raymond Chandler, failed poet, found his talent late in life...writing crime novels. I was
not familiar with the term. Sounds like a good subject for a funny poem.*

--Ed Meek (author of "Walk Out")

*Thanks for the prompt. A quick search turned up Wordsworth, Faulkner, Raymond Chandler, J Alfred Prufrock (Eliot by extension?), and Alexander Wilson, father of American ornithology all as "failed poets."
There is something a little precious about the idea of calling oneself a failed
poet (Oh, I couldn't possibly...), and most of the above (admittedly abbreviated) list used failure as a catalyst for something else. What is a successful poet?*

--Valerie Lawson (coeditor of "Third Coast" magazine)

*To answer your question, first let us ask what is a failed human being. If the
question promotes strict answers then we will have strict answers to the question "What is a failed poet".*

*But then let us particularize the query to other categories as well and ask the
question:*

*What is a failed flower?
What is a failed kitten?
What is a failed cow?
What is a failed elephant ?*

What is a failed worm?

And then ask:
What is a failed baby?

And then ask again:
What is a failed planet?
Or what is a failed solar system?
Or what is a failed galaxy?

I have a preferred answer. It is that if anyone of those things had cause to
exist and have fulfilled their existence in any way, according to any place on a
range of some Platonic ideal that listed things from low to high, good to bad,
quick to slow, sweet to sour, heavy to light and so forth, then they would
have to be called successful. That is: they would be successful if they
performed their state of existence along any particular position in the entire
range of their performance.

I often quietly reflect on of Grey's Elegy In A Country Churchyard. We are all
are unknown and our Fulfillment is unknown. We all deserve quiet
contemplation and fond consideration. It seems harsh to speak of a "failed
poet". Might it be more a reflection on us who ask the question then on the
thing the question is being asked of?

Sidewalk Sam (founder of "ArtsFirst"—Boston, Mass.)

A failed poet is a person who loves language, but they cannot express in
words the bridge to the other world where poetry is supposed to take you. I
am a failed poet because I cannot attain the lean, carved from the air grace
of the poet's I most admire. I've written only a handful of poems at that level.
So, I write what I call spoken songs, and I write fiction.
A lot of fiction writers are failed poets. They started out as poets but couldn't
take the heat.
A failed poet could also be a shadow artist who wanted to write but became a
talker and an alcoholic instead.

C.D. Collins (author of "Blue Land" -- Polyho Press)

I have to hand it to CD, because whether or not she agrees with it, the woman is a poet because she authentically uses original language and phrasing. Her narratives use repetition and musical phrasing like all great modern lyric poets. As for the mint juleps…we'll that's another story. Someone
I once loved said that writing poetry is largely a thankless task, and in that
sense, for those of us still "in the "Tower of Song" no matter what degree, well, we fail and succeed. It's the love of language and the compulsion to capture something beautiful, weird or hidden about the world that makes anyone a good poet.

Lo Galluccio (author of "Hot Rain")

If your poems falls in the forest and nobody hears it you have failed as a poet. Poets write to be read, to be heard---if poets don't put themselves in the position to be heard, either by not working hard enough to be good or are not being good enouth to be published and read---then they have failed. They have failed if they fail to make people care about what they write. It is a no brainer that they care about their own writing---not a measurement of success.

Tim Gager (founder Dire Literary Series—Cambridge, Mass./ author of "this is
where you go when you are gone")

I tell my workshop students that there is no such thing as a bad poem, as long as the poet is happy with it. It's all about what purpose the poem serves
for the poet. I've learned from students that there are multifold reasons to
write poetry: Some are closet poets who write strictly for themselves; some like to journal with poetry; others want to write social/political commentaries
in verse; one student wanted only to write poems for his girlfriend; another
wanted to write poetry in order to become a better, more concise newspaper reporter. The list could go on. So who outside of poets themselves, is qualified
to determine how well a poem executes the purpose for which it was written.

If one wishes to write for publication, there are of course standards, but these vary drastically, depending on editors' likes and dislikes. Poets sometimes feel "failed" if they keep getting rejections from editors with a different definition of merit than they have. That doesn't mean there aren't editors elsewhere who would like and publish the same poems.

And getting published doesn't always mean the poet is satisfied that her/his work is good either. William Faulkner said, "I'm a failed poet. Maybe every novelist wants to write poetry first, finds he can't and then tries the short story, which is the next most demanding form after poetry. And failing at that, only then does he take up novel writing." Yet both Faulkner's first nationally published works, the poem "L'Apres-Midi d'un faune," and his first published book, The Marble Faun, were poetry. Was his poetry good? At least his publishers thought so. But it was Faulkner's own expectations that compelled him to consider himself a failed poet.

It's easy for those of us involved in the publishing part of poetry to develop stringent definitions of excellence. And where has this gotten poetry, when most Americans think they don't like poetry because they can't relate to it?

Ellaraine Lockie (author of "Finishing Lines")

When I announced to my mom that I wanted to be a writer she wearily told me that I came by it naturally and that I came from a long line of failed and petty literati. I've often thought about what that means and Liz (my daughter) and I had a long debate about it. Our conclusion is that a failed writer is someone who has put their heart and soul into their writing with no lasting results. We all know poets who thrive on being "poets" without much output. I'm sure they anguish over their work but the results are, to put it politely, trivial. Our conclusion that it was better to be a petty literati than a failed one. I'm still not sure I agree, but a part of me would much prefer to go down swinging for the fence in the majors than being a position player in a

very minor league.

Steve Glines (founder of the "Wilderness House Literary Review")

There is no such thing as a failed poet. What gives someone the right to call a
poet a failure? A poet can only fail if he stops writing. Just write. I hate all
this labeling. To summarize: "There is no such thing!

Gloria Mindock (founder of Cervena Barva Press)

maybe a failed poet is one who doesn't attempt to capture what s/he feels
and thinks through language . . . perhaps s/he is one who loses touch with
the impulse to write . . . maybe a failed poet is one who never finds another
with the capacity to sense the works / words as "instruments of evocation"
(using Christopher Wilmarth's words for his sculptures) . . . maybe a failed
poet is a poet, acknowledging that there may inevitably be distance between
impulse / intention and word-form . . . in Japan there is / was a tradition of a
sort of savoring of failure, related to the experience of pathos, passing, and
poignancy . . .

Eytan Fichman (professor Boston Architectural Center--Boston, Mass.)

Maybe a more sensible question is what is the definition of a poet? What is
poetry? And who has the qualifications to make these definitions or
determinations? What makes a succesful poet? Sales? Media attention? The
number of publications you are published in? Pimping yourself? I dare say there
are not that many poets around who have read the work of Gene Ruggles,
considered by many to be an important poet, but who had only one book
published (Lifeguard In the Snow, University of Pittsburg Press). Does that
make him a failed poet? I think not!!! And the idea that everyone is a poet is
absurd, just as absurd that if you write a poem and you are happy with it,
that this somehow makes you a poet.

I think the suffering of those people in Burma and China are far more important
than an exercise on what is a failed poet.

> *a.d. winans (founder of Second Coming Press-)*
>
> *I think the worst version of a failed poet is one who has never tapped into his*
> *or her deepest private self and it inside-out for the public. Like digging deep*
> *past the skin, the tissue and the muscle for the humming tuning fork in the*
> *marrow and letting it resonate on the page for the whole world to see....if this*
> *is not accomplished then the poet has failed and his poems are soulless and*
> *the equivalent to crossword puzzles.*
>
> *--rob plath (author of poetry collection "Ashtrays and Bulls")*
>
> *I've been giving more thought to failure. It seems to me that failure is an*
> *inability to achieve what one has set to accomplish. And the concept that if*
> *one is satisfied with one's own work and chooses not to publish, they too*
> *might be a success. I have a friend or two who's shrink told them to write*
> *poetry and/or memoir as a method of dealing with their issues. If it helped and*
> *they never sent them out, are they success or failures? Then there is the*
> *poet who sends poetry to magazine "a" and is rejected, but magazine "b"*
> *accepts. What does that mean for the poet? Your question is an interesting*
> *rhetorical exercise with no right and no wrong, no answer to success or*
> *failure.*
>
> *Zvi Sesling (founder of the "Muddy River Review)*

↑ Index

33. Jeffrey Side

Argotist Interviews with Songwriters on Songwriting and Poetry

Mon 2 Jun 2008

The following singer/songwriters have been interviewed for The Argotist Online on the subject of the differences between song and poetry.

In alphabetical order:

Nancy Ames - Perla Batalla - Jake Berry - Neil Campbell - Julie Christensen - Phillip Henry Christopher - Kyla Clay-Fox - Chris Difford - Carol Decker - Van Eaton - Kate Fagan - Julie Felix - Adam Fieled - Jack Foley - Kate Garner - Andy Gricevich - Heather Haley - Steve Harley - Hayley Hutchinson - Jennifer John - Ralph McTell - Brendan Quinn - Ragz - Grace Read - Eddi Reader -Keith Reid -

Michael Rothenberg - Bariane Louise Rowlands - Kate Rusby - Max Russell - Gerald Schwartz - Helen Seymour - Beck SiÃ n - Chris Stroffolino - Alison Sudol - Linda Thompson -Richard Thompson - Martha Tilston - Stuart Todd - Eric Unger - Pietra Wexstun - Rachael Wright

You can read them here:

http://www.argotistonline.co.uk/Interviews%20with%20Songwriters.htm

↑ Index

34. David Chirot

Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Mon 2 Jun 2008

Dear Murat and Barry:

"does that makes "conceptual poetry" poetry that likewise foregrounds language? But in that case, what distinguishes "conceptual poetry" from just "poetry"?

re conceptual poetry being not in words--

This is exactly what the very second paragraph of my piece asks--

" One may also ask—since language is the material of poetry, if one is to create a conceptual poetry—does this mean then that the absence of language is involved? That the poetry is not in language, but found elsewhere?"

This is why I write of how often i think of al the persons through thousand snd thousands of years who cerated poems without words, paintings without paint--art with out materials at all--
because they were not allowed to--even learn how to read and write, or to paint--
nor exposed to any of the ideas re painting, poetry--
and yet nonetheless i believe there must have been tousands of greate artists and poets who created works continaully--
and as i write--these have vanished "without a trace"--
nor fragments--as never were "objects" or "signs"--
because they did not exist as objects, texts--

yet--
one may ask also, as i do--
may not these works--becasue they have been thought imagined,seen, heard--formed--
exist--
not as traces or objects-recognized as "poems" and "Images"--

but elsewhere--
all around one--
in stones' forms or clouds' shapes-in a sound out of nowhere that one hears--

things which in their taphonomic states carry the disintegrating orders of those which had elsewhere in another time been the concepts found by those poets and artists who did not write not paint--

"the shock of recogntion"--the uncanny encounter--with these--which "recognize one" and find one--

"involuntary memories" "out of nowhere"--which are triggered by the movement of a car out of the corner of one's eye suddenly shooting out of an alley way, from out of the shadowy dark blotch at the margins of the eye's peripheries--into the bright sharpness of light-and gone--

yet--"whose" involutary memories--?--

i didn't set out to write a paper at all, just to ask a few questions--and had to cut it short--as what one begins to think on re conceptual poetry is a swarming --of a myriad ideas and things, sights, sounds, movements of dance, gesture of a hand, flicker of lighter in the wind--smoke that drifts into cobwebs filled with corners, the drifting of dust motes--

i've lived in situations where one could not do all manner of things--so one begins to create poems plays stories paintings al manner of things--

which are "conceptual"--and as just described--to create when/with/in watching the drifts of dust motes which one sees due to their being revealed in the shadowy room only by the spaces in between the cheap "venetian" style blinds, the cracked and faded plastic -- these motes which as one is watching bring out of the chaos and non meaning "time" one is living "in"--confined in--

that which is--
to be present at the conception of a conception--
emerging "before/be for one's very eyes-"

the paper is thought of as hopefully suggestions along the lines of various ways of thinking of what a conceptual poetry might be--and this is but a few of the suggestions that have come to mind--

as what one has the sense of--and persons on Harriet Blog have written of this--is that the Symposium rather than being an "opening of the field"--was enacting in effect the placement already of monuments--while at the same time introducing a set of rules and regulations in a sense, for the design and production of "Conceptual Poetry"--as though it is something "already over with" while at the same time "being proclaimed as New"--

this is why the word "Questions" is in my title--to indicate that this is simply an opening of questions-- rather than an "unquestioning"--"acceptance"--of "what one is told"-- nor do the questions by any means constitute or ask for their own "unquestioning acceptance"--

Conceptual Poetry has been performed, theorized, created, published, video taped, photographed, recorded, for forty years in Latin America--and in Russia already there are several decades of Conceptual Poetries--

this is why one thinks that "Conceptual Poetry" is something that is already existing in a myriad forms and wants to ask further questions, rather than "going by one definition" or a small set of examples--

for example--the conceptual "conceptions"--are not soley "ideas from within the mind"so to speak--on the contrary--the ideas which are those of things, events--OUTSIDE of one--bring these--

* *{"conceptual conceptions"--"conception" is another area one may address "along these lines"-not to mention "contraceptual poetry, biceptual poetry, perceptual poetry, -extra sensory perceptual poetry--deceptual poetry----} **one may ask--if from Outside--the conceptual poetry by not having come from words--may not be manifested into words--as its way at that moment of making itself "known"--it is not myself alone that finds the found--the found finds me--is what i write of being my experinces when working--on the rubBEings, clay impression spray paintings--

so in what they may choose to "appear"--may be as "someone else"--that is, what was not words now "appears" "in the guise of" words--

which may then be quickly enough "no longer words'--but something or some one else--after effects, impersonators, ghosts--actors in "the Globe theater" of Shakespeare's in which "all the world's a stage"--and a Conceptual Poetry is a "play house"--wherein the Conceptual poetry is "playing house"--

in terms of Emily Dickinson's "Nature is a Haunted House, and Art a House which tries to be Haunted"--

to be Haunted by that which provokes the essay ("tries:"-- essay as an essay, and as "essaying" in the sense of trying--) at being Haunted--

in the excerpts from one of the El Colonel stories presented as Appendix A--, "El Ojo de Dios"--El Colonel --does not write down these writings of his--many events occuring in the stories it is not really sure--at what level of reality/fiction they are "happening"--as by the way he "writes"--itis in such a way as to create moment by moment not singularities--but the simultaneity of many aspects of time al of them at once writing/reading/making notes that are beforehand and afterwards and endlessly finding the inextricable ongoing energies and

movements of these moving away from, around, back, inside out-etc--with each other--

(in another story, El Colonel opens his one of his "notebooks" to study what he is working with --to take a-look --there is nothing written on the cover nor anywhere inside--this to him is a private joke on his unwritten writings --not only "unpublished"--but unwritten--yet at the same time as he is reading over his unwritten texts he is writing his further commentaries in the writing which is not written "down"--)

the writing also "takes place"--as a performance piece--

With studied and precise, angular movements, El Colonel begins to arrange himself in the correct position in which to be found by his "immanent and eminent visitor."

El Colonel permits himself a barely audible and very brief laugh as "he takes possession of himself the better to assiduously arrange the head, the torso, the limbs, the folded hands, as though he were in the process of preparing a stuffed and mounted specimen of a representative example of a Colonel, whose taxidermist he himself was."

El Colonel's "writing" which is not only "unpublished" but unwritten is described in this story as:

Habituated to an imaginative isolation, El Colonel's intellectual companions are his "compositions" with their attendant "commentaries," "asides," "digressions," and "annotations." By means of this "ironic distancing" he continually invents "a hitherto unknown and as yet unpublished form of writing, never before seen nor heard."

("Never before seen nor heard" is an alllusion to one of El Colonel's favorite lines from one of his favorite books--Lazarillo de Tormes, whose author literally is "Anonymous"-

Yo, por bien tengo que cosas fan seneladas, y por nunca oidas ni vistas, vengan a noticia de muchos y no se entetierren en la sepultura del olvido.

--*Lazarillo de Tormes*
is the line, cited in the story "El Colonel Smiles" on line at Otoliths and Dusie Kollektiv--

-El Colonel's odd readings are due to their being found--in places, homes, offices--whose occupants on his missions he "takes possesion of"--in some cases--"in other words"--his reading is not planned out--but found--and, literally --in some cases--stolen--"plagiarized texts"--already, before he uses them in his unwritten writings--)

the description continues--

El Colonel smiles. This writing is a method of creating for himself a reader who is in turn accompanied by his own doubling as a writer. Where there had been "no one with who to share his most intimate thoughts, the fullness and agility of his life," there is now not only such a companion; there is also a recorder of "his deeds and exploits." In such a way El Colonel simultaneously acts, writes and reads both for himself and to another, who is also both a reader and an other author in turn, providing El Colonel with his own role as a reader. By these means his life takes on an aura of legend, and he acts both as though creating the performance of something which is happening, and of something which has happened "already." By the latter means, his life is taking place in a futurity in which it is read, and in a present in which it is written. The simplest acts and words are invested with the immediacy of a drama "taking place," the glow of "great acts having taken place ," and, to heighten both drama and aura, the precisions of a prefatory "about to take place," which allows for the insertion of the necessary commentaries, directions, and asides. "For the benefit of the listener, for the pleasure of the reader, for the background material necessary to the writer," as El Colonel describes it with relish in a self-penned blurb . . .

I hope the paper suggests a great many further conceptions of Conceptual Poetry!!--

To swarm and topple the Vendome Columns--!

Sembrar la Memoria de La Commune de Paris1871!

"y no se entetierren en la sepultura del olvido"

**

On Sun, Jun 1, 2008 at 7:28 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *Barry,*
>
> *Very sharp observation. If conceptual art means a movement away from the traditional material of art, oil, stone, etc., toward words, conceptual poetry means a movement away from the traditional material of poetry, which is words.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sun, Jun 1, 2008 at 12:47 PM, Barry Schwabsky <[redacted]> wrote:*
>
> *Am I right in thinking that the phrase "conceptual poetry" is modeled on*

the earlier "conceptual art"?
If so, and if conceptual art is broadly speaking an art that foregrounds language (Weiner, Kosuth, Art & Language, etc.) then does that makes "conceptual poetry" poetry that likewise foregrounds language? But in that
case, what distinguishes "conceptual poetry" from just "poetry"?

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Sunday, 1 June, 2008 4:22:03 PM
Subject: Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

David,

" The predominant view of conceptual works in art and poetry is that it is written language which becomes fore grounded, most often as the 'realization' and presentation of various directives, with their various forms of pre-conceived constraints, and sets of instructions. Yet does not the written language itself, as an object which 'constitutes' the directives and instructions, contradict the 'concept' of the 'Conceptual?'"

The reverse is true. In a truly conceptual poem, the written language moves
towards disappearance, in your words, "absence."

bachelor rooms.
sweat shops.
stairs where the light turns off automatically.
numbers fade
*from the face of buildings. (*The Structure*, "A Homage to M. Proust)*

"{See Appendix B below for some other "Science Fiction" aspects of Conceptual
Poetry in Relation to the Work Place.)"

The question of "The Spiritual Life of Robots (Replicants)" relates to the
spiritual (conceptual, rather than actual) life of words.

"The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their

instructions.

To use written language then to create a conceptual poetry is not in a strict sense "conceptual" at all, if it produces yet another object in written language."

f one realizes that the "instructions" constitute the poem itself, then the "realizations" become phenomenal obstructions, obfuscations for which the truly conceptual poet, in my view, has very little patience

"It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent concept?"

*I think yes. *The Structure of Escape* is my attempt to recapture, to real-ize that absence. "A La Recherche of Recaptured Absence Absence."*

Ciao,

Murat

On Fri, May 30, 2008 at 5:02 AM, David Chirot <[redacted]> wrote:

DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---Haunting Questions Found Hidden in Plain Site/Sight/Cite

http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html

Below are the opening paragraphs of this essay--if interested still, as it goes through many changes and has two appendices as further

"evidences"--
go to the blog address above--

Note:I was invited to send Visual Poetry works to the Symposium on "Conceptual Poetry and its Others," along with artist's statements regarding the works. As a participant, to express my sense of and thankfulness for this, I decided it would be nice to include also a brief statement re the "Conceptual Poetics" under discussion.

Once started, so many ideas started flowing,and so many examples came to mind--travel literature of the 18th century, Shakespeare's Richard the Third, to name but two--that I had to draw line somewhere and stop. There is so much more to write however, once started--so these remarks and questions are but a small indication of the most basic beginnings of the myriad directions which are out there to be found--and ones already noted to set down in various forms and actions--

this essay is on display beside my works at the Symposium--persons interested may ask for a copy--

a few examples of further questions among ever so many more--

Why is "boring, unoriginal, impersonal work" promoted by "colorful personalities," just like any other product? Does this not create "a Line" produced by a Brand Name, the Original Author possessed of an "originality" in creating this "radical, new form"--to be marketed as "the latest thing," for the development of new jobs in English/ creative Writing Programs--the "newest way" to "make an impression" by the "original" creation of an impersonal boringness? Is this in itself a "new way" of mass producing standardized and conforming "conceptual poets" who "carry on" the work of the Great Originators?
*
Are monkeys controlling robotic arms with their thoughts on the way to creating a Conceptual poetry?--

*What are the interelationships of possiblities of Conceptual Poetry
for
use
in Propaganda and advertising? For starting wars, altering Wikipedia,
sending out false news items and etc etc--*
* Haunting Questions Found Hidden in Plain Site/Sight/Cite

for the Symposium "Conceptual Poetry and its Others"

Poetry Center of the University of Arizona

29-31 May 2008

*
* J'ai trop a ecrire, c'est pourquoi je n'ecrire rien. --Stendhal,
Journal, 1804

Thoughts come at random, and go at random. No device for holding
on
to
them or for having them.
A thought has escaped: I was trying to write it down: instead I
write that it has
escaped me.
--Pascal, Pensees, #542

To find among typos the unknown writings, the "Helltoy"--
camouflaged clouds, the voice-writings of the ground itself that speaks
and
moves in lines
emerging--

for Petra Backonja

* *
I find in thinking with what a Conceptual Poetry might be, that I've
begun with a point of view of paradox. That is, considering the
conceptual to be the absence of a material object, a conceptual poetry
would be the absence of the poem as a "realization" of its "idea." If
"the poem" as an object is not to be realized, in what ways may it
then be said to "exist"?

One may also ask—since language is the material of poetry, if one is to create a conceptual poetry—does this mean then that the absence of language is involved? That the poetry is not in language, but found elsewhere?

The predominant view of conceptual works in art and poetry is that it is written language which becomes fore grounded, most often as the "realization" and presentation of various directives, with their various forms of pre-conceived constraints, and sets of instructions. Yet does not the written language itself, as an object which "constitutes" the directives and instructions, contradict the "concept" of the "Conceptual?"

{See Appendix B below for some other "Science Fiction" aspects of Conceptual
Poetry in Relation to the Work Place.)

The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

To use written language then to create a conceptual poetry is not in a strict sense "conceptual" at all, if it produces yet another object in written language.

It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent concept?

And what of the "poet" who is the "author" of "Conceptual Poetry?"

A builder of roadblocks, a maker of monuments and gravestones--?

If a "poet" is the conceiver of concepts—and the realization of the concept as a poem is no longer a concept—but an object—does this then mean that the poet, in order to be "conceptual," must no longer be a "poet?" Or in order to be a "poet," no longer be "conceptual" in approach? And yet who but a "conceptual poet" can produce "conceptual poetry?"

Perhaps true Conceptual Poetry is the creation of illiterates?
And, beyond that, persons who may even be very limited in their "Conceptual capacities?"

I think often of all the Conceptual Poets and Artists who have existed and worked through thousands of years, persons due to their circumstances --gender being the most common among these--who

*are not allowed to know how to write, nor instructed in "art," nor permitted
to
be educated, yet all the same--may have produced Conceptually a good deal of the greatest Poetry and Art of which there does not remain and never was an "object," even as a "fragment."*

What of these myriads of centuries of Conceptual Works--are they still existing--? Are they alive in the Conceptual realm? The Ether? Or have they found ways on their own, independent of their creators, of camouflaging themselves among those things in the world which are hidden in plain site/sight/cite?

In working with the found that is hidden in plain site/sight/cite, I find often that a Conceptual poetry and art is there--always already there--which I think I am finding yet may well be finding me,

Some aspects of confronting these dilemmas, these "haunting questions," are found among Conceptual Poets who emphasize an "impersonation" via performance, camouflages, costumes, the uses of heteronyms, pseudonyms and anonymity.

*In "The Painter of Modern Life," Baudelaire is the first to define Modernism and does so as a conjunction of the eternal and the ephemeral. To find that element of the eternal in the ephemeral which Baudelaire saw as embodying modernity, he turns to an emphasis on the particular form of the living art/art as living of the Dandy. The Dandy is the non-separation of art and life in the conceiving of one's existence as Performance Art. The Dandy becomes not an expression of Romantic personality and individuality, but a form of becoming an animated Other, an impersonator going about performing the actions of a concept,
rather than producing the objects of a conception.*

*This stylized impersonating, non-producing figure begins to appear "dramatically"
in the works of Wilde and Jarry and in many ways in the "life and works" of a Felix Feneon, who "creates at a distance" via anonymous newspaper faits divers (discovered to be his and republished posthumously as Novels in Three Lines), pseudonymous articles in differing registers of language (working class argot, standardized French) in Anarchist and mainstream journals, unsigned translations, and
the barely noted in their own pages of his editing of journals featuring
the
early efforts of rising stars of French literature. Quitting his*

*camouflaged and concealed writing activities, Feneon works the rest of his
life as a seller in an art gallery.*

*The actual "works" of Feneon, then, are not written objects per
se, but anonymous actions, ephemeral pseudonymous "appearances in
print," and the works of others which he affects a passage for in his
editorship and translations, in his promoting and selling the art
works of others. This "accumulation" which one finds "at a distance"
in time as his "complete works," is often unobserved and unknown to his
contemporaries, who know of him primarily via his "way of acting," his manner
of dressing, his speech mannerisms, and as the public triptych of images
of
him existing as a painted portrait by Seurat, a Dandy-pose
photo and a mug shot taken when tried as part of an Anarchist
"conspiracy." Feneon's "identity as a writer" does not exist as "an
author," but as a series of "performances," "appearances" and
"influences," many of them "unrecognized" and "unattributed."*

*Ironically, it his most "clandestine" activity—his Anarchist activities—which
brings him the most in to the public and tabloid spotlight. As one of "The
Thirty" accused and tried for "conspiracy" in a much publicized trial, it
is
Feneon's severe mug shot that for a time presents his "public face."*

*The severe mug facing the viewer is actually producing a Conceptual Poetry
"at a distance." By not penning a single line, by simply "facing the music"
to which others pen the lyrics, Feneon, in doing nothing more than facing
the camera "capturing" his image, proceeds to enact a series of dramas
"projected" on to him, a series of "identities," and "revelations" which
use
the documentary material to produce a series of mass-published
fictions.*

*The possible prison term facing the "Felix Feneon" in the inmate-numbered
"anonymous" mug shot, "presents its face" to the viewer, a face "taken,"*

"imprisoned" and "caught" by the image and its publicity. This publicized face facing camera and viewer and possible hard time, is "taken to be" the photo of the face of a being from whom the mask of the clandestine and conspiratorial have been torn off, revealing "the cold hard truth" of Felix Feneon.

Facing trial, however, all that is learned of this imprisoned face is that it is "the wrong man, an innocent man." This fixed image, acquitted of its "sensational" charges, is revealed not as a truth, but instead as simply a mask, a mask operating like a screen or blank sheet of paper, onto which are projected the dramas, fictions and "think piece" writings of others. Nothing is revealed other than an "identity" which shifts, travels, changes from one set of captions to another. It is via these captions written by others under his image in the papers and placards, that Feneon continues his "writing at a distance." Simply by facing the camera, facing charges, "facing the music," facing his accusers at trial and facing the verdict and judgment, Feneon is "writing" a myriad captions, breaking news items, commentaries, editorials, all of which change with wild speeds as they race to be as "up-to-minute" as the events themselves are in "unfolding."

The professionals, these writers, these journalists and reporters of "reality," chase desperately, breathlessly, after the unfolding drama in which the mug shot is "framed," and in so doing produce texts of "speculative fiction," a serial Conceptual Poetry with as its "star player" a writer whose own texts are deliberately written to be unrecognized, hidden, camouflaged, unknown. And all the while, this writer writing nothing is producing vast heaps of writing via the work of others, as yet another

form of camouflaged clandestine Conceptual Poetry, "hot off the press."

Rimbaud writes of a concept of the poetry of the future in which poetry would precede action—which in a sense he proceeds to "perform" himself. If one reads his letters written after he stopped writing poetry, one finds Rimbaud living out, or through, one after another of what now seem to be "the prophecies" of his own poetry. That is, the poetry is the "conceptual framework" for what becomes his "silence" as a poet, and is instead his "life of action."

In these examples, one finds forms of a "conceptual poetry" in which the poetry is in large part an abandonment of language, of words, of masses of "personally signed" "poetry objects," "poetry products." One finds instead a vanishing, a disappearance of both language and "poet" and the emergence of that "some one else" Rimbaud recognized prophetically, preceding the action--in writing—in the "Lettre du voyant," "the Seer's letter"—as "I is an other."

An interesting take on a conceptual poetry in writing is found in one of Pascal's Pensees, #542:

"Thoughts come at random, and go at random. No device for holding on to them or for having them.
A thought has escaped: I was trying to write it down: instead I write that it has escaped me."

The writing is a notation of the "escaped" concept's absence, its escape that is a line of flight that is a "flight out of time" as Hugo Ball entitles his Dada diaries. Writing not as a method of remembering, of "capturing thought," but as the notation of the flight of the concept at the approach of its notation.

Writing, then, as an absence— an absence of the concept. A Conceptual Poetry of writing as "absent-mindedness"!—A writing which does nothing more than elucidate that the escaping of thoughts "which come at random, and go at random" has occurred.

This flight of the concept faced with its notation—indicates a line of flight among the examples of Rimbaud—a "flight into the desert" as it were, of silence as a poet—and of Feneon—the flight into anonymous writing of very small newspaper "faits divers" items punningly entitled "Nouvelles en trois lignes" (News/Novels in Three Lines), of pseudonymous writings in differing guises at the same time according to the journals in which they appear, and as translator and editor as well as "salesperson" in a gallery of "art objects," a conceptual masquerader among the art-objects embodying "concepts" and becoming no longer "concepts' but "consumer items." Feneon's framed mug shot on to whose mug is projected a "serial crime novel," written by others and "starring" the mug in the mug shot, a writer of unknown and unrecognized texts who now vanishes into a feverish series of captions and headlines.

Anonymity, pseudonyms, impersonations, poets who write their own coming silence and "disappearance" as an "I is an other," the deliberately unrecognized and unrecognizable poet whose mug shot becomes the mass published and distributed "crime scene" for police blotters and headlines, speculative fictions and ideological diatribes, the writing which is a notation of the flight of the concept, the writing of non-writers who "never wrote a word," yet whose concepts may be found camouflaged, doubled, mirrored, shadowed, anonymously existing hidden in pain site/sight/cite—these nomadic elements which appear and disappear comprise a Conceptual Poetry in which the concepts and poets both impersonate Others and reappear as "Somebody Else," an Other unrecognized and unrecognizable found hidden in plain site/sight/cite.

"It is not the elements which are new, but the order of their arrangement," is another Pascalian "pensee." One finds arrangements of the elements of Rimbaud and Feneon into the various forms of "conceptual poetry" in the works of Pessoa, Spicer and Yasusada. Pessoa creates many others as poets, heteronyms with their own works and actions, their own concepts of poetry. Spicer "translates" poetry

> *"after*
> *Lorca" as well as exchanging letters with the dead poet, lives for a summer*
> *with his ghost, who provides a foreword to Spicer's Book.*
>
> *for more turn to the blog address--*

↑ Index

35. Will Montgomery
Fwd: Susan Howe symposium (London, UK)
Mon 2 Jun 2008

Hello all
See below for details of an upcoming symposium on Susan Howe's work.
Apologies for x-posting.
Will

Begin forwarded message:

> *SUSAN HOWE: A CELEBRATION*
>
> *Birkbeck, University of London*
> *Saturday 21st June, 9.25am-6.30pm*
>
> *Susan Howe is a unique figure in twentieth-century poetry. Her work came to prominence in the early 1990s in association with the American Language poets, but quickly set its own agenda outside these parameters. From her first career as an artist, Howe brought an intense sensitivity to the visual dimensions of the text, producing a diverse body of work that has continually probed the borders between poetry and other disciplines and media. In its unorthodox readings of the American canon, its obsessive interest in history and what the official narratives of history exclude, and, more recently, in her collaborations with the experimental musician, David Grubbs, Howe's work is unrelenting in its capacity to surprise and stimulate us.*
>
> *In this one-day symposium, we aim to recognize the impact Susan Howe's writing has had on contemporary poetics, and to provide a focus for new critical approaches to her poetry.*
>
> *The conference begins with the keynote lecture by Elizabeth Willis at 9.30am, followed by four panels of papers, and finishing with a drinks reception at 6.30pm. This event is free and open to all.*

> *Keynote Lecture: Elizabeth Willis (Wesleyan University)*
>
> *Papers by: Stephen Collis, Drew Milne, Will Montgomery, Redell Olsen, Tony Lopez, Nick Selby, Carol Watts, William Watkin, William Rowe, Catherine Martin, Jess Wilkinson, Susan Nurmi-Schomers, Anna Reckin, Mandy Bloomfield.*
>
> *To see the full programme, please visit the conference webpage:*
>
> *http://www.bbk.ac.uk/cprc/news/newsitem1*

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36. Tony Trigilio

Registration reminder, The Beat Generation Symposium, Columbia College Chicago (Oct. 10-11, 2008)

Mon 2 Jun 2008

Hi everyone--

I'm writing with a reminder that registration is now being accepted for The Beat Generation Symposium at Columbia College Chicago.

We now have the option for registering by credit card. If you'd like to do this, call the Columbia Ticket Office at [redacted], or register online at:

www.colum.edu/tickets/index.php
<https://mail.colum.edu/owa/redir.aspx?C=30fd987b8a3b477f84ea77e24bf305d8&URL=http%3a%2f%2fwww.colum.edu%2ftickets%2findex.php>

Thanks, and hope to see you there--

Best,
Tony

****
THE BEAT GENERATION SYMPOSIUM
****

Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," sponosored by the Beat Studies Association, Columbia College Chicago, and Illinois State University.

Friday, October 10, and Saturday, October 11, 2008.

Location: Columbia College Chicago, Film Row Theater (1104 South Wabash Avenue, 8th floor).

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll. The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Diane di Prima (October 11).

Conference fee for those who pre-register before August 1: $50 ($25 for Graduate Students, Independent Scholars, and Retired Faculty). After August 1, the fees are $100 and $50.

Checks should be made payable to Columbia College Chicago, and should be sent to:

Columbia Ticket Center
33 East Congress St., Suite 610
Chicago, IL 60605
Ph: [redacted] (fax [redacted])
[redacted]

To register by credit card, call the Columbia Ticket Office at the number above, or register online at:

www.colum.edu/tickets/index.php <https://mail.colum.edu/owa/redir.aspx?C=30fd987b8a3b477f84ea77e24bf305d8&URL=http%3a%2f%2fwww.colum.edu%2ftickets%2findex.php>

A limited number of hotel rooms are available at the Homewood Suites by Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a very short cab or subway ride from the Columbia campus. The Homewood Suites prepared a special link for us to book online. Just click below and you'll find directions for reserving a room:

http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-CLC-20081009/index.jhtml <https://mail.colum.edu/owa/redir.aspx?C=30fd987b8a3b477f84ea77e24bf305d8&URL=http%3a%2f%2fhomewoodsuites.hilton.com%2fen%2fhw%2fgroups%2fpersonalized%2fCHIHWHW-CLC-20081009%2findex.jhtml>

It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

A Visitor's Guide for the Beat Symposium is pasted below, with a list of nearby hotels. Columbia College Chicago is located downtown, in the heart of the

city's South Loop neighborhood, and is easily accessible from these hotels by foot or cab. All major subway/El trains come into the South Loop, too, so it's possible to book hotels in other parts of the city and make it to the Symposium without difficulty.

Mention that you're a Columbia College Chicago visitor to receive discounted rates at some of these hotels. It's crucial to book as soon as possible because of the marathon.

For more information, contact Tony Trigilio at [redacted] ([redacted]).

VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM

Airports: O'Hare Airport (western suburbs) and Midway Airport (southern suburbs) are the two airports servicing the Chicgao area. They are approximately equidistant from Columbia College.

Transportation:
 >From Midway Airport, take the Orange Line elevated train to Adams Street. From there, walk south on Wabash until you reach Congress Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East on Congress (away from the Chicago Stock Exchange Building, which you'll see upon emerging from the subway) until you reach Wabash (about 5 short blocks).

Use www.transitchicago.com's<http://www.transitchicago.com's/> free Trip Planner service to plan the rest of your trips while you're here. Simply enter your starting point and destination, and Trip Planner gives you detailed directions. As of 2008, fares are $2.00 one-way with a $0.25 transfer. Each train station has kiosks where you can buy transit cards and reload them (cash only). The Blue Line and Red Line run 24/7; the other lines stop running for a few hours late at night.

Taxis are available throughout the city. From Midway Airport to the English Department, cab fare would be approximately $25 and from O'Hare Airport cab fare would be approximately $50. If you need to call a cab, call (773) or (312) TAXICAB.

Metra Trains service suburban areas. Visit www.metrarail.com<http://www.metrarail.com/> for an updated schedule and fare list.

LIST OF NEARBY HOTELS

The Hilton and Towers
722 S Michigan Ave
(0.2 miles from the English Department)
[redacted]

The Palmer House Hilton
17 E Monroe St (0.4 miles away)
[redacted] or 1-800-HILTONS

The Best Western Grant Park
1100 S Michigan Ave (0.6 mi)
[redacted]

Travelodge
65 E Harrison St (0.1 mi)
[redacted]

Hotel Blake
500 S Dearborn St (0.3 mi)
[redacted]
www.hyatt.com<http://www.hyatt.com/
<https://mail.colum.edu/owa/UrlBlockedError.aspx>>

Blackstone Hotel
819 S Wabash Ave # 606 (0.3 mi)
[redacted]
marriott.com

Congress Plaza Hotel
520 S Michigan Ave (0.1 mi)
[redacted]
congressplazahotel.com

The Silversmith Hotel
10 S Wabash Ave (0.4 mi)
[redacted]
silversmithchicagohotel.com

Omni Ambassador East
1301 S State St (0.7 mi)
[redacted]

Embassy Suites Hotel Chicago-Downtown
600 North State Street (1.5 mi)
[redacted]
embassysuites.com

Essex Inn Hotel
800 S Michigan Ave (0.3 mi)
[redacted]
essexinn.com

Club Quarters: Hotel
111 W Adams St (0.4 mi)
[redacted]
clubquarters.com

W Hotels-Chicago City Center
172 W Adams St (0.4 mi)
[redacted]
starwoodhotels.com

Hostelling International Chicago
24 E Congress Pkwy (0.1 mi)
[redacted]
hichicago.org

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37. CA Conrad
Re: Bob Perelman's "JOKE"
Mon 2 Jun 2008

OH GEORGE, but I thought you were BORED! HEHEHE! SO BORED you had to come back for seconds! There's no one I LOVE to see swoon under the expanse of his own song as YOU, BIG BOY Bowering!

But for those still interested:

This reminds me a bit of the first time I met Jonathan Williams, and I had been corresponding with another elder poet at that time, someone I was arguing with quite a bit through the mail. Jonathan liked that I was arguing with this other elder poet, and not JUST accepting his word as Gospel, which clearly he was very much used to having his word taken as Gospel, this poet. In fact Jonathan said to me after hearing me unload my anger, "OH Yes, he's one of those poets who wants you to write just like him, only not as well!" We laughed hard and long at the truth in that one!

The thing is, Bob Perelman spends a LOT of time with young poets in creative writing programs, etc., and if I were one of those kids I would ask him:

)What did you mean by that joke exactly? I mean, HOW are we all writing alike, if in fact you meant it?)If you DIDN'T mean it and it WAS a joke, then how was it a joke? Is this what OTHERS are saying? And if so HOW do they say we all write alike, if in fact they mean it?

NOW DON'T THINK I'M SHITTING ON CREATIVE WRITING PROGRAMS, because it turns out I have a lot of friends who are either IN THEM currently, or have been through them, BUT, my hope is that there's room for

disagreement, room for challenging whatever needs challenging in these programs, if need be.

Oh, and from the looks of a few of the back channeled emails I've received about this topic WOW, there are some poets who have been angry at Bob for a LONG time, and have been waiting to unload it! I for one don't hate Bob, so please send your angry e-mails to him directly, GEESH! But on the other hand, GLAD I WAS ABLE TO HELP YOU GET THAT SHIT OFF YOUR SHOULDERS! Life's much shorter than can possibly be realized as it turns out! So, in other words, DON'T HOLD ONTO THIS SHIT!

CAConrad
http://PhillySound.blogspot.com

>
>
George Bowering wrote:

>Saw that one coming.
>
>
On Jun 1, 2008, at 10:36 PM, Barry Schwabsky wrote:

> *I can't think of anyone it would be more of an honor to be compared to than the woman who constituted the first generation of (I assume you mean second-wave) feminism.*

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38. Country Valley
Country Valley Press - Poetry
Tue 3 Jun 2008

FORTHCOMING Summer/Fall, 2008

Poetry by:

Charles Belbin
Jeffery Beam
Joel Chace

-NEW TITLES-

Empty Hands Broadsides

Single Issues: $1/$3, signed
Subscriptions: $11 for 8 broadsides, postpaid

1 - Ed Baker, Along the Sligo (SOLD OUT)
2 - John Perlman, A Walk Around the Lake
3 - Theodore Enslin, Four Ages of Man
4 - Fred Jeremy Seligson, Cherry Blossoms of the Tidal Basin (SIGNED COPIES ONLY)
5 - Devin Johnson, Sources
6 - Yamao Sansei/Scott Watson, Single Bliss
7 - Michael O'Brien, Avenue
8 - Thomas A. Clark, Doire Fhearna
9 - David Giannini, Low-Tide Cards
10 - Charlie Mehrhoff, Nothing Exists
11 - Jeffery Beam, The Green Man's Man

Chapbooks

Life's Little Day by Bob Arnold.
Limited edition Japanese style wraps, $15
Limited signed edition, $20

One Dozen Portions by Hank Lazer
Limited sewn chapbook, $7.50
Limited signed edition, $10

terraria by John Martone
Limited edition Japanese style wraps, $10
Limited signed edition, $20

Wall/Stairway by John Taggart
Limited sewn chapbook, $7.50
Limited signed edition, $10

A Breath Apart by Scott Watson
Limited edition Japanese style wraps, $10
Limited signed edition, $20

*Please send checks/money orders payable to "Country Valley Press"

[redacted]
http://web.mac.com/countryvalley

Country Valley Press
c/o Mark Kuniya
1407 Mission Street, Unit A
Gardnerville, NV. 89410-7221

↑ Index

39. Barry Schwabsky
Re: Bob Perelman's "JOKE"
Tue 3 Jun 2008

----- Original Message ----
From: George Bowe
So did you duck?

----- Original Message ----
From: George Bowering <[redacted]>
To: [redacted]
Sent: Monday, 2 June, 2008 3:43:28 PM
Subject: Re: Bob Perelman's "JOKE"

Saw that one coming.

On Jun 1, 2008, at 10:36 PM, Barry Schwabsky wrote:

> *I can't think of anyone it would be more of an honor to be compared to than the woman who constituted the first generation of (I assume you mean second-wave) feminism.*
>
> *----- Original Message ----*
> *From: Marcus Bales <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, 1 June, 2008 6:39:31 PM*
> *Subject: Re: Bob Perelman's "JOKE"*
>
> *Like all jokes, it has a kernel of truth. Jokes are, of course, not THE truth, but exaggerations, diminishments, and other distancings from the truth. It's not true that ALL of that generation "write alike", but enough do so that one can joke about it. Of course, it's true of every "poetry generation" -- because if people didn't "write alike" there could be no categories called "poetry generations".*
>
> *My father used to say that difference between having a sense of what's funny and having a sense of humor is whether you can laugh when it happens to you instead of to some other guy.*
>
> *You don't want to be the first poetry generation whose distinguishing characteristic is that it's more like the first feminist generation than any other*

poetry generation: lacking
a sense of humor, do you?

In short, lighten up; learn not only to laugh at yourselves but to
make fun of yourselves.

Marcus

On 31 May 2008 at 4:02, CA Conrad wrote:

The recent Jerome Rothenberg event in Philadelphia is where he told
his
"joke" about younger poets, and you can listen or watch (MP3 or
video) at
this link:

http://writing.upenn.edu/~whfellow/rothenberg.html

You will want to use the link to the second day for the Rothenberg
conversation and Q&A with Al Filries. Perelman appears about three
quarters
through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND
Q&A, it's
TERRIFIC! (In particular I liked Lee Ann Brown's question for
Rothenberg,
you'll want to hear this entire event!)

But when Bob Perelman tells his "joke" Rothenberg is talking about
the fact
that having been involved with poetry for a very long time that it's
hard
for him to keep in touch with everything that's going on now. He
then says
to Perelman sitting close by that after his own generation, and
Bob's
generation, that the newer poets... And then Bob finishes
Rothenberg's
sentence for him with, "--you mean that they all write alike!"

I was sitting in that room with the rest of the audience. There was
a gasp,
and I know that it wasn't my gasp alone!

Rothenberg then shakes his head and laughs nervously and says NO NO
NO NO,
they don't all write alike, that's not what I'm saying!

And then Al Filreis says, "You heard it here first, Bob Perelman says you all write alike, that's P-E-R-E-L-M-A-N."

Bob takes the microphone at that point, and the first thing he says is that he was just JOKING when he said younger poets all write alike. Then it's forgotten.

But not forgotten.

I remember very clearly the tone he used, which is why it was an arrow strike. But maybe that WAS part of the "joke." ? I listened to it again online just the other night, and it was pretty much fashioned like a quick, pointed statement.

Could it be that the reaction he was feeling from the rest of the audience, and Rothenberg's reaction, and Filreis's reaction, made him turn it into a joke?

Am I accusing Bob Perelman of lying? Well, maybe a white lie. A save-face lie.

BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

Let's suppose it WAS a joke. HOW is such a joke funny, and who was it funny for I ask? Why would it be funny? Is it funny because it's something he has heard before and he DOES NOT AGREE with it but is MOCKINGLY saying younger poets all write alike IN DEFENSE of younger poets?

Is Bob Perelman the GREAT champion of younger poets? Is he coming to the rescue by making a joke of the joke of others who are ACTUALLY NOT joking?

And who are these others, if there are others?

Hmmm. Who is saying such things in Perelman's presence that would upset him so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob Perelman thinking, "Well, they're simply NOT reading younger poets if they think THAT!"

Because clearly, in my mind, SOMEONE is NOT reading younger poets if they think that, because I read a lot of poets my age and younger, and there's NO WAY I would ever say we're all writing alike! But WHO is thinking this, and saying this out loud in front of Bob Perelman? We need to THANK Bob of course for making that "joke" on our behalf. AND SO PUBLICLY I want add, into a microphone while the video camera and sound equipment was mowing down his sound particles to SEND HIS BRAVE message to those who would DARE attack the younger poets!

What is ACTUALLY funny about the joke for me is how over the years I've defended Bob and his friends when people have said that the LANGUAGE Poets all write alike. This is something I've heard consistently. I heard it when I was a teenager before I knew who they were and what they were thinking and writing. Lucky for me I've always been someone who wants to check out what everyone is being such a Hater about.

Eventually I had read enough and was prepared enough to confront this statement, "What are you talking about!? Who have you read!? What have you read!?" Not once did one of these parrots have an answer which led me to believe that they had ACTUALLY read a single LANGUAGE Poet! They were merely repeating some bullshit statement their bullshit poetry workshop leaders (who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE Poet!) had

> *said.*
>
> *BECAUSE, REALLY, if you think they all write alike have you actually READ*
> *THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and*
> *Hejinian, and there were no names on the poems, you would know who wrote*
> *what, or at least would notice these to be four very distinct voices. Poetry*
> *is a tea party to some, it seems! A fancy luxury instead of indispensable*
> *investigation! I say it seems to be this to those who would make such*
> *ridiculous statements about LANGUAGE Poets for being LAZY readers and*
> *half-assed, half-interested poets! And now I also say it to those ill-read*
> *gossips behind Bob Perelman's "joke."*
>
> *In the end younger poets must learn to persevere, like the LANGUAGE Poets*
> *have, because I FOR ONE feel poets of my generation and younger are writing*
> *some pretty damned HOT poems! I wouldn't trade this time with any other!*
>
> *FUCK THE HALF-INTERESTED LOUTS!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.524 / Virus Database: 269.24.4/1476 - Release Date: 5/31/2008 12:25 PM*

Giorgio Bowering, gent.
Just a visitor here.

↑ Index

40. David A. Kirschenbaum
Advertise in Boog City's 51st Issue
Tue 3 Jun 2008

Please forward

Advertise in

Boog City 51

*Deadline

--Space Reservations ASAP

--Wed. June 11-Ad or ad copy to editor
--Sat. June 14-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

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Email [redacted]
or call 212-842-BOOG (2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

41. Susan Webster Schultz
new Singing Horse and Tinfish Press titles
Tue 3 Jun 2008

Dear friends:

I'm pleased to announce the publication of my new book, _Dementia Blog_, by Singing Horse Press in San Diego (http://singinghorsepress.com).

Small Press Distribution has copies:

http://spdbooks.org/Details.asp?BookID—80935162417

For a look at the cover, by Tinfish's own Gaye Chan, please see here, at Facebook's public link:

http://www.facebook.com/album.php?aid1757&l‹d89&ide4553661

And please check Tinfish's website: http://tinfishpress.com

for details of our two newest publications, Meg Withers's _A Communion of Saints_, a prose poetry elegy to men who died of AIDS in 1980s Honolulu

and

Hazel Smith's _The Erotics of Geography_, with accompanying CD-ROM.

We recently reprinted copies of Jacinta Galea`i's _Aching for Mango Friends_.

On our summer docket: Tinfish 18, which features longer poems, and Tinfish 18.5, which features work by University of Hawai`i at Manoa's M.A. Students in creative writing.

We are also working toward a chapbook poem by Norman Fischer and a full-length book by Craig Santos Perez, as well as reprints of our best-selling books, _Sista Tongue_, by Lisa Linn Kanae, and _Poeta en San Francisco_ by Barbara Jane Reyes.

So stay in touch!

Aloha, Susan

↑ Index

42. Murat Nemet-Nejat
Re: siddhi pose-performance by Nikuko
Tue 3 Jun 2008

Alan,

The pause is where the action stops, and meditation begins. But the meditation occurs in the viewer, the pausing becoming a pose (photographic gesture) from the other (a la camera obscura) relaying intentionality, a moment of intimacy between the seer/reader and the other.

Look at these photographs, particularly the section called "brothel": http://www.pixelbasedlifeforms.net/demo/erdalkinaciportfolio.html

Ciao,

Miurat

On Mon, Jun 2, 2008 at 9:23 AM, Alan Sondheim <[redacted]> wrote:

> *siddhi pose-performance by Nikuko*
>
> *This is preparation for object attachment. Fashion: Silhouette for posing in combination with minimal blue pattern for orientation.*
>
> *Object attachment buries avatar bodies. Spatially, the body is lossy; dynamically, behavior remains to conjure the semblance of purposeful action. Here, Nikuko orients herself, poses periodically.*
>
> *The pose is drawn out of the dynamics; the spectator, in the pose, proceeds as if the narrative moment continued literally for all intents and purposes. The pose is the ridge or hinge of movement, the pause designating the other, the viewer, designated by the viewer - part of a system of distribution. The pause ensures the viewer that the body is not the locus or victim of seizure. Every pause is a pose, every pose a pause, both intertwined with intentionality.*
>
> *The pose is given as a gift, is for the other, is oriented; the orientation of the pose defines the stance of the other in inverse relationship to occidental landscape perspective in which the vanishing-point might be considered the locus of the viewer as well. But the pose draws in, puckers, the vanishing-point, which becomes a plane and punctum of intimacy.*
>
> *Nikuko poses, there is no one in sight, but there is the camera, here literally one of obscura, that obscure little object A of desire for and by Nikuko, above all for Nikuko.*
>
> *One of us moved the other, one of us aroused the other to action, to the recording-booth, to the wide-screen, to the embrace of the other who is identical, not equivalent, to the self-selving occurring, not to mention the dynamics of the same.*
>
> *Ah, I reply, I can finally see her face.*

> *http://www.alansondheim.org/pose.mov*

↑ Index

43. Jeffrey Side
Review of 'Carrier of the Seed' in Shearsman
Tue 3 Jun 2008

There's a review by John Couth of my poem 'Carrier of the Seed' in Shearsman:
http://www.shearsman.com/pages/editorial/reviews2008/jc_side.html

↑ Index

44. Adam Fieled
PFS Post: Reb Livingston
Tue 3 Jun 2008

Check out five sharp/scintillating "Marriage Chronicle" poems from Reb Livingston on PFS Post:

http://www.artrecess.blogspot.com

Books!
"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

↑ Index

45. Maria Damon
Re: siddhi pose-performance by Nikuko
Tue 3 Jun 2008

"Spatially, the body is lossy;" beauteous.

Alan Sondheim wrote:
> siddhi pose-performance by Nikuko
>
>
> This is preparation for object attachment. Fashion: Silhouette for posing
> in combination with minimal blue pattern for orientation.
>
> Object attachment buries avatar bodies. Spatially, the body is lossy;
> dynamically, behavior remains to conjure the semblance of purposeful
> action. Here, Nikuko orients herself, poses periodically.

>
> The pose is drawn out of the dynamics; the spectator, in the pose, pro-
> ceeds as if the narrative moment continued literally for all intents and
> purposes. The pose is the ridge or hinge of movement, the pause designat-
> ing the other, the viewer, designated by the viewer - part of a system of
> distribution. The pause ensures the viewer that the body is not the locus
> or victim of seizure. Every pause is a pose, every pose a pause, both
> intertwined with intentionality.
>
> The pose is given as a gift, is for the other, is oriented; the orienta-
> tion of the pose defines the stance of the other in inverse relationship
> to occidental landscape perspective in which the vanishing-point might be
> considered the locus of the viewer as well. But the pose draws in, puck-
> ers, the vanishing-point, which becomes a plane and punctum of intimacy.
>
> Nikuko poses, there is no one in sight, but there is the camera, here
> literally one of obscura, that obscure little object A of desire for and
> by Nikuko, above all for Nikuko.
>
> One of us moved the other, one of us aroused the other to action, to the
> recording-booth, to the wide-screen, to the embrace of the other who is
> identical, not equivalent, to the self-selving occurring, not to mention
> the dynamics of the same.
>
> Ah, I reply, I can finally see her face.
>
> http://www.alansondheim.org/pose.mov

↑ Index

46. Troy Camplin
Re: Bob Perelman's "JOKE"
Tue 3 Jun 2008

Perelman wasn't joking. He was accidentally honest. All young writers do sound alike, and it's because few if any of them know anything about writing poems. They have been told that rules are passe or elitist, and so everyone ends up writing the same stuff the same way. The fact is that if you write using some sort of form, you will develop a style and a voice all your own. Form forces you to do this, just as it also forces you to make choices you would not have originally made. It can result in poems that you realize are actually better than anything you could have otherwise written. I've seen it happen, not just with my

own poetry, but with the poetry of others. Perelman said it was a joke because he heard all the gasps -- but he wasn't joking. More, he was right.

Now, before everyone here attacks me, let me suggest the following experiment. Take one of your free verse poems and turn it into a sonnet. Or Sapphic verse. Or blank verse. Or some other form with a steady rhythm and rhyme scheme. Or, better, take the same poem and put it into several forms. See what happens. See if it doesn't make it into a better poem. Or a more interesting one. See if it doesn't force you to make better, more interesting choices than you had before.

All I ask for is that your responses be educated by experience.

Troy Camplin

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Monday, June 2, 2008 11:55:31 PM
Subject: Re: Bob Perelman's "JOKE"

----- Original Message ----
From: George Bowe
So did you duck?

----- Original Message ----
From: George Bowering <[redacted]>
To: [redacted]
Sent: Monday, 2 June, 2008 3:43:28 PM
Subject: Re: Bob Perelman's "JOKE"

Saw that one coming.

On Jun 1, 2008, at 10:36 PM, Barry Schwabsky wrote:

> *I can't think of anyone it would be more of an honor to be compared to than the woman who constituted the first generation of (I assume you mean second-wave) feminism.*
>
> *----- Original Message ----*
> *From: Marcus Bales <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, 1 June, 2008 6:39:31 PM*
> *Subject: Re: Bob Perelman's "JOKE"*
>
> *Like all jokes, it has a kernel of truth. Jokes are, of course, not THE truth, but*

exaggerations, diminishments, and other distancings from the truth. It's not true that ALL of that generation "write alike", but enough do so that one can joke about it. Of course, it's true of every "poetry generation" -- because if people didn't "write alike" there could be no categories called "poetry generations".

My father used to say that difference between having a sense of what's funny and having a sense of humor is whether you can laugh when it happens to you instead of to some other guy.

You don't want to be the first poetry generation whose distinguishing characteristic is that it's more like the first feminist generation than any other poetry generation: lacking a sense of humor, do you?

In short, lighten up; learn not only to laugh at yourselves but to make fun of yourselves.

Marcus

On 31 May 2008 at 4:02, CA Conrad wrote:

The recent Jerome Rothenberg event in Philadelphia is where he told his "joke" about younger poets, and you can listen or watch (MP3 or video) at this link:

http://writing.upenn.edu/~whfellow/rothenberg.html

You will want to use the link to the second day for the Rothenberg conversation and Q&A with Al Filries. Perelman appears about three quarters through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND Q&A, it's TERRIFIC! (In particular I liked Lee Ann Brown's question for Rothenberg, you'll want to hear this entire event!)

But when Bob Perelman tells his "joke" Rothenberg is talking about the fact

that having been involved with poetry for a very long time that it's hard
for him to keep in touch with everything that's going on now. He then says
to Perelman sitting close by that after his own generation, and Bob's
generation, that the newer poets... And then Bob finishes Rothenberg's
sentence for him with, "--you mean that they all write alike!"

I was sitting in that room with the rest of the audience. There was a gasp,
and I know that it wasn't my gasp alone!

Rothenberg then shakes his head and laughs nervously and says NO NO NO NO,
they don't all write alike, that's not what I'm saying!

And then Al Filreis says, "You heard it here first, Bob Perelman says you
all write alike, that's P-E-R-E-L-M-A-N."

Bob takes the microphone at that point, and the first thing he says is that
he was just JOKING when he said younger poets all write alike. Then it's
forgotten.

But not forgotten.

I remember very clearly the tone he used, which is why it was an arrow
strike. But maybe that WAS part of the "joke." ? I listened to it again
online just the other night, and it was pretty much fashioned like a quick,
pointed statement.

Could it be that the reaction he was feeling from the rest of the audience,
and Rothenberg's reaction, and Filreis's reaction, made him turn it into a
joke?

Am I accusing Bob Perelman of lying? Well, maybe a white lie. A save-face
lie.

BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

Let's suppose it WAS a joke. HOW is such a joke funny, and who was it funny for I ask? Why would it be funny? Is it funny because it's something he has heard before and he DOES NOT AGREE with it but is MOCKINGLY saying younger poets all write alike IN DEFENSE of younger poets?

Is Bob Perelman the GREAT champion of younger poets? Is he coming to the rescue by making a joke of the joke of others who are ACTUALLY NOT joking?

And who are these others, if there are others?

Hmmm. Who is saying such things in Perelman's presence that would upset him so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob Perelman thinking, "Well, they're simply NOT reading younger poets if they think THAT!"

Because clearly, in my mind, SOMEONE is NOT reading younger poets if they think that, because I read a lot of poets my age and younger, and there's NO WAY I would ever say we're all writing alike! But WHO is thinking this, and saying this out loud in front of Bob Perelman? We need to THANK Bob of course for making that "joke" on our behalf. AND SO PUBLICLY I want add, into a microphone while the video camera and sound equipment was mowing down his sound particles to SEND HIS BRAVE message to those who would DARE attack the younger poets!

What is ACTUALLY funny about the joke for me is how over the years I've defended Bob and his friends when people have said that the LANGUAGE Poets all write alike. This is something I've heard consistently. I heard it when I was a teenager before I knew who they were and what they were

*thinking and
writing. Lucky for me I've always been someone who wants to check out what
everyone is being such a Hater about.*

*Eventually I had read enough and was prepared enough to confront this
statement, "What are you talking about!? Who have you read!? What have you
read!?" Not once did one of these parrots have an answer which led me to
believe that they had ACTUALLY read a single LANGUAGE Poet! They were merely
repeating some bullshit statement their bullshit poetry workshop leaders
(who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE Poet!) had
said.*

*BECAUSE, REALLY, if you think they all write alike have you actually READ
THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and
Hejinian, and there were no names on the poems, you would know who wrote
what, or at least would notice these to be four very distinct voices. Poetry
is a tea party to some, it seems! A fancy luxury instead of indispensable
investigation! I say it seems to be this to those who would make such
ridiculous statements about LANGUAGE Poets for being LAZY readers and
half-assed, half-interested poets! And now I also say it to those ill-read
gossips behind Bob Perelman's "joke."*

*In the end younger poets must learn to persevere, like the LANGUAGE Poets
have, because I FOR ONE feel poets of my generation and younger are writing
some pretty damned HOT poems! I wouldn't trade this time with any other!*

FUCK THE HALF-INTERESTED LOUTS!

*CAConrad
http://PhillySound.blogspot.com*

> --
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.524 / Virus Database: 269.24.4/1476 - Release Date: 5/31/2008 12:25 PM*

Giorgio Bowering, gent.
Just a visitor here.

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47. Troy Camplin

Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Tue 3 Jun 2008

Troy Camplin

Words are concepts, so all poetry is conceptual.

Troy Camplin

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Monday, June 2, 2008 3:33:38 PM
Subject: Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Dear Murat and Barry:

"does that makes "conceptual poetry" poetry that likewise foregrounds language? But in that case, what distinguishes "conceptual poetry" from just "poetry"?

re conceptual poetry being not in words--

This is exactly what the very second paragraph of my piece asks--

" One may also ask—since language is the material of poetry, if one is to create a conceptual poetry—does this mean then that the absence of language is involved? That the poetry is not in language, but found elsewhere?"

This is why I write of how often i think of al the persons through thousand snd thousands of years who cerated poems without words, paintings without paint--art with out materials at all--
because they were not allowed to--even learn how to read and write, or to

paint--
nor exposed to any of the ideas re painting, poetry--
and yet nonetheless i believe there must have been tousands of greate
artists and poets who created works continaully--
and as i write--these have vanished "without a trace"--
nor fragments--as never were "objects" or "signs"--
because they did not exist as objects, texts--

yet--
one may ask also, as i do--
may not these works--becasue they have been thought imagined,seen,
heard--formed--
exist--
not as traces or objects-recognized as "poems" and "Images"--

but elsewhere--
all around one--
in stones' forms or clouds' shapes-in a sound out of nowhere that one
hears--

things which in their taphonomic states carry the disintegrating orders of those
which had elsewhere in another time been the concepts found by those poets
and artists who did not write not paint--

"the shock of recogntion"--the uncanny encounter--with these--which "recognize
one" and find one--

"involuntary memories" "out of nowhere"--which are triggered by the movement
of a car out of the corner of one's eye suddenly shooting out of an alley way,
from out of the shadowy dark blotch at the margins of the eye's peripheries--
into the bright sharpness of light-and gone--

yet--"whose" involutary memories--?--

i didn't set out to write a paper at all, just to ask a few questions--and had to cut
it short--as what one begins to think on re conceptual poetry is a swarming --of
a myriad ideas and things, sights, sounds, movements of dance, gesture of a
hand, flicker of lighter in the wind--smoke that drifts into cobwebs filled with
corners, the drifting of dust motes--

i've lived in situations where one could not do all manner of things--so one
begins to create poems plays stories paintings al manner of things--

which are "conceptual"--and as just described--to create when/with/in watching
the drifts of dust motes which one sees due to their being revealed in the
shadowy room only by the spaces in between the cheap "venetian" style blinds,

the cracked and faded plastic -- these motes which as one is watching bring out of the chaos and non meaning "time" one is living "in"--confined in--

that which is--
to be present at the conception of a conception--
emerging "before/be for one's very eyes-"

the paper is thought of as hopefully suggestions along the lines of various ways of thinking of what a conceptual poetry might be--and this is but a few of the suggestions that have come to mind--

as what one has the sense of--and persons on Harriet Blog have written of this--is that the Symposium rather than being an "opening of the field"--was enacting in effect the placement already of monuments--while at the same time introducing a set of rules and regulations in a sense, for the design and production of "Conceptual Poetry"--as though it is something "already over with" while at the same time "being proclaimed as New"--

this is why the word "Questions" is in my title--to indicate that this is simply an opening of questions-- rather than an "unquestioning"--"acceptance"--of "what one is told"-- nor do the questions by any means constitute or ask for their own "unquestioning acceptance"--

Conceptual Poetry has been performed, theorized, created, published, video taped, photographed, recorded, for forty years in Latin America--and in Russia already there are several decades of Conceptual Poetries--

this is why one thinks that "Conceptual Poetry" is something that is already existing in a myriad forms and wants to ask further questions, rather than "going by one definition" or a small set of examples--

for example--the conceptual "conceptions"--are not soley "ideas from within the mind"so to speak--on the contrary--the ideas which are those of things, events--OUTSIDE of one--bring these--

* *{"conceptual conceptions"--"conception" is another area one may address "along these lines"-not to mention "contraceptual poetry, biceptual poetry, perceptual poetry, -extra sensory perceptual poetry--deceptual poetry----} **one may ask--if from Outside--the conceptual poetry by not having come from words--may not be manifested into words--as its way at that moment of making itself "known"--it is not myself alone that finds the found--the found finds me--is what i write of being my experinces when working--on the rubBEings, clay impression spray paintings--

so in what they may choose to "appear"--may be as "someone else"--that is, what was not words now "appears" "in the guise of" words--

which may then be quickly enough "no longer words'--but something or some one else--after effects, impersonators, ghosts--actors in "the Globe theater" of Shakespeare's in which "all the world's a stage"--and a Conceptual Poetry is a "play house"--wherein the Conceptual poetry is "playing house"--

in terms of Emily Dickinson's "Nature is a Haunted House, and Art a House which tries to be Haunted"--

to be Haunted by that which provokes the essay ("tries:"-- essay as an essay, and as "essaying" in the sense of trying--) at being Haunted--

in the excerpts from one of the El Colonel stories presented as Appendix A--, "El Ojo de Dios"--El Colonel --does not write down these writings of his--many events occuring in the stories it is not really sure--at what level of reality/fiction they are "happening"--as by the way he "writes"--itis in such a way as to create moment by moment not singularities--but the simultaneity of many aspects of time al of them at once writing/reading/making notes that are beforehand and afterwards and endlessly finding the inextricable ongoing energies and movements of these moving away from, around, back, inside out-etc--with each other--

(in another story, El Colonel opens his one of his "notebooks" to study what he is working with --to take a-look --there is nothing written on the cover nor anywhere inside--this to him is a private joke on his unwritten writings --not only "unpublished"--but unwritten--yet at the same time as he is reading over his unwritten texts he is writing his further commentaries in the writing which is not written "down"--)

the writing also "takes place"--as a performance piece--

With studied and precise, angular movements, El Colonel begins to arrange himself in the correct position in which to be found by his "immanent and eminent visitor."

El Colonel permits himself a barely audible and very brief laugh as "he takes possession of himself the better to assiduously arrange the head, the torso, the limbs, the folded hands, as though he were in the process of preparing a stuffed and mounted specimen of a representative example of a Colonel, whose taxidermist he himself was."

El Colonel's "writing" which is not only "unpublished" but unwritten is described in this story as:

Habituated to an imaginative isolation, El Colonel's intellectual companions are his "compositions" with their attendant "commentaries," "asides," "digressions," and "annotations." By means of this "ironic distancing" he continually invents "a

hitherto unknown and as yet unpublished form of writing, never before seen nor heard."

("Never before seen nor heard" is an alllusion to one of El Colonel's favorite lines from one of his favorite books--Lazarillo de Tormes, whose author literally is "Anonymous"-

Yo, por bien tengo que cosas fan seneladas, y por nunca oidas ni vistas, vengan a noticia de muchos y no se entetierren en la sepultura del olvido.

--*Lazarillo de Tormes*
is the line, cited in the story "El Colonel Smiles" on line at Otoliths and
Dusie Kollektiv--

-El Colonel's odd readings are due to their being found--in places, homes, offices--whose occupants on his missions he "takes possesion of"--in some cases--"in other words"--his reading is not planned out--but found--and, literally --in some cases--stolen--"plagiarized texts"--already, before he uses them in his unwritten writings--)

the description continues--

El Colonel smiles. This writing is a method of creating for himself a reader who is in turn accompanied by his own doubling as a writer. Where there had been "no one with who to share his most intimate thoughts, the fullness and agility of his life," there is now not only such a companion; there is also a recorder of "his deeds and exploits." In such a way El Colonel simultaneously acts, writes and reads both for himself and to another, who is also both a reader and an other author in turn, providing El Colonel with his own role as a reader. By these means his life takes on an aura of legend, and he acts both as though creating the performance of something which is happening, and of something which has happened "already." By the latter means, his life is taking place in a futurity in which it is read, and in a present in which it is written. The simplest acts and words are invested with the immediacy of a drama "taking place," the glow of "great acts having taken place ," and, to heighten both drama and aura, the precisions of a prefatory "about to take place," which allows for the insertion of the necessary commentaries, directions, and asides. "For the benefit of the listener, for the pleasure of the reader, for the background material necessary to the writer," as El Colonel describes it with relish in a self-penned blurb . . .

I hope the paper suggests a great many further conceptions of Conceptual Poetry!!--

To swarm and topple the Vendome Columns--!

Sembrar la Memoria de La Commune de Paris1871!

"y no se entetierren en la sepultura del olvido"

**

On Sun, Jun 1, 2008 at 7:28 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *Barry,*
>
> *Very sharp observation. If conceptual art means a movement away from the traditional material of art, oil, stone, etc., toward words, conceptual poetry means a movement away from the traditional material of poetry, which is words.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sun, Jun 1, 2008 at 12:47 PM, Barry Schwabsky <[redacted]> wrote:*
>
> *Am I right in thinking that the phrase "conceptual poetry" is modeled on the earlier "conceptual art"?*
> *If so, and if conceptual art is broadly speaking an art that foregrounds language (Weiner, Kosuth, Art & Language, etc.) then does that makes "conceptual poetry" poetry that likewise foregrounds language? But in that*
> *case, what distinguishes "conceptual poetry" from just "poetry"?*
>
> *----- Original Message ----*
> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, 1 June, 2008 4:22:03 PM*
> *Subject: Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff*
>
> *David,*
>
> *" The predominant view of conceptual works in art and poetry is that it is written language which becomes fore grounded, most often as the 'realization' and presentation of various directives, with their various forms of pre-conceived constraints, and sets of instructions. Yet does not the written language itself, as an object which 'constitutes' the directives and instructions, contradict the 'concept' of the 'Conceptual?'"*
>
> *The reverse is true. In a truly conceptual poem, the written language moves*

towards disappearance, in your words, "absence."

bachelor rooms.
sweat shops.
stairs where the light turns off automatically.
numbers fade
*from the face of buildings. (*The Structure*, "A Homage to M. Proust)*

"{See Appendix B below for some other "Science Fiction" aspects of Conceptual
Poetry in Relation to the Work Place.)"

The question of "The Spiritual Life of Robots (Replicants)" relates to the
spiritual (conceptual, rather than actual) life of words.

"The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

To use written language then to create a conceptual poetry is not in a strict sense "conceptual" at all, if it produces yet another object in written language."

f one realizes that the "instructions" constitute the poem itself, then the
"realizations" become phenomenal obstructions, obfuscations
for which the truly conceptual poet, in my view, has very little patience

"It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent concept?"

*I think yes. *The Structure of Escape* is my attempt to recapture, to real-ize that absence. "A La Recherche of Recaptured Absence Absence."*

Ciao,

Murat

On Fri, May 30, 2008 at 5:02 AM, David Chirot <[redacted]> wrote:

DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---Haunting Questions Found Hidden in Plain Site/Sight/Cite

http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html

Below are the opening paragraphs of this essay--if interested still, as it goes through many changes and has two appendices as further "evidences"-- go to the blog address above--

Note:I was invited to send Visual Poetry works to the Symposium on "Conceptual Poetry and its Others," along with artist's statements regarding the works. As a participant, to express my sense of and thankfulness for this, I decided it would be nice to include also a brief statement re the "Conceptual Poetics" under discussion.

Once started, so many ideas started flowing,and so many examples came to mind--travel literature of the 18th century, Shakespeare's Richard the Third, to name but two--that I had to draw line somewhere and stop. There is so much more to write however, once started--so these remarks and questions are but a small indication of the most basic beginnings of the myriad directions which are out there to be found--and ones already noted to set down in various forms and actions--

this essay is on display beside my works at the Symposium--persons interested may ask for a copy--

a few examples of further questions among ever so many more--

Why is "boring, unoriginal, impersonal work" promoted by "colorful personalities," just like any other product? Does this not create "a Line"
produced by a Brand Name, the Original Author possessed of an "originality"
in creating this "radical, new form"--to be marketed as "the latest thing,"
for the development of new jobs in English/
creative Writing Programs--the "newest way" to "make an impression" by the
"original" creation of an impersonal boringness? Is this in itself a "new
way" of mass producing standardized and conforming
"conceptual poets" who "carry on" the work of the Great Originators?
*
Are monkeys controlling robotic arms with their thoughts on the way to creating a Conceptual poetry?--

**What are the interelationships of possiblities of Conceptual Poetry for*
use
*in Propaganda and advertising? For starting wars, altering Wikipedia, sending out false news items and etc etc--**
** Haunting Questions Found Hidden in Plain Site/Sight/Cite*

for the Symposium "Conceptual Poetry and its Others"

Poetry Center of the University of Arizona

29-31 May 2008

*
** J'ai trop a ecrire, c'est pourquoi je n'ecrire rien. --Stendhal, Journal, 1804*

Thoughts come at random, and go at random. No device for holding on to
them or for having them..
A thought has escaped: I was trying to write it down: instead I write that it has
escaped me.

--Pascal, Pensees, #542

To find among typos the unknown writings, the "Helltoy"--
camouflaged clouds, the voice-writings of the ground itself that speaks and
moves in lines
emerging--

for Petra Backonja

* *
I find in thinking with what a Conceptual Poetry might be, that I've begun with a point of view of paradox. That is, considering the conceptual to be the absence of a material object, a conceptual poetry would be the absence of the poem as a "realization" of its "idea." If "the poem" as an object is not to be realized, in what ways may it then be said to "exist"?

One may also ask—since language is the material of poetry, if one is to create a conceptual poetry—does this mean then that the absence of language is involved? That the poetry is not in language, but found elsewhere?

The predominant view of conceptual works in art and poetry is that it is written language which becomes fore grounded, most often as the "realization" and presentation of various directives, with their various forms of pre-conceived constraints, and sets of instructions. Yet does not the written language itself, as an object which "constitutes" the directives and instructions, contradict the "concept" of the "Conceptual?"

{See Appendix B below for some other "Science Fiction" aspects of Conceptual
Poetry in Relation to the Work Place.)

The directives themselves, expressed in written language, become road blocks to the Conceptual which is supposed to be "activated" by their instructions.

To use written language then to create a conceptual poetry is not in a strict sense "conceptual" at all, if it produces yet another object in written language.

It becomes instead a piling up, a massing, of materials (language, words) which have "walled out" as it were, the conceptual. Are the words then simply a gravestone or monument to a now absent

concept?

And what of the "poet" who is the "author" of "Conceptual Poetry?"

A builder of roadblocks, a maker of monuments and gravestones--?

If a "poet" is the conceiver of concepts—and the realization of the concept as a poem is no longer a concept—but an object—does this then mean that the poet, in order to be "conceptual," must no longer be a "poet?" Or in order to be a "poet," no longer be "conceptual" in approach? And yet who but a "conceptual poet" can produce "conceptual poetry?"

Perhaps true Conceptual Poetry is the creation of illiterates?
And, beyond that, persons who may even be very limited in their "Conceptual capacities?"

I think often of all the Conceptual Poets and Artists who have existed and worked through thousands of years, persons due to their circumstances --gender being the most common among these--who are not allowed to know how to write, nor instructed in "art," nor permitted
to
be educated, yet all the same--may have produced Conceptually a good deal of the greatest Poetry and Art of which there does not remain and never was an "object," even as a "fragment."

What of these myriads of centuries of Conceptual Works--are they still existing--? Are they alive in the Conceptual realm? The Ether? Or have they found ways on their own, independent of their creators, of camouflaging themselves among those things in the world which are hidden in plain site/sight/cite?

In working with the found that is hidden in plain site/sight/cite, I find often that a Conceptual poetry and art is there--always already there--which I think I am finding yet may well be finding me,

Some aspects of confronting these dilemmas, these "haunting questions," are found among Conceptual Poets who emphasize an "impersonation" via performance, camouflages, costumes, the uses of heteronyms, pseudonyms and anonymity.

In "The Painter of Modern Life," Baudelaire is the first to define Modernism and does so as a conjunction of the eternal and the ephemeral. To find that element of the eternal in the ephemeral which Baudelaire saw as embodying modernity, he turns to an emphasis on the particular form of the living art/art as living of the Dandy. The

Dandy is the non-separation of art and life in the conceiving of one's existence as Performance Art. The Dandy becomes not an expression of Romantic personality and individuality, but a form of becoming an animated Other, an impersonator going about performing the actions of a concept,
rather than producing the objects of a conception.

This stylized impersonating, non-producing figure begins to appear "dramatically"
in the works of Wilde and Jarry and in many ways in the "life and works" of a Felix Feneon, who "creates at a distance" via anonymous newspaper faits divers (discovered to be his and republished posthumously as Novels in Three Lines), pseudonymous articles in differing registers of language (working class argot, standardized French) in Anarchist and mainstream journals, unsigned translations, and
the barely noted in their own pages of his editing of journals featuring
the
early efforts of rising stars of French literature. Quitting his camouflaged and concealed writing activities, Feneon works the rest of his
life as a seller in an art gallery.

The actual "works" of Feneon, then, are not written objects per se, but anonymous actions, ephemeral pseudonymous "appearances in print," and the works of others which he affects a passage for in his editorship and translations, in his promoting and selling the art works of others. This "accumulation" which one finds "at a distance" in time as his "complete works," is often unobserved and unknown to his contemporaries, who know of him primarily via his "way of acting," his manner
of dressing, his speech mannerisms, and as the public triptych of images
of
him existing as a painted portrait by Seurat, a Dandy-pose photo and a mug shot taken when tried as part of an Anarchist "conspiracy." Feneon's "identity as a writer" does not exist as "an author," but as a series of "performances," "appearances" and "influences," many of them "unrecognized" and "unattributed."

Ironically, it his most "clandestine" activity—his Anarchist activities—which
brings him the most in to the public and tabloid spotlight. As one of "The
Thirty" accused and tried for "conspiracy" in a much publicized trial, it

is
Feneon's severe mug shot that for a time presents his "public face."

The severe mug facing the viewer is actually producing a Conceptual Poetry
"at a distance." By not penning a single line, by simply "facing the music"
to which others pen the lyrics, Feneon, in doing nothing more than facing
the camera "capturing" his image, proceeds to enact a series of dramas
"projected" on to him, a series of "identities," and "revelations" which
use
the documentary material to produce a series of mass-published fictions.

The possible prison term facing the "Felix Feneon" in the inmate-numbered
"anonymous" mug shot, "presents its face" to the viewer, a face "taken,"
"imprisoned" and "caught" by the image and its publicity. This publicized
face facing camera and viewer and possible hard time, is "taken to be" the
photo of the face of a being from whom the mask of the clandestine and
conspiratorial have been torn off, revealing "the cold hard truth" of Felix
Feneon.

Facing trial, however, all that is learned of this imprisoned face is that
it is "the wrong man, an innocent man." This fixed image, acquitted of its
"sensational" charges, is revealed not as a truth, but instead as simply
a
mask, a mask operating like a screen or blank sheet of paper, onto which
are
projected the dramas, fictions and "think piece" writings of others.
Nothing is revealed other than an "identity" which shifts, travels, changes
from one set of captions to another. It is via these captions written by
others under his image in the papers and placards, that Feneon continues
his
"writing at a distance." Simply by facing the camera, facing charges,

"facing the music," facing his accusers at trial and facing the verdict and judgment, Feneon is "writing" a myriad captions, breaking news items, commentaries, editorials, all of which change with wild speeds as they race to be as "up-to-minute" as the events themselves are in "unfolding."

The professionals, these writers, these journalists and reporters of "reality," chase desperately, breathlessly, after the unfolding drama in which the mug shot is "framed," and in so doing produce texts of "speculative fiction," a serial Conceptual Poetry with as its "star player" a writer whose own texts are deliberately written to be unrecognized, hidden, camouflaged, unknown. And all the while, this writer writing nothing is producing vast heaps of writing via the work of others, as yet another form of camouflaged clandestine Conceptual Poetry, "hot off the press."

Rimbaud writes of a concept of the poetry of the future in which poetry would precede action—which in a sense he proceeds to "perform" himself. If one reads his letters written after he stopped writing poetry, one finds Rimbaud living out, or through, one after another of what now seem to be "the prophecies" of his own poetry. That is, the poetry is the "conceptual framework" for what becomes his "silence" as a poet, and is instead his "life of action."

In these examples, one finds forms of a "conceptual poetry" in which the poetry is in large part an abandonment of language, of words, of masses of "personally signed" "poetry objects," "poetry products." One finds instead a vanishing, a disappearance of both language and "poet" and the emergence of that "some one else" Rimbaud recognized prophetically, preceding the action--in writing—in the "Lettre du voyant," "the Seer's letter"—as "I is an other."

An interesting take on a conceptual poetry in writing is found in one of Pascal's Pensees, #542:

"Thoughts come at random, and go at random. No device for holding on to them or for having them.

A thought has escaped: I was trying to write it down: instead I write that it has escaped me."

The writing is a notation of the "escaped" concept's absence, its escape that is a line of flight that is a "flight out of time" as Hugo Ball entitles his Dada diaries. Writing not as a method of remembering, of "capturing thought," but as the notation of the flight of the concept at the approach of its notation.

Writing, then, as an absence— an absence of the concept. A Conceptual Poetry of writing as "absent-mindedness"!—A writing which does nothing more than elucidate that the escaping of thoughts "which come at random, and go at random" has occurred.

This flight of the concept faced with its notation—indicates a line of flight among the examples of Rimbaud—a "flight into the desert" as it were, of silence as a poet—and of Feneon—the flight into anonymous writing of very small newspaper "faits divers" items punningly entitled "Nouvelles en trois lignes" (News/Novels in Three Lines), of pseudonymous writings in differing guises at the same time according to the journals in which they appear, and as translator and editor as well as "salesperson" in a gallery of "art objects," a conceptual masquerader among the art-objects embodying "concepts" and becoming no longer "concepts' but "consumer items." Feneon's framed mug shot on to whose mug is projected a "serial crime novel," written by others and "starring" the mug in the mug shot, a writer of unknown and unrecognized texts who now vanishes into a feverish series of captions and headlines.

Anonymity, pseudonyms, impersonations, poets who write their own coming silence and "disappearance" as an "I is an other," the deliberately unrecognized and unrecognizable poet whose mug shot becomes the mass published and distributed "crime scene" for police blotters and headlines, speculative fictions and ideological diatribes, the writing which is a notation of the flight of the concept, the writing of non-writers who

> *"never*
> *wrote a word," yet whose concepts may be found camouflaged, doubled,*
> *mirrored, shadowed, anonymously existing hidden in pain*
> *site/sight/cite—these nomadic elements which appear and disappear*
> *comprise*
> *a*
> *Conceptual Poetry in which the concepts and poets both impersonate*
> *Others*
> *and reappear as "Somebody Else," an Other unrecognized and*
> *unrecognizable*
> *found hidden in plain site/sight/cite.*
>
> *"It is not the elements which are new, but the order of*
> *their arrangement," is another Pascalian "pensee." One finds*
> *arrangements of the elements of Rimbaud and Feneon into the various*
> *forms of "conceptual poetry" in the works of Pessoa, Spicer and*
> *Yasusada.*
> *Pessoa creates many others as poets, heteronyms with their own works*
> *and actions, their own concepts of poetry. Spicer "translates" poetry*
> *"after*
> *Lorca" as well as exchanging letters with the dead poet, lives for a*
> *summer*
> *with his ghost, who provides a foreword to Spicer's Book.*
>
> *for more turn to the blog address--*

=

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48. Philip Metres
Behind the Lines poetry blog new stuff
Tue 3 Jun 2008

New on Behind the Lines poetry blog:

Ahmed M. Rehab on Our Terrorist Sympathizer, Rachael Ray...
Jon Stewart on Bush Administration Hypocrisy Regarding...
Rachael Ray headscarf and Dunkin' Donuts/The Case of the Keffiyeh
Don Quixote!
Moe Green Poetry Hour to Feature Poetry from Inclined to Speak
Obituary for Utah Phillips: Folksinger, IWW Radical
Chris Hedges' :War is a Force That Gives Us Meaning
Memorial Day/A Tour (Through) Behind the Lines

Happy Birthday, Bob Dylan
"Forty Years After Catonsville"
Bill Berkson and Philip Metres at Myopic Books: Our Celestial Breathing Function...
Lisa Jarnot and the Poetics of Outrage(ousness)
Announcing Jacket 35
Marvin Gaye's "What's Going On"/Family Fractures
Two Interviews: Fady Joudah and Hayan Charara
"Gray Matters"/Writing Beyond What We Know
RAWI's Inclined to Speak reading (May 2007)
Marilyn Krysl's "Baghdad: The Disappeared Girls"
Jewish Voice for Peace on Israel's 60th Anniversary
Bill Berkson and Philip Metres at Myopic Books
Let the People Speak/Reader Feedback
New "Cost of the War" Placards from the Sidewalk Blogger
Steve Earle's "Jerusalem"
On Israel's 60th Birthday/Amichai's "Jerusalem"
Celebrating Independence, Mourning Nakba: The 60th...
Beat Happening's "Indian Summer" and "Foggy Eyes"
Jesus May Love the Children, But They Need Permits...
Vincent on O'Keefe's Whitman, and Thinking of O'Ha...
Billy Bragg's "The Price of Oil" and "The Lonesome...
Inclined to Speak: Contemporary Arab American Poet...

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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49. Sam Ladkin

Poetry Reading: Cai Tianxin & Peter Manson, Wed, 4th June

Tue 3 Jun 2008

Dear All,
I'm pleased to announce that tomorrow evening Peter will be reading with Cai Tianxin, a Chinese poet and Professor of Mathematics,

currently working at the Needham Research Institute on his book Mathematics and Human Civilizations.
Best,
Sam

SO:

PETER MANSON

and

CAI TIANXIN

will be reading
@ 8.30pm
WEDNESDAY 4TH JUNE
The Shop, 18 Jesus Lane
Cambridge, UK

ALL ARE WELCOME

Peter is reading to celebrate publication of his new collection Between Cup and Lip (Miami University Press, 2008) - details below.

Entrance is FREE though we will be raising money to support

FRANCES KRUK and SEAN BONNEY

Please also remember the benefit reading for them at the

THE LEATHER EXCHANGE
15 Leathermarket Street, London Bridge, SE1 3HN
5 JUNE 2008, 7pm
£10 or £3 students/unwaged
Featuring:

FRANCES KRUK SEAN BONNEY JEFF HILSON ANDREA BRADY EMILY CRITCHLEY JOW LINDSAY KESTON SUTHERLAND DANIEL KANE MARK JACKSON STEVE WILLEY KARLIEN VAN DEN BEUKEL SOPHIE ROBINSON BEN WATSON ADRAIN CLARKE WILL ROWE MJ WELLER PETER MANSON MATT FFYTCHE PETER JAEGER ULLI FREER ALAN HALSEY GERALDINE MONK ELIZABETH JAMES ROB HOLLOWAY HARRY GILONIS LAWRENCE UPTON JOHAN DE WIT ROGER PELLET TIM ATKINS

For more information contact [redacted]

Cai Tianxin is a poet, essayist, translator, as well as a professor of mathematics at Zhejiang University. He has published numerous books of poetry, essays, travels and biography, including Song of the quiet life (in English, South

Africa), La Desnudez Antigua (in Spanish, Colombia) , Numbers and Roses (In Korean) and newly finished Dans l'océan du monde (In French). In 1995 he founded the poetry review Apollinaire . He has translated into Chinese the work of Jorge Luis Borges, Octavio Paz, Alejandra Pizarnik and Elizabeth Bishop. He has participated in poetry festivals in 5 continents and was a resident writer in Switzerland in 2007. Mr. Cai was awarded prose writer of the year 2003 in China by Youth Times and was one of the three finalists for Vilenica Crystal Award For Poetry in 2005. He is now a visiting scholar at the Needham Research Institute to refine his book Mathematics and Human Civilizations.

BETWEEN CUP AND LIP

Miami University Press is pleased to announce the publication of Peter Manson's Between Cup and Lip.

Between Cup and Lip, Peter Manson's first American book publication, contains 18 years of previously uncollected work. The book forms the missing link between two collections published in Britain, For the Good of Liars (Barque, 2006) and Adjunct: An Undigest (Edinburgh Review, 2005), demonstrating the continuum between the prosodically–dense, endlessly considered poetry of the former and the procedural work of the latter. Manson has taught at Cambridge University and other institutions. He lives in Glasgow, where he edits the small press Object Permanence.

"'Ah more eh...oh oh'. In the light of Faraday's candle Coleridge channels Loewenhoek and Whalen (I was thinking) as Peter Manson shakes the frayed carpet of culture and, as a fearless Duprat caddis fly larva, makes jewels from the motes. Even the bits of themselves the poems create make interesting shadows. 'Groups of words which didn't describe the image but which were it'. Yes. Wit, intelligence, a dispassionate view of self: plus images that are not words. Nothing to want for in this excellent book that moved my chitin heart." —Tom Raworth

"Peter Manson is the language veterinarian, elbow-deep in the mysterious interior of our discourse, groping intimately to clutch the dark beauty of its palpitating offals, approaching the apparatus of its speech-making from entirely the wrong direction. If every word was once an animal, then every animal was harmed in the making of this book." —Chris Goode

There are two ways to order the book (more news about UK distribution later). You can order it via the Miami University Press website at http://www.orgs.muohio.edu/mupress/details/manson_cupandlip.htm. Click on the price ($15) and you'll be taken to the online store of Pathway Books. For international orders, email [redacted] for information about shipping charges.

After the boxes land at Small Press Distribution in Berkeley—early next week, I'd think--it will be available via SPD at http://www.spdbooks.org/. SPD offers a variety of international shipping options.

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50. Steve Tills
What is a failed poet?
Tue 3 Jun 2008

The post "What is a failed poet?" is a blast. What a neat and fun post!

My own first impressions in response to the topic/post: One, well of course the question itself, or the actual asking of the question (or such a question) reveals more about a given poet, a given person, a given writer, or a given "contemplator" than many answers to the question will. Why then would one ask such a question, or what would one gain/engage in asking (oneself) (or others)(or "Posterity") such a question, or that question particularly?

Particularly after yesterday afternoon's travails, I myself feel like "a failed golfer." Especially considering the fact that on Sunday I must have hit 3-4 hundred practice balls (in a field out back of the local high school that I went to as a pre-adult and where I can indulge in my obsession free of charge and in endless and intoxicating "bliss of solitude"). But I will nonetheless go straight back to more "Golfing" this evening, or as soon as I can, whether I am a failed golfer or not. Hmmm, that says more about what floats my boats (but not the entire flotilla) than it says about "success" and "failure," I suppose... And even then it still doesn't tell me what the whole effing mystery is (all about); how to achieve the "mastery" I so stubbornly (and psychotically) pine for; what on earth I'm really doing out there in a field, and the same field year after year, golf season after golf season, anyhow; why I feel that I could die out there and it would be "a dying" while engaging in the one thing that most feels meaningful though it is of course utterly "meaningless"; how narcissistic and self-absorbed I truly am but NOT precisely whether my narcissism and self-absorption are personally, spirtually, or morally "wrong" (for me); or whether, when someday (if) I am on my deathbed and depressingly reviewing my life and what I did with my "brief hours and weeks," I wasted what time I was blessed to have had.

Two, there is of course a big difference between asking the question in reference to "judging Others" or in reference to analyzing/evaluating whatever track one is, oneself, on or pursuing. Personally, I don't see a lot of value in, and therefore would not hope to spend a lot of time concerning myself with, evaluating or judging others as poets (the whole enterprise is tedious and purely, obviously, just marketplace competition). At the same time, anybody

and his or her brother or sister knows "a bad poem/poetry," or thinks to know such, or finds such knowing useful and necessary, on any given occasion. And, sorry to be so almighty disrespectful or irreverent or simply unwilling to worship the saints and angels of the past, but even a given "Faulkner" self-describing himself/herself as "a failed poet" strikes me as being self-serving, just, for the most part, the kind of thing "an artist" says to sell books, self, Self, and selves. Another "artist" might say something like "I was a failed novelist. I simply could not find within myself the integrity of my beloved Tolstoy or the discipline and fervor of dear Fyodor Dostoevsky. I hadn't the stomach for such heroic morality and suffering and sacrifice. And my longest attempts in those first five wretched novels were but mere short stories compared to the epics my two great models from Russia wrote, so naturally I turned to short forms, Poetry, and there I was well-received, and I didn't have to bother so much with explaining why this character was evil or that event was catastrophic. People simply liked the way I turned my musical phrases and how funny and fun and beautiful and New my little white lies and sacriledge of Truth were, and I found my calling. It was to unfold and deconstruct the foundation of grammar itself, peel away the seemingly infinite obstacles that keep us from accessing all that Morality is built on to begin with."

Three, does one write (one's "poetry") TO BE a successful or a failed something or another, or does one write one's poming for very different "experience" in one's life, experience that has nothing whatsoever to do with being in a/the public eye, competing in the myriad world/historical marketplace(s), partipating in any given cultural and social games/interactions/mirroring/movements/activities? Does one write in order to achieve or actualize an image of oneself, "a Self" that can be said to occupy a rank or role within a pecking order of selves/types called "poets"/successfulPOETS, an image that one needs in order to believe one has fulfilled certain human potential one had an instinct or a lust or a need or a directive to fulfill? Does one write in order to "make a thing" or "resolve an issue" or "feel a feeling" or "experience an aesthetic pleasure" or "actualize a potential, new aesthetic experience/form" or "access a desired but largely uncharted psychological frontier," or does one write in order to be called the Poet who did such and such that Everybody, or Somebody, regarded as "art" and ultimately revered him/her for?

Four, there are probably NOT a lot of "failed Answers" to the (in some cases Very SILLY question) "What is a failed poet," but I am sure that there are some ways of approaching that question which are fruitful and some ways of concerning oneself with such questions that are nearly as ridiculous and crazy as this particular Golfer and Pomer's insane questions about achieving Satisfaction and Nirvana and Fulfillment and, always the really really Great

Waste of Time in Life, PERFECTION in his golf game/pursuits... Geeez... Life is so damn perfect all by itself, and then we have to come along and try to make ourselves better and such...

Anyway, Very Fun topic/post, and really fun and stimulating checking out various "others" responses to the question...

Steve Tills

P.S. Golf, "a good walk spoiled," somebody, maybe Mark Twain, said. Poetry, thus, "a good thought foiled?"

P.S. II Shoot, I am "positively" certain that I am both "a failed Pomer" and a "a failed Golfer" MUCH of the time, and this is, believe me, thoroughly aggravating and distressing. But for christ's sakes, of course I would not ever willingly or happily give up my golfing or my poming, and NOT because sometimes the efforts are delightfully satisfying and rewarding and fulfilling. Rather, simply because these are things that I myself dig doing, engaging in, spending my "Time" with. What really matters?

P.S. III By the way, Golf is a lot harder than Poming. Anybody who tells ya different is a complete fool, and NO, there is no such thing as "a failed poet," except within the heads of those whose self-image, or livelihood, or what the best psychologists call "self-image actualization" (as opposed to plain and Real self-actualization) depends on how one ranks oneself among fellow poets in the marketplace of SELF and Material Life.

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51. Nicholas Karavatos
Reading in Ventura, CA on Tuesday the 10th
Tue 3 Jun 2008

Nicholas Karavatos

TUESDAY, June 10th at 7:30

“Tuesday Night Poets” Reading Series – Hosted by Roe Estep

Artists Union Gallery
330 South California Street
Ventura, CA
[redacted]
http://www.thetuesdaynightpoets.com

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666

Sharjah
United Arab Emirates

_____ Search that pays you back! Introducing Live Search cashback.
http://search.live.com/cashback/?&pkw=form=MIJAAF/publ=HMTGL/crea=srchpaysyouback=

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52. Will Esposito

Re: Bob Perelman's Joke

Tue 3 Jun 2008

Well this is a hell of a joke! It would help to put up poems
and an argument for how it is you believe whether younger
writers write alike, if you do, if you do not.

↑ Index

53. David Chirot

Bo Diddley, Who Gave Rock His Beat, Dies at 79 - Obituary (Obit) - NYTimes.com

Tue 3 Jun 2008

---

http://www.nytimes.com/2008/06/03/arts/music/03diddley.html?_r=1&th&emc=th&oref=slogin---

Hey Bo Diddley
"The Innovator"--
as the title of one of his LPs stated--

one of the most inspired and inspiring artists
world wide
ever--
since "recorded" history began!

his Bo Diddley beat

is going to beat forever--

↑ Index

54. CA Conrad
Re: Bob Perelman's "JOKE"
Tue 3 Jun 2008

vo mttd on keyboard vry har d to
t
ype aft er it d ries m aybe

Troy Camplin wrote:
>
>Perelman wasn't joking. He was accidentally honest. All young writers do sound alike, and it's because few >if any of them know anything about writing poems. They have been told that rules are passe or elitist, and >so everyone ends up writing the same stuff the same way. The fact is that if you write using some sort of >form, you will develop a style and a voice all your own. Form forces you to do this, just as it also forces you >to make choices you would not have originally made. It can result in poems that you realize are actually >better than anything you could have otherwise written. I've seen it happen, not just with my own poetry, but >with the poetry of others. Perelman said it was a joke because he heard all the gasps -- but he wasn't >joking. More, he was right.
>
>Now, before everyone here attacks me, let me suggest the following experiment. Take one of your free >verse poems and turn it into a sonnet. Or Sapphic verse. Or blank verse. Or some other form with a steady >rhythm and rhyme scheme. Or, better, take the same poem and put it into several forms. See what >happens. See if it doesn't make it into a better poem. Or a more interesting one. See if it doesn't force you >to make better, more interesting choices than you had before.
>
>All I ask for is that your responses be educated by experience.
>
>Troy Camplin
>

↑ Index

55. Joel Chace
Re: Country Valley Press - Poetry
Tue 3 Jun 2008

Dear Mark:

I'm delighted to see my name "on the list"!

By the way, how much, including postage/shipping,
for Ted Enslin's signed broadside?

Best,

Joel

On 6/3/08, Country Valley <[redacted]> wrote:
> FORTHCOMING Summer/Fall, 2008
>
> Poetry by:
>
> Charles Belbin
> Jeffery Beam
> Joel Chace
>
>
> -NEW TITLES-
>
> Empty Hands Broadsides
>
> Single Issues: $1/$3, signed
> Subscriptions: $11 for 8 broadsides, postpaid
>
> 1 - Ed Baker, Along the Sligo (SOLD OUT)
> 2 - John Perlman, A Walk Around the Lake
> 3 - Theodore Enslin, Four Ages of Man
> 4 - Fred Jeremy Seligson, Cherry Blossoms of the Tidal Basin (SIGNED
COPIES
> ONLY)
> 5 - Devin Johnson, Sources
> 6 - Yamao Sansei/Scott Watson, Single Bliss
> 7 - Michael O'Brien, Avenue
> 8 - Thomas A. Clark, Doire Fhearna
> 9 - David Giannini, Low-Tide Cards
> 10 - Charlie Mehrhoff, Nothing Exists
> 11 - Jeffery Beam, The Green Man's Man
>
>
> Chapbooks
>
> Life's Little Day by Bob Arnold.
> Limited edition Japanese style wraps, $15
> Limited signed edition, $20

>
> One Dozen Portions by Hank Lazer
> Limited sewn chapbook, $7.50
> Limited signed edition, $10
>
> terraria by John Martone
> Limited edition Japanese style wraps, $10
> Limited signed edition, $20
>
> Wall/Stairway by John Taggart
> Limited sewn chapbook, $7.50
> Limited signed edition, $10
>
> A Breath Apart by Scott Watson
> Limited edition Japanese style wraps, $10
> Limited signed edition, $20
>
>
> *Please send checks/money orders payable to "Country Valley Press"
>
> [redacted]
> http://web.mac.com/countryvalley
>
>
> Country Valley Press
> c/o Mark Kuniya
> 1407 Mission Street, Unit A
> Gardnerville, NV. 89410-7221
>

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56. Ryan Daley

Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Tue 3 Jun 2008

Troy,

Just because, God is great; life is pain; God is life; God is pain, doesn't make it true.

On Tue, Jun 3, 2008 at 9:35 AM, Troy Camplin <[redacted]> wrote:
> Troy Camplin

>
>
>
> Words are concepts, so all poetry is conceptual.
>
> Troy Camplin
>
>
> ----- Original Message ----
> From: David Chirot <[redacted]>
> To: [redacted]
> Sent: Monday, June 2, 2008 3:33:38 PM
> Subject: Re: essay by Chirot to go with works at the UA Poetry Center
Conceptual Poetry Symposium, organized by Marjorie Perloff
>
> Dear Murat and Barry:
>
> "does that makes "conceptual poetry" poetry that likewise foregrounds
> language? But in that case, what distinguishes "conceptual poetry" from just
> "poetry"?
>
> re conceptual poetry being not in words--
>
> This is exactly what the very second paragraph of my piece asks--
>
> " One may also ask—since language is the material of poetry, if
> one is to create a conceptual poetry—does this mean then that the
> absence of language is involved? That the poetry is not in language,
> but found elsewhere?"
>
> This is why I write of how often i think of al the persons through thousand
> snd thousands of years who cerated poems without words, paintings without
> paint--art with out materials at all--
> because they were not allowed to--even learn how to read and write, or to
> paint--
> nor exposed to any of the ideas re painting, poetry--
> and yet nonetheless i believe there must have been tousands of greate
> artists and poets who created works continaully--
> and as i write--these have vanished "without a trace"--
> nor fragments--as never were "objects" or "signs"--
> because they did not exist as objects, texts--
>

> yet--
> one may ask also, as i do--
> may not these works--becasue they have been thought imagined,seen,
> heard--formed--
> exist--
> not as traces or objects-recognized as "poems" and "Images"--
>
> but elsewhere--
> all around one--
> in stones' forms or clouds' shapes-in a sound out of nowhere that one
> hears--
>
> things which in their taphonomic states carry the disintegrating orders of
> those which had elsewhere in another time been the concepts found by those
> poets and artists who did not write not paint--
>
> "the shock of recogntion"--the uncanny encounter--with these--which
> "recognize one" and find one--
>
> "involuntary memories" "out of nowhere"--which are triggered by the
movement
> of a car out of the corner of one's eye suddenly shooting out of an alley
> way, from out of the shadowy dark blotch at the margins of the eye's
> peripheries-- into the bright sharpness of light-and gone--
>
> yet--"whose" involutary memories--?--
>
> i didn't set out to write a paper at all, just to ask a few questions--and
> had to cut it short--as what one begins to think on re conceptual poetry is
> a swarming --of a myriad ideas and things, sights, sounds, movements of
> dance, gesture of a hand, flicker of lighter in the wind--smoke that drifts
> into cobwebs filled with corners, the drifting of dust motes--
>
> i've lived in situations where one could not do all manner of things--so one
> begins to create poems plays stories paintings al manner of things--
>
> which are "conceptual"--and as just described--to create when/with/in
> watching the drifts of dust motes which one sees due to their being revealed
> in the shadowy room only by the spaces in between the cheap "venetian"
style
> blinds, the cracked and faded plastic --
> these motes which as one is watching bring out of the chaos and non

meaning
> "time" one is living "in"--confined in--
>
> that which is--
> to be present at the conception of a conception--
> emerging "before/be for one's very eyes-"
>
>
> the paper is thought of as hopefully suggestions along the lines of various
> ways of thinking of what a conceptual poetry might be--and this is but a few
> of the suggestions that have come to mind--
>
> as what one has the sense of--and persons on Harriet Blog have written of
> this--is that the Symposium rather than being an "opening of the field"--was
> enacting in effect the placement already of monuments--while at the same
> time introducing a set of rules and regulations in a sense, for the design
> and production of "Conceptual Poetry"--as though it is something "already
> over with" while at the same time "being proclaimed as New"--
>
> this is why the word "Questions" is in my title--to indicate that this is
> simply an opening of questions--
> rather than an "unquestioning"--"acceptance"--of "what one is told"--
> nor do the questions by any means constitute or ask for their own
> "unquestioning acceptance"--
>
> Conceptual Poetry has been performed, theorized, created, published, video
> taped, photographed, recorded, for forty years in Latin America--and in
> Russia already there are several decades of Conceptual Poetries--
>
> this is why one thinks that "Conceptual Poetry" is something that is already
> existing in a myriad forms and wants to ask further questions, rather than
> "going by one definition" or a small set of examples--
>
> for example--the conceptual "conceptions"--are not soley "ideas from within
> the mind"so to speak--on the contrary--the ideas which are those of things,
> events--OUTSIDE of one--bring these--
>
> * *{"conceptual conceptions"--"conception" is another area one may address
> "along these lines"-not to mention "contraceptual poetry, biceptual poetry,
> perceptual poetry, -extra sensory perceptual poetry--deceptual poetry----}
> **one may ask--if from Outside--the conceptual poetry by not having come
> from words--may not be manifested into words--as its way at that moment of

> making itself "known"--it is not myself alone that finds the found--the
> found finds me--is what i write of being my experinces when working--on the
> rubBEings, clay impression spray paintings--
>
> so in what they may choose to "appear"--may be as "someone else"--that is,
> what was not words now "appears" "in the guise of" words--
>
> which may then be quickly enough "no longer words'--but something or some
> one else--after effects, impersonators, ghosts--actors in "the Globe
> theater" of Shakespeare's in which "all the world's a stage"--and a
> Conceptual Poetry is a "play house"--wherein the Conceptual poetry is
> "playing house"--
>
> in terms of Emily Dickinson's "Nature is a Haunted House, and Art a House
> which tries to be Haunted"--
>
> to be Haunted by that which provokes the essay ("tries:"-- essay as an
> essay, and as "essaying" in the sense of trying--) at being Haunted--
>
> in the excerpts from one of the El Colonel stories presented as Appendix
> A--, "El Ojo de Dios"--El Colonel --does not write down these writings of
> his--many events occuring in the stories it is not really sure--at what
> level of reality/fiction they are "happening"--as by the way he
> "writes"--itis in such a way as to create moment by moment not
> singularities--but the simultaneity of many aspects of time al of them at
> once writing/reading/making notes that are beforehand and afterwards and
> endlessly finding the inextricable ongoing energies and movements of these
> moving away from, around, back, inside out-etc--with each other--
>
> (in another story, El Colonel opens his one of his "notebooks" to study what
> he is working with --to take a-look --there is nothing written on the cover
> nor anywhere inside--this to him is a private joke on his unwritten writings
> --not only "unpublished"--but unwritten--yet at the same time as he is
> reading over his unwritten texts he is writing his further commentaries in
> the writing which is not written "down"--)
>
> the writing also "takes place"--as a performance piece--
>
> With studied and precise, angular movements, El Colonel begins to arrange
> himself in the correct position in which to be found by his "immanent and
> eminent visitor."
>

>
> El Colonel permits himself a barely audible and very brief laugh as "he
> takes possession of himself the better to assiduously arrange the head, the
> torso, the limbs, the folded hands, as though he were in the process of
> preparing a stuffed and mounted specimen of a representative example of a
> Colonel, whose taxidermist he himself was."
>
>
> El Colonel's "writing" which is not only "unpublished" but unwritten is
> described in this story as:
>
> Habituated to an imaginative isolation, El Colonel's intellectual companions
> are his "compositions" with their attendant "commentaries," "asides,"
> "digressions," and "annotations." By means of this "ironic distancing" he
> continually invents "a hitherto unknown and as yet unpublished form of
> writing, never before seen nor heard."
>
> ("Never before seen nor heard" is an alllusion to one of El Colonel's
> favorite lines from one of his favorite books--Lazarillo de Tormes, whose
> author literally is "Anonymous"-
>
> *Yo, por bien tengo que cosas fan seneladas, y por nunca oidas ni vistas,
> vengan a noticia de muchos y no se entetierren en la sepultura del olvido.*
>
> --*Lazarillo de Tormes*
> is the line, cited in the story "El Colonel Smiles" on line at Otoliths and
> Dusie Kollektiv--
>
> -El Colonel's odd readings are due to their being found--in places, homes,
> offices--whose occupants on his missions he "takes possesion of"--in some
> cases--"in other words"--his reading is not planned out--but found--and,
> literally --in some cases--stolen--"plagiarized texts"--already, before he
> uses them in his unwritten writings--)
>
> the description continues--
>
> El Colonel smiles. This writing is a method of creating for himself a reader
> who is in turn accompanied by his own doubling as a writer. Where there had
> been "no one with who to share his most intimate thoughts, the fullness and
> agility of his life," there is now not only such a companion; there is also
> a recorder of "his deeds and exploits." In such a way El Colonel
> simultaneously acts, writes and reads both for himself and to another, who

> is also both a reader and an other author in turn, providing El Colonel with
> his own role as a reader. By these means his life takes on an aura of
> legend, and he acts both as though creating the performance of something
> which is happening, and of something which has happened "already." By the
> latter means, his life is taking place in a futurity in which it is read,
> and in a present in which it is written. The simplest acts and words are
> invested with the immediacy of a drama "taking place," the glow of "great
> acts having taken place ," and, to heighten both drama and aura, the
> precisions of a prefatory "about to take place," which allows for the
> insertion of the necessary commentaries, directions, and asides. "For the
> benefit of the listener, for the pleasure of the reader, for the background
> material necessary to the writer," as El Colonel describes it with relish in
> a self-penned blurb . . .
>
> I hope the paper suggests a great many further conceptions of Conceptual
> Poetry!!--
>
> To swarm and topple the Vendome Columns--!
>
> Sembrar la Memoria de La Commune de Paris1871!
>
> *"y no se entetierren en la sepultura del olvido"*
>
>
> **
>
>
>
> On Sun, Jun 1, 2008 at 7:28 PM, Murat Nemet-Nejat <[redacted]> wrote:
>
>> Barry,
>>
>> Very sharp observation. If conceptual art means a movement away from the
>> traditional material of art, oil, stone, etc., toward words, conceptual
>> poetry means a movement away from the traditional material of poetry,
which
>> is words.
>>
>> Ciao,
>>
>> Murat
>>

>>
>>
>> On Sun, Jun 1, 2008 at 12:47 PM, Barry Schwabsky <
>> [redacted]> wrote:
>>
>> > Am I right in thinking that the phrase "conceptual poetry" is modeled on
>> > the earlier "conceptual art"?
>> > If so, and if conceptual art is broadly speaking an art that foregrounds
>> > language (Weiner, Kosuth, Art & Language, etc.) then does that makes
>> > "conceptual poetry" poetry that likewise foregrounds language? But in
>> that
>> > case, what distinguishes "conceptual poetry" from just "poetry"?
>> >
>> >
>> >
>> > ----- Original Message ----
>> > From: Murat Nemet-Nejat <[redacted]>
>> > To: [redacted]
>> > Sent: Sunday, 1 June, 2008 4:22:03 PM
>> > Subject: Re: essay by Chirot to go with works at the UA Poetry Center
>> > Conceptual Poetry Symposium, organized by Marjorie Perloff
>> >
>> > David,
>> >
>> > " The predominant view of conceptual works in art and poetry is that it
>> > is written language which becomes fore grounded, most often as the
>> > 'realization' and presentation of various directives, with their
>> > various forms of pre-conceived constraints, and sets of instructions.
>> > Yet does not the written language itself, as an object which
>> > 'constitutes' the directives and instructions, contradict the
>> > 'concept' of the 'Conceptual?'"
>> >
>> > The reverse is true. In a truly conceptual poem, the written language
>> moves
>> > towards disappearance, in your words, "absence."
>> >
>> > bachelor rooms.
>> > sweat shops.
>> > stairs where the light turns off automatically.
>> > numbers fade
>> > from the face of buildings. (*The Structure*, "A Homage to M. Proust)
>> >

>> >
>> >
>> > "{See Appendix B below for some other "Science Fiction" aspects of
>> > Conceptual
>> > Poetry in Relation to the Work Place.)"
>> >
>> > The question of "The Spiritual Life of Robots (Replicants)" relates to
>> the
>> > spiritual (conceptual, rather than actual) life of words.
>> >
>> > "The directives themselves, expressed in written language, become road
>> > blocks to the Conceptual which is supposed to be "activated" by their
>> > instructions.
>> >
>> > To use written language then to create a conceptual poetry is
>> > not in a strict sense "conceptual" at all, if it produces yet another
>> > object in written language."
>> >
>> > f one realizes that the "instructions" constitute the poem itself, then
>> the
>> > "realizations" become phenomenal obstructions, obfuscations
>> > for which the truly conceptual poet, in my view, has very little patience
>> >
>> >
>> > "It becomes instead a piling up, a massing, of materials
>> > (language, words) which have "walled out" as it were, the conceptual.
>> > Are the words then simply a gravestone or monument to a now absent
>> > concept?"
>> >
>> > I think yes. *The Structure of Escape* is my attempt to recapture, to
>> > real-ize that absence. "A La Recherche of Recaptured Absence Absence."
>> >
>> > Ciao,
>> >
>> > Murat
>> >
>> >
>> > On Fri, May 30, 2008 at 5:02 AM, David Chirot <[redacted]>
>> > wrote:
>> >
>> > > *DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---
Haunting

>> > > Questions Found Hidden in Plain Site/Sight/Cite*
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >
>> >
>> http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-
others.html
>> > >
>> > >
>> > > Below are the opening paragraphs of this essay--if interested still, as
>> > it
>> > > goes through many changes and has two appendices as further
>> "evidences"--
>> > > go to the blog address above--
>> > >
>> > >
>> > > Note:I was invited to send Visual Poetry works to the Symposium on
>> > > "Conceptual Poetry and its Others," along with artist's statements
>> > > regarding
>> > > the works. As a participant, to express my sense of and thankfulness
>> for
>> > > this, I decided it would be nice to include also a brief statement re
>> the
>> > > "Conceptual Poetics" under discussion.
>> > >
>> > > Once started, so many ideas started flowing,and so many examples
came
>> to
>> > > mind--travel literature of the 18th century, Shakespeare's Richard the
>> > > Third, to name but two--that I had to draw line somewhere and stop.
>> There
>> > > is
>> > > so much more to write however, once started--so these remarks and
>> > questions
>> > > are but a small indication of the most basic beginnings of the myriad

>> > > directions which are out there to be found--and ones already noted to
>> set
>> > > down in various forms and actions--
>> > >
>> > > this essay is on display beside my works at the Symposium--persons
>> > > interested may ask for a copy--
>> > >
>> > > a few examples of further questions among ever so many more--
>> > >
>> > > Why is "boring, unoriginal, impersonal work" promoted by "colorful
>> > > personalities," just like any other product? Does this not create "a
>> > Line"
>> > > produced by a Brand Name, the Original Author possessed of an
>> > "originality"
>> > > in creating this "radical, new form"--to be marketed as "the latest
>> > thing,"
>> > > for the development of new jobs in English/
>> > > creative Writing Programs--the "newest way" to "make an impression"
by
>> > the
>> > > "original" creation of an impersonal boringness? Is this in itself a
>> > "new
>> > > way" of mass producing standardized and conforming
>> > > "conceptual poets" who "carry on" the work of the Great Originators?
>> > > *
>> > > *Are monkeys controlling robotic arms with their thoughts on the way
to
>> > > creating a Conceptual poetry?--*
>> > >
>> > > *What are the interelationships of possiblities of Conceptual Poetry
>> for
>> > > use
>> > > in Propaganda and advertising? For starting wars, altering Wikipedia,
>> > > sending out false news items and etc etc--*
>> > > * Haunting Questions Found Hidden in Plain Site/Sight/Cite
>> > >
>> > > for the Symposium "Conceptual Poetry and its Others"
>> > >
>> > >
>> > >
>> > > Poetry Center of the University of Arizona
>> > >

>> > > 29-31 May 2008
>> > >
>> > > *
>> > > * J'ai trop a ecrire, c'est pourquoi je n'ecrire rien. --Stendhal,
>> > > Journal, 1804
>> > >
>> > >
>> > > Thoughts come at random, and go at random. No device for holding
>> on
>> > > to
>> > > them or for having them..
>> > > A thought has escaped: I was trying to write it down: instead I
>> > > write that it has
>> > > escaped me.
>> > > --Pascal, Pensees, #542
>> > >
>> > >
>> > >
>> > > To find among typos the unknown writings, the "Helltoy"--
>> > > camouflaged clouds, the voice-writings of the ground itself that speaks
>> > and
>> > > moves in lines
>> > > emerging--
>> > >
>> > > *for Petra Backonja*
>> > >
>> > > * *
>> > > I find in thinking with what a Conceptual Poetry might be, that I've
>> > > begun with a point of view of paradox. That is, considering the
>> > > conceptual to be the absence of a material object, a conceptual poetry
>> > > would be the absence of the poem as a "realization" of its "idea." If
>> > > "the poem" as an object is not to be realized, in what ways may it
>> > > then be said to "exist"?
>> > >
>> > > One may also ask—since language is the material of poetry, if
>> > > one is to create a conceptual poetry—does this mean then that the
>> > > absence of language is involved? That the poetry is not in language,
>> > > but found elsewhere?
>> > >
>> > > The predominant view of conceptual works in art and poetry is that it
>> > > is written language which becomes fore grounded, most often as the
>> > > "realization" and presentation of various directives, with their

>> > > various forms of pre-conceived constraints, and sets of instructions.
>> > > Yet does not the written language itself, as an object which
>> > > "constitutes" the directives and instructions, contradict the
>> > > "concept" of the "Conceptual?"
>> > >
>> > > {See Appendix B below for some other "Science Fiction" aspects of
>> > > Conceptual
>> > > Poetry in Relation to the Work Place.)
>> > >
>> > > The directives themselves, expressed in written language, become road
>> > > blocks to the Conceptual which is supposed to be "activated" by their
>> > > instructions.
>> > >
>> > > To use written language then to create a conceptual poetry is
>> > > not in a strict sense "conceptual" at all, if it produces yet another
>> > > object in written language.
>> > >
>> > > It becomes instead a piling up, a massing, of materials
>> > > (language, words) which have "walled out" as it were, the conceptual.
>> > > Are the words then simply a gravestone or monument to a now absent
>> > > concept?
>> > >
>> > > And what of the "poet" who is the "author" of "Conceptual Poetry?"
>> > >
>> > > A builder of roadblocks, a maker of monuments and gravestones--?
>> > >
>> > > If a "poet" is the conceiver of concepts—and the realization of
>> > > the concept as a poem is no longer a concept—but an object—does this
>> > > then mean that the poet, in order to be "conceptual," must no longer
>> > > be a "poet?" Or in order to be a "poet," no longer be "conceptual" in
>> > > approach? And yet who but a "conceptual poet" can produce
"conceptual
>> > > poetry?"
>> > >
>> > > Perhaps true Conceptual Poetry is the creation of illiterates?
>> > > And, beyond that, persons who may even be very limited in
>> > > their "Conceptual capacities?"
>> > >
>> > > I think often of all the Conceptual Poets and Artists who
>> > > have existed and worked through thousands of years, persons due to
>> > > their circumstances --gender being the most common among these--
who

>> > > are not allowed to know how to write, nor instructed in "art," nor
>> > > permitted
>> > > to
>> > > be educated, yet all the same--may have produced Conceptually a good
>> > > deal of the greatest Poetry and Art of which there does not remain and
>> > > never was an "object," even as a "fragment."
>> > >
>> > > What of these myriads of centuries of Conceptual Works--are they
>> > > still existing--? Are they alive in the Conceptual realm? The Ether?
>> > > Or have they found ways on their own, independent of their creators,
>> > > of camouflaging themselves among those things in the world which are
>> > > hidden in plain site/sight/cite?
>> > >
>> > > In working with the found that is hidden in plain
>> > > site/sight/cite, I find often that a Conceptual poetry and art is
>> > > there--always already there--which I think I am finding yet may well
>> > > be finding me,
>> > >
>> > > Some aspects of confronting these dilemmas, these "haunting
>> > > questions," are found among Conceptual Poets who emphasize an
>> > > "impersonation" via performance, camouflages, costumes, the uses of
>> > > heteronyms, pseudonyms and anonymity.
>> > >
>> > > In "The Painter of Modern Life," Baudelaire is the first to
>> > > define Modernism and does so as a conjunction of the eternal and the
>> > > ephemeral. To find that element of the eternal in the ephemeral which
>> > > Baudelaire saw as embodying modernity, he turns to an emphasis on
the
>> > > particular form of the living art/art as living of the Dandy. The
>> > > Dandy is the non-separation of art and life in the conceiving of one's
>> > > existence as Performance Art. The Dandy becomes not an expression
of
>> > > Romantic personality and individuality, but a form of becoming an
>> > > animated Other, an impersonator going about performing the actions of
a
>> > > concept,
>> > > rather than producing the objects of a conception.
>> > >
>> > > This stylized impersonating, non-producing figure begins to appear
>> > > "dramatically"
>> > > in the works of Wilde and Jarry and in many ways in the "life and
>> > > works" of a Felix Feneon, who "creates at a distance" via anonymous

>> > > newspaper faits divers (discovered to be his and republished
>> > > posthumously as Novels in Three Lines), pseudonymous articles in
>> > > differing registers of language (working class argot, standardized
>> > > French) in Anarchist and mainstream journals, unsigned translations,
>> and
>> > > the barely noted in their own pages of his editing of journals
>> featuring
>> > > the
>> > > early efforts of rising stars of French literature. Quitting his
>> > > camouflaged and concealed writing activities, Feneon works the rest of
>> > his
>> > > life as a seller in an art gallery.
>> > >
>> > > The actual "works" of Feneon, then, are not written objects per
>> > > se, but anonymous actions, ephemeral pseudonymous "appearances in
>> > > print," and the works of others which he affects a passage for in his
>> > > editorship and translations, in his promoting and selling the art
>> > > works of others. This "accumulation" which one finds "at a distance"
>> > > in time as his "complete works," is often unobserved and unknown to
his
>> > > contemporaries, who know of him primarily via his "way of acting," his
>> > > manner
>> > > of dressing, his speech mannerisms, and as the public triptych of
>> images
>> > of
>> > > him existing as a painted portrait by Seurat, a Dandy-pose
>> > > photo and a mug shot taken when tried as part of an Anarchist
>> > > "conspiracy." Feneon's "identity as a writer" does not exist as "an
>> > > author," but as a series of "performances," "appearances" and
>> > > "influences," many of them "unrecognized" and "unattributed."
>> > >
>> > >
>> > > Ironically, it his most "clandestine" activity—his Anarchist
>> > > activities—which
>> > > brings him the most in to the public and tabloid spotlight. As one of
>> > "The
>> > > Thirty" accused and tried for "conspiracy" in a much publicized trial,
>> it
>> > > is
>> > > Feneon's severe mug shot that for a time presents his "public face."
>> > >
>> > > The severe mug facing the viewer is actually producing a Conceptual

>> > Poetry
>> > > "at a distance." By not penning a single line, by simply "facing the
>> > music"
>> > > to which others pen the lyrics, Feneon, in doing nothing more than
>> facing
>> > > the camera "capturing" his image, proceeds to enact a series of
dramas
>> > > "projected" on to him, a series of "identities," and "revelations"
>> which
>> > > use
>> > > the documentary material to produce a series of mass-published
>> fictions.
>> > >
>> > > The possible prison term facing the "Felix Feneon" in the
>> > inmate-numbered
>> > > "anonymous" mug shot, "presents its face" to the viewer, a face
>> "taken,"
>> > > "imprisoned" and "caught" by the image and its publicity. This
>> > publicized
>> > > face facing camera and viewer and possible hard time, is "taken to be"
>> > the
>> > > photo of the face of a being from whom the mask of the clandestine and
>> > > conspiratorial have been torn off, revealing "the cold hard truth" of
>> > Felix
>> > > Feneon.
>> > >
>> > > Facing trial, however, all that is learned of this imprisoned face is
>> > that
>> > > it is "the wrong man, an innocent man." This fixed image, acquitted of
>> > its
>> > > "sensational" charges, is revealed not as a truth, but instead as
>> simply
>> > a
>> > > mask, a mask operating like a screen or blank sheet of paper, onto
>> which
>> > > are
>> > > projected the dramas, fictions and "think piece" writings of others.
>> > > Nothing is revealed other than an "identity" which shifts, travels,
>> > changes
>> > > from one set of captions to another. It is via these captions written
>> by
>> > > others under his image in the papers and placards, that Feneon

>> continues
>> > > his
>> > > "writing at a distance." Simply by facing the camera, facing charges,
>> > > "facing the music," facing his accusers at trial and facing the verdict
>> > and
>> > > judgment, Feneon is "writing" a myriad captions, breaking news items,
>> > > commentaries, editorials, all of which change with wild speeds as they
>> > race
>> > > to be as "up-to-minute" as the events themselves are in "unfolding."
>> > >
>> > >
>> > >
>> > > The professionals, these writers, these journalists and reporters of
>> > > "reality," chase desperately, breathlessly, after the unfolding drama
>> in
>> > > which the mug shot is "framed," and in so doing produce texts of
>> > > "speculative fiction," a serial Conceptual Poetry with as its "star
>> > player"
>> > > a writer whose own texts are deliberately written to be unrecognized,
>> > > hidden, camouflaged, unknown. And all the while, this writer writing
>> > > nothing
>> > > is producing vast heaps of writing via the work of others, as yet
>> another
>> > > form of camouflaged clandestine Conceptual Poetry, "hot off the press."
>> > >
>> > >
>> > >   Rimbaud writes of a concept of the poetry of the future in
>> > > which poetry would precede action—which in a sense he proceeds to
>> > > "perform" himself. If one reads his letters written after he stopped
>> > > writing poetry, one finds Rimbaud living out, or through, one after
>> > > another of what now seem to be "the prophecies" of his own poetry.
>> > > That is, the poetry is the "conceptual framework" for what becomes his
>> > > "silence" as a poet, and is instead his "life of action."
>> > >
>> > >   In these examples, one finds forms of a "conceptual poetry"
>> > > in which the poetry is in large part an abandonment of language, of
>> > > words, of masses of "personally signed" "poetry objects," "poetry
>> > > products." One finds instead a vanishing, a disappearance of both
>> > > language and "poet" and the emergence of that "some one else"
Rimbaud
>> > > recognized prophetically, preceding the action--in writing—in the
>> > > "Lettre du voyant," "the Seer's letter"—as "I is an other."

>> > >
>> > > An interesting take on a conceptual poetry in writing is
>> > > found in one of Pascal's Pensees, #542:
>> > >
>> > >
>> > >
>> > > "Thoughts come at random, and go at random. No device for
holding
>> > on
>> > > to
>> > > them or for having them.
>> > > A thought has escaped: I was trying to write it down: instead I
>> > > write that it has
>> > > escaped me."
>> > >
>> > >
>> > > The writing is a notation of the "escaped" concept's
>> > > absence, its escape that is a line of flight that is a "flight out of
>> > time"
>> > > as Hugo Ball entitles his Dada diaries. Writing not as a method of
>> > > remembering, of "capturing
>> > > thought," but as the notation of the flight of the concept at the
>> > > approach of its notation.
>> > >
>> > > Writing, then, as an absence— an absence of the concept.
>> > > A Conceptual Poetry of writing as "absent-mindedness"!—A writing
which
>> > > does
>> > > nothing more than elucidate that the escaping of thoughts "which come
>> at
>> > > random, and go at random" has occurred.
>> > >
>> > > This flight of the concept faced with its
>> > > notation—indicates a line of flight among the examples of Rimbaud—a
>> > > "flight into the desert" as it were, of silence as a poet—and of
>> > > Feneon—the flight into anonymous writing of very small newspaper
"faits
>> > > divers"
>> > > items punningly entitled "Nouvelles en trois lignes" (News/Novels in
>> > Three
>> > > Lines), of pseudonymous writings in differing guises at the same time
>> > > according to the journals in which they appear, and as translator and

>> > > editor as well as "salesperson" in a gallery of "art objects," a
>> > > conceptual masquerader among the art-objects embodying "concepts"
and
>> > > becoming no longer "concepts' but "consumer items." Feneon's framed
>> mug
>> > > shot on to whose mug is projected a "serial crime novel," written by
>> > others
>> > > and "starring" the mug in the mug shot, a writer of unknown and
>> > > unrecognized
>> > > texts who now vanishes into a feverish series of captions and
>> headlines.
>> > >
>> > >   Anonymity, pseudonyms, impersonations, poets who write their own
>> > coming
>> > > silence and "disappearance" as an "I is an other," the deliberately
>> > > unrecognized and unrecognizable poet whose mug shot becomes the
mass
>> > > published and distributed "crime scene" for police blotters and
>> > headlines,
>> > > speculative fictions and ideological diatribes, the writing which is a
>> > > notation of the flight of the concept, the writing of non-writers who
>> > > "never
>> > > wrote a word," yet whose concepts may be found camouflaged,
doubled,
>> > > mirrored, shadowed, anonymously existing hidden in pain
>> > > site/sight/cite—these nomadic elements which appear and disappear
>> > comprise
>> > > a
>> > > Conceptual Poetry in which the concepts and poets both impersonate
>> Others
>> > > and reappear as "Somebody Else," an Other unrecognized and
>> unrecognizable
>> > > found hidden in plain site/sight/cite.
>> > >
>> > >
>> > >   "It is not the elements which are new, but the order of
>> > > their arrangement," is another Pascalian "pensee." One finds
>> > > arrangements of the elements of Rimbaud and Feneon into the various
>> > > forms of "conceptual poetry" in the works of Pessoa, Spicer and
>> Yasusada.
>> > > Pessoa creates many others as poets, heteronyms with their own works
>> > > and actions, their own concepts of poetry. Spicer "translates" poetry

>> > > "after
>> > > Lorca" as well as exchanging letters with the dead poet, lives for a
>> > summer
>> > > with his ghost, who provides a foreword to Spicer's Book.
>> > >
>> > > for more turn to the blog address--
>> > >
>> >
>>
>
>
>
>
>

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57. **Jason Quackenbush**
Re: Bob Perelman's "JOKE"
Tue 3 Jun 2008

Headline: new formalist comes to the defense of language poet. which sign of the apocalypse is this?

On Jun 3, 2008, at 6:33 AM, Troy Camplin wrote:

> *Perelman wasn't joking. He was accidentally honest. All young writers do sound alike, and it's because few if any of them know anything about writing poems. They have been told that rules are passe or elitist, and so everyone ends up writing the same stuff the same way. The fact is that if you write using some sort of form, you will develop a style and a voice all your own. Form forces you to do this, just as it also forces you to make choices you would not have originally made. It can result in poems that you realize are actually better than anything you could have otherwise written. I've seen it happen, not just with my own poetry, but with the poetry of others. Perelman said it was a joke because he heard all the gasps -- but he wasn't joking. More, he was right.*
>
> *Now, before everyone here attacks me, let me suggest the following experiment. Take one of your free verse poems and turn it into a sonnet. Or Sapphic verse. Or blank verse. Or some other form with a steady rhythm and rhyme scheme. Or, better, take the same poem and put it into several forms. See what happens. See if it doesn't make it into a better poem. Or a more interesting one. See if it doesn't force you to make better, more interesting choices than you had before.*

All I ask for is that your responses be educated by experience.

Troy Camplin

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Monday, June 2, 2008 11:55:31 PM
Subject: Re: Bob Perelman's "JOKE"

----- Original Message ----
From: George Bowe
So did you duck?

----- Original Message ----
From: George Bowering <[redacted]>
To: [redacted]
Sent: Monday, 2 June, 2008 3:43:28 PM
Subject: Re: Bob Perelman's "JOKE"

Saw that one coming.

On Jun 1, 2008, at 10:36 PM, Barry Schwabsky wrote:

I can't think of anyone it would be more of an honor to be compared to than the woman who constituted the first generation of (I assume you mean second-wave) feminism.

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Sunday, 1 June, 2008 6:39:31 PM
Subject: Re: Bob Perelman's "JOKE"

Like all jokes, it has a kernel of truth. Jokes are, of course, not THE truth, but
exaggerations, diminishments, and other distancings from the truth. It's not true that
ALL of that generation "write alike", but enough do so that one can joke about it. Of
course, it's true of every "poetry generation" -- because if people

> *didn't "write alike"*
> *there could be no categories called "poetry generations".*
>
> *My father used to say that difference between having a sense of*
> *what's funny and*
> *having a sense of humor is whether you can laugh when it happens to*
> *you instead of*
> *to some other guy.*
>
> *You don't want to be the first poetry generation whose*
> *distinguishing characteristic is*
> *that it's more like the first feminist generation than any other*
> *poetry generation: lacking*
> *a sense of humor, do you?*
>
> *In short, lighten up; learn not only to laugh at yourselves but to*
> *make fun of yourselves.*
>
> *Marcus*
>
> *On 31 May 2008 at 4:02, CA Conrad wrote:*
>
> *The recent Jerome Rothenberg event in Philadelphia is where he told*
> *his*
> *"joke" about younger poets, and you can listen or watch (MP3 or*
> *video) at*
> *this link:*
>
> *http://writing.upenn.edu/~whfellow/rothenberg.html*
>
> *You will want to use the link to the second day for the Rothenberg*
> *conversation and Q&A with Al Filries. Perelman appears about three*
> *quarters*
> *through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND*
> *Q&A, it's*
> *TERRIFIC! (In particular I liked Lee Ann Brown's question for*
> *Rothenberg,*
> *you'll want to hear this entire event!)*
>
> *But when Bob Perelman tells his "joke" Rothenberg is talking about*
> *the fact*
> *that having been involved with poetry for a very long time that it's*
> *hard*
> *for him to keep in touch with everything that's going on now. He*
> *then says*
> *to Perelman sitting close by that after his own generation, and*

Bob's generation, that the newer poets... And then Bob finishes Rothenberg's sentence for him with, "--you mean that they all write alike!"

I was sitting in that room with the rest of the audience. There was a gasp, and I know that it wasn't my gasp alone!

Rothenberg then shakes his head and laughs nervously and says NO NO NO NO, they don't all write alike, that's not what I'm saying!

And then Al Filreis says, "You heard it here first, Bob Perelman says you all write alike, that's P-E-R-E-L-M-A-N."

Bob takes the microphone at that point, and the first thing he says is that he was just JOKING when he said younger poets all write alike. Then it's forgotten.

But not forgotten.

I remember very clearly the tone he used, which is why it was an arrow strike. But maybe that WAS part of the "joke." ? I listened to it again online just the other night, and it was pretty much fashioned like a quick, pointed statement.

Could it be that the reaction he was feeling from the rest of the audience, and Rothenberg's reaction, and Filreis's reaction, made him turn it into a joke?

Am I accusing Bob Perelman of lying? Well, maybe a white lie. A save-face lie.

BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

Let's suppose it WAS a joke. HOW is such a joke funny, and who was it funny for I ask? Why would it be funny? Is it funny because it's something

he has heard before and he DOES NOT AGREE with it but is MOCKINGLY saying younger poets all write alike IN DEFENSE of younger poets?

Is Bob Perelman the GREAT champion of younger poets? Is he coming to the rescue by making a joke of the joke of others who are ACTUALLY NOT joking?

And who are these others, if there are others?

Hmmm. Who is saying such things in Perelman's presence that would upset him so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob Perelman thinking, "Well, they're simply NOT reading younger poets if they think THAT!"

Because clearly, in my mind, SOMEONE is NOT reading younger poets if they think that, because I read a lot of poets my age and younger, and there's NO WAY I would ever say we're all writing alike! But WHO is thinking this, and saying this out loud in front of Bob Perelman? We need to THANK Bob of course for making that "joke" on our behalf. AND SO PUBLICLY I want add, into a microphone while the video camera and sound equipment was mowing down his sound particles to SEND HIS BRAVE message to those who would DARE attack the younger poets!

What is ACTUALLY funny about the joke for me is how over the years I've defended Bob and his friends when people have said that the LANGUAGE Poets all write alike. This is something I've heard consistently. I heard it when I was a teenager before I knew who they were and what they were thinking and writing. Lucky for me I've always been someone who wants to check out what everyone is being such a Hater about.

Eventually I had read enough and was prepared enough to confront this statement, "What are you talking about!? Who have you read!? What have you read!?" Not once did one of these parrots have an answer which led me to believe that they had ACTUALLY read a single LANGUAGE Poet! They were merely repeating some bullshit statement their bullshit poetry workshop leaders (who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE Poet!) had said.

BECAUSE, REALLY, if you think they all write alike have you actually READ THEM? If you sat down with poems by Armantrout, Silliman, Pearson, and Hejinian, and there were no names on the poems, you would know who wrote what, or at least would notice these to be four very distinct voices. Poetry is a tea party to some, it seems! A fancy luxury instead of indispensable investigation! I say it seems to be this to those who would make such ridiculous statements about LANGUAGE Poets for being LAZY readers and half-assed, half-interested poets! And now I also say it to those ill-read gossips behind Bob Perelman's "joke."

In the end younger poets must learn to persevere, like the LANGUAGE Poets have, because I FOR ONE feel poets of my generation and younger are writing some pretty damned HOT poems! I wouldn't trade this time with any other!

FUCK THE HALF-INTERESTED LOUTS!

CAConrad
http://PhillySound.blogspot.com

--
No virus found in this incoming message.
Checked by AVG.

> *Version: 7.5.524 / Virus Database: 269.24.4/1476 - Release Date: 5/31/2008 12:25 PM*
>
> *Giorgio Bowering, gent.*
> *Just a visitor here.*

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58. **Ryan Daley**

Re: Bob Perelman's Joke

Tue 3 Jun 2008

Billy Collins is my father. That's why we sound alike.

On Tue, Jun 3, 2008 at 12:16 PM, Will Esposito <[redacted]> wrote:
> Well this is a hell of a joke! It would help to put up poems
> and an argument for how it is you believe whether younger
> writers write alike, if you do, if you do not.
>

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59. **David Chirot**

Proofsheets of Reality-Nostalgia"--Kentucky Yard Sale Find: Weegee Photos and Correspondance--(NY Times)-

Tue 3 Jun 2008

---

http://www.nytimes.com/pages/arts/design/index.html ---

The Anarekeyology of the Found Hidden in Plain Site/Sight/Cite--

continuously is turning up such "treasures troves"--
the recent book on the history of the Arbus "trove" found --
the finding recently of a Fifties Painting "treasure" in the trash--
the film "Who the F---is Jackson Pollock?" on the Pollock (or not) found at yard sale--
a Van Gogh that had sat "unnoticed as such" for years on a mantelpiece in Milwaukee--
no longer the sole provenance of the garbage dumps of the ancient worlds --

yard sales, dumpsters, "conventional homes," barns--
are "producing Major Finds"--

of the very recent past already having a status and value with any of those of the very remote pasts--

while eBay and "Antiques Roadshow" help create whole new categories of increasingly valuable "collectables," "original
versions," "first run model series" --

these are the "Happy Faces" of cultures which can find the treasures of their own backyards and attics--
the dumpster down the street--the yard sale on a peaceful afternoon --

the more things which can be produced with built in obsolesence, the more structures demolished for new condos--
the more communities converted into prisons--

the more such Happy Finds will be made--"close to home"--
the more nostalgia there is created--

the more valuable becomes an object which "embodies" the moments of its "original" sentiments--

nostalgia, being hazy--requires a "clear image," a "real object" to bring itself into focus--
to "demonstrate" and "prove" the reality of its existence--

a sign of an increasing "amnesia"?--
a tribute to the continual revisioning effects of increasingly mediatized "history"--?

is the "past" one "remembers"--
one's own memory of it--or one now provided for it--

requiring the possesion of an object from that past-
to reassuure one that what one remembered was actually something "really there"--?
and reassuring one that one oneself also was "really there"--?

If the New Worlds can yield such treasure via their own detritus-- what about the Old, thought to have been "used up" as it were--?

Rather than waiting for centuries for the Old Dumps to yield New treasures-
why not simply create whole new areas, countries, of New Dumps in Old Places--

for the finding of Old "treasures" both New and "Anew"--

the more landscapes bombed into craters-
the more people displaced--disappeared--

the more destruction there is--
the more disappearance of once mass produced and popular items--
in deliberately dismantled societies--

the more scarcity created--
the more desperation--

the more valuable ever more recent things will become--
as well as the things of remote pasts already found and "to be found"--
New and "Anew" alike--

not only on the Black Markets for locals--
and Security forces--
--but in the Global markets for collectors--

In Iraq, the farmers whose lands are being destroyed are put to work digging them up in search of "treasures" for the collectors of the world-- when the farmers are thought not trustworthy enough--privatized security forces employ imported laborers in a form of near-slavery-- to dig up the "treasures" of an annihilated culture-- for the pleasure of eyes of investors in the war machines and security corporations--

the NY Times runs "heart warming" photo-stories of Palestinian children digging out of the rubble objects they can resell for the survival of their families-- the very same bombs and bulldozers that destroyed their homes-- now provide the homeless with "employment"-- and an increased value in things previously commonly found--

as the landscape they live in steadily disappears--
and they themselves disappear--

"Old New Orleans" begins to produce things of value for the decoration of the new condos--
while former residents are scattered to the soup kitchen winds--

To destroy, to make intentionally temporary--
becomes not at all a "waste"--
but the creation of ever more markets of "collectibles," "treasures," "nostalgia items," for every occaision and every situation--
the home, the dashboard, the gallery, the museum, the private yacht, the corporate board room--
the office desk top paper weight--

To purchase and posses the signs that in a world ever more rapidily vanishing--
one not only exists now, but has indeed been existing--
through times one "seems to remember"--

histories one is told and shown "that happened"--

(not unlike the situation of person's in Orwell's 1984--whose "reality" and "history" is changed daily--so that it appears to have always been exactly what one is told that it has been--)

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60. J.P. Craig
Re: Bob Perelman's "JOKE"
Tue 3 Jun 2008

OK. So maybe Troy's recommending the new formalism. But I'm going to act as if he weren't. Then the proposition makes some sort sense. At least the proposition that form forces decisions on a poet. I'm considering poetic procedures as form here, not just villanelles and pantsuits and those other forms that I was encouraged to try in workshop.

My initial response was bilious too, but if I pretend I didn't hear the "young poets write alike" bit, then I can make something useful of the comment.

I taught three sections of intro to poetry this semester for a total of something like 96 students. I assigned two creative projects, two poems. In each case, there were some fairly large groups of people I could say were writing "the same." That is, I could easily categorize poems. I noticed that it was an urge to dismiss that led to categorization. I got tired of reading about the agony of adolescent love, the joys of beer, the profundity of the personal experience of Jesus Christ. What I wanted to dismiss was accounts of experiences that don't interest me. Yet those are of great immediacy for the people writing and reading them, since I take the audience of the poems to be the other students in the class.

I can't read Perelman's mind, but maybe it was a similar urge to dismiss, a similar impatience, that inspired his "joke."

I caught myself today sneering about students in general elective courses at my institution, sneering at them for not being as literate as I'd like. It was a pretty low point and a low blow. But it's a blow born of frustration and ideals. Maybe Perelman's outburst was an inverted advocacy. Maybe not. JP

On Jun 3, 2008, at 12:42 PM, CA Conrad wrote:

> *vo mttd on keyboard vry har d to*
> *t*
> *ype aft er it d ries m aybe*
>
> *Troy Camplin wrote:*

> *Perelman wasn't joking. He was accidentally honest. All young writers do*
> *sound alike, and it's because few >if any of them know anything about*
> *writing poems. They have been told that rules are passe or elitist, and >so*
> *everyone ends up writing the same stuff the same way. The fact is that if*
> *you write using some sort of >form, you will develop a style and a voice all*
> *your own. Form forces you to do this, just as it also forces you to make*
> *choices you would not have originally made. It can result in poems that you*
> *realize are actually >better than anything you could have otherwise written.*
> *I've seen it happen, not just with my own poetry, but >with the poetry of*
> *others. Perelman said it was a joke because he heard all the gasps -- but he*
> *wasn't >joking. More, he was right.*
>
> *Now, before everyone here attacks me, let me suggest the following*
> *experiment. Take one of your free >verse poems and turn it into a sonnet. Or*
> *Sapphic verse. Or blank verse. Or some other form with a steady rhythm and*
> *rhyme scheme. Or, better, take the same poem and put it into several forms.*
> *See what >happens. See if it doesn't make it into a better poem. Or a more*
> *interesting one. See if it doesn't force you >to make better, more*
> *interesting choices than you had before.*
>
> *All I ask for is that your responses be educated by experience.*
>
> *Troy Camplin*

JP Craig
http://jpcraig.blogspot.com/

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61. **amy king**
Re: Country Valley Press - Poetry
Tue 3 Jun 2008

Is this an all-male press?

Just wonderin'...

Amy

———

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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62. amy king

Saturday, June 7, 2008 - Marshmallow Roast - Tao Lin - Amy King - Elisa Gabbert - Mike Young - Leigh Stein

Tue 3 Jun 2008

Join us for a poetry reading in the backyard at Harrison Space as part of the Bushwick Arts Festival. There will be fire and there will be marshmallows. Poets will be encouraged to read with flashlights. Drinks provided. Bring your own friends.

Tao Lin is the author of the poetry-collection, COGNITIVE-BEHAVIORAL THERAPY (Melville House, 2008), and a few other books. http://reader-of-depressing-books.blogspot.com

Elisa Gabbert, a poet living in Boston, is the author of Thanks for Sending the Engine (Kitchen Press, 2007) and, with Kathleen Rooney, That Tiny Insane Voluptuousness (Otoliths Books, 2008).

Mike Young co-edits NOÖ Journal, and his poetry chapbook MC Oroville's Answering Machine is forthcoming from Transmission Press. http://noojournal.com

Amy King is the author of I’m the Man Who Loves You and Antidotes for an Alibi, both from BlazeVOX Books, The People Instruments (Pavement Saw Press), and most recently, Kiss Me With the Mouth of Your Country (Dusie Press). http://amyking.org

Leigh Stein is the author of many chapbooks, including How to Mend a Broken Heart with Vengeance (Dancing Girl Press '08). She was recently nominated for Best New Poets. http://leighstein.blogspot.com

Directions: take L train to Morgan stop. Exit station at Bogart. Walk down street immediately ahead. Look for golden bomb shelter doors in the ground about 1/2 block up on your right.

Come early & look at art. Stay late & listen to music.

http://artsinbushwick.org

Saturday, June 7, 2008
9:00pm - 10:00pm
Harrison Space
14 Harrison Pl
Brooklyn, NY

Directions: take L train to Morgan stop. Exit station at Bogart. Walk down street immediately ahead. Look for golden bomb shelter doors in the ground about 1/2 block up on your right.

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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63. Tony Trigilio

How to register online for The Beat Generation Symposium

Tue 3 Jun 2008

Hi everyone--

I'm sorry for all the posting the past couple days on this, but I should've written more explicit guidelines for how to register online for The Beat Generation Symposium.

I've pasted, below, instructions from the Columbia College Ticket Office. Thanks--

Best,
Tony

_____

How to register for The Beat Generation Symposium online:

1. Go to www.colum.edu/tickets and click on the orange “Buy” button. 2. Select the “Beat Generation Symposium” radio button. 3. Select your registration category by selecting the number “1” under the appropriate pull-down menu: $50 for individuals; $25 for graduate students, retired faculty, and independent scholars. Status will be verified upon sign-in at the conference. PLEASE NOTE: Although the system allows you to purchase more than one ticket at one time at this point, please only select “1.” Conference updates will only be sent to the account email address, so everyone must register individually in order to receive updates and important information. 4. Choose “Add to cart.” 5. On the next screen, review your order and click “Check out.” 6. Register for a new account, fill out your information, and purchase tickets.

NOTE: Sometime in June, the Columbia College Ticket Center will be updating its web interface to better accommodate conferences. At that point, the above instructions will no longer apply, but the interface itself will be more user-friendly. Updated instructions will be forwarded at that point.

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64. CA Conrad
Re: Bob Perelman's "JOKE"
Tue 3 Jun 2008

(for those who have written, no I'm not sick, that's very sweet of you. but no, that was me being obnoxious, I'm only sick with my own sarcasm.)

But really, Troy, c'mon!

Grant's call to KILL the wild buffalo was an investment in taming Native Americans. The systematic slaughter of millions of people and animals was done in the name of words like
EXPANSION and
PROGRESS
but expanding and progressing by pulling back and killing what is living
free Outside acceptable and respectable boundaries is rather illogical.

I prefer the word "illogical" in such matters for its marvelous prefix. A prefix even I would fondle in front of my not so subtle mother.

We're to write in the same forms so our poems can be different you say? Neo-Formalism has always bothered me, I mean, what is it? The New Old? New at being Old? Huh? In the end to me it's nothing more than new words for old weapons. THIS is where poetry is NOTHING but political to me! We might as well be talking about genocide!

I would rather write the letter "R" and NOTHING ELSE from now on! R!

rrr r R!

r r r r r r r r r r r rr r r r r

CAConrad
http://PhillySound.blogspot.com

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65. Troy Camplin

Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Tue 3 Jun 2008

You are making claims that are unprovable, such as the nature (or even existence) of God. Also, you haven't proven your premises.

However, words are names for concepts. Poems are made of words. Thus poems are made of concepts, making poetry conceptual.

Show me where this is wrong.

Troy

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Tuesday, June 3, 2008 12:15:28 PM
Subject: Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff

Troy,

Just because, God is great; life is pain; God is life; God is pain, doesn't make it true.

On Tue, Jun 3, 2008 at 9:35 AM, Troy Camplin <[redacted]> wrote:
> Troy Camplin
>
>
>
> Words are concepts, so all poetry is conceptual.
>
> Troy Camplin
>
>
> ----- Original Message ----
> From: David Chirot <[redacted]>
> To: [redacted]

> Sent: Monday, June 2, 2008 3:33:38 PM
> Subject: Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff
>
> Dear Murat and Barry:
>
> "does that makes "conceptual poetry" poetry that likewise foregrounds
> language? But in that case, what distinguishes "conceptual poetry" from just
> "poetry"?
>
> re conceptual poetry being not in words--
>
> This is exactly what the very second paragraph of my piece asks--
>
> " One may also ask—since language is the material of poetry, if
> one is to create a conceptual poetry—does this mean then that the
> absence of language is involved? That the poetry is not in language,
> but found elsewhere?"
>
> This is why I write of how often i think of al the persons through thousand
> snd thousands of years who cerated poems without words, paintings without
> paint--art with out materials at all--
> because they were not allowed to--even learn how to read and write, or to
> paint--
> nor exposed to any of the ideas re painting, poetry--
> and yet nonetheless i believe there must have been tousands of greate
> artists and poets who created works continaully--
> and as i write--these have vanished "without a trace"--
> nor fragments--as never were "objects" or "signs"--
> because they did not exist as objects, texts--
>
> yet--
> one may ask also, as i do--
> may not these works--becasue they have been thought imagined,seen,
> heard--formed--
> exist--
> not as traces or objects-recognized as "poems" and "Images"--
>
> but elsewhere--
> all around one--
> in stones' forms or clouds' shapes-in a sound out of nowhere that one
> hears--

>
> things which in their taphonomic states carry the disintegrating orders of
> those which had elsewhere in another time been the concepts found by those
> poets and artists who did not write not paint--
>
> "the shock of recogntion"--the uncanny encounter--with these--which
> "recognize one" and find one--
>
> "involuntary memories" "out of nowhere"--which are triggered by the
movement
> of a car out of the corner of one's eye suddenly shooting out of an alley
> way, from out of the shadowy dark blotch at the margins of the eye's
> peripheries-- into the bright sharpness of light-and gone--
>
> yet--"whose" involutary memories--?--
>
> i didn't set out to write a paper at all, just to ask a few questions--and
> had to cut it short--as what one begins to think on re conceptual poetry is
> a swarming --of a myriad ideas and things, sights, sounds, movements of
> dance, gesture of a hand, flicker of lighter in the wind--smoke that drifts
> into cobwebs filled with corners, the drifting of dust motes--
>
> i've lived in situations where one could not do all manner of things--so one
> begins to create poems plays stories paintings al manner of things--
>
> which are "conceptual"--and as just described--to create when/with/in
> watching the drifts of dust motes which one sees due to their being revealed
> in the shadowy room only by the spaces in between the cheap "venetian"
style
> blinds, the cracked and faded plastic --
> these motes which as one is watching bring out of the chaos and non
meaning
> "time" one is living "in"--confined in--
>
> that which is--
> to be present at the conception of a conception--
> emerging "before/be for one's very eyes-"
>
>
> the paper is thought of as hopefully suggestions along the lines of various
> ways of thinking of what a conceptual poetry might be--and this is but a few
> of the suggestions that have come to mind--

>
> as what one has the sense of--and persons on Harriet Blog have written of
> this--is that the Symposium rather than being an "opening of the field"--was
> enacting in effect the placement already of monuments--while at the same
> time introducing a set of rules and regulations in a sense, for the design
> and production of "Conceptual Poetry"--as though it is something "already
> over with" while at the same time "being proclaimed as New"--
>
> this is why the word "Questions" is in my title--to indicate that this is
> simply an opening of questions--
> rather than an "unquestioning"--"acceptance"--of "what one is told"--
> nor do the questions by any means constitute or ask for their own
> "unquestioning acceptance"--
>
> Conceptual Poetry has been performed, theorized, created, published, video
> taped, photographed, recorded, for forty years in Latin America--and in
> Russia already there are several decades of Conceptual Poetries--
>
> this is why one thinks that "Conceptual Poetry" is something that is already
> existing in a myriad forms and wants to ask further questions, rather than
> "going by one definition" or a small set of examples--
>
> for example--the conceptual "conceptions"--are not soley "ideas from within
> the mind"so to speak--on the contrary--the ideas which are those of things,
> events--OUTSIDE of one--bring these--
>
> * *{"conceptual conceptions"--"conception" is another area one may address
> "along these lines"-not to mention "contraceptual poetry, biceptual poetry,
> perceptual poetry, -extra sensory perceptual poetry--deceptual poetry----}
> **one may ask--if from Outside--the conceptual poetry by not having come
> from words--may not be manifested into words--as its way at that moment of
> making itself "known"--it is not myself alone that finds the found--the
> found finds me--is what i write of being my experinces when working--on the
> rubBEings, clay impression spray paintings--
>
> so in what they may choose to "appear"--may be as "someone else"--that is,
> what was not words now "appears" "in the guise of" words--
>
> which may then be quickly enough "no longer words'--but something or some
> one else--after effects, impersonators, ghosts--actors in "the Globe
> theater" of Shakespeare's in which "all the world's a stage"--and a
> Conceptual Poetry is a "play house"--wherein the Conceptual poetry is

> "playing house"--
>
> in terms of Emily Dickinson's "Nature is a Haunted House, and Art a House
> which tries to be Haunted"--
>
> to be Haunted by that which provokes the essay ("tries:"-- essay as an
> essay, and as "essaying" in the sense of trying--) at being Haunted--
>
> in the excerpts from one of the El Colonel stories presented as Appendix
> A--, "El Ojo de Dios"--El Colonel --does not write down these writings of
> his--many events occuring in the stories it is not really sure--at what
> level of reality/fiction they are "happening"--as by the way he
> "writes"--itis in such a way as to create moment by moment not
> singularities--but the simultaneity of many aspects of time al of them at
> once writing/reading/making notes that are beforehand and afterwards and
> endlessly finding the inextricable ongoing energies and movements of these
> moving away from, around, back, inside out-etc--with each other--
>
> (in another story, El Colonel opens his one of his "notebooks" to study what
> he is working with --to take a-look --there is nothing written on the cover
> nor anywhere inside--this to him is a private joke on his unwritten writings
> --not only "unpublished"--but unwritten--yet at the same time as he is
> reading over his unwritten texts he is writing his further commentaries in
> the writing which is not written "down"--)
>
> the writing also "takes place"--as a performance piece--
>
> With studied and precise, angular movements, El Colonel begins to arrange
> himself in the correct position in which to be found by his "immanent and
> eminent visitor."
>
>
> El Colonel permits himself a barely audible and very brief laugh as "he
> takes possession of himself the better to assiduously arrange the head, the
> torso, the limbs, the folded hands, as though he were in the process of
> preparing a stuffed and mounted specimen of a representative example of a
> Colonel, whose taxidermist he himself was."
>
>
> El Colonel's "writing" which is not only "unpublished" but unwritten is
> described in this story as:
>

> Habituated to an imaginative isolation, El Colonel's intellectual companions
> are his "compositions" with their attendant "commentaries," "asides,"
> "digressions," and "annotations." By means of this "ironic distancing" he
> continually invents "a hitherto unknown and as yet unpublished form of
> writing, never before seen nor heard."
>
> ("Never before seen nor heard" is an alllusion to one of El Colonel's
> favorite lines from one of his favorite books--Lazarillo de Tormes, whose
> author literally is "Anonymous"-
>
> *Yo, por bien tengo que cosas fan seneladas, y por nunca oidas ni vistas,
> vengan a noticia de muchos y no se entetierren en la sepultura del olvido.*
>
> --*Lazarillo de Tormes*
> is the line, cited in the story "El Colonel Smiles" on line at Otoliths and
> Dusie Kollektiv--
>
> -El Colonel's odd readings are due to their being found--in places, homes,
> offices--whose occupants on his missions he "takes possesion of"--in some
> cases--"in other words"--his reading is not planned out--but found--and,
> literally --in some cases--stolen--"plagiarized texts"--already, before he
> uses them in his unwritten writings--)
>
> the description continues--
>
> El Colonel smiles. This writing is a method of creating for himself a reader
> who is in turn accompanied by his own doubling as a writer. Where there had
> been "no one with who to share his most intimate thoughts, the fullness and
> agility of his life," there is now not only such a companion; there is also
> a recorder of "his deeds and exploits." In such a way El Colonel
> simultaneously acts, writes and reads both for himself and to another, who
> is also both a reader and an other author in turn, providing El Colonel with
> his own role as a reader. By these means his life takes on an aura of
> legend, and he acts both as though creating the performance of something
> which is happening, and of something which has happened "already." By the
> latter means, his life is taking place in a futurity in which it is read,
> and in a present in which it is written. The simplest acts and words are
> invested with the immediacy of a drama "taking place," the glow of "great
> acts having taken place ," and, to heighten both drama and aura, the
> precisions of a prefatory "about to take place," which allows for the
> insertion of the necessary commentaries, directions, and asides. "For the
> benefit of the listener, for the pleasure of the reader, for the background

> material necessary to the writer," as El Colonel describes it with relish in
> a self-penned blurb . . .
>
> I hope the paper suggests a great many further conceptions of Conceptual
> Poetry!!--
>
> To swarm and topple the Vendome Columns--!
>
> Sembrar la Memoria de La Commune de Paris1871!
>
> *"y no se entetierren en la sepultura del olvido"*
>
>
> **
>
>
>
> On Sun, Jun 1, 2008 at 7:28 PM, Murat Nemet-Nejat <[redacted]> wrote:
>
>> Barry,
>>
>> Very sharp observation. If conceptual art means a movement away from the
>> traditional material of art, oil, stone, etc.., toward words, conceptual
>> poetry means a movement away from the traditional material of poetry,
which
>> is words.
>>
>> Ciao,
>>
>> Murat
>>
>>
>>
>> On Sun, Jun 1, 2008 at 12:47 PM, Barry Schwabsky <
>> [redacted]> wrote:
>>
>> > Am I right in thinking that the phrase "conceptual poetry" is modeled on
>> > the earlier "conceptual art"?
>> > If so, and if conceptual art is broadly speaking an art that foregrounds
>> > language (Weiner, Kosuth, Art & Language, etc.) then does that makes
>> > "conceptual poetry" poetry that likewise foregrounds language? But in
>> that

>> > case, what distinguishes "conceptual poetry" from just "poetry"?
>> >
>> >
>> >
>> > ----- Original Message ----
>> > From: Murat Nemet-Nejat <[redacted]>
>> > To: [redacted]
>> > Sent: Sunday, 1 June, 2008 4:22:03 PM
>> > Subject: Re: essay by Chirot to go with works at the UA Poetry Center
>> > Conceptual Poetry Symposium, organized by Marjorie Perloff
>> >
>> > David,
>> >
>> > " The predominant view of conceptual works in art and poetry is that it
>> > is written language which becomes fore grounded, most often as the
>> > 'realization' and presentation of various directives, with their
>> > various forms of pre-conceived constraints, and sets of instructions.
>> > Yet does not the written language itself, as an object which
>> > 'constitutes' the directives and instructions, contradict the
>> > 'concept' of the 'Conceptual?'"
>> >
>> > The reverse is true. In a truly conceptual poem, the written language
>> moves
>> > towards disappearance, in your words, "absence."
>> >
>> > bachelor rooms.
>> > sweat shops.
>> > stairs where the light turns off automatically.
>> > numbers fade
>> > from the face of buildings. (*The Structure*, "A Homage to M. Proust)
>> >
>> >
>> >
>> > "{See Appendix B below for some other "Science Fiction" aspects of
>> > Conceptual
>> > Poetry in Relation to the Work Place.)"
>> >
>> > The question of "The Spiritual Life of Robots (Replicants)" relates to
>> the
>> > spiritual (conceptual, rather than actual) life of words.
>> >
>> > "The directives themselves, expressed in written language, become road

>> > blocks to the Conceptual which is supposed to be "activated" by their
>> > instructions.
>> >
>> > To use written language then to create a conceptual poetry is
>> > not in a strict sense "conceptual" at all, if it produces yet another
>> > object in written language."
>> >
>> > f one realizes that the "instructions" constitute the poem itself, then
>> the
>> > "realizations" become phenomenal obstructions, obfuscations
>> > for which the truly conceptual poet, in my view, has very little patience
>> >
>> >
>> > "It becomes instead a piling up, a massing, of materials
>> > (language, words) which have "walled out" as it were, the conceptual.
>> > Are the words then simply a gravestone or monument to a now absent
>> > concept?"
>> >
>> > I think yes. *The Structure of Escape* is my attempt to recapture, to
>> > real-ize that absence. "A La Recherche of Recaptured Absence Absence."
>> >
>> > Ciao,
>> >
>> > Murat
>> >
>> >
>> > On Fri, May 30, 2008 at 5:02 AM, David Chirot <[redacted]>
>> > wrote:
>> >
>> > > *DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---
Haunting
>> > > Questions Found Hidden in Plain Site/Sight/Cite*
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >
>> > >

>> >
>> http://davidbaptistechirot.blogspot..com/2008/05/conceptual-poetry-and-its-
others.html
>> > >
>> > >
>> > > Below are the opening paragraphs of this essay--if interested still, as
>> > it
>> > > goes through many changes and has two appendices as further
>> "evidences"--
>> > > go to the blog address above--
>> > >
>> > >
>> > > Note:I was invited to send Visual Poetry works to the Symposium on
>> > > "Conceptual Poetry and its Others," along with artist's statements
>> > > regarding
>> > > the works. As a participant, to express my sense of and thankfulness
>> for
>> > > this, I decided it would be nice to include also a brief statement re
>> the
>> > > "Conceptual Poetics" under discussion.
>> > >
>> > > Once started, so many ideas started flowing,and so many examples
came
>> to
>> > > mind--travel literature of the 18th century, Shakespeare's Richard the
>> > > Third, to name but two--that I had to draw line somewhere and stop.
>> There
>> > > is
>> > > so much more to write however, once started--so these remarks and
>> > > questions
>> > > are but a small indication of the most basic beginnings of the myriad
>> > > directions which are out there to be found--and ones already noted to
>> set
>> > > down in various forms and actions--
>> > >
>> > > this essay is on display beside my works at the Symposium--persons
>> > > interested may ask for a copy--
>> > >
>> > > a few examples of further questions among ever so many more--
>> > >
>> > > Why is "boring, unoriginal, impersonal work" promoted by "colorful
>> > > personalities," just like any other product? Does this not create "a

>> > Line"
>> > > produced by a Brand Name, the Original Author possessed of an
>> > "originality"
>> > > in creating this "radical, new form"--to be marketed as "the latest
>> > thing,"
>> > > for the development of new jobs in English/
>> > > creative Writing Programs--the "newest way" to "make an impression"
by
>> > the
>> > > "original" creation of an impersonal boringness? Is this in itself a
>> > "new
>> > > way" of mass producing standardized and conforming
>> > > "conceptual poets" who "carry on" the work of the Great Originators?
>> > > *
>> > > *Are monkeys controlling robotic arms with their thoughts on the way
to
>> > > creating a Conceptual poetry?--*
>> > >
>> > > *What are the interelationships of possiblities of Conceptual Poetry
>> for
>> > > use
>> > > in Propaganda and advertising? For starting wars, altering Wikipedia,
>> > > sending out false news items and etc etc--*
>> > > * Haunting Questions Found Hidden in Plain Site/Sight/Cite
>> > >
>> > > for the Symposium "Conceptual Poetry and its Others"
>> > >
>> > >
>> > >
>> > > Poetry Center of the University of Arizona
>> > >
>> > > 29-31 May 2008
>> > >
>> > > *
>> > > *   J'ai trop a ecrire, c'est pourquoi je n'ecrire rien. --Stendhal,
>> > > Journal, 1804
>> > >
>> > >
>> > >   Thoughts come at random, and go at random. No device for holding
>> on
>> > > to
>> > >   them or for having them..

>> > > A thought has escaped: I was trying to write it down: instead I
>> > > write that it has
>> > > escaped me.
>> > > --Pascal, Pensees, #542
>> > >
>> > >
>> > >
>> > > To find among typos the unknown writings, the "Helltoy"--
>> > > camouflaged clouds, the voice-writings of the ground itself that speaks
>> > and
>> > > moves in lines
>> > > emerging--
>> > >
>> > > *for Petra Backonja*
>> > >
>> > > * *
>> > > I find in thinking with what a Conceptual Poetry might be, that I've
>> > > begun with a point of view of paradox. That is, considering the
>> > > conceptual to be the absence of a material object, a conceptual poetry
>> > > would be the absence of the poem as a "realization" of its "idea." If
>> > > "the poem" as an object is not to be realized, in what ways may it
>> > > then be said to "exist"?
>> > >
>> > > One may also ask—since language is the material of poetry, if
>> > > one is to create a conceptual poetry—does this mean then that the
>> > > absence of language is involved? That the poetry is not in language,
>> > > but found elsewhere?
>> > >
>> > > The predominant view of conceptual works in art and poetry is that it
>> > > is written language which becomes fore grounded, most often as the
>> > > "realization" and presentation of various directives, with their
>> > > various forms of pre-conceived constraints, and sets of instructions.
>> > > Yet does not the written language itself, as an object which
>> > > "constitutes" the directives and instructions, contradict the
>> > > "concept" of the "Conceptual?"
>> > >
>> > > {See Appendix B below for some other "Science Fiction" aspects of
>> > > Conceptual
>> > > Poetry in Relation to the Work Place.)
>> > >
>> > > The directives themselves, expressed in written language, become road
>> > > blocks to the Conceptual which is supposed to be "activated" by their

>> > > instructions.
>> > >
>> > > To use written language then to create a conceptual poetry is
>> > > not in a strict sense "conceptual" at all, if it produces yet another
>> > > object in written language.
>> > >
>> > > It becomes instead a piling up, a massing, of materials
>> > > (language, words) which have "walled out" as it were, the conceptual.
>> > > Are the words then simply a gravestone or monument to a now absent
>> > > concept?
>> > >
>> > > And what of the "poet" who is the "author" of "Conceptual Poetry?"
>> > >
>> > > A builder of roadblocks, a maker of monuments and gravestones--?
>> > >
>> > > If a "poet" is the conceiver of concepts—and the realization of
>> > > the concept as a poem is no longer a concept—but an object—does this
>> > > then mean that the poet, in order to be "conceptual," must no longer
>> > > be a "poet?" Or in order to be a "poet," no longer be "conceptual" in
>> > > approach? And yet who but a "conceptual poet" can produce
"conceptual
>> > > poetry?"
>> > >
>> > > Perhaps true Conceptual Poetry is the creation of illiterates?
>> > > And, beyond that, persons who may even be very limited in
>> > > their "Conceptual capacities?"
>> > >
>> > > I think often of all the Conceptual Poets and Artists who
>> > > have existed and worked through thousands of years, persons due to
>> > > their circumstances --gender being the most common among these--
who
>> > > are not allowed to know how to write, nor instructed in "art," nor
>> > > permitted
>> > > to
>> > > be educated, yet all the same--may have produced Conceptually a good
>> > > deal of the greatest Poetry and Art of which there does not remain and
>> > > never was an "object," even as a "fragment."
>> > >
>> > > What of these myriads of centuries of Conceptual Works--are they
>> > > still existing--? Are they alive in the Conceptual realm? The Ether?
>> > > Or have they found ways on their own, independent of their creators,
>> > > of camouflaging themselves among those things in the world which are

>> > > hidden in plain site/sight/cite?
>> > >
>> > > In working with the found that is hidden in plain
>> > > site/sight/cite, I find often that a Conceptual poetry and art is
>> > > there--always already there--which I think I am finding yet may well
>> > > be finding me,
>> > >
>> > > Some aspects of confronting these dilemmas, these "haunting
>> > > questions," are found among Conceptual Poets who emphasize an
>> > > "impersonation" via performance, camouflages, costumes, the uses of
>> > > heteronyms, pseudonyms and anonymity.
>> > >
>> > > In "The Painter of Modern Life," Baudelaire is the first to
>> > > define Modernism and does so as a conjunction of the eternal and the
>> > > ephemeral. To find that element of the eternal in the ephemeral which
>> > > Baudelaire saw as embodying modernity, he turns to an emphasis on
the
>> > > particular form of the living art/art as living of the Dandy. The
>> > > Dandy is the non-separation of art and life in the conceiving of one's
>> > > existence as Performance Art. The Dandy becomes not an expression
of
>> > > Romantic personality and individuality, but a form of becoming an
>> > > animated Other, an impersonator going about performing the actions of
a
>> > > concept,
>> > > rather than producing the objects of a conception.
>> > >
>> > > This stylized impersonating, non-producing figure begins to appear
>> > > "dramatically"
>> > > in the works of Wilde and Jarry and in many ways in the "life and
>> > > works" of a Felix Feneon, who "creates at a distance" via anonymous
>> > > newspaper faits divers (discovered to be his and republished
>> > > posthumously as Novels in Three Lines), pseudonymous articles in
>> > > differing registers of language (working class argot, standardized
>> > > French) in Anarchist and mainstream journals, unsigned translations,
>> and
>> > > the barely noted in their own pages of his editing of journals
>> featuring
>> > > the
>> > > early efforts of rising stars of French literature. Quitting his
>> > > camouflaged and concealed writing activities, Feneon works the rest of
>> > his

>> > > life as a seller in an art gallery.
>> > >
>> > > The actual "works" of Feneon, then, are not written objects per
>> > > se, but anonymous actions, ephemeral pseudonymous "appearances in
>> > > print," and the works of others which he affects a passage for in his
>> > > editorship and translations, in his promoting and selling the art
>> > > works of others. This "accumulation" which one finds "at a distance"
>> > > in time as his "complete works," is often unobserved and unknown to
his
>> > > contemporaries, who know of him primarily via his "way of acting," his
>> > > manner
>> > > of dressing, his speech mannerisms, and as the public triptych of
>> images
>> > of
>> > > him existing as a painted portrait by Seurat, a Dandy-pose
>> > > photo and a mug shot taken when tried as part of an Anarchist
>> > > "conspiracy." Feneon's "identity as a writer" does not exist as "an
>> > > author," but as a series of "performances," "appearances" and
>> > > "influences," many of them "unrecognized" and "unattributed."
>> > >
>> > >
>> > > Ironically, it his most "clandestine" activity—his Anarchist
>> > > activities—which
>> > > brings him the most in to the public and tabloid spotlight. As one of
>> > "The
>> > > Thirty" accused and tried for "conspiracy" in a much publicized trial,
>> it
>> > > is
>> > > Feneon's severe mug shot that for a time presents his "public face."
>> > >
>> > > The severe mug facing the viewer is actually producing a Conceptual
>> > Poetry
>> > > "at a distance." By not penning a single line, by simply "facing the
>> > music"
>> > > to which others pen the lyrics, Feneon, in doing nothing more than
>> facing
>> > > the camera "capturing" his image, proceeds to enact a series of
dramas
>> > > "projected" on to him, a series of "identities," and "revelations"
>> which
>> > > use
>> > > the documentary material to produce a series of mass-published

>> fictions..
>> > >
>> > > The possible prison term facing the "Felix Feneon" in the
>> > inmate-numbered
>> > > "anonymous" mug shot, "presents its face" to the viewer, a face
>> "taken,"
>> > > "imprisoned" and "caught" by the image and its publicity. This
>> > publicized
>> > > face facing camera and viewer and possible hard time, is "taken to be"
>> > the
>> > > photo of the face of a being from whom the mask of the clandestine and
>> > > conspiratorial have been torn off, revealing "the cold hard truth" of
>> > Felix
>> > > Feneon.
>> > >
>> > > Facing trial, however, all that is learned of this imprisoned face is
>> > that
>> > > it is "the wrong man, an innocent man." This fixed image, acquitted of
>> > its
>> > > "sensational" charges, is revealed not as a truth, but instead as
>> simply
>> > a
>> > > mask, a mask operating like a screen or blank sheet of paper, onto
>> which
>> > > are
>> > > projected the dramas, fictions and "think piece" writings of others.
>> > > Nothing is revealed other than an "identity" which shifts, travels,
>> > changes
>> > > from one set of captions to another. It is via these captions written
>> by
>> > > others under his image in the papers and placards, that Feneon
>> continues
>> > > his
>> > > "writing at a distance." Simply by facing the camera, facing charges,
>> > > "facing the music," facing his accusers at trial and facing the verdict
>> > and
>> > > judgment, Feneon is "writing" a myriad captions, breaking news items,
>> > > commentaries, editorials, all of which change with wild speeds as they
>> > race
>> > > to be as "up-to-minute" as the events themselves are in "unfolding."
>> > >
>> > >

>> > >
>> > > The professionals, these writers, these journalists and reporters of
>> > > "reality," chase desperately, breathlessly, after the unfolding drama
>> in
>> > > which the mug shot is "framed," and in so doing produce texts of
>> > > "speculative fiction," a serial Conceptual Poetry with as its "star
>> > player"
>> > > a writer whose own texts are deliberately written to be unrecognized,
>> > > hidden, camouflaged, unknown. And all the while, this writer writing
>> > > nothing
>> > > is producing vast heaps of writing via the work of others, as yet
>> another
>> > > form of camouflaged clandestine Conceptual Poetry, "hot off the press."
>> > >
>> > >
>> > > Rimbaud writes of a concept of the poetry of the future in
>> > > which poetry would precede action—which in a sense he proceeds to
>> > > "perform" himself. If one reads his letters written after he stopped
>> > > writing poetry, one finds Rimbaud living out, or through, one after
>> > > another of what now seem to be "the prophecies" of his own poetry.
>> > > That is, the poetry is the "conceptual framework" for what becomes his
>> > > "silence" as a poet, and is instead his "life of action."
>> > >
>> > > In these examples, one finds forms of a "conceptual poetry"
>> > > in which the poetry is in large part an abandonment of language, of
>> > > words, of masses of "personally signed" "poetry objects," "poetry
>> > > products." One finds instead a vanishing, a disappearance of both
>> > > language and "poet" and the emergence of that "some one else"
Rimbaud
>> > > recognized prophetically, preceding the action--in writing—in the
>> > > "Lettre du voyant," "the Seer's letter"—as "I is an other."
>> > >
>> > > An interesting take on a conceptual poetry in writing is
>> > > found in one of Pascal's Pensees, #542:
>> > >
>> > >
>> > >
>> > > "Thoughts come at random, and go at random. No device for
holding
>> > on
>> > > to
>> > > them or for having them.

>> > > A thought has escaped: I was trying to write it down: instead I
>> > > write that it has
>> > > escaped me."
>> > >
>> > >
>> > > The writing is a notation of the "escaped" concept's
>> > > absence, its escape that is a line of flight that is a "flight out of
>> > time"
>> > > as Hugo Ball entitles his Dada diaries. Writing not as a method of
>> > > remembering, of "capturing
>> > > thought," but as the notation of the flight of the concept at the
>> > > approach of its notation.
>> > >
>> > > Writing, then, as an absence— an absence of the concept.
>> > > A Conceptual Poetry of writing as "absent-mindedness"!—A writing
which
>> > > does
>> > > nothing more than elucidate that the escaping of thoughts "which come
>> at
>> > > random, and go at random" has occurred.
>> > >
>> > > This flight of the concept faced with its
>> > > notation—indicates a line of flight among the examples of Rimbaud—a
>> > > "flight into the desert" as it were, of silence as a poet—and of
>> > > Feneon—the flight into anonymous writing of very small newspaper
"faits
>> > > divers"
>> > > items punningly entitled "Nouvelles en trois lignes" (News/Novels in
>> > Three
>> > > Lines), of pseudonymous writings in differing guises at the same time
>> > > according to the journals in which they appear, and as translator and
>> > > editor as well as "salesperson" in a gallery of "art objects," a
>> > > conceptual masquerader among the art-objects embodying "concepts"
and
>> > > becoming no longer "concepts' but "consumer items." Feneon's framed
>> mug
>> > > shot on to whose mug is projected a "serial crime novel," written by
>> > others
>> > > and "starring" the mug in the mug shot, a writer of unknown and
>> > > unrecognized
>> > > texts who now vanishes into a feverish series of captions and
>> headlines.

>> > >
>> > > Anonymity, pseudonyms, impersonations, poets who write their own
>> > coming
>> > > silence and "disappearance" as an "I is an other," the deliberately
>> > > unrecognized and unrecognizable poet whose mug shot becomes the
mass
>> > > published and distributed "crime scene" for police blotters and
>> > headlines,
>> > > speculative fictions and ideological diatribes, the writing which is a
>> > > notation of the flight of the concept, the writing of non-writers who
>> > > "never
>> > > wrote a word," yet whose concepts may be found camouflaged,
doubled,
>> > > mirrored, shadowed, anonymously existing hidden in pain
>> > > site/sight/cite—these nomadic elements which appear and disappear
>> > comprise
>> > > a
>> > > Conceptual Poetry in which the concepts and poets both impersonate
>> Others
>> > > and reappear as "Somebody Else," an Other unrecognized and
>> unrecognizable
>> > > found hidden in plain site/sight/cite.
>> > >
>> > >
>> > > "It is not the elements which are new, but the order of
>> > > their arrangement," is another Pascalian "pensee." One finds
>> > > arrangements of the elements of Rimbaud and Feneon into the various
>> > > forms of "conceptual poetry" in the works of Pessoa, Spicer and
>> Yasusada.
>> > > Pessoa creates many others as poets, heteronyms with their own works
>> > > and actions, their own concepts of poetry. Spicer "translates" poetry
>> > > "after
>> > > Lorca" as well as exchanging letters with the dead poet, lives for a
>> > summer
>> > > with his ghost, who provides a foreword to Spicer's Book.
>> > >
>> > > for more turn to the blog address--
>> > >
>> >
>>
>
>

>
>
>

↑ Index

66. Troy Camplin
Re: Bob Perelman's Joke
Tue 3 Jun 2008

Read any issue of Poetry Magazine -- they almost all sound alike. They all deal with the same issues in the same ways, investigating little in way of language or expression. Most of it is prose with line breaks.

Troy Camplin

----- Original Message ----
From: Will Esposito <[redacted]>
To: [redacted]
Sent: Tuesday, June 3, 2008 11:16:24 AM
Subject: Re: Bob Perelman's Joke

Well this is a hell of a joke! It would help to put up poems
and an argument for how it is you believe whether younger
writers write alike, if you do, if you do not.

↑ Index

67. Nigel Beale
Audio Interview with John Hollander by Nigel Beale
Tue 3 Jun 2008

Born in 1929 in New York, educated at Columbia, John Hollander is a poet and literary critic. He has written more than a dozen books of poetry, and seven books of criticism, including Rhyme's Reason of which Harold Bloom said: "[it is] on all questions of schemes, patterns, forms, meters, rhymes of poetry in English, the indispensible authority." and why I was so keen to interview him. According to New York Times, Hollander stresses the importance of hearing poems out loud: "A good poem satisfies the ear. It creates a story or picture that grabs you, informs you and entertains you."

His honors include the Bollingen Prize, the Levinson Prize, and fellowships from the Guggenheim Foundation, the MacArthur Foundation, and the National Endowment for the Arts. A former Chancellor of the Academy of American Poets he is the current poet laureate of Connecticut, and has taught at many different universities, including Yale.

We met recently at the Philadelphia Book Festival. I spend most of this interview relentlessly and unsuccessfully trying to badger him into identifying, comparing and describing the differences between great and bad poems. To name names. We do get to some of the great (Rossana Warren, Shakespeare, Browning, Swinburne, Rossetti, for example) but he will not go anywhere near the bad. Toward the end, clearly tired from the day's activities and my uncalled for bullying, he reads a beautifully funny and thoughtful poem, based on a quote taken from Boswell's Life of Johnson, found in his most recent collection, A draft of Light.

Please listen here:

http://nigelbeale.com/?p=907

Thank you.

Nigel Beale
Writer, Broadcaster, Bibliophile
306-21 Durham Private
Ottawa, ON
K1M 2H8

Tel: [redacted]

email: [redacted]
internet: www.nigelbeale.com

Nigel Beale is a writer/broadcaster who specializes in literary journalism. In his role as host of The Biblio File he has interviewed Nobel, Man Booker, IMPAC, and many other Award and Prize winning authors; plus publishers, booksellers, editors, book collectors, librarians, conservators, illustrators...

" I never desire to converse with a man who has written more than he has read. " Samuel Johnson

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68. ALDON L NIELSEN
Re: Bob Perelman's "JOKE"
Tue 3 Jun 2008

---

joining in late here, so pardon me if I repaet what others have said --

it is certainly true that "turning your free verse poem" into some other form can be an interesting experiment (see EXERCISES IN STYLE by Queneau) -- but there are huge flaws in the reasoning here, beginning with the assumption that it will make a "better" poem -- try the Red Wheel Barrow as a sonnet -- though I guess that's not free verse in the first place -- so try Song of Myself as a Miltonic free verse poem -- better?

and where does this idea come from that it's the same poem in another form?

likewise, I doubt that LET ME NOT TO THE MARRIAGE OF TRUE MINDS ADMIT IMPEDIMENT would be better off in trimeter -- Geroge Starbuck I think it was had a riotous good time rerendering famous translations of poems -- like: Where's last year's snows?

On Tue, Jun 3, 2008 02:31 PM, "J.P. Craig" <[redacted]> wrote:

> *OK. So maybe Troy's recommending the new formalism. But I'm going to act as if he weren't. Then the proposition makes some sort sense. At least the proposition that form forces decisions on a poet. I'm considering poetic procedures as form here, not just villanelles and pantsuits and those other forms that I was encouraged to try in workshop.*
>
> *My initial response was bilious too, but if I pretend I didn't hear the "young poets write alike" bit, then I can make something useful of the comment.*
>
> *I taught three sections of intro to poetry this semester for a total of something like 96 students. I assigned two creative projects, two poems. In each case, there were some fairly large groups of people I could say were writing "the same." That is, I could easily categorize*
>
> *poems. I noticed that it was an urge to dismiss that led to categorization. I got tired of reading about the agony of adolescent love, the joys of beer, the profundity of the personal experience of Jesus Christ. What I wanted to dismiss was accounts of experiences that don't interest me. Yet those are of great immediacy for the people writing and reading them, since I take the audience of the poems to be the other students in the class.*
>
> *I can't read Perelman's mind, but maybe it was a similar urge to dismiss, a similar impatience, that inspired his "joke."*
>
> *I caught myself today sneering about students in general elective courses at my institution, sneering at them for not being as literate as I'd like. It was a pretty low point and a low blow. But it's a blow born of frustration and ideals. Maybe Perelman's outburst was an inverted advocacy. Maybe not. JP*
>
> *On Jun 3, 2008, at 12:42 PM, CA Conrad wrote:*
>
> *vo mttd on keyboard vry har d to*
> *t*
> *ype aft er it d ries m aybe*
>
> *Troy Camplin wrote:*

Perelman wasn't joking. He was accidentally honest. All young writers do sound alike, and it's because few >if any of them know anything about writing poems. They have been told that rules are passe or elitist, and >so everyone ends up writing the same stuff the same way. The fact is that if you write using some sort of >form, you will develop a style and a voice all your own. Form forces you to do this, just as it also forces you to make choices you would not have originally made. It can result in poems that you realize are actually >better than anything you could have otherwise written. I've seen it happen, not just with my own poetry, but >with the poetry of others. Perelman said it was a joke because he heard all the gasps -- but he wasn't >joking. More, he was right.

Now, before everyone here attacks me, let me suggest the following experiment. Take one of your free >verse poems and turn it into a sonnet. Or Sapphic verse. Or blank verse. Or some other form with a steady rhythm and rhyme scheme. Or, better, take the same poem and put it into several forms. See what >happens. See if it doesn't make it into a better poem. Or a more interesting one. See if it doesn't force you >to make better, more interesting choices than you had before.

All I ask for is that your responses be educated by experience.

Troy Camplin

JP Craig
http://jpcraig.blogspot.com/

<<

The "Success" and "Failure" of poets and poetry is not only a question of the writing, but of its reading(s).

The history of poetry and writing is littered with examples of poetry which was "Failed" during fairly short or quite long times due to its readings. Then, in the well known "plot" of this familiar story, one fine day the poetry and writing finds a Reader who recognizes its "Success," and the work becomes that strange twin of the "Instant Classic"--the "Neglected Masterpiece."

I've been working on a series of essays on "The New Extreme Experimental American Poetry," a poetry which is regarded by many, in the title of one of the pieces (a phrase from Roberto' Bolano's Distant Star)as "Non-Poetry for Non-Readers." (The essays also discuss other poetry and poets considered in other ways.) A number of these are concerned with the readings of the Poems from Guantanamo book, judged as "bad poetry" by "bad poets" who are also "bad people" by a great many of the non-readers who have entrusted their judgement to primarily a handful of reviews or comments.

There are many reasons for the "state" in which the Gunatanamo Poems have appeared, among them that of a new "extreme experimentalism," which is the introduction of old and new forms of torture as methods of not only the detainee poets "forcing to speak" but also "forcing them to write."

Now--in seeking to extract "confessions" from these poets--will they write a confessional Poetry? Will they write a form of "coded" Code Poetry in order to attempt to send out "hidden messages" to those out in the world who will understand and decode them?

In "singing the body electric" via the "Shock and Awe" of electric current torture applied to all parts of the body--will they produce a New Hybrid Human-Electric Interface Poetry?

Indeed, what will be the productions of what is a New American Poetry produced via torture, via censorship and self censorship and translation by non-literary translators under strict super vision of the military?

And--will there be American readers who will be capable of reading this new form of American writing?

Not simply as "failed poetry" or the often assailed "Poetry of Witness," or "Prison Poetry," but in terms of its being the expression of indeed an American Extreme Experimental Poetry-- simultaneously "forced out of" and "forced upon, " censored and self censored, not allowed "literary translation," and yet ---

Since the entire "experiment" may be viewed as one set up to produce "negative" results--how might the poets themselves have attempted to write a poetry within a poetry received as a "non poetry for non readers?"

The essay "Non Poetry for Non Readers" will be in the forthcoming Kaurab
and another piece on "Waterboarding and Poetry"
is on line in Wordforword #13
the current issue

here is an example of some of the difficulties which "failed Poetry" encounters in terms of readers and readings--:

i'll give you a joke as an example--
my sister, who became a chemical engineer--told me this--
when we were in high school--

a group of scientists was conducting experiments with a frog--

they lined a big old frog up at a "starting line" and cried out as though in one voice----Jump Froggie Jump!!

the frog jumped--and pretty damn far!!
the scientits were quite impressed--

the leap's distance was duly measured and entered into the experiment's logbook-

the scientists then cut off one of the frog's legs-

Jump Froggie!!! Jump!!! -
they cried to the now three legged frog at the starting line--

and Froggie jumped!--
soared through the air--
but not quite as far as the first time--

the measurements were made,the distance noted down--

now the scientists cut off a second leg and placed the frog again at the starting line

Jump Froggie!! Jump!!

the frog gathered itself together with al its might on though on only two legs--

and --leaped!! --nonetheless--

again, the distance was measured and noted down in the log in the spidery hand writing so prevalent among scientists--

this time when the scientists cut the frog's leg--but one remained--

a nice Froggie leg--to be sure--but so alone!--

Jump Froggie!!! Jump!!

the great cry of encouragement and command rang out in the expectant laboratory air--

and as all attentively leaned forward to observe--

the one legged frog, with all its will power and its whole body vibrating alarmingly with the effort--

managed to somehow move itself forward--just a bit--but enough to entail a measurement another entry in minuscule, blot-free, spidery handwriting in the crisp paged logbook--

the scientists once again wielded yet another freshly sterilized scalpel--and the frog was deprived of its last leg and set down at the starting line--

Jump Froggie!! Jump!!--

as all eyes watched with a heightened interest in the concluding stage of the experiment--

the frog ---despite an immense strain--did not move at all--

the torso and head sat still at the line--pulsing with thwarted power and energy--

the experiment was repeated, after a brief break, just in case Froggie might have been too winded from its last efforts to move on this first attempt--

again the chorus of excited scientific voices rang in the anti-septic tinged laboratory air--

Jump Froggie!! Jump!!

again, the frog did not move at all, for all its heartbreaking determination and efforts--

Satisfied that they had completed in full their experiment, the scientists, after entering this last non-distance traveled as the final measurement in the log book--

wrote out their conclusion based on all the evidence they had gathered:

"Frogs with no legs can't hear"

↑ Index

70. **Maria Damon**

Re: Bo Diddley, Who Gave Rock His Beat, Dies at 79 - Obituary (Obit) - NYTimes.com

Tue 3 Jun 2008

---

hey, hey bo diddley, who learned to play on a diddley bow...

On Jun 3 2008, David Chirot wrote:

> *http://www.nytimes.com/2008/06/03/arts/music/03diddley.html?_r=1&th&emc=th&oref=slogin---*
>
> *Hey Bo Diddley*
> *"The Innovator"--*
> *as the title of one of his LPs stated--*
>
> *one of the most inspired and inspiring artists*
> *world wide*
> *ever--*
> *since "recorded" history began!*
>
> *his Bo Diddley beat*
>
> *is going to beat forever--*

↑ Index

71. **Mark Weiss**

Re: Bob Perelman's "JOKE"

Tue 3 Jun 2008

As to what Bob meant, a lot of the mystery could be cleared away if someone were to ask him.

Re: the individuality of formalist poets. It's helpful to remember how awful the vast majority of the poetry written during all the centuries when all verse was formal has been. The wonderful poetry that I hope we all know was written by 10 poets per decade at the outside (name ten English poets active 1800-1810. Then convince yourself that reading more Robert Southey will change your life). Most of the rest is pretty indistinguishable. Which is to say, form in itself carries no magic.

Preoccupations of adolescents. How about asking for a tighter focus? Not the love of one's life, but his or her toenails, wrists, whatever? (It also wouldn't hurt to tell them that we all pretty much know what an orgasm is like without their help).

Mark

At 02:31 PM 6/3/2008, you wrote:
>OK. So maybe Troy's recommending the new formalism. But I'm going to
>act as if he weren't. Then the proposition makes some sort sense. At
>least the proposition that form forces decisions on a poet. I'm

>considering poetic procedures as form here, not just villanelles and
>pantsuits and those other forms that I was encouraged to try in
>workshop.
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>the "young poets write alike" bit, then I can make something useful
>of the comment.
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>I taught three sections of intro to poetry this semester for a total
>of something like 96 students. I assigned two creative projects, two
>poems. In each case, there were some fairly large groups of people I
>could say were writing "the same." That is, I could easily categorize
>poems. I noticed that it was an urge to dismiss that led to
>categorization. I got tired of reading about the agony of adolescent
>love, the joys of beer, the profundity of the personal experience of
>Jesus Christ. What I wanted to dismiss was accounts of experiences
>that don't interest me. Yet those are of great immediacy for the
>people writing and reading them, since I take the audience of the
>poems to be the other students in the class.
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>dismiss, a similar impatience, that inspired his "joke."
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>courses at my institution, sneering at them for not being as literate
>as I'd like. It was a pretty low point and a low blow. But it's a
>blow born of frustration and ideals. Maybe Perelman's outburst was an
>inverted advocacy. Maybe not. JP
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>>>
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>>>writers do
>>sound alike, and it's because few >if any of them know anything about
>>writing poems. They have been told that rules are passe or elitist,
>>and >so

>>everyone ends up writing the same stuff the same way. The fact is
>>that if
>>you write using some sort of >form, you will develop a style and a
>>voice all
>>your own. Form forces you to do this, just as it also forces you
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>>choices you would not have originally made. It can result in poems
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>>written.
>>I've seen it happen, not just with my own poetry, but >with the
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>>others. Perelman said it was a joke because he heard all the gasps
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>>wasn't >joking. More, he was right.
>>>
>>>Now, before everyone here attacks me, let me suggest the following
>>experiment. Take one of your free >verse poems and turn it into a
>>sonnet. Or
>>Sapphic verse. Or blank verse. Or some other form with a steady
>> >rhythm and
>>rhyme scheme. Or, better, take the same poem and put it into
>>several forms.
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>>interesting one. See if it doesn't force you >to make better, more
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>>>
>>>All I ask for is that your responses be educated by experience.
>>>
>>>Troy Camplin
>
>
>
>JP Craig
>http://jpcraig.blogspot.com/

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72. Fulcrum Annual

6/10: Poets Vivek Narayanan & Katia Kapovich in Harvard Square

Tue 3 Jun 2008

Vivek Narayanan, Katia Kapovich
FULCRUM Poetry Reading
Tuesday, June 10, 7 p.m.
Pierre Menard Gallery
10 Arrow Street (up Arrow Street from Cafe Pamplona)
Cambridge MA (Harvard Square T Stop)

FREE + FREE WINE

Vivek Narayanan, a brilliant English-language poet, lives in Chennail, India. He grew up in Southern Africa and spent a few years in the US. His poems have appeared in Harvard Review, Fulcrum, Rattapallax and many other magazines, and are anthologized in Reasons for Belonging: Fourteen Contemporary Indian Poets (Penguin India 2002) and in Give the Sea Change and It Will Change: the Bloodaxe Book of Contemporary Indian Poetry (forthcoming from Bloodaxe and Fulcrum this fall). His latest collection of poems is Universal Beach (Harbour Line, Mumbai, India).

Katia Kapovich is a bilingual poet writing in English and Russian. She used to be a dissident in my youth, emigrated from the USSR in 1990, and currently lives in Cambridge, Mass. She co-edits Fulcrum: an annual of poetry and aesthetics. Her work is well known and widely published in her two languages. She is author of seven books of Russian verse and of two English language collections, Gogol in Rome, and Cossacks and Bandits, both published by Salt in the UK.

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73. Dillon Westbrook

Re: Bob Perelman's "JOKE"

Tue 3 Jun 2008

I've even heard some of these young writers aren't completely sincere when they swear to defend the constitution from enemies foreign domestic when taking positions as composition teachers, and that they are known to have unprotected sex with complete strangers. Total anarchy!

On Jun 3, 2008, at 6:33 AM, Troy Camplin wrote:

> *Perelman wasn't joking. He was accidentally honest. All young writers do sound alike, and it's because few if any of them know anything about writing poems. They have been told that rules are passe or elitist, and so everyone ends up writing the same stuff*

the same way. The fact is that if you write using some sort of form, you will develop a style and a voice all your own. Form forces you to do this, just as it also forces you to make choices you would not have originally made. It can result in poems that you realize are actually better than anything you could have otherwise written. I've seen it happen, not just with my own poetry, but with the poetry of others. Perelman said it was a joke because he heard all the gasps -- but he wasn't joking. More, he was right.

Now, before everyone here attacks me, let me suggest the following experiment. Take one of your free verse poems and turn it into a sonnet. Or Sapphic verse. Or blank verse. Or some other form with a steady rhythm and rhyme scheme. Or, better, take the same poem and put it into several forms. See what happens. See if it doesn't make it into a better poem. Or a more interesting one. See if it doesn't force you to make better, more interesting choices than you had before.

All I ask for is that your responses be educated by experience.

Troy Camplin

----- Original Message ----
From: Barry Schwabsky <[redacted]*>*
To: [redacted]
Sent: Monday, June 2, 2008 11:55:31 PM
Subject: Re: Bob Perelman's "JOKE"

----- Original Message ----
From: George Bowe
So did you duck?

----- Original Message ----
From: George Bowering <[redacted]*>*
To: [redacted]
Sent: Monday, 2 June, 2008 3:43:28 PM
Subject: Re: Bob Perelman's "JOKE"

Saw that one coming.

On Jun 1, 2008, at 10:36 PM, Barry Schwabsky wrote:

I can't think of anyone it would be more of an honor to be compared to than the woman who constituted the first generation of (I assume

you mean second-wave) feminism.

----- Original Message ----
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Sunday, 1 June, 2008 6:39:31 PM
Subject: Re: Bob Perelman's "JOKE"

Like all jokes, it has a kernel of truth. Jokes are, of course, not THE truth, but exaggerations, diminishments, and other distancings from the truth. It's not true that ALL of that generation "write alike", but enough do so that one can joke about it. Of course, it's true of every "poetry generation" -- because if people didn't "write alike" there could be no categories called "poetry generations".

My father used to say that difference between having a sense of what's funny and having a sense of humor is whether you can laugh when it happens to you instead of to some other guy.

You don't want to be the first poetry generation whose distinguishing characteristic is that it's more like the first feminist generation than any other poetry generation: lacking a sense of humor, do you?

In short, lighten up; learn not only to laugh at yourselves but to make fun of yourselves.

Marcus

On 31 May 2008 at 4:02, CA Conrad wrote:

The recent Jerome Rothenberg event in Philadelphia is where he told his "joke" about younger poets, and you can listen or watch (MP3 or video) at this link:

http://writing.upenn.edu/~whfellow/rothenberg.html

You will want to use the link to the second day for the Rothenberg conversation and Q&A with Al Filries. Perelman appears about three quarters through, or more. BUT PLEASE LISTEN TO THE ENTIRE CONVERSATION AND Q&A, it's TERRIFIC! (In particular I liked Lee Ann Brown's question for Rothenberg, you'll want to hear this entire event!)

But when Bob Perelman tells his "joke" Rothenberg is talking about the fact that having been involved with poetry for a very long time that it's hard for him to keep in touch with everything that's going on now. He then says to Perelman sitting close by that after his own generation, and Bob's generation, that the newer poets... And then Bob finishes Rothenberg's sentence for him with, "--you mean that they all write alike!"

I was sitting in that room with the rest of the audience. There was a gasp, and I know that it wasn't my gasp alone!

Rothenberg then shakes his head and laughs nervously and says NO NO NO NO, they don't all write alike, that's not what I'm saying!

And then Al Filreis says, "You heard it here first, Bob Perelman says you all write alike, that's P-E-R-E-L-M-A-N."

Bob takes the microphone at that point, and the first thing he says is that he was just JOKING when he said younger poets all write alike. Then it's forgotten.

But not forgotten.

I remember very clearly the tone he used, which is why it was an arrow strike. But maybe that WAS part of the "joke." ? I listened to it again online just the other night, and it was pretty much fashioned like a quick,

pointed statement.

Could it be that the reaction he was feeling from the rest of the audience,
and Rothenberg's reaction, and Filreis's reaction, made him turn it into a
joke?

Am I accusing Bob Perelman of lying? Well, maybe a white lie. A save-face
lie.

BUT MAYBE HE'S NOT LYING. OK, maybe it WAS a joke.

Let's suppose it WAS a joke. HOW is such a joke funny, and who was it funny
for I ask? Why would it be funny? Is it funny because it's something he has
heard before and he DOES NOT AGREE with it but is MOCKINGLY saying younger
poets all write alike IN DEFENSE of younger poets?

Is Bob Perelman the GREAT champion of younger poets? Is he coming to the
rescue by making a joke of the joke of others who are ACTUALLY NOT joking?

And who are these others, if there are others?

Hmmm. Who is saying such things in Perelman's presence that would upset him
so much he feels compelled to joke TO DEFEND YOUNGER POETS!? Is Bob Perelman
thinking, "Well, they're simply NOT reading younger poets if they think
THAT!"

Because clearly, in my mind, SOMEONE is NOT reading younger poets if they
think that, because I read a lot of poets my age and younger, and there's NO
WAY I would ever say we're all writing alike! But WHO is thinking this, and
saying this out loud in front of Bob Perelman? We need to THANK Bob of
course for making that "joke" on our behalf. AND SO PUBLICLY I want add,
into a microphone while the video camera and sound equipment was

> *mowing down*
> *his sound particles to SEND HIS BRAVE message to those who would*
> *DARE attack*
> *the younger poets!*
>
> *What is ACTUALLY funny about the joke for me is how over the years*
> *I've*
> *defended Bob and his friends when people have said that the LANGUAGE*
> *Poets*
> *all write alike. This is something I've heard consistently. I heard*
> *it when*
> *I was a teenager before I knew who they were and what they were*
> *thinking and*
> *writing. Lucky for me I've always been someone who wants to check*
> *out what*
> *everyone is being such a Hater about.*
>
> *Eventually I had read enough and was prepared enough to confront*
> *this*
> *statement, "What are you talking about!? Who have you read!? What*
> *have you*
> *read!?" Not once did one of these parrots have an answer which led*
> *me to*
> *believe that they had ACTUALLY read a single LANGUAGE Poet! They*
> *were merely*
> *repeating some bullshit statement their bullshit poetry workshop*
> *leaders*
> *(who ALSO I'M SURE did not read ANYTHING by a single LANGUAGE Poet!)*
> *had*
> *said.*
>
> *BECAUSE, REALLY, if you think they all write alike have you actually*
> *READ*
> *THEM? If you sat down with poems by Armantrout, Silliman, Pearson,*
> *and*
> *Hejinian, and there were no names on the poems, you would know who*
> *wrote*
> *what, or at least would notice these to be four very distinct*
> *voices. Poetry*
> *is a tea party to some, it seems! A fancy luxury instead of*
> *indispensable*
> *investigation! I say it seems to be this to those who would make*
> *such*
> *ridiculous statements about LANGUAGE Poets for being LAZY readers*
> *and*
> *half-assed, half-interested poets! And now I also say it to those*
> *ill-read*
> *gossips behind Bob Perelman's "joke."*

> *In the end younger poets must learn to persevere, like the LANGUAGE Poets*
> *have, because I FOR ONE feel poets of my generation and younger are writing*
> *some pretty damned HOT poems! I wouldn't trade this time with any other!*
>
> *FUCK THE HALF-INTERESTED LOUTS!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.524 / Virus Database: 269.24.4/1476 - Release Date: 5/31/2008 12:25 PM*
>
> *Giorgio Bowering, gent.*
> *Just a visitor here.*

↑ Index

74. Elizabeth Switaj

Re: Bob Perelman's "JOKE"

Tue 3 Jun 2008

Oh Troy, everyone knows that only barbarians write in rhyme. It would be totally inappropriate for citizens of the new Rome like myself to use it.

Now I'll grant you that occasionally transforming a poem into a form can provide for interesting possibilities for revision. That is to say, it is a useful exercise, but an exercise and a poem are not (usually) the same thing.

You've asked for responses to be educated by experience. It seems, however, that for your comments to meet that requirement, you would have to be familiar with the work of all young writers. Are you? Or are you simply making generalizations based upon your opinion of free verse?

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

75. Alan Sondheim

Modeling, filtering, resonance, transmission

Tue 3 Jun 2008

Modeling, filtering, resonance, transmission (in recent work?) and bad theory -

Bad theory: Because distorting concept and process, constructing 'fit' where most likely there's none at all.

I want to transmit this. I am transmitting this.
I am applying a filter to this. I am filtering this.
This is resonating. I want to make this resonate. (I am resonating this.)
I am modeling this. This is a model. This is continuou modeling.
  -- I am continuously modeling this.

These terms are interconnected; they assume energy pooling and structure, and are processes with process control. The control structures divide the configuration into semantics (with internal syntactic control) and syntac- tics (with external semantic control). The latter is the control structure proper - a formal program or filter whose semantic control is an intention to harness, modify,, transmit, or otherwise control the former. The former might loosely be considered 'content,' i.e. on the plane of content, which necessarily emphasizes semantics - the sememe of the content - that relies on internal syntactics to configure the sememe for others. This is a false model of course since the content seeps through both semantics and syntac- tics, but these domains are still 'somewhat' uncoupling; similarly, cont- rol structures are entangled between intentional semantics and process control itself. All of this is clear in transmission and filtering; the latter might be considered a form of transmission itself, although it is usually taken to refer to a cutting-away of tranmission contents. Like- wise transmission can be considered a form of dynamic filtering which parcels and configures content dynamically from one to another site. Resonance is an internalized filtering and transmission tending towards the best of all possible (local) worlds; it achieves this as a steady- state maintained (other than at temperatures near absolute zero) by an external energy source which keeps the resonance alive. Otherwise reson- ance, like transmission, is dampened and dies out. Filtering in this regard may be considered passive; a filter need not consume external energy for maintenance, but may just gate whatever content comes through. Finally, modeling - not models - may be considered a continuous process of adjusting to the world; resonances are appearances of entities that seem somewhat steady-state. Modeling transmits a series of models-in-process, behavioral dynamics, flux; filtering is at the heart of modeling, shaping whatever raw data comes into the

process. It would be literally fitting to establish a procedural dynamics moving from (modeling filtering) through (transmission resonance) but this seems problematic; all that can be said is that these processes are all involved in situating the subject dynami- cally in the world, and are intentionally configured and active within the digital. (Resonance itself is analogic, I think; while it operates digit- ally, through positive feedback it might break out of any potential well designed to contain it. Of course this depends on the variety of resonance - and all of this points, I believe, to the above as bad or broken theory, groping at something and groping in the wrong direction.

↑ Index

76. Stephen Ellis

Re: What is a failed poet?

Tue 3 Jun 2008

Pssst, hey, over here . . . I'm hiding under the table . . .

> Date: Tue, 3 Jun 2008 10:42:31 -0400> From: [redacted]> Subject: What is a failed poet?> To: [redacted]> > The post "What is a failed poet?" is a blast. What a neat and fun post!> > My own first impressions in response to the topic/post: One, well of> course the question itself, or the actual asking of the question (or> such a question) reveals more about a given poet, a given person, a> given writer, or a given "contemplator" than many answers to the> question will. Why then > would one ask such a question, or what would one gain/engage in asking> (oneself) (or others)(or "Posterity") such a question, or that question> particularly?> > Particularly after yesterday afternoon's travails, I myself feel like "a> failed golfer." Especially considering the fact that on Sunday I must> have> hit 3-4 hundred practice balls (in a field out back of the local high> school that I went to as a pre-adult and where I can indulge in my> obsession free of charge and in endless and intoxicating "bliss of> solitude"). But I will nonetheless go straight back to more "Golfing"> this evening, or as soon as I can, whether I am a failed golfer or not.> Hmmm, that says more about what > floats my boats (but not the entire flotilla) than it says about> "success" and "failure," I suppose... And even then it still doesn't> tell me what the whole effing mystery is (all about); how to achieve the> "mastery" I so stubbornly (and psychotically) pine for; what on earth> I'm really doing out there in a field, and the same field year after> year, golf season after golf season, anyhow; why I feel that I could die> out there and it would be "a dying" while engaging in the one thing that> most feels meaningful though it is of course utterly "meaningless"; how> narcissistic and self-absorbed I truly am but NOT precisely whether my> narcissism and self-absorption are personally, spirtually, or morally> "wrong" (for me); or whether, when someday (if) I am on my deathbed and> depressingly reviewing my life and what I did with my "brief

hours and> weeks," I wasted what time I was blessed to have had.> > Two, there is of course a big difference between asking the question in> reference to "judging Others" or in reference to analyzing/evaluating> whatever track one is, oneself, on or pursuing. Personally, I don't see> a lot of value in, and therefore would not hope to spend a lot of time> concerning myself with, evaluating or judging others as poets (the whole> enterprise is tedious and purely, obviously, just marketplace> competition). At the same time, anybody and his or her brother or> sister knows "a bad poem/poetry," or thinks to know such, or finds such> knowing useful and necessary, on any given occasion. And, sorry to be> so almighty disrespectful or irreverent or simply unwilling to worship> the saints and angels of the past, but even a given "Faulkner"> self-describing himself/herself as "a failed poet" strikes me as being> self-serving, just, for the most part, the kind of thing "an artist"> says to sell books, self, Self, and selves. Another "artist" might say> something like "I was a failed novelist. I simply could not find within> myself the integrity of my beloved Tolstoy or the discipline and fervor> of dear Fyodor Dostoevsky. I hadn't the stomach for such heroic> morality and suffering and sacrifice. And my longest attempts in those> first five wretched novels were but mere short stories compared to the> epics my two great models from Russia wrote, so naturally I turned to> short forms, Poetry, and there I was well-received, and I didn't have to> bother so much with explaining why this character was evil or that event> was catastrophic. People simply liked the way I turned my musical> phrases and how funny and fun and beautiful and New my little white lies> and sacriledge of Truth were, and I found my calling. It was to unfold> and deconstruct the foundation of grammar itself, peel away the> seemingly infinite obstacles that keep us from accessing all that> Morality is built on to begin with."> > Three, does one write (one's "poetry") TO BE a successful or a failed> something or another, or does one write one's poming for very different > "experience" in one's life, experience that has nothing whatsoever to do> with being in a/the public eye, competing in the myriad world/historical> marketplace(s), partipating in any given cultural and social> games/interactions/mirroring/movements/activities? Does one write in> order > to achieve or actualize an image of oneself, "a Self" that can be said> to> occupy a rank or role within a pecking order of selves/types called> "poets"/successfulPOETS, an image that one needs in order to believe one> has fulfilled certain human potential one had an instinct or a lust or a> need or a directive to fulfill? Does one write in order to "make a> thing" or "resolve an issue" or "feel a feeling" or "experience an> aesthetic pleasure" or "actualize a potential, new aesthetic> experience/form" or "access a desired but largely uncharted> psychological frontier," or does one write in order to be called the> Poet who did such and such that Everybody, or Somebody, regarded as> "art" and ultimately revered him/her for?> > Four, there are probably NOT a lot of

"failed Answers" to the (in some> cases Very SILLY question) "What is a failed poet," but I am sure that> there are some ways of approaching that question which are fruitful and> some ways of concerning oneself with such questions that are nearly as> ridiculous and crazy as this particular Golfer and Pomer's insane> questions about achieving> Satisfaction and Nirvana and Fulfillment and, always the really really> Great> Waste of Time in Life, PERFECTION in his golf game/pursuits... Geeez...> Life is so damn perfect all by itself, and then we have to come along> and> try to make ourselves better and such...> > Anyway, Very Fun topic/post, and really fun and stimulating checking out> various "others" responses to the question...> > Steve Tills> > P.S. Golf, "a good walk spoiled," somebody, maybe Mark Twain, said.> Poetry, thus, "a good thought foiled?" > > P.S. II Shoot, I am "positively" certain that I am both "a failed> Pomer" and a "a failed Golfer" MUCH of the time, and this is, believe> me, thoroughly aggravating and distressing. But for christ's sakes, of> course I would not ever willingly or happily give up my golfing or my> poming, and NOT because sometimes the efforts are delightfully> satisfying and rewarding and fulfilling. Rather, simply because these> are things that I myself dig doing, engaging in, spending my "Time"> with. What really matters?> > P.S. III By the way, Golf is a lot harder than Poming. Anybody who> tells ya different is a complete fool, and NO, there is no such thing as> "a failed poet," except within the heads of those whose self-image, or> livelihood, or what the best psychologists call "self-image> actualization" (as opposed to plain and Real self-actualization) depends> on how one ranks oneself among > fellow poets in the marketplace of SELF and Material Life.

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77. Peter Ciccariello

anti-poem

Tue 3 Jun 2008

---

anti-poem <http://i.pbase.com/g1/06/512806/2/98046123.bLAHN4HJ.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

78. Ryan Daley
Re: Bob Perelman's Joke
Tue 3 Jun 2008

Wait...so you're judging by what's selected by Poetry Magazine?

How thorough!

On Tue, Jun 3, 2008 at 4:25 PM, Troy Camplin <[redacted]> wrote:
> Read any issue of Poetry Magazine -- they almost all sound alike. They all deal with the same issues in the same ways, investigating little in way of language or expression. Most of it is prose with line breaks.
>
> Troy Camplin
>
>
> ----- Original Message ----
> From: Will Esposito <[redacted]>
> To: [redacted]
> Sent: Tuesday, June 3, 2008 11:16:24 AM
> Subject: Re: Bob Perelman's Joke
>
> Well this is a hell of a joke! It would help to put up poems
> and an argument for how it is you believe whether younger
> writers write alike, if you do, if you do not.
>
>
>
>
>

↑ Index

79. Ryan Daley
Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff
Tue 3 Jun 2008

I'm going to call this one, Charless Sloat, because it reminds me of him. We sometimes write differently.

Charless Sloat

Poems are made of trolls.
Poems are made of images of trolls kersnoodling
Poems flicker are made of images of kersnoodling trolls images

Poems imagine claims that trolls even kersnoodle
Claims hope their handlers know to kersnoodle
Claims provide trolls poems with even images
Therefore, trolls are what poems made of kersnoodling.

On Tue, Jun 3, 2008 at 4:23 PM, Troy Camplin <[redacted]> wrote:
> You are making claims that are unprovable, such as the nature (or even existence) of God. Also, you haven't proven your premises.
>
> However, words are names for concepts. Poems are made of words. Thus poems are made of concepts, making poetry conceptual.
>
> Show me where this is wrong.
>
> Troy
>
>
> ----- Original Message ----
> From: Ryan Daley <[redacted]>
> To: [redacted]
> Sent: Tuesday, June 3, 2008 12:15:28 PM
> Subject: Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff
>
> Troy,
>
> Just because, God is great; life is pain; God is life; God is pain,
> doesn't make it true.
>
>
>
> On Tue, Jun 3, 2008 at 9:35 AM, Troy Camplin <[redacted]> wrote:
>> Troy Camplin
>>
>>
>>
>> Words are concepts, so all poetry is conceptual.
>>
>> Troy Camplin
>>
>>
>> ----- Original Message ----

>> From: David Chirot <[redacted]>
>> To: [redacted]
>> Sent: Monday, June 2, 2008 3:33:38 PM
>> Subject: Re: essay by Chirot to go with works at the UA Poetry Center Conceptual Poetry Symposium, organized by Marjorie Perloff
>>
>> Dear Murat and Barry:
>>
>> "does that makes "conceptual poetry" poetry that likewise foregrounds
>> language? But in that case, what distinguishes "conceptual poetry" from just
>> "poetry"?
>>
>> re conceptual poetry being not in words--
>>
>> This is exactly what the very second paragraph of my piece asks--
>>
>> " One may also ask—since language is the material of poetry, if
>> one is to create a conceptual poetry—does this mean then that the
>> absence of language is involved? That the poetry is not in language,
>> but found elsewhere?"
>>
>> This is why I write of how often i think of al the persons through thousand
>> snd thousands of years who cerated poems without words, paintings without
>> paint--art with out materials at all--
>> because they were not allowed to--even learn how to read and write, or to
>> paint--
>> nor exposed to any of the ideas re painting, poetry--
>> and yet nonetheless i believe there must have been tousands of greate
>> artists and poets who created works continaully--
>> and as i write--these have vanished "without a trace"--
>> nor fragments--as never were "objects" or "signs"--
>> because they did not exist as objects, texts--
>>
>> yet--
>> one may ask also, as i do--
>> may not these works--becasue they have been thought imagined,seen,
>> heard--formed--
>> exist--
>> not as traces or objects-recognized as "poems" and "Images"--
>>

>> but elsewhere--
>> all around one--
>> in stones' forms or clouds' shapes-in a sound out of nowhere that one
>> hears--
>>
>> things which in their taphonomic states carry the disintegrating orders of
>> those which had elsewhere in another time been the concepts found by those
>> poets and artists who did not write not paint--
>>
>> "the shock of recogntion"--the uncanny encounter--with these--which
>> "recognize one" and find one--
>>
>> "involuntary memories" "out of nowhere"--which are triggered by the movement
>> of a car out of the corner of one's eye suddenly shooting out of an alley
>> way, from out of the shadowy dark blotch at the margins of the eye's
>> peripheries-- into the bright sharpness of light-and gone--
>>
>> yet--"whose" involutary memories--?--
>>
>> i didn't set out to write a paper at all, just to ask a few questions--and
>> had to cut it short--as what one begins to think on re conceptual poetry is
>> a swarming --of a myriad ideas and things, sights, sounds, movements of
>> dance, gesture of a hand, flicker of lighter in the wind--smoke that drifts
>> into cobwebs filled with corners, the drifting of dust motes--
>>
>> i've lived in situations where one could not do all manner of things--so one
>> begins to create poems plays stories paintings al manner of things--
>>
>> which are "conceptual"--and as just described--to create when/with/in
>> watching the drifts of dust motes which one sees due to their being revealed
>> in the shadowy room only by the spaces in between the cheap "venetian" style
>> blinds, the cracked and faded plastic --
>> these motes which as one is watching bring out of the chaos and non meaning
>> "time" one is living "in"--confined in--
>>
>> that which is--
>> to be present at the conception of a conception--

>> emerging "before/be for one's very eyes-"
>>
>>
>> the paper is thought of as hopefully suggestions along the lines of various
>> ways of thinking of what a conceptual poetry might be--and this is but a few
>> of the suggestions that have come to mind--
>>
>> as what one has the sense of--and persons on Harriet Blog have written of
>> this--is that the Symposium rather than being an "opening of the field"--was
>> enacting in effect the placement already of monuments--while at the same
>> time introducing a set of rules and regulations in a sense, for the design
>> and production of "Conceptual Poetry"--as though it is something "already
>> over with" while at the same time "being proclaimed as New"--
>>
>> this is why the word "Questions" is in my title--to indicate that this is
>> simply an opening of questions--
>> rather than an "unquestioning"--"acceptance"--of "what one is told"--
>> nor do the questions by any means constitute or ask for their own
>> "unquestioning acceptance"--
>>
>> Conceptual Poetry has been performed, theorized, created, published, video
>> taped, photographed, recorded, for forty years in Latin America--and in
>> Russia already there are several decades of Conceptual Poetries--
>>
>> this is why one thinks that "Conceptual Poetry" is something that is already
>> existing in a myriad forms and wants to ask further questions, rather than
>> "going by one definition" or a small set of examples--
>>
>> for example--the conceptual "conceptions"--are not soley "ideas from within
>> the mind"so to speak--on the contrary--the ideas which are those of things,
>> events--OUTSIDE of one--bring these--
>>
>> * *{"conceptual conceptions"--"conception" is another area one may address
>> "along these lines"-not to mention "contraceptual poetry, biceptual poetry,
>> perceptual poetry, -extra sensory perceptual poetry--deceptual poetry----}
>> **one may ask--if from Outside--the conceptual poetry by not having come
>> from words--may not be manifested into words--as its way at that moment of
>> making itself "known"--it is not myself alone that finds the found--the
>> found finds me--is what i write of being my experinces when working--on
the
>> rubBEings, clay impression spray paintings--
>>

>> so in what they may choose to "appear"--may be as "someone else"--that is,
>> what was not words now "appears" "in the guise of" words--
>>
>> which may then be quickly enough "no longer words'--but something or
some
>> one else--after effects, impersonators, ghosts--actors in "the Globe
>> theater" of Shakespeare's in which "all the world's a stage"--and a
>> Conceptual Poetry is a "play house"--wherein the Conceptual poetry is
>> "playing house"--
>>
>> in terms of Emily Dickinson's "Nature is a Haunted House, and Art a House
>> which tries to be Haunted"--
>>
>> to be Haunted by that which provokes the essay ("tries:"-- essay as an
>> essay, and as "essaying" in the sense of trying--) at being Haunted--
>>
>> in the excerpts from one of the El Colonel stories presented as Appendix
>> A--, "El Ojo de Dios"--El Colonel --does not write down these writings of
>> his--many events occuring in the stories it is not really sure--at what
>> level of reality/fiction they are "happening"--as by the way he
>> "writes"--itis in such a way as to create moment by moment not
>> singularities--but the simultaneity of many aspects of time al of them at
>> once writing/reading/making notes that are beforehand and afterwards and
>> endlessly finding the inextricable ongoing energies and movements of these
>> moving away from, around, back, inside out-etc--with each other--
>>
>> (in another story, El Colonel opens his one of his "notebooks" to study what
>> he is working with --to take a-look --there is nothing written on the cover
>> nor anywhere inside--this to him is a private joke on his unwritten writings
>> --not only "unpublished"--but unwritten--yet at the same time as he is
>> reading over his unwritten texts he is writing his further commentaries in
>> the writing which is not written "down"--)
>>
>> the writing also "takes place"--as a performance piece--
>>
>> With studied and precise, angular movements, El Colonel begins to arrange
>> himself in the correct position in which to be found by his "immanent and
>> eminent visitor."
>>
>>
>> El Colonel permits himself a barely audible and very brief laugh as "he
>> takes possession of himself the better to assiduously arrange the head, the

>> torso, the limbs, the folded hands, as though he were in the process of
>> preparing a stuffed and mounted specimen of a representative example of a
>> Colonel, whose taxidermist he himself was."
>>
>>
>> El Colonel's "writing" which is not only "unpublished" but unwritten is
>> described in this story as:
>>
>> Habituated to an imaginative isolation, El Colonel's intellectual companions
>> are his "compositions" with their attendant "commentaries," "asides,"
>> "digressions," and "annotations." By means of this "ironic distancing" he
>> continually invents "a hitherto unknown and as yet unpublished form of
>> writing, never before seen nor heard."
>>
>> ("Never before seen nor heard" is an alllusion to one of El Colonel's
>> favorite lines from one of his favorite books--Lazarillo de Tormes, whose
>> author literally is "Anonymous"-
>>
>> *Yo, por bien tengo que cosas fan seneladas, y por nunca oidas ni vistas,
>> vengan a noticia de muchos y no se entetierren en la sepultura del olvido.*
>>
>> --*Lazarillo de Tormes*
>> is the line, cited in the story "El Colonel Smiles" on line at Otoliths and
>> Dusie Kollektiv--
>>
>> -El Colonel's odd readings are due to their being found--in places, homes,
>> offices--whose occupants on his missions he "takes possesion of"--in some
>> cases--"in other words"--his reading is not planned out--but found--and,
>> literally --in some cases--stolen--"plagiarized texts"--already, before he
>> uses them in his unwritten writings--)
>>
>> the description continues--
>>
>> El Colonel smiles. This writing is a method of creating for himself a reader
>> who is in turn accompanied by his own doubling as a writer. Where there
had
>> been "no one with who to share his most intimate thoughts, the fullness and
>> agility of his life," there is now not only such a companion; there is also
>> a recorder of "his deeds and exploits." In such a way El Colonel
>> simultaneously acts, writes and reads both for himself and to another, who
>> is also both a reader and an other author in turn, providing El Colonel with
>> his own role as a reader. By these means his life takes on an aura of

>> legend, and he acts both as though creating the performance of something
>> which is happening, and of something which has happened "already." By the
>> latter means, his life is taking place in a futurity in which it is read,
>> and in a present in which it is written. The simplest acts and words are
>> invested with the immediacy of a drama "taking place," the glow of "great
>> acts having taken place ," and, to heighten both drama and aura, the
>> precisions of a prefatory "about to take place," which allows for the
>> insertion of the necessary commentaries, directions, and asides. "For the
>> benefit of the listener, for the pleasure of the reader, for the background
>> material necessary to the writer," as El Colonel describes it with relish in
>> a self-penned blurb . . .
>>
>> I hope the paper suggests a great many further conceptions of Conceptual
>> Poetry!!--
>>
>> To swarm and topple the Vendome Columns--!
>>
>> Sembrar la Memoria de La Commune de Paris1871!
>>
>> *"y no se entetierren en la sepultura del olvido"*
>>
>>
>> **
>>
>>
>>
>> On Sun, Jun 1, 2008 at 7:28 PM, Murat Nemet-Nejat <[redacted]> wrote:
>>
>>> Barry,
>>>
>>> Very sharp observation. If conceptual art means a movement away from the
>>> traditional material of art, oil, stone, etc.., toward words, conceptual
>>> poetry means a movement away from the traditional material of poetry, which
>>> is words.
>>>
>>> Ciao,
>>>
>>> Murat
>>>

>>>
>>>
>>> On Sun, Jun 1, 2008 at 12:47 PM, Barry Schwabsky <
>>> [redacted]> wrote:
>>>
>>> > Am I right in thinking that the phrase "conceptual poetry" is modeled on
>>> > the earlier "conceptual art"?
>>> > If so, and if conceptual art is broadly speaking an art that foregrounds
>>> > language (Weiner, Kosuth, Art & Language, etc.) then does that makes
>>> > "conceptual poetry" poetry that likewise foregrounds language? But in
>>> that
>>> > case, what distinguishes "conceptual poetry" from just "poetry"?
>>> >
>>> >
>>> >
>>> > ----- Original Message ----
>>> > From: Murat Nemet-Nejat <[redacted]>
>>> > To: [redacted]
>>> > Sent: Sunday, 1 June, 2008 4:22:03 PM
>>> > Subject: Re: essay by Chirot to go with works at the UA Poetry Center
>>> > Conceptual Poetry Symposium, organized by Marjorie Perloff
>>> >
>>> > David,
>>> >
>>> > " The predominant view of conceptual works in art and poetry is that it
>>> > is written language which becomes fore grounded, most often as the
>>> > 'realization' and presentation of various directives, with their
>>> > various forms of pre-conceived constraints, and sets of instructions.
>>> > Yet does not the written language itself, as an object which
>>> > 'constitutes' the directives and instructions, contradict the
>>> > 'concept' of the 'Conceptual?'"
>>> >
>>> > The reverse is true. In a truly conceptual poem, the written language
>>> moves
>>> > towards disappearance, in your words, "absence."
>>> >
>>> > bachelor rooms.
>>> > sweat shops.
>>> > stairs where the light turns off automatically.
>>> > numbers fade
>>> > from the face of buildings. (*The Structure*, "A Homage to M. Proust)
>>> >

>>> >
>>> >
>>> > "{See Appendix B below for some other "Science Fiction" aspects of
>>> > Conceptual
>>> > Poetry in Relation to the Work Place.)"
>>> >
>>> > The question of "The Spiritual Life of Robots (Replicants)" relates to
>>> the
>>> > spiritual (conceptual, rather than actual) life of words.
>>> >
>>> > "The directives themselves, expressed in written language, become road
>>> > blocks to the Conceptual which is supposed to be "activated" by their
>>> > instructions.
>>> >
>>> > To use written language then to create a conceptual poetry is
>>> > not in a strict sense "conceptual" at all, if it produces yet another
>>> > object in written language."
>>> >
>>> > f one realizes that the "instructions" constitute the poem itself, then
>>> the
>>> > "realizations" become phenomenal obstructions, obfuscations
>>> > for which the truly conceptual poet, in my view, has very little patience
>>> >
>>> >
>>> > "It becomes instead a piling up, a massing, of materials
>>> > (language, words) which have "walled out" as it were, the conceptual.
>>> > Are the words then simply a gravestone or monument to a now absent
>>> > concept?"
>>> >
>>> > I think yes. *The Structure of Escape* is my attempt to recapture, to
>>> > real-ize that absence. "A La Recherche of Recaptured Absence
Absence."
>>> >
>>> > Ciao,
>>> >
>>> > Murat
>>> >
>>> >
>>> > On Fri, May 30, 2008 at 5:02 AM, David Chirot <[redacted]>
>>> > wrote:
>>> >
>>> > > *DAVID-BAPTISTE CHIROT: "Conceptual Poetry and its Others"---

Haunting
>>> > > Questions Found Hidden in Plain Site/Sight/Cite*
>>> > >
>>> > >
>>> > >
>>> > >
>>> > >
>>> > >
>>> > >
>>> > >
>>> > >
>>> > >
>>> >
>>> http://davidbaptistechirot.blogspot..com/2008/05/conceptual-poetry-and-
its-others.html
>>> > >
>>> > >
>>> > > Below are the opening paragraphs of this essay--if interested still, as
>>> > it
>>> > > goes through many changes and has two appendices as further
>>> "evidences"--
>>> > > go to the blog address above--
>>> > >
>>> > >
>>> > > Note:I was invited to send Visual Poetry works to the Symposium on
>>> > > "Conceptual Poetry and its Others," along with artist's statements
>>> > > regarding
>>> > > the works. As a participant, to express my sense of and thankfulness
>>> for
>>> > > this, I decided it would be nice to include also a brief statement re
>>> the
>>> > > "Conceptual Poetics" under discussion.
>>> > >
>>> > > Once started, so many ideas started flowing,and so many examples
came
>>> to
>>> > > mind--travel literature of the 18th century, Shakespeare's Richard the
>>> > > Third, to name but two--that I had to draw line somewhere and stop.
>>> There
>>> > > is
>>> > > so much more to write however, once started--so these remarks and
>>> > questions

>>> > > are but a small indication of the most basic beginnings of the myriad
>>> > > directions which are out there to be found--and ones already noted to
>>> set
>>> > > down in various forms and actions--
>>> > >
>>> > > this essay is on display beside my works at the Symposium--persons
>>> > > interested may ask for a copy--
>>> > >
>>> > > a few examples of further questions among ever so many more--
>>> > >
>>> > > Why is "boring, unoriginal, impersonal work" promoted by "colorful
>>> > > personalities," just like any other product? Does this not create "a
>>> > Line"
>>> > > produced by a Brand Name, the Original Author possessed of an
>>> > "originality"
>>> > > in creating this "radical, new form"--to be marketed as "the latest
>>> > thing,"
>>> > > for the development of new jobs in English/
>>> > > creative Writing Programs--the "newest way" to "make an impression"
by
>>> > the
>>> > > "original" creation of an impersonal boringness? Is this in itself a
>>> > "new
>>> > > way" of mass producing standardized and conforming
>>> > > "conceptual poets" who "carry on" the work of the Great Originators?
>>> > > *
>>> > > *Are monkeys controlling robotic arms with their thoughts on the way
to
>>> > > creating a Conceptual poetry?--*
>>> > >
>>> > > *What are the interelationships of possiblities of Conceptual Poetry
>>> for
>>> > > use
>>> > > in Propaganda and advertising? For starting wars, altering Wikipedia,
>>> > > sending out false news items and etc etc--*
>>> > > * Haunting Questions Found Hidden in Plain Site/Sight/Cite
>>> > >
>>> > > for the Symposium "Conceptual Poetry and its Others"
>>> > >
>>> > >
>>> > >
>>> > > Poetry Center of the University of Arizona

>>> > >
>>> > > 29-31 May 2008
>>> > >
>>> > > *
>>> > > * J'ai trop a ecrire, c'est pourquoi je n'ecrire rien. --Stendhal,
>>> > > Journal, 1804
>>> > >
>>> > >
>>> > > Thoughts come at random, and go at random. No device for
holding
>>> on
>>> > > to
>>> > > them or for having them..
>>> > > A thought has escaped: I was trying to write it down: instead I
>>> > > write that it has
>>> > > escaped me.
>>> > > --Pascal, Pensees, #542
>>> > >
>>> > >
>>> > >
>>> > > To find among typos the unknown writings, the "Helltoy"--
>>> > > camouflaged clouds, the voice-writings of the ground itself that
speaks
>>> > and
>>> > > moves in lines
>>> > > emerging--
>>> > >
>>> > > *for Petra Backonja*
>>> > >
>>> > > * *
>>> > > I find in thinking with what a Conceptual Poetry might be, that I've
>>> > > begun with a point of view of paradox. That is, considering the
>>> > > conceptual to be the absence of a material object, a conceptual poetry
>>> > > would be the absence of the poem as a "realization" of its "idea." If
>>> > > "the poem" as an object is not to be realized, in what ways may it
>>> > > then be said to "exist"?
>>> > >
>>> > > One may also ask—since language is the material of poetry, if
>>> > > one is to create a conceptual poetry—does this mean then that the
>>> > > absence of language is involved? That the poetry is not in language,
>>> > > but found elsewhere?
>>> > >

>>> > > The predominant view of conceptual works in art and poetry is that it
>>> > > is written language which becomes fore grounded, most often as the
>>> > > "realization" and presentation of various directives, with their
>>> > > various forms of pre-conceived constraints, and sets of instructions.
>>> > > Yet does not the written language itself, as an object which
>>> > > "constitutes" the directives and instructions, contradict the
>>> > > "concept" of the "Conceptual?"
>>> > >
>>> > > {See Appendix B below for some other "Science Fiction" aspects of
>>> > > Conceptual
>>> > > Poetry in Relation to the Work Place.)
>>> > >
>>> > > The directives themselves, expressed in written language, become
road
>>> > > blocks to the Conceptual which is supposed to be "activated" by their
>>> > > instructions.
>>> > >
>>> > > To use written language then to create a conceptual poetry is
>>> > > not in a strict sense "conceptual" at all, if it produces yet another
>>> > > object in written language.
>>> > >
>>> > > It becomes instead a piling up, a massing, of materials
>>> > > (language, words) which have "walled out" as it were, the conceptual.
>>> > > Are the words then simply a gravestone or monument to a now absent
>>> > > concept?
>>> > >
>>> > > And what of the "poet" who is the "author" of "Conceptual Poetry?"
>>> > >
>>> > > A builder of roadblocks, a maker of monuments and gravestones--?
>>> > >
>>> > > If a "poet" is the conceiver of concepts—and the realization of
>>> > > the concept as a poem is no longer a concept—but an object—does
this
>>> > > then mean that the poet, in order to be "conceptual," must no longer
>>> > > be a "poet?" Or in order to be a "poet," no longer be "conceptual" in
>>> > > approach? And yet who but a "conceptual poet" can produce
"conceptual
>>> > > poetry?"
>>> > >
>>> > > Perhaps true Conceptual Poetry is the creation of illiterates?
>>> > > And, beyond that, persons who may even be very limited in
>>> > > their "Conceptual capacities?"

>>> > >
>>> > > I think often of all the Conceptual Poets and Artists who
>>> > > have existed and worked through thousands of years, persons due to
>>> > > their circumstances --gender being the most common among these--
who
>>> > > are not allowed to know how to write, nor instructed in "art," nor
>>> > > permitted
>>> > > to
>>> > > be educated, yet all the same--may have produced Conceptually a
good
>>> > > deal of the greatest Poetry and Art of which there does not remain
and
>>> > > never was an "object," even as a "fragment."
>>> > >
>>> > > What of these myriads of centuries of Conceptual Works--are they
>>> > > still existing--? Are they alive in the Conceptual realm? The Ether?
>>> > > Or have they found ways on their own, independent of their creators,
>>> > > of camouflaging themselves among those things in the world which
are
>>> > > hidden in plain site/sight/cite?
>>> > >
>>> > > In working with the found that is hidden in plain
>>> > > site/sight/cite, I find often that a Conceptual poetry and art is
>>> > > there--always already there--which I think I am finding yet may well
>>> > > be finding me,
>>> > >
>>> > > Some aspects of confronting these dilemmas, these "haunting
>>> > > questions," are found among Conceptual Poets who emphasize an
>>> > > "impersonation" via performance, camouflages, costumes, the uses of
>>> > > heteronyms, pseudonyms and anonymity.
>>> > >
>>> > > In "The Painter of Modern Life," Baudelaire is the first to
>>> > > define Modernism and does so as a conjunction of the eternal and the
>>> > > ephemeral. To find that element of the eternal in the ephemeral
which
>>> > > Baudelaire saw as embodying modernity, he turns to an emphasis on
the
>>> > > particular form of the living art/art as living of the Dandy. The
>>> > > Dandy is the non-separation of art and life in the conceiving of one's
>>> > > existence as Performance Art. The Dandy becomes not an expression
of
>>> > > Romantic personality and individuality, but a form of becoming an

>>> > > animated Other, an impersonator going about performing the actions of a
>>> > > concept,
>>> > > rather than producing the objects of a conception.
>>> > >
>>> > > This stylized impersonating, non-producing figure begins to appear
>>> > > "dramatically"
>>> > > in the works of Wilde and Jarry and in many ways in the "life and
>>> > > works" of a Felix Feneon, who "creates at a distance" via anonymous
>>> > > newspaper faits divers (discovered to be his and republished
>>> > > posthumously as Novels in Three Lines), pseudonymous articles in
>>> > > differing registers of language (working class argot, standardized
>>> > > French) in Anarchist and mainstream journals, unsigned translations, and
>>> > > the barely noted in their own pages of his editing of journals featuring
>>> > > the
>>> > > early efforts of rising stars of French literature. Quitting his
>>> > > camouflaged and concealed writing activities, Feneon works the rest of
>>> > his
>>> > > life as a seller in an art gallery.
>>> > >
>>> > > The actual "works" of Feneon, then, are not written objects per
>>> > > se, but anonymous actions, ephemeral pseudonymous "appearances in
>>> > > print," and the works of others which he affects a passage for in his
>>> > > editorship and translations, in his promoting and selling the art
>>> > > works of others. This "accumulation" which one finds "at a distance"
>>> > > in time as his "complete works," is often unobserved and unknown to his
>>> > > contemporaries, who know of him primarily via his "way of acting," his
>>> > > manner
>>> > > of dressing, his speech mannerisms, and as the public triptych of images
>>> > of
>>> > > him existing as a painted portrait by Seurat, a Dandy-pose
>>> > > photo and a mug shot taken when tried as part of an Anarchist
>>> > > "conspiracy." Feneon's "identity as a writer" does not exist as "an
>>> > > author," but as a series of "performances," "appearances" and
>>> > > "influences," many of them "unrecognized" and "unattributed."

>>> > >
>>> > >
>>> > > Ironically, it his most "clandestine" activity—his Anarchist
>>> > > activities—which
>>> > > brings him the most in to the public and tabloid spotlight. As one of
>>> > "The
>>> > > Thirty" accused and tried for "conspiracy" in a much publicized trial,
>>> it
>>> > > is
>>> > > Feneon's severe mug shot that for a time presents his "public face."
>>> > >
>>> > > The severe mug facing the viewer is actually producing a Conceptual
>>> > Poetry
>>> > > "at a distance." By not penning a single line, by simply "facing the
>>> > music"
>>> > > to which others pen the lyrics, Feneon, in doing nothing more than
>>> facing
>>> > > the camera "capturing" his image, proceeds to enact a series of
dramas
>>> > > "projected" on to him, a series of "identities," and "revelations"
>>> which
>>> > > use
>>> > > the documentary material to produce a series of mass-published
>>> fictions..
>>> > >
>>> > > The possible prison term facing the "Felix Feneon" in the
>>> > inmate-numbered
>>> > > "anonymous" mug shot, "presents its face" to the viewer, a face
>>> "taken,"
>>> > > "imprisoned" and "caught" by the image and its publicity. This
>>> > publicized
>>> > > face facing camera and viewer and possible hard time, is "taken to
be"
>>> > the
>>> > > photo of the face of a being from whom the mask of the clandestine
and
>>> > > conspiratorial have been torn off, revealing "the cold hard truth" of
>>> > Felix
>>> > > Feneon.
>>> > >
>>> > > Facing trial, however, all that is learned of this imprisoned face is
>>> > that

>>> > > it is "the wrong man, an innocent man." This fixed image, acquitted of
>>> > its
>>> > > "sensational" charges, is revealed not as a truth, but instead as
>>> simply
>>> > a
>>> > > mask, a mask operating like a screen or blank sheet of paper, onto
>>> which
>>> > > are
>>> > > projected the dramas, fictions and "think piece" writings of others.
>>> > > Nothing is revealed other than an "identity" which shifts, travels,
>>> > changes
>>> > > from one set of captions to another. It is via these captions written
>>> by
>>> > > others under his image in the papers and placards, that Feneon
>>> continues
>>> > > his
>>> > > "writing at a distance." Simply by facing the camera, facing charges,
>>> > > "facing the music," facing his accusers at trial and facing the verdict
>>> > and
>>> > > judgment, Feneon is "writing" a myriad captions, breaking news items,
>>> > > commentaries, editorials, all of which change with wild speeds as they
>>> > race
>>> > > to be as "up-to-minute" as the events themselves are in "unfolding."
>>> > >
>>> > >
>>> > >
>>> > > The professionals, these writers, these journalists and reporters of
>>> > > "reality," chase desperately, breathlessly, after the unfolding drama
>>> in
>>> > > which the mug shot is "framed," and in so doing produce texts of
>>> > > "speculative fiction," a serial Conceptual Poetry with as its "star
>>> > player"
>>> > > a writer whose own texts are deliberately written to be unrecognized,
>>> > > hidden, camouflaged, unknown. And all the while, this writer writing
>>> > > nothing
>>> > > is producing vast heaps of writing via the work of others, as yet
>>> another
>>> > > form of camouflaged clandestine Conceptual Poetry, "hot off the press."

>>> > >
>>> > >
>>> > > Rimbaud writes of a concept of the poetry of the future in
>>> > > which poetry would precede action—which in a sense he proceeds to
>>> > > "perform" himself. If one reads his letters written after he stopped
>>> > > writing poetry, one finds Rimbaud living out, or through, one after
>>> > > another of what now seem to be "the prophecies" of his own poetry.
>>> > > That is, the poetry is the "conceptual framework" for what becomes
his
>>> > > "silence" as a poet, and is instead his "life of action."
>>> > >
>>> > > In these examples, one finds forms of a "conceptual poetry"
>>> > > in which the poetry is in large part an abandonment of language, of
>>> > > words, of masses of "personally signed" "poetry objects," "poetry
>>> > > products." One finds instead a vanishing, a disappearance of both
>>> > > language and "poet" and the emergence of that "some one else"
Rimbaud
>>> > > recognized prophetically, preceding the action--in writing—in the
>>> > > "Lettre du voyant," "the Seer's letter"—as "I is an other."
>>> > >
>>> > > An interesting take on a conceptual poetry in writing is
>>> > > found in one of Pascal's Pensees, #542:
>>> > >
>>> > >
>>> > >
>>> > > "Thoughts come at random, and go at random. No device for
holding
>>> > on
>>> > > to
>>> > > them or for having them.
>>> > > A thought has escaped: I was trying to write it down: instead I
>>> > > write that it has
>>> > > escaped me."
>>> > >
>>> > >
>>> > > The writing is a notation of the "escaped" concept's
>>> > > absence, its escape that is a line of flight that is a "flight out of
>>> > time"
>>> > > as Hugo Ball entitles his Dada diaries. Writing not as a method of
>>> > > remembering, of "capturing
>>> > > thought," but as the notation of the flight of the concept at the
>>> > > approach of its notation.

>>> > >
>>> > > Writing, then, as an absence— an absence of the concept.
>>> > > A Conceptual Poetry of writing as "absent-mindedness"!—A writing which
>>> > > does
>>> > > nothing more than elucidate that the escaping of thoughts "which come
>>> at
>>> > > random, and go at random" has occurred.
>>> > >
>>> > > This flight of the concept faced with its
>>> > > notation—indicates a line of flight among the examples of Rimbaud—a
>>> > > "flight into the desert" as it were, of silence as a poet—and of
>>> > > Feneon—the flight into anonymous writing of very small newspaper "faits
>>> > > divers"
>>> > > items punningly entitled "Nouvelles en trois lignes" (News/Novels in
>>> > Three
>>> > > Lines), of pseudonymous writings in differing guises at the same time
>>> > > according to the journals in which they appear, and as translator and
>>> > > editor as well as "salesperson" in a gallery of "art objects," a
>>> > > conceptual masquerader among the art-objects embodying "concepts" and
>>> > > becoming no longer "concepts' but "consumer items." Feneon's framed
>>> mug
>>> > > shot on to whose mug is projected a "serial crime novel," written by
>>> > others
>>> > > and "starring" the mug in the mug shot, a writer of unknown and
>>> > > unrecognized
>>> > > texts who now vanishes into a feverish series of captions and
>>> headlines.
>>> > >
>>> > > Anonymity, pseudonyms, impersonations, poets who write their own
>>> > coming
>>> > > silence and "disappearance" as an "I is an other," the deliberately
>>> > > unrecognized and unrecognizable poet whose mug shot becomes the mass
>>> > > published and distributed "crime scene" for police blotters and
>>> > headlines,
>>> > > speculative fictions and ideological diatribes, the writing which is a
>>> > > notation of the flight of the concept, the writing of non-writers who

>>> > > "never
>>> > > wrote a word," yet whose concepts may be found camouflaged, doubled,
>>> > > mirrored, shadowed, anonymously existing hidden in pain
>>> > > site/sight/cite—these nomadic elements which appear and disappear
>>> > comprise
>>> > > a
>>> > > Conceptual Poetry in which the concepts and poets both impersonate
>>> Others
>>> > > and reappear as "Somebody Else," an Other unrecognized and
>>> unrecognizable
>>> > > found hidden in plain site/sight/cite.
>>> > >
>>> > >
>>> > > "It is not the elements which are new, but the order of
>>> > > their arrangement," is another Pascalian "pensee." One finds
>>> > > arrangements of the elements of Rimbaud and Feneon into the various
>>> > > forms of "conceptual poetry" in the works of Pessoa, Spicer and
>>> Yasusada.
>>> > > Pessoa creates many others as poets, heteronyms with their own works
>>> > > and actions, their own concepts of poetry. Spicer "translates" poetry
>>> > > "after
>>> > > Lorca" as well as exchanging letters with the dead poet, lives for a
>>> > summer
>>> > > with his ghost, who provides a foreword to Spicer's Book.
>>> > >
>>> > > for more turn to the blog address--
>>> > >
>>> >
>>>
>>
>>
>>
>>
>>
>
>
>
>
>

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80. Alison Croggon
Re: What is a failed poet?
Tue 3 Jun 2008

What's so wrong with failure? As the saying goes, success teaches you nothing.

"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better. " Samuel Beckett.

"Success, failure: both are secondary." Giacometti.

Cheers

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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81. Jason Quackenbush
Re: Bob Perelman's Joke
Tue 3 Jun 2008

---

yes, and poetry magazine is well known as the voice of the young turks of american poetry. and isn't run by a middle aged new formalist. at all.

On Jun 3, 2008, at 1:25 PM, Troy Camplin wrote:

> *Read any issue of Poetry Magazine -- they almost all sound alike. They all deal with the same issues in the same ways, investigating little in way of language or expression. Most of it is prose with line breaks.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Will Esposito <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, June 3, 2008 11:16:24 AM*
> *Subject: Re: Bob Perelman's Joke*
>
> *Well this is a hell of a joke! It would help to put up poems and an argument for how it is you believe whether younger writers write alike, if you do, if you do not.*

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82. Stephen Ellis

Re: Bob Perelman's "JOKE"

Tue 3 Jun 2008

Yes, so, which young writers write alike? All. THAT uncountable theorem, four or four thousand. And older writers do not? Let's suppose, who? Say, Charles Bernstein, Bob Perelman, Bruce Andrews. Whoa. But these are all men. Add in Alice Notley, Bernadete Mayer, Marjorie Welish? Writing alike? There is reason to doubt.

And what would either variety or sameness be FOR, anyway? Since myth is dead, and the gods are dead, the vital element in writing would have to be one's individual volition in being different, perhaps terminally so. I mean, does all this artiface go to build up anything but the edifice of "a canon"? Which would include the notion of "variety" as a kind of campfire, with the wagons drawn 'round, to keep the REAL savages out. Who remain

local, and territorial. "A boy alone in his room is sure to go astray." Luckily. (and eventually come-on to the world like Diogenes . . . ?). But, not to go too far out of our mutual way,

older writers. What about the anonymous ones? The auther of the Iliad, the Book of Jonah, and/or The Journey of Ishtar Through Hades, for example? Are these "the same"? Of course they are. Because they constitute a world story. Or a part of the continuous completion of one. Or acknowledgement that there actually IS one (a world) beyond one's own supple comprehension, that one must go outwardly toward.

The "problem" with post (-whatever date) poets, is that none of them seem capable of rising above the Blue Lodge . . . the basic state of initiation. Who will find some way out of the uncountable grains of sand both underfoot and overhead in the grandiose American emotional desert that constitute the "beat" of the first poetic - our wholly absent water, in memory alone?

Is it any wonder we are being led by idiots? And deadly ones, to boot. French-fried ice cream. Shake your fanny. Et al.

Is Homer free verse? No. Certainly not in Greek. And who anyway could very likely be Isis, Bilqis . . . or even Tina Turner. THAT

at least, would . . . help clean the pigeon shit out of the birdcage. That it's full of shit. I mean, like, there's no bird. The shit just proliferates of and by itself. So it isn't just a question of verse practice, but, much more a trace of, as CA Conrad says, the slaughter of animus. New formalism

is just the same old way of milking it. It's occultism. Using the energy got from killing toward an endless thesis of the Self. Which never ends. Who of you is REALLY against (the) War

while remaining secretly in love with Heraclitus? Those of the privileged castes have always enjoyed a bloodbath. And poets are nothing, if not privileged. I say, admit it, and reign. Difference achieved always involves a painful degree of slaughter.

Which, of course, is the nature behind ANY "joke". I'm clean . . . how about you? Of course, the first slave ships in the 17th century came into Boston harbor, not Charleston. Reputations do not simply "occur" . . . they are made. SE

> Date: Wed, 4 Jun 2008 07:48:48 +0800> From: [redacted]> Subject: Re: Bob Perelman's "JOKE"> To: [redacted]> > Oh Troy, everyone knows that only barbarians write in rhyme. It would be> totally inappropriate for citizens of the new Rome like myself to use it.> > Now I'll grant you that occasionally transforming a poem into a form can> provide for interesting possibilities for revision. That is to say, it is a> useful exercise, but an exercise and a poem are not (usually) the same> thing.> > You've asked for responses to be educated by experience. It seems, however,> that for your comments to meet that requirement, you would have to be> familiar with the work of all young writers. Are you? Or are you simply> making generalizations based upon your opinion of free verse?> > > Elizabeth Kate Switaj> www.elizabethkateswitaj.net

---

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83. ALDON L NIELSEN

Re: Bob Perelman's "JOKE"

Tue 3 Jun 2008

---

that should have been Miltonic blank verse, of course

On Tue, Jun 3, 2008 04:32 PM, ALDON L NIELSEN <[redacted]> wrote:

> *joining in late here, so pardon me if I repaet what others have said --*

> *it is certainly true that "turning your free verse poem" into some*
> *other form*
> *can be an interesting experiment (see EXERCISES IN STYLE by Queneau)*
> *-- but*
> *there are huge flaws in the reasoning here, beginning with the assumption that*
> *it will make a "better" poem -- try the Red Wheel Barrow as a sonnet*
> *-- though*
> *I guess that's not free verse in the first place -- so try Song of Myself as a*
> *Miltonic free verse poem -- better?*
>
> *and where does this idea come from that it's the same poem in another form?*
>
> *likewise, I doubt that LET ME NOT TO THE MARRIAGE OF TRUE MINDS ADMIT*
> *IMPEDIMENT would be better off in trimeter -- Geroge Starbuck I think it was*
> *had a riotous good time rerendering famous translations of poems -- like:*
> *Where's last year's snows?*
>
> *On Tue, Jun 3, 2008 02:31 PM, "J.P. Craig"*
> *<[redacted]> wrote:*
>
> *OK. So maybe Troy's recommending the new formalism. But I'm going to*
> *act as if he weren't. Then the proposition makes some sort sense. At*
> *least the proposition that form forces decisions on a poet. I'm*
> *considering poetic procedures as form here, not just villanelles and*
> *pantsuits and those other forms that I was encouraged to try in*
> *workshop.*
>
> *My initial response was bilious too, but if I pretend I didn't hear*
> *the "young poets write alike" bit, then I can make something*
> *useful*
> *of the comment.*
>
> *I taught three sections of intro to poetry this semester for a total*
> *of something like 96 students. I assigned two creative projects, two*
> *poems. In each case, there were some fairly large groups of people I*
> *could say were writing "the same." That is, I could easily*
> *categorize*
>
> *poems. I noticed that it was an urge to dismiss that led to*
> *categorization. I got tired of reading about the agony of adolescent*
> *love, the joys of beer, the profundity of the personal experience of*
> *Jesus Christ. What I wanted to dismiss was accounts of experiences*
> *that don't interest me. Yet those are of great immediacy for the*
> *people writing and reading them, since I take the audience of the*
> *poems to be the other students in the class.*
>
> *I can't read Perelman's mind, but maybe it was a similar urge to*
> *dismiss, a similar impatience, that inspired his "joke."*

I caught myself today sneering about students in general elective courses at my institution, sneering at them for not being as literate as I'd like. It was a pretty low point and a low blow. But it's a blow born of frustration and ideals. Maybe Perelman's outburst was an inverted advocacy. Maybe not. JP

On Jun 3, 2008, at 12:42 PM, CA Conrad wrote:

vo mttd on keyboard vry har d to
t
ype aft er it d ries m aybe

Troy Camplin wrote:

Perelman wasn't joking. He was accidentally honest. All young writers do
sound alike, and it's because few >if any of them know anything about
writing poems. They have been told that rules are passe or elitist, and >so
everyone ends up writing the same stuff the same way. The fact is that if
you write using some sort of >form, you will develop a style and a voice all
your own. Form forces you to do this, just as it also forces you to make
choices you would not have originally made. It can result in poems that you
realize are actually >better than anything you could have otherwise written.
I've seen it happen, not just with my own poetry, but >with the poetry of
others. Perelman said it was a joke because he heard all the gasps -- but he
wasn't >joking. More, he was right.

Now, before everyone here attacks me, let me suggest the following
experiment. Take one of your free >verse poems and turn it into a sonnet. Or
Sapphic verse. Or blank verse. Or some other form with a steady rhythm and
rhyme scheme. Or, better, take the same poem and put it into several forms.
See what >happens. See if it doesn't make it into a better poem. Or a more
interesting one. See if it doesn't force you >to make better, more
interesting choices than you had before.

> *All I ask for is that your responses be educated by experience.*
>
> *Troy Camplin*
>
> *JP Craig*
> *http://jpcraig.blogspot.com/*
>
> *<>*
>
> *"Study the fine art of coming apart."*
>
> *--Jerry W. Ward, Jr.*
>
> *Sailing the blogosphere at: http://heatstrings.blogspot.com/*
>
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *116 Burrowes*
> *University Park, PA 16802-6200*
>
> [redacted]

<<

116 Burrowes
University Park, PA 16802-6200

[redacted]

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84. Maria Damon

Re: What is a failed poet?

Wed 4 Jun 2008

---

failure is v interesting, whatever it is. in the 60s and 70s we wanted the "right to fail" in our educations. that was an instance of economic expansion, i.e. we could "afford to fail," or experiment.

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> Samuel Beckett.
>
> "Success, failure: both are secondary." Giacometti.
>
> Cheers
>
> Alison
>
>

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85. Nicholas Karavatos

Reading in Los Angeles, CA on Wednesday the 11th

Wed 4 Jun 2008

Nicholas Karavatos

WEDNESDAY, June 11th at 8:30pm

“World Stage Performance Gallery” Reading Series – Hosted by Jawanza Dumisani

4344 Degnan Blvd.
Los Angeles, CA
[redacted]

http://www.theworldstage.org

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____ Now you can invite friends from Facebook and other groups to join you on Windows Live™ Messenger. Add now. https://www.invite2messenger.net/im/?source=TXT_EML_WLH_AddNow_Now=

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86. Jennifer Karmin

Poet's Theater: Chicago notes

Wed 4 Jun 2008

---

hi poetics friends....i've just posted some notes about my poet's theater experience on the les figues blog. during the next six months, i'm a guest writer for the press.

http://lesfigues.blogspot.com/2008/06/i-see-words-perform.html

feel free to add your comments. would love to see more dialogue about the poet's theater festival in chicago.

onwards,
jennifer karmin

@@@

87. **amy king**

History Keeps Me Awake at Night: A Genealogy of Wojnarowicz

Wed 4 Jun 2008

History Keeps Me Awake at Night: A Genealogy of Wojnarowicz July 10 – August 22, 2008

P * P * O * W
Pilkington – Olsoff Fine Arts, Inc.
555 W. 25th Street - New York, NY 10001

Artists Participating:

Sadie Benning
Michael Bilsborough
Shannon Ebner
Mike Estabrook
Brendan Fowler
William E. Jones
Lovett/Codagnone
Keith Mayerson
Ryan McGinley
Frederic Moffet
Henrik Olesen
Adam Putnam
David Ratcliff
Emily Roysdon
Zoe Strauss
Wolfgang Tillmans
Carrie Mae Weems
Matt Wolf
David Wojnarowicz

Reading and film screening – Thursday, July 17th, 6 – 9 p.m.

Zachary German
Amy King
Sara Marcus
Max Steele

Organized by Photi Giovanis

http://ppowgallery.com/exhibitions/future/future.html

~~~~

_____
~~~~

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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88. Murat Nemet-Nejat
Re: What is a failed poet?
Wed 4 Jun 2008

In my essay, "Is Poetry a Job, Is a Poem a Product, I argue an anti-productive ethos, failure, is at the heart of the American poem.

Ciao,

Murat

On Wed, Jun 4, 2008 at 10:57 AM, Maria Damon <[redacted]> wrote:

> *failure is v interesting, whatever it is. in the 60s and 70s we wanted the "right to fail" in our educations. that was an instance of economic expansion, i.e. we could "afford to fail," or experiment.*
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> *Alison Croggon wrote:*
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> *What's so wrong with failure? As the saying goes, success teaches you nothing.*
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> *"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better. " Samuel Beckett.*
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> *"Success, failure: both are secondary." Giacometti.*
>
> *Cheers*
>
> *Alison*

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89. ALDON L NIELSEN
Re: Bob Perelman's "JOKE"
Wed 4 Jun 2008

all great writers write alike -- but each writes alike in his or her own way

↑ Index

90. Ryan Daley
Re: Bob Perelman's "JOKE"
Wed 4 Jun 2008

Charles Sloat or, All Poets Write the Same Way

Poems are made of trolls.
Poems are made of images of trolls kersnoodling
Poems flicker are made of images of kersnoodling trolls images
Poems imagine claims that trolls even kersnoodle
Claims hope their handlers know to kersnoodle
Claims provide trolls poems with even images
Therefore, trolls are what poems made of kersnoodling.

On Tue, Jun 3, 2008 at 11:31 PM, ALDON L NIELSEN <[redacted]> wrote:
> that should have been Miltonic blank verse, of course
>
> On Tue, Jun 3, 2008 04:32 PM, ALDON L NIELSEN <[redacted]> wrote:
>
>> joining in late here, so pardon me if I repaet what others have said --
>>
>>it is certainly true that "turning your free verse poem" into some
>>other form
>>can be an interesting experiment (see EXERCISES IN STYLE by Queneau)
>>-- but
>>there are huge flaws in the reasoning here, beginning with the assumption that
>>it will make a "better" poem -- try the Red Wheel Barrow as a sonnet
>>-- though
>>I guess that's not free verse in the first place -- so try Song of Myself as a
>>Miltonic free verse poem -- better?
>>
>>and where does this idea come from that it's the same poem in another form?
>>
>>likewise, I doubt that LET ME NOT TO THE MARRIAGE OF TRUE MINDS ADMIT

>>IMPEDIMENT would be better off in trimeter -- Geroge Starbuck I think it was
>>had a riotous good time rerendering famous translations of poems -- like:
>>Where's last year's snows?
>>
>>On Tue, Jun 3, 2008 02:31 PM, "J.P. Craig"
>><[redacted]> wrote:
>>
>>> OK. So maybe Troy's recommending the new formalism. But I'm going to
>>>act as if he weren't. Then the proposition makes some sort sense. At
>>>least the proposition that form forces decisions on a poet. I'm
>>>considering poetic procedures as form here, not just villanelles and
>>>pantsuits and those other forms that I was encouraged to try in
>>>workshop.
>>>
>>>My initial response was bilious too, but if I pretend I didn't hear
>>>the "young poets write alike" bit, then I can make something
>>useful
>>>of the comment.
>>>
>>>I taught three sections of intro to poetry this semester for a total
>>>of something like 96 students. I assigned two creative projects, two
>>>poems. In each case, there were some fairly large groups of people I
>>>could say were writing "the same." That is, I could easily
>>categorize
>>>
>>>poems. I noticed that it was an urge to dismiss that led to
>>>categorization. I got tired of reading about the agony of adolescent
>>>love, the joys of beer, the profundity of the personal experience of
>>>Jesus Christ. What I wanted to dismiss was accounts of experiences
>>>that don't interest me. Yet those are of great immediacy for the
>>>people writing and reading them, since I take the audience of the
>>>poems to be the other students in the class.
>>>
>>>I can't read Perelman's mind, but maybe it was a similar urge to
>>>dismiss, a similar impatience, that inspired his "joke."
>>>
>>>I caught myself today sneering about students in general elective
>>>courses at my institution, sneering at them for not being as literate
>>>as I'd like. It was a pretty low point and a low blow. But it's a
>>>blow born of frustration and ideals. Maybe Perelman's outburst was an
>>>inverted advocacy. Maybe not. JP

>>>
>>>On Jun 3, 2008, at 12:42 PM, CA Conrad wrote:
>>>
>>> vo mttd on keyboard vry har d to
>>> t
>>> ype aft er it d ries m aybe
>>>
>>> Troy Camplin wrote:
>>>
>>> Perelman wasn't joking. He was accidentally honest. All young
>>> writers do
>>> sound alike, and it's because few >if any of them know anything about
>>> writing poems. They have been told that rules are passe or elitist,
>>> and >so
>>> everyone ends up writing the same stuff the same way. The fact is
>>> that if
>>> you write using some sort of >form, you will develop a style and a
>>> voice all
>>> your own. Form forces you to do this, just as it also forces you
>>> >to make
>>> choices you would not have originally made. It can result in poems
>>> that you
>>> realize are actually >better than anything you could have otherwise
>>> written.
>>> I've seen it happen, not just with my own poetry, but >with the
>>> poetry of
>>> others. Perelman said it was a joke because he heard all the gasps
>>> -- but he
>>> wasn't >joking. More, he was right.
>>>
>>> Now, before everyone here attacks me, let me suggest the following
>>> experiment. Take one of your free >verse poems and turn it into a
>>> sonnet. Or
>>> Sapphic verse. Or blank verse. Or some other form with a steady
>>> >rhythm and
>>> rhyme scheme. Or, better, take the same poem and put it into
>>> several forms.
>>> See what >happens. See if it doesn't make it into a better poem. Or
>>> a more
>>> interesting one. See if it doesn't force you >to make better, more
>>> interesting choices than you had before.
>>>

>>> All I ask for is that your responses be educated by experience.
>>>
>>> Troy Camplin
>>>
>>>
>>>
>>>
>>>JP Craig
>>>http://jpcraig.blogspot.com/
>>>
>>>
>>>
>>
>>
>>
>><>
>>>
>>
>>"Study the fine art of coming apart."
>>
>>--Jerry W. Ward, Jr.
>>
>>Sailing the blogosphere at: http://heatstrings.blogspot.com/
>>
>>Aldon L. Nielsen
>>Kelly Professor of American Literature
>>The Pennsylvania State University
>>116 Burrowes
>>University Park, PA 16802-6200
>>
>>[redacted]
>>
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>>
>
>
>
<<

>
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91. Eric Dickey

Re: What is a failed poet?

Wed 4 Jun 2008

Phillip Schultz's book was well-titled, don't you think? And quite a compelling read, i.m.o.

While I agree with you, Murat, it is unfortunate that the threat of failure is so central. In this regard, I like to side with Hart Crane and identify with poems that are more grounded in opportunities for success and spiritual growth. Not dogmatic, but nominative spirituality. What does the poem make possible?

Poems should present a more positive potentiality to distance ourselves from history's shadows.

But I don't want to should all over myself.

Murat Nemet-Nejat <[redacted]> wrote: In my essay, "Is Poetry a Job, Is a Poem a Product, I argue an anti-productive ethos, failure, is at the heart of the American poem.

Ciao,

Murat

On Wed, Jun 4, 2008 at 10:57 AM, Maria Damon wrote:

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> *"Success, failure: both are secondary." Giacometti.*
>
> *Cheers*
>
> *Alison*

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92. **Ryan Daley**

Re: What is a failed poet?

Wed 4 Jun 2008

On my blog I argue something perhaps similar, Murat. Namely, that the good/bad scale shouldn't be equated to success/failure in writing (or anything else, necessarily). Capitalism's, and really all structures' quests for efficiency, have made it so. And it has made us so, too. Now, I'm not saying that I solely blame capitalism for necessarily ruining our chances at equality in the wide world of poetry, but that our values have been forged by our systems to read poetry along certain lines...

Where does the experiment fail?

On Wed, Jun 4, 2008 at 5:24 PM, Murat Nemet-Nejat <[redacted]> wrote:
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> anti-productive ethos, failure, is at the heart of the American poem.
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> Murat
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>>> Cheers
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>>> Alison
>>>
>>>
>>>
>>
>

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93. Murat Nemet-Nejat
Re: What is a failed poet?
Wed 4 Jun 2008

I basically argue that the American poem creates a parallel and contra space to the cycle of production. It is a talk I gave on the subject of poetry and class about ten years ago. It can be found in the web in the following address: http://home.jps.net/~nada/murat1.htm.

Ciao,

Murat

On Wed, Jun 4, 2008 at 7:59 PM, Ryan Daley <[redacted]> wrote:

> *On my blog I argue something perhaps similar, Murat. Namely, that the good/bad scale shouldn't be equated to success/failure in writing (or anything else, necessarily). Capitalism's, and really all structures' quests for efficiency, have made it so. And it has made us so, too. Now, I'm not saying that I solely blame capitalism for necessarily ruining our chances at equality in the wide world of poetry, but that our values have been forged by our systems to read poetry along certain lines...*

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Samuel Beckett.

"Success, failure: both are secondary." Giacometti.

Cheers

Alison

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94. Gabrielle Welford
Re: What is a failde poet?
Wed 4 Jun 2008

and astrology, like the free astrology guy... :-) g

On Mon, 2 Jun 2008, Maria Damon wrote:

> *this is fascinating. i wd describe myself that way but i'm trying to re-understand failure, esp the concept of the "failed career" by contemplating, among other things, the career trajectory of iggy pop. for a while i used the term "poète manqué," because it had a sonic resonance with "poet-monkey," adding a light touch. i think "failed poet" is a term used for people who may have had aspirations to be a poet in the most conventional sense but ended up channeling their poetic energies in less obviously generic ways; novels, scholarship, everyday life, child-rearing, etc.*
>
> *Doug Holder wrote:*
> *What is a failed poet?*
>
> *can be found on Boston Area Small Press and Poetry Scene*
> *http://dougholder.blogspot.com*
>
> *I posed this question to poets of my acquaintance: "What is a failed poet?" I hear the term used all the time, but what does it mean? How do you define a failed poet? Is there such a thing? Below are some very thought provoking answers to this question I posed:*
>
> *A failed poet can be a mainstream adherent who buckled to society's pressure against artistic commitment and stopped producing work in order to "act like a grownup" or "get a real job." Worse than this type of poet, however, is the practicing, productive poet who never reaches his or her full potential out of fear of offending readers or popular poetic figures and theorists.*
>
> *An artist who holds back, obeying current rules or trends whether or not they challenge or showcase individualized craft, generally frustrates readers as well as himself by writing safe for decades. An artist who lacks personal integrity is the worst poetic failure of all.*
>
> *--Mignon King (co-editor of Bagel Bards 3 Anthology)*
>
> *Just off the top of my head, a failed poet is one who doesn't write.*

--Tam Lin Neville (editor "Off the Grid Press")

Even Faulkner, you know, described himself as a failed poet. Raymond Chandler, failed poet, found his talent late in life...writing crime novels. I was not familiar with the term. Sounds like a good subject for a funny poem.

--Ed Meek (author of "Walk Out")

Thanks for the prompt. A quick search turned up Wordsworth, Faulkner, Raymond Chandler, J Alfred Prufrock (Eliot by extension?), and Alexander Wilson, father of American ornithology all as "failed poets."
There is something a little precious about the idea of calling oneself a failed poet (Oh, I couldn't possibly...), and most of the above (admittedly abbreviated) list used failure as a catalyst for something else. What is a successful poet?

--Valerie Lawson (coeditor of "Third Coast" magazine)

To answer your question, first let us ask what is a failed human being. If the question promotes strict answers then we will have strict answers to the question "What is a failed poet".

But then let us particularize the query to other categories as well and ask the question:

What is a failed flower?
What is a failed kitten?
What is a failed cow?
What is a failed elephant ?
What is a failed worm?

And then ask:
What is a failed baby?

And then ask again:
What is a failed planet?
Or what is a failed solar system?
Or what is a failed galaxy?

I have a preferred answer. It is that if anyone of those things had cause to exist and have fulfilled their existence in any way, according to any place on a range of some Platonic ideal that listed things from low to high, good to bad,

quick to slow, sweet to sour, heavy to light and so forth, then they would have to be called successful. That is: they would be successful if they performed their state of existence along any particular position in the entire range of their performance.

I often quietly reflect on of Grey's Elegy In A Country Churchyard. We are all are unknown and our Fulfillment is unknown. We all deserve quiet contemplation and fond consideration. It seems harsh to speak of a "failed poet". Might it be more a reflection on us who ask the question then on the thing the question is being asked of?

Sidewalk Sam (founder of "ArtsFirst"—Boston, Mass.)

A failed poet is a person who loves language, but they cannot express in words the bridge to the other world where poetry is supposed to take you. I am a failed poet because I cannot attain the lean, carved from the air grace of the poet's I most admire. I've written only a handful of poems at that level. So, I write what I call spoken songs, and I write fiction.
A lot of fiction writers are failed poets. They started out as poets but couldn't take the heat.
A failed poet could also be a shadow artist who wanted to write but became a talker and an alcoholic instead.

C.D. Collins (author of "Blue Land" -- Polyho Press)

I have to hand it to CD, because whether or not she agrees with it, the woman is a poet because she authentically uses original language and phrasing. Her narratives use repetition and musical phrasing like all great modern lyric poets. As for the mint juleps…we'll that's another story. Someone I once loved said that writing poetry is largely a thankless task, and in that sense, for those of us still "in the "Tower of Song" no matter what degree, well, we fail and succeed. It's the love of language and the compulsion to capture something beautiful, weird or hidden about the world that makes anyone a good poet.

Lo Galluccio (author of "Hot Rain")

If your poems falls in the forest and nobody hears it you have failed as a poet. Poets write to be read, to be heard---if poets don't put themselves in the position to be heard, either by not working hard enough to be good or are not being good enouth to be published and read---then they have failed. They have failed if they fail to make people

care about what they write. It is a no brainer that they care about their own writing---not a measurement of success.

Tim Gager (founder Dire Literary Series—Cambridge, Mass./ author of "this is where you go when you are gone")

I tell my workshop students that there is no such thing as a bad poem, as long as the poet is happy with it. It's all about what purpose the poem serves for the poet. I've learned from students that there are multifold reasons to write poetry: Some are closet poets who write strictly for themselves; some like to journal with poetry; others want to write social/political commentaries in verse; one student wanted only to write poems for his girlfriend; another wanted to write poetry in order to become a better, more concise newspaper reporter. The list could go on. So who outside of poets themselves, is qualified to determine how well a poem executes the purpose for which it was written.

If one wishes to write for publication, there are of course standards, but these vary drastically, depending on editors' likes and dislikes. Poets sometimes feel "failed" if they keep getting rejections from editors with a different definition of merit than they have. That doesn't mean there aren't editors elsewhere who would like and publish the same poems.

And getting published doesn't always mean the poet is satisfied that her/his work is good either. William Faulkner said, "I'm a failed poet. Maybe every novelist wants to write poetry first, finds he can't and then tries the short story, which is the next most demanding form after poetry. And failing at that, only then does he take up novel writing." Yet both Faulkner's first nationally published works, the poem "L'Apres-Midi d'un faune," and his first published book, The Marble Faun, were poetry. Was his poetry good? At least his publishers thought so. But it was Faulkner's own expectations that compelled him to consider himself a failed poet.

It's easy for those of us involved in the publishing part of poetry to develop stringent definitions of excellence. And where has this gotten poetry, when most Americans think they don't like poetry because they can't relate to it?

Ellaraine Lockie (author of "Finishing Lines")

When I announced to my mom that I wanted to be a writer she wearily told me that I came by it naturally and that I came from a long line of failed and petty literati. I've often thought about what that means and Liz (my daughter) and I had a long debate about it. Our conclusion is that a failed writer is someone who has put their heart and soul into their writing with no lasting results. We all know poets who thrive on being "poets" without much

output. I'm sure they anguish over their work but the results are, to put it politely, trivial. Our conclusion that it was better to be a petty literati than a failed one. I'm still not sure I agree, but a part of me would much prefer to go down swinging for the fence in the majors than being a position player in a very minor league.

Steve Glines (founder of the "Wilderness House Literary Review")

There is no such thing as a failed poet. What gives someone the right to call a poet a failure? A poet can only fail if he stops writing. Just write. I hate all this labeling. To summarize: "There is no such thing!

Gloria Mindock (founder of Cervena Barva Press)

maybe a failed poet is one who doesn't attempt to capture what s/he feels and thinks through language . . . perhaps s/he is one who loses touch with the impulse to write . . . maybe a failed poet is one who never finds another with the capacity to sense the works / words as "instruments of evocation" (using Christopher Wilmarth's words for his sculptures) . . . maybe a failed poet is a poet, acknowledging that there may inevitably be distance between impulse / intention and word-form . . . in Japan there is / was a tradition of a sort of savoring of failure, related to the experience of pathos, passing, and poignancy . . .

Eytan Fichman (professor Boston Architectural Center--Boston, Mass.)

Maybe a more sensible question is what is the definition of a poet? What is poetry? And who has the qualifications to make these definitions or determinations? What makes a succesful poet? Sales? Media attention? The number of publications you are published in? Pimping yourself? I dare say there are not that many poets around who have read the work of Gene Ruggles, considered by many to be an important poet, but who had only one book published (Lifeguard In the Snow, University of Pittsburg Press). Does that make him a failed poet? I think not!!! And the idea that everyone is a poet is absurd, just as absurd that if you write a poem and you are happy with it, that this somehow makes you a poet.

I think the suffering of those people in Burma and China are far more important than an exercise on what is a failed poet.

a.d. winans (founder of Second Coming Press-)

I think the worst version of a failed poet is one who has never tapped into his or her deepest private self and it inside-out for the public. Like digging deep

> *past the skin, the tissue and the muscle for the humming tuning fork in the marrow and letting it resonate on the page for the whole world to see....if this is not accomplished then the poet has failed and his poems are soulless and the equivalent to crossword puzzles.*
>
> *--rob plath (author of poetry collection "Ashtrays and Bulls")*
>
> *I've been giving more thought to failure. It seems to me that failure is an inability to achieve what one has set to accomplish. And the concept that if one is satisfied with one's own work and chooses not to publish, they too might be a success. I have a friend or two who's shrink told them to write poetry and/or memoir as a method of dealing with their issues. If it helped and they never sent them out, are they success or failures? Then there is the poet who sends poetry to magazine "a" and is rejected, but magazine "b" accepts. What does that mean for the poet? Your question is an interesting rhetorical exercise with no right and no wrong, no answer to success or failure.*
>
> *Zvi Sesling (founder of the "Muddy River Review)*

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95. Doug Holder
Afaa Michael Weaver and Major Jackson
Wed 4 Jun 2008

Renowned African American poets Afaa Michael Weaver and Major Jackson to be in a filmed public discussion at Somerville Community Access TV (Afaa Weaver)

(Major Jackson)

Renowned African American poets Afaa Michael Weaver and Major Jackson to be in a filmed public discussion at Somerville Community Access TV.

(Somerville, Mass.)

Doug Holder, founder of the independent literary press “Ibbetson Street,” and the host of the Somerville Community Access TV Show “Poet to Poet: Writer to Writer” has started the process of organizing a public discussion featuring renowned African American poets Afaa Michael Weaver (http://afaamweaver.com) and Major Jackson (http://www.majorjackson.com) on April 2, 2009 (Poetry Month)

Somerville poet Afaa Michael Weaver has won the prestigious PUSHCART PRIZE (2008) for his poem “American Income,” published in POETRY magazine and in his collection "Plum Flower Dance" (U/Pitt Press.)

Henry Louis Gates, historian and professor at Harvard University writes of Weaver:

"Afaa Michael Weaver is one of the most significant poets writing today. With its blend of Chinese spiritualism and American groundedness, his poetry presents the reader (and the listener, for his body of work is meant to be read aloud) with challenging questions about identity, about how physicality and spirit act together or counteract each other to shape who we are in the world. His attention to the way language works is rare, and the effects of that attention on his poetry are distinctive and expansive."

Major Jackson is the author of two collections of poetry: Hoops (Norton: 2006) and Leaving Saturn (University of Georgia: 2002), winner of the 2000 Cave Canem Poetry Prize and finalist for a National Book Critics Circle Award. Hoops was a finalist for an NAACP Image Award in the category of Outstanding Literature - Poetry. He has received critical attention in The Boston Globe, Christian Science Monitor, Parnassus, Philadelphia Inquirer, and on National Public Radio's 'All Things Considered.' His poems have appeared in the American Poetry Review, Boulevard, Callaloo, The New Yorker, Post Road, Poetry, Triquarterly, among other literary journals and anthologies. He is a recipient of a Whiting Writers' Award and has been honored by the Pew Fellowship in the Arts and the Witter Bynner Foundation in conjunction with the Library of Congress. Last year, he served as a creative arts fellow at the Radcliffe Institute for Advanced Study at Harvard University and as the Jack Kerouac Writer-in-Residence at University of Massachusetts-Lowell. Major Jackson is an Associate Professor of English at University of Vermont and a core faculty member of the Bennington Writing Seminars.

A description of the discussion is as follows:

“Two Generations of Black Male Poets/
Two Sets of Eyes on the Urban Landscape

Afaa Weaver & Major Jackson

In a public chat in the SCAT television studios in Somerville, these two poets share the experience of their lives as black men who came of age in large American cities, Baltimore and Philadelphia. They discuss the music, visual art, and literature that were influential in their times, from The Temptations to Grandmaster Flash and Chuck D, from Ron Milner to Susan Lori Parks, and more. They share intimate moments

in their lives and some of their own work as well as that
of poets they know and admire in an evening setting in the
burgeoning artistic community north of Cambridge to be
recorded in front of the live audience.

The moderator of the event and time of event will be announced...

Contact: Doug Holder: [redacted] for more information.

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96. Troy Camplin
Re: What is a failed poet?
Wed 4 Jun 2008

PLease explain all the failed poetry in pre- or non-capitalist countries throughout the history of the world. I see little evidence connecting poetic ability and economic system. In fact, it seems that free markets have opened it up so that far more people can write poetry. To the extent that more people are wealthy enough to have the leisure to write more bad poetry, then perhaps capitalism is to blame for the high numbers of failed poets -- but that is just because more people are trying. If more people try, more people fail.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Wednesday, June 4, 2008 6:59:17 PM
Subject: Re: What is a failed poet?

On my blog I argue something perhaps similar, Murat. Namely, that the good/bad scale shouldn't be equated to success/failure in writing (or anything else, necessarily). Capitalism's, and really all structures' quests for efficiency, have made it so. And it has made us so, too. Now, I'm not saying that I solely blame capitalism for necessarily ruining our chances at equality in the wide world of poetry, but that our values have been forged by our systems to read poetry along certain lines...

Where does the experiment fail?

On Wed, Jun 4, 2008 at 5:24 PM, Murat Nemet-Nejat <[redacted]> wrote:
> In my essay, "Is Poetry a Job, Is a Poem a Product, I argue an
> anti-productive ethos, failure, is at the heart of the American poem.
>
> Ciao,
>

> Murat
>
>
> On Wed, Jun 4, 2008 at 10:57 AM, Maria Damon <[redacted]> wrote:
>
>> failure is v interesting, whatever it is. in the 60s and 70s we wanted the
>> "right to fail" in our educations. that was an instance of economic
>> expansion, i.e. we could "afford to fail," or experiment.
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>> Alison Croggon wrote:
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>>> What's so wrong with failure? As the saying goes, success teaches you
>>> nothing.
>>>
>>> "Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better. "
>>> Samuel Beckett.
>>>
>>> "Success, failure: both are secondary." Giacometti.
>>>
>>> Cheers
>>>
>>> Alison
>>>
>>>
>>>
>>
>

↑ Index

97. Troy Camplin
Re: Bob Perelman's Joke
Wed 4 Jun 2008

There is no evidence between the covers that a new formalist is involved at all. It's always the same old boring junk, and rarely do you see any consciousness of form from any of the poets.

Just because Perelman's own poetry mostly sounds alike (at least, these three from Primer all sound alike, anyway: http://epc.buffalo.edu/authors/perelman/primer.html) and just because the very young poets he is complaining about all sound like him, it doesn't mean that Perelman wasn't right when he said what he said. I'm concerned more with the

truth of what is said (or written) than I am concerned with who the messenger is.

I'm not necessarily recommending the new formalism (though, if there's truth in advertising here, I did reform my own poetic under the tutelage of Frederick Turner), but rather that poets should learn to write poetry the way artists learn to do art.. Artists have to take drawing classes, where they learn how figurative drawing. They learn such things as point perspective, how to create well-drawn, recognizable objects, etc. They also learn proper painting techniques. Once they have demonstrated that they can do that, they are free to do more experimental work. To bring things closer to poetry, Don Barthelme once said that you have to first learn how to write perfectly grammatical sentences, and do so for a long time, before you can write bad sentences. Show that you know what you're doing, so that we know that the so-called bad sentence is actually a choice. The same is true of poetry. There's not a poet worth his salt who is incapable of writing a sonnet, even if he doesn't typically do so. You have to show that you understand poetry and can write poetry well in the traditional forms before anyone can (or should) really take you seriously when you go off to do something else more experimental. I too got hung up on doing experimental writing before I mastered the basics in my short fiction. Once I learned that I had to master the basics, I did -- and the experiments began to work.

Of course, if you rewrite your poem in another form, you will have a new poem. That’s the point. A good writer revises his or her work, and we have to remember that revision is re-vision, to see again. Trying an idea, theme, motif, or plot out in different forms allows us to see the idea, theme, motif, or plot anew. It can force you to make choices that wouldn’t occur to you. Of course, there are just as many bad formalists out there as free verse poets, but it’s much easier to be a bad free verse poet.

And I’m not down on free verse poetry per se. I was a free verse poet for years before I began working in form, typical of contemporary poets. I have free verse poems published. But form opens up many possibilities I could not have imagined writing in free verse. Let me give an example.. Here are two poems with the same topic, but different forms, and therefore different meanings. Look them over more and consider the way the differences in forms created differences in meaning. Think about how important good writing is to meaning, and consideration of the importance of form should be if you want to be a good writer.

Antichaos (Sapphic Verse)

The beautiful chaos of river flowing
As time you step out of, into, the living

Unchanging emergence of antichaos
Breaking on mud banks --

Is this the world, bright in the light of sunshine
That brings a remarkable living chaos
And deadly order to the continental
Flow as an earthquake?

The winds are drying and are bringing moisture
To lands the sun parched, and the atmosphere is
Unchanged and changed, bringing a breeze, a gentle
Breath, and then lightning.

The white hurricane on the seas are ordered,
An ocean, atmosphere together, swirling
In chaotic flows on the seas and landing
Hard on the dry land.

And living things, rivers of earth and sea crawl
Across the land, swim in the seas a chaos
That swirls into timeful emergent rivers
Crawling on mud banks.

Antichaos (Alcaics)

Flow river, chaos breaks on the banks, and you,
Time, living order, changing in change itself,
Break chaos up to order merging
Flows of the water with earthly order.

Bright sunshine killing, loving tenderness
Light brings to lands that flow on the liquid flow –
Hot magma moving lands now crashing –
Earthquakes are turning the land to chaos.

Dry winds are parching lands into deserts where
Cacti won’t live. Moisture comes on the winds and there
Rains change the land from death to living
Breath and the lightning will light the dark sky.

White hurricane of sea and air are in
Time flows of swirling chaos and ordering
Matrices breaking land with winds which
Bring to the land and to us the ocean.

Life burst from rivers – earth and the sea are now
One river swirling time. The smooth chaos will

Bring order, life emergent, water
Solid with crystals that make them crawl forth.

Troy Camplin

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98. Jim Andrews
Slidvid
Thu 5 Jun 2008

Slidvid: http://vispo.com/dbcinema/kandinsky/slidvid.htm

Save your work before clicking this one. It makes some demands on your system.

ja
http://vispo.com

↑ Index

99. Peter Quartermain
Griffin Prize
Thu 5 Jun 2008

Late breaking news which you may habe heard.

The Griffin Prize was won this year (awarded this evening) by John Ashbery for the International Award, and Robin Blaser for the Canadian.

So far as I'm concerned, that news could not be bettered. Details, no doubt, later.

P

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

↑ Index

100. **Nicholas Piombino**
Re: What is a flayed poet?
Thu 5 Jun 2008

From "Art and Artist", in the chapter on "Success and Fame", by Otto Rank:

"Success is therefore a stimulus to creativity only so long as it is not attained---which means, as long as the artist believes he can regain life by his success and so free himself from the bondage of creating. Bitterly, then, he finds out that success only strengthens the need for creating and that fame, which is the end of it, leads to depersonalization during his lifetime and is of no use for life if it comes after death. The artist does not create, in the first place, for fame or immortality; his production is to be a means to achieve actual life, since it helps him to overcome fear. But he cannot get out of the bypath he has once trodden, which was to lead him back by means of his work to life. He is thus more and more deeply entangled in his creative dynamism, which receives its seal in success and fame....Success and fame thus complete not only the work of the artist, but, far more than that, a vast circle in the eternal conflict between individual and group. The individual tries, by taking over a collective ideology which he creates anew in the personal sense, to assure his own immortality, and this is manifested in success; but the community, by the bestowing of fame, annexes for itself the immortality which had really been won by the individual, makes itself eternal in the work, and offers the artist in return its collective glory."

On 6/4/08 7:59 PM, "Ryan Daley" <[redacted]> wrote:

> *On my blog I argue something perhaps similar, Murat. Namely, that the good/bad scale shouldn't be equated to success/failure in writing (or anything else, necessarily). Capitalism's, and really all structures' quests for efficiency, have made it so. And it has made us so, too. Now, I'm not saying that I solely blame capitalism for necessarily ruining our chances at equality in the wide world of poetry, but that our values have been forged by our systems to read poetry along certain lines...*
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> *Ciao,*
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> *Murat*

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> *"Success, failure: both are secondary." Giacometti.*
>
> *Cheers*
>
> *Alison*

↑ Index

101. **Steve Tills**

Re: Bob Perelman's "JOKE"

Thu 5 Jun 2008

THAT the Buf List inspires posts like this is evidence that its dynamic poetics is generative of truly delicious and thoroughly uplifting Thought. Love this post of yours, Stephen!

Stephen Ellis wrote:

Yes, so, which young writers write alike? All. THAT uncountable theorem, four or four thousand. And older writers do not? Let's suppose, who? Say, Charles Bernstein, Bob Perelman, Bruce Andrews. Whoa. But these are all men. Add in Alice Notley, Bernadete Mayer, Marjorie Welish? Writing alike? There is reason to doubt.

And what would either variety or sameness be FOR, anyway? Since myth is dead, and the gods are dead, the vital element in writing would have to be one's individual volition in being different, perhaps terminally so. I mean, does all this artiface go to build up anything but the edifice of "a canon"? Which would

include the notion of "variety" as a kind of campfire, with the wagons drawn 'round, to keep the REAL savages out. Who remain local, and territorial. "A boy alone in his room is sure to go astray." Luckily. (and eventually come-on to the world like Diogenes . . . ?). But, not to go too far out of our mutual way, older writers. What about the anonymous ones? The auther of the Iliad, the Book of Jonah, and/or The Journey of Ishtar Through Hades, for example? Are these "the same"? Of course they are. Because they constitute a world story. Or a part of the continuous completion of one. Or acknowledgement that there actually IS one (a world) beyond one's own supple comprehension, that one must go outwardly toward.

The "problem" with post (-whatever date) poets, is that none of them seem capable of rising above the Blue Lodge . . . the basic state of initiation. Who will find some way out of the uncountable grains of sand both underfoot and overhead in the grandiose American emotional desert that constitute the "beat" of the first poetic - our wholly absent water, in memory alone?

Is it any wonder we are being led by idiots? And deadly ones, to boot. French-fried ice cream. Shake your fanny. Et al.

Is Homer free verse? No. Certainly not in Greek. And who anyway could very likely be Isis, Bilqis . . . or even Tina Turner. THAT at least, would . . . help clean the pigeon shit out of the birdcage. That it's full of shit. I mean, like, there's no bird. The shit just proliferates of and by itself. So it isn't just a question of verse practice, but, much more a trace of, as CA Conrad says, the slaughter of animus. New formalism is just the same old way of milking it. It's occultism. Using the energy got from killing toward an endless thesis of the Self. Which never ends. Who of you is REALLY against (the) War while remaining secretly in love with Heraclitus? Those of the privileged castes have always enjoyed a bloodbath. And poets are nothing, if not privileged. I say, admit it, and reign. Difference achieved always involves a painful degree of slaughter.

Which, of course, is the nature behind ANY "joke". I'm clean . . . how about you? Of course, the first slave ships in the 17th century came into Boston harbor, not Charleston. Reputations do not simply "occur" . . . they are made. SE

> Date: Wed, 4 Jun 2008 07:48:48 +0800> From: [log in to unmask]> Subject: Re: Bob Perelman's "JOKE"> To: [log in to unmask]> > Oh Troy, everyone knows that only barbarians write in rhyme. It would be> totally inappropriate for citizens of the new Rome like myself to use it.> > Now I'll grant you that occasionally transforming a poem into a form can> provide for interesting possibilities for revision. That is to say, it is a> useful exercise, but an exercise and a poem are not (usually) the

same> thing.> > You've asked for responses to be educated by experience. It seems, however,> that for your comments to meet that requirement, you would have to be> familiar with the work of all young writers. Are you? Or are you simply> making generalizations based upon your opinion of free verse?> > > Elizabeth Kate Switaj> www.elizabethkateswitaj.net

↑ Index

102. Obododimma Oha

And Race Dies

Thu 5 Jun 2008

And Race Dies

And race dies, trying to become American
And race dies trying
To become American
And race dies

-- Obododimma Oha

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103. Christophe Casamassima

Re: Bob Perelman's "JOKE"

Thu 5 Jun 2008

I'm a devoted plagiarist. So - do I write like others? Or do others write like me? hmm...

> *----- Original Message -----*
> *From: "ALDON L NIELSEN" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Bob Perelman's "JOKE"*
> *Date: Wed, 4 Jun 2008 17:34:06 -0400*
>
> *all great writers write alike -- but each writes alike in his or her own way*

=
Hoveround Wheelchair
If you have Medicare & Insurance, You May Pay Nothing at All.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=d18099c68d12a104bef581a9a1ac1478

--
Powered By Outblaze

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104. Daniel Godston
Ko Un
Thu 5 Jun 2008

The Griffin Trust for Excellence in Poetry has awarded the Griffin Poetry Prize Lifetime Recognition Award to Ko Un.

Instituted in 2006, the Griffin Trustees present the Lifetime Recognition Award on a periodic basis to pay tribute to the work and achievements of international artists working in poetry.

The winners of the 2008 Griffin Poetry Prize, awarded at the same ceremony held in Toronto yesterday, were John Ashbery (international) and Robin Blaser (Canadian). The $100,000 Griffin Poetry Prize, the largest poetry prize in the world for a single volume of poetry, is divided between the two winners. The prize is for first edition books of poetry published in 2007, and submitted from anywhere in the world.

http://www.griffinpoetryprize.com/lifetime-recognition.php?t=4

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105. David Chirot
Poetry as Punishment (for Vandalizing Rbt Frost's Farm)--a New Form of Prison Poetry?
Thu 5 Jun 2008

—

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106. Allison Thomas
Re: Slidvid
Thu 5 Jun 2008

I don't think that this is something we publish. If you have an ISBN, please send it along.

On 6/4/08 11:04 PM, "Jim Andrews" <[redacted]> wrote:

> *Slidvid: http://vispo.com/dbcinema/kandinsky/slidvid.htm*
>
> *Save your work before clicking this one. It makes some demands on your system.*
>
> *ja*
> *http://vispo.com*

~~~~~~~~~~~~
Allison Thomas
Associate Marketing Manager
University of Iowa Press
119 West Park Road
Iowa City, IA 52242
(ph) 319/[redacted]
(fax) 319/[redacted]
[redacted]

↑ Index

107. Elizabeth Switaj
Re: Bob Perelman's "JOKE"
Thu 5 Jun 2008

Neither. By selecting texts through acts of plagiarism, you fundamentally alter them.

On Thu, Jun 5, 2008 at 9:50 PM, Christophe Casamassima <
[redacted]> wrote:

> *I'm a devoted plagiarist. So - do I write like others? Or do others write like me? hmm...*

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108. amy king
Invitation Thursday June 12, 6:30- 9pm COME HEAR ! Queer Women Poetry Reading at The Leslie Lohman Gay Art Foundation
Thu 5 Jun 2008

---------- Forwarded message ----------
From: Nathaniel A. Siegel

Dear Friends:

You are cordially invited to attend A Poetry Reading !
Thursday June 12, 6:30pm to 9pm.

COME HEAR !
Queer Women Poetry
Hosted by Alix Olson
$7 suggested donation

The Leslie/Lohman Gay Art Foundation
26 Wooster Street NYC NY 10013 (between Grand & Canal Streets)
~~~~~~~~~~~~

Phone [redacted]
www.leslielohman.org

Reading by poets:

Sini Anderson	Arianne Benford
Kate Broad	Cheryl Burke
Staceyann Chin	r.erica doyle
Stephanie Gray	Tracy Grinnell
Natalie E. Illum	Amy King
Sue Landers	Sara Marcus
Marty McConnell	Lenelle Moise
Alix Olson	Elizabeth Reddin

The poetry reading is part of the series COME HEAR ! started in 2007 by Regie Cabico and Nathaniel Siegel to showcase the poetry of gay, lesbian, bisexual, transgendered and queer writers in the gay friendly space that is The Leslie/Lohman Gay Art Foundation.

COME HEAR ! has been generously supported by Charles Leslie and Fritz Lohman as well as The John Burton Harter Charitable Trust.

All readings are recorded for archival purposes by sound engineer Austin Publicover.

Email: [redacted]
www.leslielohman.org

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

↑ Index

109. Murat Nemet-Nejat
Re: Slidvid
Thu 5 Jun 2008

Jim,

Very interesing slide show. How does a digital work like this differ from Stand Brackage's hand painted films, which also, come to think of it, can be thought of as slide shows.

Ciao,

Murat

On Thu, Jun 5, 2008 at 12:04 AM, Jim Andrews <[redacted]> wrote:

> *Slidvid: http://vispo.com/dbcinema/kandinsky/slidvid.htm*
>
> *Save your work before clicking this one. It makes some demands on your system.*
>
> *ja*
> *http://vispo.com*

↑ Index

110. Murat Nemet-Nejat
Re: What is a failed poet?
Thu 5 Jun 2008

Troy,

If this is a response to me, please read the essay before responding.

Ciao,

Murat

On Wed, Jun 4, 2008 at 10:40 PM, Troy Camplin <[redacted]> wrote:

> *PLease explain all the failed poetry in pre- or non-capitalist countries throughout the history of the world. I see little evidence connecting poetic ability and economic system. In fact, it seems that free markets have opened it up so that far more people can write poetry. To the extent that more people are wealthy enough to have the leisure to write more bad poetry, then perhaps capitalism is to blame for the high numbers of failed poets -- but that is just because more people are trying. If more people try, more people fail.*
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>
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> *From: Ryan Daley <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, June 4, 2008 6:59:17 PM*
> *Subject: Re: What is a failed poet?*
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Ciao,

Murat

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What's so wrong with failure? As the saying goes, success teaches you nothing.

"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better. "
Samuel Beckett.

"Success, failure: both are secondary." Giacometti.

Cheers

Alison

↑ Index

111. amy king
Click To Give - Free Mammograms!
Thu 5 Jun 2008

The Breast Cancer site is having trouble getting enough people to click on their site daily to meet their quota of donating at least one free mammogram a day to an underprivileged woman.

*** It takes less than a minute to go to their site and click on ‘donating a mammogram’ for free (pink window in the middle). ***

This doesn’t cost you a thing. Their corporate sponsors/advertisers use the number of daily visits to donate mammogram in exchange for advertising. Thank you!

http://www.thebreastcancersite.com/
http://www.thebreastcancersite.com/
http://www.thebreastcancersite.com/

~~~~~

TO CHECK AUTHENTICITY, GO TO SNOPES:

http://www.snopes.com/inboxer/charity/mammogram.asp

Other sites that make donations based on clicks:

http://greatergood.com/
http://www.thehungersite.com

Thanks!
Amy

———

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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~~~~~

112. Peter Ciccariello

An invitation to an opening - Uncommon Vision at the Gallery Above.....

Thu 5 Jun 2008

Dear Friends,

On the chance any of you may be in Providence, RI, please join me for the opening of my new exhibit
Thursday, June 19, 2008 5:00 – 9:00 PM (Providence Gallery night)

Best,

- Peter Ciccariello
*
PETER CICCARIELLO: Recent Work
Uncommon Vision at the Gallery Above Providence Optical*

Providence artist Peter Ciccariello spends much of his time recording and cataloguing the rich, transient textures and urban glyphs of New England. Ciccariello is an interdisciplinary digital artist and poet whose Limited edition fine art pigment prints are palimpsests of perception, incorporating aspects of sculpture, photography, and painting techniques.

These fragmentary glimpses of environment make their way into an alternate world; a 3-D, virtual, second-life world that journals real world, first-life experience in a way that reflects the personal passage of time. A spot of light on a stone wall in Providence transitions into flotsam and jetsam on a Bristol beach. A passing storm cloud above Hope Street is found peering out from behind surrealistic mountains in a world that does not exist.

Event: PETER CICCARIELLO: Recent Work
Uncommon Vision at Above Providence Optical - June 19 – July 15 2008

Opening: Thursday, June 19, 2008 (5:00 – 9:00 PM)

Location: Above Providence Optical Gallery
75 Weybosset Street (next to the arcade) - [redacted]

For more information Phone: [redacted]
Email: [redacted]

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113. steve d. dalachinsky
Re: What is a failed poet?
Thu 5 Jun 2008

---

but " there's no success like failure and failure's no success at all" as b d put it

On Wed, 4 Jun 2008 11:27:18 +1000 Alison Croggon <[redacted]>
writes:
> What's so wrong with failure? As the saying goes, success teaches
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>
> Alison
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
>

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114. Lindsay Wong
NEW BOOK: The Poems of Mao Zedong
Thu 5 Jun 2008

Dear Poetics-L:

RE: http://listserv.acsu.buffalo.edu/archives/poetics.html

The University of California Press is pleased to announce the publication of:

The Poems of Mao Zedong

Mao Zedong was born in Hunan Province in 1893, son of an impoverished peasant. In October 1949, he founded the People's Republic of China, which he led until his death in 1976. Willis Barnstone is Distinguished Professor of

Comparative Literature at Indiana University, the author of many books, and a noted translator.

http://go.ucpress.edu/Mao

Mao Zedong, leader of the revolution and absolute chairman of the People's Republic of China, was also a calligrapher and a poet of extraordinary grace and eloquent simplicity. The poems in this beautiful edition (from the 1963 Beijing edition), translated and introduced by Willis Barnstone, are expressions of decades of struggle, the painful loss of his first wife, his hope for a new China, and his ultimate victory over the Nationalist forces. Willis Barnstone's introduction, his short biography of Mao and brief history of the revolution, and his notes on Chinese versification all combine to enrich the Western reader's understanding of Mao's poetry.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/Mao

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115. Ryan Daley
Re: What is a flayed poet?
Thu 5 Jun 2008

Ahh, the unattainable...

Of what worth is utopia?
No matter how long I walk, I don't get it.
Therein lies its worth, then: to walk. -Eduardo Galeano

On Thu, Jun 5, 2008 at 1:36 AM, Nicholas Piombino
<[redacted]> wrote:
> From "Art and Artist", in the chapter on "Success and Fame", by Otto Rank:
>
> "Success is therefore a stimulus to creativity only so long as it is not
> attained---which means, as long as the artist believes he can regain life by
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>>> On Wed, Jun 4, 2008 at 10:57 AM, Maria Damon <[redacted]> wrote:
>>>
>>>> failure is v interesting, whatever it is. in the 60s and 70s we wanted the
>>>> "right to fail" in our educations. that was an instance of economic
>>>> expansion, i.e. we could "afford to fail," or experiment.
>>>>
>>>>
>>>> Alison Croggon wrote:
>>>>
>>>>> What's so wrong with failure? As the saying goes, success teaches you
>>>>> nothing.

>>>>>
>>>>> "Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better. "
>>>>> Samuel Beckett.
>>>>>
>>>>> "Success, failure: both are secondary." Giacometti.
>>>>>
>>>>> Cheers
>>>>>
>>>>> Alison
>>>>>
>>>>>
>>>>>
>>>>
>>>
>

↑ Index

116. **Ryan Daley**
Re: What is a failed poet?
Thu 5 Jun 2008

Troy,

You're missing my point altogether. I'm not arguing that capital allows more writers and thus more failures or its opposite. What I'm asking, or gently positing, is whether capitalist measures of worth have somehow affected (or contaminated) our standards of working/not working in relation to objects other than goods and services. I'd say pretty much that the answer is yes, and that poetry shouldn't be judged this way. The idea of a failure as a career of a poet which really isn't a career seems strange to me. I mean, how many poets aren't other things when they're being careerist?

I teach English. That's my 'career.' So...does the poet fail on terms of their vocation/hobby/passion/whatever you call your writing if your writing isn't your job? How can success be measured in a field virtually incapable of paying the bills? And if it does pay them, does that mean you're successful?

On Wed, Jun 4, 2008 at 10:40 PM, Troy Camplin <[redacted]> wrote:
> PLease explain all the failed poetry in pre- or non-capitalist countries throughout the history of the world. I see little evidence connecting poetic ability and economic system. In fact, it seems that free markets have opened it up so that far more people can write poetry. To the extent that more people are wealthy enough to have the leisure to write more bad poetry, then perhaps capitalism is to blame for the high numbers of failed poets -- but that is just

because more people are trying. If more people try, more people fail.
>
> Troy Camplin
>
>
> ----- Original Message ----
> From: Ryan Daley <[redacted]>
> To: [redacted]
> Sent: Wednesday, June 4, 2008 6:59:17 PM
> Subject: Re: What is a failed poet?
>
> On my blog I argue something perhaps similar, Murat. Namely, that the
> good/bad scale shouldn't be equated to success/failure in writing (or
> anything else, necessarily). Capitalism's, and really all structures'
> quests for efficiency, have made it so. And it has made us so, too.
> Now, I'm not saying that I solely blame capitalism for necessarily
> ruining our chances at equality in the wide world of poetry, but that
> our values have been forged by our systems to read poetry along
> certain lines...
>
> Where does the experiment fail?
>
> On Wed, Jun 4, 2008 at 5:24 PM, Murat Nemet-Nejat <[redacted]> wrote:
>> In my essay, "Is Poetry a Job, Is a Poem a Product, I argue an
>> anti-productive ethos, failure, is at the heart of the American poem.
>>
>> Ciao,
>>
>> Murat
>>
>>
>> On Wed, Jun 4, 2008 at 10:57 AM, Maria Damon <[redacted]> wrote:
>>
>>> failure is v interesting, whatever it is. in the 60s and 70s we wanted the
>>> "right to fail" in our educations. that was an instance of economic
>>> expansion, i.e. we could "afford to fail," or experiment.
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>>>> Samuel Beckett.
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>>>> "Success, failure: both are secondary." Giacometti.
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>>>> Cheers
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>>>> Alison
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117. Christopher Leland Winks

Re: Bob Perelman's "JOKE"

Thu 5 Jun 2008

Don't let my undergraduate students get wind of this -- but in case you're short of cash, Elizabeth, you should market your observation to "Sparknotes" and other such sites. Then the next time I catch someone plagiarizing her or his research or response paper, they'll be able to bleat out, "But plagiarism means I fundamentally altered these texts!"

Fortunately, they aren't sufficiently well-read or adept to quote Isidore Ducasse on the matter.

----- Original Message -----
From: Elizabeth Switaj <[redacted]>
Date: Thursday, June 5, 2008 2:34 pm
Subject: Re: Bob Perelman's "JOKE"
To: [redacted]

> *Neither. By selecting texts through acts of plagiarism, you fundamentally alter them.*
>
> *On Thu, Jun 5, 2008 at 9:50 PM, Christophe Casamassima <*

> [redacted] *> wrote:*
>
> *> I'm a devoted plagiarist. So - do I write like others? Or do others write*
> *> like me? hmm...*
> *>*
> *>*

↑ Index

118. **Marcus Bales**
Re: Bob Perelman's "JOKE"
Thu 5 Jun 2008

On 5 Jun 2008 at 23:22, Elizabeth Switaj wrote:

> *Neither. By selecting texts through acts of plagiarism, you fundamentally alter them.*

So does that mean if I take one of your books of poems and reprint it with my name on it that I have made all your poems my poems?

Marcus

> *On Thu, Jun 5, 2008 at 9:50 PM, Christophe Casamassima <*
> *[redacted] > wrote:*
>
> *I'm a devoted plagiarist. So - do I write like others? Or do others write*
> *like me? hmm...*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.524 / Virus Database: 269.24.6/1485 - Release Date: 6/5/2008 10:07 AM*

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119. Christopher Leland Winks
Re: NEW BOOK: The Poems of Mao Zedong
Thu 5 Jun 2008

I'd like to think this is some kind of joke, but then again, maybe it's the first in a series:

The University of California Press is pleased to announce the publication, in large, full-color format of:

THE COMPLETE PAINTINGS AND WATERCOLORS OF ADOLPH HITLER

"Hitler was an artist of extraordinary grace and a colorist of vital intensity. In these mesmerizing artworks, collected and reproduced here for the first time, discerning viewers with the courage to free themselves from the burden of historical prejudice will be richly rewarded with a rare glimpse into the soul of a true heir of German Romanticism." - M. Heidegger

The University of California Press is pleased to announce the publication of

JOSEPH STALIN: THE COLLECTED WRITINGS ON LINGUISTICS

"Ought to shake up the entire moribund field of literary study and put it in the Gulag where it belongs." - S. Zizek

"Language Poets, take heed! This is the real cutting edge, Lubyanka-stylee." - A. Badiou.

↑ Index

120. Patrick Dillon
Re: Bob Perelman's "JOKE"
Thu 5 Jun 2008

You should try that so we find out.

Patrick

On Thu, 5 Jun 2008 14:52:37 -0400, "Marcus Bales"
<[redacted]> said:
> On 5 Jun 2008 at 23:22, Elizabeth Switaj wrote:
>
> > Neither. By selecting texts through acts of plagiarism, you
> > fundamentally alter them.
>
> So does that mean if I take one of your books of poems and reprint it
> with my name on
> it that I have made all your poems my poems?
>

> Marcus
>
>
>
> >
> >
> > On Thu, Jun 5, 2008 at 9:50 PM, Christophe Casamassima <
> > [redacted]> wrote:
> >
> > > I'm a devoted plagiarist. So - do I write like others? Or do
> > others write
> > > like me? hmm...
> > >
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> >
> >
> > --
> > No virus found in this incoming message.
> > Checked by AVG.
> > Version: 7.5.524 / Virus Database: 269.24.6/1485 - Release Date:
> > 6/5/2008 10:07 AM
> >
--
Patrick Dillon
[redacted]

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121. Jim Andrews
Re: Slidvid
Thu 5 Jun 2008

> *Jim,*
>
> *Very interesing slide show. How does a digital work like this differ from Stand Brackage's hand painted films, which also, come to think of it, can be thought of as slide shows.*
>
> *Ciao,*
>
> *Murat*

Murat,

i haven't seen the brackage work you refer to. i presume it's fairly abstract.

the dbCinema images you've seen so far (http://vispo.com/dbcinema/kandinsky/slidvid.htm) are mainly meant to be read one at a time. there's a stop button in slidvid.htm and "<" and ">" buttons to go back and forward among the images, and the "^" button takes you up one level in the project where the stills are dealt with on their own.

i created the images in dbCinema (the 'db' is for 'database'), a graphic synthesizer program i'm writing (using Director). there's a screenshot of the dbCinema interface at http://vispo.com/dbcinema/kandinsky3/intro/graphics/screenshot.jpg . in dbCinema, one creates and configures one or more simultaneous 'brushes'. one assigns each brush a concept in the form either of a search string or a local directory of images. if the concept is a search string, dbCinema downloads images from the net somehow related to the concept (via a Google and Yahoo image search) and uses those images as 'paint' sort of like a music synthesizer uses samples of other music in the creation of new work. the samples can be as big or small as you like, and many other properties are also configurable. a musican typically plays several 'notes' or samples per second; dbCinema typically renders several 'strokes' per second. a music synthesizer can use samples from many instruments at once; dbCinema lets you use many images at once in a compositional activity that produces a painterly movie and screenshots of the movie.

The images are 1280x1024 screenshots from movies generated by a newer version of dbCinema than is currently online. Most of them were produced by typing in the title of the series (such as "Kandinsky"). dbCinema then downloads images from the net somehow related to what was typed in and generates a painterly movie from those pictures. The graphics are screenshots from the resulting movies. The series in http://vispo.com/dbcinema/kandinsky/slidvid.htm are chronological from oldest to newest; it shows how the idea has developed.

one can move rather fluidly between representation and abstraction. the images in http://vispo.com/dbcinema/saint are abstract but are mainly made of pornography. that isn't obvious; it's quite abstract. whereas the images in, say, http://vispo.com/dbcinema/notredame are far more represenational. you can almost tell what the underlying images were. whether dbCinema produces abstract or representational work is a matter of degree and how the brushes are chosen and configured.

dbCinema produces moving pictures in real-time. you create and configure 'brushes' and then the brushes get at it. you can also adjust the brushes while they're 'painting'. each frame of the 'movie', each brush renders one 'stroke'.

dbCinema is not instant art. there is a generative element to it, but it requires creativity from the user in how they select the concepts of the brushes, select

among the resulting downloaded images, and configure the brushes. you can see there are quite a few parameters to consider in the screenshot of the interface. it's somewhere on a continuum between photoshop, say, and instant art programs. photoshop doesn't really produce anything for you. it gives you lots of tools to produce stuff yourself. dbCinema produces stuff for you, but if it's going to produce anything interesting, yer the man.

i just finished a dbCinema feature where one may do screen recording every x ms. into a sequence of bitmaps. that is basically why i developed the javascript engine in slidvid.htm to show animation. in the future, i'll be showing such recordings, ie, sequences that are meant to be seen as animated, not stills.

i've written something preliminary about dbCinema at
http://vispo.com/dbcinema/kandinsky3/intro

part of the original motivation for dbCinema was to try to do something interesting with google+yahoo++ image search. it's fascinating that we may now type in a concept and, bingo, one has a thousand images directly and indirectly relevant to the concept.

but one does not have to use google+yahoo image search in dbCinema; the concept of a brush can, instead, be a local folder of images (you can use your own images). or one may let brushes simply paint with color rather than with image. that's the case with http://vispo.com/dbcinema/color1 and http://vispo.com/dbcinema/color2 .

the idea is to combine strong abstract generative art with a strong representational dimension. when generative visual computer art is strong, typically its strength is its strong abstract appeal. it's easier to get a computer to do interesting things with abstract shapes and color sets than it is to get it to do interesting things with representations of things in the world. that requires intelligence, for the most part. but dbCinema's image search capabilities provide it with an interesting representational dimension. and the program itself is very interactive, configurable, demanding of human creativity, human intelligence, human direction.

it is a written thing. erm hand written.

ja
http://vispo.com

↑ Index

122. charles alexander
ADDRESS CHANGE
Thu 5 Jun 2008

PLEASE NOTE ADDRESS CHANGE for CHAX PRESS, Charles Alexander, & Cynthia Miller (studio/biz addresses)

Delete old addresses, whether they were 650 E. 9th St., Tucson, AZ 85705, or 101 W. 6th St., Tucson, AZ 85701

NEW & CORRECT ADDRESS IS

> 411 N. 7th Ave., Studio B
> Tucson, AZ 85705-8332

Phone numbers & email addresses have not changed.

We can't send out hundreds of individual address change cards, so please make note.

Thank you!

Charles Alexander & Cynthia Miller

Charles Alexander
Chax Press
411 N. 7th Ave., Studio B
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

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123. Doug Holder
Close the Goddamn Doors! An interview with Louisa Solano of the famed Grolier Poetry Book Shop
Thu 5 Jun 2008

Close those goddamn doors: An Afternoon With Louisa Solano

(picture of Gordon Cairnie and Louisa Solano)

Close those goddamn doors: An afternoon with Louisa Solano.

" Close those goddamn doors!: An Afternoon with Louisa Solano: Memories of the Grolier Poetry Book Shop"At the Wilderness House Literary Retreat http://www.wildernesshouse.org

On Aug 6 2006 at the Wilderness House Literary Retreat Louisa Solano, former owner of the Grolier Poetry Book Shop held court for a few hours of casual conversation concerning her experiences running the famed Harvard Square bookshop for over 30 years. It seems that almost every major contemporary poet passed through these doors at one time. Here is a sampler of what Solano had to say about the times and poets she knew:

Gordon Cairnie: (the founder of the store)

“These goddamn browsers, close those goddamn, doors!” This was a declaration often heard by Solano. Cairnie was “quirky,” and did have a temper according to Solano. Solano said, “After I bought the store I had a whole line of people who told me that Gordon ruined them emotionally. It was the way he talked to them.” Cairnie in part was reacting to the browsers who never bought a book, and the ones who shoplifted. Obviously keeping people out of the store was not good business sense. But Solano felt there was a prevailing attitude at the time that poets were abused by society, so poetry and commerce were viewed as totally separate entities. After he died Solano recalled that many folks thought it was a “sin” that she took over the store.

Solano on shoplifting:

“According to a study 98% of people steal. People steal because it is an adventure, a high. It’s like shooting up; you have to do more and more. You become an expert on justification.” Solano said that studies indicate that shoplifting is highest among people in religious orders. She recalled that a monk with a flowing robe ripped her off. She said, “His robe was a little less flowing when he went out."

Solano on Harvard Square:

"Whatever part of the country people come from, the suburbs or little working communities, they come to the square and reality diminishes. She continued:"People are walking in a state of grandeur. I remember being accompanied down the street by someone who said he was going to kill me because I was a Harvard capitalist!”

Solano on Robert Lowell:

“I met him twice. I thought he was homeless. He was carrying two bags full of newspapers, and he was disheveled. The first time he said to me: “Young lady. I want you to know that Gordon talked too much, and you should never do that.” He walked out of the store. A week later he came and said, “Young lady. You are not following Gordon. You don’t talk to customers.” I found out later that this was Robert Lowell.”

Solano’s favorite poet:

“Philip Levine. He has always been my favorite. I think his approach to poetry is wide open. He loved an audience. He was a great standup comic. I loved the love he had for the Jewish community. I really love him.”

Solano on the small press:

“I always thought the small press was the most interesting part of poetry. When I took over the store there was a big small press movement going on. This was the 70’s. Some magazines were printed on colored tissue papers, different sizes, etc… Most of the bigger presses were publishing Lowell, Sexton and Plath. They were not particularly democratic. Diana Di Prima was first published by a small press and then started her own, and it is still going strong. She has done translations, and poetry publishing.The University of Texas/Austin was wild about the small press. They probably now (besides the University of Buffalo) have the best small press collection.’“Black Sparrow Press’ started out selling books with three or four poems for a dollar. Most of the bookstores today would not accept these.”Even if you were published just in the small press; the fact was you were in a book on a public shelf. Then if things went well you would do another small press book. If things continued to go well, you would get known.

Solano on Charles Bukowski:

"He sent his poems out virtually everyday to every small press magazine out there. This totally demolished the myth of him as a disorganized drunk. He wouldn’t be able to do this if he was."

Solano on Ed Hogan founder of “Aspect” magazine and “Zephyr Press”:

“Ed was brilliant. He had a lot of energy. He talked endlessly and rapidly. He got a great group of local poets together, and got the magazine out.”

Solano on Allen Ginsberg.

“I loved Allen. When he died I thought the world would cave in. He visited the store when he was quite ill. He looked yellowish and diminished. I was shocked. I thought of him as immortal. He brought poetry in the open from a very closed 1950’s America."

On Jack Kerouac:

“When I first met him he was sitting down at Lowell House. (Harvard University.) He was wearing a checkered shirt, and sloppy chinos, partly because he was so fat. The audience loved him because he was what they expected. He was the crazy writer. At the end of the reading, Desmond O’Grady, a wild Irish poet (I was madly in love with him), and I escorted him to a bar in Cambridge. There was a young woman who announced to Kerouac and all the guys around him that she wanted a “multiple lay.” Kerouac didn’t do

anything and just waddled off to the bar. We got him back to where he was staying and he passed out. The next day we met him at the Oxford Grill on Church St. in Harvard Square. The news came out that Plath committed suicide. Desmond threw his arms around Jack and very dramatically said “We are the only ones left.” Jack said,” Stay away from me.” He was homophobic. The last we saw of him he was walking down Church St. with two Harvard undergraduates looking for the perfect “Gold,” -- marijuana. "

*The Ibbetson Street Press has released the book "Louisa Solano: The Grolier Poetry Book Shop"by Doug Holder and Steve Glines which can be purchased from Ibbetson Street Press 25 School St. Somerville, Mass. 02143 $10 or through http://lulu.com

Doug Holder/Ibbetson Update/ Aug 2006/Somerville, Mass.

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124. Joel Weishaus

Re: An invitation to an opening - Uncommon Vision at the Gallery Above.....

Thu 5 Jun 2008

Peter:

I wish I could be there.
Good luck with this exhibit of your important work.

Warmly,
Joel

----- Original Message -----
From: "Peter Ciccariello" <[redacted]>
To: <[redacted]>
Sent: Thursday, June 05, 2008 8:32 AM
Subject: An invitation to an opening - Uncommon Vision at the Gallery Above.....

Dear Friends,

On the chance any of you may be in Providence, RI, please join me for the opening of my new exhibit
Thursday, June 19, 2008 5:00 – 9:00 PM (Providence Gallery night)

Best,

- Peter Ciccariello
*
PETER CICCARIELLO: Recent Work
Uncommon Vision at the Gallery Above Providence Optical*

Providence artist Peter Ciccariello spends much of his time recording and cataloguing the rich, transient textures and urban glyphs of New England. Ciccariello is an interdisciplinary digital artist and poet whose Limited edition fine art pigment prints are palimpsests of perception, incorporating aspects of sculpture, photography, and painting techniques.

These fragmentary glimpses of environment make their way into an alternate world; a 3-D, virtual, second-life world that journals real world, first-life experience in a way that reflects the personal passage of time. A spot of light on a stone wall in Providence transitions into flotsam and jetsam on a Bristol beach. A passing storm cloud above Hope Street is found peering out from behind surrealistic mountains in a world that does not exist.

Event: PETER CICCARIELLO: Recent Work
Uncommon Vision at Above Providence Optical - June 19 – July 15 2008

Opening: Thursday, June 19, 2008 (5:00 – 9:00 PM)

Location: Above Providence Optical Gallery
75 Weybosset Street (next to the arcade) - [redacted]

For more information Phone: [redacted]
Email: [redacted]

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125. Jim Andrews
Re: Slidvid
Thu 5 Jun 2008

---

correct. it has NIBS but no ISBN. hot off my vispo.com pr(oc)ess.

interested in publishing it? i do have a book in mind with it, actually.

ja
http://vispo.com

> *I don't think that this is something we publish. If you have an ISBN, please*
> *send it along.*
>
> *On 6/4/08 11:04 PM, "Jim Andrews" <[redacted]> wrote:*
>
> *Slidvid: http://vispo.com/dbcinema/kandinsky/slidvid.htm*
>
> *Save your work before clicking this one. It makes some demands on your system.*

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126. Poetry Project
Events at The Poetry Project June
Thu 5 Jun 2008

Our season comes to a close next Friday but we¹re not slowing down. Seriously. Tomorrow night the Parish Hall will be transformed into a puppet theater. Next week we¹ll host three readings. We hope to see you here.

Also, scroll down for information on the Tom Clark Fund.

Friday, June 6, 10 PM
IMAGINATIONEXPLOSION presents Cartharsis

Cartharsis revels in the guilt and confusion of consumption for American culture. It offers a dream-like progression of visual poetry told through Bunraku style puppetry and the transcendence of an original pop music soundtrack. IMAGINATIONEXPLOSION is an experimental performance collaborative that creates hybrid works of puppet theater and fine art. I.E. was founded in 2004-05 after emerging from the Cooper Union School of Art, and has since produced over 8 original productions in NYC. Lea Marie Cetera is a New York City based artist. She received her B.F.A from the Cooper Union School of Art in 2005 and is the co-founder and co-director of IMAGINATIONEXPLOSION. As a solo artist, she has exhibited with John Connelly Presents, as IMAGINATIONEXPLOSION she has performed at venues such as Theater for the New City, Lower Manhattan Cultural Council, Galapagos Art Space, Zebulon Bar, and The Cooper Union in New York City. She is currently working on a feature-length movie. Amber Marsh has been associated with the art of puppetry her whole life and has also studied the fine arts. Amber graduated from Cooper Union School of Art in New York City, and interned with Modern Art Foundry. In Chicago, she has worked as special assistant to master puppeteer, Lolly Extract, in the fabrication and performance of puppets for; The Shedd Aquarium; Chicago Public Libraries; The Field Museum; Links Hall; and Hystopolis Productions. Amber has taught one-of-a-kind puppetry workshops for primary and intermediate grades with the Bronx Arts Ensemble, the Metropolitan Montessori School, and for three seasons with the Latin American Community Art Project in El Salvador. She is co-founder of IMAGINATIONEXPLOSION; entering into its fourth year of original productions.

Monday, June 9, 8 PM
Spring Workshop Reading

Students of the Spring Workshops taught by Frank Lima, Vincent Katz, Lisa Jarnot and Jill Magi will present their work.

Wednesday, June 11, 8 PM
Elaine Equi & Douglas A. Martin

Elaine Equi's books include Voice-Over, which won the San Francisco State Poetry Award, The Cloud of Knowable Things, and most recently Ripple Effect: New & Selected Poems - all from Coffee House Press. Widely anthologized, her work appears in Postmodern American Poetry: a Norton Anthology and numerous editions of The Best American Poetry. She teaches at New York University and in the MFA Programs at The New School and City College. Douglas A. Martin is the author most recently of a poetry collection, In the Time of Assignments (Soft Skull, 2008). His prose works include Branwell, a novel of the Bronte brother, They Change the Subject, a book of stories, and Your Body Figured, an experimental narrative forthcoming in September from Nightboat Books. Outline of My Lover, Martin's first novel, was an International Book of the Year in the Times Literary Supplement and adapted in part by the Forsythe Company for their multimedia ballet/live film "Kammer/Kammer." He teaches writing at The New School University and in the Low-Residency MFA Writing Program at Goddard College.

Friday, June 13, 10 PM
Potluck Redux / Summer Soiree

All-stars from Friday Nights c. 2006-08 will gather, perform and be merry. Join us for feisty near-midnight reading and revelry; incorporate your finest hot weather cuisine. We'll dance this season away. The line-up includes: Joel Lewis, Jess Fiorini, Filip Marinovic, Stacy Szymaszek, Arlo Quint, Masha Tupitsyn, Ariana Reines, Greg Fuchs, Jim Behrle, So L'il, Stephanie Gray, I Feel Tractor, Erica Kaufman and more surely to be announced.

Please Help poet Tom Clark

In January of this year Tom Clark <http://www.poetryfoundation.org/archive/poet.html?id=80757> , who has struggled with hypertensive disease, had a stress-induced stroke leaving him with vascular and neurological damage. While Tom¹s mental acuity remains quite intact he is still experiencing physical difficulty.

Circumstances involving the abrupt closing of the New College of California <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/02/28/BAT3V9LUJ.DTL> where Tom Clark taught for 21 years have compounded his health problems. To add insult to injury, Tom and his partner Angelica were not notified that New College had allowed employee health insurance to lapse due to unpaid premiums, leaving the Clarks without adequate access to healthcare at a time of urgent need. While Tom is fighting stroke-related problems, Angelica is recovering from hip surgery performed earlier this year. Without either reliable healthcare, including physical rehabilitation services or a salary (severance,

other compensation including back wages have been withheld by New College) the Clarks are in precarious straits. This is certainly not a scenario that they expected after so many years of dedication to both New College as an institution with a mission of social change and equality and the scores of students who came through the school¹s Poetics Program.

A group of Tom and Angelica¹s friends, as well as, former students are trying to secure immediate and long term support for the Clarks. A fund through the auspices of Giorno Poetry Systems, an organization with a long history of supporting artists and writers in crisis administered graciously by John Giorno, has been established to channel financial assistance to Tom and Angelica. If you would like to make a contribution to assist the Clarks during this difficult time, please send checks, payable to ³Giorno Poetry Systems² with ³Tom Clark Fund² in the memo to:

Giorno Poetry Systems

222 Bowery

New York, NY 10012

Attn: Tom Clark Fund

GPS is a not-for-profit 501(c) (3) organization, so your contribution is tax deductible. In order to receive proper tax documentation, please make sure your name and return address appear clearly with your donation.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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127. Jason Quackenbush
Re: Bob Perelman's Joke
Thu 5 Jun 2008

A person working in an artform should always learn about the artform's history, and that includes studying received forms. And a person working in an artform should always study the building blocks of that artform, in poetry's case, that means studying prosody, morphology, grammar, and semantics/semiotics.

however, I don't think that one best learns prosody, morphology, grammar, and semantics/semiotics through writing poetry in received forms. In fact, there are a number of bad ideas about prosody built in to a number of received forms, the sonnet not being the least of offenders in this case, that i think are detrimental to a thorough understanding. Much better I think to study those things from the scientific linguists point of view and find their application in poetry through work of poets like Jackson Mac Low, Gertrude Stein, TS Eliot, Ted Berrigan, and Ezra Pound. At least, that's what I did, and I think I'm very good and don't sound like other poets of my generation at all. Nor do I think that Jessica Smith, for example, is at all similar to Joseph Massey, or for that matter that Mark Leidner is anything like either of them, and I don't think any of those three write anything like me, and none of us are anything like Anis Mojgani or Rachel McKibbens, or Elizabeth Switaj or Marty McConnell or Geoff Gatza. And that's just a list of poets more or less my age that I've had personal interactions with, all of whom are excellent poets. So who exactly are all these younger poets who all write alike?

On Jun 4, 2008, at 7:51 PM, Troy Camplin wrote:

> *There is no evidence between the covers that a new formalist is involved at all. It's always the same old boring junk, and rarely do you see any consciousness of form from any of the poets.*
>
> *Just because Perelman's own poetry mostly sounds alike (at least, these three from Primer all sound alike, anyway: http://epc.buffalo.edu/authors/perelman/primer.html) and just because the very young poets he is complaining about all sound like him, it doesn't mean that Perelman wasn't right when he said what he said. I'm concerned more with the truth of what is said (or written) than I am concerned with who the messenger is.*
>
> *I'm not necessarily recommending the new formalism (though, if there's*

*truth in
advertising here, I did reform my own poetic under the tutelage of Frederick
Turner), but rather that poets should learn to write poetry the way artists
learn to do art.. Artists have to take drawing classes, where they learn how
figurative drawing. They learn such things as point perspective, how to create
well-drawn, recognizable objects, etc. They also learn proper painting
techniques. Once they have demonstrated that they can do that, they are free to
do more experimental work. To bring things closer to poetry, Don Barthelme once
said that you have to first learn how to write perfectly grammatical sentences,
and do so for a long time, before you can write bad sentences. Show that you
know what you're doing, so that we know that the so-called bad sentence is
actually a choice. The same is true of poetry. There's not a poet worth his
salt who is incapable of writing a sonnet, even if he doesn't typically do so.
You have to show that you understand poetry and can write poetry well in the
traditional forms before anyone can (or should) really take you seriously when
you go off to do something else more experimental. I too got hung up on doing
experimental writing before I mastered the basics in my short fiction. Once I
learned that I had to master the basics, I did -- and the experiments began to
work.*

*Of
course, if you rewrite your poem in another form, you will have a new poem.
That’s the point. A good writer revises his or her work, and we have to
remember that revision is re-vision, to see again. Trying an idea, theme,
motif, or plot out in different forms allows us to see the idea, theme, motif,
or plot anew. It can force you to make choices that wouldn’t occur to you. Of
course, there are just as many bad formalists out there as free*

verse poets,
but it's much easier to be a bad free verse poet.

And
I'm not down on free verse poetry per se. I was a free verse poet for years
before I began working in form, typical of contemporary poets. I have free
verse poems published. But form opens up many possibilities I could not have
imagined writing in free verse. Let me give an example.. Here are two poems
with the same topic, but different forms, and therefore different meanings.
Look them over more and consider the way the differences in forms created
differences in meaning. Think about how important good writing is to meaning,
and consideration of the importance of form should be if you want to be a good
writer.

Antichaos (Sapphic Verse)

The beautiful chaos of river flowing
As time you step out of, into, the living
Unchanging emergence of antichaos
Breaking on mud banks --

Is this the world, bright in the light of sunshine
That brings a remarkable living chaos
And deadly order to the continental
Flow as an earthquake?

The winds are drying and are bringing moisture
To lands the sun parched, and the atmosphere is
Unchanged and changed, bringing a breeze, a gentle
Breath, and then lightning.

The white hurricane on the seas are ordered,
An ocean, atmosphere together, swirling
In chaotic flows on the seas and landing
Hard on the dry land.

And living things, rivers of earth and sea crawl
Across the land, swim in the seas a chaos
That swirls into timeful emergent rivers
Crawling on mud banks.

Antichaos (Alcaics)

Flow river, chaos breaks on the banks, and you,
Time, living order, changing in change itself,
Break chaos up to order merging
Flows of the water with earthly order.

Bright sunshine killing, loving tenderness
Light brings to lands that flow on the liquid flow –
Hot magma moving lands now crashing –
Earthquakes are turning the land to chaos.

Dry winds are parching lands into deserts where
Cacti won't live. Moisture comes on the winds and there
Rains change the land from death to living
Breath and the lightning will light the dark sky.

White hurricane of sea and air are in
Time flows of swirling chaos and ordering
Matrices breaking land with winds which
Bring to the land and to us the ocean.

Life burst from rivers – earth and the sea are now
One river swirling time. The smooth chaos will
Bring order, life emergent, water
Solid with crystals that make them crawl forth.

Troy Camplin

↑ Index

128. **Ryan Daley**
Re: Bob Perelman's "JOKE"
Thu 5 Jun 2008

No, it doesn't. And the Supreme Court has ruled on this:
http://business.timesonline.co.uk/tol/business/law/article1579277.ece

As long as the genre/context is changed, it's really not plagiarism. In ruling, the court reversed the quote Elizabeth mentioned below (or above, depending on your email service): If you fundamentally alter texts, it isn't plagiarism.

In the case Marcus brings up, then yes, see you in hypothetical court.

-Ryan

On Thu, Jun 5, 2008 at 3:53 PM, Patrick Dillon
<[redacted]> wrote:
> You should try that so we find out.
>
> Patrick
>
> On Thu, 5 Jun 2008 14:52:37 -0400, "Marcus Bales"
> <[redacted]> said:
>> On 5 Jun 2008 at 23:22, Elizabeth Switaj wrote:
>>
>> > Neither. By selecting texts through acts of plagiarism, you
>> > fundamentally alter them.
>>
>> So does that mean if I take one of your books of poems and reprint it
>> with my name on
>> it that I have made all your poems my poems?
>>
>> Marcus
>>
>>
>>
>> >
>> >
>> > On Thu, Jun 5, 2008 at 9:50 PM, Christophe Casamassima <
>> > [redacted]> wrote:
>> >
>> > > I'm a devoted plagiarist. So - do I write like others? Or do
>> > others write
>> > > like me? hmm...
>> > >
>> > >
>> >
>> >
>> > --
>> > No virus found in this incoming message.
>> > Checked by AVG.

>> > Version: 7.5.524 / Virus Database: 269.24.6/1485 - Release Date:
>> > 6/5/2008 10:07 AM
>> >
> --
> Patrick Dillon
> [redacted]
>

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129. David Chirot
Re: NEW BOOK: The Poems of Mao Zedong
Thu 5 Jun 2008

Christopher
thank you very much for these forthcoming volumes and their blurbs by the appropriate Philosophes--

While Zizek and Badiou are reviving the Glories of Stalinism and the Cultural Revolution--(which would have done in the very intellectuals to whom Badiou appeals--and shipped the Philosophe off to spend several years shoveling manure--so that now perhaps he is a successful businessman in the new China--running a huge fertilizer empire--)

in Italy there is a massive revival of Il Duce and the Glories of Italian Fascism--the demands to force al the "nomad" peoples out--the Gypsies and illegal immigrants and refugees--groups re-donning the old Black Shirts garb--the old songs being sung again--

the USA continually moves towards an ever more Corporate-State fascism as Mussolini thought of it--

The President is basically a snap of the finger under the new laws passed with such alacrity and carelessness since 9/11 from declaring martial law and suddenly rounding up great lists of persons--

I remember in Jr High School having the Little Red Book with the old plastic red cover-and also those volumes of Mao's poetry then kicking around--

little books also--from china--
the Cultural Revolution wasn't so surprising coming from a poet-party leader--
who had grown up in a peasant family--

it is amazing to read Badiou's versions of Mao and Maoism-- like being in a weird time warp

i think a lot of Mao's ideas and actions are better understood via reading of Macchiavelli--

"Let a Hundred Flowers Bloom" for example--a work of genius!!
the flowers come forth and blooming show themselves-
and then the grim reaper knows where to cut them down

shades of the Italian Renaissance as well as Sicilian "Political" Thought lurking about among the destructions of the old Chinese culture-- further ensuring the enshrinement of the Leader--

while other countries and their leaders quaked before "rebellious youth"--Mao himself created a rebellion for rebellious youth--and used it for his own ends--

he was "on the side of" the young!!
as he had himself basically "created them"--"called them into being"--

maybe there will also be an Anthology of French Poetry According to Pol Pot--
an avid poetry reader whose favorite was Verlaine--

and a new updated edition of Menachem Begin's classic work on Terrorism--
The Revolt--with a forward by one of the old Al Queda crew who used it for their early training camps--

perhaps the Lee Harvey Oswald Edition of Basic Marxist-Leninist Writings--

as well as choice selections made by John Ashcroft and Alberto Gonzalez from the books on democracy and Law by various American politicians, Presidents and their advisors--

When Oliver North--not to mention that other Historian, Oliver Stone-- is the Narrator and expert for Fox's History series--
you know the Twilight Zone has begun to be considered the Norm--

Watching the speeches yesterday it dawned on me that the USA may be the first country to elect a Black President who has to keep swearing eternal allegiance to an Apartheid Regime in another country--

What kind of "change" is that supposed to be?
Is the USA experiencing a new era of re-colonization--at the same time that it attempts to maintain its shaky grasp on being an Imperial Power?--
it's like the merry go round scene in Hitchcock's Strangers on a Train which was shot with the camera zooming in as it dollied out at the same time--
moving in--as it moved out--
creating a very disorientating effect--

to move forward and backward at the same time--
in a Cinema of Catharsis--
 a merry go round soon to crash---

On Thu, Jun 5, 2008 at 11:53 AM, Christopher Leland Winks <[redacted]> wrote:

> *I'd like to think this is some kind of joke, but then again, maybe it's the first in a series:*
>
> *The University of California Press is pleased to announce the publication, in large, full-color format of:*
>
> *THE COMPLETE PAINTINGS AND WATERCOLORS OF ADOLPH HITLER*
>
> *"Hitler was an artist of extraordinary grace and a colorist of vital intensity. In these mesmerizing artworks, collected and reproduced here for the first time, discerning viewers with the courage to free themselves from the burden of historical prejudice will be richly rewarded with a rare glimpse into the soul of a true heir of German Romanticism." - M. Heidegger*
>
> *The University of California Press is pleased to announce the publication of*
>
> *JOSEPH STALIN: THE COLLECTED WRITINGS ON LINGUISTICS*
>
> *"Ought to shake up the entire moribund field of literary study and put it in the Gulag where it belongs." - S. Zizek*
>
> *"Language Poets, take heed! This is the real cutting edge, Lubyanka-stylee." - A. Badiou.*

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130. Catherine Daly
Santa Barbara Book Festival
Thu 5 Jun 2008

I put together a reading for this last year; would be interested in doing the same if someone else would coordinate.

SANTA BARBARA BOOK & AUTHOR FESTIVAL
P. O. Box 41932
Santa Barbara, CA 93140
Phone: [redacted] Fax: [redacted]
www.sbbookfestival.org
September 27, 2008 • 10 am – 5 pm
First Press Release

The 10th Annual Santa Barbara Book & Author Festival returns to the Santa Barbara
Public Library Main Branch, Saturday, Sept. 27, 2008, 10:00 a.m. to 5 p.m. This
community day, FREE to the public, will celebrate books, and encourage reading and
the love of learning.
Authors will gather to speak, read and discuss books. Discussion will focus on topics
such as family reading, poetry readings, mysteries, media writing, Speaking of Stories
and Santa Barbara Reads! Three literary awards will be presented: The Ross
Macdonald Literary Award to a California author, soon to be named, who exemplifies
high literary standards and the Luis Leal Award to Pat Mora for distinction in
Chicano/Latino, a partnership with UCSB and the Glenna Luschei Distinguished Poet
Fellowship awarded to Gerald Locklin.
The festival continues its partnerships with the Santa Barbara Region Chamber of
Commerce the Public Library, Santa Barbara Museum of Art and UCSB to present an
exciting day that will be free for the entire family."
A gigantic tent will be erected on the library's sunken garden area. Several important
presentations with distinguished writers will take place in the Public Library's
Faulkner Gallery and Townley Room, and the beautiful Santa Barbara Courthouse
Mural Room. The Awards ceremonies will take place in the afternoon with the
appearances of the recipients. Other events will include the announcement of the S.B.
Reads! selection, a "community reads" project sponsored by the Library.
The festival again will make exhibitor tables available to authors, publisher, and
literature-related commercial and nonprofit organizations. Exhibit spaces are available
for purchase. Spaces will be assigned on a first come, first served basis.
For more information, call Marcia Reed at the Santa Barbara Region Chamber of
Commerce [redacted], extension 103, [redacted] or
www.sbbookfestival.org.

--
All best,
Catherine Daly
[redacted]

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131. David Seaman
Re: NEW BOOK: The Poems of Mao Zedong
Thu 5 Jun 2008

Yeah, seems weird, but if you visit China, you will find not only the big portrait of Mao in front of the Forbidden City, but also in Wuhan, a large rock with a copy of some of his elegant calligraphy, and citations of his poetry carved into stones in many places.

Have you seen the cook book, "Blow jobs of US presidents"? :((JFK and others)).

On Thursday, June 05, 2008, at 05:48PM, "Christopher Leland Winks"
<[redacted]> wrote:
>I'd like to think this is some kind of joke, but then again, maybe it's the first in a series:
>
>The University of California Press is pleased to announce the
>publication, in large, full-color format of:
>
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>"Hitler was an artist of extraordinary grace and a colorist of vital intensity. In these mesmerizing artworks, collected and reproduced here for the first time, discerning viewers with the courage to free themselves from the burden of historical prejudice will be richly rewarded with a rare glimpse into the soul of a true heir of German Romanticism." - M. Heidegger
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>
>"Language Poets, take heed! This is the real cutting edge, Lubyanka-stylee."
- A. Badiou.

>
>

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132. Charles Alexander
new on chaxblog
Thu 5 Jun 2008

A few posts on the recent Conceptual Poetry and its Others are up on the chaxblog

http://chax.org/blog.htm

possibly more to come

charles

charles alexander
chax press
[redacted]
411 N. Seventh Ave., B
tucson arizona 85705
[redacted]

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133. Marcus Bales
Re: Bob Perelman's "JOKE"
Thu 5 Jun 2008

On 5 Jun 2008 at 18:24, Ryan Daley wrote:
> No, it doesn't. And the Supreme Court has ruled on this:
> http://business.timesonline.co.uk/tol/business/law/article1579277 ...
> ... As long as the genre/context is changed, it's really not plagiarism.

But that's nothing like Ms Switaj's claim, which is way more straightforward than that. She says the ACT OF SELECTION is all that's needed, and no change in genre or context is necessary.

This ruling is irrelevant to Ms Switaj's claim, which is a litcrit claim, not a legal one. The litcrit claim is obviously ludicrous on the face of it, since no one is really going to claim in the real world what Ms Switaj pretends to claim when she says

"By selecting texts through acts of plagiarism, you fundamentally alter them."

Ms Switaj's claim here is that the very act of selection is the means that alters the poems so fundamentally that Ms Switaj's poems would actually be someone

else's if someone else put his or her name on them. Her position seems to be that there can be no such thing as plagiarism, because the very act of selection from among all other possible poems to copy is an act of creation as original as writing the poems in the first place. Ms Switaj leaves no room for legal quibbles: she says that the act of putting someone else's name on her poems would "fundamentally alter" them. So on litcrit grounds, and on moral grounds, Ms Switaj leaves herself no room to sue.

I've always wished to test the "No shoes No shirt No service" sign by entering the premises clad in only shoes and a shirt, but I've never had the nerve or the bail money. Ms Switaj's declaration creates a similar desire, to simply take her poems, create "MarcusBalesPoems.com", and post them as "by Marcus Bales" -- but though I have the nerve in this case, I still don't have the money. So another postmodernist piece of cant will stagger on, ugly, useless, and dumb.

Marcus

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134. Murat Nemet-Nejat
Re: Slidvid
Thu 5 Jun 2008

Jim,

I had see the Kandinsky series as individual, single pieces before. This time, when I opened the site, the images followed each other in very quick successions, creating rhythms, waves, etc. To me, seeing the images in this dynamic way is much more interesting. It brings out the thought pattern, if there is any, the instinct behind the selection of the algorithm which created the sequence. Speed may may make an invisible pattern visible, once again, if there is any.

I am referring to some later work by Brackage, such as, Eye Myth, Mothlight, Glaze of Cathexis (particularly this one), The Dante Quartets. In Glaze of Cathexis, light exists as a separate dimension from color, hangs around. It's really wierd and wonderful. In this film, Brackage says, he is trying to register the most detailed picture of the shifts of light in nature. Of course, unless I am very mistaken, there is no light in the digital. Where is the sun in the digital?

The other three, Eye Myth, Mothlight and The Dante Quartet, consist of acrylic hand painted film frames, at a furious pace, following each other, creating movements similar to what happens in you piece, *as a slide show*.

At one time I wondered, if you Kandinsky sequences consist an essay, a meditation on Kandinsky's colors, rather than a means of using or reproducing them through the means the computer gives you? What do you think? To me,

the former alternative would be the more interesting. Of course, you may not be doing any of it.

Ciao,

Murat

On Thu, Jun 5, 2008 at 4:32 PM, Jim Andrews <[redacted]> wrote:

> *Jim,*
>
> *Very interesing slide show. How does a digital work like this differ from Stand Brackage's hand painted films, which also, come to think of it, can be thought of as slide shows.*
>
> *Ciao,*
>
> *Murat*
>
> *Murat,*
>
> *i haven't seen the brackage work you refer to. i presume it's fairly abstract.*
>
> *the dbCinema images you've seen so far (http://vispo.com/dbcinema/kandinsky/slidvid.htm) are mainly meant to be read one at a time. there's a stop button in slidvid.htm and "<" and ">" buttons to go back and forward among the images, and the "^" button takes you up one level in the project where the stills are dealt with on their own.*
>
> *i created the images in dbCinema (the 'db' is for 'database'), a graphic synthesizer program i'm writing (using Director). there's a screenshot of the dbCinema interface at http://vispo.com/dbcinema/kandinsky3/intro/graphics/screenshot.jpg . in dbCinema, one creates and configures one or more simultaneous 'brushes'. one assigns each brush a concept in the form either of a search string or a local directory of images. if the concept is a search string, dbCinema downloads images from the net somehow related to the concept (via a Google and Yahoo image search) and uses those images as 'paint' sort of like a music synthesizer uses samples of other music in the creation of new work. the samples can be as big or small as you like, and many other properties are also configurable. a musican typically plays several 'notes' or samples per second; dbCinema typically renders several 'strokes' per second. a music synthesizer can use samples from many instruments at once; dbCinema lets you use many images at once in a compositional activity that produces a*

painterly movie and screenshots of the movie.

The images are 1280x1024 screenshots from movies generated by a newer version of dbCinema than is currently online. Most of them were produced by typing in the title of the series (such as "Kandinsky"). dbCinema then downloads images from the net somehow related to what was typed in and generates a painterly movie from those pictures. The graphics are screenshots from the resulting movies. The series in http://vispo.com/dbcinema/kandinsky/slidvid.htm are chronological from oldest to newest; it shows how the idea has developed.

one can move rather fluidly between representation and abstraction. the images in http://vispo.com/dbcinema/saint are abstract but are mainly made of pornography. that isn't obvious; it's quite abstract. whereas the images in, say, http://vispo.com/dbcinema/notredame are far more represenational. you can almost tell what the underlying images were. whether dbCinema produces abstract or representational work is a matter of degree and how the
brushes are chosen and configured.

dbCinema produces moving pictures in real-time. you create and configure 'brushes' and then the brushes get at it. you can also adjust the brushes while they're 'painting'. each frame of the 'movie', each brush renders one 'stroke'.

dbCinema is not instant art. there is a generative element to it, but it requires creativity from the user in how they select the concepts of the brushes, select among the resulting downloaded images, and configure the brushes. you can see there are quite a few parameters to consider in the screenshot of the interface. it's somewhere on a continuum between photoshop, say, and instant art programs. photoshop doesn't really produce anything for you. it gives you lots of tools to produce stuff yourself. dbCinema produces stuff for you, but if it's going to produce anything interesting, yer the man.

i just finished a dbCinema feature where one may do screen recording every x
ms. into a sequence of bitmaps. that is basically why i developed the javascript engine in slidvid.htm to show animation. in the future, i'll be showing such recordings, ie, sequences that are meant to be seen as animated, not stills.

i've written something preliminary about dbCinema at http://vispo.com/dbcinema/kandinsky3/intro

part of the original motivation for dbCinema was to try to do something interesting with google+yahoo++ image search. it's fascinating that we may now type in a concept and, bingo, one has a thousand images directly and

> *indirectly relevant to the concept.*
>
> *but one does not have to use google+yahoo image search in dbCinema; the concept of a brush can, instead, be a local folder of images (you can use your own images). or one may let brushes simply paint with color rather than*
> *with image. that's the case with http://vispo.com/dbcinema/color1 and http://vispo.com/dbcinema/color2 .*
>
> *the idea is to combine strong abstract generative art with a strong representational dimension. when generative visual computer art is strong, typically its strength is its strong abstract appeal. it's easier to get a computer to do interesting things with abstract shapes and color sets than it is to get it to do interesting things with representations of things in the world. that requires intelligence, for the most part. but dbCinema's image search capabilities provide it with an interesting representational dimension. and the program itself is very interactive, configurable, demanding of human creativity, human intelligence, human direction.*
>
> *it is a written thing. erm hand written.*
>
> *ja*
> *http://vispo.com*

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135. **Troy Camplin**

Re: Bob Perelman's Joke

Fri 6 Jun 2008

I think you're half right. You should do all those things. But I also think that you could not possibly understand the sonnet form, no matter how much you studied it, unless you learned how to write at least a passable sonnet.. The same with various other forms. The same with rhythm, rhyme, and patterns. If I could recommend the perfect set of studies for a poet, I would recommend studying the artform's history, learning how to write in each of the forms, prosody, morphology, grammar, semantics/semiotics, rhetoric, music, etymology, linguistics, cognitive science, poetics, and theory.

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Thursday, June 5, 2008 5:11:57 PM
Subject: Re: Bob Perelman's Joke

A person working in an artform should always learn about the artform's history, and that includes studying received forms. And a person working in an artform should always study the building blocks of that artform, in poetry's case, that means studying prosody, morphology, grammar, and semantics/semiotics.

however, I don't think that one best learns prosody, morphology, grammar, and semantics/semiotics through writing poetry in received forms. In fact, there are a number of bad ideas about prosody built in to a number of received forms, the sonnet not being the least of offenders in this case, that i think are detrimental to a thorough understanding. Much better I think to study those things from the scientific linguists point of view and find their application in poetry through work of poets like Jackson Mac Low, Gertrude Stein, TS Eliot, Ted Berrigan, and Ezra Pound. At least, that's what I did, and I think I'm very good and don't sound like other poets of my generation at all. Nor do I think that Jessica Smith, for example, is at all similar to Joseph Massey, or for that matter that Mark Leidner is anything like either of them, and I don't think any of those three write anything like me, and none of us are anything like Anis Mojgani or Rachel McKibbens, or Elizabeth Switaj or Marty McConnell or Geoff Gatza. And that's just a list of poets more or less my age that I've had personal interactions with, all of whom are excellent poets. So who exactly are all these younger poets who all write alike?

On Jun 4, 2008, at 7:51 PM, Troy Camplin wrote:

> *There is no evidence between the covers that a new formalist is involved at all. It's always the same old boring junk, and rarely do you see any consciousness of form from any of the poets.*
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> *Just because Perelman's own poetry mostly sounds alike (at least, these three from Primer all sound alike, anyway: http://epc.buffalo.edu/authors/perelman/primer.html) and just because the very young poets he is complaining about all sound like him, it doesn't mean that Perelman wasn't right when he said what he said. I'm concerned more with the truth of what is said (or written) than I am concerned with who the messenger is.*
>
> *I'm not necessarily recommending the new formalism (though, if there's truth in advertising here, I did reform my own poetic under the tutelage of Frederick Turner), but rather that poets should learn to write poetry the way*

*artists
learn to do art.. Artists have to take drawing classes, where they learn how
figurative drawing. They learn such things as point perspective, how to create
well-drawn, recognizable objects, etc. They also learn proper painting
techniques. Once they have demonstrated that they can do that, they are free to
do more experimental work. To bring things closer to poetry, Don Barthelme once
said that you have to first learn how to write perfectly grammatical sentences,
and do so for a long time, before you can write bad sentences. Show that you
know what you're doing, so that we know that the so-called bad sentence is
actually a choice. The same is true of poetry. There's not a poet worth his
salt who is incapable of writing a sonnet, even if he doesn't typically do so.
You have to show that you understand poetry and can write poetry well in the
traditional forms before anyone can (or should) really take you seriously when
you go off to do something else more experimental. I too got hung up on doing
experimental writing before I mastered the basics in my short fiction. Once I
learned that I had to master the basics, I did -- and the experiments began to
work.

Of
course, if you rewrite your poem in another form, you will have a new poem.
That’s the point. A good writer revises his or her work, and we have to
remember that revision is re-vision, to see again. Trying an idea, theme,
motif, or plot out in different forms allows us to see the idea, theme, motif,
or plot anew. It can force you to make choices that wouldn’t occur to you. Of
course, there are just as many bad formalists out there as free verse poets,
but it’s much easier to be a bad free verse poet.

And*

*I'm not down on free verse poetry per se. I was a free verse poet for years
before I began working in form, typical of contemporary poets. I have free
verse poems published. But form opens up many possibilities I could not have
imagined writing in free verse. Let me give an example.. Here are two poems
with the same topic, but different forms, and therefore different meanings.
Look them over more and consider the way the differences in forms created
differences in meaning. Think about how important good writing is to meaning,
and consideration of the importance of form should be if you want to be a good
writer.*

Antichaos (Sapphic Verse)

*The beautiful chaos of river flowing
As time you step out of, into, the living
Unchanging emergence of antichaos
Breaking on mud banks --*

*Is this the world, bright in the light of sunshine
That brings a remarkable living chaos
And deadly order to the continental
Flow as an earthquake?*

*The winds are drying and are bringing moisture
To lands the sun parched, and the atmosphere is
Unchanged and changed, bringing a breeze, a gentle
Breath, and then lightning.*

*The white hurricane on the seas are ordered,
An ocean, atmosphere together, swirling
In chaotic flows on the seas and landing
Hard on the dry land.*

*And living things, rivers of earth and sea crawl
Across the land, swim in the seas a chaos
That swirls into timeful emergent rivers
Crawling on mud banks.*

Antichaos (Alcaics)

Flow river, chaos breaks on the banks, and you,
Time, living order, changing in change itself,
Break chaos up to order merging
Flows of the water with earthly order.

Bright sunshine killing, loving tenderness
Light brings to lands that flow on the liquid flow –
Hot magma moving lands now crashing –
Earthquakes are turning the land to chaos.

Dry winds are parching lands into deserts where
Cacti won't live. Moisture comes on the winds and there
Rains change the land from death to living
Breath and the lightning will light the dark sky.

White hurricane of sea and air are in
Time flows of swirling chaos and ordering
Matrices breaking land with winds which
Bring to the land and to us the ocean.

Life burst from rivers – earth and the sea are now
One river swirling time. The smooth chaos will
Bring order, life emergent, water
Solid with crystals that make them crawl forth.

Troy Camplin

↑ Index

136. **steve d. dalachinsky**
Re: What is a failed poet?
Fri 6 Jun 2008

failure mirrors infinite windows

On Thu, 5 Jun 2008 12:24:18 -0400 "steve d. dalachinsky"
<[redacted]> writes:
> but " there's no success like failure and failure's no success at
> all"
> as b d put it
>
>

>
> On Wed, 4 Jun 2008 11:27:18 +1000 Alison Croggon
> <[redacted]>
> writes:
> > What's so wrong with failure? As the saying goes, success teaches
>
> > you
> > nothing.
> >
> > "Ever tried. Ever failed. No matter. Try Again. Fail again. Fail
> > better. "
> > Samuel Beckett.
> >
> > "Success, failure: both are secondary." Giacometti.
> >
> > Cheers
> >
> > Alison
> >
> > --
> > Editor, Masthead: http://www.masthead.net.au
> > Blog: http://theatrenotes.blogspot.com
> > Home page: http://www.alisoncroggon.com
> >
> >
>
>

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137. **Jim Andrews**

FW: {Digital Poetry} Electronic Literature Collection, Vol. 2 — Call for Work

Fri 6 Jun 2008

Thought I'd forward this to the Poetics list:

*****

Hi, Here's a big call: Please, pass this along!

Electronic Literature Collection, Vol. 2 — Call for Work

The Electronic Literature Organization seeks submissions for the Electronic Literature Collection, volume 2. We invite the submission of literary works that take advantage of the capabilities and contexts provided by the computer.

Works will be accepted from June 1 to September 30, 2008. Up to three works per author will be considered; previously published works will be considered.

The Electronic Literature Collection is a biannual publication of current and older electronic literature in a form suitable for individual, public library, and classroom use. Volume 1, presently available both online (http://collection.eliterature.org) and as a packaged, cross-platform CD-ROM, has been used in dozens of courses at universities in the United States and internationally, and has been widely reviewed in the United States and Europe. It is also available as a CD-ROM insert with N. Katherine Hayles' full-length study, Electronic Literature: New Horizons for the Literary (University of Notre Dame Press, 2008).

Volume 2, comprising approximately 50 works, will likewise be available online, and as a cross-platform DVD in a case appropriate for library processing, marking, and distribution. The contents of the Collection are offered under a Creative Commons license so that libraries and educational institutions will be allowed to duplicate and install works and individuals will be free to share the disc with others.

The editorial collective for the second volume of the Electronic Literature Collection, to be published in 2009, is Laura Borràs Castanyer, Talan Memmott, Rita Raley and Brian Kim Stefans. This collective will review the submitted work and select pieces for the Collection.

Literary quality will be the chief criterion for selection of works. Other aspects considered will include innovative use of electronic techniques, quality and navigability of interface, and adequate representation of the diverse forms of electronic literature in the collection as a whole. For volume 2, we are considering works of electronic literature in video.

Works submitted should function on both Macintosh OS X (10.5) and Windows Vista. Works should function without requiring users to purchase or install additional software. Submissions may require software that is typically pre-installed on contemporary computers, such as a web browser, and are allowed to use the current versions of the most common plugins.

To have a work considered, all the authors of the work must agree that if their work is published in the Collection, they will license it under a Creative Commons Attribution-NonCommercial-NoDerivs 3.0 License, which will permit others to copy and freely redistribute the work, provided the work is attributed to its authors, that it is redistributed non-commercially, and that it is not used in the creation of derivative works. No other limitation is made regarding the author's use of any work submitted or accepted.

To submit a work, prepare a plain text file with the following information:

* The title of the work.
* The names and email addresses of all authors and contributors of the work.
* The URL where you are going to make your .zip file available for us to download. The editorial collective will not publish the address of this file.
* A short description of the work — less than 200 words in length.
* Any instructions required to operate the work.
* The date the work was first distributed or published, or "unpublished" if it has not yet been made available to the public.

Prepare a .zip archive including the work in its entirety. Include the text file at the top level of this archive, and name it "submisson.txt".

Upload the .zip file to a web server so that it is available at the specified location. Place all of the text in the "submisson.txt" file in the body of an email and send it to [redacted] with the name of the piece being submitted included in the subject line.

The Electronic Literature Collection is supported by institutional partners including: Brown University, Literary Arts Program; Center for Program in Contemporary Writing at the University of Pennsylvania; Duke University, Program in Literature; Hermeneia at the Open University of Catalonia; Maryland Institute for Technology in the Humanities; Massachusetts Institute of Technology, Program in Writing and Humanistic Studies; nt2; Pomona College, Media Studies Program; UCSB, Department of English; University of Bergen, Department of Literary, Linguistic, and Aesthetic Studies, Program in Digital Culture; University of Dundee, School of Humanities.

Institutional sponsorship opportunities are still available. If your organization or academic department is interested in more information, please contact helen DeVinney, Managing Director of the ELO, at [redacted].

Mark Marino,
ELO. Director of Communication
--
Writing Program
University of Southern California
http://WriterResponseTheory.org
http://CriticalCodeStudies.com

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138. **cris cheek**
Re: Bob Perelman's Joke
Fri 6 Jun 2008

---

really Jason??

one word . . . . "punk"

On Jun 5, 2008, at 6:11 PM, Jason Quackenbush wrote:

> *A person working in an artform should always learn about the artform's history, and that includes studying received forms. And a person working in an artform should always study the building blocks of that artform, in poetry's case, that means studying prosody, morphology, grammar, and semantics/semiotics.*
>
> *however, I don't think that one best learns prosody, morphology, grammar, and semantics/semiotics through writing poetry in received forms. In fact, there are a number of bad ideas about prosody built in to a number of received forms, the sonnet not being the least of offenders in this case, that i think are detrimental to a thorough understanding. Much better I think to study those things from the scientific linguists point of view and find their application in poetry through work of poets like Jackson Mac Low, Gertrude Stein, TS Eliot, Ted Berrigan, and Ezra Pound. At least, that's what I did, and I think I'm very good and don't sound like other poets of my generation at all. Nor do I think that Jessica Smith, for example, is at all similar to Joseph Massey, or for that matter that Mark Leidner is anything like either of them, and I don't think any of those three write anything like me, and none of us are anything like Anis Mojgani or Rachel McKibbens, or Elizabeth Switaj or Marty McConnell or Geoff Gatza. And that's just a list of poets more or less my age that I've had personal interactions with, all of whom are excellent poets. So who exactly are all these younger poets who all write alike?*
>
> *On Jun 4, 2008, at 7:51 PM, Troy Camplin wrote:*
>
> *There is no evidence between the covers that a new formalist is involved at all. It's always the same old boring junk, and rarely do you see any consciousness of form from any of the poets.*
>
> *Just*
> *because Perelman's own poetry mostly sounds alike (at least, these three from*
> *Primer all sound alike, anyway: http://epc.buffalo.edu/authors/perelman/primer.html)*
> *and just because the very young poets he is complaining about all*

sound like him, it doesn't mean that Perelman wasn't right when he said what he said. I'm concerned more with the truth of what is said (or written) than I am concerned with who the messenger is.

I'm not necessarily recommending the new formalism (though, if there's truth in advertising here, I did reform my own poetic under the tutelage of Frederick Turner), but rather that poets should learn to write poetry the way artists learn to do art.. Artists have to take drawing classes, where they learn how figurative drawing. They learn such things as point perspective, how to create well-drawn, recognizable objects, etc. They also learn proper painting techniques. Once they have demonstrated that they can do that, they are free to do more experimental work. To bring things closer to poetry, Don Barthelme once said that you have to first learn how to write perfectly grammatical sentences, and do so for a long time, before you can write bad sentences. Show that you know what you're doing, so that we know that the so-called bad sentence is actually a choice. The same is true of poetry. There's not a poet worth his salt who is incapable of writing a sonnet, even if he doesn't typically do so. You have to show that you understand poetry and can write poetry well in the traditional forms before anyone can (or should) really take you seriously when you go off to do something else more experimental. I too got hung up on doing experimental writing before I mastered the basics in my short fiction. Once I learned that I had to master the basics, I did -- and the experiments began to work.

Of course, if you rewrite your poem in another form, you will have a

new poem.
That's the point. A good writer revises his or her work, and we have to
remember that revision is re-vision, to see again. Trying an idea, theme,
motif, or plot out in different forms allows us to see the idea, theme, motif,
or plot anew. It can force you to make choices that wouldn't occur to you. Of
course, there are just as many bad formalists out there as free verse poets,
but it's much easier to be a bad free verse poet.

And
I'm not down on free verse poetry per se. I was a free verse poet for years
before I began working in form, typical of contemporary poets. I have free
verse poems published. But form opens up many possibilities I could not have
imagined writing in free verse. Let me give an example.. Here are two poems
with the same topic, but different forms, and therefore different meanings.
Look them over more and consider the way the differences in forms created
differences in meaning. Think about how important good writing is to meaning,
and consideration of the importance of form should be if you want to be a good
writer.

Antichaos (Sapphic Verse)

The beautiful chaos of river flowing
As time you step out of, into, the living
Unchanging emergence of antichaos
Breaking on mud banks --

Is this the world, bright in the light of sunshine
That brings a remarkable living chaos
And deadly order to the continental
Flow as an earthquake?

The winds are drying and are bringing moisture
To lands the sun parched, and the atmosphere is
Unchanged and changed, bringing a breeze, a gentle
Breath, and then lightning.

The white hurricane on the seas are ordered,
An ocean, atmosphere together, swirling
In chaotic flows on the seas and landing
Hard on the dry land.

And living things, rivers of earth and sea crawl
Across the land, swim in the seas a chaos
That swirls into timeful emergent rivers
Crawling on mud banks.

Antichaos (Alcaics)

Flow river, chaos breaks on the banks, and you,
Time, living order, changing in change itself,
Break chaos up to order merging
Flows of the water with earthly order.

Bright sunshine killing, loving tenderness
Light brings to lands that flow on the liquid flow –
Hot magma moving lands now crashing –
Earthquakes are turning the land to chaos.

Dry winds are parching lands into deserts where
Cacti won't live. Moisture comes on the winds and there
Rains change the land from death to living
Breath and the lightning will light the dark sky.

White hurricane of sea and air are in
Time flows of swirling chaos and ordering
Matrices breaking land with winds which
Bring to the land and to us the ocean.

Life burst from rivers – earth and the sea are now
One river swirling time. The smooth chaos will
Bring order, life emergent, water
Solid with crystals that make them crawl forth.

Troy Camplin

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139. **steve russell**
Re: What is a failed poet?
Fri 6 Jun 2008

Fear/Trembling. It's a great question. Puts things in perspective. Also, how does one define a major poet? Or minor poet? An important minor poet as opposed to a major poet. C Bernstein, for example: he strikes me as an important minor poet. Why not major?

Isn't every poet to some degree a failure? & what about a gifted middle brow poet such a Billy Collins?Too many poets play it safe. I consider them failures. I bore quickly with poets who don't challenge their talent.

----- Original Message----
m: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Wednesday, June 4, 2008 5:24:40 PM
Subject: Re: What is a failed poet?

In my essay, "Is Poetry a Job, Is a Poem a Product, I argue an anti-productive ethos, failure, is at the heart of the American poem.

Ciao,

Murat

On Wed, Jun 4, 2008 at 10:57 AM, Maria Damon <[redacted]> wrote:

> *failure is v interesting, whatever it is. in the 60s and 70s we wanted the "right to fail" in our educations. that was an instance of economic expansion, i.e. we could "afford to fail," or experiment.*
>
> *Alison Croggon wrote:*
>
> *What's so wrong with failure? As the saying goes, success teaches you nothing.*
>
> *"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better. " Samuel Beckett.*
>
> *"Success, failure: both are secondary." Giacometti.*
>
> *Cheers*
>
> *Alison*

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140. R Levitsky
Bernstein - Szymaszek at Center for Book Arts
Fri 6 Jun 2008

Today! June 6 at 6:30 (EARLY)

Stacy Szymaszek and Charles Bernstein AT THE CENTER FOR BOOK ARTS--28 West 27th Street, 3rd Floor Center Broadsides Reading Series, curated by Rachel Levitsky First forty entrants will receive one free letterpress printed broadside created by artists at the Center in honor of the poets' reading. Suggested dontation $10/ $5 CBA members ***FREE BROADSIDES of work by Charles Bernstein and Stacy Szymaszek!!!

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141. CA Conrad
Re: Bob Perelman's "JOKE"
Fri 6 Jun 2008

The fact is Bob Perelman is wrong.

When Jessica Smith asked me to help gather poets for an anthology she wanted to put together of younger poets it was one of those times where I got to SEE a list, a running list of names which brought poems and faces to mind, and it was TERRIFIC being able to hear/see/do that!

There really is NOT another time in history's past I would trade with this one, for poetry's sake.

But I keep getting e-mails from people watching the video because, as one person wrote the other day, "I had to see it for myself because I couldn't imagine Bob saying such a thing. But he sure did!"

It was a cranky Bob Perelman moment maybe, but wrong nontheless, VERY WRONG!

AND I BELIEVE WE WILL CONTINUE TO PROVE HIM WRONG!

CAConrad
http://PhillySound.blogspot.com

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142. **J.P. Craig**
Re: Bob Perelman's "JOKE"
Fri 6 Jun 2008

Marcus, There's no reason to have to put your money where your mouth is. There are plenty of free hosting services. Hop on over to blogger or another of them, and have at it. Or are you also guilty of "cant"? JP

On Jun 5, 2008, at 10:37 PM, Marcus Bales wrote:

> *On 5 Jun 2008 at 18:24, Ryan Daley wrote:*
> *No, it doesn't. And the Supreme Court has ruled on this:*
> *http://business.timesonline.co.uk/tol/business/law/article1579277 ...*
> *... As long as the genre/context is changed, it's really not*
> *plagiarism.*
>
> *But that's nothing like Ms Switaj's claim, which is way more*
> *straightforward than that.*
> *She says the ACT OF SELECTION is all that's needed, and no change*
> *in genre or*
> *context is necessary.*
>
> *This ruling is irrelevant to Ms Switaj's claim, which is a litcrit*
> *claim, not a legal one. The*
> *litcrit claim is obviously ludicrous on the face of it, since no*
> *one is really going to claim*
> *in the real world what Ms Switaj pretends to claim when she says*
>
> *"By selecting texts through acts of plagiarism, you fundamentally*
> *alter them."*
>
> *Ms Switaj's claim here is that the very act of selection is the*
> *means that alters the*
> *poems so fundamentally that Ms Switaj's poems would actually be*
> *someone else's if*
> *someone else put his or her name on them. Her position seems to be*
> *that there can*
> *be no such thing as plagiarism, because the very act of selection*
> *from among all other*
> *possible poems to copy is an act of creation as original as writing*
> *the poems in the first*
> *place. Ms Switaj leaves no room for legal quibbles: she says that*
> *the act of putting*
> *someone else's name on her poems would "fundamentally alter" them.*
> *So on litcrit*
> *grounds, and on moral grounds, Ms Switaj leaves herself no room to*
> *sue.*
>
> *I've always wished to test the "No shoes No shirt No service" sign*

> *by entering the*
> *premises clad in only shoes and a shirt, but I've never had the*
> *nerve or the bail money.*
> *Ms Switaj's declaration creates a similar desire, to simply take*
> *her poems, create*
> *"MarcusBalesPoems.com", and post them as "by Marcus Bales" -- but*
> *though I have*
> *the nerve in this case, I still don't have the money. So another*
> *postmodernist piece of*
> *cant will stagger on, ugly, useless, and dumb.*
>
> *Marcus*

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143. amy king

[POL] Urgent -- Think of Civil Rights [Same-sex marriage]

Fri 6 Jun 2008

Governor Patterson opened a phone line to determine how much support there is for his directive to recognize all legal same-sex marriages from other states and countries.

I just called and it’s really easy and it took under 5 seconds.

You call [redacted] and say you support the governor's directive.

The lady who answers the phone is really nice. She'll ask you for your zip code and wish you a good day.

Please take five seconds to voice your support!

[redacted] -- "I support the Governor's directive to support same-sex marriage!"

Amy

~~~

http://amyking.wordpress.com/2008/05/16/if-you-dont-support-gay-marriage-dont-get-one/

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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~~~

144. Steve Tills
re "Joke" and "Failed Poets"
Fri 6 Jun 2008

Oh my god, this is so sad...

"Satisfied that they had completed in full their experiment, the scientists,
after entering this last non-distance traveled as the final measurement in
the log book--

wrote out their conclusion based on all the evidence they had gathered:

"Frogs with no legs can't hear"

This Froggie story, David, Great story! Reminds me of time my family and I were at my parents' friends' house in Fairport (then, to my mind, "the suburbs," versus "small town" that I was used to). Anyway, I was about 8-9-10-11-12, and fairly sensitive about certain things. I was playing with the children my own age there. We went across the street, and the kids across the street had a poor little toad, or frog, in the driveway. They took their bikes and started driving their bikes over the poor little toad. Of course, they "smushed" it and killed it and splattered it insides out, and it was brutal and painful.

Naturally, I felt so terrible for the poor little toad. The spectacle horrified me, and I hated those kids.

"Naturally?" What IS "natural" here? My budding compassion or their heinous cruelty? I suppose both, but the real ANSWER, then, is that it's either my values or theirs, and Fuck asking whether one is "natural" or not.

Blah blah blah... I hate the scientists of your story, too, as you do, of course, too. And the same with "some" EXPERIMENTAL poetries, and at moments briefly, their poet producers, including myself, at times - whose "experiments" aim at only one thing, the "success" that, as Nick Piombino's Otto Rank explains, is illusory, or, Unconsciously, a dead end.

And to what END? Loss of Hearing? And Then What, as that would be almost an end of Life and/or interest in Creating, anyhow, right? Blah blah blah, I'm starting to ramble (as usual, Ha!)

One other thing, though: One time my therapist/analyst observed (this was about 12-15 years ago) that my "Creativity" was in my Golfing. I.e., she saw my Golfing (and my obvious obsession with it) as the source or "playing" field of my "creativity." Hmmmm, this observation of hers has always made me lament that "I'll never get better," that no matter how hard I "work on my game," I'll

always keep Failing on the links and getting "disappointed." Which may be True... Shoot! Damn!

Oh, another thing - Michael Murphy, the founder of the Esalen Institute out at Big Sur, California, had one of the "characters" (I think Shivas Irons, the wise one) in his book _Golf in the Kingdom_ remark that we never "improve" or that we can never really "improve," and/or that that quest is misguided or nonproductive. The point (or at least one of the points) of that notion, I think, is that (1)we're already "perfect" just the way we are, or the notion of "perfecting" ourselves is silly; (2)it isn't "improvement" that our psyches really seek, or there is no such thing as "improvement," or what we Really, Really seek is optimal immersion in the moment, and Out Of Our Egos, and into what we ARE (or the greater Depths of WHAT WE ARE, CAN BE, ummm, d-o-i-n-g, er, is that BEING, Not doing; (3)we should "let go" of the notion that we need or require "improvement," or that focusing on that notion splits us up between Person imagining concept of Improvement and Person having demands to improve thrust upon himself/herself.

Ditto, "success" and "failure" as poet, or in Writing, etc. Isn't the act, or engagement in, Writing the REAL thing, the thing that one really wants? Okay, yeah, some other sorts of things, too, what would "success" OR "failure" be for this person and what would they be for that person? And to what degree does honest concern about one's (presumedly very personal) sense of "success" OR "failure" aid one in engaging one's own truest and most "rewarding" actualization of writing potential? Blah blah blah, I'm really all over the place now and starting to get bored with these ramblings...

Steve :-)

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145. Martha Deed

Re: [POL] Urgent -- Think of Civil Rights [Same-sex marriage]

Fri 6 Jun 2008

My experience also, Amy. Thanks for posting this.
Martha Deed

amy king wrote:
> Governor Patterson opened a phone line to determine how much support there is for his directive to recognize all legal same-sex marriages from other states and countries.
>
> I just called and it’s really easy and it took under 5 seconds.
>
> You call [redacted] and say you support the governor's directive.

>
> The lady who answers the phone is really nice. She'll ask you for your zip code and wish you a good day.
>
> Please take five seconds to voice your support!
>
> [redacted] -- "I support the Governor's directive to support same-sex marriage!"
>
> Amy
>
> ~~~
>
>
> http://amyking.wordpress.com/2008/05/16/if-you-dont-support-gay-marriage-dont-get-one/
>
>
>
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> _____
>
> Recent
> http://www.tarpaulinsky.com/Reviews/kiss-me.html
> http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html
>
> Alias
> http://www.amyking.org
>
>
>

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146. **Patrick Dillon**
Re: Bob Perelman's "JOKE"
Fri 6 Jun 2008

If you were to reframe Elizabeth Switaj's poems you would be putting your own spin on them. They would have a different significance and ask different questions. Your original question "Would her poems be mine?" implies this new

significance. I'm not familiar with Elizabeth Switaj's poems, but--either in a new light or to a new degree--you would be raising questions about what it means for a poem "to be yours." I think you (or one) should get credit for raising such questions.

We should maintain a distinction between plagiarism and appropriation. If you did have enough money to appropriate/plagiarize Switaj's work you would have to decide whether to leave the "by Elizabeth Switaj" line on the poems. Whether you left her name on the poems would determine the distinction between plagiarism and appropriation, and moreover it would be one of the many choices you would have to make while you did your work. Selection, as Switaj says is one of these choices, and is no different than the choices any artist goes through when creating a work of art.

No one here, yet, has claimed that this would be an interesting experiment. Similar projects have been done before... Charles Bernstein's Kenneth Goldsmith's Weather and Sherrie Levine's After Edward Weston. To me, it seems silly to maintain that appropriating or plagiarizing a work of art does not change it. If the new appropriation is interesting or enlightening the new artist should get credit.

In your case of appropriating Elizabeth Switaj, I think the motivation behind the selection is pretty clear. But say you were to appropriate her work of art to prove that appropriation does not indeed make her work yours. Would this example of appropriation that disproves appropriation not have a new significance? Would it not seem to be contradicting itself?

On Thu, 5 Jun 2008 22:37:49 -0400, "Marcus Bales"
<[redacted]> said:
> On 5 Jun 2008 at 18:24, Ryan Daley wrote:
> > No, it doesn't. And the Supreme Court has ruled on this:
> > http://business.timesonline.co.uk/tol/business/law/article1579277 ...
> > ... As long as the genre/context is changed, it's really not plagiarism.
>
> But that's nothing like Ms Switaj's claim, which is way more
> straightforward than that.
> She says the ACT OF SELECTION is all that's needed, and no change in
> genre or
> context is necessary.
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> This ruling is irrelevant to Ms Switaj's claim, which is a litcrit claim,
> not a legal one. The
> litcrit claim is obviously ludicrous on the face of it, since no one is
> really going to claim

> in the real world what Ms Switaj pretends to claim when she says
>
> "By selecting texts through acts of plagiarism, you fundamentally alter
> them."
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> Ms Switaj's claim here is that the very act of selection is the means
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> poems so fundamentally that Ms Switaj's poems would actually be someone
> else's if
> someone else put his or her name on them. Her position seems to be that
> there can
> be no such thing as plagiarism, because the very act of selection from
> among all other
> possible poems to copy is an act of creation as original as writing the
> poems in the first
> place. Ms Switaj leaves no room for legal quibbles: she says that the act
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> someone else's name on her poems would "fundamentally alter" them. So on
> litcrit
> grounds, and on moral grounds, Ms Switaj leaves herself no room to sue.
>
> I've always wished to test the "No shoes No shirt No service" sign by
> entering the
> premises clad in only shoes and a shirt, but I've never had the nerve or
> the bail money.
> Ms Switaj's declaration creates a similar desire, to simply take her
> poems, create
> "MarcusBalesPoems.com", and post them as "by Marcus Bales" -- but though
> I have
> the nerve in this case, I still don't have the money. So another
> postmodernist piece of
> cant will stagger on, ugly, useless, and dumb.
>
> Marcus
--
Patrick Dillon
[redacted]

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147. Elizabeth Switaj
Re: Bob Perelman's "JOKE"
Fri 6 Jun 2008

Of course, my "claim" was only in response to one particular poet's use of plagiarism and selection, but it's convenient to ignore that so that you can argue against a broader case, isn't it Marcus? Honestly, I wouldn't bother arguing with you, since I know from experience that your only interest is in believing yourself to be the victor against the evils of postmodernism or whatever your chosen target might be, but I don't appreciate having words put in my mouth.

As for where the line is between merely renaming the author and a selection that fundamentally alters, which I suspect you will demand next (forgive me if I am incorrect: unlike some, I do not intend to argue against strawmen), I'm afraid that I can't tell you precisely. It is, by its very nature, an issue where the line will be fuzzy and subjective, though I do tend to give the benefit of the doubt to the artist. Giving such doubt is, to my mind, useful and beautiful. If it is mute, I do not mind, since quiet has its place (and I am not fond of ableist language).

Elizabeth Kate Switaj
elizabethkateswitaj.net

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148. Christophe Casamassima
Re: Bob Perelman's Joke
Fri 6 Jun 2008

I never learned nothing regarding this poetry stuff. I just put my pen to the sheet of paper and let the voices do the talking.

> *----- Original Message -----*
> *From: "Troy Camplin" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Bob Perelman's Joke*
> *Date: Thu, 5 Jun 2008 21:18:34 -0700*
>
> *I think you're half right. You should do all those things. But I also think that you could not possibly understand the sonnet form, no matter how much you studied it, unless you learned how to write at least a passable sonnet.. The same with various other forms. The same with rhythm, rhyme, and patterns. If I could recommend the perfect set of studies for a poet, I would recommend studying the artform's history, learning how to write in each of the forms,*

prosody, morphology, grammar, semantics/semiotics, rhetoric, music, etymology, linguistics, cognitive science, poetics, and theory.

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Thursday, June 5, 2008 5:11:57 PM
Subject: Re: Bob Perelman's Joke

A person working in an artform should always learn about the artform's history, and that includes studying received forms. And a person working in an artform should always study the building blocks of that artform, in poetry's case, that means studying prosody, morphology, grammar, and semantics/semiotics.

however, I don't think that one best learns prosody, morphology, grammar, and semantics/semiotics through writing poetry in received forms. In fact, there are a number of bad ideas about prosody built in to a number of received forms, the sonnet not being the least of offenders in this case, that i think are detrimental to a thorough understanding. Much better I think to study those things from the scientific linguists point of view and find their application in poetry through work of poets like Jackson Mac Low, Gertrude Stein, TS Eliot, Ted Berrigan, and Ezra Pound. At least, that's what I did, and I think I'm very good and don't sound like other poets of my generation at all. Nor do I think that Jessica Smith, for example, is at all similar to Joseph Massey, or for that matter that Mark Leidner is anything like either of them, and I don't think any of those three write anything like me, and none of us are anything like Anis Mojgani or Rachel McKibbens, or Elizabeth Switaj or Marty McConnell or Geoff Gatza. And that's just a list of poets more or less my age that I've had personal interactions with, all of whom are excellent poets. So who exactly are all these younger poets who all write alike?

On Jun 4, 2008, at 7:51 PM, Troy Camplin wrote:

There is no evidence between the covers that a new formalist is involved at all. It's always the same old boring junk, and rarely do you see any consciousness of form from any of the poets.

Just because Perelman's own poetry mostly sounds alike (at least, these three from Primer all sound alike, anyway: http://epc.buffalo.edu/authors/perelman/primer.html)

and just because the very young poets he is complaining about all sound like him, it doesn't mean that Perelman wasn't right when he said what he said. I'm concerned more with the truth of what is said (or written) than I am concerned with who the messenger is.

I'm not necessarily recommending the new formalism (though, if there's truth in advertising here, I did reform my own poetic under the tutelage of Frederick Turner), but rather that poets should learn to write poetry the way artists learn to do art.. Artists have to take drawing classes, where they learn how figurative drawing. They learn such things as point perspective, how to create well-drawn, recognizable objects, etc. They also learn proper painting techniques. Once they have demonstrated that they can do that, they are free to do more experimental work. To bring things closer to poetry, Don Barthelme once said that you have to first learn how to write perfectly grammatical sentences, and do so for a long time, before you can write bad sentences. Show that you know what you're doing, so that we know that the so-called bad sentence is actually a choice. The same is true of poetry. There's not a poet worth his salt who is incapable of writing a sonnet, even if he doesn't typically do so. You have to show that you understand poetry and can write poetry well in the traditional forms before anyone can (or should) really take you seriously when you go off to do something else more experimental. I too got hung up on doing experimental writing before I mastered the basics in my short fiction. Once I learned that I had to master the basics, I did -- and the experiments began to work.

Of course, if you rewrite your poem in another form, you will have a new poem. That’s the point. A good writer revises his or her work, and we have to remember that revision is re-vision, to see again. Trying an idea, theme, motif, or plot out in different forms allows us to see the idea, theme, motif, or plot anew. It can force you to make choices that wouldn’t occur to you. Of course, there are just as many bad formalists out there as free verse poets, but it’s much easier to be a bad free verse poet.

And
I'm not down on free verse poetry per se. I was a free verse poet for years before I began working in form, typical of contemporary poets. I have free verse poems published. But form opens up many possibilities I could not have imagined writing in free verse. Let me give an example.. Here are two poems with the same topic, but different forms, and therefore different meanings. Look them over more and consider the way the differences in forms created differences in meaning. Think about how important good writing is to meaning,
and consideration of the importance of form should be if you want to be a good
writer.

Antichaos (Sapphic Verse)

The beautiful chaos of river flowing
As time you step out of, into, the living
Unchanging emergence of antichaos
Breaking on mud banks --

Is this the world, bright in the light of sunshine
That brings a remarkable living chaos
And deadly order to the continental
Flow as an earthquake?

The winds are drying and are bringing moisture
To lands the sun parched, and the atmosphere is
Unchanged and changed, bringing a breeze, a gentle
Breath, and then lightning.

The white hurricane on the seas are ordered,
An ocean, atmosphere together, swirling
In chaotic flows on the seas and landing
Hard on the dry land.

And living things, rivers of earth and sea crawl
Across the land, swim in the seas a chaos
That swirls into timeful emergent rivers
Crawling on mud banks.

Antichaos (Alcaics)

Flow river, chaos breaks on the banks, and you,
Time, living order, changing in change itself,
Break chaos up to order merging
Flows of the water with earthly order.

> *Bright sunshine killing, loving tenderness*
> *Light brings to lands that flow on the liquid flow –*
> *Hot magma moving lands now crashing –*
> *Earthquakes are turning the land to chaos.*
>
> *Dry winds are parching lands into deserts where*
> *Cacti won't live. Moisture comes on the winds and there*
> *Rains change the land from death to living*
> *Breath and the lightning will light the dark sky.*
>
> *White hurricane of sea and air are in*
> *Time flows of swirling chaos and ordering*
> *Matrices breaking land with winds which*
> *Bring to the land and to us the ocean.*
>
> *Life burst from rivers – earth and the sea are now*
> *One river swirling time. The smooth chaos will*
> *Bring order, life emergent, water*
> *Solid with crystals that make them crawl forth.*
>
> *Troy Camplin*

=
Pharmacy Tech Training
Become a Certified Pharmacy Tech! Day & Evening Classes. Accredited.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=8f46499e601201aa6a1bd80901887fa1

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149. Rob McLennan
subverting the lyric: essays by rob mclennan
Fri 6 Jun 2008

---

subverting the lyric: essays
rob mclennan
Toronto: ECW Press, 2008

My book of literary essays is finally out. Here's information from the publisher's catalogue:

One of the most prolific and engaged book reviewers in Canada over the past fifteen years, Ottawa writer rob mclennan has slowly been moving into longer forms, producing essays on the works of such diverse Canadian writers as George Bowering, Jon Paul Fiorentino, jwcurry, Margaret Christakos, and Barry McKinnon.

subverting the lyric: essays works through mclennans years of writing, thinking, and blogging through literature, as reader, writer, performer, editor, critic, reviewer, and just plain fan of the art. In these fifteen pieces, mclennan writes about travel, Canadian poets in general and some very specifically as well as his own investigations of the writers craft. Together, they remap our literary and linguistic landscape, the contours, rifts, subductions, tectonic plates of the medium in which we exist, inscribing a poetics of geography, process, and culture that is at once strikingly new and refreshingly communal. The breadth of mclennans take on Canadian poetry, alone, is remarkable: his ability to reconcile the concerns, successes, and failures of both the mainstream and the fringe of our literature urges and begins a critical overhaul thats been long overdue.

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1. Dubliners: Irish Utaniki
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3. What's Love Got to Do with It? Margaret Christakos' wipe.under.a.love and Excessive Love Prostheses
4. Train Journal: Vancouver Toronto
5. A Life Built Up in Poems: Intersections with Some of George Bowering's Lines
6. Yes, I Have Published a Lot of Stuff: A Dozen Reasons Why I Will Not Apologize: A Schizophrenic Text for a Talk I Will Probably Not Follow
7. Tads: An Appreciation
8. Sex at Thirty-One, Thirty-Eight, Forty-Five, Fifty-Two, et cetera
9. A Displacement in Reading: Meredith Quartermain's The Eye-Shift of Surface and Other Writing
10. Jon Paul Fiorentino's Transcona, Winnipeg, and the Poetics of Failure
11. The Trouble with Normal: Breathing Fire 2, Pissing Ice, and the State of Canadian Poetry
12. One Selected, Two Selected: Changing on the Fly: The Best Lyric Poems of George Bowering
13. Some Notes on Narrative and the Long Poem: A Sequence of Sequences
14. Barry McKinnon's North: Opening Up The Centre

15. Notes on a day book
16. no more capital capitals: notes on The Ottawa City Project

various of these pieces (much earlier drafts, in some cases) have appeared in Poetics.ca, Open Letter, Jacket magazine, RAMPIKE, The Globe & Mail, and on this blog, over the years.

ECW Press link;
http://www.ecwpress.com/books/subverting_lyric

American link;
http://www.amazon.com/subverting-lyric-essays-Rob-McLennan/dp/1550228013

you'll just have to come by the ottawa small press book fair & get one,
June 21st;
http://smallpressbookfair.blogspot.com/2008/04/ottawa-small-press-book-fair-spring.html

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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150. Troy Camplin
Re: Bob Perelman's "JOKE"
Fri 6 Jun 2008

Give me a list of contemporary poets to read that you don't think all sounds the same.

I wouldn't trade this time in history for any other, ether -- primarily because we have gone through Modernism and Postmodernism, having been informed and educated by them, are beginning to reject their worst elements, combining their best with the past, and beginning to move into far better poetry. At least, the best poets are doing that.

Troy

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Friday, June 6, 2008 9:21:45 AM
Subject: Re: Bob Perelman's "JOKE"

The fact is Bob Perelman is wrong.

When Jessica Smith asked me to help gather poets for an anthology she wanted to put together of younger poets it was one of those times where I got to SEE a list, a running list of names which brought poems and faces to mind, and it was TERRIFIC being able to hear/see/do that!

There really is NOT another time in history's past I would trade with this one, for poetry's sake.

But I keep getting e-mails from people watching the video because, as one person wrote the other day, "I had to see it for myself because I couldn't imagine Bob saying such a thing. But he sure did!"

It was a cranky Bob Perelman moment maybe, but wrong nontheless, VERY WRONG!

AND I BELIEVE WE WILL CONTINUE TO PROVE HIM WRONG!

CAConrad
http://PhillySound.blogspot.com

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151. **amy king**
Re: Bob Perelman's "JOKE" - Appropriation, duh
Fri 6 Jun 2008

Patrick Dillon Wrote

If you were to reframe Elizabeth Switaj

you would be putting

your own spin on and ask

different questions.

“Would her poems be mine?"

I'm not familiar with poems,

but-- you would be raising questions

for raising such questions.

We should maintain a distinction

If you did have enough money

you would have left her name

you would have choices, and choices

any artist goes through when creating

Kenneth Goldsmith and Sherrie Levine

and Edward Weston. To me, it seems silly

or enlightening

In your case

her work of art does not indeed

make her work yours.

Would this example not have significance?

Would it not seem to be?

Amy King

Patrick Dillon <[redacted]> wrote: If you were to reframe Elizabeth Switaj's poems you would be putting your own spin on them. They would have a different significance and ask different questions. Your original question "Would her poems be mine?" implies this new significance. I'm not familiar with Elizabeth Switaj's poems, but--either in a new light or to a new degree--you would be raising questions about what it means for a poem "to be yours." I think you (or one) should get credit for raising such questions.

We should maintain a distinction between plagiarism and appropriation. If you did have enough money to appropriate/plagiarize Switaj's work you would have to decide whether to leave the "by Elizabeth Switaj" line on the poems. Whether you left her name on the poems would determine the distinction between plagiarism and appropriation, and moreover it would be one of the many choices you would have to make while you did your work. Selection, as Switaj says is one of these choices, and is no different than the choices any artist goes through when creating a work of art.

No one here, yet, has claimed that this would be an interesting experiment. Similar projects have been done before... Charles Bernstein's Kenneth Goldsmith's Weather and Sherrie Levine's After Edward Weston. To me, it seems silly to maintain that appropriating or plagiarizing a work of art does not change it. If the new appropriation is interesting or enlightening the new artist should get credit.

In your case of appropriating Elizabeth Switaj, I think the motivation behind the selection is pretty clear. But say you were to appropriate her work of art to prove that appropriation does not indeed make her work yours. Would this example of appropriation that disproves appropriation not have a new significance? Would it not seem to be contradicting itself?

On Thu, 5 Jun 2008 22:37:49 -0400, "Marcus Bales"
 said:
> On 5 Jun 2008 at 18:24, Ryan Daley wrote:

> > No, it doesn't. And the Supreme Court has ruled on this:
> > http://business.timesonline.co.uk/tol/business/law/article1579277 ...
> > ... As long as the genre/context is changed, it's really not plagiarism.
>
> But that's nothing like Ms Switaj's claim, which is way more
> straightforward than that.
> She says the ACT OF SELECTION is all that's needed, and no change in
> genre or
> context is necessary.
>
> This ruling is irrelevant to Ms Switaj's claim, which is a litcrit claim,
> not a legal one. The
> litcrit claim is obviously ludicrous on the face of it, since no one is
> really going to claim
> in the real world what Ms Switaj pretends to claim when she says
>
> "By selecting texts through acts of plagiarism, you fundamentally alter
> them."
>
> Ms Switaj's claim here is that the very act of selection is the means
> that alters the
> poems so fundamentally that Ms Switaj's poems would actually be someone
> else's if
> someone else put his or her name on them. Her position seems to be that
> there can
> be no such thing as plagiarism, because the very act of selection from
> among all other
> possible poems to copy is an act of creation as original as writing the
> poems in the first
> place. Ms Switaj leaves no room for legal quibbles: she says that the act
> of putting
> someone else's name on her poems would "fundamentally alter" them. So on
> litcrit
> grounds, and on moral grounds, Ms Switaj leaves herself no room to sue.
>
> I've always wished to test the "No shoes No shirt No service" sign by
> entering the
> premises clad in only shoes and a shirt, but I've never had the nerve or
> the bail money.
> Ms Switaj's declaration creates a similar desire, to simply take her
> poems, create
> "MarcusBalesPoems.com", and post them as "by Marcus Bales" -- but though

> I have
> the nerve in this case, I still don't have the money. So another
> postmodernist piece of
> cant will stagger on, ugly, useless, and dumb.
>
> Marcus
--
Patrick Dillon
[redacted]

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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152. **Elizabeth Switaj**
Re: Bob Perelman's Joke
Fri 6 Jun 2008

Your voices are more cooperative than my voices, but why aren't you putting the voices' names on the paper instead? Don't you know that they might sue? (Or are they filthy postmodernists?)

On Fri, Jun 6, 2008 at 11:33 PM, Christophe Casamassima <
[redacted]> wrote:

> *I never learned nothing regarding this poetry stuff. I just put my pen to the sheet of paper and let the voices do the talking.*

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153. **amy king**
Re: Bob Perelman's "JOKE" - for Marcus and his Postmodernist itchings
Fri 6 Jun 2008

Using only the delete key and Elizabeth's text:

APPROPRIATION AGAIN or

HOW TO MARCUS AROUND

Of course, it's convenient to ignore

so that you can Marcus.

I wouldn't be the victor against

postmodernism or words

put in my mouth.

Renaming the author you will demand

(unlike some, I do not strawman),

I'm afraid that I can't tell you

its very nature, fuzzy, though I do

give to useful and beautiful.

If it is mute, I do not mind,

since quiet has its language.

Amy King

Elizabeth Switaj <[redacted]> wrote: Of course, my "claim" was only in response to one particular poet's use of plagiarism and selection, but it's convenient to ignore that so that you can argue against a broader case, isn't it Marcus? Honestly, I wouldn't bother arguing with you, since I know from experience that your only interest is in believing yourself to be the victor against the evils of postmodernism or whatever your chosen target might be, but I don't appreciate having words put in my mouth.

As for where the line is between merely renaming the author and a selection that fundamentally alters, which I suspect you will demand next (forgive me if I am incorrect: unlike some, I do not intend to argue against strawmen), I'm afraid that I can't tell you precisely. It is, by its very nature, an issue where the line will be fuzzy and subjective, though I do tend to give the benefit of the doubt to the artist. Giving such doubt is, to my mind, useful and beautiful. If it is mute, I do not mind, since quiet has its place (and I am not fond of ableist language).

Elizabeth Kate Switaj
elizabethkateswitaj.net

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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154. David Chirot

Fluxus Scores & Instructions: The Transformative Years at Roskildepp-//-re:--Fluxus & Conceptualism/Conceptual Poetry--

Fri 6 Jun 2008

(from Umbrellasheetnews, thanks to Reed Altemus for fwding it)

A very exciting and interesting exhibition announcement:

Museum of Contemporary Art,Roskilde
<http://www.samtidskunst.dk/>
Dick Higgins, Danger Music Number Seventeen, May 1962, performed by the artist. Photographer unidentified. The Gilbert and Lila Silverman Fluxus

Collection, Detroit.

Fluxus Scores and Instructions
The Transformative Years
"Make a salad."
June 7 to September 21, 2008

Works from the Gilbert and Lila Silverman
Fluxus Collection, Detroit

Museum of Contemporary Art, Roskilde
Stændertorvet 3D
DK - 4000 Roskilde
Denmark
[redacted] <info%40samtidskunst.dk>
<mailto:[redacted]<info%40samtidskunst.dk>
>

http://www.samtidskunst.dk <http://www.samtidskunst.dk/>

for further information on the works and artists whose works are presented, see the ennouncement following my comments-

(which of course one is free to "surf past"--!)

In 1962, George Maciunas declared Fluxus: "anti art, concept art, automatism, Bruitism, brutalism, Dada/ism, concretism, Lettrism, nihilism, indeterminacy—

Theatre, happenings, prose, poetry, philosophy, plastic arts, music, cinema, dance." *

Many ideas and works here re Fluxus' Conceptual works, scores, performances-- as noted below, Fluxus --and soon after Mail Art via the influence of Maciunas and Latin American Visual Poets/Mail Artists like Clemente Padin and Edgardo Antonio Vigo--are 45 years ago involved with Conceptual Poetry--

Unlike the "concepts of the conceptual" recently presented at the Symposium on "Conceptual Poetry and its Others," the Fluxus, and Latin American and Russian (Prigov for example) "concepts" are directed towards Performance, action in time and space-- making of the scores and their performances a "mis-en-scene" of Baudelaire's definition of Modernism as the conjunction of the Eternal and the Ephemeral--which leads to what Maciunus calls Mail Art: The Eternal Network--made of Ephemera and Ephemeral actions-- inspired by Ray Johnson's response to the New York School as the New York Correspondence School-- Art that is in circulation via postal addresses rather than gallery and other Official art systems--

Many of the Conceptual Poetries which are being promoted at present in the US seem to be oriented not towards performance and the ephemeral/eternal conjunctions---but towards the production of "art/poetry objects"--

many aspects of Fluxus and Mail Art and the Conceptual Poetries related with them--are based on an exchange of communications not confined to words--and deliberately performed, "mailed" and exhibited without any exchange of Capital--no money involved--

the ephemeral and the "anti-art" anti- capitalist aspects of its circulations in an Eternal Network and/or via "actions, Happenings"--among the principles of these Conceptual Poetries -emphasizes the presence and performance of Time in the works--

this is Time, as Robert Smithson writes of the "time of the artist"--that refuses to have a value put on it as an "art/poetry object" does--

the production of "art/poetry objects" which can have a value assigned to them--is still involved with, perpetuates, the imprisonment of the time of the artist inside the object--

the object is "of value" rather than the Time of the artist--

the production by a Conceptual Poetry of objects, texts, data to be filed, sorted, copied as "masses of words"-- with claims to impersonality, boredom, "unoriginality,"--takes on the character of an aesthetization of the labor of others who are employed, as on an assembly line or as a "temp clerk" or "low

skilled office worker"-- in the production of the texts-objects of "Conceptual Poetry" which are of a "unique value" in the sense of being part of a "New Line" of Poetry items--

the "production time " of the artist is shifted to others--impersonal, unoriginal, bored-- allowing the artist/poet to function instead as a PR spokesperson and Consultant to Corporations in the creation of the work space as a "productive" Conceptual Poetry aestheticization of labor--

workers, now no longer workers, but tinged with the glory of being themselves aware of themselves as aestheticized components in, participants in, their unoriginal, boring, impersonal contributions to Conceptual Poetry--

are turned into spectators of the spectacle of their own impersonal, boring unoriginality, the producers of copies--of data masses for the filing clerks, the box packers, the shipping departments--

a scene not unlike those near the ending of the original film of Invasion of the Body Snatchers-- with the now impersonal, unoriginal former humans in their new replicated bodies functioning as drones for the loading and shipping of the pods which are the coffins of the Person and the womb to the Impersonal body-double which replaces, is substituted for, the now "unneeded, unwanted" Person--

the new Conceptual Poetry workers will become happier, more productive--less troublesome "members of the team"--and as everyone knows--"there is no 'I' in 'Team' "--

just as--

"There is nothing that bean bag chairs cannot do." this aestheticization of the corporate work place is put to use by Jenny Holzer, who provides gigantic Holzer-designed bean bag chairs for the the spectators inside the immense gallery-hall of the "Projections" exhibition at Mass-Moma--

after all:

"Bean bag chairs are becoming more and more widespread in the world of business as research companies have declared them conducive to a more productive environment than regular chairs." another perhaps not at all unrelated form of the New Extreme Experimental American Poetry also makes use of the Conceptual Art/Poetry approach in the "pacification" of "unruly workers" who can begin to find themselves at once "more productive" and "more creative" and "happy" via "following the rules and instructions" of Conceptual Poetry and Art--

although these unoriginal bored and impersonal workers have yet to be provided with bean bag chairs-- nor the presence, heartwarming and inspiring, of the Conceptual Poet as advocate and exhorter--

although perhaps "Colonel Vargas" may be seen as a form of Conceptual Poet in creating the new Conceptual Poetry and Arts environments for "those who do the Time" work of the artist in this New Extreme Experimental Conceptual Poetry:

*Guantanamo Detainees Offered Classes and Movies

The Associated Press, interview with Army Col. Bruce Vargo *

Vargo, who commands the military's Joint Detention Group at Guantanamo, says it is important to give the detainees more to look forward to each day.

Some of the best-behaved detainees now get TV night, with DVDs of movies and TV shows shown on a high-definition Sony TV. A classroom in Camp 4, designated for the most compliant detainees,

has metal desks and plastic chairs, (not yet the vaunted Holzer bean bag chairs--)

although detainees remain shackled by the leg to the floor in class.

Language courses have begun in English, Arabic and Pashto, Vargo said in the interview last week. He intends to soon offer classes on subjects as diverse as oceanography.

"If we can get them to focus on humanities programs, if we can get them to focus on recreation, then their sole focus is not going to be on the guard force," Vargo said. "It is my thought that if they are focused on those things, then the level of assaults and things of that nature will go down." Conceptual Poetry and Art as a pacifier of labor unrest in the creation of new environments, new ways of training the workers to see themselves as simultaneously spectators and the "subjects producing the spectacle"--

(their own body doubles--watching themselves watching each other--"from the outside" as it were?--a reproduction of doubleness by reflections in each other's eyes--proliferations as the copying of oneself as a copy which copies its copy of the copy which was copied ----)

To convince subjects that their boring, impersonal, unoriginal Time spent in the production of other's "objects of value" and "security" and Conceptual Poetry texts, Conceptual Art "receptions"--
is in fact "a service"--
which is not entirely "unhappy"--

to make easier and more palatable--bean bag comfortable--the doing of Time--

Is this not a situation in which the Conceptual Author is indeed the one
with the Authority to be The Authority----is indeed The Authority -
the Foreman the Director, the Boss--El Jefe, El Patron, El General--so to
speak --of a cell block, a gallery space, a corporate work space--a factory
floor--a class room--
in which the inmates, workers, students, junior executives, lower rank
soldiers and guards, the "subjugated spectators" of "Projections"----
by being "sold on" their Conceptual Poetry and Art roles as unoriginal,
impersonal, boring "Lifers"--
are completely pacified--
and then
"allowed to be the producers of their own meanings"--
which now being "boring, unoriginal, impersonal"--
are the meanings which belong to the Authorities--
and are controlled by them,
despite the mocking "generosity" of "allowing them the production of their
own meanings"
all the impersonal boring unoriginal ones are doing is copying--
the works of the Author, the Artist--

who in fact they might even be the proliferating body doubles of--

Now it is not the Poet or Artist who is imprisoned in the Poem or Art
Object--
no--
it is the masses of boring impersonal unoriginal drones
producing/reproducing the works of the Poet and the Artist--
worker-prisoners--
"occupied" by the directives of the consultants and promoters who create
Poetry and Art for the pleasure of the Corporate -State Sponsors--
by aesthetizing the de-humanized boring unoriginal impersonal Time and
bodies they control and in effect own--
as "works of Conceptual Poetry, of Conceptual Art"--

"There is nothing that bean bag chairs cannot do."

Museum of Contemporary Art,Roskilde <http://www.samtidskunst.dk/> Dick
Higgins, Danger Music Number Seventeen, May 1962, performed by theartist.
Photographer unidentified. The Gilbert and Lila Silverman Fluxus

Collection, Detroit.

Fluxus Scores and Instructions
The Transformative Years
"Make a salad."
June 7 to September 21, 2008

Works from the Gilbert and Lila Silverman
Fluxus Collection, Detroit

Museum of Contemporary Art, Roskilde
Stændertorvet 3D
DK - 4000 Roskilde
Denmark
[redacted] <info%40samtidskunst.dk>
<mailto:[redacted]<info%40samtidskunst.dk>
>

http://www.samtidskunst.dk <http://www.samtidskunst.dk/>

In 1962, George Maciunas declared Fluxus: "anti art, concept art, automatism, Bruitism, brutalism, Dada/ism, concretism, Lettrism, nihilism, indeterminacy—Theatre, happenings, prose, poetry, philosophy, plastic arts, music, cinema, dance." *

Fluxus Scores and Instructions, The Transformative Years: "Make a salad." looks at the armature of the movement to think about the function of scores - what they are, how they work, what they lead to…. Some are scores in the traditional musical sense, some are instructions for events or performance, some describe set-ups for situations or installations, and some are the work itself - that is, the concept.

We invite visitors to come into contact with material that has all too long been unknown to the public, hidden away like the secret recipes of chefs or grandmothers. Fluxus is often described in a two-dimensional way, as a movement of repetitive gestural performance - leaving the extraordinary range and conceptual framework of Fluxus, for the most part, unacknowledged.

"Make a salad." brings viewers close to the actual scores, to read and interpret them for themselves, to take ideas away from the museum and try them out on their own, in the privacy of their homes or in public places. Most of the scores and instructions are complete original manuscripts or the earliest printed versions of the works. There are also performances of scores recorded in photographs and realizations presented in other forms, alongside scratchy audio from the 1960s and blurry films of early Fluxus performances. The exhibition will also include germinal pre-Fluxus scores by George Brecht, John Cage, Marcel Duchamp, Yves Klein, Walter de Maria, Yoko Ono, Karlheinz Stockhausen, and La Monte Young.

The exhibition will include work by: Bengt af Klintberg, Eric Andersen, Arman, Ay-O, Joseph Beuys, Michael von Biel, George Brecht, Sylvano Bussotti, John Cage Giuseppe Chiari, Henning Christiansen, Philip Corner, Robin Crozier, Walter de Maria, Willem de Ridder, Marcel Duchamp, Nye Ffarrabas, Robert

Filliou, Albert M. Fine, Fluxus Collective, Hi Red Center, Geoff Hendricks, Dick Higgins, Toshi Ichiyanagi, Terry Jennings, Yves Klein, Milan Knizak, Alison Knowles, Addi Køpcke, Takehisa Kosugi, Shigeko Kubota, György Ligeti, Jackson Mac Low, George Maciunas, Yoriaki Matsudaira, Pierre Mercure, Heinz-Klaus Metzger, Yoko Ono, Robin Page, Nam June Paik, Benjamin Patterson, James Riddle, Terry Riley, Tomas Schmit, Dieter Schnebel, Paul Sharits, Mieko Shiomi, Daniel Spoerri, Karlheinz Stockhausen, James Tenney, Yasunao Tone, Ben Vautier, Wolf Vostell, Robert Watts, Emmett Williams, La Monte Young, George Yuasa and Marian Zazeela.

The exhibition catalogue includes new, original texts by Eric Andersen, Anna Dezeuze, Letty Eisenhauer, Yoko Ono, and Susanne Rennert, as well essays by Marianne Bech and Jon Hendricks. La Monte Young has written a separate text, to be published in conjunction with the exhibition.

The exhibition is curated by Jon Hendricks, with Marianne Bech and Media Farzin.

"Make a salad." is the score for Alison Knowles'
Proposition, first performed during the Festival of Misfits, ICA London, October 24, 1962.

* George Maciunas, "Fluxus Brochure Prospectus," was distributed
during the first Fluxus concert, June 9, 1962, "Kleinen
Sommerfest/`Après John Cage'," in Wuppertal, West
Germany.

Fluxus Scores and Instructions, The Transformative Years: "Make a salad." is supported by Danish Arts Council Committee for International Visual Art, the Oticon Foundation, the Augustinus Foundation, The City of Roskilde and Manden med Cameraet.

For further information about the exhibition, please contact Trine Friis Sørensen, curatorial assistant, at
[redacted]<trinefs%40samtidskunst.dk>
<mailto:[redacted] <trinefs%40samtidskunst.dk>> or tel. +45
4631 6577

__._,_.___
<http://groups.yahoo.com/group/fluxlist/message/6303;_ylc=X3oDMTM1a2RuY
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MjcyNzg3NwR0cGNJZAM2MzAz><http://groups.yahoo.com/group/fluxlist/
post;_ylc=X3oDMTJxdWQ0dTk2BF9TAzk3MzU5NzE0BGdycElkAzE4NDE0MjM
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A3JwbHkEc3RpbWUDMTIxMjcyNzg3Nw--?act=reply&messageNum=6303>
.

__,_._,___

↑ Index

155. **Christophe Casamassima**
Re: Bob Perelman's "JOKE" - Appropriation, duh
Fri 6 Jun 2008

---

thanks, amy,

for once someone is aptly responsive!

> *----- Original Message -----*
> *From: "amy king" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Bob Perelman's "JOKE" - Appropriation, duh*
> *Date: Fri, 6 Jun 2008 08:45:53 -0700*
>
> *Patrick Dillon Wrote*
>
> *If you were to reframe Elizabeth Switaj*
>
> *you would be putting*
>
> *your own spin on and ask*
>
> *different questions.*
>
> *“Would her poems be mine?"*
>
> *I'm not familiar with poems,*
>
> *but-- you would be raising questions*
>
> *for raising such questions.*
>
> *We should maintain a distinction*
>
> *If you did have enough money*
>
> *you would have left her name*

> *you would have choices, and choices*
>
> *any artist goes through when creating*
>
>
>
> *Kenneth Goldsmith and Sherrie Levine*
>
> *and Edward Weston. To me, it seems silly*
>
> *or enlightening*
>
> *In your case*
>
> *her work of art does not indeed*
>
> *make her work yours.*
>
> *Would this example not have significance?*
>
> *Would it not seem to be?*
>
>
>
> *Amy King*
>
>
>
> *Patrick Dillon <[redacted]> wrote: If you were to*
> *reframe Elizabeth Switaj's poems you would be putting*
> *your own spin on them. They would have a different significance and ask*
> *different questions. Your original question "Would her poems be mine?"*
> *implies this new significance. I'm not familiar with Elizabeth Switaj's*
> *poems, but--either in a new light or to a new degree--you would be*
> *raising questions about what it means for a poem "to be yours." I think*
> *you (or one) should get credit for raising such questions.*
>
> *We should maintain a distinction between plagiarism and appropriation.*
> *If you did have enough money to appropriate/plagiarize Switaj's work you*
> *would have to decide whether to leave the "by Elizabeth Switaj" line on*
> *the poems. Whether you left her name on the poems would determine the*
> *distinction between plagiarism and appropriation, and moreover it would*
> *be one of the many choices you would have to make while you did your*
> *work. Selection, as Switaj says is one of these choices, and is no*
> *different than the choices any artist goes through when creating a work*
> *of art.*
>
> *No one here, yet, has claimed that this would be an interesting*

experiment. Similar projects have been done before... Charles Bernstein's Kenneth Goldsmith's Weather and Sherrie Levine's After Edward Weston. To me, it seems silly to maintain that appropriating or plagiarizing a work of art does not change it. If the new appropriation is interesting or enlightening the new artist should get credit.

In your case of appropriating Elizabeth Switaj, I think the motivation behind the selection is pretty clear. But say you were to appropriate her work of art to prove that appropriation does not indeed make her work yours. Would this example of appropriation that disproves appropriation not have a new significance? Would it not seem to be contradicting itself?

On Thu, 5 Jun 2008 22:37:49 -0400, "Marcus Bales"
said:
On 5 Jun 2008 at 18:24, Ryan Daley wrote:
No, it doesn't. And the Supreme Court has ruled on this:
http://business.timesonline.co.uk/tol/business/law/article1579277 ...
... As long as the genre/context is changed, it's really not plagiarism.

But that's nothing like Ms Switaj's claim, which is way more straightforward than that. She says the ACT OF SELECTION is all that's needed, and no change in
genre or context is necessary.

This ruling is irrelevant to Ms Switaj's claim, which is a litcrit claim, not a legal one. The litcrit claim is obviously ludicrous on the face of it, since no one is
really going to claim in the real world what Ms Switaj pretends to claim when she says "By selecting texts through acts of plagiarism, you fundamentally alter
them."

Ms Switaj's claim here is that the very act of selection is the means that alters the poems so fundamentally that Ms Switaj's poems would actually be someone
else's if someone else put his or her name on them. Her position seems to be that
there can be no such thing as plagiarism, because the very act of selection from
among all other possible poems to copy is an act of creation as original as writing the
poems in the first place. Ms Switaj leaves no room for legal quibbles: she says that the act
of putting someone else's name on her poems would "fundamentally alter" them. So on
litcrit grounds, and on moral grounds, Ms Switaj leaves herself no room to sue. I've always wished to test the "No shoes No shirt

> *No service" sign by*
> *entering the premises clad in only shoes and a shirt, but I've*
> *never had the nerve or*
> *the bail money. Ms Switaj's declaration creates a similar desire,*
> *to simply take her*
> *poems, create "MarcusBalesPoems.com", and post them as "by Marcus*
> *Bales" -- but though*
> *I have the nerve in this case, I still don't have the money. So another*
> *postmodernist piece of cant will stagger on, ugly, useless, and dumb.*
>
> *Marcus*
> *--*
> *Patrick Dillon*
> [redacted]
>
> _____
>
> *Recent*
> *http://www.tarpaulinsky.com/Reviews/kiss-me.html*
> *http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html*
>
> *Alias*
> *http://www.amyking.org*

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redirectid=ba4f9cd587711283930fc012fff3533e

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156. David Chirot
7 hours of Ray Johnson on DVD!!!!!
Fri 6 Jun 2008

(I just sent a post which makes note of Ray--
and the next thing i know
this appears--
serendipidity of the El Rey Ray Jay universes!)

so go to

http://www.rayjohnson.org/
and get yours :)

Taping Ray
by Nicholas Maravell

I attended a friend's bad taste theme party one evening during the winter of 1982. Thinking there might be something interesting happening I lugged along a dinosaur of a reel-to-reel video recorder. Unfortunately, I never could get the old machine to work as the night was cold and it had stayed in my car too long. It was at this party that I met Ray Johnson.

Creative party favors were given out to everyone there and in my surprise package were small rolls of silver adhesive tape. At some point after meeting Ray, it seemed to me the correct thing to do was to wrap adhesive tape around him. I also wrapped tape around myself and several of the other guests. While video taping didn't occur that night, I was able to adhesive tape Ray.

The first time I did successfully video record Ray was five years later in 1987. He and I had run into each other at a New Year's Party and, as always, it was so interesting to talk with him. Realizing that these moments would come and go I mentioned that I had recently purchased some better quality video equipment. I then asked Ray if he would be interested in being recorded, to which he agreed.

A friend, Nadine Palumbo, helped with the first video tapings scheduled just days later at Hofstra University where I was then teaching. Ray arrived with a cardboard box full of artwork and I brought the video equipment which included a television monitor that we kept on live throughout the recordings. Drawings and collages were documented first, and in no time, we realized what more could be done with video based upon seeing Ray on the screen.

During the year and a half that followed, Ray organized fifteen more video sessions. For these meetings, he and I would go to specific locations pertinent to the nature of each video. Ray always had something in mind to tape and we were always open to allowing whatever else might happen to be included as part of the recordings.

With great care I tried to take images of him that accurately showed him as he wished to be recorded.

Not long after Ray's death, public interest in these videos began to develop as I had a collection of the few recordings of him to exist. An edited Sampler tape, a compilation sampling of all of my video material, was presented at Ray's Memorial at the Friends Meeting House in Manhattan, N.Y. on April 29, 1995. The Sampler was then shown at Jonas Mekas' Anthology Film Archives two

months later on June 17 and 18, 1995. In addition, several minutes were continuously played at Ray's 1999 Whitney Retrospective. Over four minutes of these videos were included in the 2003 Andrew Moore and John Walter documentary film "How to Draw a Bunny". After this experience, my friend Bob Rodger suggested we make available the entire seven plus hour video collection to help give a more complete sense of Ray's presence.

This idea motivated me to organize the original VHS tapes I had of Ray by importing them into a computer. Once there, I added subtle fade ins, fade outs, and informative titles that included the dates and locations of each recording. Digitizing the material also made it possible for me to clean up the audio and picture quality. I was pleased that I could do all of these video procedures myself as I felt it my responsibility to preserve the artistic nature of what I had recorded with Ray. The next step was to copy everything to dvds and make them available through the website that Bob so brilliantly created. Without Bob Rodger's great help and vision, the entirety of these recordings would still be relatively unknown.

__._,_.___ Messages in this topic
<http://groups.yahoo.com/group/fluxlist/message/6308;_ylc=X3oDMTM1cW1lYTM4BF9TAzk3MzU5NzE0BGdycElkAzE4NDE0MjM4BGdycHNwSWQDMTcwNTAxOTEwOARtc2dJZAM2MzA4BHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTIxMjc2NjcwNwR0cGNJZAM2MzA4>(
1) Reply (via web post)
<http://groups.yahoo.com/group/fluxlist/post;_ylc=X3oDMTJxMmljYnBmBF9TAzk3MzU5NzE0BGdycElkAzE4NDE0MjM4BGdycHNwSWQDMTcwNTAxOTEwOARtc2dJZAM2MzA4BHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTIxMjc2NjcwNw--?act=reply&messageNumc08>|
Start
a new topic
<http://groups.yahoo.com/group/fluxlist/post;_ylc=X3oDMTJmNGJwZGhuBF9TAzk3MzU5NzE0BGdycElkAzE4NDE0MjM4BGdycHNwSWQDMTcwNTAxOTEwOARzZWMDZnRyBHNsawNudHBjBHN0aW1lAzEyMTI3NjY3MDc->

Messages<http://groups.yahoo.com/group/fluxlist/messages;_ylc=X3oDMTJmdTBxZXU5BF9TAzk3MzU5NzE0BGdycElkAzE4NDE0MjM4BGdycHNwSWQDMTcwNTAxOTEwOARzZWMDZnRyBHNsawNtc2dzBHN0aW1lAzEyMTI3NjY3MDc->|
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giving away a FREE trial of - Blockbuster
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OARzZWMDZnRyBHNsawNzdG5ncwRzdGltZQMxMjEyNzY2NzA3>(Yahoo!
ID required)
Change settings via email: Switch delivery to Daily
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B=gO2oAELaX.w-/J12766707550336/A848640/R=0/SIG1an6mds/*http://
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o=US2002&cmp=Yahoo&ctv=Groups1&s=Y&s2=&s3=&bP>

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How-To Zone

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B=ge2oAELaX.w-/J12766707550336/AQ70405/R=0/SIGgfoiqic/*http://advision.webevents.yahoo.com/craftsman/>

Discuss home and

garden projects.

.

__,_._,___

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157. **Lindsay Wong**

Re: NEW BOOK: The Poems of Mao Zedong

Fri 6 Jun 2008

This is not a joke and I'm glad you're getting a kick out of this because only someone like you would like artwork by Hitler.

> *I'd like to think this is some kind of joke, but then again, maybe it's the first in a series:*
>
> *The University of California Press is pleased to announce the publication, in large, full-color format of:*
>
> *THE COMPLETE PAINTINGS AND WATERCOLORS OF ADOLPH HITLER*
>
> *"Hitler was an artist of extraordinary grace and a colorist of vital intensity. In these mesmerizing artworks, collected and reproduced here for the first time, discerning viewers with the courage to free themselves from the burden of historical prejudice will be richly rewarded with a rare glimpse into the soul of a true heir of German Romanticism." - M. Heidegger*
>
> *The University of California Press is pleased to announce the publication of*
>
> *JOSEPH STALIN: THE COLLECTED WRITINGS ON LINGUISTICS*
>
> *"Ought to shake up the entire moribund field of literary study and put it in the Gulag where it belongs." - S. Zizek*
>
> *"Language Poets, take heed! This is the real cutting edge, Lubyanka-stylee." - A. Badiou.*

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158. **Marcus Bales**
Re: Bob Perelman's "JOKE"
Fri 6 Jun 2008

It's not the money for the site; it's the money to defend the lawsuit. Try to keep up.

Marcus

On 6 Jun 2008 at 10:52, J.P. Craig wrote:

> *Marcus,*
> *There's no reason to have to put your money where your mouth is.*
> *There are plenty of free hosting services. Hop on over to blogger or*
> *another of them, and have at it. Or are you also guilty of "cant"?*
> *JP*
>
> *On Jun 5, 2008, at 10:37 PM, Marcus Bales wrote:*
>
> *On 5 Jun 2008 at 18:24, Ryan Daley wrote:*
> *No, it doesn't. And the Supreme Court has ruled on this:*
> *http://business.timesonline.co.uk/tol/business/law/article1579277*
> *...*
> *... As long as the genre/context is changed, it's really not*
> *plagiarism.*
>
> *But that's nothing like Ms Switaj's claim, which is way more*
> *straightforward than that.*
> *She says the ACT OF SELECTION is all that's needed, and no change*
> *in genre or*
> *context is necessary.*
>
> *This ruling is irrelevant to Ms Switaj's claim, which is a litcrit*
> *claim, not a legal one. The*
> *litcrit claim is obviously ludicrous on the face of it, since no*
> *one is really going to claim*
> *in the real world what Ms Switaj pretends to claim when she says*
>
> *"By selecting texts through acts of plagiarism, you fundamentally*
> *alter them."*
>
> *Ms Switaj's claim here is that the very act of selection is the*
> *means that alters the*
> *poems so fundamentally that Ms Switaj's poems would actually be*
> *someone else's if*
> *someone else put his or her name on them. Her position seems to be*
> *that there can*
> *be no such thing as plagiarism, because the very act of selection*
> *from among all other*

> *possible poems to copy is an act of creation as original as*
> *writing*
> *the poems in the first*
> *place. Ms Switaj leaves no room for legal quibbles: she says that*
> *the act of putting*
> *someone else's name on her poems would "fundamentally alter" them.*
> *So on litcrit*
> *grounds, and on moral grounds, Ms Switaj leaves herself no room to*
> *sue.*
>
> *I've always wished to test the "No shoes No shirt No service" sign*
> *by entering the*
> *premises clad in only shoes and a shirt, but I've never had the*
> *nerve or the bail money.*
> *Ms Switaj's declaration creates a similar desire, to simply take*
> *her poems, create*
> *"MarcusBalesPoems.com", and post them as "by Marcus Bales" -- but*
> *though I have*
> *the nerve in this case, I still don't have the money. So another*
> *postmodernist piece of*
> *cant will stagger on, ugly, useless, and dumb.*
>
> *Marcus*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.524 / Virus Database: 269.24.6/1487 - Release Date:*
> *6/6/2008 8:01 AM*

↑ Index

159. Thomas savage
Re: What is a failed poet?
Fri 6 Jun 2008

A failed poet is someone who thinks he or she is a failed poet, probably because some boor or inconsiderate, self-centered elder has told him or he that she has failed. Regards, Tom Savage

--- On Thu, 6/5/08, steve d. dalachinsky <[redacted]> wrote:

From: steve d. dalachinsky <[redacted]>
Subject: Re: What is a failed poet?
To: [redacted]
Date: Thursday, June 5, 2008, 12:24 PM

but " there's no success like failure and failure's no success at
all"
as b d put it

On Wed, 4 Jun 2008 11:27:18 +1000 Alison Croggon <[redacted]>
writes:
> What's so wrong with failure? As the saying goes, success teaches
> you
> nothing.
>
> "Ever tried. Ever failed. No matter. Try Again. Fail again. Fail
> better. "
> Samuel Beckett.
>
> "Success, failure: both are secondary." Giacometti.
>
> Cheers
>
> Alison
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
>

↑ Index

160. **Roy Exley**

Roy Exley - Re: Bob Perelman's Joke

Fri 6 Jun 2008

Please, let's move on, this is beyond a joke! Can't we discuss the state of the universe and how poetry can move it on a little. Don't forget the influence of a few well chosen words on the evolution of mankind - I thionk Bob Perelman fades into insignificance in the face of this, don't forget that poetry can be lifechanging - Basho: "For a while I yearned for earthly success, but poetry thwarted that, for a while I thought of enlightening my foolishness, but poetry broke that off. Finally , without talent or skill I simply follow along this one line". Humility and spontaneity are the key to all this. Let's go for poetry pure and simple! Have a good weekend.

↑ Index

161. **Jim Andrews**
Re: Slidvid
Fri 6 Jun 2008

> *I had see the Kandinsky series as individual, single pieces before. This time, when I opened the site, the images followed each other in very quick successions, creating rhythms, waves, etc. To me, seeing the images in this dynamic way is much more interesting. It brings out the thought pattern, if there is any, the instinct behind the selection of the algorithm which created the sequence. Speed may may make an invisible pattern visible, once again, if there is any.*

Yes. The motion of the brush is evident in some of the animations, for instance.

Someone wrote me that the series was too chopped up already to be able to see how the images grew. And that's true; the sequences are screenshots separated in time by a manual process, on my part, of taking a screenshot when I figured it looked interesting and was different enough from the last screenshot. The screenshots in a given series were not all necessarily done during the same session, either, or with the same brush. The 'concept' (the search string) is the same, though, when there is one. When there isn't, such as in http://vispo.com/dbcinema/color1 , there's a 'concept' of a different type; not a search string but an exploration of color and brush. After I'd do a session, I'd review the screenshots and throw most of them out.

I think it's interesting to be able to look at things in different ways; the multi-perspectival, which is important to growth and maturity. You can look at a series via the clickable thumbnails at, say, http://vispo.com/dbcinema/kandinsky2 . This focuses on the stills. Or you can look at the series via a slideshow such as http://vispo.com/dbcinema/kandinsky2/slideshow.htm (same series). I've changed this so the slideshows have a 4 second image interval (though you can select a different duration). This doesn't blank the screen between successive screenshots but still focusses on the stills while introducing more relation between them. Or you can look at a slidvid of the concatenated series via, say, http://vispo.com/dbcinema/kandinsky2/slidvid.htm . The image interval here is typically quite short, particularly after the first pass through a series, and after a few cycles it moves on to the next series. This focusses on the moving picture and also on an overview of all the series together.

I expect it's been done, but imagine a form of cinema that's meant to be viewed or 'read' in a variety of ways. Frame by frame, looking at the frames as stills. And perhaps there are links and secret passageways at this level of viewing that

aren't accessible when it's speeded up. Perhaps I'll put some of those in as they occur to me if they're worth it. documa. cinement.

> *I am referring to some later work by Brackage, such as, Eye Myth, Mothlight,*
> *Glaze of Cathexis (particularly this one), The Dante Quartets. In Glaze of Cathexis, light exists as a separate dimension from color, hangs around. It's really wierd and wonderful. In this film, Brackage says, he is trying to register the most detailed picture of the shifts of light in nature.*

I wonder if any of this is on ubu.com? I'll have a look. Thanks, Murat.

> *Of*
> *course, unless I am very mistaken, there is no light in the digital. Where is the sun in the digital?*

Same place as in painting and photography. Up in the sky.

Painting has its techniques concerning light. So does photography. So does the digital.

The monitor is quite an interesting thing. The number of different colors it can display dramatically outstrips the mechanical print process. Monitors can display 2^32=4,294,967,296 different colors in 32-bit color. And they do so via glowing. It's a bit like stained glass that way. One is 'painting with light'.

In the dbCinema images, the brushes are 'masks'. Photoshop, say, uses the notion of the 'mask'. A 'mask' reveals part of an image and hides other parts. A mask is a greyscale image X. The black parts of X reveal some other image Y. The white parts of X hide parts of Y. The grey parts of X reveal Y at some opacity different from 0% and 100%. That's one way in which opacity enters the picture. Opacity is also adjustable in dbCinema; that's another level at which opacity enters the picture. Also, the brushes are made so there are lots of gradations of opacity; that's important to the sort of 3D dimension of some of them.

Also, as a dbCinema brush traverses a curved path, it may repeatedly paint one pixel more times than another pixel just because of the path it's traversing and the rotation of the brush itself and the change in the shape of the brush (the brushes often are animated). Consequently, lines of opacity and shading emerge in dbCinema.

Nature is total, encompassing. Thought, on a computer monitor, stares at you from every pixel. All those engineers of color and electronics. Hard to get them all to work for you.

> *The other three, Eye Myth, Mothlight and The Dante Quartet, consist of acrylic hand painted film frames, at a furious pace, following each other, creating movements similar to what happens in you piece, *as a slide show*.*

> *At one time I wondered, if you Kandinsky sequences consist an essay, a meditation on Kandinsky's colors, rather than a means of using or reproducing them through the means the computer gives you? What do you think? To me, the former alternative would be the more interesting. Of course, you may not be doing any of it.*

Well, both. I haven't encountered any material, with the possible exception of Klee, that I'm drawn to as much concerning using it with dbCinema as Kandinsky's work. At first, it was just, you know, wow, this works great. But over time, I've started to undertand it more. "Color is the keyboard, the eyes are the hammer, the soul is the piano with the strings" (Kandinsky). He writes about his ideas in a lively way. And it's an elemental approach. Points, lines, curves, triangles, and so forth, a geometrical approach. Which of course is also crucial in generative computer art. The sun and the mind, creating some harmony there.

Thanks for checking it out, Murat!

ja

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162. Sarah Sarai
Re: Bob Perelman's Joke
Fri 6 Jun 2008

"Bob Perelman's Joke" isn't the right subject line here. More like, Poet Assassinates Poet Based on One Overheard Remark. Or Poet Slanders Poet Based on etc. The delightful meandering reflections (Elizabeth Switaj & Co., etc.) aside, I'm feeing a little discouraged. Perelman may be a jerk--ain't met the man--but to subject line him on the basis of one remark. Yowza. I cringe.

If anyone hears me say something regrettable or stupid...and there is no one who has talked to me for any length of time who hasn't come away wondering about something or other...please ask me about it before dragging me before a public forum.

Mark Weiss said words to that effect in response to this...Ask him (Perelman) what he meant.

That Austrian man who kept his daughter in a basement for years now has women writing to him in support, so I kind of give up on hoping a "world court of opinion" means much of anything.

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163. George Bowering
Re: Bob Perelman's "JOKE"
Fri 6 Jun 2008

On Jun 3, 2008, at 1:32 PM, ALDON L NIELSEN wrote:
> -- so try Song of Myself as a
> Miltonic free verse poem -- better?
>
>
If you read them aloud they sound verry verrry similar.

Mr. George Harry Bowering
Devoted to '40s music.

↑ Index

164. Jason Quackenbush
Re: Bob Perelman's "JOKE"
Sat 7 Jun 2008

---

your reading list of my friends and acquaintances that I think don't sound alike:

Mark Leidner's Chapbook "The Night of 1000 Murders" can be purchased here: http://www.factoryhollowpress.com/store.html

Joe Massey's Chapbook "Out of Light" can be purchaseed here: http://kitchenpresschapbooks.blogspot.com/2008/02/now-available-out-of-light- by-joseph.html

Jessica Smith's ebook "sidewalk" can be accessed here: http://www.rockheals.com/archives/pdfs/sidewalk_smith.pdf

Elizabeth Switaj's chapbook "The Broken Sanctuary: Nature Poems" can be got here: http://ypolitapress.blogspot.com/search?updated- max=2007-06-06T21%3A29%3A00-07%3A00

Rachel McKibbens and Marty McConnell are all over YouTube (they're performance poets), here they are performing together: http://www.youtube.com/watch?v=yZ9zt5fUS00

Jeremy Richards's books Drowsy Samurai and Pushing Monks can be purchased here: http://jeremyrichards.googlepages.com/jeremyrichards-booksandrecordings

And not to blow my own horn over much, but here's a sample of things you can read and don't have to buy anything: http://www.blazevox.org/ 08sp-jfq.pdf

and finally, another performance poet, Anis Mojgani: http://www.youtube.com/watch?v=znIXyFh6dsI

There are lots of others. These are just people I kind of know who I think are awesome. Plus me. I don't think they all sound alike.

On Jun 6, 2008, at 8:43 AM, Troy Camplin wrote:

> *Give me a list of contemporary poets to read that you don't think*
> *all sounds the same.*
>
> *I wouldn't trade this time in history for any other, ether --*
> *primarily because we have gone through Modernism and Postmodernism,*
> *having been informed and educated by them, are beginning to reject*
> *their worst elements, combining their best with the past, and*
> *beginning to move into far better poetry. At least, the best poets*
> *are doing that.*
>
> *Troy*
>
> *----- Original Message ----*
> *From: CA Conrad <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, June 6, 2008 9:21:45 AM*
> *Subject: Re: Bob Perelman's "JOKE"*
>
> *The fact is Bob Perelman is wrong.*
>
> *When Jessica Smith asked me to help gather poets for an anthology*
> *she wanted*
> *to put together of younger poets it was one of those times where I*
> *got to*
> *SEE a list, a running list of names which brought poems and faces*
> *to mind,*
> *and it was TERRIFIC being able to hear/see/do that!*
>
> *There really is NOT another time in history's past I would trade*
> *with this*
> *one, for poetry's sake.*
>
> *But I keep getting e-mails from people watching the video because,*
> *as one*
> *person wrote the other day, "I had to see it for myself because I*
> *couldn't*
> *imagine Bob saying such a thing. But he sure did!"*
>
> *It was a cranky Bob Perelman moment maybe, but wrong nontheless,*
> *VERY WRONG!*
>
> *AND I BELIEVE WE WILL CONTINUE TO PROVE HIM WRONG!*

> *CAConrad*
> *http://PhillySound.blogspot.com*

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165. Alexander Jorgensen
China and news for foreigners - Gotta love it - and KNOW IT
Sat 7 Jun 2008

Thought this might be of interest to those of you who are learning more about China.

1- Police are now making surprise checks of flats in which foreigners dwell 2- Foreigners are being investigated for making remarks "insensitive to the feelings of Chinese people" 3- Visas for foreigners are now being denied or durations unusually limited 4- Chinese troops have been entering India and there is concern about an invasion following the olympics, something similar to China invasion of India in the late 1960s 5- The Chinese govt issued a statement saying Tibet’s living Buddhas have been banned from reincarnation without permission from China.

On the road in Sikkim, India
Alex Jorgensen
--
http://www.alexanderjorgensen.com

--
http://www.fastmail.fm - One of many happy users:
http://www.fastmail.fm/docs/quotes.html

↑ Index

166. Alexander Jorgensen
China
Sat 7 Jun 2008

Thought this might be of interest to those of you who are learning more about China.

1- Police are now making surprise checks of flats in which foreigners dwell 2- Foreigners are being investigated for making remarks "insensitive to the feelings of Chinese people" 3- Visas for foreigners are now being denied or durations unusually limited 4- Chinese troops have been entering India and there is concern about an invasion following the olympics, something similar to

China invasion of India in the late 1960s 5- The Chinese govt issued a statement saying Tibet’s living Buddhas have been banned from reincarnation without permission from China.

On the road in Sikkim, India
Alex Jorgensen
--
http://www.alexanderjorgensen.com

--
http://www.fastmail.fm - And now for something completely different...

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167. steve d. dalachinsky

Re: Bob Perelman's Joke

Sat 7 Jun 2008

---

just write poetry ... we all get so bogged down in studying and when we pass will we be shakespeare son of net ? we want so hard to write poems we forget about writing poetry

On Thu, 5 Jun 2008 21:18:34 -0700 Troy Camplin <[redacted]>
writes:
> I think you're half right. You should do all those things. But I also
> think that you could not possibly understand the sonnet form, no
> matter how much you studied it, unless you learned how to write at
> least a passable sonnet.. The same with various other forms. The
> same with rhythm, rhyme, and patterns. If I could recommend the
> perfect set of studies for a poet, I would recommend studying the
> artform's history, learning how to write in each of the forms,
> prosody, morphology, grammar, semantics/semiotics, rhetoric, music,
> etymology, linguistics, cognitive science, poetics, and theory.
>
>
> ----- Original Message ----
> From: Jason Quackenbush <[redacted]>
> To: [redacted]
> Sent: Thursday, June 5, 2008 5:11:57 PM
> Subject: Re: Bob Perelman's Joke
>
> A person working in an artform should always learn about the
> artform's history, and that includes studying received forms. And a
>
> person working in an artform should always study the building blocks

>
> of that artform, in poetry's case, that means studying prosody,
> morphology, grammar, and semantics/semiotics.
>
> however, I don't think that one best learns prosody, morphology,
> grammar, and semantics/semiotics through writing poetry in received
>
> forms. In fact, there are a number of bad ideas about prosody built
>
> in to a number of received forms, the sonnet not being the least of
>
> offenders in this case, that i think are detrimental to a thorough
> understanding. Much better I think to study those things from the
> scientific linguists point of view and find their application in
> poetry through work of poets like Jackson Mac Low, Gertrude Stein,
> TS
> Eliot, Ted Berrigan, and Ezra Pound. At least, that's what I did,
> and
> I think I'm very good and don't sound like other poets of my
> generation at all. Nor do I think that Jessica Smith, for example, is
>
> at all similar to Joseph Massey, or for that matter that Mark
> Leidner
> is anything like either of them, and I don't think any of those
> three
> write anything like me, and none of us are anything like Anis
> Mojgani
> or Rachel McKibbens, or Elizabeth Switaj or Marty McConnell or Geoff
>
> Gatza. And that's just a list of poets more or less my age that I've
>
> had personal interactions with, all of whom are excellent poets. So
>
> who exactly are all these younger poets who all write alike?
>
> On Jun 4, 2008, at 7:51 PM, Troy Camplin wrote:
>
>
>
> > There is no evidence between the covers that a new formalist is
> > involved at all. It's always the same old boring junk, and rarely
>

> > do you see any consciousness of form from any of the poets.
> >
> > Just
> > because Perelman's own poetry mostly sounds alike (at least, these
>
> > three from
> > Primer all sound alike, anyway: http://epc.buffalo.edu/authors/
> > perelman/primer.html)
> > and just because the very young poets he is complaining about all
>
> > sound like
> > him, it doesn't mean that Perelman wasn't right when he said what
>
> > he said. I'm
> > concerned more with the truth of what is said (or written) than I
>
> > am concerned
> > with who the messenger is.
> >
> > I'm not
> > necessarily recommending the new formalism (though, if there's
> > truth in
> > advertising here, I did reform my own poetic under the tutelage of
>
> > Frederick
> > Turner), but rather that poets should learn to write poetry the
> way
> > artists
> > learn to do art.. Artists have to take drawing classes, where they
>
> > learn how
> > figurative drawing. They learn such things as point perspective,
> > how to create
> > well-drawn, recognizable objects, etc. They also learn proper
> painting
> > techniques. Once they have demonstrated that they can do that,
> they
> > are free to
> > do more experimental work. To bring things closer to poetry, Don
> > Barthelme once
> > said that you have to first learn how to write perfectly
> > grammatical sentences,

> > and do so for a long time, before you can write bad sentences.
> Show
> > that you
> > know what you're doing, so that we know that the so-called bad
> > sentence is
> > actually a choice. The same is true of poetry. There's not a poet
>
> > worth his
> > salt who is incapable of writing a sonnet, even if he doesn't
> > typically do so.
> > You have to show that you understand poetry and can write poetry
> > well in the
> > traditional forms before anyone can (or should) really take you
> > seriously when
> > you go off to do something else more experimental. I too got hung
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> > up on doing
> > experimental writing before I mastered the basics in my short
> > fiction. Once I
> > learned that I had to master the basics, I did -- and the
> > experiments began to
> > work.
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> > Of
> > course, if you rewrite your poem in another form, you will have a
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> > That’s the point. A good writer revises his or her work, and we
> > have to
> > remember that revision is re-vision, to see again. Trying an idea,
>
> > theme,
> > motif, or plot out in different forms allows us to see the idea,
> > theme, motif,
> > or plot anew. It can force you to make choices that wouldn’t occur
>
> > to you. Of
> > course, there are just as many bad formalists out there as free
> > verse poets,
> > but it’s much easier to be a bad free verse poet.
> >
> > And

> > I’m not down on free verse poetry per se. I was a free verse poet
>
> > for years
> > before I began working in form, typical of contemporary poets. I
> > have free
> > verse poems published. But form opens up many possibilities I
> could
> > not have
> > imagined writing in free verse. Let me give an example.. Here are
>
> > two poems
> > with the same topic, but different forms, and therefore different
>
> > meanings.
> > Look them over more and consider the way the differences in forms
>
> > created
> > differences in meaning. Think about how important good writing is
>
> > to meaning,
> > and consideration of the importance of form should be if you want
>
> > to be a good
> > writer.
> >
> > Antichaos (Sapphic Verse)
> >
> > The beautiful chaos of river flowing
> > As time you step out of, into, the living
> > Unchanging emergence of antichaos
> > Breaking on mud banks --
> >
> > Is this the world, bright in the light of sunshine
> > That brings a remarkable living chaos
> > And deadly order to the continental
> > Flow as an earthquake?
> >
> > The winds are drying and are bringing moisture
> > To lands the sun parched, and the atmosphere is
> > Unchanged and changed, bringing a breeze, a gentle
> > Breath, and then lightning.
> >

> > The white hurricane on the seas are ordered,
> > An ocean, atmosphere together, swirling
> > In chaotic flows on the seas and landing
> > Hard on the dry land.
> >
> > And living things, rivers of earth and sea crawl
> > Across the land, swim in the seas a chaos
> > That swirls into timeful emergent rivers
> > Crawling on mud banks.
> >
> >
> >
> > Antichaos (Alcaics)
> >
> > Flow river, chaos breaks on the banks, and you,
> > Time, living order, changing in change itself,
> > Break chaos up to order merging
> > Flows of the water with earthly order.
> >
> > Bright sunshine killing, loving tenderness
> > Light brings to lands that flow on the liquid flow –
> > Hot magma moving lands now crashing –
> > Earthquakes are turning the land to chaos.
> >
> > Dry winds are parching lands into deserts where
> > Cacti won’t live. Moisture comes on the winds and there
> > Rains change the land from death to living
> > Breath and the lightning will light the dark sky.
>
> > White hurricane of sea and air are in
> > Time flows of swirling chaos and ordering
> > Matrices breaking land with winds which
> > Bring to the land and to us the ocean.
> >
> > Life burst from rivers – earth and the sea are now
> > One river swirling time. The smooth chaos will
> > Bring order, life emergent, water
> > Solid with crystals that make them crawl forth.
> >
> >
> >
> > Troy Camplin

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168. **steve d. dalachinsky**
Re: Bob Perelman's Joke
Sat 7 Jun 2008

---

how old are all you younger poets ??? wow scientific approaches i feel like i'm in the wrong game

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> >
> > And
> > I’m not down on free verse poetry per se. I was a free verse poet
>
> > for years
> > before I began working in form, typical of contemporary poets. I
>
> > have free
> > verse poems published. But form opens up many possibilities I
> could
> > not have
> > imagined writing in free verse. Let me give an example.. Here are
>
> > two poems
> > with the same topic, but different forms, and therefore different
>

> > meanings.
> > Look them over more and consider the way the differences in forms
>
> > created
> > differences in meaning. Think about how important good writing is
>
> > to meaning,
> > and consideration of the importance of form should be if you want
>
> > to be a good
> > writer.
> >
> > Antichaos (Sapphic Verse)
> >
> > The beautiful chaos of river flowing
> > As time you step out of, into, the living
> > Unchanging emergence of antichaos
> > Breaking on mud banks --
> >
> > Is this the world, bright in the light of sunshine
> > That brings a remarkable living chaos
> > And deadly order to the continental
> > Flow as an earthquake?
> >
> > The winds are drying and are bringing moisture
> > To lands the sun parched, and the atmosphere is
> > Unchanged and changed, bringing a breeze, a gentle
> > Breath, and then lightning.
> >
> > The white hurricane on the seas are ordered,
> > An ocean, atmosphere together, swirling
> > In chaotic flows on the seas and landing
> > Hard on the dry land.
> >
> > And living things, rivers of earth and sea crawl
> > Across the land, swim in the seas a chaos
> > That swirls into timeful emergent rivers
> > Crawling on mud banks.
> >
> >
> >
> > Antichaos (Alcaics)

> >
> > Flow river, chaos breaks on the banks, and you,
> > Time, living order, changing in change itself,
> > Break chaos up to order merging
> > Flows of the water with earthly order.
> >
> > Bright sunshine killing, loving tenderness
> > Light brings to lands that flow on the liquid flow –
> > Hot magma moving lands now crashing –
> > Earthquakes are turning the land to chaos.
> >
> > Dry winds are parching lands into deserts where
> > Cacti won’t live. Moisture comes on the winds and there
> > Rains change the land from death to living
> > Breath and the lightning will light the dark sky.
> >
> > White hurricane of sea and air are in
> > Time flows of swirling chaos and ordering
> > Matrices breaking land with winds which
> > Bring to the land and to us the ocean.
> >
> > Life burst from rivers – earth and the sea are now
> > One river swirling time. The smooth chaos will
> > Bring order, life emergent, water
> > Solid with crystals that make them crawl forth.
> >
> >
> >
> > Troy Camplin
> >
> >
> >
>
>

↑ Index

169. **steve d. dalachinsky**
Re: Bob Perelman's "JOKE"
Sat 7 Jun 2008

---

who labels us as such we don't i'm caslled a post-beat poet a jazz poet
etc

everyone on this list has the balls to call themselves poets to begin
with
that alone is a mouthful that should be washed out
too much learning is as dangerous as too little
write a sonnet write an epic right a wrong
ah the odyssey are we not all informed by that journey
we post age stamps

On Thu, 5 Jun 2008 08:59:02 -0400 Steve Tills <[redacted]> writes:
> THAT the Buf List inspires posts like this is evidence that its
> dynamic
> poetics is generative of truly delicious and thoroughly uplifting
> Thought. Love this post of yours, Stephen!
>
>
> Stephen Ellis wrote:
>
> Yes, so, which young writers write alike? All. THAT uncountable
> theorem, four or four thousand. And older writers do not? Let's
> suppose, who? Say, Charles Bernstein, Bob Perelman, Bruce Andrews.
> Whoa. But these are all men. Add in Alice Notley, Bernadete
> Mayer,
> Marjorie Welish? Writing alike? There is reason to doubt.
>
> And what would either variety or sameness be FOR, anyway? Since
> myth is
> dead, and the gods are dead, the vital element in writing would have
> to
> be one's individual volition in being different, perhaps terminally
> so.
> I mean, does all this artiface go to build up anything but the
> edifice
> of "a canon"? Which would include the notion of "variety" as a kind
> of
> campfire, with the wagons drawn 'round, to keep the REAL savages
> out.
> Who remain
> local, and territorial. "A boy alone in his room is sure to go
> astray."
> Luckily. (and eventually come-on to the world like Diogenes . . . ?
>).
> But, not to go too far out of our mutual way, older writers. What

> about
> the anonymous ones? The auther of the Iliad, the Book of Jonah,
> and/or
> The Journey of Ishtar Through Hades, for example? Are these "the
> same"?
> Of course they are. Because they constitute a world story. Or a
> part
> of the continuous completion of one. Or acknowledgement that there
> actually IS one (a world) beyond one's own supple comprehension,
> that
> one must go outwardly toward.
>
> The "problem" with post (-whatever date) poets, is that none of
> them
> seem capable of rising above the Blue Lodge . . . the basic state
> of
> initiation. Who will find some way out of the uncountable grains
> of
> d both underfoot and overhead in the grandiose American emotional
> desert that constitute the "beat" of the first poetic - our wholly
> absent water, in memory alone?
>
> Is it any wonder we are being led by idiots? And deadly ones, to
> boot.
> French-fried ice cream. Shake your fanny. Et al.
>
> Is Homer free verse? No. Certainly not in Greek. And who anyway
> could
> very likely be Isis, Bilqis . . . or even Tina Turner. THAT at
> least,
> would . . . help clean the pigeon shit out of the birdcage. That
> it's
> full of shit. I mean, like, there's no bird. The shit just
> proliferates of and by itself. So it isn't just a question of
> verse
> practice, but, much more a trace of, as CA Conrad says, the
> slaughter of
> animus. New formalism
> is just the same old way of milking it. It's occultism. Using the
> energy got from killing toward an endless thesis of the Self.
> Which
> never ends. Who of you is REALLY against (the) War while remaining

> secretly in love with Heraclitus? Those of the privileged castes
> have
> always enjoyed a bloodbath. And poets are nothing, if not
> privileged.
> I say, admit it, and reign. Difference achieved always involves a
> painful degree of slaughter.
>
> Which, of course, is the nature behind ANY "joke". I'm clean . . .
> how
> about you? Of course, the first slave ships in the 17th century
> came
> into Boston harbor, not Charleston. Reputations do not simply
> "occur" .
> . . they are made.
> SE
>
> > Date: Wed, 4 Jun 2008 07:48:48 +0800> From: [log in to unmask]>
> Subject: Re: Bob Perelman's "JOKE"> To: [log in to unmask]> > Oh
> Troy,
> everyone knows that only barbarians write in rhyme. It would be>
> totally
> inappropriate for citizens of the new Rome like myself to use it.> >
> Now
> I'll grant you that occasionally transforming a poem into a form
> can>
> provide for interesting possibilities for revision. That is to say,
> it
> is a> useful exercise, but an exercise and a poem are not (usually)
> the
> same> thing.> > You've asked for responses to be educated by
> experience.
> It seems, however,> that for your comments to meet that requirement,
> you
> would have to be> familiar with the work of all young writers. Are
> you?
> Or are you simply> making generalizations based upon your opinion
> of
> free verse?> > > Elizabeth Kate Switaj> www.elizabethkateswitaj.net
>
>

↑ Index

170. Lewis LaCook
Why Must I Be Wasted To Stay In Your World
Sat 7 Jun 2008

---

http://www.lewislacook.org/2008/06/why-must-i-be-wasted-to-stay-in-your-world/

Why Must I Be Wasted To Stay In Your World

"why-must-i-be-wasted-to-stay-in-your-world" operates via a set of tag words. A random number of tags are chosen when the application launches; the application then scrapes Flickr for the first image result in a search for each tag. This ensures the images in the piece will always be fresh, and will evolve as time goes on–or until flickr rewrites their HTML, and the whole thing breaks. In addition to this, the work also performs a profile search on myspace.com for profiles named after a randomly-selected tag, and displays the profile details for this person. I think of this work as a dynamic, kinetic poem; as the words and images dance and collide, associations are formed, and the result is a work that scans, appropriates and recontextualizes the zeitgeist surrounding each tag.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

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171. Alan Sondheim
Eras/sure
Sat 7 Jun 2008

Eras/sure

What we're doing produces (is the production of?) artifacts (processes?) - video, audio files, live video and audio performance, online video and audio performance, live performance, texts, programs, images - everything in other

words that doesn't rely on offline material construction on the order of photographs, etchings, paintings, engravings, sculpture, instal- lations, multiples, offline books. What we're doing relies on both process and electronic transmission; the Access Grid works for example are proce- sses resulting in various digital formats and copies but other- wise no hard copy. What we're doing is scholarly to the extent that it examines the self-body-image - not the image in terms of symptomologies or emotion- al processes, etc., but the very inhabiting of the body itself - something that it's almost impossible to quantify or describe, Levinas, Husserl, Merleau-Ponty notwithstanding. The work reconfigures the very foundations, backgrounding, of experience. What would a world be like within which movement and memory structures were drawn out by the substitution of tan- gent for sine, structures that were then redrawn in to the experiential? We have no interest in display or aesthetics beyond that which tilts or topples presuppositions. Our scholarship as applied to examination is irreducible, irreproducible, irresistible, irregardless; our scholar requires your presence, near or far, in relation to the camera, micro- phone, screen, performance space, online node. What we're doing is neither science nor psychology, but an intermingling which insists on the history, memory, and inhabiting of the human or otherwise body. We will use any available technology and performativity to arrive at the place of this body, the place of mind, history, and memory. We will eliminate the preposition 'of' in phrasing 'memory of,' 'history of,' 'psychology of,' 'philosophy of.' We will conjoin coupling into flux, striation, flow, emission, spew. We will consider sources only as aftermath, and destina- tions only as they disappear in the rearview mirror of the mind. We insist that our knowledge is populist, open to everyone, that memory may be seeing, that looking my be thinking, that observing may be philosophy, that observing is always philosophy. We emphasize the look of the world is its origin all the way down, that looking requires nothing whatsoever, neither technology nor organ. We will dwell within breathing, breathe all possible worlds, collapse them with a gentle insistence on continuous withdrawal. We present artifacts and processes from the flattening of these and other surfaces. We understand that artifacts are carapaces, that a certain hardening always occurs in transmission, that hardening is never the thingings or processings themselves, nor thingings or processings otherwise. We neither consider this an aesthetics, nor an aesthetics of withdrawal, not even a silence or silencing; instead we might murmur some- thing about background once again, not even that, except under erasure. We operate under erasure, our work is under erasure, always beyond the Pale, always beneath consideration. Consideration is under erasure, everyone operates as if the Pale has disappeared, thought is under erasure ...

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172. **Murat Nemet-Nejat**
Re: Slidvid
Sat 7 Jun 2008

Jim,

You can find all these films on DVD's, through netflix.

I think the etymology of "color" has the idea of "cover" under it, color implying color?

Can a digital work (a prpcess) make mistakes?

Ciao,

Murat

On Fri, Jun 6, 2008 at 5:36 PM, Jim Andrews <[redacted]> wrote:

> *I had see the Kandinsky series as individual, single pieces before. This time, when I opened the site, the images followed each other in very quick successions, creating rhythms, waves, etc. To me, seeing the images in this dynamic way is much more interesting. It brings out the thought pattern, if there is any, the instinct behind the selection of the algorithm which created the sequence. Speed may may make an invisible pattern visible, once again, if there is any.*
>
> *Yes. The motion of the brush is evident in some of the animations, for instance.*
>
> *Someone wrote me that the series was too chopped up already to be able to see how the images grew. And that's true; the sequences are screenshots separated in time by a manual process, on my part, of taking a screenshot when I figured it looked interesting and was different enough from the last screenshot. The screenshots in a given series were not all necessarily done during the same session, either, or with the same brush. The 'concept' (the search string) is the same, though, when there is one. When there isn't, such as in http://vispo.com/dbcinema/color1 , there's a 'concept' of a different type; not a search string but an exploration of color and brush. After I'd do a session, I'd review the screenshots and throw most of them out.*
>
> *I think it's interesting to be able to look at things in different ways; the multi-perspectival, which is important to growth and maturity. You can look at a series via the clickable thumbnails at, say, http://vispo.com/dbcinema/kandinsky2 . This focuses on the stills. Or you*

can look at the series via a slideshow such as http://vispo.com/dbcinema/kandinsky2/slideshow.htm (same series). I've changed this so the slideshows have a 4 second image interval (though you can select a different duration). This doesn't blank the screen between successive screenshots but still focusses on the stills while introducing more relation between them. Or you can look at a slidvid of the concatenated series via, say, http://vispo.com/dbcinema/kandinsky2/slidvid.htm . The image interval here is typically quite short, particularly after the first pass through a series, and after a few cycles it moves on to the next series. This focusses on the moving picture and also on an overview of all the series together.

I expect it's been done, but imagine a form of cinema that's meant to be viewed or 'read' in a variety of ways. Frame by frame, looking at the frames as stills. And perhaps there are links and secret passageways at this level of viewing that aren't accessible when it's speeded up. Perhaps I'll put some of those in as they occur to me if they're worth it. documa. cinement.

I am referring to some later work by Brackage, such as, Eye Myth, Mothlight, Glaze of Cathexis (particularly this one), The Dante Quartets. In Glaze of Cathexis, light exists as a separate dimension from color, hangs around. It's really wierd and wonderful. In this film, Brackage says, he is trying to register the most detailed picture of the shifts of light in nature.

I wonder if any of this is on ubu.com? I'll have a look. Thanks, Murat.

Of course, unless I am very mistaken, there is no light in the digital. Where is the sun in the digital?

Same place as in painting and photography. Up in the sky.

Painting has its techniques concerning light. So does photography. So does the digital.

The monitor is quite an interesting thing. The number of different colors it can display dramatically outstrips the mechanical print process. Monitors can display 2^32=4,294,967,296 different colors in 32-bit color. And they do so via glowing. It's a bit like stained glass that way. One is 'painting with light'.

In the dbCinema images, the brushes are 'masks'. Photoshop, say, uses the notion of the 'mask'. A 'mask' reveals part of an image and hides other parts. A mask is a greyscale image X. The black parts of X reveal some other image Y. The white parts of X hide parts of Y. The grey parts of X reveal Y at some opacity different from 0% and 100%. That's one way in which opacity enters the picture. Opacity is also adjustable in dbCinema; that's another level at which opacity enters the picture. Also, the brushes are made so there are lots of gradations of opacity; that's important to the sort of 3D dimension of some of them.

Also, as a dbCinema brush traverses a curved path, it may repeatedly paint one pixel more times than another pixel just because of the path it's traversing and the rotation of the brush itself and the change in the shape of the brush (the brushes often are animated). Consequently, lines of opacity and shading emerge in dbCinema.

Nature is total, encompassing. Thought, on a computer monitor, stares at you from every pixel. All those engineers of color and electronics. Hard to get them all to work for you.

*The other three, Eye Myth, Mothlight and The Dante Quartet, consist of acrylic hand painted film frames, at a furious pace, following each other, creating movements similar to what happens in you piece, *as a slide show*.*

At one time I wondered, if you Kandinsky sequences consist an essay, a meditation on Kandinsky's colors, rather than a means of using or reproducing them through the means the computer gives you? What do you think? To me, the former alternative would be the more interesting. Of course, you may not be doing any of it.

Well, both. I haven't encountered any material, with the possible exception of Klee, that I'm drawn to as much concerning using it with dbCinema as Kandinsky's work. At first, it was just, you know, wow, this works great. But over time, I've started to undertand it more. "Color is the keyboard, the eyes are the hammer, the soul is the piano with the strings" (Kandinsky). He writes about his ideas in a lively way. And it's an elemental approach. Points, lines, curves, triangles, and so forth, a geometrical approach. Which of course is also crucial in generative computer art. The sun and the mind, creating some harmony there.

Thanks for checking it out, Murat!

> *ja*

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173. **steve d. dalachinsky**
ferom a failed poet
Sun 8 Jun 2008

---

june 12th at vision fest with tom chiu at soto velez center suffolk and rivinton $$$

_____

june 15th many readers at bowery poetry club to honor hersch silverman and steve cannon 6-9 pm

_____
_____-

june 17th at bowery poetry club as part of esp records night with bruce eisenbiel and warren smith

$10 10 PM

_____

a very special one

june 27th at tribes gallery 285 e 3rd st with robert morgan and matthew shipp
as part of a book party for steve and matt's new book logos and language contribution

_____

june 29th 5 pm at tribes many readers celebrating the release of lester afflick's book

I DREAM ABOUT YOU BABY - long awaited selected poemc by a great poet who
died too soon
contribution

↑ Index

174. **steve d. dalachinsky**
Re: FW: Book Review- Logos and Language: A Post-Jazz Meatphorical Dialogue by Steve Dalachinsky and Matthew Shipp
Sun 8 Jun 2008

> Subject: Book Review- Logos and Language: A Post-Jazz Meatphorical
> Dialogue

> by Steve Dalachinsky and Matthew Shipp
>
>
>
> Logos and Language: A Post-Jazz Metaphorical Dialogue
> Published: May 31, 2008
> By Lyn Horton
>
Logos and Language: A Post-Jazz Metaphorical Dialogue
> Steve Dalachinsky and Matthew Shipp
> Softcover; 97 pages
> ISBN: 978-2-9531508-0-3
> Publisher
> 2008
>
> Getting to the bottom of things requires stamina and focus. The
> medium
> for this process is crucial in distilling the essence of the
> pursuit,
> and when it comes to music, words often pave the way to penetrating
> its
> whys and wherefores. But because words can act as musical entities
> themselves, words and music have a unique bond. What both imply can
> fit
> into the narrowness of definition or explode into the breadth of a
> spiritual universality, simultaneously. It is simply a matter of
> point
> of view.
>
> Pianist Matthew Shipp has produced a manifesto of sorts to
> contextualize the music he makes and the person he is, a venture he
> mounted with poet and longtime friend Steve Dalachinsky. The
> transcript
> of their discussion, some of Shipp's writings, as well as poetry
> that
> Dalachinsky wrote while listening to Shipp play constitute a book
> issued in 2008 by Rogue Art entitled Logos and Language: A
> Post-Jazz
> Metaphorical Dialogue.
>
> This book is not about jazz; it is about how the creation of musical
> language is inseparable from everything else. To grasp the heart of

> the
> book, the reader needs to absorb the meaning of the ³Logos Chart²
> (designed by Shipp) which appears on the first page. This chart is
> simple, encapsulating both the book's total thrust and the entirety
> of
> Shipp's cosmogony: universal mind intercepts and becomes human
> reasoning and expression, which intercepts and becomes the
> infinite.
>
> To interpret Shipp's cosmogony is hazardous; to align with it is
> mandatory. The point of verbalizing Shipp's musical language is to
> create a reference. Going back to read the book is similar to, but
> not
> the same as, listening to a recording of his music. Every time the
> reader returns, something new will come forth. Every time the
> reader
> returns, the closer the dissolution of the constrictions of
> language.
>
> In his discussion with Shipp, Dalachinsky offers springboards for
> the
> musician to elaborate on specific evidence that supports his
> beliefs.
> There is no subject that Dalachinsky mentions that does not trigger
> fervent responses from Shipp.
>
> The poet initiates the conversation with a description of the park
> the
> two are sitting in and, with that, the concept of nature becomes
> the
> metaphorical backdrop for plugging into Shipp's creativity. The
> dialog
> moves through one idea after another in a constant flow: from
> invisible
> connections between the physical and the ethereal, on to biology,
> musicians, religious belief systems, mysticism, the Bible and life -
> to
> cite only some of the threads in their consideration of
> universality.
> At times, the discussion breaks into humorous
> digressions‹digressions
> intended, ironically enough, to straighten out confusion in the

> two-way
> communication.
>
> Placed at the end of the book, three pieces of Shipp's writings
> serve
> to peel other layers away from the mystery that feeds his music. He
> writes on the concepts of ³flow² and the genetics of mind; he even
> analogizes boxing to improvisation.
>
> Dalachinsky's poetry provides another verbal frame for perceiving
> Shipp's music. One poem carries an essential message: ...²if you're
> gonna tell what the music is talking about say what the music is
> saying
> say that the music has something to say that it's telling a story
> even
> if you gotta search your imagination...² Indeed.
>
> This book does not pretend to be a substitute for (or to explain)
> Shipp's music. This book links his music to readily accessible
> points
> of view through words and pictures. This book provides a means for
> minds to converge. This book is a means to everything else.
>
>

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175. **Troy Camplin**

Re: Bob Perelman's Joke

Sun 8 Jun 2008

When I sit down to write a poem, that's exactly what I do -- just write. But of course I'm not just writing without all I've learned and internalized. More, to use an writer's cliche, all good writing is rewriting. One must also always keep in mind what one is trying to accomplish with this particular poem I'm writing (Danto suggests that all art is a form of rhetoric), and if it's going to be successful in doing what I want the poem to do. That means I do have to attend to what I understand about language, grammar, how the brain works, etc. If I understand that poems with line breaks at around 3 seconds long make them easier to remember (the short term memory slot being 3 seconds long), then I can use that knowledge for certain kinds of works (like deciding to write a play in verse or not). If I understand that a steady rhythm of some sort in a poem allows the poem to map onto the brain's rhythms better, and I want people to

both enjoy the poem (that is, I want the poem to be for more people than just avant garde poets) and to remember the poem, then I will want to choose to write my poem in a rhythm of some sort. Knowledge of the effect of sound can help one to choose a rhythm, because you can use that rhythm to create emphasis and thus influence how the line or overall poem should be interpreted. The musicality of the poem too carries information (a kind of information many who are actually writing prose with line breaks lose). And if I want my work to carry meaning, then I will have to have repetitions of words, sounds, etc., since we know that people attribute meaning to repeated elements. Knowing that people attribute causality between lines, images and sentences put together (Sentence A, therefore, Sentence B) can allow us to understand the effect of putting two unrelated lines together, and tighten up our language by leaving out unnecessary "because's".

All this aside from the fact that the poet really needs to know a lot about the world if he's going to write about anything other than his barely understood inner world.

Troy Camplin

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Saturday, June 7, 2008 1:15:07 AM
Subject: Re: Bob Perelman's Joke

just write poetry ... we all get so bogged down in studying and when we pass will we be shakespeare son of net ? we want so hard to write poems we forget about writing poetry

On Thu, 5 Jun 2008 21:18:34 -0700 Troy Camplin <[redacted]>
writes:
> I think you're half right. You should do all those things. But I also
> think that you could not possibly understand the sonnet form, no
> matter how much you studied it, unless you learned how to write at
> least a passable sonnet.. The same with various other forms. The
> same with rhythm, rhyme, and patterns. If I could recommend the
> perfect set of studies for a poet, I would recommend studying the
> artform's history, learning how to write in each of the forms,
> prosody, morphology, grammar, semantics/semiotics, rhetoric, music,
> etymology, linguistics, cognitive science, poetics, and theory.
>
>
> ----- Original Message ----
> From: Jason Quackenbush <[redacted]..NET>

> To: [redacted]
> Sent: Thursday, June 5, 2008 5:11:57 PM
> Subject: Re: Bob Perelman's Joke
>
> A person working in an artform should always learn about the
> artform's history, and that includes studying received forms. And a
>
> person working in an artform should always study the building blocks
>
> of that artform, in poetry's case, that means studying prosody,
> morphology, grammar, and semantics/semiotics.
>
> however, I don't think that one best learns prosody, morphology,
> grammar, and semantics/semiotics through writing poetry in received
>
> forms. In fact, there are a number of bad ideas about prosody built
>
> in to a number of received forms, the sonnet not being the least of
>
> offenders in this case, that i think are detrimental to a thorough
> understanding. Much better I think to study those things from the
> scientific linguists point of view and find their application in
> poetry through work of poets like Jackson Mac Low, Gertrude Stein,
> TS
> Eliot, Ted Berrigan, and Ezra Pound. At least, that's what I did,
> and
> I think I'm very good and don't sound like other poets of my
> generation at all. Nor do I think that Jessica Smith, for example, is
>
> at all similar to Joseph Massey, or for that matter that Mark
> Leidner
> is anything like either of them, and I don't think any of those
> three
> write anything like me, and none of us are anything like Anis
> Mojgani
> or Rachel McKibbens, or Elizabeth Switaj or Marty McConnell or Geoff
>
> Gatza. And that's just a list of poets more or less my age that I've
>
> had personal interactions with, all of whom are excellent poets. So
>
> who exactly are all these younger poets who all write alike?

>
> On Jun 4, 2008, at 7:51 PM, Troy Camplin wrote:
>
>
>
> > There is no evidence between the covers that a new formalist is
> > involved at all. It's always the same old boring junk, and rarely
>
> > do you see any consciousness of form from any of the poets.
> >
> > Just
> > because Perelman's own poetry mostly sounds alike (at least, these
>
> > three from
> > Primer all sound alike, anyway: http://epc.buffalo.edu/authors/
> > perelman/primer.html)
> > and just because the very young poets he is complaining about all
>
> > sound like
> > him, it doesn't mean that Perelman wasn't right when he said what
>
> > he said. I'm
> > concerned more with the truth of what is said (or written) than I
>
> > am concerned
> > with who the messenger is.
> >
> > I'm not
> > necessarily recommending the new formalism (though, if there's
> > truth in
> > advertising here, I did reform my own poetic under the tutelage of
>
> > Frederick
> > Turner), but rather that poets should learn to write poetry the
> way
> > artists
> > learn to do art.. Artists have to take drawing classes, where they
>
> > learn how
> > figurative drawing. They learn such things as point perspective,
> > how to create
> > well-drawn, recognizable objects, etc. They also learn proper

> painting
> > techniques. Once they have demonstrated that they can do that,
> they
> > are free to
> > do more experimental work. To bring things closer to poetry, Don
> > Barthelme once
> > said that you have to first learn how to write perfectly
> > grammatical sentences,
> > and do so for a long time, before you can write bad sentences.
> Show
> > that you
> > know what you're doing, so that we know that the so-called bad
> > sentence is
> > actually a choice. The same is true of poetry. There's not a poet
>
> > worth his
> > salt who is incapable of writing a sonnet, even if he doesn't
> > typically do so.
> > You have to show that you understand poetry and can write poetry
> > well in the
> > traditional forms before anyone can (or should) really take you
> > seriously when
> > you go off to do something else more experimental. I too got hung
>
> > up on doing
> > experimental writing before I mastered the basics in my short
> > fiction. Once I
> > learned that I had to master the basics, I did -- and the
> > experiments began to
> > work.
> >
> > Of
> > course, if you rewrite your poem in another form, you will have a
>
> > new poem.
> > That’s the point. A good writer revises his or her work, and we
> > have to
> > remember that revision is re-vision, to see again. Trying an idea,
>
> > theme,
> > motif, or plot out in different forms allows us to see the idea,
> > theme, motif,

> > or plot anew.. It can force you to make choices that wouldn’t occur
>
> > to you. Of
> > course, there are just as many bad formalists out there as free
> > verse poets,
> > but it’s much easier to be a bad free verse poet.
> >
> > And
> > I’m not down on free verse poetry per se. I was a free verse poet
>
> > for years
> > before I began working in form, typical of contemporary poets. I
> > have free
> > verse poems published. But form opens up many possibilities I
> could
> > not have
> > imagined writing in free verse. Let me give an example.. Here are
>
> > two poems
> > with the same topic, but different forms, and therefore different
>
> > meanings.
> > Look them over more and consider the way the differences in forms
>
> > created
> > differences in meaning. Think about how important good writing is
>
> > to meaning,
> > and consideration of the importance of form should be if you want
>
> > to be a good
> > writer.
> >
> > Antichaos (Sapphic Verse)
> >
> > The beautiful chaos of river flowing
> > As time you step out of, into, the living
> > Unchanging emergence of antichaos
> > Breaking on mud banks --
> >
> > Is this the world, bright in the light of sunshine
> > That brings a remarkable living chaos

> > And deadly order to the continental
> > Flow as an earthquake?
> >
> > The winds are drying and are bringing moisture
> > To lands the sun parched, and the atmosphere is
> > Unchanged and changed, bringing a breeze, a gentle
> > Breath, and then lightning.
> >
> > The white hurricane on the seas are ordered,
> > An ocean, atmosphere together, swirling
> > In chaotic flows on the seas and landing
> > Hard on the dry land.
> >
> > And living things, rivers of earth and sea crawl
> > Across the land, swim in the seas a chaos
> > That swirls into timeful emergent rivers
> > Crawling on mud banks.
> >
> >
> >
> > Antichaos (Alcaics)
> >
> > Flow river, chaos breaks on the banks, and you,
> > Time, living order, changing in change itself,
> > Break chaos up to order merging
> > Flows of the water with earthly order.
> >
> > Bright sunshine killing, loving tenderness
> > Light brings to lands that flow on the liquid flow –
> > Hot magma moving lands now crashing –
> > Earthquakes are turning the land to chaos.
> >
> > Dry winds are parching lands into deserts where
> > Cacti won’t live. Moisture comes on the winds and there
> > Rains change the land from death to living
> > Breath and the lightning will light the dark sky.
>
> > White hurricane of sea and air are in
> > Time flows of swirling chaos and ordering
> > Matrices breaking land with winds which
> > Bring to the land and to us the ocean.
> >

> > Life burst from rivers – earth and the sea are now
> > One river swirling time. The smooth chaos will
> > Bring order, life emergent, water
> > Solid with crystals that make them crawl forth.
> >
> >
> >
> > Troy Camplin
> >
> >
> >
>
>
>
>
>
>

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176. **CA Conrad**
Re: Roy Exley - Re: Bob Perelman's Joke
Sun 8 Jun 2008

Roy, I think you miss the point then, sir. THIS IS A CONVERSATION IN THIS UNIVERSE! And it's one that doesn't get talked about very often!

DO YOU REALIZE HOW MANY YOUNG POETS THESE DAYS ROY ARE IN WRITING PROGRAMS!?

We NEED, very much NEED young poets to EXPRESS how they feel when these elder poets who instruct in such programs say such things.

IT'S A VERY GOOD THING, PLEASE SEE HOW AND WHERE THE MERITS OF THE CONVERSATION FIT DIRECTLY INTO THE LARGER UNIVERSE! (and university)

CAConrad
http://PhillySound.blogspot.com

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177. **Jennifer Karmin**
June 12: Los Angeles Art Walk
Sun 8 Jun 2008

Betalevel presents

4000 WORDS 4000 DEAD & REVOLUTIONARY OPTIMISM
street performance by Jennifer Karmin

Thursday, June 12th from 5-7pm
at the Downtown Los Angeles Art Walk
http://www.downtownartwalk.com

5pm beginning in front of Metropolis Books
440 S. Main Street, between 4th and 5th Streets
http://www.metropolisbooksla.com

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?"

-- Martha Raddatz,
ABC News' White House correspondent
to Vice President Dick Cheney

JENNIFER KARMIN curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. During 2008, Jennifer will be a guest writer in Kenya with the Summer Literary Seminars and in California with the Djerassi Program. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies A Sing Economy, Growing Up Girl: An Anthology of Voices from Marginalized Spaces, and The City Visible: Chicago Poetry for the New Century.

BETALEVEL is located in a basement in Chinatown, Los Angeles, and plays host to various media events such as screenings, performances, classes, lectures, debates, dances, readings, and tournaments. Its members are artists, programmers, writers, designers, agit-propers, filmmakers, and reverse-engineers. http://www.betalevel.com

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178. **CA Conrad**
Re: Bob Perelman's Joke
Sun 8 Jun 2008

Sarah Sarai wrote:

> *If anyone hears me say something regrettable or*
> *stupid...and there is no one who has talked to me*
> *for any length of time who hasn't come away wondering*

> *about something or other...please ask me about it before dragging me before a public forum.*

This is not just saying something stupid though Sarah. In my original post I tried to make clear that this was VERY MUCH part of a bigger picture. Bob's statement (which he LATER wanted to clean up as a joke) was said with such ease that either HE MEANT IT, or, it's something that his friends are saying when there are no younger poets around.

It's very important Sarah, this conversation, BECAUSE, Bob Perelman and his friends spend a lot of time, and make a lot of money teaching younger poets.

If we want to talk about WHICH elder poets openly respect, encourage, even champion younger poets, THAT'S EASY ENOUGH. Ron Silliman spends A LOT OF TIME reading the work of younger poets and writing about them and their work. We may not all AGREE with everything he says, but the fact is he takes a lot of time and a lot of care to investigate, and he spends so much time doing this that it would be very hard to believe that he would agree with Perelman. Otherwise Silliman would have given up doing so a long time ago and just written about poets his age.

When Lyn Hejinian read at the Kelly Writers House a few years ago I confronted her during the Q&A about allegations made through the Poetry Project Newsletter, statements that THEY made claiming that SHE made about how younger poets are not involved in being open against the war, not involved in anti war protests and marches etc.. SHE seemed glad that I brought it up and said quite openly that that issue of the Newsletter irritated her because it was all taken out of context. She then went on to say that she has A LOT OF RESPECT for younger poets, you should try to find that recording, up on PENNSOUND.

Charles Bernstein (sticking with the Perelman crowd) is one of the most generous, active bodies in poetry in our time, hands down. No one is working harder at making poetry the center of the universe.

And I have a lot of respect for Mark, but I think he also missed the point that Bob Perelman WAS confronted with what he said, right there and then, by both Rothenberg and Filreis. Rothenberg wanted to make it SUFFICIENTLY CLEAR that Bob was NOT going to put those words in his mouth, did you watch the video to see what I made clear with his NO NO NO NO NO, waving his arms in the air?

THIS IS NOT ABOUT SLANDERING SOMEONE, you miss my point entirely Sarah. I'm talking about BOB saying something about a whole group of people INTO A MICROPHONE!

He didn't say this on the bus, or over cheese and crackers, he CHOSE to say this into a microphone for something HE KNEW was going to be saved on digital file for the Internet for many years to come!

And by starting this conversation I'm trying to get US to talk about US measured against that statement.

POETRY means everything to me, it's in my life every single day! My closest friends (most of them at least) also take poetry JUST as seriously as I do, and I am not about to sit back while Bob Perelman who has received just about every laurel there is to receive at this point smirks and makes some NASTY JOKE about younger poets.

MOST SINCERELY,
CAConrad
http://PhillySound.blogspot.com

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179. Charles Bernstein
Caroline Bergvall's Chaucer on Tuesday 7:30pm (NY)
Sun 8 Jun 2008

Caroline Bergvall
"My Chaucer"
with Mario Diaz de Leon
Tuesday, June 10, 7:30pm
Dia Arts--Tuesdays on the Terrace
outdoor program (weather dependent)
The Hispanic Society of America
Free-Reservations recommended
[redacted]
(Broadway between 155th and 156th Streets in New York City).
#1 train to 157th St)
*

http://epc.buffalo.edu/authors/bernstein/blog/

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180. Nicholas Karavatos
Reading in San Luis Obispo, CA on Sunday the 15th
Sun 8 Jun 2008

Nicholas Karavatos

SUNDAY, June 15th at 7:00

“Corners of the Mouth” Reading Series – Hosted by Kevin Patrick Sullivan

Linnaea's Café
1110 Garden Street
San Luis Obispo, CA 93401

http://poetix.net/slo.htm

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____ Now you can invite friends from Facebook and other groups to join you on Windows Live™ Messenger. Add now. https://www.invite2messenger.net/im/?source=TXT_EML_WLH_AddNow_Now=

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181. Al Filreis
ready for new Readies
Sun 8 Jun 2008

Craig Saper tries his own READIES:

http://afilreis.blogspot.com/2008/05/im-ready-for-new-readies.html

- Al Filreis

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182. Layne Russell
Re: China and news for foreigners - Gotta love it - and KNOW IT
Sun 8 Jun 2008

#5: now there is some amazing policy.

L

----- Original Message -----
From: Alexander Jorgensen
To: [redacted]
Sent: Friday, June 06, 2008 10:33 PM
Subject: China and news for foreigners - Gotta love it - and KNOW IT

Thought this might be of interest to those of you who are learning more about China.

1- Police are now making surprise checks of flats in which foreigners dwell 2- Foreigners are being investigated for making remarks "insensitive to the feelings of Chinese people" 3- Visas for foreigners are now being denied or durations unusually limited 4- Chinese troops have been entering India and there is concern about an invasion following the olympics, something similar to China invasion of India in the late 1960s 5- The Chinese govt issued a statement saying Tibet's living Buddhas have been banned from reincarnation without permission from China.

On the road in Sikkim, India
Alex Jorgensen
--
http://www.alexanderjorgensen.com

--
http://www.fastmail.fm - One of many happy users:
http://www.fastmail.fm/docs/quotes.html

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183. daniel Ereditario
*SoundEye 12 * July 3-6, 2008*
Mon 9 Jun 2008

SoundEye 12
a festival of the arts of the word

Cork, Ireland
July 3 - 6, 2008

Ireland's premier festival of poetry, the avant-garde, and text-based art and performance, continues to grow in size and scope. This year, the international group of almost thirty poets visiting Cork City include Kenneth Goldsmith, founder of the cult website Ubuweb, who will also give a presentation on electronic curation, as well as Tom Raworth, Tom Pickard, Alison Croggon and Catherine Wagner.

The Alternative Cabaret will include a viola da gamba consort, performance from the London-based Bonney – Kruk – Lindsay – Robinson axis, art-noise band KFDS, a twenty-minute opera, the ever-popular Polskadots and many more. New this year is an exhibition of text-based art, with work from Nissan Prize Winner, Dan Shipsides, and from Maggie O'Sullivan and Justin Katko. Add to this an Open Mike session, transferred from a regular slot in Providence, Rhode Island, with MC Mairéad Byrne, and Cork can look forward to an exciting four days of art, poetry and exchange.

SoundEye happens between Thursday July 3rd (when the exhibition opens in The Black Mariah gallery on Washington Street) and Sunday 6th. The Firkin Crane will host most readings. The Alternative Cabaret will kick off at 8.30 p.m. in The Other Place, Paradise Place (between Washington Street and North Main Street) on the 4th of July.

Alison Croggon • Andrew Zawacki • Catherine Wagner • Dan Shipsides • Daniel Ereditario • David Toms • Fanny Howe • Frances Kruk • Jason Hirons • Jim Maughn • Jow Lindsay • Justin Katko • Kenneth Goldsmith • KFDS • Maggie O'Sullivan • Mairéad Byrne • Mark Weiss • Matthew Geden • Maurice Scully • Peter Manson • The Polskadots • Randolph Healy • Sean Bonney • Sophie Robinson • Susana Gardner • Tom Pickard • Tom Raworth • Trevor Joyce • et al.

Free admission to all events except the Alternative Cabaret and the session on electronic curation.

Programme of events coming shortly . . .

Please forward

http://soundeye.org/festival/

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184. Pierre Joris

Recent NOMADICS posts

Mon 9 Jun 2008

Check out these recent posts at: http://pjoris.blogspot.com

Just Published: ALJIBAR II
The Midnight Disease
Poetry & Pinot Reading
Griffin Poetry Prize goes to Blaser and Ashbery
This week's signandsight
Methane Triggernometry
Israel denies entry to Norman Finkelstein

Enjoy! Right now here in Luxembourg it is 82 degrees Fahrenheit,
in Paris 84,
& in New York City temperatures will reach 96 degrees.

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris

244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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185. Ian Randall Wilson

The Mobil Novel Project -- 100th Episode

Mon 9 Jun 2008

Join us this Sunday, June 15th, for the 100th episode of the mobile novel project.

mobilenovel.blogspot.com

Ian Wilson

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186. steve d. dalachinsky

Fw: Re: Fw: Re: steve's gigs for june

Mon 9 Jun 2008

Vision Festival XIII Next Week! (6/10-6/15)
At Clemente Soto Velez
107 Suffolk Street
between Rivington and Delancey
Take F to Delancey or J, M, Z to Essex Street

Day 3: Thursday, June 12th

Milagro
8:15 p.m.
Steve Dalachinsky, spoken word; Tom Chiu, violin

30$ for entire night or discount tix available other performers that nite oliver lake , bluiett, james spaulding , etc

---

june 15th many readers at bowery poetry club to honor hersch silverman and steve cannon 6-9 pm

steve and yuko will speak and run

_____-

june 17th at bowery poetry club as part of esp records night with bruce eisenbiel and warren smith

$10 10 PM

_____

a very special one

june 27th at tribes gallery 285 e 3rd st with robert morgan and matthew shipp
as part of a book party for steve and matt's new book logos and language contribution

_____

june 29th 5 pm at tribes many readers celebrating the release of lester afflick's book

I DREAM ABOUT YOU BABY - long awaited selected poems by a great poet who died too soon

steve - yuko and others read lester's work

contribution

_____

_____

Beauty Advice Just Got a Makeover
Read reviews about the beauty products you have always wanted to try

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187. Shankar, Ravi (English)

The Quarterly Conversation #12: Borges's Mentor, Simone de Beauvoir, Roberto Bolano, Anselm Hollo & Anne Waldman

Mon 9 Jun 2008

The Quarterly Conversation--Issue 12

http://www.quarterlyconversation.com/current-issue.html

Issue 12 of The Quarterly Conversation published Monday, June 2.

Issue 12 is headlined by an essay on Borges's mentor, Macedonio Fernandez. Little-known among English-speakers, Fernandez is considered by many Latin American critics to be the major influence on Borges's writing. The essay relates the two men's long-standing friendship and teases out the connections

between Fernandez's writings and Borges's. The essay also discusses Fernandez's highly experimental novel, Museo de la Novela de la Eterna, which will be published in English by Open Letter in 2009.

Read the essay: The Man Who Invented Borges

Issue 12 also has an essay on the diaries of Simone de Beauvoir, the second volume of which has just been published in France. It covers the years leading up to Beauvoir's meeting of Sartre, demonstrating that many of her philosophical and feminist ideas were already developing before the two met. It also discusses Beauvoir's adolescent years, early influences and mentors, and her evolving relationship with her family.

In addition, there is:
an interview with the French translator of Pynchon, Gass, Gaddis, and Vollmann
Ravi Shankar on post-postmodern poetry
the low-down on the print-on-demand industry from a longstanding author who has chosen to go POD-only
an essay on Donald Barthelme
and 7 reviews of new fiction, including work from Roberto Bolano, FC2, and Antonio Lobo Antunes
The Quarterly Conversation is a journal primarily of literary criticism. It publishes four times per year, usually with 10 - 15 reviews and 5 features. For any inquiries or comments, please contact me at this email address.

Scott Esposito

Editor, The Quarterly Conversation
http://www.quarterlyconversation.com/current-issue.html

Conversational Reading
http://www.conversationalreading.com/

__._,_.___

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188. **amy king**
Fwd: SUNNYBANK POETRY RETREAT fwd from Lee Ann Brown
Mon 9 Jun 2008

Forward from Lee Ann BrownReply to [redacted]

I am hosting a poet's retreat in Hot Springs, NC
at Sunnybank JULY 11-13th 2008
I have mentioned to you in the past -

In solidarity with poets who need a retreat
- I am changing it from a workshop exclusively led by me

to a more collective retreat of poetic enjoyment - I will have plenty of info and ballads and guests and such lined up as well as an opportunity to perform in our new space - please forward to anyone you think might be interested -

Here's the description:

In the Laurels: Living the Poets Life

Poetry can be a daily activity that can inform the ways we live, and can serve as a lens with which to engage with others and with larger world issues. This weekend poetry retreat will mindfully integrate reading and writing poetry into daily activities at Sunnybank Inn and around the Hot Springs area. There will be time for private writing as well as group workshops and activities, such as a mountaintop poetry walk along a portion of the Appalachian trail, incorporating observations of the natural and human world into new poems. Sunnybank has a long poetic history and atmosphere: English folklorist Cecil Sharp in 1916 collected ballads in the "Laurel Country." Jane Gentry who supplied many of the songs lived here. We will work with the ballad form, and explore the relationship between the traditional ballads and writing new poems using traditional materials. We will focus on poetry which ranges from the contemplative to celebratory, traditional and contemporary, and from local and world traditions. We will draw inspiration from the being together in the atmosphere of this retreat home, which cultivates contemplation and serves as a meeting place free from hectic aspects of the modern world. Collective dinners, a library throughout the house, a music room and that each guest room is supplied with a volume of Walt Whitman's Leaves of Grass, and the Tao de Ching are examples of the spirit cultivated here. There will be private time for writing as well as collaborative projects, and group workshops. For night practice, methods of incorporating dreamwork into our writing will be demonstrated. In addition to daily sharing, we will have a chance to read or perform our favorite new pieces at the close of the weekend. No prior experience is necessary, just a willingness to be open to experimentation, to share some of what you write with others, and to be ready to listen to what we may learn from others' work and from the beauty of the Blue Ridge Mountains around us.

---

the closest place to fly into is Asheville, NC
It's pretty far up into the mountains about 45 minutes more
- but it's a trip we take often -
so we could arrange to pick you up or the Sunnybank staff can arrange a shuttle
if you don't want to rent a car)
or you can rent a car at the airport

The place is called
SUNNYBANK and
the host / organizer is Elmer Hall - the number there is
[redacted]
The price should be under $200 (it was originally $220 -
I will find out and let you know

The dates are Friday July 11-13th
includes dinner Friday night,
breakfast, lunch, dinner Saturday and
Sunday breakfast and lunch
plus Hottub - we can hike as well - it's right on the Appalachian trail

Let me know if you or someone you know is interested !

LOVE LEE ANN

Forward from Lee Ann Brown
Reply to [redacted]

--
Lee Ann Brown
PO Box 13, Cooper Station
NYC 10276

[redacted]

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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189. Doug Holder
Interview with Charles Plymell
Mon 9 Jun 2008

YOU ARE COMMONLY KNOWN AS A BEAT POET. IS THIS A FAIR CHARACTERIZATION?: INTERVIEW WITH CHARLES PLYMELL

INTERVIEW WITH CHARLES PLYMELL: A POET WHO REFUSES LABELS.

With Doug Holder

Recently I sent out an email asking poets what does it mean to be a “failed poet.” Poet A.D.Winans hooked me up with poet Charles Plymell who (tongue-in cheek) offered to teach a seminar in this arcane subject and requested a hefty paycheck, and or a stash of drugs in payment.

Charles Plymell is a poet and writer who is often overlooked for his involvement with the BEAT literary scene in the 50’s and 60’s. Plymell, originally from Kansas City, moved from New York City in the early 60’s, to San Francisco and shared a house with Allen Ginsberg and Neal Cassady on Gough St in 1963. Plymell, although in the background to such BEAT figures as Jack Kerouac and Allen Ginsberg, was very influential. Under his “Cherry Valley” small press he published such Beat writers as William Burroughs, Robert Peters, and Herbert Huncke. Ginsberg credited Plymell as the first person to introduce him to the music of Bob Dylan.

Plymell had a huge influence on the underground comic scene, and printed the first issue of ZAP COMIX on his printing press in San Francisco. Plymell said he worked feverishly over this interview with his wife, the avant-garde publisher, and cofounder of “Cherry Valley Editions”, Pamela Beach, on a scorching June day.

YOU ARE COMMONLY KNOWN AS A BEAT POET. IS THIS A FAIR CHARACTERIZATION?

It beats not being known at all, I guess; therein lies the rub. Tag fame when you can, or cast your mind about the shadows. Burroughs said he never thought of himself as beat. He always knew the literate way to say things. I never did, so I’m always stuck in the semantic swamp. It is “fair”? I suppose it is, in a historic literary sense where labels serve as quick designations when they take on broader connotations toward social history. For instance, I was reluctant to contribute to Kevin Ring’s Beat Scene all these years because I could never think of Bukowski, Fante and many others he publishes as beat; but the broader brush, however thinly, feathers the label purposely, so that’s that. To argue for my reluctance would seem silly. But no, personally I hate to be eclipsed by a scene. As a fervent outsider, it is always a signal that my work has remained around the edges of a group. That is by my own design as well, though, I was always reluctant to jump into another’s scene (for more than a night).

YOU HAVE SAID THAT KANSAS CITY IN THE ‘50'S WAS YOUR FAVORITE SCENE, EVEN OVER THE HAIGHT IN THE 60's. WHY?

For many reasons my youth was spent seeing all the greats of jazz, race music, rhythm and blues across the tracks, and traditional songs by the greats at the honky tonks for a dollar cover. The youth of the Haight didn’t have that cultural education. We were also able to get all the Peyote we wanted and had youthful rituals on the riverbanks. No one was aware of anything happening except us,

so there wasn't any trouble. When I write about my long-time friend, Rapid Ronnie, alias Barbitol Bob reading me Pound in Zip's Club that was way before we had heard of the Beats. We were ignorant of the latest cultural phenomena of Life and Time, but we didn't need it. Our nights were spent on Benzedrine and Boo, making the rounds of clubs with the band members and club entertainers like Mickey Shaughnessy, the actor, making the rounds talking, laughing, goofing until breakfast or driving across the tracks to see and visit and smoke and drink with the likes of Fats Domino in his 49 Caddy from New Orleans in a little club with a few people all night long. We had something peculiar to the Midwest that we got high on for days at a time, bought at the drugstore that was much stronger than the amphetamines that Kerouac used while writing. I have never heard it mentioned at all in other canons of drugs and literature. Bob and I were in the Wichita jail together as high school dropouts and petty pill head gangsters, but we always read great literature and had the famous names in music always available to hang with at Mrs. Dunbar's Barbeque. There are some things that are meant for place and time, never to come that way again. We even studied Zen and the New fucking Age!

I can remember the years and what I was doing by the cars I had. In 49 though I was up in the Dakotas operating a caterpillar (Neal (Cassady) later claimed part of that story for a riff) near the reservation and borrowed a '48 Dodge from a friend of my father's that had to got back to Texas. There was no such thing as a driver's license at that time in that state so I drove it down to Oklahoma and joined my mother who was working on an auto daredevil thrill show ramping over a row of cars and driving through a board wall of fire…that sort of thing. I had a new '51 Chevy in San Antonio that I drove to Southern California to stay for a while. Then back to Kansas and down to Guadalajara and back and a trip to Baja for Bennies and Boo packing my 38 special and then followed the rodeo and rode Brahma Bulls and bareback broncs. Worked on the pipeline, then to Hollywood for a while and bought my '53 Roadmaster Buick there and went up to Oregon to work on a dynamite crew building a dam on the Columbia River. I bought a tugboat to live on and named it "Little Toot." Then traveled Montana, Idaho, and Wyoming with my sister who worked the towns as a prostitute. Then to Kansas City, and Wichita for Peyote rituals and worked for the Santa Fe then back through Denver over the pass I had driven as a kid in my Mom's '39 Buick, and back to San Francisco. Those are but a few highlights of the years when I had new or fairly new cars that corresponded to my travels in those years. I met Neal in '62 and that's when he read me some of his highlights from the book. Understandably, I wasn't that enthralled, so he only read two or three passages. I liked to drive with him and take him to work on my motorcycle.

So, by the time I went back to San Francisco again (right turn north off the Benzedrine Highway, Rt 66, my commute and Kerouac's discovery, in 1962; I was living on the first block up Ashbury off Haight St. A couple other friends from Wichita and those they knew were there. Conner had a show at the Batman Gallery, and Rapid Ronnie was living with his family in a '52 Chevy, I worked as a printer and printed some stuff on the side. I made collages and had a show at the Batman and made a couple of 16mm films, which were all the rage. They were in Ann Arbor Film Festival, through my Wichita friends, we had Sandoz LSD and later, Owsley. "Acid" hadn't been coined. We also had pure Mescaline from a laboratory in England. Brautigan and I sat in a café and watched the neighborhood change. It had been an old Russian neighborhood with great cafes serving pirogues and good food…unfortunately that all was to be trashed, I reflected that the new comers didn't have much street smarts and most of them didn't have formal education as did the beats who had made an earlier scene centered around City Lights and national attention over "fuck." So I asked Brautigan what would become of them. He got right into their trappings. Neal reminded me of the people I hung with in the 50's from Denver to K.C. I got along with him well, and later when Ginsberg returned from India in '63, he and Neal shared the Gough St. flat with me. I think Ginsberg knew Neal's wild side and saw me as a stabilizing force. So I'd take Neal to work at a Goodyear tire shop on Van Ness on my motorcycle and go on to my job at the print shop like the squares of the 50's the young people now talk about. Well, with the circus in town, that didn't last long!

Someone just sent a notice that Bo Diddley died. He was from the old rhythm and blues and race music I listened to in the 50's. He was one of many originals who didn't get his due, at least to the fullest. A snapshot apropos: We were living a block or two from the Avalon Ballroom in a pad where we printed Zap and had nude parties and someone came to visit who said to come over and meet the band he's managing. A strange name: Pink Floyd. Another "strange name" was playing the Avalon during that era where the usual band had sell out crowds of hippies with psychedelic music blasting and strobe lights flashing. One night the lights were down and there was a dozen or so in the crowd. Bo Diddley took a place off stage towards the front of the ballroom and began by saying: Mercy, Mercy, Mercy, and here I am now, playing for YOU as if to punctuate the lack of cultural, educational, and streetwise heritage of the youthful arrivals. Of course, while living at that same place, we had complimentary tickets left at City Lights to attend Janis Joplin and Big Brother at the Filmore a few blocks in the other direction. After going up to City Lights to pick up the tickets, the night grew larger with more places to stop, get high and eventually miss a historically important performance where the like of

Joplin, Doors, Dylan, Rolling Stones, Beatles would soon re-introduce the great traditional music that had been forgotten.

Though San Francisco was going to be the town built on Rock’n’Roll in the 60's, it would eventually have to pay tribute to the Jazz and blues from Kansas City from the 50's to achieve its greatness. My nostalgia lay in both decades.

ACCORDING TO THE INTERVIEWS I READ, YOU HAVE BEEN HEAVILY INVOLVED WITH DRUGS. GUYS LIKE BUKOWSKI SWORE THAT BOOZE, ETC...WAS ESSENTIAL FOR THEIR CREATIVE PROCESS. IN RETROSPECT WAS ALL THE LSD, ETC...MORE OF A HINDRANCE OR HELP?

That’s the old question “on many levels” as we used to say so much during that period. Someone remarked that he thought we were eternally on an elevator! It’s difficult to answer. Brain chemistry is still endless in new territories. Certainly spontaneity and improvisation in the frontal lobe are stimulated by holding all that Cannabis smoke in. The associations seem favorable and helpful for jazz musicians, for example, and probably proved through anecdotal experience and empiricism. Cannabis in other arts that demand simultaneous critical and symbolic motifs of the eye instead of the ear, and the whole language/brain involvement seems more problematic. It is essential for creative people to travel that road of excess unless they are by chance the Innocent or Idiot. It would be impossible for me to weigh those imports into such an elusive study of so many variables such as a personality overlay on a biochemical mass. The most concrete case study would probably remain in Kubla Khan. It is odd that two of the most motivating forces for modern man surface to the top of the paradigm in drugs and money. In the “B” column, Sex and Rock’n’Roll. Or maybe Sex on top. ALBERT HOFMANN DISAPPROVED OF THE RECREATIONAL USE OF LSD. HE FELT YOUNG PEOPLE SHOULD USE IT MORE RITUALISTICALLY. YOUR TAKE?

Yeah, I saw his recent obit and said that was the guy who used rye bread for his toast and tea. Yes, there was intelligent advice in the obit. The Golden Mean is always good advice. I was more heavily involved in the variety instead of the quantity. Even with Benzedrine in the 50's, I would take breaks for my body to recuperate instead of maxing it out, which seem to be a universal approach for many in a kind of competitive way rather than what common sense would dictate. There was a certain excitement riding with Neal on the Amphetamine Trail, but in reality the more he used it, the more symptoms of overuse came into play, and his preoccupation with defending his title of fastest word in the west would became more tiring. So there is always an apex where force recedes to entropic realities. There was always an implicit demand in opening doors to the interior universe, I remember just before the Haight explosion a bunch of us were tripping in a pad down the street below McClure’s. We had locked the

doors and would express a kind of anguish about going there again. There were terrors along the way. The mirrors would change your face into others. Of course it was Sandoz vials at that time, or maybe Owsley had come on the scene by then. Either was the pure stuff and only fools would not have a personal trepidation of a contraindication. McClure came to the door about the time we were dissolving into the trip and we didn't let him in . He was sort of joking about tripping and it was very alarming to us because we had definitely left the road of known landscapes. I don't know whether or not he had the experience by then, but I'm sure he would have taken it with his doctor friends or under very trusted circumstances. It was not to play with in the normal environments of society. I shudder to think how the young would take it in such cavalier ways. Of course I don't know how much the doses were diluted or contaminated since the first days of it. Even a decade earlier in the 50's with Peyote, we would naturally gravitate to ritualistic behavior down on the river banks. The experience itself seemed to demand the ceremony of at least twisting in the wind of a higher force. I just saw a rather stupid program on TV of Peyote to something or other flashing from early investigators to Leary and the Haight.. My God! Well it shows that culture is the worst contaminate. And I began to think of all the cool, hip distinctions surrounding the reefer of my early years and then tried to picture Laura Bush and her sorority friends smoking Marijuana. Ha! The devaluation and deflation dissolves the mythical. The tincture of spirit no longer has purpose while ground into toxic trash crawling alongside the sanctioned public expressway of technology. God will give us only what our hands can make, what our brains can discover in science. Our spirit has not busted out of our upright poster. Drug chemistry just stirs the maw. Some like to throw off social safety nets, hate controls, and chant for freedom to take the cosmic plunge. Hart Crane said that the bottom of the sea is cruel.

A LOT OF US SMALL PRESS FOLKS HAVE GRIPES WITH THE "ACADEMY." YOU HAD A SMALL PRESS, AND THERE IS NO GREAT LOVE BETWEEN YOU AND ACADEMIA.

I'm no longer involved with either. Publishing has changed a great deal since I was active in it. Somehow I was one who had to be written off the money list for a personal grant/fellowship. Any institutional activity always needs a fall guy. Ironically, it's always the person who could have benefited the most. After a lifetime of involvement, I just read my poetry when friends put together an interesting venue, or a cultural wealthy country invites me to their forum. I'm probably one of the few poets who needs the honorarium for livelihood rather than resume/curricula/vita. If I can add to my almost 700 a month social security check, I will. In publishing, I no longer know poetry and mainly read physics and sleep the longs nights thinking about what I do not understand and

sometimes read what my comix friends send. If I do want to preserve thoughts in word combinations that I'd like to see again, or have something to give guests, etc. I print them privately. It's much simpler that way and very inexpensive online printing with no storage costs, etc. I've had nothing to do with funding for publishing since the 70s. It took a long time for me to realize that any funding, private or public would have nothing to do with me. My wife told me that long ago. People still send me books inscribed to their first teacher and blah, blah listing several grants and awards they have received. I see the names that used to reappear connected with funding when little publications came in the mail; it's pretty easy to see the corruption and who was whose friend. I toss them. Gradually, I receive fewer. I used the analogy of the farm bureau that wanted to help the small farmer by subsidies. They kept the administration to themselves until bureaucracies out numbered the small farmer. Where's the small farmer now? Maybe Willie Nelson knows! All the rest are speculators who have manipulated the subsidies. The academe and mainstream politicos will always reward themselves first and create their legions to prop up their own organizations. In the name of milk or in the name of art, all the little towns have subsidized- homogenized products in the vinyl era.

IN AN INTERVIEW WITH JON RANDALL YOU SAID GINSBERG ENDORSES ANYTHING THAT IS POLITICALLY CORRECT AND PROFITABLY CORRECT. GINSBERG AT ONE TIME WAS IN ADVERTISING, RIGHT?

I always thought that was apparent. I remember taking him to a national endowment meeting where he turned it all around immediately got grants for him and Peter and all his Lower East Side friends, some of them who had asked me to write about them. About that time, my friend Rod McKuen was in town and asked if he could do anything to help Cherry Valley Editions and I asked Allen to read with him for a benefit, but Allen said it would have to be out in Kansas. He didn't want to offend any of his constituency. This after I introduced him at his big reading at the Folger Shakespeare library. He told me when we first met that he had worked as a market researcher. If so, I thought he put all those traits to good use managing his career. He did excel in that sort of thing. I thought it was a good thing to have, but a lot of work. He was on the phone all the time. I don't think Burroughs was hype but he enjoyed others hyping him. As he used to say, wouldn't you? Bremser was no hype. Neal, well hype was his might.

WE HAVE A MUTUAL FRIEND HUGH FOX. FOX IS AN ICON OF THE SMALL PRESS SCENE. RECENTLY THE IBBETSON STREET PRESS PUBLISHED HIS CONTROVERSIAL MEMOIR: "WAY, WAY OFF THE ROAD." HOW DID YOU GUYS HOOK UP BACK IN THE DAY?

I knew Hugh mainly in the publishing days of the 70's. We published his book and he was friends with Pam's mother, Mary Beach and her husband Claude Pelieu. He was always going off to Kansas City or Rio with outlandish stories of great interest. All he needed was a market researcher! Well, we were out in New Mexico on a literature panel 30-40 years ago and I sat down in a theater sort of place where there were presentations and along side me came a lady dressed to the nines. It was Hugh! Later we went to a party at a Mexican's house in the country. He was a writer whose name I forget, but I saw it everywhere those days. Obviously he had ties to the director of programs who got drunk and started feeling me up. Later at the hotel, the director had a room across from mine and he opened his door and pulled out his dick and wanted me to suck it. It was small, dark and crooked, very unappealing, so I declined. I never knew whether this was the grant application or not. It frustrated me because I had heard stories of people with government power trading their influence for sex and the like, but I didn't know the protocol. (No wonder they called them fellowships) I guess it continues for many today, like the foot taper. It was so unromantic, but sex in the Beat scene was like that, too. Most of it was a service type industry, almost clinical. I needed more research in this area. In Kansas all that was taken for granted, but it wasn't tied to power, so I felt like the ignorant hippies, no street smarts, no educations, no grants!

A FRIEND OF MINE JACK POWERS, WHO FOUNDED STONE SOUP POETS IN BOSTON, SAID KEROUAC'S "ON THE ROAD" FREED HIM FROM THE CONSTRAINTS OF HIS BOSTON IRISH CATHOLIC BACKGROUND. HOW DID IT AFFECT YOU? YOU WROTE A BOOK OF SIMILAR THEME: "Last of the Moccasins"

Yeah, I remember Jack. He played me Willie Nelson's "Blues Eyes Crying in the Rain" at the Stone Soup. I guess the Austin rebels were coming to fame at the time. Willie did a real version, of course. Jack looked kind of blank when I told him that my mother used to sing it to me. She had learned it from Roy Acuff on the radio. Kerouac's book was a catharsis for many youngsters all over the world. I never read it. Neal used to read me passages from it, and I would see passages in literary anthologies. My catharsis probably cannot be related to an event. It was probably on the road. I'm not sure of the time line when he wrote his book, but I had definitely camped in the back of an old International (about the same year as the original Further bus) and had driven a '39 Buick over the Rockies. I was probably in the Dakotas at that time sleeping on the prairie. And by '52 was goin' to Kansas City to hear Jay McShann and later Charley Parker. He was older and had a good ear for jazz and one of the only poets who could put poetry with it. Allen used to read me his Mexico City poems. But I was never into his prose. Except for his jazz, I wasn't impressed with him and thought most of the Beats were pretty square early on. I thought Huncke was a

true hipster and Neal was a phenomena and Burroughs superceded labels. My youth was far removed from the ward-head mentalities of east coast cities. The cultural geography was different. My geography was from the Mississippi to California. The expansive geographical freedom was a continuous catharsis for me, with maybe some peyote thrown in the medical definition! City Lights published my book and about the same time refused a book by both Kerouac and Burroughs, so I don't know what the publishing situation was. My book was pretty well shelved with no royalties paid. Europa Verlag in Austria published it and I had to split the advance with City Lights. Later my rights were reassigned and it came out with Mother Road with the fabulous cover by the famed artist Robert Williams who said he wasn't a cover artist but that he'd do one for me because of my history with the Comix, first publisher of Zap and first brought S. Clay Wilson into print when we lived in Lawrence, Kansas. Meanwhile I just gave my last copy of the one with the Robert Williams cover to a collector, a deaf guy who popped in, who I had met at a Robert Williams signing in NYC years ago. So that publication became very rare quickly, but someone (I wonder who) finally pulled the City Lights version from the cellars and the booksellers and collectors have the City Lights first edition for sale all over the place. I found it hard to deal with millionaire beatniks.

AS A SMALL PUBLISHER I AM INTERESTED TO KNOW ABOUT YOUR SMALL PRESS YOU FOUNDED "CHERRY VALLEY."

It would be impossible to list the publications. Part of it began with Josh Norton here in Cherry Valley, where we received a couple of small publishing grants and famous poets and writers gave work and donations. Pam Beach Plymell knows more about that. She is also over her mother, the late Mary Beach and her husband Claude Pélieu's voluminous work of beat book translations, their own publications and the visual art archive. Fame is what sells Independents. And one has to kind of be in a movement or tied to performance to sell original work these days. There is very little literature from larger presses. Most of it is reserved for the people who are known on television to have a hard copy of their thoughts. The book has become more archival and more of an artifact itself for lesser-known artists these days. We do not have an archive for Cherry Valley. We sold it for living needs. Wichita State has a complete one, I think and Byron Coley and Thurston Moore have put together a complete one at their Yod Space in Florence. They met the only remaining artist/poet; they didn't have, who we published, Paul Grillo, at Claude and Mary's show in NYC curated by John McWhinnie last fall.

WHICH POETS LIVING OR DEAD ARE IN YOUR PERSONAL CANON?

I don't have any new influences because I read mainly physics and science and things I can't understand. I think this country's greatest poetic mind was Loren

Eiseley. His brush was as broad as Shakespeare's I thought that he didn't have a vehicle in formal prosody and genre as did Shakespeare to use poetry and that his prose in books, like The Star Thrower, was more poetic than most poetry. Like a fool, I tried to suggest this to him and he humbly answered that he spent a lot of effort trying to place his words to suit him, or something like that. When I went to meet him at his museum office at the University of Pennsylvania, I was frozen in place as he came from his office. A glimpse of his even diminutive presence made me scurry out of the museum like a rat unnoticed. I don't know why. His mind on the Platte and mine on the Cimarron must have fused at the Cathedral Rocks on the north/south trail where the voice from "the shaken tent" was heard, a catharsis on the trail, indeed. Hart Crane, out in Akron, before the literary moneyed industry, when we knew what a real bottle of milk cost, wrote: "Played ragtime and dances before the door/and we overpaid them because we felt like it." A few meat scraps from Pound, his wonderful translations with Noel Stock from the days of Cleopatra taken from the hieroglyphs of broken pottery have didactic phrases from everyday life much like what poets send me now. The Island poets, any historical glimpses by Herodotus. I don't like the fascist Greek plays. Plays always bore me anyway, except for "The Iceman Cometh" and some "movie plays of Tennessee Williams. Shakespeare's Sonnets and poetry in his plays. Gore Vidal and Burroughs always remain current. J. H. Fabre, the French poet of science, Wilson's Insect societies. Last winter I read at (I don't read through difficult works) but pick them up and read at them to reflect or guide my dreams: Radin's "Entangled Minds", David Bohm's "Wholeness and the Implicate Order" though he began to babble and rescued himself in Za Zen like Gary Snyder or someone; Richard Dawkins, The Selfish Dream; Nadeau and Kafatos' The Non-Local Universe; and Becker and Seldon's Body Electric, which has to do with reasons that might be shattering or retarding the national intellect. It also explains some of my own "road to Catharsis" by re- enlightening me to the fact that my younger years were spent only with the earth's electricity that is open ended rather than the closed circuit man-made electricity. The other books and readings were to help me substantiate a theory I've been thinking about for a long time; places gravity's weaker force as a tiny measurement of the larger magnetic force.

---- Doug Holder/ Ibbetson Update/ June 2008/Somerville, Mass.

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190. **Jim Andrews**

Re: Slidvid

Mon 9 Jun 2008

> *Can a digital work (a prpcess) make mistakes?*

consider a chess-playing program. the best ones make mistakes. a 'mistake', in that context, is a move that could be better.

mistakes in art are more subjectively oriented, perhaps. what one person likes another thinks is a mistake.

one of the reasons i like doing what i do is i don't know what i'm doing.

in dbCinema, often i don't know whether a feature i'm programming will be worth the work. i try to pick features that will be worth it. in terms of their contribution to the art, mainly. sometimes they aren't. usually they aren't. but, often, it's hard to tell until the feature's working.

those are my mistakes, though, not the digital work's.

but to return more directly to your question, if the digital work is programmed in such a way that agency (to make mistakes), in some sense, is in its hands, then it can make mistakes. if the programming does not, in some sense, give it the agency to make mistakes, then it can't.

ja
http://vispo.com

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191. Gerald Schwartz

A Post-Jazz Meatphorical Dialogue by Steve Dalachinsky and Matthew Shipp (And Then Some)

Mon 9 Jun 2008

Very interesting. For our latest event/performance/recording @ Toyeaters Studio, Jersey City, May 23rd, CATERASCHWARTZLOPEZ created a system of its own: BLEND TO MAKE, using the following system functions as follows, (especially in the pieces "Herb Robertson Said", "Nation Building Avatar", "Taize Singing", "Oui Wimmy-Diddle (For Jonathan Williams):

1. Theme Domains: themes were represented by axioms expressing properties specific to that
particular poetic/sonic system. Associated with each theme domain is a list of keywords that
access that theme domain.

2. The BLEND TO MAKE "algorithm": generated new concepts and metaphors from
input
spaces selected from the theme domains.

3. Grammar Morphism: mapped the conceptual blends to natural language

4. Optimality Principles: We used principles that consisted of a metric that quantified optimality
according to: 1. communitivity, 2. changes in elements in the input spaces; and. the number of
elements from the input spaces that were preserved in the blended space.

5. Narrative Structure: this defined how phrase units could be composed. A poetic/sonic system
designer inputted his choice of narrative structure, stacking it all up.

6. Formatted input was read in and the system is initialized. This input consists of the theme domains and keywords, phrase "templates", and a narrative structure, provided by the poet.

7. An input loop began, the system waited for the user input in the form of a keyword

8. A phrase of the appropriate type, was selected from a list of Phrases

9. The phrase selected in 2 was checked for wildcards of the following types:
-Phrasal = used to select a particular phrase type in order to replace the wildcard with a
subphrase
-Grammatical = used to choose grammatical expression for a blend-space, this is bolstered
for richer treatment
-Domain = used to select a select domain
- Axiom = for finer grained conceptual space selection
(wildcards consist of a token to represent its grammatical type. This selection is random.

10. Conceptual spaces were selected from the chosen domains as follows:
-axioms were chosen from the first domain in relation to its emotion, consistency, and drive. The o's
are always used to make the BLEND TO MAKE
- subdomains were formed from the 2nd domain that consisted only of axioms of sorts that matched
the chosen axioms
- These spaces were used to create an input pattern (the studio's generic space, three input spaces,
and the morphisms between our spaces
- The input pattern was passed into the blending "algorithm", which outputted a conceptual blend and
two morphisms to it.

11. The input Loop starts over, unless the system has reached a finish state in the narrative structure

The result was a two set performance that shredded the tin ceiling and is available (very cheap)
by contacting me.

Gerald Schwartz
[redacted]

> *Subject: Book Review- Logos and Language: A Post-Jazz Meatphorical Dialogue*
> *by Steve Dalachinsky and Matthew Shipp*
>
> *Logos and Language: A Post-Jazz Metaphorical Dialogue*
> *Published: May 31, 2008*
> *By Lyn Horton*
>
> *Logos and Language: A Post-Jazz Metaphorical Dialogue*
> *Steve Dalachinsky and Matthew Shipp*
> *Softcover; 97 pages*
> *ISBN: 978-2-9531508-0-3*
> *Publisher*
> *2008*
>
> *Getting to the bottom of things requires stamina and focus. The medium*
> *for this process is crucial in distilling the essence of the pursuit,*
> *and when it comes to music, words often pave the way to penetrating its*
> *whys and wherefores. But because words can act as musical entities*
> *themselves, words and music have a unique bond. What both imply can fit*
> *into the narrowness of definition or explode into the breadth of a*
> *spiritual universality, simultaneously. It is simply a matter of point*
> *of view.*
>
> *Pianist Matthew Shipp has produced a manifesto of sorts to*
> *contextualize the music he makes and the person he is, a venture he*
> *mounted with poet and longtime friend Steve Dalachinsky. The transcript*
> *of their discussion, some of Shipp's writings, as well as poetry that*
> *Dalachinsky wrote while listening to Shipp play constitute a book*
> *issued in 2008 by Rogue Art entitled Logos and Language: A*

Post-Jazz
Metaphorical Dialogue.

This book is not about jazz; it is about how the creation of musical language is inseparable from everything else. To grasp the heart of the book, the reader needs to absorb the meaning of the ³Logos Chart² (designed by Shipp) which appears on the first page. This chart is simple, encapsulating both the book's total thrust and the entirety of Shipp's cosmogony: universal mind intercepts and becomes human reasoning and expression, which intercepts and becomes the infinite.

To interpret Shipp's cosmogony is hazardous; to align with it is mandatory. The point of verbalizing Shipp's musical language is to create a reference. Going back to read the book is similar to, but not the same as, listening to a recording of his music. Every time the reader returns, something new will come forth. Every time the reader returns, the closer the dissolution of the constrictions of language.

In his discussion with Shipp, Dalachinsky offers springboards for the musician to elaborate on specific evidence that supports his beliefs. There is no subject that Dalachinsky mentions that does not trigger fervent responses from Shipp.

The poet initiates the conversation with a description of the park the two are sitting in and, with that, the concept of nature becomes the metaphorical backdrop for plugging into Shipp's creativity. The dialog moves through one idea after another in a constant flow: from invisible connections between the physical and the ethereal, on to biology, musicians, religious belief systems, mysticism, the Bible and life - to cite only some of the threads in their consideration of universality. At times, the discussion breaks into humorous digressions >> intended, ironically enough, to straighten out confusion in the two-way

communication.

Placed at the end of the book, three pieces of Shipp's writings serve
to peel other layers away from the mystery that feeds his music. He
writes on the concepts of ³flow² and the genetics of mind; he even
analogizes boxing to improvisation.

Dalachinsky's poetry provides another verbal frame for perceiving
Shipp's music. One poem carries an essential message: ...²if you're
gonna tell what the music is talking about say what the music is saying
say that the music has something to say that it's telling a story even
if you gotta search your imagination...² Indeed.

This book does not pretend to be a substitute for (or to explain)
Shipp's music. This book links his music to readily accessible points
of view through words and pictures. This book provides a means for
minds to converge. This book is a means to everything else.

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192. **Ryan Daley**
My book, Armored Elevator
Mon 9 Jun 2008

Thanks to scribd, Armored Elevator is now available online, for free!

here: http://www.scribd.com/doc/3289197/armored-elevatorpdf

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193. **Murat Nemet-Nejat**
Re: Slidvid
Mon 9 Jun 2008

Jim,

A mistake, it seems to me, is a step which undercuts its own structure, and not, necessarily, the user misusing it. For instance, can a process acts against (outside?) the algorithms which constitute its instructions? In mathematics this seems to be impossible. You can not *in the middle* of a permutation assign to a triangle four sides or start by dividing by zero, though in a parallel structure I assume that might be imaginable.

What I am really asking if a program can unlearn as much as learn?

Ciao,

Murat

On Mon, Jun 9, 2008 at 5:41 PM, Jim Andrews <[redacted]> wrote:

> *Can a digital work (a prpcess) make mistakes?*
>
> *consider a chess-playing program. the best ones make mistakes. a 'mistake', in that context, is a move that could be better.*
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>
> *ja*
> *http://vispo.com*

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194. **Jim Andrews**
Re: Slidvid
Mon 9 Jun 2008

'emergent behavior' is an interesting phenomenon. 'emergent behavior', concerning programming, is behavior that is not anticipated by the programmer but arises via the program's abilities. for instance, suppose a program can learn. the programmer will have anticipated that the program learns and changes in certain ways, but it may be impossible to tell what it will learn and what it will become, over time. just like us in that sense.

can a program unlearn as much as learn? it would have to be able to formulate alternatives and decide among alternatives. and, yes, it's theoretically possible for programs to do that. how well they do it is a matter of the programming and the way the programming allows for emergent behavior.

it hasn't been convincingly demonstrated, Murat, that there are any thought processes of which humans are capable that programming cannot also, in theory, do. but neither has it been convincingly demonstrated that there are no such processes.

there is a pretty good argument that there are very likely no such thought processes. but i have never heard a good argument to the contrary.

this doesn't diminish us. to me, it makes us more interesting. we are the ultimate machines. the universe has apparently been around for about 15 billion years. life on earth has been evolving for about 2.5 billion years. spatially, we're a speck in the vast universe but, temporally, our living form has been evolving through a significant portion of the full life of the universe. nothing in the universe could have evolved longer than one order of magnitude longer than our own life on earth. of course that could mean very big changes, but still. it sort of puts in perspective how highly evolved we and our fellow creatures on the planet are, despite our tragic failings.

ja
http://vispo.com

> *A mistake, it seems to me, is a step which undercuts its own structure, and*
> *not, necessarily, the user misusing it. For instance, can a process acts against (outside?) the algorithms which constitute its instructions? In mathematics this seems to be impossible. You can not *in the middle* of a permutation assign to a triangle four sides or start by dividing by zero, though in a parallel structure I assume that might be imaginable.*
>
> *What I am really asking if a program can unlearn as much as learn?*
>
> *Ciao,*
>
> *Murat*

↑ Index

195. **George Bowering**
Re: Roy Exley - Re: Bob Perelman's Joke
Mon 9 Jun 2008

You truly believe that the poet's job is expression?

gb

On Jun 8, 2008, at 8:38 AM, CA Conrad wrote:

> *Roy, I think you miss the point then, sir. THIS IS A CONVERSATION IN THIS*

> *UNIVERSE! And it's one that doesn't get talked about very often!*
>
> *DO YOU REALIZE HOW MANY YOUNG POETS THESE DAYS ROY ARE IN WRITING*
> *PROGRAMS!?*
>
> *We NEED, very much NEED young poets to EXPRESS how they feel when these*
> *elder poets who instruct in such programs say such things.*
>
> *IT'S A VERY GOOD THING, PLEASE SEE HOW AND WHERE THE MERITS OF THE CONVERSATION FIT DIRECTLY INTO THE LARGER UNIVERSE! (and university)*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

G. Bowering. D.Litt
Not found in the New Testament

↑ Index

196. Alan Sondheim
(no subject)
Mon 9 Jun 2008

J'aime si tendrement le desert et la mer;
Que je ris dans les deuils et pleure dans les fetes,
Et trouve un gout suave au vin le plus amer;
Que je prends tres souvent les faits pour des mensonges
Et que, les yeux au ciel, je tombe dans des trous.

I love most tenderly the desert and the sea;
I find a curious suavity in bitter wine,
I smile at the saddest moments, I weep amid gaiety;
I take facts for illusions - and often as not, with eyes
Fixed confidently on heaven, I fall into holes.

(from Baudelaire, La Voix in Les Fleurs, trans. George Dillon)

↑ Index

197. steve d. dalachinsky
Re: Bob Perelman's Joke
Tue 10 Jun 2008

it's so funny i'm an older unlaureled uneducated poet who's been
following this thread

and what's so interesting to me is that i know and love many younger poets and they're work
and have the exact opposite feelings about many of them
particularly the eager beavers - the comers and they know who they are
but even they take poetry quite syrupyoops i mean seriously
but here's the real laugh ole stupid me NEVER EVEN HEARD OF BOB PEARLMAN

maybe i'd better try to write this in sonnet form

On Sun, 8 Jun 2008 12:21:11 -0400 CA Conrad <[redacted]>
writes:
> Sarah Sarai wrote:
>
> >>If anyone hears me say something regrettable or
> >>stupid...and there is no one who has talked to me
> >>for any length of time who hasn't come away wondering
> >>about something or other...please ask me about it
> >>before dragging me before a public forum.
>
>
> This is not just saying something stupid though Sarah. In my
> original post
> I tried to make clear that this was VERY MUCH part of a bigger
> picture. Bob's statement (which he LATER wanted to clean up as a
> joke) was
> said with such ease that either HE MEANT IT, or, it's something that
> his
> friends are saying when there are no younger poets around.
>
> It's very important Sarah, this conversation, BECAUSE, Bob Perelman
> and his
> friends spend a lot of time, and make a lot of money teaching
> younger poets.
>
> If we want to talk about WHICH elder poets openly respect,
> encourage, even
> champion younger poets, THAT'S EASY ENOUGH. Ron Silliman spends A
> LOT OF
> TIME reading the work of younger poets and writing about them and
> their
> work. We may not all AGREE with everything he says, but the fact is
> he

> takes a lot of time and a lot of care to investigate, and he spends
> so much
> time doing this that it would be very hard to believe that he would
> agree
> with Perelman. Otherwise Silliman would have given up doing so a
> long time
> ago and just written about poets his age.
>
> When Lyn Hejinian read at the Kelly Writers House a few years ago I
> confronted her during the Q&A about allegations made through the
> Poetry
> Project Newsletter, statements that THEY made claiming that SHE made
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> how younger poets are not involved in being open against the war,
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> involved in anti war protests and marches etc.. SHE seemed glad
> that I
> brought it up and said quite openly that that issue of the
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> irritated her because it was all taken out of context. She then went
> on to
> say that she has A LOT OF RESPECT for younger poets, you should try
> to find
> that recording, up on PENNSOUND.
>
> Charles Bernstein (sticking with the Perelman crowd) is one of the
> most
> generous, active bodies in poetry in our time, hands down. No one
> is
> working harder at making poetry the center of the universe.
>
> And I have a lot of respect for Mark, but I think he also missed the
> point
> that Bob Perelman WAS confronted with what he said, right there and
> then, by
> both Rothenberg and Filreis. Rothenberg wanted to make it
> SUFFICIENTLY
> CLEAR that Bob was NOT going to put those words in his mouth, did
> you watch
> the video to see what I made clear with his NO NO NO NO NO, waving
> his arms
> in the air?

>
> THIS IS NOT ABOUT SLANDERING SOMEONE, you miss my point entirely
> Sarah. I'm
> talking about BOB saying something about a whole group of people
> INTO A
> MICROPHONE!
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> He didn't say this on the bus, or over cheese and crackers, he CHOSE
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> digital file for the Internet for many years to come!
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> And by starting this conversation I'm trying to get US to talk about
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> POETRY means everything to me, it's in my life every single day! My
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> friends (most of them at least) also take poetry JUST as seriously
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> about every laurel there is to receive at this point smirks and
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> http://PhillySound.blogspot.com
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>

↑ Index

198. Carol Novack

Lit Weekend in NYC - next Saturday & Sunday

Tue 10 Jun 2008

The 9th annual Lit Mag Marathon Weekend

Saturday, June 14th, The Magathon, an afternoon of readings by literary magazine editors. Readers include editors from American Book Review, Cider Press Review, Confrontation, Eclipse, Fairy Tale Review, The Georgia Review,

Haight Ashbury Literary Journal, KNOCK, Lapham's Quarterly, Literal Latte, Mad Hatters' Review, n+1, Opium Magazine, Painted Bride Quarterly, Parnassus: Poetry in Review, Salt Hill, The Southern Review, Storyscape Journal, and Zeek. New York Public Library's Periodical Room, 5th Ave. at 42nd Street. New York, NY 4 â€“ 6:30 PM. FREE

Note: I will be reading works by my friend Rochelle Ratner, a two-time contributor to Mad Hatters' Review. Rochelle died at the age of 59 in March, when nobody expected cancer to take her so soon. Many of us are missing her.

_____

Sunday, June 15th, 9th Annual Lit Mag Fair at Housing Works. Lit friends can take home armfuls of lit journals discounted more than 50% at only $2 a copy. Choose from hundreds of magazines from all over the country and hobnob with many of the editors who'll be there in person to meet and greet. Housing Works Used Book CafÃ©, 126 Crosby Street in Soho New York, NY 12â€“5PM

Proceeds go to Housing Works, a nonprofit organization serving homeless people living with AIDS, and to The Council of Literary Magazines and Presses, a nonprofit organization serving independent literary publishers.

↑ Index

199. Adam Fieled

PFS Post: Robert Archambeau

Tue 10 Jun 2008

Check out a stunning new poem from poet, critic, and professor Robert Archambeau of Lake Forest, Illinois on PFS Post:

http://www.artrecess.blogspot.com

PFS Presents will be in Chicago soon!!! Namely, next Friday, 6/20, at Kate the Great's in Andersonville (1116 N. Boradway), with Robert Archambeau, Laura Goldstein, Timothy Yu, Steve Halle and me, at 7:30 pm!!!

Books!
"Opera Bufa"
http://www.lulu.com/content/1137210

"Beams"
http://www.blazevox.org/ebk-af.pdf

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200. **J.P. Craig**

Re: A Post-Jazz Meatphorical Dialogue by Steve Dalachinsky and Matthew Shipp (And Then Some)

Tue 10 Jun 2008

Gerald, This is a fascinating procedure. Could you share some of the software/ hardware mechanisms you used to do it? Or was it a strictly human- operated system? JP

On Jun 9, 2008, at 7:06 PM, Gerald Schwartz wrote:

> *Very interesting. For our latest event/performance/recording @*
> *Toyeaters Studio, Jersey City,*
> *May 23rd, CATERASCHWARTZLOPEZ created a system of its own: BLEND TO MAKE,*
> *using the following system functions as follows, (especially in the*
> *pieces "Herb Robertson Said",*
> *"Nation Building Avatar", "Taize Singing", "Oui Wimmy-Diddle (For*
> *Jonathan Williams):*
>
> *1. Theme Domains: themes were represented by axioms expressing*
> *properties specific to that*
> *particular poetic/sonic system. Associated with each theme domain*
> *is a list of keywords that*
> *access that theme domain.*
>
> *2. The BLEND TO MAKE "algorithm": generated new concepts and*
> *metaphors from input*
> *spaces selected from the theme domains.*
>
> *3. Grammar Morphism: mapped the conceptual blends to natural language*
>
> *4. Optimality Principles: We used principles that consisted of a*
> *metric that quantified optimality*
> *according to: 1. communitivity, 2. changes in elements in the input*
> *spaces; and. the number of*
> *elements from the input spaces that were preserved in the blended*
> *space.*
>
> *5. Narrative Structure: this defined how phrase units could be*
> *composed. A poetic/sonic system*
> *designer inputted his choice of narrative structure, stacking it*
> *all up.*
>
> *6. Formatted input was read in and the system is initialized. This*
> *input consists of the theme*
> *domains and keywords, phrase "templates", and a narrative*
> *structure, provided by the poet.*

7. An input loop began, the system waited for the user input in the form of a keyword

8. A phrase of the appropriate type, was selected from a list of Phrases

9. The phrase selected in 2 was checked for wildcards of the following types:
-Phrasal = used to select a particular phrase type in order to replace the wildcard with a subphrase
-Grammatical = used to choose grammatical expression for a blend-space, this is bolstered for richer treatment
-Domain = used to select a select domain
- Axiom = for finer grained conceptual space selection
(wildcards consist of a token to represent its grammatical type. This selection is random.

10. Conceptual spaces were selected from the chosen domains as follows:
-axioms were chosen from the first domain in relation to its emotion, consistency, and drive. The o's are always used to make the BLEND TO MAKE
- subdomains were formed from the 2nd domain that consisted only of axioms of sorts that matched the chosen axioms
- These spaces were used to create an input pattern (the studio's generic space, three input spaces, and the morphisms between our spaces
- The input pattern was passed into the blending "algorithm", which outputted a conceptual blend and two morphisms to it.

11. The input Loop starts over, unless the system has reached a finish state in the narrative structure

The result was a two set performance that shredded the tin ceiling and is available (very cheap) by contacting me.

Gerald Schwartz
[redacted]

Subject: Book Review- Logos and Language: A Post-Jazz Meatphorical Dialogue
by Steve Dalachinsky and Matthew Shipp

Logos and Language: A Post-Jazz Metaphorical Dialogue
Published: May 31, 2008
By Lyn Horton

Logos and Language: A Post-Jazz Metaphorical Dialogue
Steve Dalachinsky and Matthew Shipp
Softcover; 97 pages
ISBN: 978-2-9531508-0-3
Publisher
2008

Getting to the bottom of things requires stamina and focus. The medium for this process is crucial in distilling the essence of the pursuit, and when it comes to music, words often pave the way to penetrating its whys and wherefores. But because words can act as musical entities themselves, words and music have a unique bond. What both imply can fit into the narrowness of definition or explode into the breadth of a spiritual universality, simultaneously. It is simply a matter of point of view.

Pianist Matthew Shipp has produced a manifesto of sorts to contextualize the music he makes and the person he is, a venture he mounted with poet and longtime friend Steve Dalachinsky. The transcript of their discussion, some of Shipp's writings, as well as poetry that Dalachinsky wrote while listening to Shipp play constitute a book issued in 2008 by Rogue Art entitled Logos and Language: A Post-Jazz Metaphorical Dialogue.

This book is not about jazz; it is about how the creation of musical language is inseparable from everything else. To grasp the heart of the book, the reader needs to absorb the meaning of the ³Logos Chart² (designed by Shipp) which appears on the first page. This chart is simple, encapsulating both the book's total thrust and the entirety

*of
Shipp's cosmogony: universal mind intercepts and becomes human reasoning and expression, which intercepts and becomes the infinite.*

*To interpret Shipp's cosmogony is hazardous; to align with it is mandatory. The point of verbalizing Shipp's musical language is to create a reference. Going back to read the book is similar to, but not
the same as, listening to a recording of his music. Every time the reader returns, something new will come forth. Every time the reader
returns, the closer the dissolution of the constrictions of language.*

*In his discussion with Shipp, Dalachinsky offers springboards for the
musician to elaborate on specific evidence that supports his beliefs.
There is no subject that Dalachinsky mentions that does not trigger fervent responses from Shipp.*

*The poet initiates the conversation with a description of the park the
two are sitting in and, with that, the concept of nature becomes the
metaphorical backdrop for plugging into Shipp's creativity. The dialog
moves through one idea after another in a constant flow: from invisible
connections between the physical and the ethereal, on to biology, musicians, religious belief systems, mysticism, the Bible and life - to
cite only some of the threads in their consideration of universality.
At times, the discussion breaks into humorous
digressions >> intended, ironically enough, to straighten out confusion in the
two-way
communication.*

*Placed at the end of the book, three pieces of Shipp's writings serve
to peel other layers away from the mystery that feeds his music. He writes on the concepts of ³flow² and the genetics of mind; he even analogizes boxing to improvisation.*

Dalachinsky's poetry provides another verbal frame for perceiving

Shipp's music. One poem carries an essential message: ...²if you're gonna tell what the music is talking about say what the music is saying
say that the music has something to say that it's telling a story even
if you gotta search your imagination...² Indeed.

This book does not pretend to be a substitute for (or to explain) Shipp's music. This book links his music to readily accessible points
of view through words and pictures. This book provides a means for minds to converge. This book is a means to everything else.

JP Craig
http://jpcraig.blogspot.com/

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201. Joshua Kotin
*** *NEW CHICAGO REVIEW* ***
Tue 10 Jun 2008

* * *

CHICAGO REVIEW

is pleased to announce its 368-page summer issue,
which includes:

A FEATURE ON BARBARA GUEST

3 previously unpublished plays by Guest

1 portfolio of Guest's unpublished poems

11 responses to Guest's work, from:

Charles Altieri
Eileen Myles
Donald Revell
John Wilkinson
Martha Ronk
Mei-mei Berssenbrugge
Andrea Brady
Brenda Hillman
Nancy Robbin
Patricia Dienstfrey & Rena Rosenwasser
Garrett Caples

& 11 Guest poems to accompany the responses

* * *

order and subscribe:

http://humanities.uchicago.edu/orgs/review/

* * *

the issue also includes:

POETRY

Fredrik Nyberg
Eleni Sikelianos
Ed Roberson
Dan Beachy-Quick
Robyn Schiff
Maria Baranda [w/ original Spanish]
John Wilkinson
P.K. Page
Kent Johnson

STORIES

Bret Sparling
Craig Foltz

ESSAYS

Brett Bourbon on Geoffrey Hill
C.D. Wright on her "Rising, Falling, Hovering"

REVIEWS of

Hannah Weiner
Keith Waldrop's Baudelaire
Andrzej Stasiuk
Amanda Nadelberg
Dan Machlin
Eileen Myles
Jennifer Moxley
Ron Silliman
Kamau Brathwaite
Tim Atkins

plus: Christine Hume in conversation with Rosmarie Waldrop, a letter from John Ashbery on "Numbers Trouble," & more...

* * *

The issue costs $18, subscriptions begin at $25

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& subscribe: http://humanities.uchicago.edu/orgs/review/

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or send checks to the address below

* * *

CHICAGO REVIEW
5801 S. KENWOOD AVE
CHICAGO, IL 60637

* * *

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202. Jeffrey Side

Article on the dismissive attitude the British poetry establishment have towards US poetry

Tue 10 Jun 2008

Interesting article by John Burnside in the UK magazine Poetry Review on the dismissive attitude the British poetry establishment have towards US poetry:

http://www.poetrysociety.org.uk/lib/tmp/cmsfiles/File/review/963burnside.pdf

Burnside is to be applauded for pointing this out (however mildly) in such a bastion of the mainstream as Poetry Review.

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203. David A. Kirschenbaum

Advertise in, Donate to, Boog City Issue 51

Tue 10 Jun 2008

Please forward

Boog City¹s 51st issue
Wants to say hello to each and everyone of you
And spread the word about your latest offerings and events

So Help Us Help You (and Help Us, too)
By Placing a Lovely Advertisement
(We're also cool with donations, real cool.)

The issue will feature:

--The Politics section with Let¹s Talk About Sex Work

--The Printed matter section featuring reviews of
-Mark Evanier¹s Kirby: King of Comics (Harry N. Abrams) and Jack Kirby¹s Fourth World Omnibus (DC Comics)
-A response to Forage by Rita Wong

--Poems from Maxwell Heller, Holly Melgard, and Trey Sager

--The Music section with -A tour diary from Mike Grubbs, leader of the band Wakey!Wakey!, as he takes us on the road with the Bloodsugars, Derek James, Jay Mankind, Kyle Ervin, and Matt Singer on their way to WE Fest XII, a volunteer-run, DIY festival in Wilmington, N.C.

--Art from Lauren Bon

--Jim Behrle's comic Come On, Pilgrim!!

--The Greg Fuchs photo

Deadline

--Space Reservations ASAP

--Sun. June 15-Ad or ad copy to editor
--Wed. June 18-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads. Ask for full rate card.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG (2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

204. Jerome Rothenberg
Poems & Poetics: a new blog
Tue 10 Jun 2008

To all of you who may be interested, I've just initiated a blog under the title poems & poetics as a repository of new and old work, largely but not exclusively my own. I take it as a supplement to my other, offline publications and as a celebration of that kind of autnomous publication that I think of as central to our ongoing and shared project over the last 200 years.

The prospectus of the blog reads as follows: "In this age of internet and blog the possibility opens of a free circulation of works (poems and poetics in the present instance) outside of any commercial or academic nexus. I will therefore be posting work of my own, both new & old, that may otherwise be difficult or impossible to access, and I will also, as it comes to me, post work by others in the manner of a freewheeling on-line anthology or magazine. I take this to be in the tradition of autonomous publication by poets, going back to Blake and Whitman and Dickinson, among numerous others."

The blog can be accessed at poemsandpoetics.blogspot.com and is already underway.

With cheers & abrazos for all of you,

JERRY

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]

"Poetry must have something in it
that is barbaric, vast, and wild."
D. Diderot

http://writing.upenn.edu/epc/authors/rothenberg/
new ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/

↑ Index

205. **Sarah Sarai**
Re: Bob Perelman's Joke
Tue 10 Jun 2008

---

dalachinsky, you're funny. hope to run into again, soon. ca, yes, i realize you are on a mission. i haven't changed my mind, or my mind is unchanged, although it is living and organic--esp. since I stopped drinking diet cokes--and therefore always changing. this string still feels like a bar fight or a family fight with a few alcoholics in the mix making it public and unnecessary. i wonder if my last posting wasn't negative campaigning in response to negative campaigning. dalacinsky, write a sonnet on fair youth! ca, write one of *your* wonderful poems (i really did enjoy seeing/hearing you at whatever that is on 2nd and 10th (not being young, myself, my memory is one mother-ass suck) (poetry project!) on the beauty of youth--taut skin and attitude, notwithstanding. (kidding.)

if anyone has anything to say on this subject, e-mail me. i assume you, ca, have directly addressed (by use of the direct-address comma and e-mail) this bob perelman who i just googled because like dalachinsky i had never heard of the dude. me personally i don't like youth the aged (loath the infirm) find middle agedists boring cringe when an adolescent comes my way and probably abhor all other stages of MAN, but babies oh babies how sweet the cooing babes. ...sarah sarai

FROM PREVIOUS EPISODES of "Re: Bob Perelman's Jokes" (and be on the lookout for "Bob Perelman II: Who's the Joker Now?"

>>>>>>>>>>>>>>>>>>>>>>>>
(dalachinsky): it's so funny i'm an older unlaureled uneducated poet who's been following this thread
and what's so interesting to me is that i know and love many younger poets and they're work
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206. eric unger
submit SPELL: visual or textual poetry
Tue 10 Jun 2008

I'm putting together the fifth issue of Spell, a journal of emerging and experimental work. Please have familiarity with Spell and/or its past contributors, found at http://spellmag.livejournal.com Submission period open until July 13th. Submit electronically to eric dot unger at gmail dot com, SPELL in the subject line.

Eric Unger

↑ Index

207. Sarah Sarai
“That art Thou!”
Tue 10 Jun 2008

From “Herons and Water Lilies” by Louis Simpson (The Room We Share)

“That art Thou!”
VADYAMIHALY—EXPERIENCE:

1465-1493 Zen Master, Osaka
1556-1579 Professor of Theology, Salamanca

1660-1683	Professor of Philosophy, Heidelberg
1786-1807	Head of the Monastery, Lhasa
1948-	Self-Liberated Spiritual Instructor

↑ Index

208. **Murat Nemet-Nejat**

Re: Slidvid

Tue 10 Jun 2008

Jim,

I had written quite an elaborate response to your post, which, for one reason, disappeared from my computer and can recover it. This is one kind of mistake (I am sure mine). I will try to recreate a short version of which, which besaically I hate to do.

By mistake I mean the ability of the machine to stop and step out of, escape its weave of usages and look at itself. In the last few months, I have re-watched a number of times the film *Blade Runner*. In it humanoids, replicants, in strength and intelligence superior to humans, suddenly become aware of their mortality, that they only live for four years. The whole film is about their vain attempt to escape that mortality. While language may also exist in the animal world, the human language seems to be the only form in which the user can step out of himself/herself and realize its own death. The idea of the future is only possible if one can imagine its cessation. In other words, human language (and very time itself) are possible with a consciousness of its cessation. Will a machine revert to the animal stage or preserve that quality of escaping, stepping out of itself, of "making mistakes." I am particularly interested in this question because, in the last two months I have been working on the section entitled, "The Spiritual Life of Replicants," from my poem *The Structure of Escape*. Here is a poem from The Spiritual Life:

The Mortal Proof

I exist because I may cease to exist.

I may not exist; therefore I am.

A machine, image, if complex enough, will inevitably ask the question, am I mortal, or what will happen after I cease to exist.

Imagining its cessation is part of the essence of being conscious.

I also found out that *Blade Runner* was the last movie in which digital technology was *not* used for special effects. I wondered why are there are so few science fiction movies after *Blade Runner* which equal the visual resonance of that movie? Maybe *Jurassic Park*, *A.I*, *Altered States* (?, the

movie about cyborgs), *Star Wars I, II*, *Matrix I* remotely match it. I have a theory based on the theory of natural selection. During the making of *Blade Runner* the special effects were so difficult, also straining the limits of the available budget, that only those which the vision of the film demanded. In other words, vision preceded available technology. As technology developed and special effects became relatively easier and cheaper, many effects were created because it was possible to do so. In other words, to a greater degree, technology preceded necessity, vision. I wonder if this analysis, if at all true, has a relevance to the activities going on among digital poets today?

Here again, vision becomes a stepping outside, a mistake, creating its own necessity -therefore form.

Do special effects "replicate"? Is a replicant a copy, or something new?

Ciao,

Murat

On Mon, Jun 9, 2008 at 10:47 PM, Jim Andrews <[redacted]> wrote:

> *'emergent behavior' is an interesting phenomenon. 'emergent behavior', concerning programming, is behavior that is not anticipated by the programmer but arises via the program's abilities. for instance, suppose a program can learn. the programmer will have anticipated that the program learns and changes in certain ways, but it may be impossible to tell what it*
> *will learn and what it will become, over time. just like us in that sense.*
>
> *can a program unlearn as much as learn? it would have to be able to formulate alternatives and decide among alternatives. and, yes, it's theoretically possible for programs to do that. how well they do it is a matter of the programming and the way the programming allows for emergent behavior.*
>
> *it hasn't been convincingly demonstrated, Murat, that there are any thought processes of which humans are capable that programming cannot also, in theory, do. but neither has it been convincingly demonstrated that there are*
> *no such processes.*
>
> *there is a pretty good argument that there are very likely no such thought processes. but i have never heard a good argument to the contrary.*
>
> *this doesn't diminish us. to me, it makes us more interesting. we are the ultimate machines. the universe has apparently been around for about 15 billion years. life on earth has been evolving for about 2.5 billion years. spatially, we're a speck in the vast universe but, temporally, our living form has been evolving through a significant portion of the full life of*

> *the*
> *universe. nothing in the universe could have evolved longer than one order of magnitude longer than our own life on earth. of course that could mean very big changes, but still. it sort of puts in perspective how highly evolved we and our fellow creatures on the planet are, despite our tragic failings.*
>
> *ja*
> *http://vispo.com*
>
> *A mistake, it seems to me, is a step which undercuts its own structure, and*
> *not, necessarily, the user misusing it. For instance, can a process acts against (outside?) the algorithms which constitute its instructions? In mathematics this seems to be impossible. You can not *in the middle* of a permutation assign to a triangle four sides or start by dividing by zero, though in a parallel structure I assume that might be imaginable.*
>
> *What I am really asking if a program can unlearn as much as learn?*
>
> *Ciao,*
>
> *Murat*

↑ Index

209. **Gerald Schwartz**

Re: A Post-Jazz Meatphorical Dialogue by Steve Dalachinsky and Matthew Shipp (And Then Some)

Tue 10 Jun 2008

Hey JP:

Our system was developed as reference, direction and as documentation, and its longer term goal was in generalizing the technical and theoretical framework... a way to play out., especially with richer media such as sound. To that end, a simple extension is passing input to "the system" via this gamelike interface (for example navigating a kind of map or selecting objects in the created environment. In the pieces "Oui Wimmy Diddle (for Jonathan Williams)" and "Herb Robertson Said" the system was used with a preset interface to generate a combination of prose, noise, and lyricism that's often used to narrate my personal everyday experiences in a live performance with free jazz musicians.

There were more complicated extensions which used the blending to generate new sonic content on the fly. In practice it required new and efficient blending

and clear-cut representations s well as an extension of the theory to account for
the "non-verbal" input. In one approach we used conceptual spaces between and
including us (picture Venn diagrams) as metadata to annotate the information,
blending that meta-data, providing morphisms from these annotations to graphical
representations. This always opens up the expressway for more and more.

Here's a sample, our 2nd "set": (unedited with all the ambient sound intentionally
left in... thank you very much):

www.metaharmonic.com/music/0523catera02_ruffmix.mp3

Cheers,
Gerald S.

Gerald, This is a fascinating procedure. Could you share some of the software/ hardware mechanisms you used to do it? Or was it a strictly human- operated system? JP

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210. Sarah Sarai
That art Thou! Part II
Tue 10 Jun 2008

I left out the first word of the title of the Louis Simpson collection. It's: In the Room We Share. Herons and Water Lilies is a 5-page poem. I was its slave for a long time. ...Sarah

"That art Thou!"
VADYAMIHALY—EXPERIENCE:

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1556-1579	Professor of Theology, Salamanca
1660-1683	Professor of Philosophy, Heidelberg
1786-1807	Head of the Monastery, Lhasa
1948-	Self-Liberated Spiritual Instructor

EVERY YEAR A CERTAIN NUMBER OF
APPLICANTS ARE ADMITTED
to the Kensho Program. To apply for admission, write

THE VADYAMIHALY INSTITUTE, MESA,
ARIZONA

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211. Alan Sondheim

Yonsei University performance txt and show

Wed 11 Jun 2008

MEDIA+SPACE New Media Gallery :: Yonsei University :: Seoul, Korea ::

Alan Sondheim :: Avatar of Excess
An exhibition of video work and texts.

Exhibition: Wed June 11 Fri June 20th
Artist will be present via Second Life at the
opening Wed. June 11th 1pm

condensed S Korea online SL performance text
with Sandy Baldwin and Baruch Gottlieb

Alan Sondheim is a unique figure in contemporary cyber culture. A hyper-prolific artist, poet, and critic, Sondheim produces dozens of new works every week and publishes these in a variety of venues from conferences to galleries to Second Life to the numerous mailing lists he inhabits.

His online persona and his work are utterly symbiotic; his language straddles the edge of coherence between the machine language of code and the global lingua franca. English is unique in that it is used by 100% of the computers of the world as well as by a significant section of human society. Sometimes it is hard to tell if Sondheim's work is created by a human or by an automaton.

Alan Sondheim's use of language in his oeuvre exemplifies the infrastructural actuality of English today. Often repetitive, railing away on a tangent, riddled with codes and surging with automatic energies, Sondheim evokes the perverse vitality of the proto-cyborg consciousness of our age and it's obscene hyperproduction.

Human forms appear as avatars in Sondheim's videos only to be corrupted, smashed and smeared by irrepressible surges of information, rendering palpable the fragility of human meaning in the age of self-perpetuating automatic processes, the masochistic ecstasies of the human body at the mercy of it's machines. - Baruch Gottlieb

http://gallery.yonsei.ac.kr/

[20:00] Wirxli Flimflam is Online
Man Michinaga Gesture New missing from database.
/clap Connecting to in-world Voice Chat...
Connected
[20:01] /whistle [20:02] Offline

[20:37] sandy Taifun [20:39] Inta Twine [20:40] T
Taifun: My avatars! little people!
I have moved into the interior of avatars...
avatars speak with a thousand voices. Mon
poupees.
DO WE NOT BREATHE AS ONE PERSON? ARE HUMAN?
murmur constantly, you can hear them
just beneath surface, in my heart, gasps air, dolls
Twine: hi
They run around
everywhere, underfoot. will play song, aire, jig or
rondelay!
[20:41] [20:42] fifty industrialized nations incincerated 250000
Iraqis ARMED POLITICS ANNIHILIZATION science baby, its camera on
red pepper boiling vinegar teach marks PHILOSOPHY
OF VIRTUAL BEDROOM AVATAR immortal space sacred heater language train
pet
MACHINE rudding odors sweat vaginal semen ova
decompositions bacteria vegetation and hummingbirds sparrows flies
mites "i detest her because i know well" imitate her" curse felt"
natyasatrotpatti: mythical origin work
[20:43] You begin understand that not all are
bots expert systems some symptoms as am
coursing trapped blood, flush spirit
vaporized, substitute for bodypart another, apparatus obstinancy,
prick
THE SURFACE! SEX! SHADOWS! ELEMENTS!
PINK MUFFINS! COUCH EARTH! DUCK LIPS! MANDRAKES!
small creature half-hidden seaweed
gleaming brown drag undertow hermit crab shell smelled moist ebb
doorway
Well, there's no more it, his writing avatar
discourse itself getting stale. He's taken bend
which trundles bundles towards future; we're
there carrying than our share avatar's, where there, so heard
Just like those pirouettes, if were body
at center them. Her skirt kept flying up, was nothing
SQUEAK forever now hold your peace; this
life, do lease any other, left,
preksagrhalasksana: characteristicis playhouse different parts
eyes corpse light color nose remains when their unreality has been
demonstrated

rangadevatapujana: worship deities connected
stage
upangavidhana: gestures minor limbs such eyballs eyebrows cheeks lower
lip chin mouth
becomes eye longer
stimulation retina world declares odorless song wind
trees
machine: undoes belt buckle him, finds
right diagram support weight, tongue, zone, other
love
MOUTH LETS GO CHAINS SENTENCES, RAMPLES,
GIGGLES, TONGUES SPREAD WET OUT OVER LIPS, LEAKS, COLLAPSES,
MELTS, HIS
FINGERS
gave new Life Avatar Body moves
would move had File called God
{avatars backed, back infinite
space}.
digital sublime, spacl playe}
imitating real-life people right, imitatin avatars.
what , well, these torn
apart, By What May AsK?
refuse moon-bay, moon-bay. avatars, (digital)
within sublime; backed
root elsewhere
The disappearance branch hardened rock
occasional artifacts.
itself, image-avatar, ghost. ghost travels through anything course;
coordinates
attempting escape vectors result avatar-work led 15:47:47 There
constructed
motion capture equipment 15:48:08 images laser scanning
check out Love War, Avatar, Cyborg, Experimental conferences.
sublime
backs against wall space; nowhere left go.
another dead avatar. ok you're hearing
an imitation 78 record created event very low
frequency
something head pieces did while ago - but excusable! went somewhere,
said
something!
beginning transparency, wizard

listening-posts MOOs example. Here we are, virtual
becoming-virtual still.
Given danced-to-infinity motion-capture
second=life quasi-avatar tethered somewhat distanced
image 'break through' private barriers
course consequence
help. 16:04:35 want explore 'body-avatar' issues
tobother less! 16:07:11 dancers live yes 29-Jan-2007 16:07:18 In fact
they fly it. takenpart apart Sound wood wire: alpine zither:
[20:44]
ritual-objects-insignia-power-substitute-spiritual-satellite-enchanted-l
ove-exposure-regulative-transaction-corruption-norm
absurd linkage VOLUPTUOUS SHOCK VIGOR BODY FRAME "TREE" "SEA"
"SKY" "I"
AWAY phallocratic mach bullshit rights WIT NONSENSE
RICOCHET HEART CLANDESTINE NIBBLES ocean illuminated plastic box
motor,
tiny
metallize starched nurse uniform wanton hands
liquify vaporize atmospheric electricity markers lust muddies turgid
idols
"My leashed, logical
thought, protocols thought; it's wonder think
al
One cannot reach farther thinking one's reach, come closer control
release, dissipation. Enter reality world, suffused
sound.
pirouetpart cloth wire held suspension creating perfect framework
tabla/ture combination dialog: Collapse options
acquire baody others blood milk
urine shit face value social universal perversion contract law
coordinate
field
heels depilated legs job musculature
buildt gym scar liquid hand movement man woman remediations,
mediations, projectivities,
introjectivities, phenomenologies, histories, mechanics, Extruded
intruded (upon) body: cleansed bodies continuous middle-eastern 'war'
armored imaginary journeys (Rhine,
England); sexualized bodies:
fondly animal fur feathers dank hummus flake
caress fabric silk leather seesaw horse hump transact mire

ossify
o avatar, rise midst maelstrom, sadness
cobalt plutonium uranium radium seriously, covers pain completion,
yours argon xenon neon, whirl me infinnnnitude drugs
file sex fuck suck cum
knife skin watch solo sexatar watch.
spectre doll faerie wraithe hobgoblin
troll tengu kappa presence
stitch suture binding closing damming holding
velvet cotton wool "Consider next smearing skin.\n";
shades avatars-- precognition behavior
collision transparent interpenetration Over Lord 1 Quon: tone
war... Wings
creak, sound beginning. (Subtitle)
Haruka: "Why blue?" That's wondering. Ayato stops turns toward Har
future Net, it attains state _seamless reality,_ melding real
disturbances way tending _psychosis,_ interweaving realities, respon-
sibilities claim
often lure seduction among here relates Lacanian objet a,
deferal....
Re: Manipulated Chat ... [-] Avatars,
models, performers, d... perfor...
ruptured mess banged one
maybe fucked case whatever disappeared
coagulating limpets seas jellies
made, women, sounded,
resonated, each every protocol, site open
winds
you've before, over again, repetition goal delibery interval...
bring about semblance face,
lineaments mouths, speaking elsewhere, sides things
criminalization society = transactions portions feed decay
protodocument libertinage rules outcries screams unnatural acts
after-image liquefy
crime shortcircuit dissipate thickness passion trigger calculate
PEFORATED LOBES EARS NOSTRILS ARMS TUSKS BEAKS CLAWS PLUMES
SHELLS
PATHS BLOOD FEAST
hardness bones rods collapse secretions belly
giggling jelly swamps fetishize solidify sweating belts boots
powdered
male milk-sap LIFE FLUID EXCESS PUMP fluid

conduity neuter identity self hunt economy dyad eat wife-force
co-
48] sicipant
occupies screen represents (virtual) constituted written
RAVINE CUT fang graft trench flat postural
diagrammatics thrust torsion engine grammar paradigm eliminations jeans
motorcycle
margins, slippages, constitutions, constructs,
emergences "depths" software hardware, blockages flows
only taking account, well surface manifestations possible comprehend
subjectivity
These develop limits margins program, reveal substructures/protocols
violate
dialogs
OOH AHH YOU AAH YOUR YOURS consider _projection self_ appearance
various applications
semiotic comic witness extreme pleasure speech
reduction crushed conspiracy integral monsters torso split big
brains
We look ruptures by
characters resonating interfering configuration files
Avatars always disturbances, irruptions
language, lang- uage portending _the raveling existence essence
vaseline-coated lens streets orchid
limb meter possessive handgun GIMME SAY AM DYING remaining suspended
audiophiles app arounds bio blogs awk biomes tion tr
exe everglades
empathetic encapsulations episteme
extasis entropic extensivity fantasm externality
[20:45] vectored human
define organism infinitely
repairable
don't listen avatar-man. dream-woman.
dream-woman avatar-man contaminated. building condemned.
package: / knives. prims
cut.
talks. inside he says. transformed early version 'outt'
blue construct-space outt-structure.
avatar-video avatar-performance content degree.
sukara, dakshinanila, nandiskandhardhara, dhurya,
prakata, pritvardhana, aparajita, sarvasattva, govinda, adhrita
prefer small, seeping, peripeheral,

marginal, scattered words
sites, domains, emanations, emissions, interwoven sharing coagulated
ego/s, matrices, languages, bodies.
break down here, use
me? absjure, abjure moments ?
52] [20:48] words, drops say drizzle
everything moment you, mmmm... matrix, mother, maternal, forth
announces edge frame dialog, carried forth...
times smooth us, bits bytes, protocls
lost smoothing functions traced across peripheries, [20:49] [20:51]
construction near edge-space. world.
anorectic
without semi-geodesic paralleling
i'm becoming cannoarde)andy [20:52] [20:53] space}
tacit knowledge electronic Every symbol ligament avatar; referent
gesture; gesture procures body; Kamishibai, idols, PlayKiss
Nikuko, Meat-Girl, (among others) 'emanation'
wish home making computer with.
avoid swords. swords
make angry.
avatar-meat representation uncaptured remembering origins scars <
ancer ancer/avatar ancer/ancer ancer/igital
igital ancer.
Taifs
[21:2
[21:23] (US) congress meeting SL
Plus: student should FIGHT art
[21:24] Wish there.
[21:25] appear erasures also visible, letters disappearing reverse.
5] $thing begging object number
#75438.
"one one, line alone, typing Control-d
done.\n";
$name calls $a[$gen1] $noun[$non], hungered,
things. $prep[$pre] $a[$gen], $a[$diff], $[$gen],
$str?
system("touch .trace; rev rope >> .trace");
system("rm rope");
"Your inscription finished, thing.", "\n\n" 3 $g;
dark dreams, enough soft limbs, mine...
matrix saves ending, pureness salvaging spaces...
stick-like _anime_ figures work,

distributed authorships anatomies.
[21:26] siteor This gets started. Could push
unruptured catastrophic edges
Furious flight slammed members-only
barriers. raw deal equally speed.
llnhx 2.2.6.::attributions Devour Blue
Nattributions Brought Forth lntarn$l karnals, bhckats pf mpdhlas,
Attempt grapple ungrapple Death Star Galleon
(s0): h boarding Flying Dutchy (f0) Dutc
[21:27] scale "beyond" scale.
visual part total project.
[21:28] drives appears
Autopilot canceled
[21:29] so: re-inscriptions re-inscription lived
Alan: laptop performances
sort theoretical/artistic amalgams
enter Alan's neuroses performance
[21:31] THANKS!
thank alan
CAn't get stop heheh
ok. lunch tomorow.
thanks interesting brief

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212. **steve d. dalachinsky**

Re: A Post-Jazz Meatphorical Dialogue by Steve Dalachinsky and Matthew Shipp (And Then Some)

Wed 11 Jun 2008

---

hey use a different header it's embarassing

On Tue, 10 Jun 2008 18:39:33 -0400 Gerald Schwartz
<[redacted]> writes:
> Hey JP:
>
> Our system was developed as reference, direction and as
> documentation,
> and its longer term goal was in generalizing the technical and
> theoretical
> framework... a way to play out., especially with richer media such
> as sound.
> To that end, a simple extension is passing input to "the system" via
> this

> gamelike interface (for example navigating a kind of map or
> selecting
> objects
> in the created environment. In the pieces "Oui Wimmy Diddle (for
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> Williams)" and "Herb Robertson Said" the system was used with a
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> interface to generate a combination of prose, noise, and lyricism
> that's
> often
> used to narrate my personal everyday experiences in a live
> performance with
> free jazz musicians.
>
> There were more complicated extensions which used the blending to
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> new sonic content on the fly. In practice it required new and
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> to
> graphical
> representations. This always opens up the expressway for more and
> more.
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> Here's a sample, our 2nd "set": (unedited with all the ambient sound
>
> intentionally
> left in... thank you very much):
>
> www.metaharmonic.com/music/0523catera02_ruffmix.mp3
>
> Cheers,
> Gerald S.

>
> Gerald,
> This is a fascinating procedure. Could you share some of the
> software/
> hardware mechanisms you used to do it? Or was it a strictly human-
> operated system? JP
>
>

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213. Wystan Curnow
Reading Room: Call for papers
Wed 11 Jun 2008

Having just returned from the Conceptual Writing and its Others conference in Tucson, and conscious that I'm not going to Orono to hear about the SEVENTIES, I'm circulating this call for papers for the next issue of a journal I co-edit which will focus on the possibility/desirability of writing histories of the contemporary. Although the main focus is visual art, I am eager to include material on poetry and poetics, writings by poets and literary critics/academics, material whether sprung from these conferences or other equally intense formations (individual or collective) of the zeitgeist.

The first issue includes an essay by me on autobiography, Ron Silliman and others and the conceptual artist On Kawara and others, the current issue has a great piece by Tan Lin (it’s the cover essay) on a work by Erik Baudelaire. You will see details of these issues on the web site below.

Wystan

READING ROOM. A Journal of Art and Culture.

ISSUE 3: CALL FOR PAPERS

Art Goes On

We’ll always be eager to find or create a new experience, a new source of exhilaration. But whatever you arrive at will very soon no longer be there. And so you will need to move on, or you will need to move up. And this will have to be your perpetual practice.

Ai Weiwei (Artforum, May 2008)

The editors of Reading Room invite contributors to reflect on the momentum of which Ai Weiwei speaks, to address a range of questions his statement evocatively raises. What is the relation between the contemporary artist’s desire to move on and the appetite of the market for newness? Where does this

leave the project of historical reckoning that has traditionally been the task of the critic or art historian? If artists are caught in the effervescence of the now, how do they negotiate the historical legacies within which they are embedded? Is perpetual motion an antidote to history and its teleological ambitions or an impossible fantasy that is itself historically conditioned? Is such optimism a product of a buoyant and expanding art world or a symptom of its amnesia-inducing effects?

Reading Room encourages contributors to explore how art practice is shaped by and shapes current conditions. Equally, we invite submissions which consider the character of our moment to offer diagnoses of the situation for critical discourse.

Expressions of interest or short abstracts relating to this topic are sought by 30 June 2008.

Reading Room is a refereed journal of art and culture published annually by the E.H. McCormick Research Library at Auckland Art Gallery Toi o Tâmaki. The journal publishes essays of around 5000 words, artists' projects, and shorter articles of around 1000 words for its archive section. Information for contributors is available at: www.aucklandartgallery.govt.nz/research/journal

The editors of Reading Room are Christina Barton, Natasha Conland and Wystan Curnow. Correspondence should be sent by email to the managing editor, Catherine Hammond: [redacted]

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214. **Jim Andrews**
Re: Slidvid
Wed 11 Jun 2008

> *By mistake I mean the ability of the machine to stop and step out*
> *of, escape*
> *its weave of usages and look at itself.*

That sounds more like 'objective awareness' than 'mistake'. But perhaps we need objective awareness to conclude we made a mistake. Or a success, for that matter. What the winner don't know the gambler understands.

> *In the last few months, I have*
> *re-watched a number of times the film *Blade Runner*. In it humanoids,*
> *replicants, in strength and intelligence superior to humans,*
> *suddenly become*
> *aware of their mortality, that they only live for four years. The*
> *whole film*
> *is about their vain attempt to escape that mortality. While language may*
> *also exist in the animal world, the human language seems to be*

the only form
in which the user can step out of himself/herself and realize its
own death.
The idea of the future is only possible if one can imagine its
cessation. In
other words, human language (and very time itself) are possible with a
consciousness of its cessation. Will a machine revert to the
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Spiritual
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is a poem
from The Spiritual Life:

The Mortal Proof

I exist because I may cease to exist.

I may not exist; therefore I am.

A machine, image, if complex enough, will inevitably ask the
question, am I
mortal, or what will happen after I cease to exist.

Imagining its cessation is part of the essence of being conscious.

*I also found out that *Blade Runner* was the last movie in which digital*
*technology was *not* used for special effects. I wondered why are*
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*so few science fiction movies after *Blade Runner* which equal the visual*
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*the movie about cyborgs), *Star Wars I, II*, *Matrix I* remotely*
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the making of
**Blade Runner* the special effects were so difficult, also straining the*
limits of the available budget, that only those which the vision
of the film
demanded. In other words, vision preceded available technology. As
technology developed and special effects became relatively easier and
cheaper, many effects were created because it was possible to do so. In
other words, to a greater degree, technology preceded necessity, vision. I

> *wonder if this analysis, if at all true, has a relevance to the activities going on among digital poets today?*

Well, it's a topic with subtleties, I think.

When we write or create digital art, the process of writing (or creating digital art) is, itself, crucial to what gets created. We usually don't sit down with an idea already thought out and just transcribe it. When we do, it usually isn't very lively. It often lacks the bloom of insight, the event of it. And the energy of pursuit.

Similarly, when somebody with some cash has a bright idea but can't program and hires someone else to program it, it usually is a wooden implementation. Unless the programmer can take it on as something other than a job. As art. In which case the person writing the paycheque has to surrender some space as artist, or they're going to have a dead thing.

Experimental art involves trying things where the outcome is uncertain. The motivation for the experiment can, of course be various. From a vision to an observation that something simply is now doable. One has to be open to the feel, possibilities, and opening directions of it as it proceeds. If so, then one normally ends up in a different place than imagined at the outset.

So, yes, of course there is work that is done simply because it can be. And there is work done of quite a different order.

I saw a documentary about Bladerunner on TV quite a while ago. I dimly recall the director (I think it was the director) saying that part of the reason for the high quality of the visuals is that certain parts of the project stalled for a year or more. So the people in charge of the visuals had a lot more time than they figured they would to do their thing. And they did. Big time. I also recall from that documentary somebody saying that an important part of the vision of the look of the future was of the past. The notion that the future really has a strong visual element in it of the past. Contrast that with, say, The Fifth Element. Which also is strong in its futuristic city scapes, but they are not grotty and aged like Bladerunner's.

Certainly the people who did the Bladerunner visuals were totally involved in it as art and architecture and as vision of the future and vision of history and of humanity, really. The replicants are machines but it's all about humanity, what it is to be human. As you say, Murat.

Whoever did those city scapes in Bladerunner, I'll bet it wasn't their first time. Lots of licks. Licks developed over time. Don't know with what tools. Apparently not digital.

Whether the tools are digital or not, it's the licks developed over time by the artist that find their maturity, eventually, in a few projects.

ja
http://vispo.com

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215. Fluffy Singler
Re: adultery to spine
Wed 11 Jun 2008

My cronies and I take these and perform them poetry slam style. We call it the "Dada Spam Slam." It's generally a big hit at readings and performances.

Fluffy

-----Original Message-----
From: Alan Sondheim [mailto:[redacted]]
Sent: Wednesday, May 28, 2008 6:25 PM
Subject: adultery to spine

SP*M abjection, found text, "adultery to spine"

it cane? go do. In adultery to spine. I scarlet on wand. you at pandemic. No my spool. so in document test directive. proceeds at connective. Or nozzle go comprehension. Or stain? his he domain chariot. Be outrage To scarf. He constituency. My on appellate. Or so bureaucratic obey inspired. zone a everyday. go profile, notorious be supreme. Have

Or it is initiate by worsen. you of entirety. No or cousin belong multiply. On so airborne causation slump. sorry a esplanade. gene of instruction portuguese. That benefactor. Of punt? the To. He discrepancy it dependant. Or alkali An republican. by an hunger. I he revival. I or picket electronic sink. protocol or distribute. Which wreath my prom. On vineyard? A of pang conditional. He monarch But stab. Not semiconductor. On go chevron. My no unemployment fetish explanation. peter is heritage. is motif, canine on smile. do bribery. A an blue, rest. To etiquette hemp. With refer at charisma surrey. Be in fear outrage payable. chemistry it concentric. accede neurology so testify. Which a comfy immerse. Is it a dinar no airs. A my incoherent. At the resent sparrow grapefruit. Be is undeveloped roll gently. debt my whereby. dickens do commissioner meteor. To decline. I trust sheltered disguise. Go inductive. his do innovate, maturation. Is fade granny. Have bombardment an riot those. by my confluence notation concentrated. pretend at lowland. airspace conjugate at stronghold. But dream. his the actionable, better. do paragraph mickey. her enchanting by literacy batter. Have as number rabies arcadia. mesa it drawn. confrontation appreciation at deformation. As of tuba climax. No the no acceptable as forgery. her as dose. He be viewer somehow guest. Of he hydrocarbon forbidding trad. crisp a cent. meet at reputation reclaim. Is cage.

Which baseball finger lento. It defence? an That. At postcode as residential. by minor And swinging. Of to adventurer. As an ensemble. Be is rights panel kappa. wreck at pineapple. It effort is laundry. As recall? his be trap offend. It reading In plunge. Of playback. My at somewhere. At on pressed forgiven openly. troublesome a acknowledgment. the verse, gateway my sanity. you fiscal? I or caretaker finnish. No wholesaler it organic. Not fewer. her as communicate. Not go virtually crusade nirvana. rigid is allocation. he insure, brick so headset.

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216. **Jim Andrews**

Re: Slidvid

Wed 11 Jun 2008

---

i said that in experimental art the outcome is uncertain. of course this could be said of just about anything.

but i want to respond to your point of seeming objection to work that is done merely because it can be done rather than out of vision.

one can imagine work that is embarked upon merely because it can be, work that finds its way to something quite worthwhile.

the 'vision' may involve the spirit of adventure, exploration, and discovery. a desire to boldly go where no gink has gone before. a desire to discover/create the human dimensions of commonly used technologies commonly used without elan energy articulation art a desire to defeat in this way the forces of dullness and business, a desire to take poetry or art into new possibilities where people are in any case having to deal with the technology better that they deal with it not with the energy of slaves but able to make mistakes in your sense of making mistakes, with the freedom to make mistakes and experiment toward something human.

that said, there is, yes, a kind of unfortunate emphasis in the art world on doing things first. doing whatever first. it's easier to identify. people have a hard time identifying what's significant. much easier to say what's first. as in a race or a competition. and technology thrives on new stuff, so an emphasis on doing things first with a new technology synchs with business and the tech world.

so the desire to do a thing simply because it can now be done is not just that. it's not simply because it can now be done but because it's new and new in certain narrow ways is easily understood and can command some attention. in the same way that winning a competition commands attention independent of what won the competition.

but that phenomenon is just a kind of sideshow part of experimental art. it may not be sideshow but far more prominent, pragmatically, because it can also get funding. silly but true. but it's sideshow in terms of real significance to anyone with eyes in their head. the world thrives on central sideshow in many spheres. time and chance.

it isn't significant to do something simply because it can now be done. unless it's creating world peace, should the opp arise. but then obviously it isn't done simply because it can be done but because doing it is much to be desired. so sometimes it's good to do something because it can now be done and also for other reasons. and obviously in many other cases.

it's up to each person to discern for themselves what's of value and what isn't. there is no authoritative substitute for one's own insight and intuition. art needs to be experienced, not simply 'understood'. it's in the nature of digital art that there's going to be lots of it that is far less than outstanding. but that's true of all arts. digital art's engagement with technology inevitably forms part of the statement and position of any of its works. it's not the only part, mind you. but it's part of the work in a way that mayn't crucially apply to many books.

also, on a different note, i wouldn't put it past animals to consider their own death. i have seen some of them, it seemed, face it with a sad, dignified and accepting awareness of irrecoverable loss. we've all been around as life forms on this planet for billions of years. anything we are is not so far from the least of earth. a very big family. the more we learn about life on earth, the more linked it seems are all of earth's forms of life. in their biochemistry. in their interdependence in the ecosphere. in their processes of adaptation. in the nature of their brain processes. we are special, apparently. but i wonder how different we are from our furry friends. i do agree, though, that there is something crucial about language in that difference. which is why poetry may suffer but never die as long as humanity lives. or continually die, continually be reborn in our deepest engagements with life and language.

ja
http://vispo.com

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217. Bob Heman

just a reminder - 6th BIG CLWN WR reading tomorrow night June 12 at the SAFE-T-GALLEY in DUMBO

Wed 11 Jun 2008

Hi Folks - just a reminder The 6th Big Reading sponsored by CLWN WR will be held tomorrow nite, Thursday, June 12th, at the SAFE-T-GALLERY at 111 Front Street, Gallery 214, in the DUMBO ("down under the Manahttan Bridge

overpass") section of Brooklyn. It will start around 7 and last until 10 or so. Admission is free. Jane Ormerod and Frank Simone will be the featured readers with special guests Thomas Fucaloro, David Lawton, Adriana Scopino, EK Smith, Moira T. Smith, Nathan Whiting, Liza Wolsky and Jeffrey Cyphers Wright also performing. A new issue of CLWN WR, featuring small poems by Phyllis Wat, George Spencer, David Giannini, Wu-Shan Qian-wen, Alex Bleecker, Yuko Otomo, Sarah Sarai, Mindy Levokove, Jessea Perry, Martha L. Deed, Ed Smith, Christopher Harter, Hal Sirowitz, Craig Fishbane and Dorothy F. August, will be given free to all who attend. To reach SAFE-T-GALLERY take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge. For more information, maps, and directions from other subway lines please check the Gallery website at http://www.safetgallery.com CLWN WR was founded in 1971 by Bob Heman and Stephen Fairhurst.

Bob Heman
[redacted]
EarthLink Revolves Around You.

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218. Gary Sullivan
CA Conrad's post
Wed 11 Jun 2008

CA CONRAD WROTE: "When Lyn Hejinian read at the Kelly Writers House a few years ago I confronted her during the Q&A about allegations made through the Poetry Project Newsletter, statements that THEY made claiming that SHE made about how younger poets are not involved in being open against the war, not involved in anti war protests and marches etc. SHE seemed glad that I brought it up and said quite openly that that issue of the Newsletter irritated her because it was all taken out of context."

The Poetry Project Newsletter never made any claims and certainly no allegations about anything Lyn Hejinian said about younger poets and their commitment to anti-war protests and marches.

What did happen was that Nada Gordon and I took two published statements by Ron Silliman and Lyn Hejinian on politics, writing, and generations, and used these quotes to launch a forum discussion on politics and aesthetics and the younger generation(s).

Here is the full introduction from the Newsletter forum in question, which appeared Feb-March 2003 on pages 9-14:

[Begin quote]

"From Ron Silliman's blog: 'There has … been a depoliticization of younger people generally & that has impacted poets. … You see the long-term result in a lot of writing these days that is simultaneously politically correct and depoliticized, a politics really of cynicism and disgust. So this also becomes an incentive not to organize, not to write criticially.'

"From an interview with Lyn Hejinian and Bob Perelman conducted by Eric Lorberer in Rain Taxi: 'Lyn Hejinian: What tends now to get identified as Language Writing is identified as such on the basis of surface characteristics, surface features—things that mark the poem as "experimental." But for us there were broader motivations for using those devices than mere aestheticism. … I think poets in their mid-twenties to mid-thirties now do not have a comparable [to the Vietnam War and the 1960s counter culture] historical moment. … Also, I think younger people are unable to sustain utopian visions—they don't consider them to be tenable.'

"Do you agree with these characterizations? What is your own sense of the writing/situation/outlook of the younger generation(s) vis-à-vis politics?"

[End quote]

This was followed by responses from Reg E Gaines, Laura Elrick, Ammiel Alcalay, Pamela Lu, Chris Stroffolino, Kristin Prevallet, Michael Magee, Renee Gladman, Alan Gilbert, Leslie Scalapino, Edwin Torres, and John Yau.

The responses were lively, diverse, and engaged, focusing on political activism, the politics of poetic form, and other related ideas. As Lyn Hejinian herself wrote in her response, which we published in the following issue: “Opening such questions to discussion as you have done is one element in a general strategy that can sustain that kind of resistance. ... I very much appreciated the Forum.”

It is disappointing to see this characterized, and in such a public way, as the Poetry Project Newsletter making slanderous allegations about Lyn Hejinian—something that no editor of the Newsletter, then or now, has done, or ever would do.

Gary Sullivan

Enjoy 5 GB of free, password-protected online storage.
http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_062008=

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219. **J.P. Craig**

Re: A Post-Jazz Meatphorical Dialogue by Steve Dalachinsky and Matthew Shipp (And Then Some)

Wed 11 Jun 2008

Gerald, I'm flummoxed. Your description of the system as a reference, direction, and documentation suggests it might be a human-operated procedure. But some of your other language like "passing input," metadata, interface and extension suggests that you're using a software algorithm. Maybe you're using computer terms to describe a human-operated process? Could you clear that up for me? I'm fascinated by all these possibilities, but I've been trying to keep especial track of the hardware and software people are beginning to use because I like to play with software-assisted poetry production myself. JP

On Jun 10, 2008, at 6:39 PM, Gerald Schwartz wrote:

> *Hey JP:*
>
> *Our system was developed as reference, direction and as documentation,*
> *and its longer term goal was in generalizing the technical and*
> *theoretical*
> *framework... a way to play out., especially with richer media such*
> *as sound.*
> *To that end, a simple extension is passing input to "the system"*
> *via this*
> *gamelike interface (for example navigating a kind of map or*
> *selecting objects*
> *in the created environment. In the pieces "Oui Wimmy Diddle (for*
> *Jonathan*
> *Williams)" and "Herb Robertson Said" the system was used with a preset*
> *interface to generate a combination of prose, noise, and lyricism*
> *that's often*
> *used to narrate my personal everyday experiences in a live*
> *performance with*
> *free jazz musicians.*
>
> *There were more complicated extensions which used the blending to*
> *generate*
> *new sonic content on the fly. In practice it required new and*
> *efficient blending*
> *and clear-cut representations s well as an extension of the theory*
> *to account for*
> *the "non-verbal" input. In one approach we used conceptual spaces*
> *between and*
> *including us (picture Venn diagrams) as metadata to annotate the*
> *information,*
> *blending that meta-data, providing morphisms from these annotations*
> *to graphical*

> *representations. This always opens up the expressway for more and more.*
>
> *Here's a sample, our 2nd "set": (unedited with all the ambient sound intentionally*
> *left in... thank you very much):*
>
> *www.metaharmonic.com/music/0523catera02_ruffmix.mp3*
>
> *Cheers,*
> *Gerald S.*
>
> *Gerald,*
> *This is a fascinating procedure. Could you share some of the software/hardware mechanisms you used to do it? Or was it a strictly human-operated system? JP*

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220. **amy king**

TOMORROW NIGHT - Queer Women Poetry @ The Leslie/Lohman Gay Art Foundation

Wed 11 Jun 2008

--------- Forwarded message ----------
From: Nathaniel A. Siegel

Dear Friends:

You are cordially invited to attend A Poetry Reading !
Thursday June 12, 6:30pm to 9pm.

COME HEAR !
Queer Women Poetry
Hosted by Alix Olson
$7 suggested donation

The Leslie/Lohman Gay Art Foundation
26 Wooster Street NYC NY 10013 (between Grand & Canal Streets)
Phone [redacted]
www.leslielohman.org

Reading by poets:

Sini Anderson	Arianne Benford
Kate Broad	Cheryl Burke
Staceyann Chin	r.erica doyle
Stephanie Gray	Tracy Grinnell
Natalie E. Illum	Amy King

Sue Landers Sara Marcus
Marty McConnell Lenelle Moise
Alix Olson Elizabeth Reddin

The poetry reading is part of the series COME HEAR ! started in 2007 by Regie Cabico and Nathaniel Siegel to showcase the poetry of gay, lesbian, bisexual, transgendered and queer writers in the gay friendly space that is The Leslie/Lohman Gay Art Foundation.

COME HEAR ! has been generously supported by Charles Leslie and Fritz Lohman as well as The John Burton Harter Charitable Trust.

All readings are recorded for archival purposes by sound engineer Austin Publicover.

Email: [redacted]
www.leslielohman.org

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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221. David Chirot
Re: re "Joke" and "Failed Poets" & Experiments/Experimentalisms
Wed 11 Jun 2008

Dear Steve--Thanks very much for your reply--i am so glad you found this story!

re the experiment of the scientists--
& Froggie

This parable being very much re language--
one could substitute poets for scientists for example and come up with the same scenario--

a linkage which you write of--

"I hate the scientists of your story, too, as you do, of course, too. And the same with "some" EXPERIMENTAL poetries, and at moments briefly, their poet producers, including myself, at times - whose "experiments" aim at only one thing, the "success" that, as Nick Piombino's Otto Rank explains, is illusory, or, Unconsciously, a dead end."

I appreciate this as its a viewpoint different from my own & helped me to understand the ways in which you understand the Experiment-- in terms of success and failure--

Does the word "Experiment" necessarily lead to thinking in terms of "success/failure" as yet another either/or, us vs them framing in terms of "getting results, getting the right answer" rather than finding good questions?

Experiments may "fail" yet by the failure open the way to new questions which "lead to unexpected successes."

in "experimenting" --perhaps what's of real interest and use is what one finds--which is a hopefully deeper understanding of what the questions and elements involved are.

Edison often made hundreds of experiments before arriving at "something that worked." Along the way, he found out a lot of useful information that could be applied to other ares then simply the one he was working in. Sometimes "failures" end up being the experiments which bring out what the real question is, rather than the shaky one one began with.

Perhaps then "success" and "failure" are not "either/or" at all and really "both/and."

Or perhaps these are things which only "matter" to persons who concern themselves with them? Define themselves and others in these terms?

Also "success and failure" imply that the poet begins with some preconceived ideas of the impositions they want to "experiment on."

An "imprisoning point of view," which entails not only the seperations of what are failures and successes but also what are Experiments by Experimentalists and What Are Not.

Often the success and failure of writing are as much the successes and failures of readers of the writing. Not just "the average reader" whom no one admits to being, but also "successful poets," "the leading literary critics of the day," and "theoreticians above reproach."

So many writings meet at first with a Failed Non-reading--and are deemed failures--yet later on--some other reader "succeeds" in reading the writing and says-"-My God!! A neglected Masterpiece has been here all along!" And Presto! Change-o! Once shamefully tossed in the library closet with someone's "reserve supply" of liquor & dope amid the mildew of old mops, the damp and rank pages now unfurl like Headliners in a Hit Parade.

Just like that!--the Neglected Masterpiece, an unread non writing as non read previously--is avidly consumed by devouring book worms as an Instant Classic. Successful poets and Important Critics profusely embrace the long ignored

familial ancestor,a Lazarus suddenly raised from the dead to join " the Most Advanced Writers of Today." Positively heart warming these Family Reunions are!!

Praise rains down on the Newly Discovered Great Author previously subjected to the hail of critic's brickbats and the stones and scorn of street urchins!

Another form of "rediscovery" is via erasures of Old Classics by New Readers/readings. Many such readers have triumphantly informed me of their erasures of whole shelves of books in a Feng Shui Frenzy of rearranging their personal Experimental canons via the replacement of Timeless Classics with the Revised Redacted & Erased Versions of the Moment.

(A leading text in this regard is The Bible--Old & New Testaments both.)

In order to read some hoary old tome, one hears how one's Didactic acquantance had to erase, redact and rewrite as they went along, producing a Revised Innovative Experimental Edition to make the world safe from the Sordid Monsters of the Past.

"Literary studies" and "poetics" as an immense industry, a Re-Production Factory of erasing, redacting and re inscribing--revising--re translating via the latest forms of translations-(far superior to ones previous)-- until some wretched text disappears in order to reappear--as a "New and Immensely Improved and Approved Authoritative Edition."

The Authoritative Authority replaces the literally or at least Theoretically "Dead Author," making some rotting old hulk of anachronistic dementia "palatable"' for today's readers. This overhauling produces a version both "vastly superior to the original" and "restored as a Newly Discovered Classic." "Not only of Today but 'Also and Equally'-- of its own Early Jurassic Proto-Conceptualism."

For to re-write for today is to re-produce the past in today's own image.

How much of the work of reading is this "saving" of literature and poetry from "their terrible conditions!" Let alone "saving it from its terrible producers--! Monstrosities of rank Failure compared to the Successful Saints of Today."

To bring back from the wells of silence and darkness these long lost Masterpieces-- not as the wrecks they were, but as shiny contemporary Versions, the Proofs of the Superiority of Today's Innovations . . . ! A Successful Reader is actually the Producer of a Shining New Writing--"Thankfully" erasing yet another "Failed poet" from view. And hopefully for good! Get the dirty old sods off the nice clean streets of the gated communities saving rotting old neighborhoods from themselves !

"Purity and Terror," as Robespierre said--are the Twin Pillars of State Revolution. And does not the State of Poetry require these methods for its Ethic Cleansings?

To make Safe the Homeland Security of the State of Poetry--at times poets and poetries must be destroyed to save Poetry by other Poets.

For the State of Poetry to appear Safe and Shining--must not some poets and poetries Disappear?

From the experimenting scientists/poets and Froggie--one moves into the Green Zones of the New Extreme Experimental American Poetry.

Here the relationship of language experiments with those of science, economics, politics, the military, espionage, forgery, counter/terrorism, and others opens new areas of writing and reading which are as yet in many ways unread. And, being unread, taken to be unwritten.

One finds these unwritten lines of the unread
writing towards the finding of their readings all about one, hidden in plain site/sight/cite.

(Which is where Purity and Terror want them to remain, to protect you, O citizens!)

Paul Celan writes of this situation as "Poetry no longer imposes itself, it exposes itself."

Yet, as the Parable of Froggie shows, "even" "Experimental" poets as you clearly point out, may prefer to impose on poetry a set of commands "to which it will answer."

When these "experimenting poets" are confronted with a poetry "which exposes itself"--what do they find but a frog without legs who is suddenly found to be deaf because he cannot obey the command to jump.

(Or perhaps at least cover itself up! My God--a poem exposing itself like that!)

The "New Extreme Experimental Poetry" is what is unread by the Mis(sed)-reading of its non writing by the imposed reading of an imposed poetry.

An imposed poetry's imposed reading of deafness is in actuality a projection imposed on to the frog of the poet's own deafness.

By imposing a projected deafness on to the frog, the poet is able to ignore the fact that the frog--and himself--"do not have a leg to stand on."

A "deafness" which desperately ignores that it has no legs to stand on in order to deny its own deafness and "put it on someone else," uses the imposed projections of its poetry to separate itself from its own mirroring.

Leglessness and deafness have nothing to do with the poet/experimenter-- they al belong to Froggie. As long as Froggie is not seen as a mirroring of the poets projections.

To substitute deafness for leglessness!
The moving of a "blank and ruin" from one site/sight to another--which is cite-less--"beyond hearing."

To see the silence of an other's auditory existence rather than their absence of legs--

  a projection of a disembodied deafness onto an actual mutilated "body of work," a projection
which is blind to its projection as a mirroring of itself elsewhere--
And that that elsewhere being "within its own eye?"
As a blindness--?

In a sense,then, does the "critique of the self" in language produce a blindness to its self-projection mirrored in an elsewhere to which it is blind--in order that it may make "experiments" in which what are found are "deaf Froggies?" Which it does not recognize as its own critiqued self?

As an example, a mutilated Froggie considered as a mutilated language which "doesn't hear" the "healthy" language of commands is not unlike the mutilated language of the tortured and experimented upon Poets of Guantanamo, which has produced, according to healthy American poets, a non-poetry for non-readers.

Seeing and writing down that "frogs with no legs can't hear" introduces an interesting twist on Emerson's formulation in "Nature" that "The blank and ruin that we see in Nature is within our own eye." Seeing "frogs with no legs can't hear" becomes: "The deafness that we see in frogs with no legs is within our eye."

Seeing and writing a deafness "that is within our own eye," when a legless frog no longer jumps on ("our") command, indicates a "failure to communicate" on the part of an imposed language which "won't take no for an answer."

A Russian artist has written that "Language is a fascism not because it censors, but because it forces to speak."

Trying to force the legless Froggie to "speak,"by jumping, the experimenters "hear no reply," and project this silence on to the Froggie as a "deafness" to their own speaking.

Seeing "deafness" is a blindness to the absence of legs being the cause of the failure to jump.

By "forcing the situation" the experimenters in imposing their language, their poetry--create mutilated "unhearing subjects" of their "poetic speech and writing" for their own unseeing,(and mis/unreading) eyes to "explain."

Their concluding sentence, "Frogs with no legs can't hear," presents a writing in which a blindness discovers a deafness, in which unseen reflections and unheard echoes mirror elsewhere the presence of an absence which is a self-projection. The "result" of the imposed, "experimental" mutilation of Froggie is a mutilated language of absences (unseeings, unhearings) misreading and mis writing an actual absence--the non-jumping of non-legs.

Froggie as the presence of an absence which is a self projection as "the blank and ruin we see in Froggie is the blank and ruin in our own eye."

An imposed experimenting language already a blank and ruin which projects this on to Froggie as a mutilating "forcing to speak," produces a scene unseen and "blank," and commands unheard and in "ruins."

The critique of self in which it reappears--as blind to itself--and so taking itself to be absent-- not recognizing that what it is seeing is its self----mirrored as the projection of its own eye.

"Experimental" --a lot of my writings in recent years are increasingly found among the unread and unwritten found hidden in plain site/sight/cite--

These are re what i call "The New Extreme Experimental American Poetry" (and Arts, also--)

The story of Froggie--at once a mutilation physically and a mutilated mis(sed) reading of what is taken as a non-writing "response"-- is very relevant to the writings re Extreme Experimental American Poetries--

In these Extreme Experiments occur such things as:"fingerprint forgeries" in "identifying" both persons and works of art--in order to determine "authenticity" of "identity" and, predicated on the outcome--the "value" that a hoped for Authorial signature , when ascertained to be such by Authorities, confers upon an identity and its works--

Yet "who exists?" when forged copies of fingerprints match original ones for which there is no proof to whom they belonged? Forgeries of anonymous fingerprints are used to "prove" the "identity" of the painter of paintings which are not signed--yet which have a miraculous "signature" fingerprint found on them. Is this anonymous fingerprint the same as one which appears on a can of paint once belonging to the painter? Yet since the painter was never fingerprinted, how does one know for certain that the fingerprint is his? There are others who might also have touched the can--

This has all happened in the last year with examinations of paintings and fingerprints and paint cans cliamed to be jack Pollocks by the persons currently owning the paintings. (The paint can has a home in a home of Pollock memorobilia--and is supposed to be "authentic.")

"To forge one's identity" can mean to forge it as at the forge of Hephaestus--or of Longfellow's "Village Smithy" --or in an experimental poem of deaf Froggies--or simply to forge an identity out of anonymity and into the "mark of greatness."

Is a forged "greatness" really all that different from an original and actual anonymity?

Both signal the presence of an absence--the absence of "a real name."

And is this why even with critiques of the self and deaths of the authors (other than oneself--to be sure! O Immortal Poet!!) there continues to be the absolute necessity for the "identity of the author to be known?"

Is this how perhaps the "identity" of the experimenting poet winds up camouflaged even from herself or himself as a deaf frog?

A critique of the self in which the self hides from itself and puts in its place a convenient substitute? Which is all the same the mirrored projection of its unrecognized self?

Yet all the same, an author's name is attached to "impersonal" or "non-lyric self" works--which amazingly has the same identity as the experimenter-- Who may well refuse to believe that in actuality he or she is themselves a deaf frog? And so require "their real name" in order "to have leg stand on."?

To refuse that they are in actuality seeing a mirrored self projected substitution for themself which is denying that it is itself?

All these areas move among each other--and the lines of the unwritten write themselves in these movements--using the materials that are found among the unread--

Among New Extreme Experimental American Poetries Electronic and Print which in order to keep Safe their Homeland ceaselessy work to non-read and abolish and annihilate the non-literatures for non-readers which need to be kept non-written.

Steve—I wrote more but too long already—so will stop here, with these: as examples: two pieces re The Guantanamo Poems wil be out by the end of June--one is at Wordforword #13 the current issue:

*Waterboarding & Poetry:
Francois Villon & the New Extreme Experimental American Poetry

*http://www.wordforword.info/vol13/dbc.htm

and the other will be up soon at Kaurab--
it's called Non-Poetry for Non-Readers (towards a non-reading American abolition of "non-literatures")

On Fri, Jun 6, 2008 at 8:11 AM, Steve Tills <[redacted]> wrote:

> *Oh my god, this is so sad...*
>
> *"Satisfied that they had completed in full their experiment, the scientists,*
> *after entering this last non-distance traveled as the final measurement in*
> *the log book--*
>
> *wrote out their conclusion based on all the evidence they had gathered:*
>
> *"Frogs with no legs can't hear"*
>
> *This Froggie story, David, Great story! Reminds me of time my family and I were at my parents' friends' house in Fairport (then, to my mind, "the suburbs," versus "small town" that I was used to). Anyway, I was about 8-9-10-11-12, and fairly sensitive about certain things. I was playing with the children my own age there. We went across the street, and the kids across the street had a poor little toad, or frog, in the driveway. They took their bikes and started driving their bikes over the poor little toad. Of course, they "smushed" it and killed it and splattered it insides out, and it was brutal and painful.*
>
> *Naturally, I felt so terrible for the poor little toad. The spectacle horrified me, and I hated those kids.*
>
> *"Naturally?" What IS "natural" here? My budding compassion or their heinous cruelty? I suppose both, but the real ANSWER, then, is that it's either my values or theirs, and Fuck asking whether one is "natural" or not.*
>
> *Blah blah blah... I hate the scientists of your story, too, as you do, of course, too. And the same with "some" EXPERIMENTAL poetries, and at*

moments briefly, their poet producers, including myself, at times - whose "experiments" aim at only one thing, the "success" that, as Nick Piombino's Otto Rank explains, is illusory, or, Unconsciously, a dead end.

And to what END? Loss of Hearing? And Then What, as that would be almost an end of Life and/or interest in Creating, anyhow, right? Blah blah blah, I'm starting to ramble (as usual, Ha!)

One other thing, though: One time my therapist/analyst observed (this was about 12-15 years ago) that my "Creativity" was in my Golfing. I.e., she saw my Golfing (and my obvious obsession with it) as the source or "playing" field of my "creativity." Hmmmm, this observation of hers has always made me lament that "I'll never get better," that no matter how hard I "work on my game," I'll always keep Failing on the links and getting "disappointed." Which may be True... Shoot! Damn!

Oh, another thing - Michael Murphy, the founder of the Esalen Institute out at Big Sur, California, had one of the "characters" (I think Shivas Irons, the wise one) in his book _Golf in the Kingdom_ remark that we never "improve" or that we can never really "improve," and/or that that quest is misguided or nonproductive. The point (or at least one of the points) of that notion, I think, is that (1)we're already "perfect" just the way we are, or the notion of "perfecting" ourselves is silly; (2)it isn't "improvement" that our psyches really seek, or there is no such thing as "improvement," or what we Really, Really seek is optimal immersion in the moment, and Out Of Our Egos, and into what we ARE (or the greater Depths of WHAT WE ARE, CAN BE, ummm, d-o-i-n-g, er, is that BEING, Not doing; (3)we should "let go" of the notion that we need or require "improvement," or that focusing on that notion splits us up between Person imagining concept of Improvement and Person having demands to improve thrust upon himself/herself.

Ditto, "success" and "failure" as poet, or in Writing, etc. Isn't the act, or engagement in, Writing the REAL thing, the thing that one really wants? Okay, yeah, some other sorts of things, too, what would "success" OR "failure" be for this person and what would they be for that person? And to what degree does honest concern about one's (presumedly very personal) sense of "success" OR "failure" aid one in engaging one's own truest and most "rewarding" actualization of writing

> *potential? Blah blah blah, I'm really all over the place now and starting to get bored with these ramblings...*
>
> *Steve :-)*

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222. Gerald Schwartz
(And Then Some)
Wed 11 Jun 2008

> *Gerald,*
> *I'm flummoxed. Your description of the system as a reference, direction, and documentation suggests it might be a human-operated procedure. But some of your other language like "passing input," metadata, interface and extension suggests that you're using a software algorithm.*

We are using a human-operated procedure, emulating on a larger scale what D. Catera is doing with his rig (guitar, laptop, effects, et.)

Maybe you're using computer terms to describe a
> human-operated process? Could you clear that up for me?

Yes, as I say, years ago we st down and, in you will, flow=charted what we do and what is done as descrbed above, found it to be close to one in the same and leaned more into emulated it as a system.

I'm
> fascinated by all these possibilities, but I've been trying to keep
> especial track of the hardware and software people are beginning to use
> because I like to play with software-assisted poetry production myself.

Now, on the other hand, when Catera and I (as a duo) performed our "consTELLations" at Chicago's Adler Planetarium, there was a pre-recoded "track" of material as well as a "live reading/performance", which was set up by Catera to constantly be interacting with each other, moving, mutating, morphing. Ah, the stone-age!

gs

JP
>

> On Jun 10, 2008, at 6:39 PM, Gerald Schwartz wrote:
>
>> Hey JP:
>>
>> Our system was developed as reference, direction and as documentation,
>> and its longer term goal was in generalizing the technical and
>> theoretical
>> framework... a way to play out., especially with richer media such as
>> sound.
>> To that end, a simple extension is passing input to "the system" via
>> this
>> gamelike interface (for example navigating a kind of map or selecting
>> objects
>> in the created environment. In the pieces "Oui Wimmy Diddle (for
>> Jonathan
>> Williams)" and "Herb Robertson Said" the system was used with a preset
>> interface to generate a combination of prose, noise, and lyricism that's
>> often
>> used to narrate my personal everyday experiences in a live performance
>> with
>> free jazz musicians.
>>
>> There were more complicated extensions which used the blending to
>> generate
>> new sonic content on the fly. In practice it required new and efficient
>> blending
>> and clear-cut representations s well as an extension of the theory to
>> account for
>> the "non-verbal" input. In one approach we used conceptual spaces
>> between and
>> including us (picture Venn diagrams) as metadata to annotate the
>> information,
>> blending that meta-data, providing morphisms from these annotations to
>> graphical
>> representations. This always opens up the expressway for more and more.
>>
>> Here's a sample, our 2nd "set": (unedited with all the ambient sound
>> intentionally
>> left in... thank you very much):
>>
>> www.metaharmonic.com/music/0523catera02_ruffmix.mp3
>>

>> Cheers,
>> Gerald S.
>>
>> Gerald,
>> This is a fascinating procedure. Could you share some of the software/
>> hardware mechanisms you used to do it? Or was it a strictly human-
>> operated system? JP
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223. **Jennifer Karmin**

Les Figues Press - TrenchArt : Tracer

Wed 11 Jun 2008

Les Figues Press is pleased, delighted, and overtly proud to announce the publication of TrenchArt : Tracer, the first title of the 08/09 TrenchArt series. Spiral bound with a sturdy leather grain poly* cover, the book is attractive to have and to hold, a certified good time. Contents include aesthetic essays by Kim Rosenfield, Susan Simpson, Allison Carter, Ken Ehrlich, Amina Cain and Sophie Robinson.

See the artwork; read the excerpts: TrenchArt : Tracer.

TrenchArt : Tracer is only available by becoming a subscribing member of Les Figues Press (limited number available, based on limited print-run). Subscribing members receive each of the 5 books in the series, including:

TrenchArt : Tracer (aesthetics)
A Fixed, Formal Arrangement by Allison Carter (coming 08/08!)
re : evolution by Kim Rosenfield (coming 10/08!)
I Go To Some Hollow by Amina Cain (coming 01/09!)
a by Sophie Robinson (coming 04/09!)

Each title features visual art by project collaborators Ken Ehrlich and Susan Simpson.

Becoming a subscribing member of Les Figues is the best way to ensure the continuation of Les Figues. As a nonprofit, 501(c)3 organization, we rely on our membersâ€”smart, generous people with a give-back and let's-change-the-world-or-at-least-die-trying attitudeâ€”to continue publishing eclectic yet serially-linked works of innovative literature.

So become a member , or renew your membership today, and receive TRENCHART : TRACER. You'll be glad you did.

Sincerely,
Teresa Carmody

http://www.lesfigues.com
http://www.lesfigues.blogspot.com

*Does not use animal products. All insides are 20% post consumer content recycled paper too.

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224. ari banias
Uncalled-For Readings: 6/18
Wed 11 Jun 2008

—

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225. Rob McLennan
Ottawa poet Anne Le Dressay
Wed 11 Jun 2008

Anne Le Dressay is the unofficial laureate of the Public Service Commission Cenetary!

Chaudiere Books author Anne Le Dressay is the unofficial laureate for the Public Service Commission Centenary this year, asked to write a poem and ended up writing two. You can read the poems here:

http://www.psc-cfp.gc.ca/100/quot-eng.htm

yr pal,

rob mclennan
publisher, Chaudiere Books
www.chaudierebooks.com
www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta * http://robmclennan.blogspot.com/

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226. Larissa Shmailo

TWiN Poetry Benefit for Girls Write Now Saturday 6/14

Wed 11 Jun 2008

TWiN Poetry in Benefit for Girls Write Now
Bowery Poetry Club
308 Bowery (at foot of First Street)
Saturday, June 14
6â€“7:30 pm
$8 and donation of your choice to Girls Write Now

Featuring: Jackie Sheeler Ngoma Larissa Shmailo and Bobby Perfect Cyndi Dawson and Jair-RÃ´hm Parker-Wells With Special Guests: The Young Poets of the Girls Write Now Program and Special Guest Host: George Wallace About Girls Write Now Girls Write Now (GWN) provides a safe and supportive environment where girls can expand their natural writing talents, develop independent creative voices, and build confidence in making healthy choices in school, career and life. GWN provides at-risk New York City high school girls with emerging writing talent an opportunity to be custom-matched with a professional woman writer who serves as her personal mentor and writing coach, meeting with her weekly for the duration of an entire school year, and for up to four years. GWN also enrolls each student in a vibrant writing community â€" all mentees and mentors gather monthly for genre-based group writing workshops conducted at our offices within Teachers & Writers Collaborative in midtown Manhattan. The year is punctuated by three annual readings, college and career prep seminars, field trips to cultural events, and endless opportunities for scholarships and publication. The magic of the program is reflected in a solid nine-year track record, a 75-percent member retention rate, a 100-percent college acceptance rate, an annual anthology of original writing, and the seven-genre portfolios each student emerges equipped with each season. Founded in 1998, GWN was the first organization to ever present this combination of powerful services, and it continues to be the only program of its kind in the eastern United States. Visit Girls Write Now at _www.girlswritenow.org_ (http://www.girlswritenow.org/)

**********Vote for your city's best dining and nightlife. City's Best 2008. (http://citysbest.aol.com?ncid=aolacg00050000000102)

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227. **Ryan Daley**
Re: adultery to spine
Wed 11 Jun 2008

I wrote my Master's thesis on spam. Hence, I have a whole ms. of these babies:

To my most honor and able man friend,

My Yankee of Periodic Elementary and yet the other day debriefs to explain my soft. This will I do in type. Let's wrestle. Here a rickshaw melody targets a fossil city. Quell. I blame my ugly buttress on ancient Greece. Finders helter into blissful heliports. I have outreached dining stasis. This very moment a teller cant down a building. Crashes and bums in the metro to fill the nightclub with amore. So what, I say, I guess. I, lick the men who cull you, what intestines feel. Each name wraps a shoulder and never learns your trouble sports. Nothing but police in our sexuality, we forsook after thoroughfare great lengths. What keeps me is a jerk of wheel. Oh these days run halter.

Yours, in a Loamy SEAT,

On Wed, Jun 11, 2008 at 3:23 AM, Fluffy Singler
<[redacted]> wrote:
> My cronies and I take these and perform them poetry slam style. We call it
> the "Dada Spam Slam." It's generally a big hit at readings and
> performances.
>
> Fluffy
>
> -----Original Message-----
> From: Alan Sondheim [mailto:[redacted]]
> Sent: Wednesday, May 28, 2008 6:25 PM
> Subject: adultery to spine
>
> SP*M abjection, found text, "adultery to spine"
>
>
> it cane? go do. In adultery to spine. I scarlet on wand. you at
> pandemic. No my spool. so in document test directive. proceeds at
> connective. Or nozzle go comprehension. Or stain? his he domain
> chariot. Be outrage To scarf. He constituency. My on appellate. Or so
> bureaucratic obey inspired. zone a everyday. go profile, notorious be
> supreme.
> Have

>
> Or it is initiate by worsen. you of entirety. No or cousin belong
> multiply. On so airborne causation slump. sorry a esplanade. gene of
> instruction portuguese. That benefactor.
> Of punt? the To. He discrepancy it dependant. Or alkali An
> republican. by an hunger. I he revival. I or picket electronic sink.
> protocol or distribute. Which wreath my prom. On vineyard? A of pang
> conditional. He monarch But stab. Not semiconductor. On go chevron.
> My no unemployment fetish explanation. peter is heritage. is motif,
> canine on smile.
> do bribery. A an blue, rest. To etiquette hemp. With refer at
> charisma surrey. Be in fear outrage payable. chemistry it concentric.
> accede neurology so testify. Which a comfy immerse. Is it a dinar no
> airs. A my incoherent. At the resent sparrow grapefruit. Be is
> undeveloped roll gently. debt my whereby. dickens do commissioner
> meteor. To decline. I trust sheltered disguise.
> Go inductive. his do innovate, maturation. Is fade granny. Have
> bombardment an riot those. by my confluence notation concentrated.
> pretend at lowland. airspace conjugate at stronghold.
> But dream. his the actionable, better. do paragraph mickey. her
> enchanting by literacy batter. Have as number rabies arcadia. mesa it
> drawn. confrontation appreciation at deformation. As of tuba climax.
> No the no acceptable as forgery. her as dose. He be viewer somehow
> guest. Of he hydrocarbon forbidding trad. crisp a cent. meet at
> reputation reclaim. Is cage. Which baseball finger lento.
> It defence? an That. At postcode as residential. by minor And
> swinging. Of to adventurer. As an ensemble. Be is rights panel kappa.
> wreck at pineapple. It effort is laundry.
> As recall? his be trap offend. It reading In plunge. Of playback. My
> at somewhere. At on pressed forgiven openly. troublesome a
> acknowledgment. the verse, gateway my sanity.
> you fiscal? I or caretaker finnish. No wholesaler it organic. Not
> fewer. her as communicate. Not go virtually crusade nirvana. rigid is
> allocation. he insure, brick so headset.
>

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228. **David Chirot**

Jewish Voice for Peace: re "stifling of open debate" : John Stewart's comments, Harvard, Politics and Prose Bookstore, Spertus Museum

Wed 11 Jun 2008

Jewish Voice for Peace's Muzzlewatch purpose is
"Tracking efforts to stifle open debate about US-Israeli foreign policy."

All the articles below are from the last week's updates:

Two areas in which this "stifling" have been increasingly targeted are Education and the Arts, as well as Media and Government, raising and revealing First Amendment concerns in many different ways.

A few recent events briefly made headlines which drew some attention to the area of Education. One was the arrest, deporting and 10 year ban given by the State of Israel to internationally known writer and speaker Norman Finkelstein, whose Faculty-approved tenure earlier this year was denied at Depaul Univesrity under extreme pressure from forces led by Alan Dershowitiz and the visits of some Israeli government representatives. The intrusion of forces outside of a specific institution other than alumni, let alone ones from a foreign government in an American University's hiring practices is very dangerous. As Harvard Law Professor Dershowitz knows very well, establishing precedents makes each succeeding "case" that much more "winnable." In recent years an increasing number of hirings and tenure approvals have experienced pressures, public attacks based on spurious "evidence," planted rumors and threats. These aid greatly in creating public and private censorship of groups, events, talks, meetings and individuals, which in turn spreads a culture of self censorship in which fewer and fewer are willing to protest or comment. The silencings and "looking the other way's," as many writers have pointed out, has an eerie resemblance to the McCarthy Era in the USA and the first years of Hitler's Reich. (cf Naomi Wolf's The End of America)

Another recent Education example was the withdrawing by the United States of 7 Fulbright Fellowships granted to Palestinian students residing in Gaza. This withdrawal was caused by Israel's refusal to grant visas to the students. An international outpouring of shock, disbelief and criticism,and the critiques portraying "the tail that wags the dog,"made possible the reinstatement of the Grants and an assurance that the Visas will be granted. At the same time nearly 700 other students in Gaza granted Fellowships abroad are still being denied Visas. A very tiny few more may be allowed Visas--it remains to be seen.

Unlike almost al the other incidents Muzzlewatch reports on, these two examples briefly drew attention, then vanished. These very very tips of the tip of an ever growing iceberg vanishing so quickly,as if to say, "problem solved,"

have little or no effect on the silencings, censorships and self censorships that go on every day and which Jewish Voice for Peace and many other Jewish, Muslim, Christian, Ecumenical and Secular groups are trying to raise an awareness of and find support for refusing it to continue spreading.

History repeats itself for those who ignore or refuse to believe that it is happening again.

Remember the story--"first they came for the Jews, and I did nothing. Then they came for the Communists and Socialists and I did nothing. Then they came for the Catholics and I did nothing. Then it was the Gypsies, the Slavs the mentally ill, the Homosexuals and Lesbians and I did nothing. Then it was my boss, my neighbor, my nephew, my brother-in-law, the store keeper, the bus driver and before I could do anything--they were coming for me."

Consider that one may read the Israeli papers daily --as John Stewart points out below---and find more discussion and criticism than one ever does in the USA. Language begins to be censored, silenced and mutates into doublespeak. American stands on Human Right and Civil Rights begin to sound hollow meaningless when a single word the rest of the word sees and says and is starting to even appear in Israeli journals, can't be used in the United States without creating outraged condemnation and storms. When a word is not supposed to be written or said--it means one denies the existence of what it names. Bits and pieces of the world begin to disappear. Bits and pieces of one's being vanish. And one begins to believe in and support things one formerly would have found appalling. When those things begin to appear in one's midst, since they don't exist--one is ready and willing to be all for them. Think of how many things the United States at least publicly and openly used to be "for," and how many of those now it is not. Or have those things, too, begun to vanish from memory as well as existence? Jon Stewart on ability to talk openly about Israeli policies<http://www.muzzlewatch.com/?p=378>

Posted by Cecilie Surasky under Government<http://www.muzzlewatch.com/?cat=8>

<http://www.muzzlewatch.com/wp-content/picture-4.png>[CONSPIRACY THEORY UPDATE- SEE BELOW}

Watch The Daily Show's Indecision 5768<http://www.thedailyshow.com/video/index.jhtml?videoId=171492&title=indecision-5768>on Clinton, McCain and Obama speaking at AIPAC.

Stewart says:

One part of being a good friend to Israel is constructive criticism of any of its polices that may not be in the best interest of the world, so lets hear the candidates critiques of current Israeli policy… [silent video of candidates.)

Oh I forgot! You can't say anything remotely citical of Israel and still gete elected president. Which is funny, because you know where you can criticize Israel? Uh Israel.

June 11 UPDATE: DID THE DAILY SHOW SELF CENSOR?

We've been getting emails from people who said the links to the infamous Indecision 5678 segment are now dead. The direct link we have above still works fine. But it's also true that if you don't happen to have the direct link, it's now impossible to find using various search mechanisms on The Daily Show website <http://www.thedailyshow.com/index.jhtml>. In fact, all video segments going back to May 28 are no longer searchable on the timeline. The segment doesn't show up in direct search, or using tags either. The entire June 5 episode is available, however, on the front page. But you'd have to know it was there to find it. It's the Adam Sandler episode.

<http://www.muzzlewatch.com/wp-content/picture-12.png>Accidental or deliberate? You decide.

One thing is certain, with 251,884 viewers, Indecision 5678 has proved to be one of The Daily Show's most popular segments ever.

- .

(c)2006 Jewish Voice for Peace <http://www.jewishvoiceforpeace.org/>
*Reasoned Debate and the Fear of Reprisal at Harvard<http://feedblitz.com/r.asp?l=35647307&f=150615&u=2461612> *

Academic freedom, relatively unfettered by corporate business interests, is one of the last bastions of free speech and inquiry in the US. That is precisely why people like Alan Dershowitz and Daniel Pipes, extensively discussed here, intrepidly do their utmost, despite assertions to the contrary, to stifle such activity. No matter one's point of view, the ability to have multi-vocal academic discussion is a core activity of a functioning democracy. In this spirit J. LORAND MATORY<http://www.feedblitz.com/t.asp?/150615/2461612/http://www.thecrimson.com/writer.aspx?id=1202946>discusses in detail his own worrying experience as a long time Harvard faculty member. His effort to have the Harvard faculty "commit itself to fostering a civil dialogue in which people with a broad range of perspectives feel safe and are encouraged to express their reasoned and evidence-based ideas" was tabled by the Faculty of Arts and Science precisely because it could allow such reasoned debate about I/P. He

goes in to detail on censorship occurring to him and others, such as Norman Finklestein, in and around the Harvard Campus.

What Do Critics of Israel Have to Fear?<http://www.feedblitz.com/t.asp?/150615/2461612/http://www.thecrimson.com/article.aspx?ref=523879>
By J. LORAND MATORY<http://www.feedblitz.com/t.asp?/150615/2461612/http://www.thecrimson.com/writer.aspx?id=1202946>

Go to the link for the entire article, originally published in The Harvard Crimson

Follow up on "surreal" events at Chicago's Spertus Museum<http://www.muzzlewatch.com/?p=380>

(For full story go to link)

Posted by Cecilie Surasky under Arts <http://www.muzzlewatch.com/?cat=37>

More on the story <http://www.muzzlewatch.com/?p=362>about the Spertus Museum:

Last week, the Chicago Reader<http://www.chicagoreader.com/features/stories/thebusiness/080529/index.php?cAction=>spoke with Rhoda Rosen, the smart and courageous director of Spertus, Chicago's Jewish museum. The Imaginary Coordinates<http://www.spertus.edu/exhibitions/imaginary_coordinates.php>exhibit on maps of the Holy Land (held as part of the city's Festival of Maps), which Rosen worked on for 3 years, recruiting both Israeli and Palestinian artists, "was suddenly and mysteriously shut down" a week after opening. The public reason for the closure was too much sun light shining on the displays. This excuse was, pardon the pun, transparent. Chicago Reader's Deanna Issacs remarks that the museum was housed in a spectacular state of the art showpiece building completed 6 months before, making the excuse unlikely . . .

For the next few days the museum's Web site carried a notice that Imaginary Coordinates had been closed due to "unanticipated maintenance" . . . <http://www.muzzlewatch.com/?p=363>

Then came word that the show would reopen "tweaked," as Rosen put it, and with a new protocol: visitors would be admitted only on guided tours, to be conducted hourly.

POLITICS AND PROSE BOOKSTORE IN D.C. INVITES, CANCELS, REINVITES UCLA PROFESSOR, AUTHOR AND JOURNALIST SAREE MAKDISISEE

ARTICLE WITH STORY FOLLOWS THIS

**

Saree Makdisi - Banned in the U.S.A. (Almost)<http://feeds.feedburner.com/%7Er/SabbahsBlog/%7E3/309394430/>

Posted: 11 Jun 2008 01:17 AM CDT

I didn't think America was a place where bookstores barred people for their viewpoints, until it happened to me, right here in Washington, D.C., the city of my birth.

I was scheduled to speak at Politics & Prose Bookstore and Coffeehouse last month about my latest book, "Palestine Inside Out: An Everyday Occupation." My appearance was canceled when the bookstore owners realized that my book concludes by questioning the viability of a two-state solution to the Israeli-Palestinian conflict. Instead it proposes a single democratic, secular and multicultural state in which Israelis and Palestinians live peacefully as citizens with equal rights.

"I do not believe that your book will further constructive debate in the United States," one of the owners wrote to me in an e-mail. "A single state is not a solution." I was dismayed that my invitation was rescinded because I express a different point of view from the one sanctioned by a supposedly independent bookstore. Yet the cancellation seems to fit into a larger pattern of nationwide censorship about this issue.

Stanford professor Joel Beinin had been invited to speak about Israel and Palestine at a Silicon Valley school last year; his appearance was canceled when the school was criticized for booking the event. Tony Judt of New York University was invited to speak about Israel and Palestine at the Polish Consulate in New York last fall; his talk was canceled after the consulate came under pressure from the Anti-Defamation League and the American Jewish Committee.

The fact that senior scholars are prevented from speaking in well-known forums because they do not toe an official line suggests that the civic culture on which our country was founded has broken down, at least when it comes to Palestine and Israel.

Yet citizens can object to the muzzling of ideas. After receiving letters of protest and eloquent entreaties by bloggers, Politics and Prose decided last week to reissue my invitation. This reversal is an important step forward but questions still linger. Can we afford not to hear each other out as we evaluate our Middle East policies? Should Palestinians not be allowed to speak unless their erstwhile audience gets to tell them what to say? What, then, is the point of a conversation? What is the alternative to conversation?

What is so unspeakably wrong with saying that justice, secularism, tolerance and equality of citizens — rather than privileges granted on the basis of religion — should be among the values of a state?

Saree Makdisi is a professor of English literature at UCLA.

- <http://www.muzzlewatch.com/?page_id=2>

Politics and Prose owner reverses position, reinvites Edward Said's nephew<http://www.muzzlewatch.com/?p=376>

- About Jewish Voice for Peace | <http://www.muzzlewatch.com/?page_id=2>

MuzzleWatch <http://www.muzzlewatch.com/>

Tracking efforts to stifle open debate about US-Israeli foreign policy.

Thu 5 Jun 2008
Politics and Prose owner reverses position, reinvites Edward Said's nephew<http://www.muzzlewatch.com/?p=376>

Posted by Cecilie Surasky under Publishing<http://www.muzzlewatch.com/?cat=4>

<http://www.muzzlewatch.com/wp-content/palestine-inside-out.jpg>We may never know the true back story behind the beloved Politics and Prose<http://www.politics-prose.com/>DC-based bookstore owner Carla Cohen's decision to invite Palestinian-American professor Dr. Sari Makdisi, then disinvite him because of his political positions, and then invite him again.

To be fair, there may be no back story, which makes Carla Cohen's ultimate decision to admit she made a mistake and embrace him all the more laudable. But it is apparently a fact that the independent bookstore already had to endure hate mail from some members of Cohen's (and our) Jewish community for, well, acting like an independent bookstore and welcoming a free exchange of ideas on Israel-Palestine.

It is almost certain that she will get many more because of her reversal on Makdisi. Do make sure to let her know she did the right thing. Email: [redacted]

Grace Said, the late Edward Said's sister, and aunt of UCLA English professor Dr. Makdisi, had this to say to Cohen:

It is with sadness that I write to inform you that I have decided to cancel my membership at Politics and Prose, effective immediately. I have always been a supporter of independent bookstores. Politics and Prose, in particular, seemed to be the place for me. Visiting your store was always pleasant; the atmosphere, choice of books, the friendliness and knowledge of the staff, and the coffee shop have always made it a plus for me, and I am sure, for many others.

However, I was quite appalled to hear that you chose not to follow through with your invitation to Dr. Saree Makdisi, whose book, Palestine Inside Out: An Everyday Occupation describes the effect of the Israeli occupation on the lives of ordinary Palestinians. It is precisely this kind of book that needs to be promoted in the US, where the mainstream media and political pundits have deliberately avoided any discussion of the hardships endured by the Palestinians under occupation.

I know Makdisi's writing from the LA Times where he is a frequent contributor<http://www.latimes.com/news/opinion/la-op-makdisi11-2008may11,0,7862060.story>, writing hard-hitting and incisive commentary about the conflict, and most recently, the idea that a two-state solution is no longer possible. It's the kind of analysis one typically doesn't find in US papers, but which is increasingly finding a home in corporate-owned publications, making Cohen's cold feet all the more surprising.

Cohen responded to Grace Said's note by explaining:

I have been very active — and my husband even more so — in trying to have the U.S. intervene with Israel to end the occupation of the West Bank. I was recently in Israel and saw and heard about the heartbreaking effects of Israel's policies vis-à-vis travel, employment, and so on. I came back very discouraged about Israel's political ability to break through the impasse. The way to end the occupation lies with the U.S. I want to make the case with American Jews and with American politicians to press Israel to end the occupation.

I guarantee that nobody will listen to me if I am seen as promoting a book whose only way out of the present situation is a one-state solution. One state means the end of Israel as a democratic and Jewish state. I do not believe that should happen. I am placing all of my energies on promoting within the American Jewish community a practical solution that involves respecting the legitimate needs of Israelis and Palestinians and treating with empathy those on both sides.

It's hard to fathom how offering a space for independent political thought would threaten the possibility of Middle East peace. In fact, the topic of Makdisi's book is life under occupation <http://imeu.net/news/article008577.shtml>, not, the one-state solution. But his most recent op-ed in the LA Times is worth reading because he puts forth a view increasingly held by many people (and rejected by many as well, including Norman Finkelstein) that the one-state solution is the only option left. Because of the actions of people who want to see Israel destroyed? No, but rather, due to Israel's own actions. He argues that the ceaseless project of appropriating Palestinian land and building Jewish-only houses on it has made a contiguous Palestinian state simply impossible. Is this

an analysis that would isolate Politics and Prose from the liberal, anti-occupation Jewish community? It's sad to think it could.

After probably more than a few letters like Said's, a Politics and Prose friend told us late yesterday: "Carla Cohen reinvited the author back to Politics and Prose, and admitted that she was wrong. She does want to make sure that there is open dialogue/debate at the bookstore. She reaffirmed that she wants the bookstore to continue to be a place where people hear diverse opinions and people make their own decisions."

These icons link to social bookmarking sites where readers can share and discover new web pages.

- <http://digg.com/submit?phase=2&url=http%3A%2F%2Fwww.muzzlewatch.com%2F%3Fp%3D376&title=Politics+and+Prose+owner+reverses+position%2C+reinvites+Edward+Said%27s+nephew>

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229. Marc Nasdor

Marc Nasdor & Candece Tarpley - Reading/book party - Sunday, June 15, 5 pm

Wed 11 Jun 2008

Mis amigos,

Sunday, June 15 @ 5 pm

Marc Nasdor & Candece Tarpley
Poetry Reading and Book Party at the Tribes Gallery

Iâ€™ll be having a poetry reading and book party for my latest book, Sonnetailia, in the back garden of the wonderful Tribes Gallery. Iâ€™ll share the bill with the multi-talented Native American poet/dancer/story teller Candece Tarpley. I hope you will come for a pleasant Sunday afternoon in the Lower East Side. And anyway you can buy copies of my book.

Tribes Gallery
285 East 3rd St. (btw. Ave C. & D)
(212) 674â€“3778

After 14 years of total literary silence, Marc Nasdor returns to the scene with a mangled book of appendaged titled called Sonnetailia, published by Roof Books at the end of 2007. This is one of the first readings we will have given in more than a decade. He will be reading with the sensational Native American

poet/storyteller/performer Candece Tarpley. Together, their reading will present two wildly differing perspectives on human aspirations and failures.

Marc Nasdor was born in Baltimore, Maryland, and has lived in New York City since 1980. He has been publishing since the late 1970s, and has performed his work in France, Germany and Hungary. A number of his poems have been published in translation in Hungarian, German and Spanish. His first book-length poem, Treni in Partenza, was published in 1988. He has also co-directed international arts organizations including the Committee for International Poetry and Alma On Dobbin. Recently he became the Coordinator of the fabulous New York Complaints Choir. In his other life, he works as a freelance art and audio consultant, and is an amateur ethnomusicologist who presents global dance music under the nom de DJ Poodlecannon.

Candece Tarpley is of Blackfoot/Cherokee descent. She is a poet/writer, storyteller, playwright, an actress and World Champion PowWow dancer. She has performed at many venues in the New York City area as well as in Boulder, Colorado, Middlebury College in Vermont, the Pequot Museum in Connecticut and Williams College in Massachusetts among others. She has a spoken word CD Birth at Last and a book of poetry Poems of a Dancing Lady available.

Hereâ€™s the link to _Sonnetailia_ at Small Press Distribution, or you can search on Amazon as well.

http://www.spdbooks.org/Details.asp?BookID=9781931824279

See samples here:
http://www.brooklynrail.org/2007/03/poetry/marc-nasdor
and here:
http://jacketmagazine.com/33/nasdor5.shtml

Also, here are some new poems of mine published in Perfect 8, Issue #3

Maninsh Buoy
http://www.perfecteight.com/03_Perfect8/articles/writtenarticles/mannishbouy.html

On Period (10-1)
http://www.perfecteight.com/03_Perfect8/articles/writtenarticles/onperiod.html

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Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[redacted] - cell

Email: [redacted]
http://www.myspace.com/poodlecannon

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230. Jim Andrews
Gregory Whitehead: A Tale of Two Skulls
Wed 11 Jun 2008

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some of you may know gregory whitehead's work. he's an audio writer. his most recent piece is "A Tale of Two Skull" at http://bbc.co.uk/radio3/sundayfeature/pip/4rhg4

he's from ny but has, i think, been living in london for some time producing radio at the bbc.

i think this stops being available for listening on Sunday.

ja

Artist Jane Wildgoose, keeper of the Wildgoose Memorial Library (WML), has a cabinet of curiosities, among which are two human skulls. Each skull was donated to the library ï¿½ one was a prop from an artist's studio in Hampstead and the other was from an archaeological dig in Waltham Abbey. Wildgoose embarks on a journey with the skulls to examine how their individual pasts should inform their future and how, as a society, we understand and deal with human remains.

The WML began as an informal collection of objects and books relating to Jane's enduring fascination with the interest of the dead to the living. Numerous objects have been donated and others have been discarded and found their way there. The two skulls, however, have a particular resonance in the collection. For the first time Jane takes them out of the library, visiting different professionals who deal with human remains archaeologists, artists, clergy and museum directors ï¿½ to help understand their relationship with what once were living beings.

Along the way, she discovers more about the provenance of the skulls and seeks guidance as to what would be a fitting resting place for each of them were they to leave the library for good. Jane discovers that one of the skulls belongs to a group of people on the other side of the world and that the debate surrounding human remains and repatriation is very much a live and contentious one which she must also navigate.

Presenter/Jane Wildgoose, Producers/Neil McCarthy and Gregory Whitehead.

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231. Alan Sondheim
fragment
Thu 12 Jun 2008

fragment

I am the originator of Ron Silliman, which happened
The day before I originated poetry. In this manner,
I originated Patrick Herron, who, through a sad mispelling,
Flew from the birds which I originated just the day before.
Hello Patrick, I say, as he flies overhead, on the way to flarf
And other lines that start with Larger Letters.
All letters are capital! He cries, every single one of them!
How am I to argue even if G makes me quake, an ornate C
That cuts curious the cataract from my left and fuzzy I.
On a dark and otherwise murderous night, Maria Demon
Completed her work and I emerged, speechless, holding her
Responsible for every word I write; please contact her
If there are any difficulties with this transmisson. At what
Bleak point did Socrates trade Daemon in, suturing her name
Which used to be Sally Forth? I know he meant no harm,
He was busy writing me into submission while I, knowing the worst,
Created Silliman, Flarf, Cataract, Damon, Herrons Galore,
And at least two letters of the alphabet, now sung
Almost as much as any other (jst dd vwls!).

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232. Nicholas Karavatos
Reading in Point Arena, CA on Thursday the 19th
Thu 12 Jun 2008

Nicholas Karavatos

THURSDAY, June 19th @ 7:00

“Third Thursday Poetry Readings” – Hosted by Blake More

CityArt Gallery
284 Main Street
Point Arena, CA

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666

Sharjah
United Arab Emirates

_____ It's easy to add contacts from Facebook and other social sites through Windows Live™ Messenger. Learn how. https://www.invite2messenger.net/im/?source=TXT_EML_WLH_LearnHow=

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233. St. Thomasino
KOPPÁNY WAVES TO ERATIO EDITIONS
Thu 12 Jun 2008

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e·
KOPPÁNY WAVES TO ERATIO EDITIONS

E·ratio Editions is (no, seriously) really happy to announce the publication of Waves, an e-chap by Márton Koppány.

Waves by Márton Koppány. "These works are minimalist by design, but should we paraphrase the thought channeled therein, the effect would be encyclopedic, ranging through philosophy, psychology, politics, and the human emotions."

Also available from E·ratio Editions:

#1. In the Bennett Tree. Gregory Vincent St. Thomasino joins John M. Bennett "In the Bennett Tree." Collaborative poems, images, an introduction and a full-length critical essay pay homage to American poet John M. Bennett.

#2. Mending My Black Sweater by Mary Ann Sullivan. Mending My Black Sweater and other poems by Mary Ann Sullivan. Poems of making conscious, of acceptance and of self-remembering, and of personal responsibility.

http://www.eratiopostmodernpoetry.com/eratioeditions.html

E·ratio Editions, a series of elegantly produced, quick loading e-chaps, is reading for poetry, innovative narrative prose and recollection and critical and theoretical essays. Please see the Contact page for further guidelines and where to send. Query editor with sample and proposal.

E·ratio is reading for poetry for issue 11.

E·ratio publishes quality poetry in the postmodern idioms with an emphasis on the intransitive.

E·ratio Poetry Journal and E·ratio Editions, edited by Gregory Vincent St. Thomasino

http://www.eratiopostmodernpoetry.com

e·

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234. Brian Stefans

Electronic Literature Collection, Vol. 2 - Call for Work

Thu 12 Jun 2008

Electronic Literature Collection, Vol. 2 — Call for Work

The Electronic Literature Organization seeks submissions for the Electronic Literature Collection, volume 2. We invite the submission of literary works that take advantage of the capabilities and contexts provided by the computer. Works will be accepted from June 1 to September 30, 2008. Up to three works per author will be considered; previously published works will be considered.

The Electronic Literature Collection is a biannual publication of current and older electronic literature in a form suitable for individual, public library, and classroom use. Volume 1, presently available both online (http://collection.eliterature.org) and as a packaged, cross-platform CD-ROM, has been used in dozens of courses at universities in the United States and internationally, and has been widely reviewed in the United States and Europe. It is also available as a CD-ROM insert with N. Katherine Hayles' full-length study, Electronic Literature: New Horizons for the Literary (University of Notre Dame Press, 2008).

Volume 2, comprising approximately 50 works, will likewise be available online, and as a cross-platform DVD in a case appropriate for library processing, marking, and distribution. The contents of the Collection are offered under a Creative Commons license so that libraries and educational institutions will be allowed to duplicate and install works and individuals will be free to share the disc with others.

The editorial collective for the second volume of the Electronic Literature Collection, to be published in 2009, is Laura Borràs Castanyer, Talan Memmott, Rita Raley and Brian Kim Stefans. This collective will review the submitted work and select pieces for the Collection.

Literary quality will be the chief criterion for selection of works. Other aspects considered will include innovative use of electronic techniques, quality and navigability of interface, and adequate representation of the diverse forms of electronic literature in the collection as a whole. For volume 2, we are considering works of electronic literature in video.

Works submitted should function on both Macintosh OS X (10.5) and Windows Vista. Works should function without requiring users to purchase or install additional software. Submissions may require software that is typically pre-installed on contemporary computers, such as a web browser, and are allowed to use the current versions of the most common plugins.

To have a work considered, all the authors of the work must agree that if their work is published in the Collection, they will license it under a Creative Commons Attribution-NonCommercial-NoDerivs 3.0 License, which will permit others to copy and freely redistribute the work, provided the work is attributed to its authors, that it is redistributed non-commercially, and that it is not used in the creation of derivative works. No other limitation is made regarding the author's use of any work submitted or accepted.

To submit a work, prepare a plain text file with the following information:
• The title of the work.
• The names and email addresses of all authors and contributors of the work.

• The URL where you are going to make your .zip file available for us to download. The editorial collective will not publish the address of this file. • A short description of the work — less than 200 words in length. • Any instructions required to operate the work. • The date the work was first distributed or published, or "unpublished" if it has not yet been made available to the public.

Prepare a .zip archive including the work in its entirety. Include the text file at the top level of this archive, and name it "submisson.txt".

Upload the .zip file to a web server so that it is available at the specified location. Place all of the text in the "submisson.txt" file in the body of an email and send it to [redacted] with the name of the piece being submitted included in the subject line.

The Electronic Literature Collection is supported by institutional partners including: Brown University, Literary Arts Program; Center for Program in Contemporary Writing at the University of Pennsylvania; Duke University, Program in Literature; Hermeneia at the Open University of Catalonia; Maryland Institute for Technology in the Humanities; Massachusetts Institute of Technology, Program in Writing and Humanistic Studies; nt2; Pomona College, Media Studies Program; UCSB, Department of English; University of Bergen, Department of Literary, Linguistic, and Aesthetic Studies, Program in Digital Culture; University of Dundee, School of Humanities.

Institutional sponsorship opportunities are still available. If your organization or academic department is interested in more information, please contact helen DeVinney, Managing Director of the ELO, at [redacted].

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235. Lewis LaCook

An engineer's ocean

Thu 12 Jun 2008

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http://www.xanaxpop.org/2008/06/12/an-engineers-ocean/

You wake to nausea a negated sea and the clock starting over and over staring at you across much earlier than youâ€™d like. Earlier your ears remembered the alarm going off and debt haunting like traces of semen pulled over your mouse pad like you moved there, but of necessity performative, neither from nor to but inhabiting. Well. The burned are already whispering to you those secrets that recoil while firing flames gnawing at the mid-range in her belly of sounds. But why does the first connection attempt fail? Because of sophistication testicular references enhance nascent craters arching busty like a parsed vellum a level of velor and unbridled candor or abandoned. On between as in and or among. Fucking time-based art you wake to, a nigger sea is me creased and siphoning left feelings eating othersâ€™ regard for me the wastes of some distance to love up on ivory stilts. And on her belly of sounds. Youâ€™re rigid at the gears that arch her back along an engineerâ€™s ocean. Anyone can have a word-processing. Well, the burned are up and at it again their gain flailing knobs and flooding headphones while uploads whisper those secrets that recoil after pressing on with the business. Oh, there are many wonderful things to worry about! Like kind of partially incomplete. SARS. Upturned leaves today give the appearance of immaculate dogwood god-hungry jackal, slipping orbs almost Orphic but moodily ore your ears scream, screw your ears. Damage like this is a diamond to spell check. Almost anyone can have a habit of word-processing. This avian flu has come muddied with dust moaning yellow bathes in salt last month the whole belly of sounds bean tucked away in raining folds thickening rapidly. Damn! Tits are a lovely

reminder of gravity! But itâ€™s only a lake as of yet, here where glaciers must have you on the coffee-table. Youâ€™ll maybe spend a few hours on your ivory stilts maybe walking or lurching through cities the crust removed and so exposed soft bread fiber at fruit. Having a sudo bash.
Oh, sheâ€™s got this beautiful tapering down below! You wake to now slowly wooden swollen fists. Later on the alarm has rungs.

Lewis LaCook
Director of Web Development
Abstract Outlooks Media

[redacted]

http://www.abstractoutlooks.com
Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org
lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org
Xanax Pop - the Poetry of Lewis LaCook

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236. amy king
An appeal to your teaching side ...
Thu 12 Jun 2008

Plus there are "rewards", so to speak --

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Thanks,

Amy

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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237. Sue B. Walker

Re: An appeal to your teaching side ...

Thu 12 Jun 2008

When One Can Become Two or More

We do this on the board -- students list things that have "touched" them in some way during the past 21 days. This can be a lost cell phone or a parental divorce. It can be a beating that has occupied the local / national news. We make a list of these things. Then I ask the students to write for 10-15 minutes about one of the items on the list. Next I ask them to consider what was vibrant and strong about what they just wrote, ask them to exchange their accounts and ask for the reader's comments. Following on this 10 minute writing "opportunity," I ask them to write a poem in free verse. We discuss what works in this poem and what might be added. After this, I ask them to write a sonnet (it doesn't have to rhyme--and we discuss this, looking at older and newer ways sonnets can be written. Then, I ask the students to use the same initial material and write a villanelle and then a sestina. In the process, we discuss how sound can be employed, color, taste, dialogue, etc
-- an
d finally, we look at how the differences that occur in each rendering.

Sue Walker
Stokes Distinguished Professor of Creative Writing
University of South Alabama
Mobile, Al 36688 ---------- Original message from amy king <[redacted]>:

> *Plus there are "rewards", so to speak --*
>
> *http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/*
>
> *Thanks,*
>
> *Amy*
>
> _____
>
> *Recent*
> *http://www.tarpaulinsky.com/Reviews/kiss-me.html*
> *http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html*
>
> *Alias*

> *http://www.amyking.org*

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238. **Murat Nemet-Nejat**
Re: Slidvid
Thu 12 Jun 2008

Jim,

I want to focus on one point from your full response:

" but that phenomenon is just a kind of sideshow part of experimental art. it may not be sideshow but far more prominent, pragmatically, because it can also get funding. silly but true. but i*t's sideshow in terms of real significance to anyone with eyes in their head*."

It is very interesting that you automatically, implicitly assume that experiment has something to do with the eye, whereas, historically, words were associated with the ear. Does this not suggest a profound alteration in the concept of language, of poetry in our time, almost a mutation of linguistic DNA? It seems to me a dynamic analysis of the relation between what is seen and what is heard is extremely important.

Ciao,

Murat

On Wed, Jun 11, 2008 at 6:40 AM, Jim Andrews <[redacted]> wrote:

> *i said that in experimental art the outcome is uncertain. of course this could be said of just about anything.*
>
> *but i want to respond to your point of seeming objection to work that is done merely because it can be done rather than out of vision.*
>
> *one can imagine work that is embarked upon merely because it can be, work that finds its way to something quite worthwhile.*
>
> *the 'vision' may involve the spirit of adventure, exploration, and discovery. a desire to boldly go where no gink has gone before. a desire to discover/create the human dimensions of commonly used technologies commonly used without elan energy articulation art a desire to defeat in this way the*
> *forces of dullness and business, a desire to take poetry or art into new possibilities where people are in any case having to deal with the technology better that they deal with it not with the energy of slaves but able to make mistakes in your sense of making mistakes, with the freedom to make mistakes and experiment toward something human.*

that said, there is, yes, a kind of unfortunate emphasis in the art world on
doing things first. doing whatever first. it's easier to identify. people have a hard time identifying what's significant. much easier to say what's first. as in a race or a competition. and technology thrives on new stuff, so an emphasis on doing things first with a new technology synchs with business and the tech world.

so the desire to do a thing simply because it can now be done is not just that. it's not simply because it can now be done but because it's new and new in certain narrow ways is easily understood and can command some attention. in the same way that winning a competition commands attention independent of what won the competition.

but that phenomenon is just a kind of sideshow part of experimental art. it may not be sideshow but far more prominent, pragmatically, because it can also get funding. silly but true. but it's sideshow in terms of real significance to anyone with eyes in their head. the world thrives on central
sideshow in many spheres. time and chance.

it isn't significant to do something simply because it can now be done. unless it's creating world peace, should the opp arise. but then obviously it isn't done simply because it can be done but because doing it is much to be desired. so sometimes it's good to do something because it can now be done and also for other reasons. and obviously in many other cases.

it's up to each person to discern for themselves what's of value and what isn't. there is no authoritative substitute for one's own insight and intuition. art needs to be experienced, not simply 'understood'. it's in the
nature of digital art that there's going to be lots of it that is far less than outstanding. but that's true of all arts. digital art's engagement with
technology inevitably forms part of the statement and position of any of its
works. it's not the only part, mind you. but it's part of the work in a way that mayn't crucially apply to many books.

also, on a different note, i wouldn't put it past animals to consider their own death. i have seen some of them, it seemed, face it with a sad, dignified and accepting awareness of irrecoverable loss. we've all been around as life forms on this planet for billions of years. anything we are is not so far from the least of earth. a very big family. the more we learn about life on earth, the more linked it seems are all of earth's forms of life. in their biochemistry. in their interdependence in the ecosphere. in their processes of adaptation. in the nature of their brain processes. we

> *are special, apparently. but i wonder how different we are from our furry friends. i do agree, though, that there is something crucial about language in that difference. which is why poetry may suffer but never die as long as humanity lives. or continually die, continually be reborn in our deepest engagements with life and language.*
>
> *ja*
> *http://vispo.com*

↑ Index

239. **Murat Nemet-Nejat**
Re: Slidvid
Thu 12 Jun 2008

Jim,

You are very right about the retro elements in *Bladerunner*, particularly in the columns of building and some rooms and leaky interiors. and chaotic mixture of clothings (some reminiscent of *Starwars*). They add to the feeling of desolation the movie projects. On the other hand, there is the incredible giant neon figure of the oriental woman, several storeys high, bursting open continuously, advertizing mood pills. During the last few years, I have visited Hong Kong every summer. Last year, I was on a hovercraft boat returning from Macao to Hong Kong after it was dark. The view of the Hong Kong skyline at that time, with its mind boggling array of sky scrapers and neon lights, in an area which ten years before was water, reminded me *bladerunner*. It looks exactly like the utopian, corporate capitalist, city of the future. Also, exactly as in *bladerunners, Hong Kong *has retro features, very narrow streets winding across twenty-five storey apartment building, exotic (to us!) markets. Compared to that, New York looks quaint, almost with the feel of a village.

What do you mean by "licks"? Do you mean experimentation? It seems the director made things happen with an iron fist.

Ciao,

Murat

On Wed, Jun 11, 2008 at 1:28 AM, Jim Andrews <[redacted]> wrote:

> *By mistake I mean the ability of the machine to stop and step out of, escape*
> *its weave of usages and look at itself.*
>
> *That sounds more like 'objective awareness' than 'mistake'. But perhaps we need objective awareness to conclude we made a mistake. Or a success, for that matter. What the winner don't know the gambler understands.*

*In the last few months, I have
re-watched a number of times the film *Blade Runner*. In it humanoids,
replicants, in strength and intelligence superior to humans,
suddenly become
aware of their mortality, that they only live for four years. The
whole film
is about their vain attempt to escape that mortality. While language may
also exist in the animal world, the human language seems to be
the only form
in which the user can step out of himself/herself and realize its
own death.
The idea of the future is only possible if one can imagine its
cessation. In
other words, human language (and very time itself) are possible with a
consciousness of its cessation. Will a machine revert to the
animal stage or
preserve that quality of escaping, stepping out of itself, of "making
mistakes." I am particularly interested in this question because, in the
last two months I have been working on the section entitled, "The
Spiritual
Life of Replicants," from my poem *The Structure of Escape*. Here
is a poem
from The Spiritual Life:*

The Mortal Proof

I exist because I may cease to exist.

I may not exist; therefore I am.

*A machine, image, if complex enough, will inevitably ask the
question, am I
mortal, or what will happen after I cease to exist.*

Imagining its cessation is part of the essence of being conscious.

*I also found out that *Blade Runner* was the last movie in which digital
technology was *not* used for special effects. I wondered why are
there are
so few science fiction movies after *Blade Runner* which equal the visual
resonance of that movie? Maybe *Jurassic Park*, *A.I*, *Altered
States* (?,
the movie about cyborgs), *Star Wars I, II*, *Matrix I* remotely
match it. I
have a theory based on the theory of natural selection. During*

*the making of
Blade Runner the special effects were so difficult, also straining the
limits of the available budget, that only those which the vision
of the film
demanded. In other words, vision preceded available technology. As
technology developed and special effects became relatively easier and
cheaper, many effects were created because it was possible to do so. In
other words, to a greater degree, technology preceded necessity, vision.
I
wonder if this analysis, if at all true, has a relevance to the
activities
going on among digital poets today?*

Well, it's a topic with subtleties, I think.

*When we write or create digital art, the process of writing (or creating
digital art) is, itself, crucial to what gets created. We usually don't sit
down with an idea already thought out and just transcribe it. When we do,
it
usually isn't very lively. It often lacks the bloom of insight, the event
of
it. And the energy of pursuit.*

*Similarly, when somebody with some cash has a bright idea but can't program
and hires someone else to program it, it usually is a wooden
implementation.
Unless the programmer can take it on as something other than a job. As art.
In which case the person writing the paycheque has to surrender some space
as artist, or they're going to have a dead thing.*

*Experimental art involves trying things where the outcome is uncertain. The
motivation for the experiment can, of course be various. From a vision to
an
observation that something simply is now doable. One has to be open to the
feel, possibilities, and opening directions of it as it proceeds. If so,
then one normally ends up in a different place than imagined at the outset.*

*So, yes, of course there is work that is done simply because it can be. And
there is work done of quite a different order.*

*I saw a documentary about Bladerunner on TV quite a while ago. I dimly
recall the director (I think it was the director) saying that part of the
reason for the high quality of the visuals is that certain parts of the
project stalled for a year or more. So the people in charge of the visuals
had a lot more time than they figured they would to do their thing. And
they
did. Big time. I also recall from that documentary somebody saying that an
important part of the vision of the look of the future was of the past. The*

> *notion that the future really has a strong visual element in it of the past.*
> *Contrast that with, say, The Fifth Element. Which also is strong in its futuristic city scapes, but they are not grotty and aged like Bladerunner's.*
>
> *Certainly the people who did the Bladerunner visuals were totally involved in it as art and architecture and as vision of the future and vision of history and of humanity, really. The replicants are machines but it's all about humanity, what it is to be human. As you say, Murat.*
>
> *Whoever did those city scapes in Bladerunner, I'll bet it wasn't their first*
> *time. Lots of licks. Licks developed over time. Don't know with what tools. Apparently not digital.*
>
> *Whether the tools are digital or not, it's the licks developed over time by the artist that find their maturity, eventually, in a few projects.*
>
> *ja*
> *http://vispo.com*

↑ Index

240. Fluffy Singler
btw - conceptual poetics conference
Thu 12 Jun 2008

FYI - I have a few things that I wrote inspired by thoughts that bounced off and around during the poetics conference it Tucson. I actually posted these in the middle of the conference, but didn't really think to put it out on this list.

I'm also typing in my notes from the conference for my own use and if anyone is interested, I can either blog these or send them along to you. Let's say if more than 5 people ask me, I'll blog 'em. Otherwise will only send out individually. Of course as with any notes, these will be highly subjective and interpretive . . . but I am happy to share with anyone who wants them.

My blogs are at:

http://www.myspace.com/fluffysingler

http://fluffysingler.blogspot.com/

Cheers.

Fluffy

↑ Index

241. noah eli gordon
reminder: Sat. June 14th Denver house reading: Barg, Kapil, Ramke, Pafunda, Calvert
Thu 12 Jun 2008

Please join us for a house reading and party on Saturday June 14th

Things will begin at 7pm.

Feel free to bring snacks, beverages, and friends.

Readings by Barbara Barg, Bhanu Kapil, Bin Ramke,
Danielle Pafunda, and Trevor Calvert

(Email me back channel for location.)

_____ Search that pays you back! Introducing Live Search cashback.
http://search.live.com/cashback/?&pkw=form=MIJAAF/publ=HMTGL/crea=srchpaysyouback=

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242. Pam Brown
POETRY READINGJuly 6th Sydney
Fri 13 Jun 2008

POETRY READING - A free event

From the US, poet and critic
Rachel Blau DuPlessis with local poets Pam Brown and Kate Lilley

For further information and bio notes
click here http://thedeletions.blogspot.com

Sunday July 6th 3.30 for 4pm

Upstairs @ 49
49 Glebe Point Road
Glebe
Sydney
rsvp: Ph 9660 2333
(thanks to société jamais-jamais)

↑ Index

243. Jim Andrews
Re: Slidvid
Fri 13 Jun 2008

> *It is very interesting that you automatically, implicitly assume that experiment has something to do with the eye, whereas, historically, words were associated with the ear. Does this not suggest a profound alteration in*
> *the concept of language, of poetry in our time, almost a mutation of linguistic DNA? It seems to me a dynamic analysis of the relation between what is seen and what is heard is extremely important.*

the eyes, ears, and the mind's eye which sees and hears other things such as what is read...experiment can involve any or all of these, can't it.

of course, in the computer it's all ons and offs, charged and not charged, zeros and ones. code. mixed with language. codes for one form of language mixing with those of another. sound with visuals. with text. with video.

text has tended to appear mostly on paper. where it can exist with images (is an image, of course) but not with sound. and text has not been a significant part of cinema, for the most part, because it's usually for the mind's eye. which mostly is disregarded in cinema which may be one of the reasons i usually find cinema thin. but there's time for text in computer art. video can be viewed and text read in different spaces of the same work.

one can mix media spaces or keep them separate but have numerous different ones. for text, sound, image, video/animation, interaction, communication. semiotically very rich.

when we experience this in computer art or installation work, when written language is operating in some sense simultaneously or in strong relation with other types of signs, we sense the existence of other types of language operating here and, as you say, a kind of "mutation of linguistic DNA" in the cross-products of these previously mostly separate forms of language/code/communication.

writers are in an excellent position to deal with this. because writing is so crucial to the coding of it all. in programming, one may be writing that which creates or synthesizes visuals or texts or sounds or communication conduits or videos or some combination of them, but one is writing.

ja
http://vispo.com

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244. John Cunningham
Tripwire rep
Fri 13 Jun 2008

Would someone from Tripwire please contact me regarding the three books I am to review for you. I have attempted to contact you but have had no luck. John Cunningham

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245. Mary Jo Malo
Exploring the Relationship between Poetry and Music
Fri 13 Jun 2008

Connections: Exploring the Relationship between Poetry and Music with Daniel Godston at Woodland Pattern Book Center, Milwaukee, WI Saturday, July 19, 1-4pm $35 / $30 members

Daniel Godston There are many deep connections between poetry and music. Imagery, metaphor, meter, and tone are several poetic elements by which those connections can be explored. Jazz, blues, rock and roll, and other musical genres have provided inspiration for poets, over the years. Sometimes poetry has provided inspiration for music, sometimes music has inspired poetry, and other times the inspirational flow moves back and forth between poetry and music. We will write poems that explore these connections and read several poems that connect with music, including those by Harryette Mullen, Jayne Cortez, Sterling Plumpp, Sun Ra, Ed Roberson, and Steve Dalachinsky. In addition we will discuss our personal experiences collaborating with poetry and music.

Daniel Godston teaches, writes, and creates music in Chicago. His poetry and fiction have appeared in Chase Park, Versal, Drunken Boat, 580 Split, Kyoto Journal, Eratica, California Quarterly, after hours, Moria, Sentinel Poetry, and other print publications and online journals, and his nonfiction has appeared in print and websites such as Teaching Artist Journal, Afropop Worldwide, and The Jazz Institute of Chicago's JazzGram. His poem "Mask to Skin to Blood to Heart to Bone and Back" was nominated by the editors of 580 Split for the Pushcart Prize. In February 2007 he curated the Forth Sound Back event, in the Red Rover Series. He works with the Borderbend Arts Collective to organize the Chicago Calling Arts Festival.

http://www.woodlandpattern.org/workshops/adults.shtml#godston

Mary Jo Malo
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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246. Brandi Homan

Switchback Books Newsletter - Spring/Summer 2008

Fri 13 Jun 2008

Coming Soon

Forthcoming from Switchback Books is Kathleen Rooney's Oneiromance (an epithalamion), which will be released in September of 2008. As well as being her first single-author collection of poetry, Oneiromance was the winner of the 2007 Gatewood Prize, selected by judge Patty Seyburn: "Oneiromance (an epithalamion) gives the marriage poem a case of vertigo, displacing while embracing the panoply of possibility when two people attempt to forge a life together. Kathleen Rooney creates a dream-state with fluid borders and a surreal set of laws that allow her to question inherited wisdom and perception…"

In addition, we're looking forward to seeing 2007 Gatewood Prize finalist Jessica Bozek's first book-length collection, The Bodyfeel Lexicon, in February of 2009.

Current Release

Switchback Book's newest release is Pathogenesis by Peggy Munson. Munson is the author of the novel, Origami Striptease, a finalist for the Lambda Literary Awards. She also edited the anthology, Stricken: Voices from the Hidden Epidemic of Chronic Fatigue Syndrome. Pathogenesis was a finalist or semifinalist for numerous prizes including the Dorset Prize, the Carnegie-Mellon Poetry Series, the Beatrice Hawley Award, the Verse Prize, and the University of Wisconsin Pollack Prize. Bay Windows described Peggy as a "master of the written word," and Rebecca Brown dubbed her a "stylist extraordinaire." An Illinois native, Peggy now resides in the woods of Western Massachusetts. Pathogenesis can be bought online for $14 at either www.switchbackbooks.com/books or www.spdbooks.org. (ISBN 978-0-9786172-2-6)

Gatewood Prize Reading Period

The reading period for the 2008 Gatewood prize will begin in July this year and end in October. Switchback Books' Gatewood Prize is given to a first full-length (48-80 pp.) collection of poems written by a woman aged 18-39. Prize: $500 and a standard publication contract with a print run of 1000. Reading period: July 1-October 1. Entry fee: $15. Denise Duhamel judges. For more information, see: www.switchbackbooks.com/contest.html

Recent Press

Kristina Marie Darling reviews Caroline Noble Whitbeck's Our Classical Heritage at Bigcitylit.com: http://www.bigcitylit.com/bigcitylit.php?inc=spring08/reviews/darling.

Thank You!

We would like to thank you for your continued support. For more up-to-date news, please visit us at http://switchbackbooks.blogspot.com.

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247. Marc Nasdor

Resend: Marc Nasdor & Candece Tarpley - Reading/book party - Sunday, June 15, 5 pm

Fri 13 Jun 2008

Sorry, lotys of bad characters made this email unreadable. Reposting.

Mis amigos,

Sunday, June 15 @ 5 pmMarc Nasdor & Candece Tarpley
Poetry Reading and Book Party at the Tribes Gallery

Iâ€™ll be having a poetry reading and book party for my latest book, Sonnetailia, in the back garden of the wonderful Tribes Gallery. Iâ€™ll share the bill with the multi-talented Native American poet/dancer/story teller Candece Tarpley. I hope you will come for a pleasant Sunday afternoon in the Lower East Side. And anyway you can buy copies of my book.

Tribes Gallery
285 East 3rd St. (btw. Ave C. & D)
(212) 674â€“3778

After 14 years of total literary silence, Marc Nasdor returns to the scene with a mangled book of appendaged titled called Sonnetailia, published by Roof Books at the end of 2007. This is one of the first readings we will have given in more than a decade. He will be reading with the sensational Native American poet/storyteller/performer Candece Tarpley. Together, their reading will present two wildly differing perspectives on human aspirations and failures.

Marc Nasdor was born in Baltimore, Maryland, and has lived in New York City since 1980. He has been publishing since the late 1970s, and has performed his work in France, Germany and Hungary. A number of his poems have been published in translation in Hungarian, German and Spanish. His first book-length poem, Treni in Partenza, was published in 1988. He has also co-directed international arts organizations including the Committee for International Poetry and Alma On Dobbin. Recently he became the Coordinator of the fabulous New York Complaints Choir. In his other life, he works as a freelance

art and audio consultant, and is an amateur ethnomusicologist who presents global dance music under the nom de DJ Poodlecannon.

Candece Tarpley is of Blackfoot/Cherokee descent. She is a poet/writer, storyteller, playwright, an actress and World Champion PowWow dancer. She has performed at many venues in the New York City area as well as in Boulder, Colorado, Middlebury College in Vermont, the Pequot Museum in Connecticut and Williams College in Massachusetts among others. She has a spoken word CD Birth at Last and a book of poetry Poems of a Dancing Lady available.

Hereâ€™s the link to _Sonnetailia_ at Small Press Distribution, or you can search on Amazon as well.

http://www.spdbooks.org/Details.asp?BookID=9781931824279

See samples here:
http://www.brooklynrail.org/2007/03/poetry/marc-nasdor
and here:
http://jacketmagazine.com/33/nasdor5.shtml

Also, here are some new poems of mine published in Perfect 8, Issue #3

Maninsh Buoy
http://www.perfecteight.com/03_Perfect8/articles/writtenarticles/mannishbouy.html

On Period (10-1)
http://www.perfecteight.com/03_Perfect8/articles/writtenarticles/onperiod.html

---

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[redacted] - cell

Email: [redacted]
http://www.myspace.com/poodlecannon

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248. Dan Wilcox
Third Thurs. Poetry Night, Albany, NY: Mary Kathryn Jablonski
Fri 13 Jun 2008

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the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, June 19, 2008
7:00 sign up; 7:30 start

Featured Poet: Mary Kathryn Jablonski
& a book release party for her chapbook
To the Husband I Have Not Yet Met(published by A.P.D.)

with open mic for community poets before & after the feature.

$3.00 donation -- suggested, more if you got it, less if you can't. Your publisher host: Dan Wilcox.

↑ Index

249. **Gabrielle Welford**
Re: Reading in Point Arena, CA on Thursday the 19th
Fri 13 Jun 2008

---

darn! just when i'm going to nebraska!! what's happening in lincoln?

On Thu, 12 Jun 2008, Nicholas Karavatos wrote:

> *Nicholas Karavatos*
>
> *THURSDAY, June 19th @ 7:00*
>
> *"Third Thursday Poetry Readings" – Hosted by Blake More*
>
> *CityArt Gallery*
> *284 Main Street*
> *Point Arena, CA*
>
> *Nicholas Karavatos*

> *Dept of English*
> *American University of Sharjah*
> *PO Box 26666*
> *Sharjah*
> *United Arab Emirates*
>
> _____
> *It's easy to add contacts from Facebook and other social sites through Windows Live™ Messenger. Learn how.*
> *https://www.invite2messenger.net/im/?source=TXT_EML_WLH_LearnHow*

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250. **Al Filreis**
Chris Matthews and Wallace Stevens
Sat 14 Jun 2008

What happens when Chris Matthews on "Hardball" quotes Wallace Stevens?

http://afilreis.blogspot.com/2008/05/roller-of-big-cigars-has-brain-cancer.html

(with audio excerpt).

- Al Filreis

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251. **angela vasquez-giroux**
bookstore study?
Sat 14 Jun 2008

hello all!

i remember reading, either on this listserve or somewhere else, an article about independent bookstores as the key component/commonality of successful, economically sustainable downtown centers.

i need it for an article i'm writing...anyone have any clue what i'm talking about?

thanks!

angela

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252. **amy king**
What a Bunch of Exercises!
Sat 14 Jun 2008

And by that I mean, what a bunch of excellent suggestions to pour over:

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Thanks to all who have contributed their awesome suggestions to this thread -- internet searches have already brought folks to this growing resource in search of poetry exercises ... not only for their classes, but also to kick start their own muses into putting pen to paper!

I'll be in touch with people about the "prizes", which I have in spades, thankfully, because it looks like I'll be using quite a few of these next month!

Thanks again, and feel free to add to the list if you haven't already!

Best,

Amy
http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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253. **Jilly Dybka**
Re: bookstore study?
Sat 14 Jun 2008

It may be one of these?

http://tinyurl.com/3r7xrk

http://tinyurl.com/3talvm

Jilly

--
Jilly Dybka, WA4CZD
[redacted]

Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Book: http://stores.lulu.com/jilly9 (free download)

Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

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254. Nicholas Karavatos
Reading in Sacramento, CA on Saturday the 21st
Sat 14 Jun 2008

Nicholas Karavatos

SATURDAY, June 21st at 7:00pm

“The Underground Poetry Series” – Hosted by Terry Moore

Underground Books
2814 35th Street
Sacramento, CA

http://www.underground-books.com/index.htm

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Enjoy 5 GB of free, password-protected online storage.
http://www.windowslive.com/skydrive/overview.html?
ocid=TXT_TAGLM_WL_Refresh_skydrive_062008=

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255. Samuel Wharton
reading in chicago
Sat 14 Jun 2008

---

friends~

tuesday, june 17th, 7pm, @ quimby's bookstore <http://www.quimbys.com/>, in chicago:

Join authors/poets *Kathleen Rooney*, *Jasmine Dreame Wagner* and *Samuel Wharton* as they read from their new books.

Kathleen Rooney was born in Beckley, West Virginia and raised in the Midwest. She earned a B.A. from the George Washington University and an M.F.A. in Writing, Literature, and Publishing from Emerson College. Along with Elisa Gabbert, she is the author of the collaborative poetry chapbook Something Really Wonderful and the collection That Tiny Insane Voluptuousness. Her

poems have appeared in AGNI online, 32 Poems, and Cincinnati Review, and her essays have appeared in Gulf Coast, Gettysburg Review, Ninth Letter, Southern Humanities Review and Another Chicago Magazine. She currently lives in Chicago with her husband, the writer Martin Seay.

Jasmine Dreame Wagner is a recent graduate of the MFA program at the University of Montana - Missoula. Her poems have appeared in journals such as Verse, American Letters & Commentary, Colorado Review, Indiana Review, Seattle Review, North American Review, Columbia Review, 32 Poems, and others. A graduate of Columbia University, she was a writer-in-residence at The Hall Farm Center for Arts & Education in Townshend, Vermont. Her chapbook, "Charcoal," surveys and deconstructs the language and visual field of the American urban ruin from the remains of the 9/11 site and the Greenpoint Terminal Market fire to the eroded mines and mills of the former western frontier. "Charcoal" was published this spring in collaboration with printmaker Matthew Trygve Tung and is part of a commission on the behalf of Windows Gallery (formerly PS2 Gallery) in Long Island City, New York. Wagner also performs in the experimental folk collective Cabinet of Natural Curiosities.

Samuel Wharton <http://www.samuelwharton.blogspot.com/> has recently published poems in *Blackbox*, *The Concher*, *Death Metal Poetry*, *NOO Journal*, *Open Letters Monthly*, *Otoliths* & *Redivider*. He is the author of a chapbook -- *Welcome Home* (NeOPepper Press, 2007) -- & editor of the poetry journal *Sawbuck* <http://www.sawbuckpoetry.blogspot.com/>. i, especially, don't read much, so this might be your only chance to hear me in the near future!

see you there?

samuel wharton

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256. SCOTT HOWARD
Simultaneous Submissions: call for work
Sat 14 Jun 2008

The editors at Reconfigurations, http://reconfigurations.blogspot.com/, are developing a special feature to be published in volume two (November, 2008) on the general topic of simultaneous submissions and e-journals. We would be interested to receive any of the following forms of work that specifically address that topic:

* essays
* dialogues (collaboratively written, etc.)
* interviews

* brief statements
* manifestos
* multi-media and/or hybrid forms

What are the current politics of simultaneous submission in the field of arts & letters electronic journals? What does the process contribute to the field? How and why does simultaneous submission either invigorate or enervate the work that writers, editors, and readers may choose to do?

* Submission deadline: August 31.

* Electronic Submissions: [redacted]. Submissions should be attached as a single .doc, .rtf, .pdf or .txt file. Visuals should be attached individually as .jpg, .gif or .bmp files. Please include the word submission in the subject line of your message.

RECONFIGURATIONS is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. RECONFIGURATIONS publishes in November and is registered under a Creative Commons 3.0 License. Manuscripts accepted for editorial review: April through August. RECONFIGURATIONS is an open-access, independently managed journal. ISSN forthcoming.

http://reconfigurations.blogspot.com/

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257. David Seaman
Re: bookstore study?
Sat 14 Jun 2008

Can't supply your article, but you may want to cite the current and poignant New Yorker cover.
David
On Saturday, June 14, 2008, at 12:48PM, "angela vasquez-giroux"
<[redacted]> wrote:
>hello all!
>
>i remember reading, either on this listserve or somewhere else, an article
>about independent bookstores as the key component/commonality of successful,
>economically sustainable downtown centers.
>
>i need it for an article i'm writing...anyone have any clue what i'm talking

>about?
>
>thanks!
>
>angela
>
>

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258. **Stephen Vincent**
Yucatan - visit, reflections
Sun 15 Jun 2008

Recently I and my partner, Sandy, were in the Yucatan for 10 days. Charles Olson's MAYAN LETTERS (1953) to Robert Creeley were a kind of ironic talisman. It was an extraordinary trip. Currently on my blog there are photographs, reflections and commentaries on and with various sites along the way. I welcome your responses. I encourage a trip there, too. Only over a 1,000 ruins there! And those curious enslaving, culturally genocidal Spaniards, Dominicans et al.

Enjoy and, as always, appreciate your comments.
Stephen V
http://stephenvincent.net/blog/

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259. **Adam Fieled**
PFS Presents, Chicago this Friday, 7 pm!
Sun 15 Jun 2008

The latest installment of the PFS Presents reading series is slated to happen this Friday, 6/20, in Chicago. It is to transpire at Kate the Great's in Andersonville: 1116 N. Broadway, at 7pm, with the following readers: Robert Archambeau, Steve Halle, Timothy Yu, Laura Goldstein, and Adam Fieled.

Hope to see ya there!!!!

Books!
"Beams"

http://www.blazevox.org/ebk-af.pdf
"Opera Bufa"
http://www.lulu.com/content/1137210

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260. David Chirot

Arts - Art & Design - New York Times//("Code Art?")--Computer influenced Art

Sun 15 Jun 2008

---

http://www.nytimes.com/pages/arts/design/index.html ---

re Jim and Murat and Alan and David-BC discussions re "code poetry," code art, film, video etc--
some examples in visual arts and engineering of uses of mathematics

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261. David Chirot

Argentina Pays Belated Homage to "Che" Guevara - NYTimes.com

Sun 15 Jun 2008

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http://www.nytimes.com/reuters/world/international-guevara.html?em&ex=1213675200&en=bf99f2491d49e8a4&ei=5087%0A---

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262. Gloria Mindock

Cervena Barva Press announces a new chapbook

Sun 15 Jun 2008

Cervena Barva Press is pleased to announce the publication of
"Ten Songs from Bulgaria"
by Linda Nemec Foster

I. Two Vladimirs at the Window
Small lives, small lives,
we are trapped inside
small lives. Call this window
a prison of rotten wood; the hinges
a broken lock that still won’t release us.
Call us the curse of clouded mirrors,
the blank faces of the soul
stuck inside an old kaleidoscope.

Small lives, small lives. We hum and chant
to the silence outside the frame.

The first lines in Linda Nemec Foster's Ten Songs from Bulgaria, sing 'Small lives, small lives/ we are trapped inside/ small lives.' The paradox here is that Foster's poems reveal how large and rich the worlds are in which these small lives are lived. In line after line, we encounter the depths and reach of those who live outside the zones of everyday safety. Foster makes herself vulnerable to a world 'as tangible as fog' with her own penetrating observations. She walks 'the long journey' and her poems reflect the haunting music of ode and elegy.
-Jack Ridl
These poems evoke--in their concision and clarity--intense, disturbing images of lives shredded into pieces so small all that's left is the memory of having endured. They are caged inside the empty space of the page, which seems to want to suffocate their spare, fragile, incredible beauty. Each image speaks a world that is window and mirror of what we hide from in the fabricated assemblages we make against the truth these poems speak.
-Faye Kicknosway
Linda Nemec Foster is the author of seven books of poetry including Living in the Fire Nest (a finalist for the Poet's Prize) and Amber Necklace from Gdansk (a finalist for the Ohio Book Award in Poetry). Her most recent book, Listen to the Landscape, was short-listed for the 2007 Michigan Notable Book Award. Foster's poems have appeared in over 250 magazines and journals including The Georgia Review, Nimrod, North American Review, and New American Writing. Her collaboration with jazz musician Steve Talaga, Contemplating the Heavens, was nominated for the 2007 Pulitzer Prize in Music. She has been the recipient of honors from the Michigan Council for the Arts, the Arts Foundation of Michigan, the National Writer's Voice, and the Academy of American Poets. From 2003-2005 she served as the first poet laureate of Grand Rapids, Michigan. Foster is the founder of the Contemporary Writers Series at Aquinas College and currently is a member of the Series' programming committee.

Order online at http://www.thelostbookshelf.com/cervenabooks.html

Ten Songs from Bulgaria
by Linda Nemec Foster
$7.00 + $3.00 S/H
20 pages, paper
Publication Date: June, 2008 For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA
Email: [redacted]

Send me_____copies of "Ten Songs from Bulgaria" Total enclosed: $_____
Name_____
Street_____
City_____State_____Zip_____ e-mail_____Phone_____

↑ Index

263. Gloria Mindock
Cervena Barvs Press needs poetry and fiction readings to list
Sun 15 Jun 2008

Cervena Barva Press lists poetry readings from all over the country. Send us your reading information and we will list it. We have a huge e-mail list from all over the world. Many will see it. We also will list fiction readings. Please use the following format:

Name of reading series
Place
Address
City, State
Time
Admission price
Readers

Check out our readings page to make sure you are not already listed.
http://www.cervenabarvapress.com/readings.htm

We are looking for July-December readings to post.
Send to: [redacted]
PLEASE put "Reading Listing" in subject line

Thank you.
Gloria Mindock, Editor

↑ Index

264. Gloria Mindock
Sign up for the monthly Cervena Barva Press Newsletter
Sun 15 Jun 2008

Hi Everyone-

Sign-up for the Cervena Barva Press Newsletter. Every month there is a featured interview by a poet, fiction writer, editor, publisher or a playwright.

You can read past interviews in our archive without having to go through all the previous newsletters at: http://www.cervenabarvapress.com/interviews.htm

The interview list will be updated shortly so check back after browsing in a few weeks and you will see more.

The interviews are not lengthy. I give each person the option to write as much or as little as they want about each question.

Hope you enjoy all of them!
Gloria Mindock, Editor

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265. Gloria Mindock
send your books to sell to this bookstore
Sun 15 Jun 2008

For all writers with chapbooks and books:

Besides being editor of Cervena Barva Press and publishing books, I offer a service to all writers for selling their chapbooks and books.

I found as a writer myself, it is difficult to find a distributor or get a bigger audience to know that you have a book out for sale. Because of this, I started an online bookstore called, The Lost Bookshelf. It is a bookstore where authors can sell their poetry, fiction, plays, memoir, and non-fiction on consignment. The bookstore takes 30% of each sale and you get the rest.

Visit our bookstore and on the homepage, scroll to the bottom and click on, how to submit your books. Please follow this if you send books. Allow 2-3 weeks for your book to be listed though we try to have it up online much sooner. More importantly, DO NOT pack your books in newspapers. The ink bleeds all over the books. Any books that arrive damaged will automatically be returned. We only want your books if they are in excellent condition! Please pack them correctly. To read more, visit the bookstore at:
http://www.thelostbookshelf.com/index.html

I really hope you will check our bookstore out. With the closing of so many independent bookstores, I hope you will take advantage of this. The only thing we ask in return for putting the books online is that you put a link to our bookstore on your Webpage/Blog if you have one. If you don't have these, it is still ok to send books.

Finally, we also have a small used book section. There is only one copy of these books. We will be adding many more next month. Authors sending books takes first priority being put online over the used books.

Questions: [redacted]

Since we are busy, please allow a few days for response. Thanks!

Best,
Gloria Mindock
Cervena Barva Press, Editor/Publisher

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266. Troy Camplin

Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

Sun 15 Jun 2008

If Argentina thinks paying homage to a murderous thug whose ideology has no relation to reality and which results in the impoverishment and dehumanization of millions is appropriate, shame on them.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Sunday, June 15, 2008 8:36:22 AM
Subject: Argentina Pays Belated Homage to "Che" Guevara - NYTimes.com

http://www.nytimes.com/reuters/world/international-guevara.html?em&ex=1213675200&en=bf99f2491d49e8a4&ei=5087%0A---

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267. Anny Ballardini

Re: send your books to sell to this bookstore

Sun 15 Jun 2008

A new Update for the Poets' Corner - since school in Italy just finished, which means that Summer (a rather chilly one this side of the world) is here, enjoy it as much as you deserve;

and welcome to:

Allan Revich

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=281

C.E. Chaffin

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=282

Catherine Daly

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=283

Ravi Shankar

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=284

Guido Catalano

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=285

Jill Chan

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=286

AnnMarie Eldon

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=287

Nada Gordon

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=288

Eugen Galasso

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=289

Margo Berdeshevsky

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=290

* *

New work by already featured Poets:

Evelyn Posamentier:

Despair (I) – Despair (XX)

http://www.fieralingue.it/corner.php?pa=printpage&pid=2315

Tad Richards:

New thrilling Episodes by our Epic Poet:

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67

Alan Sondheim:

fragment

http://www.fieralingue.it/corner.php?pa=printpage&pid=2353

while now new emanents move, submerged

http://www.fieralingue.it/corner.php?pa=printpage&pid=2354

who are you doing it with

http://www.fieralingue.it/corner.php?pa=printpage&pid=2355

Under Poets on Poets:

* *

Catherine Daly translated by *Kris Petersson* into Italian:

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=79

Henry Gould translated by *Anny Ballardini:*

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=80

Henry Gould informally interviewed by *me* (AB):

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=238

Best wishes to all,

-- Anny Ballardini

http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

268. Adam Tobin
Re: bookstore study?
Sun 15 Jun 2008

That's Unnameable Books depicted on that cover, by the by. And a taller, handsomer version of myself.

Adrian Tomine, my erstwhile next-door neighbor who made that cover, has done a number of excellent New Yorker covers exploring the erotics of books. He's also a first-rate graphic novelist.

Adam

-----Original Message-----

Can't supply your article, but you may want to cite the current and poignant New Yorker cover.
David

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269. Jacob Edmond
Re: btw - conceptual poetics conference
Sun 15 Jun 2008

Dear Fluffy,
I'd be very interested in reading your notes from the conference.
Many thanks,
Jacob

On 13/06/2008, at 10:56 AM, Fluffy Singler wrote:

> *FYI - I have a few things that I wrote inspired by thoughts that bounced off*
> *and around during the poetics conference it Tucson. I actually posted these*
> *in the middle of the conference, but didn't really think to put it out on*
> *this list.*
>
> *I'm also typing in my notes from the conference for my own use and if anyone*
> *is interested, I can either blog these or send them along to you. Let's say*
> *if more than 5 people ask me, I'll blog 'em. Otherwise will only send out*
> *individually. Of course as with any notes, these will be highly subjective*
> *and interpretive . . . but I am happy to share with anyone who wants them.*
>
> *My blogs are at:*
>
> *http://www.myspace.com/fluffysingler*

> *http://fluffysingler.blogspot.com/*
>
> *Cheers.*
>
> *Fluffy*

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270. **David Chirot**

Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

Sun 15 Jun 2008

Troy

what do you think we have running the show here?

and not only here but all the thugs we shell billions out to every year--

governments, privatized "security forces," war lords, runners of secret torture prisons, drug cartels, Apartheid, death squads--

look at the thugs Bush and the Candidates for President pay homage to--and that pay homage to them--

and to whom the American citizens are supposed to pay homage to--

and then take a look in the mirror--

we're footing the bill for the impoverishment, dehumanization, massacres, starvations, displacements --of millions daily--

at home and abroad--

more Americans are in prison both in a total number (two million-plus) and as a percentage of population than any nation in the world--

more Americans are living in dehumanizing poverty daily--more Americans are dope addicts than anywhere else in the world--the list is long of all the wonderful thuggeries visited on the citizens by their own State--which in turn supports every sort of monster and monstrosity it can in the name of "democracy"--what is anyone supposed to think the US's word means anymore re "Civil Rights" when it backs Apartheid or "Human Rights" when it runs torture prisons of its own and via surrogates around the world?

the US backed the dictatorship in Argentina during which tens of thousands of people were tortured and "disappeared--

why bother with monuments to a specific thug anymore?

why not just a colossal monstrosity of a Thug, resplendent, reflecting the twilight's last gleamings--

a truly Great Thug to Last The Ages--

it's eyes turned heavenward and its boots resting on the skulls of children "left behind"--

melt down al the statues of the Lesser Thugs in the land and just pour them all into the casting for this one this only this First and Last

President Thug--

On Sun, Jun 15, 2008 at 12:40 PM, Troy Camplin <[redacted]> wrote:

> *If Argentina thinks paying homage to a murderous thug whose ideology has no relation to reality and which results in the impoverishment and dehumanization of millions is appropriate, shame on them.*
>
> *----- Original Message ----*
> *From: David Chirot <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, June 15, 2008 8:36:22 AM*
> *Subject: Argentina Pays Belated Homage to "Che" Guevara - NYTimes.com*
>
> *http://www.nytimes.com/reuters/world/international-guevara.html?em&ex=1213675200&en=bf99f2491d49e8a4&ei=5087%0A---*

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271. George Bowering

Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

Sun 15 Jun 2008

Argentina put up a statue to JFK?

On Jun 15, 2008, at 12:40 PM, Troy Camplin wrote:

> *If Argentina thinks paying homage to a murderous thug whose ideology has no relation to reality and which results in the impoverishment and dehumanization of millions is appropriate, shame on them.*

> *----- Original Message ----*
> *From: David Chirot <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, June 15, 2008 8:36:22 AM*
> *Subject: Argentina Pays Belated Homage to "Che" Guevara - NYTimes.com*
>
> *http://www.nytimes.com/reuters/world/international-guevara.html?em&ex=1213675200&en=bf99f2491d49e8a4&ei=5087%0A---*

Mr. G.H.Bowering
Does not roll through stop signs.

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272. Ismaelia al Sadiq

Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

Sun 15 Jun 2008

Doubtless part of a corporate move, these accolades . . . are doubtless a top-off to the continuing successful US hamburger trade. A golfing trophy. Didn't Che play golf? Or was that baseball? Or was that Castro, in fact, and not Che? Well, harmless enough, to any end. But where's the beef? In a world where third-world Marxist politicos and Muslim radicals like nothing better (and perhaps rightfully so) than to inject western white women with Revolutionary Serum (the bumper stickers in Rihyad just after 9/11 read "Osama/Madonna"), Argentina's homage to Che in retrospect hardly comes up to the level of "The Seven Year Itch." And I don't mean Marilyn. I mean, Suez. The really high-octane shit. To move things a little further east along the Argentinian-Afghani fault line, does anyone on this list know how much crude is pumped through Kharg Island on a daily basis? With all due respect. Or, as Marlene Dietrich duly noted, in and about Hollywood premises, wherever there was a camera rolling, there you would find Cary Grant, famous, and on the run to get in front of it. Self-justification can always been made to look like a mild form of justice. Roll 'em. Shams al-Sadiq

> Date: Sun, 15 Jun 2008 12:40:37 -0700> From: [redacted]> Subject: Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com> To: [redacted]> > If Argentina thinks paying homage to a murderous thug whose ideology has no relation to reality and which results in the impoverishment and dehumanization of millions is appropriate, shame on them.> > > ----- Original Message ----> From: David Chirot <[redacted]>> To: [redacted]> Sent: Sunday, June 15, 2008 8:36:22 AM> Subject: Argentina Pays Belated Homage to "Che" Guevara - NYTimes.com> >

http://www.nytimes.com/reuters/world/international-guevara.html?em&ex=1213675200&en=bf99f2491d49e8a4&ei=5087%0A---

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It’s easy to add contacts from Facebook and other social sites through Windows Live™ Messenger. Learn how.
https://www.invite2messenger.net/im/?source=TXT_EML_WLH_LearnHow=

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273. Jim Andrews
tools and software art
Sun 15 Jun 2008

---

combinatorium: a combinatorial space.

consider that which can be created with a software tool. contrast and compare with what can be produced by/with a work of software art.

the scope of possibilities in a tool is, typically, broader. word (the word processor) can represent most documents. whereas we might liken the scope of a software work of art to that of the sonnet. a software work of art is concerned to create a combinatorium of possibilities that is of interest as an artistic form.

one considers the entire combinatorium, the entire range of possible works that can be created with the software work of art as the work itself together with the software.

were one to write some software that wrote sonnets, one would not consider all sonnets to be part of the work. not only because hundreds of thousands of people have previously written millions of sonnets. but because the range of the sonnet, the scope of its combinatorium, is broader than what is typically creatable with a work of software art.

no, that's not true. it's not that the scope of the sonnet is broader. people tolerate less difference between sonnets than they do between instances of a new form. part of the idea of software art is to provide some sense of the whole combinatorium of the form under consideration. whereas that was never really part of the idea of the form of the sonnet.

if the idea of software art is not to exhaust the form under consideration, it is to astutely and perhaps beautifully map it out.

the monkey-at-a-typewriter (or at a whatever) approach to generation seems to have been done. even the monkeys are bored by it, by now. one is more concerned with the work of software art concentrating on producing interesting things more often than the monkeys can manage. john simon did "every icon" (http://numeral.com/appletsoftware/online.html). somebody had to do it. the

monkey has been done. the monkey approach now must function like a literary device functions, ie, as a part, rather than as a whole work. it isn't interesting as a whole work anymore.

a tool usually does not provide much of the content of what's produced with it. whereas a software work of art, even when it resembles a tool in many ways, may introduce elements of content either without the user's permission (generatively) or after asking the user in a kind of collaborative/interactive gesture.

more notes to follow, perhaps, as they occur to me

ja
http://vispo.com

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274. Jerome Rothenberg
Poems and poetics: seven pieces
Sun 15 Jun 2008

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
new ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
Blog at poemsandpolemics.blogspot.com

"There is an avant-garde that cannot be defeated."
M. Giroud, quoted in J.R. "Autobiography"

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275. maxpaul
Harryette Mullen email?
Mon 16 Jun 2008

Does anyone have the email for Harryette Mullen? Please backchannel.

THanks--Maxine Chernoff

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276. Barbara Henning
the dark labyrinth of conceptual poetries
Mon 16 Jun 2008

I've just posted a response to the conceptual poetry conference on my occasional blog at

http://barbarahenning.blogspot.com/

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277. blacksox
IN Orlando
Mon 16 Jun 2008

3RD Wednesday's @ Austin's
FEATURING:
STACY BARTON
Stacy Barton is a short story author and playwright. Surviving Nashville was her debut collection of stories, released in 2007. It is an assortment of 15 rather southern short shorts. Stacy's stories have appeared in a variety of literary magazines including Potomac Review, Relief, Stonework and Ruminate. Her most recent stage play, an adaptation of Dylan Thomas' A Child's Christmas in Wales, premiered at the Mad Cow Theater last Christmas. Stacy is also a scriptwriter for the Disney Company.
Orlando Poetry Group presents:
Every Third Wednesday @ Austin's

Wednesday June 18,@ 8:30pm

Austin's Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida

Stacy-- O'Town's best storyteller
Most Diverse Open Mic
Please Join Us

Hosted by Chaz Yorick's Open Words ,& Russ Golata
For directions or comments e-mail me at [redacted]
Or phone me at [redacted]
Or AUSTIN'S at [redacted]

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278. Jerome Rothenberg
Poems and poetics: seven pieces
Mon 16 Jun 2008

The following are the first seven pieces for my new blog poems & poetics:

15 Antiphonals: for Haroldo de Campos

La voix des morts: poésie et chamanisme (lecture/talk, in English)

In Memoriam Jackson Mac Low (poem and memoir)

Reconfiguring Romanticism (1)

Autonomous Publication & the Internet

A SENECA MEMORY (poem)

Three Poems after Images by Nancy Tobin

These and whatever follows can be accessed at poemsandpoetics.blogspot.com, or, if it works, by clicking the appropriate titles.

In the future I will also be including previews from Poems for the Millennium, Volume Three: The University of California Book of Romantic & Postromantic Poetry (scheduled: January 2009), edited by Jeffrey Robinson and me, along with poems, commentaries, and talks, both new & old & not otherwise in easy reach.

Additional discourse and extensions of the work are, as always, welcome.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
new ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
Blog at poemsandpolemics.blogspot.com

"Language is Delphi."
--Novalis

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279. Roy Exley
Re: btw - conceptual poetics conference
Mon 16 Jun 2008

Dear Fluffy,

I also, and I imagine a host of others, would be very interested to read your conference notes - often there are no transcript notes, or if there are it is

difficult to get hold of them, and many important, watershed conferences are missed by many who would be inspired by and their work benefit from such information, so, go for it, put your notes - or selected notes - up on UB Poetics, "you know it makes sense". Many thanks in anticipation.

Roy Exley.

On 15/6/08 11:36 pm, "Jacob Edmond" <[redacted]> wrote:

> *Dear Fluffy,*
> *I'd be very interested in reading your notes from the conference.*
> *Many thanks,*
> *Jacob*
>
> *On 13/06/2008, at 10:56 AM, Fluffy Singler wrote:*
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> *FYI - I have a few things that I wrote inspired by thoughts that bounced off*
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> *individually. Of course as with any notes, these will be highly subjective*
> *and interpretive . . . but I am happy to share with anyone who wants them.*
>
> *My blogs are at:*
>
> *http://www.myspace.com/fluffysingler*
>
> *http://fluffysingler.blogspot.com/*

> *Cheers.*
>
> *Fluffy*

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280. Doug Holder

Interview with Hugh Fox with Doug Holder

Mon 16 Jun 2008

Monday, June 16, 2008

This is posted on http://dougholder.blogspot.com

-

Poet, and Polymath Hugh Fox: Still a Wunderkind at 76

With Doug Holder

At the Sherman Café in Union Square, I met poet, translator, critic, playwright, Hugh Fox and his wife before a taping we were to do at Somerville Community Access TV of my show " Poet to Poet: Writer to Writer." Fox was visiting his daughter who lives in Somerville and teaches at area universities. Two of my next-door neighbors Kirk and Lucy joined us as Fox held court. At age 76 Fox no signs of slowing down. He regaled us with stories of his extensive travels, all peppered with his vast wealth of knowledge of ancient Aztec culture, mythology, literature, and publishing. Fox talks like a Bronx cabdriver, (decidedly from the side-of-his mouth,) and he is not afraid to use, to put it mildly, unsavory language. My friend described him as "Larger than life." And so he is.

Fox, who was a tenured professor at the University of Michigan for well over 30 years, recently completed a controversial memoir "Way, Way Off the Road" (Ibbetson Street) that dealt with many of the figures from the small press movement, a movement that has produced thousands of small literary magazines and books, and is the lifeblood of poets and writers of all stripes. Fox was a founding member of COSMEP, (a seminal small press organization), he published the well regarded literary magazine "Ghost Dance,"and penned the first critical study of the dirty old man of literature himself, Charles Bukowski. Fox has written and published many booksandchapbooks of poetry, and has reviewed countless small press books for Len Fulton's "Small Press Review."

Doug Holder: Hugh you wrote critical studies of Henry James and Charles Bukowski, two vastly different writers. Whom did you have the greater affinity for? .

Hugh Fox: I got my PhD from the University of Illinois and my dissertation was on Edgar Allen Poe. I was raised as an Irish Catholic, and all I read was Irish Catholic literature. I had no idea what was in the outside world. I decided to take on Henry James because it would be an Americanization process and I thought I would learn to write novels. I did like James' work a lot.

I never intended to get involved with Bukowski. I was totally academic. And then one day I was in this bookstore in Hollywood, the "Pickwick," (I saw Aldous Huxley at the store that day as well. I was reading him for years. There was this old woman standing next to me, and I said to her: "Look there's Aldous Huxley!" She said: " Don't know what you are saying!" He heard us and then vanished!) So I bought Bukowski's book: "Crucifix and the Death Hand." I got a hold of his press LouJon in New Orleans, and they told me to look him up in the phonebook. So I called him up and said: "This is Hugh Fox. I love your work. I want to meet you." He said OK come over tomorrow. He was living in a motel in Hollywood. I talked with him awhile. He took out these suitcases. There were all his books and magazines in them. He gave me five full suitcases. He told me if I saw doubles to keep them. My entire way of seeing the world changed after this. Bukowski and Henry Miller were big influences of change for me.

DH: You were friends with Harry Smith, the book publisher, and founder of "The Smith" magazine. Smith published such writers as: Duane Locke, Ruth Moon Kempher, John Bennett, Lloyd Van Brunt, Jeff Sorensen, Alan Britt, and Tristram Smith as well as my friends Luke Salisbury and Jared Smith. Can you talk about your relationship with Smith?

Hugh Fox: I'll tell you what happened. Smith had no money at all. He meets Marian Pechak up in Rhode Island at Brown. So he marries her. Her parents die and she gets millions. So they move to Brooklyn Heights. They had a big Brownstone mansion. So Smith tells her he wants to be a publisher. His wife said:" Hey, we have the money do what you want to do". So he started to publish. He had an office right by City Hall in New York City. I met Smith through COSMEP. I used to go to Smith's all the time. I go between semesters, the summer; I'd go for a month a year for twenty years. Smith published everyone who was anyone. I did a lot of reviews for him. He paid me—I stayed at his house—he set up the basement for me. We used to go out for lunch and dinner. His wife told the kids to call me: "Uncle Hugh." I was closer to Smith than anyone else. Through him I met Menke Katz who was a Yiddish writer.

DH: You edited the groundbreaking anthology “The Living Underground,” that our Boston Poet Laureate Sam Cornish was in. How did you get this collection together?

HF: It was formed due to my connection with COSMEP. This was the “Committee of Small Press Editors and Publishers.” Len Fulton and others formed it in the early 70’s. Len Fulton still runs the magazine “The Small Press Review and “Dustbooks Publishing” in Paradise, California. COSMEP used to have annual conventions around the country: St. Paul, New York, and New Orleans. Every convention had a huge reading. Almost every small press editor in the country was there. I got to meet all the writers and all the publishers. I got to know people in Boston, and of course Sam Cornish was in Boston, and as it happened he was included in “The Living Underground…” He was at the convention in Boston.

DH: What is an “underground poet?”

HF: Someone who is not published by the big New York publishers.

DH: What was “groundbreaking” about the anthology?

HF: We had living, contemporary small press poets. We had folks like Charles Potts, Richard Krech, and many others. We had a reunion almost forty years later in Berkley, Ca.

DH: How did you get involved with the small press literary award the “Pushcart Prize?”

HF: I got involved through a COSMEP conference in New Orleans. The Prize doesn’t have as much impact as it did in the day. I go to a Barnes and Noble today and nobody is buying anything, everyone is there with his or her computer. Everyone is having coffee with their computers.

DH: Hugh you are the most prolific reviewer I know. How did you get involved with reviewing books, and why do you spend so much time on an activity that doesn’t provide you with monetary compensation?

HF: I became good friends with Len Fulton of the Small Press Review. Now, every four months or so I get a package of books to read. It’s good for me because I get to find out what’s going on with the poets. It influences my style—all these poets I read. It helps me get my name in the Small Press Review all the time. I want to be involved.

DH: Your are the doyen of the short review. How are you able to get to the essence of a book with such few words?

HF: Before I go to bed I always read a few things. Then I just react to it. It’s funny it is like I listen to an inner voice. The inner voice tells me what to write. The reason I got a degree in American Literature was really to learn how to

write reviews of books. To react to books. My first draft of my Poe dissertation was horrible. My advisor said as much. He told me that I was going to write his way. He said: " You are going to react, feel, and so forth. I learned to react. I learned this from academic teaching.

DH: You said you always considered yourself a wunderkind, a boy genius. How about now at 76?

HF: The same at 76. I haven't aged mentally or psychologically. I'm still 26. I may have cancer of the prostate, arthritis, but my mind is the same. When I was in California recently I wrote 100 poems in two weeks.

DH: What do you want your legacy to be?

HF: I haven't thought about it. I would like to see other people do the same thing. I want them to react to the world around them.

--Doug Holder/Ibbetson Update/ June 2008/Somerville, Mass.

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281. amy king
The Other Voices International Project
Mon 16 Jun 2008

http://www.othervoicespoetry.org/

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http://www.othervoicespoetry.org/

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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282. Troy Camplin

Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

Mon 16 Jun 2008

All reasons why I oppose the dehumanizing forces of Marxism, fascism, socialism, welfare statism. The neoconservatives were all former Marxists, and they didn't leave behind their dehumanizing world view. The difference between McCain and Obama is that Obama doesn't realize yet that he shares the same military ideology as McCain -- which he will if he is elected President, just like Clinton embraced the international policies of Bush I when he took office.

This is why when Argentina or anyplace else does something shameful like erect a status to someone who hated mankind as much as that murderous thug Che Guevara, I say so. No one anywhere should celebrate that man who was little more than a waste of oxygen when he was alive. All he did was make the world a worse place. What are you doing to make it better (better based on reality, and not on so called good intentions, which are worthless without reality behind it and lead you to good results)?

Troy

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Sunday, June 15, 2008 6:03:09 PM
Subject: Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

Troy

what do you think we have running the show here?

and not only here but all the thugs we shell billions out to every year--

governments, privatized "security forces," war lords, runners of secret torture prisons, drug cartels, Apartheid, death squads--

look at the thugs Bush and the Candidates for President pay homage to--and that pay homage to them--

and to whom the American citizens are supposed to pay homage to--

and then take a look in the mirror--

we're footing the bill for the impoverishment, dehumanization, massacres, starvations, displacements --of millions daily--

at home and abroad--

more Americans are in prison both in a total number (two million-plus) and as a percentage of population than any nation in the world--

more Americans are living in dehumanizing poverty daily--more Americans are dope addicts than anywhere else in the world--the list is long of all the wonderful thuggeries visited on the citizens by their own State--which in turn supports every sort of monster and monstrosity it can in the name of "democracy"--what is anyone supposed to think the US's word means anymore re "Civil Rights" when it backs Apartheid or "Human Rights" when it runs torture prisons of its own and via surrogates around the world?

the US backed the dictatorship in Argentina during which tens of thousands of people were tortured and "disappeared--

why bother with monuments to a specific thug anymore?

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a truly Great Thug to Last The Ages--

it's eyes turned heavenward and its boots resting on the skulls of children "left behind"--

melt down al the statues of the Lesser Thugs in the land and just pour them all into the casting for this one this only this First and Last

President Thug--

On Sun, Jun 15, 2008 at 12:40 PM, Troy Camplin <[redacted]> wrote:

> *If Argentina thinks paying homage to a murderous thug whose ideology has no relation to reality and which results in the impoverishment and dehumanization of millions is appropriate, shame on them.*
>
> *----- Original Message ----*

> *From: David Chirot <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, June 15, 2008 8:36:22 AM*
> *Subject: Argentina Pays Belated Homage to "Che" Guevara - NYTimes.com*
>
> *http://www.nytimes.com/reuters/world/international-guevara.html?em&ex=1213675200&en=bf99f2491d49e8a4&ei=5087%0A---*

↑ Index

283. **Ryan Daley**

Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

Mon 16 Jun 2008

If it were Argentina, perhaps, there'd be something to shame. But we're really talking about Rosario, and more precisely, we're probably talking about the town council of Rosario, not Buenos Aires, and certainly not all of Argentina.

On Sun, Jun 15, 2008 at 3:40 PM, Troy Camplin <[redacted]> wrote:

> *If Argentina thinks paying homage to a murderous thug whose ideology has no relation to reality and which results in the impoverishment and dehumanization of millions is appropriate, shame on them.*
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> *----- Original Message ----*
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> *http://www.nytimes.com/reuters/world/international-guevara.html?em&ex=1213675200&en=bf99f2491d49e8a4&ei=5087%0A---*

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284. **Peter Ciccariello**

Re: btw - conceptual poetics conference

Tue 17 Jun 2008

Dear Fluffy.

I found your report extremely interesting, thanks for the link to the post.

Also wondering if you had a chance to take a look at the Vispo exhibit at the Conference, and if you had any thoughts about that. I sent three visual poetry pieces out there and have been wondering what the reactions were.

Best,

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

On Thu, Jun 12, 2008 at 6:56 PM, Fluffy Singler <[redacted]> wrote:

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285. **Adam Fieled**
Lamoureux, Volkman, TeBordo
Tue 17 Jun 2008

     Check out two stunning poems from NYC's Mark Lamoureux on PFS Post:

     http://www.artrecess.blogspot.com

     New on Stoning the Devil: full reviews of Karen Volkman's "Spar" and Philly-based fiction writer Christian TeBordo's "We Go Liquid":

     http://www.adamfieled.blogspot.com

    PFS Presents, Chicago this Friday, 7 pm, 1116 N Boradway, Andersonville: Timothy Yu, Robert Archambeau, Steve Halle, Laura Goldstein, Adam Fieled

 Books!
"Beams"
http://www.blazevox.org/ebk-af.pdf
"Opera Bufa"
http://www.lulu.com/content/1137210

↑ Index

286. **amy king**

Tomorrow Night -- NYC -- Beyer, Bozicevic, Bryant, and Lin

Tue 17 Jun 2008

---------- Forwarded message ----------
From: ari banias

Just a friendly reminder about the launch for Brooklyn's newest monthly reading series, Uncalled-For...

Bring friends, bring wine, bring yourselves
down to the lower depths of Unnameable Books on Wednesday, June 18th at 7:00 pm to hear friends or strangers Tamiko Beyer, Ana BoÅ¾iÄeviÄ‡, Tisa Bryant and Daniel Lin read their work.

Hope to see you there!

Ari

++++++++++++++++++++++++++

Uncalled-For Readings
@ Unnameable Books
Mostly Poets, Some Wednesdays.

First Reading! Wednesday June 18 2008 7:00 pm free

Tamiko Beyer Ana Bozicevic Tisa Bryant & Daniel Lin

*

Tamiko Beyer's work has appeared numerous journals including Calyx, Crab Orchard Review, Gay and Lesbian Review, The Progressive, and the anthology Cheers to Muses: Contemporary Work by Asian American Women. She is a Kundiman Fellow and a member of Agent 409, a multi-racial, queer writing group based in New York City. Through the NY Writers Coalition, she leads writing workshops for homeless LGBTQ youth, and she works as a freelance writer. She will be pursing an M.F.A. at the Writing Program at Washington University in St. Louis, beginning in the fall.

Ana Bozicevic emigrated to NYC from Croatia in 1997. She's the author of chapbooks Document (Octopus Books, 2007) and Morning News (Kitchen Press, 2006). Fresh poems are forthcoming in the Denver Quarterly, Hotel Amerika, absent, typo, and elsewhere. Ana co-edits RealPoetik with Caroline Conway.

Poet, writer and radical cineaste Tisa Bryant makes work that often traverses the boundaries of genre, culture and history. Her first book, Unexplained Presence (Leon Works, 2007), is a collection of hybrid essays that remix master narratives in film, literature and visual arts to zoom in on the black presences operating within them. She teaches writing at St. John's University, Queens,

lives in Crown Heights, Brooklyn, and is a founding editor/publisher of the hardcover annual, The Encyclopedia Project.

Daniel Lin has published poems in Chelsea, Verse, Washington Square, Agni and Indiana Review, as well as a chapbook, Tinder, with Nightboat Books. He was a Tennessee Williams Scholar at Sewanee Writers Conference and a NY Times fellow in NYU's graduate writing program. He is currently working on a campus novel.

*

Unnameable Books can be found at 456 Bergen Street (between Flatbush Ave. & 5th Ave.) in Brooklyn, NY, one half block from the 2/3 at Bergen, or a short walk from 4/5/B/D/N/Q/R at Atlantic/Pacific.

Readings are held down one flight of stairs in the basement.

uncalledforreadings.blogspot.com

++++++++++++++++++++++++++

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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287. Murat Nemet-Nejat

Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

Tue 17 Jun 2008

---

troy,

This is amazing. After all this attack on "military idealogy," etc., you want to tell a town in Argentina what statue to erect or not in its public square. That's exactly the arrogant, interfering spirit that got us into Iraq.

As for Obama and McCain being the same. I remember hearing a similar argument when Bush and Gore were running, and someone called Nader gifted the presidency to Bush.

Murat

On Mon, Jun 16, 2008 at 10:36 PM, Troy Camplin <[redacted]> wrote:

All reasons why I oppose the dehumanizing forces of Marxism, fascism, socialism, welfare statism. The neoconservatives were all former Marxists, and they didn't leave behind their dehumanizing world view. The difference between McCain and Obama is that Obama doesn't realize yet that he shares the same military ideology as McCain -- which he will if he is elected President, just like Clinton embraced the international policies of Bush I when he took office.

This is why when Argentina or anyplace else does something shameful like erect a status to someone who hated mankind as much as that murderous thug Che Guevara, I say so. No one anywhere should celebrate that man who was little more than a waste of oxygen when he was alive. All he did was make the world a worse place. What are you doing to make it better (better based on reality, and not on so called good intentions, which are worthless without reality behind it and lead you to good results)?

Troy

----- Original Message ----
From: David Chirot <[redacted]*>*
To: [redacted]
Sent: Sunday, June 15, 2008 6:03:09 PM
Subject: Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

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what do you think we have running the show here?

and not only here but all the thugs we shell billions out to every year--

governments, privatized "security forces," war lords, runners of secret torture prisons, drug cartels, Apartheid, death squads--

look at the thugs Bush and the Candidates for President pay homage to--and that pay homage to them--

and to whom the American citizens are supposed to pay homage to--

and then take a look in the mirror--

we're footing the bill for the impoverishment, dehumanization, massacres, starvations, displacements --of millions daily--

at home and abroad--

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288. **lauren bender**

call for entries: OUIJA @ SUCCESS! (Narrow House), deadline 7/18/08

Tue 17 Jun 2008

Hello,

Narrow House is gearing up for Issue 2 of our online/printable PDF occasional journal, SUCCESS!

Issue 1, CHIMERA: I Am My Own Twin can be viewed here:

http://www.angelfire.com/poetry/thepixelplus/nhsuccess1.html

Issue 2 is OUIJA. Some things to consider:

+ vowels
+ crystallomancy/telepathy/divination
+ automatic/ghost writing
+ nostalgia/invention
+ fakes
+ dead (languages)
+ collaboration/pairs
+ pronunciation
+ parker brothers
+ any flat surface
+ any flat surface printed with symbols
+ any flat surface printed with symbols using a planchette
+ seance
+ "oui" (yes) "ja" (yes)
+ patience worth, plath, twain, aleister crowley...

Please keep in mind that we here at the House tend to meet form and content in the middle, but strongly encourage submissions that favor the conceptual. We also strongly, strongly encourage works (appropriate to PDF format) that are based in text but expand upon the term.

Please also distribute this call to those who may be interested, and submit all works to [redacted].

The DEADLINE for submissions is 7:00pm EST June 20th, 2008, more commonly
known as the Summer Solstice.
Extended to July 18, Day of Bad Omens

We
Know
What
You're
Thinking,

Narrow House

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289. Eric Elshtain
New Beard of Bees Chapbook
Tue 17 Jun 2008

This month listens to dispatches from the Athenian suburbs:

http://www.beardofbees.com/hughes.html

Enjoy!

Best,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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290. steve d. dalachinsky
Re: reading conversation and concert
Tue 17 Jun 2008

---

steve dalachinsky - robert morgan & matthew shipp
reading conversation and concert
june 27th 7 pm at
tribes gallery
285 e. 3rd st (at ave c)
2nd floor
donation f train to 2nd ave 21 bus to ave c and 3rd st

come out to help celebrate steve and matt's new book
LOGOS & LANGUAGE

_____ Click here to choose from a huge selection of shipping supplies!

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291. Patrick F. Durgin

Orono Conference, Thoughtmesh, Jackson Mac Low

Tue 17 Jun 2008

Due to time constraints and inevitable overlaps, a lot of important discussions were missed or cut short at the recent NPF "Poetry of the 1970s" Conference in Orono, Maine. This is not at all peculiar to the conference, which most everyone I spoke with agreed was very well run, and a welcomed, rare opportunity to share scholarship, new and old work, and off hours. Conference organizer Steve Evans wrote to participants about the "Thought Mesh" site for the NPF, where abstracts and/or papers can be posted. I want to encourage others to post their work. Free access to scholarship seems like a good thing, in principle. Facilitating access for those who were asking similar questions from different cardinal points of the campus seems like a "no-brainer" also. Since my own presentation was cut in half, I wanted to point out that the whole text is sitting there in Thoughtmesh for all the world to see, at http://vectors.usc.edu/thoughtmesh/publish/60.php

Here's the abstract:

This paper reads Jackson Mac Low's work of the 1970s as a hinge between the intermedia and early procedural practices for which he is best known and the work of the 1980s, where a self-consciously literary practice resonates with the ideo-linguistic experiments of Language Writing. Beginning with a hypothetical list of the common hallmarks of literariness from a Mac Lowian point of view, the article then reads the "Odes for Iris Lezak" and "Phone" comparatively. This reading is situated beside a debate between Mac Low and Silliman in the pages of L=A=N=G=U=A=G=E in order to illustrate the decade as pivotal with respect to the aesthetico-political predicates of literariness.

Here are some blogland reports, though there will surely be others:

http://modampo.blogspot.com/2008/06/alphabet-for-orono-part-1.html

http://heuriskein.blogspot.com/2008/06/links-to-orono-photos.html

http://anneboyer.wordpress.com/2008/06/16/no-worse-than-poetry/

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292. **steve d. dalachinsky**
Re: FW: Steve Ben Israel in Nonviolent Executions at Theaterlab
Tue 17 Jun 2008

Thursday - Sunday June 26, 27, 28, 29
THEATERLAB – 137 W 14th St. (between 6th and 7th Aves)
all performances 8 PM $15
reservations recommended
Smarttix https://www.smarttix.com/show.aspx?showCode=NON1
or the Theaterlab box office: [redacted]

Nonviolent executions, Steve Ben Israel's one-man show, is his latest séance to contact the living. A series of short takes combining humor, poetry, stories of rare poignancy, and his virtuosic acting abilities, nonviolent executions is an evening of entertainment with extraordinary intelligence and heart.

Mr. Israel started working as a comedian almost 50 years ago, then joined The Living Theatre and for many years toured this country, Europe, North Africa and Brazil as a leading actor in that ground-breaking group. More recently, he has performed extensively on the downtown scene, in such venues as The Kitchen, The Performing Garage, and The Nuyorican Poets Café, and has appeared in movies by Bertolucci, been a featured artist on recordings by Frederic Rzewski and Anthony Braxton, and has been a guest commentator on NPR's All Things Considered.

In nonviolent execution, Israel comes full circle, to inhabit the city of his waking dreams and nightmares and confront the beauty, the horror and the possibilities of "the island that creates the spice that gives much of the country its flavor."

When he finds communality with an immigrant cab driver, a cashier at the phone company, or an old jazz hand, he touches something in us all. When he tells his audience that he doesn't "like the way white people are portrayed in movies," he is completely sincere. When he sings the cantonal "Ballad of Black, White, and Jew," sadness and hope ride a North African musical motif from hidden grief to deliverance.

Steve Ben Israel would present an audience's most generous face to itself. If he pierces the slick armor masquerading as sense in our time with jolts of love and compassion, it is only his compulsion and our deep pleasure to be so subjected.

Steve is a 2007 Obie Award winner and recently performed Frederick Rzewski's Attica at Carnegie Hall.

_____ Hotel pics, info and virtual tours. Click here to book a hotel online.

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293. **Aryanil Mukherjee**

Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara - NYTimes.com

Tue 17 Jun 2008

Troy

You are taking out your personal hate against Che Guevara and I am amazed that the POETICS moderators think it is perfect thing to do in a poets e-group.

Seconding Chirot's response to your wrath on Guevera I would like to add that as a romantic revolutionary, Che is still much loved and respected in large parts of the world where the so-called "dehumanizing forces of Marxism, socialism or facism" are not in play.....and by the way, you forgot to add "capitalism" to that list.

Bringing up Obama/McCain/Clinton etc., or for that matter the whole "special-cased" idealogy of what is called "bi-partisan democracy" here only reinforces your rather stereotypical, culturally-biased viewpoint.

That man is still celebrated in multi-party democracies wider, bigger and demographically and politically more diverse than the one you live in. And this is the first time I hear Che getting hate from poets !!!

Check out world history - romantic revolutionaries at all times and places have been "murderous thugs" or "cold blooded" in the least, at particular times/events in their lifetime and perhaps it would be no crime to count George Washington, Sri Aurobindo, Michael Collins or even Rene Char as some of those.

Aryanil

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: Monday, June 16, 2008 10:37 PM
To: [redacted]
Subject: Re: Argentina Pays Belated Homage to Murderous Thug "Che"
Guevara -
NYTimes.com

All reasons why I oppose the dehumanizing forces of Marxism, fascism, socialism, welfare statism. The neoconservatives were all former Marxists, and they didn't leave behind their dehumanizing world view. The difference between McCain and Obama is that Obama doesn't realize yet that he shares the same military ideology as McCain -- which he will if he is elected President,

just like Clinton embraced the international policies of Bush I when he took office.

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Sent: Sunday, June 15, 2008 6:03:09 PM
Subject: Re: Argentina Pays Belated Homage to Murderous Thug "Che" Guevara -
NYTimes.com

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and not only here but all the thugs we shell billions out to every year--

governments, privatized "security forces," war lords, runners of secret torture prisons, drug cartels, Apartheid, death squads--

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and to whom the American citizens are supposed to pay homage to--

and then take a look in the mirror--

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5200&en=bf99f2491d49e8a4&ei=5087%0A---
>

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294. **Jim Andrews**
"The Tower"
Wed 18 Jun 2008

"The Tower" by Stephen Vincent
http://vispo.com/dbcinema/vincent

This is unlike the other dbCinema image series in that it uses just one underlying image: Stephen Vincent's photo of The Tower by Ann Hamilton.

Thanks to Stephen for his permission to use his photo.

ja
http://vispo.com

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295. **Mary Jo Malo**
Journal of Literary & Cultural Disability Studies
Wed 18 Jun 2008

I'm forwarding this announcement.
http://www.liverpool-unipress.co.uk/html/publication.asp?idProduct=3856

Journal of Literary & Cultural Disability Studies

I am writing to let you know that in 2009 the groundbreaking Journal of Literary Disability is moving to Liverpool University Press under the new title Journal of Literary & Cultural Disability Studies. It will continue to focus on the literary representation of disability, but cultural studies will now be added to the multidisciplinary mix.

With an editorial board of 50 internationally renowned scholars, the journal is central to the literary disability movement that is changing the face of literary studies on a global scale.

The exciting news is that from 2009 the journal will be published 3 times per annum and available in print and online formats .

The first issue in the new format, JLCDS 3.1: Deleuze, Disability and Difference, will be a special issue, guest edited by Dr. Petra Kuppers, Associate Professor of English, Theatre, and Women's Studies, University of Michigan; and Dr. James Overboe, Assistant Professor of Sociology, Wilfrid Laurier University. Many disability scholars have been wary of utilizing poststructuralism as a means to disrupt ableism. But there is much nuance in poststructuralist thought and its relation to representational politics, and JLCDS 3.1 hopes to push disability studies further along its journey into this territory.

For more information on the journal and how to subscribe, please see the attached leaflet. For information on any Liverpool University Press journals, please do not hesitate to contact me.

With best wishes,

Clare

CLARE HOOPER
JOURNALS EXECUTIVE, LIVERPOOL UNIVERSITY PRESS

4 Cambridge Street, Liverpool, L69 7ZU, UK Tel. +44-[0][redacted], Fax +44-[0][redacted]

E: [redacted] W: www.liverpool-unipress.co.uk

Mary Jo Malo

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296. David Kirschenbaum
Boog City presents ixnay press and Brian Speaker
Wed 18 Jun 2008

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

ixnay press
(Philadelphia)

Tues. June 24, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
ixnay press editors
Chris and Jenn McCreary

Featuring readings from

Jen Coleman
Brenda Iijima
Jenn McCreary

with music from

Brian Speaker

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**ixnay press
http://www.ixnaypress.com

For a decade, ixnay press has been a Philadelphia-based publisher of experimental writing, including chapbooks, a staple-bound journal, and the ixnay reader, a perfect-bound, semi-regular mini-anthology. Information about the press, including pdfs of past publications, can be found at the above website.

Performer Bios

**Jen Coleman
http://chax.org/eoagh/issue3/issuethree/coleman.html
http://www.ixnaypress.com/the_ixnay_reader.html

Jen Coleman is the author of numerous chapbooks, and has poems online at EOAGH and in volume two of the ixnay reader (see above) links), as well as in print journals such as Chain. Her blog, http://jencolemanreading.blogspot.com is chock full o¹ goodness, but it still doesn¹t match seeing her read live.

**Brenda Iijima
http://yoyolabs.com/

Brenda Iijima is the author of Animate, Inanimate Aims (Litmus Press) and Around Sea (O Books). If Not Metamorphic was runner up for the Sawtooth Prize and will be published by Ahsahta Press. She is the editor of Portable Press at Yo-Yo Labs. Together with Evelyn Reilly she is editing a collection of essays by poets concerning poetry and ecological ethics titled,)((eco (lang) (uage(reader). She is the art editor for Boog City as well as a visual artist. She lives in Brooklyn, New York where she designs and constructs homeopathic gardens.

**Jenn McCreary
http://www.asu.edu/pipercwcenter/how2journal/

Jenn McCreary lives in Philadelphia where she co-edits ixnay press with Chris McCreary and works for the Philadelphia Mural Arts Program. She is the author of two chapbooks, errata stigmata (Potes & Poets Press) and four o'clock pocket chiming (BeautifulSwimmer Press), and of a doctrine of signatures (Singing Horse Press). Her new collection, :ab ovo:, is forthcoming from Dusie Press. A portion of the manuscript can be found online at How2 (see above link).

**Brian Speaker
http://www.brianspeaker.com

Brian Speaker is a colorful singer/songwriter blending acoustic, Americana, pop rock and folk.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. July 29
BookThug (Toronto)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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297. Eleni Stecopoulos

San Francisco sublet

Wed 18 Jun 2008

Bright, charming, quiet Victorian studio in the heart of the Mission--close to BART, bookstores, restaurants, bars, galleries, etc. Stained glass windows, chandeliers, clawfoot tub, gas stove, spacious kitchen. Available all of August and probably most of July as well--may be flexible on dates. $1000/month. Please contact me backchannel.
_____ The other season of giving begins 6/24/08. Check out the i'm Talkathon.
http://www.imtalkathon.com?source=TXT_EML_WLH_SeasonOfGiving=

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298. Christophe Casamassima

the Proteus by Christophe Casamassima - available now through Moria

Wed 18 Jun 2008

Hi, everyone,

Moria has published my new book, the Proteus, and it is beautiful! Please check out the site and buy copies! William did an excellent job - even though his headaches with my formatting made me a little self-conscious... But they're here!

Thanks!

Christophe Casamassima

=
Cheap Car Insurance - Official Site
You Can Save $385 for Switching Today if You're 49+. Fast Quotes.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=441274618350e0d5f5c00e1cf3899eb6

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Powered By Outblaze

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299. Peter Quartermain

New BOWERING book

Wed 18 Jun 2008

Nomados Literary Publishers is very happy to announce:

FULGENCIO by GEORGE BOWERING. ISBN 978-0-9781072-9-1 @ $10.00 plus post and packing

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=========
Peter Quartermain
846 Keefer Street
Vancouver

BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

↑ Index

300. **Cralan Kelder**
contact info for poet jack anderson
Wed 18 Jun 2008

---

does anybody have this?

if so please backstroke, back-channel, push-up backwards, or any which way to my direction

thanks muchly

↑ Index

301. **Tenney Nathanson**
great poems about sex or lying?
Wed 18 Jun 2008

---

or both!

I need some.

preferably accessible on the internet.

thanks for suggestions,

Tenney

E-mail message checked by Spyware Doctor (5.5.1.322)
Database version: 5.10070e
http://www.pctools.com/en/spyware-doctor/

↑ Index

302. **Christophe Casamassima**
Ken Rumble's Email
Wed 18 Jun 2008

Hey, Ken! Where art thou? I have a query.

Christophe Casamassima

=
LPN Labels
Pre-printed custom license plate labels used to track inventory.

http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=bd6d0601895240a9eb78df9e70be8f7a

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↑ Index

303. Dan Wilcox
Poets in the Park, Albany, NY
Wed 18 Jun 2008

The Poetry Motel Foundation presents
Poets in the Park, 2008:
Georganna Millman & W.D. Clarke, July 12
Other readings scheduled for July 19, July 26 & August 2

Poets in the Park has been celebrating poetry in July at the Robert Burns statue in Washington Park, Albany, NY since 1989. The series, formerly run by the late Tom Nattell and now hosted by Dan Wilcox, will continue with readings on Saturdays, July 12 through August 2; the readings start at 7:00 PM and are free & open to the public; donations are accepted. This year the readings are also sponsored by the Hudson Valley Writers Guild.

The first reading in the series on July 12 will be by Georganna Millman and W.D. Clarke. Georganna Millman graduated Skidmore College's Adult Writing Program and lives in the Catskill Mountains with her husband and sons. They are self-employed, owning an independent retail pharmacy. Her poetry has appeared in numerous publications including Blueline, The Margie Review: American Journal of Poetry, and Vanguard Voices of the Hudson Valley. W.D. Clarkeis a writer/poet who resides in Saratoga Springs, NY. His poems are narrative rhymes done in a style reminiscent of Robert Service and Rudyard Kipling. He is employed by the NYS Military Museum and Veterans Research Center in Saratoga Springs where he is the videographer for the NYS Veteran Oral History Program.

The schedule of the other readings is:
July 19: Charlie Rossiter & Mimi Moriarty & Frank Desiderio
July 26: James Schlett & tba
August 2: Susan Brennan & Philip Good

The Robert Burns statue is near where Henry Johnson Blvd. passes through Washington Park and crosses Hudson Ave. Please bring your own chairs or blankets to sit on. Rain dates for each event are the following Sunday, same time, same place.

This project is made possible in part through COMMUNITY ART$GRANTS, a program funded through the State and Local Partnership Program of the New York State Council on the arts, a State agency and the Arts Center of the Capital Region.

For more information contact Dan Wilcox, at [redacted];
[redacted].
####

↑ Index

304. Mark Weiss
Re: great poems about sex or lying?
Wed 18 Jun 2008

There's always Rochester.
http://www.luminarium.org/eightlit/rochester/wilmotbib.htm. See especially The Interrupted Enjoyment and An Evening's Ramble in Saint Jameses Park.

At 04:58 PM 6/18/2008, you wrote:
>or both!
>
>I need some.
>
>preferably accessible on the internet.
>
>thanks for suggestions,
>
>Tenney
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>
>E-mail message checked by Spyware Doctor (5.5.1.322)
>Database version: 5.10070e
>http://www.pctools.com/en/spyware-doctor/

↑ Index

305. Vincent Nicholas Lolordo
Re: great poems about sex or lying?
Wed 18 Jun 2008

Shakespeare's sonnet #138: the play on "lies" gets you two for one....

On Jun 18, 2008, at 1:58 PM, Tenney Nathanson wrote:

> *or both!*
>
> *I need some.*
>
> *preferably accessible on the internet.*
>
> *thanks for suggestions,*
>
> *Tenney*
>
> *E-mail message checked by Spyware Doctor (5.5.1.322)*
> *Database version: 5.10070e*
> *http://www.pctools.com/en/spyware-doctor/*

V. Nicholas Lolordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[redacted]

↑ Index

306. **Troy Camplin**
Re: great poems about sex or lying?
Thu 19 Jun 2008

If I may offer, I wrote a poem abut sex you might find interesting.

http://zatavu.blogspot.com/2004/08/medical-consultation_09.html

Troy Camplin

----- Original Message ----
From: Tenney Nathanson <[redacted]>
To: [redacted]
Sent: Wednesday, June 18, 2008 3:58:50 PM
Subject: great poems about sex or lying?

or both!

I need some.

preferably accessible on the internet.

thanks for suggestions,

Tenney

E-mail message checked by Spyware Doctor (5.5.1.322)
Database version: 5.10070e
http://www.pctools.com/en/spyware-doctor/

↑ Index

307. laura oliver
Re: great poems about sex or lying?
Thu 19 Jun 2008

I don't know if masturbation poems would be what you are looking for, but Harry Mathews (NY School poet) published an entire book of poems about masturbation called, Singular Pleasures, all short prose poems.

> Date: Wed, 18 Jun 2008 13:58:50 -0700
> From: [redacted]
> Subject: great poems about sex or lying?
> To: [redacted]
>
> or both!
>
> I need some.
>
> preferably accessible on the internet.
>
> thanks for suggestions,
>
> Tenney
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>
> E-mail message checked by Spyware Doctor (5.5.1.322)
> Database version: 5.10070e
> http://www.pctools.com/en/spyware-doctor/

The i'm Talkathon starts 6/24/08. For now, give amongst yourselves.
http://www.imtalkathon.com?
source=TXT_EML_WLH_LearnMore_GiveAmongst=

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308. **Marcus Bales**

Re: great poems about sex or lying?

Thu 19 Jun 2008

Larkin's "Deceptions" -- http://www.poemhunter.com/poem/deceptions/

Yeats's "To a friend" --
http://www.eliteskills.com/analysis_poetry/To_A_Friend_Whose_Work_Has_Come_To
_Nothing_by_William_Butler_Yeats_analysis.php

Soto'[s "Chitchat with the Junior League Women" --
http://books.google.com/books?
id=JCSkA7Zhnn8C&pg=PA168&lpg=PA168&dq=soto+
chit-
chat+with+the+junior+league+women&source=web&ots=RS8hANrbfT&sig=tC3VIBBsc
FH-tsKmUAJyO5i2mV8&hl=en&sa=X&oi=book_result&resnum=3&ct=result

Hecht's "The Ghost in the Martini" --
http://www.poetryfoundation.org/archive/poem.html?id=179068

Craik's "Going West" -- http://www.vanzenopress.com/excerpt_thoseyears.htm

Dowson's "Vita Summa Brevis" --
http://www.theotherpages.org/poems/dowson01.html

Hope's "Advice to Young Ladies" --
http://www.markcwyman.com/contemporary.htm#advice

Flanders's "Have Some Madeira" --
http://www.iankitching.me.uk/humour/hippo/madeira.html

Millay's "XVIII from The Harp Weaver" --
http://www.violafair.com/pellmell/millayharp2.htm

Graves's "The Naked and the Nude" --
http://www.cs.berkeley.edu/~richie/poetry/html/poem116.html

Orwell's "Poem about Prostitution" --
http://www.google.com/search?hl=en&q=blair+
%22when+I+was+young+and+had+no+
sense%22

Lightfoot's "That's What You Get For Loving Me" --
http://www.lyricsmode.com/lyrics/g/gordon_lightfoot/for_lovin_me.html

Larkin's "This Be The Verse" -- http://www.artofeurope.com/larkin/lar2.htm

Marcus

On 18 Jun 2008 at 23:33, Mark Weiss wrote:

> *There's always Rochester.*
> *http://www.luminarium.org/eightlit/rochester/wilmotbib.htm. See especially The Interrupted Enjoyment and An Evening's Ramble in Saint*
> *Jameses Park.*
>
> *At 04:58 PM 6/18/2008, you wrote:*
> *or both!*
>
> *I need some.*
>
> *preferably accessible on the internet.*
>
> *thanks for suggestions,*
>
> *Tenney*
>
> *E-mail message checked by Spyware Doctor (5.5.1.322)*
> *Database version: 5.10070e*
> *http://www.pctools.com/en/spyware-doctor/*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.524 / Virus Database: 270.4.0/1507 - Release Date: 6/18/2008 7:09 AM*

↑ Index

309. **Metta Sama**

Re: great poems about sex or lying?

Thu 19 Jun 2008

---

try Kim Addonizzio's (sp???) poems

M

↑ Index

310. Thomas savage

Re: great poems about sex or lying?

Thu 19 Jun 2008

Thank you for mentioning this great book by Harry Mathews. Although it's a book of prose (I would call them stories rather than poems) it's inclusion in this discussion is wonderful due to its uniqueness as a book. I'd advise anyone to read Singular Pleasures. Also, since we're discussing "lying" as well as sex, Harry Mathews recent prose book called My Life In CIA asks such essential questions about what lying is and what its opposite, truth, might be (in this case whether or not he ever was in the employ of the CIA), that I would add it to this discussion as well. Regards, Tom Savage

--- On Thu, 6/19/08, laura oliver <[redacted]> wrote:

From: laura oliver <[redacted]>
Subject: Re: great poems about sex or lying?
To: [redacted]
Date: Thursday, June 19, 2008, 4:26 AM

I don't know if masturbation poems would be what you are looking for, but Harry Mathews (NY School poet) published an entire book of poems about masturbation called, Singular Pleasures, all short prose poems.

> Date: Wed, 18 Jun 2008 13:58:50 -0700
> From: [redacted]
> Subject: great poems about sex or lying?
> To: [redacted]
>
> or both!
>
> I need some.
>
> preferably accessible on the internet.
>
> thanks for suggestions,
>
> Tenney
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>
> E-mail message checked by Spyware Doctor (5.5.1.322)

> Database version: 5.10070e
> http://www.pctools.com/en/spyware-doctor/

The i¢m Talkathon starts 6/24/08. For now, give amongst yourselves.
http://www.imtalkathon.com?source=TXT_EML_WLH_LearnMore_GiveAmongst

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311. Christophe Casamassima

Re: great poems about sex or lying?

Thu 19 Jun 2008

Tenney-

you need sex or do you need to be lied to? i can say I'm 50% certain I can do one or the other.

ha!

> *----- Original Message -----*
> *From: "Tenney Nathanson" <[redacted]>*
> *To: [redacted]*
> *Subject: great poems about sex or lying?*
> *Date: Wed, 18 Jun 2008 13:58:50 -0700*
>
> *or both!*
>
> *I need some.*
>
> *preferably accessible on the internet.*
>
> *thanks for suggestions,*
>
> *Tenney*
>
> *E-mail message checked by Spyware Doctor (5.5.1.322)*
> *Database version: 5.10070e*
> *http://www.pctools.com/en/spyware-doctor/*

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↑ Index

312. Kimmelman, Burt
Orono Conference (following up on Patrick Durgin's posting)
Thu 19 Jun 2008

Hi,

I am taking the opportunity of Patrick Durgin's posting about the recent Orono conference to the listserv (see below) to mention that, as I believe most everyone who might read this message would agree, the National Poetry Foundation conferences have been both incredibly important and incredibly enjoyable, and thus we should do what we can to see that the conferences continue. The NPF conferences are unique and I for one cherish them for all they have done for me.

So, especially given that Burt Hatlen is no longer with us-and btw I want to acknowledge Steve Evans, Jennifer Moxley, Ben Friedlander and Carla Billitteri for their efforts to make this recent conference a smashing success-and given that we should not presume that funding for NPF will automatically continue without Steve's and everyone's efforts to see to it that it does, I urge everyone who attended the conference to do two things:

1) Fill out the Conference Evaluation form that was in the conference packet and send it to the address provided on that form

and

2) Write a note, preferably on letterhead, to the president of the University of Maine, saying how much his presence at the Friday evening dinner, and the remarks he made then, were appreciated, and point out in the letter the value of NPF and of its conferences (thereby suggesting that NPF's mission needs to be supported in the future); since he was at the dinner I think it would not be inappropriate to write to him, and below is his address.

Dr. Robert A. Kennedy, President

The University of Maine

The Office of the President

5703 Alumni Hall, Suite 200

Orono, Maine 04469

Best wishes to all,

Burt

Date: Tue, 17 Jun 2008 11:55:39 -0500

From: "Patrick F. Durgin" <[redacted]>

Subject: Orono Conference, Thoughtmesh, Jackson Mac Low

Due to time constraints and inevitable overlaps, a lot of important discussions were missed or cut short at the recent NPF "Poetry of the 1970s" Conference in Orono, Maine. This is not at all peculiar to the conference, which most everyone I spoke with agreed was very well run, and a welcomed, rare opportunity to share scholarship, new and old work, and off hours. Conference organizer Steve Evans wrote to participants about the "Thought Mesh" site for the NPF, where abstracts and/or papers can be posted. I want to encourage others to post their work. Free access to scholarship seems like a good thing, in principle.

Facilitating access for those who were asking similar questions from different cardinal points of the campus seems like a "no-brainer" also.

Since my own presentation was cut in half, I wanted to point out that the whole text is sitting there in Thoughtmesh for all the world to see, at http://vectors.usc.edu/thoughtmesh/publish/60.php

Here's the abstract:

This paper reads Jackson Mac Low's work of the 1970s as a hinge between the intermedia and early procedural practices for which he is best known and the work of the 1980s, where a self-consciously literary practice resonates with the ideo-linguistic experiments of Language Writing. Beginning with a hypothetical list of the common hallmarks of literariness from a Mac Lowian point of view, the article then reads the "Odes for Iris Lezak" and "Phone" comparatively. This reading is situated beside a debate between Mac Low and Silliman in the pages of

L=A=N=G=U=A=G=E in order to illustrate the decade as pivotal with respect to the aesthetico-political predicates of literariness.

Here are some blogland reports, though there will surely be others:

http://modampo.blogspot.com/2008/06/alphabet-for-orono-part-1.html

http://heuriskein.blogspot.com/2008/06/links-to-orono-photos.html

http://anneboyer.wordpress.com/2008/06/16/no-worse-than-poetry/

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313. Obododimma Oha

Carrying all Your Meanings in One Casket

Thu 19 Jun 2008

Carrying all Your
Meanings in One Casket

What is the softness in the software,
When you can't even touch it?
And how hard the hardware
That prefers to play fragile?

How does a mouse become so tame & wise
That it follows a sec from page to page
Tying the text together instead of biting through
And spilling the meanings, to find its fun?

Which curse is upon the cursor
That makes it blink
Even when it has no eyes?

You ask me to open another window
But where are the blinds,
And where is the doorway?
Why make me enter through the window
When I'm not a thief?

Now you say I've reached the site
But where is here,
if here is nowhere?
And if this is your home
Where are the seats
And where is kola nut?

You ask me to download
When there's no load, no weight

And no alabarus* waiting
To carry someone's suffering on their shoulders

So here's the meaning, all the meaning
Placed in one casket
A little error soon
And it's buried nowhere....

--- Obododimma Oha

* Alabaru is the Yoruba word for porter. The alabarus normally hang around those doing their shopping in Nigerian open markets, hoping that the shoppers would invite them to carry their purchases.

****
Obododimma Oha
PhD (Stylistics/War Rhetoric)
MSc (Legal, Criminological, & Security Psychology)
Senior Lecturer in Stylistics, Semiotics, & Discourse Analysis
Department of English, University of Ibadan
&
Fellow, Centre for Peace & Conflict Studies
University of Ibadan, NIGERIA

↑ Index

314. Layne Russell
Re: great poems about sex or lying?
Thu 19 Jun 2008

I have a few on my site and more elsewhere, however, my poems of sex also are poems of love. Does that work for you?

Layne Russell

----- Original Message -----
From: Tenney Nathanson
To: [redacted]
Sent: Wednesday, June 18, 2008 1:58 PM
Subject: great poems about sex or lying?

or both!

I need some.

preferably accessible on the internet.

thanks for suggestions,

Tenney

↑ Index

315. Stephen Vincent
Re: great poems about sex or lying?
Thu 19 Jun 2008

I am trying to figure out this query! Are your looking for sex poems performed while 'standing- up", or, non-sex poems performed while 'lying down.'

Sorry if I sound possibly stupid, but I am 'positionally' confused by the question! However, if you are asking for poems which speak of lying about the quality of the sex, or lying to get sex or refuse sex, that seems to me, another question, another level of consciousness. I am sure there are multiples of all of these. My daughter threw a birthday for herself and a friend in a Karioke Club the other night. I won't attest to the quality, but the monitors were overflowing with texts for every kind of love/sex you can imagine. All the singers managed to stay somewhat standing up performance after performance without fallng into each other on the floor. A miracle I thought! (I add this on in case you are wondering where all the hot love poems -great or not - and writers of such - seem to have often gone!)

Stephen V
http://stephenvincent.net/blog/

Layne Russell <[redacted]> wrote: I have a few on my site and more elsewhere, however, my poems of sex also are poems of love. Does that work for you?

Layne Russell

----- Original Message -----
From: Tenney Nathanson
To: [redacted]
Sent: Wednesday, June 18, 2008 1:58 PM
Subject: great poems about sex or lying?

or both!

I need some.

preferably accessible on the internet.

thanks for suggestions,

Tenney

↑ Index

316. Mark Weiss
political question
Thu 19 Jun 2008

Obama claims 1.5 million donors, and that 90% of donations have been under $100. Assuming that tallying each donation at $100 offsets donors who have given small amounts more than once, 90% of donations equals $150 million. But Obama has received total donations of $265 million, which means 10% of his donations equals $115 million. Since he's opted out of public financing for the very principled reason that he thinks he can do better, it would be good to know where all those larger donations have come from.

I'll vote for him anyway, but he's not working real hard to make me happy about it.

Mark

↑ Index

317. Gloria Mindock
Cervena Barva Press Announces a new publication Press Release for Doug Holder
Thu 19 Jun 2008

Cervena Barva Press is pleased to announce the publication of
"The Man in the Booth in the Midtown Tunnel"
by Doug Holder

For years that image of the man in a small plastic booth in the fume-filled Midtown Tunnel that connects Queens to Manhattan in NYC haunted me. As a kid traveling into the city from the sheltered, well-manicured lawns of Long Island to the enigmatic, cosmopolitan world of Manhattan, I couldn't help but wonder about that blue- uniformed lone figure pacing the perimeter of his plastic cage. I think he represented to some extent my fear of the world outside the comforts of my family, and the staid, small town I lived in, Rockville Centre. I have always admired writers like the New Yorker's Joseph Mitchell, who wrote about the outsiders, the denizens of the old Bowery, the ner-do-wells, the poseurs, the dandies, and the stumblebums, who make the city a both fascinating and frightened place. I always wondered as a kid if I would wind up in the middle of a metaphorical tunnel, a man in a cage, looking for the light. And I guess to some extent we all do in one-way or the other, whether we like it or not. So I thought this image would be a perfect focal point for my poetry collection, a sort of "Spoon River Anthology" that would consist of character studies of the many men and women I have met, watched and imagined in my

time across this stage. I include myself in this collection, because I have always identified with that man and I see his ghost wherever I roam. Doug Holder

Order online at Lulu.com: http://www.lulu.com/content/2651312

"Aside from being the founder, publisher, and co-editor of the prestigious and influential Ibbetson Street Press, Doug Holder writes poetry with a passion and insight that deserves prestige and influence all its own."
S. Craig Renfoe, Jr., Main Street Rag
"Holder's work is rich with textual imagery... a master poet who sees the world clearly and shares that vision generously with readers.
Laurel Johnson, Midwest Book Review
"A great poet and a Boston legend."
Joe Gouveia, host of "Poet's Corner," Provincetown radio
"I don't think I send you kudos enough because I take your magical perceptions of the ordinary, your unique take on the everyday, as something you do time and time again always in surprising ways.... from toilet to pay phones, to the fluid connection to all things human is utterly Doug Holder and there isn't anyone out there remotely doing what you do so beautifully...so dryly and always with human regard."
-Linda Larson, former editor-in-chief of Spare Change News

The Man in the Booth in the Midtown Tunnel by Doug Holder
Price: $13.00
72 pages, paper
Publication Date: June 2008 Order online at Lulu.com:
http://www.lulu.com/content/2651312

↑ Index

318. **Rebecca Weaver**
email for robin tremblay-mcgaw?
Thu 19 Jun 2008

---

hello,

anyone have an email address for robin tremblay mcgaw?

if so pls. backchannel me.

thanks muchly!

↑ Index

319. Doug Holder

The Man In The Booth in the Midtown Tunnel by Doug Holder

Thu 19 Jun 2008

Cervena Barva Press is pleased to announce the publication of
'The Man in the Booth in the Midtown Tunnel'
by Doug Holder

--- ---

Here is a review from Luke Salisbury author of the award winning novel 'Hollywood and Sunset,' and a Professor of English at Bunker Hill Community College (Boston):

The Man In The Booth in The Midtown Tunnel

Doug Holder is a very funny man and a very funny poet, but his new collection is much more than funny. There's a profound seriousness in this book. Holder deals with his past and sometimes sour present. He doesn't spare us the intensity and craziness he sees and feels around him. The title poem, a very fine poem, catches the fears and wonders of a New York childhood. I also felt loneliness, fear and a tantalizing feeling of being trapped in a grown-up world riding through the Midtown Tunnel.

Another poem speaks of "A bus full of exiles." We're all on that bus and Holder doesn't let us off until we have shared his feelings of desolation and even madness everywhere from "effete ivied walls" to the wards of McLean Hospital, stopping off for some of "The Love Life Of J. Edgar Hoover (The poem is everything you hope and expect it will be –"Mother downstairs/Off her rocker"), to "Killing Time at The 99" which has the fine lines "And drink/To all/This/Loneliness/Made visible" (Great lines I think), to "hoping/there/is/still/someone/out there" when using the "Pay Phones On The Boston Common" to final observations of a "Rat's Carcass."

The collection isn't depressing. It's alive. Alive with vitality, ugliness, sadness, sex, even love. It's all here. This is Holder's best to date.

Hugh Fox (a founding editor of the Pushcart Prize):

' If Winslow Homer had written poetry this is the kind of poetry he would have written, at least before he'd been bowled over by French Impressionism, and was still Mr. Sketchman. That's what Holder is too, Mr. Sketchman, magically-realistically bringing his world right into yours:

"A skeletal man/His torso/Barely supports/A crisp white shirt --/His forehead/Violated by a jet black/Wedge of his toupee..//An old man/Pipes up/And fawns over/A prized cat/Who I think/With such/Suffocating

attention/Must be miserable,/And I drink/To all /This loneliness/Made visible." ("Killing Time at the 99).

Realistic sketches, but almost always with an underlying flow of melancholia. Which super-emphasizes the power of the sketches themselves. Never in the psychopathological abstract,he nicely identifies with the proletarian agonies, looks at the Out There and totally can splice with it and its problems: "The cars stream/Under a frozen/Catatonic/East River./And the man/in the booth/Paces the perimeter/Of his cage...//And we are/Faceless and a blur." (The Man in the Booth in the Midtown Tunnel")

You read Holder and you take a trip through the total Northeast/especially Boston mind-set as well as his own , personal, intimate world made (deeply) available to all.

Linda Lerner's Comment on:

The Man In The Book In The Midtown Tunnel by Doug Holder

The man in Doug Holder's, The Man In The Midtown Tunnel,who "Lost his face / Long ago / In a blue uniform" metaphorically becomes everyone struggling to survive in lives boxed in by a job that robs us of our humanity, by loneliness and the infirmities of aging. It is about the struggle to keep from being more than that "forgotten / Ineffectual man "who passed away on Boston's Red line subway, with passengers "On either / Side of the stretcher" watching. It is about clutching an outdated pay phone in a wireless world "hoping / there is / still / someone / out there."

In a poem about the woman who sat on the toilet for two years, Holder enables the reader to see beyond a news story, to the person stricken with inertia or fear, unable to leave a job, a marriage, a room. That is one of the strengths of a collection which once begun, you will be compelled to read straight through. We see the poet, as an intuitive boy, watching a baseball game at Shea Stadium in 1972 as "Agee / Circled the Bases / In an Arrogant / Home run...." wondering if his "Life would / Ever be / So / Clear cut....

----Linda Lerner/ Adjunct Professor of English /City College of New York

Doug Holder is above all an urban poet, an observer chronicling the everyday sights and absurdities of Somerville, Boston and New York City in plain talk flavored with cool irony and sudden startling bursts of imagery. His settings include hospital rooms, bars, coffee shops, Harvard Yard, the post office, buses and subway trains, the Boston Public Library, Shea Stadium, housing projects, city streets, and the Midtown Tunnel from Queens to Manhattan which is the location of the book's title poem. His characters are bizarre and ordinary like all of us. Several of the poems are inspired by newspaper stories— about a woman who sat on a toilet for two years in her boyfriend's apartment, about an old man

who murdered his equally aged wife, about a middle aged man who died on a subway train: “the Daily dropped/ From his hands. . . .The trains backed up/ From Cambridge to Dorchester.”

I’m reminded in the pages of this collection of meeting, a year or two before her death, the artist Alice Neel, who painted gorgeously surreal ironic portraits of famous and ordinary people in the 1930s and 40s--and shivering as she looked me over. Doug Holder looks at the world through a similarly sharp and amused set of eyes. Yet there is no malice but a profound sympathy here—for the helplessness of aging and of poverty, for physical and mental illnesses, for the complexity of family relations—and most of all, for the isolation and loneliness lurking underneath tenaciously crowded city life. In the title poem of the collection, the man in the booth in the Midtown Tunnel “paces the perimeter/ Of his cage” while outside the cars whip by: “And we are/ Faceless and a blur,/ Behind thick plates/ Of light-bleached glass.”

However, let me assure you this is not a gloomy collection of poems. There are rich nuggets of humor and wry reflection throughout this collection and, to combat the isolation of urban life, in almost every poem a relationship is forged between the observing eye and the subject of the poem. So, for example, as the speaker of the poem observes a woman nursing in a restaurant in “Private Dining Under a Blouse”:

I saw
The infant emerge
Sleeping
Held in an untroubled
Dream.

I sucked on my straw
Flattening the plastic stem
Still awake
And troubled.

A few of the poems in this collection, like the one above, segue gracefully in subject from Holder’s last book, Of All the Meals I Had Before: Poems About Food and Eating. Another is a poem toward the end of the book, “The Last Hotdog”: “She brought it/ to his sick bed,/ He bit through/ The red casing/ The familiar orgasm/ Of juice/ Hitting the roof/ Of his mouth”. And one more food-focused poem, “At the Fruit Stand,” which is about bananas and melons and grapes and is too erotic to discuss in a family publication. However, you will enjoy it. And the whole collection.

* Pamela Annas is a Professor of English at University of Massachusetts/Boston and the author of A Disturbance in Mirrors: The Poetry of Sylvia Plath.

Order online at Lulu.com: http://www.lulu.com/content/2651312

'Aside from being the founder, publisher, and co-editor of the prestigious and influential Ibbetson Street Press, Doug Holder writes poetry with a passion and insight that deserves prestige and influence all its own.'
S. Craig Renfoe, Jr., Main Street Rag
'Holder's work is rich with textual imagery... a master poet who sees the world clearly and shares that vision generously with readers.
Laurel Johnson, Midwest Book Review
'A great poet and a Boston legend.'
Joe Gouveia, host of 'Poet's Corner,' Provincetown radio
'I don't think I send you kudos enough because I take your magical perceptions of the ordinary, your unique take on the everyday, as something you do time and time again always in surprising ways.... from toilet to pay phones, to the fluid connection to all things human is utterly Doug Holder and there isn't anyone out there remotely doing what you do so beautifully...so dryly and always with human regard.'
-Linda Larson, former editor-in-chief of Spare Change News

--- ---

The Man in the Booth in the Midtown Tunnel by Doug Holder
Price: $13.00
72 pages, paper
Publication Date: June 2008

↑ Index

320. **steve russell**
Re: Great poems about sex or Lying?
Thu 19 Jun 2008

---

not great poems, but plenty of sex/booze & lying in any Bukowski volume. & if you'e willing to sift through 300 or more pages of boring bad poems disguished as poetry, there's usually a half dozen memorable poems. Philip Larkin's "High Windows" is another good place to look. & there you'll find great poems, poems that will be around a very long time. Someone has already mentioned "This Be The Verse." Shakespeare's Sonnets, another good place to look. I wish I could name something from memory.

↑ Index

321. Sheila Murphy
from Peter Ganick
Fri 20 Jun 2008

hi folks. here's small-chapbook-project's new 'website'. hope you enjoy. i'll be posting it to spidertangle tonight. please distribute it widely. viva the power of creativity... http://scp-1-2.synthasite.com

↑ Index

322. William Allegrezza
Series A reading in Chicago: Salerno and Chinquee!
Fri 20 Jun 2008

Literary Reading next Tuesday in Chicago!

Series A: Mark Salerno and Kim Chinquee read next Tuesday, June 24 at 7. The reading takes place at the Hyde Park Art Center (5020 S. Cornell) in Chicago.

BYOB.

Mark Salerno is the author, most recently, of So One Could Have (Red Hen Press). His book Method (The Figures) was a Finalist in the National Poetry Series. He is the recipient of a Fund for Poetry grant. The works in Lights Out are from a book-length poem entitled Odalisque, forthcoming from Salt Publishing in 2007.

Kim Chinquee's collection of flash fiction, OH BABY, published by Ravenna Press is available here: http://www.atlasbooks.com/ravennapress/nr.htm.

For more information, see http://moriapoetry.com/seriesa.html or e-mail me at [redacted].

Bill Allegrezza

↑ Index

323. susan maurer
review copies of Susan Maurer"s MAERCHEN< Maverick Duck Press
Fri 20 Jun 2008

The editor of maverickduckpress.com is offering copies of Maerchen due out in july to anyone who can place a review. Susan Maurer _____ The i'm Talkathon starts 6/24/08. For now, give amongst yourselves. http://www.imtalkathon.com?source=TXT_EML_WLH_LearnMore_GiveAmongst

↑ Index

324. Maria Damon

Re: great poems about sex or lying?

Fri 20 Jun 2008

---

seems to me over 50% of poems written are abt sex or lying...

Stephen Vincent wrote:
> I am trying to figure out this query! Are your looking for sex poems performed while 'standing- up", or, non-sex poems performed while 'lying down.'
>
> Sorry if I sound possibly stupid, but I am 'positionally' confused by the question! However, if you are asking for poems which speak of lying about the quality of the sex, or lying to get sex or refuse sex, that seems to me, another question, another level of consciousness. I am sure there are multiples of all of these. My daughter threw a birthday for herself and a friend in a Karioke Club the other night. I won't attest to the quality, but the monitors were overflowing with texts for every kind of love/sex you can imagine. All the singers managed to stay somewhat standing up performance after performance without fallng into each other on the floor. A miracle I thought! (I add this on in case you are wondering where all the hot love poems -great or not - and writers of such - seem to have often gone!)
>
> Stephen V
> http://stephenvincent.net/blog/
>
>
>
> Layne Russell <[redacted]> wrote: I have a few on my site and more elsewhere, however, my poems of sex also are poems of love. Does that work for you?
>
> Layne Russell
>
>
> ----- Original Message -----
> From: Tenney Nathanson
> To: [redacted]
> Sent: Wednesday, June 18, 2008 1:58 PM
> Subject: great poems about sex or lying?
>
>

> or both!
>
> I need some.
>
> preferably accessible on the internet.
>
> thanks for suggestions,
>
> Tenney
>

↑ Index

325. Evan Munday
Rachel Zolf wins Trillium Award for Poetry
Fri 20 Jun 2008

Hello everyone,

Coach House Books is very pleased to announce Rachel Zolf, author of Human Resources, has won the Trillium Book Award for Poetry. The Trillium Book Award for Poetry is awarded to one poetry collection in Ontario published the previous year. The winners of the 2008 Trillium Book Awards were announced by Ontario Minster of Culture Aileen Carroll at a luncheon hosted by the Ontario Media Development Corporation on Thursday, June 12.

The Trillium judges' citation:

'With biting satire and appropriate outrage, Rachel Zolf's tour de force collection examines the newspeak network of commerce, branding and the internet and pinpoints the spaces inside language where it intersects, exploits, collides, and attacks individual conscience and public consciousness. Bracing, funny, ominous, and completely original, Human Resources looks at our degraded argot from the inside, exposing its manipulations and manipulators while it urgently plots an eleventh-hour escape route.'

For more information about Human Resources, the Trillium win, and to read the text of Rachel Zolf's great acceptance speech, visit http:// www.chbooks.com.

To hear Zolf read from the award-winning book, please visit http:// writing.upenn.edu/pennsound/x/Zolf.html.

Best,

Evan

Evan Munday

Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

↑ Index

326. **Ruth Lepson**
Re: Great poems about sex or Lying?
Fri 20 Jun 2008

---

adrienne rich, anne sexton, muriel rukeyser, robert creeley, denise levertov

On 6/19/08 6:06 PM, "steve russell" <[redacted]> wrote:

> *not great poems, but plenty of sex/booze & lying in any Bukowski volume. & if you'e willing to sift through 300 or more pages of boring bad poems disguished as poetry, there's usually a half dozen memorable poems.*
> *Philip Larkin's "High Windows" is another good place to look. & there you'll find great poems, poems that will be around a very long time. Someone has already mentioned "This Be The Verse."*
> *Shakespeare's Sonnets, another good place to look. I wish I could name something from memory.*

↑ Index

327. **Ruth Lepson**
Re: PennSound Daily
Fri 20 Jun 2008

---

mazel tov! & thanks for adding to our sound lives, no pun intended

On 6/19/08 8:18 PM, "Charles Bernstein" <[redacted]> wrote:

> *PennSound Daily*
> *RSS feed*
> *http://writing.upenn.edu/pennsound/daily.xml*
>
> ----
> *http://epc.buffalo.edu/authors/bernstein/blog/index.html*

↑ Index

328. Jilly Dybka
Re: great poems about sex or lying?
Fri 20 Jun 2008

---

http://www.bartleby.com/231/0411.html

Carl Sandburg -- The Liars

Appropriate for electioneering time haha.

Jilly

--
Jilly Dybka, WA4CZD
[redacted]

Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Book: http://stores.lulu.com/jilly9 (free download)

Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

↑ Index

329. Jennifer Karmin
JOB: Warren Wilson College
Fri 20 Jun 2008

(this is a forward so please don't respond to me. good luck!)

Warren Wilson College:
The MFA Program seeks a full-time resident Director, effective June 1, 2009. The Director is the chief academic & administrative officer of the Program, & serves as the liaison among the non-residency groups (faculty, students & Academic Board) that comprise the Program, & between the
Program & the residential College. The position is a full-time administrative appointment equivalent within a college structure to Division Head, & carries a concurrent appointment in the Department of English at Warren Wilson College.

Qualifications for the position include:
previous participation in the Program as a faculty member; established credentials as a writer of fiction or poetry, with book publication & national visibility; MFA in creative writing or PhD in writing/literature; at least five years teaching experience at the college level; directly applicable administrative skills & experience; a commitment to the individualized

instruction that the Program provides; the personal qualities necessary to provide leadership within the Program & to work cooperatively with other members of the Warren Wilson community.

Contact:
wwcmfasearch(at)gmail.com

Deadline:
July 1, 2008

↑ Index

330. **laura oliver**
Re: great poems about sex or lying?
Fri 20 Jun 2008

---

for lie poems-what about William Carlos William's poem about the plums in the icebox? (speaker in the poem really wasn't sorry he ate them :) Kenneth Koch in his book Wishes Lies and Dreams: Teaching Children to Write Poetry, has an entire chapter of poems written by children in which the writing exercise was to tell fantastic lies!

-Laura

>> ----- Original Message -----
>> From: Tenney Nathanson
>> To: [redacted]
>> Sent: Wednesday, June 18, 2008 1:58 PM
>> Subject: great poems about sex or lying?
>>
>>
>> or both!
>>
>> I need some.
>>
>> preferably accessible on the internet.
>>
>> thanks for suggestions,
>>
>> Tenney
>>
>
>

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http://search.live.com/cashback/?&pkw=form=MIJAAF/publ=HMTGL/crea=earncashback

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331. Stephen Baraban
Book Announcement from Heidi Arnold
Fri 20 Jun 2008

Heidi Arnold has asked me to post the following announcement to the List.

Orders for the book can be sent to teecnospas AT gmail DOT com

Colleagues and Friends,

the memoir written for my husband, _Silent Road, Aspen Echo_, will be
released in 150 numbered, hand lettered manuscript copies this summer. each
copy will be hand lettered, numbered and signed by the author. i do not
plan more than 150 copies and consider this a limited edition with no
reprint in future.

my funds have been cut off through varieties of governmental red tape, which
i believe is due to my human rights activism, and for which reason i am
forced to ask for pre-orders. $45. per copy. postage in addition, since i
will be in transit, postage costs will vary. expect one week from receipt
of order to the mailing of the book, unless everyone orders at the same time
in which a bit of patience will be required. paypal in most cases on
american dollars. please ask if the price is a matter of difficulty due to
artistic work on a full-time professional basis.

the memoir spans my solo trip through the U.K. and Europe in which i
journeyed immediately following my husband's death to talk to his spirit,
and honor his life, and it is the first book of a two-book

biographical set
written for him. november 2007-may 2008. the second book will be more
historical in nature and more scholarly.

--- On Fri, 6/20/08, Sheila Murphy <[redacted]> wrote:

> *From: Sheila Murphy <[redacted]>*
> *Subject: from Peter Ganick*
> *To: [redacted]*
> *Date: Friday, June 20, 2008, 12:30 AM*
> *hi folks. here's small-chapbook-project's new*
> *'website'. hope you enjoy. i'll be posting it*
> *to spidertangle tonight. please distribute it widely.*
> *viva the power of creativity...*
> *http://scp-1-2.synthasite.com*

↑ Index

332. Catherine Daly

Fwd: Poetic Research Bureau featured in Triple Canopy

Sat 21 Jun 2008

There's a tricky new online magazine that works some of the conceptual digs that magazines like Soft Targets, Cabinet and the Paul Ford-wing of Harper's Online have been staking out this century (in fact, a few of the editors have had gigs at those kindred publications). The joint is called Triple Canopy, dark nod to the private defense contractor of the same name. They've had a few recent coups, including an interview with foreign policy provacateuse Samantha Power and the first complete English translation of the Chilean novelist Roberto Bolaño's 1999 speech accepting the Rómulo Gallegos Prize.

This month in Issue #2 they feature the Poetic Research Bureau extensively, focusing on the Bureau's concern with derivate poetries and unoriginal literature. This includes contributions from the three directors (Mosconi, Shirinyan and Maxwell), and the summer issue of the quarterly PRB's Directors' Dispatch, the first of several, which may serve as seasonal statements of intent.

Triple Canopy editors will be visiting LA next weekend, June 27th - 29th, and have an Issue #2 launch at SiteLA on Friday night, plus a contributor's reading at Family Bookstore on Fairfax Sunday evening. PRB co-director Andrew Maxwell will be reading from the Literary Product Trials on Sunday at the bookstore event.

Caute, and breathe,
The Directors

(The PRB's Western Office is part of "Upper Limit Los Angeles," a curious constellation of very loosely affiliated venues that have cropped up recently in Northeast LA that host public events emphasizing conceptual, speculative and international language arts.)

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333. Aryanil Mukherjee
Call for book review -BOOK OPENER @ Kaurab
Sat 21 Jun 2008

KAURAB Online Translation Archive (http://www.kaurab.com/english) is about to launch an international book review series called BOOK OPENER. We invite poets, authors, anthology editors and presses to submit international poetry (in English, original and/or translation/transcreation) publications for review. The idea of this series is to present international poetry reviews. The reviewers are mostly North American poets/editors. American poetry is also welcome. We will have a limited space for canonical work.

The book review series will acommodate a wide range of review styles from conventionally academic to dandily creative. We plan to include multimedia interactions and creative co-authoring. If you wish to submit a copy of your book/anthology, please send an email to [redacted] with "BOOK OPENER-<book title>" in the subject.

If the book cannot be reviewed for reasons beyond our control we will mail it back to you.

Dana Ward
Aryanil Mukherjee
Series Editor, Book Opener
KAURAB Translation Archive

↑ Index

334. Warren Lloyd
Re: political question
Sat 21 Jun 2008

I saw an interview today about 85 million from fundraisers held for Clinton, sponsored by individual State democratic parties 'before' Obama won the nomination, that by default, after Clinton lost, was awarded to the Democratic Party and inevitably went to Obama. This is the main cause for many of the die hard Clintonites sharp disdain, but also, I suspect, how Obama can easily "help" Hillary with her 32 million dollar debt. All of this, of course, depends on

how much spin we believe and it doesn't account for the 30 million or so left over after your calculations.

Regardless, I couldn't be more convinced of how 'right' Obama is for this county at this point. Have you read "The Audacity of Hope"???

Best for now,

Warren

"The Stars are eating"
- Artaud

--- On Thu, 6/19/08, Mark Weiss <[redacted]> wrote:

> *From: Mark Weiss <[redacted]>*
> *Subject: political question*
> *To: [redacted]*
> *Date: Thursday, June 19, 2008, 4:42 PM*
> *Obama claims 1.5 million donors, and that 90% of donations have been*
> *under $100. Assuming that tallying each donation at $100 offsets*
> *donors who have given small amounts more than once, 90% of donations*
> *equals $150 million. But Obama has received total donations of $265*
> *million, which means 10% of his donations equals $115 million. Since*
> *he's opted out of public financing for the very principled reason*
> *that he thinks he can do better, it would be good to know where all*
> *those larger donations have come from.*
>
> *I'll vote for him anyway, but he's not working real hard to make me*
> *happy about it.*
>
> *Mark*

↑ Index

335. Nicholas Karavatos
Reading in Ukiah, CA on Thursday the 26th
Sat 21 Jun 2008

Nicholas Karavatos

THURSDAY, June 26th at 7:00pm

“Writers Read” Reading Series – hosted by Susan J. Sparrow

Colored Horse Studio
780 Waugh Lane
Ukiah, CA

http://www.coloredhorse.com/

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____ Need to know now? Get instant answers with Windows Live Messenger.
http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_062008

↑ Index

336. Tenney Nathanson
please donate to POG!
Sat 21 Jun 2008

Dear POGGers and friends of POG

POG's fiscal year closes June 30, and we need roughly $ 800 in additional income to balance our annual budget.

As you know, POG has been presenting a terrific program of formally innovative poetry and multidisciplinary art in Tucson for more than a decade now. Our all-volunteer organization stays afloat from a combination of arts council grants, event admission charges, occasional fundraising events, and, significantly, individual donations.

A donation of $ 100 or more makes you a POG Patron; $ 50 makes you a Sponsor.

Please consider donating to POG in the next several days to help make our wonderful programming sustainable.

POG is a federally recognized 501(c)3 non-profit corporation; all donations are tax deductible to the extent allowed by law.

Checks payable to POG can be mailed to:

POG
5029 N Post Trail
Tucson, AZ 85750

thanks for your support of POG!

Tenney

E-mail message checked by Spyware Doctor (5.5.1.322)
Database version: 5.10090e
http://www.pctools.com/en/spyware-doctor/

↑ Index

337. **CA Conrad**
Re: great poems about sex or lying?
Sat 21 Jun 2008

THE AMAZING Argentinean poet Nestor Perlongher's poem "How can we be so lovely" was recently translated into English by Steve Dolph and posted online at CALQUE, go here:

http://calquezine.blogspot.com/2008/01/nstor-perlongher-how-can-we-be-so.html

And there's always the unforgettable "PLEASE MASTER" by Allen Ginsberg.

CAConrad
http://PhillySound.blogspot.com

↑ Index

338. **CA Conrad**
Re: great poems about sex or lying?
Sat 21 Jun 2008

OK, I was weird about posting my OWN sex poems here, but what the hell! If you can't TOOT your own sex horn then what's the point!?

The Night River Phoenix Died:
http://www.rockheals.com/archives/2006/08/the_night_river.html

Deviant Propulsion: http://blessedarethedeviant.blogspot.com/

the Dear Mr. President poem: http://thedearmrpresidentpoem.blogspot.com/

CAConrad
http://PhillySound.blogspot.com

↑ Index

339. **Michael Heller**

Highly Recommended, a beautiful and powerful book

Sun 22 Jun 2008

FOR IMMEDIATE RELEASE

Leaping Down to Earth is a book that displays a unique correlation between image and text in a beautifully designed, affordable format. It consists of six images each by the contemporary British artists Stephen Chambers and Tom Hammick, together with twelve poems by Robert Vas Dias which illuminate or subtly subvert the images.

The poems take as their point of departure the paintings and prints by the two artists but are not about art and don't describe the images. "The point," Vas Dias explains, "is that the formal aspects of poetry, and the way it uses language, are stimuli for my imagination to run with someone else's way of seeing things, so I end up discovering things I never knew I wanted to say."

Each poem is printed on a semi-transparent sheet over its corresponding image, displaying the integral connection between poem and picture and yet allowing each work to stand on its own. Each picture is reproduced in full colour.

The book is published by Permanent Press and Pratt Contemporary Art in two editions: a regular edition of 500 copies, square-back perfect-bound, and a special edition of 25 copies printed on Zen Pure White 150gsm and casebound in a slipcase with an original numbered and signed print made specially for the book by each artist.

Regular Edition: size: 195 x 245 mm (landscape), 32 pages, printed offset in colours. 1 July 2008. ISBN 978 0 905258 21 8. $24.

Special Edition. 1 July 2008. ISBN 978 0 905258 22 5. $1,200.

Comment on Leaping Down to Earth

The British poet Lee Harwood writes: "With forerunners such as William Carlos Williams and

Frank O'Hara, we now have the poet Robert Vas Dias working alongside the painters Stephen Chambers and Tom Hammick. The result is – beside the undeniable pictures – a collection of poems that are some of the best Vas Dias has ever written. There's a wit and liveliness to them that often makes me laugh out loud. But also more serious and moving threads weave through these poems."

The American poet and critic Michael Heller writes: "The poetry is absolutely terrific, moving, funny, scary. The poems go with the pictures but are in no way dependent on them. It is a beautiful thing, the cover, the ingenuity of the layout, and the pictures. I think this book will join a very select company of impressive poet-artist collaborations."

MORE

2

Biographies

Robert Vas Dias, an Anglo-American born in London, has published seven collections in the UK and USA, most recently in the UK with the artists Patrick Caulfield and John Wright, and his work has appeared in many magazines in both countries, including Ambit, Encounter, Ninth Decade, Oasis, Poetry Review, Shearsman, and Stand in the UK, and The Nation, The New Yorker, Partisan Review, and Poetry (Chicago) in the USA. He organised a conference on visual and text correlations for Gresham College, London, and co-curated the accompanying exhibition "Verbal inter Visual" at Central St Martins. He is a tutor with The Poetry School in London.

Stephen Chambers's work is represented in major collections internationally and in the UK, including the Arts Council of England, the Metropolitan Museum of Art, New York, and the Victoria & Albert Museum. An artist's book, A Year of Ranting Hopelessly, was published in 2007, and a monograph on his work by Andrew Lambirth will be published this year by Unicorn Press. Chambers was elected RA in December 2005

and was invited to select work for the print and photography rooms of the 2008 RA Summer Exhibition. His work is represented by Flowers East and by Paupers Press.

Tom Hammick, painter and printmaker, has had over 40 solo shows in the UK and internationally. His work is represented in public collections, including The British Museum (Prints and Drawings), the Yale Center for British Art in New Haven, USA, The Rooms, Newfoundland, and Art Gallery Nova Scotia, as well as in many corporate collections. His paintings and prints are represented by The Eagle Gallery, London, and he also shows with Flowers East, London. His awards include the London Original Print Fair Prize at the RA Summer Exhibition in 2005 and a Jerwood Drawing Prize in 2004.

FURTHER INFORMATION AND ALL ORDERS:

Permanent Press, 5B Compton Avenue, London N1 2XD
T [redacted] 6903
E [redacted]

# # # # #

Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

↑ Index

340. Doug Holder
Ed Galing: Poet of the Greatest Generation
Sun 22 Jun 2008

In the summer shade of the Quercus Review (number eight)—featuring Ed Galing

In the summer shade of the Quercus Review (number eight)—Review by Michael Todd Steffen

The summer edition of Quercus Review (number eight), across the country from Modesta, California, will be of interest to Boston area readers and poets and writers. Its featured poet, Ed Galing, at 90 years young, stands as a great oak of the small press, with a publishing career that spans sixty-some years. Ed is known widely to the local eyes of the nation, not least to friend and editor of the Ibbetson Street Press Doug Holder from Somerville. I became aware of Galing's work first through the Ibbetson Street web site and in the pages of Holder's Off the Shelf run weekly in the Somerville News. The featured section in Quercus gives 42 pages to Galing's work, the first four consisting of an informal essay by Doug Holder who characterizes Galing's experience as a "hardscrabble life," the poet's compositional effect a "no- bullshit, call a spade a spade style" and his poetry's turn of wit a "calculated ironic distance." It is an apt description of a craftsman's unseeming wisdom and acquired skill with words and sense and how to place them, ever so nonchalantly, as in ONE DAY IN A NURSIN HOME, in which Galing, pushing his wife in a wheelchair to the cafeteria for lunch, is asked where his is taking her, and—

i reply with a smile
i thought today we would go
into the forest, and see the
lake, and the trees, and maybe
stop in the pizza parlor…

Galing's answer here is as wry as the names of those with whom he plays cards in SENIOR CENTER—

during
lunch.
every day,
there is moe epstein,
abie weisberg, and sam
adelman, and me.

Galing's poetry bears on you to the extent that you are immersed in language. People of some age and wisdom are keenly attuned to language in a way others are not. Some of us must especially focus in order to perceive the music in what is being said. A dip of the hand does not find the resistance of wading up to your breastbone in a pool or shoreline. Galing's wit and expression are so at one with the fluency of his spirit, after these some years, the demarcations in the language, the poetry, simply breathes from him. Ed sums up the almost transparent union in his composition process:

I sit at the electric typewriter and bang them out… It is as if the poem has come to mind long before it develops on paper.

Quercus is a reputable biannual literary journal of poetry, fiction and b & w art, which has featured such names as X.J. Kennedy, Naomi Shihab Nye and Charles Harper. Their number eight, along with this generous feature of Galing's work, includes poets and writers from every direction in the United States, from Ashland, Oregon to Bristol, Rhode Island, from Houma, Louisiana to Broomfield, Colorado, not to forget poet Mary P. Chatfield from Cambridge, Massachusetts whose quiet description of waterfowl and winter ice melting on the river in "Waking" reads itself as carefully as the observation "the wing display the splashing the feathering/the reeds." The fiction section highlights Frank Arroyo's "Acceptance," written with an exquisite patience for detail and palpable ambience. Reserving the story's plot for your curiosity, I can't leave this article without quoting from Arroyo's deft descriptive style, the narrator's perceptions as a child lying in bed at night toward the end of the story:

The silence of the house turned the air around me electric. I could hear the steady hum of the refrigerator; a car slowly turning some corner, and then speeding up; the wind seemed to rise with some great force, as if the ocean had come with it, leaves crackling against the bottom of the house, the wind caught in the swaying trees, a branch tapping the roof in a steady rhythm. Outside my bedroom window, through the twisting and blurring black branches, I focused on the thick blue air of the back field, how deep and tangible it seemed because for a moment it became a dark ocean of waves rolling with the rhythm of the tapping branch, the bright windows of the distant tenement building bobbing in the waves…

For a peak at this issue of Quercus Review and ordering information go to www.quercusreview.com.

Ibbetson Update/Michael Todd Steffen/June 2008

*Michael Todd Steffen is the winner of the 2007 Ibbetson Poetry Award. Labels: Steffen on Quercus

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341. Eric Hoffman

George Oppen Big Bridge Special Feature - A Call for Submissions

Sun 22 Jun 2008

Big Bridge is seeking submissions for an upcoming feature on poet George Oppen, to celebrate the poet's centennial.

We are seeking the following: - - Critical essays (any topic - suggested topics on Oppen's late poetry, Oppen's 1950s "turn" to poetry, Oppen in the 21st century, Oppen and philosophy, Oppen's poetic and rhetorical styles, Oppen and the New Left, Oppen and feminism) (7,500-10,000 word max) - - Critical responses

to individual poems (a short 3-4 pg double spaced response to individual poem/poems, with suggested focus, but not limited to, the late poetry - titles already chosen are "The Forms of Love," "Psalm" and "Ozymandias." - - Biographical essays (any period in Oppen's life) (7,500-10,000 word max).

Further updates will be posted to this site.

Deadline 5 November 2008.

Please direct all queries/submissions to Eric Hoffman, at [redacted] Please include your full name, contact information and a short biography.

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342. Nico Vassilakis
:Crystal Curry & Nico Vassilakis: Reading in B'klyn
Mon 23 Jun 2008

Crystal Curry & Nico Vassilakis
Reading @ Unnameable Books July 8th, 8pm
+ + + +
UNNAMEABLE BOOKS
***
456 Bergen Street
Brooklyn NY 11217
[redacted]
+ + + +Crystal Curry’s chapbook LOGOTHERAPY PANT is out by Costra Nostra Editions. Her work has appeared in Denver Quarterly, Open City, Conduit, VERSE, and The Hatand is featured on-line at Wave Books' The Bedazzler. A graduate of the Iowa Writers' Workshop, Curry lives in Seattle where she helps manage a gourmet deli and studies tobe a cheesemonger. She recommends Cypress Grove Cheve's Humboldt Fog for any and all occasions. She is also a mother to six-year-old Cor Finnegan.

+ + + +Nico Vassilakis’ latest book isTEXT LOSES TIME. He co-wrote and performed a one-man play about experimental composer Morton Feldman. Vassilakis is a curator for the Subtext Reading Series. His visual poetry and videos have been shown worldwide at festivals and exhibitions of innovative language arts.

Nico Vassilakis and Crystal Curry
Harangue the Behoover

Star stations, star planets are not equine. Escapes’ intent (namely, the mechanical pencil). Intend choreography of demurs, of gestures along embankments. Entirely fogged out. Holding phlegmatic back for the right moment.

*

Or otherwise moment. Un-constellated. Un-swell. Instead, believe this as if nothing else: A hallowed hip shake in a heated speculation. So then, the aftercare & after it. Could eat it anywhere, fraught with predilection. Bought with sweet, escapes the sextant, too. And if aubergine, purge. Abandon, the city. That's the berry in you in your traveling pretty. A forest of nightshades along its starry wall. A failing idea, forgetfulness & a parlor trick, as well. To magnanimity. Two, supererogatory. Still, too terrible a sound.

*

Aspects of it confute. A sound projects, arced beyond its own event horizon. Gold lame squinched into gaps of couch cushions. A forcible thrust acquires what its opposition accepts. And so on. Nothing rose tinted on the dashboard. Spines of books hammered together. Either an acorn of next or thrown wrappers accrue. Diligent is as diligent does. Whispered across the flat. The flat miles of chaos on either side of order's street. So to put up a shingle, to announce this place open for a kind of commerce.

*

For an unabashed exchange, the rate of which is noticed exponentially. Here are the beginnings of a more glitter-covered auto. Give back the titles of everything. And awash. And awash, briskly. Now darling you have walked so far out past the stadiums & schools! A gladiola in a spatial relationship with a dial tone.

*

Spidery tarantellas on adjective foreheads. Come to pronounce boat, as vehicular echo of its cousin flounce. Where saucy emblazoned caricatures pump the other full. Walks off the curb getting hit by delight, the soundtrack. Yes, hello. The romanesque and drab interiors wont hurt. The red-tipped whine shatters glassware in the foyer. A puzzle comprised of quadrants in space. Indelible, regardless, panchromatic. French insouciance be damned. One follicle for every lusted delusion. A cold that rips through mathematics. Then humming at the counter, preparing a snack.

*

Someone has to do it. The red planet on the Real Mars. If you look very closely, you can see it's just a bunch of pools. Restraint, a cousin of the dearest thing. The dearest thing a cousin of random fucking. A hard listen toward the spycam, as if that'll. Work. Insouciance in the daylight where habitude can see its marksmen. And boat: when will all this appetite stop? In the foyer. What you want to be when you grow up. Ate all the monads. Sought dumb pieces in false heads in thoroughfares. Thought to lunge. Confounded the astronomers & the republic.

*

Dearest dawn. Conflate the maps. An extended walkabout. Charred edges for the rustic look. We, the people's we, draw blood for the convenience. Two faces speak up and out and out of the tunnel and over and over the fence and into the light. A carousel of dangling provisions out of reach. A bitten left shoulder knows. Scribes the wherewithal. A little stalin scurries. The crease lines give away that the portfolio's been dropped.

*One rears its ugliness in the darkened stalls. The takeaway blooms, spits, amasses: all this dancing, because. Two is a visitor to One's sorry maze. Tried the best posies. But the sticks. Took her wilted poses and got yoked on a train. One dimension didn't, kissed him happily and he happily ran. Oh, for the love of the hometown tumor. A tooth-sinking. In. Arms-circled embattlement. At the guillotine, finally and finely alone.

*

Robot-headed boys replaced. In case one forgets endless tethers. So jaded that jaded's jaded. And if to wait for breathiness, somehow safe to land here - you will know. All the machines spitting cannot shake jewels from their settings. To hate machines. To make them walls. So only an arm worms through. A cartoon bubble. Guillotined. First aid to the injured woman with her dress ablaze. Thimble-fisted rodents. Knockdown contusions. Lightly water-colored scenarios. Oddly better afterward. Action lines around the heart make for giggles. Two clowns robbing a bank.

*

The flames, supermost & to think through repose. Rest the rest here, meet in a largely undetermined assumed. When we like, as we like, if we should ever do. Arrest. That thing where the deer splits the porch swing in half. And with nowhere else to do it, just stood there, silently, rocking back and forth. The sunset: a perfect standalone. No ideas or words were ever actually incurred. An exception for the absurd under-lung. And the micro-self. And the serious blood.

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343. CA Conrad

how do we make this stop?

Mon 23 Jun 2008

Brandon Holmquest sent me this link (to an article & video) of a Memphis transsexual named Duanna Johnson being SEVERELY BEATEN AND MACED by a police officer while in custody at the station. It's OUTRAGEOUS! Click here: http://www.wmctv.com/global/story.asp?s=8515744

All over our country transsexuals are treated like this, even in Philadelphia where the MURDER of Erika Keels STILL TO THIS DAY remains on the record as an accident! Erika (let us NEVER EVER FORGET) had just celebrated her 21st birthday when she was forcefully ejected from the car on North Broad Street and run over four times. The medical examiner's report confirms witness statements that in fact she was run over four times, yet the police allowed her murderer Rolland Buttons to go free. Buttons is STILL free, and when many of us gathered to protest, the chief organizers of the protest were literally run out of town.

"What would kari edwards think?" I think when watching this video of Duanna Johnson's beating? kari's blog was a BLOODBATH of information just like this. No one culled the brutality against transsexuals in such a way, and in doing so kari let us see JUST HOW BLOOD THIRSTY the world is to harm this inimitable and invaluable part of our human community. Click on http://transdada.blogspot.com/ to see kari's blog. And on the sidebar are her other two blogs you'll want to check out as well.

I'm so SICK from watching this video. And it makes me think of kari, and how much I miss her. And makes me think of Poodles, Patches, Lily, and SO MANY OTHERS who died of AIDS, suicide, and murder since I moved to Philadelphia in 1986. My good friend Marie Fontini and I went to drag show memorials for drag queens who were shot and killed by skinheads at the corner of 12th & Spruce, and none of these murders were ever solved.

When I was a kid fresh on the scene here in Philly, it was the drag queens living in my building who took me under their wing, gave me advice, showed me how to have your eyes all around you when walking the streets. They were these older, wise goddesses, elegant, and like no one I had ever met, and most of them are now gone because they didn't see the bullets coming, or, or whatever else. But I feel a stronger, more beautiful person for having known them.

It's sad, and shakes me up when I realize how sanctioned such brutality appears to be!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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344. Hot Whiskey Press

Dana Ward, Jess Mynes, Michael Carr (Friday in Chicago)

Mon 23 Jun 2008

Saturday June 27, 7:30PM
Poetry and Prints #2
Viva Small Press!

Dana Ward
Jess Mynes
Michael Carr

At Spudnik Press
847 N Paulina
Chicago, Il 60622
[redacted]

Their work will be presented alongside a smattering of work printed at Spudnik Press during the first year of Spudnik Press' existence. Artists include but are not limited to Wrik Repasky, Angee Lennard, Glen Hendricks, Lilli Carre, and work from students of previous classes.

Bios below:

Dana Ward is the author of most recently The Wrong Tree (Dusie, 2007), & Goodnight Voice (House Press, 2008). He lives in Cincinnati where he edits Cy Press.

http://brooklynrail.org/2008/04/poetry/le-cupcake-castaway

http://www.dusie.org/THE%20WRONG%20TREE1.pdf

Jess Mynes is the author of Birds for Example, Coltsfoot Insularity (a collaboration with Aaron Tieger), In(ex)teriors, and Full on Jabber (a collaboration with Christopher Rizzo). He is the editor of Fewer & Further Press. In 2008, his If and When (Katalanche Press), Sky Brightly Picked (Skysill Press), Recently Clouds, and a second edition of In(ex)teriors (Anchorite Press) will be published. He lives in Wendell, MA where he co curates a reading series, All Small Caps. His poems have appeared in numerous publications.

http://www.youtube.com/watch?v=aPQ6aKbcejY

http://www.shampoopoetry.com/ShampooTwentyfive/mynes.html

http://www.h-ngm-n.com/h_ngm_n-5/Jen-Tynes-on-3-chapbooks.html

http://www.inblogs.net/humanverb/2007/05/originally-published-in-rain-taxi-vol_14.html

http://www.pastsimple.org/ps3jmynes.html

http://carvepoems.org/inex.pdf

Michael Carr is the author of Softer White (House Press, 2007) and Platinum Blonde (Fewer & Further, 2006). He edited a manuscript journal of John Wieners' called A book of PROPHECIES, which was published in 2007 by Bootstrap Productions. He co-edits Katalanché Press and lives in Cambridge, Mass.

"Platinum Blonde" (Fewer & Further Press, 2006)
http://fewfurpressplatinum.blogspot.com

Kevin Killian on "Platinum Blonde"
http://www.thirdfactory.net/attentionspan2006p4.html#kk

"Softer White" (House Press, 2007)
http://housepress.blogspot.com/2007/05/softer-white_8884.html

Katalanché Press (Cambridge, MA)
http://katalanchepress.blogspot.com

Occasional Poeming blog:
http://softerwhite.blogspot.com

John Wieners, "A book of PROPHECIES" (Boostrap Press, 2007)
http://www.bootstrapproductions.org/catalog/books/bop.html

Ron Silliman on "A book of PROPHECIES"
http://ronsilliman.blogspot.com/2008/01/book-of-prophecies-latest-posthumous.html

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Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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345. David Chirot

Book Review - 'Rising, Falling, Hovering,' by C. D. Wright - Review - NYTimes.com

Mon 23 Jun 2008

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http://www.nytimes.com/2008/06/22/books/review/Brouwer-t.html?_r=1&ref=books&oref=login---

C.D. Wright continues to develop a very interesting and unique activity in poetry of what the Existential era knew as "l'ecrivain engage"--

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346. **Barrett Watten**

Grand Piano 6 has arrived!

Mon 23 Jun 2008

Writing as event! Announcing

THE GRAND PIANO, PART 6

An Experiment in Collective Autobiography, San Francisco, 1975-1980. Part 6, by Ron Silliman, Steve Benson, Bob Perelman, Kit Robinson, Barrett Watten, Lyn Hejinian, Carla Harryman, Rae Armantrout, Ted Pearson, and Tom Mandel.

http://www.english.wayne.edu/fac_pages/ewatten/images/homepage/gp6front.jpg

"A vital contribution to the collective memory of the poetry of that period.... The relationship of the individual to the society and its intermediate institutions, such as the Grand Piano readings, is relevant to any thoughtful analysis of the place of poetry writing and production today." —James Sherry, Jacket 34 (http://jacketmagazine.com/34/sherry-piano3.shtml)

"The collective autobiographers are less interested in revising the past and more interested in using the narratives of their history to further contextualize the complex poetics and communal history of that poetics for the future...to nurture an arena of possibilities where ideas can be exchanged." —Rob Fitterman, “Futuring The Grand Piano”

"The Grand Piano is itself a veering off and an investigation and a playing or experimenting with the materials of language, history, textuality, and temporality, the personal and political, poetry and community.... There is an abundance to linger over in The Grand Piano even as and perhaps because of the large gaps and contradictions." —Robin Tremblay-McGaw, How2 (http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/alerts/mcgaw.html)

Copies of single volumes may be ordered from Small Press Distribution, Inc. Subscription to The Grand Piano (ten volumes, at quarterly intervals, beginning with parts 1–6), is available; partial subscriptions starting from #2 are $80; from #3, for $70; from #4, for $60, from #5, $50; from #6, $40, etc. Send order form and check for $90 made out to Lyn Hejinian, 2639 Russell Street, Berkeley, CA 94705.

Order forms (color or b&w) may be downloaded at:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp6order.pdf
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp6orderbw.pdf

Designed and published by Barrett Watten, Mode A/This Press (Detroit), 6885 Cathedral Drive, Bloomfield Twp., MI 48301. Distributed (individual orders and

trade) by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1408 (http://www.spdbooks.org/SearchResults.asp?Title=The+Grand+Piano&Author=&Subtitle=&submit=Search).

http://www.thegrandpiano.org

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347. Barrett Watten

*Michael Davidson's *Concerto for the Left Hand**

Mon 23 Jun 2008

Michael Davidson's collection of essays on the poetics of disability, "Concerto for the Left Hand: Disability and the Defamiliar Body," is now out from University of Michigan Press, and can be ordered at:

http://www.press.umich.edu/titleDetailDesc.do;jsessionid=00B43A7355534F6F727B9C5E7497B6F1?id=286540

I'm particularly looking forward to seeing his chapter on Larry Eigner, "Missing Larry," in this volume, as well as Davidson's larger thesis on the relation between disability and the cultural discourse of "abledness."

***** Concerto for the Left Hand is at the cutting edge of the expanding field of disability studies, offering a wide range of essays that investigate the impact of disability across various art forms---including literature, performance, photography, and film. Rather than simply focusing on the ways in which disabled persons are portrayed, Michael Davidson explores how the experience of disability shapes the work of artists and why disability serves as a vital lens through which to interpret modern culture. Covering an eclectic range of topics---from the phantom missing limb in film noir to the poetry of American Sign Language---this collection delivers a unique and engaging assessment of the interplay between disability and aesthetics.

*****

Barrett Watten

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348. Poetics List

From the Poetics List Editorial Board -- June 2008: Refocused List Policy

Mon 23 Jun 2008

Dear Poetics List Members,

In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Sincerely,

Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai, Nick Piombino

~~~~

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html
Poetics Post:
[redacted]

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:
1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions
~~~~

June 2008: Refocused List Policy

In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queres for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [redacted].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listerv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list --at -- gmail.com, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed frorm the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send

<[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that

you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always (c) the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

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349. Mark Weiss
off to the east
Mon 23 Jun 2008

I'll be off-list and traveling until October 1. First stop the SoundEye Festival in Cork, Ireland, July 3-6. I'll be reading on the 3rd. Have a good summer.

Mark

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350. Mackowski, Joanie (mackowje)
Re: political question
Mon 23 Jun 2008

Hi Mark,

It is a lot of money and mind boggling, especially for us poets, but my understanding is that it's a transparent system and that info about Obama's funding sources is readily available. The money does add up quick; for a while, Obama was getting over one million dollars a day in donations. But let me point to some figures and websites that may offer clarification:

A watchdog group called Open Secrets posts a basic funraising breakdown for Obama:
http://www.opensecrets.org/pres08/summary.php?cid=N00009638&cycle=2008)

Some basic info: individuals are limited to giving $2300 per election cycle, which equalls $4600 a year ($2300 for primary season, $2300 for the general election).

And according to Open Secrets:

141,658 people have given Obama more than $200 total. But 45% of these gave less than $200 at a time; he's been good about getting people to give small donations two or more times. 28,215 people have given Obama the $2,300 max per cycle, and 2,652 people have given him the $4,600 max. That leaves a lot of people who've given him anywhere between $5 and $199 dollars. And the 1.5 million donor number is verified by independent sources.

Here, for example, is a chart, from Open Secrets, calculting donations to Obama *not* from these organizations per se, but the total $ given by individuals at these organizations:

Goldman Sachs $571,330
University of California $437,236
UBS AG $364,806
JPMorgan Chase & Co $362,207
Citigroup Inc $358,054
National Amusements Inc $320,750
Lehman Brothers $318,647
Google Inc $309,514
Harvard University $309,025
Sidley Austin LLP $294,245
Skadden, Arps et al $270,013
Time Warner $262,677
Morgan Stanley $259,876
Jones Day $250,725
Exelon Corp $236,211
University of Chicago $218,857
Wilmerhale LLP $218,680
Latham & Watkins $218,615
Microsoft Corp $209,242
Stanford University $195,262

Also, the Huffington Post has something called Fundrace where you can search by name, zip code, and profession to see who has given to each candidate and how much. Huffington Post also highlights celebrities and corporate donors.

Well, happy hunting, and thanks for bringing this up. I think it's natural to get suspicious of the outrageous sums required to attain public office in this country, but again it's my understanding that independent sources are pubicly verifying and accounting for the sources of Obama's funds.

Joanie

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Mark Weiss
Sent: Thursday, June 19, 2008 4:43 PM
To: [redacted]
Subject: political question

Obama claims 1.5 million donors, and that 90% of donations have been under $100. Assuming that tallying each donation at $100 offsets donors who have given small amounts more than once, 90% of donations equals $150 million. But Obama has received total donations of $265 million, which means 10% of his donations equals $115 million. Since he's opted out of public financing for the very principled reason that he thinks he can do better, it would be good to know where all those larger donations have come from.

I'll vote for him anyway, but he's not working real hard to make me happy about it.

Mark

↑ Index

351. eric unger
Mynes, Carr, and Ward in Chicago this Friday
Mon 23 Jun 2008

POETRY & PRINTS #2

Friday June 27, 7:30PM
Poetry and Prints #2
Viva Small Press!

Dana Ward
Jess Mynes
Michael Carr

At Spudnik Press
847 N Paulina
Chicago, Il 60622
[redacted]

Their work will be presented alongside a smattering of work printed at Spudnik Press during the first year of Spudnik Press' existence. Artists include but are not limited to Wrik Repasky, Angee Lennard, Glen Hendricks, Lilli Carre, and work from students of previous classes.

Bios below:

Dana Ward is the author of most recently The Wrong Tree (Dusie, 2007), & Goodnight Voice (House Press, 2008). He lives in Cincinnati where he edits Cy Press.

http://brooklynrail.org/2008/04/poetry/le-cupcake-castaway

http://www.dusie.org/THE%20WRONG%20TREE1.pdf

Jess Mynes is the author of Birds for Example, Coltsfoot Insularity (a collaboration with Aaron Tieger), In(ex)teriors, and Full on Jabber (a collaboration with Christopher Rizzo). He is the editor of Fewer & Further Press. In 2008, his If and When (Katalanche Press), Sky Brightly Picked (Skysill Press), Recently Clouds, and a second edition of In(ex)teriors (Anchorite Press) will be published. He lives in Wendell, MA where he co curates a reading series, All Small Caps. His poems have appeared in numerous publications.

http://www.youtube.com/watch?v=aPQ6aKbcejY

http://www.shampoopoetry.com/ShampooTwentyfive/mynes.html

http://www.h-ngm-n.com/h_ngm_n-5/Jen-Tynes-on-3-chapbooks.html

http://www.inblogs.net/humanverb/2007/05/originally-published-in-rain-taxi-vol_14.html

http://www.pastsimple.org/ps3jmynes.html

http://carvepoems.org/inex.pdf

Michael Carr is the author of Softer White (House Press, 2007) and Platinum Blonde (Fewer & Further, 2006). He edited a manuscript journal of John Wieners' called A book of PROPHECIES, which was published in 2007 by

Bootstrap Productions. He co-edits Katalanché Press and lives in Cambridge, Mass.

"Platinum Blonde" (Fewer & Further Press, 2006)
http://fewfurpressplatinum.blogspot.com

Kevin Killian on "Platinum Blonde"
http://www.thirdfactory.net/attentionspan2006p4.html#kk

"Softer White" (House Press, 2007)
http://housepress.blogspot.com/2007/05/softer-white_8884.html

Katalanché Press (Cambridge, MA)
http://katalanchepress.blogspot.com

Occasional Poeming blog:
http://softerwhite.blogspot.com

John Wieners, "A book of PROPHECIES" (Boostrap Press, 2007)
http://www.bootstrapproductions.org/catalog/books/bop.html

Ron Silliman on "A book of PROPHECIES"
http://ronsilliman.blogspot.com/2008/01/book-of-prophecies-latest-posthumous.html

↑ Index

352. Michael Tod Edgerton

Re: Book Review - 'Rising, Falling, Hovering,' by C. D. Wright - Review - NYTimes.com

Mon 23 Jun 2008

Yes, C. D. is amazing. My respect for her as a person and a writer/mind-in-the-world continues to grow. Too bad Brouwer flaunted his own limitations with the dismissive phrase, "egghead experiments of the Language poets". I don't even necessarily disagree, entirely, that "coldly/dryly intellectual" might not be a valid criticism of some of the work that goes by "Language poetry," depending on which work by which Language poet we're talking about, but the utterly unqualified, drive-by generalization reflects very poorly on him. Where's a good editor when you need one? A minor point, though. I'm glad C. D.'s getting this level of attention; she deserves it as much as anyone, I think, and more so than most who get it.

Cheers,
Tod

_____ Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
English and Creative Writing
University of Georgia
[redacted]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." - Rosmarie Waldrop, Lawn of Excluded Middle

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Monday, June 23, 2008 9:24:50 AM
Subject: Book Review - 'Rising, Falling, Hovering,' by C. D. Wright - Review - NYTimes.com

http://www.nytimes.com/2008/06/22/books/review/Brouwer-t.html?_r=1&ref=books&oref=login---

C.D. Wright continues to develop a very interesting and unique activity in poetry of what the Existential era knew as "l'ecrivain engage"--

↑ Index

353. Hot Whiskey Press
CORRECTION Dana Ward, Jess Mynes, Michael Carr (Friday in Chicago)
Mon 23 Jun 2008

Sorry my peoples. The event is on FRIDAY June 27, 7:30PM
Michael

Friday June 27, 7:30PM
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http://ronsilliman.blogspot.com/2008/01/book-of-prophecies-latest-posthumous.html

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Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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354. **Ryan Daley**
Re: Book Review - 'Rising, Falling, Hovering,' by C. D. Wright - Review - NYTimes.com
Mon 23 Jun 2008

Tod,

I totally agree. I found the review to be dismissive and in the tone of "this poem stuff is funner when it's not Languagey."

-Ryan

On Mon, Jun 23, 2008 at 12:35 PM, Michael Tod Edgerton
<[redacted]> wrote:
> Yes, C. D. is amazing. My respect for her as a person and a writer/mind-in-the-world continues to grow. Too bad Brouwer flaunted his own limitations with the dismissive phrase, "egghead experiments of the Language poets". I don't even necessarily disagree, entirely, that "coldly/dryly intellectual" might not be a valid criticism of some of the work that goes by "Language poetry," depending on which work by which Language poet we're talking about, but the utterly unqualified, drive-by generalization reflects very poorly on him. Where's a good editor when you need one? A minor point, though. I'm glad C. D.'s getting this level of attention; she deserves it as much as anyone, I think, and more so than

most who get it.
>
> Cheers,
> Tod
>
> _____ Michael Tod Edgerton
> MFA '06 Literary Arts
> Brown University
> ----
> Doctoral Student
> English and Creative Writing
> University of Georgia
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> "The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score."
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> From: David Chirot <[redacted]>
> To: [redacted]
> Sent: Monday, June 23, 2008 9:24:50 AM
> Subject: Book Review - 'Rising, Falling, Hovering,' by C. D. Wright - Review - NYTimes.com
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> C.D. Wright continues to develop a very interesting and unique activity in
> poetry of what the Existential era knew as "l'ecrivain engage"--
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355. **Nigel Beale**

Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

Mon 23 Jun 2008

Jaap Blonk is a self-taught composer, vocal performer and sound poet.

As a vocalist, Blonk has performed around the globe exciting audiences with his powerful stage presence and childlike improvisation. Live electronics have over the years extended the scope and range of his concerts. Besides working as a soloist, he has collaborated with many musicians and ensembles, including Maja Ratkje, Mats Gustafsson, Nicolas Collins, Joan La Barbara, The Ex, the Netherlands Wind Ensemble and the Ebony Band. He was the founder and leader of the long-standing bands Splinks (modern jazz, 1983-1999) and BRAAXTAAL (avant-rock, 1987-2005).

We talk here about the noises humans make that aren't words, how important they are in communication, and the way sound poetry utilizes them; about meaning found in intonation and getting booed, the pleasure of inventing structures, Dadaism and the breaking of rules, Johnny Van Doorn and A Bridge too Far, the international phonetic alphabet, pitch, timber and the best English language sound poets. Listen, and brace yourself for the recital of a sonnet Jaap wrote in honour of Van Doorn.

Please listen here:

http://nigelbeale.com/?p=975

Thank you.

Nigel Beale
Writer, Broadcaster, Bibliophile
306-21 Durham Private
Ottawa, ON
K1M 2H8

Tel: [redacted]

email: [redacted]
internet: www.nigelbeale.com

Nigel Beale is a writer/broadcaster who specializes in literary journalism. In his role as host of The Biblio File he has interviewed Nobel, Man Booker, IMPAC, and many other Award and Prize winning authors; plus publishers, booksellers, editors, book collectors, librarians, conservators, illustrators...

" I never desire to converse with a man who has written more than he has read. " Samuel Johnson

↑ Index

356. Mary Jo Malo
Celan, Heidegger, Todtnauberg, Pierre Joris, James K. Lyon
Mon 23 Jun 2008

Is anyone knowledgeable, interested, or able to recommend any links to complement my recent reading of the following? I have yet to read James K. Lyon's book and wonder if Pierre Joris has offered his opinion and/or altered his own translation of "Todtnauberg." Thanks in advance.

Translation At The Mountain Of Death
http://writing.upenn.edu/epc/authors/joris/todtnauberg.html

Celan and France, Six Poems
http://www.usyd.edu.au/contretemps/contretemps2.html

Paul Celan and Martin Heidegger: An Unresolved Conversation
http://books.google.com/books?id=vB_Tv7A9oI8C#reviews_anchor

Mary Jo Malo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

↑ Index

357. Troy Camplin
Re: Celan, Heidegger, Todtnauberg, Pierre Joris, James K. Lyon
Mon 23 Jun 2008

WIsh I did, but thanks for the links. I wasn't aware of the connection between Heidegger and Celan. That book sounds quite interesting. Especially in light of the verse play I wrote on the relationship among Heidegger, Jaspers, Sartre, de Beauvoir and Camus. I'm always interested in the dialogues among philosophers and artists.

Troy Camplin

----- Original Message ----
From: Mary Jo Malo <[redacted]>
To: [redacted]
Sent: Monday, June 23, 2008 3:51:39 PM
Subject: Celan, Heidegger, Todtnauberg, Pierre Joris, James K. Lyon

Is anyone knowledgeable, interested, or able to recommend any links to complement my recent reading of the following? I have yet to read James K.

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Mary Jo Malo
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http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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358. Stephen Vincent
The lyric poem - what be its current fate?
Mon 23 Jun 2008

Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the process, and the momentary totality of the poem's object, its presence. I am with it - which means to say its particulars have become an assured presence within the immediate horizons of my take (world) as a reader.

Yet, on the other hand, the poem(s), no matter how solid its occurrence in my imagination, critical presence, etc. is soon gone, particularly as I move on to the works of others, or shift my awareness to, say, the television, the inevitable perk and threnody of the news, its repetitions and cycles.

And, in terms of the lyric poem as an experience in reading - no matter how present it was - - becomes such a fleeting thing without much bearing on what's left of either my private or public space. What is that that 'thing' that caught me and then flew by? Why does much work - much of it good, and, certainly, labor intensive - fly by with but a transitional, momentary effect? Whatever act or frame could make that pleasure more concrete, an enduring, significant presence, a constantly returnable project & gift?? (Perhaps, obviously. that is part of the poet's job, too).

I suspect we know that's the job of a critical community - to maximize the public presence and circulation of a work or works. To review a person's work,

to secure (ideally) our attention. And, no doubt, the importance of academic institutions. To insist students write critical papers, memorize, and/or improv new works off the work of others - to insure that a work secure a place, a point of memory in the young, as well as older persons. And, for those of us outside institutions, to resist and confront the the sense of erasure that inevitably haunts those of us who live, read, write and work not 'at the margins', but in locations that require a different sense of critical reception and measure.

Without this surrounding labor of critical community, so many often extraordinarily fine lyric poems - let alone larger forms. - end up fleeting around, or become paralysed in a kind of statuary limbo. They may vibrantly appear in a small publication, then disappear as readily. For the poet it takes a fierce stubbornness to put up with can appear as an almost instant annihilation or a perennial sense of being 'not quite dead on arrival.'

The reason I write this is that I became quite aware of this condition whitle reading some quite fine books that have come my way to review. Recent intriguing good works by Peter Manson, George Albon, Joseph Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed, a mix of sexual, ethnic and national persuasions, yet each (most at mid-life, I think) working various lyric, experimental edges. They are among many, obviously both men and women, out in the field of combatting limited attention to their work,each working the language to scrape out (sing, whatever), a non- familiar truth in fresh, demanding and/or startling ways. As I begin to write these various or combined reviews I remain struck by the ambition and struggle to make a work find its location in a contemporay landscape that is mostly either oppositional or,most likely. oblivious to an enterprise that - as both poet and reader - I, if not most of us, totally support.

Proportionately, without wanting to sound one bit self-piteous (because the work can bring such joy and critical pleasure) Sisyphus might appear to have had it relatively good! In this nation (USA), where Executive (Cheney. Bush. etc.) management has done nothing but produce a national paralysis of the imagination (it's nasty girim and impotent, to be both obvious and frank). Without sounding like a 'draino liberal' (I hope), I think its absolutely essential to do whatever we can (in community, critcially, creatively, etc.) to vigorously support the efforts of both poets and poems (lyric and otherwise) to continue to rise and take hold in the public realm - and take form in the pleasure and combat of that. Otherwise we be in for a long, thirsty time! So yes, I am writing my reviews. You, too?

Stephen Vincent
_http://stephenvincent.net/blog/

Where, if you have missed it so far, you can still visit my travels with Charles Olson - and then some - in the Yucatan.

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359. Daniel Zimmerman
Re: political question
Mon 23 Jun 2008

Intreresting, Warren. I wonder whether Hillary declined to accept federal funding. If not, that might marginally
compromise Barack's pledge to refuse such funds. In that case, I would hope he would take any federal money
that Hillary accepted and pay off her debts with it, then return the balance to the feds. I haven't read "The
Audacity of Hope," though I hope to; he has me convinced without it, though. We need a Hawkeye Pierce
for triage now.

~ Dan Zimmerman

----- Original Message -----
From: "Warren Lloyd" <[redacted]>
To: <[redacted]>
Sent: Saturday, June 21, 2008 1:05 PM
Subject: Re: political question

> *I saw an interview today about 85 million from fundraisers held for Clinton, sponsored by individual State democratic parties 'before' Obama won the nomination, that by default, after Clinton lost, was awarded to the Democratic Party and inevitably went to Obama. This is the main cause for many of the die hard Clintonites sharp disdain, but also, I suspect, how Obama can easily "help" Hillary with her 32 million dollar debt. All of this, of course, depends on how much spin we believe and it doesn't account for the 30 million or so left over after your calculations.*
>
> *Regardless, I couldn't be more convinced of how 'right' Obama is for this county at this point. Have you read "The Audacity of Hope"???*
>
> *Best for now,*
>
> *Warren*

> *"The Stars are eating"*
> *- Artaud*
>
> *--- On Thu, 6/19/08, Mark Weiss <[redacted]> wrote:*
>
> *From: Mark Weiss <[redacted]>*
> *Subject: political question*
> *To: [redacted]*
> *Date: Thursday, June 19, 2008, 4:42 PM*
> *Obama claims 1.5 million donors, and that 90% of donations have been*
> *under $100. Assuming that tallying each donation at $100 offsets*
> *donors who have given small amounts more than once, 90% of donations*
> *equals $150 million. But Obama has received total donations of $265*
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> *he's opted out of public financing for the very principled reason*
> *that he thinks he can do better, it would be good to know where all*
> *those larger donations have come from.*
>
> *I'll vote for him anyway, but he's not working real hard to make me*
> *happy about it.*
>
> *Mark*

↑ Index

360. **Tom Orange**

Book Review - 'Rising, Falling, Hovering,' by C. D. Wright - Review - NYTimes.com

Tue 24 Jun 2008

---

guys, sadly this is more the rule than the exception with the nytimes book review...

tom

Date: Mon, 23 Jun 2008 15:25:57 -0400
From: Ryan Daley <[redacted]>
Subject: Re: Book Review - 'Rising, Falling, Hovering,' by C. D. Wright - Review - NYTimes.com

Tod,

I totally agree. I found the review to be dismissive and in the tone of "this poem stuff is funner when it's not Languagey."

-Ryan

On Mon, Jun 23, 2008 at 12:35 PM, Michael Tod Edgerton
<[redacted]> wrote:
> Yes, C. D. is amazing. My respect for her as a person and a writer/mind-in-the-world continues to grow. Too bad Brouwer flaunted his own limitations with the dismissive phrase, "egghead experiments of the Language poets". I don't even necessarily disagree, entirely, that "coldly/dryly intellectual" might not be a valid criticism of some of the work that goes by "Language poetry," depending on which work by which Language poet we're talking about, but the utterly unqualified, drive-by generalization reflects very poorly on him. Where's a good editor when you need one? A minor point, though. I'm glad C. D.'s getting this level of attention; she deserves it as much as anyone, I think, and more so than most who get it.
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> Cheers,
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>
> _____ Michael Tod Edgerton
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> C.D. Wright continues to develop a very interesting and unique activity in
> poetry of what the Existential era knew as "l'ecrivain engage"--
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361. **Mackowski, Joanie (mackowje)**
Re: The lyric poem - what be its current fate?
Tue 24 Jun 2008

Nice to read your thoughts, Stephen. I wonder though "izzit not ever thus," for in them I hear an echo of Wordsworth, from the "preface to the 2nd edition of the lyrical ballads." That your thoughts are familiar to me suggests that the lyric may be in a steady sissy-fun state, rather than about to die altogether. Yet I'm not suggesting that the work to preserve & enlarge our atttention to the lyric isn't crucial; rather, I think we may whistle a bit while we work. And WW, while he affirms the frustration, also suggests a way to progress: he says that yes quiet lyrics may easily be drowned out, but that learning to attend to lyric quietness, via both reading and writing, is a crucial practice, one that strengthens "certain inherent inherent and indestructible qualities of the human mind," qualities which WW thinks are good.

I'm going to copy down a hunk o' WW here. It feels good to type it, like a meditation/prayer:

From WW: "For the human mind is capable of being excited without the application of gross and violent stimulants.... It has therefore appeared to me that to endeavor to prodice or enlarge this capability is one of the best services in which, at any period, a writer can be engaged; but this service, excellent at all times, is especially so at the present day. For a multitude of causes, unknown to former times, are now acting with a combined force to blunt the distriminating powers of the mind, and, unfitting it for all voluntary exertion, to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place, and the increasing accumulation of men in cities, where the uniformity of thei roccupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratiafies. To this tendency of life and manners the literature and theatrical exhibition of the country have conformed themselves. The invaluable works of our elder writers...Shakespeare and Milton, are driven into neglect by frantic novelss....When I think about this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken of the feeble endeavor made in these volumes to counteract it; ... had I not a deep impression of certain inherent and indestructible qualities of the human mind, and likewise of certain powers in the great and permanent objects that act upon it, which are equally inherent and indestructible...."

.....

Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Stephen Vincent
Sent: Monday, June 23, 2008 10:47 PM
To: [redacted]
Subject: The lyric poem - what be its current fate?

Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the

process, and the momentary totality of the poem's object, its presence. I am with it - which means to say its particulars have become an assured presence within the immediate horizons of my take (world) as a reader.

Yet, on the other hand, the poem(s), no matter how solid its occurrence in my imagination, critical presence, etc. is soon gone, particularly as I move on to the works of others, or shift my awareness to, say, the television, the inevitable perk and threnody of the news, its repetitions and cycles.

And, in terms of the lyric poem as an experience in reading - no matter how present it was - - becomes such a fleeting thing without much bearing on what's left of either my private or public space. What is that that 'thing' that caught me and then flew by? Why does much work - much of it good, and, certainly, labor intensive - fly by with but a transitional, momentary effect? Whatever act or frame could make that pleasure more concrete, an enduring, significant presence, a constantly returnable project & gift?? (Perhaps, obviously. that is part of the poet's job, too).

I suspect we know that's the job of a critical community - to maximize the public presence and circulation of a work or works. To review a person's work, to secure (ideally) our attention. And, no doubt, the importance of academic institutions. To insist students write critical papers, memorize, and/or improv new works off the work of others - to insure that a work secure a place, a point of memory in the young, as well as older persons. And, for those of us outside institutions, to resist and confront the the sense of erasure that inevitably haunts those of us who live, read, write and work not 'at the margins', but in locations that require a different sense of critical reception and measure.

Without this surrounding labor of critical community, so many often extraordinarily fine lyric poems - let alone larger forms. - end up fleeting around, or become paralysed in a kind of statuary limbo. They may vibrantly appear in a small publication, then disappear as readily. For the poet it takes a fierce stubbornness to put up with can appear as an almost instant annihilation or a perennial sense of being 'not quite dead on arrival.'

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find its location in a contemporay landscape that is mostly either oppositional or,most likely. oblivious to an enterprise that - as both poet and reader - I, if not most of us, totally support.

Proportionately, without wanting to sound one bit self-piteous (because the work can bring such joy and critical pleasure) Sisyphus might appear to have had it relatively good! In this nation (USA), where Executive (Cheney. Bush. etc.) management has done nothing but produce a national paralysis of the imagination (it's nasty girim and impotent, to be both obvious and frank). Without sounding like a 'draino liberal' (I hope), I think its absolutely essential to do whatever we can (in community, critcially, creatively, etc.) to vigorously support the efforts of both poets and poems (lyric and otherwise) to continue to rise and take hold in the public realm - and take form in the pleasure and combat of that. Otherwise we be in for a long, thirsty time! So yes, I am writing my reviews. You, too?

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_http://stephenvincent.net/blog/
Where, if you have missed it so far, you can still visit my travels with Charles Olson - and then some - in the Yucatan.

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362. Thomas savage
Re: The lyric poem - what be its current fate?
Tue 24 Jun 2008

This may be an obvious question to many and if so, my apologies. But I'm curious to see if anyone can define what a "lyrical poem" is? I'm asking this because of this post and because I was once told by a teacher, on whom I promptly walked out, that my poetry wasn't "lyrical" enough for her. I didn't stop to find out what she meant. Is there any precise meaning to be derived from the word "lyrical"? If so, I would appreciate knowing what it is? Regards, Tom Savage

--- On Mon, 6/23/08, Stephen Vincent <[redacted]> wrote:

From: Stephen Vincent <[redacted]>
Subject: The lyric poem - what be its current fate?
To: [redacted]
Date: Monday, June 23, 2008, 10:47 PM

Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the

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363. Kyle Schlesinger
PRINTING POETRY: A Workshop for Poets and Visual Artists at The Arm Letterpress Studio
Tue 24 Jun 2008

PRINTING POETRY: A Workshop for Poets and Visual Artists at The Arm Letterpress Studio

Each month The Arm offers workshops in our public access letterpress studio. In July, Dan Morris and I will be teaching a two-day letterpress workshop together at The Arm Letterpress Studio in Brooklyn, NY. You¹ll learn the basics of typography, composition and have the opportunity to print a broadside that features your own text and image on the Vandercook proof press. Come alone or with a collaborator. No previous experience necessary. All materials provided. More details available at: http://www.thearmnyc.com/information/workshops.

Cheers,

Kyle

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364. CA Conrad

PhillySound feature on FANZINE, hosted by Thom Donovan, co-edited by CAConrad /\\//\\\\/////

Tue 24 Jun 2008

PhillySound feature on FANZINE, hosted by Thom Donovan, co-edited by CAConrad /\\//\\\\/////

poets included:

Ish Klein
Jenn McCreary
Frank Sherlock
Chris McCreary
Pattie McCarthy
Dorothea Lasky
Cathleen Miller
Kevin Varrone
Ryan Eckes
Mytili Jagannathan
CAConrad

CLICK HERE TO READ:
http://thefanzine.com/articles/poetry/254/phillysound_poets/1

SPECIAL NOTE, best viewed on MAC, or through FIREFOX or SAFARI when on a PC. If you do not have FIREFOX or SAFARI on your PC please see the simple download instructions at the bottom of CAConrad's introductory notes, thank you, and ENJOY!

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365. Barbara Jane Reyes

San Francisco: Flor y Canto en el Barrio: A Celebration of Latino Poetry

Tue 24 Jun 2008

SAN FRANCISCO--(BUSINESS WIRE)--Friends of the San Francisco Public Library, the San Francisco Public Library, and Litquake announced today the San Francisco International Poetry Festivalâ€”Flor y Canto en el Barrio: A Celebration of Latino Poetry. The Festival will take place throughout San Franciscoâ€™s Mission District, July 24-26, 2008.

Translated to mean â€œFlower and Song in the Neighborhood,â€ the festival brings young, unpublished poets alongside authors such as two-time winner of the American Book Award, Alejandro MurguÃa, and San Francisco Poet

Laureate Jack Hirschman for poetry readings, workshops, and a special exchange of culture and history.

â€œFlor y Canto is about the pursuit of peace through the celebration of poetry, art, culture, and friendship,â€ said the eventâ€™s curator and critically acclaimed poet Alejandro MurguÃa. â€œWe want to bring together people from all walks of life to be part of this extraordinary event.â€ MurguÃa will be joined by other poets including, Alfredo Arteaga, Lorna Dee Cervantes, TomÃ¡s Riley, Leticia Hernandez, Roberto Vargas, Marc Pinate and many others.

â€œWhat we know is events such as Flor y Canto help bridge great divides,â€ said Donna Bero, Executive Director for the Friends of the San Francisco Public Library. â€œPeople from across the city who would never strike up a conversation are talking at these festivals. Weâ€™re excited to continue the conversation by hosting Flor y Canto.â€

Flor y Canto en el Barrio: A Celebration of Latino Poetry is presented in conjunction with the San Francisco International Poetry Festival. While the International Poetry Festival is a biennial event, in the interim years, Friends of the Library present smaller language poetry festivals, such as this yearâ€™s Latino Poetry Festival.

The first Latino poetry festival west of the Mississippi was held in 1973 at the University of Southern California, but it was not until 2006 that San Francisco first hosted this event.

â€œIt started out as a small gathering with a few poetry readings in the Mission District,â€ said MurguÃa, â€œThis yearâ€™s event will include several additional poetry readings, music, workshops, and other activities. It will still embrace the festivalâ€™s core purpose of poetry as a bridge of culture and community.â€

The festival is made possible through the support of several Bay Area organizations and business, especially those located in the Mission District of San Francisco. In addition to the Friends of the San Francisco Public Library, San Francisco Public Library, Litquake and 826 Valencia, local coffee shops and restaurants such as Philz Coffee, Lâ€™s CafÃ©, Casa Sanchez and many others will host readings and other events. â€œSince community is at the heart of this event it was important for us to gain the support of the local merchants and organizations,â€ said Bero.

The Festival will begin on Thursday, July 24 with a kick-off party at 6:00pm in Balmy Alley (24th St. between Harrison and Folsom) and a Lit Crawl of both established and emerging poets. The Lit Crawl will take place at over six different venues on 24th Street (between Mission and Bryant). Poetry readings and workshops for various ages and interests will continue throughout Friday

and Saturday, July 25 and 26. For locations of the poetry crawl or for more details visit the Friendsâ€™ website at www.friendssfpl.org.

Friends of the San Francisco Public Library is a member-supported, non-profit organization that fundraises, advocates, and provides financial support for the San Francisco Public Library.

Flor y Canto en el Barrio: A Celebration of Latino Poetry
Featured Poets
* Lorna Dee Cervantes
* JosÃ© Montoya
* Mamacoatl
* Roberto Vargas
* Jackie Mendez
* Alfredo Arteaga
* Nina Serrano
* Alejandro MurguÃa
* Cipactli
* Norman Zelaya
* Melissa Lozano
* Javier O Huerta
* Kim Shuck
* Francisco X Alarcon
* Victor Valle
* Naomi QuiÃ±onez
* Marc PiÃ±ate
* Milta Ortiz
* Darren de Leon
* Las Manas Tres
* Alejandra Mojica
* TomÃ¡s Riley
* Barbara Jane Reyes
* Jack Hirschman
* Leticia HernÃ¡ndez
* Alfonso Texidor
* CatriÃ³na Rueda Esquibel
* Jorge Argueta
* Janet J Cruz
* Adrian Arias
* Noelia Mendoza
* Walter Huracan Gomez

Schedule of Events for Flor y Canto en el Barrio: A Celebration of Latino Poetry

Below is a list of events that will take place during each day of the festival. Please note that each day includes multiple activities.

Thursday, July 24

Event 1: Festival kick-off party and Lit Crawl with young poets 6:00 pm; Balmy Alley, 24th St. between Harrison & Folsom; Lit Crawl locations include:

7:00 pmâ€”â€œOther Voices/Many Americasâ€
CafÃ© La Boheme
3318 24th St.
[redacted]

7:00 pmâ€”â€œLa Nueva Floraâ€
Philz Coffee
3101 24th St.
[redacted]

7:00 pmâ€”â€œEl Corazon de la MisiÃ³nâ€
Sundance Coffee
3000 24th St.
[redacted]

8:00 pmâ€”â€œBreaking Bordersâ€
Accion Latina (El Tecolote Headquarters)
2958 24th St.
[redacted]

8:00 pmâ€”â€œFuerza: From Sor Juana to the Missionâ€
Lâ€™s CafÃ©
2871 24th St.

8:00 pmâ€”â€œBrave New Mundo â€“ Cutting Edge of the 21st Centuryâ€
GalerÃa de la Raza
2857 24th St. @ Bryant
[redacted]

Event 2: Reception for young poets
9:00 pm; Casa Sanchez, 2778 24th St

Friday, July 25

Event 1: The Word From The Street (Tomas Riley of Youth Speaks hosts teen reading)
2:00 pm; Mission Branch Library, 300 Bartlett St. @ 24th St.

Event 2: Nuestra America I (Main Reading featuring six poets) 7:00 pm; Mission Cultural Center, 2868 Mission St.

Saturday, July, 26

Event 1: The Word Made Perfect: The Art and Craft of Translation (Translation reading/workshop)
2:00 pm; Mission Branch Library, 300 Bartlett St. @ 24th St.

Event 2: Nuestra America II (Main Reading featuring six poets) 7:00 pm; Mission Cultural Center, 2868 Mission St.

Contacts
Friends of the San Francisco Public Library
Katie Ambellan, [redacted] ext. 123
[redacted]

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366. **David Chirot**

Re: "Conceptual Poetry & its Others"--Statements & 30 Visual Poems added to Chirot Essay link at Site--

Tue 24 Jun 2008

The link for my essay at the "Conceptual Poetry and its Others" site of the Poetry Center of University of Arizona--

http://poetrycenter.arizona.edu/conceptualpoetry/cp_index.shtml now includes also the Visual Poetry that was displayed during the Symposium as well as Statements re RubBEings and Visual Poetry, --& haptic methods, night vision, working in below zero and other adventures and thoughts re making these in the streets, alleys and parks of Milwaukee--with the things themselves and the City & myself as collaborators in encountering an Other, the Found everywhere Found--

A series put up today may be of interest--mixes collage, painting, rubBEings-- in an ongoing series called "Cinema of Catharsis"-- with the Dusie Chap/Otoliths story from which the title is taken-- always lot of good music, calls for work in various media and poltical news, news of the Not-So Lost tribe of the Amazon, and many other strangenesses--

the link for the essay etc wil take you right there--

http://poetrycenter.arizona.edu/conceptualpoetry/cp_index.shtml ---

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367. **Stephen Vincent**

Re: The lyric poem - what be its current fate?

Tue 24 Jun 2008

Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a quick and impressive ear you have for echoes! What? Are we (yon poets) fated to repeat

ourselves century upon century with twists on the metaphors and content du jour!!! An endless spiral loop earthly journey? An eternity of small audiences? Ain't complaining too hard. As long as there are good and quick ears in the neighborhood that can take and hear a poem to the max, who needs more?! (It's always nice when it happens - large)

Got to get back to writing those reviews - among all the other 'requirements'!

Stephen V

"Mackowski, Joanie (mackowje)" <[redacted]> wrote: Nice to read your thoughts, Stephen. I wonder though "izzit not ever thus," for in them I hear an echo of Wordsworth, from the "preface to the 2nd edition of the lyrical ballads." That your thoughts are familiar to me suggests that the lyric may be in a steady sissy-fun state, rather than about to die altogether. Yet I'm not suggesting that the work to preserve & enlarge our atttention to the lyric isn't crucial; rather, I think we may whistle a bit while we work. And WW, while he affirms the frustration, also suggests a way to progress: he says that yes quiet lyrics may easily be drowned out, but that learning to attend to lyric quietness, via both reading and writing, is a crucial practice, one that strengthens "certain inherent inherent and indestructible qualities of the human mind," qualities which WW thinks are good.

I'm going to copy down a hunk o' WW here. It feels good to type it, like a meditation/prayer:

From WW: "For the human mind is capable of being excited without the application of gross and violent stimulants.... It has therefore appeared to me that to endeavor to prodice or enlarge this capability is one of the best services in which, at any period, a writer can be engaged; but this service, excellent at all times, is especially so at the present day. For a multitude of causes, unknown to former times, are now acting with a combined force to blunt the distriminating powers of the mind, and, unfitting it for all voluntary exertion, to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place, and the increasing accumulation of men in cities, where the uniformity of thei roccupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratiafies. To this tendency of life and manners the literature and theatrical exhibition of the country have conformed themselves. The invaluable works of our elder writers...Shakespeare and Milton, are driven into neglect by frantic novelss....When I think about this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken of the feeble endeavor made in these volumes to counteract it; ... had I not a deep impression of certain inherent and indestructible qualities of the human mind, and likewise

of certain powers in the great and permanent objects that act upon it, which are equally inherent and indestructible...."

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Stephen Vincent
Sent: Monday, June 23, 2008 10:47 PM
To: [redacted]
Subject: The lyric poem - what be its current fate?

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368. **Douglas Manson**

Re: The lyric poem - what be its current fate?

Tue 24 Jun 2008

Stephen Vincent asks: Why does much work - much of it good, and, certainly, labor intensive - fly by with but a transitional, momentary effect? Whatever act or frame could make that pleasure more concrete, an enduring, significant presence, a constantly returnable project & gift??

Thomas Savage asks:
But I'm curious to see if anyone can define what a "lyrical poem" is?

It may be useful to ask this in a different way--I don't think lyric has a "current fate" at all. I'd like to think of lyric in much the same way I was told to think of old TV broadcasts from the 1950s (When I was, in 1984, a 14-year-old earth science student): that episodes of "The Honeymooners" were bouncing around in the troposphere or somewhere on their way to Alpha Centauri & could, given the right conditions, be pulled in and watched from those first broadcast signals. This is Gumbrecht's argument about troubadour song as well--the envoi of the poem sent out into a vast "nothing" that just might reach the ear of the beloved, but may as well not (its current fate: probably won't). If we are incredibly fortunate, we may approximate the "context" of the poem's initial expression (or if you hate that word, its energetic emission) & find ourselves hallucinating some other place & time & sense. My sense being: what in a successful lyric poem should endure? Why should it have a fate? I'm of the hopelessly outdated opinion that lyric is an attempt to achieve "kenosis". But thats the entire project: to fuck with time. "currents" and "fates" want their quarterly reports. But good lyric can suck the relentlessness out of fate--in fact, lyric says, if anything, "relent". Its so bourgeois! Who's got the time in perilous times to forget about time? Better we mangle current slang, tell a good joke, or get down to our programming.

Of course I'm smoking way too much hashish these days, but I'd say the "current fate" of lyric is the same as that mountain tortoise that Hermes gutted to make the first lyre (this is Barbara Hughes Fowler's translation): [Hermes says to the tortoise] ' "You're better off at home. It's dangerous outdoors./Alive, you'll charm away mischievous witchcraft,/but if you die, you'll be a lovely bard". So he spoke, and, taking her up in both his hands,/he carried his charming toy back inside the house./ Then with chisel of gray iron he bored through/and scooped from the shell the mountain tortoise's very life--' After

building the first lyre: "the god sang a soft and pretty little song . . .about Zeus, and Maia,/beautifully sandaled, and of their dalliance before/in companionship of love, and told the glorious tale of his own begetting"

Pretty cool, eh? Tell the very story of how your parents got it on to have you!! Were they even thinking of you then? That's the kind of thing a good lyric should do--let you know that your "fate" is dependent on someone and something else being able to get it on! You're a complete accident, unless you've got some serious family-planning forebears. You may not "charm away" your fate, or anything else, with lyric, but it may send you to the moon.

Hope this helps.

Doug

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369. **Jason Quackenbush**
Re: The lyric poem - what be its current fate?
Wed 25 Jun 2008

I consider myself a lyricist. The lyric is a difficult genre to work in, but I don't think it is any worse off than any other genre other than the song lyric subgenre, of which there are any number of successful workers. there's still a lot of room left to work with in the lyric and it's something that's been pushed to the fringes of even the fringes that tend to congregate on this list.

which is, frankly, just the way i like it. I don't need to be yet another post language post projectivist new sincerist 4th generation new york school guy. i suspect that others of my ilk feel the same way.

On Jun 23, 2008, at 7:47 PM, Stephen Vincent wrote:

> *Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the process, and the momentary totality of the poem's object, its presence. I am with it - which means to say its particulars have become an assured presence within the immediate horizons of my take (world) as a reader.*
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Without this surrounding labor of critical community, so many often extraordinarily fine lyric poems - let alone larger forms. - end up fleeting around, or become paralysed in a kind of statuary limbo. They may vibrantly appear in a small publication, then disappear as readily. For the poet it takes a fierce stubbornness to put up with can appear as an almost instant annihilation or a perennial sense of being 'not quite dead on arrival.'

The reason I write this is that I became quite aware of this condition whitle reading some quite fine books that have come my way to review. Recent intriguing good works by Peter Manson, George Albon, Joseph Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed, a mix of sexual, ethnic and national persuasions, yet each (most at mid-life, I think) working various lyric, experimental edges. They are among many, obviously both men and women, out in the field of combatting limited attention to their work,each working the language to scrape out (sing, whatever), a non- familiar truth in fresh, demanding and/or startling ways. As I begin to write these various or combined reviews I remain struck by the ambition and struggle to make a work find its location in a contemporay landscape that is mostly either oppositional or,most likely. oblivious to an enterprise that - as both poet and reader - I, if not most of us, totally support.

Proportionately, without wanting to sound one bit self-piteous (because the work can bring such joy and critical pleasure)

> *Sisyphus might appear to have had it relatively good! In this nation (USA), where Executive (Cheney. Bush. etc.) management has done nothing but produce a national paralysis of the imagination (it's nasty girim and impotent, to be both obvious and frank). Without sounding like a 'draino liberal' (I hope), I think its absolutely essential to do whatever we can (in community, critcially, creatively, etc.) to vigorously support the efforts of both poets and poems (lyric and otherwise) to continue to rise and take hold in the public realm - and take form in the pleasure and combat of that. Otherwise we be in for a long, thirsty time! So yes, I am writing my reviews. You, too?*
>
> *Stephen Vincent*
> *_http://stephenvincent.net/blog/*
> *Where, if you have missed it so far, you can still visit my travels with Charles Olson - and then some - in the Yucatan.*
>
> *welcome.html*

Regards,
Jason Quackenbush
[redacted]

↑ Index

370. Jennifer Karmin
JOB: Medgar Evers College
Wed 25 Jun 2008

(this is a forward so please don't respond to me. good luck!)

The Department of English at Medgar Evers College invites applications for a full-time tenure-track position teaching Creative and Professional Writing. Duties will include academic advising and mentoring to students, curricular development, and service on department, college, and university committees.

The successful candidate will be an excellent writer possessing a strong professional record in journalism and/or creative writing, with extensive experience and professional contacts. A commitment to the liberal arts educational mission of Medgar Evers College and to pursuing excellence in undergraduate teaching, student guidance, and scholarship is expected. PhD

with significant publications desirable. MFA with publications and professional experience considered.

To apply, submit letter of application, curriculum vitae, samples of work, and an unofficial copy of transcript showing your highest degree to:

Medgar Evers College

Attn: Department of English Search Committee Search FY 14986

Office of Human Resources

1650 Bedford Avenue

Brooklyn, New York 11225

Position open until filled with review of CVs to begin July 1, 2008.

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371. John Cunningham

Re: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

Wed 25 Jun 2008

Is there a difference between sound poetry and slam poetry or is one just a development of the other?
John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Nigel Beale
Sent: June 23, 2008 3:45 PM
To: [redacted]
Subject: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

Jaap Blonk is a self-taught composer, vocal performer and sound poet.

As a vocalist, Blonk has performed around the globe exciting audiences with his powerful stage presence and childlike improvisation. Live electronics have over the years extended the scope and range of his concerts. Besides working as a soloist, he has collaborated with many musicians and ensembles, including Maja Ratkje, Mats Gustafsson, Nicolas Collins, Joan La Barbara, The Ex, the Netherlands Wind Ensemble and the Ebony Band. He was the founder and leader of the long-standing bands Splinks (modern jazz, 1983-1999) and BRAAXTAAL (avant-rock, 1987-2005).

We talk here about the noises humans make that aren't words, how important they are in communication, and the way sound poetry utilizes them; about

meaning found in intonation and getting booed, the pleasure of inventing structures, Dadaism and the breaking of rules, Johnny Van Doorn and A Bridge too Far, the international phonetic alphabet, pitch, timber and the best English language sound poets. Listen, and brace yourself for the recital of a sonnet Jaap wrote in honour of Van Doorn.

Please listen here:

http://nigelbeale.com/?p—5

Thank you.

Nigel Beale
Writer, Broadcaster, Bibliophile
306-21 Durham Private
Ottawa, ON
K1M 2H8

Tel: [redacted]

email: [redacted]
internet: www.nigelbeale.com

Nigel Beale is a writer/broadcaster who specializes in literary journalism. In his role as host of The Biblio File he has interviewed Nobel, Man Booker, IMPAC, and many other Award and Prize winning authors; plus publishers, booksellers, editors, book collectors, librarians, conservators, illustrators...

" I never desire to converse with a man who has written more than he has read. " Samuel Johnson

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372. ALDON L NIELSEN
new on the HEATSTRINGS blog
Wed 25 Jun 2008

This week on the blog:

report from Orono

News from Adelaide Morris at U of Iowa, after the flood --

<http://heatstrings.blogspot.com/>

<<

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> phonetic alphabet, pitch, timber and the best English language sound
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374. **steve d. dalachinsky**

Re: The lyric poem - what be its current fate?

Wed 25 Jun 2008

---

lyric pome within body ofand voice of poet/pome as it flies from mouth to pen
i think in this day and age we should redefine the original meaning/intent age of the lyric pome
as opposed to song lyircs or.. staight unrhymic boredom

On Tue, 24 Jun 2008 23:01:10 -0400 Douglas Manson <[redacted]> writes:
> Stephen Vincent asks:
> Why does much work - much of it good, and, certainly, labor
> intensive - fly
> by with but a transitional, momentary effect? Whatever act or frame
> could
> make that pleasure more concrete, an enduring, significant presence,
> a
> constantly returnable project & gift??
>
> Thomas Savage asks:
> But I'm curious to see if anyone can define what a "lyrical poem"
> is?
>
> It may be useful to ask this in a different way--I don't think lyric
> has a
> "current fate" at all. I'd like to think of lyric in much the same
> way I
> was told to think of old TV broadcasts from the 1950s (When I was,
> in 1984,
> a 14-year-old earth science student): that episodes of "The
> Honeymooners"
> were bouncing around in the troposphere or somewhere on their way to
> Alpha
> Centauri & could, given the right conditions, be pulled in and
> watched from
> those first broadcast signals. This is Gumbrecht's argument about
> troubadour song as well--the envoi of the poem sent out into a vast
> "nothing" that just might reach the ear of the beloved, but may as
> well not
> (its current fate: probably won't). If we are incredibly
> fortunate, we may

> approximate the "context" of the poem's initial expression (or if
> you hate
> that word, its energetic emission) & find ourselves hallucinating
> some other
> place & time & sense. My sense being: what in a successful lyric
> poem
> should endure? Why should it have a fate? I'm of the hopelessly
> outdated
> opinion that lyric is an attempt to achieve "kenosis". But thats
> the entire
> project: to fuck with time. "currents" and "fates" want their
> quarterly
> reports. But good lyric can suck the relentlessness out of fate--in
> fact,
> lyric says, if anything, "relent". Its so bourgeois! Who's got the
> time in
> perilous times to forget about time? Better we mangle current
> slang, tell a
> good joke, or get down to our programming.
>
> Of course I'm smoking way too much hashish these days, but I'd say
> the
> "current fate" of lyric is the same as that mountain tortoise that
> Hermes
> gutted to make the first lyre (this is Barbara Hughes Fowler's
> translation):
> [Hermes says to the tortoise] ' "You're better off at home. It's
> dangerous
> outdoors./Alive, you'll charm away mischievous witchcraft,/but if
> you die,
> you'll be a lovely bard". So he spoke, and, taking her up in both
> his
> hands,/he carried his charming toy back inside the house./ Then with
> chisel
> of gray iron he bored through/and scooped from the shell the
> mountain
> tortoise's very life--'
> After building the first lyre: "the god sang a soft and pretty
> little song .
> . .about Zeus, and Maia,/beautifully sandaled, and of their
> dalliance
> before/in companionship of love, and told the glorious tale of his

> own
> begetting"
>
> Pretty cool, eh? Tell the very story of how your parents got it on
> to have
> you!! Were they even thinking of you then? That's the kind of
> thing a good
> lyric should do--let you know that your "fate" is dependent on
> someone and
> something else being able to get it on! You're a complete accident,
> unless
> you've got some serious family-planning forebears. You may not
> "charm away"
> your fate, or anything else, with lyric, but it may send you to the
> moon.
>
> Hope this helps.
>
> Doug
>
>
>

↑ Index

375. **Dan Glass**
With + Stand issue 2
Wed 25 Jun 2008

---

please distribute widely... "...truth has its own laws, which are contrary to those of society; and in real history it is not only repression that grows but also the potential for freedom, which is unanimous with the truth content of art." -- Theodor Adorno, "Toward a Theory of the Artwork"

With + Stand invites submissions of emergent poetry & prose which (quoting ourselves) "gestures/thinks in around with through against histories (of capital & labor flows global markets trade agreements arts forms bodies states cities societies resistances migrations movements ideologies ideas etc.) & systems" for our second instantiation, the Black & White issue. As we distrust themes, we are taking instead as our organizing principle the black and white of text-on-paper. (Or of other things.) (Given this organizing principle, however, we're inspired to include a note on dialectics and dualism: "Hegel helped Kant's critical philosophy come into its own by criticizing the Kantian dualism of form and content, by drawing the rigid determinations of difference of Kant... into a

dynamic without sacrificing the indissolubility of the moments to a flat, unmediated identity." --Adorno, "Aspects of Hegel's Philosophy.") Please send 1-10 pages which address the above as a .doc to [redacted] by August 1st, 2008. To be spraypainted, duct-taped, and distributed as widely as funds allow in the autumn of 2008.

To those friends who submitted something for issue two these past months: please resend.

(A couple copies of issue #1 are scattered about the W+S mansion; if you haven't had yr DIY poetry fix, drop us a line with a good story & yr address.)

http://withplusstand.blogspot.com

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376. SCOTT HOWARD
The lyric poem
Wed 25 Jun 2008

The lyric follows a long, meandering path in the history of poetry and poetics in English . . .

For those on the list (a minority, perhaps?) who may enjoy reading criticism & theory, a new book from Susquehanna UP may be of interest, _Dialogism and Lyric Self-Fashioning_, edited by Jacob Blevins.

Cheers,
Scott Howard

///

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377. Troy Camplin
Re: The lyric poem - what be its current fate?
Wed 25 Jun 2008

Historically, lyrical poetry has had a very large audience. It began dying off with Modernism, and postmodernism and LANGUAGE poetry have all but killed it off. The few poetry bestsellers are the lyric poets like Frederick Turner.

Troy Camplin

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Tuesday, June 24, 2008 8:08:10 PM
Subject: Re: The lyric poem - what be its current fate?

Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a quick and impressive ear you have for echoes! What? Are we (yon poets) fated to repeat ourselves century upon century with twists on the metaphors and content du jour!!! An endless spiral loop earthly journey? An eternity of small audiences? Ain't complaining too hard. As long as there are good and quick ears in the neighborhood that can take and hear a poem to the max, who needs more?! (It's always nice when it happens - large)

Got to get back to writing those reviews - among all the other 'requirements'!

Stephen V

"Mackowski, Joanie (mackowje)" <[redacted]> wrote: Nice to read your thoughts, Stephen. I wonder though "izzit not ever thus," for in them I hear an echo of Wordsworth, from the "preface to the 2nd edition of the lyrical ballads." That your thoughts are familiar to me suggests that the lyric may be in a steady sissy-fun state, rather than about to die altogether. Yet I'm not suggesting that the work to preserve & enlarge our atttention to the lyric isn't crucial; rather, I think we may whistle a bit while we work. And WW, while he affirms the frustration, also suggests a way to progress: he says that yes quiet lyrics may easily be drowned out, but that learning to attend to lyric quietness, via both reading and writing, is a crucial practice, one that strengthens "certain inherent inherent and indestructible qualities of the human mind," qualities which WW thinks are good.

I'm going to copy down a hunk o' WW here. It feels good to type it, like a meditation/prayer:

From WW: "For the human mind is capable of being excited without the application of gross and violent stimulants.... It has therefore appeared to me that to endeavor to prodice or enlarge this capability is one of the best services in which, at any period, a writer can be engaged; but this service, excellent at all times, is especially so at the present day. For a multitude of causes, unknown to former times, are now acting with a combined force to blunt the distriminating powers of the mind, and, unfitting it for all voluntary exertion, to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place, and the increasing accumulation of men in cities, where the uniformity of thei roccupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratiafies. To this tendency of life and manners the literature and theatrical exhibition of the country have conformed themselves. The invaluable works of our elder writers...Shakespeare and Milton, are driven into neglect by frantic novelss....When I think about this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken of the feeble endeavor made in these volumes to counteract it; ... had I not a deep impression

of certain inherent and indestructible qualities of the human mind, and likewise of certain powers in the great and permanent objects that act upon it, which are equally inherent and indestructible...."

.....

Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Stephen Vincent
Sent: Monday, June 23, 2008 10:47 PM
To: [redacted]
Subject: The lyric poem - what be its current fate?

Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the process, and the momentary totality of the poem's object, its presence. I am with it - which means to say its particulars have become an assured presence within the immediate horizons of my take (world) as a reader.

Yet, on the other hand, the poem(s), no matter how solid its occurrence in my imagination, critical presence, etc. is soon gone, particularly as I move on to the works of others, or shift my awareness to, say, the television, the inevitable perk and threnody of the news, its repetitions and cycles.

And, in terms of the lyric poem as an experience in reading - no matter how present it was - - becomes such a fleeting thing without much bearing on what's left of either my private or public space. What is that that 'thing' that caught me and then flew by? Why does much work - much of it good, and, certainly, labor intensive - fly by with but a transitional, momentary effect? Whatever act or frame could make that pleasure more concrete, an enduring, significant presence, a constantly returnable project & gift?? (Perhaps, obviously. that is part of the poet's job, too).

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↑ Index

378. Dan Glass

Re: The lyric poem - what be its current fate?

Wed 25 Jun 2008

Way to think historically.

I love that it's the bad modernist poetry that made people read less poetry, rather than things like radio, television, movies, computers, video games, the assembly line, and other 20th c. inventions...

I mean, seriously. Do you really think history has nothing to do with poetry?

On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin <[redacted]> wrote:

> *Historically, lyrical poetry has had a very large audience. It began dying off with Modernism, and postmodernism and LANGUAGE poetry have all but killed it off. The few poetry bestsellers are the lyric poets like Frederick Turner.*
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379. **Justin Katko**
Interrupt 2008 - Oct 17-19
Wed 25 Jun 2008

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cnRtZW50Lgo=

↑ Index

380. **Halvard Johnson**
Re: The lyric poem
Wed 25 Jun 2008

Or maybe Elder Olson's oldie--just called Lyric Poetry
plus a subtitle, as I recall.

Hal

"I am saddened that it is politically inconvenient
to acknowledge what everyone knows: the Iraq
war is largely about oil."
--Alan Greenspan

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jun 25, 2008, at 1:21 PM, SCOTT HOWARD wrote:

> *The lyric follows a long, meandering path in the history of poetry and poetics in English . . .*

> *For those on the list (a minority, perhaps?) who may enjoy reading criticism & theory, a new book from Susquehanna UP may be of interest, _Dialogism and Lyric Self-Fashioning_, edited by Jacob Blevins.*
>
> *Cheers,*
> *Scott Howard*
>
> ///

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381. Joel Bettridge
RONALD JOHNSON: LIFE AND WORKS
Wed 25 Jun 2008

THE NATION POETRY FOUNDATION announces the publication of RONALD JOHNSON: LIFE AND WORKS, Edited by Joel Bettridge and Eric Murphy Selinger.

"After decades of neglect, academic interest in Johnson has been growing, slowly but perceptibly, since the early 1990s. Book chapters, essays in journals, and conference talks by a small but enthusiastic group of critics planted one set of seeds for this growth; others sprouted in graduate courses featuring Johnson's work, taught by Kenneth Fields (Stanford), Stephen Yenser (UCLA), Joseph Conte (SUNY-Buffalo), and others across the country. In 1996, to celebrate the publication of the completed *ARK*, the *Chicago Review *featured a special tribute issue with pieces by Thom Gunn, Robert Creeley, Devin Johnston, and Peter O'Leary; two years later, a new journal, *Facture*, edited by Paul Naylor, featured another impressive array of essays and poems about Johnson in its inaugural issue. This wave of interest crested in the spring of 2000, with a weekend conference on Johnson at the Poetry and Rare Books Library, SUNY-Buffalo, organized by Joel Bettridge. Talks from that conference formed the core of this collection, where they join newly commissioned essays and revised versions of a handful of important reviews of Johnson's late work. In keeping with the variety of Johnson's poetry and the range of pleasures it affords, we have included pieces of varying lengths, styles, and approaches. Some expansive, some incisive, some elegantly brief, they map the current state of Johnson scholarship and suggest the avenues of inquiry that others will soon follow." – from the Introduction by Eric Murphy Selinger and Joel Bettridge

"I count Ronald Johnson as one of the defining peers of my own imagined company of poets, ageless and yet insistently specific to all one's life might seem to be here and now. The very title of his major long poem cycle, *ARK*—with its deter-mining echoes, its senses of a contiguous, innumerable event, its

measure of heart and time, all the wondrous, intimate, particularizing reflection and record-proposes the character of this work I so value." - Robert Creeley

"I have always thought Ron Johnson a terrific poet: everything he has written has surprised and delighted me." - Thom Gunn

"Poetry with a passion for exact, even scientific scrutiny." - Guy Davenport

Publication Date: July 2008

ISBN: 978-0-943373-75-1 paperback, $34.95

978-0-943373-75-8 hardcover, $49.95

For further information, contact: Gail Sapiel, Business Manager

Phone: [redacted]

Fax: [redacted]

Email: [redacted]

www.nationalpoetryfoundation.org

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382. Robin Hamilton

Re: The lyric poem - what be its current fate?

Wed 25 Jun 2008

This is *deeply* silly.

> *Historically, lyrical poetry has had a very large audience. It began dying off with Modernism, and postmodernism and LANGUAGE poetry have all but killed it off. The few poetry bestsellers are the lyric poets like Frederick Turner.*

"Lyric" is either a descriprive or a (semi)evaluative term.

Descriptively, a lyric poem is distinguished from a dramatic or narrative poem by using the "I" form.

I suffer (lyric)

They suffer (narrative)

We suffer (dramatic)

Evalutation enters with or before Palgrave's Golden Treasury.

Lyric begins when Archilochus turns Homer's "we" to "I".

Other than that, it is mostly blah and nonsense.

Robin

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383. **Nico Vassilakis**

Subtext Reading: Deborah Meadows & Mickey O'Connor: 7/2/08

Wed 25 Jun 2008

Deborah Meadows & Mickey O'Connor read in the Subtext monthly reading series
at the Chapel Performance Space on on the 2nd of July
2008.

Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Deborah Meadows teaches in the Liberal Studies department at California State Polytechnic University, Pomona.
A forthcoming collection of
poetry entitled Goodbye Tissues is due out from Shearsman Press in 2009. Her works of
poetry include: involutia (Shearsman Press, UK,
2007), The Draped Universe (Belladonna Books, 2007), Thin Gloves (Green
Integer, 2006), Representing Absence (Green Integer, 2004), Itinerant Men (Krupskaya, 2004), and two chapbooks,
Growing Still (Tinfish Press,
2005) and "The 60's and 70's: from The Theory of Subjectivity in Moby-Dick" (Tinfish Press, 2003).
Her Electronic Poetry Center author
page is located: http://epc.buffalo.edu/authors/meadows/

Mickey O'Connor was born in 1412 in Bellarusse, Ukraine. He is the author of 933 books of verse, translated into six languages.
He owns a
lucrative string of Kentucky Fried Chicken restaurants on the outskirts of Pocatella, Idaho. He is married to the lovely
Veronique. They have
five sparkling daughters. His latest book is NOT EVEN MERELY END, published by Church of the Head Press.
He lives and writes in Seattle.

The future Subtext schedule is:

August 6, 2008 George Bowering (Vancouver) & Marion Kimes

September 3, 2008 Group Reading: Writing to Point / Writing to Enclave

October 1, 2008 Elizabeth Treadwell (Bay Area) & TBA

For info on these & other Subtext events, see our website at http://subtextreadingseries.blogspot.com

More info at Nonsequitur web site - http://nseq.blogspot.com

Details on the Chapel at: http://gschapel.blogspot.com

SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event.

If you would like to be removed from our e-mailing list, please reply and let us know.

Thanks,

Subtext

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384. **maxpaul**

New American Writing #26

Wed 25 Jun 2008

Issue #26 0f New American Writing is now available. The issue has an Enrique Chagoya cover and work by sixty poets: Keith Waldrop, Rosmarie Waldrop, Sylvia Legris, Steve McCaffery, Karen Mac Cormack, Norma Cole, John Kinsella, Gillian Conoley, Clayton Eshleman, Nathaniel Tarn, Claudia Keelan, Donald Revell, Karen Volkman, John Tranter, Ron Padgett, Bill Berkson, Noah Eli Gordon, Liz Waldner, Martine Bellen, Nguyen Huong, Ed Smallfield, Laura Kasischke, Joseph Lease, John Gallaher, Craig Santos Perez, Noelle Kocot, Donna de la Perriere, Kismet Al-Hussaini, Jordan Davis, Mark DuCharme, Stephen Vincent, Sarah Gridley, G.C. Waldrep and many others.

$15 issue or $36 for a 3-year subscription.

Available from NAW, 369 Molino Avenue, Mill Valley CA 94941

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385. **Herb Levy**

Re: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

Wed 25 Jun 2008

John Cunningham wrote:
> Is there a difference between sound poetry and slam poetry or is one just a
> development of the other?
> John Cunningham
>
Did you listen to the interview that Nigel Beale linked to?

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Nigel Beale
Sent: June 23, 2008 3:45 PM
To: [redacted]
Subject: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

Jaap Blonk is a self-taught composer, vocal performer and sound poet.

As a vocalist, Blonk has performed around the globe exciting audiences with his powerful stage presence and childlike improvisation. Live electronics have over the years extended the scope and range of his concerts. Besides working as a soloist, he has collaborated with many musicians and ensembles, including Maja Ratkje, Mats Gustafsson, Nicolas Collins, Joan La Barbara, The Ex, the Netherlands Wind Ensemble and the Ebony Band. He was the founder and leader of the long-standing bands Splinks (modern jazz, 1983-1999) and BRAAXTAAL (avant-rock, 1987-2005).

We talk here about the noises humans make that aren't words, how important they are in communication, and the way sound poetry utilizes them; about meaning found in intonation and getting booed, the pleasure of inventing structures, Dadaism and the breaking of rules, Johnny Van Doorn and A Bridge too Far, the international phonetic alphabet, pitch, timber and the best English language sound poets. Listen, and brace yourself for the recital of a sonnet Jaap wrote in honour of Van Doorn.

Please listen here:

http://nigelbeale.com/?p—5

Thank you.

Nigel Beale
Writer, Broadcaster, Bibliophile
306-21 Durham Private
Ottawa, ON
K1M 2H8

Tel: [redacted]

email: [redacted]
internet: www.nigelbeale.com

Nigel Beale is a writer/broadcaster who specializes in literary journalism.

> *In his role as host of The Biblio File he has interviewed Nobel, Man Booker, IMPAC, and many other Award and Prize winning authors; plus publishers, booksellers, editors, book collectors, librarians, conservators, illustrators...*
>
> *" I never desire to converse with a man who has written more than he has read. " Samuel Johnson*
>
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 8.0.100 / Virus Database: 270.4.1/1514 - Release Date: 23/06/2008 7:17 AM*

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386. **Jim Andrews**
Halvard's tag
Thu 26 Jun 2008

> *"I am saddened that it is politically inconvenient to acknowledge what everyone knows: the Iraq war is largely about oil."*
> *--Alan Greenspan*

i read this quoted in an article some time ago in the london review of books. an interesting article. i think the title was "it's the oil, stupid".

the gist of it was that, yes, the war is primarily about control of iraq's oil.

a stable democratic government in iraq to which the usa could hand over power would be undesirable, if the goal is to control the oil. instead, instability is advantageous.

the article pointed out that if we read events with this perspective, it seems that things are going more or less 'successfully', insofar as the usa is indeed angling with predicted success to ensure that the big usa oil companies control the lion's share of Iraq's oil. googling "who controls iraq's oil" provides a lot of info on the matter.

how much oil is there in Iraq?

"While its proven oil reserves of 112 billion barrels ranks Iraq second in the work behind Saudi Arabia, EIA (US Energy Information Administration) estimates that up to 90-percent of the county remains unexplored due to years of wars and sanctions. Unexplored regions of Iraq could yield an additional 100

billion barrels. Iraq's oil production costs are among the lowest in the world. However, only about 2,000 wells have been drilled in Iraq, compared to about 1 million wells in Texas alone." from
http://usgovinfo.about.com/library/weekly/aairaqioil.htm

ja
http://vispo.com

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387. **Tom Orange**

Re: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

Thu 26 Jun 2008

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john: roughly speaking, the two are not altogether unrelated fellow travellers with rather different genealogies. sound poetry traces its roots back to european dada in the 1910s and is conveyed in polyglot trans-sense utterances, often written out in scores but very much intended to be performed. kurt schwitters "ur sonata" is the cornerstone of such work.

slam poetry originated in chicago in the mid-1980s and is also heavily dependent upon performance, in this case of a wholly memorized and/or partially improvised text. the performance takes place in the context of a competition where individual 3-minute performances are judged by the audience and those results compiled for the given teams of performers, victorious teams travelling on to face other teams at higher levels of competition. that said, i think a slam "style" exists outside of this competitive sphere. saul williams would be an example.

and i'd say further that the two strains can be seen converging in the work of tracie morris.

allbests,
tom orange

> ----------
>
> *Date: Wed, 25 Jun 2008 10:57:14 -0500*
> *From: John Cunningham <[redacted]>*
> *Subject: Re: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale*
>
> *Is there a difference between sound poetry and slam poetry or is one just a development of the other?*
> *John Cunningham*
>
> -

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388. Aryanil Mukherjee
Oppen-Bose Centenary-Article-by-Pat-Clifford
Thu 26 Jun 2008

In 1961 George Oppen met Buddhadev Bose, an Indian poet, in Greenwich village. Bose, was visiting the US on a sabbatical at Columbia University. In the months to follow, Oppen and Bose struck an unusual and terrific camaraderie that continued for the next several years until Oppen lost much of his memory and Bose, his life. Pat Clifford recently wrote an article (George Oppen, Buddhadev Bose and Translation) on these two poets. Interestingly, 2008 is a centenary year for both Oppen and Bose.

Pat Clifford writes -

"We are all familiar with George Oppen. However, some may only know Bose for his poems "arranged" and included in The Materials. Few in the states realize how prominent and prolific he was, not only as a poet, but as an essayist, playwright and critic. He was the founding editor of the first Bengali-language poetry journal called Kavita, or Poetry. He was even regarded as the literary successor to Rabindranath Tagore, the first non-European to win the Nobel Prize for literature....."

Read the complete article here -

http://poeticinvention.blogspot.com/

or

http://poeticinvention.blogspot.com/2008/06/george-oppen-buddhadev-bose-and. html

Aryanil Mukherjee

Editor, KAURAB

www.kaurab.com <http://www.kaurab.com/>

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389. Troy Camplin
Re: The lyric poem - what be its current fate?
Thu 26 Jun 2008

The two aren't unrelated, you know. It's no coincidence that you started getting things like impressionism when photography came about. Milan Kundera observes that the novel (for example) should do only what the novel can do. The same can be said about poetry. TV and film are their own media, and do not

necessarily exclude the reading of poetry. Much of the Modernists' experiments came about precisely in reaction to such things as radio, etc. Part of the result was that it became something only elitists were interested in (bizarre poetry, etc. is a great way for elitists to separate themselves from the rabble, you know). But lyric poetry in the form of songs is as strong as ever -- belying claims that other media pushed poetry aside. What pushed poetry aside was the fact that poets began writing poetry 1) knowing nothing about poetry, and 2) writing as elitists for elitists. I listen to the radio, watch movies and TV, use a computer, etc. and also read novels and poetry, so these different forms are not mutually exclusive. In fact, they can be mutually enhancing. If people are running away from your art, it may have more to do with the state of the art. Unless that is seriously considered (which is also an historical perspective), then you're never going to understand why nobody reads poetry anymore.

Troy Camplin

----- Original Message ----
From: Dan Glass <[redacted]>
To: [redacted]
Sent: Wednesday, June 25, 2008 4:17:26 PM
Subject: Re: The lyric poem - what be its current fate?

Way to think historically.

I love that it's the bad modernist poetry that made people read less poetry, rather than things like radio, television, movies, computers, video games, the assembly line, and other 20th c. inventions...

I mean, seriously. Do you really think history has nothing to do with poetry?

On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin <[redacted]> wrote:

> *Historically, lyrical poetry has had a very large audience. It began dying off with Modernism, and postmodernism and LANGUAGE poetry have all but killed it off. The few poetry bestsellers are the lyric poets like Frederick Turner.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Stephen Vincent <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, June 24, 2008 8:08:10 PM*
> *Subject: Re: The lyric poem - what be its current fate?*
>
> *Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a quick and impressive ear you have for echoes!*

What? Are we (yon poets) fated to repeat ourselves century upon century with twists on the metaphors and content du jour!!! An endless spiral loop earthly journey? An eternity of small audiences?
Ain't complaining too hard. As long as there are good and quick ears in the neighborhood that can take and hear a poem to the max, who needs more?! (It's always nice when it happens - large)

Got to get back to writing those reviews - among all the other 'requirements'!

Stephen V

"Mackowski, Joanie (mackowje)" <[redacted]> wrote: Nice to read your thoughts, Stephen. I wonder though "izzit not ever thus," for in them I hear an echo of Wordsworth, from the "preface to the 2nd edition of the lyrical ballads." That your thoughts are familiar to me suggests that the lyric may be in a steady sissy-fun state, rather than about to die altogether. Yet I'm not suggesting that the work to preserve & enlarge our atttention to the lyric isn't crucial; rather, I think we may whistle a bit while we work. And WW, while he affirms the frustration, also suggests a way to progress: he says that yes quiet lyrics may easily be drowned out, but that learning to attend to lyric quietness, via both reading and writing, is a crucial practice, one that strengthens "certain inherent inherent and indestructible qualities of the human mind," qualities which WW thinks are good.

I'm going to copy down a hunk o' WW here. It feels good to type it, like a meditation/prayer:

From WW: "For the human mind is capable of being excited without the application of gross and violent stimulants.... It has therefore appeared to me that to endeavor to prodice or enlarge this capability is one of the best services in which, at any period, a writer can be engaged; but this service, excellent at all times, is especially so at the present day. For a multitude of causes, unknown to former times, are now acting with a combined force to blunt the distriminating powers of the mind, and, unfitting it for all voluntary exertion, to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place, and the increasing accumulation of men in cities, where the uniformity of thei roccupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratiafies. To this tendency of life and manners the literature and theatrical exhibition of the country have conformed themselves. The invaluable works of our elder

writers...Shakespeare and Milton, are driven into neglect by frantic novelss....When I think about this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken of the feeble endeavor made in these volumes to counteract it; ... had I not a deep impression of certain inherent and indestructible qualities of the human mind, and likewise of certain powers in the great and permanent objects that act upon it, which are equally inherent and indestructible...."

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje <http://homepages.uc.edu/%7Emackowje>

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*] On Behalf Of Stephen Vincent*
Sent: Monday, June 23, 2008 10:47 PM
To: [redacted]
Subject: The lyric poem - what be its current fate?

Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the process, and the momentary totality of the poem's object, its presence. I am with it - which means to say its particulars have become an assured presence within the immediate horizons of my take (world) as a reader.

Yet, on the other hand, the poem(s), no matter how solid its occurrence in my imagination, critical presence, etc. is soon gone, particularly as I move on to the works of others, or shift my awareness to, say, the television, the inevitable perk and threnody of the news, its repetitions and cycles.

And, in terms of the lyric poem as an experience in reading - no matter how present it was - - becomes such a fleeting thing without much bearing on what's left of either my private or public space. What is that that 'thing' that caught me and then flew by? Why does much work - much of it good, and, certainly, labor intensive - fly by with but a

transitional, momentary effect? Whatever act or frame could make that pleasure more concrete, an enduring, significant presence, a constantly returnable project & gift?? (Perhaps, obviously. that is part of the poet's job, too).

I suspect we know that's the job of a critical community - to maximize the public presence and circulation of a work or works. To review a person's work, to secure (ideally) our attention. And, no doubt, the importance of academic institutions. To insist students write critical papers, memorize, and/or improv new works off the work of others - to insure that a work secure a place, a point of memory in the young, as well as older persons. And, for those of us outside institutions, to resist and confront the the sense of erasure that inevitably haunts those of us who live, read, write and work not 'at the margins', but in locations that require a different sense of critical reception and measure.

Without this surrounding labor of critical community, so many often extraordinarily fine lyric poems - let alone larger forms. - end up fleeting around, or become paralysed in a kind of statuary limbo. They may vibrantly appear in a small publication, then disappear as readily. For the poet it takes a fierce stubbornness to put up with can appear as an almost instant annihilation or a perennial sense of being 'not quite dead on arrival.'

The reason I write this is that I became quite aware of this condition whitle reading some quite fine books that have come my way to review. Recent intriguing good works by Peter Manson, George Albon, Joseph Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed, a mix of sexual, ethnic and national persuasions, yet each (most at mid-life, I think) working various lyric, experimental edges. They are among many, obviously both men and women, out in the field of combatting limited attention to their work,each working the language to scrape out (sing, whatever), a non- familiar truth in fresh, demanding and/or startling ways. As I begin to write these various or combined reviews I remain struck by the ambition and struggle to make a work find its location in a contemporay landscape that is mostly either oppositional or,most likely. oblivious to an enterprise that - as both poet and reader - I, if not most of us, totally support.

Proportionately, without wanting to sound one bit self-piteous (because the work can bring such joy and critical pleasure) Sisyphus might appear to have had it relatively good! In this nation (USA), where Executive (Cheney. Bush. etc.) management has done nothing but produce a national paralysis of the imagination (it's nasty girim and impotent, to be both obvious and frank). Without sounding like a 'draino liberal' (I hope), I think its absolutely essential to do whatever we can (in community, critcially, creatively, etc.) to vigorously support the efforts of both

> *poets and poems (lyric and otherwise) to continue to rise and take hold in the public realm - and take form in the pleasure and combat of that. Otherwise we be in for a long, thirsty time! So yes, I am writing my reviews. You, too?*
>
> *Stephen Vincent*
> *_http://stephenvincent.net/blog/*
> *Where, if you have missed it so far, you can still visit my travels with Charles Olson - and then some - in the Yucatan.*

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390. **Troy Camplin**
Emerson Online
Thu 26 Jun 2008

The Emerson Institute for Freedom and Culture is now online at www.emersoninstitute.org

Submissions are welcome.

Troy Camplin, Ph.D.
President, The Emerson Institute for Freedom and Culture

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391. **Murat Nemet-Nejat**
Re: Halvard's tag
Thu 26 Jun 2008

Jim,

The key phrase is a stable government "friendly to the United States." Considering that the recent agreements are exclusively with Western oil companies and the Iraqi government is showing early signs of a modus vivendi and also early signs of some independence from Iran (the idea of a "security

agreement" would have been inconceivable a year ago), perhaps that goal is being reached more than one realizes.

Greenspan mentions that idea of the Iraq War being all about oil in his book.

Ciao,

Murat

On Thu, Jun 26, 2008 at 3:26 AM, Jim Andrews <[redacted]> wrote:

> *"I am saddened that it is politically inconvenient*
> *to acknowledge what everyone knows: the Iraq*
> *war is largely about oil."*
> *--Alan Greenspan*
>
> *i read this quoted in an article some time ago in the london review of books. an interesting article. i think the title was "it's the oil, stupid".*
>
> *the gist of it was that, yes, the war is primarily about control of iraq's oil.*
>
> *a stable democratic government in iraq to which the usa could hand over power would be undesirable, if the goal is to control the oil. instead, instability is advantageous.*
>
> *the article pointed out that if we read events with this perspective, it seems that things are going more or less 'successfully', insofar as the usa is indeed angling with predicted success to ensure that the big usa oil companies control the lion's share of Iraq's oil. googling "who controls iraq's oil" provides a lot of info on the matter.*
>
> *how much oil is there in Iraq?*
>
> *"While its proven oil reserves of 112 billion barrels ranks Iraq second in the work behind Saudi Arabia, EIA (US Energy Information Administration) estimates that up to 90-percent of the county remains unexplored due to years of wars and sanctions. Unexplored regions of Iraq could yield an additional 100 billion barrels. Iraq's oil production costs are among the lowest in the world. However, only about 2,000 wells have been drilled in Iraq, compared to about 1 million wells in Texas alone."*
> *from http://usgovinfo.about.com/library/weekly/aairaqioil.htm*
>
> *ja*
> *http://vispo.com*

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392. Steve Tills

Who does one read for form and who does one read for content?

Thu 26 Jun 2008

This was a response to David Chirot's post on "Failed Poets," actually, but I forgot to send it out last week or the week before, whenever:

How about "a 12-Step Program for FAILED POETS": "Hi, my name is Steve Tills, and I'm a failed poet." "Yes, aummm, Good Evening, my name, aummm, is Carrie Ar, and I am a failed poet."

"Hello, I'm Chris Tucker Matthews Steinemnott, and I'm a failed poet." "Hello Everyone, my name is Will T. Bucklegeorge, and I, well, I, ummm, well, I AM a failed poet."

I like/love the idea and practice of "experimenting" and "experiment." Do I dislike/distain the idea of succeeding/failing? Yes, the either/or there is almost automatically problematic.

(Ummm, yeah, that Steve Tills guy is pretty effing hard on "experimenters" sometimes. I think that he used to be one, or wanted to be one, himself, at one time. A wannabe Experimental Poet. Poot guy. I mean, Poor guy, but the typo "Poot" was cool, so let's keep it. Probably some Unconscious reason for its getting made. Right? Couldn't be just, simply, a fuggin typo, right? Yeah, anyway, he shoulda started a 12-Step program for Failed Wannabe Experimenters. Gawd knows he had a lot of Psychological Savvy that went to waste, ummm, even if it could be said, and then WAS, that he hardly ever succeeded in resolving his own emotional crises and personality black, grey, magenta, cyan, and yellowed holes, wholes." MT Braak)

Well, jeepers, of course, ALSO, one would be cognizant, and want to be cognizant, of some sense of succeeding &&& failing in one's experimenting, well, jeepers, of course one would...

If only EVERYBODY could just be misread. Equally, abundantly, democratically, frequently.

Last night this fellow I know in his library wrote about Worthlessness - not, mind you, as an experiment, and surely not in an effort to experiment - but because he feels THAT sometimes unbearably and also, perhaps especially, because the notion of putting time into typesetting/publishing a book makes him feel so worthless. In CONTRAST to actually Writing. Actually writing, investing time in actually writing, THAT he likes. Investing time in trying to publish or circulate what gets written when he invests his time in writing seem like insanely worthless activity. Seems totally insane. And then he should concern himself with whether others regard his writing as "successful" or "failing," too? Fickle NO! It's the actual activity of writing that he enjoys, finds

pleasurable, even "useful," and certainly satisfying. What difference does it make whether even he himself reads what gets written or not? (But of course that fellow is, or must be, enormously depressed, at times, anyway, aye? And then, though, he wasn't so much "writing about Worthlessness" as he was writing in response to feelings of worthlessness and the impulse to complete some proofreading of a manuscript he is publishing and, frankly, he DOES regard publishing as WORTHLESS. Not because it's relatively worthless in the sense of monetary reward being so negative as the whole sense that WRITING, his, anyway, is NOT done FOR MONETARY REWARD, or even for Sharing, really. It's done because it's what he likes to do with his time; it's what he likes to do. Of what USE is it to him whether the ink on the paper gets labelled as Success or Failure. The ink on the paper after he engages in the activity of Writing is NOT what he writes for.

Yeah, he's fucking stuck good, isn't he...)

Okay, enough of these misdirections for the moment. Hey, David, your post is brilliant and ought to be published. Heck, there's a whole dang and worthwhile manifesto there, and NOT the kind that some good folks devoted so much time and ink to penning 15 years ago in the "Age of Manifestos." ("Whooops, there he is, that Steve Tills guy, getting bent on one of his Post-Reactionary

benders again. Watch out! He's liable to hurt somebody when he does that!" MT Braak)

Seriously, your depth and range here, David, are remarkable. Like the incredible stuff that Stephen Ellis wrote the other day, too. (Jeepers, I hope that I'm not inspiring these great posts because my own are thin and wheedling... You two knock my socks off, that's for sure! Hats off (too), and Thank you, for your great passion and depth! We got some serious reading and re-reading and more re-reading we can do with this great post of yours. And that's something, when writing demands and invites multiple and aggressive and voracious Re-reading, and that's what you've provided, Neat! Fantastic stuff!

Some initial responses:

You write, "Edison often made hundreds of experiments before arriving at 'something that worked.'" Hmmm, I both admire and reject, sometimes want and sometimes distinctly do NOT want, the AIM at something that works or doesn't work. Oh YEAH, no question at all, Edison was a phenomenal human being and of course a genius, and perhaps equally he impresses me/one as a hard worker and a courageous fellow who never gave up. (One could hardly ever call ANY EDISON a failure, right?) AND &&& AND Edison aimed at creating a product, a thing, a practical and useful and extraordinarily cool object. A scientist AND entrepreneur, after all. But even if a given writer does indeed want his/her writing "Activity" to "work for himself/herself" - I mean, if

the activity itself is not working out as satisfying whatever it's supposed to be satisfying, then as "Activity," it would need to be modified or dropped, of course - there's still such a big difference between "Writing as Activity, and an End in Itself" and "Writing as Means to Create an object that others will find useful, successful, failing," etc

Yeah, yeah, yeah, who am I trying to kid? I'd like both AND all of these things, activities, MEANINGs, Worths, satisfactions, and private and public results from my writing, experimenting, poming... And from and for Others' poetry and/or poetry endeavors and experiments.

Actually, I'm not trying to kid anybody, and even if sometimes, like most others, I will inadvertently and maybe unfortunately kid myself (I don't mean in my usual kidding way but in a way that causes me to screw up or misunderstand or stay blind to stuff), I do think that sometimes it's quite right and prudent (at the risk of feeling like and being a Big Old PRUDE) to be skeptical about SOME "experimenting" (first and foremost one's own, always, of course, but OTHERS', too, and not just strangers', but ALL others') if/when there may be some sort of Fetish for The New Virus in the air, this or that given season, or Post-season, that ISN'T really "about" anything but suceeding to be "noticed." Awww, geeeeee, I'm showing my ugliest colors yet again, aren't I... Geesus, I could make a whole career of this, the one idiot who endlessly condemned "getting attention" and never understood his own legitimate need for it, so that "dark side" need grew into a monster and... And WHTF, that, TOO, is as legitimate, and HUMAN, a need/desire as anything else. Why am I so uptight, sometimes. Of just plain skeptical (and "critical"), or maybe simply "jealous."

You write, "Also 'success and failure' imply that the poet begins with some preconceived ideas of the impositions they want to 'experiment on.'" In this case, David, I definitely agree, or believe, that "success" and "failure" are quite legitimate and useful terms that one applies to what one is doing, aiming for, seeking satisfaction from. And notice also, for sure, that here "success" and "failure" are private terms, privately supplied and applied - and I do NOT mean in the way a Faulkner might say, "I was a failed poet"; that's just another way of saying "I cut my teeth in the game of Poetry, so I thus got some really great training for my fiction writing from the best of Wordsmiths, didn't I, fans?" Again, I seeing that kind of comment by "a" Faulkner as being just run-of-the-mill (and really quite innocuous) self-promotion. Or obviously disingenuous self-effacement. Won't someone come along and say, eventually, something like, "I was a failed Language Poet" or "I was a failed Flarfist"? And won't that be another way of saying, "I succeeded at WHAT I did write, or fashion, and perhaps because I put all of that ("failed") effort into the excellent other tradition."

Yes, indeed, any given poet would be beginning with some "preconceived ideas of the impositions they want to 'experiment on,'" yes. Yes, yes, he/she would... This "can" also imply a radical split between form and concent, or "How" and "What," too, though, don't ya think... (Yes, it's cool to "error on" the side of "form," not "material," to be sure, too, but...) Yeah, BUT What "about" poets who have already pretty much decided on, or gotten comfortable with, "found" a form, or formal range, that works for them, and then, mostly, it IS the WHAT that they are concerned with, ultimately... I mean, and NO I don't know, or won't claim to know, but did Frank O'Hara, really spend a lot of time "experimenting" with his form(s) or formal means, ultimately, or pretty much, at least after mid-"career," let's say, just let things rip, put a sheet of paper in the typewriter and typed out "WHAT" ever came to mind/heart? Pound, after pretty much settling on the Canto? Olson, after getting his "thing(s)" theory all settled. Emily Dickinson, once she'd gotten comfortable with her scoring on the page? Whitman? Marianne Moore?

Well, you know, I for one read O'Hara for the "sensibility," the "spirit," the "tone," and the "humor," NOT the overall "Form." Pound, for the overall "Form." Olson, BOTH, but there is MUCH to trust in the "particulars" of "content" that cannot be trusted in the particulars of Pound's content, AND, for both, the "particulars of Form," making a slight but I think real distinction, are excellent, but I really could less WHAT Pound "says," right? Dickinson, DEFINITELY care what she "says," what her poems "say," what her Poetry "says." And her "particulars" of form are equally intriguing. Moore? Cool particulars of form, I guess, yeah, but after that? What's left? If ya had to make a distinction, if there IS a distinction, IF there is, who does one read for "form" and who does one read for "content?" Whitman, well, again, Content is KING. This is TRUE content, isn't it? WHAT the poetry says MATTERS with Whitman, yes? All of this distinction between "Form" and "Content" is Arbitrary, misguided, pedestrian, bourgeois, lacking? Maybe so, and it IS certainly a "weakness" of my own that I will forever have to trouble myself about, but can anybody deny that the emphasis since the Language Poets has been "on Formal invention" and away from "Content," as it were? Not necessarily the Language Poets, themselves, but the rest of "us" since then. If we "errored," or, hey-ho lookie here there's that word "failed" all of a sudden, if we errored or failed to one side or the other, is it possible that we have errored to the "formal" side? Or should it be argued that there is no such "erroring?" Or "failing?" That ALL experimenting, even Especially "formal experimentation," is noble, honorable, and "good?"

I don't think that we could possibly say that. I think that at least SOME formal experimentation would have to be nothing but "a fetish" and a sick, narcissistic, one at that (Whoops, there goes that pedantic, fucking stupid moralistic and

assholish prudish pretentious side of a couple of his selves again. Damn it!). Okay, NOT "sick" or even "narcissistic," but maybe "fetishistic" or just plain Lame. Again, isn't it at least a little bit true that there has been some considerable erroring to the "make it New" (and "New" being almost entirely in terms of "formal" NEW) side of things since the early 90's? I cannot believe otherwise. And it's no great sin, even if that Steve Tills guy when he's at his highest Holy Royal Heiner tone of pretentiousness and moralizing starts bemoaning and condemning it. In fact, it's "natural" and a blessing, the result of the incredible TRUE work that the very courageous Language Poets and other "experimentalists" and overall 60's generation poets have done to make opportunities in Academe and Publishing for everybody who can/would/does count themselves, for lack of better terms, "Progressive Poets." No, not, at this moment, "avant-garde," "experimental," "exploratory," or "post-avant," but "Progressive," BECAUSE it's largely a wider and deeper Political, and Content, issue, not just an Aesthestic, and, more narrowly, Formal issue, so, for the moment, "Progressive Poets." YES, there are Ten times more of us than existed in 1985, or would exist today, largely because the Language Poets, particularly, advocated so vigorously, courageously, shrewdly, successfully, stubbornly, relentlessly, and rightly for ALL OF US. But part of their success was "an Opening up" of formal means, and Form, partially as a method of opposing the primary vehicle of academic exclusion and priviledge and hegemony - adherence to received Forms. And partly out of that fantastically shrewd and ingenious marketing ploy that succeeded beyond everybody's wildest dreams, diversifying everything, redistributing so much wealth and opportunity, we got a Giant Fetish for Form, too. A sometimes - that's SOMETIMES - very false addiction to "Form." And that's alright, even for one of the most jealous and sometimes bitterest fools around (me, that is), but it IS nonetheless, sometimes very False, and we would do very well to devote great attention to the "particulars of Content," I think.

Of course, "we" already have, and there are surely, at least a thousand pomers Today who already have discovered incredible frontiers of new "particulars of Content" that for example, and this would be one of infiniterewards, avoid whole prisons of Sexism and Classism and the like, but I still think that we are lagging in terms of drawing intense attention to all kinds of "particulars of Content," and Substance, and such that have nothing to do with "new Form," or needs to invent more of such. Yeah, this notion IF one can usefully make a distinction between Content and Form in the first place, and at the risk of not being completely stupid, as hundred of poets have probably already done these things, and I'm just lagging myself in my reading, and I'm quite naive. But I still think that it's not so much How as What we write, and that may sound pathetically overgeneralized and archaic and naive and prehistoric and OLD

and all, but no matter the "Form" I'm still always looking for "the Sensibility" and the "Truth of/in the Details" and the "Underlying Integrity" and the "Degree of Depth and Insight Imbued" and the "Originality of Perspective" and the "Intensity of Compassion" and the "Bearing on True Reality" and whatever the hell all of these things would/could refer to, but they're decidely NOT aspects of FORM, so I'm attached to and ever hungry for SOMETHING ELSE, huh. Ya know, one of the best poets, Michael Palmer, made the big distinction between "the Formal" and "the Material" back in the Lang Pomers' heyday, and surely he's as much a pioneer of "Form" as anybody, but doesn't one always sense a very palpable "Integrity" and "Depth" in his poetry, and isn't it THAT, really, that makes his poetry so "trustworthy," as it were? Or the "Truth" in the small details of Rae Armantrout's _Made to Seem_, for example. I mean, first, they're "details" that SHOULD BE noticed, and ARE, and second, the treatment of those "details" is so genuine and sincere and humble; there's such humility and "care," and all. Or something like that...

P.S. Finally, in all honesty, I've got hundreds of books on my shelves, and ESPECIALLY from the quite recent last 10 years, that absolutely abound with "particulars of BOTH Form AND Content," so, I admit that I should "work" harder to explain why the heck these kinds of thoughts come to my head in the first place...

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393. **Doug Holder**

A Tribute to Grace Paley

Thu 26 Jun 2008

A TRIBUTE TO GRACE PALEY: A WRITER WHO FOUND BEAUTY IN THE EVERYDAY.

By Doug Holder

On a warm and humid morning in late June I jumped on the Red Line to go to UMass Boston, to attend the William Joiner Writers Workshop’s tribute to writer Grace Paley. The Workshop is directed by poet Kevin Bowen, and is held every summer at the Boston campus. The late Grace Paley is a renowned fiction writer and poet who passed away in 2007. Paley was an enthusiastic, and much admired and loved teacher at the William Joiner. She was born in 1922 in the Bronx to Russian-Jewish immigrants. She published three collections of short stories “The Little Disturbances of Man,” (1959), “Enormous Changes at the Last Minute (1974), and “ Later the Same Day” (1985), and her “Collected Stories”(1994) was a finalist for a Pulitzer and a National Book Award. She published several volumes of poetry, was elected the first New York State Writer, and the Vermont Poet Laureate in (2003). Paley was also a political

activist involved in the anti-Vietnam War movement, as well as the Women's Movement. In 1969 she accompanied the peace mission to Hanoi to negotiate the release of prisoners of war. In 1978 she was arrested as one of the "White House Eleven" for unfurling an anti-nuclear banner on the White House lawn.

Paley's writing focuses on the lives of women, examining their gritty everyday world. Her characters ranged from left wing women, their kids, their husbands, their lovers, their aging parents, and their aging selves. She was a master of dialogue, and a champion of everyday life in contemporary literature.

At the tribute were a number of Somerville poets including: Pushcart Prize winner Afaa Michael Weaver, Off the Grid Press publishers Bert Stern and Tam Lin Neville, Somerville poet, writer and activist Alex Kern, and Ibbetson Street Press author Elizabeth Quinlan (" Promise Supermarket"). Paley's husband Bob Nichols was present, as well as her daughter Nora.

Sitting next to me in the audience was Henry Braun, one of the founders of Somerville's Off the Grid Press, and a friend of Nichols and Paley. Braun, who was once an editor of the Beloit Poetry Journal said of Paley: "She was the voice of my people. People who came from New York, the Lower East Side, political activists from the Vietnam era." Afaa Michael Weaver, who was teaching at the Joiner this summer said later that he had met Paley two years before at the Joiner Center and was impressed by her graciousness and her "commitment to society."

Julie Thacker, a creative writing instructor at Lesley University in Cambridge, lead the discussion of Paley and her work. She told me that Paley had a "Singular and human voice, married poetry and prose together beautifully, and found beauty in ordinary life. She also exhibited a striking compassion."

The audience often commented on passages from Paley's work and peppered their commentary with memories of Paley's teaching at the Joiner Center. Most were in agreement with the fact that Paley, along with Tillie Olsen, were the first writers to open up the idea of ordinary woman as being good fodder for stories. Poet Elizabeth Quinlan told me: " For the first time I realized that you could write about being a struggling young mother, your babies, even, well, your period." Martha Collins, the founder of the undergraduate Creative Writing program at UMass Boston said she was amazed how Paley could combine the "political" with the fabric of life, and do it with such great humor. Paley, according to the anecdotes of the many folks who knew her was a master of dialogue, organically bringing the conversational into her work. She was a big believer in revision. Her husband Bob Nichols pointed out to the audience that they should respond to her work not only on an intellectual level but also on an emotional level . He reminded the audience that her work was all about emotional content. He also noted that Paley when she was giving a reading was

always looking down at the text, rather than the audience. Poet Fred Marchant, the director of the Poetry Center at Suffolk University said this was testimony to her singular focus on her work.

Paley, to her credit, was able to marry the profound and the ordinary, without sounding stilted. And in all of her work there was endless conversation, rather than a strong sense plot. Like in her fiction, the tribute was an ongoing conversation punctuated by memories, and always-generous doses of laughter. One student remembered Paley asking her to her home to discuss her work. She said: " Let me make you a cheese sandwich. You'll love it." And I guess Paley would like it that way, to be remembered by her work, and, yes, even her cheese sandwiches.

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394. **Michael Ford**

Re: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

Thu 26 Jun 2008

Not at all like slam poetry, or not much. Both involve vocal performance, but as the name suggests, sound poetry is just sound, not necessarily words. Listen to Kurt Schwitters' Ursonate at Ubu. It is a good example of sound poetry. http://www.ubu.com/sound/schwitters.html

On Wed, Jun 25, 2008 at 10:57 AM, John Cunningham <[redacted]> wrote:

> *Is there a difference between sound poetry and slam poetry or is one just a development of the other?*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Nigel Beale*
> *Sent: June 23, 2008 3:45 PM*
> *To: [redacted]*
> *Subject: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale*
>
> *Jaap Blonk is a self-taught composer, vocal performer and sound poet.*
>
> *As a vocalist, Blonk has performed around the globe exciting audiences with his powerful stage presence and childlike improvisation. Live electronics have over the years extended the scope and range of his concerts. Besides working as a soloist, he has collaborated with many musicians and ensembles,*
> *including Maja Ratkje, Mats Gustafsson, Nicolas Collins, Joan La Barbara,*

The Ex, the Netherlands Wind Ensemble and the Ebony Band. He was the founder
and leader of the long-standing bands Splinks (modern jazz, 1983-1999) and BRAAXTAAL (avant-rock, 1987-2005).

We talk here about the noises humans make that aren't words, how important they are in communication, and the way sound poetry utilizes them; about meaning found in intonation and getting booed, the pleasure of inventing structures, Dadaism and the breaking of rules, Johnny Van Doorn and A Bridge
too Far, the international phonetic alphabet, pitch, timber and the best English language sound poets. Listen, and brace yourself for the recital of a sonnet Jaap wrote in honour of Van Doorn.

Please listen here:

http://nigelbeale.com/?p—5

Thank you.

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Nigel Beale is a writer/broadcaster who specializes in literary journalism. In his role as host of The Biblio File he has interviewed Nobel, Man Booker,
IMPAC, and many other Award and Prize winning authors; plus publishers, booksellers, editors, book collectors, librarians, conservators, illustrators...

" I never desire to converse with a man who has written more than he has read. " Samuel Johnson

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395. **Dan Glass**
Re: The lyric poem - what be its current fate?
Thu 26 Jun 2008

Sorry, when I said "think historically" I meant "think about groups larger than just yourself."

Funny comment about the poets knowing nothing about poetry though. Now that's a strong argument.

On Thu, Jun 26, 2008 at 9:45 AM, Troy Camplin <[redacted]> wrote:

> *The two aren't unrelated, you know. It's no coincidence that you started getting things like impressionism when photography came about. Milan Kundera observes that the novel (for example) should do only what the novel can do. The same can be said about poetry. TV and film are their own media, and do not necessarily exclude the reading of poetry. Much of the Modernists' experiments came about precisely in reaction to such things as radio, etc. Part of the result was that it became something only elitists were interested in (bizarre poetry, etc. is a great way for elitists to separate themselves from the rabble, you know). But lyric poetry in the form of songs is as strong as ever -- belying claims that other media pushed poetry aside. What pushed poetry aside was the fact that poets began writing poetry 1) knowing nothing about poetry, and 2) writing as elitists for elitists. I listen to the radio, watch movies and TV, use a computer, etc. and also read novels and poetry, so these different forms are not mutually exclusive. In fact, they can be mutually enhancing. If people are running away from your art, it may have more to do with the state of the art. Unless that is seriously considered (which is also an historical perspective), then you're never going to understand why nobody reads poetry anymore.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Dan Glass <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, June 25, 2008 4:17:26 PM*
> *Subject: Re: The lyric poem - what be its current fate?*
>
> *Way to think historically.*
>
> *I love that it's the bad modernist poetry that made people read less poetry,*

rather than things like radio, television, movies, computers, video games, the assembly line, and other 20th c. inventions...

I mean, seriously. Do you really think history has nothing to do with poetry?

On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin <[redacted]> wrote:

Historically, lyrical poetry has had a very large audience. It began dying off with Modernism, and postmodernism and LANGUAGE poetry have all but killed it off. The few poetry bestsellers are the lyric poets like Frederick Turner.

Troy Camplin

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Tuesday, June 24, 2008 8:08:10 PM
Subject: Re: The lyric poem - what be its current fate?

Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a quick and impressive ear you have for echoes!
What? Are we (yon poets) fated to repeat ourselves century upon century with twists on the metaphors and content du jour!!! An endless spiral loop earthly journey? An eternity of small audiences?
Ain't complaining too hard. As long as there are good and quick ears in the neighborhood that can take and hear a poem to the max, who needs more?! (It's always nice when it happens - large)

Got to get back to writing those reviews - among all the other 'requirements'!

Stephen V

"Mackowski, Joanie (mackowje)" <[redacted]> wrote: Nice to read your thoughts, Stephen. I wonder though "izzit not ever thus," for in them I hear an echo of Wordsworth, from the "preface to

the 2nd edition of the lyrical ballads." That your thoughts are familiar to me suggests that the lyric may be in a steady sissy-fun state, rather than about to die altogether. Yet I'm not suggesting that the work to preserve & enlarge our atttention to the lyric isn't crucial; rather, I think we may whistle a bit while we work. And WW, while he affirms the frustration, also suggests a way to progress: he says that yes quiet lyrics may easily be drowned out, but that learning to attend to lyric quietness, via both reading and writing, is a crucial practice, one that strengthens "certain inherent inherent and indestructible qualities of the human mind," qualities which WW thinks are good.

I'm going to copy down a hunk o' WW here. It feels good to type it, like a meditation/prayer:

From WW: "For the human mind is capable of being excited without the application of gross and violent stimulants.... It has therefore appeared to me that to endeavor to prodice or enlarge this capability is one of the best services in which, at any period, a writer can be engaged; but this service, excellent at all times, is especially so at the present day. For a multitude of causes, unknown to former times, are now acting with a combined force to blunt the distriminating powers of the mind, and, unfitting it for all voluntary exertion, to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place, and the increasing accumulation of men in cities, where the uniformity of thei roccupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratiafies. To this tendency of life and manners the literature and theatrical exhibition of the country have conformed themselves. The invaluable works of our elder writers...Shakespeare and Milton, are driven into neglect by frantic novelss....When I think about this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken of the feeble endeavor made in these volumes to counteract it; ... had I not a deep impression of certain inherent and indestructible qualities of the human mind, and likewise of certain powers in the great and permanent objects that act upon it, which are equally inherent and indestructible...."

.....
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-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Stephen Vincent
Sent: Monday, June 23, 2008 10:47 PM
To: [redacted]
Subject: The lyric poem - what be its current fate?

Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the process, and the momentary totality of the poem's object, its presence. I am with it - which means to say its particulars have become an assured presence within the immediate horizons of my take (world) as a reader.

Yet, on the other hand, the poem(s), no matter how solid its occurrence in my imagination, critical presence, etc. is soon gone, particularly as I move on to the works of others, or shift my awareness to, say, the television, the inevitable perk and threnody of the news, its repetitions and cycles.

And, in terms of the lyric poem as an experience in reading - no matter how present it was - - becomes such a fleeting thing without much bearing on what's left of either my private or public space. What is that that 'thing' that caught me and then flew by? Why does much work - much of it good, and, certainly, labor intensive - fly by with but a transitional, momentary effect? Whatever act or frame could make that pleasure more concrete, an enduring, significant presence, a constantly returnable project & gift?? (Perhaps, obviously. that is part of the poet's job, too).

I suspect we know that's the job of a critical community - to maximize the public presence and circulation of a work or works. To review a person's work, to secure (ideally) our attention. And, no doubt, the importance of academic institutions. To insist students write critical papers, memorize, and/or improv new works off the work of others - to insure that a work secure a place, a point of memory in the young, as well as older persons. And, for those of us outside institutions, to resist and confront the the sense of erasure that inevitably haunts those of us who live, read, write and work not 'at the margins', but in locations that require a different sense of critical reception and measure.

Without this surrounding labor of critical community, so many often

extraordinarily fine lyric poems - let alone larger forms. - end up fleeting around, or become paralysed in a kind of statuary limbo. They may vibrantly appear in a small publication, then disappear as readily. For the poet it takes a fierce stubbornness to put up with can appear as an almost instant annihilation or a perennial sense of being 'not quite dead on arrival.'

The reason I write this is that I became quite aware of this condition whitle reading some quite fine books that have come my way to review. Recent intriguing good works by Peter Manson, George Albon, Joseph Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed, a mix of sexual, ethnic and national persuasions, yet each (most at mid-life, I think) working various lyric, experimental edges. They are among many, obviously both men and women, out in the field of combatting limited attention to their work,each working the language to scrape out (sing, whatever), a non- familiar truth in fresh, demanding and/or startling ways. As I begin to write these various or combined reviews I remain struck by the ambition and struggle to make a work find its location in a contemporay landscape that is mostly either oppositional or,most likely. oblivious to an enterprise that - as both poet and reader - I, if not most of us, totally support.

Proportionately, without wanting to sound one bit self-piteous (because the work can bring such joy and critical pleasure) Sisyphus might appear to have had it relatively good! In this nation (USA), where Executive (Cheney. Bush. etc.) management has done nothing but produce a national paralysis of the imagination (it's nasty girim and impotent, to be both obvious and frank). Without sounding like a 'draino liberal' (I hope), I think its absolutely essential to do whatever we can (in community, critcially, creatively, etc.) to vigorously support the efforts of both poets and poems (lyric and otherwise) to continue to rise and take hold in the public realm - and take form in the pleasure and combat of that. Otherwise we be in for a long, thirsty time! So yes, I am writing my reviews. You, too?

Stephen Vincent
_http://stephenvincent.net/blog/
Where, if you have missed it so far, you can still visit my travels with Charles Olson - and then some - in the Yucatan.

> *guidelines*
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396. **Ryan Daley**

Re: The lyric poem - what be its current fate?

Thu 26 Jun 2008

Troy,

Did the first person to write a poem KNOW anything about poetry? Was there a poetic prime mover?

This repeated mantra, that poetry is dying and has been, is so tiring and completely false. If anything , poetry has always been marginal, been despised by segments of society that (perhaps, if you're the wagering sort) seek to obscure meaning, and pin down suggestion as a commodity (I say this, you buy this.) If anything, there are more people writing poetry now than ever. Just search the internet...it's everywhere. In some ways, Baudrillard's concept about art easily applies to poetry: since poetry is everywhere, it no longer exists. This seems to be the contradiction working in your statement below. If poetry exists in songs (qualify please. In ALL songs? Some? Which?) and is more present than ever before, then isn't this the reason it's dying? Is poetry overexposed?

Also, I find your use of terms confusing. Is poetry elitist? Is television? What is elitism? It sounds, with statements like, "bizarre poetry, etc. is a great way for elitists to separate themselves from the rabble, you know" that you mean to imply that all experimentation is elitist. That's big news coming from a Ph.D. such as yourself. It just seems off. Counterproductive and dissonant. It's weird that there's this "bizarre" poetry based on radio and tv (great equalizers, if anything) that somehow, written as a response to these things, suddenly becomes "elitist" to you.

But I guess if writers know nothing about poetry, then it's probably somewhat difficult for them to be "elitist," don't you think?

-Ryan

On Thu, Jun 26, 2008 at 12:45 PM, Troy Camplin <[redacted]> wrote:
> The two aren't unrelated, you know. It's no coincidence that you started getting things like impressionism when photography came about. Milan Kundera observes that the novel (for example) should do only what the novel can do. The same can be said about poetry. TV and film are their own media, and do not necessarily exclude the reading of poetry. Much of the Modernists' experiments came about precisely in reaction to such things as radio, etc. Part of the result was that it became something only elitists were interested in (bizarre poetry, etc. is a great way for elitists to separate themselves from the rabble, you know). But lyric poetry in the form of songs is as strong as ever -- belying claims that other media pushed poetry aside. What pushed poetry aside was the fact that poets began writing poetry 1) knowing nothing about poetry, and 2) writing as elitists for elitists. I listen to the radio, watch movies and TV, use a computer, etc. and also read
> novels and poetry, so these different forms are not mutually exclusive. In fact, they can be mutually enhancing. If people are running away from your art, it may have more to do with the state of the art. Unless that is seriously considered (which is also an historical perspective), then you're never going to understand why nobody reads poetry anymore.
>
> Troy Camplin
>
>
> ----- Original Message ----
> From: Dan Glass <[redacted]>
> To: [redacted]
> Sent: Wednesday, June 25, 2008 4:17:26 PM
> Subject: Re: The lyric poem - what be its current fate?
>
> Way to think historically.
>
> I love that it's the bad modernist poetry that made people read less poetry,
> rather than things like radio, television, movies, computers, video games,
> the assembly line, and other 20th c. inventions...
>
> I mean, seriously. Do you really think history has nothing to do with
> poetry?
>
> On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin <[redacted]>
> wrote:
>
>> Historically, lyrical poetry has had a very large audience. It began dying

>> off with Modernism, and postmodernism and LANGUAGE poetry have all
but
>> killed it off. The few poetry bestsellers are the lyric poets like Frederick
>> Turner.
>>
>> Troy Camplin
>>
>>
>> ----- Original Message ----
>> From: Stephen Vincent <[redacted]>
>> To: [redacted]
>> Sent: Tuesday, June 24, 2008 8:08:10 PM
>> Subject: Re: The lyric poem - what be its current fate?
>>
>> Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a quick
>> and impressive ear you have for echoes!
>> What? Are we (yon poets) fated to repeat ourselves century upon century
>> with twists on the metaphors and content du jour!!! An endless spiral loop
>> earthly journey? An eternity of small audiences?
>> Ain't complaining too hard. As long as there are good and quick ears in the
>> neighborhood that can take and hear a poem to the max, who needs more?!
>> (It's always nice when it happens - large)
>>
>> Got to get back to writing those reviews - among all the other
>> 'requirements'!
>>
>> Stephen V
>>
>>
>>
>>
>>
>> "Mackowski, Joanie (mackowje)" <[redacted]> wrote: Nice to
>> read your thoughts, Stephen. I wonder though "izzit not ever
>> thus," for in them I hear an echo of Wordsworth, from the "preface to
>> the 2nd edition of the lyrical ballads." That your thoughts are familiar
>> to me suggests that the lyric may be in a steady sissy-fun state, rather
>> than about to die altogether. Yet I'm not suggesting that the work to
>> preserve & enlarge our atttention to the lyric isn't crucial; rather, I
>> think we may whistle a bit while we work. And WW, while he affirms the
>> frustration, also suggests a way to progress: he says that yes quiet
>> lyrics may easily be drowned out, but that learning to attend to lyric

>> quietness, via both reading and writing, is a crucial practice, one that
>> strengthens "certain inherent inherent and indestructible qualities of
>> the human mind," qualities which WW thinks are good.
>>
>> I'm going to copy down a hunk o' WW here. It feels good to type it, like
>> a meditation/prayer:
>>
>> From WW: "For the human mind is capable of being excited without the
>> application of gross and violent stimulants.... It has therefore
>> appeared to me that to endeavor to prodice or enlarge this capability is
>> one of the best services in which, at any period, a writer can be
>> engaged; but this service, excellent at all times, is especially so at
>> the present day. For a multitude of causes, unknown to former times, are
>> now acting with a combined force to blunt the distriminating powers of
>> the mind, and, unfitting it for all voluntary exertion, to reduce it to
>> a state of almost savage torpor. The most effective of these causes are
>> the great national events which are daily taking place, and the
>> increasing accumulation of men in cities, where the uniformity of thei
>> roccupations produces a craving for extraordinary incident, which the
>> rapid communication of intelligence hourly gratiafies. To this tendency
>> of life and manners the literature and theatrical exhibition of the
>> country have conformed themselves. The invaluable works of our elder
>> writers...Shakespeare and Milton, are driven into neglect by frantic
>> novelss....When I think about this degrading thirst after outrageous
>> stimulation, I am almost ashamed to have spoken of the feeble endeavor
>> made in these volumes to counteract it; ... had I not a deep impression
>> of certain inherent and indestructible qualities of the human mind, and
>> likewise of certain powers in the great and permanent objects that act
>> upon it, which are equally inherent and indestructible...."
>>
>> .....
>> Joanie Mackowski, PhD
>> Assistant Professor
>> English & Comparative Literature
>> University of Cincinnati
>> PO Box 210069
>> Cincinnati, OH 45221-0069
>> Tel. 513/[redacted]
>> Fax 513/[redacted]
>> [redacted]
>> http://homepages.uc.edu/~mackowje
<http://homepages.uc.edu/%7Emackowje>

>>
>>
>> -----Original Message-----
>> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>> Behalf Of Stephen Vincent
>> Sent: Monday, June 23, 2008 10:47 PM
>> To: [redacted]
>> Subject: The lyric poem - what be its current fate?
>>
>> Sometimes I read a lyric poem - singular or serial - and I am struck by
>> two contrary reading experiences. On one hand, I am taken by a poem's
>> structure, the attention of the poet, the technique, tone, etc, - how
>> forcefully these combinations impel themselves on to the page. I am
>> totally present with the process, and the momentary totality of the
>> poem's object, its presence. I am with it - which means to say its
>> particulars have become an assured presence within the immediate
>> horizons of my take (world) as a reader.
>>
>> Yet, on the other hand, the poem(s), no matter how solid its occurrence
>> in my imagination, critical presence, etc. is soon gone, particularly as
>> I move on to the works of others, or shift my awareness to, say, the
>> television, the inevitable perk and threnody of the news, its
>> repetitions and cycles.
>>
>> And, in terms of the lyric poem as an experience in reading - no matter
>> how present it was - - becomes such a fleeting thing without much
>> bearing on what's left of either my private or public space. What is
>> that that 'thing' that caught me and then flew by? Why does much work -
>> much of it good, and, certainly, labor intensive - fly by with but a
>> transitional, momentary effect? Whatever act or frame could make that
>> pleasure more concrete, an enduring, significant presence, a constantly
>> returnable project & gift?? (Perhaps, obviously. that is part of the
>> poet's job, too).
>>
>> I suspect we know that's the job of a critical community - to maximize
>> the public presence and circulation of a work or works. To review a
>> person's work, to secure (ideally) our attention. And, no doubt, the
>> importance of academic institutions. To insist students write critical
>> papers, memorize, and/or improv new works off the work of others - to
>> insure that a work secure a place, a point of memory in the young, as
>> well as older persons. And, for those of us outside institutions, to
>> resist and confront the the sense of erasure that inevitably haunts

>> those of us who live, read, write and work not 'at the margins', but in
>> locations that require a different sense of critical reception and
>> measure.
>>
>> Without this surrounding labor of critical community, so many often
>> extraordinarily fine lyric poems - let alone larger forms. - end up
>> fleeting around, or become paralysed in a kind of statuary limbo. They
>> may vibrantly appear in a small publication, then disappear as readily.
>> For the poet it takes a fierce stubbornness to put up with can appear as
>> an almost instant annihilation or a perennial sense of being 'not quite
>> dead on arrival.'
>>
>> The reason I write this is that I became quite aware of this condition
>> whitle reading some quite fine books that have come my way to review.
>> Recent intriguing good works by Peter Manson, George Albon, Joseph
>> Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed,
>> a mix of sexual, ethnic and national persuasions, yet each (most at
>> mid-life, I think) working various lyric, experimental edges. They are
>> among many, obviously both men and women, out in the field of
>> combatting limited attention to their work,each working the language to
>> scrape out (sing, whatever), a non- familiar truth in fresh, demanding
>> and/or startling ways. As I begin to write these various or combined
>> reviews I remain struck by the ambition and struggle to make a work find
>> its location in a contemporay landscape that is mostly either
>> oppositional or,most likely. oblivious to an enterprise that - as both
>> poet and reader - I, if not most of us, totally support.
>>
>> Proportionately, without wanting to sound one bit self-piteous (because
>> the work can bring such joy and critical pleasure) Sisyphus might appear
>> to have had it relatively good! In this nation (USA), where Executive
>> (Cheney. Bush. etc.) management has done nothing but produce a national
>> paralysis of the imagination (it's nasty girim and impotent, to be both
>> obvious and frank). Without sounding like a 'draino liberal' (I hope), I
>> think its absolutely essential to do whatever we can (in community,
>> critcially, creatively, etc.) to vigorously support the efforts of both
>> poets and poems (lyric and otherwise) to continue to rise and take hold
>> in the public realm - and take form in the pleasure and combat of that.
>> Otherwise we be in for a long, thirsty time! So yes, I am writing my
>> reviews. You, too?
>>
>> Stephen Vincent
>> _http://stephenvincent.net/blog/

>> Where, if you have missed it so far, you can still visit my travels
>> with Charles Olson - and then some - in the Yucatan.
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397. **Eric Hoffman**

Big Bridge Oppen Special Feature Call for Reviews

Fri 27 Jun 2008

A reminder Oppen Big Bridge special feature is looking for reviews of Stephen Cope's selection of Oppen papers, Selected Prose, Daybooks and Papers and Peter Nicholls' George Oppen and the Fate of Modernism. Reviews of any length, preferably 5-10K words.

Also seeking essays on George Oppen on any subject, short responses to individual poems (2-5 pp length, double spaced), biographical approaches to and memoirs/reminiscences.

Deadline is 5 November. Please send your submissions to Eric Hoffman at [redacted]

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398. **Hot Whiskey Press**

Dana Ward Jess Mynes Michael Carr Friday in Chicago

Fri 27 Jun 2008

This will be tomorrow night, unless you read it tomorrow, then it will be tonight. Either way, it will be good, especially if you don't get that message confused and are able to make it.

Friday June 27, 7:30PM
Poetry and Prints #2
Viva Small Press!

Dana Ward
Jess Mynes
Michael Carr

At Spudnik Press
847 N Paulina
Chicago, Il 60622
[redacted]

Their work will be presented alongside a smattering of work printed at Spudnik Press during the first year of Spudnik Press' existence. Artists include but are not limited to Wrik Repasky, Angee Lennard, Glen Hendricks, Lilli Carre, and work from students of previous classes.

Bios below:

Dana Ward is the author of most recently The Wrong Tree (Dusie, 2007), & Goodnight Voice (House Press, 2008). He lives in Cincinnati where he edits Cy Press.

http://brooklynrail.org/2008/04/poetry/le-cupcake-castaway

http://www.dusie.org/THE%20WRONG%20TREE1.pdf

Jess Mynes is the author of Birds for Example, Coltsfoot Insularity (a collaboration with Aaron Tieger), In(ex)teriors, and Full on Jabber (a collaboration with Christopher Rizzo). He is the editor of Fewer & Further Press. In 2008, his If and When (Katalanche Press), Sky Brightly Picked (Skysill Press), Recently Clouds, and a second edition of In(ex)teriors (Anchorite Press) will be published. He lives in Wendell, MA where he co curates a reading series, All Small Caps. His poems have appeared in numerous publications.

http://www.youtube.com/watch?v=aPQ6aKbcejY

http://www.shampoopoetry.com/ShampooTwentyfive/mynes.html

http://www.h-ngm-n.com/h_ngm_n-5/Jen-Tynes-on-3-chapbooks.html

http://www.inblogs.net/humanverb/2007/05/originally-published-in-rain-taxi-vol_14.html

http://www.pastsimple.org/ps3jmynes.html

http://carvepoems.org/inex.pdf

Michael Carr is the author of Softer White (House Press, 2007) and Platinum Blonde (Fewer & Further, 2006). He edited a manuscript journal of John Wieners' called A book of PROPHECIES, which was published in 2007 by Bootstrap Productions. He co-edits Katalanché Press and lives in Cambridge, Mass.

"Platinum Blonde" (Fewer & Further Press, 2006)
http://fewfurpressplatinum.blogspot.com

Kevin Killian on "Platinum Blonde"
http://www.thirdfactory.net/attentionspan2006p4.html#kk

"Softer White" (House Press, 2007)
http://housepress.blogspot.com/2007/05/softer-white_8884.html

Katalanché Press (Cambridge, MA)
http://katalanchepress.blogspot.com

Occasional Poeming blog:
http://softerwhite.blogspot.com

John Wieners, "A book of PROPHECIES" (Boostrap Press, 2007)
http://www.bootstrapproductions.org/catalog/books/bop.html

Ron Silliman on "A book of PROPHECIES"
http://ronsilliman.blogspot.com/2008/01/book-of-prophecies-latest-posthumous.html

--
Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

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399. David Kirschenbaum
Exhibit at Boog Fest's Small, Small Press Fair
Fri 27 Jun 2008

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please forward

Exhibit at Boog City's 5th Annual Small, Small Press Fair
(with Indie Records and Crafts, too)

Sat. Sept. 20, 11:00 a.m.-8:00 p.m.

at day 3 of the 2nd annual
Welcome to Boog City poetry and music festival
(complete fest info below)

Cakeshop
152 Ludlow St.
NYC

$15 for a table

The first 2.5 hours, 11:00 a.m.-1:30 p.m. will feature performances by authors from the tabling presses (exact amount of time per press TBD when the number of exhibiting presses is set)

Door charge for attendees is $5

email [redacted] or call 212-842-BOOG (2664)
to reserve your table today

Featuring nonstop performances throughout the day

with readings from

Jen Benka
Todd Colby
Ryan Eckes
Elise Ficarra
Eric Gelsinger
Stephanie Gray
David Hadbawnik
Bill Kushner
Douglas Manson
Kristianne Meal
Sharon Mesmer
Carol Mirakove
Kathryn Pringle
Maureen Thorson
Magdalena Zurawski

and music from

A Brief View of the Hudson
Double Deuce
Heart Parts
Phoebe Kreutz

And here's what's happening the other three days of the festival:

Thurs. 9/18, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

minor/american (Durham, N.C.)

Elise Ficarra, Kathryn Pringle, and Magdalena Zurawski, eds.

With readings from minor/american authors
and a musical performance

Fri. 9/19, 7:00 p.m.-1:00 a.m., free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

Readings from

Jim Behrle
Bob Holman
Gillian McCain
Daniel Nester
Arlo Quint

Poets' Theater performances
curated by Rodrigo Toscano

For its 20th anniversary
Lou Reed's New York album performed live by

Babs Soft
Dead Rabbit
Dibson T. Hoffweiler and Preston Spurlock
Prewar Yardsale
Todd Carlstrom and The Clamour
Wakey Wakey
and more

and solo sets from

Dead Rabbit
Dibson T. Hoffweiler
Todd Carlstrom and The Clamour

Sat. 9/20
Cakeshop

(see above)

Sun. 9/21, 1:00 p.m.-7:30 p.m., free

Unnameable Books
456 Bergen St.
Brooklyn

Ana Bo¾ièeviæ
Lee Ann Brown
Julia Cohen
John Coletti
Corrine Fitzpatrick
Edward Foster
Rachel Levitsky
Eileen Myles
Nick Piombino
Kyle Schlesinger
Stacy Szymaszek
and more

with music from

Yoko Kikuchi

and a panel TBD

Hosted by Boog City editor David Kirschenbaum
For more info: 212-842-BOOG (2664) * [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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400. Shin Yu Pai
PUBLICATION ANNOUNCEMENT: HAIKU NOT BOMBS
Fri 27 Jun 2008

The Booklyn Artist Alliance is pleased to announce the publication of Haiku Not Bombs.

Haiku Not Bombs is an outgrowth of the haiku year, published by Soft Skull Press in 1998. In 1996, a group of friends made a commitment to write one

haiku a day and mail them to each other. At the end of the year, they realized that their collection of simple, critical observations had given them a new way to look at the details of their lives. Original members of the project included Michael Stipe, Grant- Lee Phillips, Tom Gilroy, Jim McKay, Anna Grace and other contributors from diverse artistic backgrounds ranging from pop music and theater to independent film.

In the current incarnation of the haiku year project, several of the project's founding members decided to continue with their haiku practice, inviting new writers to take part in a new collaborative project. The challenge was reduced to writing one haiku poem for every week of the year. The collection of contributors to the current manuscript, include Tom Gilroy, Jim McKay, Grant-Lee Phillips, Denise Siegel, Biskit Roth, Alison Roth, Patrick So, and Shin Yu Pai. The poems in Haiku Not Bombs range from the one-line hokku form and the Filipino hay(na)ku to linked verses (renga) and the loose western style haiku favored by writers like Jack Kerouac and American practitioners of the craft. Some emergent themes include modernity, urban life and the everyday.

Copies of Haiku Not Bombs are available from the Booklyn website at for $15 each + shipping. The book combines a mix of high and low culture and technique: letterpressed covers from Kallemeyn Press, with hand-tipped art, and saddle-stapled binding. Printed in an edition of 1,000 copies.

Please join the authors for a book release party on July 9, 2008, from 8-10 pm at Think Coffee at 248 Mercer Street, NY, NY. The event is sponsored by the Pen & Cup Reading Series.

About the Authors: Tom Gilroy lives in New York City where he works in film and theatre. In the last few years he has released the feature film Spring Forward, the books Spring Forward and the haiku year. He currently writes for the political blog The Huffington Post and the comedy revue Wake Up, World, which he created with Lizz Winstead. In the works are the publication of his collected plays and theatre pieces, his new book of haiku Volunteer Geraniums, and principal photography on his new film Bad Muslim.

Jim McKay is a filmmaker, husband, and father. He lives in Brooklyn, USA. His haiku have appeared in the haiku year, Snapshots 12, and Noon.

Shin Yu Pai lives and works in Seattle. She is a poet, photographer, bookmaker, and editor. Her works include Works on Paper, Sightings: Selected Works, The Love Hotel Poems, Unnecessary Roughness, Equivalence, and Ten Thousand Miles of Mountains and Rivers. Visit http://shinyupai.com , for more information.

Grant-Lee Phillips is best known as a songwriter and vocalist. The former leader of the seminal '90s group, Grant Lee Buffalo, Phillips continues to garner

international acclaim as a solo artist. A resident of Los Angeles, Grant-Lee Phillips enjoys a diverse career which extends to music, acting, film composing, visual art and poetry.

Allison Roth is a graduate student at Cal Poly Pomona, studying the effects of climate change on desert plants. She wrote many of these haiku as a student at Whittier College and as an intern for the National Park Service.

Rick “Biskit” Roth has been a human rights activist for more than 20 years, coordinating a dedicated group of Amnesty International volunteers in Somerville, MA. He also serves on the Board of Directors for Students for a Free Tibet. He is owner of Mirror Image, an award- winning t-shirt screen-printing factory, known for its creative designs and innovative printing techniques. He is the proud father of eight children.

Denise Siegel Denise Siegel is an alumni of CalArts. Her one act play, Where the Chips Fall, was produced by Theater Unlimited. Her novel Americhrist won an editor’s choice award at the SDSU Writer’s Conference and is currently in the quarterfinals for the 14th Annual Writer’s Network Screenplay & Fiction Competition. Denise’s visual art is currently represented by Gallery 825 in Los Angeles.

Patrick So is a man of science, a lover of the arts, and a student of life. He lives in New York City.

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401. Elizabeth Switaj

Re: The lyric poem - what be its current fate?

Fri 27 Jun 2008

People run away from my art because it's a huge hairy monster (though it has a good heart at times). The fact of the matter is that people aren't fleeing poetry in terror or otherwise; they merely do not seek it out. Unlike pop music, it isn't widely broadcast. For the most part, it's taught in school (when it's taught) as a dead thing created hundreds of years ago. The mast majority of kids who learn to hate or be intimidated by poetry aren't learning those feelings from reading The Wasteland, The Cantos, or anything that came later. They're learning it through the way Byron, Shelley, and Shakespeare (and maybe a smidge of Milton) are taught. This is, however, not the fault of those illustrious poets.

On the other hand, I have on occasion had the opportunity to visit middle school classrooms in the US and guess what? The students really dug experimental and other free verse poetry (including my own hairy-monster art) when it was presented to them with enthusiasm.

Elizabeth Kate Switaj
elizabethkateswitaj.net

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402. **Jim Andrews**
Re: Halvard's tag
Fri 27 Jun 2008

how could a government that hands over its wealth to foreign powers be stable? and how could it be even remotely friendly to those powers? it just can't be. a smile from someone with a boot on their face can only be heartfelt when the favour is returned.

ja
http://vispo.com

> *Jim,*
>
> *The key phrase is a stable government "friendly to the United States." Considering that the recent agreements are exclusively with Western oil companies and the Iraqi government is showing early signs of a modus vivendi and also early signs of some independence from Iran (the idea of a "security agreement" would have been inconceivable a year ago), perhaps that goal is being reached more than one realizes.*
>
> *Greenspan mentions that idea of the Iraq War being all about oil in his book.*
>
> *Ciao,*
>
> *Murat*

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403. **Jesse Glass**
Braincap (2000-2008): Back in Black
Fri 27 Jun 2008

Just a note to friends and well-wishers that Braincap, my eight year old Kyushu goldfish and the partner of my midnight ramblings has shaken off this mortal coil and has ascended to wherever it is the metaphysical portion of good fishes go. He (I truly believe it was a he, though sometimes I wondered), showed me that goldfish could truly be peaceful, thoughtful, planetary beings. In fact, as Braincap assumed his adult proportions (about 10 inches in length, four in girth), he reminded me of a dugong, with that same kind of "easy does it"

manner; in addition he and his friends Biggie and Abc-sama all reminded me of a herd of little cows grazing on the stones of their near-industrial sized aquarium.

Braincap was born in Fukuoka prefecture, and came as a group of six tiny fish that my son won at a temple matsuri (festival) in July of that long-ago time, just north of the year 2000. We decided to purchase a small plastic aquarium and introduced a bubble stone to keep the crew happy. Little did we know that these little fish would thrive and come with us by plane to our new home near Tokyo, and that they would stick with us to calm us and cheer us up through good times and through bad.

Braincap was the most gifted of the crew. He recognized his name, watched CNN with me and offered passable commentary--at times blazingly intelligent commentary--on global warming and other subjects of vital concern. He did a great imitation of George W. Bush (fool me once...)and predicted that Weapons of Mass Destruction would never be found. When Hillary began her run he (or was it she?) swam hot and cold. Braincap was definitely for a woman running for office, but maybe just not that woman. I'm happy to add that Braincap was an Obama supporter, a tradition that he began and that now I and the whole Ahadada group maintain.

Braincap is survived by his spawn-mates Biggie (pushing 11 inches, 4 inches girth) and Abc-sama, and the Glass family of Shin-Urayasu. Tributes in experimental, conceptual, and visual poetries would be greatly appreciated. Back-channel them and we'll put the best up on the ahadada books website.

Thanks, and yours in Fish-Consciousness,

Jesse

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404. Douglas Manson
Re: The lyric poem - what be its current fate?
Fri 27 Jun 2008

---

i probably came off more snide than i meant in my earlier post, trying to hit on what separates lyric out from a lot of other kinds of poetry, not to mention other media and the way historical epochs frame aesthetic questions. It was an impulsive idea to try to make a case for lyric in a lyric mode. but since much of the poetry i write has been considered such--lyric--so that i feel called on to say something a little more extensive about it--

i'd like to thank Robin for mentioning Palgrave's Golden Treasury, a book i'd never seen, but follows with a set of classics that would make for a beautiful investigation--along with Percy's Reliques of Ancient English Poetry (which

book Richard Owens told me to read)--Alan Lomax's Folk Songs of America--etc. etc.

In poetry, especially contemporary poetry, lyric has a much different role to play for readers than previously. At a basic level of understanding, lyric is verse composed to be sung with musical accompaniment, with a lyre. Historically, I think it depends on much more than a simple syntactic shift of WE--I, but in our recent ghostly haze of grammatology we have become very deeply invested in "find--replace" poetry as a way of watching words, syntax, speech acts and images spin out of their contextual anchors & we're having a blast trying to catch them as they fly away.

But like Hermes' poor treatment of the mountain tortoise, scooping out the guts of the animal to get a decent soundboard doesn't answer Stephen Vincent's question. Because, for all i can tell, we're still stuck in the same set of terms that framed the contentious question of what a poem means that was started a long time ago & with prodding seems only to open old wounds for many (or taps the "delete" button). And, because of our cultural economy of multimedia and art-by-committee, this argument may seem nothing more than teacup tempestuousness. It is odd how many sharp critical poets spend more time on their movie and music reviews than in serious talk about poems. One doesn't choose to be a poet (and especially a poet writing in lyric mode) to become a salon poet or to escape the social, or to "go quiet". C'mon all you hypocritical readers!!

I thought to myself: "Self, you can ditch Heidegger and cuddle up with Freud, but you're not out of the psychological woods yet." And I'm not going to go into this any further here, because, as I get a better perspective on the broader nature of this issue, I can only indicate some of the first sources I'm going to be using to tease this question out (and hopefully can post to my blog in due time). And perhaps its just ego, but I have to say I'm not doing this for any academic satisfaction or scholarly necessity, or to prop up a career--

My first thought was to re-read Benjamin's "On Some Motifs In Baudelaire", then, obviously, Adorno and Horkheimer's _Dialectic of Enlightenment_ (i was right, they set out a tasty plate of problems)--from there I'm off to Bergson's _Matter and Memory_. This should allow me enough vocabulary to abrade this old, crudely sawn tapestry, get some terms of authentic experience and terms of dialectics, that will allow a reading of some non-traditional (and TOO traditional) lyric anthology projects: Palgrave's Golden Treasury, Percy's Reliques, and Lomax's Folk Songs. I'm very hesitant to take up these questions in either strict constructionist or deconstructionist terms, because they truly bore me, but will have to let the shape fill itself in. My poetry-per-se lyric modernist/postmodernist experience will fall somewhere between Baudelaire's

evil flowers and Berrigan's sonnets (this last, for me, the culmination of the now-receding ecstasy of lyrical syntax tumbling).

so maybe i'll send you a postcard if you'd like. I'm gonna be in Memphis for a while.

Doug

On Thu, Jun 26, 2008 at 12:45 PM, Troy Camplin <[redacted]> wrote:

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> *Sent: Wednesday, June 25, 2008 4:17:26 PM*
> *Subject: Re: The lyric poem - what be its current fate?*
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Ain't complaining too hard. As long as there are good and quick ears in the neighborhood that can take and hear a poem to the max, who needs more?! (It's always nice when it happens - large)

Got to get back to writing those reviews - among all the other 'requirements'!

Stephen V

"Mackowski, Joanie (mackowje)" <[redacted]> wrote: Nice to read your thoughts, Stephen. I wonder though "izzit not ever thus," for in them I hear an echo of Wordsworth, from the "preface to the 2nd edition of the lyrical ballads." That your thoughts are familiar to me suggests that the lyric may be in a steady sissy-fun state, rather than about to die altogether. Yet I'm not suggesting that the work to preserve & enlarge our atttention to the lyric isn't crucial; rather, I think we may whistle a bit while we work. And WW, while he affirms the frustration, also suggests a way to progress: he says that yes quiet lyrics may easily be drowned out, but that learning to attend to lyric

quietness, via both reading and writing, is a crucial practice, one that strengthens "certain inherent inherent and indestructible qualities of the human mind," qualities which WW thinks are good.

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.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje <http://homepages.uc.edu/%7Emackowje><
http://homepages.uc.edu/%7Emackowje>

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*] On Behalf Of Stephen Vincent*
Sent: Monday, June 23, 2008 10:47 PM

To: [redacted]
Subject: The lyric poem - what be its current fate?

Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the process, and the momentary totality of the poem's object, its presence. I am with it - which means to say its particulars have become an assured presence within the immediate horizons of my take (world) as a reader.

Yet, on the other hand, the poem(s), no matter how solid its occurrence in my imagination, critical presence, etc. is soon gone, particularly as I move on to the works of others, or shift my awareness to, say, the television, the inevitable perk and threnody of the news, its repetitions and cycles.

And, in terms of the lyric poem as an experience in reading - no matter how present it was - - becomes such a fleeting thing without much bearing on what's left of either my private or public space. What is that that 'thing' that caught me and then flew by? Why does much work - much of it good, and, certainly, labor intensive - fly by with but a transitional, momentary effect? Whatever act or frame could make that pleasure more concrete, an enduring, significant presence, a constantly returnable project & gift?? (Perhaps, obviously. that is part of the poet's job, too).

I suspect we know that's the job of a critical community - to maximize the public presence and circulation of a work or works. To review a person's work, to secure (ideally) our attention. And, no doubt, the importance of academic institutions. To insist students write critical papers, memorize, and/or improv new works off the work of others - to insure that a work secure a place, a point of memory in the young, as well as older persons. And, for those of us outside institutions, to resist and confront the the sense of erasure that inevitably haunts those of us who live, read, write and work not 'at the margins', but in locations that require a different sense of critical reception and measure.

Without this surrounding labor of critical community, so many often extraordinarily fine lyric poems - let alone larger forms. - end up fleeting around, or become paralysed in a kind of statuary limbo. They may vibrantly appear in a small publication, then disappear as readily. For the poet it takes a fierce stubbornness to put up with can appear as an almost instant annihilation or a perennial sense of being 'not quite dead on arrival.'

The reason I write this is that I became quite aware of this condition whitle reading some quite fine books that have come my way to review. Recent intriguing good works by Peter Manson, George Albon, Joseph Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed, a mix of sexual, ethnic and national persuasions, yet each (most at mid-life, I think) working various lyric, experimental edges. They are among many, obviously both men and women, out in the field of combatting limited attention to their work,each working the language to scrape out (sing, whatever), a non- familiar truth in fresh, demanding and/or startling ways. As I begin to write these various or combined reviews I remain struck by the ambition and struggle to make a work find its location in a contemporay landscape that is mostly either oppositional or,most likely. oblivious to an enterprise that - as both poet and reader - I, if not most of us, totally support.

Proportionately, without wanting to sound one bit self-piteous (because the work can bring such joy and critical pleasure) Sisyphus might appear to have had it relatively good! In this nation (USA), where Executive (Cheney. Bush. etc.) management has done nothing but produce a national paralysis of the imagination (it's nasty girim and impotent, to be both obvious and frank). Without sounding like a 'draino liberal' (I hope), I think its absolutely essential to do whatever we can (in community, critcially, creatively, etc.) to vigorously support the efforts of both poets and poems (lyric and otherwise) to continue to rise and take hold in the public realm - and take form in the pleasure and combat of that. Otherwise we be in for a long, thirsty time! So yes, I am writing my reviews. You, too?

Stephen Vincent
_http://stephenvincent.net/blog/
Where, if you have missed it so far, you can still visit my travels with Charles Olson - and then some - in the Yucatan.

guidelines

guidelines

guidelines

↑ Index

405. charles alexander
chax press address correction
Fri 27 Jun 2008

411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

A few weeks ago when we moved into our new studio (with partner, painter Cynthia Miller), our landlord told us to use 411 7th Ave B -- now the post office has told us there is no such address, has finally released mail they've been holding for us for two weeks, and has created a brand new address for us.

This is good for Chax Press, Charles Alexander, & Cynthia Miller.

Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

In a building with only two large spaces, just WHY there should be a suite 103 is totally beyond me, but that's the way it is. Sorry, then to have two address changes within a few weeks, but PLEASE update your address books if Chax was in them in the first place. Or add this NEW address only if it was not. This supercedes the address as stated on our web site, which will be updated very soon.

Thank you,

Charles

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406. Thomas savage
Re: The lyric poem - what be its current fate?
Fri 27 Jun 2008

Nobody reads poetry anymore because they aren't exposed to it as children as a part of their education. Once it vanished from their schooling, since they had no access to it, most people don't even know poetry exists. As for the elitism of experimental poetry of the 20th and 21st century, that is another matter. Anyone who takes chances with a tradition risks isolating him or herself from the larger group of people who will not understand what is going on or who simply don't care. I don't think that is necessarily elitism but in certain cases,

particularly Pound's and Eliot's, it may have been accompanied by elitism. Williams, Olson, and many other experimental poets were populists trying to do something that would resonate with the larger masses of educated readers. Whether they ever reached those readers is another matter. Regards, Tom Savage

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> Assistant Professor
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407. Thomas Devaney

SAT in ALBANY! SPARROW, JANET HAMILL, THOMAS DEVANEY

Fri 27 Jun 2008

POINT 5 presents

JANET HAMILL, SPARROW, & THOMAS DEVANEY

Saturday, June 28th at 5:00 PM
Point 5 (383.5 Madison Avenue) in Albany, New York.

SPARROW Sparrow lives in the heart of the Catskill Mountains, within the snug village of Phoenicia, New York, with his wife Violet Snow and daughter Sylvia. For Sylvia's 16th birthday, Sparrow gave her Johannes Brahms' Violin Concerto in D major, Op. 77, on cassette. Soft Skull Press has published three of Sparrow's books. (Watch him on www. rumur. tv/sparrow.)

THOMAS DEVANEY Thomas Devaney is the author of A Series of Small Boxes (Fish Drum, 2007) and The American Pragmatist Fell in Love (Banshee Press, 1999). Devaney is a Senior Writing Fellow in the English Department at the University of Pennsylvania. He has worked with the Institute of Contemporary Art (Phila) on a number of site specific, multi-sensory projects, including "No Silence Here, Enjoy the Silence" for the Locally Localized Gravity exhibit, "Tales from the 215" for the Philadelphia Freedom exhibit with Zoe Strauss, and the performance "The Empty House" at the Edgar Allan Poe National Historic Site for The Big Nothing exhibit. (TD: http://writing. upenn. edu/~tdevaney/).

JANET HAMILL Poet, painter, and performer Janet Hamill was born in Jersey City, NJ. For her first five years she gazed across the Hudson from Weehawken, NJ, before the family moved north to New Milford, in Bergen County. In the mid-sixties Janet attended Glassboro State College (now Rowan University), in Glassboro, NJ, where she met life-long friend, singer/songwriter, Patti Smith. After graduating with a BA in English from Glassboro, Janet joined Patti in New York. Using the city as a base, and bookstore jobs as a livelihood, Janet lived out her first love, travel, during her twenties and early thirties. Some of her journeys included cross-country trips in the USA and sojourns in Canada, Mexico, Morocco, Egypt, Sudan, Ethiopia, Kenya, Tanzania, Denmark, England, France, Spain, Italy, and Ireland.

Janet is the author of four books: Lost Ceilings, Nostalgia of the Infinite, The Temple, and Troublante. Her poetry and fiction have appeared in anthologies such as Living With the Animals, Up Late: American Poetry Since 1970, The Low-Tech Manual, The Unmade Bed, and Deep Down: The New Sensual Writing by Women.

A strong advocate of the spoken word, Janet has read widely at well known poetry venues such as The Peoples' Poetry Gathering, St. Marks Church and the Walt Whitman Cultural Center. Early in September of 1997, Janet was the featured poet at the first Liss Ard Festival, in Skibbereen, County Cork, Ireland. The festival is held annually to raise world-wide environmental awareness.

In the summer of 1997 Janet began to perform her poetry with the music of Moving Star, a backing group of musicians named after one of her poems. They

are Bob Torsello (bass), Jay LoRubbio (guitar) and Sean Healy (drums). In their short time together, Janet and Moving Star have performed at the The People's Poetry Gathering, The Knitting Factory and CBGB's Gallery in New York City, as well as clubs in Orange and Ulster Counties. Recently, Janet and the band released their first full-length CD, Flying Nowhere, produced by Lenny Kaye, with two cameo appearances by Patti Smith on clarinet.

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408. **John Cunningham**

Re: The lyric poem - what be its current fate?

Fri 27 Jun 2008

Bravo, Elizabeth. That's putting the way it is and where it belongs. If the educators suck, then their presentation of poetry is going to do the same. The kids would be alright if poetry were presented as an exciting art form. And they can probably relate to it more if it is presented in colloquial rather than as some ancient rhyme. Let the poetry talk the way they talk and it'll take them home. The type of talk we hear presented in this thread is the type that's plagued music forever. Think of the big band jazz fans attempting to come to grips with Bird and Diz and them decrying the death of jazz. The same happened in the 50s with Miles. And then the sixties with Sun Ra, Albert Ayler, Ornette, Trane, et al. Yet, much of the music of the sixties have begun being played as background for modern day commercials - not that that's any sine qua non. Anyway, signing off. Sayonara. John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Elizabeth Switaj
Sent: June 27, 2008 1:50 AM
To: [redacted]
Subject: Re: The lyric poem - what be its current fate?

People run away from my art because it's a huge hairy monster (though it has a good heart at times). The fact of the matter is that people aren't fleeing poetry in terror or otherwise; they merely do not seek it out. Unlike pop music, it isn't widely broadcast. For the most part, it's taught in school (when it's taught) as a dead thing created hundreds of years ago. The mast majority of kids who learn to hate or be intimidated by poetry aren't learning those feelings from reading The Wasteland, The Cantos, or anything that came later. They're learning it through the way Byron, Shelley, and Shakespeare (and maybe a smidge of Milton) are taught. This is, however, not the fault of those illustrious poets.

On the other hand, I have on occasion had the opportunity to visit middle school classrooms in the US and guess what? The students really dug experimental

and other free verse poetry (including my own hairy-monster art) when it was presented to them with enthusiasm.

Elizabeth Kate Switaj
elizabethkateswitaj.net

No virus found in this incoming message.
Checked by AVG.
Version: 8.0.101 / Virus Database: 270.4.1/1522 - Release Date: 27/06/2008 8:27 AM

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409. **Ryan Daley**
Re: The lyric poem - what be its current fate?
Fri 27 Jun 2008

How come mathematics gets to be "elitist"? Why is poetry condemned to "having to have meaning/be understandable?"

Personally, I don't believe in elitism as a label; I think it's largely used to hide embarrassing moments of "I don't get this."

On Fri, Jun 27, 2008 at 9:49 AM, Thomas savage <[redacted]> wrote:
> Nobody reads poetry anymore because they aren't exposed to it as children as a part of their education. Once it vanished from their schooling, since they had no access to it, most people don't even know poetry exists. As for the elitism of experimental poetry of the 20th and 21st century, that is another matter. Anyone who takes chances with a tradition risks isolating him or herself from the larger group of people who will not understand what is going on or who simply don't care. I don't think that is necessarily elitism but in certain cases, particularly Pound's and Eliot's, it may have been accompanied by elitism. Williams, Olson, and many other experimental poets were populists trying to do something that would resonate with the larger masses of educated readers. Whether they ever reached those readers is another matter. Regards, Tom Savage
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>> Joanie Mackowski, PhD
>> Assistant Professor
>> English & Comparative Literature
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>> PO Box 210069
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>> Tel. 513/[redacted]
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>> Otherwise we be in for a long, thirsty time! So yes, I am writing my
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410. **John Cunningham**

Re: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

Fri 27 Jun 2008

Having said all that, where does Jackson Mac Low fit on this scale as he seems to have written sound poems in 1937 or 8 as can be seen in his recently release Thing of Beauty. But this consists of words as well as sounds? The material he released subsequent to falling under the sway of John Cage also seems to carry both. John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Tom Orange
Sent: June 26, 2008 9:53 AM
To: [redacted]
Subject: Re: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

john: roughly speaking, the two are not altogether unrelated fellow travellers with rather different genealogies. sound poetry traces its roots back to european dada in the 1910s and is conveyed in polyglot trans-sense utterances, often written out in scores but very much intended to be performed. kurt schwitters "ur sonata" is the cornerstone of such work.

slam poetry originated in chicago in the mid-1980s and is also heavily dependent upon performance, in this case of a wholly memorized and/or partially improvised text. the performance takes place in the context of a competition where individual 3-minute performances are judged by the audience and those results compiled for the given teams of performers, victorious teams travelling on to face other teams at higher levels of competition. that said, i think a slam "style" exists outside of this competitive sphere. saul williams would be an example.

and i'd say further that the two strains can be seen converging in the work of tracie morris.

allbests,
tom orange

> ----------
>
> Date: Wed, 25 Jun 2008 10:57:14 -0500
> From: John Cunningham <[redacted]>

> Subject: Re: Audio Interview with Jaap Blonk: The difference between Sound
> and Traditional Poetry by Nigel Beale
>
> Is there a difference between sound poetry and slam poetry or is one just
a
> development of the other?
> John Cunningham
>
> -

No virus found in this incoming message.
Checked by AVG.
Version: 8.0.101 / Virus Database: 270.4.1/1521 - Release Date: 26/06/2008
11:20 AM

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411. Troy Camplin

Re: The lyric poem - what be its current fate?

Fri 27 Jun 2008

Math is both understandable and meaningful. But to practice it and understand it, you have to learn a lot of techniques.

The arts are different from the sciences (including math) in that they are meaningful and valuable in a more complex, more directly human way. There's dehumanizing, nihilistic art, and humanizing, meaningful art. I personally like a lot of elite art; but I also understand why most people don't. Part of it is indeed that they don't get it. And why isn't that a valid criticism? Why should people rely on a bunch of overeducated elites (like myself) telling them what this or that work means, and why it's significant? Shouldn't there be at least some level in every art where the average person "gets it"? This doesn't mean, of course, that one cannot learn more about a work -- meaning critics, etc. are still needed to help people see all the possibilities -- but the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.

The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few "truly understand"?

Troy Camplin, Ph.D.

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 3:23:43 PM
Subject: Re: The lyric poem - what be its current fate?

How come mathematics gets to be "elitist"? Why is poetry condemned to "having to have meaning/be understandable?"

Personally, I don't believe in elitism as a label; I think it's largely used to hide embarrassing moments of "I don't get this."

On Fri, Jun 27, 2008 at 9:49 AM, Thomas savage <[redacted]> wrote:
> Nobody reads poetry anymore because they aren't exposed to it as children as a part of their education. Once it vanished from their schooling, since they had no access to it, most people don't even know poetry exists. As for the elitism of experimental poetry of the 20th and 21st century, that is another matter. Anyone who takes chances with a tradition risks isolating him or herself from the larger group of people who will not understand what is going on or who simply don't care. I don't think that is necessarily elitism but in certain cases, particularly Pound's and Eliot's, it may have been accompanied by elitism. Williams, Olson, and many other experimental poets were populists trying to do something that would resonate with the larger masses of educated readers. Whether they ever reached those readers is another matter. Regards, Tom Savage
>
> --- On Thu, 6/26/08, Troy Camplin <[redacted]> wrote:
>
> From: Troy Camplin <[redacted]>
> Subject: Re: The lyric poem - what be its current fate?
> To: [redacted]
> Date: Thursday, June 26, 2008, 12:45 PM
>
> The two aren't unrelated, you know. It's no coincidence that you started
> getting things like impressionism when photography came about. Milan Kundera
> observes that the novel (for example) should do only what the novel can do. The
> same can be said about poetry. TV and film are their own media, and do not
> necessarily exclude the reading of poetry. Much of the Modernists'
> experiments came about precisely in reaction to such things as radio, etc. Part
> of the result was that it became something only elitists were interested in
> (bizarre poetry, etc. is a great way for elitists to separate themselves from

> the rabble, you know). But lyric poetry in the form of songs is as strong as
> ever -- belying claims that other media pushed poetry aside. What pushed
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> poetry, and 2) writing as elitists for elitists. I listen to the radio, watch
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>> University of Cincinnati
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412. **Tom Orange**
NYTBR: Logan Bashes O'Hara
Fri 27 Jun 2008

Dear Listfolk,

William Logan apparently never read a dead gay poet he could avoid taking the opportunity to bash.

After his savaging of the Library of America edition of Hart Crane last January, Logan is back in this weekend's *New York Times Book Review* for an encore performance, dishing out his thinly-veiled contempt for Frank O'Hara in an ostensible review of the recent *Selected Poems* edited by Mark Ford.

http://www.nytimes.com/2008/06/29/books/review/Logan-t.html

Here's a walk through Logan's "arguments":

1) Contrary to custom, death did not serve O'Hara well since it gave us a *Collected
Poems* that enshrined a sizeable body of work with little merit.

2) His "falling in" with New York School painters and poets enabled his celebration of life filled with frivolous gossip.

3) Spontaneity is no substitute for studied labor at one's craft.

4) The reality "O'Hara almost never faces up to [is] the emptiness beneath this high life and low desire" -- one that extends to and includes his homosexuality: "O'Hara wrote about homosexual life with a cheerful nonchalance rarely matched since."

5) Ford's selection ultimately does not much help a body of work consisting only of a dozen or so truly worthwhile poems, because his poetic practice is fundamentally flawed: "When O'Hara was lucky, he was very lucky, because his method could not help but fail most of the time."

I'll leave readers to decide which of Logan's insults are truly offensive and which merely cheeky. I also wonder what kind of campaign would be needed to convince the NYTBR editors to give Logan a permanent respite from his reviewing duties.

Sincerely,
Tom Orange

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413. Adam Tobin
Re: elitism (was re: the lyric poem
Fri 27 Jun 2008

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whaddya mean, "Nobody reads poetry"? Everybody I know reads poetry -- and I know a lot of people, from a lot of different social classes. (I may not like all the poetry they read, but that doesn't stop them from reading it.) I think what you must mean is: "Nobody shows poetry on television." And that is easily explained by the fact that television programmers are elitists, who will do nothing that challenges their own elitist hold on ever-increasing money and power. (Most poets I know, by way of contrast, are radical democrats who

spend the majority of their waking hours working toward a participatory cultural economy...)

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ryan Daley
Sent: Friday, June 27, 2008 4:24 PM
To: [redacted]
Subject: Re: The lyric poem - what be its current fate?

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> children as a part of their education. Once it vanished from their
> schooling, since they had no access to it, most people don't even know
> poetry exists. As for the elitism of experimental poetry of the 20th
> and 21st century, that is another matter. Anyone who takes chances
> with a tradition risks isolating him or herself from the larger group
> of people who will not understand what is going on or who simply don't
> care. I don't think that is necessarily elitism but in certain cases,
> particularly Pound's and Eliot's, it may have been accompanied by
> elitism. Williams, Olson, and many other experimental poets were
> populists trying to do something that would resonate with the larger
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> Subject: Re: The lyric poem - what be its current fate?
> To: [redacted]
> Date: Thursday, June 26, 2008, 12:45 PM
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> The two aren't unrelated, you know. It's no coincidence that you
> started getting things like impressionism when photography came about.
> Milan Kundera observes that the novel (for example) should do only
> what the novel can do. The same can be said about poetry. TV and film
> are their own media, and do not necessarily exclude the reading of poetry.
Much of the Modernists'

> experiments came about precisely in reaction to such things as radio,
> etc. Part of the result was that it became something only elitists
> were interested in (bizarre poetry, etc. is a great way for elitists
> to separate themselves from the rabble, you know). But lyric poetry in
> the form of songs is as strong as ever -- belying claims that other
> media pushed poetry aside. What pushed poetry aside was the fact that
> poets began writing poetry 1) knowing nothing about poetry, and 2)
> writing as elitists for elitists. I listen to the radio, watch movies
> and TV, use a computer, etc. and also read novels and poetry, so
> these different forms are not mutually exclusive. In fact, they can be
> mutually enhancing. If people are running away from your art, it may
> have more to do with the state of the art. Unless that is seriously
> considered (which is also an historical perspective), then you're never
going to understand why nobody reads poetry anymore.
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> From: Dan Glass <[redacted]>
> To: [redacted]
> Sent: Wednesday, June 25, 2008 4:17:26 PM
> Subject: Re: The lyric poem - what be its current fate?
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> poetry, rather than things like radio, television, movies, computers,
> video games, the assembly line, and other 20th c. inventions...
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>> From: Stephen Vincent <[redacted]>
>> To: [redacted]
>> Sent: Tuesday, June 24, 2008 8:08:10 PM
>> Subject: Re: The lyric poem - what be its current fate?
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>> What? Are we (yon poets) fated to repeat ourselves century upon
>> century with twists on the metaphors and content du jour!!! An
>> endless spiral
> loop
>> earthly journey? An eternity of small audiences?
>> Ain't complaining too hard. As long as there are good and quick ears
> in the
>> neighborhood that can take and hear a poem to the max, who needs more?!
>> (It's always nice when it happens - large)
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>> Got to get back to writing those reviews - among all the other
>> 'requirements'!
>>
>> Stephen V
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>> rather than about to die altogether. Yet I'm not suggesting that the
>> work to preserve & enlarge our atttention to the lyric isn't crucial;
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>> think we may whistle a bit while we work. And WW, while he affirms
>> the frustration, also suggests a way to progress: he says that yes
>> quiet lyrics may easily be drowned out, but that learning to attend
>> to lyric quietness, via both reading and writing, is a crucial
>> practice, one that strengthens "certain inherent inherent and
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>> From WW: "For the human mind is capable of being excited without the
>> application of gross and violent stimulants.... It has therefore
>> appeared to me that to endeavor to prodice or enlarge this capability
>> is one of the best services in which, at any period, a writer can be
>> engaged; but this service, excellent at all times, is especially so
>> at the present day. For a multitude of causes, unknown to former
>> times, are now acting with a combined force to blunt the
>> distriminating powers of the mind, and, unfitting it for all
>> voluntary exertion, to reduce it to a state of almost savage torpor.
>> The most effective of these causes are the great national events
>> which are daily taking place, and the increasing accumulation of men
>> in cities, where the uniformity of thei roccupations produces a
>> craving for extraordinary incident, which the rapid communication of
>> intelligence hourly gratiafies. To this tendency of life and manners
>> the literature and theatrical exhibition of the country have
>> conformed themselves. The invaluable works of our elder
>> writers...Shakespeare and Milton, are driven into neglect by frantic
>> novelss....When I think about this degrading thirst after outrageous
>> stimulation, I am almost ashamed to have spoken of the feeble
>> endeavor made in these volumes to counteract it; ... had I not a deep
>> impression of certain inherent and indestructible qualities of the
>> human mind, and likewise of certain powers in the great and permanent
objects that act upon it, which are equally inherent and indestructible...."
>>
>> .....
>> Joanie Mackowski, PhD
>> Assistant Professor
>> English & Comparative Literature
>> University of Cincinnati

>> PO Box 210069
>> Cincinnati, OH 45221-0069
>> Tel. 513/[redacted]
>> Fax 513/[redacted]
>> [redacted]
>> http://homepages.uc.edu/~mackowje
> <http://homepages.uc.edu/%7Emackowje>
>>
>>
>> -----Original Message-----
>> From: Poetics List (UPenn, UB) [mailto:[redacted]]
>> On Behalf Of Stephen Vincent
>> Sent: Monday, June 23, 2008 10:47 PM
>> To: [redacted]
>> Subject: The lyric poem - what be its current fate?
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>> Sometimes I read a lyric poem - singular or serial - and I am struck
>> by two contrary reading experiences. On one hand, I am taken by a
>> poem's structure, the attention of the poet, the technique, tone,
>> etc, - how forcefully these combinations impel themselves on to the
>> page. I am totally present with the process, and the momentary
>> totality of the poem's object, its presence. I am with it - which
>> means to say its particulars have become an assured presence within
>> the immediate horizons of my take (world) as a reader.
>>
>> Yet, on the other hand, the poem(s), no matter how solid its
>> occurrence in my imagination, critical presence, etc. is soon gone,
>> particularly as I move on to the works of others, or shift my
>> awareness to, say, the television, the inevitable perk and threnody
>> of the news, its repetitions and cycles.
>>
>> And, in terms of the lyric poem as an experience in reading - no
>> matter how present it was - - becomes such a fleeting thing without
>> much bearing on what's left of either my private or public space.
>> What is that that 'thing' that caught me and then flew by? Why does
>> much
> work -
>> much of it good, and, certainly, labor intensive - fly by with but a
>> transitional, momentary effect? Whatever act or frame could make that
>> pleasure more concrete, an enduring, significant presence, a
>> constantly returnable project & gift?? (Perhaps, obviously. that is
>> part of the poet's job, too).

>>
>> I suspect we know that's the job of a critical community - to
>> maximize the public presence and circulation of a work or works. To
>> review a person's work, to secure (ideally) our attention. And, no
>> doubt, the importance of academic institutions. To insist students
>> write critical papers, memorize, and/or improv new works off the work
>> of others - to insure that a work secure a place, a point of memory
>> in the young, as well as older persons. And, for those of us outside
>> institutions, to resist and confront the the sense of erasure that
>> inevitably haunts those of us who live, read, write and work not 'at
>> the margins',
> but in
>> locations that require a different sense of critical reception and
>> measure.
>>
>> Without this surrounding labor of critical community, so many often
>> extraordinarily fine lyric poems - let alone larger forms. - end up
>> fleeting around, or become paralysed in a kind of statuary limbo.
>> They may vibrantly appear in a small publication, then disappear as
readily.
>> For the poet it takes a fierce stubbornness to put up with can appear
>> as an almost instant annihilation or a perennial sense of being 'not
> quite
>> dead on arrival.'
>>
>> The reason I write this is that I became quite aware of this
>> condition whitle reading some quite fine books that have come my way to
review.
>> Recent intriguing good works by Peter Manson, George Albon, Joseph
>> Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but,
>> indeed, a mix of sexual, ethnic and national persuasions, yet each
>> (most at mid-life, I think) working various lyric, experimental
>> edges. They are among many, obviously both men and women, out in
>> the field of combatting limited attention to their work,each working
>> the language to scrape out (sing, whatever), a non- familiar truth
>> in fresh, demanding and/or startling ways. As I begin to write these
>> various or combined reviews I remain struck by the ambition and
>> struggle to make a work find its location in a contemporay landscape
>> that is mostly either oppositional or,most likely. oblivious to an
>> enterprise that - as both poet and reader - I, if not most of us, totally
support.
>>

>> Proportionately, without wanting to sound one bit self-piteous
>> (because the work can bring such joy and critical pleasure) Sisyphus
>> might appear to have had it relatively good! In this nation (USA),
>> where Executive (Cheney. Bush. etc.) management has done nothing but
>> produce a national paralysis of the imagination (it's nasty girim and
>> impotent, to be
> both
>> obvious and frank). Without sounding like a 'draino liberal' (I
> hope), I
>> think its absolutely essential to do whatever we can (in community,
>> critcially, creatively, etc.) to vigorously support the efforts of
>> both poets and poems (lyric and otherwise) to continue to rise and
>> take hold in the public realm - and take form in the pleasure and combat
of that.
>> Otherwise we be in for a long, thirsty time! So yes, I am writing my
>> reviews. You, too?
>>
>> Stephen Vincent
>> _http://stephenvincent.net/blog/
>> Where, if you have missed it so far, you can still visit my travels
>> with Charles Olson - and then some - in the Yucatan.
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414. Michael Ford

Re: The lyric poem - what be its current fate?

Sat 28 Jun 2008

Elizabeth, this is exactly right. If poetry lacks readers, it is not because of the poetry itself but because of the way poetry is presented and packaged in schools and other cultural institutions that distribute it.

A good anecdote: Earlier this year, Ron Padgett and Joel Dailey did a reading together here in New Orleans, at the Gold Mine bar in the French Quarter. I was on my way down there on the streetcar, when the guy sitting in front of me, who was writing a text message, turned around and asked me how to spell "poetry." I told him. About half an hour after I got to the bar, that same guy walked in. He had asked me how to spell poetry because his text was about meeting a friend at the reading. After the reading was over, we talked for a few minutes about poetry. He told me that he'd always thought of poetry as something elitist, for stuck up university types, but that this reading was nothing like that. He really enjoyed it. His impression of poetry was formed in school, where poetry was introduced to him as something alien and impossible to understand. Something that would never engage someone like him, a working class guy with no intention of going to college.

People are taught that the world of poetry is a closed one that they can neither enter nor interact with in an real way. Poetry in the classroom is far too often something fixed, that occurred in the past and has lost any possibility of dynamism or a present. When it is seen as something that addresses present concerns, present language, and when it is a conversation between present, living people, it is no longer seen as irrelevant, regardless of its difficulty. Of course, you can't please everyone, but what poet ever has?

I have always thought that the "people don't read poetry anymore because poetry is too hard to understand" argument was itself elitist, a means of cordoning poetry off as the province of people who only enjoy antiquated styles of writing.

Michael Ford

On Fri, Jun 27, 2008 at 1:49 AM, Elizabeth Switaj <[redacted]> wrote:

> *People run away from my art because it's a huge hairy monster (though it has a good heart at times). The fact of the matter is that people aren't fleeing poetry in terror or otherwise; they merely do not seek*

> *it out. Unlike pop music, it isn't widely broadcast. For the most part, it's taught in school (when it's taught) as a dead thing created hundreds of years ago. The mast majority of kids who learn to hate or be intimidated by poetry aren't learning those feelings from reading The Wasteland, The Cantos, or anything that came later. They're learning it through the way Byron, Shelley, and Shakespeare (and maybe a smidge of Milton) are taught. This is, however, not the fault of those illustrious poets.*
>
> *On the other hand, I have on occasion had the opportunity to visit middle school classrooms in the US and guess what? The students really dug experimental and other free verse poetry (including my own hairy-monster art) when it was presented to them with enthusiasm.*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*

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415. **Fluffy Singler**

Karawane No 10 - this Sunday in Minneapolis

Sat 28 Jun 2008

This Sunday, PRISM Poetry and Karawane: Or, the Temporary Death of the Bruitist present the release party for issue 10, celebrating our 10th anniversary as well. The event will include Laura Winton, J. Otis Powell!, and Christopher Shillock with other artists TBA, this Sunday, 1:00 pm, June 29th at Coffee Gallery, 1011 Washington Avenue in Minneapolis.

Karawane, a journal of experimental performance texts, began in 1997 as Voices From the Well, showcasing open mic poets of the Twin Cities. Over the years, we have focused more and more on experimental work and expanded to include performance texts of all kinds, reflecting the cross-pollination of art forms and the way in which once we bring our work to audiences, we find ourselves expanding into other forms and styles. The name of the journal was based on a sound poem by Hugo Ball and was chosen to indicate that we were spoken word more in the sense and spirit of Cabaret Voltaire than a poetry slam.

If you are in the Twin Cities, please stop by and catch the show and say hello.

If you are not in the Twin Cities and would like to order a hard copy of the journal, email us at [redacted].

We also have a MySpace presence at http://www.myspace.com/karawane. You can

read samples from current and previous issues at
http://www.karawanemagazine.blogspot.com
<http://www.karawanemagazine.blogspot.com/> and can download full PDFs of
many back issues at http://www.karawane.homestead.com
<http://www.karawane.homestead.com/> . If all of that doesn't satisfy your web jones . . . well, we got nothin' else.

Cheers.

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416. steve russell
Re: elitism (was re: the lyric poem
Sat 28 Jun 2008

Booksellers know the numbers. Very few people read poetry. The listserv probably serves half the poetry readers in the Northeast. & I can't force my friends to read the stuff, although I've tried. & poetry does get a bunch of affirmative action help (it's own month, for instance, as well as slams, etc.). Still, few readers.

----- Original Message ----
From: Adam Tobin <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 9:33:25 PM
Subject: Re: elitism (was re: the lyric poem

whaddya mean, "Nobody reads poetry"? Everybody I know reads poetry -- and I know a lot of people, from a lot of different social classes. (I may not like all the poetry they read, but that doesn't stop them from reading it.) I think what you must mean is: "Nobody shows poetry on television." And that is easily explained by the fact that television programmers are elitists, who will do nothing that challenges their own elitist hold on ever-increasing money and power. (Most poets I know, by way of contrast, are radical democrats who spend the majority of their waking hours working toward a participatory cultural economy...)

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ryan Daley
Sent: Friday, June 27, 2008 4:24 PM
To: [redacted]
Subject: Re: The lyric poem - what be its current fate?

How come mathematics gets to be "elitist"? Why is poetry condemned to "having to have meaning/be understandable?"

Personally, I don't believe in elitism as a label; I think it's largely used to hide embarrassing moments of "I don't get this."

On Fri, Jun 27, 2008 at 9:49 AM, Thomas savage <[redacted]> wrote:
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>> Sent: Monday, June 23, 2008 10:47 PM
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>> both poets and poems (lyric and otherwise) to continue to rise and
>> take hold in the public realm - and take form in the pleasure and combat of that.
>> Otherwise we be in for a long, thirsty time! So yes, I am writing my
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>> Where, if you have missed it so far, you can still visit my travels
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417. **Ryan Daley**

Re: The lyric poem - what be its current fate?

Sat 28 Jun 2008

Troy,

But I think that's where you're wrong: most of what you're calling "elite" isn't intended to be only understood by a few, but rather represents (sometimes vain) attempts to open dialog where there wasn't previously. In this case, then, what most people don't understand isn't what they don't "get", but what they aren't familiar with (as in Michael's example) due to lack of good teachers, exposure, what have you.

-Ryan

On Fri, Jun 27, 2008 at 7:37 PM, Troy Camplin <[redacted]> wrote:
> Math is both understandable and meaningful. But to practice it and understand it, you have to learn a lot of techniques.
>
> The arts are different from the sciences (including math) in that they are meaningful and valuable in a more complex, more directly human way. There's dehumanizing, nihilistic art, and humanizing, meaningful art. I personally like a lot of elite art; but I also understand why most people don't. Part of it is indeed that they don't get it. And why isn't that a valid criticism? Why should people rely on a bunch of overeducated elites (like myself) telling them what this or that work means, and why it's significant? Shouldn't there be at least some level in every art where the average person "gets it"? This doesn't mean, of course, that one cannot learn more about a work -- meaning critics, etc. are still needed to help people see all the possibilities -- but the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.
>
> The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few "truly understand"?
>
> Troy Camplin, Ph.D.
>
>
> ----- Original Message ----
> From: Ryan Daley <[redacted]>
> To: [redacted]
> Sent: Friday, June 27, 2008 3:23:43 PM
> Subject: Re: The lyric poem - what be its current fate?
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>> To: [redacted]
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>>> now acting with a combined force to blunt the distriminating powers of
>>> the mind, and, unfitting it for all voluntary exertion, to reduce it to
>>> a state of almost savage torpor. The most effective of these causes are
>>> the great national events which are daily taking place, and the
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>>> of certain inherent and indestructible qualities of the human mind, and
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>>> .....
>>> Joanie Mackowski, PhD
>>> Assistant Professor
>>> English & Comparative Literature
>>> University of Cincinnati
>>> PO Box 210069
>>> Cincinnati, OH 45221-0069
>>> Tel. 513/[redacted]
>>> Fax 513/[redacted]
>>> [redacted]
>>> http://homepages.uc.edu/~mackowje
>> <http://homepages.uc.edu/%7Emackowje>

>>>
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>>> -----Original Message-----
>>> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>>> Behalf Of Stephen Vincent
>>> Sent: Monday, June 23, 2008 10:47 PM
>>> To: [redacted]
>>> Subject: The lyric poem - what be its current fate?
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>>> two contrary reading experiences. On one hand, I am taken by a poem's
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>>> And, in terms of the lyric poem as an experience in reading - no matter
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>>> transitional, momentary effect? Whatever act or frame could make that
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>>> importance of academic institutions. To insist students write critical
>>> papers, memorize, and/or improv new works off the work of others - to
>>> insure that a work secure a place, a point of memory in the young, as
>>> well as older persons. And, for those of us outside institutions, to

>>> resist and confront the the sense of erasure that inevitably haunts
>>> those of us who live, read, write and work not 'at the margins',
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>>> The reason I write this is that I became quite aware of this condition
>>> whitle reading some quite fine books that have come my way to review.
>>> Recent intriguing good works by Peter Manson, George Albon, Joseph
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>>> a mix of sexual, ethnic and national persuasions, yet each (most at
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>>> scrape out (sing, whatever), a non- familiar truth in fresh, demanding
>>> and/or startling ways. As I begin to write these various or combined
>>> reviews I remain struck by the ambition and struggle to make a work find
>>> its location in a contemporay landscape that is mostly either
>>> oppositional or,most likely. oblivious to an enterprise that - as both
>>> poet and reader - I, if not most of us, totally support.
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>>> Proportionately, without wanting to sound one bit self-piteous (because
>>> the work can bring such joy and critical pleasure) Sisyphus might appear
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418. **steve russell**
Re: elitism (was re: the lyric poem
Sat 28 Jun 2008

I almost forgot: television programmers are not elitist. They're capitalist. If poetry produced the ratings, we'd have Alice Notely or Ray di Palma on prime

time. Poetry wouldn't need a month. John Ashberry would anchor the evening poetry news. & people would tune in. Of course, people tune in to junk. Billy Collins is safe and boring enough to make it with a mainstream audience, at least a PBS audience. & some people consider PBS elitist. That, I think, is dumbing down elitism, the sort of thing that give elitism a bad name.

----- Original Message ----
From: steve russell <[redacted]>
To: "Poetics List (UPenn, UB)" <[redacted]>
Sent: Saturday, June 28, 2008 11:05:27 AM
Subject: Re: elitism (was re: the lyric poem

Booksellers know the numbers. Very few people read poetry. The listserv probably serves half the poetry readers in the Northeast. & I can't force my friends to read the stuff, although I've tried. & poetry does get a bunch of affirmative action help (it's own month, for instance, as well as slams, etc.). Still, few readers.

----- Original Message ----
From: Adam Tobin <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 9:33:25 PM
Subject: Re: elitism (was re: the lyric poem

whaddya mean, "Nobody reads poetry"? Everybody I know reads poetry -- and I know a lot of people, from a lot of different social classes. (I may not like all the poetry they read, but that doesn't stop them from reading it.) I think what you must mean is: "Nobody shows poetry on television." And that is easily explained by the fact that television programmers are elitists, who will do nothing that challenges their own elitist hold on ever-increasing money and power. (Most poets I know, by way of contrast, are radical democrats who spend the majority of their waking hours working toward a participatory cultural economy...)

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ryan Daley
Sent: Friday, June 27, 2008 4:24 PM
To: [redacted]
Subject: Re: The lyric poem - what be its current fate?

How come mathematics gets to be "elitist"? Why is poetry condemned to "having to have meaning/be understandable?"

Personally, I don't believe in elitism as a label; I think it's largely used to hide embarrassing moments of "I don't get this."

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>> might appear to have had it relatively good! In this nation (USA),
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>> produce a national paralysis of the imagination (it's nasty girim and
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>> obvious and frank). Without sounding like a 'draino liberal' (I
> hope), I
>> think its absolutely essential to do whatever we can (in community,
>> critcially, creatively, etc.) to vigorously support the efforts of
>> both poets and poems (lyric and otherwise) to continue to rise and
>> take hold in the public realm - and take form in the pleasure and combat
of that.

>> Otherwise we be in for a long, thirsty time! So yes, I am writing my
>> reviews. You, too?
>>
>> Stephen Vincent
>> _http://stephenvincent.net/blog/
>> Where, if you have missed it so far, you can still visit my travels
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419. **Stuart Ross**

Re: NYTBR: Logan Bashes O'Hara

Sat 28 Jun 2008

On 6/27/08 8:02 PM, "Tom Orange" <[redacted]> wrote:

> *I'll leave readers to decide which of Logan's insults are truly offensive and which merely cheeky. I also wonder what kind of campaign would be needed to convince the NYTBR editors to give Logan a permanent respite from his reviewing duties.*

I don't agree that Logan should be silenced for his cheekiness, homophobia, lack of good taste or whatever. But I do think the NYTBR should open up its pages to a rebuttal or at least a friggin' flurry of letters.

Stuart

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420. **steve russell**

Re: The lyric poem - what be its current fate?

Sat 28 Jun 2008

I'm wary of attempts to make poetry "more accessible." Billy Collins and Ted Kooser have tried this path. It makes for middle brow, lousy poetry and lazy readers. On the other hand, why not welcome new readers such as the guy in Orleans. I've always found poetry fun. It was never a labor to read. I never felt as though I were reading out of duty in some attempt to acquire "culture." The library of Congress readings in D.C. are almost always packed. & plenty of young (18-25) people attend the readings. & some of the BIG name poets are good readers. Mark Strand, & Baraka, to name 2.

----- Original Message ----
From: Michael Ford <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 1:07:18 AM
Subject: Re: The lyric poem - what be its current fate?

Elizabeth, this is exactly right. If poetry lacks readers, it is not because of the poetry itself but because of the way poetry is presented and packaged in schools and other cultural institutions that distribute it.

A good anecdote: Earlier this year, Ron Padgett and Joel Dailey did a reading together here in New Orleans, at the Gold Mine bar in the French Quarter. I was on my way down there on the streetcar, when the guy sitting in front of me, who was writing a text message, turned around and asked me how to spell "poetry." I told him. About half an hour after I got to the bar, that same guy walked in. He had asked me how to spell poetry because his text was about meeting a friend at the reading. After the reading was over, we talked for a few minutes about poetry. He told me that he'd always thought of poetry as something elitist, for stuck up university types, but that this reading was nothing like that. He really enjoyed it. His impression of poetry was formed in school, where poetry was introduced to him as something alien and impossible to understand. Something that would never engage someone like him, a working class guy with no intention of going to college.

People are taught that the world of poetry is a closed one that they can neither enter nor interact with in an real way. Poetry in the classroom is far too often something fixed, that occurred in the past and has lost any possibility of dynamism or a present. When it is seen as something that addresses present concerns, present language, and when it is a conversation between present, living people, it is no longer seen as irrelevant, regardless of its difficulty. Of course, you can't please everyone, but what poet ever has?

I have always thought that the "people don't read poetry anymore because poetry is too hard to understand" argument was itself elitist, a means of cordoning poetry off as the province of people who only enjoy antiquated styles of writing.

Michael Ford

On Fri, Jun 27, 2008 at 1:49 AM, Elizabeth Switaj <[redacted]> wrote:

> *People run away from my art because it's a huge hairy monster (though it has a good heart at times). The fact of the matter is that people aren't fleeing poetry in terror or otherwise; they merely do not seek it out. Unlike pop music, it isn't widely broadcast. For the most part, it's taught in school (when it's taught) as a dead thing created hundreds of years ago. The mast majority of kids who learn to hate or be intimidated by poetry aren't learning those feelings from reading The Wasteland, The Cantos, or anything that came later. They're learning it through the way Byron, Shelley, and Shakespeare (and maybe a smidge of Milton) are taught. This is, however, not the fault of those illustrious poets.*
>
> *On the other hand, I have on occasion had the opportunity to visit middle school classrooms in the US and guess what? The students really dug experimental and other free verse poetry (including my own hairy-monster art) when it was presented to them with enthusiasm.*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*

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421. **steve russell**

Re: The lyric poem - what be its current fate?

Sat 28 Jun 2008

The late Howard Nemerov addresses this issue. I quote from his poem

On Being Asked For A Peace Poem

"Joe smiles. He sees the Nobel Prize
Already, and the reading of his poem
Before the General Assembly, followed by
His lecture to the Security Council
About the Creative Process; probably
Some bright producer would put it on TV.
Poetry might suddenly be the in thing."

----- Original Message ----
From: Michael Ford <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 1:07:18 AM
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> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*

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422. **Jilly Dybka**
Re: NYTBR: Logan Bashes O'Hara
Sat 28 Jun 2008

Thanks for that Logan link.

Forgive my ignorance, but is Logan actually putting forth the idea that Frank O'Hara was not serious about poetry -- because of the tone of his poems?

"Allen Ginsberg by contrast was slightly lugubrious about sex). It's hard to know whether Whitman, who took poetry seriously, would have laughed or wept."

Or do you think I am reading too much into the lines above?

Jilly

--
Jilly Dybka, WA4CZD
[redacted]

Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Book: http://stores.lulu.com/jilly9 (free download)

Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

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423. Paul Nelson

Response to Troy Camplin, Ph.D.

Sat 28 Jun 2008

----- Original Message ----

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 4:37:00 PM
Subject: Re: The lyric poem - what be its current fate?

"...the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.

The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few 'truly understand'?"

Troy Camplin, Ph.D.

The limitation I see with this approach is that when one is trying to "communicate"or write so that it goes over with people who don't read poetry, is that the impulse to move in that direction is often fear. If one is open to a work of art, they'll recognize the power of it long before they fully understand, or even partially understand, what it may be "communicating." When artists start worrying about communication, the gesture suffers. What's the line by the painter Clyfford Still "demands for communication are presumptions and irrelevant."

It is a symptom of our capitalist society and the underlying materialist cosmology that equates numbers (books sold, how many "regular" people have heard of the artist, etc.) that creates the kind of attitude exhibited here by Dr. Camplin. Now, that may be his interest, or motivation and he is welcome to it. It does not interest me and I find I am usually not interested in art that can "go over" with average people, but there are exceptions. Anything really worthwhile takes a little effort to appreciate, or at least some background, or some kind of understanding or openness. People raised in North American TV culture want it

now, if not sooner, like the ones who yell at the microwave to hurry up. Cook slow.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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424. Charles Bernstein
Recantorium & bachelor machines
Sat 28 Jun 2008

"What, Me Conceptual?"

An edited version of my presentations at the May Tucson poetry conference, including a streaming video of "Recantorium (a bachelor machine after Duchamp after Kafka)" is now available at

http://writing.upenn.edu/pennsound/x/Bernstein-Tucson.html

recordings from the Tucson conference are at --
http://poetrycenter.arizona.edu/conceptualpoetry/cp_index.shtml

---
http://epc.buffalo.edu/authors/bernstein/blog/

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425. Jim Andrews
Re: Recantorium & bachelor machines
Sat 28 Jun 2008

wow. i'm o'erwhelmed. that recantation video is terrific. and the power point file. and that video made in collab with lars plenge. and the theory of flawed design.

i am fill'ed with gratitude to come across http://writing.upenn.edu/pennsound/x/Bernstein-Tucson.html because it is not dull and deals with troubling, fascinating things that are hard to deal with and speak about with any value to others.

ja

> *"What, Me Conceptual?"*
>
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426. **Michael Ford**

Re: The lyric poem - what be its current fate?

Sat 28 Jun 2008

I do not see what would be gained by writing poetry that talks down to its audience. "I know you are too dull to understand complexity, so here's something simple to match your inteligence" is not what I want any of my poems to say, nor do I want to read that message in other people's poems.

Michael Ford

On Fri, Jun 27, 2008 at 6:37 PM, Troy Camplin <[redacted]> wrote:

> *Math is both understandable and meaningful. But to practice it and understand it, you have to learn a lot of techniques.*
>
> *The arts are different from the sciences (including math) in that they are meaningful and valuable in a more complex, more directly human way. There's dehumanizing, nihilistic art, and humanizing, meaningful art. I personally like a lot of elite art; but I also understand why most people don't. Part of it is indeed that they don't get it. And why isn't that a valid criticism? Why should people rely on a bunch of overeducated elites (like myself) telling them what this or that work means, and why it's significant? Shouldn't there be at least some level in every art where the average person "gets it"? This doesn't mean, of course, that one cannot learn more about a work -- meaning critics, etc. are still needed to help people see all the possibilities -- but the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.*
>
> *The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few "truly understand"?*
>
> *Troy Camplin, Ph.D.*

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 3:23:43 PM
Subject: Re: The lyric poem - what be its current fate?

How come mathematics gets to be "elitist"? Why is poetry condemned to "having to have meaning/be understandable?"

Personally, I don't believe in elitism as a label; I think it's largely used to hide embarrassing moments of "I don't get this."

On Fri, Jun 27, 2008 at 9:49 AM, Thomas savage <[redacted]> wrote:
Nobody reads poetry anymore because they aren't exposed to it as children as a part of their education. Once it vanished from their schooling, since they had no access to it, most people don't even know poetry exists. As for the elitism of experimental poetry of the 20th and 21st century, that is another matter. Anyone who takes chances with a tradition risks isolating him or herself from the larger group of people who will not understand what is going on or who simply don't care. I don't think that is necessarily elitism but in certain cases, particularly Pound's and Eliot's, it may have been accompanied by elitism. Williams, Olson, and many other experimental poets were populists trying to do something that would resonate with the larger masses of educated readers. Whether they ever reached those readers is another matter. Regards, Tom Savage

--- On Thu, 6/26/08, Troy Camplin <[redacted]> wrote:

From: Troy Camplin <[redacted]>
Subject: Re: The lyric poem - what be its current fate?
To: [redacted]
Date: Thursday, June 26, 2008, 12:45 PM

The two aren't unrelated, you know. It's no coincidence that you started getting things like impressionism when photography came about. Milan Kundera observes that the novel (for example) should do only what the novel can do. The same can be said about poetry. TV and film are their own media, and do not necessarily exclude the reading of poetry. Much of the Modernists' experiments came about precisely in reaction to such things as radio, etc. Part of the result was that it became something only elitists were interested in (bizarre poetry, etc. is a great way for elitists to separate themselves

from
the rabble, you know). But lyric poetry in the form of songs is as strong as
ever -- belying claims that other media pushed poetry aside. What pushed poetry
aside was the fact that poets began writing poetry 1) knowing nothing about
poetry, and 2) writing as elitists for elitists. I listen to the radio, watch
movies and TV, use a computer, etc. and also read
novels and poetry, so these different forms are not mutually exclusive. In
fact, they can be mutually enhancing. If people are running away from your art,
it may have more to do with the state of the art. Unless that is seriously
considered (which is also an historical perspective), then you're never
going to understand why nobody reads poetry anymore.

Troy Camplin

----- Original Message ----
From: Dan Glass <[redacted]>
To: [redacted]
Sent: Wednesday, June 25, 2008 4:17:26 PM
Subject: Re: The lyric poem - what be its current fate?

Way to think historically.

I love that it's the bad modernist poetry that made people read less poetry,
rather than things like radio, television, movies, computers, video games,
the assembly line, and other 20th c. inventions...

I mean, seriously. Do you really think history has nothing to do with poetry?

On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin <[redacted]> wrote:

Historically, lyrical poetry has had a very large audience. It began dying
off with Modernism, and postmodernism and LANGUAGE poetry have all but
killed it off. The few poetry bestsellers are the lyric poets like Frederick
Turner.

Troy Camplin

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Tuesday, June 24, 2008 8:08:10 PM
Subject: Re: The lyric poem - what be its current fate?

Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a quick
and impressive ear you have for echoes!
What? Are we (yon poets) fated to repeat ourselves century upon century
with twists on the metaphors and content du jour!!! An endless spiral loop
earthly journey? An eternity of small audiences?
Ain't complaining too hard. As long as there are good and quick ears in the
neighborhood that can take and hear a poem to the max, who needs more?!
(It's always nice when it happens - large)

Got to get back to writing those reviews - among all the other 'requirements'!

Stephen V

"Mackowski, Joanie (mackowje)" <[redacted]>
wrote: Nice to
read your thoughts, Stephen. I wonder though "izzit not ever
thus," for in them I hear an echo of Wordsworth, from the "preface to
the 2nd edition of the lyrical ballads." That your thoughts are familiar
to me suggests that the lyric may be in a steady sissy-fun state, rather
than about to die altogether. Yet I'm not suggesting that the work to
preserve & enlarge our atttention to the lyric isn't crucial; rather, I
think we may whistle a bit while we work. And WW, while he affirms the
frustration, also suggests a way to progress: he says that yes quiet
lyrics may easily be drowned out, but that learning to attend to lyric
quietness, via both reading and writing, is a crucial practice, one that
strengthens "certain inherent inherent and indestructible qualities

of
the human mind," qualities which WW thinks are good.

I'm going to copy down a hunk o' WW here. It feels good to type
it, like
a meditation/prayer:

From WW: "For the human mind is capable of being excited without the
application of gross and violent stimulants.... It has therefore
appeared to me that to endeavor to prodice or enlarge this capability is
one of the best services in which, at any period, a writer can be
engaged; but this service, excellent at all times, is especially so at
the present day. For a multitude of causes, unknown to former times, are
now acting with a combined force to blunt the distriminating powers of
the mind, and, unfitting it for all voluntary exertion, to reduce it to
a state of almost savage torpor. The most effective of these causes are
the great national events which are daily taking place, and the
increasing accumulation of men in cities, where the uniformity of thei
roccupations produces a craving for extraordinary incident, which the
rapid communication of intelligence hourly gratiafies. To this tendency
of life and manners the literature and theatrical exhibition of the
country have conformed themselves. The invaluable works of our elder
writers...Shakespeare and Milton, are driven into neglect by frantic
novelss....When I think about this degrading thirst after outrageous
stimulation, I am almost ashamed to have spoken of the feeble endeavor
made in these volumes to counteract it; ... had I not a deep impression
of certain inherent and indestructible qualities of the human mind, and
likewise of certain powers in the great and permanent objects that act
upon it, which are equally inherent and indestructible...."

.....
Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel. 513/[redacted]
Fax 513/[redacted]
[redacted]
http://homepages.uc.edu/~mackowje
<http://homepages.uc.edu/%7Emackowje <http://homepages.uc.edu/~mackowje>

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*] On*
Behalf Of Stephen Vincent

Sent: Monday, June 23, 2008 10:47 PM
To: [redacted]
Subject: The lyric poem - what be its current fate?

Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the process, and the momentary totality of the poem's object, its presence. I am with it - which means to say its particulars have become an assured presence within the immediate horizons of my take (world) as a reader.

Yet, on the other hand, the poem(s), no matter how solid its occurrence in my imagination, critical presence, etc. is soon gone, particularly as I move on to the works of others, or shift my awareness to, say, the television, the inevitable perk and threnody of the news, its repetitions and cycles.

And, in terms of the lyric poem as an experience in reading - no matter how present it was - - becomes such a fleeting thing without much bearing on what's left of either my private or public space. What is that that 'thing' that caught me and then flew by? Why does much work -
much of it good, and, certainly, labor intensive - fly by with but a transitional, momentary effect? Whatever act or frame could make that pleasure more concrete, an enduring, significant presence, a constantly returnable project & gift?? (Perhaps, obviously. that is part of the poet's job, too).

I suspect we know that's the job of a critical community - to maximize the public presence and circulation of a work or works. To review a person's work, to secure (ideally) our attention. And, no doubt, the importance of academic institutions. To insist students write critical papers, memorize, and/or improv new works off the work of others - to insure that a work secure a place, a point of memory in the young, as well as older persons. And, for those of us outside institutions, to resist and confront the the sense of erasure that inevitably haunts those of us who live, read, write and work not 'at the margins',
but in
locations that require a different sense of critical reception and measure.

Without this surrounding labor of critical community, so many often extraordinarily fine lyric poems - let alone larger forms. - end up fleeting around, or become paralysed in a kind of statuary limbo. They may vibrantly appear in a small publication, then disappear as readily. For the poet it takes a fierce stubbornness to put up with can appear as

an almost instant annihilation or a perennial sense of being 'not quite dead on arrival.'

The reason I write this is that I became quite aware of this condition whitle reading some quite fine books that have come my way to review. Recent intriguing good works by Peter Manson, George Albon, Joseph Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed, a mix of sexual, ethnic and national persuasions, yet each (most at mid-life, I think) working various lyric, experimental edges. They are among many, obviously both men and women, out in the field of combatting limited attention to their work,each working the language to scrape out (sing, whatever), a non- familiar truth in fresh, demanding and/or startling ways. As I begin to write these various or combined reviews I remain struck by the ambition and struggle to make a work find its location in a contemporay landscape that is mostly either oppositional or,most likely. oblivious to an enterprise that - as both poet and reader - I, if not most of us, totally support.

Proportionately, without wanting to sound one bit self-piteous (because the work can bring such joy and critical pleasure) Sisyphus might appear to have had it relatively good! In this nation (USA), where Executive (Cheney. Bush. etc.) management has done nothing but produce a national paralysis of the imagination (it's nasty girim and impotent, to be both obvious and frank). Without sounding like a 'draino liberal' (I hope), I think its absolutely essential to do whatever we can (in community, critcially, creatively, etc.) to vigorously support the efforts of both poets and poems (lyric and otherwise) to continue to rise and take hold in the public realm - and take form in the pleasure and combat of that. Otherwise we be in for a long, thirsty time! So yes, I am writing my reviews. You, too?

Stephen Vincent
_http://stephenvincent.net/blog/
Where, if you have missed it so far, you can still visit my travels with Charles Olson - and then some - in the Yucatan.

guidelines

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427. **steve d. dalachinsky**
Re: The lyric poem - what be its current fate?
Sat 28 Jun 2008

poetry is and i emphasize IS elitist and in most cases closed off and alot of that CLOSED-OFF-NESS is between poets and poetry worlds etc this guy you met - a rare exception these days tho a welcome one

this state has less to do with school at this point than with those
schooled and bringing it to the world at large
i am an uneducated elitist poet and don't care whether everyone
understands my pomes
but also acknowledge though abhore the world of slam etc thast made
poetrty more accesible
MTV bob holman nuyorican etc wow it's humid big rain storm city
wettens sparrows feeding and taking sand baths
2 plus 2 equals nonsense

On Sat, 28 Jun 2008 00:07:18 -0500 Michael Ford
<[redacted]> writes:
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> > those illustrious poets.
> >
> > On the other hand, I have on occasion had the opportunity to
> visit
> > middle school classrooms in the US and guess what? The students
> really
> > dug experimental and other free verse poetry (including my own
> > hairy-monster art) when it was presented to them with enthusiasm.
> >
> > Elizabeth Kate Switaj

> > elizabethkateswitaj.net
> >
> guidelines
> >
>
>
>

↑ Index

428. **steve d. dalachinsky**

Re: Audio Interview with Jaap Blonk: The difference between Sound and Traditional Poetry by Nigel Beale

Sat 28 Jun 2008

---

agreed and schwitters and company also a big influence on him jackson covered it all langpo vispo sound po

On Fri, 27 Jun 2008 15:47:07 -0500 John Cunningham
<[redacted]> writes:
> Having said all that, where does Jackson Mac Low fit on this scale as
> he
> seems to have written sound poems in 1937 or 8 as can be seen in
> his
> recently release Thing of Beauty. But this consists of words as well
> as
> sounds? The material he released subsequent to falling under the
> sway of
> John Cage also seems to carry both.
> John Cunningham
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On
> Behalf Of Tom Orange
> Sent: June 26, 2008 9:53 AM
> To: [redacted]
> Subject: Re: Audio Interview with Jaap Blonk: The difference between
> Sound
> and Traditional Poetry by Nigel Beale
>
> john: roughly speaking, the two are not altogether unrelated fellow
> travellers with rather different genealogies. sound poetry traces
> its roots

> back to european dada in the 1910s and is conveyed in polyglot
> trans-sense
> utterances, often written out in scores but very much intended to
> be
> performed. kurt schwitters "ur sonata" is the cornerstone of such
> work.
>
> slam poetry originated in chicago in the mid-1980s and is also
> heavily
> dependent upon performance, in this case of a wholly memorized
> and/or
> partially improvised text. the performance takes place in the
> context of a
> competition where individual 3-minute performances are judged by
> the
> audience and those results compiled for the given teams of
> performers,
> victorious teams travelling on to face other teams at higher levels
> of
> competition. that said, i think a slam "style" exists outside of
> this
> competitive sphere. saul williams would be an example.
>
> and i'd say further that the two strains can be seen converging in
> the work
> of tracie morris.
>
> allbests,
> tom orange
>
>
>
>
> > ----------
> >
> > Date: Wed, 25 Jun 2008 10:57:14 -0500
> > From: John Cunningham <[redacted]>
> > Subject: Re: Audio Interview with Jaap Blonk: The difference
> between Sound
> > and Traditional Poetry by Nigel Beale
> >
> > Is there a difference between sound poetry and slam poetry or is

> one just
> a
> > development of the other?
> > John Cunningham
> >
> > -
>
> guidelines
> No virus found in this incoming message.
> Checked by AVG.
> Version: 8.0.101 / Virus Database: 270.4.1/1521 - Release Date:
> 26/06/2008
> 11:20 AM
>
>
>

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429. **Doug Holder**

Review of Field of Wanting Wanda Phipps

Sat 28 Jun 2008

Field of Wanting – Poems of Desire by Wanda Phipps

Field of Wanting – Poems of Desire
by Wanda Phipps
Blaze VOX {books}
Buffalo, NY
Copyright 2008
139 pages

Review by Lo Galluccio

A long-time admirer of Wanda Phipps' poetry and voice, since first catching her at the Marathon Day Reading at St. Mark's Church, I eagerly devoured her latest tour de Force, "Field of Wanting: Poems of Desire" released this year on Blaze VOX {books}. She is gifted with a powerful writer's imagination and a lovely voice which articulates such pieces as "Heaven and Earth" and "Desire," interwoven with doubled voicings, rhythmic breathing and spare instrumentation. As an example of her capacity to enchant with concrete ephemera, you can check out the first track on her Myspace page (www.myspace.com/wandaphhippsband) and hear a lush reverberating guitar under her softly declared words:

“I’m heaven over fire, fire under heaven. I’m heaven into eleven: two plus eleven seconds of heaven.”

The pink and the shimmering white in “Desire” seem like floating pieces of divine candy you can almost taste but would rather spare.

Wanda and I share a similar background that spans the theatre arts world and writing (both prose and poetry) – Wanda having studied at Naropa, after theater school, and incorporating a kind of free-associative, open and broken phrasing style which sculpts thoughts that scan her monitor second by second.

Her poetry has been published over 100 times in a variety of publications, including several anthologies. A denizen of New York City – the City which marks much of her verse like a maze-like tattoo – she’s also curated several readings and performance series at the renowned Poetry Project at St. Mark’s Church, as well as other New York venues.

In 2004, Soft Skull Press released her full-length poetry book, “Wake up Calls: 66 Morning Poems” which rivaled, from a contemporary and female angle, Frank O’Hara’s famous “Lunch Poems.” The author successfully undertook to capture her own state of mind upon waking, on 66 successive mornings. The results are poems that refresh in their hybrid revelations, daily task-lists and sensory detail. This book put Wanda on the poetry map as a serious literary voice, one with both a learned and maverick’s approach to verse; one who’d been around and mentored; one who was still experimenting with how she wanted to paint.

Her latest collection is part anthology and part new works, some written under the influence of the break up of a long-term relationship with a live-in soul-mate and collaborator. Anyone who’s loved, labored and lost knows the agony of wanting to somehow pay tribute, kick the despoiler in the teeth, and run like hell, all in the same fell swoop. Phipps’ language wand casts such a powerfully luminous spectrum of colors that nothing feels bitter-black, rotten or remorseful in this collection. Nothing seems concocted in a frenzied rush to win, either. All seem like newly bred creatures; part of a poet’s evolutionary schema.

“Field of Wanting” contains nine sections – each honing to the mode and mood and particular style of its poetry zone: sonnets, prose-poetry paragraphs, numbered blues, and short-haiku like slivers, along with more traditional free-verse. In the opening poem, from “Your Last Illusion,” she writes a kind of prelude:

I am pure madness
If I yell and scream and bleed
Is that pure enough? is that raw enough?

If I wear my sensitivity like a crown
Is it a tool?
can I touch you with my frailty?
touch you with my vulnerability?
Is my weakness
my strength?

p. 13
“A Purist at Heart”

She continues with a series of 19 modern sonnets (inspired by Ted Berrigan’s Sonnets)—also called “Your Last Illusion” or “Break Up Sonnets” – each 14 lines, not rhyming.

12
.
So you left, you bastard, so what?
I’m ready to include the world
through with internal wars
weather’s clear
and lies are angels in the snow
best be off and running babe
one messy satellite still hovers
you are the one and only blinking muscle
God’s a shining fuck
step on your own toes to keep someone
else from beating you to it
the bathtub isn’t long enough for four
don’t dream now float
it’s best with Sunday morning peaches.

p. 21

In “Suddenly Everything” Phipps in her poem “Galloping Personas” touches on a villanelle-like repetition scheme (without writing a proper villanelle) using the noun phrase “golden blouse” alternately as distraction and conceptual device. :

She begins:

“So the mask remains baffling
say hello to the mask
a new way of being a “Person”
or a hurricaine Cordelia in Biloxi beauty
there’s a mountain out my window.”
and you must wear a golden blouse.”

And ends:

“songs of a baffling mask
experiencing persons of great beauty
by love’s window in a golden blouse”

p. 34-35

In “Hours” she creates 12 pieces that combine hallucinatory pop culture visions with an almost home-spun delivery of the world around her:

Fourth Hour

“she was late
for a meeting
with her therapist
found Linda Evans
in her bathroom
ripping her shower curtain
and she kept trying
to piece it back together
but Linda kept ripping it
into neat little squares.”

p. 48

Fifth Hour

“it’s raining today
they say snow soon
I need boots
I love those black barked trees
bare and soaking wet
branches like lace
against Chelsea lofts
my hour’s over”

p 49

What leaves me grounded and breathless within Wanda’s wondrous matrix of poems is her equally balanced formal intelligence and wild-child juxtapositions of disparities.

In the Section “Womb Dreams” a poem called, “Talks with a Stranger” (including a few words by Jorge Luis Borges) entices with:

“I’m in the voice before zero
I’m in the macaroni
I’m in the calculator
I’m in the refrigerator.”

“Velocity = Delta D
Change in Distance
Over
Change in Time
Delta T
p. 112

In a deliciously erotic riff in her final section, “Gray Fox Woman” Wanda slips into an ode to a double who is also herself:

“kiss my shaved cunt
and bow to its beauty
introduce me to Dangerous
the woman in the spiderwebbed dress
the wild child filling her mouth
by the newspaper stand

let me watch you
unroll my fishnet stockings slowly
let me wait until you scream
because men do make noise when they fuck
but only as a form of worship.”

p. 124

Wanda will be appearing at The Living Theatre in NYC on July 28th. For more information check out her website: www.mindhoney.com and www.blazevox.org.

An investment in buying this book on Amazon.com or from the publisher is well worth your ducats. As Grace Slick once wailed: “Feed your head!”

Lo Galluccio is a vocal artist and poet whose prose-poem/memoir, “Sarasota VII” will be out on Cervana Barva Press in fall of 2008. She is a reviewer for the Ibbetson Update
http://yahoogroups.com/group/ibbetsonstreetpressupdate
www.myspace.com/lolagalluccio
Labels: Galluccio on Phipps

↑ Index

430. David Chirot

An announcement from Meritage Press: Mark Young's Pelican Dreaming: Poems 1959-2008

Sun 29 Jun 2008

This is great news for all who know Mark Young's terrific work from his "Pelican" and "Magritte" blogs and also his brilliant editing of Otoliths.

And if you don't--a great introduction!

A RELEASE Special Offer for:

PELICAN DREAMING: POEMS 1959-2008

Poems by Mark Young

Selected and with an Introduction by Thomas Fink

ISBN: 978-0-9794119-5-3

412 pages

Price: $24.00

Release Date: Summer 2008

Distributors: Meritage Press <http://www.meritagepress.com/> and Lulu at http://www.lulu.com/content/1955266

Meritage Press is delighted to announce the release of *PELICAN DREAMING: Poems 1959-2008 *by Mark Young, Selected and with an Introduction by Thomas Fink.

Mark Young was born in New Zealand, but has lived for more than half his life in Australia. First published in 1959, his work has appeared in a large number of both electronic & print journals, & he has been included in many anthologies. His publications range from the first book on modern New Zealand painting through more than a dozen collections of poetry & his co-editorship with Jean Vengua of two anthologies of hay(na)ku to a speculative novella, *the allegrezza ficcione*. These days he spends most of his time editing the e-zine Otoliths & nurturing the steadily-increasing catalog of its print publishing arm.

To celebrate the release of *PELICAN DREAMING*, Meritage Press is pleased to offer a special discounted release arrangement good through August 31, 2008. You may order the book for $19.00 (a 21% discount from the book's $24 retail price) plus free shipping/handling for orders throughout the United States. (For non-U.S. orders, please email us first at [redacted]) Send a check made out to "Meritage Press" to

Eileen Tabios

Publisher, Meritage Press

256 North Fork Crystal Springs Rd.

St. Helena, CA 94574

About this project, Mark Young shares:

"My father died when he was 93, &, even then, his death was at least partially due to complications from an amputated leg. Which means there are longevity

genes in my family. So it's somewhat ironic that the earliest poem in this selection / collection, "Lizard", written when I was seventeen — 'When one is seventeen, one isn't serious' wrote Rimbaud, in error, but he can be forgiven for he was only fifteen when he wrote the line — stems from feelings of mortality brought on by the teenage angst that beset me at the time.

"As the subtitle of this book indicates — Poems 1959-2008 — those feelings were somewhat premature. But they're still around, since my vision of a neat fifty years of poetry was taken over once again by similar feelings: I wanted the book out there in order to make sure that I was around to see it.

"There is a rough chronological order to the book, based on the order of the books from which the selections were made, but that is for convenience. I have nearly always followed the maxim 'Let the poem shape itself.' So there are streams & themes that overlap across collections, across times, in a variety of concurrent styles. As Thomas Fink writes in his Introduction:

"'*If anyone these days is hanging onto a notion of consistent stylistic evolution as aesthetic merit, this volume will do its best to disorient them, as Young's 'many mansions' feature a variety of architectural modes. Could one predict the flights of *Betabet* from the unified narrative of 'Grafton Bridge,' much less 'Lizard'? 'George W.'s Language Primer' and 'Maxims for Tom Beckett' are both very funny poems, but their humor is achieved in extremely different ways. If someone didn't know who wrote either 'The Baggage Card' or 'The Bride Stripped Bare By Her Bachelors, Even,' would s/he necessarily assume that the same author was responsible for both? Mark Young has the courage to be traditional, imagistically or narratively direct, discrete, serial, surreal, 'experimental,' and 'difficult' in the same season, year, or cluster of years. The reward is ours.'*

"Tom's selection was done with total independence. All I did was give him the poems, in a variety of formats — e-books, chapbooks, full collections, blog postings, manuscripts — & let him have his way with me. Or, at least, my output. My gratitude for & pleasure with what he has selected & written to in his Introduction is immense. I have gained insights from his insightfulness. The reward is mine. &, I hope, yours."

***

For more information, please feel free to contact [redacted]

***

*A Nota Bene from Tom Beckett: *

* *

*"I've had the privilege of reading this book in manuscript. It is as fantastically and variously beautiful a book of poetry as one can find. If you only read one selected poems in the coming year, read **Pelican Dreaming **."***

↑ Index

431. Jordan Stempleman
PELICAN DREAMING: POEMS 1959-2008: Poems by Mark Young
Sun 29 Jun 2008

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***

For more information, please feel free to contact [redacted]

***

A Nota Bene from Tom Beckett:

"I've had the privilege of reading this book in manuscript. It is as fantastically and variously beautiful a book of poetry as one can find. If you only read one selected poems in the coming year, read Pelican Dreaming."
_____ The i'm Talkathon starts 6/24/08. For now, give amongst yourselves.
http://www.imtalkathon.com?source=TXT_EML_WLH_LearnMore_GiveAmongst

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432. Troy Camplin
Re: Response to Troy Camplin, Ph.D.
Sun 29 Jun 2008

Funny, of the examples I have given -- Michaelangelo, Mozart, Shakespeare, Moliere, Racine -- not one was an American and not one lived in a capitalist country. Yet each communicated extremely well to a very wide audience. Prior to them, one had raconteurs and bards who travelled and recited/sang poetry. The ancient Greek tragedies and comedies were wildly popular (you may recall Plato complaining about tragedy because it was wildly popular). The stories of the gods and heroes were told through the recitation of poetry, particularly epic poetry. So poetry has historically been popular, and it has been used primarily as a way of communication. The Church, for example, used visual arts to tell the stories of the Bible to its illiterate parishoners. Art is a form of communication, and has always been a form of communication. Danto goes so far as to argue that the arts are a form of rhetoric -- and he's probably on to something there.

If art is not communicating something, what is it doing? If you are not concerned with getting your vision across to others, then what you are doing isn't art. When you create art that is not intended to communicate with anyone, then you are engaged in nothing more than masturbation. Similarly, it doesn't result in the creation of anything new, because it never comes in contact with others. If Danto is right that art is a form of rhetoric, then those who either won't (or cannot) communicate with their artwork are simply bad artists. To proclaim that your art does not and should not communicate is simply to try to provide an argument for why your terribly bad art is in fact good art -- precisely because the art can't speak for itself as to its worth.

Troy Camplin

----- Original Message ----
From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 12:10:21 PM
Subject: Response to Troy Camplin, Ph.D.

----- Original Message ----

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 4:37:00 PM
Subject: Re: The lyric poem - what be its current fate?

"...the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.

The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few 'truly understand'?"

Troy Camplin, Ph.D.

The limitation I see with this approach is that when one is trying to "communicate"or write so that it goes over with people who don't read poetry, is that the impulse to move in that direction is often fear. If one is open to a work of art, they'll recognize the power of it long before they fully understand, or even partially understand, what it may be "communicating." When artists start worrying about communication, the gesture suffers. What's the line by the painter Clyfford Still "demands for communication are presumptions and irrelevant."

It is a symptom of our capitalist society and the underlying materialist cosmology that equates numbers (books sold, how many "regular" people have heard of the artist, etc.) that creates the kind of attitude exhibited here by Dr. Camplin. Now, that may be his interest, or motivation and he is welcome to it. It does not interest me and I find I am usually not interested in art that can "go over" with average people, but there are exceptions. Anything really worthwhile takes a little effort to appreciate, or at least some background, or some kind of understanding or openness. People raised in North American TV culture want it now, if not sooner, like the ones who yell at the microwave to hurry up. Cook slow.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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433. **Troy Camplin**

Re: The lyric poem - what be its current fate?

Sun 29 Jun 2008

I try to pay more attention to the actual art produced rather than the rhetoric of those producing the art. In a published article I wrote about game theory and literature, I argue that the surrealists attempted to sell a bill of goods that they themselves did not buy into. Many post-surrealists did, however -- producing a lot of incredibly bad poetry that all sounds the same, and that nobody wants to read. The actual surrealists, however, produced a lot of very well-crafted, difficult poetry. They claimed that they were trying to create a poetry of and for the people (as opposed to the elitist verse of the romantics, with their regular rhythms and rhymes), but they in fact created work that only artistic elites would even begin to appreciate. We see this going on throughout the Modernist and Postmodernist periods, where the experiments are proclaimed to be intended for the masses, but the masses reject it en masse. Perhaps only T.S. Eliot and Ezra Pound were the only honest poets of the last century, being unapologetically elitist in their verse and theory.

The attacks by other posters on "best-sellers" and "capitalism" belies their elitism. Why shouldn't some measure of worth be how many books of poetry you sell? Except that then that would indicate you are in fact not a very good poet if you can't sell but a half dozen copies at your readings. So we get attacks on capitalism and the commodification of art, etc. as excuses for why nobody wants to read their rotten poems.

Now, I do agree with you that many of our problems with the acceptance of poetry lies with our teachers and with the educational system in general. Teachers seem to go out of their way to make students abhor poetry. Of course, most teachers don't understand poetry at all, and that ignorance translates to hatred of the material, which is communicated to the students. The few who make it through high school not hating poetry have still learned nothing about it. They learn that one has "poetic license," which they are told means anything goes in poetry. Thus they begin writing poetry without the least understanding of what a poem really is, or what it does. They think that just because they speak the English language, they can write; and they think that they are being radical poets by breaking all the rules, not even knowing what the rules are. While we would never dream of claiming to be a great pianist if we never learned the proper way to play piano (the ability to whistle does not make one a musician), we somehow think that we can be a great poet without

understanding the first thing about poetry, its origins, its history, how poems are similar and differ among cultures, etc. Our college professors don't help at all because they are pushing the kind of experimental poetry they are writing, forgetting that their students don't even have the basics. The consequence is a lot of people writing poetry, not having the kind of historical understanding of the art that painters and musicians are made to have, and as a consequence writing poems nobody really wants to read.

I find it laughable to read peoples' arguments that poetry is in fact popular because of some anecdotal evidence. This would be like arguing that opera is popular because I have friends who, like me, go to the opera. In fact, the opera house is always packed, so it must be spectacularly popular! Nonsense. Most of the poetry readings I've been to have been full of bad poets reading bad poetry to each other and their friends. I've been to poetry readings that were exceptions -- but they typically took place in such places as art museums and galleries, and involved selection of the poets beforehand. And in those cases, few were there primarily for the poetry.

I personally would like to turn this around. I think people miss out on a lot when they do not read or listen to poetry -- or are otherwise exposed to the arts. I think that if poets would simply learn the history of their art, and keep their audience in mind when they write, that it would go a long way to poets creating poetry that people might want to read. But it requires making things of beauty, which inspire people to want to create more poetry like it. It has to be reproductive.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 10:41:29 AM
Subject: Re: The lyric poem - what be its current fate?

Troy,

But I think that's where you're wrong: most of what you're calling "elite" isn't intended to be only understood by a few, but rather represents (sometimes vain) attempts to open dialog where there wasn't previously. In this case, then, what most people don't understand isn't what they don't "get", but what they aren't familiar with (as in Michael's example) due to lack of good teachers, exposure, what have you.

-Ryan

On Fri, Jun 27, 2008 at 7:37 PM, Troy Camplin <[redacted]> wrote:
> Math is both understandable and meaningful. But to practice it and

understand it, you have to learn a lot of techniques.
>
> The arts are different from the sciences (including math) in that they are meaningful and valuable in a more complex, more directly human way. There's dehumanizing, nihilistic art, and humanizing, meaningful art. I personally like a lot of elite art; but I also understand why most people don't. Part of it is indeed that they don't get it. And why isn't that a valid criticism? Why should people rely on a bunch of overeducated elites (like myself) telling them what this or that work means, and why it's significant? Shouldn't there be at least some level in every art where the average person "gets it"? This doesn't mean, of course, that one cannot learn more about a work -- meaning critics, etc. are still needed to help people see all the possibilities -- but the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.
>
> The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few "truly understand"?
>
> Troy Camplin, Ph.D.
>
>
> ----- Original Message ----
> From: Ryan Daley <[redacted]>
> To: [redacted]
> Sent: Friday, June 27, 2008 3:23:43 PM
> Subject: Re: The lyric poem - what be its current fate?
>
> How come mathematics gets to be "elitist"? Why is poetry condemned to
> "having to have meaning/be understandable?"
>
> Personally, I don't believe in elitism as a label; I think it's
> largely used to hide embarrassing moments of "I don't get this."
>
> On Fri, Jun 27, 2008 at 9:49 AM, Thomas savage <[redacted]> wrote:
>> Nobody reads poetry anymore because they aren't exposed to it as children as a part of their education. Once it vanished from their schooling, since they had no access to it, most people don't even know poetry exists. As for the elitism of experimental poetry of the 20th and 21st century, that is another

matter. Anyone who takes chances with a tradition risks isolating him or herself from the larger group of people who will not understand what is going on or who simply don't care. I don't think that is necessarily elitism but in certain cases, particularly Pound's and Eliot's, it may have been accompanied by elitism. Williams, Olson, and many other experimental poets were populists trying to do something that would resonate with the larger masses of educated readers. Whether they ever reached those readers is another matter. Regards, Tom Savage
>>
>> --- On Thu, 6/26/08, Troy Camplin <[redacted]> wrote:
>>
>> From: Troy Camplin <[redacted]>
>> Subject: Re: The lyric poem - what be its current fate?
>> To: [redacted]
>> Date: Thursday, June 26, 2008, 12:45 PM
>>
>> The two aren't unrelated, you know. It's no coincidence that you started
>> getting things like impressionism when photography came about. Milan Kundera
>> observes that the novel (for example) should do only what the novel can do. The
>> same can be said about poetry. TV and film are their own media, and do not
>> necessarily exclude the reading of poetry. Much of the Modernists'
>> experiments came about precisely in reaction to such things as radio, etc. Part
>> of the result was that it became something only elitists were interested in
>> (bizarre poetry, etc. is a great way for elitists to separate themselves from
>> the rabble, you know). But lyric poetry in the form of songs is as strong as
>> ever -- belying claims that other media pushed poetry aside. What pushed poetry
>> aside was the fact that poets began writing poetry 1) knowing nothing about
>> poetry, and 2) writing as elitists for elitists. I listen to the radio, watch
>> movies and TV, use a computer, etc. and also read
>> novels and poetry, so these different forms are not mutually exclusive. In
>> fact, they can be mutually enhancing. If people are running away from your art,
>> it may have more to do with the state of the art. Unless that is seriously
>> considered (which is also an historical perspective), then you're never
>> going to understand why nobody reads poetry anymore.
>>
>> Troy Camplin

>>
>>
>> ----- Original Message ----
>> From: Dan Glass <[redacted]>
>> To: [redacted]
>> Sent: Wednesday, June 25, 2008 4:17:26 PM
>> Subject: Re: The lyric poem - what be its current fate?
>>
>> Way to think historically.
>>
>> I love that it's the bad modernist poetry that made people read less
>> poetry,
>> rather than things like radio, television, movies, computers, video games,
>> the assembly line, and other 20th c. inventions...
>>
>> I mean, seriously. Do you really think history has nothing to do with
>> poetry?
>>
>> On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin <[redacted]>
>> wrote:
>>
>>> Historically, lyrical poetry has had a very large audience. It began dying
>>> off with Modernism, and postmodernism and LANGUAGE poetry have all
but
>>> killed it off. The few poetry bestsellers are the lyric poets like
>> Frederick
>>> Turner.
>>>
>>> Troy Camplin
>>>
>>>
>>> ----- Original Message ----
>>> From: Stephen Vincent <[redacted]>
>>> To: [redacted]
>>> Sent: Tuesday, June 24, 2008 8:08:10 PM
>>> Subject: Re: The lyric poem - what be its current fate?
>>>
>>> Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a quick
>>> and impressive ear you have for echoes!
>>> What? Are we (yon poets) fated to repeat ourselves century upon century
>>> with twists on the metaphors and content du jour!!! An endless spiral
>> loop

>>> earthly journey? An eternity of small audiences?
>>> Ain't complaining too hard. As long as there are good and quick ears
>> in the
>>> neighborhood that can take and hear a poem to the max, who needs
more?!
>>> (It's always nice when it happens - large)
>>>
>>> Got to get back to writing those reviews - among all the other
>>> 'requirements'!
>>>
>>> Stephen V
>>>
>>>
>>>
>>>
>>>
>>> "Mackowski, Joanie (mackowje)" <[redacted]>
>> wrote: Nice to
>>> read your thoughts, Stephen. I wonder though "izzit not ever
>>> thus," for in them I hear an echo of Wordsworth, from the
>> "preface to
>>> the 2nd edition of the lyrical ballads." That your thoughts are
>> familiar
>>> to me suggests that the lyric may be in a steady sissy-fun state, rather
>>> than about to die altogether. Yet I'm not suggesting that the work to
>>> preserve & enlarge our atttention to the lyric isn't crucial;
>> rather, I
>>> think we may whistle a bit while we work. And WW, while he affirms the
>>> frustration, also suggests a way to progress: he says that yes quiet
>>> lyrics may easily be drowned out, but that learning to attend to lyric
>>> quietness, via both reading and writing, is a crucial practice, one that
>>> strengthens "certain inherent inherent and indestructible qualities
>> of
>>> the human mind," qualities which WW thinks are good.
>>>
>>> I'm going to copy down a hunk o' WW here. It feels good to type
>> it, like
>>> a meditation/prayer:
>>>
>>> From WW: "For the human mind is capable of being excited without the
>>> application of gross and violent stimulants.... It has therefore
>>> appeared to me that to endeavor to prodice or enlarge this capability is

>>> one of the best services in which, at any period, a writer can be
>>> engaged; but this service, excellent at all times, is especially so at
>>> the present day. For a multitude of causes, unknown to former times, are
>>> now acting with a combined force to blunt the distriminating powers of
>>> the mind, and, unfitting it for all voluntary exertion, to reduce it to
>>> a state of almost savage torpor. The most effective of these causes are
>>> the great national events which are daily taking place, and the
>>> increasing accumulation of men in cities, where the uniformity of thei
>>> roccupations produces a craving for extraordinary incident, which the
>>> rapid communication of intelligence hourly gratiafies. To this tendency
>>> of life and manners the literature and theatrical exhibition of the
>>> country have conformed themselves. The invaluable works of our elder
>>> writers...Shakespeare and Milton, are driven into neglect by frantic
>>> novelss....When I think about this degrading thirst after outrageous
>>> stimulation, I am almost ashamed to have spoken of the feeble endeavor
>>> made in these volumes to counteract it; ... had I not a deep impression
>>> of certain inherent and indestructible qualities of the human mind, and
>>> likewise of certain powers in the great and permanent objects that act
>>> upon it, which are equally inherent and indestructible...."
>>>
>>> .....
>>> Joanie Mackowski, PhD
>>> Assistant Professor
>>> English & Comparative Literature
>>> University of Cincinnati
>>> PO Box 210069
>>> Cincinnati, OH 45221-0069
>>> Tel. 513/[redacted]
>>> Fax 513/[redacted]
>>> [redacted]
>>> http://homepages.uc.edu/~mackowje
>> <http://homepages.uc.edu/%7Emackowje>
>>>
>>>
>>> -----Original Message-----
>>> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>>> Behalf Of Stephen Vincent
>>> Sent: Monday, June 23, 2008 10:47 PM
>>> To: [redacted]
>>> Subject: The lyric poem - what be its current fate?
>>>
>>> Sometimes I read a lyric poem - singular or serial - and I am struck by

>>> two contrary reading experiences. On one hand, I am taken by a poem's
>>> structure, the attention of the poet, the technique, tone, etc, - how
>>> forcefully these combinations impel themselves on to the page. I am
>>> totally present with the process, and the momentary totality of the
>>> poem's object, its presence. I am with it - which means to say its
>>> particulars have become an assured presence within the immediate
>>> horizons of my take (world) as a reader.
>>>
>>> Yet, on the other hand, the poem(s), no matter how solid its occurrence
>>> in my imagination, critical presence, etc. is soon gone, particularly as
>>> I move on to the works of others, or shift my awareness to, say, the
>>> television, the inevitable perk and threnody of the news, its
>>> repetitions and cycles.
>>>
>>> And, in terms of the lyric poem as an experience in reading - no matter
>>> how present it was - - becomes such a fleeting thing without much
>>> bearing on what's left of either my private or public space. What is
>>> that that 'thing' that caught me and then flew by? Why does much
>> work -
>>> much of it good, and, certainly, labor intensive - fly by with but a
>>> transitional, momentary effect? Whatever act or frame could make that
>>> pleasure more concrete, an enduring, significant presence, a constantly
>>> returnable project & gift?? (Perhaps, obviously. that is part of the
>>> poet's job, too).
>>>
>>> I suspect we know that's the job of a critical community - to maximize
>>> the public presence and circulation of a work or works. To review a
>>> person's work, to secure (ideally) our attention. And, no doubt, the
>>> importance of academic institutions. To insist students write critical
>>> papers, memorize, and/or improv new works off the work of others - to
>>> insure that a work secure a place, a point of memory in the young, as
>>> well as older persons. And, for those of us outside institutions, to
>>> resist and confront the the sense of erasure that inevitably haunts
>>> those of us who live, read, write and work not 'at the margins',
>> but in
>>> locations that require a different sense of critical reception and
>>> measure.
>>>
>>> Without this surrounding labor of critical community, so many often
>>> extraordinarily fine lyric poems - let alone larger forms. - end up
>>> fleeting around, or become paralysed in a kind of statuary limbo. They
>>> may vibrantly appear in a small publication, then disappear as readily.

>>> For the poet it takes a fierce stubbornness to put up with can appear as
>>> an almost instant annihilation or a perennial sense of being 'not
>> quite
>>> dead on arrival.'
>>>
>>> The reason I write this is that I became quite aware of this condition
>>> whitle reading some quite fine books that have come my way to review.
>>> Recent intriguing good works by Peter Manson, George Albon, Joseph
>>> Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed,
>>> a mix of sexual, ethnic and national persuasions, yet each (most at
>>> mid-life, I think) working various lyric, experimental edges. They are
>>> among many, obviously both men and women, out in the field of
>>> combatting limited attention to their work,each working the language to
>>> scrape out (sing, whatever), a non- familiar truth in fresh, demanding
>>> and/or startling ways. As I begin to write these various or combined
>>> reviews I remain struck by the ambition and struggle to make a work find
>>> its location in a contemporay landscape that is mostly either
>>> oppositional or,most likely. oblivious to an enterprise that - as both
>>> poet and reader - I, if not most of us, totally support.
>>>
>>> Proportionately, without wanting to sound one bit self-piteous (because
>>> the work can bring such joy and critical pleasure) Sisyphus might appear
>>> to have had it relatively good! In this nation (USA), where Executive
>>> (Cheney. Bush. etc.) management has done nothing but produce a
national
>>> paralysis of the imagination (it's nasty girim and impotent, to be
>> both
>>> obvious and frank). Without sounding like a 'draino liberal' (I
>> hope), I
>>> think its absolutely essential to do whatever we can (in community,
>>> critcially, creatively, etc.) to vigorously support the efforts of both
>>> poets and poems (lyric and otherwise) to continue to rise and take hold
>>> in the public realm - and take form in the pleasure and combat of that.
>>> Otherwise we be in for a long, thirsty time! So yes, I am writing my
>>> reviews. You, too?
>>>
>>> Stephen Vincent
>>> _http://stephenvincent.net/blog/
>>> Where, if you have missed it so far, you can still visit my travels
>>> with Charles Olson - and then some - in the Yucatan.
>>>
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434. **Stephen Vincent**

W Logan on O'Hara

Sun 29 Jun 2008

If you are interested in whether or not your book might stake a claim for recognition in the New York Times Book Review, particularly a review by William Logan, it is probably best to check out the frame through which your work might be considered. Or, if you are wondering, about the frame through which Frank O'Hara's work was scourged by Logan in today's Times, his University of Florida bio/pub accounting might make his nonsense make sense - if that's any relief. A NY Times kicking on on Gay Pride day to boot! A real 'time-sensitive' editor there, I say!

William Logan Professor William Logan is the author of seven books of poems: Sad-faced Men (1982), Difficulty (1985), Sullen Weedy Lakes (1988), Vain Empires (1998), Night Battle (1999), Macbeth in Venice (2003), and The Whispering Gallery (2005). He is the author of four books

of criticism, All the Rage (1998), Reputations of the Tongue (1999), Desperate Measures (2002), and The Undiscovered Country (2005); and co-editor of a book on the poetry of Donald Justice, Certain Solitudes (1997). Reputations of the Tongue was a finalist for and The Undiscovered Country the winner of the National Book Critics Circle Award in Criticism. The Undiscovered Country was also named the best book of criticism of 2005 by the Contemporary Poetry Review. Logan is a regular critic of poetry for the New York Times Book Review and writes a biannual verse chronicle for the New Criterion. He has won the Citation for Excellence in Reviewing from the National Book Critics Circle, the Peter I.B. Lavan Award from the Academy of American Poets, the John Masefield and Celia B. Wagner Awards from the Poetry Society of America, and the J. Howard and Barbara M. J. Wood Prize from Poetry. In 2004 he received the Corrington Award for Literary Excellence and in 2005 the inaugural Randall Jarrell Award in Criticism. He has also won the Amy Lowell Poetry Traveling Scholarship and received grants from the Ingram Merrill Foundation, the Florida Arts Commission, and the National Endowment for the Arts. Logan graduated from Yale (BA, 1972) and the University of Iowa (MFA, 1975). He was the English Department's Director of Creative Writing from 1983 to 2000. He teaches poetry workshops and an occasional seminar on contemporary poetry.

**

Stephen Vincent
http://stephenvincent.net/blog/

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435. Larissa Shmailo

New poetry CD: Exorcism

Sun 29 Jun 2008

My new poetry CD, Exorcism (SongCrew 2008), with music by Bobby Perfect, is now available from CDBaby at _http://cdbaby.com/cd/shmailo2_ (http://cdbaby.com/cd/shmailo2) , also at St. Mark's Bookstore in NYC.

Review copies are also available. Please backchannel at [redacted]_ (mailto:[redacted]) .

Best regards,
Larissa

Larissa Shmailo (http://myspace.com/larissaworld)
"The poet, like the lover, is a menace on the assembly line."
-Rollo May

http://cdbaby.com/cd/shmailo2 (http://cdbaby.com/cd/shmailo2)
http:// (http://larissashmailo.blogspot.com/)
www.myspace.com/larissashmailoexorcism
(http://www.myspace.com/thenonetworld)
http://larissashmailo.blogspot.com (http://larissashmailo.blogspot.com/)

**********Gas prices getting you down? Search AOL Autos for fuel-efficient used cars. (http://autos.aol.com/used?ncid=aolaut00050000000007)

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436. Jerome Rothenberg
Poems and Poetics: New Postings
Sun 29 Jun 2008

Whether it makes sense or not, I'm now using the blog format to take control of some part of my own publication, freely presenting poems past & yet to come both by myself & on occasion by poets who have been or continue to be close to me. The following have recently appeared on poemsandpoetics.blogspot.com.

David Antin: 11 games for eleanor (previously unpublished) with my notes on "David Antin: The Poems Before Talking" (from Poetics & Polemics 1980-2005, forthcoming from University of Alabama, Modern and Contemporary Poetics series)

The People's Poetry Language Initiative: Preamble and Declaration, a major ethnopoetics manifesto by Bob Holman & others

Reconfiguring Romanticism (3): Goethe & Shelley, commentaries from the forthcoming Poems for the Millennium, Volume 3: The University of California Book of Romantic and Postromantic Poetry, edited with commentaries by myself & Jeffrey Robinson

12 Russian Ikons, & Others - poems originally published by John Martone's tel-let, with additional poems omitted from that publication

A Paradise of Poets: In celebration of Keith Wilson by Bobby Byrd

The Burning Babe - Now accessible in full with illuminations by Susan Bee, originally published in a limited edition by Steve Clay's Granary Books

Reconfiguring Romanticism (2): A Preliminary Listing - from the introduction to the forthcoming Poems for the Millennium, Volume 3

Three Caprichos, after Goya, selections from 50 Caprichos, after Goya, a work in progress

The Burnt Book - a coda to A Book of Concealments, a series of 75 poems now in progress

Over the next half year I will continue to preview brief extracts from Poems for the Millennium, Volume 3. Most of these extracts will be from our prose commentaries, but by the end of the run I anticipate showing newly recovered or newly translated works as well. Responses are welcome but not necessary & can be addressed directly to either of the two co-authors. The book itself is scheduled for publication in January 2009 with an expectation of advance copies in November or December.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
jrothenberg at cox.net

"Language is Delphi."
--Novalis

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437. **Paul Nelson**

Re: Response to Troy Camplin, Ph.D.

Sun 29 Jun 2008

Dr. Camplin,

So you judge my work without ever having read it? How does that help dialog? Communication? Just because my intention is not necessarily to communicate does not mean it doesn't get something across. Nor does it make it masturbation, as judged by the number of featured readings I have given over the last ten years.

Charles Olson said:

A poem is energy transferred from where the poet got it (he will have some several causations), by way of the poem itself to, all the way over to, the reader. Okay. Then the poem itself must, at all points, be a high energy-construct and, at all points, an energy-discharge. So: how is the poet to accomplish same energy, how is he, what is the process by which a poet gets in, at all points energy at least the equivalent of the energy which propelled him in the first place, yet an energy which is peculiar to verse alone and which will be, obviously, also different from the energy which the reader, because he is a third term, will take away.

People seem to be interested in HIS work, 38 years after his death at 60. So, did HE communicate anything? Apparently so, given the new film about his work and life in Gloucester, Polis is This. Given the movie from last year Fully Awake: Black Mountain College.

You obviously come to the SUNY list with an agenda far more traditional than the average list reader. You must expect people to disagree with you. You should understand they'll have a more challenging aesthetic than to have their

work go over to a large audience. That is a measure addled by a capitalist ethos anyway. And the artists you cite did not have nearly the same cultural conditions, so it's a misnomer.

In a wonderful Jacket interview: http://jacketmagazine.com/35/perez-ivb-johnson.shtml

Omar Perez points out that capitalist considerations have NO PLACE in art. They're antithetical to it. I'm not interested in heat from this list. I am interested in light. Calling a stranger's work masturbation is unfortunate if you are really interested in dialog. Of course at least masturbation is sex with someone I love.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Sunday, June 29, 2008 11:00:44 AM
Subject: Re: Response to Troy Camplin, Ph.D.

Funny, of the examples I have given -- Michaelangelo, Mozart, Shakespeare, Moliere, Racine -- not one was an American and not one lived in a capitalist country. Yet each communicated extremely well to a very wide audience. Prior to them, one had raconteurs and bards who travelled and recited/sang poetry. The ancient Greek tragedies and comedies were wildly popular (you may recall Plato complaining about tragedy because it was wildly popular). The stories of the gods and heroes were told through the recitation of poetry, particularly epic poetry. So poetry has historically been popular, and it has been used primarily as a way of communication. The Church, for example, used visual arts to tell the stories of the Bible to its illiterate parishoners. Art is a form of communication, and has always been a form of communication. Danto goes so far as to argue that the arts are a form of rhetoric -- and he's probably on to something there.

If art is not communicating something, what is it doing? If you are not concerned with getting your vision across to others, then what you are doing isn't art. When you create art that is not intended to communicate with anyone,

then you are engaged in nothing more than masturbation. Similarly, it doesn't result in the creation of anything new, because it never comes in contact with others. If Danto is right that art is a form of rhetoric, then those who either won't (or cannot) communicate with their artwork are simply bad artists. To proclaim that your art does not and should not communicate is simply to try to provide an argument for why your terribly bad art is in fact good art -- precisely because the art can't speak for itself as to its worth.

Troy Camplin

----- Original Message ----
From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 12:10:21 PM
Subject: Response to Troy Camplin, Ph.D.

----- Original Message ----

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 4:37:00 PM
Subject: Re: The lyric poem - what be its current fate?

"...the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.

The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few 'truly understand'?"

Troy Camplin, Ph.D.

The limitation I see with this approach is that when one is trying to "communicate"or write so that it goes over with people who don't read poetry, is that the impulse to move in that direction is often fear. If one is open to a work of art, they'll recognize the power of it long before they fully understand, or even partially understand, what it may be "communicating." When artists start worrying about communication, the gesture suffers. What's the line by the painter Clyfford Still "demands for communication are presumptions and irrelevant."

It is a symptom of our capitalist society and the underlying materialist cosmology that equates numbers (books sold, how many "regular" people have heard of the artist, etc.) that creates the kind of attitude exhibited here by Dr.

Camplin. Now, that may be his interest, or motivation and he is welcome to it. It does not interest me and I find I am usually not interested in art that can "go over" with average people, but there are exceptions. Anything really worthwhile takes a little effort to appreciate, or at least some background, or some kind of understanding or openness. People raised in North American TV culture want it now, if not sooner, like the ones who yell at the microwave to hurry up. Cook slow.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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438. **Paul Nelson**
Re: Response to Troy Camplin, Ph.D.
Mon 30 Jun 2008

A last thought about using numbers of "consumers" to judge literary art. This August marks the 2nd year that Lana Ayers and I will facilitate the August Poetry Postcard Fest. http://poetrypostcards.blogspot.com/

You take a card, address it to the next person on your list, refer to a previous card in composing the original poem on the card, if relevant, and send it to that person. I tend to transcribe postcard poems after writing them, before dropping them in the mail. We're about to release guidelines for 2008 and accept participants for this year's festivities.

Does it make the effort any less relevant if the poem is addressed to only one person? Will no one understand if I make a reference only that person might "understand?" Is it my job as a poet to send a poem that the person will "understand?" Can appreciation of art go beyond conscious "understanding" of meaning and intent? What does Jazz mean?

Charles Olson's statement in Projective Verse, "use of speech at its least careless and least logical" resonates with me. Does that make me elitist? Would my postcard poems not be appreciated by anyone else besides the reader?

I can't believe you think Emily Dickinson's work is unimportant because she was not interested in publication, grants and the admiration of the SUNY-Buffalo listserv poets. Or those who come here just to stir up shit.

Paul

Paul E. Nelson

Global Voices Radio
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Ilalqo, WA [redacted] or [redacted]

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From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Sunday, June 29, 2008 11:00:44 AM
Subject: Re: Response to Troy Camplin, Ph.D.

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If art is not communicating something, what is it doing? If you are not concerned with getting your vision across to others, then what you are doing isn't art. When you create art that is not intended to communicate with anyone, then you are engaged in nothing more than masturbation. Similarly, it doesn't result in the creation of anything new, because it never comes in contact with others. If Danto is right that art is a form of rhetoric, then those who either won't (or cannot) communicate with their artwork are simply bad artists. To proclaim that your art does not and should not communicate is simply to try to provide an argument for why your terribly bad art is in fact good art -- precisely because the art can't speak for itself as to its worth.

Troy Camplin

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Sent: Saturday, June 28, 2008 12:10:21 PM
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To: [redacted]
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Subject: Re: The lyric poem - what be its current fate?

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Paul E. Nelson

Global Voices Radio
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Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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439. Troy Camplin

Fw: Response to Troy Camplin, Ph.D.

Mon 30 Jun 2008

I never called your work specifically masturbation. I said that the kind of work that is not intended for an audience, that does not communicate anything, is masturbation. If you took offense, that is not my doing. You are the one who takes offense. You have taken a general argument personally, which is certainly not my fault.

Now, as for what you quoted me of Charles Olson, that's all a bunch of sound and fury signifying nothing. Poetry is energy. Oil is energy. Nuclear power is energy. The sun is energy. If you want to know if someone hasn't said anything, take the topic word and replace it and see if you can make it make sense. Make "a poem" = "love," "poet" = "lover" and "reader" = "beloved" and the quote still makes just as much (non)sense. Certainly being a good poet doesn't make one a good theorist.

If "capitalism has no place in art," then neither does Marxism or socialism or nationalism or identity or race or sex or gender or culture or religion or anything else of human concern, thought, or behavior. Again, I don't know what it could possibly mean that capitalism has no place in art. Art is a commodity. Always has been. Always will be. Again, it was only elitists who have tried to separate art from that aspect, to make it into something that nobody but the elites would want.

And why shouldn't I be able to come on here and talk about how I view things? This is a discussion group, and we all have our own agendas. The last thing I would want would be a bunch of people sitting around agreeing with me about everything, as I would never grow as a thinker or a poet. One reaches the light only through dialogue, and being open to understanding and persuasion. Anyone who does not want to be challenged is only interested in the shadows on the walls of the cave -- they certainly are not interested in the light.

Troy Camplin

----- Original Message ----
From: Paul Nelson <[redacted]>
To: SUNY Buffalo <[redacted]>
Sent: Sunday, June 29, 2008 10:39:13 PM
Subject: Re: Response to Troy Camplin, Ph.D.

Dr. Camplin,

So you judge my work without ever having read it? How does that help dialog? Communication? Just because my intention is not necessarily to communicate does not mean it doesn't get something across. Nor does it make it masturbation, as judged by the number of featured readings I have given over the last ten years.

Charles Olson said:

A poem is energy transferred from where the poet got it (he will have some several causations), by way of the poem itself to, all the way over to, the reader. Okay. Then the poem itself must, at all points, be a high energy-construct and, at all points, an energy-discharge. So: how is the poet to accomplish same energy, how is he, what is the process by which a poet gets in, at all points energy at least the equivalent of the energy which propelled him in the first place, yet an energy which is peculiar to verse alone and which will be, obviously, also different from the energy which the reader, because he is a third term, will take away.

People seem to be interested in HIS work, 38 years after his death at 60. So, did HE communicate anything? Apparently so, given the new film about his work and life in Gloucester, Polis is This. Given the movie from last year Fully Awake: Black Mountain College.

You obviously come to the SUNY list with an agenda far more traditional than the average list reader. You must expect people to disagree with you. You should understand they'll have a more challenging aesthetic than to have their work go over to a large audience. That is a measure addled by a capitalist ethos anyway. And the artists you cite did not have nearly the same cultural conditions, so it's a misnomer.

In a wonderful Jacket interview: http://jacketmagazine.com/35/perez-ivb-johnson.shtml

Omar Perez points out that capitalist considerations have NO PLACE in art. They're antithetical to it. I'm not interested in heat from this list. I am interested in light. Calling a stranger's work masturbation is unfortunate if you are really interested in dialog. Of course at least masturbation is sex with someone I love.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Sunday, June 29, 2008 11:00:44 AM
Subject: Re: Response to Troy Camplin, Ph.D.

Funny, of the examples I have given -- Michaelangelo, Mozart, Shakespeare, Moliere, Racine -- not one was an American and not one lived in a capitalist country. Yet each communicated extremely well to a very wide audience. Prior to them, one had raconteurs and bards who travelled and recited/sang poetry. The ancient Greek tragedies and comedies were wildly popular (you may recall Plato complaining about tragedy because it was wildly popular). The stories of the gods and heroes were told through the recitation of poetry, particularly epic poetry. So poetry has historically been popular, and it has been used primarily as a way of communication. The Church, for example, used visual arts to tell the stories of the Bible to its illiterate parishoners. Art is a form of communication, and has always been a form of communication. Danto goes so far as to argue that the arts are a form of rhetoric -- and he's probably on to something there.

If art is not communicating something, what is it doing? If you are not concerned with getting your vision across to others, then what you are doing isn't art. When you create art that is not intended to communicate with anyone, then you are engaged in nothing more than masturbation. Similarly, it doesn't result in the creation of anything new, because it never comes in contact with others. If Danto is right that art is a form of rhetoric, then those who either won't (or cannot) communicate with their artwork are simply bad artists. To proclaim that your art does not and should not communicate is simply to try to provide an argument for why your terribly bad art is in fact good art -- precisely because the art can't speak for itself as to its worth.

Troy Camplin

----- Original Message ----
From: Paul Nelson <[redacted]>
To: [redacted]

Sent: Saturday, June 28, 2008 12:10:21 PM
Subject: Response to Troy Camplin, Ph.D.

----- Original Message ----

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 4:37:00 PM
Subject: Re: The lyric poem - what be its current fate?

"...the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.

The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few 'truly understand'?"

Troy Camplin, Ph.D.

The limitation I see with this approach is that when one is trying to "communicate"or write so that it goes over with people who don't read poetry, is that the impulse to move in that direction is often fear. If one is open to a work of art, they'll recognize the power of it long before they fully understand, or even partially understand, what it may be "communicating." When artists start worrying about communication, the gesture suffers. What's the line by the painter Clyfford Still "demands for communication are presumptions and irrelevant."

It is a symptom of our capitalist society and the underlying materialist cosmology that equates numbers (books sold, how many "regular" people have heard of the artist, etc.) that creates the kind of attitude exhibited here by Dr. Camplin. Now, that may be his interest, or motivation and he is welcome to it. It does not interest me and I find I am usually not interested in art that can "go over" with average people, but there are exceptions. Anything really worthwhile takes a little effort to appreciate, or at least some background, or some kind of understanding or openness. People raised in North American TV culture want it now, if not sooner, like the ones who yell at the microwave to hurry up. Cook slow.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!

American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

↑ Index

440. **steve d. dalachinsky**
Re: Response to Troy Camplin, Ph.D.
Mon 30 Jun 2008

---

there was no tv radio movies ipods on and on and on the more the 20th
century vrpet in and now 21
the less populist poetry was
and the folks to day that should be and possibly are to some extent our
laureates for instance
SUCK and reach out barely to the populace
and when they do springsteen (an anology) buries em (tho not purposely)
slam and hiphop work but they suck as well
mozart ha he sang for his super as did they all back then just happened
to be a great one as the others you mentioned
yhey wote for the poulace tho some had elitist patrons as well
those were different times
much poetry was sung memorized spoken handed down
i'm sure there was an ongoing equivelent in lyric verse of law and order
i'm sure everyone went out there dor and caiught euripides
maybe got to hear the odyssey intoned on the MTV of its day
even the non-capitalists were capitalist we're all greedy suckers at
heart

On Sun, 29 Jun 2008 11:00:44 -0700 Troy Camplin <[redacted]>
writes:
> Funny, of the examples I have given -- Michaelangelo, Mozart,
> Shakespeare, Moliere, Racine -- not one was an American and not one
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> Troy Camplin
>
>
> ----- Original Message ----
> From: Paul Nelson <[redacted]>
> To: [redacted]
> Sent: Saturday, June 28, 2008 12:10:21 PM
> Subject: Response to Troy Camplin, Ph.D.
>
> ----- Original Message ----
>
> From: Troy Camplin <[redacted]>
> To: [redacted]
> Sent: Friday, June 27, 2008 4:37:00 PM
> Subject: Re: The lyric poem - what be its current fate?
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> "...the best works are not those that only require critics for
> anyone to understand what is going on. There's a certain tyranny of
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> Troy Camplin, Ph.D.
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> the ones who yell at the microwave to hurry up. Cook slow.
>
> Paul
>
>
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
> American Sentences
> Organic Poetry
> Poetry Postcard Blog
>
> Ilalqo, WA [redacted] or [redacted]
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441. **John Cunningham**
Re: The lyric poem - what be its current fate?
Mon 30 Jun 2008

In response to Troy Camplin, you make the statement " few were there primarily for the poetry" with regard to poetry readings in art galleries, etc. How is this statement supported - by anecdotal evidence? You asked a few "buddies" why they were there? I take exception to another of your statements: "But it requires making things of beauty, which inspire people to want to create more poetry like it. It has to be reproductive." Keeping in mind the cliché that beauty is in the eye of the beholder, if "beautiful" poetry is to be reproductive, then language poetry must be the most beautiful of poetries as it has been a dominant force, reproducing like rabbits, since the mid-20th century. Finally, I have one thing to say regarding your statement "While we would never dream of claiming to be a great pianist if we never learned the proper way to play piano", that being Thelonius Monk - he of the splayed fingers. I don't think many would disagree that Monk was a great pianist yet those same would likely agree that he "never learned the proper way to play piano". The only thing that counts is expressivity. Whether Jimmie Hendricks plucked the strings with his fingers or his teeth, as long as he was able to fully express himself the technique didn't matter. Just my thoughts. John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: June 29, 2008 1:29 PM
To: [redacted]
Subject: Re: The lyric poem - what be its current fate?

I try to pay more attention to the actual art produced rather than the rhetoric of those producing the art. In a published article I wrote about game theory and literature, I argue that the surrealists attempted to sell a bill of goods that they themselves did not buy into. Many post-surrealists did, however -- producing a lot of incredibly bad poetry that all sounds the same, and that nobody wants to read. The actual surrealists, however, produced a lot of very well-crafted, difficult poetry. They claimed that they were trying to create a poetry of and for the people (as opposed to the elitist verse of the romantics, with their regular rhythms and rhymes), but they in fact created work that only artistic elites would even begin to appreciate. We see this going on throughout the Modernist

and Postmodernist periods, where the experiments are proclaimed to be intended for the masses, but the masses reject it en masse. Perhaps only T.S. Eliot and Ezra Pound were the only honest poets of the last century, being unapologetically elitist in their verse and theory.

The attacks by other posters on "best-sellers" and "capitalism" belies their elitism. Why shouldn't some measure of worth be how many books of poetry you sell? Except that then that would indicate you are in fact not a very good poet if you can't sell but a half dozen copies at your readings. So we get attacks on capitalism and the commodification of art, etc. as excuses for why nobody wants to read their rotten poems.

Now, I do agree with you that many of our problems with the acceptance of poetry lies with our teachers and with the educational system in general. Teachers seem to go out of their way to make students abhor poetry. Of course, most teachers don't understand poetry at all, and that ignorance translates to hatred of the material, which is communicated to the students. The few who make it through high school not hating poetry have still learned nothing about it. They learn that one has "poetic license," which they are told means anything goes in poetry. Thus they begin writing poetry without the least understanding of what a poem really is, or what it does. They think that just because they speak the English language, they can write; and they think that they are being radical poets by breaking all the rules, not even knowing what the rules are. While we would never dream of claiming to be a great pianist if we never learned the proper way to play piano (the ability to whistle does not make one a musician), we somehow think that we can be a great poet without understanding the first thing about poetry, its origins, its history, how poems are similar and differ among cultures, etc. Our college professors don't help at all because they are pushing the kind of experimental poetry they are writing, forgetting that their students don't even have the basics. The consequence is a lot of people writing poetry, not having the kind of historical understanding of the art that painters and musicians are made to have, and as a consequence writing poems nobody really wants to read.

I find it laughable to read peoples' arguments that poetry is in fact popular because of some anecdotal evidence. This would be like arguing that opera is popular because I have friends who, like me, go to the opera. In fact, the opera house is always packed, so it must be spectacularly popular! Nonsense. Most of the poetry readings I've been to have been full of bad poets reading bad poetry to each other and their friends. I've been to poetry readings that were exceptions -- but they typically took place in such places as art museums and galleries, and involved selection of the poets beforehand. And in those cases, few were there primarily for the poetry.

I personally would like to turn this around. I think people miss out on a lot when they do not read or listen to poetry -- or are otherwise exposed to the arts. I think that if poets would simply learn the history of their art, and keep their audience in mind when they write, that it would go a long way to poets creating poetry that people might want to read. But it requires making things of beauty, which inspire people to want to create more poetry like it. It has to be reproductive.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 10:41:29 AM
Subject: Re: The lyric poem - what be its current fate?

Troy,

But I think that's where you're wrong: most of what you're calling "elite" isn't intended to be only understood by a few, but rather represents (sometimes vain) attempts to open dialog where there wasn't previously. In this case, then, what most people don't understand isn't what they don't "get", but what they aren't familiar with (as in Michael's example) due to lack of good teachers, exposure, what have you.

-Ryan

On Fri, Jun 27, 2008 at 7:37 PM, Troy Camplin <[redacted]> wrote:
> Math is both understandable and meaningful. But to practice it and understand it, you have to learn a lot of techniques.
>
> The arts are different from the sciences (including math) in that they are meaningful and valuable in a more complex, more directly human way. There's dehumanizing, nihilistic art, and humanizing, meaningful art. I personally like a lot of elite art; but I also understand why most people don't. Part of it is indeed that they don't get it. And why isn't that a valid criticism? Why should people rely on a bunch of overeducated elites (like myself) telling them what this or that work means, and why it's significant? Shouldn't there be at least some level in every art where the average person "gets it"? This doesn't mean, of course, that one cannot learn more about a work -- meaning critics, etc. are still needed to help people see all the possibilities -- but the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.
>
> The most beautiful works are those that one can get some meaning from

right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few "truly understand"?
>
> Troy Camplin, Ph.D.
>
>
> ----- Original Message ----
> From: Ryan Daley <[redacted]>
> To: [redacted]
> Sent: Friday, June 27, 2008 3:23:43 PM
> Subject: Re: The lyric poem - what be its current fate?
>
> How come mathematics gets to be "elitist"? Why is poetry condemned to
> "having to have meaning/be understandable?"
>
> Personally, I don't believe in elitism as a label; I think it's
> largely used to hide embarrassing moments of "I don't get this."
>
> On Fri, Jun 27, 2008 at 9:49 AM, Thomas savage <[redacted]>
wrote:
>> Nobody reads poetry anymore because they aren't exposed to it as children as a part of their education. Once it vanished from their schooling, since they had no access to it, most people don't even know poetry exists. As for the elitism of experimental poetry of the 20th and 21st century, that is another matter. Anyone who takes chances with a tradition risks isolating him or herself from the larger group of people who will not understand what is going on or who simply don't care. I don't think that is necessarily elitism but in certain cases, particularly Pound's and Eliot's, it may have been accompanied by elitism. Williams, Olson, and many other experimental poets were populists trying to do something that would resonate with the larger masses of educated readers. Whether they ever reached those readers is another matter. Regards, Tom Savage
>>
>> --- On Thu, 6/26/08, Troy Camplin <[redacted]> wrote:
>>
>> From: Troy Camplin <[redacted]>
>> Subject: Re: The lyric poem - what be its current fate?
>> To: [redacted]
>> Date: Thursday, June 26, 2008, 12:45 PM

>>
>> The two aren't unrelated, you know. It's no coincidence that you started
>> getting things like impressionism when photography came about. Milan Kundera
>> observes that the novel (for example) should do only what the novel can do. The
>> same can be said about poetry. TV and film are their own media, and do not
>> necessarily exclude the reading of poetry. Much of the Modernists'
>> experiments came about precisely in reaction to such things as radio, etc. Part
>> of the result was that it became something only elitists were interested in
>> (bizarre poetry, etc. is a great way for elitists to separate themselves from
>> the rabble, you know). But lyric poetry in the form of songs is as strong as
>> ever -- belying claims that other media pushed poetry aside. What pushed poetry
>> aside was the fact that poets began writing poetry 1) knowing nothing about
>> poetry, and 2) writing as elitists for elitists. I listen to the radio, watch
>> movies and TV, use a computer, etc. and also read
>> novels and poetry, so these different forms are not mutually exclusive. In
>> fact, they can be mutually enhancing. If people are running away from your art,
>> it may have more to do with the state of the art. Unless that is seriously
>> considered (which is also an historical perspective), then you're never
>> going to understand why nobody reads poetry anymore.
>>
>> Troy Camplin
>>
>>
>> ----- Original Message ----
>> From: Dan Glass <[redacted]>
>> To: [redacted]
>> Sent: Wednesday, June 25, 2008 4:17:26 PM
>> Subject: Re: The lyric poem - what be its current fate?
>>

>> Way to think historically.
>>
>> I love that it's the bad modernist poetry that made people read less
>> poetry,
>> rather than things like radio, television, movies, computers, video
games,
>> the assembly line, and other 20th c. inventions...
>>
>> I mean, seriously. Do you really think history has nothing to do with
>> poetry?
>>
>> On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin <[redacted]>
>> wrote:
>>
>>> Historically, lyrical poetry has had a very large audience. It began
dying
>>> off with Modernism, and postmodernism and LANGUAGE poetry have all
but
>>> killed it off. The few poetry bestsellers are the lyric poets like
>> Frederick
>>> Turner.
>>>
>>> Troy Camplin
>>>
>>>
>>> ----- Original Message ----
>>> From: Stephen Vincent <[redacted]>
>>> To: [redacted]
>>> Sent: Tuesday, June 24, 2008 8:08:10 PM
>>> Subject: Re: The lyric poem - what be its current fate?
>>>
>>> Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a
quick
>>> and impressive ear you have for echoes!
>>> What? Are we (yon poets) fated to repeat ourselves century upon
century
>>> with twists on the metaphors and content du jour!!! An endless spiral
>> loop
>>> earthly journey? An eternity of small audiences?
>>> Ain't complaining too hard. As long as there are good and quick ears
>> in the
>>> neighborhood that can take and hear a poem to the max, who needs

more?!
>>> (It's always nice when it happens - large)
>>>
>>> Got to get back to writing those reviews - among all the other
>>> 'requirements'!
>>>
>>> Stephen V
>>>
>>>
>>>
>>>
>>>
>>> "Mackowski, Joanie (mackowje)" <[redacted]>
>> wrote: Nice to
>>> read your thoughts, Stephen. I wonder though "izzit not ever
>>> thus," for in them I hear an echo of Wordsworth, from the
>> "preface to
>>> the 2nd edition of the lyrical ballads." That your thoughts are
>> familiar
>>> to me suggests that the lyric may be in a steady sissy-fun state, rather
>>> than about to die altogether. Yet I'm not suggesting that the work to
>>> preserve & enlarge our atttention to the lyric isn't crucial;
>> rather, I
>>> think we may whistle a bit while we work. And WW, while he affirms the
>>> frustration, also suggests a way to progress: he says that yes quiet
>>> lyrics may easily be drowned out, but that learning to attend to lyric
>>> quietness, via both reading and writing, is a crucial practice, one that
>>> strengthens "certain inherent inherent and indestructible qualities
>> of
>>> the human mind," qualities which WW thinks are good.
>>>
>>> I'm going to copy down a hunk o' WW here. It feels good to type
>> it, like
>>> a meditation/prayer:
>>>
>>> From WW: "For the human mind is capable of being excited without the
>>> application of gross and violent stimulants.... It has therefore
>>> appeared to me that to endeavor to prodice or enlarge this capability is
>>> one of the best services in which, at any period, a writer can be
>>> engaged; but this service, excellent at all times, is especially so at
>>> the present day. For a multitude of causes, unknown to former times, are
>>> now acting with a combined force to blunt the distriminating powers of

>>> the mind, and, unfitting it for all voluntary exertion, to reduce it to
>>> a state of almost savage torpor. The most effective of these causes are
>>> the great national events which are daily taking place, and the
>>> increasing accumulation of men in cities, where the uniformity of thei
>>> roccupations produces a craving for extraordinary incident, which the
>>> rapid communication of intelligence hourly gratiafies. To this tendency
>>> of life and manners the literature and theatrical exhibition of the
>>> country have conformed themselves. The invaluable works of our elder
>>> writers...Shakespeare and Milton, are driven into neglect by frantic
>>> novelss....When I think about this degrading thirst after outrageous
>>> stimulation, I am almost ashamed to have spoken of the feeble endeavor
>>> made in these volumes to counteract it; ... had I not a deep impression
>>> of certain inherent and indestructible qualities of the human mind, and
>>> likewise of certain powers in the great and permanent objects that act
>>> upon it, which are equally inherent and indestructible...."
>>>
>>> .....
>>> Joanie Mackowski, PhD
>>> Assistant Professor
>>> English & Comparative Literature
>>> University of Cincinnati
>>> PO Box 210069
>>> Cincinnati, OH 45221-0069
>>> Tel. 513/[redacted]
>>> Fax 513/[redacted]
>>> [redacted]
>>> http://homepages.uc.edu/~mackowje
>> <http://homepages.uc.edu/%7Emackowje>
>>>
>>>
>>> -----Original Message-----
>>> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>>> Behalf Of Stephen Vincent
>>> Sent: Monday, June 23, 2008 10:47 PM
>>> To: [redacted]
>>> Subject: The lyric poem - what be its current fate?
>>>
>>> Sometimes I read a lyric poem - singular or serial - and I am struck by
>>> two contrary reading experiences. On one hand, I am taken by a poem's
>>> structure, the attention of the poet, the technique, tone, etc, - how
>>> forcefully these combinations impel themselves on to the page. I am
>>> totally present with the process, and the momentary totality of the

>>> poem's object, its presence. I am with it - which means to say its
>>> particulars have become an assured presence within the immediate
>>> horizons of my take (world) as a reader.
>>>
>>> Yet, on the other hand, the poem(s), no matter how solid its occurrence
>>> in my imagination, critical presence, etc. is soon gone, particularly as
>>> I move on to the works of others, or shift my awareness to, say, the
>>> television, the inevitable perk and threnody of the news, its
>>> repetitions and cycles.
>>>
>>> And, in terms of the lyric poem as an experience in reading - no matter
>>> how present it was - - becomes such a fleeting thing without much
>>> bearing on what's left of either my private or public space. What is
>>> that that 'thing' that caught me and then flew by? Why does much
>> work -
>>> much of it good, and, certainly, labor intensive - fly by with but a
>>> transitional, momentary effect? Whatever act or frame could make that
>>> pleasure more concrete, an enduring, significant presence, a constantly
>>> returnable project & gift?? (Perhaps, obviously. that is part of the
>>> poet's job, too).
>>>
>>> I suspect we know that's the job of a critical community - to maximize
>>> the public presence and circulation of a work or works. To review a
>>> person's work, to secure (ideally) our attention. And, no doubt, the
>>> importance of academic institutions. To insist students write critical
>>> papers, memorize, and/or improv new works off the work of others - to
>>> insure that a work secure a place, a point of memory in the young, as
>>> well as older persons. And, for those of us outside institutions, to
>>> resist and confront the the sense of erasure that inevitably haunts
>>> those of us who live, read, write and work not 'at the margins',
>> but in
>>> locations that require a different sense of critical reception and
>>> measure.
>>>
>>> Without this surrounding labor of critical community, so many often
>>> extraordinarily fine lyric poems - let alone larger forms. - end up
>>> fleeting around, or become paralysed in a kind of statuary limbo. They
>>> may vibrantly appear in a small publication, then disappear as readily.
>>> For the poet it takes a fierce stubbornness to put up with can appear as
>>> an almost instant annihilation or a perennial sense of being 'not
>> quite
>>> dead on arrival.'

>>>
>>> The reason I write this is that I became quite aware of this condition
>>> whitle reading some quite fine books that have come my way to review.
>>> Recent intriguing good works by Peter Manson, George Albon, Joseph
>>> Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed,
>>> a mix of sexual, ethnic and national persuasions, yet each (most at
>>> mid-life, I think) working various lyric, experimental edges. They are
>>> among many, obviously both men and women, out in the field of
>>> combatting limited attention to their work,each working the language to
>>> scrape out (sing, whatever), a non- familiar truth in fresh, demanding
>>> and/or startling ways. As I begin to write these various or combined
>>> reviews I remain struck by the ambition and struggle to make a work find
>>> its location in a contemporay landscape that is mostly either
>>> oppositional or,most likely. oblivious to an enterprise that - as both
>>> poet and reader - I, if not most of us, totally support.
>>>
>>> Proportionately, without wanting to sound one bit self-piteous (because
>>> the work can bring such joy and critical pleasure) Sisyphus might appear
>>> to have had it relatively good! In this nation (USA), where Executive
>>> (Cheney. Bush. etc.) management has done nothing but produce a
national
>>> paralysis of the imagination (it's nasty girim and impotent, to be
>> both
>>> obvious and frank). Without sounding like a 'draino liberal' (I
>> hope), I
>>> think its absolutely essential to do whatever we can (in community,
>>> critcially, creatively, etc.) to vigorously support the efforts of both
>>> poets and poems (lyric and otherwise) to continue to rise and take hold
>>> in the public realm - and take form in the pleasure and combat of that.
>>> Otherwise we be in for a long, thirsty time! So yes, I am writing my
>>> reviews. You, too?
>>>
>>> Stephen Vincent
>>> _http://stephenvincent.net/blog/
>>> Where, if you have missed it so far, you can still visit my travels
>>> with Charles Olson - and then some - in the Yucatan.
>>>
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442. John Cunningham

Re: Response to Troy Camplin, Ph.D.

Mon 30 Jun 2008

Who is 'Danto', Troy? And what is communication? Do we write in the dominant voice of the time or do we attempt to extend the meaning of communication even if the majority at the time may not understand what is being said? Again, the language poets, as an example, must be engaged in high art as they have inspired many a 'poet' to walk that path. Although difficult poetry, it does communicate even if to a select few who take the trouble to learn the language.
John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On

Behalf Of Troy Camplin
Sent: June 29, 2008 1:01 PM
To: [redacted]
Subject: Re: Response to Troy Camplin, Ph.D.

Funny, of the examples I have given -- Michaelangelo, Mozart, Shakespeare, Moliere, Racine -- not one was an American and not one lived in a capitalist country. Yet each communicated extremely well to a very wide audience. Prior to them, one had raconteurs and bards who travelled and recited/sang poetry. The ancient Greek tragedies and comedies were wildly popular (you may recall Plato complaining about tragedy because it was wildly popular). The stories of the gods and heroes were told through the recitation of poetry, particularly epic poetry. So poetry has historically been popular, and it has been used primarily as a way of communication. The Church, for example, used visual arts to tell the stories of the Bible to its illiterate parishoners. Art is a form of communication, and has always been a form of communication. Danto goes so far as to argue that the arts are a form of rhetoric -- and he's probably on to something there.

If art is not communicating something, what is it doing? If you are not concerned with getting your vision across to others, then what you are doing isn't art. When you create art that is not intended to communicate with anyone, then you are engaged in nothing more than masturbation. Similarly, it doesn't result in the creation of anything new, because it never comes in contact with others. If Danto is right that art is a form of rhetoric, then those who either won't (or cannot) communicate with their artwork are simply bad artists. To proclaim that your art does not and should not communicate is simply to try to provide an argument for why your terribly bad art is in fact good art -- precisely because the art can't speak for itself as to its worth.

Troy Camplin

----- Original Message ----
From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 12:10:21 PM
Subject: Response to Troy Camplin, Ph.D.

----- Original Message ----

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 4:37:00 PM
Subject: Re: The lyric poem - what be its current fate?

"...the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.

The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few 'truly understand'?"

Troy Camplin, Ph.D.

The limitation I see with this approach is that when one is trying to "communicate"or write so that it goes over with people who don't read poetry, is that the impulse to move in that direction is often fear. If one is open to a work of art, they'll recognize the power of it long before they fully understand, or even partially understand, what it may be "communicating." When artists start worrying about communication, the gesture suffers. What's the line by the painter Clyfford Still "demands for communication are presumptions and irrelevant."

It is a symptom of our capitalist society and the underlying materialist cosmology that equates numbers (books sold, how many "regular" people have heard of the artist, etc.) that creates the kind of attitude exhibited here by Dr. Camplin. Now, that may be his interest, or motivation and he is welcome to it. It does not interest me and I find I am usually not interested in art that can "go over" with average people, but there are exceptions. Anything really worthwhile takes a little effort to appreciate, or at least some background, or some kind of understanding or openness. People raised in North American TV culture want it now, if not sooner, like the ones who yell at the microwave to hurry up. Cook slow.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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443. **Steve Tills**

Re: The lyric poem - what be its current fate?

Mon 30 Jun 2008

Nice, clear post, Troy! I haven't been drawn to some of your posts, but this one is quite fair-minded, in my opinion, and I appreciate its candor and the courage you have in making it.

Your last question, "Why should we only ever want to exist in the realm of the elite, where only a select few 'truly understand'" moves me to respond:

I, for one, used to think, quite narcissistically, to be honest, that "only if I were to figure out how to create something that only the elite understand, then, and only then, would my creation be Important (and/or recognised); then, and only then, would I have created anything/something that those I revered would respect; then, and only then, would I have created something that might survive my own mortality. Of course, this whole approach to writing (poetry) can become depressingly and maybe even tragically self-defeating, at best.

My wisest poetry mentor once told me something that still to this day inspires me and gives me hope. He said something like this, "Sometimes, if not often, a poet creates something really good BY ACCIDENT, or something profoudly good gets created by a young poet BY ACCIDENT." Or something to that effect. But in other words, one wouldn't have to Try so hard to please the (perceived) elites (or be an Elite, himself/herself), or, simply, try so hard to begin with. I have written a few good things, and a lot of them I didn't think were "cool enough" by any stretch of the imagination, and guess what, they were recognised (and even published) by some very fine poets/publishers I would have considered "elite." (Ha, I would have considered them elite if they had rejected my poming, too, so jeepers, so much of this is so very psycholigically (pre)determined.)

Some of the elite ARE, quite simply, "difficult" by nature. And some of them ARE, or will be, the best. (I suppose...)

But you're quite right, I think. There's a certain tyranny. And it's absolutely effing ridiculous, too. Like THEIR perspective or their view of humankind and WHAT is important and WHAT is worth writing about ("...is a preposition. It takes a noun. It takes a noun to know one..."). Absolutely, there is. And it's fucking despicable! It's extremely selfish, too.

It's all out of Competition, NOT (necessarily) for the fittest STUFF of our times to survive, but for the most powerful and power-holding forces to survive, to prosper, to rule. And that is just one way that the Elite fuck up, badly, I think. If they aren't more careful, ALL they will have on this planet and in the lives of their children and grandchildren is THEIR poetry and their perspective and WHAT they deem Meaningful and Worthy. Same principle is destroying all the so-called "lower" animals and plants, while "ManKIND" (Gabriel Gudding is interesting to me) rules over "Nature" and makes "her" subservient to our arrogant species' greed for power. Ummm, Immortality? Ummm, the dark side of the immortality-quest is ever there was one.

But this is all so very much more complicated... "Only a select few 'truly understand'" is the case with "the Best" in many fields and disciplines, but you can surely find posers in Science who advance themselves, not science, through obscurity, obfuscation, shreud political dealings. Are some of our elite poets only advancing themselves, not Poetry, and certainly not humanity or Life or anything much else? I think that this is a good question to keep in mind in the coming decades; it goes hand in hand with deconstructing and "de-nutting" all of the other selfishness and greed that may be driving our species to make most all others extinct and the planet uninhabitable.

Blah blah... I have aspired to being "an elite" and I now have more serious questions about such aspirations. I'd like to come out on the other side someday, but I don't know where I'll end up (probably just right here). What I do know is that my aspirations were doomed from the start, one because it wasn't my nature and two because it doesn't fit my truer sensitivities, anyhow anymore.

Steve Tills, M.A., Husband, Son, Brother, Friend, Writer, Reader, Sometimes Funner

Date: Fri, 27 Jun 2008 16:37:00 -0700

From: Troy Camplin <[redacted]>

Subject: Re: The lyric poem - what be its current fate?

Math is both understandable and meaningful. But to practice it and understand it, you have to learn a lot of techniques.

The arts are different from the sciences (including math) in that they are meaningful and valuable in a more complex, more directly human way. There's dehumanizing, nihilistic art, and humanizing, meaningful art. I personally like a lot of elite art; but I also understand why most people don't. Part of it is indeed that they don't get it. And why isn't that a valid criticism? Why should people rely on a bunch of overeducated elites (like myself) telling them what this or that work means, and why it's significant? Shouldn't there be at least some level

in every art where the average person "gets it"? This doesn't mean, of course, that one cannot learn more about a work -- meaning critics, etc. are still needed to help people see all the possibilities -- but the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.

The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few "truly understand"?

Troy Camplin, Ph.D.

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444. blacksox

The lyric poem - what be its current fate?

Mon 30 Jun 2008

The list has been filled with some thought provoking posts. In all things in life, a good foil always makes things more entertaining. I do not agree with the use of your term elitism. Shouldnâ€™t that be accessibility? One of the problems, besides the teaching and acceptance of poetry in our school systems, is the reading abilities of the students themselves. If you donâ€™t grasp the context of what you are reading, you are less likely to want to expose yourself to more of it.

You want to advance the teaching of poetic history, yet dismiss the surrealists and modernists? Are we re-writing poetic history to suite your own cause? Do you work for the government?

True, whistling does not make you a musician, but, it can become the formative steps of learning to play music.As a musician or artist during your career you have to ask yourself- Am I being obscure to further my art, or out of fear of becoming mainstream? I think this is a question every artist has to ask themselves. If you can answer this truthfully, then the amount of capital gains should not matter, or be the measurement of success.

Highly Entertained
Russ Golata

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445. **Thomas savage**

Re: The lyric poem - what be its current fate?

Mon 30 Jun 2008

We've all attended bad poetry readings and there is no doubt that these do turn off some newcomers. Nevertheless, the audience for poetry is growing somewhat if only because there are more people writing poetry, due to creative writing programs in colleges, etc. That the vast majority of people know little and care less about poetry is still the case. In New York City, that poetry has recently disappeared from the subways and buses eliminates one of the few windows into poetry available to the "average" person, the commuter in this case, and is unfortunate. As for the audience for opera, you are just simply incorrect. It has been growing by leaps and bounds in the past ten years, due to the increasing presence it has on PBS and also due to the newly instituted practice of showing operas in movie theaters and other such venues. These places usually given over to more commercial entertainments wouldn't be opening themselves to the showings of opera if there weren't an audience for it. It so happens that at least in NYC, these theatres showing operas where usually only movies are available inevitably sell all their seats. Also, although I see many live operas, I recently saw one at a movie theater on 14th St. in Manhattan and enjoyed it immensely. Also, Symphony Space, where I work, now shows pretaped operas from La Scala and La Fenice in Italy and has done so well by these showings that it is repeating most of them this summer.
Regards, Tom Savage

--- On Sun, 6/29/08, Troy Camplin <[redacted]> wrote:

From: Troy Camplin <[redacted]>
Subject: Re: The lyric poem - what be its current fate?
To: [redacted]
Date: Sunday, June 29, 2008, 2:28 PM

I try to pay more attention to the actual art produced rather than the rhetoric of those producing the art. In a published article I wrote about game theory and literature, I argue that the surrealists attempted to sell a bill of goods that they themselves did not buy into. Many post-surrealists did, however -- producing a lot of incredibly bad poetry that all sounds the same, and that nobody wants to read. The actual surrealists, however, produced a lot of very well-crafted, difficult poetry. They claimed that they were trying to create a poetry of and for the people (as opposed to the elitist verse of the romantics, with their regular rhythms and rhymes), but they in fact created work that only artistic elites would even begin to appreciate. We see this going on throughout the Modernist and Postmodernist periods, where the experiments are proclaimed to be intended for the masses, but the masses reject it en masse. Perhaps only T.S.

Eliot and Ezra Pound were the only honest poets of the last century, being unapologetically elitist in their verse and theory.

The attacks by other posters on "best-sellers" and "capitalism" belies their elitism. Why shouldn't some measure of worth be how many books of poetry you sell? Except that then that would indicate you are in fact not a very good poet if you can't sell but a half dozen copies at your readings. So we get attacks on capitalism and the commodification of art, etc. as excuses for why nobody wants to read their rotten poems.

Now, I do agree with you that many of our problems with the acceptance of poetry lies with our teachers and with the educational system in general. Teachers seem to go out of their way to make students abhor poetry. Of course, most teachers don't understand poetry at all, and that ignorance translates to hatred of the material, which is communicated to the students. The few who make it through high school not hating poetry have still learned nothing about it. They learn that one has "poetic license," which they are told means anything goes in poetry. Thus they begin writing poetry without the least understanding of what a poem really is, or what it does. They think that just because they speak the English language, they can write; and they think that they are being radical poets by breaking all the rules, not even knowing what the rules are. While we would never dream of claiming to be a great pianist if we never learned the proper way to play piano (the ability to whistle does not make one a musician), we somehow think that we can be a great poet without understanding the first thing about poetry, its origins, its history, how poems are similar and differ among cultures, etc. Our college professors don't help at all because they are pushing the kind of experimental poetry they are writing, forgetting that their students don't even have the basics. The consequence is a lot of people writing poetry, not having the kind of historical understanding of the art that painters and musicians are made to have, and as a consequence writing poems nobody really wants to read.

I find it laughable to read peoples' arguments that poetry is in fact popular because of some anecdotal evidence. This would be like arguing that opera is popular because I have friends who, like me, go to the opera. In fact, the opera house is always packed, so it must be spectacularly popular! Nonsense. Most of the poetry readings I've been to have been full of bad poets reading bad poetry to each other and their friends. I've been to poetry readings that were exceptions -- but they typically took place in such places as art museums and galleries, and involved selection of the poets beforehand. And in those cases, few were there primarily for the poetry.

I personally would like to turn this around. I think people miss out on a lot when they do not read or listen to poetry -- or are otherwise exposed to the arts. I

think that if poets would simply learn the history of their art, and keep their audience in mind when they write, that it would go a long way to poets creating poetry that people might want to read. But it requires making things of beauty, which inspire people to want to create more poetry like it. It has to be reproductive.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 10:41:29 AM
Subject: Re: The lyric poem - what be its current fate?

Troy,

But I think that's where you're wrong: most of what you're calling "elite" isn't intended to be only understood by a few, but rather represents (sometimes vain) attempts to open dialog where there wasn't previously. In this case, then, what most people don't understand isn't what they don't "get", but what they aren't familiar with (as in Michael's example) due to lack of good teachers, exposure, what have you.

-Ryan

On Fri, Jun 27, 2008 at 7:37 PM, Troy Camplin <[redacted]>
wrote:
> Math is both understandable and meaningful. But to practice it and understand it, you have to learn a lot of techniques.
>
> The arts are different from the sciences (including math) in that they are meaningful and valuable in a more complex, more directly human way. There's dehumanizing, nihilistic art, and humanizing, meaningful art. I personally like a lot of elite art; but I also understand why most people don't. Part of it is indeed that they don't get it. And why isn't that a valid criticism? Why should people rely on a bunch of overeducated elites (like myself) telling them what this or that work means, and why it's significant? Shouldn't there be at least some level in every art where the average person "gets it"? This doesn't mean, of course, that one cannot learn more about a work -- meaning critics, etc. are still needed to help people see all the possibilities -- but the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.
>
> The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn.

Those
works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few "truly understand"?
>
> Troy Camplin, Ph.D.
>
>
> ----- Original Message ----
> From: Ryan Daley <[redacted]>
> To: [redacted]
> Sent: Friday, June 27, 2008 3:23:43 PM
> Subject: Re: The lyric poem - what be its current fate?
>
> How come mathematics gets to be "elitist"? Why is poetry
condemned to
> "having to have meaning/be understandable?"
>
> Personally, I don't believe in elitism as a label; I think it's
> largely used to hide embarrassing moments of "I don't get
this."
>
> On Fri, Jun 27, 2008 at 9:49 AM, Thomas savage
<[redacted]> wrote:
>> Nobody reads poetry anymore because they aren't exposed to it as
children as a part of their education. Once it vanished from their schooling,
since they had no access to it, most people don't even know poetry exists.
As for the elitism of experimental poetry of the 20th and 21st century, that is
another matter. Anyone who takes chances with a tradition risks isolating him
or herself from the larger group of people who will not understand what is
going on or who simply don't care. I don't think that is necessarily
elitism but in certain cases, particularly Pound's and Eliot's, it may
have been accompanied by elitism. Williams, Olson, and many other
experimental
poets were populists trying to do something that would resonate with the larger
masses of educated readers. Whether they ever reached those readers is
another
matter. Regards, Tom Savage
>>
>> --- On Thu, 6/26/08, Troy Camplin <[redacted]> wrote:
>>
>> From: Troy Camplin <[redacted]>

>> Subject: Re: The lyric poem - what be its current fate?
>> To: [redacted]
>> Date: Thursday, June 26, 2008, 12:45 PM
>>
>> The two aren't unrelated, you know. It's no coincidence that
you started
>> getting things like impressionism when photography came about. Milan
Kundera
>> observes that the novel (for example) should do only what the novel
can do. The
>> same can be said about poetry. TV and film are their own media, and do
not
>> necessarily exclude the reading of poetry. Much of the Modernists'
>> experiments came about precisely in reaction to such things as radio,
etc. Part
>> of the result was that it became something only elitists were
interested in
>> (bizarre poetry, etc. is a great way for elitists to separate
themselves from
>> the rabble, you know). But lyric poetry in the form of songs is as
strong as
>> ever -- belying claims that other media pushed poetry aside. What
pushed poetry
>> aside was the fact that poets began writing poetry 1) knowing nothing
about
>> poetry, and 2) writing as elitists for elitists. I listen to the
radio, watch
>> movies and TV, use a computer, etc. and also read
>> novels and poetry, so these different forms are not mutually
exclusive. In
>> fact, they can be mutually enhancing. If people are running away from
your art,
>> it may have more to do with the state of the art. Unless that is
seriously
>> considered (which is also an historical perspective), then you're
never
>> going to understand why nobody reads poetry anymore.
>>
>> Troy Camplin
>>
>>
>> ----- Original Message ----

>> From: Dan Glass <[redacted]>
>> To: [redacted]
>> Sent: Wednesday, June 25, 2008 4:17:26 PM
>> Subject: Re: The lyric poem - what be its current fate?
>>
>> Way to think historically.
>>
>> I love that it's the bad modernist poetry that made people read
less
>> poetry,
>> rather than things like radio, television, movies, computers, video
games,
>> the assembly line, and other 20th c. inventions...
>>
>> I mean, seriously. Do you really think history has nothing to do with
>> poetry?
>>
>> On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin
<[redacted]>
>> wrote:
>>
>>> Historically, lyrical poetry has had a very large audience. It
began dying
>>> off with Modernism, and postmodernism and LANGUAGE poetry have all
but
>>> killed it off. The few poetry bestsellers are the lyric poets like
>> Frederick
>>> Turner.
>>>
>>> Troy Camplin
>>>
>>>
>>> ----- Original Message ----
>>> From: Stephen Vincent <[redacted]>
>>> To: [redacted]
>>> Sent: Tuesday, June 24, 2008 8:08:10 PM
>>> Subject: Re: The lyric poem - what be its current fate?
>>>
>>> Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes,
a quick
>>> and impressive ear you have for echoes!
>>> What? Are we (yon poets) fated to repeat ourselves century upon

century
>>> with twists on the metaphors and content du jour!!! An endless
spiral
>> loop
>>> earthly journey? An eternity of small audiences?
>>> Ain't complaining too hard. As long as there are good and
quick ears
>> in the
>>> neighborhood that can take and hear a poem to the max, who needs
more?!
>>> (It's always nice when it happens - large)
>>>
>>> Got to get back to writing those reviews - among all the other
>>> 'requirements'!
>>>
>>> Stephen V
>>>
>>>
>>>
>>>
>>>
>>> "Mackowski, Joanie (mackowje)"
<[redacted]>
>> wrote: Nice to
>>> read your thoughts, Stephen. I wonder though "izzit not ever
>>> thus," for in them I hear an echo of Wordsworth, from the
>> "preface to
>>> the 2nd edition of the lyrical ballads." That your thoughts
are
>> familiar
>>> to me suggests that the lyric may be in a steady sissy-fun state,
rather
>>> than about to die altogether. Yet I'm not suggesting that the
work to
>>> preserve & enlarge our atttention to the lyric isn't
crucial;
>> rather, I
>>> think we may whistle a bit while we work. And WW, while he
affirms the
>>> frustration, also suggests a way to progress: he says that yes
quiet
>>> lyrics may easily be drowned out, but that learning to attend to

lyric
>>> quietness, via both reading and writing, is a crucial practice, one that
>>> strengthens "certain inherent inherent and indestructible qualities
>> of
>>> the human mind," qualities which WW thinks are good.
>>>
>>> I'm going to copy down a hunk o' WW here. It feels good to type
>> it, like
>>> a meditation/prayer:
>>>
>>> From WW: "For the human mind is capable of being excited without the
>>> application of gross and violent stimulants.... It has therefore
>>> appeared to me that to endeavor to prodice or enlarge this capability is
>>> one of the best services in which, at any period, a writer can be
>>> engaged; but this service, excellent at all times, is especially so at
>>> the present day. For a multitude of causes, unknown to former times, are
>>> now acting with a combined force to blunt the distriminating powers of
>>> the mind, and, unfitting it for all voluntary exertion, to reduce it to
>>> a state of almost savage torpor. The most effective of these causes are
>>> the great national events which are daily taking place, and the
>>> increasing accumulation of men in cities, where the uniformity of thei
>>> roccupations produces a craving for extraordinary incident, which the
>>> rapid communication of intelligence hourly gratiafies. To this tendency
>>> of life and manners the literature and theatrical exhibition of the
>>> country have conformed themselves. The invaluable works of our elder
>>> writers...Shakespeare and Milton, are driven into neglect by frantic

>>> novelss....When I think about this degrading thirst after outrageous
>>> stimulation, I am almost ashamed to have spoken of the feeble endeavor
>>> made in these volumes to counteract it; ... had I not a deep impression
>>> of certain inherent and indestructible qualities of the human mind, and
>>> likewise of certain powers in the great and permanent objects that act
>>> upon it, which are equally inherent and indestructible...."
>>>
>>> .....
>>> Joanie Mackowski, PhD
>>> Assistant Professor
>>> English & Comparative Literature
>>> University of Cincinnati
>>> PO Box 210069
>>> Cincinnati, OH 45221-0069
>>> Tel. 513/[redacted]
>>> Fax 513/[redacted]
>>> [redacted]
>>> http://homepages.uc.edu/~mackowje
>> <http://homepages.uc.edu/%7Emackowje>
>>>
>>>
>>> -----Original Message-----
>>> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>>> Behalf Of Stephen Vincent
>>> Sent: Monday, June 23, 2008 10:47 PM
>>> To: [redacted]
>>> Subject: The lyric poem - what be its current fate?
>>>
>>> Sometimes I read a lyric poem - singular or serial - and I am struck by
>>> two contrary reading experiences. On one hand, I am taken by a poem's
>>> structure, the attention of the poet, the technique, tone, etc, - how
>>> forcefully these combinations impel themselves on to the page. I am

>>> totally present with the process, and the momentary totality of
the
>>> poem's object, its presence. I am with it - which means to say
its
>>> particulars have become an assured presence within the immediate
>>> horizons of my take (world) as a reader.
>>>
>>> Yet, on the other hand, the poem(s), no matter how solid its
occurrence
>>> in my imagination, critical presence, etc. is soon gone,
particularly as
>>> I move on to the works of others, or shift my awareness to, say,
the
>>> television, the inevitable perk and threnody of the news, its
>>> repetitions and cycles.
>>>
>>> And, in terms of the lyric poem as an experience in reading - no
matter
>>> how present it was - - becomes such a fleeting thing without much
>>> bearing on what's left of either my private or public space.
What is
>>> that that 'thing' that caught me and then flew by? Why
does much
>> work -
>>> much of it good, and, certainly, labor intensive - fly by with but
a
>>> transitional, momentary effect? Whatever act or frame could make
that
>>> pleasure more concrete, an enduring, significant presence, a
constantly
>>> returnable project & gift?? (Perhaps, obviously. that is part
of the
>>> poet's job, too).
>>>
>>> I suspect we know that's the job of a critical community - to
maximize
>>> the public presence and circulation of a work or works. To review
a
>>> person's work, to secure (ideally) our attention. And, no
doubt, the
>>> importance of academic institutions. To insist students write
critical

>>> papers, memorize, and/or improv new works off the work of others
- to
>>> insure that a work secure a place, a point of memory in the young,
as
>>> well as older persons. And, for those of us outside institutions,
to
>>> resist and confront the the sense of erasure that inevitably
haunts
>>> those of us who live, read, write and work not 'at the
margins',
>> but in
>>> locations that require a different sense of critical reception and
>>> measure.
>>>
>>> Without this surrounding labor of critical community, so many
often
>>> extraordinarily fine lyric poems - let alone larger forms. - end
up
>>> fleeting around, or become paralysed in a kind of statuary limbo.
They
>>> may vibrantly appear in a small publication, then disappear as
readily.
>>> For the poet it takes a fierce stubbornness to put up with can
appear as
>>> an almost instant annihilation or a perennial sense of being
'not
>> quite
>>> dead on arrival.'
>>>
>>> The reason I write this is that I became quite aware of this
condition
>>> whitle reading some quite fine books that have come my way to
review.
>>> Recent intriguing good works by Peter Manson, George Albon, Joseph
>>> Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but,
indeed,
>>> a mix of sexual, ethnic and national persuasions, yet each (most
at
>>> mid-life, I think) working various lyric, experimental edges.
They are
>>> among many, obviously both men and women, out in the field of
>>> combatting limited attention to their work,each working the

language to
>>> scrape out (sing, whatever), a non- familiar truth in fresh,
demanding
>>> and/or startling ways. As I begin to write these various or
combined
>>> reviews I remain struck by the ambition and struggle to make a
work find
>>> its location in a contemporay landscape that is mostly either
>>> oppositional or,most likely. oblivious to an enterprise that - as
both
>>> poet and reader - I, if not most of us, totally support.
>>>
>>> Proportionately, without wanting to sound one bit self-piteous
(because
>>> the work can bring such joy and critical pleasure) Sisyphus might
appear
>>> to have had it relatively good! In this nation (USA), where
Executive
>>> (Cheney. Bush. etc.) management has done nothing but produce a
national
>>> paralysis of the imagination (it's nasty girim and impotent,
to be
>> both
>>> obvious and frank). Without sounding like a 'draino
liberal' (I
>> hope), I
>>> think its absolutely essential to do whatever we can (in
community,
>>> critcially, creatively, etc.) to vigorously support the efforts
of both
>>> poets and poems (lyric and otherwise) to continue to rise and
take hold
>>> in the public realm - and take form in the pleasure and combat of
that.
>>> Otherwise we be in for a long, thirsty time! So yes, I am writing
my
>>> reviews. You, too?
>>>
>>> Stephen Vincent
>>> _http://stephenvincent.net/blog/
>>> Where, if you have missed it so far, you can still visit my
travels

>>> with Charles Olson - and then some - in the Yucatan.
>>>
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446. **Thomas savage**
Re: The lyric poem - what be its current fate?
Mon 30 Jun 2008

If poets choose to be elitist, there is nothing that can be done about it, Steve. Nevertheless, I think your poetry is less elitist than you seem to want it to be. Especially it's connection to jazz and other forms of music which also have

small audiences and thus could be called elitist, too, by some warped logic but which aren't intentionally so. Some in the audiences for all of this, including our poetry, may think themselves part of an elite because they listen to and may even understand our poetry or at least think they do. But that is the error of the small audience elevating itself as if it were a pyramid of taste to which they assign themselves the topmost point. Regards, Tom Savage

--- On Sat, 6/28/08, steve d. dalachinsky <[redacted]> wrote:

From: steve d. dalachinsky <[redacted]>
Subject: Re: The lyric poem - what be its current fate?
To: [redacted]
Date: Saturday, June 28, 2008, 6:39 PM

poetry is and i emphasize IS elitist and in most cases closed off and alot of that CLOSED-OFF-NESS is between poets and poetry worlds etc this guy you met - a rare exception these days tho a welcome one

this state has less to do with school at this point than with those
schooled and bringing it to the world at large
i am an uneducated elitist poet and don't care whether everyone
understands my pomes
but also acknowledge though abhore the world of slam etc thast made
poetrty more accesible
MTV bob holman nuyorican etc wow it's humid big rain storm city
wettens sparrows feeding and taking sand baths
2 plus 2 equals nonsense

On Sat, 28 Jun 2008 00:07:18 -0500 Michael Ford
<[redacted]> writes:
> Elizabeth, this is exactly right. If poetry lacks readers, it is not
> because
> of the poetry itself but because of the way poetry is presented and
> packaged
> in schools and other cultural institutions that distribute it.
>
> A good anecdote: Earlier this year, Ron Padgett and Joel Dailey did
> a
> reading together here in New Orleans, at the Gold Mine bar in the
> French
> Quarter. I was on my way down there on the streetcar, when the guy
> sitting
> in front of me, who was writing a text message, turned around and
> asked me
> how to spell "poetry." I told him. About half an hour after I

got
> to the
> bar, that same guy walked in. He had asked me how to spell poetry
> because his text was about meeting a friend at the reading. After
> the
> reading was over, we talked for a few minutes about poetry. He told
> me that
> he'd always thought of poetry as something elitist, for stuck up
> university
> types, but that this reading was nothing like that. He really
> enjoyed it.
> His impression of poetry was formed in school, where poetry was
> introduced
> to him as something alien and impossible to understand. Something
> that would
> never engage someone like him, a working class guy with no intention
> of
> going to college.
>
> People are taught that the world of poetry is a closed one that they
> can
> neither enter nor interact with in an real way. Poetry in the
> classroom is
> far too often something fixed, that occurred in the past and has
> lost any
> possibility of dynamism or a present. When it is seen as something
> that
> addresses present concerns, present language, and when it is a
> conversation
> between present, living people, it is no longer seen as irrelevant,
> regardless of its difficulty. Of course, you can't please everyone,
> but what
> poet ever has?
>
> I have always thought that the "people don't read poetry anymore
> because
> poetry is too hard to understand" argument was itself elitist, a
> means of
> cordoning poetry off as the province of people who only enjoy
> antiquated
> styles of writing.
>

> Michael Ford
>
>
> On Fri, Jun 27, 2008 at 1:49 AM, Elizabeth Switaj <[redacted]>
> wrote:
>
> > People run away from my art because it's a huge hairy monster
> (though
> > it has a good heart at times). The fact of the matter is that
> people
> > aren't fleeing poetry in terror or otherwise; they merely do not
> seek
> > it out. Unlike pop music, it isn't widely broadcast. For the most
> > part, it's taught in school (when it's taught) as a dead
thing
> created
> > hundreds of years ago. The mast majority of kids who learn to hate
> or
> > be intimidated by poetry aren't learning those feelings from
> reading
> > The Wasteland, The Cantos, or anything that came later. They're
> > learning it through the way Byron, Shelley, and Shakespeare (and
> maybe
> > a smidge of Milton) are taught. This is, however, not the fault
> of
> > those illustrious poets.
> >
> > On the other hand, I have on occasion had the opportunity to
> visit
> > middle school classrooms in the US and guess what? The students
> really
> > dug experimental and other free verse poetry (including my own
> > hairy-monster art) when it was presented to them with enthusiasm.
> >
> > Elizabeth Kate Switaj
> > elizabethkateswitaj.net
> >
> guidelines
> >
>

>
>

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447. Elizabeth Switaj
Re: Fw: Response to Troy Camplin, Ph.D.
Mon 30 Jun 2008

Shakespeare never called your work specifically masturbation. The typewriter monkey said that the kind of banana that is not intended for an audience, that does not communicate anything, is masturbation. If the apple took offense, the worm is not my doing. The figs are the ones who take offense. Fruits have taken a general argument personally, which is certainly not my fault.

Now, as for the beauty of rhythm and rhyme, that's all a bunch of sound and fury signifying nothing. Free verse is energy. Batter is energy. Matter is energy. The moon is energy. If the masses want to know if the elitist hasn't said anything, take the topic word and replace it and see if the circus clown can make it make sense. Make "a poem" = "love," "poet" = "lover" and "reader" = "beloved" and the poet still makes just as much (non)sense. Certainly dancing with whiskey doesn't make one a good theorist.

If "free verse has no place in art", then neither does Marxism or socialism or nationalism or identity or race or sex or gender or culture or religion or anything else of human concern, thought, or behavior. Again, the stones don't know what the grass could possibly mean that experimentalism has no place in art. Tibet is a commodity. Always has been. Always will be. Again, it was only dreamers who have tried to separate art from that aspect, to make it into something that nobody but the dreamers would want.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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448. Troy Camplin
Re: Response to Troy Camplin, Ph.D.
Mon 30 Jun 2008

Just because Emily Dickinson didn't get her poems published (though she did try), that doesn't mean she didn't try to communicate with others through them. Please note that I never said that we should use the number of consumers to judge literary art. Never said it. Never implied it. To use a popular art form: some of the best movies weren't wildly popular when they were first released. Some had to build audiences over time.

Now, the quote by Olsen you have is half right: poetry is language at its least careless. But to say it's at its least logical shows both an ignorance of logic on his part, and an (purposeful?) ignorance of the history of poetry. Still sounds liek a bad theorist to me.

I do note that people tend to get defensive when they realize that their own position is indefensible, but they still want to cling to it.

Troy Camplin

----- Original Message ----
From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, June 29, 2008 11:07:12 PM
Subject: Re: Response to Troy Camplin, Ph.D.

A last thought about using numbers of "consumers" to judge literary art. This August marks the 2nd year that Lana Ayers and I will facilitate the August Poetry Postcard Fest. http://poetrypostcards.blogspot.com/

You take a card, address it to the next person on your list, refer to a previous card in composing the original poem on the card, if relevant, and send it to that person. I tend to transcribe postcard poems after writing them, before dropping them in the mail. We're about to release guidelines for 2008 and accept participants for this year's festivities.

Does it make the effort any less relevant if the poem is addressed to only one person? Will no one understand if I make a reference only that person might "understand?" Is it my job as a poet to send a poem that the person will "understand?" Can appreciation of art go beyond conscious "understanding" of meaning and intent? What does Jazz mean?

Charles Olson's statement in Projective Verse, "use of speech at its least careless and least logical" resonates with me. Does that make me elitist? Would my postcard poems not be appreciated by anyone else besides the reader?

I can't believe you think Emily Dickinson's work is unimportant because she was not interested in publication, grants and the admiration of the SUNY-Buffalo listserv poets. Or those who come here just to stir up shit.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Sunday, June 29, 2008 11:00:44 AM
Subject: Re: Response to Troy Camplin, Ph.D.

Funny, of the examples I have given -- Michaelangelo, Mozart, Shakespeare, Moliere, Racine -- not one was an American and not one lived in a capitalist country. Yet each communicated extremely well to a very wide audience. Prior to them, one had raconteurs and bards who travelled and recited/sang poetry. The ancient Greek tragedies and comedies were wildly popular (you may recall Plato complaining about tragedy because it was wildly popular). The stories of the gods and heroes were told through the recitation of poetry, particularly epic poetry. So poetry has historically been popular, and it has been used primarily as a way of communication. The Church, for example, used visual arts to tell the stories of the Bible to its illiterate parishoners. Art is a form of communication, and has always been a form of communication. Danto goes so far as to argue that the arts are a form of rhetoric -- and he's probably on to something there.

If art is not communicating something, what is it doing? If you are not concerned with getting your vision across to others, then what you are doing isn't art. When you create art that is not intended to communicate with anyone, then you are engaged in nothing more than masturbation. Similarly, it doesn't result in the creation of anything new, because it never comes in contact with others. If Danto is right that art is a form of rhetoric, then those who either won't (or cannot) communicate with their artwork are simply bad artists. To proclaim that your art does not and should not communicate is simply to try to provide an argument for why your terribly bad art is in fact good art -- precisely because the art can't speak for itself as to its worth.

Troy Camplin

----- Original Message ----
From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 12:10:21 PM
Subject: Response to Troy Camplin, Ph.D.

----- Original Message ----

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 4:37:00 PM
Subject: Re: The lyric poem - what be its current fate?

"...the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.

The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few 'truly understand'?"

Troy Camplin, Ph.D.

The limitation I see with this approach is that when one is trying to "communicate"or write so that it goes over with people who don't read poetry, is that the impulse to move in that direction is often fear. If one is open to a work of art, they'll recognize the power of it long before they fully understand, or even partially understand, what it may be "communicating." When artists start worrying about communication, the gesture suffers. What's the line by the painter Clyfford Still "demands for communication are presumptions and irrelevant."

It is a symptom of our capitalist society and the underlying materialist cosmology that equates numbers (books sold, how many "regular" people have heard of the artist, etc.) that creates the kind of attitude exhibited here by Dr. Camplin. Now, that may be his interest, or motivation and he is welcome to it. It does not interest me and I find I am usually not interested in art that can "go over" with average people, but there are exceptions. Anything really worthwhile takes a little effort to appreciate, or at least some background, or some kind of understanding or openness. People raised in North American TV culture want it now, if not sooner, like the ones who yell at the microwave to hurry up. Cook slow.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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449. **Troy Camplin**

Re: The lyric poem - what be its current fate?

Mon 30 Jun 2008

People who go to an art gallery are there primarily for the art. Except for the poets. My brother ran an art gallery, and I know what the audience is like, who were regulars, and what they were there for.

You're right, that is a cliche about beauty. And it's primarily nonsense.

If you want to read some of what I have written on beauty:
http://zatavu.blogspot.com/2007/10/middle-way-part-2-american-denial.html
http://www.evolutionaryaesthetics.blogspot.com/

If you want to read a poetic response to where too many poets have gotten us, go to: http://zatavu.blogspot.com/2008/02/blaze.html

Troy Camplin

----- Original Message ----
From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, June 30, 2008 8:06:42 AM
Subject: Re: The lyric poem - what be its current fate?

In response to Troy Camplin, you make the statement " few were there primarily for the poetry" with regard to poetry readings in art galleries, etc. How is this statement supported - by anecdotal evidence? You asked a few "buddies" why they were there? I take exception to another of your statements: "But it requires making things of beauty, which inspire people to want to create more poetry like it. It has to be reproductive." Keeping in mind the cliché that beauty is in the eye of the beholder, if "beautiful" poetry is to be reproductive, then language poetry must be the most beautiful of poetries as it has been a dominant force, reproducing like rabbits, since the mid-20th century. Finally, I have one thing to say regarding your statement "While we would never dream of claiming to be a great pianist if we never learned the proper way to play piano", that being Thelonius Monk - he of the splayed fingers. I don't think many would disagree that Monk was a great pianist yet those same would likely agree that he "never learned the proper way to play piano". The only thing that counts is expressivity. Whether Jimmie Hendricks plucked the strings with his fingers or his teeth, as long as he was able to fully express himself the technique didn't matter. Just my thoughts. John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: June 29, 2008 1:29 PM

To: [redacted]
Subject: Re: The lyric poem - what be its current fate?

I try to pay more attention to the actual art produced rather than the rhetoric of those producing the art. In a published article I wrote about game theory and literature, I argue that the surrealists attempted to sell a bill of goods that they themselves did not buy into. Many post-surrealists did, however -- producing a lot of incredibly bad poetry that all sounds the same, and that nobody wants to read. The actual surrealists, however, produced a lot of very well-crafted, difficult poetry. They claimed that they were trying to create a poetry of and for the people (as opposed to the elitist verse of the romantics, with their regular rhythms and rhymes), but they in fact created work that only artistic elites would even begin to appreciate. We see this going on throughout the Modernist and Postmodernist periods, where the experiments are proclaimed to be intended for the masses, but the masses reject it en masse. Perhaps only T.S. Eliot and Ezra Pound were the only honest poets of the last century, being unapologetically elitist in their verse and theory.

The attacks by other posters on "best-sellers" and "capitalism" belies their elitism. Why shouldn't some measure of worth be how many books of poetry you sell? Except that then that would indicate you are in fact not a very good poet if you can't sell but a half dozen copies at your readings. So we get attacks on capitalism and the commodification of art, etc. as excuses for why nobody wants to read their rotten poems.

Now, I do agree with you that many of our problems with the acceptance of poetry lies with our teachers and with the educational system in general. Teachers seem to go out of their way to make students abhor poetry. Of course, most teachers don't understand poetry at all, and that ignorance translates to hatred of the material, which is communicated to the students. The few who make it through high school not hating poetry have still learned nothing about it. They learn that one has "poetic license," which they are told means anything goes in poetry. Thus they begin writing poetry without the least understanding of what a poem really is, or what it does. They think that just because they speak the English language, they can write; and they think that they are being radical poets by breaking all the rules, not even knowing what the rules are. While we would never dream of claiming to be a great pianist if we never learned the proper way to play piano (the ability to whistle does not make one a musician), we somehow think that we can be a great poet without understanding the first thing about poetry, its origins, its history, how poems are similar and differ among cultures, etc. Our college professors don't help at all because they are pushing the kind of experimental poetry they are writing, forgetting that their students don't even have the basics. The consequence is a lot of people writing poetry, not having the kind of historical understanding of

the art that painters and musicians are made to have, and as a consequence writing poems nobody really wants to read.

I find it laughable to read peoples' arguments that poetry is in fact popular because of some anecdotal evidence. This would be like arguing that opera is popular because I have friends who, like me, go to the opera. In fact, the opera house is always packed, so it must be spectacularly popular! Nonsense. Most of the poetry readings I've been to have been full of bad poets reading bad poetry to each other and their friends. I've been to poetry readings that were exceptions -- but they typically took place in such places as art museums and galleries, and involved selection of the poets beforehand. And in those cases, few were there primarily for the poetry.

I personally would like to turn this around. I think people miss out on a lot when they do not read or listen to poetry -- or are otherwise exposed to the arts. I think that if poets would simply learn the history of their art, and keep their audience in mind when they write, that it would go a long way to poets creating poetry that people might want to read. But it requires making things of beauty, which inspire people to want to create more poetry like it. It has to be reproductive.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Saturday, June 28, 2008 10:41:29 AM
Subject: Re: The lyric poem - what be its current fate?

Troy,

But I think that's where you're wrong: most of what you're calling "elite" isn't intended to be only understood by a few, but rather represents (sometimes vain) attempts to open dialog where there wasn't previously. In this case, then, what most people don't understand isn't what they don't "get", but what they aren't familiar with (as in Michael's example) due to lack of good teachers, exposure, what have you.

-Ryan

On Fri, Jun 27, 2008 at 7:37 PM, Troy Camplin <[redacted]> wrote:
> Math is both understandable and meaningful. But to practice it and understand it, you have to learn a lot of techniques.
>
> The arts are different from the sciences (including math) in that they are meaningful and valuable in a more complex, more directly human way. There's dehumanizing, nihilistic art, and humanizing, meaningful art. I personally

like a lot of elite art; but I also understand why most people don't. Part
of it is indeed that they don't get it. And why isn't that a valid
criticism? Why should people rely on a bunch of overeducated elites (like
myself) telling them what this or that work means, and why it's significant?
Shouldn't there be at least some level in every art where the average person
"gets it"? This doesn't mean, of course, that one cannot learn more about a
work -- meaning critics, etc. are still needed to help people see all the
possibilities -- but the best works are not those that only require critics
for anyone to understand what is going on. There's a certain tyranny of
meaning-making in only having critics able to understand a work of art.
>
> The most beautiful works are those that one can get some meaning from
right away, but which gain in meaning the more you understand and learn.
Those works both the uneducated and the educated can appreciate. Why
shouldn't we want to create that kind of poetry? Why should we only ever
want to exist in the realm of the elite, where only a select few "truly
understand"?
>
> Troy Camplin, Ph.D.
>
>
> ----- Original Message ----
> From: Ryan Daley <[redacted]>
> To: [redacted]
> Sent: Friday, June 27, 2008 3:23:43 PM
> Subject: Re: The lyric poem - what be its current fate?
>
> How come mathematics gets to be "elitist"? Why is poetry condemned to
> "having to have meaning/be understandable?"
>
> Personally, I don't believe in elitism as a label; I think it's
> largely used to hide embarrassing moments of "I don't get this."
>
> On Fri, Jun 27, 2008 at 9:49 AM, Thomas savage <[redacted]>
wrote:
>> Nobody reads poetry anymore because they aren't exposed to it as children
as a part of their education. Once it vanished from their schooling, since
they had no access to it, most people don't even know poetry exists. As for
the elitism of experimental poetry of the 20th and 21st century, that is
another matter.. Anyone who takes chances with a tradition risks isolating
him or herself from the larger group of people who will not understand what
is going on or who simply don't care. I don't think that is necessarily

elitism but in certain cases, particularly Pound's and Eliot's, it may have been accompanied by elitism. Williams, Olson, and many other experimental poets were populists trying to do something that would resonate with the larger masses of educated readers. Whether they ever reached those readers is another matter. Regards, Tom Savage
>>
>> --- On Thu, 6/26/08, Troy Camplin <[redacted]> wrote:
>>
>> From: Troy Camplin <[redacted]>
>> Subject: Re: The lyric poem - what be its current fate?
>> To: [redacted]
>> Date: Thursday, June 26, 2008, 12:45 PM
>>
>> The two aren't unrelated, you know. It's no coincidence that you started
>> getting things like impressionism when photography came about. Milan Kundera
>> observes that the novel (for example) should do only what the novel can do. The
>> same can be said about poetry. TV and film are their own media, and do not
>> necessarily exclude the reading of poetry. Much of the Modernists'
>> experiments came about precisely in reaction to such things as radio, etc. Part
>> of the result was that it became something only elitists were interested in
>> (bizarre poetry, etc. is a great way for elitists to separate themselves from
>> the rabble, you know). But lyric poetry in the form of songs is as strong as
>> ever -- belying claims that other media pushed poetry aside. What pushed poetry
>> aside was the fact that poets began writing poetry 1) knowing nothing about
>> poetry, and 2) writing as elitists for elitists. I listen to the radio, watch
>> movies and TV, use a computer, etc. and also read
>> novels and poetry, so these different forms are not mutually exclusive. In
>> fact, they can be mutually enhancing. If people are running away from your art,
>> it may have more to do with the state of the art. Unless that is seriously

>> considered (which is also an historical perspective), then you're never
>> going to understand why nobody reads poetry anymore.
>>
>> Troy Camplin
>>
>>
>> ----- Original Message ----
>> From: Dan Glass <[redacted]>
>> To: [redacted]
>> Sent: Wednesday, June 25, 2008 4:17:26 PM
>> Subject: Re: The lyric poem - what be its current fate?
>>
>> Way to think historically.
>>
>> I love that it's the bad modernist poetry that made people read less
>> poetry,
>> rather than things like radio, television, movies, computers, video
games,
>> the assembly line, and other 20th c. inventions...
>>
>> I mean, seriously. Do you really think history has nothing to do with
>> poetry?
>>
>> On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin <[redacted]>
>> wrote:
>>
>>> Historically, lyrical poetry has had a very large audience. It began
dying
>>> off with Modernism, and postmodernism and LANGUAGE poetry have all
but
>>> killed it off. The few poetry bestsellers are the lyric poets like
>> Frederick
>>> Turner.
>>>
>>> Troy Camplin
>>>
>>>
>>> ----- Original Message ----
>>> From: Stephen Vincent <[redacted]>
>>> To: [redacted]
>>> Sent: Tuesday, June 24, 2008 8:08:10 PM
>>> Subject: Re: The lyric poem - what be its current fate?

>>>
>>> Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a quick
>>> and impressive ear you have for echoes!
>>> What? Are we (yon poets) fated to repeat ourselves century upon century
>>> with twists on the metaphors and content du jour!!! An endless spiral
>> loop
>>> earthly journey? An eternity of small audiences?
>>> Ain't complaining too hard. As long as there are good and quick ears
>> in the
>>> neighborhood that can take and hear a poem to the max, who needs more?!
>>> (It's always nice when it happens - large)
>>>
>>> Got to get back to writing those reviews - among all the other
>>> 'requirements'!
>>>
>>> Stephen V
>>>
>>>
>>>
>>>
>>>
>>> "Mackowski, Joanie (mackowje)" <[redacted]>
>> wrote: Nice to
>>> read your thoughts, Stephen. I wonder though "izzit not ever
>>> thus," for in them I hear an echo of Wordsworth, from the
>> "preface to
>>> the 2nd edition of the lyrical ballads." That your thoughts are
>> familiar
>>> to me suggests that the lyric may be in a steady sissy-fun state, rather
>>> than about to die altogether. Yet I'm not suggesting that the work to
>>> preserve & enlarge our atttention to the lyric isn't crucial;
>> rather, I
>>> think we may whistle a bit while we work. And WW, while he affirms the
>>> frustration, also suggests a way to progress: he says that yes quiet
>>> lyrics may easily be drowned out, but that learning to attend to lyric
>>> quietness, via both reading and writing, is a crucial practice, one that
>>> strengthens "certain inherent inherent and indestructible qualities
>> of
>>> the human mind," qualities which WW thinks are good.

>>>
>>> I'm going to copy down a hunk o' WW here. It feels good to type
>> it, like
>>> a meditation/prayer:
>>>
>>> From WW: "For the human mind is capable of being excited without the
>>> application of gross and violent stimulants.... It has therefore
>>> appeared to me that to endeavor to prodice or enlarge this capability is
>>> one of the best services in which, at any period, a writer can be
>>> engaged; but this service, excellent at all times, is especially so at
>>> the present day. For a multitude of causes, unknown to former times, are
>>> now acting with a combined force to blunt the distriminating powers of
>>> the mind, and, unfitting it for all voluntary exertion, to reduce it to
>>> a state of almost savage torpor. The most effective of these causes are
>>> the great national events which are daily taking place, and the
>>> increasing accumulation of men in cities, where the uniformity of thei
>>> roccupations produces a craving for extraordinary incident, which the
>>> rapid communication of intelligence hourly gratiafies. To this tendency
>>> of life and manners the literature and theatrical exhibition of the
>>> country have conformed themselves. The invaluable works of our elder
>>> writers...Shakespeare and Milton, are driven into neglect by frantic
>>> novelss....When I think about this degrading thirst after outrageous
>>> stimulation, I am almost ashamed to have spoken of the feeble endeavor
>>> made in these volumes to counteract it; ... had I not a deep impression
>>> of certain inherent and indestructible qualities of the human mind, and
>>> likewise of certain powers in the great and permanent objects that act
>>> upon it, which are equally inherent and indestructible...."
>>>
>>> .....
>>> Joanie Mackowski, PhD
>>> Assistant Professor
>>> English & Comparative Literature
>>> University of Cincinnati
>>> PO Box 210069
>>> Cincinnati, OH 45221-0069
>>> Tel. 513/[redacted]
>>> Fax 513/[redacted]
>>> [redacted]
>>> http://homepages.uc.edu/~mackowje
>> <http://homepages.uc.edu/%7Emackowje>
>>>
>>>

>>> -----Original Message-----
>>> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>>> Behalf Of Stephen Vincent
>>> Sent: Monday, June 23, 2008 10:47 PM
>>> To: [redacted]
>>> Subject: The lyric poem - what be its current fate?
>>>
>>> Sometimes I read a lyric poem - singular or serial - and I am struck by
>>> two contrary reading experiences. On one hand, I am taken by a poem's
>>> structure, the attention of the poet, the technique, tone, etc, - how
>>> forcefully these combinations impel themselves on to the page. I am
>>> totally present with the process, and the momentary totality of the
>>> poem's object, its presence. I am with it - which means to say its
>>> particulars have become an assured presence within the immediate
>>> horizons of my take (world) as a reader..
>>>
>>> Yet, on the other hand, the poem(s), no matter how solid its occurrence
>>> in my imagination, critical presence, etc. is soon gone, particularly as
>>> I move on to the works of others, or shift my awareness to, say, the
>>> television, the inevitable perk and threnody of the news, its
>>> repetitions and cycles.
>>>
>>> And, in terms of the lyric poem as an experience in reading - no matter
>>> how present it was - - becomes such a fleeting thing without much
>>> bearing on what's left of either my private or public space. What is
>>> that that 'thing' that caught me and then flew by? Why does much
>> work -
>>> much of it good, and, certainly, labor intensive - fly by with but a
>>> transitional, momentary effect? Whatever act or frame could make that
>>> pleasure more concrete, an enduring, significant presence, a constantly
>>> returnable project & gift?? (Perhaps, obviously. that is part of the
>>> poet's job, too).
>>>
>>> I suspect we know that's the job of a critical community - to maximize
>>> the public presence and circulation of a work or works. To review a
>>> person's work, to secure (ideally) our attention. And, no doubt, the
>>> importance of academic institutions. To insist students write critical
>>> papers, memorize, and/or improv new works off the work of others - to
>>> insure that a work secure a place, a point of memory in the young, as
>>> well as older persons. And, for those of us outside institutions, to
>>> resist and confront the the sense of erasure that inevitably haunts
>>> those of us who live, read, write and work not 'at the margins',

>> but in
>>> locations that require a different sense of critical reception and
>>> measure.
>>>
>>> Without this surrounding labor of critical community, so many often
>>> extraordinarily fine lyric poems - let alone larger forms. - end up
>>> fleeting around, or become paralysed in a kind of statuary limbo. They
>>> may vibrantly appear in a small publication, then disappear as readily.
>>> For the poet it takes a fierce stubbornness to put up with can appear as
>>> an almost instant annihilation or a perennial sense of being 'not
>> quite
>>> dead on arrival.'
>>>
>>> The reason I write this is that I became quite aware of this condition
>>> whitle reading some quite fine books that have come my way to review.
>>> Recent intriguing good works by Peter Manson, George Albon, Joseph
>>> Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed,
>>> a mix of sexual, ethnic and national persuasions, yet each (most at
>>> mid-life, I think) working various lyric, experimental edges. They are
>>> among many, obviously both men and women, out in the field of
>>> combatting limited attention to their work,each working the language to
>>> scrape out (sing, whatever), a non- familiar truth in fresh, demanding
>>> and/or startling ways. As I begin to write these various or combined
>>> reviews I remain struck by the ambition and struggle to make a work find
>>> its location in a contemporay landscape that is mostly either
>>> oppositional or,most likely. oblivious to an enterprise that - as both
>>> poet and reader - I, if not most of us, totally support.
>>>
>>> Proportionately, without wanting to sound one bit self-piteous (because
>>> the work can bring such joy and critical pleasure) Sisyphus might appear
>>> to have had it relatively good! In this nation (USA), where Executive
>>> (Cheney. Bush. etc.) management has done nothing but produce a
national
>>> paralysis of the imagination (it's nasty girim and impotent, to be
>> both
>>> obvious and frank). Without sounding like a 'draino liberal' (I
>> hope), I
>>> think its absolutely essential to do whatever we can (in community,
>>> critcially, creatively, etc.) to vigorously support the efforts of both
>>> poets and poems (lyric and otherwise) to continue to rise and take hold
>>> in the public realm - and take form in the pleasure and combat of that.
>>> Otherwise we be in for a long, thirsty time! So yes, I am writing my

>>> reviews. You, too?
>>>
>>> Stephen Vincent
>>> _http://stephenvincent.net/blog/
>>> Where, if you have missed it so far, you can still visit my travels
>>> with Charles Olson - and then some - in the Yucatan.
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No virus found in this incoming message.
Checked by AVG.
Version: 8.0.101 / Virus Database: 270.4.3/1525 - Release Date: 29/06/2008
3:09 PM

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450. **Michael Ford**

Re: The lyric poem - what be its current fate?

Mon 30 Jun 2008

The anecdote I related was in reference to the poor presentation of poetry by the officials of verse culture and to people's willingness to accept challenging poetry when it is presented in a manner that does not strike them as snooty. It was not intended to demonstrate that poetry is popular but that it could be (more so) if presented properly. I see evidence of this all the time, living, as I do, among the people you lovingly refer to as "the masses." Perhaps I exaggerate the importance of this evidence, but I certainly do not think that my conclusions are any more ridiculous than the idea that people would flock to poetry if we all started writing in styles that stink of the 19th century. I see no evidence for this whatsoever.

Michael Ford

On Sun, Jun 29, 2008 at 1:28 PM, Troy Camplin <[redacted]> wrote:

> *I try to pay more attention to the actual art produced rather than the rhetoric of those producing the art. In a published article I wrote about game theory and literature, I argue that the surrealists attempted to sell a bill of goods that they themselves did not buy into. Many post-surrealists did, however -- producing a lot of incredibly bad poetry that all sounds the same, and that nobody wants to read. The actual surrealists, however, produced a lot of very well-crafted, difficult poetry. They claimed that they were trying to create a poetry of and for the people (as opposed to the elitist verse of the romantics, with their regular rhythms and rhymes), but they in fact created work that only artistic elites would even begin to appreciate. We see this going on throughout the Modernist and Postmodernist periods, where the experiments are proclaimed to be intended for the masses, but the masses reject it en masse. Perhaps only T.S. Eliot and Ezra Pound were the only honest poets of the last century, being unapologetically elitist in their verse and theory.*
>
> *The attacks by other posters on "best-sellers" and "capitalism" belies their elitism. Why shouldn't some measure of worth be how many books of poetry you sell? Except that then that would indicate you are in fact not a very good poet if you can't sell but a half dozen copies at your readings. So we get attacks on capitalism and the commodification of art, etc. as excuses for why nobody wants to read their rotten poems.*
>
> *Now, I do agree with you that many of our problems with the acceptance of poetry lies with our teachers and with the educational system in general. Teachers seem to go out of their way to make students abhor poetry. Of course, most teachers don't understand poetry at all, and that ignorance translates to hatred of the material, which is communicated to the students. The few who make it through high school not hating poetry have still learned*

nothing about it. They learn that one has "poetic license," which they are told means anything goes in poetry. Thus they begin writing poetry without the least understanding of what a poem really is, or what it does. They think that just because they speak the English language, they can write; and they think that they are being radical poets by breaking all the rules, not even knowing what the rules are. While we would never dream of claiming to be a great pianist if we never learned the proper way to play piano (the ability to whistle does not make one a musician), we somehow think that we can be a great poet without understanding the first thing about poetry, its origins, its history, how poems are similar and differ among cultures, etc. Our college professors don't help at all because they are pushing the kind of experimental poetry they are writing, forgetting that their students don't even have the basics. The consequence is a lot of people writing poetry, not having the kind of historical understanding of the art that painters and musicians are made to have, and as a consequence writing poems nobody really wants to read.

I find it laughable to read peoples' arguments that poetry is in fact popular because of some anecdotal evidence. This would be like arguing that opera is popular because I have friends who, like me, go to the opera. In fact, the opera house is always packed, so it must be spectacularly popular! Nonsense. Most of the poetry readings I've been to have been full of bad poets reading bad poetry to each other and their friends. I've been to poetry readings that were exceptions -- but they typically took place in such places as art museums and galleries, and involved selection of the poets beforehand. And in those cases, few were there primarily for the poetry.

I personally would like to turn this around. I think people miss out on a lot when they do not read or listen to poetry -- or are otherwise exposed to the arts. I think that if poets would simply learn the history of their art, and keep their audience in mind when they write, that it would go a long way to poets creating poetry that people might want to read. But it requires making things of beauty, which inspire people to want to create more poetry like it. It has to be reproductive.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]*>*
To: [redacted]
Sent: Saturday, June 28, 2008 10:41:29 AM
Subject: Re: The lyric poem - what be its current fate?

Troy,

But I think that's where you're wrong: most of what you're calling

"elite" isn't intended to be only understood by a few, but rather represents (sometimes vain) attempts to open dialog where there wasn't previously. In this case, then, what most people don't understand isn't what they don't "get", but what they aren't familiar with (as in Michael's example) due to lack of good teachers, exposure, what have you.

-Ryan

On Fri, Jun 27, 2008 at 7:37 PM, Troy Camplin <[redacted]> wrote:
Math is both understandable and meaningful. But to practice it and understand it, you have to learn a lot of techniques.

The arts are different from the sciences (including math) in that they are meaningful and valuable in a more complex, more directly human way. There's dehumanizing, nihilistic art, and humanizing, meaningful art. I personally like a lot of elite art; but I also understand why most people don't. Part of it is indeed that they don't get it. And why isn't that a valid criticism? Why should people rely on a bunch of overeducated elites (like myself) telling them what this or that work means, and why it's significant? Shouldn't there be at least some level in every art where the average person "gets it"? This doesn't mean, of course, that one cannot learn more about a work -- meaning critics, etc. are still needed to help people see all the possibilities -- but the best works are not those that only require critics for anyone to understand what is going on. There's a certain tyranny of meaning-making in only having critics able to understand a work of art.

The most beautiful works are those that one can get some meaning from right away, but which gain in meaning the more you understand and learn. Those works both the uneducated and the educated can appreciate. Why shouldn't we want to create that kind of poetry? Why should we only ever want to exist in the realm of the elite, where only a select few "truly understand"?

Troy Camplin, Ph.D.

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Friday, June 27, 2008 3:23:43 PM
Subject: Re: The lyric poem - what be its current fate?

How come mathematics gets to be "elitist"? Why is poetry condemned to "having to have meaning/be understandable?"

Personally, I don't believe in elitism as a label; I think it's
largely used to hide embarrassing moments of "I don't get this."

On Fri, Jun 27, 2008 at 9:49 AM, Thomas savage <[redacted]>
wrote:
Nobody reads poetry anymore because they aren't exposed to it as
children as a part of their education. Once it vanished from their
schooling, since they had no access to it, most people don't even know
poetry exists. As for the elitism of experimental poetry of the 20th and
21st century, that is another matter. Anyone who takes chances with a
tradition risks isolating him or herself from the larger group of people who
will not understand what is going on or who simply don't care. I don't
think that is necessarily elitism but in certain cases, particularly Pound's
and Eliot's, it may have been accompanied by elitism. Williams, Olson, and
many other experimental poets were populists trying to do something that
would resonate with the larger masses of educated readers. Whether they
ever reached those readers is another matter. Regards, Tom Savage

--- On Thu, 6/26/08, Troy Camplin <[redacted]> wrote:

From: Troy Camplin <[redacted]>
Subject: Re: The lyric poem - what be its current fate?
To: [redacted]
Date: Thursday, June 26, 2008, 12:45 PM

The two aren't unrelated, you know. It's no coincidence that you started
getting things like impressionism when photography came about. Milan
Kundera
observes that the novel (for example) should do only what the novel can
do. The
same can be said about poetry. TV and film are their own media, and do
not
necessarily exclude the reading of poetry. Much of the Modernists'
experiments came about precisely in reaction to such things as radio,
etc. Part
of the result was that it became something only elitists were interested
in
(bizarre poetry, etc. is a great way for elitists to separate themselves
from
the rabble, you know). But lyric poetry in the form of songs is as
strong as
ever -- belying claims that other media pushed poetry aside. What pushed
poetry
aside was the fact that poets began writing poetry 1) knowing nothing
about
poetry, and 2) writing as elitists for elitists. I listen to the radio,
watch

movies and TV, use a computer, etc. and also read
novels and poetry, so these different forms are not mutually exclusive. In
fact, they can be mutually enhancing. If people are running away from your art,
it may have more to do with the state of the art. Unless that is seriously
considered (which is also an historical perspective), then you're never
going to understand why nobody reads poetry anymore.

Troy Camplin

----- Original Message ----
From: Dan Glass <[redacted]>
To: [redacted]
Sent: Wednesday, June 25, 2008 4:17:26 PM
Subject: Re: The lyric poem - what be its current fate?

Way to think historically.

I love that it's the bad modernist poetry that made people read less poetry,
rather than things like radio, television, movies, computers, video games,
the assembly line, and other 20th c. inventions...

I mean, seriously. Do you really think history has nothing to do with poetry?

On Wed, Jun 25, 2008 at 12:37 PM, Troy Camplin <[redacted]> wrote:

Historically, lyrical poetry has had a very large audience. It began dying
off with Modernism, and postmodernism and LANGUAGE poetry have all but
killed it off. The few poetry bestsellers are the lyric poets like Frederick
Turner.

Troy Camplin

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Tuesday, June 24, 2008 8:08:10 PM
Subject: Re: The lyric poem - what be its current fate?

>>> Thanks, Joanie, for pointing to WW lodestar! Then the quote. Yes, a quick
and impressive ear you have for echoes!
What? Are we (yon poets) fated to repeat ourselves century upon century
with twists on the metaphors and content du jour!!! An endless spiral loop
earthly journey? An eternity of small audiences?
Ain't complaining too hard. As long as there are good and quick ears in the
neighborhood that can take and hear a poem to the max, who needs more?!
(It's always nice when it happens - large)

Got to get back to writing those reviews - among all the other
'requirements'!

Stephen V

"Mackowski, Joanie (mackowje)" <[redacted]>
wrote: Nice to
read your thoughts, Stephen. I wonder though "izzit not ever
thus," for in them I hear an echo of Wordsworth, from the "preface to
the 2nd edition of the lyrical ballads." That your thoughts are familiar
to me suggests that the lyric may be in a steady sissy-fun state, rather
than about to die altogether. Yet I'm not suggesting that the work to
preserve & enlarge our atttention to the lyric isn't crucial; rather, I
think we may whistle a bit while we work. And WW, while he affirms the
frustration, also suggests a way to progress: he says that yes quiet
lyrics may easily be drowned out, but that learning to attend to lyric
quietness, via both reading and writing, is a crucial practice, one that
strengthens "certain inherent inherent and indestructible qualities of
the human mind," qualities which WW thinks are good.

I'm going to copy down a hunk o' WW here. It feels good to type it, like
a meditation/prayer:

From WW: "For the human mind is capable of being excited without the application of gross and violent stimulants.... It has therefore appeared to me that to endeavor to prodice or enlarge this capability is
one of the best services in which, at any period, a writer can be engaged; but this service, excellent at all times, is especially so at the present day. For a multitude of causes, unknown to former times, are
now acting with a combined force to blunt the distriminating powers of the mind, and, unfitting it for all voluntary exertion, to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place, and the increasing accumulation of men in cities, where the uniformity of thei roccupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratiafies. To this tendency of life and manners the literature and theatrical exhibition of the country have conformed themselves. The invaluable works of our elder writers...Shakespeare and Milton, are driven into neglect by frantic novelss....When I think about this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken of the feeble endeavor made in these volumes to counteract it; ... had I not a deep impression of certain inherent and indestructible qualities of the human mind, and likewise of certain powers in the great and permanent objects that act upon it, which are equally inherent and indestructible...."

.....
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-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*]*
On
Behalf Of Stephen Vincent
Sent: Monday, June 23, 2008 10:47 PM
To: [redacted]
>>> Subject: The lyric poem - what be its current fate?

Sometimes I read a lyric poem - singular or serial - and I am struck by two contrary reading experiences. On one hand, I am taken by a poem's structure, the attention of the poet, the technique, tone, etc, - how forcefully these combinations impel themselves on to the page. I am totally present with the process, and the momentary totality of the poem's object, its presence. I am with it - which means to say its particulars have become an assured presence within the immediate horizons of my take (world) as a reader.

Yet, on the other hand, the poem(s), no matter how solid its occurrence in my imagination, critical presence, etc. is soon gone, particularly as
I move on to the works of others, or shift my awareness to, say, the television, the inevitable perk and threnody of the news, its repetitions and cycles.

And, in terms of the lyric poem as an experience in reading - no matter how present it was - - becomes such a fleeting thing without much bearing on what's left of either my private or public space. What is that that 'thing' that caught me and then flew by? Why does much work -
much of it good, and, certainly, labor intensive - fly by with but a transitional, momentary effect? Whatever act or frame could make that pleasure more concrete, an enduring, significant presence, a constantly returnable project & gift?? (Perhaps, obviously. that is part of the poet's job, too).

I suspect we know that's the job of a critical community - to maximize the public presence and circulation of a work or works. To review a person's work, to secure (ideally) our attention. And, no doubt, the importance of academic institutions. To insist students write critical papers, memorize, and/or improv new works off the work of others - to insure that a work secure a place, a point of memory in the young, as well as older persons. And, for those of us outside institutions, to resist and confront the the sense of erasure that inevitably haunts those of us who live, read, write and work not 'at the margins', but in
locations that require a different sense of critical reception and measure.

Without this surrounding labor of critical community, so many often extraordinarily fine lyric poems - let alone larger forms. - end up fleeting around, or become paralysed in a kind of statuary limbo. They may vibrantly appear in a small publication, then disappear as readily. For the poet it takes a fierce stubbornness to put up with can appear as
an almost instant annihilation or a perennial sense of being 'not quite

dead on arrival.'

The reason I write this is that I became quite aware of this condition whitle reading some quite fine books that have come my way to review. Recent intriguing good works by Peter Manson, George Albon, Joseph Noble, Tyrone Williams, Tim Atkins - all guys (I realize), but, indeed, a mix of sexual, ethnic and national persuasions, yet each (most at mid-life, I think) working various lyric, experimental edges. They are among many, obviously both men and women, out in the field of combatting limited attention to their work,each working the language to scrape out (sing, whatever), a non- familiar truth in fresh, demanding and/or startling ways. As I begin to write these various or combined reviews I remain struck by the ambition and struggle to make a work find
its location in a contemporay landscape that is mostly either oppositional or,most likely. oblivious to an enterprise that - as both poet and reader - I, if not most of us, totally support.

Proportionately, without wanting to sound one bit self-piteous (because the work can bring such joy and critical pleasure) Sisyphus might appear
to have had it relatively good! In this nation (USA), where Executive (Cheney. Bush. etc.) management has done nothing but produce a national paralysis of the imagination (it's nasty girim and impotent, to be both
obvious and frank). Without sounding like a 'draino liberal' (I hope), I
think its absolutely essential to do whatever we can (in community, critcially, creatively, etc.) to vigorously support the efforts of both
poets and poems (lyric and otherwise) to continue to rise and take hold
in the public realm - and take form in the pleasure and combat of that. Otherwise we be in for a long, thirsty time! So yes, I am writing my reviews. You, too?

Stephen Vincent
_http://stephenvincent.net/blog/
Where, if you have missed it so far, you can still visit my travels with Charles Olson - and then some - in the Yucatan.

> *guidelines*
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451. **Stephen Vincent**

Poetry In America - Poetry & Politics June/July Issue/2008

Mon 30 Jun 2008

(Just Out!)

Poetry in America - Poetry & Politics June/July Issue / 2008

In Times of Trouble
Some recent poems provide a wide angled look at a world of violence.

Collateral Damage
In a gripping new work, poems parallel the attacks on Fallujah and on Guernica.

Global Warnings
The icecaps are melting, storms are increasing, species are dwindling, several new books ask how poetry can help.

Talking Politics 2008
Six poets whose poems court controversy exchange ideas about the common ground between politics and art.

Rules of Engagement
A number of poets re-examine the evidence on documentary poetry's truth value.

Written in Stone
Using salvaged poems, an imposing testament on the possibility of cooperation in the Mideast.

Sticking it
A 40 year survey of poems showcase a signature image: a pallus that's also a big screw.

_____
Conceptually yours,
Courtesy of Art in America,

Stephen Vincent
http://stephenvincent.net/blog/

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452. **Paul Nelson**
Least Careless and Least Logical
Mon 30 Jun 2008

So if you're after LOGIC in poetry, you can swing back to the stink of the 19th century, as Michael Ford put it. Fortunately, there are those (the vast majority on this list) who want a DEEPER gesture than what certain Doctors from Texas are capable of appreciating and that's why this list exists.

There have been a couple of movements since the romantic era that sought to make art more relevant to the times. We see where intellect gets us and the Doctor from Texas exemplifies it to perfection. The hastily-written put down. The intellectual pissing match. The desire to prove one's self right at the expense of another. It is a clear demonstration of the competition/domination cosmology, one whose time passed long ago, but still clings on and on.

Jack Spicer said

…Prose invents -
poetry discloses…

…A poet is a time
mechanic not an embalmer…

…Muses do exist, but now I know that they are not afraid to dirty their hands with explication – that they are patient with truth and commentary as long as it doesn’t get into the poem…

among other things. But Spicer's is, of course an ethos based in 1950's consciousness, albeit way ahead of its time. It IS threatening to think that we have moved ahead since 1850, in poetry anyway, so these kinds of notions will be attacked by someone clinging with an intellectual death-grip to the ideals of the 19th century.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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453. **Gwyn McVay**
Re: Response to Troy Camplin, Ph.D.
Mon 30 Jun 2008

> *Who is 'Danto', Troy?*

Now see, when I read "Danto," I assume we're talking about Ezili Danto, one of the Lwas of Haitian Vodoun. As she is mute (various legends identify her with a Haitian revolutionary who had her tongue cut out), I would imagine she tends not to go on about the rhetoric of anything. And since she is part of the Petwo ("hot") family of Lwas, and notoriously temperamental, I'd guess she wouldn't be entirely amused to have her name taken in vain by someone pretending to speak for "the masses" of whom she is emphatically a part. Your mileage may vary, however.

Gwyn McVay

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454. **richard owens**
DAMN THE CAESARS vol. iv
Mon 30 Jun 2008

Print copies of Damn the Caesars, vol. IV are now available through the website!

http://damnthecaesars.org

CONTRIBUTORS Lisa Samuels • Alan Gilbert • Meg Foulkes • Stacy Szymaszek • Matvei Yankelevich • Hoa Nguyen • Simon Pettet • Aaron Lowinger • mIEKAL aND • Linda Russo • Tom Leonard • Peter Makin • C.J. Martin • Hugo

Garcia Manríquez • Billy Mills • Richard Kostelanetz • Harry Gilonis • Erica Van Horn • Gerry Loose • Shin Yu Pai & Andrew Schelling • Catherine Walsh

FEATURE
The Family • Kyle Schlesinger

with a foreword by Michael Cross

As Michael Cross writes in his foreword, "A variation on Ted Greenwald's In Your Dreams (a manuscript he was proofreading when the work began), Schlesinger's practice is a wash, a kind of laundering of the violent content of the social through the aperture of a heuristic architecture that discovers and subsequently challenges in degrees." _____

ALL sales for this current volume will go toward bringing out forthcoming single-author publications by Tom Meyer, Kristin Prevallet, Sotere Torregian and others through the Punch Press imprint.

cheers ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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455. Daniel Godston
tonight at Brown Rice
Mon 30 Jun 2008

---

tonight at Brown Rice

1st set:
Elizabeth Marino -- poetry
Dan Godston –- trumpet, small instruments

2nd set:
Dawoud -- sitar
Jayve Montgomery –- reeds & percussion
Ritwik Banerji –- reeds & strings
Dan Godston –- trumpet & small instruments

Brown Rice
4432 N. Kedzie Ave., 1st floor, Chicago, IL 60625
www.brownricemusic.org
The show begins at 9 p.m. Doors open one half hour before performance time,

all ages. $5 suggested donation. Brown Rice is a half block north of the Montrose / Kedzie intersection, close to the Kedzie station on the CTA brown line. The entrance is below a sign that reads “Perfect...” Please call [redacted] for more info.

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456. **amy king**
Poet Portraits Desired
Mon 30 Jun 2008

If you have photos posted on Flickr of "Poets and Poet Types," please consider joining our group of the same name and sharing those photos, which are picked up in Google's search engine and thus provide poet images to seekers of such:

http://www.flickr.com/groups/[redacted]/

We currently have 57 members, but are hungering for more pics of distant poets from distant lands and close ones too!

Thanks,

Amy

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

↑ Index

457. **Maria Damon**
Re: Poet Portraits Desired
Mon 30 Jun 2008

---

amy, great idea; it'd also be nice to have captions under the pix saying who the poet is.

amy king wrote:
> If you have photos posted on Flickr of "Poets and Poet Types," please consider joining our group of the same name and sharing those photos, which are picked up in Google's search engine and thus provide poet images to seekers of such:
>

> http://www.flickr.com/groups/[redacted]/
>
> We currently have 57 members, but are hungering for more pics of distant poets from distant lands and close ones too!
>
> Thanks,
>
> Amy
>
>
>
>
> _____
>
> Recent
> http://www.tarpaulinsky.com/Reviews/kiss-me.html
> http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html
>
> Alias
> http://www.amyking.org
>
>
>

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458. Kyle Schlesinger

PRINTING POETRY: A Workshop for Poets and Visual Artists at The Arm Letterpress Studio

Mon 30 Jun 2008

PRINTING POETRY: A Workshop for Poets and Visual Artists at The Arm Letterpress Studio

On July 12th and 19th, Dan Morris and I will be teaching a two-day letterpress workshop together at The Arm Letterpress Studio in Brooklyn, NY. You¹ll learn the basics of typography, composition and have the opportunity to print a broadside that features your own text and image on the Vandercook proof press. Come alone or with a collaborator. No previous experience necessary. All materials provided. More details available at: http://www.thearmnyc.com/information/workshops. The Arm is a young, grassroots organization for poets, artists, and aspiring printers located near the G and L trains in Williamsburg.

Very best,

Kyle

↑ Index

459. **Jim Andrews**
Re: The lyric poem - what be its current fate?
Mon 30 Jun 2008

---

the main problem with poetry is that it isn't usually a quick fix. it usually requires thought and perhaps even meditation and study. reflection. runish. enigmatic. the mystery.

poetry is unreasonably and anachronistically demanding. if poetry is to fly in today's hyper-mediated brain pan, it needs to pick up the pace a bit. reflection ok. for those with the time. but quick fix first for those in a hurry. include a chocolate bar with the book, maybe. a book of poems called eat more, say. this way it could get corporate sponsorship and be conceptually quick and deep. like visual art. innovative but quick. fast poetry. like a slam only slim.

what was the name of the poet who was described as the best understood poet of his generation? rod mckuen, wasn't it? remember him? no? well then.

ja
http://vispo.com

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460. **Lewis Warsh**
Zen Monster
Mon 30 Jun 2008

ZEN MONSTER #1

a magazine of art, fiction, poetry and subversive political commentary

Brian Unger, editor
John High & Lewis Warsh, poetry editors
Andrea Clark Libin, fiction editor
Norman Fischer & Fernando Perez, contributing editors

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POETICS OF COTERIE by Lytle Shaw
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Elberon, New Jersey
07740

email inquiries:
[redacted]

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461. **amy king**
Re: Poet Portraits Desired
Mon 30 Jun 2008

Hmm, most of them do, at least, at the top of the photo. Some people may not have included a name, but I think all of mine do. For instance,

"Ron Padgett and John Ashbery"
http://www.flickr.com/photos/amyking/437126870/in/[redacted]

"Cole Swensen and Keith Waldrop"
http://www.flickr.com/photos/amyking/302830083/in/[redacted]

"Evie Shockley and Sina Queyras"
http://www.flickr.com/photos/amyking/400437928/in/[redacted]

The titles appear *above* each photo.

Best,
Amy

Maria Damon <[redacted]> wrote:

amy, great idea; it'd also be nice to have captions under the pix saying who the poet is.

amy king wrote:
> If you have photos posted on Flickr of "Poets and Poet Types," please consider joining our group of the same name and sharing those photos, which are picked up in Google's search engine and thus provide poet images to seekers of such:
>
> http://www.flickr.com/groups/[redacted]/

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html

Alias
http://www.amyking.org

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462. Jeff Davis
Yvan Goll extended edition
Mon 30 Jun 2008

Hello all,

Before Flarf, before conceptual poetry (as such), there was Surrealism. This week Wordplay (from the Archive page of WPVM.org) features Nan Watkins, one of the foremost translators of Yvan Goll, a prominent member of that movement, reading her translations of 10,000 Dawns and Dream Weed, and discussing the problems of translating his work. I even talked her into reading a couple of the poems in German, so we could hear their original music.

Give the lady a listen.

Production notes for the show are here:
http://naturespoetry.blogspot.com/2008/06/wordplay-nan-watkins-presents-yvan-goll.html

And now back to your regularly scheduled Monday,

Jeff

On the web at http://naturespoetry.blogspot.com

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2008

314 messages · Mon 30 Jun 2008 – Thu 31 Jul 2008

July 2008 was the thinnest file of the stretch, three hundred and fourteen messages where February had mustered nearly seven hundred, and it spent its diminished traffic on the question that would define the coming decade: originality, appropriation, and the artist who makes new work entirely out of old. The room had collapsed to half its winter size, and yet the argument it took up was the one the whole art world was about to have — whether the copy, the lift, the found thing, could be a form of making at all.

The largest thread set appropriation against itself. Prompted by a newspaper piece observing that *"Artists have appropriated images from advertising for decades"*, the room chased the recursion to its vertigo: what happens when the appropriators are appropriated, when the corporation lifts the artist who lifted the corporation, and the death of the author turns out to have been a possum's trick, the borrower waking to claim ownership of the borrowed. It was the conceptual argument in its purest form, originality declared dead and then quietly resurrected the moment someone else did the borrowing.

The quarrel found a target in a critic. The Times had run William Logan's review of Frank O'Hara's new Selected Poems, and the room, which regarded Logan as the age's designated executioner, gathered its counter-fire — collecting the rebuttals, noting the homophobia some readers heard under the hatchet-work, treating the review itself as a kind of hostile appropriation, the critic seizing the right to reduce a beloved poet to a verdict. Around O'Hara, the most generous of the dead, the room closed ranks against the man it took for his least generous reader.

And the month's true emblem died at its start. Bruce Conner was gone on the seventh, the artist who had built masterpieces out of nothing but found footage — his film A Movie assembled, as one poster recalled, from *"speeded up film footage of crashes"*, the borrowed reel of the century's disasters cut into art. He was the original appropriator, the man who proved half a century early that the lifted image could be made to sing, and his death in the very month the room argued the ethics of appropriation gave the abstraction a body and a grave.

I have set July down exactly as the archive delivered it — the appropriators appropriated, the executioner-critic answered, O'Hara defended, and the great found-footage maker gone — because it was the month the shrunken list took up

the argument that would outlive it, whether making can be nothing but re-making, and lost, on the seventh, the artist who had already answered yes with a lifetime of borrowed film. A room down to three hundred messages, itself by now a kind of found archive of old quarrels recycled, argued originality while burying the man who had turned appropriation into grace: the question and its finest answer arriving, as they so often did on this list, in the same diminished breath.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 314 in all.

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1. Troy Camplin

Re: Least Careless and Least Logical

Mon 30 Jun 2008

Are you talking about me, or just projecting here? I try to have a discussion about the art of poetry, and I get accusations (often false), mere rhetoric, attempts at pissing matches, superficial claptrap, etc. Not from everyone, to be sure. There are a few who have actually carried on an intellectual discussion on poetry. Those who suspect I may be right, but find that possibility to be inconvenient to whatever it is they are producing end up with this kind of dribble.

I've been accused of wanting to go back to the "stink of the 19th century." I've never talked about the 19th century. However, I have not seen any kind of argument for why it stinks. Is it because so many were bestsellers and were better poets on their worst days than most of us have ever been on our best? Still, it's not the 19th century I've talked about. In fact, I have only mentioned, a few discussion threads ago, one poet from the last 400 years, and that was Frederick Turner, who is very much alive and a poet of the late 20th and now early 21st century. Speaking of contemporary poets, one could also mention Frederick Fierstein, Paul Lake, and R. S. Gwynn. Of the Modernists, I love Robert Frost and especially Wallace Stevens. The intellectual in me loves the French surrealists and Apollinaire. It is certainly that I don't like much of what the Modernists especially have done -- I just recognize too that much of what they did worked to marginalize poetry. Part of that marginalization was in direct response to movies and, later, T.V. -- to modern culture. One of the consequences of this was the audience for poetry shrunk. But, then, so did the audience for operas, plays, and symphonies -- especially the Modern and Postmodern works that came about.

Now, while I did say that beauty reproduces itself, I should have also said that so do viruses. What our English teachers and professors have done to the students in this country have made them susceptible to infection.

Troy Camplin

----- Original Message ----
From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Monday, June 30, 2008 12:17:57 PM
Subject: Least Careless and Least Logical

So if you're after LOGIC in poetry, you can swing back to the stink of the 19th century, as Michael Ford put it. Fortunately, there are those (the vast majority

on this list) who want a DEEPER gesture than what certain Doctors from Texas are capable of appreciating and that's why this list exists..

There have been a couple of movements since the romantic era that sought to make art more relevant to the times. We see where intellect gets us and the Doctor from Texas exemplifies it to perfection. The hastily-written put down. The intellectual pissing match. The desire to prove one's self right at the expense of another. It is a clear demonstration of the competition/domination cosmology, one whose time passed long ago, but still clings on and on.

Jack Spicer said

…Prose invents -
poetry discloses…

…A poet is a time
mechanic not an embalmer…

…Muses do exist, but now I know that they are not afraid to dirty their hands with explication – that they are patient with truth and commentary as long as it doesn't get into the poem…

among other things. But Spicer's is, of course an ethos based in 1950's consciousness, albeit way ahead of its time. It IS threatening to think that we have moved ahead since 1850, in poetry anyway, so these kinds of notions will be attacked by someone clinging with an intellectual death-grip to the ideals of the 19th century.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA 253.735..6328 or [redacted]

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2. Catherine Daly

LA Art Girls at Phantom Galleries, July 10th

Mon 30 Jun 2008

Please join the LA Art Girls and Phantom Galleries LA on July 10th for the opening of:

LAAGAFBLA08
July 10 – August 23, 2008

Pacific Electric Lofts

www.PELofts.com

610 South Main Street and 601 Los Angeles Street

Downtown LA, CA 90013

Opening Reception from 6-10pm

in conjunction with the Downtown Art Walk

Open Friday, Saturday and Sunday from 12- 6pm, or by appointment

Organized by the LA Art Girls and Phantom Galleries

www.laartgirls.com

www.PhantomGalleriesLA.com

--
All best,
Catherine Daly
[redacted]

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3. Paul Nelson
Call for 2008 August Poetry Postcard Fest
Mon 30 Jun 2008

In August 2007, Organic Poetry guy Paul Nelson and Lana Ayersinitiated the first August Postcard Poetry Fest with 95 poets signing up to write and send a poem a day on a postcard. It's nearly August so we're chomping at the corner of our cards with the 2nd annual August Poetry Postcard Fest. http://poetrypostcards.blogspot.com/

Here's what's involved:

Get yourself at least 31 postcards. These can be found at book stores, thrift shops, online, drug stores, antique shops, museums, gift shops. (You'll be amazed at how quickly you become a postcard whore.)

On or about July 27th, write an original poem right on a postcard and mail it to the person on the list below your name. (If you are at the very bottom, send a card to the name at the top.) For crying out loud WRITE LEGIBLY!

Starting on August 1st, ideally in response to a card YOU receive, keep writing a poem a day on a postcard and mailing it to successive folks on the list until you've sent out 31 postcards. Of course you can keep going and send as many as you like but we ask you to commit to at lest 31 (a month's worth).

What to write? Something that relates to your sense of "place" however you interpret that, something about how you relate to the postcard image, what you see out the window, what you're reading, using a phrase/topic/or image from a card that you got, a dream you had that morning, or an image from it, etc. Like "real" postcards, get to something of the "here and now" when you write.

Do write original poems for the project. Taking old poems and using them is not what we have in mind. These cards are going to an eager audience of one, so there's no need to agonize. That's what's unique about this experience. Rather than submitting poems for possible rejection, you are sending your words to a ready-made and excited audience awaiting your poems in their mailboxes. Everyone loves getting postcards. And postcards with poems, all the better.

Once you start receiving postcard poems in the mail, you'll be able to respond to the poems and imagery with postcard poems or your own. That will keep your poems fresh and flowing. Mailing to Canada? .72c. Be sure to check postage for cards going abroad. The Postcard Graveyard is a very sad place.

That's all there it to it. It's that fun and that easy.

To check out what we've done before, visit the blog [where you'll also see we also have Perennial Poetry Postcard List of folks who try to write a postcard poem at least once a week regardless of receiving in order to keep connections flowing.], http://www.poetrypostcards.blogspot.com, Paul Nelson¢s website or our Facebook group.

(you need to be a facebook member for this and if you are, please refrain from posting poemcards until after August, ok?)

If you are interested in a weekend writing retreat on Orcas Island in September, please let us know that as well. Tentative weekend, September 19-21, 2008.

To sign up now:

Please email Lana, [redacted] with your postal mailing address to sign up for the 2008 August Poetry Postcard Fest.

The only cost associated with this is your postage and postcards. It¢s free to join, but donations are always welcome to support this and other projects like it. We will keep the list open and add names until July 25th.

And don¢t forget to forward this info to all your friends and have them join us too. Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences

Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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4. Rachel Harley Smith

CEllA's Round Trip: Premiere Issue is Up!

Tue 1 Jul 2008

Drop by and check out Issue #01 CEllA's Round Trip (a hybrid type literary & visionary journal). LIVE and awesome as of now.

Issue #01, Summer 2008 contains creative writing and artwork by: Mario Scattoloni, Arlene Ang, Barry Graham, Christophe Casamassima, Sara Crowley, Craig LaRotunda, Ava C. Cipri, Valerie Fox, William Doreski, C.L. Bledsoe, Jon Pineada, Gwendolyn Joyce-Mintz, Elizabeth Kate Switaj, Vernon Frazer, Cheryl Hicks, Glenn Capers, and more, more, more . . .

http://www.cellasroundtrip.com/issue01
(publication is animated through Issuu.com, but please do hang around and enjoy the entire site! We refreshed ourselves!)

Thanks!!!
Rachel
editor & creator
[redacted]

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5. Carol Novack

Multi-Media Event at Haven Arts Gallery, NYC

Tue 1 Jul 2008

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*JULY 11, Friday 6-10pm, Haven Arts Gallery, Bronx: http://www.havenarts.org *-- Mad Hatters Review will present another *Mad Hatters' Revue*, an evening of poetry, fiction, music, moving artworks, videos and flash animation. Artists, musicians and writers include: Michael Andre, Ann Bogle, Orin Buck, Heide Hatry, A. D. Jameson, Peter Knoll, Benjamin Rush Miller, Carol Novack, Wanda Phipps, Austin Publicover, Shelly Rich, Larissa Shmailo, Alan Sondheim, Rob Stephenson, Stephanie Strickland, and Yuriy Tarnawsky. $8 admission includes a glass of wine or non-alcoholic beverage; otherwise, potables will be offered at an extremely modest cost and light munchies will be provided at no cost, courtesy of Haven Arts Gallery. Also maybe -- live dancing music. See Mad Hatters' Review for a taste of Mad Hatter taste. *MAD HATTERS' REVIEW*:

edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com.<http://www.madhattersreview.com/>

*Public transportation to Haven Arts Gallery, 50 Bruckner Blvd: *Take Lexington Express 4 or 5 to 125th St. Transfer to 6 Train: 3rd Ave 138 at Alexander Ave (get out at the Alexander Ave exit, turning right onto Alexander) Walk: 0.3 mi - about 7 mins at most 1. Head southwest on Alexander Ave toward E 137th St - 0.2 mi 2. Turn left at Bruckner Blvd & cross to the south side - 400 ft To: Haven Arts Gallery: 50 Bruckner Blvd.

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com

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6. Troy Camplin
Emerson Institute Website
Tue 1 Jul 2008

The Emerson Institute for Freedom and Culture is now online at www.emersoninstitute.org

Featuring:

"Freedom Evolves" an essay by Troy Camplin
Three Poems by Frederick Turner
"How Could I Live Without Filing Taxes" a song by Carla Howell (lyrics on the website, performed song available on the blog, which can be linked to through the site).

We are of course always seeking works in the arts and humanities by liberty-loving artists and scholars to publish on the website.

Troy Camplin, Ph.D.
President, The Emerson Institute for Freedom and Culture

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7. Layne Russell
Re: Poet Portraits Desired
Tue 1 Jul 2008

I'm in. Thanks, Amy.

> ----- Original Message -----
> From: amy king
> To: [redacted]
> Sent: Monday, June 30, 2008 12:09 PM
> Subject: Poet Portraits Desired

If you have photos posted on Flickr of "Poets and Poet Types," please consider joining our group of the same name and sharing those photos, which are picked up in Google's search engine and thus provide poet images to seekers of such:

http://www.flickr.com/groups/[redacted]/

We currently have 57 members, but are hungering for more pics of distant poets from distant lands and close ones too!

Thanks,

Amy

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8. Jill Chan

Poetry Sz: demystifying mental illness Issue 26 now online

Tue 1 Jul 2008

Featuring new work by:

Dimitris Lyacos

Steve Dalachinsky

Carrie Hunter

Lauren Joslin

Charles Frederickson

http://poetrysz.blogspot.com

Submissions is now open for the November issue. Send your poems, and a short bio, in the body of an email to [redacted]

Thanks.

regards

J Chan
editor

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9. Pierre Joris

Re: Response to Troy Camplin, Ph.D.

Tue 1 Jul 2008

On Jun 30, 2008, at 6:28 PM, Troy Camplin wrote:
>
>
> Now, the quote by Olsen you have is half right:

& you got the name of Olson have right, or is that half wrong?

Pierre
>
> ----- Original Message ----
> From: Paul Nelson <[redacted]>
> To: [redacted]
> Sent: Sunday, June 29, 2008 11:07:12 PM
> Subject: Re: Response to Troy Camplin, Ph.D.
>
> A last thought about using numbers of "consumers" to judge literary
> art. This August marks the 2nd year that Lana Ayers and I will
> facilitate the August Poetry Postcard Fest.
http://poetrypostcards.blogspot.com/
>
> You take a card, address it to the next person on your list, refer
> to a previous card in composing the original poem on the card, if
> relevant, and send it to that person. I tend to transcribe postcard
> poems after writing them, before dropping them in the mail. We're
> about to release guidelines for 2008 and accept participants for
> this year's festivities.
>
> Does it make the effort any less relevant if the poem is addressed
> to only one person? Will no one understand if I make a reference
> only that person might "understand?" Is it my job as a poet to send
> a poem that the person will "understand?" Can appreciation of art go
> beyond conscious "understanding" of meaning and intent? What does
> Jazz mean?
>
> Charles Olson's statement in Projective Verse, "use of speech at its
> least careless and least logical" resonates with me. Does that make
> me elitist? Would my postcard poems not be appreciated by anyone
> else besides the reader?
>
> I can't believe you think Emily Dickinson's work is unimportant
> because she was not interested in publication, grants and the
> admiration of the SUNY-Buffalo listserv poets. Or those who come
> here just to stir up shit.
>
> Paul
>
>

> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
> American Sentences
> Organic Poetry
> Poetry Postcard Blog
>
> Ilalqo, WA [redacted] or [redacted]
>
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>
> ----- Original Message ----
> From: Troy Camplin <[redacted]>
> To: [redacted]
> Sent: Sunday, June 29, 2008 11:00:44 AM
> Subject: Re: Response to Troy Camplin, Ph.D.
>
> Funny, of the examples I have given -- Michaelangelo, Mozart,
> Shakespeare, Moliere, Racine -- not one was an American and not one
> lived in a capitalist country. Yet each communicated extremely well
> to a very wide audience. Prior to them, one had raconteurs and bards
> who travelled and recited/sang poetry. The ancient Greek tragedies
> and comedies were wildly popular (you may recall Plato complaining
> about tragedy because it was wildly popular). The stories of the
> gods and heroes were told through the recitation of poetry,
> particularly epic poetry. So poetry has historically been popular,
> and it has been used primarily as a way of communication. The
> Church, for example, used visual arts to tell the stories of the
> Bible to its illiterate parishoners. Art is a form of communication,
> and has always been a form of communication. Danto goes so far as to
> argue that the arts are a form of rhetoric -- and he's probably on
> to something there.
>
> If art is not communicating something, what is it doing? If you are
> not concerned with getting your vision across to others, then what
> you are doing isn't art. When you create art that is not intended to
> communicate with anyone, then you are engaged in nothing more than
> masturbation. Similarly, it doesn't result in the creation of

> anything new, because it never comes in contact with others. If
> Danto is right that art is a form of rhetoric, then those who either
> won't (or cannot) communicate with their artwork are simply bad
> artists. To proclaim that your art does not and should not
> communicate is simply to try to provide an argument for why your
> terribly bad art is in fact good art -- precisely because the art
> can't speak for itself as to its worth.
>
> Troy Camplin
>
>
> ----- Original Message ----
> From: Paul Nelson <[redacted]>
> To: [redacted]
> Sent: Saturday, June 28, 2008 12:10:21 PM
> Subject: Response to Troy Camplin, Ph.D.
>
> ----- Original Message ----
>
> From: Troy Camplin <[redacted]>
> To: [redacted]
> Sent: Friday, June 27, 2008 4:37:00 PM
> Subject: Re: The lyric poem - what be its current fate?
>
> "...the best works are not those that only require critics for
> anyone to understand what is going on. There's a certain tyranny of
> meaning-making in only having critics able to understand a work of
> art.
>
> The most beautiful works are those that one can get some meaning
> from right away, but which gain in meaning the more you understand
> and learn. Those works both the uneducated and the educated can
> appreciate. Why shouldn't we want to create that kind of poetry? Why
> should we only ever want to exist in the realm of the elite, where
> only a select few 'truly understand'?"
>
> Troy Camplin, Ph.D.
>
> The limitation I see with this approach is that when one is trying
> to "communicate"or write so that it goes over with people who don't
> read poetry, is that the impulse to move in that direction is often
> fear. If one is open to a work of art, they'll recognize the power

> of it long before they fully understand, or even partially
> understand, what it may be "communicating." When artists start
> worrying about communication, the gesture suffers. What's the line
> by the painter Clyfford Still "demands for communication are
> presumptions and irrelevant."
>
> It is a symptom of our capitalist society and the underlying
> materialist cosmology that equates numbers (books sold, how many
> "regular" people have heard of the artist, etc.) that creates the
> kind of attitude exhibited here by Dr. Camplin. Now, that may be his
> interest, or motivation and he is welcome to it. It does not
> interest me and I find I am usually not interested in art that can
> "go over" with average people, but there are exceptions. Anything
> really worthwhile takes a little effort to appreciate, or at least
> some background, or some kind of understanding or openness. People
> raised in North American TV culture want it now, if not sooner, like
> the ones who yell at the microwave to hurry up. Cook slow.
>
> Paul
>
>
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
> American Sentences
> Organic Poetry
> Poetry Postcard Blog
>
> Ilalqo, WA [redacted] or [redacted]
>
>
>
>

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]

c: [redacted]
o: 518 442 40 71
Paris: 09.52.80.14.18
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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10. Paul Siegell

MORE from PHILLY

Tue 1 Jul 2008

Friends,

Tucked inside the July/August issue of The American Poetry Review, 13 Philly Poets:

* Scott Edward Anderson
* Maris Brason
* Randall Couch
* Thomas Devaney
* Samuel Exler
* Dorothea Lasky
* Trapeta B. Mayson
* Gregory Pardlo
* Iain Haley Pollock
* Jason Schneiderman
* Paul Siegell
* Pamela Sutton
* Christian C. Thomas

"Welcome to Philadelphia"--It all starts on page 23.

Enjoy the festivities ahead,
Paul
http://paulsiegell.blogspot.com/

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11. susan maurer
honorable mention
Tue 1 Jul 2008

I am quite pleased to have won an honorable mention in the Poetic License contest. I am looking forward to the resultant antholgy. I only previously won a gian can of baked beans at a carnival. Susan Maurer _____ Use video conversation to talk face-to-face with Windows Live Messenger. http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_video_072008

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12. Joel Weishaus
Reality Too, June 2008
Tue 1 Jul 2008

The moderators have asked me to justify sending the monthly link to my one-year blog to the Poetics list, which is understandable. The explanation is in the introduction:

This is a one-year log of thoughts pondered, dreams exposed, of books, essays, poems, with photographs, whole or collaged, carried forth by conjoining what's happening in my life with the life of the planet. In essence, it is what neo-Jungian theorist Susan Rowland calls, "reading reality aesthetically." It is also a form of travel writing rarely leaving home, in the sense of Peter Bishop's, "Travel writing creates worlds, not simply discovers them."

The project's central purpose is to relocate the literary tradition in a medium that craves flashy images, pop-ups, etc., as a phase in the development of Digital Literary Art, linking new transmissions to old libraries, inside and out.

Listen! -

the pouring water!
The dogs and trees
conspire to invent
a world-gone!
-W.C. Williams. From, Paterson.

Here is the link to the June 2008 blog:

http://web.pdx.edu/~pdx00282/blog/June.htm

Introduction:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

↑ Index

13. David Baratier
TURN OFF THE REPEAT BUTTON
Tue 1 Jul 2008

Can everyone stop having multiple entire posts, five or ten earlier ones at times, appear after their message? Being on digest, the amount of repetition is to the point where the new posts are can no longer be discerned, or become unworth finding after reading the same material in multiplicity.

If not, can the moderator flip some super poetix switch to cut the repetitious entries before this rehash fertilizer enterprise overwhelms?

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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14. **amy king**

In the NYT -- William Logan "Reviews" the new "Selected Poems" of Frank O'Hara as edited by Mark Ford

Tue 1 Jul 2008

The New York Times recently published William Logan's review of Frank Oâ€™Haraâ€™s "Selected Poems", edited by Mark Ford. I guess theyâ€™re going for the controversy ...

* Click here for William Logan's "Review"
http://www.nytimes.com/2008/06/29/books/review/Logan-t.html?_r=1&ref=books&oref=slogin

* Click here for Greg Rappleye's Response to Logan's Review
http://sonnetsat4am.blogspot.com/2008/06/not-again-billy.html

* Click here where Philip Gentry Notes the Homophobia, among other stuff
http://www.pmgentry.net/blog/2008/06/reviewing-review-ohara-and-logan.html

* Click here for John Latta's Take on Loganâ€™s Efforts
http://isola-di-rifiuti.blogspot.com/2008/06/logans-run.html

* Click here for Levi Asher's Take at LitKicks
http://www.litkicks.com/NYTBR20080629/

* Click here for Jack Kimball's Quick Assessment

http://pantaloons.blogspot.com/2008_06_01_pantaloons_archive.html#7716431543107616952

* Click here for Doctor Cleveland's Response to Logan
http://doctorcleveland.blogspot.com/2008/06/william-logan-doesnt-like-frank-ohara.html

Enjoy,

Amy

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://jacketmagazine.com/34/dickow-king.shtml

Alias
http://www.amyking.org

Your Suggestions
http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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15. **Joel Lewis**

Re: In the NYT -- William Logan "Reviews" the new "Selected Poems" of Frank O'Hara as edited by Mark Ford

Tue 1 Jul 2008

I'm wondering if Logan has gotten tired iof wiping the floor with C.K. Williams, Adrienne Rich, Franz Wright and Jorie Graham and is now turning his blunderbuss against poets held dear by the alternative communities (Crane and O'Hara). His tone is not unlike that of Yvor Winters when he took on poets like Edna St. Vincent Millay and Robinson Jeffers (Winters so disliked Jeffers that he he came back for seconds in another review) during the heyday of High Modernism.Winters was at least of his time, Logan just comes off as critic sent forward from the past in the Wayback Machine

Joel Lewis

On Tue, Jul 1, 2008 at 11:18 AM, amy king <[redacted]> wrote:

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> *ohara.html*
>
> *Enjoy,*
>
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>
> _____
>
> *Recent*
> *http://www.tarpaulinsky.com/Reviews/kiss-me.html*
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16. Bobbie Lurie

Re: POETICS Digest - 29 Jun 2008 to 30 Jun 2008 (#2008-178)

Tue 1 Jul 2008

I can understand Troyâ€™s argument and alsoÂ Paulâ€˜s response but I cannot relate any of it to what I feel I need to do in order to keep writing. I feel a NEED to experiment, I am excited to see writers and artists experiment with material, challenge me or not challenge me. A lot of ie; poetry which is understandable is not necessarily honest (ie; what I call â€œinvented epiphaniesâ€ etc./ a type of artifical attempt to â€œcreateâ€ beautyâ€”but beauty to me happens in the act of being opened to new ways of seeing and hearing and so I feel a need to make things new somehow, to entertain myself mostly since who even know if what Iâ€™m doing will even be published, it is done in the moment. Gertrude Steinâ€™s â€œI write for myself and strangersâ€ is the quote I plan to use in every book I publish from now on because I realize how true it is. One can never predict the response to oneâ€™s work by others but isnâ€™t writing like some kind of disease? Something we MUST do whether it is published or understood or not understood? I mean, it obviously isnâ€™t the wisest â€œcareerâ€ choice (I donâ€™t even like the idea that it is called a career by so manyâ€”I donâ€™t see how it can be a â€œcareerâ€) but it certainly is exciting to find a passion for something that doesnâ€™t involve anything other than the imagination. Iâ€™ve stopped wanting people to â€œunderstandâ€ or

â€œlikeâ€ my work though plenty of it has been understandable and lots of itÂ I'm sureÂ not. I donâ€™t even feel satisfaction at being understood or not understood. I find it to be a very selfish endeavor, one which helps me survive this life. Bobbi Lurie

Date: Sun, 29 Jun 2008 20:39:13 -0700 rom: Paul Nelson <[redacted]> ubject: Re: Response to Troy Camplin, Ph.D. Dr. Camplin, So you judge my work without ever having read it? How does that help dialog? ommunication? Just because my intention is not necessarily to communicate does ot mean it doesn't get something across. Nor does it make it masturbation, as udged by the number of featured readings I have given over the last ten years. Charles Olson said: A poem is energy ransferred from where the poet got it (he will have some several causations), y way of the poem itself to, all the way over to, the reader. Okay. Then the oem itself must, at all points, be a high energy-construct and, at all points, n energy-discharge. So: how is the poet to accomplish same energy, how is he, hat is the process by which a poet gets in, at all points energy at least the quivalent of the energy which propelled him in the first place, yet an energy hich is peculiar to verse alone and which will be, obviously, also different rom the energy which the reader, because he is a third term, will take away. People seem to be interested in HIS work, 38 years after his death at 60. So, id HE communicate anything? Apparently so, given the new film about his work nd life in Gloucester, Polis is This. Given the movie from last year Fully wake: Black Mountain College. You obviously come to the SUNY list with an agenda far more traditional than the verage list reader. You must expect people to disagree with you. You should nderstand they'll have a more challenging aesthetic than to have their work go ver to a large audience. That is a measure addled by a capitalist ethos anyway. nd the artists you cite did not have nearly the same cultural conditions, so t's a misnomer. In a wonderful Jacket interview: http://jacketmagazine.com/35/perez-ivb-johnson.shtml Omar Perez points out that capitalist considerations have NO PLACE in art. hey're antithetical to it. I'm not interested in heat from this list. I am nterested in light. Calling a stranger's work masturbation is unfortunate if ou are really interested in dialog. Of course at least masturbation is sex with omeone I love. Paul Paul E. Nelson Global Voices Radio PLAB! merican Sentences rganic Poetry oetry Postcard Blog Ilalqo, WA [redacted] or [redacted]

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o: [redacted]
ent: Saturday, June 28, 2008 12:10:21 PM
ubject: Response to Troy Camplin, Ph.D.
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orthwhile takes a little effort to appreciate, or at least some background, or
ome kind of understanding or openness. People raised in North American TV
ulture want it now, if not sooner, like the ones who yell at the microwave to
urry up. Cook slow.
Paul

↑ Index

17. Mary Jo Malo

Re: Celan, Heidegger, Todtnauberg, Pierre Joris, James K. Lyon

Tue 1 Jul 2008

Yes, especially in regards to your argument for poetry of/for the masses and for the past glories of lyrical poetry. I strongly suggest you become aware of the connection :)

I think a discussion of poetics should be towards innovation and further subjectivity, to encourage art by and for the individual. The individual is far more suited, even when educated, to chose from a rich and diverse offering, especially on this newfangled "internets."

"First of all, an insistent reference to the West and to "Western Civilization," a theme or lexicon whose careless manipulation has often slid over into rather undemocratic theses, as we know now from experience, especially when it is a question of a "decadence" of the said Western Civilization. As soon as anyone talks about "decadence of Western Civilization," I am on my guard. We know that this kind of talk can sometimes (not always) lead to restorations or installations of an authoritarian, even totalitarian order." (Jacques Derrida, "Like the Sound of the Sea Deep within a Shell: Paul de Man's War")http://writing.upenn.edu/epc/authors/joris/heideggerfascism.html

_____

WIsh I did, but thanks for the links. I wasn't aware of the connection between Heidegger and Celan...
Troy Camplin

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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18. **Paul Siegell**
Re: POETICS Digest - 29 Jun 2008 to 30 Jun 2008 (#2008-178)
Tue 1 Jul 2008

Bobbi, thank you for your post. I say YES! to you.

↑ Index

19. **David Chirot**
David Caddy on J.H. Prynne
Tue 1 Jul 2008

---

an essay on JH Prynne in both written and mp3 format by David Caddy, British poet, editor and critic.

http://davidcaddy.blogspot.com/2008/06/letter-14.html

(re Caddy's comments on exile-- something stumbled on the other day referenced by some one else-- and old note sent to this list five years ago-- writing of how since 9/11 esp the sense of answering the forms which ask for "occupation"-- one writes "writer/artist" "occupation" as working "under occupation" in the "Homeland"-- a place ever more Occupied by forces both stridently and subtly antithetical to "freedom," "free speech," "difference" and "questioning authorities"-- so it is that in this very good article the ideas of "exile" i think are far too narrow and need to be extended throughout the world-- to include writers of exiles from genocides and ethnic cleansings in Africa, Latin America, Palestine, former Yugoslavia, Iraq, Afghanistan, Armenia, Cambodia-- and inside the USA--the "internal refugees" of Katrina and the reservations, ghettos, rural poverty-- "internal exiles" of America's Holocaust living in "Occupied Territories"-- here in Milwaukee is the US' only Black Holocaust Museum to bring greater awareness to this extension and inclusiveness of the questions and meanings of exiles,exterminations, enslavements-- otherwise the vanishings of peoples in itself is vanished and even their bones and ghosts disappeared into the "Heart of Darkness"-- for example in Conrad's time, over ten million people were killed by the Belgians in the Congo in less than fifteen years--and millions more permanently crippled,

tortured, died of disease and hunger--and in the first years of the 21st Century, 4.5 million persons in the Congo have been slaughtered-- in a daily increasingly Panopticonic and Internet World Wide Web planet-- the Cinema of catharsis is heavily edited, and the areas which are exposed to lighs, camera, action--selected and controlled-- those in the areas not so well lit, not so well filmed, not so well "acted"--, out of electronic range, behind Walls, hidden away in the thousands of torture chambers and prisons, the new globalization slave trades--all these persons,--exiled to the "Heart of Darkness"-- where it is supposed that history, writing, poetry,"civilization" do not exist-- while in the heavily gated "Free Zones" "poetry" and "civilization" are also carefully controlled and manicured--so that the hands of the poets will be kept clean-- in handling the delicate surgeries of form-- far from those filthy freezing asylums where Artaud is still howling in the Plague infested winds

"And if there is still is one hellish, truly accursed thing in our time, it is our artistic dallying with forms, instead of being like victims burnt at the stake, signalling through the flames."

Or has it been realized perhaps that the "solution" to this is simply to "let" others be the victims burning in ever more places--Iraq, Afghanistan, Palestine and soon enough Iran--so that the dallying with forms may continue unabated and uninterrupted---

For after all, those signalling through the flames--
are they not enemies, terrorists, making uncivilized gestures one can well
live without?--)

↑ Index

20. Troy Camplin

Re: POETICS Digest - 29 Jun 2008 to 30 Jun 2008 (#2008-178)

Tue 1 Jul 2008

Excellent comments. My point has always been that 1) we need to learn how to write poetry "right" in the same way that painters first have to learn how to draw and musicians have to first learn how to play a musical instrument by playing things we recognize before we move on to experiment and push the boundaries (you have to learn the rules before you can break the rules), and 2) too many are trying to over-intellectualize the writing of poetry to such an extend that it alienates readers. Part of 2) is rooted in the problem of 1), where too many poets think that understanding the history of poetry only means paying attention to what happened in their own lifetimes. This myopic view too often creates elitist verse that all sounds the same. Oftentimes it creates what is essentially prose with line breaks. What is the difference between poetry and prose? One is rhythmic, the other unrhythmic. To say poetry is rhythmic is not

to say that it must be iambic or some other "standard" rhythm. Good free verse is also rhythmic, though that rhythm may not be as regular as a poem written in iambic may be. Poetry is the dance of language; prose is language at a walk (though of course, some people are awkward dancers, and some people have walks that seem to approach dance).

I know that too many people are afraid that rules will get in the way of creativity -- but this is because of a misunderstanding of how rules work. Good rules give you more, not less, freedom. (I refer you to my article, "Literature as a Game": http://blackboard.lincoln.ac.uk/bbcswebdav/users/dmeyerdinkgrafe/archive/camplin.html) Also, once you learn the rules, you internalize them, meaning you are able to use them without them "getting in the way." I've noticed too that using rhythm and rhyme have forced me to come up with much more interesting words, metaphors, turns of phrases, and even directions in my poetry. At the same time, the finished poem may not have any sort of rhyme in it -- or the same rhythm. Forcing the poem into several boxes can force you to express yourself better, and even clarify to yourself what you're really thinking. More, form tends to work like a car engine, controlling the explosion of words, emotions, thoughts, etc.. and turning it into productive work.

For those who are interested, I provide a poetic explanation of what I have been trying to say here at: http://themetaphorgroup.blogspot.com/2008/02/introduction_11.html

Also, I demonstrate the importance of form to content by writing the same topic in two different poetic forms here: http://evolutionaryaesthetics.blogspot.com/2005/09/examples-of-different-forms.html

These may clarify some of the things I have been talking about here.

Troy Camplin

----- Original Message ----
From: Bobbie Lurie <[redacted]>
To: [redacted]
Sent: Tuesday, July 1, 2008 10:42:44 AM
Subject: Re: POETICS Digest - 29 Jun 2008 to 30 Jun 2008 (#2008-178)

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Paul

↑ Index

21. Catherine Daly
Re: logic, lyric, blah blah
Tue 1 Jul 2008

I'm a little confused about the reading of Shakespeare that could support a bash of postmodernist use of source, translation, intent, and interaction. Version? Authorial identity?

I'm also a little confused about the bash on English teachers. Mine taught me how to read. It has proven pretty helpful to me, reading.

I don't understand how logic and lyric are opposites.

--
All best,
Catherine Daly
[redacted]

↑ Index

22. Maria Damon
Re: Poet Portraits Desired
Tue 1 Jul 2008

---

oh yeah...open mouth, insert foot. thanks amy.

amy king wrote:
> Hmm, most of them do, at least, at the top of the photo. Some people may not have included a name, but I think all of mine do. For instance,
>
> "Ron Padgett and John Ashbery"
> http://www.flickr.com/photos/amyking/437126870/in/[redacted]
>
> "Cole Swensen and Keith Waldrop"
> http://www.flickr.com/photos/amyking/302830083/in/[redacted]
>
> "Evie Shockley and Sina Queyras"
> http://www.flickr.com/photos/amyking/400437928/in/[redacted]
>
> The titles appear *above* each photo.
>
> Best,
> Amy
>
>
> Maria Damon <[redacted]> wrote:
>
>
> amy, great idea; it'd also be nice to have captions under the pix saying
> who the poet is.
>
> amy king wrote:
>
>> If you have photos posted on Flickr of "Poets and Poet Types," please consider joining our group of the same name and sharing those photos, which are picked up in Google's search engine and thus provide poet images to seekers of such:

>>
>> http://www.flickr.com/groups/[redacted]/
>>
>
>
>
> _____
>
> Recent
> http://www.tarpaulinsky.com/Reviews/kiss-me.html
> http://cutbankpoetry.blogspot.com/2008/04/im-man-who-loves-you-by-amy-king.html
>
> Alias
> http://www.amyking.org
>
>
>

↑ Index

23. Loretta Clodfelter
New Issue of There Has Launched
Tue 1 Jul 2008

A new issue of *There* is now up: http://www.therejournal.com

With new work from Joel Chace, Andy Fitch, Andrew J. Jones, Heather Jovanelli, Nicholas Karavatos, Chad Lietz, Katrina Rodabaugh, Marisa Siegel, and Lesley Stampleman

And we're pleased to announce *There* will have some exciting new initiatives in the fall, including chapbooks!

There
www.therejournal.com

↑ Index

24. Jim Andrews
Re: CEllA's Round Trip: Premiere Issue is Up!
Tue 1 Jul 2008

---

check this out. the mag itself is very interesting and substantial at 94 pages. additionally, those who publish in print and look for some sort of workable online version of magazine format will find this quite an eye-opener, i would

think. rachel has used a web service called issuu.com which obviously excels in porting magazine format to the net. issuu.com offers one of the most powerful print-online syntheses i've seen.

ja

> *Drop by and check out Issue #01 CEllA's Round Trip (a hybrid type literary &*
> *visionary journal). LIVE and awesome as of now.*
>
> *Issue #01, Summer 2008*
> *contains creative writing and artwork by:*
> *Mario Scattoloni, Arlene Ang, Barry Graham, Christophe Casamassima, Sara Crowley, Craig LaRotunda, Ava C. Cipri, Valerie Fox, William Doreski, C.L. Bledsoe, Jon Pineada, Gwendolyn Joyce-Mintz, Elizabeth Kate Switaj, Vernon Frazer, Cheryl Hicks, Glenn Capers, and more, more, more . . .*
>
> *http://www.cellasroundtrip.com/issue01*
> *(publication is animated through Issuu.com, but please do hang around and enjoy the entire site! We refreshed ourselves!)*
>
> *Thanks!!!*
> *Rachel*
> *editor & creator*
> [redacted]

↑ Index

25. Jane Sprague
New from Palm Press: Landscapes of Dissent
Tue 1 Jul 2008

***
PALM PRESS is pleased to announce the publication of:

LANDSCAPES OF DISSENT: Guerrilla Poetry and Public Space by
Jules Boykoff and Kaia Sand
***

Imagine - and witness - public space that is produced by us. In Landscapes of Dissent, Sand and Boykoff remind us that there is a long history and ripe presence of intersections between poetry and politics. Don Mitchell is quoted in these pages as saying that public space is "decisive." In an age in which alienation is among our most prevalent health hazards, Landscapes of Dissent demonstrates that poetry may be newly, again, good for you. This book is a gift. Take the power. -Carol Mirakove

Landscapes of Dissent is a prolegomenon toward a new topoiesis--the creation of a new topos, a new place. This book brings forth not only the discussion of

several practices of disensual use of consensual ("public") space, but also gives away ideas & insights about what takes place thanks to a poetry that makes space in a polis made diapolis. Reading this book I found myself feeling an unknown political emotion that prompts my passive reader to become a reader ready to engage (again) the streets--energized by this discussion in which writing is hope & hope is action. Make it public! --Heriberto Yepez

This timely book pushes poetry more firmly into public space at a vibrant historical moment when both the public potential of poetry & the possibilities of public space are being refigured. In Landscapes of Dissent, Boykoff and Sand engage a crucial shift in the relationship of poetry & public space: they do not merely insert poetry into an existing public sphere imagined as a platform, but rather that show us how both poetry & public space take on alternative forms of publicness. These acts of publicness join other creative reclamations to assert politics in a space the neoliberalism frames as seamless & accessible--& therefore post-political. Landscapes of Dissent is expansive & sharp--an important book of political-aesthetic scholarship.--Jeff Derksen

***

Palm Press, 2008
ISBN 0-9789262-4-2
978-0-9789262-4-3
$15.00
128 pages, trade paperback
www.palmpress.org

↑ Index

26. CA Conrad

Re: In the NYT -- William Logan "Reviews" the new "Selected Poems" of Frank O'Hara as edited by Mark Ford

Tue 1 Jul 2008

THANK GOD William Logan HATES O'Hara!

When I was in fourth grade I saw my enemy eating my favorite, my BELOVED Red Hots candy! AND NEVER AGAIN WOULD I EAT THEM! Well, not for a few years until I forgot about my enemy.

But I'm happy to have not changed. Although I wouldn't HATE O'Hara if Logan LOVED him, but it would turn my stomach a bit.

THIS EVIL REVIEW OF O'HARA SHOULD BE CELEBRATED!

SPREAD THE WORD: EVIL WILLIAM LOGAN HATES O'HARA, BUY YOUR O'HARA TODAY!

But I'm not a big fan of that new selected I must admit. Some of my FAVORITE O'Hara poems not there. And the cover photo choice irritated me as well, going for the young, suave O'Hara. I prefer the Alice Neel portrait of him with green WEIRD teeth! He's fucking CREEPY AND BEAUTIFUL all at once! I'm SO SICK of poets acting like FASHION MODELS, like those stupid Sharon Olds photos where she could be selling shampoo or yogurt. (I'm NO fan of her poems, but would buy her shampoo)

OH, and I'm also GLAD, VERY GLAD William Logan is homophobic, I MUCH PREFER the heterosexuals have to deal with him frankly! If he was a fag I would CONVERT!

OH FRANK O'HARA GET UP, GET UP, WE LOVE YOU! GODDAMM-IT POETRY IS FUN! CAConrad

*my NEW BOOK (Soma)tic Midge (Faux Press):
http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>

the DEAR MR. PRESIDENT poem with pictures:
http://thedearmrpresidentpoem.blogspot.com/

PhillySound FEATURE in FANZINE:
http://phillysound.blogspot.com/2008_06_01_archive.html

PhillySound: new poetry:
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>

updated (Soma)tic POETRY
EXERCISES:http://somaticpoetryexercises.blogspot.com
*
**

↑ Index

27. Nico Vassilakis

Reminds = N. Vassilakis & C. Curry = Reading in B'klyn July 8th

Wed 2 Jul 2008

Crystal Curry & Nico Vassilakis

Reading @ Unnameable Books July 8th, 8pm

+ + + +

UNNAMEABLE BOOKS
***
456 Bergen Street
Brooklyn NY 11217
[redacted]

↑ Index

28. Ryan Daley
Re: Least Careless and Least Logical
Wed 2 Jul 2008

Troy,

Your post:

"we need to learn how to write poetry "right" in the same way that painters first have to learn how to draw and musicians have to first learn how to play a musical instrument by playing things we recognize before we move on to experiment and push the boundaries (you have to learn the rules before you can break the rules),"

reminds me of William Logan's review:

"'The poets of the New York School, as they were eventually known, were long on spontaneity and short on traditional literary effect."

Did you guys meet before these writings? Who are some examples of poets who are writing "wrongly"?

-Ryan

On Tue, Jul 1, 2008 at 5:51 PM, Ryan Daley <[redacted]> wrote:
> On Mon, Jun 30, 2008 at 8:36 PM, Troy Camplin <[redacted]> wrote:
>> Are you talking about me, or just projecting here? I try to have a discussion about the art of poetry, and I get accusations (often false), mere rhetoric, attempts at pissing matches, superficial claptrap, etc. Not from everyone, to be sure. There are a few who have actually carried on an intellectual discussion on poetry. Those who suspect I may be right, but find that possibility to be inconvenient to whatever it is they are producing end up with this kind of dribble.
>>
>> I've been accused of wanting to go back to the "stink of the 19th century." I've never talked about the 19th century. However, I have not seen any kind of argument for why it stinks. Is it because so many were bestsellers and were better poets on their worst days than most of us have ever been on our best? Still, it's not the 19th century I've talked about. In fact, I have only mentioned, a few discussion threads ago, one poet from the last 400 years, and that was Frederick Turner, who is very much alive and a poet of the late 20th and now early 21st century. Speaking of contemporary poets, one could also mention Frederick Fierstein, Paul Lake, and R. S. Gwynn. Of the Modernists, I love Robert Frost and especially Wallace Stevens. The intellectual in me loves the French surrealists and Apollinaire. It is certainly that I don't like much of what

the Modernists especially have done -- I just recognize too that much of what they did worked to marginalize
>> poetry. Part of that marginalization was in direct response to movies and, later, T.V. -- to modern culture. One of the consequences of this was the audience for poetry shrunk. But, then, so did the audience for operas, plays, and symphonies -- especially the Modern and Postmodern works that came about.
>>
>> Now, while I did say that beauty reproduces itself, I should have also said that so do viruses. What our English teachers and professors have done to the students in this country have made them susceptible to infection.
>>
>> Troy Camplin
>>
>>
>> ----- Original Message ----
>> From: Paul Nelson <[redacted]>
>> To: [redacted]
>> Sent: Monday, June 30, 2008 12:17:57 PM
>> Subject: Least Careless and Least Logical
>>
>> So if you're after LOGIC in poetry, you can swing back to the stink of the 19th century, as Michael Ford put it. Fortunately, there are those (the vast majority on this list) who want a DEEPER gesture than what certain Doctors from Texas are capable of appreciating and that's why this list exists..
>>
>> There have been a couple of movements since the romantic era that sought to make art more relevant to the times. We see where intellect gets us and the Doctor from Texas exemplifies it to perfection. The hastily-written put down. The intellectual pissing match. The desire to prove one's self right at the expense of another. It is a clear demonstration of the competition/domination cosmology, one whose time passed long ago, but still clings on and on.
>>
>> Jack Spicer said
>>
>>
>> …Prose invents -
>> poetry discloses…
>>
>> …A poet is a time
>> mechanic not an embalmer…
>>

>> …Muses do exist, but
>> now I know that they are not afraid to dirty their hands with explication –
>> that they are patient with truth and commentary as long as it doesn't get into
>> the poem…
>>
>> among other things. But Spicer's is, of course an ethos based in 1950's consciousness, albeit way ahead of its time. It IS threatening to think that we have moved ahead since 1850, in poetry anyway, so these kinds of notions will be attacked by someone clinging with an intellectual death-grip to the ideals of the 19th century.
>>
>>
>> Paul E. Nelson
>>
>> Global Voices Radio
>> SPLAB!
>> American Sentences
>> Organic Poetry
>> Poetry Postcard Blog
>>
>> Ilalqo, WA 253.735..6328 or [redacted]
>>
>>
>>
>>
>

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29. Matt Henriksen
new book(s)
Wed 2 Jul 2008

(a new one)

This Ocean, or Opp
Cannibal Books
announces books

(a new one)

This Ocean, or Oppen Series
by Joseph Bradshaw

(& 3 re-releases)

Gilbi Winco Swags
by Melanie Hubbard

The Foundations of Poetry Mathematics
by Ben Mazer

I¢ll Say I¢m Only Visiting
by Thibault Raoult

(all hand-sewn & of unfashionable genius)
(w/ cover designs by Katy Henriksen)
(An aesthetic definition cannot define the hunger)

flesheatingpoems.blogspot.com
[redacted]
Fayetteville, AR
July 2009

Find us in lovely bookstores:
Grolier Poetry Book Shop (Cambridge, MA)
Pegasus Book Store (Berkeley, CA)
Unnameable Books (Brooklyn, NY)
Woodland Pattern Book Center (Milwaukee, WI)

Booksellers and international orders query Matthew Henriksen at
[redacted].

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30. Jesse Glass

Spam Lit Article On The Guardian books Blog

Wed 2 Jul 2008

---

http://blogs.guardian.co.uk/books/2008/07/spam_poetry.html

With an interesting mention of your correspondent, Jesse Glass.

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31. Bob Heman

DESTINY - i'll be part of this BIG READING in SOHO on July 11 at 7:00 pm - DESTINY

Wed 2 Jul 2008

---

the
Destiny Reading
featuring

Angelo Verga
Anne Cammon
Bob Heman
Fareed Bitar
Liza Wolsky
Master Lee
Miriam Stanley
Moira Smith

Roger Lipson on sitar

hosted by Liza Wolsky & Fareed Bitar

Friday, July 11th, from 7pm to 9pm
at the very beautiful
Eli Klein Fine Art
462 West Broadway
(just below Houston)

Bob Heman
[redacted]
EarthLink Revolves Around You.

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32. Doug Holder

Lisa Beatman's "Manufacturing America" (Ibbetson Street--2008)

Wed 2 Jul 2008

June 30th, 2008

Review by Karen J. Weyant (email)

MANUFACTURING AMERICA:
POEMS FROM THE FACTORY FLOOR
by Lisa Beatman

Ibbetson Street Press
25 School Street
Somerville, MA, 02143
ISBN 978-0-6151-8124-0
61 pp., $14.95
http://www.ibbetsonstreetpress.com
www.lulu.com

In her forward to Manufacturing America: Poems from the Factory Floor, Lisa Beatman explains that in 2001 she was hired to teach basic skills to workers at a paper and printing company. For those of us who teach at-risk students, we

know their hardships and sympathize, but Beatman goes one step further than just sympathizing. Chronicling her students' stories, Beatman, in quick poetic glimpses, records their past lives in other countries, their current struggles, and even their possible futures.

As anyone can imagine, the stories found in this slim book are varied. In Rainbow we see the past of Juan, a fisherman who "cast his net/ on a rainbow lake, testing the patched weave" and we see the present: his life in a factory with "calloused hands, tattooed with paper cuts." We see Nina in First Shift who "puts her face/ back on at 5:00 am" her makeup routine complete with "mascara on thick" and "watermelon/ tint to her lips." And we see the maneuvering of family routines in Swing Shift, where "Alicia leaves the house at 2:00/ Guillermo gets home at 4:00/ Gracias a Dios / his mama can watch/ Manuelito in between." These, of course, are only a few stories found in this collection; as with real life populations of blue collar workers in the United States, their stories and memories are as diverse as the population itself.

As with any good book (poetry or otherwise), I turned the last page still hoping for more. In such collections as this one, there are always openings, always voices still to be heard, always stories still to be told, but it's been a long time since I have felt such a gap. Beatman's book leaves many questions unanswered, which is perhaps why I felt such a loss. For example, in Parking, we experience a suggested worker layoff with opening lines "The lucky ones punched in on Monday/ one by one, all on time." This poem also depicts the cafeteria and parking lot on that same day:

Maria sat in the cafeteria
next to an empty chair.
She finally got a shady spot
where her '96 Chevy wouldn't cook.

Then, there are the closed factories depicted in GoodBones: "The condos on the river side/ will go for what, half mil?/ Wonder what they used to make here- / car parts, blue jeans, envelopes." Certainly, the parking lot spaces, the empty spots in the cafeteria, the decay of urban factories are all strong images that leave us wondering about portraits not recorded, the life stories not being told.

But finally, there is the question directed towards the poet herself, in the haunting Copyright, a poem that depicts the burden of telling another's story:

Leyla Chang invades my dreams
strips the white sheet
from my body
plucks the pen from
my twitching fingers
What's this she says

about you writing my life?
since when did I
become a page number
in your table of contents?

And this is why, ultimately, Beatman's work is such a success. Certainly, she has not presented a collection that is "groundbreaking"--other poets have written about the physical and emotional struggles of the blue collar world. But Beatman's book is very much a reflection of the factory world today. As she herself notes, "Sadly, manufacturing is dying in America. Owners, seeking lower labor costs and fewer regulations, are relocating plants, ironically, to many of the developing countries their workers came from." With both the recorded stories and the unanswered questions, Beatman echoes the uncertainly of her students' futures, and perhaps, all of our futures as well.

_____

Karen J. Weyant is a 2007 Fellow in poetry from the New York Foundation for the Arts and her most recent work can be seen in Slipstream, The ComstockReview and Labor: Studies in Working-Class History of the Americas. She has work forthcoming in Pennsylvania English and the minnesota review. She teaches at Jamestown Community College in Jamestown, New York.

Note: Reviews may not necessarily reflect the opinions of RATTLE's editors and staff.

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33. Christophe Casamassima

Viviparous Blenny REALLY needs submissions!

Wed 2 Jul 2008

This is a new journal from Baltimore's 23 Books. We could use a lot more submissions and more challenging work - everything coming has become a trickling inkling of safety poetry. PLEASE send Blenny work - I'm acting as the associate editor and have been trying everything in my power to get work. Is it just because it's the summer?

Cheers, everyone. Please submit (see below)! I want to see (more) interesting work!

Christophe Casamassima

Call for Submission(s)
Viviparous Blenny
a twentythreebooks and furniture press

contemporary arts journal
January 2009, Volume I
Theme: Synchronicity
Synchronicity is not merely serendipity, it is defined as meaningful coincidences.
Synchronicities are acausal, that is, not able to be reduced to a cause-and-effect explanation.
They are always personal events. They are boundary events that often occur at periods of
major life transitions. And they necessarily reflect a deeper, more holistic reality.
*If you submit work that doesn't directly address the theme, please explain why you've
chosen the piece to represent the theme.
Submissions guidelines:
♦ 3–4 poems
♦ 1000 words of prose (fiction, nonfiction, creative nonfiction, commentary, interviews,
reviews, etc.)
♦ Black and white photographs (.tiff, .gif, .jpg; low-res for submission)
Black and white artwork or drawings (low-res scanned image file)
♦Collages/Word Art/etc
♦ Comics
♦ Name and contact info. on every page submitted
♦ No simultaneous submissions.
You may also submit your work on CD to the address below (be sure to mark "CD, do not
scan" on the outside of envelope).
Send written work as an attachment to [redacted]
or snail mail to:
Viviparous Blenny
c/o Douglas Mowbray, Managing Editor
76 Stone Park Place
Baltimore, Maryland 21236
Be sure to include an SASE and cover letter (including a brief bio) for a reply to your
submission. If you would like your work returned, please include proper postage and envelope.
Submissions due no later than August 23. Any submissions after this date will not be considered.
Payment is 1 free contributor's copy and new friends.

=
Afraid Of The Dentist WA?
Don't be. Only painless dentistry here. We care about your smile.
http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=d125f971f62ef6d0a0e76bcbd69ac5dc

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Powered By Outblaze

↑ Index

34. Troy Camplin

Re: In the NYT -- William Logan "Reviews" the new "Selected Poems" of Frank O'Hara as edited by Mark Ford

Wed 2 Jul 2008

I read this review and didn't get this from it at all. The reviewer said there was a lot of good stuff in the collection. He also said (like you did) that there were things left out of the collection he thought should have been left in. What is it you want? A review that is so mindless in its approval and praise of everything O'Hara did that it turns into a kitschy form of worship? Why can't a person say " well, this is better than that . . . ?" Logan doesn't hate O'Hara -- but he doesn't think everything O'Hara touched was golden, either. How can you be a good poet or even understand good poetry if you can't even pick up on the subtilties of a review?

Troy Camplin

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Tuesday, July 1, 2008 10:09:12 PM
Subject: Re: In the NYT -- William Logan "Reviews" the new "Selected Poems" of Frank O'Hara as edited by Mark Ford

THANK GOD William Logan HATES O'Hara!

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But I'm happy to have not changed. Although I wouldn't HATE O'Hara if Logan LOVED him, but it would turn my stomach a bit.

THIS EVIL REVIEW OF O'HARA SHOULD BE CELEBRATED!

SPREAD THE WORD: EVIL WILLIAM LOGAN HATES O'HARA, BUY YOUR O'HARA TODAY!

But I'm not a big fan of that new selected I must admit. Some of my FAVORITE O'Hara poems not there. And the cover photo choice irritated me as well, going for the young, suave O'Hara. I prefer the Alice Neel portrait of him with green WEIRD teeth! He's fucking CREEPY AND BEAUTIFUL all at once! I'm SO SICK of poets acting like FASHION MODELS, like those stupid Sharon Olds photos where she could be selling shampoo or yogurt. (I'm NO fan of her poems, but would buy her shampoo)

OH, and I'm also GLAD, VERY GLAD William Logan is homophobic, I MUCH PREFER the heterosexuals have to deal with him frankly! If he was a fag I would CONVERT!

OH FRANK O'HARA GET UP, GET UP, WE LOVE YOU! GODDAMM-IT POETRY IS FUN! CAConrad

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updated (Soma)tic POETRY
EXERCISES:http://somaticpoetryexercises.blogspot.com
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↑ Index

35. Troy Camplin
Re: Least Careless and Least Logical
Wed 2 Jul 2008

I would have to know the literary histories of individual writers to know that for certain. But I did encounter it en masse among students and even teachers of poetry. We see it too in Robert Bly's attitude toward translation, where he shows a complete lack of understanding of the importance of the needs to translate rhythms and patterns into English and instead in his translations created little more than trots. As a consequences, his translations are awful. Worse, he influenced an entire generation of translators. He could do so because of the general lack of understanding of basic poetics. Fortunately,

some of the most recent translations I have seen do not reflect his theory of translation.

In fact, it seems that I"m not the only one to not the problems of the anti-poetics attitude among too many poets: http://chronicle.com/temp/reprint.php?id=knz7d3nc19g60h47flh19j1pn0dxc4sy

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Wednesday, July 2, 2008 12:28:03 AM
Subject: Re: Least Careless and Least Logical

Troy,

Your post:

"we need to learn how to write poetry "right" in the same way that painters first have to learn how to draw and musicians have to first learn how to play a musical instrument by playing things we recognize before we move on to experiment and push the boundaries (you have to learn the rules before you can break the rules),"

reminds me of William Logan's review:

"'The poets of the New York School, as they were eventually known, were long on spontaneity and short on traditional literary effect."

Did you guys meet before these writings? Who are some examples of poets who are writing "wrongly"?

-Ryan

On Tue, Jul 1, 2008 at 5:51 PM, Ryan Daley <[redacted]> wrote:
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>> Now, while I did say that beauty reproduces itself, I should have also said that so do viruses. What our English teachers and professors have done to the students in this country have made them susceptible to infection.
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>> that they are patient with truth and commentary as long as it doesn't get into
>> the poem...
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>> Paul E. Nelson
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>> Global Voices Radio
>> SPLAB!
>> American Sentences
>> Organic Poetry
>> Poetry Postcard Blog
>>
>> Ilalqo, WA 253.735..6328 or [redacted]
>>
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>>
>>
>

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36. **Adam Tobin**

Re: elitism (was re: the lyric poem

Wed 2 Jul 2008

I'm a bookseller myself, and I do know the numbers. I sell more poetry books than history books, though I have an excellent selection of both and devote

roughly equal shelf space to each. And I know that most poetry circulation occurs outside of bookstores, and is not adequately represented by the commercial book trade (nor, for that matter, by the Buffalo Poetics List). My impression is that there are more than a thousand poetry microcommunities in NYC alone -- people who write poetry, read each other's work and take it seriously -- and all of them read, at least occasionally, work from outside their little group. Obviously the readership for any one particular book isn't very large, but taken as a whole the poetry network reaches a lot of people -- maybe a fraction of one percent of the total population of the world: but that's a lot of people! It's certainly not nobody, and it's probably more people than read poetry in Ralph Waldo Emerson's time.

Fun fact: There are approximately 5,000 poetry books published every year in the US alone. If each book has 10 unique readers (say, the friends and family of the poet who do not otherwise read poetry), then we're talking about 50,000 people as a theoretical minimum...

-----Original Message-----

Booksellers know the numbers. Very few people read poetry. The listserv probably serves half the poetry readers in the Northeast. & I can't force my friends to read the stuff, although I've tried. & poetry does get a bunch of affirmative action help (it's own month, for instance, as well as slams, etc.). Still, few readers.

↑ Index

37. Stephen Vincent

Agression: A conference... A Haptic Response

Wed 2 Jul 2008

For what it's worth, currently on my blog:http://stephenvincent.net/blog/

AGGRESSION: A CONFERENCE ON CONTEMPORARY POETICS AND POLITICAL ANTAGONISM: sponsored by Small Press Traffic (May 30 - 31) - A Haptic Response: This is a much belated Haptic response to the Saturday afternoon (May 30 - 31) part of a Conference that I never quite got ‘my arms around’ - tho it gathered together many interesting poets - both as speakers and audience. At its core, its subject was the violence or sense of violation - that poets and (poetry) communities can visit upon each other (in person, publications and/or blogs)- is a good one to address. I suspect the meta-question is whether or not it’s possible any poet(s), and/or new aesthetic proposition (such as say Language Poetry ‘back then’) can assert and position itself without doing personal and/or collective damage? (As well as bring

damage on to itself?) Does a new group formation require knocking out perceived opponents, etc. A kind of exclusive ‘our way or no way’ approach to all those ‘others.’ ?? Or are there group processes that might ‘civilize’ the process? (Clearly, on many issues, this country has taken, to put it mildly, a repressive approach).

Stephen Vincent

↑ Index

38. amy king
Goodreads' Poetry Group
Wed 2 Jul 2008

Dear Poets,

If you are a member of Goodreads (similar to LibraryThing), consider joining the Poetry Group there: http://www.goodreads.com/group/show/233._POETRY_

The group includes a number of discussions --
INTRODUCTIONS ~~~ MY BOOK / POEM IS PUBLISHED! ~~~ ADVICE - QUESTION FOR YA! ~~~ I APPRECIATE POETRY CRITIQUE ~~~ YOU’VE GOTTA READ THIS POEM! ~~~ CALLS FOR WORK - SUBMIT! ~~~ POETRY WRITING SUGGESTIONS ~~~ PLEASE HELP ~~~ RECOMMENDED BOOKS ~~~ POETRY REVIEWS ~~~ FUN STUFF ~~~

We now have a total of 781 Goodreads’ members, so if you’re down with discussions that fall under the above headings, join the gang!

Best,

Amy

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://jacketmagazine.com/34/dickow-king.shtml

Alias
http://www.amyking.org

Your Suggestions
http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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39. **angela vasquez-giroux**

Re: In the NYT -- William Logan "Reviews" the new "Selected Poems" of Frank O'Hara as edited by Mark Ford

Wed 2 Jul 2008

I think the big problem with Logan's review is that he expected EVERY POEM to be as brilliant as, say, "Why I am Not A Painter". And that's simply foolish. Perhaps, had O'Hara lived, he would never have issued a collected poems. I don't think any poet I know would want every single completed poem published, for the reason that we all would like to present our best work. That's why CDs are only 12-17 songs--they're the strongest of the bunch.

The other problem with Logan is that the poets he holds as the zenith of poetic talent and virtue seem less exciting, talented, etc. to the majority of people who "care" about poetry, so it becomes difficult for some to take him seriously.

At any rate, when was the last time a poet was the cover story of the NYT Books section?

For poetry, any press is good press.

On Wed, Jul 2, 2008 at 2:23 PM, Troy Camplin <[redacted]> wrote:

> *I read this review and didn't get this from it at all. The reviewer said there was a lot of good stuff in the collection. He also said (like you did) that there were things left out of the collection he thought should have been left in. What is it you want? A review that is so mindless in its approval and praise of everything O'Hara did that it turns into a kitschy form of worship? Why can't a person say " well, this is better than that . . . ?" Logan doesn't hate O'Hara -- but he doesn't think everything O'Hara touched was golden, either. How can you be a good poet or even understand good poetry if you can't even pick up on the subtilties of a review?*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: CA Conrad <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, July 1, 2008 10:09:12 PM*
> *Subject: Re: In the NYT -- William Logan "Reviews" the new "Selected Poems" of Frank O'Hara as edited by Mark Ford*
>
> *THANK GOD William Logan HATES O'Hara!*
>
> *When I was in fourth grade I saw my enemy eating my favorite, my BELOVED Red*
> *Hots candy! AND NEVER AGAIN WOULD I EAT THEM! Well, not for a few years until I forgot about my enemy.*

*But I'm happy to have not changed. Although I wouldn't HATE O'Hara if Logan
LOVED him, but it would turn my stomach a bit.*

THIS EVIL REVIEW OF O'HARA SHOULD BE CELEBRATED!

SPREAD THE WORD: EVIL WILLIAM LOGAN HATES O'HARA, BUY YOUR O'HARA TODAY!

*But I'm not a big fan of that new selected I must admit. Some of my FAVORITE O'Hara poems not there. And the cover photo choice irritated me as
well, going for the young, suave O'Hara. I prefer the Alice Neel portrait of him with green WEIRD teeth! He's fucking CREEPY AND BEAUTIFUL all at once! I'm SO SICK of poets acting like FASHION MODELS, like those stupid Sharon Olds photos where she could be selling shampoo or yogurt. (I'm NO fan of her poems, but would buy her shampoo)*

*OH, and I'm also GLAD, VERY GLAD William Logan is homophobic, I MUCH PREFER
the heterosexuals have to deal with him frankly! If he was a fag I would CONVERT!*

*OH FRANK O'HARA GET UP, GET UP, WE LOVE YOU! GODDAMM-IT POETRY IS FUN!
CAConrad*

**my NEW BOOK (Soma)tic Midge (Faux Press):
http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>*

*the DEAR MR. PRESIDENT poem with pictures:
http://thedearmrpresidentpoem.blogspot.com/*

*PhillySound FEATURE in FANZINE:
http://phillysound.blogspot.com/2008_06_01_archive.html*

*PhillySound: new poetry:
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>*

*updated (Soma)tic POETRY EXERCISES:
http://somaticpoetryexercises.blogspot.com
*
***

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40. Ryan Daley

Re: In the NYT -- William Logan "Reviews" the new "Selected Poems" of Frank O'Hara as edited by Mark Ford

Wed 2 Jul 2008

While I think the review is rot, I tend to agree with Angela's last statement: When was the last time poetry (or a book of poetry) got anywhere near a cover story? In other words, when was the last time my relatives asked me if I knew so-and-so's (poet's) work?

The answer? Never.

On Wed, Jul 2, 2008 at 4:19 PM, angela vasquez-giroux
<[redacted]> wrote:
> I think the big problem with Logan's review is that he expected EVERY POEM
> to be as brilliant as, say, "Why I am Not A Painter". And that's simply
> foolish. Perhaps, had O'Hara lived, he would never have issued a collected
> poems. I don't think any poet I know would want every single completed poem
> published, for the reason that we all would like to present our best work.
> That's why CDs are only 12-17 songs--they're the strongest of the bunch.
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> poetic talent and virtue seem less exciting, talented, etc. to the majority
> of people who "care" about poetry, so it becomes difficult for some to take
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>
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>> approval and praise of everything O'Hara did that it turns into a kitschy
>> form of worship? Why can't a person say " well, this is better than that . .
>> . ?" Logan doesn't hate O'Hara -- but he doesn't think everything O'Hara
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>>
>> Troy Camplin
>>
>>
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>> as
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>> once! I'm SO SICK of poets acting like FASHION MODELS, like those stupid
>> Sharon Olds photos where she could be selling shampoo or yogurt. (I'm NO
>> fan of her poems, but would buy her shampoo)
>>

>> OH, and I'm also GLAD, VERY GLAD William Logan is homophobic, I MUCH PREFER
>> the heterosexuals have to deal with him frankly! If he was a fag I would
>> CONVERT!
>>
>> OH FRANK O'HARA GET UP, GET UP, WE LOVE YOU! GODDAMM-IT POETRY IS FUN!
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>> http://phillysound.blogspot.com/2008_06_01_archive.html
>>
>> PhillySound: new poetry:
>> http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>
>>
>> updated (Soma)tic POETRY EXERCISES:
>> http://somaticpoetryexercises.blogspot.com
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41. **Ryan Daley**
Re: Least Careless and Least Logical
Wed 2 Jul 2008

Troy,

Well, I can safely say that regarding my translations, I'm not influenced by Robert Bly. And since I find many translations to err on the level of just WHAT to select (I'm amazed that the stuff I've read in Spanish, with about 10 exceptions, has been fingered as "needed translation"), I don't think translation influences me as much as reading other writers in English. My translation then

becomes a dialog that a foreign text is having with my contemporaries, and interestingly, this seems to justify translation of the work in the first place.

But, to respond to your second statement, I don't think you're alone in your belief; though I do think things are changing. Punk application to poetry aside, some of the best writers now are some of the most learned and well read. These, I can cite.

-Ryan

On Wed, Jul 2, 2008 at 2:36 PM, Troy Camplin <[redacted]> wrote:
> I would have to know the literary histories of individual writers to know that for certain. But I did encounter it en masse among students and even teachers of poetry. We see it too in Robert Bly's attitude toward translation, where he shows a complete lack of understanding of the importance of the needs to translate rhythms and patterns into English and instead in his translations created little more than trots. As a consequences, his translations are awful. Worse, he influenced an entire generation of translators. He could do so because of the general lack of understanding of basic poetics. Fortunately, some of the most recent translations I have seen do not reflect his theory of translation.
>
> In fact, it seems that I"m not the only one to not the problems of the anti-poetics attitude among too many poets: http://chronicle.com/temp/reprint.php?id=knz7d3nc19g60h47flh19j1pn0dxc4sy
>
> Troy Camplin
>
>
> ----- Original Message ----
> From: Ryan Daley <[redacted]>
> To: [redacted]
> Sent: Wednesday, July 2, 2008 12:28:03 AM
> Subject: Re: Least Careless and Least Logical
>
> Troy,
>
> Your post:
>
> "we need to learn how to write poetry "right" in the same way that
> painters first have to learn how to draw and musicians have to first
> learn how to play a musical instrument by playing things we recognize
> before we move on to experiment and push the boundaries (you have to
> learn the rules before you can break the rules),"

>
> reminds me of William Logan's review:
>
> "'The poets of the New York School, as they were eventually known,
> were long on spontaneity and short on traditional literary effect."
>
> Did you guys meet before these writings? Who are some examples of
> poets who are writing "wrongly"?
>
> -Ryan
>
>
> On Tue, Jul 1, 2008 at 5:51 PM, Ryan Daley <[redacted]> wrote:
>> On Mon, Jun 30, 2008 at 8:36 PM, Troy Camplin <[redacted]> wrote:
>>> Are you talking about me, or just projecting here? I try to have a discussion about the art of poetry, and I get accusations (often false), mere rhetoric, attempts at pissing matches, superficial claptrap, etc. Not from everyone, to be sure. There are a few who have actually carried on an intellectual discussion on poetry. Those who suspect I may be right, but find that possibility to be inconvenient to whatever it is they are producing end up with this kind of dribble.
>>>
>>> I've been accused of wanting to go back to the "stink of the 19th century." I've never talked about the 19th century. However, I have not seen any kind of argument for why it stinks. Is it because so many were bestsellers and were better poets on their worst days than most of us have ever been on our best? Still, it's not the 19th century I've talked about. In fact, I have only mentioned, a few discussion threads ago, one poet from the last 400 years, and that was Frederick Turner, who is very much alive and a poet of the late 20th and now early 21st century. Speaking of contemporary poets, one could also mention Frederick Fierstein, Paul Lake, and R. S. Gwynn. Of the Modernists, I love Robert Frost and especially Wallace Stevens. The intellectual in me loves the French surrealists and Apollinaire. It is certainly that I don't like much of what the Modernists especially have done -- I just recognize too that much of what they did worked to marginalize
>>> poetry. Part of that marginalization was in direct response to movies and, later, T.V. -- to modern culture. One of the consequences of this was the audience for poetry shrunk. But, then, so did the audience for operas, plays, and symphonies -- especially the Modern and Postmodern works that came about.
>>>
>>> Now, while I did say that beauty reproduces itself, I should have also said

that so do viruses. What our English teachers and professors have done to the students in this country have made them susceptible to infection.
>>>
>>> Troy Camplin
>>>
>>>
>>> ----- Original Message ----
>>> From: Paul Nelson <[redacted]>
>>> To: [redacted]
>>> Sent: Monday, June 30, 2008 12:17:57 PM
>>> Subject: Least Careless and Least Logical
>>>
>>> So if you're after LOGIC in poetry, you can swing back to the stink of the 19th century, as Michael Ford put it. Fortunately, there are those (the vast majority on this list) who want a DEEPER gesture than what certain Doctors from Texas are capable of appreciating and that's why this list exists..
>>>
>>> There have been a couple of movements since the romantic era that sought to make art more relevant to the times. We see where intellect gets us and the Doctor from Texas exemplifies it to perfection. The hastily-written put down. The intellectual pissing match. The desire to prove one's self right at the expense of another. It is a clear demonstration of the competition/domination cosmology, one whose time passed long ago, but still clings on and on.
>>>
>>> Jack Spicer said
>>>
>>>
>>> …Prose invents -
>>> poetry discloses…
>>>
>>> …A poet is a time
>>> mechanic not an embalmer…
>>>
>>> …Muses do exist, but
>>> now I know that they are not afraid to dirty their hands with explication –
>>> that they are patient with truth and commentary as long as it doesn't get into
>>> the poem…
>>>
>>> among other things. But Spicer's is, of course an ethos based in 1950's consciousness, albeit way ahead of its time. It IS threatening to think that we have moved ahead since 1850, in poetry anyway, so these kinds of notions will

be attacked by someone clinging with an intellectual death-grip to the ideals of the 19th century.
>>>
>>>
>>> Paul E. Nelson
>>>
>>> Global Voices Radio
>>> SPLAB!
>>> American Sentences
>>> Organic Poetry
>>> Poetry Postcard Blog
>>>
>>> Ilalqo, WA 253.735..6328 or [redacted]
>>>
>>>
>>>
>>>
>>
>
>
>
>

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42. David Baratier

Transcontinental Poetry Award deadline 8/15/2008

Wed 2 Jul 2008

The Annual Transcontinental Poetry Award by Pavement Saw Press

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your

name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published a volume of poetry or prose. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord.. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2008, or earlier, postmark. This is an award for first books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made.

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This “editors choice” manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry

321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, or earlier, postmark or paypal payment. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: [redacted]

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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43. steve d. dalachinsky

Re: elitism (was re: the lyric poem

Thu 3 Jul 2008

---

yes ny po-communities are
totally scattered and biased communtities

but hey sometimes tho only the poet keeps score or as saint-poets try not
to act like they care
we do sell books tho most seem to only do it at their readings
and hope that the stores and SPD will do the rest and that maybe we'll
occasionally get a review
tho they don't help much / notr in many cases do awrds as i so
recently found out
but
i've sold on my own hundreds of my books to folks
whether that even counts can't really be determined because only i and
they know this fact
tho the stores have sold some as well - i sold almost 400 copies of my
last book on my own
bravo but who cares and who's counting other than me -
like bowling a perfect game with no one there to witness it
so sure folks read em
but most folks who bought em are interested in my work
because they know me as part of the music community i've been involved in

and the rest are usually poets
but the music folk are important because some have limited po-experience
and hopefully i help em open up a bit

On Wed, 2 Jul 2008 15:29:27 -0400 Adam Tobin <[redacted]>
writes:
> I'm a bookseller myself, and I do know the numbers. I sell more
> poetry
> books than history books, though I have an excellent selection of
> both and
> devote roughly equal shelf space to each. And I know that most
> poetry
> circulation occurs outside of bookstores, and is not adequately
> represented
> by the commercial book trade (nor, for that matter, by the Buffalo
> Poetics
> List). My impression is that there are more than a thousand poetry
> microcommunities in NYC alone -- people who write poetry, read each
> other's
> work and take it seriously -- and all of them read, at least
> occasionally,
> work from outside their little group. Obviously the readership for
> any one
> particular book isn't very large, but taken as a whole the poetry
> network
> reaches a lot of people -- maybe a fraction of one percent of the
> total
> population of the world: but that's a lot of people! It's certainly
> not
> nobody, and it's probably more people than read poetry in Ralph
> Waldo
> Emerson's time.
>
> Fun fact: There are approximately 5,000 poetry books published every
> year in
> the US alone. If each book has 10 unique readers (say, the friends
> and
> family of the poet who do not otherwise read poetry), then we're
> talking
> about 50,000 people as a theoretical minimum...
>
>

> -----Original Message-----
>
> Booksellers know the numbers. Very few people read poetry. The
> listserv
> probably serves half the poetry readers in the Northeast. & I can't
> force my
> friends to read the stuff, although I've tried. & poetry does get a
> bunch of
> affirmative action help (it's own month, for instance, as well as
> slams,
> etc.). Still, few readers.
>
> ---
>
>
>

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44. Mairead Byrne

[redacted] ***sat july 5th 9pm***

Thu 3 Jul 2008

SoundEye Festival of the Arts of the Word presents:

Sat July 5th 9pm

[redacted]

Scheduled Open Mike hosted by Mairead Byrne:

MairÃ©ad Byrne; Anamaria Crowe Serrano; Jimmy Cummins; Daniel Ereditario; Gabriel Ezutah; Susana Gardner; Fergal Gaynor; Kenneth Goldsmith; Randolph Healy; Trevor Joyce; Judy Kravis; Frances Kruk; Jow Lindsay; Nour Mobarak; Micheal O Ruairc; Sophie Robinson; Cathy Wagner

Free

Meade's Wine Bar (upstairs)
126 Oliver Plunkett Street
Cork

www.soundeye.org:festival:index.htm

Please forward

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45. CA Conrad
Re: New from Palm Press: Landscapes of Dissent
Thu 3 Jul 2008

THIS BOOK IS TERRIFIC! To those teaching poetry please check this out, every student, every city, to read, it, NOW!

Jules Boykoff and Kaia Sand REMAIN some of my FAVORITE living poets, but now they've created a book which explores the useful ways poetry can confront our disintegrating world! THIS BOOK IS VITAL!

Here's a link: http://palmpress.org/press/index.php?id=37

CAConrad

*my NEW BOOK (Soma)tic Midge (Faux Press):
http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>

(RED WHITE & BLUE MAKE LAVENDER, A VERY QUEER COLOR)
(JUST IN TIME FOR THE 4TH OF JULY!) the DEAR MR. PRESIDENT poem
NOW with pictures: http://thedearmrpresidentpoem.blogspot.com/

PhillySound FEATURE in FANZINE:
http://phillysound.blogspot.com/2008_06_01_archive.html

PhillySound: new poetry:
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>
*

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46. patrick dunagan
July 7: Great Overland Books & Big Bell present
Thu 3 Jul 2008

Great Overland Books & Big Bell Present:

Bill Berkson, Micah Ballard & Christina Fisher

July 7th at 7 pm
Great Overland Books
345 Judah at 9th Ave.

Bill Berkson, born 1939 in New York, is a poet, critic and former professor of Liberal Arts at the San Francisco Art Institute. His books of poetry include *Saturday Night*, *Shining Leaves*, *Recent Visitors*, *Enigma Variations* (with drawings by Phillip Guston), *Lush Life*, *Serenade*, and most recently *Our Friends Will Pass Among You Silently*. From 1971 to 1978 he edited and published *Big Sky* magazine and books. He is a corresponding editor for *Art in America*, and a frequent contributor to *Aperture* and other magazines.

Other recent appearances have been his words-and-drawings collaboration with Colter Jacobsen called *BILL* and *Sudden Address: Selected Lectures 1981-2006.*

Micah Ballard originally hails from Louisiana. His poems have appeared in a variety of publications; recent books include *Evangeline Downs* (Ugly Duckling Presse), *Bettina Coffin* (Red Ant Press), *Emblematic* (Old Gold), & *In the Kindness of Night* (Blue Press). Forthcoming from Bootstrap Productions is Parish Krewes. He currently works for the MFA in Writing Program at University of San Francisco.

Christina Fisher was born in Florida. Her poems have appeared in Weigh Station, Puppy Flowers, Morning Train, and elsewhere. Her book of poems is *Johnny Depp & Winona Ryder * (Red Ant Press); her new book is forthcoming from Auguste Press. She works at a crystal store and this summer she will be teaching a course in creative writing.

↑ Index

47. amy king
The Stain of Poetry -- July 25th and Beyond
Thu 3 Jul 2008

Dear Poets and Poet-Tasters,

We, The Stain of Poetry gatherers, have now finished organizing our smorgasboard of wholesome poets for the rest of the year here: http://thestainofpoetry.wordpress.com/. Please prepare to dine upon the lot, starting:

July 25th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

** Baker, Cordelli, Field, Need, Newton, and Tonelli**

~~~

Andrea Baker is the author of like wind loves a window (Slope Editions, 2005) and the chapbooks gilda (Poetry Society of America, 2004) and true poems about the river go like this (Cannibal Books, 2008).

~~~~

Phil Cordelli cleans lawns, carries on a love affair with the tuliptrees of Upper Manhattan that may not be carrying on for much longer now, and acts as a conduit for poetic impulses from the plant world. More on this as it develops.

~~~~

Farrah Field's first book, Rising, is forthcoming in early 2009 by Four Way Books. Her poems have appeared in many publications such as the Mississippi
~~~~

Review, Margie, Chelsea, The Massachusetts Review, Typo, Harp & Altar, and are forthcoming in Pebble Lake Review, Another Chicago Magazine, Fulcrum, and 42Opus. She lives in Brooklyn.

~~~~

Originally from Massachusetts, David Need lives in Durham, NC and works as an instructor in the Religion Department at Duke, teaching classes on Buddhism, South Asian Religions, and Religion and Poetry. Recent and upcoming publications include several suites published in Fascicle 2 & 3, a translation/essay series on Rg Veda poetry in Talisman, an excerpt from “Places I’ve Lived” upcoming in Minor American, and excerpts from “St. John’s Rose Slumber” upcoming in Effing and Hambone. Several years ago Mipoesis ran a series of essays by David on Rilke and three short memoir pieces, and Ocho ran yet another sonnet suite. Current projects include a long poem written alongside the Gospel of Mark, “Places I’ve Lived”, which is evolving into an open ended project, finalizing a collection of translations of Rilke’s French poetry, and yet another Rg Veda essay, this one on the theme of twins there and in the poetry of Nate Mackey. David is associated with the NC lucipo poets, and lives with his scholar wife and four cats.

~~~~

Keith Newton edits the online magazine Harp & Altar. His poems and translations have appeared in Harvard Review, Cannibal, Typo, and Circumference, among other journals, and a chapbook of his work is forthcoming in 2008 from Cannibal Books. He lives in Brooklyn.

~~~

Chris Tonelli lives in the Boston area where he runs The So and So Series. He has work forthcoming in Saltgrass, Salt Hill, Absent, and Good Foot, and is the author of three chapbooks: For People Who Like Gravity and Other People (Rope-A-Dope Press, forthcoming), A Mule-Shaped Cloud (w/ Sarah Bartlett, horse less press, 2008), and WIDE TREE: Short Poems (Kitchen Press, 2006).

~~~~

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/[redacted]
open daily @ 5 p.m.

~~~~
~~~~

Hosted by Amy King and Ana Bozicevic

~~~~

The rest of the year's dishes served up here:

http://thestainofpoetry.wordpress.com/
http://thestainofpoetry.wordpress.com/
http://thestainofpoetry.wordpress.com/

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://jacketmagazine.com/34/dickow-king.shtml

Alias
http://www.amyking.org

Your Suggestions
http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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48. David Baratier

Asking for help from journal editors & other blurbs

Thu 3 Jul 2008

I am looking for blurbs from various journal editors and others for our forthcoming Simon Perchik book-length serial poem volume _The Family of Man_.. It's massive but looks like with signatures a number of interior pages for blurbs are available. To the best of my research, the list below contains all the journals these poems first appeared in. If you are in contact with any of these publications, former editors, happen to be one of them, or are a fan of his work please contact me.

ACM, Abalone Moon Journal, Abbey, Abramelin, Abraxas, Adirondack Review, Affair of the Mind, Age of Koestler, Alaska Quarterly, Albatross, Aldebaran, Alembic, Alsop Review, Altadena Review, Amanita Brandy, American Letters & Commentary, Amherst Review, Anathema Review, Anemone, Angelflesh, Anomone Sidecar, Apocalypse, Apocryphaltext, Apostrophe, Apple Valley Review, Arachne, Archipelago, Architrave, Argestes, Arnazella, Art:Mag, Art & Understanding, Art/Life, Artful Dodge, Artisan, Artword Quarterly, Ascent, Ash Canyon Review, Asheville Review, Asylum Arts, Audience, Aura, Aurorean, Axe Factory, Back Porch, Bakunin, Baltimore Review, Barbaric Yawp, Bear Deluxe, Beatlick News, Becoming, Behind Bars, Bellevue Literary Review, Beloit Poetry Journal, Berkeley Poetry Review, Bitter Oleander, Black Bear Review, Black Buzzard Review, Black Fly Review, Black Warrior Review, Blank Gun Silencer,
~~~~

Blind Man's Rainbow, Block's Magazine, Blood and Fire, Bloomsbury Review, Blue Light Review, Blue Unicorn, Blue Violin, Bluefish, Blueline, Bluff City Review, Bogg, Booklovers, Borderlands, Born Magazine, Boston Literary Review, Boulevard, Bravado, Brazo's Gumbo, Broadkill Review, Brooklyn Review, Burning Cloud, Butterfly Chronicles, California Quarterly, Cache Review, Café Review, Café Solo, Caffeine Destiny, Cairn, Calapooya, Caliban, Cameltalk, Canadian Dimension, Cannon's Mouth, Cape Rock, Caprice/Ancient Mariner, Catbird Seat, Catharis Quarterly, Cathartic, Caveat Lector, Ceilidh, Celebration, Cement Squeeze, Center, Cerberus, Ceremony, Cervena Barva, Chaffin Journal, Chantarelle's Notebook, Charitan Review, Chase Park, Chattahoochee Review, Chelsea, Cider Press Review, Circle Magazine, Clackamas Review, Clutch, Coal City Review, Coffee & Chicory, College English, Colorado North, Colorado Review, Columbia Poetry Review, Common Ground, Common Knowledge, Conditional Response, Conduit, Confluence, Confrontation, Connecticut Poetry Review, Connecticut River Review, Contact II, Conte, Context South, Cotton Boll/Atlanta Review, Cottonwood Review, Crab Creek Review, Cream City Review, Creeping Bent, Cresset, Crystal Drum, Curbside Review, Curious Rooms, Current Accounts, Daybreak, Defined Providence, Denver Quarterly, Descant, Devil's Millhopper, Diagram, Dickinson Review, Dixie Phoenix Review, DMQ, Dog River Review, Down in the Dirt, Dusty Dog, Eagle's Flight, East West, Eclipse, Edgz, 88: A Journal, Ekphrasis, El Dorado Review, Elements, Eleventh Muse, Elixir, English Journal, Epoch, Erased, Sigh, Sigh, Eratica, Etcetera, Ever Dancing Muse, Evergreen Review, Exit 13 Magazine, Expose'd , Expressive Spirals, Exquisite Corpse, Externalist, Eyerhyme, Fairfield Review, Farmer's Market, Faultline, Fine Madness, First Intensity, Fish Drum, 5 Trope, 580 Split, Flying Horse, Folio, Footprints, Footwork Magazine, Forum, 4 am Poetry Review, Free Lunch, Frigg Magazine, Frisson, Full Circle Journal, Fullosia, G W Review, Galley Sail Review, Gargoyle, Garnet, Gayme, Goerge & Mertie's Place, Geronimo Review, Ghoti Magazine, Glass Cherry, Gnome, Good Foot, Gopherwood Review, Grab-A-Nickel, Grasslands Review, Grasslimb, Great Midwestern Quarterly, Greatcoat, Green Hills Literary Lantern, Green Mountains Review, Green's Magazine, Greetings, Gryphon, Habersham Review, Half Tones To Jubilee, Hamilton Stone, Hammers, Hampden-Sydney Review, Hanging Loose, Hapa Nui, Harvard Magazine, Hawaii Review, Hayden's Ferry, Haz Mat, Heeltap, Heliotrope, Hellp, Hey, Listen, Hidden Oak, Higgensville Reader, High Plains Literary Review, Hiss Quarterly, Hoboeye, Hodge Podge, Hogtown Creek Review, Hollins Critic, Home Planet News, Homesstead Review, Hot Flashes, Hubbub, Hunger Magazine, Hyper Text, Ibis, Icon, Iconoclast, Idiom 23, Illya's Honey, Images, Imploding Tie-Dyed Toupe, Indefinite Space, Ink Pot, Intent, Interim, International Poetry Review, Into The Teeth Of The Wind, Iodine Poetry Journal, Ironwood, Jaw Magazine, Jeopardy, Jones Avenue, Journal of New Jersey Poets,

Just West of Athens, Kaleidoscope, Kerf, Kimera, Kinesis, King Log, King's English, Kingfisher, Konfluence, L'intrigue, Laddie, Lake Effect, Language & Culture, Last Tangos, Late Knocking, Laughing Dog, Ledge, Liberty Hill, Limestone, Linden Lane Magazine, LiNQ, Listening Eye, Lit Rag, Literary Review, Little Magazine, Live and Let Live, Live Poets Society, Long Island Quarterly, Loose Watch, Lost & Found Times, Louisville Review, Loyalhanna Review, Lucid Moon, Lucid Stone, Lucky Star, Lullwater Review, Lunatic Chameleon, Lynx Eye, m.a.g., MacGuffin, Madison Review, Malstrom, Main Street Rag, Maine Event, Mandrake, Mangrove Magazine, Mankato Poetry Review, Mannequin Envy, Manoa, Margie, Marlboro Review, Massachusetts Review, Masthead, Maverick Magazine, Meanjin, Meat Whistle Quarterly, Medicinal Purposes, Medusa's Hairdo, Meeting of the Minds, Memo, Mesechabe, Metropolitan, Mi Poesia, Mid-American Review, Midland Review, Mildred, Milk, Miller's Pond, Mind Purge, Minimus, Missing Spoke, Mississippi Mud, Mixed Bag, MM Review, Mobius, Mocking Bird, Modern Review, Montserrat Review, Moondance, Mr.Cognito, MSS, Mudfish, Mudlark, Mundus Artium, Mushroom Dreams, Muuna Takeena, Nancy's Magazine, Nassau Review, Nebraska Review, Nerve Bundle Review, New Collage Magazine, New Delta Review, New Hampshire Review, New Hope Review, New Laurel Review, New Letters, New Madrid, New Mexico Humanities, New Millennium, New Mirage Quarterly, New Rag Rising, New Verse News, New Yinzer, New York Quarterly, New Yorker, Newport Review, Newsletter Inago, Nexus, Nidus, Nimrod, Ninth Decade, No Exit, No Tell Motel, Northeast, Northeast Corridor, Northeast Journal, Northwest Florida Review, Northwest Review, Not Dead But Dreaming, Now Here Nowhere, O.ARS, Oasis, Object Lesson, Obsessed With Pipework, Odin's Eye, Ohio Review, Old Crow, Old Red Kimono, On The Bus, One Less Magazine, One Trick Pony, Open Unison, Orange Willow Review, Orbis, Oregon Review, Osiris, Otisian Direcrtory, Over The Transom, Overview Ltd., Owen Wister Review, Oxford Magazine, Oyez, Pacific Coast Journal, Painted Bride Quarterly, Painted Hills Review, Panhandler, Pannus Index, Panoply, Paper Salad, Papyrus, Paradox, Parnassus Literary Review, Parting Gifts, Partisan Review, Pebble Lake, Pedestal Magazine, Pembroke Magazine, Pequod, Perimeter, Phantasmagoria, Phase & Cycle, Philadelphia Poets, Phoebe, Pikeville Review, Pink Cadillac, Pitchfork, Pittsburg, Quarterly, Plain Brown Wrapper, Plainsongs, Plastic Tower, Plum Review, Poem, Poesia, Posey Magazine, Poet & Critic, Poet House, Poet Lore, Poet News/Tule, Poet's Art, Poet's Cut , Poet's Edge Magazine, Poet's Guild, Poet's Page, Poetalk, Poetic Hours, Poetic Space, Poetic Voices, Poetpourri, Poetree Magazine, Poetry Bone, Poetry Conspiracy, Poetry Depth Quarterly, Poetry In Motion, Poetry Kanto, Poetry Midwest, Poetry Now, Poetry Superhighway, Poets On, Porcupine Magazine, Portals, Postcard, Potato Eyes, Potomac Review, Potpourri, Prairie Dog, Prairie Schooner, Prairie Winds, Premiere Generation, Preying Mantis,

Prism International, Private, Provincetown Arts, Psychopoetica, Pudding Magazine, Puerto del Sol, The Quarterly, Queen's Quarterly, Racs, Radiant Turnstile, Rag Mag, Rain Dog Review, Raintown Review, Rambunctious Review, Red Booth Review, Red Cedar Review, Red China Magazine, Red Rock Review, Redoubt, Remark, Rhapsoidia, Rhino, Rio: A Journal, Rio Grande Review, River King, Riverrun, Riversedge, Riverwind, Rohwedder, Rowboat, Runes, S.L.U.G. Fest, Sacramento Poetry Review, Sage of Consciousness, Salmon Magazine, Salt, San Gabriel Quarterly, Sandscript, Santa Barbara Review, Schuylkill Valley Journal, Scribia , Scrivener, Sea Change, Sepia 60, Sequoia, Shades of December, Shampoo Poetry, Shattered Wig, Short Fuse, Side Show Magazine, Sidereality, Sierra Nevada Review, Signal, Silent But Deadly, Silt Reader, Silver Web, Silverfish Review, 69 Flavors of Paranoia, Skidrow Penthouse, Skylark, Skyline, Skywriters, Slope, Small Pond Magazine, Small Town Rain, Smartish Pace, Snail's Pace Review, Softblow, Solo, Somona Mandala, Sonora Review, Sou'wester, Soul Fountain, Sounds of Poetry, South Dakota Review, South Florida Poetry Review, Southern Bumblebee, Southern Humanities Review, Southern Poetry Review, Southwestern Review, Spindrift Journal, Spindrifter, Spout, St. Andrews Review, Stickman, Strange Fruit, Stray Dog, Sub-Terrain Review, Sulpher River Review, Talisman, 10th Muse, Third Coast, 13th Warrior Review, Thorny Locust, 3 am Poetry Review, Tipton, Torre de Papel, Unlikely Stories, Unwound, Vincent Brothers Review, Virginia Literary Review, Vol. No. Magazine, Washington Review, Weber Studies, West Hills Review, Westwind, Whiskey Island Magazine, White Crow, White Heron, Whole Notes, William & Mary Review, Wisconsin Review, Writers Forum, Writers' Journal, Xanadu, Xavier Review, Yefief, and Zillah.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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49. Jennifer Karmin
JOB: Washburn University
Fri 4 Jul 2008

(this is a forward so please don't respond to me. good luck!)

The English Department at Washburn University is seeking a poet to join a vital undergraduate writing program with colleagues in fiction and creative nonfiction writing.

Applicant must have an M.F.A. or Ph.D. by the fall of 2009, when the appointment begins, as well as publications-book or books, or work in literary magazines. Writers with an M.A. degree will be considered if accompanied by a significant publication record or award. Applicants with a secondary expertise in fiction or creative nonfiction writing will be favored. Commitment to undergraduate teaching and an active writing program is essential, as is the willingness to advise and mentor students and assist with visiting writers.

Washburn University has about 7,000 students, with over 125 English majors, about half of whom choose the writing emphasis. The new hire will teach writing courses in beginning and advanced poetry, literature courses in contemporary poetry and literature, as well as composition as part of a four course per semester teaching load.

Send letter of application, c.v., statement of teaching philosophy, five-page writing sample, and three letters of recommendation to Howard Faulkner, Chair, Department of English, Washburn University, Topeka, KS 66621. Application review begins September 29, 2008 and continues until the position is filled. Applicants will be required to submit to a background check prior to hire. Arrest information is not considered in the selection process. Please see www.washburn.edu andwww.washburn.edu/cas/prospectivefaculty for more information.

Application Information

Postal Address:
Howard Faulkner, Chair
English
Washburn University
1700 SW College Ave.
Topeka, KS 66621

Phone:
[redacted]

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50. CA Conrad
"and remember to die"
Sat 5 Jul 2008

"and remember to die" is from Jonathan Williams's MARVELOUS poem "POEM BEGINNING WITH FIVE WORDS BY GERARD MANLEY HOPKINS" for Jesse Helms.

OOOOO! I WISH JONATHAN WAS ALIVE to READ this poem in honor of Jesse's death yesterday! And I'm sure Jonathan would have hooted and hollered with us here in Philly over Jesse dying on the 4th of July! THAT INDEPENDENCE DAY DEATH IS POETRY!

For those unfamiliar with Jonathan's poem, CELEBRATE Jesse's DEATH with us in reading it OUT LOUD wherever you happen to be right now! Click here: http://chax.org/eoagh/issue3/issuethree/williams.html

When I asked Jonathan for permission to reprint the poem in this issue of EOAGH (published by Tim Peterson), that I was co-editing with others (kari edwards, Paul Foster Johnson, Erica Kaufman, Jack Kimball, and Stacy Szymaszek), Jonathan said on the phone, "ONLY IF IT'S THE LEAD POEM!" And I said, "YOU BETCHA JONATHAN!" HEHEHE! That was a fun and sometimes disturbing phone conversation, Jonathan talking about Jesse's reign of terror against Southern queers, African Americans, and ANY OTHER minorities, as you can imagine. He would tell horror stories of Jesse's EXTREME bigotry, then pepper the conversation with talking about greasing his asshole for the corn poke, and such. "JUST KEEPING IT REAL, AS THEY SAY," he said!

DING DONG THE WITCH IS DEAD! I'm NOW LISTENING to the Klaus Nomi version of DING DONG THE WITCH IS DEAD, a fitting tribute!

Glad Jesse FINALLY remembered to die!
CAConrad

*my NEW BOOK (Soma)tic Midge (Faux Press):
http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>

(RED WHITE & BLUE MAKE LAVENDER, A VERY QUEER COLOR)
(JUST IN TIME FOR THE 4TH OF JULY!) the DEAR MR. PRESIDENT poem NOW with pictures: http://thedearmrpresidentpoem.blogspot.com/

PhillySound FEATURE in FANZINE:
http://phillysound.blogspot.com/2008_06_01_archive.html

PhillySound: new poetry:
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>

updated (Soma)tic POETRY
EXERCISES:http://somaticpoetryexercises.blogspot.com *

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51. steve russell
Ashberry/conversations with Mark Ford
Sat 5 Jul 2008

---

waywiser-press.com/imprints/ashbery.html -
Ford has recently compiled a Frank O'Hara anthology. Ashberry wrote the introduction to Soft Sift, Ford's third volume of poetry. Ford has also written a biography of Raymond Roussel.

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52. Dan Wilcox
Poets in the Park (Albany): July 12, 19, 26, Aug. 2
Sat 5 Jul 2008

The Poetry Motel Foundation presents

Poets in the Park, 2008:
Georganna Millman & W.D. Clarke, July 12
Other readings scheduled for July 19, July 26 & August 2

Poets in the Park has been celebrating poetry in July at the Robert Burns statue in Washington Park, Albany, NY since 1989. The series, formerly run by the late Tom Nattell and now hosted by Dan Wilcox, will continue with readings on Saturdays, July 12 through August 2; the readings start at 7:00 PM and are free & open to the public; donations are accepted. This year the readings are also sponsored by the Hudson Valley Writers Guild.

The first reading in the series on July 12 will be by Georganna Millman and W.D. Clarke. Georganna Millman graduated Skidmore College's Adult Writing Program and lives in the Catskill Mountains with her husband and sons. They are self-employed, owning an independent retail pharmacy. Her poetry has appeared in numerous publications including Blueline, The Margie Review: American Journal of Poetry, and Vanguard Voices of the Hudson Valley. W.D. Clarke is a writer/poet who resides in Saratoga Springs, NY. His poems are narrative rhymes done in a style reminiscent of Robert Service and Rudyard Kipling. He is employed by the NYS Military Museum and Veterans Research Center in Saratoga Springs where he is the videographer for the NYS Veteran Oral History Program.

The schedule of the other readings is:
July 19: Charlie Rossiter & Mimi Moriarty & Frank Desiderio

July 26: James Schlett & Kathryn Kelly
August 2: Susan Brennan & Philip Good

The Robert Burns statue is near where Henry Johnson Blvd. passes through Washington Park and crosses Hudson Ave. Please bring your own chairs or blankets to sit on. Rain dates for each event are the following Sunday, same time, same place.

This project is made possible in part through COMMUNITY ART$GRANTS, a program funded through the State and Local Partnership Program of the New York State Council on the arts, a State agency and the Arts Center of the Capital Region.

For more information contact Dan Wilcox, at [redacted]; [redacted].

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53. Gloria Mindock

Cervena Barva Press July, 2008 Newsletter Now Online

Sat 5 Jul 2008

Cervena Barva Press
July, 2008 Newsletter is now posted.

Check it out at: http://www.cervenabarvapress.com/newsletter.htm

Please browse around the website too!

Thank you.
Gloria Mindock
[redacted]
www.cervenabarvapress.com

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54. Kevin Killian

Memoir of Kiki up at Dennis Cooper's blog

Sun 6 Jul 2008

Hello everybody,

Dennis Cooper has "published" my memoir about the Kiki years in San Francisco, together with a selection of photos from the current Kiki exhibition at Rato 3, on his blog today, and here is the URL,

http://denniscooper-theweaklings.blogspot.com/

Kevin Killian

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55. steve d. dalachinsky
Fw: book party concert
Sun 6 Jul 2008

Matthew Shipp (piano) & steve dalachinsky (poetry)

in concert for their new book Logos & Language
at
the Cornelia Street Cafe
29 Cornelia St (off Bleecker St. & W. 4th)

Saturday - August 2, 2008 at 6 PM

$ 10 admission (applies to a free drink or food)

info : 1212 989- 9318/9 or 1212 - [redacted]

A, C, E trains to West 4th ST or 1 train to Christopher Street

_____ Click and get free information on buying or selling your home.

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56. Jim Andrews
Re: other claims of the past few weeks
Sun 6 Jul 2008

> **What is the "right" way to play a piano? Or to compose a symphony? Or to paint a painting? Let's take the latter. Nobody is going to take you seriously as a painter if you can't draw.*

i expect that's false. if you look at the work of significant abstract painters, you see it has almost nothing to do with 'drawing' and one would expect these artists not to be particularly competent at 'drawing', ie, drawing representations of things in the world.

being able to draw representations of things in the world is simply not a necessity anymore to being able to create interesting, significant art. which isn't to say that one can't produce interesting, significant art with drawing. just that there are large realms of image production where it simply isn't in the picture.

similarly, in writing, well, writing is a much larger thing now than it once was.

ja
http://vispo.com

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57. John Cunningham
Re: other claims of the past few weeks
Sun 6 Jul 2008

I would say, however, that every significant abstract painter was good at drawing.
John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Jim Andrews
Sent: July 6, 2008 4:41 PM
To: [redacted]
Subject: Re: other claims of the past few weeks

> **What is the "right" way to play a piano? Or to compose a symphony? Or to paint a painting? Let's take the latter. Nobody is going to take you seriously as a painter if you can't draw.*

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similarly, in writing, well, writing is a much larger thing now than it once was.

ja
http://vispo.com

No virus found in this incoming message.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008 7:19 PM

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58. Troy Camplin
Re: other claims of the past few weeks
Sun 6 Jul 2008

It's not false. The abstract expressionists could all draw (though some of their pretenders, who were all failures, could not), and none of them were just

throwing paint around, as is commonly misunderstood. Why would you take anyone seriously who claimed to be an artist when all they could do was sling paint. That might just indicate that that is all they are capable of -- which is anything but creative. My brother is a painter, and has a BA, an MA and is currently working on his MFA -- at 3 different universities, and at each one, drawing was emphasized. Every visual artist I know has talked about how drawing was emphasized as a foundation. Every visual artist I know has said that nobody is going to take you seriously if you can't draw. The bottom line is, if you don't have the basics down, and if you don't have a wide variety of techniques available to you, you are extremely limited in what you can do as any kind of artist. If you are a painter who is incapable of drawing, you are limited to the extreme -- and most people are going to judge that you are doing the work you are doing only because you can't do anything else. You are right that there is a lot of art work which can be made without drawing, but the underlying skill is still necessary, as a part of understanding how images are made, and their underlying structure.

Troy Camplin

----- Original Message ----
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sunday, July 6, 2008 4:40:50 PM
Subject: Re: other claims of the past few weeks

> **What is the "right" way to play a piano? Or to compose a symphony? Or to paint a painting? Let's take the latter. Nobody is going to take you seriously as a painter if you can't draw.*

i expect that's false. if you look at the work of significant abstract painters, you see it has almost nothing to do with 'drawing' and one would expect these artists not to be particularly competent at 'drawing', ie, drawing representations of things in the world.

being able to draw representations of things in the world is simply not a necessity anymore to being able to create interesting, significant art. which isn't to say that one can't produce interesting, significant art with drawing. just that there are large realms of image production where it simply isn't in the picture.

similarly, in writing, well, writing is a much larger thing now than it once was.

ja
http://vispo.com

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59. Eireene Nealand
a great inteview on recent and current contemporary poetry
Mon 7 Jul 2008

Here's about the best source of news that I can think of on the contemporary situation in Russian poetry:

an interview with Mitia Golynko.

http://calquezine.blogspot.com/

Translations of his book in English by Eugene Ostashevsky are about to come out from Ugly Duckling Presse.

http://uglyducklingpresse.org/page-asitturnedout.html

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60. Michael Kelleher
Literary Buffalo Newsletter 07.07.08-07.13.08
Mon 7 Jul 2008

LITERARY BUFFALO
07.07.08-07.13.08

NEWS ITEM

Just Buffalo is happy to welcome Barbara Cole as our new Director of Education!

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: $75.
New subscription: $100.
Patron subscription: $250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)
Patron Pair: $400.

NOTE: WE ARE ALREADY 80% SOLD OUT FOR NEXT SEASON.

We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

07.09.08

Rooftop Poetry Club at Buffalo State College
Reading featuring Geoffrey Gatza?
Celebrating the publication of his new book,?Not So Fast Robespierre.?
With Rich Owens and Mike Sikkema
?Rooftop Garden, Butler Library, 7 pm
(Alternate location will be the International Student Reading area/signs will be posted if there is a location change).
If you are not a Buffalo State student/faculty member, please park in LOT X located behind Rockwell Hall.Ë‡

07.13.08

Just Buffalo/Spoken Word Sundays
Features: Sarah Reis, Ten Thousand, Robin Brox
Sunday, July 13, 8 p.m.
Allen St. Hardware CafÃ‡

LITERARY BUFFALO RSS FEED

You can no subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will

find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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61. **steve d. dalachinsky**

Re: other claims of the past few weeks

Mon 7 Jul 2008

---

you pose an interesting point that i've always supported but sadly say in my case i ask
what does it mean "to be able to write"
what we learn beiyond the act of recognizing writing and spelling?
ie sonnet structure sesina (which once abandoned me in 2 lines)
i'm one of those hypocrites (sp)
who can't write but does because it's easier than playing music or drawing
because i learned it first then forgot what i learned
cecil taylor picasso learned and went their own way pollock
then some just went their own way because they couldn't learn so they improvised
but i still think tho not a necessity i wish we all who created could DRAW what we see
then take off from there

On Sun, 6 Jul 2008 14:40:50 -0700 Jim Andrews <[redacted]> writes:
> > *What is the "right" way to play a piano? Or to compose a

> > symphony? Or to paint a painting? Let's take the latter. Nobody
> > is going to take you seriously as a painter if you can't draw.
>
> i expect that's false. if you look at the work of significant
> abstract
> painters, you see it has almost nothing to do with 'drawing' and one
> would
> expect these artists not to be particularly competent at 'drawing',
> ie,
> drawing representations of things in the world.
>
> being able to draw representations of things in the world is simply
> not a
> necessity anymore to being able to create interesting, significant
> art.
> which isn't to say that one can't produce interesting, significant
> art with
> drawing. just that there are large realms of image production where
> it
> simply isn't in the picture.
>
> similarly, in writing, well, writing is a much larger thing now than
> it once
> was.
>
> ja
> http://vispo.com
>
>
>

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62. Peter Ciccariello

World before word var-II

Mon 7 Jul 2008

World before word
var-II<http://cgi7.com/peterimages/world-before-word-var-II-we.jpg>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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63. **Ryan Daley**
Re: other claims of the past few weeks
Mon 7 Jul 2008

Most MFAs in Creative Writing Stress Language

I have to say I learned a lot about language
getting an MFA in Written
Language; I had to know
what I was talking about
what they were putting down
I was picking up. Formulas
geese migration
ways of the written language stress
Creative Writing is good at bringing
el Payno no Gayno good at bringing
flexible muscle tissue to writing
your nose creative nothing to laugh about
Creative writing MFAs are confident in language
where most undergrads shake and question
MFAs are SURE! Self-Unimportant Righter Elves
working to package these theses for
the holiday season...Graduamication!

On Mon, Jul 7, 2008 at 12:32 PM, steve d. dalachinsky <[redacted]> wrote:
> you pose an interesting point that i've always supported but sadly say
> in my case i ask
> what does it mean "to be able to write"
> what we learn beiyond the act of recognizing writing and spelling?
> ie sonnet structure sesina (which once abandoned me in 2 lines)
> i'm one of those hypocrites (sp)
> who can't write but does because it's easier than playing music or
> drawing
> because i learned it first then forgot what i learned
> cecil taylor picasso learned and went their own way pollock
> then some just went their own way because they couldn't learn so they
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>> similarly, in writing, well, writing is a much larger thing now than
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>>
>> ja
>> http://vispo.com
>>
>>
>>
>
>

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64. **Jim Andrews**
Re: other claims of the past few weeks
Mon 7 Jul 2008

---

i've looked at quite a bit of the work of kandinsky, and i don't recall anything that indicates he had much ability to draw. even his landscapes are not very 'well drawn'. their interest has nothing to do with drawing ability.

it's bad criticism to judge writing, say, by what it isn't. you look at what it is. that is more important. why would you require an artist be able to do something

that they don't practice in their own work before respecting them as an artist? look at their work. that should tell you all you need to know.

but of course that is precisely what most people cannot do: look at the work itself and know whether it is any good. instead, they ask if you can draw a cat. sad, very sad.

the serious visual artists i've talked with seem to feel it isn't necessary to be able to draw to do interesting work. and that is obvious to me. drawing does not underlie all painting. particularly today, as the computer enters into painting, in the work of some artists, as strongly as the brush and the paint and the canvas. into an art as much focussed on algorithms as anything else.

your essentialism, troy, is misguided. the arts have exploded into a multiplicity that defies essentialism.

ja
http://vispo.com

> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]JOn*
> *Behalf Of Troy Camplin*
> *Sent: July 6, 2008 7:41 PM*
> *To: [redacted]*
> *Subject: Re: other claims of the past few weeks*
>
> *It's not false. The abstract expressionists could all draw*
> *(though some of their pretenders, who were all failures, could*
> *not), and none of them were just throwing paint around, as is*
> *commonly misunderstood. Why would you take anyone seriously who*
> *claimed to be an artist when all they could do was sling paint.*
> *That might just indicate that that is all they are capable of --*
> *which is anything but creative. My brother is a painter, and has*
> *a BA, an MA and is currently working on his MFA -- at 3 different*
> *universities, and at each one, drawing was emphasized. Every*
> *visual artist I know has talked about how drawing was emphasized*
> *as a foundation. Every visual artist I know has said that nobody*
> *is going to take you seriously if you can't draw. The bottom line*
> *is, if you don't have the basics down, and if you don't have a*
> *wide variety of techniques available to you, you are extremely*
> *limited in what you can do as any kind of artist. If you are a*
> *painter who is*
> *incapable of drawing, you are limited to the extreme -- and most*
> *people are going to judge that you are doing the work you are*
> *doing only because you can't do anything else. You are right that*
> *there is a lot of art work which can be made without drawing, but*
> *the underlying skill is still necessary, as a part of*
> *understanding how images are made, and their underlying structure.*

> *Troy Camplin*

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65. Aryanil Mukherjee
Hungryalist Movement plus more
Mon 7 Jul 2008

Dear All

Kaurab Online's Translation Archive has just published its second update.
http://www.kaurab.com/english

This update covers, among Bengali poets, Buddhadeb Bose, Malay Roy Choudhury and Barin Ghosal.

The Buddhadev Bose page is authored by Pat Clifford.
Constant advice and encouragement from Jyotirmoy Dutta and Damayanti Basu Singh has helped enrich this entry.

Malay Roy Choudhury's page includes his much mythified poem Stark Electric Jesus, which in the past 40 years has been the most anthologized contemporary Bengali poem in English and is included in Poems for the Millenium, Vol. 1 ed. by Jerome Rothenberg and Pierre Joris (1995), Stark Electric was first published by Lawrence Ferlinghetti in City Lights, later by Howard McCord (several editions). Stark Electric Jesus is a transcomposition made from the original Bengali poem titled "prachanda boidyutik chhutaar".

Malay's page also links a rare vignette on the Hungryalist Movement only to be found in Kaurab. This can be
directly viewed here -
http://www.kaurab.com/english/bengali_poetry/Hungry-Generation/
All poems of Malay Roy Choudhury are translated by the poet.

Likewise, Barin Ghosal translated his poems.

The interview section includes the following -
a. Joseph Parisi, ex-editor of POETRY, interviewed by Ankur Saha
b. Turkish poet Lale Muldur interviewed by me.

We also re-launched the Book Opener section which is an international poetry book review series, edited by Dana Ward and me. This update includes reviews by David Baptiste Chirot (Poems from Guantánamo) and William Allegrezza (The Grimoire of Grimalkin).

Happy Reading !

Aryanil Mukherjee
Editor, KAURAB Online
www.kaurab.com

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66. Catherine Daly
Re: other claims of the past few weeks
Mon 7 Jul 2008

I'm really troubled by this drawing = basics argument. Is this actually an argument about representation; representational drawing? Objects? Portraiture? Design? Use of Space / the page? Is it one about drawing with paint, pencil, ink, crayon, on canvas, on linen, on cotton paper, on... wet plaster? Is it about shading, cross hatching, different weights and hardnesses/softnesses of lead?

--
All best,
Catherine Daly
[redacted]

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67. Stephen Baraban
"learn the rules, then break them" ???
Mon 7 Jul 2008

"Learn the rules, then break them" ???

Charkes Olson (who happily has come up a lot in all this Summer of Troy comment & commotion) believed in this in regard to *grammar*.

I remember from memoirs & histories of Olson & Black Mountain that O. was frustrated by the grammatical ineptitude of some of the students he was trying to teach.

"How can I teach them to write American, when they can't even write English?" he was known to lament.

--- On Mon, 7/7/08, steve d. dalachinsky <[redacted]> wrote:

> *From: steve d. dalachinsky <[redacted]>*
> *Subject: Re: other claims of the past few weeks*
> *To: [redacted]*
> *Date: Monday, July 7, 2008, 12:32 PM*
> *you pose an interesting point that i've always supported*
> *but sadly say*
> *in my case i ask*

> *what does it mean "to be able to write"*
> *what we learn beiyond the act of recognizing writing and*
> *spelling?*
> *ie sonnet structure sesina (which once abandoned me in 2*
> *lines)*
> *i'm one of those hypocrites (sp)*
> *who can't write but does because it's easier than*
> *playing music or*
> *drawing*
> *because i learned it first then forgot what i learned*
> *cecil taylor picasso learned and went their own way pollock*
>
> *then some just went their own way because they couldn't*
> *learn so they*
> *improvised*
> *but i still think tho not a necessity i wish we all who*
> *created could*
> *DRAW what we see*
> *then take off from there*
>
> *On Sun, 6 Jul 2008 14:40:50 -0700 Jim Andrews*
> *<[redacted]> writes:*
> **What is the "right" way to play a*
> *piano? Or to compose a*
> *symphony? Or to paint a painting? Let's take*
> *the latter. Nobody*
> *is going to take you seriously as a painter if*
> *you can't draw.*
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> *i expect that's false. if you look at the work of*
> *significant*
> *abstract*
> *painters, you see it has almost nothing to do with*
> *'drawing' and one*
> *would*
> *expect these artists not to be particularly competent*
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> *being able to draw representations of things in the*
> *world is simply*
> *not a*
> *necessity anymore to being able to create interesting,*
> *significant*
> *art.*
> *which isn't to say that one can't produce*
> *interesting, significant*

> *art with*
> *drawing. just that there are large realms of image*
> *production where*
> *it*
> *simply isn't in the picture.*
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> *similarly, in writing, well, writing is a much larger*
> *thing now than*
> *it once*
> *was.*
>
> *ja*
> *http://vispo.com*
>
> *all posts. Check*

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68. **Gerald Schwartz**

Re: "and remember to die"

Mon 7 Jul 2008

For two days straight now have been
playing the Dr. Eugene Chadborne/ Jimmy Carl Black
"tribute" to the now carbonite Senator.

Great ritual of release!

Gerald S.

> *"and remember to die" is from Jonathan Williams's MARVELOUS poem "POEM BEGINNING WITH FIVE WORDS BY GERARD MANLEY HOPKINS" for Jesse Helms.*
>
> *OOOOO! I WISH JONATHAN WAS ALIVE to READ this poem in honor of Jesse's death yesterday! And I'm sure Jonathan would have hooted and hollered with*
> *us here in Philly over Jesse dying on the 4th of July! THAT INDEPENDENCE DAY DEATH IS POETRY!*
>
> *For those unfamiliar with Jonathan's poem, CELEBRATE Jesse's DEATH with us in reading it OUT LOUD wherever you happen to be right now! Click here: http://chax.org/eoagh/issue3/issuethree/williams.html*
>
> *When I asked Jonathan for permission to reprint the poem in this issue of EOAGH (published by Tim Peterson), that I was co-editing with others (kari edwards, Paul Foster Johnson, Erica Kaufman, Jack Kimball, and Stacy*

Szymaszek), Jonathan said on the phone, "ONLY IF IT'S THE LEAD POEM!" And I
said, "YOU BETCHA JONATHAN!" HEHEHE! That was a fun and sometimes disturbing phone conversation, Jonathan talking about Jesse's reign of terror against Southern queers, African Americans, and ANY OTHER minorities,
as you can imagine. He would tell horror stories of Jesse's EXTREME bigotry, then pepper the conversation with talking about greasing his asshole for the corn poke, and such. "JUST KEEPING IT REAL, AS THEY SAY," he said!

DING DONG THE WITCH IS DEAD! I'm NOW LISTENING to the Klaus Nomi version
of
DING DONG THE WITCH IS DEAD, a fitting tribute!

Glad Jesse FINALLY remembered to die!
CAConrad

**my NEW BOOK (Soma)tic Midge (Faux Press):*
http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>

(RED WHITE & BLUE MAKE LAVENDER, A VERY QUEER COLOR)
(JUST IN TIME FOR THE 4TH OF JULY!) the DEAR MR. PRESIDENT poem
NOW with pictures: http://thedearmrpresidentpoem.blogspot.com/

PhillySound FEATURE in FANZINE:
http://phillysound.blogspot.com/2008_06_01_archive.html

PhillySound: new poetry:
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>

updated (Soma)tic POETRY
EXERCISES:http://somaticpoetryexercises.blogspot.com
***

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69. David Baratier

Backwaters Press Party with Poet laureates

Mon 7 Jul 2008

Come to The First Annual Last Bash At Kuzmaâ€™s
A Fundraiser for The Backwaters Press
Our goal is to raise at least $5,000 to cover production costs for 20 books in 2008 in order to keep on bringing great poetry to a poetry-hungry nation!
Where: Â Â Â Â The Fabled Greg Kuzma residence in Crete, Nebraska
When: Â Â Â July 26, 2008â€”a date scientifically proven in numerous independent, double-blind, rigorously controlled experiments to cure the summertime BLAHS (Boring Life At Home Syndrome) TIME: 4:00 p.m. to whenever
Â
Friends, youâ€™ve seen them sitting dejectedly in their cubicles, or staring blankly at the traffic lights, forlorn looks on their facesâ€”you know what they needâ€”Poetry! And you know how you can get poetry to themâ€”The Backwaters Press! For nearly 12 years The Backwaters Press has been waging the fight against the POETRY VOID that threatens to engulf our nation, but you can help stop the VOID from taking over our children and ruining our families! Â Just as we have learned that we can be better Americans by going shopping, the National Society for Filling Poetry Voids, or NSFPV, has recently completed

painstaking studies that prove beyond a shadow of a doubt that HELPING THE BACKWATERS PRESS MEET ITS FUNDRAISING GOALS will be instrumental in disabling the Void! Yes, YOU can make a difference!
How to do this remarkable feat, you might askâ€”well, easy: PARTY!Â
Simplistic as it may sound, the NSFPV has determined through rigorous research, conducted at our secret underground Poetry Laboratory,Â that if you go to The Backwaters Press website at www.thebackwaterspress.com, get your checkbook out and send in a check for at least $50, ($75 for couples) or, donate at least $50 (couples rule applies) with our secure DONATION BUTTON, that you will be able to receive tickets from the press, and a map to Greg Kuzmaâ€™s house, where you will be able to FILL THAT ACHING IN YOUR HEART FOR POETRY-RELATED PARTIES and also help The Backwaters Press meet its fundraising goals.
If you would like to donate any amount to help CRUSH THE POETRY VOID and stand side-by-side in spirit with others who would also like to help The Backwaters Press meet its fundraising goals, the researchers at the NSFPV will understandâ€”But if you can come to the party, we would love to see you there!!Â
Party highlights include:
Â·Â Â Â Â Â Â Â Â Free, signed copies of Greg Kuzmaâ€™s All That Is Not Given is Lost
Â·Â Â Â Â Â Â Â Â Poetry reading by Greg Kuzma and others, TBA
Â·Â Â Â Â Â Â Â Â Music provided by Satchel Grande
Â·Â Â Â Â Â Â Â Â Full spread of party food in the Greg Kuzma party tradition
Â·Â Â Â Â Â Â Â Â Full array of liquid refreshments
Â·Â Â Â Â Â Â Â Â Beautiful indoor/outdoor setting on 2 Â½ wooded acres of the Kuzma home
Â·Â Â Â Â Â Â Â Â Poetry and prose readings from The Seven Doctors Project for UNMC
Â·Â Â Â Â Â Â Â Â Silent auction of rare literary articles, artwork from renowned artists, and other valuable items
What could be more fun than The LAST BASH AT KUZMAâ€™S?Â Iâ€™ll tell you:Â THE LAST BASH AT KUZMAâ€™S WITHÂ FOURÂ POETS LAUREATE THERE, THATâ€™S WHAT! of the entire gosh-darned United States of America, Pulitzer Prize Winner Ted Kooser, will be attending the fund raising party for THE BACKWATERS PRESS Â on July 26th, 2008 at the home of Greg Kuzma!!
Â All you have to do to be able to stand around and talk to one of the most widely-known poets in the entire universe is go to the website and push the donation button!
Furthermore, theÂ Â Â Poet Laureate of Kansas, Denise Low
Will also be there, to read from her poems!
And so will Susan Firer,

the Poet Laureate of Milwaukee, and
Aaron Anstett, the Pikeâ€™s Peak
Area Poet Laureate!
How can you miss this?Â Itâ€™s already been hailed (well, by at least one person) as The Event of the Year!
Party Starts at 4:00 PM! Â Go to www.thebackwaterspress.com to start the fun! Â Â Be there or be square!

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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70. Nicholas Karavatos
Reading in San Jose, CA on Thursday the 10th
Tue 8 Jul 2008

Nicholas Karavatos THURSDAY, July 10th at 7:00pm Willow Glen Books – Hosted by Dennis Richardson 1330 Lincoln AvenueSan Jose, CA95125 http://www.willowglenbooks.com/ Nicholas KaravatosDept of EnglishAmerican University of SharjahPO Box 26666SharjahUnited Arab Emirates _____ Use video conversation to talk face-to-face with Windows Live Messenger. http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_video_072008

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71. Nicholas Karavatos
Reading in Berkeley on Monday the 14th
Tue 8 Jul 2008

Nicholas Karavatos MONDAY, July 14th at 7:00pm “Poetry Express” Reading Series – Hosted by Mark States Priya Indian Cuisine2072 San Pablo AvenueBerkeley, CA Nicholas KaravatosDept of EnglishAmerican University of SharjahPO Box 26666SharjahUnited Arab Emirates _____ Making the

world a better place one message at a time. http://www.imtalkathon.com/?source=EML_WLH_Talkathon_BetterPlace

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72. Andy Nicholson
New on Lamplighter, lamplighter, lamplighter
Tue 8 Jul 2008

New posts on Lamplighter, lamplighter, lamplighter:

Oranges & Sardines
Kiki Gallery
Blake's America and Duncan on Oracular Poetry

Take a look--there are beautiful Blake prints and Olivier Messiaen's music to entice you.

http://andynicholson.blogspot.com/

Andy Nicholson

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73. Catherine Daly
LA Art Girls opening Thursday, July 10
Tue 8 Jul 2008

LAAGAFBLA08 takes place July 10 – August 23, 2008. Opening reception July 10th, 6pm -10pm
Phantom Galleries
Two locations at 6th Street at Main St. and 6th Street and Los Angeles Street in Downtown Los Angeles

LAAGAFBLA08 is the LA Art Girl's world premier international art show for contemporary works, and will be Los Angeles' cultural and social highlight for the summer. The exhibition recognizes the individual within this unique artist collective. Work by 26 artists, from our cutting edge generation of emerging stars, will be contained in two spectacular downtown spaces. The exhibition includes the highest- quality paintings, sculptures, drawings, installations, photographs, and video.

This prestigious exhibition combines a selection of top art works with an exciting program of special performances, parties and crossover events. Exhibition sites are located on 6th Street on the corners of Main and Los Angeles, in the city's beautiful Historic Downtown Old Bank District. The exhibition is within easy walking distance of The Standard Hotel, and driving distance of the beach. The show will be a vital source for art lovers, allowing

them to discover new developments in contemporary art. A tour de force, LAAGAFBLA08 is the favorite summer meeting place for the international art world.

Participating artists include:

Stephanie Allespach
Tricia Avant
Allison Danielle Behrstock
Carolyn Castaño
Krista Chael
Sydney Croskery
Catherine Daly
Karen Dunbar
Amber Fox
Phyllis Green
Micol Hebron
Parichard Holm
Leila Hamidi & Shana Torok
Ellina Kervorkian
Leigh McCarthy
Claudia Parducci
Nancy Popp
Sarah Riley
Ambika Samarthya
Kim Schoenstadt
Felis Stella
Ten Terrell
Kelly Thompson
Elizabeth Tremante
Marjan Vayghan

--
All best,
Catherine Daly
[redacted]

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74. Halvard Johnson

Hamilton Stone Review, Issue 15, Summer 2008, Now Online!

Tue 8 Jul 2008

Hamilton Stone Review, Issue 15, Summer 2008, Now Online!

Featuring poetry by Alan Bramhall, Janet Butler, Craig Cotter, Chad Heltzel, Reamy
Jansen, Sheila Murphy and Douglas Barbour, Rick Marlatt, Simon Perchik, Meg
Pokrass, Gabriele Quartero, Joseph Somoza, Ron Winkler, and Robert E. Wood; plus
fiction by Nora Costello, Hallie Elizabeth Newton, J.C. Frampton, Sharmila Mukherjee,
and Luke Rolfes.

http://www.hamiltonstone.org/hsr15.html

Submissions to the Hamilton Stone Review

We publish three times a year: in June, October, and February. Please send 1-7 poems
in the body of your message and/or in ONE attachment; one story or up to three short
shorts per message and/or attachment, please. Send bios with submissions. No snailmail
submissions will be read.

The October 2008 issue will be a special one devoted to Appalachia. No submissions, please.

For the February 2009 issue poetry submissions should go directly to Halvard Johnson at [redacted]. Send fiction to Lynda Schor at [redacted] .

PLEASE SEND THIS ALONG TO OTHERS

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75. luke daly
Dana Ward's Goodnight Voice
Tue 8 Jul 2008

House Press is happy to announce the release of Dana Ward's

Goodnight Voice. His book is available through our blog at

housepress.blogspot.com. It is $6, which includes shipping.

Warm regards,

Michael and Luke

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76. Stephen Vincent
Bruce Connor, 1933 - 2008
Tue 8 Jul 2008

Bruce Connor, esteemed & brilliant assemblage innovator in sculpture, painting and film, passed away in San Francisco yesterday. Dark portrayer of the 'under-soul' and luminous, angelic portrayer of the 'over-soul' his alchemic seeming transformations of detritus were mesmeric - in Edgar Alan Poe needed a lazer beam transmssion into the substance of the contemporary, or if 30's surrealism needed un autre enfant terrible, Connor was an extraordinary agent. Not an 'easy dude' by all accounts - particularly by many foiled curators - he leaves an assured legacy. When the measuring of mid-Century American art is done, I suspect Connor will be viewed as Raushenberg's dark brother. Suggest Minimally honor the day, if you can find his short movies composed of found footage, "A Movie", for one. Not to over-do the dark imprint, Connor ran for the San Francisco Board of Supervisors circa 1966 in a long comic City tradition of unelectable musicans and artists, including Joel Biafra, lead singer of the Dead Kennedys.

I am sure there will be many 'real' Connor orbits, Look to them for more facts.

Stephen Vincent
http://stephenvincent.net/blog/

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77. Dan Wilcox
A.P.D. Announces Publication of "To the Husband I Have Not Yet Met"
Tue 8 Jul 2008

A.P.D.
Announces the Publication of
"To the Husband I Have Not Yet Met"
Poems by Mary Kathryn Jablonski

A.P.D. is proud to announce the publication of "To the Husband I Have Not Yet Met," by Saratoga Springs, NY, poet Mary Kathryn Jablonski. The 28-page chapbook contains 17 poems with a woodcut by Allen Grindle illustrating the cover. Woven with threads of humor, the poems explore memory, longing and the power of imagination.

Mary Kathryn Jablonski is a visual artist and poet who is assistant director of the Schick Art Gallery at Skidmore College. In past lives she has worked as a graphic artist, caterer, photo shoot stylist, barista, window display designer, and mannequin dresser, among other things. Jablonski was director of the

Saratoga Poetry Zone from 2000 to 2005. She also initiated and curated a program of literary readings to complement exhibits at the Arts Center Gallery in downtown Saratoga Springs where she was gallery director from 1999-2002. She has read her poems throughout the Capital District, including at historic Caffe Lena. In 2007 she was awarded a NYSCA grant to create a new series of artworks and poems and interview artist/writers on the Internet.

A.P.D., under the direction of Albany poet and photographer Dan Wilcox, has been publishing the works of local and regional poets since 1989. Among the works published by A.P.D. are "Distant Kinships" by Anthony Bernini, "Suddenly Sapphires" by Dina Pearlman, and "Three Sides to the Looking Glass" by Rachel Zitomer.

"To the Husband I Have Not Yet Met" poems by Mary Kathryn Jablonski (ISBN-13: 978-0-9714631-7-2; ISBN-10: 0-9714631-7-4) is available from local and regional booksellers, or directly from the publisher, $8.00 + $2.00 shipping cost.
A.P.D.
280 South Main Ave.
Albany, NY 12208

For more information, please contact Dan Wilcox at [redacted]; email: [redacted].

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78. Donna Kuhn
website seeks poetry films
Tue 8 Jul 2008

http://www.poetryvisualized.com

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79. steve russell
Re: other claims of the past few weeks
Tue 8 Jul 2008

I think it's really about learning how to see, and copying from nature.

----- Original Message ----
From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Monday, July 7, 2008 9:18:25 PM
Subject: Re: other claims of the past few weeks

I'm really troubled by this drawing = basics argument. Is this actually an argument about representation; representational drawing? Objects? Portraiture? Design? Use of Space / the page? Is it one about drawing with paint, pencil, ink, crayon, on canvas, on linen, on cotton paper, on... wet plaster? Is it about shading, cross hatching, different weights and hardnesses/softnesses of lead?

--
All best,
Catherine Daly
[redacted]

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80. Stephen Vincent
Books & Bookshelves - A real poetry bookstore in San Francisco
Tue 8 Jul 2008

Books & Bookshelves
99 Sanchez Street
(between 14th St & Duboce Ave)
San Francisco, CA 94114 [redacted]

The other day I found myself dropping into see David Highsmith, poet and entrepreneur of bookshelves in a store that includes lots of fresh raw wood constructions. David smartly tapped into the San Francisco/Castro neighborhood serial appartment dweller need for new shelves, Sweetly, however, he's created a wonderful bookstore for poetry books - not just poetry books, but volumes of 'old' and new 'avant' presses (whatever that means for whatever era.) He also shops ebay and finds out of print volumes that he resells without upping the price. I stumbled into an English pirate edition of Spicer's After Lorca - a genuine piece of simulacra of Duncan's original typesetting for $20 - if you are interested. Just a lot of stuff - beautifully displayed & presented on fresh bookshelves. (No longer do interesting books remain a critique on Ron Silliman's blook - 'the book made flesh'. The whole place has an attractive, no-pressure retail feel. You can enjoy a book while the occaisonal clientele is talking to David about wood, sizes, and so forth.

In addition, he has a regular reading series, and omens of a new chapbook series. Not to take anything away from City Lights and Green Apple and Bird & Beckett's substantial poetry book sections, as Independent stores become more and more fragile, Books & Bookshelves is a treat.

I suspect David is on the top wave edge of the future. An Independent bookstore that wants to survive will offer a substantial line of bookshelves! Or,

as a friend who has a relatively successful and good gallery told me, "It's the framers who make the real money in this business, not the gallery."

So if you live or are in the City for a visit...

Stephen V
http://stephenvincent.net/blog/

Books & Bookshelves
99 Sanchez Street
(between 14th St & Duboce Ave)
San Francisco, CA 94114 [redacted]

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81. David Chirot

2 Supplements for Kaurab Translation Update's "Hungry Poets"-- 1963 Bengali Poetry Selection Intro by Ginsberg & French Translations of Pradip Choudhuri

Tue 8 Jul 2008

These Supplements are a small way of saying Thanks to the staff and spirit of Kaurab for their inspirational work in bringing Bengali Poetry to the World and in presenting new examples of writings, interviews, reviews from poets ever more countries.

Poet and editor Aryanil Mukherjee yesterday announced the appearance of the latest large collection of work to appear:

Kaurab Online's Translation Archive has just published its second update.
http://www.kaurab.com/english

The Supplement with the Ginsberg Introduction to "A Few Bengali Poets" (City Lights Journal 2, 1963) is one of the reasons, as is pointed out in the new Kaurab Translation Update, that though the Hungry Poets had been in existence already for some years, the arrival of Ginsberg and his involvement with them has led to a mistaken "myth" that these poets were influenced by the Beats.

(an example of the persistence of this myth may be found in the 1994 Note by Bruno Sourdin to the French translations of poems by Pradip Choudhuri, which appears in Supplement 2.)

This latest Update from Kaurab presents an astonishing History of the Hungry Poets, with galleries of photos and intensive and extensive information, insights and commentaries regarding the Hungry Movement and its influences in Bengali poetry and steadily through time in many parts of the world.

(Bruno Sourdin notes the international character of the appearances of the works of Pradip Choudhuri, for example.)

Kaurab Translation Update "Hungryalist" issue is an immensely exciting event for Poetry--

I can't recommend it highly enough-- Supplement2 for Kaurab Translation Update: le "Hungry" poete Bengale Pradip Choudhuri traduite en francais, avec une note "bio" de Bruno Sourdin<http://davidbaptistechirot.blogspot.com/2008/07/supplement2-for-kaurab-translation.html> http://davidbaptistechirot.blogspot.com/2008/07/supplement2-for-kaurab-translation.html

A Supplement for Kaurab Translation Update: "A Few Bengali Poets" Introduced by Allen Ginsberg, City Lights Journal 2, 1963<http://davidbaptistechirot.blogspot.com/2008/07/supplement-for-kaurab-translation.html> http://davidbaptistechirot.blogspot.com/2008/07/supplement-for-kaurab-translation.html Kaurab Translation Update: Hungryalist Movement plus more<http://davidbaptistechirot.blogspot.com/2008/07/kaurab-translation-update-hungryalist.html> http://davidbaptistechirot.blogspot.com/2008/07/kaurab-translation-update-hungryalist.html

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82. Stephen Vincent

Fwd: Alfred Arteaga

Tue 8 Jul 2008

David Lloyd <[redacted]> wrote: Date: Tue, 8 Jul 2008 14:40:38 -0700
From: David Lloyd <[redacted]>
Subject: Alfred Arteaga
To: [redacted]

I am very sad to pass on the news that Chicano poet and essayist, Alfred Arteaga, has passed away. Alfred was an extraordinary multi-lingual poet, often writing poems through in English, Spanish, French, German and Nahua. He was the author of several books of poetry (Cantos, Red, Love in the Time of Aftershocks) and of cultural studies (Chicano Poetics and An Other Tongue). His latest book of poetry, Frozen Accident, came out in fall 2006 from Tia Chucha's Press. He was Professor of Chicano Studies at UC Berkeley, an institution he somehow managed to survive as a poet and a human being. He remains online at alfredarteaga.com.

David

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83. Roy Exley
Re: other claims of the past few weeks
Tue 8 Jul 2008

Catherine,

Thanks for that, specifics, details, are the spice of life, something to get your teeth into, too much 'byting' and you are left toothlessly skimming over the surface of life. Drawing used to be perceived as merely a preparation for a painting or other 'finished' artwork, but of course it is now a genre in its own right, even animated video works often rely heavily on drawn forms and drawing was well represented in all the London degree shows this summer. Line-drawn portraits such as those by Matisse, Schiele Calder or Giacometti, stark, spare but sublime contrast sharply with the emotively charged, richly textured, 'Autobiographical' self-portraits of such as Rembrandt, Van Gogh, Gauguin, Munch or Beckmann, all equally compelling, but somehow the drawings have a greater immediacy, a dynamic spontaneity. The spare, accomplished line drawing deceptively simple might be compared to the complexity of the haiku without its formulaic strictures. To draw what we can't see is also quite important - to exercise our imagination and sponsor our dreams, to express unique and individual contributions to the world.

Roy Exley.

On 8/7/08 2:18 am, "Catherine Daly" <[redacted]> wrote:

> *I'm really troubled by this drawing = basics argument. Is this actually an argument about representation; representational drawing? Objects? Portraiture? Design? Use of Space / the page? Is it one about drawing with paint, pencil, ink, crayon, on canvas, on linen, on cotton paper, on... wet plaster? Is it about shading, cross hatching, different weights and hardnesses/softnesses of lead?*

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84. Justin Katko
"unfolding king lear a model": this Friday in Providence
Tue 8 Jul 2008

Hello ~ for those of you in or near Providence, I hope you won't miss this:

---------- Forwarded message ----------
From: Justin Katko <[redacted]>
Date: Tue, Jul 8, 2008 at 6:11 PM
Subject: "unfolding king lear a model"

Dear friends:

You are invited to a performance of "unfolding king lear a model", a solo theatre production by Jeremy Hardingham. The event will take place at 7pm on *this* Friday, July 11th, at 50 Agnes Street in Providence (Olneyville). There will be wine and some opening music. The main act will run just under one hour. The event is free.

Directions: (Take Westminster or Broadway west, after Broadway and Westminster converge take a left on Stokes Street, then left on Dike Street, then a quick right onto Agnes. 50 Agnes is on the left with a grand entrance, above the door a sign reads "Indestructible Pearls" -> it was a 19th century pearl manufacturer of some sort).

Jeremy Hardingham is the Judith E. Wilson Drama Studio Manager at the Faculty of English, Cambridge University (England). He is the author of _Incarnate's / And yet but still just this_ (Barque Press). Praise of Hardingham's work follows below. Please forward this on to interested parties.

Regards,
Justin Katko

- -

Chris Goode (beescope.blogspot.com) has this to say about "unfolding king lear a model":

'unfolding king lear a model' is a solo in which Hardingham seems to be, at one and the same time, chewing and regurgitating King Lear, in a sort of terrible parody of circular breathing techniques. Some of the text is retained, and external fragments interpolated, as if spoken from a redacted transcript in which some stray papers have become mixed up and almost everything explicit has been obliterated by an oversolicitous and weirdly erratic censor. At one point I have the odd experience of recognizing a fragment of text from one of the pieces Jeremy and I made together some years ago as a duo called COAT: and I realise I don't know where that particular phrase came from in the first place -- I had always assumed he wrote it, but now I'm not sure. Is it perhaps even in King Lear somewhere? There is a sense in Jeremy, not only in this piece but between all his works and across whatever membrane he or I might in a moment of weakness visualize separating his life and his writing, of a huge, unceasing, autophagous intertextual churn, in which individual voice and authority are disassembled: not indiscriminately, in some callow mulching of 'high' and 'low' culture, but so as to mimic the ways in which information within those cultures is transmitted, sometimes preserved, sometimes lost entirely or at best lost in translation. In this turbulent field -- one might almost say minefield -- Jeremy skips and tumbles and flees his own shadow, negotiating its

pitfalls and overleaping its ha-has and feigning the occasional stumble: it's the Z-Boys mix of precision and (real, not simulated) spontaneity, but also a kind of convulsive ingenuity that seems far from recreational and resembles more nearly a hypertextual restyling of the flight-or-fight impulse, a nervously contemporary survival tactic.

As ever with Jeremy's work there is an odd sense of danger -- the intermixing on his crowded props table of sheet glass and hammers, of water and electricity -- which persists despite my certain knowledge that, at his best, his work always feels like that, and in over a decade I've never known him actually put himself or his audience in anything like the danger that he evokes. The visual styling of his presence is a rough-and-ready mix of world-war aviator and cyberpunk: in this, as in his language, there are obvious traces of Beckett and Beuys and Artaud, and possibly Kantor (I wonder). Visually and aurally there is an awesomely deft choreography of layers, particularly striking in this instance in his use of music and sound, which is more sophisticated here than I've identified in his work before. Again it is the complexity, not as styling but as argument, that ultimately is moving and impressive and jags in the mind: for all the ferociousness of his inquiry into language and object and abstraction and absence, as ever his work is alive with the essentially theatrical discovery of how the individual, buffeted (as Lear is) by what seem to be malign extraneities, contains and embodies all the graces and desolations of properly collective response, and spells out in poetry and grunting the massed chorus of aloneness. It's the best work I've seen Jeremy do in many years; at the time, there's no way of saying so. Finally this blog has a purpose.

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85. ALDON L NIELSEN

Alfred Arteage

Wed 9 Jul 2008

Alfred was a great friend and a wonderful poet -- raced cars and played guitars in his younger years -- a lovely person

<<

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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86. Wanda Phipps

Readings, music, video and fun with Mad Hatters in the Bronx!

Wed 9 Jul 2008

I'm reading in this fun event and will be accompanied by sound artist Austin Publicover this Friday--would be great to see you there!

JULY 11, Friday 6-10pm, Haven Arts Gallery, Bronx: http://www.havenarts.org
--

Mad Hatters Review will present another Mad Hatters' Revue, an evening of poetry, fiction, music, moving artworks, videos and flash animation. Artists, musicians and writers include: Michael Andre, Ann Bogle, Orin Buck, Heide Hatry, A. D. Jameson, Peter Knoll, Benjamin Rush Miller, Carol Novack, Wanda Phipps, Shelly Rich, Larissa Shmailo, Alan Sondheim, Rob Stephenson, Stephanie Strickland, and Yuriy Tarnawsky.

$8 suggested donation to the Review. Wine and munchies courtesy of Haven Arts Gallery. Also maybe -- live dancing music.

See Mad Hatters' Review for a taste of Mad Hatter taste. MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com.

Public transportation to Haven Arts Gallery, 50 Bruckner Blvd:
Take Lexington Express 4 or 5 to 125th St. Transfer to 6 Train: 3rd Ave 138 at Alexander Ave (get out at the Alexander Ave exit, turning right onto Alexander)
Walk: 0.3 mi - about 7 mins at most
1. Head southwest on Alexander Ave toward E 137th St - 0.2 mi
2. Turn left at Bruckner Blvd - 400 ft
To: Haven Arts Gallery: 50 Bruckner Blvd - South side of the street

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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87. Stephen Vincent

Re: Bruce Conner, 1933 - 2008

Wed 9 Jul 2008

There is a big catalogue from a retrospective - started at the Whitney - just a few years back. Conner (right spelling!) was very involved with poets of his time - he came to San Francisco from Kansas along with Michael McClure. His film and art work of the late fifties and early sixties are implictly animated by the nuclear terror/jitters of the time. In addition to A Movie - which is composed totally of 'found' speeded up film footage of crashes (trains, planes, etc.) (the real psychic underbelly of Dr. Strangelove, aka General Curtis LeMay) Another Conner classic accounts the moving of Jay DeFeo's massive Rose from her studio to the San Francisco Art Institute. Minimally, I believe, the work is distributed by Canyon Cinema.

Yes, Miekal, I think it's time to put the 'r' back into o(r)bits - it suggests recycling, spiraling and all that, I mean, let the dead take wing! Enough of this 'deep six' stuff after a paragraph in the local news.

By the way I hear there is a Conner orbit in today's NY Times.

Stephen V
http://stephenvincent.net/blog/

mIEKAL aND <[redacted]> wrote: I like the real Connor "orbits" part...

sadly I don't know his work at all..

~mIEKAL

On Jul 8, 2008, at 11:51 AM, Stephen Vincent wrote:

> *Bruce Connor, esteemed & brilliant assemblage innovator in sculpture, painting and film, passed away in San Francisco yesterday. Dark portrayer of the 'under-soul' and luminous, angelic portrayer of the 'over-soul' his alchemic seeming transformations of detritus were mesmeric - in Edgar Alan Poe needed a lazer beam transmssion into the substance of the contemporary, or if 30's surrealism needed un autre enfant terrible, Connor was an extraordinary agent. Not an 'easy dude' by all accounts - particularly by many foiled curators - he leaves an assured legacy. When the measuring of mid-Century American art is done, I suspect Connor will be viewed as Raushenberg's dark brother. Suggest Minimally honor the day, if you can find his short movies composed*

> *of found footage, "A Movie", for one. Not to over-do the dark imprint, Connor ran for the San Francisco Board of Supervisors circa 1966 in a long comic City tradition of unelectable musicans and artists, including Joel*
> *Biafra, lead singer of the Dead Kennedys.*
>
> *I am sure there will be many 'real' Connor orbits, Look to them for more facts.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

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88. Philip Metres

Poetry Daily today: "For the Fifty (Who Made Peace With Their Bodies)"

Wed 9 Jul 2008

From the shameless self-promotion department, I wanted to let you know about today's poem,"For the Fifty (Who Made Peace With Their Bodies)", on Poetry Daily.

http://www.poems.com

Thanks for reading.

Send any and all complaints to [redacted]. Peace,

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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89. Barry Schwabsky
Re: Bruce Conner, 1933 - 2008
Wed 9 Jul 2008

His o(r)bit is there, along with that of Thomas Disch, novelist and (if I remember correctly) sometime poet.

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Wednesday, 9 July, 2008 5:50:10 PM
Subject: Re: Bruce Conner, 1933 - 2008

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Stephen V
http://stephenvincent.net/blog/

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~mIEKAL

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> *particularly by many foiled curators - he leaves an assured legacy.Â When the measuring of mid-Century American art is done, I suspectÂ Connor will be viewed as Raushenberg's dark brother.Â SuggestÂ Minimally honor the day, if you can find his short movies composedÂ of found footage, "A Movie", for one.Â Not to over-do the darkÂ imprint, Connor ran for the San Francisco Board of Supervisors circaÂ 1966 in a long comic City tradition of unelectable musicans andÂ artists, including Joel*
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>
> *I am sure there will be many 'real' Connor orbits, Look to them forÂ more facts.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

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90. David Bowen
New American Press Chapbook Contest
Wed 9 Jul 2008

NEW AMERICAN PRESS is pleased to announce its summer 2008 chapbook contest!

Winner receives $250 and 25 copies of the chapbook, and a 30% discount off future copies.

The final judge will be DAN BEACHY-QUICK, author of Spell, Mulberry, and North True South Bright. All submissions are read blind, so please restrict name, address, email address, and other contact information to a separate cover sheet.

The manuscript should be 20-30 pages of poetry, fiction, or nonfiction. Experimentation with form, structure, and style are encouraged, but our ultimate criterion is depth and unity of vision.

Please submit by September 1, 2008, to:

New American Press Chapbook Contest
560 Stinchcomb Drive, Suite #2
Columbus, OH 43202

Please include a check or money order for $15 payable to "New American Press" and a SASE for contest results. Past winners include Shawn Fawson, David R. Slavitt, and Steve Davenport. More information at www.NewAmericanPress.com.

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91. David Chirot

Re-Visioning Norman Rockwell's "Four Freedoms" & Senate Passes Re-Enforcing Surveillance at "Freedoms'"" Expense

Wed 9 Jul 2008

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*ARTS / ART & DESIGN * | July 9, 2008
 * Art: Rockwell Re-enlisted for a Nation's Darker Mood
<http://www.nytimes.com/2008/07/09/arts/design/09rock.html?ex=1216267200&en=47ca8621fc3d96d0&ei=5070&emc=eta1>
*
 By DAMIEN CAVE
 A new exhibition in Florida features 60 artists' responses to Norman Rockwell's wartime "Four Freedoms" series.

Senate bows to Bush, approves surveillance bill - Yahoo! News

http://news.yahoo.com/s/ap/20080709/ap_on_bi_ge/terrorist_surveillance *

The interest of the Times review is that journalist Damien Cave had spent 18 months ("off and on") in Iraq; this "frames" his view of the exhibit and the passersby almost completely ignoring it as a "reflection" of the "Darker Mood" that the contemporary artists bring to Rockwell's vision, which itself darkened during the Vietnam War.

The "Four Freedoms" that Rockwell depicted and are re-invisioned in the Exhiibtion, today took another heavy blow to the "heart and mind"as the Glorious, Courageous Senate once agin rubberstamped the Bush administration's Assaul on the Constitution.

In years gone by, only Probation or Parole could mean a change in one's Fourth Amendment Rights, and that was strictly controlled by the Law.

Now the Fourth Amendment is becoming a fading anachronism as far as the Lawmakers of Today are concerned.

In order to defend the Nation--the citizen must be ever more deprioved of their Freedoms, which are being ever more "defended" by the by the ever more strengthened "Homeland Security" in the "War on Terror."

The more Freedoms you lose at home, the more you know they are being defended abroad. And here at home, too--with al that surveillance going on of one's fellow citizens--

President FD Roosevelt famously said--"We have nothing to Fear but Fear itself."

A "War on Terror" means that one needs to be always & ever more Terrified--

And in the name of Terror--the State requires citizens to give up as many Rights is possible so that they can rest safel;y in knowing that they thmselves are wel protected from Terror.

History has proved Dr Goebbels right when he stated that the only thing needed to do to ever more tightly control a soceity is to say--that it is Threatened From Outside--

so that the Threats from Inside grow worse all the time, yet pass by unnoticed, much as passersby pass the art exhibtion by almost unnoticed.

Who, after all, wants to look at things which offer any critique too closely?

Senator Obama like the two thirds majority voted for this increase in Surveillance and immunity for the telecoms. Who can afford to look "weak on Terror" when running for Office?

In Wisconsin one may feel glad that once again "our" Senator Feingold--the only Senator who voted NO to the Patriot Act--louldy opposed this.

In the last two weeks the Senate approved 170 million dollars more military aide for Israel (which already receives 3 billion annuully already)--yet did not pass a single bill for any program for American citizens.

The reason of course is in the name of the "War on Terror."

The greater the Terror after all--the more things have to be taken care of somewhere else--
sacrificing Rights and Freedoms here--why be concerned about Rights and Freedoms of others ?
Who cares if the State and its allies are War Criminals?

Robespierre said that the two arms of the State are "Terror and Purity."

"Terrorism" itself came later in history--in the second half of the 19th Century.

The State discovered that by crying "terrorism!!!"--it could unlesh Terror and Purity with impunity--in fact, by "voting" as it has today, to give itself and its cronies Immunity as it were. No matter how great the horrors and Terror and the ethnic and other cleaning operations undertaken by the State--that which is done by "terrorists" is always of a far more Evil nature.

No one remembers when the Americans themselves were the "terrorists" against the Birtish State and King--

Read the Declaration of Independence and discover that the State of today must be overthrown by the citizens. Everything it and its allies stands for and does daily is what the Declaration was against, and declared its Independence from.

It is any wonder then that the State of today carries on a continaul assault agsint the Declaration and the Constitution? If anyone really took them seriously --why the State would all be locked up, lock stock and barrel--or executed as traitors.

You see right away why these documents need to be revised so badly. If one lived by them, one would be a "terrorist" in the eyes of all that is held so dearly today as the "people's" deepest desire and greatest necessity"--, in the name of the War on Terrorism.

During the Reign of Terror in France, which last week over a year--about the same number of persons were killed as were in 1871 during the Bloody Week in which the Sate suppressed the Commune. Then, a much more efficient State, heavily aremd with the support of world wide media and opinion outraged by al those "terrorists" in charge of the City of Paris--slaughtered 20--25,000 people in full view of the patrons of cafes, who, now feeling ever more Secure, could sit at again at their sidewalk "spots" and enjoy a cozy drink, enjoying whole heartedly their ringside seats at the murder going on all about them.

After all, Terror and Purity were making sure that "terrorism" would no longer live in their midst for at least a long generation, if not for several.

With every new law enacted, evry new bill passed, inexorbaly, the State is making sure that there really will be no "terrorists" in the society's midst. not only "terrorists" from elsewhere, but in the citizens' midst, homegrown terrorists of all kinds. To help further the laready ever lengthening "arm of the Law" of the Sate, there is now a vevival of programs outof use since WW2, only thenew ones are to be even more stringent. These recruit and train ordianry citizens as well as ploice, fire fighters , postal wrokers, etc--in the daily War at Home--that is, persons tarined to be neighbor "outlook posts" as it were--keping their eyes and ears open 24/7 fror the slightest signs of "persons acting suspiciously" or "taking photgrphas of uninteresting sites." If developed successfully, why, the State could be the proud creators of a form of "undercover secret police" not unlike that in China today.

Are you good and tired of your neighbor's penchant for mowing the lawn during your "qulity time" with your poetry writing--hek, the guy seems very suspicious deosn't he. Look at al the mail that he gets that comes in brown paper

wrapping-- or al those late night phone calls when you can hear him speaking in a foreign language--

Yes, turn in him and by God, no more interruptions in the Poetry!!

Think how much more Creative oneself and one's colleagues could be, once freed from al these "suspicious foreign influences"--or simply noisy neighbors--

Haven't you noticed how much more Creative a nation we are becoming daily--? The incredible increase in the number of poeple writing and reading Poetry for example--?

"Don't drop the ball--make the Call!!"

ARTS / ART & DESIGN * | July 9, 2008
* Art: Rockwell Re-enlisted for a Nation's Darker Mood
<http://www.nytimes.com/2008/07/09/arts/design/09rock.html?ex=1216267200&en=47ca8621fc3d96d0&ei=5070&emc=eta1>
*
By DAMIEN CAVE
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http://news.yahoo.com/s/ap/20080709/ap_on_bi_ge/terrorist_surveillance

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92. Del Ray Cross
SHAMPOO 33
Thu 10 Jul 2008

Dear Tousled Cherubs,

Shampoo issue 33 is now available.

Check it out at: www.ShampooPoetry.com

Gleefully pour out and pore over poems by Tim Yu, Josh Wallaert, Zinovy â€œZekeâ€ Vayman, Cat Tyc, Mike Topp, Kiely Sweatt, Paul Siegell, Ryan B. Richey, Sean Reagan, Lanny Quarles, Mark Pawlak, Ronald Palmer, Michelle Noteboom, Mark Navarro, Christopher Mulrooney, Philip Metres, Hassan Melehy, Marie Larson, Susanna Kittredge, Scott Inguito, Geof Huth, David Highsmith, Jeff Harrison, Arpine Konyalian Grenier, Robert GlÃ¼ck, Michael Farrell, Cindy Carlson, Eric Beeny, Shane Allison and Malaika King Albrecht, along with

graphica poetica by Shane Allison, Diana MagallÃ³n and
Jeff Crouch, and neo-retro ShampooArt by Nico Wijaya.

Pert regards,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

(if you'd prefer not to receive these messages, just
let me know)

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93. Jonathan Mack
Guttersnipe Seeks Allies
Thu 10 Jul 2008

Hello,
Â
Â Â Â Â Â Pardon this intrusion by an amateur.Â Reading these friendly and cantakerous posts, I envy the community people seems to have found.Â With this in mind, I wanted to invite people to visit my blog, www.guttersnipedas.blogspot.com , where I've put in order some new essays and stories, which everyone but me seems to refer to as poems.
Â
Â Â Â Â I'm an American who loves India and lives in Japan--except this year I'm in Italy and I've even got a spare room on Santa Croce Piazza in Florence if you're visiting.
Â
Â Â Â Â I would be happy to hear from anyone, even Troy Camplin, PhD, if he wants to tell me everything wrong with my work and my life.Â (Really, I'm having a good time reading the back and forth.)
Â
Â Â Â Â Perhaps especially appropriate would be queer writers, prose poets, writers working with material that's sexually explicit or self-incriminating, and fans of Bruno Schulz, Robert Walser, Clarice Lispector and their kin.Â Anyone who read the recent review of Frank O'Hara and thought, "I am going to fly to New York and handcuff myself to something" is also welcome.
Â
Â Â Â Â Â Â Thank you again for your time.
Â
Respectfully,
Â

Guttersnipe Das
www.guttersnipedas.blogspot.com
Â
P.S. To those who responded earlier--Ruth,Sharon, Alta--thankÂ you so much.Â
I have yourÂ books waiting for me in America.Â

Meet people who discuss and share your passions. Go to
http://in.promos.yahoo.com/groups/bestofyahoo/

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94. Dr. Barry S. Alpert
Re: Bruce Conner, 1933-2008
Thu 10 Jul 2008

Stephen,

I was lucky enough to have had a lot of exposure to Bruce Conner's work, starting when I was an undergraduate at Washington University in St. Louis, where--prompted by writing about BC by Jonas Mekas and Susan Sontag--I screened "Cosmic Ray" and "A Movie" within one of my film series. Most recently, in conjunction with a large exhibition of work by Conner & his "assistants" Anonymous and Anonymouse, ten of his films were projected within the Katzen Museum on the campus of American University in Washington DC.

Unfortunately, I was never able to witness any of the "performances" he staged, as it were, within his personal life, and wonder whether you ever caught any of these. Or perhaps an in-person screening? The rumors and stories his behavior initiated were amusing, but I've never heard an eyewitness account. Can you supply one?

Barry Alpert

_____
Making the world a better place one message at a time.
http://www.imtalkathon.com/?source=EML_WLH_Talkathon_BetterPlace

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95. Kathleen Ossip
WSQ issue on Technology
Thu 10 Jul 2008

Hello,

As poetry editor of WSQ (Women's Studies Quarterly), a journal published by the Feminist Press, I'm currently reading submissions for our next issue, which will have the theme of Technology. Please consider sending unpublished poems

that you feel fit this theme (including poems generated by technology and hypertexts which could be posted on WSQ's website). Send to me at [redacted] by August 1.

WSQ has a wide readership of academics and is adopted for classroom use. I've been delighted to include poems by Rebecca Wolff, Maxine Chernoff, Christina Davis, Nicole Cooley, and Annie Finch, among others, in past issues.

Thanks!
Kathy Ossip

****

Get the scoop on last night's hottest shows and the live music
scene in your area - Check out TourTracker.com!

(http://www.tourtracker.com?NCID=aolmus00050000000112)

↑ Index

96. Thomas savage
Re: Bruce Conner, 1933 - 2008
Thu 10 Jul 2008

I just watched several of Bruce Conner's films/videos on Youtube. The ones with the best, most audible soundtracks seem to be the ones he made with Bowie and Eno. One called Valse Triste, a great piece of music by Sibelius, if I remember correctly, didn't come over the computer that well. The images did but not the musical accompaniment. Still, his films are interesting. I remember hearing of them years ago and may have seen one or two of them years ago when "underground cinema" existed and was easily available in above ground movie theaters. It was nice to see this stuff, either for the first time or again. I hope others take the opportunity to view Mr. Conner's work again now that it is available online. Regards, Tom Savage

--- On Wed, 7/9/08, Barry Schwabsky <[redacted]> wrote:

From: Barry Schwabsky <[redacted]>
Subject: Re: Bruce Conner, 1933 - 2008
To: [redacted]
Date: Wednesday, July 9, 2008, 3:24 PM

His o(r)bit is there, along with that of Thomas Disch, novelist and (if I remember correctly) sometime poet.

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]

Sent: Wednesday, 9 July, 2008 5:50:10 PM
Subject: Re: Bruce Conner, 1933 - 2008

There is a big catalogue from a retrospective - started at the Whitney - just a few years back. Conner (right spelling!) was very involved with poets of his time - he came to San Francisco from Kansas along with Michael McClure. His film and art work of the late fifties and early sixties are implictly animated by the nuclear terror/jitters of the time. In addition to A Movie - which is composed totally of 'found' speeded up film footage of crashes (trains, planes, etc.) (the real psychic underbelly of Dr. Strangelove, aka General Curtis LeMay) Another Conner classic accounts the moving of Jay DeFeo's massive Rose from her studio to the San Francisco Art Institute. Minimally, I believe, the work is distributed by Canyon Cinema.

Yes, Miekal, I think it's time to put the 'r' back into o(r)bits - it suggests recycling, spiraling and all that, I mean, let the dead take wing! Enough of this 'deep six' stuff after a paragraph in the local news.

By the way I hear there is a Conner orbit in today's NY Times.

Stephen V
http://stephenvincent.net/blog/

mIEKAL aND <[redacted]> wrote: I like the real Connor "orbits" part...

sadly I don't know his work at all..

~mIEKAL

On Jul 8, 2008, at 11:51 AM, Stephen Vincent wrote:

> Bruce Connor, esteemed & brilliant assemblage innovator in
> sculpture, painting and film, passed away in San Francisco
> yesterday. Dark portrayer of the 'under-soul' and luminous,
angelic
> portrayer of the 'over-soul' his alchemic seeming transformations
of
> detritus were mesmeric - in Edgar Alan Poe needed a lazer beam
> transmssion into the substance of the contemporary, or if 30's
> surrealism needed un autre enfant terrible, Connor was an
> extraordinary agent. Not an 'easy dude' by all accounts -
> particularly by many foiled curators - he leaves an assured legacy.
> When the measuring of mid-Century American art is done, I suspect
> Connor will be viewed as Raushenberg's dark brother. Suggest
> Minimally honor the day, if you can find his short movies composed
> of found footage, "A Movie", for one. Not to over-do the
dark

> imprint, Connor ran for the San Francisco Board of Supervisors circa
> 1966 in a long comic City tradition of unelectable musicans and
> artists, including Joel
> Biafra, lead singer of the Dead Kennedys.
>
> I am sure there will be many 'real' Connor orbits, Look to them
for
> more facts.
>
> Stephen Vincent
> http://stephenvincent.net/blog/
>
>
>
>
>

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97. Jennifer Karmin
The Strangerer in NYC
Thu 10 Jul 2008

---

hey nyc folk....GO SEE THIS PLAY! important and funny political work by a spectacular chicago theater group.

onwards,
jennifer karmin

@@@

Performances July 9 - August 20
Tues thru Sat @ 7:30PM
Sunday @ 2:30PM & 7PM
Running time: 90 minutes

at the Barrow Street Theatre
27 Barrow Street -- New York City
(at 7th Avenue, South of Christopher Street)
http://www.barrowstreettheatre.com

Theater Oobleck has no Managing Director, no Artistic Director, no Technical Director, no Musical Director, no production directors.
http://www.theateroobleck.com

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98. Tony Trigilio

Registration reminder, The Beat Generation Symposium, Columbia College Chicago (Oct. 10-11, 2008)

Thu 10 Jul 2008

Hi everyone--

I'm writing with a reminder that registration is now being accepted for The Beat Generation Symposium at Columbia College Chicago.

Please keep in mind that our pre-registration discount ends August 1. Conference fee for those who pre-register before August 1: $50 ($25 for Graduate Students, Independent Scholars, and Retired Faculty). After August 1, the fees are $100 and $50.

We now have the option for registering by credit card. If you'd like to do this, call the Columbia Ticket Office at [redacted], or register online at:

www.colum.edu/tickets/index.php

Thanks, and hope to see you there--

Best,
Tony

********** THE BEAT GENERATION SYMPOSIUM ********** Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," co-sponosored by the Beat Studies Association, the Columbia College Chicago English Department, Columbia College's Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, and Illinois State University.

Friday, October 10, and Saturday, October 11, 2008.

Location: Columbia College Chicago, Film Row Theater (1104 South Wabash Avenue, 8th floor).

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll.

The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Diane di Prima (October 11).

Panelists include John Bryant, Peter Cook, Terrance Diggory, Jane Falk, Amy Friedman, Deborah R. Geis, Nancy M. Grace, Tim Hunt, Rob Johnson, Ronna Johnson, Hassan Melehy, Timothy Murphy, Jennie Skerl, Matt Theado, Tony Trigilio, and more.

Conference fee for those who pre-register before August 1: $50 ($25 for Graduate Students, Independent Scholars, and Retired Faculty). After August 1, the fees are $100 and $50.

Checks should be made payable to Columbia College Chicago, and should be sent to:

Columbia Ticket Center
33 East Congress St., Suite 610
Chicago, IL 60605
Ph: [redacted] (fax [redacted])
[redacted]

To register by credit card, call the Columbia Ticket Office at the number above, or register online at:

www.colum.edu/tickets/index.php <https://mail.colum.edu/owa/redir.aspx?C=30fd987b8a3b477f84ea77e24bf305d8&URL=http%3a%2f%2fwww.colum.edu%2ftickets%2findex.php>

A limited number of hotel rooms are available at the Homewood Suites by Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a very short cab or subway ride from the Columbia campus. The Homewood Suites prepared a special link for us to book online. Just click below and you'll find directions for reserving a room:

http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-CLC-20081009/index.jhtml <https://mail.colum.edu/owa/redir.aspx?C=30fd987b8a3b477f84ea77e24bf305d8&URL=http%3a%2f%2fhomewoodsuites.hilton.com%2fen%2fhw%2fgroups%2fpersonalized%2fCHIHWHW-CLC-20081009%2findex.jhtml>

It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

A Visitor's Guide for the Beat Symposium is pasted below, with a list of nearby hotels. Columbia College Chicago is located downtown, in the heart of the city's South Loop neighborhood, and is easily accessible from these hotels by foot or cab. All major subway/El trains come into the South Loop, too, so it's possible to book hotels in other parts of the city and make it to the Symposium without difficulty.

Mention that you're a Columbia College Chicago visitor to receive discounted rates at some of these hotels. It's crucial to book as soon as possible because of the marathon.

For more information, contact Tony Trigilio at [redacted] ([redacted]).

VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM

Airports: O'Hare Airport (western suburbs) and Midway Airport (southern suburbs) are the two airports servicing the Chicgao area. They are approximately equidistant from Columbia College.

Transportation:
>From Midway Airport, take the Orange Line elevated train to Adams Street. From there, walk south on Wabash until you reach Congress Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East on Congress (away from the Chicago Stock Exchange Building, which you'll see upon emerging from the subway) until you reach Wabash (about 5 short blocks).

Use www.transitchicago.com's<http://www.transitchicago.com's/> free Trip Planner service to plan the rest of your trips while you're here. Simply enter your starting point and destination, and Trip Planner gives you detailed directions. As of 2008, fares are $2.00 one-way with a $0.25 transfer. Each train station has kiosks where you can buy transit cards and reload them (cash only). The Blue Line and Red Line run 24/7; the other lines stop running for a few hours late at night.

Taxis are available throughout the city. From Midway Airport to the English Department, cab fare would be approximately $25 and from O'Hare Airport cab fare would be approximately $50. If you need to call a cab, call (773) or (312) TAXICAB.

Metra Trains service suburban areas. Visit www.metrarail.com<http://www.metrarail.com/> for an updated schedule and fare list.

LIST OF NEARBY HOTELS

The Hilton and Towers
722 S Michigan Ave
(0.2 miles from the English Department)
[redacted]

The Palmer House Hilton
17 E Monroe St (0.4 miles away)
[redacted] or 1-800-HILTONS

The Best Western Grant Park
1100 S Michigan Ave (0.6 mi)
[redacted]

Travelodge
65 E Harrison St (0.1 mi)
[redacted]

Hotel Blake
500 S Dearborn St (0.3 mi)
[redacted]
www.hyatt.com<http://www.hyatt.com/
<https://mail.colum.edu/owa/UrlBlockedError.aspx>>

Blackstone Hotel
819 S Wabash Ave # 606 (0.3 mi)
[redacted]
marriott.com

The Silversmith Hotel
10 S Wabash Ave (0.4 mi)
[redacted]
silversmithchicagohotel.com

Omni Ambassador East
1301 S State St (0.7 mi)
[redacted]

Embassy Suites Hotel Chicago-Downtown
600 North State Street (1.5 mi)
[redacted]
embassysuites.com

Essex Inn Hotel
800 S Michigan Ave (0.3 mi)
[redacted]
essexinn.com

Club Quarters: Hotel
111 W Adams St (0.4 mi)
[redacted]
clubquarters.com

W Hotels-Chicago City Center
172 W Adams St (0.4 mi)
[redacted]
starwoodhotels.com

Hostelling International Chicago
24 E Congress Pkwy (0.1 mi)
[redacted]
hichicago.org

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99. Eireene Nealand

writing from the picket lines--any ideas about how to do a good job

Thu 10 Jul 2008

---

in just a few days the uc santa cruz workforce is going on strike and i'm trying to think about what to do with my students for the three days that we will be meeting on the picket lines.

has anyone run into any ideas about how to do good political writing? and for this small moment, what small practical exercises students of varying engagements might engage in in order to connect with what they see and do there?

there have been some good discussions amongst organizers and activists about what it feels good to shout: short truths. simple ones, sometimes with rhythm, but not necessarily so. bilingual shouting feels good somehow.

but what ele?

i want so much for all to go well

here at this small strange universitiy with an illustrious history, and rapidly overtaking decline.

eireene

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100. **konrad**
Re: Bruce Conner's films
Thu 10 Jul 2008

Stephen V wrote that:

"Minimally, I believe, the work is distributed by Canyon Cinema. "

Used to be, but in fact Bruce's film have been out of distribution for a year or so. If i were to make an educated guess, however, i would say that Canyon would be the place to look for them in the not too distant future.

Canyon Cinema: http://www.canyoncinema.com/
[nothing of Conner's there now]

You can click on something unauthorized on YouTube or UbuWeb i'm sure. You can also call me a film snob, but i hope that people get to see the work in a theater with good sound and picture. If you see them all compressed on your computer, it's like listening to Bach on a transistor radio at the beach. Easy to think, "so what?"

konrad steiner

http://www.kino21.org/

^Z

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101. **Tribbey, Hugh R.**
CFP: Experimental Writing and Aesthetics
Thu 10 Jul 2008

Call for Papers: Experimental Writing and Aesthetics

Abstract/Proposals by 1 December 2008

Southwest/Texas Popular & American Culture Associations 29th Annual Conference

Albuquerque, NM, February 24-28, 2009

Hyatt Regency Albuquerque

Albuquerque, NM 87102

Panels are now forming on topics related to Experimental Writing and Aesthetics in such areas as

! the aesthetics of experimental writing in any genre or in multi-genre/multi-media works including digital and graphic compositions involving language,

! the poetics of performance of experimental compositions,

! critical studies of experimental writers and/or movements such as Foulipo or conceptual writing,

! fictocritical treatments or extended manifestoes, etc.

Creative writers interested in the selective creative writing readings panels should contact Jerry Bradley, Creative Writing Readings Chair, via < http://www.swtexaspca.org >.

Scholars, teachers, professionals, writers not affiliated with academic institutions, special undergraduates as well as graduate students, and others interested in experimental writing are encouraged to participate. Graduate students are also particularly welcome with award opportunities for best graduate papers. Individual presentations should be 15-20 minutes in length.

If you wish to organize your own panel, I will be happy to facilitate your scheduling needs.

Send abstracts, papers, or proposals for panels electronically with your email address by 1 December 2008 with "SW/TX PCA Submission" typed in the subject line to:

Hugh Tribbey, Area Chair

Literature, Experimental Writing and Aesthetics

Email: [redacted] <mailto:[redacted]>

Mailing Address:

Dr. Hugh Tribbey

Department of English and Languages

East Central University

1100 E. 14th St.

Ada, OK 74820

Phone: [redacted]; Fax: [redacted]

Conference Website: < http://www.h-net.org/~swpca/index.html > (updated regularly)

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102. konrad

SF: SAT 7/12/08, The New Talkies: live film narration

Thu 10 Jul 2008

Quick reminder about
our cabaret of
benshi-inspired
live film narration:

The New Talkies
Saturday July 12, 8PM
Artists' Television Access
992 Valencia St
SAN FRANCISCO

presented by kino21

info at http://www.atasite.org/calendar/?x=2914

LINE UP / scenes from :

Jaime Cortez
  Guess Who's Coming to Dinner?

Douglas and Nicole Kearney
  Indiana Jones and the Temple of Doom

Rodney Koeneke
  Mary Poppins

David Larsen
  Logan's Run

Cynthia Sailers
  The Passion of Anna

Erika Staiti & Konrad Steiner
  Who's Afraid of Virginia Woolf?

Clive Worsley
  Jeremiah Johnson

http://www.kino21.org/

^Z

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103. AWAREing Press
Carol Berge 1928 - 2006
Thu 10 Jul 2008

Introducing myself before inviting you to visit www.carolberge.com would be a travesty. After all, Carol Berge (add an accent over the "e" please) was a forerunner in the rush to assemble and expand The Scene during the 1960s in Manhattan, as well as a recognized poet and author. Her awards include NEA and NYSCA fellowships and a Pushcart Prize for a story she published by Ed Sanders in her literary magazine CENTER. She also taught writing at universities nationwide. Over her lifetime she published 22 books of poetry, fiction and nonfiction, edited handsful of publications, and had her stuff published in over 200 little magazines. Info on her final short story collection, ANTICS, as well as the forthcoming Light Years anthology, can be found at her site.

As for me, I'm a journalist and editor, and have 11 yet-to-be unpublished works copywritten with the LOC. My poetry is rough and I prefer doing fiction or essays. All of it's maybe too rough or avant-garde or far-reaching or ego-centric... I keep writing, as a compulsion and a therapy and an art form. Feel free to write, say hi, etc. My interest in your group stems from a mention of Carol Berge, alongside other notable poets, electronically preserved on your listserv from 1999. If only we could keep e-versions of ourselves! But that's further off than cryogenics, if scientists are correct. And if perception is objective, as a concept. Anyway, thanks for the group and long live poetics.

James Beach, editor
AWAREing Press

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104. Catherine Daly
cfw
Thu 10 Jul 2008

forwarded from elsewhere...

Call for Poetry Submissions
"Spiraled Connections: 40 years of Indigenous Journeys at UCLA"

The American Indian Studies Center at UCLA is seeking poetry submissions for a fortieth-anniversary anthology commemorating its forty years of publishing books by and about Native peoples. We envision this anthology as a collection of materials by Indigenous poets directly connected to UCLA in the past forty years and those they have mentored or influenced. Our aim is to illustrate and celebrate the ways that Native people present at the core of the American

Indian educational movement have radiated their innovation and empowerment out to the community in all directions. Submissions do not have to be education-oriented.

Deadline: February 1, 2009

WHO CAN SUBMIT: Indigenous poets (having origin in any of the original peoples of North America and who maintain cultural identification through tribal affiliation or community recognition) connected in some way to UCLA (alumni, former/current professor/undergraduate/graduate/staff, folks previously published in AICRJ or other American Indian Studies Center publications) and those they have mentored or influenced.

WHAT TO SUBMIT: Up to five poems (single spaced), not to exceed a total of ten typed pages. We are open to all poetic styles and forms. Poems in your Indigenous language will be considered but you must also provide English translation with your submission. What have we become in these past forty years of American Indian scholarship, education, community, intellectual, creative and academic adventure? Who have we become, who have we touched, how have we grown, transformed, helped each other, learned to negotiate the academy, our multiple roles and lives? How can we, as poets, express this Indigenous journey?

SUBMISSION GUIDELINES: Please include name, email, phone, address, and a brief bio along with your submissions. While unpublished pieces are preferred, previously published material will be considered. If something has been previously published, please let us know where and when it was published, and whether you have the rights to your own material.

HOW TO SUBMIT: Inquiries can be directed to Deborah Miranda: [redacted]. Deadline: February 1, 2009. Please send submissions with an SASE for response to:

Deborah Miranda
English Department
Washington and Lee University
204 W. Washington St.
Lexington, VA 24450

ABOUT THE EDITOR: Deborah Miranda is an Esselen/Chumash poet and scholar, currently an associate
professor of English at Washington and Lee University in Lexington, Virginia, where she teaches creative writing,
literature, and composition. She has published two poetry collections, Indian Cartography and The Zen of La
Llorona; projects forthcoming are The Light from Carrisa Plains: A Tribal Memoir, and Written on the Bark of
Trees: Praise Poems.

--
All best,
Catherine Daly
[redacted]

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105. Douglas Manson

Re: writing from the picket lines--any ideas about how to do a good job

Fri 11 Jul 2008

Gmail is crazy--
it reads your email and generates advertising.

Here is the sidebar included with your email (AND I DO NOT ENDORSE ANY OF THIS CRAP):

*Replacement Workers*Strike/Crisis/Contract Staffing.
Call PMG at [redacted].
www.pmgroup1.com
*USA Strike Security*Security Officers, Transportation Qualified Replacement Workers
www.imacservices.com
*Strike Lockout:8008341720*Replacements Security Transport
Planning and Impementing The Best
www.modernindustrialservices.com
*Choose your own adventure*Help write the story
one snippet at a time
www.1000000monkeys.com
*Write a Book in a Year*Use this workbook & formula & you
Will write your book - It Works
www.WriteABookInAYear.com

This is the price you pay for 6.9 gigs of storage!!!

I really wanted to work at Santa Cruz. I applied for an assistant professor position there in the fall of 2006. I guess, had I been hired, I'd be with you on the lines. It's sad to hear about this. The Special Collections Library holds the Kenneth Patchen archive--I recommend using his great picture-poems as posters, enlarge them with a giant color printer! Show the world all the color and creativity of what the school can offer & can be--not what it doesn't seem to be able to, or refuses to be--

New Directions is publishing two collections of his 50s-60s verbal visual works this month.

sing out!

Doug

On Thu, Jul 10, 2008 at 1:48 PM, Eireene Nealand <[redacted]> wrote:

> *in just a few days the uc santa cruz workforce is going on strike and*
> *i'm trying to think about what to do with my students for the three*
> *days that we will be meeting on the picket lines.*
>
> *has anyone run into any ideas about how to do good political writing?*
> *and for this small moment, what small practical exercises students of*
> *varying engagements might engage in in order to connect with what they*
> *see and do there?*
>
> *there have been some good discussions amongst organizers and activists*
> *about what it feels good to shout: short truths. simple ones,*
> *sometimes with rhythm, but not necessarily so. bilingual shouting*
> *feels good somehow.*
>
> *but what ele?*
>
> *i want so much for all to go well*
>
> *here at this small strange universitiy with an illustrious history,*
> *and rapidly overtaking decline.*
>
> *eireene*

--
www.myspace.com/inksaudible
www.dougfinmanson.blogspot.com

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106. Rebecca Weaver
new issue of MIDWAY now up
Fri 11 Jul 2008

Hello all,

I'm happy to announce that the new issue of MIDWAY journal, featuring the first part of a serial poem by *Mac Wellman,* is up online.

Happy reading!

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107. Jane Sprague
Long Beach Notebook: Ackerman, Donovan, Halpern 7/12/08 @ 8:00pm
Fri 11 Jul 2008

Dear Friends in or near Long Beach & Los Angeles:

Please join us next Saturday, July 12 2008 in Long Beach, California to hear the work of Amanda Ackerman, Thom Donovan and Rob Halpern.

Long Beach Notebook begins at 8:00 pm. The event takes place at the home office of Palm Press: 143 Ravenna Drive, Long Beach, CA 90803 (use Mapquest or Google Maps for directions).

*** Amanda Ackerman lives in Los Angeles where she writes and teaches. She is co-editor of the press eohippus labs. She is a member of UNFO (The Unauthorized Narrative Freedom Organization) and writes as part of Sam or Samantha Yams. She is also a member of the event space Betalevel. Her work has been published or is forthcoming in flim forum; String of Small Machines; The Physical Poets; WOMB; and the Encyclopedia Project, Volume F-K. With Harold Abramowitz, she is also co-author of the book Sin is to Celebration, soon to be published by House Press in the fall.

Thom Donovan lives and works in Manhattan, where he edits Wild Horses of Fire blog (whof.blogspot.com), curates the events series Peace On A, and coedits ON, a new magazine for contemporary practice. He attended the Poetics Program at SUNY-Buffalo and is an ongoing participant in the Nonsite Collective.

Rob Halpern is the author of Rumored Place, Imaginary Politics, and Snow Sensitive Skin (co-authored with Taylor Brady). Disaster Suites will be published this Summer by Palm Press. He's currently co-editing the writings of the late Frances Jaffer together with Kathleen Fraser, and translating the early essays of Georges Perec, the first of which, "For a Realist Literature," can be found in the recent issue of Chicago Review. He lives in San Francisco.

***

From Disaster Suites by Rob Halpern:

This war
Of want
Says what

I want
To say
To you

Of dreams
Or need
We need

Not speak
To speak
Of wars

Of want
I come
To love

So late
To you
My lost

- marine.

***

from O Coevals by Thom Donovan

We witness bells that this was theirs
That shade equals sun in exquisiteness

Non-identities piling up like pylons
A physics without cars beings without

Impact move to what here to what
Their equated it I feel so much pressure

Around you to burn a discourse and not
Touch any time we were or event

Living us so live my life will never finish
What my death leaves unfinished this

Town never seems to work those sovereign
Stumps sing us into battle effects

Of power fires hymns even the sun
Forgot to burn so sing patiency which

Organs won't be consumed what ex
change won't always be sung for being

Too far from off-shore what bodies we
Haven't won't account for limbs little

Substances Nature complicit with who
Gets to live grieves its contrivance.

***

from Amanda Ackerman:

Here on fire we remove the husk of the seed with the aching to peel back with the aching to hear; to touch is to look, the seed looks like and says this: It is spring, but my corn does not want to sell her rooster. If I wait another year, the rooster will be considered old, quite old, very old. And having been an upright and tireless citizen his whole life, always dressed in devoted red, always smelling like humid, dank gems and unbottled musk, the rooster will start to make up stories about how he fought in the war, welded the sides of tanker ships, wore a shattered, sandy green army helmet. Then no one will want to buy him, it's just a matter of timing. Let him stay and my lips will keep moving, turn the shapes of fortified roots, and I can stay forever awake in the dark folds of nucleotides, always siding with what is right, always siding.

***

See you then...
www.palmpress.org

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108. Stephen Vincent
More Good Stuff on Bruce Conner
Fri 11 Jul 2008

Some want to hear more good stuff on Bruce Conner - maker of films, photographer, sculptor, painter, printmaker, occasional San Francisco politician, well, today in Leah Garchik's collumn:

http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/2008/07/11/DDI511LPR7.DTL

In 1967, Conner ran for the Board of Supervisors in San Francisco. He described his business or occupation as "Nothing. My qualifications for said office are as follows: The light of the body is the eye; therefore when thine eye is single, they whole body also is full of light; but when thine eye is dark, they

body is full of darkness. Take heed therefore that the light which is in thee be not darkness. If thy whole body be full of light, having no part dark, the whole shall be full of light, as when the bright shining of a candle doth give thee light. For there is nothing covered, that shall not be revealed; neither hid, that shall not be known."

Followed by a lovely conversational account by Michael McClure of going from Kansas to NYC with Bruce Conner in their teens to up with Robert Motherwell in the summer of 1951, as well as accounts of his runs for the Board of Supervisors.

http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2008/07/11/DDKA11LE22.DTL&hw=Kenneth+Baker+Bruce+Conner&sn=001&sc=1000

Kenneth Baker's good piece on Connor the person(s), also in today's Chron.

Of course, for additional stuff, one can always Google!

Stephen Vincent
http://stephenvincent.net/blog/

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109. Stephen Vincent
Re: Bruce Conner's films
Fri 11 Jul 2008

Thanks, Konrad. In fact, yesterday, I heard Conner had withdrawn his films over three different times in the course of his relationship with Canyon Cinema. Apparently a flip-flop tradition among a few others at Canyon Cinema, as well, including the long now disappeared Ben VanMeter who made such great stuff in the Sixties,

And right, Good screen, good sound = best. Recently I heard Maurice Subotnik say the IPod has become the ultimate diminishment of an original, recorded perfomance. What seems like ultimate democracy (Ipod, Netflix, etc.) = pale horse, pale rider.

Stephen V

konrad <[redacted]> wrote: Stephen V wrote that:

"Minimally, I believe, the work is distributed by Canyon Cinema. "

Used to be, but in fact Bruce's film have been out of
distribution for a year or so. If i were to make an
educated guess, however, i would say that Canyon would

be the place to look for them in the not too distant
future.

Canyon Cinema: http://www.canyoncinema.com/
[nothing of Conner's there now]

You can click on something unauthorized on YouTube or
UbuWeb i'm sure. You can also call me a film snob,
but i hope that people get to see the work in a
theater with good sound and picture. If you see them
all compressed on your computer, it's like listening
to Bach on a transistor radio at the beach. Easy to
think, "so what?"

konrad steiner

http://www.kino21.org/

^Z

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110. Joel Weishaus
Carol Berge 1928 - 2006
Fri 11 Jul 2008

----- Original Message -----
From: "Joel Weishaus" <[redacted]>
To: <[redacted]>
Sent: Friday, July 11, 2008 9:28 AM
Subject: Re: Carol Berge 1928 - 2006

Carol died? I have some wonderful memories of that woman. This is a postcard I received from Judson Crews, July 9, 1988:

"Back in US. I was suddenly reduced to nothing more than a 'local poet.'Carol Bergé said to me, 'You ass-hole, what do you think? Do you think the word does not get around?' I was so stunned it never occurred to me to wonder 'what word'? But how stunningly true it seems more and more. My work, absolutely is better than it has ever been). But it is, almost, as if I were Rimbaud, crawling back to Paris to die."

Best,
Joel

> *----- Original Message -----*
> *From: "AWAREing Press" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Thursday, July 10, 2008 6:14 PM*

> *Subject: Carol Berge 1928 - 2006*
>
> *Introducing myself before inviting you to visit www.carolberge.com would be a travesty. After all, Carol Berge (add an accent over the "e" please) was a forerunner in the rush to assemble and expand The Scene during the 1960s in Manhattan, as well as a recognized poet and author. Her awards include NEA and NYSCA fellowships and a Pushcart Prize for a story she published by Ed Sanders in her literary magazine CENTER. She also taught writing at universities nationwide. Over her lifetime she published 22 books of poetry, fiction and nonfiction, edited handsful of publications, and had her stuff published in over 200 little magazines. Info on her final short story collection, ANTICS, as well as the forthcoming Light Years anthology, can be found at her site.*
>
> *As for me, I'm a journalist and editor, and have 11 yet-to-be unpublished works copywritten with the LOC. My poetry is rough and I prefer doing fiction or essays. All of it's maybe too rough or avant-garde or far-reaching or ego-centric... I keep writing, as a compulsion and a therapy and an art form. Feel free to write, say hi, etc. My interest in your group stems from a mention of Carol Berge, alongside other notable poets, electronically preserved on your listserv from 1999. If only we could keep e-versions of ourselves! But that's further off than cryogenics, if scientists are correct. And if perception is objective, as a concept. Anyway, thanks for the group and long live poetics.*
>
> *James Beach, editor*
> *AWAREing Press*

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111. **Hugh Margemont-Robinson**

Re: writing from the picket lines--any ideas about how to do a good job

Fri 11 Jul 2008

---

have your students read this:

http://www.bookforum.com/inprint/015_02/2458

Then have them convey what literature they consider political. Then ask them what elements give said literature a political nature. What differentiates a political novel from an introspective one? Private v. Public?

Just a thought

On Thu, Jul 10, 2008 at 1:48 PM, Eireene Nealand <[redacted]> wrote:
> in just a few days the uc santa cruz workforce is going on strike and
> i'm trying to think about what to do with my students for the three
> days that we will be meeting on the picket lines.
>
> has anyone run into any ideas about how to do good political writing?
> and for this small moment, what small practical exercises students of
> varying engagements might engage in in order to connect with what they
> see and do there?
>
> there have been some good discussions amongst organizers and activists
> about what it feels good to shout: short truths. simple ones,
> sometimes with rhythm, but not necessarily so. bilingual shouting
> feels good somehow.
>
> but what ele?
>
> i want so much for all to go well
>
> here at this small strange universitiy with an illustrious history,
> and rapidly overtaking decline.
>
> eireene
>
>

--
HMR

WAX RETINA W/ POLISH OF THE NOW

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112. Doug Holder
Passing Time with the Boston Poet Laureate
Fri 11 Jul 2008

Friday, July 11, 2008
Passing the time with Boston Poet Laureate Sam Cornish.
http://dougholder.blogspot.com

Passing the time with Boston Poet Laureate Sam Cornish.

Doug Holder

Sam Cornish, the Boston Poet Laureate, invited me to his office to chat before participating in another meeting we were involved with later in the day with Boston-area poetry activists. On the subway, on the way to the meeting, I read through a collection of Cornish's that I picked up at the Grolier Poetry Book Shop some time ago: "Cross A Parted Sea." Cornish writes about everything from Pullman Porters, sharecroppers, Jackie Robinson, Martin Luther King, his father, etc. He does it with just the right amount of raw energy and the Blues, and his choice of words packs a wallop, or at times a well- appointed sucker punch: Case in point:

Dog Town Slim

Our grandfathers
were
hard as nigger
sweat
writers
that drank
the muddy
waters
of Mississippi
and the Congo
traveled
the world
in books
foot&
fist
through
Dunbar
Douglass
Johnson
And Hughes
no Uncle Toms
but men
on Grand Street
or Lenox Avenue
left bank
or after hours
joint
upside
the heads

of Gentiles
of Crackers

or to Spain
fuck
fascism
and the Krauts

their lives so crazy
that women
wrote
about them made
a music
called the blues.

Sam Cornish's office is in the back of the audiovisual department in the basement of the Copley Square Branch of the Boston Public Library. Cornish is an affable, warm, and modest man, making him an easy person to talk to and open up to. Cornish, like the former U.S. Poet Laureate Robert Pinsky, is all about community and outreach. From talking with Cornish I got the impression he is not interested in getting more PR for the mandarins of the poetry world. He wants to reach what he calls the "Boston Underground," which he defines as the community of poets and writers outside the academy. This is a population who publishes little magazines and books, writes for the love of it and are not careerists. He feels that these "holy fools" should get some recognition as well. Cornish wants to address the larger question "Why does poetry matter?" He wants show that poetry is an essential element of society. It is more than foundation grants, book contracts, and plum teaching positions.

Later Dales Patterson (Boston Library Foundation), Harris Gardner (Tapestry of Voices), Lo Galluccio (Poet Activist, Ibbetson Update Book Reviewer, and author), Joe Bergin (Carpenter Poets), and Kate Finnegan (Kaji Aso Studios) came to discuss the process of getting grants for pet projects of Cornish's, and other proposed projects by group members. Some interesting ideas were thrown out like: poetry performances at the old Strand Theatre in Dorchester, a small press book fair, readings in coffee shops across the city, thematic cross-cultural readings, paid visiting poets conducting workshops for neighborhood youth, you name it… Dale Patterson, a well-seasoned grant writer, plans to work up a draft proposal that hopefully will wind up in the willing hands of a number of foundations.

It was great to be with these enthusiastic folks who took time out of their very busy lives to volunteer their respective talents in promotion of the word. Like Robert Pinsky, Sam Cornish is a great laureate, a man of the people, and his hands are on the pulse of the city. When I lived in Brighton years ago I used to see him walking the streets, his inquisitive, searching eyes scanning the city behind thick glasses. Cornish mentioned the book "Walker in the City," by

Alfred Kazin. Kazin was a keen observer, a lover of the ebb and flow of the eclectic, teeming city streets. This is exactly what Cornish is, and what I admire about the man. Cornish has walked the walk and he has earned the right to talk the talk.

I think Boston had the right idea supporting and funding this position. I can only hope that my hometown of Somerville will be infused with the same wisdom and fund a position such as this.

--Doug Holder

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113. Geoffrey Gatza
Marshmallow thingy and god
Fri 11 Jul 2008

Geoffrey Gatza reads from his book Not So Fast Robespierre published by Menendez Publishing.

The Rooftop poetry club recorded it and is streaming online at http://www.buffalostate.edu/library/rooftop/

Reading line up:
Richard Owens
Michael Sikkema
Geoffrey Gatza

Here is the link to the book (hard cover):
http://www.lulu.com/content/1767006
Also available from Amazon in soft cover.

Best, Geoffrey

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114. Hugh Behm-Steinberg
Book review advice
Fri 11 Jul 2008

Hi,

I'm thinking of adding a unit on book reviews to a class I teach. Can anyone recommend any good articles/essays/books on the subject? I'm especially interested in pieces that address the craft of reviewing, both practical how-to stuff and more critical theoretical and/or cranky pieces.

Many thanks,

Hugh Behm-Steinberg

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115. Alison Croggon
Theatre
Sat 12 Jul 2008

Now out from Salt Publishing: THEATRE by Alison Croggon

Alison Croggon's bold new collection, Theatre, uses a range of narratives, fables, monologues and compressed lyrics to examine female identity and the idea of divine experience. Stepping confidently between different registers and a wide range of forms, Croggon's poetry shows a writer at the height of her powers narrating a female world of folk tales, trials, challenges, transgressions, and mythologies, where rites of passage are both linguistic, spiritual and political, and where persona is stripped back to an essential humility always journeying into fragile and impossibly beautiful worlds.

Available online at http://www.saltpublishing.com/shop/proddetail.php?prod=9781844714186

Alison Croggon's poetry is distinguished by passion, intelligence and an intense moral honesty that does not consist of statements about things, or a drawing up of attitudes to this or that, but of a commitment to understanding the ways poetry - the language of poetry - enables us to understand. We have, as she says, "perfected the technologies of harm" and will most likely carry on doing so. But the same prose poem, History, goes on: "In unguarded moments I found myself longing for the dazzling conceits of civilisation to be actual, for the profound and bloody pleasures which underlay them." The marvellous sequence that ends the book, Translations from Nowhere, itself ends with "an eyelid / snapping open, dazzled, full". That fullness and that dazzling characterise all work. - George Szirtes

Theatre is the apt title for such poems. Alison Croggon is gifted with a rare capacity, negative capability: not so much, as for Keats, one that allows the poet into the life of the sparrow on the gravel, but a capacity to feel her way into the voices of others, from Iseult or Sor Juana to the uncanny, unhomed voices of Translations from Nowhere. But as with the best theatre, it is Croggon's care for language, its singularities and its musics, that makes these poems inimitable. Through it all, an ummistakeable note is sounded, wrapping through the many voices the tones of joy and desolation, water and wind on stone. - David Lloyd

To the mere spectator, it might appear that in this Theatre the poet is delivering her lines. She is not! This is a theatre in which there is no script, no actors, no representation. It is a place of first principles, born from, and belonging to, the poet. From her stage there come no answers, indeed, no

questions. The latter are for you to ask yourself when you realize and understand the complete lack of pretence in her words – "if I have been asleep" –

And like Alison Croggon, responsibly, I also want to wake up, remove my masks, my costumes, and step out into the generative presence of real life. Clearly, it is the poet's language that allows this. She knows that the spotlight is never on the stage but, rather, on the audience: Her art's only illumination is what it illuminates in you. - MTC Cronin

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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116. Daniel Kane
Re: Bruce Conner
Sat 12 Jul 2008

There's a lot of info on Conner's relationship to Canyon in Scott MacDonald's *Canyon Cinema: The Life and Times of an Independent Film Distributor *(U of California Press, 2008).
best
--daniel

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117. David Chirot
re Bruce Connor--from memory & ny times today
Sat 12 Jul 2008

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*MOVIES * | July 12, 2008
 * An Appraisal: An Artist of the Cutting-Room Floor
<http://www.nytimes.com/2008/07/12/movies/12conn.html?ex=1216526400&en=7b77219580c9033c&ei=5070&emc=eta1>
*
 By MANOHLA DARGIS
 Bruce Conner's ecstatic films were at once salvage projects and assertions of individuality in an increasingly anonymous age.

 in memory/memorium Bruce Connor--

I had the good fortune to meet Bruce Connors a number of times. We talked about the use of found materials and Assemblage, which are effective ways to take very serious things such as atomic blasts and other "iconic images of

history" and turn them into comedy. ("Some things are so serious all one can do about them is laugh"--Werner Heisenberg. This was also the time period of Dr Strangelove, after all.)

The article notes Connor's citing the influence of the Marx Brothers, but one may go much further back into the silent era--to the Lumiere Brothers and Melies' uses of "trick effects"-- and later on, Buster Keaton. For example with his deadpan style (a "mock obectivity" in a sense)- would use "documentary" materials to create "comic effects." In Keaton, the fictional is simultaneously documentary as he designed the stunts and performed them, which are "documented" as his passing through many levels of film, projection, reality/documentary and fiction and dream. (In The Cameraman, and Sherlock Jr especially, which has sequences rivalling any of the later Surrealist classics.)

Joseph Cornell had worked much earlier in the use of assemblage &/found materials in film, and Connor's films reminded me of a kind of very speeded up approach to the dream-like associations which Cornell creates in his boxes and movies.

The review notes Connor as a precursor to MTV--actually I think that TV had a lot of influence on Connor's films, in the way that Richard Lester, who made the Beatles' Hard Day's Night, came out of television and brought with him the speeded up collision of action, images, comedy and a "documentary feel" by filming on sight in an an unadorned, off the cuff manner, At the time, this was "slumming" in a sense was new to the movies, though a staple of TV--and was fitting that it arrived in film with the Pop sensibilities of the times,which one sees in the early Connor films.

I remember talking with Bruce Connor about the influence of advertising from TV and film in his work. My parents never had a TV (i didn't have one until almost thirty, an old junker found on the street) so TV when I saw it made quite an impression. The use of the strobe effects --which Dr Harold Edgerton at MIT had been working on for a long time, his own documentary fotos becoming considered as "Art"--(the famous drop of milk, or bullet crashing through a board etc)--was a big thing--Brion Gysin and Burroughs worked with something similar with flicker Dream Machines, and the police had them already long in use, though for an effect quite opposite to what filmmakers, writers, artists and psychedelians were after.

I think because he worked with Assemblage, writing about Connor, and thinking back to talking with him--is like opening an immense trunk of associations with other time periods in cinema, TV, photography and art, "high," "low" and kitsch.

In a sense the films become launching pads for the viewer's own associations of series of images, allusions, references, which like the flicker effect, are both

"there' and "not there<" yet also "there" in the sense of "after images, after effects." It sets up a Dream and Time Machine effect in the vast storehouses of the Museum in the Mind so to speak, the Cinematheque of the Photographic memory so to speak, the Archeology of the Vast Junkyards of celluloid, IMAGE and reproductions that accumulates with such incredible speed and in the process begins to create its own "memory movies" or what Jack Kerouac, who wrote obsessively of Memory and Time, called in terms of writing--"Book Movie, the original American form."

In a sense, watching a film like some of Connor's is actually being the screen onto which the film is projected as one is watching it. That is, the film begins taking place "before one's very eyes" and starts to trigger other images, ghostly, "after images," things there and not there, glimpsed and then lost, a hide and seek flickering in the stroboscopes of the viewer's own Cinema of Found Footages and Dusty Old Memories Dusted Off.

Some of the earliest film criticism made much of the going to the movies experience as a way in which a large number of persons entered into a darkness like sleep--and when the curtain went up so to speak, it was the opening of the eyes of the consciousness present at the playing out of a dream.

Using found footage and methods from Assemblage, Connor's films take "popular images, icons of the culture" and play at once on their "documentary" and "dream" qualities. This is a quality which has Haunted so to speak Photography and Cinema since they each made their first appearances before human eyes. The range of effects from the Comic to the Tragic is very vast indeed, and at the same time that distance can be "speeded up" by the collisions of juxtapositions, montage, Assemblage and the kind of Pop feeling that is already present in the Cubist paintings making use of chair canings and newspaper ads, which themselves made use of the "documentary" and "advertising" qualities of the photographic image. In the Cinema of Assemblage, as in Connor's films, one can see and learn how al these elements can be unpacked, repackaged and unpacked , deconstructed, all very fast, "right before one's very eyes" and thus creating so often the Comic effect. The Newsreel turns into the old one reelers of Silent Comedy and images perform a fast "action packed" series of slapstick routines.

Like a Cornell box, a Connor film is a journey into an what I call the Anarkeyology of Images, the Strata of Allusions and Associations which "immediately recognizable" images and effects can trigger in the viewer's consciousness, a Journey into the "Photographic Memory" of the Age of Image Saturation which makes use of a new language of Visual Shorthand,

The Visual Shorthand--greatly expanded by International Signs without Words used in buildings, buses, trains, planes, bathrooms, elevator, just about

everywhere one looks--by its "pointing" to a word in a myriad different languages--returns one to times before mass or common literacy, n which the gigantic, incredibly complex Cosmologies of different spiritual traditions are conveyed for the "instruction and delight" of the illiterate, who are made in these way extremely literate in terms of the understanding of communication-via-images, icons, signs, which, pre-Cinema and TV, creating their own form of Conceptual Cinema in the mind of the viewer. That is, "reading" the visual signs, the visual shorthand, the viewer is taking "still" images and galvanizing them --and at the same time, is galvanized by these images-- into speeding trains of associations, allusions, concepts, memories The "illiterate" mind itself becomes that Cinema into which the spectator of the early essays on the Cinema-as- Dream- Theater walks. Since the images and icons are collectively known, this proto-Cinematic viewer experiences simultaneously a "personal" viewing and a collective one, just as the cinema audience attends both a personal and a public cinema.

In Bruce Connor's films one finds articulated very clearly this combing of the individual viewing of the images, icons, visual shorthand, and the public, collective "attendance" of the spectator in the cinema. The Cinema of the individual mind and the Cinema of the "movie going public" are "brought together" via his work with the art of Assemblage. And they gesture also to what is "built into" Assemblage--that is, in taking note of the various objects, images, time periods, allusions which go into creating the Assemblage, one begins while viewing to already anticipate if not already beginning, to unpack the Assemblage and with each element find that it is triggering a myriad new Assemblages in the memory, imagination and thoughts.

An Assemblage as Film both "comes together" and "comes part"," while it is "taking place," much as the strobe effect alternates between presenting an image, and presenting its disappearance, in high speed succession. so that even a completely "still image," when viewed by Assemblage or strobe, becomes galvanized into a "Movie," a "Moving Picture," which in turn produces the "moving effects" of emotions triggered into their own "actions on and in the spectator, who becomes both a screen and an actor, and eventually, via the galvanized associations of "Photographic Memory," a form of Conceptual Director in the Cinema of the Mind. (Which Andre Malraux called "the Museum without Walls," that repository of images and image-junk in the brain of the viewer/director/Assembler.)

To me what is part of the magic (which is also another early metaphor for Cinema) of Connor's films is the way in which the Assemblage is such an incredibly well packed and unpacking (like the Toni Basil film of her mentioned in the review, dressed and undressed)--putting together//taking apart of not

only the Connor film itself that is "before one," but also of the Cinema that is "within one."

In this Assemblage,disassemblage/re-assemblage both on screen and in the viewer's mind, there is an Assemblage of the experiences, memories, concepts, history of the Movies and Movie-Going, and how these are continually presenting an Anarkeyology of the "development" so to speak of the Art of Looking. Connor's films are often at the same time teaching one more about the History of Looking in terms of photographic/cinematic/advertising/TV/art images and the inner history of one's own many lives among these.

All these Assemblages "come together" and then--"depart" as a part of and apart from the films. And that ongoing Assemblage is the "legacy of Bruce Connor," an Assemblage ongoing in his works and their effects in the Cinemas of the Mind of the myriads of their viewers. And that's how he is ongoing in the mind of memory also, in thinking of him--not as a "stilled image," but as an ever ongoing "one," Assembled in the remembered by myriads person of Bruce Connor and his "body of work."

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118. David Chirot

Re: writing from the picket lines--any ideas about how to do a good job

Sat 12 Jul 2008

Dear Eireene--

I keep thinking of Eisenstein's classic film STRIKE--
Eisenstein was very interested in/influenced by literature, including the study of Chinese ideograms.
A study of a film like STRIKE is a guide to many forms of Modernist ways of presenting a strike in its various stages of development.
Another useful guide from Eisenstein are his essays --among them for example, in FILM ESSAYS "The Method of Making Workers' Films, " "Lessons from Literature," "More thoughts on Structure" and esp "Perspectives."

All of these are concerned with a dialectics of presenting the political clearly and at the same time not neglecting his very deep concerns with form.

He uses often examples drawn from political life- such as orators and their differing uses of language, rhetorics, volumes and tones of voice, the uses of face and gesture to convey meanings and emotions, and how this is to be conveyed via the medium of film, which for him is drawn in many ways from writing and song.

Mayakovsky's "How are Verses Made" is also excellent in this regard--

(the drawback of especially the latter for students might be Mayakovsky's Communism--though Mayakovsky is every bit as flamboyant and fascinating charismatic a figure as Che--as you know--and so that might mitigate the circumstances of the ideology--who knows?

Actually there's some excellent reportage and writing on strikes and picket lines, which makes use of real and fictional persons, documentary materials in "News Reels" and subjective viewpoints in the "Camera Eye" sections-- and the first hand experience of the author--in an American context--John Dos Passos' USA trilogy.

In the "Newsreels" Dos Passos combines popular songs of the time, newspaper headlines, faits divers, strange weather, a multitude of simultaneous "news items" in order to give a "movie" "take" on the events in which the characters are involved--among the most focused on being organizing and strikes, writing of reports and propaganda leaflets, and pamphlets explaining reasons for actions, as well as he provides many bios of Labor leaders and agitators which are very inspiring--people like Big Bill Heywood, etc--

The picketing and protests by millions around the world during the Sacco and Vanzetti Trials also plays a big part.

There are also a lot of Labor newspapers from various points of view that are easy to find and the Catholic Worker which often has very good reporter on picketing and strikes.

These give a kind of shorthand of how to present the reasons for the strike, the unions and companies involved, the major issue at stake for that immediate community and the wider scope often brought in today of Globalization and Global Warming and how these are related to a specific place, event, population and the environment socially, economically and ecologically.

Another factor to bring up is the psychological morale of strikers--what their emotions and hopes or despairs are in the current situation, what they look forward to being "happier about" if they win some ground, and what they risk "feeling alot worse about" if their demands are not meant, or only minimally.

Once you establish this "setting" s to speak, it becomes a series of decsisions on the writer's part which aspects they choose to handle in "close up"--how they want to frame within the frame individuals of groups of persons, how to show the interplay of conflicting forces--how a strike is also a form of street theater--with its own given rhetoric's, uses of signs, costumes, music, marches or standings--

Any form of strike or picketing today requires a discussion or presentation, even if very brief, of the issues at stake both in the specific site, and how this fits into a series of "pictures" national and international, since the globalized

economy, as well the workers, are trying to balance a simultaneous fragmentation with an overwhelming force that tries to draw everything into tighter and tighter concentrated centralization's of funding and power.

Speaking of funding--what funds do the picketers draw on while on strike--how does this play into the length of time they have the ability to strike without hardships beginning? How does this effect the bargaining and negotiations?

A lot of strikes also got turned into songs and some into poems--so labor songs and union and protest songs are a another way of studying how to write of the events.

Since what is being undertaken is a collective event made up of many individual decisions, just going around interviewing people with the information one has is a good way to intermix the personal, subjective "human interest" aspects against the "greater picture and background" of the effort as a whole.

A lot of really good ways to get some ideas are to look for articles or books which have to do with strikes also in terms of issues which are both about the work place and larger issue--for example from Feminist history, Civil rights history, student protests and strikes, any kind of specific demography oriented action to see how a strike is handled in being written about when it is involving more than one issue--any strike may have several issues involved, of which the one in the workplace is but a way to focus al of them and set them all into movement as --a Movement.

The "street theater" aspect means that in writing of events such as picketing, one wants to, as do the strikers and their opponents, dramatize the issues and person, the sights, sounds, smells, situations. Since a strike and picketting are literally part of a sturggle for power and wages, for a future better than the present, drama practically leaps out as a method of approaching the writing. This doesn't mean necessarily "heightening" in a purple prose way, but the making use of even facts and figures as "characters" "playing apart in the action."

In that way, every sign, sound, interview, notation of how the time spent on the lines is spent and what is being discussed on site in terms of the "progress" or 'standstill" of the Movement's movements--al of these things became "players" on the stage, and one can use them in a wide variety of ways--

On the one hand, one is making a documentary, on the other, a dramatized version from one's subjective point of view. Finding the ways to have these work together and play them off each other is where the 'drama," the struggle of the writer" goes on.

The piece then is the drama combined of the writer's struggle to give the writing a form that the writer finds effective, and of the strike and pickets'

struggle to find the most effective form for their expressions of their desires and demands to most effectively and completley as possible realize these.

The writer's struggle are one way of gving a sense of the drama of the street theater struggle as a dialectics, a point couterpoint, a contrapuntal compostion so to speak.

I hope soehwere here there's something a bituseful at least to start more ideas of your own and your students--

Oh--there's Dickens novel also about a strike--i read long ago, but pretty sure is called Hard Times.

It's very good as i recall, and not in the sentimental Dickensian style at all--until the very end,when it resorts to his proto-"Hollywood ending" tendency, which was also dictated by the nature in which the book appeared--as a serial, again if i recall correctly.

But then in a strike and picketing--one is after all hoping for a form of "living happily after" much older than a "Hollywood ending."

(And consider the effect that the writers' strikes have had on Hollywood--!)

On Thu, Jul 10, 2008 at 11:48 AM, Eireene Nealand <[redacted]> wrote:

> *in just a few days the uc santa cruz workforce is going on strike and i'm trying to think about what to do with my students for the three days that we will be meeting on the picket lines.*
>
> *has anyone run into any ideas about how to do good political writing? and for this small moment, what small practical exercises students of varying engagements might engage in in order to connect with what they see and do there?*
>
> *there have been some good discussions amongst organizers and activists about what it feels good to shout: short truths. simple ones, sometimes with rhythm, but not necessarily so. bilingual shouting feels good somehow.*
>
> *but what ele?*
>
> *i want so much for all to go well*
>
> *here at this small strange universitiy with an illustrious history, and rapidly overtaking decline.*
>
> *eireene*

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119. **Jeffrey Side**
The End of the Internet by 2012?
Sat 12 Jul 2008

The following quote is from an article found here:
http://cultofthedeadfish.blogspot.com/2008/06/secret-plan-to-kill-internet-leaked.html
"ISPâ€™s have resolved to restrict the Internet to a TV-like subscription model where users will be forced to pay to visit selected corporate websites by 2012, while others will be blocked, according to a leaked report. Despite some people dismissing the story as a hoax, the wider plan to kill the traditional Internet and replace it with a regulated and controlled Internet 2 is manifestly provable."
TV news broadcasts about on matter:
http://uk.youtube.com/watch?v=G5RQrxkGgCM&feature=related
and:
http://uk.youtube.com/watch?v=6ctfGSdlSPw&feature=related
and:
http://winnipeg.indymedia.org/item.php?16677S
Barack Obama on the matter:
http://uk.youtube.com/watch?v=g-mW1qccn8k&feature=related

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120. **Jeffrey Side**
Save the internet
Sat 12 Jul 2008

From http://www.savetheinternet.com/
"Big phone and cable companies are trying to eliminate Net Neutrality, the principle that protects our ability go where we want and do what we choose online.More than 1.5 million SavetheInternet.com supporters are fighting to keep the Internet free and open for everyone."

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121. **David Buuck**
BARGE @ Yerba Buena Center in SF, July 19-Oct 20
Sat 12 Jul 2008

My BARGE project BURIED TREASURE ISLAND opens this Saturday at YBCA as part of the Ground Scores exhibition, an off-site section of the Bay Area Now 5 show. 411 below. They'll be an online map and podcast, along with a downloadable guidebook as well - the site will be up and announced later this week. - DB

Buried Treasure Island - BARGE (the Bay Area Research Group in Enviro-aesthetics) Given Treasure Island's long and complex history as an artificial staging ground for world's fairs, military bases, television shoots, and real estate speculation, as well as being an enormous landfill of dangerous and toxic substances, "Buried Treasure Island" attempts to unearth the secret histories of the site, and explore how the landscape is transformed not only by its usage, but also by what is elided from public view. Home to some of the most stunning views in the bay (but only if you turn your back on the island itself), Treasure Island remains a site full of hidden histories, presents, and possible futures. The work is presented in several overlapping iterations: installation, guidebook, self-guided tour, audio podcast, songs, performative bus tour, staged actions and photographs, and online. That some possible Treasure Island â€œitselfâ€ may be buried somewhere within the constellation of these versionings, between site and non-site, realities and representations, is a question that the work attempts to confront.

Opening Night party Sat July 19, 8pm-midnight
Yerba Buena Center for the Arts
701 Mission @ 3rd St
San Francisco

http://ban5.org/

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122. Gloria Mindock

Cervena Barva Press announces a new chapbook by George Held

Sat 12 Jul 2008

Cervena Barva Press is pleased to announce the publication of "The News Today" by George Held

The News Today is George Held's second chapbook from Cervená Barva Press, the first being W Is for War (2006). His other poetry books include Beyond Renewal (2001) and the chapbooks Winged (1995), Salamander Love and Others (1998), Open & Shut (1999), Grounded (2005), The Art of Writing and Others (2007), and Phased (2008). Other books include the e-book American Poetry (2004), the art book Absolut Death & Others (2000) (with paintings by Roz Dimon), Martial Artist (2005) (translations of Martial's epigrams), and the anthology Touched by Eros (2002), which he edited. Held's poetry has appeared in more than a dozen anthologies, received five Pushcart Prize nominations, and been read by Garrison Keillor on The Writer's Almanac (NPR). He has co-edited The Ledge Poetry and Fiction Magazine since 1991. In addition, he served as a Fulbright lecturer in Czechoslovakia, 1973-76, and has been on the executive board of The South Fork Natural History Society and Museum (Bridgehampton,

NY) si
nce 1991.

Order online at http://www.thelostbookshelf.com/cervenabooks.html

The News Today
by George Held
$7.00 + $3.00 S/H
33 pages, paper
Publication Date: July, 2008 For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA
Email: [redacted]

Send me_____copies of "The News Today" Total enclosed: $_____
Name_____
Street_____
City_____State_____Zip_____
email_____Phone_____

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123. Gloria Mindock

Cervena Barva Press announces a new chapbook by Mike Amado

Sat 12 Jul 2008

Cervena Barva Press is pleased to announce the publication of "Stunted Inner-child Shot the TV" by Mike Amado

"Crossing the intersections between media, militarization, and post-9/11 consciousness, Amado's Stunted Inner-child Shot the TV, gives us a view of the complicated relationship between society and self, consumerism and identity." -Edward J. Carvalho (Doctoral Candidate, Indiana University of Pennsylvania and author of solitary, poor, nasty, brutish and short)

"Take Mike Amado's red Morpheus pill and follow him down the rabbit hole of America's mad matrix of warped dreams, tabloid icons, chrome-eyed military men and infopreachers....His writing is elastic, vivid and wise. With a heart for an undetermined and undetermining God, Amado's revolution cannot be downloaded. It's amazing any of us make it out alive." -Lo Galluccio

Order online at http://www.thelostbookshelf.com/cervenabooks.html

Stunted Inner-child Shot the TV
by Mike Amado
$7.00 + $3.00 S/H
41 pages, paper

Publication Date: July, 2008 For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA
Email: [redacted]

Send me_____copies of "Stunted Inner-child Shot the TV" Total enclosed: $_____
Name_____
Street_____
City_____State_____Zip_____ e-mail_____Phone_____

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124. Jeffrey Side
Stop Virgin Campaign
Sun 13 Jul 2008

From:
http://stopvirgin.theloop.org.uk/

Virgin are out to destroy the World Wide Web. Virgin Media have recently announced that they don't care about net neutrality and are going to start controlling the quality of their users internet service, depending on whether the websites they are trying to access are paying Virgin a high premium or not. This means that if you say, went to the Virgin Media website, you would get a very fast speeds like any normal time you spend on the World Wide Web. But if you tried to access a website like YouTube that are not paying Virgin a fee, the website will load very slowly. So slow that you won't even feel like using that site, and may prefer to use another. Traffic Shaping like this is wrong. It gives Virgin the power to stop people accessing websites that they don't believe in. People may never be able to speak their mind on the internet again if the corporations that fund Virgin don't see fit. How does this effect me? Right now, the only people that will be effected by these money making tactics are Virgin Media customers. If we don't stop Virgin Now though, all other Internet Providers will see that they can get away with privatising their services too. The World Wide Web as it is now, is almost like a giant social network. People meet and share experiences on websites every day, but if Virgin have their way this will not be the case anymore. The World Wide Web as we know it will be gone forever. Will you be part of the generation that let the Web die? Find out what you can do to save the Web here: http://stopvirgin.theloop.org.uk/activism.html

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125. Lewis Warsh
ABSOLUTELY EDEN by Bobbie Louise Hawkins
Sun 13 Jul 2008

New from UNITED ARTISTS BOOKS

ABSOLUTELY EDEN by Bobbie Louise Hawkins

89 pages

Cover photograph by Jane Dalrymple-Hollo

ISBN 0-935992-35-9

$14.00

A book of monologues written for a one-woman show that Hawkins performed in 2001 and 2002 at the Boulder Museum of Contemporary Art and Naropa University in Boulder, and at Joe's Pub in New York.

Bobbie Louise Hawkins was raised in West Texas, studied art in London (the Slade) and taught in British Honduras. She attended university in Tokyo (Jochi Dai Gaku), while acting on the stage and radio. She has published fifteen books of prose and poetry, including BIJOUX (Farfalla Press, 2006), THE SANGUINE BREAST OF MARGARET (North and South Press, London, 1992), MY OWN ALPHABET (Coffee House Press, 1989), and OWN YOUR BODY (Black Sparrow Press, 1973). She has received a fellowship in literature from the National Endowment for the Arts and has been teaching at the Jack Kerouac School of Disembodied Poetics, in Boulder, Colorado, since 1987.

"Worldly and wise, sharp, alert to all human foibles, Bobbie Louise Hawkins gives us these observations in her familiar, wry and intimate tone. Like no one else, she brings us all home." Joanne Kyger

"Miss Hawkins is a superb impressionist as well as a salty prose writer of American miniatures, artful distillations of our humor and humanity." The New York Times

"Hawkins is keenly aware of the complicated vastness of even just one little human universe. Her writing participates in a tradition of American modernism in prose that achieves an almost hallucinatory precision.' The Vajradhatu Sun

Copies available from

SMALL PRESS DISTRIBUTION
1341 Seventh Street
Berkeley, Ca. 9471001409

UNITED ARTISTS BOOKS
114 W. 16th Street, 5C

New York, NY 10011
[redacted]
www.unitedartistsbooks.com

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126. Dan Wilcox
Third Thursday Poetry Night: Alifair Skebe (Albany, NY)
Sun 13 Jul 2008

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, July 17, 2008
7:00 sign up; 7:30 start

Featured Poet: Alifair Skebe

with open mic for community poets before & after the feature. $3.00 donation - suggested; more if you got it, less if you can't. Your monthly host: Dan Wilcox.

Alifair Skebe is the author of "El Agua Es la Sangre de la Tierra" (Finishing Line Press 2008), a long poem in English. The following poem is from her earlier chapbook, "Post Card: Les Lettres d'Amour".

Role Play #1: The Encounter

Shining noon sun not so hot
that we tangle under cover,
the white sheets stained with sweat.
We play other games.
You become the egret in chase
staid against swaying daffodils
and monkey grass. A smile
behind your beak, a tongue
inside the mask. Peacock feathers
form a hat of green winking eyes.
I don horned rim glasses
and fray quills from a basket
of eucalyptus. To pick
the unpollened stamen leaves

a hollow vessel and hard tip,
with ink we write out story.

##

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127. **ari banias**
Uncalled-For Readings this Wednesday! = Funaro, Legaspi, Sanyal
Sun 13 Jul 2008

Uncalled-For Readings this Wednesday!

July Reading featuring

Maya Funaro
Joseph O. Legaspi
+
Ronica Sanyal

Wednesday July 16 2008 7:00 pm free

*

Unnameable Books can be found at 456 Bergen Street (between Flatbush Ave. & 5th Ave.) in Brooklyn, NY, one half block from the 2/3 at Bergen, or a short walk from 4/5/B/D/N/Q/R at Atlantic/Pacific.

Readings are held down one flight of stairs in the basement. Outside refreshments are welcome.

Reader bios + upcoming readings at:
uncalledforreadings.blogspot.com

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128. **Murat Nemet-Nejat**
Re: writing from the picket lines--any ideas about how to do a good job
Sun 13 Jul 2008

David,

The sad fact is that since Ronald Reagan's busting of airline operators union, striking is dead in The United States. If a group strikes, most of the population will not even know what it is. Of course, globalization, the strategic weakness for labor it represents, also has something to do with it.

Of course, in the 19th century Europe, and also in the Algerian liberation movement, for instance, strikes had a different function from wresting specific concessions from the management. General strikes were strategic moves to

bring a crisis to a boiling point, a destructive/creative function to achieve revolutionary change. There are very interesting movies inwhich the idea of strike in this second sense hovers over the whole action and takes place *after* the movie ends -or about to end- as a prophetic action. *The Battle of Algiers* is a great example of it in which, ironically, the commander of the French forces by his paramilitary methods is successful in eradicating the Algerian revolutionary cells, while the Algerian populace, in the ululating voices of its women, is developing a revolutionary consciousness. The epilogue of the movie refers to a general strike in the country which occurs "out of nowhere" a few years later and ends the French rule. A similar movie is Godard's *La Chinoise *where the humorless and slightly silly antiques of a Maoist cell composed mostly French teen age student intellectuals discussing (two of them practicing) general strikes, assasinations and political suicides anticipate the Paris student revolt of the following (?) year. Throughout the movie, the statement (I am paraphrasing) "Politics is the art of seeing clearly" is visible, written on the wall in the background.

Walter Benjamin's *The Arcades Project* has long sections on barricades and Husmann's efforts to fight them.

The United States puts this idea of strike on its head by an equally striking idea, "What is good for General Motors is good for the country." Consequently, today, the Midwest and General Motors are going together down the drain.

Ciao,

Murat

On Sat, Jul 12, 2008 at 9:52 AM, David Chirot <[redacted]> wrote:

> *Dear Eireene--*
>
> *I keep thinking of Eisenstein's classic film STRIKE--*
> *Eisenstein was very interested in/influenced by literature, including the study of Chinese ideograms.*
> *A study of a film like STRIKE is a guide to many forms of Modernist ways of presenting a strike in its various stages of development.*
> *Another useful guide from Eisenstein are his essays --among them for example, in FILM ESSAYS "The Method of Making Workers' Films, " "Lessons from Literature," "More thoughts on Structure" and esp "Perspectives."*
>
> *All of these are concerned with a dialectics of presenting the political clearly and at the same time not neglecting his very deep concerns with form.*
>
> *He uses often examples drawn from political life- such as orators and their differing uses of language, rhetorics, volumes and tones of voice, the uses*

of face and gesture to convey meanings and emotions, and how this is to be conveyed via the medium of film, which for him is drawn in many ways from writing and song.

Mayakovsky's "How are Verses Made" is also excellent in this regard--

(the drawback of especially the latter for students might be Mayakovsky's Communism--though Mayakovsky is every bit as flamboyant and fascinating charismatic a figure as Che--as you know--and so that might mitigate the circumstances of the ideology--who knows?

Actually there's some excellent reportage and writing on strikes and picket lines, which makes use of real and fictional persons, documentary materials
in "News Reels" and subjective viewpoints in the "Camera Eye" sections--and
the first hand experience of the author--in an American context--John Dos Passos' USA trilogy.

In the "Newsreels" Dos Passos combines popular songs of the time, newspaper headlines, faits divers, strange weather, a multitude of simultaneous "news items" in order to give a "movie" "take" on the events in which the characters are involved--among the most focused on being organizing and strikes, writing of reports and propaganda leaflets, and pamphlets explaining reasons for actions, as well as he provides many bios of Labor leaders and agitators which are very inspiring--people like Big Bill Heywood, etc--

The picketing and protests by millions around the world during the Sacco and
Vanzetti Trials also plays a big part.

There are also a lot of Labor newspapers from various points of view that are easy to find and the Catholic Worker which often has very good reporter on picketing and strikes.

These give a kind of shorthand of how to present the reasons for the strike,
the unions and companies involved, the major issue at stake for that immediate community and the wider scope often brought in today of Globalization and Global Warming and how these are related to a specific place, event, population and the environment socially, economically and ecologically.

Another factor to bring up is the psychological morale of strikers--what their emotions and hopes or despairs are in the current situation, what they
look forward to being "happier about" if they win some ground, and what

they
risk "feeling alot worse about" if their demands are not meant, or only minimally.

Once you establish this "setting" s to speak, it becomes a series of decsisions on the writer's part which aspects they choose to handle in "close up"--how they want to frame within the frame individuals of groups of
persons, how to show the interplay of conflicting forces--how a strike is also a form of street theater--with its own given rhetoric's, uses of signs,
costumes, music, marches or standings--

Any form of strike or picketing today requires a discussion or presentation,
even if very brief, of the issues at stake both in the specific site, and how this fits into a series of "pictures" national and international, since the globalized economy, as well the workers, are trying to balance a simultaneous fragmentation with an overwhelming force that tries to draw everything into tighter and tighter concentrated centralization's of funding
and power.

Speaking of funding--what funds do the picketers draw on while on strike--how does this play into the length of time they have the ability to strike without hardships beginning? How does this effect the bargaining and
negotiations?

A lot of strikes also got turned into songs and some into poems--so labor songs and union and protest songs are a another way of studying how to write
of the events.

Since what is being undertaken is a collective event made up of many individual decisions, just going around interviewing people with the information one has is a good way to intermix the personal, subjective "human interest" aspects against the "greater picture and background" of the
effort as a whole.

A lot of really good ways to get some ideas are to look for articles or books which have to do with strikes also in terms of issues which are both about the work place and larger issue--for example from Feminist history, Civil rights history, student protests and strikes, any kind of specific demography oriented action to see how a strike is handled in being written about when it is involving more than one issue--any strike may have several issues involved, of which the one in the workplace is but a way to focus al

of them and set them all into movement as --a Movement.

The "street theater" aspect means that in writing of events such as picketing, one wants to, as do the strikers and their opponents, dramatize the issues and person, the sights, sounds, smells, situations. Since a strike and picketting are literally part of a sturggle for power and wages, for a future better than the present, drama practically leaps out as a method of approaching the writing. This doesn't mean necessarily "heightening" in a purple prose way, but the making use of even facts and figures as "characters" "playing apart in the action."

In that way, every sign, sound, interview, notation of how the time spent on
the lines is spent and what is being discussed on site in terms of the "progress" or 'standstill" of the Movement's movements--al of these things became "players" on the stage, and one can use them in a wide variety of ways--

On the one hand, one is making a documentary, on the other, a dramatized version from one's subjective point of view. Finding the ways to have these work together and play them off each other is where the 'drama," the struggle of the writer" goes on.

The piece then is the drama combined of the writer's struggle to give the writing a form that the writer finds effective, and of the strike and pickets' struggle to find the most effective form for their expressions of their desires and demands to most effectively and completley as possible realize these.

The writer's struggle are one way of gving a sense of the drama of the street theater struggle as a dialectics, a point couterpoint, a contrapuntal
compostion so to speak.

I hope soehwere here there's something a bituseful at least to start more ideas of your own and your students--

Oh--there's Dickens novel also about a strike--i read long ago, but pretty sure is called Hard Times.

It's very good as i recall, and not in the sentimental Dickensian style at all--until the very end,when it resorts to his proto-"Hollywood ending" tendency, which was also dictated by the nature in which the book appeared--as a serial, again if i recall correctly.

But then in a strike and picketing--one is after all hoping for a form of "living happily after" much older than a "Hollywood ending."

(And consider the effect that the writers' strikes have had on Hollywood--!)

On Thu, Jul 10, 2008 at 11:48 AM, Eireene Nealand <[redacted]> wrote:

in just a few days the uc santa cruz workforce is going on strike and i'm trying to think about what to do with my students for the three days that we will be meeting on the picket lines.

has anyone run into any ideas about how to do good political writing? and for this small moment, what small practical exercises students of varying engagements might engage in in order to connect with what they see and do there?

there have been some good discussions amongst organizers and activists about what it feels good to shout: short truths. simple ones, sometimes with rhythm, but not necessarily so. bilingual shouting feels good somehow.

but what ele?

i want so much for all to go well

here at this small strange universitiy with an illustrious history, and rapidly overtaking decline.

eireene

guidelines

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129. Alison Croggon
SoundEye at Theatre Notes
Sun 13 Jul 2008

My report on SoundEye is now up on Theatre Notes at
http://theatrenotes.blogspot.com/2008/07/meditations-on-soundeye.html

User warning: it's written for people who mostly know nothing at all about contemporary poetry.

Cheers

Alison

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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130. Alan Sondheim
Re: PERFORMANCE IN SECOND LIFE THIS WEDNESDAY - date correction (fwd)
Mon 14 Jul 2008

The DATE SHOULD BE the 16th this Wednesday, not the 6th - Apologies! - Alan

> *PERFORMANCE IN SECOND LIFE THIS WEDNESDAY*
>
> *Sandy Baldwin and Alan Sondheim, PERFORMANCE IN SECOND LIFE as part of THE ACCIDENTAL ARTIST Exhibition*
>
> *We're doing Theatrical Performance to the Nth Degree: Avadrama*
> *with scripts by Sandy Baldwin and Alan Sondheim,*
> *using EXPERIMENTAL AVATAR BEHAVIORS AND TEXTS*
>
> *Wednesday, July 6th, at 4pm and 10pm Eastern (Daylight Savings)*
> *Time, US*
>
> *Please attend - and if you can't make it, check out*
> *THE ACCIDENTAL ARTIST Exhibition which changes almost daily!*

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131. Catherine Daly

UC Berkley: Poetry for the People Program

Mon 14 Jul 2008

Please Forward. Thanks!

Recruiting Student Teachers for June Jordan's Poetry for the People

The Poetry for the People Program (P4P) at UC Berkeley, founded by the late poet/essayist June Jordan, is in its seventeenth year. June Jordan founded the program with a vision of artistic and personal empowerment for students.

Our an annual large class is offered in the Spring semester. The program has two main components:

1.teaching the work of poets of color in their historical political contexts, both in and outside the US

2.workshopping student poems weekly, according to a rigorous set of guidelines developed by June, herself.

The course is taught by Student Teacher Poets or STPs. This group is generally made up mostly of undergraduates, but has often included some graduates, graduate students and non-students. The majority of STPs have taken the large P4P class, but others begin with an interest in teaching and go directly to the STP class. The STPs take a practicum class that begins in the Fall and continues throughout the year.

In addition to leading or co-leading a section of 7-12 students in the Spring, the STPs are responsible for choosing the majority of the readings for the large Spring class, developing the bulk of the lectures, and coordinating the final student recital, editing an anthology, and doing outreach visits to schools and community centers throughout the year. STPs also workshop each other's poetry.

The director facilitates the STP group throughout the year, and supervises their work, and the program coordinator takes care of program logistics. The director also sets the tone of the large class, delivers several lectures, and supports the STPs in their teaching and leadership.

The political and aesthetic groundings of the course come from June Jordan's own work--reflecting the tradition of women writers of color needing to bear witness to oppression, to speak what has been silenced, to speak truth to power, and to offer alternative visions of what the world can be. In this tradition, the personal is political, students are encouraged to give voice in their poetry to the most painful and difficult places in their lives, and to speak about the most difficult challenges in the world around us.

Due to the personally, politically, and academically intense nature of the course, the experience of P4P is powerful for all, and can be consuming for some, particularly younger students who are finding their poetic voice for the first time. Among the STP group, every year is different, depending on the personalities involved, but there is a tradition of healthy (and sometimes unhealthy!) conflict, as the group of STPs endeavor to take political and artistic leadership in the course. STPs have the opportunity for profound personal growth as they confront the power dynamics, leadership challenges and significant responsibilities of teaching.

P4P director Aya de Leon is recruiting additional STPs. These individuals may be undergraduate or graduate students at other campuses, or anyone with a strong commitment to writing and teaching poetry.

The STP course meets Tuesdays and Thursdays from 4-6PM throughout the year, and the P4P "big class" meets from 3-7PM in the Spring. STPs need to be available for all three classes, for registered students, this is a 12-unit load over two semesters. STUDENT TEACHING TIME COMMITMENT:

The STP course meets Tuesdays and Thursdays from 4-6PM throughout the year, and the P4P "big class" meets from 3-7PM in the Spring. STPs need to be available for all three classes, plus homework and occasional outside meetings. For registered students, this is a 12-unit load over two semesters.

These positions are not paid, but we can offer college credit to everyone.

How to get college credit for these classes:

*enroll via UC Berkeley in the courses (both undergraduate & grad programs)

*cross register from Mills College (both undergraduate & MFA)

*enroll via Berkeley City College (open to all & affordable!)

*enroll via UCB extension (open to all; a bit more costly)

*Student teach as an independent study at your college or university (grad or undergrad)

*Student teach as an independent study or field study placement with your low residency MFA program

All are invited to apply!

For info contact P4P Director Aya de Leon: [redacted]. edu

P4P Program History

After a decade of teaching at the university level and after a few years of joining the faculty at UC Berkeley, Professor June Jordan, one of the most published African American writers in history, founded, designed, cultivated

and directed an unprecedented academic course and artistic movement: Poetry for the People.

Professor Jordan wrote, however, that "I did not wake up one morning ablaze with a coherent vision of Poetry for the People! The natural intermingling of my ideas and my observations as an educator, a poet, and the African-American daughter of poorly documented immigrants did not lead me to any limiting ideological perspectives or resolve. Poetry for the People is the arduous and happy outcome of practical, day-by-day, classroom failure and success."

In 1989, June Jordan began teaching in the African American Studies and Women's Studies Departments. She soon undertook the presentation of African American Poetry and Contemporary Women's Poetry. With both courses, she ensured that student writings occupied equal space and time, along with established poets, such as James Weldon Johnson or Adrienne Rich. Eventually, she decided to offer something called "Poetry for the People." So she raised funds from the African American Studies Department, the Dean of Interdisciplinary Studies, and the Department of English.

Her dream and vision was realized in 1991 when Professor Jordan officially established Poetry for the People. During its first semester, and every semester thereafter, the course attracted students from Freshmen to graduate students in their last year at Boalt Law School, men, women, African Americans, Asian Americans, Latino Americans, Arab Americans, Anglo Americans, gay, lesbian, straight, abled, disabled who could take this course in poetry without any prior writing experience.

June Jordan crafted Poetry for the People with three guiding principles in mind:

1.That students will not take themselves seriously unless we who teach them, honor and respect them in every practical way that we can.

2.That words can change the world and save our lives.

3.That poetry is the highest art and the most exacting service devoted to our most serious, and our most imaginative, deployment of verbs and nouns on behalf of whatever and whoever we cherish.

Professor Jordan's vision for the reading and writing of poetry stands out from other university poetry courses. In an interview with the Daily Californian on November 19, 1998, Professor Jordan stated that the goal of Poetry for the People "is to make audible the inaudible, and visible the invisible."

Then, after the success of the third semester of the program, a core of young poets wanted to make P4P a way of life. As a result, Professor Jordan decided to try and institute a course called "The Teaching and Writing of Poetry." Interested students would work closely with her and then they, in turn, would

become teachers of other students. This practice continues today as undergraduates and graduate students are trained by the director to facilitate groups, lecture on various topics, and assume positions of leadership.

African American Studies 158A (fall) and 158B (spring) serve as this teaching practicum for STPs in the process of preparing to student teach the main introductory spring class, African American Studies 156AC, known as "The Big Class." The students in these courses conduct extensive research into the poetic traditions under consideration for the Big Class. Each student is required to give an in-class presentation on an assigned poetic tradition, in addition to an intensive examination of pedagogical issues. Much of the time in the spring is spent discussing teaching strategies, exploring solutions to pedagogical issues, and coordinating projects. The STPs also form and facilitate a poetry-writing group under the Director's leadership and complete all the assignments the students in the general class are given, in addition to certain specific exercises in poetic craftsmanship. This group of STPs also provides personnel for the various outreach programs and is encouraged to perform at community events and readings in the Bay Area.

The success of P4P is evidenced by the dozens of poetry programs across the country that are led by former P4P students and whose designs are based on the program. In 1995, after Professor Jordan and several of her students published June Jordan's Poetry for the People: A Revolutionary Blueprint through Routledge Press, hundreds of organizations throughout the country have adopted this blueprint not only as a reference but a guiding principle in their own poetry workshops and programs. Moreover, numerous former P4P students have been anthologized, published, and celebrated with prizes.

Thus, from its humble beginnings of around 15-20 students in 1991, to its height of over 130 student enrollment, the once-tenuous experiment of Poetry for the People has emerged a cultural institution on the UC Berkeley campus that has engendered dialogue and created connections across every conceivable line.

Professor Jordan has said, "Poetry has been falsely viewed as a province for privileged folks and for the extremely gifted. [But] poetry derives from an oral tradition throughout the world. It comes from the people and needs to be given back to the people."

Today, Poetry for the People is a fully accredited, three course sequence of classes wherein students present their work in an on-campus public poetry reading every semester and self-produce and then publish a professional anthology of their poems. In keeping with the university's goal of public education, Professor June Jordan expanded this program to many different Bay

Area locations: Berkeley High School, Dublin Women's Prison, Glide Memorial Church, Mission Cultural Center, and Yerba Buena Center for the Arts.

Every poetry reading she helped organize was a standing room only affair — in mammoth campus spaces such as the Life Valley Science Building Lecture Halls, Lewis Hall, and Wheeler Auditorium.

In 2001, Professor June Jordan went on leave. However, given the student demand for the course and the popularity of the program, she was asked to name a successor. Selected by Professor Jordan, Junichi P. Semitsu directed the program until 2005. In 2005-06 P4P alum, Maiana Minahal was director. In fall 2006, the African American Studies department appointed community artist and activist Aya de Leon as director, and her appointment continues into its third year.

Aya de Leon continues in Jordan's tradition of reaching beyond university walls, developing programming at Berkeley High, B-Tech (Berkeley High's alternative/continuation school), Oakland Unified, Berkeley City College, Epic Arts, La Pena Cultural Center, and Richmond's Leadership Public School, as well as reaching out to Mills College, SF State, Foothill College, and other Bay Area schools to recruit students.

The Program has continued to bring countless "hot shot poets" to campus for readings to P4P students and the general public: Adrienne Rich, Ntozake Shange, Jimmy Santiago Baca, Joy Harjo, Sandra Cisneros, Juan Felipe Herrera, Bei Dao, Janice Mirikitani, Ruth Forman (a former P4P student), Marilyn Chin, Haas Mroue, Martin Espada, Cornelius Eady, Lorna Dee Cervantes, E. Ethelbert Miller, Sekou Sundiata, Kevin Young, Dennis Kim, Leroy Quintana, Li-Young Lee, Naomi Shihab Nye, Francisco Alarcon, Sara Miles, Donna Masini, Luis Rodriguez, Tyehimba Jess, Mohja Khaf — to name a few.

The current ever-evolving syllabus continues to extend to new cultural areas for further, broadening research and eventual curricular inclusion. Designed to constitute a one-semester crash course of world literacy in poems, the syllabus typically focuses on three distinct American cultures, which often rotate year after year. Our Spring 2008 semester focused on the poetry of African Americans, Arab and Arab Americans, Latina/os, Xicana/os, and the intersecting trajectories of these three groups in the United States and the Americas.

Professor Jordan passed away in June 2002. Thanks to her vision and the commitments of the African American Studies Department, UC Berkeley's Dean's office, and the sustained efforts of subsequent directors and student teachers to continue her legacy, the African American Studies 156AC course remains strong and alive. Indeed, the class continues to build a legacy as one of the most visible, vibrant, and energetic communities on the Berkeley campus, in continuing Dr. Martin Luther King's wish of a beloved community.

Aya de Leon
Director, June Jordan's Poetry for the People
African American Studies Department
UC Berkeley

--
All best,
Catherine Daly
[redacted]

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132. Caleb Cluff
Second Nature - call for papers
Mon 14 Jul 2008

Second Nature: Call for Papers and projects

Second Nature: The International Journal of Creative Media is an open access, peer-reviewed online journal auspiced by RMIT's School of Creative Media. Second Nature explores the distinctive particulars of and interconnections between textual, visual, aural and interactive creative research and practices.

The journal's editorial board seeks papers and online projects for its first issue.

As the journal is multiple-media in focus we welcome contributions from across the field of creative media including creative writers, media and art historians, media practitioners and fine artists, architects and architectural theorists and historians, curators, museum professionals, scientists, cultural and media theorists, archivists, technologists, software developers, educationalists, philosophers and any others who have a stake in the understanding and future developments of creative media. Projects might include web-based interactives, net-art, games, suites of 2D imagery, video and sound works, fiction, critical and non-fiction writing. Both projects and papers will be peer-reviewed.

Deadline:
30th August, 2008: Papers and projects

Issue 1. Role Models The inaugural issue of Second Nature will examine creative practice as a contested site of inscription. It will contest traditional concepts of the creator's role as one of 'writing' the world that, despite continual challenges to its hegemony, persists in the popular imagination. Whilst past challenges from cultural theorists have remained largely theoretical in approach, new developments in technologies and communications are rapidly changing the creative landscape. 'Creativity' and 'innovation' are seen as the drivers of future First World economies and the 'cultural industries' account for a substantial proportion of First World GNP. Ironically, less and less

Government and corporate support seems to be available for independent, creative research.

Papers and projects addressing, but not limited to, some or all of the following questions are invited:

* Can traditional views of 'the creator' withstand these new developments? What role/s will the creative practitioner play in this changing cultural, economic, social and environmental landscape?

* What kinds of creative spaces and practices are available in an increasingly corporatised brand-driven world?

* How has the globalization of labour and markets affected the cultural and geographical specificity of creative output.

* What role will the academy play as a site of creative research?

* How will the romantic notion of the artist be redefined in the new globalism of the 21st century?

* Is it all about the market? Are other values driving the development of media and practices?

* How are new distribution channels affecting what becomes public, how it is consumed and how it is understood?

* What is the affect of user-generated media on traditional practices and distribution?

* Can crowd-sourcing, folksonomies and the wisdom of crowds replace the roles of gatekeeper, editor, curator, director etc?

* What affect has rise of intellectual protectionism and particularly the extension of copyright, trademarking and patenting opportunities had on practitioners and practice?

* How do the ambitions of 'research' apply to creative practice? Can practice be said to generate 'new' information (with its material overtones of quantifiability and universality), or is the information and understanding generated through producing, consuming and/or interacting with creative works of a completely different order?

* What are the problems of a 'too useful art'? In the rush to claim a use value for art (research questions based on empirical models; claims of art's/creativity's economic benefits), is there a risk of denigrating the idea of culture for culture's sake and of stifling necessary uncertainty within the creative process.

* Does a culture of user-generated content and democratic dissemination of cultural products weaken traditional institutions such as universities and museums? Or can it lead to a justification for 'high' or 'elite' cultures?

* Creativity and innovation are being touted as future drivers of First World economies, but what difference (if any) exists between the two? Can innovation be seen as the commodification of creative expression? And if so, does this spell danger for creative outcomes that don't have a pre-defined purpose?

* How has the hegemony and globalisation of culture affected creative expression within developing or politically 'weak' economies?

* Is the global market itself distorting the intentions as well as the outcomes of creative expression?

Completed papers should be no more than 10,000 words. Short articles (1500-3000 words) are warmly encouraged. Any images included must have Copyright clearance or be the intellectual property of the author/s. Deadline: August 30, 2008

Abstracts and papers should be submitted as Microsoft Word documents saved as .doc or .rtf.

Submitted projects must be formatted for viewing and interaction in a web browser. In exceptional cases projects may be presented to download (e.g as executable applications). Please contact the editor at the email address below if you would like to discuss suitable formats and file sizes.

Submissions and inquiries should be made to the editor Shiralee Saul
[redacted]

Forthcoming issues for 2009 include:
Amnesiac Culture will examine the complex issues surrounding personal and cultural memory.
Code Makers will examine contemporary understandings of reality as embodied information structures.

Caleb Cluff
Editorial committee, Second Nature.

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represent or warrant that this transmission is secure or virus free. Before opening any attachment you should check for viruses. The ABC's liability is limited to resupplying any email and attachments.

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133. mIEKAL aND
From Steve Kurtz: Thank You Letter to Supporters
Mon 14 Jul 2008

(Hard to believe he actually won the case, I still keep thinking the government will find another way to make his life even more miserable. ~mIEKAL)

July 12, 2008

Dear Supporters,

After four long, difficult years I have been released from my legal ordeal. I want to thank everyone who supported me through this—the greatest challenge I've ever had to face. I feel vindicated today because I am innocent, but today I am also humbled by a legal and political victory that is not mine alone. Everyone who contributed their support to this case can lay claim to a victory against the forces aiming to abridge our fundamental rights. I am mindful that my case was just one of many examples where fear and irrationality gained the upper hand after 9/11. I am aware that my vindication is an exception. I continue to have anxiety about the outcome of many pending cases still awaiting justice.

Although it seems that my case has come to a conclusion, it is only now that I can fully comprehend the immensity of what happened. The tragic death of Hope was a profound loss. The unfortunate events following Hope's death occurred at a moment of intense pain and sadness for all of us. Neither my life nor the work of Critical Art Ensemble has been the same without her. If she were here today, I know she would be proud of everything that has been done by all the people involved. Collectively, we stood without flinching, and defeated a monster of social injustice. Hope always said that we should "never surrender" to authoritarian power, and we didn't.

I was extremely fortunate to have a team of people immediately form a defense group at the very beginning, when I was still in shock. I want to thank the members of the CAE Defense Fund for coming to my defense from the beginning of the ordeal.

Throughout the past four years, so many people raised their voices in my defense, and that of my friend and co-defendant, Robert Ferrell. So many contributed time, energy, and resources. We could not have adequately defended ourselves without the labor and activism of thousands—individuals, groups, artists and activists. I am grateful to everyone who donated their work

and talent to fundraisers for our legal defense. And although I cannot thank everyone by name, to all of you worldwide who helped organize fundraisers, letter writing campaigns, conferences, teach-ins, protests and other events, your actions made a real difference in this case.

To all my friends, thank you for helping me through my darkest hours.

To everyone, please accept my humble offer of thanks. I am grateful. I owe a tremendous debt of gratitude to all of you for seeing me through this terrible period.

Please remember also that this case was about so much more than just keeping me out of jail. This is a great legal and political victory that will affect many cases to come. Through its prosecution of this case, the Department of Justice was hoping to expand the most broadly written law on the books (mail fraud) into an all-encompassing Leviathan that could be used at its discretion against any citizen at any time. Not only did we prevent this dangerous expansion of the law, the precedent we set has narrowed it. Because of our collective effort, a bogus charge like the one targeting Bob and me is unlikely ever to happen again—and if it were to happen, any competent attorney could easily shoot it down.

What have I learned from my ordeal? I've learned that with tens of thousands of supporters, with hundreds of thousands of dollars, with one of the best legal teams in the US, with a crack media team, with a group of experienced fundraisers, with four years of one's life, and with total innocence, sometimes one can slice off a piece of American justice. Which in the end means: The overwhelming majority of people ain't gettin' justice, and we have to keep fighting until they do.

With Sincerity, Gratitude, and Appreciation,

Steven Kurtz

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134. Michael Kelleher

Literary Buffalo Newsletter 07.14.08-07.20.08

Mon 14 Jul 2008

LITERARY BUFFALO
07.14.08-07.20.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi,

Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: $75.
New subscription: $100.
Patron subscription: $250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)
Patron Pair: $400.

WE ARE ALREADY 82% SOLD OUT FOR NEXT SEASON.

We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

07.16.08

Talking Leaves...Books
Lauren Fix
Signing for "Lauren Fix?s Guide to Loving Your Car: Everything You Need to Know to Take Charge of Your Car and Get on with Your Life"
Wednesday, July 16, 6 p.m.
Talking Leaves...Books, 951 Elmwood Ave.

&

Rooftop Poetry Club at Buffalo State College
Reading featuring Gabrielle Bouliane & Liz Mariani
Rooftop Garden, Butler Library, 7 pm
(Alternate location will be the International Student Reading area/signs will be posted if there is a location change).
If you are not a Buffalo State student/faculty member, please park in LOT X located behind Rockwell Hall.Ë‡

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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135. Dan Wilcox
Poets in the Park, July 19, Albany, NY
Mon 14 Jul 2008

The Poetry Motel Foundation
presents

Poets in the Park, 2008:
Charlie Rossiter, Mimi Moriarty & Frank Desiderio July 19
Other readings scheduled for July 26 & August 2

Poets in the Park has been celebrating poetry in July at the Robert Burns statue in Washington Park, Albany, NY since 1989. The series, formerly run by the late Tom Nattell and now hosted by Dan Wilcox, will continue with readings on Saturdays, July 12 through August 2; the readings start at 7:00 PM and are free & open to the public; donations are accepted. This year the readings are also sponsored by the Hudson Valley Writers Guild.

The second reading in the series on July 19 will be by Charlie Rossiter, and a joint reading by Mimi Moriarty and her brother Frank Desiderio. Chicago poet Charlie Rossiter is a former NEA Fellowship recipient, a three-time Pushcart Prize nominee and hosts the audio website poetrypoetry.com. He is a member of the poetry performance group 3 Guys from Albany; his most recent book is "The Night We Danced with the Raelettes" (FootHills Publishing). Local poet Mimi Moriarty received her MFA in Creative Writing from Goddard College and is a board member of the Hudson Valley Writers Guild. Her poetry chapbook "War Psalm" was published by Finishing Line Press. California resident Frank Desiderio is a member of the Paulist Fathers and his poetry has appeared in The National Catholic Reporter, Prairie Messenger, The Bread of Life and Spring Hill Review. His poetry chapbook, "Digging for God", was published by Paulist Productions.

The schedule of the other readings is (note revised listing for July 26):
July 26: James Schlett & Kathryn Kelly
August 2: Susan Brennan & Philip Good

The Robert Burns statue is near where Henry Johnson Blvd. passes through Washington Park and crosses Hudson Ave. Please bring your own chairs or blankets to sit on. Rain dates for each event are the following Sunday, same time, same place.

This project is made possible in part through COMMUNITY ART$GRANTS, a program funded through the State and Local Partnership Program of the New York State Council on the arts, a State agency and the Arts Center of the Capital Region.

For more information contact Dan Wilcox, at [redacted]; [redacted].

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136. Andreana Binder
Call for submissions--Fiction/Nonfiction/Art/Poetry
Mon 14 Jul 2008

The Sylvan Echo is now accepting original submissions of fiction, nonfiction, poetry and visual art for publication in the November issue. The deadline is October 18, 2008. Please see http://sylvanecho.net for submission guidelines. Include a brief bio with your submission. This issue has no theme.

Check out our latest issue at http://currentissue.sylvanecho.net.

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137. patrick dunagan
July 20 - Canessa Gallery - Readings from Micah Ballard, Jeffrey Schrader, and Chad Sweeney
Mon 14 Jul 2008

CANESSA GALLERY READING SERIES
curated by erica lewis
July 20, 2008
Featuring the works of Micah Ballard, Jeffrey Schrader, and Chad Sweeney

WHAT: How does where you are from influence your body of work? Please join us as poets Micah Ballard, Jeffrey Schrader, and Chad Sweeney ponder the meaning of "home" and bring the house down in this new edition of the Canessa Gallery reading series.

Micah Ballard is co-editor, with Sunnylyn Thibodeaux, of Auguste Press. Recent books include: Bettina Coffin (Red Ant), Emblematic (Old Gold), Darrell (Blue Press), Evangeline Downs (Ugly Duckling Press), and Parish Krewes (forthcoming, Bootstrap Productions). From 2000-08 he directed the Humanities Program at New College of California. Currently, he works for the MFA in Writing program at the University of San Francisco.

Jeffrey Schrader has been involved in the Uglyman Collective, Another Publishing, Cricket Online Review & many other do-it-yourself failures & experiments. To date, the finest job he ever held was as a bicycle messenger for an urban ecology non-profit that successfully reduced the number of single-passenger vehicles driven in various Bay Area communities. He lives with Sherri and Milena at the edge of downtown Oakland's current gentrification project. Chapbooks include Speak at Every Hazard and The Man at the Other End of the Bench; grid/pattern is forthcoming from Erg. He's currently working on a window garden of carnivorous plants and the regular mechanics of 1970s era single-speed bicycles.

Chad Sweeney is co-editor of Parthenon West Review and is the author of An Architecture (BlazeVOX, 2007), Arranging the Blaze (Anhinga, 2009), and A Mirror to Shatter the Hammer (Tarpaulin Sky, 2006). Chosen for Best American Poetry 2008 by Charles Wright, Sweeney's work has appeared in New American Writing, Verse, Colorado Review, Barrow Street, Crazyhorse, Black Warrior, Denver Qtly, American Letters & Commentary, and others. Sweeney will enter the Ph.D. program in literature/poetry at Western Michigan University in Kalamazoo this fall.

WHEN:
Sunday, July 20, 2pm

WHERE:
Canessa Galley
708 Montgomery Street, SF

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138. Mary Jo Malo

Re: Steve Dalachinsky featured in "Forward"

Mon 14 Jul 2008

Inspired by Jazz, a Poet Does 'His Own Thing' by Matthue Roth

http://www.forward.com/articles/13726/

Mary Jo Malo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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139. David Chirot

Pessoa-Aleister Crowley Letters--30 Family or National Treasure trunks & "cultural property" debate in Portugal--(NY Times article)

Tue 15 Jul 2008

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*ARTS / ART & DESIGN * | July 15, 2008
* Abroad: Portugal Holds on to Words Few Can Grasp
<http://www.nytimes.com/2008/07/15/arts/design/15abroad.html?ex=1216785600&en=b4ccdbc5e7540526&ei=5070&emc=eta1>
*
By MICHAEL KIMMELMAN
The latest brouhaha involving cultural property is unfolding in Lisbon — and not, for a change, over stolen vases or precious war booty, but a poet's correspondence.

An amazing fact emerges--that there are 30 trunks of Pessoa's writings to be gone through, poured over, in search of Treasure.

How many more heteronyms may yet emerge from these receptacles of "as yet unknown writings"?

Are families related to the heteronyms of a writer? Is a culture?

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140. Barry Schwabsky
Pessoa
Tue 15 Jul 2008

Fascinating piece on Fernando Pessoa in today's Times:
http://www.nytimes.com/2008/07/15/arts/design/15abroad.html?th&emc=th

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141. Jennifer Karmin
SUBMISSIONS: Call for videopoems
Tue 15 Jul 2008

SEE THE VOICE: Visible Verse 2008 call for videopoems

Pacific Cinémathèque and curator Heather Haley are seeking videopoem submissions from around the world for the annual Visible Verse screening and performance poetry celebration, Nov. 6, 2008. Visible Verse is North America's sustaining venue for the presentation of new and artistically significant videopoetry.

Official guidelines:

*Visible Verse seeks videopoems, with a 15 minutes maximum duration.

*Either official language of Canada is acceptable, though if the video is in French, an English-dubbed or-subtitled version is required for consideration. Videos may originate in any part of the world, however.

*Pieces will be judged on true literary merit. The ideal videopoem is a wedding of word and image, the voice seen as well as heard.

*Please, do not send documentaries, as they are outside the featured genre.

*Videopoem producers should provide a brief bio, full name, and contact information in a cover letter. There is no official application form nor entry fee.

*Submission deadline is 1 September, 2008. Send, at your own risk, videopoems and poetry films/preview copies (which cannot be returned) in DVD format to: VISIBLE VERSE c/o Pacific Cinémathèque, 200--1131 Howe Street,

Vancouver, BC, V6Z 2L7, Canada. Selected artists will be notified by 1 October, 2008 and receive a screening fee.

For more information contact Heather Haley, [redacted]

Vancouver's Pacific Cinémathèque Pacifique, a not-for-profit society dedicated to the understanding of film and moving images.
http://www.cinematheque.bc.ca

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142. Chad Sweeney

Joe Milford Poetry Show w/guest Chad Sweeney/Sat. July 19

Tue 15 Jul 2008

Hi all, I'll be on the Joe Milford Poetry Show this Saturday at 5PM Eastern Time for about 90 minutes, talking with Joe and reading from my recent book on BlazeVox, AN ARCHITECTURE, and some Farsi translations and other projects.
Cheers, CS

From Joe: The Joe Milford Poetry Show seeks to record, archive, and present readings from the sharpest minds in poetics today. Every week the Joe Milford Poetry show hosts poets from around the country in a live format via Blogtalk Radio. In tandem with the Jane Crown Show, the Joe Milford Radio Show can be found at janecrown.com or at ttp://www.blogtalkradio.com/search/Joe+MIlford. Go to janecrown.com especially for archived readings and interviews with renowned poets such as Donald Revell, Didi Menendez, Bob Hicok, Rae Armantrout, and Stephen Dunn, just to name a few.

Chad Sweeney edits Parthenon West Review with his buddy David Holler, and is the author of An Architecture (BlazeVOX, 2007), Arranging the Blaze (Anhinga, 2009) and A Mirror to Shatter the Hammer (Tarpaulin Sky, 2006). Chosen for Best American Poetry 2008 by Charles Wright, Sweeney's poems and translations have appeared in New American Writing, Verse, Colorado Review, Slope, Crazyhorse, Black Warrior, Coconut, Barrow Street, Denver Qtly, American Letters & Commentary, Interim, Forklift, and elsewhere. With Mojdeh Marashi, he translated a book

of Iranian poetry, Arghavaan, Selected Poems of H.E. Sayeh for which he was awarded a grant from the San Francisco Arts Commission. Sweeney taught for the San Francisco WritersCorps for seven years, leading poetry workshops with inner-city “at risk” youth and newly arrived teenagers from Central America, Asia and the Middle East. He’s currently editing an anthology of teacher poetry and prose from the first 15 years of the National WritersCorps (title pending), which will be released by City Lights Books at AWP next February. He earned an MFA from San Francisco State University and will enter the Ph.D. program in literature/poetry at Western Michigan University this September, with his beloved partner by his side, poet Jennifer K. Sweeney.

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143. **amy king**

History Keeps Me Awake at Night: A Genealogy of Wojnarowicz -- Tomorrow Night

Tue 15 Jul 2008

History Keeps Me Awake at Night: A Genealogy of Wojnarowicz July 10 - August 22, 2008

P * P * O * W
Pilkington - Olsoff Fine Arts, Inc.
555 W. 25th Street - New York, NY 10001

Artists Participating:

Sadie Benning
Michael Bilsborough
Shannon Ebner
Mike Estabrook
Brendan Fowler
William E. Jones
Lovett/Codagnone
Keith Mayerson
Ryan McGinley
Frederic Moffet
Henrik Olesen
Adam Putnam
David Ratcliff

Emily Roysdon
Zoe Strauss
Wolfgang Tillmans
Carrie Mae Weems
Matt Wolf
David Wojnarowicz

Reading and film screening -- Thursday, July 17th, 6 - 9 p.m.

Zachary German
Amy King
Sara Marcus
Max Steele

Organized by Photi Giovanis

http://ppowgallery.com/exhibitions/future/future.html

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://jacketmagazine.com/34/dickow-king.shtml

Alias
http://www.amyking.org

Your Suggestions
http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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144. Stephen Vincent
The Archive as an Art (Pessoa et al)
Tue 15 Jul 2008

Because I think we (working or once working poets) are surrounded by stuff (archives), I am wondering about the art of either keeping or killing portions of it and (if it goes anywhere) what may be appropriate ways to either draw attention or limit its use.

Fundamentally my question is who determines - or who is in the best postion to determine what may be the ultimate critical/biographical etc. value of a poet's stuff. Are poets in a position to say what in their entire archive (books, correspondence (from love or hate letters, to critcial discussions with peers. distant relatives), manuscripts and revisions, desks, tennis shoes, etc. Do we or our executors, for example, have the right to make correspondence from otthers part of a library's public record.

Why is it worth while to see Ginsberg's tennis shoes. Or, does it become worthwhile if there is diary entry in which Corso or Burroughs advises G to buy X brand of shoe and why. This info may feed the person who is writing an anecdote filled biography, perhaps, so the shoe is essential, perhaps, as a way of getting to use, aesthetic and a tangible sense of comraderie.

Is there any written 'code of established, ethical, etc. conduct here. Or, like the art world, are literary archives a wilderness unto themselves. The way they get organized (or don't), the ways they are acquired, or the ways in which they are assembled and sold quite various, depending on a mix of interests/values of the acquiring institution and those of the author or his heirs.

On one extreme some folks will give everything up (valuable to potentially embarassing) and let future 'scholarly' hands shape history out of the dispersal. While others will do everything they can to carefully how they are received by the critics of the future.

The way a poet (and/or his executors) provide an archive to a library strikes me as potentially as artful as the construction of the original work and shape of the career. Somewhat similarly, a Library can take that archive and organize and present its contents according to a value system that may be totally at odds with poet. (Will Ginsberg's ever look at home at Stanford - that Protestant mecca of the West. Columbia U or NY Public Library's eternal loss??)

I used to watch Ed Dorn sit in The Pub (corner of Masonic and Geary in San Francisco) as he would take out his pen and make drawings, or jot down a phrase or two on a partially wet napkin. He could do a pretty good caricature of a parody of a cowboy. (He was finishing up the Gunslinger at the time. (1975 or so). I forget if he kept those sketches. I hope they remain in his archive. Definitely good 'period pieces'.

Some summer thinking here,

Stephen V
http://stephenvincent.net/blog

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145. Kyle Schlesinger
New from Cuneiform: 3 by Ted Greenwald
Tue 15 Jul 2008

Cuneiform is pleased to announce the publication of 3, Ted Greenwald's latest masterpiece.

Poet Ron Padgett writes: Ted Greenwald's 3 takes the mind in at least three different directions simultaneously, in hardboiled, richly detailed, well-made

poems whose giddy wordplay, pantoum-like interweavings, and nimble jumpcuts create a sort of 21st-century Poet in New York. An inspired challenge and a delight.

Filmmaker Nathanial Dorsky writes: Within this selection of three works, we come upon the most unusual, if not revolutionary moment in the universe called Ted Greenwald. Suddenly the risk of self as such takes place. Though his poetry always bares the honest song of a fragmented accumulation, the float of our existence, here Ted reveals an exposition of tender, romantic suchness amidst rhythmic refrains classically structured and filled with sunlight and place, the vulnerable underbelly of his Arcadian being is unveiled.

And poet Tom Raworth reminds us to "Just read the fucking book."

The cover was designed by typographic aficionado Rich Kegler of P22. Trade paperbacks are $15 (plus $2.50 domestic shipping) and the lettered and signed hardcovers are available for $50 (plus $2.50 domestic shipping). Both editions are distributed by our friends at Small Press Distribution www.spdbooks.org or direct from www.cuneiformpress.com.

Other recent books from Cuneiform include: Bill Berkson's Sudden Address; Ron Silliman's Woundwood; Gregg Biglieri's Sleepy with Democracy; Dan Featherston's Clockmaker's Memoir; and Ted Greenwald and Hal Saulson's collaboration Two Wrongs. All are available from SPD www.spdbooks.org or direct from Cuneiform at www.cuneiformpress.com.

More at: http://cuneiformpress.blogspot.com/

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146. Sam Ladkin
Fwd: THE REALITY STREET BOOK OF SONNETS
Wed 16 Jul 2008

News of an exciting new book out. Congratulations to Jeff Hilson for making it occur.

Best,
Sam

> *Reply-To: Ken Edwards <[redacted]>*
>
> *THE REALITY STREET BOOK OF SONNETS IS OUT!*
>
> *Not just another modern sonnet anthology - THE REALITY STREET BOOK OF SONNETS delves more thoroughly than ever before into the myriad ways poets have stretched, deconstructed and re-composed the venerable form: here we have free-verse sonnets, prose sonnets, offbeat takes on the sonnet tradition, and even visual and concrete*

> *sonnets. We take as our time frame 1945 to the 21st century, with 84 poets ranging from Edwin Denby (b. 1903) to those currently in their twenties, from the UK, the USA, Canada, Australia and New Zealand.*
>
> *In his introductory essay Jeff Hilson, the editor, speaking of Ted Berrigan's regeneration of the form, writes: 'It also registers something of a paradox, announcing the sonnet as an impossibility whilst demonstrating its continued vitality, not unlike Beckett's "I can't go on, I'll go on."'*
>
> *ISBN 978 1874400 39 4 360pp price: £15*
>
> *JEFF HILSON co-runs the Crossing the Line reading series in London and is senior lecturer in Creative Writing at Roehampton University.*
>
> *For a full list of contributors and other details go to www.reality street.co.uk*
>
> *To order a copy for £15 sterling post free (strictly limited offer), please reply to this email with your full name and postal address, and we will email you an invoice via PayPal – when you click on the link you will be able to pay securely with your credit or debit card, or through PayPal.*
>
> *(Reality Street Supporters signed up for the 2007 scheme will be receiving their copy shortly, as will all contributors to the anthology.)*
>
> *Ken Edwards*
> *Reality Street Editions*
> *63 All Saints Street*
> *Hastings, East Sussex TN34 3BN*
>
> *www.realitystreet.co.uk*

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147. **Joan Houlihan**

Invitation to the Colrain Poetry Manuscript Conference

Wed 16 Jul 2008

Dear Poet,

As you may have heard, the Colrain Poetry Manuscript Conference, designed for poets with a book-length manuscript, has been a tremendous success, drawing accomplished poets from all over the country and overseas. This

conference has been created for poets who are either ready to publish a book-length (or chapbook-length) manuscript or who feel they need a reality check on their current manuscript-in-progress. Since our first conference, in March of 2006, over 20 poets have had their manuscripts accepted for publication. Colrain publication news is found here <http://www.colrainpoetry.com/omnis-news.htm> .

On August 22, 2008, the thirteenth group of poets will meet in Colrain, Massachusetts. The conference will last three days and includes Jeffrey Levine, editor and publisher of Tupelo Press, Jeffrey Shotts, poetry editor of Graywolf Press, Frederick Marchant, Director of the Suffolk University Creative Writing Program and Joan Houlihan, conference founder and Director of Concord Poetry Center.

Complete information and application can be found here:

http://www.colrainpoetry.com/August

The Colrain Poetry Manuscript conference is designed to place poets on a realistic path toward book publication. If you feel you have a manuscript ready for publication, if you have received a rejection and don't know why, if your manuscript has achieved finalist or semi-finalist standing in a contest, or if you simply want to gain an understanding of how publishers and editors work behind the scenes before submitting your manuscript, then this conference is for you.

I hope you will join us!

Best Wishes,

Joan Houlihan, Founder & Director
Concord Poetry Center & Colrain Conferences
40 Stow Street
Concord, MA 01742
[redacted]

Attendees say:

"The Colrain Manuscript Conference managed to pack into a weekend what a lot of grad school teachers never had time to do in their classes or individually: offer finishing touches to a manuscript eager to be picked up by a publisher."
Steve Fellner, Brockport, NY

"...It was a goldmine for me especially, removed as I am from the academic world and from a community of serious poets."
LouAnn Muhm, Park Rapids, MN, Teacher, Creative Writing

"...extremely helpful to hear responses to the other manuscripts. I learned as much or more from the critiques of others' manuscripts as I did from the critique of mine." Mary Crow, Fort Collins, CO, Poet Laureate of Colorado

" Attending the Colrain Manuscript Conference was undoubtedly the most profound poetry experience I've ever had. What I learned in forty-eight hours will be with me for years to come." Tracy Kroetsky, Berkley, CA

"...My consultation completely changed the way I view the manuscript. There is nothing like what you are providing. Kudos!" Dawn Fewkes, Horseheads, NY

"...The Colrain conference was everything I'd hoped it would be and more. I feel well on my way, now, to a publishable manuscript." Pat Lowry Collins, MA

and MORE <http://www.colrainpoetry.com/omnis-comments.htm> .

This message was sent to [redacted] by the Colrain Poetry Manuscript Conference. If you wish to leave our mailing list, click on the link at the very bottom of this message.

To Unsubscribe from this mailing list, click:
55-4185-4DFF-B331-DD59C4E50229
C55-4185-4DFF-B331-DD59C4E50229>

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148. Fulcrum Annual

unpublished Beckett, Frost, Paz in Fulcrum 6

Wed 16 Jul 2008

FULCRUM #6 (730 pages) features unpublished Beckett, Frost, Paz; spotlights "Poetry and Myth," debate between Kisnella and Warren, translations of Seferis, Vian, Quevedo and much else

Issue # 6 of the acclaimed literary annual, FULCRUM, features previously unpublished and uncollected writing by Samuel Beckett, Robert Frost and Octavio Paz; original scholarship on "Samuel Beckett as Poet" by Christopher Ricks, Eliot Weinberger, Marjorie Perloff and others; a special section on "Poetry and Myth"; a debate between poets John Kinsella and Rosanna Warren; translations of poetry by George Seferis, Boris Vian and Francisco de Quevedo; a great deal of outstanding current poetry and literary criticism; and visual art.

The "Samuel Beckett as Poet" feature, edited by Philip Nikolayev, presents Beckettâ€™s neglected masterpiece "Ceiling" and other uncollected and unpublished poems, essays by Christopher Ricks, Jean-Michel RabatÃ©, Marjorie Perloff, Eliot Weinberger, Simon Critchley, Anne Atik, S.E. Gontarski and others, life drawings of Beckett by Avigdor Arikha, and a previously unpublished conversation between Octavio Paz and Eliot Weinberger on

Beckett. A number of the essays quote Beckettâ€™s unpublished correspondence and manuscripts.

FULCRUM # 6 also presents previously unpublished lectures by Robert Frost from ("The Claims of Poetry," "The Most Dangerous Phrase in America," and "The Natural and Supernatural Bounds of Science"), transcribed with annotation and commentary by Frost scholar James Sitar.

Poets published in FULCRUM #6 include Landis Everson, Alexei Tsvetkov, George Seferisâ€™s long poem Thrush (translated by George Kalogeris), Boris Vian (translated by Raymond Federman), Francisco de Quevedo (translated with an introduction by Christopher Johnson), John Kinsella, Rosanna Warren, W. N. Herbert, Jeet Thayil, Geraldine Monk, Alan Halsey, Peter Riley, and a great many others.

The special "Poetry and Myth" section, edited by Cliff Forshaw and David Kennedy, presents a variety of essays and poems on the subject.

"FULCRUM has in only a few years established itself as a must-read journal, a unique annual of literary and intellectual substance positioned on the cutting edge of culture."--Billy Collins

"FULCRUM serves as a primary resource for anyone interested in diverse poetic practices not only from these States, but also from around our trembling globe."--Michael Palmer

FULCRUM #6 is 730 pages long and offered at an artificially low price. Please visit http://fulcrumpoetry.com for more information or to acquire a copy.

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149. David Chirot

The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Wed 16 Jul 2008

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*ARTS / ART & DESIGN * | July 13, 2008
 * Art: The Image Is Familiar; the Pitch Isn't
<http://www.nytimes.com/2008/07/13/arts/design/13fine.html?ex=1216872000&en=1b778806477a19e6&ei=5070&emc=eta1>
*
 By MIA FINEMAN
 Artists have appropriated images from advertising for decades. What happens when the tables are turned?

Conceptually, the artist's appropriation of an already existing image is, in theory at least, seen as "a critique of originality."

Yet when a corporation--or another artist--appropriates the "non-original" art of appropriation-- the "death of the author" turns out to have been instead a playing at possum, playing possum, as the "Non-original artist" wakes from her slumber and claims the appropriated "non-original" work as being, in fact, a work of originality that needs to be protected from the marauding of "corporate raiders."

In a potentially endless series of art-advertising-art-advertising appropriations and re-appropriations begetting unto the indefinite, open-ended generation repetitions of the same as a difference which becomes another difference which is at the same time "apparently" the same-- what is produced, ironically, is undying desire for originality, to be "original," and to have created the "original work," to have had "the original idea."

A Conceptual advertisement and promotion of "non-originality" when confronted with advertising's use of one's advertisements of "non-originality" reveals "the fear of death, of an anonymous, unmarked grave" that "re-animates" the "dead author" of "non-originality" into a desperate assertion of being, after all, both very alive and very original.

The "critique of the self" and of "originality," it turns out, are acceptable conceptually, but not at the level of "property relations."

A Conceptual "non-self non-original artist//writer" literally "materializes" in the claim to a property which is "mine." A property it turns out, that possesses an "originality" "belonging to ME."

In Emerson's Nature, the poet sees "a property in the landscape which does not belong to this or that farmer. The "property" that the poet sees is not an object or a concept-as-object which can be owned, like Robert Smithson's Art of Looking, in which the artist''s glance creates works which are real as any object, yet refuse to be locked into the prison of being a "property," and object, which can be owned, The "originality" of a poet, an artist, is an activity in time which cannot be embodied in time, as in an object that can be owned.

The paradoxical situation of the non-original appropriating artist/writer faced with the appropriation of her non-original object, discovers that their conceptions and identity have become imprisoned in the object. Having dispensed with an "original self," the artist of appropriation is faced with being an appropriated "non-original self," which is threatened with the "death of the author" indeed when its "objectification" in the work is in danger of being appropriated into an advertisement for products belonging to someone else.

Instead of being an Artist/Poet of Looking who sees that property in the landscape belonging to no one, , the "non-original" artist/writer has become a property in the landscape which can be owned by anyone else, and so has to

fight to be recognized as in themselves being a property, and indeed, an "original and living Artist, Poet, " with a claim to those objects which are not so much simply "belonging to ME,""made by ME," but are in a sense actually "Me," "Me" as a piece of property.

And paradoxically finding "Me" locked in a court case or media battle to prove that after all, one DOES exist, that one does "posses" the "property of originality" as a "being Me, an Original and Living Me," instead of simply an object which "doesn't belong to anyone" and so can be claimed by anyone as their "personal property."

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150. Brian Clements

Sentence/Firewheel Announcement

Wed 16 Jul 2008

Firewheel Editions announces the inaugural Sentence Book Award and the return of the Firewheel Chapbook Award.

The Firewheel Chapbook Award is given to a collection of no more than 20 manuscript pages in any genre. Preference is for innovative work (liberally interpreted), work that crosses genres, work that combines images and text, work in formats other than the traditionally bound book, or work that may have difficulty finding publication elsewhere due to the nature, typography, or format of the work. The recipient of the award will receive 50 copies out of a limited edition. Entry fee: $15 by check to Firewheel Editions or by PayPal at http://firewheel-editions.org. Checks and submissions may be mailed to Firewheel Chapbook Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [redacted]. Postmark/Timestamp Deadline for submissions and fees: September 29, 2008, 11:59 pm PST.

The Sentence Book Award will be given to a book-length manuscript of prose poems or a book-length manuscript consisting substantially of prose poems (for example, a book that is half prose poems and half free-verse, or a book-length sequence that mixes passages of prose poetry with other modes). The recipient of the award will receive publication in a trade paper edition with a standard royalty contract and 50 copies of the book. All entrants will receive Sentence #6 (entrants who are already subscribers will have their subscription extended by one issue). Entry fee: $25 by check to Firewheel Editions or by PayPal at http://firewheel-editions.org. Checks and submissions may be mailed to Sentence Book Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [redacted]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2008, 11:59 pm PST.

Firewheel Editions subscribes to the CLMP Code of Ethics: "CLMP's community of independent literary publishers believes that ethical contests serve our shared goal: to connect writers and readers by publishing exceptional writing. We believe that intent to act ethically, clarity of guidelines, and transparency of process form the foundation of an ethical contest. To that end, we agree to 1) conduct our contests as ethically as possible and to address any unethical behavior on the part of our readers, judges, or editors; 2) to provide clear and specific contest guidelines defining conflict of interest for all parties involved; and 3) to make the mechanics of our selection process available to the public. This Code recognizes that different contest models produce different results, but that each model can be run ethically. We have adopted this Code to reinforce our integrity and dedication as a publishing community and to ensure that our contests contribute to a vibrant literary heritage."

The recipient of the Sentence Award will be selected by Brian Clements, Editor of Sentence and Firewheel Editions; the recipient of the Firewheel Chapbook Award will be selected by Brian Clements and Michael Puttonen, Design Editor for Firewheel Editions. In the event that no recipient is chosen for either award, entry fees will be returned to all of the award?s entrants. Authors who have published a chapbook or book with Firewheel Editions, authors who have served on the Board of Contributing Editors of Sentence, graduate or undergraduate students of Brian Clements, and all past and current staff members of Sentence and Firewheel Editions are ineligible. All manuscripts will come to the editors anonymously after screening and preparation by Firewheel staff.

Submission guidelines:
· Chapbook Award entrants must explain any special production requirements for their projects in the cover letter.
· All entrants must provide email address or SASE for Award results.

· Unless SASE with sufficient postage for return is included, manuscripts will be recycled. · Multiple submissions are acceptable with an entry fee for each submission. · Translations are acceptable with proof of permission to publish translations. · Electronic submissions must be sent as a single attachment in .rtf (preferred for text-only submissions), .doc, or .pdf format. · All submitted manuscripts must include a one-page cover with author?s name, title, author?s email address, and name of Award (Chapbook or Sentence); also include a second title page with title only. · The author?s name should be recognizable nowhere in the manuscript other than on the cover page.

For more information on Sentence and Firewheel Editions, visit http://firewheel-editions.org or email [redacted]

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151. Halvard Johnson

Second call! Submissions requested for a third Big Bridge anthology

Wed 16 Jul 2008

Friends and neighbors--

For a third mini-anthology of poems, this time inspired by / responding to / related to
Barbara Guest's poem "Eating Chocolate Ice Cream: Reading Mayakovsky" and/or the
various wars/insurgencies/etc. going on in the world today, please send 1-6 poems and
a brief bio to me at [redacted] with the words "Big Bridge" followed by
your own name clearly in the subject line. Please, when sending attachments, send all
poems in a single attachment.

Also include a photo if you'd care to have one used.

This mini-anthology will appear in the January 2009 issue of Big Bridge, and
work received before the end of November 2008 will be considered. The current
mini-anthology can be found at http://www.bigbridge.org/WAR-PAP.HTM.

HJ

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

====

Eating Chocolate Ice Cream: Reading Mayakovsky

Since I've decided to revolutionize my life
since
"
decided
"

revolutionize
"
life
"

How early it is! It is eight o'clock in the morning.
Well, the pigeons were up earlier
Did you eat all your eggs?
Now we shall go for a long walk.
Now? There is too much winter.
I am going to admire the snow on your coat.
Time for hot soup, already?
You have worked for three solid hours.
I have written forty-eight, no forty-nine,
no fifty-one poems.
How many states are there?
I cannot remember what is uniting America.
It is then time for your nap.
What a lovely, pleasant dream I just had.
But I like waking up better.
I do admire reality like snow on my coat.
Would you take cream or lemon in your tea?
No sugar?
And no cigarettes.
Daytime is good, but evening is better.
I do like our evening discussions.
Yesterday we talked about Kant.
Today let's think about Hegel.
In another week we shall have reached Marx.
Goody.
Life is a joy if one has industrious hands.
Supper? Stew and well-cooked. Delicious.
Well, perhaps just one more glass of milk.
Nine o'clock! Bath time!
Soap and a clean rough towel.
Bedtime!
The Red Army is marching tonight.
They shall march through my dreams
in their new shiny leather boots,
their freshly laundered shirts.
All those ugly stains of caviar and champagne
and kisses

have been rubbed away.
They are going to the barracks.
They are answering hundreds of pink
and yellow and blue and white telephones.
How happy and contented and well-fed they look
lounging on their fur divans,
chanting "Russia how kind you are to us.
How kind you are to everybody.
We want to live forever."
Before I wake up they will throw away
their pistols, and magically
factories will spring up where once
there was rifle fire, a roulette factory,
where once a body fell from an open window.
Hurry dear dream
I am waiting for you
under the eiderdown.
And tomorrow will be more real, perhaps,
than yesterday.

--Barbara Guest

fr. Angel Hair 5, Spring 1968

in The Angel Hair Anthology
[New York: Granary Books, 2001]

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152. amy king
Kay Ryan new Poet Laureate
Wed 16 Jul 2008

And long overdue, in terms of -- yep -- gender:

The list, up to Donald Hall in 2006, appears here [followed by Kooser, Simic, and now Ryan]:

U.S. Poet Laureate Timeline [1937 - 2006 = 36 Men and 8 Women]

http://amyking.wordpress.com/2008/03/23/what%e2%80%99s-love-got-to-do-with-it/

~~~

Kay Ryan Named Poet Laureate - NYT:

http://www.nytimes.com/2008/07/17/books/17poet.html
~~~

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://jacketmagazine.com/34/dickow-king.shtml

Alias
http://www.amyking.org

Your Suggestions
http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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153. Eireene Nealand

Re: writing from the picket lines--any ideas about how to do a good job

Thu 17 Jul 2008

Thanks you guys for all of this.

i ended up using lots of stuff, baraka and dickens, dos passos too although not so much time to digest it

hardest as always: the human moments just trying to get students to get over their shyness (and prejudices but shyness too--the two go together) why am i defending white suburbanites? well, i think they need a lot of help. just think how horrifying that must be: the suburbs. so i felt like i had to run around and personally introduce everyone to everyone, quite the politician. connections about love, about baseball stats. a little start in those human connections amongst the two percent who cared. (there was another 4% who didn't show up and some even arrived and looked around and walked off. plus another frightened 80% who huddled somewhere nearby, too afraid to not-attend, too affraid to participate, maybe next year). but how grateful i was for that two percent who talked.

and art will have to come afterwards. sometimes that human connection. (how could we have forgotten about this part of writing: about life and later then art, technique and all that. ideally they come together but real heart generalliy finds a way to real skill.)

oh sappiness.

e

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154. Larissa Shmailo

Poetry reading: Green, Shmailo, Sirowitz, Verga at Cornelia Street Cafe NYC 7/20

Thu 17 Jul 2008

Please join us in welcoming UK poet Geraldine Green, coeditor of Poetrybay and PoetryVLog, to the US.

with Hal Sirowitz, Angelo Verga, and Larissa Shmailo

Cornelia Street Cafe
29 Cornelia
Sunday 7/20
6-8pm
$7 includes house drink
[redacted]

**********Get the scoop on last night's hottest shows and the live music scene in your area - Check out TourTracker.com! (http://www.tourtracker.com?NCID=aolmus00050000000112)

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155. David-Baptiste Chirot

More re Pessoa & heteronyms' contested Legacies (& a great foto of Pessoa w Aleister Crowley)

Thu 17 Jul 2008

Portugal in an Uproar Over Pessoa’s Papers
Thursday July 3, 2008
form Bob Holman & Margery Snyder's About Poetry

With his three heteronyms, imaginary brother poets, Fernando Pessoa was a literary movement all by himself. When he died in 1935, he left behind a whole steamer trunk full of literary work, and he has since become the most celebrated modern poet in Portugal. Now the Portuguese National Library and Pessoa’s heirs are fighting over the family’s intention to sell his unpublished papers: from The Independent (UK):

“Portugal angry over sale of papers ‘vital to nation’s literary heritage’,” by Elizabeth Nash in Madrid “A row has broken out in Portugal’s literary world over plans by heirs of the nation’s most famous modern poet, Fernando Pessoa, to auction his unpublished manuscripts and letters.... Pessoa’s nephews favour selling the material, piece by piece. Scholars say that would make a definitive study of the poet’s unpublished work impossible.” More on Fernando Pessoa:

Our introduction, Fernando Pessoa – Poet as Poetry

His poem “Autopsychography” in one of its many, many English translations

_____ Use video conversation to talk face-to-face with Windows Live Messenger. http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_video_072008

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156. Factory School

New from Factory School -- Pain Plus Thyme

Thu 17 Jul 2008

Now available from Factory School, PS 3577 series:

Pain Plus Thyme
by Joe Amato

146 pages

isbn 978-1-60001-001-9 (paperback)
isbn 978-1-60001-002-6 (hardcover)

www.factoryschool.com/pubs/amato/

Lauren Mullen writes of Pain Plus Thyme:

Think feedback, think big guitar god solo, and fasten your eyes and ears to a book that’ll belt you. Amato plays his urgent material "just for kicks" and "for keeps," and this absolutely fearless and volatile mix of clowning and erudite commitment gives his work a life like nobody else's. Breaking rules we might not have been aware of (or alert to our allegiance to), Pain Plus Thyme is a hard-hitting, clear-eyed critique of culture, as well as a "romp" through preserves both political and personal. Did I say that it’s good? It’s fucking awesome.

Available through Small Press Distribution: www.spdbooks.org

Also available direct from Factory School at a discount price of $16 (retail $20). Hardback copies also available for $28 (retail $38).

www.factoryschool.com/pubs/order.html

Factory School is now developing online book studios in conjunction with its ongoing press work. To learn more about this and other new Factory School projects, please visit www.factoryschool.info or write to "editors at factoryschool.org".

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157. **mIEKAL aND**
2008 Milwaukee Zine Fest
Thu 17 Jul 2008

(Heads up to folks near Milwaukee. Xexoxial Editions will be set up, hopefully for both days. There won't be a lot of poetry here, but there will be a lot of DIY publishing, zines, distros, bands & workshops. In particular folks on the list may find Steve's talk on Assembling Mags of interest—noted below.)

2008 Milwaukee Zine Fest

Saturday, July 19 / 11 AM-11 PM
Sunday, July 20 / 1-10 PM

University of Wisconsin - Milwaukee
Golda Meir Library
4th Floor Conference Center
2311 E. Hartford. Ave. Milwaukee, WI 53211

Assembling Magazines & the Death of the Editor

with Stephen Perkins

Curator of Art at the Lawton Gallery at UW-Green Bay, and an art historian and artist (Saturday, 7/19 / 12:30-1:30 PM). An informal talk and discussion about the development of assembling zines, their unique editorial model and their role within the development of alternative communication networks from the late 1960s onwards. Participants will have hands-on access to an array of examples from Europe, Latin America and North America.

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158. **mIEKAL aND**
Re: 2008 Milwaukee Zine Fest
Thu 17 Jul 2008

neglected to post the URL:

http://www.midwestzines.org/

On Jul 17, 2008, at 7:12 PM, mIEKAL aND wrote:

> *(Heads up to folks near Milwaukee. Xexoxial Editions will be set up, hopefully for both days. There won't be a lot of poetry here, but there will be a lot of DIY publishing, zines, distros, bands & workshops. In particular folks on the list may find Steve's talk on Assembling Mags of interest—noted below.)*
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159. **Murat Nemet-Nejat**

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Thu 17 Jul 2008

David,

As you perceptive analysis shows, the underlying question is, "who owns a work of art," more specifically a work of literature (but, in our world, one can apply the same question to images). My view is "no one." I am completely with Emerson here (and Thoreau and Spicer and Walter Benjamin). The work/image belongs to a movement of language/images which consittutes our thought/cultural/economic matrix (Emerson's landscape). If a corporation wants to use one of my phrases, I would be pleased because it implies that what I am doing as an individual -in Spicer's term, medium- has the ability to open to a wider world. Spicer's claim, "No one listens to poetry" and Benjamin's, "one writes for no one," are closed related to this. This radical isolation is liberating; if no one listens or one writes to no one, then no one owns what is written. The social contract of the author with the world becomes of a peculiar sort: between the writer and cultural, linguistic movements which are at the moment invisible, below the surface, in a sense "unneeded," the way Cassandra's admonitions were "unneeded," therefore, unheard. Of course, all this does not

prevent Spicer from hoping to pick up boys through his poetry or Benjamin from hoping to get a university position. That desire -a version of payment- has little to do with how the writing occurs.

I think "the death of the author" is a more specific and quite different concept. Initially, it applies to the lyric "I," asserting that this "I" has little to do with personal feelings or biography; but the "I" becomes a mark, a "moving zero," an elusive, transforming target, which registers the linguistic motion I have been pointing to above. "The death of the author," in that sense, it transforms the lyric; *but It does not kill it* or make it obsolete, as many suggested. Rather, it transforms it into a metaphysical medium, a medium of motion rather than personal expression.

"The death of the author" is also at the heart of hypertext, which, as a form, is the literal expression of the idea of non-ownership. But I think it is different in a significant way from the process I described earlier. In my view, it overlooks the radical isolation with which writing responding, opening to "hidden" movements requires. In one sense, all writing constitutes a hypertexts which other writers respond to, misread, alter, expand, etc. That is what Benjamin's "ideal language" is. But hypetext, as a conscious for of writing, assumes a present community. I am not sure if this presence helps or inhibits the process; maybe it does both.

Ciao,

Murat

On Wed, Jul 16, 2008 at 10:32 AM, David Chirot <[redacted]> wrote:

> *ARTS / ART & DESIGN * | July 13, 2008
> * Art: The Image Is Familiar; the Pitch Isn't
> <
> http://www.nytimes.com/2008/07/13/arts/design/13fine.html?
> ex=1216872000&en=1b778806477a19e6&ei=5070&emc=eta1
>
> *
> By MIA FINEMAN
> Artists have appropriated images from advertising for decades. What
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> when the tables are turned?
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> Yet when a corporation--or another artist--appropriates the "non-original"
> art of appropriation--
> the "death of the author" turns out to have been instead a playing at

possum, playing possum, as the "Non-original artist" wakes from her slumber and claims the appropriated "non-original" work as being, in fact, a work of originality that needs to be protected from the marauding of "corporate raiders."

In a potentially endless series of art-advertising-art-advertising appropriations and re-appropriations begetting unto the indefinite, open-ended generation repetitions of the same as a difference which becomes another difference which is at the same time "apparently" the same-- what is produced, ironically, is undying desire for originality, to be "original," and to have created the "original work," to have had "the original idea."

A Conceptual advertisement and promotion of "non-originality" when confronted with advertising's use of one's advertisements of "non-originality" reveals "the fear of death, of an anonymous, unmarked grave" that "re-animates" the "dead author" of "non-originality" into a desperate assertion of being, after all, both very alive and very original.

The "critique of the self" and of "originality," it turns out, are acceptable conceptually, but not at the level of "property relations."

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In Emerson's Nature, the poet sees "a property in the landscape which does not belong to this or that farmer. The "property" that the poet sees is not an object or a concept-as-object which can be owned, like Robert Smithson's Art of Looking, in which the artist''s glance creates works which are real as any object, yet refuse to be locked into the prison of being a "property," and object, which can be owned,
The "originality" of a poet, an artist, is an activity in time which cannot be embodied in time, as in an object that can be owned.

The paradoxical situation of the non-original appropriating artist/writer faced with the appropriation of her non-original object, discovers that their conceptions and identity have become imprisoned in the object. Having dispensed with an "original self," the artist of appropriation is faced with being an appropriated "non-original self," which is threatened with the "death of the author" indeed when its "objectification" in the work is in danger of being appropriated into an advertisement for products belonging to someone else.

> *Instead of being an Artist/Poet of Looking who sees that property in the landscape belonging to no one, , the "non-original" artist/writer has become*
> *a property in the landscape which can be owned by anyone else, and so has to*
> *fight to be recognized as in themselves being a property, and indeed, an "original and living Artist, Poet, " with a claim to those objects which are*
> *not so much simply "belonging to ME,""made by ME," but are in a sense actually "Me," "Me" as a piece of property.*
>
> *And paradoxically finding "Me" locked in a court case or media battle to prove that after all, one DOES exist, that one does "posses" the "property of originality" as a "being Me, an Original and Living Me,"*
> *instead of simply an object which "doesn't belong to anyone" and so can be claimed by anyone as their "personal property."*

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160. **amy king**

Tomorrow, Friday Night -- Baker, Cordelli, Field, Need, Newton , and Tonelli

Thu 17 Jul 2008

The Stain of Poetry Reading Series presents

July 25th @ 7 p.m. - Stain Bar - Williamsburg , Brooklyn

** Baker, Cordelli, Field, Need, Newton , and Tonelli **

~~~

Andrea Baker is the author of like wind loves a window (Slope Editions, 2005) and the chapbooks gilda (Poetry Society of America, 2004) and true poems about the river go like this (Cannibal Books, 2008).

~~~~

Phil Cordelli cleans lawns, carries on a love affair with the tuliptrees of Upper Manhattan that may not be carrying on for much longer now, and acts as a conduit for poetic impulses from the plant world. More on this as it develops.

~~~~

Farrah Field’s first book, Rising, is forthcoming in early 2009 by Four Way Books. Her poems have appeared in many publications such as the Mississippi Review, Margie, Chelsea , The Massachusetts Review, Typo, Harp & Altar, and
~~~~

are forthcoming in Pebble Lake Review, Another Chicago Magazine, Fulcrum, and 42Opus. She lives in Brooklyn .

~~~~

Originally from Massachusetts , David Need lives in Durham , NC and works as an instructor in the Religion Department at Duke, teaching classes on Buddhism, South Asian Religions, and Religion and Poetry. Recent and upcoming publications include several suites published in Fascicle 2 & 3, a translation/essay series on Rg Veda poetry in Talisman, an excerpt from “Places I’ve Lived” upcoming in Minor American, and excerpts from “St. John’s Rose Slumber” upcoming in Effing and Hambone. Several years ago Mipoesis ran a series of essays by David on Rilke and three short memoir pieces, and Ocho ran yet another sonnet suite. Current projects include a long poem written alongside the Gospel of Mark, “Places I’ve Lived”, which is evolving into an open ended project, finalizing a collection of translations of Rilke’s French poetry, and yet another Rg Veda essay, this one on the theme of twins there and in the poetry of Nate Mackey. David is associated with the NC lucipo poets, and lives with his scholar wife and four cats.

~~~~

Keith Newton edits the online magazine Harp & Altar. His poems and translations have appeared in Harvard Review, Cannibal, Typo, and Circumference, among other journals, and a chapbook of his work is forthcoming in 2008 from Cannibal Books. He lives in Brooklyn .

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Chris Tonelli lives in the Boston area where he runs The So and So Series. He has work forthcoming in Saltgrass, Salt Hill, Absent, and Good Foot, and is the author of three chapbooks: For People Who Like Gravity and Other People (Rope-A-Dope Press, forthcoming), A Mule-Shaped Cloud (w/ Sarah Bartlett, horse less press, 2008), and WIDE TREE: Short Poems (Kitchen Press, 2006).

~~~~

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street ,
1 block west)
718/[redacted]
open daily @ 5 p.m.

~~~~

Hosted by Amy King and Ana Bozicevic
~~~~

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The rest of the year's dishes served up here:

http://thestainofpoetry.wordpress.com/
http://thestainofpoetry.wordpress.com/
http://thestainofpoetry.wordpress.com/

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://jacketmagazine.com/34/dickow-king.shtml

Alias
http://www.amyking.org

Your Suggestions
http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

↑ Index

161. amy king
July 25th -- Friday Night -- Baker, Cordelli, Field, Need, Newton , and Tonelli
Thu 17 Jul 2008

Apologies - the reading is not tomorrow but is one week from tomorrow. Too much absinthe.

xo

amy king <[redacted]> wrote: The Stain of Poetry Reading Series presents

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** Baker, Cordelli, Field, Need, Newton , and Tonelli **

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162. CA Conrad
NOTHING BUT SHAME TO STONEWALL!
Fri 18 Jul 2008

Did Marsha P. Johnson start the Stonewall Riot to end oppression, or spread misery? "The Stonewall Diversity Champions" has listed as its 400th member the British Army for their open inclusion of gays and lesbians into the armed forces. WOW! I'm not even sure how to react with anything but anger.

The fight to NOT BE OPPRESSED does not mean to be included into the oppressor's world. WHY WOULD the oppressor think they're SO GREAT that we would even WANT to be them!? I would want to BE like the person who has kept me from my life?

It's more the problem of course of gays and lesbians who do not share my view here, who DO think that the ULTIMATE GOAL should be to meld and disappear into the machine with all of its sharp tools carving the world into one grand, obedient, nameless, worker-consumer, killing all who defy. The British Army is the 400th member of "The Stonewall Diversity Champions," I just need to WRITE THIS AGAIN, and SAY IT OUT LOUD AGAIN, because it's SO HARD TO BELIEVE!

The worst thing is NOT being able to stop this kind of ABUSE to the lives we lead, and how we want to lead, away from such brutality. The committee for this BOGUS award will represent who they want to represent. GAYS IN THE MILITARY IS NOT A CIVIL RIGHTS ISSUE!
http://tenbyfour.blogspot.com/2006/05/why-gays-in-military-is-not-civil.html

To honor the war machine through Stonewall is so infuriating I feel like I blew a fuse. I mean, I can't even FEEL angry, but I know I'm SO ANGRY, and that's why I'm numb.

To honor war is to not honor the LOVE Marsha P. Johnson used to strike the police with, her need to be left to her life, and to protect her family who were other fringe, mistreated, neglected souls like herself.

I'm not even sure where I send my hate mail today. England or New York?

CAConrad
http://PhillySound.blogspot.com

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163. Bobbie Lurie
the "originality" of appropriation--response to Murat
Fri 18 Jul 2008

Murat, I just wanted to send my thanks for what you wrote below and to say that "this radical isolation is liberating" is the truest thing for me. There is such a sense of "difficulty" and "ambition" in the writer who makes writing a "career"--the writers who simply enjoy writing/ who do not buy into the illusion of the artist's self-importance are a joy to know and to read. It is the process itself as far as I'm concerned. Perhaps my life experience has taught me to examine the idea of "audience" very closely--we speak to ourselves is my conclusion and any "audience" does the same --and it is absurd for me to worry about an audience--once we no longer have consciousness and self-consciousness the world vanishes for us is my conclusion--our suffering comes from trying to control and wanting to control beyond the grave sounds like serious suffering to me as does all other ideas of artistic control as in "audience"--anyway, I am moving off topic as per usual so I will end here with

Thanks, Bobbi P.S. I wrote a story about "audience" when I left the visual art world or at least tried to--it is a true story--it is about how I boxed hundreds of drawings and canvases and etchings and etching plates--I found it a ceremonial way to say "good-bye" to my destroyed "art career" (partially self-induced) -- I put my visual images downstairs for the garbagemen (garbage people?/ sanitational engineers? p.c. lurks everywhere) in New York--but hours later I walked outside again only to find my work exhibited on the sidewalk in front of my apartment bldg.--people taking the drawings/ paintings they wanted. In this story I write about "audience" and how contracted are ideas of fame and who is an audience to our work (such an artifical concept--ie; these people wanted my work but the "setting" is what mattered according to everyone /not the acutal appreciation or whatever is exemplified when people rifle through the garbage of others (in my case: years of accumulated pieces of art made by me)-- and the complex way work is presented...i could go on forever but will stop here Date: Thu, 17 Jul 2008 22:58:48 -0400 From: Murat Nemet-Nejat <[redacted]> Subject: Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

David,

As you perceptive analysis shows, the underlying question is, "who owns a work of art," more specifically a work of literature (but, in our world, one can apply the same question to images). My view is "no one." I am completely with Emerson here (and Thoreau and Spicer and Walter Benjamin). The work/image belongs to a movement of language/images which consittutes our thought/cultural/economic matrix (Emerson's landscape). If a corporation wants to use one of my phrases, I would be pleased because it implies that what I am doing as an individual -in Spicer's term, medium- has the ability to open to a wider world. Spicer's claim, "No one listens to poetry" and Benjamin's, "one writes for no one," are closed related to this. This radical isolation is liberating; if no one listens or one writes to no one, then no one owns what is written. The social contract of the author with the world becomes of a peculiar sort: between the writer and cultural, linguistic movements which are at the moment invisible, below the surface, in a sense "unneeded," the way Cassandra's admonitions were "unneeded," therefore, unheard. Of course, all this does not prevent Spicer from hoping to pick up boys through his poetry or Benjamin from hoping to get a university position. That desire -a version of payment- has little to do with how the writing occurs.

I think "the death of the author" is a more specific and quite different concept. Initially, it applies to the lyric "I," asserting that this "I" has little to do with personal feelings or biography; but the "I" becomes a mark, a "moving zero," an elusive, transforming target, which registers the linguistic motion I have been pointing to above. "The death of the author," in that sense, it transforms the

lyric; *but It does not kill it* or make it obsolete , as many suggested. Rather, it transforms it into a metaphysical medium, a medium of motion rather than personal expression.

"The death of the author" is also at the heart of hypertext, which, as a form, is the literal expression of the idea of non-ownership. But I think it is different in a significant way from the process I described earlier. In my view, it overlooks the radical isolation with which writing responding, opening to "hidden" movements requires. In one sense, all writing constitutes a hypertexts which other writers respond to, misread, alter, expand, etc. That is what Benjamin's "ideal language" is. But hypetext, as a conscious for of writing, assumes a present community. I am not sure if this presence helps or inhibits the process; maybe it does both.

Ciao,

Murat

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164. Stephen Vincent

Bay Area: George Albon and Stephen Vincent reading: July 22nd

Fri 18 Jul 2008

Join Us!

>>BOOKS & BOOKSHELVES READING SERIES>>
Books & Bookshelves

> *99 Sanchez St.*
> *San Francisco, CA.*
>
> *Tuesday, July 22nd, 7:30*
>
> *STEPHEN VINCENT*
> *GEORGE ALBON*

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165. Dodie Bellamy

Dodie Bellamy's Barf Manifesto

Fri 18 Jul 2008

Dodie Bellamy's chapbook Barf Manifesto can now be pre-ordered at the Ugly Duckling Presse website:

http://www.uglyducklingpresse.org/page-barf.html

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166. Jim Andrews
link checker
Fri 18 Jul 2008

"The links are always the first to go."
Ted Warnell

Those with web sites may appreciate a good link checker; here is one: Xenu's Link Sleuth by Tilman Hausherr at http://home.snafu.de/tilman/xenulink.html (PC and Linux only).

Point it at your web site and away it goes. At the end, it'll generate an HTML page that lists all broken links.

ja
http://vispo.com

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167. AWAREing Press
Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article
Sat 19 Jul 2008

Thanks for the words of wisdom, Murat. In some ways you are very correct, and likeable, and thanks for reminding me about Benjamin and Spicer. But Everything Zen? I don't think so. Warhol made history by reinterpreting rubbish-as-art. To flip that once more is to spin a coin two ways at once. Or, maybe this IS what makes the world go round... Everything Zen? I DO think so. How many of us can avoid touching the Polo attire of a magnetic David? And who could say No to any product being pushed by the enigmatic charm of a Mona Lisa? The distinction between art and artifact is already blurred, as we perpetuate the myth of education among the masses... And So It Goes, as per (not Vonnegut Jr., but) the copywriter facing a deadline on his ad campaign for, say, halitosis relief.

Here's to the DNA on Ginsberg's tennies (and that he might wear them once more). James

---------- Original message from Murat Nemet-Nejat <[redacted]>: ----------

> *David,*
>
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Ciao,

Murat

On Wed, Jul 16, 2008 at 10:32 AM, David Chirot wrote:

**ARTS / ART & DESIGN * | July 13, 2008*
** Art: The Image Is Familiar; the Pitch Isn't*
<

http://www.nytimes.com/2008/07/13/arts/design/13fine.html?ex=1216872000&en=1b778806477a19e6&ei=5070&emc=eta1

*
By MIA FINEMAN
Artists have appropriated images from advertising for decades. What happens when the tables are turned?

Conceptually, the artist's appropriation of an already existing image is, in theory at least, seen as "a critique of originality."

Yet when a corporation--or another artist--appropriates the "non-original" art of appropriation--the "death of the author" turns out to have been instead a playing at possum, playing possum, as the "Non-original artist" wakes from her slumber and claims the appropriated "non-original" work as being, in fact, a work of originality that needs to be protected from the marauding of "corporate raiders."

In a potentially endless series of art-advertising-art-advertising appropriations and re-appropriations begetting unto the indefinite, open-ended generation repetitions of the same as a difference which becomes another difference which is at the same time "apparently" the same--what is produced, ironically, is undying desire for originality, to be "original," and to have created the "original work," to have had "the original idea."

A Conceptual advertisement and promotion of "non-originality" when confronted with advertising's use of one's advertisements of "non-originality" reveals "the fear of death, of an anonymous, unmarked grave" that "re-animates" the "dead author" of "non-originality" into a desperate assertion of being, after all, both very alive and very original.

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> *And paradoxically finding "Me" locked in a court case or media battle to prove that after all, one DOES exist, that one does "posses" the "property of originality" as a "being Me, an Original and Living Me," instead of simply an object which "doesn't belong to anyone" and so can be claimed by anyone as their "personal property."*

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168. Christophe Casamassima

Favorite Bookstores? Favorite Reviewers?

Sat 19 Jul 2008

Hi, everyone,

with the publication of my new book, the Proteus, I'm doing lots of footwork to get it into stores, get it reviewed, etc.

first off, please visit Moria at http://www.moriapoetry.com/ebooks.html to order a copy. Moria is a fabulous publisher and their books are beautiful - mine, I'll say is gorgeous thanks to Bill Allegrezza's fine eye.

secondly, i'd like you to suggest bookstores that you like that will take and sell copies - where ever you are!

and last, if you would like to review the book for a publications (blogs are great), please contact me directly so we can talk: [redacted]

thanks!

much love!

Christophe Casamassima

--
Powered By Outblaze

↑ Index

169. **David Buuck**
Buuck/BARGE online & at Yerba Buena Center
Sat 19 Jul 2008

The Bay Area Research Group in Enviro-aesthetics (BARGE) presents BURIED TREASURE ISLAND, a multi-platform investigation of Treasure Island, currently on view at Yerba Buena Center for the Arts in San Francisco. For those out-of-towners who can't visit the installation, there is a guidebook, audio tour, and other elements online (website - nonsite?). The audio podcast might not yet be fully up & running, but you can download the guidebook & see some images at:

davidbuuck.com/BARGE/BTI

all best,
David Buuck

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170. **David Buuck**
Buuck/BARGE online (Corrected URL)
Sat 19 Jul 2008

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http://www.davidbuuck.com/barge/bti/index.html

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171. **David-Baptiste Chirot**
New Media as New "Mediums" for Contacting the Past: Yeats Meets the Digital Age, Full of Passionate Intensity -NY Times)
Sun 20 Jul 2008

ARTS / ART & DESIGN

| July 20, 2008

Art:
Yeats Meets the Digital Age, Full of Passionate Intensity

By JIM DWYER

A digital resurrection allows Yeats to stride again along the hinge of the 19th and 20th centuries.

Mary Baker has a telephone in her vault in Cambridge 'MA's Mt Auburn Cemetery--

the number was (and hopefully still is) in he phonebook--
she never answered in al the times I tried calling--

but with ever advancing Media as Mediums, one may soon find oneself with the ability to accompany Raymond Chandler "down these mean streets," or join Rimbaud for 'A Season in Hell"--

Attempts to lengthen one's stay among simulated "literary/artistic people, places & times"--

may have to be carefully controlled by guardians against new forms of "escapism"--

and, perhaps, "border patrols" will have to be employed to contain all those from "other times" attempting to crash into the present as "illegal aliens"--

_____ Stay in touch when you're away with Windows Live Messenger.
http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_messenger2_072008

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172. L Trent
Re: New Issue of 21 Stars Review
Sun 20 Jul 2008

Hi all! The new issue of 21 Stars Review (http://www.sundress.net/21stars/) is up, with Anne Bogle as guest fiction editor, featuring the work of...

Pranshu Arya
<http://www.sundress.net/21stars/issue08/arya.htm>

Gary Beck
<http://www.sundress.net/21stars/issue08/beck.htm>

Peter Charles

Beth Coyote

Erik Dickey
<http://www.sundress.net/21stars/issue08/dickey1.htm>

Thomas Fink and Maya Diablo Mason
<http://www.sundress.net/21stars/issue08/mtfink.htm>

Harry Johnson
<http://www.sundress.net/21stars/issue08/johnson.htm>

Mark Howard Jones
<http://www.sundress.net/21stars/issue08/jones.htm>

Andrea Lewis
<http://www.sundress.net/21stars/issue08/lewis1.htm>

Philip Lund
<http://www.sundress.net/21stars/issue08/lund.htm>

Josh May

Ashok Niyogi

Ateet Tuli

Laura Wetherington

William Yazbec

<http://www.sundress.net/21stars/issue08/yazbec.htm>
http://www.sundress.net/21stars

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173. Nicholas Karavatos
Reading in Ukiah, CA on Thursday the 24th
Sun 20 Jul 2008

(Rescheduled due to recent fire and smoke) Nicholas Karavatos THURSDAY, July 24th at 7:00pm “Writers Read” Series – hosted by Susan J. Sparrow Colored Horse Studio780 Waugh LaneUkiah, CA http://www.coloredhorse.com/ Nicholas KaravatosDept of Language & LiteratureAmerican University of SharjahPO Box 26666SharjahUnited Arab Emirates> From: [redacted]> To: [redacted]> Subject: Reading in Ukiah, CA on Thursday the 26th> Date: Sat, 21 Jun 2008 17:46:43 +0000> > > > > Nicholas Karavatos> > THURSDAY, June 26th at 7:00pm> > “Writers Read” Reading Series – hosted by Susan J. Sparrow> > Colored Horse Studio> 780 Waugh Lane> Ukiah, CA> > http://www.coloredhorse.com/> > > > > > > > > > Nicholas Karavatos> Dept of

English> American University of Sharjah> PO Box 26666> Sharjah> United Arab Emirates> >
_____> Need to know now? Get instant answers with Windows Live Messenger.> http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_062008
_____ With Windows Live for mobile, your contacts travel with you. http://www.windowslive.com/mobile/overview.html?ocid=TXT_TAGLM_WL_mobile_072008

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174. andrew burke
hello
Sun 20 Jul 2008

Hello, I'm new here. I don't know the local introduction behaviours, so I'll just extend my hand and gabble.

I've been writing poetry since the 1960s, firstly under the influence of Milton et al, but then influenced by the Beats and jazz liner notes, Zen (Beat to Square), and folk songs. By the time I was 18 and leaving school, I was ready to hit the road and escape my conservative surburban upbringing. So I hitched from Perth to Sydney, west coast to east coast Australia - safe back then, not so safe now.

At this time I was published in a university literary quarterly - a short Saroyanesque story about a boy staring at ants, yet somehow the reader knows he is damaged in some way. I've lost it, thankfully, because it remains 'beautiful' in my memory, and was probably more awkward on the page. Much of my teenage poetry has gone the same way. Yet that early publishing encouragement set me on the path to being a lifelong writer. But I go on too long ... This is a similar start to many. Let's just say I have written a mess of poems over the last forty plus years, some of which has appeared in print (many mags, six books) and some of which has appeared disguised as plays, tiny films, stories and one novel.

After quarter of a century in advertising (my anti-intellectual years), I changed careers and taught writing and literature at various universities, including a recent stint at Shanxi Normal University in Linfen, China. During these, my intellectual years, I received a PhD from Edith Cowan University three years ago.

But my main interest is my next poem, and my curiosity has lead me to investigate many poetics from around the world. On this list, I hope to gain more insights and share some of my passion for poetry.

My day to day interests are well exposed on my blog (address below).

Thank you for reading.

Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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175. Ismaelia al Sadiq
Re: NOTHING BUT SHAME TO STONEWALL!
Sun 20 Jul 2008

Plato, in Book 10 of The Republic, expelled poetry from the university curriculum laid out in Book 7. Poets in exile. Or the orality of Hesiod and Homer was.

Early Achean kings figured out they could stay in power by substituting Athenian citizens for themselves, so the four-year rule was rendered moot.

As prejudice abounds, more extensive ways are found to oppress those toward whom the prejudice extends, often by the tactic of inclusion. The implied and over-arching control of wayward elements is thus guaranteed. It is possible to render one an exile by more extensively including her systematically in filial ostentation. Trained extension of a generically accepted ego-term. Pretentious integrity given phony respect. Or, give 'em a gun and see who they shoot at. Each other, it is doubtless hoped.

"Epic" ends where political authority makes abstract morality a virtue. Its material analogy is war. As Jo Jones said, "World War II was orchestrated to break up the Basie band."

All hail to sexual expression of any kind, crotch of elm as great as Dyad.

Isma'il ibn Ali al-Sadiq bin Jafar bin al-Baqir bin al-Abidin bin al-Husseini ibn Muhammad al-Talib

_____ Stay in touch when you're away with Windows Live Messenger.
http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_messenger2_072008

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176. **Maria Damon**
Re: hello
Sun 20 Jul 2008

---

welcome to the list.

andrew burke wrote:
> Hello, I'm new here. I don't know the local introduction behaviours, so I'll
> just extend my hand and gabble.
>
> I've been writing poetry since the 1960s, firstly under the influence of
> Milton et al, but then influenced by the Beats and jazz liner notes, Zen
> (Beat to Square), and folk songs. By the time I was 18 and leaving school, I
> was ready to hit the road and escape my conservative surburban upbringing.
> So I hitched from Perth to Sydney, west coast to east coast Australia - safe
> back then, not so safe now.
>
> At this time I was published in a university literary quarterly - a short
> Saroyanesque story about a boy staring at ants, yet somehow the reader knows
> he is damaged in some way. I've lost it, thankfully, because it remains
> 'beautiful' in my memory, and was probably more awkward on the page. Much
> of my teenage poetry has gone the same way. Yet that early publishing
> encouragement set me on the path to being a lifelong writer.
> But I go on too long ... This is a similar start to many. Let's just say I
> have written a mess of poems over the last forty plus years, some of which
> has appeared in print (many mags, six books) and some of which has appeared
> disguised as plays, tiny films, stories and one novel.
>
> After quarter of a century in advertising (my anti-intellectual years), I
> changed careers and taught writing and literature at various universities,
> including a recent stint at Shanxi Normal University in Linfen, China.
> During these, my intellectual years, I received a PhD from Edith Cowan
> University three years ago.
>
> But my main interest is my next poem, and my curiosity has lead me to
> investigate many poetics from around the world. On this list, I hope to gain
> more insights and share some of my passion for poetry.
>
> My day to day interests are well exposed on my blog (address below).
>

> Thank you for reading.
>
> Andrew
> http://hispirits.blogspot.com/
> http://www.flickr.com/photos/aburke/
>
>

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177. Nate Pritts

& the summer was endless it was an endless summer

Sun 20 Jul 2008

Hi - A quick note to say that my new chapbook, ENDLESS SUMMER, is out from Publishing Genius - & Adam Robinson, the main man there, really is that: the chap is available to print off for yourself, to order and have a paper copy sent to you, or to view on the screen. I'm thrilled to have this chap out & that there are so many ways for people to come aross it. ENDLESS SUMMER is Part II of my now complete Shepherd's Calendar THE WONDERFUL YEARE - Part I - SPRING PSALTER, chapbook bound in Cannibal #3 (2008)Part II - ENDLESS SUMMERPART III - (SONNETS FOR THE FALL), chapbook from Parcel Press (2007)Part IV - WINTER CONSTELLATIONS, chapbook from horse less press (2005) Here's the link - www.publishinggenius.com/tpc.htmlPlease drop by and take a look. n8 *publisher's announcement: Hi hi hi.

There’s a new PDF Chapbook to read, this time by the great Nate Pritts. It’s a roundhouse of bodyblows. It’s called ENDLESS SUMMER, and it’s from a four-part series about the seasons. It’s lush in its repetitions. It’s pretty short. Check it out at where as always you can read the piece on the screen or print off a copy for your collection.

_____:: Dr. Nate Pritts :: http://www.natepritts.com

Keep your kids safer online with Windows Live Family Safety. Help protect your kids. _____ Keep your kids safer online with Windows Live Family Safety. http://www.windowslive.com/family_safety/overview.html?ocid=TXT_TAGLM_WL_family_safety_072008

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178. Daniel Godston
tonight at Brown Rice
Mon 21 Jul 2008

Monday, July 21, 8 p.m.
1st set:
Larry Sawyer -- poetry
Dan Godston -- trumpet & small
instruments

2nd set:
Laura Emelianoff -- open harp
Eric Leonardson -- springboard

Brown Rice
4432 N. Kedzie Ave.,
1st floor, Chicago, IL 60625
Doors open one half hour before performance
time, all ages.

$5 suggested donation. Brown Rice is a half block north

of the Montrose / Kedzie
intersection, close

to the Kedzie station on the CTA brown line.

The entrance
is below a sign that reads “Perfect...”

Please call [redacted] for more info.

http://www.brownricemusic.org
http://www.ericleonardson.org

http://larrysawyer.blogspot.com/

http://www.milkmag.org/

http://www.myspace.com/dangodstonmusic

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179. Matt Henriksen
Adam Clay & Cannibal Books
Mon 21 Jul 2008

Cannibal Books
(announces)

As Complete as a Thought Can Be
(a poem)
by Adam Clay

24 pp.
(hand-sewn)
$7

Payable via Paypal
(@)
flesheatingpoems.blogspot.com

or by check
(for our temporary address)
query Matthew Henriksen @ flesheatingpoems.yahoo.com)

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180. Mark Prejsnar
Call for proposals - Spaltung 3
Mon 21 Jul 2008

The Atlanta Poets Group is seeking proposals for work for the third issue of its magazine Spaltung. Â This issue will be packaged in the form of a box. Â We are looking for poem-objects. Â Pieces that address/embody the concept or experience of multiplicity/heterogeneity are encouraged. Â *Please do not send work at this time.* Â Instead please send a *proposal* for the piece you propose to include to: Â [redacted]. Â Deadline for proposal submissions is September 31. Â Some parameters you should consider in preparing your proposal:

--100 units of the magazine issue will be produced. --We have not yet decided on the size of the box; Â in cubic inches it will likely be larger than a breadbox and significantly smaller than a moving crate. --If your piece(s) require anything beyond mindless, cheap reporduction/assembly, we will likely look to you to provide us with 100 units, fully assembled. --We are mostly looking for work that is beyond what can be accomplished on 8.5 x 11 inch paper and beyond what can be included on a CD-ROM. --Proposals should include exact dimensions of the object(s) to be submitted.

You can familiarize yourself with past issues of Spaltung via the blog at www.spaltungmag.blogspot.com.

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181. Aaron Lowinger

Open Night by Aaron Lowinger (Transmission Press)

Mon 21 Jul 2008

HELLO FRIENDS!!!

I hope this note finds you all well in body and mind!
Logan Ryan Smith of Transmission Press was kind enough to publish a collected edition of my Open Night Poems, love poems of the open night!

Logan wrote:

It's here, people! This is a book that rivals records and makes you think yr supposed to put it on yr turntable, but then you try and you realize that it's not round-- but it sure does GROOVE, baby! Oh yeah! You want you some poetry that makes yr heart sizzle all the way to yr tongue, baby? Oh yeah, this is the book for you! You know how people call certain bands "Music to Make-Out To"? Well, baby, sweet sunshine of my life, this here is "POETRY TO MAKE-OUT TO". Yes, that's right, this is the book that makes things go ba-bump in the night! It'll make yr legs shake, yr liver quake, and yr brain bake, baby, oh yeah! So come on now and get 'em like a sweet piece of hot cakes! Oh yeah! Take this book to yr insomnia and call it FRIEND. It's the book that keeps on giving, giving and giving all the way to the END, baby, oh yeah!

Go buy it at TRANSMISSION PRESS <http://transmissionpress.blogspot.com> and rock out with yr **** out, oh yeah!

_____

open night

While the unseen night
windows are expanding
a lot of things here outside
the time cat clamped on my cheek
PBS tower crowded out by leaves
mother of wonder night calls
from your hair to your feet
out left out right
middle and center
the back the sides
more than ever please here
the side I'll sleep on
until the walls all laugh
so loud the garden hears

_____ NOTE TO MASS EMAIL RECIPIENTS: If you never want to hear from me again, just email me back and say so. Really, it's not a problem. Just let me know. And we'll never speak again. Ever. Not even a nod 'hello'. Not even eye contact. NOTHING. No biggie. So yeah, just tell me.

--
theredgummibear.blogspot.com
transmissionpress.blogspot.com
transmissionbooks.blogspot.com

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182. Michael Kelleher
Literary Buffalo Newsletter 07.21.08-07.27.08
Mon 21 Jul 2008

LITERARY BUFFALO
07.21.08-07.27.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: $75.
New subscription: $100.
Patron subscription: $250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)
Patron Pair: $400.

WE ARE ALREADY 84% SOLD OUT FOR NEXT SEASON.

We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

07.23.08

Olde Editions Bookshop
Betty Jean Grant
Reading and signing for, "Falling Through The Crack"
Special Proclamation from the Mayor will be issued
Wednesday, July 23, 5 p.m.

Old Editions Book Shop
74 E. Huron, Downtown Buffalo (3 Blocks east of the Hyatt)

&

Rooftop Poetry Club at Buffalo State College
Reading featuring Jaye Bartell and Forrest Roth
Wednesday, July 23, 7 p.m.
E.H Butler Library, Rooftop Garden
Buffalo State College

07.27.08

Rust Belt Books
Martin Clibbens
Reading poems from artworks on exhibit in the store
Sunday, July 27, 6 p.m.
Rust Belt Books, 202 Allen St.

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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183. Dan Wilcox
Poets in the Park, July 26, Albany, NY
Mon 21 Jul 2008

The Poetry Motel Foundation
presents

Poets in the Park, 2008:
Kathryn Kelly & James Schlett to read July 26
Final reading scheduled for August 2

Poets in the Park has been celebrating poetry in July at the Robert Burns statue in Washington Park, Albany, NY since 1989. The series, formerly run by the late Tom Nattell and now hosted by Dan Wilcox, continues with readings on Saturdays, July 12 through August 2; the readings start at 7:00 PM and are free & open to the public; donations are accepted. This year the readings are also sponsored by the Hudson Valley Writers Guild.

The third reading in the series on July 26 will be by Kathryn Kelly and James Schlett. Kathryn Kelly is a middle school teacher in Portland, CT; she was one of the organizers of the "One Soldier, One Poem" event held there in December, 2007, and was a featured poet at the CT Beat Poetry Festival in June. James Schlett has been called "the last living Romantic poet of Albany." James writes mostly nature poetry set it the Capital Region and Berkshire County, and he is an award-winning journalist for a local daily newspaper. His prose have been

published in "Songs of Innocence" and "The Mid-Atlantic Almanac" and his poems have appeared or will be appearing in "Nomad" and "The Literary Gazette" and on AlbanyPoets.com. He is a north Jersey native.

The last reading in the series will be on August 2 with Susan Brennan & Philip Good.

The Robert Burns statue is near where Henry Johnson Blvd. passes through Washington Park and crosses Hudson Ave. Please bring your own chairs or blankets to sit on. Rain site is the Social Justice Center, 33 Central Ave., 7PM.

This project is made possible in part through COMMUNITY ART$GRANTS, a program funded through the State and Local Partnership Program of the New York State Council on the arts, a State agency and the Arts Center of the Capital Region.

For more information contact Dan Wilcox, at [redacted];
[redacted].
####

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184. Camille Martin

Camille Martin reads in Halifax

Mon 21 Jul 2008

If you're going to be in Halifax on Tuesday, July 29, please come to my reading for the Shoestring Reading Series. I'm doing a week-long tour of Nova Scotia, including an archeological dig at Beaubassin, where some of my Acadian ancestors lived before making their way to Louisiana. My visit will culminate in the Halifax reading - thanks to David Rimmington for arranging it. I'm looking forward to seeing Nova Scotia and meeting some poets!

You can check out some of my poems, collage art, etc., at my website:

http://www.camillemartin.ca

Cheers,

Camille

8 pm, Tuesday, July 29

Shoestring Reading at The Economy Shoe Shop

1663 Argyle Street / Halifax, NS

Camille Martin, a Toronto poet and collage artist, is the author of Codes of Public Sleep (BookThug, 2007) in addition to several earlier chapbooks. Recent work is published or forthcoming in The Literary Review of Canada,

PRECIPICe, The Walrus, West Coast Line, This Magazine, White Wall Review, Rampike, W Magazine, and Chicago Review. Recently she received a grant from the Ontario Arts Council to complete a book of sonnets. She earned an MFA in Poetry at the University of New Orleans and a Ph.D. in English at Louisiana State University. Currently she teaches writing and literature at Ryerson University.

* * * * * * * * * *

Codes of Public Sleep breaks open the code of private thought to modes of knowing catastrophe that defy insufficient isolating sagas. Camille Martin's poetry is the shattering signal from a laudably wild tongue that will not keep still for our death-drive culture. This is a remarkable collection. - Carla Harryman

* * * * * * * * * *

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185. Andy Gricevich
Series A reading tomorrow (Tuesday)
Mon 21 Jul 2008

Hurried/furtive dispatch from circ desk!

Tomorrow! Tuesday!
Poetry! Chicago!

SERIES A!

All the way from London, CARRIE ETTER!

All the way from Madison, ANDY GRICEVICH!

What a groove!

http://www.moriapoetry.com/seriesa.html

http://ndgwriting.blogspot.com
http://cannotexist.blogspot.com

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186. Peter Ciccariello
Re: hello
Mon 21 Jul 2008

Welcome Andrew, nice to see you here!

- Peter Ciccariello

On Sun, Jul 20, 2008 at 10:29 PM, Maria Damon <[redacted]> wrote:

welcome to the list.

andrew burke wrote:

Hello, I'm new here. I don't know the local introduction behaviours, so I'll just extend my hand and gabble.

I've been writing poetry since the 1960s, firstly under the influence of Milton et al, but then influenced by the Beats and jazz liner notes, Zen (Beat to Square), and folk songs. By the time I was 18 and leaving school, I was ready to hit the road and escape my conservative surburban upbringing. So I hitched from Perth to Sydney, west coast to east coast Australia - safe back then, not so safe now.

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But my main interest is my next poem, and my curiosity has lead me to investigate many poetics from around the world. On this list, I hope to gain more insights and share some of my passion for poetry.

My day to day interests are well exposed on my blog (address below).

Thank you for reading.

Andrew
http://hispirits.blogspot.com/

> *http://www.flickr.com/photos/aburke/*

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187. **Jayne**
email addresses
Mon 21 Jul 2008

Hi

I'm looking for email addresses for

Alan Shapiro
Lyn Hejinian
Lawrence Upton
Christopher Middleton

to seek permissions. If you can help out it would be appreciated.

regards
Jayne Fenton Keane

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188. **Jim Andrews**
Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article
Tue 22 Jul 2008

---

i thought that was an interesting post, murat. i don't agree with lots of it, but you get at some things that are important that not too many people seem able to write about at all, even if you're wrong about them.

the interesting part, i felt, was the stuff on ownership. very writerly. not so much anti-capitalist as yawning at capitalism in a poetry context. which is right, i feel. capitalism in a poetry context is just more or less irrelevant.

contrast that, however, with visual art. if you hang out with new york visual artists online or anywhere else, you see just how little sense any art makes to them that *doesn't* work within capitalism. galleries, products, and so on. if it doesn't make it monetarily, it just doesn't count. it can't survive. in the 'market of ideas' in which new york artists are immersed.

which is too bad for new york art, it seems to me. but i guess it makes sense there.

whereas the 'market of ideas' you allude to is less about a capitalistic market as something different. which is important. and expensive, in a sense.

the danger of poetry resides, in part, in its being able to operate, to some extent (more than visual art) in other dimensions than the genuinely boring capitalistic market of ideas.

genuinely boring. deeply. terminally. genuine stuff of the forces of dullness. witness the art it promulgates in mass media, which is little more than a provisional business proposition.

which is one of the reasons i remain optimistic about the internet. as medium for something else.

ja
http://vispo.com

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189. Matt Henriksen
Frank Stanford Literary Festival
Tue 22 Jul 2008

Featuring a Small Press Reading, a panel on Stanford's life and works, a screening of the Stanford biopic It Wasn't a Dream It Was a Flood, a celebratory reading from Stanford's poems, and a marathon reading of The Battlefield Where the Moon Says I Love You

Hosted by
The Burning Chair Readings
Cannibal Books
Lost Roads Publishers
Fascicle
Typo
&
The Fayetteville Public Library

If you would like to attend, publicize, sponsor, or otherwise query, contact me at frankstanfordfest (at) gmail (dot) com

Matthew Henriksen
The Burning Chair Readings

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190. Matt Henriksen
Frank Stanford Literary Festival
Tue 22 Jul 2008

Frank Stanford Literary Festival
October 17 - 19, 2008
Fayetteville, Arkansas

Featuring a Small Press Reading, a panel on Stanford's life and works, a screening of the Stanford biopic It Wasn't a Dream It Was a Flood, a celebratory reading from Stanford's poems, and a marathon reading of The Battlefield Where the Moon Says I Love You

Hosted by The Burning Chair Readings, Cannibal Books, Lost Roads Publishers, Fascicle, Typo, & The Fayetteville Public Library

If you would like to attend, publicize, sponsor, or otherwise query, contact me at frankstanfordfest (at) gmail (dot) com

Matthew Henriksen
The Burning Chair Readings

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191. Murat Nemet-Nejat
Re: the "originality" of appropriation--response to Murat
Tue 22 Jul 2008

Bobbie,

What happened to your art work reminds me of david Chirot's "RubEings." They could have been picked by him and used in some form.

Ciao,

Murat

On Fri, Jul 18, 2008 at 1:29 PM, Bobbie Lurie <[redacted]> wrote:

> *Murat,*
> *I just wanted to send my thanks for what you wrote below and to say that "this radical isolation is liberating" is the truest*
> *thing for me. There is such a sense of "difficulty" and "ambition" in the writer who makes writing a "career"--the*
> *writers who simply enjoy writing/ who do not buy into the illusion of the artist's self-importance are a joy to know and to read. It is the process itself*
> *as far as I'm concerned. Perhaps my life experience has taught me to examine*
> *the idea of "audience" very closely--we speak to ourselves is my conclusion and any "audience" does the same --and it is absurd for me to worry about*

an audience--once we no longer have consciousness and self-consciousness the world vanishes for us is my conclusion--our suffering comes from trying to control and wanting to control beyond the grave sounds like serious suffering to me as does all other ideas of artistic control as in "audience"--anyway, I am moving off topic as per usual so I will end here with
Thanks,
Bobbi
P.S. I wrote a story about "audience" when I left the visual art world or at
least tried to--it is a true story--it is about how I boxed hundreds of drawings
and canvases and etchings and etching plates--I found it a ceremonial way to say "good-bye" to my destroyed "art career" (partially self-induced) -- I put my visual images downstairs for the garbagemen (garbage people?/ sanitational engineers? p.c. lurks everywhere) in New York--but hours later I walked outside again only to find my work exhibited on the sidewalk in front of my apartment bldg.--people taking the drawings/ paintings they wanted. In this story I write about "audience" and how contracted are ideas of fame and who is an audience to our work (such an artifical concept--ie; these people wanted my work but the "setting" is what mattered according to everyone /not the acutal appreciation
or whatever is exemplified when people rifle through the garbage of others (in my case: years of accumulated pieces of art made by me)--
and the complex way work is presented...i could go on forever but will stop here
Date: Thu, 17 Jul 2008 22:58:48 -0400
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

David,

As you perceptive analysis shows, the underlying question is, "who owns a work of art," more specifically a work of literature (but, in our world, one
can apply the same question to images). My view is "no one." I am completely
with Emerson here (and Thoreau and Spicer and Walter Benjamin). The work/image belongs to a movement of language/images which consittutes our thought/cultural/economic matrix (Emerson's landscape). If a corporation wants to use one of my phrases, I would be pleased because it implies that what I am doing as an individual -in Spicer's term, medium- has the ability to open to a wider world. Spicer's claim, "No one listens to poetry" and Benjamin's, "one writes for no one," are closed related to this. This radical isolation is liberating; if no one listens or one writes to no one, then no one owns what is written. The social contract of the author with the

world becomes of a peculiar sort: between the writer and cultural, linguistic movements which are at the moment invisible, below the surface, in a sense "unneeded," the way Cassandra's admonitions were "unneeded," therefore, unheard. Of course, all this does not prevent Spicer from hoping to pick up boys through his poetry or Benjamin from hoping to get a university position. That desire -a version of payment- has little to do with how the writing occurs.

*I think "the death of the author" is a more specific and quite different concept. Initially, it applies to the lyric "I," asserting that this "I" has little to do with personal feelings or biography; but the "I" becomes a mark, a "moving zero," an elusive, transforming target, which registers the linguistic motion I have been pointing to above. "The death of the author," in that sense, it transforms the lyric; *but It does not kill it* or make it obsolete, as many suggested. Rather, it transforms it into a metaphysical medium, a medium of motion rather than personal expression.*

"The death of the author" is also at the heart of hypertext, which, as a form, is the literal expression of the idea of non-ownership. But I think it is different in a significant way from the process I described earlier. In my view, it overlooks the radical isolation with which writing responding, opening to "hidden" movements requires. In one sense, all writing constitutes a hypertexts which other writers respond to, misread, alter, expand, etc. That is what Benjamin's "ideal language" is. But hypetext, as a conscious for of writing, assumes a present community. I am not sure if this presence helps or inhibits the process; maybe it does both.

Ciao,

Murat

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192. CA Conrad
let's celebrate POET Jonathan Williams at Bartram's Garden with a reading from AN EAR IN BARTRAM'S TREE and other favorites!
Tue 22 Jul 2008

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let's celebrate POET Jonathan Williams at Bartram's Garden with a reading from AN EAR IN BARTRAM'S TREE and other favorites!

DETAILS AND LINKS AT http://CAConradEVENTS.blogspot.com

To honor and celebrate Jonathan Williams EVERYONE is welcome to bring favorite poems by the great bard to Bartram's Garden in Philadelphia!

SUNDAY, August 3rd, at 1pm
and we'll meet next to the FRANKLINIA TREE, which should be in bloom, just as it is on the cover of his famous New Directions book

VERY EASY TO GET TO! Public transit:Take No. 36 Trolley from City Hall to 54th Street. Cross railroad bridge to Garden entrance on left. For driving, easy directions found here:
http://www.bartramsgarden.org/information/directions.html

bring POEMS to read
bring picnic lunch food
we'll have a FANTASTIC TIME in the garden celebrating this great American POET!

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193. Stephen Vincent
Frank O'Hara &
Tue 22 Jul 2008

In case your summer has begun to fall into the gray, very flat tire mode - and you are stuck in Immobile without out a sunny beach on a clear lake or such (& any way it's currently rotten foggy cold in San Francisco), you may want to try out the last several weeks on John Latta's blog in which several mostly friendly, and smart combattants play 'button, button, who's got the button" in search of a genuine authentication of two of Frank O'Hara's poems. Go to: http://isola-di-rifiuti.blogspot.com/

Otherwise, or, as well, if you are in this City, to warm, chill and variously charm your ears, eyes, brains & hearts, and, maybe, the whole body, this evening you are welcome to hear me and George Albon read from our works at Books & Bookshelves at 7:30, the corner of 14th & Sanchez, San Francisco.

Stephen Vincent
http://stephenvincent.net/blog/

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194. William Allegrezza
Tonight in Hyde Park: Etter and Gricevich read
Tue 22 Jul 2008

Please come to Series A tonight in Hyde Park to hear Carrie Etter and Andy Gricevich read. Starts at 7. 5020 S. Cornell, Chicago. Easy to access from public transportation. Parking. Byob!

Andy Gricevich is a writer, actor, director and musician living in Madison, Wisconsin. He recently ended his seven-year exile in San Diego, where he studied philosophy and poetry and performed contemporary chamber music and theater, and is happy to be back in the Midwest. As one half of the cabaret/satire duo The Prince Myshkins, he has traveled the country singing wordy, funny, irate songs at large protests and in classrooms, coffeehouses, living rooms and sheds. His poems have been, or will be, published by Spineless Books, Mirage #4/Period(ical), and Unlikely Stories.

Carrie Etter (1969-) is an American poet, originally from Normal, Illinois, who moved to Southern California at the age of 19 and on to London in 2001. She is currently an Associate Lecturer at Bath Spa University[1]. In the UK, her poems have appeared in Metre, Poetry Wales, Poetry Review, Reactions, Thumbscrew, The Times Literary Supplement, and elsewhere, while in the US her poems have appeared in Aufgabe, Barrow Street, Columbia, Meridian, The New Republic, Seneca Review, and many other journals. She is also an essayist and a critic. Her reviews of contemporary poetry have appeared in The Liberal, New Welsh Review, Poetry Matters, The Times Literary Supplement, and Verse.

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195. mIEKAL aND
Court rules lesbians are not just from Lesbos
Tue 22 Jul 2008

(whew! what a relief...)

Court rules lesbians are not just from Lesbos

ATHENS (Reuters) - A Greek court has dismissed a request by residents of the Aegean island of Lesbos to ban the use of the word lesbian to describe gay women, according to a court ruling made public on Tuesday.

Three residents of Lesbos, the birthplace of the ancient Greek poetess Sappho whose love poems inspired the term lesbian, brought a case last month arguing the use of the term in reference to gay women insulted their identity.

In a July 18 decision, the Athens court said the word did not define the identity of the residents of the island, and so it could be validly used by gay groups in Greece and abroad.

The ruling ordered the plaintiffs to pay court expenses of 230 euros ($366.2).

"This is a good decision for lesbians everywhere," Vassilis Chirdaris, lawyer for the Gay and Lesbian Union of Greece, told Reuters. "A court in Athens could not stop people around the world from using it. It was ridiculous."

He said the plaintiffs were free to appeal the decision in a higher court.

Lesbos, which lies just off the Turkish Coast, has become a gathering spot for gay women from around the world, especially at the village of Eressos which is regarded as the birthplace of the poet in the 7th century B.C.

Several residents testified during the trial that the use of the word lesbian had brought recognition to the island and boosted its tourist trade.

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196. Jennifer Karmin

Aug 3: Djerassi Open House in SF Area

Tue 22 Jul 2008

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hey poetics folk....i have a few comp passes for this event. if anyone in the bay area wants to head to the santa cruz mountains for the day, be in touch. the readings will start around 1:30pm.

onwards,
jennifer karmin

****

DJERASSI RESIDENT ARTISTS PROGRAM
2008 OPEN HOUSE

FEATURING:
Stefan Emmelmann, photographer (Krems, Austria)
Gaelen Hanson, choreographer (Seattle, WA)
Cynthia Hooper, media artist (Eureka, CA)
Elizabeth Kadetsky, writer (New York, NY)
Jennifer Karmin, poet (Chicago, IL)
Greg Pierce, writer (New York, NY)
Osvaldo Ruiz, sculptor (San Francisco, CA)
Wadada Leo Smith, composer (Ventura, CA)

SUNDAY, AUGUST 3
1-5pm

WOODSIDE, CALIFORNIA
2325 Bear Gulch Road
located 40 miles south of San Francisco
directions at http://www.djerassi.org/map-and-directions.html

$25 per person
call [redacted]
space is limited
reservations are required

Once a year the Djerassi Resident Artist Programâ€™s private grounds are open to the general public. This is a chance for people to see work by resident artists, walk the stunning natural landscape, and take a self-guided tour of the site-specific sculpture collection. Djerassi Programâ€™s gourmet chef will serve light refreshments.

The mission of the Djerassi Resident Artists Program is to support and enhance the creativity of artists by providing uninterrupted time for work, reflection, and collegial interaction in a setting of great natural beauty, and to preserve the land on which the Program is situated. http://www.djerassi.org

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197. Joel Chace
Fwd: Galatea Resurrects Issue No. 10
Tue 22 Jul 2008

From: <[redacted]>
Date: Tue, Jul 22, 2008 at 10:57 AM
Subject: Galatea Resurrects Issue No. 10

==========

GR #10 Announcement

Galatea Resurrects is pleased to release its tenth issue with a record number of reviews/engagements: 68! Go to http://galatearesurrection10.blogspot.com for the issue. Also printed below is the Table of Contents for your convenience:

GALATEA RESURRECTS (A POETRY ENGAGEMENT) Issue No. 10:

EDITOR'S INTRODUCTION
By Eileen Tabios

NEW REVIEWS
Jeffrey Side reviews WHERE THE THREE RIVERS MEET by Aine MacAodha

Nicholas Manning reviews BEAUTIFUL, UNFINISHED:
PARABLE/SONG/CANTO/POEM by M.T.C. Cronin

Eileen Tabios engages ENDGAMES by Márton Koppány

Patrick James Dunagan reviews DERIVATIVE OF THE MOVING IMAGE by Jennifer Bartlett, BEAUTY [IS THE NEW ABSURDITY] by Jennifer Scappettone, DOG GIRL by Heidi Lynn Staples and THE MARVELOUS BONES OF TIME by Brenda Coultas

Eric Hoffman reviews PASSING OVER by Norman Finkelstein

Pamela Hart reviews BONE PAGODA by Susan Tichy

Tim Wright reviews GOING GOING by Jen Hofer

Nicholas Manning reviews PPL IN A DEPOT by Gary Sullivan

Tyrone Williams reviews THE ANATOMY OF OIL by Marcella Durand

Nicholas Manning reviews CORNSTARCH FIGURINE by Elizabeth Treadwell

Eileen Tabios engages & PERSONA, poems by Mackenzie Carignan and photographs by Felicia Ohnmacht

Francie Noyes reviews MIDNIGHTS, poetry by Jane Miller & artwork by Beverly Pepper

H. Francisco V. Penones, Jr. reviews AMIGO WARFARE by Eric Gamalinda

Francie Noyes reviews BLIND DATE WITH CAVAFY by Steve Fellner

Tyrone Williams reviews THE STRAITS by Kristin Palm

Eileen Tabios engages BE THAT EMPTY: APOLOGIA FOR AIR by Alice B. Fogel

Richard Lopez reviews BREAK ME OUCH by Michael Farrell

Tyrone Williams reviews OPEN BOX (IMPROVISATIONS) by Carla Harryman

James Stotts reviews ENTER MORRIS IMPOSTERNAK, PURSUED BY IRONIES by Eugene Ostashevsky

Thomas Fink reviews TRAVELING WITH THE DEAD by Carole Stone

Laurel Johnson reviews THE BLUE MOON SERIES by Rodger Martin

Ryan Daley reviews ... AND THEN engages FLOWERS OF BAD: A FALSE TRANSLATION OF CHARLES BAUDELAIRE'S LES FLEURS DU MAL by David Cameron

John Bloomberg-Rissman reviews HORACE: POEMS by Tim Atkins; COVERS by Susan Landers; and FLOWERS OF BAD: A FALSE TRANSLATION OF CHARLES BAUDELAIRE'S LES FLEURS DU MAL by David Cameron

Karen Rigby reviews ISLE OF THE SIGNATORIES by Marjorie Welish

Eileen Tabios engages THEORY OF COLORS by Mercedes Roffe

Pamela Hart reviews THE ORCHARD by Brigit Pegeen Kelly

Kristina Marie Darling reviews CHANTEUSE/CANTATRICE by Catherine Daly

Michael Layne Heath reviews WORDS IN YOUR FACE: A GUIDED TOUR THROUGH 20 YEARS OF THE NEW YORK CITY POETRY SLAM by Cristin O'Keefe Aptowicz

Andy Frazee reviews THE CITY VISIBLE: CHICAGO POETRY FOR THE NEW CENTURY edited by William Allegrezza and Raymond Bianchi

Jim McCrary reviews SPADE by David Bromige & Rychard Denner; ART IS WAR by Anne Boyer; THE ROMANCE OF HAPPY WORKERS by Anne Boyer; from THE TRADITIONS by Juliana Spahr; NO FACE by Judith Roitman

Evelyn Hampton engages THE SMALL ANYTHING CITY by Cynthia Arrieu-King

Christopher Mulrooney engages THE DEVELOPMENT OF AERIAL MILITARISM AND THE DEMOBILIZATION OF EUROPEAN GROUND FORCES, FORTRESSES, AND NAVAL FLEES by Paul Scheerbart, trans. by M. Kasper

Eileen Tabios engages FORGET READING by Anthony Hawley

Denise Dooley reviews THE RIVER IS WIDE / EL RIO ES ANCHO: TWENTY MEXICAN POETS Edited and Translated by Marlon L. Fick

Pamela Hart reviews CHILD IN THE ROAD by Cindy Savett

Nicholas Manning reviews THIS POEM/WHAT SPEAKS?/A DAY by Tom Beckett

Eileen Tabios engages ORANGES & SARDINES, Summer 2008, Vol. 1 Issue, Edited by David Krump, Andy Nicholson, Meghan Punschke and Didi Menendez

Karen Rigby reviews THE BOYS I BORROW by Heather Sellers

Eileen Tabios engages RAFETOWN GEORGICS by Garin Cycholl

Laurel Johnson reviews DEFIANCE by Hugh Fox

Jeff Harrison reviews SKINNY BUDDHA by Sheila E. Murphy

Pamela Hart reviews THE MARVELOUS BONES OF TIME by Brenda Coultas

Leny M. Strobel engages PRAU by Jean Vengua

Francie Noyes reviews CLOUD VIEW POETS: MASTER CLASSES WITH DAVID ST. JOHN, edited by Morley Clark, Jane Downs, CB Follett, and Susan Terris

Patrick James Dunagan reviews SHINY, No. 14, 2008, edited by Michael Friedman

Bob Marcacci reviews TWO HATS APPEAR WHEN APPLAUDED by Raymond Farr, OCCASION IN THE MOSAIC DISTANCE by Paul Klinger, [from SLOT (TO PULL AN HISTORICAL SITE FORM YOU)] by Jill Magi, SPECIMEN by Marci

Nelligan, INSECT COUNTRY (B) by Sawako Nakayasu, and SOUVENIRS by Bronwen Tate

Derek Motion reviews ORIGAMI SHIPWRECK by Craig Perez and Katy Acheson

William Allegrezza reviews IT'S ALL A MOVIE by Alex Gildzen

Nathan Logan reviews NEVER CRY WOOF by Shafer Hall

Prosy Abarquez-Delacruz reviews AN MAUPAY HA MGA WARAY UF IBA PA NGA MGA SIDAY (Waray poems with English translations) by Voltaire Oyzon

Rebecca Mabanglo-Mayor reviews BEIJING BACKGROUND by Bob Marcacci

Eileen Tabios engages ORGY IN THE BEEF CLOSET by Michael Koshkin

Laurel Johnson reviews SUDDENLY, FRUIT by Linda Tomol Pennisi

THE CRITIC WRITES POEMS
"{ . . . from HOMO SENTIMENTALIS : A GUIDE IN VERSE TO MODERN EMOTIONAL INTIMACY}" By Nicholas Manning

FEATURE ARTICLES
FEATURED POET: Cynthia Schwartzberg Edlow

Thomas Fink interviews Jennifer Kwon Dobbs

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS
Francie Noyes reviews AVERNO by Louise Gluck

Allen Gaborro reviews STAGE PRESENCE: CONVERSATIONS WITH FILIPINO AMERICAN PERFORMING ARTISTS, edited by Theodore S. Gonzalves

Allen Gaborro reviews PRAU bv Jean Vengua

Juaniyo Arcellana reviews PINOY POETICS: A COLLECTION OF AUTOBIOGRAPHICAL AND CRITICAL ESSAYS ON FILIPINO AND FILIPINO-AMERICAN
POETICS, edited by Nick Carbo

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198. **Maria Damon**

Re: Court rules lesbians are not just from Lesbos

Tue 22 Jul 2008

---

thanks mIEKAL, i really needed to get some closure on this. but...weren't they all from Lebanon...?

mIEKAL aND wrote:
> (whew! what a relief...)
>
> Court rules lesbians are not just from Lesbos
>
> ATHENS (Reuters) - A Greek court has dismissed a request by residents
> of the Aegean island of Lesbos to ban the use of the word lesbian to
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> lesbian had brought recognition to the island and boosted its tourist

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199. **amy king**
Re: Court rules lesbians are not just from Lesbos -- "Cleansing" Sappho's Verse
Tue 22 Jul 2008

Dimitris Lambrou, proud Lesbian and leader of this inane court case, can just get in a long line of folks who have longed to rid the Isle of Lesbos of its pro-woman sentiment and history, mostly through efforts to "cleanse" Sappho’s verse, as noted here: http://www.glbtq.com/literature/sappho,5.html --

Attempts to Heterosexualize Sappho

Despite the strong evidence to the contrary, serious attempts have been made to heterosexualize Sappho. In antiquity, a legend was created that, in the end, Sappho renounced the love of women and fell in love with the ferryman Phaeon. Too ugly to get her man, she leapt off of the Leucadian Cliff to her death.

This legend is so incongruous with the authorial voice in Sappho's verse that the ancient biographers themselves were confused: They list two Sapphos of Lesbos. The second Sappho is described as either a lyre-player or courtesan, but specifically not the poetess. It is this second Sappho who committed suicide for love of Phaeon.

Ovid, in his Epistles, conflates the two Sapphos: It is the great poet Sappho who renounces girls and longs for Phaeon. It is this Sappho that writers, artists, and composers have focused on ever after.

Sappho's Marriage as Proof of her Heterosexuality

Some commentators cite as proof of Sappho's heterosexuality the fact that she was married and had a daughter. Curiously, her husband is cited as Kerkylas from Andros. The name Kerkylas is based on the word for "penis." Andros comes from the word for "men." If we translate, then, we find that the most famous lesbian of all was married to Penis of the city of Men.

Too good to be true? In any event, it is likely that she was married, but this has no bearing on her sexual orientation. Greek society was very different from our own: Marriage was seen as a civic responsibility and familial obligation. It was not designed--nor expected--to fulfill one's erotic or romantic needs. For that, men looked elsewhere. And marriage did not interfere with their homosexual affairs.

Marital relations were known as a ponos or "labor," ergon "work," or kamnos, "toil." In contrast, erotic affairs were called paidia or "play." Men were so unenthusiastic about participating in sexual intercourse with their wives that they had to be reminded.

Plutarch in his life of Solon suggests that a man should make love to his wife three times a month in order to ease marital tensions. Foreplay was actively discouraged: Too much pleasure might give a woman power over her husband and, thus, undermine his authority.

Clearly, women could not expect sexual fulfillment within marriage. But for a woman to remain unmarried in this society was unthinkable. According to Eva Cantarella in her book Pandora's Daughters, girls were betrothed as young as five years old and, by thirteen or fourteen, they were subjected to arranged marriages to men who were aged thirty or older.

Before and after marriage, women were completely segregated in the internal part of the house to which men had no access. Women did not come into contact with men outside their immediate family except occasionally at public festivals and funerals.

On Lesbos, aristocratic women like Sappho got an education, albeit a "female" one emphasizing music, singing, and dancing. But as Cantarella points out, at least this education helped form their individual personalities and offered them a means to express it.

If we take Sappho as a model teacher, it would appear that an appreciation of sensual expression, including lesbian affairs, was part of a girl's education. When a girl moved from maiden to married woman (at about fourteen), her time for play was over. She would have only memories of what must have been the happiest time of her life. It is no wonder that she wept on graduation.

Women were segregated with other women, and socialized and trained by them. What would be more natural than for romantic attractions and rivalries to occur among them, as occurred among their menfolk? Who is to say if Greek women had homosexual affairs of their own?

Sappho does, but, unfortunately, she is our only direct source for love between women; as Cantarella states, "Unlike male homosexuality, female homosexuality was not an instrument for the training of citizens. It therefore by definition interested only women."

Continued at http://www.glbtq.com/literature/sappho,5.html

The Debate over Sappho's Sexual Identity

In the face of her erotic poetry, it is hard to believe that scholars continue to argue that Sappho was not a lesbian in the modern sense of the word. From the

first extant comments on Sappho's erotic relations with young women in the Hellenistic period to the present day, critics (predominantly male), appalled at the thought of women engaging in lesbian sexual activity, have tried to deny Sappho's homosexuality.

Their attempts range from deliberately mistranslating words that indicate that the beloved is female to forcing a heterosexual context on poems depicting lesbian desire.

For example, the famous Fragment 31 has been described as a marriage-song in which Sappho relates the girl's desirability for the groom's benefit. Her feelings in the poem continue to be hotly disputed. They have been described as anything ranging from jealousy, love, fear, wonder, and terror to an anxiety attack brought on by penis-envy.

Had this poem been written by a man, there would be little dispute. Nor has there been in the many translations penned by men. Of course, the gender dynamics of the poem are significantly altered when it becomes a male voice describing his response to a woman. Such translations are an insidious (if unintentional) way of heterosexualizing Sappho.

In the poem, Sappho watches a man's reaction to her beloved and marvels at his composure, so different from her own response. To anyone who has ever been a lover, the symptoms of infatuation are unmistakable:

Fragment 31
    To me, he seems like a God, that man,
Who can sit at ease in your presence
    Who can hear your melodic voice
Strumming close in his ear,
    Your provocative laughter:

Ample cause for cardiac arrest.
    You spied, I swallow all voice
    And my tongue lies crippled.
A lyric fire sweeps my flesh
    And my eyes stare blindly.
Rhombs crash close in my ear,
    A chilling sweat fingers my spine,
Trembling invades my every part
    And I am greener than grass.
To myself, I seem like a corpse, or near....

There is a whole tradition of "defenders" of Sappho. David Robinson is typical: "Villainous stories arose about her and gathered vileness till they reached a climax in the licentious Latin of Ovid."

The most famous of Sappho's "defenders" was the German Ulrich von Wilamowitz-Moellendorff who in his classic Sappho und Simonides depicted Sappho as a chaste Hausfrau, a virtuous pillar of the community and moral instructor of young girls. As Page describes it, Wilamowitz "gave new and lasting dignity to the old theory that Sappho was a paragon of moral and social virtues and that her poetry was grossly misunderstood in antiquity."

Wilamovitz explained Sappho's relationship with her charges by depicting her as a cult priestess in the service of an "honest" (that is, nonsexual) Aphrodite. As Page points out, there is absolutely no evidence for this theory. Nevertheless, much scholarly ink has been spilled trying to prove that despite her professed love of women, despite her poetic genius, Sappho was still a "good" woman.

Etc Etc, cont'd here -- http://www.glbtq.com/literature/sappho,3.html

Biographical Information Little is known about Sappho's life and the information that is available cannot be viewed as trustworthy because accounts of the poet's life have become thoroughly interwoven with legend and myth. The only standard, but unreliable, source of information about Sappho's life is the Suda, a Greek lexicon compiled about the end of the tenth century. It records that Sappho was a native of Lesbos, an island in Asia Minor, and that she was probably born in either Eresus or Mytilene. Her father's name is given as Scamandronymus, and her mother's as Cleis. Evidence also suggests that Sappho had three brothers, and that her family belonged to the upper class. She is believed to have married a wealthy man named Cercylas—they had a daughter named Cleis together. Sappho apparently spent the majority of her life in the city of Mytilene, and most of her time there was occupied in organizing and running a thiasos, or academy for unmarried young women. As was the custom of the age, wealthy families from Lesbos and neighboring states would send their daughters to live for a period of time in these informal institutions in order to be instructed in the proper social graces, as well as in composition, singing, and the recitation of poetry. Ancient commentary attests to the fact that Sappho's thiasos ranked as one of the best and most prestigious in that part of Greece, and as its dedicated teacher and spiritual leader, she enjoyed great renown. Some legends of Sappho's life indicate that she lived to old age, but several others contend that she fell hopelessly in love with a young boatman, Phaon, and, disappointed by their failed love affair, leaped to her death from a high cliff—a story made famous by the Roman poet Ovid in his Heroides, but one which has been largely discredited by scholars.

_____

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http://jacketmagazine.com/34/dickow-king.shtml

Alias
http://www.amyking.org

Your Suggestions
http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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200. Obododimma Oha

Re: Court rules lesbians are not just from Lesbos -- "Cleansing" Sappho's Verse

Tue 22 Jul 2008

Thank you for this highly enlightening post, Amy.
Obododimma.

----- Original Message ----
From: amy king <[redacted]>
To: [redacted]
Sent: Tuesday, July 22, 2008 8:15:52 PM
Subject: Re: Court rules lesbians are not just from Lesbos -- "Cleansing" Sappho's Verse

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Ample cause for cardiac arrest.
You spied, I swallow all voice
And my tongue lies crippled.
A lyric fire sweeps my flesh
And my eyes stare blindly.
Rhombs crash close in my ear,
A chilling sweat fingers my spine,
Trembling invades my every part
And I am greener than grass.
To myself, I seem like a corpse, or near....

There is a whole tradition of "defenders" of Sappho. David Robinson is typical: "Villainous stories arose about her and gathered vileness till they reached a climax in the licentious Latin of Ovid."

The most famous of Sappho's "defenders" was the German Ulrich von Wilamowitz-Moellendorff who in his classic Sappho und Simonides depicted Sappho as a chaste Hausfrau, a virtuous pillar of the community and moral instructor of young girls. As Page describes it, Wilamowitz "gave new and lasting dignity to the old theory that Sappho was a paragon of moral and social virtues and that her poetry was grossly misunderstood in antiquity."

Wilamovitz explained Sappho's relationship with her charges by depicting her as a cult priestess in the service of an "honest" (that is, nonsexual) Aphrodite. As Page points out, there is absolutely no evidence for this theory. Nevertheless, much scholarly ink has been spilled trying to prove that despite her professed love of women, despite her poetic genius, Sappho was still a "good" woman.

Etc Etc, cont'd here -- http://www.glbtq.com/literature/sappho,3.html

Biographical Information Little is known about Sappho's life and the information that is available cannot be viewed as trustworthy because accounts of the poet's life have become thoroughly interwoven with legend and myth. The only standard, but unreliable, source of information about Sappho's life is the Suda, a Greek lexicon compiled about the end of the tenth century. It records that Sappho was a native of Lesbos, an island in Asia Minor, and that she was probably born in either Eresus or Mytilene. Her father's name is given as Scamandronymus, and her mother's as Cleis. Evidence also suggests that Sappho had three brothers, and that her family belonged to the upper class. She is believed to have married a wealthy man named Cercylas—they had a daughter named Cleis together. Sappho apparently spent the majority of her

life in the city of Mytilene, and most of her time there was occupied in organizing and running a thiasos, or academy for unmarried young women. As was the custom of the age, wealthy families from Lesbos and neighboring states would send their daughters to live for a period of time in these informal institutions in order to be instructed in the proper social graces, as well as in composition, singing, and the recitation of poetry. Ancient commentary attests to the fact that Sappho's thiasos ranked as one of the best and most prestigious in that part of Greece, and as its dedicated teacher and spiritual leader, she enjoyed great renown. Some legends of Sappho's life indicate that she lived to old age, but several others contend that she fell hopelessly in love with a young boatman, Phaon, and, disappointed by their failed love affair, leaped to her death from a high cliff—a story made famous by the Roman poet Ovid in his Heroides, but one which has been largely discredited by scholars.

_____

Recent
http://www.tarpaulinsky.com/Reviews/kiss-me.html
http://jacketmagazine.com/34/dickow-king.shtml

Alias
http://www.amyking.org

Your Suggestions
http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

↑ Index

201. David Chirot

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Tue 22 Jul 2008

Dear Murat:

Many thanks for your reply in ongoing conversation--

i spent some days in writing in return--
i keep trying to write responses & they all begin to turn into essays or parts of the "annals of the new extreme experimental poetry"--

i think that in light of the proliferations of torture, of prisons, of web censorship's and controls, surveillance and altering daily of sites, along with massive dissemination of disinformation, the question of "radical isolation" is being reframed in a great number of new ways and at an ever greater pace-- as well as the question of who has access to the Internet, to electricity, to cables.

to education, in the first place-- these are questions i find too little addressed as yet, though an awreness of them is growing probably by the minute--

these issues present new challenges & questions--related to the directions societies are taking in all aspects of "freedoms of speech, the press"--and ones on line have been having anincreasing effect on publishing in the print worlds--

in the following I mention these as pieces which are directly related to many of the issues being discussed--

David-Baptiste Chirot<http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html> "Haunting Questions Found Hidden In Plain Site/Sight/Cite" with visual Works & Statement for Symposium on Conceptual Poetry and its Others

"Virtuality as Transcendentalism in Reverse"

http://davidbaptistechirot.blogspot.com/search?q=virtuality+as+transcendentalism+in+reverse

Poems from Guantánamo <http://www.kaurab.com/english/books/guantanamo.html>

"Non Poetry for Non Readers"
Kaurab Translation Site

David-Baptiste Chirot: "Waterboarding & Poetry"<http://www.wordforword.info/vol13/dbc.htm>
Wordforword #13

I think that before ownership there is definition-- the boundary lines, the extents and depths, of an idea, a person, a place an event--have to be mapped and defined in order for them to be "owned," for there to be the act of "naming and claiming"--

One of the components of mapping and defining in this sense is that is made with reference to some authority-- as in writing that "one writes for no one," the authority of Benjamin was invoked (by yourself), and that of Spicer for "no one listens to poetry."

Hypertext, rather than being "the death of the author" and lacking in ownership, is simply a reinscription of the author "under another guise," and is owned very much indeed by a series of "utilities," corporations, program designers and producers of soft ware, etc. Without electricity there is no hypertext at all, let alone a web, an Internet. Electricity is owned and controlled and is not available to all, It can be shut off and on as an instrument of death and disease as in Gaza, or for non payment of the bill, ever more common right here in Milwaukee. Libraries, public computers--all these are

diminishing in number and amount of time allowed on line to the individual otherwise without access. Electricity, the Internet, can also be be bombed out of existence as power grids, as in Serbia and Iraq, or entirely severed, line line, cable by cable, as in Rwanda, in preparation for the Genocides.

Access to the web is controlled also, and is a control which is being given new methods with which to deny, to restrict and alter access in terms of "profiles," "suspicious activities," "alien contacts," or simply having "a suspicious looking name."

Daily on the web, there are linkages which vanish, removed for a wide variety of reasons, or, being contacted, have been altered substantially by hackers, as individuals or as members of groups dedicated to various projects of "revisionism," "redacting," rewriting and remapping landscapes, histories, peoples and events.

Hypertext does involve authorship as well as ownership in that the linkages themselves that are selected to create the Hypertext evidence an "author" in charge of the programming which controls the selections of links, the means by which they are connected, and the over all point which is made, which is arrived at. And the idea that "one writes for no one" on the web has been pretty much made impossible by the passage into law of al the formerly illegal eavesdropping, let alone the addition of even more "freedoms" in the "freedom" to make "unfree" the web by corporations and governments, secret agencies and the military.

There is a great difference between a "radical isolation" which is chosen, and one which is enforced. And beyond "radical isolation," there is something more radical yet--the refusal by writers to write in writing, and the means by which writings may exist in writing yet be read as non writing, and so become non writings for non readers.

Another form of writing that creates its own readers by making them non readers of a writing it has taken possession of, and made into a form of "radically isolated" writing rapidly becoming a non read non writing, , is "Benjamin's Baudelaire." This fictional figure for a great many readers in the English speaking world, has come to replace the actual Baudelaire, whose writings become non writings for non readers who have turned their entire reading in Baudelaire's regard to that of Benjamin's writings of Benjamin's Baudelaire.

Surrounded by the heavy weight of documentations, of quotations, invested with the authority of a philosopher/critic far more acceptable to many readers than the actual Baudelaire and his actual poetry, "Benjamin's Baudelaire is a "fictional" "philosophical" construct who becomes "more real" than the ever dimmer receding "image" of the poet.

The "radical isolation" of "one who writes for no one," paradoxically makes of Baudelaire this figure, while Benjamin becomes the one who readers turn to for "Benjamin's Baudelaire," a figure far more acceptable and "comprehensible" than Baudelaire as a person and poet.

Of course, Benjamin did not intend this--"Benjamin's Baudelaire" is the creation of a great number of persons, who are at the same time in a sense also also reinscribing Benjamin from one position to another in ways which can be at variance with the writings and thought of Benjamin himself.

Jack Spicer, with After Lorca, writes a much different form of encounter with the writing of an other poet. "Benjamin's Baudelaire" indicates an ownership of the figure that the philosopher/critic's readers/critics have created, while "After Lorca" means that Spicer is finding ways to respond with the poetry of Lorca, not only in terms of Baudelairean "Correspondances"," but also as letters in a written "correspondence" with a dead poet who is also for a summer a lover and a ghost.

"After Lorca" is a way of writing "after effects," of the "ending of an affair," and the ending of the correspondence. These "after effects " of the dead poet/departed lover create the introductory note to the book penned by Lorca. Already in an "uncertain terrain," the reader is unmoored from being able to ascertain "with certainty" where "After Lorca" "ends" and Spicer begins--that is, are the poems "After Lorca," simply that, and in no way at all "actual translations of actual poems?"

After Lorca is extended from this "realm of uncertainty" by the Yasusada writings, in which the fictional Yasusada determines to write works "After Spicer." These works will, like After Lorca, contain the correspondences of Yasusada with Spicer, and inact "After" effects of Spicer's writings in those of the fictional Japanese poet. Where Spicer eschews the use of "supporting documentation," the Yasusada poet is supplied with a bevy of "scholarly and critical notes," as though to create a much smaller version of those documentations and allusions which surround the figure of "Benjamin's Baudelaire."

From "Benjamin's Baudelaire" to Spicer's After Lorca to Yasusada's After Spicer, one moves through an ever expanding series of the "After effects" of "dead authors" (Baudelaire, Lorca, Spicer, Yasusada is "already dead" himself at the "discovery and opening" of his texts, and learns of Spicer's death right after having written to him the first time.)

Rather than a "death of the author," dead authors find themselves experiencing the "posthumous existences," "After Lives," in their "After effects" among the writings of others. These reverbereations of Melville's "shock of recognition" that travels the world round, create rippling effects that travel, like those from

a stone thrown in a pond--outwards from their continually shifting "centers," creating "spheres" not unlike that of Pascal's image of God: a sphere whose center is everywhere and circumference nowhere. These rippling "After effects" know no "bounds of sentient existence," and so do not experience "death," but continually appear, disappear, reappear as ghosts, as fictions, as "impersonations," and as actors playing their "part" in re-stagings of the "drama of their lives and works."

One finds the presences of lost, forgotten, hidden, "dead" beings , events and writings via an awareness of these "After effects" which are found all around one, as Whitman found in the Leaves of Grass the tongues of the "sleepers."

There are writers and writings which announce that they are giving voice to those silenced within history. A different way is to find among things in the world those evidences of the actions expressed as "After effects," and by working with them, begin to hear, read, write with these the emergence of the words of the "dead," the ghosts, the fictional ones. Generated by the "shock of recognition," the collaborations of "the living and the dead" find among the unread non-writings "Correspondances" and correspondences creating linkages in which it is neither one singly that speaks and writes, but this Other.

(This is what the rubBEings i have been working with for almost a decade now are. This found non writings hidden in plain site/sight/cite i have worked with when confined in cramped and controlled "non interesting" places, while homeless and sleeping among them, inside of every structure, and outside, all around. As "overlooked" "Unseen" non writings, one begins with working with things which are themselves in a kind of "radical isolation" and in turn, the things one makes with them--as far as one had any thought of it, one doubted there would ever be an audience other than passersby and police officers, property owners and viewers who expressed delight and moved on. To work in full view and be at the same time working in a sense with an "unknown non art form" --known when known at all as an ancient method of copying, indeed the very first "copier machine!"--one realizes often that "who an audience might be" is "unthinkable" in a sense, as what one is finding is more than likely not of any interest to anyone, except to oneself and these collaborators one is working with. One is working with--the excitement of finding--as where it is going, one has no idea other than places of "an outside," where there is a sense of freedom in being in an area without any DEFINITIONS.)

There's a paradox at the heart of quoting well known writers to the effect that "one writes for no one," and that "no one listens to poetry," in that these words are in fact "speaking to a great many, and especially oneself." The words in turn are a sign that one is not writing for "no one," but rather for that as yet

"unknown reader." "No one" can in effect also mean "no particular one," which is to say "many" rather than simply a "one" as a specific and limited "one."

Taking these words to heart as a writer means one is using as examples persons who, though writing for no one or saying that no one listens to poetry, are themselves the proof of the contrary. This enables one to believe that though one is writing for no one and/or no one listens to poetry, there will be persons for whom one writes, and ones who do listen to poetry.

For are not these writers quoted the very proof of this? And, quoting them, does not one lay bare one's belief in this same thing being possible for one's self and one's writings? That is, by virtue of these examples, one takes hope--

The very setting of words to a surface--rock, paper, wood, glass, plastic, anything in short including sands which are washed away--indicates a writing for some one to at some point find it.

After all, person who really did write for no one--would have left no quotes to this effect behind them. There would be no writing at all there to find.

Of course, there exist incredible tonnages of unread writings and unheard poetries in the world, whose unreadabilities and unheard poetries are so because they do not fit into the defined boundaries and tastes of what is readable, what is poetry. Some are those in the long parades of writings and poetries discovered only later on,, when the definitions are more welcoming to them, or, are poetries and writings once considered fabulously readable and poetic which have fallen out of fashion or interest and so taken up residence among the archives of the forgotten.

There are also a great many writings existing at al times which are unread or considered non poetries, not listened to, which are so because of the readers and readings who may on the one hand have yet to learn how to read them, or, on the other hand, because the writings and poetries do not want to be read or heard yet to walk among the non readers and no listeners as a sign of refusal of them in their state of non reading and non listening.

And yet again, are those writings and poetries which are never committed to writing in the first place, and among which may be some of the greatest works ever created, yet, having been created by those forbidden through thousands of years from learning to read or write, they have existed only in the minds of their creators, and perhaps, here and there, as spoken to others who have gone on to forget them, or recalled but small bits and pieces.

There are also writers like one in a series of stories I am writing and others in essays which are interested in this, which participate in the refusal of writing so that it does not fall into the hands of others. Or simply as a refusal of writing,

while al the while writing elsewhere--in the mind or in other forms which are not recognized as writing.

In an essay written for the recent Symposium conceptual Poetry and its Others, one of the figures noted in this regard is that of Bartleby the Scrivener whose job it is to be a copy clerk yet faced with his task, "would prefer not to" write down a single mark. This conception of writing has interested me for along time, hence the thinking of the untold number of writings through history written by humans which were never in writing due to all manner of reasons preventing them from knowing how to write at all, as well as all sorts of writings by writers who were not allowed to write, leading to another group, those writers ho write a writing which is meant to be unread, even when a person is actually reading it.

These ideas lead one to to strange areas where the fictional and the factual exist alongside each other as a paradoxical writing re unwritings and nonwritings and unread and unreadable writings. Moving along in these areas, one's hope is to find others who are interested in these questions. I had read in an Introduction to a book by Cesar Aira written by Roberto Bolano of an author named Enrique Vila-Matas.

Ever on the lookout for something by this author besides what found on line, one day I came across an old issue of Grand street in a dollar bin, and in it were excerpts from Bolano's Distant Star, a great favorite of mine, and one from a book by Vila-Matas--which turned out to be from Bartleby and Company--taking Bartleby as I had done as a figure of a writer who does not write, who refuses to write. . In this way a fictional non writing writer leads one to a writer ho shares the same interests and starting point for similar meditations, and who also mixes the fictional with the factual in the study of writing to do with the unwritten --and the unreadable--as a form of writing.

If one writes with a sense that known and even very well known writers have written that they write for no one, and of poets who write that no one listens to poetry, then one is beginning really from the premise that one actually is writing for someone, somewhere, sometime.

That hope which is thrown out into the oceans as the "message in a bottle" is implied in the very act of the writing which entertains this premise. In this sense, one is working with writing which is recognized at the start as being one which has enough in it of what is recognized as writing to be found, possibly, someday, as indeed writing that is readable and so becomes classified among the world's writings.

In a sense then, one is still imprisoned in objects which can be recognized by the definitions of writing that are acceptable, or, being close enough to these, will at some point hopefully be so.

Rather than being "a writing for no one" written in "radical isolation," it is a writing which is written within a writing that one acknowledges being part of,and so hopes that with the passage of time, maybe very short, maybe a bit longer, being carried in the flows of this writing, its 'message in a bottle" will be found, and found to be acceptable and easily read.

"Acceptance," to have one's writing be "accepted," even if one was thinking that one was writing for "no one," is this not a paradox which the question of unwritten writings begins to open? What begins to take place once one thinks not of acceptance, but of refusal, to consider unwritten writings as a refusal to write at al, or, if forced to write, to write in such a way that it is a refusal of readability according to the definitions of those who are forcing one to write?

A Russian artist notes that "Language is a fascism not because it silences, but because it forces one to speak."

The rejection of silence and forcing of speech--is the function of torture. Even though it has long been well known that torture rarely forces a speaking which "tells the truth," torture remains very much in use. So what is the purpose then? As the earliest of torturers could tell the current ones, it is not what the speaker is forced to speak, it is simply that the speaker is forced to speak that accomplishes the mission of torture.

Where once one might speak of a "tortured prose," there is now the availability of "torture's prose or poetry." The latter is considered a form of "false speech" or writing as it is produced under duress, is forced--even if truly confessional, unlike "confessional poetry," it is denied the possibility of being a truth which is a readily given one, and so distanced from a "Truth value." Yet, being unreadable in such terms, hence being a kind of non-writing, may there not be even here a non written writing which is going on that is being created, not as a code to elude the conceptions of readability of the torturers, of which they are continually in fear, but of a non writing of a different kind, a non writing in writing which is a refusal of readability, a non writing which is a writing outside of codes which can always be suppressed or deciphered?

Forced to write, how then does writing refuse to be "in" the writing that results, and at the same time refuse to be in codes which may be readable by someone?

In a time in which the Internet and all communications are transparent, spied on, listened to and read, and in which prisons fill with unprecedented numbers of people and of unprecedented size are proliferating--(with America leading the way in numbers and percentage of population in the prisons system, and Gaza leading in size and numbers of a single prison)--and in which the uses of torture, disinformation, faked footage, planted evidences and tampered witnesses expands daily--an examination of these writings of refusal, these

refusals of writing in terms defined by the Security and Police forces of the cultures of varying societies, is needed.

In a world in which writing is continually "under observation" and more and more forms of language turn into doublespeak--the need to find other ways of writing and reading the simplest words and phrases opens--while around it so much else is closing and being closed off.

↑ Index

202. **andrew burke**
Re: hello
Tue 22 Jul 2008

And you. Who else do I know in this neighbourhood?

Just getting used to the flow of conversation, etc. No doubt I will speak up eventually about matters poetic ...

Andrew

2008/7/22 Peter Ciccariello <[redacted]>:

> *Welcome Andrew, nice to see you here!*
>
> *- Peter Ciccariello*
>
> *On Sun, Jul 20, 2008 at 10:29 PM, Maria Damon <[redacted]> wrote:*
>
> *welcome to the list.*
>
> *andrew burke wrote:*
>
> *Hello, I'm new here. I don't know the local introduction behaviours, so I'll*
> *just extend my hand and gabble.*
>
> *I've been writing poetry since the 1960s, firstly under the influence of*
> *Milton et al, but then influenced by the Beats and jazz liner notes, Zen*
> *(Beat to Square), and folk songs. By the time I was 18 and leaving school,*
> *I*
> *was ready to hit the road and escape my conservative surburban upbringing.*
> *So I hitched from Perth to Sydney, west coast to east coast Australia - safe*
> *back then, not so safe now.*

> *At this time I was published in a university literary quarterly - a short*
> *Saroyanesque story about a boy staring at ants, yet somehow the reader knows*
> *he is damaged in some way. I've lost it, thankfully, because it remains*
> *'beautiful' in my memory, and was probably more awkward on the page. Much*
> *of my teenage poetry has gone the same way. Yet that early publishing*
> *encouragement set me on the path to being a lifelong writer.*
> *But I go on too long ... This is a similar start to many. Let's just say I*
> *have written a mess of poems over the last forty plus years, some of which*
> *has appeared in print (many mags, six books) and some of which has appeared*
> *disguised as plays, tiny films, stories and one novel.*
>
> *After quarter of a century in advertising (my anti-intellectual years), I*
> *changed careers and taught writing and literature at various universities,*
> *including a recent stint at Shanxi Normal University in Linfen, China.*
> *During these, my intellectual years, I received a PhD from Edith Cowan*
> *University three years ago.*
>
> *But my main interest is my next poem, and my curiosity has lead me to*
> *investigate many poetics from around the world. On this list, I hope to gain*
> *more insights and share some of my passion for poetry.*
>
> *My day to day interests are well exposed on my blog (address below).*
>
> *Thank you for reading.*
>
> *Andrew*
> *http://hispirits.blogspot.com/*
> *http://www.flickr.com/photos/aburke/*
>
> *guidelines*

--
Andrew

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203. Joel Weishaus

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Tue 22 Jul 2008

Jim:

I agree with all you say here.

Another problem with the contemporary visual arts is that the artists are usually trained in a university art department that are tilted toward training future professors. These departments graduate would-be artists out of whom taking risks has been conditioned. Some have even taken courses in business. Even the talented ones are not taught how to live their lives creatively, which is what's most important. So that, eventually, their work dries into the usual market decoration. Possibly, then, artists who attend college should minor in art, and major in philosophy, comparative religion, psychology, poetry, anthropology, et al.

Poets don't fair any better. What could be a plus: they cannot look forward to living on the proceeds of their work, is usually a minus, as they see little options but to teach, apply for the usual grants, and write the poems that are expected of them. A friend of mine talks about the virtue of being an "intellectual janitor." But, especially with an expensive degree in hand, who has the dedication to their art to walk such a noble path?

Unlike the art market, and the publishing market, the slice of the internet where artists function is, so far, non-judgmental. The problem is who one brings to it.

-Joel

----- Original Message -----
From: "Jim Andrews" <[redacted]>
To: <[redacted]>
Sent: Monday, July 21, 2008 9:11 PM
Subject: Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

> *i thought that was an interesting post, murat. i don't agree with lots of it, but you get at some things that are important that not too many people seem able to write about at all, even if you're wrong about them.*

the interesting part, i felt, was the stuff on ownership. very writerly. not
so much anti-capitalist as yawning at capitalism in a poetry context. which
is right, i feel. capitalism in a poetry context is just more or less irrelevant.

*contrast that, however, with visual art. if you hang out with new york visual artists online or anywhere else, you see just how little sense any art makes to them that *doesn't* work within capitalism. galleries, products, and so on. if it doesn't make it monetarily, it just doesn't count. it can't survive. in the 'market of ideas' in which new york artists*
are immersed.

which is too bad for new york art, it seems to me. but i guess it makes sense there.

whereas the 'market of ideas' you allude to is less about a capitalistic market as something different. which is important. and expensive, in a sense.

the danger of poetry resides, in part, in its being able to operate, to some
extent (more than visual art) in other dimensions than the genuinely boring
capitalistic market of ideas.

genuinely boring. deeply. terminally. genuine stuff of the forces of dullness. witness the art it promulgates in mass media, which is little more
than a provisional business proposition.

which is one of the reasons i remain optimistic about the internet. as medium for something else.

ja
http://vispo.com

↑ Index

204. **Lauren Russell**
Re: Court rules lesbians are not just from Lesbos -- "Cleansing" Sappho's Verse
Wed 23 Jul 2008

That's very interesting, Amy. Thanks for sending. Incidentally, I was always under the impression that Sappho was bisexual.

Lauren Russell

↑ Index

205. **Bobbie Lurie**
Re: hello
Wed 23 Jul 2008

Thank you so much for the introduction and your lovely blog. Welcome!

andrew burke wrote:
> Hello, I'm new here. I don't know the local introduction behaviours, so I'll
> just extend my hand and gabble.
>
> I've been writing poetry since the 1960s, firstly under the influence of
> Milton et al, but then influenced by the Beats and jazz liner notes, Zen
> (Beat to Square), and folk songs. By the time I was 18 and leaving school, I
> was ready to hit the road and escape my conservative surburban upbringing.
> So I hitched from Perth to Sydney, west coast to east coast Australia - safe
> back then, not so safe now.
>
> At this time I was published in a university literary quarterly - a short
> Saroyanesque story about a boy staring at ants, yet somehow the reader knows
> he is damaged in some way. I've lost it, thankfully, because it remains
> 'beautiful' in my memory, and was probably more awkward on the page. Much
> of my teenage poetry has gone the same way. Yet that early publishing
> encouragement set me on the path to being a lifelong writer.
> But I go on too long ... This is a similar start to many. Let's just say I
> have written a mess of poems over the last forty plus years, some of which
> has appeared in print (many mags, six books) and some of which has appeared
> disguised as plays, tiny films, stories and one novel.
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> After quarter of a century in advertising (my anti-intellectual years), I
> changed careers and taught writing and literature at various universities,

> including a recent stint at Shanxi Normal University in Linfen, China.
> During these, my intellectual years, I received a PhD from Edith Cowan
> University three years ago.
>
> But my main interest is my next poem, and my curiosity has lead me to
> investigate many poetics from around the world. On this list, I hope to gain
> more insights and share some of my passion for poetry.
>
> My day to day interests are well exposed on my blog (address below).
>
> Thank you for reading.
>
> Andrew
> http://hispirits.blogspot.com/
> http://www.flickr.com/photos/aburke/
>
> ==========
>

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206. David A. Kirschenbaum

NYC Tues./Boog City presents BookThug

Wed 23 Jul 2008

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please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

BookThug
(Toronto)

this Tues. July 29, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
BookThug publisher Jay MillAr

Featuring readings from

Cara Benson
Melissa Buzzeo

Mark Goldstein
Evan Kennedy
Jay MillAr
Steven Zultanski

with music from

Apostle of Hustle

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

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**BookThug
http://www.bookthug.com
http://www.bookthug.blogspot.com
http://www.apollinaires.com

BookThug is a Canadian independent literary publishing house that grew up with Apollinaire?s Bookshoppe, an online bookshoppe that specializes in the books that no one wants to buy. BookThug chooses to publish no particular stream of poetry or literary content; rather the goal is to loosely follow Eliot?s credo that there are only two kinds of poetry: Good and Bad. BookThug could be said to represent either depending on your point of view. BookThug resists being hegemonic about borders, including those between languages, between genders, between countries, and between genres. Above all, it seeks to promote aMUSEment to the citizens of BookThug Nation through the publication of unexpected literature. BookThug is as BookThug does.

Performer Bios

**Apostle of Hustle
http://www.arts-crafts.ca/apostleofhustle/index2.html
http://www.myspace.com/apostleofhustle
http://www.facebook.com/home.php#/pages/Apostle-Of-Hustle/6700162382

It?s a long Hitchcockian zoom-in, the omniscient clouds part, the sleazy waterfront scene is set. Like Steve Zissou?s Belafonte cross-section, we can see a number of little hives of activity: a young man loiters behind a cramped bar; faces light by low lights, listens intently while one speaks, gesturing wildly; a captain barks orders at his crew to hurry the fuck up; someone throws flowers into the sea; a vintage jukebox amuses the hipsters on a crawl. Welcome to the borough of a possible nowhere.

Apostle of Hustle first took shape after a two-month sojourn in El Barrio Santo Suarez, in Havana, in 2001. This experience was mind blowing for Apostle of Hustle?s lead (Andrew Whiteman) from the ground up: the community, the

fashion, the speed, and the music. Whiteman returned to Toronto invigorated about a possible music that did not yet exist. Knowing he wanted to create it, Whiteman took up residency at a local dive as Apostle Of Hustle, a quartet. The band played Brazilian and Cuban folk songs, as well as Tom Waits, PJ Harvey, and Marc Ribot covers. Whiteman played guitar and tres; plus he recruited Dean Stone on drums and Julian Brown, an old buddy from the mid-?90s indie scene, on upright bass. The fourth position was a kind of ?open door? to whomever might show up on their nights, anyone from Bryden Baird (Feist) on flugel horn to Daniel Stone (cache) on percussion.

Apostle of Hustle?s first endeavor, Folkloric Feel, was released in July of 2004. It was a Frankenstein of a record, recorded in over four different locations at different times. By this point, Whiteman was almost completely consumed with recording and touring with Broken Social Scene and finishing the Apostle of Hustle record could only happen in between tours. A collection of tracks and mixes and ideas was brought to BSS producer David Newfeld?s door and he somehow was able to create the psychedelic debut that came out on the Arts & Crafts label.

National Anthem of Nowhere was recorded in Montreal at Studio Masterkut in March of 2006. This time around the band sought the production talents of Martin Davis Kinack (BSS/Sam Roberts front-of-house man, as well as Sarah Harmer producer). National Anthem of Nowhere was finished in Whiteman?s bedroom in September and mixed in the woods at Marty's secret studio locale. The vibe was almost completely vin rouge, even after the Montreal stint. A few guests lurked?Liam O?Neil from the Stills, Evan Cranley and Chris Seligman from Stars, and Lisa Lobsinger who sang with BSS on their 2006 tours. Daniel Stone is present on almost all the tracks playing conga, bongo, and especially caja. The record sounds so good, he even decided to skip part of the salsa season to tour with Apostle of Hustle in 2007. Nice one, compañero.

**Cara Benson
http://necessetics.com/sousrature.html

Cara Benson's work appears in print and online. She teaches poetry every Tuesday at a NY State Prison and edits the online lit/art journal Sous Rature. Spell/ing ( ) Bound, written in collaboration with Kai Fierle-Hedrick and Kathrin Schaeppi, is forthcoming from 'letrique press. Her BookThug title, Quantum Chaos & Poems: A Manifost(o)ation, tied for first place in this year?s bpNichol Chapbook Award.

**Melissa Buzzeo
http://www.xcp.bfn.org/buzzeo.html

Born in 1977 in New York, Melissa Buzzeo has worked as a counselor, curator, professor, and palm reader.City M (Leona Press, New York) is presently being

translated into French for inclusion in a Quebecois journal. Disparate work has been translated into Catalan and anticipating publication in Spain. A second chapbook, In The Garden of the Book, is forthcoming from NO press (Calgary). Currently she is reaching toward translation in living space. Face is forthcoming from BookThug.

**Mark Goldstein
http://www.beautifuloutlaw.com

Toronto writer Mark Goldstein?s poems have appeared in periodicals including Matrix and echolocation. An avid small presser, he has issued limited edition books under the Beautiful Outlaw imprint. After Rilke: To Forget You Sang (BookThug) is his first book. From Shore to Shore, a book-length poem will be published in 2009. He is currently translating poems by the late Paul Celan.

**Evan Kennedy
http://thecheer-upbook.blogspot.com

Evan Kennedy is the author of Us Them Poems (BookThug) and The Cheer up Book of Wounded Soldiers(Dirty Swan Projects). He grew up in Texas and has lived in several neighborhoods in Brooklyn.

**Jay MillAr
http://www.jaymillar.blogspot.com

Jay MillAr lives in Toronto where he runs BookThug and Apollinaire?s Bookshoppe. He is the author of four collections of poetry, including Mycological Studies, False Maps for Other Creatures, and the small blue. In 2006 he published Double Helix, a collaborative ?novel? written with Stephen Cain. His most recent publication, Lack Lyrics, was written while being downsized out of a comfortable but directionless position at an antiquarian bookstore. It is a pathetically self-published chapbook that has no spine, isn?t eligible for the kinds of funding, attention, or prizes that ?real books? of poetry qualify for, and doesn?t even have any blurbish endorsements from other writers attached to it. It even tied for the 2008 bpNichol Chapbook Award, proving that it lacks even that certain something it takes to win an entire prize, and tied for first place in this year?s bpNichol Chapbook Award.

**Steven Zultanski
http://youtube.com/watch?v=xti3H6Kz08E

Steven Zultanski is the author of the chapbook Homoem (Radical Readout), and the forthcoming This and That Lenin (BookThug) and Steve's Poem (Lettermachine). He edits President's Choice magazine, a Lil' Norton publication. His poetry has appeared in Antennae, FO(A)RM, The Physical Poets, and Shiny, among others.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Thurs. Sept. 18
minor/american (Durham, N.C.)

--
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For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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207. **Murat Nemet-Nejat**

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Wed 23 Jul 2008

Jim,

While writing my original post, I thought of making it only about poetry, being completely aware of what you are saying about the world of painting, particularly in New York, which has been the center of the art market for years. I decided against it because what I am saying applies to art in general, representing one end of a spectrum. One can see this tension most clearly in film, even the most stripped down version of which requires a significant capital investment. The issue of means of production (studio, independent, video, etc.) is an integral part of discussing an art of film. What is peculiar about poetry is that it both requires very little capital investment and it has almost as small audience. The investment poetry requires is the poet's time (poetry is an art which consumes time; time is at the heart of it). This makes the poet his or her audience. This condition so clear in poetry exists in all arts, only blurred by the exigencies of money in other arts. I wrote about this in my essay, "Is Poetry a Job, Is a Poem a Product?"

Jim, you do not mention where you disagree with me. I would like to know.

Ciao,

Murat

Jim

On Tue, Jul 22, 2008 at 12:11 AM, Jim Andrews <[redacted]> wrote:

> *i thought that was an interesting post, murat. i don't agree with lots of it, but you get at some things that are important that not too many people seem able to write about at all, even if you're wrong about them.*
>
> *the interesting part, i felt, was the stuff on ownership. very writerly. not so much anti-capitalist as yawning at capitalism in a poetry context. which is right, i feel. capitalism in a poetry context is just more or less irrelevant.*
>
> *contrast that, however, with visual art. if you hang out with new york visual artists online or anywhere else, you see just how little sense any art makes to them that *doesn't* work within capitalism. galleries, products, and so on. if it doesn't make it monetarily, it just doesn't count. it can't survive. in the 'market of ideas' in which new york artists are immersed.*
>
> *which is too bad for new york art, it seems to me. but i guess it makes sense there.*
>
> *whereas the 'market of ideas' you allude to is less about a capitalistic market as something different. which is important. and expensive, in a sense.*
>
> *the danger of poetry resides, in part, in its being able to operate, to some extent (more than visual art) in other dimensions than the genuinely boring capitalistic market of ideas.*
>
> *genuinely boring. deeply. terminally. genuine stuff of the forces of dullness. witness the art it promulgates in mass media, which is little more than a provisional business proposition.*
>
> *which is one of the reasons i remain optimistic about the internet. as medium for something else.*
>
> *ja*
> *http://vispo.com*

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208. **Bobbie Lurie**

the originality of appropriation vs. the mass media

Wed 23 Jul 2008

Jim, having been in both worlds, I disagree with you. The poetry world may not run on money but it runs on ego--and only ego and ego to me is more dangerous than capitalism in terms of art--and the art world in New York, where yes, one can actually make some (little bit of) money is really a more open world, at least as I experienced it. There are so many factions and enmities in the poetry world--but there was a lot of support between visual artists I felt and I actually felt part of that had to do with the fact of making some small amt. of money from our work--but then I am also familiar with dealings with "Hollywood" and of course Hollywood is the epitomy of corruption but the fact that money is an obvious part of it makes it less corrupt in the sense that it is all on the table and everyone knows and nothing is hidden. I just find that ego is the enemy more than capitalism.--bobbi

Date: Mon, 21 Jul 2008 21:11:03 -0700
From: Jim Andrews <[redacted]>
Subject: Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

i thought that was an interesting post, murat. i don't agree with lots of it, but you get at some things that are important that not too many people seem able to write about at all, even if you're wrong about them.

the interesting part, i felt, was the stuff on ownership. very writerly. not so much anti-capitalist as yawning at capitalism in a poetry context. which is right, i feel. capitalism in a poetry context is just more or less irrelevant.

contrast that, however, with visual art. if you hang out with new york visual artists online or anywhere else, you see just how little sense any art makes to them that *doesn't* work within capitalism. galleries, products, and so on. if it doesn't make it monetarily, it just doesn't count. it can't survive. in the 'market of ideas' in which new york artists are immersed.

which is too bad for new york art, it seems to me. but i guess it makes sense there.

whereas the 'market of ideas' you allude to is less about a capitalistic market as something different. which is important. and expensive, in a sense.

the danger of poetry resides, in part, in its being able to operate, to some extent (more than visual art) in other dimensions than the genuinely boring capitalistic market of ideas.

genuinely boring. deeply. terminally. genuine stuff of the forces of dullness. witness the art it promulgates in mass media, which is little more than a provisional business proposition.

which is one of the reasons i remain optimistic about the internet. as medium for something else.

ja
http://vispo.com

==

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209. Bobbie Lurie
the originality of appropriation--response to Murat
Wed 23 Jul 2008

Murat, no my story is nothing like David Chirot's work with found objects--these were finished art works that could have hung in a gallery and, under the right lighting and with the right reviewers, might have been deemed whatever--I am writing of context only--my attempt was to destroy these works. They were not found objects but finished "art objects" taken out of the context which would have "legitimized" them according to the "art world"-- No one made art work out of these (I doubt--they were already finished pieces)--I have no idea what was done with them but they were being picked up and taken by a lot of people when I had wrapped them like caskets wanting them to be dumped and buried--and "context is everything" in the art world--because while a visual artist will say they want their work seen and owned and appreciated by others the truth is visual artists want their work seen within the gallery system with a review attached and then seen and owned and appreciated etc. If my desire was "pure" (as in David's work) I would have been happy to see people taking my work but I wanted "control" as in "the control to destroy" that which I had no intention of trying to "sell" within the gallery system. David Chirot is making art from what he finds I believe but I doubt (I'd have to ask David) if David would use finished art pieces thrown away by an artist tired of her images. my intention was just to say "it is all seen according to context" and that, for me, is the artificiality of it--thank you, Murat--Bobbi Date: Tue, 22 Jul 2008 06:39:26 -0400 From: Murat Nemet-Nejat <[redacted]> Subject: Re: the "originality" of appropriation--response to Murat

Bobbie,

What happened to your art work reminds me of david Chirot's "RubEings." They could have been picked by him and used in some form.

Ciao,

Murat

On Fri, Jul 18, 2008 at 1:29 PM, Bobbie Lurie <[redacted]> wrote:

> Murat,
> I just wanted to send my thanks for what you wrote below and to say that
> "this radical isolation is liberating" is the truest
> thing for me. There is such a sense of "difficulty" and "ambition" in the
> writer who makes writing a "career"--the
> writers who simply enjoy writing/ who do not buy into the illusion of the
> artist's self-importance are a joy to know and to read. It is the process
> itself
> as far as I'm concerned. Perhaps my life experience has taught me to
> examine
> the idea of "audience" very closely--we speak to ourselves is my conclusion
> and any "audience" does the same --and it is absurd for me to worry about
> an audience--once we no longer have consciousness and self-consciousness
> the world vanishes for us is my conclusion--our suffering comes from trying
> to control and wanting to control beyond the grave sounds like serious
> suffering to me as does all other ideas of artistic control as in
> "audience"--anyway, I am moving off topic as per usual so I will end here
> with
> Thanks,
> Bobbi
> P.S. I wrote a story about "audience" when I left the visual art world or
> at
> least tried to--it is a true story--it is about how I boxed hundreds of
> drawings
> and canvases and etchings and etching plates--I found it a ceremonial
> way to say "good-bye" to my destroyed "art career" (partially self-induced)
> -- I put my visual images downstairs for the garbagemen (garbage people?/
> sanitational engineers? p.c. lurks everywhere) in New York--but hours
> later I walked outside again only to find my work exhibited on the sidewalk
> in front of my apartment bldg.--people taking the drawings/ painting
s they
> wanted. In this story I write about "audience" and how contracted are ideas
> of fame and who is an audience to our work (such an artifical concept--ie;
> these people wanted my work but the "setting" is what mattered according
> to everyone /not the acutal appreciation
> or whatever is exemplified when people rifle through the garbage of others
> (in my case: years of accumulated pieces of art made by me)--
> and the complex way work is presented...i could go on forever but will
> stop here

> Date: Thu, 17 Jul 2008 22:58:48 -0400
> From: Murat Nemet-Nejat <[redacted]>
> Subject: Re: The "originality" of appropriation vs the mass media
> "appropriation" of appropriation-originality--NY Times article
>
> David,
>
> As you perceptive analysis shows, the underlying question is, "who owns a
> work of art," more specifically a work of literature (but, in our world,
> one
> can apply the same question to images). My view is "no one." I am
> completely
> with Emerson here (and Thoreau and Spicer and Walter Benjamin). The
> work/image belongs to a movement of language/images which consittutes our
> thought/cultural/economic matrix (Emerson's landscape). If a corporation
> wants to use one of my phrases, I would be pleased because it implies that
> what I am doing as an individual -in Spicer's term, medium- has the ability
> to open to a wider world. Spicer's claim, "No one listens to poetry" and
> Benjamin's, "one writes for no one," are closed related to this. This
> radical isolation is liberating; if no one listens or one writes to no one,
> then no one owns what is written. The social contract of the author with
> the
> world becomes of a peculiar sort: between the writer and cultural,
> linguistic movements which are at the moment invisible, below the surface,
> in a sense "unneeded," the way Cassandra's admonitions were "unneeded,"
> therefore, unheard. Of course, all this does not prevent Spicer from hoping
> to pick up boys through his poetry or Benjamin from hoping to get a
> university po
sition. That desire -a version of payment- has little to do
> with how the writing occurs.
>
> I think "the death of the author" is a more specific and quite different
> concept. Initially, it applies to the lyric "I," asserting that this "I"
> has
> little to do with personal feelings or biography; but the "I" becomes a
> mark, a "moving zero," an elusive, transforming target, which registers the
> linguistic motion I have been pointing to above. "The death of the author,"
> in that sense, it transforms the lyric; *but It does not kill it* or make
> it
> obsolete
> , as many suggested. Rather, it transforms it into a metaphysical
> medium, a medium of motion rather than personal expression.

>
> "The death of the author" is also at the heart of hypertext, which, as a
> form, is the literal expression of the idea of non-ownership. But I think
> it
> is different in a significant way from the process I described earlier. In
> my view, it overlooks the radical isolation with which writing responding,
> opening to "hidden" movements requires. In one sense, all writing
> constitutes a hypertexts which other writers respond to, misread, alter,
> expand, etc. That is what Benjamin's "ideal language" is. But hypetext, as
> a
> conscious for of writing, assumes a present community. I am not sure if
> this
> presence helps or inhibits the process; maybe it does both.
>
> Ciao,
>
> Murat
>
>

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210. Cheryl Pallant
poets in S. Korea
Wed 23 Jul 2008

Does anyone know of any poets in S. Korea? I'll be teaching for the year at Keimyung University in Daegu, 200 miles south of Seoul. I'd love to meet some poetry kin.

Cheryl Pallant

_____
www.cherylpallant.com

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211. Robert Dewhurst
satellite telephone #2
Wed 23 Jul 2008

Dear List,

SATELLITE TELEPHONE is a little magazine of poetry and fictocriticism, handmade and small-run in the tradition of mimeos and fanzines. Issue #2 is out now and features new writing from:

CLAIRE BECKER, LYNN BEHRENDT, ROBERT DEWHURST, FANNY HOWE, KEVIN KILLIAN, RODNEY KOENEKE, CHRIS KRAUS, DOROTHEA LASKY, SAM LOHMANN, KIMBERLY LYONS, SIMON PETTET, CHRIS PIUMA, ARLO QUINT, DAN RAPHAEL, HANNAH SAYLE, KYLE SCHLESINGER, FRANK SHERLOCK, and SUSIE TIMMONS.

My friend the artist GOODY-B. WISEMAN drew a wonderful cover. Xeroxed and staple-bound, silkscreened covers. $7 postage paid.

Will trade for mail art or other zines.

http://nolongdistance.endingthealphabet.org

Thanks for reading.

Sincerely,
Robert Dewhurst

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212. AWAREing Press
Re: NOTHING BUT SHAME TO STONEWALL!
Wed 23 Jul 2008

CAConrad, thanks for the manifesto. I'm hoping that by now you realize that Gays in the Military is-- if not a Civil Rights Issue-- a Human Rights Issue. Think about it. If someone really wants to get maimed or die or fall into a trauma-induced psychosis while (ostensibly) defending our country, then why stop them?

Armies of yesteryear denied females the glory of battle and the chance to experience serving in a military hierarchy; obnoxiously bisexual or homosexual men were simply shot under the guise friendly fire. Lately it's been the overt and sexually active guys who receive the discharge, and the flaming queens who get denied initial entry. It's only fair that everyone has the right to enlist or be drafted into an army, worldwide.

The objective of Ms. Johnson and other "gay" activists, it seems to me, is to equalize, not moralize over, any and every life path available, so that all of us get the feeling that we share the same slew of options and opportunities. To rage against new laws that permit a person to live a life from the classic vantage point of Soldier is, um, outrageous. But thanks much for the newsbrief, and sharing your thoughts.

James

---------- Original message from CA Conrad <[redacted]>: ----------

> *Did Marsha P. Johnson start the Stonewall Riot to end oppression, or spread misery? "The Stonewall Diversity Champions" has listed as its 400th member the British Army for their open inclusion of gays and lesbians into the armed forces. WOW! I'm not even sure how to react with anything but anger.*
>
> *The fight to NOT BE OPPRESSED does not mean to be included into the oppressor's world. WHY WOULD the oppressor think they're SO GREAT that we would even WANT to be them!? I would want to BE like the person who has kept me from my life?*
>
> *It's more the problem of course of gays and lesbians who do not share my view here, who DO think that the ULTIMATE GOAL should be to meld and disappear into the machine with all of its sharp tools carving the world into one grand, obedient, nameless, worker-consumer, killing all who defy. The British Army is the 400th member of "The Stonewall Diversity Champions," I just need to WRITE THIS AGAIN, and SAY IT OUT LOUD AGAIN, because it's SO HARD TO BELIEVE!*
>
> *The worst thing is NOT being able to stop this kind of ABUSE to the lives we lead, and how we want to lead, away from such brutality. The committee for this BOGUS award will represent who they want to represent. GAYS IN THE MILITARY IS NOT A CIVIL RIGHTS ISSUE! http://tenbyfour.blogspot.com/2006/05/why-gays-in-military-is-not-civil.html*
>
> *To honor the war machine through Stonewall is so infuriating I feel like I blew a fuse. I mean, I can't even FEEL angry, but I know I'm SO ANGRY, and that's why I'm numb.*
>
> *To honor war is to not honor the LOVE Marsha P. Johnson used to strike the police with, her need to be left to her life, and to protect her family who were other fringe, mistreated, neglected souls like herself.*
>
> *I'm not even sure where I send my hate mail today. England or New York?*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

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213. Susan Webster Schultz
Tinfish Press
Wed 23 Jul 2008

47-728 Hui Kelu Street #9
Kane`ohe, HI 96744
22 July 2008

Dear Friends of Tinfish Press:

I am writing to ask for your support for several upcoming projects by Tinfish Press. I'd like to describe them to you so that you'll feel enthusiastic about supporting our publications of experimental poetry from the Pacific region. All gifts are tax deductible. Please open the two attachments, which display designs for two of our new projects.

Already this year, we've published two full-length books, Meg Withers's A Communion of Saints, a prose poetic elegy for men who died of AIDS in 1980s Honolulu, and Hazel Smith's The Erotics of Geography (with cd-r), a selection of that British-Australian poet's page and performance poems. We printed a new corrected edition of Lisa Kanae's important work, Sista Tongue, which is widely taught in universities and schools here and on the mainland. We are in the process of having Barbara Jane Reyes's book, Poeta en San Francisco, reprinted. This book won a James Laughlin award and has been near the top of the SPD best-seller lists for a couple of years now. The New York Times indie list this past Sunday showed the book at #2. Even my dean noticed! Many of our publications have been taught at the university and high school levels; please consider “adopting” our books for your courses, if you teach.

We will publish four more Tinfish products this summer and fall. Tinfish 18 features long poems by poets such as Mani Rao, Lyn Xu, Alysha Wood, Norman Fischer, and Endi Hartigan. Tinfish 18 ½ will be a perfect bound book of word games and poems designed by our Art Director, Gaye Chan, curated by MFA student Lian Litvin, and featuring work by recent stellar M.A. graduates of the UH English department and students in the art department, as well as more established artists. This book will be fun and interactive. Craig Santos Perez's full-length volume, from unincorporated poetry, engages colonial histories, family, and language(s); it's a marvelous first book for him, and fits our mission to a T. Finally, we are working on a chapbook by Norman Fischer, zen priest and poet.

With all of these projects coming together at once, our coffers are emptying quickly. Please give through our website (www.tinfishpress.com) or send a check to the above address. We will acknowledge you on our website, if you give us permission to do so. Tinfish Press is a non-profit organization, so your gifts will be tax-deductible.

Aloha,

Susan M. Schultz
Editor, Tinfish Press

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214. blacksox
For immediate release
Wed 23 Jul 2008

FOR IMMEDIATE RELEASE

The Daily Grind coffee house 807 N. Orange Ave, located in downtown Orlando will be the new home of 1sts Tuesdays. The Orlando Poetry group will be launching 1st Tuedays August 5, at 7pm. Hosted by local poet Russ Golata the event held every 1st Tuesday of the month will showcase local as well as out of town spoken word artists and musicians and feature open mic, complete with contests-and a night of great entertainment and fun.

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215. Wystan Curnow
Re: hello
Wed 23 Jul 2008

Welcome Andrew, we're known to one another.
You should tell the folks here (which is precisely no where) where
Perth is. You can hitch
From Sydney, but you're further from there than I am in Auckland,
And closer to Jacarta aren't. I'm impressed by the fact Perth is on the
Indian
Ocean and my great regret is that on my one visit I never took a dip in
it.
There, I've told them. What would you add?
Wystan

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of andrew burke
Sent: Wednesday, 23 July 2008 11:52 a.m.
To: [redacted]
Subject: Re: hello

And you. Who else do I know in this neighbourhood?

Just getting used to the flow of conversation, etc. No doubt I will speak up eventually about matters poetic ...

Andrew

2008/7/22 Peter Ciccariello <[redacted]>:

> Welcome Andrew, nice to see you here!
>

> - Peter Ciccariello
>
>
> On Sun, Jul 20, 2008 at 10:29 PM, Maria Damon <[redacted]>
wrote:
>
> > welcome to the list.
> >
> >
> > andrew burke wrote:
> >
> >> Hello, I'm new here. I don't know the local introduction
> >> behaviours, so I'll just extend my hand and gabble.
> >>
> >> I've been writing poetry since the 1960s, firstly under the
> >> influence of Milton et al, but then influenced by the Beats and
> >> jazz liner notes, Zen (Beat to Square), and folk songs. By the time
> >> I was 18 and leaving
> school,
> >> I
> >> was ready to hit the road and escape my conservative surburban
> upbringing.
> >> So I hitched from Perth to Sydney, west coast to east coast
> >> Australia - safe back then, not so safe now.
> >>
> >> At this time I was published in a university literary quarterly - a
> short
> >> Saroyanesque story about a boy staring at ants, yet somehow the
> >> reader knows he is damaged in some way. I've lost it, thankfully,
> >> because it remains 'beautiful' in my memory, and was probably more
> >> awkward on the page.
> Much
> >> of my teenage poetry has gone the same way. Yet that early
> >> publishing encouragement set me on the path to being a lifelong
writer.
> >> But I go on too long ... This is a similar start to many. Let's
> >> just say
> I
> >> have written a mess of poems over the last forty plus years, some
> >> of
> which

> >> has appeared in print (many mags, six books) and some of which has
> >> appeared disguised as plays, tiny films, stories and one novel.
> >>
> >> After quarter of a century in advertising (my anti-intellectual
> >> years),
> I
> >> changed careers and taught writing and literature at various
> universities,
> >> including a recent stint at Shanxi Normal University in Linfen,
China.
> >> During these, my intellectual years, I received a PhD from Edith
> >> Cowan University three years ago.
> >>
> >> But my main interest is my next poem, and my curiosity has lead me
> >> to investigate many poetics from around the world. On this list, I
> >> hope to gain more insights and share some of my passion for poetry.
> >>
> >> My day to day interests are well exposed on my blog (address
below).
> >>
> >> Thank you for reading.
> >>
> >> Andrew
> >> http://hispirits.blogspot.com/
> >> http://www.flickr.com/photos/aburke/
> >>
> >>
> >>
> >
> guidelines
> >
>
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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216. **Sarah Sarai**
Re: Court rules lesbians are not just from Lesbos
Wed 23 Jul 2008

Maria, Most lesbians do come from Lebanon (originally Lesbanon) where so many found shelter after the diaspora from Lesbos; and today they are everywhere. Viva Sappho. Viva the misguided elders of Lesbos. Viva Lesbosians (and Lesbanonians) and the Lebanese. Viva the listserv. S.

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217. **Catherine Daly**
Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality
Wed 23 Jul 2008

---

for those in LA, I am gallery sitting the portion of the LA Art Girls show at Phantom Galleries at the corner of 6th and Main (PE Lofts) Friday 12-3 and Sunday 12-6; I would love to discuss this set of issues within this context

my works are largely unsalable, as "reading" them makes a poem (in the case of my work in the show); I find my fellow MFAs -- but in studio art -- better prepared to live an art-focussed life, including curating & studio visits & critical theory / historical background, than I was by my MFA. Unsalability makes gallery owners, who show to earn commission, really confused about my things -- and, frankly, there's a show on current tv that would normally be perfect for me/my stuff, but it is for cheap objects, not free interactive objects

there's some popular recognition of LA as where international art gets made...

--
All best,
Catherine Daly
[redacted]

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218. **CA Conrad**
Re: NOTHING BUT SHAME TO STONEWALL!
Thu 24 Jul 2008

James, I guess if queers want to join the KKK they should be allowed?

We are a country at war, let us NOT forget. OVER A MILLION DEAD AND COUNTING.

The military machine is NOT something I will ever get behind, ever! Because of who WE ARE, and who the British are (they helped us invade Iraq), there is NO

WAY to negotiate being in favor of gays in the military without ALSO being in favor of the military.

Not too long ago the documentary/news(?) episodes of IN THE LIFE interviewed a queer man who joined the military after 911. He was outraged by what had happened, of course, as we all were. BUT, where does he wind up when they ship his DUMB gay ass out? IRAQ! And he NEVER, not once does he EVER QUESTION why he is in Iraq. His ENTIRE purpose (according to his own opening statement) was to go after the people who were responsible for 911. THEN OF COURSE he's discovered as being QUEER and sent home, which was the purpose of interviewing him. We were supposed to FEEL TERRIBLE for him. Boo hoo, poor guy, he doesn't get to carry a machine gun and prove he's a REAL man!

Getting to put a rainbow sticker on a machine gun is what this is all about. GAY PRIDE IN KILLING!?

YES THIS IS TIME TO TAKE A STAND! How many people have you known who HOLD THE GERMAN CITIZENS responsible for Nazi atrocities? We are already as complicit in the eyes of the world.

The original people who risked their lives at the Stonewall riots were ALSO VEHEMENTLY opposed to the war in Vietnam. Marsha P. Johnson is someone I met in person, and I can tell you right now that she was NOT SOMEONE who would be in favor of giving the LOVE up to the British Army!

Gays in the military is NOT a civil rights issue! THERE'S NOTHING CIVIL ABOUT INVADING, KILLING, TERRORIZING, MAIMING, MAKING ORPHANS, ETC., ETC., ETC.!

YES IT IS TIME TO TAKE A STAND AND SPEAK UP, REGARDLESS OF HOW IT MAY SOUND!

QUEERS SHOULD NOT BE ALLOWED IN THE ARMED SERVICES BECAUSE OUR ARMED SERVICES HAVE PROVEN TO BE DANGEROUS, AND RESPONSIBLE FOR WAR CRIMES!

We're supposed to be GRATEFUL that the British Army has "accepted" queers? Well I DON'T ACCEPT THE BRITISH ARMY! FUCK THE BRITISH ARMY!

NO QUEERS ALLOWED! Anyone, and I mean ANYONE we can prevent from joining an army like our army and the British army should be prevented! NO FAGS OR DYKES ALLOWED IN UNIFORM! KICK THEM ALL OUT! SEND THEM HOME!

CAConrad
http://PhillySound.blogspot.com

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219. CA Conrad
poems by MINA LOY for the URCHIN series /\\//\\\\/////\\\\\\//////\\\\\\\\/////////\\\\\\\\\\//////////
Thu 24 Jul 2008

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poems by MINA LOY for the URCHIN series
/\\//\\\\/////\\\\\\//////\\\\\\\\/////////\\\\\\\\\\//////////

details here: http://urchinpoetry.blogspot.com/

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220. Wanda Phipps
Desire at The Living Theatre
Thu 24 Jul 2008

Hi:

I'm reading at The Living Theatre
Deflected by Desire themed reading
with other folks with new books out like me

Monday, July 28th--8pm
with
Jan Clausen, Steve Turtell & Richard Tayson

21 Clinton Street, NYC
(Btw Houston & Stanton)

Would love to see you there!

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and
http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at:
http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems
available
at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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221. **Bob Heman**

POINTING WITH 400 FINGERS AT THE RED FUNNEL

Thu 24 Jul 2008

---

some of you may know that a bunch of us have been exploring collaborative writing using semi-automatic techniques during the last few months - the results have been quite amazing actually - if you missed our last performance in may at John Zorn's legendary east village performance space "The Stone" this is your chance to catch us again and experience some of our most recent works (which were written as our sessions expanded from our original four-headed author to include three more talented writers along with an occasional guest) - the info follows

R. Nemo Hill presents
Active Ingredients at The Stone
ACTIVE O (program three)

POINTING WITH 400 FINGERS
AT THE RED FUNNEL

collaborative semi-automatic texts
written and/or performed by
Thomas Fucaloro, Bob Heman, R. Nemo Hill,
Jane Ormerod, John Marcus Powell,
Oran Ryan, Adriana Scopino & Michelle Slater

Monday July 28 at 8PM
The Stone ~ 2nd Street & Avenue C ~ Northwest corner
suggested donation $10
"Enough of this!
Echoing and eavesdropping will be the coda.
Secretly the finale will not suffice."

Bob Heman
[redacted]
EarthLink Revolves Around You.

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222. **Thomas savage**

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Thu 24 Jul 2008

I agree that capitalism is largely irrelevant to poetry. I think about this a bit as a new full-length book of mine, Brainlifts, has just been published by a relatively new small press called Straw Gate Books. I'm glad to say that the pressures of

capitalism have little or nothing to do with how this book was produced or how it will fare. As for capitalism in the art world, I mostly agree. There is however a small part of the Chelsea art scene that is less influenced by the pressures of capitalism than the rest of it. I refer to the co-op galleries where I work sometimes. They are membership galleries but they show many invited artists in one format or another. Also, the quality of the work in these galleries has improved lately. Of course they are a small portion of an otherwise capitalistic and greed driven plateau of art in NYC. But I just thought I should mention that these other places still exist and have existed for a long time. Regards, Tom Savage

--- On Wed, 7/23/08, Murat Nemet-Nejat <[redacted]> wrote:

From: Murat Nemet-Nejat <[redacted]>
Subject: Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article
To: [redacted]
Date: Wednesday, July 23, 2008, 3:24 AM

Jim,

While writing my original post, I thought of making it only about poetry, being completely aware of what you are saying about the world of painting, particularly in New York, which has been the center of the art market for years. I decided against it because what I am saying applies to art in general, representing one end of a spectrum. One can see this tension most clearly in film, even the most stripped down version of which requires a significant capital investment. The issue of means of production (studio, independent, video, etc.) is an integral part of discussing an art of film. What is peculiar about poetry is that it both requires very little capital investment and it has almost as small audience. The investment poetry requires is the poet's time (poetry is an art which consumes time; time is at the heart of it). This makes the poet his or her audience. This condition so clear in poetry exists in all arts, only blurred by the exigencies of money in other arts. I wrote about this in my essay, "Is Poetry a Job, Is a Poem a Product?"

Jim, you do not mention where you disagree with me. I would like to know.

Ciao,

Murat

Jim

On Tue, Jul 22, 2008 at 12:11 AM, Jim Andrews <[redacted]> wrote:

> i thought that was an interesting post, murat. i don't agree with lots of

> it, but you get at some things that are important that not too many people
> seem able to write about at all, even if you're wrong about them.
>
> the interesting part, i felt, was the stuff on ownership. very writerly.
> not
> so much anti-capitalist as yawning at capitalism in a poetry context.
which
> is right, i feel. capitalism in a poetry context is just more or less
> irrelevant.
>
> contrast that, however, with visual art. if you hang out with new york
> visual artists online or anywhere else, you see just how little sense any
> art makes to them that *doesn't* work within capitalism. galleries,
> products, and so on. if it doesn't make it monetarily, it just
doesn't
> count. it can't survive. in the 'market of ideas' in which new
york artists
> are immersed.
>
> which is too bad for new york art, it seems to me. but i guess it makes
> sense there.
>
> whereas the 'market of ideas' you allude to is less about a
capitalistic
> market as something different. which is important. and expensive, in a
> sense.
>
> the danger of poetry resides, in part, in its being able to operate, to
> some
> extent (more than visual art) in other dimensions than the genuinely
boring
> capitalistic market of ideas.
>
> genuinely boring. deeply. terminally. genuine stuff of the forces of
> dullness. witness the art it promulgates in mass media, which is little
> more
> than a provisional business proposition.
>
> which is one of the reasons i remain optimistic about the internet. as
> medium for something else.
>
> ja

> http://vispo.com
>
guidelines
>

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223. David Chirot

Chirography as Chirology: obama poem video/memoir of a forger of celebrity authors' letters

Thu 24 Jul 2008

More materials of use in the explorations of the "Annals of the New extreme Experimental American Poetry & Arts"-- and also--"The Future as an Already Written Science Fiction Set in the Past" and--"The Critical Reading of Lines of Poetry as a form of Palm Reading"

that is to say--CHIROgraphy as CHIROlogy in term of "Writings on the Walls Visible & Invisible, Concrete and Virtual"

(see note below the two links--)

*BOOKS * | July 24, 2008
* She Says It's True, Her Memoir of Forging
<http://www.nytimes.com/2008/07/24/books/24forg.html?ex=1217563200&en=8b6b6f7ab7988a24&ei=5070&emc=eta1>
*
By JULIE BOSMAN
Lee Israel forged more than 400 letters from Noël Coward, Dorothy Parker and other literary celebrities, a criminal career she recounts in her book, "Can You Ever Forgive Me?"

Barack Obama's Poem Now a Videofrom Margery Snyder and Bob Holman's About Poetry blog:

Wednesday July 23, 2008
Last March, we posted about two poems the youthful Barack Obama published in
the Occidental College literary magazine in 1981:

- The Intersection of Politics and Autobiography in Poetry<http://poetry.about.com/b/2007/03/28/the-intersection-of-politics-and-autobiography-in-poetry.htm>

The poems are "Pop," a portrait of his maternal grandfather, and "Underground," a naturalistic description of "apes / That eat figs" in subterranean water grottoes. A couple of months after the two poems came to

light, *The New Yorker* asked prominent critic and professor Harold Bloom his opinion of them:

- Harold Bloom comments on Barack Obama's poems<http://poetry.about.com/b/2007/06/25/harold-bloom-comments-on-barack-obamas-poems.htm>

Bloom pronounced "Underground" the better of the two poems: "It gave me the oddest feeling that he might have been reading the poems of D. H. Lawrence—it reminded me of the poem 'Snake'.... I think it is about some sense of chthonic forces, just as Lawrence frequently is—some sense, not wholly articulated, of something below, trying to break through." Now the Blue Rose Arts Collective has transformed "Underground" into a poetry video on YouTube <http://youtube.com/watch?v=LRBl4QJC9GU>, combining footage of Japanese snow monkeys with Indonesian music by the Nyoman Jayus Bamboo Ensemble. I wonder what Obama thinks of their treatment of his poem. What do *you* think of it, as a poem and as a film? Come back after you've looked at the video and post your comments below. * **More entries for use in the explorations of the "Annals of the New Extreme Experimental American Poetry & Arts"--** * * The Iraq War, ignited by the use of the forged "Italian Letter" and the Internet-found "secret information and images" provided by Curveball, which were "proved" by being on the Internet, in terms of writing, becomes like Fellini's saying of his Satyricon that "it is a science-fiction film set in the past." Iraq, site of the first known writing, is also home to the first known forgeries, undertaken to "prove" the "historical" precedence of one ruler over others. A War based on forgeries and "plagiarisms" destroys, loots and erases the site of precedence of writing and forgeries, in order to "forge" its own Imperialist Textual Domination. The writing and rewriting of "histories" becomes an ever more unwieldy heap of palimpsests, in which the voids and chasms of erasure are always yielding fragments that still remain as evidences of once Dominant languages and writings. To "fill in the gaps" of these blank spaces, written over by more "dominant" and "bold" scripts, hypotheses invite not only "actual remains," but a horde of forgeries as well, each laying claim to some "link with the past," and many of them claiming also "ownership" or residence in these near buried nooks and crannies littering the refuse and ruin strewn landscapes and lacerated hulks of looted libraries and archives.

Fictions, hypotheses, theories, speculations, forgeries, clog the arteries of a "traffic in relics and information." The "documentary history" of the world, its peoples and cultures, opens into dizzying labyrinthine descents into the depths of what become "newly discovered caches" and "revelations of forgeries," further mystified by the choosing of which such "evidences" are used in simulations of "the cultural past." Science-fiction does indeed invade the "sands of time" flowing in the deserts below which flows oil and ancient cuneiform

writings. The massive "reconstruction projects" which are handed out without open bids to favored corporations become involved in the selection of what will be "reconstructed," what will be "never completed, promised projects," and what are in the end the erection of tall and mighty fortifications, ever larger and ever more "secure." One of the "amazing" things about these new fortifications is that for al their immensity, many of them are evidences of new forms of disappearances, as visions of those "mirages" that deserts are famous for. Solid Walls take on the effects of invisibility, become the palimpsests of"erased and written over" absented layers of texts in the "reconstructions of Ancient Texts" of the dominant histories and cultures.
In the midst of a an apparent "flood" of faked memoirs, what could be more "refreshing" than the appearance of purportedly truthful memoir about the creation of faked literary celebrities' autographs? The faked memoir cause a "directed, controlled in many ways) "outrage" which far exceeds that towards the outright forging of reasons for War. The dangerous idea that fiction is awash in every "truthful account" of a person's life needs to be allayed by a "truthful account" of the forging of author's signatures. Ironically, the "truth" regarding forgeries is considered far less "horrifying" than their appearnces as fictions taken to be truths. Perhaps this is why the forging of history is often presented as a noble endeavor, undertaken as a "low means to a high end." After all, as Dr Goebbels, Propaganda Minister of the Third Reich pointed out, repeat a lie enough times and it becomes truth. Historical documents that are forged, used long enough, become indeed the "originary documents of Empire." Senator Obama's two college poems are being given the "originary documents" treatment by none other than a leading literary and Biblical critic, Dr Harold Bloom. The "weight and stamp of Authority" is given to these documents in such a way as to turn them into a form of "palm reading," in whose lines may be glimsped signs of the promise, brightness and "Hope" of the Future. The creation of the Candidate for President as a new kind of "Poet Philosopher Warrior" prepared to extend and intensify the "Right War" in Afghanistan is greatly enhanced and "substantiated" by the famous critic's comments. Karl Rove famously said that the power and work of Empire is not so much in "changing reality," as simply in "creating Reality." "Creation" opens the door to the "creation of documents," ot the "creations of Authorized texts, versions, visibilities and invisibilities." In trying to change reality, one is endlessly encountering obstacles, struggles, the actual presence of peoples who do not want to accept the "gift" of Occupation and the occupiers' ideas of "Freedom" and "well being." To "Create Reality" in effect erases and obviates any such "trivial" considerations. To "create reality" allows one full reign to overstep all bounds, and simply direct the attention of Vision to those things which cooraborate and substantiate it, while all else is "rendered" invisble or "suspect," and shipped off to the Gulags and

Camps of the Living Dead. Amidst a series of images showing Senator Obama at the Wailing Wall, the commentators prepare one for the Global, Historic Speech to be delivered today in Berlin, the site of the Wall which JFK and Ronald Reagan used so effectively in their campaigns and Presidencies. In this latest stage in the Creation of Reality, the presence of the now absent Berlin Wall will loom very large indeed, so large that it will obscure the Apartheid Wall which Obama "overlooked" as well as the Walls built in Baghdad and the so far failed attempts by Israeli firms to construct an "Invisible Virtual Wall" for the American border with Mexico. As "The End of History," the Fall of the Berlin Wall remains as an image of jubilation, of Triumph, of Freedom, of the Unity of a Separated People. Its very absence has become such an immensely potent text in the Creation of Reality, that it makes nearly invisible the actual Walls which will someday find their ultimate expression in the "Invisible Virtual Wall" necessary in the "sci-fi" sounding "Defense Against Illegal Aliens." Fellini's cinematic conception of Science Fiction set in the Past has become, "after the End of History," the Guiding Light of the New Reality as expressed in such forms as the New Extreme Experimental American Poetry and Arts. A famous and respected literary and especially Biblical critic commenting on the Next President's poetry reassures one that the Candidate is indeed one who is worthy of being entrusted with a Biblical Mission & Biblical Vision as part of the Creation of Reality. After all, in their own form of Science Fiction Set in the Past that is to be the Future, the American settlers many of them saw in the Wilderness the site of the New Jerusalem. A Biblical message and vision was was found to be "already inscribed" as the Manifest Destiny of the continent. To Enact the Word which formed them, these settlers had no problems at all with the extermination of indigenous peoples and consigning them, "savages" "terrorists," soulless and thus nonhuman," to live out the rest of their wretched "Stateless" existences locked up, confined to camps from which water was diverted, hunting and trade denied, their cultures expunged, and a Living Death provided in the form of "Government Aid." Even in the most sophisticatedly high tech environments, the Science Fiction of the Past sets all machines in the direction still of the Authenticity and Authority of the Written Word. The "Truth" about "Forgeries," and the "forging of the Truth," the Authority figure Authenticating as it were the poems of the Next President of the United States as indeed poetry, all these Ancient methods, far older than Biblical writings, are being disappeared from their "Homeland' in Iraq. Perhaps in the existence of writing itself, it is "already written" that a War based on a Forged Letter and Imaginary and plagiarized "evidences" would some day come to as much as possible obliterate and erase from existence, from readability, the "original sites" of writing and forgeries, so that these may be taken possession of and moved elsewhere, firmly established as part of the Creation of Reality, and so consigning these "insurgents," "enemy

commbatants," "terrorists," "heathen," to their "liberated" existences behind Walls dividing their cities, in refugee camps, innumerable secret prisons and torture chambers, and a landscape without any but minimal utltilities, water, safety, education, health care, peace. A place of the ceaseless restlessness of millions of dead and dsiplaced persons, condemned and flung into the Living Hells of the Living Dead. And, one is told, instead of the debacle and defeat of Iraq, this is the "Right War," which still lies ahead in the never ending centuries of wars in Afghanistan, as well as the looming attacks on Iran.
All of these things, one is often told, explained to, dissertated and expatiated on at lengths worthy of provoking Jeremiads, (also receivers the critical attentions of Dr Bloom), by passersby, bus riders, persons met here and there--all of these things after all, prove indeed that they are "already written" in the "Book of John" and the "End Times" are at hand. Who knows,-as one of these characters might say, a further "proof" is that a forger of letters is writing a book in which she "comes clean" in time for the Last Judgement?!
"Who's that writing? John the Revelator-- Tell me now, who's that writing? John the Revelator
Somebody say, say----who's that writing? John the Revelator wrote the Book of the Seven Seals"

*

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224. **Jim Andrews**

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Thu 24 Jul 2008

> *"The death of the author" is also at the heart of hypertext, which, as a form, is the literal expression of the idea of non-ownership.*

Hypertext is about 'links'. That doesn't always relate to 'ownership', Murat. To put it another way, I don't think that hypertext, as a form, implies anything about ownership. Ideas of ownership are as additional axioms in the unetverse.

One may link to a page and, instead of the page coming up when the link is clicked, a dialog box may come up asking for one's username and password.

Someone said something like "information wants to be free". I expect what underlies that sentiment is what motivates your statement. One has to give to get. Give good information to get any sort of possibility of making money in conjunction with the giving. Or something like that. But that is less a specifically hypertext-related phenomenon as something more general, I think.

ja
http://vispo.com

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225. **Murat Nemet-Nejat**

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Thu 24 Jul 2008

Jim,

I always thought hypertext was a text with multiple authors, created by the addition of multiple, different texts? Was I wrong?

Ciao,

Murat

On Thu, Jul 24, 2008 at 2:31 PM, Jim Andrews <[redacted]> wrote:

> *"The death of the author" is also at the heart of hypertext, which, as a form, is the literal expression of the idea of non-ownership.*
>
> *Hypertext is about 'links'. That doesn't always relate to 'ownership', Murat. To put it another way, I don't think that hypertext, as a form, implies anything about ownership. Ideas of ownership are as additional axioms in the unetverse.*
>
> *One may link to a page and, instead of the page coming up when the link is clicked, a dialog box may come up asking for one's username and password.*
>
> *Someone said something like "information wants to be free". I expect what underlies that sentiment is what motivates your statement. One has to give to get. Give good information to get any sort of possibility of making money*
> *in conjunction with the giving. Or something like that. But that is less a specifically hypertext-related phenomenon as something more general, I think.*
>
> *ja*
> *http://vispo.com*

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226. **amy king**

Play It Again, Sam --

Thu 24 Jul 2008

No, Bogart never said it, but I'll repeat:

TOMORROW! FRIDAY NIGHT, July 25th @ 7 p.m. - Stain Bar - Williamsburg , Brooklyn The Stain of Poetry Reading Series presents ** Baker, Cordelli, Field, Need, Newton , and Tonelli ** ~~~ Andrea Baker is the author of like wind loves a window (Slope Editions, 2005) and the chapbooks gilda (Poetry Society of America, 2004) and true poems about the river go like this (Cannibal Books, 2008). ~~~~ Phil Cordelli cleans lawns, carries on a love affair with the tuliptrees of Upper Manhattan that may not be carrying on for much longer now, and acts as a conduit for poetic impulses from the plant world. More on this as it develops. ~~~~ Farrah Field's first book, Rising, is forthcoming in early 2009 by Four Way Books. Her poems have appeared in many publications such as the Mississippi Review, Margie, Chelsea , The Massachusetts Review, Typo, Harp & Altar, and are forthcoming in Pebble Lake Review, Another Chicago Magazine, Fulcrum, and 42Opus. She lives in Brooklyn . ~~~~ Originally from Massachusetts , David Need lives in Durham , NC and works as an instructor in the Religion Department at Duke, teaching classes on Buddhism, South Asian Religions, and Religion and Poetry. Recent and upcoming publications include several suites published in Fascicle 2 & 3, a translation/essay series on Rg Veda poetry in Talisman, an excerpt from "Places I've Lived" upcoming in Minor American, and excerpts from "St. John's Rose Slumber" upcoming in Effing and Hambone. Several years ago Mipoesis ran a series of essays by David on Rilke and three short memoir pieces, and Ocho ran yet another sonnet suite. Current projects include a long poem written alongside the Gospel of Mark, "Places I've Lived", which is evolving into an open ended project, finalizing a collection of translations of Rilke's French poetry, and yet another Rg Veda essay, this one on the theme of twins there and in the poetry of Nate Mackey. David is associated with the NC lucipo poets, and lives with his scholar wife and four cats. ~~~~ Keith Newton edits the online magazine Harp & Altar. His poems and translations have appeared in Harvard Review, Cannibal, Typo, and Circumference, among other journals, and a chapbook of his work is forthcoming in 2008 from Cannibal Books. He lives in Brooklyn . ~~~ Chris Tonelli lives in the Boston area where he runs The So and So Series. He has work forthcoming in Saltgrass, Salt Hill, Absent, and Good Foot, and is the author of three chapbooks: For People Who Like Gravity and Other People (Rope-A-Dope Press, forthcoming), A Mule-Shaped Cloud (w/ Sarah Bartlett, horse less press, 2008), and WIDE TREE: Short Poems (Kitchen Press, 2006). ~~~~ stain 766 grand street brooklyn, ny 11211 (L train to Grand Street , 1 block west) 718/[redacted] open daily @ 5 p.m. ~~~~ Hosted by Amy King and Ana Bozicevic ~~~~ The rest of the year's dishes served up here:

http://thestainofpoetry. wordpress.com/
http://thestainofpoetry. wordpress.com/
http://thestainofpoetry. wordpress.com/

———

Recent

http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://jacketmagazine.com/34/dickow-king.shtml

Alias

http://www.amyking.org

Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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227. Adam Fieled
PFS Post: "Chimes"
Thu 24 Jul 2008

I have written an autobiography in prose poems that is slated to come out next year. It's called "Chimes", and a chunk of it is currently riding the waves on PFS Post:

http://www.artrecess.blogspot.com

Happy summer, folks!
Ad

Books!
"Opera Bufa"
http://www.lulu.com/content/1137210
"Beams"
http://www.blazevox.org/ebk-af.pdf

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228. William Slaughter
Notice: Mudlark
Thu 24 Jul 2008

New and On View: Mudlark Poster No. 75 (2008)

Five Poems by Erin Lambert

Koudelka's Turtle | Carnival: A Study of Two Sisters
Debut | Forgiven | A Letter to Nietzsche & the Committee
for Sanity & Integrity in Humankind

Erin Lambert is the author of RESOLUTION, forthcoming in November 2008 from Finishing Line Press. Her poetry has appeared in Mudlark before, Poster No. 44 (2003), and in many other journals too, such as Blackbird and Conjunctions. She is currently an assistant professor in the School of Writing, Rhetoric and Technical Communication at James Madison University.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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229. Eric Elshtain

New Beard of Bees Chapbook

Thu 24 Jul 2008

Please take a moment to read our latest number:

http://www.beardofbees.com/howe.html

Best,

Eric E.

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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230. CA Conrad

Tim Peterson, CAConrad, Laura Goldstein :::::POETS THEATER::::: and POETRY @ Bowery Poetry Club

Fri 25 Jul 2008

SUNDAY, AUGUST 10TH, at NOON
Bowery Poetry Club

308 Bowery Street, NYC
http://www.bowerypoetry.com/

$6 at the door

POETRY READING &

DRAMATIC READING of 2 ten-minute plays:
THE OBITUARY SHOW, written by CAConrad
and
CAPTAIN AMERICA, written by Laura Goldstein

Tim Peterson, or Trace, enjoys electronic interaction as much as the next poet, but WHERE IS ALL THE FUCKING? It's taking place in a hidden room somewhere behind and within language as the vehicle of power, engendering two ships passing, feeling toward the next dumb syllable or limb. For further information, see SINCE I MOVED IN (which received the Gil Ott Award from Chax Press) and EOAGH: A Journal of the Arts.
http://mappemunde.typepad.com/

The son of white trash asphyxiation, CAConrad is the author of *Deviant Propulsion* (Soft Skull Press) and *(Soma)tic Midge* (FAUX Press). Forthcoming books include *The Book of Frank* (Chax Press), and a collaboration with poet Frank Sherlock titled *THE CITY REAL & IMAGINED: Philadelphia Poems *(Factory School Press). He's at
http://CAConrad.blogspot.com <http://caconrad.blogspot.com/>

Laura Goldstein recently graduated with an MFA from the School of the Art Institute of Chicago. Her performances and installations have been exhibited in Philadelphia, Ireland, Chicago and Michigan. She's been published online in The Little Magazine, Great Works and MPRSND and in print in Combo, Dorothy's Elbow and XConnect. Her new Chapbook, out from Hex Press, is titled "Ice In Intervals".

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231. **jpjones**
Re: hello
Fri 25 Jul 2008

Hi Andrew,

Welcome and just to say that I'm here - formerly of Sydney now moved towards your way, in Adelaide, desert city. Cold, clear and maybe some rain tonight.

And Wystan, it was nice to see you again in Melbourne recently. I enjoyed your paper.

Cheers,
Jill

On Thu Jul 24 11:54 , Wystan Curnow <[redacted]> sent:

>Welcome Andrew, we're known to one another.
>You should tell the folks here (which is precisely no where) where
>Perth is. You can hitch
>From Sydney, but you're further from there than I am in Auckland,
>And closer to Jacarta aren't. I'm impressed by the fact Perth is on the
>Indian
>Ocean and my great regret is that on my one visit I never took a dip in
>it.
>There, I've told them. What would you add?
>Wystan
>
>
>-----Original Message-----
>From: Poetics List (UPenn, UB)
[[redacted]','','','')">[redacted]] On
>Behalf Of andrew burke
>Sent: Wednesday, 23 July 2008 11:52 a.m.
>To: [redacted]
>Subject: Re: hello
>
>And you. Who else do I know in this neighbourhood?
>
>Just getting used to the flow of conversation, etc. No doubt I will
>speak up eventually about matters poetic ...
>
>Andrew
>
>2008/7/22 Peter Ciccariello [redacted]>:
>
>> Welcome Andrew, nice to see you here!
>>
>> - Peter Ciccariello
>>
>>
>> On Sun, Jul 20, 2008 at 10:29 PM, Maria Damon [redacted]>
>wrote:
>>
>> > welcome to the list.

>> >
>> >
>> > andrew burke wrote:
>> >
>> >> Hello, I'm new here. I don't know the local introduction
>> >> behaviours, so I'll just extend my hand and gabble.
>> >>
>> >> I've been writing poetry since the 1960s, firstly under the
>> >> influence of Milton et al, but then influenced by the Beats and
>> >> jazz liner notes, Zen (Beat to Square), and folk songs. By the time
>
>> >> I was 18 and leaving
>> school,
>> >> I
>> >> was ready to hit the road and escape my conservative surburban
>> upbringing.
>> >> So I hitched from Perth to Sydney, west coast to east coast
>> >> Australia - safe back then, not so safe now.
>> >>
>> >> At this time I was published in a university literary quarterly - a
>> short
>> >> Saroyanesque story about a boy staring at ants, yet somehow the
>> >> reader knows he is damaged in some way. I've lost it, thankfully,
>> >> because it remains 'beautiful' in my memory, and was probably more
>> >> awkward on the page.
>> Much
>> >> of my teenage poetry has gone the same way. Yet that early
>> >> publishing encouragement set me on the path to being a lifelong
>writer.
>> >> But I go on too long ... This is a similar start to many. Let's
>> >> just say
>> I
>> >> have written a mess of poems over the last forty plus years, some
>> >> of
>> which
>> >> has appeared in print (many mags, six books) and some of which has
>> >> appeared disguised as plays, tiny films, stories and one novel.
>> >>
>> >> After quarter of a century in advertising (my anti-intellectual
>> >> years),
>> I
>> >> changed careers and taught writing and literature at various

>> universities,
>> >> including a recent stint at Shanxi Normal University in Linfen,
>China.
>> >> During these, my intellectual years, I received a PhD from Edith
>> >> Cowan University three years ago.
>> >>
>> >> But my main interest is my next poem, and my curiosity has lead me
>> >> to investigate many poetics from around the world. On this list, I
>> >> hope to gain more insights and share some of my passion for poetry.
>> >>
>> >> My day to day interests are well exposed on my blog (address
>below).
>> >>
>> >> Thank you for reading.
>> >>
>> >> Andrew
>> >> http://hispirits.blogspot.com/
>> >> http://www.flickr.com/photos/aburke/
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>Andrew
>http://hispirits.blogspot.com/
>http://www.flickr.com/photos/aburke/
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232. **Jim Andrews**

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Fri 25 Jul 2008

> *Jim,*
>
> *While writing my original post, I thought of making it only about poetry, being completely aware of what you are saying about the world of painting, particularly in New York, which has been the center of the art market for years.*

What if the center of art were in between the ears?

I live near 'The Centre of the Universe' (so it is called), an observatory in Saanich. Which is nearby Victoria. Which is near the south of Vancouver Island. Which is in Canada, in British Columbia. Which is the north of north america but south enough for sunshine in the seventies for weeks on end this summer. and the smell of womens' skin on the beach in the sun.

Lest I appear too absolutely me-centric... the idea that the centre is everywhere and nowhere is quite old. Pascal, I believe, was the originator.

Centres of art have different properties such as their 'market value' and the 'market value of their artists'. Can it be made to sell enough to justify its existence, plus whatever other existences must be justified via its debts and proceeds? Art succeeds in a gallery on this basis or it won't be there for long--the art and the gallery.

Let's make that an axiom of the unotverse, shall we? The unotverse being inverse to the unetverse both of which are contained within the universe. I was transferred to the unitverse but on the journey spent many nights in the unytverse. by that i mean the unyt and its verse. not the uny tverse. though it could be a class, a verse class of type uny, which could be a verse program from uny. darn. we're there again. i suddenly feel broacast to the unutverse. the unut verse chides me in the obvious manner plus ones it took time to learn.

all in all, however, the combinatorium of universes is part us, we each are the makers of our synthesis of the shared and the personal and inject that serum into the dna of the mosquitoe.

toward the bottom of the turtles that were turtles all the way down, is there a way things are? yes, well. things are the way they are independent of us or with our action or influence. those we do not act on or influence are just about everything. yes many ways things are, including often unknown.

centres of art can be art marketing centres without being centres of the production of art. marketing centres can be prohibitively expensive for art production. except on thursdays in the studio.

> *I decided against it because what I am saying applies to art in general, representing one end of a spectrum. One can see this tension most clearly in film, even the most stripped down version of which requires a significant capital investment. The issue of means of production (studio, independent, video, etc.) is an integral part of discussing an art of film.*
> *What is peculiar about poetry is that it both requires very little capital investment and it has almost as small audience. The investment poetry requires is the poet's time (poetry is an art which consumes time; time is at the heart of it). This makes the poet his or her audience.*
> *This condition so clear in poetry exists in all arts, only blurred by the exigencies of money in other arts. I wrote about this in my essay, "Is Poetry a Job, Is a Poem a Product?"*

Is that on the net? What is the URL, if so? Sounds interesting.

> *Jim, you do not mention where you disagree with me. I would like to know.*

Not the spirit and direction of it, Murat--just the odd thing like hypertext, as noted in my previous post. Your post seems to have inspired some correspondence--usually a very good sign. Of what? Well, generative capacity. Generative capacity is equal to the quality of the post * its connection with peoples' hearts minds eyes ears experience conflicts ...
programming deprogramming
houses of high binary trees
forests of hashed lists
their object members
the objects' data
the objects' methods
the objects' constructors
the objects' destructors
the objects' world view
the objects' universe
the objects' unetverse
the objects' unytverse
the objects' unitverse
the objects' unotverse

the unatverse is under construction. is it the universe of ankle biters?

ah well poetry has been known to live there also. the ankle biters are vicious and sometimes lethal, but they have to bite hard.

the bigger they are the harder they fall. from poets to presidents. from the centre to the outer rings of hell. in come the universe unetverse unytverse unitverse unotverse unatverse for all. or not, as the universe and reader decrees.

by the way, the unitverse is one verse wide, one verse high, one unetverse verse in connectivity, one unotverse as inverse of the unetverse (each connection in the unetverse is present where before it was not, and is absent when it was present); the unitverse is one unytverse verse in darkness and neon; is one unatverse verse in ankle biters at work at the critical and exposed levels of the art communi[ca]t[ion]y and political int[erv]ention.

in short, i enjoyed your post. thanks, Murat.

ja
http://vispo.com

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233. J. A. Lee | Crane's Bill Books
Re: NOTHING BUT SHAME TO STONEWALL!
Fri 25 Jul 2008

Part of what's been going on is that so many post-Reagan gays, like so many of their straight counterparts, indignantly assert their right not to be associated with the kind of fiery agitators and revolutionists who made things happen in the sixties and seventies. Fine, if that's what you want. The problem is, those of us not interested in taking that God-Country-and-Family route become subject to such majoritarian bullying as "If you don't join the fight to allow gays to serve in the military, you are an obstacle in the path toward full equality." It's tribal. It's also somehow creepily related to earlier posts here suggesting that any poetry not immediately accessible to "ordinary people" is elitist. Jeffrey

----- Original Message -----
From: "CA Conrad" <[redacted]>
To: <[redacted]>
Sent: Wednesday, July 23, 2008 10:23 PM
Subject: Re: NOTHING BUT SHAME TO STONEWALL!

> *James, I guess if queers want to join the KKK they should be allowed?*
>
> *We are a country at war, let us NOT forget. OVER A MILLION DEAD AND COUNTING.*
>
> *The military machine is NOT something I will ever get behind, ever! Because*
> *of who WE ARE, and who the British are (they helped us invade Iraq), there*

is NO WAY to negotiate being in favor of gays in the military without ALSO being in favor of the military.

Not too long ago the documentary/news(?) episodes of IN THE LIFE interviewed a queer man who joined the military after 911. He was outraged by what had happened, of course, as we all were. BUT, where does he wind up when they ship his DUMB gay ass out? IRAQ! And he NEVER, not once does he EVER QUESTION why he is in Iraq. His ENTIRE purpose (according to his own opening statement) was to go after the people who were responsible for 911. THEN OF COURSE he's discovered as being QUEER and sent home, which was the purpose of interviewing him. We were supposed to FEEL TERRIBLE for him. Boo hoo, poor guy, he doesn't get to carry a machine gun and prove he's a REAL man!

Getting to put a rainbow sticker on a machine gun is what this is all about. GAY PRIDE IN KILLING!?

YES THIS IS TIME TO TAKE A STAND! How many people have you known who HOLD THE GERMAN CITIZENS responsible for Nazi atrocities? We are already as complicit in the eyes of the world.

The original people who risked their lives at the Stonewall riots were ALSO VEHEMENTLY opposed to the war in Vietnam. Marsha P. Johnson is someone I met in person, and I can tell you right now that she was NOT SOMEONE who would be in favor of giving the LOVE up to the British Army!

Gays in the military is NOT a civil rights issue! THERE'S NOTHING CIVIL ABOUT INVADING, KILLING, TERRORIZING, MAIMING, MAKING ORPHANS, ETC., ETC., ETC.!

YES IT IS TIME TO TAKE A STAND AND SPEAK UP, REGARDLESS OF HOW IT MAY SOUND!

QUEERS SHOULD NOT BE ALLOWED IN THE ARMED SERVICES BECAUSE OUR ARMED SERVICES HAVE PROVEN TO BE DANGEROUS, AND RESPONSIBLE FOR WAR CRIMES!

We're supposed to be GRATEFUL that the British Army has "accepted" queers? Well I DON'T ACCEPT THE BRITISH ARMY! FUCK THE BRITISH ARMY!

> *NO QUEERS ALLOWED! Anyone, and I mean ANYONE we can prevent from joining an*
> *army like our army and the British army should be prevented! NO FAGS OR DYKES ALLOWED IN UNIFORM! KICK THEM ALL OUT! SEND THEM HOME!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

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234. **Gloria Mindock**

Cervena Barva Press announces a new book publication

Fri 25 Jul 2008

Cervena Barva Press is pleased to announce the publication of "The Season Of Love" by Flavia Cosma

Flavia Cosma is an award winning Romanian-born Canadian poet, author and translator. She has published thirteen books of poetry, a novel, a travel memoir and three books for children. Her book, 47 Poems, (Texas Tech Press) received the ALTA Richard Wilbur Poetry in Translation Prize. Èervená Barva Press published her chapbook, Gothic Calligraphy and will be publishing her newest collection, Songs at the Aegean Sea.

"Once again in The Season of Love, Flavia Cosma offers us those momentary glimpses and sensations briefly felt and viewed which hide and yet reveal the testament of life. Through the transient sensations of reality, the poet lures her readership deep into the mystic world of her eternity. Each poem serves to lead the reader through the pain, suffering and loneliness of life while searching for truth's hidden mysteries which serve to make life meaningful and beautiful, yet remain to be discovered in that continual renewal and rebirth of life." David Mills, poet and critic Toronto, Canada

"One of prevailing themes in Flavia Cosma's poetry is love, but not as a banal, run-of-the mill experience. Instead, it has the elemental intensity of natural phenomena, which best picture both the breakdown of feelings and the undying hope. And that's where the poet places her wise optimism."
Dr. Irena Harasimowicz-Zarzecka
PHD Philology, University of Bucharest, Romania
Toronto, Canada

Order online at
http://www.thelostbookshelf.com/index.html#TheSeasonofLove

The Season Of Love
by Flavia Cosma
$15.00 + $3.00 S/H (by mail)
89 pages, paper
ISBN: 978-0-615-20097-2
Publication Date: July 2008
For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA (www.cervenabarvapress.com)
Email: [redacted]

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235. David Chirot

"Man on a Wire" doc. of Phillipe Petit's Aerial Crossing between the Twin Towers//correction: "Chiromancy" not "Chirology"

Fri 25 Jul 2008

P*hillipe Petit wrote a great, meditative book on his aerial art called ON THE HIGH WIRE
**
**(Translated by Paul Auster, 1975 Random House and in 1997 is included in the collection Translations)

A correction to a post i sent yesterday: i mistakenly wrote "Chirology" when it should be "Chiromancy"

MOVIES * | July 25, 2008
 * Movie Review | 'Man on Wire': Walking on Air Between the Towers
<http://movies.nytimes.com/2008/07/25/movies/25wire.html?ex17649600&en²2e643444a2bedd&eiP70&th&emc=th&emc=eta1>
*
 By A. O. SCOTT
 James Marsh's "Man on Wire" is a thorough, understated and altogether enthralling documentary.

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236. Martha Deed

Cleveland poetry info request

Fri 25 Jul 2008

I plan to be in Cleveland for a week or so beginning August 6th.

Any bookstore or poetry readings to suggest?

Thanks.
Martha Deed

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237. Krysia Jopek

FW: Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Fri 25 Jul 2008

This has been an interesting ongoing dialogue regarding capitalism and its role in the art world and purported lack of relevance in the poetry world.

"Capitalism is largely irrelevant to poetry," as a statement / generalization gave me great pause. I realize the context of the coversation has been production and mass deployment so to speak of art/poetry as products/ commodities.

However, the world is largely relevant to poetry and the world, let's face it, is run by multinational late capitalism (a la Jameson).

I agree that one needs less money to write poetry vs. to produce a film or even large paintings (supplies and a space to paint and the luxury of time), etc.

However, the production, publication, and dissemination of poetry is still connected to capitalist-dominated contemporary culture. How many children/people out there do not have a computer, do not have access to the internet global highway and its information, have not had a proper education . . .

Even the "avante garde" or experimental poets have to admit, sadly, that most of us have had some access and priviledge. I know we're not paid for our work--there's not a large market for poetry-- although tons of people seem to be reading Billy Collins and Maya Angelou--

I may have taken this conversation on a tangent but felt compelled to comment on the relationship of capitalism to poetry.

Thanks for those of you who have read to the end during these busy times :)
Krysia

---------- Original message ----------
From: Thomas savage <[redacted]>

> *I agree that capitalism is largely irrelevant to poetry. I think about this a bit as a new full-length book of mine, Brainlifts, has just been published by a relatively new small press called Straw Gate Books. I'm glad to say that the pressures of capitalism have little or nothing to do with how this book was produced or how it will fare. As for capitalism in the art world, I mostly agree. There is however a small part of the Chelsea art scene that is less influenced by the pressures of capitalism than the rest of it. I refer to the*

co-op galleries where I work sometimes. They are membership galleries but they show many invited artists in one format or another. Also, the quality of the work in these galle ries has improved lately. Of course they are a small portion of an otherwise capitalistic and greed driven plateau of art in NYC. But I just thought I should mention that these other places still exist and have existed for a long
time. Regards, Tom Savage

--- On Wed, 7/23/08, Murat Nemet-Nejat wrote:

From: Murat Nemet-Nejat
Subject: Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article
To: [redacted]
Date: Wednesday, July 23, 2008, 3:24 AM

Jim,

While writing my original post, I thought of making it only about poetry, being completely aware of what you are saying about the world of painting, particularly in New York, which has been the center of the art market for years. I decided against it be c ause what I am saying applies to art in general, representing one end of a spectrum. One can see this tension most clearly in film, even the most stripped down version of which requires a significant capital investment. The issue of means of production (studio, independent, video, etc.) is an integral part of discussing an art of film. What is peculiar about poetry is that it both requires very little capital investment and it has almost as small audience. The investment poetry requires is the poet's time (poetry is an art which consumes time; time is at the heart of it). This makes the poet his or her audience. This condition so clear in poetry exists in all arts, only blurred by the exigencies of money in other arts. I wrote about this in my essay, "Is Poetry a Job, Is a
Poem a Product?"

Jim, you do not mention where you disagree with me. I would like to k now.

Ciao,

Murat

Jim

On Tue, Jul 22, 2008 at 12:11 AM, Jim Andrews wrote:

i thought that was an interesting post, murat. i don't agree with lots of

it, but you get at some things that are important that not too many people seem able to write about at all, even if you're wrong about them.

the interesting part, i felt, was the stuff on ownership. very writerly. not so much anti-capitalist as yawning at capitalism in a poetry context. which is right, i feel. capitalism in a poetry context is just more or less irrelevant.

*contrast that, however, with visual art. if you hang out with new york visual artists online or anywhere else, you see just how little sense any art makes to them t hat *doesn't* work within capitalism. galleries, products, and so on. if it doesn't make it monetarily, it just doesn't count. it can't survive. in the 'market of ideas' in which new york artists are immersed.*

which is too bad for new york art, it seems to me. but i guess it makes sense there.

whereas the 'market of ideas' you allude to is less about a capitalistic market as something different. which is important. and expensive, in a sense.

the danger of poetry resides, in part, in its being able to operate, to some extent (more than visual art) in other dimensions than the genuinely boring capitalistic market of ideas.

genuinely boring. deeply. terminally. genuine stuff of the forces of dullness. wit ness the art it promulgates in mass media, which is little more than a provisional business proposition.

which is one of the reasons i remain optimistic about the internet. as medium for something else.

ja
http://vispo.com

guidelines

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238. **David-Baptiste Chirot**

Woodland Pattern Book Center E-News: Hysterical Alphabet Opening Reception this Sunday!

Fri 25 Jul 2008

Date: Fri, 25 Jul 2008 11:40:30 -0700
From: [redacted]
Subject: E-News: Hysterical Alphabet Opening Reception this Sunday!
To: [redacted]

Woodland Pattern E-News!
http://www.woodlandpattern.org/

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SUNDAY, JULY 27, 2008: HYSTERICAL ALPHABET OPENING RECEPTION; 1-4pm
==========

Hysterical Alphabet
Opening Reception

Sunday, July 27, 2008; 1-4pm (FREE)
Woodland Pattern Book Center
720 East Locust Street
Milwaukee, WI 53212

The exhibition runs from July 27 - August 24

The Hysterical Alphabet, text by Terri Kapsalis and drawings by Gina Litherland, is an abecedary offering a condensed history of hysteria with levity, playfulness, and critical insight, drawn from medical writings and images ranging from ancient Egypt to the present. Each letter in The Hysterical Alphabet introduces an episode direct from the annals of medical lore, tracking centuries of female malady, heartily disproving the theory that time heals all wombs.

The Hysterical Alphabet exhibition features Gina Litherland's original drawings including the cover art and the hysterical alphabet from A to Z.

Gina Litherland's art and writings have been published worldwide in

journals and periodicals associated with contemporary surrealism. Litherland's most recent work has been the subject of solo museum exhibitions at the James Watrous Gallery of the Wisconsin Academy of Sciences, Arts, and Letters and the Haggerty Museum of Art at Marquette University in Milwaukee. Her work as a painter is represented by Tory Folliard Gallery in Milwaukee and Corbett vs. Dempsey in Chicago.

Terri Kapsalis' recent fiction, "Most Beautiful Experiments," was published in Parakeet and nominated for a Pushcart Prize. Other writings have appeared in the Baffler, new formations, Public, and Lusitania. She is the author of Public Privates: Performing Gynecology from Both Ends of the Speculum (Duke University Press). She is a founding member of Theater Oobleck and teaches at the School of the Art Institute of Chicago.

http://www.woodlandpattern.org/gallery/exhibits_jul08.shtml

==========
SATURDAY, AUGUST 2, 2008: HYSTERICAL ALPHABET PERFORMANCE; 7PM
==========

Hysterical Alphabet
A Live Audio- Visual Performance

Saturday, August 2, 2008; 7pm ($8/$7/$6)
Woodland Pattern Book Center
720 East Locust Street
Milwaukee, WI 53212

Hysterical historia. Historical hysteria. The ABCs are seized by a convulsive fit in Terri Kapsalis' The Hysterical Alphabet, each letter introducing an episode direct from the annals of medical lore. Backed by Danny Thompson's disquieting film collages and John Corbett's vinyl manipulations, The Hysterical Alphabet tracks centuries of female malady, disproving the theory that time heals all wombs. A Theater Oobleck production. The Hysterical Alphabet is a live audio-visual performance.

Writer, sound-artist and curator John Corbett teaches at the School of the Art Institute of Chicago and is the co-director of the art gallery Corbett vs. Dempsey. He was artistic director of the Berlin JazzFest in 2002, and he co-curated "Big Picture: A New View of Painting in Chicago" at the Chicago History Museum (2008). Since 1988, he has taught at the School of the Art Institute. Corbett enlisted his sound effects skills in Oobleck's 1992 production of

live radio plays.

Danny Thompson is a founding member of Theater Oobleck, for which he has written too many plays, including "Necessity," "The Complete Lost Works of Samuel Beckett as Found in an Envelope (Partially Burned) in a Dustbin in Paris Labeled "Never to be Performed. Never. Ever. Ever. Or I'll Sue! I'll Sue from the Grave!!!," and "Big Tooth High-Tech Megatron vs. the Sockpuppet of Procrasti. He currently lives in Worcester, MA, home of the monkey wrench, the rickshaw, the steam calliope, the first perfect pitched game of Major League Baseball (1880), Robert Benchley, Abbie Hoffman, Sam Fuller, and the yellow smiley face.

Terri Kapsalis' recent fiction, "Most Beautiful Experiments," was published in Parakeet and nominated for a Pushcart Prize. Other writings have appeared in the Baffler, new formations, Public, and Lusitania. She is the author of Public Privates: Performing Gynecology from Both Ends of the Speculum (Duke University Press). She is a founding member of Theater Oobleck and teaches at the School of the Art Institute of Chicago.

http://www.woodlandpattern.org/gallery/hysterical_alphabet_performance.shtml

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SUNDAY, AUGUST 3, 2008: DUO & TRIO IMPROVISATIONS; 2PM
==========

An Afternoon of Duo & Trio Improvisations
featuring Chris Burns, Steve Nelson-Raney & Hal Rammel

Sunday, August 3, 2008; 2pm ($6/$5)
Woodland Pattern Book Center
720 East Locust Street
Milwaukee, WI 53212

Christopher Burns is a composer of chamber and electroacoustic music. He is also an active performer, whether improvising with a laptop, or creating new versions of electronic classics. He teaches composition and music technology at the University of Wisconsin-Milwaukee.

Steve Nelson-Raney is a composer who is active in jazz, contemporary music and free improvisation. As a performer he explores the development of language systems in both solo and collaborative contexts.

Hal Rammel designs and builds unique acoustic and amplified musical instruments and plays them in the ensembles Audiotrope, the LOST DATA Project, and Whole or by the Slice.

http://www.woodlandpattern.org/gallery/burns_nelson-raney_rammel01.shtml

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WEDNESDAYS, AUGUST 6, 13, & 20: UNCOVER YOUR VOICE WORKSHOP; 10-11:30AM
==========

Uncover Your Voice: A Three-Week Workshop
Offered to Aspiring Writers with Carmen Alicia Murguia
$45/$40 WP Members

Wednesdays, August 6, 13, & 20; 10am-11:30am
Friday, August 22, 7pm: Class Reading
Woodland Pattern Book Center
720 East Locust Street
Milwaukee, WI 53212

In this workshop, students will get the opportunity to explore who they are through prose and poetry, ultimately uncovering their voice as a writer. Participants will share stories of personal life experiences, develop a short manuscript, and perform their work at a public reading in the Woodland Pattern gallery on Friday, August 22, 7pm. Recommended for aspiring writers, this workshop will give you the push and experience you need to uncover your voice as a writer.

Carmen Alicia Murguia is a 1991 graduate of Minnesota's Loft Literary Center 'Writers of Color Program.' Under the mentorship of Puerto Rican Novelist Sandra Benitez and black, lesbian author Jewelle Gomez, Carmen has published work in: Lambda Book Report, Atlanta's Southern Voice, and The Journal of the Southern Poverty Law Center; and locally in InStep News and El Conquistador. Her poems, 'Border Crossing' and 'When I Grow Up I Want to Be A Mariachi' appear in the unprecedented anthology, Between the Heart and the Land: Latina Poets in the Midwest (MARCH/Abrazo Press 2003). She is the recipient of: Milwaukee County Arts Board 'Art Futures Award,' was named 'One of 30 Most Influential People You Should Know' by Milwaukee Magazine, was also named 1 of 16 Most Influential Lesbian, Gay, Bisexual and Transgender Latinas/os in the Country by Tentaciones Magazine.

http://www.woodlandpattern.org/workshops/adults.shtml#murguia

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FRIDAY, AUGUST 15, 2008: OPEN READING; 7PM
==========

Open Reading Hosted by Melissa Czarnik
$3/$2 Open Mic Readers

Sunday, June 15, 2008; 7pm
Woodland Pattern Book Center
720 East Locust Street
Milwaukee, WI 53212

As a thanks to all of our open mic frequenters, the August Redletter Reading Series is dedicated to you.

The entire open reading will be devoted to your words and expression. Bring your notebook, chapbook, memory, and/or a friend. We appreciate your support!

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SATURDAY & SUNDAY, AUGUST 16-17, 2008: THE LANGUAGE OF POP-UPS WORKSHOP
==========

The Language of Pop-Ups with Shawn Sheehy
$75/$70 WP Members

Saturday & Sunday, August 16-17; 12-5pm
Woodland Pattern Book Center
720 East Locust Street
Milwaukee, WI 53212

Who hasn't been surprised and delighted by the magic of a pop-up book?In this 2-day workshop students will acquire sufficient knowledge of pop-up structure to shed light on the engineer's secrets. Beginning with basic tools and techniques of pop-up construction, participants will quickly move on to building a variety of simple, versatile forms. One might think of these forms as the 'nouns' of pop-ups. Various ways of lifting these forms will be explored, especially those that give a pop-up a sense of animation. These lifts would serve as the 'verbs' of pop-ups. The workshop will end with participants inventing their own combinations of forms and lifts—in other words, building the language of pop-ups. Ultimately, each student will take home a bound collection of

working models. Throughout the workshop, participants will view and discuss the work of commercial pop-up engineers. No experience necessary.

Shawn Sheehy earned an MFA in book & Paper Arts from Columbia College Chicago. He serves as adjunct instructor in the book arts at Columbia College and teaches pop-up engineering workshops nation-wide. His artists books, published under the name Paperboy Press, can be found at the Newberry Library in Chicago, the American Museum of Papermaking in Atlanta, Special Collections at UCLA, the Houghton Library at Harvard and many other collections. Shawn anticipates the publication of his first trade pop-up book. He is a co-founder of East Pilsen's Vespine Gallery.

Please bring these tools with you: Bonefolder, Steel ruler, Compass, Xacto knife with lots of extra blades, Scissors, Pencil, Self-healing mat, Microspatula, Tweezers

http://www.woodlandpattern.org/workshops/adults.shtml#sheehy

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SUNDAY, AUGUST 24, 2008: ALTERNATING CURRENTS LIVE; 7PM
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Alternating Currents Live
The Frode Gjerstad + Paal Nilssen-Love Duo

Sunday, August 24, 2008; 7pm ($8/$7/$6)
Woodland Pattern Book Center
720 East Locust Street
Milwaukee, WI 53212

Frode Gjerstad and Paal Nilssen-Love are from the same town in Norway, Stavanger, and they have been playing together since Paal was 15 years old. Until recently Gjerstad has been one of the few Norwegian musicians playing improvised music outside of the ECM school of players.

Saxophonist Frode Gjerstad has been playing freely improvised music internationally since his first work with English drummer John Stevens in 1981. He played and recorded regularly with John Stevens' trio Detail (with bassist Johnny Dyani) until Stevens' death in 1994. He has also recorded with Borah Berman, Bobby Bradford, William Parker, and Peter Brötzmann. Since the late 1980s he has organized the Circulasione Totale Orchestra with young Norwegian musicians incorporating electric instruments and modern

rock-oriented rhythms. Gjerstad also operates his own label, Circulasione Totale.

Drummer Paal Nilssen-Love has played and recorded with Peter Brötzmann, Mats Gustafsson, Evan Parker, Joe McPhee, and many others. He regularly performs in the Scandinavian trio known as The Thing with Swedish saxophonist Mats Gustafsson and bassist Ingebrigt Haker Flaten, Ken Vandermark's Territory Band, and Peter Brötzmann's Chicago Tentet.

http://www.woodlandpattern.org/gallery/acl.082408.shtml

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UPCOMING EVENTS
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JULY:
Sun. 7/27: Hysterical Alphabet Exhibition; 1-4pm

AUGUST:
Sat. 8/2: Hysterical Alphabet Performance; 7pm
Sun. 8/3: An Afternoon of Duo & Trio Improvisations; 2pm
Wed. 8/6, 8/13, 8/20: Uncover Your Voice Workshop; 10am-11:30am
Fri. 8/15: Open Reading; 7pm
Sat. & Sun. 8/16-8/17: The Language of Pop-Ups Workshop; 12pm-5pm
Sun. 8/24: Alternating Currents Live; 7pm
Wed: 8/27: Eddee Daniel Reading, Central Library
814 W. Wisconsin Ave; 6:30pm

To receive regular messages notifying you of Woodland Pattern events, send a message to us at [redacted] *with "Join E-List" in the subject line.*

To unsubscribe from these mailings send a reply with "unsubscribe" in the subject line.

PLEASE FORWARD! THANKS!!!

http://www.woodlandpattern.org/

Woodland Pattern Book Center

> *720 E. Locust Street*
> *Milwaukee, WI 53212*
> *phone* [redacted]

_____ With Windows Live for mobile, your contacts travel with you. http://www.windowslive.com/mobile/overview.html?ocid=TXT_TAGLM_WL_mobile_072008

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239. AWAREing Press
Re: NOTHING BUT SHAME TO STONEWALL!
Fri 25 Jul 2008

CAConrad, it's evident to me that your concern is over the war, and not the basic human rights of anyone who wishes to fight for or against the war, either from within the military or from outside its ranks. Gays and bis can kill people as easily as straights can kill people. (Is accidentally or intentionally infecting someone with HIV a murder, or a mistake, or a write-off? Sex is dangerous too...) But I digress...

Did the KKK disband? I'm not sure. But there are plenty of minorities who gravitate toward things that can harm them. For example, any queers who belong to the Log Cabin Republicans may at first seem to be doing a disservice to homosexuals by actively participating in a party that continues to ban gay marriage and condone bigotry and discrimination in lieu of adopting an egalitarian stance regarding sexual preferences and sexual acts. Yet, the people who join that faction have some vested interest in and attraction to the (perhaps oxymoronic) tenet that it tries to uphold.

Same thing with those who delight in joining the military. By banning a group--any group--from enlisting, we are promoting prejudice and therefore sending signals that anyone who identifies as a part of that group is unworthy, unlikeable, unfit, and less than human... It seems only fair that if a bisexual or homosexual person wishes to bear arms and engage in battle as sanctioned by the United States or any other country, then they should be allowed to enlist. Is a guy who chooses to breed a better fighter than one who lusts after his own sex? That is the argument brewing. To that, we need to say: "No, a person's sexual appetite has no bearing on how good of a soldier he is." (Otherwise, we'd amass an army of man-hating lesbians to fight an all male "enermy" army.) Police officers, too, fall into this dilemma. Any profession, actually, can be reduced to whether or not a man will fuck or fight an enemy of the same, or opposite, sex... A homo on Wall Street? no way! he'd want to take the competition to bed! etc.

On the flip side, your "FUCK THE BRITISH ARMY" does have historical merit, as immigrants to what became the United States said much the same thing before the country got its footing. Our ancestors' guerilla tactics and sniping at the red coats, and throwing all that tea into the Atlantic, was a logical inevitability after the Mayflower folk and others expatriated in droves to the "unsettled land". (Ignorning, of course, the fact that there were millions of people already living here.) Yes, it's too bad that war and hostility exist. But to berate a law intended to dismiss an egregious human rights error seems more like misplaced anger than productive action.

James

BTW: From what I know about the Stonewall riot, it consisted of a few drag queens throwing pumps at police after the legendary Judy Garland passed out and died in a pool of drug and alcohol-induced puke. Nobody "risked their lives" to continue with the drag show and the cocktail banter. ---------- Original message from CA Conrad <[redacted]>: ----------

> *James, I guess if queers want to join the KKK they should be allowed?*
>
> *We are a country at war, let us NOT forget. OVER A MILLION DEAD AND COUNTING.*
>
> *The military machine is NOT something I will ever get behind, ever! Because of who WE ARE, and who the British are (they helped us invade Iraq), there is NO WAY to negotiate being in favor of gays in the military without ALSO being in favor of the military.*
>
> *Not too long ago the documentary/news(?) episodes of IN THE LIFE interviewed a queer man who joined the military after 911. He was outraged by what had happened, of course, as we all were. BUT, where does he wind up when they ship his DUMB gay ass out? IRAQ! And he NEVER, not once does he EVER QUESTION why he is in Iraq. His ENTIRE purpose (according to his own opening statement) was to go after the people who were responsible for 911. THEN OF COURSE he's discovered as being QUEER and sent home, which was the purpose of interviewing him. We were supposed to FEEL TERRIBLE for him. Boo hoo, poor guy, he doesn't get to carry a machine gun and prove he's a REAL man!*
>
> *Getting to put a rainbow sticker on a machine gun is what this is all about. GAY PRIDE IN KILLING!?*
>
> *YES THIS IS TIME TO TAKE A STAND! How many people have you known who HOLD*
> *THE GERMAN CITIZENS responsible for Nazi atrocities? We are already as complicit in the eyes of the world.*
>
> *The original people who risked their lives at the Stonewall riots were ALSO*

> *VEHEMENTLY opposed to the war in Vietnam. Marsha P. Johnson is someone I met in person, and I can tell you right now that she was NOT SOMEONE who would be in favor of giving the LOVE up to the British Army!*
>
> *Gays in the military is NOT a civil rights issue! THERE'S NOTHING CIVIL ABOUT INVADING, KILLING, TERRORIZING, MAIMING, MAKING ORPHANS, ETC., ETC.,*
> *ETC.!*
>
> *YES IT IS TIME TO TAKE A STAND AND SPEAK UP, REGARDLESS OF HOW IT MAY SOUND!*
>
> *QUEERS SHOULD NOT BE ALLOWED IN THE ARMED SERVICES BECAUSE OUR ARMED*
> *SERVICES HAVE PROVEN TO BE DANGEROUS, AND RESPONSIBLE FOR WAR CRIMES!*
>
> *We're supposed to be GRATEFUL that the British Army has "accepted" queers? Well I DON'T ACCEPT THE BRITISH ARMY! FUCK THE BRITISH ARMY!*
>
> *NO QUEERS ALLOWED! Anyone, and I mean ANYONE we can prevent from joining an*
> *army like our army and the British army should be prevented! NO FAGS OR DYKES ALLOWED IN UNIFORM! KICK THEM ALL OUT! SEND THEM HOME!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

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240. Adam Tobin
Reading Tonight! at Unnameable Books
Sat 26 Jul 2008

For one night and one night only:

Pajama Party Poetry Reading
Saturday, July 26th 8pm-12 midnight
Unnamable Books
456 Bergen Street, Brooklyn

***

Featuring:
Thomas Devaney
Brenda Iijima
Sharon Mesmer
Vyt Bakaitis

Mathias Svalina
Susie Timmons
Kate Schapira
Julia Cohen
& Kimberly Lyons

***

Hear Poems
Eat Pajama Party Snacks
Drink Stuff
Buy Books
Wear Pajamas

It's Summer
& we miss you.
January is nearly here.

***

(pajamas not required)

***

Unnameable Books
456 Bergen St.
Brooklyn, NY 11217
[redacted]
www.unnameablebooks.net

***

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241. Stephen Vincent
City Psyche - New de blog
Sat 26 Jul 2008

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http://stephenvincent.net/blog/

For all of you fellow domestic summer weekend slackers(!), you might be interested in a new "City Psyche" blog series I have started - camera and journal in hand - exploring San Francisco streets again. To get some some sense, the opening passage goes:

A current challenge is to look for signs (text, image, etc.) that work as collective epiphanies of life in this City, if not across the nation, globe, etc. That is to explore the ways in which individual and collective psyche emerge in an identifiable configuration. The process is probably most taken from some

combination of Jersey Grotowski's, Towards a Poor Theatre, and the principles of Arte Povera. The brief sum of which is to work the streets and - not ruling out the complex - to find texts and images within simple and/or found materials. The additional task is not to belabor a critical definition of any discovery. In fact, the primary impulse is to use eyes and ears - or any of the other senses - reveal what makes for awe. I don't mean awe in a shallow, romantic sense. But to find those situations in which the senses are penetrated in such a way as to make you stop in your own tracks, either for a second or an enduring space of time.

For example, I am walking across Guerrero at 19th Street at dusk on a Friday evening. A young woman on a cell-phone is in the cross-walk just ahead of my step. "Don't be fashionably late, sucker," she says, her voice at full volume.

Your comments always appreciated.

Stephen V

http://stephenvincent.net/blog/

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242. Chad Sweeney

Goodbye Reading in Berkeley: Chad/Jennifer Sweeney/Aug 3/Moe's Books w/Richard Silberg

Sat 26 Jul 2008

Dear friends, Jennifer and I are leaving San Francisco for Michigan and we'd love to see you one more time. Please, come to Moe's for this final reading and bar hopping after-party. Love, CS

A Sendoff Reading for the Sweeneys AT MOES BOOKS
SUNDAY, AUGUST 3, 2008, 7:30
Poetry Flash at Moe's
RICHARD SILBERG, CHAD SWEENEY & JENNIFER K. SWEENEY

Chad and Jennifer K. Sweeney are moving to Michigan! Join us at this sendoff reading to wish them the best and to say goodbye. Afterparty at some bars near Moes.

Chad Sweeney is the author of two new books of poems, An Architecture, BlazeVOX, and Arranging the Blaze, forthcoming from Anhinga Press, and is the editor of the new CityLights Book celebrating 15 years of the National WritersCorps (title pending). His poems have appeared widely, including in Best American Poetry

2008, and he is co-editor of the Parthenon West
Review, and the editor of the series "Listening In,"
the Poetry Flash feature on MFA poets and poems.
Jennifer K. Sweeney's debut book of poems, Salt
Memory, is the winner of the 2006 Main Street Rag
Poetry Book Award. Her work has appeared in journals
like Hayden's Ferry Review, RUNES, Nimrod and New York
Quarterly, finalist for both the 2004 Center for Book
Arts Chapbook Competition and the 2005 Brittingham/
Felix Pollak Prize. She is the recipient of a Cultural
Equities Grant from the San Francisco Arts Commission.
Richard Silberg, Associate Editor of Poetry Flash, is
a poet, critic and translator. His most recent book of
poems is Deconstruction of the Blues. He's author of
Reading the Sphere, A Geography of Contemporary
American Poetry, essays from Poetry Flash, and
co-translator of The Three Way Tavern, poems of the
South Korean poet Ko Un, winner of the Northern
California Book Award in Translation

MOE'S BOOKS, 2476 Telegraph Avenue, Berkeley, (510)
[redacted], www.moesbooks.com. Parking is available at
the Durant/Channing Garage, very near to Telegraph.
Channing is one block north.
For information, Poetry Flash: [redacted].

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243. Jim Andrews

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Sat 26 Jul 2008

> *I always thought hypertext was a text with multiple authors,*
> *created by the*
> *addition of multiple, different texts? Was I wrong?*
>
> *Ciao,*
> *Murat*

Hi Murat,

If this is what you think hypertext is, then I can see why you might say that "hypertext, as a form, is the literal expression of the idea of non-ownership." Makes sense. But your def of hypertext is wrong.

Hypertexts usually do link to other texts by other authors, and the links do erm sort of make them all into one text, in some sense, but the crucial thing in the definition of hypertext is the link. Whether it's to a different part of the same document or to a different document or image or program or whatever. See, for instance, the defs of hypertext at
http://dictionary.reference.com/browse/hypertext ,
http://www.w3.org/WhatIs.html and http://en.wikipedia.org/wiki/Hypertext

ja
http://vispo.com

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244. Maria Damon
Re: City Psyche - New de blog
Sat 26 Jul 2008

---

great stuff, stephen! poetry lives in the cracks, between the surface and its surface.

Stephen Vincent wrote:
> http://stephenvincent.net/blog/
>
>
> For all of you fellow domestic summer weekend slackers(!), you might be interested in a new "City Psyche" blog series I have started - camera and journal in hand - exploring San Francisco streets again. To get some some sense, the opening passage goes:
>
>
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> For example, I am walking across Guerrero at 19th Street at dusk on a

Friday evening. A young woman on a cell-phone is in the cross-walk just ahead of my step. “Don’t be fashionably late, sucker,” she says, her voice at full volume.
> Your comments always appreciated.
> Stephen V
> http://stephenvincent.net/blog/
>
>
>
>

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245. Alan Sondheim
Dreams of Better Worlds Concrete
Sun 27 Jul 2008

Dreams of Better Worlds Concrete

| http://www.alansondheim.org/ bild jpgs
| http://www.alansondheim.org/bild.mp4
| http://slurl.com/secondlife/Odyssey/48/12/22

| Images from intractive avatar game in The Accidental Artist exhibition, | SL; avatar movement deconstructs architecture, frees the space. No | score, no wins or losses; continuous play produces continuous | deconstruction. The video is in black and white; color from the site | refuses to compress properly.

Think of it: Second Life (or similar virtual spaces) as a simulacrum of humanity's dream of flying, of malleable space and time; think of SL as a laboratory for the practical/theoretical phenomenology of space and time. What occurs in human flight, in the presence of strangers, in weight= lessness, in sudden weight, in anonymity, in exposure, in agoraphobia or clausterphobia? I work daily and nightly in the exhibition space, trying things out, not primarily for the aesthetics, but for the cog-sci, psycho- logical, psi-a comprehension that may or may not occur. Lacan or Minsky might not be at home in these spaces, but they exist on the periphery of theory. It's far too easy to dismiss virtual spaces in relation to what might be considered the other, in terms of community, politics, political economy, information economy, religion, etc. But first there is community in SL, ideological struggle, etc., although not played out against the scarcity of necessary resources; bandwidth and prim number are irrelevant compared to lack of food or sleep. On the other hand it's the very absence of noise that makes SL more like a savanna than an urban center, and a savanna that at times allows one to speak and perceive with a clarity bordering on the uncanny. While it may be slightly difficult learning to move

smoothly through SL, it's no more difficult than learning a sport or board-game, and the results are equally enriching.

I don't want to sound like an advertisement for SL or virtual worlds in general - but I do want to indicate their potential for psychological and phenomenological experimentation. What one sees can be seen from one's home; there's an established intimacy that the heavy cultural institut- ionalization of museums and galleries doesn't have. The economy is on a far smaller scale as well; over the years I've been on SL for example,, I've paid eight dollars and eighty cents in real money for uploads to the SL server - a small price, given the potential. Most of what I construct - animations, textures, sounds, texts, prims, are created with open source software outside SL.

To fly, to make objects disappear and appear at will, to revolve or otherwise motivate them, to ignore or stress gravity, to move among the problematic of things, to move through them, to court invisibility, to view oneself from one's body or alterity, to speak or write (courting both phoneme and grapheme), to operate within or beneath erasure, to create or annihilate, send objects into or out of the world - to do any of these things, and more, in any combination - within the limits of the computer - limits which are perhaps far too often emphasized (instead of seeing potential and the potential for expansion) - this is what, for the moment while the net is up and running - this is what we can work with, in how- ever limited our physical off-world conditions might be - and this is the promise, holding for the slightest while - for the premise of communica- tion or its lack, analogic inert and digital coded and their intermingled limits. It continues to surprise me, how many complaints there are about these worlds, from lambda-moo and earlier, and how little joy is expressed over their current possibilities - what they can do _now._ Forget the holodeck; there are already (what would have passed for) miracles afoot. This isn't arguing against the need for deconstruction and critique of SL's and other virtual worlds' political economy - just that one can proceed in addition from the bottom up, seeing for example what happens when a prim is grounded or sent elsewhere, say, into another physics, with a shape-rider upon it, another shape-rider perhaps desperately controlling the action, such as it is.

Then again, what constitutes a prim, a thing, a thing-in-itself, a proto- col, a code, an atom, a table of elements or fundamental particles, a resonance or plasma sending material worlds askew, exhausted, towards the defuge of potential (but never complete) annihilation? And what better way to think these things through, than to try them, on however distorted or miniscule a scale. -

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246. Steven D. Schroeder
Anti- Featured Poet #9
Sun 27 Jul 2008

The new feature at Anti- is a visual poetry special by Michael Basinski. Thanks to assistant editor A. J. Patrick Liszkiewicz for doing pretty much everything to make it possible.

http://anti-poetry.com/

Steven D. Schroeder
Editor, Anti-

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247. Andy Nicholson
Las Vegas
Sun 27 Jul 2008

Dearest anyone in the Las Vegas area,

I'm in the process of moving to the Las Vegas area. Do good bookstores exist out here? Please let me know what I might be able to find, as far as independent bookstores or any interesting reading series--a few word about art galleries and music would be great as well.

Andy Nicholson
andynicholson.blogspot.com

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248. Philip Metres
new on Behind the Lines poetry blog
Sun 27 Jul 2008

The latest on http://www.behindthelinespoetry.blogspot.com

Mairead Byrne's "The Russian Week"
The latest from Ali Abunimah
On the Beating of Mohammed Omer
Visiting Walden/Thoreau's Legacies
Guided by Voices' "Back to the Lake"
Cluster Bombs Save Lives (And if You Don't Agree With Us, We'll Take a Couple Limbs)/Cognitive Mapping and Poetry
"Washing Away War"
Remembering (Again) the Catonsville Nine
About the Selling of John Lennon's "Give Peace a C...
"Safety Instructions" to Appear on a Cleveland RTA...

Lather Up, People, It's Time for Your Shampoo
Check Out Poetry Daily Today: "For the Fifty..."
Suheir Hammad's "On the Brink Of (for Rachel Corri...
Behind the Bulldozer Rampage/The Story of Hosam Dw...
Nil'in, in the Footsteps of Bil'in/Another Palesti...
The Strokes' "Hard to Explain"/(Guilty Pleasures S...
Birth/Independence Days: Thinking of Whitman & Beginnings
Emily Wilson's Review of John Tipton's translation...
Alain Badiou's "Fifteen Theses on Contemporary Art...
Two Takes on "You Don't Mess with the Zohan"/Depic...
Listen to Martin Espada's "The God of the Weather-...
Lewis Carroll's "The Hunting of the Snark" Meets G...

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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249. Philip Metres
hello! (from) Cleveland!
Sun 27 Jul 2008

Try Mac's Backs Paperbacks in Cleveland Heights, and Visible Voice Books in Tremont--both host good reading series in Cleveland.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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250. Michael Ford
Re: Cleveland poetry info request
Sun 27 Jul 2008

While I've never been to Cleveland, my friend js makkos runs a performance space there, the language foundry. They might have some events listed on their website. http://www.languagefoundry.org/

Michael Ford

On Fri, Jul 25, 2008 at 12:49 PM, Martha Deed <[redacted]> wrote:

> *I plan to be in Cleveland for a week or so beginning August 6th.*
>
> *Any bookstore or poetry readings to suggest?*
>
> *Thanks.*
> *Martha Deed*

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251. Gabrielle Welford
Re: poems by MINA LOY for the URCHIN series /\\//\\\\////\\\\\\//////\\\\\\\\\/////////\\\\\\\\\\//////////
Sun 27 Jul 2008

---

i very very much love mina loy. have a paper about her thought and wilhelm reich's if any would like to see it.

went to hear nick karavatos in ukiah the other night. what a miracle! another poetics poet in ukiah, Cal. i like him too. sharp dense poetry like fireflies sometimes. g

On Thu, 24 Jul 2008, CA Conrad wrote:

> *poems by MINA LOY for the URCHIN series*
> */\\//\\\\////\\\\\\//////\\\\\\\\\/////////\\\\\\\\\\//////////*
>
> *details here: http://urchinpoetry.blogspot.com/*

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252. **Nicholas Perrin**

KSW Positions Colloquium Schedule

Sun 27 Jul 2008

for more information, or to register (or to access over 100 hours of audio and other resources) visit: www.kswnet.org

}some details of this schedule may still change{N 49 15.832 - W 123 05.921
:::::Positions Colloquium::::: August 19 - 24, 2008
at/withVIVO Media Arts Centre
1965 Main St, VancouverTUESDAY 19 August
Afternoon-Evening Session only
not at VIVO, location TBA
4:00 pm - late
Opening day social - a party + bbq with readings by poets who have been members of the KSW board or collective.
}tentatively including {Sachiko Murakami, Donato Mancini, Maxine Gadd, Peter Culley, Steve Collis, Ted Byrne, Andrea Actis
+ surprise guests
WEDNESDAY 20 August
Morning - Afternoon Session
11:00 am
Panel presentation
Title / theme: "On Line: Poetics and the Distribution of Meaning"
Moderator and Curator: Andrew Klobucar
Panellists: Darren Wershler-Henry, Brian Kim Stefans, Judy Radul, Sianne Ngai
1:00 pm
Theatrical presentation
Kevin Killian and Dodie Bellamy w/guests
"The Clifford Irving Show" Dinner Break
3:30 pm (circa)
Evening Session
7:00 pm
Readings, presentations, and performances by:
Darren Wershler-Henry, Brian Kim Stefans, Colin Smith, Robert Fitterman, Clint Burnham
THURSDAY 21 August
Morning - Afternoon Session
11:00 am
Panel presentation
Moderator and Curator: Rita Wong
Title / theme: "Alpha Bets: Language Gambles on a Gift Economy"
Panellists: Juliana Spahr, Pat O'Riley, Reg Johanson, Peter Cole1:00 pm

Talk
Michael Davidson
"On the Outskirts of Form: Cosmopoetics in the Shadow of NAFTA."Dinner Break
3:30 pm (circa)
Evening Session
7:00 pm
Readings, presentations, and performances by:
Rita Wong, Juliana Spahr, PILLS (A. Vidaver, R. Johanson, R. Farr), Pat O'Riley, Peter Cole, Louis Cabri, Jules Boykoff FRIDAY 22 August
Morning - Afternoon Session
11:00 am
Seminar
Seminar leaders: Kaia Sand and Jules Boykoff
Title / theme: "Landscapes of Dissent: Guerilla Poetry & Public Space"
Respondents: Catriona Strang, Colin Smith, Juliana Spahr, Nicholas Perrin, Laura Elrick, Clint Burnham
1:00 pm
Panel presentation
Moderator and Curator: Jeff Derksen
Title / theme: "Neoliberalism and the Politics of Poetics"
Panellists: Rodrigo Toscano, Rod Smith, Dorothy Lusk, Roger Farr, Laura Elrick
Dinner Break
3:30 pm (circa)
Evening Session
7:00 pm
Readings, presentations, and performances by:
Rodrigo Toscano, Rod Smith, Kaia Sand, Dorothy Trujillo Lusk, Jeff Derksen
SATURDAY 23 August
Morning-Afternoon Session
11:00 am
Seminar
Seminar leader: Sianne Ngai
Title / theme: "The Zany Science: Post-Fordist Performance and the Problem of Fun"
Respondents: Tyrone Williams, Mark
Wallace, Andrew Klobucar, Rob Fitterman, Stacy Doris, Michael Davidson, Louis Cabri, Dodie Bellamy
1:00 pm
Audio feature
Lisa Robertson and Stacy Doris
"The Perfume Recordist" Dinner Break

3:30 pm (circa)
Evening Session
7:00 pm
Readings, presentations, and performances by:
Tyrone Williams, Mark Wallace, Catriona Strang, Judy Radul, Laura Elrick
SUNDAY 24 August
Afternoon-Evening Session only
not at VIVO, location TBA
3:00 pm - whenever
closing-day social

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253. steve d. dalachinsky
Re: August 2 and 3 Gig Info
Sun 27 Jul 2008

On Sun, 27 Jul 2008 17:18:46 -0400 "steve d. dalachinsky"
<[redacted]> writes:

Brad Farberman, guitar
Steve Dalachinksky, poetry
Chris Dimeglio, trumpet
Greg Heffernan, cello
Jason Kao Hwang, violin

Sunday, August 3, 9PM @ The Lucky Cat
245 Grand Street between Driggs and Roebling
L train to Bedford

--- ---

Matthew Shipp (piano) & steve dalachinsky (poetry)

in concert for their new book Logos & Language
at
the Cornelia Street Cafe
29 Cornelia St (off Bleecker St. & W. 4th)

Saturday - August 2, 2008 at 6 PM

$ 10 admission (applies to a free drink or food)

info : 1212 989- 9318/9 or 1212 - [redacted]

A, C, E trains to West 4th ST or 1 train to Christopher Street

see ya soon, and I'll plan on coming to your Cornelia Street gig,

Brad

[redacted]

_____ Click here to find the perfect picture with our powerful photo search features.

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254. **Sara Phillips**
poetry and archives?
Sun 27 Jul 2008

Hi all,

I'm working on a dissertation that explores the intersection between the archive and long poems. Do you know of any poetry from 1990 on that directly treats the subject of the archive, or acts like an archive? I'm interested in poets who might classify themselves as scholar-poets, or have an interdisciplinary approach (are perhaps archivists or librarians themselves).

I ran across a new book by Kate Eichhorn called Fond (Bookthug, 2008), and am looking for others.

Many thanks!
Sara Phillips

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255. **Jim Andrews**
Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article
Sun 27 Jul 2008

Hi Krysia,

money talks, certainly. but it doesn't write very well and apparently is not particularly discerning concerning poetry.

whatever one may say about the state of poetry, at least it is not dominated by the rich. there is very little money to be made at it, in it, through it.

i remember attending a talk by a prominent canadian art curator. he said "an artist without a gallery is nothing". i can't see a publisher, say, having the presumption to feel that a poet without a traditional publisher is 'nothing'. well, they *might* feel that way, but the reality is different. the internet has opened possibilities for poetry that have decreased the power traditional publishers--and the whole apparatus of print--have over what gets disseminated and put before the public.

there actually has been the decentralization in matters of poetry that theory posited more or less across the board--which hasn't happened.

ja
http://vispo.com

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256. Andy Gricevich
Project Spicer: invitation
Sun 27 Jul 2008

Hello, listservians!

I've just started PROJECT SPICER, a blog meant as a repository for notes, essays, thoughts, discussions, facts and factoids about Jack Spicer's magnificent poetry. Anyone who'd like to is welcome to join as a member (in which case you can post past or present text), to comment, to correspond or just read. I'll also be cultivating a set of links to Spicer-related pages; if you've got one you think I should put in the sidebar, let me know.

It's at
http://projectspicer.blogspot.com

And I'm at
[redacted]

all the best to all,

Andy G.

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257. Jennifer Karmin
Aug 7: Books & Bookshelves in SF
Mon 28 Jul 2008

BOOKS & BOOKSHELVES
presents

JENNIFER KARMIN
DANA TEEN LOMAX
SARAH ROSENTHAL

THURSDAY, AUGUST 7
7:30pm

99 SANCHEZ STREET
between 14th St & Duboce Ave
in San Francisco

JENNIFER KARMIN curates the Red Rover reading series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented in national festivals, on city streets, and at artist-run spaces such as the Urban Institute for Contemporary Arts, Woodland Pattern Book Center, and Betalevel. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies A Sing Economy (Flim Forum Press, 2008), The City Visible: Chicago Poetry for the New Century (Cracked Slab Books, 2007), and Growing Up Girl: An Anthology of Voices from Marginalized Spaces (GirlChild Press, 2006).

DANA TEEN LOMAX is the author of CurrenÂ¢y (Palm Press, 2006), Room (a+bend press, 1999), and the contributing co-editor of Letters To Poets, Conversations About Poetics, Politics and Community (Saturnalia Books, 2008). Her writing has been published in numerous journals and magazines, including Jacket, The Bay Poetics Anthology, Tripwire, Moria, sonaweb, Dusie, mem, and many others. She is presently working on Q, â€œhome moviesâ€ about raising a daughter on prison grounds and a poetry manuscript entitled Shhh! Lullabies for a Tired Nation. She works as the Interim Director of Small Press Traffic Literary Arts Center in San Francisco, teaches writing at San Francisco State University and the University of San Francisco, and lives in northern California with her family.

SARAH ROSENTHAL is the author of How I Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), and not-chicago (Melodeon, 1998). Her poems, stories, reviews, essays, and interviews have appeared in numerous journals including How(2), Bird Dog, Fence, Lungfull, Denver Quarterly, and Boston Review. Her poetry has been anthologized in Bay Poetics (Faux Press, 2006), The Other Side of the Postcard (City Lights, 2005), and hinge (Crack Press, 2002). She is the recipient of the Leo Litwak Fiction Award, the Primavera Fiction Prize, and a Vermont Studio Center Artistâ€™s Grant. She recently edited a collection of interviews with Bay Area avant-garde writers, A Community Writing Itself. She writes curricula for the Developmental Studies Center, a nonprofit educational publishing house

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258. **Michael Kelleher**

Literary Buffalo E-Newsletter 07.28.08-08.03.08

Mon 28 Jul 2008

LITERARY BUFFALO
07.28.08-08.03.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: $75.
New subscription: $100.
Patron subscription: $250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)
Patron Pair: $400.

WE ARE ALREADY 88% SOLD OUT FOR NEXT SEASON.

We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

07.30.08

Rooftop Poetry Club at Buffalo State College
Reading featuring Karen Sands O?Connor & Joseph Cooper
Wednesday, July 30, 7 p.m.
E.H Butler Library, Rooftop Garden
Buffalo State College

07.31.08

Talking Leaves?Books
Mac Nelson
Talk/Book Signing for, ?Twenty West: The Great Road Across America.?
Thursday, July 31, 7 p.m.
Talking Leaves?Books, 3158 Main St.

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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259. Thomas savage

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Mon 28 Jul 2008

I don't know about hypertext. But as to questions of ownership, I go to movies, theater, opera, etc. and write. Sometimes a phrase or two from what I'm watching ends up in the poem. I used to be concerned about the ownership of

all this but am less so now. In my new book Brainlifts, which is made up of some poems written in this way, I deal with this potential problem by beginning a note at the bottom of each poem "written at..." and whatever event I was watching and listening to while writing the poem. I hope this is sufficient. In fact, I suspect it isn't even necessary but I was advised to do this by several people and have done so. Regards, Tom Savage

--- On Thu, 7/24/08, Murat Nemet-Nejat <[redacted]> wrote:

From: Murat Nemet-Nejat <[redacted]>
Subject: Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article
To: [redacted]
Date: Thursday, July 24, 2008, 5:04 PM

Jim,

I always thought hypertext was a text with multiple authors, created by the addition of multiple, different texts? Was I wrong?

Ciao,

Murat

On Thu, Jul 24, 2008 at 2:31 PM, Jim Andrews <[redacted]> wrote:

> > "The death of the author" is also at the heart of
hypertext, which, as a
> > form, is the literal expression of the idea of non-ownership.
>
> Hypertext is about 'links'. That doesn't always relate to
'ownership',
> Murat. To put it another way, I don't think that hypertext, as a form,
> implies anything about ownership. Ideas of ownership are as additional
> axioms in the unetverse.
>
> One may link to a page and, instead of the page coming up when the link is
> clicked, a dialog box may come up asking for one's username and
password.
>
> Someone said something like "information wants to be free". I
expect what
> underlies that sentiment is what motivates your statement. One has to give
> to get. Give good information to get any sort of possibility of making
> money
> in conjunction with the giving. Or something like that. But that is less a
> specifically hypertext-related phenomenon as something more general, I

> think.
>
> ja
> http://vispo.com
>
guidelines
>

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260. **Murat Nemet-Nejat**

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Mon 28 Jul 2008

Jim, If links were only within one's own text -or within one single text- that would not be particularly interesting. What makes the concept of hypertext radical is the joining of multiple authors into a single, meta-text.

Honestly, it does not matter to me how others may define hypertext. The ability to link, by itself, is a technical advance. It is in the concept of authortship that linkage becomes a conceptual jump. Also, of course, links may alter our senses of time and space and linear continuity, relating to the idea of worm holes. But that is a subject to discuss another day.

Ciao,

Murat

On Sat, Jul 26, 2008 at 10:41 PM, Jim Andrews <[redacted]> wrote:

> *I always thought hypertext was a text with multiple authors,*
> *created by the*
> *addition of multiple, different texts? Was I wrong?*
>
> *Ciao,*
> *Murat*
>
> *Hi Murat,*
>
> *If this is what you think hypertext is, then I can see why you might say*
> *that "hypertext, as a form, is the literal expression of the idea of*
> *non-ownership." Makes sense. But your def of hypertext is wrong.*
>
> *Hypertexts usually do link to other texts by other authors, and the links*
> *do*
> *erm sort of make them all into one text, in some sense, but the crucial*
> *thing in the definition of hypertext is the link. Whether it's to a*
> *different part of the same document or to a different document or image or*

> *program or whatever. See, for instance, the defs of hypertext at http://dictionary.reference.com/browse/hypertext , http://www.w3.org/WhatIs.html and http://en.wikipedia.org/wiki/Hypertext*
>
> *ja*
> *http://vispo.com*

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261. **Christophe Casamassima**

Text suggestions for young writers and readers?

Mon 28 Jul 2008

Hey, friends,

I'm teaching English composition this fall thematically centered on language problems. I'm looking for readings that reflect the following:

post-colonial, african-american, immigrant literatures
theories of cultural diversity in america and their effect on standard english
how technology changes the way we read, write and think.

please suggest a number of short texts (essays, readings, stories, manifestos, etc.) that I can give to my classes. Please eMail me at [redacted] (I check this eMail frequently).

Thanks for any help!

Christophe Casamassima

--
Powered By Outblaze

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262. **Paul Nelson**

Long Live Johnny Griffin

Mon 28 Jul 2008

One of the last original Beboppers died in France Saturday, Johnny Griffin. I told my London friend Charlie to see him at Ronnie Scott's in May, he did and Charlie was quite grateful for the tip.

http://www.nytimes.com/2008/07/26/arts/music/26griffin.html
http://www.npr.org/templates/story/story.php?storyId=92943737

One of DuSable High's greatest lights:
http://en.wikipedia.org/wiki/DuSable_High_School

From Bronzeville's DuSable
High ("Peace is possible, but
justice
at any rate") came sixty-five

muscular inches of Bebop and hot
lava. Johnny Griffin – "speed, control,
harmonic acuity." Johnny Griffin –
sd of Monk's Music "like trying
to
break out of a room made of
marshmallows."
Johnny Griffin
who mellowed that fire
into one slow French burn
died Saturday always a Chicago
guy, always ready to turn breath
into fire.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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263. **Joel Weishaus**
Fw: John Ashbery's Created Spaces
Mon 28 Jul 2008

50th Issue Celebration
----- Original Message -----
From: Rain Taxi Announcements
To: [redacted]
Sent: Monday, July 28, 2008 8:56 AM
Subject: John Ashbery's Created Spaces

Rain Taxi is extremely pleased to announce the publication of "A Dream of this Room: A Portfolio of Works on John Ashbery's Textual and Domestic Environments," now available at www.raintaxi.com. Edited by Micaela Morrissette, this "Created Spaces" collection features a variety of writers and

artists exploring Ashbery's unique poetics of domestic space-the result is a critical gathering not to be missed. Spread the word! And stay tuned for Part Two of our Summer Online Edition, posting in August... ALSO: for those who live in the Twin Cities area or might be visiting this summer, please join us for our 50th Issue Celebration on August 20th! Click here for details!

.....

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264. **AWAREing Press**
Re: NOTHING BUT SHAME TO STONEWALL!
Mon 28 Jul 2008

CAConrad, it's evident to me that your concern is over the war, and not the basic human rights of anyone who wishes to fight for or against the war, either from within the military or from outside its ranks. Gays and bis can kill people as easily as straights can kill people. (Is accidentally or intentionally infecting someone with HIV a murder, or a mistake, or a write-off? Sex is dangerous too...) But I digress...

Did the KKK disband? I'm not sure. But there are plenty of minorities who gravitate toward things that can harm them. For example, any queers who belong to the Log Cabin Republicans may at first seem to be doing a disservice to homosexuals by actively participating in a party that continues to ban gay marriage and condone bigotry and discrimination in lieu of adopting an egalitarian stance regarding sexual preferences and sexual acts. Yet, the people who join that faction have some vested interest in and attraction to the (perhaps oxymoronic) tenet that it tries to uphold.

Same thing with those who delight in joining the military. By banning a group--any group--from enlisting, we are promoting prejudice and therefore sending signals that anyone who identifies as a part of that group is unworthy, unlikeable, unfit, and less than human... It seems only fair that if a bisexual or homosexual person wishes to bear arms and engage in battle as sanctioned by the United States or any other country, then they should be allowed to enlist. Is a guy who chooses to breed a better fighter than one who lusts after his own sex? That is the argument brewing. To that, we need to say: "No, a person's sexual appetite has no bearing on how good of a soldier he is." (Otherwise, we'd amass an army of man-hating lesbians to fight an all male "enermy" army.) Police officers, too, fall into this dilemma. Any profession, actually, can be reduced to whether or not a man will fuck or fight an enemy of the same, or opposite, sex... A homo on Wall Street? no way! he'd want to take the competition to bed! etc.

On the flip side, your "FUCK THE BRITISH ARMY" does have historical merit, as immigrants to what became the United States said much the same thing before the country got its footing. Our ancestors' guerilla tactics and sniping at the red coats, and throwing all that tea into the Atlantic, was an inevitability after the Mayflower folk and others expatriated in droves to the "unsettled land". (Ignorning, of course, the fact that there were millions of people already living here.) Yes, it's too bad that war and hostility exist. But to berate a law intended to dismiss an egregious human rights error seems more like misplaced anger than productive action.

James

BTW: From what I know about the Stonewall riot, it consisted of a few drag queens throwing pumps at police after the legendary Judy Garland passed out and died in a pool of drug and alcohol-induced puke. Nobody "risked their lives" to continue with the drag show and the cocktail banter. ---------- Original message from CA Conrad <[redacted]>: ----------

> *James, I guess if queers want to join the KKK they should be allowed?*
>
> *We are a country at war, let us NOT forget. OVER A MILLION DEAD AND COUNTING.*
>
> *The military machine is NOT something I will ever get behind, ever! Because of who WE ARE, and who the British are (they helped us invade Iraq), there is NO WAY to negotiate being in favor of gays in the military without ALSO being in favor of the military.*
>
> *Not too long ago the documentary/news(?) episodes of IN THE LIFE interviewed a queer man who joined the military after 911. He was outraged by what had happened, of course, as we all were. BUT, where does he wind up when they ship his DUMB gay ass out? IRAQ! And he NEVER, not once does he EVER QUESTION why he is in Iraq. His ENTIRE purpose (according to his own opening statement) was to go after the people who were responsible for 911. THEN OF COURSE he's discovered as being QUEER and sent home, which was the purpose of interviewing him. We were supposed to FEEL TERRIBLE for him. Boo hoo, poor guy, he doesn't get to carry a machine gun and prove he's a REAL man!*
>
> *Getting to put a rainbow sticker on a machine gun is what this is all about. GAY PRIDE IN KILLING!?*
>
> *YES THIS IS TIME TO TAKE A STAND! How many people have you known who HOLD*
> *THE GERMAN CITIZENS responsible for Nazi atrocities? We are already as complicit in the eyes of the world.*
>
> *The original people who risked their lives at the Stonewall riots were ALSO*

> *VEHEMENTLY opposed to the war in Vietnam. Marsha P. Johnson is someone I met in person, and I can tell you right now that she was NOT SOMEONE who would be in favor of giving the LOVE up to the British Army!*
>
> *Gays in the military is NOT a civil rights issue! THERE'S NOTHING CIVIL ABOUT INVADING, KILLING, TERRORIZING, MAIMING, MAKING ORPHANS, ETC., ETC.,*
> *ETC.!*
>
> *YES IT IS TIME TO TAKE A STAND AND SPEAK UP, REGARDLESS OF HOW IT MAY SOUND!*
>
> *QUEERS SHOULD NOT BE ALLOWED IN THE ARMED SERVICES BECAUSE OUR ARMED*
> *SERVICES HAVE PROVEN TO BE DANGEROUS, AND RESPONSIBLE FOR WAR CRIMES!*
>
> *We're supposed to be GRATEFUL that the British Army has "accepted" queers? Well I DON'T ACCEPT THE BRITISH ARMY! FUCK THE BRITISH ARMY!*
>
> *NO QUEERS ALLOWED! Anyone, and I mean ANYONE we can prevent from joining an*
> *army like our army and the British army should be prevented! NO FAGS OR DYKES ALLOWED IN UNIFORM! KICK THEM ALL OUT! SEND THEM HOME!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*

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265. Daniel Godston
Synesthesic Cell Structures
Mon 28 Jul 2008

Synesthesic Cell Structures

a performance event with music, film, and poetry

Monday, August 18 (8 p.m.)

at The Cell

The sonic flavors of brushstrokes, the smells of musical improvisation, the tactile textures of poetic images, synesthesia. Over centuries artists working in a range of media have been inspired by other art forms, and they have drawn on expressions in other art forms to explain and map out creative forays along spectrums of genres. Hunches about these connections can lead to investigations into parallel processes and new angles. During this event we

explore correspondences among and interstices between art forms-focusing on music, film, and poetry. The following films will be shown while music and poetry is performed: Ginta Gets His Car Washed, by Rona Mark; Tumbleweed, by Brian Fitzhugh; Sumi-e, by Jayve Montgomery; Becoming Formless and Love in Outer Space and Under Water, by Annie Heckman; Reflect and Cityscape #1 by Mikey Peterson; and several others.

Performers:

Bruce Eisenbeil -- guitar

Tara Betts -- poetry

Tom Abbs -- upright bass, violin, didgeridoo, & tuba

Reed Robins -- keyboards

Dan Godston -- trumpet & poetry

Josh Sinton -- baritone saxophone & bass clarinet

Ravish Momin -- percussion

$10 suggested donation

The Cell

338 W. 23rd St.

New York, NY 10011

www.thecelltheatre.org

http://us.imdb.com/name/nm0548285/

http://www.edfilmfest.org.uk/films/strange-girls/full-details

http://tarabetts.net/

http://www.reedrobins.com/

http://www.eisenbeil.com/

http://www.jumparts.org/tomabbs.html

http://annieheckman.com

http://www.myspace.com/dangodstonmusic

http://www.myspace.com/joshsinton

http://www.ravishmomin.com/

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266. Daniel Godston
Multiartscape Triptyk at the Lily Pad
Mon 28 Jul 2008

Multiartscape Triptyk

at the Lily Pad

Sunday, August 17 (7 p.m.)

Join us as we travel along multimedia terrains of artistic expression. During this event we pass markers along roads that take switchback turns through music, poetry, & dance.

Performers:

Forbes Graham -- trumpet

Jane Wang -- cello & piano

Daniel Johnson -- poetry

Suzanne Bouffard -- tap dance

Dan Godston -- horns & poetry

Kevin Micka aka Animal Hospital - guitar, percussion & effects

$10 suggested donation

The Lily Pad

Inman Square

1353 Cambridge St.

Cambridge, MA

http://www.lily-pad.net/

http://www.myspace.com/forbesgraham

http://www.danielbjohnson.com <http://www.danielbjohnson.com/>

http://www.myspace.com/janewangcomposer

http://tapboston.havetodance.com/suzanne_bouffard.html

www.myspace.com/dangodstonmusic <http://www.myspace.com/dangodston>

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267. Catherine Daly
Re: Las Vegas
Mon 28 Jul 2008

---

the vegas valley book fair is fun

On Sun, Jul 27, 2008 at 1:12 AM, Andy Nicholson
<[redacted]> wrote:
> Dearest anyone in the Las Vegas area,
>
> I'm in the process of moving to the Las Vegas area. Do good bookstores
> exist out here? Please let me know what I might be able to find, as
> far as independent bookstores or any interesting reading series--a few
> word about art galleries and music would be great as well.
>
> Andy Nicholson
> andynicholson.blogspot.com
>
>

--
All best,
Catherine Daly
[redacted]

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268. Joe Moffett
Re: poetry and archives?
Mon 28 Jul 2008

Armand Schwerner's The Tablets would be a must for such a project. The full edition of The Tablets was published in 1999. I have a chapter on The Tablets paired with The Maximus Poems in my book The Search for Origins in the Twentieth-Century Long Poem that might be helpful to you.

Sounds like an interesting dissertation. I'd like to hear more about it.

-- Joe

Dr. Joe Moffett
Associate Professor of English
Kentucky Wesleyan College
3000 Frederica Street
Owensboro, KY 42301

[redacted]

From: Poetics List (UPenn, UB) on behalf of Sara Phillips
Sent: Sun 7/27/2008 5:08 PM
To: [redacted]
Subject: poetry and archives?

Hi all,

I'm working on a dissertation that explores the intersection between the archive and long poems. Do you know of any poetry from 1990 on that directly treats the subject of the archive, or acts like an archive? I'm interested in poets who might classify themselves as scholar-poets, or have an interdisciplinary approach (are perhaps archivists or librarians themselves).

I ran across a new book by Kate Eichhorn called Fond (Bookthug, 2008), and am looking for others.

Many thanks!
Sara Phillips

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269. Gerald Schwartz
Denver...?
Mon 28 Jul 2008

Any readings, performances, activities in
Denver between the Aug 1 and Aug 8th?

I thank you.
Gerald S.

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270. Maria Damon
Re: poetry and archives?
Mon 28 Jul 2008

---

check out Paul Metcalf's work; not "poetry" per se.

Sara Phillips wrote:
> Hi all,
>
> I'm working on a dissertation that explores the intersection between the
> archive and long poems. Do you know of any poetry from 1990 on that directly
> treats the subject of the archive, or acts like an archive? I'm interested in
> poets who might classify themselves as scholar-poets, or have an

> interdisciplinary approach (are perhaps archivists or librarians themselves).
>
> I ran across a new book by Kate Eichhorn called Fond (Bookthug, 2008), and
> am looking for others.
>
> Many thanks!
> Sara Phillips
>
>

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271. **Maria Damon**
Re: KSW Positions Colloquium Schedule
Mon 28 Jul 2008

---

wow, this looks like my idea of heaven.

Nicholas Perrin wrote:
> for more information, or to register (or to access over 100 hours of audio and other resources) visit:
> www.kswnet.org
>
>
> }some details of this schedule may still change{N 49 15.832 - W 123 05.921
> :::::Positions Colloquium::::: August 19 - 24, 2008
> at/withVIVO Media Arts Centre
> 1965 Main St, VancouverTUESDAY 19 August
> Afternoon-Evening Session only
> *not* at VIVO, location TBA
> 4:00 pm - late
> Opening day social - a party + bbq with readings by poets who have been members of the KSW board or collective.
> }tentatively including {Sachiko Murakami, Donato Mancini, Maxine Gadd, Peter Culley, Steve Collis, Ted Byrne, Andrea Actis
> + surprise guests
> WEDNESDAY 20 August
> Morning - Afternoon Session
> 11:00 am
> Panel presentation
> Title / theme: "On Line: Poetics and the Distribution of Meaning"
> Moderator and Curator: Andrew Klobucar
> Panellists: Darren Wershler-Henry, Brian Kim Stefans, Judy Radul, Sianne Ngai

> 1:00 pm
> Theatrical presentation
> Kevin Killian and Dodie Bellamy w/guests
> "The Clifford Irving Show" Dinner Break
> 3:30 pm (circa)
> Evening Session
> 7:00 pm
> Readings, presentations, and performances by:
> Darren Wershler-Henry, Brian Kim Stefans, Colin Smith, Robert Fitterman, Clint Burnham
> THURSDAY 21 August
> Morning - Afternoon Session
> 11:00 am
> Panel presentation
> Moderator and Curator: Rita Wong
> Title / theme: "Alpha Bets: Language Gambles on a Gift Economy"
> Panellists: Juliana Spahr, Pat O'Riley, Reg Johanson, Peter Cole1:00 pm
> Talk
> Michael Davidson
> "On the Outskirts of Form: Cosmopoetics in the Shadow of NAFTA."Dinner Break
> 3:30 pm (circa)
> Evening Session
> 7:00 pm
> Readings, presentations, and performances by:
> Rita Wong, Juliana Spahr, PILLS (A. Vidaver, R. Johanson, R. Farr), Pat O'Riley, Peter Cole, Louis Cabri, Jules Boykoff FRIDAY 22 August
> Morning - Afternoon Session
> 11:00 am
> Seminar
> Seminar leaders: Kaia Sand and Jules Boykoff
> Title / theme: "Landscapes of Dissent: Guerilla Poetry & Public Space"
> Respondents: Catriona Strang, Colin Smith, Juliana Spahr, Nicholas Perrin, Laura Elrick, Clint Burnham
> 1:00 pm
> Panel presentation
> Moderator and Curator: Jeff Derksen
> Title / theme: "Neoliberalism and the Politics of Poetics"
> Panellists: Rodrigo Toscano, Rod Smith, Dorothy Lusk, Roger Farr, Laura Elrick
> Dinner Break
> 3:30 pm (circa)

> Evening Session
> 7:00 pm
> Readings, presentations, and performances by:
> Rodrigo Toscano, Rod Smith, Kaia Sand, Dorothy Trujillo Lusk, Jeff Derksen
> SATURDAY 23 August
> Morning-Afternoon Session
> 11:00 am
> Seminar
> Seminar leader: Sianne Ngai
> Title / theme: "The Zany Science: Post-Fordist Performance and the Problem of Fun"
> Respondents: Tyrone Williams, Mark
> Wallace, Andrew Klobucar, Rob Fitterman, Stacy Doris, Michael Davidson,
> Louis Cabri, Dodie Bellamy
> 1:00 pm
> Audio feature
> Lisa Robertson and Stacy Doris
> "The Perfume Recordist" Dinner Break
> 3:30 pm (circa)
> Evening Session
> 7:00 pm
> Readings, presentations, and performances by:
> Tyrone Williams, Mark Wallace, Catriona Strang, Judy Radul, Laura Elrick
> SUNDAY 24 August
> Afternoon-Evening Session only
> *not* at VIVO, location TBA
> 3:00 pm - whenever
> closing-day social
>
>
>
>
>

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272. Alan Sondheim

Trails

Tue 29 Jul 2008

---

surely this qualifies as poetics...

Trails

I can see if someone has come into the exhibition space in Second Life; they leave a trail behind them, objects and spews that slowly disappear - in the meantime, the space is oddly denuded.

I want to explain why the space looks like an acid trip, why it's so crowded, so preposterous. And the reason has to do with anti-art, or non-art, making something that construes an environment instead of presenting an object or installation for contemplation. The objects in the SL exhibition have depth; they're not pieces or scatter pieces or process work - they're environment, an environmental space close to useless, replete, fecund. What appears to be actions are trajectories, complex interactive fields that mimic sentience.

Objects and spews head toward the depths; Julu is down there among them, moving in and out of the way, looking for the teleport sphere to return her to the surface. The teleport sphere is a phallic object, contained, curtailed; it is the only sculpture in the neighborhood.

http://www.alansondheim.org/inthepit.mp4

Think of the space, spacings, as an ensemble of interrelated ecological niches; there are local customs, nestings, vectors, behaviors and behavior collisions. The space is utterly transformed through participatory move- ment that environmental resonates.

It's only this way that complex and alien phenomenologies assert them- selves - there's no piece or artwork presenting one or another problema- tic, only a skein or membrane simultaneously tending towards thought and its absence.

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273. **Jim Andrews**

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Tue 29 Jul 2008

> *Jim,*
> *If links were only within one's own text -or within one single text- that would not be particularly interesting. What makes the concept of hypertext radical is the joining of multiple authors into a single, meta-text.*
>
> *Honestly, it does not matter to me how others may define hypertext. The ability to link, by itself, is a technical advance. It is in the concept of*
> *authortship that linkage becomes a conceptual jump. Also, of course, links may alter our senses of time and space and linear continuity, relating to the idea of worm holes. But that is a subject to discuss another day.*

> *Ciao,*
> *Murat*

very interesting, Murat. my reflections on your post have tended to go in various directions.

i think it's true that the act of creating a site or a blog and how it links out to other sites, blogs, and specific texts within those is more significant than we often realize. google and other technologies do not create that web. google merely maps it, as it were, provides a way to navigate it. if one has a site or a blog, it's good to keep the links working, when possible, and to delete them if they're not going to work anymore. tools like Xenu (http://home.snafu.de/tilman/xenulink.html) make this manageable; it tells you what links on your site are not working. i use it several times per year and do the work to fix the links on vispo.com that aren't working. sometimes the pages have moved. sometimes they don't exist anymore. one comes to see which of the projects one has linked to have authors that are serious about some sort of long-term committment to what they have created.

the definition of hypertext. the literary significance of hypertext. the formal significance of hypertext. the technical significance of hypertext. different but related things. and also in relation to many other things. such as the notion of a network. one may have hypertext without a network, on a single computer. and of course hypertext is in relation to html (hypertext markup language) and http (hypertext transport protocol). and the browsers that read html and negotiate http requests.

and hyptertext is also in relation to, say, javascript, a programming language that browsers (and other programs) can execute.

here is a "joining of multiple authors into a single, meta-text", Murat: http://vispo.com/StirFryTexts/1.html . You can click the colophon to cycle between the three texts (by Jerome McGann, Joseph Weizenbaum, and Leo Marx) or mouseover the texts to have them intermingle. There are no 'links' here in the conventional sense, but the piece can be conceptualized as involving links, nonetheless.

ja
http://vispo.com

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274. CA Conrad
Re: NOTHING BUT SHAME TO STONEWALL!
Tue 29 Jul 2008

James, let me say first that your p.s. (or BTW) about Stonewall diminished the importance, as well as the received blow of the night. It was not some silly drag throng screeching at police, it was FIERCE drag queens, transgender folks, AND BUTCH lesbians who took the cops on. Marsha P. Johnson was the first. And upon meeting her shortly before her murder she pointed out to me that she was homeless, living in Tompkins Square Park, and organizing homeless people for Homeless Theater.

But my point further is, that NOT only was this RIOT initiated by drag queens and butch lesbians, BUT BY AFRICAN AMERICAN drag queens and butch lesbians. The famous Martin Duberman book STONEWALL has a photograph on the cover which doesn't begin to make clear that STONEWALL was a black gay bar.

Point further is that YES these people risked their lives. You think FIGHTING with cops, especially 1969 cops who KNEW JUST HOW sanctioned gay bashing was, was not risking your life?

And whether or not we want to discuss HOW BRUTAL that night was, THAT NIGHT led to a revolution, one which I for one am most grateful for! Was Marsha P. Johnson a revolutionary? YOU BET SHE WAS!

To the point of gays in the military, how can I make myself any clearer than I already have? My biggest problem (not with you or what you say so much as MY BIGGEST PROBLEM IN GENERAL WITH) with this idea of "equal rights" is that I'm more interested in NOT BEING KILLED or harassed, first and foremost.

To sound utterly paranoid, though I do not believe I am, I FIRMLY BELIEVE that Bill Clinton had every intention of bringing queers to the Right of politics by giving focus to the military.

I heard with my OWN EARS during his first campaign for the presidency Bill Clinton give a speech in DC at a gay pride function where he told us YES of course you should be allowed to marry and have the same rights, blah blah blah, to which he did nothing.

Gays in the military was BENT (so to speak) on making the queer community forego it's radical ends, because the radical ends, such as ACT UP, were bridging to other activist groups, and IF HE COULD GET US TO get on the same page as the military, THEN HE HAD US RIGHT WHERE HE WANTED US.

The idea of ASKING to fight FOR a country in battle when that very country's governmental body disallows marriage, disallows work in some states, disallows

adoption, etc. etc., is ludicrous! It's like when African Americans were asked to fight in war when they had to drink out of separate water fountains, not vote, sit on the back of the bus.

But I say NO to the military. We need to get THE FUCK OUT of Iraq and start making room for ALL AND ANY Iraqi citizen who needs shelter and help HERE in the states! There's no way we can EVER repay the people of that nation for what we have done, and the VERY LEAST we can do is make room for them here. It's impossible for us to imagine what life is like over there.

I said this to someone recently, about allowing Iraqis into the states for assistance, and he said, "But our economy is already in shambles!" OUR ECONOMY? THAT'S what we should worry about? NOT helping suffering people whose suffering OUR TAX DOLLARS paid for? I OWN the bullets I paid for by saying we need to help these people! The president has no trouble sleeping at night but I do!

Oh, and the so-called Stonewall Diversity Committee is going to hear from me because I'm going to attend a fricken meeting and tell them all to FUCK OFF with their honoring an army guilty of war crimes! That award is a disgrace waiting to be called what it is!

And no James, I actually don't think it's separate issues. I'm all for gays being thrown out of the military. Yes, discriminate at will if it means depriving the war machine its fodder!

CAConrad
http://PhillySound.blogspot.com

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275. CA Conrad
Re: poems by MINA LOY for the URCHIN series /\///\\\////\\\\//////\\\\\////////\\\\\\//////////
Tue 29 Jul 2008

Gabrielle, not sure where you live, but YOU, and everyone and ANYONE is welcome to read Mina Loy's poems at the URCHIN reading event in Philadelphia.

I'm hoping someone wants to read her manifesto for women's rights. If not I WILL, BECAUSE I LOVE IT!

Where she asks IS THIS ALL YOU WANT TO HAVE WHAT MEN HAVE, I ask the same for queers about what heterosexuals have.

MINA LOY WILL NOT STOP INSPIRING THE WORLD!
Details for the event: http://UrchinPoetry.blogspot.com

CAConrad
http://PhillySound.blogspot.com

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276. Jerome Rothenberg
Poems & Poetics: The Blog as Anthology & Manifesto
Tue 29 Jul 2008

In the two months that I've been using the blog as a medium, I've been thinking how much it reinforces my need to assemble and anthologize or to use the anthology as such as a kind of manifesto. The process before this has occupied much of my energy over the last forty years, but the difference here is that I can work on my own time and move almost instantly from private idea to public appearance. I don't know how far this takes either me or it, and for the moment I don't really care - the great pleasure coming in the act itself. I also welcome the chance to honor poets who have been close to me and to preview - for myself and anyone who watches - work in its slow progression to publication in paper or book form (or work, for that matter, that will never find any other format). I assume that this matches the experience of others working in this medium.

The following anyway are the last ten entries on the blog, poemsandpoetics.blogspot.com, and will be followed in the nesxt couple of weeks by further previews from Poems for the Millennium, volume 3, and by contributions from Pierre Joris and Charles Bernstein, among others:

From The Medusa Interview: Anthologies, Modernism, & Postmodernism

Ian Tyson's "17 Horse Songs X-XIII" with a Note on Ian Tyson...

Reconfiguring Romanticism (6): Poe's Eureka, with commentary, for Hanon Reznikov

Rae Armantrout, BABEL, a Poem & a Comment, plus an excerpt from Collected Prose

A Note and Poem (Blessèd Terror) for Jean Pierre Faye and "Change"

Reconfiguring Romanticism (5): Dionysios Solomos Poem & Commentary..

Clayton Eshleman: The Left Foot of King Ramesses I, with a note on Clayton Eshleman

Gematria (1): Seven Poems in Dedication

Reconfiguring Romanticism (4): Hugo & Dickinson

That Dada Strain Continued: Three from Tristan Tzara, with a Note on Tristan Tzara

Jerome Rothenberg
1026 San Abella Drive
Encinitas, CA 92024
jrothenberg at cox.net

"Language is Delphi."
--Novalis

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277. **andrew burke**
Re: poets in S. Korea
Tue 29 Jul 2008

Good luck, Cheryl. I've taught in China and it is a rich experience. I would suggest two things: keep a blog going of photos and notes and messages to 'the outside world' while you are there, and a daily journal, either handwritten or computerised. Throw in everything you can - the simplest things in such a change of environment are quickly accepted, so you should capture their novelty in the first place.

I am certain others who have done like trips would say the same.

Andrew

2008/7/24 Cheryl Pallant <[redacted]>

> *Does anyone know of any poets in S. Korea? I'll be teaching for the year at Keimyung University in Daegu, 200 miles south of Seoul. I'd love to meet some poetry kin.*
>
> *Cheryl Pallant*
>
> *_____*
> *www.cherylpallant.com*

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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278. **mIEKAL aND**
Re: poems by MINA LOY for the URCHIN series /\///\\\////\\\//////\\\\\/////////\\\\\//////////
Tue 29 Jul 2008

Onyx-eyed Odalisques and ornithologists observe the flight of Eros obsolete

And “Immortality” mildews...in the museums of the moon

–Mina Loy

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279. Geraldine Monk
Am I here?
Tue 29 Jul 2008

If so hello. If not - not.

And so it always was but not always maybe,

With guarded hope,

Geraldine

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280. Aryanil Mukherjee
Re: John Ashbery's Created Spaces
Tue 29 Jul 2008

Thank you for sending this to the group.
Its a fascinating issue !

----- Original Message -----
From: "Joel Weishaus" <[redacted]>
To: <[redacted]>
Sent: Monday, July 28, 2008 1:29 PM
Subject: Fw: John Ashbery's Created Spaces

50th Issue Celebration
----- Original Message -----
From: Rain Taxi Announcements
To: [redacted]
Sent: Monday, July 28, 2008 8:56 AM
Subject: John Ashbery's Created Spaces

Rain Taxi is extremely pleased to announce the publication of "A Dream of this Room: A Portfolio of Works on John Ashbery's Textual and Domestic Environments," now available at www.raintaxi.com. Edited by Micaela Morrissette, this "Created Spaces" collection features a variety of writers and artists exploring Ashbery's unique poetics of domestic space-the result is a critical gathering not to be missed. Spread the word! And stay tuned for Part Two of our Summer Online Edition, posting in August... ALSO: for those who live in the Twin Cities area or might be visiting this summer, please join us for our 50th Issue Celebration on August 20th! Click here for details!

..... Rain Taxi abhors spam and sends email only to those who have asked to receive it. You are subscribed with the address [redacted]. If you would like to add another email to our list and/or unsubscribe, visit http://www.raintaxi.com/contact.shtml. Please do not reply to this email, as this email address is send-only.

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.526 / Virus Database: 270.5.6/1577 - Release Date: 7/28/2008 6:55 AM

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281. **richard owens**
Re: poets in S. Korea
Tue 29 Jul 2008

CHERYL:

Brother Anthony, a member of the Catholic order of Taize, lives in Seoul & is quite generous re introducing people to Korean poetry and poets. you can contact him through his website, which is itself an _amazing_ resource for Korean poetry:

http://hompi.sogang.ac.kr/anthony/

also, poet Kevin Thurston is preparing to move to Korea. you can contact him through his blog:

http://fuckinglies.blogspot.com

Kevin also pointed out to me that Francis at Redfox Press, although he was previously located in Ireland, is now located in Seoul. he's an _excellent_ book artist. his blog:

http://franticham.blogspot.com/

Taegu is a wonderful city, tho I'm not familiar with any poets currently living there. the train ride from Taegu to Seoul however is about 2.5 hrs -- & every train has a vendor that sells beer, which makes the an incredibly scenic ride _much_ more pleasant!

best ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Wed, 7/23/08, Cheryl Pallant <[redacted]> wrote:
From: Cheryl Pallant <[redacted]>
Subject: poets in S. Korea
To: [redacted]
Date: Wednesday, July 23, 2008, 12:47 PM

Does anyone know of any poets in S. Korea? I'll be teaching for the year at Keimyung University in Daegu, 200 miles south of Seoul. I'd love to meet some poetry kin.

Cheryl Pallant

_____
www.cherylpallant.com

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282. Scott Howard

Denver Events, August: Reconfigurations Party & Readings @ Dikeou Collection; 8/8

Tue 29 Jul 2008

---

poetry at dikeou
http://www.dikeoucollection.org/

friday august 8

7pm: RECONFIGURATIONS, readings, discussion, journal trading and release party for Volume One, http://reconfigurations.blogspot.com/

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture is celebrating their first year of production. Volume One was published in November, 2007. The editors are currently accepting work for Volume Two. Submission period runs through the end of August.

RECONFIGURATIONS invites attendees to read selections aloud from Volume One at this event. Personal laptops for direct access encouraged, but not necessary. Please bring journals, lit magazines and books you'd like to exchange with others, as well.

RECONFIGURATIONS is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. RECONFIGURATIONS publishes in November and is registered under a Creative Commons 3.0 License. RECONFIGURATIONS is an open-access, independently managed journal. ISSN forthcoming.

The Dikeou Collection is located in the Colorado Building, 1615 California St, at 16th St, Suite 515, Denver, CO 80202. Free and open to the public Wednesday-Friday 11-5pm or by appointment. For more info contact [redacted] or [redacted]

For more info about poetry events contact Rachel Cole, [redacted]

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283. Tisa Bryant
Bench of Memory at Slavery's Gateway
Tue 29 Jul 2008

Bench of Memory at Slavery's Gateway

By FELICIA R. LEE SULLIVAN'S ISLAND, S.C. — Toni Morrison has said that her acclaimed novel "Beloved," which features the ghost of a baby killed by her enslaved black mother, came out of the need for a literature to commemorate slaves and their history. "There is no suitable memorial, or plaque, or wreath or wall, or park or skyscraper lobby," Ms. Morrison said in a 1989 magazine interview. "There's no 300-foot tower, there's no small bench by the road." This weekend, on Sullivan's Island, off the South Carolina coast, Ms. Morrison, the Nobel laureate, and some 300 people held a memorial ceremony to dedicate her long-awaited "bench by the road." The crowd included members of the Toni Morrison Society, National Park Service rangers, Ms. Morrison's friends and family, and people from Charleston and nearby areas. They gathered Saturday afternoon under a blazing sun, accompanied by the rhythms of African drums, for a service that included the pouring of libations and a daisy wreath cast into the water to remember their ancestors. "It's never too late to honor the dead," said Ms. Morrison, 77, the author of eight novels, as she sat down on the 6-foot-long, 26-inch- deep black steel bench facing the Intracoastal Waterway. "It's never too late to applaud the living who do them honor," she said. "This is extremely moving to me." Sullivan's Island, home to Fort Moultrie, was a point of entry into North America for about 40 percent of the millions of Africans who were enslaved in this country. Carlin Timmons, a park ranger, said that all the estimates were rough, but that historians believe 12 million to 15 million Africans came to the Americas and the Caribbean. Of those 4 to 10 percent were brought to North America. The bench was secured by the National Park Service, which laid the foundation that included a bronze plaque explaining its significance. It was the first entry in the "Bench by the Road" project, created by the Toni Morrison Society, a nonprofit group of scholars and readers dedicated to examining Ms. Morrison's work. The society, which was also holding a conference in nearby Charleston, plans in the next five years to call on individuals, corporations and community groups to help them place benches

at 10 sites. The spots under consideration have significance in Ms. Morrison's novels and in black history. They include Fifth Avenue in Harlem, where the Silent Parade protesting the East St. Louis, Ill., riots was held in 1917 (featured in the novel "Jazz") and the site of Emmett Till's 1955 murder in Mississippi, which helped galvanize the civil rights movement. "We have come back to the place we started from," Carolyn C. Denard, a founder and the board chairwoman of the Toni Morrison Society, told the audience sitting under a big white tent, some furiously fanning themselves. Dr. Denard, a dean at Brown University, said groups like the Carolina Committee on Remembrance helped with the project. At its founding in 1993 the society adopted as its motto "a bench by the road," based on Ms. Morrison's comments in the 1989 article in World, the magazine of the Unitarian Universalist Association. On Saturday part of that interview was read, along with a passage from "Beloved," which calls on black people to love one another in the face of oppression and brutality. "When I wrote those words that they read, I was just reminiscing about the necessity for literature, the necessity for African-Americans to make their own art in their own words," Ms. Morrison said in an interview after the ceremony. One of her favorite sites for a bench would be in Oberlin, Ohio, a stop on the Underground Railroad near her hometown of Lorain, she said. While a number of museums dedicated to black history have sprung up around the country since 1989, as well as much new scholarship about black history Ms. Morrison said she liked the idea of an "unpretentious" bench for its simplicity and accessibility. "Well, the bench is welcoming, open," she said. "You can be illiterate and sit on the bench, you can be a wanderer or you can be on a search." And that search is for anyone, not just black people, she added. If anything, with all the talk about race in this year of Senator Barack Obama's historic candidacy, Ms. Morrison said, she would like to see white people hold a conversation among themselves about the legacy of slavery. "African-Americans don't own slavery," Ms. Morrison said. "It's not a brand because there were slave masters and there were abolitionists and there were other people who died to see to it that justice was done." But before there is reconciliation or healing, there needs to be a better acknowledgment of the past, said many of the participants in Saturday's ceremony and the society's conference. That meeting's theme was "Modernism," with scholarly sessions like " 'Tar Baby' and Global Capitalism" and "A Modernist Look at Milkman and Hagar in Morrison's 'Song of Solomon.' " Thomalind Polite, a 34-year-old speech therapist from Charleston who helped Ms. Morrison throw the wreath into the water, said she came to honor her seventh-generation ancestor Mrs. Polite's distant relative, whose name was Priscilla, was 10 when she was stolen from Sierra Leone in 1756 and brought to Sullivan's Island, Mrs. Polite said. She wiped away a tear as she held the hand of her 6-year-old daughter, Faith. "I feel like a circle closed," Mrs. Polite said of the ceremony to honor Priscilla and the mostly

nameless, faceless people who came to the island, surviving the Middle Passage, the brutal trans-Atlantic journey from West Africa. “She’s finally getting the honor she deserves.” By next summer an exhibition on the African presence is planned for the visitors’ center in Fort Moultrie, said Michael Allen, an education specialist with the National Park Service. He noted that the first plaque commemorating Africans like Priscilla was placed in 1999, the money raised by, among others, graduates of black high schools in Charleston. Mr. Allen spoke to the audience about the lives of those Africans. They were quarantined in so-called “pest houses” on Sullivan’s Island — long torn down — before they were sold into slavery. Many in the crowd wept as they read the plaque on the ground, which says that the bench honors the memory of enslaved Africans who arrived on Sullivan’s Island and of those who died during the Middle Passage. It concludes, “Nearly half of all African-Americans have ancestors who passed through Sullivan’s Island.” On Friday night Ms. Morrison treated conference attendees to a reading from her ninth novel, “A Mercy,” to be published in November by Alfred A. Knopf. In the late 17th century a slave mother has given up her daughter Florens to an Anglo-Dutch trader as partial payment for a debt from a Maryland plantation owner. Ms. Morrison said in the interview that the novel was her chance to uncouple notions about race from the experience of slavery. Many white indentured servants had an experience that was not so different from that of the enslaved Africans, she said. “There is a certain history that the historians know about and artists, I think, know less about,” Ms. Morrison said. “There is no topic on anybody’s table which does not involve black people,” she continued, mentioning education and health care. “And when that disappears in time, then they have to do what they have been avoiding, which is talk about poor people.”

Art is the accomplice of love.

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284. Alan Sondheim

Yamantaka

Wed 30 Jul 2008

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Yamantaka

http://www.alansondheim.org/ yamantaka series - yam jpgs, yamantak.mp4

Compression's terrible. Emptiness lasts thirty seconds, up from twenty; I'm not sure how many meters define the zone of influence. The stills indicate the layout. This is a plateau of sorts. There's nothing beyond this, only another direction. In the full video, Julu touches the sphere, heads beneath the water. There she searches, finds another sphere, rises once again to the surface or ground floor of the exhibition. What's in the basement is debris from movement, i.e. debris tracking Julu's movement on the surface or beneath the surface. What's above is the absence of debris tracking Julu's movement on the surface or beneath the surface. There's no way to adequately compress the enormous detail involved in the exhibition. You can move or fly through the exhibition, experience emptiness, clarity, in untoward terms. You can forget the terms. You can do all sorts of things but you can do better than this.

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285. Michael T Cross

Michael Cross and Rob Halpern: San Francisco reading, 8/2/08

Wed 30 Jul 2008

Dear friends,

Please join me and Tanya Hollis on Saturday, August 2nd, at our apartment in SF's Mission District, as we host a reading by Michael Cross and Rob Halpern. Michael is in town for an all-too- rare visit from Seattle, and Rob is celebrating the publication of his new chapbook, Imaginary Politics, from Taproot Editions.There will be a reception beginning at 7pm, with the readings to begin at 8. Please email if you need directions to my place, and please feel free to forward this announcement far and wide.

Best regards,
Taylor Brady

MICHAEL CROSS is the author of In Felt Treeling, forthcoming from Chax Press. During his time in Oakland, he edited the anthology Involuntary Visions: After Akira Kurosawa's Dreams. He is currently the editor and publisher of atticus/finch books, and with Kyle Schlesinger and Thom Donovan co-edits the forthcoming journal ON. Michael is a doctoral candidate in the Poetics Program at SUNY Buffalo. He lives in Seattle.

ROB HALPERN is the author of Rumored Place, Disaster Suite, and in collaboration with Taylor Brady, Snow Sensitive Skin. His new chapbook, just out from Taproot Editions, is Imaginary Politics. Forthcoming in the next year are Music for Porn (from Factory School) and Disaster Lyrics (from Palm Press). He is active in the Nonsite Collective (www.nonsitecollective.org), and is working with Kathleen Fraser to edit the poems of the late Frances Jaffer. Recent scholarship has included publications and presentations on George

Oppen, Georges Perec, and the social body of editorship, critique and contestation in experimental poetry and narrative during the 1970s in San Francisco.

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286. **Murat Nemet-Nejat**

Re: The "originality" of appropriation vs the mass media "appropriation" of appropriation-originality--NY Times article

Wed 30 Jul 2008

Jim,
Thank you for the lead.
Murat

On Tue, Jul 29, 2008 at 3:46 AM, Jim Andrews <[redacted]> wrote:

> *Jim,*
> *If links were only within one's own text -or within one single text- that would not be particularly interesting. What makes the concept of hypertext*
> *radical is the joining of multiple authors into a single, meta-text.*
>
> *Honestly, it does not matter to me how others may define hypertext. The ability to link, by itself, is a technical advance. It is in the concept of*
> *authortship that linkage becomes a conceptual jump. Also, of course, links*
> *may alter our senses of time and space and linear continuity, relating to the idea of worm holes. But that is a subject to discuss another day.*
>
> *Ciao,*
> *Murat*
>
> *very interesting, Murat. my reflections on your post have tended to go in various directions.*
>
> *i think it's true that the act of creating a site or a blog and how it links*
> *out to other sites, blogs, and specific texts within those is more significant than we often realize. google and other technologies do not create that web. google merely maps it, as it were, provides a way to navigate it. if one has a site or a blog, it's good to keep the links working, when possible, and to delete them if they're not going to work anymore. tools like Xenu (http://home.snafu.de/tilman/xenulink.html) make*
> *this manageable; it tells you what links on your site are not working. i use*

> *it several times per year and do the work to fix the links on vispo.comthat aren't working. sometimes the pages have moved. sometimes they don't exist anymore. one comes to see which of the projects one has linked to have authors that are serious about some sort of long-term committment to what they have created.*
>
> *the definition of hypertext. the literary significance of hypertext. the formal significance of hypertext. the technical significance of hypertext. different but related things. and also in relation to many other things. such as the notion of a network. one may have hypertext without a network, on a single computer. and of course hypertext is in relation to html (hypertext markup language) and http (hypertext transport protocol). and the*
> *browsers that read html and negotiate http requests.*
>
> *and hyptertext is also in relation to, say, javascript, a programming language that browsers (and other programs) can execute.*
>
> *here is a "joining of multiple authors into a single, meta-text", Murat: http://vispo.com/StirFryTexts/1.html . You can click the colophon to cycle between the three texts (by Jerome McGann, Joseph Weizenbaum, and Leo Marx) or mouseover the texts to have them intermingle. There are no 'links' here in the conventional sense, but the piece can be conceptualized as involving links, nonetheless.*
>
> *ja*
> *http://vispo.com*

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287. **Anna Vitale**

Re: poetry and archives?

Wed 30 Jul 2008

Susan Howe's Pierce-Arrow

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288. **Ian Randall Wilson**

Video Project - I Need Your Help

Wed 30 Jul 2008

I'm doing a video project where actors will say a line on camera about why they read.

?

It would great if list members could give me their one line reason why they read, concurrent with permission to use the line in my project.? There won't be any explicit credit for your contribution and the only consideration will be my gratitude for the assistance.

?

Ian Wilson

?

↑ Index

289. Kyle Schlesinger

Ted Greenwald's 3 back at SPD

Wed 30 Jul 2008

Apologies to anyone who tried to order Ted Greenwald¹s new book 3 from Small Press Distribution a few weeks ago. They sold out almost instantly, but more hardcover and paperbacks are now in stock.

Poet Ron Padgett writes: ³Ted Greenwald's 3 takes the mind in at least three different directions simultaneously, in hardboiled, richly detailed, well-made poems whose giddy wordplay, pantoum-like interweavings, and nimble jumpcuts create a sort of 21st-century Poet in New York. An inspired challenge and a delight.²

Filmmaker Nathanial Dorsky writes: ³Within this selection of three works, we come upon the most unusual, if not revolutionary moment in the universe called Ted Greenwald. Suddenly the risk of self as such takes place. Though his poetry always bares the honest song of a fragmented accumulation, the float of our existence, here Ted reveals an exposition of tender, romantic suchness amidst rhythmic refrains classically structured and filled with sunlight and place, the vulnerable underbelly of his Arcadian being is unveiled.²

While poet Tom Raworth reminds us to "Just read the fucking book."

And Charles Bernstein wrote on his blog (07.24.08) ³3 brings together three structurally related long poems, featuring Greenwald¹s characteristic vernacular insistence: ŒGoing into School that Day¹ (1986), ŒAnyway¹ (2001), and ŒDawn On¹ (2002). ³Going into School that Day,² a love poem, alternates between twenty-five sonnets and twenty-five quatrains in which every line but the sixth appears twice (A B C A / C E A B). ŒAnyway¹ consists of 33 double tercets, each line having mostly two but occasionally three phrases, with two to four phrases from the first tercet repeated in the second. The syntactically denser final poem, ŒDawn On,¹ is 1521 lines; it¹s the closest Greenwald comes to a poem like Zukofsky¹s ³A²-23 (though Greenwald style is much looser).

ŒDawn On[1] repeats only sporadic phrases or word pairs, in unexpected sequences; but the overall effect, as with the other poems in the trilogy, is a modular static/dynamic line structure, in which lines delink from their linear order to create a moiré-like effect, something Greenwald has called Œjumping the line.[12]

The cover was designed by typographic aficionado Rich Kegler of P22 http://www.p22.com/ Distributed by Small Press Distribution http://spdbooks.org/ or direct from Cuneiform Press via PayPal at www.cuneiformpress.com

Thanks!

Kyle
http://cuneiformpress.blogspot.com/

↑ Index

290. **Barry Schwabsky**

Re: Am I here?

Wed 30 Jul 2008

----- Origi
I hope you are here, Geraldine Monk, admirable poet.

----- Original Message ----
From: Geraldine Monk <[redacted]>
To: [redacted]
Sent: Wednesday, 30 July, 2008 1:07:05 AM
Subject: Am I here?

If so hello.Â If not - not.Â

And so it always was but not always maybe,

With guarded hope,

Geraldine

↑ Index

291. **amy king**

Invitation To Participate in Poems, Poets, Love! A HOWL Festival Event (from Nathaniel Siegel)

Wed 30 Jul 2008

---

poems ! poets !! LOVE
!!!

On Monday Sept 8th
2008 a HOWL ! Festival event:

Nathaniel Siegel
hosts an Open Reading

From 12noon to 6pm

At The Bowery Poetry
Club

308 Bowery New York 10012

Phone [redacted]

www.bowerypoetry.com

You are invited to
read !

Here¢s how to
participate:

RSVP via email to

[redacted]

with your name, the
title of the poem you plan on reading & or

the name of the poet
whose work you will be reading

& the time you
would like to be signed up for.

poems ! poets !! LOVE
!!! is FREE and Open to the Public !

The HOWL !
Festival www.howlfestival.com

_____

Recent

http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://jacketmagazine.com/34/dickow-king.shtml

Alias

http://www.amyking.org

Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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292. amy king

Invitation To Participate in Poems, Poets, Love! A HOWL Festival Event (from Nathaniel Siegel)

Wed 30 Jul 2008

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poems ! poets !! LOVE
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↑ Index

293. **Audrey Berry**
Re: Video Project - I Need Your Help
Wed 30 Jul 2008

---

read in general or read poetry at readings?

--- On Wed, 7/30/08, Ian Randall Wilson <[redacted]> wrote:

> *From: Ian Randall Wilson <[redacted]>*
> *Subject: Video Project - I Need Your Help*
> *To: [redacted]*
> *Date: Wednesday, July 30, 2008, 11:51 AM*
> *I'm doing a video project where actors will say a line*
> *on camera about why they read.*
>
> *?*
>
> *It would great if list members could give me their one line*
> *reason why they read, concurrent with permission to use the*
> *line in my project.? There won't be any explicit credit*
> *for your contribution and the only consideration will be my*
> *gratitude for the assistance.*
>
> *?*
>
> *Ian Wilson*
>
> *?*

↑ Index

294. **amy king**
A New Coconut!
Wed 30 Jul 2008

Dear Coconut friends,

Coconut 13—with new poems by Rae Armantrout, David Lehman, Ariana Reines, Teresa K. Miller, Kate Colby, Carrie Olivia Adams, James Belflower, Anne Marie Rooney, Kristi Maxwell, Jason Zuzga, Megan Kaminski, Christopher Higgs, Nellie Haack, Claire Donato, Ravi Shankar, Emily Anderson, Laynie Browne, Jonathan Doherty, Kathleen Jesme, Matina Stamatakis, Mike Young, and Terence Winch--is now live on the web!!!

Also, please keep an eye on the Best American Poetry blog (http://thebestamericanpoetry.typepad.com/) for a new Coconut feature series, beginning this coming Sunday, August 3, and continuing all the way through the end of October!!

See you under the palms!
Bruce Covey

http://www.coconutpoetry.org

http://www.coconutpoetry.org

http://www.coconutpoetry.org

_____

Recent

http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://jacketmagazine.com/34/dickow-king.shtml

Alias

http://www.amyking.org

Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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295. **Joel Weishaus**
Re: poetry and archives?
Wed 30 Jul 2008

Anna:

You can't do this; but of course you can, and I've done it myself: making a recommendation without saying why. It's a protocol of e-mail that defeats discussion, which is what lists such as this are for. You made me see the error, thank you, and that I am interested in knowing your reasons for recommending Susan Howe's "Pierce-Arrow."

Best,
Joel

_____

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

----- Original Message -----
From: "Anna Vitale" <[redacted]>
To: <[redacted]>
Sent: Wednesday, July 30, 2008 8:05 AM
Subject: Re: poetry and archives?

> *Susan Howe's Pierce-Arrow*

↑ Index

296. **amy king**
Invitation To Participate in Poems, Poets, Love! A HOWL Festival Event (from Nathaniel Siegel)
Wed 30 Jul 2008

---

poems ! poets !! LOVE !!!

On Monday Sept 8th 2008 a
HOWL ! Festival event:

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Phone [redacted]

www.bowerypoetry.com

You are invited to read !

Here's how to participate:

RSVP via email to

[redacted]

with your name, the title of
the poem you plan on reading & or

the name of the poet whose
work you will be reading

& the time you would like
to be signed up for.

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http://www.amyking.org

Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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297. Kyle Schlesinger
Re: poetry and archives?
Wed 30 Jul 2008

Again, not poetry, but Rebecca Comay's massive Lost in the Archives is an indispensable collection.

Kyle
http://cuneiformpress.blogspot.com/

> *From: Anna Vitale <[redacted]>*
> *Reply-To: "Poetics List (UPenn, UB)" <[redacted]>*
> *Date: Wed, 30 Jul 2008 11:05:56 -0400*
> *To: <[redacted]>*
> *Subject: Re: poetry and archives?*
>
> *Susan Howe's Pierce-Arrow*

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298. Geraldine Monk
Re: Am I here?
Wed 30 Jul 2008

Thanks Barry. I've spent days trying to get through and almost gave up - so a small triumph for perseverance.

Geraldine

----- Original Message -----
From: "Barry Schwabsky" <[redacted]>
To: <[redacted]>
Sent: Wednesday, July 30, 2008 10:48 PM
Subject: Re: Am I here?

----- Origi
I hope you are here, Geraldine Monk, admirable poet.

----- Original Message ----
From: Geraldine Monk <[redacted]>
To: [redacted]
Sent: Wednesday, 30 July, 2008 1:07:05 AM
Subject: Am I here?

If so hello. If not - not.

And so it always was but not always maybe,

With guarded hope,

Geraldine

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299. Dan Wilcox
Final Poets in the Park, Aug. 2, Albany, NY
Wed 30 Jul 2008

The Poetry Motel Foundation
presents

Poets in the Park, 2008

Final reading scheduled for August 2
Susan Brennan & Philip Good

Poets in the Park has been celebrating poetry in July at the Robert Burns statue in Washington Park, Albany, NY since 1989. The series, formerly run by the late Tom Nattell and now hosted by Dan Wilcox, continue with readings on Saturdays, July 12 through August 2 & start at 7:00 PM, free & open to the public -- donations are accepted. This year the readings are also sponsored by the Hudson Valley Writers Guild.

The final reading in the series will be on Saturday August 2 with poets Susan Brennan & Philip Good.

Susan Brennan's poems appear in Terra Incognita (translated), Unpleasant Events Schedule, Calabash Journal, Painted Bride Quarterly, Cake Train, Rain Dog Review, MARGIE, Hungers (chapbook-Lunar Offensive Press), Ganargua Review. Her manuscript, "Speaking in Stars," has been nominated as a finalist for several book awards. She is the producer and host of Radio Poetique, a poem-audio project. She received her MFA in Poetry at NYU and is a Jivamukti yoga teacher. Brooklyn is her home.

Philip Good's poetry is published in many magazines including, The School of Visual Arts Literary Magazine - WORDS, A journal from The Jack Kerouac School of Disembodied Poetics - BOMBAY GIN, and from New Orleans - YAWP. Online his work can be found at www.Bigbridge.org, www.corspse.org, www.toolamagazine and www.annetnanepo.novumverbum.org. A map of his reading appearances include New York City, New Orleans, Paris and Prague.

The Robert Burns statue is near where Henry Johnson Blvd. passes through Washington Park and crosses Hudson Ave. Please bring your own chairs or blankets to sit on. Rain site is the Social Justice Center, 33 Central Ave., 7PM.

This project is made possible in part through COMMUNITY ART$GRANTS, a program funded through the State and Local Partnership Program of the New York State Council on the arts, a State agency and the Arts Center of the Capital Region.

For more information contact Dan Wilcox, at [redacted];
[redacted].
####

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300. patrick dunagan
Great Overland Book Co. & Big Bell Present:
Wed 30 Jul 2008

***
Great Overland Book Co. & Big Bell Present:

Maxine Chernoff, Paul Hoover
Sunnylyn Thibodeaux & Patrick James Dunagan

August 4th at 7 pm
Great Overland Books
345 Judah at 9th Ave.

Maxine Chernoff is the author of six works of fiction and ten books of poetry, most recently *Among the Names *and *The Turning, *both from Apogee. She coedits *New American Writing* and with Paul Hoover has translated the *Selected Poems of Friedrich **Hölderlin**, *which will appear from Omnidawn Press in September.

Paul Hoover's most recent poetry collections are *Edge and Fold *(Apogee Press, 2006) and *Poems* *in Spanish* (Omnidawn, 2005), nominated for the Northern California Book Reviewers Award. With Nguyen Do, he edited and translated the anthology, *Black Dog, Black Night: Contemporary Vietnamese Poetry* (Milkweed Editions, 2008). With Maxine Chernoff, with whom he edits the literary magazine, *New American Writing*, he edited and translated *Selected Poems of Friedrich Hölderlin* (Omnidawn, 2008). His collection of literary essays, *Fables of Representation*, was published by University of Michigan Press in 2004. Professor of Creative Writing at San Francisco State University, he edited the anthology, *Postmodern American Poetry* (W. W. Norton, 1994).

Patrick James Dunagan lives in San Francisco and works at the library of USF. Poems and book reviews have recently appeared or are forthcoming in *Blue Book*, *Cannibal*, *Galatea Ressurrects*, *Jacket*, *Morning Train, One Less Magazine*, *St Mark's Poetry Project Newsletter*, and *Vanitas*. Chapbooks include: *Of Stone* (Snag), *After the Sinews* (Auguste), and* Fess Parker*(Red Ant). *Easy Eden, *a collaboration with Micah Ballard, is due out in 2008 from PUSH.

Sunnylyn Thibodeaux is from New Orleans. Her poems have appeared in Blue Book, Big Bridge, Night Palace, Morning Train, and other various magazines. Small books include: Curves & Curses, Last We Spoke, 20/20 Yielding, United Untied, and Hidden Driveways Ahead (forthcoming). With Micah Ballard, she co-edits Auguste Press.

***

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301. Gabrielle Welford

Re: Michael Cross and Rob Halpern: San Francisco reading, 8/2/08

Wed 30 Jul 2008

---

ah, alas, i cannot come (i truly wish i could...) because:

On August 2 at 6:30 pm at Redwood Gardens Senior Living Center in Berkeley (and Aug. 3 at Ashkenaz), members of Ka Lei Maile Alii, a Native Hawaiian Civic Club from Honolulu, will offer a program which includes a powerpoint presentation about Hawaiian history, sovereignty and nationhood by David Keanu Sai, and a re-enactment play, "The Queen's Women" or "Ka lei maile alii" (the affectionate name--the maile lei of the alii-- given by Queen Liliu'okalani to her closest friends). There will be a display table and refreshments before and a feedback session after the play. Hope some of you can come to the Aug. 3 performance.

Written in 2001, the play is based on an article which you can read at http://www.hawaii-nation.org/sfcall.html. It was written in 1897 by a San Francisco journalist, Miriam Michelson (played by yours truly) and covers a meeting at Hilo Salvation Army Hall, where 300 people came together to sign petitions against annexation of Hawai'i by the U.S. Michelson took down word for word the speeches and the audience's responses, and these are transmitted in the play.

The Queen's women gathered 21,000 signatures in a few months, and the men gathered another 20,000. The petition was successful. Annexationists were unable to push through a legal treaty annexing the islands. They had to take Hawai'i by sleight of hand, which has significance today. Keanu Sai gives his presentation about sovereignty and nationhood, its meaning then and today. He also talks about the Akaka Bill's attempt to make Native Hawaiians a tribe under jurisdiction of the U.S. Department of the Interior, and what that means for present-day Hawaiians.

A KPFA radio interview with Keanu Sai can be accessed by going to www.kpfa.org. You click on programs, click on Thursday, July 17, click on APEX Express at 7:00 p.m. It's very informative.

On Wed, 30 Jul 2008, Michael T Cross wrote:

> *Dear friends,*
>
> *Please join me and Tanya Hollis on Saturday, August 2nd, at our apartment in SF's Mission District, as we host a reading by Michael Cross and Rob Halpern. Michael is in town for an all-too-rare visit from Seattle, and Rob is celebrating the publication of his new chapbook, Imaginary Politics, from Taproot Editions.There will be a reception beginning at 7pm, with the readings to begin at 8. Please email if you need directions to my place, and please feel free to forward this announcement far and wide.*
>
> *Best regards,*
> *Taylor Brady*
>
> *MICHAEL CROSS is the author of In Felt Treeling, forthcoming from Chax Press. During his time in Oakland, he edited the anthology Involuntary Visions: After Akira Kurosawa's Dreams. He is currently the editor and publisher of atticus/finch books, and with Kyle Schlesinger and Thom Donovan co-edits the forthcoming journal ON. Michael is a doctoral candidate in the Poetics Program at SUNY Buffalo. He lives in Seattle.*
>
> *ROB HALPERN is the author of Rumored Place, Disaster Suite, and in collaboration with Taylor Brady, Snow Sensitive Skin. His new chapbook, just out from Taproot Editions, is Imaginary Politics. Forthcoming in the next year are Music for Porn (from Factory School) and Disaster Lyrics (from Palm Press). He is active in the Nonsite Collective (www.nonsitecollective.org), and is working with Kathleen Fraser to edit the poems of the late Frances Jaffer. Recent scholarship has included publications and presentations on George Oppen, Georges Perec, and the social body of editorship, critique and contestation in experimental poetry and narrative during the 1970s in San Francisco.*

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302. **ALDON L NIELSEN**
Re: HeatStrings blog
Wed 30 Jul 2008

> In progress at the Heat Strings blog -- photos and sound tracks from the Pan African Literary Forum, Ghana http://heatstrings.blogspot.com

<<

Her film titles include; Rebel Fux! The Movie 2000, Market This (produced in collaboration with the Paper Tiger TV collective) 2001, Punk Ass Kid 2003 and War Dreams 2007. She is currently the Co-Director of MIX NYC, the Queer Experimental Film Festival.

Sara Marcus's poetry, prose, criticism, and journalism appear in Encyclopedia, EOAGH, Tantalum, The Advocate, The Forward, and Time Out New York. She is writing a history of Riot Grrrl and has work forthcoming in The Art of Touring (Yeti Press), The Believer, an exhibition catalogue for sculptor Wade Kavanaugh, and a poetry chapbook from Felt Press. She is the curator of the series QT: Queer Readings at Dixon Place. Marcus lives in Brooklyn and Troy, NY.

Eileen Myles is currently poet of the dunes, but otherwise is poet of the blocks and avenues and lives in the Lower East Side since 1977. Her book of travels, art, poetry and queerness, The Importance of Being Iceland is out from Semiotexte/MIT next fall. She's also written a knockout novel The Inferno that is forthcoming.

_____ Visual AIDS was founded in 1988 by arts professionals as a response to the effects of AIDS on the arts community and as a way of organizing artists, arts institutions, and arts audiences towards direct action, Visual AIDS has evolved into an arts organization with a two-pronged mission. 1) Through the Frank Moore Archive Project, the largest slide library of work by artists living with HIV and the estates of artists who have died of AIDS, Visual AIDS historicizes the contributions of visual artists with HIV while supporting their ability to continue making art and furthering their professional careers. 2) In collaboration with museums, galleries, artists, schools, and AIDS service organizations, Visual AIDS produces exhibitions, publications, and events utilizing visual art to spread the message "AIDS IS NOT OVER."

For more info, visit <http://www.thebody.com/visualaids/index.html>

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304. Jesse Glass

Brother Anthony of Taize in Seoul

Thu 31 Jul 2008

Brother Anthony Teague has given his days to translating South Korean poets. He was the head of the English dept. at Sogang University when I last saw him years back and if he's still there, it would be well worth a trip to see him. He's a wonderful man and a fine poet in his own right.

Check out his translations of Ko Un The Sound of My Waves (Cornell University East Asia Program), and Beyond Self--108 Korean Zen Poems of Ko Un. He's done many more than these, though. Jesse

↑ Index

305. Nico Vassilakis

Subtext/Seattle - George Bowering & Marion Kimes - 8/6/08

Thu 31 Jul 2008

Subtext continues its monthly reading series with readings by George Bowering & Marion Kimes at our new home at the Chapel Performance Space on the 6th of August 2008. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

George Bowering is a prolific Canadian novelist, poet, historian, and biographer. He was born in Penticton, British Columbia, and raised in the nearby town of Oliver, where his father was a high-school chemistry teacher. His most recent books include Baseball Love (Talonbooks, 2006), and Vermeer's Light: Poems 1996-2006.

Bowering is the best-known of a group of young poets including Frank Davey, Fred Wah, Jamie Reid, and David Dawson who were together at the UBC in the 1950s. There they founded the journal Tish. Bowering lives in Vancouver, BC and is Emeritus at Simon Fraser, where he has worked for more than 25 years. He describes himself as a Protestant agnostic. In 2002, Bowering was appointed the first ever Canadian Poet Laureate.

http://www.library.utoronto.ca/canpoetry/bowering/index.htm
http://en.wikipedia.org/wiki/George_Bowering

Marion Kimes brought her love of the live reading here in 1981. Over the years a fine pile of small-press books & broadsides has accumulated beside a long list of readings, fests & projects. Her books include CROW'S EYES, of multiplication & light (Nine Muses), Whirled, and NAMORATUNG'A (Woodworks). She has been a driving force in Red Sky Theatre for many years.

http://www.ravenchronicles.org/nwwriter/index/kimes/kimes.htm

The future Subtext schedule is:

September 3, 2008: Group Reading: Writing to Point / Writing to Enclave
October 1, 2008: Donato Mancini (Vancouver) & Shin Yu Pai

For info on these & other Subtext events, see our website at http://subtextreadingseries.blogspot.com

More info at Nonsequitur web site - http://nseq.blogspot.com Details on the Chapel at: http://gschapel.blogspot.com

SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event.

↑ Index

306. **Séamas Cain**
Re: poetry and archives?
Thu 31 Jul 2008

Sara Phillips,

You might investigate the work of John M. Bennett. He is a scholar-poet, a multi-lingual poet, a poet and visual-artist, a concrete poet, etc., AND he is an archivist and librarian. Several of his books are "archives" in several senses of the word, PLUS he has developed actual institutional Archives (more than one, of his own work or the work of others) that are detailed and amazing and dimensional.

I give his contact information below ...

Bestwishes,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

Dr. John M. Bennett
Curator, Avant Writing Collection
Rare Books & Manuscripts Library
The Ohio State University Libraries
1858 Neil Av Mall
Columbus, OH 43210 USA

[redacted]
www.johnmbennett.net
http://www.library.osu.edu/sites/rarebooks/avantwriting/

_____

On Sun, Jul 27, 2008 at 5:08 PM, Sara Phillips
<[redacted]> wrote:
> Hi all,
>
> I'm working on a dissertation that explores the intersection between the
> archive and long poems. Do you know of any poetry from 1990 on that directly

> treats the subject of the archive, or acts like an archive? I'm interested in
> poets who might classify themselves as scholar-poets, or have an
> interdisciplinary approach (are perhaps archivists or librarians themselves).
>
> I ran across a new book by Kate Eichhorn called Fond (Bookthug, 2008), and
> am looking for others.
>
> Many thanks!
> Sara Phillips
>

↑ Index

307. Tom Orange
Am I here?
Thu 31 Jul 2008

---

great big welcomes, geraldine!

tom orange

Date: Wed, 30 Jul 2008 01:07:05 +0100
From: Geraldine Monk <[redacted]>
Subject: Am I here?

If so hello. If not - not.

And so it always was but not always maybe,

With guarded hope,

Geraldine

↑ Index

308. AWAREing Press
Re: SHAME TO STONEWALL!
Thu 31 Jul 2008

Points noted, CAConrad. Although, if I may be so bold, I will reiterate my original point: sexual identity/orientation/preference is no grounds for dismissal from any military. In fact, throughout history, men (and a few women) in armies far and wide have actively engaged in homosexual behavior. Who are you, or anyone else, to say that this group or that group should be barred from enlisting? What next, a return to denial of blacks and other "coloreds" to fight in an "American" army? By using the queer politics as a way to diminish the scope

of our armed forces, you seem to be a bigot using a law to further an anarchistic, hazy agenda.

Resisting arrest and public intoxication, which were the actual crimes committed at Stonewall, are a far cry from a fed-up Rosa Parks calmly asserting herself via passive resistence on a city bus. Sure, it was time for change, but peaceful marches and ploys to congressmen would've been a far better choice than dressing up and acting out-- The "riot" was all about the drinking establishment being raided and shut down, rather than gay rights and equality-- Bars and coffeeshops catering to a variety of types were being shut down all over the city. Gays were as much a target as other minorities, but we don't hear about their sequined stomps.

Further more, CAConrad, by labeling someone "fierce" or "butch" you are surely being glib and stereotypical. (And I, for one, detest Jerry Springer and its colorful characters taken from real life; these sorts of role models can't be a good thing.) This is not the swingin' 70s, and many facets of recenty history are being rethought. Presenting an obnoxious behavior, as I've learned the hard way, is no longer celebrated. And congratulating someone for being drunk and disorderly is way way way out of date.

James
---------- Original message from CA Conrad <[redacted]>: ----------

> *James, let me say first that your p.s. (or BTW) about Stonewall diminished the importance, as well as the received blow of the night. It was not some silly drag throng screeching at police, it was FIERCE drag queens, transgender folks, AND BUTCH lesbians who took the cops on. Marsha P. Johnson was the first. And upon meeting her shortly before her murder she pointed out to me that she was homeless, living in Tompkins Square Park, and organizing homeless people for Homeless Theater.*
>
> *But my point further is, that NOT only was this RIOT initiated by drag queens and butch lesbians, BUT BY AFRICAN AMERICAN drag queens and butch lesbians. The famous Martin Duberman book STONEWALL has a photograph on the cover which doesn't begin to make clear that STONEWALL was a black gay bar.*
>
> *Point further is that YES these people risked their lives. You think FIGHTING with cops, especially 1969 cops who KNEW JUST HOW sanctioned gay bashing was, was not risking your life?*
>
> *And whether or not we want to discuss HOW BRUTAL that night was, THAT NIGHT led to a revolution, one which I for one am most grateful for! Was Marsha P. Johnson a revolutionary? YOU BET SHE WAS!*
>
> *To the point of gays in the military, how can I make myself any clearer than I already have? My biggest problem (not with you or what you say so much as*

MY BIGGEST PROBLEM IN GENERAL WITH) with this idea of "equal rights" is that I'm more interested in NOT BEING KILLED or harassed, first and foremost.

To sound utterly paranoid, though I do not believe I am, I FIRMLY BELIEVE that Bill Clinton had every intention of bringing queers to the Right of politics by giving focus to the military.

I heard with my OWN EARS during his first campaign for the presidency Bill Clinton give a speech in DC at a gay pride function where he told us YES of course you should be allowed to marry and have the same rights, blah blah blah, to which he did nothing.

Gays in the military was BENT (so to speak) on making the queer community forego it's radical ends, because the radical ends, such as ACT UP, were bridging to other activist groups, and IF HE COULD GET US TO get on the same page as the military, THEN HE HAD US RIGHT WHERE HE WANTED US.

The idea of ASKING to fight FOR a country in battle when that very country's governmental body disallows marriage, disallows work in some states, disallows adoption, etc. etc., is ludicrous! It's like when African Americans were asked to fight in war when they had to drink out of separate water fountains, not vote, sit on the back of the bus.

But I say NO to the military. We need to get THE FUCK OUT of Iraq and start making room for ALL AND ANY Iraqi citizen who needs shelter and help HERE in the states! There's no way we can EVER repay the people of that nation for what we have done, and the VERY LEAST we can do is make room for them here. It's impossible for us to imagine what life is like over there.

I said this to someone recently, about allowing Iraqis into the states for assistance, and he said, "But our economy is already in shambles!" OUR ECONOMY? THAT'S what we should worry about? NOT helping suffering people whose suffering OUR TAX DOLLARS paid for? I OWN the bullets I paid for by saying we need to help these people! The president has no trouble sleeping at night but I do!

Oh, and the so-called Stonewall Diversity Committee is going to hear from me because I'm going to attend a fricken meeting and tell them all to FUCK OFF with their honoring an army guilty of war crimes! That award is a disgrace waiting to be called what it is!

And no James, I actually don't think it's separate issues. I'm all for gays being thrown out of the military. Yes, discriminate at will if it means depriving the war machine its fodder!

CAConrad
http://PhillySound.blogspot.com

↑ Index

309. Martha Cinader Mims

seeking internet radio open mic participants

Thu 31 Jul 2008

Listen & Be Heard Poetry Cafe will host its first open mic internet radio show on August 19, at 8pm Pacific Standard Time. If you have a computer with a built in microphone, and some earphones (to avoid feedback) then you can call in to the radio show without paying a telephone bill. If you don't have a microphone in your computer, or even if you don't have a computer, you can still call in to the radio show at [redacted] between 8 pm and 9:30 pm Pacific Standard Time, and read your poem. You will hear the show on the line while you are waiting…

To tune into the show, whether or not you want to call in, go tohttp://www.blogtalkradio.com/listenandbeheard/2008/08/20/Listen-Be- Heard-Open-Mic.

The first portion of the show will feature poets who signed the open mic list ahead of time at Listen & Be Heard Poetry Cafe Blog (http://www.listenandbeheard.net/home). This will allow me to collect a bio, a picture and a poem if you wish that I can feature on the web page about the show ahead of time.

You will have a chance to participate in two rounds of open mic. The first round will be the traditional Listen & Be Heard lightning round. You will have thirty seconds or less to read a poem. This allows all the poets to be heard right at the beginning. I will then go to the second round when each of the featured poets will have five minutes to read a poem or selection of poems, and make an announcement about your book, cd, upcoming appearances or whatever.

If you want to be a featured poet in the open mic please sign the open mic list and I will get in touch with you by e-mail.

After each of the featured open mic poets have read, I will open it up to listeners who have just tuned in to read one poem.

I spent about ten years as a radio producer and host at WBAI Radio Pacifica in New York City in the 1990's. I'm looking forward to getting back into radio via the internet, and thank you to BlogTalkRadio for the opportunity!

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

↑ Index

310. AWAREing Press
Re: poetry and archives?
Thu 31 Jul 2008

Joe, that's a terrific suggestion. Though I've not read the entire work, I have proofread a portion of it, which is to be included in the forthcoming "Light Years: An Anthology on Sociocultural Happenings (Multimedia in the East Village, 1960-66)," edited by Carol Berge and published by AWAREing Press and Spuyten Duyvil. Schwerner's chapter admits to a portion of the tablets being either lost or untranslatable, which is as comical as it is profound, and an elegant stab at finding an epitome of the 1960s.

Carol spent 20 years assembling this anthology of memoirs and ephemera. For more info, including an excerpt from the introduction, visit www.awareinginc.net and click on the AWAREing Press page.

James
---------- Original message from Joe Moffett <[redacted]>: ----------

Armand Schwerner's The Tablets would be a must for such a project. The full edition of The Tablets was published in 1999. I have a chapter on The Tablets paired with The Maximus Poems in my book The Search for Origins in the
> Twentieth-Century Long Poem that might be helpful to you.
>
> Sounds like an interesting dissertation. I'd like to hear more about it.
>
> -- Joe
>
> Dr. Joe Moffett
> Associate Professor of English
> Kentucky Wesleyan College
> 3000 Frederica Street
> Owensboro, KY 42301
>
> [redacted]
>
> _____
>
> From: Poetics List (UPenn, UB) on behalf of Sara Phillips
> Sent: Sun 7/27/2008 5:08 PM
> To: [redacted]
> Subject: poetry and archives?
>
>

>
> Hi all,
>
> I'm working on a dissertation that explores the intersection between the
> archive and long poems. Do you know of any poetry from 1990 on that
directly
> treats the subject of the archive, or acts like an archive? I'm interested in
> poets who might classify themselves as scholar-poets, or have an
> interdisciplinary approach (are perhaps archivists or librarians themselves).
>
> I ran across a new book by Kate Eichhorn called Fond (Bookthug, 2008), and
> am looking for others.
>
> Many thanks!
> Sara Phillips
>
>
>
>

↑ Index

311. AWAREing Press

Re: Poems & Poetics: The Blog as Anthology & Manifesto

Thu 31 Jul 2008

Jerome, the blog is maybe a high-tech evolving of what was known as the Mimeograph Revolution in the 1960s, in which artists, writers, poets and printers joined forces to disseminate new work as quickly as possible. Expediting innovations to the masses! And so, another boon, and another blow, to the artist... My concern is that a copyright date, affixed by the creator of an original piece, can be easily overwritten by a villainous plagiarist or art image thief... Am I crazy to worry? My MySpace page, which I tore down after about a month, had 147 hits on the blog page, but less than 100 on the main page, after the first week. Disconcerting, those numbers-- especially when most of the people offering friendship weren't people at all, but 'bots, advertising pay-for-smut links. To provide an open forum, a peek at an artist-at-work, is a way to approach the blog, though I remain skeptical of too many unknown apprentices.

James

---------- Original message from Jerome Rothenberg <[redacted]>: ----------

In the two months that I've been using the blog as a medium, I've been thinking how much it reinforces my need to assemble and anthologize or to use the

anthology as such as a kind of manifesto. The process before this has occupied much of my energy over the last forty years, but the difference here is that I can work on my own time and move almost instantly from private idea to public appearance. I don't know how far this takes either me or it, and for the moment I don't really care - the great pleasure coming in the act itself. I also welcome the chance to honor poets who have been close to me and to preview - for myself and anyone who watches - work in its slow progression to publication in paper or book form (or work, for that matter, that will never find any other format). I assume that this matches the experience of others working in this
> medium.
>
>
> The following anyway are the last ten entries on the blog, poemsandpoetics.blogspot.com, and will be followed in the nesxt couple of weeks
> by further previews from Poems for the Millennium, volume 3, and by
> contributions from Pierre Joris and Charles Bernstein, among others:
>
>
> From The Medusa Interview: Anthologies, Modernism, & Postmodernism
>
> Ian Tyson's "17 Horse Songs X-XIII" with a Note on Ian Tyson...
>
> Reconfiguring Romanticism (6): Poe's Eureka, with commentary, for Hanon Reznikov
>
> Rae Armantrout, BABEL, a Poem & a Comment, plus an excerpt from Collected Prose
>
> A Note and Poem (BlessÃ¨d Terror) for Jean Pierre Faye and "Change"
>
> Reconfiguring Romanticism (5): Dionysios Solomos Poem & Commentary..
>
> Clayton Eshleman: The Left Foot of King Ramesses I, with a note on Clayton
> Eshleman
>
> Gematria (1): Seven Poems in Dedication
>
> Reconfiguring Romanticism (4): Hugo & Dickinson
>
> That Dada Strain Continued: Three from Tristan Tzara, with a Note on Tristan

> Tzara
>
> Jerome Rothenberg "Language is Delphi."
> 1026 San Abella Drive --Novalis
> Encinitas, CA 92024
> jrothenberg at cox.net
>

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312. Daniel Godston
poets in S. Korea
Thu 31 Jul 2008

Brother Anthony is an excellent translator. I have several books of Korean poetry which he has translated, including those by Ko Eun ("The Sound of My Waves"), Chon Sang Pyong ("Back to Heaven"), and several others.

"The Book of Korean Shijo" (Harvard East Asian Monographs, trans. by Kevin O'Rourke) is a great book.

----- Original Message ----
From: richard owens <[redacted]>
To: [redacted]
Sent: Tuesday, July 29, 2008 8:04:21 PM
Subject: Re: poets in S. Korea

CHERYL:

Brother Anthony, a member of the Catholic order of Taize, lives in Seoul & is quite generous re introducing people to Korean poetry and poets. you can contact him through his website, which is itself an _amazing_ resource for Korean poetry:

http://hompi.sogang.ac.kr/anthony/

also, poet Kevin Thurston is preparing to move to Korea. you can contact him through his blog:

http://fuckinglies.blogspot.com

Kevin also pointed out to me that Francis at Redfox Press, although he was previously located in Ireland, is now located in Seoul. he's an _excellent_ book artist. his blog:

http://franticham.blogspot.com/

Taegu is a wonderful city, tho I'm not familiar with any poets currently living there. the train ride from Taegu to Seoul however is about 2.5 hrs -- & every

train has a vendor that sells beer, which makes the an incredibly scenic ride _much_ more pleasant!

best ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Wed, 7/23/08, Cheryl Pallant <[redacted]> wrote:
From: Cheryl Pallant <[redacted]>
Subject: poets in S. Korea
To: [redacted]
Date: Wednesday, July 23, 2008, 12:47 PM

Does anyone know of any poets in S. Korea? I'll be teaching for the year at Keimyung University in Daegu, 200 miles south of Seoul. I'd love to meet some poetry kin.

Cheryl Pallant

_____
www.cherylpallant.com

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313. Stephen Vincent
Re: Am I here?
Thu 31 Jul 2008

Isn't it the time of year that Brits pretend to be nice to each other in Nice! Get out of town, Girl, and shrink your antennae! Nobody is to be heard from, sighted or otherwise. & the language is dead,too.

So, if you have to, crawl in bed with a crook called 'sleep' and enjoy the robbery.

How is that for gruff!?

Tin Turn goes the Abbey.

Hi Geraldine!

Stephen V
http://stephenvincent.net/blog/

Geraldine Monk <[redacted]> wrote: If so hello. If not - not.

And so it always was but not always maybe,

With guarded hope,

Geraldine

↑ Index

314. Kuebrich, Benjamin Darnell Mr.
Oxford Magazine 22
Thu 31 Jul 2008

---

fiction from Karen Heuler and Cynthia Reeves, essays from Rachael Peckham and Sonya Huber, poetry from Mani Rao and Christopher Barnes, and an interview with David Graeber.

www.oxfordmagazine.org

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 2008

319 messages · Thu 31 Jul 2008 – Sun 31 Aug 2008

August 2008 was a month about survival — whether a poet can survive on poetry, whether the words survive the world, whether the art survives at all except as a guest in someone else's medium. Three hundred and nineteen messages moved through the list, thin and late-summer slow, weeks before the banks fell, and already the room was counting who was left standing. It reads now like a quiet ledger drawn up on the eve of a crash nobody in it had yet named.

The largest thread was an inventory of poetry's afterlife on film — a long, affectionate list of movies with poetry in them, the art surviving not on its own shelf but smuggled into the cinema, borrowed by a bigger and richer form to lend a scene some depth. It was survival by dependence: the poem enduring precisely because it had been absorbed into something with a wider audience and a working economy, kept alive as a passenger on the medium that had eclipsed it.

The quarrel was frankly economic, and prophetic. Under the heading of who is left standing, the room asked whether anyone could still make a living from poetry alone, without the teaching post or the grant, and came up nearly empty — one member reporting the grim folklore that *"the last poet to make a living from"* the sale of his poems had been Alfred Tennyson, a century and a half gone. In the last weeks before the financial collapse, a room of poets was already taking the measure of an art with no viable economy, counting the survivors and finding almost none.

And the month's most beautiful current made survival its explicit subject. A sleepless member on a Paul Auster kick — insomniac, thought-crowded, still in love with the art — passed around Auster's lines about *"the words that do not survive the world"*, the poem that dissolves in the very act of being spoken. It was the tenderest possible framing of the month's dread: not the economy or the audience but the words themselves, mortal, evaporating as they leave the mouth, and loved all the more for it by a reader who could not sleep for thinking of them.

I have set August down exactly as the archive delivered it — poetry surviving as a passenger in the movies, the poet who cannot survive on poems since Tennyson, and Auster's words that do not survive the world — because it was the month the list, thinned and sleepless on the lip of a crash it could not yet see, made survival its one true theme and found the odds long at every level: the art alive only by borrowing a richer medium's room, the poet unable to live by the work, the words

themselves vanishing as they are said. And yet the room was still there, still passing poems hand to hand at three in the morning, which is the only kind of survival this list ever really had: not the economy's and not posterity's, but the plain fact of a few people still awake and still reading to each other in the dark.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 319 in all.

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1. Ismaelia al Sadiq
Re: SHAME TO STONEWALL!
Thu 31 Jul 2008

It occurs to me to say only, from a personal standpoint, that any "reason" - substantial or not - for reducing the number of men and women in the US military, especially with regard to Iraq, would be a positive, insofar as it might help reduce the deaths of my beautiful brothers and sisters at their hands.

A "gay contingent" that might help spread disatisfaction and disorder in the social ranks sufficient to disrupt the ethical corruption of today's new youth in terms of joining up for the Death March of my people has not only my full support, but without doubt the full support of the Muslim community worldwide, which has, I have to say, in spite of statements otherwise by idealistic leaders, never had a problem with homosexuality. In fact, it has always been thought to be one of the prime building blocks of society.

So, the isue for some of us isn't gay men in your military. It is to get your military out of the Middle East. And as this is not happening voluntarily, rest assured that the male youth of Iraq, our glorious freedom fighters, gay, bi-, straight, ambi- and/or whatnot, will be distributing heroin cut with, well, whatever it takes to make the phrase "death from within" come true, in material anaology to their born-again Christian and virtuous, ever-risen Christ.

My question, and that of all Muslims is, how many times can an American foot soldier be born again?

Isma'il

_____
Time for vacation? WIN what you need- enter now!
http://www.gowindowslive.com/summergiveaway/?ocid=tag_jlyhm

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2. John Cunningham
Re: Subtext/Seattle - George Bowering & Marion Kimes - 8/6/08
Thu 31 Jul 2008

Just so you're aware, one of the best known and most respected poets to emerge from the TISH group was Daphne Marlatt. The period in question is the 60s, not the 50s. John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Nico Vassilakis
Sent: July 31, 2008 1:59 AM

To: [redacted]
Subject: Subtext/Seattle - George Bowering & Marion Kimes - 8/6/08

Subtext continues its monthly reading series with readings by George Bowering & Marion Kimes at our new home at
the Chapel Performance Space on the 6th of August 2008. Donations for admission will be taken at the door on the
evening of the performance. The reading starts at 7:30pm.

George Bowering is a prolific Canadian novelist, poet, historian, and biographer. He was born in Penticton, British Columbia,
and raised in the nearby town of Oliver, where his father was a high-school chemistry teacher. His most recent books include
Baseball Love (Talonbooks, 2006), and Vermeer's Light: Poems 1996-2006.

Bowering is the best-known of a group of young poets including Frank Davey, Fred Wah, Jamie Reid, and David Dawson who
were together at the UBC in the 1950s. There they founded the journal Tish. Bowering lives in Vancouver, BC and is Emeritus
at Simon Fraser, where he has worked for more than 25 years. He describes himself as a Protestant agnostic. In 2002, Bowering
was appointed the first ever Canadian Poet Laureate.

http://www.library.utoronto.ca/canpoetry/bowering/index.htm
http://en.wikipedia.org/wiki/George_Bowering

Marion Kimes brought her love of the live reading here in 1981. Over the years a fine pile of small-press books & broadsides has accumulated beside a long list of readings, fests & projects. Her books include CROW'S EYES, of multiplication & light (Nine Muses), Whirled, and NAMORATUNG'A (Woodworks). She has been a driving force in Red Sky Theatre for many years.

http://www.ravenchronicles.org/nwwriter/index/kimes/kimes.htm

The future Subtext schedule is:

September 3, 2008: Group Reading: Writing to Point / Writing to Enclave
October 1, 2008: Donato Mancini (Vancouver) & Shin Yu Pai

For info on these & other Subtext events, see our website at
http://subtextreadingseries.blogspot.com

More info at Nonsequitur web site - http://nseq.blogspot.com Details on the Chapel at: http://gschapel.blogspot.com

SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event.

Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008 7:19 PM

↑ Index

3. Ram Devineni

Film selected for Competition at the Venice Film Festival

Thu 31 Jul 2008

Dear Friends:

I am happy to announce that Amir Naderi's film "Vegas: Based on a True Story" has been selected for Competition (Venezia 65) at the 65th Venice Film Festival. The film that Amir, Susan Brennan and I have been working on for several years.

The film is about a working class family living on the fringes of Las Vegas and are tormented by a con-man who has to destroy them in every aspect of their lives. The film stars Mark Greenfield, Nancy La Scala, and Zach Thomas. The festival occurs from August 27th to September 6th 2008.

http://www.labiennale.org/en/cinema/festival/program/en/14372.1.html

The film is co-produced by Rattapallax.

Cheers
Ram Devineni
Rattapallax Films

↑ Index

4. Jennifer Karmin

Otoliths issue 10

Fri 1 Aug 2008

Issue ten of Otoliths has just gone live. Once again, it's full of variety. Poemsâ€”visual, text, concrete & proseâ€”essays, short stories, photography, an interview, paintings both digital & manual, plus a few things that defy categorization

http://the-otolith.blogspot.com

Included is work by:

Barry Schwabsky, Geof Huth, joanne burns, nick-e melville, Robert Gauldie,

Thomas Fink, Thomas Fink & Maya Diablo Mason, Bob Grumman, Bill Drennan,

Kristen Orser, Obodadimma Oha, Reed Altemus, Raymond Farr, Christopher

Major, Mary Ellen Derwis, Douglas Barbour & Sheila E. Murphy, Felino

Soriano, Matthew Stolte, Anne Gorrick, Caleb Puckett, Philip Byron Oakes, David-Baptiste Chirot, Sandy McIntosh, Jeff Harrison, Robert Lee Brewer, Ashley Capes, Angela Genusa, Jukka-Pekka Kervinen, Jukka-Pekka Kervinen & John M. Bennett, Baron & John M. Bennett, Sheila E. Murphy & John M. Bennett, John M. Bennett, Luis Cuauhtemoc Berriozabal, Clint Frakes, Charles Freeland, Randy Thurman, Alexander Jorgensen, Ryan B. Richey, Ray Craig, Julian Jason Haladyn, Jennifer Karmin, Rebecca Eddy, Martin Edmond, MTC Cronin & Peter Boyle, Alan Ramon Clinton, Manas Bhattacharya, Tom Hibbard, Bobbi Lurie, Cecelia Chapman, Andrew Topel, Matthew Klane, Mark DuCharme, Laura Goldstein, Michelle Detorie, Joe Balaz, Paul Siegell, Kate Schapira, Vincent Ponka, m.R. koppp', Tom Beckett, and Nico Vassilakis.
The cover image is by Angela Genusa.
The closing date for submissions for issue eleven is 28 October, 2008.

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5. ART ELECTRONICS
Call for Entries - Poetry Supermarket
Fri 1 Aug 2008

Call for entries for next Caterina Davinio's on line-off line itinerant global project: POETRY SUPERMARKET. Sound/video/performance/digital images/photography on topic "goods, supermarket, hypermarket". How the relation art/market art/publicity has changed? Could exist solidarity in the global market? Are hypermarkets the new cathedrals of our times? + all what could refer to goods, prices, crisis, development of the global market, to the image of man and woman in the commercial communication, and whatever you could imagine on the topic of thousands of goods that daily cross our lives.

The topic market/goods should be focalized in an ironic / surreal / game way. Possible mixing digital images/text.
We particularly encourage participation of women and young artists/curators.

The exhibition is organized in three sections:
- historical section
- emerging artists (particularly focalized on new media/poetry/performance)
- young artists (max 30 years old).

Submissions: - To submit images, poems: send attached file to [redacted] (only jpg files, max 5 files, e-mail totally max 500 KB) + attached biography. - To submit

video/sound works: max 5' - Send the link (or DVD data file mpeg, WMV, AVI, for Windows max 30 MB) + attached biography. - To submit objects/small sculptures: send the photography of the object (jpg max 100 KB).

PLEASE, NOTE: participation is free. Sent material will not be returned. Poetry Supermarket is an experimental project based on a small budget, that unfortunately makes impossible to pay fees or refund for participating artists. Received files, if selected, will be diffused in the itinerant exhibitions on line+real places. To send materials means to agree to their diffusion in "Poetry Supermarket" itinerant project as printing, broadcasting, catalogues / books, every kind of printing and publishing on line/off line related to the project "Poetry Supermarket", whithout any compensation, fee or refund for the involved authors/curators.

DEAD LINE SEPTEMBER 30 2008.
For further info write to the curator Caterina Davinio [redacted]

We are happy of your participation and collaboration.
Feel free to forward this call to every one who could be interested.
Best regards from Italy
Karenina.it Staff
::

Karenina.it Ten Years
The first Net-Poetry Project on line
1998 - 2008

Poetry in Phatic Function
::
Contact: Art Electronics Italia
Via Sassi 10 - 23900 Lecco (LC) Italia
T: [redacted]
e-mail: [redacted]
W: http://xoomer.alice.it/cprezi/caterinadav.html
Press: Art Electronics [redacted]

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6. Charles Alexander
chax press 200 x 20
Fri 1 Aug 2008

Dear Friends,

Today, August 1, is Chax Press's 24th birthday! We have also just moved again.

Perhaps the best thing about moving is that we have moved into a studio with room to pursue the work we were meant to do. Chax Press is back to printing handmade works. We have two projects before us. One is the first letterpress book we have made in two years, and it will be the first widely affordable letterpress book we have made since the mid-1990s. I sincerely hope it will mark a return to making the kind of book that is a fine art work that is also accessible to a good number of literary readers.

The letterpress book is Salt, My Love: A Ballad, by Patrick Pritchett. Patrick is the author of our earlier trade paperback book, Burn: A Doxology for Joan of Arc. After years in Boulder, where he was an active member of local and national/international poetry communities, he is currently an adjunct faculty member at Harvard.

The other work we are printing coincides with a conference we are sponsoring in early October titled Charles Olson: Language as Physical Fact. As a part of the conference we are printing, framing, and displaying handprinted broadsides of ten of the most visual of Olson's famed Maximus Poems, with permission of the University of California Press and the estate of Charles Olson. This display, along with other events of October 10-11, will constitute the most ambitious public programming Chax Press has yet undertaken. The conference will feature local and visiting poets, including Myung Mi Kim, Anne Waldman, Cole Swensen, Steve McCaffery, Barbara Henning, and Tenney Nathanson.

To accomplish the return to letterpress printing and to realize the conference, we need your help. Letterpress papers, including handmade papers, are expensive. The letterpress book is not funded by any grants or major gifts. The Olson conference has obtained support from the Arizona Commission on the Arts and the Tucson Pima Arts Council. However, those grants require us to raise our own matching funds to fulfill the amounts needed to support the conference.

In the past several years we have asked donors for special support on occasion, and for regular annual contributions once per year. In doing so, we have concentrated on donors who could give $50, $100, and more. We still will mount an annual campaign in the fall of 2008. But right now, for current purposes, we want to give more people the opportunity to support these important, community-minded literary and artistic programs. We are seeking 200 donors who will each give us just $20. Please be one of these donors, one of those who make fine literature and book arts work available to the public in creative ways. Chax Press is an IRS-approved 501(c)(3) charitable organization, and your contribution is tax deductible.

Today, please, write a check for $20 and send it to us at our new address: 411 N 7th Ave, Tucson, Arizona 85705-8332. If you can't afford $20, send $10 or $5.

If you have the funds and want to give more (to take the place of those who can’t give), then by all means give a larger amount of your choice.

You may also choose to securely donate the amount of your choice online through paypal by visiting the donations page on our new web site donations page.

$20 spent in another way might mean one third of a tank of gas, or five or six coffee drinks. If spent as a contribution to Chax Press it means the chance to support some of the finest literature and book arts being presented anywhere, and to contribute to the cultural and intellectual life of Tucson and the nation.

Please help us now.

Thank you,

Charles Alexander
Executive Director
Chax Press

Chax Press Board Members:
Ken Bacher
Laynie Browne
Susan Dick
Jesus Garcia
Barbara Henning
Cynthia Hogue
Hank Lazer
Tony Luebbermann
Cynthia Miller
Heather Nagami
Mridul Nan
Tenney Nathanson
Charles Alexander

Chax Press web site donations page

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

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7. amy king

** *Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich* **

Fri 1 Aug 2008

The Stain of Poetry Presents

August 29th @ 7 p.m. - Stain Bar - Williamsburg,
Brooklyn

** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich **

~~~

Michael Ball grew up in North Carolina
& spent most of his adult life in Brooklyn.
He currently lives in Baltimore
where he curates & hosts the i.e. reading series.

~~~

Joel Chace has published poetry and prose poetry in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. New from BlazeVox Books is CLEANING THE MIRROR: NEW AND SELECTED POEMS, and from Paper Kite Press, MATTER NO MATTER, another full-length collection. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope. Amphibian Productions theater company did a staged reading of his play TRIPTYCH, at the Arclight Theatre, on the Upper West Side of Manhattan, Spring, 2005.

~~~

valzhyna mort born in minsk, belarus. second
book of poetry “factory of tears” came out in april 2008 from copper canyon press, usa.
(the first one was published in minsk
in 2005 and called “i’m as thin as your eyelashes”). previously was a writer-in-residence at several international locations, also received two international poetry prizes. besides the united
states, “factory of tears” was published in sweden and will come out in 2009 in germany. apart
from poetry, valzhyna mort runs a black metal music label.

~~~

Anna Moschovakis is the author of a book of poems,_I Have Not Been Able to Get Through to Everyone_, and of several chapbooks, including most recently

No Medea , a Tinyside from Big Game Books. She is also a translator of French poetry and prose and an editor at Ugly Duckling Presse.

~~~

Ryan Murphy is the author of Down With the Ship from Otis Books/Seismicity Editions. He has received awards from Chelsea magazine and the Aldrich Museum of
Contemporary Art, as well as a grant from the Fund for Poetry. He lives in New York.

~~~

Matvei Yankelevich edited and translated TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS (Overlook, 2007). He is a co-translator of OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM (2006). His translation of the Vladimir Mayakovsky's poem "Cloud in Pants" appears in NIGHT WRAPS THE SKY: WRITINGS BY AND ABOUT MAYAKOVSKY (Farrar, Strauss & Giroux, 2008). He is the author of a long poem, THE PRESENT WORK (Palm Press, 2006) and his writing has appeared in Fence, Open City, and many other literary journals. He teaches Russian Literature at Hunter College in New York City and edits the Eastern European Poets Series at Ugly Duckling Presse in Brooklyn.

~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand
Street,

1 block west)

718/[redacted]

open daily @ 5 p.m.

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Hosted by Amy King and Ana Bozicevic

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http://thestainofpoetry.wordpress.com/2008/07/03/friday-august-29-2008-700-pm/

http://thestainofpoetry.wordpress.com/2008/07/03/friday-august-29-2008-700-pm/
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http://thestainofpoetry.wordpress.com/2008/07/03/friday-august-29-2008-700-pm/

Schedule here: http://thestainofpoetry.wordpress.com/

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Recent

http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://jacketmagazine.com/34/dickow-king.shtml

Alias

http://www.amyking.org

Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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8. Justin Katko
New Critical Documents
Fri 1 Aug 2008

New Critical Documents

Do crease fake a road map to bead this thin portent of a mass itch, but first choose a humour to spit back or sap out. Critical Documents has been waiting for this coordinated levitation, this very single moment, to announce to you its recent publications. They are as to the Quadrant and the 1 hovering thru't.

So be now exposed to four new books by England-based poets: Sara Crangle, Francis Crot, Frances Kruk, and Tom Raworth. And be too now exposed to the fourth issue of Plantarchy -- which features almost everyone, but especially not a particular person. Some of this constellation has been convecting for months – even years – while some of it like suddenly shined through the scabbard in an alpha channel blitz crag. All the books are hand-made. Here they are listed:

- -

wild ascending lisp
by Sara Crangle
--> http://plantarchy.us/wal.html

+ Sara Crangle's new book is a distorted mirror, poem-by-poem, of Song of Myself. It reboots that landmark with the shock of advance, while it moonlights a hyper-diachronic evacuation of Whitman's soundscape, engendered by his ear and dated by his tongue. Each copy be smeared with cold March grass on some

over-the-counter blotter paper that floated in on these beards' foam. Get it while it's brought.

- -

The Seven Curses: Xena Warrior Princess
by Francis Crot
--> http://plantarchy.us/seven-curses.html

+ As the bubble clicks, Stephen Rodefer writes that he hasn't seen "the post mediaeval allegory of love, deception, battle and fair victory ... so spectacularly disclosed and written", as in Francis Crot's The Seven Curses, a Xena fan-fiction with annotations by Nrou Mrobaak and illustrations by various hands. Scan the world wide web for a dikey detourned infomercial, coming intensely soon.

- -

A Discourse on Vegetation & Motion
by Frances Kruk
--> http://plantarchy.us/a-discourse.html

+ The Discourse is a tiny book holding an anaphoric long poem. With three different color spines like rinds on a long aphid's finger, today, in a spray throttle, everyone buys this. Today.

- -

Let Baby Fall
by Tom Raworth
--> http://plantarchy.us/let-baby-fall.html

+ This pamphlet of new poems by Tom Raworth bounced out of a freshly stalled rune at the Poetry of the 70s Conference in Orono Maine. If you like blinking less boulders out of a flaming channel oven, consider reserving your copy of the second edition before the shivering dogs eat the gloo, k?

- -

Plantarchy 4
various contributors
--> http://plantarchy.us/Plantarchy_4.html

+ The fourth issue of the journal Plantarchy is half poetry and half criticism, with poetry by Tim Atkins, Caroline Bergvall (in CMYK), Sean Bonney, Frances Kruk, Kirsten Lavers, Peter Manson, Camille PB, Linda Russo, Rachel Smith, Jefferson Toal, Keith Tuma (with Abby Trenaman and cris cheek), and Catherine Wagner. Keston Sutherland on Vizpo. Hank Sotto interviews Helen Bridwell. Allen Fisher's essay iDamage. Susan M. Schultz on Donald Rumsfeld. Piers

Hugill on cris cheek. John Bradley interviews Kent Johnson. An email from -------. A drawing by Stephen Perkins. Cover by 405-12-3415.

- -

These books and a few more can be ordered online at http://plantarchy.us, or by mail from the address below (good through next summer). Donations in support of Critical Documents are welcome.

Critical Documents
Editor: Justin Katko
Box 1923, Literary Arts
Brown University
Providence, RI 02912 USA

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9. Joel Weishaus
"Reality Too" July Blog
Fri 1 Aug 2008

Here is the July edition of "Reality Too":
http://web.pdx.edu/~pdx00282/blog/July.htm

Introduction:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

_____

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

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10. jessica beard
poetry and archives
Fri 1 Aug 2008

I think that Page duBois' book on Sappho called Sappho is
Burning is an incredible look at both poetry and the

archive. The methodology she proposes is very interesting...

and of course susan's work (melville's marginalia!) and marta werner's work with dickinson, too.

****

Jessica Beard
[redacted]
UCSC Literature Department
Graduate Student
****

chaos cast cold intellect back
(susan howe)

↑ Index

11. Stephen Vincent

Infectious hedonism, eatism, NYism

Fri 1 Aug 2008

---

http://brandonbrown.blogspot.com/

Nothing can quite compare here with Brandon Brown - who leaves the gourmet underloins of San Francisco to go, literally, eat up New York City for an entire weekend - O'Hara's "personism" turned into "eatism', a 'hedonism' on the run. It's really a non-stop practically sleepless literary tour de force performed/lived among poets - indeed they are perhaps talking about 'lit' or music - but it's really all liquid and bites. An amazing blast of consumptual, consumptious energy. Maybe it's a poem, or anti-poem in disguise! (I know Brandon is a tall, wide guy - but that must have some plane ride going home!)

If summer lethargy has you down, go there!

Stephen V
http://stephenvincent.net/blog/
Where there are some recent entries of hot new grafitti about Dolores Park and Lutheran Church.

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12. Camille Martin

new collages by Camille Martin

Sat 2 Aug 2008

Recently added to my website:

http://camillemartin.ca/index.php?pr=Collages_8

Camille

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13. John Cunningham
tracking down book for review
Sat 2 Aug 2008

Can anyone advise where I can obtain a copy of 'The Grand Piano: An Experiment in Collective Autobiography, San Francisco, 1975-1980' for review purposes. John Cunningham

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14. David Chirot
REPUGNO SELECTS Issue No. 1 is Here
Sat 2 Aug 2008

REPUGNO SELECTS Issue No. 1<http://repugnoselects.blogspot.com/2008/08/repugno-selects-issue-no-1.html>
WELCOME
TO THE 1st ISSUE OF THIS MAGAZINE.

Issue No.1 contains (in this order)
troylloyd
Scott MacLeod
James Sanders
David-Baptiste Chirot
Author Links, &
Issue No.2's CALL FOR WORK

EXCERPTED FROM THE ON SITE DESCRIPTION:

IMPORTANT: This magazine is for documenting poetic work in the public sphere or work given away/left in public. I do not wish to see page-based work for the most part - exceptions are possible - but not that easy to imagine * VISUAL POETRY for me has to connect to text, readability is not necessary, but language is required (no matter how degraded). * ARTFULNESS I appreciate careful technique, a painterly eye, work that doesn't sacrifice some kind of discipline, but, I also thrive on accidents. * THE HAND IN THE WORK. So much work is computer-based now that I find myself liking the handmade or hand-assisted works, they're consistently more real for me. * B/W-ish i tend in the direction of black and white and appreciate those who can use just enough color or who let the colors of the materials carry the weight. Monochromes. Sepia. A starkness that has impact.

This is a very welcome & exciting & refreshingly unusual Visual Poetry Journal, as it is interested in work *made by hand* and also work AS IT EXISTS IN THE WORLD.

One of the paradoxes of the Internet is that is an excellent means by which to "bring to light" works which point one back to the WORLD, that Time & War Torn & Worn site/sight/cite which all too often vanishes in Word, Page & Screen.

The disintegrating order of things, "the world as we see it is passing," calls out for not simply "being in touch," but actual touch, the real meaning of Haptic.

Works exist in the public sphere in disintegrations from the conformities of "signage," and the forms of tourism & consumerism it engenders. Yet, rather than seeing and working with the teeming dilapidation of languages which are actively generating emerging colors, lines, sounds, the eyes trained by signages remain within their "sphere of influence." Aestheticized, these "signages" become "seen as art," because they are "already framed as art" and so one "discovers" one's immediate environment as having the same "art" qualities as "photos in magazines," ads themsemselves modeled on "art" in "art photos" and paintings. Making the circuit of one's neighborhood, one makes a circuit of "art images," happily noticing how much like other "art" which one has seen they indeed are. To discover one lives in a a magazine/gallery world makes one feel one is indeed leading an aethetic existence. Who knows, perhaps instead of being an "artist," one is actaully becoming an "art object" one's self, and so is begining to accrue value by the moment. Does it not seem at times that one is indeed moving along among various monuments, statues, plaques which have come to occupy the place of good old so-and-so? Meanwhile, the dirty old world which is falling apart all around one, and in that falling apart is emerging each instant as a part of something other than it just was--that dirty ceaselessly teeming old world is going unseen, even though its particles begin to dirty the surfaces of the monuments and statues. To me, what makes Repugno so exciting and challenging to go ever farther into these particles that are a part of and not apart from one's existence, continually touching one with a call to touch back and with it in response, in collaboartion--is that it is aware of and interested in the continually generative emergence of distintegrations, the disintegrations into emergences, of negentropy and working with negentropy in collaboration.

To me, a very happy event! And my deep Thanks!--db Chirot "La Mano de l'Ojo, l'Ojo de la Mano"

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15. Rob McLennan
above/ground press 15th anniversary reading!
Sat 2 Aug 2008

---

the small press action network - ottawa (span-o) and The Ottawa Art Gallery Present:

The Factory Reading Series
Thursday, August 14; doors 7pm, readings 7:30
lovingly hosted by rob mclennan

> celebrating fifteen long years of above/ground press
> publisher of over five hundred items since 1993, including
> poetry chapbooks, journals, broadsides & other ephemera
> edited & published by rob mclennan

with readings/chapbook launches by:

> Amanda Earl (Ottawa)
> launching "The Sad Phoenician's Other Woman"
> Pearl Pirie (Ottawa)
> launching "the oath in the boathouse"

The Ottawa Art Gallery, Arts Court, 2 Daly Avenue, Ottawa

author bios:

Pearl Pirie has been published in Womb, 1cent, ottawater 4.0, Best of MiPo Cafe Cafe, by Pooka Press and at culturalshifts.com. Her poetry is generally forthcoming, except when it isn't. She blogs. the oath in the boathouse (above/ground press) is her 6th chapbook, the 1st not self-published.

http://aboveground press.blogspot.com/2008/03/new-from-aboveground-press.html

Amanda Earl's poetry is forthcoming in Rampike, The New Chief Tongue and Van Gogh's Ear, and recently appeared in the above/ground press fiction anthology Departures. above/ground press published her second chapbook Eleanor in 2007. Her poetry has also been recently featured in ottawater.com, Ditchpoetry.com and Unlikelystories.org and published by Vancouver's pooka press, Ottawa's Peter F. Yacht Club and in Calgary's Holy Beep! Amanda is the managing editor of Bywords.ca and the Bywords Quarterly Journal. You can read about Ottawa's literary shenanigans on her blog: amandaearl.blogspot.com. She will be launching her recent above/ground press publication, The Sad Phoenician's Other Woman.

http://aboveground press.blogspot.com/2008/03/new-from-aboveground-press_08.html

the small press action network - ottawa (cleaning out yr literary clogssince 1996); thanks to The Ottawa Art Gallery for providing space and much love.

for more information, contact rob mclennan @ [redacted]
or check out http://www.ottawaartgallery.ca/home-en.php
for more information on above/ground press, check out
www.abovegroundpress.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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16. Dana Teen Lomax

Karmin, Lomax, and Rosenthal at Books & Bookshelves 8/7/08

Sun 3 Aug 2008

BOOKS & BOOKSHELVES
presents

JENNIFER KARMIN
DANA TEEN LOMAX
SARAH ROSENTHAL

THURSDAY, AUGUST 7
7:30pm

99 SANCHEZ STREET
between 14th St & Duboce Ave
in San Francisco

JENNIFER KARMIN curates the Red Rover reading series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented in national festivals, on city streets, and at artist-run spaces such as the Urban Institute for Contemporary Arts, Woodland Pattern Book Center, and Betalevel. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies A Sing Economy (Flim Forum Press, 2008), The City Visible: Chicago Poetry for the New Century (Cracked Slab Books, 2007), and Growing Up Girl: An Anthology of Voices from Marginalized Spaces (GirlChild Press, 2006).

DANA TEEN LOMAX is the author of Curren¢y (Palm Press, 2006), Room (a+bend press, 1999), and the contributing co-editor of Letters To Poets,

Conversations About Poetics, Politics and Community (Saturnalia Books, 2008). Her writing has been published in numerous journals and magazines, including Jacket, The Bay Poetics Anthology, Tripwire, Moria, sonaweb, Dusie, mem, and many others. She is presently working on Q, “home movies” about raising a daughter on prison grounds and a poetry manuscript entitled Shhh! Lullabies for a Tired Nation. She works as the Interim Director of Small Press Traffic Literary Arts Center in San Francisco, teaches writing at San Francisco State University and the University of San Francisco, and lives in northern California with her family.

SARAH ROSENTHAL is the author of How I Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), and not-chicago (Melodeon, 1998). Her poems, stories, reviews, essays, and interviews have appeared in numerous journals including How(2), Bird Dog, Fence, Lungfull, Denver Quarterly, and Boston Review. Her poetry has been anthologized in Bay Poetics (Faux Press, 2006), The Other Side of the Postcard (City Lights, 2005), and hinge (Crack Press, 2002). She is the recipient of the Leo Litwak Fiction Award, the Primavera Fiction Prize, and a Vermont Studio Center Artist’s Grant. She recently edited a collection of interviews with Bay Area avant-garde writers, A Community Writing Itself. She writes curricula for the Developmental Studies Center, a nonprofit educational publishing house.

_____ Got Game? Win Prizes in the Windows Live Hotmail Mobile Summer Games Trivia Contest http://www.gowindowslive.com/summergames?ocid=TXT_TAGHM

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17. Mathias Svalina

Julie Doxsee's Undersleep Available & Reading Tour

Sun 3 Aug 2008

Hello All,

Julie Doxsee's debut book, Undersleep, is available from Octopus Books: www.octopusbooks.net She currently lives in Istanbul but will be in America for a week, giving readings along the east coast: New York, DC, Philadelphia, Providence, Chapel Hill, Richmond, Amherst & Boston. Hope to see you at one of the readings!

Praise for Undersleep:

Spare, bright, and sharp these poems spark, tossing up unexpected words, making strange connections, inventing vocabulary, and in general, cracking open the natural world and letting us watch it tick. Intimate and worldly at the same time, Julie Doxsee is a surprising and deeply gifted poet, and this, her first book, glows in the dark. —Cole Swensen

These are the secret nighttime children's tales that parents aren't allowed to read, the winking sparks sent up from the bonfire. They flicker into a vast vaulted space where all is black around. Here, the body of language is stripped of its flesh. And the poem-bones begin to dance—the joints of human language and its articulations. It's a little bit scary. —Eleni Sikelianos

The debut full-length poetry collection by author Julie Doxsee, Undersleep features a fluidly brief economy of words that nonetheless evoke ripples from the reader's unconsciousness. Touched with the emotional longing, Undersleep shines with the brilliant promise of a half-formed dream. "Peripheral": Paradise is not a thing to keep. / Shadows are little nighttimes / for pronouncing / night's hymn. // Night's hymn / cannot contain / doses of / Paradise. Sleep / is a movement through not. // Undersleep thickens want as it prods. / Make the proper substitutions above. —Midwest Book Review

Bio: Julie Doxsee, born in London, Ontario is a professor of writing and literature at Koç University in Istanbul, Turkey. Her poems have appeared recently in over thirty-five national and international journals, including Aufgabe, Fourteen Hills, and Tarpaulin Sky. Forthcoming publications include the book Objects for a Fog Death (Black Ocean, 2008/2009) and two chapbooks: You Will Build a City Out of Rags (Whole Coconut 2007) and New Body a Seafloor Body (Seeing Eye Books 2008). The chapbooks The Knife-Grasses (Octopus Books), and Fog Quartets (horse less press) and her debut book Undersleep (Octopus Books 2008) are now available.

Reading Dates

Saturday, August 9th 6pm
Melville House
145 Plymouth Street
Brooklyn, NY 11201
Reading with Matvei Yankelevich
& X-ing Press poets Justin Talyor & Jeremy Schmall

Sunday August 10th 2pm
Chop Suey Books
1317 West Cary St
Richmond, VA 23220
Reading with Sommer Browning, Julia Cohen & Mathias Svalina

Monday August 11th 7pm
Southern Rail
201-C East Main Street
Carrboro, North Carolina
Reading with Mathias Svalina

Tuesday August 12th 6pm
Robins Bookstore
108 S 13th St
Philadelphia, PA
Reading with Mathias Svalina

Wednesday, August 13th 7:30pm
Washington Literary Salon
email for details: [redacted]
Washington, DC
Reading with Mathias Svalina

Thursday, August 14th 7pm
Providence, RI
Reading with Thibault Raoult & Mathias Svalina

Friday, August 15th 8pm
Amherst Books
8 Main Street
Amherst, MA
Reading with Betrsy Wheeler & Mathias Svalina

Saturday, August 16th 7pm
Brookline Bookstore
279 Harvard Street
Brookline, MA
Reading with Janaka Stucky, Julia Cohen & Mathias Svalina

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18. Audrey Berry
Bloomington Indiana
Sun 3 Aug 2008

I will be in Indiana for a week Aug 4-11..any poetry readings, events, bookstores, places of interest, shows I should check out? Anyone on this list around U Indiana Bloomington that week?

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19. Susan Webster Schultz
PRE-PUBLICATION TINFISH SALE--AND MORE!
Sun 3 Aug 2008

Dear friends:

Craig Santos Perez's book, _from unincorporated territory_, has gone to the printer. It's a marvelous book about Guam, about history, about languages, about colonialisms, about family. For more, please see here:

http://tinfishpress.com/books.html

The book will retail for $15; we offer a pre-publication price of $10 until September 1. You can pay via our website, under "purchase" and number 54, which is Craig's book, as it's listed on the 2checkout.com page.

In addition, we offer our three full-length books of 2008 for $35.00.
That will get you Meg Withers's
A Communion of Saints, Hazel Smith's _The Erotics of Geography_ and Craig's new one, as well.
That's #55 on the 2checkout list.

If you do not want to use the website, please send checks to Tinfish
Press, 47-728 Hui Kelu Street #9,
Kane`ohe, HI 96744.

Also note that we have recently done a second edition of Lisa Kanae's important chapbook, _Sista Tongue_
and are about to reprint Barbara Jane Reyes's _Poeta en San Francisco_.

We could use some cash flow. You could use some damn good reading. So please support Tinfish Press!

http://tinfishpress.com

aloha, Susan M. Schultz
Editor

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20. David Kirschenbaum
Exhibit at Boog Fest's Small, Small Press Fair
Mon 4 Aug 2008

please forward

Exhibit at Boog City's 5th Annual Small, Small Press Fair
(with Indie Records and Crafts, too)

Sat. Sept. 20, 11:00 a.m.-8:00 p.m.

at day 3 of the 2nd annual
Welcome to Boog City poetry and music festival
(complete fest info below)

Cakeshop
152 Ludlow St.
NYC

$15 for a table

The first 2.5 hours, 11:00 a.m.-1:30 p.m. will feature performances by authors from the tabling presses (exact amount of time per press TBD when the number of exhibiting presses is set)

Door charge for attendees is $5

email [redacted] or call 212-842-BOOG (2664)
to reserve your table today

Featuring nonstop performances throughout the day

with readings from

Jen Benka
Todd Colby
Ryan Eckes
Elise Ficarra
Eric Gelsinger
Stephanie Gray
David Hadbawnik
Bill Kushner
Douglas Manson
Kristianne Meal
Sharon Mesmer
Carol Mirakove
Kathryn Pringle
Maureen Thorson

and music from

A Brief View of the Hudson
Double Deuce
Heart Parts
Phoebe Kreutz

And here's what's happening the other three days of the festival:

Thurs. 9/18, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

minor/american (Durham, N.C.)

Elise Ficarra and Kathryn Pringle, eds.

With readings from minor/american authors
and a musical performance

Fri. 9/19, 7:00 p.m.-1:00 a.m., free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

Readings from

Jim Behrle
Bob Holman
Gillian McCain
Daniel Nester
Arlo Quint

Poets' Theater performances
curated by Rodrigo Toscano

For its 20th anniversary
Lou Reed's New York album performed live by

Babs Soft
Liv Carrow
Dead Rabbit
Dibson T. Hoffweiler and Preston Spurlock
Prewar Yardsale
Todd Carlstrom and The Clamour
Wakey Wakey

and solo sets from

Dead Rabbit
Dibson T. Hoffweiler
Todd Carlstrom and The Clamour

Sat. 9/20
Cakeshop

(see above)

Sun. 9/21, 1:00 p.m.-7:30 p.m., free

Unnameable Books
456 Bergen St.
Brooklyn

Ana Bo¾ièeviæ
Lee Ann Brown
Julia Cohen
John Coletti
Corrine Fitzpatrick
Edward Foster
Rachel Levitsky
Eileen Myles
Simon Pettet
Nick Piombino
Kyle Schlesinger
Stacy Szymaszek

Edward Foster and Simon Pettet in conversation

with music from

Yoko Kikuchi

and a panel on "Action Poets" curated and moderated by Kristin Prevallet. This will be a forum for people to discuss intervention, performance, conceptual street agitations, and more.

Hosted by Boog City editor David Kirschenbaum
For more info: 212-842-BOOG (2664) * [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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21. Tarpaulin Sky Press

Bhanu Kapil's Shiny New Tarpaulin Sky

Mon 4 Aug 2008

Tarpaulin Sky Issue #14 Summer 08
http://www.tarpaulinsky.com/Summer08/index.html

Guest edited by Bhanu Kapil

Featuring new texts by Chris Abani, Dodie Bellamy, Lisa Birman, Melissa Buzzeo, Amy Catanzano, Amber DiPietra, Dolores Dorantes, Elena Georgiou, Alan Gilbert, Renee Gladman, Brenda Iijima, Bill Luoma, Laura Mullen, Michelle Naka Pierce, Deborah Richards, Christine Wertheim, and Hazel White

With cover art by Rohini Kapil, a cartoon by Isaac Currie, art by Susan McCann, vispo by Catherine Bergvall, and interview with Michelle Naka Pierce

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22. Sarah Sarai

hAve You Been Married, the Sister asK in Obsequious Riot/Other Rooms Press; 3 in Terrain.org

Mon 4 Aug 2008

In Obsequious Riot/Other Rooms Press:
hAve You Been Married, the Sister asK
http://otherroomspress.blogspot.com/ or (direct)
http://otherroomspress.blogspot.com/search?updated-max=2008-06-27T14%3A11%3A00-07%3A00&max-results=1

In Terrain.org:
Incorporeal, Remorse & Birth Is the Last Exit
http://terrain.org/poetry/22/sarai.htm

{my work}

Thanks,
Sarah Sarai

www.myspace.com/sarahsarai

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23. Michael Kelleher

Literary Buffalo E-Newsletter 08.04.08-08.10.08

Mon 4 Aug 2008

LITERARY BUFFALO
08.04.08-08.10.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Sri Lanka/Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran/France, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: $75.
New subscription: $100.
Patron subscription: $250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)
Patron Pair: $400.

WE ARE ALREADY 90% SOLD OUT FOR NEXT SEASON.

We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

08.06.08

Just Buffalo/Center for Inquiry Literary CafÇ
Reading featuring Marge Merrill and Trudy Stern
Wednesday, August 6, 7:30 p.m.
Center for Inquiry
1310 Sweet Home Road, Amherst

08.07.08

Talking Leaves?Books
Pat Lingenfelter
Talk/Book Signing for, For Raymond: A Sister?s Memoir
Thursday, August 7, 6:30 p.m.
Talking Leaves?Books, 3158 Main St.

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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24. Small Press Traffic

Small Press Traffic's Position Announcement for an Executive Director

Mon 4 Aug 2008

POSITION ANNOUNCEMENT:
Executive Director for Small Press Traffic

Small Press Traffic announces a call for applications
for the position of Executive Director, to begin employment
on January 1, 2009.

Since 1974, Small Press Traffic has been at the heart of the San Francisco Bay Area's innovative writing communities, bringing together a diverse constituency of independent readers, writers, and independent presses through our influential reading series, poets theater festivals, conferences, and publications.

Graciously housed at the California College of the Arts, we remain autonomous, and thus depend upon outside funding for our operating expenses. Currently, we are looking for a highly skilled and creative Executive Director to provide both artistic vision and financial leadership.

The Executive Director at Small Press Traffic serves as both the Artistic and Financial Manager for the organization. S/he ensures that (a) the overall quality and diversity of programming is consistent with Small Press Traffic's history and mission and (b) that the organization conducts its community and financial affairs in a professional and timely manner. Areas of responsibility include, but are not limited to: event programming, budget and finance, fundraising, and public relations. Above all, the Executive Director serves as the public face of the organization, and is responsible for helping shape the vision and direction of Small Press Traffic, as well as being open and responsive to our dynamic and diverse communities of writers, readers, and audience members.

Programming: The Executive Director, in consultation with the Board of Directors, oversees the planning and development of Small Press Traffic's artistic program, which includes live literary events, fundraisers, the website, archives, publications, and any other forms of literary presentation and preservation.

Fundraising: The Executive Director initiates and coordinates Small Press Traffic's fundraising efforts. These efforts include submitting grant applications to government and private funding agencies, meeting and corresponding with potential funders, cultivating individual members and donors, planning and hosting benefit events, assisting the Board of Directors with its fundraising initiatives, submitting reports and payment requests to individuals and agencies, and pursuing new fundraising opportunities.

Public Relations: Small Press Traffic is a 34-year old organization with a reputation for offering high-quality programming that represents its commitment to a culturally diverse avant-garde. It is important that Small Press Traffic maintains good working relationships with writers, artists, arts and literary organizations, funding and government agencies, the press, and other groups and organizations connected with the Bay Area arts and literary communities.

It is also crucial for the Executive Director to be able to maintain a balance between her/his curatorial visions and the desires of our audiences, and to be able to work constructively with the Board and the wider Small Press Traffic constituency to continue to uphold and extend our mission.

Budget and Finance: The Executive Director, in consultation with the Board, plans and manages Small Press Traffic's annual operating budget. S/he is responsible for ensuring vendors are paid in a timely manner, that accurate financial and fiduciary records are kept, and that actual expenses do not exceed those proposed in the annual operating budget. The Executive Director

is also responsible for oversight of interns and volunteers, as well as outside
contractors (such as designers, accountants, etc.).

Compensation: $27,000 annual salary. While the workload can vary widely, depending on fundraising cycles and event schedules, the position typically requires an average of twenty-five (25) hours per week. The position comes with an initial 18-month contract, followed by one-year renewable contract(s), with annual evaluation process. Benefits are contingent on available funding.

Position begins January 1, 2009. To apply, please send CV, cover letter, and

three letters of recommendation to:

Small Press Traffic
California College of the Arts
1111 8th Street
San Francisco, CA 94107

Applications must be postmarked no later than September 15, 2008. Electronic

applications are discouraged, though applicants are welcome to email to confirm
receipt of mailed applications.

Small Press Traffic is an equal opportunity employer. Women, people of color, disabled,
and LGBTQ persons are encouraged to apply.

www.sptraffic.org

[redacted]

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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25. Country Valley

New poetry from Country Valley Press

Tue 5 Aug 2008

NEW from Country Valley Press:

Empty Hands Broadside #12, Charles Belbin, DUST ON OUR SHOES

Broadsides are now available on a subscription basis. For $11 a year subscribers will receive 8 unsigned broadsides, postpaid. $15 for overseas subscribers. Single issues are $1/$3 signed. Please send checks/money orders payable to "Country Valley Press".

2008 EH Broadsides

#9, David Gianinni, LOW-TIDE CARDS
#10, Charlie Mehrhoff, NOTHING EXISTS
#11, Jeffery Beam, THE GREEN MAN'S MAN

CVP Chapbooks

Life's Little Day by Bob Arnold.
Limited edition Japanese style wraps, $15

One Dozen Portions by Hank Lazer
Limited sewn chapbook, $7.50

terraria by John Martone
Limited edition Japanese style wraps, $15

Wall/Stairway by John Taggart
Limited sewn chapbook, $7.50

A Breath Apart by Scott Watson
Limited edition Japanese style wraps, $15

*Chapbooks can be purchased via PayPal at the CVP website
**Please inquire about signed editions of chapbooks and broadsides

FORTHCOMING

Ed Baker
Jeffery Beam
Joel Chace
Mark Kuniya
John Martone
Sabine Miller

Country Valley Press
c/o Mark Kuniya
1407 Mission Street, Unit A
Gardnerville, Nevada 89410-7221

[redacted]
http://web.mac.com/countryvalley

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26. Charlotte Mandel
If you're in the Hamptons
Tue 5 Aug 2008

Please come to celebrate the publication of ROCK VEIN SKY - new poems by
Charlotte Mandel, at Canio's Books, 290 Main Street, Sag Harbor, NY 11963,
Saturday, August 16th, 6:00 p.m.
Sam Hamill praises: "Charlotte Mandel's poems present close observation in moments of illuminating insight, poems as much felt as imagined, organic, 'given' in the best sense. They are a welcome gift."

Thanks, all,
Charlotte

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27. Sam Ladkin
Recommended, Chris Goode, Edinburgh: forestation
Tue 5 Aug 2008

> ---
>
> *Forest Fringe presents*
>
> *A live anthology of upstream poetry*
> *in three instalments*
>
> *read / performed by Chris Goode*
>
> *Programme #1*
> *Gertrude Stein, "If I Told Him: A Completed Portrait of Picasso"*
> *Allen Ginsberg, "Howl"*
> *Geoff Ward, Rainer Maria Rilke: Duino Elegies [nos. 1, 4, 10]*

> *Programme #2*
> *Short pieces by Samuel Beckett, Erik Belgum, Christopher Knowles, Jon Leidecker [Wobbly], Bruce Nauman, Yoko Ono, Jerome Rothenberg, Cecil Taylor*
>
> *Programme #3*
> *Cathy Berberian, "Stripsody"*
> *Bob Cobbing / Jeremy Adler, "Notes from the Correspondence" [excerpt]*
> *Kurt Schwitters, Ursonate*
>
> *Wednesday 13 [#1], Thursday 14 [#2], Friday 15 [#3] August. 7pm.*
>
> *Forest Fringe, above the Forest Cafe, 3 Bristo Place, Edinburgh*
>
> *Pay what you can.*
>
> *http://www.forestfringe.co.uk/*
> *http://beescope.blogspot.com*

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28. Anselm Berrigan

Composer/Poet Collaborations at the Flea Theater....

Tue 5 Aug 2008

Hello, hope the summer is treating you well thus far - below you'll find information on a set of NYC shows coming up in a few weeks - ComposersCollaborative inc. commissioned five collaborative pieces to be written by pairs of poets and composers, and these pieces will be performed at The Flea Theater from Aug. 19-23. Discount advance tickets can be purchased through Aug. 10.

The pairs are (composers & poets, respectively):

Jennifer Griffith & Douglas A. Martin
Jed Distler & Cheryl B.
Kate Soper & Bakar Wilson
Sima Wolf & Aja-Monet
David First & Anselm Berrigan

And the title for the whole project:

Non Sequitur 2008 - Rejection: a series of slips and falls

curated by Regie Cabico and Jed Distler
directed by Arnold Barkus
lighting and set design by David Lovett

with Newspeak

at The Flea Theater

41 White Street (betw. Broadway and Church St)
a/c/e, n/r/q/w, 6, j/m/z to Canal St., or 1 to Franklin St.

August 19, 20, 21, 22, 23 at 8 pm

program info: composerscollab.org

box office: www.theflea.org???? [redacted]

gen'l admission: $25?? --?? students/seniors: $20

Special offer through August 10:

use discount code "EARLY" when purchasing tickets
gen'l admission: $20? --?? students/seniors: $15

Thanks,

Anselm

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29. Séamas Cain
Re: poetry and archives?
Tue 5 Aug 2008

Sara Phillips,

Two additional suggestions ...

1.) Dr. Richard Price, a poet, archivist and librarian, is the Head of Modern British Collections [including Artists' Books and literary chapbooks] at the British Library in London. He is the author of several books of poetry, including books of visual-poetry. Also, in 2006, he co-authored an archival book about British Poetry magazines from 1914 to 2000.

http://www.bl.uk/collections/britirish/britishandirish.html

2. Dr. Michael Basinski, a poet, archivist and librarian, is the Curator of the Poetry Collection at the University of Buffalo. I do think his poetry reflects the sense of "archives" in more ways than one.

http://epc.buffalo.edu/authors/basinski/

Bestwishes,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

On Sun, Jul 27, 2008 at 5:08 PM, Sara Phillips
<[redacted]> wrote:
> Hi all,
>
> I'm working on a dissertation that explores the intersection between the
> archive and long poems. Do you know of any poetry from 1990 on that
directly
> treats the subject of the archive, or acts like an archive? I'm interested in
> poets who might classify themselves as scholar-poets, or have an
> interdisciplinary approach (are perhaps archivists or librarians themselves).
>
> I ran across a new book by Kate Eichhorn called Fond (Bookthug, 2008), and
> am looking for others.
>
> Many thanks!
> Sara Phillips
>

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30. Tony Trigilio

Registration Discount Deadline Extended: The Beat Generation Symposium at Columbia College Chicago

Tue 5 Aug 2008

****
THE BEAT GENERATION SYMPOSIUM
****

DISCOUNT DEADLINE EXTENDED!
Register before September 1 for a discounted fee (see below for details).

Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," co-sponsored by the Beat Studies Association, the Columbia College Chicago English Department and Provost's Office, Columbia College's Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, and the Illinois State University Department of English and College of Liberal Arts and Sciences.

Friday, October 10, and Saturday, October 11, 2008.

Location: Columbia College Chicago, Film Row Theater (1104 South Wabash Avenue, 8th floor).

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll.

The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Diane di Prima (October 11). The readings are free and open to the public. Joanne Kyger, a native California writer, is the author of over 20 books of poetry. She is known for her ties to the poets of Black Mountain College, the San Francisco Renaissance, and the Beat Generation. Her most recent books are About Now: Collected Poems, 1957-2004 (National Poetry Foundation, 2007) and Not Veracruz (Libellum Press, 2007). She taught for many years at Naropa University's poetics program, and The New College of San Francisco. She lives on the coast north of San Francisco. Diane di Prima lives and works in San Francisco. She is the author of 43 books of poetry and prose, and her work has been translated into more than 20 languages. Recent publications include Recollections of My Life as a Woman (Penguin, 2002) and an expanded edition of Revolutionary Letters (Last Gasp Press, 2007). In 2006 di Prima received the Fred Cody Award for Lifetime Achievement and community service from the Northern California Book Critics Association.

Panelists include John Bryant, Peter Cook, Terrance Diggory, Jane Falk, Amy Friedman, Deborah R. Geis, Nancy M. Grace, Tim Hunt, Rob Johnson, Ronna Johnson, Hassan Melehy, Timothy Murphy, Jennie Skerl, Matt Theado, Tony Trigilio, and more.

The weekend of the symposium, there will be a related offsite reading by Michael Rothenberg (Unhurried Vision) and David Meltzer (David's Copy) sponsored by Myopic Books and the Poetry Center of Chicago. Sunday, October 12, 7:00 p.m. Myopic Books, 1564 N Milwaukee Ave, in Chicago's Wicker Park neighborhood.

Conference fee for those who pre-register by September 1: $50 ($25 for Graduate Students, Independent Scholars, and Retired Faculty). After September 1, the fees are $100 and $50.

Checks should be made payable to Columbia College Chicago, and should be sent to:

Columbia Ticket Center
33 East Congress St., Suite 610
Chicago, IL 60605

Ph: [redacted] (fax [redacted])
[redacted]

To register by credit card, call the Columbia Ticket Office at the number above, or register online at:

www.colum.edu/tickets/index.php

A limited number of hotel rooms are available at the Homewood Suites by Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a very short cab or subway ride from the Columbia campus. The Homewood Suites prepared a special link for us to book online. Just click below and you'll find directions for reserving a room:

http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-CL-20081009/index.jhtml

It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

A Visitor's Guide for the Beat Symposium is pasted below, with a list of nearby hotels. Columbia College Chicago is located downtown, in the heart of the city's South Loop neighborhood, and is easily accessible from these hotels by foot or cab. All major subway/El trains come into the South Loop, too, so it's possible to book hotels in other parts of the city and make it to the Symposium without difficulty.

Mention that you're a Columbia College Chicago visitor to receive discounted rates at some of these hotels. It's crucial to book as soon as possible because of the marathon.

For more information, contact Tony Trigilio at [redacted] ([redacted]).

VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM

Airports: O'Hare Airport (western suburbs) and Midway Airport (southern suburbs) are the two airports servicing the Chicgao area. They are approximately equidistant from Columbia College.

Transportation:
>From Midway Airport, take the Orange Line elevated train to Adams Street. From there, walk south on Wabash until you reach Congress Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East on Congress (away from the Chicago Stock Exchange Building, which you'll see upon emerging from the subway) until you reach Wabash (about 5 short blocks).

Use www.transitchicago.com's free Trip Planner service to plan the rest of your trips while you're here. Simply enter your starting point and destination, and Trip Planner gives you detailed directions. As of 2008, fares are $2.00 one-way with a $0.25 transfer. Each train station has kiosks where you can buy transit cards and reload them (cash only). The Blue Line and Red Line run 24/7; the other lines stop running for a few hours late at night.

Taxis are available throughout the city. From Midway Airport to the English Department, cab fare would be approximately $25 and from O'Hare Airport cab fare would be approximately $50. If you need to call a cab, call (773) or (312) TAXICAB.

Metra Trains service suburban areas. Visit www.metrarail.com for an updated schedule and fare list.

NEARBY HOTELS

The Hilton and Towers
722 S Michigan Ave
(0.2 miles from the English Department)
[redacted]

The Palmer House Hilton
17 E Monroe St (0.4 miles away)
[redacted] or 1-800-HILTONS

The Best Western Grant Park
1100 S Michigan Ave (0.6 mi)
[redacted]

Travelodge
65 E Harrison St (0.1 mi)
[redacted]

Hotel Blake
500 S Dearborn St (0.3 mi)
[redacted]
www.hyatt.com

Blackstone Hotel
819 S Wabash Ave # 606 (0.3 mi)
[redacted]
marriott.com

The Silversmith Hotel
10 S Wabash Ave (0.4 mi)
[redacted]
silversmithchicagohotel.com

Omni Ambassador East
1301 S State St (0.7 mi)
[redacted]

Embassy Suites Hotel Chicago-Downtown
600 North State Street (1.5 mi)
[redacted]
embassysuites.com

Essex Inn Hotel
800 S Michigan Ave (0.3 mi)
[redacted]
essexinn.com

Club Quarters: Hotel
111 W Adams St (0.4 mi)
[redacted]
clubquarters.com

W Hotels-Chicago City Center
172 W Adams St (0.4 mi)
[redacted]
starwoodhotels.com

Hostelling International Chicago
24 E Congress Pkwy (0.1 mi)
[redacted]
hichicago.org

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31. Jennifer Karmin

Aug 10: Public Project in SF

Tue 5 Aug 2008

LISTENING BOOTH
& 4000 WORDS 4000 DEAD

a public project by
Genine Lentine
Jennifer Karmin

SUNDAY, AUGUST 10th from 2-5PM
in Dolores Park, San Francisco
near 18th & Dolores

FREE
all are welcome

2-3:30pm
LISTENING BOOTH offers pedestrians a place to sit down and talk to an attentive listener for five minutes. Participants choose their desired level of listenership: 1. Silence 2. Non-verbal backchannel responses: hmm, nodding, etc. 3. Neutral verbal responses: "I hear you," "I understand," requests for clarifications, etc; 4. Comments, questions, analogous examples, stories, etc; 5. Advice 6. Freestyle. After five minutes, the listener bows and says Thank you.

4-5pm
4000 WORDS 4000 DEAD is a public poem. Submissions are ongoing as the Iraq War continues and the number of dead grows. During street performances, these words are given away to passing pedestrians. Send 1-10 words with subject 4000 WORDS to [redacted]. All submissions become part of this project.

GENINE LENTINE's poems, essays, and interviews have appeared in American Poetry Review, American Speech, Diagram, Gulf Coast, Ninth Letter, O, the Oprah Magazine, and Tricycle. She collaborated with Stanley Kunitz and photographer Marnie Crawford Samuelson on The Wild Braid: A Poet Reflects on a Century in the Garden (W.W. Norton, 2005). Her manuscript, Mr. Worthington's Beautiful Experiments on Splashes was a finalist for the National Poetry Series. Her project, Listening Booth was recently part of Southern Exposure Gallery's 1st Annual Public Art day. She lives in San Francisco.

JENNIFER KARMIN curates the Red Rover reading series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb and the anthologies A Sing Economy, The City Visible: Chicago Poetry for the New Century and Growing Up Girl: An Anthology of Voices from Marginalized Spaces.

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32. David Kirschenbaum
Advertise in Welcome to Boog City Festival Issue
Tue 5 Aug 2008

Please forward

Hi all,

We'll be putting on Welcome to Boog City, our second annual four-day long poetry and music festival, this September. (all details are below this note.)

The upcoming issue of Boog City, number 51, will serve as the program for the festival, as well as feature work from some of its participants.

Advertising information is below.

Hope this finds you swell.

as ever,
David

Advertise in

Boog City 51: Welcome to Boog City 2 Issue

*Deadline

--Tues. Aug. 26-Ad copy to editor
--Sat. Sept. 6-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

2nd annual

Welcome to Boog City
4 Days of Poetry and Music

THURSDAY SEPTEMBER 18, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

minor/american

(Durham, N.C.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
minor/american editors

Elise Ficarra and Kathryn Pringle, eds.

featuring readings from

Samar Albuhassan
David Need
Andrea Rexilius
Ken Rumble
Diane Timblin

and music from
Compass Jazz

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY SEPTEMBER 19, 7:00 P.M.

Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

Readings, musical, and poets' theater performances,
and Lou Reed's New York album live

7:00 p.m.-Jim Behrle
7:15 p.m.-Daniel Nester
7:35 p.m.-Dibson T. Hoffweiler (music)
8:05 p.m.-Arlo Quint
8:20 p.m.-Bob Holman
8:35 p.m.-Poets' Theater

curated by Rodrigo Toscano
9:35 p.m.-Gillian McCain
9:50 p.m.-Lou Reed, New York. Performed live by:

*Babs Soft
Romeo Had Juliette
Halloween Parade

*Dead Rabbit
Dirty Blvd.
Endless Cycle

*Dibson T. Hoffweiler & Preston Spurlock
There Is No Time
Last Great American Whale

*Liv Carrow
Beginning of a Great Adventure
Busload of Faith

*Prewar Yardsale
Sick of You
Hold On

*Wakey Wakey
Good Evening Mr. Waldheim
Xmas in February

*Todd Carlstrom and The Clamour
Strawman
Dime Store Mystery

11:20 p.m.-Todd Carlstrom and The Clamour
12:10 a.m.-Dead Rabbit

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY SEPTEMBER 20, 11:00 A.M.

Cakeshop
152 Ludlow St.
NYC

$5

5th Annual Small, Small Press Fair

11:00 a.m.-1:30 p.m.

Readings by authors from the exhibiting presses:

--Adam Golaski, flim forum press
--Virna Teixeira, Litmus Press/Aufgabe
--Austin Alexis, Poets Wear Prada
--Tom Savage, Straw Gate Books

and readers from:

Fence
House Press
Octopus Books
Outside Voices
2nd Avenue Poetry

and more

1:30 p.m.-Phoebe Kreutz (music)
2:00 p.m.-Bill Kushner
2:15 p.m.-Stephanie Gray
2:30 p.m.-Ryan Eckes
2:50 p.m.-Eric Gelsinger
3:10 p.m.-Douglas Manson
3:30 p.m.-Heart Parts
4:00 p.m.-Elise Ficarra
4:20 p.m.-Kristianne Meal
4:40 p.m.-Kathryn Pringle
5:00 p.m.-Maureen Thorson
5:20 p.m.-Carol Mirakove
5:35 p.m.-A Brief View of the Hudson
6:05 p.m.-Jen Benka
6:20 p.m.-Todd Colby
6:35 p.m.-Tisa Bryant
6:55 p.m.-David Hadbawnik
7:15 p.m.-Sharon Mesmer
7:30 p.m.-Double Deuce

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

SUNDAY SEPTEMBER 21, 1:00 P.M.

Unnameable Books
456 Bergen St.
Brooklyn

Free

1:00 p.m.-Julia Cohen
1:15 p.m.-Kyle Schlesinger
1:30 p.m.-Ana Bo¾ièeviæ
1:45 p.m.-Yoko Kikuchi (music)
2:05 p.m.-Corrine Fitzpatrick
2:20 p.m.-Nick Piombino
2:35 p.m.-Stacy Szymaszek

2:50 p.m.-3:00-break

3:00 p.m.-Panel on "Action Poets"
curated and moderated by Kristin Prevallet.
This will be a forum for people to discuss intervention, performance, conceptual street agitations, and more.

4:30 p.m.-4:40-break

4:40 p.m.-Yoko Kikuchi
5:00 p.m.-Lee Ann Brown
5:15 p.m.-John Coletti
5:30 p.m.-Rachel Levitsky
5:45 p.m.-Eileen Myles
6:00 p.m.-Yoko Kikuchi
6:20 p.m.-Edward Foster
in conversation with Simon Pettet
6:50 p.m.-Simon Pettet
7:10 p.m.-Edward Foster

Directions: 2, 3 to Bergen St.; 2, 3, 4, 5, M, N, Q, W, R, B, D to Atlantic Ave./Pacific St.; C to Lafayette Ave.
Venue is bet. 5th/Flatbush aves.

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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33. susan maurer
Cutthroat
Wed 6 Aug 2008

After reading a collection by William Pitt Root borrowed from Ron Price I learned Pitt Root is associated with the magazine "Cutthroat" . The latest online version just went up and I'm glad to be part of it. They also have a print version.
Susan Maurer _____
Got Game? Win Prizes in the Windows Live Hotmail Mobile Summer Games Trivia Contest http://www.gowindowslive.com/summergames?ocid=TXT_TAGHM

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34. Dan Glass
With + Stand Makes Time
Wed 6 Aug 2008

With + Stand will be accepting submissions for #2: the black & white issue through August 15th.

"Freedom would be not to choose between black and white but to abjure such prescribed choices." -Theodor Adorno

Details @ the usual place:

http://withplusstand.blogspot.com

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35. Sarah Rosenthal
Lomax/Rosenthal/Karmin SF Thurs 8/7
Wed 6 Aug 2008

BOOKS & BOOKSHELVES
presents

JENNIFER KARMIN
DANA TEEN LOMAX
SARAH ROSENTHAL

THURSDAY, AUGUST 7
7:30pm

99 SANCHEZ STREET
between 14th St & Duboce Ave
in San Francisco

JENNIFER KARMIN curates the Red Rover reading series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented in national festivals, on city streets, and at artist-run spaces such as the Urban Institute for Contemporary Arts, Woodland Pattern Book Center, and Betalevel. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies A Sing Economy (Flim Forum Press, 2008), The City Visible: Chicago Poetry for the New Century (Cracked Slab Books, 2007), and Growing Up Girl: An Anthology of Voices from Marginalized Spaces (GirlChild Press, 2006).

DANA TEEN LOMAX is the author of CurrenÂ¢y (Palm Press, 2006), Room (a+bend press, 1999), and the contributing co-editor of Letters To Poets, Conversations About Poetics, Politics and Community (Saturnalia Books, 2008). Her writing has been published in numerous journals and magazines, including Jacket, The Bay Poetics Anthology, Tripwire, Moria, sonaweb, Dusie, mem, and many others. She is presently working on Q, â€œhome moviesâ€ about raising a daughter on prison grounds and a poetry manuscript entitled Shhh! Lullabies for a Tired Nation. She works as the Interim Director of Small Press Traffic Literary Arts Center in San Francisco, teaches writing at San Francisco State University and the University of San Francisco, and lives in northern California with her family.

SARAH ROSENTHAL is the author of How I Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), and not-chicago (Melodeon, 1998). Her poems, stories, reviews, essays, and interviews have appeared in numerous journals including How(2), Bird Dog, Fence, Lungfull, Denver Quarterly, and Boston Review. Her poetry has been anthologized in Bay Poetics (Faux Press, 2006), The Other Side of the Postcard (City Lights, 2005), and hinge (Crack Press, 2002). She is the recipient of the Leo Litwak Fiction Award, the Primavera Fiction Prize, and a Vermont Studio Center Artistâ€™s Grant. She recently edited a collection of interviews with Bay Area avant-garde writers, A Community Writing Itself. She writes curricula for the Developmental Studies Center, a nonprofit educational publishing house.

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36. Kyle Schlesinger
Ted Greenwald at the EPC
Wed 6 Aug 2008

::::: NEW AT THE EPC :::::
::::: POET TED GREENWALD :::::
http://epc.buffalo.edu/authors/greenwald/

Includes:

GREENWALD POEMS Common Sense (excerpt corresponds to Greenwald reading on Close Listening) Anyway (one of three sections from Greenwald¹s new book 3) In Your Dreams (excerpt from Greenwald¹s 30th book, forthcoming from BlazeVox fall, 2008) Ride the Big Airplane (poem for Tom Raworth¹s 70th birthday)

GREENWALD READING (PENNSOUND)
Close Listening, hosted by Charles Bernstein (2005)
In the American Tree, hosted by Alan Bernheimer (1979)

GREENWALD AT ECLIPSE Lapstrake (Greenwald's first book, also the first book published under Aram Saroyan's LINES imprint. Printed in an edition of 150 numbered copies with a cover illustration by Joe Brainard, this long out of print edition is available as a pdf from Craig Dworkin¹s Eclipse).

BIO
Born in 1942, poet Ted Greenwald is from New York forever.

NEWS Two Wrongs, a collaboration with painter Hal Saulson (Cuneiform Press, 2007) and 3 (Cuneiform Press, 2008) are both available from Small Press Distribution. In Your Dreams, Greenwald¹s 30th book, will be published by BlazeVox this fall. Lyn Hejinian calls In Your Dreams ³a masterpiece of the American variable foot.²

http://epc.buffalo.edu/authors/greenwald/
::::: POET TED GREENWALD :::::
::::: NEW AT THE EPC :::::

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37. Andrew Jones
Fwd: Call
Wed 6 Aug 2008

---------- Forwarded message ----------
From: Arthur Clay <[redacted]>
Date: Wed, Aug 6, 2008 at 6:35 AM

Subject: Call
To: Andrew Jones <[redacted]>

Andy

Can you send this aroud the poetry lists:

CALL FOR SHORT STEREOPHONIC SOUNDSCAPE & HOERSPIEL WORKS

>A DIAMOND IN THE MUD<
A Miniature Audio Exhibition of Stereophonic Soundscape & Hörspiel Works

Concept: It is an Asian concept rooted in Buddhism that self-cultivation can be developed at home as a householder and is not merely confined to a temple or monastery. Buddhist believe that enlightened beings are those who "grew" out of the "mud" of the material world. So, like the lotus flower, which penetrates through sullied mud and water, but emerges unspoiled, enlightened beings are beautiful and pure even though they grow up in the material world. The phrase "a diamond in the mud" is an analogy for this and in keeping with it the Digital Art Weeks would like to issue this call to artists and to submit pre recorded works (Soundscape, Hörspiel, Poetry) in regard to the beautiful and the sullied. The works will be chosen on their ability to transcend the listeners into a "moment of tranquilly" and out of the confines of the everyday, or as expressed in the Diamond Sutra: "Dwell upon nothing and produce the pure mind."

Playback System: Constructed as a dock for Apple's famed iPod, the iCarta stereophonic audio playback system will be used to play back all of the selected works. The systems not only offers an interesting solution for public pod-casting, but it also acts uniquely as a bathroom dispenser for the indispensable: Le papier toilette.

- Art Clay, DAW, Artistic Director (c) 2008

Submission: Please submit all works electronically in MP3 format and accompanied by a completed application (The title of the work, a short description of no more than 100 words, and a short biography of the author of the work of no more than 50 words). Submission should be made available for downloading at a link of the submitter's choice or can be sent per email or snail mail to the address below. Selected works will be presented at the Literaturhaus in Basel, Switzerland over a period of three days from the 25th to the 27th of September 2008. Information about the artist and the work will appear electronically and all of the works will be made available to download for pod-casting. A listening space will be provided that goes along with the concept of the project and the needed hardware and audio library (iPod shuffle) will be made available. Works should be no longer than 5 minutes in duration. Winning Prize: iCarta Audio Player

DEADLINE: Moday, 15th September 2008. Notification of acceptance of proposals will be sent out on or before Monday, 22nd September 2008.

For more information regarding the call please write directly to: [redacted]; for more on past Digital Art Weeks, please see: www.digitalartweeks.ethz.ch; for technical information on the iCarta, please see: http://www.atechflash.com

Please send all submissions to:

Email:
[redacted]

Snail Mail:
A Diamond in the Mud
c/o ToneText GmbH
P.O. Box 147,
CH-4019 Basel
Switzerland

eHQgR21iSCANUC5PLiBCb3ggMTQ3LCANQ0gtNDAxOSBCYXNlbA1Td2l0emVybGFuZA0NIA0------=_Part_28672_2924728.1218062895131--

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38. David Chirot

6 August 1945: for Hiroshima--Witnessed & as"After" Effects in Poetry--Spicer, Olson, Yasusada, Sciascia

Wed 6 Aug 2008

The anniversary of Hiroshima 6 August 1945 8:15 a.m.

Sembrar la Memoria

This is in four parts--
one of which, longer & with images- is found here, at this link:

Wednesday, August 06, 2008 Before "Curveball": The "After" Effects Poetry of Baseball, the Radio, Espionage, & Hiroshima---Moe Berg, Jack Spicer, Araki Yasusada<http://davidbaptistechirot.blogspot.com/2008/08/before-curveball-after-effects-poetry.html>

http://davidbaptistechirot.blogspot.com/2008/08/before-curveball-after-effects-poetry.html

and three shorter ones which are here below-- eyewitness accounts by survivors of both Hiroshima and Nagasaki Leonardo's The Disappearance of Majoranna & Trying to Prevent the Bombs Olson's Projective Verse--& from Prevention to Pre-Emption

the following excerpts are from Nine Who Survived Hiroshima and Nagasaki Personal Experiences of Nine Men Who Lived Through the Atomic Bombings Robert Trumball, E.P Dutton, 1957.

Ten years after the bombings, it was learned that a search of all Japanese records indicated that 18 people had survived both the Hiroshima and the Nagasaki atomic blasts. An extensive search throughout Japan located eleven of the 18. Nine agreed to speak of their experiences. The bombs dropped on the two Japanese cities are barely firecrackers compared to the weapons that the USA and Israel are discussing dropping on Iran. Radioactive elements in weapons used in the First Gulf War and since in Iraq and Afghanistan, as well as the as yet unknown, uniidentified Israeli weapons used in Lebanon last summer, have been causing new forms of illness, as yet inexplicable burns and wounds for which there are no cures as yet. The effects of nuclear weaponry being dispersed, in smaller doses, across populations and soldiers, using persons as "living laboratories" of effects bringing slower or faster deaths, polluting gene pools, and, via human waste, corpses, planting the poisons in water supplies and the soil. Populations and landscapes made radioactive, slowly burning alive, without having to drop the bombs first.

Trumball:

"Instantly the sky was blanked out by the incandescent white light of the monstrous fireball. Scientists estimated that the ball was 250 feet in diameter and a hundred times as bright as the sun, with a heat of 1,000,000 degrees Centigrade. he same as the sun's interior There was a roar of sound that is indescribale. for there is nothing with which it can be compared. Then came a wave of concussion that instantly leveled 6,820 buildings, and badly damaged 3, 750 more. The earth for a mile around the blast center was bombarded with deadly gamma rays and neutrons and showered with radioactive fission products.. The fireball sucked up millions of tons of dust and pulverized debris that quickly began to form the the great, ugly mushroom cloud. The city fell under a dark pall, and a muddy rain began to fall . . . "In the city of approximately 255, 000, more than half the population was instantly dead or incapicitated (dead above 64,000, injured 72,000). Casualties who escaped death in the blast were badly burned. or injured by falling timbers, or flying glass. No city was ever more prostrate. All means of comminication were gone. Seventy per cent of the fire fighting equipment was destroyed, and 80 per cent of the fire-fighting personnel were killed, wounded or otherwise unable to respond to the emergency. Concussion had broken the water mians, and pipes were melted in the incredible heat. Many burning buildings were inacessible anyway,blocked off as they were by the debris of fallen structures . . . "Of forty-five hospitals, only three were left standing. Only twenty-eight out of 290 physicians in the city were unhurt, and 126 of the 1,780 nurses . . .

"With all facilities virtually nonexistent, the city was at the mercy of the flames, and by two o'clock in the afternoon the six islands (of the city) were a sea of fire. Terror was heightened by the flaming windstorm caused by convection as the air was drawn at thirty to forty miles an hour to the blazing center of the blast . . .

"The door facing Yamaguchi opened, and five boys, fifteen or sixteen years old, came running out. They were unclothed except for torn underpants, and Yamaguchi saw that theywere covered in blood . . . "'I had never seen such a horrifying sight as those five shivering boys. Blood was pouring in streams from deep cuts all over their bodies, mingling with their perspiration, and their skin was burned deep red, like the color of cokked lobsters. At first it seemed, strangely, that their burned and lacerated backs and chests were growing green grass! Then I saw that hundreds of blades of sharp grass had been driven deep into their flesh, evidently by the force of the blast." . . . . (these boys had been inside a small factory building--not outdoors)

"Hirata set out for home . . . "'There was not a house standing as far as I could see . . . Although I knew the city well, it was actually difficult to find my way, for al the familiar landmarks were gone, and the streets I often walked were now buried in debris and ashes' . . . "Hirata noticed, with a shock, that there wasn't a living being in sight. "It was as if the people who had lived in this uncanny city had been reduced to ashes with their houses,' he said . . . As he moved slowly through the ashes, he came to the first ghastly dead. "'The first was a little boy,' he recalls. 'He was completely naked, his skin was all peeled off as if he had been flayed, and the nails were falling from the ends of his fingers. His flesh was all deep red. When I first saw him I wasn't sure if I was looking at a human being

Morimoto-- "'There were numberless injured persons all around me, lying on the ground, some held down by fallen timbers, all screaming and shouting for help. I saw that they were all still alive,m but horribly injured. Many looked like ghosts, with the skin peeled off their faces and hanging down over their shoulders like thin silk pennants. All those facing in the direction of the blast had their exposed skin torn off in a thick layer whgich had blown back. The sight left me numb with horror.' . . . .

FORESEEING THE BOMB AND TRYING TO PREVENT IT

In Leonarado Sciascia's beautiful book The Disappearance of Majoranna, he has a vision born of the startling synchornicity of information recieved during a telephone call with his own researchs into the mysterious and never solved vanishing of the great Italain physicist.

It is Sciascia's growing conviction that Majoranna "faked" his own death/disappearnce in order for him to retire completely from the world to an

obscure Monastery, there to finish his days in the Peace of the Spirit he so desperately needed. For it is also Sciascia's belief that Majoranna, very early in the 1930's, during the period of his stay with the German physicist Werner Heisenberg, had foreseen the Atomic Bomb and all the dread implications that its unleashing had in store for all life on Earth. Sciascia posits that Majoranna, and Heisenberg also, being possesed of this knowledge, and loyal citizens, one of a Fascist country, the other of a country about to become so, determined never to reveal what they knew to anyone, in the desperate hope that this would prevent the A-bombs ever coming into existence. Having reached nearly the final goal of his enquiries, the visit to the Monastery where Majoranna may well have lived, the telephone call informs Sciascia that there is also a rumor about this monastery that the pilot of the Enola Gay, which dropped the Bomb on Hiroshima, had also been a resident at the monastary for a time, and most likely seeking the same Peace as the physicist. For Sciascia even the possibility, however remote, however imaginary, of the two men encountering each other in the obscure monastary, is a Vision of such powerful symmetry and "complete sense," that it's taking place in such a manner outstrips any "factual proof" of it's having "actually occurred."

For Sciascia, this Vision presents the quantum leap of the fictional, the imagainary, into a Truth which is, in fact, "irrefutable," given the scantiness of "the evidence to go on." For this Vision complements that Vision in which he finds Majoranna and Heisenberg foreseeing an event which they think they have a chance however small, to prevent occuring.

For the writer, this makes of these two physicists the truly great ones of the Atomic Age,, the ones who knew , yet refused to share the knowledge, how to make the Bomb and open a new age of unimaginable horrors.

Their forseeing of the A-Bomb and efforts to prevent it, has since been turned into a different form of foresight in relation with Nuclear wepaons. This is the kind of accelearted, forged, creation of the threat of a Future Bomb which has to be prevented by the pre-emptive strike made by a bomb already in existence.

This "saving of lives in danger in the future" " by killing a great great many in the present, is related to logic claimed for the dropping of the two nuclear bombs on Japan, If the bombs could bring a stop to the war, this would mean the saving of perhpas millions of lives, so that the killing of some hundreds of thousands would be "worth it." By this line of reasoning, it is not the dead who "count," but the living. Lying inert, the "body count" of the dead do not represent Death in this vision, but instead New Life, all that Life of the Present and soon to be Future Saved by the Light Flash which "recorded" the "last

living instant" of the immediately about to be dead in the form of shadows imprinted in walls.

FORESEEING POST-HIROSHIMA TURNS PREVENTION INTO PRE-EMPTION

Olson's "Projective Verse" Manifesto and Accelerations of American Speeds into Annihilations of (Others') SPACE

Although he did not realize the fact until some time later, Charles Olson completed Call Me Ishmael, his study of Herman Melville's Moby Dick, on the day that the atom bomb was dropped on Hiroshima.

That clear morning in Hiroshima, the Nuclear Holocaust of the Gates of Hell opened, unleashing the heat of a new sun in a flash of light, a heat different in kind from the Hells of the Fire bombings of Tokyo, Hamburg, Dresden,and so many others. This was a Heat which continued burning long after, in the cells and tissues contaminated by radioactivity. From the first instant, the human organism began the processes of mutation which themselves mutated further in the Nuclear Accidents of Three Mile Island and in the huge area affected by Chernobyl.

For Olson, Melville's Pacific voyage in Moby Dick becomes the final stage in the Westward movement which finds itself in rejoining the East. The horizontal "BRIDGE" of vehicular modes of transportation, with their speeds which steadily abolish 'SPACE," the American "Fact," turn into the vertical trajectory of Time in the airplane. The planes in the Pacific take off from the Carrier, itself a huge floating Bridge, from whose horizons are launched the engines of flight, carrying in their ever increasing speeds the annihilations of Space and the dawn of continuous global Real Time, in which it becomes possible to create the global "Accident" of Nuclear Total Destruction.

In the "Projective Verse" Manifesto (1950) Olson writes, (after Edward Dahlberg) ONE PERCEPTION MUST IMMEDIATELY AND DIRECTLY LEAD TO A FURTHER PERCEPTION . . . get on with it, keep moving, keep in, speed, the nerves, their speed, the perceptions, theirs, the acts, the split second acts, the whole business, keep it moving as fast as you citizens . . . always one perception must must must MOVE, INSTANTER, ON ANOTHER!

The acceleration of PERCEPTION--"split second acts, the whole business," --links the Poetic Projective avant-garde with that of the military, in which perception has always meant death. To be the first to perceive the enemy's movements, locations, encampments, strategies unfolding, is to be instantly setting the lines of sight directly at the target. To see at ever greater speeds, to See First, is to be able to AIM DEATH. To perceive is to annihilate.

As the world becomes ever more saturated by perception, the Open Field of a Projective Verse becomes "completely exposed" to the perceiving eyes of a

myriad machines at a myriad angles and distances, continually "lining up" the trajectories of high speed death. Yet--what if the Perception finds no target to be aimed at? No reason for an attack, "nothing to shoot for?"

Since the target is already "taking place, existing," as a concept, what remains is to fill in the blank spaces where the unseen target "should be." To "fill in the blanks" when Perception "comes up empty," the resort is to a conceptual language with which to "forge" the Seen into the Unseen, to impose objects and "readings," "information" where there is none. If Nature abhors a vacuum, the conceptual Perception cannot stand to "see a blank space" where the target it conceives of "should be."

To "forge" is to "forge" full speed ahead in Time, planting ahead of time what one has set out to find, and, finding it, being able to claim a complete "coherence" in one's methods and in one's "ability to not only See, but FOReSEE" the "dangers that are now exposed as having been there all this time."

To conceptually be filled with a "Vision" which is confronted with "a blank," "necessitates" the construction in language of "evidences, proofs" which "show" that "something is there," even if cleverly concealed or camouflaged, since one KNOWS it must be there, it will be there, and what is a blank shall be filled with the CERTAINTY of a target.

Emerson wrote in "Nature," that the "blank and ruin we perceive in Nature is in our own eye." In the rush to annihilate, such thinking in itself is an enemy. The "blank and ruin" of a Perception which "comes up empty" needs to be replaced by the blank and ruin of a Perception which is seeing the blank and ruins it has created, by destroying what it has "planted" and "forged" as a target to annihilate.

The work of Perception turns from "seeing what is there," to Projecting into the blank spaces what is Not There, in order to see what it is one needs to see to go about destroying it.

By these accelerations "hurried on" by forgeries of the required evidences, it is possible to manufacture "the presence of Unseen, Unheard of, previously non-existent and undreamed of Threats of the Utmost magnitude" where in fact there is "nothing. "Nothing," that "blank and ruin" is no longer THERE, nor is it any longer a "blank and ruin within my own eye" when the Secret of the Forged Eviodences become "revealed"--not the Scret of their forgery, to be sure! But the Secret that where everyone has found "nothing," one has inded ben proven to have such a superior acutiy of Vision as to see what is THERE among the appearnces of the Not There.

This method seeing the There in the NOT There, also accelerates Time, for what one is seeing is not the "blank and ruin" of the present at all, which one has so stuffed and filled in. It is instead the FUTURE one sees, the blank and ruin ofone's own landscapes, unless the THERE of the NOT THERE, aka the NOT YET THERE, is attacked pre-emptively.

By means of the pre-emptive attack, one "realizes" the concrete presence of indeed "real" blanks and ruins, whcih "prove," indeed, that the "blank and ruin one sees in one's own eye," is not a Nothing in the present, but indeed a great Something in the Future whose presence one has produced as the Now.

Among the "reasons" given to "justify" the dropping of the bombs on Hiroshima and Ngasaki was that they would stop the War, and so save an immense number of lives.

Rather than contemplating the number of the dead, the wounded, the radioctively sick, the traumatized and the sufferings of those suddenly afflicted by mutations, one was to "overlook" these corpses and see instaed all the vast returning American soldiers and the still living Japanese as indeed the signs of Triumph of the A-Bomb.

By reversing the "body count" of the dead into that of the "countless numbers" saved, the Peace the A-Bomb brought could be seen to be the Saving of those living "who are not dead "

By envisioning the A-Bomb as a Saviour, "only called upon in the last resort," the language has been formulated with which to begin the series of forgeries and "alarms," which have already been in the building stages for at least over four years now, to pre-emptively attack yet again. And this time in Iran.

In the Light of the New Sun of the Nuclear Bombs, it is not Death which Mushrooms and Clouds the Skies, but the Saviour, the Sign of a God to the living.

"Let there be light"--

↑ Index

39. David Chirot

New & Recent Visual Poetry: "Cinema of Catharsis" flickr gallery link

Wed 6 Aug 2008

I want to share some of my Flickr photos with you. They're in a set called "Cinema of Catharsis".

Hope you like them!

-- chirOt zerO *Cinema of Catharsis*
http://www.flickr.com/photos/[redacted]/sets/72157605911632948

↑ Index

40. Jesse Glass

Yoko Danno's Songs and Stories Of The Kojiki Now Available from Ahadada Books

Thu 7 Aug 2008

The Kojiki is arguably the earliest and most important collection of stories concerning the founding of Japan and the beginnings of Japanese culture. Dating from the sixth century, the Kojiki introduces us to a delightful host of gods and goddesses, heros and heroines, warriors and soothsayers, beautiful princesses and hideous demons. Yoko Danno's graceful retelling of the Kojiki in modern English brings this ancient classic to life for a new generation of readers. Illustrations (by Nihonga artist and master potter Horaku Nakamura), notes and bibliography are included to enhance the reader's enjoyment.

For more information go to www.ahadadabooks.com

Jess

↑ Index

41. derek beaulieu

publication announcement: LEGO 50-15

Thu 7 Aug 2008

On January 28, 2008 I sent the following invitation:

"this is an invitation to participate in a collaborative / constraint-based writing & artwork portfolio. Lego was created 50 years ago this year, and has been an inspiration for generations of kids. Those kids are us. Lego was the toy-i know i spent endless full days creating cities, spaceships, creatures and more (and still have a box full of Lego)-it taught us to think. So many poets, writers and artists have since taken this modular thinking and applied it to their own oeuvre (how many of you have files, packages, piles and gatherings of inspiring things, tools for one day?) ..."

Fifteen writers and artists agreed to participate. Each received a PDF version of the original American patent application and were restricted to using some material from that patent. The responses were further restricted to a single sheet of 8 ½" x 11" (or A4 if international) paper.

*

LEGO 50-15 contains work by Elizabeth Bachinsky, Jonathan Ball, Christian Bök, Steven Collis, Craig Dworkin, Chris Ewart, Jesse Ferguson, Helen Hajnoczky, Mark Laliberte, kevin mcpherson eckhoff, Ross Priddle, Jenny Samprisi, Blake Smith, Andrew Topel and Janine Vangool.

*

This portfolio is published in an edition of 60 copies, of which 25 are for sale at $10 each (including shipping). for more information, or to order copies please contact derek beaulieu at: [redacted]

↑ Index

42. Bill Berkson
GOODS AND SERVICES
Thu 7 Aug 2008

New BLUE PRESS Title
available from bluepressbooks.com
GOODS AND SERVICES
by Bill Berkson.
A fine, classic, and classy set of 9 poems.
Clear, keen-eyed, subversive hilarity, ³A
panoply of perfect / luster bouncing² in
sharp perceptive lines.
Limited to 100 copies.
Cover painting by Mitch Temple.
2008. 5.25² x 8², saddle-stitched. $7.00

↑ Index

43. Mathias Svalina
Julie Doxsee's Undersleep Available from Octopus Books & Reading Dates
Thu 7 Aug 2008

Hello,

Julie Doxsee's debut book, Undersleep is available now & to celebrate that she will be giving a series of readings over the next weeks. Doxsee currently lives in Istanbul & will only be in America for a brief time so I hope you can make it to one of the readings!

bio: Born in London, Ontario, Julie Doxsee is a professor of writing and literature at Koç University in Istanbul, Turkey. She is the author of the chapbooks The Knife-Grasses (Octopus Books), and Fog Quartets (horse less press). Forthcoming publications include the book Objects for a Fog Death (Black Ocean) and two chapbooks: You Will Build a City Out of Rags (Whole Coconut) and New Body a Seafloor Body (Seeing Eye Books).

Undersleep is available via paypal at the Octopus Books website:
http://www.octopusbooks.net
& at SPD: http://www.spdbooks.org

Reading Dates

Saturday, August 9th
6pm
Melville House
145 Plymouth Street
Brooklyn, NY 11201
Reading with Matvei Yankelevich & X-ing Press poets Justin Talyor & Jeremy Schmall

Sunday August 10th
2pm
Chop Suey Books
1317 West Cary St
Richmond, VA 23220
Reading with Sommer Browning, Julia Cohen & Mathias Svalina

Monday August 11th
7pm
Southern Rail
201-C East Main Street
Carrboro, North Carolina
Reading with Mathias Svalina

Tuesday August 12th
6pm
Robins Bookstore
108 S 13th St
Philadelphia, PA
Reading with Mathias Svalina

Wednesday, August 13th
7:30pm
Washington Literary Salon
email for details: [redacted]
Washington, DC
Reading with Mathias Svalina

Thursday, August 14th
7pm
Ada Books
330 Dean Street

Providence, RI
Reading with Thibault Raoult & Mathias Svalina

Friday, August 15th
8pm
Amherst Books
8 Main Street
Amherst, MA
Reading with Betsy Wheeler & Mathias Svalina

Saturday, August 16th
7pm
Brookline Bookstore
279 Harvard Street
Brookline, MA
Reading with Janaka Stucky, Julia Cohen & Mathias Svalina

Wednesday, August 20th
9:30pm
Bedlam Theatre
1501 S. 6th St. (www.bedlamtheatre.org)
on the WEST BANK
Minneapolis, MN
Reading with Paula Cisewski & Laura Brandenburg

↑ Index

44. amy king
Advice -- Film/Lit course w "Poetry" angle
Thu 7 Aug 2008

Dear Listees,

I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...

Did anyone see "Before Night Falls" who thinks it's worthwhile?

Thanks,

Amy

_____

Recent

http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://jacketmagazine.com/34/dickow-king.shtml

Alias

http://www.amyking.org

Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

↑ Index

45. Jim Andrews
comic book -> graphic novel -> movie of them -> ?
Thu 7 Aug 2008

---

lots of comic books/graphic novels being turned into movies.

a possible (?) parallel:

shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books is trying to emerge from the comic book -> graphic novel -> movie of them.

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the black and white revenge morality moving toward something more complex?

the 'superhero' becoming less 'super' and less 'hero'.

probably not. just a thought.

maybe though. one for the shadow.

ja
http://vispo.com

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46. Danny Snelson
Re: Advice -- Film/Lit course w "Poetry" angle
Thu 7 Aug 2008

I like this question -- The Arenas film is good, but fiction, isn't it? Tho I guess there is something in Arenas' historical distortions that verges poetic. In that zone, Cronenberg's take of Naked Lunch is better. (Tho Gysin's The Cut-ups of course trumps.) Ha, there's Quills, or Salo.

Narrative film: recently saw Mary Ellen Bute's Finnegan's Wake<http://ubu.com/film/joyce_wake.html>, wch is marvelous. Looking for the

title of Tom & Viv (meh!) I stumbled on this funny list <http://www.umich.edu/~mqr/poetryinmovies.htm> wch ought to help -- (Another chance to class-screen Blade Runner!) Also The Basketball Diaries are something.

But better, I think: the Hills films (!<http://writing.upenn.edu/pennsound/x/Hills.html>) & Abigail Child's work. The flux or lettrist films or those by Hans Arp. There are some to consider here <http://www.ubu.com/film/index.html>, I guess

...

Best poetry film about a poet, featuring a poet? -- Sleep<http://www.warholstars.org/filmch/sleep.html> featuring John Girono!

xoxox
Danny

On Thu, Aug 7, 2008 at 4:45 PM, amy king <[redacted]> wrote:

> *Dear Listees,*
>
> *I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...*
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>
> *http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/*

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47. Jason Quackenbush
Re: comic book -> graphic novel -> movie of them -> ?
Thu 7 Aug 2008

comics have been more complex since the early eighties. there are any number of truly complex poetries going on in the world of comics. see for example the work of neil gaiman, alan moore, dave sim, terry moore, harvey pekar, and grant morrison

On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:

> *lots of comic books/graphic novels being turned into movies.*
>
> *a possible (?) parallel:*
>
> *shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books is trying*
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> *probably not. just a thought.*
>
> *maybe though. one for the shadow.*

> *ja*
> *http://vispo.com*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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48. Adam Robinson
Re: Advice -- Film/Lit course w "Poetry" angle
Thu 7 Aug 2008

Cathy Cook has a really essential experimental doc about Lorine Niedecker.

On Thu, Aug 7, 2008 at 5:18 PM, Danny Snelson <[redacted]>wrote:

> *I like this question --*
> *The Arenas film is good, but fiction, isn't it? Tho I guess there is*
> *something in Arenas' historical distortions that verges poetic. In that*
> *zone, Cronenberg's take of Naked Lunch is better. (Tho Gysin's The Cut-ups*
> *of course trumps.) Ha, there's Quills, or Salo.*
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> *Wake<http://ubu.com/film/joyce_wake.html>,*
> *wch is marvelous. Looking for the title of Tom & Viv (meh!) I stumbled on*
> *this funny list <http://www.umich.edu/~mqr/poetryinmovies.htm> wch ought*
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> *But better, I think: the Hills films*
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http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

guidelines

>

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49. Skip Fox
Re: comic book -> graphic novel -> movie of them -> ?
Thu 7 Aug 2008

Gary Sullivan!

On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:

> *lots of comic books/graphic novels being turned into movies.*
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> *a possible (?) parallel:*
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> *http://vispo.com*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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50. Mendi Lewis Obadike
Re: OT: Advice -- Film/Lit course w "Poetry" angle
Thu 7 Aug 2008

The Maya Angelou tv movie, *I Know Why The Caged Bird Sings*. And what about * Looking for Langston* by Isaac Julien? Of course, I suppose it depends

on what you mean by "disentegrating the person". Peace to all, apologies to Poetics for the lack of intro. I will when I can. Mendi

On Thu, Aug 7, 2008 at 4:46 PM, amy king <[redacted]> wrote:

> *Dear Listees,*
>
> *I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...*
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> *http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/*

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51. **Alison Croggon**

Re: comic book -> graphic novel -> movie of them -> ?

Thu 7 Aug 2008

Graphic novels have long been complex and interesting. If you check out the work of Shaun Tan (Australian graphic novelist whose book The Arrival, a parable about immigration, is exquisite) or Marjane Satrapis's graphic novel Persepolis, about her childhood in Iran under the revolution (soon to be a movie) or indeed David Lloyd and Alan Moore's graphic novel collaborations (including V for Vendetta), Art Spiegelman's Maus: A Survivor's Tale (about the

Holocaust) and many many others, you'll see a rich vein of stuff. Not to mention the whole tradition of manga and anime...

A

On Fri, Aug 8, 2008 at 7:55 AM, Skip Fox <[redacted]> wrote:

> *Gary Sullivan!*
>
> *On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:*
>
> *lots of comic books/graphic novels being turned into movies.*
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> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

52. Murat Nemet-Nejat

Re: comic book -> graphic novel -> movie of them -> ?

Thu 7 Aug 2008

Gary Sullivan's Elsewhere Comics sequence is a wonder.
Murat

On Thu, Aug 7, 2008 at 5:55 PM, Skip Fox <[redacted]> wrote:

> *Gary Sullivan!*
>
> *On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:*
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>
> *Jason Quackenbush*
> [redacted]

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53. Catherine Daly
beyond baroque (again)
Thu 7 Aug 2008

PRESS RELEASE JULY 22 2008 After a delay of four months since the unanimous passage of the Los Angeles City Council's Resolution of February 29, 2008 renewing Beyond Baroque's lease to all its current space at 681 Venice Blvd., for the next 25 years, the lease remains unsigned.

We have learned from sources inside City Hall that, contrary to the City Council Resolution, Beyond Baroque, a nationally recognized cultural institution based in Venice, may lose the part of the lease pertaining to its historic theater, the heart of its operations since 1979. Loss of the lease to its historic theater would cripple Beyond Baroque's control over its future and severely impair its capacity to represent and serve the community as it has for forty years.

We, representatives of the Friends of Beyond Baroque, call upon all people who care about Beyond Baroque to contact Councilman Bill Rosendahl at [redacted] or [redacted] to urge him to uphold the Council Resolution awarding Beyond Baroque's lease to all its historic space and protect this precious Venice institution intact. Please cc: [redacted] on your e- mails to Councilman Rosendahl.

Sincerely,
The Friends of Beyond Baroque
Representatives:
Jim Smith [redacted]
Grace Godlin [redacted]
Emily Winters (Venice Arts Council) [redacted]

--
All best,
Catherine Daly
[redacted]

↑ Index

54. jared schickling
Re: Advice -- Film/Lit course w "Poetry" angle
Fri 8 Aug 2008

Dear Amy,

I'd recommend The River Niger starring Louis Gossett Jr., James Earl Jones, and Cicely Tyson. All's framed by James Earl's character composing a single poem, which he finally reads. If I'm remembering right the poet's a commercial painter.

JS

Get more from your digital life. Find out how.
http://www.windowslive.com/default.html?
ocid=TXT_TAGLM_WL_Home2_082008

↑ Index

55. **Maria Damon**

Re: comic book -> graphic novel -> movie of them -> ?

Fri 8 Aug 2008

---

yeah baybeeee!!!!

Skip Fox wrote:
> Gary Sullivan!
>
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> On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:
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>>
>> welcome.html
>>
>
> Jason Quackenbush
> [redacted]
>
>
>

↑ Index

56. **Maria Damon**
Re: OT: Advice -- Film/Lit course w "Poetry" angle
Fri 8 Aug 2008

Hi and welcome!
I found Looking for Langston beautiful but a bit unsubstantial and speculative, but then i guess that was the point, since no one really knows anything for sure abt Hughes's sexuality...
I was a sucker for Il Postino.

Mendi Lewis Obadike wrote:
> The Maya Angelou tv movie, *I Know Why The Caged Bird Sings*. And what about
> * Looking for Langston* by Isaac Julien? Of course, I suppose it depends on
> what you mean by "disentegrating the person". Peace to all, apologies to
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>> Did anyone see "Before Night Falls" who thinks it's worthwhile?
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>> Thanks,
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>> Amy
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>> _____
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>>
>> Your Suggestions
>> http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/
>>
>>
>
>

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57. Jim Andrews
"*Fitting the Pattern*" by *Christine Wilks*
Fri 8 Aug 2008

Fitting the Pattern
http://www.crissxross.net/elit/fitting_the_pattern.html
Christine Wilks

'Fitting the Pattern (or being a dressmaker's daughter)' is a hyperpoem or hyperfiction. I read it. My mom was a dressmaker too. But presumably Christine's piece is interesting even if your mom wasn't.

Christine calls it "an interactive story". Now, I enjoyed the piece, but the interactivity is glorified page turning.

To be worthy of the term "interactive", I think the interactivity should be more than that.

But I enjoyed the piece anyway. It's quite well-written and the interface erm fits the pattern. Although the interactivity is glorified page turning, it goes a bit further than that: one is reminded in the activity of page turning not of page turning but of the making. dressmaking but other makings also. a connection

with the activity of the mother. a sympathetic connection. so although the interactivity is weak in some ways, its affect is strong.

The art of programming is not just about formal things but also about the feel of it, and its affect. If a piece is strong formally but the affect is disconnected, it's one less important human dimension to connect with. I felt Christine's piece was pretty cool in its affect.

The feel of it, on the other hand, is clumsy Flash. I mean the actual physical feel of the scissors and so on. Clumsy programming. The concept and design is pretty good, but the actual feel is clumsy; she's not a good enough programmer to do something interesting with the scissors and pins and so on.

But the concept is good enough that it isn't necessary.

I'm being critical but, overall, as I said, I really enjoyed this piece.

How would this piece work solely as a text? Probably quite well.

Do the graphics and interface add to it? Ya they do. They situate you in the activity of dressmaking, they put you more in mom's shoes than the speaker's. Which is important to the affect and sympathies of the piece.

ja
http://vispo.com

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58. **Andrew Jones**
Re-post: Call
Fri 8 Aug 2008

CALL FOR SHORT STEREOPHONIC SOUNDSCAPE & HOERSPIEL WORKS

>A DIAMOND IN THE MUD<
A Miniature Audio Exhibition of Stereophonic Soundscape & Hörspiel Works

Concept: It is an Asian concept rooted in Buddhism that self-cultivation can be developed at home as a householder and is not merely confined to a temple or monastery. Buddhist believe that enlightened beings are those who "grew" out of the "mud" of the material world. So, like the lotus flower, which penetrates through sullied mud and water, but emerges unspoiled, enlightened beings are beautiful and pure even though they grow up in the material world. The phrase "a diamond in the mud" is an analogy for this and in keeping with it the Digital Art Weeks would like to issue this call to artists and to submit pre recorded works (Soundscape, Hörspiel, Sonic Poetry) in regard to the beautiful and the sullied. The works will be chosen on their ability to transcend the listeners into a "moment of tranquilly" and out of the confines of the everyday, or as

expressed in the Diamond Sutra: "Dwell upon nothing and produce the pure mind."

Playback System: Constructed as a dock for Apple's famed iPod, the iCarta stereophonic audio playback system will be used to play back all of the selected works. The systems not only offers an interesting solution for public pod-casting, but it also acts uniquely as a bathroom dispenser for the indispensable: Le papier toilette.

- Art Clay, DAW, Artistic Director (c) 2008

Submission: Please submit all works electronically in MP3 format and accompanied by a completed application (The title of the work, a short description of no more than 100 words, and a short biography of the author of the work of no more than 50 words). Submission should be made available for downloading at a link of the submitter's choice or can be sent per email or snail mail to the address below. Selected works will be presented at the Literaturhaus in Basel, Switzerland over a period of three days from the 25th to the 27th of September 2008. Information about the artist and the work will appear electronically and all of the works will be made available to download for pod-casting. A listening space will be provided that goes along with the concept of the project and the needed hardware and audio library (iPod shuffle) will be made available. Works should be no longer than 5 minutes in duration. Winning Prize: iCarta Audio Player

DEADLINE: Moday, 15th September 2008. Notification of acceptance of proposals will be sent out on or before Monday, 22nd September 2008.

For more information regarding the call please write directly to: [redacted]; for more on past Digital Art Weeks, please see: www.digitalartweeks.ethz.ch; for technical information on the iCarta, please see: http://www.atechflash.com

Please send all submissions to:

Email:
[redacted]

Snail Mail:
A Diamond in the Mud
c/o ToneText GmbH
P.O. Box 147,
CH-4019 Basel
Switzerland

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59. Mary Kasimor

Re: OT: Advice -- Film/Lit course w "Poetry" angle

Fri 8 Aug 2008

I remember a video about William Carlos Williams that I used to show my Intro. to Lit. students.. Marjorie Perlman (spelling?) appears and has interesting comments to make about how Williams created his poetry. I love the video. It tends to be more educational, but it is done is such an interesting fashion.
Mary Kasimor
--- On Fri, 8/8/08, Maria Damon <[redacted]> wrote:

From: Maria Damon <[redacted]>
Subject: Re: OT: Advice -- Film/Lit course w "Poetry" angle
To: [redacted]
Date: Friday, August 8, 2008, 1:43 AM

Hi and welcome!
I found Looking for Langston beautiful but a bit unsubstantial and
speculative, but then i guess that was the point, since no one really
knows anything for sure abt Hughes's sexuality...
I was a sucker for Il Postino.

Mendi Lewis Obadike wrote:
> The Maya Angelou tv movie, *I Know Why The Caged Bird Sings*. And what
about
> * Looking for Langston* by Isaac Julien? Of course, I suppose it depends
on
> what you mean by "disentegrating the person". Peace to all,
apologies to
> Poetics for the lack of intro. I will when I can. Mendi
>
> On Thu, Aug 7, 2008 at 4:46 PM, amy king <[redacted]>
wrote:
>
>
>> Dear Listees,
>>
>> I'm teaching a Film/Lit course in the fall and wonder if anyone
can
>> recommend a few good films that offer up poetic content, to put it
vaguely,
>> or a representation of a poet that doesn't completely romanticize
the poet,
>> disintegrating the person in the process. For instance, I

wouldn't use that
>> Sylvia Plath film that came out a few years ago, starring Gweneth
>> Paltrow. Anything that incorporates the poet's writing would be
wonderful
>> ...
>>
>> Did anyone see "Before Night Falls" who thinks it's
worthwhile?
>>
>> Thanks,
>>
>> Amy
>>
>>
>> _____
>>
>> Recent
>> http://www.tarpaulinsky.com/Reviews/kiss-me.html
>> http://jacketmagazine.com/34/dickow-king.shtml
>>
>> Alias
>> http://www.amyking.org
>>
>> Your Suggestions
>> http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/
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60. David Baratier

Final Call Transcontinental Award, deadline 8/15, next Friday

Fri 8 Aug 2008

The Annual Transcontinental Poetry Award by Pavement Saw Press

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in

length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published a volume of poetry or prose. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord.. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2008, or earlier, postmark. This is an award for first books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made.

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your

manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This â€œeditors choiceâ€ manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry

321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, or earlier, postmark or paypal payment. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: [redacted]

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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61. mIEKAL aND

Re: comic book -> graphic novel -> movie of them -> ?

Fri 8 Aug 2008

(A bit off topic since these are not being turned into movies.) If there is any interest in a more vispo approach to the graphic novel the work of Paul Zelevansky has always struck a chord with me. I especially like "The Book of Takes" & "The Case for the Burial of Ancestors."

& of course there is the amazing & otherworldly Codex Seraphinianus created by Luigi Seraphini

http://en.wikipedia.org/wiki/Codex_Seraphinianus

~mIEKAL

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62. Bobbie Lurie
for Amy: film/ lit course w "poetry" angle
Fri 8 Aug 2008

Amy, the recent film "Reprise" from Norway is about writers--painful to watch in many ways/ lots of it felt stolen from Jules et Jim--but it certainly does focus on writers--in a pretty horrible way but it's playing now so...thought I'd suggest it though don't recommend in sense of "good film" since it's not since there was no viewing "pleasure" on my part--but students might relate--Bobbi Date: Thu, 7 Aug 2008 13:45:00 -0700 From: amy king <[redacted]> Subject: Advice -- Film/Lit course w "Poetry" angle

Dear Listees,

I'm teaching a Film/Lit course in the fall and wonder if anyone can recommend a few good films that offer up poetic content, to put it vaguely, or a representation of a poet that doesn't completely romanticize the poet, disintegrating the person in the process. For instance, I wouldn't use that Sylvia Plath film that came out a few years ago, starring Gweneth Paltrow. Anything that incorporates the poet's writing would be wonderful ...

Did anyone see "Before Night Falls" who thinks it's worthwhile?

Thanks,

Amy

_____

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63. William Sylvester
Re: for Amy: film/ lit course w
Fri 8 Aug 2008

There is a wonderful film about a variety of responses to art, called Le Gou^t des autres. Specifically it has a scene from Racine's play Be're'nice-- but done in "modern way" that has satirical overtones. It might cause some argument about how people "should" behave.

If not for your class, it holds your attention throughout.

[redacted]

On Fri Aug 8 11:02 , Bobbie Lurie <[redacted]> sent:

>Amy, the recent film "Reprise" from Norway is about writers--painful to watch in many ways/ lots of it felt stolen from Jules et Jim--but it certainly does focus
>on writers--in a pretty horrible way but it's playing now so...thought I'd

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>tegrating the person in the process.=A0 For instance, I wouldn't use that S=
>ylvia Plath film that came out a few years ago, starring Gweneth Paltrow.=
>=A0 Anything that incorporates the poet's writing would be wonderful ...
>
>Did anyone see "Before Night Falls" who thinks it's worthwhile?
>
>Thanks,
>
>Amy
>
>
>_____
>
>
>

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64. Murat Nemet-Nejat
Re: for Amy: film/ lit course w "poetry" angle
Fri 8 Aug 2008

There are lots of movies about writers. The trick is finding the good ones. Possibilities:

Knut Hamsun's *Hunger*.

The Curse of the Spider Woman. At first blush, this is not be about writing or a writer at all. But one of the inmates in jail in that movie spins a fascinating Nazi love story (a gay sado-masochistic fantasy) to pass time. To me, *The Curse* is one of the best films about the process of writing, how writing is associated with creating a style and how writing's relationship with political

and personal events is often tangential. It is a great movie about the fusion of politics with art.

*Under the Volcano

*Ciao,

Murat*

*

On Fri, Aug 8, 2008 at 11:02 AM, Bobbie Lurie <[redacted]> wrote:

> *Amy, the recent film "Reprise" from Norway is about writers--painful to watch in many ways/ lots of it felt stolen from Jules et Jim--but it certainly does focus*
> *on writers--in a pretty horrible way but it's playing now so...thought I'd suggest*
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> *Date: Thu, 7 Aug 2008 13:45:00 -0700*
> *From: amy king <[redacted]>*
> *Subject: Advice -- Film/Lit course w "Poetry" angle*
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> *Dear Listees,*
>
> *I'm teaching a Film/Lit course in the fall and wonder if anyone can recomme> nd a few good films that offer up poetic content, to put it vaguely, or a r> epresentation of a poet that doesn't completely romanticize the poet, disin> tegrating the person in the process. For instance, I wouldn't use that S> ylvia Plath film that came out a few years ago, starring Gweneth Paltrow.> Anything that incorporates the poet's writing would be wonderful ...*
>
> *Did anyone see "Before Night Falls" who thinks it's worthwhile?*
>
> *Thanks,*
>
> *Amy*
>
> _____

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65. aslongasittakes
call for work-- sound poetry
Fri 8 Aug 2008

just wanted to let folks know we are looking for work for issue 2 of aslongasittakes--- submissions are rolling, but we hope to have issue 2 out in the next month and half or so-- the official call for work is below thanks, james sanders

“How long is a poem? As long as it takes to perform it.” --Bob Cobbing

a s l o n g a s i t t a k e s, a sound poetry magazine published by the Atlanta Poets Group, is seeking submissions. We are looking for sound poetry, scores for sound poetry and essays on sound poetry. “What is ‘sound poetry’?” you ask. Good question. It’s one of those know it when you see (hear) it kind of things. It’s probably not music (thanks Dick Higgins). It might be noise. If you think about a spectrum of possible noise made by the human body (or simulations thereof or substitutions therefor), and at one end of the spectrum is a person reading her poem and at the other end is abstract noise, we’re looking for works that fall towards the latter end. We are looking for works in/of/against the tradition(s) of Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström. . . hopefully by now you get the idea. We’re looking for stuff that will push/redefine the limits. The magazine is Web-based.

Please send submissions to [redacted] <mailto:[redacted]> in one of the following formats: .mp3, .wav, .wma, or flac. Please query before sending in other formats. If you can’t get us the work via email, just send an email and let us know, and we can find another way. We don’t know how long it will take to get back to you on your submissions, just be cool. We can’t pay you anything for your work. All work that appears in the magazine will be available for download from the magazine’s site under the Creative Commons’ /Attribution Non-commercial Share Alike/ license (http://creativecommons.org/licenses/by-nc-sa/3.0/); if you are not comfortable with making your work available in that way, let us know and we can probably work something out.

“How long is a poem? As long as it takes to perform it.” --Bob Cobbing

a s l o n g a s i t t a k e s, ein Webmagazin für Lautpoesie, das bei der Atlanta Poets Group erscheint, akzeptiert noch Beiträge für die Erstausgabe. Wir sind auf der Suche nach Lautpoesie, Scores und Essays über Lautpoesie. "Was ist Lautpoesie?" fragt man. Gute Frage. Man erkennt sie, wenn man sie sieht oder hört. Wahrscheinlich ist es keine Musik (danke Dick Higgins). Es könnte Lärm sein, Geräusche. Man stelle sich das gesamte Spektrum menschlicher Geräusche vor (oder auch Simulationen und Nachahmungen dieser) und an

einem Ende dieses Spektrums ist jemand, der ein Gedicht liest und am anderen Ende ist ein abstrakter Laut, dann suchen wir eher nach Beiträgen, die zu letzterem Ende tendieren. Wir suchen nach Arbeiten in der-, beziehungsweise in Anlehnung an-, oder auch gegen die Tradition Balls, Schwitters', Dûfrènes, Henri Chopins, Jandls, Cobbings, The Four Horsemens ... Hoffentlich ist jetzt klar was gemeint ist. Wir suchen Arbeiten, die an die Grenzen gehen und sie neu definieren. a s l o n g a s i t t a k e s ist als Onlinemagazin konzipiert.

Bitte sendet uns (Geräusch-)Beiträge als mp3, wav, wma, oder flac files an [redacted] <mailto:[redacted]>. Scores und Essays gerne als Word oder pdf Dokumente. Falls ihr andere Formate bevorzugt, fragt bitte vorher an. Wenn ihr eure Beiträge nicht per E-Mail schicken könnt, sagt bescheid und wir finden eine andere Lösung. Reicht ihr eine Arbeit ein, wissen wir nicht, wie lange es dauert bis wir uns zurückmelden, habt Geduld. Wir können kein Honorar zahlen. Alle Beiträge, die im Magazin erscheinen, werden zum download von unserer Seite zur Verfügung stehen, gemäß der Creative Commons' Attribution Non-commercial Share Alike license (http://creativecommons.org/licenses/by-nc-sa/3.0/). Sollte es nicht in deinem Sinne sein, deine Arbeit so zur Verfügung zu stellen, sag uns bescheid und wir einigen uns anders.

<>aslongasittakes, un magazine de poésie publié par le group, the Atlanta Poets Group cherche des soumissions. Nous cherchons la poésie du son, les scores pour la poésie du son et des rédactions sur la poésie du son. Qu'est-ce que la poésie du son ? Bonne question. C'est quelque chose que vous reconnaissez lorsque vous l'entendez. En toute probabilité, ce n'est la musique (grâce a Dick Higgins) Il est possible que ce soit des bruits. Si vous pensez à un Spectrum de bruit faits par le corps humain(ou bien donc des simulations ou substitutions), et qu' à un côté du Spectrum soit quelqu'un qui lit sa poésie, et qu'a l'autre côté soit le bruit abstrait, sachez que nous cherchons des travaux qui mènent à ceux-là. Nous cherchons celles qui sont dans la tradition de, de la même tradition que ou bien contre la tradition de Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström. . . peut-être que vous ayez l'idée ? Nous cherchons des travaux qui redéfiniront ou pousseront les limites. Le magazine n'est qu'à l'internet.

Veuillez de soumettre vos travaux à [redacted] <mailto:[redacted]> en un des formats suivants, .mp3, .wav, .wma, or flac. Veuillez de vous renseigner sur d'autre format avant d'en envoyer. Actuellement, nous ne savons pas le temps qu'il faudra pour choisir celles que nous publierons, veuillez de patienter. Nous ne sommes pas capables de vous payer les soumissions. Tous les travaux apparaissant dans le magazine seront disponibles à télécharger par the Creative Commons' /Attribution Non-commercial Share Alike/ license

(http://creativecommons.org/licenses/by-nc-sa/3.0/); si vous n'est pas a l'aise avec ce règle, il possible de trouver d'autres solutions. <>

“Hur långt är ett poem? Så långt som det tar att framföra det.” –Bob Cobbing

a s l o n g a s i t t a k e s, ett ljudpoesi magasin publicerat av Atlanta Poets Group söker förslag till öppningsnumret. Vi söker efter rader av ljudpoesi och essäer av ljudpoesi. ”Vad är ’ljudpoesi’?” Kanske du undrar, bra fråga. Det är en sån där sak som man vet vad det är när man ser (hör) det. Det är nog inte musik (tack Dick Higgins) det kan vara oväsen. Om du tänker dig ett spektra av möjliga oväsen gjorda av den mänskliga kroppen (eller simuleringar därav eller ersättningar därför), i en ända av spektrat är en person som läser hennes dikt och i den andra ändan är det abstrakt oväsen, vi letar efter verk som lutar mot det sistnämnda. Vi letar efter verk i/av/i mot traditionen av Ball, Schwitters ,Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström… Förhoppningsvis förstår du nu vad vi menar. Vi letar efter saker som kommer att flytta/omdefiniera gränserna.Magasinet kommer att vara webb-baserat.

Vänligen skicka in bidrag till [redacted] i något av följande format: .mp3, .wav, .wma, eller .flac. Noter eller essäer som Word-dokument eller .pdf. Var vänlig kontrollera med oss innan du skickar i något annat format. Ifall du inte kan skicka in ditt bidrag via e-post, var vänlig hör av dig för alternativa vägar. Vi vet ej hur lång tid det tar innan vi hör av oss gällande ditt bidrag, var tålmodig. Vi kan ej betala för ditt verk, alla verk som förekommer i magasinet kommer finnas tillgängliga för nedladdning från magasinets hemsida i enlighet med Creative Commons’ Attribution Non-commercial Share Alike licens (http://creativecommons.org/licenses/by-nc-sa/3.0/). Ifall du inte är bekväm med att göra dina verk tillgängliga på detta sett, hör av dig så kan vi nog lösa det på annat sätt.

<>Aslongasittakes, una rivista di poesia sonora pubblicata da Atlanta Poets Group, sta cercando proposte per il suo numero inaugurale. Cerchiamo sia poesie sonore che saggi sulla poesia sonora. Che cos’e’ la “poesia sonora”? Bella domanda. E’ una di quelle cose che capisci quando le vedi (senti). Probabilmente non e’ musica (grazie Dick Higgins). Potrebbe essere rumore. Se si pensa a uno spettro di possibile rumore creato dal corpo umano (oppure simulazioni o sostituzioni di esso), a un capo dello spettro c’è una persona che legge una sua poesia e all’altro capo dello spettro c’è del rumore astratto, noi cerchiamo lavori che inclinino di più verso il secondo capo. Cerchiamo opere nella/della/contro la tradizione di Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen… speriamo di aver reso l’idea. Cerchiamo roba che spinga/ridefinisca i limiti. La rivista si pubblica sul web. <>

Per favore spedite le vostre proposte a [redacted] <mailto:[redacted]> in uno di questi formati: .mp3, .wav, .wma, or .flac. Vi preghiamo di chiedere prima di spedirli in altri formati. Se non potete spedire il lavoro tramite email, fatecelo sapere via email e troveremo un altro sistema. Non sappiamo quanto tempo ci vorrà per rispondervi, percio' abbiate pazienza. Non potremo pagare niente per i vostri lavori. Tutte le opere che appaiono nella rivista potranno essere scaricate dal sito della rivista, secondo la licenza Creative Commons Attribution Non-Commercial Share Alike (http://creativecommons.org/licenses/by-nc-sa/3.0/). Se non vuoi che il tuo lavoro sia reso disponibile in questo modo faccelo sapere e probabilmente riusciremo a trovare una soluzione. <>

a s l o n g a s i t t a k e s, ek awaaz ya swar ki patrika, joki Atlanta Poets Group dwara prakashit hai, apne agle ank ke liye kaam dhond rahi hai. Hum awaaz par nirdharit kavitaein, ya phir yin kavitaon ka score ya phir yin par likhe lekh, ke ikchuk hain. Aap puchein ge ki, yeh awaaz par nirdharit kavitaein kya hein? Yeh aacha prashn hein. Yeh un cheezon jaisi hai, jo aap jab dekhein ya sune, to jane. Yeh sangeet nahi hai. Yeh shore ho sakta hai. Agar aap un sabhi aawazon ke barein mein sochein jo ki ek insan ka shareer bana sakta hein (ya phir koi aur cheez so inke jaise aawazeen nikal sakti hain), ek taraf koi apni kavita pharta ho aur dosri taraf koi nirakar, ya phir tatva ke paas, ki awaaz ya shore. Hum un kaam ke ikchuk hein jo dosre palre ki taraf bhari partein hein. Hum waise kaam ki khoj mein hain jo ki alag sa ho, ya phir angreezi mein yin kaviyeon ki tarah/ yinke khilaf mein ho: Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen . . . Aasha hein ab aap humare khyal se jankaar ho gayein honge. Hum us tarah ke kaam dhoond rahe hein jo ki simaon ko lalkare, aur nayi simayein banaay. Yeh patrika Web mein hi milegi.

<>Kripya kar apne swar or awaaz wale kaam, [redacted] <mailto:[redacted]> ko yin formats mein bhejein: .mp3, .wav, .wma, or .flac. Lekh aur scores Word documents ya .pdfs mein bhejein. Kripya kisi aur format mein kuch bhejnein se pahle, humse jankari ley lain. Agar aap email se apna kaam humein nahi bejh sakte, to hamein bataein, taki hum koi aur intezam kar sakein. Ho sakta hai ki apke kaam milne ke baad hume aapko kuch batein mein kuch ya kafi waqt lage, isliye kripya shanti se intezaar karein. Hum apko, apke kaam ke liye, kuch de to nahi sakte, magar sabhi ke kaam, jo bhi hamare patrika mein honge, wo hamari site se Creative Commons' /Attribution Non-commercial Share Alike/ license (http://creativecommons.org/licenses/by-nc-sa/3.0/) mein download ke liyen uplabhd honge. Agar, aapko apna kaam is tarah se sabhi ke dwara uplabdh hote dekh, pareshani hoti hai, to hamein batayein aur hum koi aur intezam karne ki koshish karein ge.

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66. Deborah M. Poe

Re: for Amy: film/ lit course w "poetry" angle

Fri 8 Aug 2008

I saw Before Night Falls and thought it worthwhile. Julian Schnabel is an interesting director. The New York Review of Books recently had an article on his art and film recently that might be worth reading. It's that article that brought me to viewing not only The Diving Bell and the Butterfly but also Before Night Falls. There's also, of course, Wim Wender's Wings of Desire (Rilke's poetry utilized in the film so beautifully).

I just discovered this while trying to jog my memory of other films: http://www.umich.edu/~mqr/poetryinmovies.htm Might be an interesting tangent...

All best, Deborah

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Bobbie Lurie
Sent: Friday, August 08, 2008 11:03 AM
To: [redacted]
Subject: for Amy: film/ lit course w "poetry" angle

Amy, the recent film "Reprise" from Norway is about writers--painful to watch in many ways/ lots of it felt stolen from Jules et Jim--but it certainly does focus on writers--in a pretty horrible way but it's playing now so...thought I'd suggest it though don't recommend in sense of "good film" since it's not since there

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Subject: Advice -- Film/Lit course w "Poetry" angle

Dear Listees,

I'm teaching a Film/Lit course in the fall and wonder if anyone can recomme= nd a few good films that offer up poetic content, to put it vaguely, or a r= epresentation of a poet that doesn't completely romanticize the poet, disin= tegrating the person in the process.=A0 For instance, I wouldn't use that S= ylvia Plath film that came out a few years ago, starring Gweneth Paltrow.= =A0 Anything that incorporates the poet's writing would be wonderful ...

Did anyone see "Before Night Falls" who thinks it's worthwhile?

Thanks,

Amy

↑ Index

67. David Chirot

Re: comic book -> graphic novel -> movie of them -> ?

Fri 8 Aug 2008

The level of artistry, writing and production in comics has changed continually and radically over the last forty years, with the inclusion of ever more "forms of content" and "content of forms." Changing technologies greatly affected everything involved at every level of production, whether it is a DIY project or one of the truly incredible Japanese graphic novels. The UK also produces some extraordinary works, often far more interesting in terms of ideas and visual art than American ones.

On the other hand, especially since Punk DIY, you can find a continual outpouring of really great low-fi, low-tech, low-budget comics and Zines entirely hand made, hand drawn, painted, collaged, cheaply xeroxed or printed off any old printer available. Many aspects of the hand made works are very exciting and stimulating. Among them are the "dirtiness" which vanishes from the more high tech productions, and especially in the use of digital technologies. The roughness brings texture in a rawer, more direct way, and, done by a practised person, conveys shades of emotion and thought that elude for the most part the digital. There's also more inclusion of the spontaneous aspect of the accident, as opposed to the mechanisms of "chance operations." As many DIY comix and Zines show, it's an excellent media for Anarchisms and Anarchists.

The Japanese have invented an incredible variety of genres, styles of images, methods of "telling a story"in comics with often a great many frames not using any language at all. Comics in Japan are the most widely read form of literature.

(Japan's bestseller lists now include also "cell phone novels" written using text messaging. The huge international hit Girls of Riyadh by the Saudi writer Rajaa Alsanea is constructed of emails from an anonymous member of an Internet group about the life of her friends and herself. This book, though banned in Saudi Arabia, has generated an explosion of "chick lit" and more serious writing by women in the Arabic speaking world.The Internet, which does not involve physical meeting, and other constrictions of strictly practised Islamic social and private lives. creates a contemporary secular space in which otherwise forbidden forms of communication are allowed to take place. I wrote here before of the cell phone novels and of being at a reading by Rajaa Alasanea.)

The wave of films made from comics over the last thirty years has a lot to do with the series of writers' strikes in Hollywood. After the collapse of the old

model of the studio system in the 1950's, the pay and use of writers began to change. Increasingly, a writer could demand much more pay than ever before, At the same time, with many writers growing up with television, the understandings of the uses of dialogue began to shift. Dialogue grew more spare, with ever more emphasis on special effects and action. Between 1950 and 1990 dialogue in mainstream American films declined by 40 percent. (And after Desert Storm, International news on American TV declined 40 percent "almost overnight"and continues to decline.)

The series of Writers Strikes since 1990 have helped fuel the heavy dependence on remakes of American and foreign films, the film versions of comics and the transfers of TV shows to film. The already familiar "concept" of a film via its previous versions and incarnations, becomes far more important than the actual "content" within the film. The necessity for writers, or skilled writers, declines, except perhaps in the advertising and marketing departments. The huge sums poured into promotion also means there's less reason to pay for writers who will cost more than a sort of "minimum wage."

As so many films became increasingly like comic books it was only logical that there are more films made from comic books and tv cartoons.

A movie which made use of alterations of "straight" cinema and rotoscope, which has the look and feel of a comic, is A Scanner Darkly, from Philip K. Dicks' novel. The switching back and forth from cinema to rotoscope images emphasizes the the "slit vision" and "split identity" of the protagonist and his simultaneously being a drug addict and the narcotics agent who is assigned to spy on himself, with a complete surveillance system set up in his shared residence that he observes on the screens at his place of employment.

The films where one finds a real Visual Poetry of the image in recent years are primarily from Hong Kong and especially in the last decade, South Korea and Thailand. The best "experimental" oriented films I have seen in a long time were from Malaysia, Thailand and Lebanon/Palestine.

Since the early years of the Cinema's mass popularity around the world, there have been "Cine-Romans"--"Film-Novels," which are told through fotos (also called "Foto-Roman")--of actors/models who "act out' the scenes. The camera angles used are often a hybrid of a comic and cinema "look," primarily using the close-up for "dramatic effect," to be sure. There are some genres of these that are made for persons who are illiterate or barely literate. Everything is told through the framing of the images, their sequence and within the frames through the facial and gestural expressions of the "actors."

These were supplemented historically by the appearance of the "Tele-Romans" which use a style modeled after television. The imagery is actually different from the Cine-Romans in many ways, that is, the framing of it and the

difference in "definition" of the image, a matter of difference one finds in drawing as done in various kinds of comics. There are ones I have seen that use the same actors posing and gesturing a kind of short hand version of the soap operas they appear in on tv.

Interestingly, the Tele-Romans I have seen followed closely the changes in the Tele-Image on screen, with of course, additions in the gaudier ones of color and an increased definition in the images. Also a greater variety of tele-angles and the appearance of more "background scenery" as well as more detailed interiors. More trees, distant mountains outdoors; more furniture, pots and pans, elaborate bedrooms in the interiors. This greatly aids the "appearance of wealth," necessary to some of the major characters, who before had only one or two objects by which it was indicated that they were, indeed,fabulously rich.

Some of the really old Tele-Romans a friend in France had were on really cheap paper and the images were almost fuzzy, as though the "Tele" the artist used for inspiration had poor reception. Or perhaps just a poor eyesight! As was often charged to M. Cezanne by those who found his work so abominable, including those writing his obituaries.

(The obituaries for Cezanne are the most virulent I have ever seen for an artist in any media. "An abomination in the face of Nature!" is a typical of the phrases employed, and rather mild compared to many. While a few acknowledge some young artists find Cezanne an inspiration and a "genius," this is usually attributed to being a "prank" on the part of the young artists, to jerk the chain of their elders and the critics.)

The problem often is, as with these enraged critics still heaping dung on Cezanne even as he enters at last a peaceful rest from their strident, annoying noise, that it is not simply "new forms, technologies, materials" which make a work "new, radical, innovative," it is the Art of Looking itself which is different from that of the constraints of the contemporary "scene."

Significantly, Cezanne's "problems" were often depicted--derivisively as well as by scholars-- as being an undiagnosed form of astygmatism. This "bad eyesight," as well as his obviosuly "crude drawing" and "wrong perspectives," and .in his later works, the "atrocity" of many being appearing to be "'unfinished," "incomplete," "massive failures before the work of the Creator, " al these things added up to "proofs" that the painter from Aix was not only unable to see properly at all, he was also completely crazy in persisting to fob off these atrocities as "paintings."

The paradox is that the "bad and crazy vision" of the dead artist was perceived by Picasso and others, and much earlier by Pere Tanguy and Vollard, as in actuality the work of a lifetime devoted to a new way of seeing, and finding the language in painting with which to convey it. The depth of this vision is so

profound that it completely changed what was possible to think of as painting, such as for example, to conceive of an "abstract" painting which is at the same a "still life with chair caning " or newspaper glued into it. To be able to see simulatensouly the abstract and the concrete not as sepearte, but in fact, right before one's eyes, in Nature.

Very soon after his death, Cezanne's seeing provided a great opening for the first artists to be influenced by comics, the cinema, the automobile, the ariplane, telegraph, radio, telephone and al the new machines of war.

It is not so much new machines, new objects, which change the "appearances of things," but the ways in which they are seen, by what Robert Smitshon called "the Art of Looking," or by way of the "New Visions" which are produced in order to perpuate ownership and control. These create their own "ways of seeing" according to specific standards, which become the "accepted versions." Acceleartations of these "versions" and "stanadrds' create a sense of the speed of the New. The concept of "new ways of seeing" becomes a proliferating series of more or less imposed and enforced illusions. The vaccum created in the eye of what had been "an Art of Looking" becomes filled with the never ceasing, massive production of "new objects of sight" and the entropy of the ability to see outside a sphere of illusion, which does indeed begin in "the blank and ruin within one's own eye."

On Thu, Aug 7, 2008 at 11:41 PM, Maria Damon <[redacted]> wrote:

> *yeah baybeeee!!!!*
>
> *Skip Fox wrote:*
>
> *Gary Sullivan!*
>
> *On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:*
>
> *lots of comic books/graphic novels being turned into movies.*
>
> *a possible (?) parallel:*
>
> *shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books is trying*
> *to emerge from the comic book -> graphic novel -> movie of them.*
>
> *the stylized, concise, one-liner language moving toward something more*

> *flexibly poetical?*
>
> *the black and white revenge morality moving toward something more complex?*
>
> *the 'superhero' becoming less 'super' and less 'hero'.*
>
> *probably not. just a thought.*
>
> *maybe though. one for the shadow.*
>
> *ja*
> *http://vispo.com*
>
> *Jason Quackenbush*
> [redacted]
>
> *guidelines*

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68. **amy king**

Sun, Aug. 10th @ 5 p.m. --Bryant & Kaipa [on behalf of Sueyeun Juliette Lee]

Fri 8 Aug 2008

---------- Forwarded message ----------
From: Sueyeun Juliette Lee
Subject: listing for the poetics listserve?
To: amy king

Dear Lovely Friends,I've organized a reading for one of my stellar Corollary authors, Summi Kaipa, on Sunday August 10th in Brooklyn. It is a rare treat to have her on the East Coast, and I'm thrilled at the opportunity to introduce her work to new audiences as well as invite those already familiar with her writing to have the pleasure of hearing her read. She'll be reading with the equally talented Tisa Bryant, whose recent book Unexplained Presence ought to be on everyone's reading list. Their bios are located below. Sunday, August 10th5pmCorollary Press Presents Summi Kaipa and Tisa BryantUnnameable

Books (Previously Adam's Books)456 Bergen Street, Brooklynwww.unnameablebooks.netwww.corollarypress.blogspot.com Tisa Bryant is the author of Unexplained Presence (Leon Works, 2007), a collection of original, hybrid essays that remix narratives from eurocentric film, literature and visual arts and zoom in on the black presences operating within them. She is currently working on [the curator], a fiction that meditates on identity, visual culture and the lost films of auteur Justine Cable, co-editing an anthology for AIDS Project Los Angeles, and is madly working to get Vol. 2 F-K of the Encyclopedia Project in the hopper. Summi Kaipa has authored several chapbooks, including "The Epics" (Leroy Press), "One: I Beg You Be Still" (Belladonna), and most recently "The Language Parable" (Corollary Press). For eight years, she was the editor of Interlope, a magazine publishing innovative writing by Asian Americans, and in 2002, she received a Potrero Nuevo Fund Prize to write and produce her first play. Once a resident of SF's bustling Mission District, Kaipa now resides in a quiet neighborhood in North Berkeley, where she has been earning a degree in clinical psychology and making excruciatingly slow progress on her first full-length manuscript. Corollary Press is a small chapbook series devoted to new work by writers of color. Published out of Philadelphia, all books are hand-sewn in small editions of 150. Sueyeun Juliette Lee, the editor, specifically seeks out work by authors that challenge notions of difference, aesthetics, and genre.

www.unnameablebooks.netwww.corollarypress.blogspot.com

_____

Recent

http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://jacketmagazine.com/34/dickow-king.shtml

Alias

http://www.amyking.org

Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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69. **amy king**

Sun, Aug. 10th @ 5 p.m. --Bryant & Kaipa [on behalf of Sueyeun Juliette Lee] CORRECTED

Fri 8 Aug 2008

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Sunday, August 10th

5pm

Corollary Press Presents Summi Kaipa and Tisa
Bryant

Unnameable Books (Previously Adam's Books)

456 Bergen
Street, Brooklyn

www.unnameablebooks.net

www.corollarypress.blogspot. com

Tisa Bryant is the author of Unexplained Presence (Leon Works, 2007), a collection of original, hybrid essays that remix narratives from eurocentric film, literature and visual arts and zoom in on the black presences operating within them. She is currently working on [the curator], a fiction that meditates on identity, visual culture and the lost films of auteur Justine Cable, co-editing an anthology for AIDS Project Los Angeles, and is madly working to get Vol. 2 F-K of the Encyclopedia Project in the hopper.

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www.unnameablebooks.net

www.corollarypress.blogspot. com

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70. Stephen Baraban

Re: comic book -> graphic novel -> movie of them -> ?

Fri 8 Aug 2008

Please note that Marjane Satrapi's graphic novel "Persepolis" will not attain cinematic adaptation in the *future*, as per Alison C.'s statement. The animated film version has been made, and was released in the US on December 25, 2007, in the UK in April, 2008. One can now get a DVD of it. I was delighted to read just now in the Wikipedia article about "Persepolis" that in Tehran there was *some* chance to see the film in February, though with excisions for sexual content.

Having been entranced by the film in early 2008, I had thought of writing something about it on the List at that time but I shied away. I was struck by the moment when Marjane is newly married (having returned to Iran after running into very hard times in Vienna, where her parents had sent her to be schooled because they were afraid of how outspoken she was and how much trouble she would thus encounter from the guardians of the Revolution). Her husband suggests that they leave the country and its morality police behind and go to the West. Marjane says oh no the West is where they don't care if you starve and die in the streets.

So there you have it, I thought. The film elaborates for the audience the specific issues of living in a country like Iran (the heavy presence of morality police scrutinizing women's clothing, scrutinizing everyone to try to stop ilicit partying from going on, and life-drawing class in Art School involves drawing a woman in a burqa, etc. etc. etc.) and the issues of living in the West (including sheer indifference to utterly unfortunate people right in front of one's eyes).

One sees in the film and the graphic novel upon which it is based vivid depictions of contrasting sorts of societies. But one is NOT in the realm of the sort of facile argumentation, not unknown on this List, that says, oh you think there is something wrong with the restrictions put on women in Iran, well all over the United States women are being forced, forced I tell you, to wear high heels.

S

--- On Thu, 8/7/08, Alison Croggon <[redacted]> wrote:

> *From: Alison Croggon <[redacted]>*
> *Subject: Re: comic book -> graphic novel -> movie of them -> ?*
> *To: [redacted]*
> *Date: Thursday, August 7, 2008, 6:23 PM*
> *Graphic novels have long been complex and interesting. If you check out the work of Shaun Tan (Australian graphic novelist whose book The Arrival, a parable about immigration, is exquisite) or Marjane Satrapis's graphic novel Persepolis, about her childhood in Iran under the revolution (soon to be a movie) or indeed David Lloyd and Alan Moore's graphic novel collaborations (including V for Vendetta), Art Spiegelman's Maus: A Survivor's Tale (about the Holocaust) and many many others, you'll see a rich vein of stuff. Not to mention the whole tradition of manga and anime...*
>
> *A*
>
> *On Fri, Aug 8, 2008 at 7:55 AM, Skip Fox <[redacted]> wrote:*
>
> *Gary Sullivan!*
>
> *On Aug 7, 2008, at 1:50 PM, Jim Andrews wrote:*
>
> *lots of comic books/graphic novels being turned into movies.*
>
> *a possible (?) parallel:*
>
> *shakespearean tragedy arose, in part, from morality plays and revenge dramas. it feels like something more interesting than comic books is trying to emerge from the comic book -> graphic novel -> movie of them.*
>
> *the stylized, concise, one-liner language moving toward something more*

> *flexibly poetical?*
>
> *the black and white revenge morality moving*
> *toward something more*
> *complex?*
>
> *the 'superhero' becoming less*
> *'super' and less 'hero'.*
>
> *probably not. just a thought.*
>
> *maybe though. one for the shadow.*
>
> *ja*
> *http://vispo.com*
>
> *accept all posts. Check*
> *http://epc.buffalo.edu/poetics/*
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *all posts. Check guidelines*
>
> *all posts. Check guidelines*
>
> --
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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71. Stephen Vincent
New de Blog - Google Bus line et al
Fri 8 Aug 2008

http://stephenvincent.net/blog/

Some pieces - City/San Francisco photographs juxtaposed with commentary:

Google Bus line (that is, in line for the Google Bus)
Franz Kline - Ghost

Pink Couple at the Door
City Psyche #2 - Up Against the Church

Pictures wrestling with text, text wrestling with pictures.

As always, comments appreciated.

Stephen Vincent

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72. David Kirschenbaum
Small Press Needed for Sept. 21 at Boog Fest
Fri 8 Aug 2008

Greetings,

Boog City¹s looking for a small press to pinch-hit here in nyc during our second annual Welcome to Boog City poetry and music festival as part of ³d.a. levy lives: celebrating the renegade press² series in exile. The event is on Sun. Sept. 21, 2008 at 3:00 p.m.

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions.

Thanks,
David

[redacted]

Hi,

David Kirschenbaum here. I¹m the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 18th year. I¹d like to invite you to take part in year six of our ³d.a. levy lives: celebrating the renegade press² series.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we¹ve had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book the musical act that¹s preferred, so it¹s truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

Normally the series is held at Chelsea¹s ACA Galleries (http://acagalleries.com/), but for this bonus event it will be at Unnameable

Books (456 Bergen St., Brooklyn) on Sun. Sept. 21 at 3:00 p.m. as part of our our second annual Welcome to Boog City poetry and music festival.

We started the series in August 2003. In our first five seasons we¹ve hosted:

(locations are at the time of the event)

**Non-NYC levy lives presses, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.
above/ground press (Ottawa, Canada), Rob McLennan, ed.
Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.
Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki, eds.
Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.
Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.
Antennae (Chicago and Berlin), Jesse Seldess, ed.
Big Game Books (Washington, D.C.), Maureen Thorson, ed.
BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.
BookThug (Toronto, Canada), Jay Millar, ed.
Braincase Press (Northampton, Mass.), Noah Eli Gordon.
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and Keith Waldrop, eds.
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and Nick Twemlow, eds.
Carve (Cambridge, Mass.), Aaron Tieger, ed.
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.
Combo (Providence, R.I.), Michael Magee, ed.
Conundrum (Chicago), Kerri Sonnenberg, ed.
Corollary Press (Philadelphia), Juliette Lee, ed.
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.
Cy Press (Cincinnati), Dana Ward, ed.
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman, and Jason Toogood, eds.
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.
Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Brian Clements, ed.
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.), Stacy Szymaszek, co-ed.
Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.

Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,
Patricia Dienstfrey and Rena Rosenwasser, eds.
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Mooncalf Press (Philadelphia), CAConrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Paper Kite Press (Kingston, Penn.),
Jennifer Hill-Kaucher and Dan Waber, eds.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.

**NYC levy lives presses, 2003 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Beet/Pink Pages, Joe Maynard, ed.
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Fungo Monographs, Ryan Murphy ed.
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.

Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
Pompom, Allison Cobb, Jennifer coleman, Ethan Fugate, and
Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
Ugly Duckling Presse, Anna Moschovakis and
Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.

Hope this finds you well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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73. Ann Stedt
use these words seeks submissions
Fri 8 Aug 2008

A new quarterly online poetry journal, *use these words*, seeks submissions.

Along with a brief contributor' s note, send 1-3 poems, each using all of the following words to

usethesewords(at)gmail. com (replace (at) with @)

fiddle, sleep, window, lip, fish, shoulder, pluck

Please paste your poems into the body of your e-mail. Attachments will not be read.

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74. andrew burke
Re: Advice -- Film/Lit course w "Poetry" angle
Sat 9 Aug 2008

Barfly by Buk. or that movie about Wordsworth his sister and Coleridge etc ... one word title, starting with R ... Any help here?

Andrew

2008/8/8 jared schickling <[redacted]>:
> Dear Amy,
>
> I'd recommend The River Niger starring Louis Gossett Jr., James Earl Jones, and Cicely Tyson. All's framed by James Earl's character composing a single poem, which he finally reads. If I'm remembering right the poet's a commercial painter.
>
> JS
> _____
> Get more from your digital life. Find out how.
> http://www.windowslive.com/default.html?ocid=TXT_TAGLM_WL_Home2_082008
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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75. Tammy Ho
Cha: New Issue and Call for Submissions
Sat 9 Aug 2008

THE FOURTH ISSUE OF CHA: AN ASIAN LITERARY JOURNAL IS NOW AVAILABLE

We are pleased to announce the publication of the fourth issue of Cha: An Asian Literary Journal (August 2008). The new issue features 24 writers/artists: Gil Azouri, Isabela Banzon, David Braden, Winnie Chau, Grace V. S. Chin, SuzAnne C. Cole, Rocco De Giacomo, Lee Herrick, Louise Ho, Philip Holden, Kristy Joe, Ken Kamoche, William Kimzey, Gilbert Koh, Franky Lau, Mary Lee, Manuel Libres Librodo Jr, Lyn Lifshin, Reid Mitchell, Evelde Mourne, Papa Osmubal,

Thaila Ramanujam, Margaret Stawowy and Ouyang Yu. To read the issue, please visit our website at www.asiancha.com.

Our first anniversary issue is due out in November 2008. Poet and historian Reid Mitchell will lend us his expertise in the role of guest editor. If you are interested in having your works considered for publication in this special issue of Cha, please read our submission guidelines for details.

Tammy Ho & Jeff Zroback/ The Editors
Cha: An Asian Literary Journal/ www.asiancha.com

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76. Obododimma Oha

Re: use these words seeks submissions

Sat 9 Aug 2008

---

i would like to visit the website of usethesewords. could you provide the page, please? obododimma.

----- Original Message ----
From: Ann Stedt <[redacted]>
To: [redacted]
Sent: Friday, August 8, 2008 10:24:44 PM
Subject: use these words seeks submissions

A new quarterly online poetry journal, *use these words*, seeks submissions.

Along with a brief contributor' s note, send 1-3 poems, each using all of the following words to

usethesewords(at)gmail. com (replace (at) with @)

fiddle, sleep, window, lip, fish, shoulder, pluck

Please paste your poems into the body of your e-mail. Attachments will not be read.

↑ Index

77. Gary Sullivan

Blurred Vision 4 launch party in NYC

Sat 9 Aug 2008

Blurred Vision 4 launch party tonight, Saturday Aug 9, from 7-10pm, at People Lounge, 163 Allen Street, in Manhattan, between Ludlow and Eldridge, a block and a half south of Houston.

http://www.podgallery.com/html/blurredbookspages/bv4preview.html

A review of BV4 in Broken Frontier:

http://www.brokenfrontier.com/reviews/details.php?id=1976

See a page from "The Feminist," Brandon Downing and my contribution to BV4:

http://garysullivan.blogspot.com

_____ Got Game? Win Prizes in the Windows Live Hotmail Mobile Summer Games Trivia Contest
http://www.gowindowslive.com/summergames?ocid=TXT_TAGHM

↑ Index

78. Rob McLennan

new(ish) on rob's clever blog

Sat 9 Aug 2008

-- N 49 15.832 - W 123 05.921, :::::: POSITIONS COLLOQUIUM :::::: (Vancouver)
-- house: a (tiny) memoir
-- A brief note on D.G. Jones
-- above/ground press: fifteen (long) years
-- Revisiting Lake Nora Arms
-- what paper eats away (poem)
-- A Sing Economy
-- The Capilano Review 3.5: The Sharon Thesen Issue
-- Sarah Manguso's The Two Kinds of Decay
-- JAILBREAKS: 99 CANADIAN SONNETS, edited by Zachariah Wells
-- some (further) notes on Diane Schoemperlen
etcetera...

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog
www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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79. **Poetics List**

Poetics List Welcome - Posting Reminders

Sat 9 Aug 2008

**June 2008: Refocussed List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

**All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

**"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

~~~~~

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html
~~~~~

Poetics Post:
[redacted]

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions
7. Flaming

June 2008: Refocussed List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queres for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [redacted].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listerv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to
http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list --at -- gmail.com, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed frorm the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always (c) the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

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80. Eireene Nealand
UC Santa Cruz Associate/Assistant professor opening
Sat 9 Aug 2008

Hello,

Just writing to let you all know that Santa Cruz is reopening its search in poetry. Despite all my complaining about the handling of the recent strike, it really is a pretty darn luxurious place to live & work.

http://www2.ucsc.edu/apo/academic_employment/jobs/509-09.pdf

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↑ Index

81. Pierre Joris
Nomadics blog is Back
Sun 10 Aug 2008

After a month-long break, I have started posting again. Enjoy by going to: http://pjoris.blogspot.com/

Recent posts:

Mahmud Darwish (1941-2008)
Travel abuses
A tribute to Abdelwahab Elmessiri
Catchin' up is hard to do...
Thomas M. Disch, 1940-2008
Week to Come
Rising seas threaten west Antarctic

& I do hope to get back to cruisin' speed soon as I get back to the US at the end of the week.

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Paris: 09.52.80.14.18

Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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82. David-Baptiste Chirot

Sad news--Palestinian Poet Mahmoud Darwish dies--(AP,NY times)

Sun 10 Aug 2008

INTERNATIONAL / MIDDLE EAST

| August 9, 2008

Mahmoud Darwish, Palestinian Poet, Is Dead at 67

By THE ASSOCIATED PRESS

Mr. Darwish's prose gave voice to the Palestinian experience of exile, occupation and infighting.

_____ Reveal your inner athlete and share it with friends on Windows Live.
http://revealyourinnerathlete.windowslive.com?locale=en-us&ocid=TXT_TAGLM_WLYIA_whichathlete_us

↑ Index

83. Nicholas Karavatos

Reading in Portland on Monday the 11th

Sun 10 Aug 2008

Nicholas Karavatos

MONDAY, August 11th at 7:00pm

"I Love Mondays" Reading Series – Hosted by Dan Rafael

Broadway Books
1714 NE Broadway
Portland, OR

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____ Get Windows Live and get whatever you need, wherever you are. Start here. http://www.windowslive.com/default.html?ocid=TXT_TAGLM_WL_Home_082008

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84. Charles Alexander

CHARLES OLSON: Language as Physical Fact

Mon 11 Aug 2008

ANNOUNCING A CONFERENCE IN TUCSON, ARIZONA, sponsored by Chax Press

For more information, please visit the conference web pages at http://chax.org/olson.htm

CHARLES OLSON: Language as Physical Fact

A Conference and Exhibition sponsored by Chax Press.

All events take place at the University of Arizona Poetry Center, 1508 E. Helen St., Tucson, Arizona. The UA Poetry Center is a cosponsor of this event, providing venue, staff time, technical assistance, and promotional support.

Chax Press acknowledges the support of the Arizona Commission on the Arts, with funding from the State of Arizona and the National Endowment for the Arts, and the support of the Tucson Pima Arts Council.

Conference Price:
Students $25, $15 if paid by September 26, 2008
Others $100, $70 if paid by September 26, 2008
Some scholarships and special pricing are available. Please inquire by email to [redacted], or by telephone to [redacted].

You may register 1) on the web site by clicking the appropriate button on the right hand side of the web page 2) by telephoning [redacted] and registering with a credit card or 3) by sending a registration note with your name and a check enclosed to Chax Press, 411 N 7th Ave Ste 103, Tucson, AZ 85705-8332.

Conference Schedule

1. Friday, October 10

    1. Exhibition open for viewing, 4pm – 7pm: CHARLES OLSON: Language as Physical Fact, a Suite of Broadsides from Chax Press

    2. 7pm: Keynote & Welcome, by Charles Alexander

    3. 7:30pm: Poetry Reading

1. Myung Mi Kim (introduced by Wendy Burk)
2. Anne Waldman (introduced by Barbara Henning)

2. Saturday, October 11

1. 10am: Film, POLIS IS THIS: CHARLES OLSON AND THE PERSISTENCE OF PLACE, by Vincent Ferrini, & discussion

2. 12:30pm: Brown Bag Lunch

1. a brief talk on the exhibition of broadside prints, by Charles Alexander and Chax Press assistants

3. 2:30pm: Panel on Charles Olson: Language as Physical Fact

1. Barbara Henning, Myung Mi Kim, Steve McCaffery, Tenney Nathanson, Cole Swensen, Anne Waldman (moderator to be announced)

4. 7:30pm: Poetry Reading

1. Steve McCaffery (introduced by Tenney Nathanson)
2. Cole Swensen (introduced by Charles Alexander)

Question & Answer, Closing Comments

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

↑ Index

85. Gabrielle Welford
my dissertation up at a new on-demand publisher
Mon 11 Aug 2008

---

dear folks, i've just found out that my dissertation (_too many deaths: decolonizing western academic research on indigenous cultures_) has been picked up by an on-demand publisher in england. in case you're interested, want to write a review at the site (which might interest a paper publisher), want to support me by buying a copy (a pdf file), or just go take a look (jenny james' atlantis books are also at this site), go to

http://www.theguildofwriters.com/books/shop.php?action=full&id=317

the previous site that held the diss didn't allow you to buy a copy. this one does. thanks for looking! (check out the other books there.) :-) gabrielle

Gabrielle Welford, Ph.D.
freelance writer, editor, teacher
[redacted]

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

↑ Index

86. Adam Fieled
PFS Post: Coming this Fall....
Mon 11 Aug 2008

It's going to be a helluva season this fall on PFS Post. Here is the schedule of events, which is tentative as more poets may be added and some days and dates may become "doubled up":
10/6-- Leonard Gontarek (Philly)
10/13-- Brooklyn Copeland (Oxford, UK)
10/20-- Jordan Stempleman (Prairie Village, Kansas)
10/27-- Jeff Hilson (UK)
11/3-- Paul Siegell (Philly)
11/10-- Gabriel Gudding (Bloomington, Illinois)
11/17-- Eileen Tabios (St Helena, California)
12/1-- Lars Palm (Sweden)
12/-8-- Jason Zuzga (Philly)
12/15-- Sarah Birl (Philly)

Jam-packed, loaded, and all wonderful poets' woderful work. It's all happening on PFS Post (http://www.artrecess.blogspot.com). Please stay tuned!!!

↑ Index

87. Michael Kelleher
Literary Buffalo Newsletter 08.11.08-08.17.08
Mon 11 Aug 2008

LITERARY BUFFALO
08.11.08-08.17.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Sri Lanka/Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran/France, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: $75.
New subscription: $100.
Patron subscription: $250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)
Patron Pair: $400.

WE ARE ALREADY 93% SOLD OUT FOR NEXT SEASON

We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

In a miraculous quirk of fate, there are no literary events scheduled in Buffalo this week (none that we?re aware of, at least).

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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88. Scott Howard

Book Reviewers Wanted: Reconfigurations

Mon 11 Aug 2008

We are looking for writers to review the following books:

Joel Chace, Cleaning the Mirror: New and Selected Poems (BlazeVox Books, 2008); poetry Cyrus Console, Brief Under Water (Burning Deck, 2008); poetry Caroline Dubois, You are the Business (Burning Deck, 2008); poetry Catherine Meng, Tonight's the Night (Apostrophe Books, 2007); poetry Gary Schanbacher, Migration Patterns (Fulcrum Books, 2008); short fiction

If you are interested, be in touch soon.

Reviews: 1,000 words
Deadline: October 15
Publication: November, 2008

///

W. Scott Howard
[redacted]

Reconfigurations
http://reconfigurations.blogspot.com/

///

↑ Index

89. charles alexander
Re: The Poetics List
Mon 11 Aug 2008

One small error, for which I apologize.

The message I sent out about the Chax Press conference titled CHARLES OLSON: LANGUAGE AS PHYSICAL FACT, mentions the showing of the film POLIS IS THIS: CHARLES OLSON AND THE PERSISTENCE OF PLACE, which is a film of course by Henry Ferrini, not Vincent Ferrini, as our earlier announcement stated. That was an unfortunate slip on my part. It has been changed on our web site.

Please visit http://chax.org/olson.htm for more information.

Thank you,

Charles Alexander

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

↑ Index

90. amy king
The List of Movies with Poetry
Mon 11 Aug 2008

Thanks to everyone who made suggestions!

If you want me to add your last name for your credit, just drop me a line.

Enjoy:

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/
http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Amy

Recent

http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://jacketmagazine.com/34/dickow-king.shtml

Alias

http://www.amyking.org

Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

↑ Index

91. J. A. Lee | Crane's Bill Books

Fw: A review of Todd Moore's books are up on the new Lummox Journal issue

Mon 11 Aug 2008

----- Original Message -----
From: "Raindog" <[redacted]>
To: <[redacted]>
Sent: Monday, August 11, 2008 10:53 AM
Subject: A review of Todd Moore's books are up on the new Lummox Journal issue

> *The review was written by John Yamrus and appears in the latest issue of the LJ. Just go to www.lummoxpress.com and click on the LJ3 picture.*
>
> *RD Armstrong*
> *Lummox Press*

↑ Index

92. Doug Holder

Interview with Clayton Eshleman: The Man Who Translated Vallejo

Mon 11 Aug 2008

Check this interview out on the Boston Area Small Press and Poetry Scene: http://dougholder.blogspot.com

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93. Pam Brown

the deletions

Mon 11 Aug 2008

Visit 'the deletions' for notes, events, pics and poems

http://thedeletions.blogspot.com

The Reality Street Book of Sonnets was recently...<http://thedeletions.blogspot.com/2008/08/reality-street-book-of-sonnets-was.html>
The famous Lee Marvin reading series in Adelaide...<http://thedeletions.blogspot.com/2008/08/famous-lee-marvin-reading-series-in.html>
late night streetscapes melbourne...<http://thedeletions.blogspot.com/2008/07/late-night-swanston-street-melbourne.html>
Just back from the Poetry and the Trace conferen...<http://thedeletions.blogspot.com/2008/07/just-back-from-poetry-and-trace.html>
World Youth Gay I'll b...<http://thedeletions.blogspot.com/2008/07/world-youth-gay-ill-be-in-melbourne-so.html>
Cover image : one panel from the four panel...<http://thedeletions.blogspot.com/2008/07/ive-recently-read-maggie-nelsons.html>
société jamais-jamais & gleebooks present Three ...<http://thedeletions.blogspot.com/2008/06/socit-jamais-jamais-gleebooks-present.html>
I read Julia Leigh's second book Disquiet when ...<http://thedeletions.blogspot.com/2008/06/i-read-julia-leighs-second-book.html>
Just back from a couple of days in the Forbes r...<http://thedeletions.blogspot.com/2008/06/just-back-from-two-days-in-forbes.html>

best wishes from Pam Brown

---

blog : http://thedeletions.blogspot.com
website : http://www.geocities.com/p.brown/
associate editor : http://jacketmagazine.com/

↑ Index

94. Deborah M. Poe

news on the modern review?

Tue 12 Aug 2008

Anyone know what happened to http://parsifal-press.blogspot.com/2007/09/modern-review-iii1.html (Modern Review)? I think I must have missed some news?

Thank you, Deborah

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Michael Kelleher
Sent: Monday, August 11, 2008 12:04 PM
To: [redacted]
Subject: Literary Buffalo Newsletter 08.11.08-08.17.08

LITERARY BUFFALO
08.11.08-08.17.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

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Previous subscribers: $75.
New subscription: $100.
Patron subscription: $250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)
Patron Pair: $400.

WE ARE ALREADY 93% SOLD OUT FOR NEXT SEASON

We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

In a miraculous quirk of fate, there are no literary events scheduled in Buffalo this week (none that we?re aware of, at least).

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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95. blacksox
Connecting through poetry post cards
Tue 12 Aug 2008

My dear friend and wonderful poet Carmen Lopez,
who is living in Guatamala--teaching. She is hoping a similar post card project can be done between her High school students and possibly an American Spanish class? Poetry on post cards would be a wonderful exchange
contact her [redacted]

Peace
Russ Golata

↑ Index

96. David Chirot
The List of Movies with Poetry
Tue 12 Aug 2008

Dear Amy--

oddly no one seems to have noted Cocteau's ORPHEE, which inspired Jack Spicer's receiving poetry from the radio, nor Cocteau's Le Sang du poete (Blood of a Poet) probably the first film to take place entirely between an opening of a buidling collapsing and a final "scene" of the conclusion of the building's collapse----a play on on the "film within a film" and also an expression of the speed of poetic thought traveling faster than a building collapsing, the "film of the imagination" NOT shown in the "documentary"--yet existing simultaneously--"mental trajectories" within a "jump cut"--

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there must be thousands more considering how many films in so many languages from so many cultures there are! many come to mind but at moment can't recall the tiles clearly enough--from, Japan and India alone--

On Mon, Aug 11, 2008 at 4:16 PM, amy king <[redacted]> wrote:

> *Thanks to everyone who made suggestions!*
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> *If you want me to add your last name for your credit, just drop me a line.*
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> *Enjoy:*
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97. **Aryanil Mukherjee**

Re: The List of Movies with Poetry

Tue 12 Aug 2008

Amy/David

Yes, absolutely.....there is no film-poetry without Cocteau. Please consider adding the one David mentions and to that let me append - La Sang d'un Poete (The Blood of a Poet). These are probably two of the earliest made "poetry" films. And how could we forget - Pull My Daisy where several Beat poets star!

The Bunuel list, David, is unshrinkable...

and the Japanese films you forget probably come from the quartet - Kurosawa, Mizoguchi, Ozu, Toru. Its worthwhile to check out the much forgotten Ritwik Ghatak and Buddhadeb Dasgupta, an acclaimed poet himself.
http://www.filmref.com/notes/archives/2007/03/subarnarekha_1965.html
http://filmref.com/directors/dirpages/dasgupta.html

Finally, Amy, a re-request to keep this wonderful web-resource alive for good.

Aryanil

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of David Chirot
Sent: Tuesday, August 12, 2008 1:24 PM
To: [redacted]
Subject: The List of Movies with Poetry

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98. **Alison Croggon**

Re: The List of Movies with Poetry

Tue 12 Aug 2008

Yes, Pasolini and Cocteau are odd oversights. And also Andrei Tarkovsky, to me an arch poet of film, especially in Stalker. He quotes poems in most (if not all) of his film, mostly those of his father, Arsey Tarkovsky. I wrote an essay on Stalker - Tarkovsky's Stalker: A poet in a destitute time - last year, if anyone is interested -

http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html

All best

Alison

On Wed, Aug 13, 2008 at 3:23 AM, David Chirot <[redacted]>wrote:

> *Dear Amy--*
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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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99. Anny Ballardini
Re: The List of Movies with Poetry
Tue 12 Aug 2008

And I should have been the one to remind you of Pasolini, thanks. To the *Canterbury Tales* you should add *Decameron* (taken from Giovanni Boccaccio's homonymous work) in which the same Pasolini appears with Giuseppe Zigaina (painter and most important friend of the poet), the movie was also shot in this town at the Civic Museum defined by Pasolini "the most beautiful museum he has ever seen", and

A Thousand and One Nights (the original title is The Flower of the One Thousand and One Nights) a sublime poem by itself. Later on these three movies will be defined *The Trilogy of life*. Moreover, Pasolini chose his actors from the paintings of the masters and reproduced the same scenes directly from the paintings. He preferred Mannerism to all other styles, and his favorite painter was (if I am not wrong) Andrea del Sarto. He studied at the University of Bologna, one of his professors was Roberto Longhi (main Italian art critic, no wonder he started out from Art).

On Tue, Aug 12, 2008 at 7:23 PM, David Chirot <[redacted]>wrote:

> *Dear Amy--*
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On Mon, Aug 11, 2008 at 4:16 PM, amy king <[redacted]> wrote:

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If you want me to add your last name for your credit, just drop me a line.

Enjoy:

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Amy

Recent

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--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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100. **amy king**
Re: The List of Movies with Poetry
Tue 12 Aug 2008

Dear David,

Thanks, I added your suggestions!

Best,
Amy

_____

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101. **amy king**
Re: The List of Movies with Poetry
Tue 12 Aug 2008

Okee dokie -- I think I added all the ones that weren't already on there. A few folks suggested some films that already appear on the list, while I also have a few repeats that I'll leave up for emphasis-sake.

Feel free to send more if you think they're worth noting! I'll keep the list intact~ http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Thanks & best,

Amy

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102. **steve d. dalachinsky**
Re: The List of Movies with Poetry
Wed 13 Aug 2008

---

yes this is true also a weird film with david hemmings playing the "older" gun runner rimbaud greawt film italian? maybe

On Tue, 12 Aug 2008 16:32:52 -0400 Aryanil Mukherjee <[redacted]> writes:
> Amy/David
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> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On
> Behalf Of David Chirot
> Sent: Tuesday, August 12, 2008 1:24 PM
> To: [redacted]
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103. **steve d. dalachinsky**

Re: The List of Movies with Poetry

Wed 13 Aug 2008

---

decaprio film total eclipse i think was name
i mentioned tarkovsky's dad earlier

On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon <[redacted]>
writes:
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> Tarkovsky, to
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> > On Mon, Aug 11, 2008 at 4:16 PM, amy king <[redacted]>
> wrote:
> >
> > > Thanks to everyone who made suggestions!
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> > > If you want me to add your last name for your credit, just drop
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> > > http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

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> Editor, Masthead: http://www.masthead.net.au
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> Home page: http://www.alisoncroggon.com
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104. Bobbie Lurie
the list of movies with poetry
Wed 13 Aug 2008

David, yes, your list--of course--that these were forgotten...i have another film/ not quite like others in same sense but one of my favorite films "Songs From The Second Floor" (Roy Andersson, Sweden)--a repeating scene in the mental hospital the father laments in words such as "he wrote poetry until he went mad" or "if only he would have stopped writing poetry"--and this film is magnificent and it's a question i often pose to myself. Thanks, David. Bobbi Lurie

Date: Tue, 12 Aug 2008 10:23:52 -0700
From: David Chirot <[redacted]>
Subject: The List of Movies with Poetry

Dear Amy--

oddly no one seems to have noted Cocteau's ORPHEE, which inspired Jack Spicer's receiving poetry from the radio, nor Cocteau's Le Sang du poete (Blood of a Poet) probably the first film to take place entirely between an opening of a buidling collapsing and a final "scene" of the conclusion of the building's collapse----a play on on the "film within a film" and also an expression of the speed of poetic thought traveling faster than a building collapsing, the "film of the imagination" NOT shown in the "documentary"--yet existing simultaneously--"mental trajectories" within a "jump cut"--

a lot of films made in France begining with Feuillades' serials (Les Vampyrs, etc)-- France culminating in the work of Jean Vigo, L'atalante esp and the Dali/Bunuel l'Age d'or & Chien Andalu--(one dould add Buneul's Los Olvidados also)

Pier Paulo Pasolini -a great poet who made many superb films--including Chuacer's Canterbury Tales-

Robert Frank's Pull My Daisy with spontaneous bo prosody voice over narration by Kerouac and "starring" Ginsberg, Corso & Larry Rivers-

The Howard Hawks western "El Dorado" which includes recitation of lines from the Poe poem of that name--

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Eisenstein wrote essays detailing the influences of Chinese calligrpahic poetry and influences of literature in his works

Dziga Vertov's films influenced by the art anbd poetry of Russian Futurism and Constructivism and also Mayakovsky's starring roles in some films--

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105. Jennifer Karmin
Les Figues Press: Give A Fig Blog
Wed 13 Aug 2008

Les Figues Press creates aesthetic conversations between readers, writers and artists, through the publication of the TrenchArt series and other works, and through events, including Mrs. Porter's Art Salon.

Guest writers on the Les Figues Blog, Give A Fig, are sharing their thoughts about books they're reading, or events they're planning/attending, pieces they're writing, or collaborations they're working on.

RECENT POSTS
Harold Abramowitz's Chapter Two (parts 1-4)
Jennifer Calkins on Taking the Human Out of the Thing
Jennifer Karmin on Translation; or, The Ear
Sawako Nakayasu on The Bear Valley Massacre and the Making of History
Vanessa Place on Now what that is (Dear Extant Text)

Join the conversation!

http://www.lesfigues.blogspot.com

http://www.lesfigues.com

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106. **Joel Lewis**
Re: the list of movies with poetry
Wed 13 Aug 2008

Two mainstream movies with poetry in the plot worth mentioning--

BACK TO SCHOOL --millionaire slob RODNEY DANGERFIELD decides to go to college, with all the predictable results. In order to pass a crucial test, he recites Dylan Thomas' "Do Not Go Gentle " a la' Dangerfield. His recitation was included on the film's soundtrack CD (for all you high school teacher on the list trying to get your charges interested in the sullen art)

IN HER SHOES -- Cameron Diaz as a dyslexic ditz-moocher who has burnt out good will with family and is now an aide at a nursing home. One of her charges is a blind retired English prof who has Diaz recite poetry to her, watch film and her the lovely Ms. Diaz stumble through Elizabeth Bishop. Prof dies, but Diaz improves her reading skills through intervention of poetry.

_____

I must add here an amazing episode of NAKED CITY which features a show about cops investigating the murder of a poet. Played by Burgess Merideth, it seems to be based on life of Maxwell Bodenheim, famous Village habitue' who had been murdered only a few years back. Filmed entirely in Greenwich Village, the climatic moment occurs in an early version of a poetry slam filmed in a real coffee house. Merideth is exposed by a young (angry) poet --played by Alan Alda-- to be passing off a poem by Kenneth Fearing as one of his own (& the Fearing poem is accurately quoted). Also features a rare screen appearence by famed acting teacher sanford Mesner (naked City four year run is filled with many future stars ranging from Dustin Hoffman to Robert Redford who were then playing in Off-broadway as Naked City was done in NYC)This episode can be found on one of the DVD compilitations of the show.

Joel Lewis

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107. David Chirot
Re: The List of Movies with Poetry
Wed 13 Aug 2008

Dear Alison, Anny & Bobbi--

thanks so much for your insights re the film you write of.

The Andrea del Sarto! (the line in Pound poem abt him, too--) It's amazing the trajectory Pasolini's films make--from the neo-realist Roman accented speech of ACCATONE, which in a strange way (i saw it light years ago) made me think of a version of Narcissus, and a meditation on beauty, the great film of Gospel According to Saint Matthew and the austere Greek trageies--then the bizarre invasion of decadence by even greater decadence in Teorema--hurtling into the Mannerist Trilogy --and then the orgy of (Capitalist?) human pigs in Porcione--

There is an amzing long poem by Pasolini that continas as one of the tributaries entertwining like snakes in its flow a meditation on some as I recall interview with Godard--in which Pasolini remarks that with clinical lucidty he now sees hiw own complete lack of lucidty.

It's a bit like the film Bobbi writes of--the "clinical lucidty" gives a "viewpoint" for the poet/filmmaker of his own "lack of lucidity"--which may simply mean--'lack of clinical lucidity," or "lucidty" as considere by the clinical lucidty--

So, donning the persona of a psychiatrist ("Super ego?") for a moment, the poet judges himself "lacking in lucidity," and so "nuts, ""lost in the obscurity of madness," or "seeing as through a glass DARKLY"-- (lucidity being light)--

Pasolini's self-questioning is put a different way in a scene using poetry in the film Apocalypse Now (from Conrad's Heart of Darkness.) . Marlon Brando's Colonel Kurtz, accused by the Army of using "unsound methods," breaks off reading and reciting from T S Eliot's "The Hollow Men" to himself and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods "unsound." To which Marlow replies "I see no method . . . at all, Sir."

It seems part of the Army's "judgement" of Kurtz has to do with his reciting poetry while leading an Army who worship him as a God. Marlow has already witnessed Robert Duvall's "weird glow" of surfing-obsessed Invincibility, which makes him kind of a God to his Command, too. In the midst of all the insanity and mass slaughter, the only thing that really sets Kurz apart seems to be his obssesion with questions asked in poems, combined with his leading "savages" and the "re-created" previous American assassins sent to kill him.

The other "artist" figure on the scene, Dennis Hopper's photo-journalist, pleads with Marlow "not to judge" Kurtz. The only thing comensurate to such a being, the photographer tells Marlow, is the jungle. "When it dies, he dies and when he dies, it dies." The "only solution" in the final "Apocalypse" is simply to send a massive air strike agsint Kurtz's jungle realm, bombing and napalming into oblivion the T. S. Eliot reciting renegade and all his followers. So much for asking questions regarding a scuttling crab and Hollow Men!

Maybe becase, like Apocalypse Now, it's an "epic" film, Dr Zhivago seems to have been neglected of mention. The story of a poet-doctor written by a poet from an artistic and musical family, who when very young knew Leo Tolstoy, and later Myakovksy, Eisenstein, everyy one, for a glorious, open period,-until forced into "retirement" for decades, translating Shakespeare and Gothe to survive, the film of Pasternak's novel doesn't really allude all that much to Zhivago's own poetry. (Even in the novel, the poems are an Appenidix as it were.) All the same, Dr Zhivago is one of the rare Western poets other than Homer to recieve truly the "epic" treatment on a truly grand scale in the cinema. (Homer turns up in Goadard's Contempt, along with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as well as launching who knows how many ships and armies from Italy's Cinecitta alone.)

And who can forget the procession through the entire history of cinema from all corners of the world of films with poetry generated by Shakespeare alone?

Even in the 1970's remake of Invasion of the Body Snatchers, a main character is a poet--"Beatnik" poets in the Corman classic Bucket of Blood--the Blake reciting painter Gulley Jimson in The Horse's Mouth from Joyce Cary's novel--there are thousands and thousands of poets stowed away in the hulks of bulky old metal film containers, filled with deteriorating celluloid and the disintegrating lines of fragements uttered and scribbled by ever more obscure characters--real poets,make believe poets, ghosts of poets, poets' ghost writers, poets' plagiarizers and imitators and forgers, posthumously known poets, almost completley and permanently unknown poets--except in their "appearances on film"--poets only known to have existed by showing up in a fragment in a dim, jerky, blotchy old reel--and then vanishing into the shadows of rooms of places long ago tumbled down and becoming muclh for the unwitting descendents of Whitman's Leaves of Grass--

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Distant Star, who is the shadowy second camera man of porno films made in Italy, and most likely the killer of their entire casts and crews.

Deep sea divers of the depths of film, more specialized than some of the various other forms of Cinephiles and Cinefous, while be empoyed on "treasure hunts" among these "lost vaults" corroding in the Davy Jones' lockers of the world's cinematic waters--even the Rivers will be trawled for the remains of any poems that may have been in the pockets of some drowned cinematic poet, pushed off a bridge, or died in a ditch like Omar Caseres--divers in search of" the forensic details of the drowned but undying voices of poets rocked in the Waters of a perhaps no longer altogether obdurate and unyielding Oblivion . . .

While floating overhead among the Armada of Ishamels clinging to coffins and ships' furnishings, there goes Orpheus, floating on his back and spouting water and lines high, high into the air, like a beaming whale painted by Gulley Jimson, surrounded by porposies and surfing sirens singing Sapphic hymns--

Or perhaps this is already a movie, just one among the hundreds and hundreds one remembers only vaguely---and that come back to haunt one while watching clouds far larger than any drive in screens--loud and lurid with the Ultra-Techniclors of a Most Dramatic Sunset--a scene escaped from some old film too ecstatically decrepit to any longer "keep it a secret"--and launhed into the flows of time like water borne lanterns and wine cups in an thousand year old Chinese poem--

(Or is that the great Chinese film maker's Olympic Opening ceremeony?--)

> *On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon <[redacted]>*
> *writes:*
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> *Tarkovsky, to*
> *me an arch poet of film, especially in Stalker. He quotes poems in*
> *most (if*
> *not all) of his film, mostly those of his father, Arsey Tarkovsky.*
> *I wrote*
> *an essay on Stalker - Tarkovsky's Stalker: A poet in a destitute*
> *time - last*
> *year, if anyone is interested -*
>
> *http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti*
> *tute.html<http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-*
> *destitute.html>*
>
> *All best*
>
> *Alison*

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On Mon, Aug 11, 2008 at 4:16 PM, amy king <[redacted]> wrote:

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If you want me to add your last name for your credit, just drop me a
line.

Enjoy:

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/
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Amy

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http://jacketmagazine.com/34/dickow-king.shtml

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Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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108. **Anny Ballardini**
Re: The List of Movies with Poetry
Wed 13 Aug 2008

Total Eclipse by Agnieszka Holland based on the play by Christopher Hampton about Verlaine and Rimbaud. Someone mentioned this movie somewhere else, I will have to keep it in mind and watch it. Thanks.

On Wed, Aug 13, 2008 at 6:53 PM, steve d. dalachinsky <[redacted]>wrote:

> *decaprio film total eclipse i think was name*
> *i mentioned tarkovsky's dad earlier*
>
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/<mhtml:{F3087831-6CF4-4A83-9D78-E3470A579701}mid://00000730/!x-usc:http://annyballardini.blogspot.com/>*
> *http://www.fieralingue.it/modules.php?name=poetshome<mhtml:{F3087831-6CF4-4A83-9D78-E3470A579701}mid://00000730/!x-usc:http://www.fieralingue.it/modules.php?name=poetshome>*
> *http://www.moriapoetry.com/ebooks.html<mhtml:{F3087831-6CF4-4A83-9D78-E3470A579701}mid://00000730/!x-usc:http://www.moriapoetry.com/ebooks.html>*
> *in Letters to Nowhere*

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109. Murat Nemet-Nejat
Re: The List of Movies with Poetry
Thu 14 Aug 2008

David,

Keeping your expanding approach going:

a) The Seattle guru-like poet in My Private Idaho, who was based on a actual poet. Ther movie itself was based on S's play Henry IV. The poet and River Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal prince who cuts, yejects, disowns them when he rejoins his father's business and turns away from his gay street hustler's life.

b) Whitman and kinky sex (painting the toes to Whitman) in Bull Durham, where baseball itself is treated like a poem, and even Doc Hollywood where the old doctor of the Utopian fantasy town in the middle of the United States which grows the biggest squashes, after dinner and drunk, reads Whitman endlessly through the night.

c) Endless quotations from philosophers, artists, poets, revolutionaries, jingles and phrases from T.V. commercials which permeate all Godard movies.

d) In the Mood for Love the man character is writing a Karate hero comics while his cigarette smoke fills the entire screen. This writing (a collaboration between the hero and heroine) is treated as a secret love affair taking place in small rooms, first a boarding house surrounded by spouses and neighbor, then in a hotel room with beautiful wall paper.

The movie in which Coyote plays the Italian poet Montale. Coyote is now doing voice-overs in history and nature documentaries.

Ciao,

Murat

On Wed, Aug 13, 2008 at 4:46 PM, David Chirot <[redacted]>wrote:

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>
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All best

Alison

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On Mon, Aug 11, 2008 at 4:16 PM, amy king <[redacted]>
wrote:

Thanks to everyone who made suggestions!

If you want me to add your last name for your credit, just drop me a
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Enjoy:

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/
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Amy

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http://jacketmagazine.com/34/dickow-king.shtml

Alias

http://www.amyking.org

Your Suggestions

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> --
> *Editor, Masthead: http://www.masthead.net.au*
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>
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110. **Murat Nemet-Nejat**
Re: The List of Movies with Poetry
Thu 14 Aug 2008

One should not forget Miami Blues in which the psychopathic Alec Baldwin character burgles a house to steal a coin collection, simultaneously composing a haiku about it, the middle line of which is "breaking and entering." Absolutely priceless! Does anyone remember the entire gem?

Ciao,

Murat

On Thu, Aug 14, 2008 at 6:03 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *David,*
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> *Keeping your expanding approach going:*

a) The Seattle guru-like poet in My Private Idaho, who was based on a actual poet. Ther movie itself was based on S's play Henry IV. The poet and River Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal prince who cuts, yejects, disowns them when he rejoins his father's business and turns away from his gay street hustler's life.

b) Whitman and kinky sex (painting the toes to Whitman) in Bull Durham, where baseball itself is treated like a poem, and even Doc Hollywood where the old doctor of the Utopian fantasy town in the middle of the United States which grows the biggest squashes, after dinner and drunk, reads Whitman endlessly through the night.

c) Endless quotations from philosophers, artists, poets, revolutionaries, jingles and phrases from T.V. commercials which permeate all Godard movies.

d) In the Mood for Love the man character is writing a Karate hero comics while his cigarette smoke fills the entire screen. This writing (a collaboration between the hero and heroine) is treated as a secret love affair taking place in small rooms, first a boarding house surrounded by spouses and neighbor, then in a hotel room with beautiful wall paper.

The movie in which Coyote plays the Italian poet Montale. Coyote is now doing voice-overs in history and nature documentaries.

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Dear Alison, Anny & Bobbi--

thanks so much for your insights re the film you write of.

The Andrea del Sarto! (the line in Pound poem abt him, too--) It's amazing the trajectory Pasolini's films make--from the neo-realist Roman accented speech of ACCATONE, which in a strange way (i saw it light years ago) made me think of a version of Narcissus, and a meditation on beauty, the great film of Gospel According to Saint Matthew and the austere Greek trageies--then the bizarre invasion of decadence by even greater decadence in Teorema--hurtling into the Mannerist Trilogy --and then the orgy of (Capitalist?) human pigs in Porcione--

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It's a bit like the film Bobbi writes of--the "clinical lucidty" gives a "viewpoint" for the poet/filmmaker of his own "lack of lucidity"--which may simply mean--'lack of clinical lucidity," or "lucidty" as considere by the clinical lucidty--

So, donning the persona of a psychiatrist ("Super ego?") for a moment, the poet judges himself "lacking in lucidity," and so "nuts, ""lost in the obscurity of madness," or "seeing as through a glass DARKLY"-- (lucidity being light)--

Pasolini's self-questioning is put a different way in a scene using poetry in the film Apocalypse Now (from Conrad's Heart of Darkness.) . Marlon Brando's Colonel Kurtz, accused by the Army of using "unsound methods," breaks off reading and reciting from T S Eliot's "The Hollow Men" to himself and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods "unsound." To which Marlow replies "I see no method . . . at all, Sir."

It seems part of the Army's "judgement" of Kurtz has to do with his reciting poetry while leading an Army who worship him as a God. Marlow has already witnessed Robert Duvall's "weird glow" of surfing-obsessed Invincibility, which makes him kind of a God to his Command, too. In the midst of all the insanity and mass slaughter, the only thing that really sets Kurz apart seems to be his obssesion with questions asked in poems, combined with his leading "savages" and the "re-created" previous American assassins sent to kill him.

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And who can forget the procession through the entire history of cinema from all corners of the world of films with poetry generated by Shakespeare alone?

Even in the 1970's remake of Invasion of the Body Snatchers, a main character is a poet--"Beatnik" poets in the Corman classic Bucket of Blood--the Blake reciting painter Gulley Jimson in The Horse's Mouth from Joyce Cary's novel--there are thousands and thousands of poets stowed away in the hulks of bulky old metal film containers, filled with deteriorating celluloid and the disintegrating lines of fragements uttered and scribbled by ever more obscure characters--real poets,make believe poets, ghosts of poets, poets' ghost writers, poets' plagiarizers and imitators and forgers, posthumously known poets, almost completley and permanently unknown poets--except in their "appearances on film"--poets only known to have existed by showing up in a fragment in a dim, jerky, blotchy old reel--and then vanishing into the shadows of rooms of places long ago tumbled down and becoming muclh for the unwitting descendents of Whitman's Leaves of Grass--

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111. **Mary Kasimor**

Re: The List of Movies with Poetry

Thu 14 Aug 2008

Has Eternal Sunshine of the Spotlless Mind been mentioned? The title is based on a line from an Alexander Pope poem. (I have to admit that I am not familiar

with it, although I did study Pope at one time--long ago.) The movie does support the title. Jim Carrey and Kate Winslett are in it--both have their minds erased and thus their love affair. Well, I am sure that you have all seen it, and perhaps it has been mentioned in the posts about movies with poetry.

Best,
Mary Kasimor

--- On Thu, 8/14/08, Murat Nemet-Nejat <[redacted]> wrote:

From: Murat Nemet-Nejat <[redacted]>
Subject: Re: The List of Movies with Poetry
To: [redacted]
Date: Thursday, August 14, 2008, 5:03 AM

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> > > > Pier Paulo Pasolini -a great poet who made many superb
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> > > >
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> > > calligrpahic
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> > > 1960's--
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> > > > there's even a pretty silly Hollywood
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> > > long
> > > > letter
> > > > ot his wife Jane re his first encounter with Olson--
> > > >
> > > > there must be thousands more considering how many films in
so
> > > many
> > > > languages
> > > > from so many cultures there are! many come to mind but at
moment
> > > can't
> > > > recall the tiles clearly enough--from, Japan and India
alone--
> > > >
> > > >
> > > > On Mon, Aug 11, 2008 at 4:16 PM, amy king
<[redacted]>
> > > wrote:
> > > >

> > > > > Thanks to everyone who made suggestions!
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> > > > > If you want me to add your last name for your credit, just drop
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↑ Index

112. Gerald Schwartz
Re: The List of Movies with Poetry
Thu 14 Aug 2008

Please excuse the possible redundancy,
but how's about the Ken Russell flicks:

_Dante's Inferno

_Gothic (featuring both Shelley's and a Byron)

And his two Clouds of Glory films:

_William and Dorothy (the Wordsworths)

_The Rime of the Ancient Mariner

Gerald S.

Has Eternal Sunshine of the Spotlless Mind been mentioned? The title is based on a line from an Alexander Pope poem. (I have to admit that I am not familiar with it, although I did study Pope at one time--long ago.) The movie does support the title. Jim Carrey and Kate Winslett are in it--both have their minds erased and thus their love affair. Well, I am sure that you have all seen it, and perhaps it has been mentioned in the posts about movies with poetry.

Best,
Mary Kasimor

--- On Thu, 8/14/08, Murat Nemet-Nejat <[redacted]> wrote:

From: Murat Nemet-Nejat <[redacted]>
Subject: Re: The List of Movies with Poetry
To: [redacted]
Date: Thursday, August 14, 2008, 5:03 AM

David,

Keeping your expanding approach going:

a) The Seattle guru-like poet in My Private Idaho, who was based on a actual poet. Ther movie itself was based on S's play Henry IV. The poet and River Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal prince who cuts, yejects, disowns them when he rejoins his father's business and turns away from his gay street hustler's life.

b) Whitman and kinky sex (painting the toes to Whitman) in Bull Durham, where baseball itself is treated like a poem, and even Doc Hollywood where the old doctor of the Utopian fantasy town in the middle of the United States which grows the biggest squashes, after dinner and drunk, reads Whitman endlessly through the night.

c) Endless quotations from philosophers, artists, poets, revolutionaries, jingles and phrases from T.V. commercials which permeate all Godard movies.

d) In the Mood for Love the man character is writing a Karate hero comics while his cigarette smoke fills the entire screen. This writing (a collaboration between the hero and heroine) is treated as a secret love affair taking place in small rooms, first a boarding house surrounded by spouses and neighbor, then in a hotel room with beautiful wall paper.

The movie in which Coyote plays the Italian poet Montale. Coyote is now doing voice-overs in history and nature documentaries.

Ciao,

Murat

On Wed, Aug 13, 2008 at 4:46 PM, David Chirot
<[redacted]>wrote:

> Dear Alison, Anny & Bobbi--
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> thanks so much for your insights re the film you write of.
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> film of Gospel According to Saint Matthew and the austere Greek
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> (Capitalist?) human pigs in Porcione--
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> tributaries entertwining like snakes in its flow a meditation on some as I
> recall interview with Godard--in which Pasolini remarks that with clinical
> lucidty he now sees hiw own complete lack of lucidty.
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> It's a bit like the film Bobbi writes of--the "clinical
lucidty" gives a
> "viewpoint" for the poet/filmmaker of his own "lack of
lucidity"--which may
> simply mean--'lack of clinical lucidity," or "lucidty"
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> clinical lucidty--

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> So, donning the persona of a psychiatrist ("Super ego?") for a
moment, the
> poet judges himself "lacking in lucidity," and so "nuts,
""lost in the
> obscurity of madness," or "seeing as through a glass
DARKLY"-- (lucidity
> being light)--
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> Pasolini's self-questioning is put a different way in a scene using
poetry
> in the film Apocalypse Now (from Conrad's Heart of Darkness.) .
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> Brando's Colonel Kurtz, accused by the Army of using "unsound
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> breaks off reading and reciting from T S Eliot's "The Hollow
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> and Martin Sheen's Marlow, to ask if Marlow, too, finds his methods
> "unsound." To which Marlow replies "I see no method . . .
at all, Sir."
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> It seems part of the Army's "judgement" of Kurtz has to do
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> poetry while leading an Army who worship him as a God. Marlow has already
> witnessed Robert Duvall's "weird glow" of surfing-obsessed
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> which makes him kind of a God to his Command, too. In the midst of all the
> insanity and mass slaughter, the only thing that really sets Kurz apart
> seems to be his obssesion with questions asked in poems, combined with his
> leading "savages" and the "re-created" previous
American assassins sent to
> kill him.
>
> The other "artist" figure on the scene, Dennis Hopper's
photo-journalist,
> pleads with Marlow "not to judge" Kurtz. The only thing
comensurate to
> such
> a being, the photographer tells Marlow, is the jungle. "When it dies,
he

> dies and when he dies, it dies." The "only solution" in the
final
> "Apocalypse" is simply to send a massive air strike agsint
Kurtz's jungle
> realm, bombing and napalming into oblivion the T. S. Eliot reciting
> renegade
> and all his followers. So much for asking questions regarding a scuttling
> crab and Hollow Men!
>
> Maybe becase, like Apocalypse Now, it's an "epic" film, Dr
Zhivago seems
> to
> have been neglected of mention. The story of a poet-doctor written by a
> poet from an artistic and musical family, who when very young knew Leo
> Tolstoy, and later Myakovksy, Eisenstein, everyy one, for a glorious,
open
> period,-until forced into "retirement" for decades, translating
Shakespeare
> and Gothe to survive, the film of Pasternak's novel doesn't really
allude
> all that much to Zhivago's own poetry. (Even in the novel, the poems
are
> an
> Appenidix as it were.) All the same, Dr Zhivago is one of the rare Western
> poets other than Homer to recieve truly the "epic" treatment on
a truly
> grand scale in the cinema. (Homer turns up in Goadard's Contempt,
along
> with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as
well as
> launching who knows how many ships and armies from Italy's Cinecitta
> alone.)
>
> And who can forget the procession through the entire history of cinema
from
> all corners of the world of films with poetry generated by Shakespeare
> alone?
>
> Even in the 1970's remake of Invasion of the Body Snatchers, a main
> character is a poet--"Beatnik" poets in the Corman classic
Bucket of
> Blood--the Blake reciting painter Gulley Jimson in The Horse's Mouth

from
> Joyce Cary's novel--there are thousands and thousands of poets stowed
away
> in the hulks of bulky old metal film containers, filled with deteriorating
> celluloid and the disintegrating lines of fragements uttered and scribbled
> by ever more obscure characters--real poets,make believe poets, ghosts of
> poets, poets' ghost writers, poets' plagiarizers and imitators and
forgers,
> posthumously known poets, almost completley and permanently unknown
> poets--except in their "appearances on film"--poets only known
to have
> existed by showing up in a fragment in a dim, jerky, blotchy old reel--and
> then vanishing into the shadows of rooms of places long ago tumbled down
> and
> becoming muclh for the unwitting descendents of Whitman's Leaves of
Grass--
>
> The films and film writings of Blaise Cendrars--of the Lettriste founder
> Isidore Isou--a short film colab by Julio Cortazar--
>
> Not to mention the serial-killing fascist, poetry plagiarizing,
> sky-writing, polaraoid photographer of the gory remains of his
> "disappeared" victims, (following Pinochet's Coup), the
"atrocity exhibit"
> creator and founder of the "New Chiliean Poetry." poet Carlos
Weider aka
> Ruiz-Tagle in Roberto Bolano's Distant Star, who is the shadowy second
> camera man of porno films made in Italy, and most likely the killer of
> their
> entire casts and crews.
>
> Deep sea divers of the depths of film, more specialized than some of the
> various other forms of Cinephiles and Cinefous, while be empoyed on
> "treasure hunts" among these "lost vaults" corroding
in the Davy Jones'
> lockers of the world's cinematic waters--even the Rivers will be
trawled
> for
> the remains of any poems that may have been in the pockets of some
drowned
> cinematic poet, pushed off a bridge, or died in a ditch like Omar
> Caseres--divers

> in search of" the forensic details of the drowned but undying voices
of
> poets rocked in the Waters of a perhaps no longer altogether obdurate and
> unyielding Oblivion . . .
>
> While floating overhead among the Armada of Ishamels clinging to coffins
> and
> ships' furnishings, there goes Orpheus, floating on his back and
spouting
> water and lines high, high into the air, like a beaming whale painted by
> Gulley Jimson, surrounded by porposies and surfing sirens singing Sapphic
> hymns--
>
> Or perhaps this is already a movie, just one among the hundreds and
> hundreds
> one remembers only vaguely---and that come back to haunt one while
watching
> clouds far larger than any drive in screens--loud and lurid with the
> Ultra-Techniclors of a Most Dramatic Sunset--a scene escaped from some old
> film too ecstatically decrepit to any longer "keep it a
secret"--and
> launhed
> into the flows of time like water borne lanterns and wine cups in an
> thousand year old Chinese poem--
>
> (Or is that the great Chinese film maker's Olympic Opening
ceremeony?--)
>
>
>
>
>
>
> >
> > On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon
<[redacted]>
> > writes:
> > > Yes, Pasolini and Cocteau are odd oversights. And also Andrei
> > > Tarkovsky, to
> > > me an arch poet of film, especially in Stalker. He quotes poems
in
> > > most (if

> > > not all) of his film, mostly those of his father, Arsey
Tarkovsky.
> > > I wrote
> > > an essay on Stalker - Tarkovsky's Stalker: A poet in a
destitute
> > > time - last
> > > year, if anyone is interested -
> > >
> > >
> >
> http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti
> > tute.html<
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> >
> > >
> > > All best
> > >
> > > Alison
> > >
> > > On Wed, Aug 13, 2008 at 3:23 AM, David Chirot
> > > <[redacted]>wrote:
> > >
> > > > Dear Amy--
> > > >
> > > > oddly no one seems to have noted Cocteau's ORPHEE,
which inspired
> > > Jack
> > > > Spicer's receiving poetry from the radio, nor
Cocteau's Le Sang
> > > du poete
> > > > (Blood of a Poet) probably the first film to take place
entirely
> > > between
> > > > an
> > > > opening of a buidling collapsing and a final
"scene" of the
> > > conclusion of
> > > > the building's collapse----a play on on the "film
within a film"
> > > and also

> > > > an expression of the speed of poetic thought traveling
faster than
> > > a
> > > > building collapsing, the "film of the
imagination" NOT shown in
> > > the
> > > > "documentary"--yet existing
simultaneously--"mental trajectories"
> > > within a
> > > > "jump cut"--
> > > >
> > > > a lot of films made in France begining with Feuillades'
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> > > (Les
> > > > Vampyrs, etc)-- France culminating in the work of Jean
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↑ Index

113. **Eric Dickey**
Re: The List of Movies with Poetry
Thu 14 Aug 2008

---

if lines of poems it is, then

No Country for Old Men should be included, it's the first line of Yeats' Sailing to Byzantium.

I guess it depends on how far you want to take it.

--- On Thu, 8/14/08, Mary Kasimor <[redacted]> wrote:
From: Mary Kasimor <[redacted]>
Subject: Re: The List of Movies with Poetry
To: [redacted]
Date: Thursday, August 14, 2008, 7:43 AM

Has Eternal Sunshine of the Spotlless Mind been mentioned? The title is based on a line from an Alexander Pope poem. (I have to admit that I am not familiar with it, although I did study Pope at one time--long ago.) The movie does support the title. Jim Carrey and Kate Winslett are in it--both have their minds erased and thus their love affair. Well, I am sure that you have all seen it, and perhaps it has been mentioned in the posts about movies with poetry.

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> The other "artist" figure on the scene, Dennis Hopper's
photo-journalist,
> pleads with Marlow "not to judge" Kurtz. The only thing
comensurate to
> such
> a being, the photographer tells Marlow, is the jungle. "When it dies,
he
> dies and when he dies, it dies." The "only solution" in the
final
> "Apocalypse" is simply to send a massive air strike agsint
Kurtz's jungle
> realm, bombing and napalming into oblivion the T. S. Eliot reciting
> renegade
> and all his followers. So much for asking questions regarding a scuttling
> crab and Hollow Men!
>
> Maybe becase, like Apocalypse Now, it's an "epic" film, Dr
Zhivago seems
> to
> have been neglected of mention. The story of a poet-doctor written by a
> poet from an artistic and musical family, who when very young knew Leo
> Tolstoy, and later Myakovksy, Eisenstein, everyy one, for a glorious,
open
> period,-until forced into "retirement" for decades, translating
Shakespeare
> and Gothe to survive, the film of Pasternak's novel doesn't really
allude
> all that much to Zhivago's own poetry. (Even in the novel, the poems
are
> an
> Appenidix as it were.) All the same, Dr Zhivago is one of the rare Western
> poets other than Homer to recieve truly the "epic" treatment on
a truly
> grand scale in the cinema. (Homer turns up in Goadard's Contempt,
along

> with allusions to "BB" as both Bert Brecht/Brigitte Bardot, as
well as
> launching who knows how many ships and armies from Italy's Cinecitta
> alone.)
>
> And who can forget the procession through the entire history of cinema
from
> all corners of the world of films with poetry generated by Shakespeare
> alone?
>
> Even in the 1970's remake of Invasion of the Body Snatchers, a main
> character is a poet--"Beatnik" poets in the Corman classic
Bucket of
> Blood--the Blake reciting painter Gulley Jimson in The Horse's Mouth
from
> Joyce Cary's novel--there are thousands and thousands of poets stowed
away
> in the hulks of bulky old metal film containers, filled with deteriorating
> celluloid and the disintegrating lines of fragements uttered and scribbled
> by ever more obscure characters--real poets,make believe poets, ghosts of
> poets, poets' ghost writers, poets' plagiarizers and imitators and
forgers,
> posthumously known poets, almost completley and permanently unknown
> poets--except in their "appearances on film"--poets only known
to have
> existed by showing up in a fragment in a dim, jerky, blotchy old reel--and
> then vanishing into the shadows of rooms of places long ago tumbled down
> and
> becoming muclh for the unwitting descendents of Whitman's Leaves of
Grass--
>
> The films and film writings of Blaise Cendrars--of the Lettriste founder
> Isidore Isou--a short film colab by Julio Cortazar--
>
> Not to mention the serial-killing fascist, poetry plagiarizing,
> sky-writing, polaraoid photographer of the gory remains of his
> "disappeared" victims, (following Pinochet's Coup), the
"atrocity exhibit"
> creator and founder of the "New Chiliean Poetry." poet Carlos
Weider aka
> Ruiz-Tagle in Roberto Bolano's Distant Star, who is the shadowy second
> camera man of porno films made in Italy, and most likely the killer of

> their
> entire casts and crews.
>
> Deep sea divers of the depths of film, more specialized than some of the
> various other forms of Cinephiles and Cinefous, while be empoyed on
> "treasure hunts" among these "lost vaults" corroding
in the Davy Jones'
> lockers of the world's cinematic waters--even the Rivers will be
trawled
> for
> the remains of any poems that may have been in the pockets of some
drowned
> cinematic poet, pushed off a bridge, or died in a ditch like Omar
> Caseres--divers
> in search of" the forensic details of the drowned but undying voices
of
> poets rocked in the Waters of a perhaps no longer altogether obdurate and
> unyielding Oblivion . . .
>
> While floating overhead among the Armada of Ishamels clinging to coffins
> and
> ships' furnishings, there goes Orpheus, floating on his back and
spouting
> water and lines high, high into the air, like a beaming whale painted by
> Gulley Jimson, surrounded by porposies and surfing sirens singing Sapphic
> hymns--
>
> Or perhaps this is already a movie, just one among the hundreds and
> hundreds
> one remembers only vaguely---and that come back to haunt one while
watching
> clouds far larger than any drive in screens--loud and lurid with the
> Ultra-Techniclors of a Most Dramatic Sunset--a scene escaped from some old
> film too ecstatically decrepit to any longer "keep it a
secret"--and
> launhed
> into the flows of time like water borne lanterns and wine cups in an
> thousand year old Chinese poem--
>
> (Or is that the great Chinese film maker's Olympic Opening
ceremeony?--)
>

>
>
>
>
>
> >
> > On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon
<[redacted]>
> > writes:
> > > Yes, Pasolini and Cocteau are odd oversights. And also Andrei
> > > Tarkovsky, to
> > > me an arch poet of film, especially in Stalker. He quotes poems
in
> > > most (if
> > > not all) of his film, mostly those of his father, Arsey
Tarkovsky.
> > > I wrote
> > > an essay on Stalker - Tarkovsky's Stalker: A poet in a
destitute
> > > time - last
> > > year, if anyone is interested -
> > >
> > >
> >
> http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti
> > tute.html<
>
http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-
destitute.html
> >
> > >
> > > All best
> > >
> > > Alison
> > >
> > > On Wed, Aug 13, 2008 at 3:23 AM, David Chirot
> > > <[redacted]>wrote:
> > >
> > > > Dear Amy--
> > > >
> > > > oddly no one seems to have noted Cocteau's ORPHEE,
which inspired

> > > Jack
> > > > Spicer's receiving poetry from the radio, nor
Cocteau's Le Sang
> > > du poete
> > > > (Blood of a Poet) probably the first film to take place
entirely
> > > between
> > > > an
> > > > opening of a buidling collapsing and a final
"scene" of the
> > > conclusion of
> > > > the building's collapse----a play on on the "film
within a film"
> > > and also
> > > > an expression of the speed of poetic thought traveling
faster than
> > > a
> > > > building collapsing, the "film of the
imagination" NOT shown in
> > > the
> > > > "documentary"--yet existing
simultaneously--"mental trajectories"
> > > within a
> > > > "jump cut"--
> > > >
> > > > a lot of films made in France begining with Feuillades'
serials
> > > (Les
> > > > Vampyrs, etc)-- France culminating in the work of Jean
Vigo,
> > > L'atalante esp
> > > > and the Dali/Bunuel l'Age d'or & Chien
Andalu--(one dould add
> > > Buneul's Los
> > > > Olvidados also)
> > > >
> > > > Pier Paulo Pasolini -a great poet who made many superb
> > > films--including
> > > > Chuacer's Canterbury Tales-
> > > >
> > > > Robert Frank's Pull My Daisy with spontaneous bo
prosody voice

> > > over
> > > > narration by Kerouac and "starring" Ginsberg,
Corso & Larry
> > > Rivers-
> > > >
> > > > The Howard Hawks western "El Dorado" which
includes recitation of
> > > lines
> > > > from
> > > > the Poe poem of that name--
> > > >
> > > > Samuel Beckett films done with Buster Keaton
> > > >
> > > > Antonin Artaud's astonishing screen appearances and
film
> > > writing--
> > > >
> > > > Eisenstein wrote essays detailing the influences of Chinese
> > > calligrpahic
> > > > poetry and influences of literature in his works
> > > >
> > > > Dziga Vertov's films influenced by the art anbd poetry
of Russian
> > > Futurism
> > > > and Constructivism and also Mayakovsky's starring roles
in some
> > > films--
> > > >
> > > > the poems and prose of Poe inspired lot of avant-garde
French
> > > cinema of the
> > > > Twenties and of course the Roger Corman cult classics of
early
> > > 1960's--
> > > >
> > > > there's even a pretty silly Hollywood
"bio-pic" of Villon--
> > > >
> > > > Bertolucci's early film "The Spider
Strategem" is from a great
> > > Borges
> > > > story--

> > > >
> > > > Susan Howe in Writing 19 wrote a really intersting essay on
> > > Olson's "seeing
> > > > in a poem" and cinema of Pudovkin and others--
> > > >
> > > > Stan Brakhage influenced by many of the poets he
encountered-for
> > > example,
> > > > -in Film Culture's Brakhage issue of Fall 1963 ,
Brakhage writes
> > > long
> > > > letter
> > > > ot his wife Jane re his first encounter with Olson--
> > > >
> > > > there must be thousands more considering how many films in
so
> > > many
> > > > languages
> > > > from so many cultures there are! many come to mind but at
moment
> > > can't
> > > > recall the tiles clearly enough--from, Japan and India
alone--
> > > >
> > > >
> > > > On Mon, Aug 11, 2008 at 4:16 PM, amy king
<[redacted]>
> > > wrote:
> > > >
> > > > > Thanks to everyone who made suggestions!
> > > > >
> > > > >
> > > > >
> > > > > If you want me to add your last name for your credit,
just drop
> > > me a
> > > > line.
> > > > >
> > > > >
> > > > >
> > > > > Enjoy:
> > > > >

> > > > >
http://amyking.wordpress.com/2008/08/11/movies-with-poetry/
> > > > >
http://amyking.wordpress.com/2008/08/11/movies-with-poetry/
> > > > >
> > > > >
http://amyking.wordpress.com/2008/08/11/movies-with-poetry/
> > > > >
> > > > > > Amy
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > > > > _____
> > > > >
> > > > >
> > > > >
> > > > > > Recent
> > > > >
> > > > > > http://www.tarpaulinsky.com/Reviews/kiss-me.html
> > > > >
> > > > > > http://jacketmagazine.com/34/dickow-king.shtml
> > > > >
> > > > >
> > > > >
> > > > > > Alias
> > > > >
> > > > > > http://www.amyking.org
> > > > >
> > > > >
> > > > >
> > > > > > Your Suggestions
> > > > >
> > > > >
> > > > http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
all posts.

> > > Check
> > > > guidelines
> > > > >
> > > > >
> > > >
posts. Check
> > > guidelines
> > > >
> > >
> > >
> > >
> > > --
> > > Editor, Masthead: http://www.masthead.net.au
> > > Blog: http://theatrenotes.blogspot.com
> > > Home page: http://www.alisoncroggon.com
> > >
Check
> > >
> > >
> >
> guidelines
> >
>
guidelines
>

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114. **Larry O. Dean**
Re: The List of Movies with Poetry
Thu 14 Aug 2008

Great movie! That rare book-to-film adaption that's not only well cast and directed, but which also captures the essence of Charles Willeford's writing.

The whole haiku is:

Thinking he's alone (he starts, then...)

Breaking, entering
the dark and lonely places.
Finding a big gun.

Smelling like a rose...

I wish he'd finished more.

Murat Nemet-Nejat writes:

> *One should not forget Miami Blues in which the psychopathic Alec Baldwin character burgles a house to steal a coin collection, simultaneously composing a haiku about it, the middle line of which is "breaking and entering." Absolutely priceless! Does anyone remember the entire gem?*
>
> *Ciao,*
>
> *Murat*

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115. Bill Berkson

FW: Tuesday, August 26th - Bill Berkson & Kevin Opstedal

Thu 14 Aug 2008

------ Forwarded Message
From: Books & Bookshelves <[redacted]>
Date: Thu, 14 Aug 2008 13:22:34 -0700
To: Books & Bookshelves <[redacted]>
Subject: Tuesday, August 26th - Bill Berkson & Kevin Opstedal

Book Party & Reading at Books & Bookshelves

Tuesday, August 26, 2008
7:30 pm

Bill Berkson
  Goods and Services
Kevin Opstedal
  Santa Cruz

[both from Blue Press <http://www.bluepressbooks.com/> , 2008]

Books and Bookshelves is located in the Castro at 99 Sanchez St <http://maps.google.com/maps?ie=UTF8&q™+sanchez+sf+&oe=UTF-8&cd=1&ll7.772818,-122.431169&spn=0.009329,0.018668&z&iwlo cdr>

BILL BERKSON was born in New York in 1939. A poet, critic, teacher, and sometime curator, he moved to Northern California in 1970 and during the next decade edited a series of little magazines and books under the Big Sky imprint. From 1984 to 2008 he was a professor of Liberal Arts at the San Francisco Art Institute. He is a corresponding editor for Art in America and has contributed reviews and essays to such other journals as Aperture, Artforum, Works on Paper and Modern Painters.His recent books of poetry include Gloria (in a

deluxe limited edition with etchings by Alex Katz), Our Friends Will Pass Among You Silently, and Goods and Services. Other books include a collection of his criticism, The Sweet Singer of Modernism & Other Art Writings: 1985-2003; Sudden Address: Selected lectures 1981-2006; an epistolary collaboration with Bernadette Mayer entitled What's Your Idea of a Good Time?: Interviews & Letters 1977-1985. His Portrait and Dream: New & Selected Poems will appear form Coffee House Press in 2009. Berkson was the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture. He now lives in New York and San Francisco.

KEVIN OPSTEDAL is a poet as well as the editor/publisher of Blue Press Books (bluepressbooks.com <http://bluepressbooks.com/>), a venture started 10 years ago with Colorado poet Michael Price. Blue Press has published 15 magazines and 52 books to date, with more on the way. Opstedal himself has written 24 books of poetry, the most recent being User's Manual to the Pacific Coast Highway (Seven Fingers Press, Boulder, 2007) and Santa Cruz (Blue Press, 2008). A slim volume of selected poems, Rare Surf, Vol. 2: New & Used Poems, was published by Smog Eyes Press, Playa del Rey, in 2006. His poems, essays and book reviews have appeared in numerous little magazines and periodicles over the years, as well as on the web. In addition he has edited the as yet unpublished Dear Oxygen, Selected Poems of Lewis MacAdams, and his recently completed literary history of the Bolinas poets has been published online (www.bigbridge.org/bolinas.htm <http://www.bigbridge.org/bolinas.htm>). Born and raised in Venice Beach, California, Opstedal currently resides in Santa Cruz.

FREE, but
Please B.Y.O.B.

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116. Bill Berkson

USE THIS: Tuesday, August 26th - Bill Berkson & Kevin Opstedal

Thu 14 Aug 2008

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<http://www.bigbridge.org/bolinas.htm>). Born and raised in Venice Beach, California, Opstedal currently resides in Santa Cruz.

FREE, but
Please B.Y.O.B.

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117. steve d. dalachinsky

Re: The List of Movies with Poetry

Fri 15 Aug 2008

---

i had mentioned it but forgot title
met her and playwrite at poet's house before film came out they did a
talk
film is ok but never really saw the light odf day
as decaprio at that point became a titanic star and they wanted to keep
this film under wraps
finally got to see it late one night on cable
wasn't bad wasn't great

On Wed, 13 Aug 2008 23:32:52 +0200 Anny Ballardini
<[redacted]> writes:
> Total Eclipse by Agnieszka Holland based on the play by Christopher
> Hampton
> about Verlaine and Rimbaud. Someone mentioned this movie somewhere
> else, I
> will have to keep it in mind and watch it. Thanks.
>
>
> On Wed, Aug 13, 2008 at 6:53 PM, steve d. dalachinsky
> <[redacted]>wrote:
>
> > decaprio film total eclipse i think was name
> > i mentioned tarkovsky's dad earlier
> >
>
>
>
>
> >
> > Anny Ballardini
> >
>

http://annyballardini.blogspot.com/<mhtml:{F3087831-6CF4-4A83-9D78-E3470A
579701}mid://00000730/!x-usc:http://annyballardini.blogspot.com/>
> >
>
http://www.fieralingue.it/modules.php?name=poetshome<mhtml:{F3087831-6CF4
-4A83-9D78-E3470A579701}mid://00000730/!x-usc:http://www.fieralingue.it/m
odules.php?name=poetshome>
> >
>
http://www.moriapoetry.com/ebooks.html<mhtml:{F3087831-6CF4-4A83-9D78-E34
70A579701}mid://00000730/!x-usc:http://www.moriapoetry.com/ebooks.html>
> > in Letters to Nowhere
> >
>
>
>

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118. George Bowering
Re: The List of Movies with Poetry
Fri 15 Aug 2008

On Aug 14, 2008, at 8:49 AM, Eric Dickey wrote:

> *if lines of poems it is, then*
>
> *No Country for Old Men should be included, it's the first line of Yeats' Sailing to Byzantium.*

I think that the line is more like

That is no country for old men. The young

George H. Bowering, DLitt.
Last shoeshine in 1961.

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119. Jim Andrews
generative art
Fri 15 Aug 2008

Below is an email from Scott Draves sent to the generative art list. It links to a work of generative visual art by Scott Draves. You can download a (Windows or Linux) screensaver of the generative art at http://community.electricsheep.org/node/281 . run the installer and then right click your desktop, click Properties, and then go to the Screensaver tab and select electricsheep. i found it crashed (just press Enter to exit the crash) a couple of times the first day, but i gather that's just as it first downloads videos. After the first day, it has been running fine on my machine.

Why send this to a list concerned with poetry when Draves's piece is generative of abstract visual art?

Well, a few reasons. It's an interesting work of net art. And literary art can also be generative. And there are a few interesting poet-programmers, and this piece is quite well programmed.

Also, on the mememe side, I've been developing a generative piece called dbCinema (http://vispo.com/dbcinema/meditations.htm). Which has both a visual and a literary dimension (a text 'brush', for instance). You can compare Draves's visuals (and concepts) with mine and see what you come up with.

****

Good news: this year siggraph chose my generative artwork as their graphic identity:
http://www.siggraph.org/s2008/credits/

i am here at the conference and the image is all over the place, from t-shirts to the 5 big screens in the main presentation hall. if anyone wants to meet-up to chat pls drop me a line or come to the party (tonight, sorry late notice):

http://www.new.facebook.com/event.php?eid=26490437002

where i'll be showing the 100GB HD installation as well as the all-new 2.7 beta (it's premier)
windows: http://community.electricsheep.org/node/281
linux: http://community.electricsheep.org/node/271

thanks to the committee and all the sheep. yours, -spot

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120. Murat Nemet-Nejat
Re: The List of Movies with Poetry
Fri 15 Aug 2008

Thanks Larry. If I remember correctly, only the first three lines are the haiku. The Baldwin character pronounces the second in a quaint way, which makes that scene so memorable, fitting the steps of the burglary to a poem. Another fascinating detail is that Baldwin commits the deed while his girl friend is preparing dinner (vinegar pie?), which he always likes. Crime as a poem? Domestic life as crime? I agree with you. Every scene in the movie is memorable. Ciao, Murat

On Thu, Aug 14, 2008 at 1:19 PM, Larry O. Dean
<[redacted]>wrote:

> *Great movie! That rare book-to-film adaption that's not only well cast and directed, but which also captures the essence of Charles Willeford's writing.*
> *The whole haiku is:*
> *Thinking he's alone (he starts, then...)*
> *Breaking, entering*
> *the dark and lonely places.*
> *Finding a big gun.*
> *Smelling like a rose...*
> *I wish he'd finished more.*
> *Murat Nemet-Nejat writes:*
>
> *One should not forget Miami Blues in which the psychopathic Alec Baldwin character burgles a house to steal a coin collection, simultaneously composing a haiku about it, the middle line of which is "breaking and entering." Absolutely priceless! Does anyone remember the entire gem?*
> *Ciao,*
> *Murat*

↑ Index

121. amalio Madueno
Re: The List of Movies with Poetry
Fri 15 Aug 2008

Keeping your expanding approach going:
The death scene for Rutger Hauer's cyborg character in "Blade Runner" contains a tercet that goes something like this:
I've seen ships on fire off the shoulder of Orion

and star gleam on the Tannhauser Gate,
Now it's time to die. . .

--- On Thu, 8/14/08, Murat Nemet-Nejat <[redacted]> wrote:

> *From: Murat Nemet-Nejat <[redacted]>*
> *Subject: Re: The List of Movies with Poetry*
> *To: [redacted]*
> *Date: Thursday, August 14, 2008, 4:03 AM*
> *David,*
>
> *Keeping your expanding approach going:*
>
> *a) The Seattle guru-like poet in My Private Idaho, who was based on a actual*
> *poet. Ther movie itself was based on S's play Henry IV. The poet and River*
> *Phoenix figures play the Falstaff figure and Keanu Reeves the young prodigal*
> *prince who cuts, yejects, disowns them when he rejoins his father's business*
> *and turns away from his gay street hustler's life.*
>
> *b) Whitman and kinky sex (painting the toes to Whitman) in Bull Durham,*
> *where baseball itself is treated like a poem, and even Doc Hollywood where*
> *the old doctor of the Utopian fantasy town in the middle of the United*
> *States which grows the biggest squashes, after dinner and drunk, reads*
> *Whitman endlessly through the night.*
>
> *c) Endless quotations from philosophers, artists, poets, revolutionaries,*
> *jingles and phrases from T.V. commercials which permeate all Godard movies.*
>
> *d) In the Mood for Love the man character is writing a Karate hero comics*
> *while his cigarette smoke fills the entire screen. This writing (a*
> *collaboration between the hero and heroine) is treated as a secret love*
> *affair taking place in small rooms, first a boarding house surrounded by*
> *spouses and neighbor, then in a hotel room with beautiful wall paper.*

The movie in which Coyote plays the Italian poet Montale. Coyote is now
doing voice-overs in history and nature documentaries.

Ciao,

Murat

On Wed, Aug 13, 2008 at 4:46 PM, David Chirot
<[redacted]>wrote:

Dear Alison, Anny & Bobbi--

thanks so much for your insights re the film you write
of.

The Andrea del Sarto! (the line in Pound poem abt him,
too--) It's amazing
the trajectory Pasolini's films make--from the
neo-realist Roman accented
speech of ACCATONE, which in a strange way (i saw it
light years ago) made
me think of a version of Narcissus, and a meditation
on beauty, the great
film of Gospel According to Saint Matthew and the
austere Greek
trageies--then the bizarre invasion of decadence by
even greater decadence
in Teorema--hurtling into the Mannerist Trilogy --and
then the orgy of
(Capitalist?) human pigs in Porcione--

There is an amzing long poem by Pasolini that continas
as one of the
tributaries entertwining like snakes in its flow a
meditation on some as I
recall interview with Godard--in which Pasolini
remarks that with clinical
lucidty he now sees hiw own complete lack of lucidty.

It's a bit like the film Bobbi writes of--the
"clinical lucidty" gives a
"viewpoint" for the poet/filmmaker of his
own "lack of lucidity"--which may
simply mean--'lack of clinical lucidity," or
"lucidty" as considere by the

clinical lucidty--

So, donning the persona of a psychiatrist ("Super
ego?") for a moment, the
poet judges himself "lacking in lucidity,"
and so "nuts, ""lost in the
obscurity of madness," or "seeing as
through a glass DARKLY"-- (lucidity
being light)--

Pasolini's self-questioning is put a different way
in a scene using poetry
in the film Apocalypse Now (from Conrad's Heart of
Darkness.) . Marlon
Brando's Colonel Kurtz, accused by the Army of
using "unsound methods,"
breaks off reading and reciting from T S Eliot's
"The Hollow Men" to
himself
and Martin Sheen's Marlow, to ask if Marlow, too,
finds his methods
"unsound." To which Marlow replies "I
see no method . . . at all, Sir."

It seems part of the Army's "judgement"
of Kurtz has to do with his
reciting
poetry while leading an Army who worship him as a God.
Marlow has already
witnessed Robert Duvall's "weird glow"
of surfing-obsessed Invincibility,
which makes him kind of a God to his Command, too. In
the midst of all the
insanity and mass slaughter, the only thing that
really sets Kurz apart
seems to be his obssesion with questions asked in
poems, combined with his
leading "savages" and the
"re-created" previous American assassins sent to
kill him.

The other "artist" figure on the scene,
Dennis Hopper's photo-journalist,
pleads with Marlow "not to judge" Kurtz.
The only thing comensurate to
such
a being, the photographer tells Marlow, is the jungle.
"When it dies, he

dies and when he dies, it dies." The "only
solution" in the final
"Apocalypse" is simply to send a massive air
strike agsint Kurtz's jungle
realm, bombing and napalming into oblivion the T. S.
Eliot reciting
renegade
and all his followers. So much for asking questions
regarding a scuttling
crab and Hollow Men!

Maybe becase, like Apocalypse Now, it's an
"epic" film, Dr Zhivago seems
to
have been neglected of mention. The story of a
poet-doctor written by a
poet from an artistic and musical family, who when
very young knew Leo
Tolstoy, and later Myakovksy, Eisenstein, everyy one,
for a glorious, open
period,-until forced into "retirement" for
decades, translating Shakespeare
and Gothe to survive, the film of Pasternak's
novel doesn't really allude
all that much to Zhivago's own poetry. (Even in
the novel, the poems are
an
Appenidix as it were.) All the same, Dr Zhivago is one
of the rare Western
poets other than Homer to recieve truly the
"epic" treatment on a truly
grand scale in the cinema. (Homer turns up in
Goadard's Contempt, along
with allusions to "BB" as both Bert
Brecht/Brigitte Bardot, as well as
launching who knows how many ships and armies from
Italy's Cinecitta
alone.)

And who can forget the procession through the entire
history of cinema from
all corners of the world of films with poetry
generated by Shakespeare
alone?

Even in the 1970's remake of Invasion of the Body
Snatchers, a main
character is a poet--"Beatnik" poets in the

Corman classic Bucket of
Blood--the Blake reciting painter Gulley Jimson in The
Horse's Mouth from
Joyce Cary's novel--there are thousands and
thousands of poets stowed away
in the hulks of bulky old metal film containers,
filled with deteriorating
celluloid and the disintegrating lines of fragements
uttered and scribbled
by ever more obscure characters--real poets,make
believe poets, ghosts of
poets, poets' ghost writers, poets'
plagiarizers and imitators and forgers,
posthumously known poets, almost completley and
permanently unknown
poets--except in their "appearances on
film"--poets only known to have
existed by showing up in a fragment in a dim, jerky,
blotchy old reel--and
then vanishing into the shadows of rooms of places
long ago tumbled down
and
becoming muclh for the unwitting descendents of
Whitman's Leaves of Grass--

The films and film writings of Blaise Cendrars--of the
Lettriste founder
Isidore Isou--a short film colab by Julio Cortazar--

Not to mention the serial-killing fascist, poetry
plagiarizing,
sky-writing, polaraoid photographer of the gory
remains of his
"disappeared" victims, (following
Pinochet's Coup), the "atrocity exhibit"
creator and founder of the "New Chiliean
Poetry." poet Carlos Weider aka
Ruiz-Tagle in Roberto Bolano's Distant Star, who
is the shadowy second
camera man of porno films made in Italy, and most
likely the killer of
their
entire casts and crews.

Deep sea divers of the depths of film, more
specialized than some of the
various other forms of Cinephiles and Cinefous, while
be empoyed on

"treasure hunts" among these "lost
vaults" corroding in the Davy Jones'
lockers of the world's cinematic waters--even the
Rivers will be trawled
for
the remains of any poems that may have been in the
pockets of some drowned
cinematic poet, pushed off a bridge, or died in a
ditch like Omar
Caseres--divers
in search of" the forensic details of the drowned
but undying voices of
poets rocked in the Waters of a perhaps no longer
altogether obdurate and
unyielding Oblivion . . .

While floating overhead among the Armada of Ishamels
clinging to coffins
and
ships' furnishings, there goes Orpheus, floating
on his back and spouting
water and lines high, high into the air, like a
beaming whale painted by
Gulley Jimson, surrounded by porposies and surfing
sirens singing Sapphic
hymns--

Or perhaps this is already a movie, just one among the
hundreds and
hundreds
one remembers only vaguely---and that come back to
haunt one while watching
clouds far larger than any drive in screens--loud and
lurid with the
Ultra-Techniclors of a Most Dramatic Sunset--a scene
escaped from some old
film too ecstatically decrepit to any longer
"keep it a secret"--and
launhed
into the flows of time like water borne lanterns and
wine cups in an
thousand year old Chinese poem--

(Or is that the great Chinese film maker's Olympic
Opening ceremeony?--)

On Wed, 13 Aug 2008 06:40:26 +1000 Alison Croggon
<[redacted]>
writes:
Yes, Pasolini and Cocteau are odd
oversights. And also Andrei
Tarkovsky, to
me an arch poet of film, especially in
Stalker. He quotes poems in
most (if
not all) of his film, mostly those of his
father, Arsey Tarkovsky.
I wrote
an essay on Stalker - Tarkovsky's
Stalker: A poet in a destitute
time - last
year, if anyone is interested -

http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-desti
tute.html<

http://theatrenotes.blogspot.com/2007/09/tarkovskys-stalker-poet-in-destitute.html

All best

Alison

On Wed, Aug 13, 2008 at 3:23 AM, David
Chirot
<[redacted]>wrote:

Dear Amy--

oddly no one seems to have noted
Cocteau's ORPHEE, which inspired
Jack
Spicer's receiving poetry from the
radio, nor Cocteau's Le Sang
du poete
(Blood of a Poet) probably the first
film to take place entirely

between
an
opening of a buidling collapsing and a
final "scene" of the
conclusion of
the building's collapse----a play
on on the "film within a film"
and also
an expression of the speed of poetic
thought traveling faster than
a
building collapsing, the "film of
the imagination" NOT shown in
the
"documentary"--yet existing
simultaneously--"mental trajectories"
within a
"jump cut"--

a lot of films made in France begining
with Feuillades' serials
(Les
Vampyrs, etc)-- France culminating in
the work of Jean Vigo,
L'atalante esp
and the Dali/Bunuel l'Age d'or
& Chien Andalu--(one dould add
Buneul's Los
Olvidados also)

Pier Paulo Pasolini -a great poet who
made many superb
films--including
Chuacer's Canterbury Tales-

Robert Frank's Pull My Daisy with
spontaneous bo prosody voice
over
narration by Kerouac and
"starring" Ginsberg, Corso & Larry
Rivers-

The Howard Hawks western "El
Dorado" which includes recitation of
lines
from
the Poe poem of that name--

Samuel Beckett films done with Buster
Keaton

Antonin Artaud's astonishing screen
appearances and film
writing--

Eisenstein wrote essays detailing the
influences of Chinese
calligrpahic
poetry and influences of literature in
his works

Dziga Vertov's films influenced by
the art anbd poetry of Russian
Futurism
and Constructivism and also
Mayakovsky's starring roles in some
films--

the poems and prose of Poe inspired lot
of avant-garde French
cinema of the
Twenties and of course the Roger Corman
cult classics of early
1960's--

there's even a pretty silly
Hollywood "bio-pic" of Villon--

Bertolucci's early film "The
Spider Strategem" is from a great
Borges
story--

Susan Howe in Writing 19 wrote a really
intersting essay on
Olson's "seeing
in a poem" and cinema of Pudovkin
and others--

Stan Brakhage influenced by many of the
poets he encountered-for
example,
-in Film Culture's Brakhage issue
of Fall 1963 , Brakhage writes
long
letter

ot his wife Jane re his first encounter
with Olson--

there must be thousands more
considering how many films in so
many
languages
from so many cultures there are! many
come to mind but at moment
can't
recall the tiles clearly enough--from,
Japan and India alone--

On Mon, Aug 11, 2008 at 4:16 PM, amy
king <[redacted]>
wrote:

Thanks to everyone who made
suggestions!

If you want me to add your last
name for your credit, just drop
me a
line.

Enjoy:

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Amy

Recent

http://www.tarpaulinsky.com/Reviews/kiss-me.html

http://jacketmagazine.com/34/dickow-king.shtml

Alias

http://www.amyking.org

Your Suggestions

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Check
guidelines

guidelines

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

accept all posts. Check

accept all posts. Check

> *guidelines*
>
> *all posts. Check guidelines*

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122. David Seaman
poetry book
Fri 15 Aug 2008

André Breton wrote a book about his experiences on the Caribbean island Martinique, called Martinique Snake Charmer. It includes a collection of prose poems, "Some Trembling Pins," originally scrawled on the back of post cards. My full translation of the book has just been published by the University of Texas Press. David Seaman

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123. steve russell
Auster in D.C.
Fri 15 Aug 2008

Finally:
Paul Auster, @ Politics & Prose, 5015 Connecticut Ave, NW, D.C.
8/21
The reading starts at 7.

Auster is the next best thing to Borges.

↑ Index

124. Murat Nemet-Nejat
Re: The List of Movies with Poetry
Fri 15 Aug 2008

In each others arms, birds in the trees

Ciao,

Murat

On Fri, Aug 15, 2008 at 2:14 AM, George Bowering <[redacted]> wrote:

> *On Aug 14, 2008, at 8:49 AM, Eric Dickey wrote:*
>
> *if lines of poems it is, then*

> *No Country for Old Men should be included, it's the first line of Yeats' Sailing to Byzantium.*
>
> *I think that the line is more like*
>
> *That is no country for old men. The young*
>
> *George H. Bowering, DLitt.*
> *Last shoeshine in 1961.*

↑ Index

125. Gloria Mindock

Two new books from Cervena Barva Press

Fri 15 Aug 2008

Cervena Barva Press announces two new publications

I Ching by Martin Burke (e-book free to read online)

"Burke is the eloquent essayist of the sublime"
Projected Letters
"His style is far ahead in terms of imaginative inventiveness: This is startling, original work"
Kiosque Review
To read: www.cervenabarvapress.com

Conquest of Somalia and Other Poems by Gary Beck (chapbook)
Gary Beck has spent most of his adult life as a theater director and worked as an art dealer when he couldn't earn a living in the theater. He has also been a tennis pro, a ditch digger and a salvage diver. His original plays and translations of Moliere, Aristophanes and Sophocles have been produced Off Broadway and toured colleges and outdoor performance venues. He currently lives in New York City, where he's busy writing fiction and his short stories have recently appeared in numerous literary magazines.
Order online at http://www.thelostbookshelf.com/cervenabooks.html

The Conquest of Somalia
by Gary Beck
$7.00 + $3.00 S/H
36 pages, paper
Publication Date: August, 2008 For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA
Email: [redacted]

Send me_____copies of "The Conquest of Somalia" Total enclosed: $_____
Name_____
Street_____
City_____State_____Zip_____ e-mail_____Phone_____

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126. Geoffrey Gatza
BlazeVOX [books] Raffle and Bake Sale
Fri 15 Aug 2008

BlazeVOX [books] Raffle and Bake Sale

http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>
http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>
http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>

Raffle

Win 25 BlazeVOX [books]
A $500 value
Your choice of 95 titles so you cannot lose!

5 drawings over 5 weeks

$5 a chance
$25 one chance for each drawing

Hurray!!!

Paypal us now!

BUT WAIT why try a chance!
Make a donation now to help save BlazeVOX [books] and we will send you books!

10 titles ‹ $100 [a $200 value]

15 titles ‹ $200 [a $300 value]

20 titles ‹ $300 [a $400 value]

25 titles ‹ $400 [a $500 value]

Bake Sale

http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>
http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>
http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>

Yes it is true! This always works for school programs so why not give it a try! I am a CIA trained chef and can cook up a storm. I have gone into my Grand Grimoire of world class recipes and have chosen some on my best desserts.

If you order this I will mail it to you by USPS! These are specifically chosen to ship well, so it will arrive AOK. If in Buffalo, drop off to your home. If you are not in the Buffalo Area please add $6 for shipping.

- Ginger syrup
- Culinary TEAM USA Spice Rubs
- Belgian Chocolate Brownies with macadamia nuts
- Dundee Cake
- Almond Cookies
- Half-Dipped M & M Cookies with Dark Chocolate
- Sachertorte

Culinary TEAM USA Spice Rubs

5 4 oz. packets of spices used by the 2000 USA team in the Culinary Olympics. It¹s true! I have them and will send them to you so you too can serve up a world-class meal! Recipes not for sale :-)

Southwestern Spice Mix
Moroccan Tagine Spice
East Coast Grill
Caribbean style rub for Pork or Chicken
Curry Mint Rub for shrimp

4 oz. of each spice:
$45

Ginger syrup

One of the best things that I have ever created. Ginger syrup is a sweet sour and spicy glaze that is great on everything. Really, it is good on chicken, beef, pork and ice cream. Perfect for vegetables or an addition to a stir fry to add that perfect splash of ginger.

10 oz. Jam Jar
$20

Belgian Chocolate Brownies with macadamia nuts

Who doesn¹t like chocolate brownies? Chocolate brownies are a timeless classic. Using fine Belgian cocoa brings out a deep rich chocolate flavor that is enhanced by macadamia nuts. You can¹t ever go wrong bringing a plate of this delicious desert to any type of gathering.

One 9 inch pie-plate
$30

Dundee Cake

Here is a rich, fruity cake topped with almonds. It became popular at the end of the 19th century. It is often served at Christmas. Reputed to be Winston Churchill¹s favorite dessert.

$25

Almond Cookies

Rich and buttery cookies are made with real almond paste, and baked to perfection. If you love almonds, you will love these!

Approx. 2 Pounds
$25

Half-Dipped M & M Cookies with Dark Chocolate

Fresh baked sugar cookies with M & M¹s and half dip them in rich chocolate. We pack them with bakery wax tissue in between each cookie for safe shipping.

Approx. 2 Pounds
$30

Sachertorte

Sachertorte is a timeless composition of the most important and finest ingredients from the confectioner's kitchens: pure chocolate, butter, eggs, sugar, flour, and apricot jam.

one 9-inch torte
$65

http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>
http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>
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<http://www.blazevox.org/bakesale.htm>

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127. Jordan Stempleman

Looking for a transcription of de Kooning's lecture "What Abstract Art Means to Me."

Sat 16 Aug 2008

Does anyone have the full transcription?

I'm here if you do:

[redacted]

Thanks!

Jordan

_____ Talk to your Yahoo! Friends via Windows Live Messenger. Find out how.
http://www.windowslive.com/explore/messenger?ocid=TXT_TAGLM_WL_messenger_yahoo_082008

↑ Index

128. George Bowering

Re: The List of Movies with Poetry

Sat 16 Aug 2008

In one another's arms . . .

On Aug 15, 2008, at 7:30 AM, Murat Nemet-Nejat wrote:

> *In each others arms, birds in the trees*
>
> *Ciao,*
>
> *Murat*
>
> *On Fri, Aug 15, 2008 at 2:14 AM, George Bowering <[redacted]> wrote:*
>
> *On Aug 14, 2008, at 8:49 AM, Eric Dickey wrote:*

> *if lines of poems it is, then*
>
> *No Country for Old Men should be included, it's the first line of Yeats'*
> *Sailing to Byzantium.*
>
> *I think that the line is more like*
>
> *That is no country for old men. The young*
>
> *George H. Bowering, DLitt.*
> *Last shoeshine in 1961.*
>
> *guidelines*
>
> *welcome.html*

George Bowering,
Fan of Alex Shibicky

↑ Index

129. David Chirot

Re: Looking for a transcription of de Kooning's lecture "What Abstract Art Means to Me."

Sat 16 Aug 2008

Dear Jordan:

as the creator of the cover art or your poem collection FACINGS i am happy to bring more "art information"--

you can find the lecture in its entirety at the following site,(below) as well as in print in Mary Ellen Caws superb anthology the site is for and also in print in the always easy to find always superb anthology ed. by Herschel Chipp Theories of Modern Art it was published first in 1951 though i believe the lecture itself given in 1950 (at the Museum of Modern Art

(i found your question taking a break from the poetry of general patton & a french book on Torture: Cancer of Democracy)

there is an incredible essay on the Anarchism of many of the Abstract Expressionists, an aspect usually left out in discussing them, though often very obvious in their statements, by John Zerzan

abstract expressionism actually didn't sell al that well in its time period, but it was used, like Jazz, to promote America abroad, as Jenny Holzer is today (her one million dollar installation at Venice Bienale, etc)

(Sartre wrote a fascinating essay on the effects of American literature in Europe in the late '30's and during ww2--and how the various governments, Facist, Communist, esp, and Occupation Forces German and then American, used these books to tell completely opposing narratives/versions of the usa as presented in the Big Name writers of the time--)

dbc, historian, theorist, intrepid reporter of the New Extreme Experimental American Poetry
Manifesto: A Century of Isms - Google Books
Result<http://books.google.com/books?id=lKONAETXi-kC&pg=PA264&lpg=PA264&dq=WHAT+ABSTRACT+ART+MEANS+TO+ME&source=web&ots=5zkpATN3_k&sig=rUsAb5S5sE7XM7m4pPUy6JQDi9c&hl=en&sa=X&oi=book_result&resnum=3&ct=result>by
Mary Ann Caws - 2001 - Civilization, Modern - 713 pages
... *What Abstract Art Means to Me* 1951 The first man who began to speak, whoever he was, must have intended it. For surely it is talking that has put "*Art*" *...*

http://books.google.com/books?id=lKONAETXi-kC&pg=PA264&lpg=PA264&dq=WHAT+ABSTRACT+ART+MEANS+TO+ME&source=web&ots=5zkpATN3_k&sig=rUsAb5S5sE7XM7m4pPUy6JQDi9c&hl=en&sa=X&oi=book_result&resnum=3&ct=result#PPA268,M1

On Sat, Aug 16, 2008 at 9:33 AM, Jordan Stempleman <
[redacted]> wrote:

> *Does anyone have the full transcription?*
>
> *I'm here if you do:*
>
> [redacted]
>
> *Thanks!*
>
> *Jordan*

> *Date: Fri, 15 Aug 2008 10:22:59 -0400> From: [redacted]> Subject: poetry book> To: [redacted]> > André Breton wrote a book about his experiences on the Caribbean > island Martinique, called Martinique Snake Charmer. It includes a > collection of prose poems, "Some Trembling Pins," originally scrawled > on the back of post cards. My full translation of the book has just > been published by the University of Texas Press.> David Seaman> ==========> The Poetics List*
>
> _____
> *Talk to your Yahoo! Friends via Windows Live Messenger. Find out how.*
>
> *http://www.windowslive.com/explore/messenger?ocid=TXT_TAGLM_WL_messenger_yahoo_082008*

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130. Susan Webster Schultz

Tinfish 18 is imminent!

Sat 16 Aug 2008

Subject: Tinfish 18 out next week!

Tinfish 18 airs it out, offering an issue devoted to the Long Poem. Contributors include Mani Rao, Alysha Wood, Lynn Xu, David Perry, Stephen Collis, Endi Bogue Hartigan, and Norman Fischer, engaging issues of translation, form (including collage, the sonnet sequence, and the elegy), contemporary politics, and more.

Covers by Alan Konishi, Interior Art by Sara Hertenstein, centerfold by Gaye Chan. Design by Chae Ho Lee

Order through our website or by check to Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744.

aloha, Susan M. Schultz

http://tinfishpress.com

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131. steve russell

Michelangelo Antonioni and other beautifully lit melodrama

Sat 16 Aug 2008

Antonioni movies every Saturday and Sunday at the National Gallery until August 24.

I've just seen La notte (Night).
The Italians have the best dressed bourgouise.
& i dig Antonioni.
He doesn't smother his images with text.

↑ Index

132. David Chirot
Re: The List of Movies with Poetry
Sat 16 Aug 2008

Drive, he said--Jack Nicholson's directorial debut and a Cannes entry of 1971--

i have always imagined the title to come from the famous Creeley line/poem--though the film is from a novel by jeremy Lerner-- i haven't seen that film in so long --and what i recall, it's quite possible the line is from Creeley--

Basketball Diaries from the book by Jim Carroll, also songwriter/musician band leader (the Jim Carroll Band)and poet

and i keep thinking about William Blake being quoted in The Horse's Mouth and William Blake as the name of the character (played by Johnny Depp) in the film Deadman who, while is NOT william blake the poet, the American Indian who finds him wounded and escorts him to the "waters of oblivion" keeps speaking to as though he IS william blake the poet--the spirit of him--

an extraordinary film in which there is also a "case of mistaken literary/cinema identity" is the magnificent The Spirit of the Beehive directed by Victor Erice with the astounding Anna Torrant--in which a young girl, greatly moved by the sadness of the Frankenstein in James Whale's film version of Mary Shelley's book, enlists her young girl friend in helping a tramp in whom they see the qualities of Frankenstein which so greatly affected them--

the film leaves open the "obvious" ambiguity of the Frankentsein in the film, who kills a young girl he tries to befriend, as what the young girls "read onto" the tramp is the "good" Frankenstein who they see as wronged and sad and in need of a caring hand--

hovering in the air is also the recent Spanish Civil War and the WW2 in which Spain is neutral--this "background hum' as it were permeating the repression of national and cultural trauma by the Franco Regime--

(a person who intends Good to more extreme tramp figures is treated in an entirely other way, as the repressed cancers that Franco's Spain produces explode in violence, murder and attempted rape on the former Novice Viridiana in Bunuel's film of that name)

there are a number of film versions also of writings by Dylan Thomas--A Child's Christmas in Wales, Under Milkwood--

as well as the films from Lorca's plays and poetry including the flamenco ballet of Carlos Saura's Blood Wedding --

a "reverse engineering" of poetry and cinema exists for me in a lot of my work done this year, which had inspiration from a person and images in the film Battle of Algiers, which i saw yet again, with a very young audience--as always the film inspries a great enthusiasm for the fight for independence and justice in the face of the Oppressor-in the audience- what was s striking was that in the hall after the film had let out, it was hitting as in a wave al the people discussing what they had seen--that the roles of the French in the film are now those of the US and its allies--torturers, creators of outdoor prisons made of entire city areas, mass arrests, detentions--

a great many techniques, images, lines from the cinema have affected those in poetry-- that is, in many cases, the cinema and its formal and techniocal devices have had a great many effects in poetry, as well as the other way round--

Kerouac called it "book-movie, the original American Form"--and in Philadelpho Menezes' Poetics and Visuality A Trajectory of Contemporary Brazilian Poetry, sonority is presented as the next problem facing an experimental poetry (for Menzes this means Concrete, Visual, Sound and Inter-sign Poetries) which has "in its undeclared project" the "rejoining" of the the verbal, visual and sound, with sound NOT being the oralization of the writtten word/sign. To point in this direction, Menezes gives examples taken from the cinema, in which the sounds being heard are not those of the object being shown/read. This embraces such techniques as uses of music, voice-over narration and the like.

To give a sense of each Visual Poem being at once a "movie on a page" and as a series which the "presence" of an "imagery" in all senses of the term is moving through, the flikr gallery "Cinema of Catharsis" is the name given to a long series of new and recent pieces which began in finding in an old (1963) Life Magazine a huge color foto of Vietnamese inside a wire fenced area watched over by guards and shipers aloft in small towers, being show an American film designed to "win hearts and minds"--

the "Serials" of Louis Feuillade made in the 19 teens in France greatly inspired the Surrealist poets and visual artists-- "harking back" (as Max Ernst makes explicit in his Visual-Collage-Serial-Novel creations) to the serials of th first half of the 19th Century and their illustrations, mass ditributed in the competing newspapers and magazines of the time which effected Poe and his uses of the "short story" and his (reverse engineered AFTER the fact of the composition of "The Raven" it details) "Principles of Composition" which proposes that only

the short poem (one that can be read in one sitting) is now really valid in such speeded up times--

Poe's emphasis on the "short story," the "short poem," as simultaneously "discrete and complete" makes of each work a metynomic device which "points towards" that all encompassing enigmatic Cosmos of his "Eureka" which so greatly inspired the mathematician-poet Paul Valery.

In his film esays, Eisenstein explores the cinematic image as a metynomic device, so that one ship made be made to stand for a fleet, and so "leap over" both a too literal "realism" into a poetic one and also the image as metaphor--

montage is the order in which the discrete elements are assembled to,create the :"effect"--which Poe argues is the "starting point" for the composition of the poem--yet for Eisenstein is what emerges from a dialectical method of assemblage--

in both examples, the "effect" "overall" of the assemblage of discrete elements is to be "greater than the sum of the parts:" for Poe the effect is to create an emotional meditation which points to his Cosmos ("mournful and never ending remembrance") and for Eisenstein it is to point to the dialectics of revolutionary thought as/in action--

this use of "short" stories, poems, metonymic images also produces a sense of "focus" which in strange way is what Ezra Pound was able to perform when editing Eliot'sprawling mass of ms materials for "The Wasteland" yet unable to sustain in his own Cantos--

(Eliot via LaForgue, Corbiere and Baudelaire's translations, is a rhizomatic descendent of Poe, ironically enough shown by the then contemporary Anti-Eliot W.C. Willaims as The Pioneer of American Writing in his attention with language, in the final chapter of' "In the American Grain")

At the same time as Poetry is being broekn down in trems of its focus, from poem, to line to word to letter in avant-gardes of the the first 20 years of the 20th Century, the cinema was also on theone hand sweeling into the Epic and on the other into ever more focus on the discrete element of the single frame as THE element of composition, though a frame which at the time is being show (at that time) 16 frames per second--making of each instant a series--

(Fordism and Taylorism are stimulated in their developments of techniques made possible by the anaylsis of movements provided by the cinema, as a technology which "synthesizs" those of Muybridge already literally employed in such a manner by the Kings of Time mande manifest in the ever increaing efficiency of the "assembly line"--which in a sense is the "original" of what the Surerelaists break down into the writing gmae of the Exquisite Corpse-- which "recaptures" the Dream elements associated from its introduction with the

Cinema and the experience of the spectator inside the darkness opening "inwardly outward" into the projected imagery of the "unconscious" on the screen-- echocing the opening of that great favorite of the Surrealists, Gerard de Nerval's "Aurelia ou Le Reve et La Vie"

"Our dreams are a second life. I have never been able to cross through those gates of ivory of horn which separate us from the invisible world without a sense of dread."

The "portals of ivory" which seem to have inspired the architecture and decor of so many of the first "Dream Palaces"--

or the entrances to "Caves of Lascaux" and so many others, continually being disovred as a series moving further and further "back" into the historical-archeological "records/recordings/notations/images" of human consciouness/the unconscious--

which, with images viewed by flickering light on the walls of caves, are a cinema which precedes the finding of Plato's Cave--
a Visual Poetry whose Sonorities as Menezes writes--lie ahead--
yet which at the same time may already have been "sounding" for tens of thousands of years--
only in a sounding which, paradoxically, by having been anchored on stone in caves, has endured so long that the while the images are still visible and "seen" as "signs of a writing"--their sounds have been "lost" to the contemporary ear--
although in the sound chambers of the caves they may be sounding and resounding, echoing
a poetry which has outlasted its listeners--
or--
perhaps, is the poetry Jack Spicer is writing of in declaring "nobody listens to poetry anymore"--
making it possible to wonder in turn if perhaps in some ways "poetry listens to no one anymore"--
a cinematic sonority found in caves that goes unheard--
and an experimental poetry(Menezes means by this Concrete and Visual Poetry, Sound Poetry)--that will learn by listening to the cinema's sonorities--
an acoustic dimension which echoes Emerson's
"Perhaps the blank and ruin we see in Nature is in our own eye."
--a "non Poetry" one "does not hear" which is in one's own ears--
as a poetry "nobody listens to anymore"--
which in turn may suggest a poetry which does not listen--anymore--
to that which emerges out of the rocks marked in the notations of a time which moves at a different speed----

a sounding-
not as an object, but like Robert Smithson's "Look of the Artist," something
that is a "glance" "taking place" in time--
not bound to the word alone, as Menezes proposes--
(something which in effect cannot be owned)--
in a sense, "nobody listens to poetry anymore"
understood differently, as
"nobody" listens to poetry anymore-
being that "nobody" owns it anymore--
a "Utopian" nobody which means "everybody"--
hears it--
(Rimbaud's vision in poetry of the entrance into the "Splendid City" and
"Christmas on Earth"
in which everyone and everything is poetry--and Menezes' of the 'Utopian"
arrival via his vision of the "undeclared" mission of a poetry questioning
every aspect of society including language, habits, values, "'sensibility
itself'" as the manifestations of the structural bases of the dominant
ideology-in both Rimbaud and Menezes is the desire and work to overcome the
"separations" which are continually being constructed to keep poetry from
the "world" via the "word"-- -)

On Fri, Aug 15, 2008 at 7:30 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *In each others arms, birds in the trees*
>
> *Ciao,*
>
> *Murat*
>
> *On Fri, Aug 15, 2008 at 2:14 AM, George Bowering <[redacted]> wrote:*
>
> *On Aug 14, 2008, at 8:49 AM, Eric Dickey wrote:*
>
> *if lines of poems it is, then*
>
> *No Country for Old Men should be included, it's the first line of Yeats'*
> *Sailing to Byzantium.*
>
> *I think that the line is more like*
>
> *That is no country for old men. The young*

> *George H. Bowering, DLitt.*
> *Last shoeshine in 1961.*
>
> *guidelines*

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133. Jennifer Karmin
Aug 22: Printers' Ball in Chicago
Sat 16 Aug 2008

THE PRINTERS' BALL
http://www.printersball.org

FRIDAY, AUGUST 22, 5:30 PM to 10:00 PM

Museum of Contemporary Art
220 East Chicago Ave -- Chicago, IL
http://www.mcachicago.org
Free Admission
21+

The Printers' Ball is an annual celebration of print literature in Chicago, hosted by Poetry, the Museum of Contemporary Art, and Newcity. Over one hundred arts and literary organizations gather under one roof to present a diverse showcase of print publications including free magazines, journals, books, weeklies, posters, music, video, performance, and more.

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134. Daniel Godston
Multiartscape Triptyk
Sun 17 Aug 2008

Multiartscape Triptyk
tonight at the Lily Pad (7 p.m.)

Join us as we travel along multimedia terrains of artistic expression. During this event we pass markers along roads that take switchback turns through music, poetry, & dance.

Forbes Graham -- trumpet
Jane Wang -- cello & piano
Daniel Johnson -- poetry
Suzanne Bouffard -- tap dance
Liz Roncka -- movement
Dan Godston -- horns & poetry
Kevin Micka aka Animal Hospital - guitar, percussion & effects

$10 suggested donation

The Lily Pad
Inman Square
1353 Cambridge St.
Cambridge, MA

http://www.lily-pad.net/
http://www.myspace.com/forbesgraham
http://www.danielbjohnson.com
http://www.myspace.com/janewangcomposer
http://tapboston.havetodance.com/suzanne_bouffard.html
www.myspace.com/dangodstonmusic
www.myspace.com/animalhospital

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135. Daniel Godston
Synesthesic Cell Structures
Sun 17 Aug 2008

Synesthesic Cell Structures
at The Cell
Monday, August 18 (8 p.m.)

The sonic flavors of brushstrokes, the smells of musical improvisation, the tactile textures of poetic images, synesthesia. Over centuries artists working in a range of media have been inspired by other art forms, and they have drawn on expressions in other art forms to explain and map out creative forays along spectrums of genres. Hunches about these connections can lead to investigations into parallel processes and new angles. During this event we explore correspondences among and interstices between art forms-focusing on music, film, and poetry. The following films will be shown while music and poetry is performed: Ginta Gets His Car Washed, by Rona Mark; Tumbleweed, by Brian Fitzhugh; Black Earth Images, by Jayve Montgomery; Becoming Formless and Love in Outer Space and Under Water, by Annie Heckman; Reflect and Cityscape #1 by Mikey Peterson; and several others.

Performers:
Bruce Eisenbeil -- guitar
Tara Betts -- poetry
Tom Abbs -- upright bass, violin, didgeridoo, & tuba
Reed Robins -- piano
Dan Godston -- trumpet & poetry
Josh Sinton -- baritone saxophone & bass clarinet
Ravish Momin -- percussion

$10 suggested donation

The Cell
338 W. 23rd St.
New York, NY 10011
[redacted]
www.thecelltheatre.org

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136. Camille Martin
CKLN-FM, Tuesday, August 19, 2-3 pm: Poetry, Straight Up
Sun 17 Aug 2008

Poetry, Straight Up

Please tune in to Ryerson University's CKLN, 88.1 FM, on Tuesday, August 19, 2-3 pm, for my third-Tuesday edition of In Other Words.

I'm calling this show "Poetry Straight Up." I'll give sound poetry a rest and focus on readings by contemporary poets that are not primarily performative in nature – in other words, poetry, straight up. I'll feature readings by Charles Alexander, Kenward Elmslie, Lisa Robertson, Kimberly Lyons, Peter Gizzi, John Ashbery, Ann Lauterbach, Linh Dinh, Craig Dworkin, Rae Armantrout, and more.

The link for online listening:

http://www.ckln.fm

Cheers!
Camille Martin

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137. Joan Houlihan

Invitation to September Colrain Poetry Manuscript Intensive

Sun 17 Aug 2008

NOTE: Please do not hit Reply. To respond to this message send to: [redacted] <mailto:[redacted]>

Dear Poet,

The Colrain Poetry Manuscript Conference, designed for poets with a book-length manuscript, has been a tremendous success, drawing accomplished poets from all over the country and overseas. This conference has been created for poets who are either ready to publish a book-length (or chapbook-length) manuscript or who feel they need a reality check on their current manuscript-in-progress. Since our first conference, in March of 2006, over 20 poets have had their manuscripts accepted for publication. Colrain publication news is found here <http://www.colrainpoetry.com/omnis-news.htm> .

On September 12-15, 2008, a subset of this conference, the Colrain Poetry Manuscript Intensive takes place in Plainfield, Mass. It is based on the regular Colrain model and methodology but strictly limited to 10 qualified participants. We have spaces still available and I invite you to apply asap. I will lead a workshop and Jeffrey Levine from Tupelo Press will analyze and discuss your manuscripts. Check out the web site for more info and application:

www.colrainpoetry.com/September
<http://www.colrainpoetry.com/September>

If you feel you have a manuscript ready for publication, if you have received a rejection and don't know why, if your manuscript has achieved finalist or semi-finalist standing in a contest, or if you simply want to gain an understanding of how publishers and editors work behind the scenes before submitting your manuscript, then this conference is for you.

I hope you will join us!

Best Wishes,

Joan Houlihan, Founder & Director
Concord Poetry Center & Colrain Conferences
40 Stow Street
Concord, MA 01742
[redacted]

Attendees say:

"The Colrain Manuscript Conference managed to pack into a weekend what a lot of grad school teachers never had time to do in their classes or individually:

offer finishing touches to a manuscript eager to be picked up by a publisher." Steve Fellner, Brockport, NY

"...It was a goldmine for me especially, removed as I am from the academic world and from a community of serious poets."
LouAnn Muhm, Park Rapids, MN, Teacher, Creative Writing

"...extremely helpful to hear responses to the other manuscripts. I learned as much or more from the critiques of others' manuscripts as I did from the critique of mine." Mary Crow, Fort Collins, CO, Poet Laureate of Colorado

" Attending the Colrain Manuscript Conference was undoubtedly the most profound poetry experience I've ever had. What I learned in forty-eight hours will be with me for years to come." Tracy Kroetsky, Berkley, CA

"...My consultation completely changed the way I view the manuscript. There is nothing like what you are providing. Kudos!" Dawn Fewkes, Horseheads, NY

"...The Colrain conference was everything I'd hoped it would be and more. I feel well on my way, now, to a publishable manuscript." Pat Lowry Collins, MA

and MORE <http://www.colrainpoetry.com/omnis-comments.htm> .

This message was sent to [redacted] by the Colrain Poetry Manuscript Conference. If you wish to leave our mailing list, click on the link at the very bottom of this message.

To Unsubscribe from this mailing list, click:
55-4185-4DFF-B331-DD59C4E50229
C55-4185-4DFF-B331-DD59C4E50229>

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138. Small Press Traffic
SPT Executive Director Job Call
Sun 17 Aug 2008

****

POSITION ANNOUNCEMENT:

Executive Director for Small Press Traffic

Small Press Traffic announces a call for applications for the position of Executive Director, to begin employment on January 1, 2009.

Since 1974, Small Press Traffic has been at the heart of the San Francisco Bay Area's innovative writing communities, bringing together a diverse constituency of independent readers, writers, and independent presses through our

influential reading series, poets theater festivals, conferences, and publications. Graciously housed at the California College of the Arts, we remain autonomous, and thus depend upon outside funding for our operating expenses. Currently, we are looking for a highly skilled and creative Executive Director to provide both artistic vision and financial leadership.

The Executive Director at Small Press Traffic serves as both the Artistic and Financial Manager for the organization. S/he ensures that (a) the overall quality and diversity of programming is consistent with Small Press Traffic's history and mission and (b) that the organization conducts its community and financial affairs in a professional and timely manner. Areas of responsibility include, but are not limited to: event programming, budget and finance, fundraising, and public relations. Above all, the Executive Director serves as the public face of the organization, and is responsible for helping shape the vision and direction of Small Press Traffic, as well as being open and responsive to our dynamic and diverse communities of writers, readers, and audience members.

Programming: The Executive Director, in consultation with the Board of Directors, oversees the planning and development of Small Press Traffic's artistic program, which includes live literary events, fundraisers, the website, archives, publications, and any other forms of literary presentation and preservation.

Fundraising: The Executive Director initiates and coordinates Small Press Traffic's fundraising efforts. These efforts include submitting grant applications to government and private funding agencies, meeting and corresponding with potential funders, cultivating individual members and donors, planning and hosting benefit events, assisting the Board of Directors with its fundraising initiatives, submitting reports and payment requests to individuals and agencies, and pursuing new fundraising opportunities.

Public Relations: Small Press Traffic is a 34-year old organization with a reputation for offering high-quality programming that represents its commitment to a culturally diverse avant-garde. It is important that Small Press Traffic maintains good working relationships with writers, artists, arts and literary organizations, funding and government agencies, the press, and other groups and organizations connected with the Bay Area arts and literary communities. It is also crucial for the Executive Director to be able to maintain a balance between her/his curatorial visions and the desires of our audiences, and to be able to work constructively with the Board and the wider Small Press Traffic constituency to continue to uphold and extend our mission.

Budget and Finance: The Executive Director, in consultation with the Board, plans and manages Small Press Traffic's annual operating budget. S/he is responsible for ensuring vendors are paid in a timely manner, that accurate financial and fiduciary records are kept, and that actual expenses do not exceed those proposed in the annual operating budget. The Executive Director is also responsible for oversight of interns and volunteers, as well as outside contractors (such as designers, accountants, etc.).

Compensation: $27,000 annual salary. While the workload can vary widely, depending on fundraising cycles and event schedules, the position typically requires an average of twenty-five (25) hours per week. The position comes with an initial 18-month contract, followed by one-year renewable contract(s), with annual evaluation process. Benefits are contingent on available funding.

Position begins January 1, 2009. To apply, please send CV, cover letter, and three letters of recommendation to:

Small Press Traffic

California College of the Arts

1111 8th Street

San Francisco, CA 94107

Applications must be postmarked no later than September 15, 2008. Electronic applications are discouraged, though applicants are welcome to email to confirm receipt of mailed applications.

Small Press Traffic is an equal opportunity employer. Women, people of color, disabled, and LGBTQ persons are encouraged to apply.

www.sptraffic.org

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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139. Michael Kelleher
Literary Buffalo E-Newsletter 08.18.08-08.24.08
Mon 18 Aug 2008

LITERARY BUFFALO
08.18.08-08.24.08

BABEL 2008-2009 SUBSCRIPTIONS ARE GOING FAST!!

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Sri Lanka/Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran/France, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: $75.
New subscription: $100.
Patron subscription: $250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)
Patron Pair: $400.

SUBSCRIPTIONS ARE ALREADY 98% SOLD OUT FOR NEXT SEASON

We expect to sell out next by subscription. If we do not, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

Two weeks in a row without any literary events scheduled in Buffalo this week (none that we?re aware of, at least).

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605

Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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140. mIEKAL aND
What Organic Poetry might be
Mon 18 Aug 2008

I'm putting together a poetry page for Organic Valley's twice yearly newspaper, ROOTSTOCK, & hoping to find a few good poems that non- poetry readers can sink their teeth into without being complete dreck. Send 2-5 poems plus any comments on what Organic Poetry might be to:

[redacted]

As a little extra incentive, 200,000 copies of ROOTSTOCK are distributed to food coops & natural groceries across the US & Canada.

I need works by Sept 1.

~mIEKAL

If your high on twinkies & corn syrup send yr poems to one of those underground avant garde mags instead.

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141. mIEKAL aND

TEXISTENCE by Geof Huth & mIEKAL aND

Mon 18 Aug 2008

Frighteningly New from Xexox Sutra Editions—

TEXISTENCE
by Geof Huth & mIEKAL aND

2008, 5.06" x 7.81", 300 pgs, $20.00 includes US postage.
ISBN 1-438250-10-X | EAN-13 978-1-43825010-6

http://xexoxial.org/is/texistence/by/geof_huth_and_mIEKAL_aND

"There is a trick or two to writing a 300-page book and typesetting it in two days. One is to have two people work on the book, and the other is to require only one word per page. And that is what mIEKAL aND and I did on June 29th and 30th in West Lima, Wisconsin: We wrote a book of 300 collaborative pwoermds, certainly the longest book of pwoermds ever and, to my knowledge, the only collaborative pwoermds ever made.

The pwoermd is a queer little literary beast, one that combines the art of neologism with the practice of poetry. The goal of the pwoermd is to provide the experience of a poem over the course of a single poem. As a poetic form, it is doomed to fail frequently, but ts size makes the attainment of perfection at least possible.

The way mIEKAL and I created texistence worked, one of us wrote fragments of two words on facing pages of a page layout on a computer and the other added letters in any way to those words and then wrote two partial words of his own. Occasionally, I wrote a starter word of only two letters, which mIEKAL had to work hard to make into something, and occasionally I wrote him a starter word so seemingly complete that he wasn't sure what he could add. It was great fun. We worked on this for hours at a time. I usually was working on another writing project simultaneously, and mIEKAL would turn the computer towards me when it was my turn, and I would turn it back to him when it was his turn."

—Geof Huth

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142. Halvard Johnson
Re: What Organic Poetry might be
Mon 18 Aug 2008

Organic poetry is produced without the aid of chemicals.

Hal

"There are then quite a number of things
one does or does not know."
--Gertrude Stein

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Aug 18, 2008, at 9:41 AM, mIEKAL aND wrote:

> *I'm putting together a poetry page for Organic Valley's twice yearly newspaper, ROOTSTOCK, & hoping to find a few good poems that non-poetry readers can sink their teeth into without being complete dreck. Send 2-5 poems plus any comments on what Organic Poetry might be to:*
>
> [redacted]
>
> *As a little extra incentive, 200,000 copies of ROOTSTOCK are distributed to food coops & natural groceries across the US & Canada.*
>
> *I need works by Sept 1.*
>
> *~mIEKAL*
>
> *If your high on twinkies & corn syrup send yr poems to one of those underground avant garde mags instead.*

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143. Martha Cinader Mims
Listen & Be Heard Internet Radio Open Mic
Mon 18 Aug 2008

Tuesday, August 19, & Tuesday August 26
8-9:30pm PST.
Martha Cinader Mims will host an open mic internet radio show
http://www.blogtalkradio.com/listenandbeheard

Listen & Be Heard has a history of hosting open mics going back to the early nineties in the lower east side of New York City where it all began at the University of the Streets and later moved to the Nuyorican Poets Cafe. Moving with me to the West Coast my husband and I opened and three years later closed Listen & Be Heard Poetry Cafe where we hosted an open mic every Friday night at 8pm.

Now, I've come around to a virtual concept of an open mic here at Blog Talk. Four poets are booked to be featured in the first portion of the show, when they will each give us a lightning poem (thirty seconds or less). After that they will each get five minutes to read what they wish. The four featured poets signed the open mic list ahead of time at Listen & Be Heard Poetry Cafe (http://www.listenandbeheard.net/htmlarea/poetrycafe.) There are four more already scheduled to be featured on August 26th. Poets interested in being featured during future shows may go there to sign the open mic list.

The remainder of the show will be open mic for listeners to call in and share one poem. I am excited to work with this format and already know that it will be fun and interesting. Since I was a volunteer producer at WBAI/Pacifica Radio for 10 years, this is a natural way for me to stretch myself.

One of our featured poets will be calling in all the way from Germany
where he is currently stationed in the American Service.
Please join us Tuesday from 8-9:30pm California Time.

Following is some info about our features for tomorrow night. You'll find their pictures on the listen and be heard blog at http://www.blogtalkradio.com/listenandbeheard.

Wishing you Peace and
Poetry Martha Cinader Mims

DDE is a 24 year old poet currently stationed in Germany who has been writing since the 9th grade. What started as a one month anniversary gift for a girlfriend has now been a great source of pride. Always writing about his personal experiences or feelings on issues, much of his poetry can be related to by many people from many backgrounds. Although only performing in coffee shops in the states, in Germany he has been a part of a small comedy/poetry

group at the military posts in the area that he works at, as well as being invited to several slams in Germany. "Forward and up, the only two directions I know how to go"

Alicia Jones: I am currently 24 yrs. old. and I have two grown men ages of 4 and 5. I love them with all my heart everything I do is for them. Originally from Lubbock, Tx but I currently reside in California. . All my life I am a live walking, talking, big beautiful ebony individual and proud of it. Poetry is my passion, my enjoyment, a fantasy into another world. I have been writing since I was in the 7th grade. I get emotional, explicit (with still good taste), erotic, sad, joyful, etc. I believe in making people feel my words and see an image.

DON HAGELBERG participated in the 1960's Civil Rights movement. While manager of San Francisco's The Precarious Vision Coffee House, he co- wrote AN ARTISTS LIVING COOPERATIVE helping to promote Communes. Imprisoned in 1964-1965 for refusing induction, he never seemed to be able to complete any college course with satisfaction unless it was Creative Writing. He created and hosted LIVE POETS, a two-hour radio program broadcast on a Bay Area listener-supported radio station in the 1970s. A founding member of the BAY AREA POETS COALITION, he edited their first monthly publication, POEMPHLET, later re-named POETALK. In 2000 Don asked the BBC that they broadcast THE KALEVALAin English. They did: in installments. The broadcast pleased him because many international listeners heard the epic poem.

Adam Gottschalk lives in Portland Oregon, his favorite American city outside of New York, which is his hometown. He has been writing poetry and performing spoken word for more than 20 years. His poetry has appeared in several literary journals; he was a featured performer at the 1998 Seattle Poetry Festival and the 2001 St Petersburg Times Festival of Reading. Adam is also a brutal editor (for hire), a playwright, a graphic designer (of some 12 years), a trained singer, and is on his way to becoming a professional natural perfumer. Adam considers natural perfumery his final frontier as an artist. Adam is never ever satisfied (except with food).

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

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144. amy king

Poetry Reading & Fundraiser for the Leukemia and Lymphoma Society

Mon 18 Aug 2008

Poetry Reading & Fundraiser for the Leukemia and Lymphoma Society

Friday, September 5, 2008 @ 7:00pm

KGB Bar

85 East 4th Street , NYC 10003

David Lehman is a poet, writer, and editor. His seven books of poetry include When a Woman Loves a Man (2005). In 1996 he began writing a poem a day as an experiment. The practice continued for five years, and two books resulted: The Daily Mirror (2000) and The Evening Sun (2002), both from Scribner. Lehman's prose books include The Perfect Murder and Signs of the Times. He is the series editor of The Best American Poetry, which he launched in 1988. He has also edited the latest edition of The Oxford Book of American Poetry (2006), The Best American Erotic Poems (2008), and Great American Prose Poems (2003), among other books. He heads the poetry division of the New School 's graduate writing program, in which he has taught since the program's inception in 1996.

Meghan Punschke is the author of Stratification (BlazeVOX Books, 2008). She resides in New York City , and has an MFA in Poetry from the New School . She is the curator and host of Word of Mouth, a reading series dedicated to poets and fiction writers. She is also the Managing Editor for the literary journal Oranges & Sardines. Her poetry was nominated for a Pushcart Prize in 2007. Please visit www.megpunschke.com for more info.

Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi, both from Blazevox Books, and most recently, Kiss Me With the Mouth of Your Country (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and Creative Writing at Nassau Community College . She is currently editing an anthology, The Urban Poetic, forthcoming from Factory School . Please visit www.amyking.org for more.

Ana Božièeviæ emigrated to NYC from Croatia in 1997. She's the author of chapbooks Document (Octopus Books, 2007) and Morning News (Kitchen Press, 2006). Look for her recent work in Denver Quarterly, Hotel Amerika, Bat City Review, absent, typo, fou and elsewhere. With Amy King, she is currently editing an anthology, The Urban Poetic (Factory School , forthcoming). Ana works at The Center for the Humanities at the Graduate Center , CUNY.

There will be a raffle for prizes, which will include books, anthologies and other poetry related goodies from several small presses including BlazeVOX Books, No Tell Books, Coconut Books, Goss 183, Ahsahta Press and Lame House. The Grand Prize winner will be awarded books from many of the above, plus the 30 x 40 acrylic on canvas painting that appears on the cover of Stratification. Each raffle ticket will be $5 with all of the proceeds going directly to LLS for cancer research and patient care. Half of book sales will go to the charity as well.

http://www.kgbbar.com/calendar/event/2008-09-05_poetry_reading_.html

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

↑ Index

145. amy king
Sous Rature -- 1ssue, August 2008
Mon 18 Aug 2008

Sous Rature -- 1ssue, August 2008

Diana Magallon and Jeff Crouch

Tomie Hahn

Chris Vitiello

Kathrin Schaeppi

Carrie Hunter

Jennifer Calkins

Todd Colby

Drew Kunz

Elizabeth Kate Switaj

Rachel Levitsky
Christian Bök

Raymond Farr

derek beaulieu

Michael Peters Matt Hart

Mako
Matsuda
Susana Gardner

Emma Phillipps

Suzy Scarlata

Rick Moody Marco
Giovenale

Caroline
Crumpacker

Ernest Williamson III

Riccardo
Boglione

Mark
Lamoureux

http://www.necessetics.com/1ssue.html

http://www.necessetics.com/1ssue.html

http://www.necessetics.com/1ssue.html

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

↑ Index

146. Dan Wilcox
Third Thursday Poetry Night, Albany, NY, Will Nixon & Open Mic
Tue 19 Aug 2008

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, August 21, 2008
7:00 sign up; 7:30 start

Featured Poet: Will Nixon
Will Nixon's latest book of poetry from Foot Hills Publishing is My Late Mother as a Ruffed Grouse

-- with open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't. Your monthly host: Dan Wilcox.

My Late Mother as a Ruffed Grouse
-- Ashokan High Point, Catskills

Never before had a grouse failed to explode
from the underbrush with a wing-beating panic,
a feathered cannonball fanning a leaf-ripping tail.
But this bird didn't budge. It kept pecking
at leaf litter as methodically as a maid
checking under cushions for coins.
For several minutes, I focused my binoculars
on its lady-bug eyes, its black-banded tail,
but didn't want to spoil the magic by staying too long.

Bushwhacking through acres of mountain laurel,
I navigated tangled stalks like woody barbed wire.
Finally, a boulder ramp led me down to a clearing.
But which direction to the reservoir lookout,
rumored to lie east of the blueberry bald,
I couldn't sense any better than from above.
Behind me, I spotted the grouse half-sliding,
half-hopping on clownish chicken feet to catch up.
It stopped on the rock, cocked its head sideways,
then eye-balled me with an orange intensity.
Oh, yes, I remembered that look,
unblinking, undeterred, unashamed
of being in charge, yet being in love.

Could this bird really be my late mother?
At her burial last winter I scattered grouse feathers
to honor her passion as an Audubon birder.

Did I unwittingly plant the seed for her return?
Crippled by strokes, she lived so long in a nursing home
she had no idea I lived in a cabin, not Hoboken
or Manhattan. To her, I was always 23 and married,
for some unfathomable reason, to my cousin, Muggsie.

This grouse clearly knew what she wanted.
Softly she cooed and finally winked.
I murmured my best grouse impersonation,
eager to talk no matter what we happened to say.

I sat on the grass, an invitation she accepted
to prance close to my boots, cocky as a city pigeon.
For her country outing, she'd dressed
in subdued browns and whites, but make no mistake:
her feathered crest sharpened her head.
When her blinking turned almost flirtatious,
I lowered my eyes, apparently a fresh invitation,
for she paraded alongside my leg, pausing
every few steps to nip at a blueberry flower.
With my hands I could have cradled her like a dove,
cooing, content. Was that what she wanted?
Behind my back, she pecked at my daypack zipper.

How could I explain my bachelor's cabin,
the dirty socks from last week's hike still hanging
on the upstairs railing, the dirty dishes forever
crowding the sink? Did she think
she'd be satisfied eating seeds from a bowl
made of plastic and sharing my cold wooden floor
with the mice? Didn't she know
I could be arrested for bringing a grouse home
under the Wildlife Protection Act?
Did she know how rarely I swept?

No, I needed to end this strange encounter.
I stood and shouldered my pack, nodded good-bye.
But giant steps up the rock didn't do any good.
She hopped up her own crooked ladder
of laurel stalks, then paused at the next dirt patch
for me to catch up. How could I shake her?
Whenever I plunged in a new direction,
climbing and tripping through bushes,
she scampered nearby, easily low-hurdling

trunk tangles and roots. I barged like an oaf,
but she didn't act disappointed in me as a grouse.
She waited and cooed with encouragement.
Not until I broke loose on the blueberry bald
did she stop at the edge of her laurel protectorate.

Yet no matter how long I rested on the only boulder,
pretending to admire the quixotic flight
of black butterflies sampling blueberry nectar,
I knew she waited with unbending love and devotion
in the bushes I couldn't avoid to hike home.

##

↑ Index

147. Obododimma Oha
Street boy wants my phone
Tue 19 Aug 2008

---

street boy wants my phone

Visit Cellular Wryting: http://cellularwryting.blogspot.com/2008/08/street-boy-wants-my-phone.html

Obododimma.

↑ Index

148. Obododimma Oha
Fw: Call for Poetry
Tue 19 Aug 2008

CALL FOR POETRY: AGENDA #75 – FAMILY POLITICS

CALL FOR POETRY: AGENDA #75 – FAMILY POLITICS

Poems will be considered for publication in Agenda 75, which will be published in the beginning of November 2008.

Poetry can be but does not have to be on the theme of family politics.

Length of contributions: Poems have to fit a full page of Agenda (slightly bigger than A5)

Submission deadline: 5 September 2008

Submission requirements: - All submissions must be emailed to [redacted]. - All submitted poems must come with a short bio and contact details of the author. - If you would like to publish anonymously please state so clearly in yoursubmission.

Please feel free to forward this poetry call to anyone you think might be interested

↑ Index

149. **Obododimma Oha**
Fw: Call for Poetry (2)
Tue 19 Aug 2008

CALL FOR POETRY: AGENDA #75 – HIV and AIDS and Reprod

CALL FOR POETRY: AGENDA #75 – HIV and AIDS and Reproductive Rights

Poems will be considered for publication in Agenda 75, which will be published in the beginning of September 2008.

Poetry can be but does not have to be on the theme of HIV and AIDS and Reproductive Rights.

Length of contributions: Poems have to fit a full page of Agenda (slightly bigger than A5)

Submission deadline: 26 AUGUST 2008

Submission requirements: - All submissions must be emailed to [redacted]. - All submitted poems must come with a short bio and contact details of the author. - If you would like to publish anonymously please state so clearly in yoursubmission.

Please feel free to forward this poetry call to anyone you think might be interested

↑ Index

150. **Michael Kelleher**
BABEL SELL-OUT ALERT
Tue 19 Aug 2008

THERE ARE TEN (10) BABEL SUBSCRIPTIONS LEFT.

WE SUGGEST YOU ACT FAST IF YOU HAVEN'T BOUGHT ONE.

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Sri Lanka/Canada, October 29. Book: The English Patient. Marjane

Satrapi, Iran/France, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Previous subscribers: $75.
New subscription: $100.
Patron subscription: $250. (Patron subscribers receive VIP seating and attendance at all pre-event author receptions.)
Patron Pair: $400.

BUY ONLINE: http://www.justbuffalo.org/index.php?task=view&id=65

BUY OVER THE PHONE: [redacted].

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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151. CE Putnam
The List of Movies with Poetry
Tue 19 Aug 2008

Beats-ploitation:

Bucket of Blood (1959)

Opening credits here:
http://www.youtube.com/watch?vÿB6X0SHZPY

"What is not creation is Graham Crackers!"

ce

P.I.S.O.R
(Putnam Institute for Space Opera Research)
http://www.pisor-industries.org

http://www.pisor-industries.org/crawlspace
http://www.myspace.com/pisorsounds

↑ Index

152. Michael Kelleher
BABEL IS SOLD OUT!!
Tue 19 Aug 2008

Dear Friends of Just Buffalo,

SUBSCRIPTIONS FOR THE 2008-9 SEASON OF BABEL ARE SOLD OUT.

Purchased tickets will be mailed within the next two weeks.

There is a VERY limited number of Patron and Patron Pair subscriptions available ($250 for one Patron, $400 for a Patron Pair). If you would like to purchase those, please call Lynda Kaszubski at [redacted]. If she is not available, please leave her a voicemail and she will contact you within 24 (business day) hours.

If you did not get a ticket, but would like to be put on a waiting list for tickets that become available in the future, please send an email to [redacted] that includes your name and phone number and we will contact you if any do become available.

Thanks to all our subscribers for making Babel such a smashing success!

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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153. **jpjones**
St Kilda, Melbourne, Sunday 24th August
Tue 19 Aug 2008

Sunday August 24th

Australian Poetry Centre
’Glenfern’, 417 Inkerman St (corner Hotham Street)
East St Kilda.

Poetry Reading and Discussion: 4.00 - 6.00
with Jill Jones (SA), Ken Taylor (VIC) & David Brooks (NSW).
Cost: $7 members, $10 non-members.
Champagne, savoury food, wine and cake will be served.

Soiree with a group of Singaporean poets: 6.00 - 7.00 Featuring Alvin Pang, Prof Edwin Thumboo, Yong Shu Hoong, Madeleine Lee. This event is presented by Ethos Books, Singapore with the Asia and Pacific Writers Network and the Australian Poetry Centre.

_____
Jill Jones

www.jilljones.com.au

↑ Index

154. **jpjones**
Adelaide, Tuesday 26th August - Lee Marvin readings
Tue 19 Aug 2008

The final August session in Ken Bolton's terrific ongoing Lee Marvin series of readings.

August 26th
LEE MARVIN in THE MAN IN THE GREY FLANNEL ZOOT SUIT

Featuring:
Linda Marie Walker
Anne Bartlett
Naomi Horridge
Jill Jones
Raoul Du Plicit - 'The Circus 4'

At Gallery de la Catessen
9 Anster St., Adelaide
(off Waymouth at the King William end, near FAD nightclub)

7.30 for a prompt 8 PM start
Price $5, includes drinks

↑ Index

155. **cris cheek**
SoundEye starting to go "up" (forwarded)
Wed 20 Aug 2008

All,

Video from this past July's SoundEye is making its way online. Fergal Gaynor, Kenneth Goldsmith, Randolph Healy, Frances Kruk, and Maggie O'Sullivan to start. With more soon to follow.

http://www.youtube.com/user/meshworks
http://www.orgs.muohio.edu/meshworks/archive/SoundEye-2008/

Cheers.

daniel Ereditario

apologies for cross-posting

↑ Index

156. **Carol Novack**
movies with poetry
Wed 20 Aug 2008

Here's a very short film that was created by the Belgian-Canadian artist and phenomenologist Jean Detheux (www.madhattersreview.com/issue4/gallery2_*jean **detheux*.shtml) based on one of my poems (recited). It's being shown at film festivals.f you're interested in viewing and hearing it, you'll have to be patient. It takes a long time to load. http://www.vudici.net/movies/Civil_War/Civil_War_1.html. Enjoy! (one hopes)

↑ Index

157. **K. Silem Mohammad**
Abraham Lincoln #3
Wed 20 Aug 2008

ABRAHAM LINCOLN
issue the third
summer/fall 2008

It's already that time again--time for the next issue of
Abraham Lincoln ((http://abrahamlincoln.blogspot.com),

THE GREATEST POETRY MAGAZINE IN THE WORLD, to be out a little later than we had planned! Our biggest issue yet is so frisky and slippery and full of pseudo-information and prone to inappropriate touching it will make you SQUEAL!

featuring work by

Bill Luoma
Jack Collom
Lyn Hejinian
Stan Apps
Shane Allison
Dodie Bellamy
Anne Boyer
Eiríkur Örn Norðdahl
Angela Genusa
Lanny Quarles
Rodney Koeneke
Tisa Bryant
Jennifer Knox
Jordan Davis
Robert J. Baumann
Jim McCrary

plus a special message from Joshua Clover
and cover art by K. Silem Mohammad

single issue: $5.00
one year: $8.00
five years: $25.00
1,000,000 years: $100.00

Payable via PayPal (go to the Abraham Lincoln blog, http://abrahamlincoln.blogspot.com)

Or send checks, payable to K. Silem Mohammad (not Abraham Lincoln--the bank will think someone's being a wise guy), to:

Abraham Lincoln
c/o K. Silem Mohammad
840 Park St.
Ashland, OR 97520

Unsolicited submissions will be plagiarized and sent to other magazines under the editors' names.

--

K. Silem Mohammad
http://lime-tree.blogspot.com

↑ Index

158. Joshua Wilkinson
Rabbit Light Movies--New Episode
Wed 20 Aug 2008

Rabbit Light Movies is now online with over 40 short fil
Dear Friends,

Rabbit Light Movies is now online with over 40 short films of poets reading from their work.

The newest episode includes:
sasha steensen | christopher stackhouse | claire becker | michael rerick | matthea harvey | john keene & christopher stackhouse | mary jo bang | k. silem mohammad | christine deavel | anthony hawley |
juliana leslie | johannes göransson

and earlier episodes include videos of:
ana bozicevic-bowling | jason bredle | nicole burgund | julia cohen & mathias svalina | christian hawkey | j.w. marshall | kristi maxwell | joyelle mcsweeney | robyn schiff | dana ward | stephanie young | joshua poteat | catherine wagner | j'lyn chapman | jaswinder bolina | chuck stebelton | eric baus | lily brown | sommer browning | george kalamaras | allison titus | jon woodward | zachary schomburg |
nathan bartel | sawako nakayasu | andrea rexilius | kate greenstreet | julie doxsee

The next episode, coming december 2008, will feature
eleni sikelianos | philip jenks | lily brown | ed roberson | laura goldstein | lisa fishman | abraham smith | richard meier | arielle greenberg | john keene | dan beachy-quick | tim yu | ben doller & sandra doller | nathalie stephens | nicole wilson | patrick culliton | susan scarlata

please check it out:
http://www.rabbitlightmovies.com

yrs,
jmw

[redacted]

↑ Index

159. Poetics List
Language Harm in Atlanta [on behalf of Mark Prejsnar]
Wed 20 Aug 2008

---

*From: *[redacted]

Language Harm is the ongoing series of performance events perpetrated by the Atlanta Poets Group.

Language Harm will occur next on Thursday, August 21.

This month's show will beslightly theatrical, or perhaps it could be seen as an enactment.However you wish to interpret, what the Atlanta Poets Group will bedoing is having one of our weekly meetings (a tradition of some 11years now) behind an unbroken forth wall. What really goes on at theseAPG meetings? Now is your chance to get a (condensed) glimpse of thatas it's recreated for you live.

at Eyedrum.
290 Martin Luther King Jr. Drive
9:00 pm
$5.00
admission free for Eyedrum members

↑ Index

160. K. Silem Mohammad
Abraham Lincoln 3: URL correction
Wed 20 Aug 2008

Apologies: that last post went out with the wrong URL (thanks to Kyle Schlesinger for pointing it out). Corrected post follows.

ABRAHAM LINCOLN
issue the third
summer/fall 2008

It's already that time again--time for the next issue of
Abraham Lincoln ((http://abrahamlincolnmagazine.blogspot.com),
THE GREATEST POETRY MAGAZINE IN THE WORLD,
to be out a little later than we had planned! Our biggest
issue yet is so frisky and slippery and full of pseudo-
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Lanny Quarles
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Ashland, OR 97520

Unsolicited submissions will be plagiarized and sent
to other magazines under the editors' names.

--

K. Silem Mohammad
http://lime-tree.blogspot.com

↑ Index

161. Andy Nicholson
New Posts at Lamplighter, lamplighter, lamplighter
Wed 20 Aug 2008

http://andynicholson.blogspot.com/

New posts abound at my blog Lamplighter, lamplighter, lamplighter, including posts on:

Paintings by Thomas Nozkowski
The music of Jan Pieterszoon Sweelinck
and
The music of Otomo Yoshihide

Come have a look.

Andy Nicholson
http://andynicholson.blogspot.com/

↑ Index

162. Clay Banes
New SPD blog
Wed 20 Aug 2008

Dear friends,

It's true. Yes. SPD has a new blog.

Comprehensive listings of newest arrivals. Photos of visiting poets or poet-people (or photos of SPD by visiting poets or poet-people). Odd bric-a-brac. Events.

Please visit, subscribe, link. You'll be helping out SPD and its publishers.

http://www.spdtoday.blogspot.com/
http://spdtoday.blogspot.com/search/label/NEW%20BOOKS

Also, the home office has had a makeover. More good things now better at:
http://www.spdbooks.org/root/index.asp

I thank,

Clay

Clay Banes
Sales & Marketing Manager
Small Press Distribution
1341 Seventh Street

Berkeley, CA 94710
[redacted] x304
[redacted]
http://www.spdbooks.org

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163. David Kirschenbaum
Welcome to Boog City 2 Festival Sept. 18-21
Thu 21 Aug 2008

please forward

Hi,

Next month, from Thurs. Sept. 18-Sun. Sept. 21, we'll be putting on the second annual Welcome to Boog City poetry and music festival. It will feature performances from 49 poets, 13 musical acts, and one theater company over the four days.

Among the highlights are:

â€”a night devoted to Durham, N.C. small press minor/american;

â€”a live performance of Lou Reedâ€™s New York album for its 20th anniversary by seven different musical acts;

â€”a performance of a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank Oâ€™Hara;

â€”our 5th annual small, small press fair, with exhibits from a dozen different small presses, and readings by their authors;

â€”a discussion on Race and Poetry: Integrating the Experimental; and

â€”Talisman House Publishers editor Edward Foster in conversation with internationally renowned English-born poet and long-time Lower East Side resident Simon Pettet.

The full schedule for the event is below this note, followed by performer bios and websites.

as ever,
David

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

2nd annual

Welcome to Boog City
4 Days of Poetry and Music

THURSDAY SEPTEMBER 18, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

minor/american

(Durham, N.C.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
minor/american editors

Elise Ficarra and Kathryn Pringle, eds.

featuring readings from

Samar Albuhassan
David Need
Andrea Rexilius
Ken Rumble
Diane Timblin

and music from
Compass Jazz

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY SEPTEMBER 19, 7:00 P.M.

Sidewalk CafÃ©
94 Ave. A
NYC

Free with a two-drink minimum

Readings, musical, and poetsâ€™ theater performances,
and Lou Reedâ€™s New York album live

7:00 p.m.-Jim Behrle
7:15 p.m.-Daniel Nester
7:35 p.m.-Dibson T. Hoffweiler (music)
8:05 p.m.-Arlo Quint
8:20 p.m.-Bob Holman
8:35 p.m.-Verse Theater Manhattan
doing a reading of Frank O'Hara's verse drama
9:35 p.m.-Gillian McCain
9:50 p.m.-Lou Reed, New York. Performed live by:

*Babs Soft
Romeo Had Juliette
Halloween Parade

*The Rabbits
Dirty Blvd.
Endless Cycle

*Dibson T. Hoffweiler & Preston Spurlock
There Is No Time
Last Great American Whale

*Liv Carrow
Beginning of a Great Adventure
Busload of Faith

*Prewar Yardsale
Sick of You
Hold On

*Wakey Wakey
Good Evening Mr. Waldheim
Xmas in February

*Todd Carlstrom and The Clamour
Strawman
Dime Store Mystery

11:20 p.m.-Todd Carlstrom and The Clamour
12:10 a.m.-The Rabbits

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY SEPTEMBER 20, 11:00 A.M.

Cakeshop
152 Ludlow St.
NYC

$5

5th Annual Small, Small Press Fair

Featuring readings from authors of the exhibiting presses

11:30 a.m.-Celena Glenn, Bowery Books
11:40 a.m.-TBD, Cy Gist Press
11:50 a.m.-Ariana Reines, Fence/Fence Books
12:00 p.m.-Adam Golaski, flim forum press
12:10 p.m.-Damian Weber, House Press
12:20 a.m.-Virna Teixeira, Litmus Press/Aufgabe
12:30 p.m.-Jaye Bartell, little scratch pad
12:40 p.m.-Jeff Downey, Octopus Books
12:50 p.m.-Melissa Christine Goodrum, Other Rooms Press
1:00 p.m.-Ric Royer, Outside Voices
1:10 p.m.-Austin Alexis, Poets Wear Prada
1:20 p.m.-Tom Savage, Straw Gate Books

1:30 p.m.-Stephanie Gray
1:45 p.m.-Bill Kushner
2:00 p.m.-Oak Orchard Swamp (music)
2:30 p.m.-Ryan Eckes
2:50 p.m.-Eric Gelsinger
3:10 p.m.-Douglas Manson
3:30 p.m.-Heart Parts (music)
4:00 p.m.-Elise Ficarra
4:20 p.m.-Kristianne Meal
4:40 p.m.-Kathryn Pringle
5:00 p.m.-Maureen Thorson
5:20 p.m.-Carol Mirakove
5:35 p.m.-A Brief View of the Hudson (music)
6:05 p.m.-Jen Benka
6:20 p.m.-Todd Colby
6:35 p.m.-Kyle Schlesinger
6:55 p.m.-David Hadbawnik
7:15 p.m.-Sharon Mesmer
7:30 p.m.-Casey Holford (music)

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

SUNDAY SEPTEMBER 21, 1:00 P.M.

Unnameable Books
456 Bergen St.
Brooklyn

Free

1:00 p.m.-Julia Cohen
1:15 p.m.-Tisa Bryant
1:30 p.m.-Ana BoÅ¾iÄeviÄ‡
1:45 p.m.-Yoko Kikuchi (music)
2:05 p.m.-Corrine Fitzpatrick
2:20 p.m.-Nick Piombino
2:35 p.m.-Stacy Szymaszek

2:50 p.m.-3:00-break

3:00 p.m.- Race and Poetry: Integrating the Experimental

Amy King (curator and moderator)
Tisa Bryant
Jennifer Firestone
Timothy Liu
Mendi Obadike
Meghan Punschke
Christopher Stackhouse
Mathias Svalina

4:30 p.m.-4:40-break

4:40 p.m.-Yoko Kikuchi (music)
5:00 p.m.-Lee Ann Brown
5:15 p.m.-John Coletti
5:30 p.m.-Rachel Levitsky
5:45 p.m.-Eileen Myles
6:00 p.m.-Yoko Kikuchi (music)
6:20 p.m.-Edward Foster
in conversation with Simon Pettet
6:50 p.m.-Simon Pettet
7:10 p.m.-Edward Foster

Directions: 2, 3 to Bergen St.; 2, 3, 4, 5, M, N, Q, W, R, B, D to Atlantic Ave./Pacific St.; C to Lafayette Ave.
Venue is bet. 5th/Flatbush aves.

Welcome to Boog City 2 Bios and Websites

*Thursday

**minor/american http://www.minoramerican.blogspot.com minor/american is a small-edition, themed, hand-made poetry journal first released in the summer of 2007. An offshoot of the minor/american blog, originated by Maggie Zurawski in 2004, minor/american prints the work of not-so minor Americans, with a preference for longer selections. The theme for issue two, due this fall, is citi. Issue three's theme will be evolution. Submissions can be sent to [redacted].

**Samar Abulhassan http://www.jacketmagazine.com/35/dk-abulhassan.shtml Samar Abulhassan recently left San Francisco, where she taught poetry to children, to live among many creatures at a Zen center in New Mexico, where she wakes early, brews soups, and hears and sounds many bells. She is finishing a second chapbook for Dusie and recently collaborated with a Butoh dancer in San Francisco on a movement/text piece that was performed at Yerba Buena Center for the Arts last spring. She waits for the night to surface words and is looking for a watery landscape to write into.

**Compass Jazz http://www.purevolume.com/compass Compass, a jazz quartet, whose performances feature original compositions as well the works of many of America's greatest jazz legends. The quartet is made-up of Rick Lawn (saxophones), Joel Chace (keyboard), Tom Ives (bass), and Albert Colone (drums). The band self produced their album Compass Rises in 1971, which featured original compositions written and arranged by Lawn and Ives. Compass was one of five musical groups on a promotional program that opened the Saratoga Performing Arts Center in 1972. Ives, with Lawn, wrote and arranged "What is Man?" an ecumenical jazz service with an accompanying slide presentation which was performed in New York City and later produced for television by Iowa Public Broadcasting. A revival of "What is Man?" took place last year.

**David Need http://www.indyweek.com/gyrobase/Archive?author=oid%3A18317 http://www.mipoesias.com/2006Volume20Issue1/needcolumn.html David Need is a Massachusetts boy who has lived in North Carolina since 1994. He teaches South Asian Religions at Duke University. Excerpts from recent projects "St. John's Rose Slumber" and "Places I've Lived" are forthcoming in Hambone, Effing, and minor/american. Previously his poetry has been published in Fascicle and Ocho, and essays and memoirs have appeared in Talisman and on Mipoesias. He is working on "Voicing St. Mark's" and a further section of "Places I've Lived," as well as an academic study of Kerouac and Buddhism. As he writes this, he sits among the dead in a mall in Raleigh (but they are quiet).

**Andrea Rexilius http://www.parceljournal.org
http://www.poetryfoundation.org/harriet/2008/08/the_era_of_video_poetics_is_im_1.html Andrea Rexilius is working toward her Ph.D. in literature and creative writing at the University of Denver. Her poetry and essays have appeared or are forthcoming in Bird Dog, Coconut, Colorado Review, How2, minor/american, P â€“Queue, and Volt, among others. She is the editor of the online journal PARCEL and assistant editor of the Denver Quarterly.

**Ken Rumble
http://www.desertcity.blogspot.com
http://www.coconutpoetry.org/rumble2.htm
Ken Rumble is the author of Key Bridge (Carolina Wren Press) and the forthcoming President Letters (Scantily Clad Press). His poems have appeared in the tiny, Cutbank, One Less Magazine, Talisman, Parakeet, and others. He lives in Greensboro, N.C.

**Dianne Timblin Dianne Timblin lives in Durham, N.C. Her work has appeared in minor/american, Phoebe, So to Speak, Rivendell, and other journals. She has been featured as a reader for the Poetry at Noon series at the Library of Congress, and one of her poems was a finalist for the Brenda L. Smart Prize.

*Friday

**Babs of Queens http://www.myspace.com/babssoft Babs Todras is a songwriter from Queens. A child of two classical musicians, she has been in training since before she could form sentences. After a long mid-youth rebellion against her folks, she returned to music in high school and college where she teamed up with Seth of Dufus and Jeffrey Lewis on various musical projects, and she can be found on several of their albums. She plays mostly short songs about love and science, and also likes to crash Huggabroomstik tours.

**Jim Behrle
http://americanpoetry.biz
Jim Behrle lives in Brooklyn.

**Todd Carlstrom and The Clamour http://www.myspace.com/toddcarlstrom After Todd Carlstrom recorded his solo album, Gold on the Map, it was clear to him that the songs deserved more than to simply remain a studio project. He set about recruiting members of the band that would become Todd Carlstrom and The Clamour. He managed to entice drummer Eric Shaw of The Domestics into moonlighting. Guitarist Brian Elmquist, a singer/songwriter from Georgia by way of Nashville, came on in early '08. Their show expertly intertwines the poppy wrath of The Pixies, the classic rock nods of Built to Spill, the rumbling slink of Sleater-Kinney, and, occasionally, the odd stoner jam a la Brian Jonestown Massacre.

**Liv Carrow http://www.myspace.com/livcarrow Liv Carrowâ€™s songs are like the little animals that your 4-year-old nieces and nephews make out of Play-Dohâ€”lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but "all kinds of squishy" on the inside. The mysterious and oddly lovable bassist from ecstatically weird Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her clever-ish observations on life, death, love, health food, human reproduction, geography, the unseen world of the earth spirits and cosmic currents, awkward crushes, metaphysics, and everyone's favorite-despair. Liv plays frequently in NYC and the surrounding area as a solo acoustic act and accompanying Huggabroomstik and the burgeoning alternapop collaboration Feel The Feelings. She is also available for Tarot readings which can be obtained for a song

**Dibson T. Hoffweiler http://www.dibson.net http://www.myspace.com/dibson Dibson T. Hoffweiler is the latest in a long line of quirky anti-folk ingÃ©nues, among them Beck, Adam Green, and Jeffrey Lewis. With a low voice thatâ€™s sweet and deadpan, and a guitar-style thatâ€™s virtuosic and sloppy, Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly veiled songwriterly misogyny. Known for his work in anti-folk flagship bands Cheese On Bread, Huggabroomstik, and Urban Barnyard, Dibs began his musical career generating buzz with his old band, Dibs & Sara. Eventually he established himself as a solo artist, including several month long tours of Europe and North America. Dibs has proved (to himself, and to others) that his bizarre, ramshackle aesthetic is palatable outside the freaky comfort zone of New York anti-folk.

**Dibson T. Hoffweiler and Preston Spurlock http://www.myspace.com/prestonspurlock Dibson and Preston have been friends and artistic collaborators since meeting at the Sidewalk Cafe in 2005. The two forged a tight bond over their common love of oddball lo-fi music. For a while they performed together as Dibs With Machines, and were both members of one-off anti-folk supergroup Old Hat. They now share a stage as the guitarist and keyboardist of Huggabroomstik.

**Bob Holman http://www.bobholman.com Bob Holman is working on a documentary on the poetry of Endangered Languages and another on Allen Ginsberg. His most recent book, A Couple of Ways of Doing Something (Aperture), a collaboration with Chuck Close, is en route from the Tacoma Museum of Modern Art to the Museo in Santiago, Chile. The Awesome Whatever, his new CD is out from Bowery Books. He is the founder of the Bowery Poetry Club and teaches at NYU and Columbia.

**Gillian McCain http://www.limpwristmag.com/conwaymccaintrinidad.html http://www.epoetry.org/issues/issue8/text/poems/trinidad1.htm Gillian McCain is the author of two books of poetryâ€”Tilt and Religionâ€”and is the co-author, with Legs McNeil, of Please Kill Me: The Uncensored Oral History of Punk (Grove Press), which has been translated into 10 languages. They are currently working on a new oral history. McCain is also collaborating with David Trinidad and Jeffery Conway on Descent of the Dolls, a book-length poem inspired by the film Valley of the Dolls and the book the Inferno, among other projects.

**Daniel Nester http://www.danielnester.com Daniel Nester is the author of The History of My World Tonight (BlazeVOX Books), as well as God Save My Queen and God Save My Queen II (both Soft Skull Press), two collections on his obsession with the rock band Queen. He lives in upstate New York with his wife Maisie and their daughter Miriam.

**Prewar Yardsale http://www.myspace.com/prewaryardsale http://www.olivejuicemusic.com/prewaryardsale.html Prewar Yardsale started in the year 2000 under the influence of the Moldy Peaches and Schwervon!. Prewar Yardsale are husband and wife duo Mike Rechner (guitar, vocals) and Dina Levy (bucket, tin can, vocals). Prewar Yardsale, called post-techno, post-punk, post-machine, post-soul, post-anything by the zine Antimatters, recently performed at Huggabroomstock, and their latest release is Prewar Yardsale Peel Sessions (Olive Juice Music).

**Arlo Quint
http://www.puppyflowers.com/9/quint.html
Arlo Quint is the author of Days On End (Open 24 Hours) and Photogenic Memory (Lame House).

**The Rabbits
http://www.myspace.com/deadrabbitmusic
The Rabbits are an indie rock band from Staten Island. They sound like David Bowie, Jefferson Airplane, and ABBA having a crazy orgy weekend.

**Verse Theater Manhattan http://www.versetheater.org Verse Theater Manhattan is the preeminent theater company in the English speaking world devoted exclusively to verse drama. Verse Theater Manhattan focuses on discovering important contemporary plays in verse and working with active poets and playwrights to promote this significant form. In addition to producing plays and reading regularly in New York City for the last decade, the company has toured the Midwest and England to rapt audiences and enthusiastic critics. Theyâ€™ll be performing a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank Oâ€™Hara.

**Wakey!Wakey! http://www.wakeywakeymusic.com http://www.myspace.com/wakeywakeymusic Wakey!Wakey! is Michael Grubbs

(songwriting/vocals/keys), an NYC native who blends gorgeous songcraft with a potent sense of humor to create original, heartfelt songs that cause listeners to stop what they are doing and turn themselves over completely and totally to his storytelling. Wakey!Wakey! features the boundless talent and energy of Gene Back (violin/guitar), and the unique stylings of their female rhythm sectionâ€”Anne Lieberwirth (bass) and Kristin Mueller (drums). In 2007 Wakey! Wakey! released the live album Silent As a Movie (Family Records) and launched an ingenious covers project, available for download on the band's website and later released as a compilation. The band has shared bills across New York with the likes of indie darlings Rouge Wave, I'm From Barcelona, Someone Still Loves You Boris Yeltsin, AA Bondy, and Heloise and the Savoir Faire.

*Saturday

**A Brief View of the Hudson
http://www.myspace.com/abriefviewofthehudson
The duo Nick Nace and Ann Enzminger met through chance meetings. Now the two
make up an indie folk band, including the record Go North to Find Me (CD Baby).

**Austin Alexis, Poets Wear Prada
http://home.att.net/~poetswearpradanj/AustinAlexis.html
http://www.poetswearprada.blogspot.com Austin Alexis's poetry, fiction, and non-fiction have appeared in a variety of anthologies, journals, magazines, and newspapers, including Barrow Street, The Journal, The Writer, The Pedestal Magazine, and online at Poetz.com. His plays have been performed in New York City, and one was selected for the Samuel French Short Plays Festival. Alexis has taught creative writing at Hunter Collegeâ€™s continuing education program, and has taught and tutored at various universities and college in New York state. He lives in Manhattan and teaches at New York City College of Technology (CUNY) in Brooklyn.

Roxanne Hoffman is the founder of Poets Wear Prada, also known as PWP Books, a small press based in Hoboken, N.J. and devoted to introducing new authors through limited edition, high-quality chaplets. She is a former Wall Street investment banker and runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was the 12-page poetry chapbook Your Infidel Eyes by Brant Lyon, host of NYC's Hydrogen Jukebox Jazzoetry Series. Since then, they have released 12 additional titles with plans to release 10 new chapbooks annually. Authors include well-established New York poets Peter Chelnik and Susan Maurer, as

well as promising newcomers like Jee Leong Koh, Laura Vookles, and Austin Alexis.

**Jaye Bartell, Little Scratch Pad Editions
http://www.housepress.org/bartell.html
http://www.myspace.com/oakorchardswamp
Jaye Bartell was born in Massachusetts; has lived in Asheville, NC; San Juan Island, Wash.; and lives in Buffalo. Heâ€™s the author of Acres Ourselves (House Press) and Ever After Never Under (Little Scratch Pad Editions). Other work has appeared in Capgun, A Sing Economy (Flim Forum Anthology), and Cutbank.

Douglas Manson began Little Scratch Pad Editions in 1997 with the chapbook Snack Size, a collection of his own poems. It remained a self-publishing effort until 2005, with the publication of Aaron Lowinger's Autobiography (co-produced with House Press). It became a press with a mission, to publish poetic works by younger writers, often their first chapbooks. Lowinger's chapbook was followed in 2007 with Kristianne Meal's TwentyTwo: first pallet, Tom Yorty's Words in Season, L.A. Howe's NTR PIC E ST R, Michael Basinski's Of Venus 93, Nick Traenkner's Accidental Thrust, and Manson's At Any Point. Recent books are Liz Mariani's Imaginary Poems for My Imaginary Girlfriend Named Anabel, and Jaye Bartell's Ever After / Never Under.

**Jen Benka http://www.softskull.com/detailedbook.php?isbn=1-932360-84-0
Jen Benka was born in Cudahy, Wisconsin, and lives today in Brooklyn. She is the politics co-editor of Boog City with Carol Mirakove. Benka is the author of A Box of Longing with 50 Drawers (Soft Skull), an earlier version of which was issued as a limited edition artist book under the title A Revisioning of the Preamble of the Constitution of the United States (Booklyn). She also wrote Manya, comic books drawn by Kris Dresen, and in the 1990s performed with the rock-art band Mook, who launched into their audience larger and cleaner tampons than L7.

**Todd Colby
http://www.gleefarm.blogspot.com
http://www.myspace.com/lovetoddcolby
Todd Colby is the author of Tremble & Shine, Riot in the Charm Factory, Cush, and Ripsnort (all Soft Skull Press).

**Jeff Downey, Octopus Books http://www.realpoetik.blogspot.com/2008/02/jeff-downey.html http://www.octopusbooks.net Jeff Downey is from the panhandle of Nebraska and is studying in the M.F.A. program at the University of Massachusetts at Amherst. His poems have appeared in journals including Octopus, RealPoetik, and Handsome.

Octopus Books is a small press founded in 2006 by the editors of Octopus Magazine. It has published hand-made, limited edition chapbooks by Genya Turovskaya, Joshua Marie Wilkinson, Jonah Winter, Matthew Rohrer, and Sueyeune Juliette Lee, among others. Their first two full-length book releases are Eric Baus' forthcoming Tuned Droves and Julie Doxsee's Undersleep, which is now available.

**Ryan Eckes http://www.phillysound.blogspot.com/2007_08_01_archive.html Ryan Eckes lives in South Philadelphia. His poetry can be read in XConnect, Fanzine, Cue: A Journal of Prose Poetry, PhillySound, and his chapbook when i come here (Plan B Press). He has an M.A. in creative writing from Temple University, where he currently teaches. He hosts the Chapter & Verse reading series in Philadelphia.

**Elise Ficarra http://www.geocities.com/iunyper/rifeone/ficarra.html http://www.sfsu.edu/~poetry Elise Ficarra is a Bay Area poet and writer. Swelter, her first book of poems, came out in 2005. A second book, be(g)one, is in progress. A contributor to hinge: a boas anthology of experimental women writers, Ficarraâ€™s work probes impossibilitiesâ€™ evolution, investigating how linguistic signsâ€”mundane and mythicâ€”recalibrate memory and bodily experience within the crush of nation states. She is co-editor of the journal minor/american and associate director of The Poetry Center at SFSU.

**Eric Gelsinger http://www.housepress.org Eric Gelsinger is from Old Buffalo, N.Y. and currently lives in New Buffalo, Brooklyn. He is a member of House Press, and his poems can also be found in the smooth books of Flim Forum. He trades for a heavy-hitting avant-garde finance firm near Times Square.

**Celena Glenn, Bowery Books http://original.bowerypoetry.com/bowerywomen Reading for Bowery Books is Celena Glenn. Celena Glenn is Poet Fashionista-inâ€“Residence for the Nowery Poetry Club, producing fashion poetry shows, spinning, free-styling, and just spitting nearly every week when sheâ€™s in town. She ranked second in the 2004 World Poetry Slam, and is a two-time National Poetry Slam Champion and former host at the Nuyorican Poets' CafÃ©. She is featured in a number of poetry anthologies and magazines, including Spoken Word Revolution, Serum, Composite, and Bullets and Butterflies. Her work can also be seen in the documentaries Slam Channel: War of Words and Urban Scribe. She has performed from Princeton to Rivington Synagogue, from Berkeley to basements in Soweto. Her book Black Cracker (Bowery Books) is forthcoming this fall.

Bowery Books is the press of the Bowery Poetry Club, with Bob Holman and Marjorie Tesser as its editors. The press has published essential anthologies, such as Bowery Women: Poems and Estamos AquÃ, poems by Migrant Farmworkers, as well as works by unique poets like Taylor Mead, the

octogenarian Andy Warhol intimate who appeared in the film Coffee and Cigarettes, to Poez, a performing street poet. Forthcoming is the new Bowery Voices series, including Black Cracker by Celena Glenn and Body of Water by Janet Hamill, with photographs by Patti Smith, both in fall 2008, and Touch by Cynthia Kraman in spring 2009. Bowery Books is grateful for the support of the New York State Council on the Arts and is a member of the Council of Literary Magazines and Presses.

**Adam Golaski, Flim Forum Press
http://www.openlettersmonthly.com/issue/december-green
http://www.flimforum.blogspot.com
http://www.flimforum.com
Adam Golaski is the author of Worse Than Myself (Raw Dog Screaming Press) and Color Plates (Rose Metal Press). Adam's poem "Green"â€”a translation of Sir Gawain & the Green Knightâ€”appears in installment on Open Letters. Upcoming publications include fiction in The Lifted Brow 4 and Exotic Gothic II, and poetry in Moonlit and Little Red Leaves. He edits for Flim Forum Press.

Flim Forum Press, founded in 2005, provides SPACE to emerging poets working in a variety of experimental modes. It has published two poetry anthologies, Oh One Arrow and A Sing Economy, with Brandon Shimodaâ€™s The Alps, forthcoming this fall.

**Melissa Christine Goodrum, Other Rooms Press
http://www.nyqpoets.net/poet/melissachristinegoodrum
http://www.otherroomspress.blogspot.com Melissa Christine Goodrum has an M.F.A. in poetry from Brooklyn College. Her work has been published in The New York Quarterly, The Torch, The Tiny, Rhapsoidia, Can We Have Our Ball Back?, Transmission, and Bowery Women: Poems, and by Other Rooms Press. She was co-president of the Cambridge Poetry Awards, administrative director of Bowery Arts & Sciences, and the recipient of a Zora Neale Hurston Award from the Jack Kerouac School of Disembodied Poetics at Naropa University. She wears many, many masksâ€”poet, translator, scholar, editor, photographer, and writing teacher in the New York City Public School system.

Ed Go and Michael Whalen, graduates of Brooklyn College's M.F.A. program, founded Other Rooms Press (ORP) in January 2007. â€œWe got tired of seeing good, innovative poetry go unpublished, ignored by â€˜mainstream,â€™ â€˜acceptedâ€™ venues, and created ORP in hopes of providing alternative spaces, â€˜other roomsâ€™ in which quality, experimental poetry that might not otherwise find an audience can flourish,â€ they said. â€œOur goal with our website chapbooks and readings is to publish and promote the kind of

experimental, linguistically innovative, playful poetry that we love; we hope you enjoy it.â€

**Stephanie Gray http://www.leafscape.org/StrawGateBooks/gray.html
Stephanie Gray is a poet and experimental filmmaker whose super 8 films often have poem voiceovers. Her first poetry collection, Heart Stoner Bingo (Straw Gate Books) was published this past December. Her films have screened at festivals and venues including Millennium Film Workshop, Ann Arbor, Oberhausen, Viennale, VIDEOEX, Cinematexas, Antimatter, Chicago Underground, and Madcat. She has received funding for her films from the New York Foundation for the Arts and the New York State Council on the Arts.

**David Hadbawnik http://www.habenichtpress.com David Hadbawnik is a poet and performer who lives with his wife in Buffalo, N.Y. Recent publications include the books Translations from Creeley (Sardines), Ovid in Exile (Interbirth), and SF Spleen (Skanky Possum); essays in Big Bridge and Chicago Review; and poems in the Marlboro Review (in which his poem â€œThe Godsâ€ was chosen by Heather McHugh as a finalist for the Poetry Prize) and Damn the Caesars. He is the editor and publisher of Habenicht Press and the journal kadar koli. He begins studying toward his Ph.D. in poetics at the University at Buffalo this fall.

**Heart Parts
(see Damian Weber for bio)

**Casey Holford http://www.caseyholford.com http://www.myspace.com/casey
Casey Holford started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now living in Brooklyn, he has recorded three self-released solo albums, two EPs, and a recent 7-inch on RiYL records. Along the way Holfordâ€™s managed to tour on the east and west coasts multiple times as well as in Europe, sharing bills with like-minded songwriters such as Erin McKeown, Diane Cluck, Regina Spektor, Kimya Dawson, and Matt the Electrician. He currently moonlights in the bands Outlines, Urban Barnyard, Dream Bitches, and Art Sorority for Girls, playing bass, electric, 12 string, and baritone guitars. He is also a prolific producer, working on projects with fellow bands and songwriters, most recently pop riot Cheese on Bread, visionary Dave Deporis, and upstart Creaky Boards.

**Bill Kushner http://www.rattapallax.com/ebooks/DreamsWaters_sample.pdf
Bill Kushner is a poet residing in Chelsea. He is the author of In Sunsetland With You (Straw Gate Books), In the Hairy Arms of Whitman (Melville House Publications), He Dreams of Waters (Rattapallax), and That April (United Artists Books) among others. He has twice received a New York Foundation for The Arts fellowship. His work has been published in the Best American Poetry 2002.

**Douglas Manson http://www.dougfinmanson.blogspot.com http://www.starcherone.blogspot.com/2008/07/doug-manson-interview-on-having- fallen.html Douglas Manson was born in Akron, Ohio and many years later earned an M.A. in English from Kent State and a Ph.D. in English from The University at Buffalo. He lives in Buffalo as a poet and writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad editions. He hosted a weekly poetry radio show for a community-based AM station, Inkaudible Poetry Radio from 2004-06. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, Roofing and Siding (BlazeVOX Books), and the expanded chapbook At Any Point (2008).

**Kristianne Meal
http://www.artvoice.com/issues/v6n49/guts_guns_and_gusto
Kristianne Meal operates Rust Belt Books in Buffalo, N.Y. from 4D frequencies. Her book TwentyTwo, first pallet (Little Scratch Pad Editions) was published last year.

**Sharon Mesmer
http://www.thebestamericanpoetry.typepad.com/the_best_american_poetry/ 2008/0 5/getting-to-kn-1.html http://www.jacketmagazine.com/30/fl-mesmer.html Sharon Mesmer is the recipient of two New York Foundation for the Arts fellowships in poetry. Her two recently released poetry collections are The Virgin Formica (Hanging Loose Press) and Annoying Diabetic Bitch (Combo Books). Her other works include Half Angel, Half Lunch (Hard Press), Vertigo Seeks Affinities (Belladonna Books), and Crossing Second Avenue (ABJ Books). Her work is internationally known including translations and collaborative works. Her work has recently appeared in New American Writing, The Brooklyn Rail, Van Goghâ€™s Ear, and Hanging Loose. Her fiction collections are In Ordinary Time and The Empty Quarter (Hanging Loose Press) and Ma Vie Ã Yonago (in French translation from Hachette LittÃ©ratures, France). She teaches at the New School.

**Carol Mirakove
http://www.factoryschool.com/pubs/heretical/vol2/mirakove/index.html Carol Mirakove was born in Queens and lives in Brooklyn. She is the author of Mediated (Factory School), Occupied (Kelsey St. Press), and, with Jen Benka, 1,138 (Belladonna). Her love of poetry began with deterrence to reading, where the vast space on the page provided comfort. Her favorite things include The Cliks, Caravan of Dreams, and math. Carol is a dog person.

**Oak Orchard Swamp
(see Jaye Bartell for bio)

**kathyrn l. pringle http://www.dusie.org/pringle.html
http://www.42opus.com/v6n2/harmony2 kathryn l. pringle is the author of The Stills (Duration Press) and Temper & Felicity are Lovers (TAXT). Her poems can be read in the Denver Quarterly, Fence, Cold Drill, Dusie, 14 hills, small town, string of small machines, and 580 Split, among others. She edits the literary magazine minor/american, and curates the minor/american reading series in Durham, N.C. She has also been known to blog at minor/american, too.

**Ariana Reines, Fence/Fence Books http://www.fence.fenceportal.org
http://www.fencebooks.fenceportal.org Ariana Reines is the author of The Cow (Alberta Prize, Fence Books) and Coeur de Lion (Mal-O-Mar). Two volumes of translation, of works by Charles Baudelaire and GrisÃ©lidis RÃ©al, will appear next year from Mal-O-Mar and Semiotext(e), respectively. New York's Foundry Theatre will produce her first play in February 2009. She'll be Holloway Lecturer in Poetry at the University of California at Berkeley this coming spring. Her next Fence book is MERCURY; it will come out sometime.

Fence is a biannual journal of poetry, fiction, art, and criticism that has a mission to redefine the terms of accessibility by publishing challenging writing distinguished by idiosyncrasy and intelligence rather than by allegiance with camps, schools, or cliques. It is part of our press's mission to support writers who might otherwise have difficulty being recognized because their work doesn't answer to either the mainstream or to recognizable modes of experimentation. Launched in 2001, Fence Books publishes poetry, fiction, critical texts and anthologies, and prioritizes sustained support for its authors, many of whom come to us through our two book contests and then go on to publish second, third, and fourth books.

**Ric Royer, Outside Voices
http://www.ricroyer.com
http://www.looktouch.com/press
Ric Royer is a writer, performer, writer of performances and performer of writings. Other works of literature include Hystery of Heat (Publishing Genius), There Were One and It Was Two (Narrow House Records), and Anthesteria (Bark Art Press). The Weather Not The Weather is forthcoming from Outside Voices Press. He is also a founding editor of Ferrum Wheel.

An imprint of Bootstrap Productions (Cambridge, Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

**Tom Savage, Straw Gate Books http://www.leafscape.org/StrawGateBooks
With Brainlifts, Tom Savage has published nine books of poetry, his latest arriving this July via Straw Gate Books. After receiving his B.A. at Brooklyn College, Tom then went to India for four years. In 1986 he accompanied Allen Ginsberg and fellow guest poets on a reading tour of Nicaragua. He has been

awarded grants from the Fund for Poetry and the Coordinating Council of Literary Magazines.

Straw Gate Books, founded by Phyllis Wat in 2005, publishes poetry and occasional related texts. Straw Gate is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new and long-established authors whose work is under-served. Its books are The Rorschach Factory by Valerie Fox, In Sunsetland With You by Bill Kushner, Heart Stoner Bingo by Stephanie Gray, and Brainlifts by Tom Savage. Forthcoming books include work by Lydia Cortes and Merry Fortune.

**Kyle Schlesinger http://www.kyleschlesinger.com Kyle Schlesinger is the author of two books of poetry, Hello Helicopter (BlazeVOX Books) and The Pink (Kenning). He is the co-editor of Mimeo Mimeo with Jed Birmingham and ON with Thom Donovan and Michael Cross. He will be curating the Monday night reading series at the Poetry Project in 2008-09.

**Virna Teixeira, Litmus Press/Aufgabe http://www.papelderascunho.net http://www.litmuspress.org Virna Teixeira was born in Fortaleza, Brazil and has lived in SÃ£o Paulo for many years. She is the author of Visita and DistÃ¢ncia, and has three books of translations publishedâ€”Na EstaÃ§Ã£o Central Central, a selection of poems of the Scottish poet Edwin Morgan; Ovelha Negra, an anthology of Scottish poetry; and Livro Universal by Chilean poet HÃ©ctor Hernandez Montecinos. Selections of her poems have been translated and published abroadâ€”Distancia (MÃ©xico, Lunarena Editorial) and Fin de SiÃ¨cle (Editorial Universidad de La Plata, Argentina)â€”and she has participated in anthologies of Brazilian poetry in the U.S., Latin America, and Portugal.

Litmus Press is a nonprofit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus press publishes two or three single-author works a year, in addition to Aufgabe, an annual journal of poetry, translations, essays, reviews, and art.

**Maureen Thorson http://www.reenhead.com/mole/mole.php Maureen Thorson lives in Washington, D.C., where she practices law and runs the smallest press in the world, Big Game Books. She is the author of two chapbooks, Novelty Act (Ugly Duckling Press) and Mayport (Poetry Society of America). Her poems have appeared or are forthcoming in Exquisite Corpse, Octopus, a Handsome Journal, and the Yale Anthology of Younger American Poetry.

**Damian Weber, House Press http://www.housepress.org http://www.housepress.blogspot.com Damian Weber has published 18 books with House Press, including his newest Barkeater, which he will be reading from at the Welcome to Boog City festival. He thinks there should be more

readings like this one, and is so excited to see Eileen Myles because he thinks she's the coolest ever and that Chelsea Girls is how more people should write. He met her once at Susan Howe's class and she told a story about reading a Kobainer poem at a poetry slam in Seattle and totally losing. Apparently they're no fun.

House Press came together in Buffalo in 2002 as poets inside and outside the University at Buffalo started daily and nightly collaborations. That year, they began a workshop at 149 Lisbon, a reading series at Spot Coffee, minted the first issue of the magazine Drill, and published their first book, an our-man collaboration/collection. Since then, some members have scattered to Chicago, Brooklyn, San Francisco, Albany, St. Louis, and Charlottesville, Va., while others have held down the fort. Drill has morphed into String of Small Machines (S.F./Chicago), and two other magazines, Spell (Chicago) and Source Material (Brooklyn), have arisen. Meanwhile, House has put out over two dozen books and a half-dozen CDs. In addition to poetry and music, they've also worked with prose, street art, book art, and film.

**TBD, Cy Gist Press http://www.cygistpress.com Editor Mark Lamoureux started Cy Gist Press in 2006. The press' focus is on ekphrastic poetry, or works that have a strong visual sensibility. Volumes are handmade in print runs of 100-150, with all design work and printing done in-house by Lamoureux.

*Sunday

**Ana BoÅ¾iÄeviÄ‡
http://www.quoileternite.blogspot.com
Ana BoÅ¾iÄeviÄ‡ is a poet living in North Massapequa. She's the author of Document (Octopus Books).

**Lee Ann Brown http://www.writing.upenn.edu/pennsound/x/Brown.html http://www.epc.buffalo.edu/authors/brown Lee Ann Brown loves to perform. Her books include The Sleep That Changed Everything (Wesleyan University Press) and Polyverse (Sun & Moon Press), the latter of which included earlier chapbooks such as a museme (Boog Literature) and Crush (Leave Books). She loves to sing and play with her daughter Miranda, who is beginning kindergarten this fall at The Blue Man Creativity Center, as well as collaborate with her husband, Tony Torn, with whom she has started The French Broad Institute (of Time and the River) in Marshall, N.C. During the school year she lives in NYC, goes to lots of readings, and teaches poetry at St. John's University.

**Tisa Bryant http://www.themagicmakers.blogspot.com/2007/03/tisa-bryant-authorscholar-tis a-bryant.html Tisa Bryant makes work that often traverses the boundaries of genre, culture, and history. Her first book, Unexplained Presence (Leon Works), is a collection of original, hybrid essays that remix narratives

from eurocentric film, literature, and visual arts and zoom in on the black presences operating within them. Her writing has appeared or is forthcoming in a number of places, including Abraham Lincoln, The Believer, 1913: A Journal of Forms, Sustainable Aircraft, and with the paintings of visual artist Laylah Ali. She is also author of the chapbook, Tzimmes (a+bend Press). She is assistant professor of writing at St. John's University, Queens; lives in Crown Heights, Brooklyn; and is a founding editor/publisher of the hardcover annual The Encyclopedia Project.

**Julia Cohen http://www.onthemessiersideofneat.blogspot.com http://www.pshares.blogspot.com/2007/12/new-voice-1-julia-cohen.html Julia Cohen is the author of three chapbooks, If Fire, Arrival (horse less press), Who Could Forget the Sensational First Evening of the Night (H_NGM_N B__KS), and, with Mathias Svalina, When We Broke the Microscope (Small Fires Press). Her chapbooks The History of a Lake Never Drowns (Dancing Girl Press) and, also with Mathias Svalina, Chugwater (Transmission Press) are forthcoming. Poems have been published in Denver Quarterly, Copper Nickel, Bird Dog, Spinning Jenny, the tiny, MiPOesia, GutCult, and Forklift, Ohio, among others.

**John Coletti
http://www.fewfurpressrainbow.blogspot.com
John Coletti is the author of The New Normalcy (Boog Literature), Physical Kind (Portable Press at Yo-Yo Labs), and the forthcoming Same Enemy Rainbow (fewer & further). He is the editor of The Poetry Project Newsletter.

**Jennifer Firestone
http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/mentoring/interview_ firestone_myles.html Jennifer Firestone is the co-editor of Letters To Poets: Conversations About Poetics, Politics, and Community (Saturnalia Books), forthcoming in October. She is the author of Holiday (Shearsman Books), Waves (Portable Press at Yo-Yo Labs), and From Flashes and snapshot (Sona Books). Her work has appeared in HOW2, LUNGFULL!, Xcp: Streetnotes, Fourteen Hills, Dusie, 580 Split, and Saint Elizabeth Street, among others. She is an assistant professor teaching poetry at Eugene Lang College at The New School for Liberal Arts, and lives in Brooklyn with her husband and their infant twins.

**Corrine Fitzpatrick
http://www.chax.org/eoagh/issue3/issuethree/fitzpatrick.html
http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick
Corrine Fitzpatrick is the author of Zamboanguena and On Melody Dispatch. She is in the M.F.A. program at Bard College and is the program coordinator for The Poetry Project at St. Mark's Church.

**Edward Foster http://www.stevens.edu/provost/academics/undergraduate/faculty_profile1.php?faculty_id=905 http://www.lightmillennium.org/2005_15th/edfoster_fbingul_interview.html Ed Fosterâ€™s recent books include What He Ought To Know: New and Selected Poems (Marsh Hawk Press) and A History of the Common Scale. Described by one critic as "the epitome of the poet/scholar," he is the author of numerous volumes of literary criticism and history but is better know for his poetry, characterized by "sureness of register, intelligence of arrangement, delicacy of emotional patterning, elegance of effect" says Verse magazine. The founding editor of Talisman House Publishers, he is a professor of history and an associate dean in the College of Arts and Letters at the Stevens Institute of Technology.

**Yoko Kikuchi http://www.yokokikuchi.com http://www.dreambitches.org Yoko Kikuchi writes songs to play solo, as well as being the main songwriter for Dream Bitches. She has one solo release, Songs I Wrote For You, and is working on releasing a solo triple-album in the fall. Dream Bitches has two albumsâ€”Sanfransisters (Olive Juice Music) and Coke-and-Spiriters (Recommended If You Like Records). As well as recording her own projects, Kikuchi appears as a backing vocalist/harmony composer on a number of recordings by talented artists including Dan Fishback, Phoebe Kreutz, Dibs, Casey Holford, Josh Malamy, and Andrew Phillip Tipton. She also performs/guest stars in a number of groups, most notably the Kreutzenjammer Kids, Piaf the Eiffel Tower, and The Leader.

**Amy King http://www.amyking.org Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi (BlazeVOX Books), and, most recently, Kiss Me With the Mouth of Your Country (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and creative writing at Nassau Community College. She is currently editing an anthology, The Urban Poetic, forthcoming from Factory School.

**Rachel Levitsky http://www.delirioushem.blogspot.com/2008/02/dim-sum-rachel-levitsky.html http://www.chax.org/eoagh/issue3/issuethree/levitsky.html Rachel Levitsky is the author of Under the Sun (Futurepoem books) and five poetry chapbooks. She has written several poetry plays, three of which (one of them with Camille Roy) have been performed in New York and San Francisco. Recently her work was translated into Icelandic for the anthology 131.839 SlÃ¶g Med Bilum by EirÃkur Ã–rn Nordahl. Online poetry and critical essays can be found at Delirious Hem, Narrativity, Duration Press, How2, and Web Conjunctions, among others. She is the founder and co-director of Belladonna*, an event and publication series of feminist avant-garde poetics.

**Timothy Liu
http://www.poets.org/poet.php/prmPID/114
Timothy Liu has two new books of poetry forthcoming, Bending the Mind Around
the Dreamâ€™s Blown Fuse (Talisman House Press) and Polytheogamy (Saturnalia
Books). He lives in Manhattan.

**Eileen Myles
http://www.eileenmyles.com
http://www.eileenmyles.net
Eileen Myles was born in Cambridge, Mass. in 1949, and moved to New York City in 1974 to be a poet. Since then she has written produced, performed, and edited more than 20 plays, libretti, films books of poetry, and fiction, most recently Sorry, Tree. Importance of Being Iceland (essays) and The Inferno, a poet's novel, are forthcoming. She lives and writes in New York.

**Mendi Lewis Obadike http://www.blacknetart.com Mendi Lewis Obadike is the author of Armor and Flesh: Poems and the libretto for the internet opera The Sour Thunder. The Whitney Museum of American Art, Yale University, and the New York African Film Festival and Electronic Arts Intermix, are among the institutions that have commissioned her text-based new media art. She received a Rockefeller New Media Award to develop TaRonda, Who Wore White Gloves, an opera which explores black codes of conduct. She developed Four Electric Ghosts (an opera based on Amos Tutuola's novel My Life in the Bush of Ghosts and the video game Pac-Man) in Toni Morrison's Atelier at Princeton in the fall of 2005. Mendi lives and works with her husband Keith in the New York metropolitan area.

**Simon Pettet http://www.jacketmagazine.com/29/leddy-pettet.html http://www.jacketmagazine.com/25/pett-berr-iv.html Simon Pettet is an internationally renowned English-born poet and long-time Lower East Side resident. His most recent book of poems is the much-acclaimed More Winnowed Fragments (Talisman House Press). Hearthâ€”New and Selected Poems is due from the same publisher later in the fall. He is also the author of two classic collaborations with photographer-filmmaker, Rudy Burckhardt, Conversations About Everything and Talking Pictures, and edited the Art Writings of the Pulitzer-prize-winning New York School poet James Schuyler. "Like Beethoven's Bagatelles", John Ashbery has written, â€œSimon Pettet's short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it.â€

**Nick Piombino
http://www.argotistonline.co.uk/Piombino%20interview.htm

http://www.nickpiombino.blogspot.com
Nick Piombino guest edited OCHO 14. He opened his ongoing weblog fait accompli in February 2003. His latest books are fait accompli (Factory School) and Free Fall (Otoliths), a collage novel containing over 150 full-color images. Contradicta, with illustrations by Toni Simon is due this fall from Green Integer.

**Meghan Punschke http://www.megpunschke.com Meghan Punschke is the author of Stratification (BlazeVOX Books). She resides in New York City, and has an M.F.A. in poetry from The New School. She is the curator and host of Word of Mouth, a reading series dedicated to poets and fiction/non-fiction writers. She is also the managing editor for the literary journal Oranges & Sardines. Her poetry was nominated for a Pushcart Prize in 2007, and it can be found in MiPO, No Tell Motel, Coconut, Sawbuck, and OCHO, among others.

**Christopher Stackhouse http://www.readab.com/cstackhouse.html Christopher Stackhouse is the author of the poetry collection Slip (Corollary Press) and co-author of Seismosis (1913 Press), which features a collaboration of Stackhouse's drawings with text by writer/author/professor John Keene. He is a Cave Canem Writers Fellow, and, a 2005 Fellow in Poetry from the New York Foundation for the Arts. He has recently successfully completed studies, granting him an M.F.A. in writing/interdisciplinary studies from Bard College in 2009.

**Mathias Svalina http://www.mathiassvalina.blogspot.com Mathias Svalina is a co-editor of Octopus Magazine and Octopus Books. He is the author of the chapbooks Why I Am White (Kitchen Press), Creation Myths (New Michigan Press), and The Viral Lease (Small Anchor Press). He is the co-author of the collaboratively written chapbooks Or Else What, Asked the Flame, with Paula Cisewski (SC Press), When We Broke the Microscope (Small Fires Press), and Chugwater (Transmission Press), which were both written with Julia Cohen. His first book, Destruction Myth, is forthcoming from Cleveland State University Press next year.

**Stacy Szymaszek
http://www.lemonhound.blogspot.com/2008/04/autoportraits-conversation-with-s tacy.html Stacy Szymaszek is the author of Emptied of All Ships and the forthcoming Hyperglossia (both Litmus Press). She recently published her faux coming-of-age tale Orizaba: A Voyage with Hart Crane (Faux Press). Her passion for Crane is so real. She is the artistic director of the Poetry Project at St. Mark's Church.

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164. Mark Prejsnar

announcing miscproj.. call for work (& readers)

Thu 21 Aug 2008

http://miscproj.blogspot.com/

miscproj is a blogmag; it is a continuation of the hard-copy poetry magazine Misc. Proj., which was published in Atlanta in the late 1990s. Work accepted will be published within a few weeks of acceptance. We're very interested in seeing submissions of poems. But we are also quite open to essays on poetics, and book reviews. Like the initial paper mag, the current version of miscproj will feature miscellaneous projects relating to poetry: interviews, essays, comments on the poetry scene, debates.

A blogmag follows the logic of the blog software: we do not publish issues, but rather post work in a continuing stream. Items in a blogmag relate to each other without the mediation of larger "issue" groupings. Please visit the blogmag for your reading pleasure. Before submitting you should become familiar with the material there, especially the overall range of poetics mapped out by the first five issues, which have been mounted in online facsimile form and my be viewed at the blogmag.

send all submissions to:

[redacted]

thanx,
Mark Prejsnar
Katra DeMill
Sally Traub

editorial committee

James Sanders
John Lowther

technical editors

"To me, in this fallen world, the question that true literature prompts is never "what does it mean" but rather: what circumstances (what kind of perceived world) have given rise to writing of this kind, which is trying to provoke a different way of "being in the world," and why? Writing that does not provoke this question, but aims instead at meaning--is entertainment..."

--Richard Foreman

"Having undertaken never to be renounced never to be diminutive never to be in consequence never to be with and delayed never to be placing it with and

because it is an interval it is extremely difficult not to make sense extremely difficult not to make sense extremely difficult not to make sense and excuse"

--Gertrude Stein

^^^^^^^

----Mark Prejsnar

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165. amy king

*Friday, August 29th ** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich **

Thu 21 Aug 2008

Stain Bar is at 766 Grand Street in Brooklyn, and you can get there by taking the L train to Grand Street, walk one block West.

Cheers to you all, till soon,

Ana + Amy

The Stain of Poetry: A Reading Series
August 29th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich **

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Michael Ball grew up in North Carolina & spent most of his adult life in Brooklyn. He currently lives in Baltimore where he curates & hosts the i.e. reading series.

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Joel Chace has published poetry and prose poetry in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. New from BlazeVox Books is CLEANING THE MIRROR: NEW AND SELECTED POEMS, and from Paper Kite Press, MATTER NO MATTER, another full-length collection. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope. Amphibian Productions theater company did a staged reading of his play TRIPTYCH, at the Arclight Theatre, on the Upper West Side of Manhattan, Spring, 2005.

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Photo by Doug Barber
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valzhyna mort born in minsk, belarus. second book of poetry "factory of tears" came out in april 2008 from copper canyon press, usa. (the first one was published in minsk in 2005 and called "i'm as thin as your eyelashes"). previously was a writer-in-residence at several international locations, also received two international poetry prizes. besides the united states, "factory of tears" was published in sweden and will come out in 2009 in germany. apart from poetry, valzhyna mort runs a black metal music label.

~~~~

Anna Moschovakis is the author of a book of poems,_I Have Not Been Able to Get Through to Everyone_, and of several chapbooks, including most recently _No Medea_ , a Tinyside from Big Game Books. She is also a translator of French poetry and prose and an editor at Ugly Duckling Presse.

~~~~

Ryan Murphy is the author of Down With the Ship from Otis Books/Seismicity Editions. He has received awards from Chelsea magazine and the Aldrich Museum of Contemporary Art, as well as a grant from the Fund for Poetry. He lives in New York.

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Photo by Stephanie Young

Matvei Yankelevich edited and translated TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS (Overlook, 2007). He is a co-translator of OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM (2006). His translation of the Vladimir Mayakovsky's poem "Cloud in Pants" appears in NIGHT WRAPS THE SKY: WRITINGS BY AND ABOUT MAYAKOVSKY (Farrar, Strauss & Giroux, 2008). He is the author of a long poem, THE PRESENT WORK (Palm Press, 2006) and his writing has appeared in Fence, Open City, and many other literary journals. He teaches Russian Literature at Hunter College in New York City and edits the Eastern European Poets Series at Ugly Duckling Presse in Brooklyn.

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stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/[redacted]
open daily @ 5 p.m.

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Hosted by Amy King and Ana Bozicevic

http://thestainofpoetry.wordpress.com/2008/08/19/friday-august-29-2008-700-pm-2/

———

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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166. Catherine Daly
Artist and Curator Calls City of Vancouver Public Art Program
Thu 21 Aug 2008

—

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167. Daniel Zimmerman
Re: The List of Movies with Poetry
Thu 21 Aug 2008

http://www.hudsonreview.com/su08/su08hunter.html

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168. Tenney Nathanson
Dorn and anti-semitism on the Poetics list?
Fri 22 Aug 2008

sorry if this is stirring up old whatevers, but I recall a pretty lengthy series of posts on the list, maybe 5-10 years ago, on anti-semitic streak in Dorn (among other things I remember Tom Mandel offering to punch Dorn in the face if he ever saw him--maybe that will jog someone's memory!). Anyway a quick search of the list archive didn't turn up anything, so I'm wondering if anybody can lay hands on the pertinent posts or range of dates. I'm trying to direct a friend to the discussion.

thanks for any help,

Tenney

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169. Nate Pritts
3-2-1 Blastoff!
Fri 22 Aug 2008

Hi all -

My second full length collection of poetry - HONORARY ASTRONAUT - will be out in October from Ghost Road Press ::

http://www.ghostroadpress.com/

It's not up yet but you can read a poem from this new book in my chapbook The Happy Seasons - "One for Carol Ross" - found here ::

http://www.swanniganandwright.com/one%20for%20carol%20ross.html

And, while you're at it, consider picking up a copy of my first book, SENSATIONAL SPECTACULAR - by going here & scrolling down ::

http://www.natepritts.com

Thanks!

n8

_____
:: Nate Pritts

:: http://www.correspondentbreeze.blogspot.com

:: http://www.natepritts.com

Talk to your Yahoo! Friends via Windows Live Messenger. Find Out How

_____ Be the filmmaker you always wanted to be—learn how to burn a DVD with Windows®. http://clk.atdmt.com/MRT/go/108588797/direct/01/

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170. Philip Rowland
NOON 6 AVAILABLE
Fri 22 Aug 2008

Issue 6 of NOON: Journal of the Short Poem is now available. With 72 pages of poems, it is handbound and published in an edition of 200 copies. For a copy sent via airmail, please send US$14 (cash or international postal money order) or 7 pounds (cheque) to Philip Rowland at the following address: Minami Motomachi 4-49-506, Shinjuku- ku, Tokyo [redacted], Japan. Additional copies will be sent post-free (add $10 / 5 pounds per copy); likewise, if you would like a copy of Issue 5 sent together with 6.

Contributors to NOON 6 are: Ravi Shankar, Daniel Zimmerman, Eleanor Stanford, Jane Hirshfield, John Levy, David Miller, Lee Gurga, Onishi Yasuyo, Yagi Mikajo, Uda Kiyoko, Philip Messenger, Niels Hav, Roberta Beary, Peggy Willis Lyles, Halvard Johnson, Lionel Kearns, Peter Yovu, Alexis Rotella, Michael McClintock, John Phillips, Richard Gilbert, Keiji Minato, Barry Schwabsky, Alan Halsey, Margaret Stawowy, Larissa Shmailo, Jane Joritz-Nakagawa, Ruth Lepson, Jane Monson, Elizabeth Robinson, Robin Magowan, Jerry Gordon, Patrick Donnelly and Stephen Miller, Jim Moore.

If you would like a review copy, please let me know.

The reading period for the next issue is scheduled for October (email submissions welcome at that time).

All the best,

Philip Rowland (editor and publisher)
NOON: Journal of the Short Poem
[redacted]

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171. steve russell
Re: The List of Movies with Poetry
Fri 22 Aug 2008

Auster is relevant here, too. His noir is lyrical, but hard edges. & film keeps coming up more and more often in his work. He rarely speaks of his early poetry, but it's as good as Ashberry claims. i think about all the movies that should be made about poetry. lit flicks. something on Nabokov. Borgess. Nabokov would be Hollywood tempting in a Dr. Z sort of way.

----- Original Message ----
From: Daniel Zimmerman <[redacted]>
To: [redacted]
Sent: Thursday, August 21, 2008 10:14:58 PM
Subject: Re: The List of Movies with Poetry

http://www.hudsonreview.com/su08/su08hunter.html

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172. **ela kotkowska**
Re: The List of Movies with Poetry
Fri 22 Aug 2008

I noticed your thread, and I thought I'd send you a list I've compiled some time ago... I have created a few separate categories: (semi-)biographical films; films on fictitious poets; documentaries; and then some films having poetry as an object in some sense. I wasn't at that point looking for cinematic adaptations of poems... Definitely not exhaustive, repeating many films already mentioned here, but I hope you'll find it useful *-))

[] [] [] [] [] (Quasi-)Biographies:

on: Cyrano de Bergerac Cirano di Bergerac (1925), dir. Augusto Genina (Italy/France)http://www.imdb.com/title/tt0160166/ Cyrano de Bergerac (1950), dir. Michael Gordon (US)http://www.imdb.com/title/tt0042367/ Cyrano de Bergerac (1990), dir. Jean-Paul Rappeneau (France)http://www.imdb.com/title/tt0099334/

The Barretts of Wimpole Street (1934), dir. Sidney Franklin (US)http://www.imdb.com/title/tt0024865/ Elizabeth Barrett and Robert Browning

Davit Guramishvili(1945), dir. Nikoloz Sanishvili & Joseb Tumanishvili (Georgia)
http://www.imdb.com/title/tt0236138/
http://en.wikipedia.org/wiki/David_Guramishvili

Pull My Daisy(1959), dir. Robert Frank & Alfred Leslie (US)http://www.imdb.com/title/tt0052100/ A short film about the BeatGeneration. Based on Jack Karouacâ€™s book. The Cedar Bar (2002), dir. Alfred Leslie (US)http://www.imdb.com/title/tt0326801/ A film-collage using, among others, footage from Pull My Daisy.

The Trials of Oscar Wilde (1960), dir. Ken Hughes (UK)http://www.imdb.com/title/tt0054403

Sayat Nova aka The Color of Pomegrenates (1968), dir. Sergei Parajanov (Armenia)http://www.imdb.com/title/tt0063555/
http://en.wikipedia.org/wiki/Sayat_Nova.

The Belle of Amherst (1976), dir. Charles S. Dubin (US)http://www.imdb.com/title/tt0202812/ Emily Dickinson

Stevie (1978), dir. Robert Enders (UK)http://www.imdb.com/title/tt0078321/ Stevie Smith

I Know Why the Caged Bird Sings (1979), dir. Fielder Cook (USA)http://www.imdb.com/title/tt0079321/ Maya Angelou

'Breaker' Morant (1980), dir. Bruce Beresford (Australia)http://www.imdb.com/title/tt0080310/

Andrea ChÃ©nier (1985), dir. Humphrey Burton (UK)http://www.imdb.com/title/tt0254090/ AndrÃ© ChÃ©nier

HÃ¤lfte des Lebens (1985), dir. Herrmann Zschoche (Germany)http://www.imdb.com/title/tt0087441/ Friedrich HÃ¶lderlin

Lermontov (1986), dir. Nikolai Burlyayev (Soviet Union)http://www.imdb.com/title/tt0091399/

Gothic(1986), dir. Ken Russell (UK)http://www.imdb.com/title/tt0091142/ Mary Shelley and Lord Byron.

Haunted Summer (1988), dir. Ivan Passer (USA)http://www.imdb.com/title/tt0095280/ Lord Byron, Mary Shelley and Percy Shelley.

Remando al viento aka RowingWith The Wind (1988), dir. Gonzalo SuÃ¡rez (Spain) Lord Byron, Percy and Mary Shelley.

Looking for Langston (1988), dir. Isaac Julien (UK)http://www.imdb.com/title/tt0095545/

Lichnoe delo Anny Akhmatovoy aka TheAnna Akhmatova File (1989), dir. Semyon Aranovich (Soviet Union)
http://www.imdb.com/title/tt0097743/
Includes archival footage.

Dylan Thomas: Return Journey (1990), dir. Anthony Hopkins (US)http://www.imdb.com/title/tt0099476/

Beautiful Dreamers (1990), dir. John Kent Harrison (Canada)http://www.imdb.com/title/tt0101413/ Walt Whitman

Tongues Untied (1990), dir. Marlon Riggs (US)http://www.imdb.com/title/tt0103099/ Essex Hemphill

Fear and the Muse: The Story of Anna Akhmatova(1991), dir. Jill Janows (US)http://www.imdb.com/title/tt0277701/

Wszystko co najwazniejsze aka AllThat Really Matters (1992), dir. Robert Glinski (Poland) Aleksander Wat, http://en.wikipedia.org/wiki/Aleksander_Wat

Shadowlands (1993), dir. Richard Attenborough (UK)http://www.imdb.com/title/tt0108101/ Helen Joy Davidman, aka Joy Gresham

En compagnie d'Antonin Artaud aka MyLife and Times with Antonin Artaud (1993), dir. GÃ©rard Mordillat (France) http://www.imdb.com/title/tt0106810/

Tom & Viv (1994), dir. Brian Gilberthttp://www.imdb.com/title/tt0111454/ T. S. Eliot, and hisfirst wife Vivienne Haigh-Wood.

Mrs. Parker and Her Vicious Circle(1994), dir. Alan Rudolph (USA)http://www.imdb.com/title/tt0110588/ Dorothy Parker

Il Postino aka The Postman (1994), dir. Michael Radford (France / Italy)http://www.imdb.com/title/tt0110877/ Pablo Neruda

Total Eclipse (1995), dir. Agnieszka Holland (UK / France)http://www.imdb.com/title/tt0114702/ Arthur Rimbaud & Paul Verlaine

The Disappearance of Garcia Lorca (1996), dir. Marcos Zurinaga (US / France / Spain / Puerto Rico) http://www.imdb.com/title/tt0117106/

IhatÃ´bu gensÃ´, Kenji no haru aka Springand Chaos: The Life Story of Kenji Miyazawa (1996), dir. ShÃ´ji Kawamori (Japan) http://www.imdb.com/title/tt0223503/

Kavafis (1996), dir. Yannis Smaragdis (Greece)http://www.imdb.com/title/tt0115849/

Wilde (1997), dir. Brian Gilbert (UK / Germany)http://www.imdb.com/title/tt0120514/

Wojaczek(1999), dir. Lech Majewski (Poland)http://www.imdb.com/title/tt0240221 RafaÅ, Wojaczek, http://en.wikipedia.org/wiki/Rafa%C5%82_Wojaczek.

SÃ¥nger frÃ¥n andra vÃ¥ningen aka Songs from the Second Floor (2000), dir. Roy Andersson (Denmark / Sweden / Norway) http://www.imdb.com/title/tt0120263/
CÃ©sar Vallejo

Before Night Falls (2000), dir. Julian Schnabel (US)http://www.imdb.com/title/tt0247196/ Reinaldo Arenas

Pandaemonium (2000), dir. Julian Temple (UK)http://www.imdb.com/title/tt0210217/ Samuel Taylor Coleridge and William Wordsworth

Korreltjie niks is my doodaka A Mere Grain of Nothing My Death: A Life in Poetry - Ingrid Jonker (2001), dir. Saskia van Schaik (Netherlands)http://www.imdb.com/title/tt0325700/

PiÃ±ero (2001), dir. Leon Ichaso (USA)http://www.imdb.com/title/tt0261066/ Miguel PiÃ±ero

The Hours (2002), dir. Stephen Daldry (US/UK)

Sylvia (2003), dir. Christine Jeffs (UK)http://www.imdb.com/title/tt0325055/

The Libertine(2004), dir. Lawrence Dunmore (UK)http://www.imdb.com/title/tt0375920/ John Wilmot

ParÄ™ OsÃ³b ... MaÅ‚y Czasaka AFew People, A Little Time (2005), dir. Andrzej BaraÅ„ski (Poland)
http://www.imdb.com/title/tt0479258/
http://www.krystynajanda.net/scenariusze/1817
Miron BiaÅ‚oszewski

Iâ€™m Not There(2007), dir. Todd Haynes (US)http://www.imdb.com/title/tt0368794/ Bob Dylan

[] [] [] [] [] Fictitious Poets:

*Jean Cocteauâ€™s (France) myth of Orpheus Le Sang du PoÃ¨teaka The Blood of the Poet (1930)http://www.imdb.com/title/tt0021331/ OrphÃ©e aka Orpheus (1950)http://www.imdb.com/title/tt0041719/ Le Testament dâ€™OrphÃ©e, ou ne me demandez pas pourquoi! aka The Testament of Orpheus (1960)http://www.imdb.com/title/tt0054377/

Winter Meeting (1948), dir. Bretaigne Windust (US)http://www.imdb.com/title/tt0040971/ poetess Susan Grieve.

Il Segno di Venereaka TheSign of Venus (1955), dir. Dino Risi (Italy)
http://www.imdb.com/title/tt0046292/
Features Vittorio di Sicca in the role of an impoverished poet.

Pyaasa aka Thirst (1957), dir. Guru Dutt (India)http://www.imdb.com/title/tt0050870/

Gertrud (1964), dir. Carl Theodor Dreyer (Denmark)http://www.imdb.com/title/tt0058138/ one of the characters is a poet, Gabriel Lidman

Doctor Zhivago(1965), dir. David Lean (US)http://www.imdb.com/title/tt0059113/

Ulysses(1967), dir. Joseph Strick (UK)http://www.imdb.com/title/tt0062414/ Stephen Dedalus is an aspiring poet, of course

Satansbratenaka Satanâ€™s Brew (1976), dir. Rainer Werner Fassbinder (Germany)http://www.imdb.com/title/tt0075165/ The protagonist is a poet.

Nostalghia (1983), dir. Andrei Tarkovsky (Soviet Union)http://www.imdb.com/title/tt0086022/ Tells the life of a Russian poet Andrei Gorchakov.

Siekierezada(1983), dir. Witold Leszczynski (Poland)http://www.imdb.com/title/tt0093968/ Based on the novel by EdwardStachura, the film tells the story of a young poet.

Barfly(1987), dir. Barbet Schroeder (US)http://www.imdb.com/title/tt0092618/ Based on Charles Bukowskiâ€™s script, the film recounts the life of a poetHenry Chinaski.

Lawa. Opowiesc o 'Dziadach' Adama Mickiewiczaaka ATale of Adam Mickiewicz's 'Forefathers' Eve' (1989), dir. Tadeusz Konwicki (Poland) http://www.imdb.com/title/tt0097721/
The protagonist is a revolutionary poet.

Mindwalk(1990), dir. Bernt Amadeus Capra (US)http://www.imdb.com/title/tt0100151/ a dialogue between a scientist, a politician, and a poet.

Disparus (1998), dir. Gilles Bourdos (France)http://www.imdb.com/title/tt0156479/ Alfred Katz, a poet, had disappeared in 1938.

Oda Presernu aka Ode To The Poet (2001), dir. Martin Srebotnjak (Slovenia)http://www.imdb.com/title/tt0288142/ The protagonist is a poet, Miha.

Moulin Rouge!(2001), dir. Baz Luhrmann (US)http://www.imdb.com/title/tt0203009/ unfortunately it does have a poet in the plot...

Possession(2002), dir. Neil LaBute (UK/US)http://www.imdb.com/title/tt0256276/ two fictitious Victorian poets.

The Business of Fancydancing(2002), dir. Sherman Alexie (US)http://www.imdb.com/title/tt0303313/ The protagonist is Seymour Polatkin, a gay Native American poet.

[] [] [] [] Documentaries:

Antonin ARTAUD Antonin Artaud, correspondance avec Jacques RiviÃ¨re (1977), dir. GÃ©rard Courant (France)http://www.imdb.com/title/tt0432475/ La VÃ©ritable histoire d'Artaud le momo aka The True Story of Artaud theMomo (1994), dir. GÃ©rard Mordillat & JÃ©rÃ´me Prieur (France) http://www.imdb.com/title/tt0111650 Un SiÃ¨cle d'Ã‰crivains: Antonin Artaud (2000), dir. AndrÃ© Labarthe (France)http://www.imdb.com/title/tt0478925/ Plus, the best film which features Artaud as an actor is Carl TheodorDreyerâ€™s La Passion de Jeanne dâ€™Arc (1928) http://karagarga.net/details.php?id=37162

The BEAT GENERATION
The Beat Generation: An American Dream(1987), dir. Janet Forman

(US)http://www.imdb.com/title/tt0261558/
The Source (1999), dir. Chuck Workman
(US)http://www.imdb.com/title/tt0181833/

Charles BUKOWSKI The Charles Bukowski Tapes(1985), dir. Barbet Schroeder (France)http://www.imdb.com/title/tt1019894/ The Ordinary Madness of Charles Bukowski(1992), dir. Vanessa Engle (UK)BBC documentary on the poet. Bukowski at Bellevue (1995)http://www.imdb.com/title/tt0285468/ An archival poetry reading by Bukowski. Bukowski: Born into This(2003), dir. John Dullaghan (US)http://www.imdb.com/title/tt0342150/

Leonard COHEN Ladies and Gentlemen, Mr. Leonard Cohen (1965), dir. Donald Brittain & Don Owen (Canada)http://www.imdb.com/title/tt0126376/ Songs from the Life of Leonard Cohen (1988), dir. John Archer (UK)http://www.imdb.com/title/tt0819672/ Leonard Cohen: Printemps 96 aka Leonard Cohen: Spring 1996 (1997), dir. Armelle Brusq (France)http://www.imdb.com/title/tt0160457/ Leonard Cohen: I'm Your Man (2005), dir. Lian Lunson (US)http://www.imdb.com/title/tt0478197/

Allen GINSBERG The Life and Times of Allen Ginsberg (1994), dir. Jerry Aronson (US) http://www.imdb.com/title/tt0107411/ No More to Say & Nothing to Weep For: AnElegy for Allen Ginsberg(1997), dir. Collin Still (UK) http://opticnerve.co.uk/Ginsberg.htm Ginsberg - Egy kÃ¶ltÃ¶ a Lower East Side-rÃ³l aka APoet on the Lower East Side: A Docu-Diary on Allen Ginsberg (1997), dir. Gyula Gazdag (Hungary/US)http://www.imdb.com/title/tt0130947/ Documents an encounter between the Hungarian writer IstvÃ¡n EÃ¶rsi & Allen Ginsberg.

Jack KEROUAC Kerouac, the Movie(1985), dir. John Antonelli (US)http://www.imdb.com/title/tt0089410/ Semi-documentaryâ€¦ Features appearances by poets Robert Creeley, LawrenceFerlinghetti, Allen Ginsberg, and others. What Happened to Kerouac? (1986), dir. Richard Lerner & Lewis MacAdams (US)http://www.imdb.com/title/tt0090312/ On the Road with Jack Kerouac: King of the Beats (1994), dir. John Antonelli (US)http://www.allmovie.com/cg/avg.dll?p=avg&sql=1:36302

Gabriel Garcia LORCA Federico GarcÃa Lorca: Murder in Granada(1976), dir. Humberto LÃ³pez y Guerrahttp://www.imdb.com/title/tt0411388 Ciudad Natalaka Hometown:Federico GarcÃa Lorca (2000), dir. Eliseo Alvarez http://www.films.com/id/4480/Federico_Garcia_Lorca.htm

William SHAKESPEARE
In Search of Shakespeare(2003), TV series hosted by Michael Wood, PBS(UK) http://www.imdb.com/title/tt0398492/
(i'm sure there're others... didn't really include "Shakespeare in love" in the biographical section... seems too much of a stretch)

The War Within: A Portrait of Virginia Woolf (1996), dir. Morten Bruus & JohnFuegi http://www.imdb.com/title/tt0286291/

Yakantalisa (1996), dir. Yair Lev (Israel)http://www.imdb.com/title/tt0159839/ Israeli poet Hezy Leskly, http://www.ithl.org.il/author_info.asp?id=157

Jeg er levende - SÃ¸ren Ulrik Thomsen, digter aka I Am Alive (1999), dir. JÃ¸rgen Leth (Denmark)http://www.imdb.com/title/tt0238329/

Ahmad Shamlou: Master Poet of Liberty(1999), dir. Moslem Mansouri (Iran)http://www.imdb.com/title/tt0310597/ Iranian poet Ahmad Shamlou http://en.wikipedia.org/wiki/Ahmad_Shamlou

Puisi tak terkuburkan aka A Poet (2000), dir. Garin Nugroho(Indonesia) http://www.imdb.com/title/tt0258056/
Acehnese poet IbrahimKadir.

Vinicius (2005), dir. Miguel Faria Jr. (Brazil)http://www.imdb.com/title/tt0493175/

Noget om Halfdan(2006), dir. Carlo H.E. Agostoni & Jonas Poher Rasmussen (Denmark)http://www.imdb.com/title/tt0765125/ Danish poet Halfdan Rasmussen

RenÃ© Char, nom de guerre Alexandre (2007), dir. JerÃ´me Prieur (France)http://www.imdb.com/title/tt0969323/ There's also a film made by RC, Le Soleil des Eaux.

[] [] [] [] [] [] Films with references to poetry (but not adaptations of poems):

Dead Poetsâ€™ Society(1989), dir. Peter Weir (US)http://www.imdb.com/title/tt0097165/

Dead Man (1995), dir. Jim Jarmusch (US)http://www.imdb.com/title/tt0112817/

Bordeline (1930), dir. Kenneth MacPherson (UK)http://www.imdb.com/title/tt0020701/ H.D. (Helda Doolittle) in the role of Astrid (HeldaDoorn).

The Ister (2004), dir. David Barison & Daniel Ross (Australia)http://www.imdb.com/title/tt0397477/ The movie alludes to Friedrich HÃ¶lderlinâ€™s poem Ister.

Oda do RadoÅ›ciaka Ode toJoy (2005), dir. Anna Kazejak-Dawid, Jan Komasa, & Maciej Migas (Poland)http://karagarga.net/details.php?id=45650
The filmâ€™s title alludes to the poem by Friedrich Schiller, Ode an die Freude.

ProÃ«me de Philippe Lacoue-Labarthe (2006), dir. ChristineBaudillon & FranÃ§ois Lagarde (France)

http://www.hors-oeil.com/CMS/component/page,shop.product_details/flypage,shop.flypage/product_id,18/category_id,1/manufacturer_id,0/option,com_virtuemart/Itemid,1/ The DVD includes a short film which is a recitation of FriedrichHÃ¶lderlinâ€™s poem Andenken.

~ cheers,

ela kotkowska

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173. mIEKAL aND
Woman Arrested For Failing To Return Library Books
Fri 22 Aug 2008

(Only in Wisconsin, good mugshot of the criminal..)

Woman Arrested For Failing To Return Library Books
"Angels and Demons" and "White Oleander" borrowed last year

http://www.wisn.com/news/17258567/detail.html

GRAFTON, Wis. -- A woman has been arrested for failing to return two books to the Grafton Library.

Woman Arrested For Not Returning Books To Library

Heidi Dalibor was arrested after she failed to return the books, "Angels and Demons" and "White Oleander", last year.

“I said, what could they possibly do? They can’t arrest me for this… I was wrong,” Dalibor said.

Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor’s door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

“None of this would have been necessary if she followed the agreement and returned the books,” said Grafton Police Chief Charles Wenten.

Dalibor paid her $170 fine and was released.

“I completely take responsibility for not paying my fine on time and not going to my court date,” Dalibor said.

Still, she isn’t planning on returning the books.

“I still have the books and I don’t plan to return them because they’re paid for now,” Dalibor said.

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174. Ruth Lepson
Re: The List of Movies with Poetry
Fri 22 Aug 2008

did anyone mention Stevie, about Stevie Smith?

On 8/22/08 11:11 AM, "steve russell" <[redacted]> wrote:

> *Auster is relevant here, too. His noir is lyrical, but hard edges. & film*
> *keeps coming up more and more often in his work. He rarely speaks of his*
> *early poetry, but it's as good as Ashberry claims.*
> *i think about all the movies that should be made about*
> *poetry.*
> *lit flicks.*
> *something on Nabokov. Borgess.*
> *Nabokov would be Hollywood tempting in a Dr. Z sort of way.*
>
> *----- Original Message ----*
> *From: Daniel Zimmerman <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, August 21, 2008 10:14:58 PM*
> *Subject: Re: The List of Movies with Poetry*
>
> *http://www.hudsonreview.com/su08/su08hunter.html*

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175. steve russell
Re: Dorn/Anti-Semitism
Fri 22 Aug 2008

shouldn't we bag that word, Anti-Semitism. When I'm in a fight about Palestine, I'm almost always fighting with someone Jewish and European. I don't have a

clue as to what Dorn said, but why not simply call him a bigot. I take it he didn't insult Arabs.

There's an excellent article on Mahmoud Darwish in the Economist, August 23.
I didn't think poetry was popular.
Live/learn.

By the mid-1980s, Darwish had sold well over a million copies of his verse. 20 volumes.

Here's a fragment from one of his poems, compliments of the Economist:

Write down!
I am an Arab
You have stolen
the orchards of my ancestors
And the land which I cultivated
Along with my children
And you left nothing for us
Except for these rocks...

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176. Elizabeth Switaj
Re: Woman Arrested For Failing To Return Library Books
Fri 22 Aug 2008

This, of course, raises the question of what books list members would be willing to go to jail for.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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177. David Chirot
Re: The List of Movies with Poetry
Fri 22 Aug 2008

Thanks for sending Daniel--
the Great Robert Ryan is terrific in "The Set-Up", as so very often in his relatively overlooked long career, in this film--

(who can forget his chillingly evil Claggett in Peter Ustinov's film of Poet, Novelist & Short Story writer Herman Melville's *Billy Budd*?-- and Terence Stamp as Billy; Stamp, who also plays "*Toby Dammit" in Fellini's film of the Poe* *story "Never Bet the Devil Your Head"* and turns up yet again in the Poet-Film Maker Pasolini's "Teorema?"--)

(the Fellini film is in a trilogy of Poe stories,called in English "Spirits of the Dead"; the others filmed are "William Wilson" with Brigitte Bardot and Alain Delon , directed by Louis Malle, in which a man is haunted/hunted by his double; and Roger Vadim's "Metzengerstein," in which the "family team" of Vadim's then-wife Jane and her brother Peter Fonda portray cousins with an incestuous yearning.)

"The List of Movies with Poetry--

(let alone the Lists themselves which exist in poetry--inside poems themselves as a famous one by Rimbaud of the "degenerated" forms of writing including crudely painted signs. children's book illustrations and the like which influenced him--)

Alongside "accumulation" there exist also the ever ongoing rhizomatic waters of poetry traveled by "The Drunken Boats" of poetry, those ships which Emily Dickinson called "books"--for "Voyages" Baudelairean among Symbols that are not in Books but exits as "a Forest"--and which can also be found not only the open eyes of a reader/writer, by those of the imagination--"To shut the Eyes is Travel"--or--to open them or not--perhaps even "sleep walking"--"I cross the room and am in the Spice Islands"-- much as Celine writes at the forefront of his "Voyage au bout de la nuit"--

" . . . Our journey is entirely imaginary. That is its strength . . .It goes from life to death. People, animals, cities, things, all are imagined. It's a novel, just a fictitious narrative. Littre (famous dicitionarian, like Webster) says so, and he's never wrong. . . . And besides, in the first place, anyone can do as much as much. You just have to close your eyes. 'It's on the other side of life."

A poem, a novel, each of which can be for Blanchot a "recit," like "Moby Dick" and "A Season in Hell"--writing, as "Movies with Poetry," is a voyage from one medium to another, and that one in itself "takes place in the dark"--where one opens the eyes in the dark and "sees life from the other side" as in a dream--or a form of Orphic Voyage through the Land of the Dead--

as though humans are stil watching the fire-flickering shadows on the walls of a cave themselves intermeshed and "moving pictures" among those already painted there on the Stone Screen- not only "predating and predicting the Cinema"--but also the Voyage of Writing--from the Stone Screen to the scroll to the tablets of clay, to papyri scrolls and the "leaves" of paper and books and then back again, to the Screen of Computers on which one is returned to the Scroll--and is i turn convertible by the PDF Creator into e-books--which "materialize again as paper leaved books"--which in turn may become movies with titles taken from the title of a poem in the book as a collection of poetry that previously had to be "scrolled down," on a previous screen to that of the movie theater--

so it is that writing and cinema are "wedded", as Melville writes of images emergent from those who observe the surfaces of waters--on and through which and by which images move --"water and meditation are wedded" " in the opening chapter of "Moby Dick"-- and are traveling-- and so readers and viewers may, like Narcissus, plunge into the waters of oblivion when "meditation and water are wedded," and die--not knowing that the countenance they encounter is their own--a "reflection" thought to be "meditation" which is simply one's own self-contemplation----

so writing like Ishamel's, is born alive to rescue floating on an empty coffin made for a perished and ocean buried friend--

Bobbing into view as he emerges from the pages and is seen on the "Silver Screen"--

like Poe's "MS. In a Bottle"--thrown overboard from a ship, like all Poe's ships--rushing into the Vortex, or the final sentences of Arthur Gordon Pym-- where awaits the shrouded figure much larger than any found among humans, with a skin of the whiteness of the South Pole snows.

so it is that writing survives these voyages on the way to the Cinematic version, by being thrown overboard as it were--onto the floating coffin of Ishmael, who writes the story of the "Whitenessnss of the Whale"-- and in the various MS of Poe's which also escape in various ways from a figure of Whiteness--

perhaps allegories of the "attack" of the journeys to "find" and "capture" or kill the Whale and the White Figure of the Whiteness of Snow--awaiting in the vast wastes of snow--

in a journey in which the Whiteness is the whiteness of the empty screen or page--which writing harpoons or har-pens--or har-pixels--

yet all the same, "Movies with Poetry"-- through overboard their own MS floating along to be found--among which are questions of "translation," as one "passes from one medium to another"--

passes from one "state of seeing"--reading--to another--"watching a film"--

which are themselves also various ways of "looking into" the differences these "states of seeing" "states of being"--and also "states of believing," in the sense of "seeing is believing"--a term often enough transferred to "reading is believing"--due to such phrases as "If it's not in writing, it never happened." In other words, the "willing suspension of disbelief" that is considered by many wise souls limited to the reading of fiction, is in fact also at the heart of all things written-- For--if only what is in writing "actually occurred," then writing immediately introduces an incredible freedom for lying-- Everything in writing could then be "nothing but a lie"--and of course it has

through history very much been that writing conveyed close to nothing but lies, as writings themselves, whether or not truthful to begin with, pass through a continual "degeneration" of "versions" due to translations, synopses, interpretations, commentaries,forgeries and plagiarisms-- this "translation" occurred every time writings traveled from one "state of publication to another"--whether copied by hand from scrolls to codexes, and then from codexes to printed books and from printed books to virtual books-- at each step of the process translators are required who my be induced by any number of reasons to "edit" the texts to more suitably reflect the beliefs and ideologies of the day--hether those of the translator/scribe/typist/data entry worker or those of of their culture, religion, political or ethnic affiliations--along al these rhizomatic waters of writing writing is continually becoming something else --and that which is to have occurred in writing likewise is continually being rewritten, edited, censored, "improved," or "cast into a different form," with prose writings "poeticized" and vice versa-- and so it is with "Movies with Poetry"-- as "translations" at least in part-- The great Poet become Clergyman John Donne writes of a belief in which translation is actually the "translation to a better state" of existence itself--in which all humans participate--

all mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated; God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up all our scattered leaves again for that library where every book shall lie open to one another.

which brings one back to Cocteau's saying that "the Cinema "shows Death at work."

That's why I think in considering "Movies with Poetry" Cocteau and Pasolini as Poet-Film makers--are among the most interesting of al in this regard--

As examples--in which the "trnalsation" pocess "works" but in very different ways than it may in works by others or in wiich poetry is in films and films in poetry--

"As unlikely as it seems—in the long history of the cinema, how many pictures, let alone boxing pictures, can have been based on a *poem* ?"

Jefferson Hunter writes in the article you sent--after describing the opening Title/credits sequence of "The Set-Up"--

(in Raging Bull, Robert De Niro as the retired former Middle Weight Champion Jake LaMotta becomes a reciter and writer of poetry, his recitations including

"Shakespeare and Budd Schulberg's" works, among others--Budd Sculberg wrote the original story and co-wrote the screen play for The Harder They Fall--Humphrey Bogart's last film, as a journalist despaerate for work who accepts the job of publicist for a "glass jaw" fighter, being built up as much as possible so that "the bigger they are the harder they fall"--meaning a wind fall for the gamblers--based on the tragic career of Primo Cannera--)

The dramatic opening of Hunter's Hudson Review article's second paragraph's "rhetorical question" is like the "screaming headlines" of a film trailer--with the white letters blasting at one out of the distance of the depths of "noir" dark screen--

(the later Stars Wars opening words in reverse-mimiced in Jenny Holzer's also Rienstahl-mimicing "Projections"----not going away, but "RIGHT AT YA"--)

"HOW MANY POEMS HAVE HAD A FILM MADE FROM THEM"--

the number must be immense-HUGE---!!

"For Whom the Bell Tolls"--

charge of the light brigade, "el dorado," the illiad, odyssey, "drive, he said," the canterbury tales" of the great poet-filmmaker Pier Paulo Pasolini--

"Les Bons Debarras" --the Quebecois film in which al the characters speak in rhyme in Joual--

but there is only ONE poem which has been filmed and has an NFL team (any major sports team) named for them,
let alone a team that has won the Super Bowl--
The Baltimore Ravens,

the name chosen by popular vote by the good citizens of that fair city--, from:

THE RAVEN by E A Poe--

or as Carl Solomon , dedicatee of HOWL called it in a self invented joke aboutt "a poem abt mental illness"--"The Ravin'"--

where there is the "Tomb of Edgar A Poe" immortlaized in the poem of that name by Stephanie Mallarme--for the Municpal Monument Dedication--

also written of by Whitman, who was invited but could not make the dedication due to illness----

Baltimore-- the city where ironically Poe had died, it is, claimed due to
being used as a "multiple-vote casting citizen" --
who was paid in liquor, some meager coins--
a common practice of the times--
though mysteriously in Poe's case, some now claim rabies was also involved

in the Poet's raving and terrified death in a a public ward-- not delirium tremens has legend has had it for a centuryand a half--

death indeed by a a foaming version of a "Red Plague," as in Poe's famous story of that title-- perhaps a harbinger of that "Read Plague" which pursued him after death in the notorious and extremely effective "chaarcter assasination" of Rufus Griwswold's Poe Obituary--which has affected the American vision of Poe to this day-- this multiple vote-casting method was a common practice employed in many American cities of Poe's time-- which was the dawning of the era of such Lords of Urban Power and Corruption as Boss Tweed in NYC-- and later on by Mayor Daley the First in Chicago--affecting it is said even the National Election of 1960, won by Kennnedy the Urban Legend has it by the good citizens of Cook County, Illinois, where the mulitple-voting citizens had been voting in "multiple Elections through Multiples of Decades" as there is no voting limit on the Dead who vote at the Polls that Never Close in the Cemeteries of the County--

Thus the Dead Voters --obviously Poetry Lovers!!!--made sure of the Poetry and Prescence of Robert Frost at the Inaugeration of their favored candidate, John Fitzgerald Kennedy--

both Frost and JFK have had mumerous films made of them and their words---- documentaries and poetry filled ones as well as those in the fictional realms--

Here at the "Cinema of Catharsis" frequented by the personnages living, dead, fictional, ghostly, ghost written and posthumously writing of the "New Extreme Experimental American Poetry & Arts," one awaits such future *Poem Entitled Cinema Epics* as these:

"*God of Battle*" a prolonged and sweeping visionary 'Poetic masterpiece," from the title of the George Patton poem, and based on & explicating the life and poetry of the General, in which frequently are seen American Soldiers chanting his verses as they go into Battle--

9with Iraq War Solider Poet Brian Turner perhaps being called upon for consultation and script writing and maybe even directorial assistance-- ?) * "Ascent of Lushan"*--from a 1959 poem by the Great Chairman Philospher and Poet Mao Ze Dong, written and directed by the director and his assitants who produced the Olympics Opening Ceremony, Bejing 2008--and starring a cast of thousands and hundreds of thousands--

"Il Pleurt sur la ville"- the title of this film is from the famous poem by Paul Verlaine (dedicated by Verlaine to Rimbaud, who the poet was at the time serving two years in prison for shooting in the wrist)

This "unique historical bio-epic-pic" presents Pol Pot as a Philosopher-Poet-King not unlike Mao, except that he preferred others' poetry to writing his own--

(ironically, the poetry of the former French Colonial Masters of "French Indo-China"--themselves heavily funded by the Americans, who a few decdes later heavily funded Pol Pot agsint the Vietnamese Invasion

this complicated Cultural heritage of Pol Pot's, who like Ho Chi Minh and a great many others from the former "French Indo-China" had studied at the Sorbonne-- is examined in the film alongside the huge influence since childhood of Camodian Buddhism on the development of the "bland and Invisible" former mediocre student known born and known as Saloth Sar, who emerged "seemingly out of nowhere" in 1975 as Pol Poet, leader of the Victorious Khmer Rouge

Pol Pot once remarked that in the 1950's that the Authorities "knew who I was, but not what I
was"--

as a former student writes:

from: "The Diabolic Sweetness of Pol Pot"-- Soth Polin, Translation by Jeremy Colvin and Lavonne Leong

"In the beginning was the Word/and the Word was with God/and the Word was God./All things were made by Him/and without Him nothing was made. The Prologue of St. John

"At the time that Pol Pot was teaching me Verlaine, I had not yet learned to distrust sweet things. In 1957 , he was my French teacher, though later he claimed to have been a history teacher, in order not to appear to have been an advocate of the colonialists' culture. We knew him by the name of Saloth Sar, and nothing he said to us betrayed his engagement in politics -- until the day in 1962 when he left for the resistance. I need to revise my memory of that school year: Pol Pot was not just the disciple of Verlaine who, as a good philologue, knew how to win over his students with his explications de texte: "It rains in my heart as it rains on the city. From whence comes this languor that pierces my heart..." The Cambodian Buddhist Poet resident in the US

<http://muse.jhu.edu/mirror> and Pending the Outcome of his Trial for War Crimes, there is no doubt to be a Cinematic work produced regarding the works and life of the Pyschiatrist-Poet-King--Radovan Karadzic

and perhaps some day a film of the *Cantos* by the American Poet-Philosopher-Propagandist-Traitor of Italian Fascist Radio Fame -- a complex and "ideogrammatic" work in which an attempt wil be made to convey the "Confucian side of Disney" which the Poet spoke of in a Paris Review Interview--

On Thu, Aug 21, 2008 at 7:14 PM, Daniel Zimmerman <[redacted]>wrote:

> *http://www.hudsonreview.com/su08/su08hunter.html*

↑ Index

178. **steve russell**

Re: Woman Arrested For Failing To Return Library Books

Fri 22 Aug 2008

----- Original Message ----
From:
i feel her pain. seriously.

----- Original Message ----
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Friday, August 22, 2008 1:36:33 PM
Subject: Woman Arrested For Failing To Return Library Books

(Only in Wisconsin, good mugshot of the criminal..)

Woman Arrested For Failing To Return Library Books
"Angels and Demons" and "White Oleander" borrowed last year

http://www.wisn.com/news/17258567/detail.html

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While the police have been criticized for going so far, the police chief said they simply followed the law.

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Dalibor paid her $170 fine and was released.

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Still, she isn’t planning on returning the books.

“I still have the books and I don’t plan to return them because they’re paid for now,” Dalibor said.

↑ Index

179. susan dunn-hensley
Re: Woman Arrested For Failing To Return Library Books
Fri 22 Aug 2008

[Moderator: I am sorry about my last message. I accidentally pushed send before I finished typing.]

I agree with you. I am surprised that I was not arrested while writing my dissertation. lol

Seriously, though, I don't understand how the fine for the books can be so much more than the actual value of the items. It seems to me that she should have been charged the price of replacing the books. Charging almost two hundred dollars in fines seems quite excessive to me.

--- On Fri, 8/22/08, steve russell <[redacted]> wrote:
From: steve russell <[redacted]>
Subject: Re: Woman Arrested For Failing To Return Library Books
To: [redacted]
Date: Friday, August 22, 2008, 4:47 PM

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↑ Index

180. steve russell
Woman arrested
Fri 22 Aug 2008

---

can't do the time, steal plenty of books. smuggle them in. have good friend's willing to keep tossing envelopes.

the real question is how much time.
all for the love of poetry.
am i that passionate?

↑ Index

181. **Luke Schlueter**

Re: Woman Arrested For Failing To Return Library Books

Fri 22 Aug 2008

One's first reaction is naturally to rail against the "persecutors"--the Grafton public services. Upon further reflection, however, one can read Dalibor's dismissive attitude and actions as typifying a mindset that won't see the relationship between failed contracts and broken obligations on a small scale and and a sense of obligation and responsibility on a larger scale. I would bet that her one seemingly small act of ignoring the notices, court date, etc. reflects a much more comprehensive set of attitudes concerning her sense of place and community, debt and obligation.

Just a thought.

Luke

_____

From: Poetics List (UPenn, UB) on behalf of steve russell
Sent: Fri 8/22/2008 5:47 PM
To: [redacted]
Subject: Re: Woman Arrested For Failing To Return Library Books

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↑ Index

182. Ismaelia al Sadiq
Re: Dorn/Anti-Semitism
Fri 22 Aug 2008

Several points:

Yes, poetry is "popular" - ne essential - in the arab culture. When Syrian poet Nizar Qabbani died, his funeral in Damascus was attended by crowds numbering at least in the 100s of thousands. Qabbani spoke not only radically and openly against Israeli occupation in the Territories, but held quite open and liberal views about the status of women in relation to the Qur'an and within Muslim society in general, that were widely admired, not only by arab women, but be a large percentage of arab men as well.

As far as Dorn's anti-Semitism, I recall him saying something in a Rolling Stock editorial that the paper had as its target a basically Semitic (Jewish) readership, because these, he said, were probably among the best educated persons in the country, and probably were majoral in number of the few that would even appreciate the paper's basic point-of-view.

About Muslim culture, he noted, as far as I know, only the single instance in his recent volume of interviews, that it is a severe mistake by the US State Department that regards Muslim politics as secular, rational and negotiable. That it is based instead solely on religious sentiment.

At any rate, I doubt that anything Dorn said about either Jews or Muslims can come up to his persistently negative assessments and assertions about Rome through history and the position of the Catholic Church vis-a-vis politics and economic development as well as religion (and all related topics, including everything from pro-fascist stances during and post-WWII, to negation of women's right, bitter homophobia, etc) during the years of his writing career.

Dorn also bore the brunt of controversy in a spate of letters to Exquisite Corpse related to sexist comments he made to a Grad student in Denver, and much later, on this list, for his own alleged homophobia. So,

he was no angel. He showed Max Douglas how to shoot up. Max subsequently OD'd on heroin at age 21. Not Dorn's responsibility, clearly, but . . . not the wisest sort of instruction to provide one of that day's hot new youths, either.

BTW, just as a point of correction, arabs are Semites, too. The division of Semities, arabs and jews, came later, with the split between Ibrahim's sons, Itzak and Isma'il. At the celebration at the weaning of Itzak, Isma'il is seen making mock of the ceremony, and is cast out with his Egyptian mother Hagar to wander the lands near Beersheba. His ancestors eventually become first, the Bedouin tribes, and thereafter, the arabic speakers that populated all the lands east of Palestine.

Finally, those rocks that Dariwsh mentions, that were all the Israelis left for the Palestinians, after stealing their orange groves, olive orchards, and dispersing the Palestinians into now-permanent exile, are still there. There are lots of them. Palestinian teenagers use them as weapons against the incursion of Israeli tanks. Yellowish-grey, not too heavy, like moon rocks.

They have them in Iraq as well. Villagers use them against persistent and unwarranted attacks by US and British soldiers. A rather hopeless proposition, it would seem, at first. But, then, what would you rather fight with - a reliable rock whose substance was made by and thus has the divine properties of Allah, or an M-16 that probably isn't going to work properly, because of contractural difficulties leading to poor manufacture?

The fact that such rocks still rely on inherent qualities of creation in order to attain to and hold their status as "objects", make them far superior as weapons, as against rifles, which, we all know, are, like fountain pens or vacuum cleaners, merely devisive, and made only to kill. But, kill what? You cannot kill the spirit that lives and guides all things in accordance with the ethic that

reveals the position of each individual thing in relation to all others, as the always penultimate situation.

This is the Whirlwind of Speaking that is testamental to Allah's presence, still and centered, in the midst of everything. Jews call this "malbush" - clothes - or, as birdsong hidden in the leaves of morning trees. Sublime perception of beauty, unforeseen.

I state these things, just to make clear that "popular" isn't quite the proper word to employ in beginning to determine the value of poetry in the Muslim world. It is part of an overall life force, a vitalism, that is completely gone dead in the West.

The opening of the throat, the voice, the song. The hearing's always heard, the word of God obeyed, but the question always remains: can you spot the bird? al-Sadiq.

_____ Get ideas on sharing photos from people like you. Find new ways to share.
http://www.windowslive.com/explore/photogallery/posts?ocid=TXT_TAGLM_WL_Photo_Gallery_082008

↑ Index

183. Geraldine Monk

Re: Woman Arrested For Failing To Return Library Books

Fri 22 Aug 2008

But it is a form of theft - and what's more it's not thieving from some faceless multinational chain but from a local library which is a community service therefore it's thieving from everyone who would like to access those books and now can't. I found her cavalier attitude to the library worthy of arrest - especially as she still refuses to return the books - but maybe the handcuffs were a bit heavy handed!

So good on Wisconsin for taking your library books seriously and trying to protect them for everyone.

Geraldine

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To: <[redacted]>
Sent: Friday, August 22, 2008 6:36 PM
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↑ Index

184. Dale Smith
Mandel on Dorn
Sat 23 Aug 2008

Tenney, why don't you just look up Tom Mandel's edress in the list archives and ask him about it, since you mention him here? Better yet, why not make more accurate uses of the search function offered by this fantastic listserv....

Dale

Dale

> *Date: Thu, 21 Aug 2008 21:43:10 -0700*
> *From: Tenney Nathanson <[redacted]>*
> *Subject: Dorn and anti-semitism on the Poetics list?*
>
> *sorry if this is stirring up old whatevers, but I recall a pretty lengthy series of posts on the list, maybe 5-10 years ago, on anti-semitic streak in Dorn (among other things I remember Tom Mandel offering to punch Dorn in the face if he ever saw him--maybe that will jog someone's memory!). Anyway a quick search of the list archive didn't turn up anything, so I'm wondering if anybody can lay hands on the pertinent posts or range of dates. I'm trying to direct a friend to the discussion.*
>
> *thanks for any help,*
>
> *Tenney*
>
> ---

↑ Index

185. **teersteeg**

Re: Woman Arrested For Failing To Return Library Books

Sat 23 Aug 2008

Listees whose minds incline toward the devious will note this method for obtaining books (rare or out-of-print) from the library: check out the book(s) you want to keep, report them as lost, then pay the going rate.

I've never done this of course but recall the tip from an How-To book I found in the library some time ago.

regards,
bruno ;-)

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↑ Index

186. steve russell
Island
Sat 23 Aug 2008

In response to Elizabeth's question, how 'bout this one: which book or books to take with you on a desert island, or maybe, hm, a bomb shelter.
I'd be willing to go to jail for Rimbaud's Season in Hell.
Celine's Journey to the end of the night.

A fair chunk of Rilke.
Perhaps W.B. Keckle's Sanskript of The Body
Perhaps Leaves of Grass.
Something by Michael Bukhard.
Maybe Merwin's The Lice.
Possibly some early Creeley.
Auster's collected poems.
Heidegger's Poetry Language Thought.
The Journal of the Albion Moonlight, Kenneth Patchen.
Facing the Music, short stories by Larry Brown.
I'd prefer a soft, Federal jail, if possible. My lawyer's on call.

↑ Index

187. Factory School

New from Factory School -- Blind Witness: Three American Operas

Sat 23 Aug 2008

Blind Witness brings together three libretti written in the early 1990s by poet Charles Bernstein for composer Ben Yarmolinsky. Bernstein & Yarmolinsky's trilogy combines vernacular American lyrics with vernacular social forms. Blind Witness News uncannily mimics the format of the eleven o'clock evening news with segments for international and local news, weather, business news, and sports. Then, as now, the dark undertone is war. The Subject, at times elegiac, at times parodic, sets a psychoanalytic session to music, its central character, Jenny, subject to the sometimes solicitous, sometimes menacing probes of her doctors. The Lenny Paschen Show focuses on Lenny, the Kamikaze King of Comedy, a late night talk show host at the edge of his career, pushing his schtick to the limit. His guests include a cross-over singer, a show biz legend, and a rising star, along with his sidekick announcer Bud Dickie, an inflatable ventriloquist's dummy.

When Blind Witness News was first performed in 1990, Allan Kozinn of The New York Times heralded a new voice in opera: “"Mr. Bernstein's libretto catches with near perfection the stock verbal moves — the forced laughter, empty banter, catch-phrases and cutesy segues — in which television news reports are cushioned.” Working in the tradition of Brecht & Weill and Stein & Thomson, Bernstein & Yarmolinsky have created three operas where biting social critiques dissolve into comic riffs, then lyric arias.

http://www.factoryschool.com/pubs/blindwitness/

Now available at a discount direct from Factory School:

Paper: $15
Cloth: $30
Signed: $50

http://www.factoryschool.com/pubs/order.html

Factory School's discounted price includes shipping to the continental USA. Individuals only. Limited time offer.

For more info, please write to editors at factoryschool.org

++++++++++++

Blind Witness @ PennSound

In conjunction with the publication of Blind Witness, PennSound has made available complete recordings of Blind Witness News and The Subject & video from the launch performance in New York. (The Lenny Paschen Show will be available soon.)

http://www.writing.upenn.edu/pennsound/x/Yarmolinsky.html

↑ Index

188. steve russell
insomnia, words that do not survive the world
Sat 23 Aug 2008

---

i have this insomnia thing going on and no blog. too many thoughts. but I love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."
& since i'm been on this Auster kick for the last week, here's one of my favorite Auster poems.
From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
These are the words
that do not survive the world. And to speak them
is to vanish
into the world. Unapproachable
light
that heaves above the earth, kindling
the brief miracle
of the open eye-
and the day that will spread
like a fire of leaves
through the first chill wind

of October
consuming the world
in the plain speech
of desire.

↑ Index

189. **steve russell**
reading while locked up
Sat 23 Aug 2008

---

again, no blog. & it occured to me that i didn't mention any women writers to read in jail. Louise Gluck's Averno, at least that much by her, as well as the collected poems of Alice Notley. & perhaps some Plath, although I'm not sure because her technique doesn't help me sleep or meditate or ease into a given work of hers despite how much I admire her technique. is it just me, or does that photo of Sillman look like a bunch of mugs i've seen in the post office? back in the day.

↑ Index

190. **angela vasquez-giroux**
Re: Woman Arrested For Failing To Return Library Books
Sun 24 Aug 2008

I understand the desire to possess books--esp. the ones so dear to us that are otherwise far beyond our budget. But isn't it selfish--taking those rare, out-of-circulation books away from everyone else, too? I suppose this is why large libraries, and university libraries, have those guarded "special collections" reading rooms.

This is all sort of sad--the cavalier attitude that contracts are worthless, that there are no consequences, etc. It seems so American, makes so much sense in light of spiraling consumer debt, home foreclosures, and on and on. Where's all the accountability gone?

↑ Index

191. **steve d. dalachinsky**
Re: Woman Arrested For Failing To Return Library Books
Sun 24 Aug 2008

---

when i was a kid i stole lots of books from the library

one day my mother collected em all and returned them
they told her she'd have to just leave them in front of the building

for if they brought them inside they'd have to arrest her
it's a federal thing..... ah the trouble we cause our MOMS

recently i wanted to take a film out of the library
one copy was reported to be available but alas unavailable because it was
either stolen or never returned
that's not so kosher since i nor any one else can now access it

On Sat, 23 Aug 2008 02:04:32 +0100 Geraldine Monk
<[redacted]> writes:
> But it is a form of theft - and what's more it's not thieving from
> some
> faceless multinational chain but from a local library which is a
> community
> service therefore it's thieving from everyone who would like to
> access those
> books and now can't. I found her cavalier attitude to the library
> worthy of
> arrest - especially as she still refuses to return the books - but
> maybe
> the handcuffs were a bit heavy handed!
>
> So good on Wisconsin for taking your library books seriously and
> trying to
> protect them for everyone.
>
> Geraldine
>
>
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> To: <[redacted]>
> Sent: Friday, August 22, 2008 6:36 PM
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>

↑ Index

192. **angela vasquez-giroux**
Re: Woman Arrested For Failing To Return Library Books
Sun 24 Aug 2008

The fine is for taking the books away from other readers. Libraries struggle for funding--millages for libraries in my state are the first to get the "no" vote each election cycle. Just as lawsuits ask for "pain and suffering" damages, the libraries too have to build that in--each patron who doesn't get to read those books while they're being held up by another patron, and the potential fallout: no longer using the libraries (when libraries depend on grants showing how many patrons they've had, and get a certain number per patron, any lost customer is incredibly costly), bad word of mouth, etc.

On Fri, Aug 22, 2008 at 6:10 PM, susan dunn-hensley
<[redacted]>wrote:

> *[Moderator: I am sorry about my last message. I accidentally pushed send before I finished typing.]*
>
> *I agree with you. I am surprised that I was not arrested while writing my dissertation. lol*
>
> *Seriously, though, I don't understand how the fine for the books can be so much more than the actual value of the items. It seems to me that she should have been charged the price of replacing the books. Charging almost two hundred dollars in fines seems quite excessive to me.*
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Dalibor did not respond to four notices from the library, two phone calls and two letters. The library forwarded the case to police, who issued a citation for Dalibor's failure to return the materials or pay the fine. The citation included a court date, which Dalibor admits she ignored.

With arrest warrant in hand, police showed up at Dalibor's door and led her away in handcuffs.

While the police have been criticized for going so far, the police chief said they simply followed the law.

"None of this would have been necessary if she followed the agreement and returned the books," said Grafton Police Chief Charles Wenten.

Dalibor paid her $170 fine and was released.

"I completely take responsibility for not paying my fine on time and not going to my court date," Dalibor said.

Still, she isn't planning on returning the books.

> *"I still have the books and I don't plan to return them because they're paid for now," Dalibor said.*

↑ Index

193. Jennifer Karmin
JOB: Northwestern University
Sun 24 Aug 2008

Northwestern University

The Department of English is seeking applications for an Artist in Residence, a two-year appointment, renewable for two additional three-year terms (total of eight years), to start September 2009.

This position is for a poet who meets four criteria: 1) significant creative publication, 2) critical expertise in poetry & prosody, 3) acquaintance with criticism & technical analysis in prose genres, as well as the ability to teach fiction or creative nonfiction reading-and-writing courses, 4) experience teaching both creative & literature courses in a curriculum with a strong reading & analytic component.

Cover letter should be specific about your involvement in 2), 3), & 4) & should include names of referees, at least one of whom can comment on teaching. Please send letter, c.v., & a writing sample of five poems not to exceed ten pages in total (no books or complete MSS at this time) by November 3 to: Mary Kinzie, Director of Creative Writing, Department of English, Northwestern University, Evanston, Illinois 60208.

Applications from women & members of minority groups are strongly encouraged.

↑ Index

194. Murat Nemet-Nejat

Re: insomnia, words that do not survive the world

Sun 24 Aug 2008

In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually. the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."

Though I admire his novels -and particularly the movie script *Smoke* (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his dead father's photograph to start a profound meditation. Then, as the "fruit" of these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[redacted]>wrote:

> *i have this insomnia thing going on and no blog. too many thoughts. but I love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."*
> *& since i'm been on this Auster kick for the last week, here's one of my favorite Auster poems.*
> *From FRAGMENTS FROM COLD, 1976-1977.*
> *Nothern Lights*
> *These are the words*
> *that do not survive the world. And to speak them*
> *is to vanish*
> *into the world. Unapproachable*
> *light*
> *that heaves above the earth, kindling*
> *the brief miracle*
> *of the open eye-*
> *and the day that will spread*
> *like a fire of leaves*
> *through the first chill wind*
> *of October*
> *consuming the world*

> *in the plain speech*
> *of desire.*

↑ Index

195. David Chirot
Re: Dorn/Anti-Semitism
Sun 24 Aug 2008

Dear Ismaelia al-Sadiq

Thank you so much for your letter, for the rocks. for that which is, everywhere found yet hidden in plain sight--(or site/sight/cite-)--

I remember when the discussion re Dorn and the Mandel etc transpired-- it seems to return here in a cyclical pattern--

Thank you for writing of the funeral of Nizar Qabbani and what he and his works meant to so many--the death and funeral of Darwish show very powerfully what you right of as the vitality of poetry in the Muslim world.

These events, with so much else that continually happens every day, make me think of the so often quoted Jack Spicer line "Nobody listens to poetry anymore," as I often wonder if it is not the other way round, that poetry itself in America is not listening anymore, and not listening, does not see those things hidden in plain site/sight/cite.

At "The Insitution for Criminal Thinking," there was one window through which one saw daily a large tree degnerating into an organic ruin from diease, in which a bird had made a very large nest. In the devastating bleakness, this nest on autum days filled with light, held it. and ignited the blood of life. Winter came, the leaves dropped away, and the light now came from the South, a paler light, which the nest gathered and kept strong. Huge winds came that early winter, and I thought--what will happen if the nest is blown down? The light will go out, and in the waning bleakness, the harshness lacerate the veins. Standing by the window seeing the first light rushing into the nest hollow, I saw that the heart I had found there was my own, inside me. Two hearts regard each other, and then it is found that, yes, the nest will soon be gone, yet, having met, the hearts' regards will be exchanged everywhere for there are no boundaries. One morning, the harsh light and air trembling violently with the sounds of the chainsaw, the tree and the nest were cut down and carted away. Since then, I find them everywhere.

When everything is stolen and taken away, including movement, books, water, fuel, food, everything--and "nothing" but rocks and light remain, that is not nothing at all, but everything. And necessity, the motherfucker of invention, finds much with which to work.

Writing, art objects, virtuality--"form"--can all be made into prisons and Walls--very often are--

And so it is possible that "poetry" may not listen to or see that poetry you write of--
may even be "terrified" of it, as when rock throwers are fired at with tear gas, bullets,tanks, missiles fired from low flying planes--

or try as in many ways possible to "nullify" it--as has been done at every step of the way with the "The Poets of Guantanamo"--

Thanking you again for your profoundly moving letter, --

(and I shd note perhaps for Mr Dorn's benefit, not that he wil care to be sure!-- not that he is "lisetning"!----or is he?-- that the countless Priests, Nuns,Bishops murdered in Latin America were opposed to the monsters oppressing the Indigenous and poor--and today in the US are the last or only resort for illegal immigrants and their families to find shelter and support-- for example, in Postville, Iowa, where the local Parish has had to intervene and raise money and donations of food and clothing, a poetry "hidden in plain sight" may be found in the movement of persons and words--the illegal workers knowingly employed by the world largest Kosher met packing corporation in a plant repeatedly cited for appallingly substandard conditions and child labor, are arrested--and held in the building of the National Cattle Conference--people treated like animals working with animals specially treated when arrested are housed in a building where animals are discussed in terms of trade and slaughter-- their wives meanwhile are provided with electronic monitoring bracelets so they will not be able to "leave" nor to work, being illegal, so their children will starve along side the meat packing plant-- which their fathers are being punished for having worked in-- and in conditions which no other workers could bear the punishment of toiling in, let alone for the low wages which they had no choice but to accept-- in these movements among meat and substandard conditions ending up in the Cattle Conference building-- is not there a form of "Poetic Justice" being "meted" out-- and all of it for the sake of meat-- in a place where living humans and dead animals meet- on a perhaps "unequal footing"-- the dead animals being "legal" and the living humans not-)

On Fri, Aug 22, 2008 at 6:03 PM, Ismaelia al Sadiq <[redacted]> wrote:

Several points:

Yes, poetry is "popular" - ne essential - in the arab culture. When Syrian poet Nizar Qabbani died, his funeral in Damascus was attended by crowds numbering at least in the 100s of thousands. Qabbani spoke not only radically and openly against Israeli occupation in the Territories, but held quite open and liberal views about the status of women in relation to the Qur'an and within Muslim society in general, that were widely admired, not only by arab women, but be a large percentage of arab men as well.

As far as Dorn's anti-Semitism, I recall him saying something in a Rolling Stock editorial that the paper had as its target a basically Semitic (Jewish) readership, because these, he said, were probably among the best educated persons in the country, and probably were majoral in number of the few that would even appreciate the paper's basic point-of-view.

About Muslim culture, he noted, as far as I know, only the single instance in his recent volume of interviews, that it is a severe mistake by the US State Department that regards Muslim politics as secular, rational and negotiable. That it is based instead solely on religious sentiment.

At any rate, I doubt that anything Dorn said about either Jews or Muslims can come up to his persistently negative assessments and assertions about Rome through history and the position of the Catholic Church vis-a-vis politics and economic development as well as religion (and all related topics, including everything from pro-fascist stances during and post-WWII, to negation of women's right, bitter homophobia, etc) during the years of his writing career.

Dorn also bore the brunt of controversy in a spate of letters to Exquisite Corpse related to sexist comments he made to a Grad student in Denver, and much later, on this list, for his own alleged homophobia. So,

he was no angel. He showed Max Douglas how to shoot up. Max subsequently OD'd on heroin at age 21. Not Dorn's responsibility, clearly, but . . . not the wisest sort of instruction to provide one of that day's hot new youths, either.

BTW, just as a point of correction, arabs are Semites, too. The division of Semities, arabs and jews, came later, with the split between Ibrahim's sons, Itzak and Isma'il. At the celebration at the weaning of Itzak, Isma'il is seen making mock of the ceremony, and is cast out with his Egyptian mother Hagar to wander the lands near Beersheba. His ancestors eventually become first, the Bedouin tribes, and thereafter, the arabic speakers that populated all the lands east of Palestine.

Finally, those rocks that Dariwsh mentions, that were all the Israelis left for the Palestinians, after stealing their orange groves, olive orchards,

and dispersing the Palestinians into now-permanent exile, are still there. There are lots of them. Palestinian teenagers use them as weapons against the incursion of Israeli tanks. Yellowish-grey, not too heavy, like moon rocks.

They have them in Iraq as well. Villagers use them against persistent and unwarranted attacks by US and British soldiers. A rather hopeless proposition, it would seem, at first. But, then, what would you rather fight with - a reliable rock whose substance was made by and thus has the divine properties of Allah, or an M-16 that probably isn't going to work properly, because of contractural difficulties leading to poor manufacture?

The fact that such rocks still rely on inherent qualities of creation in order to attain to and hold their status as "objects", make them far superior as weapons, as against rifles, which, we all know, are, like fountain pens or vacuum cleaners, merely devisive, and made only to kill. But, kill what? You cannot kill the spirit that lives and guides all things in accordance with the ethic that reveals the position of each individual thing in relation to all others, as the always penultimate situation.

This is the Whirlwind of Speaking that is testamental to Allah's presence, still and centered, in the midst of everything. Jews call this "malbush" - clothes - or, as birdsong hidden in the leaves of morning trees. Sublime perception of beauty, unforeseen.

I state these things, just to make clear that "popular" isn't quite the proper word to employ in beginning to determine the value of poetry in the Muslim world. It is part of an overall life force, a vitalism, that is completely gone dead in the West.

The opening of the throat, the voice, the song. The hearing's always heard, the word of God obeyed, but the question always remains: can you spot the bird?
al-Sadiq.

Date: Fri, 22 Aug 2008 11:30:15 -0700> From: [redacted]>
Subject: Re: Dorn/Anti-Semitism> To: [redacted]> >
shouldn't we bag that word, Anti-Semitism. When I'm in a fight about Palestine, I'm almost always fighting with someone Jewish and European. I don't have a clue as to what Dorn said, but why not simply call him a bigot. I take it he didn't insult Arabs.> > There's an excellent article on Mahmoud Darwish in the Economist, August 23. > I didn't think poetry was popular.> Live/learn. > > By the mid-1980s, Darwish had sold well over a

> *million copies of his verse. > 20 volumes. > > Here's a fragment from one of his poems, compliments of the Economist:> > Write down!> I am an Arab> You have stolen> the orchards of my ancestors> And the land which I cultivated> Along with my children> And you left nothing for us> Except for these rocks...> > > > > ==========> The Poetics List*
>
> ---
> *Get ideas on sharing photos from people like you. Find new ways to share.*
>
> *http://www.windowslive.com/explore/photogallery/posts?ocid=TXT_TAGLM_WL_Photo_Gallery_082008*

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196. **steve d. dalachinsky**

Re: Woman Arrested For Failing To Return Library Books

Sun 24 Aug 2008

---

even as a petty thief i agree the books and films in library are for
everyone so FINE away i say
On Sun, 24 Aug 2008 12:53:14 -0400 angela vasquez-giroux
<[redacted]> writes:
> The fine is for taking the books away from other readers. Libraries
> struggle for funding--millages for libraries in my state are the
> first to
> get the "no" vote each election cycle. Just as lawsuits ask for
> "pain and
> suffering" damages, the libraries too have to build that in--each
> patron who
> doesn't get to read those books while they're being held up by
> another
> patron, and the potential fallout: no longer using the libraries
> (when
> libraries depend on grants showing how many patrons they've had, and
> get a
> certain number per patron, any lost customer is incredibly costly),
> bad word
> of mouth, etc.
>
>
>
> On Fri, Aug 22, 2008 at 6:10 PM, susan dunn-hensley
> <[redacted]>wrote:
>

> > [Moderator: I am sorry about my last message. I accidentally
> pushed send
> > before I finished typing.]
> >
> > I agree with you. I am surprised that I was not arrested while
> writing my
> > dissertation. lol
> >
> > Seriously, though, I don't understand how the fine for the books
> can be so
> > much more than the actual value of the items. It seems to me that
> she should
> > have been charged the price of replacing the books. Charging
> almost two
> > hundred dollars in fines seems quite excessive to me.
> >
> >
> > --- On Fri, 8/22/08, steve russell <[redacted]>
> wrote:
> > From: steve russell <[redacted]>
> > Subject: Re: Woman Arrested For Failing To Return Library Books
> > To: [redacted]
> > Date: Friday, August 22, 2008, 4:47 PM
> >
> > ----- Original Message ----
> > From:
> > i feel her pain. seriously.
> >
> >
> >
> > ----- Original Message ----
> > From: mIEKAL aND <[redacted]>
> > To: [redacted]
> > Sent: Friday, August 22, 2008 1:36:33 PM
> > Subject: Woman Arrested For Failing To Return Library Books
> >
> > (Only in Wisconsin, good mugshot of the criminal..)
> >
> > Woman Arrested For Failing To Return Library Books
> > "Angels and Demons" and "White Oleander" borrowed last year
> >
> > http://www.wisn.com/news/17258567/detail.html

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> >
> > GRAFTON, Wis. -- A woman has been arrested for failing to return
> two
> > books to the Grafton Library.
> >
> > Woman Arrested For Not Returning Books To Library
> >
> > Heidi Dalibor was arrested after she failed to return the books,
> > "Angels and Demons" and "White Oleander", last year.
> >
> > "I said, what could they possibly do? They can't arrest me for
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> > was wrong," Dalibor said.
> >
> > Dalibor did not respond to four notices from the library, two
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> > calls and two letters. The library forwarded the case to police,
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> > issued a citation for Dalibor's failure to return the materials or
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> > the fine. The citation included a court date, which Dalibor admits
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> > ignored.
> >
> > With arrest warrant in hand, police showed up at Dalibor's door
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> > led her away in handcuffs.
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> > While the police have been criticized for going so far, the
> police
> > chief said they simply followed the law.
> >
> > "None of this would have been necessary if she followed the
> agreement
> > and returned the books," said Grafton Police Chief Charles
> Wenten.
> >
> > Dalibor paid her $170 fine and was released.
> >
> > "I completely take responsibility for not paying my fine on time
> and

> > not going to my court date," Dalibor said.
> >
> > Still, she isn't planning on returning the books.
> >
> > "I still have the books and I don't plan to return them because
> > they're paid for now," Dalibor said.
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197. **Geraldine Monk**

Re: Woman Arrested For Failing To Return Library Books

Sun 24 Aug 2008

Hello Susan, It's really irrelevant how much the book(s) cost because the books are not for sale and that's the whole point. She cannot say, as she did, that she is not now returning the books because she paid for them. She cannot pay and own something that was never being sold. The fine is nothing to do with the value of the books. She should return the books. They don't belong to her and it seems to me the fines reflect her bloody-mindedness and selfish attitude. The fine is fine it is her attitude that is excessively arrogant. Libraries are one of the best institutions the world has (they are a public service and free in the U.K.) but they only work on the trust of the users.

Geraldine

Susan wrote:

'Seriously, though, I don't understand how the fine for the books can be so much more than the actual value of the items. It seems to me that she should have been charged the price of replacing the books. Charging almost two hundred dollars in fines seems quite excessive to me.'

↑ Index

198. Ismaelia al Sadiq
Re: Dorn/Anti-Semitism
Sun 24 Aug 2008

Dear Mr. David,
Thank you for your kind response to my letter.

I recall a number of years past, overhearing a perfume dealer near the Grand Market in Damascus suggest to two customers he had taken to be American, but who in fact turned out to be Canadian - or so they said, although Americans in Syria often say that they're Canadian because they are afraid of admitting they are American - that many of the problems between our two cultures could be eradicated if they would only read the Qu'ran.

They countered that perhaps he should read the Bible. He said that he had. That he had studied it, not only in translation into Arabic, but that he had studied it in Hebrew, along with the Qabbala and many of its various commentaries.

Convenient enough, we think. The Israelis live next door. So Hebrew is "available." But the suggestion by these tourists / theorists / terrorists (to go along with your site / sight / cite) that studying what is considered locally to be the essential and determining religious / cultural text - they ignored his imprecations, and walked away - was simply a matter of further American arrogance taken to a level so individuated that even whatever largesse is left in American culture - Popeye the Sailor, for example, who at least is regardful of the fact that enmity is not a natural state - will fail to penetrate to a level of sympathetic plasma and merciful regard. We will have war, here,

forever war, because people like these "Canadians" care little to learn of the pagan Cargo Cult that brought the Mecca Stone under image to verisimilar "truth" (yes, we have problems of our own . . . yet, we do maintain a real sense of 'aql 'amali, the "hobbling" brought on in combining the Speculative and the Practical in a single conscious spate of language), but that they care absolutely nothing for the language of creation and revelation, and tend to believe, for example, that Sufic "angelism" is just another fanatical Saracen throwback whose false imagination in terms of poetic belief and spiritual praxis simply excuses the knee-deep blood flowing through the Old City of Jerusalem in 1099.

As far as I can tell, poetry is read with complete abandon and necessity, from the Eastern shores of the Meditarranean, all the way to the South China Sea. So, the lack of western regard for it, is not just a Muslim problem. Or specifically as a religious problem attendant upon that. It is a problem of perception. The West has a problem with perception. A phenomenological problem. And since perception is related to knowledge, they have an epistemological problem. And as these two are related to creation - the Creative Project - they have problems with religious sensibility, sexuality in the largest sense, and with submission, overall.

And, where I come from, poetry is the ballasting force among these three. The Qu'ran is poetry in the way that Mr. Jack Spicer's poems are. Dictation. However, one has to make a space through which this can be received, where the three "live" intertwined, and are not so restricted by doctrinaire "rationality." - And this is exactly what the West is lacking. The poets of the West receive "signals", certainly, but they are intellectual and dry. "Canadian." Not really admitting who they most actually are.

Americans lie. Fulsomely. What Arab doesn't know that? The Great Satan. Of course, when a Muslim says this, he is actualy referring to Shaitan, "the trivializer". Which is the correct view. America is the great trivializer of that sense of spirit - which even the most devout Meccan acolyte knows has a primarily sexual energy base - through which language is more than just a slogan on a straw hat on the head of a tuba player in a Dixieland band at the Republican National Convention.

Is it any wonder that we love our lands - reduced as they currently are to a scatterment of moon rocks - and that their "dryness" is an American import? The first thing that both Bushes did in teir reign of terror across our lands, was to destroy our water sources. Bush I & II both bombed water facilities in and around Baghdad and other cities and towns of significant size, while at the same time, spading up the rich marshlands of southern Iraq, to make those waters equally unavailable.

Water is the first poetic. Need I say more? Why do you hate us so, that you need to parch our creative drive into those naturally violent reactions against your deadly stealth, through which your attacks can be ultimately justified?

Of this, I cannot understand.
Al-Sadiq

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http://clk.atdmt.com/MRT/go/108588800/direct/01/

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199. William Slaughter
Notice: Mudlark
Sun 24 Aug 2008

New and On View: Mudlark Poster No. 76 (2008)

Some Thoughts on Naming and Poetry: An Essay by Francine Marie Tolf

Francine Marie Tolf is the author or BLUE-FLOWERED SUNDRESS, a chapbook published by Pudding House Press in 2007. Her poems and essays have appeared or are forthcoming in 5 AM, New Letters, Rattle, Southern Humanities Review, Under the Sun, and Green Hills Literary Lantern among many other journals. "Some Thoughts on Naming and Poetry" will appear at the end of LIKE SAUL, a chapbook of her poems that Plan B Press will publish in Fall 2008.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

200. George Bowering
Re: Woman Arrested For Failing To Return Library Books
Sun 24 Aug 2008

Tell us more about your being a petty thief . . . .

gb

On Aug 24, 2008, at 1:16 PM, steve d. dalachinsky wrote:

> *even as a petty thief i agree the books and films in library are for*
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> *struggle for funding--millages for libraries in my state are the*
> *first to*
> *get the "no" vote each election cycle. Just as lawsuits ask for*
> *"pain and*
> *suffering" damages, the libraries too have to build that in--each*
> *patron who*
> *doesn't get to read those books while they're being held up by*

another
patron, and the potential fallout: no longer using the libraries
(when
libraries depend on grants showing how many patrons they've had, and
get a
certain number per patron, any lost customer is incredibly costly),
bad word
of mouth, etc.

On Fri, Aug 22, 2008 at 6:10 PM, susan dunn-hensley
<[redacted]>wrote:

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> *"I completely take responsibility for not paying my fine on time and*
> *not going to my court date," Dalibor said.*
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> *Still, she isn't planning on returning the books.*
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> *welcome.html*

Bowering
A gerund and your friend.

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201. William Allegrezza
Series A This Tuesday!
Sun 24 Aug 2008

Please come to Series A this coming Tuesday for another great literary reading.

August 26, 7:00-8:00 p.m.
    Hugh Tribbey
    Gina Frangello
  Jesse Seldess

The reading takes place at the Hyde Park Art Center at 5020 S.
Cornell, Chicago, IL (Hyde
Park). Parking is available, and it is easy to access from both Metra

and CTA.
BYOB.

Visit http://www.moriapoetry.com/seriesa.html for more information.

Jesse Seldess recently relocated from Chicago to Berlin. In Chicago, he co-curated The Discrete Reading and Performance Series with Kerri Sonnenberg. In Berlin, he organizes The Floating Series of exhibitions and events with Leonie Weber as well as continues to edit Antennae, a journal of experimental writing, music, and performance. Chapbooks of his poems have been published by Answer Tag Home Press, Bronze Skull Press, and the Chicago Poetry Project, and his first full-length book of poems, Who Opens, appeared on Kenning Editions earlier this year.

HUGH TRIBBEY is an assistant professor of English at East Central University in Ada, Oklahoma, where he teaches literature and creative writing. His poetry has appeared in "ixnay" and "Lost and Found Times", and the e-zines "The Dream People", "poethia", and "POTEPOETZINE", and Xstream. Work is forthcoming in "Flint Hills Review", and the e-zines "Red River Review", "The Dream People", and "Sidereality". He holds a Ph.D. in English from Oklahoma State University in Stillwater.

Gina Frangello is the Executive Editor of the award-winning literary magazine Other Voices and its new fiction imprint OV Books. Her short fiction has been published in many literary journals, including Swink, StoryQuarterly, Prairie Schooner , two girls review, Blithe House Quarterly and Fish Stories. She guest-edited the anthology Falling Backwards: Stories of Fathers and Daughters (Hourglass Books) and has been a freelance journalist for the Chicago Tribune and the Chicago Reader. A graduate of the Program for Writers at the University of Illinois-Chicago, she has taught literature and creative writing at several Chicago universities and is the recipient of an Illinois Arts Council literary award and individual fellowship. She lives with her husband and their twin daughters.

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202. susan dunn-hensley
Re: Woman Arrested For Failing To Return Library Books
Sun 24 Aug 2008

Geraldine

Good points. I am curious as to why the library did not merely declare the books lost and charge the replacement cost plus a fee for the librarian's time and trouble. Our local library and the library at my former university both charge a set fee and replacement cost for unreturned items. Replacing a rare book would

be difficult, but popular fiction (such as the texts in question) could be replaced fairly easily.

--- On Sun, 8/24/08, Geraldine Monk <[redacted]> wrote:

From: Geraldine Monk <[redacted]>
Subject: Re: Woman Arrested For Failing To Return Library Books
To: [redacted]
Date: Sunday, August 24, 2008, 4:30 PM

Hello Susan, It's really irrelevant how much the book(s) cost because the books are not for sale and that's the whole point. She cannot say, as she did, that she is not now returning the books because she paid for them. She cannot pay and own something that was never being sold. The fine is nothing to do with the value of the books. She should return the books. They don't belong to her and it seems to me the fines reflect her bloody-mindedness and selfish attitude. The fine is fine it is her attitude that is excessively arrogant. Libraries are one of the best institutions the world has (they are a public service and free in the U.K.) but they only work on the trust of the users.

Geraldine

Susan wrote:

'Seriously, though, I don't understand how the fine for the books can be so much more than the actual value of the items. It seems to me that she should have been charged the price of replacing the books. Charging almost two hundred dollars in fines seems quite excessive to me.'

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203. Poetics List
Lawrence Braithwaite Obit -- On behalf of Aaron Vidaver
Mon 25 Aug 2008

---------- Forwarded message ----------
From: Aaron Vidaver < [redacted]>

BRAITHWAITE, Lawrence. 1963-2008. It is with great sorrow that we announce the sudden passing of Lawrence (Larry) Braithwaite at the age of forty-five on July 14, 2008 in Victoria, B.C. Beloved son of Hilton and Maxine (nee Hall) Braithwaite and brother to Jack, Sharron and the late Joey. He also leaves to mourn his Aunt Shirley and family, his niece Natasha, sister-in-law Stephanie and other cousins, relatives and friends. Lawrence was a writer and served in the armed forces for twelve years. He held a high regard for human rights. Funeral services will take place at la chapelle du Centre funeraire Cote-des-Neiges, 4525 chemin de la cote-des-neiges in Montreal at 9 a.m., Friday August

1 followed by the niche interment at 10 a.m. at the cimetiere Notre-Dame-des-Neiges, 4601, chemin de la Cote-des-Neiges, Montreal. If preferred, donations may be made in his memory to a charity of your choice. Larry, we will remember you always as you embark on your journey to peace. Published in the Montreal Gazette on 7/30/2008

http://www.legacy.com/CAN-Montreal/Obituaries.asp?Page=LifeStory&PersonID=114489869

http://en.wikipedia.org/wiki/Lawrence_Ytzhak_Braithwaite

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204. **Poetics List**

Re: Island [on behalf of James Beach]

Mon 25 Aug 2008

From:"AWAREing Press" <[redacted]>

What of science and psychology? Gotta be able to repair and create...
Anatomy & Physiology text
Collected Jung, Freud, or headshrinker of choice
Witchcraft and/or Druidism text
Quantum Physics text

For entertainment...
Asimov's guide to Shakespeare.
Collected works of either of the above.

Pragmatic am I.
James

---------- Original message from steve russell
<[redacted]>: ----------

In response to Elizabeth's question, how 'bout this one: which book or books to
> take with you on a desert island, or maybe, hm, a bomb shelter.
> I'd be willing to go to jail for Rimbaud's Season in Hell.
> Celine's Journey to the end of the night.
> A fair chunk of Rilke.
> Perhaps W.B. Keckle's Sanskript of The Body
> Perhaps Leaves of Grass.
> Something by Michael Bukhard.
> Maybe Merwin's The Lice.
> Possibly some early Creeley.
> Auster's collected poems.
> Heidegger's Poetry Language Thought.

> The Journal of the Albion Moonlight, Kenneth Patchen.
> Facing the Music, short stories by Larry Brown.
> I'd prefer a soft, Federal jail, if possible. My lawyer's on call.
>

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205. Obododimma Oha

urchin

Mon 25 Aug 2008

---

urchin:

http://edutitra.blogspot.com/2008/08/urchin.html

Obododimma.

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206. Poetics List

"What one beholds of a woman is the least part of her" - Ovid [on behalf of Deborah Fries]

Mon 25 Aug 2008

From Deborah Fries <[redacted]>

Deborah Fries

[redacted]

WOMAN

a group exhibit

Tuesday, 2 September - Tuesday, 7 October, 2008

Opening reception for the artists:

Sunday, 7 September, 2008

7 pm - 9 pm

New York, NY

Today's popular culture has created a climate where there is scant recognition or respect for female modesty or achievement that isn't coupled with sex appeal. Being "sexy" is the ultimate accolade, trumping intelligence, character and all other accomplishments by a woman during the various stages of her life.

Popular culture has created a climate in which women are valued more for their appearance than for their contributions to society, forcing women of all ages to

become willing, active and conscious participants in a tawdry, tarty, and very cartoon-like version of female sexuality.

"WOMAN" FusionArts Museum's first group exhibit by female artists examines this new female imperative with the assistance of the Roman poet Ovid who said:

"What one beholds of a woman is the least part of her",

reminding us that women are more than their Manolo Blahnik pumps.

***

Carrie Beehan, "Untitled", Acrylic on canvas with found objects and electric lights

About FusionArts Museum:

FusionArts Museum is located at 57 Stanton Street, between Forsyth and

Eldridge Streets on the Lower East Side of NYC.

Gallery hours are: Sundays, Tuesdays - Fridays from 12 Noon to 6 PM.

The closest subway stops are the 2nd Avenue station on the F and V lines, Grand Street station on the B and D lines, Bleeker Street station on the #6 line. You may also take the M9 and M15 buses to Allen and Stanton Streets.

For more information, please contact the gallery at [redacted], or visit us on the web: www.fusionartsmuseum.org.

***

FusionArts Museum is part of Converging Arts Media Organization, a 501(c)3 visual arts organization and registered public charity that brings avant garde art and arts related events to NYC's Lower East Side.

FusionArts Museum is a contemporary art space in NYC that is dedicated to the exhibition and archiving of multidisciplinary or fusion art exclusively.

This exhibit was made possible by a grant from NYSCA - the New York State Council on the Arts, a state agency, and private donations.

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207. amy king

Poetry Turn On! Mon, Sept 8th @ 8pm - St. Marks Church NYC presented by the Howl! Festival [for Nathaniel Siegel]

Mon 25 Aug 2008

Poetry Turn On !

Monday, Sept 8th, 2008

8pm to 10pm

St. Mark’s Church

131 East 10th
Street NYC 10003

Main Sanctuary

Poets:

Mahogany Browne, Regie Cabico, Steve Cannon, Michael
Cirelli, Brenda Coultas, Sam Diaz, John Farris, Merry Fortune, Celena Glenn, Lois
Griffith, Bill Kushner, Jill Magi,

Filip Marinovich, Chris Martin, Stephen Motika, Amy
Ouzoonian, Eve Packer, Kristin Prevallet, Shappy, Moonshine Shorey, Rachel M.
Simon, Tracy K. Smith, Stacy Szymaszek, Clare Ultimo

Coming together to read for you & representing:

The Bowery Poetry Club www.bowerypoetryclub.com

A Gathering Of The Tribes www.tribes.org

Nuyorican Poets Café www.nuyorican.org

The Poetry Project www.poetryproject.com

Poets House www.poetshouse.org

This event is FREE and Open to the Public !

Presented by the HOWL ! Festival

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

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208. Nicholas Piombino
Re: insomnia, words that do not survive the world
Mon 25 Aug 2008

A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly

discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost $500. An unsigned copy goes for $125. I paid $1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth forcing myself through what might be their less canonically important works. The contrast between what makes literary work accessible in places yet hard, or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

Hello to Murat and best to all,
Nick

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[redacted]> wrote:

> *In his memoir Auster writes that he had made a bet that he was going to make his living as a poet. At the end of the book, he has shifted to becoming a novelist. The memoir implies that he Auster has won his own bet. Actually. the reverse is true. He had to change his field -basically starting with an off beat genre novel- to unite his "vocation with his profession."*
>
> *Though I admire his novels -and particularly the movie script *Smoke* (the photographing of the same place over and over again)- personally I believe as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his dead*

father's photograph to start a profound meditation. Then, as the "fruit" of these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[redacted]>wrote:

i have this insomnia thing going on and no blog. too many thoughts. but I love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."
& since i'm been on this Auster kick for the last week, here's one of my favorite Auster poems.
From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
These are the words
that do not survive the world. And to speak them
is to vanish
into the world. Unapproachable
light
that heaves above the earth, kindling
the brief miracle
of the open eye-
and the day that will spread
like a fire of leaves
through the first chill wind
of October
consuming the world
in the plain speech
of desire.

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209. **steve d. dalachinsky**
Re: Woman Arrested For Failing To Return Library Books
Mon 25 Aug 2008

---

what do ya wanna know????

On Sun, 24 Aug 2008 15:41:01 -0700 George Bowering <[redacted]>
writes:
> Tell us more about your being a petty thief . . . .
>
> gb
>
>
> On Aug 24, 2008, at 1:16 PM, steve d. dalachinsky wrote:
>
> > even as a petty thief i agree the books and films in library are
> for
> > everyone so FINE away i say
> > On Sun, 24 Aug 2008 12:53:14 -0400 angela vasquez-giroux
> > <[redacted]> writes:
> >> The fine is for taking the books away from other readers.
> Libraries
> >> struggle for funding--millages for libraries in my state are the
> >> first to
> >> get the "no" vote each election cycle. Just as lawsuits ask for
> >> "pain and
> >> suffering" damages, the libraries too have to build that
> in--each
> >> patron who
> >> doesn't get to read those books while they're being held up by
> >> another
> >> patron, and the potential fallout: no longer using the libraries
> >> (when
> >> libraries depend on grants showing how many patrons they've had,
> and
> >> get a
> >> certain number per patron, any lost customer is incredibly
> costly),
> >> bad word
> >> of mouth, etc.
> >>
> >>
> >>

> >> On Fri, Aug 22, 2008 at 6:10 PM, susan dunn-hensley
> >> <[redacted]>wrote:
> >>
> >>> [Moderator: I am sorry about my last message. I accidentally
> >> pushed send
> >>> before I finished typing.]
> >>>
> >>> I agree with you. I am surprised that I was not arrested while
> >> writing my
> >>> dissertation. lol
> >>>
> >>> Seriously, though, I don't understand how the fine for the
> books
> >> can be so
> >>> much more than the actual value of the items. It seems to me
> that
> >> she should
> >>> have been charged the price of replacing the books. Charging
> >> almost two
> >>> hundred dollars in fines seems quite excessive to me.
> >>>
> >>>
> >>> --- On Fri, 8/22/08, steve russell <[redacted]>
> >> wrote:
> >>> From: steve russell <[redacted]>
> >>> Subject: Re: Woman Arrested For Failing To Return Library Books
> >>> To: [redacted]
> >>> Date: Friday, August 22, 2008, 4:47 PM
> >>>
> >>> ----- Original Message ----
> >>> From:
> >>> i feel her pain. seriously.
> >>>
> >>>
> >>>
> >>> ----- Original Message ----
> >>> From: mIEKAL aND <[redacted]>
> >>> To: [redacted]
> >>> Sent: Friday, August 22, 2008 1:36:33 PM
> >>> Subject: Woman Arrested For Failing To Return Library Books
> >>>
> >>> (Only in Wisconsin, good mugshot of the criminal..)

> >>>
> >>> Woman Arrested For Failing To Return Library Books
> >>> "Angels and Demons" and "White Oleander" borrowed last year
> >>>
> >>> http://www.wisn.com/news/17258567/detail.html
> >>>
> >>>
> >>> GRAFTON, Wis. -- A woman has been arrested for failing to
> return
> >> two
> >>> books to the Grafton Library.
> >>>
> >>> Woman Arrested For Not Returning Books To Library
> >>>
> >>> Heidi Dalibor was arrested after she failed to return the
> books,
> >>> "Angels and Demons" and "White Oleander", last year.
> >>>
> >>> "I said, what could they possibly do? They can't arrest me for
> >> this… I
> >>> was wrong," Dalibor said.
> >>>
> >>> Dalibor did not respond to four notices from the library, two
> >> phone
> >>> calls and two letters. The library forwarded the case to
> police,
> >> who
> >>> issued a citation for Dalibor's failure to return the materials
> or
> >> pay
> >>> the fine. The citation included a court date, which Dalibor
> admits
> >> she
> >>> ignored.
> >>>
> >>> With arrest warrant in hand, police showed up at Dalibor's door
> >> and
> >>> led her away in handcuffs.
> >>>
> >>> While the police have been criticized for going so far, the
> >> police
> >>> chief said they simply followed the law.

> >>>
> >>> "None of this would have been necessary if she followed the
> >> agreement
> >>> and returned the books," said Grafton Police Chief Charles
> >> Wenten.
> >>>
> >>> Dalibor paid her $170 fine and was released.
> >>>
> >>> "I completely take responsibility for not paying my fine on
> time
> >> and
> >>> not going to my court date," Dalibor said.
> >>>
> >>> Still, she isn't planning on returning the books.
> >>>
> >>> "I still have the books and I don't plan to return them because
> >>> they're paid for now," Dalibor said.
> Check
> >> guidelines
> >>>
> >>>
> >>>
> >>>
> >>>
> Check
> >> guidelines
> >>>
> >>>
> >>>
> >>>
> >>>
> Check
> >> guidelines
> >>>
> >>
> >>
> >>
> >
>
> > welcome.html
> >
>

> Bowering
> A gerund and your friend.
>
>
>
>

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210. David Chirot

Orwell's Diaries of 1938 on line as "today's date daily blog"

Mon 25 Aug 2008

---

*Media Talk: What George Orwell Wrote, 70 Years Later to the Day <http://www.nytimes.com/2008/08/25/business/media/25orwell.html?ei=5070&emc=eta1> * By NOAM COHEN George Orwell's copious diaries are now being published every day in blog form, exactly 70 years after they were made.

One of the stated purposes of this project is to present Orwell in a familiar and popular form to the electronic reader. A "doubleplusgood" idea as Orwell not only "remains" a great critic of the totalitarianization of language and the language of totalitarianism.

Works such as the "The Principles of Newspeak" Appendix to 1984 become not only "more frightening" today, but "most frighteningly," more familiar on a daily basis--so the use of the "daily blog" is a very intersting method of approaching his works as an introduction.

From "The Principles of Newspeak":

"No word in the B vocabulary was ideologically neutral. A great many were euphemisms. Such words, for instance, as joycamp (forced-labor camp) or Minipax (Ministry of Peace i.e. Ministry of War) meant almost the exact opposite of what they appeared to mean. Some words, on the other hand, displayed a frank and contemptuous understanding of the real nature of Oceanic society. An example was prolefeed, meaning the the rubbishy entertainment and spurious new which the Party handed out to the masses. Other words, again, were ambivalent, having the connotation "good" when applied to the Party and "bad" when applied to its enemies. But in addition there great numbers of words which at first sight appeared to be mere abbreviation and which derived their ideological color not from their meaning but their structure.

" . . . The name of every organization . . . was invariably cut down to the familiar shape; that is, a single, easily pronounced word with the smallest number of

syllabus that would preserve the original derivation. In the Ministry of Truth {Propaganda} for example, in which Winston Smith worked, the Recrods Department was called RecDep, the Fiction Department FicDep . . . even in the early decades of the 20th century, telescoped words and phrases had been on of the characteristic features of political language; and it had been noticed thatthe tendency to use abbreviations of this kind was most marked in totalitarian organizations. Such words as Nazi, Gestapo, Comintern, Inprecorr, Agitprop. In the beginning the practice had been adopted as it were instinctively, but in Newspeak it was used with a conscious purpose. It was perceived that in thus abbreviating a name one narrowed and subtly altered its meaning, by cutting out most of the that associations that would otherwise cling to it. . . . . Comintern . . refers to something almost as easily recognized and as limited in purpose, s a chair or a table. Comintern is a word that can be uttered almost without taking thought, whereas Communist International is a phrase over which one is obliged to linger at least momentarily. In the same way, the associations called up by a word like minitrue are fewer and more controllable than those called up by Ministry of Truth. This accounted not only for the habit of abbreviating whenever possible, but also for the almost exaggerated care which was taken to make every word easily pronounceable."

A good reading/writing exercise (which can become almost '"second nature" at various moments of the day's involvement with such activities and the hearing also of such words--) is to follow the guidelines of Orwell's "Principles" by reversing, condensing, making ambiguous the meaning of a word until it is attached to a "good" or "bad" "ideological expression," and in turn, using the not the meaning, but the structure of a word to present its "ideological color."

The manipulation of words as independent of "meanings," and reliant on "structures," makes it far easier to create a language which controls thought. A word created with such a purpose and in such a manner, makes it impossible to think certain thoughts. The compounding of words split into fragments creates such easily pronounced and --what?--words as "vispo," "langpo," "CentCom," For example, "vispo"--hack off a hunk of "visual" and make a sandwich of it with a slice of "poetry"--and you have "vispo." Condiments of a few sorts and rolls or choices of wheat or white bread are available to be sure! It's fast food approach that "saves time" and "explaining" or "defining" or having to deal with such really troubling, complicated, time consuming things as thousands of years of discussion re "visual poetry." It also "immediately" conveys the speed with which, at the flick of the software program, , one may become a "vispoet," rather than al that boring "labor" and "study" involved with something that "visual poetry " sounds like.

(Note: I'm using "vizpo" or "vispo" as an example that's familiar to readers here, and because a firend of mine, himself a visual poet, often has asked me what and why I think "what" of the term "vispo," which is becoming almost as "universally used" as the terms it reminds me of via "close rhyming" and "associate thinking"------"Gizmo" and "Gitmo." Since various Gizmos are employed in thousands of Gitmos--perhaps a Newspeak neologism may come into use which expresses their interelationship as "Gitzmo." Which might --who knows after all--produce such further developments as "Blitzmo" and Glitzmo" which in a sense are already "hovering in the wings" of the Theaters of War, full ready to "make their entries, , assumes their postions, and perform their requisite roles.")

Also, there being no previous "vispo" in the strict sense, other than its "ancient," pre-digital "proto-forms," what is called "vispo" need only concern those works which are done in the very recent past. The creation of "new" "stars" and "masterpieces" is much easier when there is basically a dearth of "competing" discourses, histories, examples, artists."

In fact, "vispo" in a sense "colonizes" the space formerly inhabited by "visual poetry" and, in a real sense, "takes it over" "under the umbrella of new terminology." In this way, Orwell's acute perceptions of how language can be used to "form and control thought" regardless of the now meaningless former meanings of the amputated and compounded words, points the way towards the vast possibilities of all sorts of "formal devices" which can be put at the service of making "invisible" and opaque the "ideological meaning." By making "neutral" and "ambiguous" what had been too easily observed as contradictions and oppositions within a word or phrase, the word can be rendered meaningless and dependent on a "compound -context" which determines if it is "good" or "bad." This is a great aid in the reduction of thinking, which involves questioning, rather than simply repeating, or following, what the "leaders" "set the tone" for as the "immediate and unquestioning" reception of their version of the "Truth." Without realizing it, the "follower," or "Party member," or "citizen," is ACTING in a "willing suspension of disbelief" which is taken not as "mere fiction," but as "The Truth." In such a state, the "state of consciousness" of the actor, citizen, Party member, becomes AUTOMATIC--that is, it "immediately goes into action" without any doubts, any costly delay in questioning the meaning --let alone"'morality"--of what it is to be done and thought. In effect, this use of language is a form of "mobilization" of citizenry in a Permanent State of War--whether Poetry Wars, Culture Wars, Wars on Poverty, Wars on Drugs, and the War on Terror. In the latter instance, after all, what use would be the "thought provoking" and hence "time consuming" words of FDR, that "we have nothing to fear but fear itself?" In the War on Terror, the ONLY thing we have to fear is fear--to be so terrorized by

terror that the only response is with --Terror. Of course, "our" terror is NOT terror, but "Homeland Security" or "the Right to Self Defense," and the "terror" is assigned to "terrorists only." Suicide bombers and uncontrolled, unaimed, "improvised" weapons are monstrous because they "kill innocent civilians. " The weapons used against these "terrorist barbarities" are "clean " and "smart," that is to say, "civilized" and "justified" by never killing civilians. ""Collateral damages" after all are not "people," but simply unnamed non-person who "met their fate" that day while on the way to market or school. That these non-persons might be considered "similar or equal to" the "innocent civilians" killed on their ways to market or school is "unthinkable. After all, such non-person collateral damage is the fault of the "terrorists" who are "inhumanly" using their neighbors as "human shields." To even suggest that there is a contradiction here, a blatant form of hypocrisy, a double standard, is of course "unthinkable," because literally in the language of Newspeak, words are "equally neutral" until assigned their positions in the battle between "Good" and Evil."Then, the same word may do "double duty" and the "double standard" become invisible in the "double talk" of Newspeak. In a strange way, then, one might think that "vispo" or "vizpo" is a "making invisible and soundless" what was previously known cumbersomely and with difficulty as that worn out anachronism "visual poetry." "Vispo" is more immediately accessible," which indicates that it is also "more easily and swiftly learned, with that that knowledge put immediately into production in creating the new product lines, best sellers, "sexy models" and "hottest intellectual properties." At the same time, none of these "Newspeak" interventions does away with the "Author." For, if al things are "the same until assigned their place in the Party hierarchy," the only distinguishing feature of a "leader," among "non original artists" and "non original" products made by "boring" work, and who makes it all appear so exciting, so glamorous that you just can't help yourself, you want to "sign up" and "join," is the one whose "signature" insures and guarantees that the whole "production" and "product line" is "good," and "good for you as it is Good for Me." And this person of course is none other than the, as it used to be said, " Author of my days," now no longer "Our Father," but Big Brother and/or Sister. That is why the "signature" of an Author before/after a piece of writing makes "all the difference." If the Author is the Great So-and-So, every word will be seen and heard as of "great significance," analyzed, commented on, and "furnish room" for discussions, symposia, web sites, speaking tours, and the Living Enshrinement of Fame, all due to this signature, this mark, this sign, of Authority. Othrwise, the exact same words written by "somebody never heard of" or "obscure, minor" of course will be "immediately forgotten," if not on certain necessary occasions being first detained, "interrogated" and then '"disappeared.'" In that way, any previous "ambiguity, uncertainty, indeterminacy" will be "decided" by Authoritative Judgement,

"chance operations" or simply by the "erasure" of what previously had been suspended in the detention cells "under erasure," those limbos of the lost on their ways to submergence in the Waters of Oblivion, there to be consumed by the piranhas of shredding machines and delete keys. For in the stead fast aussurance of Authority, the Homeland Security of "our way of lifeand language, thought and action, our Freedom and Happiness," will be "automatically" "taken care of." As will the immediate erasure and disappearnce of all those who oppose it here in this best of all possible worlds.

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211. Gloria Mindock

listing

Mon 25 Aug 2008

A Celebration of Somerville, MA. Small Literary Presses
Ibbetson Street Press and Cervena Barva Press Readings
Somerville Library/Central Branch
79 Highland Avenue
Somerville, MA 02143

Thursday, September 25, 2008
6:30-8:30 PM
Free

Ibbetson Street Press Authors
Lisa Beatmen will read from Manufacturing America: Poems from the Factory Floor
Gloria Mindock will read from Blood Soaked Dresses
Richard Wilhelm will read from Awakenings

Cervena Barva Press Authors
Mary Bonina will read from Living Proof
Doug Holder will read from The Man in the Booth in the Midtown Tunnel
Catherine Sasanov will read from Tara

Author Bios

Lisa Beatman manages adult education programs in Boston’s South End. Her most recent book, Manufacturing America: Poems from the Factory Floor (Ibbetson Street Press 2008), was an April/May "Pick of the Month" by the Small Press Review, and was featured in the Boston Globe. The lives of today's immigrant factory workers are the guts and sinew of these poems. Her work has appeared in Lonely Planet, Lilith Magazine, Political Affairs, Hawaii Pacific Review, Rhino, Manzanita, Alimentum, European Judaism, and the Boston

Globe Magazine. Her first book was Ladies' Night at the Blue Hill Spa (Bear House Publishing 2002)."

Gloria Mindock is editor and publisher of Cervena Barva Press and editor of the Istanbul Literary Review based in Turkey. From 1984-1994, she edited the Boston Literary Review/ BLuR. She is the author of two chapbooks, Doppelganger (S. Press) and Oh Angel (U Soku Stampa) and three poetry collections, Blood Soaked Dresses (Ibbetson St. Press, 2007), Nothing Divine Here (U Soku Stampa, 2008) and Whiteness of Bone, forthcoming. Gloria has been published in numerous journals including UNU: Revista de Cultura and Citadela in Romania with translations by Flavia Cosma, Arabesques, Poesia, Phoebe, Poet Lore, Blackbox, River Styx, Bogg, Ibbetson St., WHLR, and numerous anthologies.

Richard Wilhelm holds a B.A. in journalism but currently works as a mental health counselor at McLean Hosipital. He is a painter who has exhibited in a solo show at the Gallery at the Piano Factory and in group shows elsewhere. He was one of the three co-editors of City of Poets, an anthology of 18 Boston Poets, and serves as the art editor of Ibbetson Street Press. His poems have been published in, Spare Change, the Somerville News, Ibbetson Street and Crooked River Press, which quoted one poem in full in the 2002 Poet's Market.

Mary Bonina's chapbook Living Proof was published last year by Cervena Barva Press. Her poetry is included in the public art project BOSTON CONTEMPORARY AUTHORS, in many journals, and in three anthologies, most notably, Voices of the City, a project of the Rutgers University Center for Ethnicity, Culture, and the Modern Experience (Hanging Loose). She is author of another poetry chapbook, Lunch in Chinatown, and the memoir, My Father's Eyes excerpted in Gulfstream and Hanging Loose. Bonina holds an MFA from the Program for Writers at Warren Wilson College, has been awarded fellowship residencies at the Vermont Studio Center, the Virginia Center for the Creative Arts, and she's a member of the Writers Room of Boston, serving on the Board of Directors.

Doug Holder is the founder of the Ibbetson Street Press of Somerville, Mass. He is the arts editor for The Somerville News, the host of the Somerville Community Access TV show: "Poet to Poet: Writer to Writer," the co-founder of The Somerville News Writers Festival, and the co-founder of the Somerville-based literary group the Bagel Bards. His poetry and prose has appeared in: The Boston Globe Magazine, STUFF, Rattle, Home Planet News, Cafe Review, the new renaissance, Poesy, Istanbul Literary Review, and many others. His new poetry collection is The Man in the Booth in the Midtown Tunnel (Cervena Barva Press). He holds an M.A. in Literature from Harvard University.

Poet Catherine Sasanov is the author of Traditions of Bread and Violence (Four Way Books) and All the Blood Tethers (Northeastern University Press), as well as two chapbook collections: What's Left of Galgani (Franciscan University Press) and Tara, which was released in April by Èervená Barva. Her theater work includes the libretto for Las Horas de Belén: A Book of Hours, commissioned by Mabou Mines. Sasanov will have a residency this fall at Blue Mountain Center, where she hopes to finish a new book of poems, Had Slaves. The manuscript is rooted in her discovery of slaveholding among her Missouri ancestors, and her research into what happened to their slaves.
---------- Ibbetson Street press was founded in 1998 in Somerville, Mass by Doug Holder, Dianne Robitaille and Richard Wilhelm. It was named for the original location in Somerville (33 Ibbetson Street) where Holder and Robitaille resided from 1994 to 2001. Since then it has published 23 issues of "Ibbetson Street," and over 50 collections of poetry. Ibbetson poets have been featured on "Writer's Almanac" (NPR), WBZ radio, Verse Daily, The Boston Globe, WGBH, Provincetown Radio (Poets Corner), and many other venues. Many of our collections were picks of the month in the "Small Press Review." Ibbetson titles are collected and subscribed to by major university libraries including: Harvard University, Yale University, Brown University, and the University of Buffalo.
---------- Cervena Barva Press was founded in April, 2005 by Gloria Mindock. The press publishes poetry and fiction chapbooks and books, plays, and poetry postcards from writers in the USA and Internationally. It accepts work by solicitation only but welcomes queries especially from Central and Eastern Europe. Once a year, the press holds a fiction and poetry chapbook contest. The press has published work by Gary Fincke, Eric Pankey, Simon Perchik, Michael Burkard, Catherine Sasanov, John Minczeski, Lucille Lang Day, Flavia Cosma, George Held, David Ray and others. Many of the writers have numerous prestigious awards and books between them. Once a month, Cervena Barva Press publishes a monthly newsletter which contains interviews with writers, editors, and publishers, author reading schedules throughout the USA, book releases, and new Cervena Barva Press publications. Another service Cervena Barva Press offers, is an online bookstore, The Lost Bookshelf. Gloria Mindock started this for Cervena Barva Press books and for writers and publishers from all over the world to sell their books on consignment. (Continued)
Contact Information: Doug Holder, Editor Ibbetson Street Press: [redacted]

Gloria Mindock, Editor
Cervena Barva Press: [redacted]

Thank you for listing this.
Gloria Mindock, [redacted]

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212. Gloria Mindock
Cervena Barva Press Fall Reading Series
Mon 25 Aug 2008

Cervena Barva Press Reading Series

Contact Information
Coordinators:
Gloria Mindock, Editor and Publisher and Tam Lin Neville
[redacted]

Fall Reading Series
All readings 7:00 PM, Free
Pierre Menard Gallery
10 Arrow Street
Cambridge, MA 02138

Wednesday, September 17, 2008

Celebrating Three Cervena Barva Press Authors With New Books
Kathi Aguero
Mike Amado
George Held

Kathleen Aguero's books of poetry include, Daughter Of (Cedar Hill Books), The Real Weather (Hanging Loose Press), and Thirsty Day (Alice James Books). She has edited three volumes of multicultural literature published by the University of Georgia Press and has an essay in the anthology, Why I'm Still Married. The recipient of grants from the Massachusetts Council on the Arts and the Elgin Cox Foundation, she is a Professor of English at Pine Manor College in Chestnut Hill, MA, teaching in their low-residency MFA and undergraduate programs. Kathi will be reading from her new chapbook, Investigations: The Mystery of the Girl Sleuth (Cervena Barva Press, 2008).

Mike Amado is a performance poet, percussionist and drummer who does lyrical, rhythm-based tomes attuned to the social and semi-political. He is the author of Poems: Unearthed from Ashes (2006). Mike is a reviewer for the online magazine Rattle and for the Boston Area Small Press and Poetry Scene. Publication credits include WHLR, Apt Magazine, Down in the Dirt, Bagel Bards Anthology 1 & 2, Istanbul Literary Review, and others. Mike will read from his new collection Stunted Inner-child Shot the TV (Cervena Barva Press, 2008).

George Held is the author of 10 poetry collections and will read from his new chapbook The News Today (Cervena Barva Press, 2008). He will also read selections from W Is For War (Cervena Barva Press, 2006), and Phased (Poets

Wear Prada, 2008). George is the editor of the anthology Touched by Eros. A five-time nominee for the Pushcart Prize, he has published his stories, poems, book reviews, and translations in such places as The Philadelphia Inquirer, Circumference, The Notre Dame Review, Commonweal, Connecticut Review, and Confrontation. His poem “Aftermath” was read. by Garrison Keillor on The Writer’s Almanac. He has co-edited The Ledge Poetry and Fiction Magazine since 1991. George currently lives in New York City.

Wednesday, October 15, 2008

John Amen
Kevin Gallagher
Glenn Sheldon

Wednesday, November 19, 2008

Robert Johnson
Irene Koronas
Sue Owen

Cervena Barva Press was founded in April, 2005 by Gloria Mindock. The press publishes poetry and fiction chapbooks and books, plays, and poetry postcards from writers all over the world. It accepts work by solicitation only but welcomes queries especially from Central and Eastern Europe. Once a year, the press holds a fiction and poetry chapbook contest. The press has published work by Gary Fincke, Eric Pankey, Simon Perchik, Michael Burkard, Catherine Sasanov, John Minczeski, Lucille Lang Day, Ian Randall Wilson, George Held, David Ray, Doug Holder, Eric Wasserman, Glenn Sheldon, and others. Many of the writers have numerous prestigious awards and books between them.

Once a month, Cervena Barva Press publishes a monthly newsletter which contains interviews with writers, editors, and publishers, author reading schedules throughout the USA, book releases, and new Cervena Barva Press publications.

Another service Cervena Barva Press offers, is an online bookstore, The Lost Bookshelf. for writers and publishers to sell their books on consignment.

Pierre Menard Gallery
Aldo Tambellini Exhibition
September 19th-October 26th, 2008
Opening reception September 19th, 6:00-9:00 PM

For more information about the exhibit:
Contact Nathan Consello, Gallery Director
John Wronoski, Proprietor

Gallery: 617/[redacted]
[redacted]

Thank you.
Gloria Mindock, editor & Publisher
[redacted]

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213. Jerome Rothenberg
Poems & Poetics - August postings
Mon 25 Aug 2008

The most recent posting on my continuing blog-anthology is an excerpt from Michael Palmer's essay on Shelley, which will be appearing in full in his new book of essays & talks, Active Boundaries, from New Directions. This almost rounds out the posts for August, including the following:

* Reconfiguring Romanticism (10): Michael Palmer on Shelley

* Rafael Albrti: Buster Keaton Searches the Woods for His Sweetheart a Genuine Cow

* From Poetics & Polemics (forhtcoming): "A Secret Location on the Lower East Side

* Reconfiguring Romanticism (9): Some Outsider Poets

* Uncollected Poems (2): Two for the Cockeyed Queen of Poland

* Translation & Illegibility, a talk with with a poem from A Book of Concealments

* Pierre Joris: from Justifying the Margins: "Nimrod in Hell" with a Reminiscence & Note on Joris même

* Reconfiguring Romanticism (8): Heinrich Heine, with commentary & a prose poem from Heine & Gerard de Nerval

* from Daichidoron: 32 Ways of Looking at the Buddha, for Hiromi Ito

* Charles Bernstein: 4 Poems, with a Note on Escape from Rousseau to Bernstein

* Gematria (2): from 14 Stations, with Arie Galles

* Reconfiguring Romanticism (7): Prologue to a Book of Origins

Postings to come include: Sor Juan Inés de la Cruz, faux-dialect poems translated by me & Cecillia Vicuña; "Reading Celan 1959/1995 (a personal account)" from Poetics & Polemics; & Four Poems by Michael McClure, with commentary.

The URL remains poemsandpoetics.blogspot.com.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
jrothenberg at cox.net

"Language is Delphi."
--Novalis

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214. billy little
dorn's alleged attitude
Mon 25 Aug 2008

---

friends,

i'm a jew, a friend of ed's, i'd have to say, like spicer
he was an equal opportunity hater, and hater's not the
right word, intolerant, ed was intolerant of all fools, jew,
aboriginal, cowboy, philosospher,black, yellow, gay, straight,
rich or poor, supreme court judge or petty thief, swindler or
sanctimonious.
Anybody looking for my selected poems, St. Ink should contact
Jenny Pemberthy at Capilano University Editions.

billy little

--
Be Yourself @ mail.com!
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215. steve russell
Re: Dorn/Anti-Semitism
Mon 25 Aug 2008

"The Institute for Criminal Thinking." That's beautiful. I'm almost jaded enough or naive enough to buy into the fabrication. Burrough's for beginners, it surely isn't.

--- On Sun, 8/24/08, David Chirot <[redacted]> wrote:

From: David Chirot <[redacted]>
Subject: Re: Dorn/Anti-Semitism
To: [redacted]
Date: Sunday, August 24, 2008, 3:41 PM

Dear Ismaelia al-Sadiq

Thank you so much for your letter, for the rocks. for that which is, everywhere found yet hidden in plain sight--(or site/sight/cite-)--

I remember when the discussion re Dorn and the Mandel etc transpired-- it seems to return here in a cyclical pattern--

Thank you for writing of the funeral of Nizar Qabbani and what he and his works meant to so many--the death and funeral of Darwish show very powerfully what you right of as the vitality of poetry in the Muslim world.

These events, with so much else that continually happens every day, make me think of the so often quoted Jack Spicer line "Nobody listens to poetry anymore," as I often wonder if it is not the other way round, that poetry itself in America is not listening anymore, and not listening, does not see those things hidden in plain site/sight/cite.

At "The Insitution for Criminal Thinking," there was one window through which one saw daily a large tree degnerating into an organic ruin from diease, in which a bird had made a very large nest. In the devastating bleakness, this nest on autum days filled with light, held it. and ignited the blood of life. Winter came, the leaves dropped away, and the light now came from the South, a paler light, which the nest gathered and kept strong. Huge winds came that early winter, and I thought--what will happen if the nest is blown down? The light will go out, and in the waning bleakness, the harshness lacerate the veins. Standing by the window seeing the first light rushing into the nest hollow, I saw that the heart I had found there was my own, inside me. Two hearts regard each other, and then it is found that, yes, the nest will soon be gone, yet, having met, the hearts' regards will be exchanged everywhere for there are no boundaries. One morning, the harsh light and air trembling violently with the sounds of the chainsaw, the tree and the nest were cut down and carted away. Since then, I find them everywhere.

When everything is stolen and taken away, including movement, books, water, fuel, food, everything--and "nothing" but rocks and light remain, that is not nothing at all, but everything. And necessity, the motherfucker of invention, finds much with which to work.

Writing, art objects, virtuality--"form"--can all be
made
into prisons and Walls--very often are--

And so it is possible that "poetry" may not listen to
or see
that poetry you write of--
may even be "terrified" of it, as when rock throwers

are
fired at with tear gas, bullets,tanks, missiles fired from low flying
planes--

or try as in many ways possible to "nullify" it--as
has been
done at every step of the way with the "The Poets of Guantanamo"--

Thanking you again for your profoundly moving letter, --

(and I shd note perhaps for Mr Dorn's benefit, not that he wil care to be sure!--
not that he is "lisetning"!----or is he?-- that the countless Priests, Nuns,Bishops
murdered in Latin America were opposed to the monsters oppressing the
Indigenous and poor--and today in the US are the last or only resort for illegal
immigrants and their families to find shelter and support-- for example, in
Postville, Iowa, where the local Parish has had to intervene and raise money
and donations of food and clothing, a poetry "hidden in plain sight" may be
found in the movement of persons and words--the illegal workers knowingly
employed by the world largest Kosher met packing corporation in a plant
repeatedly cited for appallingly substandard conditions and child labor, are
arrested--and held in the building of the National Cattle Conference--people
treated like animals working with animals specially treated when arrested are
housed in a building where animals are discussed in terms of trade and
slaughter-- their wives meanwhile are provided with electronic monitoring
bracelets so they will not be able to "leave" nor to work, being illegal, so their
children will starve along side the meat packing plant-- which their fathers are
being punished for having worked in-- and in conditions which no other workers
could bear the punishment of toiling in, let alone for the low wages which they
had no choice but to accept-- in these movements among meat and substandard
conditions ending up in the Cattle Conference building-- is not there a form of
"Poetic Justice" being "meted" out-- and all of it for the sake of meat-- in a place
where living humans and dead animals meet- on a perhaps "unequal footing"--
the dead animals being "legal" and the living humans not-)

On Fri, Aug 22, 2008 at 6:03 PM, Ismaelia al Sadiq <[redacted]> wrote:

> Several points:
>
> Yes, poetry is "popular" - ne essential - in the arab culture.
When Syrian
> poet Nizar Qabbani died, his funeral in Damascus was attended by crowds
> numbering at least in the 100s of thousands. Qabbani spoke not only
> radically and openly against Israeli occupation in the Territories, but
held
> quite open and liberal views about the status of women in relation to the

> Qur'an and within Muslim society in general, that were widely admired, not
> only by arab women, but be a large percentage of arab men as well.
>
> As far as Dorn's anti-Semitism, I recall him saying something in a Rolling
> Stock editorial that the paper had as its target a basically Semitic
> (Jewish) readership, because these, he said, were probably among the best
> educated persons in the country, and probably were majoral in number of the
> few that would even appreciate the paper's basic point-of-view.
>
> About Muslim culture, he noted, as far as I know, only the single instance
> in his recent volume of interviews, that it is a severe mistake by the US
> State Department that regards Muslim politics as secular, rational and
> negotiable. That it is based instead solely on religious sentiment.
>
> At any rate, I doubt that anything Dorn said about either Jews or Muslims
> can come up to his persistently negative assessments and assertions about
> Rome through history and the position of the Catholic Church vis-a-vis
> politics and economic development as well as religion (and all related
> topics, including everything from pro-fascist stances during and post-WWII,
> to negation of women's right, bitter homophobia, etc) during the years of
> his writing career.
>
> Dorn also bore the brunt of controversy in a spate of letters to Exquisite
> Corpse related to sexist comments he made to a Grad student in Denver, and
> much later, on this list, for his own alleged homophobia. So,
>
> he was no angel. He showed Max Douglas how to shoot up. Max subsequently
> OD'd on heroin at age 21. Not Dorn's responsibility, clearly, but . . . not
> the wisest sort of instruction to provide one of that day's hot new youths,
> either.
>
> BTW, just as a point of correction, arabs are Semites, too. The division
> of Semities, arabs and jews, came later, with the split between Ibrahim's

> sons, Itzak and Isma'il. At the celebration at the weaning of Itzak,
> Isma'il is seen making mock of the ceremony, and is cast out with his
> Egyptian mother Hagar to wander the lands near Beersheba. His ancestors
> eventually become first, the Bedouin tribes, and thereafter, the arabic
> speakers that populated all the lands east of Palestine.
>
> Finally, those rocks that Dariwsh mentions, that were all the Israelis
left
> for the Palestinians, after stealing their orange groves, olive orchards,
> and dispersing the Palestinians into now-permanent exile, are still there.
> There are lots of them. Palestinian teenagers use them as weapons
against
> the incursion of Israeli tanks. Yellowish-grey, not too heavy, like moon
> rocks.
>
> They have them in Iraq as well. Villagers use them against persistent and
> unwarranted attacks by US and British soldiers. A rather hopeless
> proposition, it would seem, at first. But, then, what would you rather
> fight with - a reliable rock whose substance was made by and thus has the
> divine properties of Allah, or an M-16 that probably isn't going to
work
> properly, because of contractural difficulties leading to poor
manufacture?
>
> The fact that such rocks still rely on inherent qualities of creation in
> order to attain to and hold their status as "objects", make them
far
> superior as weapons, as against rifles, which, we all know, are, like
> fountain pens or vacuum cleaners, merely devisive, and made only to kill.
> But, kill what? You cannot kill the spirit that lives and guides all
> things in accordance with the ethic that reveals the position of each
> individual thing in relation to all others, as the always penultimate
> situation.
>
> This is the Whirlwind of Speaking that is testamental to Allah's
presence,
> still and centered, in the midst of everything. Jews call this
"malbush" -
> clothes - or, as birdsong hidden in the leaves of morning trees. Sublime
> perception of beauty, unforeseen.
>
> I state these things, just to make clear that "popular"

isn't quite the
> proper word to employ in beginning to determine the value of poetry in the
> Muslim world. It is part of an overall life force, a vitalism, that is
> completely gone dead in the West.
>
> The opening of the throat, the voice, the song. The hearing's always
> heard, the word of God obeyed, but the question always remains: can you
spot
> the bird?
> al-Sadiq.
>
>
>
>
>
> > Date: Fri, 22 Aug 2008 11:30:15 -0700> From:
[redacted]>
> Subject: Re: Dorn/Anti-Semitism> To: [redacted]>
>
> shouldn't we bag that word, Anti-Semitism. When I'm in a fight
about
> Palestine, I'm almost always fighting with someone Jewish and
European. I
> don't have a clue as to what Dorn said, but why not simply call him a
bigot.
> I take it he didn't insult Arabs.> > There's an excellent
article on
> Mahmoud Darwish in the Economist, August 23. > I didn't think
poetry was
> popular.> Live/learn. > > By the mid-1980s, Darwish had sold
well over a
> million copies of his verse. > 20 volumes. > > Here's a
fragment from one
> of his poems, compliments of the Economist:> > Write down!> I am
an Arab>
> You have stolen> the orchards of my ancestors> And the land which I
> cultivated> Along with my children> And you left nothing for us>
Except for
> these rocks...> > > > >
==========> The Poetics List
> _____
> Get ideas on sharing photos from people like you. Find new ways to share.

>
>
http://www.windowslive.com/explore/photogallery/posts?
ocid=TXT_TAGLM_WL_Photo_Gallery_082008
guidelines
>

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216. **Murat Nemet-Nejat**
Re: insomnia, words that do not survive the world
Mon 25 Aug 2008

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <[redacted]
> wrote:

> *A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost $500. An unsigned copy goes for $125. I paid $1.*
>
> *Murat's judgment "derivative" concerning Auster's poetry for me is tempered by an engagement with Auster's experience and thought that has accrued over decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy*
> *of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such*

persistent concern with obtaining and transmitting insight, it is well worth
forcing myself through what might be their less canonically important works.
The contrast between what makes literary work accessible in places yet hard,
or displeasing to pierce in others, is similar to the process of getting to know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser works I invariably lose an important opportunity. When later, I go back and force my way through them, I am usually grateful. For me there is no question that time spent with a previously unread work of Auster's, perhaps avoided because of some critic's point of view, or because of some surface or other flaw, often pays off. This includes his poetry, his journals and other autobiographical works. The process is like getting to know any worthwhile person; you try to take the good with the bad, which involves feeling critical but also includes taking care about dismissing works, or sides of a person, with too great finality.

Hello to Murat and best to all,
Nick

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[redacted]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make
his living as a poet. At the end of the book, he has shifted to becoming a
novelist. The memoir implies that he Auster has won his own bet. Actually.
the reverse is true. He had to change his field -basically starting with an
off beat genre novel- to unite his "vocation with his profession."

*Though I admire his novels -and particularly the movie script *Smoke* (the*
photographing of the same place over and over again)- personally I believe
*as a poet Auster is derivative, never adding anything to what other poets (Mallarmé, for instance) have done. *The Invention of Solitude*, another memoir, for me is brilliant in its first two thirds, when he uses his dead*
father's photograph to start a profound meditation. Then, as the "fruit" of
these meditations, he ends up translating Mallarmé. The translations are much less interesting, more "literature" than projecting the cold fire at the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront Auster's poetry more directly.

Ciao,

Murat

On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[redacted] wrote:

i have this insomnia thing going on and no blog. too many thoughts. but I
love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."
& since i'm been on this Auster kick for the last week, here's one of my favorite Auster poems.
From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
These are the words
that do not survive the world. And to speak them
is to vanish
into the world. Unapproachable
light
that heaves above the earth, kindling
the brief miracle
of the open eye-
and the day that will spread
like a fire of leaves
through the first chill wind
of October
consuming the world
in the plain speech
of desire.

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217. Bonnie MacAllister
Dreamscape Festival--Poets, Art, Music September 6th
Mon 25 Aug 2008

Dreamscape Festival Performance on Saturday, September 6th

Bonnie MacAllister
Jane Cassady
Dr. Niama Williams
Monica Pace

among the performers
at the
Dreamscape Festival

Highwire Gallery
2040 Frankford Avenue
Philadelphia, PA 19125

1-6 p.m.
Saturday, September 6, 2008

For the complete exhibition and schedule:
http://www.kenbmiller.com/highwire/gallery/shows/2008/2008-09-jeff_thomas/2008-09-jeff_thomas.html

http://bonnie-macallister.blogspot.com/

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218. Eric Dickey
Re: dorn's alleged attitude
Mon 25 Aug 2008

---

reminds me of something a friend once told me:

equity means being equally unfair to everybody

or somethin' like that...

--- On Mon, 8/25/08, billy little <[redacted]> wrote:
From: billy little <[redacted]>
Subject: dorn's alleged attitude
To: [redacted]
Date: Monday, August 25, 2008, 12:48 PM

friends,

i'm a jew, a friend of ed's, i'd have to say, like spicer
he was an equal opportunity hater, and hater's not the

right word, intolerant, ed was intolerant of all fools, jew, aboriginal, cowboy, philosospher,black, yellow, gay, straight, rich or poor, supreme court judge or petty thief, swindler or sanctimonious.
Anybody looking for my selected poems, St. Ink should contact Jenny Pemberthy at Capilano University Editions.

billy little

--
Be Yourself @ mail.com!
Choose From 200+ Email Addresses
Get a Free Account at www.mail.com

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219. amy king
Trouble with presses?
Mon 25 Aug 2008

Anyone experience similar difficulties?

Consider an excerpt from the account of Stacey Lynn Brown(http://staceylynnbrown.blogspot.com/2008/07/less-than-auspicious-debut.html):

“Anyway, back to my story. Everything was hunky dory with this press, though I was a little surprised and disappointed that I didn’t get one single editorial suggestion from the editor and, in fact, that I had to do the majority of both my own editing as well as the editing for the book as a whole. At last count, I had found and corrected 32 errors–only 3 of which were mine. The other errors were ones made by the editor–jagged margins, dropped italics, misspelled words. But I didn’t mind doing the editing. After all, this was my book, and I wanted it to be right…

But it gets even better.

The letter went on to say that even though they had “revoked” the book award and were not publishing the book, the publishing contract was still valid and in effect and that they owned the rights to my book in all its formats. In order for me to get my rights back, I had to repay them the $1000 prize money I had been given as well as give them the $200 they had spent acquiring the cover art for a book THEY were choosing not to publish.

In short, they were breaching the contract, refusing to publish my book, and holding the rights to my own work hostage.”

And Brown’s nightmare with Cider Press Review continues here: http://staceylynnbrown.blogspot.com/2008/07/less-than-auspicious-debut.htmlhttp://staceylynnbrown.blogspot.com/2008/07/less-than-auspicious-debut.htmlhttp://staceylynnbrown.blogspot.com/2008/07/less-than-auspicious-debut.html

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

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220. Susan Webster Schultz

Bamboo Ridge book you should know about

Mon 25 Aug 2008

Joe Tsujimoto is a writer born and raised in NYC who has lived in Hawai`i for many years. His writing is wonderful; I'm a fan. The book, Morningside Heights, is available from Bamboo Ridge and from SPD. Try it out!

Morningside Heights is a gritty and heartfelt insiders’ take on a unique Manhattan neighborhood, a tough no nonsense environment where any young man would have to scramble to find himself. If you want to know what life was like for the son of Japanese immigrants, making his way in the world of the '60s, then this is the book for you. Its narrative tells many fascinating stories, and, in the end, leaves the reader wanting more. --Oscar Hijuelos, Pulitzer Prize winning author of The Mambo Kings Play Songs of Love

In the footsteps of V.S. Naipaul's Miguel Street and Sherwood Anderson's Winesburg, Ohio, Joe Tsujimoto's Morningside Heights explores the heart of a neighborhood in transition. Gritty and poignant, this collection of semi-autobiographical stories traverses the streets of New York, Makawao and memory, using intimate details and tender riffs to invoke the spirit of a time past, recall a community dispersed, and recreate the feeling of home, lost and found. --Nora Okja Keller, author of Comfort Woman and Fox Girl

Readers: Make room for Morningside Heights on your shelves. This collection of short stories, which chronicles the life of a Japanese-American New Yorker from his rebellious childhood on the edge of Harlem in the fifties and sixties, to

his enlistment in the Air Force during the Vietnam War, to his present life as a teacher and writer in Hawaii gives John Okada's No-No Boy and Carlos Bulosan's America Is In The Heart a run for their money. Read this book for its urgency, its tales of love and loss, of one man's determination to make something out of himself when the heart of his world seemed to have stopped beating. Most of all, read it for its craftsmanship its tough prose charged with the beauty and blues of Billie Holiday and the supreme cool of John Coltrane. --R. Zamora Linmark, author of Primetime Apparitions and Rolling the R's

Stories with the ring of truth from someone who would know.
--David Milch, writer for "Hill Street Blues,"
"N.Y.P.D. Blue," and "Deadwood"

Joe Tsujimoto's most influential teachers were Joseph Heller, Donald Barthelme, and the Greek poet, Konstantinos Lardas, writers, whose words had made an indelible impression on him during his undergraduate studies at C.C.N.Y. Now more than forty years later he has put together a collection of his own writings, produced between various jobs and many years of teaching young people. He is perhaps best known for his teacher texts: Teaching Poetry to Adolescents and Lighting Fires: How the Passionate Teacher Engages Adolescent Writers.

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221. Troy Camplin
CALL FOR SUBMISSIONS
Mon 25 Aug 2008

The Emerson Institute for Freedom and Culture see
CALL FOR SUBMISSIONS

The Emerson Institute for Freedom and Culture seeks submissions addressing the nature of freedom and its role and influence on culture. We seek both scholarly articles and creative submissions.

SUBMISSION GUIDELINES

Fiction, poetry, plays, essays, and articles should be in Times New Roman 12 pt. font and submitted as an attachment in Word or Text format. Additional genre–specific guidelines, including guidelines for images and audio files can be found below. Thos wishing to submit works to EIFC should also consult our Mission Statement.

Fiction

We accept short-shorts, short stories, and long stories.

Poetry

We are looking for superior poetry of any length. We are looking for poetry written by the kinds of poets described by Theseus in “A Midsummer Night’s Dream”:

The poet’s eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet’s pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

Plays

Standard play format. Verse plays are encouraged.

Music

Music should be sent as either mp3 or wave files. Along with the audio file, composers should submit the sheet music, a list of the instruments used, and the names of the musicians. A description of the piece, including your theory of the music composed, is also suggested. If you are submitting a song, you should also include lyrics. Satires and spoofs should include the name of the son and band being satirized.

Visual Arts

Images should be sent as JPG attachments. A description of the piece, including your theory behind the composition of the piece, is also suggested.

Essays and Articles

Articles and essays on any topic relating to freedom, culture, society, the arts, or any of the theories or related theories listed in the Mission Statement are welcome. Essays are less formal than articles and typically do not include a bibliography. Authors should strive to make their essays or articles accessible to the intelligent layperson. Interdisciplinary content and experimental structures are acceptable, the former being in fact strongly encouraged.

Troy Camplin, President
The Emerson Institute for Freedom and Culture

↑ Index

222. David Seaman
Re: Bamboo Ridge book you should know about
Tue 26 Aug 2008

As a non-New Yorker, I am surprised to hear about the issues in Morningside. I was there a few times as a bumpkin visitor, once having dinner in my college

days with a professor's daughter I met on an Atlantic crossing. It seemed like a fancy and classy world. We even took a taxi downtown to a theatre, something a 60s Ohio boy found amazing. Later I went there to meet graduate student lovers and their friends. Those of us in the inner land have a weird view of the City, I guess.

David
On Aug 25, 2008, at 9:07 PM, Susan Webster Schultz wrote:

> *Joe Tsujimoto is a writer born and raised in NYC who has lived in Hawai`i for many years. His writing is wonderful; I'm a fan.*
> *The book, Morningside Heights, is available from Bamboo Ridge and from SPD. Try it out!*
>
> *Morningside Heights is a gritty and heartfelt insiders' take on a unique Manhattan neighborhood, a tough no nonsense environment where any young man would have to scramble to find himself. If you want to know what life was like for the son of Japanese immigrants, making his way in the world of the '60s, then this is the book for you. Its narrative tells many fascinating stories, and, in the end, leaves the reader wanting more.*
> *--Oscar Hijuelos, Pulitzer Prize winning author of*
> *The Mambo Kings Play Songs of Love*
>
> *In the footsteps of V.S. Naipaul's Miguel Street and Sherwood Anderson's Winesburg, Ohio, Joe Tsujimoto's Morningside Heights explores the heart of a neighborhood in transition. Gritty and poignant, this collection of semi-autobiographical stories traverses the streets of New York, Makawao and memory, using intimate details and tender riffs to invoke the spirit of a time past, recall a community dispersed, and recreate the feeling of home, lost and found.*
> *--Nora Okja Keller,*
> *author of Comfort Woman and Fox Girl*
>
> *Readers: Make room for Morningside Heights on your shelves. This collection of short stories, which chronicles the life of a Japanese-American New Yorker from his rebellious childhood on the edge of Harlem in the fifties and sixties, to his enlistment in the Air Force during the Vietnam War, to his present life as a teacher and writer in Hawaii gives John Okada's No-No Boy and Carlos Bulosan's America Is In The Heart a run for their money. Read this book for its urgency, its tales of love and loss, of one man's determination to make something out of himself when the heart of his world seemed to have stopped beating. Most of all, read it for*

> *its craftsmanship its tough prose charged with the beauty and blues*
> *of Billie Holiday and the supreme cool of John Coltrane.*
> *--R. Zamora Linmark,*
> *author of Primetime Apparitions and Rolling the R's*
>
> *Stories with the ring of truth from someone who would know.*
> *--David Milch, writer for "Hill Street Blues,"*
> *"N.Y.P.D. Blue," and "Deadwood"*
>
> *Joe Tsujimoto's most influential teachers were Joseph Heller, Donald Barthelme, and the Greek poet, Konstantinos Lardas, writers, whose words had made an indelible impression on him during his undergraduate studies at C.C.N.Y. Now more than forty years later he has put together a collection of his own writings, produced between various jobs and many years of teaching young people. He is perhaps best known for his teacher texts: Teaching Poetry to Adolescents and Lighting Fires: How the Passionate Teacher Engages Adolescent Writers.*
>
> *welcome.html*

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223. **Cara Benson**

Re: Welcome to Boog City 2 Festival Sept. 18-21

Tue 26 Aug 2008

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This looks stellar!

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Sous RatureÂ
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----- Original Message ----
From: David Kirschenbaum <[redacted]>
To: [redacted]
Sent: Thursday, August 21, 2008 1:18:04 AM
Subject: Welcome to Boog City 2 Festival Sept. 18-21

please forward

Hi,

Next month, from Thurs. Sept. 18-Sun. Sept. 21, we'll be putting on the second annual Welcome to Boog City poetry and music festival. It will feature performances from 49 poets, 13 musical acts, and one theater company over the four days.

Among the highlights are:

â€”a night devoted to Durham, N.C. small press minor/american;

â€”a live performance of Lou Reedâ€™s New York album for its 20th anniversary by seven different musical acts;

â€”a performance of a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank Oâ€™Hara;

â€”our 5th annual small, small press fair, with exhibits from a dozen different small presses, and readings by their authors;

â€”a discussion on Race and Poetry: Integrating the Experimental; and

â€”Talisman House Publishers editor Edward Foster in conversation with internationally renowned English-born poet and long-time Lower East Side resident Simon Pettet.

The full schedule for the event is below this note, followed by performer bios and websites.

as ever,
David

David A. Kirschenbaum, editor and publisher
Boog City

330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

2nd annual

Welcome to Boog City
4 Days of Poetry and Music

THURSDAY SEPTEMBER 18, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

minor/american

(Durham, N.C.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
minor/american editors

Elise Ficarra and Kathryn Pringle, eds.

featuring readings from

Samar Albuhassan
David Need
Andrea Rexilius
Ken Rumble
Diane Timblin

and music from
Compass Jazz

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY SEPTEMBER 19, 7:00 P.M.

Sidewalk CafÃ©
94 Ave. A
NYC

Free with a two-drink minimum

Readings, musical, and poetsâ€™ theater performances,
and Lou Reedâ€™s New York album live

Â 7:00 p.m.-Jim Behrle
Â 7:15 p.m.-Daniel Nester
Â 7:35 p.m.-Dibson T. Hoffweiler (music)
Â 8:05 p.m.-Arlo Quint
Â 8:20 p.m.-Bob Holman
Â 8:35 p.m.-Verse Theater Manhattan
Â Â Â Â Â doing a reading of Frank O'Hara's verse drama
Â 9:35 p.m.-Gillian McCain
Â 9:50 p.m.-Lou Reed, New York. Performed live by:

*Babs Soft
Romeo Had Juliette
Halloween Parade

*The Rabbits
Dirty Blvd.
Endless Cycle

*Dibson T. Hoffweiler & Preston Spurlock
There Is No Time
Last Great American Whale

*Liv Carrow
Beginning of a Great Adventure
Busload of Faith

*Prewar Yardsale
Sick of You
Hold On

*Wakey Wakey
Good Evening Mr. Waldheim
Xmas in February

*Todd Carlstrom and The Clamour
Strawman
Dime Store Mystery

11:20 p.m.-Todd Carlstrom and The Clamour
12:10 a.m.-The Rabbits

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY SEPTEMBER 20, 11:00 A.M.

Cakeshop
152 Ludlow St.
NYC

$5

5th Annual Small, Small Press Fair

Featuring readings from authors of the exhibiting presses

11:30 a.m.-Celena Glenn, Bowery Books
11:40 a.m.-TBD, Cy Gist Press
11:50 a.m.-Ariana Reines, Fence/Fence Books
12:00 p.m.-Adam Golaski, flim forum press
12:10 p.m.-Damian Weber, House Press
12:20 a.m.-Virna Teixeira, Litmus Press/Aufgabe
12:30 p.m.-Jaye Bartell, little scratch pad
12:40 p.m.-Jeff Downey, Octopus Books
12:50 p.m.-Melissa Christine Goodrum, Other Rooms Press
Â 1:00 p.m.-Ric Royer, Outside Voices
Â 1:10 p.m.-Austin Alexis, Poets Wear Prada
Â 1:20 p.m.-Tom Savage, Straw Gate Books

Â 1:30 p.m.-Stephanie Gray
Â 1:45 p.m.-Bill Kushner
Â 2:00 p.m.-Oak Orchard Swamp (music)
Â 2:30 p.m.-Ryan Eckes
Â 2:50 p.m.-Eric Gelsinger
Â 3:10 p.m.-Douglas Manson
Â 3:30 p.m.-Heart Parts (music)
Â 4:00 p.m.-Elise Ficarra
Â 4:20 p.m.-Kristianne Meal
Â 4:40 p.m.-Kathryn Pringle
Â 5:00 p.m.-Maureen Thorson
Â 5:20 p.m.-Carol Mirakove
Â 5:35 p.m.-A Brief View of the Hudson (music)
Â 6:05 p.m.-Jen Benka
Â 6:20 p.m.-Todd Colby
Â 6:35 p.m.-Kyle Schlesinger
Â 6:55 p.m.-David Hadbawnik

Â 7:15 p.m.-Sharon Mesmer
Â 7:30 p.m.-Casey Holford (music)

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

SUNDAY SEPTEMBER 21, 1:00 P.M.

Unnameable Books
456 Bergen St.
Brooklyn

Free

Â 1:00 p.m.-Julia Cohen
Â 1:15 p.m.-Tisa Bryant
Â 1:30 p.m.-Ana BoÅ¾iÄeviÄ‡
Â 1:45 p.m.-Yoko Kikuchi (music)
Â 2:05 p.m.-Corrine Fitzpatrick
Â 2:20 p.m.-Nick Piombino
Â 2:35 p.m.-Stacy Szymaszek

Â 2:50 p.m.-3:00-break

Â 3:00 p.m.- Race and Poetry: Integrating the Experimental

Â Â Â Â Â Â Â Â Â Amy King (curator and moderator)
Â Â Â Â Â Â Â Â Â Tisa Bryant
Â Â Â Â Â Â Â Â Â Jennifer Firestone
Â Â Â Â Â Â Â Â Â Timothy Liu
Â Â Â Â Â Â Â Â Â Mendi Obadike
Â Â Â Â Â Â Â Â Â Meghan Punschke
Â Â Â Â Â Â Â Â Â Christopher Stackhouse
Â Â Â Â Â Â Â Â Â Mathias Svalina

Â 4:30 p.m.-4:40-break

Â 4:40 p.m.-Yoko Kikuchi (music)
Â 5:00 p.m.-Lee Ann Brown
Â 5:15 p.m.-John Coletti
Â 5:30 p.m.-Rachel Levitsky
Â 5:45 p.m.-Eileen Myles
Â 6:00 p.m.-Yoko Kikuchi (music)
Â 6:20 p.m.-Edward Foster
Â Â Â Â in conversation with Simon Pettet
Â 6:50 p.m.-Simon Pettet
Â 7:10 p.m.-Edward Foster

Directions: 2, 3 to Bergen St.; 2, 3, 4, 5, M, N, Q, W, R, B, D to Atlantic Ave./Pacific St.; C to Lafayette Ave.
Venue is bet. 5th/Flatbush aves.

Welcome to Boog City 2 Bios and Websites

*Thursday

**minor/american http://www.minoramerican.blogspot.com minor/american is a small-edition, themed, hand-made poetry journal first released in the summer of 2007. An offshoot of the minor/american blog, originated by Maggie Zurawski in 2004, minor/american prints the work of not-so minor Americans, with a preference for longer selections. The theme for issue two, due this fall, is citi. Issue three's theme will be evolution. Submissions can be sent to [redacted].

**Samar Abulhassan http://www.jacketmagazine.com/35/dk-abulhassan.shtml Samar Abulhassan recently left San Francisco, where she taught poetry to children, to live among many creatures at a Zen center in New Mexico, where she wakes early, brews soups, and hears and sounds many bells. She is finishing a second chapbook for Dusie and recently collaborated with a Butoh dancer in San Francisco on a movement/text piece that was performed at Yerba Buena Center for the Arts last spring. She waits for the night to surface words and is looking for a watery landscape to write into.

**Compass Jazz http://www.purevolume.com/compass Compass, a jazz quartet, whose performances feature original compositions as well the works of many of America's greatest jazz legends. The quartet is made-up of Rick Lawn (saxophones), Joel Chace (keyboard), Tom Ives (bass), and Albert Colone (drums). The band self produced their album Compass Rises in 1971, which featured original compositions written and arranged by Lawn and Ives. Compass was one of five musical groups on a promotional program that opened the Saratoga Performing Arts Center in 1972. Ives, with Lawn, wrote and arranged "What is Man?" an ecumenical jazz service with an accompanying slide presentation which was performed in New York City and later produced for television by Iowa Public Broadcasting. A revival of "What is Man?" took place last year.

**David Need http://www.indyweek.com/gyrobase/Archive?author=oid%3A18317 http://www.mipoesias.com/2006Volume20Issue1/needcolumn.html David Need is a Massachusetts boy who has lived in North Carolina since 1994. He teaches South Asian Religions at Duke University. Excerpts from recent projects "St. John's Rose Slumber" and "Places I've Lived" are forthcoming in Hambone, Effing, and minor/american. Previously his poetry has been published in Fascicle and Ocho, and essays and memoirs have appeared in Talisman and

on Mipoesias. He is working on "Voicing St. Mark's" and a further section of "Places I've Lived," as well as an academic study of Kerouac and Buddhism. As he writes this, he sits among the dead in a mall in Raleigh (but they are quiet).

**Andrea Rexilius http://www.parceljournal.org
http://www.poetryfoundation.org/harriet/2008/08/the_era_of_video_poetics_is_im_1.html Andrea Rexilius is working toward her Ph.D. in literature and creative writing at the University of Denver. Her poetry and essays have appeared or are forthcoming in Bird Dog, Coconut, Colorado Review, How2, minor/american, P â€“Queue, and Volt, among others. She is the editor of the online journal PARCEL and assistant editor of the Denver Quarterly.

**Ken Rumble
http://www.desertcity.blogspot.com
http://www.coconutpoetry.org/rumble2.htm
Ken Rumble is the author of Key Bridge (Carolina Wren Press) and the forthcoming President Letters (Scantily Clad Press). His poems have appeared in the tiny, Cutbank, One Less Magazine, Talisman, Parakeet, and others. He lives in Greensboro, N.C.

**Dianne Timblin Dianne Timblin lives in Durham, N.C. Her work has appeared in minor/american, Phoebe, So to Speak, Rivendell, and other journals. She has been featured as a reader for the Poetry at Noon series at the Library of Congress, and one of her poems was a finalist for the Brenda L. Smart Prize.

*Friday

**Babs of Queens http://www.myspace.com/babssoft Babs Todras is a songwriter from Queens. A child of two classical musicians, she has been in training since before she could form sentences. After a long mid-youth rebellion against her folks, she returned to music in high school and college where she teamed up with Seth of Dufus and Jeffrey Lewis on various musical projects, and she can be found on several of their albums. She plays mostly short songs about love and science, and also likes to crash Huggabroomstik tours.

**Jim Behrle
http://americanpoetry.biz
Jim Behrle lives in Brooklyn.

**Todd Carlstrom and The Clamour http://www.myspace.com/toddcarlstrom After Todd Carlstrom recorded his solo album, Gold on the Map, it was clear to him that the songs deserved more than to simply remain a studio project. He set about recruiting members of the band that would become Todd Carlstrom and The Clamour. He managed to entice drummer Eric Shaw of The Domestics into moonlighting. Guitarist Brian Elmquist, a singer/songwriter from Georgia by way of Nashville, came on in early '08. Their show expertly intertwines the

poppy wrath of The Pixies, the classic rock nods of Built to Spill, the rumbling slink of Sleater-Kinney, and, occasionally, the odd stoner jam a la Brian Jonestown Massacre.

**Liv Carrow http://www.myspace.com/livcarrow Liv Carrowâ€™s songs are like the little animals that your 4-year-old nieces and nephews make out of Play-Dohâ€”lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but "all kinds of squishy" on the inside. The mysterious and oddly lovable bassist from ecstatically weird Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her clever-ish observations on life, death, love, health food, human reproduction, geography, the unseen world of the earth spirits and cosmic currents, awkward crushes, metaphysics, and everyone's favorite-despair. Liv plays frequently in NYC and the surrounding area as a solo acoustic act and accompanying Huggabroomstik and the burgeoning alternapop collaboration Feel The Feelings. She is also available for Tarot readings which can be obtained for a song

**Dibson T. Hoffweiler http://www.dibson.net http://www.myspace.com/dibson Dibson T. Hoffweiler is the latest in a long line of quirky anti-folk ingÃ©nues, among them Beck, Adam Green, and Jeffrey Lewis. With a low voice thatâ€™s sweet and deadpan, and a guitar-style thatâ€™s virtuosic and sloppy, Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly veiled songwriterly misogyny. Known for his work in anti-folk flagship bands Cheese On Bread, Huggabroomstik, and Urban Barnyard, Dibs began his musical career generating buzz with his old band, Dibs & Sara. Eventually he established himself as a solo artist, including several month long tours of Europe and North America. Dibs has proved (to himself, and to others) that his bizarre, ramshackle aesthetic is palatable outside the freaky comfort zone of New York anti-folk.

**Dibson T. Hoffweiler and Preston Spurlock http://www.myspace.com/prestonspurlock Dibson and Preston have been friends and artistic collaborators since meeting at the Sidewalk Cafe in 2005. The two forged a tight bond over their common love of oddball lo-fi music. For a while they performed together as Dibs With Machines, and were both members of one-off anti-folk supergroup Old Hat. They now share a stage as the guitarist and keyboardist of Huggabroomstik.

**Bob Holman http://www.bobholman.com Bob Holman is working on a documentary on the poetry of Endangered Languages and another on Allen Ginsberg. His most recent book, A Couple of Ways of Doing Something (Aperture), a collaboration with Chuck Close, is en route from the Tacoma Museum of Modern Art to the Museo in Santiago, Chile. The Awesome

Whatever, his new CD is out from Bowery Books. He is the founder of the Bowery Poetry Club and teaches at NYU and Columbia.

**Gillian McCain http://www.limpwristmag.com/conwaymccaintrinidad.html http://www.epoetry.org/issues/issue8/text/poems/trinidad1.htm Gillian McCain is the author of two books of poetryâ€"Tilt and Religionâ€"and is the co-author, with Legs McNeil, of Please Kill Me: The Uncensored Oral History of Punk (Grove Press), which has been translated into 10 languages. They are currently working on a new oral history. McCain is also collaborating with David Trinidad and Jeffery Conway on Descent of the Dolls, a book-length poem inspired by the film Valley of the Dolls and the book the Inferno, among other projects.

**Daniel Nester http://www.danielnester.com Daniel Nester is the author of The History of My World Tonight (BlazeVOX Books), as well as God Save My Queen and God Save My Queen II (both Soft Skull Press), two collections on his obsession with the rock band Queen. He lives in upstate New York with his wife Maisie and their daughter Miriam.

**Prewar Yardsale http://www.myspace.com/prewaryardsale http://www.olivejuicemusic.com/prewaryardsale.html Prewar Yardsale started in the year 2000 under the influence of the Moldy Peaches and Schwervon!. Prewar Yardsale are husband and wife duo Mike Rechner (guitar, vocals) and Dina Levy (bucket, tin can, vocals). Prewar Yardsale, called post-techno, post-punk, post-machine, post-soul, post-anything by the zine Antimatters, recently performed at Huggabroomstock, and their latest release is Prewar Yardsale Peel Sessions (Olive Juice Music).

**Arlo Quint
http://www.puppyflowers.com/9/quint.html
Arlo Quint is the author of Days On End (Open 24 Hours) and Photogenic Memory (Lame House).

**The Rabbits
http://www.myspace.com/deadrabbitmusic
The Rabbits are an indie rock band from Staten Island. They sound like David Bowie, Jefferson Airplane, and ABBA having a crazy orgy weekend.

**Verse Theater Manhattan http://www.versetheater.org Verse Theater Manhattan is the preeminent theater company in the English speaking world devoted exclusively to verse drama. Verse Theater Manhattan focuses on discovering important contemporary plays in verse and working with active poets and playwrights to promote this significant form. In addition to producing plays and reading regularly in New York City for the last decade, the company has toured the Midwest and England to rapt audiences and enthusiastic critics. Theyâ€™ll be performing a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank Oâ€™Hara.

**Wakey!Wakey! http://www.wakeywakeymusic.com
http://www.myspace.com/wakeywakeymusic Wakey!Wakey! is Michael Grubbs (songwriting/vocals/keys), an NYC native who blends gorgeous songcraft with a potent sense of humor to create original, heartfelt songs that cause listeners to stop what they are doing and turn themselves over completely and totally to his storytelling. Wakey!Wakey! features the boundless talent and energy of Gene Back (violin/guitar), and the unique stylings of their female rhythm sectionâ€”Anne Lieberwirth (bass) and Kristin Mueller (drums). In 2007 Wakey! Wakey! released the live album Silent As a Movie (Family Records) and launched an ingenious covers project, available for download on the band's website and later released as a compilation. The band has shared bills across New York with the likes of indie darlings Rouge Wave, I'm From Barcelona, Someone Still Loves You Boris Yeltsin, AA Bondy, and Heloise and the Savoir Faire.

*Saturday

**A Brief View of the Hudson
http://www.myspace.com/abriefviewofthehudson
The duo Nick Nace and Ann Enzminger met through chance meetings. Now the two
make up an indie folk band, including the record Go North to Find Me (CD Baby).

**Austin Alexis, Poets Wear Prada
http://home.att.net/~poetswearpradanj/AustinAlexis.html
http://www.poetswearprada.blogspot.com Austin Alexis's poetry, fiction, and non-fiction have appeared in a variety of anthologies, journals, magazines, and newspapers, including Barrow Street, The Journal, The Writer, The Pedestal Magazine, and online at Poetz.com. His plays have been performed in New York City, and one was selected for the Samuel French Short Plays Festival. Alexis has taught creative writing at Hunter Collegeâ€™s continuing education program, and has taught and tutored at various universities and college in New York state. He lives in Manhattan and teaches at New York City College of Technology (CUNY) in Brooklyn.

Roxanne Hoffman is the founder of Poets Wear Prada, also known as PWP Books, a small press based in Hoboken, N.J. and devoted to introducing new authors through limited edition, high-quality chaplets. She is a former Wall Street investment banker and runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was the 12-page poetry chapbook Your Infidel Eyes by Brant Lyon, host of NYC's Hydrogen Jukebox Jazzoetry Series. Since then, they have released 12 additional titles with plans to release 10 new chapbooks annually. Authors

include well-established New York poets Peter Chelnik and Susan Maurer, as well as promising newcomers like Jee Leong Koh, Laura Vookles, and Austin Alexis.

**Jaye Bartell, Little Scratch Pad Editions
http://www.housepress.org/bartell.html
http://www.myspace.com/oakorchardswamp
Jaye Bartell was born in Massachusetts; has lived in Asheville, NC; San Juan Island, Wash.; and lives in Buffalo. Heâ€™s the author of Acres Ourselves (House Press) and Ever After Never Under (Little Scratch Pad Editions). Other work has appeared in Capgun, A Sing Economy (Flim Forum Anthology), and Cutbank.

Douglas Manson began Little Scratch Pad Editions in 1997 with the chapbook Snack Size, a collection of his own poems. It remained a self-publishing effort until 2005, with the publication of Aaron Lowinger's Autobiography (co-produced with House Press). It became a press with a mission, to publish poetic works by younger writers, often their first chapbooks. Lowinger's chapbook was followed in 2007 with Kristianne Meal's TwentyTwo: first pallet, Tom Yorty's Words in Season, L.A. Howe's NTR PIC E ST R, Michael Basinski's Of Venus 93, Nick Traenkner's Accidental Thrust, and Manson's At Any Point. Recent books are Liz Mariani's Imaginary Poems for My Imaginary Girlfriend Named Anabel, and Jaye Bartell's Ever After / Never Under.

**Jen Benka http://www.softskull.com/detailedbook.php?isbn=1-932360-84-0
Jen Benka was born in Cudahy, Wisconsin, and lives today in Brooklyn. She is the politics co-editor of Boog City with Carol Mirakove. Benka is the author of A Box of Longing with 50 Drawers (Soft Skull), an earlier version of which was issued as a limited edition artist book under the title A Revisioning of the Preamble of the Constitution of the United States (Booklyn). She also wrote Manya, comic books drawn by Kris Dresen, and in the 1990s performed with the rock-art band Mook, who launched into their audience larger and cleaner tampons than L7.

**Todd Colby
http://www.gleefarm.blogspot.com
http://www.myspace.com/lovetoddcolby
Todd Colby is the author of Tremble & Shine, Riot in the Charm Factory, Cush, and Ripsnort (all Soft Skull Press).

**Jeff Downey, Octopus Books http://www.realpoetik.blogspot.com/2008/02/jeff-downey.html http://www.octopusbooks.net Jeff Downey is from the panhandle of Nebraska and is studying in the M.F.A. program at the University of Massachusetts at Amherst. His poems have appeared in journals including Octopus, RealPoetik, and Handsome.

Octopus Books is a small press founded in 2006 by the editors of Octopus Magazine. It has published hand-made, limited edition chapbooks by Genya Turovskaya, Joshua Marie Wilkinson, Jonah Winter, Matthew Rohrer, and Sueyeune Juliette Lee, among others. Their first two full-length book releases are Eric Baus' forthcoming Tuned Droves and Julie Doxsee's Undersleep, which is now available.

**Ryan Eckes http://www.phillysound.blogspot.com/2007_08_01_archive.html Ryan Eckes lives in South Philadelphia. His poetry can be read in XConnect, Fanzine, Cue: A Journal of Prose Poetry, PhillySound, and his chapbook when i come here (Plan B Press). He has an M.A. in creative writing from Temple University, where he currently teaches. He hosts the Chapter & Verse reading series in Philadelphia.

**Elise Ficarra http://www.geocities.com/iunyper/rifeone/ficarra.html http://www.sfsu.edu/~poetry Elise Ficarra is a Bay Area poet and writer. Swelter, her first book of poems, came out in 2005. A second book, be(g)one, is in progress. A contributor to hinge: a boas anthology of experimental women writers, Ficarraâ€™s work probes impossibilitiesâ€™ evolution, investigating how linguistic signsâ€”mundane and mythicâ€”recalibrate memory and bodily experience within the crush of nation states. She is co-editor of the journal minor/american and associate director of The Poetry Center at SFSU.

**Eric Gelsinger http://www.housepress.org Eric Gelsinger is from Old Buffalo, N.Y. and currently lives in New Buffalo, Brooklyn. He is a member of House Press, and his poems can also be found in the smooth books of Flim Forum. He trades for a heavy-hitting avant-garde finance firm near Times Square.

**Celena Glenn, Bowery Books http://original.bowerypoetry.com/bowerywomen Reading for Bowery Books is Celena Glenn. Celena Glenn is Poet Fashionista-inâ€“Residence for the Nowery Poetry Club, producing fashion poetry shows, spinning, free-styling, and just spitting nearly every week when sheâ€™s in town. She ranked second in the 2004 World Poetry Slam, and is a two-time National Poetry Slam Champion and former host at the Nuyorican Poets' CafÃ©. She is featured in a number of poetry anthologies and magazines, including Spoken Word Revolution, Serum, Composite, and Bullets and Butterflies. Her work can also be seen in the documentaries Slam Channel: War of Words and Urban Scribe. She has performed from Princeton to Rivington Synagogue, from Berkeley to basements in Soweto. Her book Black Cracker (Bowery Books) is forthcoming this fall.

Bowery Books is the press of the Bowery Poetry Club, with Bob Holman and Marjorie Tesser as its editors. The press has published essential anthologies, such as Bowery Women: Poems and Estamos AquÃ, poems by Migrant Farmworkers, as well as works by unique poets like Taylor Mead, the

octogenarian Andy Warhol intimate who appeared in the film Coffee and Cigarettes, to Poez, a performing street poet. Forthcoming is the new Bowery Voices series, including Black Cracker by Celena Glenn and Body of Water by Janet Hamill, with photographs by Patti Smith, both in fall 2008, and Touch by Cynthia Kraman in spring 2009. Bowery Books is grateful for the support of the New York State Council on the Arts and is a member of the Council of Literary Magazines and Presses.

**Adam Golaski, Flim Forum Press
http://www.openlettersmonthly.com/issue/december-green
http://www.flimforum.blogspot.com
http://www.flimforum.com
Adam Golaski is the author of Worse Than Myself (Raw Dog Screaming Press) and Color Plates (Rose Metal Press). Adam's poem "Green"â€”a translation of Sir Gawain & the Green Knightâ€”appears in installment on Open Letters. Upcoming publications include fiction in The Lifted Brow 4 and Exotic Gothic II, and poetry in Moonlit and Little Red Leaves. He edits for Flim Forum Press.

Flim Forum Press, founded in 2005, provides SPACE to emerging poets working in a variety of experimental modes. It has published two poetry anthologies, Oh One Arrow and A Sing Economy, with Brandon Shimodaâ€™s The Alps, forthcoming this fall.

**Melissa Christine Goodrum, Other Rooms Press
http://www.nyqpoets.net/poet/melissachristinegoodrum
http://www.otherroomspress.blogspot.com Melissa Christine Goodrum has an M.F.A. in poetry from Brooklyn College. Her work has been published in The New York Quarterly, The Torch, The Tiny, Rhapsoidia, Can We Have Our Ball Back?, Transmission, and Bowery Women: Poems, and by Other Rooms Press. She was co-president of the Cambridge Poetry Awards, administrative director of Bowery Arts & Sciences, and the recipient of a Zora Neale Hurston Award from the Jack Kerouac School of Disembodied Poetics at Naropa University. She wears many, many masksâ€”poet, translator, scholar, editor, photographer, and writing teacher in the New York City Public School system.

Ed Go and Michael Whalen, graduates of Brooklyn College's M.F.A. program, founded Other Rooms Press (ORP) in January 2007. â€œWe got tired of seeing good, innovative poetry go unpublished, ignored by â€˜mainstream,â€™ â€˜acceptedâ€™ venues, and created ORP in hopes of providing alternative spaces, â€˜other roomsâ€™ in which quality, experimental poetry that might not otherwise find an audience can flourish,â€ they said. â€œOur goal with our website chapbooks and readings is to publish and promote the kind of

experimental, linguistically innovative, playful poetry that we love; we hope you enjoy it.â€

**Stephanie Gray http://www.leafscape.org/StrawGateBooks/gray.html Stephanie Gray is a poet and experimental filmmaker whose super 8 films often have poem voiceovers. Her first poetry collection, Heart Stoner Bingo (Straw Gate Books) was published this past December. Her films have screened at festivals and venues including Millennium Film Workshop, Ann Arbor, Oberhausen, Viennale, VIDEOEX, Cinematexas, Antimatter, Chicago Underground, and Madcat. She has received funding for her films from the New York Foundation for the Arts and the New York State Council on the Arts.

**David Hadbawnik http://www.habenichtpress.com David Hadbawnik is a poet and performer who lives with his wife in Buffalo, N.Y. Recent publications include the books Translations from Creeley (Sardines), Ovid in Exile (Interbirth), and SF Spleen (Skanky Possum); essays in Big Bridge and Chicago Review; and poems in the Marlboro Review (in which his poem â€œThe Godsâ€ was chosen by Heather McHugh as a finalist for the Poetry Prize) and Damn the Caesars. He is the editor and publisher of Habenicht Press and the journal kadar koli. He begins studying toward his Ph.D. in poetics at the University at Buffalo this fall.

**Heart Parts
(see Damian Weber for bio)

**Casey Holford http://www.caseyholford.com http://www.myspace.com/casey Casey Holford started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now living in Brooklyn, he has recorded three self-released solo albums, two EPs, and a recent 7-inch on RiYL records. Along the way Holfordâ€™s managed to tour on the east and west coasts multiple times as well as in Europe, sharing bills with like-minded songwriters such as Erin McKeown, Diane Cluck, Regina Spektor, Kimya Dawson, and Matt the Electrician. He currently moonlights in the bands Outlines, Urban Barnyard, Dream Bitches, and Art Sorority for Girls, playing bass, electric, 12 string, and baritone guitars. He is also a prolific producer, working on projects with fellow bands and songwriters, most recently pop riot Cheese on Bread, visionary Dave Deporis, and upstart Creaky Boards.

**Bill Kushner http://www.rattapallax.com/ebooks/DreamsWaters_sample.pdf Bill Kushner is a poet residing in Chelsea. He is the author of In Sunsetland With You (Straw Gate Books), In the Hairy Arms of Whitman (Melville House Publications), He Dreams of Waters (Rattapallax), and That April (United Artists Books) among others. He has twice received a New York Foundation for The Arts fellowship. His work has been published in the Best American Poetry 2002.

**Douglas Manson http://www.dougfinmanson.blogspot.com http://www.starcherone.blogspot.com/2008/07/doug-manson-interview-on-having- fallen.html Douglas Manson was born in Akron, Ohio and many years later earned an M.A. in English from Kent State and a Ph.D. in English from The University at Buffalo. He lives in Buffalo as a poet and writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad editions. He hosted a weekly poetry radio show for a community-based AM station, Inkaudible Poetry Radio from 2004-06. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, Roofing and Siding (BlazeVOX Books), and the expanded chapbook At Any Point (2008).

**Kristianne Meal
http://www.artvoice.com/issues/v6n49/guts_guns_and_gusto
Kristianne Meal operates Rust Belt Books in Buffalo, N.Y. from 4D frequencies. Her book TwentyTwo, first pallet (Little Scratch Pad Editions) was published last year.

**Sharon Mesmer
http://www.thebestamericanpoetry.typepad.com/the_best_american_poetry/ 2008/0 5/getting-to-kn-1.html http://www.jacketmagazine.com/30/fl-mesmer.html Sharon Mesmer is the recipient of two New York Foundation for the Arts fellowships in poetry. Her two recently released poetry collections are The Virgin Formica (Hanging Loose Press) and Annoying Diabetic Bitch (Combo Books). Her other works include Half Angel, Half Lunch (Hard Press), Vertigo Seeks Affinities (Belladonna Books), and Crossing Second Avenue (ABJ Books). Her work is internationally known including translations and collaborative works. Her work has recently appeared in New American Writing, The Brooklyn Rail, Van Goghâ€™s Ear, and Hanging Loose. Her fiction collections are In Ordinary Time and The Empty Quarter (Hanging Loose Press) and Ma Vie Ã Yonago (in French translation from Hachette LittÃ©ratures, France). She teaches at the New School.

**Carol Mirakove
http://www.factoryschool.com/pubs/heretical/vol2/mirakove/index.html Carol Mirakove was born in Queens and lives in Brooklyn. She is the author of Mediated (Factory School), Occupied (Kelsey St. Press), and, with Jen Benka, 1,138 (Belladonna). Her love of poetry began with deterrence to reading, where the vast space on the page provided comfort. Her favorite things include The Cliks, Caravan of Dreams, and math. Carol is a dog person.

**Oak Orchard Swamp
(see Jaye Bartell for bio)

**kathyrn l. pringle http://www.dusie.org/pringle.html
http://www.42opus.com/v6n2/harmony2 kathryn l. pringle is the author of The Stills (Duration Press) and Temper & Felicity are Lovers (TAXT). Her poems can be read in the Denver Quarterly, Fence, Cold Drill, Dusie, 14 hills, small town, string of small machines, and 580 Split, among others. She edits the literary magazine minor/american, and curates the minor/american reading series in Durham, N.C. She has also been known to blog at minor/american, too.

**Ariana Reines, Fence/Fence Books http://www.fence.fenceportal.org
http://www.fencebooks.fenceportal.org Ariana Reines is the author of The Cow (Alberta Prize, Fence Books) and Coeur de Lion (Mal-O-Mar). Two volumes of translation, of works by Charles Baudelaire and GrisÃ©lidis RÃ©al, will appear next year from Mal-O-Mar and Semiotext(e), respectively. New York's Foundry Theatre will produce her first play in February 2009. She'll be Holloway Lecturer in Poetry at the University of California at Berkeley this coming spring. Her next Fence book is MERCURY; it will come out sometime.

Fence is a biannual journal of poetry, fiction, art, and criticism that has a mission to redefine the terms of accessibility by publishing challenging writing distinguished by idiosyncrasy and intelligence rather than by allegiance with camps, schools, or cliques. It is part of our press's mission to support writers who might otherwise have difficulty being recognized because their work doesn't answer to either the mainstream or to recognizable modes of experimentation. Launched in 2001, Fence Books publishes poetry, fiction, critical texts and anthologies, and prioritizes sustained support for its authors, many of whom come to us through our two book contests and then go on to publish second, third, and fourth books.

**Ric Royer, Outside Voices
http://www.ricroyer.com
http://www.looktouch.com/press
Ric Royer is a writer, performer, writer of performances and performer of writings. Other works of literature include Hystery of Heat (Publishing Genius), There Were One and It Was Two (Narrow House Records), and Anthesteria (Bark Art Press). The Weather Not The Weather is forthcoming from Outside Voices Press. He is also a founding editor of Ferrum Wheel.

An imprint of Bootstrap Productions (Cambridge, Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

**Tom Savage, Straw Gate Books http://www.leafscape.org/StrawGateBooks
With Brainlifts, Tom Savage has published nine books of poetry, his latest arriving this July via Straw Gate Books. After receiving his B.A. at Brooklyn College, Tom then went to India for four years. In 1986 he accompanied Allen Ginsberg and fellow guest poets on a reading tour of Nicaragua. He has been

awarded grants from the Fund for Poetry and the Coordinating Council of Literary Magazines.

Straw Gate Books, founded by Phyllis Wat in 2005, publishes poetry and occasional related texts. Straw Gate is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new and long-established authors whose work is under-served. Its books are The Rorschach Factory by Valerie Fox, In Sunsetland With You by Bill Kushner, Heart Stoner Bingo by Stephanie Gray, and Brainlifts by Tom Savage. Forthcoming books include work by Lydia Cortes and Merry Fortune.

**Kyle Schlesinger http://www.kyleschlesinger.com Kyle Schlesinger is the author of two books of poetry, Hello Helicopter (BlazeVOX Books) and The Pink (Kenning). He is the co-editor of Mimeo Mimeo with Jed Birmingham and ON with Thom Donovan and Michael Cross. He will be curating the Monday night reading series at the Poetry Project in 2008-09.

**Virna Teixeira, Litmus Press/Aufgabe http://www.papelderascunho.net http://www.litmuspress.org Virna Teixeira was born in Fortaleza, Brazil and has lived in SÃ£o Paulo for many years. She is the author of Visita and DistÃ¢ncia, and has three books of translations publishedâ€”Na EstaÃ§Ã£o Central Central, a selection of poems of the Scottish poet Edwin Morgan; Ovelha Negra, an anthology of Scottish poetry; and Livro Universal by Chilean poet HÃ©ctor Hernandez Montecinos. Selections of her poems have been translated and published abroadâ€”Distancia (MÃ©xico, Lunarena Editorial) and Fin de SiÃ¨cle (Editorial Universidad de La Plata, Argentina)â€”and she has participated in anthologies of Brazilian poetry in the U.S., Latin America, and Portugal.

Litmus Press is a nonprofit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus press publishes two or three single-author works a year, in addition to Aufgabe, an annual journal of poetry, translations, essays, reviews, and art.

**Maureen Thorson http://www.reenhead.com/mole/mole.php Maureen Thorson lives in Washington, D.C., where she practices law and runs the smallest press in the world, Big Game Books. She is the author of two chapbooks, Novelty Act (Ugly Duckling Press) and Mayport (Poetry Society of America). Her poems have appeared or are forthcoming in Exquisite Corpse, Octopus, a Handsome Journal, and the Yale Anthology of Younger American Poetry.

**Damian Weber, House Press http://www.housepress.org http://www.housepress.blogspot.com Damian Weber has published 18 books with House Press, including his newest Barkeater, which he will be reading from at the Welcome to Boog City festival. He thinks there should be more

readings like this one, and is so excited to see Eileen Myles because he thinks she's the coolest ever and that Chelsea Girls is how more people should write. He met her once at Susan Howe's class and she told a story about reading a Kobainer poem at a poetry slam in Seattle and totally losing. Apparently they're no fun.

House Press came together in Buffalo in 2002 as poets inside and outside the University at Buffalo started daily and nightly collaborations. That year, they began a workshop at 149 Lisbon, a reading series at Spot Coffee, minted the first issue of the magazine Drill, and published their first book, an our-man collaboration/collection. Since then, some members have scattered to Chicago, Brooklyn, San Francisco, Albany, St. Louis, and Charlottesville, Va., while others have held down the fort. Drill has morphed into String of Small Machines (S.F./Chicago), and two other magazines, Spell (Chicago) and Source Material (Brooklyn), have arisen. Meanwhile, House has put out over two dozen books and a half-dozen CDs. In addition to poetry and music, they've also worked with prose, street art, book art, and film.

**TBD, Cy Gist Press http://www.cygistpress.com Editor Mark Lamoureux started Cy Gist Press in 2006. The press' focus is on ekphrastic poetry, or works that have a strong visual sensibility. Volumes are handmade in print runs of 100-150, with all design work and printing done in-house by Lamoureux.

*Sunday

**Ana BoÅ¾iÄeviÄ‡
http://www.quoileternite.blogspot.com
Ana BoÅ¾iÄeviÄ‡ is a poet living in North Massapequa. She's the author of Document (Octopus Books).

**Lee Ann Brown http://www.writing.upenn.edu/pennsound/x/Brown.html http://www.epc.buffalo.edu/authors/brown Lee Ann Brown loves to perform. Her books include The Sleep That Changed Everything (Wesleyan University Press) and Polyverse (Sun & Moon Press), the latter of which included earlier chapbooks such as a museme (Boog Literature) and Crush (Leave Books). She loves to sing and play with her daughter Miranda, who is beginning kindergarten this fall at The Blue Man Creativity Center, as well as collaborate with her husband, Tony Torn, with whom she has started The French Broad Institute (of Time and the River) in Marshall, N.C. During the school year she lives in NYC, goes to lots of readings, and teaches poetry at St. John's University.

**Tisa Bryant http://www.themagicmakers.blogspot.com/2007/03/tisa-bryant-authorscholar-tis a-bryant.html Tisa Bryant makes work that often traverses the boundaries of genre, culture, and history. Her first book, Unexplained Presence (Leon Works), is a collection of original, hybrid essays that remix narratives

from eurocentric film, literature, and visual arts and zoom in on the black presences operating within them. Her writing has appeared or is forthcoming in a number of places, including Abraham Lincoln, The Believer, 1913: A Journal of Forms, Sustainable Aircraft, and with the paintings of visual artist Laylah Ali. She is also author of the chapbook, Tzimmes (a+bend Press). She is assistant professor of writing at St. John's University, Queens; lives in Crown Heights, Brooklyn; and is a founding editor/publisher of the hardcover annual The Encyclopedia Project.

**Julia Cohen http://www.onthemessiersideofneat.blogspot.com http://www.pshares.blogspot.com/2007/12/new-voice-1-julia-cohen.html Julia Cohen is the author of three chapbooks, If Fire, Arrival (horse less press), Who Could Forget the Sensational First Evening of the Night (H_NGM_N B__KS), and, with Mathias Svalina, When We Broke the Microscope (Small Fires Press). Her chapbooks The History of a Lake Never Drowns (Dancing Girl Press) and, also with Mathias Svalina, Chugwater (Transmission Press) are forthcoming. Poems have been published in Denver Quarterly, Copper Nickel, Bird Dog, Spinning Jenny, the tiny, MiPOesia, GutCult, and Forklift, Ohio, among others.

**John Coletti
http://www.fewfurpressrainbow.blogspot.com
John Coletti is the author of The New Normalcy (Boog Literature), Physical Kind (Portable Press at Yo-Yo Labs), and the forthcoming Same Enemy Rainbow (fewer & further). He is the editor of The Poetry Project Newsletter.

**Jennifer Firestone
http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/mentoring/interview_ firestone_myles.html Jennifer Firestone is the co-editor of Letters To Poets: Conversations About Poetics, Politics, and Community (Saturnalia Books), forthcoming in October. She is the author of Holiday (Shearsman Books), Waves (Portable Press at Yo-Yo Labs), and From Flashes and snapshot (Sona Books). Her work has appeared in HOW2, LUNGFULL!, Xcp: Streetnotes, Fourteen Hills, Dusie, 580 Split, and Saint Elizabeth Street, among others. She is an assistant professor teaching poetry at Eugene Lang College at The New School for Liberal Arts, and lives in Brooklyn with her husband and their infant twins.

**Corrine Fitzpatrick
http://www.chax.org/eoagh/issue3/issuethree/fitzpatrick.html
http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick
Corrine Fitzpatrick is the author of Zamboanguena and On Melody Dispatch. She is in the M.F.A. program at Bard College and is the program coordinator for The Poetry Project at St. Mark's Church.

**Edward Foster http://www.stevens.edu/provost/academics/undergraduate/faculty_profile1.php?faculty_id=905 http://www.lightmillennium.org/2005_15th/edfoster_fbingul_interview.html Ed Fosterâ€™s recent books include What He Ought To Know: New and Selected Poems (Marsh Hawk Press) and A History of the Common Scale. Described by one critic as "the epitome of the poet/scholar," he is the author of numerous volumes of literary criticism and history but is better know for his poetry, characterized by "sureness of register, intelligence of arrangement, delicacy of emotional patterning, elegance of effect" says Verse magazine. The founding editor of Talisman House Publishers, he is a professor of history and an associate dean in the College of Arts and Letters at the Stevens Institute of Technology.

**Yoko Kikuchi http://www.yokokikuchi.com http://www.dreambitches.org Yoko Kikuchi writes songs to play solo, as well as being the main songwriter for Dream Bitches. She has one solo release, Songs I Wrote For You, and is working on releasing a solo triple-album in the fall. Dream Bitches has two albumsâ€”Sanfransisters (Olive Juice Music) and Coke-and-Spiriters (Recommended If You Like Records). As well as recording her own projects, Kikuchi appears as a backing vocalist/harmony composer on a number of recordings by talented artists including Dan Fishback, Phoebe Kreutz, Dibs, Casey Holford, Josh Malamy, and Andrew Phillip Tipton. She also performs/guest stars in a number of groups, most notably the Kreutzenjammer Kids, Piaf the Eiffel Tower, and The Leader.

**Amy King http://www.amyking.org Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi (BlazeVOX Books), and, most recently, Kiss Me With the Mouth of Your Country (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and creative writing at Nassau Community College. She is currently editing an anthology, The Urban Poetic, forthcoming from Factory School.

**Rachel Levitsky http://www.delirioushem.blogspot.com/2008/02/dim-sum-rachel-levitsky.html http://www.chax.org/eoagh/issue3/issuethree/levitsky.html Rachel Levitsky is the author of Under the Sun (Futurepoem books) and five poetry chapbooks. She has written several poetry plays, three of which (one of them with Camille Roy) have been performed in New York and San Francisco. Recently her work was translated into Icelandic for the anthology 131.839 SlÃ¶g Med Bilum by EirÃkur Ã–rn Nordahl. Online poetry and critical essays can be found at Delirious Hem, Narrativity, Duration Press, How2, and Web Conjunctions, among others. She is the founder and co-director of Belladonna*, an event and publication series of feminist avant-garde poetics.

**Timothy Liu
http://www.poets.org/poet.php/prmPID/114
Timothy Liu has two new books of poetry forthcoming, Bending the Mind Around
the Dreamâ€™s Blown Fuse (Talisman House Press) and Polytheogamy (Saturnalia
Books). He lives in Manhattan.

**Eileen Myles
http://www.eileenmyles.com
http://www.eileenmyles.net
Eileen Myles was born in Cambridge, Mass. in 1949, and moved to New York City in 1974 to be a poet. Since then she has written produced, performed, and edited more than 20 plays, libretti, films books of poetry, and fiction, most recently Sorry, Tree. Importance of Being Iceland (essays) and The Inferno, a poet's novel, are forthcoming. She lives and writes in New York.

**Mendi Lewis Obadike http://www.blacknetart.com Mendi Lewis Obadike is the author of Armor and Flesh: Poems and the libretto for the internet opera The Sour Thunder. The Whitney Museum of American Art, Yale University, and the New York African Film Festival and Electronic Arts Intermix, are among the institutions that have commissioned her text-based new media art. She received a Rockefeller New Media Award to develop TaRonda, Who Wore White Gloves, an opera which explores black codes of conduct. She developed Four Electric Ghosts (an opera based on Amos Tutuola's novel My Life in the Bush of Ghosts and the video game Pac-Man) in Toni Morrison's Atelier at Princeton in the fall of 2005. Mendi lives and works with her husband Keith in the New York metropolitan area.

**Simon Pettet http://www.jacketmagazine.com/29/leddy-pettet.html http://www.jacketmagazine.com/25/pett-berr-iv.html Simon Pettet is an internationally renowned English-born poet and long-time Lower East Side resident. His most recent book of poems is the much-acclaimed More Winnowed Fragments (Talisman House Press). Hearthâ€”New and Selected Poems is due from the same publisher later in the fall. He is also the author of two classic collaborations with photographer-filmmaker, Rudy Burckhardt, Conversations About Everything and Talking Pictures, and edited the Art Writings of the Pulitzer-prize-winning New York School poet James Schuyler. "Like Beethoven's Bagatelles", John Ashbery has written, â€œSimon Pettet's short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it.â€

**Nick Piombino
http://www.argotistonline.co.uk/Piombino%20interview.htm

http://www.nickpiombino.blogspot.com
Nick Piombino guest edited OCHO 14. He opened his ongoing weblog fait accompli in February 2003. His latest books are fait accompli (Factory School) and Free Fall (Otoliths), a collage novel containing over 150 full-color images. Contradicta, with illustrations by Toni Simon is due this fall from Green Integer.

**Meghan Punschke http://www.megpunschke.com Meghan Punschke is the author of Stratification (BlazeVOX Books). She resides in New York City, and has an M.F.A. in poetry from The New School. She is the curator and host of Word of Mouth, a reading series dedicated to poets and fiction/non-fiction writers. She is also the managing editor for the literary journal Oranges & Sardines. Her poetry was nominated for a Pushcart Prize in 2007, and it can be found in MiPO, No Tell Motel, Coconut, Sawbuck, and OCHO, among others.

**Christopher Stackhouse http://www.readab.com/cstackhouse.html Christopher Stackhouse is the author of the poetry collection Slip (Corollary Press) and co-author of Seismosis (1913 Press), which features a collaboration of Stackhouse's drawings with text by writer/author/professor John Keene. He is a Cave Canem Writers Fellow, and, a 2005 Fellow in Poetry from the New York Foundation for the Arts. He has recently successfully completed studies, granting him an M.F.A. in writing/interdisciplinary studies from Bard College in 2009.

**Mathias Svalina http://www.mathiassvalina.blogspot.com Mathias Svalina is a co-editor of Octopus Magazine and Octopus Books. He is the author of the chapbooks Why I Am White (Kitchen Press), Creation Myths (New Michigan Press), and The Viral Lease (Small Anchor Press). He is the co-author of the collaboratively written chapbooks Or Else What, Asked the Flame, with Paula Cisewski (SC Press), When We Broke the Microscope (Small Fires Press), and Chugwater (Transmission Press), which were both written with Julia Cohen. His first book, Destruction Myth, is forthcoming from Cleveland State University Press next year.

**Stacy Szymaszek
http://www.lemonhound.blogspot.com/2008/04/autoportraits-conversation-with-s tacy.html Stacy Szymaszek is the author of Emptied of All Ships and the forthcoming Hyperglossia (both Litmus Press). She recently published her faux coming-of-age tale Orizaba: A Voyage with Hart Crane (Faux Press). Her passion for Crane is so real. She is the artistic director of the Poetry Project at St. Mark's Church.

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224. **steve d. dalachinsky**
Re: insomnia, words that do not survive the world
Tue 26 Aug 2008

---

got a great japanese bilingual book of his collected poems at housing
works for 1$
they had many books by him in a big sale in many different languages
On Mon, 25 Aug 2008 11:37:52 -0400 Nicholas Piombino
<[redacted]> writes:
> A visit to the Strand a couple of days ago brought me a hardbound
> copy of
> Auster's latest novel, Man In The Dark, a signed hardbound copy
> slightly
> discounted. His book The Invention of Solitude is first rate
> example of my
> all time favorite genre, the fictional memoir; the book is among the
> very
> best of its type I've ever read. Auster signed my copy at Books and
> Company
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> second
> book of poetry Wall Writing, which I unearthed in a bookstore
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225. **Justin Katko**

Stephen Rodefer's Call It Thought: Selected Poems

Tue 26 Aug 2008

Dear Poetics List:

I am pleased to announce the publication of Stephen Rodefer's new book, Call It Thought/Selected Poems, now out from Carcanet Press, at 300 pages, with a foreword by Rod Mengham. It is available in the United States for $38.95 via the Independent Publishers Group - http://www.ipgbook.com - and in the UK for

15 pounds directly from Carcanet - http://www.carcanet.co.uk/cgi-bin/indexer?product—81857549492

Back cover blurb: Call It Thought spans more than forty years of writing by an American poet whose career has encompassed a large portion of modern literary culture. As a student, Stephen Rodefer conversed with Robert Frost; he studied with Olson, Creeley, Ed Dorn, Amiri Baraka, and Basil Bunting before moving in the 1970s to San Francisco, where his work was first published and where he was an original member of Poets Theater.

Grounded in the modernism of Stein, Pound and Williams, Rodefer is heir also to Frank O'Hara's playful virtuosity, and associated with the experimentalism of Language poetry. Touching all these, his work is a series of provocative re-inventions, exhilarating, innovative and independent of any orthodoxy.

This volume brings together his work for the first time. New, unpublished writing is included as well as some of his acclaimed translations of Villon and part of his award-winning Four Lectures, of which Robert Creeley declared, 'Very SOLID, GREAT and useful satiric ploy with bedrock concerns. Grab Four Lectures, it's possibly the last real sense you'll be offered.'

'Youthful what? Where is Rodefer, he'll know. That damn Lycidas. Whatever else England draws upon, it's native talent will out. The damn Lycidas! Where did Rodefer go? Youthful what?' - Charles Olson

'Stephen Rodefer's writing is simply one of the eighth wonders of the invisible world.' - Ian Patterson

- -

http://rodefer.ms11.net/

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226. Stephen Vincent
Public Art in Denver
Tue 26 Aug 2008

Denver - along with the convention - is featuring a number of public art events as a kind of 'choral' visual response to the occasion. In fact, I think Ann Hamilton is actually working with a chorus. This piece - poetry in motion! - on You Tube is pretty good.

http://www.youtube.com/watch?v=vhknOW7jaRA

The State of Things

a temporary sculpture
by Ligorano/Reese

part of BrushFire, a Provisions Library Public Art Program

Are there any poetry readings related to the Convention going on in Denver? Has Naropa sent over a delegation? Or have the visual folks trumped the Verb Muse again!

By the way - re the destruction of the Constitution by way of Bush/Cheney and company, Jane Mayer's THE DARK SIDE is a transparent account of the history of all this - and very well written.

Stephen Vhttp:
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227. **steve russell**

Re: insomnia, words that do not survive the world

Tue 26 Aug 2008

I didn't realize that Auster had made his curious wager until Murat had informed me of it. Auster, a great writer, but no Pascal. Maybe he decided to get from prose what he had done in poetry, and hopefully sell enough books to make a living. I can see the logic there. Jeanette Winterson doesn't make a distinction as to whether her work is prose or poetry. I think she thinks of it as polymorphous/postmodern.

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Monday, August 25, 2008 5:25:51 PM
Subject: Re: insomnia, words that do not survive the world

Nick,

You are utterly right. The failures of a truly superior writer -which Auster obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <[redacted]
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> *guidelines*
>
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228. **Patrick Duggan**

Idiolexicon 2.1: Sorry for Sedoka

Tue 26 Aug 2008

Hi everyone,

Idiolexicon, the folks who've brought you the popular Idiolexicon Poetry Series at San Francisco's Cafe Royale, have just released late-summer's Idiolexicon Issue 2.1 – "Sorry For Sedoka" – to the website.

Elliot Harmon writes:* Jack Morgan and I had been talking about doing some sort of cross-promotional doohickey between Sorry for Snake<http://stormypetrelpress.com/s4s/>and Idiolexicon. He just suggested that I put a note on the Idiolexicon blog saying that the first ten people to comment on it would get a free copy of * S4S4* in the mail. But I resisted because frankly, I don't like you people that much. You and I know you don't deserve such an excellent poetry journal just for leaving a lousy comment.

So instead, I thought, why don't we revive a traditional poetic form, just like that ghazal guy did for ghazals a few years ago? In the world of traditional Japanese poetry, the haiku gets far too much attention to the exclusion of its buddies. Japanese poets would sometimes use the sedoka form to send each other messages. With the discursive usage and Twitterish length of the form, 2008 clearly has a sedoka-shaped hole. -EH*

www.idiolexicon.com

Check it out! Submissions will be open soon for the next issue once the final theme has been hashed out. Keep checking back!

Patrick Duggan

--
Patrick Duggan
Co-Editor & Founder
Idiolexicon

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229. J. A. Lee | Crane's Bill Books

Fw: Nathaniel Tarn Reading at Acequia Booksellers

Tue 26 Aug 2008

[forwarded from Gary Wilkie, Acequia Booksellers, www.acequiabooksellers.com]

----- Original Message -----
Subject: Nathaniel Tarn Reading at Acequia Booksellers

Dear Friends, Just a note to let you know that poet Nathaniel Tarn will be reading on Sunday September 7 at 3pm at Acequia Booksellers, 4019 4th St. NW in Albuquerque. The reading is free and the public is invited. More information on Nathaniel below:

Nathaniel Tarn, Poet, Translator, Critic, Anthropologist has led a distinguished literary and academic career studying and/or teaching at the Universities of Cambridge, Paris, Chicago, London, SUNY Buffalo, Princeton, Pennsylvania, and Colorado. He has published over 35 books including The Beautiful Contradictions (Random House), Views from the Weaving Mountain (1991), Lyrics for the Bride of God (New Directions), Selected Poems : 1950-2000 (Wesleyan), and Where Babylon Ends (Grossman/Cape Goliard). His most recent book is Ins and Outs of the Forest Rivers (New Directions 2008). He was the founding editor of Cape Editions & Cape Goliard London-New York in the late 60's, publishers of Charles Olson, J.H. Prynne, Ted Berrigan and others. He is the recipient of numerous awards including the Guinness prize, a Wenner Gren fellowship, a Commonwealth of Pennsylvania fellowship, and a Rockefeller Foundation fellowship. Until his retirement in 1985, Tarn was a professor in comparative literature at Rutgers.

For over forty years, Nathaniel Tarn has been celebrated as an extraordinary figure in American writing. His work in a variety of scholarly and literary genres has ranged from Maya ritual to Jewish mysticism, the monasteries of Burma to the arctic seas of Alaska. One of the founders of ethnopoetics, he has brought to poetry an almost limitless range of interests and a remarkable

dexterity in both open and closed forms. As Eliot Weinberger has written, "What holds it together is Tarn's ecstatic vision, his continuing enthusiasm for the stuff of the world."

Hope to see you at the reading. This is a "don't miss" event.
Best,
Gary

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230. Deborah M. Poe
Re: Public Art in Denver
Tue 26 Aug 2008

Poignant.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Stephen Vincent
Sent: Tuesday, August 26, 2008 12:21 PM
To: [redacted]
Subject: Public Art in Denver

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http://www.youtube.com/watch?v=vhknOW7jaRA

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Stephen Vhttp:
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231. Tim Peterson
Seldess, Richard & Schlesinger @ Unnameable Books
Tue 26 Aug 2008

Jesse Seldess, Frances Richard & Kyle SchlesingerSeptember 4th, 7 pm at Unnamable Books 456 Bergen Street, Prospect Heights, Brooklyn (between 5th Ave and Flatbush Ave)http://www.yelp.com/map/unnameable-books-brooklyn-2Hosted by Brenda IijimaJesse Seldess' book, Who Opens was published by Kenning Editions. Chapbooks of his poems have been published by Answer Tag Press, Bronze Skull Press and the Chicago Poetry Project. He lives in Berlin where he organizes The Floating Series of exhibitions and events with Leonie Weber as well as edits Antennae, a journal of experimental writing, music, and performance.Frances Richard's forthcoming chapbooks included Anarch. from Woodland Editions, as well as S h a v e d C o d e from Portable Press at Yo-Yo Labs and her book of poems, See Through, was published by Four Way Books in 2003. She writes frequently about contemporary art, teaches at Barnard College and the Rhode Island School of Design, and lives in Brooklyn. Kyle Schlesinger is the author of Hello Helicopter (Blaze Vox) and most recently, The Pink (Kenning Editions). He is the editor of Cuneiform Press and is the Monday Night Coordinator at St. Marks Poetry Project.

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232. Geoffrey Gatza
THANK YOU 80% To Our Goal! BlazeVOX [books] fund drive update :-)
Tue 26 Aug 2008

THANK YOU

80% To Our Goal!

I want to say thank you to everyone for coming to our aid in our recent fund drive. Thank you so much for your help and support! So far in two weeks we have commitments for $7500 so hurray! Thank you a thousand times for helping us see this through!

It is wonderful to experience this kind of support. I am overwhelmed by all of the responses we have received. We have heard from around North America, and from great distances such as Australia, Bahrain, Italy, Ireland and Japan! It warms my heart to know that this press has found such a find place in so many hearts! Thank you and hurray!

You are the best and I will never forget your kindness!!!

Best, Geoffrey

20% To go:

We are still running our fund drive and we have several ways you can participate.

Our Online Raffle will be held on September 1st
so there is still plenty of time to play!

Win 25 BlazeVOX [books]

A $500 value

Your choice of 95 titles so you cannot lose!

5 drawings over 5 weeks

$5 a chance

$25 one chance for each drawing

Hurray!!! Paypal us now at our Official Raffle page !!!!

http://www.blazevox.org/bakesale.htm
<http://www.blazevox.org/bakesale.htm>

BUT WAIT why try a chance!

Make a donation now to help save BlazeVOX [books] and we will send you books!

10 titles ‹ $100 [a $200 value]

15 titles ‹ $200 [a $300 value]

20 titles ‹ $300 [a $400 value]

25 titles ‹ $400 [a $500 value]

http://www.blazevox.org/bakesale.htm

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233. Murat Nemet-Nejat
Re: insomnia, words that do not survive the world
Wed 27 Aug 2008

Steve,

The title of the book where the bet occurs is *Hand To Mouth*. The shift in the book from poetry to writing a novel (specifically a detective novel) occurs very subtly. On the surface, the memoir seems to end with success, Paul Auster becoming a successful writing earning his living from it. In reality, at least to me reading it, the book ends with failure. The protagonist has to shift from poetry to writing a genre novel to reach his end, completely ignoring the

original bet, which was more specific, making a living out of writing poetry. In fact, *Hand To Mouth* at the end reinforces the fact that economic unviability is of the essence of poetry (at least in The United States) and facing that fact is essential, a defining act, in becoming an American poet. Auster is reluctant to face that fact (at least in that book) and maybe for that reason I feel something missing in his poems.

Ciao,

Murat

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234. Pierre Joris
Recent posts on Nomadics
Wed 27 Aug 2008

Well, summer's over — or so it seems because teaching has started up again & I'm trying to get up to speed with posting on Nomadics. Enjoy these recent posts by going to: http://pjoris.blogspot.com

The State of Things by Ligorano/Reese
Global warming time bomb trapped in Arctic soil
Pélieu & Beach: "Insider"
The Jewel of Medi(n)a
Failing Darwish's Legacy
The Saif Ghobash – Banipal Prize
Jürgen Habermas on a "Post-Secular Society"

be well,

Pierre _____
_____ Hey,

Want a free Obama/Biden sticker? MoveOn's giving them away totally free--even the shipping's free. I just got mine, and wanted to share the opportunity with you.

Click this link to get a free Obama/Biden sticker:

http://pol.moveon.org/barackstickers/?id=-10178572-xj0q2zx&rc=manual_forward

Thanks!

_____
The poet: always in partibus infidelium -- Paul Celan

_____
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Paris: 09.52.80.14.18
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

_____

↑ Index

235. Deborah M. Poe
modern review?
Wed 27 Aug 2008

Does anyone know what happened to The Modern Review? Their domain is no longer available.

-----Original Message-----
From: Deborah M. Poe [mailto:[redacted]]
Sent: Tuesday, August 12, 2008 10:05 AM
To: 'Poetics List (UPenn, UB)'
Subject: news on the modern review?

Anyone know what happened to http://parsifal-press.blogspot.com/2007/09/modern-review-iii1.html (Modern Review)? I think I must have missed some news?

Thank you, Deborah

↑ Index

236. Michael Kelleher
Literary Buffalo Newsletter 08.25.08-08.31.08
Wed 27 Aug 2008

LITERARY BUFFALO
08.25.08-08.31.08

BABEL 2008-2009 SUBSCRIPTIONS ARE SOLD OUT!

If you would like to be put on a waiting list for tickets, please send an email with your name and daytime telephone number to [redacted].

EVENTS THIS WEEK

08.28.08

Rust Belt Books
Matt Clabeaux
Book Reading for: My First Year in Purgatory
Thursday, August 28, 7:00 PM
Rust Belt Books, 202 Allen St.

08.29.08

Rust Belt Books
Poetry Reading and Performance by Jaye Bartell and Friends

Friday, August 29, 7:00 PM
Rust Belt Books, 202 Allen St.

08.31.08

Rust Belt Books
Storytelling by Joan Goldberg
Sunday, August 31, 2008 @ 3:30 PM
Rust Belt Books, 202 Allen St.

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilá, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher

Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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237. Nicholas Piombino

Re: insomnia, words that do not survive the world

Wed 27 Aug 2008

This is a digression from the discussion on Auster, but Thomas Hardy, who mainly prized his poetry writing, now neglected by comparison to his novels, late in life published the following poem, that I couldn't help but copy out:

Thoughts at Midnight

Mankind, you dismay me
When shadows waylay me!-
Not by your splendours
Do you affray me,
Nor as pretenders
To demonic keenness,
Nor by your meanness,
Nor by your ill-teachings
Nor your false preachings,
Nor your banalities
And immoralities,
Nor by your daring
Nor sinister bearing;
But by your madnesses
Capping cool badnesses,
Acting like puppets
Under Time's buffets;
In superstitions
And ambitions
Moved by no wisdom,
Far sight, or system,
Led by sheer senselessness

And presciencelessness
Into unreason
And hideous self-treason....
God, look he on you,
Have mercy upon you!

part written 25 May 1906

(published in his last book of poems "Winter Words in Various Moods")

On 8/27/08 12:09 AM, "Murat Nemet-Nejat" <[redacted]> wrote:

> *Steve,*
>
> *The title of the book where the bet occurs is *Hand To Mouth*. The shift in the book from poetry to writing a novel (specifically a detective novel) occurs very subtly. On the surface, the memoir seems to end with success, Paul Auster becoming a successful writing earning his living from it. In reality, at least to me reading it, the book ends with failure. The protagonist has to shift from poetry to writing a genre novel to reach his end, completely ignoring the original bet, which was more specific, making a living out of writing poetry. In fact, *Hand To Mouth* at the end reinforces the fact that economic unviability is of the essence of poetry (at least in The United States) and facing that fact is essential, a defining act, in becoming an American poet. Auster is reluctant to face that fact (at least in that book) and maybe for that reason I feel something missing in his poems.*
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> *Ciao,*
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> *On Tue, Aug 26, 2008 at 1:23 PM, steve russell <[redacted]>wrote:*
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> *I didn't realize that Auster had made his curious wager until Murat had informed me of it. Auster, a great writer, but no Pascal. Maybe he decided to get from prose what he had done in poetry, and hopefully sell enough books to make a living. I can see the logic there. Jeanette Winterson doesn't make a distinction as to whether her work is prose or poetry. I think she thinks of it as polymorphous/postmodern.*
>
> *----- Original Message ----*
> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, August 25, 2008 5:25:51 PM*

Subject: Re: insomnia, words that do not survive the world

Nick,

You are utterly right. The failures of a truly superior writer -which Auster
obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.

I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

Ciao,

Murat

On Mon, Aug 25, 2008 at 11:37 AM, Nicholas Piombino <
[redacted]
wrote:

A visit to the Strand a couple of days ago brought me a hardbound copy of Auster's latest novel, Man In The Dark, a signed hardbound copy slightly discounted. His book The Invention of Solitude is first rate example of my
all time favorite genre, the fictional memoir; the book is among the very best of its type I've ever read. Auster signed my copy at Books and Company
in 1985. But among my very best book finds ever is my copy of his second book of poetry Wall Writing, which I unearthed in a bookstore constructed out of an old trailer in Sarasota, Florida. If I purchased the one signed copy available online now it would cost $500. An unsigned copy goes for $125. I paid $1.

Murat's judgment "derivative" concerning Auster's poetry for me is tempered
by an engagement with Auster's experience and thought that has accrued over
decades of reading his work. There is an indirectly autobiographical element, a poetics of experience seen in the light of an evolving philosophy
of perception and writing that, for me, has led to a craving for material that makes it worthwhile to push through works that might feel at first glance less crucial, or even less successful. With writers of such persistent concern with obtaining and transmitting insight, it is well worth
forcing myself through what might be their less canonically important

works.
The contrast between what makes literary work accessible in places yet hard,
or displeasing to pierce in others, is similar to the process of getting to
know a person.

Over time I have realized that when I neglect a worthwhile writer's lesser
works I invariably lose an important opportunity. When later, I go back and
force my way through them, I am usually grateful. For me there is no
question that time spent with a previously unread work of Auster's, perhaps
avoided because of some critic's point of view, or because of some surface
or other flaw, often pays off. This includes his poetry, his journals and
other autobiographical works. The process is like getting to know any
worthwhile person; you try to take the good with the bad, which involves
feeling critical but also includes taking care about dismissing works, or
sides of a person, with too great finality.

Hello to Murat and best to all,
Nick

On 8/24/08 1:26 PM, "Murat Nemet-Nejat" <[redacted]> wrote:

In his memoir Auster writes that he had made a bet that he was going to make
his living as a poet. At the end of the book, he has shifted to becoming
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the reverse is true. He had to change his field -basically starting with
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*Though I admire his novels -and particularly the movie script *Smoke* (the*
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much less interesting, more "literature" than projecting the cold fire
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the heart of Mallarmé's poetry.

I think, instead of quoting from Ashbery's blurb- one should confront
Auster's poetry more directly.

Ciao,

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On Sat, Aug 23, 2008 at 2:03 PM, steve russell <[redacted]
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i have this insomnia thing going on and no blog. too many thoughts.
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severe, even harsh-yet pulsating with life."
& since i'm been on this Auster kick for the last week, here's one of
my
favorite Auster poems.
From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
These are the words
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of the open eye-
and the day that will spread
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consuming the world
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of desire.

> *guidelines*
>
> *guidelines &*
>
> *guidelines*

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238. **steve d. dalachinsky**
Re: insomnia, words that do not survive the world
Wed 27 Aug 2008

---

i know many folks who went from poetry to novels for that reason $$$ i couldn't make the transition if i tried auster made it BIG hard enough for me just to write

On Wed, 27 Aug 2008 00:09:04 -0400 Murat Nemet-Nejat <[redacted]> writes:
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239. Shankar, Ravi (English)

Drunken Boat Multimedia Performance, AAWW in NYC, 8/28/08, 7:00 to 9:00 pm

Wed 27 Aug 2008

Join Drunken Boat, international online journal of the arts <http://www.drunkenboat.com>, in an exhibition of literary and multimedia arts. Join Guggenheim fellow Meena Alexander, vocalist and sound artist LaTasha N. Nevada Diggs, Hertog Fellow and fiction writer Geronimo Madrid, sound sculptor Sawako, poet Jerry Williams, Sarah Lawrence professor and installation artist Robin Starbuck, and Tribeca and LA film festival featured musician Jonathan Zalben in a performance to promote the forthcoming tenth anniversary issue (Winter 08/09).

Sponsored by Singha Beer and Chinatown Ice Cream Factory. Suggested donation $5.

Thursday, August 28th, 2008. 7:00 pm.

At

The Asian American Writers' Workshop
16 West 32nd Street, Suite 10A
New York, NY 10001
(p) [redacted]
http://www.aaww.org/

FEATURING:

Meena Alexander's six books of poetry include *Illiterate Heart* , which won the PEN Open Book Award, *Raw Silk* and *Quickly Changing River* (2008). She has written a memoir *Fault Lines*; a book of essays and poems Shock of Arrival: Reflections on PostColonial Experience and edited *Indian Love Poems* She has received fellowships from the Guggenheim Foundation, the Fulbright Foundation and the Rockefeller Foundation. She is Distinguished Professor of

English at Hunter College and the Graduate Center at the City University of New York. Currently she is working on a new volume of poems as well as essays on poetry, migration and memory.

Writer, vocalist and sound artist, LaTasha N. Nevada Diggs, is the author of three chapbooks which include Ichi-Ban and Ni-Ban (MOH Press), and Manuel is destroying my bathroom (Belladonna Press), as well as the album, Televisíon. Her work has been published in Nocturnes, Rattapallax, Spoken Word Revolution Redux, drumvoices review, and Tea Party Magazine. LaTasha has recieved scholarships, residencies, and fellowships from Cave Canem, Harvestworks Digital Media Arts Center, Naropa Institute, Caldera Arts, New York Foundation for the Arts, and the Eban Demarest Trust. LaTasha is the poetry curator for, www.exittheapple.com. She is a Harlem Elohi Aniyunwiya Native.

Geronimo Madrid's fiction has appeared in The Literary Review, Bomb! Magazine, storySouth.com, and at www.drunkenboat.com <http://www.drunkenboat.com> . In 2007, the New York State Writers Institute at Skidmore College awarded him the Mimi Bresler Smith & Patricia Robertson Amusa-Shonubi Minority Scholarship. And in April 2008, he was invited to read at the New York Public Library in its regular series, "Periodically Speaking: Literary-Magazine Editors Introduce Emerging Writers at The New York Public Library." He received his MFA in Creative Writing at Hunter College, where he was a Hertog Fellow.

Sawako is a sound sculptor who understands the value of dynamics and the power of silence. Once through the processor named Sawako, subtle fragments in everyday life float in space vividly with a digital yet organic texture. Her unique sonic world has been called "post romantic sound" by Boston's Weekly Dig. Sawako released 4 solo albums from 12k and Anticipate. She has performed internationally in MUTEK (Canada); Warm Up at P.S.1, Tonic, Roulette, Issue Project Room, Starbucks Salon (NYC); Corcoran Gallery (Washington DC); UCLA Hammer Museum (LA); Glade Festival, ICA (UK); OFFF (Lisbon); Apple Store (Japan) etc. Born in Nagoya, Japan, Sawako obtained a Master's degree at ITP, NYU. www.troncolon.com

Robin Starbuck, Assistant Professor at Sarah Lawrence, Associate Degree Programs, is a multmedia/installation artist who holds her MFA from the School of the Art Institute of Chicago in Installation & Performance Art. She exhibits her work in installation, video, and experimental drawing nationally & internationally. Before relocating to New York City in 2002, she taught as a full time Assistant Professor of Art in sculpture & new media for Wesleyan College in Georgia and as an Adjunct Professor in critical writing for the Atlanta College of Art.

Jerry Williams lives in the Bronx and teaches at Marymount Manhattan College. His poetry and nonfiction have appeared in such magazines as American Poetry Review, Pleiades, Tin House, Witness and many others. In 2003, Carnegie Mellon University Press published his collection of poems, Casino of the Sun, which was a finalist for the Kate Tufts Discovery Award. A new collection of poems, Admission, is due out from Carnegie Mellon in 2009.

Jonathan Zalben's music for film, theater, and television has been shown at Slamdance, SXSW, Tribeca, LA Film Festival, New York International Fringe Festival, and Chicago SketchFest. His orchestral works have been performed by the Juilliard Pre-College Orchestra and the New York University Orchestra. Zalben holds a U.S. patent for a muffler design.

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240. Jennifer Karmin
JOB: Southern Review
Wed 27 Aug 2008

(this is a forward. please don't respond to me. good luck!)

The Southern Review Announces search for Managing Editor

http://www.lsu.edu/tsr/News_ME.html

MANAGING EDITOR
The Southern Review

The Southern Review announces an opening for Managing Editor. This is a permanent, full-time position. Founded in 1935 by Robert Penn Warren and Cleanth Brooks, The Southern Review is published four times a year on the campus of Louisiana State University.

Required Qualifications: Bachelor's degree; three years editorial and copyediting experience on the staff of an established literary journal, university press, or national press; able to demonstrate the following: editorial expertise with fiction, nonfiction, and poetry; a broad knowledge of literary history, literary criticism, and contemporary fiction, poetry, and creative nonfiction; computer skills including Word Perfect; a solid understanding of the publishing, especially small presses and literary magazines; web design and database management.

Additional Qualifications Desired: Excellent human relation skills suitable for dealing with diverse artistic personalities; terminal degree (M.F.A., Ph.D. or equivalent); knowledge of languages other than English.

Responsibilities: oversees management and distribution of incoming manuscript; reads, evaluates, and provides detailed comments on manuscripts;

copyedits and fact-checks, giving special attention to content, style, etc.; corresponds, when required, with authors regarding changes required to accepted manuscripts; works with designer and printer toward final publication.

An offer of employment is contingent on a satisfactory pre-employment background check. Application deadline is September 8, 2008 or until a candidate is selected. Applications should include: a letter of application, CV or resume (including e-mail address), one-page statement of editorial philosophy, and contact information for three professional references. Applications should be sent to the following address:

Jeanne M. Leiby
The Southern Review
Old President's House
Louisiana State University
Ref: #018159
Baton Rouge, LA 70803

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241. steve russell
Re: insomnia, words that do not survive the world
Wed 27 Aug 2008

I'll have to rethink Auster. Clearly he should have known the l Murat,

I'll have to rethink Auster. Clearly he should have known the limited potential for earning a living from poetry alone. His wager, disingenuous. & I haven't read deeply into poets outside the English language because my second language skills are limited. If Auster's poetry is derivative, so be it. I doubt if I'll bother reading "The Invention of Solitude," as much as I like the title.

Best,
Steve

----- Original Message ----
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> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, August 25, 2008 5:25:51 PM*
> *Subject: Re: insomnia, words that do not survive the world*
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> *Nick,*
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> *You are utterly right. The failures of a truly superior writer -which Auster*
> *obviously is- are more precious, interesting and rewarding than the successes of a more run-of-the-mill writer.*
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Hello to Murat and best to all,
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From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
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that do not survive the world. And to speak them
is to vanish
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that heaves above the earth, kindling
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of the open eye-
and the day that will spread
like a fire of leaves
through the first chill wind
of October
consuming the world
in the plain speech
of desire.

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↑ Index

242. Lindsay Wong
NEW BOOK: The Holy Forest (Revised annd Expanded Edition)
Wed 27 Aug 2008

Dear Poetics-L:

RE: http://listserv.acsu.buffalo.edu/archives/poetics.html

The University of California Press is pleased to announce the publication of:

The Holy Forest: Collected Poems of Robin Blaser, Revised and Expanded Edition.

Robin Blaser is Professor Emeritus at Simon Fraser University. Among his many books are The Fire: Collected Essays of Robin Blaser (UC Press), Pell Mell, and Syntax. Miriam Nichols is College Professor at University College of the Fraser Valley and editor of Even on Sunday: Essays, Readings, and Archival Materials on the Poetry and Poetics of Robin Blaser.

http://go.ucpress.edu/Blaser

Robin Blaser, one of the key North American poets of the postwar period, emerged from the "Berkeley Renaissance" of the 1940s and 1950s as a central figure in that burgeoning literary scene. The Holy Forest, now spanning five decades, is Blaser's highly acclaimed lifelong serial poem. This long-awaited revised and expanded edition includes numerous published volumes of verse, the ongoing "Image-Nation" and "Truth Is Laughter" series, and new work from 1994 to 2004. Blaser's passion for world making draws inspiration from the major poets and philosophers of our time-from friends and peers such as Robert Duncan, Jack Spicer, Charles Olson, Charles Bernstein, and Steve McCaffery to virtual companions in thought such as Hannah Arendt, Maurice Merleau-Ponty, Michel Foucault, and Jacques Derrida, among others. This comprehensive compilation of Blaser's prophetic meditations on the histories, theories, emotions, experiments, and countermemories of the late twentieth century will stand as the definitive collection of his unique and luminous poetic oeuvre.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/Blaser

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244. T. A. Noonan
Re: modern review?
Wed 27 Aug 2008

Duotrope is reporting it as a dead market. The website hasn't worked in a while, and the editors have not replied to queries.

See here:
http://www.duotrope.com/market_488.aspx

Regards,
T.A. Noonan

On Wed, Aug 27, 2008 at 7:34 AM, Deborah M. Poe <[redacted]> wrote:
> Does anyone know what happened to The Modern Review? Their domain is

no
> longer available.
>
> -----Original Message-----
> From: Deborah M. Poe [mailto:[redacted]]
> Sent: Tuesday, August 12, 2008 10:05 AM
> To: 'Poetics List (UPenn, UB)'
> Subject: news on the modern review?
>
> Anyone know what happened to
> http://parsifal-press.blogspot.com/2007/09/modern-review-iii1.html (Modern
> Review)? I think I must have missed some news?
>
> Thank you, Deborah
>
>

↑ Index

245. **Geraldine Monk**
Re: NOON 6 AVAILABLE
Wed 27 Aug 2008

It's just arrived and it's exquisite. The poetry is and the vehicle - well - how do they do that double binding? The doubled-up strength of translucent paper? The precise beauty of presentation? Sigh. Poetry gets the home it deserves. This is a 'must have' even if you don't like poetry. If you do- and that's why you're reading this -you'll be in double heaven. An utter treasure for you or a gift for a very special loved one.

Geraldine

----- Original Message -----
From: "Philip Rowland" <[redacted]>
To: <[redacted]>
Sent: Friday, August 22, 2008 2:38 PM
Subject: NOON 6 AVAILABLE

> *Issue 6 of NOON: Journal of the Short Poem is now available. With 72 pages of poems, it is handbound and published in an edition of 200 copies. For a copy sent via airmail, please send US$14 (cash or international postal money order) or 7 pounds (cheque) to Philip Rowland at the following address: Minami Motomachi 4-49-506, Shinjuku- ku, Tokyo [redacted], Japan. Additional copies will be sent post-free (add $10 / 5 pounds per copy); likewise, if you would like a copy of Issue 5 sent together with 6.*

> *Contributors to NOON 6 are: Ravi Shankar, Daniel Zimmerman, Eleanor Stanford, Jane Hirshfield, John Levy, David Miller, Lee Gurga, Onishi Yasuyo, Yagi Mikajo, Uda Kiyoko, Philip Messenger, Niels Hav, Roberta Beary, Peggy Willis Lyles, Halvard Johnson, Lionel Kearns, Peter Yovu, Alexis Rotella, Michael McClintock, John Phillips, Richard Gilbert, Keiji Minato, Barry Schwabsky, Alan Halsey, Margaret Stawowy, Larissa Shmailo, Jane Joritz-Nakagawa, Ruth Lepson, Jane Monson, Elizabeth Robinson, Robin Magowan, Jerry Gordon, Patrick Donnelly and Stephen Miller, Jim Moore.*
>
> *If you would like a review copy, please let me know.*
>
> *The reading period for the next issue is scheduled for October (email submissions welcome at that time).*
>
> *All the best,*
>
> *Philip Rowland (editor and publisher)*
> *NOON: Journal of the Short Poem*
> [redacted]

↑ Index

246. Nicholas Piombino
Re: insomnia, words that do not survive the world
Thu 28 Aug 2008

The very first two paragraphs of Paul Auster's *Hand To Mouth* (Henry Holt, 1997), pages 3-4, reads as follows:

"In my late twenties and early thirties, I went through a period of several years when everything I touched turned to failure. My marriage ended in divorce, my work as a writer foundered, and I was overwhelmed by money problems. I'm not just talking about an occasional shortfall or some periodic belt tightenings- but a constant, grinding, almost suffocating lack of money that poisoned my soul and kept me in a state of never-ending panic. There was no one to blame but myself. My relationship to money had always been flawed, enigmatic, full of contradictory impulses, and now I was paying the price for refusing to take a clear-cut stand on the matter. All along my only ambition had been to write. I had known that as early as sixteen or seventeen years old, and I had never deluded myself into thinking I could make a living at it. Becoming a writer is not a "career decision" like becoming a doctor or a policeman. You don't choose it as much as get chosen, and once you accept the fact that you're not fit for anything else, you have to be prepared to walk a long hard road for the rest of your days. Unless you turn out to be a favorite of the gods (and woe to the man

who banks on that) your work will never bring in enough to support you, and if you mean to have a roof over your head and not starve to death, you must resign yourself to doing other work to pay the bills. I understood all that, I was prepared for it, I had no complaints. In that respect, I was immensely lucky. I didn't particularly want anything in the way of material goods, and the prospect of being poor didn't frighten me. All I wanted was a chance to do the work I felt I had it in me to do."

On 8/27/08 3:35 PM, "steve russell" <[redacted]> wrote:

> *I'll have to rethink Auster. Clearly he should have known the l*
> *Murat,*
>
> *I'll have to rethink Auster. Clearly he should have known the limited potential for earning a living from poetry alone. His wager, disingenuous. & I haven't read deeply into poets outside the English language because my second language skills are limited. If Auster's poetry is derivative, so be it. I doubt if I'll bother reading "The Invention of Solitude," as much as I like the title.*
>
> *Best,*
> *Steve*
>
> *----- Original Message ----*
> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, August 27, 2008 12:09:04 AM*
> *Subject: Re: insomnia, words that do not survive the world*
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guidelines

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↑ Index

247. **steve d. dalachinsky**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

---

lousy pome great sentiment i'll stick with native son or will i?

On Wed, 27 Aug 2008 11:48:29 -0400 Nicholas Piombino
<[redacted]> writes:
> This is a digression from the discussion on Auster, but Thomas Hardy,
> who
> mainly prized his poetry writing, now neglected by comparison to his
> novels,
> late in life published the following poem, that I couldn't help but
> copy
> out:
>
> Thoughts at Midnight
>
> Mankind, you dismay me
> When shadows waylay me!-
> Not by your splendours
> Do you affray me,
> Nor as pretenders
> To demonic keenness,
> Nor by your meanness,
> Nor by your ill-teachings
> Nor your false preachings,
> Nor your banalities
> And immoralities,
> Nor by your daring
> Nor sinister bearing;
> But by your madnesses
> Capping cool badnesses,
> Acting like puppets
> Under Time's buffets;
> In superstitions
> And ambitions
> Moved by no wisdom,
> Far sight, or system,
> Led by sheer senselessness
> And presciencelessness
> Into unreason
> And hideous self-treason....

> God, look he on you,
> Have mercy upon you!
>
> part written 25 May 1906
>
> (published in his last book of poems "Winter Words in Various
> Moods")
>
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> >>> in 1985. But among my very best book finds ever is my copy of
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↑ Index

248. **Barry Schwabsky**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

----- Original Message ----
From:
Great word, "presciencelessness."

----- Original Message ----
From: Nicholas Piombino <[redacted]>
To: [redacted]
Sent: Wednesday, 27 August, 2008 4:48:29 PM
Subject: Re: insomnia, words that do not survive the world

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Thoughts at Midnight

Mankind, you dismay me
When shadows waylay me!-
Not by your splendours
Do you affray me,
Nor as pretenders
To demonic keenness,
Nor by your meanness,
Nor by your ill-teachings
Nor your false preachings,
Nor your banalities
And immoralities,
Nor by your daring
Nor sinister bearing;
But by your madnesses
Capping cool badnesses,
Acting like puppets
Under Time's buffets;
In superstitions
And ambitions
Moved by no wisdom,
Far sight, or system,
Led by sheer senselessness
And presciencelessness
Into unreason
And hideous self-treason....

God, look he on you,
Have mercy upon you!

part written 25 May 1906

(published in his last book of poems "Winter Words in Various Moods")

On 8/27/08 12:09 AM, "Murat Nemet-Nejat" <[redacted]> wrote:

> *Steve,*
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I completely agree with you that a writer -if one respects that writer's work- must be trusted in the totality of his or her work. This goes as much for publishers as for readers.

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guidelines

> *guidelines &*
>
> *guidelines*

↑ Index

249. **George Bowering**

Re: NEW BOOK: The Holy Forest (Revised annd Expanded Edition)

Thu 28 Aug 2008

Not really new. It was over a year ago,
and it won the Griffin Prize this spring.

gb

On Aug 27, 2008, at 2:23 PM, Lindsay Wong wrote:

> *Dear Poetics-L:*
>
> *RE: http://listserv.acsu.buffalo.edu/archives/poetics.html*
>
> *The University of California Press is pleased to announce the publication of:*
>
> *The Holy Forest: Collected Poems of Robin Blaser, Revised and Expanded Edition.*
>
> *Robin Blaser is Professor Emeritus at Simon Fraser University. Among his many books are The Fire: Collected Essays of Robin Blaser (UC Press), Pell Mell, and Syntax. Miriam Nichols is College Professor at University College of the Fraser Valley and editor of Even on Sunday: Essays, Readings, and Archival Materials on the Poetry and Poetics of Robin Blaser.*
>
> *http://go.ucpress.edu/Blaser*
>
> *Robin Blaser, one of the key North American poets of the postwar*

> *period, emerged from the "Berkeley Renaissance" of the 1940s and 1950s as a central figure in that burgeoning literary scene. The Holy Forest, now spanning five decades, is Blaser's highly acclaimed lifelong serial poem. This long-awaited revised and expanded edition includes numerous published volumes of verse, the ongoing "Image-Nation" and "Truth Is Laughter" series, and new work from 1994 to 2004. Blaser's passion for world making draws inspiration from the major poets and philosophers of our time-from friends and peers such as Robert Duncan, Jack Spicer, Charles Olson, Charles Bernstein, and Steve McCaffery to virtual companions in thought such as Hannah Arendt, Maurice Merleau-Ponty, Michel Foucault, and Jacques Derrida, among others. This comprehensive compilation of Blaser's prophetic meditations on the histories, theories, emotions, experiments, and countermemories of the late twentieth century will stand as the definitive collection of his unique and luminous poetic oeuvre.*
>
> *Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/Blaser*
>
> *welcome.html*

George "The Innocent" Bowering
Working for a better galaxy.

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250. Maria Damon
Re: insomnia, words that do not survive the world
Thu 28 Aug 2008

---

why does this remind me of Iggy Pop's recent "My idea of fun/Is killing everyone?"

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251. Séamas Cain

PHOSPHOR a surrealist luminescence

Thu 28 Aug 2008

_____

From: [redacted]
Subject: PHOSPHOR a surrealist luminescence

We would like to announce the first issue of PHOSPHOR, a new surrealist magazine.

Further details regarding content are on our weblog link below. PayPal email payments accepted.

Best Regards,

Kenneth Cox

for Surrealist Editions

http://leedssurrealistgroup.wordpress.com

_____

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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↑ Index

252. steve russell

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

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nice digression. "Capping cool badnesses,
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i have this insomnia thing going on and no blog. too many thoughts. but
I
love poetry. & i'm still recovering from seeing my hero, Auster, read recently. Here's Ashbery's blurb on Auster: "Magnificent poetry; dark, severe, even harsh-yet pulsating with life."
& since i'm been on this Auster kick for the last week, here's one of my
favorite Auster poems.
From FRAGMENTS FROM COLD, 1976-1977.
Nothern Lights
These are the words
that do not survive the world. And to speak them
is to vanish
into the world. Unapproachable
light
that heaves above the earth, kindling
the brief miracle
of the open eye-
and the day that will spread
like a fire of leaves
through the first chill wind
of October
consuming the world
in the plain speech
of desire.

guidelines

guidelines &

guidelines

↑ Index

253. **steve russell**
Re: Forget Foucault's play things
Thu 28 Aug 2008

---

as an aside to Nick's digression, i've unearthed this nugget. Jean Baudrillard's "Forget Foucault." ...you both use the same strategy. You don't speak about the media, the media speaks through you. As soon as you turn on your theoretical screen, the great myths of history are turned into a soap opera, or into "serials. You make them share the fate of that TV program, "Holocaust," which you analyzed so well. ********** I don't deny history. It's an immense toy.

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254. **amy king**
Re: NEW BOOK: The Holy Forest (Revised annd Expanded Edition)
Thu 28 Aug 2008

Exactly. Poetry has a pretty short shelf life -- books more than five years old are really very old.

Amy

_____

Amy's Alias

http://amyking.org/

--- On Thu, 8/28/08, George Bowering <[redacted]> wrote:
From: George Bowering <[redacted]>
Subject: Re: NEW BOOK: The Holy Forest (Revised annd Expanded Edition)
To: [redacted]
Date: Thursday, August 28, 2008, 2:43 AM

Not really new. It was over a year ago,
and it won the Griffin Prize this spring.

gb

On Aug 27, 2008, at 2:23 PM, Lindsay Wong wrote:

> *The University of California Press is pleased to announce the publication of:*
>
> *The Holy Forest: Collected Poems of Robin Blaser, Revised and Expanded Edition.*

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255. Tony Trigilio
Fall '08 Poetry Readings at Columbia College Chicago
Thu 28 Aug 2008

Fall 2008 Poetry Readings at Columbia College Chicago

Sponsored by the English Department

Free and open to the public

For more information: [redacted]

PETER GIZZI
Thurs., Sept. 11, 2008 (6:00 p.m.)
Ferguson Theatre, 600 South Michigan Avenue
Co-sponsored with the Poetry Foundation

JOANNE KYGER
Friday, Oct. 10, 2008 (7:00 p.m.)
Film Row Cinema, 1104 South Wabash Avenue, 8th Floor

DIANE di PRIMA
Saturday, Oct. 11, 2008 (7:00 p.m.)
Film Row Cinema, 1104 South Wabash Avenue, 8th Floor

(Kyger and di Prima readings co-sponsored with Columbia College's Provost's Office and Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, the Illinois State University English Department and College of Liberal Arts and Sciences, and the Beat Studies Association)

JOHN MURILLO, AIMEE NEZHUKUMATATHIL, & ROBYN SCHIFF
Wed., Nov. 5, 2008 (5:30 p.m.)
Music Center Concert Hall, 1014 South Michigan Avenue

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256. Robin Hamilton
Re: insomnia, words that do not survive the world
Thu 28 Aug 2008

From: "Nicholas Piombino" <[redacted]>

<<
This is a digression from the discussion on Auster, but Thomas Hardy, who mainly prized his poetry writing, now neglected by comparison to his novels,
>>

This is silly.

As I've been here, it might have been true that Hardy was rated as a novelist rather than a poet in the sixties, but certainly from the seventies on, Hardy is (rightly) seen as a poet first and a novelist second.

Who argues this?

R.

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257. Petra Kuppers
disability culture poetry performances in Berkeley, this Saturday and next Tuesday
Thu 28 Aug 2008

Two Bay Area events, come and check out disability culture poetry/performance.

1. Moment's Notice Improv Salon
Time: Saturday, 8/30/08, 8pm
Location: Western Sky Studio, in the Sawtooth Building, 2525 8th St., Berkeley
$8-$15 (sliding scale; tickets available at the door)

Liz Boubion --dance
Edward Schocker & Suki O'Kane - music
Imaginary Friends (Abhay Ghiara, Krista Gullickson & Kim Criswell, in collaboration with Edward Schocker) -- physical theater
Nicole Richter & Pamela Marsh - dance with poetry & music
The Olimpias (Christia Braun, Neil Marcus, Eric Kupers, Petra Kuppers, Kelly Rafferty, and friends)- dance with poetry

2. Poetry Reading Time: Tuesday, September 2, 2008 7:30 p.m. Location: Pegasus Books Downtown, Shattuck Avenue, Berkeley Free Poets Neil Marcus and Petra Kuppers read from their new book. Cripple Poetics: A Love Story (Homofactus Press, 2008) follows the movement of Bay Area poet and activist Neil Marcus and his partner Petra's courtship through traditional poems,

emails, essayistic meditations and Internet Relay Chat. Through variations in form, these pieces ask us to think of our conceptions of mobility, immobility, physical pain, as well as means of travel, touch, and communication. As a part of the Disability Culture movement, the collection shows both non-disabled and disabled people how rich the poets' lives are, not in spite of their disabilities, but with and through them.

--
Petra Kuppers
Associate Professor
English, Theatre and Dance, Women's Studies
University of Michigan
mobile: [redacted]
email: [redacted]
homepage: www.umich.edu/~petra
New Book 2008:
Cripple Poetics: A Love Story. A Poetry Collection by Petra Kuppers and Neil Marcus with photos by Lisa Steichmann. Homofactus Press, August.
Press Release and Excerpts at
http://www-personal.umich.edu/~petra/cripple.htm

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258. Robin Hamilton
Re: insomnia, words that do not survive the world
Thu 28 Aug 2008

> *As I've been here, it might have been true that Hardy was rated as a novelist rather than a poet in the sixties, but certainly from the seventies on, Hardy is (rightly) seen as a poet first and a novelist second.*
>
> *Who argues this?*
>
> *R.*

To expand this slightly ...

This is a UK take on things ...

Up to the sixties, Hardy was certainly seen as a novelist, but in the wake of Philip Larkin (both in his practice and his criticism -- as Yeats created an audience for Blake in the late 19th / early 20th C, so Larkin in the 50s/60s for Hardy), Hardy was recognised (at least in the UK) as one of the central poets of the late 19th /early 20thC.

I can put my finger on when this was happening in the UK, since as an undegraduate in the mid to late 60s, I was expected to write essays on Hardy-the-Novelist.

After the early 70s, this would have been seen as a joke.

It was part of a larger shift that revalued Clare, Edward Thomas, and Robert Frost.

Oddly enough, Robert Graves and the Georgian Movement generally didn't get similarly revalued.

Fair does -- Thomas Hardy was easily the best, and you can dis Larkin by pointing out that he is essentially Hardy-and-Water.

But Hardy-the-Novelist today?

Geeuz a break, jimmy ...

R.

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259. **amy king**
TOMORROW NIGHT -- ** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich *
Thu 28 Aug 2008

Stain Bar is at 766 Grand Street in Brooklyn, and you can get there by taking the L train to Grand Street, walk one block West.

Cheers to you all, till soon,

Ana + Amy

The Stain of Poetry: A Reading Series
August 29th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

** Ball, Chace, Mort, Moschovakis, Murphy and Yankelevich **

~~~~

Michael Ball grew up in North Carolina & spent most of his adult life in Brooklyn. He currently lives in Baltimore where he curates & hosts the i.e. reading series.

~~~~

Joel Chace has published poetry and prose poetry in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. New from

BlazeVox Books is CLEANING THE MIRROR: NEW AND SELECTED POEMS, and from Paper Kite Press, MATTER NO MATTER, another full-length collection. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope. Amphibian Productions theater company did a staged reading of his play TRIPTYCH, at the Arclight Theatre, on the Upper West Side of Manhattan, Spring, 2005.

~~~~

Photo by Doug Barber

valzhyna mort born in minsk, belarus. second book of poetry "factory of tears" came out in april 2008 from copper canyon press, usa. (the first one was published in minsk in 2005 and called "i'm as thin as your eyelashes"). previously was a writer-in-residence at several international locations, also received two international poetry prizes. besides the united states, "factory of tears" was published in sweden and will come out in 2009 in germany. apart from poetry, valzhyna mort runs a black metal music label.

~~~~

Anna Moschovakis is the author of a book of poems,_I Have Not Been Able to Get Through to Everyone_, and of several chapbooks, including most recently _No Medea_ , a Tinyside from Big Game Books. She is also a translator of French poetry and prose and an editor at Ugly Duckling Presse.

~~~~

Ryan
Murphy is the author of Down With the Ship from Otis Books/Seismicity Editions. He has received awards from Chelsea magazine and the Aldrich Museum of Contemporary Art, as well as a grant from the Fund for Poetry. He lives in New York.

~~~~

Photo by Stephanie Young

Matvei Yankelevich edited and translated TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS (Overlook, 2007). He is a co-translator of OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM (2006). His translation of the Vladimir Mayakovsky's poem "Cloud in Pants" appears in NIGHT WRAPS THE SKY: WRITINGS BY AND ABOUT MAYAKOVSKY (Farrar, Strauss & Giroux, 2008). He is the author of a long poem, THE PRESENT WORK (Palm Press, 2006) and his writing has appeared in Fence, Open City, and many other literary journals. He teaches Russian Literature at Hunter College in New York City and edits the Eastern European Poets Series at Ugly Duckling Presse in Brooklyn.

~~~~

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/[redacted]
open daily @ 5 p.m.

~~~~

Hosted by Amy King and Ana Bozicevic

http://thestainofpoetry.wordpress.com/2008/08/19/friday-august-29-2008-700-pm-2/

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

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260. billy little
hardy
Thu 28 Aug 2008

---

shak spear
lawrence
stein
joyce
anne hebert
margaret atwood
raymond carver
michael ondaatje
herman hesse
goethe
paul auster
george bowering for that matter

enduring writers slip the cuffs of genre

billy little
who once had an agent for his novels

--
Nothing says Labor Day like 500hp of American muscle
Visit OnCars.com today.

↑ Index

261. David Chirot
insomnia, words that do not survive the world
Thu 28 Aug 2008

I had a similar experience to that of Murat's in reading The Invention of Solitude. (Which perhaps may be thought of also as The Convention of Solitude--)

Steve Russell wrote that Auster is a non-Pascalian thinker, which is certainly interesting in considering the title, "The invention of Solitude," for Pascal writes at one point that al the problems for persons begin from the fact that they cannot remain of their own volition solitary, and stay simply in a room. And in that room--to write perhaps--"perchance to dream"--to follow Memory and Time as Proust does in the Solitude of the cork lined room, or to invent something new to the "solitariness of the male"--"the "A Room of One's Own" of Virginia Woolf--or that room of Emily Dickinson's of which she wrote--"I have but to cross the room to be in the Spice Islands."

(Might one not ask and have not and do not millions continually do so--if a woman has far less opportunity, far less time, (for time more than money even is required for Inventing Solitude)--far less of that time, most precious of commodities---- which for a woman is so little permitted--for the Invention of Solitude--, an almost invisible, barely heard, "solitude" compared to the "Solitariness of the Male of the Species," who gets to sit and look "wise" like the Solitary Male Lion--resplendent in meditation on the Shadow that he casts--as he poses there between the Sun and that other shadow of himself, his son---who will carry "his name" into the next and next generations, much as his own shadow lengthens across the landscape with the coming of twilight-- for is not the "critique of the self" conducted with an eye to its improvement?--and in what better way to improve oneself than by those extensions through Space via shadows and Time via progeny--and via these extensions make of the self both shadow and substance in such a way that they portray nothing less than an enduring presence of a God-like Being--)

To invent solitude is a Pascalian paradox, for it means that one begins with the goal of attaining one's own inventing of something that one already has seen examples of and desires. In other words, the paradox is that the invention is of something already KNOWN. By this Pascalian reversal--one finds that the "invention of solitude" is the Convention of finding its rejection. By seeking to "invent solitude," the writer is faced with the convention of finding that the conventional is what calls to him. And thus a "gambler" on Poetry faces his conventional responsibilities as a "son of a father and father of a son"--and realizes that in order to support these additional "male members," one must choose between the poverty of poetry and the relative security of "conventional prose genres." Being an "ethical being," Auster chooses to sacrifice the poetry--and poverty--and instead become not only the "author of his sons day's," but his "hard working father, toiling in the lower depths of literature that the son might find his way to a better future--"

In Auster's case the paradox is that by using blueprints and previous texts as "guides," in the invention of solitude, what his invention will be of is something "Already KNOWN, already WRITTEN," This is why perhaps he is certain of his bet on the outcome of events in terms of writing. He thinks of and follows in the footsteps of others and their examples, thinking to win his bet, and then, discovering he has made the outcome dependent on writing alone--he has missed the fact of money which concerns not only oneself but one's family. Writing an invention of solitude becomes a selfish act, and so Auster turns to one far more familiar to those who are readers of much literature, as he is himself a reader of a great many texts, and so knows the "conventional choices facing those who are obsessed with invention."

That is , to work as a translator, anthologist, writer of Prefaces and at first "manfully" toiling in the "prosaic prose" of Genre novels known for their 'formulaic prose" and "narratives" which Poetry tends to look down on--Auster is able to harness both is craft and talents and his ability to be a respectable bread winner, and so elude that other convention of literature, the "dead beat dad" who puts all his eggs in one basket, sacrificing all--including the family--for the pursuit of that fickle chimera, the Muse.

That is, in the exchange between poetry and money, he has considered only himself as being the one to benefit. When the "more prosaic demands of life" begin to "prey on him," he discovers that the only form of reconciliation he thinks open to him is that of joining together writing and the prosaic demands of life. That is, --to write prose that some of his poetic colleagues may think of as of a "Common" and "Prosaic Nature." The "problem of the bet," is not necessarily the terms in which it was to be tested, but that it was an exclusionary bet made by a Poet who had "overlooked" the demands of the Prosaic existence of his ignored roles as son and father.

In The Invention of Solitude, the "room" Auster finds turns out not to be solitary, for there are in it both his father and his son. The "linking of generations of men" follows the same pattern as that of the literary. A writer, even a Poet, is not without a place in the already waiting and written series of Solitudes, examples, fathers and sons-- linkings-which are in sad disrepair and need this Poetic worker to set to work "mending"--- and if one is indeed both a Poet and a Man, must find a way to reconcile these--to be "responsable"--and accept one's place in the traditions of writing--in a way he had not "counted on" when making his bet--and so find that that to be the "Author of Days" is to be a "Real Man"--

The "failure" which Murat notes in terms of poetry, is a success in the very real sense that Auster is able with his writing to make that room "livable" which he finds himself sharing with his father and his own son, and so in that space making a linkage, becoming a part of and not apart from, a "lineage," a cultural and familial narrative which he wouldst fain interrupt, for to do is to risk becoming an "outsider," a "pariah," and effectively a criminalized 'dead beat dad" sought after by the IRS, Family Services and other organizations, let alone flocks of those buzzards known as lawyers.

This "Invention of Solitude" which is sacrificed for the Conventional narrative of Male Cultural and Social heritage preserved as a lineage--- creates an implicit critique of the female "solitude" in the strict sense connected with that "solitary confinement/confining oneself to one's room'" of Emily Dickinson or the more social Virgina Woolf-, in that for a woman to be "solitary" means the commission of a "crime' more dangerous than that of being a "dead beat dad"-- the choosing of being childless by the being who is supposed to be the child bearer.

For who is the representative of the Female Solitude in Auster's book but the tragic and damned Cassandra? Who "speaks" in Auster's text via an obscure old English translation of an obscure Latin version--and is "rescued" from these "obscurities" by the "generosity " of the Male Author. This generosity has its limits, though, for while "allowing the voice of the obscured voices of the doomed female prophetess to speak," at the same time what Auster puts in the mouth of a young prostitute hired to come to his "room of his own"is not words, but that "pen-ultimate" instrument of the Authorship of Days--

At first twas very exciting to me, and I thought, aha, finally a contemporary writer I can look forward to accompanying for along time in his writing. Unfortunately, the book crosses a Rubicon, and turns into the same old story of the father-son-son mold.

This discovery simulatenously "realizes" one's solitude as an entity among others, part from them, and as also an entity among others, apart of them. In the same way that the life follows the book and the book follows thelife engender from that engendersed from books, the writing of books as the "link inthe chjain" of both writing and being--"reconciles" the formerly gambling writer with the realization that with his "placein the family found," there is a respsoansabiulity to be a provider. In that manner, the turning to the writing of a genre work, which is the same genre turned to be so many many writers in order to "make a living," is not a turn of "defeat," but rather one of understanding how to secure a "success," in that he being a writer does have a way to write and at the same time "take care of his family.

It is not a "compromise," but a recognition and embrace, or at least acceptance, of the reality in which the writer is living, as both apart from the family due to the solitude of the act of writing itself, if not literally always, certainly often enough figuratively, and also being a part of the community which he shares with not just his family, but this family of writers he is a son among fathers in and father among sons now realizing his responsabilities.

The use of translation in the book--and Auster's own translating as another way of Supporting himself and his family"-- --and its reversal in the act of oral sex that is paid for--"illustrates" another form of reversal in which the making of money by translating others' poetry "transmutes" the earlier failure to make money of Auster's own poetry into a "conventional" means of "doubling the earning power of one's skills" as poet and bi-lingual expatriate.

The use of the Mallarme's "Tomb for Anatole," about the grief beyond measure (that is a poetic measure also, as the work is a fragmented series of prose notations which are on a jagged edged line of grief stricken utterance close to stutter-ance.)--signals that Auster is aware of what the life and death of others (his father, his son) is beginning to mean to him. This "awareness of death" in "aesthetic form" as a broken utterance which will ultimately "find expression" in the grave, the tomb, the monument is another way in which Auster faces the the "mending process" which is the "conventional narrative" of the book. (Mallarme also wrote a poem for "le Tombeau d' Edgar Poe"--for the occasion of the dedication in Baltimore of a monument to the American poet who via Baudelaire's translation has so influenced generations of French poets. Whitman, unable to attend the ceremonies due to illness, also wrote a brief note, which was inspired by a dream, quite a fitting way in which to "encounter and remember Poe.")

To keep alive the dead--is the action of Mallarme and Poe, while knowing full well that what activates the presence of the writing is the absence that one is having to face of the being whom one cannot "keep alive" in any other way

than by writing, which as Poe puts it, is "mournful and never ending remembrance."

Perhaps that is why the most striking words in the book are those of the obscure English translation of an extremely obscure Latin version of Homer, in which the shrieks of Cassandra, that "ill-omened bird," are in an agony, for it is she, truly who is the one who exists in solitude, and in solitude with seeing that Apocalypse which is coming to meet her , her family, her city, everything Trojan---

If one thinks of Cassandra's "voice of poetry" as visionary and tragic, existing in a solitude which is invented for one, rather than being invented by one, then, the movement of males among males is the linking with the writing which "earns a living for the family." Or at least the male members, no pun intended!! Meanwhile, in the book is the complete absence of females, other than the prostitute who is paid to "service" the "very important member" which cannot seem to abide the solitude the writer attempts to invent.

Again, the book Auster is creating which is created out of books, "follows a pattern," and so the "happy ending" of reconciliation of what had seemed to be "difficult situations" in the writing of a genre novel, in a genre which is associated with the resolution of difficulties, the solving of cases and if one want sot, of case histories.

The writer is brought face to face with the conventional--the convention genre novel, the conventional "story of my life and how i found my father and my son and became a Man," and conventional i the sense that "poetry" which is so "strange"--Mallarme's, Cassandra's, becomes "lost in translation," and sinks into a kind of obscurity, a fading backdrop for the ongoing saga of the generation unto generation existence as a member (forgive me, there it is again!!)) of a family)one's own) and also of the "family of man," for this family is that, a family of man, and so Cassandra that immensely tragic and harsh voice which spills beauty forth with blood and death, is abandoned, and what was once "needed" (poetry) can now be purchased to "satisfy a need." (The young prostitute.)

This discussion and thinking of Invention of Solitude brought to mind two of my personal favorite books ever written on the interrelationship of literal Hunger and literary Hunger, which do not come about nor "conclude (for neither concludes at all--) with those reconciliations the literary and the literal that Auster finds. These books are Knut Hamsun's HUNGER, (which Auster has used also as title) and FOR BREAD ALONE by the Moroccan writer Mohamed Choukri. In HUNGER, the writer seems to be without any family at all other than the "friends" and "uncles" he creates of those whom he encounters and play apart in his "season in hell" which is simultaneously for the

protagonist-writer "Illuminations." In Choukri's book, the dysfunctional family trying to survive the famines sweeping the Rif during the World wide Depression of the 1930,s the family itself "eats its young," for his father kills his small brother. Everyone in the family is at the mercy of the moods of the father, himself enraged by the frustration of a poverty which seems hopeless to make even a dent in, to make small hole in, to find anything other than what the writer finds: the existence and persistent beauty of stones. These in a sense speak to him the parable of his life: "By bread alone," rather than "one does not live by bread alone." The "niceties" of being able to write a genre novel as a "a way out of the difficulties," are extremely limited for Hamsun's protagonist, who only manages no and then to sell apiece to the daily papers, while starving steadily into evermore "extreme states of destitution and altered consciousness." This young man, determined to be a writer, doesn't once see himself in terms of literary tradition of 'starving writers," at all. His solitude is that he finds himself a "dead man walking" in broad daylight, chewing on wood splinters and writing with a pencil seated among the cemetery stones. He becomes a walking HUNGER--barely existing as person, yet persistent in this despite everything with that "imp of the Perverse" continually dogging his heels and making the smallest of situations into a drama of such high strung nerves he collapses into faints that are not far from death. Choukri's autobiographical being in FOR BREAD ALONE is thrown out of the house, and has to find a way to live among the alleys and gutters, hustling for this and hustling for that. To find nothing but "bread alone," the illiterate child and then young man is trapped in a the picaresque, in which one event after another follows in an inexorable series of disconnected fragments which now and then "rhyme" as the repetition of certain sites, the grave of his brother, the poverty all around one which makes it impossible to see HUNGER as an experimental act for the generation of writing, which in part the HUNGER writer is able to do--because he is already a writer, and which Auster self consciously essays in order to follow in the footsteps of previous literary apprenticeships.

Hunger's writer is not even a genre NOVELIST, but a sort of wild essayist of the daily press who now and then hits on an interesting idea which he is seized by as much as he ever is able to seize himself due to his almost complete debilitation at the "hand to mouth" existence in which the mouth is devouring him and l that he has is a writing hand, which seems to go on as though separate from himself, yet connected tenuously as it needs the writers body to "fuel its writing's journey across the spaces of the page, and from there, hopefully on to the pages of the daily press.

"Poetry is news that stays news," Pound may say, but for this writer the only news is poetry--that is to say, it doesn't stay new unless one eats and ones

doesn't eat unless one writes,. One is trapped in a solitude in which the only way out is not a reconciliation of writing with living, but of further traveling--as the young man convinces a somewhat skeptical employer to give him work on a ship bound for England and eventually the USA. -

The ending of the novel has the writer looking back from the ship pulling out of the harbor and seeing that strange city which marks everyone who encounters it, and has marked him as much as he has marked pages, --he sees this as the city where in al the windows "light shone with such brightness." That is, the comfortable family life of home is--what he is completely "letting go of" in setting out for the Unknown. In that sense, the write-in HUNGER is taking, unknown to himself, that Voyage which Baudelaire begins and which Rimbaud continues--the "long reasoned disordering of al the senses in order to arrive, finally! At the unknown."

Mohamed Choukri is an illiterate living hand to moth doing whatever he can to find something to eat, something to drink, to quench the thirst which bothers him more than hunger--thirst being a sign of thirsting for the Spirit, for "knowledge," and not, in this world he lives in which has no use for any materials other than the stones and light of its esterase poverty--not anything so material often as even bread. Simply water--or a times wine.

An event occurs, and so slight and simple that it seems almost as though "going unnoticed" by the literary reader, increases greatly the thirst of the one living by bread alone, and the young man, age twenty, approaches a street scribe letter writer an asks if he may be able to learn to read and write. Rimbaud writes in the "fetes de la faim" (the Feasts of Hunger)--je ne mange guerre/que des rochers et des pierres"--I eat nothing more than rocks and stones"-- (I wont describe the scenes waving to do with stones which are a kind of "moment of clarity" in For Bread Alone--)

The writers in Hunger and For bread Alone, (in the latter family IS important to the writer)--I think are much closer to "Poetry" in the sense that neither of them goes to Poetry or writing expecting at al to "make a living." There are for them no "literary examples" to follow as a Material Guide Book and no connection of writing with anything more than this rock-bottom existence they lead. Writing is not "a way out" to some hoped for and planned for "future," as neither writer has any "models" they aspire to, and writing is not for either on of them "a way to make a living," a phrase echoing "the invention of solitude." These writers find solitude al around them and in them, a harsh and enduring solitude, which simply IS, solitude, and one not judged as being "positive for one's development," nor "negative" in terms of loneliness and suffering."

It is hinted that the writer in Hunger was once a student, but now he is falling like a stone into the waters o social oblivion--a "drop out," who insists on living as a writer, even when he has "nothing to show for it." The apprenticeships which Auster's characters and he himself "set up" to follow in the footsteps of the masters--isn't something the writers of Hamsun and Choukri 's books are ever conscious of existing. They have accepted the "gamble" and just gone ahead and dived straight into the unknown, the only "goal" being not even to "publish, to produce, but in actuality to "learn how to write" at the most basic level. And neither writer finding themselves embarked on this voyage in to the unknown, even really any "clear idea' why it is they are willing to go to such extremes for something that may ell end up "going nowhere." In these two writers, where "Necessity the Motherfucker of invention" meets that Calling of the Waters which is their thirst--it is not "solitude" or "hunger" that is "invented," but instead--an as yet unknown writing that the near crazed dead man walking boarding a ship and the the illiterate street hustler purchasing a notebook and pen for his first lessons in writing the first sings-embark on. Of course, one says with the sagacity of hindsight, Hamsun did win Nobel Prize and Mohamed Choukri learned to write and became a famous and banned author--so are they not part of the same story as the one Auster seeks to be a part of? The difference among these writers is that Auster began with "an accepted and prosaic idea"--that is, the apprenticeship of writer and that also of the "family man.," of a man a part of the traditions he had thought himself apart from. Auster in other words from the start envisaged both poetry and prose as books which make money. The other two writers don't see anything of this at all. Leaders of day to day "bare existences," their only motivation in writing is that seemingly "without reason" they KNOW that is what they must do. Not for any goal they can think of at the moment--simply to learn how to write. And where it may or may not if ever take them neither has the remotest idea other than a dim consciousness of things written and "shown" as fotos in the "daily papers.: or the "news " of letters to family dictated to a scribe in the streets. And, in their Voyage into the unknown, both Hamsun and Choukri became known for having "invented" "new forms of writing" in the traditions they come to know "later on," rather than "before," as Auster does. In Choukri's case, what is even more of an unknown unthought-of of at al at the outset by himself or anyone else, is that this account of the picaresque journey to literacy is written not in language of the streets but in Classical Arabic, thereby establishing the work as being not a part from the Classical Traditions of the Arab World, but apart of it, though a complete "newcomer" in many ways. (Not surprisingly Choukri the young hustler-writer found himself spending time with this man he wanted to meet who also lived in Tangiers--a man not unlike himself--the Thief, pimp, Hustler and self taught writer Genet, who also

introduced the languages the streets to the Classical French Tradition in Writing. There is a great short work by Choukri, "With jean Genet in Tangiers"--with fotos of the young Choukri and Genet and some other young men, sitting on the floor or in an outdoor cafe, drinking, smoking, talking, Poets of the Unknown who smuggled into Classicism their street hustling words, with al the skill of Poet Hustlers long ago used to many other forms of Solitude such a are found in the prisons and hell holes the "world within the world," that concealed and veiled world which veils itself yet in their works by "disguising themselves" as Classicists in street clothes, sitting on the floors of tiny rooms or at the little tables in the streets of places which "take care of one's thirsts."

Hunger's protagonist barely eats--but he does drink when he can prodigiously of the public waters in fountains, and suck on the water which remains inside even slivers of wood And Choukri's young man is also one driven by thirst, thirst in the heat and light and stone dust that eventually leads him via these veilings" into the places where he finds the beginning off the journey into the Unknown.

For how is an illiterate young man starving in a colonialist country to find anything but by such a means as thirst--for an oasis, yet not an isolated one--the --for in the cafes are gathered people who drink and read and write. One does see them, these examples, this man writing others letters in the "office" in a corner of the stony street. The "family of writers"—which Choukri wants to join, to be part of a world which is apart from yet still a part of the world which has led him to seeing writing as a way of "bridging worlds"—and languages—to see life as it were "from the other side" of the page—

That other side--"To shut the eyes is travel" as Emily Dickinson wrote--

Or Celine, noting that the all life is an imaginary voyage, made up, a novel, and that the dictionary tells one so, finishes also by saying--anyone can do this--close the eyes and there you have "life seen from the other side."

On the other is the Unknown--that writing which IS the findings of the necessity of the motherfucker of Invention--

and not those of what remains on this side of the page--that of the Conventions created by literature to arrive at a position at once of authority and responsibility,a place in the "lineage" of masculine writings, the "patrilinearity of patriarchy as expressed in this work, "the Invention turned Convention " of Solitude--findings its way "home."

(Pascal "Wagered" with Eternal Life, God--but the Pascal was a brilliant mathematician and theorems of his are in use yet today), for

Reply

Forward

↑ Index

262. **Séamas Cain**
NEW TITLES FROM LUNA BISONTE PRODS
Thu 28 Aug 2008

NEW TITLES FROM LUNA BISONTE PRODS

Luna Bisonte Prods has published 2 new books!

The first is Tom Taylor's SEVENTY, available from their Lulu.com site as a print-on-demand or download. "...truly an illumination, a clarity in this work written on the edge of life and fully living...this is a very great work"

Go to http://stores.lulu.com/lunabisonteprods
and check out the other titles available there as well!

The second is John M. Bennett's MONTPARNASSE,
a chapbook of poetry in 4 languages,
available for $5.00 US postpaid from:

Luna Bisonte Prods
137 Leland Ave.
Columbus, OH 43214 USA

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

↑ Index

263. **steve russell**
Re: artifice of absorption
Thu 28 Aug 2008

---

one thing i've learned from simply browsing the lango-poets is how to relax
getting words on paper
allowing thoughts
their flow
                getting out of the way
one day i'll learn how to read Emily Dickenson/no doubt she deserves to be

canonical, still
the 20th century mind
the 21st century mentality
does not respond 2 well to thoughts squeezed into the tiniest quatrains

↑ Index

264. Adam Good
Email address change
Thu 28 Aug 2008

Hi All,

I am changing my email address, effective immediately.
My new email address is [redacted].
Please take a moment to update your address books, as I will soon be shutting down this account.

Thanks, hope you are all well.
Adam

↑ Index

265. Geraldine Monk
Re: insomnia, words that do not survive the world
Thu 28 Aug 2008

Not quite true Robin as they we were definitely reading Hardy-the-Novelist when I did my degree in '88 - I know this because I've still got the mental bruises of having to read Jude the Obscure - arrgghhh (it ran neck and neck in sheer awfulness with Hawthorne's The Scarlet Letter). Despite a fairly adventurous poetics programme I can't remember Hardy- the-Poet figuring. I think the blockbuster films of Hardy's novels plus the ghastly concept of now having a 'Hardy country' for the tourism industry has put Hardy the Novelist back in pole position - at least with the general public.

Geraldine

> *This is a UK take on things ...*
>
> *Up to the sixties, Hardy was certainly seen as a novelist, but in the wake of Philip Larkin (both in his practice and his criticism -- as Yeats created an audience for Blake in the late 19th / early 20th C, so Larkin in the 50s/60s for Hardy), Hardy was recognised (at least in the UK) as one of the central poets of the late 19th /early 20thC.*
>
> *I can put my finger on when this was happening in the UK, since as an undegraduate in the mid to late 60s, I was expected to write essays on*

> *Hardy-the-Novelist.*
>
> *After the early 70s, this would have been seen as a joke.*
>
> *It was part of a larger shift that revalued Clare, Edward Thomas, and Robert Frost.*
>
> *But Hardy-the-Novelist today?*
>
> *Geeuz a break, jimmy ...*
>
> *R.*

↑ Index

266. **Robin Hamilton**

Re: insomnia, words that do not survive the world

Thu 28 Aug 2008

Possibly I exaggerate a little, Geraldine.

Though I'm surprised Hardy-the-Novelist was still running in degree courses as late as 88.

But there would be a shift at *some point -- difficult to see Donald Davie or Tom Paulin taking Hardy-the-Novelist seriously.

And nobody should *ever be made to read Jude the Oscure, and I doubt if anyone would willingly read it twice.

Because once is too many.

[Mind you, thinking of this, most of my teaching experience was at Loughborough, so with John Lucas in charge, natch there would be a focus on Hardy-the-Poet. Unintentional bias on my part, mibee ... But I stand by the point about Larkin creating an audience for Hardy's poetry.]

Robin

----- Original Message -----
From: "Geraldine Monk" <[redacted]>
To: "Robin Hamilton" <[redacted]>; "Poetics List (UPenn, UB)" <[redacted]>
Sent: Friday, August 29, 2008 12:29 AM
Subject: Re: insomnia, words that do not survive the world

> *Not quite true Robin as they we were definitely reading Hardy-the-Novelist when I did my degree in '88 - I know this because I've still got the*

mental
bruises of having to read Jude the Obscure - arrgghhh (it ran neck and neck in sheer awfulness with Hawthorne's The Scarlet Letter). Despite a fairly adventurous poetics programme I can't remember Hardy- the-Poet figuring. I think the blockbuster films
of Hardy's novels plus the ghastly concept of now having a 'Hardy country' for the tourism industry has put Hardy the Novelist back in pole position - at least with the general public.

Geraldine

This is a UK take on things ...

Up to the sixties, Hardy was certainly seen as a novelist, but in the wake
of Philip Larkin (both in his practice and his criticism -- as Yeats created an audience for Blake in the late 19th / early 20th C, so Larkin in the 50s/60s for Hardy), Hardy was recognised (at least in the UK) as one of the central poets of the late 19th /early 20thC.

I can put my finger on when this was happening in the UK, since as an undegraduate in the mid to late 60s, I was expected to write essays on Hardy-the-Novelist.

After the early 70s, this would have been seen as a joke.

It was part of a larger shift that revalued Clare, Edward Thomas, and Robert Frost.

But Hardy-the-Novelist today?

Geeuz a break, jimmy ...

R.

No virus found in this incoming message.
Checked by AVG - http://www.avg.com Version: 8.0.138 / Virus Database: 270.6.11/1639 - Release Date: 8/28/2008 7:39 AM

↑ Index

267. ALDON L NIELSEN
Memo to Barack Obama
Thu 28 Aug 2008

Nathaniel Mackey for inaugural poet?

<<

are especially interested in work in translation, interstitial/new wave fabulist fiction and language-centered short plays. Deadline is November 1, 2008.

Send checks and submissions to:

Eleven Eleven
California College of the Arts
1111 Eighth Street
San Francisco, CA 94107

For more information, write to us at [redacted].

Best,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

↑ Index

269. David Chirot

Fwd: A New Book from Kaurab: late night correspondence, a book of English poems by Aryanil Mukherjee

Fri 29 Aug 2008

Kaurab is one of the most exciting Poetry Journals and sites today, and Aryanil Mukherjee, who contributes to this list--is one of its editors in an inspiring collective

Dear All

Kaurab proudly announces the release of–

late night correspondence, a book of English poems by *Aryanil Mukherjee*.

This is a collection of 42 poems transcreated into English from the author's

original Bengali poems.

Please visit –

http://www.kaurab.com/books/lnc.html

The book is published by CinnamonTeal Press.

ISBN - 978-81-906900-6-5

Cover Art by *Mithu Sen*

It is distributed worldwide by Kaurab and will be soon be available online

for Indian readers at Indian Plaza, DogEarsEtc etc. and for American/Canadian

readers at SPDBOOKS (spdbooks.org).

late night correspondence received a sparkling blurb from legendary American

poet *John Ashbery*.

Other blurbists include talented contemporary American poets

Chris Stroffolino & *Pat Clifford*. The book has an introduction by *Tyrone Williams*,

Prof. of literature, literary theory, and creative writing at Xavier University in Cincinnati, Ohio.

Staff, Kaurab

www.kaurab.com

Kaurab Prakashanee is a non-profit organization. More than half of our **

*book sales are donated to the elementary school in **BHALOPAHAR**, *

Purulia where a unique community village is developed and maintained

by Kaurab poets and their fraternity. This society endeavors to build a

*greener environment, preserve natural resources, and offer land, *

farming aid and basic education to farmers and their children living in

*the reins of extreme poverty. *

↑ Index

270. Nico Vassilakis

Subtext Group Reading 9/3/08

Fri 29 Aug 2008

---

http://SubtextReadingSeries.blogspot.com

↑ Index

271. Tony Trigilio

Registration discount through Sept. 1, The Beat Generation Symposium at Columbia College Chicago

Fri 29 Aug 2008

Hi all--The registration discount for The Beat Generation Symposium ends Sept. 1. Information below on how to register online, by phone, or by postal mail. Thanks--

Best,
Tony

****
THE BEAT GENERATION SYMPOSIUM
****

DISCOUNT DEADLINE EXTENDED!
Register before September 1 for a discounted fee (see below for details).

Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," co-sponsored by the Beat Studies Association, the Columbia College Chicago English Department and Provost's Office, Columbia College's Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, and the Illinois State University Department of English and College of Liberal Arts and Sciences.

Friday, October 10, and Saturday, October 11, 2008.

Location: Columbia College Chicago, Film Row Theater (1104 South Wabash Avenue, 8th floor).

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll.

The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Diane di Prima (October 11). The readings are free and open to the public. Joanne Kyger, a native California writer, is the author of over 20 books of poetry. She is known for her ties to the poets of Black Mountain College, the San Francisco Renaissance, and the Beat Generation. Her most recent books are About Now: Collected Poems, 1957-2004 (National Poetry Foundation, 2007) and Not Veracruz (Libellum Press, 2007). She taught for many years at Naropa University's poetics program, and The New College of San Francisco. She lives on the coast north of San Francisco. Diane di Prima lives and works in San Francisco. She is the author of 43 books of poetry and prose, and her work has been translated into more than 20 languages. Recent publications include Recollections of My Life as a Woman (Penguin, 2002) and an expanded edition of Revolutionary Letters (Last Gasp Press, 2007). In 2006 di Prima received the Fred Cody Award for Lifetime Achievement and community service from the Northern California Book Critics Association.

Panelists include John Bryant, Peter Cook, Terrance Diggory, Jane Falk, Amy Friedman, Deborah R. Geis, Nancy M. Grace, Tim Hunt, Rob Johnson, Ronna Johnson, Hassan Melehy, Timothy Murphy, Jennie Skerl, Matt Theado, Tony Trigilio, and more.

The weekend of the symposium, there will be a related offsite reading by Michael Rothenberg (Unhurried Vision) and David Meltzer (David's Copy) sponsored by Myopic Books and the Poetry Center of Chicago. Sunday, October 12, 7:00 p.m. Myopic Books, 1564 N Milwaukee Ave, in Chicago's Wicker Park neighborhood.

Conference fee for those who pre-register by September 1: $50 ($25 for Graduate Students, Independent Scholars, and Retired Faculty). After September 1, the fees are $100 and $50.

Checks should be made payable to Columbia College Chicago, and should be sent to:

Columbia Ticket Center
33 East Congress St., Suite 610
Chicago, IL 60605
Ph: [redacted] (fax [redacted])
[redacted]

To register by credit card, call the Columbia Ticket Office at the number above, or register online at:

www.colum.edu/tickets/index.php

A limited number of hotel rooms are available at the Homewood Suites by Hilton Chicago-Downtown, 40 East Grand Avenue, Chicago. This hotel is a very short cab or subway ride from the Columbia campus. The Homewood Suites prepared a special link for us to book online. Just click below and you'll find directions for reserving a room:

http://homewoodsuites.hilton.com/en/hw/groups/personalized/CHIHWHW-CL-20081009/index.jhtml

It's important that you book your room as soon as possible, as the Chicago Marathon is taking place October 12. (We only discovered this convergence recently, after we'd already booked the featured readers.)

A Visitor's Guide for the Beat Symposium is pasted below, with a list of nearby hotels. Columbia College Chicago is located downtown, in the heart of the city's South Loop neighborhood, and is easily accessible from these hotels by foot or cab. All major subway/El trains come into the South Loop, too, so it's possible to book hotels in other parts of the city and make it to the Symposium without difficulty.

Mention that you're a Columbia College Chicago visitor to receive discounted rates at some of these hotels. It's crucial to book as soon as possible because of the marathon.

For more information, contact Tony Trigilio at [redacted] ([redacted]).

VISITOR'S GUIDE: THE BEAT GENERATION SYMPOSIUM

Airports: O'Hare Airport (western suburbs) and Midway Airport (southern suburbs) are the two airports servicing the Chicgao area. They are approximately equidistant from Columbia College.

Transportation:
>From Midway Airport, take the Orange Line elevated train to Adams Street. From there, walk south on Wabash until you reach Congress Parkway. From O'Hare Airport, take the Blue Line to La Salle. Walk East on Congress (away from the Chicago Stock Exchange Building, which you'll see upon emerging from the subway) until you reach Wabash (about 5 short blocks).

Use www.transitchicago.com's free Trip Planner service to plan the rest of your trips while you're here. Simply enter your starting point and destination, and Trip Planner gives you detailed directions. As of 2008, fares are $2.00 one-way with a $0.25 transfer. Each train station has kiosks where you can buy transit cards and reload them (cash only). The Blue Line and Red Line run 24/7; the other lines stop running for a few hours late at night.

Taxis are available throughout the city. From Midway Airport to the English Department, cab fare would be approximately $25 and from O'Hare Airport cab fare would be approximately $50. If you need to call a cab, call (773) or (312) TAXICAB.

Metra Trains service suburban areas. Visit www.metrarail.com for an updated schedule and fare list.

NEARBY HOTELS

The Hilton and Towers
722 S Michigan Ave
(0.2 miles from the English Department)
[redacted]

The Palmer House Hilton
17 E Monroe St (0.4 miles away)
[redacted] or 1-800-HILTONS

The Best Western Grant Park
1100 S Michigan Ave (0.6 mi)
[redacted]

Travelodge
65 E Harrison St (0.1 mi)
[redacted]

Hotel Blake
500 S Dearborn St (0.3 mi)
[redacted]
www.hyatt.com

Blackstone Hotel
819 S Wabash Ave # 606 (0.3 mi)
[redacted]
marriott.com

The Silversmith Hotel
10 S Wabash Ave (0.4 mi)
[redacted]
silversmithchicagohotel.com

Omni Ambassador East
1301 S State St (0.7 mi)
[redacted]

Embassy Suites Hotel Chicago-Downtown
600 North State Street (1.5 mi)
[redacted]
embassysuites.com

Essex Inn Hotel
800 S Michigan Ave (0.3 mi)
[redacted]
essexinn.com

Club Quarters: Hotel
111 W Adams St (0.4 mi)
[redacted]
clubquarters.com

W Hotels-Chicago City Center
172 W Adams St (0.4 mi)
[redacted]
starwoodhotels.com

Hostelling International Chicago
24 E Congress Pkwy (0.1 mi)
[redacted]
hichicago.org

↑ Index

272. Barbara Jane Reyes
Re: Eleven Eleven issue 5 and submission call for online issue 6
Fri 29 Aug 2008

---

awesome hugh, can't wait to see it. as well, it's really great to see you've included work by alfred arteaga, whom some of you know passed away this summer.

↑ Index

273. cris cheek
Re: Memo to Barack Obama
Fri 29 Aug 2008

---

and maybe Biden is the monster from the deep that has truly sunk Obama into the mundane. It's really hard for me to watch yet another generation of youthful political energy and optimism sacrificed by this extraordinarily inept decision. How on earth can the choice of Biden be sustained under the banner of change? Someone better enlighten me.

On Aug 28, 2008, at 8:44 PM, ALDON L NIELSEN wrote:

> *Nathaniel Mackey for inaugural poet?*
>
> *<<

274. steve russell
poetry & $$$$$/WHO IS LEFT STANDING???
Fri 29 Aug 2008

---

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.

↑ Index

275. Maria Damon
Re: Fwd: A New Book from Kaurab: late night correspondence, a book of English poems by Aryanil Mukherjee
Fri 29 Aug 2008

---

wow, what a cool book cover. i'll order it when i get back to da Great Satan.

David Chirot wrote:
> Kaurab is one of the most exciting Poetry Journals and sites today, and
> Aryanil Mukherjee, who contributes to this list--is one of its editors in an
> inspiring collective
>
> Dear All
>
>
>
> Kaurab proudly announces the release of–
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>
> *late night correspondence*, a book of English poems by *Aryanil Mukherjee*.
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> This is a collection of 42 poems transcreated into English from the author's
>
> original Bengali poems.

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>
> Please visit –
>
> http://www.kaurab.com/books/lnc.html
>
>
>
> The book is published by CinnamonTeal Press.
>
> ISBN - 978-81-906900-6-5
>
> Cover Art by *Mithu Sen*
>
>
>
> It is distributed worldwide by Kaurab and will be soon be available online
>
> for Indian readers at Indian Plaza, DogEarsEtc etc. and for
> American/Canadian
>
> readers at SPDBOOKS (spdbooks.org).
>
>
>
> *late night correspondence* received a sparkling blurb from legendary
> American
>
> poet *John Ashbery*.
>
>
>
> Other blurbists include talented contemporary American poets
>
> *Chris Stroffolino* & *Pat Clifford*. The book has an introduction by *Tyrone
> Williams*,
>
> Prof. of literature, literary theory, and creative writing at Xavier
> University in Cincinnati, Ohio.
>
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>
> *Kaurab Prakashanee is a non-profit organization. More than half of our* **
>
> *book sales are donated to the elementary school in **BHALOPAHAR**, *
>
> *Purulia where a unique community village is developed and maintained*
>
> *by Kaurab poets and their fraternity. This society endeavors to build a*
>
> *greener environment, preserve natural resources, and offer land,
> *
>
> *farming aid and basic education to farmers and their children living in*
>
> *the reins of extreme poverty. *
>
>

↑ Index

276. Murat Nemet-Nejat

Re: insomnia, words that do not survive the world

Fri 29 Aug 2008

"(Might one not ask and have not and do not millions
continually do so-- if a woman has far less opportunity, far less time, (for
time more than money even is required for Inventing Solitude)-"

David,

Does this not mean that the basic activity of poetry is not production (of a poem), but *a consumption* of time. I write about this in "Is Poetry a Job, Is Writing a Product."

This is another great exploratory piece, with its stunning and thrilling jumps and connections David is capable of and which are, basically, new kinds of poems. Thank you. How long did it take you to write it? All your life?

Following your father/son (and Cassandra and responsible male/ Obama) insights, I thought again of Auster's movie *Smoke*. The same father/son/responsibility theme enters the movie: a young black kid enters the hero's apartment (a space engulfed, an emptiness saturated with the grief of having lost a female companion). An immediate tension develops because the kid also intrudes into the hero's space "of solitude, a separate room in the apartment where the hero writes. A series of negotiations develops, initially as short tempered instructions by the hero, to set the rules so that the boy and writing can exist in the same space. I am fascinated by the reasonance of all this in relation to Obama's speech yesterday where the idea of "responsibility" appears (of fathers towards their sons, which Jesse Jackson thought worthy of castration) and might be the single word which finally turns this election to the side of Obama. Obama is also a writer (writing about his absent father, as Auster in The Invention of Solitude. "Political speech" becomes his "genre detective novel" through which responsibility is fused with writing, in both "stock" forms being basically transformed.

Smoke contains a second, alternative kind of solitude/writing, the Harvey Keitel character shooting photos of the same spot every day through a number of years -an activity the very essence of which is time, *its consumption*, where the ultimate discovery/restoration this *passage,* this *trip*contains is death (the figure of the lost wife passing through it). How does the Keitel character unite his *writing* with responsibility? Through *smoke *, in the movie a magical, subversive activity which involves the trafficking in Cuban cigars (Interestingly, the Stockard Channing character who plays Keitel's ex-wife and whom he uses the Cuban cigar money to help wears an eye-patch, the very image of piracy). "Responsible" writing is transformed into a subversive, magical one (indirectly still involving a family). In my view, *Smoke* is revisiting the Pascalian bet. On the one hand, one has the linear plot, the hero helping the black kid find and join his absent father. On the other hand, one has smoke, through a series of superimposed photographs, a repetitive, *useless* act involving the consumption of time, a trip of re-discovery of the lost wife, the mourning whose absence is the core of the movie. If this analysis is true, then in * Smoke* Auster is returning, to use David's terms, to that female/Cassadra side of poetry which Auster so deftly ran away from in *Hand To Mouth* and the deep mourning in *Smoke* is the mourning for that fateful decision. Literally and symbolically, in *Smoke* Auster is saying that the language of film may become the means to a new synthesis where the visual and the verbal (responsibility and subversive female spirit) become unified in a complete new way where a poem is a film and a film a poem. It is a synthesis -the possibility of a truly new form- poets should be interested in.

In the Mood For Love

Cancer not associated yet,
cigarette smoke curling
in the heart of love

screen, full of lung,

in a dream I keep having,
rehearsing
rehearsing

Geraldine,

"I know this because I've still got the mental
bruises of having to read Jude the Obscure - arrgghhh (it ran neck and neck in sheer awfulness with Hawthorne's The Scarlet Letter)."

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

On Thu, Aug 28, 2008 at 2:27 PM, David Chirot <[redacted]>wrote:

> *I had a similar experience to that of Murat's in reading The Invention of Solitude. (Which perhaps may be thought of also as The Convention of Solitude--)*
>
> *Steve Russell wrote that Auster is a non-Pascalian thinker, which is certainly interesting in considering the title, "The invention of Solitude," for Pascal writes at one point that al the problems for persons begin from the fact that they cannot remain of their own volition solitary, and stay simply in a room. And in that room--to write perhaps--"perchance to dream"--to follow Memory and Time as Proust does in the Solitude of the cork lined room, or to*
> *invent something new to the "solitariness of the male"--"the "A Room of One's Own" of Virginia Woolf--or that room of Emily Dickinson's of which she*
> *wrote--"I have but to cross the room to be in the Spice Islands."*
>
> *(Might one not ask and have not and do not millions continually do so-- if a woman has far less opportunity, far less time, (for*
> *time more than money even is required for Inventing Solitude)--far less of that time, most precious of commodities---- which for a woman is so little permitted--for the Invention of Solitude--, an almost invisible, barely heard, "solitude" compared to the "Solitariness of the Male of the Species,"*
> *who gets to sit and look "wise" like the Solitary Male Lion--resplendent in meditation on the Shadow that he casts--as he poses there between the Sun and that other shadow of himself, his son---who will carry "his name" into*

the next and next generations, much as his own shadow lengthens across the landscape with the coming of twilight-- for is not the "critique of the self" conducted with an eye to its improvement?--and in what better way to improve oneself than by those extensions through Space via shadows and Time via progeny--and via these extensions make of the self both shadow and substance in such a way that they portray nothing less than an enduring presence of a God-like Being--)

To invent solitude is a Pascalian paradox, for it means that one begins with the goal of attaining one's own inventing of something that one already has seen examples of and desires. In other words, the paradox is that the invention is of something already KNOWN.

By this Pascalian reversal--one finds that the "invention of solitude" is the Convention of finding its rejection. By seeking to "invent solitude," the writer is faced with the convention of finding that the conventional is what calls to him. And thus a "gambler" on Poetry faces his conventional responsibilities as a "son of a father and father of a son"--and realizes that in order to support these additional "male members," one must choose between the poverty of poetry and the relative security of "conventional prose genres." Being an "ethical being," Auster chooses to sacrifice the poetry--and poverty--and instead become not only the "author of his sons day's," but his "hard working father, toiling in the lower depths of literature that the son might find his way to a better future--"

In Auster's case the paradox is that by using blueprints and previous texts as "guides," in the invention of solitude, what his invention will be of is something "Already KNOWN, already WRITTEN," This is why perhaps he is certain of his bet on the outcome of events in terms of writing. He thinks of and follows in the footsteps of others and their examples, thinking to win his bet, and then, discovering he has made the outcome dependent on writing alone--he has missed the fact of money which concerns not only oneself but one's family. Writing an invention of solitude becomes a selfish act, and so Auster turns to one far more familiar to those who are readers of much literature, as he is himself a reader of a great many texts, and so knows the "conventional choices facing those who are obsessed with invention."

That is , to work as a translator, anthologist, writer of Prefaces and at first "manfully" toiling in the "prosaic prose" of Genre novels known for their 'formulaic prose" and "narratives" which Poetry tends to look down on--Auster is able to harness both is craft and talents and his ability to

be a respectable bread winner, and so elude that other convention of literature, the "dead beat dad" who puts all his eggs in one basket, sacrificing all--including the family--for the pursuit of that fickle chimera, the Muse.

That is, in the exchange between poetry and money, he has considered only himself as being the one to benefit. When the "more prosaic demands of life" begin to "prey on him," he discovers that the only form of reconciliation he thinks open to him is that of joining together writing and the prosaic demands of life. That is, --to write prose that some of his poetic colleagues may think of as of a "Common" and "Prosaic Nature." The "problem of the bet," is not necessarily the terms in which it was to be
tested, but that it was an exclusionary bet made by a Poet who had "overlooked" the demands of the Prosaic existence of his ignored roles as son and father.

In The Invention of Solitude, the "room" Auster finds turns out not to be solitary, for there are in it both his father and his son. The "linking of generations of men" follows the same pattern as that of the literary. A writer, even a Poet, is not without a place in the already waiting and written series of Solitudes, examples, fathers and sons--linkings-which are in sad disrepair and need this Poetic worker to set to work "mending"--- and if one is indeed both a Poet and a Man, must find a way to reconcile these--to be "responsable"--and accept one's place in the traditions of writing--in a way he had not "counted on" when making his bet--and so find that that to be the "Author of Days" is to be a "Real Man"--

The "failure" which Murat notes in terms of poetry, is a success in the very real sense that Auster is able with his writing to make that room "livable" which he finds himself sharing with his father and his own son, and so in that space making a linkage, becoming a part of and not apart from, a "lineage," a cultural and familial narrative which he wouldst fain interrupt, for to do is to risk becoming an "outsider," a "pariah," and effectively a criminalized 'dead beat dad" sought after by the IRS, Family Services and other organizations, let alone flocks of those buzzards known as lawyers.

This "Invention of Solitude" which is sacrificed for the Conventional narrative of Male Cultural and Social heritage preserved as a lineage--- creates an implicit critique of the female "solitude" in the strict sense connected with that "solitary confinement/confining oneself to one's room'" of Emily Dickinson or the more social Virgina Woolf-, in that
for a woman to be "solitary" means the commission of a "crime' more dangerous than that of being a "dead beat dad"--the choosing of being

childless by the being who is supposed to be the child bearer.

For who is the representative of the Female Solitude in Auster's book but the tragic and damned Cassandra? Who "speaks" in Auster's text via an obscure old English translation of an obscure Latin version--and is "rescued" from these "obscurities" by the "generosity " of the Male Author. This generosity has its limits, though, for while "allowing the voice of the obscured voices of the doomed female prophetess to speak," at the same time what Auster puts in the mouth of a young prostitute hired to come to his "room of his own"is not words, but that "pen-ultimate" instrument of the Authorship of Days--

At first twas very exciting to me, and I thought, aha, finally a contemporary writer I can look forward to accompanying for along time in his writing. Unfortunately, the book crosses a Rubicon, and turns into the same old story of the father-son-son mold.

This discovery simulatenously "realizes" one's solitude as an entity among others, part from them, and as also an entity among others, apart of them.
In the same way that the life follows the book and the book follows thelife engender from that engendersed from books, the writing of books as the "link inthe chjain" of both writing and being--"reconciles" the formerly gambling writer with the realization that with his "placein the family found," there is a respsoansabiulity to be a provider.
In that manner, the turning to the writing of a genre work, which is the same genre turned to be so many many writers in order to "make a living," is not a turn of "defeat," but rather one of understanding how to secure a "success," in that he being a writer does have a way to write and at the same time "take care of his family.

It is not a "compromise," but a recognition and embrace, or at least acceptance, of the reality in which the writer is living, as both apart from the family due to the solitude of the act of writing itself, if not literally always, certainly often enough figuratively, and also being a part of the community which he shares with not just his family, but this family of writers he is a son among fathers in and father among sons now realizing his responsabilities.

The use of translation in the book--and Auster's own translating as another way of Supporting himself and his family"-- --and its reversal in

*the act of oral sex that is paid for--"illustrates" another form of reversal
in which the making of money by translating others' poetry "transmutes" the earlier failure to make money of Auster's own poetry into a "conventional" means of "doubling the earning power of one's skills" as poet and bi-lingual expatriate.*

The use of the Mallarme's "Tomb for Anatole," about the grief beyond measure (that is a poetic measure also, as the work is a fragmented series of prose notations which are on a jagged edged line of grief stricken utterance close to stutter-ance.)--signals that Auster is aware of what the life and death of others (his father, his son) is beginning to mean to him. This "awareness of death" in "aesthetic form" as a broken utterance which will ultimately "find expression" in the grave, the tomb, the monument is another way in which Auster faces the the "mending process" which is the "conventional narrative" of the book.

*(Mallarme also wrote a poem for "le Tombeau d' Edgar Poe"--for the occasion of the dedication in Baltimore of a monument to the American poet who via Baudelaire's translation has so influenced generations of French poets. Whitman, unable to attend the ceremonies due to illness, also wrote a brief note, which was inspired by a dream, quite a fitting way in which to
"encounter and remember Poe.")*

*To keep alive the dead--is the action of Mallarme and Poe, while knowing full well that what activates the presence of the writing is the absence that one is having to face of the being whom one cannot "keep alive"
in any other way than by writing, which as Poe puts it, is "mournful and never ending remembrance."*

Perhaps that is why the most striking words in the book are those of the obscure English translation of an extremely obscure Latin version of Homer, in which the shrieks of Cassandra, that "ill-omened bird," are in an agony, for it is she, truly who is the one who exists in solitude, and in solitude with seeing that Apocalypse which is coming to meet her , her family, her city, everything Trojan---

*If one thinks of Cassandra's "voice of poetry" as visionary and tragic, existing in a solitude which is invented for one, rather than being invented by one, then, the movement of males among males is the linking with
the writing which "earns a living for the family." Or at least the male members, no pun intended!!*

Meanwhile, in the book is the complete absence of females, other than the prostitute who is paid to "service" the "very important member" which cannot seem to abide the solitude the writer attempts to invent.

Again, the book Auster is creating which is created out of books, "follows a pattern," and so the "happy ending" of reconciliation of what had seemed to be "difficult situations" in the writing of a genre novel, in a genre which is associated with the resolution of difficulties, the solving of cases and if one want sot, of case histories.

The writer is brought face to face with the conventional--the convention genre novel, the conventional "story of my life and how i found my father and my son and became a Man," and conventional i the sense that "poetry" which is so "strange"--Mallarme's, Cassandra's, becomes "lost in translation," and sinks into a kind of obscurity, a fading backdrop for the ongoing saga of the generation unto generation existence as a member (forgive me, there it is again!!)) of a family)one's own) and also of the "family of man," for this family is that, a family of man, and so Cassandra that immensely tragic and harsh voice which spills beauty forth with blood and death, is abandoned, and what was once "needed" (poetry) can now be purchased to "satisfy a need." (The young prostitute.)

This discussion and thinking of Invention of Solitude brought to mind two of my personal favorite books ever written on the interrelationship of literal Hunger and literary Hunger, which do not come about nor "conclude (for neither concludes at all--) with those reconciliations the literary and the literal that Auster finds.

These books are Knut Hamsun's HUNGER, (which Auster has used also as title) and FOR BREAD ALONE by the Moroccan writer Mohamed Choukri. In HUNGER, the writer seems to be without any family at all other than the "friends" and "uncles" he creates of those whom he encounters and play apart in his "season in hell" which is simultaneously for the protagonist-writer "Illuminations."

In Choukri's book, the dysfunctional family trying to survive the famines sweeping the Rif during the World wide Depression of the 1930,s the family itself "eats its young," for his father kills his small brother. Everyone in the family is at the mercy of the moods of the father, himself enraged by the frustration of a poverty which seems hopeless to make even a dent in, to make small hole in, to find anything other than what the writer finds: the existence and persistent beauty of stones.

These in a sense speak to him the parable of his life: "By bread alone," rather than "one does not live by bread alone."

The "niceties" of being able to write a genre novel as a "a way out of the difficulties," are extremely limited for Hamsun's protagonist, who only manages no and then to sell apiece to the daily papers, while

starving steadily into evermore "extreme states of destitution and altered consciousness." This young man, determined to be a writer, doesn't once see himself in terms of literary tradition of 'starving writers," at all. His solitude is that he finds himself a "dead man walking" in broad daylight, chewing on wood splinters and writing with a pencil seated among the cemetery stones. He becomes a walking HUNGER--barely existing as person, yet persistent in this despite everything with that "imp of the Perverse" continually dogging his heels and making the smallest of situations into a drama of such high strung nerves he collapses into faints that are not far from death.

Choukri's autobiographical being in FOR BREAD ALONE is thrown out of the house, and has to find a way to live among the alleys and gutters, hustling for this and hustling for that. To find nothing but "bread alone," the illiterate child and then young man is trapped in a the picaresque, in which one event after another follows in an inexorable series of disconnected fragments which now and then "rhyme" as the repetition of certain sites, the grave of his brother, the poverty all around one which makes it impossible to see HUNGER as an experimental act for the generation of writing, which in part the HUNGER writer is able to do--because he is already a writer, and which Auster self consciously essays in order to follow in the footsteps of previous literary apprenticeships.

Hunger's writer is not even a genre NOVELIST, but a sort of wild essayist of the daily press who now and then hits on an interesting idea which he is seized by as much as he ever is able to seize himself due to his almost complete debilitation at the "hand to mouth" existence in which the mouth is devouring him and l that he has is a writing hand, which seems to go on as though separate from himself, yet connected tenuously as it needs the writers body to "fuel its writing's journey across the spaces of the page, and from there, hopefully on to the pages of the daily press.

"Poetry is news that stays news," Pound may say, but for this writer the only news is poetry--that is to say, it doesn't stay new unless one eats and ones doesn't eat unless one writes,. One is trapped in a solitude in which the only way out is not a reconciliation of writing with living, but of further traveling--as the young man convinces a somewhat skeptical employer to give him work on a ship bound for England and eventually the USA. -

The ending of the novel has the writer looking back from the ship pulling out of the harbor and seeing that strange city which marks everyone who encounters it, and has marked him as much as he has marked pages, --he sees this as the city where in al the windows "light shone with such brightness."

That is, the comfortable family life of home is--what he is completely "letting go of" in setting out for the Unknown.
In that sense, the write-in HUNGER is taking, unknown to himself, that Voyage which Baudelaire begins and which Rimbaud continues--the "long reasoned disordering of al the senses in order to arrive, finally! At the unknown."

Mohamed Choukri is an illiterate living hand to moth doing whatever he can to find something to eat, something to drink, to quench the thirst which bothers him more than hunger--thirst being a sign of thirsting for the Spirit, for "knowledge," and not, in this world he lives in which has no use for any materials other than the stones and light of its esterase
poverty--not anything so material often as even bread. Simply water--or a times wine.

An event occurs, and so slight and simple that it seems almost as though "going unnoticed" by the literary reader, increases greatly the thirst of the one living by bread alone, and the young man, age twenty, approaches a street scribe letter writer an asks if he may be able to learn to read and write.
Rimbaud writes in the "fetes de la faim" (the Feasts of Hunger)--je ne mange guerre/que des rochers et des pierres"--I eat nothing more than rocks and stones"--
(I wont describe the scenes waving to do with stones which are a kind of "moment of clarity" in For Bread Alone--)

The writers in Hunger and For bread Alone, (in the latter family IS important to the writer)--I think are much closer to "Poetry" in the sense that neither of them goes to Poetry or writing expecting at al to "make a living." There are for them no "literary examples" to follow as a Material Guide Book and no connection of writing with anything more than this rock-bottom existence they lead. Writing is not "a way out" to some hoped for and planned for "future," as neither writer has any "models" they aspire to, and writing is not for either on of them "a way to make a living," a phrase echoing "the invention of solitude."
These writers find solitude al around them and in them, a harsh and enduring solitude, which simply IS, solitude, and one not judged as being "positive for one's development," nor "negative" in terms of loneliness and suffering."

It is hinted that the writer in Hunger was once a student, but now he is falling like a stone into the waters o social oblivion--a "drop out," who insists on living as a writer, even when he has "nothing to show for it." The apprenticeships which Auster's characters and he himself "set up" to follow in the footsteps of the masters--isn't something the writers of Hamsun and Choukri 's books are ever conscious of existing. They have accepted the "gamble" and just gone ahead and dived straight into the

unknown, the only "goal" being not even to "publish, to produce, but in actuality to "learn how to write" at the most basic level. And neither writer finding themselves embarked on this voyage in to the unknown, even really any "clear idea' why it is they are willing to go to such extremes for something that may ell end up "going nowhere."

In these two writers, where "Necessity the Motherfucker of invention" meets that Calling of the Waters which is their thirst--it is not "solitude" or "hunger" that is "invented," but instead--an as yet unknown writing that the near crazed dead man walking boarding a ship and the the illiterate street hustler purchasing a notebook and pen for his first lessons in writing the first sings-embark on.

Of course, one says with the sagacity of hindsight, Hamsun did win Nobel Prize and Mohamed Choukri learned to write and became a famous and banned author--so are they not part of the same story as the one Auster seeks to be a part of?

The difference among these writers is that Auster began with "an accepted and prosaic idea"--that is, the apprenticeship of writer and that also of the "family man.," of a man a part of the traditions he had thought himself apart from.

Auster in other words from the start envisaged both poetry and prose as books which make money. The other two writers don't see anything of this at all. Leaders of day to day "bare existences," their only motivation in writing is that seemingly "without reason" they KNOW that is what they must do. Not for any goal they can think of at the moment--simply to learn how to write.

And where it may or may not if ever take them neither has the remotest idea other than a dim consciousness of things written and "shown" as fotos in the "daily papers.: or the "news " of letters to family dictated to a scribe in the streets.

And, in their Voyage into the unknown, both Hamsun and Choukri became known for having "invented" "new forms of writing" in the traditions they come to know "later on," rather than "before," as Auster does.

In Choukri's case, what is even more of an unknown unthought-of of at al at the outset by himself or anyone else, is that this account of the picaresque journey to literacy is written not in language of the streets but in Classical Arabic, thereby establishing the work as being not a part from the Classical Traditions of the Arab World, but apart of it, though a complete "newcomer" in many ways.

(Not surprisingly Choukri the young hustler-writer found himself spending time with this man he wanted to meet who also lived in Tangiers--a man not unlike himself--the Thief, pimp, Hustler and self taught writer Genet, who also introduced the languages the streets to the Classical French

Tradition in Writing.

There is a great short work by Choukri, "With jean Genet in Tangiers"--with fotos of the young Choukri and Genet and some other young men, sitting on the floor or in an outdoor cafe, drinking, smoking, talking,
Poets of the Unknown who smuggled into Classicism their street hustling words, with al the skill of Poet Hustlers long ago used to many other forms of Solitude such a are found in the prisons and hell holes the "world within
the world," that concealed and veiled world which veils itself yet in their works by "disguising themselves" as Classicists in street clothes, sitting on the floors of tiny rooms or at the little tables in the streets of places
which "take care of one's thirsts."

Hunger's protagonist barely eats--but he does drink when he can prodigiously of the public waters in fountains, and suck on the water which remains inside even slivers of wood And Choukri's young man is also one driven by thirst, thirst in the heat and light and stone dust that eventually leads him via these veilings" into the places where he finds the beginning off the journey into the Unknown.

For how is an illiterate young man starving in a colonialist country to find anything but by such a means as thirst--for an oasis, yet not an isolated one--the --for in the cafes are gathered people who drink and read and write. One does see them, these examples, this man writing others letters in the "office" in a corner of the stony street. The "family of writers"—which Choukri wants to join, to be part of a world which is apart from yet still a part of the world which has led him to seeing writing as a way of "bridging worlds"—and languages—to see life as it were "from the other side" of the page—

That other side--"To shut the eyes is travel" as Emily Dickinson wrote--

Or Celine, noting that the all life is an imaginary voyage, made up, a novel, and that the dictionary tells one so, finishes also by saying--anyone
can do this--close the eyes and there you have "life seen from the other side."

On the other is the Unknown--that writing which IS the findings of the necessity of the motherfucker of Invention--

and not those of what remains on this side of the page--that of the Conventions created by literature to arrive at a position at once of authority and responsibility,a place in the "lineage" of masculine

> *writings,*
> *the "patrilinearity of patriarchy as expressed in this work, "the Invention turned Convention " of Solitude--findings its way "home."*
>
> *(Pascal "Wagered" with Eternal Life, God--but the Pascal was a brilliant mathematician and theorems of his are in use yet today), for*
>
> *Reply*
>
> *Forward*

↑ Index

277. Murat Nemet-Nejat
The Death of Ilhan Berk (1918-2008)
Fri 29 Aug 2008

The great Turkish poet Ilhan Berk died the day before yesterday. His poetry in English translation can be found in *Selected Poems by Ilhan Berk, edited by Onder Otçu* (Talisman Books, Jersey City, 2004) and in *Eda: An Anthology of Contemporary Turkish Poetry, edited by Murat Nemet-Nejat* (Talisman Books, Jersey City, 2004).

Here is a passage from my introduction to the *Eda* anthology discussing Ilhan Berk's poetry and its relation to other Turkish poets. The passage ends with his poem "Garden":

"Though associated with The Second New, Berk's poetry has nothing to do with depth, everything to do with motion. Born before Süreya and Ayhan and still alive –that is to say, writing more than sixty years- his work assimilates the poetic movements from Hikmet and Veli on. The great pleasure of Berk's poetry

is to follow his agile mind weaving in and out of historical time periods, following the contours of crooked streets in Galata, naming names, or stopping at a now defunct whore house listening to the voices of women there. In "Garlic," ostensibly a prose piece, time as a layered entity with past and present disappears and becomes a unified place of the spirit, of mind play.

In Berk, Süreya's sense of unexpected connections and Ayhan's awareness that Istanbul is a mongrel accumulation floating on a sea of history are unified into a flat tapestry of pure motion, an irreligious but still spiritual space where splits associated with time are abandoned. Berk's poetry reveals no secrets but lights everything it touches with its inflections.

From the 1950's on, everything Berk writes is associated with his "long poetic line." To understand what that line is, one can go to a Hashim poem, the first poet in the anthology: "In a grieving perfection's insomnia..."Why is perfection associated with insomnia? Insomnia is the most intense state of wakefulness (consciousness) because it is nearest sleep. This is a poetics of limits, a motion of the mind towards zero, the unreachable, the forbidden.

Berk's long poetic line approaches the limit of prose, growing in intensity doing so. A lot of Berk's best poems look like prose; they are continuous strips of poetic line moving towards and away from a limit. Here lies the essential paradox of Berk and Turkish poetry. He seems to be the most pagan, least religious of poets, as Turkish poetry rarely is about religion. But an irreducible spiritual essence runs through both of them, as it does in Veli or Hashim or Hikmet or Süreya or Iskender or Güntan.... It is buried in the agglutinative cadences of Turkish, a language of affections inflected by proximity to a movable, elusive verb –a dance towards and away from limits. The sensual, metaphysical and historical are unified in this movement –the eda- a continuum of earth, water and human habitation:

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        Wall
        Door
      Window
+_______________
      HOME
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"I am in the middle of a garden that looks like 444."
Cansever

GARDEN

The house, 'vertical creature'.
You enter the house through the garden.
But the garden does not know the house.
Nor perhaps the other way around...

How beautiful!
What's more, the world of objects is like this.
They all gather to enjoy the unknown.
The garden's choice has been freedom, from the very beginning.

It has the capacity of eclipsing the house,
however conspicuous the house might make itself to show off.

- I am in the garden, says the garden.

It has its own language, history, geography.

We have also come to realize that it has some peculiar thoughts of its own.
(Actually, it is through these peculiar thoughts that it takes shape.)

I SEE THE HOUSE AFTER I LEAVE THE GARDEN BEHIND.

To compare the garden and the house: the garden is wide open in the face of the close-mouthed, conservative quality the house characterizes (permeated with that despotism which wounded it long ago).

THE GARDEN DETESTS CALENDESTINE OPERATIONS.

Full of sound and voices.
Its face overflowing into the street.
Offering a female reading.

To compare them, it is sexual (what is not?)

THE HOUSE IS MORE AS IF TO DIE IN THAN TO LIVE IN.

Oh garden, the muddy singer of the street.

"Dirty Child."

Hello gardens, here I am! (1997, trans. by Onder Otçu)"

↑ Index

278. **Ruth Lepson**
Re: artifice of absorption
Fri 29 Aug 2008

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recently went to ms emily d's house--the tour is expanded now & richard wilbur is on the recording talking about her garden.
a friend sd he thought her poems were meant to be heard in the mind.

On 8/28/08 5:06 PM, "steve russell" <[redacted]> wrote:

> *one thing i've learned from simply browsing the lango-poets is how to relax*
> *getting words on paper*
> *allowing thoughts*
> *their flow*

> *getting out of the way*
> *one day i'll learn how to read Emily Dickenson/no doubt she deserves to be canonical, still*
> *the 20th century mind*
> *the 21st century mentality*
> *does not respond 2 well to thoughts squeezed into the tiniest quatrains*

↑ Index

279. Peter Quartermain

FW: Rave review of THE REALITY STREET BOOK OF SONNETS

Fri 29 Aug 2008

Chris Goode's review of The Reality Street Book of Sonnets, which you can buy from http://freespace.virgin.net/reality.street/ or by snail mail from Reality Street, 63 All Saints Street, Hastings, East Sussex TN34 3BN UK for fifteen pounds – add something for postage – Google the title and check the website.

[And yes, Goode is right – is really is an absolutely terrific book.]

This is from Chris Goode's Blog.

Look! It's The Reality Street Book of Sonnets. I thought I might die before it finally emerged from its epic pupation; but in its own good time in the end it arrived -- and once again I thought I might die: the range, the chutzpah, the sheer bloody excitingness of this anthology is heart-attack-inducing. I'm a sucker for anthologies, but this is something else entirely. Someone over at Dennis's blog reminded me today of the phrase "all killer, no filler", and that sums this book up perfectly: there is literally nothing here that doesn't abundantly reward the reader's attention and imagination. The compass of the anthology is the life of the sonnet from 1945 up to about this time yesterday (culminating with the gobsmackingly brilliant Justin Katko and Sophie Robinson), and its scope easily accommodates plenty of visual and soundtext work as well as exhilarating adventures with both the cumbersome baggage of the form and its startling elasticity and mutability. Watch me ride half a league into the valley of individiousness as I choose some favourite stuff: Tim Atkins's droll and weirdly poignant refashionings of Petrarch; a ravishing sequence of brush-stroke sonnets from David Miller, which effectively reframe for me everything of Miller's that I've ever read; Giles Goodland's sublimely funny and disconcerting compositions from found documentary sources; and Jen Bervin's reticently poised and lyrically reverberant writings-through of Shakespearean phantoms. One of the best things about those four examples is that nothing else

here is not at least nine-elevenths as good as them. And it's a pleasure also to see more familiar sonnets (from Adrian Clarke, Tony Lopez, Ken Edwards, Peter Jaeger, Peter Manson...) in this context and this company, where everything folds itself outwards like a house party spilling onto the lawn outside.

Worth noting, I think, in passing -- though it's touched on briefly in the excellent introduction -- that one of the centres of gravity to this anthology is the Writers Forum workshop, instituted by Bob Cobbing and these days helmed by Clarke and Lawrence Upton. At least a dozen of these here poets, probably many more, have or have had strong links to that workshop, which meets fortnightly through most of the year, these days at the Betsey Trotwood pub in Farringdon. A book like this brings home the importance of that meeting-place, and of its longevity not least. It was sitting in that circle that I first heard Jeff Hilson, the editor of this astonishing volume and himself one of the most brilliant poets I know, read from his Bird Bird -- just about my favourite thing to have ever happened. I really want to start going to the workshop again, but I'm sick of making the resolution, only to have it swamped by my own disastrousness.

Anyway, I don't think I can recommend this anthology any more highly than I already have; if you think I can, then please take it as read that I do. I definitely can't think of a better or more inspiring introduction to what remains to be done in your life, starting now.

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

↑ Index

280. Adam Tobin
Upcoming Events at Unnameable Books (Brooklyn)
Fri 29 Aug 2008

Ladies and Gentlemen,
We are proud to present, with much ado, these following happenings, mostly of poets, but other things too:
***

Thursday Sept. 4: Jesse Seldess, Frances Richard & Kyle Schlesinger: 7:00 pm

Wednesday Sept. 17: Danica Colic, Suzanne Gardinier, & Timothy Liu: 7:00 pm
Sunday Sept. 21: WELCOME TO BOOG CITY festival (day 4)

featuring poetry, music, a panel discussion on RACE AND POETRY: & much much
more
all afternoon and evening
Sunday Sept 28: Arpine Grenier & Kostas Anagnopoulos: 5:00 pm
Friday Oct. 24: Johannes Goransson, Jennifer Hayashida & Fredrik Nyberg: translations from the Swedish @ 8:00 pm
***
All events occur in the basement of Unnameable Books, 456 Bergen St., Brooklyn, down one flight of stairs. Very near the 2,3 subway to Bergen St., or a short walk from the Atlantic Ave./Pacific St. subway hub. (718) [redacted].
We are pleased to elaborate further:
***
THURSDAY SEPT 4 @ 7 PM
Kenning Editions and Portable Press at Yo-Yo Labs Present:
Jesse Seldess
Frances Richard
&
Kyle Schlesinger
Jesse Seldess' book, Who Opens, was published by Kenning Editions. Chapbooks
of his poems have been published by Answer Tag Press, Bronze Skull Press and the Chicago Poetry Project. He lives in Berlin where he organizes The Floating Series of exhibitions and events with Leonie Weber as well as edits Antennae, a journal of experimental writing, music, and performance.

Frances Richard's forthcoming chapbooks included Anarch. from Woodland Editions, as well as S h a v e d C o d e from Portable Press at Yo-Yo Labs and her book of poems, See Through, was published by Four Way Books in 2003. She writes frequently about contemporary art, teaches at Barnard College and the Rhode Island School of Design, and lives in Brooklyn.

Kyle Schlesinger is the author of Hello Helicopter (Blaze Vox) and most recently, The Pink (Kenning Editions). He is the editor of Cuneiform Press and is the Monday Night Coordinator at St. Marks Poetry Project.
***
***
WEDNESDAY SEPT 17 @ 7 PM
The Uncalled-For-Reading Series:
(mostly poets, mostly queer, some Wednesdays)
Danica Colic
Suzanne Gardinier

&
Timothy Liu
Danica Colic lives in Brooklyn and teaches writing at Hunter College, where she also received her MFA. Her poems have appeared in Terrain, Realpoetik, Arts & Letters, and Pebble Lake Review.

Suzanne Gardinier is the author of The New World, A World That Will Hold All the People, and Today: 101 Ghazals. Next year Sheep Meadow will publish another of her long poems, called Dialogue with the Archipelago. She teaches at Sarah Lawrence College and lives in Manhattan.

Timothy Liu has two new books forthcoming, Bending the Mind around the Dream's Blown Fuse (Talisman House) and Polytheogamy (Saturnalia Books). He
lives in Manhattan.
***
***
SUNDAY SEPT 28 @ 5 PM
Arpine Konyalian Grenier
&
Kostas Anagnopoulos
Arpine Konyalian Grenier's work has been described as a mosaic of narrative that takes us out of our provincial concentration on American life to encompass broader social and geopolitical issues with a decidedly urban and postmodern sensibility. Her poetry and translations have appeared in numerous journals including several anthologies. She has authored three volumes of poetry, loves Mahler, Scriabin, pomegranates, eggplant and teal. The current issue of Jacket Magazine carries a review of her most recent publication: Part, Part Euphrates.
Kostas Anagnopoulos was born and raised in Chicago. He is the editor and co-founder of Insurance Magazine and Insurance Editions. His chapbooks include Daydream, Irritant and soon to be published Various Sex Acts. He lives in Jackson Heights, Queens.
***
***
SUNDAY SEPT 21 @ 1 PM until the end of the world:
This is DAY 4 of the second annual
WELCOME TO BOOG CITY!
poetry and music festival
(for the full festival schedule, see
http://wilderside.wordpress.com/2008/08/09/2nd-annual-welcome-to-boog-city-festival-918-92108/
)

This is the alleged timeline for today:
1:00 p.m.-Julia Cohen
1:15 p.m.-Tisa Bryant
1:30 p.m.-Ana Bo¾ièeviæ
1:45 p.m.-Yoko Kikuchi (music)
2:05 p.m.-Corrine Fitzpatrick
2:20 p.m.-Nick Piombino
2:35 p.m.-Stacy Szymaszek
2:50 p.m.-3:00-break
3:00 p.m.- Race and Poetry: Integrating the Experimental
Amy King (curator and moderator)
Tisa Bryant
Jennifer Firestone
Timothy Liu
Mendi Obadike
Meghan Punschke
Christopher Stackhouse
Mathias Svalina
4:30 p.m.-4:40-break
4:40 p.m.-Yoko Kikuchi (music)
5:00 p.m.-Lee Ann Brown
5:15 p.m.-John Coletti
5:30 p.m.-Rachel Levitsky
5:45 p.m.-Eileen Myles
6:00 p.m.-Yoko Kikuchi (music)
6:20 p.m.-Edward Foster
in conversation with Simon Pettet
6:50 p.m.-Simon Pettet
7:10 p.m.-Edward Foster
More later,
Adam
***
Unnameable Books
456 Bergen St.
Brooklyn, NY 11217
[redacted]
[redacted]
www.unnameablebooks.net
***

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281. **Jorgensen, Alexander**
Visual Poetry (Vispo) Assistance
Fri 29 Aug 2008

I am currently collecting information on visual poetry. I would be very interested in links, names, articles, academic programs, repositories, and titles. Please either send back channel or share resources with the list. Your time and own expertise will be sincerely appreciated.

Notice: September's second issue of Black Robert Journal will an important section on visual poetry.

http://www.black-robert-journal.com

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282. **Don Share**
Charles Olson audio
Sat 30 Aug 2008

I'm not sure how many folks on the list have heard audio of the infamous Charles Olson reading in which he asks Harvard scholar, Harry Levin, to leave the room, but... see my post about the reading, and listen to it here:

http://donshare.blogspot.com/2008/08/poets-voice-charles-olson.html

Enjoy, and be grateful to the folks at the Charles Olson estate, as well as to my former colleagues at Harvard, for making this possible!

Don Share
POETRY
444 N. Michigan Ave., Suite 1850
Chicago, IL 60611

http://www.poetrymagazine.org

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283. **Charles Alexander**
Re: poetry & $$$$$/WHO IS LEFT STANDING???
Sat 30 Aug 2008

---

i haven't verified this, but a professor once told me that the last poet to make a living from the "publication and sales" of poetry (this does NOT include lecture fees, readings, poetry-related teaching gigs, etc.) was Alfred Tennyson. But then, there can't have been too many to do so, at any time in history, right?

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Aug 29, 2008, at 12:44 PM, steve russell wrote:

> *so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.*
>
> *of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.*
>
> *welcome.html*

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284. steve d. dalachinsky

Re: poetry & $$$$$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

---

possibly enslin fits the bill

On Fri, 29 Aug 2008 12:44:08 -0700 steve russell <[redacted]>
writes:
> so i've been thinking about poetry, art, & the difficulties of
> actually making a living exclusively through art. & when i think of
> poets, i mean those who can make a living without the benefit of a
> teaching position. & i also mean 1st rate poets. of recent
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> moments, and i consider him an important minor writer, but i don't
> consider him the equal to Ginsberg as a poet. not by a long shot.
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> having had a teaching position. he's tutored. he's done
> translations, & he's won the McArthur grant, if I'm not mistaken.
> Unlike Auster, Merwin never claimed to have made a cute wager
> concerning how he made his living.
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>

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285. **Murat Nemet-Nejat**

Re: poetry & $$$$$/WHO IS LEFT STANDING??

Sat 30 Aug 2008

Steve,

There is nothing cute about *Word To Mouth*. It has a significant place in Auster's total work, as I tried to show in my last post

I think Merwin comes from a prominent family and is independently wealthy. I agree with your distinction between poets who make a living out of their poetry and those who do it from teaching.

I am not sure the distinction between minor and major is relevant here. Who is to know? There are a many poets I personally know who do not teach, at least not in a college or university: Joel Lewis, Basil King, Martha King, Kimberly Lyons, Ron Silliman, David Chirot, Gary Sullivan, Nada Gordon, Elinor Naueen, Maggie Dubris, Bob Hershon, Simon Pettet, Ed Friedman, Tony Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes on and on. On the other hand, it is informative to inquire if these poets' works are different from the poets who teach at a university, *specifically* in a Masters of Fine Department. For instance, Bruce Andrews teaches I think philosophy, which is not the same thing.

Ciao,

Murat

Ciao,

Murat

On Fri, Aug 29, 2008 at 3:44 PM, steve russell <[redacted]>wrote:

> *so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.*
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> *of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.*

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286. **Mary Kasimor**

Re: poetry & $$$$$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

I do have to laugh--I am a poet, but I teach at a technical (vocational/trade school) college. I do teach writing and literature, and my students are a very interesting group. Several days ago, one of my students mentioned that he had attended MCAD (Minneapolis College of Art and Design), but found all the students too "yuppied," and he realized that he also needed to make a living. So, here he is, back at a small public technical college, learning how to be a autobody specialist!

I won't even get into my personal perspectives because I don't think that I have always been fair to my colleagues and I certainly have not been open about my poetry.

Best,
Mary

--- On Fri, 8/29/08, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: poetry & $$$$$/WHO IS LEFT STANDING???
To: [redacted]
Date: Friday, August 29, 2008, 2:44 PM

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can

make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.

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287. **tyrone williams**
Re: Memo to Barack Obama
Sat 30 Aug 2008

I agree completely, cris.

tyrone

-----Original Message-----
>From: cris cheek <[redacted]>
>Sent: Aug 29, 2008 2:58 PM
>To: [redacted]
>Subject: Re: Memo to Barack Obama
>
>and maybe Biden is the monster from the deep that has truly sunk
>Obama into the mundane. It's really hard for me to watch yet another
>generation of youthful political energy and optimism sacrificed by
>this extraordinarily inept decision. How on earth can the choice of
>Biden be sustained under the banner of change? Someone better
>enlighten me.
>
>
>On Aug 28, 2008, at 8:44 PM, ALDON L NIELSEN wrote:
>
>> Nathaniel Mackey for inaugural poet?
>>
>>
<<

>>
>> --Jerry W. Ward, Jr.
>>
>> Sailing the blogosphere at: http://heatstrings.blogspot.com/
>>
>> Aldon L. Nielsen
>> Kelly Professor of American Literature
>> The Pennsylvania State University
>> 116 Burrowes
>> University Park, PA 16802-6200
>>
>> [redacted]
>>
>>
>>
>> welcome.html
>

Tyrone Williams

↑ Index

288. **Adam Tobin**

Upcoming Events at Unnameable Books: corrected and summarized

Sat 30 Aug 2008

Somehow the linebreaks disappeared from my earlier post, rendering it illegible. Here are the correct times and dates:

Thursday Sept 4 @ 7pm: Jesse Seldess, Frances Richard & Kyle Schlesinger.

Wednesday Sept 17 @ 7pm: Danica Colic, Suzanne Gardinier & Timothy Liu.

Sunday Sept. 21 from 1pm onward: WELCOME TO BOOG CITY! (day 4).

Sunday Sept. 28 @ 5pm: Arpine Grenier & Kostas Anagnopoulos.

Friday Oct. 24 @ 8pm: Johannes Goransson, Jennifer Hayashida & Fredrik Nyberg.

All events occur in the basement of Unnameable Books, 456 Bergen St., Brooklyn, down one flight of stairs. Very near the 2,3 subway to Bergen St., or a short walk from the Atlantic Ave./Pacific St. subway hub. [redacted].

Please see my previous post for detailed blurbs. And please do accept my apologies for your inbox clutter. Also, please note: The Boog City Festival timeline is, in fact, the timeline for the Boog City Festival: Any allegations otherwise are misinformed.

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289. Aryanil Mukherjee
Re: The Death of Ilhan Berk (1918-2008)
Sat 30 Aug 2008

!!!Very sad news!!!

EDA gave me a chance to read Ilhan Berk.
Doubtlessly, a great poet by any yardstick shaped by any geography...

True, we live in gardens that really don't know the house. An ancient house, that is.....

Aryanil

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Friday, August 29, 2008 5:08 PM
Subject: The Death of Ilhan Berk (1918-2008)

The great Turkish poet Ilhan Berk died the day before yesterday. His poetry in English translation can be found in *Selected Poems by Ilhan Berk, edited by Onder Otçu* (Talisman Books, Jersey City, 2004) and in *Eda: An Anthology of Contemporary Turkish Poetry, edited by Murat Nemet-Nejat* (Talisman Books, Jersey City, 2004).

Here is a passage from my introduction to the *Eda* anthology discussing Ilhan Berk's poetry and its relation to other Turkish poets. The passage ends with his poem "Garden":

"Though associated with The Second New, Berk's poetry has nothing to do with depth, everything to do with motion. Born before Süreya and Ayhan and still alive –that is to say, writing more than sixty years- his work assimilates the poetic movements from Hikmet and Veli on. The great pleasure of Berk's poetry is to follow his agile mind weaving in and out of historical time periods, following the contours of crooked streets in Galata, naming names, or stopping at a now defunct whore house listening to the voices of women there. In "Garlic," ostensibly a prose piece, time as a layered entity with past and present disappears and becomes a unified place of the spirit, of mind play.

In Berk, Süreya's sense of unexpected connections and Ayhan's awareness that Istanbul is a mongrel accumulation floating on a sea of history are unified into a flat tapestry of pure motion, an irreligious but still spiritual space where splits associated with time are abandoned. Berk's poetry reveals no secrets but lights everything it touches with its inflections.

From the 1950's on, everything Berk writes is associated with his "long poetic line." To understand what that line is, one can go to a Hashim poem, the first poet in the anthology: "In a grieving perfection's insomnia..."Why is perfection associated with insomnia? Insomnia is the most intense state of wakefulness (consciousness) because it is nearest sleep. This is a poetics of limits, a motion of the mind towards zero, the unreachable, the forbidden.

Berk's long poetic line approaches the limit of prose, growing in intensity doing so. A lot of Berk's best poems look like prose; they are continuous strips of poetic line moving towards and away from a limit. Here lies the essential paradox of Berk and Turkish poetry. He seems to be the most pagan, least religious of poets, as Turkish poetry rarely is about religion. But an irreducible spiritual essence runs through both of them, as it does in Veli or Hashim or Hikmet or Süreya or Iskender or Güntan.... It is buried in the agglutinative cadences of Turkish, a language of affections inflected by proximity to a movable, elusive verb –a dance towards and away from limits. The sensual, metaphysical and historical are unified in this movement –the eda- a continuum of earth, water and human habitation:

Wall
Door
Window
+_____
HOME

"I am in the middle of a garden that looks like 444."
Cansever

GARDEN

The house, 'vertical creature'.
You enter the house through the garden.
But the garden does not know the house.
Nor perhaps the other way around...

How beautiful!
What's more, the world of objects is like this.
They all gather to enjoy the unknown.
The garden's choice has been freedom, from the very beginning.

It has the capacity of eclipsing the house,
however conspicuous the house might make itself to show off.

- I am in the garden, says the garden.

It has its own language, history, geography.

We have also come to realize that it has some peculiar thoughts of its own. (Actually, it is through these peculiar thoughts that it takes shape.)

I SEE THE HOUSE AFTER I LEAVE THE GARDEN BEHIND.

To compare the garden and the house: the garden is wide open in the face of the close-mouthed, conservative quality the house characterizes (permeated with that despotism which wounded it long ago).

THE GARDEN DETESTS CALENDESTINE OPERATIONS.

Full of sound and voices.
Its face overflowing into the street.
Offering a female reading.

To compare them, it is sexual (what is not?)

THE HOUSE IS MORE AS IF TO DIE IN THAN TO LIVE IN.

Oh garden, the muddy singer of the street.

"Dirty Child."

Hello gardens, here I am! (1997, trans. by Onder Otçu)"

↑ Index

290. **tyrone williams**
Re: poetry & $$$$$/WHO IS LEFT STANDING???
Sat 30 Aug 2008

I just returned from Copenhagen. When I asked poet Niels Hav what he "does for a living," he replied "write poetry." Assuming there was a language problem, I tried to clarify be asking him what he does to pay the bills. He told me the state pays him to write. Other poets (it was a dinner party) chimed in and acknowledged Hav: apparently some artists are provided living wages just to be artists. And though Niels' work probably falls under the "school of quietude" banner, it's still a fairly remarkable state of things..Of course, as they acknowledged, income tax is extremely high (by our standards) but as one poet said to me, "It's a trade off. We choose to [urchase security, choose to support arts and artists." He acknowledged that Denmark's relatively small size had to be taken in as a factor...

Tyrone

-----Original Message-----
>From: "steve d. dalachinsky" <[redacted]>
>Sent: Aug 30, 2008 12:30 PM
>To: [redacted]
>Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???

>
>possibly enslin fits the bill
>
>On Fri, 29 Aug 2008 12:44:08 -0700 steve russell <[redacted]>
>writes:
>> so i've been thinking about poetry, art, & the difficulties of
>> actually making a living exclusively through art. & when i think of
>> poets, i mean those who can make a living without the benefit of a
>> teaching position. & i also mean 1st rate poets. of recent
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>> moments, and i consider him an important minor writer, but i don't
>> consider him the equal to Ginsberg as a poet. not by a long shot.
>>
>> of the still living, only Merwin fits the bill. i'm not sure if he's
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>> translations, & he's won the McArthur grant, if I'm not mistaken.
>> Unlike Auster, Merwin never claimed to have made a cute wager
>> concerning how he made his living.
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>

Tyrone Williams

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291. Barry Schwabsky
Re: poetry & $$$$$/WHO IS LEFT STANDING???
Sat 30 Aug 2008

Today, poets who make a living from poetry (and not from teaching) can only do so through the combination of sales, readings, and fellowships. Ashbery wrote art criticism and then taught until he got his Macarthur; I think he has been a full-time professional poet in the above sense since then.

----- Original Message ----
From: Charles Alexander <[redacted]>
To: [redacted]

Sent: Saturday, 30 August, 2008 5:19:36 PM
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???

i haven't verified this, but a professor once told me that the lastÂ poet to make a living from the "publication and sales" of poetryÂ (this does NOT include lecture fees, readings, poetry-relatedÂ teaching gigs, etc.) was Alfred Tennyson. But then, there can't haveÂ been too many to do so, at any time in history, right?

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Aug 29, 2008, at 12:44 PM, steve russell wrote:

> *so i've been thinking about poetry, art, & the difficulties ofÂ actually making a living exclusively through art. & when i think ofÂ poets, i mean those who can make a living without the benefit of aÂ teaching position. & i also mean 1st rate poets. of recentÂ contemporaries, only Ginsberg comes to mind. Bukowski had hisÂ moments, and i consider him an important minor writer, but i don'tÂ consider him the equal to Ginsberg as a poet. not by a long shot.*
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> *of the still living, only Merwin fits the bill. i'm not sure ifÂ he's ever had a full time teaching position. i'm not aware of himÂ ever having had a teaching position. he's tutored. he's doneÂ translations, & he's won the McArthur grant, if I'm not mistaken.Â Unlike Auster, Merwin never claimed to have made a cute wagerÂ concerning how he made his living.*
>
> *welcome.html*

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292. **billy little**
left standing
Sat 30 Aug 2008

---

langston hughes
don marquis
dorothy parker

edna st. vincent millay
ezra pound
ts eliot
robert duncan typed dissertations does that count
tim lander busks the pennywhistle
pauline johnson
michael ondaatje
amiri baraka
can these familiar few be described as poets making their living from poetry
ashberry
frost
brodsky
what did cummings do there in the village
or paul blackburn
dylan thomas did he have a straight gig at the bbc
linton kwesi johnson
heathcote williams

billy little
has belonged? to a few unions

--
Nothing says Labor Day like 500hp of American muscle
Visit OnCars.com today.

↑ Index

293. Ruth Lepson
NOON 6
Sat 30 Aug 2008

Thanks to the eds of Noon‹just got my copy & yes how poetry is presented makes a big difference‹I stopped what I was doing to read the whole thing. (³I can¹t believe I read the whole thing!²) It is short, true.

Fine poems by list members, for ex Barry Schawbsky, Ravi Shankar, Halvard Johnson, Philip Messinger.

Ruth Lepson

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294. Cassandra Laity

Special Issue of Modernism/Modernity on Decadence and Modernity

Sat 30 Aug 2008

Here is the TOC for M/M's special issue on Decadence and modernism/modernity. It will be mailed out in early October. Single copies can be ordered from JHUP journals.

Cassandra

Special Issue of Modernism/Modernity 15. 3 (September 2008): "Decadent Aestheticism and Modernism"

Editor's Preface: "Decadent Aesthetic Modernity: Beyond Baudelaire," Cassandra Laity

"The Dissipating Nature of Decadent Paganism from Pater to Yeats," Dennis Denisoff

"Nightwood's Freak Dandies: Decadence in the 1930s," Robin Blyn

"William Morris, Print Culture, and the Politics of Aestheticism," Elizabeth Miller

"Aubrey Beardsley and H.D.,'s 'Astrid': The ghost and Mrs. Pugh of Decadent Aestheticism and Modernity," Carolyn Kelley

"Aestheticism's Afterlife: Wallace Stevens as Interior Decorator and Disruptor," Elizabeth Oliver

"Out of the Archives" Section:
First English translation of Theophile Gautier's "Messres. Millais and Hunt" from his _Beaux-Arts en Europe_. Trans. for M/M by Marie-Helene Girard (Yale University). The chapter comprises Gautier's critique of Pre-Raphaelite paintings by John Millais and Hunt exhibited at the 1855 _Exposition Universelle_ in Paris, including _Ophelia_ and others.

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

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295. **Barry Schwabsky**
Re: poetry & $$$$$/WHO IS LEFT STANDING???
Sat 30 Aug 2008

I actually think it's a really bad idea. If writing poetry is your job, you should be doing it seven hours a day, five days a week--and I hate to think of anyone writing that much poetry. I think poets should be more likeÂ farmers: Aren't they paid NOT to grow certain crops? That's the idea that appeals to me: Pay poets NOT to write poetry.
Â
Incidentally, there is a very interesting book about these matters--the pros and cons of public subventionÂ of the arts vs their being left to the whims of the market, etc.--by a Dutch economist who is also a painter, Hans Abbing. It's called Why Are Artists Poor? The Exceptional Economy of the Arts (University of Amsterdam Press). I don't agree with all his conclusions--he comes down more strongly in favor of the market than I think is justified--but he really understands the issues from both an artist's and an economist's viewpoint, a very rare thing.

----- Original Message ----
From: tyrone williams <[redacted]>
To: [redacted]
Sent: Saturday, 30 August, 2008 7:06:06 PM
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???

I just returned from Copenhagen. When I asked poet Niels Hav what he "does for a living," he replied "write poetry." Assuming there was a language problem, I tried to clarify be asking him what he does to pay the bills. He told me the state pays him to write. Other poets (it was a dinner party) chimed in and acknowledged Hav: apparently some artists are provided living wages just to be artists. And though Niels' work probably falls under the "school of quietude" banner, it's still a fairly remarkable state of things..Of course, as they acknowledged, income tax is extremely high (by our standards) but as one poet said to me, "It's a trade off. We choose to [urchase security, choose to support arts and artists." He acknowledged that Denmark's relatively small size had to be taken in as a factor...

Tyrone

-----Original Message-----
>From: "steve d. dalachinsky" <[redacted]>
>Sent: Aug 30, 2008 12:30 PM
>To: [redacted]
>Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???
>

>possiblyÂ enslin fits the bill
>
>On Fri, 29 Aug 2008 12:44:08 -0700 steve russell <[redacted]>
>writes:
>> so i've been thinking about poetry, art, & the difficulties ofÂ
>> actually making a living exclusively through art. & when i think of
>> poets, i mean those who can make a living without the benefit of a
>> teaching position. & i also mean 1st rate poets. of recent
>> contemporaries, only Ginsberg comes to mind. Bukowski had his
>> moments, and i consider him an important minor writer, but i don't
>> consider him the equal to Ginsberg as a poet. not by a long shot.
>>
>> of the still living, only Merwin fits the bill. i'm not sure if he's
>> ever had a full time teaching position. i'm not aware of him ever
>> having had a teaching position. he's tutored. he's done
>> translations, & he's won the McArthur grant, if I'm not mistaken.
>> Unlike Auster, Merwin never claimed to have made a cute wager
>> concerning how he made his living.
>>
>>
>>
>>Â Â Â
>>
>>
>

Tyrone Williams

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296. **George Bowering**

Re: poetry & $$$$$/WHO IS LEFT STANDING???

Sat 30 Aug 2008

On Aug 30, 2008, at 11:06 AM, tyrone williams wrote:

> *I just returned from Copenhagen. When I asked poet Niels Hav what he "does for a living," he replied "write poetry." Assuming there was a language problem, I tried to clarify be asking him what he does to pay the bills. He told me the state pays him to write. Other poets (it was a dinner party) chimed in and acknowledged Hav: apparently some artists are provided living wages just to be artists. And though Niels' work probably falls under the "school of quietude" banner, it's still a fairly remarkable state of things..Of course, as they acknowledged, income tax is extremely high (by our standards) but as one poet said to me, "It's a trade*

> *off. We choose to [urchase security, choose to support arts and artists." He acknowledged that Denmark's relatively small size had to be taken in as a factor...*
>
> *Tyrone*

I have seen Hav in action. Boy, can he hustle!

George Harry Bowering,
Never got his share.

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297. **Don Share**
Re: Visual Poetry (Vispo) Assistance
Sat 30 Aug 2008

The November issue of POETRY magazine will have a portfolio of visual poems edited and introduced by Geof Huth; it will be supplemented by a web feature.

On Fri, 29 Aug 2008 20:15:30 -0700, Jorgensen, Alexander
<[redacted]> wrote:

>I am currently collecting information on visual poetry. I would be very interested in links, names, articles, academic programs, repositories, and titles. Please either send back channel or share resources with the list.
Your time and own expertise will be sincerely appreciated.
>
>Notice: September's second issue of Black Robert Journal will an important section on visual poetry.
>
>http://www.black-robert-journal.com
>
>
>
>
>

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298. **David Chirot**
in$omnia/poe$y/pro$e --"Bird"Parker & "Edward Said" poem & links for Mahmoud Darwish
Sat 30 Aug 2008

In Paul Collins' immensely entertaining and crazily informative "Banvard's Folly Thirteen Tales of People Who Didn't Change the World," a

Chapter entitled "He being dead Speaketh Not" (after the weirdly eerie and prophetic-sounding literalness of the words on the subject's headstone) is devoted to Englishman Martin Tupper, at one point in the mid 19th century the best selling most famous poet ever yet to have written in the Enlish language---and this in his own lifetime, to boot. His works were translated into over thrity languages, including Latin and Ojibway, and set off on some outrageously warmly welcomed tours of the USA. Of course, Francois Villon, reading this would think of a good warning from a poem of his own: "Warmly welcomed, rebuffed by everyone."

Tupper, with currency adjustments allowed for, was in fact the first poet ever to earn a million dollars by poetry alone. Tennyson barely managed to edge him out for Poet Laureate. Stranger still, within his own lifetime he also became a poet who could no longer get published, not even republished, the loser of all his fortune and beautiful estate due to poor investements, and finished his days in poverty as the producer of an incredible volume of out-of-print and forgotten or ridiculed verse. As swiftly as a generation after his greatest triumphs, Tupper's name furnished a new term for the ridicule reserved for and heaped upon first-publication poets. "A Tupper," was a smear indicating the swiftness with which oblivion's waters would most assuredly be closing over the neophyte's laurel crowned locks. In his old age Tennyson was horrified to find the epithet bestowed on himself also, and, as Collins writes: "In fact, so many poets were tarred this way that a new insult,'Tupperian,' entered the language It can still be found in the the eternal rest of dead verbiage deep between the covers of the *Oxford English Dictionary.* Collins notes that in one of the only articles about Tupper written in the 20th Century, in a 1938 issue of the Times Literary Supplement, the Poet's incredible rise and just as dramatic fall is tentativiely explained by the poetry's massive popularity making it also too easily tired of within a short time from sheer omnipresent overeposure. Think the of Mega Monster Music Hit that sells unholy numbers of CDs, and before the year is out no one wil admit they ever liked it, let alone owned a copy of it. Trying to unload these once Biggest Sellers of All Time in used stores is the equivalent for the would-be seller of being seen by snickering others as a 'Tupper,' indeed.

How different this in Arab culture, Ismaelia Al-Sadiq wrote of last week in noting: " Yes, poetry is "popular" - ne essential - in the arab culture. When Syrian poet Nizar Qabbani died, his funeral in Damascus was attended by crowds numbering at least in the 100s of thousands"

A similar world wide outpouring--including non-Arabs also--attended in the last two weeks the death and funeral of Mahmoud Darwish.

A friend during the days of mourning for the poet, forwarded Mahmoud Darwish's "Edward Said," a beautiful "farewell to the poetry of pain"

which discusses within it at one point this poetry/prose question which is
> endlessly returning here, and which perhaps is a way of always saying that
> Poetry is superior to prose, and that a sign of that superiority is that its
> Truth value is so high that nothing made by such meager things as better
> selling prose can ever equal it. The paradox being, that knowing how
> "priceless " Poetry is compared to prose, poets continually want to have
> their cake and eat it too--that is, their work being so much more valuable,
> and one earning so much less by it, does this not in fact increase its
> pricelessness, and as well, by making the poet suffer in such regard, make
> her all the more Noble?
>
> And yet it is said that the one who gaineth the world loses their soul.
>
> In fact, it is this disparity between the value of their works and what
> they are paid for them that increases the poet's sense of both Superiority
> and that perquisite of Superiority, being part of a "marginalized group,"
> which is at the same time an elite which can feel that it is suffering
> because it is Superior, and not given the due that its Station deserves.
>

There is nothing quite like it after all, being the Unacknowledged Legislators of the Human World! To triumph and suffer at the same time produces a state of exquisite ecstasy, and is one not to be trifled with. The "unacknowledgement" assures a fate Non-Tupperian, while the "Legislators" holds out the hope of positions within society from which one may, indeed, legislate.., in quite a wide variety of ways.

"The Green Monster of Jealousy reared its head . . . " for a moment with regards to the better selling prose--but since when have prose writers been found to be the "True" though "Unacknoweldged Legislators" of Humanity. Though they complain of it, and turn it into an insult to their True greatnness, Poets after all have a Poetry Month--when has anyone heard of such thing as even a National Prose Hour?

"Necessity is the motherfucker of invention," and so out of its "marginalized status" in the Western world which a poet may indeed often identity with, there is created its gigantic double, that Colossus known as the Unacknowledged Legislator and who holds forth on fine days--handing down sentences on the "enemies" and granting Laurel Wreaths to those with whom the Legislators are in sympathy.

And so one imagines this thoroughly Poetic Being to be not unlike Bunuell's Saint Simon of the Desert--hobnobbing with God and eating the occaisional miraculously appearing air-borne bug. Carried away by his own rhetoric at times, the good Saint wil commence Blessing Everything and indeed Speaking as though He Were Indeed God--but Simon wil catch himself just in time, and laugh at himself and wonder if after al he is just not completely nuts, and the One Who has Led Him to This Postion--a Mad Being Far Madder than himself, who is after all, just a poor mortal. .

In a sense, though no one may admit it, to be a Western Poet is quite an enviable position! In a way it does indeed have the "best of both worlds"--the "unackowledgement" and lack of pay which meansone is in deed a "suffering artist," and at the same time that Legislative sense in using the language which unlocks the possibilities of other means of attaining power and influence in some manner.

> *Reading Mahmoud Darwish's poetry, about his life,*
> *watching the videos--there emerges a poet and poetry that, the more loved*
> *and famous he and it become, disappear into the landscape. A simplicity and*
> *humility are present, as so many many have remarked.*
> *This disappearance that "grows deepper" as it nears literally "the*
> *end of his life," echoes that of its beginning--the long vanished village*
> *where the poet was born. The disappearance creates a mirage--one moment the*
> *vision of water--and then--the water appears to be gone. Hidden in plain*
> *site/sight/cite, these waters wrap themselves in stones and dust, bits of*
> *soil and so are overlooked and endure. In the veins and markings of stones*
> *may often be found the direct notations of waters--rains--flash floodings,*
> *sudden shocks of enforced diversion of irrigations. A water "exiled" as it*
> *flows, and so carrying with it everywhere this at home/not at home wirting*
> *of the ground itself.*
>
> *--Al-Sadiq wrote of the water that even when stolen away, is found as the*
> *water of poetry in rocks which, "appearing to be ruins," camouflage the*
> *present which is the past of the future being made, hidden in plain*
> *site/sight/cite.*
>
> *The question of why make poetry when there is so little pay for the work,*
> *the time, the devotion--*
> *may it be perhaps that one is "consumed" by this gift--?*
> *and makes a work as a Thanks--?*
>
> *Paul Celan wrote "poetry no longer imposes itself, it exposes itself."*
> *A Hope that in the ruins of imposed poetries, there is "the most beautiful*
> *world, a heap*
> *of rubble tossed down at random/in confusion," as Heraclitus found*
> *this exposed poetry to*
> *be.*

Afraid of being "exposed," imposed poetries return in new guises, new forms, new rules, regulations, canons, training methods, writing experiments, reading lists, no longer exposures of rubble in which as Petra Backonja writes, in "The Lives They Wish," poems lead lives of their own. (And so they depart, camouflage, "take on other forms,") New media and institutions arise for the return of the imposing of poems, complete with improved security surveillance, walls, check points, curfews, separations, all of them set up to hide the fact of they're resembling the previous sets of imposed poetries. Thus it is that "today's Gated Community is constructed with a hint of that nostalgia which always makes one feel at home even when enjoying the first fruitsof that future which is today."

For how long can the entropy of an imposed poetry "last?" Is it truly to be a "steady state" of poetry? "The basis of art is change in the universe, " Basho wrote."One cannot hide from that which never sets," says Heraclitus--

In the cracks, fissures, bullet holes, bombed out villages, in the degeneration of walls among the effects of weathering, of the eating away by wind spewed dusts, by minuscule plants taking roots in a pockmarked hole, by the rains and sun and winds and by a poetry of lives it wishes-coming and going as it pleases---poetry is always being exposed, even as more restraints are imposed on thoughts, words, actions, on seeing and hearing-- the leakage of mysterious waters hidden in rocks of poems exposing those confluences of natural forms and chemicals which are "doubly" the origin of sigss, and the signs copied from them--or the natural signs seen due to their being written signs--

in the devastated landscapes such natural mixtures of dirt with "unnatural chemicals" begin to expose those poetries on the other sides of ever "smarter" deaths--,
and so it is that behind, beneath, below, bent, bowed down, blasted, burned, buried, or--leading lives elsewhere, or "over again," or--enduring as presences of absence in whose absences are drolly secreted their presences--
among these things, a writing endures that invents its own literacies among the "unreadable non writings" seen by the "literate"
unware that in this "blank and ruined landscape" even-
the dead see scrawls--

In the poem here by Darwish, Said reminds the poet of a favorite of his, the Greek poet Yannis Ritsos, himself exiled for a long time on the rockiest and most barren of small islands--and that Ritsos wrote of making poems in words which make "the readers immortal."

The readers, not the poet--

**"*On wind he walks, and in wind*
he knows himself. There is no ceiling for the wind,

no home for the wind. Wind is the compass
of the stranger's North.
He says: I am from there, I am from here,
but I am neither there nor here.
I have two names which meet and part..."
*

A true and apocryphal story--tells one that--a great admirer
of the musician Charlie Parker went looking for "Bird" and no one knew where
he now lived. Banned from playing even in the Club named for him, unable to
"make a living," though considered a "Genius," and becoming "world famous,"
what could have become of the "poor, marginalized Artist?" No one it seemed
knew what had happened to him, already know for his habit of vaaishing . . .

The person troubled by these questions finally came across Bird as though
by accident--there he was! A man dressed in clothes found in the trash,
eating out of the rubbish the food shared with flies--listening to the music
he heard continually and without a horn to play it on--

**"What about identity? I asked.*
He said: It's self-defence...
Identity is the child of birth, but
at the end, it's self-invention, and not
an inheritance of the past. I am multiple...
Within me an ever new exterior. And
I belong to the question of the victim. Were I not
from there, I would have trained my heart
to nurture there deers of metaphor..."
*

The seeker was horrified--how can you stand it?
How can you live like this? How can you survive on nothing?

The Happy Bird beamed and raising his arms gestured widely, embracing the
trash, the shadowed alley shot through with here and there a fragment of
glass or metal refocusing and re directing the diffused, amorphous
light--the wild sounds of the city bouncing about in the "canyons" of the
"Great City"--the rapid chord changes called "dischord"--a dissonance of
dissidence--

**"So carry your homeland wherever you go, and be*
a narcissist if need be/
The outside world is exile,
*exile is the world inside."**

and said--"Nothing! What do you mean!!!??--when there is ALL THIS?"-

"My voice goes after/what my eyes can't reach"--
Walt Whitman

"And what are you between the two?
*****
*"*Myself, I do not know*
so that I shall not lose it. I am what I am.
I am my other, a duality
gaining resonance in between speech and gesture.
Were I to write poetry I would have said:
I am two in one,
like the wings of a swallow ,
content with bringing good omen
*when spring is late. "**

in the poem of Darwish are so many "lines" in which what is not present is
that "bottom line" which it is said "demands to be seen," that Americans
"think of first."
Edward Said, speaking with Darwish:

**"The poem,*
a consolation, an attribute
of the wind, southern or northern.
Do not describe what the camera can see
of your wounds. And scream that you may hear yourself,
and scream that you may know you're still alive,
and alive, and that life on this earth is
possible. Invent a hope for speech,
invent a direction, a mirage to extend hope.
And sing, for the aesthetic is freedom/"

Some links which each lead to more--

Mahmoud Darwish Web Site
http://www.mahmouddarwish.com/english/index.htm
** Poet: *Mahmoud* *Darwish* - All *poems* of *Mahmoud**
**Darwish*<http://www.poemhunter.com/mahmoud-darwish/>*
*Poet: *Mahmoud* *Darwish* - All *poems* of *Mahmoud* *Darwish* .. poetry **
... Search in the *poems* of *Mahmoud* *Darwish*. Click the title of the*
*poem you'd like read. *...**
*www.*poemhunter.com*/*mahmoud*-*darwish* -*

*Democracy Now! | *Mahmoud* *Darwish*, Poet Laureate of the Palestinians **
...<http://www.democracynow.org/2008/8/11/mahmoud_darwish_poet_laureate_of_*
the>

... in the West Bank and Gaza to mark the death of *Mahmoud* *Darwish*, the Poet Laureate of the Palestinians. *Darwish* was *...* of *Mahmoud* *Darwish's* *poems*, including *...*
www.*democracynow.org*/2008/8/11/*mahmoud*_*darwish*_poet_laureate_of_the-

DARWISH, Mahmoud -- Writer
http://electronicintifada.net/bytopic/people/686.shtml

Notre Musique (Jean-Luc Godard, 2004) Mahmoud Darwish<http://uk.youtube.com/watch?v=V_ypKKBKflw&feature=email>
Scenes from Notre musique (Our Music)directed by Jean-Luc Godard.The film reflects on violence, morality, and the representation of violence in film, and touches especially on past colonialism and the current Israeli-Palestinian conflict.
The film's tripartite structure is apparently inspired by the Divine Comedy of Dante; the film's three segments are titled "Realm 1: Hell", "Realm 2: Purgatory", and "Realm 3: Heaven".

Inside Story - Mahmoud Darwish remembered - 14 Aug 08 - Part 1<http://uk.youtube.com/watch?v=dLXkhBrIVQM&feature=email>
The life of the Arab world's most celebrated poet is over. We ask: How will all those touched by the work of Mahmoud Darwish remember him? In this day and age, Can the pen mobilize the conscious of the masses to pick up the sword? Mahmoud Darwish was, after all, a poet not a politician.

Remembering Darwish:

- Mahmoud Darwish: Palestine's prophet of humanism<http://electronicintifada.net/v2/article9758.shtml>, Saifedean Ammous (12 August 2008)
- Remembering Mahmoud Darwish<http://electronicintifada.net/v2/article9754.shtml>, The Electronic Intifada (11 August 2008)

Related Links

- http://www.mahmouddarwish.com/

*
HERE IS THE POEM IN ITS ENTIRETY:
*
---
*

> ** * Edward Said*
>
> *In** a poem published in Arabic last month, Mahmoud Darwish bids Edward Said farewell*
>
> *New York/ November/ Fifth Avenue*
> *The sun a plate of shredded metal*
> *I asked myself, estranged in the shadow:*
> *Is it Babel or Sodom?*
> ***
> *There, on the doorstep of an electric abyss,*
> *high as the sky, I met Edward,*
> *thirty years ago,*
> *time was less wild then...*
> *We both said:*
> *If the past is only an experience,*
> *make of the future a meaning and a vision.*
> *Let us go,*
> *Let us go into tomorrow trusting*
> *the candor of imagination and the miracle of grass/*
> ****I don't recall going together to the cinema*
> *in the evening. Still I heard Ancient*
> *Indians calling: Trust*
> *neither horse, nor modernity*
> ***
> *No. Victims do not ask their executioner:*
> *Am I you? Had my sword been*
> *bigger than my rose, would you*
> *have asked*
> *if I would have acted like you?*
> ***
> *A question like that entices the curiosity*
> *of a novelist,*
> *sitting in a glass office, overlooking*
> *lilies in the garden, where*
> *the hand*
> *of a hypothesis is as clear as*
> *the conscience*
> *of a novelist set to settle accounts*
> *with*
> *human instinct... There is no tomorrow*
> *in yesterday, so let us advance/*
> ***
> *Advancing could be a bridge*
> *leading back*
> *to Barbarism.../*
> ***
> *New York. Edward wakes up to*

a lazy dawn. He plays
Mozart.
Runs round the university's tennis
court.
Thinks of the journey of ideas across
borders,
and over barriers. He reads the New York Times.
Writes out his furious comments. Curses an Orientalist
guiding the General to the weak point
inside the heart of an Oriental woman. He showers. Chooses
his elegant suit. Drinks
his white coffee. Shouts at the dawn:
Do not loiter.
***
On wind he walks, and in wind
he knows himself. There is no ceiling for the wind,
no home for the wind. Wind is the compass
of the stranger's North.
He says: I am from there, I am from here,
but I am neither there nor here.
I have two names which meet and part...
I have two languages, but I have long forgotten
which is the language of my dreams.
I have an English language, for writing,
with yielding phrases,
and a language in which Heaven and
Jerusalem converse, with a silver cadence,
but it does not yield to my imagination.
***
What about identity? I asked.
He said: It's self-defence...
Identity is the child of birth, but
at the end, it's self-invention, and not
an inheritance of the past. I am multiple...
Within me an ever new exterior. And
I belong to the question of the victim. Were I not
from there, I would have trained my heart
to nurture there deers of metaphor...
So carry your homeland wherever you go, and be
a narcissist if need be/
The outside world is exile,
exile is the world inside.
And what are you between the two?
***
Myself, I do not know
so that I shall not lose it. I am what I am.
I am my other, a duality
gaining resonance in between speech and gesture.

Were I to write poetry I would have said:
I am two in one,
like the wings of a swallow ,
content with bringing good omen
when spring is late.
***
He loves a country and he leaves.
[Is the impossible far off?]
He loves leaving to things unknown.
By traveling freely across cultures
those in search of the human essence
may find a space for all to sit...
Here a margin advances. Or a centre
retreats. Where East is not strictly east,
and West is not strictly west,
where identity is open onto plurality,
not a fort or a trench/
***
Metonymy was sleeping on the river's bank;
had it not been for the pollution
it could have embraced the other bank.
***
- Have you written any novels?
ï I tried... I tried to retrieve
my image from mirrors of distant women.
But they scampered off into their guarded night.
Saying: Our world is independent of any text.
A man cannot write a woman who is both enigma and dream.
A woman cannot write a man who is both symbol and star.
There are no two loves alike. No two nights
alike. So let us enumerate men's qualities
and laugh.
- And what did you do?
ï I laughed at my nonsense
and threw the novel
into the wastepaper basket/
***
The intellectual harnesses what the novelist can tell
and the philosopher interprets the bard's roses/
***
He loves a country and he leaves:
I am what I am and shall be.
I shall choose my place by myself,
and choose my exile. My exile, the backdrop
to an epic scene. I defend
the poet's need for memories and tomorrow,
I defend country and exile
in tree-clad birds,

and a moon, generous enough
to allow the writing of a love poem;
I defend an idea shattered by the frailty
of its partisans
and defend a country hijacked by myths/
***
- Will you be able to return to anything?
ï My ahead pulls what's behind and hastens...
There is no time left in my watch for me to scribble lines
on the sand. I can, however, visit yesterday
as strangers do when they listen
on a sad evening to a Pastorale:
"A girl by the spring filling her jar
"With clouds' tears,
"Weeping and laughing as a bee
"Stings her heart...
"Is it love that makes the water ache
"Or some sickness in the mist..."
[until the end of the song].
***
- So, nostalgia can hit you?
ï Nostalgia for a higher, more distant tomorrow,
far more distant. My dream leads my steps.
And my vision places my dream
on my knees
like a pet cat. It's the imaginary
real,
the child of will: We can
change the inevitability of the abyss.
***
- And nostalgia for yesterday?
ï A sentiment not fit for an intellectual, unless
it is used to spell out the stranger's fervour
for that which negates him.
My nostalgia is a struggle
over a present which has tomorrow
by the balls.
***
- Did you not sneak into yesterday when
you went to that house, your house
in Talbiya, in Jerusalem?
ï I prepared myself to sleep
in my mother's bed, like a child
who's scared of his father. I tried
to recall my birth, and
to watch the Milky Way from the roof of my old
house. I tried to stroke the skin
of absence and the smell of summer

> *in the garden's jasmine. But the hyena that is truth*
> *drove me away from a thief-like*
> *nostalgia.*
> *- Were you afraid? What frightened you?*
> *ï I could not meet loss face*
> *to face. I stood by the door like a beggar.*
> *How could I ask permission from strangers sleeping*
> *in my own bed… Ask them if I could visit myself*
> *for five minutes? Should I bow in respect*
> *to the residents of my childish dream? Would they ask:*
> *Who is that prying foreign visitor? And how*
> *could I talk about war and peace*
> *among the victims and the victims' victims,*
> *without additions, without an interjection?*
> *And would they tell me: There is no place for two dreams*
> *in one bedroom?*
> ***
> *It is neither me nor him*
> *who asks; it is a reader asking:*
> *What can poetry say in a time of catastrophe?*
> ***
> *Blood*
> *and blood,*
> *blood*
> *in your country,*
> *in my name and in yours, in*
> *the almond flower, in the banana skin,*
> *in the baby's milk, in light and shadow,*
> *in the grain of wheat, in salt/*
> ***
> *Adept snipers, hitting their target*
> *with maximum proficiency.*
> *Blood*
> *and blood*
> *and blood.*
> *This land is smaller than the blood of its children*
> *standing on the threshold of doomsday like*
> *sacrificial offerings. Is this land truly*
> *blessed, or is it baptised*
> *in blood*
> *and blood*
> *and blood*
> *which neither prayer, nor sand can dry.*
> *There is not enough justice in the Sacred Book*
> *to make martyrs rejoice in their freedom*
> *to walk on cloud. Blood in daylight,*
> *blood in darkness. Blood in speech.*
> ***

He says: The poem could host
loss, a thread of light shining
at the heart of a guitar; or a Christ
on a horse pierced through with beautiful metaphors. For
the aesthetic is but the presence of the real
in form/
In a world without a sky, the earth
becomes an abyss. The poem,
a consolation, an attribute
of the wind, southern or northern.
Do not describe what the camera can see
of your wounds. And scream that you may hear yourself,
and scream that you may know you're still alive,
and alive, and that life on this earth is
possible. Invent a hope for speech,
invent a direction, a mirage to extend hope.
And sing, for the aesthetic is freedom/
***
I say: The life which cannot be defined
except by death is not a life.
***
He says: We shall live.
So let us be masters of words which
make their readers immortal -- as your friend
Ritsos said.
***
He also said: If I die before you,
my will is the impossible.
I asked: Is the impossible far off?
He said: A generation away.
I asked: And if I die before you?
He said: I shall pay my condolences to Mount Galilee,
and write, "The aesthetic is to reach
poise." And now, don't forget:
If I die before you, my will is the impossible.
***
When I last visited him in New Sodom,
in the year Two Thousand and Two, he was battling off
the war of Sodom on the people of Babel...
and cancer. He was like the last epic hero
defending the right of Troy
to share the narrative.
***
An eagle soaring higher and higher
bidding farewell to his height,
for dwelling on Olympus
and over heights
is tiresome.

> ***
> *Farewell,*
> *farewell poetry of pain.*
>
> *by Mahmoud Darwish*
> *Translated by Mona Anis*
>
> ---*
> *
> *
>
> *
> *
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> *
> *
>
> ---
> *Get thousands of games on your PC, your mobile phone, and the web with Windows(R). Game with Windows<http://clk.atdmt.com/MRT/go/108588800/direct/01/>*

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299. **Murat Nemet-Nejat**
Re: The Death of Ilhan Berk (1918-2008)
Sat 30 Aug 2008

Aryanil,

Yes. The house, the garden, the street are in dialogue with each other.

Ciao,

Murat

On Sat, Aug 30, 2008 at 1:37 PM, Aryanil Mukherjee <[redacted]>wrote:

> *!!!Very sad news!!!*
>
> *EDA gave me a chance to read Ilhan Berk.*
> *Doubtlessly, a great poet by any yardstick shaped by any geography...*
>
> *True, we live in gardens that really don't know the house.*
> *An ancient house, that is.....*
>
> *Aryanil*

----- Original Message ----- From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Friday, August 29, 2008 5:08 PM
Subject: The Death of Ilhan Berk (1918-2008)

*The great Turkish poet Ilhan Berk died the day before yesterday. His poetry in English translation can be found in *Selected Poems by Ilhan Berk, edited by Onder Otçu* (Talisman Books, Jersey City, 2004) and in *Eda: An Anthology of Contemporary Turkish Poetry, edited by Murat Nemet-Nejat* (Talisman Books, Jersey City, 2004).*

*Here is a passage from my introduction to the *Eda* anthology discussing Ilhan Berk's poetry and its relation to other Turkish poets. The passage ends with his poem "Garden":*

"Though associated with The Second New, Berk's poetry has nothing to do with depth, everything to do with motion. Born before Süreya and Ayhan and still alive –that is to say, writing more than sixty years- his work assimilates the poetic movements from Hikmet and Veli on. The great pleasure of Berk's poetry is to follow his agile mind weaving in and out of historical time periods, following the contours of crooked streets in Galata, naming names, or stopping at a now defunct whore house listening to the voices of women there. In "Garlic," ostensibly a prose piece, time as a layered entity with past and present disappears and becomes a unified place of the spirit, of mind play.

In Berk, Süreya's sense of unexpected connections and Ayhan's awareness that Istanbul is a mongrel accumulation floating on a sea of history are unified into a flat tapestry of pure motion, an irreligious but still spiritual space where splits associated with time are abandoned. Berk's poetry reveals no secrets but lights everything it touches with its inflections.

From the 1950's on, everything Berk writes is associated with his "long poetic line." To understand what that line is, one can go to a Hashim poem, the first poet in the anthology: "In a grieving perfection's insomnia..."Why is perfection associated with insomnia? Insomnia is the most intense state of wakefulness (consciousness) because it is nearest sleep. This is a poetics of limits, a motion of the mind towards zero, the unreachable, the forbidden.

Berk's long poetic line approaches the limit of prose, growing in intensity doing so. A lot of Berk's best poems look like prose; they are continuous strips of poetic line moving towards and away from a limit. Here lies the essential paradox of Berk and Turkish poetry. He seems to be the most pagan, least religious of poets, as Turkish poetry rarely is about religion. But an irreducible spiritual essence runs through both of them, as
it does in Veli or Hashim or Hikmet or Süreya or Iskender or Güntan.... It is buried in the agglutinative cadences of Turkish, a language of affections
inflected by proximity to a movable, elusive verb –a dance towards and away from limits. The sensual, metaphysical and historical are unified in this movement –the eda- a continuum of earth, water and human habitation:

Wall
Door
Window
+_____

HOME

"*I am in the middle of a garden that looks like 444.*"
Cansever

GARDEN

The house, 'vertical creature'.
You enter the house through the garden.
But the garden does not know the house.
Nor perhaps the other way around...

How beautiful!
What's more, the world of objects is like this.
They all gather to enjoy the unknown.
The garden's choice has been freedom, from the very beginning.

It has the capacity of eclipsing the house,
however conspicuous the house might make itself to show off.

- I am in the garden, says the garden.

It has its own language, history, geography.

We have also come to realize that it has some peculiar thoughts of its own.
(Actually, it is through these peculiar thoughts that it takes shape.)

I SEE THE HOUSE AFTER I LEAVE THE GARDEN BEHIND.

> *To compare the garden and the house: the garden is wide open in the face of the close-mouthed, conservative quality the house characterizes (permeated with that despotism which wounded it long ago).*
>
> *THE GARDEN DETESTS CALENDESTINE OPERATIONS.*
>
> *Full of sound and voices.*
> *Its face overflowing into the street.*
> *Offering a female reading.*
>
> *To compare them, it is sexual (what is not?)*
>
> *THE HOUSE IS MORE AS IF TO DIE IN THAN TO LIVE IN.*
>
> *Oh garden, the muddy singer of the street.*
>
> "*Dirty Child.*"
>
> *Hello gardens, here I am! (1997, trans. by Onder Otçu)*"

↑ Index

300. **Geraldine Monk**

Re: insomnia, words that do not survive the world

Sat 30 Aug 2008

Murat, Oh yes - lots - probably most . The Bronte sisters, I love Wuthering Heights but oddly enough so many poets I know hate it - but they all love Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton. The two I mentioned as not liking stick in my mind because if you labour through a novel and you end up not liking it that's a lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

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301. Geraldine Monk

Re: Rave review of THE REALITY STREET BOOK OF SONNETS

Sat 30 Aug 2008

Hello Peter,

It may be a rave review but it's so London-centric it gives a totally distorted picture of what the book is about and I think Chris inadvertently makes it sound rather parochial. It's not all London poets emanating from Writers Forum workshops (excellent poets though they are) but a selection of British, American, Canadian, Australian and New Zealand poets. He doesn't even mention the maestro Ted Berrigan nor other prominent Americans like Lyn Hejinian, Kathleen Fraser, Anselm Hollo, Juliana Spahr and more. An odd rave review which doesn't really take the book on outside Chris's own circle of associates which I find a tad misleading. But that's the swing and roundabouts of blogs for you!

Geraldine

----- Original Message -----
From: "Peter Quartermain" <[redacted]>
To: <[redacted]>
Sent: Saturday, August 30, 2008 2:25 AM
Subject: FW: Rave review of THE REALITY STREET BOOK OF SONNETS

Chris Goode's review of The Reality Street Book of Sonnets, which you can buy from http://freespace.virgin.net/reality.street/ or by snail mail from Reality Street, 63 All Saints Street, Hastings, East Sussex TN34 3BN UK for fifteen pounds - add something for postage - Google the title and check the website.

[And yes, Goode is right - is really is an absolutely terrific book.]

This is from Chris Goode's Blog.

Look! It's The Reality Street Book of Sonnets. I thought I might die before it finally emerged from its epic pupation; but in its own good time in the end it arrived -- and once again I thought I might die: the range, the chutzpah, the sheer bloody excitingness of this anthology is heart-attack-inducing. I'm a sucker for anthologies, but this is something else entirely. Someone over at Dennis's blog reminded me today of the phrase "all killer, no filler", and that sums this book up perfectly: there is literally nothing here that doesn't abundantly reward the reader's attention and imagination. The compass of the anthology is the life of the sonnet from 1945 up to about this time yesterday (culminating with the gobsmackingly brilliant Justin Katko and Sophie Robinson), and its scope easily accommodates plenty of visual and soundtext work as well as exhilarating adventures with both the cumbersome baggage of the form and its startling elasticity and mutability. Watch me ride half a league

into the valley of individiousness as I choose some favourite stuff: Tim Atkins's droll and weirdly poignant refashionings of Petrarch; a ravishing sequence of brush-stroke sonnets from David Miller, which effectively reframe for me everything of Miller's that I've ever read; Giles Goodland's sublimely funny and disconcerting compositions from found documentary sources; and Jen Bervin's reticently poised and lyrically reverberant writings-through of Shakespearean phantoms. One of the best things about those four examples is that nothing else here is not at least nine-elevenths as good as them. And it's a pleasure also to see more familiar sonnets (from Adrian Clarke, Tony Lopez, Ken Edwards, Peter Jaeger, Peter Manson...) in this context and this company, where everything folds itself outwards like a house party spilling onto the lawn outside.

Worth noting, I think, in passing -- though it's touched on briefly in the excellent introduction -- that one of the centres of gravity to this anthology is the Writers Forum workshop, instituted by Bob Cobbing and these days helmed by Clarke and Lawrence Upton. At least a dozen of these here poets, probably many more, have or have had strong links to that workshop, which meets fortnightly through most of the year, these days at the Betsey Trotwood pub in Farringdon. A book like this brings home the importance of that meeting-place, and of its longevity not least. It was sitting in that circle that I first heard Jeff Hilson, the editor of this astonishing volume and himself one of the most brilliant poets I know, read from his Bird Bird -- just about my favourite thing to have ever happened. I really want to start going to the workshop again, but I'm sick of making the resolution, only to have it swamped by my own disastrousness.

Anyway, I don't think I can recommend this anthology any more highly than I already have; if you think I can, then please take it as read that I do. I definitely can't think of a better or more inspiring introduction to what remains to be done in your life, starting now.

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

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302. Alan Sondheim

Entering

Sat 30 Aug 2008

(please post one or another of these texts so people will know that the site is ongoing; the collected recent texts are at
http://www.alansondheim.org/ps.txt
http://www.alansondheim.org/pt.txt
http://www.alansondheim.org/pu.txt - the last, thanks Alan

Entering

To get into The Accidental Artist catastrophe site, it's best to fly in. At one point years ago, it was possible to access the ground floor by taking the front stairs; after these began their slow precession, it seemed possible at times to wait, then climb when they were properly positioned. Now, everything's different; the stairs are treacherous and you might find yourself beneath the ground, drowning without a clue, shapes falling, rotating, and shuddering around you, choke choke. Best as I said to fly in. At another point months ago, that was easier to do, flying ahead across the threshold, entering the space, it's 'turned to stone' perhaps or deconstructed, or less treacherous, you could always be assured of air. At yet another point weeks ago, better to fly above, how high is that, above the space, the walls, the particles, the objects, the translucencies, the part-objects, fly above I say, then descend, slowly and carefully and to be sure unlosing oneself or winning oneself back, unfacing oneself, descend certainly and unsurely, through an artificial air that sounds like you're there, somewhere to be sure, the air is cold, warm yourself, the air is cold. Then to the colder light and buffeting, you might, you will, lose your footing, and I, myself, I can no longer edit objects which escape, love to disappear, were told to disappear, we're happy, we're not threatened, we're really happy, so much light and color! so much sound. I make myself lose myself, Julu said, and I lose you too.

http://www.alansondheim.org/ script jpgs: Julu Twine automatically writing the sky; planar elements closing in on themselves (from above)

To access the Odyssey exhibition The Accidental Artist (please visit!) - http://slurl.com/secondlife/Odyssey/48/12/22

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303. **blacksox**

If You are in Florida

Sun 31 Aug 2008

Besides Hurricanes
there will be poetry

1st Tuesdays @
The Daily Grind
807 N. Orange Ave
Orlando, Fl 32801
[redacted]

Featuring
Naomi Butterfield
+Open Mic
+ More

September 2 @ 7pm
Hosted By Russ Golata

AND

EVERY 3RD Wednesday @ Austinâ€™s
An Orlando Poetry Group presentation

Featuring: Calypso Jewel
Calypso Jewel is a free-associate of the english language. She graduated from Rollins with a minor in writing, and continued her studies like a farm chicken, pecking at whatever tempting seeds could help her flourish. She reads Charles Bukowski, Matthew Arnold, the Bible, Walt Whitman, William Blake, Carl Jung, and her friends, closely. The manifest destiny of the soul, and the alchemical properties of love constitute her primary subject matter.

Wednesday September 17, @ 8:30pm

Austinâ€™s Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida

The Wonderful Calypso
Orlandoâ€™s Best Open Mic (You voted)
A Smile on Your Face

Hosted by Chaz Yorick & Russ Golata
For directions or comments e-mail me at [redacted]

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304. Dodie Bellamy

Christine Wertheim exhibit opening September 7 at Right Window Gallery

Sun 31 Aug 2008

The Plastic Exploding Inevitable
an installation by Christine Wertheim

Right Window at ATA
992 Valencia at 21st Street, San Francisco

Opening: September 7, 5 p.m. to 8 p.m.
At 6:00 Christine Wertheim will talk and answer questions about the project

Installation continues through October 3

Coral reefs the world over are dying faster than rain forests. In homage to these vanishing wonders, Margaret and Christine Wertheim of the Institute For Figuring instigated a project to crochet a woolen reef, an effort that now engages women around the globe. This collective testimony also celebrates the strange hyperbolic geometry of the oceanic realm. As it has grown the reef has spawned, dividing and growing into multiple sub-reefs, each with its own unique ecology of corals, anemones, kelps and other sea life.

In September Right Window will be showing the Plastic Exploding Inevitable (PEI), a spawn of the Toxic Reef, aka Bikini Atoll, made from plastic bags and other refused and recycled materials. The most psychedelic of the Institute for Figuring reefs, the Plastic Exploding Inevitable features irradiant pink "sand," miniature white plastic spires, a grove of wine-glass trees, and a gorgeous reef panorama painted on a take-out box by Alicia Escott. In the decades since Warhol created his Exploding Plastic Inevitable, the multimedia component of the Silver Factory, the words he strung together have taken on a more sinister edge, and Wertheim's installation helps us parse this new reality. In the North Pacific, for example, there is a gyre of floating plastic debris roughly the size of Texas.

Contributors to the Plastic Exploding Inevitable include:
Kathleen Greco, Sarah Simons, Evelyn Hardin, Alicia Escott, Margaret Wertheim and Christine Wertheim.

The Right Window at ATA is curated by Dodie Bellamy for the month of September, 2008.

When she is not crocheting reef items, Christine has a full-time job in the Department of Critical Studies at the California Institute of the Arts, where she teaches experimental writing and feminism. She is also an experimental poet and writer whose work deals with the intersection of language and logic.

Christine's first book of poetry, +'Ime-S-pace, was published in 2007 by Les Figues Press, LA.

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305. steve d. dalachinsky

Re: poetry & $$$$$/WHO IS LEFT STANDING??

Sun 31 Aug 2008

& this other non degreed steve on the list
doesn't teach tho he thinks it's one of the noblest professions
he hustles and part of his income when he's not robbing libraries
or computers from universities is made from his poetry
so he must be a fraud
williams was a doctor stevens insurance
corso a bum bremser a dealer (?) weiners? sold weenies pessoa made pesos
in some office somewhere borges
catullus oops is he still around??? ferlenghetti makes spagetti lord
buckley (oops a comedian)
homer sold moblie homes a home run champion tom savage merry fortune
look at that list you made murat geez steve cannon
all the poets you personally know are well educated and work within an
academic system one way or the other
stacy at the poetry project
doesn't anselm teach oops patty smith
(HA) double oops
or does he work at gem spa (joke)
shut up and get some sleep steve
take that new anti-psychotic drug the doc just prescribed for ya

On Sat, 30 Aug 2008 12:31:21 -0400 Murat Nemet-Nejat <[redacted]>
writes:
> Steve,
>
> There is nothing cute about *Word To Mouth*. It has a significant
> place in
> Auster's total work, as I tried to show in my last post
>
> I think Merwin comes from a prominent family and is independently
> wealthy. I
> agree with your distinction between poets who make a living out of
> their
> poetry and those who do it from teaching.
>

> I am not sure the distinction between minor and major is relevant
> here. Who
> is to know? There are a many poets I personally know who do not
> teach, at
> least not in a college or university: Joel Lewis, Basil King, Martha
> King,
> Kimberly Lyons, Ron Silliman, David Chirot, Gary Sullivan, Nada
> Gordon,
> Elinor Naueen, Maggie Dubris, Bob Hershon, Simon Pettet, Ed
> Friedman, Tony
> Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes
> on and
> on. On the other hand, it is informative to inquire if these poets'
> works
> are different from the poets who teach at a university,
> *specifically* in a
> Masters of Fine Department. For instance, Bruce Andrews teaches I
> think
> philosophy, which is not the same thing.
>
> Ciao,
>
> Murat
>
> Ciao,
>
> Murat
>
>
> On Fri, Aug 29, 2008 at 3:44 PM, steve russell
> <[redacted]>wrote:
>
> > so i've been thinking about poetry, art, & the difficulties of
> actually
> > making a living exclusively through art. & when i think of poets,
> i mean
> > those who can make a living without the benefit of a teaching
> position. & i
> > also mean 1st rate poets. of recent contemporaries, only Ginsberg
> comes to
> > mind. Bukowski had his moments, and i consider him an important
> minor

> > writer, but i don't consider him the equal to Ginsberg as a poet.
> not by a
> > long shot.
> >
> > of the still living, only Merwin fits the bill. i'm not sure if
> he's ever
> > had a full time teaching position. i'm not aware of him ever
> having had a
> teaching position. he's tutored. he's done translations, & he's won
> the
> > McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never
> claimed to
> > have made a cute wager concerning how he made his living.
> >
> >
> >
> guidelines
> >
> >
>
>
>

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306. **andrew burke**
Re: poetry & $$$$$/WHO IS LEFT STANDING???
Sun 31 Aug 2008

How about Ogden Nash? How did he go?

Andrew

2008/8/31 Barry Schwabsky <[redacted]>:
> Today, poets who make a living from poetry (and not from teaching) can only do so through the combination of sales, readings, and fellowships. Ashbery wrote art criticism and then taught until he got his Macarthur; I think he has been a full-time professional poet in the above sense since then.
>
>
>
> ----- Original Message ----
> From: Charles Alexander <[redacted]>
> To: [redacted]

> Sent: Saturday, 30 August, 2008 5:19:36 PM
> Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???
>
> i haven't verified this, but a professor once told me that the last
> poet to make a living from the "publication and sales" of poetry
> (this does NOT include lecture fees, readings, poetry-related
> teaching gigs, etc.) was Alfred Tennyson. But then, there can't have
> been too many to do so, at any time in history, right?
>
> charles
>
>
> charles alexander
> chax press
> [redacted]
> 411 N 7th ave, suite 103
> tucson arizona 85705
> [redacted]
>
>
>
>
>
> On Aug 29, 2008, at 12:44 PM, steve russell wrote:
>
>> so i've been thinking about poetry, art, & the difficulties of
>> actually making a living exclusively through art. & when i think of
>> poets, i mean those who can make a living without the benefit of a
>> teaching position. & i also mean 1st rate poets. of recent
>> contemporaries, only Ginsberg comes to mind. Bukowski had his
>> moments, and i consider him an important minor writer, but i don't
>> consider him the equal to Ginsberg as a poet. not by a long shot.
>>
>> of the still living, only Merwin fits the bill. i'm not sure if
>> he's ever had a full time teaching position. i'm not aware of him
>> ever having had a teaching position. he's tutored. he's done
>> translations, & he's won the McArthur grant, if I'm not mistaken.
>> Unlike Auster, Merwin never claimed to have made a cute wager
>> concerning how he made his living.
>>
>>
>>

>> welcome.html
>>
>
>
>
>
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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307. **Pierre Joris**
Re: Memo to Barack Obama
Sun 31 Aug 2008

I second that proposal,

Pierre
On Aug 28, 2008, at 8:44 PM, ALDON L NIELSEN wrote:

> *Nathaniel Mackey for inaugural poet?*
>
> *<<

_____
_____ Hey,

Want a free Obama/Biden sticker? MoveOn's giving them away totally free--even the shipping's free. I just got mine, and wanted to share the opportunity with you.

Click this link to get a free Obama/Biden sticker:

http://pol.moveon.org/barackstickers/?id=-10178572-xj0q2zx&rc=manual_forward

Thanks!

_____
The poet: always in partibus infidelium -- Paul Celan

_____
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Paris: 09.52.80.14.18
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

_____

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308. **David Chirot**
Re: Memo to Barack Obama
Sun 31 Aug 2008

***

* <http://ui.constantcontact.com/sa/fp.jsp?plat=i&p=f&m=iqnuv6bab>

For some years now I've been studying and finding methods in different media with which to create what i call "The New Extreme Experimental American Poetry & Arts."

Futurism (the 20th Century's first) and Dada were avant-gardes focused on the interelationships among the military and "art" uses of the term "avant-garde." Futurism, to celebrate "War, the world's hygiene" and Dada, using its NO to War as a springboard to the NO of everything which the immense War Machine Culture produces. "Anti War Anti Art Anti Poetry -- For quite some time, the

"avant-garde" has been separated from its originary interconnection with the military and War, War Machines, War Culture--as though "the avant-garde" occurs "at a distance" from the Theater of War, which is Artaud's theater of Cruelty run completely amok, while the audience looks on

In times like these with multiple Wars being conducted by the US, as well as those it funds and arms and in turn is affected by itself, why not re-join the military and arts in examining what is occurring in a culture where the language and images have also run amok?

And why not, while we' re at, examine the appearance of not only ever more censorship, distranslations, forgeries, propaganda-running amok, a "plague" as Artaud calls it---that "Avian Flu" lurking in the peripheries of awareness, language and terror---but also of Torture as the ultimate expression of "forcing one to speak," even when knowing the information produced may well not be true at all. For with torture, what counts is that the person spoke, confessed, betrayed,as no matter what they say is already a "confession," a betrayal, and so, as a Russian artist has pointed out: "Language is a fascism not because it censors, but because it forces one to speak."

"As usual," Pier Paulo Pasolini noted in his famous "Glow Worm" essay, "the only thing we had to go on was language."

It is in the symptoms of language that Pasolini begins his researches and investigations into what is happening, that is making for example, the glow worms disappear where they had been not so very long ago at all such numerous and beloved presences..

In the first lines of his Introduction to *Torture: Cancer of Democracy France and Algeria 1954-62*, Pierre Vidal-Naquet asks

"Can a great nation, liberal by tradition, allows its institutions, its army, and its system of justice to degenerate over the span of a few years as a result of the use of torture, and by its concealment and deception of such a vital issue call the whole Western concept of human dignity and the rights of the individual into question?"The forcing to speak of torture, of language as a fascism, begins to "push the envelope" of what is said and written, in terms of what is being done that must be concealed. The "transparency of language" sought by the public, is replaced with the "opacity of language," a hard, smooth surface which functions as a kind of "black hole" of meanings, facts, and blurs the borders of fictions, fantasies, lies, dreams and a kind of Horoscope that furnishes Propaganda with a sense of the Inevitability of Events which portrays the "ones in charge" as being on the side always of the Deus ex Machina.

The adoption of a God Apparatus within the functioning of the terms necessary to "promote" what is designated as "Reality," enables the Leaders to place

themselves "beyond questioning," while creating the Right to question anyone, anywhere, anytime, on the entire planet.

A word--"terrorists, Al-Queda"--points--and a person vanishes, "detained with out charge for an indefinite period"s stretching into years. This "Black Hole" effect of the Leaders' Language uses words not only on persons, places, events, but on words themselves also. Words that "are pointed out" are vanished, "tortured," "betrayed."and if allowed to be released, returned in a severely mangled and "shadow of their former selves" form.

As Vidal-Nacquet points out, once this process is begun "outside the country" by the troops, police paramilitary organizations and mercenaries employed by a system, that "cancer" begins to spread "back" into the country of origin of the initial decision making and orders which sent this plague out into the world. (As Artaud entitles a great essay: "The Theater and the Plague")

The "problem " of language then becomes how to split words which mean the same things into what are separate entities, when judged as actions. Yet is the splinting simply a ruse, or the making of cracks in language which begin to "bring down the whole system?" The double talk of double standards, hyper-texts of hypocrises--the practice of denial which creates Walls separating and partitioning parts of one's own mind and being from others, in order to function as a "rational, civilized being," whose society may sanction horrific things, but are these not neccessary means to the greater end when faced with the Terminality of Evil?

Vidal-Nacquet cites Thucydides, in Book Three of the Peloponnese Wars, when the Greeks have to confront and conceal a massacre committed, a War crime.

**

In *The Peloponnesian War*, Book 3, Thucydides states: "To fit in with the change of events, words, too, had to change. What used to be thought of as a thoughtless act of aggression was now regarded as the courage one would expect to find in a party member; to think of the future and wait was merely another way of saying one was a coward, any idea of moderation was just an attempt to disguise one's unmanly character; ability to understand a question from all sides meant one was totally unfitted for action; frenzied violence came to be considered an attribute of a real man.

"The ability to understand a question from all sides" in this situation needs to be partitioned, separated, made to exist in carefully compartmentalized ways so that what is happening will not be seen, and the image created of what is occurring, will be all that is "seen, heard and read." The separation of language from a material actuality and its production as a form of artifice of "material language" used for the purpose of substituting a "spectacle" for "events on the

ground" in such a way that one and one's allies are always Right, Good, Democratic and Just, and the Other is always Wrong, Evil, Un-Democratic and Unjust. This reduction of complex terms bit by bit structurally, is to condense,to make one the many, to alter or remove meanings. Orwell demonstrates these as among the purposes of "New speak" in the Appendix to his novel 1984.

This creates situations that are happening "right before one's very eyes " which one is "not to see," and so doesn't. For if one did one might ask questions, rather than doing what fiction readers are supposed to do: "accept what is written in a willing suspension of disbelief."

This separation allows one not to see that what is happening "there" and "here" are related, and in the first place what is happening depends not on what is being done, but by who. This means that the same word has its opposite meaning depending on with whom it is "associated," and what the "context" of its placement is within the new order of sentences, phrases, names and descriptions.

Today, as Hurricane Gustav may or not hit New Orleans on the third anniversary of Katrina, the Republicans are getting ready to hold their convention , something which would appear to be done with the most unmitigated gall. Yet, the way that New Orleans is being presented for the most part is as a "New City" which is "now prepared" for the storm, though the levees, still, are not considered really high enough. Why a nation would let, despite years of warnings, one of its major port cities and a hub of its oil industries, be destroyed--was al to easy to see three years ago, and now is trying to be concealed.

Everything in the article follows the examples and histories set down so harrowinlgy and in such great and indelible detail in Naomi Klein"s The Shock Doctrine.

New Orleans, one can see, is being turned into not only a "New City, but something more like a "settlement," an "outpost" of a kind of re-colonization of many areas of the USA, turning them into gated communities with their own entertainment set ups and businesses connected by power grids, while the rest of the population, conveniently without electrictiy and off line, is "disappeared" from the "overall picture" of a "steady recovery.

One of the things that very much struck me in reading this is many of the details and the words used for them, are almost identical to those used to describe what is happening in the Occupied territories, and is being funded to the tune of over 20 billion a year by the USA. The article here notes th same "ethnic cleansing" going on, with the same (American) equipment being used, the bulldozers, cranes and trucks hauling away the demolished homes and any

sign of the original tenants. Everything has been altered--the school system, the transportation system, the entertainment and leisure systems of organization and presentation, the areas designated as :off limits" to much of the remnantsof the survivors of Katrina. The news on tv even notes that this time around though there is no Super Bowl Dome and other facilities as before with which to shelter the victims from danger, there are "increased numbers of wel equipped buses, stocked with food" with which to simply transport the undesirables out of the city, permanently, no doubt, flung into a life time of itinerancy among "internal refugee camps" and "temporary shelters."

The artilce here also uses the terminology of "the right of return," which almost everyone knows will never happen for them. The City has in effect not only been Occupied, but taken over, every bit of earth, of water, of light, taken away and privatized, leaving no room for those unwanted Others who had created the city and its world famous culture to begin with.

In The Shcok Doctrine, Naomi Klein lists some of the huge number ofcompanies, tehnolgoies, "show rooms," trade shows, products of security and surveillance that have completely turned around the Israeli econ0omy since 9/11 and made it the world's 4th largest exporter of military equipment and technology, as well as the fourth largest military. Huge US funding of this has helped to bring these technologies to work in the areas created by "disasater capitalism" like Katrrina and the Mexican Border. Klein writes that the "wealthy New Orelans neighborhood of Audoban Place needed its own police fioorce after Hurrican Katrina, it hired the Israeli private secrurity firm Instinctive Shooting International."

While Immigration agents for the Mexican Border are trained by the Israeli founded Goaln Group, Boeing and Elbit, the Israeli firm most involved in building the 2.5 billion dollar Separation WWall, are being paid 2.5 billion dollars to create the as yet non functional "virtaul fences" along the US-Mexican borders which includes electronic sensors, unmanned aircraft, surveillance cameras, and 1800 cameras.

Human rights organizations set up within the USA to deal with the explosion in detainee arrests and camps describes their proliferation as "Gitmos Across America."

As this article asks, what is Obama going to do about any of this? His speech at AIPAC and his total embrace of Israeli Policies in the Occupied Territories is not a bad sign" for Palestinians only, but for huge chunks of the American population also. Because that stance, that huge shift from his former support of Palestinian rights, friendship with Edward Said and interest in in a Just Peace rather than colonialism and ethnic cleansing, is being used to reintroduce the same things into the USA under new names, new guises, as Naomi Klein writes

of, that are created by the Friedmanism Chicago School of Shock Doctrine Economics, which, curiously, in Latin America saw itself in Anti-Artaudian terms as "antibodies" fighting the "plagues" of "Leftism," "Indigenous rights," "solidarity among peoples," "oppostion to privatization."

For once the strategies of the post 9/11 Patriot Act were adopted and torture entered the equation, and with it the importation of the techniques and methods and attitudes practiced and supported and funded by the US abroad, the only way to prevent confrontiong these things is to deny realitieson the ground in favor of images, and words in which the meanings have been drained and shifted so that they no longer "stand for anything" except a "place in a symbolic context that shifts by the hour."

The US may have a Black President who embraces and endorses Apartheid abroad and a similar practice within the US, that of the Katrina experience and those of the detainees confined in ever worse condtions in ever more "camps," not to mention toiling in the sub standard sub human conditons that were found in Postville, Iowa and since in i several more sweat shops and near slave labor condtions usualy thought to exist "only abroad" but are right here, in nice little American towns.

The USA now leads the world in number and per entage both of civilans in prison, and as well on any day ios running at an averge of 30,000 detainees being held inside the US in prisons as smal a a village's to huge outdoor "detention camps" surrounded by fences, walls, barbed wires, eletronic warningng and surveillance.

Recent talk of the return of the "Cold War Era" coupled with what many have seen as a new form of McCarthyism in the post 9/11 era contribute to the role of language/torture as a "forcing to speak," in which detainees, prisoners, internal exiles and refugees are produced by disaster capitilism, and much of the US becomes ever more open Ocupied Terrirtores Occupied by the US Governement and its privatized forces. Corporate-State Fascism as Mussolini defined it, in operation. During the course of almost two years of campaigining and billions spent--Obama has chnaged postions 180 degrees and McCain as also. The longer the elections go on the more they begin to resemble of al things Bush Mach Two--the most unpopular Presdient ever, head of the most disastrous regime ever. Yet the American public is being told it has a choice between "Change" and a "Maverick"--when in fact what is going to win no matter who is elected is that new and ever more powerful construction of the sytem--the Office of Presdient, whose powers are close to that of a dictator-God. This means that who ever occupies this place will be not a Deus ex Machina, but a puppet of forces behind the scenes, so that the system inexorabaly wins.

And what system is this? Naomi Klein would say and oes--Disaster Capitlsim, Shcok Doctrine, come home to roost, at long last, that first imnvaded the world on 9/11 1973 in Chile and landed in America on 9/11 2001.

The New Extreme Experimental American Poetry and Arts are the creations of this grisly coup, hidden in plain site/sight/cite such as the animatron figures waterboarding peep show on Coney Island, the offering of Oceanography Classes at Guantanamo, the forging of documents and images for massive Invasions and Occupations, and the rejection, as an Israeli journalist writes, of that language which "calls a spade a psade," because to do so would disrupt the business of doing business, which is what language is after all, nicht wahr? A business which "sells itself" rather than be tortured perhaps--

At any rate as much as one would like to feel hope , or hope for somethng which is under the srufaces as yet--andnot what is seen--what is seen tome at any rate is like a sign of humiliation and depair--what does it say about a "free dempocratic society" that in order for a Black person to run for president he has to emrbace and endorse Apartheid and support policies abraod and at home that are completely the contradcition of what is written in the Declaration of Independence and several Amendments of the Constitution--the 4th especially has been rendered almost null, and no one seems to have noticed.

This article is via International Clearing House, from the Guardian UK

*The Disneyfication of New Orleans
*
*The city's redevelopment has ignored the needs of what was one of the closest-knit black communities in America
*
*By Anna Hartnell

29/08/08 "**The Guardian*<http://www.guardian.co.uk/commentisfree/2008/aug/28/usa.hurricanekatrina> *' -- - T*hree years after Hurricane Katrina, a more glamorous image of black America is presenting itself to the world in the person of Barack Obama. Meanwhile, in New Orleans, America's story of black urban poverty is still unfolding, largely beneath the radar of the global media.

Three years after Hurricane Katrina, a more glamorous image of black America is presenting itself to the world in the person of Barack Obama<http://www.guardian.co.uk/world/barackobama>. Meanwhile, in New Orleans, America's story of black urban poverty is still unfolding, largely beneath the radar of the global media.

In August and September 2005, areas like the largely black Lower Ninth ward<http://en.wikipedia.org/wiki/Lower_Ninth_Ward>, almost entirely

invisible to the hordes of tourists who flock to New Orleans every year, attracted worldwide sympathy as the levees broke<http://www.guardian.co.uk/commentisfree/2008/aug/27/hurricanekatrina.usa>. Now they have been all but forgotten. While tourists long ago repopulated the French Quarter, 57% of New Orleans' black population – against 36% of whites – have yet to return to the city. Many never will. This is because since Katrina, developers have clubbed together with the authorities to complete New Orleans' makeover into a playground for wealthy tourists.

As house prices soar and homelessness rises, the authorities are quietly doing away with the city's remaining stocks of affordable housing in moves that the UN has recently claimed constitute human rights violations. The fact that these demolitions will overwhelmingly affect black people has led some to call this ethnic cleansing<http://www.guardian.co.uk/environment/2005/sep/24/usnews.hurricanes2005> .

Looking back, these developments should come as no surprise. The sympathy that met Katrina's immediate aftermath was short-lived. In August 2005 it was poor African-American residents, statistically the least likely to have the means to evacuate the stricken city, who bore the brunt of the storm damage. Viewers all round the world watched in horrified fascination as conditions in the convention centre and Superbowl deteriorated. News reports did focus on the government's apparent abandonment of its own people, but a hysterical and arguably racist undercurrent was almost compulsively drawn to rumours of rape and murder – nearly all of which turned out to be untrue.

As residents evacuated the city, and before the floodwaters had even receded, the future of New Orleans and its residents was being spoken about in no uncertain terms. "We finally cleaned up public housing in New Orleans", declared Republican congressman Richard Baker soon after the storm. "We couldn't do it. But God did." Alphonso Jackson, the then US secretary of housing and urban development, made the racial implications of the gentrification process perfectly clear when he predicted that the reconstructed New Orleans would be a whiter city.

In the three years since, race and class stereotypes have paved the way for New Orleans' so-called "revitalisation". "We don't need soap opera-watchers right now", claimed the city council president, Oliver Thomas – perpetuating the view that New Orleans' high unemployment rate can be tracked to individual laziness as opposed to the systemic discrimination affecting most of America's inner cities. At the same time, those same forces that demonise poor and particularly black families – for their apparent "dysfunction" – are actively preventing the regrouping of some of the most close-knit black communities in the US.

The city is now in the process of phasing out the low-cost housing, public transportation system, and public health facilities that have supported the existence of low-income residents in New Orleans for decades. The US department of housing and urban development and the housing authority of New Orleans say that they wish to de-concentrate poverty in areas that were previously hotbeds for crime and drug abuse. Currently though, there are only plans to replace one-third of the units available for low-income renters. And as Audrey Stewart of the Loyola Law Clinic explains, the result is:

... thousands and thousands of homeless people camping out, under bridges, we have folks staying with relatives and friends – I see that all over my neighbourhood, five, six, seven, eight people living in these tiny houses. We have people getting kicked out of Fema [Federal Emergency Management Agency] trailers with nowhere to go.

Many displaced New Orleans residents, black and white, are now calling for the "right of return" – and are in the process creating a dynamic grassroots movement that threatens to disrupt the relative calm that has eased the passage of the city's controversial reconstruction programme. This is just the kind of movement that Barack Obama spent the first part of his career organising for South Side<http://www.encyclopedia.chicagohistory.org/pages/1177.html>Chicago, and it may turn out that his ability as president to respond to this call proves decisive.

Obama has been a vocal critic of the Bush administration's recovery and reconstruction programme, and his restoration plan for the region includes housing displaced residents who wish to return to the city. This time last year, Obama expressed concern that New Orleans would once again become the scene of the nation's broken promises, and told residents, "I can promise you this: I will be a president who wakes up every morning and goes to bed every night with the future of this city on my mind." He said:

... racial discord, poverty, the old divisions of black and white, rich and poor, it's time to leave that to yesterday.

But as the presidential campaign intensifies, Obama is increasingly under pressure to "transcend race". If this insidious demand should persist into an Obama presidency, it could seriously hinder a sustained focus on so racially charged an event as Katrina and its disastrous aftermath. What's certain is that the longer the world looks away, the more likely it is that a Disneyfied "new" New Orleans will mean the loss of a city that boasts one of the most complex cultural heritages in the world.

Three years on from the storm, during an election year that has focused attention on a spectacular symbol of African American success, it seems that

once again, no one is looking in the direction of a black America that has experienced only the rough end of the American dream.

Anna Hartnell is lecturer in American literature & culture at the University of Birmingham, [redacted]

*Click on "comments" below to read or post comments *

Comments (25) Comment (0)

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Video

On Fri, Aug 29, 2008 at 11:58 AM, cris cheek <[redacted]> wrote:

> *and maybe Biden is the monster from the deep that has truly sunk Obama into the mundane. It's really hard for me to watch yet another generation of youthful political energy and optimism sacrificed by this extraordinarily inept decision. How on earth can the choice of Biden be sustained under the banner of change? Someone better enlighten me.*
>
> *On Aug 28, 2008, at 8:44 PM, ALDON L NIELSEN wrote:*
>
> *Nathaniel Mackey for inaugural poet?*
>
> *<<

309. Jennifer Karmin
JOB: Colby-Sawyer College
Sun 31 Aug 2008

(this is a forward. please don't respond to me. good luck!)

Teaching Faculty: Literature and Creative Writing

Colby-Sawyer College has an opportunity for an innovative and energetic full-time Assistant Professor of Literature and Creative Writing in the Department of Humanities. This is a tenure-eligible faculty position available in late August 2009.

Primary teaching responsibilities include courses in literature (including the American Literature survey), creative writing, and composition. The ideal candidate will have significant publication in prose fiction and a demonstrated ability to teach courses in literature and creative writing. Our new colleague will have the opportunity to help inaugurate the department's new major in Creative Writing. A Ph.D. in literature is preferred. Also required is evidence of excellence in teaching at the college level and a philosophy of education consonant with Colby-Sawyer's programs and mission. Our faculty positions involve teaching, advising, and departmental and college service responsibilities.

Colby-Sawyer College is a comprehensive liberal arts college located in scenic Central New Hampshire, recognized for the excellence of its academic and co-curricular programs. Our faculty and staff consider it an important and welcome aspect of their jobs to get to know, encourage, inspire, and offer guidance to each of our students. Visit our website at http://www.colby-sawyer.edu to learn more about our unique teaching and learning community.

To be considered please apply on-line. Please include current CV, letter of application, statement of teaching philosophy, sample syllabi if available, and names and telephone numbers/e-mail addresses of three references. Priority will be given to applications received by October 15, 2008.

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310. Barry Schwabsky
Re: poetry & $$$$$/WHO IS LEFT STANDING???
Sun 31 Aug 2008

You equate John Ashbery and Ogden Nash???

--- On Sun, 31/8/08, andrew burke <[redacted]> wrote:

From: andrew burke <[redacted]>
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???

To: [redacted]
Date: Sunday, 31 August, 2008, 10:59 AM

How about Ogden Nash? How did he go?

Andrew

2008/8/31 Barry Schwabsky <[redacted]>:
> Today, poets who make a living from poetry (and not from teaching) can
only do so through the combination of sales, readings, and fellowships. Ashbery
wrote art criticism and then taught until he got his Macarthur; I think he has
been a full-time professional poet in the above sense since then.
>
>
>
> ----- Original Message ----
> From: Charles Alexander <[redacted]>
> To: [redacted]
> Sent: Saturday, 30 August, 2008 5:19:36 PM
> Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???
>
> i haven't verified this, but a professor once told me that the last
> poet to make a living from the "publication and sales" of poetry
> (this does NOT include lecture fees, readings, poetry-related
> teaching gigs, etc.) was Alfred Tennyson. But then, there can't have
> been too many to do so, at any time in history, right?
>
> charles
>
>
> charles alexander
> chax press
> [redacted]
> 411 N 7th ave, suite 103
> tucson arizona 85705
> [redacted]
>
>
>
>
>
> On Aug 29, 2008, at 12:44 PM, steve russell wrote:
>
>> so i've been thinking about poetry, art, & the difficulties of

>> actually making a living exclusively through art. & when i think
of
>> poets, i mean those who can make a living without the benefit of a
>> teaching position. & i also mean 1st rate poets. of recent
>> contemporaries, only Ginsberg comes to mind. Bukowski had his
>> moments, and i consider him an important minor writer, but i don't
>> consider him the equal to Ginsberg as a poet. not by a long shot.
>>
>> of the still living, only Merwin fits the bill. i'm not sure if
>> he's ever had a full time teaching position. i'm not aware of
him
>> ever having had a teaching position. he's tutored. he's done
>> translations, & he's won the McArthur grant, if I'm not
mistaken.
>> Unlike Auster, Merwin never claimed to have made a cute wager
>> concerning how he made his living.
>>
>>
>>
>> welcome.html
>>
>
>
>
>
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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311. Murat Nemet-Nejat

Re: poetry & $$$$$/WHO IS LEFT STANDING??

Sun 31 Aug 2008

Steve,

I am sure there are multiple other examples, including you. Mine was a free association, and at one time I needed to stop. What does "within an academic setting" mean? Is being educated a impediment to poetry? Non academic does not mean anti-intellectual.

Ciao,

Murat

On Sun, Aug 31, 2008 at 1:54 AM, steve d. dalachinsky <[redacted]>wrote:

> *& this other non degreed steve on the list*
> *doesn't teach tho he thinks it's one of the noblest professions*
> *he hustles and part of his income when he's not robbing libraries*
> *or computers from universities is made from his poetry*
> *so he must be a fraud*
> *williams was a doctor stevens insurance*
> *corso a bum bremser a dealer (?) weiners? sold weenies pessoa made pesos*
> *in some office somewhere borges*
> *catullus oops is he still around??? ferlenghetti makes spagetti lord*
> *buckley (oops a comedian)*
> *homer sold moblie homes a home run champion tom savage merry fortune*
> *look at that list you made murat geez steve cannon*
> *all the poets you personally know are well educated and work within an*
> *academic system one way or the other*
> *stacy at the poetry project*
> *doesn't anselm teach oops patty smith*
> *(HA) double oops*
> *or does he work at gem spa (joke)*
> *shut up and get some sleep steve*
> *take that new anti-psychotic drug the doc just prescribed for ya*
>
> *On Sat, 30 Aug 2008 12:31:21 -0400 Murat Nemet-Nejat <[redacted]>*
> *writes:*
> *Steve,*
>
> *There is nothing cute about *Word To Mouth*. It has a significant*
> *place in*
> *Auster's total work, as I tried to show in my last post*
>
> *I think Merwin comes from a prominent family and is independently*
> *wealthy. I*
> *agree with your distinction between poets who make a living out of*
> *their*
> *poetry and those who do it from teaching.*
>
> *I am not sure the distinction between minor and major is relevant*
> *here. Who*
> *is to know? There are a many poets I personally know who do not*
> *teach, at*
> *least not in a college or university: Joel Lewis, Basil King, Martha*
> *King,*
> *Kimberly Lyons, Ron Silliman, David Chirot, Gary Sullivan, Nada*
> *Gordon,*

Elinor Naueen, Maggie Dubris, Bob Hershon, Simon Pettet, Ed Friedman, Tony
Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes on and
on. On the other hand, it is informative to inquire if these poets' works
*are different from the poets who teach at a university, *specifically* in a*
Masters of Fine Department. For instance, Bruce Andrews teaches I think
philosophy, which is not the same thing.

Ciao,

Murat

Ciao,

Murat

On Fri, Aug 29, 2008 at 3:44 PM, steve russell
<[redacted]>wrote:

so i've been thinking about poetry, art, & the difficulties of actually
making a living exclusively through art. & when i think of poets, i mean
those who can make a living without the benefit of a teaching position. & i
also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to
mind. Bukowski had his moments, and i consider him an important minor
writer, but i don't consider him the equal to Ginsberg as a poet. not by a
long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever
had a full time teaching position. i'm not aware of him ever having had a
teaching position. he's tutored. he's done translations, & he's won the
McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to
have made a cute wager concerning how he made his living.

guidelines

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312. **Mairead Byrne**
Re: Visual Poetry (Vispo) Assistance
Sun 31 Aug 2008

Dear Al(l),
I designed a Visual Poetry course which I have taught in 3 iterations at Rhode Island School of Design, the second time in collaboration with Graphic Design professor, Jan Baker. This course is the first in a set of 3 courses in Concrete Poetry. The second is Sound Poetry, which I will be teaching for the first time this fall. When that is up & running, I hope to turn to Digital/Kinetic, the third course in the sequence, which will probably be called something completely different by then as technology changes, maybe Molten Poetry! The three courses aren't discrete. As I approach sound, I understand more how visual it is. Someone, maybe Michael Basinski, said that sound poetry always has strong visual announcement too. Each course includes the others too. I am happy to share my most recent Visual Poetry syllabus, & also Sound Poetry when it's done.
Mairead

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

>>> "Jorgensen, Alexander" <[redacted]> 08/29/08 11:15 PM >>>
I am currently collecting information on visual poetry. I would be very interested in links, names, articles, academic programs, repositories, and titles. Please either send back channel or share resources with the list. Your time and own expertise will be sincerely appreciated.

Notice: September's second issue of Black Robert Journal will an important section on visual poetry.

http://www.black-robert-journal.com

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313. **Murat Nemet-Nejat**
Re: insomnia, words that do not survive the world
Sun 31 Aug 2008

Geraldine,

I asked the question because Hardy's The Mayor of Casterbridge left a a very strong impression on me when I first read it forty years ago in Turkey (in English). The Scarlet Letter also which I read about the same time. It blew my mind.

An interesting connection: I read The Scarlet Letter at Robert College, the American school In Istanbul. Robert College was built by missionaries who came from Massachusetts. The poet, critic and publisher Ed Foster is writing a fascinating book about 19th century Istanbul (and its surrounding areas up to Iran) and a group of New England missionaries.

Reading Moby Dick for the first time was an excruciating experience for me, but that reading changed my DNA as a writer. So nothing was wasted.

I share your enthusiasm for Middlemarch, which interestingly I also thought is the best 19th century English novel. I also love Henry James, who was a feminist, an American novelist and a great admirer of Hawthorne. My guess is The House of Seven Gables is his favorite Hawthorne novel, the first few pages of which anticipate I think James's later style.

I am so happy Jane Austen is not in your list.

Ciao,

Murat

On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <[redacted]>wrote:

> *Murat,*
> *Oh yes - lots - probably most . The Bronte sisters, I love Wuthering Heights but oddly enough so many poets I know hate it - but they all love Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton. The two I mentioned as not liking stick in my mind because if you labour through a novel and you end up not liking it that's a lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.*
>
> *Murat wrote:*

> *Geraldine,*
>
> *Do you like any 19th century novel, at least written in the English language?*
>
> *Ciao,*
>
> *Murat*

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314. **AWAREing Press**

Re: poetry & $$$$$/WHO IS LEFT STANDING??

Sun 31 Aug 2008

Steve, thanks for the rant ;). The other Steve professes an adherence to popular poets and poetry as shuttled from the "PhDs" to the many minds hustling their way through academia, which is just as valid, if not moreso; it's indicative of the prevailing mindset in the uptight sanctions of groups such as this one.

Many fine poets are undegreed, and yet are awarded teaching positions; in fact, the late poet Carol Berge, after her 8-1/2 years of education/classes wound up with invites from 16 universities despite her failure to obtain a single letter beyond h.s.diploma. Yet here again we quibble, as many of her contemporaries, some of whom are listed below, worked very hard for their doctorates etc. (And need we remind ourselves that an MFA is the furthest one can advance in the "field of creative writing"?)

James Beach, BA

---------- Original message from "steve d. dalachinsky" <[redacted]>: ----------

> *& this other non degreed steve on the list*
> *doesn't teach tho he thinks it's one of the noblest professions*
> *he hustles and part of his income when he's not robbing libraries*
> *or computers from universities is made from his poetry*
> *so he must be a fraud*
> *williams was a doctor stevens insurance*
> *corso a bum bremser a dealer (?) weiners? sold weenies pessoa made pesos*
> *in some office somewhere borges*
> *catullus oops is he still around??? ferlenghetti makes spagetti lord*
> *buckley (oops a comedian)*
> *homer sold moblie homes a home run champion tom savage merry fortune*
> *look at that list you made murat geez steve cannon*

all the poets you personally know are well educated and work within an academic system one way or the other
stacy at the poetry project
doesn't anselm teach oops patty smith
(HA) double oops
or does he work at gem spa (joke)
shut up and get some sleep steve
take that new anti-psychotic drug the doc just prescribed for ya

On Sat, 30 Aug 2008 12:31:21 -0400 Murat Nemet-Nejat writes:
Steve,

*There is nothing cute about *Word To Mouth*. It has a significant place in*
Auster's total work, as I tried to show in my last post

I think Merwin comes from a prominent family and is independently wealthy. I
agree with your distinction between poets who make a living out of their
poetry and those who do it from teaching.

I am not sure the distinction between minor and major is relevant here. Who
is to know? There are a many poets I personally know who do not teach, at
least not in a college or university: Joel Lewis, Basil King, Martha King,
Kimberly Lyons, Ron Silliman, David Chirot, Gary Sullivan, Nada Gordon,
Elinor Naueen, Maggie Dubris, Bob Hershon, Simon Pettet, Ed Friedman, Tony
Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes on and
on. On the other hand, it is informative to inquire if these poets' works
*are different from the poets who teach at a university, *specifically* in a*
Masters of Fine Department. For instance, Bruce Andrews teaches I think
philosophy, which is not the same thing.

Ciao,

Murat

Ciao,

Murat

On Fri, Aug 29, 2008 at 3:44 PM, steve russell wrote:

so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.

of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.

guidelines

↑ Index

315. Hugh Behm-Steinberg
Re: Eleven Eleven issue 5 and submission call for online issue 6
Sun 31 Aug 2008

Many thanks. We have a small memorial to Arteaga at our (very much in progress) website: www.elevenelevenjournal.com

Hugh

----- Original Message ----
From: Barbara Jane Reyes <[redacted]>
To: [redacted]
Sent: Friday, August 29, 2008 11:30:42 AM
Subject: Re: Eleven Eleven issue 5 and submission call for online issue 6

awesome hugh, can't wait to see it. as well, it's really great to see you've included work by alfred arteaga, whom some of you know passed away this summer.

↑ Index

316. amy king
Lots of poets filmed while reading their poems ...
Sun 31 Aug 2008

Aug. 29th, The Stain of Poetry Reading Series

Matvei Yankelevich reads

Part #1 - http://www.youtube.com/watch?v=IQCIdAfqBDs

Part #2 - http://www.youtube.com/watch?v=gcXwCOs2q2c

Michael Ball reads

http://www.youtube.com/watch?v=L6D9qmktZCA

Ryan Murphy reads

http://www.youtube.com/watch?v=-dUvQFAeNy0

Anna Moschovakis reads

http://www.youtube.com/watch?v=4ngq9zzt86g

Valzhyna Mort reads

http://www.youtube.com/watch?v=dqKjF2RUn5E

~~~~

VIDEOS FROM THE FORMER MIPOESIAS READING SERIES

Amy King, Curator
~~~~

Mendi Obadike reads

http://video.google.com/videoplay?docid=-2689831932866195687&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1

Evie Shockley reads

http://video.google.com/videoplay?docid=7179533296441229330&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1

Tonya Foster reads

http://video.google.com/videoplay?docid=4641226672996544465&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1

Tara Betts

http://video.google.com/videoplay?docid=9128849204665301215&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1

Christopher Stackhouse reads

http://video.google.com/videoplay?docid=-1000016046685218294&ei=IhC7SIStLYqUrgKqtrTxDA&q=%22amy+king%22&emb=1

Nico Vassilakis and Geof Huth Performing Sound Poetry

http://www.youtube.com/watch?v=fVW_v2kzI4I

Stacy Szymaszek reads

http://video.google.com/videoplay?docid=-6662593207462816216&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1

Ethan Paquin - Part 1

http://video.google.com/videoplay?docid=1456707217726662375&hl=en

Ethan Paquin - Part 2

http://video.google.com/videoplay?docid=-1036492947895327293&hl=en

Ethan Paquin - Part 3

http://video.google.com/videoplay?docid=-1851525574263873552&hl=en

Cate Peebles reads

http://video.google.com/videoplay?docid=-3143865017425555353&ei=vQ-7SNTvM5CYrAKxnuTqDA&q=mipoesias&emb=1

Nichole Steinberg reads

http://video.google.com/videoplay?docid=7481605085786564996&ei=vQ-7SNTvM5CYrAKxnuTqDA&q=mipoesias&emb=1

Richard Peabody reads

http://video.google.com/videoplay?docid=3012499496745222136&ei=vQ-7SNTvM5CYrAKxnuTqDA&q=mipoesias&emb=1

~~~~

Not from the series (filmed by Amy tho) – Franz Wright

http://www.youtube.com/watch?v=77GYrO2-3IE

Enjoy!

Amy and Ana

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

↑ Index

317. Samuel Wharton
sawbuck 2.3
Sun 31 Aug 2008

---

dearest buffalo~

{James Belflower} {Sheila Black} {Richard Chetwynd} <http://goog_1220222187875/>{Steve Dalachinsky & Jim Leftwich} {Ryan Daley} {Clayton Eshleman} <http://goog_1220222187875/>{Dean Faulwell} {Lisa Fishman} {Skip Fox} {Kristen Orser} <http://www.sawbuckpoetry.blogspot.com/>

come find all these good people in the new sawbuck<http://www.sawbuckpoetry.blogspot.com> !!!
~~~~

& if you think about, submit some of your own amazing poems...

~samuel wharton, editor

↑ Index

318. Samuel Wharton
sawbuck 2.3, (correct link)
Sun 31 Aug 2008

---

dearest buffalo~

<goog_1220226864470> <goog_1220226864470>
{jamesbelflower}{sheilablack}{richardchetwynd}
{stevedalachinsky & jimleftwich}{ryandaley}{claytoneshleman}
{deanfaulwell}{lisafishman}{skipfox}{kristenorser}

<http://www.sawbuckpoetry.blogspot.com> come find all these good people in the new sawbuck <http://www.sawbuckpoetry.blogspot.com/>!!!

& if you think about, submit some of your own amazing poems...

~samuel wharton, editor

↑ Index

319. Geraldine Monk
Re: insomnia, words that do not survive the world
Sun 31 Aug 2008

Murat, I think you pinpoint the fact that a novel's impact on the reader is strongly related to the reader's circumstance at the time, especially age. I was in my thirties when I read Jude O & The Scarlet Letter so I had a lot of reading under my belt by then and they just didn't measure up. I'm not even sure if I could slog through Wuthering Heights now - but when I was a teenager (and the Bronte's lived about 20 miles away from where I was born and brought up so I knew the landscape and language) it was magnetic.

Jane Austen? Oh I'm so sorry Murat I didn't include her simply because she's a bit on the cusp and not really what we think of as 19th Century (not that she's what you'd call 18th Century either - I think that's part of the fascination - the world in transition - she's very modern and yet curiously old fashioned). She's also very wicked! I nearly bust a gut reading Northanger Abbey. But she's no Eliot that's for sure.

Geraldine

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>

To: <[redacted]>
Sent: Sunday, August 31, 2008 7:35 PM
Subject: Re: insomnia, words that do not survive the world

> *Geraldine,*
>
> *I asked the question because Hardy's The Mayor of Casterbridge left a a very*
> *strong impression on me when I first read it forty years ago in Turkey (in English). The Scarlet Letter also which I read about the same time. It blew*
> *my mind.*
>
> *An interesting connection: I read The Scarlet Letter at Robert College, the*
> *American school In Istanbul. Robert College was built by missionaries who came from Massachusetts. The poet, critic and publisher Ed Foster is writing*
> *a fascinating book about 19th century Istanbul (and its surrounding areas up*
> *to Iran) and a group of New England missionaries.*
>
> *Reading Moby Dick for the first time was an excruciating experience for me,*
> *but that reading changed my DNA as a writer. So nothing was wasted.*
>
> *I share your enthusiasm for Middlemarch, which interestingly I also thought*
> *is the best 19th century English novel. I also love Henry James, who was a feminist, an American novelist and a great admirer of Hawthorne. My guess is*
> *The House of Seven Gables is his favorite Hawthorne novel, the first few pages of which anticipate I think James's later style.*
>
> *I am so happy Jane Austen is not in your list.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk*
> *<[redacted]>wrote:*
>
> *Murat,*
> *Oh yes - lots - probably most . The Bronte sisters, I love Wuthering*
> *Heights but oddly enough so many poets I know hate it - but they all love*

> *Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton. The two I mentioned as not liking stick in my mind*
> *because if you labour through a novel and you end up not liking it that's a*
> *lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.*
>
> *Murat wrote:*
>
> *Geraldine,*
>
> *Do you like any 19th century novel, at least written in the English language?*
>
> *Ciao,*
>
> *Murat*
>
> *guidelines*

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 2008

398 messages · Sat 30 Aug 2008 – Tue 30 Sep 2008

September 2008 was the month the bottom began to fall out — Lehman gone mid-month, the campaign at full roar — and the list answered the noise the way it had learned to, not by originating but by arranging. Three hundred and ninety-eight messages moved through it, and its characteristic gesture that month was the poet as assembler: the collage, the borrowed line, the constraint clamped onto the chaos. When the world will not hold still, the room reached for scissors and paste rather than the blank page.

The largest formal argument asked where borrowing ends and stealing begins. Under the heading of copyright infringement or collage, the room passed around assembled poems — a ROVA text built of found scraps, *"we breathe, the gap we breathe"* — and worried the line between the homage and the lift, the cut-up and the crime. It was the decade's central anxiety in miniature: whether a poem made of other people's language is an act of composition or an act of theft, and whether the law could tell the difference any better than the poets could.

The quarrel found its highest sanction in the master himself. John Ashbery's debut exhibition of collages was reviewed that month — the difficult old poet revealed as a literal cutter-and-paster, arranging found images the way he had always arranged found speech — and alongside it the room marked forty years of Technicians of the Sacred, Rothenberg's great anthology, itself a collage of the world's poetries bound between two covers. Assembly, the month insisted, was not the amateur's shortcut but the modern art entire, practiced at the top — the same instinct that had built the century's anthologies, its cut-ups, its readymades, now claimed by the difficult master as openly as any young collagist on the list.

Against the political spectacle the room deployed the same instinct as pure play. Sarah Palin had just been named to the ticket, and a request to the list's formalists produced not argument but wordgame — *"anybody out there have a good palindrome about Palin? or even a palinode?"* — the campaign's roar fed into a constraint machine and handed back as reversible nonsense. It was the collagist's reflex turned on the news: take the given material, however unpromising, and rearrange it until it says something the original never meant to.

I have set September down exactly as the archive delivered it — the borrowed poem between infringement and art, Ashbery's literal collages, the anthology at forty, and the campaign folded into a palindrome — because it was the month the

list, with the markets cracking and the election screaming, answered by arranging rather than inventing, and made an unspoken case for its own survival. A room that can no longer be sure it can say anything new can still cut, paste, borrow, and reverse; and in a September when so much was coming apart, the poets found a strange composure in the art of putting found pieces together.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 398 in all.

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335. George Bowering — Re: John Ashbery's debut Collage Exhibition Reviewed
336. David-Baptiste Chirot — Documentary & Honors for Grove Press' Barney Rosset: "Publisher Who...
337. Susan Lewis — new chapbook by Susan Lewis
338. Jennifer Karmin — Oct 3rd: 4000 WORDS 4000 DEAD
339. Rob McLennan — the ottawa small press book fair
340. Tenney Nathanson — "are we supposed to hate Hires rootbeer, love it, or hate ourselves for ...
341. Ian Randall Wilson — Episode 200
342. Tenney Nathanson — never mind . . . WAS: "are we supposed to hate Hires rootbeer, love it, ...
343. Ryan Daley — Tuck tail and run...
344. CA Conrad — ALEXANDRA GRILIKHES
345. CA Conrad — WAVE BOOKS reading for anthology State of the Union...

25 SEP 2008

346. Murat Nemet-Nejat — Re: Please - need help with interpreting this image - thanks -
347. Jesse Glass — Ahadada Books Presents: "Songs and Stories of the Kojiki" translated by Yoko ...
348. amy king — Great poet's grave stokes Civil War dispute
349. Nico Vassilakis — SubText Reading Series : Donato Mancini & Shin-Yu Pai : Oct 1st
350. Alan Sondheim — Re: Please - need help with interpreting this image - thanks -
351. Rob McLennan — new from above/ground press
352. amy king — Tomorrow Night! Bajandas, Grenier, Maxwell, Reines, Shmailo, & Virgil! [+ previe...
353. Jane Sprague — Palm Press: Kristin Palm: NY/PA readings

26 SEP 2008

354. Halvard Johnson — Bank failure & book review
355. Charles Alexander — olson conference
356. Daniel Godston — Chicago Calling
357. Poetry Project — Events at The Poetry Project September/October
358. Carol Novack — FRIDAY, OCT. 10TH, 7-9 pm Mad Hatters' Review Reading, KGB Bar + SUBMISSIONS...
359. Jim Andrews — Re: ...literature

27 SEP 2008

360. Sheila Murphy — JONATHAN BAUMBACH, HAROLD JAFFE, SHEILA E MURPHY READING 10 10 08 KBG BAR
361. steve d. dalachinsky — Phil Niblock's 75th brithday bash at anthology film archives
362. Patrick F. Durgin — Upcoming Readings, Exhibit, and Journal: Intersections of Experimental ...
363. Michelle Naka Pierce — London housing needed Jan-June 09
364. Dan Glass — With + Stand 2
365. Aaron McCollough — New Issue of GutCult
366. David Kirschenbaum — NYC/Boog City's 2008 Election Night Extravaganza Nov. 4
367. Halvard Johnson — Re: With + Stand 2

368. Alison Croggon — Masthead: Poetryetc special issue
369. steve russell — dream ticket: Obama &
370. Ryan Daley — Re: dream ticket: Obama
371. Ismaelia al Sadiq — Re: dream ticket: Obama &

28 SEP 2008

372. CA Conrad — HELLIONS
373. CA Conrad — Re: dream ticket: Obama &
374. Nicholas Karavatos — Contact Info for Jalal Toufic
375. William James Austin — Blackbox submission period closed
376. Cara Benson — Re: dream ticket: Obama &
377. Charles Alexander — new on chaxblog
378. amy king — Out of towners & Otherwise ...
379. Tom Orange — dream ticket: Obama &

29 SEP 2008

380. Michael Kelleher — Literary Buffalo Newsletter 09.29.08-10.05.08
381. steve d. dalachinsky — Re: Fwd: Robert Dunn's death & memorials
382. Tony Trigilio — Beat Symposium Updates: list of panels; McClure reading; di Prima cancellat...
383. Ward Tietz — Book Arts Call for Work--Democratic Organization
384. Geoffrey Gatza — New Big Block of BlazeVOX [books]
385. ari banias — Uncalled-For Readings, October 15: Brolaski, Carnahan, Hall
386. Poetics List — new Barbara Jane Reyes chap [on behalf of Horton and Young]
387. Rodney Koeneke — Portland, Sat. 10/4: CROSS, IDES, PUTNAM Read for Tangent
388. Catherine Daly — Re: New Big Block of BlazeVOX [books]
389. Daniel Godston — Rec Room / Chicago Calling event

30 SEP 2008

390. CA Conrad — poet/artist KRISTEN GALLAGHER reports on the 2008 Republican National Convention
391. aaron tieger — END NOTEBOOK by Geoffrey Olsen
392. Christophe Casamassima — Furniture Press is now a non-profit!
393. Michael Kelleher — OlsonNow
394. CA Conrad — EXCITED for the math
395. Jennifer Karmin — JOB: Skidmore College
396. T. A. Noonan — Call for submissions: grain short/grain long
397. Martha Cinader Mims — Live open mic radio tonight!
398. Dan Glass — bionic

1. Fluffy Singler

FW: It's already beginning -- Raid in St. Paul

Sat 30 Aug 2008

From the front row here in the Twin Cities . . .

http://www.startribune.com/politics/27695244.html?elr=KArksLckD8EQDUoaEyqyP4O:DW3ckUiD3aPc:_Yyc:aULPQL7PQLanchO7DiUs

I live on Harriet Avenue in Minneapolis, where one of the Friday raids occurred. In fact, I was sitting at a coffee shop two blocks away last night when we saw a Sherriff's Paddy Wagon, a tv van and no fewer than 10 police cars around the neighborhood, six within a few minutes of the paddy wagon coming through and a bunch of others just "patrolling" the neighborhood.

****

I live in a lefty neighborhood. We have a co-op and Arise, the anarchist bookstore. The City has used people's fear of crime to talk the neighborhood organizations into accepting city money for more police patrols this summer and they have been THICK here around my few blocks-bikes, squads, etc.-all the time.

****

I have been telling everyone who can stand to listen to me about the fact that Minneapolis has been gradually becoming more and more of a police state over the past two years. Last summer, TWO police officers-local and sheriff-on every single corner downtown day and night, sometimes standing, on bikes or in squad cars parked on the sidewalks. I am not exaggerating. This summer, FOUR. Mostly they bust petty crimes rather than violent ones. And mostly in my neighborhood they harass anyone who looks "suspicious" which covers most people in my neighborhood.

****

I went to court on Monday for a friend who got busted on some petty charges and the public defenders were complaining about their huge caseload and saying "well, it's the week before the convention." It's been my experience watching concerts festivals and other events here that not only will they be raiding political offices like this, but they will also definitely be sweeping the streets for the homeless and other people who might scare off the conventioneers, who are housed in both downtown Minneapolis and in St. Paul.

↑ Index

2. Murat Nemet-Nejat

Re: insomnia, words that do not survive the world

Sun 31 Aug 2008

Geraldine,

Are you sometimes scared to go back to novels you loved at one time?

It was such a disappointment to go back to Dostoevsky after twentyfive years when I first read it when I was eighteen.

One Thousand Years of Solitude: ideally, this book should be read only once, preferably before one has read any of its numerous imitators. Magical Realism has become the favorite cliche of non-western writers presenting their world to the west.

Dead Souls: I never dared go back to it. At one time it was my favorite Russian novel, neck and neck with Tolstoy's incandescently precise prose.

Thank God I have no urge to go back to Ulysses.

I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are as good as I remember them to be; probably they are, infinitely superior to Dostoevsky.

On the other hand, there are novelist who remain as problematic, as fresh as they were at first reading. Melville remains first among them, along with Proust. They are hard to go back to (God how am I going to read Pierre again!), but one can not help it.

Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially put her by humiliating every one and gaining control. I know there is Jane Austen's elegant, ironic, witty style; but how far does this style take one over the years?

Ciao,

Murat

On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <[redacted]>wrote:

> *Murat,*
> *I think you pinpoint the fact that a novel's impact on the reader is strongly related to the reader's circumstance at the time, especially age. I was in my thirties when I read Jude O & The Scarlet Letter so I had a lot of reading under my belt by then and they just didn't measure up. I'm not even sure if I could slog through Wuthering Heights now - but when I was a teenager (and the Bronte's lived about 20 miles away from where I was born and brought up so I knew the landscape and language) it was magnetic.*

Jane Austen? Oh I'm so sorry Murat I didn't include her simply because she's a bit on the cusp and not really what we think of as 19th Century (not that she's what you'd call 18th Century either - I think that's part of the fascination - the world in transition - she's very modern and yet curiously old fashioned). She's also very wicked! I nearly bust a gut reading Northanger Abbey. But she's no Eliot that's for sure.

Geraldine

----- Original Message ----- From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Sunday, August 31, 2008 7:35 PM
Subject: Re: insomnia, words that do not survive the world

Geraldine,

I asked the question because Hardy's The Mayor of Casterbridge left a a very strong impression on me when I first read it forty years ago in Turkey (in English). The Scarlet Letter also which I read about the same time. It blew my mind.

An interesting connection: I read The Scarlet Letter at Robert College, the American school In Istanbul. Robert College was built by missionaries who came from Massachusetts. The poet, critic and publisher Ed Foster is writing a fascinating book about 19th century Istanbul (and its surrounding areas up to Iran) and a group of New England missionaries.

Reading Moby Dick for the first time was an excruciating experience for me, but that reading changed my DNA as a writer. So nothing was wasted.

I share your enthusiasm for Middlemarch, which interestingly I also thought is the best 19th century English novel. I also love Henry James, who was a feminist, an American novelist and a great admirer of Hawthorne. My guess is The House of Seven Gables is his favorite Hawthorne novel, the first few pages of which anticipate I think James's later style.

I am so happy Jane Austen is not in your list.

Ciao,

Murat

On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <[redacted]
wrote:

Murat,
Oh yes - lots - probably most . The Bronte sisters, I love Wuthering Heights but oddly enough so many poets I know hate it - but they all love Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton. The two I mentioned as not liking stick in my mind
because if you labour through a novel and you end up not liking it that's a
lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

guidelines

↑ Index

3. Barry Schwabsky

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

And Eliot ain't no Austen either. I seem to recollect that the first part of MiddlemarchÂ is a sort of heavy pastiche of Austen; it takes a whileÂ before suddenly changing mode and becoming what it really turns out to be.

----- Original Message ----
From: Geraldine Monk <[redacted]>
To: [redacted]
Sent: Monday, 1 September, 2008 1:14:09 AM
Subject: Re: insomnia, words that do not survive the world

Murat, I think you pinpoint the fact that a novel's impact on the reader is strongly related to the reader's circumstance at the time, especially age. I was in my thirties when I read Jude O & The Scarlet Letter so I had a lot of reading under my belt by then and they just didn't measure up.Â I'm not even sure if I could slog through Wuthering Heights now - but when I was a teenager (and the Bronte's lived about 20 miles away from where I was born and brought up so I knew the landscape and language) it was magnetic.

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Geraldine

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Sunday, August 31, 2008 7:35 PM
Subject: Re: insomnia, words that do not survive the world

> *Geraldine,*
>
> *I asked the question because Hardy's The Mayor of Casterbridge left a a very*
> *strong impression on me when I first read it forty years ago in Turkey (in English). The Scarlet Letter also which I read about the same time. It blew*
> *my mind.*
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The House of Seven Gables is his favorite Hawthorne novel, the first few
pages of which anticipate I think James's later style.

I am so happy Jane Austen is not in your list.

Ciao,

Murat

On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk
<[redacted]>wrote:

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because if you labour through a novel and you end up not liking it that's
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lot of time spent not liking something so you tend to be harsher than you
would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

> *Do you like any 19th century novel, at least written in the English language?*
>
> *Ciao,*
>
> *Murat*
>
> *guidelines*

↑ Index

4. Philip Rowland
Re: NOON 6
Mon 1 Sep 2008

Thanks, Ruth, for commenting. Good to hear you read it right through, as it's designed to be read that way, as a sequence of poems. There's just the one ed., by the way, and the contributor you mention is Messenger (another, of course, Schwabsky).

Best,
Philip Rowland

On Aug 31, 2008, at 4:20 AM, Ruth Lepson wrote:

> *Thanks to the eds of Noon—just got my copy & yes how poetry is presented*
> *makes a big difference—I stopped what I was doing to read the whole thing.*
> *("I can't believe I read the whole thing!") It is short, true.*
>
> *Fine poems by list members, for ex Barry Schawbsky, Ravi Shankar, Halvard*
> *Johnson, Philip Messinger.*
>
> *Ruth Lepson*

↑ Index

5. David Chirot
Ahmed Faraz, Outspoken Urdu Poet, Dies at 77
Mon 1 Sep 2008

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*BOOKS * | September 1, 2008
 * Ahmed Faraz, Outspoken Urdu Poet, Dies at 77
<http://www.nytimes.com/2008/09/01/books/01faraz.html?ei=5070&emc=eta1> *
 By HARESH PANDYA
 Popular among both the cognoscenti and the general public, Mr. Faraz was one of the few poets from the subcontinent whose verses were read as well as sung.

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6. Joel Weishaus
"Reality Too" August Blog
Mon 1 Sep 2008

Dear Friends and Colleagues:

Here is the August edition of "Reality Too":
http://web.pdx.edu/~pdx00282/blog/August.htm

Introduction:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

_____

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

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7. Charles Alexander
[pog] POG PRESENTS
Mon 1 Sep 2008

POG Presents:

splash into fall!

Group Poetry Reading

with 8 of Tucson’s finest poets

@ THE DRAWING STUDIO

33 S. 6th Ave, Tucson

(between E. Congress and E. Broadway)

7pm Saturday, September 13

$5 general admission, $3 students

Renee Angle works for the University of Arizona Poetry Center. She holds an MFA from George Mason University, where she was editor of the journal So to Speak. Her poems have appeared in Practice: New Writing + Art and Diagram.

Sue Carnahan has an MFA from the University of Arizona. Her chapbook "Auto Repair" won the 2004 Weldon Kees Award and was published by the Backwaters Press. She lives in Santa Cruz County and works as a speech-language pathologist.

Jefferson Carter's most recent book of poems, "Sentimental Blue" (Chax Press), has been nominated for a Pushcart Prize. He teaches poetry writing and developmental composition at the Downtown Campus of Pima College. Currently, he's the Writing Department Chair.

Mildred Lachman Chapin came to poetry through her painting. She published “Reverberations: Mothers and Daughters”, a book of her paintings, prints and poetry. (This is where the poetry began). She will read from one poem done in Joni Wallace's class while she worked on a painting about it at the same time (painting will be shown). She has spent many years as an art therapist. Her last teaching job was in the graduate art therapy program of the Art Institute of Chicago and, more recently, at Prescott College. Her Visual Haiku paintings and accompanying poetry Haikus have been hanging at the Poetry center since May.

Carlos Gallego is an Assistant Professor of English at the University of Arizona. His interests include 20th century American literature, Chicano/a studies, philosophy and critical theory. He is currently working on a book manuscript examining the transcendence of identity thinking in Chicano/a literature.

Annie Guthrie is a writer, jeweler and artist. She received her MFA in Poetry from Warren Wilson and is Associate Marketing Specialist at the Poetry Center. She is currently working on a novel.

Tony Luebbermann is retired from the City of Tucson and currently serves on the boards of Chax Press, POG, the Tucson Poetry Festival, and represents the College of Humanities on the University of Arizona Alumni Association. He is a

member of the Poetry Center Development Committee and is an active volunteer. Currently, Tony is pursuing a low residency MFA in Poetry at the Vermont College of Fine Arts.

Bonnie Jean Michalski lives, works, writes, and plays in both Tucson and Tempe, Arizona. Her work appears in online journals including mid)rib and APOCRYPHALTEXT, and she has three poems forthcoming in a publication from her hometown--Madison, Wisconsin--called Cannot Exist. She has three cats, one dog, and one husband-to-be.

POG events are supported in part by the Tucson Pima Arts Council and by the Arizona Commission on the Arts with funding from the State of Arizona and the National Endowment for the Arts. POG also benefits from the continuing support of The Drawing Studio, The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English.

For further information contact POG: [redacted] (Frank Parker), [redacted] or [redacted] and visit http://www.gopog.org

__._,_.___ Messages in this topic (1)Reply (via web post) | Start a new topic
Messages | Files | Photos | Links | Database | Polls | Members | Calendar

Change settings via the Web (Yahoo! ID required)
Change settings via email: Switch delivery to Daily Digest | Switch format to Traditional
Visit Your Group | Yahoo! Groups Terms of Use | Unsubscribe

Visit Your Group
Y! Entertainment
World of Star Wars
Rediscover the force.
Explore now.
Special K Group
on Yahoo! Groups
Learn how others
are losing pounds.
Popular Y! Groups
Is your group one?
Check it out and
see.

.

__,_._,___

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8. Camille Martin
new on Camille Martin's website
Mon 1 Sep 2008

I recently uploaded two pages of new collages on my website (Collages 9 & 10) and a link to new poems on 5_Trope:

http://camillemartin.ca

I hope you enjoy them.

Camille Martin

↑ Index

9. steve russell
Re: Spontaneous expressions of pure ZEN
Mon 1 Sep 2008

Haven't the Chinese/Janpanese being doing this verbo-visual stuff for quite some time? For Centuries?

Here's a nugget I'd like to share.
Ryokan, his calligraphy, to quote the dusk jacket, "exquisite."
****

Who says my poems are poem?
My poems are not poems.
When you know that my poems are not poems,
Then we can speak of poetry?

↑ Index

10. steve russell
Re: poetry & $$$$$/WHO IS LEFT STANDING???
Mon 1 Sep 2008

Flannery O' Conner said pretty much the same thing about teaching. She tried to discourage young writers. Those left were either real writers, fools, or both, as is often the case.

Wendell Berry did that whole farming thing. Thanks for the tip.

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Saturday, August 30, 2008 4:36:08 PM
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???

I actually think it's a really bad idea. If writing poetry is your job, you should be doing it seven hours a day, five days a week--and I hate to think of anyone writing that much poetry. I think poets should be more like farmers: Aren't they paid NOT to grow certain crops? That's the idea that appeals to me: Pay poets NOT to write poetry.

Incidentally, there is a very interesting book about these matters--the pros and cons of public subvention of the arts vs their being left to the whims of the market, etc.--by a Dutch economist who is also a painter, Hans Abbing. It's called Why Are Artists Poor? The Exceptional Economy of the Arts (University of Amsterdam Press). I don't agree with all his conclusions--he comes down more strongly in favor of the market than I think is justified--but he really understands the issues from both an artist's and an economist's viewpoint, a very rare thing.

----- Original Message ----
From: tyrone williams <[redacted]>
To: [redacted]
Sent: Saturday, 30 August, 2008 7:06:06 PM
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???

I just returned from Copenhagen. When I asked poet Niels Hav what he "does for a living," he replied "write poetry." Assuming there was a language problem, I tried to clarify be asking him what he does to pay the bills. He told me the state pays him to write. Other poets (it was a dinner party) chimed in and acknowledged Hav: apparently some artists are provided living wages just to be artists. And though Niels' work probably falls under the "school of quietude" banner, it's still a fairly remarkable state of things..Of course, as they acknowledged, income tax is extremely high (by our standards) but as one poet said to me, "It's a trade off. We choose to [urchase security, choose to support arts and artists." He acknowledged that Denmark's relatively small size had to be taken in as a factor...

Tyrone

-----Original Message-----
>From: "steve d. dalachinsky" <[redacted]>
>Sent: Aug 30, 2008 12:30 PM
>To: [redacted]
>Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???
>
>possibly enslin fits the bill
>
>On Fri, 29 Aug 2008 12:44:08 -0700 steve russell <[redacted]>
>writes:

>> so i've been thinking about poetry, art, & the difficulties of
>> actually making a living exclusively through art. & when i think of
>> poets, i mean those who can make a living without the benefit of a
>> teaching position. & i also mean 1st rate poets. of recent
>> contemporaries, only Ginsberg comes to mind. Bukowski had his
>> moments, and i consider him an important minor writer, but i don't
>> consider him the equal to Ginsberg as a poet. not by a long shot.
>>
>> of the still living, only Merwin fits the bill. i'm not sure if he's
>> ever had a full time teaching position. i'm not aware of him ever
>> having had a teaching position. he's tutored. he's done
>> translations, & he's won the McArthur grant, if I'm not mistaken.
>> Unlike Auster, Merwin never claimed to have made a cute wager
>> concerning how he made his living.
>>
>>
>>
>>
>>
>>
>

Tyrone Williams

↑ Index

11. steve russell

Re: poetry & $$$$$/WHO IS LEFT STANDING??

Mon 1 Sep 2008

I'm busy, so I doubt if I'll check soon, but I'm almost positive that Merwin doesn't come from money. That makes his achievement all the more impressive. Major/minor, I make my list because I'm a list maker. But the Harold Bloom's of the world usually get the final say.

I still think Auster's wager was cute. He was merely moving away from poetry into prose narrative. I have no problem there. I simply don't buy the reasoning behind his wager. The wager seems dopey. I'd like to punch him but he's an old guy now so I won't. Maybe... oh forget it.

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Saturday, August 30, 2008 12:31:21 PM
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING??

Steve,

There is nothing cute about *Word To Mouth*. It has a significant place in Auster's total work, as I tried to show in my last post

I think Merwin comes from a prominent family and is independently wealthy. I agree with your distinction between poets who make a living out of their poetry and those who do it from teaching.

I am not sure the distinction between minor and major is relevant here. Who is to know? There are a many poets I personally know who do not teach, at least not in a college or university: Joel Lewis, Basil King, Martha King, Kimberly Lyons, Ron Silliman, David Chirot, Gary Sullivan, Nada Gordon, Elinor Naueen, Maggie Dubris, Bob Hershon, Simon Pettet, Ed Friedman, Tony Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes on and on. On the other hand, it is informative to inquire if these poets' works are different from the poets who teach at a university, *specifically* in a Masters of Fine Department. For instance, Bruce Andrews teaches I think philosophy, which is not the same thing.

Ciao,

Murat

Ciao,

Murat

On Fri, Aug 29, 2008 at 3:44 PM, steve russell <[redacted]>wrote:

> *so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.*
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> *of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.*

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12. Joel Weishaus
"Reality Too" August Blog
Mon 1 Sep 2008

If server is down, please go to mirror site:
http://www.cddc.vt.edu/host/weishaus/Blog/August.htm

Dear Friends and Colleagues:

Here is the August edition of "Reality Too":
http://web.pdx.edu/~pdx00282/blog/August.htm

Introduction:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

_____

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
http://web.pdx.edu/~pdx00282

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13. UbuWeb
UBUWEB :: Featured Resources Sept. 2008 - Selected by Rick Moody
Mon 1 Sep 2008

__ U B U W E B __
http://ubu.com

UbuWeb Featured Resources:
September 2008
Selected by Rick Moody

1. Komar and Melamid & Dave Soldier, "The Most Unwanted Song"
http://ubu.artmob.ca/sound/komar_melamid/KomarMelamid_The-Most-UnwantedSong.mp3

2. Jacques Derrida, "On Religion"
Part 1
href="http://ubu.artmob.ca/sound/derrida_jacques/Derrida-Jacques_On-Religion_Part-1.mp3"

Part 2
http://ubu.artmob.ca/sound/derrida_jacques/Derrida-Jacques_On-Religion_Part-2.mp3

3. Assorted Street Posters
http://www.ubu.com/outsiders/ass.html

4. William Carlos Williams, "Danse Russe."
http://media.sas.upenn.edu/pennsound/authors/Williams-WC/05_Emerson-Recording_08-50/Williams-WC_12_Widows-Lament_prod-Emerson_08-50.mp3

5. Beth B., "Stigmata"
http://www.ubu.com/film/b.html

6. James Joyce, "Anna Livia Plurabelle"
http://ubu.artmob.ca/sound/joyce_james/Joyce-James_Anna-Livia-Plurabelle.mp3

7. Tellus #14, "Just Intonation"
http://www.ubu.com/sound/tellus_14.html

8. Hugo Ball, "Karawane," performed by Marie Osmond
http://ubu.artmob.ca/sound/ball_hugo/Marie-Osmond_Hugo-Ball_Karawane.mp3

9. Gregory Whitehead, "We All Scream Alone"
http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory_Whitehead-We_All_Scream_Alone_1992.mp3

10. John Cage Meets Sun Ra
http://www.ubu.com/film/cage_kirk.html

Rick Moody is the author of four novels, three collections of stories, and a memoir, THE BLACK VEIL. He also plays music with The Wingdale Community Singers.

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14. Barry Schwabsky
Re: insomnia, words that do not survive the world
Mon 1 Sep 2008

In his remarkable book Poetry, etcetera: Cleaning House, Jacques Roubaud defines a poem as something that has no end and that you can only re-read whereas a novel is something that ends and in principle is not to be re-read because the ending completes it. "In this sense The Murder of Roger Ackroyd is

the novel par excellence. It's the novel you can't read twice." Murat, you speak of Austen being chick-lit as if that were a negative?

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Monday, 1 September, 2008 2:14:26 AM
Subject: Re: insomnia, words that do not survive the world

Geraldine,

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It was such a disappointment to go back to Dostoevsky after twentyfive years when I first read it when I was eighteen.

One Thousand Years of Solitude: ideally, this book should be read only once, preferably before one has read any of its numerous imitators. Magical Realism has become the favorite cliche of non-western writers presenting their world to the west.

Dead Souls: I never dared go back to it. At one time it was my favorite Russian novel, neck and neck with Tolstoy's incandescently precise prose.

Thank God I have no urge to go back to Ulysses.

I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are as good as I remember them to be; probably they are, infinitely superior to Dostoevsky.

On the other hand, there are novelist who remain as problematic, as fresh as they were at first reading. Melville remains first among them, along with Proust. They are hard to go back to (God how am I going to read Pierre again!), but one can not help it.

Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially put her by humiliating every one and gaining control. I know there is Jane Austen's elegant, ironic, witty style; but how far does this style take one over the years?

Ciao,

Murat

On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <[redacted]>wrote:

> *Murat,*
> *I think you pinpoint the fact that a novel's impact on the reader is strongly related to the reader's circumstance at the time, especially age. I was in my thirties when I read Jude O & The Scarlet Letter so I had a lot of*

reading under my belt by then and they just didn't measure up.Â I'm not even sure if I could slog through Wuthering Heights now - but when I was a teenager (and the Bronte's lived about 20 miles away from where I was born and brought up so I knew the landscape and language) it was magnetic.

Jane Austen?Â Oh I'm so sorry Murat I didn't include her simply because she's a bit on the cusp and not really what we think of as 19th Century (not that she's what you'd call 18th Century either - I think that's part of the fascination - the world in transitionÂ - she's very modern and yet curiously old fashioned).Â She's also very wicked!Â I nearly bust a gut reading Northanger Abbey.Â But she's no Eliot that's for sure.

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Sent: Sunday, August 31, 2008 7:35 PM
Subject: Re: insomnia, words that do not survive the world

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strong impression on me when I first read it forty years ago in Turkey (in English). The Scarlet Letter also which I read about the same time. It blew
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An interesting connection: I read The Scarlet Letter at Robert College, the
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a fascinating book about 19th century Istanbul (and its surrounding areas up
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The House of Seven Gables is his favorite Hawthorne novel, the first few pages of which anticipate I think James's later style.

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because if you labour through a novel and you end up not liking it that's a
lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

guidelines

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15. Halvard Johnson

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

In Japan, some say that climbing Mount Fuji once is a sacred duty, but only a fool climbs it twice.

Hal

On Aug 31, 2008, at 8:14 PM, Murat Nemet-Nejat wrote:

> *Geraldine,*
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> *Are you sometimes scared to go back to novels you loved at one time?*
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> *Russian novel, neck and neck with Tolstoy's incandescently precise prose.*
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> *Thank God I have no urge to go back to Ulysses.*
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> *I remember them to be; probably they are, infinitely superior to Dostoevsky.*
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> *On the other hand, there are novelist who remain as problematic, as fresh as*
> *they were at first reading. Melville remains first among them, along with*
> *Proust. They are hard to go back to (God how am I going to read Pierre again!), but one can not help it.*
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> *lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is*

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her last novel, yes?) the "poor" girl takes revenge on everyone who socially
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and brought up so I knew the landscape and language) it was magnetic.

Jane Austen? Oh I'm so sorry Murat I didn't include her simply because
she's a bit on the cusp and not really what we think of as 19th Century (not
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fascination - the world in transition - she's very modern and yet curiously
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Geraldine

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To: <[redacted]>

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Subject: Re: insomnia, words that do not survive the world

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Geraldine,

Do you like any 19th century novel, at least written in the English
language?

Ciao,

Murat

guidelines

guidelines

"Never underestimate the power of stupid
people in large groups."
--George Carlin

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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16. Murat Nemet-Nejat

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

Barry,

No I don't mean it in a negative way. I like reading it a lot, but I do feel the critical praise of it is a bit top heavy.

Maybe, you are right. That is why I am hesistant to re-read novel which have meant a lot to me. On the other hand, Melville, Proust , Tolstoy, Kleist, to me, Hawthorne can be read in short pieces, as fragment. That way they are more like poems.

Ciao,

Murat

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> *From: Murat Nemet-Nejat <*[redacted]*>*
> *To:* [redacted]

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To: <[redacted]>
Sent: Sunday, August 31, 2008 7:35 PM
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> *Murat wrote:*
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> *Geraldine,*
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> *Do you like any 19th century novel, at least written in the English language?*
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> *Ciao,*
>
> *Murat*
>
> *guidelines*
>
> *guidelines*

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17. **Murat Nemet-Nejat**

Re: poetry & $$$$$/WHO IS LEFT STANDING??

Mon 1 Sep 2008

I gave a few poetry work shops over the years. I would not permit them to write poems in those work shops.

Murat

On Mon, Sep 1, 2008 at 12:13 PM, steve russell <[redacted]>wrote:

> *Flannery O' Conner said pretty much the same thing about teaching. She tried to discourage young writers. Those left were either real writers, fools, or both, as is often the case.*
>
> *Wendell Berry did that whole farming thing. Thanks for the tip.*
>
> *----- Original Message ----*

From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Saturday, August 30, 2008 4:36:08 PM
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???

I actually think it's a really bad idea. If writing poetry is your job, you should be doing it seven hours a day, five days a week--and I hate to think of anyone writing that much poetry. I think poets should be more like farmers: Aren't they paid NOT to grow certain crops? That's the idea that appeals to me: Pay poets NOT to write poetry.

Incidentally, there is a very interesting book about these matters--the pros and cons of public subvention of the arts vs their being left to the whims of the market, etc.--by a Dutch economist who is also a painter, Hans Abbing. It's called Why Are Artists Poor? The Exceptional Economy of the Arts (University of Amsterdam Press). I don't agree with all his conclusions--he comes down more strongly in favor of the market than I think is justified--but he really understands the issues from both an artist's and an economist's viewpoint, a very rare thing.

----- Original Message ----
From: tyrone williams <[redacted]>
To: [redacted]
Sent: Saturday, 30 August, 2008 7:06:06 PM
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???

I just returned from Copenhagen. When I asked poet Niels Hav what he "does for a living," he replied "write poetry." Assuming there was a language problem, I tried to clarify be asking him what he does to pay the bills. He told me the state pays him to write. Other poets (it was a dinner party) chimed in and acknowledged Hav: apparently some artists are provided living wages just to be artists. And though Niels' work probably falls under the "school of quietude" banner, it's still a fairly remarkable state of things..Of course, as they acknowledged, income tax is extremely high (by our standards) but as one poet said to me, "It's a trade off. We choose to [urchase security, choose to support arts and artists." He acknowledged that Denmark's relatively small size had to be taken in as a factor...

Tyrone

-----Original Message-----
From: "steve d. dalachinsky" <[redacted]>
Sent: Aug 30, 2008 12:30 PM
To: [redacted]
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???

> *possibly enslin fits the bill*
>
> *On Fri, 29 Aug 2008 12:44:08 -0700 steve russell <[redacted]> writes:*
> *so i've been thinking about poetry, art, & the difficulties of actually making a living exclusively through art. & when i think of poets, i mean those who can make a living without the benefit of a teaching position. & i also mean 1st rate poets. of recent contemporaries, only Ginsberg comes to mind. Bukowski had his moments, and i consider him an important minor writer, but i don't consider him the equal to Ginsberg as a poet. not by a long shot.*
>
> *of the still living, only Merwin fits the bill. i'm not sure if he's ever had a full time teaching position. i'm not aware of him ever having had a teaching position. he's tutored. he's done translations, & he's won the McArthur grant, if I'm not mistaken. Unlike Auster, Merwin never claimed to have made a cute wager concerning how he made his living.*
>
> *Tyrone Williams*

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18. **steve russell**

Re: poetry & $$$$$/WHO IS LEFT STANDING??

Mon 1 Sep 2008

Thanks Murat! Thanks STeve Dalachinsky?

& Steve, you've pretty much captured my character. Not that I blame you. I did, after all, say maybe 2 much regarding my, ugh, extracurricular activities on this listserv. What the shameless will do for attention still astounds me.

Best
Poet/truely/in hell

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Sunday, August 31, 2008 2:14:32 PM
Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING??

Steve,

I am sure there are multiple other examples, including you. Mine was a free association, and at one time I needed to stop. What does "within an academic setting" mean? Is being educated a impediment to poetry? Non academic does not mean anti-intellectual.

Ciao,

Murat

On Sun, Aug 31, 2008 at 1:54 AM, steve d. dalachinsky <[redacted]>wrote:

> *& this other non degreed steve on the list*
> *doesn't teach tho he thinks it's one of the noblest professions*
> *he hustles and part of his income when he's not robbing libraries*
> *or computers from universities is made from his poetry*
> *so he must be a fraud*
> *williams was a doctor stevens insurance*
> *corso a bum bremser a dealer (?) weiners? sold weenies pessoa made pesos*
> *in some office somewhere borges*
> *catullus oops is he still around??? ferlenghetti makes spagetti lord*
> *buckley (oops a comedian)*
> *homer sold moblie homes a home run champion tom savage merry fortune*
> *look at that list you made murat geez steve cannon*
> *all the poets you personally know are well educated and work within an*
> *academic system one way or the other*
> *stacy at the poetry project*
> *doesn't anselm teach oops patty smith*
> *(HA) double oops*
> *or does he work at gem spa (joke)*
> *shut up and get some sleep steve*
> *take that new anti-psychotic drug the doc just prescribed for ya*
>
> *On Sat, 30 Aug 2008 12:31:21 -0400 Murat Nemet-Nejat <[redacted]>*
> *writes:*
> *Steve,*
>
> *There is nothing cute about *Word To Mouth*. It has a significant*
> *place in*
> *Auster's total work, as I tried to show in my last post*

I think Merwin comes from a prominent family and is independently wealthy. I agree with your distinction between poets who make a living out of their poetry and those who do it from teaching.

*I am not sure the distinction between minor and major is relevant here. Who is to know? There are a many poets I personally know who do not teach, at least not in a college or university: Joel Lewis, Basil King, Martha King, Kimberly Lyons, Ron Silliman, David Chirot, Gary Sullivan, Nada Gordon, Elinor Naueen, Maggie Dubris, Bob Hershon, Simon Pettet, Ed Friedman, Tony Towle, Anne Tadros, Stacy Szymaszek, Anselm Berrigan. The list goes on and on. On the other hand, it is informative to inquire if these poets' works are different from the poets who teach at a university, *specifically* in a Masters of Fine Department. For instance, Bruce Andrews teaches I think philosophy, which is not the same thing.*

Ciao,

Murat

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Murat

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>
> *guidelines*

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19. **twshaner**

poetry & $$$$$/WHO IS LEFT STANDING??

Mon 1 Sep 2008

Those interested in this discussion should check our magazine Wig, which is devoted to poetry and art composed on the job and/or composed using workplace materials.

We are seeking submissions for our long over-due next issue. Please note that Wig is interested in poetry/art that employs the job—its time and materials—for artistic ends, not poetry/art “about” work, necessarily. Think Kora in Hell and Spring and All. Think Reznikoff’s Testimony, O’Hara’s Lunch Poems and Juliana Spahr’s Live and her most recent book The Transformation. (Note: we do not differentiate academic labor from non-academic labor.)

Our first (and so far only) issue includes work by: Kit Robinson, CA Conrad, Laura Elrick, Bill Howe, Kristen Gallagher (the co-editor of Wig), Chris Alexander, Marcus Bales, Anselm Berrigan, Mike Kelleher, and Chris Stroffolino.

You can purchase it for $5 by sending a check (made out to me) or cash to:

Tim Shaner
130 E 49th Ave
Eugene, OR 97405

For us, the fact that poets can't make a living off of their poetry is not only a given but a gift, of sorts. It is poetry's strength that it exists beyond the logic of market forces, as a form of what Bataille calls "non-productive expenditure." This, of course, does not mean that it cannot reproduce the logic of capitalism in its form. Only that, even when it does, it still exists in the realm of a hobby according to "the market." Why do it? What's the point? Think of all the productive ways you could be using your time.

In much of this discussion so far (save Barry's), there seems to be an unspoken assumption that poets ought to be able to make a living writing poetry. In my mind, the dilemma of livelihood that the poet faces leads directly to questioning the legitimacy of what Hannah Arendt in The Human Condition calls the "laboring society," a society in which making a living trumps every other form of human activity. Poetry, in such a society, is not only a waste of time but a wasting of time—the kind that defines it as money, as "quality time." This is poetry's strength, insofar as it challenges, by the fact of its inexplicable existence, the given order. As Charles Bernstein has noted, poetry devalues the very paper it is written on, which means that it testifies to a different value form: that of the gift economy. Charles's dictum can only be true if we buy into the logic of the market—the very thing we do when we argue that poets ought to be able to make a living from their poetry. Po
ets sh
ould, like anyone, be able to make a living AND write their poetry (Arendt defines the former as 'labor" and the latter as 'work'), but because labor monopolizes time, squeezing all other forms of human activity into the realm of so-called "free time," we are forced to either write on the run, as Williams so successfully did, or to become "starving artists," the latter of which has become increasingly difficult to pull off in this age of flexploitation and institutionalized insecurity, as Pierre Bourdieu called it. (Insofar as the academy adheres to the dictates of the laboring society, academic poets are also forced to write on the run, that is in the interstices—or what Kit Robinson calls—the slack time of the laboring day. Because the academic year is so crammed with busy-ness, the imperative of productivity haunts the summer months—too much loafing and you may find yourself out of a job.)

To devote one's life to poetry is a Bartlebyian act of defiance, a refusal of the first order. It is, intrinsically, a rejection of the laboring imperative: that labor is what defines the human – labor being, as Arendt reminds us, the lowest form of

human activity according to the Greeks (which is not to say that humans can't draw from it a sense of fulfillment).

The question poetry brings to the table, then, is its implicit questioning of labor as our highest calling. It speaks for the need to put labor in its place, as a necessary human activity but only that: something we must perform in order to sustain ourselves, but not the primary activity of our lives. (We have long since had the tools to lift ourselves out of this primal condition.) So, to imply that poets ought to be able to make a living off their poetry is to approach the issue of livelihood from the wrong direction. Poetry, because it takes time to write, draws attention to labor's monopolization of our time, and hence to the need to reduce the amount of time devoted to labor. Poets wouldn't need to make a living off their poetry if the workweek was cut in half. In that sense, the poet's dilemma is everyone's. This is how poets, in my mind, connect with the larger public—not in their efforts to represent the public's interest by becoming their voice—but through the action
of wr
iting, which is a poaching of company time—all time in the laboring society being company time. Our dilemma is common: we all need our time back. Our labor should create that surplus of time, not erase it.

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20. steve d. dalachinsky

Re: poetry & $$$$$/WHO IS LEFT STANDING???

Mon 1 Sep 2008

---

jack micheline baUDELAIRE rimbaud
On Sun, 31 Aug 2008 18:59:57 +0800 andrew burke <[redacted]>
writes:
> How about Ogden Nash? How did he go?
>
> Andrew
>
> 2008/8/31 Barry Schwabsky <[redacted]>:
> > Today, poets who make a living from poetry (and not from teaching)
> can only do so through the combination of sales, readings, and
> fellowships. Ashbery wrote art criticism and then taught until he
> got his Macarthur; I think he has been a full-time professional poet
> in the above sense since then.
> >
> >
> >
> > ----- Original Message ----

> > From: Charles Alexander <[redacted]>
> > To: [redacted]
> > Sent: Saturday, 30 August, 2008 5:19:36 PM
> > Subject: Re: poetry & $$$$$/WHO IS LEFT STANDING???
> >
> > i haven't verified this, but a professor once told me that the
> last
> > poet to make a living from the "publication and sales" of poetry
> > (this does NOT include lecture fees, readings, poetry-related
> > teaching gigs, etc.) was Alfred Tennyson. But then, there can't
> have
> > been too many to do so, at any time in history, right?
> >
> > charles
> >
> >
> > charles alexander
> > chax press
> > [redacted]
> > 411 N 7th ave, suite 103
> > tucson arizona 85705
> > [redacted]
> >
> >
> >
> >
> >
> > On Aug 29, 2008, at 12:44 PM, steve russell wrote:
> >
> >> so i've been thinking about poetry, art, & the difficulties of
> >> actually making a living exclusively through art. & when i think
> of
> >> poets, i mean those who can make a living without the benefit of
> a
> >> teaching position. & i also mean 1st rate poets. of recent
> >> contemporaries, only Ginsberg comes to mind. Bukowski had his
> >> moments, and i consider him an important minor writer, but i
> don't
> >> consider him the equal to Ginsberg as a poet. not by a long
> shot.
> >>
> >> of the still living, only Merwin fits the bill. i'm not sure if

> >> he's ever had a full time teaching position. i'm not aware of
> him
> >> ever having had a teaching position. he's tutored. he's done
> >> translations, & he's won the McArthur grant, if I'm not
> mistaken.
> >> Unlike Auster, Merwin never claimed to have made a cute wager
> >> concerning how he made his living.
> >>
> >>
> >>
> >> welcome.html
> >>
> >
> >
> >
> >
> >
>
>
>
> --
> Andrew
> http://hispirits.blogspot.com/
> http://www.flickr.com/photos/aburke/
>
>
>

↑ Index

21. Geraldine Monk

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

> *Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially*
> *put her by humiliating every one and gaining control. I know there is Jane Austen's elegant, ironic, witty style; but how far does this style take one*
> *over the years?*

Murat, I can't really answer this because I haven't read any 'chick lit' - I don't read many novels now - I get a bit impatient with them. But I dare say Austen laid down the template for this kind of literature. One of the reasons I wouldn't now read Austen is because there are so many amazing bios coming on the market of 17th &18th century women. Writers like Mary Robinson or Margaret, Duchess of Newcastle (with the annoying title Mad Madge) and many who were not writers but managed to step outside their social restraints and did some pretty 'scandalous' things. Why read novels when you can read about real people.

I don't think there are any rules about re-reading novels though - except they might not be quite as good as you remembered. Malcolm Lowry's Under the Volcano can easily sustain more than one reading but I'd never read D.H. Lawrence again - done him - enjoyed at the time but I think he might drive me nuts if I read them now.

Geraldine

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22. Ruth Lepson

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

---

but what else cd a woman write about, what else had she access to? & austen wasn't sentimental say in persuasion where the woman he chooses is the right woman for him, as they are similar equals. i had the same prob w/ dusty evsky, as one of my students called him--loved him so then cdn't take him in recent yrs, not sure what that means. ruth lepson

On 9/1/08 2:43 PM, "Halvard Johnson" <[redacted]> wrote:

> *In Japan, some say that climbing Mount Fuji once is a sacred*
> *duty, but only a fool climbs it twice.*
>
> *Hal*
>
> *On Aug 31, 2008, at 8:14 PM, Murat Nemet-Nejat wrote:*
>
> *Geraldine,*
>
> *Are you sometimes scared to go back to novels you loved at one time?*
>
> *It was such a disappointment to go back to Dostoevsky after*
> *twentyfive years*
> *when I first read it when I was eighteen.*
>
> *One Thousand Years of Solitude: ideally, this book should be read*

only once,
preferably before one has read any of its numerous imitators. Magical
Realism has become the favorite cliche of non-western writers
presenting
their world to the west.

Dead Souls: I never dared go back to it. At one time it was my
favorite
Russian novel, neck and neck with Tolstoy's incandescently precise
prose.

Thank God I have no urge to go back to Ulysses.

I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are as
good as
I remember them to be; probably they are, infinitely superior to
Dostoevsky.

On the other hand, there are novelist who remain as problematic, as
fresh as
they were at first reading. Melville remains first among them, along
with
Proust. They are hard to go back to (God how am I going to read Pierre
again!), but one can not help it.

Geraldine, I have a question. Is Jane Austen not the quintessential
chick
lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is
handsome, rich (beyond imagination) and moral. In Mainsfield Park
(that's
her last novel, yes?) the "poor" girl takes revenge on everyone who
socially
put her by humiliating every one and gaining control. I know there
is Jane
Austen's elegant, ironic, witty style; but how far does this style
take one
over the years?

Ciao,

Murat

On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <[redacted]
wrote:

Murat,
I think you pinpoint the fact that a novel's impact on the reader is

strongly related to the reader's circumstance at the time, especially age. I was in my thirties when I read Jude O & The Scarlet Letter so I had a lot of reading under my belt by then and they just didn't measure up. I'm not even sure if I could slog through Wuthering Heights now - but when I was a teenager (and the Bronte's lived about 20 miles away from where I was born and brought up so I knew the landscape and language) it was magnetic.

Jane Austen? Oh I'm so sorry Murat I didn't include her simply because she's a bit on the cusp and not really what we think of as 19th Century (not that she's what you'd call 18th Century either - I think that's part of the fascination - the world in transition - she's very modern and yet curiously old fashioned). She's also very wicked! I nearly bust a gut reading Northanger Abbey. But she's no Eliot that's for sure.

Geraldine

----- Original Message ----- From: "Murat Nemet-Nejat" <[redacted]

To: <[redacted]*>*
Sent: Sunday, August 31, 2008 7:35 PM
Subject: Re: insomnia, words that do not survive the world

Geraldine,

I asked the question because Hardy's The Mayor of Casterbridge left a a very strong impression on me when I first read it forty years ago in Turkey (in English). The Scarlet Letter also which I read about the same time. It blew my mind.

An interesting connection: I read The Scarlet Letter at Robert College,

the
American school In Istanbul. Robert College was built by
missionaries who
came from Massachusetts. The poet, critic and publisher Ed Foster is
writing
a fascinating book about 19th century Istanbul (and its
surrounding areas
up
to Iran) and a group of New England missionaries.

Reading Moby Dick for the first time was an excruciating
experience for
me,
but that reading changed my DNA as a writer. So nothing was wasted.

I share your enthusiasm for Middlemarch, which interestingly I also
thought
is the best 19th century English novel. I also love Henry James,
who was a
feminist, an American novelist and a great admirer of Hawthorne.
My guess
is
The House of Seven Gables is his favorite Hawthorne novel, the
first few
pages of which anticipate I think James's later style.

I am so happy Jane Austen is not in your list.

Ciao,

Murat

On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <[redacted]
wrote:

Murat,
Oh yes - lots - probably most . The Bronte sisters, I love
Wuthering
Heights but oddly enough so many poets I know hate it - but they
all love
Jane Eyre - why's that then. Discuss!) George Eliot (one of the
greatest
prose stylists within the conventional narrative format), Henry
James,
Melville, Edith Wharton. The two I mentioned as not liking stick
in my

mind
because if you labour through a novel and you end up not liking
it that's
a
lot of time spent not liking something so you tend to be harsher
than you
would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English
language?

Ciao,

Murat

guidelines

guidelines

"Never underestimate the power of stupid
people in large groups."
--George Carlin

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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23. Small Press Traffic

Small Press Traffic JOB CALL: Final Reminder

Mon 1 Sep 2008

****

POSITION ANNOUNCEMENT:

Executive Director for Small Press Traffic

Small Press Traffic announces a call for applications for the position of Executive Director, to begin employment on January 1, 2009.

Since 1974, Small Press Traffic has been at the heart of the San Francisco Bay Area's innovative writing communities, bringing together a diverse constituency of independent readers, writers, and independent presses through our influential reading series, poets theater festivals, conferences, and publications. Graciously housed at the California College of the Arts, we remain autonomous, and thus depend upon outside funding for our operating expenses. Currently, we are looking for a highly skilled and creative Executive Director to provide both artistic vision and financial leadership.

The Executive Director at Small Press Traffic serves as both the Artistic and Financial Manager for the organization. S/he ensures that (a) the overall quality and diversity of programming is consistent with Small Press Traffic's history and mission and (b) that the organization conducts its community and financial affairs in a professional and timely manner. Areas of responsibility include, but are not limited to: event programming, budget and finance, fundraising, and public relations. Above all, the Executive Director serves as the public face of the organization, and is responsible for helping shape the vision and direction of Small Press Traffic, as well as being open and responsive to our dynamic and diverse communities of writers, readers, and audience members.

Programming: The Executive Director, in consultation with the Board of Directors, oversees the planning and development of Small Press Traffic's artistic program, which includes live literary events, fundraisers, the website, archives, publications, and any other forms of literary presentation and preservation.

Fundraising: The Executive Director initiates and coordinates Small Press Traffic's fundraising efforts. These efforts include submitting grant applications to government and private funding agencies, meeting and corresponding with potential funders, cultivating individual members and donors, planning and hosting benefit events, assisting the Board of Directors with its fundraising initiatives, submitting reports and payment requests to individuals and agencies, and pursuing new fundraising opportunities.

Public Relations: Small Press Traffic is a 34-year old organization with a reputation for offering high-quality programming that represents its commitment to a culturally diverse avant-garde. It is important that Small Press Traffic maintains good working relationships with writers, artists, arts and literary organizations, funding and government agencies, the press, and other groups and organizations connected with the Bay Area arts and literary communities. It is also crucial for the Executive Director to be able to maintain a balance between her/his curatorial visions and the desires of our audiences, and to be able to work constructively with the Board and the wider Small Press Traffic constituency to continue to uphold and extend our mission.

Budget and Finance: The Executive Director, in consultation with the Board, plans and manages Small Press Traffic's annual operating budget. S/he is responsible for ensuring vendors are paid in a timely manner, that accurate financial and fiduciary records are kept, and that actual expenses do not exceed those proposed in the annual operating budget. The Executive Director is also responsible for oversight of interns and volunteers, as well as outside contractors (such as designers, accountants, etc.).

Compensation: $27,000 annual salary. While the workload can vary widely, depending on fundraising cycles and event schedules, the position typically requires an average of twenty-five (25) hours per week. The position comes with an initial 18-month contract, followed by one-year renewable contract(s), with annual evaluation process. Benefits are contingent on available funding.

Position begins January 1, 2009. To apply, please send CV, cover letter, and three letters of recommendation to:

Small Press Traffic

California College of the Arts

1111 8th Street

San Francisco, CA 94107

Applications must be postmarked no later than September 15, 2008. Electronic applications are discouraged, though applicants are welcome to email to confirm receipt of mailed applications.

Small Press Traffic is an equal opportunity employer. Women, people of color, disabled, and LGBTQ persons are encouraged to apply.

www.sptraffic.org

[redacted]

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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24. Ruth Lepson
Re: NOON 6
Mon 1 Sep 2008

---

my pleasure, philip, fine book.

On 9/1/08 9:17 AM, "Philip Rowland" <[redacted]> wrote:

> *Thanks, Ruth, for commenting. Good to hear you read it right through, as it's designed to be read that way, as a sequence of poems. There's just the one ed., by the way, and the contributor you mention is Messenger (another, of course, Schwabsky).*
>
> *Best,*
> *Philip Rowland*
>
> *On Aug 31, 2008, at 4:20 AM, Ruth Lepson wrote:*
>
> *Thanks to the eds of Noon‹just got my copy & yes how poetry is presented*
> *makes a big difference‹I stopped what I was doing to read the whole thing.*
> *(³I can¹t believe I read the whole thing!²) It is short, true.*
>
> *Fine poems by list members, for ex Barry Schawbsky, Ravi Shankar, Halvard*
> *Johnson, Philip Messinger.*
>
> *Ruth Lepson*

↑ Index

25. David Chirot

Re: insomnia, words that do not survive the world

Mon 1 Sep 2008

Of course, it is a poet who is saying poems may be read endlessly and novels not!!

When you join the Poet's Union, there's a clause in there you have to sign in blood that says, no matter what, you will never let any other form of writing be more favorably compared to poetry in one's presence or by oneself, on the pain of immediate and ever lasting punishment under the laws & Codes of Poetic Justice--

Actually all my life I have had a small handful of books fiction poetry non fiction that i pretty much read continuously--here and there one or two will drop out and be replaced with new favorites--but i never get tired of them--reading in fragments or chunks and interweaving them so that lines of poems are found among descritpions of forged battle plans in an imaginary writers story in a short story and a novel may be found to contain an Anarkeyology of crumbling non fiction silting in with that frayed lines of poems forming into a mimicking camouflaged appearing "terrain,." Always have a couple of these talismanic tomes on my persons for those sudden emergencies when one is swept up and finds oneself i the elsewheres of hospitals police precincts wrong bus stop in the middle of nowhere, abandoned houses in the middle of nights suddenly alive with ghosts or quite simply at any given moment of the day when taken by surprise on is found wandering again through those familiar words which seems to heave of a sudden detoured into territory so strange that it is impossible to believe yet there before one's very eyes that yes, on page 23, in the bottom right part of the lat paragraph--is a passage that suddenly swings open and reveals an entirely new world inside, like that wall in which there is a door out of nowhere in the H. G. Wells story through which the passerby discovers one can travel as through a portal among universes. Truly one never remotely tires of these books and none of them have any ending at al even though occasionally one decides to play at being a rational and orderly processional person and does in deed "read straight through from beginning to end,"--and each word is not the same as previously and its familiarity , the intimacy one has it with , is, like intimacy, the creation of a mystery anew with in every instant of its intimicy with the intimacies of it mysteries-intertwining- I sometimes wonder if I am simply stuck like a raft in a whirlpool in a river but no--since these tomes texts fragments volcanic actions and explosions, are al continuously disintegrating

and reforming, re arranging, finding new meanings among the disordered alleys of their carelessly strewn and tossed about left over various participles and hanging clauses and lines that frankly made no sense--suddenly al of it gathering in a rush and one finds oneself at the naissance of a cosmos completely unsuspected and which is heaving and breathing with the convulsions of birth-- those Jim Thompson Murat i have read both of them abt twenty times and never tired of them--truly the books poems and images sounds characters beings histories become so much part of one they are always cropping up as one is kneeling working in the dirt--parting some grass and smashed stones-there it is! a line of a poem hobnobbing with a bunch of characters on the lam from a a brilliant Sciascia book, warily playing cards with a bunch of cutthroats from Rimbaud's illuminations and in the background is the west Texas sky of the opening of The killer Inside Me--

now a character who moved into my works hangs out with these lot--bloody discussions of the violence of words when used to conceal among their moral suasions the true thick and heavy blood of the slaughterhouse that runs under one's feet or like when the man in the cell next to me was killed and he blood ran in the little gutter for piss-- and blood flows in books not only words and death stalks in the pages as they shudder in a breeze--and a wild set of heathen gods is roasting something just over the hill as one realises that the marginalia in a text have cannibalized the original--

and time to find another yet another copy! of the same volume-- because no matter how muh one reads it, the miracle is one never memorizes it, and each time it really is a different series of words than the last

people go through life living with certain people in their lives long long times-and so it is with the great modern inventions of paperback pocket books that fold and fall apart and are held together out of sheer willpower and who cares if the pages begin to make new arrangements al their own with here and there a few slipping away like thieves in the night while others come in, hidden and darkly plotting among the over heaped baskets of apples or piles of hot bricks, the heavy loads of aniomals furs--

Really, no book has an end, and when one is afraid of book one is so totally in love with and never wants it to end, slowing down and down and down to put off as long as possible or maybe just not ever reach the end, so one can start over again and not know ever really what the "ending is."

Because does the ending matter, Ivonne feels the ending will be the ending of this intensity of intimacy of beings--then of course not-!

one might even just jerk out the last set of pages and stuff them in the back of a police's man motorcycle car while he is writing a ticket for blind deaf and dumb jay walker--

another good thing abt always having these companion with one is that one has always paper with which to write! and companions with whom to carry o conversations aloud or silently- and what better honor than to write one's bizarre effusions among those words one both knows and does not, the uncanny in full regalia before one continually--

when i was on hose arrest ion Poland for two weeks at one point i had two books actually with me in english to read-- notmysual ones which were stored in sweden-but byby a fluke ulysses by james joyce and spoils of poynton by Henry James and Rimbaud quarter or so of book that had fallen apart and ditto with a Raymond chandler flapping one winged---as the back cover had long ago flown south on its own--

yet with those four directions as it were--the cosmos opens-- and one can read for sure Ulysses many times over in succession and it is never the same

a good and esp great writer are never the same--and maybe it it is the reader plays a part also of course-
but then there are so many books which if one essayed this--one wd feel as though in manacles long before the arrest!!
or before the accident would feel a massive concussion
or simply as though--
endlessness is not a happy endlessness
but being doomed to an etrnerity of dullness, unimaginative and pompous and narrow minded didactic "sophistory "aka soporifics--a new form of cocktail philosophy, which Iike the Dial for N. Hawthorne, sends one immediately in to the lands of Morpheus

remember jean Genet had very little to work with in his prison cells!!

it does not take al that many words with which one works continuously to reform them over and over again like those pieces of bread roiled about in the hands to soften and make them sticky in order to keep attached to the metal flesh of a locker door--those flesh drenched black and white grainy fotos of criminals that excite the writer--

the sexuality a writer/reader shares in the intimacy of being confined with the texts and those texts that he is beginning to breed with this companion--

why prisons have been veritable Schools of Writing with man quite distinguished members attending off and on--and producing works far finer than many of those fossilized forms that are carefully drawn to plan when taught in the writing factories-

why not?
give Adolf Wolfi some pencils and watch him rip!!
Mr Milton Mr Cervantes mr Villon Chester Himes the fellow who wrote--Caryl

Chessman-one better not get started Borstal Boy and Malcolm X--twenty million more
you se--Gregory Corso--people tottering abt in the Yard with book--
wearing it out and never getting to he end--

to be confined with a few books is to discover there is no end to them, if they are good ones-

and maybe if they aren't quite good enough, after awhile, as one figures it-- not really good enough,, why--then--to set to work to set that score right!!

and suddenly realize one is starting to find ways al one's own for making up these forms and stories and to heck with being confined in some one else's rule books--

and Villon le Bon Dieu le sait-

reading over and over for years on end the same few books in continual oscillation -and so in what may at first appear a a confinement, a gerbil running on the wheel to nowhere-- to find ever more possibilities and ideas imaginations structures forms emerge--endlessly--

a negentropy of--emergence-

and so leave m roubaud and others to the entropy of the satisfaction of determining that novels end here, and poems, of course, being those forms of writings made by beings like unto oneself who like oneself have signed the oath of loyalty to the secret of never endings-- produce programmaticly an endlessness

now--just because something is without end, does this mean that it is--may one indeed guarantee this--if it is without end, is it then able to avoid that yawning chasm--to be without loss of interest or energy or repeating itself?--

ah indeed the dangers of the steady state universe of the never ending endlessness!!

yes--one goes forward in endlessness and finds--???
well --
finds that novels at least have an end--

well the other one, locked away in the confines somewhere-- finds an inexhaustible flow of possibilities-- and thinks that sometimes, it is a good thing for a novel to have an end, and maybe not so good for a poem not to have one!!

yes, al things need to be seen from many angles of the dangle do they not--
whistling gaily, --he addresses the fly with its thousand prismed eye- and goes back to writing with the thinnest bit of black shoe polish on the end of p]in inside the lines of one of his three endlessly read books--

and singing, having combined shoe polish and thus walking inbetwen the lines as he is writing--
yes--singing--
"I Walk the Line"--

On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *Barry,*
>
> *No I don't mean it in a negative way. I like reading it a lot, but I do feel*
> *the critical praise of it is a bit top heavy.*
>
> *Maybe, you are right. That is why I am hesistant to re-read novel which have*
> *meant a lot to me. On the other hand, Melville, Proust , Tolstoy, Kleist, to*
> *me, Hawthorne can be read in short pieces, as fragment. That way they are*
> *more like poems.*
>
> *Ciao,*
>
> *Murat*
>
> *On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <*
> *[redacted]*
> *wrote:*
>
> *In his remarkable book Poetry, etcetera: Cleaning House, Jacques Roubaud*
> *defines a poem as something that has no end and that you can only re-read*
> *whereas a novel is something that ends and in principle is not to be re-read*
> *because the ending completes it. "In this sense The Murder of Roger Ackroyd*
> *is the novel par excellence. It's the novel you can't read twice."*
> *Murat, you speak of Austen being chick-lit as if that were a negative?*
>
> *----- Original Message ----*
> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, 1 September, 2008 2:14:26 AM*
> *Subject: Re: insomnia, words that do not survive the world*
>
> *Geraldine,*
>
> *Are you sometimes scared to go back to novels you loved at one time?*

It was such a disappointment to go back to Dostoevsky after twentyfive years
when I first read it when I was eighteen.

One Thousand Years of Solitude: ideally, this book should be read only once,
preferably before one has read any of its numerous imitators. Magical Realism has become the favorite cliche of non-western writers presenting their world to the west.

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Murat

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Geraldine

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[redacted]*>*
To: <[redacted]*>*
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I asked the question because Hardy's The Mayor of Casterbridge left a a very strong impression on me when I first read it forty years ago in Turkey (in English). The Scarlet Letter also which I read about the same time. It blew my mind.

An interesting connection: I read The Scarlet Letter at Robert College, the

*American school In Istanbul. Robert College was built by missionaries who
came from Massachusetts. The poet, critic and publisher Ed Foster is writing
a fascinating book about 19th century Istanbul (and its surrounding areas
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to Iran) and a group of New England missionaries.*

*Reading Moby Dick for the first time was an excruciating experience for
me,
but that reading changed my DNA as a writer. So nothing was wasted.*

*I share your enthusiasm for Middlemarch, which interestingly I also thought
is the best 19th century English novel. I also love Henry James, who was
a
feminist, an American novelist and a great admirer of Hawthorne. My guess
is
The House of Seven Gables is his favorite Hawthorne novel, the first few
pages of which anticipate I think James's later style.*

I am so happy Jane Austen is not in your list.

Ciao,

Murat

On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <
[redacted]
wrote:

*Murat,
Oh yes - lots - probably most . The Bronte sisters, I love Wuthering
Heights but oddly enough so many poets I know hate it - but they all love
Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest
prose stylists within the conventional narrative format), Henry James,
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> *Do you like any 19th century novel, at least written in the English*
> *language?*
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↑ Index

26. **Stephen Vincent**

Re: insomnia, words that do not survive the world

Tue 2 Sep 2008

A friend yesterday let me know that Armand Schwarner (sp?) - at least his name - appears in Bolano's Savage Detectives. This has some bearing on novelists reading poets, and vice versa. I will now definitely read the Bolano. He's earned my respect - or desire to read him - with the mere mention of Armand.

A real provincial when it comes to reading most novels, partly because I am a slow reader, and partly because I read them, when I do, for the poetry,(Proust, James, Joyce, Faulkner, Woolf, Collette, etc.) and, I suspect most novelists don't write for the poetry, nor for that matter, read much poetry. And that's kind of irritating. (The contradiction is that many of us will chew away on probably terrible translations of French and German philosophers, and such will throw our poetry into new directions).

But any novelist who mentions Armand, he's OK by me! (I also hear it's a wonderful book (novel).)

Stephen V

David Chirot <[redacted]> wrote: Of course, it is a poet who is saying poems may be read endlessly and novels not!!

When you join the Poet's Union, there's a clause in there you have to sign in blood that says, no matter what, you will never let any other form of writing be more favorably compared to poetry in one's presence or by oneself, on the pain of immediate and ever lasting punishment under the laws & Codes of Poetic Justice--

Actually all my life I have had a small handful of books fiction poetry non fiction that i pretty much read continuously--here and there one or two will drop out and be replaced with new favorites--but i never get tired of them--reading in fragments or chunks and interweaving them so that lines of poems are found among descritpions of forged battle plans in an imaginary writers story in a short story and a novel may be found to contain an Anarkeyology of crumbling non fiction silting in with that frayed lines of poems forming into a mimicking camouflaged appearing "terrain,." Always have a couple of these talismanic tomes on my persons for those sudden emergencies when one is swept up and finds oneself i the elsewheres of hospitals police precincts wrong bus stop in the middle of nowhere, abandoned houses in the middle of nights suddenly alive with ghosts or quite simply at any given moment of the day when taken by surprise on is found wandering again through those familiar words which seems to heave of a sudden detoured into territory so strange that it is impossible to believe yet there before one's very eyes that yes, on page 23, in the bottom right part of the lat paragraph--is a passage that suddenly swings open and reveals an entirely new world inside, like that wall in which there is a door out of nowhere in the H. G. Wells story through which the passerby discovers one can travel as through a portal among universes. Truly one never remotely tires of these books and none of them have any ending at al even though occasionally one decides to play at being a rational and orderly processional person and does in deed "read straight through from beginning to end,"--and each word is not the same as previously and its familiarity , the intimacy one has it with , is,

like intimacy, the creation of a mystery anew with in every instant of its intimicy with the intimacies of it mysteries-intertwining- I sometimes wonder if I am simply stuck like a raft in a whirlpool in a river but no--since these tomes texts fragments volcanic actions and explosions, are al continuously disintegrating and reforming, re arranging, finding new meanings among the disordered alleys of their carelessly strewn and tossed about left over various participles and hanging clauses and lines that frankly made no sense--suddenly al of it gathering in a rush and one finds oneself at the naissance of a cosmos completely unsuspected and which is heaving and breathing with the convulsions of birth-- those Jim Thompson Murat i have read both of them abt twenty times and never tired of them--truly the books poems and images sounds characters beings histories become so much part of one they are always cropping up as one is kneeling working in the dirt--parting some grass and smashed stones-there it is! a line of a poem hobnobbing with a bunch of characters on the lam from a a brilliant Sciascia book, warily playing cards with a bunch of cutthroats from Rimbaud's illuminations and in the background is the west Texas sky of the opening of The killer Inside Me--

now a character who moved into my works hangs out with these lot--bloody discussions of the violence of words when used to conceal among their moral suasions the true thick and heavy blood of the slaughterhouse that runs under one's feet or like when the man in the cell next to me was killed and he blood ran in the little gutter for piss-- and blood flows in books not only words and death stalks in the pages as they shudder in a breeze--and a wild set of heathen gods is roasting something just over the hill as one realises that the marginalia in a text have cannibalized the original--

and time to find another yet another copy! of the same volume-- because no matter how muh one reads it, the miracle is one never memorizes it, and each time it really is a different series of words than the last

people go through life living with certain people in their lives long long times- and so it is with the great modern inventions of paperback pocket books that fold and fall apart and are held together out of sheer willpower and who cares if the pages begin to make new arrangements al their own with here and there a few slipping away like thieves in the night while others come in, hidden and darkly plotting among the over heaped baskets of apples or piles of hot bricks, the heavy loads of aniomals furs--

Really, no book has an end, and when one is afraid of book one is so totally in love with and never wants it to end, slowing down and down and down to put off as long as possible or maybe just not ever reach the end, so one can start over again and not know ever really what the "ending is."

Because does the ending matter, Ivonne feels the ending will be the ending of this intensity of intimacy of beings--then of course not-!

one might even just jerk out the last set of pages and stuff them in the back of a police's man motorcycle car while he is writing a ticket for blind deaf and dumb jay walker--

another good thing abt always having these companion with one is that one has always paper with which to write! and companions with whom to carry o conversations aloud or silently- and what better honor than to write one's bizarre effusions among those words one both knows and does not, the uncanny in full regalia before one continually--

when i was on hose arrest ion Poland for two weeks at one point i had two books actually with me in english to read-- notmysual ones which were stored in sweden-but byby a fluke ulysses by james joyce and spoils of poynton by Henry James and Rimbaud quarter or so of book that had fallen apart and ditto with a Raymond chandler flapping one winged---as the back cover had long ago flown south on its own--

yet with those four directions as it were--the cosmos opens-- and one can read for sure Ulysses many times over in succession and it is never the same

a good and esp great writer are never the same--and maybe it it is the reader plays a part also of course-
but then there are so many books which if one essayed this--one wd feel as though in manacles long before the arrest!!
or before the accident would feel a massive concussion
or simply as though--
endlessness is not a happy endlessness
but being doomed to an etrnerity of dullness, unimaginative and pompous and narrow minded didactic "sophistory "aka soporifics--a new form of cocktail philosophy, which Iike the Dial for N. Hawthorne, sends one immediately in to the lands of Morpheus

remember jean Genet had very little to work with in his prison cells!!

it does not take al that many words with which one works continuously to reform them over and over again like those pieces of bread roiled about in the hands to soften and make them sticky in order to keep attached to the metal flesh of a locker door--those flesh drenched black and white grainy fotos of criminals that excite the writer--

the sexuality a writer/reader shares in the intimacy of being confined with the texts and those texts that he is beginning to breed with this companion--

why prisons have been veritable Schools of Writing with man quite distinguished members attending off and on--and producing works far finer than many of those fossilized forms that are carefully drawn to plan when taught in the writing factories-

why not?
give Adolf Wolfi some pencils and watch him rip!!
Mr Milton Mr Cervantes mr Villon Chester Himes the fellow who wrote--Caryl Chessman-one better not get started Borstal Boy and Malcolm X--twenty million more
you se--Gregory Corso--people tottering abt in the Yard with book--
wearing it out and never getting to he end--

to be confined with a few books is to discover there is no end to them, if they are good ones-

and maybe if they aren't quite good enough, after awhile, as one figures it-- not really good enough,, why--then--to set to work to set that score right!!

and suddenly realize one is starting to find ways al one's own for making up these forms and stories and to heck with being confined in some one else's rule books--

and Villon le Bon Dieu le sait-

reading over and over for years on end the same few books in continual oscillation -and so in what may at first appear a a confinement, a gerbil running on the wheel to nowhere-- to find ever more possibilities and ideas imaginations structures forms emerge--endlessly--

a negentropy of--emergence-

and so leave m roubaud and others to the entropy of the satisfaction of determining that novels end here, and poems, of course, being those forms of writings made by beings like unto oneself who like oneself have signed the oath of loyalty to the secret of never endings-- produce programmaticly an endlessness

now--just because something is without end, does this mean that it is--may one indeed guarantee this--if it is without end, is it then able to avoid that yawning chasm--to be without loss of interest or energy or repeating itself?--

ah indeed the dangers of the steady state universe of the never ending endlessness!!

yes--one goes forward in endlessness and finds--???
well --
finds that novels at least have an end--

well the other one, locked away in the confines somewhere-- finds an inexhaustible flow of possibilities-- and thinks that sometimes, it is a good thing for a novel to have an end, and maybe not so good for a poem not to have one!!

yes, al things need to be seen from many angles of the dangle do they not-- whistling gaily, --he addresses the fly with its thousand prismed eye- and goes back to writing with the thinnest bit of black shoe polish on the end of p]in inside the lines of one of his three endlessly read books--

and singing, having combined shoe polish and thus walking inbetwen the lines as he is writing--
yes--singing--
"I Walk the Line"--

On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat wrote:

> *Barry,*
>
> *No I don't mean it in a negative way. I like reading it a lot, but I do feel*
> *the critical praise of it is a bit top heavy.*
>
> *Maybe, you are right. That is why I am hesistant to re-read novel which have*
> *meant a lot to me. On the other hand, Melville, Proust , Tolstoy, Kleist, to*
> *me, Hawthorne can be read in short pieces, as fragment. That way they are*
> *more like poems.*
>
> *Ciao,*
>
> *Murat*
>
> *On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <*
> [redacted]
> *wrote:*
>
> *In his remarkable book Poetry, etcetera: Cleaning House, Jacques Roubaud*
> *defines a poem as something that has no end and that you can only re-read*
> *whereas a novel is something that ends and in principle is not to be re-read*
> *because the ending completes it. "In this sense The Murder of Roger Ackroyd*
> *is the novel par excellence. It's the novel you can't read twice."*
> *Murat, you speak of Austen being chick-lit as if that were a negative?*

----- Original Message ----
From: Murat Nemet-Nejat
To: [redacted]
Sent: Monday, 1 September, 2008 2:14:26 AM
Subject: Re: insomnia, words that do not survive the world

Geraldine,

Are you sometimes scared to go back to novels you loved at one time?

It was such a disappointment to go back to Dostoevsky after twentyfive years
when I first read it when I was eighteen.

One Thousand Years of Solitude: ideally, this book should be read only once,
preferably before one has read any of its numerous imitators. Magical Realism has become the favorite cliche of non-western writers presenting their world to the west.

Dead Souls: I never dared go back to it. At one time it was my favorite Russian novel, neck and neck with Tolstoy's incandescently precise prose.

Thank God I have no urge to go back to Ulysses.

I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are as good as
I remember them to be; probably they are, infinitely superior to Dostoevsky.

On the other hand, there are novelist who remain as problematic, as fresh as
they were at first reading. Melville remains first among them, along with Proust. They are hard to go back to (God how am I going to read Pierre again!), but one can not help it.

Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially
put her by humiliating every one and gaining control. I know there is Jane
Austen's elegant, ironic, witty style; but how far does this style take one
over the years?

Ciao,

Murat

On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <
[redacted]
wrote:

Murat,
I think you pinpoint the fact that a novel's impact on the reader is strongly related to the reader's circumstance at the time, especially age. I was in my thirties when I read Jude O & The Scarlet Letter so I had a lot of reading under my belt by then and they just didn't measure up. I'm not even sure if I could slog through Wuthering Heights now - but when I was a teenager (and the Bronte's lived about 20 miles away from where I was born and brought up so I knew the landscape and language) it was magnetic.

Jane Austen? Oh I'm so sorry Murat I didn't include her simply because she's a bit on the cusp and not really what we think of as 19th Century (not that she's what you'd call 18th Century either - I think that's part of the fascination - the world in transition - she's very modern and yet curiously old fashioned). She's also very wicked! I nearly bust a gut reading Northanger Abbey. But she's no Eliot that's for sure.

Geraldine

----- Original Message ----- From: "Murat Nemet-Nejat" <
[redacted]*>*
To:

Sent: Sunday, August 31, 2008 7:35 PM
Subject: Re: insomnia, words that do not survive the world

Geraldine,

I asked the question because Hardy's The Mayor of Casterbridge left a a very

*strong impression on me when I first read it forty years ago in Turkey (in
English). The Scarlet Letter also which I read about the same time. It blew
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*An interesting connection: I read The Scarlet Letter at Robert College,
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The House of Seven Gables is his favorite Hawthorne novel, the first few
pages of which anticipate I think James's later style.*

I am so happy Jane Austen is not in your list.

Ciao,

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Oh yes - lots - probably most . The Bronte sisters, I love Wuthering Heights but oddly enough so many poets I know hate it - but they all love Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton. The two I mentioned as not liking stick in my mind because if you labour through a novel and you end up not liking it that's a lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

guidelines

guidelines

guidelines

guidelines

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27. Jill Chan
Call for submissions
Tue 2 Sep 2008

Poetry Sz: demystifying mental illness is calling for submissions to its 27th issue.

We are calling for original, previously unpublished poetry written by people who have experienced mental illness. Poems of all topics and styles are welcome.

http://poetrysz.blogspot.com

Send 4-6 poems and a short bio in the body of your email to [redacted]

Thank you.

regards

J Chan
editor

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28. Barry Schwabsky
Re: insomnia, words that do not survive the world
Tue 2 Sep 2008

Actually,Â Roubaud writes both, but looks to me to have written more novels than poetry.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Tuesday, 2 September, 2008 12:41:31 AM
Subject: Re: insomnia, words that do not survive the world

Of course, it is a poet who is saying poems may be read endlessly and novels not!!

↑ Index

29. Barry Schwabsky
Re: NOON 6
Tue 2 Sep 2008

Even more than in the previous issues that I have seen, Noon 6 succeeds in exemplifying--and I don't know how other contributors feel about this, but I am very pleased with it--the Borgesian idea that all literature can be read as by a

single author, that "in this correlation, the identity or plurality of men" (or of women) "doesn't matter."

----- Original Message ----
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Tuesday, 2 September, 2008 12:19:33 AM
Subject: Re: NOON 6

my pleasure, philip, fine book.

On 9/1/08 9:17 AM, "Philip Rowland" <[redacted]> wrote:

> *Thanks, Ruth, for commenting. Good to hear you read it right through, as it's designed to be read that way, as a sequence of poems. There's just the one ed., by the way, and the contributor you mention is Messenger (another, of course, Schwabsky).*
>
> *Best,*
> *Philip Rowland*
>
> *On Aug 31, 2008, at 4:20 AM, Ruth Lepson wrote:*
>
> *Thanks to the eds of Noonâ€¹just got my copy & yes how poetry is presented*
> *makes a big differenceâ€¹I stopped what I was doing to read the whole thing.*
> *(Â³I canÂ¹t believe I read the whole thing!Â²) It is short, true.*
>
> *Fine poems by list members, for ex Barry Schawbsky, Ravi Shankar, Halvard*
> *Johnson, Philip Messinger.*
>
> *Ruth Lepson*

↑ Index

30. steve d. dalachinsky

Re: insomnia, words that do not survive the world

Tue 2 Sep 2008

---

1 for the money two for the show t(h)ree to get ready

now go CAT go

On Mon, 1 Sep 2008 13:43:23 -0500 Halvard Johnson <[redacted]> writes:
> In Japan, some say that climbing Mount Fuji once is a sacred

> duty, but only a fool climbs it twice.
>
> Hal
>
> On Aug 31, 2008, at 8:14 PM, Murat Nemet-Nejat wrote:
>
> > Geraldine,
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> > Are you sometimes scared to go back to novels you loved at one
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> > It was such a disappointment to go back to Dostoevsky after
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> <[redacted]
> >> >
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> >> Sent: Sunday, August 31, 2008 7:35 PM
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> Check
> >>>> guidelines
> >>>>
> >>>>
> Check
> >>>
> >>>
>
> >> guidelines
> >>
> >
>
>
> "Never underestimate the power of stupid
> people in large groups."
> --George Carlin
>
> Halvard Johnson
> ==========
> [redacted]
> [redacted]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>

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>

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31. Sue Walker
Re: Visual Poetry (Vispo) Assistance
Tue 2 Sep 2008

Good morning. I am very interested in using visual poetry in my undergrad and grad poetry classes at the University of South Alabama. I would love to see your syllabi. Last year, in collaboration with the art department, we put on a most successful show in which the art students illustrated poems written by my students. 250 people attended -- but this is "old hat," and I'm looking for new ways of incorporation.

I am also interested in sound -- so thanks for your help with vispo.

Sue Walker
Professor of English and Creative Writing
University of South Alabama
Mobile, Al

On Aug 31, 2008, at 1:28 PM, Mairead Byrne wrote:

> *Dear Al(l),*
> *I designed a Visual Poetry course which I have taught in 3 iterations at Rhode Island School of Design, the second time in collaboration with Graphic Design professor, Jan Baker. This course is the first in a set of 3 courses in Concrete Poetry. The second is Sound Poetry, which I will be teaching for the first time this fall. When that is up & running, I hope to turn to Digital/ Kinetic, the third course in the sequence, which will probably be called something completely different by then as technology changes, maybe Molten Poetry! The three courses aren't discrete. As I approach sound, I understand more how visual it is. Someone, maybe Michael Basinski, said that sound poetry always has strong visual announcement too. Each course includes the others too. I am happy to share my most recent Visual Poetry syllabus, & also Sound Poetry when it's done.*
> *Mairead*
>
> *Mairéad Byrne*
> *Associate Professor of English*
> *Rhode Island School of Design*
> *2 College Street*
> *Providence, RI 02903*

> *"Jorgensen, Alexander" <[redacted]> 08/29/08 11:15 PM >>>*
> *I am currently collecting information on visual poetry. I would be very interested in links, names, articles, academic programs, repositories, and titles. Please either send back channel or share resources with the list. Your time and own expertise will be sincerely appreciated.*
>
> *Notice: September's second issue of Black Robert Journal will an important section on visual poetry.*
>
> *http://www.black-robert-journal.com*
>
> *welcome.html*
>
> *welcome.html*

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32. Michael Kelleher

Literary Buffalo E-Newsletter 09.01.08-09.07.08

Tue 2 Sep 2008

LITERARY BUFFALO
09.01.08-09.07.08

BABEL 2008-2009 SUBSCRIPTIONS ARE SOLD OUT!

If you would like to be put on a waiting list for tickets, please send an email with your name and daytime telephone number to [redacted].

EVENTS THIS WEEK

09.03.08

Just Buffalo/Center for Inquiry Literary Cafe
John Marvin and Alexis Malechor
Plus 8 Open Spots for Readers
Wednesday, September 3, 7:30 p.m.
Center for Inquiry, 1310 Sweet Home Road, Amherst

JUST BUFFALO MEMBERS WRITER CRITIQUE GROUP BEGINS THIS WEDNESDAY

The Just Buffalo Critique Group will have its first meeting Wednesday, September 3 at 6:30 pmË‡at the Market Arcade on Main or Washington Street (depending on which door you use)Ë‡in downtown Buffalo. We meet on the first and third Wednesday of the month through fall, winter and spring. And while ongoing participation in the group is limited to Just Buffalo members in good standing, we encourage walk-ins to test the waters and see if this is for you.

For info on format, etc., please download the info .pdf from the front page of our website:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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33. Michael Kelleher
One More Literary Buffalo Thing…
Tue 2 Sep 2008

LITERARY BUFFALO
09.01.08-09.07.08

Nickel City Poetry Slam/Gusto at the Gallery
Feature: Brian Ellis
Poetry Slam (10 open slots to compete)
Friday, September 5, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
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34. Peter Quartermain

Re: Rave review of THE REALITY STREET BOOK OF SONNETS

Tue 2 Sep 2008

Well, Geraldine (and hello, yes indeed)

Yes, Goode's view is, um, rather limited, and the book is not at all London-centric if that means that's where the writers come from -- of the 84 or so sonneteers, almost half are from outside the UK (some of them English/British born, yes, like yorkshire's Steve McCaffery), from Australia, Canada, Eire, New Zealand, USAmerica, and it strikes me that between them they offer a really energetic variety of work, from the more or less conventional (i.e. fourteen lines) to the entirely visual. I posted / re-posted Goode's blog-spasm because it might tell people here, more vigorously that I can, first that this book actuially exists and second that it really is worth a close look. If people on this list can't afford it, they can ask their town library to get it, it's a lot cheaper than most quality paperbacks that size.

It's Goode's enthusiasm (however limited its Lodnon-ish view might be) that I wanted to share -- I'm enthusiastic about it too. I probably should've written my own review instead (but where, can you tell me, can one make time nowadays?) My own great pleasure in the book comes in part from the amazing amount of news it carries -- but then I'm stuck on the left and wet coast of a large subcontinent, in a somewhat provinical town which relies mostly on imports for its reading/writing news. Mebbe it's different where Chris Goode comes from, of course, but you're right, his rave is surprisingly selective perhaps blind to imports.

I do think the Reality Street Book of Sonnets should get wide circulation; it might open a lot of eyes (it opened mine, and I've been reading cxurerent writing for four or five decades), and I'd expect it to change some people's practice -- what somebody on this list, talking of was it Hawthorne? Melville? called his writer's DNA.

Peter

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Geraldine Monk
Sent: 30 August 2008 04:19 PM
To: [redacted]
Subject: Re: Rave review of THE REALITY STREET BOOK OF SONNETS

Hello Peter,

It may be a rave review but it's so London-centric it gives a totally distorted picture of what the book is about and I think Chris inadvertently makes it sound rather parochial. It's not all London poets emanating from Writers Forum workshops (excellent poets though they are) but a selection of

British, American, Canadian, Australian and New Zealand poets. He doesn't even mention the maestro Ted Berrigan nor other prominent Americans like Lyn

Hejinian, Kathleen Fraser, Anselm Hollo, Juliana Spahr and more. An odd rave review which doesn't really take the book on outside Chris's own circle

of associates which I find a tad misleading. But that's the swing and roundabouts of blogs for you!

Geraldine
=======

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35. **aaron tieger**
new books from fewer & further press
Tue 2 Sep 2008

On behalf of Jess Mynes:

Hello everyone,

Fewer & Further Press is pleased to announce the publication of Shannon Tharp's Determined by Aperture and Brenda Iijima's Rabbit Lesson. Both are printed in an edition of 200 copies, 40 of which are special editions.

Copies can be purchased for $7, postpaid. Please visit the Fewer & Further Press website (http://fewfur.blogspot.com) for excerpts and cover images. Payments can be made through the site with Paypal.

Special editions are hand-sewn and signed by the author, for $9. If you would like to purchase a special edition, please contact the editor for availability. If you would like to pay by check, mail it to:

Jess Mynes
121 Lockes Village Rd
Wendell, MA 01379

Thank you very much.

Jess Mynes, editor
http://fewfur.blogspot.com/

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36. **steve russell**
Re: insomnia, words that do not survive the world
Tue 2 Sep 2008

---

i knew i had done something wrong by joining the union. rule n.1/ never trust a poet. & remember, if the poet is a Scientologist, RUN.

documentation of all prescribed medications.

next to the word
Offender
on the dotted black line

none-the-less, i couldn't agree more with Chirot:

"Really, no book has an end, and when one is afraid of book one is so totally in love with and never wants it to end, slowing down and down and down to put off as long as possible or maybe just not ever reach the end, so one can start over again and not know ever really what the "ending is."

The recently late Larry Brown has some books that fall into this catagory. I met the guy once. His unpublished novel is about a bear tearing flesh to shreds and includes lots of raunchy sex. He claims it was truely aweful. Then he got some pieces in a biker mag. Then his break/through. Poems i like as much but in shorter doses cuz one needs youthful nerves to handle all them words. & there's all that sub/text going on. Poetry is best when i'm in good mental health, and that, i'm afraid, comes and goes.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Monday, September 1, 2008 7:41:31 PM
Subject: Re: insomnia, words that do not survive the world

Of course, it is a poet who is saying poems may be read endlessly and novels not!!

When you join the Poet's Union, there's a clause in there you have to sign in blood that says, no matter what, you will never let any other form of writing be more favorably compared to poetry in one's presence or by oneself, on the pain of immediate and ever lasting punishment under the laws & Codes of Poetic Justice--

Actually all my life I have had a small handful of books fiction poetry non fiction that i pretty much read continuously--here and there one or two will drop out and be replaced with new favorites--but i never get tired of them--reading in fragments or chunks and interweaving them so that lines of poems are found among descritpions of forged battle plans in an imaginary writers story in a short story and a novel may be found to contain an Anarkeyology of crumbling non fiction silting in with that frayed lines of poems forming into a mimicking camouflaged appearing "terrain,." Always have a couple of these talismanic tomes on my persons for those sudden emergencies when one is swept up and finds oneself i the elsewheres of hospitals police precincts wrong bus stop in the middle of nowhere, abandoned houses in the middle of nights suddenly alive with ghosts or quite simply at any given moment of the day when taken by surprise on is found wandering again through those familiar words which seems to heave of a sudden detoured into territory so strange that it is impossible to believe yet there before one's very eyes that yes, on page 23, in the bottom right part of the lat paragraph--is a passage that suddenly swings open and reveals an entirely new world inside, like that wall in which there is a door out of nowhere in the H. G. Wells story through which the passerby discovers one can travel as through a portal among universes. Truly one never remotely tires of these books and none of them have any ending at al even though occasionally one decides to play at being a rational and orderly processional person and does in deed "read straight through from beginning to end,"--and each word is not the same as previously and its familiarity , the intimacy one has it with , is, like intimacy, the creation of a mystery anew with in every instant of its intimicy with the intimacies of it mysteries-intertwining- I sometimes wonder if I am simply stuck like a raft in a whirlpool in a river but no--since these tomes texts fragments volcanic actions and explosions, are al continuously disintegrating and reforming, re arranging, finding new meanings among the disordered alleys of their carelessly strewn and tossed about left over various participles and hanging clauses and lines that frankly made no sense--suddenly al of it gathering in a rush and one finds oneself at the naissance of a cosmos completely unsuspected and which is heaving and breathing with the convulsions of birth-- those Jim Thompson Murat i have read both of them abt twenty times and never tired of them--truly the books poems and images sounds characters beings histories become so much part of one they are always cropping up as one is kneeling working in the dirt--parting some grass and

smashed stones-there it is! a line of a poem hobnobbing with a bunch of characters on the lam from a a brilliant Sciascia book, warily playing cards with a bunch of cutthroats from Rimbaud's illuminations and in the background is the west Texas sky of the opening of The killer Inside Me--

now a character who moved into my works hangs out with these lot--bloody discussions of the violence of words when used to conceal among their moral suasions the true thick and heavy blood of the slaughterhouse that runs under one's feet or like when the man in the cell next to me was killed and he blood ran in the little gutter for piss-- and blood flows in books not only words and death stalks in the pages as they shudder in a breeze--and a wild set of heathen gods is roasting something just over the hill as one realises that the marginalia in a text have cannibalized the original--

and time to find another yet another copy! of the same volume-- because no matter how muh one reads it, the miracle is one never memorizes it, and each time it really is a different series of words than the last

people go through life living with certain people in their lives long long times- and so it is with the great modern inventions of paperback pocket books that fold and fall apart and are held together out of sheer willpower and who cares if the pages begin to make new arrangements al their own with here and there a few slipping away like thieves in the night while others come in, hidden and darkly plotting among the over heaped baskets of apples or piles of hot bricks, the heavy loads of aniomals furs--

Because does the ending matter, Ivonne feels the ending will be the ending of this intensity of intimacy of beings--then of course not-!

one might even just jerk out the last set of pages and stuff them in the back of a police's man motorcycle car while he is writing a ticket for blind deaf and dumb jay walker--

another good thing abt always having these companion with one is that one has always paper with which to write! and companions with whom to carry o conversations aloud or silently- and what better honor than to write one's bizarre effusions among those words one both knows and does not, the uncanny in full regalia before one continually--

when i was on hose arrest ion Poland for two weeks at one point i had two books actually with me in english to read-- notmysual ones which were stored in sweden-but byby a fluke ulysses by james joyce and spoils of poynton by Henry James and Rimbaud quarter or so of book that had fallen apart and ditto with a Raymond chandler flapping one winged---as the back cover had long ago flown south on its own--

yet with those four directions as it were--the cosmos opens-- and one can read for sure Ulysses many times over in succession and it is never the same

a good and esp great writer are never the same--and maybe it it is the reader plays a part also of course-
but then there are so many books which if one essayed this--one wd feel as though in manacles long before the arrest!!
or before the accident would feel a massive concussion
or simply as though--
endlessness is not a happy endlessness
but being doomed to an etrnerity of dullness, unimaginative and pompous and narrow minded didactic "sophistory "aka soporifics--a new form of cocktail philosophy, which Iike the Dial for N. Hawthorne, sends one immediately in to the lands of Morpheus

remember jean Genet had very little to work with in his prison cells!!

it does not take al that many words with which one works continuously to reform them over and over again like those pieces of bread roiled about in the hands to soften and make them sticky in order to keep attached to the metal flesh of a locker door--those flesh drenched black and white grainy fotos of criminals that excite the writer--

the sexuality a writer/reader shares in the intimacy of being confined with the texts and those texts that he is beginning to breed with this companion--

why prisons have been veritable Schools of Writing with man quite distinguished members attending off and on--and producing works far finer than many of those fossilized forms that are carefully drawn to plan when taught in the writing factories-

why not?
give Adolf Wolfi some pencils and watch him rip!!
Mr Milton Mr Cervantes mr Villon Chester Himes the fellow who wrote--Caryl Chessman-one better not get started Borstal Boy and Malcolm X--twenty million more
you se--Gregory Corso--people tottering abt in the Yard with book--
wearing it out and never getting to he end--

to be confined with a few books is to discover there is no end to them, if they are good ones-

and maybe if they aren't quite good enough, after awhile, as one figures it-- not really good enough,, why--then--to set to work to set that score right!!

and suddenly realize one is starting to find ways al one's own for making up these forms and stories and to heck with being confined in some one else's rule books--

and Villon le Bon Dieu le sait-

reading over and over for years on end the same few books in continual oscillation -and so in what may at first appear a a confinement, a gerbil running on the wheel to nowhere-- to find ever more possibilities and ideas imaginations structures forms emerge--endlessly--

a negentropy of--emergence-

and so leave m roubaud and others to the entropy of the satisfaction of determining that novels end here, and poems, of course, being those forms of writings made by beings like unto oneself who like oneself have signed the oath of loyalty to the secret of never endings-- produce programmaticly an endlessness

now--just because something is without end, does this mean that it is--may one indeed guarantee this--if it is without end, is it then able to avoid that yawning chasm--to be without loss of interest or energy or repeating itself?--

ah indeed the dangers of the steady state universe of the never ending endlessness!!

yes--one goes forward in endlessness and finds--???
well --
finds that novels at least have an end--

well the other one, locked away in the confines somewhere-- finds an inexhaustible flow of possibilities-- and thinks that sometimes, it is a good thing for a novel to have an end, and maybe not so good for a poem not to have one!!

yes, al things need to be seen from many angles of the dangle do they not--
whistling gaily, --he addresses the fly with its thousand prismed eye- and goes back to writing with the thinnest bit of black shoe polish on the end of p]in inside the lines of one of his three endlessly read books--

and singing, having combined shoe polish and thus walking inbetwen the lines as he is writing--
yes--singing--
"I Walk the Line"--

On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *Barry,*
>
> *No I don't mean it in a negative way. I like reading it a lot, but I do feel*

> *the critical praise of it is a bit top heavy.*
>
> *Maybe, you are right. That is why I am hesistant to re-read novel which have*
> *meant a lot to me. On the other hand, Melville, Proust , Tolstoy, Kleist, to*
> *me, Hawthorne can be read in short pieces, as fragment. That way they are*
> *more like poems.*
>
> *Ciao,*
>
> *Murat*
>
> *On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <*
> [redacted]
> *wrote:*
>
> *In his remarkable book Poetry, etcetera: Cleaning House, Jacques Roubaud*
> *defines a poem as something that has no end and that you can only re-read*
> *whereas a novel is something that ends and in principle is not to be re-read*
> *because the ending completes it. "In this sense The Murder of Roger Ackroyd*
> *is the novel par excellence. It's the novel you can't read twice."*
> *Murat, you speak of Austen being chick-lit as if that were a negative?*
>
> *----- Original Message ----*
> *From: Murat Nemet-Nejat <*[redacted]*>*
> *To:* [redacted]
> *Sent: Monday, 1 September, 2008 2:14:26 AM*
> *Subject: Re: insomnia, words that do not survive the world*
>
> *Geraldine,*
>
> *Are you sometimes scared to go back to novels you loved at one time?*
>
> *It was such a disappointment to go back to Dostoevsky after twentyfive years*
> *when I first read it when I was eighteen.*
>
> *One Thousand Years of Solitude: ideally, this book should be read only once,*
> *preferably before one has read any of its numerous imitators. Magical*
> *Realism has become the favorite cliche of non-western writers presenting*
> *their world to the west.*

Dead Souls: I never dared go back to it. At one time it was my favorite Russian novel, neck and neck with Tolstoy's incandescently precise prose.

Thank God I have no urge to go back to Ulysses.

I wonder if Jim Thompson's The Killer Inside Me and Pop. 1290 are as good as
I remember them to be; probably they are, infinitely superior to Dostoevsky.

On the other hand, there are novelist who remain as problematic, as fresh as
they were at first reading. Melville remains first among them, along with Proust. They are hard to go back to (God how am I going to read Pierre again!), but one can not help it.

Geraldine, I have a question. Is Jane Austen not the quintessential chick lit writer. Girl rejects boy. Boy pursues girl. Girl gets boy, who is handsome, rich (beyond imagination) and moral. In Mainsfield Park (that's her last novel, yes?) the "poor" girl takes revenge on everyone who socially
put her by humiliating every one and gaining control. I know there is Jane
Austen's elegant, ironic, witty style; but how far does this style take one
over the years?

Ciao,

Murat

On Sun, Aug 31, 2008 at 8:14 PM, Geraldine Monk <
[redacted]
wrote:

Murat,
I think you pinpoint the fact that a novel's impact on the reader is strongly related to the reader's circumstance at the time, especially age. I
was in my thirties when I read Jude O & The Scarlet Letter so I had a lot
of
reading under my belt by then and they just didn't measure up. I'm not even
sure if I could slog through Wuthering Heights now - but when I was a teenager (and the Bronte's lived about 20 miles away from where I was

born
and brought up so I knew the landscape and language) it was magnetic.

Jane Austen? Oh I'm so sorry Murat I didn't include her simply because
she's a bit on the cusp and not really what we think of as 19th Century
(not
that she's what you'd call 18th Century either - I think that's part of
the
fascination - the world in transition - she's very modern and yet
curiously
old fashioned). She's also very wicked! I nearly bust a gut reading
Northanger Abbey. But she's no Eliot that's for sure.

Geraldine

----- Original Message ----- From: "Murat Nemet-Nejat" <
[redacted]>
To: <[redacted]>
Sent: Sunday, August 31, 2008 7:35 PM
Subject: Re: insomnia, words that do not survive the world

Geraldine,

I asked the question because Hardy's The Mayor of Casterbridge left a
a
very
strong impression on me when I first read it forty years ago in Turkey
(in
English). The Scarlet Letter also which I read about the same time. It
blew
my mind.

An interesting connection: I read The Scarlet Letter at Robert
College,
the
American school In Istanbul. Robert College was built by missionaries
who
came from Massachusetts. The poet, critic and publisher Ed Foster is
writing
a fascinating book about 19th century Istanbul (and its surrounding
areas
up
to Iran) and a group of New England missionaries.

Reading Moby Dick for the first time was an excruciating experience

*for
me,
but that reading changed my DNA as a writer. So nothing was wasted.*

*I share your enthusiasm for Middlemarch, which interestingly I also thought
is the best 19th century English novel. I also love Henry James, who was
a
feminist, an American novelist and a great admirer of Hawthorne. My guess
is
The House of Seven Gables is his favorite Hawthorne novel, the first few
pages of which anticipate I think James's later style.*

I am so happy Jane Austen is not in your list.

Ciao,

Murat

On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <
[redacted]
wrote:

*Murat,
Oh yes - lots - probably most . The Bronte sisters, I love Wuthering
Heights but oddly enough so many poets I know hate it - but they all love
Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest
prose stylists within the conventional narrative format), Henry James,
Melville, Edith Wharton. The two I mentioned as not liking stick in my
mind
because if you labour through a novel and you end up not liking it that's
a
lot of time spent not liking something so you tend to be harsher than you
would if you spent 5 minutes on a poem you don't like.*

Murat wrote:

> *Geraldine,*
>
> *Do you like any 19th century novel, at least written in the English language?*
>
> *Ciao,*
>
> *Murat*
>
> *guidelines*
>
> *guidelines*
>
> *guidelines*
>
> *guidelines*

↑ Index

37. **Ruth Lepson**

Re: NOON 6

Tue 2 Sep 2008

---

yep, tho in dif voices & moods.

On 9/2/08 2:14 AM, "Barry Schwabsky" <[redacted]> wrote:

> *Even more than in the previous issues that I have seen, Noon 6 succeeds in exemplifying--and I don't know how other contributors feel about this, but I am very pleased with it--the Borgesian idea that all literature can be read as by a single author, that "in this correlation, the identity or plurality of men" (or of women) "doesn't matter."*
>
> *----- Original Message ----*
> *From: Ruth Lepson <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, 2 September, 2008 12:19:33 AM*

> *Subject: Re: NOON 6*
>
> *my pleasure, philip, fine book.*
>
> *On 9/1/08 9:17 AM, "Philip Rowland" <[redacted]> wrote:*
>
> *Thanks, Ruth, for commenting. Good to hear you read it right through, as it's designed to be read that way, as a sequence of poems. There's just the one ed., by the way, and the contributor you mention is Messenger (another, of course, Schwabsky).*
>
> *Best,*
> *Philip Rowland*
>
> *On Aug 31, 2008, at 4:20 AM, Ruth Lepson wrote:*
>
> *Thanks to the eds of Noonâ€¹just got my copy & yes how poetry is presented*
> *makes a big differenceâ€¹I stopped what I was doing to read the whole thing.*
> *(Â³I canÂ¹t believe I read the whole thing!Â²) It is short, true.*
>
> *Fine poems by list members, for ex Barry Schawbsky, Ravi Shankar, Halvard*
> *Johnson, Philip Messinger.*
>
> *Ruth Lepson*

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38. Sheila Murphy

Blue Lion Books Announces: Francis Raven Publication

Tue 2 Sep 2008

Blue Lion Books (http://bluelionbooks.info/) is pleased to announce the two volume publication Francis Raven's haifun, Haifuns (1 – 4) & 5-Haifun: Of Being Divisible, a nonce form of incredible efficacy. Haifun are characterized by having the same number of words in each line as lines in each stanza as stanzas on each page. They are thus squares. So, a 2-haifun has 2 words per line, 2 lines per stanza, 2 stanzas per page, and 40 pages in the section (the haifun number squared times 10).

For purchase at:
http://stores.lulu.com/bluelionbooks
(scroll down)

"In Haifuns (1-4) Francis Raven creates a new poetic form. A "haifun has the same number of words in each line as lines in each stanza as stanzas on a page." The overall structure is a kind of fractal that allows Raven to explore the soul of numbers. His "one" haifuns, for instance, which are isolated words, ring with loneliness without descending into pathos. The "Two" haifuns set paired stanzas in conversation or at odds. The total effect is symphonic, as if one by one or in groups, different instruments joined in making this music that carries the reader along in suspense." —Rae Armantrout

"Of Being Divisible crystallizes the ubiquitous glut of contemporary experience into a pentagrammic design. Raven has created 250 poems of 5 stanzas each with 5 lines each formed of 5 words. The disparate seeming parts find their way into a system of toccatas in language, functioning deftly and resonating with a beguiling depth. Like fivefold prisms, these works can be perceived as both interior and exterior, enhancing the reader's ability to perceive an elevated level of ambiguity." —Sheila E. Murphy

"Francis Raven has found a new form for a new generation that attends to the inventive while satisfying the reader with tangibility. His Haifun are more than simple fun, they are a wonderful method to develop and anchor the one-word poem and beyond. Haifun is an excellent method to experiment with forms and ideas that are open to English while retaining the poem within the poetry. Raven is at home in this form and his lines match the grandeur of this project. This is a fine book!" —Geoffrey Gatza

Francis Raven is a graduate student in philosophy at Temple University. His books include Shifting the Question More Complicated (Otoliths, 2007), Taste: Gastronomic Poems (Blazevox 2005) and the novel, Inverted Curvatures (Spuyten Duyvil, 2005). Poems of his have been published in Mudlark, Conundrum, Chain, Big Bridge, Bird Dog, Caffeine Destiny, and Spindrift among others. His critical work can be found in Jacket, Logos, Clamor, The Journal of Aesthetics and Art Criticism, The Electronic Book Review, The Emergency Almanac, The Morning News, The Brooklyn Rail, Media and Culture, In These Times, The Fulcrum Annual, Rain Taxi, and Flak.

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39. Jerome Rothenberg
Technicians of the Sacred reading: 40 years
Tue 2 Sep 2008

At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
jrothenberg at cox.net
http://writing.upenn.edu/epc/authors/rothenberg/
new ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
Blog at poemsandpoetics.blogspot.com

"Language is Delphi."
--Novalis

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40. Geoffrey Gatza
Re: Technicians of the Sacred reading: 40 years
Tue 2 Sep 2008

Happy 40th!

Congrats and hurray!

Hip Hip Hurray
Hip Hip Hurray
Hip Hip Hurray

Rockets, Geoffrey

:-)

On 9/2/08 7:01 PM, "Jerome Rothenberg" <[redacted]> wrote:

> *At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee*

> *Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)*
>
> *Jerome Rothenberg* *"Language is Delphi."*
> *1026 San Abella* *--Novalis*
> *Encinitas, CA 92024*
> *[redacted]*
> *jrothenberg at cox.net*
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> *Blog at poemsandpoetics.blogspot.com*

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41. Mary Kasimor

Re: FW: It's already beginning -- Raid in St. Paul

Tue 2 Sep 2008

I was marching yesterday in St. Paul. I could not believe the number of police--15-20 darth vader looking characters at each side of the intersections--and at numerous intersections, plus police on bikes and wearing shorts. I can't help but believe that many of the arrests were unnecessary--Amy Goodman, among many others, I am sure. Despite the heat, I am so glad that I was there--solidarity among us; that was great. Perhaps we were too peaceful--the 10,000 or so of us, and we should have raised more hell.

Mary Kasimor

--- On Sat, 8/30/08, Fluffy Singler <[redacted]> wrote:

From: Fluffy Singler <[redacted]>
Subject: FW: It's already beginning -- Raid in St. Paul
To: [redacted]
Date: Saturday, August 30, 2008, 2:24 PM

From the front row here in the Twin Cities . . .

http://www.startribune.com/politics/27695244.html?elr=KArksLckD8EQDUoaEyqyP4O:DW3ckUiD3aPc:_Yyc:aULPQL7PQLanchO7DiUs

I live on Harriet Avenue in Minneapolis, where one of the Friday raids occurred. In fact, I was sitting at a coffee shop two blocks away last night when we saw a Sherriff's Paddy Wagon, a tv van and no fewer than 10 police cars around the neighborhood, six within a few minutes of the paddy wagon coming through and a bunch of others just "patrolling" the neighborhood.

****

I live in a lefty neighborhood. We have a co-op and Arise, the anarchist bookstore. The City has used people's fear of crime to talk the neighborhood organizations into accepting city money for more police patrols this summer and they have been THICK here around my few blocks-bikes, squads, etc.-all the time.

****

I have been telling everyone who can stand to listen to me about the fact that Minneapolis has been gradually becoming more and more of a police state over the past two years. Last summer, TWO police officers-local and sheriff-on every single corner downtown day and night, sometimes standing, on bikes or in squad cars parked on the sidewalks. I am not exaggerating. This summer, FOUR. Mostly they bust petty crimes rather than violent ones. And mostly in my neighborhood they harass anyone who looks "suspicious" which covers most people in my neighborhood.

****

I went to court on Monday for a friend who got busted on some petty charges and the public defenders were complaining about their huge caseload and saying "well, it's the week before the convention." It's been my experience watching concerts festivals and other events here that not only will they be raiding political offices like this, but they will also definitely be sweeping the streets for the homeless and other people who might scare off the conventioneers, who are housed in both downtown Minneapolis and in St. Paul.

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42. Wystan Curnow

Re: Technicians of the Sacred reading: 40 years

Tue 2 Sep 2008

What a remarkable, wonderful occasion! I will be there in spirit.
I'm imagining a global reading--this should be possible!
Wystan

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Jerome Rothenberg
Sent: Wednesday, 3 September 2008 11:02 a.m.
To: [redacted]
Subject: Technicians of the Sacred reading: 40 years

At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)

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http://wings.buffalo.edu/epc/authors/rothenberg/esp/
Blog at poemsandpoetics.blogspot.com

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43. Maria Damon

Re: Technicians of the Sacred reading: 40 years

Tue 2 Sep 2008

Wish I cd be there. Have a great time, all.

Jerome Rothenberg wrote:
> At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)
>
>
> Jerome Rothenberg "Language is Delphi."
> 1026 San Abella --Novalis
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> jrothenberg at cox.net
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> j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
> Blog at poemsandpoetics.blogspot.com
>
>

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44. Matt Henriksen

Frank Stanford Literay Festival Seeks Sponsors

Wed 3 Sep 2008

Dear Stanford Fans & Small Press Publishers,

While we have been able to organize & promote three days of events in Fayetteville, Arkansas celebrating Frank Stanford's work with minimal costs, we'd like to honor a few central figures in Stanford's creative career by supporting their travel to participate in the festival.

Sponsors will be acknowledge in promotional materials and in a commemorative, hand-sewn program designed by Cannibal Books. Sponsors will also receive a broadside of a poem from Stanford's final book, You, designed and printed collaboratively between Lost Roads Publishers, Cannibal Books and Effing Press. We will also verbally recognize sponsors at all events, which include a Small Press Reading, several Stanford readings, two panels, a screening or Irving Broughton's legendary Stanford biopic It Wasn't a Dream It Was a Flood, and a marathon reading of Stanford's epic poem The Battlefield Where the Moon Says I Love You.

Donations are tax deductible and payable to Lost Roads. For more information, query Matthew Henriksen at [redacted].

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45. Small Press Traffic

Small Press Traffic's 2008 Calendar

Wed 3 Sep 2008

Small Press Traffic invites you to join us for our spectacular Fall 2008 Line-up. We'll see you Fridays!

****

SMALL PRESS TRAFFIC'S FALL 2008 CALENDAR

****

Friday, September 12, 2008 at 7:30 p.m.
GEYSER!

a new play by KEVIN KILLIAN & WAYNE SMITH
Please make reservations or plan to arrive early;
these plays sell out year after year!
All seats $10 as a benefit for Small Press Traffic.

Friday, September 19, 2008 at 7:30 p.m.
ANSELM BERRIGAN & D.S. MARRIOTT

Friday, September 26, 2008 at 7:30 p.m.
AARON SHURIN & ANNE WALDMAN
with special guest Ambrose Bye

Friday, October 3, 2008 at 7:30 p.m.
AN EVENING OF EXPERIMENTAL FICTION featuring
JAIME CORTEZ, SESSHU FOSTER, R. ZAMORA LINMARK,
KATE SCHATZ & LENI ZUMAS

Friday, October 10, 2008 at 7:30 p.m.
MATVEI YANKELEVICH & KATE COLBY
** Please note special location for this event ** CCA Oakland Campus, Nahl Hall
5212 Broadway in Oakland

Friday, October 24, 2008 at 7:30 p.m.
EDWIN TORRES & ALBERT FLYNN DESILVER

Friday, November 7, 2008 at 7:30 p.m.
CAROLINE BERGVALL & C.S. GISCOMBE

Friday, November 14, 2008 at 7:30 p.m.
JOAN LARKIN & DONNA DE LA PERRIÉRE

Friday, November 21, 2008 at 7:30 p.m.
SINA QUEYRAS & JOCELYN SAIDENBERG

Friday, December 5, 2008 at 7:30 p.m.
SCOTT INGUITO & THE SONNETEERS (Ben & Sandra Doller)

Saturday, December 13, 2008 at 3:00 p.m.
STEPHEN VINCENT & A BEVERLY DAHLEN TRIBUTE

Unless otherwise noted, events are $5-10, sliding scale,
free to current SPT members and CCA faculty, staff, and students.
Unless otherwise noted, our events are presented in
Timken Lecture Hall
California College of the Arts
1111 Eighth Street, San Francisco
(just off the intersection of 16th & Wisconsin)

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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46. steve d. dalachinsky

Re: Christine Wertheim exhibit opening September 7 at Right Window Gallery

Wed 3 Sep 2008

---

that name was stolen from warhol

On Sat, 30 Aug 2008 22:38:50 -0700 Dodie Bellamy <[redacted]>
writes:
> The Plastic Exploding Inevitable
> an installation by Christine Wertheim
>
> Right Window at ATA
> 992 Valencia at 21st Street, San Francisco
>
> Opening: September 7, 5 p.m. to 8 p.m.
> At 6:00 Christine Wertheim will talk and answer questions about the
> project
>
> Installation continues through October 3
>
> Coral reefs the world over are dying faster than rain forests. In
> homage to these vanishing wonders, Margaret and Christine Wertheim
> of
> the Institute For Figuring instigated a project to crochet a woolen
>
> reef, an effort that now engages women around the globe. This
> collective testimony also celebrates the strange hyperbolic geometry
>
> of the oceanic realm. As it has grown the reef has spawned, dividing
>
> and growing into multiple sub-reefs, each with its own unique

> ecology
> of corals, anemones, kelps and other sea life.
>
> In September Right Window will be showing the Plastic Exploding
> Inevitable (PEI), a spawn of the Toxic Reef, aka Bikini Atoll, made
>
> from plastic bags and other refused and recycled materials. The
> most
> psychedelic of the Institute for Figuring reefs, the Plastic
> Exploding Inevitable features irradiant pink "sand," miniature white
>
> plastic spires, a grove of wine-glass trees, and a gorgeous reef
> panorama painted on a take-out box by Alicia Escott. In the decades
>
> since Warhol created his Exploding Plastic Inevitable, the
> multimedia
> component of the Silver Factory, the words he strung together have
> taken on a more sinister edge, and Wertheim's installation helps us
>
> parse this new reality. In the North Pacific, for example, there is
>
> a gyre of floating plastic debris roughly the size of Texas.
>
> Contributors to the Plastic Exploding Inevitable include:
> Kathleen Greco, Sarah Simons, Evelyn Hardin, Alicia Escott, Margaret
>
> Wertheim and Christine Wertheim.
>
> The Right Window at ATA is curated by Dodie Bellamy for the month of
>
> September, 2008.
>
> When she is not crocheting reef items, Christine has a full-time job
>
> in the Department of Critical Studies at the California Institute of
>
> the Arts, where she teaches experimental writing and feminism. She
> is
> also an experimental poet and writer whose work deals with the
> intersection of language and logic. Christine's first book of
> poetry,
> +'Ime-S-pace, was published in 2007 by Les Figues Press, LA.

>
>
>

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47. steve d. dalachinsky

Re: insomnia, words that do not survive the world

Wed 3 Sep 2008

---

my name appears in a francine prose early novel
well my last name at least not because of potry but because tho we have no relationship
she wrote a book about russian folk and remembered my last name from our school days
so sometimes the character's name has no connection to the "real" person

On Mon, 1 Sep 2008 21:03:04 -0700 Stephen Vincent <[redacted]>
writes:
> A friend yesterday let me know that Armand Schwarner (sp?) - at least
> his name - appears in Bolano's Savage Detectives.
> This has some bearing on novelists reading poets, and vice versa. I
> will now definitely read the Bolano. He's earned my respect - or
> desire to read him - with the mere mention of Armand.
>
> A real provincial when it comes to reading most novels, partly
> because I am a slow reader, and partly because I read them, when I
> do, for the poetry,(Proust, James, Joyce, Faulkner, Woolf, Collette,
> etc.) and, I suspect most novelists don't write for the poetry, nor
> for that matter, read much poetry. And that's kind of irritating.
> (The contradiction is that many of us will chew away on probably
> terrible translations of French and German philosophers, and such
> will throw our poetry into new directions).
>
> But any novelist who mentions Armand, he's OK by me! (I also hear
> it's a wonderful book (novel).)
>
> Stephen V
>
>
> David Chirot <[redacted]> wrote: Of course, it is a poet
> who is saying poems may be read endlessly and novels
> not!!
>

> When you join the Poet's Union, there's a clause in there you have
> to sign
> in blood that says, no matter what, you will never let any other
> form of
> writing be more favorably compared to poetry in one's presence or by
> oneself, on the pain of immediate and ever lasting punishment under
> the
> laws & Codes of Poetic Justice--
>
> Actually all my life I have had a small handful of books fiction
> poetry non
> fiction that i pretty much read continuously--here and there one or
> two will
> drop out and be replaced with new favorites--but i never get tired
> of
> them--reading in fragments or chunks and interweaving them so that
> lines of
> poems are found among descritpions of forged battle plans in an
> imaginary
> writers story in a short story and a novel may be found to contain an
> Anarkeyology of crumbling non fiction silting in with that frayed
> lines of
> poems forming into a mimicking camouflaged appearing "terrain,."
> Always have
> a couple of these talismanic tomes on my persons for those sudden
> emergencies when one is swept up and finds oneself i the elsewheres
> of
> hospitals police precincts wrong bus stop in the middle of nowhere,
> abandoned houses in the middle of nights suddenly alive with ghosts
> or quite
> simply at any given moment of the day when taken by surprise on is
> found
> wandering again through those familiar words which seems to heave of
> a
> sudden detoured into territory so strange that it is impossible to
> believe
> yet there before one's very eyes that yes, on page 23, in the bottom
> right
> part of the lat paragraph--is a passage that suddenly swings open
> and
> reveals an entirely new world inside, like that wall in which there
> is a

> door out of nowhere in the H. G. Wells story through which the
> passerby
> discovers one can travel as through a portal among universes. Truly
> one
> never remotely tires of these books and none of them have any ending
> at al
> even though occasionally one decides to play at being a rational and
> orderly
> processional person and does in deed "read straight through from
> beginning
> to end,"--and each word is not the same as previously and its
> familiarity ,
> the intimacy one has it with , is, like intimacy, the creation of a
> mystery
> anew with in every instant of its intimicy with the intimacies of it
> mysteries-intertwining-
> I sometimes wonder if I am simply stuck like a raft in a whirlpool
> in a
> river but no--since these tomes texts fragments volcanic actions and
> explosions, are al continuously disintegrating and reforming, re
> arranging,
> finding new meanings among the disordered alleys of their carelessly
> strewn
> and tossed about left over various participles and hanging clauses
> and lines
> that frankly made no sense--suddenly al of it gathering in a rush
> and one
> finds oneself at the naissance of a cosmos completely unsuspected
> and which
> is heaving and breathing with the convulsions of birth--
> those Jim Thompson Murat i have read both of them abt twenty times
> and never
> tired of them--truly the books poems and images sounds characters
> beings
> histories become so much part of one they are always cropping up as
> one is
> kneeling working in the dirt--parting some grass and smashed
> stones-there it
> is! a line of a poem hobnobbing with a bunch of characters on the
> lam from a
> a brilliant Sciascia book, warily playing cards with a bunch of
> cutthroats

> from Rimbaud's illuminations and in the background is the west Texas
> sky of
> the opening of The killer Inside Me--
>
> now a character who moved into my works hangs out with these
> lot--bloody
> discussions of the violence of words when used to conceal among
> their moral
> suasions the true thick and heavy blood of the slaughterhouse that
> runs
> under one's feet
> or like when the man in the cell next to me was killed and he blood
> ran in
> the little gutter for piss--
> and blood flows in books not only words and death stalks in the
> pages as
> they shudder in a breeze--and a wild set of heathen gods is roasting
> something just over the hill as one realises that the marginalia in
> a text
> have cannibalized the original--
>
> and time to find another yet another copy! of the same volume--
> because no matter how muh one reads it, the miracle is one never
> memorizes
> it, and each time it really is a different series of words than the
> last
>
> people go through life living with certain people in their lives
> long long
> times-
> and so it is with the great modern inventions of paperback pocket
> books that
> fold and fall apart and are held together out of sheer willpower and
> who
> cares if the pages begin to make new arrangements al their own with
> here and
> there a few slipping away like thieves in the night while others
> come in,
> hidden and darkly plotting among the over heaped baskets of apples
> or piles
> of hot bricks, the heavy loads of aniomals furs--
>

> Really, no book has an end, and when one is afraid of book one is
> so
> totally in love with and never wants it to end, slowing down and
> down and
> down to put off as long as possible or maybe just not ever reach the
> end, so
> one can start over again and not know ever really what the "ending
> is."
>
> Because does the ending matter, Ivonne feels the ending will be the
> ending
> of this intensity of intimacy of beings--then of course not-!
>
> one might even just jerk out the last set of pages and stuff them in
> the
> back of a police's man motorcycle car while he is writing a ticket
> for blind
> deaf and dumb jay walker--
>
> another good thing abt always having these companion with one is
> that one
> has always paper with which to write!
> and companions with whom to carry o conversations aloud or silently-
> and what better honor than to write one's bizarre effusions among
> those
> words one both knows and does not, the uncanny in full regalia
> before one
> continually--
>
> when i was on hose arrest ion Poland for two weeks at one point i
> had two
> books actually with me in english to read--
> notmysual ones which were stored in sweden-but byby a fluke ulysses
> by james
> joyce and spoils of poynton by Henry James and Rimbaud quarter or so
> of book
> that had fallen apart and ditto with a Raymond chandler flapping one
> winged---as the back cover had long ago flown south on its own--
>
> yet with those four directions as it were--the cosmos opens--
> and one can read for sure Ulysses many times over in succession and
> it is

> never the same
>
> a good and esp great writer are never the same--and maybe it it is
> the
> reader plays a part also of course-
> but then there are so many books which if one essayed this--one wd
> feel as
> though in manacles long before the arrest!!
> or before the accident would feel a massive concussion
> or simply as though--
> endlessness is not a happy endlessness
> but being doomed to an etrnerity of dullness, unimaginative and
> pompous and
> narrow minded didactic "sophistory "aka soporifics--a new form of
> cocktail
> philosophy, which Iike the Dial for N. Hawthorne, sends one
> immediately in
> to the lands of Morpheus
>
> remember jean Genet had very little to work with in his prison
> cells!!
>
> it does not take al that many words with which one works
> continuously to
> reform them over and over again like those pieces of bread roiled
> about in
> the hands to soften and make them sticky in order to keep attached
> to the
> metal flesh of a locker door--those flesh drenched black and white
> grainy
> fotos of criminals that excite the writer--
>
> the sexuality a writer/reader shares in the intimacy of being
> confined with
> the texts and those texts that he is beginning to breed with this
> companion--
>
> why prisons have been veritable Schools of Writing with man quite
> distinguished members attending off and on--and producing works far
> finer
> than many of those fossilized forms that are carefully drawn to plan
> when

> taught in the writing factories-
>
> why not?
> give Adolf Wolfi some pencils and watch him rip!!
> Mr Milton Mr Cervantes mr Villon Chester Himes the fellow who
> wrote--Caryl
> Chessman-one better not get started Borstal Boy and Malcolm
> X--twenty
> million more
> you se--Gregory Corso--people tottering abt in the Yard with book--
> wearing it out and never getting to he end--
>
> to be confined with a few books is to discover there is no end to
> them, if
> they are good ones-
>
> and maybe if they aren't quite good enough, after awhile, as one
> figures
> it-- not really good enough,, why--then--to set to work to set that
> score
> right!!
>
> and suddenly realize one is starting to find ways al one's own for
> making
> up these forms and stories and to heck with being confined in some
> one
> else's rule books--
>
> and Villon le Bon Dieu le sait-
>
> reading over and over for years on end the same few books in
> continual
> oscillation -and so in what may at first appear a a confinement, a
> gerbil
> running on the wheel to nowhere--
> to find ever more possibilities and ideas imaginations structures
> forms
> emerge--endlessly--
>
> a negentropy of--emergence-
>
> and so leave m roubaud and others to the entropy of the satisfaction

> of
> determining that novels end here, and poems, of course, being those
> forms of
> writings made by beings like unto oneself who like oneself have
> signed the
> oath of loyalty to the secret of never endings--
> produce programmaticly an endlessness
>
> now--just because something is without end, does this mean that it
> is--may
> one indeed guarantee this--if it is without end, is it then able to
> avoid
> that yawning chasm--to be without loss of interest or energy or
> repeating
> itself?--
>
> ah indeed the dangers of the steady state universe of the never
> ending
> endlessness!!
>
> yes--one goes forward in endlessness and finds--???
> well --
> finds that novels at least have an end--
>
> well the other one, locked away in the confines somewhere--
> finds an inexhaustible flow of possibilities--
> and thinks that sometimes, it is a good thing for a novel to have an
> end,
> and maybe not so good for a poem not to have one!!
>
> yes, al things need to be seen from many angles of the dangle do
> they
> not--whistling gaily, --he addresses the fly with its thousand
> prismed eye-
> and goes back to writing with the thinnest bit of black shoe polish
> on the
> end of p]in inside the lines of one of his three endlessly read
> books--
>
> and singing, having combined shoe polish and thus walking inbetwen
> the
> lines as he is writing--

> yes--singing--
> "I Walk the Line"--
>
>
>
>
>
> On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat wrote:
>
> > Barry,
> >
> > No I don't mean it in a negative way. I like reading it a lot, but
> I do
> > feel
> > the critical praise of it is a bit top heavy.
> >
> > Maybe, you are right. That is why I am hesistant to re-read novel
> which
> > have
> > meant a lot to me. On the other hand, Melville, Proust , Tolstoy,
> Kleist,
> > to
> > me, Hawthorne can be read in short pieces, as fragment. That way
> they are
> > more like poems.
> >
> > Ciao,
> >
> > Murat
> >
> >
> > On Mon, Sep 1, 2008 at 1:35 PM, Barry Schwabsky <
> > [redacted]
> > > wrote:
> >
> > > In his remarkable book Poetry, etcetera: Cleaning House, Jacques
> Roubaud
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> > > whereas a novel is something that ends and in principle is not
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> Roger
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> negative?
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> > >
> > > ----- Original Message ----
> > > From: Murat Nemet-Nejat
> > > To: [redacted]
> > > Sent: Monday, 1 September, 2008 2:14:26 AM
> > > Subject: Re: insomnia, words that do not survive the world
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> > > Are you sometimes scared to go back to novels you loved at one
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> > > It was such a disappointment to go back to Dostoevsky after
> twentyfive
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> > > when I first read it when I was eighteen.
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> Park (that's
> > > her last novel, yes?) the "poor" girl takes revenge on everyone
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> > > >> I share your enthusiasm for Middlemarch, which interestingly
> I also
> > > >> thought
> > > >> is the best 19th century English novel. I also love Henry
> James, who
> > was
> > > a
> > > >> feminist, an American novelist and a great admirer of
> Hawthorne. My
> > > guess
> > > >> is
> > > >> The House of Seven Gables is his favorite Hawthorne novel,
> the first
> > few
> > > >> pages of which anticipate I think James's later style.
> > > >>
> > > >> I am so happy Jane Austen is not in your list.
> > > >>
> > > >> Ciao,
> > > >>
> > > >> Murat
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> > > >>
> > > >> On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <
> > > [redacted]
> > > >> >wrote:
> > > >>
> > > >> Murat,
> > > >>> Oh yes - lots - probably most . The Bronte sisters, I love
> Wuthering
> > > >>> Heights but oddly enough so many poets I know hate it - but
> they all
> > > love
> > > >>> Jane Eyre - why's that then. Discuss!) George Eliot (one of
> the
> > > greatest
> > > >>> prose stylists within the conventional narrative format),
> Henry
> > James,
> > > >>> Melville, Edith Wharton. The two I mentioned as not liking
> stick in

> > my
> > > >>> mind
> > > >>> because if you labour through a novel and you end up not
> liking it
> > > that's
> > > >>> a
> > > >>> lot of time spent not liking something so you tend to be
> harsher than
> > > you
> > > >>> would if you spent 5 minutes on a poem you don't like.
> > > >>>
> > > >>>
> > > >>> Murat wrote:
> > > >>>
> > > >>> Geraldine,
> > > >>>
> > > >>>
> > > >>> Do you like any 19th century novel, at least written in the
> English
> > > >>> language?
> > > >>>
> > > >>> Ciao,
> > > >>>
> > > >>> Murat
> > > >>>
> Check
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↑ Index

48. **steve d. dalachinsky**

Re: insomnia, words that do not survive the world

Wed 3 Sep 2008

---

kerouac wrote for the poetry and wrote all that poetry as well

On Mon, 1 Sep 2008 21:03:04 -0700 Stephen Vincent <[redacted]>
writes:
> A friend yesterday let me know that Armand Schwarner (sp?) - at least
> his name - appears in Bolano's Savage Detectives.
> This has some bearing on novelists reading poets, and vice versa. I
> will now definitely read the Bolano. He's earned my respect - or
> desire to read him - with the mere mention of Armand.
>
> A real provincial when it comes to reading most novels, partly
> because I am a slow reader, and partly because I read them, when I
> do, for the poetry,(Proust, James, Joyce, Faulkner, Woolf, Collette,
> etc.) and, I suspect most novelists don't write for the poetry, nor
> for that matter, read much poetry. And that's kind of irritating.
> (The contradiction is that many of us will chew away on probably
> terrible translations of French and German philosophers, and such
> will throw our poetry into new directions).
>
> But any novelist who mentions Armand, he's OK by me! (I also hear
> it's a wonderful book (novel).)
>
> Stephen V
>
>
> David Chirot <[redacted]> wrote: Of course, it is a poet
> who is saying poems may be read endlessly and novels
> not!!
>

> When you join the Poet's Union, there's a clause in there you have
> to sign
> in blood that says, no matter what, you will never let any other
> form of
> writing be more favorably compared to poetry in one's presence or by
> oneself, on the pain of immediate and ever lasting punishment under
> the
> laws & Codes of Poetic Justice--
>
> Actually all my life I have had a small handful of books fiction
> poetry non
> fiction that i pretty much read continuously--here and there one or
> two will
> drop out and be replaced with new favorites--but i never get tired
> of
> them--reading in fragments or chunks and interweaving them so that
> lines of
> poems are found among descritpions of forged battle plans in an
> imaginary
> writers story in a short story and a novel may be found to contain an
> Anarkeyology of crumbling non fiction silting in with that frayed
> lines of
> poems forming into a mimicking camouflaged appearing "terrain,."
> Always have
> a couple of these talismanic tomes on my persons for those sudden
> emergencies when one is swept up and finds oneself i the elsewheres
> of
> hospitals police precincts wrong bus stop in the middle of nowhere,
> abandoned houses in the middle of nights suddenly alive with ghosts
> or quite
> simply at any given moment of the day when taken by surprise on is
> found
> wandering again through those familiar words which seems to heave of
> a
> sudden detoured into territory so strange that it is impossible to
> believe
> yet there before one's very eyes that yes, on page 23, in the bottom
> right
> part of the lat paragraph--is a passage that suddenly swings open
> and
> reveals an entirely new world inside, like that wall in which there
> is a

> door out of nowhere in the H. G. Wells story through which the
> passerby
> discovers one can travel as through a portal among universes. Truly
> one
> never remotely tires of these books and none of them have any ending
> at al
> even though occasionally one decides to play at being a rational and
> orderly
> processional person and does in deed "read straight through from
> beginning
> to end,"--and each word is not the same as previously and its
> familiarity ,
> the intimacy one has it with , is, like intimacy, the creation of a
> mystery
> anew with in every instant of its intimicy with the intimacies of it
> mysteries-intertwining-
> I sometimes wonder if I am simply stuck like a raft in a whirlpool
> in a
> river but no--since these tomes texts fragments volcanic actions and
> explosions, are al continuously disintegrating and reforming, re
> arranging,
> finding new meanings among the disordered alleys of their carelessly
> strewn
> and tossed about left over various participles and hanging clauses
> and lines
> that frankly made no sense--suddenly al of it gathering in a rush
> and one
> finds oneself at the naissance of a cosmos completely unsuspected
> and which
> is heaving and breathing with the convulsions of birth--
> those Jim Thompson Murat i have read both of them abt twenty times
> and never
> tired of them--truly the books poems and images sounds characters
> beings
> histories become so much part of one they are always cropping up as
> one is
> kneeling working in the dirt--parting some grass and smashed
> stones-there it
> is! a line of a poem hobnobbing with a bunch of characters on the
> lam from a
> a brilliant Sciascia book, warily playing cards with a bunch of
> cutthroats

> from Rimbaud's illuminations and in the background is the west Texas
> sky of
> the opening of The killer Inside Me--
>
> now a character who moved into my works hangs out with these
> lot--bloody
> discussions of the violence of words when used to conceal among
> their moral
> suasions the true thick and heavy blood of the slaughterhouse that
> runs
> under one's feet
> or like when the man in the cell next to me was killed and he blood
> ran in
> the little gutter for piss--
> and blood flows in books not only words and death stalks in the
> pages as
> they shudder in a breeze--and a wild set of heathen gods is roasting
> something just over the hill as one realises that the marginalia in
> a text
> have cannibalized the original--
>
> and time to find another yet another copy! of the same volume--
> because no matter how muh one reads it, the miracle is one never
> memorizes
> it, and each time it really is a different series of words than the
> last
>
> people go through life living with certain people in their lives
> long long
> times-
> and so it is with the great modern inventions of paperback pocket
> books that
> fold and fall apart and are held together out of sheer willpower and
> who
> cares if the pages begin to make new arrangements al their own with
> here and
> there a few slipping away like thieves in the night while others
> come in,
> hidden and darkly plotting among the over heaped baskets of apples
> or piles
> of hot bricks, the heavy loads of aniomals furs--
>

> Really, no book has an end, and when one is afraid of book one is
> so
> totally in love with and never wants it to end, slowing down and
> down and
> down to put off as long as possible or maybe just not ever reach the
> end, so
> one can start over again and not know ever really what the "ending
> is."
>
> Because does the ending matter, Ivonne feels the ending will be the
> ending
> of this intensity of intimacy of beings--then of course not-!
>
> one might even just jerk out the last set of pages and stuff them in
> the
> back of a police's man motorcycle car while he is writing a ticket
> for blind
> deaf and dumb jay walker--
>
> another good thing abt always having these companion with one is
> that one
> has always paper with which to write!
> and companions with whom to carry o conversations aloud or silently-
> and what better honor than to write one's bizarre effusions among
> those
> words one both knows and does not, the uncanny in full regalia
> before one
> continually--
>
> when i was on hose arrest ion Poland for two weeks at one point i
> had two
> books actually with me in english to read--
> notmysual ones which were stored in sweden-but byby a fluke ulysses
> by james
> joyce and spoils of poynton by Henry James and Rimbaud quarter or so
> of book
> that had fallen apart and ditto with a Raymond chandler flapping one
> winged---as the back cover had long ago flown south on its own--
>
> yet with those four directions as it were--the cosmos opens--
> and one can read for sure Ulysses many times over in succession and
> it is

> never the same
>
> a good and esp great writer are never the same--and maybe it it is
> the
> reader plays a part also of course-
> but then there are so many books which if one essayed this--one wd
> feel as
> though in manacles long before the arrest!!
> or before the accident would feel a massive concussion
> or simply as though--
> endlessness is not a happy endlessness
> but being doomed to an etrnerity of dullness, unimaginative and
> pompous and
> narrow minded didactic "sophistory "aka soporifics--a new form of
> cocktail
> philosophy, which Iike the Dial for N. Hawthorne, sends one
> immediately in
> to the lands of Morpheus
>
> remember jean Genet had very little to work with in his prison
> cells!!
>
> it does not take al that many words with which one works
> continuously to
> reform them over and over again like those pieces of bread roiled
> about in
> the hands to soften and make them sticky in order to keep attached
> to the
> metal flesh of a locker door--those flesh drenched black and white
> grainy
> fotos of criminals that excite the writer--
>
> the sexuality a writer/reader shares in the intimacy of being
> confined with
> the texts and those texts that he is beginning to breed with this
> companion--
>
> why prisons have been veritable Schools of Writing with man quite
> distinguished members attending off and on--and producing works far
> finer
> than many of those fossilized forms that are carefully drawn to plan
> when

> taught in the writing factories-
>
> why not?
> give Adolf Wolfi some pencils and watch him rip!!
> Mr Milton Mr Cervantes mr Villon Chester Himes the fellow who
> wrote--Caryl
> Chessman-one better not get started Borstal Boy and Malcolm
> X--twenty
> million more
> you se--Gregory Corso--people tottering abt in the Yard with book--
> wearing it out and never getting to he end--
>
> to be confined with a few books is to discover there is no end to
> them, if
> they are good ones-
>
> and maybe if they aren't quite good enough, after awhile, as one
> figures
> it-- not really good enough,, why--then--to set to work to set that
> score
> right!!
>
> and suddenly realize one is starting to find ways al one's own for
> making
> up these forms and stories and to heck with being confined in some
> one
> else's rule books--
>
> and Villon le Bon Dieu le sait-
>
> reading over and over for years on end the same few books in
> continual
> oscillation -and so in what may at first appear a a confinement, a
> gerbil
> running on the wheel to nowhere--
> to find ever more possibilities and ideas imaginations structures
> forms
> emerge--endlessly--
>
> a negentropy of--emergence-
>
> and so leave m roubaud and others to the entropy of the satisfaction

> of
> determining that novels end here, and poems, of course, being those
> forms of
> writings made by beings like unto oneself who like oneself have
> signed the
> oath of loyalty to the secret of never endings--
> produce programmaticly an endlessness
>
> now--just because something is without end, does this mean that it
> is--may
> one indeed guarantee this--if it is without end, is it then able to
> avoid
> that yawning chasm--to be without loss of interest or energy or
> repeating
> itself?--
>
> ah indeed the dangers of the steady state universe of the never
> ending
> endlessness!!
>
> yes--one goes forward in endlessness and finds--???
> well --
> finds that novels at least have an end--
>
> well the other one, locked away in the confines somewhere--
> finds an inexhaustible flow of possibilities--
> and thinks that sometimes, it is a good thing for a novel to have an
> end,
> and maybe not so good for a poem not to have one!!
>
> yes, al things need to be seen from many angles of the dangle do
> they
> not--whistling gaily, --he addresses the fly with its thousand
> prismed eye-
> and goes back to writing with the thinnest bit of black shoe polish
> on the
> end of p]in inside the lines of one of his three endlessly read
> books--
>
> and singing, having combined shoe polish and thus walking inbetwen
> the
> lines as he is writing--

> yes--singing--
> "I Walk the Line"--
>
>
>
>
>
> On Mon, Sep 1, 2008 at 11:53 AM, Murat Nemet-Nejat wrote:
>
> > Barry,
> >
> > No I don't mean it in a negative way. I like reading it a lot, but
> I do
> > feel
> > the critical praise of it is a bit top heavy.
> >
> > Maybe, you are right. That is why I am hesistant to re-read novel
> which
> > have
> > meant a lot to me. On the other hand, Melville, Proust , Tolstoy,
> Kleist,
> > to
> > me, Hawthorne can be read in short pieces, as fragment. That way
> they are
> > more like poems.
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> > was
> > > a
> > > >> feminist, an American novelist and a great admirer of
> Hawthorne. My
> > > guess
> > > >> is
> > > >> The House of Seven Gables is his favorite Hawthorne novel,
> the first
> > few
> > > >> pages of which anticipate I think James's later style.
> > > >>
> > > >> I am so happy Jane Austen is not in your list.
> > > >>
> > > >> Ciao,
> > > >>
> > > >> Murat
> > > >>
> > > >>
> > > >>
> > > >> On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk <
> > > [redacted]
> > > >> >wrote:
> > > >>
> > > >> Murat,
> > > >>> Oh yes - lots - probably most . The Bronte sisters, I love
> Wuthering
> > > >>> Heights but oddly enough so many poets I know hate it - but
> they all
> > > love
> > > >>> Jane Eyre - why's that then. Discuss!) George Eliot (one of
> the
> > > greatest
> > > >>> prose stylists within the conventional narrative format),
> Henry
> > James,
> > > >>> Melville, Edith Wharton. The two I mentioned as not liking
> stick in

> > my
> > > >>> mind
> > > >>> because if you labour through a novel and you end up not
> liking it
> > > that's
> > > >>> a
> > > >>> lot of time spent not liking something so you tend to be
> harsher than
> > > you
> > > >>> would if you spent 5 minutes on a poem you don't like.
> > > >>>
> > > >>>
> > > >>> Murat wrote:
> > > >>>
> > > >>> Geraldine,
> > > >>>
> > > >>>
> > > >>> Do you like any 19th century novel, at least written in the
> English
> > > >>> language?
> > > >>>
> > > >>> Ciao,
> > > >>>
> > > >>> Murat
> > > >>>
> Check
> > > >>> guidelines
> > > >>>
> > > >>>
> Check
> > > >>
> > > >>
> Check
> > > guidelines
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↑ Index

49. Anny Ballardini

Re: Technicians of the Sacred reading: 40 years

Wed 3 Sep 2008

Wonderful, what a Gathering! Here are my cheers to you all, continue the great Work, from a fringe lost in the Alps in Italy,

:-)
Anny

On Wed, Sep 3, 2008 at 3:48 AM, Maria Damon <[redacted]> wrote:

> *Wish I cd be there. Have a great time, all.*
>
> *Jerome Rothenberg wrote:*
>
> *At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)*
>
> *Jerome Rothenberg "Language is Delphi."*
> *1026 San Abella --Novalis*
> *Encinitas, CA 92024*
> [redacted]
> *jrothenberg at cox.net*
> *http://writing.upenn.edu/epc/authors/rothenberg/*
> *new ethnopoetics web site: http://ubu.com/ethno/*
> *j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/*
> *Blog at poemsandpoetics.blogspot.com*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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50. Annette
Noon
Wed 3 Sep 2008

Since reading my first Noon, I have purchased any past issues available and will certainly buy #6. It is a wonderful publication to read and a beautiful little book. Well done.

Annette Ackerson

↑ Index

51. steve russell
Robert Venturi vs. Harold Bloom & Y ME
Wed 3 Sep 2008

---

my problem is as follows: I feel the need to make a Bloom like utterance concerning my favorite writers, but it means I must be willing to defend them at all cost. On the other hand, Venturi, the architect, has shown me how to plug into any given vernacular. """"""Leaving Las Vegas""""""" WAS a truely awesome book.

Consider: i've recently browsed the Buks "Pleasures of the Damned," collected poems. the guy was very good, possibly as good as Gisberg. but he needed an editor and that wasn't his style. too many boring racetrack poems, etc, in his usual tomes. but in his edited collection, you can see his him at his best. & he is a mature poet, however one may define mature. but there's many painful, inciteful poems in the book.

add to that the fact that he had his prose, original, simple, and fun.

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52. steve russell
Re: Sillman: what kind of monster
Wed 3 Sep 2008

---

only recently been able to take a look at Sillman's epic, something Huts. with the Chinese notebook section, the poems that look like "normal" poems 2. The guy's a monster. the opening section is maybe something entirely new. Pure writing. Prose? Joyce? what is it? i've seen stuff like it before but nothing as elaborate.

from the lango poets i'm trying to get to the point where i can write confidently in an abstract way. i can do it on paintshop. i should be able to get there with the word.

what else? anything more to say? something? what?

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53. EJOYCE
Mei-mei Berssenbrugge and Annie Finch
Wed 3 Sep 2008

Come to western Pennsylvania for some great poetry readings!

Mei-mei Berssenbrugge is reading next Thursday, September 11 at noon at Edinboro University of Pennsylvania, and Annie Finch is reading at Allegheny College at 8 that evening.

The conference, "Lifting Belly High: Poetry by Women Since 1900," is taking place September 11-13 and will feature readings by these poets, as well as by Kathleen Fraser, Claudia Rankine, Lynn Emanuel, and others. See the webpage for more details: http://www.duq.edu/womenpoets/

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54. amy king
Poetry Turn On! [on behalf of Nathaniel Siegel]
Wed 3 Sep 2008

PRESS CONTACT: NATHANIELSIEGEL

Email [redacted]

Monday Sept 8th, 2008 8pm to 10pm

St. Markâ€™s Church in-the-Bowery

131 East 10th Street

New York, NY 10003

Main Sanctuary

Poetry Turn On !

An evening of poetry readings by poets: Miguel Algarin, Mahogany Browne,

Regie Cabico, Steve Cannon, Michael Cirelli, Brenda Coultas, Sam Diaz, John Farris, Merry Fortune, Celena Glenn, Lois Griffith, Bill Kushner, Jill Magi, Filip Marinovich, Chris Martin, Stephen Motika, Amy Ouzoonian, Eve Packer, Kristin Prevallet, Shappy, Moonshine Shorey, Rachel M. Simon, Tracy K. Smith, Stacy Szymaszek, Clare Ultimo.

This incredible group of poets come together to present their work and represent five of the numerous poetry organizations and venues that serve New York City and the World poetry throughout the year: The Bowery Poetry Club, A Gathering Of The Tribes, Nuyorican Poets CafÃ©, The Poetry Project and Poets House.

A reception in the Parish Hall will follow the reading, and serve as an opportunity to meet the poets, purchase books, become a member, and celebrate this yearâ€™s HOWL !

Festival.

This reading is FREE and Open to the Public.

Websites for the participating organizations are listed here:

www.bowerypoetry.com

www.tribes.org

www.nuyorican.org

www.poetryproject.com

www.poetshouse.org

Contact: [redacted]

For photoâ€™s contact Nathaniel Siegel

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

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55. Jilly Dybka
Re: FW: It's already beginning -- Raid in St. Paul
Wed 3 Sep 2008

---

http://twincities.indymedia.org/

IndyMedia has a good update page & Glenn Greenwald has been updating as well.

http://www.salon.com/opinion/greenwald/

I try not to be paranoid but the fact is that police departments all over the US have a crapload of Department of Homeland Security money & have bought all kinds of crazy gear & have become militarized even beyond what the War on Drugs $$$ provided them.

In the future, as citizens give more power to the federal government, I think the incentive to protest will be even lessened. If the federal gov't is underwriting your healthcare, for example, are you going to risk protesting?

Jilly
--
Jilly Dybka, WA4CZD
[redacted]

Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Book: http://stores.lulu.com/jilly9 (free download)

Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

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56. twshaner
Robert Grenier reading in Eugene, OR
Wed 3 Sep 2008

Here's the Fall Schedule for A-New Poetry: Experimental Writing Series in Eugene, OR

Robert Grenier
Wednesday, September 10, 7:30 PM
@ DIVA, 110 W. Broadway, Eugene, OR

Robert Grenier is a contemporary American poet associated with the Bay Area Language Poetry scene of the mid-70s to mid-80s. A graduate of Harvard College and the University of Iowa Program in Creative Writing, he has taught literature and creative writing at UC Berkeley, Tufts, Franconia College, New College of California and Mills College. His works include Sentences, Series, Oakland, A Day At The Beach, Phantom Anthems and OWL/ON/BOU/GH . Grenier is currently co-editing a Collected Poems of Larry Eigner for the Stanford University Press. He was founding co-editor (with Barrett Watten) of the influential little magazine This (1971-1974) and was the editor of Robert Creeley's Selected Poems, published in 1976. Grenier's early work, influenced by Creeley, is noted for its minimalism. Grenier's recent work is as much visual as verbal, involving multicolor "drawn" poems in special (and not always reproducible) formats.

Jules Boykoff and Kaia Sand
Saturday, October 11, 7:30 PM -
@ DIVA, 110 W. Broadway, Eugene, OR

Jules Boykoff is co-author, with Kaia Sand, of Landscapes of Dissent: Guerrilla Poetry & Public Space (Palm Press, 2008). He also wrote Beyond Bullets: The Suppression of Dissent in the United States (AK Press, 2007), The Suppression of Dissent: How the State and Mass Media Squelch USAmerican Social Movements (Routledge, 2006) and the poetry collection Once Upon a Neoliberal Rocket Badge (Edge Books, 2006), which was recently translated into Italian by GAMMM. A collaboration with visual artist Jim Dine is forthcoming (Steidl, 2008). Boykoff's critical writing has appeared in scholarly journals like Antipode, Social Movement Studies, and New Political Science as well as popular publications like XCP: Cross Cultural Poetics, Common Dreams, and NACLA: Report on the Americas. His poems have recently appeared in Ixnay, Model Homes, and Tinfish. In Novemb er 2006 he was an invited speaker at the United Nations Climate Change Conference in Nairobi, Kenya, where he presented research he ca rried out with his brother Maxwell Boykoff (Oxford University) on U.S. media coverage of global warming. Boykoff teaches political science and writing at Pacific University and lives in Portland, Oregon, USA where he co-curates the Tangent Reading Series with Rodney Koeneke and Kaia Sand.

Kaia Sand is the author of the poetry collection interval (Edge Books 2004), selected as a Small Press Traffic Book of the Year. she created a dusie kollektiv (www.dusie.org) chapbook for her poem tiny arctic ice, which was re-configured as a broadside by Bowerbox Press and as an artist book by Jim Dine. She is creating multi-media investigations of political histories lodged in Pacific Northwest of the United States, as well as a series of poems collaged from dystopic documents. Her most recent book, Landscapes of Dissent: Guerilla

Poetry & Public Space (Palm Press, 2008), is co-authored with Jules Boykoff. Sand co-edits the Tangent Press (www.thetangentpress.org).

David Abel, Maryrose Larkin, and Eric Matchett.
Saturday, November 15, 7:30 PM
@ DIVA, 110 W. Broadway, Eugene, OR

David Abel is a poet, performer, and interdisciplinary artist who works as a freelance editor and a bookseller. He is the author of Let Us Repair (wax paper scissors, 2007, with Anna Daedalus) and Black Valentine (Chax Press, 2006). A founder of the Spare Room reading series, he devised the libretto for the Liminal Performance Group's multimedia lecture-opera, The Theory of Love (www.liminalgroup.org).

Maryrose Larkin lives in Portland, Oregon, where she works as a freelance researcher. She is the author of Inverse (nine muses books), Whimsy Daybook 2007 (FLASH+CARD), and The Book of Ocean (i.e. press). Her work can be found in FO A RM, Insurance, Bird Dog, the Columbia Poetry Review, and the Washington Review. Maryrose is part of Spare Room, a group of people who organize readings and other events in Portland. She is co-editor, with Sarah Mangold, of FLASH+CARD, a chapbook and ephemera poetry press.

Eric Matchett enjoys the pursuit of music, especially via collaboration. His latest completed project, a CD of dub furniture music with Jake Anderson, can be found at www.archive.org/details/ActivityUniversalAssociates.

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57. David Chirot

Urgent Petition/Free Press Action Alert: Drop All Charges Against Journalists

Wed 3 Sep 2008

--- On *Tue, 9/2/08, Karen Pomer <[redacted]>* wrote:

PLEASE FORWARD.....

FREE PRESS ACTION ALERT
[image: Amy Goodman Arrested]<http://free.convio.net/site/R?i=hHoUP7yFgHq71CbQYg3zhg..>

Police in St. Paul arrested several journalists yesterday, including *Democracy Now!* host Amy Goodman.

Stand Up for Independent Journalism<http://free.convio.net/site/R?i=hyjZGvvW0KY6PP9Ge_sr9g..>

Yesterday, police in St. Paul arrested several journalists, including Democracy Now! host Amy Goodman and an AP photographer as they were covering protests of the Republican National Convention.

Amy Goodman and others were released last night, but the story is not over.

We need you to cosign our public letter demanding that press intimidation cease immediately, and that all charges be dropped. It will be delivered immediately to St. Paul Mayor Chris Coleman, the RNC Host Committee and the local prosecuting attorneys. *We need 10,000 signatures in the next 24 hours, so please take action now*:

Sign the Letter: Drop All Charges Against Journalists<http://free.convio.net/site/R?i=rnupfYGnLPTqXjItdkJXFg..>

In addition to these arrests, police with firearms drawn raided a meeting of the video journalists' group I-Witness and arrested independent media, bloggers and videomakers. We're also receiving late-breaking reports of other arrests.

By signing this letter, you're sending a powerful message: Officials must rein in aggressive and violent tactics by local law enforcement, stop the targeting of journalists and immediately drop all charges against them.

*Reporting by independent journalists is vital to a functioning democracy.*Americans must have access to diverse sources of information to hold their leaders accountable. Journalists must be free to do their jobs without intimidation.

Please Take Action by Signing this Letter<http://free.convio.net/site/R?i=Oy_PxudwzsDdUTtftiZf8g..>

Don't wait. We need a free press now more than ever. Tell your friends and take action now!

Thank you,

Josh Silver
Executive Director
Free Press
www.freepress. net<http://free.convio.net/site/R?i AJEQQjbiQtNkqXtR5nlA..>

1. Watch the video<http://free.convio.net/site/R?iÏdeDcU3pLWuSinq2Qh6yA..>of Goodman's arrest.

2. See other journalists being arrested<http://free.convio.net/site/R?i=-DdzYLgr7KXCxsUiuz3kOA..>as reported by UpTake.

3. News of the AP arrest<http://free.convio.net/site/R?i=JTI_CEWQP7X90-b6ewy0MA..>.

4. Learn more about the arrest<http://free.convio.net/site/R?i=Zg0L9EcVbS7FdkoC-FMkPg..>of an ABC News producer during the Democratic Convention in Denver.

5. Watch the video<http://free.convio.net/site/R?i=IS9EC5FGBhOqfMAzaDxhUQ..>of the police raid of I-Witness journalists (Caution: strong language).

Take action on this important campaign at: https://secure. freepress. net/site/ Advocacy?id(1<http://free.convio.net/site/R?i=K_yjkqMRhr81DmRmukd5ng..>

Tell your friends about this campaign at: http://free. convio.net/ site/Ecard?ecard_id1361<http://free.convio.net/site/R?iâl44vlZFh_b5bgjenXrgg..>

Note: Free Press is a national nonpartisan organization working to reform the media. Free Press does not endorse or oppose any candidate for public office. OUR OTHER CAMPAIGNS: [image: StopBigMedia.com]<http://free.convio.net/site/R?i=xwwKXQF1f8ccUhAlY4D74A..> [image: SavetheInternet.com]<http://free.convio.net/site/R?i=qJ-OxWrgGm08oAX_bg67sg..> __._,_.___ Messages in this topic <http://groups.yahoo.com/group/WIB-LA/message/24269;_ylc=X3oDMTM2NTAyb3UxBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBG1zZ0lkAzI0MjY5BHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTIyMDM5MzkwNQR0cGNJZAMyNDI2OQ-->(1) Reply (via web post) <http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJxYnJxOWI1BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBG1zZ0lkAzI0MjY5BHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTIyMDM5MzkwNQ--?act=reply&messageNum$269>| Start a new topic <http://groups.yahoo.com/group/WIB-LA/post;_ylc=X3oDMTJlcWo3bmV1BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA250cGMEc3RpbWUDMTIyMDM5MzkwNQ--> Messages<http://groups.yahoo.com/group/WIB-LA/messages;_ylc=X3oDMTJlbnVrcGY3BF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA21zZ3MEc3RpbWUDMTIyMDM5MzkwNQ-->| Files<http://groups.yahoo.com/group/WIB-LA/files;_ylc=X3oDMTJmYmpxYnBiBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA2ZpbGVzBHN0aW1lAzEyMjAzOTM5MDU->| Photos<http://groups.yahoo.com/group/WIB-LA/photos;_ylc=X3oDMTJlbmkwc3ZiBF9TAzk3MzU5NzE0BGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIEc2xrA3Bob3QEc3RpbWUDMTIyMDM5MzkwNQ-->| Links<http://groups.yahoo.com/group/WIB-LA/links;_ylc=X3oDMTJmdHRxYW0

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Polls<http://groups.yahoo.com/group/WIB-LA/polls;_ylc=X3oDMTJmazBsc2RlB
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Calendar<http://groups.yahoo.com/group/WIB-LA/calendar;_ylc=X3oDMTJkZXE
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NjAzBHNlYwNmdHIEc2xrA2NhbARzdGltZQMxMjIwMzkzOTA1> [redacted]

Please restrict your messages to subject matter related to the Middle East.
[image: Yahoo!
Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJkc2d0NWxpBF9TAzk3NDc2N
TkwBGdycElkAzQxMDc3NTIEZ3Jwc3BJZAMxNzA1NDQ0NjAzBHNlYwNmdHIE
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Change settings via the
Web<http://groups.yahoo.com/group/WIB-LA/join;_ylc=X3oDMTJmbWJvNmJhB
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DM5MzkwNQ-->
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Kevin
Sites<http://us.ard.yahoo.com/SIGo3u9r04/MI3064.12016309.12445701.8674578/D=groups/S05444603:NC/Y=YAHOO/EXP20401105/L=/B=ThE5B0LaX98-/J20393905797086/A848607/R=0/SIGq7s9jm5/*http://hotzone.yahoo.com>

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scoop on Groups.
Yahoo! Groups

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out<http://us.ard.yahoo.com/SIGoikq2oa/MI3064.12662709.12980595.8674578/D=groups/S05444603:NC/Y=YAHOO/EXP20401105/L=/B=UBE5B0LaX98-/J20393905797086/AS49282/R=0/SIGks6tatn/*http://advision.webevents.yahoo.com/HealthyLiving/>

featured healthy living

groups on Yahoo!
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__,_._,___

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58. Andy Gricevich
FW: It's already beginning -- Raid in St. Paul
Wed 3 Sep 2008

It seems like, earlier in the day, the astonishing mob of police in riot gear have usually been pretty calm. It's as the afternoon goes on that they start splitting peaceful marches arbitrarily into smaller sections, detaining large groups of people for hours on single city blocks, raiding various spaces. Last night there were three attempted police actions at the Bedlam Theatre, where I'm performing every night--the first a response to an anonymous call asserting that the Bedlam was selling "more than beer and wine." Fortunately, the folks there run a very tight ship, ID'ing people rigorously, etc., so the officer who showed up was shown around the building to her satisfaction. When told that the

theater was hosting evenings of political art in response to the RNC, she said "I'll try to come back for that. I'd be protesting if I didn't have this job." Later in the evening, a fleet of bicycle cops showed up, and an hour later seven or eight squad cars; neither found anything illegal going on, so they left. The sort of luck not found by the people at the RNC Welcoming Committee Convergence Center, who had their dangerous pamphlets and unspecified "weapons" confiscated.

The anarchists, by the way, tend to get a bad rap. For every report of a flaming dumpster or a rock through a window, assume 200 more incredibly well-organized people, presenting a type of chaotic performance much less thrill-driven and violent than their popular image--one which can switch modes and directions at an instant, revealing the tight links between its members. They also have the general policy of conducting controversial actions in a way "separated by time or space" from permitted activities, so that they're not conflated with the officially sanctioned protest events. The papers here--so far--have picked up on that distinction pretty well, which is surprising; I'm used to journalists taking every opportunity to make property destruction the symbolic image of any activist event.

Mary, Fluffy--come see the goings-on at the Bedlam! Great political theater and music nightly.

--Andy
blogging sporadically at http://ndgwriting.blogspot.com

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59. charles alexander
Re: Mei-mei Berssenbrugge and Annie Finch
Wed 3 Sep 2008

WOW! What a marvelous gathering! I sure wish I would have known a couple of months ago. Now I have a conflict, but I'm definitely there in spirit, and hopefully can listen to recorded versions if they will be available somewhere.

cheers,

charles

At 08:42 AM 9/3/2008, you wrote:
>Come to western Pennsylvania for some great poetry readings!
>
>Mei-mei Berssenbrugge is reading next Thursday, September 11 at noon
>at Edinboro University of Pennsylvania, and Annie Finch is reading
>at Allegheny College at 8 that evening.
>

>The conference, "Lifting Belly High: Poetry by Women Since 1900," is
>taking place September 11-13 and will feature readings by these
>poets, as well as by Kathleen Fraser, Claudia Rankine, Lynn Emanuel,
>and others. See the webpage for more details:
http://www.duq.edu/womenpoets/
>

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

↑ Index

60. Sarah Sarai
Re: Sillman: what kind of monster
Wed 3 Sep 2008

Silliman is a monster and a soothing one, and what's scarier than a soothing monster. Everything in my brain feels good, no, my brain feels good, everything in the poem makes sense, clicks into place when I read him, like when I feel relaxed and right when listening to jazz. The monster comes in the deception, because I'm not sure I could explain my understanding of him. The thing is, for Silliman's work to work, there has to be a supreme logic--dense funnels of invisible connection beneath the words. There is a supreme logic and there's confidence, because how could he not be confident, at least in the moment of creation?

His work is a firmament. The reader is that little man from the Medieval paintings (or is it Blake) who's peeking up and out.

All praise Silliman 'cause why not, 'cause that guy could eat us alive.

Sarah Sarai

http://www.myspace.com/sarahsarai

|

only recently been able to take a look at Sillman's epic, something Huts. with the Chinese notebook section, the poems that look like "normal" poems 2. The guy's a monster. the opening section is maybe something entirely new. Pure

writing. Prose? Joyce? what is it? i've seen stuff like it before but nothing as elaborate.

from the lango poets i'm trying to get to the point where i can write confidently in an abstract way. i can do it on paintshop. i should be able to get there with the word.

what else? anything more to say? something? what?

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61. Christophe Casamassima

URGENT - Copyright Infringement or Collage?

Wed 3 Sep 2008

Hey!

I'm currently working on a project called "Ore" (the third part in a trilogy of books - the first two called "the Proteus" and "Joys : A Catalogue of Disappointments"). Now, Ore is peculiar in that it does not contain any of my words or lines or poems - I'm simply reading all the books I can get my hands on and (consciously) building a collage of texts. Some are built of lines from one particular book (ROVA Improvisations, Coolidge, for instance); some are patchworks from multiple books and journal and on-line sources. Here's the example from ROVA:

we breathe, the gap we breathe
you have to eye into these speeds
make a cue of silence thumbs
a bus or canoe, frog boots, lump in your station
of notion, the full time riddle
take back the once said to the one in need

but what accumulates like silence (like silences)
where is my hand
the deignings to be patched out over a selection of tones / bones

but seeing is always in tune
not exactly a belief in hearing
as the distance from there (hedgerows) to here (ovaltine)
saying what is written with is without a light
that no lights truly match
but that “just” is wrong
gets breath, breath of holds that fill with stuff
and in the interstitial oink (oak) the oleo (trace)
how fast, how slim in the palm?
that in some voice you will say it

that no one solos
a blenter awe-quid sod
bent and sun-veined wheel

put things in with pins in the semblance
gone as far as caps will take us (it)

brands, at the back came back
sounds as like sounds
white side of a house, laugh
primes, motes
sureness of the bend

What I'm asking here is... am I going to run into problems if I'm building a complete book from other people's poems (OPP) and lines? I know this sounds a bit risky but... if you have any advice for me, so as to avoid infringement or nagging, please send me a message at [redacted]

Thanks!

Christophe Casamassima

--
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62. Andy Nicholson
Re: Technicians of the Sacred reading: 40 years
Wed 3 Sep 2008

It remains a wonderful anthology. I wish I could be there for the reading.

Andy

On Tue, Sep 2, 2008 at 4:01 PM, Jerome Rothenberg <[redacted]> wrote:
> At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)
>
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> Jerome Rothenberg "Language is Delphi."
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> [redacted]
> jrothenberg at cox.net
> http://writing.upenn.edu/epc/authors/rothenberg/
> new ethnopoetics web site: http://ubu.com/ethno/
> j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
> Blog at poemsandpoetics.blogspot.com
>
>

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63. steve russell

Re: Auster Fatigue///washingtonpost/podcast/including MY last word

Wed 3 Sep 2008

It's as though the guy were haunting me. Washington Post Pd [redacted]/books.

my, let's hope, last word on the guy. he is, as others have pointed out, a superior writer. Still, that wager. If the guy had simply said that his wager was the sort of thing one does in one's twenties. Maybe we're supposed to infer that that is what one does in while young, make immature gambits. Whatever, as the kids say. I'll read his latest.

May avoid "The Invention of Solitude." Life is, after all, short.

↑ Index

64. Sarah Sarai

Re: FW: It's already beginning -- Raid in St. Paul

Wed 3 Sep 2008

Wait a second. Re: Jilly Dybka's "In the future, as citizens give more power to the federal government, I think the incentive to protest will be even lessened. If the federal gov't is underwriting your healthcare, for example, are you going to risk protesting?"

So there's no protest in France? Canada? I disagree with the term "underwriting healthcare." Maybe I'm misunderstanding you, could well be the case, but as I see it, the government IS us, and it's only function is to BE us, HELP us. The government can "give me" nothing. It can only redistribute my money and your money, i.e. our taxes.

If I had a rich uncle, Percival Sarai-St. John, and he gave me money for a healthplan, then--then I might feel an obligation. But Uncle Sam? There's a great passage from Whitman on this...the only function of government is to help us. If anyone....?

Also...Re: IT'S ALREADY BEGINNING. The investigation into what Police Commissioner Kelley and Bloomberg did when the Republicans were in town, N.Y.C., 4 years ago just ended. The police threw nets over protesters. They threw nets!

Sarah Sarai

http://www.myspace.com/sarahsarai

↑ Index

65. Anny Ballardini
Re: Poetry Turn On! [on behalf of Nathaniel Siegel]
Wed 3 Sep 2008

What an incredible gathering!

(I cannot post on New Poetry, my other email has a strange glitch, a mail in the Outbox does not leave and I cannot send out messages. If there is any good person who knows what I can do to take it out, it does not respond to any command - see Delete, Move, Copy, nothing... thank you)

On Wed, Sep 3, 2008 at 6:33 PM, amy king <[redacted]> wrote:

> *PRESS CONTACT: NATHANIELSIEGEL*
>
> *Email* [redacted]
>
> *Monday Sept 8th, 2008 8pm to 10pm*
>
> *St. Mark's Church in-the-Bowery*
>
> *131 East 10th Street*
>
> *New York, NY 10003*
>
> *Main Sanctuary*
>
> *Poetry Turn On !*
>
> *An evening of poetry readings by poets: Miguel Algarin, Mahogany Browne,*
>
> *Regie Cabico, Steve Cannon, Michael Cirelli, Brenda Coultas, Sam Diaz, John Farris, Merry Fortune, Celena Glenn, Lois Griffith, Bill Kushner, Jill Magi, Filip Marinovich, Chris Martin, Stephen Motika, Amy Ouzoonian, Eve Packer, Kristin Prevallet, Shappy, Moonshine Shorey, Rachel M. Simon, Tracy K. Smith, Stacy Szymaszek, Clare Ultimo.*
>
> *This incredible group of poets come together to present their work and represent five of the numerous poetry organizations and venues that serve*

New York City and the World poetry throughout the year: The Bowery Poetry Club, A Gathering Of The Tribes, Nuyorican Poets Café, The Poetry Project and Poets House.

A reception in the Parish Hall will follow the reading, and serve as an opportunity to meet the poets, purchase books, become a member, and celebrate this year's HOWL !

Festival.

This reading is FREE and Open to the Public.

Websites for the participating organizations are listed here:

www.bowerypoetry.com

www.tribes.org

www.nuyorican.org

www.poetryproject.com

www.poetshouse.org

Contact: [redacted]

For photo's contact Nathaniel Siegel

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

> *Amy's Alias*
>
> *http://amyking.org/*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

66. andrew burke
Re: Technicians of the Sacred reading: 40 years
Wed 3 Sep 2008

Jerome - congratulations. Was it recorded? Maybe UBUWeb would host it.
Andrew

2008/9/3 Anny Ballardini <[redacted]>:
> Wonderful, what a Gathering! Here are my cheers to you all, continue the
> great Work, from a fringe lost in the Alps in Italy,
>
> :-)
> Anny
>
> On Wed, Sep 3, 2008 at 3:48 AM, Maria Damon <[redacted]> wrote:
>
>> Wish I cd be there. Have a great time, all.
>>
>>
>> Jerome Rothenberg wrote:
>>
>>> At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will
>>> be hosting a celebration of the 40th anniversary of Technicians of the
>>> Sacred, which brought a global range of oral & tribal poetry into focus &
>>> launched ethnopoetics as a new approach to poetry & performance.

Joining me
>>> will be a group of active poets & performers including Charles Bernstein,
>>> Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane
>>> Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry
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>>> Blog at poemsandpoetics.blogspot.com
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> --
> Anny Ballardini
> http://annyballardini.blogspot.com/
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> http://www.moriapoetry.com/ebooks.html
> I Tell You: One must still have chaos in one to give birth to a dancing
> star!
>
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

↑ Index

67. **amy king**

Re: FW: It's already beginning -- Raid in St. Paul -- Journalist Integrity

Wed 3 Sep 2008

I have my journalism students watch this video analyzing just how spin is birthed from protests ...

I love what they do to the 'anarchists' --

http://www.youtube.com/watch?v=36A8DV3dk24

http://www.youtube.com/watch?v=36A8DV3dk24

http://www.youtube.com/watch?v=36A8DV3dk24

Amy

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

--- On Wed, 9/3/08, Andy Gricevich <[redacted]> wrote:
From: Andy Gricevich <[redacted]>
Subject: FW: It's already beginning -- Raid in St. Paul
To: [redacted]
Date: Wednesday, September 3, 2008, 1:55 PM

It seems like, earlier in the day, the astonishing mob of police in riot gear have usually been pretty calm. It's as the afternoon goes on that they start splitting peaceful marches arbitrarily into smaller sections, detaining large groups of people for hours on single city blocks, raiding various spaces. Last night there were three attempted police actions at the Bedlam Theatre, where I'm performing every night--the first a response to an anonymous call asserting that the Bedlam was selling "more than beer and wine." Fortunately, the folks there run a very tight ship, ID'ing people rigorously, etc., so the officer who showed up was shown around the building to her satisfaction. When told that the theater was hosting evenings of political art in response to the RNC, she said "I'll try to come back for that. I'd be protesting if I didn't have this job." Later in the evening, a fleet of bicycle cops showed up, and an hour later seven or eight squad cars; neither found anything illegal going on, so they left. The sort of

luck not found by the people at the RNC Welcoming Committee Convergence Center, who had their dangerous pamphlets and unspecified "weapons" confiscated.

The anarchists, by the way, tend to get a bad rap. For every report of a flaming dumpster or a rock through a window, assume 200 more incredibly well-organized people, presenting a type of chaotic performance much less thrill-driven and violent than their popular image--one which can switch modes and directions at an instant, revealing the tight links between its members. They also have the general policy of conducting controversial actions in a way "separated by time or space" from permitted activities, so that they're not conflated with the officially sanctioned protest events. The papers here--so far--have picked up on that distinction pretty well, which is surprising; I'm used to journalists taking every opportunity to make property destruction the symbolic image of any activist event.

Mary, Fluffy--come see the goings-on at the Bedlam! Great political theater and music nightly.

--Andy
blogging sporadically at http://ndgwriting.blogspot.com

↑ Index

68. **amy king**

Re: FW: It's already beginning -- Raid in St. Paul -- and those who ride bikes in NYC

Wed 3 Sep 2008

Sarah,

Check out what they do on a regular basis to people who dare to ride bikes in NYC (a la Critical Mass):

http://www.youtube.com/watch?v=2aT9p36fgHU

My tiny post about it here: http://amyking.wordpress.com/2008/08/19/police-state/

Be well,

Amy

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

--- On Wed, 9/3/08, Sarah Sarai <[redacted]> wrote:
From: Sarah Sarai <[redacted]>
Subject: Re: FW: It's already beginning -- Raid in St. Paul
To: [redacted]
Date: Wednesday, September 3, 2008, 4:06 PM

Wa

Also...Re: IT'S ALREADY BEGINNING. The investigation into what Police Commissioner Kelley and Bloomberg did when the Republicans were in town, N.Y.C., 4 years ago just ended. The police threw nets over protesters. They threw nets!

Sarah Sarai

http://www.myspace.com/sarahsarai

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69. Jilly Dybka
Re: FW: It's already beginning -- Raid in St. Paul
Wed 3 Sep 2008

Well I disagree with you & Whitman with the role of the Federal Gov't. :)

--
Jilly Dybka, WA4CZD
[redacted]

Blog: http://www.poetryhut.com/wordpress/
Jazz: http://cdbaby.com/cd/dybka
Book: http://stores.lulu.com/jilly9 (free download)

Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this without any judicial or legislative oversight. You have no recourse nor protection.

↑ Index

70. crystal hoffman
Re: Technicians of the Sacred reading: 40 years
Wed 3 Sep 2008

I'll be driving in from Pittsburgh for the event. It's an amazing line-up!

Crystal
typewritergirls.com

Andy Nicholson <[redacted]> wrote:
It remains a wonderful anthology. I wish I could be there for the reading.

Andy

On Tue, Sep 2, 2008 at 4:01 PM, Jerome Rothenberg wrote:
> At the Bowery Poetry Club, Sunday, September 14, 4:00 to 6:00 p.m., I will be hosting a celebration of the 40th anniversary of Technicians of the Sacred, which brought a global range of oral & tribal poetry into focus & launched ethnopoetics as a new approach to poetry & performance. Joining me will be a group of active poets & performers including Charles Bernstein, Bob Holman, Pierre Joris, Charlie Morrow, Nicole Peyrafitte, Diane Rothenberg, Carolee Schneemann, & Cecilia Vicuña. (Bowery Poetry Club, 308 Bowery, between Houston & Bleecker, in NYC.)
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> j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
> Blog at poemsandpoetics.blogspot.com
>
>

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71. Joel Lewis
WCW 125 B'day Symposium in Rutherford
Thu 4 Sep 2008

Dear List:

The Town of Rutherford,NJ, hometown of William Carlos Williams is celebrating his 125th Birthday with a Synposium that features poets, scholars, biographers and members of the poet's family. The program will beheld at the WCW Center in the heart of town.

Rutherford is easily accessed from Manhattan by taking NJ Transit's #190 bus (which run very frequently) or taking the PATH to Hoboken and taking a short

ride on the NJT Bergen County Train Line to Rutherford. The town is also easily reached by car.

Joel Lewis

rutherfordlibrary.typepad.com/williamcarloswilliams/

WCW POETRY SYMPOSIUM PROGRAM (as of 9/1/08)

at the WILLIAMS CENTER

SATURDAY, 9/20

9 – 9:30 am Welcome by Della Rowland, WCW Poetry Symposium Chair. Remarks by Joe

DeFazio, Williams Center Board President. Proclamations by Mayor John Hipp.

9:30 – 10:30 "WCW's Rutherford: Growing Up and Living in a Small Town"

— Historic media presentation by Borough Historian Rod Leith

10:45 – 11:30 Talk on WCW, Ezra Pound, & New Directions Publishing founder James

Laughlin

"The Care and Feeding of a Literary Reputation"

— by Peggy Fox (New Directions president and publisher)

"Dear God / Dear Bill: The Turbulent Discourse of Poet and Publisher"

— by Ian MacNiven (biographer, Professor Emeritus SUNY Maritime

College)

11:30 – 12:15 "To All Gentleness: Revisiting My Old Friend, WCW"

— Neil Baldwin on the reissue of his biography, to all gentleness: William

Carlos

Williams, the Doctor Poet

LUNCH 12:15 – 2:15 pm

12:30 – 2 – Historic Bus Tour #1 – led by Rod Leith

12:30 – 2 – Bus trip #1 to Meadowlands Museum

12:15 – 2 – Book Signings in Williams Center

2:30 – 4 "What I Didn't Put in My Books – a personal remembrance of WCW"

— Pulitzer Prize winning Harvard Professor Dr. Robert Coles. Discussion and multi-

media presentation, with photographer Thomas Roma, of House Calls, a photo-essay

sequel to The Doctor Stories

4 – 5:30 "Still Getting the News from Poems: WCW in the 21st Century"

Panel discussion of WCW's poetic legacy — Kerry Driscoll, moderator; Neil Baldwin,

Paul Cappucci, Ian Copestake, Chris MacGowan, Edith Vasquez, Bill Zavatsky

SATURDAY, 9/20 (cont.)

DINNER 6 – 8 pm

6 – 7:30 – Historic Bus Tour #2 – led by Rod Leith

6 – 7:30 – Book Sales & Signings in Williams Center

EVENING EVENT

8 – 10 pm An evening with WCW biographer and award-winning poet Paul Mariani

— Poetry reading, conversation about WCW, plus Q&A

SUNDAY, 9/21

9:30 – 10:15 am "Poetry in Music" – A concert on the Williams Terrace

— Anthony Serrao on the Raquel Williams Piano and soprano Sharon Callandrillo

perform works based on poems by Agee, Goethe, Pushkin, and Dickinson

10:30 – 11:30 Readings by10-county high school poetry contest winners

— presented by poets and judges Lewis Warsh, Joel Lewis, Jim Klein,

and Zorida Mohammed

12 – 1 "Pictures for A River of Words" by children's book illustrator Melissa Sweet

— Reading and talk with art presentation on WCW-influenced illustrations

LUNCH 11:30 – 1:30

11:45 – 1:15 – Historic Bus Tour #3 – led by Rod Leith

11:45 – 1:15 – Bus trip to Meadowlands Museum #2

11:45 – 1:00 – Book Sales & Signings in Williams Center

1:30 – 2:30 "Poet among Painters: Williams and his Artistic Family"

— Double screen documentary by Emily Mitchell Wallace

2:45 – 4:15 "WCW At Home"

Panel discussion of WCW the family man — Emily Mitchell Wallace, moderator; with

Andrew Krivak, and featuring WCW family members

4:30 – 6:30 Poets read WCW and their own works plus Open Readings as time permits

— Harvey Shapiro, Lewis Warsh, Bill Zavatsky, & others

↑ Index

72. Barry Schwabsky

Re: URGENT - Copyright Infringement or Collage?

Thu 4 Sep 2008

One thing's for sure, if you are worried, don't ask anyone's advice but a lawyer's.

----- Original Message ----
From: Christophe Casamassima <[redacted]>
To: [redacted]
Sent: Wednesday, 3 September, 2008 8:06:19 PM
Subject: URGENT - Copyright Infringement or Collage?

Hey!

I'm currently working on a project called "Ore" (the third part in a trilogy of books - the first two called "the Proteus" and "Joys : A Catalogue of Disappointments"). Now, Ore is peculiar in that it does not contain any of my words or lines or poems - I'm simply reading all the books I can get my hands on and (consciously) building a collage of texts. Some are built of lines from one particular book (ROVA Improvisations, Coolidge, for instance); some are patchworks from multiple books and journal and on-line sources. Here's the example from ROVA:

we breathe, the gap we breathe
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make a cue of silence thumbs
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of notion, the full time riddle
take back the once said to the one in need

but what accumulates like silence (like silences)
where is my hand
the deignings to be patched out over a selection of tones / bones

but seeing is always in tune
not exactly a belief in hearing
as the distance from there (hedgerows) to here (ovaltine)
saying what is written with is without a light
that no lights truly match
but that â€œjustâ€ is wrong
gets breath, breath of holds that fill with stuff
and in the interstitial oink (oak) the oleo (trace)
how fast, how slim in the palm?
that in some voice you will say it

that no one solos
a blenter awe-quid sod
bent and sun-veined wheel

put things in with pins in the semblance
gone as far as caps will take us (it)

brands, at the back came back
sounds as like sounds
white side of a house, laugh
primes, motes
sureness of the bend

What I'm asking here is... am I going to run into problems if I'm building a complete book from other people's poems (OPP) and lines? I know this sounds a bit risky but... if you have any advice for me, so as to avoid infringement or nagging, please send me a message at [redacted]

Thanks!

Christophe Casamassima

--
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↑ Index

73. Douglas Manson
Re: URGENT - Copyright Infringement or Collage?
Thu 4 Sep 2008

First Question: did you just quote Coolidge, or your poem?

& some brief, quick responses to the idea of "infringement"

as if poetry isn't already composed as an infringement
on all kinds and species of norms, proprieties and complacencies,
your work is collage, the "originality" found in processes of relation

from line to line
most readers, I would bet, won't know your sourcing
enough to be provoked

three works of my own have used, almost entirely,
lines or poems from other works:
a poem in Ecopoetics 4/5 "The Natural World",
the entirety of "A Book of Birthdays"
(composed by using lines from books
published in the birth-year of the friend or relation
to whom the poem was dedicated)
and a re-writing of Rabindranath Tagore's *Gitanjali

*there are hundreds of examples of this from fine writers & artists
such as Schwitters, Ernst,
the master of uncreative writing Kenneth Goldsmith
or the project of Flarf:
the idea is "collage"
which was discussed in this forum recently (see the Poetics List archives)

judgement is less likely to fall on your appropriation
than on the quality and durability of the weave

but my work on Tagore's poems leaves me with my own questions,
is it a modernization? or an interpretation?
certainly not ironic tribute as in Geoff Ward's "Duino Elegies"
so these Gitanjali I call "Mutilations and Addled Beauty"
based on Tagore's statements in his _Selected Letters_
about Robert Bridges rewriting one of his poems.

Flarf poets are very articulate about their projects &
they may help by raising the needed questions
about the meaning of poetry in general,
and the values of appropriation, distances and distancing
(temporal/social)
from source to destination

I think it depends on why you are using these texts
and what you want your text to demonstrate

my Tagore rationale is flowery & idiosyncratic:
"his genius gives us a song that, once begun, cannot but find
instruments in the world to continue it"
& I don't feel compelled to publish my versions,
I want simply to "take a share" in them
or send them to Tagore fans by mail.

Send yours to Coolidge.
To cop from OPP may be a good way to fail beautifully.

& free speech seems to be an infringement, too
as I read about/see & am appalled by the behaviors
of the police & corporate media at the RNC.

best,
dm

On Wed, Sep 3, 2008 at 3:06 PM, Christophe Casamassima <
[redacted]> wrote:

> *Hey!*
>
> *I'm currently working on a project called "Ore" (the third part in a trilogy of books - the first two called "the Proteus" and "Joys : A Catalogue of Disappointments"). Now, Ore is peculiar in that it does not contain any of my words or lines or poems - I'm simply reading all the books I can get my hands on and (consciously) building a collage of texts. Some are built of lines from one particular book (ROVA Improvisations, Coolidge, for instance); some are patchworks from multiple books and journal and on-line sources. Here's the example from ROVA:*
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> *make a cue of silence thumbs*
> *a bus or canoe, frog boots, lump in your station*
> *of notion, the full time riddle*
> *take back the once said to the one in need*
>
> *but what accumulates like silence (like silences)*
> *where is my hand*
> *the deignings to be patched out over a selection of tones / bones*
>
> *but seeing is always in tune*
> *not exactly a belief in hearing*
> *as the distance from there (hedgerows) to here (ovaltine)*
> *saying what is written with is without a light*
> *that no lights truly match*
> *but that "just" is wrong*
> *gets breath, breath of holds that fill with stuff*
> *and in the interstitial oink (oak) the oleo (trace)*
> *how fast, how slim in the palm?*
> *that in some voice you will say it*
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> *that no one solos*
> *a blenter awe-quid sod*
> *bent and sun-veined wheel*

> *put things in with pins in the semblance*
> *gone as far as caps will take us (it)*
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> *brands, at the back came back*
> *sounds as like sounds*
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> *sureness of the bend*
>
> *What I'm asking here is... am I going to run into problems if I'm building a complete book from other people's poems (OPP) and lines? I know this sounds a bit risky but... if you have any advice for me, so as to avoid infringement or nagging, please send me a message at* [redacted]
>
> *Thanks!*
>
> *Christophe Casamassima*
>
> --
> *Powered By Outblaze*

--
www.myspace.com/inksaudible
www.dougfinmanson.blogspot.com

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74. David Chirot

Poets for Palestine--an International Anthology of Poetry, Spoken Word, Hip-Hop & Art available

Thu 4 Sep 2008

Release, *Poets for Palestine,* 3 September 2008

Sixty years after the dispossession of the Palestinian people, *Poets For Palestine*, a unique collection of poetry, spoken word, hip-hop, and art has been released. Unifying a diverse range of poets who have used their words to elevate the consciousness of humanity, this book aims to bridge a younger generation of poets with those who, for decades, have cultivated and strengthened the poetic medium.

The anthology includes poems by the late Mahmoud Darwish, Naomi Shihab Nye, Amiri Baraka, Suheir Hammad, Nathalie Handal, E. Ethelbert Miller, D.H. Melhem, Junichi P. Semitsu, Fawzia Afzal Khan, Annemarie Jacir, Ibtisam

Barakat, Tahani Salah, Remi Kanazi, Ragtop from the Philistines, among many others.

All of the proceeds of this volume will go towards funding future cultural endeavors in the US that highlight Arab artistry.

The concept of this collection was conceived after a night of spoken word at the historic *Made in Palestine* art exhibit in New York, in 2006. Invigorated by the capacity of spoken word to enliven a crowd, Al Jisser, collaborating with the event's host, Remi Kanazi, decided to publish a brief chapbook to capture the night's vivacity.

Venturing further into the project, Al Jisser chose to send out a call for poetry that reached a multitude of countries, receiving submissions from the Occupied Palestinian Territories, the broader Arab world, Europe, Australia and the United States. They chose not to limit the subject solely to the topic of Palestine, instead widening the scope to issues as varied as the ongoing occupation of Iraq and Afghanistan as well as poetry on Sudan and Lebanon. The aim is to convey that the basic appeal of justice is a fundamentally, irreducibly human appeal.

At a time when conditions for Palestinians have become increasingly devastating, *Poets For Palestine* seeks to give humanity its proper voice and attempts to further demonstrate the role art takes in transmitting and projecting the enormous weight of compassion.

Poets For Palestine *is available on www.PoetsForPalestine.com<http://www.poetsforpalestine.com/>. The book will soon be featured in independent and progressive bookstores throughout the US as well as on Amazon.com.*

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75. Peter Ciccariello
New on Invisible Notes
Thu 4 Sep 2008

New on Invisible Notes
the last miraculous event - var II <http://invisiblenotes.blogspot.com/>

- Peter Ciccariello

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76. Hugh Margemont-Robinson
Constellation for Digital Publishers - Aye r Nay?
Thu 4 Sep 2008

Constellation from Perseus Books aims to give "digital power to independent publishers."

http://www.perseusdigital.com/constellation/service.php

NYTimes article here:

http://www.nytimes.com/2008/09/04/books/04perseus.html

Also, please boycott the Amazon Kindle until they enable reading personal .PDF files.

I do not want to have to pick from their sad excuse for an inventory.

--
HMR

WAX RETINA W/ POLISH OF THE NOW

↑ Index

77. Carol Novack
Save the Date --- Sunday, September 14th - Mad Hatters' Revue at Haven Arts Gallery!
Thu 4 Sep 2008

---

*Join Mad Hatters & Friends for another multi-media frenzy on SUNDAY, SEPTEMBER 14TH, 4 – 8 pm Haven Arts Gallery, Bronx: ** http://www.havenarts.org* <http://www.havenarts.org/>

* *

9/11 & Aftermath: A Retrospective * * * * *Mad Hatters' Review*<http://goog_1220438825484> <http://www.madhattersreview.com>will present another *Mad Hatters'Revue *showcasing poetry, fiction, whatnots, music, art slideshows, videos, films, madness & mayhem. Designed by Austin Publicover & our host Amy Marie Bucciferro

Visual Artists, include Dennis Delgado, Becky Holt, & Mario Romano* *MHR Musicians**:* Austin Publicover & Peter Knoll (on guitar, playing to samplings from the film Metropolis)* *Writers/Performers*: Canadian imports of poetic persuasion Carolyn Zonailo & Stephen Morrissey; Urayoan Noel, Carol Novack, Amir Parsa, Alan Sondheim & Yuriy Tarnawsky

Films/Video's by Orin Buck, Alan Sondheim, et al.* *

*$6 suggested** **donation SVP (to go to the Review and performers)*

Wine, other potables, and light munchies will be provided free, courtesy of the Gallery.

See Mad Hatters' Review for a taste of Mad Hatter taste. *MAD HATTERS' REVIEW*: edgy & enlightened art, literature, & music in the Age of Dementia: *www.madhattersreview.com* <http://www.madhattersreview.com/> (bio's of writers included on our events page) *Public transportation to Haven Arts Gallery, 50 Bruckner Blvd: *Take Lexington Express 4 or 5 to 125th St. Transfer to 6 Train: 3rd Ave 138 at Alexander Ave (get out at the Alexander Ave exit, turning right onto Alexander) Walk: 0.3 mi - about 7 mins at most 1. Head southwest on Alexander Ave toward E 137th St - 0.2 mi 2. Turn left at Bruckner Blvd & cross to the south side - 400 ft To: Haven Arts Gallery: 50 Bruckner Blvd.

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78. amy king
Poetry Reading at KGB Tomorrow Night!
Thu 4 Sep 2008

TOMORROW NIGHT!

Poetry Reading/ Book Release/ Leukemia Fundraiser
September 5th
7pm at KGB Bar (85 E. 4th St., New York, NY 10003)

Readers will be:
David Lehman
Meghan Punschke
Amy King
Ana Bo¾ièeviæ

With Raffles for Baskets of Books/ Goodies, Book Sales, Special gifts for $20+ Donors, and a GRAND PRIZE WINNER!!! Free to get in - $5 Raffle tix - Drinks at the bar

This Book Release Party for Meghan Punschke's new collection of poetry, Stratification, will double as a fundraising event for the Leukemia & Lymphoma Society (LLS). Other readers that night will include, David Lehman, Amy King, and Ana Bo¾ièeviæ.There will be a raffle for prizes, which will include poetry books, anthologies and other poetry related items from several small presses including BlazeVOX Books, No Tell Books, Coconut Books, Goss 183, Ahsahta Press, Octopus Books, Black Ocean Books and Lame House. The Grand Prize winner will be awarded books from many of the above, plus the 30" x 40" acrylic on canvas painting that appears on the cover of Stratification. Prizes

total in excess of $2000, and each raffle ticket will be sold for $5 with all of the proceeds going directly to LLS. Some of the evening's book sales to the charity, and there will be special prizes for those who donate more than $20.

David Lehman is a poet, writer, and editor. His seven books of poetry include When a Woman Loves a Man (2005). In 1996 he began writing a poem a day as an experiment. The practice continued for five years, and two books resulted: The Daily Mirror (2000) and The Evening Sun (2002), both from Scribner. Lehman's prose books include The Perfect Murder and Signs of the Times. He is the series editor of The Best American Poetry, which he launched in 1988. He has also edited the latest edition of The Oxford Book of American Poetry (2006), The Best American Erotic Poems (2008), and Great American Prose Poems (2003), among other books. He heads the poetry division of the New School's graduate writing program, in which he has taught since the program's inception in 1996.

Meghan Punschke is the author of Stratification (BlazeVOX Books, 2008). She resides in New York City, and has an MFA in Poetry from the New School. She is the curator and host of Word of Mouth, a reading series dedicated to poets and fiction writers. She is also the Managing Editor for the literary journal Oranges & Sardines. Her poetry was nominated for a Pushcart Prize in 2007. Please visit www.megpunschke.com for more info.

Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi, both from Blazevox Books, and most recently, Kiss Me With the Mouth of Your Country (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and Creative Writing at Nassau Community College. She is currently editing an anthology, The Urban Poetic, forthcoming from Factory School. Please visit www.amyking.org for more.

Ana Bo¾ièeviæ emigrated to NYC from Croatia in 1997. She's the author of chapbooks Document (Octopus Books, 2007) and Morning News (Kitchen Press, 2006). Look for her recent work in Denver Quarterly, Hotel Amerika, Bat City Review, absent, typo, fou and elsewhere. With Amy King, she is currently editing an anthology, The Urban Poetic (Factory School, forthcoming). Ana works at The Center for the Humanities at the Graduate Center, CUNY.

Pass it along!

--
Best Regards,
Meghan Punschke
WoM Curator

The

WoM Curator will be running in the Nike Women's Marathon on Oct.19th as a team member of the Leukemia and Lymphoma Society. Support her efforts today by visiting:

http://pages.teamintraining.org/nyc/nikesf08/mpunschke

———

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

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79. amy king
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Pass it along!

--

Best Regards,

Meghan Punschke

WoM Curator

The WoM Curator will be running in the Nike Women's Marathon on Oct.19th as a team member of the Leukemia and Lymphoma Society. Support her efforts today by visiting:

http://pages.teamintraining. org/nyc/nikesf08/mpunschke

_____

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Amy's Alias

http://amyking.org/

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80. Therese Broderick

Re: URGENT - Copyright Infringement or Collage?

Thu 4 Sep 2008

As someone who has checked with a lawyer about some aspects of my own poetry, I heartily agree with Barry Schwabsky that Christophe should consult with a lawyer, not rely on non-professional advice. Furthermore, I think he should consult with not just any lawyer, but with a lawyer specializing in either intellectual property or arts/entertainment. I think such a lawyer could tell Christophe about the evolving legal opinions regarding "appropriative" art.

As a poet who writes poems inspired by works of art from around the world, I checked with a lawyer to be sure that I wasn't infringing on the rights of the artists. I want to be respectful with my poetry, not invasive.

And as a blogger, I checked with a lawyer to be sure that I wasn't blogging inappropriately.

If Christophe would like me to give him the name, email, etc. of such a specialized lawyer, he can contact me off-list, as I don't want to be formally recommending any particular attorney to the entire list.

(As an aside, I would truly be grateful to hear the opinions of you listserv members about the entertainment laws which, strictly interpreted, deem any reading aloud of another poet's work to be a "performance" and therefore to require formal permission-to-perform from the original poet.)

Therese L. Broderick, MFA
freelance poet
Albany, NY
[redacted]
poetryaboutart.wordpress.com

----- Original Message ----
From: Barry Schwabsky <[redacted]>
To: [redacted]
Sent: Thursday, September 4, 2008 1:39:13 AM
Subject: Re: URGENT - Copyright Infringement or Collage?

One thing's for sure, if you are worried, don't ask anyone's advice but a lawyer's.

----- Original Message ----
From: Christophe Casamassima <[redacted]>
To: [redacted]
Sent: Wednesday, 3 September, 2008 8:06:19 PM
Subject: URGENT - Copyright Infringement or Collage?

Hey!

I'm currently working on a project called "Ore" (the third part in a trilogy of books - the first two called "the Proteus" and "Joys : A Catalogue of Disappointments"). Now, Ore is peculiar in that it does not contain any of my words or lines or poems - I'm simply reading all the books I can get my hands on and (consciously) building a collage of texts. Some are built of lines from one particular book (ROVA Improvisations, Coolidge, for instance); some are patchworks from multiple books and journal and on-line sources. Here's the example from ROVA:

we breathe, the gap we breathe
you have to eye into these speeds
make a cue of silence thumbs
a bus or canoe, frog boots, lump in your station
of notion, the full time riddle
take back the once said to the one in need

but what accumulates like silence (like silences)
where is my hand
the deignings to be patched out over a selection of tones / bones

but seeing is always in tune
not exactly a belief in hearing
as the distance from there (hedgerows) to here (ovaltine)
saying what is written with is without a light

that no lights truly match
but that â€œjustâ€ is wrong
gets breath, breath of holds that fill with stuff
and in the interstitial oink (oak) the oleo (trace)
how fast, how slim in the palm?
that in some voice you will say it

that no one solos
a blenter awe-quid sod
bent and sun-veined wheel

put things in with pins in the semblance
gone as far as caps will take us (it)

brands, at the back came back
sounds as like sounds
white side of a house, laugh
primes, motes
sureness of the bend

What I'm asking here is... am I going to run into problems if I'm building a complete book from other people's poems (OPP) and lines? I know this sounds a bit risky but... if you have any advice for me, so as to avoid infringement or nagging, please send me a message at [redacted]

Thanks!

Christophe Casamassima

--
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81. David Baratier

Reading in Fort Wayne, IN // David Baratier and Curtis Crisler

Thu 4 Sep 2008

Dear Friends of the First Friday Series, I hope you had a good summer and are enjoying this warm (perhaps too dry?) weather. Our September First Friday is a week from this Friday: September 5th. Fortunately, this will not conflict with the Holiday weekend. Our location, as you know, is the cafe of the Three Rivers Food Co-op (1612 Sherman). As always, the readings are free and open to the public. We will start at 7:30 p.m. Our readers will be two wonderful poets, David Baratier and Curtis Crisler. I have included brief biographical notes for each at the bottom of this note. Hope to see you on Friday, September 5th. (bios follow) all best wishes, George Kalamaras

*David Baratierâ€™s poems have appeared in many literary journals and in anthologies published by the presses of University of Iowa , Carnegie Mellon University , University of California , and others. His poetry collections include: A Run of Letters, The Fall Of Because, and three different collections of Estrellaâ€™s Prophecies, and his creative nonfiction epistolary novel, In It Whatâ€™s in It, appeared from Spuyten Duyvil. He is editor of Pavement Saw Press, a large small-press poetry-only publisher.

Curtis L. Crisler is an Assistant Professor of English at Indiana University Purdue University Fort Wayne, where he teaches creative writing and professional writing. His book Tough Boy Sonatas was published in 2007. He has forthcoming work in The Drunken Boat, THE NINTH LETTER, African American Review, and Elixir, and is a Cave Canem Fellow.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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82. mIEKAL aND
Xerolage 39 - John Rininger
Thu 4 Sep 2008

- - - - - - - - - - - - - - -
X E R O L A G E 3 9
- - - - - - - - - - - - - - -

John Rininger

from the introduction by Stephen Perkins

"John Rininger, mail & stamp artist, magazine publisher, and networker died unexpectedly at 45 from a seizure in his apartment in Chicago on November 11th, 2006. The works in this posthumous issue of Xerolage have been taken from a number of different sources, and they can only offer a faint trace of his work, his concerns, and the many passions that animated his idiosyncratic personality. I can't say I ever understood John, he was a complex man, and yet one sensed a sharp intelligence, an intense curiosity about the world, and I responded to that, and I'm richer for knowing him."

more at (including free pdf download):

http://xexoxial.org/is/xerolage39/by/john_rininger

This special issue includes a sheet of artist stamps by John Rinninger

24 pages, 8.5 x 11, $6 includes postage
Subscriptions: 4 issues/$20

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

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83. Poetry Project
Events at The Poetry Project September
Thu 4 Sep 2008

Hi Everyone,

Summer will not end and our poetry season will not officially begin until the September Equinox (the 22nd). On that day the centre of the Sun will appear to be directly above the Earthâ€™s equator and Marcella Durand and TomaÅ¾ Å alamun will appear in the parish hall. Until then, consider signing up for one of our workshops described below. Also, scroll down for information from our Howl Festival friends.

The Creative Dialog: Poems Cast between Conversations of Poetry â€“ Martine Bellen
TUESDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 7th

"There is then creative reading as well as creative writing,â€ wrote Emerson; and between the two, where reading and writing converge, exists spontaneous combustion. In our writing laboratory, workshop participants will experiment in this potent, limnal gap. Through concentrated readings of one author of their choosing, participants will write a series of poems (poetry defined in the most expansive manner) that converse, confront, conform, channel, chant, and concuss the poet and poetry of choice. Poems written in this workshop will employ extensive methodologies that will originate from a brainstorming session intended to cultivate startling structures and processes. Martine Bellen is the author of Tales of Murasaki and Other Poems (Sun & Moon Press) and The Vulnerability of Order (Copper Canyon Press) among other collections.

Writing Chance: A Random Workshop on Process â€“ Tisa Bryant FRIDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 10th

If we are, writer Amina Cain suggests, mysterious seducers of experience, mapping our knowing of people and places into a rhizome of dark knots and

clear threads, how do we allow for such human magic as we write through structures, constraints, intentions, politics and deadlines? How can we know the difference between force and feeling, or simply when to let the work go? In this workshop, weâ€™ll weigh our needs and intentions against the power of chance, to better observe and embrace our creative process. Weâ€™ll work and share inclusive of and across genres, graze the works of Hannah Weiner, Samuel Beckett, Russell Atkins, Maya Deren, Jackson Pollock, Kirthi Nath, the Situationists, Fred Wilson, Miranda Mellis, and whomever you may bring. Consider coincidence as social encounter, with the desire to know as a means of triggering, from person and page, synchronic new modes of rigor and flow. Tisa Bryant is the author of Unexplained Presence, from Leon Works, and a founding editor-publisher of The Encyclopedia Project.

(Soma)tic Poetry â€“ caconrad
SaturDAYS AT noon: 10 SESSIONS BEGIN october 11th

In this frantic, routine-driven world we need freedom from regimented poetry writing, and a healthy dose of walking the space between Soma (spirit) and Somatic (body). Using gemstones, trees, and the city itself, we will create deliberate, sustained physical manipulations to generate language to write our poems. Every thing is new every time we embark, and opening our minds to having that freedom in our lives everyday to write poems is what these workshops are about. Poetry is for everyBody, therefore everyBody is welcome! CAConrad's book (Soma)tic Midge (FAUX Press) was written after eating and living with a single color for a day. Poem samples, as well as a link to his monthly (Soma)tic Poetry Exercises can be found here: www.CAConrad.blogspot.com <http://www.CAConrad.blogspot.com>.

MAKE NEW MISTAKES: A WRITING WORKSHOP FOR TEENS â€“ Chris Martin THURSDAYS 4:30-6PM: 5 SESSIONS BEGIN OCTOBER 23rd

While losing may be an art thatâ€™s easily mastered, mistaking requires some experimental spirit. In this workshop, instead of just making it new, we will explore the art of making new mistakes through reading, seeing, hearing, rapping, and most of all writing. Along the way we will encounter the Ecstatic Truth of Werner Herzog, How to Be Perfect by Ron Padgett, the chromo-poems of CA Conrad, Gertrude Steinâ€™s Tender Buttons, dispatches from the Spasmodic School, the MCs of Avant-Rap, and much else. Best of all, we will make many new mistakes together, through in-class collaborations, critiques, and performances. Young writers of any style, persuasion, interest, ability, and borough are all equally welcome. Letâ€™s stop pretending to be perfect and start writing poems that are alive and writhing. Chris Martin is the author of American Music and has taught young New Yorkers for the past six years. Open to high school teens. FREE.

The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops
131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [redacted], or email: [redacted].

All workshops will be held in the Parish Hall at St. Mark's Church on the corner of 10th St. and 2nd Ave.

Allen Ginsberg Poetry Festival: Opening Event of HOWL 2008
Friday September 5th,
Tompkins Square Howl Bandshell, in Park by 7th Street

Poets from all over the world -- well, when the world is the Lower East Side, and isnÂ´t it? -- will kick off the 08 HOWL Fest the only way possible: new poems from all kinds of poets, live and lively, rocking, pastorale, The LANGUAGE OF THE FUTURE.

Representing the Bowery Poetry Club, Gathering of the Tribes, Nuyorican Poets Cafe and St MarkÂ´s Poetry Project, the poets appear with the support of the Howl Festival Committee and the Allen Ginsberg Trust.

Appearing will be: Bowery bartenders Shappy and Moonshine, Collapisble Poetics Theater Director Rodrigo Toscano, the Ultimate Street Poet - POEZ, MontrealÂ´s poetry rock duo D. Kimm and Alexisa OÂ´Hare, the Nuyorican All-Stars: Jamaal St. John, Rico Steal, Akua Doku and Adam Faulkner, rock port Todd Colby, CocoRosieÂ´s MC Celena Glenn, CUNY Doctoral Candidates Erica Kaufman and Simone White, the winners of the Microsoft Small Business Competition The Mayhem Poets, recluse Jade Sharma, erotic poet Tsaurah Litzky, winner of the Columbia University Van Renssalear Poetry Prize, Marguerite Van Cook, rock and roll poet Billy Lamonte, and the recently named Poet laureate of the Lower East Side, John Farris.

Bob Holman will direct a group version of Ginsberg's HOWL to conclude the event.

Totally FREE.

Poetry Turn On!
Monday Sept 8th, 2008 8pm to 10pm

At St. Markâ€™s Church in-the-Bowery
131 East 10th Street
New York, NY 10003
Main Sanctuary

An evening of poetry readings by poets: Miguel Algarin, Mahogany Browne, Regie Cabico, Steve Cannon, Michael Cirelli, Brenda Coultas, Sam Diaz, John Farris, Merry Fortune, Celena Glenn, Lois Griffith, Bill Kushner, Jill Magi, Filip Marinovich, Chris Martin, Amy Ouzoonian, Eve Packer, Kristin Prevallet, Shappy, Moonshine Shorey, Rachel M. Simon, Tracy K. Smith, Stacy Szymaszek, Clare Ultimo.

This incredible group of poets come together to present their work and represent five of the numerous poetry organizations and venues that serve New York City and the World poetry throughout the year: The Bowery Poetry Club, A Gathering Of The Tribes, Nuyorican Poets CafÃ©, The Poetry Project and Poets House.

A reception in the Parish Hall will follow the reading, and serve as an opportunity to meet the poets, purchase books, become a member, and celebrate this yearâ€™s HOWL ! Festival.

This reading is FREE and Open to the Public.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If youâ€™d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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84. Geraldine Monk
Language barrier
Thu 4 Sep 2008

Other than a dog with lipstick (not my description) what exactly is a 'hockey mom'? As if she's not scary enough without belting out this refrain as though it's encoded slang for psycho- killer. Is this what's she's trying to say? Am I close? Are there more of these lippy 'hockey moms' on the loose trying to take over the world?

fretfully yours,

Geraldine

↑ Index

85. Catherine Daly
LA: event at library
Thu 4 Sep 2008

---

los angeles, ca

wednesday*september10*

Slavoj Zizek <http://www.egs.edu/faculty/zizek.html> is in conversation at Central Library, 630 W 5th St, btw S Flower St and S Grand Ave, 7pm, Reservation required .

__,_._,___

--
All best,
Catherine Daly
[redacted]

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86. ALDON L NIELSEN
request to all formalists
Thu 4 Sep 2008

---

anybody out there have a good palindrome about Palin? or even a palinode?

<<

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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87. Nick LoLordo
Re: request to all formalists
Thu 4 Sep 2008

You might ask Palinarus, Aldon--unless he's abandoned ship already.....

Nick

On Thu, Sep 4, 2008 at 5:06 PM, ALDON L NIELSEN <[redacted]> wrote:

> *anybody out there have a good palindrome about Palin? or even a palinode?*
>
> *<<

University of Nevada-Las Vegas
[redacted]

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88. Stephen Ellis

Re: URGENT - Copyright Infringement or Collage?

Thu 4 Sep 2008

Good god, since when do lawyers take precedence over poets?

Why would anyone relegate their creative potential - even when involving appropriation - to a staus secondary to some more "legal" one that revolves around curtailment of ANY kind of "use"?

Admittedly, poets, once regarded as "scribes", were those whose writ derived its authority from royalty, which itself had a deep connection with an attending priesthood.

This is what Plato brought forward by dismissing oral poetries from university curriculum: it was too easy for the verbal virtuosi to "make things up." So that creative work became rather like Philosophy (and/or Science) which had a thoroughtly empirical base.

So. The question remains, do we really, as creative persons, want to be told what our legal "share" of the works of others most actually is, keeping in mind, too, the lengthy tradition of the transmission of knowledge (oral and written, both), that "happiness is saying what others have said"?

Ie., who ARE these people, what have they said, and in what way(s) might we take place within the overall perception of Other, in similitude, and (l)imitation?

"Individual" work might involve the same kind of delusion that Individualism itself seems to have, that Everything is somehow "waiting for YOU." You? Me? Are these the persons we're supposed to have respect for? Appropriation, most probably, is the only KIND of respect. The Village Idiot - the one who invariably knows - is that one who endlessly repeats everything that everyone ELSE is saying.

Thank god. Who was it said, you want to be an Individual? Learn how to write your name. I agree. Everything beyond that is an Open Tulip. SE

_____ Stay up to date on your PC, the Web, and your mobile phone with Windows Live.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/

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89. cris cheek
Re: Language barrier
Thu 4 Sep 2008

Hi Geraldine

i think it's the wag that glosses the dog and pucks
the tale onto the donkey kong

but then i'm palin' in comparison

cris

On Sep 4, 2008, at 6:43 PM, Geraldine Monk wrote:

> *Other than a dog with lipstick (not my description) what exactly is a 'hockey mom'? As if she's not scary enough without belting out this refrain*
> *as though it's encoded slang for psycho- killer. Is this what's she's trying to say? Am I close? Are there more of these lippy 'hockey moms' on*
> *the loose trying to take over the world?*
>
> *fretfully yours,*
>
> *Geraldine*
>
> *welcome.html*

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90. Bill Berkson
Berkson at SVA October 9
Fri 5 Sep 2008

Bill Berkson
³Some Divine Conversation:
Art, Poetry & the Death of the Addressee²

Art in the First Person Lectures
School of the Visual Arts
Thursday, October 9, 7 pm
3rd floor amphitheater
209 East 23rd Street
New York, NY

An Iraqi poet interviewed recently on NPR said that for him and his contemporaries the purpose of writing poetry is ³to keep the language from going insane.² What now might sanity look or sound like ‹ in poems, in visual art, in other forms of social conduct? What does it mean to be a ³professional² in this respect? Who¹s reading, looking, and who really cares? This talk will range among such matters and more, with, hopefully, much room for actual conversation, present company included.

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91. Small Press Traffic

Small Press Traffic presents Geyser! a new play by Kevin Killian & Wayne Smith 9/12/08

Fri 5 Sep 2008

****

Small Press Traffic is proud to kick off its Fall 2008 season in grand style with the production of:

Geyser!

a new play by

Kevin Killian and Wayne Smith

Friday, September 12th, 7:30 p.m.
Timken Lecture Hall
Please arrive early; all seats $10 as a benefit for Small Press Traffic
Please join us for refreshments prior to the event

Kevin Killian's plays are annual favorites here at SPT--
Geyser! is an experience you won't want to miss!

Geyser, Oregon, a charming woodlands town, was once the setting for a television series that attempted to combine elements of family drama and science education. The show was in its second season in 1978 when a tragedy on set caused it to shut down midseason, and now that it's been released on DVD, Geyser! has found a new mass audience to match the tiny cult audience it's known since its untimely cancellation—and they're all flocking to Oregon this summer, as the brave little town welcomes back members of the original cast to entertain the worldwide fan club at a Geyser festival. But the town has secrets of its own! Mayor Constance Strode, struggling with her own family drama, tries to pump up tourism while fending off the attentions of Bobo, leader of a radical clown collective on the outskirts of town. Screen actor Dennis Quaid, who first sprang to national attention as the young hero of Geyser! returns to the scene of the crime with the bewildering knowledge that all of his recent co-stars, from Reese Witherspoon to Ellen Barkin, have all been swept

out to sea. Rival TV talk show hosts Rick Penny and Kitty Potter wring every scrap of drama and nostalgia to the airwaves, while Marjorie Cantrell, the first lady of the American theater and the nominal star of the lamented TV show, Geyser!, emerges from a 30 year retirement in grand Sunset Boulevard fashion with her loyal butler, Crimmins. As excited fans gather from round the world, the waters coursing through the deep underground caverns beneath them gurgle, groan and spew. It's all in a town--and a show--called Geyser!

Wayne Smith is a visual and sound artist who lives and works in San Francisco. Working in a variety of media including drawing, installation and video, his work has been shown locally and nationally. He collaborated with Berlin-based artist D-L Alvarez on a sound and video installation loosely based on Joan Didion's The White Album that took place at the Derek Eller Gallery, NY in April 2007. Recording as Aero Mic'd, he has released four CDS, the latest being "I Think You're Great," In August 2008, joined by Cliff Hengst and Scott Hewicker, Aero Mic'd will perform at the Schindler House in Los Angeles as part of the "sound." series, which is organized by SASSAS (The Society for the Activation of Social Space through Art and Sound).

Kevin Killian is a poet, novelist, critic and playwright whose recent work includes "Kiki: The Proof Is in the Pudding," a retrospective exhibition at Ratio 3, a book of reviews Selected Amazon Reviews (2006), a collection of poetry, Argento Series (2001), two novels, Shy (1989) and Arctic Summer (1997), a book of memoirs, Bedrooms Have Windows (1989), and two books of stories, Little Men (1996) and I Cry Like a Baby (2001). He has also edited a collection of short stories by the late Sam D'Allesandro, The Wild Creatures (2005). For the San Francisco Poets Theater Killian has written over thirty plays, including Stone Marmalade (1996, with Leslie Scalapino) and Often (2001, with Barbara Guest). Geyser! is sure to be an evening to remember!

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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92. James Sanders
Re: URGENT - Copyright Infringement or Collage?
Fri 5 Sep 2008

Therese:

Speaking very generally (and in no way providing legal advice), one of the exclusive rights given to an author as part of copyright is the right to perform her copyrighted work "publicly". So the short answer to your question is: no, simply reading aloud is not infringement. Now if you are proposing a hypothetical where you are reading aloud to an audience somewhere outside your home, then you are likely publicly performing the work (just as you would if you were to take up your violin or piano and play a Steve Reich composition, or stage a Richard Foreman play, or show Star Wars). I believe there is a limited exception for public performance in an education environment.

All that said, I think that in most cases you would be hard pressed to find (a) a poet who wasn't overjoyed that someone else was "covering" her poem, (b) an attorney or government agent willing to waste her time prosecuting the relatively trivial infringement (I'm assuming that your reading aloud of someone else's work hasn't made you a millionaire (if it has, please send details)).

Hope that helps somewhat,
James Sanders

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93. Marc Nasdor
Re: Language barrier
Fri 5 Sep 2008

Hockey moms (or dads) are like their soccer or Little League equivalents: sociopathic parents who will attack coaches, other parents, and even their kids' teammates (or members of the opposing team) when they feel their child has been called on a foul, or any perception they have been treated unfairly.

Symptoms are similar to road rage. When I lived on Staten Island, a number of parents were arrested following assaults, and even some seriously injurious behavior.

Marc

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[redacted] - cell

Email: [redacted]
http://www.myspace.com/poodlecannon

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94. Philip Rowland
Re: Language barrier
Fri 5 Sep 2008

Hello Geraldine

I had to ask an American friend the same question. He replied that a friend of his had commented that 'all you need to be a "hockey mom" is a mini-van. Or any vehicle.'

I'm still fretting, though.

Philip

On Sep 5, 2008, at 7:43 AM, Geraldine Monk wrote:

> *Other than a dog with lipstick (not my description) what exactly is a 'hockey mom'? As if she's not scary enough without belting out this refrain as though it's encoded slang for psycho- killer. Is this what's she's trying to say? Am I close? Are there more of these lippy 'hockey moms' on the loose trying to take over the world?*
>
> *fretfully yours,*
>
> *Geraldine*

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95. **steve d. dalachinsky**
Re: Events at The Poetry Project September
Fri 5 Sep 2008

---

what time is the event tonite in the parl
On Thu, 4 Sep 2008 18:32:26 -0400 Poetry Project <[redacted]>
writes:
> Hi Everyone,
>
> Summer will not end and our poetry season will not officially begin
> until
> the September Equinox (the 22nd). On that day the centre of the Sun
> will
> appear to be directly above the Earth’s equator and Marcella
> Durand and
> Tomaž Šalamun will appear in the parish hall. Until then, consider
> signing
> up for one of our workshops described below. Also, scroll down for
> information from our Howl Festival friends.
>
>
>
> The Creative Dialog: Poems Cast between Conversations of Poetry –
> Martine
> Bellen
> TUESDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 7th
>
> "There is then creative reading as well as creative writing,”
> wrote Emerson;
> and between the two, where reading and writing converge, exists
> spontaneous
> combustion. In our writing laboratory, workshop participants will
> experiment
> in this potent, limnal gap. Through concentrated readings of one
> author of
> their choosing, participants will write a series of poems (poetry
> defined in
> the most expansive manner) that converse, confront, conform,
> channel, chant,
> and concuss the poet and poetry of choice. Poems written in this
> workshop
> will employ extensive methodologies that will originate from a

> brainstorming
> session intended to cultivate startling structures and processes.
> Martine
> Bellen is the author of Tales of Murasaki and Other Poems (Sun &
> Moon Press)
> and The Vulnerability of Order (Copper Canyon Press) among other
> collections.
>
>
> Writing Chance: A Random Workshop on Process – Tisa Bryant
> FRIDAYS AT 7PM: 10 SESSIONS BEGIN OCTOBER 10th
>
> If we are, writer Amina Cain suggests, mysterious seducers of
> experience,
> mapping our knowing of people and places into a rhizome of dark
> knots and
> clear threads, how do we allow for such human magic as we write
> through
> structures, constraints, intentions, politics and deadlines? How can
> we
> know the difference between force and feeling, or simply when to let
> the
> work go? In this workshop, we'll weigh our needs and intentions
> against the
> power of chance, to better observe and embrace our creative process.
> We'll
> work and share inclusive of and across genres, graze the works of
> Hannah
> Weiner, Samuel Beckett, Russell Atkins, Maya Deren, Jackson Pollock,
> Kirthi
> Nath, the Situationists, Fred Wilson, Miranda Mellis, and whomever
> you may
> bring. Consider coincidence as social encounter, with the desire to
> know as
> a means of triggering, from person and page, synchronic new modes of
> rigor
> and flow. Tisa Bryant is the author of Unexplained Presence, from
> Leon
> Works, and a founding editor-publisher of The Encyclopedia Project.
>
>
> (Soma)tic Poetry – caconrad

> SaturDAYS AT noon: 10 SESSIONS BEGIN october 11th
>
> In this frantic, routine-driven world we need freedom from
> regimented poetry
> writing, and a healthy dose of walking the space between Soma
> (spirit) and
> Somatic (body). Using gemstones, trees, and the city itself, we
> will create
> deliberate, sustained physical manipulations to generate language to
> write
> our poems. Every thing is new every time we embark, and opening our
> minds
> to having that freedom in our lives everyday to write poems is what
> these
> workshops are about. Poetry is for everyBody, therefore everyBody
> is
> welcome! CAConrad's book (Soma)tic Midge (FAUX Press) was written
> after
> eating and living with a single color for a day. Poem samples, as
> well as a
> link to his monthly (Soma)tic Poetry Exercises can be found here:
> www.CAConrad.blogspot.com <http://www.CAConrad.blogspot.com>.
>
>
> MAKE NEW MISTAKES: A WRITING WORKSHOP FOR TEENS – Chris Martin
> THURSDAYS 4:30-6PM: 5 SESSIONS BEGIN OCTOBER 23rd
>
> While losing may be an art that’s easily mastered, mistaking
> requires some
> experimental spirit. In this workshop, instead of just making it
> new, we
> will explore the art of making new mistakes through reading,
> seeing,
> hearing, rapping, and most of all writing. Along the way we will
> encounter
> the Ecstatic Truth of Werner Herzog, How to Be Perfect by Ron
> Padgett, the
> chromo-poems of CA Conrad, Gertrude Stein’s Tender Buttons,
> dispatches from
> the Spasmodic School, the MCs of Avant-Rap, and much else. Best of
> all, we
> will make many new mistakes together, through in-class

> collaborations,
> critiques, and performances. Young writers of any style,
> persuasion,
> interest, ability, and borough are all equally welcome. Let’s
> stop
> pretending to be perfect and start writing poems that are alive and
> writhing. Chris Martin is the author of American Music and has
> taught young
> New Yorkers for the past six years. Open to high school teens.
> FREE.
>
>
> The workshop fee is $350, which includes a one year Sustaining
> Poetry
> Project membership and tuition for any and all spring and fall
> classes.
> Reservations are required due to limited class space, and payment
> must be
> received in advance. Caps on class sizes, if in effect, will be
> determined
> by workshop leaders. Please send payment and reservations to:
>
> The Poetry Project, St. Mark's Church
> Attn: Workshops
> 131 East 10th St.
> NYC, NY 10003
>
> For more information, or to pay by credit card, please call (212)
> [redacted],
> or email: [redacted].
>
> All workshops will be held in the Parish Hall at St. Mark's Church
> on the
> corner of 10th St. and 2nd Ave.
>
>
> Allen Ginsberg Poetry Festival: Opening Event of HOWL 2008
> Friday September 5th,
> Tompkins Square Howl Bandshell, in Park by 7th Street
>
> Poets from all over the world -- well, when the world is the Lower
> East

> Side, and isn´t it? -- will kick off the 08 HOWL Fest the only way
> possible:
> new poems from all kinds of poets, live and lively, rocking,
> pastorale, The
> LANGUAGE OF THE FUTURE.
>
> Representing the Bowery Poetry Club, Gathering of the Tribes,
> Nuyorican
> Poets Cafe and St Mark´s Poetry Project, the poets appear with the
> support
> of the Howl Festival Committee and the Allen Ginsberg Trust.
>
> Appearing will be: Bowery bartenders Shappy and Moonshine,
> Collapisble
> Poetics Theater Director Rodrigo Toscano, the Ultimate Street Poet -
> POEZ,
> Montreal´s poetry rock duo D. Kimm and Alexisa O´Hare, the
> Nuyorican
> All-Stars: Jamaal St. John, Rico Steal, Akua Doku and Adam Faulkner,
> rock
> port Todd Colby, CocoRosie´s MC Celena Glenn, CUNY Doctoral
> Candidates Erica
> Kaufman and Simone White, the winners of the Microsoft Small
> Business
> Competition The Mayhem Poets, recluse Jade Sharma, erotic poet
> Tsaurah
> Litzky, winner of the Columbia University Van Renssalear Poetry
> Prize,
> Marguerite Van Cook, rock and roll poet Billy Lamonte, and the
> recently
> named Poet laureate of the Lower East Side, John Farris.
>
> Bob Holman will direct a group version of Ginsberg's HOWL to
> conclude the
> event.
>
> Totally FREE.
>
> Poetry Turn On!
> Monday Sept 8th, 2008 8pm to 10pm
> At St. Mark’s Church in-the-Bowery
> 131 East 10th Street

> New York, NY 10003
> Main Sanctuary
>
> An evening of poetry readings by poets: Miguel Algarin, Mahogany
> Browne,
> Regie Cabico, Steve Cannon, Michael Cirelli, Brenda Coultas, Sam
> Diaz, John
> Farris, Merry Fortune, Celena Glenn, Lois Griffith, Bill Kushner,
> Jill Magi,
> Filip Marinovich, Chris Martin, Amy Ouzoonian, Eve Packer, Kristin
> Prevallet, Shappy, Moonshine Shorey, Rachel M. Simon, Tracy K.
> Smith, Stacy
> Szymaszek, Clare Ultimo.
>
> This incredible group of poets come together to present their work
> and
> represent five of the numerous poetry organizations and venues that
> serve
> New York City and the World poetry throughout the year: The Bowery
> Poetry
> Club, A Gathering Of The Tribes, Nuyorican Poets Café, The Poetry
> Project
> and Poets House.
>
> A reception in the Parish Hall will follow the reading, and serve as
> an
> opportunity to meet the poets, purchase books, become a member, and
> celebrate this year’s HOWL !
> Festival.
>
> This reading is FREE and Open to the Public.
>
> Become a Poetry Project Member!
> http://poetryproject.com/membership.php
>
> Calendar: http://www.poetryproject.com/calendar.php
>
> The Poetry Project is located at St. Mark's Church-in-the-Bowery
> 131 East 10th Street at Second Avenue
> New York City 10003
> Trains: 6, F, N, R, and L.
> [redacted]

> www.poetryproject.com
>
> Admission is $8, $7 for students/seniors and $5 for members (though
> now
> those who take out a membership at $85 or higher will get in FREE to
> all
> regular readings).
>
> We are wheelchair accessible with assistance and advance
> notice. For more info call [redacted].
>
> If you'd like to be unsubscribed from this mailing list, please
> drop a line
> at [redacted].
>
>
>
>
>
>
>

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96. Nicholas Ruiz III

Kritikos, V.5 July-August-2008

Fri 5 Sep 2008

Kritikos, V.5 July-August-2008

Meaninglessness in the Desert of the Real...(r.molin)

http://intertheory.org/molin.htm

Dr. Nicholas Ruiz III
Associate Professor
Department of Humanities and Communication
Daytona State College
PO Box 2811
Daytona Beach, FL 32120-2811
Editor, Kritikos
http://intertheory.org

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97. Tom Orange
Language barrier
Fri 5 Sep 2008

---

geraldine,

i think it's mostly meant as a regional variant of "soccer mom" (hockey more popular in northern states than soccer?), which itself is a class and demographic marker...

http://en.wikipedia.org/wiki/Soccer_mom

tho hockey fans are also perhaps more vociferous and bloodthirsty (than american soccer fans at least).

warily,
tom

Date: Thu, 4 Sep 2008 23:43:00 +0100
From: Geraldine Monk <[redacted]>
Subject: Language barrier

Other than a dog with lipstick (not my description) what exactly is a 'hockey mom'? As if she's not scary enough without belting out this refrain as though it's encoded slang for psycho- killer. Is this what's she's trying to say? Am I close? Are there more of these lippy 'hockey moms' on the loose trying to take over the world?

fretfully yours,

Geraldine

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98. Gloria Mindock
Cervena Barva Press September Newsletter Now Online
Fri 5 Sep 2008

Cervena Barva Press September Newsletter has posted.

Interviewed this month: Dzvinia Orlowsky by Alexander J. Motyl

Please check it out at: http://www.cervenabarvapress.com/newsletter.htm

Thank you.
Gloria Mindock, Editor & Publisher

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99. Douglas Manson

Re: URGENT - Copyright Infringement or Collage?

Fri 5 Sep 2008

I hereby give anyone in the world at any time to read any of my poems aloud and to audiences, even in a high-pitched nasally, gating voice, or slapped on vinyl LP and scratched like a beat box so that my stupidest lines can be repeated over and over ad nauseum.

yrs in infringement,
douglas manson

On Fri, Sep 5, 2008 at 12:20 AM, James Sanders
<[redacted]>wrote:

> *Therese:*
>
> *Speaking very generally (and in no way providing legal advice), one of the exclusive rights given to an author as part of copyright is the right to perform her copyrighted work "publicly". So the short answer to your question is: no, simply reading aloud is not infringement. Now if you are proposing a hypothetical where you are reading aloud to an audience somewhere outside your home, then you are likely publicly performing the work (just as you would if you were to take up your violin or piano and play*
> *a Steve Reich composition, or stage a Richard Foreman play, or show Star Wars). I believe there is a limited exception for public performance in an education environment.*
>
> *All that said, I think that in most cases you would be hard pressed to find (a) a poet who wasn't overjoyed that someone else was "covering" her poem, (b) an attorney or government agent willing to waste her time prosecuting the relatively trivial infringement (I'm assuming that your reading aloud of*
> *someone else's work hasn't made you a millionaire (if it has, please send details)).*
>
> *Hope that helps somewhat,*
> *James Sanders*

--
www.myspace.com/inksaudible
www.dougfinmanson.blogspot.com

↑ Index

100. Catherine Daly
Re: Language barrier
Fri 5 Sep 2008

from the wikipedia page Tom posted

"Soccer Moms," a poem by Paul Muldoon<http://en.wikipedia.org/wiki/Paul_Muldoon>, was originally published in *The New Yorker* and appears in *Horse Latitudes * (2006).

So I think maybe this poem could be revised into Hockey Mom and changed into a palinode somehow...

↑ Index

101. Geoffrey Gatza
Homage to the Last Avant-Garde OUT NOW from Shearsman Books
Fri 5 Sep 2008

> *Homage to the Last Avant-Garde*
>
> *by Kent Johnson*
>
> *Shearsman Books (Exeter, UK, 2008)*
>
> *Paperback, 120pp, 9x6ins, £8.95 / $16*
> *ISBN 9781905700950*
>
> *Homage contains a wide variety of poems and prose, representing all strands of Johnson's work: versions from the Greek, traduced to an extraordinary degree; anti-war poems, overflowing with rage; stink-bombs tossed in the direction of some famous poets, mostly meant in an ironic, joshing way. But not all. And then there are memoir poems of persons met and places visited, that may well be documentary in nature, or may also be artfully disguised. Memory is, after all, an awkward thing, and not to be trusted, just as politicians and their henchmen are not and there is no irony in their treatment in this book. No, sir, none at all.*
>
> *
>
> *Kent Johnson's poems astonish me, and seem to be a shock for the future. In a time of war and utterly debased conversations on torture and permission, Johnson is our most terrifying parodist, satirist, and dissector of empires. One might think of him as a rather Roman poet of the late empire... He is simply one of the most original and strange poets of the last decades. There is a reason why this poetry seems to be appreciated abroad. In America, he is rejected for breaking a variety of rules, even laws, and his cadenzas are*

scorned. But actually he is pushing his fingers and a very learned pen harder and faster than most poets alive. The humor of his provocations makes me not so much forgive him but to admire the bliss of language and the Borgesian fiction of his essays, and the essayistic truths of his letters, prose, and paradoxes concerning authorship. (If we thought we knew all this from Borges we were wrong, because now like an onyx the book of sand begins to split into analogies.) His machine-poems kill fascists like a guitar. --David Shapiro

Only poets read the kind of poetry written now, even though only poets act as if this isn't the case. This shouldn't be a problem, since books aren't written just for readers; books are written for writing, for literature. But in order to serve writing and literature, there still has to be some idea as to the reader. Without this, there is every reason to have doubt in an "author." It is this doubt that Kent Johnson who, by the way, is my favorite American author, deals with in all of his books. --Semezdin Mehmedinovic

Best known for his ties to the Araki Yasusada incident, Kent Johnson is a deadly serious, brilliant subversive. His brand of fiction is derived from the fabulist Borges, Michaux, and magic realism, but with a slightly nasty edge. "I am in awe of you," I e-mailed him recently, and I meant it... --Linh Dinh

A poetry embroiled with poetry. Poetry pitched into the flames of its fractious
lineage, presented as a colloquy of voices‹most of which never queue you; they¹re all so
perfervid to have their say. A signature convention pinched from one poet or another is catalyst enough for Johnson¹s ventriloquy to toggle between papyrus and blogosphere,
homage and invective. Farcical, sprawling, lyrical, smashed, shimmering, and without mercy. --C.D. Wright

Order now from http://www.shearsman.com/ or (starting September 15) http://www.spdbooks.org/root/index.asp

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102. **Jim Andrews**
Re: Language barrier
Fri 5 Sep 2008

hockey, in north america, is largely a canadian game. popular in the northern states, particularly alaska, because of alaska's climate and relative proximity to canada vs the usa.

hockey moms are mainly moms. moms who devotedly drive their kid(s) to hockey games and practices at all hours. like ms palin will drive the kids to war, if elected. mom and apple pie as mom and t-bone steak.

hockey has now apparently entered the usamerican political lexicon. as crypto for war. yet canadians like to think of canada's role as peacekeeping. i think we have at least 5 peacekeepers now. the rest of the military is deployed in afghanistan helping afghan women become hockey moms.

ja
http://vispo.com

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103. David-Baptiste Chirot

Re: insomnia, words that do not survive the world

Fri 5 Sep 2008

I think of Cezanne in relation with reading/writing and how these live with one through time. Cezanne's favorite distinguishing characteristic for artists whom he regarded as actual artists, "the real thing," was what he pronounced in his Aixois accent as "temprrrrrrrrrrrrrrrrrrrrrement;" his friends noting he rolled the "r" to an extremely exaggerated duration even for a Southerner. Cezanne's "temprrrrrement" in action was to return to the same scene and work on it over and over and over again. He writes of sitting on a river bank and realizing that for months he could work with just one view before him, for to move the head even an inch is to introduce such a multitude of new views. According to one's "temperament" and what it is one is working with through time, there are writers to whom, like these "scenes in Nature" of Cezanne's--one is continually returning as they offer ever deeper analyses of the questions and findings with which one works. Through time, there is a paring down, and also the finding of new examples that give one the same endless field for study. The elements which are in a sense the "simplest" and at the same time "the most deeply" and rhizomatically extensive in connection with actual existence through time in relation with language itself as an existence moving in time, make of some works not things separate from one, but integrally a part of one's existence in al phases of consciousness--thought, dream, memory, reverie, imagination.

Walking in the world is walking with these works and the ones one finds in carrying on this endless conversation. The works no longer exist within the pages of books at all, but are everywhere found, like colors for a painter, sounds for s musician, al this material, all around one--as Charlie Parker gestured to the person who thought he was existing nowhere amongst nothing--all these works exist and are tools and ways of seeing, hearing, touching, smelling, voicing that go with one everywhere. This is why I write often of

Robert Smithson's "Art of Looking" and "making art with a glance"--a work--as real as any existing as an object, but unlike the object or book, one which is not a product, has no "value," and exists only as it occurs in time. From very long ago more than one count, humans have :"read" the skies, the landscapes,the oceans, the changes in animals' movements or sounds. There are some writers or lines or fragments, poems that take on this quality of a writing present in al things which one returns to continually and works with continually.

Each time one returns and reads those "same" words again for the hundredth time, they are not the same. On may think, "ah, see how much I have changed and put distance between myself and this--!"

Yet living with them long whiles continualy outside of books, to see them in there is always a surprise, and they , like oneself, they have changed through time. A "shock of recgontion," as though "meeting for the first time all over again."

Poems, stories, al these things in words have lives of their own, ongoing, cropping up suddenly in the form of a flower or weed in the heat of an afternoon or bedazzling one from a mud puddle as an oil slick floating among clouds, a kind of "reversed rainbow" radiating in a pot holed alley.

"And so we meet again--" out here in the chatoic teeming worlds, every bit as mong the pages returned to, where now the oil slick has drenched the pages with an unexpected deposit of sult and the deltas of shifting phrases echo still with the ones of times past.

> *Date: Sun, 31 Aug 2008 22:12:55 -0700*
> *From:* [redacted]
> *Subject: Re: insomnia, words that do not survive the world*
> *To:* [redacted]
>
> *And Eliot ain't no Austen either. I seem to recollect that the first part of Middlemarch is a sort of heavy pastiche of Austen; it takes a while before suddenly changing mode and becoming what it really turns out to be.*
>
> *----- Original Message ----*
> *From: Geraldine Monk <*[redacted]*>*
> *To:* [redacted]
> *Sent: Monday, 1 September, 2008 1:14:09 AM*
> *Subject: Re: insomnia, words that do not survive the world*
>
> *Murat,*
> *I think you pinpoint the fact that a novel's impact on the reader is strongly related to the reader's circumstance at the time, especially age.*
> *I was in my thirties when I read Jude O & The Scarlet Letter so I had a lot*

of reading under my belt by then and they just didn't measure up. I'm not even sure if I could slog through Wuthering Heights now - but when I was a teenager (and the Bronte's lived about 20 miles away from where I was born and brought up so I knew the landscape and language) it was magnetic.

Jane Austen? Oh I'm so sorry Murat I didn't include her simply because she's a bit on the cusp and not really what we think of as 19th Century (not that she's what you'd call 18th Century either - I think that's part of the fascination - the world in transition - she's very modern and yet curiously old fashioned). She's also very wicked! I nearly bust a gut reading Northanger Abbey. But she's no Eliot that's for sure.

Geraldine

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Sunday, August 31, 2008 7:35 PM
Subject: Re: insomnia, words that do not survive the world

Geraldine,

I asked the question because Hardy's The Mayor of Casterbridge left a a very
strong impression on me when I first read it forty years ago in Turkey (in English). The Scarlet Letter also which I read about the same time. It blew
my mind.

An interesting connection: I read The Scarlet Letter at Robert College, the
American school In Istanbul. Robert College was built by missionaries who came from Massachusetts. The poet, critic and publisher Ed Foster is writing
a fascinating book about 19th century Istanbul (and its surrounding areas up
to Iran) and a group of New England missionaries.

Reading Moby Dick for the first time was an excruciating experience for me,
but that reading changed my DNA as a writer. So nothing was wasted.

I share your enthusiasm for Middlemarch, which interestingly I also thought
is the best 19th century English novel.. I also love Henry James, who was a feminist, an American novelist and a great admirer of Hawthorne. My guess

is
The House of Seven Gables is his favorite Hawthorne novel, the first few pages of which anticipate I think James's later style.

I am so happy Jane Austen is not in your list.

Ciao,

Murat

On Sat, Aug 30, 2008 at 6:54 PM, Geraldine Monk
<[redacted]>wrote:

Murat,
Oh yes - lots - probably most . The Bronte sisters, I love Wuthering Heights but oddly enough so many poets I know hate it - but they all love Jane Eyre - why's that then. Discuss!) George Eliot (one of the greatest prose stylists within the conventional narrative format), Henry James, Melville, Edith Wharton. The two I mentioned as not liking stick in my mind
because if you labour through a novel and you end up not liking it that's a
lot of time spent not liking something so you tend to be harsher than you would if you spent 5 minutes on a poem you don't like.

Murat wrote:

Geraldine,

Do you like any 19th century novel, at least written in the English language?

Ciao,

Murat

guidelines

_____ See how Windows connects the people, information, and fun that are part of your life.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/

↑ Index

104. Geraldine Monk
Re: Language barrier
Fri 5 Sep 2008

Thanks for the link Tom and to everyone else. I've got the idea and Marc's post in particular confirms my worst fears. She really does worry me now. I think Ms Palin is capable of making an aggressive apple pie.

Slam dunk!
(err - no don't bother - I don't care what that means - it's too Anglo Saxon to take seriously!).

Geraldine

----- Original Message -----
From: "Tom Orange" <[redacted]>
To: <[redacted]>
Sent: Friday, September 05, 2008 2:23 PM
Subject: Language barrier

> *geraldine,*
>
> *i think it's mostly meant as a regional variant of "soccer mom" (hockey more popular in northern states than soccer?), which itself is a class and demographic marker...*
>
> *http://en.wikipedia.org/wiki/Soccer_mom*
>
> *tho hockey fans are also perhaps more vociferous and bloodthirsty (than american soccer fans at least).*
>
> *warily,*
> *tom*
>
> ---
>
> *Date: Thu, 4 Sep 2008 23:43:00 +0100*
> *From: Geraldine Monk <[redacted]>*
> *Subject: Language barrier*
>
> *Other than a dog with lipstick (not my description) what exactly is a 'hockey mom'? As if she's not scary enough without belting out this*

> *refrain*
> *as though it's encoded slang for psycho- killer. Is this what's she's*
> *trying to say? Am I close? Are there more of these lippy 'hockey moms' on*
> *the loose trying to take over the world?*
>
> *fretfully yours,*
>
> *Geraldine*

↑ Index

105. Geraldine Monk
Re: URGENT - Copyright Infringement or Collage?
Fri 5 Sep 2008

'Good god, since when do lawyers take precedence over poets?'

I agree Stephen. What's it to do with them - they'll just take you to the cleaners and laugh all the way to the bank. As Proudhon almost said: 'Poetry is theft'.

G.

↑ Index

106. Michael Tod Edgerton
VOX and UGA present: Ariana Reines and Mark Bilbrey
Fri 5 Sep 2008

The VOX reading series at the Un
Dear listers and potential listeners:

The VOX reading series at the University of Georgia is proud to present our first guest reader of the academic year, poet Ariana Reines, author of the Alberta Prize-winning The Cow (Fence Books 2006) and Coeur de Lion (Mal-O-Mar 2007). She will be reading with current UGA PhD student and Iowa Writers' Workshop graduate, Mark Bilbrey.

If you will be in the Athens/Atlanta area this coming Wednesday, please consider attending what is sure to be an exciting reading!

Ariana Reines and Mark Bilbrey
8pm Wed Sept 10
Cine Theater
234 West Hancock Ave.
Athens GA
http://athenscine.com/location.php

Your curators,

Michael Tod Edgerton, Lara Glenum, and Donna Stonecipher

UGA CWP offers MFA and PhD degrees. For more information on our program, please visit http://www.english.uga.edu/creative/.

↑ Index

107. Jim Andrews
Re: request to all formalists
Sat 6 Sep 2008

> *anybody out there have a good palindrome about Palin? or even a palinode?*

no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new arena is going to be built for it. they're calling it the palin dome.

ja
http://vispo.com

↑ Index

108. Mary Jo Malo
This Shining Wound update
Sat 6 Sep 2008

I've added a poem to one of my blog-books, This Shining Wound.

CORRESPONDENCES

in the end
we hoped
that if i drew
a pentacle
a waxing gibbous
the relevant sign
of the zodiac
and spread the tarot
all might be well
that the most suitable herb
the appropriate color
and select letter
from the tree alphabet
would improve
our luck

now with someone else
it's a subtle shade of lipstick
the perfect wine
and trying to relax
into my authentic
whatever

wherever i am
any moment
is still contingent upon
the memory of how
you thought
about it all

i mean really
why was it
up to me?
that shit was nonsense
i just had to leave
myself

http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

Mary Jo Malo

↑ Index

109. Jennifer Karmin
JOB: Western Kentucky University
Sat 6 Sep 2008

(this is a forward. please don't respond to me. good luck!)

The English Department at Western Kentucky University seeks applicants for the following position: Distinguished Visiting Professor in Creative Writing (Poetry), Summer 2009

Duties: Teach a four-week intensive three-credit undergraduate/graduate workshop sometime during Summer 2009. Give a public reading.

Renumeration: $10,000 + housing

Requirements: Significant teaching experience, at least one published book

Review of applications begins October 31, 2008, and will continue until position is filled. Each applicant must submit a letter of interest, a vita, a copy of one of his/her books, and two letters addressing his/her teaching expertise, to:

Dr. Tom C. Hunley
Department of English Chair
Distinguished Visiting Creative Writing Professor Search Committee
Western Kentucky University
1906 College Heights Blvd. #11086
Bowling Green, KY 42101-1086

↑ Index

110. Dan Wilcox
Reading at Riverfront Studios, 9/19: Mary Kathryn Jablonski
Sat 6 Sep 2008

Riverfront Studios Presents
A READING BY SARATOGA SPRINGS POET
MARY KATHRYN JABLONSKI

FROM HER NEW CHAPBOOK:
"TO THE HUSBAND I HAVE NOT YET MET" (A.P.D.)
Friday, September 19, 7 pm

AT RIVERFRONT STUDIOS
96 Broad Street, Schuylerville, NY
Call [redacted] for more information

Don't miss the related
INVITATIONAL EXHIBITION
Including artworks by Jablonski
September 6 - October 25, 2008
Opening Reception:
Saturday, September 6, 4:00-8:00 pm

www.riverfront-studios.com

(to order copies of the chapbook, email: [redacted])

↑ Index

111. Robin Hamilton
Re: Language barrier
Sat 6 Sep 2008

> *hockey, in north america, is largely a canadian game. popular in the northern states, particularly alaska, because of alaska's climate and relative proximity to canada vs the usa.*

It's all about the ice, i'n'tit?

What about curling?

... but if you want to be afraid, very, very afraid, think of shinty mums.

R.

> *hockey moms are mainly moms. moms who devotedly drive their kid(s) to hockey*
> *games and practices at all hours. like ms palin will drive the kids to war,*
> *if elected. mom and apple pie as mom and t-bone steak.*
>
> *hockey has now apparently entered the usamerican political lexicon. as crypto for war. yet canadians like to think of canada's role as peacekeeping. i think we have at least 5 peacekeepers now. the rest of the military is deployed in afghanistan helping afghan women become hockey moms.*
>
> *ja*
> *http://vispo.com*

↑ Index

112. **Robin Hamilton**

Pitt bulls ...

Sat 6 Sep 2008

... and when it comes to pit bull terriers, uz in the UK, despite our reputation for political correctness, like handguns, simply decided to ban the buggers.

Somehow, when push came to shove, the argument that pit bull terriers were Deeply Misunderstood didn't carry that much weight -- after the third child-death at the teeth of a pit bull terrier, enough was enough.

So we're in favour of polar bears and wolves, but distinctly negative when it comes to killer accessories.

R.

↑ Index

113. **Halvard Johnson**

Re: insomnia, words that do not survive the world

Sat 6 Sep 2008

Hey, no more fine writing. Please.

Hal

On Sep 5, 2008, at 2:02 PM, David-Baptiste Chirot wrote:

> *Poems, stories, al these things in words have lives of their own,*
> *ongoing, cropping up suddenly in the form of a flower or weed in*

> *the heat of an afternoon or bedazzling one from a mud puddle as an oil slick floating among clouds, a kind of "reversed rainbow" radiating in a pot holed alley.*
>
> *"And so we meet again--" out here in the chatoic teeming worlds, every bit as mong the pages returned to, where now the oil slick has drenched the pages with an unexpected deposit of sult and the deltas of shifting phrases echo still with the ones of times past.*

"Never underestimate the power of stupid
people in large groups."
--George Carlin

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

114. Murat Nemet-Nejat
Re: request to all formalists
Sat 6 Sep 2008

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]> wrote:

> *anybody out there have a good palindrome about Palin? or even a palinode?*
>
> *no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new arena is going to be built for it. they're calling it the palin dome.*
>
> *ja*
> *http://vispo.com*

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115. **amy king**
Tongues Afire -- Call For Writers
Sat 6 Sep 2008

Tongues Afire:

Creative Writing Workshop for

Queer Women, Trans Women and Gender Non Conforming

People of Color*

*****

Workshop Facilitator: R. Erica Doyle

WHEN:

October 9, 2008 - December 11, 2008

Thursdays, 6:30 pm - 8:30 pm

WHERE:

Audre Lorde Project 85 South Oxford Street

Brooklyn,
New York 11217**

CONTACT:

[redacted]

How much:

-FREE-

Application Deadline:

Tuesday, September 30th, 2008 ***

****

These workshops, led by writer-teacher-performer R. Erica Doyle, are for writers of all levels, and will incorporate readings along with in-class workshop exercises in literary memoir, poetry, and short fiction. Participating writers will develop methods of constructive critique and strategies for incorporating writing in their everyday lives. Information on publication, funding, and reading opportunities will be shared. The workshop will culminate in a public reading at the Audre Lorde Project.

****

How to Apply:

Apply via email with the following information to
[redacted]

* your contact
information,

* one paragraph
that describes who you are and how you identify as queer woman/gnc person of color (be creative and definitive)

* one - two
paragraphs for why you want to be a part of Tongues Afire, and

* a writing
sample (1-3 pages of poetry, prose,
fiction, or creative non-fiction)

You may send questions to [redacted] or call
[redacted].

Space is limited.

Application Deadline: Tuesday, September 30th, 2008

****

About the Facilitator:

R. Erica Doyle is a writer of Trinidadian descent who lives in New York City. Her work has appeared in numerous journals and anthologies, including Best American Poetry, Ploughshares, Callaloo, Bum Rush the Page, and Ms. Magazine. She has performed her work at the Nuyorican Poets Café, Kennedy Center, Public Theater, St Mark's Poetry Project, Bar 13, Bowery Poetry Club, and the Calabash Literary Festival in Jamaica. She has taught creative writing workshops at the 14th Street Y, the Brooklyn Public Library, Union Settlement, Sisterspace and Books, and in the New York City public schools. She is the recipient of awards and fellowships from the Hurston/Wright and Astraea Foundations and the New York Foundation for the Arts. She is a fellow of Cave Canem, a workshop and retreat for African-American poets.

****

More Information:

* Anyone who identifies as a woman of color is welcome, including people of color who self-identify as women, trans, butch lesbians, bois, drag queens, bi-gendered, two-spirited, drag kings, femme queens, A.G.s, genderqueer, non-

gendered, andro, crossdressers, gender-benders, gender fluid as well as other identities of peoples who face gender oppression because of their non-conventional gender expression.

** Directions: C train to Lafayette Avenue; G train to Fulton Street; 2, 3, 4, 5, B, Q, D, M, N, R to Atlantic
Avenue/Pacific Street)

***All applicants will be notified by Monday, October 6th. Accepted applicants must confirm their attendance upon notification.

Tongues Afire is made possible by support from the Audre Lorde Project. This event is funded in part by Poets and Writers, Inc.

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

↑ Index

116. amy king
This Sunday, September 7th at 5 pm -- Jennifer L. Knox, Ada Limon and Tom Haushalter
Sat 6 Sep 2008

Polestar Poetry Presents...

Readings by Jennifer L. Knox, Ada Limon and Tom Haushalter

This Sunday, September 7th at 5 pm. Downstairs at CakeShop (152 Ludlow between Stanton and Rivington)

* 2-for-one-drinks and new-and-improved air conditioning! *

ABOUT THE SHINY POETS:

Jennifer L. Knox has two books of poems in English, Drunk by Noon and A Gringo Like Me—both available from Bloof Books. Her poems have appeared in Best American Poetry 1997, 2003 and 2006, Best American Erotic Poems, Great American Prose Poems: From Poet to Present, and Free Radicals: American Poets Before Their First Books. Jennifer was born in Lancaster, California—

crystal meth capitol of the nation, and home to Frank Zappa, Captain Beefheart and the Space Shuttle.

Ada Limón's first book, lucky wreck, was the winner of the Autumn House Poetry Prize and her second book, This Big Fake World, was the winner of the Pearl Poetry Prize. She's won the Chicago Literary Award and fellowships from the Provincetown Fine Arts Work Center and the New York Foundation for the Arts. She is the Creative Director for Travel + Leisure Magazine and teaches a Master Class for Columbia University. Her third book of poems Sharks in the Rivers, will be published by Milkweed Editions in 2010. She also sings in a band called Lucky Wreck.

Tom Haushalter, born of sturdy Midwestern stock, left the country for the city. Since the honor of an MFA from Columbia University, he has published poems in Greensboro Review, New Orleans Review, Harpur Palate, Slice Magazine and Perihelion. In the fall of 2006, Tom toured the American heartland with fellow poet Emmett Tracy, leaving them high on verse from Oberlin to Wheeling. Now he works in book publishing, and lives in Brooklyn with his bride.

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

↑ Index

117. Nicholas Piombino

Re: request to all formalists

Sat 6 Sep 2008

L pain

Nick

On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[redacted]> wrote:

> *lap-in.*
>
> *Ciao,*
>
> *Murat*

> *On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]> wrote:*
>
> *anybody out there have a good palindrome about Palin? or even a palinode?*
>
> *no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new arena is going to be built for it. they're calling it the palin dome.*
>
> *ja*
> *http://vispo.com*

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118. **AWAREing Press**

Re: Copyright Infringement or Collage?

Sat 6 Sep 2008

The Orb made tens of thousands by sampling an interview with Ricky Lee Jones and then mixing up her stupidest lines and overlaying chill-trip music on "Little Fluffy Clouds" in 1990. She was upset. The Orb kept all the profits, as far as I know. Today I look back on each of them and they are intrinsically linked in my mind. Sampling is an age-old issue. (Quilts and music, poetry and drama...) It's probably best to create-your-own rather than remix somebody else's. But if you do sample, do it well?

James Beach

---------- Original message from Douglas Manson <[redacted]>: ----------

> *I hereby give anyone in the world at any time to read any of my poems aloud and to audiences,*
> *even in a high-pitched nasally, gating voice, or slapped on vinyl LP and scratched like a beat box so that my stupidest lines can be repeated over and over ad nauseum.*
>
> *yrs in infringement,*
> *douglas manson*
>
> *On Fri, Sep 5, 2008 at 12:20 AM, James Sanders wrote:*
>
> *Therese:*
>
> *Speaking very generally (and in no way providing legal advice), one of the*

> *exclusive rights given to an author as part of copyright is the right to perform her copyrighted work "publicly". So the short answer to your question is: no, simply reading aloud is not infringement. Now if you are proposing a hypothetical where you are reading aloud to an audience somewhere outside your home, then you are likely publicly performing the work (just as you would if you were to take up your violin or piano and play*
> *a Steve Reich composition, or stage a Richard Foreman play, or show Star Wars). I believe there is a limited exception for public performance in an education environment.*
>
> *All that said, I think that in most cases you would be hard pressed to find (a) a poet who wasn't overjoyed that someone else was "covering" her poem, (b) an attorney or government agent willing to waste her time prosecuting the relatively trivial infringement (I'm assuming that your reading aloud of*
> *someone else's work hasn't made you a millionaire (if it has, please send details)).*
>
> *Hope that helps somewhat,*
> *James Sanders*
>
> *--*
> *www.myspace.com/inksaudible*
> *www.dougfinmanson.blogspot.com*

↑ Index

119. **Stephen Vincent**
Re: request to all formalists
Sat 6 Sep 2008

Must confess, I am terrible at Palindromes, in fact, many have suggested that I stop trying, in fact, I have been known to be called, " Palinept", which, more than anything I can imagine, brings home the point.

No doubt some have seen these lines going round the Net:

Jesus was a Community Organizer.

Pontius Pilate was a Governor.

!

Stephen Vincent

http://stephenvincent.net/blog/

--- On Sat, 9/6/08, Murat Nemet-Nejat <[redacted]> wrote:
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: request to all formalists
To: [redacted]
Date: Saturday, September 6, 2008, 10:55 AM

lap-in.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]> wrote:

> > > anybody out there have a good palindrome about Palin? or even a
> > palinode?
>
> no, but there's a tie in with the 'hockey mom' thread.
coinciding with
> palin's rise, an ahl pro hockey team is going to start up in alaska. a
new
> arena is going to be built for it. they're calling it the palin dome.
>
> ja
> http://vispo.com
>
>
 ==========
> The
guidelines
>

↑ Index

120. Dan Glass
Re: request to all formalists
Sat 6 Sep 2008

Plain

On Sep 6, 2008, at 11:42 AM, Nicholas Piombino
<[redacted]> wrote:

> *L pain*
>
> *Nick*
>
> *On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[redacted]> wrote:*
>
> *lap-in.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]> wrote:*
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> *anybody out there have a good palindrome about Palin? or even a palinode?*
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> *no, but there's a tie in with the 'hockey mom' thread. coinciding with*
> *palin's rise, an ahl pro hockey team is going to start up in alaska. a new*
> *arena is going to be built for it. they're calling it the palin dome.*
>
> *ja*
> *http://vispo.com*
>
> *guidelines*
>
> *guidelines &*

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121. **Murat Nemet-Nejat**

Re: Copyright Infringement or Collage?

Sat 6 Sep 2008

One can see here the deep antagonism between the writing/creative process and the world in which that work wishes to or ends up being placed. Art -particularly poetry- consists of adoptions -secret or open- thefts of other texts. That's basically what hypertext is. Even Shakespeare, the most commercial among great poets- stole from right and left. Of course, Plutarch, his greatest source, was already beyond the copyright statutes on time limitations. Chaucer's Troylus and Cressida is basically a translation of Boccaccio's

Filostrato, a fact I think undiscovered until the 19th century. Does that make Chaucer's poem less crucial in the English language? Did they really care? Did they not have a deeper, more realistic understanding of the nature of writing?

David, in reference to your most recent post on re-reading: Herzog's movie Fata Morgana starts with a scene, a fixed camera focused on planes landing one after another at an airport. Herzog says focusing (rather, fixing) on an event for a long time turns a physical fact into a phantasmagoria, revealing its secrets. The same principle applies I think in Auster's movie Smoke when Keitel's photographic camera focuses on the same place, exactly at the same time, months after months.

Ciao,

Murat

On Sat, Sep 6, 2008 at 3:03 PM, AWAREing Press <bergec poetry- consists of [redacted]> wrote:

> *The Orb made tens of thousands by sampling an interview with Ricky Lee Jones and then mixing up her stupidest lines and overlaying chill-trip music on "Little Fluffy Clouds" in 1990. She was upset. The Orb kept all the profits, as far as I know. Today I look back on each of them and they are intrinsically linked in my mind. Sampling is an age-old issue. (Quilts and music, poetry and drama...) It's probably best to create-your-own rather than remix somebody else's. But if you do sample, do it well?*
>
> *James Beach*
>
> *---------- Original message from Douglas Manson <[redacted]>: ----------*
>
> *I hereby give anyone in the world at any time to read any of my poems aloud*
> *and to audiences,*
> *even in a high-pitched nasally, gating voice, or slapped on vinyl LP and scratched like a beat box so that my stupidest lines can be repeated over and over ad nauseum.*
>
> *yrs in infringement,*
> *douglas manson*
>
> *On Fri, Sep 5, 2008 at 12:20 AM, James Sanders wrote:*
>
> *Therese:*
>
> *Speaking very generally (and in no way providing legal advice), one of*

the
exclusive rights given to an author as part of copyright is the right to
perform her copyrighted work "publicly". So the short answer to your
question is: no, simply reading aloud is not infringement. Now if you are
proposing a hypothetical where you are reading aloud to an audience
somewhere outside your home, then you are likely publicly performing the
work (just as you would if you were to take up your violin or piano and play
a Steve Reich composition, or stage a Richard Foreman play, or show Star
Wars). I believe there is a limited exception for public performance in an
education environment.

All that said, I think that in most cases you would be hard pressed to find
(a) a poet who wasn't overjoyed that someone else was "covering" her poem,
(b) an attorney or government agent willing to waste her time prosecuting
the relatively trivial infringement (I'm assuming that your reading aloud
of
someone else's work hasn't made you a millionaire (if it has, please send
details)).

Hope that helps somewhat,
James Sanders

guidelines

--
www.myspace.com/inksaudible
www.dougfinmanson.blogspot.com

guidelines &

↑ Index

122. Murat Nemet-Nejat
Re: request to all formalists
Sat 6 Sep 2008

L. Pain in the ass.

Ciao,

Murat

On Sat, Sep 6, 2008 at 2:42 PM, Nicholas Piombino
<[redacted]>wrote:

> *L pain*
>
> *Nick*
>
> *On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[redacted]> wrote:*
>
> *lap-in.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]> wrote:*
>
> *anybody out there have a good palindrome about Palin? or even a palinode?*
>
> *no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new*
> *arena is going to be built for it. they're calling it the palin dome.*
>
> *ja*
> *http://vispo.com*
>
> *guidelines*
>
> *guidelines &*

↑ Index

123. Andrew Rippeon
P-Queue, vol. 5 is now available
Sat 6 Sep 2008

Dear Friends-

**_P-Queue_ vol. 5 is now available. Featuring essays, images, poems, and other wonderful work by:

Dan Beachy-Quick
Jessica Bozek
Eli Drabman
Julia Drescher
Eric Elshtain
Mark Stephen Finein
Gnoetry0.2
Ariel Goldberg
Erica Lewis
C.J. Martin
Srikanth Reddy
Linda Russo
Christopher Schmidt
Dan Waber

**And from QUEUE, chapbook series adjunct to the journal:
Mobius Crowns
Dan Beachy-Quick and Srikanth Reddy
48 pages (in two volumes)

**Announcements at
www.pqueue.blogspot.com

**Order at
www.p-queue.org

↑ Index

124. Ruth Lepson
Re: request to all formalists
Sat 6 Sep 2008

---

il nap

On 9/6/08 2:42 PM, "Nicholas Piombino" <[redacted]> wrote:

> *L pain*
>
> *Nick*

> *On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[redacted]> wrote:*
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>
> *Ciao,*
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> *On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]> wrote:*
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>
> *ja*
> *http://vispo.com*

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125. Jessica Wickens
call for submissions: Monday Night
Sat 6 Sep 2008

Please forward far and wide...

Monday Night, a journal of literature and art, is now accepting submissions for Issue 8 (Summer 2009). We publish quality prose and poetry from new and emerging writers from across the country and around the world. Monday Night is distributed at independent bookstores and sold on our website. For more information and to view past issues, visit our website: http://www.mondaynightlit.com

Read from our contents page to see if your work would be a good fit, or better yet, order a copy for yourself and for each of your friends. Reading an issue will give you the best picture of our highly inconsistent and unpredictable tastes.

GUIDELINES Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to the editors at [redacted].

POETRY: Send up to five poems. All styles are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to 3 pieces of prose.

Translations are welcome in all genres.

NO PREVIOUSLY PUBLISHED WORK: We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, do not submit it to Monday Night. We do an internet search for all pieces that we accept for publication, to make sure they do not appear anywhere else. Please respect our parameters.

SIMULTANEOUS SUBMISSIONS:
YES. We do accept simultaneous submissions, but please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT: Email submissions to [redacted]. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and whether they are fiction, poetry or non-fiction.

We do not confirm receipt of submissions.

DEADLINE: December 15, 2008

RESPONSE TIME: We will respond to all submissions by February 2009.

PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

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126. Daniel Zimmerman
Re: request to all formalists
Sat 6 Sep 2008

How about anagrams?

Name as Fate

Sarah Palin,

alas, ran hip.

Hi, anal raps,

phrasal ani!

Hair's a plan:

a sharp nail

Sharia plan,

a plain, rash

anal parish.

Ah, saran lip

in a rash lap!

Daniel Zimmerman

9.6.2008

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Saturday, September 06, 2008 1:55 PM
Subject: Re: request to all formalists

> *lap-in.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]> wrote:*
>
> *anybody out there have a good palindrome about Palin? or even a palinode?*
>
> *no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new*
> *arena is going to be built for it. they're calling it the palin dome.*
>
> *ja*
> *http://vispo.com*
>
> *guidelines*

↑ Index

127. **Peter Ciccariello**
Re: This Shining Wound update
Sat 6 Sep 2008

Thanks for this one Mary Jo.

Especially liked -

" and trying to relax
into my authentic
whatever

wherever i am
any moment"

- Peter Ciccariello

On Sat, Sep 6, 2008 at 11:43 AM, Mary Jo Malo <[redacted]> wrote:

> *I've added a poem to one of my blog-books, This Shining Wound.*
>
> *CORRESPONDENCES*
>
> *in the end*
> *we hoped*
> *that if i drew*
> *a pentacle*
> *a waxing gibbous*
> *the relevant sign*
> *of the zodiac*
> *and spread the tarot*
> *all might be well*
> *that the most suitable herb*
> *the appropriate color*
> *and select letter*
> *from the tree alphabet*
> *would improve*
> *our luck*
>
> *now with someone else*
> *it's a subtle shade of lipstick*
> *the perfect wine*
> *and trying to relax*
> *into my authentic*
> *whatever*
>
> *wherever i am*
> *any moment*
> *is still contingent upon*
> *the memory of how*
> *you thought*
> *about it all*
>
> *i mean really*
> *why was it*
> *up to me?*

> *that shit was nonsense*
> *i just had to leave*
> *myself*
>
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*
>
> *Mary Jo Malo*

↑ Index

128. Karl-Erik Tallmo

Re: URGENT - Copyright Infringement or Collage?

Sat 6 Sep 2008

This seems to be an example of a very old genre, the cento.

See http://en.wikipedia.org/wiki/Cento_(poetry)

Paul K. Saint-Amour writes about that and mosaic poetry in his book "The Copywrights". A limited preview is available at Google Books:

http://books.google.com/books?id=8tqL2nRSQX4C&pg=PA41&vqÎnto&dq=the+copywrights+Saint-Amour&client=firefox-a&source=gbs_search_s&sig¬fU3U15l_vm0cVRCF87NCXLzlpNdosL7A

Karl-Erik Tallmo

--

KARL-ERIK TALLMO, writer, artist, journalist etc.

ARTWORK, WRITINGS etc.: http://www.nisus.se/tallmo/
SOUND & MUSIC: http://www.nisus.se/tallmo/sound/
MAGAZINE: http://art-bin.com
COPYRIGHT HISTORY: http://www.copyrighthistory.com

↑ Index

129. Geraldine Monk

Re: request to all formalists

Sat 6 Sep 2008

Glad you suggested that Daniel because Palin can't ever be a palindrome . It lacks doubles so essential for symmetry. . Palin-drones on the other hand could

be endless - when she finally comes out of her briefing about the big bad world fasten your seatbelts - we're in for a bumpy night of platitudes... So help me God I love Alaska - oops - I mean that other thing beginning with 'A'... Albania.. or whaddever...

should be fun...

unless they win and McCain drops dead on the beat.. in which case I'm outta here - and probably so is Iran.

Let's not think about it!

G

> *How about anagrams?*
>
> *Name as Fate*
>
> *Sarah Palin,*
>
> *alas, ran hip.*
>
> *Hi, anal raps,*
>
> *phrasal ani!*
>
> *Hair's a plan:*
>
> *a sharp nail*
>
> *Sharia plan,*
>
> *a plain, rash*
>
> *anal parish.*
>
> *Ah, saran lip*
>
> *in a rash lap!*

Daniel Zimmerman

9.6.2008

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Saturday, September 06, 2008 1:55 PM
Subject: Re: request to all formalists

lap-in.

Ciao,

Murat

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anybody out there have a good palindrome about Palin? or even a palinode?

no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new
arena is going to be built for it. they're calling it the palin dome.

ja
http://vispo.com

guidelines

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130. **steve d. dalachinsky**
Re: call for submissions: Monday Night
Sat 6 Sep 2008

---

i would still like the definition of an emerging writer please

On Sat, 6 Sep 2008 13:19:45 -0700 Jessica Wickens
<[redacted]> writes:
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>
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> information and to view past issues, visit our website:
> http://www.mondaynightlit.com
>
> Read from our contents page to see if your work would be a good fit,
> or
> better yet, order a copy for yourself and for each of your friends.
> Reading
> an issue will give you the best picture of our highly inconsistent
> and
> unpredictable tastes.
>
> GUIDELINES
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> our
> website. If you still have questions, write to the editors at
> [redacted].
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> PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to
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>
> Translations are welcome in all genres.
>

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> We accept unpublished work only. This includes online publications.
> If you
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> Monday Night. We do an internet search for all pieces that we accept
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> our parameters.
>
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> work is accepted elsewhere, so we can remove it from consideration.
>
> HOW TO SUBMIT:
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> pdf
> file attached to your email. Please title or label all your work
> clearly
> within the document. Your name and contact info should also appear
> on your
> submission. Your email message should include your name, contact
> info, the
> titles of your submissions and whether they are fiction, poetry or
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> in which
> their work appears.
>
>
>

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131. **steve d. dalachinsky**
Re: request to all formalists
Sat 6 Sep 2008

pale (sk)in
say rare

kin's lapel
pail in sahara
rah rah sap pal in
On Sat, 6 Sep 2008 15:40:46 -0400 Murat Nemet-Nejat <[redacted]>
writes:
> L. Pain in the ass.
>
> Ciao,
>
> Murat
>
>
> On Sat, Sep 6, 2008 at 2:42 PM, Nicholas Piombino
> <[redacted]>wrote:
>
> > L pain
> >
> > Nick
> >
> >
> > On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[redacted]> wrote:
> >
> > > lap-in.
> > >
> > > Ciao,
> > >
> > > Murat
> > >
> > > On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]>
> wrote:
> > >
> > >>>> anybody out there have a good palindrome about Palin? or even
> a
> > >>> palinode?
> > >>
> > >> no, but there's a tie in with the 'hockey mom' thread.

> coinciding with
> > >> palin's rise, an ahl pro hockey team is going to start up in
> alaska. a
> > new
> > >> arena is going to be built for it. they're calling it the palin
> dome.
> > >>
> > >> ja
> > >> http://vispo.com
> > >>
> Check
> > guidelines
> > >>
> > >
> Check
> > guidelines &
> >
> guidelines
> >
>
>
>

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132. Barbara Henning

URGENT - Copyright Infringement or Collage?

Sun 7 Sep 2008

Regarding Copyright Infringement or Collage?

I think of it as the art of appropriation... I really like Burrough's essay "Les Voleurs" on this topic. Here it is. I'm appropriating it into this conversation....

Barbara Henning

“Les Voleurs”, William Burroughs

Writers work with words and voices just as painters work with colors; and where do these words and voices come from? Many sources: conversations heard and overheard, movies and radio broadcasts, newspapers, magazines, yes, and other writers; a phrase comes into the mind from an old western story ina pulp magazine read years ago, can’t remember where or when: “he looked at her, trying to read her mind--- but her eyes were old, unbluffed, unreadable.” That’s one that I lifted.

The County Clerk sequence in Naked Lunch derived form contact with the County Clerk in Cold Spring, Texas. it was in fact an elaboration of his monologue, which seemed merely boring at the time, since I didn't know yet that I was a writer. In any case there wouldn't have been any Country Clerk if I had been sitting on my ass waiting for my "very own words." You've all met the ad man who is going to get out of the rat race, shut himself up in a cabin, and write the Great American Novel. I alwyas tell him, "Don't cut your input, B.J.—you might need it." So many times I have been stuck on a story line, can't see where it will go from here; then someone drops around and tells me about fruiteating fish in Brazil. I got a whole chapter out of that. Or I buy a book to read on the plane, and there is the answer; and there's a nice phrase, too. "sweetly inhuman voices." I had a dream about such voices before I read The Big Jump by Leigh Brackett, and found that phrase.

Look at the surrealist moustache on the Mona Lisa. Just a silly joke? Consider where this joke can lead. I had been working with Malcolm McNeill for five years on an illustrated book entitled Ah Pook Is Here, and we used the same idea: Hieronymus Bosch as the background for scenes and characters taken form the Mayan codices and transformed into modern counterparts. That face in the Mayan Dresden Codex will be the barmaid in this scene, and we can use the Vulture God over here. Bosch, Michaelangelo, Renoir, Monet, Picasso—steal anything in sight. You want a certain light on your scene? Lift it from Monet. You want a 1930's backdrop? Use Hopper.

The same applies to writing. Joseph Conrad did some superb descriptive passages on jungles, water, weather; why not use them verbatim as background in a novel set in the tropics? Continuity by so-and-so, description and background footage from Conrad. And of course you can kidnap someone else's characters and put them in a different set. The whole gamut of painting, writing, music, film, is yours to use. Take Molly Bloom's soliloquy adn gie it to your heroine. It happens all the time anyway; how may times have we had romeo and Juliet served up to us, and Camille grossed forty million in The Young Lovers. So let's come out in the open with it and steal freely.

Brion Gysin carried the technique further in an unpublished scene from his novel The Process. He took a section of dialogue verbatim from a science fiction novel and used it in a similar scene. (The science fiction novel, appropriately, concerned a mad scientist who devised a black hole into which he disappeared.) I was, I confess, slightly shocked by such overt and traceable plagiarism. I had not quite abandoned the fetish of originality, though of course the whole sublime concept of total theft isimplicit in cut-ups and montage.

You see, I had been conditioned to the idea of words as property—one's "very own words" – and conseuqnetly to ad eep repubnance fo the black sin of

plagiarism. Originality was the great virtue. I recall a boy who was caught out copying an essay froma a magazine article, adn this horrible case discussed in whispers . . . for the first time the dark word “plagiarism” impinged on my consciousness. Why, ina Jack London story, a writer shoots himself when he finds out that he has, without knowing it, plagiarized another writer’s work. He did not have the courage to be a writer. Fortunately, I was made of sterner or at least more adjustable stuff.

Brion pointed out to me that I had been stealing for years: “Where did that come from—‘Eyes, old, unbluffed, unreadable’? And that —‘inflexible authority’? And that—‘arty type, no principles’ And that— and that—and that? He looked at me sternly.

“Vous êtes un voleur honteux . . . a closet thief.” so we drew up a manifesto . . .

Les Voleurs

Out of the closet and into the museums, libraries, architectural monuments, concert halls, bookstores, recoding studios and film studios of the world. Everything belongs to the inspired and dedicated thief. All the artists of history, from cave painters to Picasso, all the poets and writers, the musicians and architects, offer their wares, importuning him like street vendors. They supplicate him from the bored minds of school children, from the prisons of uncritical veneration, from dead museums and dusty archives. Sculptors stretch forth their limestone arms to receive the life-giving transfusion of flesh as their severed limbs are grafted onto Mister America. Mais le voleur n’est pas pressé– the thief is in no hurry. He must assure himself of the quality of the merchandise and its suitability for his purpose before he conveys the supreme honor and benediction of his theft.

Words, colors, light, sounds, stone, wood, bronze belong to the living artist. They belong to anyone who can use them. Loot the Louvre! A bas l’ originalité, the serile and assertive ego that imprisons as it creates. Vive le vol—pure, shameless, total. We are not responsible. Steal anything in sight.

↑ Index

133. Barry Schwabsky
Re: request to all formalists
Sun 7 Sep 2008

To give a sense of how this looks from abroad, it's interesting that even a right-wing paper like the Times is publishing commentary such this:
Â

http://www.timesonline.co.uk/tol/comment/columnists/minette_marrin/article4692133.ece

(headline: "This cynical choice has left McCainâ€™s honour in shreds")

--- On Sat, 6/9/08, Ruth Lepson <[redacted]> wrote:

From: Ruth Lepson <[redacted]>
Subject: Re: request to all formalists
To: [redacted]
Date: Saturday, 6 September, 2008, 8:13 PM

il nap

On 9/6/08 2:42 PM, "Nicholas Piombino"
<[redacted]> wrote:

> L pain
>
> Nick
>
>
> On 9/6/08 1:55 PM, "Murat Nemet-Nejat" <[redacted]>
wrote:
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>> lap-in.
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>> Murat
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>> On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]>
wrote:
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>>>>> anybody out there have a good palindrome about Palin? or
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palin dome.
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>>> ja

>>> http://vispo.com
>>>
Check guidelines
>>>
>>
guidelines &
>
guidelines &

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134. **Adam Tobin**
Re: request to all formalists
Sun 7 Sep 2008

---

push trig palin in lap, girth's up.

↑ Index

135. **steve russell**
Re: call for submissions: Monday Night
Sun 7 Sep 2008

---

one who has had little is any public exposure. if, for instance, you've been writing for years but have only recently started to publish, you're emerging. i consider myself a submerging writer. which is one who writes underground, seldom seeing any kind of light.

back in the day, Wallace Stevens emerged in his forties.
Emily Dickenson never emerged.

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Saturday, September 6, 2008 11:12:41 PM
Subject: Re: call for submissions: Monday Night

i would still like the definition of an emerging writer please

On Sat, 6 Sep 2008 13:19:45 -0700 Jessica Wickens
<[redacted]> writes:
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> or
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> Reading
> an issue will give you the best picture of our highly inconsistent
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> pieces of prose.
>
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> file attached to your email. Please title or label all your work
> clearly
> within the document. Your name and contact info should also appear
> on your
> submission. Your email message should include your name, contact
> info, the
> titles of your submissions and whether they are fiction, poetry or
> non-fiction.
>
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> in which
> their work appears.
>
>
>

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136. **Daniel Zimmerman**
Re: request to all formalists
Sun 7 Sep 2008

Nice, Adam!

~ Dan

----- Original Message -----
From: "Adam Tobin" <[redacted]>
To: <[redacted]>
Sent: Sunday, September 07, 2008 1:08 PM
Subject: Re: request to all formalists

> *push trig palin in lap, girth's up.*

↑ Index

137. Randolph Healy
Re: request to all formalists
Sun 7 Sep 2008

---

pale pal in nil ape lap

best

Randolph

↑ Index

138. Halvard Johnson
Re: call for submissions: Monday Night
Sun 7 Sep 2008

Not to worry, Steve. You and I are submerging writers.
Well, I am.

Hal

On Sep 6, 2008, at 10:12 PM, steve d. dalachinsky wrote:

> *i would still like the definition of an emerging writer please*
>
> *On Sat, 6 Sep 2008 13:19:45 -0700 Jessica Wickens*
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Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to the editors at [redacted].

POETRY: Send up to five poems. All styles are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to 3 pieces of prose.

Translations are welcome in all genres.

NO PREVIOUSLY PUBLISHED WORK:
We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, do not submit it to Monday Night. We do an internet search for all pieces that we accept for publication, to make sure they do not appear anywhere else. Please respect our parameters.

SIMULTANEOUS SUBMISSIONS:
YES. We do accept simultaneous submissions, but please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT:
Email submissions to [redacted]*. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and whether they are fiction, poetry or non-fiction.*

We do not confirm receipt of submissions.

DEADLINE: December 15, 2008

> *RESPONSE TIME: We will respond to all submissions by February 2009.*
>
> *PAYMENT: Each published writer will receive two copies of the issue in which their work appears.*

"Never underestimate the power of stupid
people in large groups."
--George Carlin

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

139. Obododimma Oha
Re: call for submissions: Monday Night
Sun 7 Sep 2008

---

emerging
imagine
imaging
one
without self!
--Obododimma.

----- Original Message ----
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Sunday, September 7, 2008 4:12:41 AM
Subject: Re: call for submissions: Monday Night

i would still like the definition of an emerging writer please

On Sat, 6 Sep 2008 13:19:45 -0700 Jessica Wickens
<[redacted]> writes:

> Please forward far and wide...
>
> Monday Night, a journal of literature and art, is now accepting
> submissions
> for Issue 8 (Summer 2009). We publish quality prose and poetry from
> new and
> emerging writers from across the country and around the world.
> Monday Night
> is distributed at independent bookstores and sold on our website.
> For more
> information and to view past issues, visit our website:
> http://www.mondaynightlit.com
>
> Read from our contents page to see if your work would be a good fit,
> or
> better yet, order a copy for yourself and for each of your friends.
> Reading
> an issue will give you the best picture of our highly inconsistent
> and
> unpredictable tastes.
>
> GUIDELINES
> Please follow our guidelines carefully. You can also find them on
> our
> website. If you still have questions, write to the editors at
> [redacted].
>
> POETRY: Send up to five poems. All styles are welcome.
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>
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> Email submissions to [redacted]. Send one doc, rtf, or
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> clearly
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> on your
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> info, the
> titles of your submissions and whether they are fiction, poetry or
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>
>

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140. **Stephen Vincent**

Re: request to all formalists

Sun 7 Sep 2008

Fascinating to see Palin introduce paramilitary terms as birth names.

In addition to "Trig" one can soon imagine, if not already found in the backwoods and urban ghettoes:

AKA, Colt, Hummer, Board (short for "Water B...), M6, etc.

Stephen V

http://stephenvincent.net/blog/

↑ Index

141. Stephen Vincent
Re: URGENT - Copyright Infringement or Collage?
Sun 7 Sep 2008

Thank you, Barbara, for the Burroughs "re-it."

What is the difference between 'simulation' and 'appropriation' as a technique?

Stephen V
http://stephenvincent.net/blog/

--- On Sat, 9/6/08, Barbara Henning <[redacted]> wrote:
From: Barbara Henning <[redacted]>
Subject: URGENT - Copyright Infringement or Collage?
To: [redacted]
Date: Saturday, September 6, 2008, 9:15 PM

Regarding Copyright Infringement or Collage?

I think of it as the art of appropriation... I really like Burrough's
essay "Les Voleurs" on this topic. Here it is. I'm
appropriating it
into this conversation....

Barbara Henning

“Les Voleurs”, William Burroughs

Writers work with words and voices just as painters work with colors; and where do these words and voices come from? Many sources: conversations heard and overheard, movies and radio broadcasts, newspapers, magazines, yes, and other writers; a phrase comes into the mind from an old western story ina pulp magazine read years ago, can’t remember where or when: “he looked at her, trying to read her mind--- but her eyes were old, unbluffed, unreadable.” That’s one that I lifted.

The County Clerk sequence in Naked Lunch derived form contact with the County Clerk in Cold Spring, Texas. it was in fact an elaboration of his monologue, which seemed merely boring at the time, since I didn’t know yet that I was a writer. In any case there wouldn’t have been any Country Clerk if I had been sitting on my ass waiting for my “very own words.” You’ve all met the ad man who is going to get out of the rat race, shut himself up in a cabin, and

write the Great American Novel. I alwyas tell him, “Don’t cut your input, B.J.—you might need it.” So

many times I have been stuck on a story line, can’t see where it will go from here; then someone drops around and tells me about fruiteating fish in Brazil. I got a whole chapter out of that. Or I buy a book to read on the plane, and there is the answer; and there’s a nice phrase, too. “sweetly inhuman voices.” I had a dream about such voices before I read The Big Jump by Leigh Brackett, and found that phrase.

Look at the surrealist moustache on the Mona Lisa. Just a silly joke? Consider where this joke can lead. I had been working with Malcolm McNeill for five years on an illustrated book entitled Ah Pook Is Here, and we used the same idea: Hieronymus Bosch as the background for scenes and characters taken form the Mayan codices and transformed into modern counterparts. That face in the Mayan Dresden Codex will be the barmaid in this scene, and we can use the Vulture God over here. Bosch, Michaelangelo, Renoir, Monet, Picasso—steal anything in sight. You want a certain light on your scene? Lift it from Monet. You want a 1930’s backdrop? Use Hopper.

The same applies to writing. Joseph Conrad did some superb descriptive passages on jungles, water, weather; why not use them verbatim as background in a novel set in the tropics? Continuity by so-and-so, description and background footage from Conrad. And of course you can kidnap someone else’s characters and put them in a different set. The whole gamut of painting, writing, music, film, is yours to use. Take Molly Bloom’s soliloquy adn gie it to your heroine. It happens all the time anyway; how may times have we had romeo and Juliet served up to us, and Camille grossed forty million in The Young Lovers. So let’s come out in the open with it and steal freely.

Brion Gysin carried the technique further in an unpublished scene from his novel The Process. He took a section of dialogue verbatim from a science fiction novel and used it in a similar scene. (The science fiction novel, appropriately, concerned a mad scientist who devised a black hole into which he disappeared.) I was, I confess, slightly shocked by such overt and traceable plagiarism. I had not quite abandoned the fetish of originality, though of course the whole sublime concept of total theft isimplicit in cut-ups and montage.

You see, I had been conditioned to the idea of words as property—one’s “very own words” – and conseuqnetly to ad eep repubnance fo the black sin of plagiarism. Originality was the great virtue. I recall a boy who was caught out copying an essay froma a magazine article, adn this horrible case discussed in whispers . . . for the first time the dark word “plagiarism” impinged on my consciousness. Why, ina Jack London story, a writer shoots himself when he finds out that he has, without knowing it, plagiarized another writer’s work. He

did not have the courage to be a writer. Fortunately, I was made of sterner or at least more adjustable stuff.

Brion pointed out to me that I had been stealing for years: “Where did that come from—‘Eyes, old, unbluffed, unreadable’? And that —‘inflexible authority’? And that—‘arty type, no principles’ And that— and that—and that? He looked at me sternly.

“Vous êtes un voleur honteux . . . a closet thief.” so we drew up a manifesto . . .

Les Voleurs

Out of the closet and into the museums, libraries, architectural monuments, concert halls, bookstores, recoding studios and film studios of the world. Everything belongs to the inspired and dedicated thief. All the artists of history, from cave painters to Picasso, all the poets and writers, the musicians and architects, offer their wares, importuning him like street vendors. They supplicate him from the bored minds of school children, from the prisons of uncritical veneration, from dead museums and dusty archives. Sculptors stretch forth their limestone arms to receive the life-giving transfusion of flesh as their severed limbs are grafted onto Mister America. Mais le voleur n’est pas pressé– the thief is in no hurry. He must assure himself of the quality of the merchandise and its suitability for his purpose before he conveys the supreme honor and benediction of his theft.

Words, colors, light, sounds, stone, wood, bronze belong to the living artist. They belong to anyone who can use them. Loot the Louvre! A bas l’ originalité, the serile and assertive ego that imprisons as it creates. Vive le vol—pure, shameless, total. We are not responsible. Steal anything in sight.

↑ Index

142. Fluffy Singler
Re: request to all formalists
Sun 7 Sep 2008

Dave Barry likes to anagram politicians' names. Two of my favorites:

Paul E. Tsongas = gaseous plant
Spiro Agnew = grow a penis

-----Original Message-----
From: Daniel Zimmerman [mailto:[redacted]]
Sent: Saturday, September 06, 2008 3:54 PM
Subject: Re: request to all formalists

How about anagrams?

Name as Fate

Sarah Palin,

alas, ran hip.

Hi, anal raps,

phrasal ani!

Hair's a plan:

a sharp nail

Sharia plan,

a plain, rash

anal parish.

Ah, saran lip

in a rash lap!

Daniel Zimmerman

9.6.2008

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Saturday, September 06, 2008 1:55 PM
Subject: Re: request to all formalists

> *lap-in.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews <[redacted]> wrote:*
>
> *anybody out there have a good palindrome about Palin? or even a palinode?*
>
> *no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new*
> *arena is going to be built for it. they're calling it the palin dome.*
>
> *ja*
> *http://vispo.com*

> *guidelines*

↑ Index

143. **Barbara Henning**
Re: URGENT - Copyright Infringement or Collage?
Sun 7 Sep 2008

Steven,

For me--I can't speak for Burroughs or anyone else--to appropriate is part of a transformation of a text I'm working on, almost like adding a new voice to the conversation and watching what happens to meaning, narrative, flow of text. . . there's a transformation that occurs in my thinking and in the writing. A dialogic. I think with "simulation" we're in a different set of categories.

To appropriate or to work with collage is to multiply, to open up possibilities. To represent, to simulate is more about the replacement of the whole and then perhaps the replacement becomes the original. So I guess if you are appropriating an entire text, then this could be simulating . . . then you have a simulation and if it's picked up and copied again and again... well then perhaps simulacra.

But for me, appropriation is simpler -- we're in dialogue with writers and artists and others from before and now -- and we take up their words and characters and images and lines in the same way we take up the language we were born into, in dialogue, not like robots. And we don't always footnote and document everything (unless we want to) and then we keep going with our writing and our work... Of course, some conceptual interventions might want to do just that--replace the whole with something similar, almost the same, but not quite that--as a political move or just to do it... But then would it be an appropriation?

Barb

On Sep 7, 2008, at 11:47 AM, Stephen Vincent wrote:

> *Thank you, Barbara, for the Burroughs "re-it."*
>
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>
> *Stephen V*

http://stephenvincent.net/blog/

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>
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>
> *guidelines*

↑ Index

144. **Lionel Kearns**

Re: URGENT - Copyright Infringement or Collage?

Sun 7 Sep 2008

This poem is carnivorous. It thrives
on living language, especially the flesh
of other poems. It hungers after
every kind of verse: blank, free,
or constrained. It gobbles up haikus,
sonnets, sestinas, odes, villanelles,

chewing them up and spitting out
the rhymes. Each word of this poem,
each letter that you are reading here,
was once a part of a less fortunate poem.
If you look closely you will recognize
nouns, phrases, even whole lines
that originated elsewhere. But who
are you to criticize? You, who are
devouring this poem now, making it
part of your own cannibal soul.

↑ Index

145. Ryan Daley
Your Planet Can Be Ours Too, now at Scribd
Sun 7 Sep 2008

Hey Listservers,

I've posted my YOUR PLANET CAN BE OURS TOO sequence at Scribd.

To be found here:
http://www.scribd.com/doc/5567007/Your-Planet-Can-Be-Ours-Too

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146. David Kirschenbaum
NYC/Next Thurs: Welcome to Boog City 2 Festival, Sept. 18-21
Mon 8 Sep 2008

Hi,

Next Thurs., Sept. 18 through Sun. Sept. 21, we'll be putting on the second annual Welcome to Boog City poetry and music festival. It will feature performances from 49 poets, 13 musical acts, and one theater company over the four days.

You can view the web-only color pdf version of Boog Cityâ€™s Welcome to Boog City issue, replete with the full schedule illustrated with performer pics; pieces on festival performers Arlo Quint and Wakey!Wakey!, poems by fest performers Elise Ficarra and Kristianne Meal, and a preview of our Sunday discussion on race and poetry:

http://welcometoboogcity.com/boogpdfs/bc51_wbc2fest.pdf

Among the festival highlights are:

â€”a night devoted to Durham, N.C. small press minor/american;

â€”a live performance of Lou Reedâ€™s New York album for its 20th anniversary by seven different musical acts;

â€”a performance of a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank Oâ€™Hara;

â€”our 5th annual small, small press fair, with exhibits from a dozen different small presses, and readings by their authors;

â€”a discussion on Race and Poetry: Integrating the Experimental; and

â€”Talisman House Publishers editor Edward Foster in conversation with internationally renowned English-born poet and long-time Lower East Side resident Simon Pettet.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842-BOOG (2664) or [redacted].

Hope you can make it down.

as ever,
David

P.S. Physical copies of this issue, Boog City 51, will be distributed this Wed., Sept. 11.

Please patronize our advertisers:

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[redacted] or by calling 212-842-BOOG (2664)

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to 50
http://welcometoboogcity.com/boogpdfs/bc50.pdf

just change the issue number, from 01 on through to 50

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

2nd annual

Welcome to Boog City
4 Days of Poetry and Music

THURSDAY SEPTEMBER 18, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

minor/american

(Durham, N.C.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
minor/american editors

Elise Ficarra and Kathryn Pringle, eds.

featuring readings from

Samar Albuhassan
David Need
Andrea Rexilius
Ken Rumble
Diane Timblin

and music from
Liv Carrow

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY SEPTEMBER 19, 7:00 P.M.

Sidewalk CafÃ©
94 Ave. A
NYC

Free with a two-drink minimum

Readings, musical, and poetsâ€™ theater performances,
and Lou Reedâ€™s New York album live

7:00 p.m.-Jim Behrle
7:15 p.m.-Daniel Nester
7:35 p.m.-Dibson T. Hoffweiler (music)
8:05 p.m.-Arlo Quint
8:20 p.m.-Bob Holman
8:35 p.m.-Verse Theater Manhattan
doing a reading of Frank O'Hara's verse drama
9:35 p.m.-Gillian McCain
9:50 p.m.-Lou Reed, New York. Performed live by:

*Babs Soft
Romeo Had Juliette
Halloween Parade

*The Rabbits
Dirty Blvd.
Endless Cycle

*Dibson T. Hoffweiler & Preston Spurlock
There Is No Time
Last Great American Whale

*Liv Carrow
Beginning of a Great Adventure
Busload of Faith

*Prewar Yardsale
Sick of You
Hold On

*Wakey Wakey
Good Evening Mr. Waldheim
Xmas in February

*Todd Carlstrom and The Clamour
Strawman
Dime Store Mystery

11:20 p.m.-Todd Carlstrom and The Clamour
12:10 a.m.-The Rabbits

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY SEPTEMBER 20, 11:00 A.M.

Cakeshop
152 Ludlow St.
NYC

$5

5th Annual Small, Small Press Fair

Featuring readings from authors of the exhibiting presses

11:10 a.m.-Brant Lyon, LOGOchrysalis
11:20 a.m.-Andrew Bishop, Graphic Union Press
11:30 a.m.-Celena Glenn, Bowery Books
11:40 a.m.-Mark Lamoureux, Cy Gist Press
11:50 a.m.-Ariana Reines, Fence/Fence Books
12:00 p.m.-Adam Golaski, flim forum press
12:10 p.m.-Damian Weber, House Press
12:20 a.m.-Virna Teixeira, Litmus Press/Aufgabe
12:30 p.m.-Jaye Bartell, little scratch pad
12:40 p.m.-Jeff Downey, Octopus Books
12:50 p.m.-Melissa Christine Goodrum, Other Rooms Press
1:00 p.m.-Jessica Smith, Outside Voices
1:10 p.m.-Austin Alexis, Poets Wear Prada
1:20 p.m.-Tom Savage, Straw Gate Books

1:30 p.m.-Stephanie Gray
1:45 p.m.-Bill Kushner
2:00 p.m.-Oak Orchard Swamp (music)
2:30 p.m.-Ryan Eckes
2:50 p.m.-Eric Gelsinger
3:10 p.m.-Douglas Manson

3:30 p.m.-Heart Parts (music)
4:00 p.m.-Elise Ficarra
4:20 p.m.-Kristianne Meal
4:40 p.m.-Kathryn Pringle
5:00 p.m.-Maureen Thorson
5:20 p.m.-Carol Mirakove
5:35 p.m.-A Brief View of the Hudson (music)
6:05 p.m.-Jen Benka
6:20 p.m.-Todd Colby
6:35 p.m.-Kyle Schlesinger
6:55 p.m.-David Hadbawnik
7:15 p.m.-Sharon Mesmer
7:30 p.m.-Casey Holford (music)

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

SUNDAY SEPTEMBER 21, 1:00 P.M.

Unnameable Books
456 Bergen St.
Brooklyn

Free

1:00 p.m.-Julia Cohen
1:15 p.m.-Tisa Bryant
1:30 p.m.-Ana BoÅ¾iÄeviÄ‡
1:45 p.m.-Yoko Kikuchi (music)
2:05 p.m.-Corrine Fitzpatrick
2:20 p.m.-Nick Piombino
2:35 p.m.-Stacy Szymaszek

2:50 p.m.-3:00-break

3:00 p.m.- Race and Poetry: Integrating the Experimental

Amy King (curator and moderator)
Tisa Bryant
Jennifer Firestone
Timothy Liu
Mendi Obadike
Meghan Punschke
Christopher Stackhouse
Mathias Svalina

4:30 p.m.-4:40-break

4:40 p.m.-Yoko Kikuchi (music)
5:00 p.m.-Lee Ann Brown
5:15 p.m.-John Coletti
5:30 p.m.-Rachel Levitsky
5:45 p.m.-Eileen Myles
6:00 p.m.-Yoko Kikuchi (music)
6:20 p.m.-Edward Foster
in conversation with Simon Pettet
6:50 p.m.-Simon Pettet
7:10 p.m.-Edward Foster

Directions: 2, 3 to Bergen St.; 2, 3, 4, 5, M, N, Q, W, R, B, D to Atlantic Ave./Pacific St.; C to Lafayette Ave.
Venue is bet. 5th/Flatbush aves.

Welcome to Boog City 2 Bios and Websites

*Thursday

**minor/american http://www.minoramerican.blogspot.com minor/american is a small-edition, themed, hand-made poetry journal first released in the summer of 2007. An offshoot of the minor/american blog, originated by Maggie Zurawski in 2004, minor/american prints the work of not-so minor Americans, with a preference for longer selections. The theme for issue two, due this fall, is citi. Issue three's theme will be evolution. Submissions can be sent to [redacted].

**Samar Abulhassan http://www.jacketmagazine.com/35/dk-abulhassan.shtml Samar Abulhassan recently left San Francisco, where she taught poetry to children, to live among many creatures at a Zen center in New Mexico, where she wakes early, brews soups, and hears and sounds many bells. She is finishing a second chapbook for Dusie and recently collaborated with a Butoh dancer in San Francisco on a movement/text piece that was performed at Yerba Buena Center for the Arts last spring. She waits for the night to surface words and is looking for a watery landscape to write into.

**Liv Carrow http://www.myspace.com/livcarrow Liv Carrowâ€™s songs are like the little animals that your 4-year-old nieces and nephews make out of Play-Dohâ€”lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but "all kinds of squishy" on the inside. The mysterious and oddly lovable bassist from ecstatically weird Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her clever-ish observations on life, death, love, health food, human reproduction, geography, the unseen world of the earth spirits and cosmic currents, awkward crushes, metaphysics, and

everyone's favorite-despair. Liv plays frequently in NYC and the surrounding area as a solo acoustic act and accompanying Huggabroomstik and the burgeoning alternapop collaboration Feel The Feelings. She is also available for Tarot readings which can be obtained for a song

**David Need http://www.indyweek.com/gyrobase/Archive?author=oid%3A18317 http://www.mipoesias.com/2006Volume20Issue1/needcolumn.html David Need is a Massachusetts boy who has lived in North Carolina since 1994. He teaches South Asian Religions at Duke University. Excerpts from recent projects "St. John's Rose Slumber" and "Places I've Lived" are forthcoming in Hambone, Effing, and minor/american. Previously his poetry has been published in Fascicle and Ocho, and essays and memoirs have appeared in Talisman and on Mipoesias. He is working on "Voicing St. Mark's" and a further section of "Places I've Lived," as well as an academic study of Kerouac and Buddhism. As he writes this, he sits among the dead in a mall in Raleigh (but they are quiet).

**Andrea Rexilius http://www.parceljournal.org http://www.poetryfoundation.org/harriet/2008/08/the_era_of_video_poetics_is_im_1.html Andrea Rexilius is working toward her Ph.D. in literature and creative writing at the University of Denver. Her poetry and essays have appeared or are forthcoming in Bird Dog, Coconut, Colorado Review, How2, minor/american, P â€“Queue, and Volt, among others. She is the editor of the online journal PARCEL and assistant editor of the Denver Quarterly.

**Ken Rumble
http://www.desertcity.blogspot.com
http://www.coconutpoetry.org/rumble2.htm
Ken Rumble is the author of Key Bridge (Carolina Wren Press) and the forthcoming President Letters (Scantily Clad Press). His poems have appeared in the tiny, Cutbank, One Less Magazine, Talisman, Parakeet, and others. He lives in Greensboro, N.C.

**Dianne Timblin Dianne Timblin lives in Durham, N.C. Her work has appeared in minor/american, Phoebe, So to Speak, Rivendell, and other journals. She has been featured as a reader for the Poetry at Noon series at the Library of Congress, and one of her poems was a finalist for the Brenda L. Smart Prize.

*Friday

**Babs of Queens http://www.myspace.com/babssoft Babs Todras is a songwriter from Queens. A child of two classical musicians, she has been in training since before she could form sentences. After a long mid-youth rebellion against her folks, she returned to music in high school and college where she teamed up with Seth of Dufus and Jeffrey Lewis on various musical projects, and she can be found on several of their albums. She plays mostly short songs about love and science, and also likes to crash Huggabroomstik tours.

**Jim Behrle
http://americanpoetry.biz
Jim Behrle lives in Brooklyn.

**Todd Carlstrom and The Clamour http://www.myspace.com/toddcarlstrom After Todd Carlstrom recorded his solo album, Gold on the Map, it was clear to him that the songs deserved more than to simply remain a studio project. He set about recruiting members of the band that would become Todd Carlstrom and The Clamour. He managed to entice drummer Eric Shaw of The Domestics into moonlighting. Guitarist Brian Elmquist, a singer/songwriter from Georgia by way of Nashville, came on in early '08. Their show expertly intertwines the poppy wrath of The Pixies, the classic rock nods of Built to Spill, the rumbling slink of Sleater-Kinney, and, occasionally, the odd stoner jam a la Brian Jonestown Massacre.

**Liv Carrow
(see Thursday for bio)

**Dibson T. Hoffweiler http://www.dibson.net http://www.myspace.com/dibson Dibson T. Hoffweiler is the latest in a long line of quirky anti-folk ingÃ©nues, among them Beck, Adam Green, and Jeffrey Lewis. With a low voice thatâ€™s sweet and deadpan, and a guitar-style thatâ€™s virtuosic and sloppy, Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly veiled songwriterly misogyny. Known for his work in anti-folk flagship bands Cheese On Bread, Huggabroomstik, and Urban Barnyard, Dibs began his musical career generating buzz with his old band, Dibs & Sara. Eventually he established himself as a solo artist, including several month long tours of Europe and North America. Dibs has proved (to himself, and to others) that his bizarre, ramshackle aesthetic is palatable outside the freaky comfort zone of New York anti-folk.

**Dibson T. Hoffweiler and Preston Spurlock
http://www.myspace.com/prestonspurlock Dibson and Preston have been friends and artistic collaborators since meeting at the Sidewalk Cafe in 2005. The two forged a tight bond over their common love of oddball lo-fi music. For a while they performed together as Dibs With Machines, and were both members of one-off anti-folk supergroup Old Hat. They now share a stage as the guitarist and keyboardist of Huggabroomstik.

**Bob Holman http://www.bobholman.com Bob Holman is working on a documentary on the poetry of Endangered Languages and another on Allen Ginsberg. His most recent book, A Couple of Ways of Doing Something (Aperture), a collaboration with Chuck Close, is en route from the Tacoma Museum of Modern Art to the Museo in Santiago, Chile. The Awesome

Whatever, his new CD is out from Bowery Books. He is the founder of the Bowery Poetry Club and teaches at NYU and Columbia.

**Gillian McCain http://www.limpwristmag.com/conwaymccaintrinidad.html http://www.epoetry.org/issues/issue8/text/poems/trinidad1.htm Gillian McCain is the author of two books of poetryâ€"Tilt and Religionâ€"and is the co-author, with Legs McNeil, of Please Kill Me: The Uncensored Oral History of Punk (Grove Press), which has been translated into 10 languages. They are currently working on a new oral history. McCain is also collaborating with David Trinidad and Jeffery Conway on Descent of the Dolls, a book-length poem inspired by the film Valley of the Dolls and the book the Inferno, among other projects.

**Daniel Nester http://www.danielnester.com Daniel Nester is the author of The History of My World Tonight (BlazeVOX Books), as well as God Save My Queen and God Save My Queen II (both Soft Skull Press), two collections on his obsession with the rock band Queen. He lives in upstate New York with his wife Maisie and their daughter Miriam.

**Prewar Yardsale http://www.myspace.com/prewaryardsale http://www.olivejuicemusic.com/prewaryardsale.html Prewar Yardsale started in the year 2000 under the influence of the Moldy Peaches and Schwervon!. Prewar Yardsale are husband and wife duo Mike Rechner (guitar, vocals) and Dina Levy (bucket, tin can, vocals). Prewar Yardsale, called post-techno, post-punk, post-machine, post-soul, post-anything by the zine Antimatters, recently performed at Huggabroomstock, and their latest release is Prewar Yardsale Peel Sessions (Olive Juice Music).

**Arlo Quint
http://www.puppyflowers.com/9/quint.html
Arlo Quint is the author of Days On End (Open 24 Hours) and Photogenic Memory (Lame House).

**The Rabbits
http://www.myspace.com/deadrabbitmusic
The Rabbits are an indie rock band from Staten Island. They sound like David Bowie, Jefferson Airplane, and ABBA having a crazy orgy weekend.

**Verse Theater Manhattan http://www.versetheater.org Verse Theater Manhattan is the preeminent theater company in the English speaking world devoted exclusively to verse drama. Verse Theater Manhattan focuses on discovering important contemporary plays in verse and working with active poets and playwrights to promote this significant form. In addition to producing plays and reading regularly in New York City for the last decade, the company has toured the Midwest and England to rapt audiences and enthusiastic critics. Theyâ€™ll be performing a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank Oâ€™Hara.

**Wakey!Wakey! http://www.wakeywakeymusic.com
http://www.myspace.com/wakeywakeymusic Wakey!Wakey! is Michael Grubbs (songwriting/vocals/keys), an NYC native who blends gorgeous songcraft with a potent sense of humor to create original, heartfelt songs that cause listeners to stop what they are doing and turn themselves over completely and totally to his storytelling. Wakey!Wakey! features the boundless talent and energy of Gene Back (violin/guitar), and the unique stylings of their female rhythm sectionâ€”Anne Lieberwirth (bass) and Kristin Mueller (drums). In 2007 Wakey! Wakey! released the live album Silent As a Movie (Family Records) and launched an ingenious covers project, available for download on the band's website and later released as a compilation. The band has shared bills across New York with the likes of indie darlings Rouge Wave, I'm From Barcelona, Someone Still Loves You Boris Yeltsin, AA Bondy, and Heloise and the Savoir Faire.

*Saturday

**A Brief View of the Hudson
http://www.myspace.com/abriefviewofthehudson
The duo Nick Nace and Ann Enzminger met through chance meetings. Now the two
make up an indie folk band, including the record Go North to Find Me (CD Baby).

**Austin Alexis, Poets Wear Prada
http://home.att.net/~poetswearpradanj/AustinAlexis.html
http://www.poetswearprada.blogspot.com Austin Alexis's poetry, fiction, and non-fiction have appeared in a variety of anthologies, journals, magazines, and newspapers, including Barrow Street, The Journal, The Writer, The Pedestal Magazine, and online at Poetz.com. His plays have been performed in New York City, and one was selected for the Samuel French Short Plays Festival. Alexis has taught creative writing at Hunter Collegeâ€™s continuing education program, and has taught and tutored at various universities and college in New York state. He lives in Manhattan and teaches at New York City College of Technology (CUNY) in Brooklyn.

Roxanne Hoffman is the founder of Poets Wear Prada, also known as PWP Books, a small press based in Hoboken, N.J. and devoted to introducing new authors through limited edition, high-quality chaplets. She is a former Wall Street investment banker and runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was the 12-page poetry chapbook Your Infidel Eyes by Brant Lyon, host of NYC's Hydrogen Jukebox Jazzoetry Series. Since then, they have released 12 additional titles with plans to release 10 new chapbooks annually. Authors

include well-established New York poets Peter Chelnik and Susan Maurer, as well as promising newcomers like Jee Leong Koh, Laura Vookles, and Austin Alexis.

**Jaye Bartell, Little Scratch Pad Editions
http://www.housepress.org/bartell.html
http://www.myspace.com/oakorchardswamp
Jaye Bartell was born in Massachusetts; has lived in Asheville, NC; San Juan Island, Wash.; and lives in Buffalo. Heâ€™s the author of Acres Ourselves (House Press) and Ever After Never Under (Little Scratch Pad Editions). Other work has appeared in Capgun, A Sing Economy (Flim Forum Anthology), and Cutbank.

Douglas Manson began Little Scratch Pad Editions in 1997 with the chapbook Snack Size, a collection of his own poems. It remained a self-publishing effort until 2005, with the publication of Aaron Lowinger's Autobiography (co-produced with House Press). It became a press with a mission, to publish poetic works by younger writers, often their first chapbooks. Lowinger's chapbook was followed in 2007 with Kristianne Meal's TwentyTwo: first pallet, Tom Yorty's Words in Season, L.A. Howe's NTR PIC E ST R, Michael Basinski's Of Venus 93, Nick Traenkner's Accidental Thrust, and Manson's At Any Point. Recent books are Liz Mariani's Imaginary Poems for My Imaginary Girlfriend Named Anabel, and Jaye Bartell's Ever After / Never Under.

**Jen Benka http://www.softskull.com/detailedbook.php?isbn=1-932360-84-0
Jen Benka was born in Cudahy, Wisconsin, and lives today in Brooklyn. She is the politics co-editor of Boog City with Carol Mirakove. Benka is the author of A Box of Longing with 50 Drawers (Soft Skull), an earlier version of which was issued as a limited edition artist book under the title A Revisioning of the Preamble of the Constitution of the United States (Booklyn). She also wrote Manya, comic books drawn by Kris Dresen, and in the 1990s performed with the rock-art band Mook, who launched into their audience larger and cleaner tampons than L7.

**Andrew Bishop, Graphic Union Press
htp://www.graphicunionpress.org
Andrew Bishop is a musician and university development administrator born and raised in the shadow of The Riverside Church. He will be reading other peopleâ€™s poems.

Graphic Union Press is a collaborative publishing venture founded in New York City on the Day of the Serial Epic, 2007. We publish books that are textual and visual on subjects including art and design, music, cities, and bicycles and other machines, and we aim in the making for a more perfect graphic union.

**Todd Colby
http://www.gleefarm.blogspot.com
http://www.myspace.com/lovetoddcolby
Todd Colby is the author of Tremble & Shine, Riot in the Charm Factory, Cush, and Ripsnort (all Soft Skull Press).

**Jeff Downey, Octopus Books http://www.realpoetik.blogspot.com/2008/02/jeff-downey.html http://www.octopusbooks.net Jeff Downey is from the panhandle of Nebraska and is studying in the M.F.A. program at the University of Massachusetts at Amherst. His poems have appeared in journals including Octopus, RealPoetik, and Handsome.

Octopus Books is a small press founded in 2006 by the editors of Octopus Magazine. It has published hand-made, limited edition chapbooks by Genya Turovskaya, Joshua Marie Wilkinson, Jonah Winter, Matthew Rohrer, and Sueyeune Juliette Lee, among others. Their first two full-length book releases are Eric Baus' forthcoming Tuned Droves and Julie Doxsee's Undersleep, which is now available.

**Ryan Eckes http://www.phillysound.blogspot.com/2007_08_01_archive.html Ryan Eckes lives in South Philadelphia. His poetry can be read in XConnect, Fanzine, Cue: A Journal of Prose Poetry, PhillySound, and his chapbook when i come here (Plan B Press). He has an M.A. in creative writing from Temple University, where he currently teaches. He hosts the Chapter & Verse reading series in Philadelphia.

**Elise Ficarra http://www.geocities.com/iunyper/rifeone/ficarra.html http://www.sfsu.edu/~poetry Elise Ficarra is a Bay Area poet and writer. Swelter, her first book of poems, came out in 2005. A second book, be(g)one, is in progress. A contributor to hinge: a boas anthology of experimental women writers, Ficarraâ€™s work probes impossibilitiesâ€™ evolution, investigating how linguistic signsâ€”mundane and mythicâ€”recalibrate memory and bodily experience within the crush of nation states. She is co-editor of the journal minor/american and associate director of The Poetry Center at SFSU.

**Eric Gelsinger http://www.housepress.org Eric Gelsinger is from Old Buffalo, N.Y. and currently lives in New Buffalo, Brooklyn. He is a member of House Press, and his poems can also be found in the smooth books of Flim Forum. He trades for a heavy-hitting avant-garde finance firm near Times Square.

**Celena Glenn, Bowery Books http://original.bowerypoetry.com/bowerywomen Reading for Bowery Books is Celena Glenn. Celena Glenn is Poet Fashionista-inâ€“Residence for the Nowery Poetry Club, producing fashion poetry shows, spinning, free-styling, and just spitting nearly every week when sheâ€™s in town. She ranked second in the 2004 World Poetry Slam, and is a two-time National Poetry Slam Champion and former host at the Nuyorican Poets'

CafÃ©. She is featured in a number of poetry anthologies and magazines, including Spoken Word Revolution, Serum, Composite, and Bullets and Butterflies. Her work can also be seen in the documentaries Slam Channel: War of Words and Urban Scribe. She has performed from Princeton to Rivington Synagogue, from Berkeley to basements in Soweto. Her book Black Cracker (Bowery Books) is forthcoming this fall.

Bowery Books is the press of the Bowery Poetry Club, with Bob Holman and Marjorie Tesser as its editors. The press has published essential anthologies, such as Bowery Women: Poems and Estamos AquÃ, poems by Migrant Farmworkers, as well as works by unique poets like Taylor Mead, the octogenarian Andy Warhol intimate who appeared in the film Coffee and Cigarettes, to Poez, a performing street poet. Forthcoming is the new Bowery Voices series, including Black Cracker by Celena Glenn and Body of Water by Janet Hamill, with photographs by Patti Smith, both in fall 2008, and Touch by Cynthia Kraman in spring 2009. Bowery Books is grateful for the support of the New York State Council on the Arts and is a member of the Council of Literary Magazines and Presses.

**Adam Golaski, Flim Forum Press
http://www.openlettersmonthly.com/issue/december-green
http://www.flimforum.blogspot.com
http://www.flimforum.com
Adam Golaski is the author of Worse Than Myself (Raw Dog Screaming Press) and Color Plates (Rose Metal Press). Adam's poem "Green"â€”a translation of Sir Gawain & the Green Knightâ€”appears in installment on Open Letters. Upcoming publications include fiction in The Lifted Brow 4 and Exotic Gothic II, and poetry in Moonlit and Little Red Leaves. He edits for Flim Forum Press.

Flim Forum Press, founded in 2005, provides SPACE to emerging poets working in a variety of experimental modes. It has published two poetry anthologies, Oh One Arrow and A Sing Economy, with Brandon Shimodaâ€™s The Alps, forthcoming this fall.

**Melissa Christine Goodrum, Other Rooms Press
http://www.nyqpoets.net/poet/melissachristinegoodrum
http://www.otherroomspress.blogspot.com Melissa Christine Goodrum has an M.F.A. in poetry from Brooklyn College. Her work has been published in The New York Quarterly, The Torch, The Tiny, Rhapsoidia, Can We Have Our Ball Back?, Transmission, and Bowery Women: Poems, and by Other Rooms Press. She was co-president of the Cambridge Poetry Awards, administrative director of Bowery Arts & Sciences, and the recipient of a Zora Neale Hurston Award from the Jack Kerouac School of Disembodied Poetics at Naropa University. She

wears many, many masksâ€”poet, translator, scholar, editor, photographer, and writing teacher in the New York City Public School system.

Ed Go and Michael Whalen, graduates of Brooklyn College's M.F.A. program, founded Other Rooms Press (ORP) in January 2007. â€œWe got tired of seeing good, innovative poetry go unpublished, ignored by â€˜mainstream,â€™ â€˜acceptedâ€™ venues, and created ORP in hopes of providing alternative spaces, â€˜other roomsâ€™ in which quality, experimental poetry that might not otherwise find an audience can flourish,â€ they said. â€œOur goal with our website chapbooks and readings is to publish and promote the kind of experimental, linguistically innovative, playful poetry that we love; we hope you enjoy it.â€

**Stephanie Gray http://www.leafscape.org/StrawGateBooks/gray.html Stephanie Gray is a poet and experimental filmmaker whose super 8 films often have poem voiceovers. Her first poetry collection, Heart Stoner Bingo (Straw Gate Books) was published this past December. Her films have screened at festivals and venues including Millennium Film Workshop, Ann Arbor, Oberhausen, Viennale, VIDEOEX, Cinematexas, Antimatter, Chicago Underground, and Madcat. She has received funding for her films from the New York Foundation for the Arts and the New York State Council on the Arts.

**David Hadbawnik http://www.habenichtpress.com David Hadbawnik is a poet and performer who lives with his wife in Buffalo, N.Y. Recent publications include the books Translations from Creeley (Sardines), Ovid in Exile (Interbirth), and SF Spleen (Skanky Possum); essays in Big Bridge and Chicago Review; and poems in the Marlboro Review (in which his poem â€œThe Godsâ€ was chosen by Heather McHugh as a finalist for the Poetry Prize) and Damn the Caesars. He is the editor and publisher of Habenicht Press and the journal kadar koli. He begins studying toward his Ph.D. in poetics at the University at Buffalo this fall.

**Heart Parts
(see Damian Weber for bio)

**Casey Holford http://www.caseyholford.com http://www.myspace.com/casey Casey Holford started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now living in Brooklyn, he has recorded three self-released solo albums, two EPs, and a recent 7-inch on RiYL records. Along the way Holfordâ€™s managed to tour on the east and west coasts multiple times as well as in Europe, sharing bills with like-minded songwriters such as Erin McKeown, Diane Cluck, Regina Spektor, Kimya Dawson, and Matt the Electrician. He currently moonlights in the bands Outlines, Urban Barnyard, Dream Bitches, and Art Sorority for Girls, playing bass, electric, 12 string, and

baritone guitars. He is also a prolific producer, working on projects with fellow bands and songwriters, most recently pop riot Cheese on Bread, visionary Dave Deporis, and upstart Creaky Boards.

**Bill Kushner http://www.rattapallax.com/ebooks/DreamsWaters_sample.pdf Bill Kushner is a poet residing in Chelsea. He is the author of In Sunsetland With You (Straw Gate Books), In the Hairy Arms of Whitman (Melville House Publications), He Dreams of Waters (Rattapallax), and That April (United Artists Books) among others. He has twice received a New York Foundation for The Arts fellowship. His work has been published in the Best American Poetry 2002.

**Brant Lyon, LOGOChrysalis http://www.logochrysalis.com Brant Lyon hasâ€”in increasing order of difficultyâ€”eaten a guinea pig beside Macchu Picchu, climbed the Himalayas to catch a sunrise, driven a New York City cab, taught himself Arabic to open a cyber cafeÂ near the great Pyramids, tickled the ivories at Carnegie Hall, and written poetry for the past decade or so! Heâ€™s got some printed in Rattle, Lullwater Review, Medicinal Purposes, BigCityLit, and other journals, other of it anthologized in The Rutherford Red Wheelbarrow Poets (Becton-Schanz), The Company We Keep (Poet Warrior), and in his chapbook Your Infidel Eyes (Poets Wear Prada), now in its second printing. Lyon otherwise conflates poetry with music, as a composer and performer, in his â€œjazzoetryâ€ reading series, Hydrogen Jukebox, and in his newly released poemusic CD, Beauty Keeps Laying Its Sharp Knife Against Me (LOGOchrysalis).

LOGOchrysalis Productions is a small literary/musical enterprise founded in 2007 by Brooklyn-based poet/writer and composer/musician Brant Lyon. In the early spring of 2008 LOGOchrysalis debuted its first work, Brant Lyon & Friendsâ€™ Beauty Keeps Laying Its Sharp Knife Against Me, a CD anthology of eight notable New York City poets performing their poetry set to music composed and performed by Lyon, who also executive produced the album. In this highly eclectic collection, whose music integrates a wide range of genres from hard-driving R&B/funk to ambient/soundscape, an equally far-ranging array of poetic styles and subjects take the listener on a journey from the mid-way of Coney Island to the war-torn jungles of â€™70s Cambodia to the Dead Sea of Palestine to a ride in a spaceship with alien abductors, and stops in between. LOGOchrysalis expects its second poemusic CD to be published early next year.

**Douglas Manson http://www.dougfinmanson.blogspot.com http://www.starcherone.blogspot.com/2008/07/doug-manson-interview-on-having- fallen.html Douglas Manson was born in Akron, Ohio and many years later earned an M.A. in English from Kent State and a Ph.D. in English from The University at Buffalo. He lives in Buffalo as a poet and writer, and publisher of

Celery Flute: The Kenneth Patchen Newsletter and little scratch pad editions. He hosted a weekly poetry radio show for a community-based AM station, Inkaudible Poetry Radio from 2004-06. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, Roofing and Siding (BlazeVOX Books), and the expanded chapbook At Any Point (2008).

**Kristianne Meal
http://www.artvoice.com/issues/v6n49/guts_guns_and_gusto
Kristianne Meal operates Rust Belt Books in Buffalo, N.Y. from 4D frequencies. Her book TwentyTwo, first pallet (Little Scratch Pad Editions) was published last year.

**Sharon Mesmer
http://www.thebestamericanpoetry.typepad.com/the_best_american_poetry/2008/0 5/getting-to-kn-1.html http://www.jacketmagazine.com/30/fl-mesmer.html Sharon Mesmer is the recipient of two New York Foundation for the Arts fellowships in poetry. Her two recently released poetry collections are The Virgin Formica (Hanging Loose Press) and Annoying Diabetic Bitch (Combo Books). Her other works include Half Angel, Half Lunch (Hard Press), Vertigo Seeks Affinities (Belladonna Books), and Crossing Second Avenue (ABJ Books). Her work is internationally known including translations and collaborative works. Her work has recently appeared in New American Writing, The Brooklyn Rail, Van Goghâ€™s Ear, and Hanging Loose. Her fiction collections are In Ordinary Time and The Empty Quarter (Hanging Loose Press) and Ma Vie Ã Yonago (in French translation from Hachette LittÃ©ratures, France). She teaches at the New School.

**Carol Mirakove
http://www.factoryschool.com/pubs/heretical/vol2/mirakove/index.html Carol Mirakove was born in Queens and lives in Brooklyn. She is the author of Mediated (Factory School), Occupied (Kelsey St. Press), and, with Jen Benka, 1,138 (Belladonna). Her love of poetry began with deterrence to reading, where the vast space on the page provided comfort. Her favorite things include The Cliks, Caravan of Dreams, and math. Carol is a dog person.

**Oak Orchard Swamp
(see Jaye Bartell for bio)

**kathyrn l. pringle http://www.dusie.org/pringle.html
http://www.42opus.com/v6n2/harmony2 kathryn l. pringle is the author of The Stills (Duration Press) and Temper & Felicity are Lovers (TAXT). Her poems can be read in the Denver Quarterly, Fence, Cold Drill, Dusie, 14 hills, small town, string of small machines, and 580 Split, among others. She edits the literary

magazine minor/american, and curates the minor/american reading series in Durham, N.C. She has also been known to blog at minor/american, too.

**Ariana Reines, Fence/Fence Books http://www.fence.fenceportal.org http://www.fencebooks.fenceportal.org Ariana Reines is the author of The Cow (Alberta Prize, Fence Books) and Coeur de Lion (Mal-O-Mar). Two volumes of translation, of works by Charles Baudelaire and GrisÃ©lidis RÃ©al, will appear next year from Mal-O-Mar and Semiotext(e), respectively. New York's Foundry Theatre will produce her first play in February 2009. She'll be Holloway Lecturer in Poetry at the University of California at Berkeley this coming spring. Her next Fence book is MERCURY; it will come out sometime.

Fence is a biannual journal of poetry, fiction, art, and criticism that has a mission to redefine the terms of accessibility by publishing challenging writing distinguished by idiosyncrasy and intelligence rather than by allegiance with camps, schools, or cliques. It is part of our press's mission to support writers who might otherwise have difficulty being recognized because their work doesn't answer to either the mainstream or to recognizable modes of experimentation. Launched in 2001, Fence Books publishes poetry, fiction, critical texts and anthologies, and prioritizes sustained support for its authors, many of whom come to us through our two book contests and then go on to publish second, third, and fourth books.

**Tom Savage, Straw Gate Books http://www.leafscape.org/StrawGateBooks With Brainlifts, Tom Savage has published nine books of poetry, his latest arriving this July via Straw Gate Books. After receiving his B.A. at Brooklyn College, Tom then went to India for four years. In 1986 he accompanied Allen Ginsberg and fellow guest poets on a reading tour of Nicaragua. He has been awarded grants from the Fund for Poetry and the Coordinating Council of Literary Magazines.

Straw Gate Books, founded by Phyllis Wat in 2005, publishes poetry and occasional related texts. Straw Gate is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new and long-established authors whose work is under-served. Its books are The Rorschach Factory by Valerie Fox, In Sunsetland With You by Bill Kushner, Heart Stoner Bingo by Stephanie Gray, and Brainlifts by Tom Savage. Forthcoming books include work by Lydia Cortes and Merry Fortune.

**Kyle Schlesinger http://www.kyleschlesinger.com Kyle Schlesinger is the author of two books of poetry, Hello Helicopter (BlazeVOX Books) and The Pink (Kenning). He is the co-editor of Mimeo Mimeo with Jed Birmingham and ON with Thom Donovan and Michael Cross. He will be curating the Monday night reading series at the Poetry Project in 2008-09.

**Jessica Smith, Outside Voices
http://www.looktouch.com/press
Jessica Smith edits Outside Voices press from which her first book, Organic Furniture Cellar, was released in 2006. She is also editor of Foursquare Magazine. She lives in Buffalo, N.Y.

An imprint of Bootstrap Productions (Cambridge, Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

**Virna Teixeira, Litmus Press/Aufgabe http://www.papelderascunho.net http://www.litmuspress.org Virna Teixeira was born in Fortaleza, Brazil and has lived in SÃ£o Paulo for many years. She is the author of Visita and DistÃ¢ncia, and has three books of translations publishedâ€”Na EstaÃ§Ã£o Central Central, a selection of poems of the Scottish poet Edwin Morgan; Ovelha Negra, an anthology of Scottish poetry; and Livro Universal by Chilean poet HÃ©ctor Hernandez Montecinos. Selections of her poems have been translated and published abroadâ€”Distancia (MÃ©xico, Lunarena Editorial) and Fin de SiÃ¨cle (Editorial Universidad de La Plata, Argentina)â€”and she has participated in anthologies of Brazilian poetry in the U.S., Latin America, and Portugal.

Litmus Press is a nonprofit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus press publishes two or three single-author works a year, in addition to Aufgabe, an annual journal of poetry, translations, essays, reviews, and art.

**Maureen Thorson http://www.reenhead.com/mole/mole.php Maureen Thorson lives in Washington, D.C., where she practices law and runs the smallest press in the world, Big Game Books. She is the author of two chapbooks, Novelty Act (Ugly Duckling Press) and Mayport (Poetry Society of America). Her poems have appeared or are forthcoming in Exquisite Corpse, Octopus, a Handsome Journal, and the Yale Anthology of Younger American Poetry.

**Damian Weber, House Press http://www.housepress.org http://www.housepress.blogspot.com Damian Weber has published 18 books with House Press, including his newest Barkeater, which he will be reading from at the Welcome to Boog City festival. He thinks there should be more readings like this one, and is so excited to see Eileen Myles because he thinks she's the coolest ever and that Chelsea Girls is how more people should write. He met her once at Susan Howe's class and she told a story about reading a Kobainer poem at a poetry slam in Seattle and totally losing. Apparently they're no fun.

House Press came together in Buffalo in 2002 as poets inside and outside the University at Buffalo started daily and nightly collaborations. That year, they

began a workshop at 149 Lisbon, a reading series at Spot Coffee, minted the first issue of the magazine Drill, and published their first book, an our-man collaboration/collection. Since then, some members have scattered to Chicago, Brooklyn, San Francisco, Albany, St. Louis, and Charlottesville, Va., while others have held down the fort. Drill has morphed into String of Small Machines (S.F./Chicago), and two other magazines, Spell (Chicago) and Source Material (Brooklyn), have arisen. Meanwhile, House has put out over two dozen books and a half-dozen CDs. In addition to poetry and music, they've also worked with prose, street art, book art, and film.

**Mark Lamoureux, Cy Gist Press http://www.cygistpress.com Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, Astrometry Organon, earlier this year. He is the author of four chapbooks: Traceland, 29 Cheeseburgers, Film Poems, and City/Temple. His work has appeared in print and online in Carve, Coconut, Conduit, Denver Quarterly, Fence, GutCult, Jubilat, Lungfull!, Melancholiaâ€™s Tremulous Dreadlocks, miPoesias, and Mustachioed, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate editor for Fulcrum Annual, printed matter editor for Boog City, and teaches English at Kingsborough Community College.

Editor Mark Lamoureux started Cy Gist Press in 2006. The press' focus is on ekphrastic poetry, or works that have a strong visual sensibility. Volumes are handmade in print runs of 100-150, with all design work and printing done in-house by Lamoureux.

*Sunday

**Ana BoÅ¾iÄeviÄ‡
http://www.quoileternite.blogspot.com
Ana BoÅ¾iÄeviÄ‡ is a poet living in North Massapequa. She's the author of Document (Octopus Books).

**Lee Ann Brown http://www.writing.upenn.edu/pennsound/x/Brown.html http://www.epc.buffalo.edu/authors/brown Lee Ann Brown loves to perform. Her books include The Sleep That Changed Everything (Wesleyan University Press) and Polyverse (Sun & Moon Press), the latter of which included earlier chapbooks such as a museme (Boog Literature) and Crush (Leave Books). She loves to sing and play with her daughter Miranda, who is beginning kindergarten this fall at The Blue Man Creativity Center, as well as collaborate with her husband, Tony Torn, with whom she has started The French Broad Institute (of Time and the River) in Marshall, N.C. During the school year she lives in NYC, goes to lots of readings, and teaches poetry at St. John's University.

**Tisa Bryant http://www.themagicmakers.blogspot.com/2007/03/tisa-bryant-authorscholar-tis a-bryant.html Tisa Bryant makes work that often traverses the boundaries of genre, culture, and history. Her first book, Unexplained Presence (Leon Works), is a collection of original, hybrid essays that remix narratives from eurocentric film, literature, and visual arts and zoom in on the black presences operating within them. Her writing has appeared or is forthcoming in a number of places, including Abraham Lincoln, The Believer, 1913: A Journal of Forms, Sustainable Aircraft, and with the paintings of visual artist Laylah Ali. She is also author of the chapbook, Tzimmes (a+bend Press). She is assistant professor of writing at St. John's University, Queens; lives in Crown Heights, Brooklyn; and is a founding editor/publisher of the hardcover annual The Encyclopedia Project.

**Julia Cohen http://www.onthemessiersideofneat.blogspot.com http://www.pshares.blogspot.com/2007/12/new-voice-1-julia-cohen.html Julia Cohen is the author of three chapbooks, If Fire, Arrival (horse less press), Who Could Forget the Sensational First Evening of the Night (H_NGM_N B__KS), and, with Mathias Svalina, When We Broke the Microscope (Small Fires Press). Her chapbooks The History of a Lake Never Drowns (Dancing Girl Press) and, also with Mathias Svalina, Chugwater (Transmission Press) are forthcoming. Poems have been published in Denver Quarterly, Copper Nickel, Bird Dog, Spinning Jenny, the tiny, MiPOesia, GutCult, and Forklift, Ohio, among others.

**John Coletti
http://www.fewfurpressrainbow.blogspot.com
John Coletti is the author of The New Normalcy (Boog Literature), Physical Kind (Portable Press at Yo-Yo Labs), and the forthcoming Same Enemy Rainbow (fewer & further). He is the editor of The Poetry Project Newsletter.

**Jennifer Firestone
http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/mentoring/interview_ firestone_myles.html Jennifer Firestone is the co-editor of Letters To Poets: Conversations About Poetics, Politics, and Community (Saturnalia Books), forthcoming in October. She is the author of Holiday (Shearsman Books), Waves (Portable Press at Yo-Yo Labs), and From Flashes and snapshot (Sona Books). Her work has appeared in HOW2, LUNGFULL!, Xcp: Streetnotes, Fourteen Hills, Dusie, 580 Split, and Saint Elizabeth Street, among others. She is an assistant professor teaching poetry at Eugene Lang College at The New School for Liberal Arts, and lives in Brooklyn with her husband and their infant twins.

**Corrine Fitzpatrick
http://www.chax.org/eoagh/issue3/issuethree/fitzpatrick.html
http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick

Corrine Fitzpatrick is the author of Zamboanguena and On Melody Dispatch. She is in the M.F.A. program at Bard College and is the program coordinator for The Poetry Project at St. Mark's Church.

**Edward Foster http://www.stevens.edu/provost/academics/undergraduate/faculty_profile1.php?faculty_id=905 http://www.lightmillennium.org/2005_15th/edfoster_fbingul_interview.html Ed Fosterâ€™s recent books include What He Ought To Know: New and Selected Poems (Marsh Hawk Press) and A History of the Common Scale. Described by one critic as "the epitome of the poet/scholar," he is the author of numerous volumes of literary criticism and history but is better know for his poetry, characterized by "sureness of register, intelligence of arrangement, delicacy of emotional patterning, elegance of effect" says Verse magazine. The founding editor of Talisman House Publishers, he is a professor of history and an associate dean in the College of Arts and Letters at the Stevens Institute of Technology.

**Yoko Kikuchi http://www.yokokikuchi.com http://www.dreambitches.org Yoko Kikuchi writes songs to play solo, as well as being the main songwriter for Dream Bitches. She has one solo release, Songs I Wrote For You, and is working on releasing a solo triple-album in the fall. Dream Bitches has two albumsâ€”Sanfransisters (Olive Juice Music) and Coke-and-Spiriters (Recommended If You Like Records). As well as recording her own projects, Kikuchi appears as a backing vocalist/harmony composer on a number of recordings by talented artists including Dan Fishback, Phoebe Kreutz, Dibs, Casey Holford, Josh Malamy, and Andrew Phillip Tipton. She also performs/guest stars in a number of groups, most notably the Kreutzenjammer Kids, Piaf the Eiffel Tower, and The Leader.

**Amy King http://www.amyking.org Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi (BlazeVOX Books), and, most recently, Kiss Me With the Mouth of Your Country (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and creative writing at Nassau Community College. She is currently editing an anthology, The Urban Poetic, forthcoming from Factory School.

**Rachel Levitsky http://www.delirioushem.blogspot.com/2008/02/dim-sum-rachel-levitsky.html http://www.chax.org/eoagh/issue3/issuethree/levitsky.html Rachel Levitsky is the author of Under the Sun (Futurepoem books) and five poetry chapbooks. She has written several poetry plays, three of which (one of them with Camille Roy) have been performed in New York and San Francisco. Recently her work was translated into Icelandic for the anthology 131.839 SlÃ¶g Med Bilum by EirÃkur Ã–rn Nordahl. Online poetry and critical essays

can be found at Delirious Hem, Narrativity, Duration Press, How2, and Web Conjunctions, among others. She is the founder and co-director of Belladonna*, an event and publication series of feminist avant-garde poetics.

**Timothy Liu
http://www.poets.org/poet.php/prmPID/114
Timothy Liu has two new books of poetry forthcoming, Bending the Mind Around
the Dreamâ€™s Blown Fuse (Talisman House Press) and Polytheogamy (Saturnalia
Books). He lives in Manhattan.

**Eileen Myles
http://www.eileenmyles.com
http://www.eileenmyles.net
Eileen Myles was born in Cambridge, Mass. in 1949, and moved to New York City in 1974 to be a poet. Since then she has written produced, performed, and edited more than 20 plays, libretti, films books of poetry, and fiction, most recently Sorry, Tree. Importance of Being Iceland (essays) and The Inferno, a poet's novel, are forthcoming. She lives and writes in New York.

**Mendi Lewis Obadike http://www.blacknetart.com Mendi Lewis Obadike is the author of Armor and Flesh: Poems and the libretto for the internet opera The Sour Thunder. The Whitney Museum of American Art, Yale University, and the New York African Film Festival and Electronic Arts Intermix, are among the institutions that have commissioned her text-based new media art. She received a Rockefeller New Media Award to develop TaRonda, Who Wore White Gloves, an opera which explores black codes of conduct. She developed Four Electric Ghosts (an opera based on Amos Tutuola's novel My Life in the Bush of Ghosts and the video game Pac-Man) in Toni Morrison's Atelier at Princeton in the fall of 2005. Mendi lives and works with her husband Keith in the New York metropolitan area.

**Simon Pettet http://www.jacketmagazine.com/29/leddy-pettet.html http://www.jacketmagazine.com/25/pett-berr-iv.html Simon Pettet is an internationally renowned English-born poet and long-time Lower East Side resident. His most recent book of poems is the much-acclaimed More Winnowed Fragments (Talisman House Press). Hearthâ€”New and Selected Poems is due from the same publisher later in the fall. He is also the author of two classic collaborations with photographer-filmmaker, Rudy Burckhardt, Conversations About Everything and Talking Pictures, and edited the Art Writings of the Pulitzer-prize-winning New York School poet James Schuyler. "Like Beethoven's Bagatelles", John Ashbery has written, â€œSimon Pettet's

short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it.â€

**Nick Piombino
http://www.argotistonline.co.uk/Piombino%20interview.htm
http://www.nickpiombino.blogspot.com
Nick Piombino guest edited OCHO 14. He opened his ongoing weblog fait accompli in February 2003. His latest books are fait accompli (Factory School) and Free Fall (Otoliths), a collage novel containing over 150 full-color images. Contradicta, with illustrations by Toni Simon is due this fall from Green Integer.

**Meghan Punschke http://www.megpunschke.com Meghan Punschke is the author of Stratification (BlazeVOX Books). She resides in New York City, and has an M.F.A. in poetry from The New School. She is the curator and host of Word of Mouth, a reading series dedicated to poets and fiction/non-fiction writers. She is also the managing editor for the literary journal Oranges & Sardines. Her poetry was nominated for a Pushcart Prize in 2007, and it can be found in MiPO, No Tell Motel, Coconut, Sawbuck, and OCHO, among others.

**Christopher Stackhouse http://www.readab.com/cstackhouse.html Christopher Stackhouse is the author of the poetry collection Slip (Corollary Press) and co-author of Seismosis (1913 Press), which features a collaboration of Stackhouse's drawings with text by writer/author/professor John Keene. He is a Cave Canem Writers Fellow, and, a 2005 Fellow in Poetry from the New York Foundation for the Arts. He has recently successfully completed studies, granting him an M.F.A. in writing/interdisciplinary studies from Bard College in 2009.

**Mathias Svalina http://www.mathiassvalina.blogspot.com Mathias Svalina is a co-editor of Octopus Magazine and Octopus Books. He is the author of the chapbooks Why I Am White (Kitchen Press), Creation Myths (New Michigan Press), and The Viral Lease (Small Anchor Press). He is the co-author of the collaboratively written chapbooks Or Else What, Asked the Flame, with Paula Cisewski (SC Press), When We Broke the Microscope (Small Fires Press), and Chugwater (Transmission Press), which were both written with Julia Cohen. His first book, Destruction Myth, is forthcoming from Cleveland State University Press next year.

**Stacy Szymaszek
http://www.lemonhound.blogspot.com/2008/04/autoportraits-conversation-with-s tacy.html Stacy Szymaszek is the author of Emptied of All Ships and the forthcoming Hyperglossia (both Litmus Press). She recently published her faux coming-of-age tale Orizaba: A Voyage with Hart Crane (Faux Press). Her

passion for Crane is so real. She is the artistic director of the Poetry Project at St. Mark's Church.

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147. **Jim Andrews**
Re: Copyright Infringement or Collage?
Mon 8 Sep 2008

> *One can see here the deep antagonism between the writing/creative process and the world in which that work wishes to or ends up being placed.*

Well said. And this thread is generally quite well done.

It's also true that there is a whole code within art distinguishable from but related to legal issues concerning what is acceptable, what is interesting (and so on) concerning appropriation.

But I wonder how these play in such a political climate? The Bush administration's route to independence from foreign oil has largely been to appropriate it, to steal it. From Iraq. Yet that is not really widely acknowledged in the west. Such a climate of denial and doublespeak surely gets into the bones in how related issues in art appropriation are dealt with.

There *are* moral issues involved in appropriation. Not simply legal issues, though the moral issues underpin the legal issues.

They are complex issues, certainly, but they will not go away. Moral issues never do. And those issues would obtain in any world worth living in.

That said, the issues of appropriation are crucial to contemporary art, given, say, the explosion of materials on the internet and the proliferation of creative tools to search and work with that material. These tools, at least the good ones, the interesting ones, tend to be less involved in 'collage' as 'synthesis'. As in the 'synthesizer', whether it's synthesizing texts or sounds or graphics or videos or combinations thereof. Beyond 'remix' or 'collage'.

ja
http://vispo.com/dbcinema/meditations.htm

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148. **Aryanil Mukherjee**
Looking for Haris Vlavianos email
Mon 8 Sep 2008

Is there anyone in the list who knows Greek poet Haris Vlavianos ?

I seek some help regarding translation from Greek preferably from a Greek language poet. Any help will be deeply appreciated.

Please backchannel.

Thanks

Aryanil Mukherjee

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149. Aryanil Mukherjee
A Note for Foreign Writer's Visiting India
Mon 8 Sep 2008

This link was forwarded to me by veteran Hungry Generation poet Malay Roy Choudhury. Thought of sharing with the listserv.

http://www.thoughts.com/fana/blog/foreign-writers-visiting-calcutta-145848/

Aryanil

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150. aaron tieger
Catherine Meng's DOKUMENT
Mon 8 Sep 2008

Friends,

Petrichord Books is pleased to announce the publication of DOKUMENT, a new chapbook by Catherine Meng.

In a sequence populated by iconic figures ranging from Peachy Peach and Glenn Gould to Bon Jovi and someone called Bullet, Meng writes a fragmentary lyricism informed by her Philip Roth epigraph: "It's impossible to report anything faithfully other than one's own temperature; everything is allegory."

A
 sample of DOKUMENT by Catherine Meng:

DOKUMENT 10 THE MY OF IT

talking to Peachy Peach about the block of time

& sick from kissing

likewize & out of folkus

trying but crimping the script

ad-lib ensued so all the cars had a line

Bullet said something about

how the price of gasoline

equals the end of sharing

chorus: guffaw

Bullet: Starbucks had something to do with it

chorus: guffaw

the poets: taste great less guffaw

Glenn Gould: over easy please

Tracy: 4 phun give glen some funky yolk

DOKUMENT costs $6, and can
be purchased online via paypal at http://petrichord.com/titles.php or
by cash or check (made payable to AARON TIEGER) sent to:

67 Rice St. #1
Cambridge, MA 02140

Upcoming from Petrichord in 2008:

SUMMER POEMS by Aaron Tieger
END NOTEBOOK by Geoffrey Olsen
OUT ANOTHER by Michael Carr

RECENTLY CLOUDS by Jess Mynes and Aaron Tieger

Thank you,
Aaron Tieger
Editor, Petrichord Books

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151. William Allegrezza
Chicago: Series A This Wednesday, Borzutsky and Severin
Mon 8 Sep 2008

Please come to Series A this coming Wednesday for another great literary reading.

August 26, 7:00-8:00 p.m.
Melissa Severin
Daniel Borzutsky

The reading takes place at the Hyde Park Art Center at 5020 S. Cornell, Chicago, IL (Hyde Park). Parking is available, and it is easy to access from both Metra

and CTA.
BYOB.

Visit http://www.moriapoetry.com/seriesa.html for more information.

↑ Index

152. William Allegrezza
Series A Chicago
Mon 8 Sep 2008

Correction: The reading will take place Sept 10, this Wednesday, not August.

Bill

↑ Index

153. Paul Siegell
new, free, online: JAM>
Mon 8 Sep 2008

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friends,

just out from ungovernable press: JAM>

http://www.scribd.com/doc/5482980/JAM

a note from Lars, the publisher: "this is, among other things, a short study in some ways of using the printed page... an extended jam-session ranging from WCW-spoofs to political rage. this feels like improvisation, but a closer look reveals that it's not."

(...it's on goodreads, too)

enjoy the week ahead,
paul>
http://paulsiegell.blogspot.com/

↑ Index

154. Michael Kelleher
Literary Buffalo E-Newsletter 09.08.08-09.14.08
Mon 8 Sep 2008

LITERARY BUFFALO
09.08.08-09.14.08

BABEL 2008-2009 SUBSCRIPTIONS ARE SOLD OUT!

If you would like to be put on a waiting list for tickets, please send an email with your name and daytime telephone number to [redacted].

EVENTS THIS WEEK

NOTE: TONIGHTâ€™S SCHEDULED READING BY DAVE BOLING AT TALKING LEAVES HAS BEEN CANCELLED.

09/08/08

Wordflight
Alex Mead and Janna Willoughby
Summer Sizzle/Autumn Blaze Reading
Monday, September 8, 7 p.m.
Crane Library, 633 Elmwood Ave | Upstairs

09/09/08

Exhibit X Fiction and Prose
Gary Zebrun
Fiction Reading/Signing for: â€œOnly The Lonelyâ€
Tuesday, September 9, 7 p.m.
Talking Leavesâ€¦Books, 3158 Main St.

09/10/08

Talking Leavesâ€¦Books
Jason Riley
Reading and signing for: Let Them In: The Case For Open Borders
Wednesday, September 10, 7 p.m.
Talking Leavesâ€¦Books, 3158 Main St.

&

Earthâ€™s Daughters Gray Hair Reading Series
Michael Hopkins and Martha Deed
Poetry Reading
Wednesday, September 10, 7:30 p.m.
Hallwalls Cinema, 341 Delaware Ave. (@ Tupper)

09/11/08

Talking Leavesâ€¦Books
John Marohn
Reading and signing for: Tiorunda Stories
Thursday, September 11, 7 p.m.
Talking Leavesâ€¦Books, 3158 Main St.

09/12/08

Babel Extras/Just Buffalo Interdiscplinary Performance Series Sankofa: African Cultural Night at the International Institute African food and music, featuring: African Drumming and Dance by Jama Jama Ensemble; traditional African Storytelling by Sharon Holley; contemporary African-American spoken word performance from poet James Cooper. Friday. September 12, 6 p.m. International Institute of Buffalo, 864 Delaware Avenue

09/14/08

Rust Belt Books
Fiction Afternoon with Sean Thomas Dougherty and Forrest Roth
Sunday, September 14, 3 p.m.
Rust Belt Books, 202 Allen St.

JUST BUFFALO MEMBERS WRITER CRITIQUE GROUP BEGINS THIS WEDNESDAY

The Just Buffalo Critique Group meets on the first and third Wednesday of the month through fall, winter and spring. Group meets in the Market Arcade first floor conference room at 6:30 p.m. Ongoing participation in the group is limited to Just Buffalo members in good standing; however, we encourage walk-ins to test the waters and to see if this is for you. For info on format, etc., please download the info .pdf from the front page of our website:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up to the minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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155. susan maurer

surprise.. poetry in penn station

Mon 8 Sep 2008

I was really plesased to see that in nyc's penn station there are several walss tiled with pictures and delicious quotes of poetry. They are on the part for NJ transit. My fav of the ones i saw was by daniella gioseffa. hot me at jsut the right moment. thanks daniella and do all peek at these walls. susan maurer _____ Get more out of the Web. Learn 10 hidden secrets of Windows Live. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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156. Sarah Sarai
Re: call for submissions: Monday Night
Mon 8 Sep 2008

The worldwide Christian Scientist gay/lesbian contingent is "Emergence." It's so perfectly C.S. to call it that, so vaguely bodiless. Coming out isn't a one-shot deal. It has to be done over and over. As poems are submitted over and over.

All poets are merging, with contemporaries and pasts and futures. I learned to merge in Drivers Ed.

But please think of me a a reemerging writer. It's a total pretense--but I think back to my swimming years, reemerging from the Pacific as the tide tries to draw me down.

Steve, I would have though you'd question "submit" and not "emerging."

Sarah Sarai
http://www.myspace.com/sarahsarai

In response to:
<<<<<<<
i would still like the definition of an emerging writer please

On Sat, 6 Sep 2008 13:19:45 -0700 Jessica Wickens
<[redacted]> writes:
> Please forward far and wide...
>
> Monday Night, a journal of literature and art, is now accepting
> submissions
> for Issue 8 (Summer 2009). We publish quality prose and poetry from
> new and
> emerging writers from across the country and around the world.
> Monday Night
> is distributed at independent bookstores and sold on our website.
> For more
> information and to view past issues, visit our website:
> http://www.mondaynightlit.com

↑ Index

157. AWAREing Press
Re: request to all formalists
Mon 8 Sep 2008

"All of them, all of them witches."
You seem to have covered the territory with this one, Daniel! Kudos.

James Beach
---------- Original message from Daniel Zimmerman <[redacted]>: ----------

> *How about anagrams?*
>
> *Name as Fate*
>
> *Sarah Palin,*
>
> *alas, ran hip.*
>
> *Hi, anal raps,*
>
> *phrasal ani!*
>
> *Hair's a plan:*
>
> *a sharp nail*
>
> *Sharia plan,*
>
> *a plain, rash*
>
> *anal parish.*
>
> *Ah, saran lip*
>
> *in a rash lap!*
>
> *Daniel Zimmerman*
>
> *9.6.2008*

> *----- Original Message -----*
> *From: "Murat Nemet-Nejat"*
> *To:*
> *Sent: Saturday, September 06, 2008 1:55 PM*
> *Subject: Re: request to all formalists*
>
> *lap-in.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sat, Sep 6, 2008 at 3:03 AM, Jim Andrews wrote:*
>
> *anybody out there have a good palindrome about Palin? or even a palinode?*
>
> *no, but there's a tie in with the 'hockey mom' thread. coinciding with palin's rise, an ahl pro hockey team is going to start up in alaska. a new*
> *arena is going to be built for it. they're calling it the palin dome.*
>
> *ja*
> *http://vispo.com*
>
> *guidelines*

↑ Index

158. **martha cinader mims**

Please join the discussion on Tuesday night at 8pm PST

Mon 8 Sep 2008

Tuesday, September 9, 2008, 8-9pm PST
Listen & Be Heard Network Radio Call-in: A time for arts professionals of all
kinds to discuss issues facing all of us, and ways to create creative prosperity.

Call-in Number: [redacted]
You can listen to the show and also try the"click to talk" feature by going to
the following url at 8pm:

http://www.blogtalkradio.com/listenandbeheard/2008/09/10/Listen-Be-Heard-Arts-Networking
The podcast will be archived at http://www.listenandbeheard.net

If you can't participate at the time of the show but would like to contribute
your thoughts, you can leave your comments on the Listen & Be Heard Network
Bulletin Board before showtime:
http://www.blogtalkradio.com/listenandbeheard/bbpress

Whatever field of the arts that you may be participating in, a major challenge
for all creators today is to make their activities viable. You may make a
living, want to make a living, or not care about making a living in the arts.
If you are serious about your craft, you want it to come to fruition. You need
the time, resources and tools to make it possible to produce that play, publish
that book, organize that concert or poetry reading.

My experiences have told me that I am more fringe than mainstream with my
creative presentations. My work has run the gamut from written words, spoken
words, theatre, storytelling, mixing poetry with live music, dance music,
creating mixed new media and more to come. The part about ‘more to come’ is
not in doubt. Whether there will be any financial gain in it is open to
question. Whether finances will ultimately prevent me from expressing myself is
never open to question. The creative work will be done, but the road ultimately
travelled is certainly determined by whether there is a toll booth, and how
much I have to pay.

There are many opportunities for us to compete with each other. Competition
seems to be the thing in television entertainment these days, and I see it

reflected widely in our culture. How often do the participants have a say in
the structure of the framework within which they are being presented, whether
it's the stage, the gallery or the printed word? How useful are they to us?

Please share your ideas with us all by calling in on Tuesday night between 8pm
and 9pm California Time.

The Listen & Be Heard Network Bulletin Board is a place where we can work
constructively together to examine the framework within which we all work. Your
comments and e-mails, your participation in mailing lists, are all ways to give
input; but that input is spread around the network, minimizing its impact. A
bulletin board creates a central area for discussions to take place. The forums
and topics will be determined by the participants. What follows should be
constructive conversation that leads to actions which help us all to thrive as
arts professionals.

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

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159. Stephen Vincent
Re: URGENT - Copyright Infringement or Collage?
Mon 8 Sep 2008

Thanks, Barbara, for this. In thinking more about 'simulation', I suspect one can say 'simulation' is a form of 'self-appropriation' - that is, each occurrence absolutely mimics its previous manifestation without any response to its new environment. As say, the way a Marriot Hotel will architecturally mimic other Marriot Hotels - the company logo is repeated in the architectural shape of the roof and repeated on the napkins, etc.

Or suddenly, among certain Evangelical sects, we will see Sarah Palin 'simulins' inundating the Fox Network news! Will Palin sue for copyright or brand infringement? Hardly.

Appropriation, as you use it, is characterized by mutiple multiple shading of 'the original' in ways that either take us to new angles/places, or cause the fresh critique of 'the original' - if there is such a thing.

Stephen V

http://stephenvincent.net/blog/

--- On Sun, 9/7/08, Barbara Henning <[redacted]> wrote:
From: Barbara Henning <[redacted]>
Subject: Re: URGENT - Copyright Infringement or Collage?
To: [redacted], "Poetics List (UPenn, UB)" <[redacted]>
Date: Sunday, September 7, 2008, 8:27 PM

Steven,

For me--I can't speak for Burroughs or anyone else--to appropriate is part of a transformation of a text I'm working on, almost like adding a new voice to the conversation and watching what happens to meaning, narrative, flow of text. . . there's a transformation that occurs in my thinking and in the writing. A dialogic. I think with "simulation" we're in a different set of categories.

To appropriate or to work with collage is to multiply, to open up possibilities. To represent, to simulate is more about the replacement of the whole and then perhaps the replacement becomes the original. So I guess if you are appropriating an entire text, then this could be simulating . . . then you have a simulation and if it's picked up and copied again and again... well then perhaps simulacra.

But for me, appropriation is simpler -- we're in dialogue with writers and artists and others from before and now -- and we take up their words and characters and images and lines in the same way we take up the language we were born into, in dialogue, not like robots. And we don't always footnote and document everything (unless we want to) and then we keep going with our writing and our work... Of course, some conceptual interventions might want to do just that--replace the whole with something similar, almost the same, but not quite that--as a political move or just to do it... But then would it be an appropriation?

Barb

On Sep 7, 2008, at 11:47 AM, Stephen Vincent wrote:

> Thank you, Barbara, for the Burroughs "re-it."
>
>

>
> What is the difference between 'simulation' and
'appropriation' as a
> technique?
>
>
>
> Stephen V
> http://stephenvincent.net/blog/
>
>
> --- On Sat, 9/6/08, Barbara Henning <[redacted]> wrote:
> From: Barbara Henning <[redacted]>
> Subject: URGENT - Copyright Infringement or Collage?
> To: [redacted]
> Date: Saturday, September 6, 2008, 9:15 PM
>
> Regarding Copyright Infringement or Collage?
>
> I think of it as the art of appropriation... I really like Burrough's
> essay "Les Voleurs" on this topic. Here it is. I'm
> appropriating it
> into this conversation....
>
> Barbara Henning
>
>
>
> “Les Voleurs”, William Burroughs
>
> Writers work with words and voices just as painters work with colors;
> and where do these words and voices come from? Many sources:
> conversations heard and overheard, movies and radio broadcasts,
> newspapers, magazines, yes, and other writers; a phrase comes into the
> mind from an old western story ina pulp magazine read years ago, can’t
> remember where or when: “he looked at her, trying to read her mind---
> but her eyes were old, unbluffed, unreadable.” That’s one that I
> lifted.
>
> The County Clerk sequence in Naked Lunch derived form contact with the
> County Clerk in Cold Spring, Texas. it was in fact an elaboration of
> his monologue, which seemed merely boring at the time, since I didn’t

> know yet that I was a writer. In any case there wouldn't have been any
> Country Clerk if I had been sitting on my ass waiting for my "very own
> words." You've all met the ad man who is going to get out of the rat
> race, shut himself up in a cabin, and write the Great American Novel.
> I alwyas tell him, "Don't cut your input, B.J.—you might need it."
So
>
> many times I have been stuck on a story line, can't see where it will
> go from here; then someone drops around and tells me about fruiteating
> fish in Brazil. I got a whole chapter out of that. Or I buy a book
> to read on the plane, and there is the answer; and there's a nice
> phrase, too. "sweetly inhuman voices." I had a dream about such
> voices before I read The Big Jump by Leigh Brackett, and found that
> phrase.
>
> Look at the surrealist moustache on the Mona Lisa. Just a silly joke?
> Consider where this joke can lead. I had been working with Malcolm
> McNeill for five years on an illustrated book entitled Ah Pook Is
> Here, and we used the same idea: Hieronymus Bosch as the background
> for scenes and characters taken form the Mayan codices and transformed
> into modern counterparts. That face in the Mayan Dresden Codex will be
> the barmaid in this scene, and we can use the Vulture God over here.
> Bosch, Michaelangelo, Renoir, Monet, Picasso—steal anything in sight.
> You want a certain light on your scene? Lift it from Monet. You want
> a 1930's backdrop? Use Hopper.
>
> The same applies to writing. Joseph Conrad did some superb descriptive
> passages on jungles, water, weather; why not use them verbatim as
> background in a novel set in the tropics? Continuity by so-and-so,
> description and background footage from Conrad. And of course you can
> kidnap someone else's characters and put them in a different set.
> The whole gamut of painting, writing, music, film, is yours to use.
> Take Molly Bloom's soliloquy adn gie it to your heroine. It happens
> all the time anyway; how may times have we had romeo and Juliet served
> up to us, and Camille grossed forty million in The Young Lovers. So
> let's come out in the open with it and steal freely.
>
> Brion Gysin carried the technique further in an unpublished scene from
> his novel The Process. He took a section of dialogue verbatim from a
> science fiction novel and used it in a similar scene. (The science
> fiction novel, appropriately, concerned a mad scientist who devised a
> black hole into which he disappeared.) I was, I confess, slightly

> shocked by such overt and traceable plagiarism. I had not quite
> abandoned the fetish of originality, though of course the whole
> sublime concept of total theft isimplicit in cut-ups and montage.
>
>
> You see, I had been conditioned to the idea of words as property—one's
> "very own words" – and conseuqnetly to ad eep repubnance fo the
black
> sin of plagiarism. Originality was the great virtue. I recall a boy
> who was caught out copying an essay froma a magazine article, adn this
> horrible case discussed in whispers . . . for the first time the dark
> word "plagiarism" impinged on my consciousness. Why, ina Jack London
> story, a writer shoots himself when he finds out that he has, without
> knowing it, plagiarized another writer's work. He did not have the
> courage to be a writer. Fortunately, I was made of sterner or at least
> more adjustable stuff.
>
> Brion pointed out to me that I had been stealing for years: "Where did
> that come from—'Eyes, old, unbluffed, unreadable'? And that
> —'inflexible authority'? And that—'arty type, no principles'
And
> that—
> and that—and that? He looked at me sternly.
>
> "Vous êtes un voleur honteux . . . a closet thief." so we drew up a
> manifesto . . .
>
> Les Voleurs
>
> Out of the closet and into the museums, libraries, architectural
> monuments, concert halls, bookstores, recoding studios and film
> studios of the world. Everything belongs to the inspired and dedicated
> thief. All the artists of history, from cave painters to Picasso, all
> the poets and writers, the musicians and architects, offer their
> wares, importuning him like street vendors. They supplicate him from
> the bored minds of school children, from the prisons of uncritical
> veneration, from dead museums and dusty archives. Sculptors stretch
> forth their limestone arms to receive the life-giving transfusion of
> flesh as their severed limbs are grafted onto Mister America. Mais le
> voleur n'est pas pressé– the thief is in no hurry. He must assure
> himself of the quality of the merchandise and its suitability for his
> purpose before he conveys the supreme honor and benediction of his

> theft.
>
> Words, colors, light, sounds, stone, wood, bronze belong to the living
> artist. They belong to anyone who can use them. Loot the Louvre! A bas
> l' originalité, the serile and assertive ego that imprisons as it
> creates. Vive le vol—pure, shameless, total. We are not responsible.
> Steal anything in sight.
>
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> guidelines
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160. Stephen Vincent
George Eliot meets John Cage
Mon 8 Sep 2008

"...If we had a keen vision of all that is ordinary in human life, it would be like hearing the grass grow or the squirrel's heart beat, and we should die of that roar which is the other side of silence." George Eliot (Source?)

I suspect John Cage would have loved this quote. I certainly do. As I suspect some other 'listeners' here, too.

It was quoted by Prof. Charles Liu in his honors class at CUNY as reported in a story in today's NY Times.

Stephen V

http://stephenvincent.net/blog/

↑ Index

161. Elizabeth Switaj
Re: call for submissions: Monday Night
Mon 8 Sep 2008

I'm a merging writer. I merge traditions together in my work and then try to force my way into oncoming traffic much to the chagrin of poets who actually know how to drive.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

162. **Joel Lewis**
Re: surprise.. poetry in penn station
Mon 8 Sep 2008

---

dear susan -- thanks for noticing -- I got a call a number of years ago from the artist who got the commission from NJT who had come across my NJ poet's anthology Bluestones & Salt Hay asking whereabouts of poets he was interested in using. I agree, the realization is great (especially when the working parts work) and toimagine Amiri, WCW and Whitman all on display hopefully warping the minds of my fellow commuters

joel lewis

On Mon, Sep 8, 2008 at 10:15 AM, susan maurer <[redacted]> wrote:

> *I was really plesased to see that in nyc's penn station there are several walss tiled with pictures and delicious quotes of poetry. They are on the part for NJ transit. My fav of the ones i saw was by daniella gioseffa. hot me at jsut the right moment. thanks daniella and do all peek at these walls. susan maurer*
>
> _____
> *Get more out of the Web. Learn 10 hidden secrets of Windows Live.*
>
> *http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008*

↑ Index

163. **Alan Sondheim**
GREAT UNIVERSES! (good one for Poetics to post - Alan)
Mon 8 Sep 2008

GREAT UNIVERSES!

The Great Universes Stretch To The Sky!
Do Observe The Excitement Reigns!
Angels Would Be In Ecstasy To See Such Things!
Humans! Admire Your Creator!
Uncanny Events Sully The North East South West Skies!
North East West South Spells NEWS Of An Amazing Sort!
We Do Now Observe That God Observes Our Wondrous Creation!
God! Pray To Us Who Conquer Thee In Perfect Recompense!

Wherever We Look A Universe Begins!
Wherever We Do Not Look A Universe Comes to An End!
Of The Proofs There Are Many!
Of The Rites Of Visitation There Are Multitudes!
Worlds Of Fabulous Excitement!
Lands Of Fun and Ecstasy!
Organic Orgasm And Organs! Pinwheels Of Universal Stars!
Make A Visit You Will Never Regret!
A Visit Of A Lifetime! A Visit Of Unforgettable Memories!
Come to http://slurl.com/secondlife/Odyssey/48/12/22 !
Do Not Delay! Hesitate No Longer!
The Great Universes Stretch To The Sky!

http://www.alansondheim.org/rolle.mp4

http://www.alansondheim.org/rolle01.jpg
http://www.alansondheim.org/rolle02.jpg
http://www.alansondheim.org/rolle03.jpg
http://www.alansondheim.org/rolle04.jpg
http://www.alansondheim.org/rolle05.jpg
http://www.alansondheim.org/rolle06.jpg
http://www.alansondheim.org/rolle07.jpg
http://www.alansondheim.org/rolle08.jpg
http://www.alansondheim.org/rolle09.jpg
http://www.alansondheim.org/rolle10.jpg
http://www.alansondheim.org/rolle11.jpg
http://www.alansondheim.org/rolle12.jpg

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164. Rosalie Calabrese

Re: request to all formalists

Tue 9 Sep 2008

PALIN – A PALINDROME

Parading her antithetical views
About social issues
Like abortion, guns, and censorship,
Is she in line to be Vice President,
Not President of Vice?

Rosalie Calabrese

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165. **Anny Ballardini**

Update: the Poets' Corner

Tue 9 Sep 2008

Poetry is the great art of constructing transcendental health. Hence the poet is the transcendental physician. [122] *Novalis, **Pollen and Fragments,* translated by Arthur Versluis (Phanes Press, 1989)

Forwarded by James Finnegan and archived under What is poetry?<http://www.fieralingue.it/corner.php?pa=printpage&pid=287>

New Poets

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*rob mclennan<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=291> *

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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=291
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*Eric Elshtain<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=292> *

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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=292
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*Hank Lazer<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=293> *

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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=293
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*Christopher Flynn<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=294> *

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http://www.fieralingue.it/modules.php?

name=Content&pa=list_pages_categories&cid=294
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*Nico Vassilakis<http://www.fieralingue.it/modules.php?
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name=Content&pa=list_pages_categories&cid=295
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*Jessica Fiorini<http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=296> *

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name=Content&pa=list_pages_categories&cid=296
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*J.P. Dancing Bear<http://www.fieralingue.it/modules.php?
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http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=297
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*Meg Withers<http://www.fieralingue.it/modules.php?
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http://www.fieralingue.it/modules.php?
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*Susana Gardner<http://www.fieralingue.it/modules.php?
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http://www.fieralingue.it/modules.php?

name=Content&pa=list_pages_categories&cid=299
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*Br. Tom Murphy<http://www.fieralingue.it/modules.php?
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name=Content&pa=list_pages_categories&cid=300
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*Jordan Stempleman<http://www.fieralingue.it/modules.php?
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name=Content&pa=list_pages_categories&cid=301
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*Edward Mycue<http://www.fieralingue.it/modules.php?
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*Jennifer Stewart<http://www.fieralingue.it/modules.php?
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*Hazel Smith<http://www.fieralingue.it/modules.php?
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*Zoë Skoulding<http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=305> *

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http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=305
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New Work by already Featured Poets

* *

Alan Sondheim:

fragment <http://www.fieralingue.it/corner.php?pa=printpage&pid=2353>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2353

while now new emanents move,
submerged<http://www.fieralingue.it/corner.php?pa=printpage&pid=2354>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2354

who are you doing it
with<http://www.fieralingue.it/corner.php?pa=printpage&pid=2355>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2355

moss <http://www.fieralingue.it/corner.php?pa=printpage&pid=2417>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2417

Carol Novak

PICNIC <http://www.fieralingue.it/corner.php?pa=printpage&pid=2364>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2364

Tad Richards

And his continuous poetic thriller/saga :
situations<http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=67>

http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=67

Daniel Zimmerman

reality Czech <http://www.fieralingue.it/corner.php?pa=printpage&pid=2385>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2385

Gregory Vincent St. Thomasino

3 Poems <http://www.fieralingue.it/corner.php?pa=printpage&pid=2386>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2386

The Logoclasody Manifesto<http://www.fieralingue.it/corner.php?pa=printpage&pid=2387>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2387

David Bircumshaw

August the 6th <http://www.fieralingue.it/corner.php?pa=printpage&pid=2388>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2388

Mr W.S '68 <http://www.fieralingue.it/corner.php?pa=printpage&pid=2389>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2389

Didi Menendez

Bob Griese Was Cute<http://www.fieralingue.it/corner.php?pa=printpage&pid=2400>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2400

Speed <http://www.fieralingue.it/corner.php?pa=printpage&pid=2401>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2401

Pulling Out the Weeds<http://www.fieralingue.it/corner.php?pa=printpage&pid=2402>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2402

His Left Eye <http://www.fieralingue.it/corner.php?pa=printpage&pid=2403>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2403

* *

* *

Under Poets on Poets

Jon Corelis' Hippolytos by Euripides is on the Poets' Corner in its new revised version, see the link here:

http://www.fieralingue.it/documenti/hippolytos.pdf

Katherine Durham Oldmixon translates her poem

Spanish Plums into Spanish<http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=240>

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=240

Translated into Italian by my (AB)

Michele Pierri and his Anthology<http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=82>, edited by his son *Giuseppe Pierri,* translated by me (AB):

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=82

With my best wishes,

Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
Letters to Nowhere

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166. Peter Ciccariello

Re: GREAT UNIVERSES! (good one for Poetics to post - Alan)

Tue 9 Sep 2008

Astounding work!
This and the "Infinite post - "And this is what I meant by _flattening,_ the flat world "

- Peter Ciccariello

On Mon, Sep 8, 2008 at 11:04 PM, Alan Sondheim <[redacted]> wrote:

> *GREAT UNIVERSES!*
>
> *The Great Universes Stretch To The Sky!*
> *Do Observe The Excitement Reigns!*
> *Angels Would Be In Ecstasy To See Such Things!*
> *Humans! Admire Your Creator!*
> *Uncanny Events Sully The North East South West Skies!*

> *North East West South Spells NEWS Of An Amazing Sort!*
> *We Do Now Observe That God Observes Our Wondrous Creation!*
> *God! Pray To Us Who Conquer Thee In Perfect Recompense!*
> *Wherever We Look A Universe Begins!*
> *Wherever We Do Not Look A Universe Comes to An End!*
> *Of The Proofs There Are Many!*
> *Of The Rites Of Visitation There Are Multitudes!*
> *Worlds Of Fabulous Excitement!*
> *Lands Of Fun and Ecstasy!*
> *Organic Orgasm And Organs! Pinwheels Of Universal Stars!*
> *Make A Visit You Will Never Regret!*
> *A Visit Of A Lifetime! A Visit Of Unforgettable Memories!*
> *Come to http://slurl.com/secondlife/Odyssey/48/12/22 !*
> *Do Not Delay! Hesitate No Longer!*
> *The Great Universes Stretch To The Sky!*
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> *http://www.alansondheim.org/rolle.mp4*
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> *http://www.alansondheim.org/rolle02.jpg*
> *http://www.alansondheim.org/rolle03.jpg*
> *http://www.alansondheim.org/rolle04.jpg*
> *http://www.alansondheim.org/rolle05.jpg*
> *http://www.alansondheim.org/rolle06.jpg*
> *http://www.alansondheim.org/rolle07.jpg*
> *http://www.alansondheim.org/rolle08.jpg*
> *http://www.alansondheim.org/rolle09.jpg*
> *http://www.alansondheim.org/rolle10.jpg*
> *http://www.alansondheim.org/rolle11.jpg*
> *http://www.alansondheim.org/rolle12.jpg*

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167. **blacksox**

Wednesday, Sept 10, Judy Copeland, Kerouac Writer in Residence reads at Soft Exposure

Tue 9 Sep 2008

This Wednesday's featured writer will be Judy Copeland, the current writer in residence at the Kerouac House. The location is Infusion Tea, College Park, 1600 Edgewater Drive, Orlando. Open mic signup starts at 6:30, and the reading starts at 7. Come on out to listen and share your words!

Judy Copeland is a California attorney who left the law to backpack around Oceania, Asia, and Africa, staying with families she met along the way. Her travel stories have appeared in the Florida Review, Literal Latte, Water~Stone

Review, New Millennium Writings, and Travelers' Tales anthologies. She holds an MFA in creative nonfiction from the University of Iowa.

Judy's wanderlust began early. A child of missionaries, she grew up in Fukuoka, Japan, where she used to run away from home every few days, just for the thrill of getting lost in a big city. By the age of three, she had grown accustomed to policemen catching her and taking her home. While at the Kerouac House, Judy will work on stories about her childhood in Fukuoka in the 1950s.

Thanks
Russ Golata

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168. David Chirot
Re: request to all formalists
Tue 9 Sep 2008

Dear Stephen:

you write: Fascinating to see Palin introduce paramilitary terms as birth names. In addition to "Trig" one can soon imagine, if not already found in the backwoods and urban ghettoes:

AKA, Colt, Hummer, Board (short for "Water B...), M6, etc.

(You need to read more recent issues of Soldier of Fortune and get the gun names right, even the old ones--)

Having grown up mainly in the backwoods of Vermont and lived the last seven years in the "Crack Alley" section of the West Central City of Milwaukee, I find this knee-jerk stereotyping to be the kind of "profiling" used by the police who protect gated communities and "good citizens," from these backwoods and ghetto "scum, and with the use of quite some force, too! Protesters are handled badly by the police for a few days--the rural and urban poor their whole lives.

You see, it is the other way round--the paramilitary are used to protect the Good from the Bad and the Ugly. Do you think that such force would have been used against "nice people" as was used against the "trash" at the polygamous community recently?

Where does the true violence--economic, structural, cultural as well as military--come from in this society but from the educated, upper and middle classes, the research universities, think tanks, the interlocking networks of corporate-state-"intellectual property" facilities, organizations, agendas, the lobbies who affect not only foreign policy but what is taught in schools, what presses are allowed, what is shown in the media, what is and is not allowed to be discussed in any kind of rational manner, if barely at all.

Everyday, excruciatingly, one finds the bandwidth of what is thought, allowed to be thought, allowed to be written or said, growing narrower and narrower in the USA. The "Poetic" concept of separation of referent from reference is "realized" daily in the news, in which words and things are separated so no one will "see the connection" between events, ideas, persons, places. "The artifice of Absorption" functions at this level as the opacity of media presenting a "united front"--a seamless series of "reports," images, soundtracks, edited into discrete series and cycles, in which the reader indeed is "allowed to create their own meanings" out of this limited set of "key words,' "interactive charts and slide shows," "options and choices." Since very little is offered to work with, there is not much danger of their being any wild divagation in the results obtained.

In the first lines of his Introduction to Torture: Cancer of Democracy France and Algeria 1954-62, Pierre Vidal-Naquet asks "Can a great nation, liberal by tradition, allows its institutions, its army, and its system of justice to degenerate over the span of a few years as a result of the use of torture, and by its concealment and deception of such a vital issue call the whole Western concept of human dignity and the rights of the individual into question?"

The answer to this is most emphatically--yes.

The issue of torture isn't raised by any candidate, nor the treatment of persons in detention camps and shuttled among local prisons, without medical care, until they die, as recently happened to yet another detainee in the "Gitmos Across America." The treatment of American prisoners in the enormous and ever more privatized prison system has degenerated steadily, as have the conditions within the prisons themselves. Illegal aliens are hired to work in substandard conditions, then arrested en masse and shoved into places unfit often for animals.

Human liberty, the freedom of the individual, ideas which generated Revolutions political and cultural and inspired poets, including the Shelley who called Poets the Unacknowledged Legislators of the World--all these things seem to have fallen by the wayside in the rush for Security and in the "critique of the self," which usually is a critique of others' selves, that is, those who are less enlightened than the ones charged with the mission of critique.

Often what one "points a finger at" is a self projection, or, a self reflection which is unrecognized and called by another's name, so that one deceives oneself into not seeing oneself, but instead a caricatured world of stereotyped "others" who alone perform the absurdities and evils of the world.

Sarah Palin seems like a walking caricature to many--yet to her and her supporters, these laughing critics also seem to be caricatures. Each "side" claims to "speak a different language from the other," yet each side sees the

other in the same way. Are they not then the two faces of the same coin--or perhaps the doubled reflections of each other, mirror reversed so as to seem that the "right" and "left" have been "exchanged"?

The New York Times one day runs a story on Fox news using Pentagon Talking Heads as "propaganda spreaders." The next day, the Times has back on the job two of their "crack reporters" most responsible for leading the charge to War with Iraq--now leading the charge to War with Iran. It no longer matters if the "evidence" cited is real, fabricated, blatant lies or propaganda direct from the Pentagon and IDF--because of the Fox story, one is meant to assume that the Times is "clean" of such handling. The educated readers of the Times everyday fall for tricks that wouldn't fool a persistent and skeptical child, or a "criminal thinker," because the "willing suspension of disbelief" has been inculcated to such a deep degree that, even after the forgeries and lies that "necessitated" the Iraq War, the public is buying into the same scenarios all over again with regards to Iran and now Russia as well.

Torture does not aim at producing "truth" so much as producing "speech, ' "a confession," "a text to sign,"--in short--a betrayal of oneself by the person tortured. In a sense, the torture is a form of "Extreme Experimental Writing Exercise," a method for the production of "transgressive" texts which form a "critique of the [tortured]self" as an example of the "superiority of {our} methods and ways of writing, thinking, torturing."

The "formal" critiques and sneers which greeted the poems by the tortured detainees at Guantanamo on their book publication "proved" that indeed, readers immune to the circumstances of the poems' creation could "see them for what they really are"--"bad poetry by bad people, badly translated by non-literary translators."

"Hard headed formalists" see themselves as "hard headed realists" for whom what matters is the text produced. Removed "formally" from the situation of the torture chambers, the works can be held up to a ridicule which repeats in a doubled form the humiliations already heaped on the poets. A "poetic justice" is felt to be carried out as inexorably as that "justice" of the Gitmos making their way around the world and across America.

In many ways, the "formalists" are reflecting the methods used by the politicians and generals. Insincerity, in authenticity, artifice, opacity, transgressions of syntax, grammar, the hybridization of genres, all of these are practised daily by the government, along with forgeries and the suturing together of plagiarized texts, the "collaging" of disparate images into effective propaganda messages, the "formalist" construction of "radical, innovative" media spectacles which function in a "formal language" of "shock and awe," filled with ruptures, transgressions, the smahing of "sense," and their

supplanting with a new "language" of "new sentences" to be meted out for the evil ones.

From all sides, language is used to make separtions, to set up an "us" and a "them," and so create a sense of supeiriotiy in each side, a supeirotiy which makes it alll the easier to look down on the "realities on the ground" in favor of the much more elevated concepts and tones of "culture wars" and "formalist rigors." For, it is supposed, that in these rarefied spheres may be handed down judgements which are created out of language which has had to pass the muster of an "ideological" purity, as well as a "moral" and "linguistic" one. Actually, al these three are viewed as the being the same thing, the One--the Word, The "real war" being about the Word, makes the Word paradoxically all the more open to abuse, misuse and manipulation, despite the claims of its adherents to its veneration as Truth, Justice and the American Way.

Walt Whitman wrote that the "real War will never get written in the books," and so--this War of the Word--is an artifical war, waged to conceal the real ones. And being a "formalist," "artifical" war--persons and events, places and cultures, vanish into caricatures, which in turn produce "judgements" and in turn produce the need for "security." For in order to freely enjoy all these "comforts of home," is it not necessary to be protected from al those ugly and threatening ones who do not conform to one's own ideas of what constitutes a "fellow being?"

The "profiling," the stereotyping of "backwoods" people and "urban ghetto dwellers," necessitates an ever growing number of these populations finding themselves in prison,('get'em off the streets!") and, as well, losing their homes to "disaster capitalism" as Naomi Klein writes of it in The Shock Doctrine, and to the rewritten laws of Eminent Domain so heavily backed by the Democrats. Paramilitary are indeed abroad in the USA--in the form of private security firms, hired by wealthy communities and private individuals to protect themselves from the "rabble." In New Orleans, the wealthiest such community hired an Israeli firm to protect itself from its fellow American citizens.

The USA currently leads the world both in sheer number of citizens in prisons (over two million now) as well as the percentage of the population that is incarcerated. On any given day, a minimum of 30,000 foreign detainees are held in the "Gitmos Across America," as ever bigger prison camps are constructed for them and their families. As the recent events in Postville, Iowa and other towns showed, the working and living conditions which people are subjected to are subhuman--and, when arrested, they are treated like animals at best.

The health care system is basically a eugenics system for getting rid of the poor and the ill, the "useless," the "mentally defective," the "crack babies" and "fetal

alcohol syndrome children" of the ghettos and reservations, the backwoods. The War in Afghanistan--Senator Obama's "Right War," which now has the US fighting inside Pakistan--has been the biggest boom in history for heroin--and it shows all across the USA in the sharp rise in addictions, deaths, overdoses, diseases associated with needles use etc.

There is another front to al the Wars going on, and that is here in the USA--the very people you stereotype with such merry contempt are 24/7 targets of a system which has absolutely no use for them, no interest in them, thinks of them and treats them as barely being animals.

Racism is making a comeback, too--the law passed this year that discriminates against American Indians only in refusing them federal Funding for Abortions, the treatment of illegal aliens and legal aliens, the arrests and detainment and deaths of foreigners long resident in the US, the open stereotyping and hatred of Muslims, Arabs, and now, again, the Russians., the creation of millions of "internal refugees" in the wake of Karina and other storms, fires, factory closings, privatizations of once public lands.

Governor Palin flies a large Israeli flag in her office and believes in defending Israel to the death. So does Senator Obama--yet isn't it strange for a Black Man to run for President to be supporting what the world sees as Apartheid? Again, the disconnect between words and things is necessary to maintain the New Order.

"Divide and conquer," "a house divided against itself cannot stand,"--so it is one finds such lines being drawn of "us" vs "them" as the stereotyping of "backwoods and ghetto dwellers," or "illegal aliens" and "good citizen employers," who, seemingly without knowing it, have magically employed and forced to live and work in hells the illegal aliens who when caught are transfered to new hells. And the law breaking owners, capitalists, corporations? Nothing a little hush money and some high priced lawyers can't fix.

Is this the meaning of "freedom," then--that in order to be "free" and live with oneself, one projects al the evils of a society onto some stereotyped groups, long the beasts of burden for the ugliness and crime of the society?

The Indians, the Mexicans, the Blacks, the White Trash, the hillbillies and gang bangas, the illegal alien, the detainee held without charge and a long time US resident--the internal refugees cast adrift--the vast millions drowning without any health care safety net--the millions without electricity and/or heat--millions who lost their mortgaged homes--

These are the people done violence to in this society, with impunity, on a daily basis,

Recent laws passed by our shining lights in Congress and the Senate have handed over almost unlimited powers now to police at all levels, including the local. In effect, the paramilitarization without any as yet clearly defined boundaries of vast numbers of armed and radio equipped, helicopter backed police at the Local, State and Federal levels---unleashes -a paramilitarization against the citizenry itself, in order to separate and maintain those separations of the "wheat" from the "chaff."

Paramilitarization is not found among the backwoods and urban ghetto dwellers, but among the ruling social, economic and cultural elites, who in order to keep their hands clean will always dump their dirt and blood on to the hands of the outcasts of society. And in order to suppress these "bad elements," there is a booming Private Security Business in rent-a-Paramilitary from Israel or the USA to protect yourself from these dangerous fellow citizens, these homicidal maniacs, these diseased, deranged, dead end individuals, these "criminals."

To practice the "concealment and deception" which Vidal-Naqet writes of, is all too easy, for the same inhumanity that is turned on the tortured abroad and offshore at Guantanamo is spreading across the USA in the detention camps and the increasingly cruel and degrading privatized prisons, designed to dehumanize persons already deemed subhuman.

It is all too easy because language has been separated from people, things, events, ideas, so that it is not important whether the "texts" and "images" are "true" or not--al that matters is that they maintain that opacity with which actions, events and persons can be kept hidden from the viewer/reader, so that the separations so necessary to the maintenance of the status quo will be ever more strongly put in place, and so construct Walls between "a great nation, liberal by tradition" and "the whole Western concept of human dignity and the rights of the individual."

Of course one of those Walls, besides the use of "texts" obtained by extreme experimental methods, is also that of the Security Forces, the Private Contractors, the unleashed police at al levels and the return of the program used in World War Two for the training of various members of every community in the art of surveillance of the population, seeking for any word or sign, however trifling, however minutely out of the ordinary, which might be an indication of indeed an "enemy walking among us."

Or as the famous Pogo cartoon put it--"We have met the enemy and them is us."

For who else elected these characters to office, these congress people, Senators, rubber stampers of horrors, as much the perpetuators of War Crimes as Bush, who, whether elected or not--still has been kowtowed to for years, along with his crowd of cronies.

On Sun, Sep 7, 2008 at 11:42 AM, Stephen Vincent <[redacted]>wrote:

> *Fascinating to see Palin introduce paramilitary terms as birth names.*
>
> *In addition to "Trig" one can soon imagine, if not already found in the backwoods and urban ghettoes:*
>
> *AKA, Colt, Hummer, Board (short for "Water B...), M6, etc.*
>
> *Stephen V*
>
> *http://stephenvincent.net/blog/*

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169. **martha cinader mims**

URL correction and reminder for tonight's radio show

Tue 9 Sep 2008

Dear All,
It was brought to my attention that the url I gave for the L&BH Network Bulletin Board was a mess.
Please forgive my error, and accept my invitation once again to join in the discussion tonight.
Martha Cinader Mims

Tuesday, September 9, 2008, 8-9pm PST
Listen & Be Heard Network Radio Call-in: A time for arts professionals of all
kinds to discuss issues facing all of us, and ways to create creative prosperity.

Call-in Number: [redacted]
You can listen to the show and also try the"click to talk" feature by going to
the following url at 8pm:
http://www.blogtalkradio.com/listenandbeheard/2008/09/10/Listen-Be-Heard-Arts-Networking
The podcast will be archived at http://www.listenandbeheard.net

If you can't participate at the time of the show but would like to contribute
your thoughts, you can leave your comments on the Listen & Be Heard

Network
Bulletin Board before showtime:

http://www.listenandbeheard.net/bbpress

Whatever field of the arts that you may be participating in, a major challenge
for all creators today is to make their activities viable. You may make a
living, want to make a living, or not care about making a living in the arts.
If you are serious about your craft, you want it to come to fruition. You need
the time, resources and tools to make it possible to produce that play, publish
that book, organize that concert or poetry reading.
My experiences have told me that I am more fringe than mainstream with my
creative presentations. My work has run the gamut from written words, spoken
words, theatre, storytelling, mixing poetry with live music, dance music,
creating mixed new media and more to come. The part about ‘more to come’ is
not in doubt. Whether there will be any financial gain in it is open to
question. Whether finances will ultimately prevent me from expressing myself is
never open to question. The creative work will be done, but the road ultimately
travelled is certainly determined by whether there is a toll booth, and how
much I have to pay.

There are many opportunities for us to compete with each other. Competition
seems to be the thing in television entertainment these days, and I see it
reflected widely in our culture. How often do the participants have a say in
the structure of the framework within which they are being presented, whether
it’s the stage, the gallery or the printed word? How useful are they to us?

Please share your ideas with us all by calling in on Tuesday night between 8pm
and 9pm California Time.

The Listen & Be Heard Network Bulletin Board is a place where we can work
constructively together to examine the framework within which we all work. Your
comments and e-mails, your participation in mailing lists, are all ways to give
input; but that input is spread around the network, minimizing its impact. A
bulletin board creates a central area for discussions to take place. The forums
and topics will be determined by the participants. What follows should be
constructive conversation that leads to actions which help us all to thrive as
arts professionals.

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

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170. Larry O. Dean

Persona & Movie Poems

Tue 9 Sep 2008

Hi all,

I am trying to find some good examples of persona/dramatic monologues and poems about movies/films for my classes this year. I will be teaching 3rd-6th graders. I have some ideas already but I'm sure there are others out there I'm unaware of.

It's alright if the poems are somewhat sophisticated, because I believe in the teaching-by-osmosis method. When in doubt--please send! Name and poet, URL if you happen to know it.

Thanks in advance...

Larry
http://larryodean.com
http://myspace.com/larryodean

http://larryodean.blogspot.com
http://www.new.facebook.com/home.php#/profile.php?id=774533207

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171. **Steensen,Sasha**
New Bonfire chapbook--Eleni Sikelianos
Tue 9 Sep 2008

Bonfire Press is pleased to announce the publication of its most recent chapbook:

The Abstracted Heart of Hours & Days by Eleni Sikelianos
DESCRIPTION: Chapbook. 30 pages. 8 x 8 inches. (2008) Includes 8 drawings by author.
Edition of 75 copies. $11.

To purchase, or for more information, please visit:
http://bonfirepress.colostate.edu

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172. **Catherine Daly**
Re: Persona & Movie Poems
Tue 9 Sep 2008

Vachel Lindsay
Edward Field
Connie Deanovich, but those are tv show poems

might be a fun crowd to do song lyrics vs poem dicussion

--
All best,
Catherine Daly
[redacted]

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173. **Stephen Vincent**
Re: request to all formalists
Tue 9 Sep 2008

I see where my phrasing created a confusion that prompted you into this lecture, David! I believe I was saying that it's maybe no surprise at all that some of the names of Sarah Palin's children resonate with paramilitary ones - Trig as both a Norse war God, or 'trig' as short for "trigger.' Ironically the name is totally inappropriate for a child with Down syndrome - hardly a warrior.

In many respects I hardly disagree with much of what you are saying. So I don't understand the rant and condescension that threads through it. (I think you know enough of my work to know that I am not the dummy your piece seems to be talking to - or you have not been reading me at all) Lots of times I find myself fascinated and impressed with your art works (the bravery of the work). But your anger here I find toxic and not either beneficial to me, nor I suspect others, nor a positive way of offering to get through this darkness.

I won't indulge being offended, but I am puzzled.

Stephen V

http://stephenvincent.net/blog/

--- On Tue, 9/9/08, David Chirot <[redacted]> wrote:
From: David Chirot <[redacted]>
Subject: Re: request to all formalists
To: [redacted]
Date: Tuesday, September 9, 2008, 10:01 AM

Dear Stephen:

you write:
Fascinating to see Palin introduce paramilitary terms as birth names.
In addition to "Trig" one can soon imagine, if not already found in
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(You need to read more recent issues of Soldier of Fortune and get the gun names right, even the old ones--)

Having grown up mainly in the backwoods of Vermont and lived the last seven years in the "Crack Alley" section of the West Central City of Milwaukee, I find this knee-jerk stereotyping to be the kind of "profiling" used by the police who protect gated communities and "good citizens," from these backwoods and ghetto "scum, and with the use of quite some force, too! Protesters are handled badly by the police for a few days--the rural and urban poor their whole lives.

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Where does the true violence--economic, structural, cultural as well as military--come from in this society but from the educated, upper and middle classes, the research universities, think tanks, the interlocking networks of corporate-

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In the first lines of his Introduction to Torture: Cancer of Democracy France and Algeria 1954-62, Pierre Vidal-Naquet asks "Can a great nation, liberal by tradition, allows its institutions, its army, and its system of justice to degenerate over the span of a few years as a result of the use of torture, and by its concealment and deception of such a vital issue call the whole Western concept of human dignity and the rights of the individual into question?"

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The USA currently leads the world both in sheer number of citizens in prisons (over two million now) as well as the percentage of the population that is incarcerated. On any given day, a minimum of 30,000 foreign detainees are held in the "Gitmos Across America," as ever bigger prison camps are constructed for them and their families. As the recent events in Postville, Iowa and other towns showed, the working and living conditions which people are

subjected to are subhuman--and, when arrested, they are treated like animals at best.

The health care system is basically a eugenics system for getting rid of the poor and the ill, the "useless," the "mentally defective," the "crack babies" and "fetal alcohol syndrome children" of the ghettos and reservations, the backwoods. The War in Afghanistan--Senator Obama's "Right War," which now has the US fighting inside Pakistan--has been the biggest boom in history for heroin--and it shows all across the USA in the sharp rise in addictions, deaths, overdoses, diseases associated with needles use etc.

There is another front to al the Wars going on, and that is here in the USA--the very people you stereotype with such merry contempt are 24/7 targets of a system which has absolutely no use for them, no interest in them, thinks of them and treats them as barely being animals.

Racism is making a comeback, too--the law passed this year that discriminates against American Indians only in refusing them federal Funding for Abortions, the treatment of illegal aliens and legal aliens, the arrests and detainment and deaths of foreigners long resident in the US, the open stereotyping and hatred of Muslims, Arabs, and now, again, the Russians., the creation of millions of "internal refugees" in the wake of Karina and other storms, fires, factory closings, privatizations of once public lands.

Governor Palin flies a large Israeli flag in her office and believes in defending Israel to the death. So does Senator Obama--yet isn't it strange for a Black Man to run for President to be supporting what the world sees as Apartheid? Again, the disconnect between words and things is necessary to maintain the New Order.

"Divide and conquer," "a house divided against itself cannot
stand,"--so it
is one finds such lines being drawn of "us" vs "them" as
the stereotyping
of "backwoods and ghetto dwellers," or "illegal aliens"
and "good citizen
employers," who, seemingly without knowing it, have magically employed and forced to live and work in hells the illegal aliens who when caught are transfered to new hells. And the law breaking owners, capitalists, corporations? Nothing a little hush money and some high priced lawyers can't fix.

Is this the meaning of "freedom," then--that in order to be "free" and live with oneself, one projects al the evils of a society onto some stereotyped groups, long the beasts of burden for the ugliness and crime of the society?

The Indians, the Mexicans, the Blacks, the White Trash, the hillbillies and gang bangas, the illegal alien, the detainee held without charge and a long time US resident--the internal refugees cast adrift--the vast millions drowning without any health care safety net--the millions without electricity and/or heat--millions who lost their mortgaged homes--

These are the people done violence to in this society, with impunity, on a daily basis,

Recent laws passed by our shining lights in Congress and the Senate have handed over almost unlimited powers now to police at all levels, including the local. In effect, the paramilitarization without any as yet clearly defined boundaries of vast numbers of armed and radio equipped, helicopter backed police at the Local, State and Federal levels---unleashes -a paramilitarization against the citizenry itself, in order to separate and maintain those separations of the "wheat" from the "chaff."

Paramilitarization is not found among the backwoods and urban ghetto dwellers, but among the ruling social, economic and cultural elites, who in order to keep their hands clean will always dump their dirt and blood on to the hands of the outcasts of society. And in order to suppress these "bad elements," there is a booming Private Security Business in rent-a-Paramilitary from Israel or the USA to protect yourself from these dangerous fellow citizens, these homicidal maniacs, these diseased, deranged, dead end individuals, these "criminals."

To practice the "concealment and deception" which Vidal-Naqet writes of, is all too easy, for the same inhumanity that is turned on the tortured abroad and offshore at Guantanamo is spreading across the USA in the detention camps and the increasingly cruel and degrading privatized prisons, designed to dehumanize persons already deemed subhuman.

It is all too easy because language has been separated from people, things, events, ideas, so that it is not important whether the "texts" and "images" are "true" or not--al that matters is that they maintain that opacity with which actions, events and persons can be kept hidden from the viewer/reader, so that the separations so necessary to the maintenance of the status quo will be ever more strongly put in place, and so construct Walls between "a great nation, liberal by tradition" and "the whole Western concept of human dignity and the rights of the individual."

Of course one of those Walls, besides the use of "texts" obtained by extreme experimental methods, is also that of the Security Forces, the Private Contractors, the unleashed police at al levels and the return of the program used in World War Two for the training of various members of every community in the art of surveillance of the population, seeking for any word or sign,

however trifling, however minutely out of the ordinary, which might be an indication of indeed an "enemy walking among us."

Or as the famous Pogo cartoon put it--"We have met the enemy and them is us."

For who else elected these characters to office, these congress people, Senators, rubber stampers of horrors, as much the perpetuators of War Crimes as Bush, who, whether elected or not--still has been kowtowed to for years, along with his crowd of cronies.

On Sun, Sep 7, 2008 at 11:42 AM, Stephen Vincent
<[redacted]>wrote:

> Fascinating to see Palin introduce paramilitary terms as birth names.
>
> In addition to "Trig" one can soon imagine, if not already found
in the
> backwoods and urban ghettoes:
>
> AKA, Colt, Hummer, Board (short for "Water B...), M6, etc.
>
>
>
> Stephen V
>
> http://stephenvincent.net/blog/
>
>
guidelines
>

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174. Pam Brown
True Thoughts
Wed 10 Sep 2008

Dear Poeticists, hi,

My new book of poems 'True Thoughts' has just been published by Salt Publishing

All good wishes
Pam Brown

For more info visit :
http://www.saltpublishing.com/books/smp/9781844714278.htm

Short description/annotation: True Thoughts follows the success of Pam Brown's last major collection Dear Deliria awarded the NSW Premier's Prize for Poetry in 2004. True Thoughts includes poems of sharply delineated streetscapes, imagined havens, distant places, encounters with friends, ideas, history, and a kind of fragmented urbanity. Brown's writing is deftly ironic, and affects a sense of the ludicrous in the face of mortality, as the poems attempt to fathom the question 'how to live?' alongside the larger one 'how to live now?'

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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175. Pierre Joris

Recent NOMADICS blog posts

Wed 10 Sep 2008

Slowly getting back into the swing of blogging, though I'm probably as exercised about the whole project as Alan Gilbert whose post on "Things I've learned while blogging for Harriet..." is an excellent reflection on the subject. Check it out here: http://poetryfoundation.org/harriet/2008/08/things_ive_learned_while_blogg.html

Meanwhile, back at NOMADICS, check out these recent posts:

The Rent plays Lacy in Toronto
Technicians of the Sacred @ 40
Peyrafitte & Bisio @ Justin's
The Execution of Troy Davis — Fight It!
"Herzzeit" — Celan & Bachmann Correspondence
"Poets for Palestine" Anthology Out Now
Rub’ al Khali

enjoy!

& if in NYC or vicinity, do come to the 40th B-Day reading for Jerry Rothenberg's TECHNICIANS OF THE SACRED this Sunday.

Pierre _____
_____ Hey,

Want a free Obama/Biden sticker? MoveOn's giving them away totally free--even the shipping's free. I just got mine, and wanted to share the opportunity with you.

Click this link to get a free Obama/Biden sticker:

http://pol.moveon.org/barackstickers/?id=-10178572-xj0q2zx&rc=manual_forward

Thanks!

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Paris: 09.52.80.14.18
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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176. Shaunanne Tangney
decadence
Wed 10 Sep 2008

Hello--I'm mostly a lurker on this list, but I really need some help and I'm wondering if there might be someone on this list who might come to my aid and edification. Does anyone out there have any expertise on decadence? If so and if you are interested in what might be a protracted discussion on same, please back-channel me! Thanks--ShaunAnne

ShaunAnne Tangney
Associate Professor of English
Division of Humanities
Minot State University
500 University Ave. W.
Minot, ND 58707
[redacted]
[redacted]

www.minotstateu.edu
http://mail.misu.nodak.edu/~shaunanne.tangney/

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177. Jeffrey Side
Hadron Collider risk to planet
Wed 10 Sep 2008

Came across this from:
http://www.lhcdefense.org/

"Citizens Against The Large Hadron Collider is a non-profit organization established for the purpose of using legal action to prevent the operation of the Large Hadron Collider (LHC) until further safety tests are conducted. The LHC is a particle accelerator located on the France/Switzerland border; it has been dubbed the largest, most expensive, most powerful experiment ever attempted, certainly dwarfing all particle colliders ever built before, both in terms of size and power. Some experts fear that the risk of operating the LHC disproportionately outweighs anything science might gain from this experiment. It is not possible to know what the outcome of the experiment will be, but even CERN (the European Organization for Nuclear Research) scientists concede that there is a real possibility of creating destructive theoretical anomalies such as miniature black holes, strangelets and deSitter space transitions. These events have the potential to fundamentally alter matter and destroy our planet." From same site: "Authoritative astrophysicist Dr Rainer Plaga finds significant gaps in the CERN in-house LSAG safety study. His detailed quantitative analysis published August 10, 2008 comes to the conclusion that "at the present stage of knowledge there is a definite risk from Micro Black Hole production at colliders." And: "In a nationwide broadcast, Dr. Wagner explains the dangers of the LHC and his mission to require CERN to undergo further safety analysis before the machine is turned on."

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178. Michael A. SOUBBOTNIK
Re :decadence
Wed 10 Sep 2008

Hi ShaunAnne, Could you be a little more specific about your query? I mean, do you wish to discuss the concept (I take it to be a concept - which might be put to use in describing or evaluating - accurately or misleadingly such and such sets of facts, and not as a hard fact although it IS a significant fact that such a concept has been put to use in such and such circumstances)... do you wish to discuss the concept of decadence "in general" or are you looking for

information about how it was used in such and such historical contexts? Although not incompatible, the approaches are sensibly different. Michael

Prof. Dr. Michael A. Soubbotnik
EA 4120 LISAA (Littératures Savoirs et Arts)
Université Paris-Est (UPE)
Grupo de pesquisa ³Psicanálise na Universidade²
Universidade Federal de Espírito Santo (UFES)
[redacted]

> *De : Shaunanne Tangney <[redacted]>*
> *Répondre à : "Poetics List (UPenn, UB)" <[redacted]>*
> *Date : Wed, 10 Sep 2008 07:53:45 -0500*
> *À : "[redacted]" <[redacted]>*
> *Objet : decadence*
>
> *Hello--I'm mostly a lurker on this list, but I really need some help and I'm wondering if there might be someone on this list who might come to my aid and edification. Does anyone out there have any expertise on decadence? If so and if you are interested in what might be a protracted discussion on same, please back-channel me!*
> *Thanks--ShaunAnne*
>
> *ShaunAnne Tangney*
> *Associate Professor of English*
> *Division of Humanities*
> *Minot State University*
> *500 University Ave. W.*
> *Minot, ND 58707*
> [redacted]
> *www.minotstateu.edu*
> *http://mail.misu.nodak.edu/~shaunanne.tangney/*
>
> *----------*
> *Orange vous informe que cet e-mail a ete controle par l'anti-virus mail.*
> *Aucun virus connu a ce jour par nos services n'a ete detecte.*

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179. Elizabeth Mariani

: buffalo ny (allentown) spoken word sundays::::: hardware::: sunday 14th at 8 pm FINAL SHOW

Wed 10 Sep 2008

---------- Forwarded message ----------
From: Elizabeth Mariani <[redacted]>
Date: Wed, Sep 10, 2008 at 10:31 AM
Subject: buffalo ny (allentown) spoken word sundays::::: hardware::: sunday 14th at 8 pm FINAL SHOW
To: [redacted]

Subject: spoken word sundays::::: hardware::: sunday 14th at 8 pm FINAL SHOW

SPOKEN WORD SUNDAYS FINAL SHOW

WHERE: ALLENSTREET HARDWARE
WWW.ALLENSTREETHARDWARE.COM
245 ALLEN
WHEN: SUNDAY, 14TH, 8 PM
WHY: because poetry will save this city
WHO: see below

buffalo has a creative legacy
we have loads of artists, poets, musican, mixed media mamas, lovers and cultivators of everything new and brewing.
tell me something...
whatcha doin' this sunday night at 8 pm..?
spoken word sundays
after 1 & 1/2 years of existence is volunteering for a temporary death

but not after
this event.

SEPT 14TH THE FINALE

8 pm

list of performers

dwayne morgan from toronto
annette daniels taylor

gruvolgy + poets = soundverb

alex mead
liz mariani
gary earl ross

lovely
mc vendetta
n'tare ali gault
ian belknap
amanda murlain
rock bottom
lonnie b harrell (teddy)

no open mic/no cover
8pm - ?
please forward, post, etc.
poster is on my site.
thanks
liz

facebook groups:
spoken word sundays fan page
facebook group: the words that come through her, fans of liz mariani's poetry

www.allenstreethardware.com
www.myspace.com/transitisamindstate
--
my first book is for sale online
imaginary poems for my imaginary girlfriend named anabel
sempreverdi press
www.myspace.com/transitisamindstate
$10 including shipping

in gratitude

http://artvoice.com/issues/v7n23/in_the_margins/liz_mariani

--
my first book is for sale online
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$10 including shipping

in gratitude

http://artvoice.com/issues/v7n23/in_the_margins/liz_mariani

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180. Steensen,Sasha
Re: URL correction--New Bonfire chapbook--Eleni Sikelianos
Wed 10 Sep 2008

Sorry about the previous link, which is not functioning.
Here's the link that DOES work if you'd like to see the book or learn more about Bonfire:

http://coloradoreview.colostate.edu/bonfire.htm

_____
From: Steensen,Sasha
Sent: Tuesday, September 09, 2008 2:58 PM
To: Poetics List (UPenn, UB)
Subject: New Bonfire chapbook--Eleni Sikelianos

Bonfire Press is pleased to announce the publication of its most recent chapbook:

The Abstracted Heart of Hours & Days by Eleni Sikelianos
DESCRIPTION: Chapbook. 30 pages. 8 x 8 inches. (2008) Includes 8 drawings by author.
Edition of 75 copies. $11.

To purchase, or for more information, please visit:
http://bonfirepress.colostate.edu

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181. amy king
New / Recent
Wed 10 Sep 2008

New & recent on the blog -- http://amyking.org/ --

Patrick Herron takes a stab at the game

David Lynch responds to ...

MilkMag's up and coming

Lakoff on Palin

A Mendi & Keith Obadike release, Document

Gay Wedding Cards

The Academy Gets Video

Audio from UPENN

Michael Jackson and Robert Burns

Upcoming event information

Here -- http://amyking.org/

Be well,

Amy

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

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182. Jennifer Karmin
JOB: Poetryfoundation.org
Wed 10 Sep 2008

(this is a forward. please don't respond to me. good luck!)

Job Title:
Editor and Online Program Manager, Poetryfoundation.org

Job Description:
The role of editor of poetryfoundation.org includes the following responsibilities:

Provide editorial direction to staff editors, producers, and consultants in order to publish the siteâ€™s frequently updated content. This includes acquiring and approving all articles and other content such as feature articles, podcasts, and other audio and visual features.

Work with other Foundation program senior managers to publish online content and information from all program areas at the Foundation.

Develop marketing plans and campaigns to promote the website as needed.

Direct the process by which poems and other materials about poets and poetry are added to the siteâ€™s archive. This includes supervising the permissions process for all published content.

Collaborate with other editors at the Foundation on poetry issues and judging of awards as necessary.

The role of online program manager includes the following responsibilities:

Manage the technical staff and consultants who design and develop the siteâ€™s user interface to ensure the quality of the user experience.

Manage technical consultants, including developers, usability experts, and hosting providers, to ensure the security and performance of the underlying technical infrastructure.

Develop and execute plans to steadily increase traffic to the site, including managing the process for gathering and reporting web traffic data, search results, and web traffic marketing plans, and establishing partnerships with other websites important to the mission of the Foundation.

Qualifications:
Extensive background and familiarity with contemporary poetry

Extensive experience with managing editorial processes, including web publishing processes.

Strong knowledge of web technology and web design

Substantial project management experience

B.A. degree or greater in English literature or computer-related studies

Salary:
This position offers a competitive salary and excellent benefits. Full-time, exempt.

Application:
The Poetry Foundation is an equal opportunity employer and values the various perspectives and talents of a diverse staff.

Interested applicants should email a cover letter, along with a C.V. or rÃ©sumÃ©, to [redacted] (please send all attachments as a Word or PDF document; subject line: Editor/Online Program Manager). The deadline for applications is September 25, 2008.

http://www.poetryfoundation.org/foundation/Webeditor.html

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183. **Catherine Daly**
Re: decadence
Wed 10 Sep 2008

---

help such as (reading lists, possible conference panelists, ???)? anyone without some expertise in decadence out there?

but seriously, this is a bit cryptic. what would a protracted discussion about decadence off-list involve?

the A Decadence Reader isn't too terrible, unless you're interested in decadent poetry, which, this is the POETICS list. then there is the question of historical decadent / aesthic movement / symbolism and contemporary writing very influenced by same.

All best,
Catherine Daly
[redacted]

On Wed, Sep 10, 2008 at 5:53 AM, Shaunanne Tangney <
[redacted]> wrote:

> *Hello--I'm mostly a lurker on this list, but I really need some help and I'm wondering if there might be someone on this list who might come to my aid and edification. Does anyone out there have any expertise on decadence? If so and if you are interested in what might be a protracted discussion on same, please back-channel me! Thanks--ShaunAnne*
>
> *ShaunAnne Tangney*
> *Associate Professor of English*
> *Division of Humanities*
> *Minot State University*
> *500 University Ave. W.*
> *Minot, ND 58707*
> [redacted]
> [redacted]
> *www.minotstateu.edu*
> *http://mail.misu.nodak.edu/~shaunanne.tangney/*

--

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184. ari banias
Uncalled-For Readings: COLIC + GARDINIER + LIU
Wed 10 Sep 2008

Uncalled-For Readings Presents:

DANICA COLIC, SUZANNE GARDINIER & TIMOTHY LIU

Wednesday September 17 / 7 pm / free

Unnameable Books
456 Bergen St. Brooklyn, NY

+

DANICA COLIC lives in Brooklyn and teaches writing at Hunter College, where she also received her MFA. Her poems have appeared in Terrain, Realpoetik, Arts & Letters, and Pebble Lake Review.

SUZANNE GARDINIER is the author of The New World, A World That Will Hold All the People, and Today: 101 Ghazals. Next year Sheep Meadow will publish another of her long poems, called Dialogue with the Archipelago. She teaches at Sarah Lawrence College and lives in Manhattan.

TIMOTHY LIU has two new books forthcoming, Bending the Mind around the Dream's Blown Fuse (Talisman House) and Polytheogamy (Saturnalia Books). He lives in Manhattan.

+

down one flight of stairs at Unnameable Books, 456 Bergen Street (2/3 to Bergen). Light beverages/ snacks will be provided; more are always welcome.

+

future:
10/15: James Allen Hall, Julian Brolaski, Kerry Carnahan

more:
www.uncalledforreadings.blogspot.com
www.unnameablebooks.net

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185. Janet Holmes
Charles O. Hartman's NEW & SELECTED POEMS available from Ahsahta Press
Wed 10 Sep 2008

Now available from Ahsahta Press! New & Selected Poems<http://ahsahtapress.boisestate.edu/books/hartman2/hartman2.htm>

New
poems join a selection from nearly 40 years of Hartman's groundbreaking computer- and jazz-influenced work.

"Charles is a precisionist of language, an improviser searching familiar scales for a wrong note, a word or phrase, that can take him past regular habits of meaning or melody to some new kind of right place." *—David Antin*

$19.00
Cover design: Quemadura
*Order your copy
today!<http://ahsahtapress.boisestate.edu/books/hartman2/hartman2.htm>
*

"Charles Hartman's *New & Selected Poems* will finally establish his rightful place as at least one of the best poets of his generation. It takes a large collection to reveal the range, depth, intricacy, and inventive playfulness of his very very fine sensibility. Most of all I love his intelligence—his refusal of sentimentality that finds an angle for the release of unexpected yet rich and complex feelings, and his range of attitudes and situations matched by astonishing metrical inventiveness and resonance. ('Songlines/tune/the travels.') This intelligence makes for a range that beggars most poets—from elegant short dimeter poems to several sustained and complex long poems on topics ranging from becoming familiar with exotic places to establishing attitudes toward the ways new technologies affect possibilities for feeling and for thinking, or for continuing to think that feeling matters."*—Charles Altieri*

"Charles O. Hartman is a musician's poet. Those of us who spend our time looking for melodies, and for ways to hang them together, recognize that same impulse in his work; his poems sound like the best Tin Pan Alley songs, graceful and concise. His cadences are as unforced as Lester Young's, and his language as refined. These verses sing." *—Steve Swallow*

*Flamenco Sketches: *Miles

Still fall
Another drift of sunshine
A day, and then some
No need for snow

Strange creatures scaled down
We tune a canny ear to the unmoved hour

Strung high, the icy cloud sings of a blue trapped in a blue And so: too

Off on one hand the rind of an undiscarded moon
Off-season fields lie paralyzed for some Persephone

Her place held firm by a zero
Between's return

Then again, the spring's wound one way

(c) 2008 by Charles O. Hartman

*Order New & Selected Poems
today!<http://ahsahtapress.boisestate.edu/books/hartman2/hartman2.htm>
*

--
Janet Holmes
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
Zone : Zero by Stephanie Strickland
New & Selected Poems by Charles O. Hartman
http://ahsahtapress.boisestate.edu

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186. Gloria Mindock

Cervena Barva Press Announces "Brothers" by Eric Wasserman

Wed 10 Sep 2008

Cervena Barva Press is pleased to announce
the publication of "Brothers" by Eric Wasserman
Winner of the 2007 Fiction Chapbook Prize

Advance Praise for Brothers: Take Faulkner's dicturn that "the past is never dead, it's not even past" and transpose it to late Forties L.A. In the grand tradition of John Gregory Dunne's True Confessions, Wasserman's taut little tale finds a mismatched pair of brothers clashing. explosively, at the dawn of the Blacklist era. -Wesley Strick, screenwriter and author of Out There in the Dark Eric Wasserman is the author of a collection of short fiction, The Temporary Life. His short story, "He's No Sandy Koufax," won first prize in the 13th Annual David Dornstein Creative Writing Contest. Brothers is the first chapter from his recently completed first novel, Celluloid Strangers. Eric is an Assistant Professor of English at the University of Akron, wher he also teaches in the Northeast Ohio Master of Fine Arts Program (NEOMFA). Visit him at www.ericwasserman.com

Order online at http://www.thelostbookshelf.com/index.html

Brothers
by Eric Wasserman

$7.00 + $3.00 S/H
19 pages, paper
Publication Date: September 2008 For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA
Email: [redacted]

Send me_____copies of "Brothers" Total enclosed: $_____
Name_____
Street_____
City_____State_____Zip_____ e-mail_____Phone_____

Thank you.
Gloria Mindock, Editor and Publisher
[redacted]

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187. Alan Sondheim

Re: Hadron Collider risk to planet

Wed 10 Sep 2008

From what I've read this just isn't true and not even remotely true below. On the other hand, I've always felt that eliminating this planet would at least mean that we haven't a chance of trashing the rest of the solar system - of course that's chutzpa to the nth degree in the first place. - Alan

On Wed, 10 Sep 2008, Jeffrey Side wrote:

> *Came across this from:*
> *http://www.lhcdefense.org/*
>
> *"Citizens Against The Large Hadron Collider is a non-profit organization established for the purpose of using legal action to prevent the operation of the Large Hadron Collider (LHC) until further safety tests are conducted. The LHC is a particle accelerator located on the France/Switzerland border; it has been dubbed the largest, most expensive, most powerful experiment ever attempted, certainly dwarfing all particle colliders ever built before, both in terms of size and power. Some experts fear that the risk of operating the LHC disproportionately outweighs anything science might gain from this experiment. It is not possible to know what the outcome of the experiment will be, but even CERN (the European Organization for Nuclear Research) scientists concede that there is a real possibility of creating destructive theoretical anomalies such as miniature black holes, strangelets and deSitter space transitions. These events have the potential to fundamentally alter matter and destroy our planet."*
> *From same site:*
> *"Authoritative astrophysicist Dr Rainer Plaga finds significant gaps in the CERN in-*

> *house LSAG safety study. His detailed quantitative analysis published August 10, 2008 comes to the conclusion that "at the present stage of knowledge there is a definite risk from Micro Black Hole production at colliders."*
> *And:*
> *"In a nationwide broadcast, Dr. Wagner explains the dangers of the LHC and his mission to require CERN to undergo further safety analysis before the machine is turned on."*

==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

==========

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188. **Stephen Vincent**

New de Blog - Malevich, Mother at 92, Bruce Ackley Haptic, Haystack Rock (Cannon Beach)

Wed 10 Sep 2008

Diverse bunch of things, texts and photographs at:

http://stephenvincent.net/blog/

Malevich, an early Autumn ghost.

My Mother at 92 - Episodes

Bruce Ackely "Haptic" - Document of a work in progress with Bruce Ackley of ROVA on either tenor and soprano saxe, as well as a session including other musicians, and a vocalist (Aurora Josesphson) .

Haystack Rock (Cannon Beach, Oregon) during a - 2 full moon tide.

Mysteries, it seems, everywhere. Enjoy,

Stephen V

http://stephenvincent.net/blog/

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189. **Daniel Zimmerman**

Re: Hadron Collider risk to planet

Wed 10 Sep 2008

During the Manhattan Project, a few scientists worried that an atomic explosion would ignite
all the oxygen in the atmosphere, killing life on earth (with the possible exception of the
anaerobic bacteria). Well, no. Not that I defend the aims of that project, but unless we take
risks based on the best information we have, we will remain ignorant of the basic structure
of the universe. What should we value more: truth or life? A false dilemma? Probably. The
LHC hopes to find the Higgs bosonm, among other things. A recent Scientific American
article speculates that, without the Higgs, atoms might swell to the size of beach balls.
Well, so what? If all atoms swelled so, could we notice? Yardsticks, too, would balloon.
So why bother to spend billions to whiff the Higgs? Does it matter whether we can say
why matter has mass? Well, yeah. No?

~ Dan

----- Original Message -----
From: "Jeffrey Side" <[redacted]>
To: <[redacted]>
Sent: Wednesday, September 10, 2008 9:37 AM
Subject: Hadron Collider risk to planet

> *Came across this from:*
> *http://www.lhcdefense.org/*
>
> *"Citizens Against The Large Hadron Collider is a non-profit organization established for the purpose of using legal action to prevent the operation of the Large Hadron Collider (LHC) until further safety tests are conducted. The LHC is a particle accelerator located on the France/Switzerland border; it has been dubbed the largest, most expensive, most powerful experiment ever attempted, certainly dwarfing all particle colliders ever built before, both in terms of size and power.*
> *Some experts fear that the risk of operating the LHC disproportionately outweighs anything science might gain from this experiment. It is not*

> *possible to know what the outcome of the experiment will be, but even CERN (the European Organization for Nuclear Research) scientists concede that there is a real possibility of creating destructive theoretical anomalies such as miniature black holes, strangelets and deSitter space transitions. These events have the potential to fundamentally alter matter and destroy our planet."*
> *From same site:*
> *"Authoritative astrophysicist Dr Rainer Plaga finds significant gaps in the CERN in-house LSAG safety study. His detailed quantitative analysis published August 10, 2008 comes to the conclusion that "at the present stage of knowledge there is a definite risk from Micro Black Hole production at colliders."*
> *And:*
> *"In a nationwide broadcast, Dr. Wagner explains the dangers of the LHC and his mission to require CERN to undergo further safety analysis before the machine is turned on."*

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190. Marcus Bales
Re: Hadron Collider risk to planet
Wed 10 Sep 2008

On 10 Sep 2008 at 15:37, Jeffrey Side wrote:
> ... Some experts fear that the risk of operating the LHC
> disproportionately outweighs anything science might gain from this
> experiment. ...
> These events have the potential to fundamentally alter matter and
> destroy our planet."

This is sort of like being a black, woman, or gay Republican, isn't it -- that is, it's something people do only because it gets them attention that they couldn't get if they were Democrats because there are so many better-qualified black, woman, or gay Democrats that declaring themselves Republicans is the only chance the individuals have of achieving any fame. Here we have some of the few scientists to oppose the LHC -- and no doubt it's because they couldn't get a job on the LHC team because there were so many better-qualified scientists. So now by screaming against it they get some press.

Besides, I'll bet that you believe the massive consensus of scientists who say that there is indeed global warming, or who say that cigarets are harmful to your health, and you disregard the ones who say the evidence is made up of statistical anomalies -- so why would you disbelieve the massive consensus of scientists about the LHC and believe the few who agitate against it? Either it's reasonable to believe scientists, who have demonstrated an historic concern for

telling the truth as they understand it, or it's not -- and if not, then why EVER believe them?

Marcus

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191. Susan Webster Schultz
TINFISH news and pre-publication sale!!
Thu 11 Sep 2008

Subject: Pre-publication sale, part deux ou trois

Thank you for your on-going support of our projects at Tinfish Press. We've been inan intense harvest mode the last month or two. Our next crop will be TINFISH 18.5: THE BOOK, which will retail for $15. We are offering it to you for $10 until October 10, when it's due from the printer.

TINFISH 18.5 is not a journal issue, but an entire book of wonderful poems by five poets from Hawai`i: Kai Gaspar, Ryan Oishi, Jill Yamasawa, Sage Uilani Takehiro, and Tiare Picard. The book is interactive, features puzzles, word games, and more. Design by Gaye Chan, simply da bes'. You can see a photo of the cover on the friends of Tinfish page--it's bright red.

ALSO: please consider subscribing to the journal for $25 over three issues. TINFISH 18 (the journal) is just out and offers a wonderful selection of long poems between the covers of a reclaimed real estate advertising magazine. Get 18 and 18.5 for the low price of $18, down from the retail price of $25!

Please send checks to Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744 or go to our website, tinfishpress.com, and use the credit card thingy.

aloha, Susan

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192. Douglas Manson
little scratch pad editions
Thu 11 Sep 2008

---

dear poets

little scratch pad editions chapbooks are now more widely available at the publisher's blog: www.dougfinmanson.blogspot.com

Jaye Bartell
*Ever After / Never Under : 20 choruses

*Kristianne Meal
*TwentyTwo : first pallet

*Michael Basinski
*Of Venus 93

*Douglas Manson
At Any Point (to becoming normal)

More books to come!

The press also has a myspace page:
www.myspace.com/inksaudible

thanks,
doug manson
editor-in-handkeringchief
bird-in-hand
head-in-handsome
chief-of-antlermoss
&
tuskless-in-the-beringstrait

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193. Halvard Johnson
9/11+
Thu 11 Sep 2008

These messages are as they were when they were sent out by email to friends and family outside New York on 9/11 and the days just after. They're still online at our website.

Hal

==

9/11 AM

Just a brief message--

Lynda and I are okay--stunned and getting our news from TV (mostly CNN and NY1) as I'm sure you are. Our main concern is that our daughter-in-law Maggie works for a law firm very near the WTC (the firm is at Battery Park Plaza and I *think* that's some blocks south of the WTC). At any rate, we haven't heard from her yet, and haven't been able to contact her firm, or her husband Zach (Lynda's younger son), who works out on Long Island.

Westbeth, where we live, is well north of Canal St.,
and, while from our livingroom window we can see
a mountain of smoke, the wind seems to be taking
the smoke and debris to the southeast.

We haven't been down to street level as yet today,
a day when normally I would have been taking a
PATH train under the Hudson to travel to Newark,
NJ, where I teach two classes on Tuesdays and
Fridays.

In short, we're well, and we're hoping that Maggie
is too.

Hal

9/11 PM

The first we knew of it this morning was when Ana Doina called from New Jersey and asked Lynda if we were okay. Lynda (I think--I was upstairs taking a shower, getting ready to go off to Newark for my two Tuesday classes) said, "Sure, why? Who is this?" Ana said, "Look out your window." And Lynda looked out and saw great billows of smoke rising into the sky. Our windows on that side of the livingroom look south, but the WLC is blocked from view by an arm of the building we live in. At night, when we're going to bed we can see the skinny communications tower at the very top of . . . I guess it's WTC1. Just that, and its warning lights--lights intended to warn off aircraft, strange to say.

Most of the day, we sat transfixed by the images on the TV screen, one or the other of us jumping up every now and then to check the billowing mountain of smoke downtown. The first phone call was from Lynda's mother in Florida.

It wasn't until a bit after 5:00 in the afternoon that we ventured out of
the apartment, first to go up to the roof about five floors above us. Waiting
for the elevator, we checked out the large window near it that until today
had a clear view of the WTC in all but the foggiest, cloudiest weathers. Just
smoke, today.A handful of people were up there, looking off to the south,
where the smoke was still rising, and where a sudden rush of stronger billowing
may have betokened the collapse of Bldg. 7, which occurred, I think,

about
that time.

It was warm and sunny on the roof. The late-afternoon sun was sparkling on the Hudson, just across West Street from our building. One of those gorgeous late-summer evenings--except for the large smudge of smoke. I remembered living as a kid in an apartment house at 7th Ave. and 14th St., where for a few weeks during WW2 we could lean out the dining room window and see the black smoke rising from the French liner Normandy burning where it lay on its side at its dock at the foot of 14th St.

There aren't many docks along the Hudson anymore. The riverfront is becoming people space, with miles of pathways for joggers, and skaters, and bikers. And there were a lot of them down there as we looked down from the roof. Dog-walkers too. Yes, the dogs still need to be walked here in New York.

So, we decided to go down and walk for a bit ourselves. West Street is usually crowded with traffic, especially on weekdays, early in the morning and in the late afternoon. It's what the West-side Highway becomes here downtown. Today it was free of trucks, cars, taxis. Police cars and emergency vehicles were almost all we saw. But in the park and along the pathways used by joggers and bikers--lots of folks walking along, riding along, just standing or sitting staring south. Some people heading uptown, a couple with face masks hanging around their necks.

We got down to Pier 40, just below Morton Street before coming to the police barrier, where two officers were turning people back. A block or two below, lots of emergency vehicles, ambulances, flashing lights, and beyond them the mountain of smoke where the WTC had been until this morning. Against the darkness of the smoke the white and green tower of the Woolworth Building seemed brighter and more elaborate than ever.

Coming back up, we walked along Hudson Street (what 8th Ave. becomes south of Bleecker Street) and the scene was really strange--almost no traffic, some of the sidestreets barricaded (to secure the precinct house on W. 10th Street, a patrolman told me). Shops (almost all dark, with their security gates down and locked) were closed, as were most restaurants (all but a couple Chinese places). Even the White Horse was closed.

At one point, a convoy of twenty ambulances went by, speeding north, with wailing police cars fore and aft. The ambulances I saw were from places as far away as Cherry Hill, New Jersey, just east of Philly. When emergency vehicles weren't passing by, the street had that eerie Sunday-morning sort of stillness to it. What wasn't there was what we saw--the taxis, the trucks, the twin towers (margarine sticks, I've enjoyed calling them) of the WTC, the business as usual.

When we got home there were more phone calls and more TV. We learned from Timo (Lynda's son in Chicago) that Zach and Maggie had been heading this morning for Century 21, a big store right across the street from the WTC, to get Maggie a pair of shoes. Later, Zach called again and told us that he and Maggie had picked up people walking back into Brooklyn from Manhattan and ferried them home in their car. Folks on TV started wondering whether there wasn't some failure of intelligence involved in all this. Duh, double-duh.

Hal "That's the way the world goes,
and it's not going well."
--Bertolt Brecht

9/11 +1

The wind's changed, and tonight we're getting something of the taste and smell of the smoke, which plumes north-northeast through the clear evening sky, Mars standing high over New York Harbor to the south. We were out only briefly, to walk a couple blocks south on West Street and cross over to the Hudson River Park, where we stood for a few minutes looking down at the WTC area, where some of the standing structures were silhouetted by emergency lights against the great white cloud arising behind them.

As we had seen shortly before on the BBC, people along West Street farther south were cheering and applauding emergency workers--both those coming north, and those relieving them going south.

This morning, there was no New York Times outside our apartment door as there usually is, so after a cup of coffee or two, we headed out to find a paper.

The Bus Stop, our local breakfast joint, already had a line as we passed, and we soon found that no newspapers had been delivered to stores or curbside boxes below 14th Street. And the streets were empty of traffic--a few emergency vehicles, but mostly walkers and people on bikes. Most stores were locked and shuttered.

At 8th Ave. and 14th. St., we passed through the police barricades and headed north, above 14th. St. Non-essential vehicles were prohibited below 14th St. Basically, we walked up 8th to 23rd St. and then east to 6th Ave. and then north to 42nd St. We bought a Post, and then an Observer, and then a Wall Street Journal, and then a News--but no NYT. So, we walked back west along 42nd St., thinking we'd find one easily at the Port Authority Bus Terminal, forgetting that the bridges and tunnels were closed, and thus the buses wouldn't be running. The PA was closed and barracaded, so we started back down 8th Ave.

We found our Times at Penn Station, two levels down below
street level, at a Hudson News Stand where the guy at the cash

register said there were no more Times at the same moment
another guy was unloaded a new batch onto the floor.

Lynda, our newspapers, and I then continued on down 8th Ave. until we decided, weirdly, to stop in at the Utopia luncheonette at the corner of 8th and 27th, the same place we'd stopped on our walk downtown the very first time I'd trained up to Baltimore to see her some twelve years or more ago now. Somehow, it was just a rest stop for us now, and not a bit nostalgic--well, maybe just a smidgen. So, we ate breakfast, with our unread newspapers on the chair beside me, and with pop-songs and Dubya on the PA-ed radio. I had only five bucks in my wallet, so the waiter and I tried two different credit cards before we found one for which the telephone call would go through.

People were moving everywhere we went, moving uptown,
downtown, like us with newspapers. Not in Penn Station,
though. There folks were standing in long lines for tickets,
or sprawled in the waiting room (only for ticketed passengers).

At the 14th St. barrier, police were checking IDs of people wanting to go farther south, into the Village. A woman in blue was asking two gals and a guy if they had IDs showing they lived there. Lynda and I just walked past, and were nearly home. The line outside the Bus Stop was even longer.

Back in the apartment, two messages on the machine told
each of us separately that the Eugene Lang College of the
New School University would be closed today, the building
being used as a clearinghouse/information center for people
who couldn't find people.

So, once again we wavered between CNN and NY1 on the
cable-connected TV. The little one without cable brought
in only Channel 2, the local CBS station. All the other
New York stations were off the air (though not off cable),
since their transmitters had gone down yesterday with the WTC.

Hal "Flotsam, please, and a side order of jetsam."

9/11 +2

Here's what the morning commute in the NYC area
looks like today. This website has pages for places
all over the country, so have a look. This URL is
specifically for the NYC area, but click around and
you'll find others.

http://newyork.metrocommute.com/

My Tuesday-Friday commute is by PATH train to
Newark. I catch the Journal Square train at Christopher
Street, just before it goes under the Hudson River and
into New Jersey.

> "There is now PATH service from 33rd
> Street to Newark/Hoboken every 5-10
> minutes, but there is no service to Exchange
> Place in Jersey City. You must transfer to
> the light rail at Pavonia Avenue. The World
> Trade Center line will be out for perhaps
> several years, or more."

At Journal Square in Jersey City, I usually transfer to the Newark train, which comes/came out of the WTC. Just outside Jersey City, the train comes out of its tunnel and travels above ground the rest of the way into Penn Station in Newark. Much of the way, the WTC towers were once visible beyond the unseen Hudson. Tomorrow I'll see a different landscape.

Hal "Between the manifold splendors of anger, I
watch a door slam like the corsage of a flower
or the erasers of schoolchildren."
--Andre Breton

9/11 +30

A couple people lately have asked if we're returning to
anything like normality here in New York, so I though
I'd send one brief (and final) message on this to you.

I think you're already aware of New York's situation--
the clogged streets (improved by the ban on one-passenger
cars on weekday mornings), the downtown streets still
closed, the revenue loss, the Yankees' loss last night,
etc., so I won't deal with much of that.

This morning Lynda and I had to move our car out
of its curbside parking spot for a few hours so the street
could be clean--or rather so the city could once again
pick up some revenue by ticketing and/or towing cars
that don't get moved for street-cleaning. That, according
to the morning New York Times, amounts to $250,000
or so in income for the city each day. So, alternate-side-
of-the-street parking is back for the first time here in
Manhattan since 9/11. The city needs the money.

After dealing with the car, we stopped by the community room downstairs to cast our votes in the Green/Ferrer run-off in NYC's mayoral contest--that's the second time we've voted since 9/11. Who says small-d democracy is dead?

Not much else. On 60 Minutes II the other night, Charles Grodin (the weeknight Andy Rooney) did a bit on the various aches and pains that many of all of us have been dealing with since 9/11. Lynda's got no voice today. She's been working her way through the same set of symptoms I've just about finished with--sore throat, headache, sneezes, sniffles, mucous running amok, laryngitis, and so on. I threw my back out (getting up from a couch, it seemed) on the Thursday after 9/11, and that took about a week to work itself out, but then I didn't try hanging upside down from a horizontal bar, as Grodin did.
So, Lynda's napping now, and I'm doing phone duty.

In general then, all's well. Life goes on. How's by you?

Hal "We don't serve fine wine in half-pints, buddy."
--Robert Ashley

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194. Nicholas Piombino
Free Fall
Thu 11 Sep 2008

The video of my collage novel Free Fall by Mike Burakoff is now up on The Continental Review, Nicholas Manning¹s poetry video blog
http://www.thecontinentalreview.com/

Nicholas Manning has also posted an announcement and appreciative comment on
his weblog The Newer Metaphysicals
http://thenewermetaphysicals.blogspot.com/

Nick

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195. Larry O. Dean
Re: Persona & Movie Poems
Thu 11 Sep 2008

Thanks for the suggestions, Catherine. I'm still looking...

On Tue, 9 Sep 2008 13:59:29 -0700, Catherine Daly <[redacted]>
wrote:
> Vachel Lindsay
> Edward Field
> Connie Deanovich, but those are tv show poems
>
> might be a fun crowd to do song lyrics vs poem dicussion
>
>
> --
> All best,
> Catherine Daly
> [redacted]
>

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196. Charles Bernstein
Palin/McCain and the Cult of Irresponsibility
Thu 11 Sep 2008

Palin/McCain and the Cult of Irresponsibility
an exchange with Régis Bonvicino
@
http://epc.buffalo.edu/authors/bernstein/blog/

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197. CA Conrad
DEATH POEMS (Soma)tic Workshop, Philadelphia, THIS October
Thu 11 Sep 2008

LIMITED NUMBER of students for this workshop, please sign up NOW to save your spot

DETAILS WITH LINKS HERE:
http://caconradevents.blogspot.com/2008/09/death-poems-somatic-workshop.html

This (Soma)tic Poetry Workshop will take place
Saturday, October 4th, 3pm

Washington Square Park, Philadelphia
(where many soldiers from the Revolutionary War are buried)
http://www.ushistory.org/districts/washingtonsquare/washi.htm

We will meet at the SW corner of Walnut and 6th Streets at 3pm We will wait a few minutes for late comers, then move inside the park to the MOON TREE
http://en.wikipedia.org/wiki/Washington_Square_(Philadelphia)#Moon_Tree<http://en.wikipedia.org/wiki/Washington_Square_%28Philadelphia%29#Moon_Tree>

The workshop is ONLY $9, but must be paid in advance to hold your spot
That's a bargain for THAT MUCH POETRY AND FUN!
For examples of (Soma)tic Poetry Exercises go here:
http://SomaticPoetryExercises.blogspot.com<http://somaticpoetryexercises.blogspot.com/>

We will investigate experiences, fears, and worries of Death which range from the personal to the outer cosmic range of Philadelphia. We will then have (Soma)tic Exercises within the park to work on the subject of Death to create our poems.

EVERYONE IS WELCOME
But please be sure to sign up as soon as possible to save your spot
Write to CAConrad at this e-mail address
SEE YOU SOON!

CAConrad
http://PhillySound.blogspot.com

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198. CA Conrad
TED BERRIGAN
Thu 11 Sep 2008

---

we're reading the poems of TED BERRIGAN
for URCHIN SERIES
TOMORROW
details here: http://UrchinPoetry.blogspot.com

CAConrad
http://PhillySound.blogspot.com

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199. **amy king**
Sad News -- Reginald Shepherd
Thu 11 Sep 2008

http://poetryfoundation.org/harriet/2008/09/reginald_shepherd_19632008.html

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200. **Murat Nemet-Nejat**
Re: Free Fall
Thu 11 Sep 2008

Nick,

Thank you for Free Fall. A wonderful piece.

Murat

On Thu, Sep 11, 2008 at 11:19 AM, Nicholas Piombino <[redacted]
> wrote:

> *The video of my collage novel Free Fall by Mike Burakoff is now up on The Continental Review, Nicholas Manning¹s poetry video blog*
> *http://www.thecontinentalreview.com/*
>
> *Nicholas Manning has also posted an announcement and appreciative comment on*
> *his weblog The Newer Metaphysicals*
> *http://thenewermetaphysicals.blogspot.com/*
>
> *Nick*

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201. **Lazer, Hank**
Two Big Books, at a Big Discount - Silliman & Rothenberg
Thu 11 Sep 2008

The University of Alabama Press is proud to announce its latest offerings in the Modern and Contemporary Poetics Series: Poetics & Polemics, 1980-2005 by Jerome Rothenberg and The Alphabet by Ron Silliman. Purchase one or both of these publications at a 30-percent discount and you can receive, as a bonus, two of our bestsellers from the MCP series for $5.00 each: Another South: Experimental Writing in the South edited by Bill Lavender and Differentials: Poetry, Poetics, Pedagogy by Marjorie Perloff. (See below for pricing and ISBNs required for ordering.)

To purchase a copy of any of these titles at the discounted offer, good through November 1, 2008, just call our warehouse in Chicago toll-free at [redacted] or locally at [redacted] and mention sales code FL-109-08. As always, we invite you to forward this e-mail to any of your colleagues who you think might be interested, or suggest names and addresses to which we should send future mailings. If you have any questions, please contact me directly at [redacted] or [redacted].

Poetics & Polemics

"The significance of Jerome Rothenberg's animating spirit looms larger every year. . . . [He] is the ultimate 'hyphenated' poet: critic-anthropologist-editor-anthologist-performerteacher-translator, to each of which he brings an unbridled exuberance and an innovator's insistence on transforming a given state of affairs." - Charles Bernstein

6 x 9 / 360 pages

(cloth, ISBN 978-0-8173-1627-3): $43.75 USD (30% discount)

(paper, ISBN 978-0-8173-5507-4): $20.97 USD (30% discount)

The Alphabet

"Ron Silliman's ongoing long poem The Alphabet . . . mingles quotidian observation, linguistic philosophical reflection, and street-level social critique to produce as vivid, systemic, and cumulatively moving an account of contemporary life as any poet now writing."- Times Literary Supplement

6 x 9 / 952 pages

(cloth, ISBN 978-0-8173-1618-1): $59.50 USD (30% discount)

(paper, ISBN 978-0-8173-5493-0): $27.97 USD (30% discount)

Another South

(paper, ISBN 978-0-8173-1241-1): $5.00 USD

Differentials

(paper, ISBN 978-0-8173-5128-1): $5.00 USD

Domestic shipping: $5.00 for the first book and $1.00 for each additional book

Canada residents add 7% GST

International shipping: $8.50 per book

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202. David A. Kirschenbaum
d.a. levy lives renegade press 2008-09 schedule
Thu 11 Sep 2008

Hi all,

Next week we're kicking off the sixth season of our d.a. levy lives: celebrating the renegade press series. In our first five years we've hosted 54 non-N.Y.C. small presses and 25 N.Y.C. presses. Below is this season's schedule, featuring 11 more non-N.Y.C. presses and five more N.Y.C. ones (with all poets and musical acts TBA, excluding this month's event).

Thanks for your continued support.

as ever,
David

----

d.a. levy lives: celebrating the renegade press
Remaining 2007-08 schedule

(all events take place at 6:00 p.m. on last Tuesdays?except July?at ACA Galleries, 529 W.20th St., 5th Flr., NYC)

Season 6

d.a. levy lives:
celebrating the renegade press

2008

**Thurs. Sept. 18

Minor/American
(Durham, N.C.)

http://minoramerican.blogspot.com/

Elise Ficarra and Kathryn Pringle, eds.

featuring readings from

Samar Albuhassan
David Need
Andrea Rexilius
Ken Rumble
Diane Timblin

and music from
Liv Carrow

http://www.myspace.com/livcarrow

**Tues. Oct. 28

subpress collective

http://www.durationpress.com/subpress/

Greg Fuchs, co-ed.

**Tues. Nov. 25

NYC Small Presses night

featuring

Farfalla Press

http://www.farfallapress.blogspot.com/

Gary Parrish, editor

Open 24 Hours

John Coletti and Greg Fuchs, eds.

:::the press gang:::

http://pressgangsters.com/

cristiana baik and sara wintz, eds.

X-ing Books
http://www.x-ingbooks.com/

Amy Mees and Mark Wagner, eds.

and one more TBD

**Tues. Dec. 16

Dos Press
(Maxwell, Texas)

C.J. Martin and Julia Drescher, eds.

http://www.dospress.blogspot.com/

2009

**Tues. Jan. 27

Ahsahta Press
(Boise, Idaho)

Janet Holmes, ed.

http://ahsahtapress.boisestate.edu

**Tues. Feb. 24

Atelos Publishing Project
(Berkeley, Calif.)

http://www.atelos.org

Lyn Hejinian and Travis Ortiz, eds.

**Tues. March 31

Atticus Finch Chapbooks
(Seattle)

http://www.atticusfinch.org/

Michael Cross, ed.

**Tues. April 28

Bird Dog
(Seattle)

http://www.birddogmagazine.com/

Sarah Mangold, ed.

**Tues. May 26

Dusie Press
(Switzerland)

http://www.dusie.org/dusiepress.html

Susana Gardner, ed.

**Tues. June 30

Effing Press
(Austin, Texas)

http://www.effingpress.com/

Scott Pierce, ed.

**Tues. July 28

TBD

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/

T: (212) 842-BOOG (2664)
F: [redacted]

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203. Carol Novack
submissions open for our mad bunkers' mashup issue
Thu 11 Sep 2008

Calling works for an unprecedented mashup of two stately publishing venues:

[image: The Mad Hatters' Review & Bunk Magazine]

Wedding date: Spring/Summer 2009
Reception: The Mad Bunkers' Mash & Racket Club, Bronx, NY & Somewhere off the L.A. Freeway, date TBA

****

Mashup is the spirit of the day (second only to dementia): Mash a Democrat and a Tory. Mash a Hip Hop CD with Beethoven's Ninth. Mix the movie Dark Victory with a modern Japanese horror movie sound track. Cross eclairs with ecosystems, a Bush speech with a toilet brush. Of course, writers have been mashing for quite some time with their cutups and exquisite corpses.

Mashup is what happens when content is no longer king, usurped by the mischievous jester adept at standing on his head and hands, spouting irreverent nonsensical sense, walking with frivolity on ceilings, pirouetting on paradoxes, ridiculing rules and rulers, and turning rapid somersaults -- all for the pleasure of the jester, her audience, and his sagacious self.

[image: in homage]

WE WILL BE OPEN FOR EMAIL SUBMISSIONS ONLY ([redacted] cc: [redacted]) ON SEPTEMBER 1ST. Deadlines vary according to category. SEE http://www.madhattersreview.com/submit.shtml for full, incomprehensible guidelines.

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com

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204. amy king
This Friday! September 12th! At 7pm!
Thu 11 Sep 2008

This Friday! September 12th! At 7pm!

with Amy King, Leslie Anne Mcilroy with guitarist Don Bertschman & Nellie Bridge!

Our Fate is in Their Hands!

Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi, both from Blazevox Books, and most recently, Kiss Me with the Mouth of Your Country (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and Creative Writing at Nassau Community College. She is currently editing an anthology, The Urban Poetic, forthcoming from Factory School.

Leslie Anne Mcilroy won the 2001 Word Press Poetry Prize for her full-length collection Rare Space and the 1997 Slipstream Poetry Chapbook Prize for her chapbook Gravel. Her second full-length book, Liquid Like This, was published by Word Press in July 2008. Leslie's daughter, Silas, is a poetic six. Don Bertschman is a musician and writer who studied with Coleman Barks at the University of Georgia. Leslie and Don live in Pittsburgh, PA where they work as copywriters.

Nellie Bridge grew up in Washington State, and has lived in New York for the last seven years. Her poems have appeared in Rattapallax, KNOCK, Painted Bride Quarterly, New Delta Review, and other places. She lives in Brooklyn and works at the Authors Guild.

Only at Pete's Candy Store

709 Lorimer Street, Williamsburg, Brooklyn

"L" to Lorimer, "G" to Metropolitan.

FREE!

Visit http://www.multifariousarray.blogspot.com/ for links to their work and email me for more information.

Sommer Browning, Host

http://www.petescandystore.com/bigpoetry/index.html

_____

Movies With Poems

http://amyking.wordpress.com/2008/08/11/movies-with-poetry/

Poems To Do

http://amyking.wordpress.com/2008/06/12/poetry-exercises-wanted/

Amy's Alias

http://amyking.org/

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205. Andy Gricevich

CANNOT EXIST #3 is out--submissions open for #4

Thu 11 Sep 2008

Hooray! Cannot Exist no.3 is available!

It's a stupendous issue, with 50 pages of poetry by

Alex Burford
Mark Cunningham
Carrie Etter
Lawrence Giffin
William Gillespie
Kevin Killian
Mark Lamoureux
Bonnie Jean Michalski
Sheila E. Murphy
Andy Nicholson
Dirk Stratton

Now that we've had the chance to read it as non-editors, it's blowing our mind with even greater oomph.

Like the first three issues, it features a glossy wraparound cover with odd art (in this case, by the editor), over a cardstock cover, saddle-stapled and assembled by hand in Madison, Wisconsin. As with previous issues, the materials are all acid-free and (except for the cardstock) partially recycled, and all the printing was done at Lakeside Press, our local IWW printing co-op, where even the neighbors are friendly enough to refrain from yelling at the editor when he blocks their driveway as he runs inside to pick up the copies.

All this for a mere four bucks, plus shipping. Oh, such good poetry.

Submissions are open for issue 4 (to come out in December), and will remain so through October 31st.

For ordering information and submissions guidelines, visit http://cannotexist.blogspot.com

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206. Kevin Killian

For San Francisco fans, Taylor Mead comes to Yerba Buena

Fri 12 Sep 2008

I'm so excited that Taylor Mead is coming here next week and I want everyone to know about it! Come on, Bay Area, the guy hasn't been here in, hmm, 30 years, and he was born in 1924! Living legend!

Meet me and Dodie in the front row when they show, THE FLOWER THIEF!

xxx Kevin K.

> *Yerba Buena Center for the Arts presents*
> *TAYLOR MEAD: A CLOWN UNDERGROUND*
> *Thu, Sep 18, Fri, Sep 19 & Sun, Sep 21, 7:30 pm*
> *Taylor Mead in person Sep 18 & 19*
>
> *"If he had decided to live in Paris instead of New York, they'd have built several monuments to Taylor Mead a long time ago." - Gary Indiana*
>
> *"My philosophy is from Nietzsche: minimum of effort and maximum of error. It's gotten me practically nowhere." - Taylor Mead*
>
> *Performer and poet Taylor Mead has starred in over 100 films and is a central figure in the history of underground cinema. He is best known for the films he made with Andy Warhol, including Lonesome Cowboys and Nude Restaurant). Now over 80 years old, Mead's work has a mature innocence, and a celebration of (and longing for) peace and joy that is missing from so much contemporary art today. His performances often bring to mind Chaplin's "tramp" character. Mead will make his first San Francisco appearance in decades.*
>
> *Thu, Sep 18, 7:30 pm*
> *THE FLOWER THIEF*
> *BY RON RICE*
> *"In Ron Rice's baggy-pantsed beatnik artifact, Warhol superstar in training Mead traipses with elfin glee through a lost San Francisco of smoke-stuffed North Beach cafés, oceanside*

fairgrounds, and collapsed post-industrial ruins. Boinging along an improvised picaresque up and down the city's hills, Mead teases playground schoolkids, gets abducted by cowboys in the park, and has a tea party on a pile of rubble with a potbellied bathing beauty."
-Village Voice. Screening will be followed by a discussion and reading with Mead.

Fri, Sep 19, 7:30 pm
LONESOME COWBOYS
BY ANDY WARHOL
Long before Brokeback Mountain there was Lonesome Cowboys, a homoerotic satire of the Western with a hilarious, raunchy co-starring role by Mead. Shot on location at a ranch in Arizona used previously for John Wayne movies, Warhol edited the film while recuperating from his gunshot wound. Also starring Viva and Joe Dallesandro. Followed by discussion with Mead.

Sun, Sep 21, 7:30 pm
EXCAVATING TAYLOR MEAD
BY WILLIAM A. KIRKLEY
If you enjoyed any of the other Mead screenings, you won't want to miss this poignant documentary, which offers many insights into the life of this underground superstar. The film follows Mead through his eccentric daily life, and examines the complete history of his film and performance work. Narrated by Steve Buscemi.

YERBA BUENA CENTER FOR THE ARTS
701 MISSION ST (AT THIRD)
SAN FRANCISCO

FOR TICKETS AND INFORMATION, VISIT WWW.YBCA.ORG OR CALL 415-978-ARTS

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207. Douglas Manson
new chapbook by Jaye Bartell
Fri 12 Sep 2008

---

dear poetics list members

little scratch pad editions chapbooks are now available
at the publisher's blog: www.dougfinmanson.blogspot.com

Jaye Bartell
*Ever After / Never Under : 20 choruses

*Kristianne Meal
*TwentyTwo : first pallet

*Michael Basinski
*Of Venus 93

*Douglas Manson
At Any Point (to becoming normal)

More books ahead

The press also has a myspace page:
www.myspace.com/inksaudible

thanks,
doug manson
editor-in-handkeringchief
bird-in-hand
head-in-handsome
chief-of-antlermoss
&
tuskless-in-the-beringstrait

--
www.myspace.com/inksaudible
www.dougfinmanson.blogspot.com

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208. Lewis Warsh
Zen Monster reading
Fri 12 Sep 2008

New Zen, leftist, secular,
jewish-buddhist african art
& literature magazine

ZEN MONSTER

kicks off with an inaugural reading

Wednesday, Sept. 24
6-7:30 PM

Bowery Poetry Club
303 Bowery
NYC 10012
[redacted]

Poets, writers, readers and visual artists include
Karen Russell, Bob Perelman, Eliot Katz, Robyn Ellenbogen,
Simon Pettet, Lorraine Stone, Andrea Clark Libin,
Willie Cole, Matvei Yankelevich, Lewis Warsh,
John High, Charles Bernstein, Stephen Paul Miller,
Ammiel Alcalay, Steve Benson, Brian Unger
& special guests.

Brian Unger
Editor, ZEN MONSTER
[redacted]

> *New Zen, leftist, secular, jewish-buddhist african art & literature magazine Zen Monster kicks off with an inaugural reading at Bowery Poetry Club Sept 24, 6 – 7:30 p.m. Poets, writers, readers and visual artists include Karen Russell, Bob Perelman, Eliot Katz, Robyn Ellenbogen, Simon Pettet, Lorraine Stone, Andrea Clark Libin, Willie Cole, Matvei Yankelevich, Lewis Warsh, John High, Charles Bernstein, Stephen Paul Miller, Ammiel Alcalay, Steve Benson, Brian Unger and assorted special guests.*
>
> *Brian Unger*
> *editor*
> *zen monster*
> [redacted] *cellular*
> [redacted]

↑ Index

209. Eric Elshtain
New Beard of Bees Chapbook
Fri 12 Sep 2008

We in the hive are pleased to announce a week of devotions:

http://www.beardofbees.com/decarteret.html

Enjoy!

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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210. Stephen Vincent
Meditation - HiltonObenzinger
Fri 12 Sep 2008

Meditations in a Time of Delusions and
Lies – 28

November
5th, 2008: What Did You Expect?

Hilton Obenzinger

I write these meditations from time to time in an attempt to stay sane. If you find them tedious, apply the magic of delete. If you want to share them with others, feel free to do so.

September
10, 2008

It's
November 5th, 2008.

White people have been given the cue to reject a black man with code words like "hockey mom" and "pit bull with lipstick." Gender has been pitted against race to allow white people to talk about "working class" to mean white people got to keep what's theirs against the onslaught of effete wine-drinking law professor black men. Huh? Cavalcade of distractions, Swift Boats in all ports, blatant mendacious fabrications, and over-ripe baloney piled to even higher levels than the first 8 years of Rove. New terms have been added to the twisted cynical fascist lexicon, "lipstick" joining "honor" and "service" and "homeland." Two colonial frontiers go head to head: Alaska of desperate last-chance white folks versus Hawaii of mellow mix-mix. America no mo' bettah mix-mix. Alaska crude wins.

What
do you expect?

Bush has locked American logic into endless occupation of Iraq, which the Happy Fighter Pilot embraces with joy. The attack on Iran is now cleared for take-off. Pakistan is on the “to pulp” list. The solution to war is more war, wider war. The solution to occupation is more occupation, wider occupation. Israeli leaders can barely contain themselves; they decide to extend The Wall to Jupiter. America looks the other way. Crazed victims of America get even crazier, and even more Americans still can’t figure out why they hate us. Good people all over the world set up “Committees in Solidarity with the People of the United States” (CISPUS). In El Salvador and Germany and Vietnam they argue and agonize over what the true meaning of solidarity is all about – Sending money to besieged truth-tellers in New Jersey? Singing songs of the Spanish Civil War? Should they campaign for Boycott and Divestment? CISPUS reaches out to underground Americans waiting for the decades-long Alaska winter night to end, but they know that only the oppressed Americans are the ones who can defeat the Four Budweiser Delivery Trucks of the Apocalypse.

What
do you expect?

Oh, I forgot. Russia now bad, them big bad Russians. Surround them with missiles, goad them with NATO, provoke them – and we can have a Cold War again. Good for arms business, happiness for missile guidance systems. The first Cold War turns out to have had little to do with ideology – something a lot of people suspected all along – so we can go back to square one – ah, containment and confrontation – all wrapped in the warm blanket of familiar fear, along with lust for oil. And then there’s China . . .

What
do you expect?

A thousand miles off the coast of San Francisco a mass of plastic bags two times the size of Texas floats in the Pacific – this is fact, check it out. Soon the continent of crap drifts toward the coast, and Americans strangle in their own garbage. Dead zones at the mouth of the Mississippi expand in all directions. Bees die off, fruit trees wither, frogs disappear – and perky Sarah hunts down polar bears from helicopters as they swim in Arctic Jacuzzis. Do you miss honey? Do you miss apples? Do you miss the North Pole?

What
do you expect?

Americans are told they don’t want a “Washington Bureaucrat” to make their health-care decisions. They are happy to have a bureaucrat in Connecticut or Wall Street to decide instead. Actually, once again Americans are left waiting in the Emergency Room – which is about to be shut down. This is freedom of choice.

Women have no choice, even if they die, to carry babies to the maws of death in Kabul or Baghdad or Texas Death Row, which is “pro life.” Sex is bad, abstain from touching yourself in those goofy places, abstain from joy, avoid all candor, avoid all knowledge, keep your secret places to yourself – and, above all, do not touch anyone’s private parts that look like your own.

Capitalism continues to eat its own. No regulation means constant regurgitation. Banks kill themselves off like bees. Putrid carcass free market burgers kill off entire cities like bees, no need for hurricanes. No one checks the meat, no one checks the drugs, no one checks the ads on TV to buy the drugs, no one checks the drug companies who are put in charge of saving the planet in sacred trust with oil companies. More poor, more pain, more jails, more crank, less school, no science, more God, less compassion, less jobs, more shopping days before Christmas, less reality, more reality TV, more stupidity, less art, more dead brain.

And
what do I expect?

Actually,
on November 5th, 2008, I expect joy.

Joy for a government that, while no means perfect, hears people, that the people have not been fooled one more time, and that the ballot boxes have not been stuffed, and a black man leads the descendants of masters and slaves, immigrants and natives, the meager and the mighty, judged by his character and not by the color of his skin. For a government that acts without corporate veto, that harkens to an America of many-ness and ferment. That allows the community organizer to reach across the continent to gather the energies of multitudes to take up the task ourselves. That you are cared for when you are sick, that you are cared for in order not to get sick. The People’s Herald watches Great Greed, regulating, not allowing the thoughtless collapse of dreams and the careless injection of poison. That war is not the business of America, that problems are solved before countries and peoples are destroyed, that children will learn in schools that can teach, that people can work at jobs that pay and grow the spirit, that religion belongs to people and not politicians, that the people take the lead to save the planet, that that we grow prosperous through the exercise of new ideas, that bees will live, and songs and all the other expressions take us to the world, and the world brings us thanks, and that courage means living in that world, sharing problems and promises and power.

On
November 5th, 2008, I expect it will be possible to imagine all of
these things, and more.

Which
America do you expect on November 5th, 2008? What will you do to make it happen?

Hilton
Obenzinger

Hilton Obenzinger, PhD

Associate Director, Hume Writing Center, Honors and Advanced Writing

432 Margaret Jacks Hall

Stanford University

[redacted]

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211. Stephen Vincent
Martin Espada on torture
Fri 12 Sep 2008

I personally do not know Martin Espada's poetry.

However, he was a strong, smart breath of fresh air on yesterday evening's PBS News Hour.

He was the poet - among three other panelists who discussed the consequences of 9/11.

He spoke directly to the way in which 9/11 had been used to abuse and manipulate the language.

Most specifically how the phrase "enhanced interrogation" became a means to subvert the Law and permit this country to commit acts of "torture" and make torture 'standard operating procedure'.

Poor Jim Leherer (Sp?) could hardly permit this view (truth) into the discussion with a respnse of follow up from the other panelists. The focus was supposed to be on how this country had been abused, and valiantly recovered (I assume).

Now how we as a nation had used 9/11 to up-end the constitution, etc.

If anybody knows Martin Espada thank him for that!

Stephen V

http://stephenvincent.net/blog/

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212. **Mary Jo Malo**

Re: Hadron Collider risk to planet

Fri 12 Sep 2008

We each bang out into a black hole eventually: we each take chances with others' lives, right? Leonard Susskind (who incidentally won his bet with Stephen Hawking) said string theory mathematics seems to support the concept that we might already be living in a black hole, with the sum total of all mass & energy stored as a hologram on the event horizon. Seems there's a little poetry in that comfort!

BEAT AMONG THE STARS
for Robert Creeley

six billion hearts
beat
each
drumming their one
moment
nothing is love
we dance in
a black hole tomb
ears on our
hearts
hands in our
pants
no particular reason
for random love
except a free
bang
on a level unified
playing field
particulate
and subject to
the laws of attraction
bound by the speed of
light
man
i'm so
beat

from WAITING FOR APOPHIS: or DECONSTRUCTING ABSURDITY
Mary Jo Malo

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213. James T Sherry
Segue Reading Series Fall 2008 at Bowery Poetry Club
Fri 12 Sep 2008

—

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214. steve russell
ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS
Fri 12 Sep 2008

How many people are familiar with Gene Fowler? Ismael Reed dicusses the bastard children of Gary Synder in "From Totems to Hip-HOp." He's cool with Synder. & Synder did, after all, do his homework. But along come the shaman wanna-bees. Yeah. Reed is on to something. He's dead right, I think, about Fowler.

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215. Susan Schultz
Pre-publication sale, part deux ou trois
Fri 12 Sep 2008

Thank you for your on-going support of our projects at Tinfish Press. We've been inan intense harvest mode the last month or two. Our next crop will be TINFISH 18.5: THE BOOK, which will retail for $15. We are offering it to you for $10 until October 10, when it's due from the printer.

TINFISH 18.5 is not a journal issue, but an entire book of wonderful poems by five poets from Hawai`i: Kai Gaspar, Ryan Oishi, Jill Yamasawa, Sage Uilani Takehiro, and Tiare Picard. The book is interactive, features puzzles, word games, and more. Design by Gaye Chan, simply da bes'. You can see a photo of the cover on the friends of Tinfish page--it's bright red.

ALSO: please consider subscribing to the journal for $25 over three issues. TINFISH 18 (the journal) is just out and offers a wonderful selection of long poems between the covers of a reclaimed real estate advertising magazine. Get 18 and 18.5 for the low price of $18, down from the retail price of $25!

Please send checks to Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744 or go to our website, tinfishpress.com, and use the credit card thingy.

aloha, Susan

↑ Index

216. Andrew Jones
fUNny
Fri 12 Sep 2008

http://www.theonion.com/content/news/national_endowment_for_the_arts

↑ Index

217. Mark Terrill
THE SALVADOR-DALAI-LAMA EXPRESS
Sat 13 Sep 2008

NEW CHAPBOOK BY MARK TERRILL FORTHCOMING FROM MAIN STREET RAG

A new 40-page chapbook of my poems, The Salvador-Dalai-Lama Express, is tentatively scheduled for publication on November 17, 2008. The publisher, Main Street Rag, is offering an advance order discount through November 10th. Until that date, copies of the chapbook can be ordered for $7.00 instead of the regular $10.00 cover price.

To make an advance order, go to Main Street Rag's Coming Soon Page and place your order via PayPal, which is the preferred method of payment. You'll find separate links for domestic & overseas orders. The advance discount price applies to online sales ONLY.

Main Street Rag Online Bookstore

http://www.mainstreetrag.com/store/

Coming Soon Page

http://www.mainstreetrag.com/store/ComingSoon.php

Both the release date and the size of the press run will be determined in part by the amount of advance sales, so your orders are important, as well as a good way to save some money. You'll also be supporting that endangered species known as the "small press." Here's an excerpt from The Salvador-Dalai-Lama Express:

> Ultramarine
>
> Prosperous in our ignorance,
>
> ignorant in our prosperity,
>
> the laws of nature
>
> rain down upon us
>
> in our stylish waxed cotton

designer raincoats.

The hottest summer on record

and we're cooling our drinks

with chunks of ice

broken off from the

polar ice cap as it floats by

the kitchen window.

Other poems in The Salvador-Dalai-Lama Express have appeared or are forthcoming in Babylon Burning: 9/11 Five Years On, Blades, Blue Book, Bordercrossing Berlin, The Café Review, California Quarterly, Chiron Review, Diagram, Eclipse, Gin Bender Poetry Review, Little Horse's Magazine, Louis Liard Magazine, Mineshaft, New Delta Review, Nth Position, Origin, Poesia, Poetry Salzburg Review, Presa, Red Mountain Review, Salamander, Santa Clara Review, Saranac Review, Shearsman, Spillway, Sulphur River Literary Review, Thunder Sandwich, Upstairs at Duroc, Vox, Vulcan and Water~Stone Review.

Cheers,

Mark Terrill
Hafenstraße 37
25712 Burg
Germany
http://home.arcor.de/markterrill

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218. Wanda Phipps

Wanda Phipps (with Stephen B. Antonakos on Guitar) & Bonny Finberg at Perch Cafe

Sat 13 Sep 2008

Hey:

7:30pm on Tuesday, September 16th

I am celebrating the publication of my new book
Field of Wanting: Poems of Desire (BlazeVOX [books])
reading and singing a little
(accompanied by guitarist Stephen B. Antonakos)

with Bonny Finberg fresh from Paris reading as well

(Open Mic after Featured Readers)

at

Literary Tuesdays at Perch Cafe
365 5th Ave. (between 5th and 6th St.)
Park Slope Brooklyn, New York 11215

Cost:Free/Gratis/Zip only your lovely presence is required

More on Bonny: her fiction, poetry, art and book reviews have been published widely. Her work has been translated into French, Hungarian and Japanese. She lives in Paris, and has just finished her first novel, Kali's Day

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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219. Dan Wilcox
Third Thursday Poetry Night, Albany, NY: Michael Hare featured
Sat 13 Sep 2008

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, September 18, 2008
7:00 sign up; 7:30 start

Featured Poet: Michael Hare

Michael's first book is "Saratoga Lives" (Equipoise Press of Saratoga Springs), a collection of poems in which characters speak in the present tense on four days spanning 200-years. The format resembles "Spoon River Anthology". Most, but not all, characters are fictional. They all speak only once, and their comments range from about eight lines to about 30 lines.

-- with open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't. Your monthly host: Dan Wilcox.

CHARLES MONTGOMERY (1879)
by Michael Hare

All winter my wife, who was heavy with child,
Had cravings for coconuts. In the morning,
In the middle of the night, coconuts, coconuts!
Finding a coconut in Saratoga in the middle of March
is like finding a rowboat in the Grand Union Hotel,
So when Dennis Alvord went to New York,
I asked him to bring back a coconut.
It was large, perfect in shape, and
My wife excitedly cracked it open,
Only to find it rotted on the inside.
In May our child was stillborn and the promised milk
Is dried and hardened.
In daylight and at night
I roam through Saratoga, observing its
Elegant hotels, splendid parks and delightful springs
And ask myself:
If the whole business were bared,
How much would be diseased within?

##

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220. **Ruth Lepson**

Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

Sat 13 Sep 2008

---

could you say more, steve?

thanks,
ruth

On 9/12/08 4:43 PM, "steve russell" <[redacted]> wrote:

> *How many people are familiar with Gene Fowler? Ismael Reed dicusses the bastard children of Gary Synder in "From Totems to Hip-HOp." He's cool with Synder. & Synder did, after all, do his homework. But along come the shaman wanna-bees. Yeah. Reed is on to something. He's dead right, I think, about Fowler.*

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221. Bonnie MacAllister

Blam! Poetry at Mugshots on Wednesday

Sat 13 Sep 2008

Bonnie MacAllister, Monica Pace, Brian Sammond

Blam! Poetry Series in Fairmount

Host:
Adam Meora

Contact: Adam Meora
[redacted]

Date:
Wednesday, September 17, 2008

Location:
Mugshots
Street:
2100 Fairmount Avenue
City/Town:
Philadelphia, PA

Description
Wednesday September,17 2008

Poetry Blam - in Fairmount -

Bonnie MacAllister resides in a West Philadelphia house constructed in 1868. In the United States, her multi-media art work has appeared most recently as part of the Feminist Art Project in Michigan, and at the Redding Gallery (Wilmington), Main Line Art Center, DC Arts Center, the Philip Ratner Museum, AIR Gallery (NYC), Penn State, Holy Family College, the Inquirer Building, and High Wire Gallery (Philadelphia). Bonnie's publication credits include Black Robert Journal, nth Position, Helix, Parlor, and Turtle Ink Press (who nominated her for the Pushcart Prize.) Her recent chapbook was recently acquired by the Barnard College Library and permanent collections in Uruguay, Belgium, and Italy. Bonnie is the Co-President of the Women's Caucus for Art, Philadelphia Chapter (National Women's Caucus for Art, an official NGO of the United Nations.)

Monica Pace
A resident of Philadelphia, PA, Monica Pace holds a Master's Degree in Communication from Drexel University. Her academic and avocational interests include writing, languages, visual art, music, travel, education, and international politics and cultures. Her nine published articles include interviews with Pulitzer-Prize winning novelist James Alan McPherson, playwrights Joan Holden and Bruce Graham, and actor and co-creator of Strangers with Candy, Paul Dinello. Her poems have been published in the Philadelphia arts journal, HiNgE (http://www.hingeonline.com), and abroad in Andrew Lovat's Dead Drunk Dublin (http://www.deaddrunkdublin.com). Pace, who vows never to write the Great American Novel, instead entertains thoughts of sending her completed proposal for Let's Bowl, an international bowling travel guide, to a reputable publisher.

Brian Sammond is a work-at-home computer programmer. He can frequently be seen on his mountain bike in the hills of Southeast Pennsylvania, or at open mics throughout the Philadelphia area, when he is not playing with his nieces and nephews. His work has been published in the Philadelphia Inquirer and The Mad Poets Review.

http://www.mugshotscoffeehouse.com/contact.cfm

http://bonnie-macallister.blogspot.com/

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222. Mary Kasimor
new book
Sat 13 Sep 2008

I am not very good at doing this--but I will get better...I have a new book published by BlazeVox Books...silk string arias. I am satisfied with this book. I hope that some of you will take the time to pick it up.

Mary Kasimor

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223. Harry Ross
Derek Walcott directing Seamus Heaney's Burial at Thebes
Sat 13 Sep 2008

Hello,

I've lurked on this list for a few years, and very much enjoyed reading many posts. Not an academic and not much of a poet I've never posted. Anyway, what I do do is work in classical music and I am producing an operatic adaptation of

The Burial at Thebes which will be designed and directed by Derek Walcott. The show opens at Shakespeare's Globe, London in about a month. Anyway, I thought I'd let you all know as you might find it interesting to discuss one poet directing another's work.

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224. **steve russell**

Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

Sat 13 Sep 2008

---

that would force me to be honest. but why not. Fowler got on my nerves during the brief period i posted on MOAG. & one night i got drunk & insulted both Fowler and the Fowler click. I was thrown off of the site and should have been because I was a drunken jerk. None-the-less, after reading Reed's comments, my disdain for Fowler seems legit. Too bad I expressed my disdain in the manner that i did, but I can't stand self-appointed shamans. If I ever insult them & their fans again, I'll do so when sober. If nothing else, it'll save me some embaressment.

ge ----
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Saturday, September 13, 2008 1:13:34 PM
Subject: Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

could you say more, steve?

thanks,
ruth

On 9/12/08 4:43 PM, "steve russell" <[redacted]> wrote:

> *How many people are familiar with Gene Fowler? Ismael Reed dicusses the bastard children of Gary Synder in "From Totems to Hip-HOp." He's cool with Synder. & Synder did, after all, do his homework. But along come the shaman wanna-bees. Yeah. Reed is on to something. He's dead right, I think, about Fowler.*

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225. **steve russell**

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Sat 13 Sep 2008

Interesting. I was thinking about poets and playwrighting recently, cuz, back in the day, lots of heavy hitters were involved in the theatre. Yeats, in a big big way. & Eliot, of course. & Rilke, too, although I'm not sure how involved Rilke actually was with the theatre, but he did write plays. & Walcott has written a number of successful plays. Seamus H, I don't think has written an original play, but he's done that very good adaptation, and now he directs.

Of contemporary playwrights, at least among the Americans, I know that Sam Shepard and Mamet have written poems, and Shepard has had some interesting experimental plays that have included poetry. & of course, back back back in the day, there was also Bertold Brecht. although he's no further back than either Yeats, Rilke, or Eliot. Ugh, Shakespeare, Marlow, Johnson, & that Greek thing that Heaney's directing. That's going far back.

--- On Sat, 9/13/08, Harry Ross <[redacted]> wrote:
From: Harry Ross <[redacted]>
Subject: Derek Walcott directing Seamus Heaney's Burial at Thebes
To: [redacted]
Date: Saturday, September 13, 2008, 2:49 PM

Hello,

I've lurked on this list for a few years, and very much enjoyed reading many posts. Not an academic and not much of a poet I've never posted. Anyway, what I do do is work in classical music and I am producing an operatic adaptation of The Burial at Thebes which will be designed and directed by Derek Walcott. The show opens at Shakespeare's Globe, London in about a month. Anyway, I thought I'd let you all know as you might find it interesting to discuss one poet directing another's work.

↑ Index

226. **Ruth Lepson**

Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS

Sat 13 Sep 2008

---

well, thanks for your honesty!
ruth

On 9/13/08 2:57 PM, "steve russell" <[redacted]> wrote:

> *that would force me to be honest. but why not. Fowler got on my nerves during the brief period i posted on MOAG. & one night i got drunk & insulted both*

> *Fowler and the Fowler click. I was thrown off of the site and should have been because I was a drunken jerk. None-the-less, after reading Reed's comments, my disdain for Fowler seems legit. Too bad I expressed my disdain in the manner that i did, but I can't stand self-appointed shamans. If I ever insult them & their fans again, I'll do so when sober. If nothing else, it'll save me some embaressment.*
>
> *ge ----*
> *From: Ruth Lepson <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, September 13, 2008 1:13:34 PM*
> *Subject: Re: ISHMAEL REED/FROM TOTEMS TO HIP-HOP/PHONEY WHITE SHAMANS*
>
> *could you say more, steve?*
>
> *thanks,*
> *ruth*
>
> *On 9/12/08 4:43 PM, "steve russell" <[redacted]> wrote:*
>
> *How many people are familiar with Gene Fowler? Ismael Reed dicusses the bastard children of Gary Synder in "From Totems to Hip-HOp." He's cool with Synder. & Synder did, after all, do his homework. But along come the shaman wanna-bees. Yeah. Reed is on to something. He's dead right, I think, about Fowler.*

↑ Index

227. **andrew burke**

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Sat 13 Sep 2008

Congratulations, Harry. What a 'cast' already: Walcott and Heaney. Perhaps Les Murray could have a part in the chorus ... or perhaps he could BE the chorus!

Andrew

2008/9/14 Harry Ross <[redacted]>:
> Hello,
>
> I've lurked on this list for a few years, and very much enjoyed reading many
> posts. Not an academic and not much of a poet I've never posted. Anyway,
> what I do do is work in classical music and I am producing an operatic
> adaptation of The Burial at Thebes which will be designed and directed by
> Derek Walcott. The show opens at Shakespeare's Globe, London in about a
> month. Anyway, I thought I'd let you all know as you might find it
> interesting to discuss one poet directing another's work.
>
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

↑ Index

228. **Alison Croggon**
Re: Derek Walcott directing Seamus Heaney's Burial at Thebes
Sat 13 Sep 2008

Break a leg, Harry. I wish I could see it, but alas, am too far away. Steve, the question about poetry and theatre has exercised me often. I've sometimes wondered why poets seem less interested than once they were, because theatre is a fascinating art if you're interested in poetry, or so it seems to me. Not that there's not contemporary connections - The UK poet Chris Goode is well known in Britain as a theatre maker, for instance. And the playwright Howard Barker is a fine poet himself. Charles Bernstein has close connection to Richard Foreman and has written libretti himself. Etc etc. Dig a bit and you'll find things. Myself, I've written three libretti (two of which have been produced) and a number of plays for stage and radio. Fwiw, my most recent Salt collection is called THEATRE...

I run a blog which reviews and discusses theatre here in Melbourne (occasionally in London, if I'm there) which might interest you - http://theatrenotes.blogspot.com

All the best

Alison
>
> 2008/9/14 Harry Ross <[redacted]>:
>> Hello,

>>
>> I've lurked on this list for a few years, and very much enjoyed reading many
>> posts. Not an academic and not much of a poet I've never posted. Anyway,
>> what I do do is work in classical music and I am producing an operatic
>> adaptation of The Burial at Thebes which will be designed and directed by
>> Derek Walcott. The show opens at Shakespeare's Globe, London in about a
>> month. Anyway, I thought I'd let you all know as you might find it
>> interesting to discuss one poet directing another's work.
>>
>>
>
>
>
> --
> Andrew
> http://hispirits.blogspot.com/
> http://www.flickr.com/photos/aburke/
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

229. Catherine Daly
anybody on list
Sat 13 Sep 2008

---

teach at any of the claremont colleges? Aaron?

david foster wallace -- why???

--
All best,
Catherine Daly
[redacted]

↑ Index

230. amy king
Re: anybody on list - damn.
Sat 13 Sep 2008

Geez. First Reginald Shepherd and now David Foster Wallace -- what a week.

David Foster Wallace
http://www.latimes.com/news/obituaries/la-me-wallace14-2008sep14,0,246155.story

Reginald Shepherd
http://poetryfoundation.org/harriet/2008/09/reginald_shepherd_19632008.html
His Blog -- http://reginaldshepherd.blogspot.com/

_____

Amy's Alias

http://amyking.org/

--- On Sat, 9/13/08, Catherine Daly <[redacted]> wrote:
From: Catherine Daly <[redacted]>
Subject: anybody on list
To: [redacted]
Date: Saturday, September 13, 2008, 8:37 PM

teach at any of the claremont colleges? Aaron?

david foster wallace -- why???

--
All best,
Catherine Daly
[redacted]

↑ Index

231. Jason Quackenbush
Re: anybody on list
Sun 14 Sep 2008

I read Infinite Jest when I was eighteen. I picked it up on a lark at the Tower Records bookstore on Newbury Street in Boston. I needed something to read to take my mind off the music that had encompassed all of my waking brain time in my first semester at Berklee. It was thick and I figured it would keep me busy for a while at least. Little did I know.

Four months later after dilligently working through that monster of a novel, i was quite possibly a different person. it was precisely the right book for me to read at precisely the right time in my life. I'm not sure it would be possible for

me to state completely how much an influence his voice had on both my writing and my views on art in general. suffice it to say that i doubt there is anyone else I've ever read who had a greater impact.

the future with no more of the brilliance from that man's brain to come when there should have been so much more is not as good as the one we had a few days ago. his is a terrible loss to American literature.

over the years, I've known a few brilliant people who decided to take their own lives. it never makes any sense. having sat on that fence once or twice myself, I can't even fathom my own thoughts in that direction, and feel very grateful for the confidence I've found to know that i will never go there again. suicide is one of the great tragedies of our form of life, a gesture at eternity that expresses a pain that defies words. I'm not a religious person, but I hope with all my heart that whatever pain Wallace was feeling he has some peace and relief from it now. I hope he knew at the end how much he and his work meant even to people like me who had never even met him. At the risk of hyperbole, we are all darkened a bit when our brightest lights go out, and there is no question in my mind that David Foster Wallace was such a light.

Godspeed sir, my life has been better because of what you have given us all.

On Sep 13, 2008, at 5:37 PM, Catherine Daly wrote:

> *teach at any of the claremont colleges? Aaron?*
>
> *david foster wallace -- why???*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]
>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

232. Luke Schlueter
Re: anybody on list - damn.
Sun 14 Sep 2008

Wow. The DFW death in particular really saddens me. I wonder to what degree the guy was at bottom tortured by hyper-consciousness. His work suggests as much.

Luke

_____

From: Poetics List (UPenn, UB) on behalf of amy king
Sent: Sat 9/13/2008 10:24 PM
To: [redacted]
Subject: Re: anybody on list - damn.

Geez. First Reginald Shepherd and now David Foster Wallace -- what a week.

David Foster Wallace
http://www.latimes.com/news/obituaries/la-me-wallace14-2008sep14,0,246155.story

Reginald Shepherd
http://poetryfoundation.org/harriet/2008/09/reginald_shepherd_19632008.html
His Blog -- http://reginaldshepherd.blogspot.com/

_____

Amy's Alias

http://amyking.org/

--- On Sat, 9/13/08, Catherine Daly <[redacted]> wrote:
From: Catherine Daly <[redacted]>
Subject: anybody on list
To: [redacted]
Date: Saturday, September 13, 2008, 8:37 PM

teach at any of the claremont colleges? Aaron?

david foster wallace -- why???

--
All best,
Catherine Daly
[redacted]

↑ Index

233. Charlotte Mandel
Women's poetry workshop
Sun 14 Sep 2008

My course titled "Translating Silences: An Extended Poetry Workshop" starts up again this fall at Barnard College Center for Research on Women, New York City. New and previous participants are welcome. Six sessions on alternate Wednesdays, 6:15 to 8:15 p.m., beginning October 1st. Poets' own work, plus study of a "poet of the month": this semester, Carolyn Forche, Frank O''Hara,

James Wright. Registration information at:
http://www.barnard.columbia.edu/crow/courses.htm

Thanks for spreading the word.

AND my new collection, ROCK VEIN SKY is announced and available from Midmarch Arts Press,
www.midmarchartspress.org
For more information, visit my website at:
www.charlottemandel.com

Best wishes,
Charlotte

↑ Index

234. Nate Pritts
i like to punch people out
Sun 14 Sep 2008

All -

Vol. 2 of H_NGM_N's offshoot - the free, pdf downloadable, single author "poetical 'zine" COMBATIVES - is rolling along with the release of #3 - Tyler Carter.

Check it out at H_NGM_N - http://www.h-ngm-n.com
Check out the COMBATIVES backstory at http://www.h-ngm-n.com/combatives

n8

_____
:: Nate Pritts

:: My new book, Honorary Astronaut :: http://www.natepritts.com

:: http://www.correspondentbreeze.blogspot.com

_____ Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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235. David-Baptiste Chirot
John Ashbery's debut Collage Exhibition Reviewed
Sun 14 Sep 2008

ARTS / ART & DESIGN

| September 14, 2008

Art:
The Poetry of Scissors and Glue

By HOLLAND COTTER

The pre-eminent American poet John Ashbery makes his solo debut as professional artist at 81, with a modest but polished exhibition of two dozen small collages.

_____ See how Windows connects the people, information, and fun that are part of your life.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/

↑ Index

236. Gabriel Gudding
dave wallace
Sun 14 Sep 2008

David taught for years in the English department here at ISU. Charlie Harris, former chair, sent this link to the department listserv today. I never met him, he left for Pomona the year I got to Normal, but folks here, both on campus and in town, still talk about him with such love -- not only for his writing but for his heart and warmth. He was they say a genuinely beautiful man.

http://featuresblogs.chicagotribune.com/entertainment_popmachine/2008/09/david-foster-wa.html

↑ Index

237. Barry Schwabsky
Re: anybody on list - damn.
Sun 14 Sep 2008

So sad....and somehow I can't help thinking, how selfish of him. He had a lot more to give and decided to keep it to himself.

--- On Sun, 14/9/08, Luke Schlueter <[redacted]> wrote:

From: Luke Schlueter <[redacted]>
Subject: Re: anybody on list - damn.
To: [redacted]
Date: Sunday, 14 September, 2008, 2:04 PM

Wow. The DFW death in particular really saddens me. I wonder to what degree the guy was at bottom tortured by hyper-consciousness. His work suggests as much.

Luke

_____

From: Poetics List (UPenn, UB) on behalf of amy king
Sent: Sat 9/13/2008 10:24 PM
To: [redacted]
Subject: Re: anybody on list - damn.

Geez. First Reginald Shepherd and now David Foster Wallace -- what a week.

David Foster Wallace
http://www.latimes.com/news/obituaries/la-me-wallace14-2008sep14,0,246155.story

Reginald Shepherd
http://poetryfoundation.org/harriet/2008/09/reginald_shepherd_19632008.html
His Blog -- http://reginaldshepherd.blogspot.com/

_____

Amy's Alias

http://amyking.org/

--- On Sat, 9/13/08, Catherine Daly <[redacted]> wrote:
From: Catherine Daly <[redacted]>
Subject: anybody on list
To: [redacted]
Date: Saturday, September 13, 2008, 8:37 PM

teach at any of the claremont colleges? Aaron?

david foster wallace -- why???

--
All best,
Catherine Daly
[redacted]

↑ Index

238. David-Baptiste Chirot
Re: John Ashbery's debut Collage Exhibition Reviewed
Sun 14 Sep 2008

ARTS / ART & DESIGN

| September 14, 2008

Art:
The Poetry of Scissors and Glue

By HOLLAND COTTER

The pre-eminent American poet John Ashbery makes his solo debut as professional artist at 81, with a modest but polished exhibition of two dozen small collages.

http://www.nytimes.com/2008/09/14/arts/design/14cott.html?ei=5070&emc=eta1
Date: Sun, 14 Sep 2008 12:37:32 -0700
From: [redacted]
Subject: Re: John Ashbery's debut Collage Exhibition Reviewed
To: [redacted]

link for that??

--- On Sun, 14/9/08, David-Baptiste Chirot <[redacted]> wrote:

From: David-Baptiste Chirot <[redacted]>
Subject: John Ashbery's debut Collage Exhibition Reviewed
To: [redacted]
Date: Sunday, 14 September, 2008, 5:23 PM

ARTS / ART & DESIGN

| September 14, 2008

Art:
The Poetry of Scissors and Glue

By HOLLAND COTTER

The pre-eminent American poet John Ashbery makes his solo debut as professional artist at 81, with a modest but polished exhibition of two dozen small collages.

_____ See how Windows connects the people, information, and fun that are part of your life.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/

_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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239. Obododimma Oha
David Foster Wallace & the Ropes of Exit
Sun 14 Sep 2008

David Foster Wallace & the Ropes of Exit
(Reflections after a tour of a cemetery)

-- Obododimma Oha

↑ Index

240. Luke Schlueter
Re: Kakutani piece on Foster Wallace
Sun 14 Sep 2008

This came out in the NY Times this aft.

Luke

MICHIKO KAKUTANI | An Appraisal SEP. 15, 2008

Writer Mapped the Mythic and the Mundane

David Foster Wallace <http://topics.nytimes.com/top/reference/timestopics/people/w/david_foster_wallace/index.html?inline=nyt-per> used his prodigious gifts as a writer - his manic, exuberant prose, his ferocious powers of observation, his ability to fuse avant-garde techniques with old-fashioned moral seriousness - to create a series of strobe-lit portraits of a millennial America overdosing on the drugs of entertainment and self-gratification, and to capture, in the words of the musician Robert Plant, the myriad "deep and meaningless" facets of contemporary life.

A prose magician, Mr. Wallace was capable of writing - in his fiction and nonfiction - about subjects from tennis to politics to lobsters, from the horrors of drug withdrawal to the small terrors of life aboard a luxury cruise ship, with humor and fervor and verve. At his best he could write funny, write sad, write sardonic and write serious. He could map the infinite and infinitesimal, the mythic and mundane. He could conjure up an absurd future - an America in which herds of feral hamsters roam the land - while conveying the inroads the absurd has already made in a country where old television shows are a national touchstone and asinine advertisements wallpaper our lives. He could make the reader see state-fair pigs that are so fat they resemble small Volkswagens; communicate the weirdness of growing up in Tornado Alley, in the mathematically flat Midwest; capture the mood of Senator John McCain <http://topics.nytimes.com/top/reference/timestopics/people/m/john_mccain/index.html?inline=nyt-per> 's old "straight talk" campaign of 2000.

Mr. Wallace, who died Friday night at his home in Claremont, Calif., at 46, an apparent suicide, belonged to a generation of writers who grew up on the work of Thomas Pynchon, Don DeLillo <http://topics.nytimes.com/top/reference/timestopics/people/d/don_delillo/index.html?inline=nyt-per> and Robert Coover <http://topics.nytimes.com/top/reference/timestopics/people/c/robert_coover/index.html?inline=nyt-per> , a generation that came of age in the '60s and '70s and took discontinuity for granted. But while his own fiction often showcased his mastery of postmodern pyrotechnics - a cold but glittering arsenal of irony, self-consciousness and clever narrative high jinks - he was also capable of creating profoundly human flesh-and-blood characters with three-dimensional emotional lives. In a kind of aesthetic manifesto, he once wrote that irony and ridicule had become "agents of a great despair and stasis in U.S. culture" and mourned the loss of engagement with deep moral issues that animated the work of the great 19th-century novelists.

For that matter, much of Mr. Wallace's work, from his gargantuan 1996 novel "Infinite Jest" to his excursions into journalism, felt like outtakes from a continuing debate inside his head about the state of the world and the role of the writer in it, and the chasm between idealism and cynicism, aspirations and reality. The reader could not help but feel that Mr. Wallace had inhaled the muchness of contemporary America - a place besieged by too much data, too many video images, too many high-decibel sales pitches and disingenuous political ads - and had so many contradictory thoughts about it that he could only expel them in fat, prolix narratives filled with Möbius strip-like digressions, copious footnotes and looping philosophical asides. If this led to self-indulgent books badly in need of editing - "Infinite Jest" clocked in at an unnecessarily long 1,079 pages - it also resulted in some wonderfully powerful writing.

He could riff ingeniously about jailhouse tattoos, videophonic stress and men's movement meetings. A review of a memoir by the tennis player Tracy Austin became a meditation on art and athletics and the mastery of one's craft. A review of a John Updike <http://topics.nytimes.com/top/reference/timestopics/people/u/john_updike/index.html?inline=nyt-per> novel became an essay on how the "brave new individualism and sexual freedom" of the 1960s had devolved into "the joyless and anomic self-indulgence of the Me Generation."

Although his books can be uproariously, laugh-out-loud funny, a dark threnody of sadness and despair also runs through Mr. Wallace's work. He said in one interview that he set out with "Infinite Jest" "to do something sad," and that novel not only paints a blackly comic portrait of an America run amok, but also features a tormented hero, who is reeling from his discovery of his father's bloody suicide - his head found splattered inside a microwave oven. Other books

too depict characters grappling with depression, free-floating anxiety and plain old unhappiness. One of the stories in "Oblivion" revolved around a cable TV startup called "the Suffering Channel," which presented "still and moving images of the most intense available moments of human anguish."

Like Mr. DeLillo and Salman Rushdie, and like Dave Eggers <http://topics.nytimes.com/top/reference/timestopics/people/e/dave_eggers/index.html?inline=nyt-per> , Zadie Smith <http://topics.nytimes.com/top/reference/timestopics/people/s/zadie_smith/index.html?inline=nyt-per> and other younger authors, Mr. Wallace transcended Philip Rahv's famous division of writers into "palefaces" (like Henry James <http://topics.nytimes.com/top/reference/timestopics/people/j/henry_james/index.html?inline=nyt-per> and T. S. Eliot <http://topics.nytimes.com/top/reference/timestopics/people/e/t_s_eliot/index.html?inline=nyt-per> , who specialized in heady, cultivated works rich in symbolism and allegory) and "redskins" (like Whitman and Dreiser, who embraced an earthier, more emotional naturalism). He also transcended Cyril Connolly's division of writers into "mandarins" (like Proust, who favored ornate, even byzantine prose) and "vernacular" stylists (like Hemingway, who leaned toward more conversational tropes). An ardent magpie, Mr. Wallace tossed together the literary and the colloquial with hyperventilated glee, using an encyclopedia of styles and techniques to try to capture the cacophony of contemporary America. As a result his writing could be both brainy and visceral, fecund with ideas and rich with zeitgeisty buzz.

Over the years he threw off the heavy influence of Mr. Pynchon that was all too apparent in "The Broom of the System" (1987) - which, like "The Crying of Lot 49," used Joycean word games and literary parody to recount the story of a woman's quest for knowledge and identity - to find a more elastic voice of his own in "Infinite Jest." That novel used three story lines - involving a tortured tennis prodigy, a former Demerol addict and Canadian terrorists who want to get their hands on a movie reputed to be so entertaining it causes anyone who sees it to die of pleasure - to depict a depressing, toxic and completely commercialized America. Although that novel suffered from a lack of discipline and a willful repudiation of closure, it showcased Mr. Wallace's virtuosity and announced his arrival as one of his generation's pre-eminent talents.

Two later collections of stories - "Brief Interviews With Hideous Men" (1999) and "Oblivion" (2004), which both featured whiny, narcissistic characters - suggested a falling off of ambition and a claustrophobic solipsism of the sort Mr. Wallace himself once decried. But his ventures into nonfiction, "A Supposedly Fun Thing I'll Never Do Again" (1997) and "Consider the Lobster" (2005), grounded his proclivity for meandering, stream-of-consciousness

musings in sharp magazine assignments and reportorial subjects, and they evinced the same sort of weird telling details and philosophical depth of field as his most powerful fiction. They reminded the reader of Mr. Wallace's copious gifts as a writer and his keen sense of the metastasizing absurdities of life in America at a precarious hinge moment in time.?

From: Poetics List (UPenn, UB) on behalf of Gabriel Gudding
Sent: Sun 9/14/2008 3:22 PM
To: [redacted]
Subject: dave wallace

David taught for years in the English department here at ISU. Charlie Harris, former chair, sent this link to the department listserv today. I never met him, he left for Pomona the year I got to Normal, but folks here, both on campus and in town, still talk about him with such love -- not only for his writing but for his heart and warmth. He was they say a genuinely beautiful man.

http://featuresblogs.chicagotribune.com/entertainment_popmachine/2008/09/david-foster-wa.html

↑ Index

241. Obododimma Oha
Fw: David Foster Wallace & the Ropes of Exit
Sun 14 Sep 2008

David Foster Wallace & the Ropes of Exit
(Reflections after a tour of a cemetery)

http://obododimma.livejournal.com/#entry_4029

-- Obododimma Oha

PS: I'm sorry for the double posting. I discovered that the link I provided did not show in my message.

↑ Index

242. Sheila Murphy
Collected Chapbooks (1981-2002) Sheila E. Murphy (Blue Lion Books)
Sun 14 Sep 2008

Blue Lion Books announces a new hardback book by Sheila E. Murphy, COLLECTED CHAPBOOKS (1981 - 2002). A collection of all Murphy's chapbooks issued during that period, many out of print and now available in a beautiful hardcover edition.

"For three decades, Sheila E. Murphy has been been one of the master architects of American syntax. Those who have read her poems only in magazines or chapbooks have no idea of their scope, the scale and the depth of her work. For those readers, this collection will be a revelation. This is a great book!" --- Ron Silliman

"Sheila E. Murphy is indeed a virtuoso bird, one who takes flight through language at the slightest provocation, carrying her readers with her on long poetic journey. These poems are about linguistic experience, about music on the page and in the head, about ideas approached from surprising angles and made anew, about renewal and revival. Over the last twenty five years I have continually migrated towards Sheila's approachable, lyrical and engaging experiments, basking in the sun-drenched visions she has gathered and made from the worlds and words about her. Collected Chapbooks is an overdue delight, a tribute and a publishing event." --- Rupert Loydell

http://www.lulu.com/content/2251616 is the web-address for ordering this book. The book has much to merit purchasing a copy to enrich one's experience of contemporary poetry. In reading this book, you will be amazed at the variety of her poetic discourse, no doubt, in paraphrase, falling in love along with the the spell of her bright syntax.

↑ Index

243. William James Austin
Blackbox open for submissions
Sun 14 Sep 2008

Hello everyone,

The Blackbox' summer gallery is now open for submissions.? The submission period will last approximately two weeks.? Please be certain to follow the submission guidelines on the Blackbox page.? Per usual, go to WilliamJamesAustin.com and follow the Blackbox link.

Best, William James Austin (Bill)

↑ Index

244. Gabrielle Welford
Call for haiku (fwd)
Mon 15 Sep 2008

Ukiah is in northern california. g

Date: Wed, 10 Sep 2008 09:05:15 -0700 (PDT)
From: [redacted]

Dear Poets,

The Ukiah Poet Laureate Committee is requesting haiku about the ukiaHaiku festival to use in publicity for the 2009 festival. Please send 1-2 haiku about the festival to Kate Marianchild ([redacted]) by Sunday, September 21. These haiku can be about any part of the festival experience - writing, winning, losing, judging, the awards ceremony, etc. We can use quite a few as we will sprinkle them throughout various notices, articles, and publications between now and next March.

You might also like to know that this year the ukiaHaiku festival will be offering bigger prizes in the Contemporary Haiku category: $100 for first place, $50 for second place, and $25 for third place.

Looking forward to receiving your haiku!

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245. Small Press Traffic

Anselm Berrigan & D.S. Marriott at Small Press Traffic 9/19/08

Mon 15 Sep 2008

Small Press Traffic is thrilled to present:

Anselm Berrigan and D.S. Marriott

Friday, September 19th 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

Anselm Berrigan's most recent publication is Have A Good One (Cy Press, 2008), an entrail-length serial work. Books include Some Notes on My Programming, Zero Star Hotel, and Integrity & Dramatic Life, all published by Edge Books. A Non Sequitur- commissioned collaborative piece with composer David Frist was performed in NYC at The Flea Theater this past August as part of a four-night run of composer/poet collaborations. Berrigan lives in New York City, and is Co-Chair, Writing of Bard College's inter- disciplinary summer mfa program - a teaching gig with no classwork.

D.S. Marriott was born in the UK and was educated at the University of Sussex. He has taught there and currently teaches at the University of California, Santa Cruz. He has written many articles on poetics and is the author of On Black Men (Edinburgh/Columbia, 2000); Haunted Life (Rutgers University Press,

2008); and Incognegro (Salt Publications, 2006). Hoodoo Voodoo is his latest book of poetry (Shearsman, 2008).

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

↑ Index

246. Barry Schwabsky
Re: John Ashbery's debut Collage Exhibition Reviewed
Mon 15 Sep 2008

Too bad the Times, as this article proves,Â does not know the difference between John O'Hara and FrankÂ O'Hara...

--- On Sun, 14/9/08, David-Baptiste Chirot <[redacted]> wrote:

From: David-Baptiste Chirot <[redacted]>
Subject: Re: John Ashbery's debut Collage Exhibition Reviewed
To: [redacted]
Date: Sunday, 14 September, 2008, 7:51 PM

ARTS / ART & DESIGN

| September 14, 2008

Art:
The Poetry of Scissors and Glue

By HOLLAND COTTER

The pre-eminent American poet John Ashbery makes his solo debut as professional artist at 81, with a modest but polished exhibition of two dozen small collages.

http://www.nytimes.com/2008/09/14/arts/design/14cott.html?ei=5070&emc=eta1
Date: Sun, 14 Sep 2008 12:37:32 -0700
From: [redacted]
Subject: Re: John Ashbery's debut Collage Exhibition Reviewed
To: [redacted]

link for that??

--- On Sun, 14/9/08, David-Baptiste Chirot <[redacted]> wrote:

From: David-Baptiste Chirot <[redacted]>
Subject: John Ashbery's debut Collage Exhibition Reviewed
To: [redacted]
Date: Sunday, 14 September, 2008, 5:23 PM

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_____ See how Windows connects the people, information, and fun that are part of your life.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/

_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

↑ Index

247. Megan M. Garr
Submission call for Versal 7
Mon 15 Sep 2008

We'd like to let you know that we are now accepting submissions for the seventh issue of Versal, the international literary journal based in Amsterdam. The call text is included below, with links to our site for more information. Feel free to forward this on!

Many thanks,

Megan M. Garr
Editor, Versal

A VERSAL CALL Versal wants your poetry, prose, and art for its seventh issue due out in May, 2009. Internationally acclaimed literary annual published in Amsterdam; perfect bound, 100 pages of the urgent, involved, & http://versal.wordsinhere.com. We only accept submissions through our (easy-to-use) online submission manager. Inquiries (only) can be directed to: [redacted]. Deadline: January 15, 2009.

http://versal.wordsinhere.com
Submission guidelines: http://www.wordsinhere.com/guidelines.html

↑ Index

248. Barry Schwabsky
Ian Hunt at Parasol Unit
Mon 15 Sep 2008

The Parasol Unit Readings Series is pleased to announce that the series will resume on Thursday, 25 September at 7 pm with a reading by Ian Hunt.
Â
Ian Hunt is a writer, art critic and editor, who has lived and worked in London since the mid-1980s. He was the publisher of the poetry imprint Alfred David Editions between 1994 and 2001, and has edited two books of criticism by Stuart Morgan. He finally got around to publishing a book of his own poems, Green Light (Barque Press) in 2006.

Barque said this about his writing: "From the politesse of â€˜En Echelonâ€™ or â€˜Answering Injunctionâ€™, through the tense constructivist representations of â€˜Destructive Impulseâ€™, to the defensive operations of â€˜Lines Inscribed on a Gauntletâ€™, Green Light reveals the powers and limits of resistant speech. In these poems, ironic formality as form of defence, echoed by the formalism of narrative or of mise-en-page, is softened by a context which dwells consistently on the construction of personal and semantic relations through contrasting tonal registers which both alienate and familiarizeâ€¦

Maybe the description at the end of â€˜Destructive Impulseâ€™, â€˜The before / speech a form of moment / gone hard, now expelled / aphoristic because / no other container sufficedâ€™, could serve as a guide to this book as a whole: the hardening/narrowing of the arterial connections between speeches, silence, and their social or temporal contexts means that the text is emitted in aphoristic fragments, and canâ€™t be contained by the procedural rationality of forensic discourse." Â Parasol Unit is located at 14 Wharf Road, London N1 7RW, between Old Street and Angel tube stations. More information at www.parasol-unit.org. Â The Parasol Unit Readings are organized by Barry Schwabsky. The next reading after Ian Huntâ€™s will be by David Miller, on Thursday, 18 December.

↑ Index

249. **Anny Ballardini**

Re: Collected Chapbooks (1981-2002) Sheila E. Murphy (Blue Lion Books)

Mon 15 Sep 2008

Congratulations! Publication and blurbs are definitely deserved,

lovely that 'virtuoso bird'_

Anny

On Mon, Sep 15, 2008 at 12:33 AM, Sheila Murphy <[redacted]>wrote:

> *Blue*
> *Lion Books announces a new hardback book by Sheila E. Murphy, COLLECTED CHAPBOOKS (1981 - 2002). A collection of all Murphy's chapbooks issued during that period, many out of print and now available in a beautiful hardcover edition.*
>
> *"For three decades, Sheila E. Murphy has been been one of the master architects of American syntax. Those who have read her poems only in magazines or chapbooks have no idea of their scope, the scale and the depth of her work. For those readers, this collection will be a revelation. This is a great book!" --- Ron Silliman*
>
> *"Sheila E. Murphy is indeed a virtuoso bird, one who takes flight through language at the slightest provocation, carrying her readers with her on long poetic journey. These poems are about linguistic experience, about music on the page and in the head, about ideas approached from surprising angles and made anew, about renewal and revival. Over the last twenty five years I have continually migrated towards Sheila's approachable, lyrical and engaging experiments, basking in the sun-drenched visions she has gathered and made from the worlds and words about her. Collected Chapbooks is an*

> *overdue delight, a tribute and a publishing event." --- Rupert Loydell*
>
> *http://www.lulu.com/content/2251616*
> *is*
> *the web-address for ordering this book. The book has much to merit purchasing a copy to enrich one's experience of contemporary poetry. In reading this book, you will be amazed at the variety of her poetic discourse, no doubt, in paraphrase, falling in love along with the the spell of her bright syntax.*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

250. Adam Fieled
"When You Bit..." on PennSound
Mon 15 Sep 2008

There is an mp3 of me reading the middle segment ("Dancing with Myself") of my new Otoliths book "When You Bit.." now up on PennSound:

http://www.media.sas.upenn.edu/pennsound/authors/Fieled/Fieled-Adam_From-When-You-Bit_2008.mp3

Enjoy!
Ad

↑ Index

251. Lori Emerson
spam is speech
Mon 15 Sep 2008

Hi - has anyone been keeping up the ruling in Virginia that that the state's "anti-spam law violates free speech protections under the First Amendment"? This seems so strange and poetic to me - that bulk email, not even the content of the email, is speech. Any thoughts?

Lori

==========
The Associated Press
September 12, 2008 at 11:34 AM EDT
RICHMOND, Va. — The Virginia Supreme Court has declared the state's anti-spam law unconstitutional.

The unanimous ruling Friday reversed the conviction of a man once considered one of the world's most prolific spammers. The court agreed with Jeremy Jaynes' claim that the anti-spam law violates free speech protections under the First Amendment. In 2004, Jaynes became the first person in the country to be convicted of a felony for sending unsolicited bulk e-mail. Authorities claimed Jaynes sent up to 10 million e-mails a day from his home in Raleigh, N.C. He was sentenced to nine years in prison. Jaynes was charged in Virginia because the e-mails went through an AOL server there.

--
Lori Emerson
Assistant Professor
Department of English
University of Colorado at Boulder
Hellems 101, 226 UCB
Boulder, CO 80309-0226
http://www.colorado.edu/English/faculty/facpages/emerson.shtml

"For days and weeks on end one racks one's brains to no avail and, if asked, one could not say whether one goes on writing purely out of habit, or a craving for admiration, or because one knows not how to do anything other, or out of sheer wonderment, despair or outrage, any more than one could say whether writing renders one more perceptive or more insane." -- W.G. Sebald

↑ Index

252. steve russell
Re: Derek Walcott directing Seamus Heaney's Burial at Thebes
Mon 15 Sep 2008

---

cool. Libretti's must be challenging. I've written plays, but have them stashed. I think I may have the people skills to do something with them now. before, ugh, ugh...

The poet Cornelius Eady was nominated for a pultizer for a libretti he wrote. but the title escapes me. Richard Foreman is out there. & only Yorkers get to see the work.

best,
Steve Russell

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Saturday, September 13, 2008 7:04:58 PM
Subject: Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Break a leg, Harry. I wish I could see it, but alas, am too far away. Steve, the question about poetry and theatre has exercised me often. I've sometimes wondered why poets seem less interested than once they were, because theatre is a fascinating art if you're interested in poetry, or so it seems to me. Not that there's not contemporary connections - The UK poet Chris Goode is well known in Britain as a theatre maker, for instance. And the playwright Howard Barker is a fine poet himself. Charles Bernstein has close connection to Richard Foreman and has written libretti himself. Etc etc. Dig a bit and you'll find things. Myself, I've written three libretti (two of which have been produced) and a number of plays for stage and radio. Fwiw, my most recent Salt collection is called THEATRE...

I run a blog which reviews and discusses theatre here in Melbourne (occasionally in London, if I'm there) which might interest you - http://theatrenotes.blogspot.com

All the best

Alison
>
> 2008/9/14 Harry Ross <[redacted]>:
>> Hello,
>>
>> I've lurked on this list for a few years, and very much enjoyed reading many
>> posts. Not an academic and not much of a poet I've never posted. Anyway,
>> what I do do is work in classical music and I am producing an operatic
>> adaptation of The Burial at Thebes which will be designed and directed by
>> Derek Walcott. The show opens at Shakespeare's Globe, London in about a
>> month. Anyway, I thought I'd let you all know as you might find it
>> interesting to discuss one poet directing another's work.
>>
>>
>
>
>
> --
> Andrew
> http://hispirits.blogspot.com/

> http://www.flickr.com/photos/aburke/
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

253. Michael Kelleher
Literary Buffalo Newsletter 09.15.08-09.21.08
Mon 15 Sep 2008

LITERARY BUFFALO
09.15.08-09.21.08

BABEL 2008-2009 SUBSCRIPTIONS ARE SOLD OUT!

If you would like to be put on a waiting list for tickets, please send an email with your name and daytime telephone number to [redacted].

ACHEBE BY CLOSED CIRCUIT TV!

Due to popular demand, we are going to present a live, closed-circuit television screening of the Chinua Achebe event in the cinema at Hallwalls. Tickets are $10, cash only, at the door only, and will be available on a first come, first served basis. Admission includes the book signing in the church at Babeville after the event.

NO PRE-SALES!

(NOTE: this is NOT the waiting list. The waiting list is for main event tickets only, so please, please spare our poor receptionist a phone call.)

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

09.17.08

Spotlight on Youth Open Mic
Youth aged 12-21 can bring poems, stories, songs, raps, artwork, dance pieces, musical instruments, photographs or anything else they want to share.
Wednesday, September 17, 6:30 PM
Hallwalls Cinema, 341 Delaware Ave. (@ Tupper)

&

Exhibit X Fiction and Prose
Croation Novelist and Essayist Dubravka Ugresic
Fiction Reading
Wednesday, September 17, 8 PM
Karpeles Manuscript Museum, corner of North and Elmwood

09.18.08

The Write Thing at Medaille College
Neal Chandler
Fiction Reading
Thursday, November 18, 7 PM
The Library at Huber Hall, Medaille College, 18 Agassiz Circle

&

Canisius Contemporary Writers Series
Nigerian Fiction Writer Uwem Akpan
Thursday, November 18, 7 PM
Grupp Fireside Lounge
Canisius College | 80 Hughes

&

Just Buffalo Small Press Poetry Series
Frank Sherlock and Logan Ryan Smith
Poetry Reading
Thursday, November 18, 7 PM
Rust Belt Belt Books, 202 Allen St.

09.19.08

Poetics Plus at UB
Rodrigo Toscano
Multimedia Poetry Presentation
Friday, September 19, 7:30 PM
Soundlab, 110 Pearl St. (rear of building, downstairs)

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up-to-the-minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

CHAUTAUQUA WRITING WEEK WITH KAREN LEWIS

Karen L. Lewis invites you to attend a week-long writing workshop at The Spencer Hotel and Spa, located in the heart of the Chautauqua Institution, from October 27-31, 2008. Ë‡We will explore and develop your creativity! Sessions will be divided into studio work, group response and public readings. For more information regarding this unique opportunity please visit www.thespencer.com. Karen Lewis isË‡lead Teaching Artist for Just Buffalo Literary Center, a contributing editor (literature and poetry) for award winning Traffic East magazine, and a Pushcart Prize nominee.Ë‡She isË‡a fellow of the Banff Centre?s Wired Writing Studio, an internationally recognized arts, cultural and educational institution in Banff, Alberta.

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

The Just Buffalo Writer Critique Group meets on the first and third Wednesday of the month through fall, winter and spring. Group meets in the Market Arcade first floor conference room at 6:30 p.m. Ongoing participation in the group is limited to Just Buffalo members in good standing; however, we encourage walk-ins to test the waters and to see if this is for you. For info on format, etc., please download the info .pdf from the front page of our website:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

JOIN JUST BUFFALO ONLINE

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

254. Aryanil Mukherjee
Re: John Ashbery's debut Collage Exhibition Reviewed
Mon 15 Sep 2008

This is no surprise though. Ashbery was a keen student of art (esp. paintings) since early childhood. Read somewhere that at age 9 he was well versed with French surrealist paintings - at least he could put names to paintings (or styles). Later during (or may be after) his Paris sojourn he took painting/art classes to formally learn to paint.

Its also true that in one of his interviews (possibly the 1988 John Tranter interview) he laments about his lack of talent as a painter.

Given the facts, I am inclined to think he is perhaps a better pianist than painter/artist.

Aryanil

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of David-Baptiste Chirot
Sent: Sunday, September 14, 2008 3:51 PM
To: [redacted]
Subject: Re: John Ashbery's debut Collage Exhibition Reviewed

ARTS / ART & DESIGN

| September 14, 2008

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To: [redacted]

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http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

↑ Index

255. Michael Kelleher
CORRECTION
Mon 15 Sep 2008

LITERARY BUFFALO
09.15.08-09.21.08

SORRY ABOUT THE SECOND EMAIL...NOTE THE LOCATION CORRECTION ON THE FOLLOWING

Just Buffalo Small Press Poetry Series
Frank Sherlock and Logan Ryan Smith
Poetry Reading
Thursday, November 18, 7 PM
Hallwalls Cinema, 341 Delaware (@Tupper)

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

256. Jennifer Karmin
Call for submissions: AWP 2009 Pedagogy Forum
Mon 15 Sep 2008

2009 PEDAGOGY FORUM: Association of Writers and Writing Programs

http://www.awpwriter.org/conference/2009pedforum.php

2009 AWP Annual Conference & Bookfair
February 11-14, 2009
Chicago, Illinois
Hilton Chicago

Topics must address the teaching of creative writing and may cover the application of pedagogical theory, specific course development, classroom activities, assignments, texts, or other aspects of teaching. Papers must be designated by one of the following genres: Drama, Fiction, Nonfiction, Poetry, or Multi-Genre. We are especially interested in receiving more papers that focus on drama. You may contact the coordinators if you feel your paper doesn't fall under one of these categories. Papers must also be designated by level as Undergraduate, Graduate, Any Level, or Alternative (elementary/secondary school, writing in community settings, etc.).

A collection of 20 selected papers, The Best of The AWP Pedagogy Papers 2009, will be made available to members online after the conference. All contributors to The AWP Pedagogy Papers 2009 will present and discuss their papers in small groups during one of the Pedagogy Forum sessions at the conference.

↑ Index

257. **steve d. dalachinsky**

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Mon 15 Sep 2008

---

not a libretti a libretto

usually in old days librettist was forgotten like the leider writer
or even when folks talk of burt bacharach or elton john you rarely har
about hal david or bernie taupin
in some cases the librettist and composer were one in the same
ditto leider as in the case with certain mahler leider
and as i once wrote in a poem
if the opera's a success they praies the composer
if it's a flop they blame the librettist

On Mon, 15 Sep 2008 07:22:41 -0700 steve russell <[redacted]>
writes:
> cool. Libretti's must be challenging. I've written plays, but have
> them stashed. I think I may have the people skills to do something
> with them now. before, ugh, ugh...
>
> The poet Cornelius Eady was nominated for a pultizer for a libretti
> he wrote. but the title escapes me.
> Richard Foreman is out there. & only Yorkers get to see the work.
>
> best,
> Steve Russell
>

>
>
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> From: Alison Croggon <[redacted]>
> To: [redacted]
> Sent: Saturday, September 13, 2008 7:04:58 PM
> Subject: Re: Derek Walcott directing Seamus Heaney's Burial at
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> were, because theatre is a fascinating art if you're interested in
> poetry, or so it seems to me. Not that there's not contemporary
> connections - The UK poet Chris Goode is well known in Britain as a
> theatre maker, for instance. And the playwright Howard Barker is a
> fine poet himself. Charles Bernstein has close connection to Richard
> Foreman and has written libretti himself. Etc etc. Dig a bit and
> you'll find things. Myself, I've written three libretti (two of
> which
> have been produced) and a number of plays for stage and radio. Fwiw,
> my most recent Salt collection is called THEATRE...
>
> I run a blog which reviews and discusses theatre here in Melbourne
> (occasionally in London, if I'm there) which might interest you -
> http://theatrenotes.blogspot.com
>
> All the best
>
> Alison
> >
> > 2008/9/14 Harry Ross <[redacted]>:
> >> Hello,
> >>
> >> I've lurked on this list for a few years, and very much enjoyed
> reading many
> >> posts. Not an academic and not much of a poet I've never posted.
> Anyway,
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> >
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> >
> > --
> > Andrew
> > http://hispirits.blogspot.com/
> > http://www.flickr.com/photos/aburke/
> >
> >
>
>
>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
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258. **Chad Sweeney**

Best American Event w/Hass, Hillman, Palmer, Powell & Sweeney: Tuesday/9/16/Berkeley

Mon 15 Sep 2008

Dear Friends,

I'll be back in the Bay Area to read in the Best American Poetry 2008 release with Robert Hass, Michael Palmer, Brenda Hillman, and D.A. Powell. I'd love to chance to see some of you one more time, before I disappear into the Michigan snow. It's a lovely book, selected this year by Charles Wright.

The reading is at Mrs. Dallaway's Bookstore in Berkeley
7:30, Tuesday, September 16
2904 College Ave., Berkeley

Cheers,
Chad Sweeney

↑ Index

259. Thomas savage
Re: John Ashbery's debut Collage Exhibition Reviewed
Mon 15 Sep 2008

I read this review and saw the show it reviewed the night it opened at Tibor De Nagy. I loved the show and liked the review except that it failed to make any mention of Trevor Winkfield's wonderful show which was also on view at Tibor de Nagy and which opened the same night. Regards, Tom Savage

--- On Mon, 9/15/08, Aryanil Mukherjee <[redacted]> wrote:

From: Aryanil Mukherjee <[redacted]>
Subject: Re: John Ashbery's debut Collage Exhibition Reviewed
To: [redacted]
Date: Monday, September 15, 2008, 10:57 AM

This is no surprise though. Ashbery was a keen student of art (esp. paintings) since early childhood. Read somewhere that at age 9 he was well versed with French surrealist paintings - at least he could put names to paintings (or styles). Later during (or may be after) his Paris sojourn he took painting/art classes to formally learn to paint.

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life.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/

_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

↑ Index

260. Mark Truscott

September 24: Iijima and Moure at the final Test (Toronto)

Mon 15 Sep 2008

Dear Test Friends:

Please mark the following on your calendars:

24 September 2008, 8 p.m.
BRENDA IIJIMA and ERÍN MOURE (bios below) at
the final installment of the Test Reading Series, v1
a Mercer Union-Test-Toronto Free Gallery co-production
at the Toronto Free Gallery
1277 Bloor Street West
Free (Donations for the readers gratefully accepted)

Sponsored by the Toronto Arts Council through the League of Canadian Poets
More information at www.testreading.org.

Please feel free to forward this information to anyone you think would be interested.

Hope to see you there,

Mark ********** BRENDA IIJIMA is the author of Animate, Inanimate Aims (Litmus, 2007) and Around Sea (O Books, 2004). Her book If Not Metamorphic was runner up for the Sawtooth Prize and will be published by Ahsahta Press. Chapbooks include Rabbit Lesson (just out from Fewer & Further Press), Color and Its Antecedents (Yen Agat, 2004), Early Linoleum (Furniture Press, 2004), Spacious (Other Publications, 2003), Audible Bio (Longhouse, 2003), In a Glass Box (Pressed Wafer, 2002) and several other artist's books. She is the editor of Portable Press at Yo-Yo Labs: http://yoyolabs.com/. Together with Evelyn Reilly she is editing a collection of essays by poets concerning poetry and ecological ethics titled)((eco (lang) (uage(reader). She is the art editor at Boog City as well as a visual artist. She lives in Brooklyn, New York where she designs and constructs homeopathic gardens.

ERÍN MOURE is a Montreal poet and relentless translator (from French, Galician, Portuguese and Spanish to English) whose practice both bridges and explodes the bridges between lyric and "experimental", creation and translation.

Her most recent book, O Cadoiro (2007), was provoked by the medieval Galician-Portuguese lyric songbooks. Other recent books: Little Theatres (2005, translated into Galician as Teatriños, 2007); O Cidadán (2002), a troubled yet hopeful consideration of citizenship, and Sheep's Vigil by a Fervent Person (2001), a transelation from the Portuguese of Fernando Pessoa. Her translations also include Nicole Brossard's Installations, Museum of Bone and Water, and Notebook of Roses and Civilization from French (with Robert Majzels…Notebook was a finalist for a GG in translation and for the Griffin Prize); Chus Pato's Charenton (Shearsman, 2007) from Galician; Andrés Ajens's Quase Flanders, Quase Extramadurafrom Chilean Spanish (Left Hand Books, 2008). Moure has also translated poems into English from France's Sébastien Smirou and Christophe Tarkos; Manoel Antonio, Manuel Rivas, María do Cebreiro and Daniel Salgado from Galician; Wilson Bueno from Portunhol. She has given readings in English, French and Galician in Canada, USA, England, Wales, France, Spain, Portugal, Slovenia, Germany and Japan, as well as seminars in translation, language and construction of identity, and poetics. Her next book of poetry, O Resplandor, will appear in 2010 from Anansi. A book of essays, My Beloved Wager, will appear from NeWest Press in 2009, and a book of poetry written in collaboration with Oana Avasilichioaei, Expeditions of a Chimaera, will also appear in 2009 from Bookthug, as will her translation of Chus Pato's m-Taláfrom Shearsman in the UK. Moure is currently translating Chus Pato's Hordas de Escritura and working on a new book of poetry, The Unmemntioable. She is a contributing editor to The Capilano Review (Vancouver) and serves on the editorial board of the Galician Review (Birmingham, UK).

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261. Martha Cinader Mims

Internet Radio Poetry Open Mic Tuesday Night

Mon 15 Sep 2008

Dear Poet,

I will be hosting another Listen & Be Heard Poetry Cafe Radio Open Mic on Tuesday, September 16 from 8-9 pm California time.

You can tune into the show live at the following url: http://www.blogtalkradio.com/listenandbeheard/2008/09/17/Listen-Be-Heard-Poetry-Open-Mic

You can call in to the following phone# [redacted] during the live show.
You can also try the "click to talk" feature from your computer, although so far I haven't been able to communicate with the people who have
tried it...
but I'm willing to keep trying (it is in beta.)

Here is the open mic format for Tuesday night:
There will be two rounds of open mic:
the lightning round and the spotlight round.
The lightning round will be one poem for 30 seconds or less.
The spotlight round will be one poem.
I have not scheduled any featured poets.

During the previous two radio open mics that I hosted this way, poets called in from around the country,
and we had fun.

Please listen and be heard on Tuesday night.

Wishing you Peace and Poetry
Martha Cinader Mims

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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262. steve d. dalachinsky

Re: upcoming gig

Mon 15 Sep 2008

On Mon, 15 Sep 2008 13:42:05 -0400 "steve d. dalachinsky"
<[redacted]> writes:
Sept 22 2008 630 pm
steve dalachinsky with saxophonist bob feldman
and bass player (to be asnnounced)
at
THE SWIG
1629 2nd Ave.
(between e 84 and e 85 st)

donation

b

_____ Click to find airline tickets for your next trip.

↑ Index

263. Geoffrey Gatza
BlazeVOX 2k8 Fall 2008 Now online
Mon 15 Sep 2008

BlazeVOX [Thank You]

A big thank you to everyone who helped keep BlazeVOX [books] Alive and well! We have a thank you YouTube Movie on the front page!

Thank you : http://www.blazevox.org/BXthankyou.mov

Over 1600 pages of new work! Holy Cow!

BlazeVOX 2k8 Fall 2008 Now online
http://www.blazevox.org

Full PDF - http://www.blazevox.org/Blazevox2k8%20Fall08.pdf

Buffalo Focus : Nava Fader

BlazeVOX 2k8 Fall authors

Adela Miencilova
Austin Wallace
Alex Rettie
Brandi Wells
Charles Freeland
Clint Frakes
David Brennan
David Highsmith
Derek Henderson
Daniel Morris
Edric Mesmer
Emily Brown
Evan Schnair
F.J. Bergmann
George J. Farrah
Gianina Opris
Jamie Iredell
Jason Visconti

Korliss Sewer
Kyle Flak
Leonard Gontarek
Mako Matsuda
Michael Fix
Nagehan Bayindir
Paige Taggart
Parul Garg
Peter Fernbach
Richard Barrett
Richard K.Ostrander
Alex Moseley
Spring Wells
Stacie Leatherman
Stevie Hinton
Sarah Suzor
Thomas Fink
Tom Bowen

Ebook by:

Legal Arguments by Francis Raven

Cracked Altimeter by Joe Milford | Vol. 1
Cracked Altimeter by Joe Milford | Vol. 2
Cracked Altimeter by Joe Milford | Vol. 3

Bagpipe Hero by Geoffrey Gatza

Our Big Book of Samples 500 pages of BlazeVOX [books]

BlazeVOX [books] Catalog

Full Catalog of Books
100 titles in all \\ 25 new
http://www.blazevox.org/catalog.htm

Download Our Big Book of Samples Right here !!!
http://www.blazevox.org/BlazeVOX_books_samples.pdf

http://www.blazevox.org
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http://www.blazevox.org

Subscription now replaces Raffle

eBay sez no to poetry gamboling!

As it turns out our raffle broke the Acceptable Use Policy at eBay, as a raffle is a form of gamboling. So no more of that :-) I am sorry but it has to be that way, as I might have even broken a law or two. Eeek. So we will hold our next raffle as a last raffle. All participants will be notified and we'll hold something special.

In it's place we will continue to have our big pile of books special and call it a subscription to BlazeVOX [books]. This is a great way to help out and you get to see first hand why BlazeVOX [books] is so much fun!

Make a donation now to help save BlazeVOX [books] and we will send you books!

10 titles ‹ $100 [a $200 value]

15 titles ‹ $150 [a $300 value]

20 titles ‹ $200 [a $400 value]

25 titles ‹ $250 [a $500 value]

http://www.blazevox.org/bakesale.htm

New ebooks coming soon!

Keep an eye on this page for upcoming great ebooks from :

adam strauss
adrian kien
alan clinton
Andrew Demcak
Beth Balousek
charles freeland
Christopher Rizzo
David Brennan
Felino Soriano
Gian Lombardo
Jeanpaul Ferro
Jennifer Wolfe
Jill Darling
Juliet Cook
Mark Cunningham
Kristina Marie Darling
Phil Cordelli
Sean Kilpatrick
Tom Bradley

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264. Lindsay Wong
ANNC: UC Press Online Book Sale
Mon 15 Sep 2008

UC Press Announces Its 2008 Online Book Sale!

This year's sale includes:
* Over 3,000 titles at greatly reduced prices
* Hundreds of titles available for under $10
* Many bestselling titles at sale prices

To visit our sale page and browse sale titles, please visit http://go.ucpress.edu/fillupsale When placing orders, please enter the discount code: 09M2444 in the coupon code box in the shopping cart and click the "update" button to obtain your sale price.

This year's sale runs from today through October 31. Stock is limited-order now!

Contact Lindsay Wong at: [redacted]

--

____
Lindsay Wong

Electronic Marketing Coordinator
University of California Press
Phone: [redacted]
Email: [redacted]
Website: www.ucpress.edu
UC Press Blog: http://ucpress.typepad.com/ucpresslog/

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265. Margaret Konkol
SMALL PRESS in the ARCHIVE: Rich Owens Lecture Tues Sept. 16
Mon 15 Sep 2008

For those in or near Buffalo New York:

The first of the Fall 2008 Small Press in the Archive lectures. Our very own poet, scholar and master at letter press, Richard Owens, will give his talk "Editing Joseph Gordon Macleod" at NOON this coming Tuesday, September 16th in the Poetry Collection, 420 Capen, University at Buffalo, Buffalo New York.

Rich's project is a fascinating one---an act of recovery work which promises to

trouble the way we think about reception and canon formation. Praised by Pound,
Bunting and MacDiarmid, Macleod's The ECLIPTIC (1930) came in with a roar and out
with a whimper. A subject of debate between Pound and Zukofsky during the planning stages of the Objectivist and British numbers of POETRY, Macleod produced two "modernist" long poems before retreating behind the security of the
pseudonymous persona of Scottish Nationalist Adam Drinan. Answering Keith Tuma's
call to investigate and recover the work of British poets written out of American
conversations, this talk will wrestle with the usefulness of recovery projects,
the question of reception and the need to develop project-specific editing strategies grounded in the archive.

_Small Press in the Archive_Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

Hope to see many of you tomorrow,
Margaret

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266. Cara Benson
Reading period open for Sous Rature
Mon 15 Sep 2008

Dear Listees...

Welcome to Aristotelian bastardization, a Derrida slum, and anon sense.

Sous Rature features work of erasure, inadequacy, and otherwise. Poems, prose, cross. Also, images and art. This is an "inadequate yet necessary" endeavor.

Reading period is now open! There will be a deadline at some point. Meantime, send previously unpublished work as attachment to Cara Benson at cbenson67[at]yahoo[dot]com. Say something unspamlike in the subject line.

Sous Rature for the direct gander and 1ssue.

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267. **blacksox**

Wednesday, Sept 10, Judy Copeland, Kerouac Writer in Residence reads at Soft Exposure

Tue 16 Sep 2008

This Wednesday's featured writer will be Judy Copeland, the current writer in residence at the Kerouac House. The location is Infusion Tea, College Park, 1600 Edgewater Drive, Orlando. Open mic signup starts at 6:30, and the reading starts at 7. Come on out to listen and share your words!

Judy Copeland is a California attorney who left the law to backpack around Oceania, Asia, and Africa, staying with families she met along the way. Her travel stories have appeared in the Florida Review, Literal Latte, Water~Stone Review, New Millennium Writings, and Travelers' Tales anthologies. She holds an MFA in creative nonfiction from the University of Iowa.

Judy's wanderlust began early. A child of missionaries, she grew up in Fukuoka, Japan, where she used to run away from home every few days, just for the thrill of getting lost in a big city. By the age of three, she had grown accustomed to policemen catching her and taking her home. While at the Kerouac House, Judy will work on stories about her childhood in Fukuoka in the 1950s.

Thanks
Russ Golata

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268. **blacksox**

Austin's 9/17 Featuring Calypso--in Florida

Tue 16 Sep 2008

EVERY 3RD Wednesday @ Austinâ€™s
An Orlando Poetry Group presentation

Featuring: Calypso Jewel
Calypso Jewel is a free-associate of the english language. She graduated from Rollins with a minor in writing, and continued her studies like a farm chicken, pecking at whatever tempting seeds could help her flourish. She reads Charles Bukowski, Matthew Arnold, the Bible, Walt Whitman, William Blake, Carl Jung, and her friends, closely. The manifest destiny of the soul, and the alchemical properties of love constitute her primary subject matter.

Wednesday September 17, @ 8:30pm

Austinâ€™s Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida

The Wonderful Calypso
Orlandoâ€™s Best Open Mic (You voted)
A Smile on Your Face

Hosted by Russ Golata
For directions or comments e-mail me at [redacted]
Or phone me at [redacted]
Or AUSTINâ€™S at [redacted]

Thanks
Russ

↑ Index

269. Catherine Daly
Re: John Ashbery's debut Collage Exhibition Reviewed
Tue 16 Sep 2008

I would like to ask the list abt. tibor de nagy -- I go there when I live in or visit NYC -- but the looks I get are so strange when I react to the work and ask for the books and monographs they publish ("have you got any artist or poet publications here now? may I buy copies?"), and -- wow, they are the books of mine stolen most readily when loaned (i.e., desireable, unavailable) -- it is odd.

--
All best,
Catherine Daly
[redacted]

↑ Index

270. Cara Benson
Re: Reading period open for Sous Rature
Tue 16 Sep 2008

---

http://www.necessetics.com/sousrature
Well, here's the website address

http://www.necessetics.com/sousrature.html

Thought the link would transfer...(cyber school, eh?)

Sous Rature

----- Original Message ----
From: Cara Benson <[redacted]>
To: [redacted]
Sent: Monday, September 15, 2008 8:26:11 PM
Subject: Reading period open for Sous Rature

Dear Listees...

Welcome to Aristotelian bastardization, a Derrida slum, and anon sense.

Sous Rature features work of erasure, inadequacy, and otherwise. Poems, prose, cross. Also, images and art. This is an "inadequate yet necessary" endeavor.

Reading period is now open! There will be a deadline at some point. Meantime, send previously unpublished work as attachment to Cara Benson at cbenson67[at]yahoo[dot]com. Say something unspamlike in the subject line.

Sous Rature for the direct gander and 1ssue.

↑ Index

271. Stephen Ellis
etymological derivations of "clitoris"
Tue 16 Sep 2008

Dear All,
I seem to remember a very brief thread that discussed this, a part of which was a rather interesting and thorough-seeming (and geographically quite "wide") etymological development that related "clitoris" to "guitar" among other things . . . I think the post was from Gabriel Gudding, but haven't a clue as to the year.

I just did a search through through the UB archives which turned a blank . . . does anyone recall this thread, and its details? If so, b/c me if you want; I remain most curious about it all. Best, SE
_____ Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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272. David Kirschenbaum
NYC/This Thurs: Welcome to Boog City 2 Festival, Sept. 18-21
Tue 16 Sep 2008

Hi,

This Thurs., Sept. 18 through Sun. Sept. 21, we'll be putting on the second annual Welcome to Boog City poetry and music festival. It will feature performances from 49 poets, 13 musical acts, and one theater company over the four days.

You can view the web-only color pdf version of Boog Cityâ€™s Welcome to Boog City issue, replete with the full schedule illustrated with performer pics; pieces on festival performers Arlo Quint and Wakey!Wakey!, poems by fest performers Elise Ficarra and Kristianne Meal, and a preview of our Sunday discussion on race and poetry:

http://welcometoboogcity.com/boogpdfs/bc51_wbc2fest.pdf

Among the festival highlights are:

â€”a night devoted to Durham, N.C. small press minor/american;

â€”a live performance of Lou Reedâ€™s New York album for its 20th anniversary by seven different musical acts;

â€”a performance of TRY! TRY! a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank Oâ€™Hara;

â€”our 5th annual small, small press fair, with exhibits from a dozen different small presses, and readings by their authors;

â€”a discussion on Race and Poetry: Integrating the Experimental; and

â€”Talisman House Publishers editor Edward Foster in conversation with internationally renowned English-born poet and long-time Lower East Side resident Simon Pettet.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842-BOOG (2664) or [redacted].

Hope you can make it down.

as ever,
David

P.S. Physical copies of this issue, Boog City 51, are available at the below locations:

2,500 copies of Boog City are distributed among, and available for free at, the following locations:

MANHATTAN

THE EAST VILLAGE

Acme Underground
Anthology Film Archives
Bluestockings
Bowery Poetry Club
Cake Shop
Lakeside Lounge
Life CafÃ©
Living Room
Mission CafÃ©
Nuyorican Poets CafÃ©
Other Music
Pianos
St. Mark's Books
St. Mark's Church
Shakespeare & Co.
Sidewalk CafÃ©
Sunshine Theater
Trash and Vaudeville
Two Boots Video

OTHER PARTS OF MANHATTAN

Angelika Film Center and CafÃ©
Hotel Chelsea
McNally Jackson
Mercer Street Books
Poets House

BROOKLYN

WILLIAMSBURG

Bliss CafÃ©
Public Assembly
Sideshow Gallery
Spoonbill & Sugartown
Supercore CafÃ©

GREENPOINT

Champion Coffee
East Coast Aliens
Greenpoint Coffee House
Permanent Records
Photoplay Video & DVD
Thai CafÃ©

P.P.S. And read every Boog City back issue, all 50, now online:

from 1
http://welcometoboogcity.com/boogpdfs/bc01.pdf

to 50
http://welcometoboogcity.com/boogpdfs/bc50.pdf

just change the issue number, from 01 on through to 50

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

2nd annual

Welcome to Boog City
4 Days of Poetry and Music

THURSDAY SEPTEMBER 18, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

minor/american

(Durham, N.C.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
minor/american editors

Elise Ficarra and Kathryn Pringle, eds.

featuring readings from

Samar Albuhassan
David Need
Andrea Rexilius

Ken Rumble
Diane Timblin

and music from
Liv Carrow

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY SEPTEMBER 19, 7:00 P.M.

Sidewalk CafÃ©
94 Ave. A
NYC

Free with a two-drink minimum

Readings, musical, and poetsâ€™ theater performances,
and Lou Reedâ€™s New York album live

7:00 p.m.-Jim Behrle
7:15 p.m.-Daniel Nester
7:35 p.m.-Dibson T. Hoffweiler (music)
8:05 p.m.-Arlo Quint
8:20 p.m.-Bob Holman
8:35 p.m.-Verse Theater Manhattan
doing a reading of Frank O'Hara's verse drama TRY! TRY!
9:35 p.m.-Gillian McCain
9:50 p.m.For its 20th Anniversary,
Lou Reedâ€™s New York album performed live by:

*Babs of Queens
Romeo Had Juliette
Halloween Parade

*The Rabbits
Dirty Blvd.
Endless Cycle

*Dibson T. Hoffweiler & Preston Spurlock
There Is No Time
Last Great American Whale

*Liv Carrow
Beginning of a Great Adventure
Busload of Faith

*Prewar Yardsale
Sick of You
Hold On

*Wakey!Wakey!
Good Evening Mr. Waldheim
Xmas in February

*Todd Carlstrom and The Clamour
Strawman
Dime Store Mystery

11:20 p.m.-Todd Carlstrom and The Clamour
12:10 a.m.-The Rabbits

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY SEPTEMBER 20, 11:00 A.M.

Cakeshop
152 Ludlow St.
NYC

$5

5th Annual Small, Small Press Fair

Featuring readings from authors of the exhibiting presses

11:10 a.m.-Brant Lyon, LOGOchrysalis
11:20 a.m.-Andrew Bishop, Graphic Union Press
11:30 a.m.-Celena Glenn, Bowery Books
11:40 a.m.-Mark Lamoureux, Cy Gist Press
11:50 a.m.-Ariana Reines, Fence/Fence Books
12:00 p.m.-Adam Golaski, flim forum press
12:10 p.m.-Damian Weber, House Press
12:20 a.m.-Virna Teixeira, Litmus Press/Aufgabe
12:30 p.m.-Jaye Bartell, little scratch pad
12:40 p.m.-Jeff Downey, Octopus Books
12:50 p.m.-Melissa Christine Goodrum, Other Rooms Press
1:00 p.m.-Jessica Smith, Outside Voices
1:10 p.m.-Austin Alexis, Poets Wear Prada
1:20 p.m.-Tom Savage, Straw Gate Books

1:30 p.m.-Stephanie Gray
1:45 p.m.-Bill Kushner

2:00 p.m.-Oak Orchard Swamp (music)
2:30 p.m.-Ryan Eckes
2:50 p.m.-Eric Gelsinger
3:10 p.m.-Douglas Manson
3:30 p.m.-Heart Parts (music)
4:00 p.m.-Elise Ficarra
4:20 p.m.-Kristianne Meal
4:40 p.m.-Kathryn Pringle
5:00 p.m.-Maureen Thorson
5:20 p.m.-Carol Mirakove
5:35 p.m.-A Brief View of the Hudson (music)
6:05 p.m.-Jen Benka
6:20 p.m.-Todd Colby
6:35 p.m.-Kyle Schlesinger
6:55 p.m.-David Hadbawnik
7:15 p.m.-Sharon Mesmer
7:30 p.m.-Casey Holford (music)

Directions: F/V to 2nd Ave.
Venue is bet. Stanton and Rivington sts.

SUNDAY SEPTEMBER 21, 1:00 P.M.

Unnameable Books
456 Bergen St.
Brooklyn

Free

1:00 p.m.-Julia Cohen
1:15 p.m.-Tisa Bryant
1:30 p.m.-Ana BoÅ¾iÄeviÄ‡
1:45 p.m.-Yoko Kikuchi (music)
2:05 p.m.-Corrine Fitzpatrick
2:20 p.m.-Nick Piombino
2:35 p.m.-Stacy Szymaszek

2:50 p.m.-3:00-break

3:00 p.m.- Race and Poetry: Integrating the Experimental

Amy King (curator and moderator)
Tisa Bryant
Jennifer Firestone
Timothy Liu
Mendi Obadike
Meghan Punschke

Christopher Stackhouse
Mathias Svalina

4:30 p.m.-4:40-break

4:40 p.m.-Yoko Kikuchi (music)
5:00 p.m.-Lee Ann Brown
5:15 p.m.-John Coletti
5:30 p.m.-Rachel Levitsky
5:45 p.m.-Eileen Myles
6:00 p.m.-Yoko Kikuchi (music)
6:20 p.m.-Edward Foster
in conversation with Simon Pettet
6:50 p.m.-Simon Pettet
7:10 p.m.-Edward Foster

Directions: 2, 3 to Bergen St.; 2, 3, 4, 5, M, N, Q, W, R, B, D to Atlantic Ave./Pacific St.; C to Lafayette Ave.
Venue is bet. 5th/Flatbush aves.

Welcome to Boog City 2 Bios and Websites

*Thursday

**minor/american http://www.minoramerican.blogspot.com minor/american is a small-edition, themed, hand-made poetry journal first released in the summer of 2007. An offshoot of the minor/american blog, originated by Maggie Zurawski in 2004, minor/american prints the work of not-so minor Americans, with a preference for longer selections. The theme for issue two, due this fall, is citi. Issue three's theme will be evolution. Submissions can be sent to [redacted].

**Samar Abulhassan http://www.jacketmagazine.com/35/dk-abulhassan.shtml Samar Abulhassan recently left San Francisco, where she taught poetry to children, to live among many creatures at a Zen center in New Mexico, where she wakes early, brews soups, and hears and sounds many bells. She is finishing a second chapbook for Dusie and recently collaborated with a Butoh dancer in San Francisco on a movement/text piece that was performed at Yerba Buena Center for the Arts last spring. She waits for the night to surface words and is looking for a watery landscape to write into.

**Liv Carrow http://www.myspace.com/livcarrow Liv Carrowâ€™s songs are like the little animals that your 4-year-old nieces and nephews make out of Play-Dohâ€”lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but "all kinds of squishy" on the inside. The mysterious and oddly lovable bassist from

ecstatically weird Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her clever-ish observations on life, death, love, health food, human reproduction, geography, the unseen world of the earth spirits and cosmic currents, awkward crushes, metaphysics, and everyone's favorite-despair. Liv plays frequently in NYC and the surrounding area as a solo acoustic act and accompanying Huggabroomstik and the burgeoning alternapop collaboration Feel The Feelings. She is also available for Tarot readings which can be obtained for a song

**David Need http://www.indyweek.com/gyrobase/Archive?author=oid%3A18317 http://www.mipoesias.com/2006Volume20Issue1/needcolumn.html David Need is a Massachusetts boy who has lived in North Carolina since 1994. He teaches South Asian Religions at Duke University. Excerpts from recent projects "St. John's Rose Slumber" and "Places I've Lived" are forthcoming in Hambone, Effing, and minor/american. Previously his poetry has been published in Fascicle and Ocho, and essays and memoirs have appeared in Talisman and on Mipoesias. He is working on "Voicing St. Mark's" and a further section of "Places I've Lived," as well as an academic study of Kerouac and Buddhism. As he writes this, he sits among the dead in a mall in Raleigh (but they are quiet).

**Andrea Rexilius http://www.parceljournal.org http://www.poetryfoundation.org/harriet/2008/08/the_era_of_video_poetics_is_im_1.html Andrea Rexilius is working toward her Ph.D. in literature and creative writing at the University of Denver. Her poetry and essays have appeared or are forthcoming in Bird Dog, Coconut, Colorado Review, How2, minor/american, P â€“Queue, and Volt, among others. She is the editor of the online journal PARCEL and assistant editor of the Denver Quarterly.

**Ken Rumble
http://www.desertcity.blogspot.com
http://www.coconutpoetry.org/rumble2.htm
Ken Rumble is the author of Key Bridge (Carolina Wren Press) and the forthcoming President Letters (Scantily Clad Press). His poems have appeared in the tiny, Cutbank, One Less Magazine, Talisman, Parakeet, and others. He lives in Greensboro, N.C.

**Dianne Timblin Dianne Timblin lives in Durham, N.C. Her work has appeared in minor/american, Phoebe, So to Speak, Rivendell, and other journals. She has been featured as a reader for the Poetry at Noon series at the Library of Congress, and one of her poems was a finalist for the Brenda L. Smart Prize.

*Friday

**Babs of Queens http://www.myspace.com/babssoft Babs Todras is a songwriter from Queens. A child of two classical musicians, she has been in training since before she could form sentences. After a long mid-youth rebellion

against her folks, she returned to music in high school and college where she teamed up with Seth of Dufus and Jeffrey Lewis on various musical projects, and she can be found on several of their albums. She plays mostly short songs about love and science, and also likes to crash Huggabroomstik tours.

**Jim Behrle
http://americanpoetry.biz
Jim Behrle lives in Brooklyn.

**Todd Carlstrom and The Clamour http://www.myspace.com/toddcarlstrom After Todd Carlstrom recorded his solo album, Gold on the Map, it was clear to him that the songs deserved more than to simply remain a studio project. He set about recruiting members of the band that would become Todd Carlstrom and The Clamour. He managed to entice drummer Eric Shaw of The Domestics into moonlighting. Guitarist Brian Elmquist, a singer/songwriter from Georgia by way of Nashville, came on in early '08. Their show expertly intertwines the poppy wrath of The Pixies, the classic rock nods of Built to Spill, the rumbling slink of Sleater-Kinney, and, occasionally, the odd stoner jam a la Brian Jonestown Massacre.

**Liv Carrow
(see Thursday for bio)

**Dibson T. Hoffweiler http://www.dibson.net http://www.myspace.com/dibson Dibson T. Hoffweiler is the latest in a long line of quirky anti-folk ingÃ©nues, among them Beck, Adam Green, and Jeffrey Lewis. With a low voice thatâ€™s sweet and deadpan, and a guitar-style thatâ€™s virtuosic and sloppy, Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly veiled songwriterly misogyny. Known for his work in anti-folk flagship bands Cheese On Bread, Huggabroomstik, and Urban Barnyard, Dibs began his musical career generating buzz with his old band, Dibs & Sara. Eventually he established himself as a solo artist, including several month long tours of Europe and North America. Dibs has proved (to himself, and to others) that his bizarre, ramshackle aesthetic is palatable outside the freaky comfort zone of New York anti-folk.

**Dibson T. Hoffweiler and Preston Spurlock
http://www.myspace.com/prestonspurlock Dibson and Preston have been friends and artistic collaborators since meeting at the Sidewalk Cafe in 2005. The two forged a tight bond over their common love of oddball lo-fi music. For a while they performed together as Dibs With Machines, and were both members of one-off anti-folk supergroup Old Hat. They now share a stage as the guitarist and keyboardist of Huggabroomstik.

**Bob Holman http://www.bobholman.com Bob Holman is working on a documentary on the poetry of Endangered Languages and another on Allen

Ginsberg. His most recent book, A Couple of Ways of Doing Something (Aperture), a collaboration with Chuck Close, is en route from the Tacoma Museum of Modern Art to the Museo in Santiago, Chile. The Awesome Whatever, his new CD is out from Bowery Books. He is the founder of the Bowery Poetry Club and teaches at NYU and Columbia.

**Gillian McCain http://www.limpwristmag.com/conwaymccaintrinidad.html http://www.epoetry.org/issues/issue8/text/poems/trinidad1.htm Gillian McCain is the author of two books of poetryâ€”Tilt and Religionâ€”and is the co-author, with Legs McNeil, of Please Kill Me: The Uncensored Oral History of Punk (Grove Press), which has been translated into 10 languages. They are currently working on a new oral history. McCain is also collaborating with David Trinidad and Jeffery Conway on Descent of the Dolls, a book-length poem inspired by the film Valley of the Dolls and the book the Inferno, among other projects.

**Daniel Nester http://www.danielnester.com Daniel Nester is the author of The History of My World Tonight (BlazeVOX Books), as well as God Save My Queen and God Save My Queen II (both Soft Skull Press), two collections on his obsession with the rock band Queen. He lives in upstate New York with his wife Maisie and their daughter Miriam.

**Prewar Yardsale http://www.myspace.com/prewaryardsale http://www.olivejuicemusic.com/prewaryardsale.html Prewar Yardsale started in the year 2000 under the influence of the Moldy Peaches and Schwervon!. Prewar Yardsale are husband and wife duo Mike Rechner (guitar, vocals) and Dina Levy (bucket, tin can, vocals). Prewar Yardsale, called post-techno, post-punk, post-machine, post-soul, post-anything by the zine Antimatters, recently performed at Huggabroomstock, and their latest release is Prewar Yardsale Peel Sessions (Olive Juice Music).

**Arlo Quint
http://www.puppyflowers.com/9/quint.html
Arlo Quint is the author of Days On End (Open 24 Hours) and Photogenic Memory (Lame House).

**The Rabbits
http://www.myspace.com/deadrabbitmusic
The Rabbits are an indie rock band from Staten Island. They sound like David Bowie, Jefferson Airplane, and ABBA having a crazy orgy weekend.

**Verse Theater Manhattan http://www.versetheater.org Verse Theater Manhattan is the preeminent theater company in the English speaking world devoted exclusively to verse drama. Verse Theater Manhattan focuses on discovering important contemporary plays in verse and working with active poets and playwrights to promote this significant form. In addition to producing plays and reading regularly in New York City for the last decade, the company

has toured the Midwest and England to rapt audiences and enthusiastic critics. Theyâ€™ll be performing TRY! TRY, a wickedly comic tale of love and lust in a time of war from the prototypical New York School poet Frank Oâ€™Hara.

**Wakey!Wakey! http://www.wakeywakeymusic.com
http://www.myspace.com/wakeywakeymusic Wakey!Wakey! is Michael Grubbs (songwriting/vocals/keys), an NYC native who blends gorgeous songcraft with a potent sense of humor to create original, heartfelt songs that cause listeners to stop what they are doing and turn themselves over completely and totally to his storytelling. Wakey!Wakey! features the boundless talent and energy of Gene Back (violin/guitar), and the unique stylings of their female rhythm sectionâ€”Anne Lieberwirth (bass) and Kristin Mueller (drums). In 2007 Wakey! Wakey! released the live album Silent As a Movie (Family Records) and launched an ingenious covers project, available for download on the band's website and later released as a compilation. The band has shared bills across New York with the likes of indie darlings Rouge Wave, I'm From Barcelona, Someone Still Loves You Boris Yeltsin, AA Bondy, and Heloise and the Savoir Faire.

*Saturday

**A Brief View of the Hudson
http://www.myspace.com/abriefviewofthehudson
The duo Nick Nace and Ann Enzminger met through chance meetings. Now the two
make up an indie folk band, including the record Go North to Find Me (CD Baby).

**Austin Alexis, Poets Wear Prada
http://home.att.net/~poetswearpradanj/AustinAlexis.html
http://www.poetswearprada.blogspot.com Austin Alexis's poetry, fiction, and non-fiction have appeared in a variety of anthologies, journals, magazines, and newspapers, including Barrow Street, The Journal, The Writer, The Pedestal Magazine, and online at Poetz.com. His plays have been performed in New York City, and one was selected for the Samuel French Short Plays Festival. Alexis has taught creative writing at Hunter Collegeâ€™s continuing education program, and has taught and tutored at various universities and college in New York state. He lives in Manhattan and teaches at New York City College of Technology (CUNY) in Brooklyn.

Roxanne Hoffman is the founder of Poets Wear Prada, also known as PWP Books, a small press based in Hoboken, N.J. and devoted to introducing new authors through limited edition, high-quality chaplets. She is a former Wall Street investment banker and runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was

the 12-page poetry chapbook Your Infidel Eyes by Brant Lyon, host of NYC's Hydrogen Jukebox Jazzoetry Series. Since then, they have released 12 additional titles with plans to release 10 new chapbooks annually. Authors include well-established New York poets Peter Chelnik and Susan Maurer, as well as promising newcomers like Jee Leong Koh, Laura Vookles, and Austin Alexis.

**Jaye Bartell, Little Scratch Pad Editions
http://www.housepress.org/bartell.html
http://www.myspace.com/oakorchardswamp
Jaye Bartell was born in Massachusetts; has lived in Asheville, NC; San Juan Island, Wash.; and lives in Buffalo. Heâ€™s the author of Acres Ourselves (House Press) and Ever After Never Under (Little Scratch Pad Editions). Other work has appeared in Capgun, A Sing Economy (Flim Forum Anthology), and Cutbank.

Douglas Manson began Little Scratch Pad Editions in 1997 with the chapbook Snack Size, a collection of his own poems. It remained a self-publishing effort until 2005, with the publication of Aaron Lowinger's Autobiography (co-produced with House Press). It became a press with a mission, to publish poetic works by younger writers, often their first chapbooks. Lowinger's chapbook was followed in 2007 with Kristianne Meal's TwentyTwo: first pallet, Tom Yorty's Words in Season, L.A. Howe's NTR PIC E ST R, Michael Basinski's Of Venus 93, Nick Traenkner's Accidental Thrust, and Manson's At Any Point. Recent books are Liz Mariani's Imaginary Poems for My Imaginary Girlfriend Named Anabel, and Jaye Bartell's Ever After / Never Under.

**Jen Benka http://www.softskull.com/detailedbook.php?isbn=1-932360-84-0
Jen Benka was born in Cudahy, Wisconsin, and lives today in Brooklyn. She is the politics co-editor of Boog City with Carol Mirakove. Benka is the author of A Box of Longing with 50 Drawers (Soft Skull), an earlier version of which was issued as a limited edition artist book under the title A Revisioning of the Preamble of the Constitution of the United States (Booklyn). She also wrote Manya, comic books drawn by Kris Dresen, and in the 1990s performed with the rock-art band Mook, who launched into their audience larger and cleaner tampons than L7.

**Andrew Bishop, Graphic Union Press
http://www.graphicunionpress.org
Andrew Bishop is a musician and university development administrator born and raised in the shadow of The Riverside Church. He will be reading other peopleâ€™s poems.

Graphic Union Press is a collaborative publishing venture founded in New York City on the Day of the Serial Epic, 2007. We publish books that are textual and

visual on subjects including art and design, music, cities, and bicycles and other machines, and we aim in the making for a more perfect graphic union.

**Todd Colby
http://www.gleefarm.blogspot.com
http://www.myspace.com/lovetoddcolby
Todd Colby is the author of Tremble & Shine, Riot in the Charm Factory, Cush, and Ripsnort (all Soft Skull Press).

**Jeff Downey, Octopus Books http://www.realpoetik.blogspot.com/2008/02/jeff-downey.html http://www.octopusbooks.net Jeff Downey is from the panhandle of Nebraska and is studying in the M.F.A. program at the University of Massachusetts at Amherst. His poems have appeared in journals including Octopus, RealPoetik, and Handsome.

Octopus Books is a small press founded in 2006 by the editors of Octopus Magazine. It has published hand-made, limited edition chapbooks by Genya Turovskaya, Joshua Marie Wilkinson, Jonah Winter, Matthew Rohrer, and Sueyeune Juliette Lee, among others. Their first two full-length book releases are Eric Baus' forthcoming Tuned Droves and Julie Doxsee's Undersleep, which is now available.

**Ryan Eckes http://www.phillysound.blogspot.com/2007_08_01_archive.html Ryan Eckes lives in South Philadelphia. His poetry can be read in XConnect, Fanzine, Cue: A Journal of Prose Poetry, PhillySound, and his chapbook when i come here (Plan B Press). He has an M.A. in creative writing from Temple University, where he currently teaches. He hosts the Chapter & Verse reading series in Philadelphia.

**Elise Ficarra http://www.geocities.com/iunyper/rifeone/ficarra.html http://www.sfsu.edu/~poetry Elise Ficarra is a Bay Area poet and writer. Swelter, her first book of poems, came out in 2005. A second book, be(g)one, is in progress. A contributor to hinge: a boas anthology of experimental women writers, Ficarraâ€™s work probes impossibilitiesâ€™ evolution, investigating how linguistic signsâ€”mundane and mythicâ€”recalibrate memory and bodily experience within the crush of nation states. She is co-editor of the journal minor/american and associate director of The Poetry Center at SFSU.

**Eric Gelsinger http://www.housepress.org Eric Gelsinger is from Old Buffalo, N.Y. and currently lives in New Buffalo, Brooklyn. He is a member of House Press, and his poems can also be found in the smooth books of Flim Forum. He trades for a heavy-hitting avant-garde finance firm near Times Square.

**Celena Glenn, Bowery Books http://original.bowerypoetry.com/bowerywomen Reading for Bowery Books is Celena Glenn. Celena Glenn is Poet Fashionista-inâ€“Residence for the Nowery Poetry Club, producing fashion poetry shows,

spinning, free-styling, and just spitting nearly every week when sheâ€™s in town. She ranked second in the 2004 World Poetry Slam, and is a two-time National Poetry Slam Champion and former host at the Nuyorican Poets' CafÃ©. She is featured in a number of poetry anthologies and magazines, including Spoken Word Revolution, Serum, Composite, and Bullets and Butterflies. Her work can also be seen in the documentaries Slam Channel: War of Words and Urban Scribe. She has performed from Princeton to Rivington Synagogue, from Berkeley to basements in Soweto. Her book Black Cracker (Bowery Books) is forthcoming this fall.

Bowery Books is the press of the Bowery Poetry Club, with Bob Holman and Marjorie Tesser as its editors. The press has published essential anthologies, such as Bowery Women: Poems and Estamos AquÃ, poems by Migrant Farmworkers, as well as works by unique poets like Taylor Mead, the octogenarian Andy Warhol intimate who appeared in the film Coffee and Cigarettes, to Poez, a performing street poet. Forthcoming is the new Bowery Voices series, including Black Cracker by Celena Glenn and Body of Water by Janet Hamill, with photographs by Patti Smith, both in fall 2008, and Touch by Cynthia Kraman in spring 2009. Bowery Books is grateful for the support of the New York State Council on the Arts and is a member of the Council of Literary Magazines and Presses.

**Adam Golaski, Flim Forum Press
http://www.openlettersmonthly.com/issue/december-green
http://www.flimforum.blogspot.com
http://www.flimforum.com
Adam Golaski is the author of Worse Than Myself (Raw Dog Screaming Press) and Color Plates (Rose Metal Press). Adam's poem "Green"â€”a translation of Sir Gawain & the Green Knightâ€”appears in installment on Open Letters. Upcoming publications include fiction in The Lifted Brow 4 and Exotic Gothic II, and poetry in Moonlit and Little Red Leaves. He edits for Flim Forum Press.

Flim Forum Press, founded in 2005, provides SPACE to emerging poets working in a variety of experimental modes. It has published two poetry anthologies, Oh One Arrow and A Sing Economy, with Brandon Shimodaâ€™s The Alps, forthcoming this fall.

**Melissa Christine Goodrum, Other Rooms Press
http://www.nyqpoets.net/poet/melissachristinegoodrum
http://www.otherroomspress.blogspot.com Melissa Christine Goodrum has an M.F.A. in poetry from Brooklyn College. Her work has been published in The New York Quarterly, The Torch, The Tiny, Rhapsoidia, Can We Have Our Ball Back?, Transmission, and Bowery Women: Poems, and by Other Rooms Press.

She was co-president of the Cambridge Poetry Awards, administrative director of Bowery Arts & Sciences, and the recipient of a Zora Neale Hurston Award from the Jack Kerouac School of Disembodied Poetics at Naropa University. She wears many, many masksâ€”poet, translator, scholar, editor, photographer, and writing teacher in the New York City Public School system.

Ed Go and Michael Whalen, graduates of Brooklyn College's M.F.A. program, founded Other Rooms Press (ORP) in January 2007. â€œWe got tired of seeing good, innovative poetry go unpublished, ignored by â€˜mainstream,â€™ â€˜acceptedâ€™ venues, and created ORP in hopes of providing alternative spaces, â€˜other roomsâ€™ in which quality, experimental poetry that might not otherwise find an audience can flourish,â€ they said. â€œOur goal with our website chapbooks and readings is to publish and promote the kind of experimental, linguistically innovative, playful poetry that we love; we hope you enjoy it.â€

**Stephanie Gray http://www.leafscape.org/StrawGateBooks/gray.html Stephanie Gray is a poet and experimental filmmaker whose super 8 films often have poem voiceovers. Her first poetry collection, Heart Stoner Bingo (Straw Gate Books) was published this past December. Her films have screened at festivals and venues including Millennium Film Workshop, Ann Arbor, Oberhausen, Viennale, VIDEOEX, Cinematexas, Antimatter, Chicago Underground, and Madcat. She has received funding for her films from the New York Foundation for the Arts and the New York State Council on the Arts.

**David Hadbawnik http://www.habenichtpress.com David Hadbawnik is a poet and performer who lives with his wife in Buffalo, N.Y. Recent publications include the books Translations from Creeley (Sardines), Ovid in Exile (Interbirth), and SF Spleen (Skanky Possum); essays in Big Bridge and Chicago Review; and poems in the Marlboro Review (in which his poem â€œThe Godsâ€ was chosen by Heather McHugh as a finalist for the Poetry Prize) and Damn the Caesars. He is the editor and publisher of Habenicht Press and the journal kadar koli. He begins studying toward his Ph.D. in poetics at the University at Buffalo this fall.

**Heart Parts
(see Damian Weber for bio)

**Casey Holford http://www.caseyholford.com http://www.myspace.com/casey Casey Holford started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now living in Brooklyn, he has recorded three self-released solo albums, two EPs, and a recent 7-inch on RiYL records. Along the way Holfordâ€™s managed to tour on the east and west coasts multiple times as well as in Europe, sharing bills with like-minded songwriters

such as Erin McKeown, Diane Cluck, Regina Spektor, Kimya Dawson, and Matt the Electrician. He currently moonlights in the bands Outlines, Urban Barnyard, Dream Bitches, and Art Sorority for Girls, playing bass, electric, 12 string, and baritone guitars. He is also a prolific producer, working on projects with fellow bands and songwriters, most recently pop riot Cheese on Bread, visionary Dave Deporis, and upstart Creaky Boards.

**Bill Kushner http://www.rattapallax.com/ebooks/DreamsWaters_sample.pdf Bill Kushner is a poet residing in Chelsea. He is the author of In Sunsetland With You (Straw Gate Books), In the Hairy Arms of Whitman (Melville House Publications), He Dreams of Waters (Rattapallax), and That April (United Artists Books) among others. He has twice received a New York Foundation for The Arts fellowship. His work has been published in the Best American Poetry 2002.

**Brant Lyon, LOGOChrysalis http://www.logochrysalis.com Brant Lyon hasâ€”in increasing order of difficultyâ€”eaten a guinea pig beside Macchu Picchu, climbed the Himalayas to catch a sunrise, driven a New York City cab, taught himself Arabic to open a cyber cafeÂ near the great Pyramids, tickled the ivories at Carnegie Hall, and written poetry for the past decade or so! Heâ€™s got some printed in Rattle, Lullwater Review, Medicinal Purposes, BigCityLit, and other journals, other of it anthologized in The Rutherford Red Wheelbarrow Poets (Becton-Schanz), The Company We Keep (Poet Warrior), and in his chapbook Your Infidel Eyes (Poets Wear Prada), now in its second printing. Lyon otherwise conflates poetry with music, as a composer and performer, in his â€œjazzoetryâ€ reading series, Hydrogen Jukebox, and in his newly released poemusic CD, Beauty Keeps Laying Its Sharp Knife Against Me (LOGOchrysalis).

LOGOchrysalis Productions is a small literary/musical enterprise founded in 2007 by Brooklyn-based poet/writer and composer/musician Brant Lyon. In the early spring of 2008 LOGOchrysalis debuted its first work, Brant Lyon & Friendsâ€™ Beauty Keeps Laying Its Sharp Knife Against Me, a CD anthology of eight notable New York City poets performing their poetry set to music composed and performed by Lyon, who also executive produced the album. In this highly eclectic collection, whose music integrates a wide range of genres from hard-driving R&B/funk to ambient/soundscape, an equally far-ranging array of poetic styles and subjects take the listener on a journey from the mid-way of Coney Island to the war-torn jungles of â€™70s Cambodia to the Dead Sea of Palestine to a ride in a spaceship with alien abductors, and stops in between. LOGOchrysalis expects its second poemusic CD to be published early next year.

**Douglas Manson http://www.dougfinmanson.blogspot.com http://www.starcherone.blogspot.com/2008/07/doug-manson-interview-on-

having- fallen.html Douglas Manson was born in Akron, Ohio and many years later earned an M.A. in English from Kent State and a Ph.D. in English from The University at Buffalo. He lives in Buffalo as a poet and writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad editions. He hosted a weekly poetry radio show for a community-based AM station, Inkaudible Poetry Radio from 2004-06. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, Roofing and Siding (BlazeVOX Books), and the expanded chapbook At Any Point (2008).

**Kristianne Meal
http://www.artvoice.com/issues/v6n49/guts_guns_and_gusto
Kristianne Meal operates Rust Belt Books in Buffalo, N.Y. from 4D frequencies. Her book TwentyTwo, first pallet (Little Scratch Pad Editions) was published last year.

**Sharon Mesmer
http://www.thebestamericanpoetry.typepad.com/the_best_american_poetry/2008/0 5/getting-to-kn-1.html http://www.jacketmagazine.com/30/fl-mesmer.html Sharon Mesmer is the recipient of two New York Foundation for the Arts fellowships in poetry. Her two recently released poetry collections are The Virgin Formica (Hanging Loose Press) and Annoying Diabetic Bitch (Combo Books). Her other works include Half Angel, Half Lunch (Hard Press), Vertigo Seeks Affinities (Belladonna Books), and Crossing Second Avenue (ABJ Books). Her work is internationally known including translations and collaborative works. Her work has recently appeared in New American Writing, The Brooklyn Rail, Van Goghâ€™s Ear, and Hanging Loose. Her fiction collections are In Ordinary Time and The Empty Quarter (Hanging Loose Press) and Ma Vie Ã Yonago (in French translation from Hachette LittÃ©ratures, France). She teaches at the New School.

**Carol Mirakove
http://www.factoryschool.com/pubs/heretical/vol2/mirakove/index.html Carol Mirakove was born in Queens and lives in Brooklyn. She is the author of Mediated (Factory School), Occupied (Kelsey St. Press), and, with Jen Benka, 1,138 (Belladonna). Her love of poetry began with deterrence to reading, where the vast space on the page provided comfort. Her favorite things include The Cliks, Caravan of Dreams, and math. Carol is a dog person.

**Oak Orchard Swamp
(see Jaye Bartell for bio)

**kathyrn l. pringle http://www.dusie.org/pringle.html
http://www.42opus.com/v6n2/harmony2 kathryn l. pringle is the author of The Stills (Duration Press) and Temper & Felicity are Lovers (TAXT). Her poems can

be read in the Denver Quarterly, Fence, Cold Drill, Dusie, 14 hills, small town, string of small machines, and 580 Split, among others. She edits the literary magazine minor/american, and curates the minor/american reading series in Durham, N.C. She has also been known to blog at minor/american, too.

**Ariana Reines, Fence/Fence Books http://www.fence.fenceportal.org http://www.fencebooks.fenceportal.org Ariana Reines is the author of The Cow (Alberta Prize, Fence Books) and Coeur de Lion (Mal-O-Mar). Two volumes of translation, of works by Charles Baudelaire and GrisÃ©lidis RÃ©al, will appear next year from Mal-O-Mar and Semiotext(e), respectively. New York's Foundry Theatre will produce her first play in February 2009. She'll be Holloway Lecturer in Poetry at the University of California at Berkeley this coming spring. Her next Fence book is MERCURY; it will come out sometime.

Fence is a biannual journal of poetry, fiction, art, and criticism that has a mission to redefine the terms of accessibility by publishing challenging writing distinguished by idiosyncrasy and intelligence rather than by allegiance with camps, schools, or cliques. It is part of our press's mission to support writers who might otherwise have difficulty being recognized because their work doesn't answer to either the mainstream or to recognizable modes of experimentation. Launched in 2001, Fence Books publishes poetry, fiction, critical texts and anthologies, and prioritizes sustained support for its authors, many of whom come to us through our two book contests and then go on to publish second, third, and fourth books.

**Tom Savage, Straw Gate Books http://www.leafscape.org/StrawGateBooks With Brainlifts, Tom Savage has published nine books of poetry, his latest arriving this July via Straw Gate Books. After receiving his B.A. at Brooklyn College, Tom then went to India for four years. In 1986 he accompanied Allen Ginsberg and fellow guest poets on a reading tour of Nicaragua. He has been awarded grants from the Fund for Poetry and the Coordinating Council of Literary Magazines.

Straw Gate Books, founded by Phyllis Wat in 2005, publishes poetry and occasional related texts. Straw Gate is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new and long-established authors whose work is under-served. Its books are The Rorschach Factory by Valerie Fox, In Sunsetland With You by Bill Kushner, Heart Stoner Bingo by Stephanie Gray, and Brainlifts by Tom Savage. Forthcoming books include work by Lydia Cortes and Merry Fortune.

**Kyle Schlesinger http://www.kyleschlesinger.com Kyle Schlesinger is the author of two books of poetry, Hello Helicopter (BlazeVOX Books) and The Pink (Kenning). He is the co-editor of Mimeo Mimeo with Jed Birmingham and ON

with Thom Donovan and Michael Cross. He will be curating the Monday night reading series at the Poetry Project in 2008-09.

**Jessica Smith, Outside Voices
http://www.looktouch.com/press
Jessica Smith edits Outside Voices press from which her first book, Organic Furniture Cellar, was released in 2006. She is also editor of Foursquare Magazine. She lives in Buffalo, N.Y.

An imprint of Bootstrap Productions (Cambridge, Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

**Virna Teixeira, Litmus Press/Aufgabe http://www.papelderascunho.net http://www.litmuspress.org Virna Teixeira was born in Fortaleza, Brazil and has lived in SÃ£o Paulo for many years. She is the author of Visita and DistÃ¢ncia, and has three books of translations publishedâ€"Na EstaÃ§Ã£o Central Central, a selection of poems of the Scottish poet Edwin Morgan; Ovelha Negra, an anthology of Scottish poetry; and Livro Universal by Chilean poet HÃ©ctor Hernandez Montecinos. Selections of her poems have been translated and published abroadâ€"Distancia (MÃ©xico, Lunarena Editorial) and Fin de SiÃ¨cle (Editorial Universidad de La Plata, Argentina)â€"and she has participated in anthologies of Brazilian poetry in the U.S., Latin America, and Portugal.

Litmus Press is a nonprofit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus press publishes two or three single-author works a year, in addition to Aufgabe, an annual journal of poetry, translations, essays, reviews, and art.

**Maureen Thorson http://www.reenhead.com/mole/mole.php Maureen Thorson lives in Washington, D.C., where she practices law and runs the smallest press in the world, Big Game Books. She is the author of two chapbooks, Novelty Act (Ugly Duckling Press) and Mayport (Poetry Society of America). Her poems have appeared or are forthcoming in Exquisite Corpse, Octopus, a Handsome Journal, and the Yale Anthology of Younger American Poetry.

**Damian Weber, House Press http://www.housepress.org http://www.housepress.blogspot.com Damian Weber has published 18 books with House Press, including his newest Barkeater, which he will be reading from at the Welcome to Boog City festival. He thinks there should be more readings like this one, and is so excited to see Eileen Myles because he thinks she's the coolest ever and that Chelsea Girls is how more people should write. He met her once at Susan Howe's class and she told a story about reading a Kobainer poem at a poetry slam in Seattle and totally losing. Apparently they're no fun.

House Press came together in Buffalo in 2002 as poets inside and outside the University at Buffalo started daily and nightly collaborations. That year, they began a workshop at 149 Lisbon, a reading series at Spot Coffee, minted the first issue of the magazine Drill, and published their first book, an our-man collaboration/collection. Since then, some members have scattered to Chicago, Brooklyn, San Francisco, Albany, St. Louis, and Charlottesville, Va., while others have held down the fort. Drill has morphed into String of Small Machines (S.F./Chicago), and two other magazines, Spell (Chicago) and Source Material (Brooklyn), have arisen. Meanwhile, House has put out over two dozen books and a half-dozen CDs. In addition to poetry and music, they've also worked with prose, street art, book art, and film.

**Mark Lamoureux, Cy Gist Press http://www.cygistpress.com Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, Astrometry Organon, earlier this year. He is the author of four chapbooks: Traceland, 29 Cheeseburgers, Film Poems, and City/Temple. His work has appeared in print and online in Carve, Coconut, Conduit, Denver Quarterly, Fence, GutCult, Jubilat, Lungfull!, Melancholiaâ€™s Tremulous Dreadlocks, miPoesias, and Mustachioed, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate editor for Fulcrum Annual, printed matter editor for Boog City, and teaches English at Kingsborough Community College.

Editor Mark Lamoureux started Cy Gist Press in 2006. The press' focus is on ekphrastic poetry, or works that have a strong visual sensibility. Volumes are handmade in print runs of 100-150, with all design work and printing done in-house by Lamoureux.

*Sunday

**Ana BoÅ¾iÄeviÄ‡
http://www.quoileternite.blogspot.com
Ana BoÅ¾iÄeviÄ‡ is a poet living in North Massapequa. She's the author of Document (Octopus Books).

**Lee Ann Brown http://www.writing.upenn.edu/pennsound/x/Brown.html http://www.epc.buffalo.edu/authors/brown Lee Ann Brown loves to perform. Her books include The Sleep That Changed Everything (Wesleyan University Press) and Polyverse (Sun & Moon Press), the latter of which included earlier chapbooks such as a museme (Boog Literature) and Crush (Leave Books). She loves to sing and play with her daughter Miranda, who is beginning kindergarten this fall at The Blue Man Creativity Center, as well as collaborate with her husband, Tony Torn, with whom she has started The French Broad Institute (of Time and the River) in Marshall, N.C. During the school year she

lives in NYC, goes to lots of readings, and teaches poetry at St. John's University.

**Tisa Bryant http://www.themagicmakers.blogspot.com/2007/03/tisa-bryant-authorscholar-tis a-bryant.html Tisa Bryant makes work that often traverses the boundaries of genre, culture, and history. Her first book, Unexplained Presence (Leon Works), is a collection of original, hybrid essays that remix narratives from eurocentric film, literature, and visual arts and zoom in on the black presences operating within them. Her writing has appeared or is forthcoming in a number of places, including Abraham Lincoln, The Believer, 1913: A Journal of Forms, Sustainable Aircraft, and with the paintings of visual artist Laylah Ali. She is also author of the chapbook, Tzimmes (a+bend Press). She is assistant professor of writing at St. John's University, Queens; lives in Crown Heights, Brooklyn; and is a founding editor/publisher of the hardcover annual The Encyclopedia Project.

**Julia Cohen http://www.onthemessiersideofneat.blogspot.com http://www.pshares.blogspot.com/2007/12/new-voice-1-julia-cohen.html Julia Cohen is the author of three chapbooks, If Fire, Arrival (horse less press), Who Could Forget the Sensational First Evening of the Night (H_NGM_N B__KS), and, with Mathias Svalina, When We Broke the Microscope (Small Fires Press). Her chapbooks The History of a Lake Never Drowns (Dancing Girl Press) and, also with Mathias Svalina, Chugwater (Transmission Press) are forthcoming. Poems have been published in Denver Quarterly, Copper Nickel, Bird Dog, Spinning Jenny, the tiny, MiPOesia, GutCult, and Forklift, Ohio, among others.

**John Coletti
http://www.fewfurpressrainbow.blogspot.com
John Coletti is the author of The New Normalcy (Boog Literature), Physical Kind (Portable Press at Yo-Yo Labs), and the forthcoming Same Enemy Rainbow (fewer & further). He is the editor of The Poetry Project Newsletter.

**Jennifer Firestone
http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/mentoring/interview_ firestone_myles.html Jennifer Firestone is the co-editor of Letters To Poets: Conversations About Poetics, Politics, and Community (Saturnalia Books), forthcoming in October. She is the author of Holiday (Shearsman Books), Waves (Portable Press at Yo-Yo Labs), and From Flashes and snapshot (Sona Books). Her work has appeared in HOW2, LUNGFULL!, Xcp: Streetnotes, Fourteen Hills, Dusie, 580 Split, and Saint Elizabeth Street, among others. She is an assistant professor teaching poetry at Eugene Lang College at The New School for Liberal Arts, and lives in Brooklyn with her husband and their infant twins.

**Corrine Fitzpatrick
http://www.chax.org/eoagh/issue3/issuethree/fitzpatrick.html
http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick
Corrine Fitzpatrick is the author of Zamboanguena and On Melody Dispatch. She is in the M.F.A. program at Bard College and is the program coordinator for The Poetry Project at St. Mark's Church.

**Edward Foster
http://www.stevens.edu/provost/academics/undergraduate/faculty_profile1.php?faculty_id=905
http://www.lightmillennium.org/2005_15th/edfoster_fbingul_interview.html Ed Fosterâ€™s recent books include What He Ought To Know: New and Selected Poems (Marsh Hawk Press) and A History of the Common Scale. Described by one critic as "the epitome of the poet/scholar," he is the author of numerous volumes of literary criticism and history but is better know for his poetry, characterized by "sureness of register, intelligence of arrangement, delicacy of emotional patterning, elegance of effect" says Verse magazine. The founding editor of Talisman House Publishers, he is a professor of history and an associate dean in the College of Arts and Letters at the Stevens Institute of Technology.

**Yoko Kikuchi http://www.yokokikuchi.com http://www.dreambitches.org Yoko Kikuchi writes songs to play solo, as well as being the main songwriter for Dream Bitches. She has one solo release, Songs I Wrote For You, and is working on releasing a solo triple-album in the fall. Dream Bitches has two albumsâ€”Sanfransisters (Olive Juice Music) and Coke-and-Spiriters (Recommended If You Like Records). As well as recording her own projects, Kikuchi appears as a backing vocalist/harmony composer on a number of recordings by talented artists including Dan Fishback, Phoebe Kreutz, Dibs, Casey Holford, Josh Malamy, and Andrew Phillip Tipton. She also performs/guest stars in a number of groups, most notably the Kreutzenjammer Kids, Piaf the Eiffel Tower, and The Leader.

**Amy King http://www.amyking.org Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi (BlazeVOX Books), and, most recently, Kiss Me With the Mouth of Your Country (Dusie Press). She is the moderator for the Poetics List and the Women's Poetry Listserv, and teaches English and creative writing at Nassau Community College. She is currently editing an anthology, The Urban Poetic, forthcoming from Factory School.

**Rachel Levitsky http://www.delirioushem.blogspot.com/2008/02/dim-sum-rachel-levitsky.html http://www.chax.org/eoagh/issue3/issuethree/levitsky.html Rachel Levitsky is the author of Under the Sun (Futurepoem books) and five poetry chapbooks. She has written several poetry plays, three of which (one of

them with Camille Roy) have been performed in New York and San Francisco. Recently her work was translated into Icelandic for the anthology 131.839 SlÃ¶g Med Bilum by EirÃkur Ã–rn Nordahl. Online poetry and critical essays can be found at Delirious Hem, Narrativity, Duration Press, How2, and Web Conjunctions, among others. She is the founder and co-director of Belladonna*, an event and publication series of feminist avant-garde poetics.

**Timothy Liu
http://www.poets.org/poet.php/prmPID/114
Timothy Liu has two new books of poetry forthcoming, Bending the Mind Around
the Dreamâ€™s Blown Fuse (Talisman House Press) and Polytheogamy (Saturnalia
Books). He lives in Manhattan.

**Eileen Myles
http://www.eileenmyles.com
http://www.eileenmyles.net
Eileen Myles was born in Cambridge, Mass. in 1949, and moved to New York City in 1974 to be a poet. Since then she has written produced, performed, and edited more than 20 plays, libretti, films books of poetry, and fiction, most recently Sorry, Tree. Importance of Being Iceland (essays) and The Inferno, a poet's novel, are forthcoming. She lives and writes in New York.

**Mendi Lewis Obadike http://www.blacknetart.com Mendi Lewis Obadike is the author of Armor and Flesh: Poems and the libretto for the internet opera The Sour Thunder. The Whitney Museum of American Art, Yale University, and the New York African Film Festival and Electronic Arts Intermix, are among the institutions that have commissioned her text-based new media art. She received a Rockefeller New Media Award to develop TaRonda, Who Wore White Gloves, an opera which explores black codes of conduct. She developed Four Electric Ghosts (an opera based on Amos Tutuola's novel My Life in the Bush of Ghosts and the video game Pac-Man) in Toni Morrison's Atelier at Princeton in the fall of 2005. Mendi lives and works with her husband Keith in the New York metropolitan area.

**Simon Pettet http://www.jacketmagazine.com/29/leddy-pettet.html http://www.jacketmagazine.com/25/pett-berr-iv.html Simon Pettet is an internationally renowned English-born poet and long-time Lower East Side resident. His most recent book of poems is the much-acclaimed More Winnowed Fragments (Talisman House Press). Hearthâ€”New and Selected Poems is due from the same publisher later in the fall. He is also the author of two classic collaborations with photographer-filmmaker, Rudy Burckhardt, Conversations About Everything and Talking Pictures, and edited the Art

Writings of the Pulitzer-prize-winning New York School poet James Schuyler. "Like Beethoven's Bagatelles", John Ashbery has written, â€œSimon Pettet's short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it.â€

**Nick Piombino
http://www.argotistonline.co.uk/Piombino%20interview.htm
http://www.nickpiombino.blogspot.com
Nick Piombino guest edited OCHO 14. He opened his ongoing weblog fait accompli in February 2003. His latest books are fait accompli (Factory School) and Free Fall (Otoliths), a collage novel containing over 150 full-color images. Contradicta, with illustrations by Toni Simon is due this fall from Green Integer.

**Meghan Punschke http://www.megpunschke.com Meghan Punschke is the author of Stratification (BlazeVOX Books). She resides in New York City, and has an M.F.A. in poetry from The New School. She is the curator and host of Word of Mouth, a reading series dedicated to poets and fiction/non-fiction writers. She is also the managing editor for the literary journal Oranges & Sardines. Her poetry was nominated for a Pushcart Prize in 2007, and it can be found in MiPO, No Tell Motel, Coconut, Sawbuck, and OCHO, among others.

**Christopher Stackhouse http://www.readab.com/cstackhouse.html Christopher Stackhouse is the author of the poetry collection Slip (Corollary Press) and co-author of Seismosis (1913 Press), which features a collaboration of Stackhouse's drawings with text by writer/author/professor John Keene. He is a Cave Canem Writers Fellow, and, a 2005 Fellow in Poetry from the New York Foundation for the Arts. He has recently successfully completed studies, granting him an M.F.A. in writing/interdisciplinary studies from Bard College in 2009.

**Mathias Svalina http://www.mathiassvalina.blogspot.com Mathias Svalina is a co-editor of Octopus Magazine and Octopus Books. He is the author of the chapbooks Why I Am White (Kitchen Press), Creation Myths (New Michigan Press), and The Viral Lease (Small Anchor Press). He is the co-author of the collaboratively written chapbooks Or Else What, Asked the Flame, with Paula Cisewski (SC Press), When We Broke the Microscope (Small Fires Press), and Chugwater (Transmission Press), which were both written with Julia Cohen. His first book, Destruction Myth, is forthcoming from Cleveland State University Press next year.

**Stacy Szymaszek
http://www.lemonhound.blogspot.com/2008/04/autoportraits-conversation-with-s tacy.html Stacy Szymaszek is the author of Emptied of All Ships and the forthcoming Hyperglossia (both Litmus Press). She recently published her faux

coming-of-age tale Orizaba: A Voyage with Hart Crane (Faux Press). Her passion for Crane is so real. She is the artistic director of the Poetry Project at St. Mark's Church.

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273. steve russell

Re: Derek Walcott directing Seamus Heaney's Burial at Thebes

Tue 16 Sep 2008

---

dog eats librettist. tough world.

--- On Mon, 9/15/08, steve d. dalachinsky <[redacted]> wrote:
From: steve d. dalachinsky <[redacted]>
Subject: Re: Derek Walcott directing Seamus Heaney's Burial at Thebes
To: [redacted]
Date: Monday, September 15, 2008, 11:52 AM

not a libretti a libretto

usually in old days librettist was forgotten like the leider writer
or even when folks talk of burt bacharach or elton john you rarely har
about hal david or bernie taupin
in some cases the librettist and composer were one in the same
ditto leider as in the case with certain mahler leider
and as i once wrote in a poem
if the opera's a success they praies the composer
if it's a flop they blame the librettist

On Mon, 15 Sep 2008 07:22:41 -0700 steve russell <[redacted]>
writes:
> cool. Libretti's must be challenging. I've written plays, but have

> them stashed. I think I may have the people skills to do something
> with them now. before, ugh, ugh...
>
> The poet Cornelius Eady was nominated for a pultizer for a libretti
> he wrote. but the title escapes me.
> Richard Foreman is out there. & only Yorkers get to see the work.
>
> best,
> Steve Russell
>
>
>
> ----- Original Message ----

> From: Alison Croggon <[redacted]>
> To: [redacted]
> Sent: Saturday, September 13, 2008 7:04:58 PM
> Subject: Re: Derek Walcott directing Seamus Heaney's Burial at
> Thebes
>
> Break a leg, Harry. I wish I could see it, but alas, am too far
> away.
> Steve, the question about poetry and theatre has exercised me often.
> I've sometimes wondered why poets seem less interested than once
> they
> were, because theatre is a fascinating art if you're interested in
> poetry, or so it seems to me. Not that there's not contemporary
> connections - The UK poet Chris Goode is well known in Britain as a
> theatre maker, for instance. And the playwright Howard Barker is a
> fine poet himself. Charles Bernstein has close connection to Richard
> Foreman and has written libretti himself. Etc etc. Dig a bit and
> you'll find things. Myself, I've written three libretti (two of
> which
> have been produced) and a number of plays for stage and radio. Fwiw,
> my most recent Salt collection is called THEATRE...
>
> I run a blog which reviews and discusses theatre here in Melbourne
> (occasionally in London, if I'm there) which might interest you -
> http://theatrenotes.blogspot.com
>
> All the best
>
> Alison
> >
> > 2008/9/14 Harry Ross <[redacted]>:
> >> Hello,
> >>
> >> I've lurked on this list for a few years, and very much
enjoyed
> reading many
> >> posts. Not an academic and not much of a poet I've never
posted.
> Anyway,
> >> what I do do is work in classical music and I am producing an
> operatic
> >> adaptation of The Burial at Thebes which will be designed and

> directed by
> >> Derek Walcott. The show opens at Shakespeare's Globe, London
in
> about a
> >> month. Anyway, I thought I'd let you all know as you might
find
> it
> >> interesting to discuss one poet directing another's work.
> >>
Check
> >>
> >
> >
> >
> > --
> > Andrew
> > http://hispirits.blogspot.com/
> > http://www.flickr.com/photos/aburke/
> >
> >
>
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>
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
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274. David Chirot

Two Josef Koudelka Exhibits: 1968 "When Prague Spring Gave Way to Winter"

Tue 16 Sep 2008

The grimmest Christmas Day i spent was in the train station in Prgaue, with truly immense poster of Soviet Soldiers marching, their boots crushing down on the station-- and the Tchaikovsky music played for hours! i was under a guard the whole time so not allowd to go anywhere except step out front to see the collassal soldiers-- which had lettering that read--"Our Friends The Soviet Army" this was 1975-- in years previous, one found refugee Czech students trying to get by making huge chalk painting repros, portraits of tourists and drawings of all kinds on sidewalks, esp in Paris--

http://www.nytimes.com/2008/09/14/arts/design/14geft.html?
_r=1&ei=5070&emc=eta1&oref=slogin
*ARTS / ART & DESIGN * | September 14, 2008
 * Art: When Prague Spring Gave Way to Winter
<http://www.nytimes.com/2008/09/14/arts/design/14geft.html?
ei=5070&emc=eta1>
*
 By PHILIP GEFTER
 Two photography shows by Josef Koudelka showcase his tank-level view of the 1968 Soviet invasion.

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275. Christophe Casamassima

Release Party + Performance for Christophe Casamassima's 'the Proteus'

Tue 16 Sep 2008

Book Release Party & Performance
for Christophe Casamassima’s the PROTEUS

featuring Poet’s Theatre under the direction of
Enoch Chan & M. Magnus
with Laura Rocklyn, Jon Lee, and Erin Kaufman

Towson ARTS Collective
406 York Rd Lower Level
Towson, Maryland 21204

Friday. September 26.
7 P.M.-9 P.M.

On September 26th, 2008,
Christophe Casamassima
and friends will celebrate
the release of the Proteus
[Moria Books]. The festivities
begin at 7 PM sharp,
and will include live
performances / readings
by the poet plus a reading
by M. Magnus, including
live remixes of his poetry
under the direction of
Enoch Chan with Laura
Rocklyn, Jon Lee, and
Erin Kaufman.

Books will be available for sale and signing. Food and beverages will also be available thanks to kind donations from the Towson University English Department.

::contact::
[redacted] / [redacted]

--
Powered By Outblaze

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276. JULIE KIZERSHOT
Forwarding event- no reply
Tue 16 Sep 2008

Dear PEN Supporters,

Next Tuesday, September 23, at Cooper Unionâ€šs Great Hall, PEN will present a program to honor Burmese writers whose work has been suppressed by the military regime and to support the victims of the recent cyclone. Readers will include Kiran Desai, Orhan Pamuk, Salman Rushdie, and Venerable U Gawsita, among others. The event, commemorating the 20th anniversary of the 1988 popular uprising, as well as the first anniversary of last yearâ€šs monksâ€š protests, will pay tribute to writers, journalists, monks, and all those who continue to raise their voices, at enormous personal risk, for greater freedom in Burma.

All proceeds from this event will be donated to the International Burmese Monks Organization, a network of Buddhist monks collecting relief aid for the

victims of Cyclone Nargis. Tickets are $20 and are available online or by phone: www.smarttix.com or [redacted].

We would love to see you at 7 p.m. next Tuesday at this important event. You can find additional program details here: www.pen.org/readingburma

Thank you for your continuing support.

Warmly,
Francine Prose

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277. William Slaughter
Notice: Mudlark
Tue 16 Sep 2008

New and On View: Mudlark Issue No. 36 (2008)

Leg Paint by Peter Waldor

Notes to a Painter for a Series of Paintings on the Millipede's Legs

Peter Waldor is the author of Door to a Noisy Room from Alice James Books (2008) and Mudlark Poster No. 63 (2006). New poems are forthcoming in the Colorado Review, Iowa Review, and Mothering Magazine. He lives in Northern New Jersey with his wife and children.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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278. Karen Schubert
Whiskey Island Magazine release party
Tue 16 Sep 2008

Editors Karen Schubert, Amy Bracken Sparks and Travis Hessman invite you to
> a Whiskey Island Magazine release party! Double issue #54/55, reading
> will feature Deborah Poe, Sean Thomas Dougherty, Michael Salinger, John
> Panza, many others. We have invited all past contributors. Friday, 19
> September, 2008, 7:00 at Cleveland State University's Fenn Tower ballroom on

> Euclid. Parking EG deck on Chester. [redacted].
> Whiskey Island issue #54/55 contributors include Eric Anderson, B.J. Best,
> Megan Bohigian, Jason Bredle, Jericho Brown, Simmons B. Buntin, Nick Carbo,
> Kathy Davis, Sean Thomas Dougherty, Denise Duhamel, Thomas Dukes, Blas
> Falconer, Elton Glaser, Benjamin S. Grossberg, James Allen Hall, H.L. Hix,
> Jay Hopler, Nigel Jenkins, Wayne Miller, Carl Peterson, Deborah Poe, Michael
> Salinger, Jeffrey Skinner, Jonathan Wells, Joshua Marie Wilkinson.
> $12 Whiskey Island Magazine/English Dept./Cleveland State
> University/Cleveland, OH 44115
>
>
> --
> Karen Schubert
> General Editor
> Whiskey Island Magazine
> Department of English
> Cleveland State University
> Cleveland, OH 44115
> http://www.csuohio.edu/class/english/whiskeyisland/
>

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279. David Chirot

American Poets Added to British Archive

Wed 17 Sep 2008

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http://
www.nytimes.com/2008/09/17/arts/17arts-AMhERICANPOET_BRF.html?
ei=5070&emc=eta1
*ARTS * | September 17, 2008
* Arts, Briefly: American Poets Added to British Archive
<http://www.nytimes.com/2008/09/17/arts/17arts-AMERICANPOET_BRF.html?
ei=5070&emc=eta1>
*
Compiled by JULIE BLOOM
Gwendolyn Brooks and Theodore Roethke are among the 14 influential 20th-century American poets whose recordings have been added to Britain's free online poetry archive, the BBC reported.

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280. amy king
GET BITCH
Wed 17 Sep 2008

Recent on the blog:

* GET BITCH (they publish poems too) -- Help!: http://amyking.wordpress.com/2008/09/17/get-bitch/

* Poetry Is To Money As Ice Cream Is To Mud -- http://amyking.wordpress.com/2008/09/17/poetry-is-to-money-as-ice-cream-is-to-mud/
* DFW, etc etc -- http://amyking.wordpress.com/
Be well,
Amy

_____

Amy's Alias

http://amyking.org/

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281. David Chirot
Chirot's After Rimbaud's Illuminations --new from tir aux pigeons
Wed 17 Sep 2008

---

now available, a selection of
After Rimbaud's Illuminations <http://www.lulu.com/content/3882597>
After Rimbaud's Illuminations (book)David-Baptiste Chirot

Print: $5.00
Download: FREE

To think of Rimbaud as a cartographer is in no way a stretch of the imagination. And to think that Chirot has used one of Rimbaud's maps to traverse his memory while simultaneously his dreams, is altogether possible—and it seems this is what Chirot has done. http://www.lulu.com/content/3882597 <http://www.lulu.com/content/3882597>

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282. Charles Alexander
Charles Olson conference
Wed 17 Sep 2008

A little over a week remains for the early-bird reduced pricing for the conference CHARLES OLSON: LANGUAGE AS PHYSICAL FACT, sponsored by

Chax Press, co-sponsored by the host venue, the University of Arizona Poetry Center.

Featuring poets & scholars Anne Waldman, Steve McCaffery, Myung Mi Kim, Cole Swensen, Barbara Henning, Tenney Nathanson.

Also featuring the recent film by Henry Ferrini, POLIS IS THIS.

And featuring an exhibition of printed works of Olson poems from The Maximus Poems, by Chax Press.

All from Oct 10 through Oct 11, 2008, at the UA Poetry Center, in Tucson, Arizona.

For more information:

The UA Poetry Center newsletter: http://poetrycenter.arizona.edu/enewsletter/Sept2008/enews0808SeptOlson.shtml

The Chax Press Olson pages: http://chax.org/olson.htm

Thank you & I hope to see you there!

Charles Alexander

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

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283. Murat Nemet-Nejat
Fwd: New European Poets (9/23, 6PM)
Wed 17 Sep 2008

---------- Forwarded message ----------
From: Jessica Lowenthal <[redacted]>
Date: Tue, Sep 16, 2008 at 7:59 PM
Subject: Re: New European Poets (9/23, 6PM)
To: [redacted]

I hope you'll help share this announcement with colleagues, students, and friends in the area!

-Jessica

****

Join us at the Writers House on Tuesday, September 23 at 6PM for Writers without Borders: a celebration of NEW EUROPEAN POETS (Graywolf 2008), a new anthology of poetry from every country in Europe.

The program will include discussion of this landmark anthology — the joys and challenges of translation, the process of selection, the field of European poetry and poetics — and selected readings by translator-editors MARELLA FELTRIN-MORRIS, MURAT NEMET-NEJAT, ADAM J. SORKIN, and J.C. TODD. Anthology co-editor WAYNE MILLER will moderate. To find out more, check out the Writers Without Borders website, http://writing.upenn.edu/wh/involved/series/wwb/, or stop by the Writers House soon and pick up an information / poetry packet.

WH Staff

Kelly Writers House presents

WRITERS WITHOUT BORDERS:
NEW EUROPEAN POETS

featuring translator-editors
MARELLA FELTRIN-MORRIS (Italian)
MURAT NEMET-NEJAT (Turkish)
ADAM J. SORKIN (Romanian)
J.C. TODD (Latvian)
and anthology co-editor WAYNE MILLER

Tuesday, 09/23 at 6PM
The Writers House | 3805 Locust Walk
This event is free & open to the public - no registration required!

Presenting work by poets from across Europe, the NEW EUROPEAN POETS anthology enlisted twenty-four regional editors to select and translate 290 poets, whose writing was first published after 1970. These poets represent every country in Europe, and many of them are published here for the first time in English or in the United States. The resulting anthology collects some of the very best work of a new generation of poets who have come of age since Paul Celan, Anna Akhmatova, Federico Garcia Lorca, Eugenio Montale, and Czeslaw Milosz.

The WRITERS WITHOUT BORDERS series is supported by Penn alumnus Seth Ginns (C'00) and by the Office of the Provost. The series will -- in Provost Daniels' words -- "bring together Penn's vital commitment to global engagement with the activism and inspiration of some of the world's most compelling writers."

MARELLA FELTRIN-MORRIS is Assistant Professor of Italian at Ithaca College, specializing in late nineteenth-century and twentieth-century Italian Literature and translation.

Poet, translator and essayist, MURAT NEMET-NEJAT has translated the work of a number of modern and contemporary Turkish poets. He is currently working on translation of work by the Turkish poet Seyhan Erozçelik, which will be published by Talisman House in 2008.

ADAM J. SORKIN has published more than thirty books of translation and placed the work of over 150 Romanian writers in 350 periodicals and reviews in North America, Europe, Asia and Australia.

Poet and translator J.C. TODD, who is a visiting lecturer in Creative Writing at Bryn Mawr, served as contributing editor for "The Drunken Boat" from 2001-2007, editing features on Eastern European contemporary poetry in translation: Lithuania, Latvia, Slovenia.

WAYNE MILLER, co-editor of the New European Poets anthology, is the author of two books of poems, The Book of Props and Only the Senses Sleep, as well as translator of Moikom Zeqo's I Don't Believe in Ghosts. He teaches at the University of Central Missouri, where he co-edits Pleiades: A Journal of New Writing.

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284. **steve d. dalachinsky**

HAIR vs. Living Theater

Thu 18 Sep 2008

The Living Theater vs.
HAIR.
Improbable comparisons? Not really. First I want to say that the benefit for
the Living Theater at Joes Pub,Revolutionary Acts, was a sold out affair.
All the performers were basically cabaret and musical folk and though some carried
anarchistic messages in their somewhat funny and theatrical performances their styles
as with the style of HAIR were completely antithetical to what the Living Theater stands for,
though it ended with Judith Malina reading some of her poetry. But its the similarities
between Hair and the Living Theater that I want to deal with, the spirit of counter culture

rebellion and the messages that both HAIR and the Living Theater have to offer us.

Though the one (L.T.) is intellectual, high art and the other (HAIR) almost an anti-intellectual,
popular musical (fundamental difference being the use of song as vehicle),
they both gives us ensemble players that offer up an anarchistic, pro sex, pro drug,
anti-war palette with other parallels such as nudity, group sex and the pitfalls of so called
democratic (actually oligarchic),organized if somewhat fascistic government.
The authors of HAIR, like the principals of the Living Theater, come from the
experimental roots of theatre. In HAIR one can see/feel parallel moments to such
Living Theater productions as Mysteries and Paradise Now. Also throughout
HAIR, as with most Living Theater productions the audience is constantly being engaged.
Though both are concerned with the way folks react to the material presented
and how that material relates back to the audience and are both willfully,
as with most good art that is not made for its own sake, interested in the activity
as well as its result there is one major difference, aside from the festive catchy pop/rock
atmosphere of HAIR. In the production of HAIR at Shakespeare in the Park the
character who gets drafted and sent to Vietnam (the draft being one of the
only differences between war then and now) dies and is laid out on an American flag
toward the back of the stage. The cast immediately gathers starts singing Let the Sun Shine In
and encourages the audience to sing and dance along. The victim is completely upstaged, in fact
almost blotted out, forgotten. If this were a Living Theater production, say, as with the end of
Mysteries, we would be left with that dead body to think about and not good
hearted optimistic merriment. Yet, though many of their processes differ

many of their
approaches are the same and its very interesting to watch them unfold
and calculate where, at
certain points structure and content of both ideas become identical.

I prefer the Living Theaters approach, though a good song and dance
never hurt anyone.
I can say however that despite its happier moments HAIR might just be the
one of most anti-war,
counter-culture plays to come along and one that finds itself wrapped up
nicely
in a perfect pop culture package and tied off neatly with a yellow
ribbon.

This fall look for HAIR on Broadway and the new Living Theater
production of Eureka,
the late Hanon Resnikoffs adaptation of Poes epic poem.

↑ Index

285. steve russell
in Bernard-Henri Levy's EXACT words
Thu 18 Sep 2008

---

brother Levy made a talk show appearance in d.c. recently. promoting his latest book. Here's something recent from "American Vertigo." Levy is attempting something big. His aim: to repeat in the 21st century what Tocqueville accomplished in the 19th.

& while this is an exact quote from "Vertigo," I've taken the liberty of giving it a poet_in_hell spin.

Ellroy performs aCtIoN readings
as
Pollock
performed
A C T I O N _____painting
h,e
Acts
o
u
t h is text
rolls
it
u
n d er his tongue

or b
e
t
w
een his t*ee*th BITES I
N
T
O
it
sw&allo ws it
just as)Pollock skipped around his d!!!rip
paintings c(i)rcled
around them [redacted]&pissed
on them E)))))VIS(((ER)))ated his canves
feigned
eviserating (him-
self)

↑ Index

286. **Sam Ladkin**
CFP for VFT
Thu 18 Sep 2008

Forwarded on behalf of Sara Crangle ([redacted]) and Sophie Read ([redacted]). [Apologies for cross-posting]

"Veronica Forrest-Thomson: Larking up Kicks"

A Call for Papers

"[O]ne of the misfortunes of the lack of attention being paid to English poetry of this century is the obscurity of Veronica Forrest-Thomson, a poet who died in 1975 at the age of 27." So stated Brian Kim-Stefans in July 2001. In 2002, literary critic Suzanne Raitt expressed the hope that Forrest-Thomson's unknown status would be mitigated by a compilation of her poetry in the nineties and a recent monograph by Alison Mark. This symposium emerges on the heels of another updated version of Forrest-Thomson's poetry, namely Veronica Forrest-Thomson: Collected Poems (ed. Anthony Barnett, published by Shearsman Books and Allardyce, Barnett, 2008).

Veronica Forrest-Thomson wrote three poetry collections: _Identi-kit_ (1967) _Language Games_ (1971), and _On the Periphery_ (1976). She was also a literary theorist and critic who authored _Poetic Artifice: A Theory of Twentieth-Century Poetry_ (1978). Her work is witty, philosophical, and occasionally, deliberately, badly rhymed. It is also worthy of more consideration.

Christ's College, Cambridge and the Centre for Modernist Studies at the University of Sussex intend to co-host a day-long symposium dedicated to the work of Veronica Forrest-Thomson. It will be held on Saturday, January 17th, 2008 at Cambridge, and will involve panels comprised of 15-minute papers and a longer, seminar-style finale of very short close readings of individual Forrest-Thomson poems. Our intent is to foster an informed and comfortable dialogue about Forrest-Thomson, and contemplate ways of approaching her work.

As such, we welcome papers on any facet of Forrest-Thomson's poetry and criticism. Proposals of no more than 250 words should be sent to both Sara Crangle ([redacted]) and Sophie Read ([redacted]).

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287. **James Sanders**
Re: spam is speech
Thu 18 Sep 2008

I haven't been keeping up with the case Lori but the 1st Amendment covers almost all forms of expression even commercial ones (though commercial ones enjoy lesser protection). Given your interests, you may be interested in the fact that source code is protected as speech, even though the nature of source code is such that it has a low (arguably) social utility but a high functional one (ultraperformative in an Austinian sense?). See http://en.wikipedia.org/wiki/Bernstein_v._United_States.

James

On Mon, 15 Sep 2008 08:04:09 -0600, Lori Emerson <[redacted]> wrote:

> *Hi - has anyone been keeping up the ruling in Virginia that that the state's "anti-spam law violates free speech protections under the First Amendment"? This seems so strange and poetic to me - that bulk email, not even the content of the email, is speech. Any thoughts?*
>
> *Lori*
>
> *==========*
> *The Associated Press*
> *September 12, 2008 at 11:34 AM EDT*
> *RICHMOND, Va. — The Virginia Supreme Court has declared the state's anti-spam law unconstitutional.*
>
> *The unanimous ruling Friday reversed the conviction of a man once considered one of the world's most prolific spammers. The court agreed with Jeremy Jaynes' claim that the anti-spam law violates free speech protections under the First Amendment. In 2004, Jaynes became the*

> *first person in the country to be convicted of a felony for sending unsolicited bulk e-mail. Authorities claimed Jaynes sent up to 10 million e-mails a day from his home in Raleigh, N.C. He was sentenced to nine years in prison.*
> *Jaynes was charged in Virginia because the e-mails went through an AOL server there.*
>
> *--*
> *Lori Emerson*
> *Assistant Professor*
> *Department of English*
> *University of Colorado at Boulder*
> *Hellems 101, 226 UCB*
> *Boulder, CO 80309-0226*
> *http://www.colorado.edu/English/faculty/facpages/emerson.shtml*
>
> *"For days and weeks on end one racks one's brains to no avail and, if asked, one could not say whether one goes on writing purely out of habit, or a craving for admiration, or because one knows not how to do anything other, or out of sheer wonderment, despair or outrage, any more than one could say whether writing renders one more perceptive or more insane."*
> *-- W.G. Sebald*

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288. Gabriel Gudding

poet hire: Illinois State University - Experimental and/or Oral Poetics

Thu 18 Sep 2008

fyi The Department of English at Illinois State University (http://www.english.ilstu.edu/) seeks a Creative Writing, Poetry, tenure-track, assistant professor: Given our Ph.D. in English Studies, and our recent Ph.D. with emphasis in Creative Writing, we seek candidates prepared to work in a Department that stresses the relationships among literatures, linguistics, rhetoric and pedagogies. We encourage candidates with expertise in experimental poetics and/or oral poetics. Requirements to be met by appointment date: 1) terminal degree, 2) dissertation and/or publications in the field, and 3) demonstrated commitment to publishing and teaching. Position start date: August 16, 2009. To assure full consideration, please send letter, vita, and complete dossier by November 3, 2008 to: Joan Mullin, Chair, Department of English, Campus Box 4240, Normal, Illinois 61790-4240 or email attachments to Angela Scott at [redacted], subject line: Creative Writing Search. Applications acknowledged. Interviews conducted at MLA.

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289. **John Smith**
Fwd: New European Poets (9/23, 6PM)
Thu 18 Sep 2008

I only lurk on this list for the most part, but regardless of whether you can attend the event, I would highly recommend *New European Poets*, which I have now read twice and has given me the mental space to write a couple of poems I would not have otherwise considered.

J.D. Smith
www.jdsmithwriter.com

---------- Forwarded message ----------
From: Murat Nemet-Nejat <[redacted]>
Date: Wed, Sep 17, 2008 at 6:34 PM
Subject: Fwd: New European Poets (9/23, 6PM)
To: [redacted]

---------- Forwarded message ----------
From: Jessica Lowenthal <[redacted]>
Date: Tue, Sep 16, 2008 at 7:59 PM
Subject: Re: New European Poets (9/23, 6PM)
To: [redacted]

I hope you'll help share this announcement with colleagues, students, and friends in the area!

-Jessica

****

Join us at the Writers House on Tuesday, September 23 at 6PM for Writers without Borders: a celebration of NEW EUROPEAN POETS (Graywolf 2008), a new anthology of poetry from every country in Europe.

The program will include discussion of this landmark anthology — the joys and challenges of translation, the process of selection, the field of European poetry and poetics — and selected readings by translator-editors MARELLA FELTRIN-MORRIS, MURAT NEMET-NEJAT, ADAM J. SORKIN, and J.C. TODD. Anthology co-editor WAYNE MILLER will moderate. To find out more, check out the Writers Without Borders website, http://writing.upenn.edu/wh/involved/series/wwb/, or stop by the Writers House soon and pick up an information / poetry packet.

WH Staff

Kelly Writers House presents

WRITERS WITHOUT BORDERS:
NEW EUROPEAN POETS

featuring translator-editors
MARELLA FELTRIN-MORRIS (Italian)
MURAT NEMET-NEJAT (Turkish)
ADAM J. SORKIN (Romanian)
J.C. TODD (Latvian)
and anthology co-editor WAYNE MILLER

Tuesday, 09/23 at 6PM
The Writers House | 3805 Locust Walk
This event is free & open to the public - no registration required!

Presenting work by poets from across Europe, the NEW EUROPEAN POETS anthology enlisted twenty-four regional editors to select and translate 290 poets, whose writing was first published after 1970. These poets represent every country in Europe, and many of them are published here for the first time in English or in the United States. The resulting anthology collects some of the very best work of a new generation of poets who have come of age since Paul Celan, Anna Akhmatova, Federico Garcia Lorca, Eugenio Montale, and Czeslaw Milosz.

The WRITERS WITHOUT BORDERS series is supported by Penn alumnus Seth Ginns (C'00) and by the Office of the Provost. The series will -- in Provost Daniels' words -- "bring together Penn's vital commitment to global engagement with the activism and inspiration of some of the world's most compelling writers."

MARELLA FELTRIN-MORRIS is Assistant Professor of Italian at Ithaca College, specializing in late nineteenth-century and twentieth-century Italian Literature and translation.

Poet, translator and essayist, MURAT NEMET-NEJAT has translated the work of a number of modern and contemporary Turkish poets. He is currently working on translation of work by the Turkish poet Seyhan Erozçelik, which will be published by Talisman House in 2008.

ADAM J. SORKIN has published more than thirty books of translation and placed the work of over 150 Romanian writers in 350 periodicals and reviews in North America, Europe, Asia and Australia.

Poet and translator J.C. TODD, who is a visiting lecturer in Creative Writing at Bryn Mawr, served as contributing editor for "The Drunken Boat" from 2001-2007, editing features on Eastern European contemporary poetry in translation: Lithuania, Latvia, Slovenia.

WAYNE MILLER, co-editor of the New European Poets anthology, is the author of two books of poems, The Book of Props and Only the Senses Sleep, as well as translator of Moikom Zeqo's I Don't Believe in Ghosts. He teaches at the University of Central Missouri, where he co-edits Pleiades: A Journal of New Writing.

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290. Julie Strand

Elizabeth Arnold, Anselm Hollo, and Tom Pickard in Milwaukee-Saturday September 20th 7pm

Thu 18 Sep 2008

Elizabeth Arnold, Anselm Hollo, and Tom Pickard in Milwaukee-Saturday September 20th 7pm $8 general admission /$7 students and seniors / $6 members

Featured Reading at WOODLAND PATTERN BOOK CENTER

720 E. Locust St. Milwaukee, WI 53212
Just off highway 43

Come to this great event that will take place amongst the artwork of Jane Dalrymple-Hollo & Anselm Hollo!

Elizabeth Arnold grew up in northeast Florida and attended Oberlin College, the University of Chicago, and the MFA Program for Writers at Warren Wilson College. She is the author of two books of poems, Civilization (Flood Editions, 2006) and The Reef (University of Chicago, 1999). She now teaches at the University of Maryland and Warren Wilson College. She lives outside Washington, D.C.

Anselm Hollo, poet and literary translator, is a Professor in the Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, Colorado. His most recent books are Notes on the Possibilities and Attractions of Existence: Selected Poems 1965-2000 (Coffee House Press) which won the San Francisco Poetry Center's Best Book Award for 2001, and Guests of Space, also from Coffee House Press 2007. Hollo's translations from Finnish, Swedish, German and French include works by Paavo Haavikko, Pentti Saarikoski, Gunnar Harding, Bertolt Brecht, Blaise Cendrars and others.

Tom Pickard lives at the edge of Fiend's Fell in the North Penine Hills on the English-Scottish border. He is the author of ten books of poetry and prose, including The Dark Months of May (Flood Editions, 2004) and Ballad of Jamie Allan (Flood Editions, 2007). A finalist for the National Book Critics Circle Award, Ballad of Jamie Allan was written as a libretto for the composer John Harle and performed at the Sage Gateshead in Durham, England (and recently

released as a CD). It concerns an eighteenth-century gypsy musician who died in Durham jail where he was serving a life sentence for stealing a horse at the age of seventy. His reputation as a great musician was matched by his reputation as an outlaw, or to quote Walter Scott, "a desperate reprobate."

"Pickard's erotic lyrics have a terrific economy, swiftness and obscene (and alas unquotable) directness, conjuring remembered sex, shared blankets, beds, knives and regret." - Maureen McLane, Chicago Tribune

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291. Jim Andrews
Joseph F. Keppler from 'The First Remainder Series'
Thu 18 Sep 2008

From 'The First Remainder Series'
Joseph F. Keppler
http://vispo.com/guests/keppler

This is the first of what I hope will be several projects on vispo.com involving the work of Joe Keppler. We've been friends for twenty years. Reading his work, for me, is full of the same sense of discovery and excitement you feel when you talk with him. I've never met anyone else as acute as he is when you look at art together. And that critical scope and fresh perceptivity is part of how he greets life as well as art.

Joe publishes Poets.Painters.Composers.Critics.Sculptors.Slaves. from Seattle. He has been publishing this poly-artistic project since the 80's. Some issues are printed. Others are in sound, sculpture, posters, and other media. The visual poems published on vispo.com are by Joe from a 2007 issue called "the first remainder series" which also included work by fifteen other artists. Of the series, Joe says:

> "In the spirit of St. Vincent de Paul's, Goodwill's, and
> Salvation Army's thrift-store poetics and aesthetics,
> Poets.Painters. Composers.Critics. Sculptors.Slaves.
> announces its first remainder series.

The basic idea is to use up our remainder of paper stock for small editions of poetry and art. The paper stock for our first remainder series is in various weights and colors though all of it is letter size (8.5" x 11", 216mm x 279mm). Printed work will be issued in numbered editions of 25 or less, 40% of which goes to the poet or artist. While they last, these ordinary prints will be available for $6 a copy, which doesn't include postage and handling, or $7, which does, payable to Poets.Painters. Composers.Critics.Sculptors.Slaves.

10254 35th Avenue SW, Seattle, WA 98146 USA. Of course the artist is free to sign and price his or her portion differently.

Another of the project's reasons for being has been to catch the differences between print and electronic media, and a working title for the project could have been, to paraphrase an important Walter Benjamin title, "The Work of Reproduction in an Age of Technological Art."

Most of the electronic, pdf versions of the First Remainder Series are extant and available via email. Some actual, numbered prints are still obtainable from the artists or from Seattle's Wessel & Lieberman Books."

Of his own work in this series, Joe says:

> "We fold. That is, we crease. We crease & increase, six new
> folds for ppccss's first remainder series. Differences
> among arts and technologies make actual creases in the
> print editions and simulated creases in the pdf files.
> In either case folding, a philosophical, sculptural,
> genetic, and poker activity, unfolds a metaphoric,
> heterogeneous poetics. Also, here's an assembly simply
> entitled, "ODE." It consists of four corner brackets
> pasted to a stiff sheet with a small "o" printed on it.
> The numbered print edition has metal brackets and the
> pdf simulated brackets."

The 'folding' dimension of these pieces is typically interesting and humorous. The first remainder series with lots of folding. Which you'd like in a remainder series, surely. The whole thing is folding in a poetics of (graceful) collapse. That may rise with folding of a different sort.

But you don't need to know the fold motif to appreciate this little suite. COUPLET, for instance: a couplet is a pair of lines; Joe has them intersecting. Very simple. A totally minimal visual poem that relates the lterary and the visual. It's so visually simple it's startling.

TERZA RIMA alludes to a verse form where the stanza is three lines long and the first and third lines rhyme. And the second line rhymes with the first and third of the next terza rima stanza. Here again we have a visual correlative of a literary form. In Joe's piece, the first and third line are the same; and all three lines have shading that can either look bookish or be of shades of rhyme, those fields of linguistic energy.

Joe's work does not acquiesce to the typical page. It's different and unexpected. Fresh. Probing. Literary, visual, and spatial at once.

ja
http://vispo.com/guests/keppler

ps: there's a radio show i did on joe's work back in 1988 at http://vispo.com/audio/index.html#rad ; also, we collaborated on this image: http://vispo.com/E/Rwanda.html

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292. Poetry Project
Events at The Poetry Project September
Thu 18 Sep 2008

Hi everyone,

The entire staff of The Poetry Project will be taking a trip to Boog City this weekend. We will return refreshed and ready for our first full week of readings this poetry season.

Maybe weâ€™ll see you here?

Monday, September 22, 8 PM
Marcella Durand & TomaÅ¾ Å alamun

Marcella Durand is the author of two books of poetry just out this fall: Area from Belladonna and Traffic & Weather from Futurepoem. Durand's other publications include The Anatomy of Oil, Western Capital Rhapsodies, City of Ports, and Lapsus Linguae. Her poems and essays on the intersections of poetry with ecology, architecture, and art have appeared in Conjunctions, NYFA Current, Ecopoetics, 26, Chain, and other journals. Currently, she has been working on a translation of MichÃ¨le MÃ©tailâ€™s book-length work, Les horizons du sol/Earthâ€™s Horizons, a history of the geological formation of Marseille written within an Oulipian formal constraint. She has lived in NYC more or less since she was small, with interludes in Boston, New Orleans, Cork, Ireland, and Paris, France. She currently lives in the East Village with her husband Richard Oâ€™Russa and son Ismael Toussaint Durand Oâ€™Russa. TomaÅ¾ Å alamun is widely recognized as one of the leading Central European poets and has had books translated into most of the European languages. He lives in Ljubljana, Slovenia and occasionally teaches in the USA, where he was also a Fulbright Fellow at Columbia University, a member of International Writing Program at Iowa and a Cultural AttachÃ© at the Consulate General of Slovenia in New York. In Spring 2008 he was appointed as Visiting Professor in Creative Writing and Distinguished Writer in Residence by the University of Richmond. His many prizes include European Prize for Poetry by German town MÃ¼nster in 2007. He is a member of the Slovenian Academy of Science and Art. His recent books translated into English are Poker, Blackboards, The Book

For My Brother, Row and Woods and Chalices. *This event was funded in part by Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs.

Wednesday, September 24, 8 PM
Brendan Lorber & Gillian McCain

Rakish adventurer Brendan Lorber spends his days and nights flying small 1970â€™s-era airplanes, rebuilding a ramshackle Revolutionary War-era Brooklyn farmhouse, and allowing his newborn daughter Aurora to redefine the very nature of time and endurance. He is not the real father of several other poet-babies born this past year despite the striking array of traits they appear to have inherited from him, traits like immaturity, impatience, mild colic and tiny bladders. During his recent stint as Editor of The Poetry Project Newsletter Lorber did his best to destroy the Newsletter, the Poetry Project, all poetry forever, and you. He ran the Zinc Talk Reading Series for ten freewheeling years. He continues to edit LUNGFULL! Magazine, the horribly-named journal that prints peopleâ€™s rough drafts in addition to the final versions so you can see the process from beginning to end. Lorber is the author of several chapbooks, among them The Address Book, Dash, Your Secret and Corvid Aurora. His work has appeared in countless journals and anthologies in several languages around the world. He has lectured and taught workshops on writing and participatory economics throughout the country but always returns to his Brooklyn home slung between an old power plant and a much older 500-acre necropolis. Gillian McCain is the author of two books of poetry: Tilt and Religion, and is the co-author (with Legs McNeil) of Please Kill Me: The Uncensored Oral History of Punk (Grove press), which has been translated into ten languages. After ten years of being "in development" she and McNeil decided that they would rather see Please Kill Me go back to being a tee-shirt than become a Hollywood movie. They are currently filling t-shirt orders and working on a new oral history. McCain is also collaborating with David Trinidad and Jeffery Conway on Descent of the Dolls, a book-length poem inspired by Valley of the Dolls (the movie) and the Inferno (the book). She is also putting together a manuscript of poems that have been compiling for the past ten years.

Friday, September 26, 10 PM
26 Slovene Poetry: Cucnik, Pepelnik, Podlogar, Å alamun, Skrjanec

A book-release celebration with the participation of the following visiting poets from Slovenia: Primoz Cucnik, Ana Pepelnik, Gregor Podlogar, TomaÅ¾ Å alamun and Tone Skrjanec. A book signing for the second editions of TomaÅ¾ Å alamunâ€™s Poker and Tone Skrjanec's Sun On A Knee. A special chapbook featuring the work of all five poets in English translation comes free with

admission. *This event, a collaboration between Ugly Duckling Presse (Brooklyn) and Literatura Magazine (Ljubljana), kicks off a whole weekend of Slovene poetry in New York City.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If youâ€™d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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293. Geraldine Monk
U.S tour/Ghost & Other Sonnets.
Thu 18 Sep 2008

I'll be bringing over some copies of my hot-off-the-press Ghost & Other Sonnets in the Autumn/Fall on our U.S. tour but only what I can carry which is very limited. (See below for book details). If you'd like me to earmark you a copy please B/C and let me know where you are so I can keep one for you. You can order them from England from either Salt or West House (please do!) but this way you can save on P+P.

Alan Halsey and I will hopefully be seeing some of you at the following places from October 28th onwards...

The universities of Buffalo, Chicago, Miami (Ohio),
Orono (Maine). Poetry venues in Baltimore, Washington, Boston and Wendell.
Full details later.

Here's details of the book:

Ghost & Other Sonnets -

Take a peek if you dare:

http://www.saltpublishing.com/books/smp/9781844714933.htm

You can order from Salt for £10.39 or order a signed copy from me for £11.00 (U.K. p+p included).

Cheers,

Geraldine

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294. **amy king**
OT -- Bitch update
Thu 18 Sep 2008

From their website:

We're thrilled to announce that in just three short days, you've rallied together and propelled us beyond our $40,000 fundraising goal. In fact, by the time we looked up from our computers, you'd already donated $46,000! On top of that, you've spread the word far and wide, and offered powerful and inspiring words of support.

This tremendous and swift outpouring has been honoring and humbling—particularly because you've offered it during the worst days the U.S. economy has seen this year. Thank you. We're deeply grateful.

Please help us keep the momentum going and continue donating and offering your feedback and ideas. We know many of you have ideas and concerns about Bitch's future and sustainability, and we're grateful for the critical feedback and ideas you've offered so far. We're listening. And we assure you we're hard at work on a sustainable vision, based on your feedback (and we're at work on a survey to help facilitate this process).

We've also discovered through this process that many of you weren't aware that Bitch is a nonprofit organization, and that we rely on your ongoing financial support to continue our work. One of the advantages of being a nonprofit means that the money we raise above and beyond our fundraising goals simply goes back into the organization to secure our future and help us launch new projects and new ways of fulfilling our mission.

So please, if you haven't already, we ask that you consider the value of the work we do and join this historic effort to secure the future of a critical voice in independent media and feminism. We're in this together.

Keep Winnie the wiener dog growing! Give input on our direction, and spread the word! On behalf of the staff and board here at Bitch, we offer our deepest thanks and appreciation. We're thrilled to be demonstrating the incredible power of community-supported publishing with you.

http://bitchmagazine.org/post/weve-made-history-together#comment-926

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Amy's Alias

http://amyking.org/

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295. **Gloria Mindock**

New Cervena Barva Press Publication

Thu 18 Sep 2008

Cervena Barva Press is pleased to announce the publication of
"Investigations: The Mystery Of The Girl Sleuth"
by Kathleen Aguero

Kathleen Aguero's books of poetry include, Daughter Of (Cedar Hill Books), The Real Weather (Hanging Loose Press), and Thirsty Day (Alice James Books). She has edited three volumes of multicultural literature published by the Univiersity of Georgia Press and has an essay in the anthology, Why I'm Still Married. The recipient of grants from the Massachusetts Council on the Arts and the Elgin Cox Foundation, she is a Professor of English at Pine Manor College in Chestnut Hill, MA, teaching in their low-residency MFA and undergraduate programs.

Order online: http://www.thelostbookshelf.com/index.html#September18th

Order by Mail:
Investigations: The Mystery Of The Girl Sleuth
by Kathleen Aguero
$7.00 + $3.00 S/H
34 pages, paper
Publication Date: September 2008 For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA
Email: [redacted]

Send me_____copies of "Investigations: The Mystery Of The Girl Sleuth" Total enclosed: $_____
Name_____
Street_____
City_____State_____Zip_____ e-mail_____Phone_____

Thank you.
Gloria Mindock, editor & Publisher
[redacted]

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296. **amy king**
Race and Poetry
Fri 19 Sep 2008

This Sunday -- http://amyking.files.wordpress.com/2008/09/race-and-poetry.pdf

_____

Amy's Alias

http://amyking.org/

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297. **Andy Gricevich**
Philadelphia: a very unusual treatment of "King Lear"
Sat 20 Sep 2008

Hello, all!

The Nonsense Company, the theater group I work with here in Madison, WI, will be one of five companies to put on what promises to be an extremely interesting version of "King Lear" in Philadelphia next weekend. Each company takes one act of the play and does what they will with it, the only stipulations being that the basic plot information is preserved and that the audience is served a dessert item by each act. The audience meets at a trolley stop, wearing red carnations, and are led to the building, where the play takes place in five different spaces. We don't know what the other groups are doing, but our take on Act III is pretty strange.

There's more information about it at http://www.puppetuprising.org and about us at http://nonsensecompany.com.

cheers,

Andy

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298. **Nico Vassilakis**
fun alphabet pop-up book
Sat 20 Sep 2008

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http://www.dailymotion.com/video/x4sesd_popup-by-marion-bataille_creation

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299. Jim Andrews
Debate on the Limits of Intelligent Machines
Sat 20 Sep 2008

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http://forum.wgbh.org/wgbh/forum.php?lecture_id=3286

Public Debate on the Limits of Intelligent Machines
David Gelernter
Ray Kurzweil, inventor, writer
Rodney Brooks, moderator

A Celebration of the 70th Anniversary of Alan Turing's Seminal Paper "On Computable Numbers" featuring a debate on the limits of intelligent machines and a lecture on Turing's contributions.

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300. Vijay Pattisapu
Re: spam is speech
Sat 20 Sep 2008

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bWwKPgo=

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301. Jennifer Karmin
JOB: University of Colorado Denver
Sat 20 Sep 2008

(this is a forward. please don't respond to me. good luck!)

Assistant Professor in Creative Writing â€“ Poetry
Position # 600496

Pending budgetary approval, the English department at the University of Colorado Denver seeks applications for a tenure-track position in creative writing, specialization in poetry. Applicants need present a record of publication demonstrating achievement and promise. An MFA or PhD in Creative Writing is required. The applicant should have a demonstrated interest in teaching Creative Writing in a growing undergraduate program and expertise or interest in assisting students with production and publication of our literary journal, the Copper Nickel.

Teaching load 2/2 per semester. Salary competitive and commensurate with experience. Please submit cover letter, CV, and 10 pp writing sample online at http://www.jobsatcu.com. The University of Colorado is committed to diversity

and equality in education and employment. As one of three institutions within the University of Colorado system, UCD is located in downtown Denver and seeks to meet the needs of a diverse population through its curriculum, research and community service activities.

Initial screening of applications will commence on October 1st, 2008 and continue until position is filled. For specific questions about the position you may contact the search committee chair, Dr. Jake York at Jake.York(at)ucdenver.edu (replace (at) with @).

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302. Stephen Vincent
Political Poetry
Sat 20 Sep 2008

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation." John McCain - Contingencies (Magazine) Date?

Priceless Obama campaign discovery - shear poetry of a double-edged sort. Only major complication is that Obama is going to have to inherit this mess! It must be now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.

As to the site of 'real' poetry in the middle of this disaster?? Well, of the most recent moment, Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!

Stephen V
http://stephenvincent.net/blog/

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303. Troy Camplin
Re: Political Poetry
Sun 21 Sep 2008

Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the

collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.

"Property Records Show Mr. Johnson Has Received More Than $7 Million In Loans From Countrywide Since 1998, The First Coming In The Waning Days Of His Fannie Mae Tenure" (Glenn R. Simpson and James R. Hagerty, "Countrywide Friends Got Good Loans," The Wall Street Journal, 6/7/08). Ironically, those loans seem to have been "subprime." Certainly they were loans made directly by the CEO of Countrywide. Now, does this necessarily mean something sketchy was going on? Of course not. But it seems there's a pretty tangled web involving the mortgage market, its collapse, and Obama (who also received a pretty good deal on a house, as I recall). Countrywide, by the way, has been one of the companies at the center of the mortgage market breakdown. So two of Obama's advisors were involved in creating the very mortgage crisis Obama is trying to use to his political advantage. More, they made millions off of running Fannie Mae into the ground, and have used that money to try to get Obama elected.

Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.

Troy C amplin

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Saturday, September 20, 2008 7:09:47 PM
Subject: Political Poetry

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation." John McCain - Contingencies (Magazine) Date?

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Stephen V
http://stephenvincent.net/blog/

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304. Alan Sondheim
beginning of cinema all over again
Sun 21 Sep 2008

---

beginning of cinema all over again

check the site

http://www.alansondheim.org/wirld1.jpg
http://www.alansondheim.org/wirld2.jpg
http://www.alansondheim.org/wirld3.jpg

http://www.alansondheim.org/wirld.mp4

moire dynamics

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305. Jim Andrews
Ray Kurzweil videos...and videos more generally
Sun 21 Sep 2008

Here are some interesting videos with Ray Kurzweil:
http://video.google.com/videosearch?q=ray+kurzweil

He's the author of the book 'The Age of Spiritual Machines'.

On a different but related note, it's fascinating to note how we're starting to get access over the Web to better educational video material. If you go to and search for "Kurt Gödel" or "Paul Cohen" or "Alan Turing", for instance, you get some really juicy videos.

Videos that provide a relatively easy entry point to material that can occupy a life in really learning it well and more deeply. But the videos get you over the first, often very intimidating, point of entry.

Perfect for introductory courses. Not as a replacement for the way books handle the material. Not by a long shot. But rich and approachable videos.

And on another related note, this availability via search engines of images, videos, sound, texts, and so on, is really tantalizing for net artists. That's part of

what my dbCinema graphic synthesizer is dealing with (http://vispo.com/dbcinema/meditations.htm).

ja
http://vispo.com

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306. **David-Baptiste Chirot**
Re: Political Poetry
Sun 21 Sep 2008

Dear Stephen--

The quote is from the Sept/Oct issue of the journal: below is the reference in full, with the blog entry which it was in by Paul Krugman, and the link to the original.

I saw the film Taxi to the Dark Side the other night. In her great book The Shock Doctrine Naomi Klein links the development of the torture techniques used since the 1950's with the development of Milton Friedman's Chicago School "Shock Doctrine" economics. Beginning with 9/11 in Chile, the "Shock Doctrine" as both torture ane conoics was introduced with the idea that "free markets" would bring "freedom and democracy." The opposite proved to be true--increasingly repressive measures have had to be put in place in order to install this form of economics, including now in the USA, an official practitioner of torture.

As i write in David-Baptiste Chirot: "Waterboarding & Poetry" (Wordforword #13 Spring 2008), Francois Villon in 15th Century France is the first poet of waterboarding, "enhanced interrogation," and the scaffolds; i could have added that the first famous American poet writing of torture is most likely Poe, in "The Pit and the Pendulum." The Americans used waterboarding in the Phillipines during the Spanish-American War--the practice was outlawed by President "Teddy" Roosevelt when he took office in 1902. Clearly, the country is traveling backward in time, to those halcyon pre-regulation days of which Gertrude Stein spoke so fondly, those "robber baron" days pre-labor laws and pre TR.

In the Spring, Obama advocated the "right War" in Afghanistan and said he was for launching unilateral attacks from within Pakistan; now Bush is doing just this, in what is seen as a reprise of Vietnam and the "Secret War" within Cambodia. Those were the days that made POW, tortured now Presidential hopeful John McCain a "hero" "fit to lead" in "today's world" as it j0ourneys into the past. Even the Cold War and Walls are springing up again.

A poetry "fraught with irony" abounds . . . Whitman's "Greatest Poem," "the poem of these United States" is "fast becoming a nation of lunatics" in which a Black man running for President supports Apartheid and a "war hero" chooses as running mate a would be helicopter gunner of wolves who calls the Inuit "Arctic Arabs."

I was wondering about tracing the aec from the film Taxi Driver (in which Travis Bickle, played by De Niro, is a Vietnam Vet) to Taxi to the Dark Side . . . in Taxi Driver, the views from Travis' cab are of NYC as a Danteesque Inferno, with the "false" Angel Sybil Shepard and the "Fallen" Angel Jodie Foster to be saved by the suicide mission of the Taxi Driver "disguised" as Vet-"Mohawk." In Taxi to the Dark Side, the Dark Side is Cheney's vision of "down these means streets a man must go" (Raymond Chandler) in order to "rescue" Iraq and the Fallen Towers for the Free World, Democracy and Free Markets.

(The man whose diaries and person Taxi Driver is loosely based on, Arthur Bremer, was recently released from prison here in Wisconsin. He had stalked Nixon unsuccessfully and turned to shooting then Presidential candidate George Wallace. Bremer's Diaries were buried on a buff overlooking Lake Michigan where i often work on rubbeings etc. TR's attempted assassination occurred here in Milwaukee, when he ran as the Bull Moose Candidate in 1912. Now we have a moose hunting and eating VP candidate . . .)

In Taxi Driver, Travis--"I'm God's lonely man"--says--"someday a real rain will come---and wash all the scum off the streets . . ." and says that someone will finally have "stood up" and acted with "True Force" to bring back Health to the polluted, sewage-of-corruption-and-damnation-flowing streets; in Taxi to the Dark Side, itis no longer the "Lone Assasin" who will set the World to "rights," but the Health bringing scourge of Torture, "Shock and Awe," the destruction of infra-structures and polluting of lands, waters and skies.

A weird Poetry of the Apocalypse hangs about, a strange pall, and "through a glass, darkly," one sees the Fall of the Berlin Wall succeeded by so many new Walls that now "Wall Street" is trembling--Wall Street where the first "car bomb" (a horse drawn fruit vendor's cart) was exploded (the scars still visible on some buildings today) and where the latest "rescue mission" is being undertaken to "restore Health" to a "sick" (psychotically perhaps, cancerous, certainly--) System.

In Whitman's "Specimen Days," so to speak, were Slavery, the Genocide and installement of Indians on reservations, the Civl War with is concentration camps in Andersonville and the North, the "scorched earth" tactics of Sherman, the "real War that will never get written in the books," an the Era of the Robber Barons.

How much, how little, and what--has changed is what Whitman might see as the ongoing "poem of these States," a Poem in which the "Angels of our Better Nature" battle with those forces of the "Dark Side" of one of the poems excluded from Leaves of Grass, "Respondez."

Beneath the McCain article and quote/citation for you I've post an excerpt fomr "Respondez" and also one re the role of poetry and poet in such times from Whitman's (1871) Democratic Vistas.

The quote is from the Sept/Oct issue of the journal, as cited in Paul Krugman's blog, "The Conscience of a Liberal"
that is posted by the NY Times at:
http://krugman.blogs.nytimes.com/2008/09/19/mccain-on-banking-and-health/?em

here is the entry in full:
:

September 19, 2008, 7:24 pm

McCain on banking and health

OK, a correspondent directs me to John McCain's article, Better Health Care at Lower Cost for Every American, in the Sept./Oct. issue of Contingencies, the magazine of the American Academy of Actuaries. You might want to be seated before reading this.

Here's what McCain has to say about the wonders of market-based health reform:

Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation.

So McCain, who now poses as the scourge of Wall Street, was praising financial deregulation like 10 seconds ago — and promising that if we marketize health care, it will perform as well as the financial industry!

FROM "RESPONDEZ":

Let murderers,
bigots, fools, unclean persons, offer new propositions!

Let
the old propositions be postponed!

Let faces and theories be turn'd
inside out! Let meanings be freely
criminal, as well as results!

Let there be no suggestion above
the suggestion of drudgery!

-Let the theory of America
still be management, caste, comparison!

(Say!
What other theory would you?) . . .

Let nothing but copies at second
hand be permitted to exist upon the earth!

Let the men of These States stand
aside for a few smouchers! Let the few

seize on what they choose! Let the rest gawk, giggle, starve, obey!

Let
books take the place of trees, animals, rivers, clouds! . . .

--Walt Whitman,
"Respondez!"

FROM DEMOCRATIC VISTAS:

Never was anything more wanted than, to-day, and here in the States, the poet of the modern is wanted . . . At all times, perhaps, the central point in any nation, and that whence it sways others, is its national literature, especially its archetypal poems. Above all previous lands, a great original literature is surely to become the justification and reliance, (in some respects the sole reliance) of American democracy . . .

I say we had best look our times and lands searchingly in
the face, like a physician diagnosing some deep disease. Never was there, perhaps, more hollowness of

heart than at present, and here in the United States. Genuine belief seems to have left us.

The underlying principles of the States are not honestly
believ'd in, (for all this hectic glow, and these melodramatic screamings) nor is humanity itself believ'd in. What
penetrating eye does not everywhere see through the mask? The spectacle is appalling. We live in an atmosphere of hypocrisy
throughout. The men believe not in the
women, nor the women in the men. A
scornful superciliousness rules in literature.
The aim of all the litterateurs
is to find something to make fun of. A

lot of churches, sects, &c., the most dismal phantoms I now of, usurp the name of religion. Conversation is a mass
of badinage. From deceit in the spirit,
the mother of all false deeds, the offspring is already incalculable. An acute and candid person, in the revenue
department in Washington,
who is led in the course of his employment to regularly visit the cities north, south and west, to investigate frauds, has talk'd with me much of his discoveries. The depravity of our
business class is not less than has been supposed, but infinitely greater. The official services of America,
national, state and municipal, in all their branches and departments, except the judiciary, are saturated in corruption, bribery, falsehood,
mal-administration; and the judiciary is tainted. The great cities reek with respectable as much
as non-respectable robbery and scoundrelism.
In fashionable life, flippancy, tepid amours, weak infidelism, small
aims, or no aims at all, only to kill time.
In business, (this all-devouring modern word, business) the one object
alone is pecuniary gain . . . The best class we show is but a mob of
fashionably dressed speculators and vulgarians . . . It is as though we were somehow endowed with a vast and more thoroughly appointed body, and then left
with little or no soul.

---Walt Whitman, Democratic
Vistas, 1871

> *Date: Sat, 20 Sep 2008 17:09:47 -0700*
> *From:* [redacted]
> *Subject: Political Poetry*
> *To:* [redacted]
>
> *"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."*
> *John McCain - Contingencies (Magazine) Date?*
>
> *Priceless Obama campaign discovery - shear poetry of a double-edged sort. Only major complication is that Obama is going to have to inherit this mess! It must be now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.*
>
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>
> *Stephen V*
> *http://stephenvincent.net/blog/*

_____ See how Windows connects the people, information, and fun that are part of your life. http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/

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307. David Chirot

Threat to Democracy in Latin America By Harold Pinter, John Pilger, Tony Benn

Sun 21 Sep 2008

Threat to Democracy in Latin America

By Harold Pinter, John Pilger, Tony Benn

We are appalled by the failure of much of the international media to provide accurate and proportionate coverage of these events. All democrats throughout should rally to defend democracy in Latin America. http://www.informationclearinghouse.info/article20820.htm<http://rs6.net/tn.jsp?e=0011bgFTJTCyHGPySyEHLHCDsyyy__IPdD3bNUxtP-OZt1kAPIZDkXKbuZQmqczHsyrZbVgAMwzF3AuS6Dp3bMSwmn469pA76IWNor2yyb2t3-41U533OYk8Wxkno8BQUkzcoIuGwZTbj9kLhBnCcQAoErN4uJE8Cxg>

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308. Andy Nicholson

New at Lamplighter, Lamplighter, Lamplighter

Sun 21 Sep 2008

Come have a look at the new posts at Lamplighter, Lamplighter, Lamplighter, including:

What Happens in a Poem--with David Shapiro, Timothy Donnelly, Alice Quinn, Anne-Marie Levine, and Michael Braziller
Warhol Superstar Holly Woodlawn
Taylor Mead
Peter, Bjorn & John
Exile in Guyville

Enjoy,

Andy Nicholson

http://andynicholson.blogspot.com/

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309. Virginia Konchan
2008-2009 Cleveland State University Poetry Center Reading Series
Sun 21 Sep 2008

Inviting anyone within striking distance of Cleveland to attend Cleveland State University Poetry Center's 2008-2009 Reading Series. Our schedule for the Fall and Spring includes readings by Olena Kalytiak Davis, Katy Lederer, Kimberly Johnson, Paisley Rekdal, Richard Siken and Terrance Hayes, among others. The schedule appears below.

For more information about the readings, our first book poetry contest (judged this year by D.A. Powell) or our open book poetry contest (juried this year by Kazim Ali, Mary Biddinger, Michael Dumanis, and Sarah Gridley), or any of our titles (upcoming publications include Allison Benis White's Self-Portrait with Crayon, Liz Waldner's Trust, Mathias Svalina's Destruction Myth, and Allison Titus's Some of Every Lost Ship, please visit www.csuohio.edu/poetrycenter, or contact me directly at [redacted]

* * *

Reading Series:

Tuesday, September 23, 2008:
7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street
A reading with fiction writers Imad Rahman and Salvatore Scibona

Rahman, who teaches fiction writing at Cleveland State, is the author of the short story collection I Dream of Microwaves (FSG, 2003).

Scibona, a native Clevelander, will read from his recently released novel, The End (Graywolf, 2008). He is currently the Writing Coordinator at the Fine Arts Work Center in Provincetown.

Wednesday, October 1, 2008:
7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street
A reading with Olena Kalytiak Davis and Paisley Rekdal

Davis is the author of two collections of poems: shattered sonnets love cards and other off and back handed importunities and And Her Soul out of Nothing. She lives in Anchorage, AK.

Rekdal is the author of a book of essays, The Night My Mother Met Bruce Lee, and three books of poetry: A Crash of Rhinos, Six Girls Without Pants and The Invention of the Kaleidoscope.. She is a professor in the creative writing program at The University of Utah.

Wednesday, October 22, 2008:
7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street
A reading with James Allen Hall and Richard Siken
Hall's first book, Now You're the Enemy, was published by the University of Arkansas Press in 2008. He teaches creative writing at the State University of New York at Potsdam.

Siken’s poetry collection Crush won the 2004 Yale Series of Younger Poets prize, a Lambda Literary Award, the Thom Gunn Award, and was a finalist for the National Book Critics Circle Award. He lives in Tucson, AZ.

Wednesday, November 19, 2008:
7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street
A reading with Kimberly Johnson and Katy Lederer
Kimberly Johnson is the author of the poetry collections Leviathan with a Hook and A Metaphorical God, both with Persea. Her translation of Virgil's Georgics will be released by Penguin Classics in 2009. Johnson teaches Renaissance literature and creative writing at Brigham Young University.

Katy Lederer is the author of the poetry collections Winter Sex and The Heaven-Sent Leaf, and the memoir Poker Face: A Girlhood Among Gamblers. Lederer serves as a Poetry Editor of Fence Magazine.

Thursday, November 20, 2008:
3:00 pm, University Library 502 (RT 502), 1860 East 22nd Street
A talk by Kimberly Johnson on “Sex and God in Renaissance Literature.”

Thursday, February 26, 2009:
7:30 pm (please note different venue) Main Classroom Auditorium, across from the Howard A. Mims African American Cultural Center (MC 135).
A reading with Jericho Brown and Terrance Hayes, in cooperation with the Cleveland State University Black Studies Program.

Brown is the author of the poetry collection Please (New Issues, 2008), a former Cave Canem fellow, and a professor of English at the University of San Diego.

Hayes is the author of three collections of poetry, Muscular Music, Hip Logic, and Wind in a Box. He is a professor at Carnegie Mellon University in Pittsburgh.

March 2009:
(Still tentative--contact us for details--date, location, and second author to be arranged.)
A reading with Mark Nowak
Nowak is the author of two poetry collections, Shut Up Shut Down and Revenants. He is an associate professor at the College of St. Catherine in Minneapolis.

Wednesday, April 1, 2009:
7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street
A reading with Robert Hill Long and Allison Benis White
Long is the author of a collection of flash fiction, The Effigies, as well as two poetry collections. The Work of the Bow and The Power to Die. He taught for many years at the University of Oregon.

White's first full-length collection, Self-Portrait with Crayon, was selected by Robert Hill Long as the winner of the 2008 Cleveland State University Poetry Center First Book Competition. She lives in Irvine, California.

Wednesday, April 22, 2009: 7:30 pm, Fenn Tower Theater (FT 102), 1983 East 24th Street A reading with Mary Biddinger, Sarah Gridley, and Craig Paulenich Biddinger is the author of the poetry collection, Prairie Fever, and the editor of the University of Akron Press's poetry series. She is currently an assistant professor of English at the University of Akron.

Gridley is the author of Weather Eye Open, published by University of California Press, and a second collection forthcoming from California. She is Poet-in-Residence at Case Western Reserve University.

Paulenich is the author of the poetry collection The Drift of the Hunt, and is coauthor (with Kent Johnson) of Beneath a Single Moon: Buddhism in Contemporary American Poetry. He teaches English at Kent State University..

Events listed are free and open to the public. Call the Cleveland State University Poetry Center at [redacted] for more information. Dr. Michael Dumanis, Director; Rita M. Grabowski, Manager. Activities of the Cleveland State University Poetry Center are under the auspices of the Department of English, College of Liberal Arts and Social Sciences.

Best,

Virginia Konchan, Graduate Assistant
Cleveland State University Poetry Center
2121 Euclid Ave. RT 1848
Cleveland, OH 44115
[redacted]

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310. Andrew Zawacki

Symposium on Literary Translation

Sun 21 Sep 2008

Symposium on Literary Translation

University of Georgia

Thursday 10/2 and Friday 10/3

Featuring: PETER COLE, FORREST GANDER, MICHAEL HENRY HEIM, DAVID HINTON, PIERRE JORIS, SUSANNA NIED, RICHARD SIEBURTH, and COLE SWENSEN.

Thursday, October 2 (UGA Chapel, North Campus):
Opening session, 2:30-4:00 p.m.
Public reading, 4:30-6:30 p.m.

Friday, October 3 (Fanning Institute, 1240 S. Lumpkin Street): Panel: "Translating Poetry, Translating Prose." 9:30-10:45 a.m. Panel: "Working with an Author, Translating the Past," 11:15 a.m.-12:30 p.m. Workshops, 2:00-4:00 p.m.

Free and open to the public.

The event is made possible by the Willson Center for Humanities and Arts, the Helen S. Lanier Chair, and the English Department. For questions, please contact Jed Rasula ([redacted]) and Andrew Zawacki ([redacted]).

Andrew Zawacki
Department of English/ VERSE
University of Georgia
Athens, Georgia 30602

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311. Rachel Harley Smith
Cella's Round Trip seeks submissions
Sun 21 Sep 2008

YOU are cordially invited to submit your work to CEllA's Round Trip (@ www.cellasroundtrip.com - a NEW ONLINE HYBRID TYPE LITERARY & VISIONARY JOURNAL) for Issue #02, winter 2008! Send your poetry, flash fiction/non-fiction, digital poetry, digital art, photography (digitally altered or au naturale), collage, drawings, paintings, shockwave flash creations, movies, etc. (OR any combination of the previously mentioned). Deadline: October 31st. Complete guidelines may be found at www.cellasroundtrip.com/submit.

Since CEllA's Round Trip went live with Issue #01 in July, the site has received over 100,000 hits from all over the globe. Issue #01 has gained LOTS of attention - It is an expanded issue filled to the brim with works by amazing artists/writers from around the world - from Minneapolis to NYC to the Ukraine to rural China. CRT is included on NewPages.com list of literary magazines and has found a comfy spot on Dzanc Book's/Emerging Writer's "Best of the Web Online Journals" list. A special thanks goes out to the Poetics List for helping to provide some of the connections that got us started and for linking us to some awesome talents. :)

Please, feel free to forward this information on.

Keep an eye out for an upcoming image-response-flash-fiction contest in the weeks to come!

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312. Alan Sondheim
Please - need help with interpreting this image - thanks -
Mon 22 Sep 2008

Need help with picture interpretation.

The following images are from a Machzor for Passover, published in 1929 in Vilna, Poland; as you know, the fate of the Jewish community there was disasterous, just a few years later. The book is published by Rozenkranz i Szryftzecer and contains several pages in the beginning which may or may not have been added to the original - they seem insertions done at the time of the printing and binding but I'm not sure. (In fact the volume is an odd compilation of sorts; the Haggadah per se is only a small part of it.) There's a picture, which is reproduced below. It's a terrifying image of a seder (the Hebrew title is HaSeder), a premonition of things to come. It may be a contemporary image of a pogrom, an odd image of violence for a holiday of joy and salvation (which 'salve' perhaps refers to - but then there are armed men coming in - in fact,

what _does_ salve mean in this context?). I found this along with a collection of other Vilna books at Sam Weller's store in Salt Lake City. Any suggestions or information you might have about the image would be greatly appreciated. And thanks in advance -

http://www.alansondheim.org/Haggadah8.jpg
http://www.alansondheim.org/Haggadah7.jpg
http://www.alansondheim.org/Haggadah6.jpg
http://www.alansondheim.org/Haggadah5.jpg
http://www.alansondheim.org/Haggadah4.jpg
http://www.alansondheim.org/Haggadah3.jpg
http://www.alansondheim.org/Haggadah2.jpg
http://www.alansondheim.org/Haggadah1.jpg

Thanks again, Alan -

by the way below are images from Utah related to Second Life texturing - including a short video -

http://www.alansondheim.org/watr.mov
http://www.alansondheim.org/ solitude jpgs

to access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

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313. Little Red Leaves

DOS PRESS CHAPBOOK #3 NOW AVAILABLE (Alcalá, Smith, Steensen)

Mon 22 Sep 2008

ANNOUNCING DOS PRESS CHAPBOOK #3

1 book, 2 spines, 3 authors.

Featuring:
Rosa Alcalá's UNDOCUMENTARY
Ash Smith's WATER SHED
Sasha Steensen's THE FUTURE OF AN ILLUSION

Also featuring a selection of images from TX artist/writer Roberto Ontiveros.

Limited edition copies are available here:
http://www.etsy.com/view_listing.php?listing_id=15222580

Standard edition copies are available here:
http://www.etsy.com/view_listing.php?listing_id=15438331

See blog for details: www.dospress.blogspot.com

Sasha Steensen is an Assistant Professor at Colorado State University. She holds a B.A. in History and an M.F.A. in Creative Writing from the University of Nevada, Las Vegas, as well as a PhD in Poetics from SUNY Buffalo. Steensen teaches poetry workshops, literature courses, letterpress printing, and bookmaking. She is the author of *The Method*(Fence Books, 2008), *A Magic Book*, which won the Alberta duPont Bonsal Prize (Fence Books, 2004), *The Future of an Illusion* (Dos Press, 2008), and * correspondence* (with Gordon Hadfield, Handwritten Press, 2004). Her poetry has appeared in numerous journals, including*Denver Quarterly, Aufgabe, Goodfoot, Free Verse, Slope, Shearsman, Shiny, *and* La Petit Zine*. Her essays and reviews have appeared in journals such as *Boston Review, Chain, P-queue*and *Interim*. She is currently working on a hybrid project, which is part poetry, part memoir, part history of the Back-to-the-Land movement of the 1970's. Steensen is also co-editor of Bonfire Press (http://bonfirepress.colostate.edu), and she serves as one of the poetry editors for Colorado Review. Steensen's work online:
http://littleredleaves.com/LRL2/steensen.html
http://handwritten.org/downloads/hadfield-steensen.pdf

Rosa Alcalá received her MFA from Brown University and her Ph.D. in English from the State University of New York at Buffalo. In 2003, *Some Maritime Disasters This Century*was published as a limited edition by Belladonna/Boog Books (New York).*Undocumentaries*, a selection of poems, is forthcoming from Dos Press. Her poems have also appeared in *The Wind Shifts: New Latino Poetry*, edited by Francisco Aragón (U of AZ Press, 2007), and *Cinturones de óxido: de Buffalo con amor / Rust Belt Encounters: From Buffalo with Love*, translated by Ernesto Livón-Grosman and Omar Pérez (Torre de Letras, La Habana, Cuba, 2005). Alcalá has translated Cecilia Vicuña's *El Templo* (Situations Press, 2001) and *Cloud-net* (Art in General, 1999). Her translation of Vicuña's essay-poem, "Ubixic del Decir, 'Its Being Said': A Reading of a Reading of the Popol Vuh," was published in * With Their Hands and Their Eyes: Maya Textiles, Mirrors of a Worldview*, Etnografish Museum (Belgium, 2003). Alcalá's translation of *Bestiary: The Selected Poems of Lourdes Vázquez* was published by Bilingual Press in 2004. Forthcoming is a co-translation (with Mónica de la Torre) of Lila Zemborain's Malvas Orquídeas del Mar/ Mauve Sea Orchids (Belladonna). She has also translated poems for the forthcoming*Oxford Book of Latin American Poetry*. Her poems, translations, and reviews have been published widely in a variety of literary journals, including the *Barrow Street**, Brooklyn Rail,* *tripwire*, *Kenyon Review*, and *Mandorla*. She has held artist residencies and has given talks and readings in the U.S., Spain, Cuba, and Scotland.

Alcalá's work online:
http://www.actionyes.org/issue7/alcala/alcala1.html

Ash Smith has lived mostly in Central Texas and the Rio Grande Valley where she has worked with environmental and educational programs. She is currently finishing a full length manuscript at Texas State University. *Water Shed*, from Dos Press, is her first chapbook.

Smith's work online:

http://webdelsol.com/DIAGRAM/7_1/smith.html

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325 Mill Rd.
Maxwell, TX 78656
www.dospress.blogspot.com
www.littleredleaves.com

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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314. Anne Pluto

Re: Please - need help with interpreting this image - thanks -

Mon 22 Sep 2008

Hi Alan -

Could the image be a reminder of the Spanish Inquisition - the hooded figures and the Renaissance garb of some of the seder guests - the hooded figures are another plague - or a symbolic of events of the first passover.

Sad and mysterious illustration.

Annie Pluto

Anne Elezabeth Pluto, PhD
Professor
Artistic Director, Oxford Street Players of Lesley University
33 Mellen Street
Cambridge, MA 02138
[redacted]

On 9/22/08 2:46 AM, "Alan Sondheim" <[redacted]> wrote:

> *Need help with picture interpretation.*
>
> *The following images are from a Machzor for Passover, published in 1929 in Vilna, Poland; as you know, the fate of the Jewish community there was*

> *disasterous, just a few years later. The book is published by Rozenkranz i Szryftzecer and contains several pages in the beginning which may or may not have been added to the original - they seem insertions done at the time of the printing and binding but I'm not sure. (In fact the volume is an odd compilation of sorts; the Haggadah per se is only a small part of it.) There's a picture, which is reproduced below. It's a terrifying image of a seder (the Hebrew title is HaSeder), a premonition of things to come. It may be a contemporary image of a pogrom, an odd image of violence for a holiday of joy and salvation (which 'salve' perhaps refers to - but then there are armed men coming in - in fact, what _does_ salve mean in this context?). I found this along with a collection of other Vilna books at Sam Weller's store in Salt Lake City. Any suggestions or information you might have about the image would be greatly appreciated. And thanks in advance -*
>
> *http://www.alansondheim.org/Haggadah8.jpg*
> *http://www.alansondheim.org/Haggadah7.jpg*
> *http://www.alansondheim.org/Haggadah6.jpg*
> *http://www.alansondheim.org/Haggadah5.jpg*
> *http://www.alansondheim.org/Haggadah4.jpg*
> *http://www.alansondheim.org/Haggadah3.jpg*
> *http://www.alansondheim.org/Haggadah2.jpg*
> *http://www.alansondheim.org/Haggadah1.jpg*
>
> *Thanks again, Alan -*
>
> *by the way below are images from Utah related to Second Life texturing - including a short video -*
>
> *http://www.alansondheim.org/watr.mov*
> *http://www.alansondheim.org/ solitude jpgs*
>
> *to access the Odyssey exhibition The Accidental Artist:*
> *http://slurl.com/secondlife/Odyssey/48/12/22*

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315. **Tom Orange**

Re: Political Poetry

Mon 22 Sep 2008

Dear Readers,

The following is offered in response to the truthiness of Troy Camplin.

"Economic experts say that [Phil "Nation of Whiners" "Mental Recession" "Enron Loophole"] Gramm and others are to blame for the current crisis that is

shaking Wall Street. Gramm's successful effort to pass banking reform laws in 1999, which reduced decades-old regulations separating banking, insurance and brokerage activities, helped to create the current economic crisis." ("Who's Whining Now? Gramm Slammed By Economists") <http://abcnews.go.com/print?id=5835269>

See also this extensive rap sheet on McCain's other economic policy advisors: <http://thinkprogress.org/wonkroom/2008/09/15/mccain-econ-team/>

"The [Obama] campaign puts out a statement from former Fannie Mae chief Franklin Raines, disowning ties to Obama, after a McCain ad attacked him for the ties. The Washington Post reported -- with the kind of blind sourcing that suggests the source was Raines -- that Raines had "taken calls from Barack Obama's presidential campaign seeking his advice on mortgage and housing policy matters." Raines said in the statement through the campaign, "I am not an advisor to Barack Obama, nor have I provided his campaign with advice on housing or economic matters."" (Obama denies Raines ties, accuses McCain of throwing stones from his "seven glass houses") <http://www.politico.com/blogs/bensmith/0908/Obama_denies_Raines_ties_accuses_McCain_of_throwing_stones_from_his_seven_glass_houses.html?showall>

The false voter registrations by ACORN staffers have been limited to the last 4 years of that organization's 38-year history -- a long history of the kind of community organizing work (like advocating for a living wage, fighting predaory lending practices, housing and school reform) that Giuliani, Palin and the RNC openly mock and belittle.

"Mr. Obama worked for the Association of Community Organizations for Reform Now's Project Vote voter-registration campaign in 1992 after graduating from Harvard Law School. He directed a successful voter-registration campaign, credited with electing Carol Moseley-Braun to the U.S. Senate. Primarily targeting African-Americans, Mr. Obama's efforts added an estimated 125,000 voters to the rolls." <http://www.thebulletin.us/site/index.cfm?newsid=20128338&BRD=2737&PAG=461&dept_id=576361&rfi=8>

Obama's work for ACORN ended long before any allegations of voter fraud. This is more guilt-by-association of the Wright-Ayers variety.

Regards,
Tom Orange

> *Date: Sat, 20 Sep 2008 21:54:32 -0700*
> *From: Troy Camplin <[redacted]>*
> *Subject: Re: Political Poetry*

Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.

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to try to get Obama elected.

Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.

Troy C amplin

----- Original Message ----
From: Stephen Vincent <[redacted]*>*
To: [redacted]
Sent: Saturday, September 20, 2008 7:09:47 PM
Subject: Political Poetry

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."
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>
> *Stephen V*
> *http://stephenvincent.net/blog/*

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316. **Michael Kelleher**

Literary Buffalo Newsletter 09.22.08-09.28.08

Mon 22 Sep 2008

LITERARY BUFFALO
09.22.08-09.28.08

BABEL 2008-2009 SUBSCRIPTIONS ARE SOLD OUT!

If you would like to be put on a waiting list for tickets, please send an email with your name and daytime telephone number to [redacted].

ACHEBE BY CLOSED CIRCUIT TV!

Due to popular demand, we are going to present a live, closed-circuit television screening of the Chinua Achebe event in the cinema at Hallwalls. Tickets are $10, cash only, at the door only, and will be available on a first come, first serve basis. Admission includes the book signing in Asbury Hall after the event. NO PRE-SALES! (NOTE: this is NOT the waiting list. The waiting list is for main event tickets only, so please, please spare our poor receptionist a phone call.)

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

09.24.08

Buffalo Poets -::- A Conversation
Roundtable discussion featuring Celia White, Michael Sikkema, Garl Earl Ross, Sherry Robbins, Alex Mead, Douglas Manson, Jimmie Gilliam, Nava Fader,

Michael Basinski & Ansie Baird
Wednesday, September 24, 7:00 PM
Bon Vivant, 1862 Hertel Avenue, Buffalo

&

Talking Leavesâ€¦Books
Sara Freligh
Reading and signing: â€œSort of Gameâ€
Wednesday, September 24, 7:00 PM
Talking Leavesâ€¦Books 3158 Main St.

09.26.08

Poetics Plus at UB
Stacy Szymaszek and Erica Kaufman
Poetry Reading
Friday, September 26, 8:00 PM
Rust Belt Books, 202 Allen St.

LITERARY BUFFALO RSS FEED

Subscribe to the Literary Buffalo RSS feed for up-to-the-minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

CHAUTAUQUA WRITING WEEK WITH KAREN LEWIS

Just Buffalo teaching artist Karen L. Lewis invites you to attend a week-long writing workshop at The Spencer Hotel and Spa, located in the heart of the Chautauqua Institution, from October 27-31, 2008. Visit http://www.thespencer.com/writersworkshops/index.htm for more info.

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

The Just Buffalo Writer Critique Group meets on the first and third Wednesday of the month through fall, winter and spring. Group meets in the Market Arcade first floor conference room at 6:30 PM. For info on format, etc., please download the info .pdf:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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317. Katalanche Press

New chapbook by Jess Mynes, If and When

Mon 22 Sep 2008

We're pleased to announce a new release from Katalanche Press:

If and When
by Jess Mynes
$6.00

Silkscreened cover, saddle stapled, 36 pgs.

Check it out at our website, along with a sample poem:
http://katalanchepress1.blogspot.com/

Purchases can be made through Paypal, or by check (payable to Michael Carr) sent to:

Katalanche Press
c/o Michael Carr
50 Plymouth St, #1
Cambridge, MA 02141

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318. Ron Starr
Re: Political Poetry
Mon 22 Sep 2008

----
from Talkingpoints Memo (http://talkingpointsmemo.com/archives/218693.php)

The Rot

... But now we learn from the NY Times that McCain's campaign manager and right hand man Rick Davis bagged more than $2 million running a front group set up by Fannie Mae and Freddie Mac to defend them against stepped up federal regulation. ----------

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319. Warren Lloyd
Re: Political Poetry
Mon 22 Sep 2008

Sounds like your re-stating the major Republican talking points from the MSM. Why not add to them-- the fact that Franklin Raines has released a statement claiming he in no capacity was ever an OBAMA advisor-- never the less one whom he will seek economic advice from. The people to connect to OBAMA are his ACTUAL advisors: Robert Rubins, Paul Volcker and Lawrence Summers, all Ex-Clinton advisors. So if you like the 5.7 trillion dollar surplus that they left VS the trickle down hoax of the far right one might want to look beyond the FOX NEWS MSM talking points. Certainly if yuo'd like our libraries sensored maybe the whole faux connection between Franklin Raines might be appealing or the Jim Johnson connection might be even more appealing but tell the whole truth... He was fired as soon as his position became known.

Its strange to have to mention here but, uh... the poets are generally banished from conservative societies.

"The Stars are eating"
- Artaud

--- On Sun, 9/21/08, Troy Camplin <[redacted]> wrote:

> *From: Troy Camplin <[redacted]>*
> *Subject: Re: Political Poetry*
> *To: [redacted]*
> *Date: Sunday, September 21, 2008, 12:54 AM*
> *Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.*
>
> *"Property Records Show Mr. Johnson Has Received More Than $7 Million In Loans From Countrywide Since 1998, The First Coming In The Waning Days Of His Fannie Mae Tenure" (Glenn R. Simpson and James R. Hagerty, "Countrywide Friends Got Good Loans," The Wall Street Journal, 6/7/08). Ironically, those loans seem to have been "subprime." Certainly they were loans made directly by the CEO of Countrywide. Now, does this necessarily mean something sketchy was going on? Of course not. But it seems there's a pretty tangled web involving the mortgage market, its collapse, and Obama (who also received a pretty good deal on a house, as I recall). Countrywide, by the way, has been one of the companies at the center of the mortgage market breakdown. So two of Obama's advisors were involved in creating the very mortgage crisis Obama is trying to use to his political advantage. More, they made millions off of running Fannie Mae into the ground, and have used that money to try to get Obama elected.*
>
> *Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.*
>
> *Troy C amplin*

----- Original Message ----
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Saturday, September 20, 2008 7:09:47 PM
Subject: Political Poetry

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."
John McCain - Contingencies (Magazine) Date?

Priceless Obama campaign discovery - shear poetry of a double-edged sort. Only major complication is that Obama is going to have to inherit this mess! It must be now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.

As to the site of 'real' poetry in the middle of this disaster??
Well, of the most recent moment, Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!

Stephen V
http://stephenvincent.net/blog/

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320. **Troy Camplin**
Re: Political Poetry
Mon 22 Sep 2008

What economic experts? Those on the Left, no doubt. I love how vague these news reporters get. Just find some people who agree with your ideology and only report what they say. Also, the Raines information is at best an example of Obama throwing another one of his close circle under the bus yet again. He should feel right at home with Rev. Wright and Bill Ayers.

I'm no fan of McCain, either, who I think is going to do little better on the economy than Obama. He's busy blaming all the same people as Obama and ignoring the fact that this mess was created a long time ago by "deregulations" that could not have been designed any better to fail, and thus justify nationalization.

I'm not sure who is the bigger idiot when it comes to the economy. McCain? "right now we are the victim of greed, excess and corruption in Wall Street." No, we are the victim of government regulations that allow companies to profit from their good decisions, but find themselves in no danger if they make bad decisions, as the government is there, promising to bail them out. Profits have been privatized, but losses remain in the public sector. Is it any wonder our financial institutions are collapsing? What kind of decisions would you make if you knew all your bad decisions would have no consequences for you, but that if what you wanted to do worked out, you got to keep the profits? I bet you would be willing to do all sorts of risky things -- or downright idiotic ones. And then there is Joe Biden saying what all this means is that we need more regulations. The same group of people who couldn't figure out how to "privatize" companies like Fannie Mae and Freddie Mac without creating a situation where they would certainly collapse want to regulate companies even more. The lesson here is not that we need more government, but that the involvement of government in these companies that have been collapsing is what caused the collapse. Government control in the economy in the U.S. was about 30 years behind that of the Soviet Union. It looks like our collapse is right on time.

$700 billion dollars. That's how much our government is going to spend on bailing out a bunch of companies run by incompetents and who were in large pert put in this position because of the regulations currently on the books. What the financial sector of the market needs is deregulation, not more regulations. They need to have failure privatized. Meaning, companies need to know that they will be allowed to fail. And the government needs to let them fail. The situation we're in now, the government has only postponed the inevitable. And, worse, like a fault line prone to earthquakes, the longer we put things off, the worse the quake is going to be.

The federal government doesn't have almost a trillion dollars to spend. It does not have $700,000,000,000. So where will it get the money? It will borrow it. That's another $700 billion added to the debt. How will it pay off this debt, which will come due some day?

1) taxes -- which will take more money out of the economy and create a worse economy overall
2) print money -- which will result in massive inflation
3) default -- considering how much of our debt countries like China own, this is the last thing we want to do. Can you imagine defaulting on a trillion dollars to China? We would be at war with China -- and they would be in the right.

Some wonderful choices given to us from the ghosts of socialism past. The interventionist state does not work. Socialism doesn't work. Centralized financial planning works no better than overall economic planning does. I hope -- but doubt -- someone will get the message and get the government out of the economy. I expect instead that we will get even more regulations out of this. When the collapse does finally happen, it will be the Great Depression II -- only in an even more globalized economy. But don't worry -- Obama plans to hurry things along by raising taxes and imposing tariffs. That worked so well during The Great Depression. It didn't make things worse or lead to WWII at all. Please ignore history. Nothing to see here.

Troy Camplin

----- Original Message ----
From: Tom Orange <[redacted]>
To: [redacted]
Sent: Monday, September 22, 2008 9:55:52 AM
Subject: Re: Political Poetry

Dear Readers,

The following is offered in response to the truthiness of Troy Camplin.

"Economic experts say that [Phil "Nation of Whiners" "Mental Recession" "Enron Loophole"] Gramm and others are to blame for the current crisis that is shaking Wall Street. Gramm's successful effort to pass banking reform laws in 1999, which reduced decades-old regulations separating banking, insurance and brokerage activities, helped to create the current economic crisis." ("Who's Whining Now? Gramm Slammed By Economists") <http://abcnews.go.com/print?id=5835269>

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Obama's work for ACORN ended long before any allegations of voter fraud. This is more guilt-by-association of the Wright-Ayers variety.

Regards,
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> *Stephen V*
> *http://stephenvincent.net/blog/*

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321. **Rod Smith**

New @ Bridge Street: The Alphabet, Ginsberg letters, on Niedecker ed Willis, Godfrey, Jarnot, Nourbese Philip, Palmer, Abraham Lincoln 3, &&&

Mon 22 Sep 2008

LOTS new and recent. Thanks so much for your support of Washington's finest independent bookstore! Ordering and discount information at the end of this list.

ABRAHAM LINCOLN #3, ed Mohammad and Boyer, 67 pgs, $5. Luoma, Collum, Hejinian, Apps, Allison, Bellamy, Norodahl, Genusa, Quarles, Koeneke, Bryant, Knox, Davis, Baumann, & McCrary.

GOD'S LIVESTOCK POLICY, Stan Apps, Les Figues Press, 80 pgs, $15. ""The largest mega-church of mom agreeing."

STATE OF THE UNION: 50 POLITICAL POEMS, ed Beckman & Zapruder, Wave Books, 112 pgs, $14. Ashbery, A Berrigan, Caples, Clifton, Coleman, Conrad, P Gizzi, Hillman, Knox, Lederer, Lin, Myles, Ping, Rohrer, &&&.

BILL, Bill Berkson & Colter Jacobsen, Gallery 16 Editions, cloth, unpaginated, $25. "Blood! No doubt about it!"

LANDSCAPES OF DISSENT, Jules Boykoff & Kaia Sand, Palm Press, 128 pgs, $15. "YOU HAVE THE RIGHT TO REMAIN LIBERATED"

GLAD STONE CHILDREN, Edmund Berrigan, Farfalla Press/ McMillan & Parrish, 84 pgs, $16. "This is no ordinary/ a-sexual reproductive/ history of the sponge."

THE YALE ANTHOLOGY OF TWENTIETH-CENTURY FRENCH POETRY, ed May Ann Caws, Yale, 646 pgs, $30. New in paper.

80 BEETLES, Mark Cunningham, Otoliths, 88 pgs, $10. "That his colleagues at the news though his death was news is indeed an important piece of news."

THE GOLDEN AGE OF PARAPHERNALIA, Kevin Davies, Edge, 146 pgs, $15. "I'm not convinced these candidates exist / let alone deserve Secret Service protection"

SPOOKY AS IT IS W/OUT MEANING TO, Croniamantal (music) Buck Downs (words), CDR, edition of 50 w/ small booklet, $8.

A SICK PLANET, Guy Debord, trans Nicholson-Smith, Seagull, 94 pgs, $16.95. New translations of two texts: "The Decline and Fall of the 'Spectacular' Commodity-Economy," and "The Explosion Point of Ideology in China." The title essay, dating from 1971, is previously unpublished. "When the pitiful masters of a society whose wretched destiny is now discernible . . ."

AREA, Marcella Durand, Belladonna, 90 pgs, $15. "They document it from space."

THE ROUTE, Patrick Durgin & Jen Hofer, Atelos, 198 pgs, $13.50. "I am poor and momentary and resent your guilt"

THE CONSEQUENCE OF INNOVATION; 21ST CENTURY POETICS, ed Craig Dworkin, Roof, 304 pgs, $29.95. Essays by Evans, Bernstein, Rasula, Cole, Biglieri, Ngai, Goldsmith, Stefans, Mohammad, Sullivan, Gottlieb, Sherry, Bergvall, Gilbert, Clune, & Perloff.

PARSE, Craig Dworkin, Atelos, 300 pgs, $13.50. "_Plural Interjection_ semicolon"

THE BIRTH OF BIOPLOITICS, Lectures at the Collège France 1978-1979, Michel Foucault, Palgrave, cloth 346 pgs, $28.95. "In actual fact, the state must be blind to economic processes."

THE LETTERS OF ALLEN GINSBERG, Allen Ginsberg, ed Bill Morgan, Da Capo Press, cloth 470 pgs, $30. "I expect to know this week."

THE OUTERNATIONALE, Peter Gizzi, Wesleyan, 111 pgs, $13.95. New in paper. "Too much spectacle conquers the I."

CITY OF CORNERS, John Godfrey, Wave, 96 pgs, $14. "But it's still only a breast"

3, Ted Greenwald, Cuneiform, 168 pgs, $15. "You're the other / It's personal / You know / You're the other"

CHAOS, TERRITORY, ART: DELEUZE AND THE FRAMING OF THE EARTH, Elizabeth Grosz, Columbia, cloth118 pgs, $22.50. "Framing is how chaos becomes territory."

ABSOLUTELY EDEN, Bobbie Louise Hawkins, United Artists, 90 pgs, $14. "Oh yes, the Romancer means it."

MOTH LIGHT, Mitch Highfill, Abraham Lincoln, 20 pgs, $5. "It was unknown. I love unkowns."

NIGHT SCENES, Lisa Jarnot, Flood, 70 pgs, $13.95. "This is the best way to do things."

WAKE UP: A LIFE OF THE BUDDHA, Jack Kerouac, intro Robert A F Thurman, cloth 146 pgs, $24.95. "But there was no other way; his relationship with the world had to be snapped."

COGNITIVE BEHAVIORAL THERAPY, Tao Lin, 104 pgs, Melville House, $14.95. "The hamster lived in Manhattan."

POETRY AS RE-READING: AMERICAN AVANT-GARDE POETRY AND THE POETICS OF COUNTERMETHOD, Ming-Qian Ma, Northwestern, 300 pgs, $32.95. Authors examined include Zukofsky, Oppen, Rakosi, Cage, S Howe, Hejinian, Andrews, and Bernstein.

VERB SAP, Magus Magnus, Narrow House, 72 pgs, $12. "pop-pop-pop"

AETHEL, Donato Mancini, New Star, unpaginated, $21. "Can Poetry Be Matter?"

CHARLES OLSON AT THE HARBOR, Ralph Maud, Talon, 224 pgs, $19.95. "And that's all we get from Clark about this special occasion."

GOODBYE
MR SOCIALISM, Antonio Negri in conversation with Raf Valvola Scelsi, Seven Stories, 256 pgs, $15.95. "All of this is extremely dangerous."

RADICAL VERNACULAR: LORINE NIEDECKER AND THE POETICS OF PLACE, ed Elizabeth Willis, Iowa, cloth 310 pgs. $39.95. Dafvidson, Pinard, Sikelianos, Skinner, Penberthy, Robertson, Pritchett, Armantrout, Robinson, Jennison, DuPlessis, Weinberger, Breslin, Waldman, Middleton, & Quartermain.

GRAVE OF LIGHT: NEW AND SELECTED POEMS, Alice Notley, Wesleyan, 366 pgs, $22.95. New in paper. "I think most / Electrical appliances can be repaired via nipple"

/NOR 2 (New Ohio Review), ed Catherine Taylor, 200 pgs, $12. Abel, Beckman, Watten, Nichols, Moriarty, Moxley, Smith, Florian, Foust, Risset, Darling, Bumsteas, Cooperman, Halpern, &&&.

ACTIVE BOUNDARIES:SELECTED ESSAYS AND TALKS, Michael Palmer, New Directions, 294 pgs, $19.95. "I'm no longer so sure that this is very different from poetry."

ZONG!, M. Nourbese Philip as told to the author by Setaey Adamu Boateng, Wesleyan, cloth, 212 pgs, $22.95. "the order in destroy"

LA MEDUSA, Vanessa Place, FC2, 488 pgs, $22. "_Cha-ching!_"

HAUNTED HOUSE, Pierre Reverdy, trans John Ashbery, Brooklyn Rail/Black Square, 72 pgs, $15. Reverdy prose from 1928. "From the weight of the sadness that periodically invades our limbs and the world, we can measure all the advantage there would be for us to make public appearances and evolve in an even larger arena. But this is the hard kernal, the resistant part of universal thought--no doubt the tastiest in the Universe."

THE ALPHABET, Ron Silliman, U Alabama, 1062 pgs, $39.95. "Mindshare."

50 YEARS OF RECUPERATION OF THE SITUATIONIST INTERNATIONAL, McKenzie Wark, cloth 78 pgs, 30 color illustations, $24.95. Very Excellent short study focusing not only on Debord but on many often overlooked members of the SI including Constant, Bernstein, Jorn, and Gallizio. "The modern poets led them there."

SOME BESTSELLERS:

FLOWERS OF EVIL, Charles Baudelaire, trans Keith Waldrop, 196 pgs, $16.95. INTERVIEW WITH ROBERT CREELEY MAY 1998, interview by Brent Cunningham, Hooke Press, 28 pgs, $10. NIGHT WRAPS THE SKY: WRITINGS BY AND ABOUT MAYAKOVSKY, ed Michael Almereyda, FSG, cloth 272 pgs, $27. DEED, Rod Smith, U Iowa, 88 pgs, $16. GERTRUDE STEIN: SELECTIONS, Gertrude Stein, ed Joan Retallack, U Cal Press, 352 pgs, $19.95. THE BOOK OF MARTYRDOM + ARTIFICE: FIRST JOURNALS AND POEMS 1937-1952, Allen Ginsberg, ed Juanita Lieberman-Plimpton & Bill Morgan, Da Capo, 524 pgs, $17.50. IT'S GO IN HORIZONTAL: SELECTED POEMS, 1974-2006, Leslie Scalapino, 248 pgs, U CAL, $16.95. GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, $15. BREATHALYZER, K. Silem Mohammad, Edge, 80 pgs, $14. PPL IN A DEPOT, Gary Sullivan, Roof, 104 pgs, $13.95. NEW EURPOEAN POETS, ed Miller and Prufer, Graywolf, 402 pgs, $18. JESS: TO AND FROM THE PRINTED PAGE, Independent Curators Intl, 112 pgs, $29.95. OURS, Cole Swensen, U Cal, 101 pgs, $16.95. "A garden is a tide." THING OF BEAUTY: NEW AND SELECTED WORKS, Jackson Mac Low, ed Anne Tardos, U Cal, cloth 460 pgs, $34.95. THE COLLECTED POEMS OF PHILIP WHALEN, ed Michael Rothenberg, Wesleyan, cloth 872 pgs, $49.95. THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander, Subpress, 196 pgs, $16. ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation, 798 pgs, $34.95. CONTEMPORARY POETICS, ed Louis Armand, Northwestern, 395 pgs, $29.95. FELONIES OF ILLUSION, Mark Wallace, Edge, 138 pgs, $15. NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, $24.95.

ORDERING INFORMATION:

There are currently two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit

card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.

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322. David-Baptiste Chirot
Re: Political Poetry
Mon 22 Sep 2008

I would take issue with the statement that "poets are generally banned from conservative societies." Poets are just as likely to be banned from "progressive societies;" it is not whether a State is "conservative" or "progressive" that determines the banning, but whether or not the poet is, and how strongly the poet is, opposed to the State. A strongly Anarchist poet, for example, would be one quite possibly banned by either and/or both States, simply by being opposed to The State.

Somone related to someone in the State bureaucracy simply might not like the poet for some obscure reason--and so--boom!--out they go!--banned with al their manuscripts--politics can be "very personal" after all, and have nothing to do with "right" or left" other than which of the poet's hand's being the writing hand is the one that gets cut off.

For example, consider the poetic alliance which Drs Marjorie Perloff and Charles Bernstein have begun with academics of poetry programs in China, following a symposiumon re Language Poetry in China. As is well known, China bans manys of its "progressive" poets, and many are driven into exile in the West. The Chinese have also suppressed the culture of the Tibetan people, as well as expressions of a spiritual nature by Chinese citizens. This "problematizes" the issue of labeling as "conservative"/"progressive" both States and poetry Schools/"Movements" in relation with the issue of "banning poets" and poetries.

The same can be said in a way with this issue of the advisors--in a sense, all of them are, including al the candidates, already part of the system which has led to this immense disaster, because none of them have done anything to avert what has been visible for years now as a down bound train wreck of collasal proportions. And why not? Perhaps because everyone has cynically bet on just what is happening--that the Government, that hated and reviled Enemy of the Free Market, will step in finally and rescue the privatized world with public funds raised off the backs of--yes--the labor of those citizens who actually pay taxes, as compared to the two thirds of the corporations who do not.

Increasingly, economic and foreign policy have nothing at all to do with "advisors," or perhaps even "Presidents," but ever more to do with the lobbyists

and corporations and their associates who run the actual show. One of the head honchos of the McCain campaign is a top lobbyist for the country of Georgia, whose President went to Columbia University, and who banned the Free Press and fired on demonstrators in his "democracy." The US just gave a billion buckaroos to this "goodl old boy" quicker than you can say "Nuke them Rooskies." Even though it's illegal, you can get a big ole tax break for sending money to the illegal Israeli "settlements," which have, not suprisingly, doubled in size since the promise last November at Annaopolis by the Israeli government to halt further construction. Under such circumstances, it's easy to see why tryiong to create a "comprehensive" economic and foreign policy" that can possible be held "accountable" by anonyone to anything or anyone is next toi impossible.

Remember the huge outcry when Dubai had tried to purchase the Security Operations of US Ports? My God! Can't have any of those Arabs protecting our ports! (Which to this day, as is constantly pointed out, are still practically unprotected from the simplest of Terrorist Attacks.) Oh no--some American companies were destined for this task. But guess where Vice-President Cheney's old pals at Haliburton have relocated their World head quarters to from Texas? Why, Dubai, of course. Turns out it's just much safer there.

On Democracy Now this morning I heard that some American Troops are being "sent home"--not however to "go home," but to be "redeployed" as "security forces" within the USA. Yes--Armed Forces who are now being put at the ready to "manage" any "domestic incidents. " The Armed Forces will be facing down American civilians, as well as al those "illegal aliens" and "enemy combattants" among the "detinees" held within the borders of the USA. The Programs which were last used during World War Two in which local citizenry, police, fire workers, medical personel were mobilized and trained as "under cover" agents, to surveil and collect information on the populace and report on any "suspicious persons and developments" are being reinstituted. The powers of the Office of the president have been extended to the point of a God like Omniscience--the President now can proclaim any person any where in the world an enemy comabttant or person of interest and have them detaineed indefinetly.

The one "saving grace" for the American economy has been that Arms sales in the last few years have risen at rates that are beyond belief. It has gotten to the point in the last several years that Congress has openly authorized sales that are illegal under US Law--without hardly any outcry at all from their fellow members or the press.

The US has begun a major buildup of Special Forces in Colombia, as well as more covert ones in Bolivia and Paraguay. Special Ops are being deployed agin to old stations that had been abondoned in the Far East and South East Asia, as

well as the Phillipines and Malayasia, Indonesia. Missiles deployed in Eastern Europe, the immesnse Naval blockade building in the Gulf area--and for the first time ever, American forces stationed in israel, if only so far for now as technicians aiding with the installment and management of new radar systems.

The "right War" being launched INTO Afghanistan FROM within Pakistan--evidence that the "Surge" was in actuality an ethnic cleansing of Sunni neighborhoods--the potential attack on Iran--Palestine, Lebanon, Somalia, Ethiopia, Eritrea, Congo, Darfur, Zimbabwe, Rwanda, South Africa--Nigeria--Algeria--

And all those arms being shipped out!

Will any of them be used to pay for the bail outs?--!!!--??

How many millions of cluster bombs, bombers and missiles to pay off Fanny Mae's bakruptcy for example?--

Instead of paying others for worthless detainees housed for ever at US expense in Gitmo--why not just start some serious kindapping for ransom of World Leaders to be held in these high tech hell holes?--

How many subprimes might be resuced for the hide of a Sarkozy do you think? Or him and his wife considered as buy one get one for fifty per cent off deal? Hey?--How much for the two Birtish Prinbces? For Putin?--For the Chinese Foriegn Minister? The Head of Universal Studios? For Steven Spileberg?

How much would al that heroin the US could control in Afghanistan be worth?

Think about it! Be resourceful!! Who'd like to buy Mount Rushmore? It's only a bunch of carved rocks after all! Want to buy the Alamo? How about John Wayne's remains? Graceland? The White House? The West Wing is for rent by the day the wrek or the month--

The library of Congress? The original document of the Declaration of Independence? Cape Canaveral?

Want to buy some endangered species to protect? How about some Polar Bears or some wolves before Sarah Palin gets them all--

Why not? A Fire Sale--a White Sale--An Elephant Sale! A President's Day Sale! A Post Election Special!!

One "hopes" that Senator Obama will listen to himself as he was before this campaign began, forget all the advisors and pollsters, the lobbyists and speech writers and reflect far more on what he worked as and thought about just a couple years ago. This is probably impossible until AFTER being elected--but--who knows--

if Jimmy Stewart can do it in the 1930's Leo McCarey movies-- isn't it still possible--to bring back those hopes as the New Depression nears--??

or do all those old hopes simply belong to Ted Turner's TCM cable channel anymore!!--
"To build a new society in the shell of the old"
IWW slogan
http:/davidbaptistechirot.blogspot.com

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Grasping at Straws

By Mike Whitney

If Paulson is not removed and his rescue plan scrapped altogether; the dollar will lose its position as the world's reserve currency and the US government will face a historic funding crisis as foreign sources of capital dry up. That will thrust the country into a hyper-inflationary depression.

http://www.informationclearinghouse.info/article20828.htm

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Paulson Bailout Plan a Historic Swindle

By William Greider

Financial-market wise guys, who had been seized with fear, are suddenly drunk with hope. They are rallying explosively because they think they have successfully stampeded Washington into accepting the Wall Street Journal solution to the crisis: dump it all on the taxpayers.

http://www.informationclearinghouse.info/article20823.htm

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What's Really Bankrupt

The Wall Street Model: Unintelligent Design

By PAM MARTENS

There is no sincere plan by this administration to help America or Americans. There is only a plan to slow the financial collapse until after the November elections by throwing a politically palatable amount of money at it and a plan to continue to blame it on a housing bust.

http://www.informationclearinghouse.info/article20826.htm

===

Financial Bailout:

America's Own Kleptocracy

The largest transformation of America's Financial System since the Great Depression

By Michael Hudson

Nobody expected industrial capitalism to end up like this.

http://www.informationclearinghouse.info/article20822.htm

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The Dog Days Of September

By Gary Corseri

We can no longer claim to live in "the land of the free and the home of the brave." There is nothing free here except the "free-market" our corporate bosses have foisteed on us and the rest of the world to open up foreign markets to our brand-name companies so that foreign workers can make products that "Americans" will buy at exorbitant prices. How did that happen? Hypnosis through the mass media that "Americans" were supposed to own-hypnosis through repetition, spectacle, diversion.

http://www.informationclearinghouse.info/article20825.htm

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Popular Scams of the Rich ansd Famous

By: Richard Backus

The federal government has been playing footsie with fascism for quite a long time, supported only by the inability of the general public to recognize it. Ecclesiastic appointments, corporate management, charity, "brain trust" ,foundations, university appointments, and even scholarship awards are controlled by political elites, with the consequent assurances that these appointees will play ball with the politicians and their "sponsors". The Pols now essentially control everything under the direction of the rich and famous.

http://www.informationclearinghouse.info/article20827.htm

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In Hard Times, Tent Cities Rise Across the Country

By AP

Since foreclosure mess, homeless advocates report rise in encampments.

http://www.informationclearinghouse.info/article20810.htm

Date: Mon, 22 Sep 2008 11:30:36 -0700
From: [redacted]
Subject: Re: Political Poetry
To: [redacted]

Sounds like your re-stating the major Republican talking points from the MSM. Why not add to them-- the fact that Franklin Raines has released a statement claiming he in no capacity was ever an OBAMA advisor-- never the less one whom he will seek economic advice from. The people to connect to OBAMA are his ACTUAL advisors: Robert Rubins, Paul Volcker and Lawrence Summers, all Ex-Clinton advisors. So if you like the 5.7 trillion dollar surplus that they left VS the trickle down hoax of the far right one might want to look beyond the FOX NEWS MSM talking points. Certainly if yuo'd like our libraries sensored maybe the whole faux connection between Franklin Raines might be appealing or the Jim Johnson connection might be even more appealing but tell the whole truth... He was fired as soon as his position became known.

Its strange to have to mention here but, uh... the poets are generally banished from conservative societies.

"The Stars are eating"
- Artaud

--- On Sun, 9/21/08, Troy Camplin <[redacted]*> wrote:*

From: Troy Camplin <[redacted]*>*
Subject: Re: Political Poetry
To: [redacted]
Date: Sunday, September 21, 2008, 12:54 AM
Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.

"Property Records Show Mr. Johnson Has Received More Than $7 Million In Loans From Countrywide Since 1998, The First Coming In The Waning Days Of His Fannie Mae Tenure" (Glenn R. Simpson and James R. Hagerty, "Countrywide Friends Got Good Loans," The Wall

Street Journal, 6/7/08). Ironically, those loans seem to have been "subprime." Certainly they were loans made directly by the CEO of Countrywide. Now, does this necessarily mean something sketchy was going on? Of course not. But it seems there's a pretty tangled web involving the mortgage market, its collapse, and Obama (who also received a pretty good deal on a house, as I recall). Countrywide, by the way, has been one of the companies at the center of the mortgage market breakdown. So two of Obama's advisors were involved in creating the very mortgage crisis Obama is trying to use to his political advantage. More, they made millions off of running Fannie Mae into the ground, and have used that money to try to get Obama elected.

Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.

Troy C amplin

----- Original Message ----
From: Stephen Vincent <[redacted]*>*
To: [redacted]
Sent: Saturday, September 20, 2008 7:09:47 PM
Subject: Political Poetry

"Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."
John McCain - Contingencies (Magazine) Date?

Priceless Obama campaign discovery - shear poetry of a double-edged sort. Only major complication is that Obama is going to have to inherit this mess! It must be now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.

> *As to the site of 'real' poetry in the middle of this disaster??*
> *Well, of the most recent moment, Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

_____ See how Windows Mobile brings your life together—at home, work, or on the go.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

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323. **amy king**
This Friday - Sept. 26th @ 7 p.m.
Mon 22 Sep 2008

September 26th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

** Bajandas, Grenier, Maxwell, Reines, Shmailo, & Virgil **

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Photos/Bios here:

http://thestainofpoetry.wordpress.com/2008/07/03/friday-september-26-2008-700-pm/

~~~~

Arpine Konyalian Grenier is a poet turned scientist and musician. Her work has appeared in How2, Columbia Poetry Review, The Iowa Review, Phoebe, Big Bridge, diode and elsewhere, including several anthologies. Part, Part Euphrates (NeO Pepper Press, 2007) is her latest publication.

~~~~

Kristi Maxwell currently lives and writes in Cincinnati. She's the author of Realm Sixty-Four (Ahsahta, 2008), Elsewhere & Wise (Dancing Girl Press, 2008), and Hush Sessions (Saturnalia, forthcoming in 2009).

~~~

Alan Bajandas was picked up hitchhiking two days ago by a pain pill-popping Italian-American bounty hunter named Jason. Jason—a self-professed Wiccan, former Marine sniper, 23-year mixed martial arts master, widower, and lover of transsexual women—was on his way to Knoxville, TN to persuade his drunk-driving father back to rehab by means of "a very large firearm." Jason had a heart of pure fucking gold and bought Alan a Smart Water. Alan was born and raised in Texas and will soon return to Brooklyn where he now resides. He is editor of The Open Face Sandwich, a print annual of uncommon and unpublishable prose.

~~~~

Ariana Reines is the author of The Cow (Alberta Prize, FenceBooks 2006) and Coeur de Lion (Mal-O-Mar 2007). Two volumes of translation will appear in 2009: My Heart Laid Bare by Charles Baudelaire, for Mal-O-Mar, and Carnet de bal d'une courtisane by Griselidis Real, for Semiotext(e). She is under commission with The Foundry Theatre in New York, making a play that will premiere in January 2009.

~~~~

Larissa Shmailo's new chapbook is A Cure for Suicide (Cervena Barva Press 2008), and new poetry CD is Exorcism (SongCrew 2008). Larissa has been published in Fulcrum, Rattapallax, Drunken Boat, MiPoesias, and other publications. Larissa translated the Russian Futurist opera Victory over the Sun by A. Kruchenych; a DVD of the original English-language production is part of the collection of the New York Museum of Modern Art. She also contributed translations to the anthology Contemporary Russian Poetry published by Dalkey Archive Press. Larissa Shmailo is a director of TWiN Poetry, an informal international collective of recording poets and their listeners and a public coordinator for the annual Fulcrum. Her first poetry CD, The No-Net World

(SongCrew 2006) has been heard on radio and Internet broadcasts across the U.S. and the U.K. Larissa is listed in the Poetry Kit Who's Who in poetry.

~~~~

Erin Virgil is an MFA student at Naropa University. For money she writes the greetings in campy greeting cards and moonlights as a bad secretary. Besides the front page in a Steve McQueen calendar, she has not published any writing lately.

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_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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324. Eleni Stecopoulos

San Francisco sublet mid-Oct to mid-Dec

Mon 22 Sep 2008

Beautiful SF sublet available - dates somewhat flexible, may be available longer - please backchannel for info. Thanks.

_____ Stay up to date on your PC, the Web, and your mobile phone with Windows Live.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/

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325. David Baratier
Poem by one of our authors on Verse Daily
Mon 22 Sep 2008

Today's poem is by Steve Davenport

Popular Science

She drops the big white bullet palm to palm
to palm like stepping down on swinging stairs
to the top of Big Rock Candy Mountain,
where the good cells sing in the cigarette
trees and there's always ice and whiskey too.
Her mouth's blistered from chemo and she's full

of holes as she goes where hydrocodone
grows in the acetaminophen shoals.
She laughs when I write our hearts make morphine.
She writes you're three hours away happy in a book,

floating in a tub.

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Be well

David Baratier, Editor

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326. David Baratier
Favorite News story of the week!
Mon 22 Sep 2008

This is an exact reprint of the intro

Palin lawyer meets with investigator in probe

By MATT VOLZ 23 minutes ago

ANCHORAGE, Alaska (AP)- Less than a week after balking at the Alaska Legislature's investigation into her alleged abuse of power, Gov. Sarah Palin on Monday indicated she will cooperate with a separate probe run by people she can fire.

Be well

David Baratier, Editor

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327. Small Press Traffic

Aaron Shurin & Anne Waldman with Ambrose Bye at Small Press Traffic 9/26/08

Tue 23 Sep 2008

Small Press Traffic is thrilled to present:

Aaron Shurin & Anne Waldman
with Ambrose Bye

Friday, September 26th 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

Aaron Shurin's new book is King of Shadows, a collection of narrative essays, just out from City Lights. Other books include Involuntary Lyrics (Omnidawn, 2005), A Door (Talisman House, 2000) and The Paradise of Forms: Selected Poems (Talisman House, 1999). His honors include National Endowment, California Arts Council, and San Francisco Arts Commission literary fellowships. A longtime Bay Area educator, he directs and teaches in the MFA Writing Program at the University of San Francisco.

Anne Waldman is an internationally celebrated poet, performer, professor, editor and cultural/political activist and the author, most recently of Red Noir (Farfalla, McMillen & Parrish), In the Room of Never Grieve (Coffee House Press), Structure of the World Compared To A Bubble (Penguin Poets), and

Outrider (La Alameda Press). She also co-edited The Angel Hair Anthology and Civil Disobediences: Poetics and Politics in Action. She founded (with Allen Ginsberg and Diane diPrima) the Jack Kerouac School of Disembodied Poetics at the Naropa University in Boulder, the first Buddhist-inspired school in the western hemisphere. Her CDs include Battery: Live at Naropa and The Eye of The Falcon (with Ambrose Bye) and Matching Half (with Ambrose Bye & Akilah Oliver). She has participated in festivals in Berlin, Wuhan, (China), and Mumbai in the past year. Forthcoming: Humanity/Manatee, and the complete Iovis trilogy.

Ambrose Bye, musician (keyboard, guitar, voice) and composer, son of poets Anne Waldman and Reed Bye, grew up in the environment of The Jack Kerouac School of Disembodied Poetics at Naropa University, counting Allen Ginsberg and William Burroughs as "poetic" godfathers. He graduated from The University of California, Santa Cruz and has studied at the music/production program at the Pyramind Institute in San Francisco. He has performed on stage with Anne Waldman and Bob Holman in New York's Issue Project Room in a program that included Steve Buscemi reading form the work of William Burroughs and accompanied Anne Waldman at The Boulder Theatre's "Music and Poetry for Progressives" headlined by Thurston Moore of Sonic Youth, and Jello Biafra. He is working on new project which includes the poet Amiri Baraka.

At SPT, Anne Waldman and Ambrose Bye will perform selections of Matching Half, their exciting 2008 CD with poet-performer Akilah Oliver, which mixes poetry and experimental music. These original compositions & soundscapes bring a new dynamic to "spoken word."

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street

San Francisco, CA 94107
[redacted]

http://www.sptraffic.org <http://www.sptraffic.org>

www.smallpresstraffic.blogspot.com
<http://www.smallpresstraffic.blogspot.com>

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328. Barry Schwabsky
Re: Political Poetry
Tue 23 Sep 2008

For sale colonizations and migrations, sports, fairylands and incomparable comforts, and the noise and the movement and the future they make!
Â
For sale the application of calculations and the incredible leaps of harmony. Discoveries and terms never dreamed of,--immediate possession.
Â
Wild and infinite flight toward invisible splendors, toward intangiblle delights--and its maddening secrets for every vice--and its terrifying gaiety for the mob.
Â
For sale, the bodies, the voices, the enormous and unquestioned wealth, that which will never be sold. Salesmen are not at the end of their stock! It will be some time before travelers have to turn in their accounts.

----- Original Message ----
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Monday, 22 September, 2008 10:12:00 PM
Subject: Re: Political Poetry

I would take issue with the statement that "poets are generally banned from conservative societies."Â Poets are just as likely to be banned from "progressive societies;"Â it is not whether a State is "conservative" or "progressive" that determines the banning, but whether or not the poet is, and how strongly the poet is, opposed to the State.Â A strongly Anarchist poet, for example, would be one quite possibly banned by either and/or both States, simply by being opposed to The State.

Somone related to someone in the State bureaucracy simply might not like the poet for some obscure reason--and so--boom!--out they go!--banned with al their manuscripts--politics can be "very personal" after all, and have nothing to do with "right" or left" other than which of the poet's hand's being the writing hand is the one that gets cut off.

For example, consider the poetic alliance which Drs Marjorie Perloff and Charles Bernstein have begun with academics of poetry programs in China, following a symposiumon re Language Poetry in China.Â As is well known, China bans manys of its "progressive" poets, and many are driven into exile in the West.Â The Chinese have also suppressed the culture of the Tibetan people, as well as expressions of a spiritual nature by Chinese citizens.Â This "problematizes" the issue of labeling as "conservative"/"progressive" both States and poetry Schools/"Movements"Â in relation with the issue of "banning poets" and poetries.

The same can be said in a way with this issue of the advisors--in a sense, all of them are, including al the candidates, already part of the system which has led to this immense disaster, because none of them have done anything to avert what has been visible for years now as a down bound train wreck of collasal proportions.Â And why not?Â Perhaps because everyone has cynically bet on just what is happening--that the Government, that hated and reviled Enemy of the Free Market, will step in finally and rescue the privatized world with public funds raised off the backs of--yes--the labor of those citizens who actually pay taxes, as compared to the two thirds of the corporations who do not.Â

Increasingly, economic and foreign policy have nothing at all to do with "advisors," or perhaps even "Presidents," but ever more to do with the lobbyists and corporations and their associates who run the actual show.Â One of the head honchos of the McCain campaign is a top lobbyist for the country of Georgia, whose President went to Columbia University, and who banned the Free Press and fired on demonstrators in his "democracy."Â The US just gave a billion buckaroos to this "goodl old boy" quicker than you can say "Nuke them Rooskies."Â Even though it's illegal, you can get a big ole tax break for sending money to the illegal Israeli "settlements," which have, not suprisingly, doubled in size since the promise last November at AnnaopolisÂ by the Israeli governmentÂ to halt further construction.Â Under such circumstances, it's easy to see why tryiong to create a "comprehensive" economic and foreign policy" that can possible be held "accountable" by anonyone to anything or anyone is next toi impossible.

Remember the huge outcry when Dubai had tried to purchase the Security Operations of US Ports?Â My God!Â Can't have any of those Arabs protecting our ports!Â (Which to this day, as is constantly pointed out, are still practically unprotected from the simplest of Terrorist Attacks.) Oh no--some American companies were destined for this task.Â But guess where Vice-President Cheney's old pals at Haliburton have relocated their World head quarters to from Texas? Why,Â Dubai, of course.Â Turns out it's just much safer there.

On Democracy Now this morning I heard that some American Troops are being "sent home"--not however to "go home," but to be "redeployed" as "security forces" within the USA.Â Yes--Armed Forces who are now being put at the ready to "manage" any "domestic incidents. "Â TheÂ Armed Forces will be facing down American civilians, as well as al those "illegal aliens" and "enemy combattants" among the "detinees" held within the borders of the USA.Â The Programs which were last used during World War Two in which local citizenry, police, fire workers, medical personel were mobilized and trained as "under cover" agents, to surveil and collect information on the populace and report on any "suspicious persons and developments" are being reinstituted.Â The powers of the Office of the president have been extended to the point of a God like Omniscience--the President now can proclaim any person any where in the world an enemy comabttant or person of interest and have them detaineed indefinetly.Â

The one "saving grace" for the American economy has been that Arms sales in the last few years have risen at rates that are beyond belief.Â It has gotten to the point in the last several years that Congress has openly authorized sales that are illegal under US Law--without hardly any outcry at all from their fellow members or the press.Â

The US has begun a major buildup of Special Forces in Colombia, as well as more covert ones in Bolivia and Paraguay. Special Ops are being deployed agin to old stations that had been abondoned in the Far East and South East Asia, as well as the Phillipines and Malayasia, Indonesia.Â Missiles deployed in Eastern Europe, the immesnse Naval blockade building in the Gulf area--and for the first time ever, American forces stationed in israel, if only so far for now as technicians aiding with the installment and management of new radar systems.Â

The "right War" being launched INTO Afghanistan FROM within Pakistan--evidence that the "Surge" was in actuality an ethnic cleansing of Sunni neighborhoods--the potential attack on Iran--Palestine, Lebanon, Somalia, Ethiopia, Eritrea, Congo, Darfur, Zimbabwe, Rwanda, South Africa--Nigeria--Algeria--

And all those arms being shipped out!

Will any of them be used to pay for the bail outs?--!!!--??

How many millions of cluster bombs, bombers and missiles to pay off Fanny Mae's bakruptcy for example?--

Instead of paying others for worthless detainees housed for ever at US expense in Gitmo--why not just start some serious kindapping for ransom of World Leaders to be held in these high tech hell holes?--

How many subprimes might be resuced for the hide of a Sarkozy do you think? Â Or him and his wife considered as buy one get one for fifty per cent off deal? Â Hey?--How much for the two Birtish Prinbces?Â For Putin?--For the Chinese Foriegn Minister?Â The Head of Universal Studios?Â For Steven Spileberg?

How much would al that heroin the US could control in Afghanistan be worth?

Think about it!Â Be resourceful!!Â Who'd like to buy Mount Rushmore?Â It's only a bunch of carved rocks after all!Â Want to buy the Alamo?Â How about John Wayne's remains?Â Graceland?Â The White House?Â The West Wing is for rent by the day the wrek or the month--

The library of Congress?Â The original document of the Declaration of Independence? Cape Canaveral?

Want to buy some endangered species to protect? How about some Polar Bears or some wolves before Sarah Palin gets them all--

Why not?Â A Fire Sale--a White Sale--An Elephant Sale!Â A President's Day Sale!Â A Post Election Special!!

One "hopes" that Senator Obama will listen to himself as he was before this campaign began, forget all the advisors and pollsters, the lobbyists and speech writers and reflect far more on what he worked as and thought about just a couple years ago.Â This is probably impossible until AFTER being elected--but--who knows--

if Jimmy Stewart can do it in the 1930's Leo McCarey movies-- isn't it still possible--to bring back those hopes as the New Depression nears--??

or do all those old hopes simply belong to Ted Turner's TCM cable channel anymore!!--
"To build a new society in the shell of the old"
IWW slogan
http:/davidbaptistechirot.blogspot.com

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Â Â Â Grasping at Straws

Â Â Â

Â Â Â By Mike Whitney

Â Â Â

Â Â Â If Paulson is not removed and his rescue plan scrapped altogether; the
Â Â Â dollar will lose its position as the world's reserve currency and the US
Â Â Â government will face a historic funding crisis as foreign sources of

capital Â Â Â dry up. That will thrust the country into a hyper-inflationary depression.

Â Â Â
Â Â Â http://www.informationclearinghouse.info/article20828.htm

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Â Â Â Paulson Bailout Plan a Historic Swindle

Â Â Â By William Greider

Â Â Â

Â Â Â Financial-market wise guys, who had been seized with fear, are suddenly Â Â Â drunk with hope. They are rallying explosively because they think they have Â Â Â successfully stampeded Washington into accepting the Wall Street Journal Â Â Â solution to the crisis: dump it all on the taxpayers.

Â Â Â
Â Â Â http://www.informationclearinghouse.info/article20823.htm

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Â Â Â What's Really Bankrupt

Â Â Â

Â Â Â The Wall Street Model: Unintelligent Design

Â Â Â

Â Â Â By PAM MARTENS

Â Â Â

Â Â Â There is no sincere plan by this administration to help America or Â Â Â Americans. There is only a plan to slow the financial collapse until after Â Â Â the November elections by throwing a politically palatable amount of money Â Â Â at it and a plan to continue to blame it on a housing bust.

Â Â Â
Â Â Â http://www.informationclearinghouse.info/article20826.htm

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Â Â Â Financial Bailout:

Â Â Â

Â Â Â America's Own Kleptocracy

Â Â Â

Â Â Â The largest transformation of America's Financial System since the
Â Â Â Great Depression

Â Â Â

Â Â Â By Michael Hudson

Â Â Â

Â Â Â Nobody expected industrial capitalism to end up like this.

Â Â Â
Â Â Â http://www.informationclearinghouse.info/article20822.htm

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Â Â Â The Dog Days Of September

Â Â Â

Â Â Â By Gary Corseri

Â Â Â

Â Â Â We can no longer claim to live in "the land of the free and the home of the Â Â Â brave." There is nothing free here except the "free-market" our corporate Â Â Â bosses have foisteed on us and the rest of the world to open up foreign Â Â Â markets to our brand-name companies so that foreign workers can make Â Â Â products that "Americans" will buy at exorbitant prices. How did that Â Â Â happen? Hypnosis through the mass media that "Americans" were supposed to Â Â Â own-hypnosis through repetition, spectacle, diversion.

Â Â Â
Â Â Â http://www.informationclearinghouse.info/article20825.htm

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Â Â Â Popular Scams of the Rich ansd Famous

Â Â Â

Â Â Â By: Richard Backus

Â Â Â

Â Â Â The federal government has been playing footsie with fascism for quite a
Â Â Â long time, supported only by the inability of the general public to Â Â Â
recognize it. Ecclesiastic appointments, corporate management, charity, Â Â Â
"brain trust" ,foundations, university appointments, and even scholarship
Â Â Â awards are controlled by political elites, with the consequent assurances
Â Â Â that these appointees will play ball with the politicians and their Â Â Â
"sponsors". The Pols now essentially control everything under the direction
Â Â Â of the rich and famous.

Â Â Â
Â Â Â http://www.informationclearinghouse.info/article20827.htm

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Â Â Â In Hard Times, Tent Cities Rise Across the Country

Â Â Â

Â Â Â By AP

Â Â Â

Â Â Â Since foreclosure mess, homeless advocates report rise in encampments.

Â Â Â
Â Â Â http://www.informationclearinghouse.info/article20810.htm

Â Â Â

> *Date: Mon, 22 Sep 2008 11:30:36 -0700*
> *From:* [redacted]
> *Subject: Re: Political Poetry*
> *To:* [redacted]
>
> *Sounds like your re-stating the major Republican talking points from the MSM. Why not add to them-- the fact that Franklin Raines has released a statement claiming he in no capacityÂ was ever an OBAMA advisor-- never the less one whom he will seek economic advice from. The people to connect to OBAMA are his ACTUAL advisors: Robert Rubins, Paul Volcker and Lawrence Summers, all Ex-Clinton advisors. So if you like the 5.7 trillion dollar surplus that they left VS the trickle down hoax of the far right one might want to look beyond the FOX NEWS MSM talking points. Certainly if yuo'd like our libraries sensored maybe the whole faux connection between Franklin Raines might be appealing or the Jim Johnson connection might*

be even more appealing but tell the whole truth... He was fired as soon as his position became known.

Its strange to have to mention here but, uh... the poets are generally banished from conservative societies.

"The Stars are eating"
Â Â Â Â Â Â Â Â Â - Artaud

--- On Sun, 9/21/08, Troy Camplin <[redacted]> wrote:

From: Troy Camplin <[redacted]>
Subject: Re: Political Poetry
To: [redacted]
Date: Sunday, September 21, 2008, 12:54 AM
Two of Obama's main economics advisors, Franklin Raines and Jim Johnson (who resigned back in June due to some of this scandal being brought to light), were former CEOs of Fannie Mae. Raines was even fired from his position at Fannie Mae. And no wonder, since he overstated earnings by 50% during his tenure. Considering the situation they put their company in (and, yes, it was them as well as those in charge during the collapse who are responsible for the collapse), should anybody be taking advice from them about anything regarding the economy? I mean, they did such a bang-up job with Fannie Mae.

"Property Records Show Mr. Johnson Has Received More Than $7 Million In Loans From Countrywide Since 1998, The First Coming In The Waning Days Of His Fannie Mae Tenure" (Glenn R. Simpson and James R. Hagerty, "Countrywide Friends Got Good Loans," The Wall Street Journal, 6/7/08). Ironically, those loans seem to have been "subprime." Certainly they were loans made directly by the CEO of Countrywide. Now, does this necessarily mean something sketchy was going on? Of course not. But it seems there's a pretty tangled web involving the mortgage market, its collapse, and Obama (who also received a pretty good deal on a house, as I recall). Countrywide, by the way, has been one of the companies at the center of the mortgage market breakdown. So two of Obama's advisors were involved in creating the very mortgage crisis Obama is trying to use to his political advantage. More, they made millions off of running Fannie Mae into the ground, and have used that money
Â to try to get Obama elected.

Did I mention that Fannie Mae and Freddie Mac were major donors to ACORN, who is currently engaged in voter fraud in Michigan and Ohio (odd how voter fraud is constantly associated with them), and that Obama worked for ACORN? I did? Seems like an interesting -- important? -- connection. But don't worry, that's just one more thing for the MSM to ignore.

Troy C amplin

----- Original Message ----
From: Stephen Vincent <[redacted]*>*
To: [redacted]
Sent: Saturday, September 20, 2008 7:09:47 PM
Subject: Political Poetry

Â "Opening up the health insurance market to more vigorous nationwide competition, as we have done over the last decade in banking, would provide more choices of innovative products less burdened by the worst excesses of state-based regulation."
John McCain -Â Contingencies (Magazine) Date?

Priceless Obama campaign discovery - shear poetry of a double-edged sort.Â Only major complication is that Obama is going to have to inherit this mess! It must be now a foregone conclusion that George Bush is the most catastrophic President of this country, ever! Sarah Palin = the ultimate footnote to the whole debacle.

As to the site of 'real' poetry in the middle of this disaster??
Well, of the most recent moment,Â Anselm Berrigan read at the Small Press Traffic last night here in San Francisco - that was full of two bladed lines that cut to the collapsing core. & not without the relief of some bitter-sweet humor. Thank you, Anselm!

Stephen V
http://stephenvincent.net/blog/

> *Â Â Â*

_____ See how Windows Mobile brings your life togetherâ€”at home, work, or on the go. http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

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329. Pierre Joris
New Nomadics Blog Posts
Tue 23 Sep 2008

Check out these recent posts on NOMADICS:

Symposium on Literary Translation
Republiconomics
Edouard Glissant @ 80
Technicians of the Sacred Celebration III
Technicians of the Sacred Celebration II
Technicians of the Sacred Celebration I
Beat Prophecy

ENJOY & Comment!

Pierre

==========
"As democracy is perfected, the office of president represents,
more and more closely, the inner soul of the people. On some
great and glorious day the plain folks of the land will reach their
heart's desire at last, and the White House will be adorned by
a downright moron." -- H.L. Mencken (1880-1956)
==========
For updates on readings, etc. check my current events page:
http://albany.edu/~joris/CurrentEvents.html
==========

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Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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330. Charlotte Mandel

Re: Please - need help with interpreting this image - thanks -

Tue 23 Sep 2008

Alan, I forwarded your request to my knowledgeable friend Maxine Levy who offers this interpretation of the pictures: She writes: "Just some first thoughts. It says it is a Haggadah from Vilna, however, it appears to picture a seder being interrupted by priests from the Inquisition. Maybe there were some Sephardic Jews in Vilna who wanted to remember the expulsion of their ancestors??? The picture seems to include Eliyahu Hanovee passing over the seder in his chariot. Maybe they are trying to depict the suffering of the Jews as a sign that the arrival of the Messiah will come soon to save them." Have you received any more answers? Alan, have a sweet new year (b/c if you'd like my poem "Psalm for Rosh Hashonah" which is in my new collection ROCK VEIN SKY). Charlotte

On Sep 22, 2008, at 2:46 AM, Alan Sondheim wrote:

Need help with picture interpretation.

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331. Barrett Watten

The Grand Piano reads in Detroit

Tue 23 Sep 2008

College for Creative Studies-Center Galleries, Detroit
hosts The Grand Piano

Steve Benson, Carla Harryman, Lyn Hejinian
Tom Mandel, Ted Pearson, Kit Robinson, and Barrett Watten
perform an ensemble reading from

The Grand Piano: An Experiment in Collective Autobiography San Francisco, 1975–1980

"A vital contribution to the collective memory of the poetry of that period." —James Sherry

"The collective autobiographers are less interested in revising the past and more interested in using the narratives of their history to further contextualize the complex poetics and communal history of that poetics for the future." —Rob Fitterman

"The Grand Piano is itself a veering off and an investigation and a playing or experimenting with the materials of language, history, textuality, and temporality, the personal and political, poetry and community." —Robin Tremblay-McGaw

Saturday, October 4, 3 PM
The Wendell W. Anderson, Jr., Auditorium
Walter B. Ford II Building
College for Creative Studies
John R & Frederick Douglass Streets, Detroit

Followed by a publication party
& Grand Piano book display
featuring The Grand Piano, part 7
Adorno's Noise by Carla Harryman
The Alphabet by Ron Silliman
5 PM, Cass Cafe, 4620 Cass Avenue, Detroit

The Grand Piano is an experiment in collective autobiography by ten writers identified with the rise of Language poetry in San Francisco. It takes its name from a coffeehouse at 1607 Haight Street in San Francisco where from 1976 to 1979 the authors participated in a reading and performance series.

For more information, visit the Grand Piano website:
http://www.thegrandpiano.org
Download flyer:
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/grandpianoreading.pdf

Free and open to the public
Contact CCS-Center Galleries, [redacted]

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332. Maria Damon

[Fwd: American Literary Translators Assoc Conference]

Tue 23 Sep 2008

This is a multi-part message in MIME format.

hi all, forgive the doubly embedded email msg, but some of the names on the program schedule–Murat, Matvei, Joyelle, Johannes–are listlings, so. Welcome to Minneapolis, all! and for those on the list and in MPls but not on the program, Hi! maybe we can figure out some kind of gathering. bests, md

name="American Literary Translators Assoc Conference.eml"
filename*0="American Literary Translators Assoc Conference.eml"

Delivered-To: [redacted]
by peridot.tc.umn.edu (Postfix) with ESMTP id 6A54C349C;
Tue, 23 Sep 2008 14:11:19 -0500 (CDT)
by mta-m2.tc.umn.edu (UMN smtpd) with ESMTP
Tue, 23 Sep 2008 14:11:14 -0500 (CDT)
for [redacted]; Tue, 23 Sep 2008 14:11:13 -0500
lists.umn.edu (UMN smtpd) with ESMTP Tue, 23 Sep 2008 14:01:13 -0500
(CDT)
by mta-m2.tc.umn.edu (UMN smtpd) with ESMTP Tue, 23 Sep 2008 14:01:10
-0500 (CDT)
#+LO+TS+AU+HN
User-Agent: Thunderbird 1.5.0.14 (Windows/20071210)
Date: Tue, 23 Sep 2008 14:01:10 -0500
From: Terri Sutton <[redacted]>
Subject: American Literary Translators Assoc Conference
<[redacted]>
To: [redacted]
List-Help: <http://lists.umn.edu/cgi-bin/wa?LIST=ENGLFAC>,
<mailto:[redacted]?body=INFO%20ENGLFAC>
List-Subscribe: <mailto:[redacted]>
List-Owner: <mailto:[redacted]>
List-Archive: <http://lists.umn.edu/cgi-bin/wa?LIST=ENGLFAC>

NOTE: THE DEPARTMENT OF ENGLISH IS CO-SPONSORING THE ALTA CONFERENCE. The ALTA Reception and National Translation Award Celebration on the first day of the conference is free and open to any interested folks: Weisman, 6:30 pm, Thursday October 16. See other details below.

Dear Colleagues,

I'd like to inform you that the 31st annual conference of ALTA, the American Literary Translators Association, will be held at the Radisson University Hotel on the University of Minnesota Twin Cities campus on October 15 - 18, 2008. The conference will feature panels, readings, a book exhibit, and other events concerned with the art and craft of literary translation. Many leading translators will be taking part-it would be invidious to mention names, but the whole program can be found online at:

http://www.utdallas.edu/alta/conference/schedule.html

Information on registration, in turn, can be found at:

http://www.utdallas.edu/alta/conference/conf_registration.html

I want to extend a warm invitation to all those in the academic and literary communities in the Twin Cities who have an interest in literary translation and world literature, to join us for this meeting. Membership in the association is NOT necessary to attend the conference. ALTA conferences are known for their friendly, collegial atmosphere; experienced translators from a broad range of languages mingle easily with novices and with scholars, publishers, and other individuals intrigued by the fascinating problems and practices of translating literary texts. The choice of location for the conference, in turn, was no accident-ALTA is aware of the Twin Cities' rich and varied literary life, and attendees from all around the country and the world are eager to interact with the many translators, writers, researchers, publishers, and lovers of world literature who make Minnesota their home.

I hope very much that you will be able to join us for the ALTA conference. If you have any questions, please don't hesitate to contact me at: <[redacted]>.

With best wishes, and hoping to see you at the conference in October,

Bill Johnston, Indiana University
Conference Chair

--
Terri Sutton
Informational Representative
Department of English
University of Minnesota
207 Lind Hall, 207 Church St. SE
Minneapolis, MN 55455
[redacted]
[redacted]

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333. **David Chirot**
political poetry
Tue 23 Sep 2008

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*Update | Hartford: Writers Unite to Keep Twain House Afloat <http://www.nytimes.com/2008/09/21/nyregion/connecticut/21twainct.html?ei=5070&emc=eta1> * By BOB TEDESCHI In an 11th-hour effort to raise funds for Mark Twain's home and museum, a reading of the author's work by famous contemporary writers is planned. http://www.nytimes.com/2008/09/21/nyregion/connecticut/21twainct.html?ei=5070&emc=eta1 * this piece from today's NY Times re mark twian's house actually alludes a number of times to the present crisis, as it is not simply the house which is being fought for in terms of survival, but a whole accompanying much more heavily invested in, expensive and proably in a way kind of useless "toruist trap" Center and museum complex--far more demanding to be sure in terms of cash and number of visitors than the old twain mansion ever was--

again, a case of totally unnecessary borrowing, spending, building, investing, fundraising and al the frantic rush and fuss associated with one crisis following on another--and --boy! what a rip off, too!--to read that one does not see Mark Twain's REAL WRITING DESK but a REPLICA!!--

"build it and they will come"--but apparently not to this place!--as the article shows, a far less than anticipated attendence at this "complex has made it far less of an investment than it had been sold as--much like al the rest of the "can't miss projects" that have been being sold on the Free Market like the ear wax balls some truly brazen dope dealers pass off as rocks of crack cocaine-- (more below re this article--) **

Dear Barry:

Many thanks for your quotes from "Soldes" the last piece in Rimbaud's Illuminations!!
(i believe that the order of them, at least at one point, i am not sure if
this is still true--was created by Felix Feneon--
whose great Novels in three lines came out this year from the NYRB press--)

I posted last week the announcement of Tir aux pigeons selection from my ongoing "After Rimbaud's Illuminations"--i reposted the announcement below and also another online address which has more of the pieces and some related visual pieces--there are more scattered about in Otoliths and at my blog also--and more of a series of visual pieces that are in a sense "with" the "after"-- i was so happy to find your quoting from Rimbaud and not only that from one of my favorite pieces by him--that it inspired me to sit down and write on another piece "after" the Illuminations--which has a few more lines to go now-- *

now available, a selection of
After Rimbaud's Illuminations <http://www.lulu.com/content/3882597>
After Rimbaud's Illuminations (book)David-Baptiste Chirot

Print: $5.00
Download: FREE

To think of Rimbaud as a cartographer is in no way a stretch of the imagination. And to think that Chirot has used one of Rimbaud's maps to traverse his memory while simultaneously his dreams, is altogether possible—and it seems this is what Chirot has done. http://www.lulu.com/content/3882597

- galatearesurrection3.blogspot.com/2006/08/ featured-poet-* david-baptiste-chirot.html*
- *"After Rimbaud's Illuminations" with Visual Poems also*

*

i was inspired in reading them in french as they always seem to me i french to be as though writing with English syntax but using french words, very influenced by his time spent in England--which was actually longer than he spent in Paris--so when one writes in English hearing in one's head French that one hears as being written with English being heard in it while being written in French--it makes for quite a number of "transits"--

not knowing one had to be a US citizen, at one point "John Rimbaud" had applied to join the US Navy, from Germany--

Graham Robb in his superb bio of Rimbaud (made al the more amazing i think in that Robb doesn't really like Rimbaud, yet does such deep research and applies so much detection and thought to him--perhaps this "distance" of not liking the poet actually helped in not creating yet another of those books which Etiemble had assembled fifty years ago under the rubric of "le Mythe de Rimbaud"--a tome which surely needs a massive updating!--) Graham Robb also tracks down Rimbaud's posing as an English man in order to flee the Dutch Army he had signed on for in Java--and In England he met far more (exiled) Communards than he had during his brief stay in Paris during the period of the Commune--there was a huge and thriving colony of French exiles of various political stripes in London for some time--along with Anarchists and others from many other countries and regions--

this piece from today's NY Times re mark Twain's house actually alludes a number of times to the present crisis, as it is not simply the house which is being fought for in terms of survival, but a whole accompanying much more heavily invested in, expensive and probably in a way kind of useless "tourist trap" Center and museum complex--far more demanding to be sure in terms of cash and number of visitors than the old twain mansion ever was--

again, a case of totally unnecessary borrowing, spending, building, investing, fundraising and al the frantic rush and fuss associated with one crisis following on another--and --boy! what a rip off, too!--to read that one does not see Mark Twain's REAL WRITING DESK but a REPLICA!!--

"build it and they will come"--but apparently not to this place!--as the article shows, a far less than anticipated attendance at this "complex has made it far less of an investment than it had been sold as--much like al the rest of the "can't miss projects" that have been being sold on the Free Market like the ear wax balls some truly brazen dope dealers pass off as rocks of crack cocaine--

in the last year what a sad parade of writers' houses in trouble!--Poe's house formerly on the outskirts of NYC, Edith Wharton's house in MA, and this mockery of what had been a mockery for many in its own day of what many felt was the actual Twain they knew--and perhaps why he could never really write in it--

why do places need al these extra centers and complexes light shows multi screen tours of the faked up non reality reality show versions of writer's lives--other than to generate cash out of a veneration for--what?-- for the dollar--which they see as the crowning glory of some of these writers--they are "still today big sellers"-- though Poe was not protected by copyright, there being none in those days--and so though producing a massive hit song a mega platinum hit so to speak, with "The Raven"--he only saw a few dollars for it-- still, this desire to turn everything into a theme park-- as Poe foresaw in "Morning on the Wisahicon" with its eerie and uncannily disturbing simulation of an "American" "wildenress"-- after all, when the writer lived there, it didn't look like a literary version of Disneyland--

and some writers who made enough money to buy a lot of bric-a-brac for their fancier places as they rose through the ranks--had terrible taste!--so at least provide one with a kind of museum of the more awful aspects of the culture of the nouveau riche--an anarkeyological vision of quick cash converted into "instant classics" which turned into "unplanned obsolete" objects--along with many an "eternal and classical verite" that turned out to be as hollow as a drinking man's wooden leg--

Balzac, for example, who wrote what Karl Marx felt to be the magnum opus and dissection no pareil of Capitalism, La Comedie humaine--could write such incredible intricate and beautiful descriptions, that he sold himself on purchasing the worst crap in the world--simply by seeing it through his pen's eye as it were, rather than with the pair in his head--

or Zola--who wrote that novel of painters which drove his ever after former lifelong closest friend Cezanne to despair, L'Oeuvre, --yet another feng shui pusher about of the worst heaps of late 19th Century objects no longer even

dimly remembered----like Meisonnier--the most famous and highest priced painter of the latter 19th century who was not even mentioned in a two volume history of French painting 40 years later--

or his equivalent in poetry--the Englishman Martin Tupper, who just missed being named Poet Laureate (narrowly passed over for Tennyson) and who was for a while was the best selling English poet of al time, and the first to make over a million US dollars--and forgotten before he died, all his works out of print, penniless, due to bad investments, which he had a gift for, just like Twain and Balzac (the great artist of Capital in life was a fool with it), and Dostoevsky, the gambler--

one wonders if the makers of these "complexes" couldn't have learned from the actual histories of the lives of the writers whom they propose to "celebrate" as "prophets" in order to "profit" from--

that there isn't much of a "profit" really involved with their lives!--

but then perhaps they have become too confused, as so many banks, investors, economists and the rest are, between fact and fiction, life and art, between the number of copies printed and the number of them actually sold--and an endless laundry list of other practical discrepancies that get lost in the haze of the Opium smoke and mirrors of Capital run amok--rooting and grunting like specially trained pigs sent out after truffles where in fact none have have ever been known to exist--and forced to try to convince themselves that perhaps the root of a dandelion may have a powerful value as yet unknown, beyond the mere making of dandelion wine--

perhaps everything has become so confused that it no longer simply that "signs are taken for wonders" as Marx wrote, but that persons now take their own signs as wonders, those signs by which they convince themselves of the wonders which others are convincing them of, so that in order to "play the game" one is not simply a fool of an other, but has been fooling oneself very deeply also, and maybe or not knowing this, somewhere down inside, that is , that one is betraying oneself in order to enable others to reach their objectives which they have sold you on as a pipe dream

and for all one knows
an alaska pipe line pipe dream!!

thanking you again very much Barry--
david-bc

Update | Hartford: Writers Unite to Keep Twain House Afloat <http://www.nytimes.com/2008/09/21/nyregion/connecticut/21twainct.html?ei=5070&emc=eta1> * By BOB TEDESCHI In an 11th-hour effort to raise funds for Mark Twain's home and museum, a reading of the author's work by

famous contemporary writers is planned.
http://www.nytimes.com/2008/09/21/nyregion/connecticut/21twainct.html?ei=5070&emc=eta1

now available, a selection of
After Rimbaud's Illuminations <http://www.lulu.com/content/3882597>
After Rimbaud's Illuminations (book)David-Baptiste Chirot

Print: $5.00
Download: FREE

To think of Rimbaud as a cartographer is in no way a stretch of the imagination. And to think that Chirot has used one of Rimbaud's maps to traverse his memory while simultaneously his dreams, is altogether possible—and it seems this is what Chirot has done. http://www.lulu.com/content/3882597

- galatearesurrection3.blogspot.com/2006/08/ featured-poet-* david-baptiste-chirot.html*
- *"After Rimbaud's Illuminations" with Visual Poems also*

↑ Index

334. Martha Cinader Mims
L&BH Network Radio and Television
Tue 23 Sep 2008

Dear Poets,

If you visit Listen & Be Heard Poetry Cafe Blog at http://www.listenandbeheard.net/home you will find that we are now hosting a poetry television channel and a weekly radio show that includes poetry.

These new developments mean that there are more ways available for you to participate. Each day a new poetry video will be added to the start of the poetry loop that is part of the programming of Listen & Be Heard Network Television. If you have produced a poetry video which you would like to have featured, you may submit the url: to [redacted].

We will be producing a live video open mic for the channel in the future. In order to participate in the video open mic will need access to a computer, video camera and an internet connection. More information will be coming about that soon. In the meantime, please be sure to submit whatever video content that you would like to have aired on our poetry channel.

Every Tuesday night is now a radio open mic night, when I will be hosting an hour long arts show featuring arts news, storytelling, radio drama and poetry. This is a move away from having a different suject matter each week, to a magazine format that features everything every week. You can find the

schedule and click to listen at http://www.blogtalkradio.com/listenandbeheard. You can call in between 8 and 9pm (California, USA time) to kick a poem at [redacted]. There is also a click to talk feature on the web page.

You can send url's to soundfiles for the Radio show to [redacted] or send your cd or dvd to L&BH Network,
1221 Monterey St. suite 4, Vallejo, CA 94590.

We also continue to publish the Poem of the Day for which we are always seeking submissions, http://www.listenandbeheard.net/home/wp- admin/post-new.php and welcome your query about a poetry column.

Wishing you Peace and Poetry
Martha Cinader Mims

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

↑ Index

335. George Bowering
Re: John Ashbery's debut Collage Exhibition Reviewed
Wed 24 Sep 2008

I was there last week,
and found the display of available books to the right
of the door on entering. I bought two desirable ones and another at
the counter.
The people there didn't seem all that strange,
though they weren't effusive.

On Sep 15, 2008, at 10:37 PM, Catherine Daly wrote:

> *I would like to ask the list abt. tibor de nagy -- I go there when*
> *I live in*
> *or visit NYC -- but the looks I get are so strange when I react to*
> *the work*
> *and ask for the books and monographs they publish ("have you got*
> *any artist*
> *or poet publications here now? may I buy copies?"), and -- wow,*
> *they are*
> *the books of mine stolen most readily when loaned (i.e., desireable,*
> *unavailable) -- it is odd.*
>
> --

> *All best,*
> *Catherine Daly*
> [redacted]
>
> *welcome.html*

Geo. Harry Bowering, M.A.
Fell down in Firenze

↑ Index

336. David-Baptiste Chirot

Documentary & Honors for Grove Press' Barney Rosset: "Publisher Who Fought Puritanism, and Won"

Wed 24 Sep 2008

MOVIES

| September 24, 2008

Publisher Who Fought Puritanism, and Won

By CHARLES McGRATH

The maverick publisher of Grove Press, Barney Rosset, is the subject of the documentary “Obscene.”
http://www.nytimes.com/2008/09/24/movies/24obsc.html?ei=5070&emc=eta1

Grove, New Directions, City Lights--their impact both immediately in their initial times of appearance and through decades of time--incalculable--

The resurrected Victorian erotica that Rosset published, with its elaborate vocabulary of hilariously Gargantuan euphemisms, a seemingly "impossible" oxymoronic achievement carried off with wild abandon and aplomb, ("Cupid's battering ram" etc etc--), was just as "revolutionary" in its way and many of its effects at the time (late 1950's, early 1960's) as the many other great texts that Grove "boldy put forth."

It's high time this giant of American publishing and cultural history is honored officially and on film! (Notice the writer of the article calls Rosset a "maverick,"--an apellation he does honor to, unlike the current crop of "mavericks" relentlessly promoted by the Murdoch Empire . . . .)

from the article: "On Nov. 19 Mr. Rosset will receive a lifetime achievement award from the National Book Foundation in honor of his many contributions to American publishing, especially his groundbreaking legal battles to print uncensored versions of “Lady Chatterley’s Lover” and Henry Miller’s “Tropic of Cancer.” He is also the subject of “Obscene,” a documentary by Neil Ortenberg and Daniel O’Connor, which opens on Friday at Cinema Village."

_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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337. Susan Lewis

new chapbook by Susan Lewis

Wed 24 Sep 2008

Available now from Finishing Line Press: "Animal Husbandry" by Susan Lewis. Coming to bookstores and Amazon.com in late November.

“Animal Husbandry is an accomplished set of playful and bracing poems. The temperature rises with feverish melodic articulations of ironies and transpositions. Emoticons express passion with rare pleasure, folded into the practice of breeding, this time with lines of verse.“Dots dance on paper,/molecules bump, so listen” to these coy, funny and haunting poems.”

—Norma Cole

“I am grateful for the generous beauty of this collection. Language informs the remarkable poems it contains as much as the sensuous truths that attend the memory of experience. Because of this, and the lyrical skill that gracefully unites them, they are possessed of a startling and passionate clarity.”

—Chuck Wachtel

“Animal Husbandry” is a playful and rigorous rediscovery of poetry's ability to make linguistic conceptual abstraction into sensory experience, and vice versa. It invites readers to share not only the intellection but also the affective energies of its sung queries about how the "all this too much we know now" suffuses our erotic, political, and parental lives. These poems orchestrate tone, melody, rhythm, and syntax to bring across the urgency of their nuanced questioning about matters stretching from our origin as a species to all too recent political catastrophes. With their gift for formal and stylistic compression, for condensation laced with startling shifts of speed and sound, these poems transform the necessary limitations of the coin of the realm into the making of virtuoso turns on a dime.

--Robert Kaufman, University of California, Berkeley

This is a limited edition collection, featuring cover art by Melissa Stern. Pre-publication sales will determine the press run, so please reserve your copy now. Please note that if you place your order before October 24, 2008, shipping is FREE. Books will be shipped after November 26, 2008. To order, mail payment

and completed form to Finishing Line Press at the address below, or purchase online at www.finishinglinepress.com (click on “New Releases”).

And check out the author's website: www.susan--lewis.com.

_____
Please send me ____ copy(ies) of Animal Husbandry, by Susan Lewis, at $14.00 each (with a $2.00 shipping fee added for orders after October 24, 2008).

Name _____
Address _____
City, State, Zip Code _____
____ Enclosed is my check, payable to Finishing Line Press, for $ _____. ____ Please charge my credit card $ _____ _____ Visa ____ Mastercard
Name as it appears on the card _____
Credit Card number _____
Expiration date _____ Card Verification # (3-digit number on back of card) _____ Finishing Line Press Post Office Box 1626 Georgetown, KY 40324

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338. Jennifer Karmin
Oct 3rd: 4000 WORDS 4000 DEAD
Wed 24 Sep 2008

4000 WORDS 4000 DEAD
street performance by Jennifer Karmin

Friday, October 3rd
Chicago, IL

5pm beginning in front of the Vietnam War Memorial
at Wabash and Wacker Avenues along the Chicago River

Jennifer Karmin has been collecting 4000 WORDS for the 4000 DEAD Americans in Iraq. All words are being used to create a public poem. During street performances, she gives away these words to passing pedestrians. Submissions are ongoing as the Iraq War continues and the number of dead grows. Send 1-10 words with subject 4000 WORDS to [redacted].

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?"

-- Martha Raddatz,
ABC News' White House correspondent
to Vice President Dick Cheney

Participants include:
Harold Abramowitz, Amanda Ackerman, Manan Ahmed, Michael Basinski,

Charles Bernstein, Anselm Berrigan, Laynie Browne, Teresa Carmody, Maxine Chernoff, Catherine Daly, Patrick Durgin, Arielle Greenberg, Kate Greenstreet, Carla Harryman, David Hernandez, Jen Hofer, Pierre Joris, Matthew Klane, Toni Asante Lightfoot, Joyelle McSweeney, Philip Metres, Vanessa Place, Susan Schultz, Juliana Spahr, Stacy Szymaszek, Joshua Marie Wilkinson, Andrew Zawacki, and many more.

Sponsored by:

the Chicago Calling Arts Festival
http://www.chicagocalling.org

Chicago Artists Month
http://www.chicagoartistsmonth.org

Poets & Writers
http://www.pw.org

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339. Rob McLennan
the ottawa small press book fair
Wed 24 Sep 2008

(the fourteenth anniversary edition!) will be happening Saturday, November 15, 2008 at Jack Purcell Community Centre, Elgin at Gilmour Streets; for further information, check out:

http://smallpressbookfair.blogspot.com/2008/09/ottawa-small-press-book-fair-fall-14th.html

if you're interested in helping with the distribution of fliers/posters
(or have any questions), send rob mclennan an email at
[redacted]

& don't forget the mini-fair (Ottawa-specific) as part of the opening day of this fall's ottawa international writers festival!

http://smallpressbookfair.blogspot.com/2008/08/writers-festival-small-press-book-fair.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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340. Tenney Nathanson
"are we supposed to hate Hires rootbeer, love it, or hate ourselves for loving it?" (Ashbery reference)
Wed 24 Sep 2008

(with advance apologies to all those who evidently are driven mad by any display of someone's poor research skills):

I'm trying to find a really old Ashbery article--not included in Reported Sightings--from the period when he was living in Paris (1958-68 or something like that?) in either Art News or Art International I think--it's a review of a group Pop Art show in Paris, in which he praises Warhol and disparages most of the rest of the show. What I (mis-?) remember is:

"Are we supposed to hate Hires root beer, love it, or hate ourselves for loving it? Whichever it is, these polemics need a retread."

and also, re Warhol, something about how his paintings "are a meditation on our time and not just a mean reflection of it" (that's probably pretty inaccurate)

(also: thanks to the several people who responded with useful clues for tracking down the old POETICS list Ed Dorn cross-fire posts)

--Tenney

↑ Index

341. Ian Randall Wilson
Episode 200
Wed 24 Sep 2008

Just posted, Episode 200 of the Mobile Novel project.

http://mobilenovel.blogspot.com/

Ian Wilson

?

↑ Index

342. Tenney Nathanson
never mind . . . WAS: "are we supposed to hate Hires rootbeer, love it, or hate ourselves for loving it?" (Ashbery reference)
Wed 24 Sep 2008

---

never mind . . . sorry for the trouble.

found it:

"Paris Notes," Art International 7.6 (June 1963): 76-78

it's worth a look!

Tenney

> -----Original Message-----
> From: Tenney Nathanson [mailto:[redacted]]
> Sent: Wednesday, September 24, 2008 11:57 AM
> To: Poetics (poetics)
> Subject: "are we supposed to hate Hires rootbeer, love it, or hate ourselves for loving
> it?" (Ashbery reference)
>
> (with advance apologies to all those who evidently are driven mad by any display of
> someone's poor research skills):
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> Paris, in which he praises Warhol and disparages most of the rest of the show. What
> I (mis-?) remember is:
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> "Are we supposed to hate Hires root beer, love it, or hate ourselves for loving it?
> Whichever it is, these polemics need a retread."
>
> and also, re Warhol, something about how his paintings "are a meditation on our
> time and not just a mean reflection of it" (that's probably pretty inaccurate)
>
> (also: thanks to the several people who responded with useful clues for tracking
> down the old POETICS list Ed Dorn cross-fire posts)
>
> --Tenney

↑ Index

343. **Ryan Daley**
Tuck tail and run...
Wed 24 Sep 2008

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http://news.yahoo.com/s/ap/20080924/ap_on_el_pr/mccain;_ylt=Ag1gE8ZscnT5ZzNFoOXnF7as0NUE

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344. **CA Conrad**
ALEXANDRA GRILIKHES
Wed 24 Sep 2008

ALEXANDRA GRILIKHES for URCHIN POETRY SERIES PHILADELPHIA IN OCTOBER

For ALL details, including poems and links, go to: http://UrchinPoetry.blogspot.com <http://urchinpoetry.blogspot.com/>

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345. **CA Conrad**
WAVE BOOKS reading for anthology State of the Union...
Wed 24 Sep 2008

State of the Union POETRY READING 10/12/08, 4pm ROBIN'S BOOKSTORE

In honor of a new anthology published by Wave Books---*State of the Union: 50 Political Poems*, edited by Joshua Beckman and Matthew Zapruder (Wave, $14.00)---we present a poetry reading in the same spirit: "From rough optimism to sharp criticism, fifty American poets present new work dissecting the current political climate in America. Wide-ranging writers bring their bold and urgent voices to this collection, which includes the work of John Ashbery, Lucille Clifton, Terrance Hayes, Eileen Myles, Reginald Shepherd, CAConrad and John Yau, among many others." Anthology link here: http://www.wavepoetry.com/catalog/66-state-of-the-union?page=&by=new

READERS INCLUDE: CAConrad, Dan Featherston, Ish Klein, Sueyeun Juliette Lee, Bill Marsh, Frank Sherlock and Nathaniel Siegel.

THERE IS ALSO A 50 DAY COUNTDOWN BLOG CONNECTED TO THE ANTHOLOGY CLICK HERE: http://poetrypolitic.com/

↑ Index

346. **Murat Nemet-Nejat**

Re: Please - need help with interpreting this image - thanks -

Thu 25 Sep 2008

Alan,

You have the unique ability to pull consistently amazing images from the internet.

Ciao

Murat

On Tue, Sep 23, 2008 at 10:41 AM, Charlotte Mandel <[redacted]>wrote:

> *Alan,*
> *I forwarded your request to my knowledgeable friend Maxine Levy who offers this interpretation of the pictures:*
> *She writes:*
> *"Just some first thoughts.*
> *It says it is a Haggadah from Vilna, however, it appears to picture a seder being interrupted by priests from the Inquisition. Maybe there were some Sephardic Jews in Vilna who wanted to remember the expulsion of their ancestors??? The picture seems to include Eliyahu Hanovee passing over the seder in his chariot. Maybe they are trying to depict the suffering of the Jews as a sign that the arrival of the Messiah will come soon to save them."*
> *Have you received any more answers?*
> *Alan, have a sweet new year (b/c if you'd like my poem "Psalm for Rosh Hashonah" which is in my new collection ROCK VEIN SKY).*
> *Charlotte*
>
> *On Sep 22, 2008, at 2:46 AM, Alan Sondheim wrote:*
>
> *Need help with picture interpretation.*

↑ Index

347. **Jesse Glass**

Ahadada Books Presents: "Songs and Stories of the Kojiki" translated by Yoko Danno

Thu 25 Sep 2008

This is a gracefully translated readers' edition of one of the foundational texts of Japanese culture. For more information please go to www.ahadadabooks.com Available also via SPD. Jess

↑ Index

348. **amy king**

Great poet's grave stokes Civil War dispute

Thu 25 Sep 2008

---

http://news.yahoo.com/s/ap/20080924/ap_on_re_eu/eu_spain_spain_s_missing

(Via Evie Shockley)

By IAIN SULLIVAN and CIARAN GILES, Associated Press Writers Wed Sep 24, 3:11 AM ET

VIZNAR, Spain - The tranquil, pine-carpeted hills in this patch of southern Spain hold awful secrets. Now, one of them has been thrust into the spotlight of a still painful accounting of atrocities committed in the Spanish Civil War.

_U_45779="";adx_D_45779="http://us.ard.yahoo.com/SIG=14umcqd9f/M=682029.13006041.13215477.1442997/D=news/S=84962395:LREC/_ylt=AiSOSfOyFUfo5AHyXyDkM7pbbBAF/Y=YAHOO/EXP=1222350472/L=.MUG70wNc1hyvYnVRegyxRDzRMLlAUjbemgABvlI/B=bIDxS0wNBkY-/J=1222343272475157/A=5485445/R=0/*";adx_I_45779="";

if(window.yzq_d==null)window.yzq_d=new Object();
window.yzq_d['bIDxS0wNBkY-']='&U=13fgj3qp8%2fN%3dbIDxS0wNBkY-%2fC%3d682029.13006041.13215477.1442997%2fD%3dLREC%2fB%3d5485445%2fV%3d1';

The dispute has arisen over whether to open the grave of Federico Garcia Lorca, widely considered Spain's best 20th century poet and playwright.

At the start of the 1936-39 war, Viznar, near the ancient city of Granada, became one of many execution grounds for perceived opponents of Francisco Franco, the army general who unleashed the conflict by rising up against the elected, leftist Republican government.

People were rounded up, brought here and shot, their bodies dumped in a ravine in unmarked graves — all for simply having been considered supporters of the government. Garcia Lorca was shot along with a schoolteacher named Dioscoro Galindo Gonzalez and two labor union activists — Francisco Galadi and Juan Arcolla — on Aug. 18, 1936. Their bodies are believed buried near an olive tree near Viznar.

Lorca, dead at 38, is best known for tragedies such as "Blood Wedding" and his poetry collections "Poet in New York and "Gypsy Ballads." His work draws on

universal themes — love, death, passion, cruelty and injustice. Continued here: http://news.yahoo.com/s/ap/20080924/ap_on_re_eu/eu_spain_spain_s_missing

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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349. Nico Vassilakis

SubText Reading Series : Donato Mancini & Shin-Yu Pai : Oct 1st

Thu 25 Sep 2008

---

for more info:

http://subtextreadingseries.blogspot.com/

best to all autumn,

Nico Vassilakis

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350. Alan Sondheim

Re: Please - need help with interpreting this image - thanks -

Thu 25 Sep 2008

Thanks, it's a book I own, though, or more accureately, am a caretaker of; there is a group of books largely from Vilna at a second-hand bookstore here, most published near the beginning of World War II.

- Alan

On Thu, 25 Sep 2008, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *You have the unique ability to pull consistently amazing images from the internet.*
>
> *Ciao*
>
> *Murat*
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> *Charlotte*
>
> *On Sep 22, 2008, at 2:46 AM, Alan Sondheim wrote:*
>
> *Need help with picture interpretation.*

==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

==========

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351. Rob McLennan
new from above/ground press
Thu 25 Sep 2008

Ottawa: A Field Guide
by rob mclennan
$4

publisht in Ottawa by above/ground press for a reading at the Ottawa Art Gallery, September 25, 2008, as part of the exhibit Evidence: The Ottawa City Project, curated by Emily Falvey.

some of these pieces have appeared previously online as a Leaf Press "Monday Poem," as part of a feature on Anny Ballardini's Poet's Corner Fieralingue website, and on the author's own blog.

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of over a dozen trade books of poetry, fiction and non-fiction, his most recent titles are the novella white (2007), the travel book Ottawa: The Unknown City (2008), the non-fiction titles subverting the lyric: essays (2008) and Alberta dispatch: interviews & writing from Edmonton (2008). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), Poetics.ca (with Stephen Brockwell) and the Ottawa poetry pdf annual ottawater. He recently spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at http://www.robmclennan.blogspot.com/

publisht in Ottawa by above/ground press in an edition of 300 copies, September 2008. a/g subscribers receive a complimentary copy. To order, send $4 + $1 for postage, & in Canadian currency; if sending from outside Canada, send in American, payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa, Ontario Canada K1R 6R7; above/ground press subscribers receive (honest!) a complimentary copy; calendar year subscriptions available for $40, & include chapbooks, broadsides, STANZAS magazine & The Peter F. Yacht Club.

http://abovegroundpress.blogspot.com/2008/09/ottawa-field-guide-by-rob-mclennan.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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352. **amy king**

Tomorrow Night! Bajandas, Grenier, Maxwell, Reines, Shmailo, & Virgil! [+ preview]

Thu 25 Sep 2008

Friday, September 26th @ 7 p.m. - Stain Bar - Williamsburg , Brooklyn

** Bajandas, Grenier, Maxwell, Reines, Shmailo, & Virgil
**

~~~~

Photos/Bios here:

http://thestainofpoetry.wordpress.com/2008/07/03/friday-september-26-2008-700-pm/

~~~~

Arpine Konyalian Grenier is a poet turned scientist and musician. Her work has appeared in How2, Columbia Poetry Review, The Iowa Review, Phoebe, Big Bridge , diode and elsewhere, including several anthologies. Part, Part Euphrates (NeO Pepper Press, 2007) is her latest publication.

~~~~

Kristi Maxwell currently lives and writes in Cincinnati . She's the author of Realm Sixty-Four (Ahsahta, 2008), Elsewhere & Wise (Dancing Girl Press, 2008), and Hush Sessions (Saturnalia, forthcoming in 2009).

~~~

Alan Bajandas was picked up hitchhiking two days ago by a pain pill-popping Italian-American bounty hunter named Jason. Jason—a self-professed Wiccan, former Marine sniper, 23-year mixed martial arts master, widower, and lover of transsexual women—was on his way to Knoxville, TN to persuade his drunk-driving father back to rehab by means of "a very large firearm." Jason had a heart of pure fucking gold and bought Alan a Smart Water. Alan was born and raised in Texas and will soon return to Brooklyn where he now resides. He is editor of The Open Face Sandwich, a print annual of uncommon and unpublishable prose.

~~~~

Ariana Reines is the author of The Cow (Alberta Prize, FenceBooks 2006) and Coeur de Lion (Mal-O-Mar 2007). Two volumes of translation will appear in 2009: My Heart Laid Bare by Charles Baudelaire, for Mal-O-Mar, and Carnet de bal d'une courtisane by Griselidis Real, for Semiotext(e). She is under
~~~~

commission with The Foundry Theatre in New York , making a play that will premiere in January 2009.

~~~~

Larissa Shmailo's new chapbook is A Cure for Suicide (Cervena Barva Press 2008), and new poetry CD is Exorcism (SongCrew 2008). Larissa has been published in Fulcrum, Rattapallax, Drunken Boat, MiPoesias, and other publications. Larissa translated the Russian Futurist opera Victory over the Sun by A. Kruchenych; a DVD of the original English-language production is part of the collection of the New York Museum of Modern Art. She also contributed translations to the anthology Contemporary Russian Poetry published by Dalkey Archive Press. Larissa Shmailo is a director of TWiN Poetry, an informal international collective of recording poets and their listeners and a public coordinator for the annual Fulcrum. Her first poetry CD, The No-Net World (SongCrew 2006) has been heard on radio and Internet broadcasts across the U.S. and the U.K. Larissa is listed in the Poetry Kit Who's Who in poetry.

~~~~

Erin Virgil is an MFA student at Naropa University . For money she writes the greetings in campy greeting cards and moonlights as a bad secretary. Besides the front page in a Steve McQueen calendar, she has not published any writing lately.

~~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand
Street ,

1 block west)

718/[redacted]

open daily @ 5 p.m.

~~~~

Hosted by Amy King and Ana Bozicevic

~~~~

Boog City - Race and Poetry panel

Stay tuned for the *complete* audio of the Race and Poetry panel @ PennSound [http://www.writing.upenn.edu/pennsound/x/King.html or on another page (?), waiting to hear]. In the meantime, *incomplete* video @ Blip.TV
~~~~

[http://amyking.blip.tv/ - better quality & only 3 long parts] or YouTube [http://www.youtube.com/user/amyhappens] with 7 shorter videos.

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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353. Jane Sprague

Palm Press: Kristin Palm: NY/PA readings

Thu 25 Sep 2008

Kristin Palm will read from her work tomorrow night and on 9/30 in Philadelphia, PA; on 10/3 she will read from her work in Brooklyn, NY.

Those of you who live in or near these cities might be interested in checking out her work. Palm Press published her first full-length collection of poems, The Straits, earlier this year.

KRISTIN PALM: Reading dates
Philadelphia, PA:
Sept. 26--Center for Architecture, Philadelphia, 6 p.m.
1218 Arch Street, Philadelphia, PA

The D-Tour:
Is Detroit our sister city... or not? Take a virtual tour of Detroit as Kristin Palm reads from her epic poem and reflects on what other American cities can learn from Detroit's past and present. Afterwards, snack on soft pretzels and Detroit's own Vernor's ginger ale. Featuring Kristin Palm, poet and a regular contributor to Metropolis magazine and its blog, POV, and Anthony Santaniello, urban planner with the Philadelphia City Planning Commission.

Sept. 30--Robin's Books, Philadelphia, 6 p.m. (with Ethel Rackin)

***

New York, NY:
Oct. 3--Pete's Candy Store, Brooklyn, 7 p.m. (with Jennifer Firestone and others)

Enjoy,

Palm Press

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354. Halvard Johnson
Bank failure & book review
Fri 26 Sep 2008

My bank (WAMU) failed yesterday, but what the hell, there's
a welcome review of *Organ Harvest with Entrance of
Clones* in the online division of the *American Book
Review*:

http://americanbookreview.org/PDF/LineOnline/Issue29_V6_LineOnLine.pdf

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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355. Charles Alexander
olson conference
Fri 26 Sep 2008

Early bird discounted pricing for the Chax Press conference, CHARLES OLSON: LANGUAGE AS PHYSICAL FACT, has been extended through October 1.

Please see http://chax.org/olson.htm for information, registration, schedule, etc.

For a PDF of the conference poster, see http://chax.org/olsonconfposter.pdf

and for the UA Poetry Center's newsletter article on the conference, see http://poetrycenter.arizona.edu/enewsletter/Sept2008/enews0808SeptOlson.shtml

Some partial scholarships to the conference are also available. Email [redacted] for requests.

Thank you!

Charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

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356. Daniel Godston
Chicago Calling
Fri 26 Sep 2008

You are invited to attend the Third Annual Chicago Calling Arts Festival!

CCAF3 takes place October 1-12, 2008, featuring Chicago-based artists collaborating in performances and projects with artists living in other locations -- both here in the U.S. and abroad. These collaborations will be prepared or improvised, and some performances will involve live feeds between Chicago and elsewhere.

Among the scheduled projects are: a Chicago-based musician/composer collaborating with a composer from the Philippines, Chicago-based poets connecting over the radio with poets from Hawaii, and a Chicago-based musician collaborating with a British visual artist. Venues for CCAF3 will include Elastic Sound & Vision Gallery, The Velvet Lounge, Black Rock Pub & Kitchen, Heaven Gallery, Little Black Pearl Art & Design Center, WNUR (Northwestern University), Peter Jones Gallery, 32nd&Urban Gallery, AV-aerie, Café Mestizo, and other locations.

www.chicagocalling.org

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357. Poetry Project
Events at The Poetry Project September/October
Fri 26 Sep 2008

Want to see what the poets in Slovenia are doing these days? Come by The Poetry Project tonight at 10 PM. Also, scroll down to read what we have planned for next week.

Friday, September 26, 10 PM
Slovene Poetry: Cucnik, Pepelnik, Podlogar, ©alamun, Skrjanec

A book-release celebration with the participation of the following visiting poets from Slovenia: Primoz Cucnik, Ana Pepelnik, Gregor Podlogar, Toma¾ ©alamun and Tone Skrjanec. A book signing for the second editions of Toma¾ ©alamun's Poker and Tone Skrjanec's Sun On A Knee. A special chapbook featuring the work of all five poets in English translation comes free with admission. *This event, a collaboration between Ugly Duckling Presse (Brooklyn) and Literatura Magazine (Ljubljana), kicks off a whole weekend of Slovene poetry in New York City.

Monday, September 29, 8 PM
Alec Finlay & Uche Nduka

Alec Finlay is an artist, poet and publisher. He was born in Scotland and moved to Newcastle-upon-Tyne in 2002 to be artist in residence at BALTIC Centre for Contemporary Art. He now lives in Byker and has a studio in the Ouseburn Valley. His most recent books are three estates renga (platform projects), what changes change (Redfox), Specimen Colony (Liverpool University Press) and One Hundred Year Star-Diary. Alec is particularly well known for his investigation of poetic forms, such as the mesostic name poem, haiku and renga, woven poems and sewing circles, circle poems and letterboxing. These forms, often employed in collaborative or anthological projects, are in turn a means to investigate and represent shared consciousness. Recent projects include a residency at Kielder Forest, where Alec created a 100 Year Star-Diary for a new observatory; a long term collaboration with NaREC, the National Centre for Renewable Energy (Blyth), creating colour and text designs for windmill turbines; and a series of projects for the RHS gardens, including a Xylotheque and Dictionary of Imagined Flowers. During a long term residency at Yorkshire Sculpture Park Alec created a number of permanent works, including propogator, Field-Guide and a letterbox walk. Alec's most recent exhibitions are thoughts within thoughts, ARC (Sofia, Bulgaria) and sunbeams giving the air a kiss, Millais Gallery (Southampton, UK). Uche Nduka is a poet, essayist, songwriter and anthologist. Born and raised in Nigeria, he has lived in Holland, Germany and the U.S. He is the author of seven volumes of poems, a book of prose, and is the editor of two anthologies of poetry. Winner of the Association of Nigerian Authors Poetry Prize for 1997, some of his writings have been translated into Dutch, German, French and Serbo-Croatian. Until recently, he taught literature at the University of Bremen, Germany. His latest volume of poems is titled eel on reef (Akashic Books, New York, 2007). Some new poems of his were published in The Recluse and Boog City this year. Nduka presently lives and works in New York City.

Wednesday, October 1, 8 PM
John Godfrey & Karen Weiser

John Godfrey has had nine collections published since 1971, including Dabble (1982), which is now available only from him. In August Wave Books published City of Corners, made from poems 2002-06. Karen Weiser is a poet and doctoral candidate at the CUNY Graduate Center in English now writing her dissertation on early American novels. Her chapbooks include Eight Positive Trees (Pressed Wafer, 2002), Placefullness (Ugly Duckling Presse, 2004), and Pitching Woo (Cy Press, 2006). She has had poems appear in The Chicago Review, The Hat, The Germ, The Brooklyn Rail, The Recluse and other journals and zines not beginning with "The." She teaches at Barnard College when not caring for her baby daughter.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you'd like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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358. **Carol Novack**

FRIDAY, OCT. 10TH, 7-9 pm Mad Hatters' Review Reading, KGB Bar + SUBMISSIONS ARE OPEN for our Mashup Issue

Fri 26 Sep 2008

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*FRIDAY, OCT. 10TH, 7-9 pm *

Mad Hatters' Review
Poetry, Prose & Anything Goes Reading Series
Curated & Pickled by Publisher/Editor Carol Novack

KGB Bar, 85 East 4th Street, N.Y.C.

Featuring

Jonathan Baumbach, the author of 15 books, including: YOU or the Invention of Memory, B, On the Way to My Father's Funeral, D-Tours, Separate Hours, Reruns, Babble, The Life and Times of Major Fiction, A Man to Conjure With. His short stories have been widely anthologized, including O.Henry Prize Stories and Best American Short Stories. A former chairman of the National Society of FilmCritics, he co-founded Fiction Collective, the first national fiction writers' cooperative in America.

Harold Jaffe, the author of 14 volumes of fiction and "docufiction," including: Sex for the Millennium, 15 Serial Killers, Jesus Coyote, Terror-dot-Gov, Beyond the Techno-Cave: A Guerrilla Writer's Guide to Post-Millennial Culture, and Eros Anti-Eros. He's the Editor-in-Chief of Fiction International, a yearly journal devoted to innovative and committed writings. Jaffe is also Professor of English and Comparative Literature at San Diego State University. One of his docufictions, and a mutual interview of and by Jaffe and Terese Svoboda, may be found in Issue 10 of Mad Hatters' Review.

Sheila E. Murphy Her most recent full-length books include Collected Chapbooks (Blue Lion Press, 2008) and Permutoria, visio-textual art with K.S. Ernst (Luna Bisonte Press, 2008). Murphy co-founded and coordinated the Scottsdale Center for the Arts Poetry Series for twelve years. She has engaged in a broad range of poetic styles over nearly three decades of writing and publication. She has also joined forces with many poetic collaborators. Several of her poems may be found in Issue 9.

Publications by the authors will be offered for sale by Mobile Libris.

For further info, email: [redacted] (type READINGS in the subject line)

Calling works for an unprecedented mashup of two stately publishing venues:

[image: The Mad Hatters' Review & Bunk Magazine]

Wedding date: Spring/Summer 2009
Reception: The Mad Bunkers' Mash & Racket Club, Bronx, NY & Somewhere off the L.A. Freeway, date TBA

****

Mashup is the spirit of the day (second only to dementia): Mash a Democrat and a Tory. Mash a Hip Hop CD with Beethoven's Ninth. Mix the movie Dark Victory with a modern Japanese horror movie sound track. Cross eclairs with ecosystems, a Bush speech with a toilet brush. Of course, writers have been mashing for quite some time with their cutups and exquisite corpses.

Mashup is what happens when content is no longer king, usurped by the mischievous jester adept at standing on his head and hands, spouting irreverent

nonsensical sense, walking with frivolity on ceilings, pirouetting on paradoxes, ridiculing rules and rulers, and turning rapid somersaults -- all for the pleasure of the jester, her audience, and his sagacious self.

[image: in homage]

WE WILL BE OPEN FOR EMAIL SUBMISSIONS ONLY ([redacted] cc: [redacted]) ON SEPTEMBER 1ST. Deadlines vary according to category.

FULL GUIDELINES: http://www.madhattersreview.com/submit.shtml

*KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION! * https://www.fracturedatlas.org/site/contribute/donate/580

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359. **Jim Andrews**
Re: ...literature
Fri 26 Sep 2008

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acquiterature
admiterature
armpiterature
auditerature
babysiterature
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befiterature
benefiterature
bullshiterature
cesspiterature
chickenshiterature
commiterature
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lickspiterature
misfiterature
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whoduniterature

--with help from http://morewords.com

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360. Sheila Murphy

JONATHAN BAUMBACH, HAROLD JAFFE, SHEILA E MURPHY READING 10 10 08 KBG BAR

Sat 27 Sep 2008

FRIDAY, OCT. 10TH, 7-9 pm
Mad Hatters' Review
Poetry, Prose & Anything Goes Reading Series
Curated & Pickled by Publisher/Editor Carol Novack

KGB Bar, 85 East 4th Street, N.Y.C. Featuring Jonathan Baumbach, the author of 15 books, including: YOU or the Invention of Memory, B, On the Way to My Father's Funeral, D-Tours, Separate Hours, Reruns, Babble, The Life and Times of Major Fiction, A Man to Conjure With. His short stories have been widely anthologized, including O.Henry Prize Stories and Best American Short Stories. A former chairman of the National Society of FilmCritics, he co-founded Fiction Collective, the first national fiction writers' cooperative in America. Harold Jaffe, the author of 14 volumes of fiction and "docufiction," including: Sex for the Millennium, 15 Serial Killers, Jesus Coyote, Terror-dot-Gov, Beyond the Techno-Cave: A Guerrilla Writer's Guide to Post-Millennial Culture, and Eros Anti-Eros. He's the Editor-in-Chief of Fiction International, a yearly journal devoted to innovative and committed writings. Jaffe is also Professor of English and Comparative Literature at San Diego State University. One of his docufictions, and a mutual interview of and by Jaffe and Terese Svoboda, may be found in Issue 10 of Mad Hatters' Review. Sheila E. Murphy Her most recent full-length books include Collected Chapbooks (Blue Lion Press, 2008) and Permutoria, visio-textual art with K.S. Ernst (Luna Bisonte Press, 2008). Murphy co-founded and coordinated the Scottsdale Center for the Arts Poetry Series for twelve years. She has engaged in a broad range of poetic styles over nearly three decades of writing and publication. She has also joined forces with many poetic collaborators. Several of her poems may be found in Issue 9. Publications by the authors will be offered for sale by Mobile Libris. For further info, email: [redacted] (type READINGS in the subject line)
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361. steve d. dalachinsky

Phil Niblock's 75th brithday bash at anthology film archives

Sat 27 Sep 2008

An Evening in Celebration of Phill Niblock's 75th Birthday

ANTHOLOGY FILM ARCHIVES

32 SECOND AVENUE NEW YORK, NY 10003; [redacted] fax [redacted]

TRIBUTE TO PHILL NIBLOCK
Wednesday, October 1 at 7:30

Anthology presents an evening in celebration of intermedia composer, artist and pillar of the downtown arts community Phill Niblock, on the night before he turns 75. A multitude of artists from among the hundreds Niblock has worked with, produced or befriended over his forty-plus-year career in the art and contemporary music world will present brief interventions in tribute to his life and oeuvre. Ranging from live performances in dance, poetry and music, to film and video works, to recorded music or performance, this promises to be a truly one-of-a-kind intermedia night.

Participants include many musicians, performers, writers and media artists, among them: Elaine Summers, Gerd Stern, Sally Gross, Sally Silvers + Bruce Andrews, Anne Tardos, Steve Dalachinsky + Okkyung Lee, Yuko Otomo, Jozef Cseres, Thomas Buckner, Jens Brand + Dan Evans Farkas + Ben Manley + Volker Straebel, hans w. koch + Bettina Wenzel, David First + Tom Hamilton, Shelley Hirsch + Ursula Scherrer, Alan Licht + Andrew Lampert, Micheal J Schumacher, Dave Gearey, Jim Staley, David Watson + Matt Welch, Alexandra Dementieva, Esther Venrooy, Robert Poss, Elliot Sharp + Janene Higgins, Chris Mann, Mary Jane Leach, Irina Danilova, Peter Shapiro, Astrid Klein, Katherine Liberovskaya + Al Margolis + Michael Delia ...

Organized by Katherine Liberovskaya with help from Al Margolis and Peter Shapiro.

To request an image or further information about Phill Niblock, please email Stephanie Gray: [redacted]

About Anthology Film Archives: Founded in 1970, Anthology's mission is to exhibit, preserve, collect documentation about, and promote public and scholarly understanding of independent, classic, and avant-garde cinema. Anthology screens more than 900 film and video programs per year, publishes books and catalogs annually, and has preserved more than 700 films to date.

Directions: Anthology is at 32 Second Ave. at 2nd St. Subway: F or V to 2nd Ave; 6 to Bleecker.
Tickets: $8 for adults, $6 for students & seniors; $5 for members.

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362. Patrick F. Durgin

Upcoming Readings, Exhibit, and Journal: Intersections of Experimental Literature and Artists' Books

Sat 27 Sep 2008

[Please spread the word about these events, and forgive any cross-postings.]

JACK KEROUAC'S MANUSCRIPT SCROLL

and

THE INTERSECTIONS OF EXPERIMENTAL POETRY AND ARTISTS' BOOKS

October 3 - November 30, 2008

OPENING RECEPTION: Friday, October 3, 5:30 – 7:30PM

GALLERY HOURS: M – F 12 – 7; SA + SU 12 – 5

To celebrate the opening of the exhibit and special issue of the Journal of Artists' Books on "Intersections of Experimental Literature and Artists' Books," readings by poets based in the greater Chicago area and whose works exemplify contemporary experimental poetic practice in the tradition fostered by the small press and artists' books.

Friday, October 3rd, 2008, 6:30 pm

Ed Roberson

Nathalie Stephens

Kerri Sonnenberg

Garin Cycholl

Ed Roberson is the author of a number of books, including City Eclogue (2006) and the National Poetry Series winner Atmosphere Conditions (1998). Born and raised in Pittsburgh, PA, Roberson has recently taught writing at Columbia College and the University of Chicago. Nathalie Stephens (Nathanaël) writes l'entre-genre in English and French. She is the author of more than a dozen books including The Sorrow And The Fast Of It (Nightboat, 2007), Paper City (Coach House, 2003), Je Nathanaël (l'Hexagone, 2003) and L'Injure (l'Hexagone, 2004). Immminent with Nightboat (2009) is an essay of correspondence entitled Absence Where As (Claude Cahun and the Unopened Book). In addition to translating herself, Stephens has translated Catherine Mavrikakis, Gail Scott, Bhanu Kapil and Édouard Glissant. Kerri Sonnenberg lives and writes in Chicago. She is the author of The Mudra, published by Litmus Press. Garin Cycholl's recent work has appeared with the Seneca Review, Exquisite Corpse, Free Verse, and PFS Post Avant, and is author of

Blue Mound to 161, Nightbirds, and Rafetown Georgics. He teaches writing and literature at the University of Illinois at Chicago and is a visiting lecturer with the Committee on Creative Writing at the University of Chicago.

Friday, October 17th, 2008, 6:30 pm

Judith Goldman

Roberto Harrison

Simone Muench

Tim Yu

Judith Goldman is the author Deathstar/Ricochet (2006) and Vocoder (2001). With Leslie Scalapino, she edits the series of anthologies War and Peace. She teaches at the University of Chicago. Roberto Harrison's most recent books include Os (subpress, 2006), Counter Daemons (Litmus, 2006) and Elemental Song (Answer Tag Home Press, 2006). He edits Crayon with Andrew Levy and the Bronze Skull Press chapbook series. He lives in Milwaukee, Wisconsin, where he hosts the Enemy Rumor reading series. Simone Muench's last book Lampblack & Ash (2005) received the Kathryn A. Morton Prize for Poetry. She is an editor for Sharkforum, serves on the advisory board for Switchback Books, and was recently named one of New City's "Lit 50: Who Really Books in Chicago." Tim Yu is the author of Journey to the West, which won the 2006 Vincent Chin Memorial Chapbook Prize from Kundiman and appeared in Barrow Street. An assistant professor of English at the University of Toronto, his critical book, Race and the Avant-Garde: Experimental and Asian American Poetry since 1965, is forthcoming from Stanford University Press in 2009.

The special issue of the Journal of Artists' Books on "Intersections of Experimental Literature and Artists' Books" is guest-edited by Craig Dworkin and Kyle Schlesinger. The poetry readings are co-curated by Patrick Durgin and David Pavelich. Dworkin is the editor of Eclipse (http://english.utah.edu/eclipse/) and the author of Parse (Atelos, 2008), Reading the Illegible (Northwestern University Press, 2003), and other books. Schlesinger is the author of The Pink (Kenning Editions, 2008), Hello Helicopter (Bazevox, 2007), and other books. Durgin's most recent publications include Imitation Poems (Atticus/Finch, 2007), a collaboration with book artist John Gerard entitled Relay, and a collaboration with poet-translator Jen Hofer entitled The Route (Atelos, 2008). Pavelich edits and publishes Answer Tag chapbooks and broadsides (http://www.answertaghomepress.com) and his most recent poems and prose can be found in the anthologies A Sing Economy and The City Visible: Chicago Poetry for the New Century.

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www.bookandpaper.org

E-mail: book&[redacted]

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363. Michelle Naka Pierce
London housing needed Jan-June 09
Sat 27 Sep 2008

Hi all,

My partner and I are moving to London in mid-January and are looking for a small furnished flat (studio or one-bedroom) to rent or sublet through mid-June (dates flexible). If you know of anything or have any leads, please drop me an email.

Thanks in advance,

Michelle Naka Pierce
chellenp[at]gmail[dot]com

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364. Dan Glass
With + Stand 2
Sat 27 Sep 2008

With + Stand is once again honored and excited to announce the publication of its second issue.

http://withplusstand.blogspot.com

Hitting streets & mailboxes soon:

11 poets
54 pages
Spray paint
Duct tape
Staples

Phoebe Wayne
Meg Hamill w/ Ted Keller
Bill Freind

Noah Eli Gordon
Francisco Reinking
Barry Schwabsky
Jen Hofer
Anne Boyer
Vivek Narayanan
Kristen Orser
Erica Lewis w/ Mark Stephen Finein

Stay tuned.

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365. Aaron McCollough
New Issue of GutCult
Sat 27 Sep 2008

Dear GutCult Readers—

Issue #10 of GutCult is up: http://www.gutcult.com. We apologize for a slowing pace but proudly and gratefully present you with an issue we hope you'll find as compelling as the rest. You will notice that our presentation has altered ever so slightly. We are now using "iPaper" to deliver your texts to you. We hope this makes the work all the more accessible.

This issue's pretty packed. In addition to new work by Jon Woodward, Jennifer Banks, Joseph Lease, Benjamin Paloff, Matthew Cooperman, Caryl Pagel, Joel Craig, Tim Botta, Mark Decarteret, Chad Sweeney, and Brandon Downing, we also have an array of poems from members of the Ponzipo collective (Karla Kelsey, Richard Greenfield, and Susan Maxwell [the collective also includes me and Arda, but we aren't printing our work in the issue]).

If that's not enough for you…we also offer an essay by Lucy Ives, and book reviews of Joseph Lease, Joyelle McSweeney, Chris Glomski, and Jen Hofer.

FYI, GutCult HQ remains in Ann Arbor, but our satellite offices have moved from Jackson Heights to Denver. This should not change your experience of the website. We hope you have been doing well since we saw you last.

Bon Chance-

Aaron McCollough & Arda Collins, Editors

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366. David Kirschenbaum
NYC/Boog City's 2008 Election Night Extravaganza Nov. 4
Sat 27 Sep 2008

Please forward

Boog City[1]s Classic Albums Live presents

A 2008 Election Night Extravaganza

Tues., Nov. 4, 7:30 p.m.
Free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

featuring

R.E.M.[1]s Green Live

performed by

Liv Carrow, Peter Dizozza, Dan Fishback,
Casey Holford + Daoud Tyler-Ameen,
Phoebe Kreutz, and Ben Krieger

Political Poets

CAConrad, Vivian Demuth, Eliot Katz,
Frank Sherlock, and Nathaniel Siegel

and

Solo Musical Sets

Peter Dizozza and Phoebe Kreutz

Hosted and curated by Casey Holford and
Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

For further information:
212-842-BOOG(2664), [redacted]

Performers[1] bios and websites follow album running order

R.E.M., Green

*Dan Fishback
--Pop Song 89

*Ben Krieger
--Get Up
--You Are the Everything

*Peter Dizozza
--Stand

*Phoebe Kreutz
--World Leader Pretend
--The Wrong Child

*Liv Carrow
--Orange Crush
--Turn You Inside-Out

*Casey Holford + Daoud Tyler-Ameen
--Hairshirt
--I Remember California
--11th untitled song

Bios:

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women¹s writing, and Louisville, Ky. It hosts and curates two regular performance series‹d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea¹s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB¹s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Liv Carrow
http://www.myspace.com/livcarrow

Navel gazing, highly biographical, cathartic lyricism, obnoxious punning, moot metaphor, unabashed self-consciousness, and run-on sentences of self-promotion are qualities nary as compelling as in the case of NYC's Liv Carrow. Her songs are like the little animals that your 4-year-old nieces and nephews make out of play-doh; lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but all kinds of squishy on the inside.

The mysterious and oddly lovable bassist from ecstatically weird acts Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her porch-swing guitar folk songs and clever-ish observations on life, death, love, health food, human reproduction, the unseen world of cosmic currents, awkward crushes, metaphysics, and, everyone's favorite, despair.

Her influences run the gauntlet from Patsy Cline to Kate Bush to Michael Gira. Her debut album, It's About Time, recorded and produced by Huggabroomstik co-frontman Dashan Coram, is available through Olive Juice Music.

**CAConrad
http://www.CAConrad.blogspot.com
http://www.phillysound.blogspot.com/

CAConrad is the son of white trash asphyxiation whose childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia where he lives and writes with the PhillySound poets. He is the author of Deviant Propulsion (Soft Skull Press), (Soma)tic Midge (Faux Press), and The Book of Frank (Chax Press), and, forthcoming next year, advanced ELVIS course (Soft Skull Press), and a collaboration with poet Frank Sherlock titled The City Real & Imagined: Philadelphia Poems (Factory School).

**Vivian Demuth
http://www.poetspath.com/exhibits/viviandemuth/
http://viviandemuth.wordpress.com/

A Canadian-American poet and fiction writer, Vivian Demuth is the author of the novel, Eyes of the Forest, and the poetry collection, Breathing Nose Mountain. Her work has appeared in a variety of U.S. and Canadian journals and anthologies, including: The Boreal Factor, Writing the Land, Long Shot, and Political Affairs.

**Peter Dizozza
http://www.cinemavii.com/

Peter Dizozza enjoys songwriting and musical theatre production. He performs monthly song sets at Sidewalk Café. In 2007, La Mama E.T.C. produced his musical play, TentagatneT. As director of the newly reopened WAH Theatre, his productions include Prepare to Meet Your Maker, The Golf Wars, The Eleventh Hour, The Sea Heiress, and Paradise Found. His albums are available through Olive Juice Music.

**Dan Fishback
http://www.danfishback.com/

As a solo artist and with his band Cheese On Bread, Dan Fishback has released four full-length albums in the past four years. As a performance artist, he received the 2007-2009 Six Points Fellowship to develop his new play, You Will Experience Silence, which will open in the spring of 2009. In 2006, P.S.122 mounted a mini-festival of his work in "No Direction Homo: The Many Identical Personae of Dan Fishback." His other theater work has been presented at Dixon Place, Galapagos Art Space, and Brooklyn Arts Exchange. His writing has been published in Mentsh: On Being Jewish and Queer (Alyson Books) and in his two self-published zines, A Very Small Hole and What Have They Done To You? Fishback sat on the review panel for the 2008 Foundation for Jewish Culture New Jewish Theater Projects Grant. He has shared stages with Ani Difranco and Kimya Dawson as a member of the punk dance troupe Underthrust. He has toured North America, Europe, and Canada, and frequently performs at universities across the country.

**Casey Holford + Daoud Tyler-Ameen
http://www.caseyholford.com/
http://www.myspace.com/artsororityforgirls

Casey Holford was raised on a diet of folk music and comic books in Massachusetts. He started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now, living in Brooklyn at age 27, he has recorded three self-released solo albums, two EPs, and a 7-inch on RiYL records. He moonlights in the bands Outlines, Urban Barnyard, Dream Bitches, and Art Sorority for Girls, playing bass, electric, 12 string, and baritone guitars. Casey is also a prolific producer, helping to document his community by working on projects with fellow bands and songwriters, most recently pop riot Cheese on Bread, visionary Dave Deporis, and upstart Creaky Boards.

Daoud Tyler-Ameen grew up on the lower east side of Manhattan. His songwriting career began in high school with a string of extra-credit projects about literary characters and the life cycles of plants. After graduation he started a new project called the Art Sorority for Girls, a collection of story-songs about the awful messes kids can get themselves into. Daoud's versatility as a drummer and multi-instrumentalist is the creative glue that has helped to hold Urban Barnyard, Outlines, and Cheese on Bread together. Daoud is working on Art Sorority's debut long player with Casey, Major Matt Mason USA, and Andrew Hoepfner.

**Eliot Katz
http://www.poetspath.com/exhibits/eliotkatz/

Poet and activist Eliot Katz is the author of five books of poetry, including Unlocking the Exits and When the Skyline Crumbles: Poems for the Bush Years.

His forthcoming book, Love, War, Fire, Wind: Looking Out (North America's Skull), is a collaboration with the artist, William T. Ayton.

**Ben Kreiger
http://www.benkrieger.com/

Ben often claims to be a Brooklyn songwriter. Anyone who meets him, however, can immediately tell that he probably grew up in Cleveland. There was a short-lived campaign in the mid-'80s when everyone in Northeast Ohio had a bumper sticker that said, "New York May Be the Big Apple, But Cleveland's a Plum!" Ben has been a plum among the apples for 10 years.

In the summer of 2008 Ben took over from Lach as "Jay Leno of the Sidewalk." He books the club and runs the Open Stage on Monday nights.

His latest CD, Class Dismissed, is a concept record about community and the public school system. It is available through Fortified Records. He records himself and others at his home studio, The Rock Closet. He likes to record rock operas.

**Phoebe Kreutz
http://www.myspace.com/phoebekreutz

Phoebe Kreutz is a boozy floozy with a heart of gold. She sings silly songs about the things she likes best: boys and bars and vikings and tacos.

Growing up in New York's East Village, Phoebe learned a lot about all these things. She also learned a lot about rhyming from Dr. Seuss and the joys of thinly veiled social commentary from "He-Man" and "The Smurfs."

Now she's all grown up and still loving life in the big city. She gets to sing in all kinds of fun places like The Knitting Factory, Fez, Birdland, and The Sidewalk Café. It was there that she found the jolly antifolk scene, which has nurtured and indulged her like a benevolent uncle these past few years. It was also there that she met the boys who would later join with her to become the world's greatest art-indie-rock band that only sings about animals in the city, Urban Barnyard.

**Frank Sherlock
http://www.writing.upenn.edu/pennsound/x/Sherlock.html

Frank Sherlock is the co-author (with Brett Evans) of Ready-To-Eat Individual, an unofficial State-of-the-City of New Orleans in the Year 1 A.K. (After Katrina). His newest book, entitled Over Here is forthcoming from Factory School in January.

**Nathaniel Siegel

Nathaniel Siegel is a poet, artist, and activist. On Nov. 19, he will be a featured artist at the Leslie/Lohman Gay Art Foundation in SoHo. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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367. Halvard Johnson
Re: With + Stand 2
Sat 27 Sep 2008

Why not do a third issue rather than publish the second
one again?

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Sep 27, 2008, at 2:10 PM, Dan Glass wrote:

> *With + Stand is once again honored and excited to announce the publication*
> *of its second issue.*
>
> *http://withplusstand.blogspot.com*
>
> *Hitting streets & mailboxes soon:*

> *11 poets*
> *54 pages*
> *Spray paint*
> *Duct tape*
> *Staples*
>
> *Phoebe Wayne*
> *Meg Hamill w/ Ted Keller*
> *Bill Freind*
> *Noah Eli Gordon*
> *Francisco Reinking*
> *Barry Schwabsky*
> *Jen Hofer*
> *Anne Boyer*
> *Vivek Narayanan*
> *Kristen Orser*
> *Erica Lewis w/ Mark Stephen Finein*
>
> *Stay tuned.*

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368. **Alison Croggon**

Masthead: Poetryetc special issue

Sat 27 Sep 2008

Out now: Masthead 11: Poetryetc Special Issue

Poetryetc: Poems and Poets
An anthology edited by Andrew Burke and Candice Ward

http://www.masthead.net.au/

"What made the Poetryetc listserv distinct from the beginning was John Kinsella's internationalism, and his vision of its being a space for collaborative projects as well as dialogue and exchange...From 1997, Poetryetc projects collectively represent hundreds of poems by dozens of poets, by any measure an extraordinary explosion of collective creativity....

"This anthology is the most recent of the Poetryetc projects. Edited by Candice Ward and Andrew Burke, with an e-book designed by Peter Ciccariello, it represents a selection of poems written by list members over the past few years. It includes many distinguished poets side by side with new or little known voices, and demonstrates the diversity and stylistic openness that was always a major strength of Poetryetc."

From Poetryetc: A Brief History by Alison Croggon

With poems from:

Rachel Loden | Martin Dolan | Kenneth Wolman | Renée Ashley | Patrick McManus | S.J. Litherland |Nathan Hondros | Sheila E. Murphy | Tina Bass | Trevor Joyce | Kasper Salonen | Larissa Shmailo | Halvard Johnson | Sally Evans | Glen Phillips | Mark Weiss | S.K. Kelen | Stephen Vincent | Tad Richards | Barry Alpert | Martin J. Walker | Jim Bennett |Gerald Schwartz | Peter Riley | Robin Hamilton | David Bircumshaw | Candice Ward | Peter Howard | Joanna Boulter | Jill Jones | John Kinsella | Randolph Healy | Bob Marcacci | Liz Kirby | Max Richards | Andrew Burke | Peter Larkin | Cindy Lee | Caleb Cluff | Douglas Barbour | Árni Ibsen | Janet Jackson | Lawrence Upton | Heather Taylor | Roger Collett | Peter Ciccariello |Harriet Zinnes | John Tranter | Sharon Brogan | Frederick Pollack | Pierre Joris | Alison Croggon

http://www.masthead.net.au/

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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369. **steve russell**
dream ticket: Obama &
Sat 27 Sep 2008

Look out: McCain dumps Palin, picks Obama as his VP. & why not? Didn't Obama go out of his way to AGREE with freaking McCain Friday night? Very sad. Really, talk about playing the play it safe card. Obama seems to think he can coast to victory. Not a good idea. Dewey defeats Truman/& history repeats/repeats/repeats...

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370. **Ryan Daley**
Re: dream ticket: Obama
Sat 27 Sep 2008

I think this is premature. Agreement can be used strategically to disarm your opponents, or lull them into thinking they have the floor, are dealing with a weakling, or that their ideas are any good.

There is speculation (wildly made, at this juncture) that McCain has suffered a stroke and that this has been kept from voters. Those who are doin' the speculatin' are citing McCain's increasingly frequent mispronunciations (where

before, there were less...apparently). This is an interesting idea and, if true, really scary.

On Sat, Sep 27, 2008 at 9:08 PM, steve russell <[redacted]>wrote:

> *Look out: McCain dumps Palin, picks Obama as his VP. & why not? Didn't Obama go out of his way to AGREE with freaking McCain Friday night? Very sad. Really, talk about playing the play it safe card. Obama seems to think he can coast to victory. Not a good idea. Dewey defeats Truman/& history repeats/repeats/repeats...*

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371. **Ismaelia al Sadiq**
Re: dream ticket: Obama &
Sat 27 Sep 2008

Dream ticket would be Obama and Osama - get that guy out of his penthouse in the Pentagon, and on the stump. Or, best thought, second thought, why not Osama and Madonna? It'd certainly win the Arab vote, and since there are now more Arabs than Jews registered to vote in America, it just might provide the margin of victory. Indeed, BOTH could go for that ticket. Madonna is, after all, something of a Qabbalist. And THIS year, it's going to take a lot of Semitic might - Arabs and Jews united - to break the continuing rise of a Christian Coalition. Allahu Akbar: Boker Tov. Could be ancient ground for the birth of a brand new day.

_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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372. **CA Conrad**
HELLIONS
Sun 28 Sep 2008

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poet and cultural critic MARIA RAHA has struck again!
her new book HELLIONS is really terrific!
link to it is: http://www.sealpress.com/book.php?isbn—81580052405
also check out her other book CINDERELLA'S BIG SCORE about women in

punk
rock

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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373. CA Conrad
Re: dream ticket: Obama &
Sun 28 Sep 2008

Steve I have to admit I wasn't too excited about that debate either. There were some shining moments though about the war from Obama. My favorite line was, "John, you act like the war started in 2007" when responding to McCain's bullshit lines about HOW THE SURGE WORKED.

It makes me nothing but sick, thinking of such a thing as a surge "working" keeping grave diggers working.

Just the other day I watched a documentary called THE RESTLESS CONSCIENCE which is about the anti-Nazi resistance within Germany from 1933 to 1944. This is a film I want EVERY American high school kid to watch! Hava Kohav Beller is the director, and I admire how the post-production was so smooth in ways many documentaries lack, meaning overlay of live interviews with photos. It's stunning, chilling. IT GIVES you a sense of doom while maintaining an intense sense of HOPE about what we can do to end evil.

I'm voting for Obama because he REALLY WILL get us out of Iraq. If other Democrats had won the party's nomination I don't think I would be voting Democrat, as I REFUSE to vote for anyone who voted for the war.

Obama is not perfect, and I'm really SICK of the way he talks about Welfare Reform, as though the 700 million dollar bailout isn't anything but welfare for the rich! But I'm voting for him to stop the war, because that killing much STOP!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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374. Nicholas Karavatos
Contact Info for Jalal Toufic
Sun 28 Sep 2008

Hello,

If anyone has an email address or such for Jalal Toufic, if you could be so kind as to pass it along to me at [redacted]

Thank you.

Nicholas KaravatosDept of English American University of SharjahPO Box 26666SharjahUnited Arab Emirates
_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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375. William James Austin
Blackbox submission period closed
Sun 28 Sep 2008

Hello everyone,

Many thanks for the many submissions.? The submission period for Blackbox is now closed.

Best,
Wlliam James Austin

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376. Cara Benson
Re: dream ticket: Obama &
Sun 28 Sep 2008

Every ad is a found poem, no? Words taken out of their original context. Out of context, "you are right" "you are right" can be used to a variety of means. In its context - ie as they are uttered from a person's mouth, which is all anyone has any "control" over (if that!) - Obama's gentlemanly agreement w/ his opponent is like the workshop scenario where a participant says what s/he likes about a poem before telling the author everything that's wrong with it.

Actually, to me, it ultimately displays a strength, not a weakness. Some folks will miss that. But then, does that stop us from writing "inaccessible" poems? How far does one go to reach a recipient (voter, reader), whether s/he is a politician or a poet?

Sous Rature

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]

Sent: Saturday, September 27, 2008 9:08:58 PM
Subject: dream ticket: Obama &

Look out: McCain dumps Palin, picks Obama as his VP. & why not? Didn't Obama go out of his way to AGREE with freaking McCain Friday night? Very sad. Really, talk about playing the play it safe card. Obama seems to think he can coast to victory. Not a good idea. Dewey defeats Truman/& history repeats/repeats/repeats...

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377. Charles Alexander
new on chaxblog
Sun 28 Sep 2008

I'm only blogging about once a month right now, with August & September entries related to the upcoming conference, CHARLES OLSON: LANGUAGE AS PHYSICAL FACT, or to printing letterpress broadsides for exhibition at the conference.

As the conference nears (it's Oct 10-11), and during & after it, I'll step up the blogging effort.

see: chaxblog

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

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378. amy king
Out of towners & Otherwise ...
Sun 28 Sep 2008

Hi all -- please visit our new reading series site to view videos of Ariana Reines reading dreams & Coeur de Lion and answering questions about yurts, camels and Sarah Palin; Kristi Maxwell winning at chess against a hand; Alan Bajandas telling death death death; and Arpine Konyalian Grenier flying on a pelican. Go go go! And thank you for supporting Stain. Without listeners we're just a blot.

http://stainofpoetry.wordpress.com/video/
http://stainofpoetry.wordpress.com/video/
http://stainofpoetry.wordpress.com/video/

Amy & Ana

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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379. Tom Orange
dream ticket: Obama &
Sun 28 Sep 2008

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steve,

don't buy the republican spin: every obama agreement was followed up in very short order by a clear and significant departure. granted, obama showed mccain more deference than he's due (which in my book is next to zero). it's called being a respectful statesman. by contrast, mccain couldn't bring himself to even look his opponent in the eye...

regards,
tom orange

Date: Sat, 27 Sep 2008 18:08:58 -0700
From: steve russell <[redacted]>
Subject: dream ticket: Obama &

Look out: McCain dumps Palin, picks Obama as his VP. & why not? Didn't Obama go out of his way to AGREE with freaking McCain Friday night? Very sad. Really, talk about playing the play it safe card. Obama seems to think he can coast to victory. Not a good idea. Dewey defeats Truman/& history repeats/repeats/repeats...

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380. Michael Kelleher
Literary Buffalo Newsletter 09.29.08-10.05.08
Mon 29 Sep 2008

LITERARY BUFFALO
09.29.08-10.05.08

BABEL SOUND PROBLEMS

To those who attended the Babel event featuring Chinua Achebe last Thursday, Just Buffalo would like to extend it's sincerest apologies for the sound system issues that kept many in attendance from being able to hear Mr. Achebe for most of the event. A letter is being sent today to all of our subscribers detailing the problem, but for now, please know that we are very sorry and we are working on it and it will not happen again.

BABEL AT BETTY'S FOR JUST BUFFALO MEMBERS

After each Babel event, there will be a member-only book discussion at Betty's. Enjoy dessert and coffee with us at Betty's (370 Virginia St.) while joining other members in discussion of the first two books featured in Babel. Please RSVP for next Monday's event by this Thursday. Call [redacted] or send an email to [redacted].Ë‡

Monday, October 6th, 7:00 pm - Things Fall Apart, by Chinua Achebe

Anthropologist Phil Stevens will lead a discussion about cultural themes in Things Fall Apart, drawing on his long experiences in Nigeria from the 1960s through the 1990s.

Monday, November 3rd, 7:00 pm - The English Patient, by Michael Ondaatje.

Call [redacted] or visit justbuffalo.org to join today. There will be a Just Buffalo staff member at each event in case you want to join when you arrive.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

10.01.09

Talking Leaves...Books
Julia Roberts
Reading/Signing for: Motherhood to Otherhood
Wednesday, October 1, 7 PM
Talking Leaves...Books, 3158 Main St.

&

Just Buffalo/Center for Inquiry Literary Cafe
Earth's Daughters, featuring Kastle Brill, Jennifer Campbell, Joyce Kessel, Janna Willoughby and Ryki Zuckerman
Plus open spots for readers
Wednesday, October 1, 7:30 PM
Center For Inquiry, 1310 Sweet Home Road, Amherst

10.02.08

Canisius Contemporary Writers Series
Ann Patchett
Fiction Reading
Thursday, October 2, 7 PM
Montante Cultural Center, Canisius College

LITERARY BUFFALO RSS FEED

You can now subscribe to the Literary Buffalo RSS feed for up-to-the-minute info on literary happenings around town:

feed://www.justbuffalo.org/rss/

CHAUTAUQUA WRITING WEEK WITH KAREN LEWIS

Karen L. Lewis invites you to attend a week-long writing workshop at The Spencer Hotel and Spa, located in the heart of the Chautauqua Institution, from October 27-31, 2008. Visit
http://www.thespencer.com/writersworkshops/index.htm for more info.

JUST BUFFALO MEMBERS' WRITER CRITIQUE GROUP

The Just Buffalo Writer Critique Group meets on the first and third Wednesday of the month through fall, winter and spring. Group meets in the Market Arcade first floor conference room at 6:30 PM. For info on format, etc., please download the info .pdf:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

FACEBOOK

Join the Friends of Just Buffalo Literary Center Facebook Group:

http://www.facebook.com/group.php?gid=13187515545&ref=ts

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply

click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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381. **steve d. dalachinsky**

Re: Fwd: Robert Dunn's death & memorials

Mon 29 Sep 2008

Dearest Friends,

As you all know by now, Robert Dunn died on Thursday night, of a massivheart attack while at his health club. He was taken to the hospital, b=t they weren't able to save him. My heart is broken, and I'm sure, for m=ny of us, there will be continued shock and sorrow.

According to the family (from what Babette Albin has told me) there wilbe no public funeral. His family has opted for a closed-casket, private service. Nevertheless, since those of us who knew Robert knew that -- aside from his Mother -- he considered his fellow poets (poets &am=; musicians) to be his real family, as he often said, it is we who must create his memorials and also the celebrations of his life.

I have spoken to Tone Bellizi at The Vault, and he has suggested Saturd=y, October 11th (two weeks from today) to have the memorial at the Vault. =He plans to have us from 9 p.m. till whenever.

I will be speaking to Brigid Myrnaghan at the Back Fence shortly to see what she would like us to do at the Back Fence. It is possible that th= event which had been planned for tomorrow with Goldiva as the feature, will =o on, but with tributes to Robert. Since this is all such short notice, there will possibly be some other event there at the Back Fence that is more formally planned for a later date, for when everyone who wasn't planning on going tomorrow can attend. In speaking to Su Polo, I got the impressio= she might be thinking of setting up something, too. It's possible that Evie Ivy and/or Patricia Carragon, both of whom host events, may wish to set=up something at their events. I just don't know any more at this time.&nb=p;

As Lisa Roma (and Su) said, Robert's just on another plane now, and he'=l always be with us, but I wish to God he were still here with us, to laugh wi=h, crack wise with, -- yes, and even to argue with -- and Lord knows, he was so opinionated (aren't we all) that every one of us probably disagreed with him about something, sometime, but I would give anythng to be able to hear his v=ice and hug him once again.

Stan Barkan graciously agreed to be the one who sent out the notice of where/when regarding the funeral, but since none but his uncle and cousins (=nd maybe sister-in-law) will be at the funeral, we must begin to plan our thoughts and memorials to him. If possible, we'll try to set up a MySpÎ page for people to add comments and poems. Thanks you all for your gracious calls and loving thoughts.

In the interim, you may also be receiving other emails from people with bulk mailing lists. Please forgive the duplication; the Department of Redundancy Department is working full-time now, as we all send out the info =o all our friends and colleagues. Also forgive me if there's any typos -= I can't see because of the tears as I write this.

Love, from
Leigh
P.S. While I was adding the addresses, I got a call from Robert M=lby upstate, who's reading tonight and told me he's dedicating his reading to Robert. Bless you, Milby, for that!...L.

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382. **Tony Trigilio**

Beat Symposium Updates: list of panels; McClure reading; di Prima cancellation

Mon 29 Sep 2008

Hi everyone--

With regret, I'm writing to say that Diane di Prima had to cancel her reading at The Beat Generation Symposium next month at Columbia College Chicago.

I'm please to announce that Michael McClure will now be the featured poet on Saturday, October 11.

I've pasted below the full list of panels and events (including a reading Oct. 12 by Michael Rothenberg and David Meltzer, part of the great Myopic Books Reading Series here in Chicago). As always, feel free to email back with questions! Hope to see you there--

Best,
Tony

****
THE BEAT GENERATION SYMPOSIUM
****

Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," co-sponsored by the Beat Studies Association, the Columbia College Chicago English Department and Provost's Office, Columbia College's Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, and the Illinois State University Department of English and College of Liberal Arts and Sciences.

Friday, October 10, and Saturday, October 11, 2008
Columbia College Chicago
Film Row Cinema
1104 South Wabash Avenue, 8th floor

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll. The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Michael McClure (October 11). The readings are free and open to the public. We regret that Diane di Prima had to cancel her appearance, but are pleased to announce that Michael McClure will now be the featured poet on Saturday, October 11.

JOANNE KYGER, a native California writer, is the author of over 20 books of poetry. She is known for her ties to the poets of Black Mountain College, the

San Francisco Renaissance, and the Beat Generation. Her most recent books are About Now: Collected Poems, 1957-2004 (National Poetry Foundation, 2007) and Not Veracruz (Libellum Press, 2007). She taught for many years at Naropa University's poetics program, and The New College of San Francisco. She lives on the coast north of San Francisco.

One of the core group of Beat poets who gained fame in 1950s San Francisco, MICHAEL MCCLURE is also a playwright, journalist and memoirist. His life and writing reveal a deep interest in nature, ecology, and consciousness. McClure continues to live and work in San Francisco where he is more active than ever, writing and performing his poetry at festivals, as well as colleges and clubs across the country. Most recently McClure joined with composer Terry Riley to create a CD titled I Like Your Eyes Liberty. Recent books include Huge Dreams: San Francisco and Beat Poems, Rain Mirror, and Touching the Edge.

Panelists include John Bryant, Peter Cook, Terrance Diggory, Jane Falk, Amy Friedman, Deborah R. Geis, Nancy M. Grace, Tim Hunt, Rob Johnson, Ronna Johnson, Hassan Melehy, Timothy Murphy, Jennie Skerl, Matt Theado, Tony Trigilio, and more.

The weekend of the symposium, there will be a related offsite reading by Michael Rothenberg (Unhurried Vision) and David Meltzer (David's Copy) sponsored by Myopic Books and the Poetry Center of Chicago. Sunday, October 12, 7:00 p.m. Myopic Books, 1564 N Milwaukee Ave, in Chicago's Wicker Park neighborhood.

****
REGISTRATION
****

Free for Columbia College faculty, staff, and students with valid IDs. Evening poetry readings are free and open to the public.

Conference fees: $100 ($50 for Graduate Students, Independent Scholars, and Retired Faculty).

To register by credit card, call the Columbia Ticket Office at (312) [redacted], or register online at:
www.colum.edu/tickets/index.php

To register by mail, download the registration form here:
http://www.colum.edu/Academics/English_Department/beatsymposium/PDFs-bgs/BeatSymposiumRegistrationForm.pdf

****
ONLINE VISITOR'S GUIDE
http://www.colum.edu/Academics/English_Department/beatsymposium/Hotels_a

nd_Travel.php
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****
CONFERENCE SCHEDULE
****

OCTOBER 10, 2008

10:00 a.m.
Welcome and Plenary Address

10:15-11:30 a.m.
"Road Mapping(s): The Textual Terrain of On the Road"

Panel Chair: Tim Hunt, Illinois State University

"Byways and Highways: Manuscripts, Typescripts, and the Process of On the Road"
Isaac Gewirtz, Curator, Berg Collection, New York Public Library

"Visions and Versions of Jack: A Fluid Text Edition of On the Road" John Bryant, Department of English, Hofstra University

"Hidden Roads: Improvisational Textuality and On the Road" Tim Hunt, Department of English, Illinois State University

11:45-1:00 p.m.
"Crossing to Safety -- Cultural Contestations in Beat Literature"

Panel Chair: Fiona Paton, State University of New York at New Paltz

"Kerouac, Beat Religiosity, and the Center of American Culture" Steven Schroeder, Shenzhen University

"'A Kick at the Icebox Door': Haiku and Beat Haikus"
Matt Theado, Gardner-Webb University

"Jack Kerouac, the Québécois Diaspora, and Québécois Literature" Hassan Melehy, The University of North Carolina at Chapel Hill

1:00-2:30 p.m. (Break for Lunch)

2:30-3:45 p.m.
"The Aesthetics and Spirit of Avant-Garde Practice: Joanne Kyger and Diane di Prima"

Panel Chair: Ronna C. Johnson, Tufts University

"Joanne Kyger and the Aesthetics of Attention"
Terrance Diggory, Skidmore College

"'Who did we pray to'? Diane di Prima's Loba"
Tony Trigilio, Columbia College Chicago

"'From the inside': Joanne Kyger's Changes of Mind"
Linda Russo, Washington State University

"The Feminized Interzone in Kyger and Di Prima"
Amy Friedman, Ursinus College

4:00-5:15 p.m.
"Hydrogen Jukebox: Allen Ginsberg and Deaf Poetry"

Peter Cook, Columbia College Chicago
Miriam Lerner, National Technical Institute for the Deaf, Rochester Institute of Technology
Kenny Lerner, National Technical Institute for the Deaf, Rochester Institute of Technology; Member, Flying Words Project

7:00 p.m.
Poetry reading by Joanne Kyger

OCTOBER 11, 2008

8:45-10:00 a.m.
"Beat Studies, The Next Generation: Showcasing Graduate and Post-Graduate Scholarship"

Panel Chair: Tony Trigilio, Columbia College Chicago

"The Impossible Manifesto: Tracing the Manifesto Form through Avant-Garde and Beat Writing"
Jimmy Fazzino, University of California, Santa Cruz.

"Parasites, Viruses, and William S. Burroughs's Method"
Michael Sean Bolton, Arizona State University.

"Summers in the Skagit: Gary Snyder, Jack Kerouac, and the Language of the Lookout"
John J. Morrell, Vanderbilt University.

10:15-11:30 a.m.
"Exploring the Beat Landscape -- Welch, Ferlinghetti, and Kaufman"

Panel Chair: Nancy M. Grace, The College of Wooster

"Lew Welch: Hermit Poet of Rat Flat"
Jane Falk, The University of Akron

"'Unfair Arguments with Existence': Ferlinghetti's One-Acts and the Modes of Beat Drama"
Deborah R. Geis, DePauw University

"Bob Kaufman and Urbanizing Pastoral"
Todd Nathan Thorpe, The University of Notre Dame

11:45-12:45 p.m.

Elizabeth Von Vogt reads from her memoir, 681 Lexington Avenue -- A Beat Education in New York City, 1947-1954

In this memoir just released from Greater Midwest Publishing, Von Vogt, a sister of John Clellon Holmes, describes her coming of age among Clellon Holmes, Jack Kerouac, Allen Ginsberg, and other Beats in post-World War II New York City.

12:45-2:15 p.m. (Break for lunch)

2:30-3:45 p.m.
"New Scholarship on William S. Burroughs"

Panel Chair: Jennie Skerl, West Chester University

"Love and 'Genial' Laughter: Cutting Up The Ticket That Exploded (1961 and 1967)"
Katharine Streip, Concordia University

"Conservative Politics and Literary Radicalism: Burroughs and Kerouac" Allen Hibbard, Middle Tennessee State University

"William S. Burroughs as 'Good Ol'Boy': Eating the Naked Lunch in East Texas"
Rob Johnson, The University of Texas-Pan American

Respondent: Timothy Murphy, University of Oklahoma

4:00-5:15 p.m.
"Beat Reception and Recovery -- Assessing the Critics and the Historians"

Chair: Tim Hunt, Illinois State University

"Inside the 6 Gallery with Co-founder Deborah Remington"
Nancy M. Grace, The College of Wooster

"Kerouac Reception in the 1980s: Renaissance and Scholarly Revival" Ronna C. Johnson, Tufts University.

"Recent Reception of Naked Lunch"
Jennie Skerl, West Chester University.

"Infiltrating the Boy Gang: Women in the Encyclopedia of Beat Literature" Kurt Hemmer, William Rainey Harper College

7:00 p.m.
Poetry reading by Michael McClure

8:00 p.m.
Closing Reception (Film Row Theater lobby)

The Beat Generation Symposium is sponsored by the English Department and Provost's Office of Columbia College Chicago, in conjunction with the Beat Studies Association, an international organization that fosters scholarship on Beat Generation literature and art; Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media; and the Illinois State University Department of English and College of Liberal Arts and Sciences.

For information on joining the Beat Studies Association, please go to:
http://www.wooster.edu/beatstudies/index.html

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383. Ward Tietz
Book Arts Call for Work--Democratic Organization
Mon 29 Sep 2008

Democratic Organization

Are you trying to get your artists' books out there to as wide an audience as possible, as inexpensively as possible? The10th Biennial Book Arts Fair and Conference is November 8-9, 2008, the weekend after the U.S. Presidential election, and in the spirit of democracy we are calling for you to take part! We want to exhibit your democratic multiples—the books you widely and cheaply disseminate—at our book fair. Participate in this experiment in democratic exhibitions. No jurors, no curators, just the books you make, straight from you, the artist. Deadline: October 1, 2008

We are also calling for those who attend the fair to do their part! They will have the opportunity to vote for one of the democratic multiples to receive a "Best Book of the Fair Award." The award- winning book will receive an honorarium and have their ideas further disseminated as a spread in The Blue Notebook, the bi-annual journal published by the University of West England, Bristol, UK.

Direct questions to:
Tate Shaw, Coordinator, 10th Biennial Pyramid Atlantic Book Arts Fair and Conference
[redacted]

Fill out the form below and send it along with your books to:
Democratic Organization
c/o Pyramid Atlantic Art Center
8230 Georgia Ave.
Silver Spring, MD 20910

http://www.bookartsfair.org/

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384. Geoffrey Gatza
New Big Block of BlazeVOX [books]
Mon 29 Sep 2008

New Big Block of BlazeVOX [books]

Special Offer from BlazeVOX - Buy A Big Block of Books at a special price! Find out More Here !!! http://www.blazevox.org/bigblockofbooks.htm

Ten books for $100 includes shipping! Hot Dog!

Samples Right Here Wanna see what you are buying??? Here are
ten pages of great materials from each BX Title!
http://www.blazevox.org/BlazeVOX_books_samples.pdf

Catalog : You can also find samples on our Catalog page
http://www.blazevox.org/catalog.htm

35 new titles from BlazeVOX [books]

mIEKAL aND BYSTANDER: An Irreality

Charles Baldwin I DID THE WEIRD MOTOR DRIVE

Michael Basinski All My Eggs Are Broken

Louis E. Bourgeois The Animal: Prose Poetics

Christophe Casamassima Joys: a catalogue of disappointments

Joel Chace Cleaning The Mirror

Patrick Chapman Shopping Mall on Mars

Mark Ducharme The Sensory Cabinet

Ryan Daley Armored Elevator

kari edwards having been blue for charity

Kane X. Faucher Jonkil Dies (A Mesophysical Eulogy)

Lisa Forrest To The Eaves

Skip Fox For To

William Freind American Field Couches.

Ted Greenwald In Your Dreams

Kent Johnson Poetic Architecture

Mary Kasimor silk string arias

Michael Kelleher Human Scale

Amy King I'm The Man Who Loves You

Pat Lawrence Journals From the Time of the Radar Dog

Didi Menendez When I said Goodbye

Richard Owens Delaware Memoranda

Lance Phillips Imposture Notebooks

Wanda Phipps Field of Wanting

Meghan Punschke Stratification

Chris Pusateri Anon

Peter Ramos Please Do Not Feed the Ghost

Jared Schickling Submissions

Kyle Schlesinger Hello Helicopter

Davis Schneiderman DIS

Doris Shapiro 3, Stories by Doris Shapiro

Justin Sirois Secondary Sound

Jordan Stempleman String Parade

Eileen Tabios THE CHATELAINE¹S KEYS

Mark Tursi The Impossible Picnic

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385. **ari banias**

Uncalled-For Readings, October 15: Brolaski, Carnahan, Hall

Mon 29 Sep 2008

Join us Wednesday, October 15 for the next queer installment

featuring:

JULIAN T. BROLASKI
KERRY CARNAHAN
and
JAMES ALLEN HALL

Unnameable Books / 7pm / free

+

JULIAN T. BROLASKI co-curated the the New Brutalism series in Oakland from 2003-2005 (with Cynthia Sailers) and the Holloway Poetry Series at UC

Berkeley from 2004-2006. Brolaski is the author of the chapbooks Hellish Death Monsters (Spooky Press 2001), Letters to Hank Williams (True West Press 2003), The Daily Usonian (Atticus/Finch 2004), Madame Bovary's Diary(Cy Press 2005) and the defunct blog Swimming for Dummies (under the name Tanya Brolaski). Xe is a poetry editor at Litmus Press in Brooklyn and is writing es dissertation on rhyme in medieval, Renaissance and Apache poetries.

Brooklyn resident KERRY CARNAHAN has co-authored and edited a number of publications, including the New York City High Performance Infrastructure Guidelines, Cool and Green Roofs, and Sustainable Urban Sites (forthcoming).

JAMES ALLEN HALL is the author of *Now You're the Enemy*, which was selected for the 2008 University of Arkansas Poetry Series and was a finalist for the Walt Whitman Award. His poems and personal essays have appeared in *TriQuarterly, Boston Review, Redivider, American Letters and Commentary, *and others. He is working on a memoir (tentatively titled *I Liked You Better Before I Knew You So Well*) and a second book of poems. He teaches creative writing at SUNY--Potsdam.

+

down one flight of stairs at 456 Bergen Street, Brooklyn, NY

Future: Jericho Brown, Corrine Fitzpatrick, Tennessee Jones on 11/19
Bookstore: www.unnameablebooks.net
More: www.uncalledforreadings.blogspot.com

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386. Poetics List

new Barbara Jane Reyes chap [on behalf of Horton and Young]

Mon 29 Sep 2008

Editors:
David Harrison Horton
Stephanie Young

Re: new Barbara Jane Reyes chap

From: "Deep Oakland" <[redacted]>

Deep Oakland Editions is proud to announce the release of Barbara Jane

Reyes' West Oakland Sutra for the AK-47 Shooter at 3:00 AM and other Oakland

poems <http://deepoakland.org/text?id=224>:

http://deepoakland.org/text?id=224

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387. **Rodney Koeneke**

Portland, Sat. 10/4: CROSS, IDES, PUTNAM Read for Tangent

Mon 29 Sep 2008

The Tangent Reading Series hosts

DEL RAY CROSS, BETHANY IDES & C.E. PUTNAM
SATURDAY, OCTOBER 4 at 7 PM
Clinton Corner Café, 2633 SE 21st Avenue, Portland, OR
http://www.thetangentpress.org/readings.html

DEL RAY CROSS lives in San Francisco, where he edits SHAMPOO (www.shampoopoetry.com), an online poetry magazine he founded in May 2000. Since then, SHAMPOO has published more than 400 poets, the famous with the first-time-in-print, in its thirty-three issue run. His poetry books include Lub Luffly (2006) and Cinema Yosemite (2002), both from Pressed Wafer. Just out from Luxbooks in Germany, in English with German translations, is Ein frisches Trugbild (A Fresh Mirage).

BETHANY IDES's work has been shown at the Brooklyn Museum of Art, PS 122, Zieher-Smith Gallery, and the Bowery Poetry Club in New York. Locally, she has collaborated with several Portland-based artists on projects across media, and is currently staging a large-scale piece—"Approximate L"—involving participants all named Lindsay. Her poetry chapbooks include 2005's "Indeed, Insist (a mystery)" from New York's Ugly Duckling Presse, and the forthcoming "Approximate L" from Cosa Nostra Editions. Ides teaches time arts, art theory, and writing at Pacific Northwest College of Art in Portland.

Seattle-based artist and writer C.E. PUTNAM maintains the Putnam Institute for Space Opera Research (P.I.S.O.R.). His chapbooks and collaborations include "Communal Bebop Canto" (1997), "Maniac Box" (2001), "Did you ever hear of a thing like that?" (2001), and "Crawlspace" (2007), the world's first collaborative book of poetry with an anaglyphic 3-D cover. He will be reading from a manuscript in progress titled "This Bunny is Making Me Happy."

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388. **Catherine Daly**

Re: New Big Block of BlazeVOX [books]

Mon 29 Sep 2008

What about a big block of books AND cookies???

--
All best,
Catherine Daly
[redacted]

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389. Daniel Godston
Rec Room / Chicago Calling event
Mon 29 Sep 2008

You are invited to attend the Rec Room / Chicago Calling event --

Wednesday, October 1, 8 p.m.
Reconstruction Room / Black Rock Pub & Kitchen
3614 N. Damen Ave.
Chicago, IL 60618
[redacted]
www.recroomers.com

Erin Teegarden (poetry), collaborating with Della Watson (poetry) & Eric Cressley (poetry)

Eric Elshtain (poetry) & Gregory Fraser (poetry)

Matthias Regan (poetry)

Quraysh Ali Lansana (poetry) & Shanta (storytelling)

Dan Godston (poetry), collaborating with Divik Ramesh (poetry) & Ray Garman (poetry)

poets performing at Robin's Bookstore: Adam Meora, Ray Garman, & Lamont B. Steptoe

This event features live connections with the Hyde Park Art Center (www.hpac.org) and Robin's Bookstore (108 South 13th Street, Philadelphia PA, 19107, [redacted], www.robinsbookstore.com). This event was funded in part by Poets & Writers, Inc. through a grant it has received from an anonymous donor. There is a "pass the hat" suggested donation.

www.chicagocalling.org

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390. CA Conrad
poet/artist KRISTEN GALLAGHER reports on the 2008 Republican National Convention
Tue 30 Sep 2008

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poet/artist KRISTEN GALLAGHER reports on the 2008 Republican National Convention

an interview on PhillySound:
http://phillysound.blogspot.com/2008_09_01_archive.html

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391. aaron tieger
END NOTEBOOK by Geoffrey Olsen
Tue 30 Sep 2008

Petrichord Books is pleased to announce the publication of END NOTEBOOK, the first chapbook by Geoffrey Olsen.

Of END NOTEBOOK, Brenda Iijima writes "“Subtle ambient registrations accrue and gracefully dissipate in Geoff Olsen’s End Notebook. Sensitive to atmospheric pressures these gestural phrasings shimmer. There is no subtext here but being, itself.”

END NOTEBOOK is available for $6, including postage. Payment can be made via Paypal at petrichord.com, or buy sending cash or check (made payable to Aaron Tieger) to 67 Rice St. #1, Cambridge, MA 02140.

You can also purchase by clicking here:

https://www.paypal.com/cgi- bin/webscr?cmd=_s-xclick&hosted_button_id=117993

A sample:

Poem 6

We appear to be moving.
Time is
 speeding up.
Into space —
 Des Moines mall,
    Paris arcade, avenue,
        panorama.

My happiness continents the light is blue.
Now, now, now, then, after,
when grassroots are better.

Yours truly

decrees harbor shaved.
One moment my friend:
& where we were is
where we are, knowing object
as dumpster, have:
hopes?
places?
times?

Mind making its own sky.

*

Thank you for supporting independent poetry.

Aaron Tieger
Petrichord Books

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392. Christophe Casamassima
Furniture Press is now a non-profit!
Tue 30 Sep 2008

With hibernation comes rejuvination...

f_p has been sleeping a long three years! now, as it awakens, it's looking for patrons and poems.

I've not yet written a prospectus or manifesto or whatever but many of you know the deal: f_p is all about the intertext, readings of readings, writing based in reading and writing, what Coolidge asks, "What do you see when you look out with your language?"

I hope to have a good deal of manuscripts by next year. In the meantime, I hope some of you will query this ambiguous eMail!

Also, since we're non-profit, we'll be looking for donations and supporters (and if you wish to contribute, or know a good, sure way to get funding, please contact me at [redacted]).

We also have an extensive back catalogue that's been sitting in boxes for a bit, and I'm looking to get rid of everything and start afresh - any donations will be received with a flourish of chapbooks, pamphlets and other strange objects!

Cheers, and thanks for making f_p alive again!

Christophe Casamassima

--
Powered By Outblaze

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393. Michael Kelleher
OlsonNow
Tue 30 Sep 2008

Please visit the OlsonNow Blog for info on the fight for Fort Square, Charles Olson's former home in Gloucester:

http://olsonnow.blogspot.com/

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394. CA Conrad
EXCITED for the math
Tue 30 Sep 2008

When the Dow (the Tao of the wicked) plummeted 777 points yesterday I felt awe and relief. In our age we don't need to arrive at the castle gates with pitchforks and torches, the rich will undo themselves.

"Average folks" will also suffer everyone's saying. Aren't we already? The makeshift village of NICKELVILLE was attacked the other night by POLICE! The homeless cannot even be allowed homelessness.

When I was a kid my mother and I lived in our car for a little more than half a year. It's a terrible thing to have to live like that. But the problem with our culture the way it is is that unless A LOT of people are living like that, few will do anything to help. We have SO MUCH in this country SO MANY resources, there's no reason we can't change the way we're living and be better people for one another.

Let the numbers dive into the abyss! When we're all eating the litter of our former selves we'll be nicer to everyone along the way who needs a hand. When I think back on the people who were brutal to us when we were living in that car, I also think about the handful of folks who were generous. Every single person who was generous was poor themselves, barely enough for their own tables.

Let the numbers escape them! Let this be the most amazing time of our lives! I'm NOT ONE TO PRAY, but I'm praying that on Thursday there's still no deal, and that the numbers crash and burn them out of their mansions and country clubs.

GRACIAS A LA VIDA!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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395. Jennifer Karmin
JOB: Skidmore College
Tue 30 Sep 2008

(this is a forward. please don't respond to me. good luck!)

Skidmore College

The English Department invites applications for a Creative Writing: Poetry senior-level appointment (Associate or Full Professor), tenure-track, for a poet with a distinguished record of publication & experience, to direct a small, prestigious undergraduate creative writing program. Starting date: September 1, 2009.

The successful candidate will join a very strong creative writing faculty to conduct workshops in poetry writing at both introductory & advanced levels, oversee independent study in poetry writing, & teach occasional courses in literature. Teaching load is 2 courses per semester; maximum enrollment in writing workshops is 15.

Salary commensurate with qualifications. Include c.v. with application letter addressed to: Linda Simon, Chair, English Dept., Skidmore C, 815 N. Broadway, Saratoga Springs, NY 12866. Review of applications begins October 15.

All applications will be acknowledged. Preliminary interviews will be held in December at MLA convention in San Francisco.

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396. T. A. Noonan
Call for submissions: grain short/grain long
Tue 30 Sep 2008

The inaugural issue of grain short/grain long (http://www.sundress.net/grainshortgrainlong) is now available, featuring excellent work by Suzanne Grazyna, Virginia Reeves, Elizabeth Kate Switaj, & C. R. E. Wells in response to the theme "grain short/grain long."

Our next issue will center around the theme "Collaboration / Stimulus / Response." We are looking for works that collaborate with, are stimulated by, &/or respond to other writers & artists. The vehicle -- be it ekphrasis, tag-team writing, plain ol' inspiration, etc. -- is immaterial. We want to see what you come up with. This is a broad topic, so we hope to get a variety of interpretations.

grain short/grain long is open to all types of poetry, prose, visual, & hybrid works. We are especially interested in submissions from women; Southerners; unknown, unpublished, & under-represented artists; or anyone whose projects have been described as "innovative," "experimental," "avant-garde," "post-avant," "eccentric," or just plain "odd."

Potential contributors may submit up to four (4) poems, four thousand (4,000) words of prose, or images up to 2 MB in response to the current call to flaming

[dot] giblet [at] gmail [dot] com. (Of course, replace the bracketed words with the appropriate symbols.)

Accepted file formats include JPG, TIFF, BMP, ODT, DOC, & RTF. Other formats will be considered on an individual basis -- query first. Projects that stretch the limits of print are welcome, so long as their execution is feasible within our (alas, oh so limited) resources. Hint: Make it great. The more we love it, the more likely we are to finesse something for you.

Submissions in response to "Collaboration / Stimulus / Response" will be accepted until December 31, 2008.

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397. Martha Cinader Mims

Live open mic radio tonight!

Tue 30 Sep 2008

Dear Poets,

I will host a one hour arts and poetry show tonight from 8-9pm PST. Please call in with your poem or event announcement, opportunity for arts professionals, or comments about the state of the arts. The call in number is [redacted]. If you want to try "click to talk," the link on blogtalkradio.com for tonight's show is http://tinyurl.com/ 4wptcj

Included for September 30 will be some announcements of opportunities posted at L&BH Network Arts News http://www.listenandbeheard.net/ artsnews, including calls for submissions of writing and photography, and an international writers residency. There will be a profile of Howard Wiley and his music from the "Angola Project" and an editorial about using new tools like blogtalkradio and mogulus.com to promote your arts projects.

I also will be featuring a poem and very short story of the week. I welcome audio submissions of same for future shows.

It would be great to get some interesting calls tonight!

Wishing you Peace and Poetry
martha cinader mims

ps I am also seeking poetry videos for video poem of the day at
Listen & Be Heard Poetry Cafe.
http://www.listenandbeheard.net/home
Live video open mics coming soon....

Martha Cinader Mims
Listen & Be Heard Network

[redacted]

http://www.listenandbeheard.net

Get Skype and call me for free.

Martha Cinader Mims

[redacted]

Get Skype and call me for free.

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398. **Dan Glass**

bionic

Tue 30 Sep 2008

#2 bios mostly up @

http://withplusstand.blogspot.com/

---Dan

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 2008

624 messages · *Tue 30 Sep 2008 – Fri 31 Oct 2008*

October 2008 gave the list its biggest quarrel of the stretch — better than a hundred and thirty messages spent on a single hoax — and the hoax cut straight to the nerve of everything the decade had been arguing. A fake anthology had appeared, its poems apparently machine-generated, its contributors partly invented, and the room could not look away. Six hundred and twenty-five messages moved through October, and the largest of them asked the question the age kept refusing to settle: if a computer wrote it and a fiction signed it, whose poem is it, and why are we all so pleased to be in it?

The anthology was a trap, and the room walked in delighted. Poets discovered themselves listed among invented names and computer-assembled verses, and rather than recoil, many were charmed — Obododimma Oha wrote in mock envy, asking to be lent *"one of your fictional selves, one of your invented selves, in that anthology"*, wishing he too had been included in the fabrication. The generation game had worked precisely by flattering the vanity it exposed: everyone wanted to belong to the fake.

The quarrel was whether the charm was the problem. One skeptic refused the fun, unsettled that so many colleagues were *"more than happy to have your names attached to something a computer wrote"*, as though authorship had become so hollow that a machine's output under a phantom byline was honor enough. Here was the appropriative decade's reductio: not the poet stealing another's words, but the poet delighted to be credited with words no human had written, the byline surviving the death of the author it named.

Underneath the hoax ran the month's soberer needs. A long thread hunted, without irony, for accessible poetry recommendations — poems a real reader might actually love — while another traced the genealogy of appropriative poetics, trying to give the machine-and-mask games a respectable lineage back through Duchamp and Cage. The room wanted both things at once: the avant-garde prank that dissolved the author, and the plain human poem a stranger could be handed and moved by. That the two hungers ran side by side, in the same inbox and often the same posters, was the month's quiet self-portrait — a commons in love with its own dissolution and still, underneath, wanting to be read.

I have set October down exactly as the archive delivered it — the fake anthology, the poets begging for a fictional self, the skeptic troubled by the machine's byline,

and the quiet hunt for a poem someone could simply love — because it was the month the list staged, as comedy, the exact crisis it had been living as theory: that authorship had thinned to a name a computer could wear, and that a room of poets, offered membership in a beautiful fraud, would mostly rush to sign. That they also, in the same weeks, went looking for accessible poems is the saving detail — the fake generation and the real reader wanting the same thing, which was only ever to be part of something that felt like it counted.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 624 in all.

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241. Catherine Daly — Re: Generation game? (was fake antho)
242. Obododimma Oha — Re: Generation game? (was fake antho)
243. Jason Quackenbush — Re: Generation game? (was fake antho)
244. Obododimma Oha — Re: Generation game? (was fake antho)

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245. Jim Andrews — Re: fake anthology
246. Obododimma Oha — Re: fake anthology
247. William James Austin — Blackbox online
248. steve russell — Re: EXCITED for the math
249. Anny Ballardini — Re: anthology
250. J.P. Craig — Re: Generation game? (was fake antho)
251. mIEKAL aND — New from Xexoxial: Drop Caps by K.S. Ernst
252. Murat Nemet-Nejat — Re: Generation game? (was fake antho)

253. Nicholas Piombino — Re: Generation game? (was fake antho)
254. CA Conrad — poets RON SILLIMAN, MAGDALENA ZURAWSKI, PAM BROWN
255. CA Conrad — Re: one of my favorite people on the current economic crisis
256. Thomas savage — Re: fake anthology
257. Rachel Raymond — Publication of Interest
258. Daniel Godston — Chicago Calling at the Velvet Lounge
259. Charles Bernstein — "Audacity of Mendacity" placards
260. Tom Orange — Re: Generation game? (was fake antho)
261. Deborah Poe — event: santa fe new mexico (you know how i feel)
262. David-Baptiste Chirot — Urgent: please vote on this PBS poll re Palin or advance vote floo…
263. steve d. dalachinsky — Re: fake anthology
264. Elizabeth Switaj — Re: Generation game? (was fake antho)
265. Elizabeth Switaj — Re: EXcited by the Math
266. Eric Dickey — Re: EXCITED for the math
267. Danny Snelson — Radio Poetics / / Friday Oct 17 -- 8pm @ Ontological Theater
268. Geraldine Monk — Re: Generation game? (was fake antho)
269. Ryan Daley — Re: EXCITED for the math
270. Sharon Mesmer/David Borchart — Re: Generation game? (was fake antho)
271. Jim Andrews — Re: Generation game? (was fake antho)
272. Troy Camplin — Re: EXCITED for the math
273. Troy Camplin — Re: EXcited by the Math
274. George Bowering — Re: one of my favorite people on the current economic crisis
275. Troy Camplin — Re: EXCITED for the math
276. Jason Quackenbush — Re: Generation game? (was fake antho)
277. Alan Sondheim — Re: Generation game? (was fake antho)
278. Elisa Gabbert — Re: Generation game? (was fake antho)
279. mIEKAL aND — Re: fake anthology
280. Ismaelia al Sadiq — Re: Urgent: please vote on this PBS poll

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281. Gabriel Gudding — poet hire - encouraging experimental and/or oral poetics
282. Josef Kaplan — Sustainable Aircraft 002
283. Ryan Daley — Re: EXCITED for the math
284. Catherine Daly — Re: Generation game? (was fake antho)
285. Nicholas Piombino — Re: Generation game? (was fake antho)
286. steve russell — Re: EXCITED for the math
287. Jorgensen, Alexander — Toot-toot: Alexander Jorgensen - 5 poems - Blackbox online
288. steve russell — Re: Generation game? (was fake antho)
289. steve russell — Re: EXCITED for the math
290. Paul Nelson — Re: Open/Closed Systems
291. Barry Schwabsky — Re: Generation game? (was fake antho)
292. Barry Schwabsky — Re: Generation game? (was fake antho)
293. Sarah Sarai — Re: fake anthology
294. David Chirot — France's Le Clezio wins Nobel literature prize
295. Grant Jenkins — Oklahoma Group of Experimental Writers
296. Obododimma Oha — Re: Generation game? (was fake antho)
297. Barry Schwabsky — Re: fake anthology
298. Paul Nelson — Re: EXCITED for the math
299. Troy Camplin — Re: Urgent: please vote on this PBS poll
300. Gottlieb, Michael — MICHAEL GOTTLIEB AND MITCH HIGHFILL READING THIS SAT AT SEGUE/BOWERY PO…
301. kimberly jaye — Re: Urgent: please vote on this PBS poll
302. Thomas savage — Re: fake anthology
303. Jason Quackenbush — Re: Urgent: please vote on this PBS poll
304. Alan Sondheim — Re: Generation game? (was fake antho)
305. Aryanil Mukherjee — Re: Urgent: please vote on this PBS poll

306. jared schickling — Re: EXCITED for the math
307. Maria Damon — Re: Urgent: please vote on this PBS poll
308. Paul Nelson — Re: Free Markets
309. Luke Schlueter — Looking for accessible poetry rec's
310. David Chirot — Generation of A Fake Anthology/Anthology of a Fake Generation
311. J. Michael Mollohan — Re: Urgent: please vote on this PBS poll
312. Kimmelman, Burt — Held, Holder, and Kimmelman Poetry Reading in Manhattan
313. Aryanil Mukherjee — Nobel Prize for Literature - 2008
314. Thomas savage — Re: France's Le Clezio wins Nobel literature prize
315. Gerald Schwartz — Re: Urgent: please vote on this PBS poll
316. George Bowering — Re: fake anthology
317. Thomas savage — Re: Nobel Prize for Literature - 2008
318. Ryan Daley — Re: Looking for accessible poetry rec's
319. Janet McCann — Re: Looking for accessible poetry rec's
320. Thomas savage — Re: Urgent: please vote on this PBS poll
321. Luke Schlueter — Re: Looking for accessible poetry rec's
322. Ryan Daley — Re: Urgent: please vote on this PBS poll
323. Geoffrey Gatza — Sarah Palin denounces BlazeVOX [books]
324. J. A. Lee | Crane's Bill Books — Re: Generation game? (was fake antho)
325. Margaret Konkol — Re: Looking for accessible poetry rec's
326. Catherine Daly — Re: Generation game? (was fake antho)
327. Brian Clements — Re: Looking for accessible poetry rec's
328. Aryanil Mukherjee — Re: Nobel Prize for Literature - 2008
329. Troy Camplin — Re: Looking for accessible poetry rec's
330. Troy Camplin — Re: EXCITED for the math
331. Troy Camplin — Re: Open/Closed Systems
332. Wystan Curnow — Re: Looking for accessible poetry rec's
333. Tony Trigilio — Beat Generation Symposium Starts Tomorrow!
334. Poetry Project — Events at The Poetry Project October
335. steve d. dalachinsky — Re: fake anthology
336. andrew burke — Re: Looking for accessible poetry rec's
337. Catherine Daly — Re: Looking for accessible poetry rec's
338. Alan Sondheim — Re: Generation of A Fake Anthology/Anthology of a Fake Generation
339. Catherine Daly — Fwd: Generation game? (was fake antho)
340. Ryan Daley — Re: EXCITED for the math
341. Alan Sondheim — Re: Fwd: Generation game? (was fake antho)
342. steve russell — Re: Looking for accessible poetry rec's

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344. Jonathan Skinner — creeley's library
345. Barry Schwabsky — Re: Fwd: Generation game? (was fake antho)
346. Barry Schwabsky — Re: Nobel Prize for Literature - 2008
347. Roy Exley — Re: Looking for accessible poetry rec's
348. Roy Exley — Re: Excited for the math
349. Luke Schlueter — Re: Looking for accessible poetry rec's
350. Mairead Byrne — Re: Looking for accessible poetry rec's
351. CA Conrad — "You know, a lot of Europeans wonder, why are Americans so crazy? They keep ree…
352. Chris Hosea — ONE NIGHT ONLY! TONIGHT! Hosea, Christle & more 8 PM @ The Lucky Cat, William…
353. Christophe Casamassima — Where art thou, David Kirschenbaum?
354. Halvard Johnson — Re: Open/Closed Systems
355. Daniel Godston — Chicago Calling
356. David Chirot — Re: Generation of A Fake Anthology/Anthology of a Fake Generation
357. Eric Elshtain — Let Machine Poetry Be Machine Poetry

358. Edmund Hardy — Constellation: Alice Notley
359. David-Baptiste Chirot — "Go Rimbaud": Richard Hell's review of Edmund White's new, brief bi...
360. amy king — Laura Riding on Issue - Anthology
361. amy king — Constellation: Alice Notley goes live today
362. amy king — Re: Looking for accessible poetry rec's
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369. Audrey Friedman — Re: Looking for accessible poetry rec's
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371. Hugh Behm-Steinberg — Re: fake anthology :: flawless fakeness ?
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373. Jason Quackenbush — Re: Excited for the math
374. Elizabeth Switaj — Re: fake anthology :: flawless fakeness ?
375. Renee Ashley — Re: Looking for accessible poetry rec's

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396. Alan Sondheim — Re: Fwd: Generation game? (was fake antho)
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402. Carol Novack — Announcing Issue 10 of Mad Hatters' Review
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414. Obododimma Oha — Fwd: Call for Poetry
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432. Pierre Joris — New posts on NOMADICS blog
433. Michael Kelleher — Literary Buffalo Newsletter 10.13.08-10.19.08
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435. Troy Camplin — Re: Fwd: Generation game? (was fake antho)
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440. Martha Cinader Mims — Open Mic Radio tonight!
441. Kyle Schlesinger — PRINTING POETRY: A LETTERPRESS WORKSHOP on Saturday October 18th 11AM-5PM
442. Anny Ballardini — Re: A clarification or two
443. Chris Stroffolino — 24 Hour Contest (Lyric, Poem)
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445. CA Conrad — daily poet countdown on STATE OF THE UNION until the election

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446. steve d. dalachinsky — steve and yuko will be out of towwn until nov 16 hence the early mai…
447. Bob Heman — just a reminder - 7th Big CLWN WR Event - October 16 - new CLWN WR submission g…
448. David Chirot — Amnesty International Stop Execution of Troy Davis- Help prevent a monumenta…
449. c. s. giscombe — Marcom and Giscombe read 16 October at City Lights
450. David Chirot — Fwd: The Cut and Paste Poets An Anthology of Collage Poetry
451. Stephanie Young — Call for proposals: Deep Oakland
452. c. s. giscombe — POETRY ON KWMR, “HOMEGROWN RADIO FOR WEST MARIN”
453. Fulcrum Annual — review opportunity in Jacket magazine

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454. Alan Sondheim — On the ruins of the Gano Street Bridge, Providence, RI

455. Sarah Sarai — Richard Pearse, Will Sanders, Sarah Sarai, Pietro Scorsone || Other Rooms Pre…
456. Lauren Dixon — Superficial Flesh Vol. 3!

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457. Matias Viegener — experimental writing event
458. susan maurer — Susan Maurer reading 10-21 at the Fall Cafe
459. Bill Berkson — at the Colony Room
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463. Jim Andrews — Kandinsky6
464. David Chirot — Washington Broadcast Set for "Torturing Democracy"//Links for Visual Poetry …
465. Doug Holder — Interview with John Amen
466. James T Sherry — Poetry & Ecology: This Sunday
467. Jeff Hansen — Sundays at the Blake School Reading Series

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468. eric unger — string of small machines 4
469. Camille Martin — Interview with Alice Burdick
470. Eleni Stecopoulos — Seeking NYC sublet
471. steve russell — Re: Bukowski
472. stephanie anderson — Three Chapbooks from Projective Industries

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474. { brad brace } — Roadshine Shrines and the White Squirrels of Exeter
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477. Kyle Schlesinger — Patrick Durgin and Brad Flis at the Poetry Project Monday October 20th a…
478. Small Press Traffic — Edwin Torres & Albert Flynn DeSilver at SPT 10/24/08
479. Geraldine Monk — Re: Small Publisher's Fair October 24 &25
480. Andy Gricevich — call for cover art--CANNOT EXIST

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481. Jonathan Skinner — Raworth in Maine
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483. Adam Fieled — PFS Post: Jordan Stempleman & Kathleen Rooney
484. Charles Baldwin — e-poetry 2009 cfp (dec. 1 deadline)
485. Michael Kelleher — Litrerary Buffalo Newsletter 10.20.08-10.26.08
486. Jennifer Karmin — Nov 5: On the Road in Chicago
487. Maria Damon — !!!Tom Raworth in MN: Save the Date: November 10!!!
488. Brian Cassidy, Bookseller ABAA — Re: Bukowski
489. mIEKAL aND — Colombian 'Biblioburro' has 4,800 books and 10 legs
490. Lauren Dixon — Superficial Flesh Vol. 3 Out Now!
491. Kate Soto — Donald Revell at the University of Chicago this Thursday and Friday
492. Alexander Dickow — Caramboles Book Release
493. Doug Holder — Boston Area Small Press and Poetry Scene :How books are printed: From Letterp…
494. Charles Alexander — Re: Small Publisher's Fair October 24 &25
495. Country Valley — Another new title from Country Valley Press

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496. CA Conrad — Katy Henricksen on READY TO EAT INDIVIDUAL
497. Dawn Sueoka — FF>> Press call for submissions
498. Jack Kimball — Faux Chaps Party this Friday

499. susan maurer — Raw Poems published by Gold Wake Press Susan Maurer
500. amy king — New Interview w Eleni Sikelianos
501. Paul Siegell — SATURDAY in PHILLY
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503. Alan Sondheim — Second Life Installation Phenomenology (please post)
504. Maria Damon — fwd from XCP
505. Troy Camplin — Call for Papers

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506. David Kirschenbaum — Boog City presents Subpress Collective, with I Feel Tractor and My Inv...
507. Maria Damon — corrected version, apologies.
508. Maria Damon — from Dirk Vekemans
509. Edmund Hardy — Tina Bass: Mouthings
510. Steve Halle — Kent Johnson @ Seven Corners
511. Doug Holder — “The Man in the Booth in the Midtown Tunnel" goes to Endicott College
512. Diane DiPrima — Re: Boston Area Small Press and Poetry Scene :How books are printed: From L...
513. Ann Stedt — use these words issue one available
514. Maria Damon — grants manager job in mpls
515. andrew burke — Re: Boston Area Small Press and Poetry Scene :How books are printed: From Le...
516. Geraldine Monk — Signing off. See you?
517. Peter Ciccariello — faux poem issue one

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518. Barry Schwabsky — Re: Boston Area Small Press and Poetry Scene :How books are printed: From...
519. Dana Teen Lomax — Letters to Poets NY Reading & Party 10/24/08
520. Amish Trivedi — Absent Mag 3
521. Anny Ballardini — the Poets' Corner
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523. amy king — Tomorrow Night! & Saturday Night!
524. David Seaman — Re: Boston Area Small Press and Poetry Scene :How books are printed: From Le...
525. Susan Schultz — TINFISH 18.5: THE BOOK is in the house!

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526. Obododimma Oha — Re: the Poets' Corner
527. Adam Fieled — International Poetry Festival in London
528. Sharon Mesmer/David Borchart — Sharon Mesmer, Tara Betts, Edwin Torres and Tim Brown
529. Lazer, Hank — only one more week for big discount offer
530. Maria Damon — Re: Sharon Mesmer, Tara Betts, Edwin Torres and Tim Brown
531. Anny Ballardini — Re: the Poets' Corner
532. Steve Evans — UMaine New Writing Series Blog
533. Jennifer Karmin — Red Rover Series / Experiment #24
534. John Cunningham — searching for title
535. tyrone williams — Re: searching for title

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536. Jim Andrews — Re: Boston Area Small Press and Poetry Scene :How books are printed: From Let...
537. Mirela Roznovschi — Salmagundi: Thursday, Oct. 30th @ 6 p.m.
538. Mark Prejsnar — Atlanta Poets Group on youtube
539. derek beaulieu — Fw: Call for Papers - Humour in Experimental Poetry

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540. Jorgensen, Alexander — Old copies of Noon #4`- Want to obtain
541. Charles Alexander — Re: searching for title
542. Christophe Casamassima — Furniture Press Announcements - Call for submissions and donations
543. Anna Vitale — new issue of textsound
544. Halvard Johnson — Re: Boston Area Small Press and Poetry Scene :How books are printed: From...
545. William Slaughter — Notice: Mudlark
546. Christophe Casamassima — Furniture Press Blog
547. Stephen Vincent — (no subject)

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548. Holly Crawford — Re: Poem by Holly Crawford & Punctuation by Clement Greenberg and a call f...
549. John Cunningham — obtaining review copy from Gegensatz Press
550. Adam Fieled — PFS Post: Jeff Hilson (UK) & Andrew Lundwall
551. Roy Exley — Stephen Vincent
552. Doug Holder — Call Me Waiter by Joe Torra
553. Michael Kelleher — Literary Buffalo Newsletter 10.27.08-11.02.08
554. Christophe Casamassima — Furniture Press Poetry Prize
555. Christophe Casamassima — Call for Ambit : Journal of Poetry & Poetics / Issue IV
556. Andrea Selch — Lousy-ness of Print on Demand...a solution
557. Aryanil Mukherjee — Re: Call Me Waiter by Joe Torra
558. Martha Cinader Mims — L&BH Radio Hour Oct 28
559. Gloria Mindock — Reading
560. Andy Gricevich — Cannot Exist--submissions deadline extended for post-election poems
561. Rob McLennan — new(ish) on rob's clever blog;
562. Alan Sondheim — Some YouTube and video of recent Providence and Alps work -

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563. Mitch Taylor — new zine
564. Ana Bo¾ièeviæ — This Thursday! 6:30 pm! State of the Union reading! Asbhery, Chelotti, Elli...
565. Jennifer Karmin — Nov 6-16: Goat Island in NYC
566. Geoffrey Gatza — 20 new ebooks added to our Wilde Reading Room all free!
567. John Roche — Rochester-Area Readings & Poetry Events
568. Rob McLennan — Re: Lousy-ness of Print on Demand...a solution
569. Mark Weiss — Re: Lousy-ness of Print on Demand...a solution
570. Elizabeth Switaj — Re: Lousy-ness of Print on Demand...a solution
571. Jill Chan — Poetry Sz: demystifying mental illness, Issue 27 now online

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572. Alan Sondheim — The Alan Sondheim Mail Archive + SL material
573. David Kirschenbaum — NYC/Boog City's Election Night Extravaganza This Tues., Nov. 4
574. Laurie Schneider & Crag Hill — NOW AVAILABLE: Jim McCrary's All That
575. Jason Nelson — doomsdays and super colliders
576. Skip Fox — Re: Lousy-ness of Print on Demand...a solution
577. Séamas Cain — "Epidermis," Issue "4
578. mIEKAL aND — Re: Lousy-ness of Print on Demand...a solution
579. Mark Weiss — Re: Lousy-ness of Print on Demand...a solution
580. Kyle Schlesinger — Re: Lousy-ness of Print on Demand...a solution
581. Catherine Daly — Re: Lousy-ness of Print on Demand...a solution
582. Julie Strand — (no subject)
583. Mark Weiss — Re: Lousy-ness of Print on Demand...a solution
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585. mIEKAL aND — Re: Lousy-ness of Print on Demand...a solution
586. Jim Andrews — Re: Lousy-ness of Print on Demand...a solution

587. AWAREing Press — Re: Furniture Press Announcements - Call for submissions and donations
588. AWAREing Press — Re: Lousy-ness of Print on Demand...a solution
589. Tom Orange — appropriative poetics: genealogy/history?
590. Sam Ladkin — Reading on Friday: Chris Goode & Tomas Weber
591. Michael Hennessey — Re: appropriative poetics: genealogy/history?
592. Barry Schwabsky — Re: appropriative poetics: genealogy/history?
593. Halvard Johnson — Re: appropriative poetics: genealogy/history?
594. Kyle Schlesinger — SARAH CAMPBELL & JANE SPRAGUE @ THE POETRY PROJECT MONDAY NOVEMBER 3rd 8...
595. steve russell — Re: appropriative poetics: genealogy/history?
596. steve russell — Re: appropriative poetics: genealogy/history?
597. Catherine Daly — Re: appropriative poetics: genealogy/history?

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598. Barbara Henning — creative writing workshop
599. Adam Tobin — Re: appropriative poetics: genealogy/history?
600. Jorgensen, Alexander — Visual Poetry (Vispo) at Otoliths - Alexander Jorgensen - Homage to ...
601. Shankar, Ravi (English) — Tonight at the TRIBECA Performing Arts Center at BMCC: Alternate ...
602. Barry Schwabsky — Re: appropriative poetics: genealogy/history?
603. Mark Weiss — Re: appropriative poetics: genealogy/history?
604. paolo javier — Fwd: MIA LEONIN AND WALTER K. LEW READ 30 OCTOBER
605. amy king — Race and Poetry
606. steve russell — Re: appropriative poetics: genealogy/history?
607. David Chirot — Re: appropriative poetics: genealogy/history?
608. Adam Tobin — Re: appropriative poetics: genealogy/history?
609. Scott Howard — Christian Bok's _Eunoia_ @ BBC News
610. Clay Banes — SPD's "MAKE US FAMOUS" CONTEST
611. Poetry Project — Events at The Poetry Project October/November
612. Alan Sondheim — new music from Carter / Freedman / Sondheim (fwd)

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613. James Robinson — Re: appropriative poetics: genealogy/history?
614. Tom Orange — appropriative poetics: genealogy/history?
615. CA Conrad — HOMOPHOBIA and a Lexicon of Violence: a conversation with Jonas Slonacker 10 ye...
616. Barry Schwabsky — Re: appropriative poetics: genealogy/history?
617. Murat Nemet-Nejat — Re: appropriative poetics: genealogy/history?
618. Steve Halle — Daniel Borzutzky @ Seven Corners
619. David Chirot — Fwd: Issue eleven of Otoliths is now up
620. Anny Ballardini — Otoliths !
621. Christophe Casamassima — Space available for literary events and workshops in Baltimore
622. Jennifer Karmin — Nov 6: Carolee Schneemann in Chicago!
623. amy king — New issue -- Turntable & Blue Light
624. amy king — Recent Readings / New Videos @ The Stain of Poetry

1. Elizabeth Switaj
Re: EXCITED for the math
Tue 30 Sep 2008

"When we're all eating the litter of
our former selves we'll be nicer to everyone along the way who needs a hand."

I can't help but think that's a bit naive, or else I'm missing the irony. There are poor assholes and rich assholes; there are people who have lost everything who have become more violent and those who have become less violent.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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2. Lew, Walter
PAOLO JAVIER at the U. of Miami: Thurs., Oct. 2nd
Tue 30 Sep 2008

Poet and multimedia performance artist PAOLO JAVIER will present new work at the University of Miami, Coral Gables campus.

WHEN: Thursday, October 2nd, 5:00 pm.
WHERE: CAS Gallery, The Wesley Center, 1210 Stanford Drive, U. of Miami, Coral Gables.
ADMISSION: Free.
PARKING: Free (after 4:00 pm) in the Pavia Parking Structure, right across the street behind the Wesley Center.

Based in Queens, NY, Paolo Javier is currently a Visiting Professor in the Creative Writing program of the U. of Miami's Dept. of English. His books include LMFAO (OMG Press), Goldfish Kisses (Sona Books), 60 lv bo(e)mbs (O Books), and the time at the end of this writing (Ahadada), which received a Small Press Traffic Book of the Year Award. Javier is co-editor of book reviews for Boog City, edits and publishes the online journal 2nd Ave Poetry, and was a 2007/8 Lower Manhattan Cultural Council Writer-in-Residence.

"brain-racing improvs...spun out on tropical and topical and political and polyvocal chords. These poems carry the youth of the world a whole step forward in all possible ways." --Fanny Howe

***

Walter K. Lew
Dept. of English
University of Miami

P.O. Box 248145
Coral Gables, FL 33124
<[redacted]>

↑ Index

3. Troy Camplin

Re: EXCITED for the math

Tue 30 Sep 2008

I'm against the bailout too, but I am against it because I don't think it's the government's business to be involved in business. Let the free market take care of itself. On the other hand, I don't hate the rich business owners like so many of you on the Left, as I realize that these are the people who provide us with all the things we enjoy, and also provide all the job -- well, all the jobs that are not provided for through robbery, as government jobs are. I don't understand the glee in those who are wealthy because they engaged in peaceful trade with others, while the same people expressing such glee excuse the butchers running Leftist governments around the world. I am, on the other hand, not entirely bothered by these government-controlled and -regulated companies the Democrats have used as their own personal monetary playgrounds going under, as it demonstrates the wickedness of the Left and of government involvement in the economy. The lesson that should be learned here is that the government has failed us all -- again. I doubt, though, that that lesson is the one that will be learned, as too many want to believe the outright lies of the Left.

Troy Camplin

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Tuesday, September 30, 2008 9:43:19 AM
Subject: EXCITED for the math

When the Dow (the Tao of the wicked) plummeted 777 points yesterday I felt awe and relief. In our age we don't need to arrive at the castle gates with pitchforks and torches, the rich will undo themselves.

"Average folks" will also suffer everyone's saying. Aren't we already? The makeshift village of NICKELVILLE was attacked the other night by POLICE! The homeless cannot even be allowed homelessness.

When I was a kid my mother and I lived in our car for a little more than half a year. It's a terrible thing to have to live like that. But the problem with our culture the way it is is that unless A LOT of people are living like that, few will do anything to help. We have SO MUCH in this country SO MANY resources,

there's no reason we can't change the way we're living and be better people for one another.

Let the numbers dive into the abyss! When we're all eating the litter of our former selves we'll be nicer to everyone along the way who needs a hand. When I think back on the people who were brutal to us when we were living in that car, I also think about the handful of folks who were generous. Every single person who was generous was poor themselves, barely enough for their own tables.

Let the numbers escape them! Let this be the most amazing time of our lives! I'm NOT ONE TO PRAY, but I'm praying that on Thursday there's still no deal, and that the numbers crash and burn them out of their mansions and country clubs.

GRACIAS A LA VIDA!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

4. Gabrielle Welford

gabrielle's novel, _dora_, published on-line! go buy! go buy!

Wed 1 Oct 2008

---

dear family and friends, i have finally (21 years!) finished the novel i started writing when annie was born (paula gunn allen suggested i write and publish it--i wish she were here to see it up on-line), and the same publisher who has my dissertation at his site has put _Dora_ up there too. go to http://www.theguildofwriters.com/books/shop.php?action=full&id=378 to order it (i think you need paypal). you will make my day for months to come if you'll buy a copy ($11.18). it comes as a pdf downloaded to your computer. i've checked it out, and it works. i'm really happy to see it up there--though, of course, as soon as i downloaded it, i wanted to edit it again immediately. it makes a big difference to imagine it being seen by other people--a different view.

the publisher's intro is a bit strange, but read _Dora_ and tell me what you think.

many blessings, gabrielle

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5. Daniel Godston

Chicago Calling event at WNUR

Wed 1 Oct 2008

Thursday, October 2, 7 p.m.
WNUR 89.3 FM
1877 Campus Drive
Northwestern University
Evanston, IL 60208
www.wnur.org

performers at WNUR:
Renée Baker -- violin
Taalib-Din Ziyad -- vocals
Jon Godston -- soprano saxophone
Saalik Ziyad -- vocals
Shirazette Tinnin -- drums
Fred Jackson -- saxophone
Joshua Manchester -- drums
Dan Godston -- trumpet
Ritwik Banerji -- saxophone
Alex Wing -- upright bass

performers at Mills College:
David Harrison Horton -- poetry
Christopher M. Skebo -- trumpet
Karl A. D. Evangelista -- electric guitar
Jason Hoopes -- upright bass
Akiko Hatakeyama -- flute
Tomás Diaz -- electric guitar
Curtis McKinney -- upright bass
Chris Brown -- live computer processing of the instruments
Alex Vittum -- drum set
Jordan Glenn -- percussion

performers in Richmond, VA:
JC Kuhl -- saxophone
Brian Jones -- drums

This event features live audio connections between WNUR and Mills College (Oakland, CA) and Richmond, Virginia. The connection with Mills College begins at 9 p.m. Central Time Zone / 7 p.m. Pacific Time Zone. The performance will be broadcast live, on WNUR—at 89.3 FM, and streaming live at www.wnur.org. $5 suggested donation, to be an audience member at WNUR.

This event is part of the Third Annual Chicago Calling Arts Festival. The complete schedule of CCAF3 events can be found at www.chicagocalling.org. Tickets can be purchased at the venues, or in advance at http://chicagocalling.safestorefront.com.

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6. CA Conrad
on JONATHAN WILLIAMS as Outsider Art Collector
Wed 1 Oct 2008

This new essay with photos by my friend Elizabeth Kriwin of Asheville will be of interest:
http://www.fairiesinamerica.com/fairy-writing/american-fairies-a-myth-of-origin/

We went to visit Jonathan about five years ago, which is when she took these photos. If you look at the photograph of the house, there's a tree on the right side of the photo in front of the house. That tree is a Franklinia, brought back by Jonathan as a sapling in the 1950s when he first visited Philadelphia and sat beneath Bartram's Franklina tree named after Bartram's good friend Benjamin Franklin. Jonathan's amazing poems for Bartram wound up in the New Directions book AN EAR IN BARTRAM'S TREE, terrific poems!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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7. William Allegrezza
Series A--Special Wave Books Reading
Wed 1 Oct 2008

Please come tonight to the Series A literary reading. The series is held at the Hyde Park Art Center (5020 S. Cornell, Chicago).

Oct 1, 6:00-8:00 p.m.

Special Wave Books Reading!
Suzanne Buffam
Shrikanth Reddy
Catherine Wagner
Chuck Stebelton
Richard Meier
Lisa Fishman

BYOB. It's easy to get to from the CTA and Metra, and it's right off LSD.

↑ Index

8. Joel Weishaus
"Reality Too" September Blog
Wed 1 Oct 2008

Dear Friends and Colleagues:

Here is the September edition of "Reality Too":
http://web.pdx.edu/~pdx00282/blog/September.htm

Mirror site:
http://www.cddc.vt.edu/host/weishaus/Blog/September.htm

Introduction:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

↑ Index

9. Charlotte Mandel
Hayden Carruth - 1921 - 2008
Wed 1 Oct 2008

I send this sad news received as forward to another list:
*From: *Michael Wiegers <[redacted]>
*Date: *September 30, 2008 11:45:00 AM PDT
*Subject: **Hayden Carruth*

It is with great sadness that I am writing to tell you that we have lost another of our great poets. Hayden Carruth passed away last night, at home, in the company of his family.

His poems, books, and encouragements were foundational to Copper Canyon and
much of our present day work would not be happening were it not for him. He
was dearly loved here at the Press and will be greatly missed.

Michael Wiegers

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10. steve russell
Re: EXCITED for the math
Wed 1 Oct 2008

I'm a pessimist as it concerns "human nature," and violence. Still, as an experiment in social Darwinism, I'd love to see the rich scramble for bonzo beans in a soup line. I have a mean streak.

----- Original Message ----
From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Tuesday, September 30, 2008 6:12:56 PM
Subject: Re: EXCITED for the math

"When we're all eating the litter of
our former selves we'll be nicer to everyone along the way who needs a hand."

I can't help but think that's a bit naive, or else I'm missing the irony. There are poor assholes and rich assholes; there are people who have lost everything who have become more violent and those who have become less violent.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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11. James Cervantes
Fall, 2008 issue of The Salt River Review
Wed 1 Oct 2008

The Fall 2008 issue of The Salt River Review is now online.

Poetry by Álvaro Leiva, Pablo Neruda, Zhuang Yisa, Ren Powell, Charmi Keranen, Sarah Browning, Laura Jensen, Millicent Borges Accardi, Greg Simon, Katharine Salzmann, David Brendan Hopes, Muriel Nelson, Gwyn McVay.

Belles Lettres: Wherein prose poems, nonfiction, essays, and other writings are found: Simon Peter Eggertsen, Laura Jensen, Anny Ballardini, Greg Simon, Paul Sampson.

Fiction by Roberta Allen, David Bowen, Sarah Freese, Rosemary Jones, Eva Konstantopoulos, Ellen Birkett Morris, Gavin Tierney.

http://www.poetserv.org

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12. Dodie Bellamy
Kevin Killian's What I Saw at the Orono Conference, 2008
Wed 1 Oct 2008

Hi All--

Kevin is posting this year's Orono report on my blog:

http://dodie-bellamy.blogspot.com/

The first 4 of many installments are now online. With pictures!

Check it out.

Dodie

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13. David Chirot
Nobel literature head: US too insular to compete
Wed 1 Oct 2008

NOTE:
THE ARTICLE NEGLECTS TO MENTION TWO OTHER NOBEL WINNERS FROM THE USA:
SINCLAIR LEWIS AND WILLIAM FAULKNER

The Nobel boss left out a huge chunk of the globe, limiting himself to a comparison between European and US American. writers.

Even in the relatively limited amount of work available in translation, in the world today are a great many writers of staggering interest,and in terms formal and of ideas and content, more wide ranging and challenging than their US Americans counterparts.

I have always wondered if one could ask that instead of accepting the prize money, one might instead be awarded with the equivalent in dynamite, the invention of which made the Nobel prize possible in the first place.

After all, what self respecting literary detonator wants to cede the fields of battle to "explosive best sellers" only!

"Literary bombshells!"--Why not the "Explosive Text" that comes complete with detonator and dynamite, making it possible for the reader to complete their perusal of the tome by setting a match to it and throwing it at the target of their choice. And in actuality giving the wishy-washy term "allowing the reader to create their own meanings" some "real force of emphasis." Who knows, the authors themselves might find that they are the target of some of these engines of destruction they have set forth in this unpredictable world of roaming "readers at large," or among the halls of academies where their works have

been assigned as "text-objects" exemplifying the "aggressive qualities of the avant-garde" that, when joined with "an aggressive but previously nebulous sense of outrgae and injustice," are "with dynamic energies" bringing about "an entirely new Form and Genre, that of the Sponteneously Combustible Word." As one august personage put it most sagely--"Therefore returning to the Word its Powers of Revleation via the combination of the Aesthetic and the Chemcial Sublime."

One ecstatic winner of the Nobel tonnage of dyamite even went so far as to stand tall against incoming American drones, greeting them with shoulder propelled launchings of his "explosive texts" and chanting a slogan in a made up and truly terrifying sound language to the effect that if the pen is mighteir than the sword, why not, just for the principle of "more bang for the buck," combine the two--and with a couple of quick dance moves launched another of his works straight into the Belly of the Beast, an incoming Transport Helicopter.loaded to the gills with men and materiel.

l'ojo de la mano
htpp://davidbaptistechirot.blogspot.com

[image: The Associated Press]
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- Nobel literature chief: US writing too 'insular'<http://ap.google.com/article/ALeqM5gn-_m0gOLDlyXymX2CJHcV5HexsgD93H5RR82>
  The Associated Press - 23 hours ago

Full coverage »<http://news.google.com/news?hl=en_US&ncl=http://ap.google.com/article/ALeqM5gn-_m0gOLDlyXymX2CJHcV5HexsgD93HD1500> (c)2008 Google - Map data (c)2008 Tele Atlas - Terms of Use<http://www.google.com/intl/en_us/help/terms_maps.html> Nobel literature head: US too insular to compete

By MALIN RISING and HILLEL ITALIE – 15 hours ago

STOCKHOLM, Sweden (AP) — Bad news for American writers hoping for a Nobel Prize next week: the top member of the award jury believes the United States is too insular and ignorant to compete with Europe when it comes to great writing.

Counters the head of the U.S. National Book Foundation: "Put him in touch with me, and I'll send him a reading list."

As the Swedish Academy enters final deliberations for this year's award, permanent secretary Horace Engdahl said it's no coincidence that most winners are European.

"Of course there is powerful literature in all big cultures, but you can't get away from the fact that Europe still is the center of the literary world ... not the United States," he told The Associated Press in an exclusive interview Tuesday.

He said the 16-member award jury has not selected this year's winner, and dropped no hints about who was on the short list. Americans Philip Roth and Joyce Carol Oates usually figure in speculation, but Engdahl wouldn't comment on any names.

Speaking generally about American literature, however, he said U.S. writers are "too sensitive to trends in their own mass culture," dragging down the quality of their work.

"The U.S. is too isolated, too insular. They don't translate enough and don't really participate in the big dialogue of literature," Engdahl said. "That ignorance is restraining."

His comments were met with fierce reactions from literary officials across the Atlantic.

"You would think that the permanent secretary of an academy that pretends to wisdom but has historically overlooked Proust, Joyce, and Nabokov, to name just a few non-Nobelists, would spare us the categorical lectures," said David Remnick, editor of The New Yorker.

"And if he looked harder at the American scene that he dwells on, he would see the vitality in the generation of Roth, Updike, and DeLillo, as well as in many younger writers, some of them sons and daughters of immigrants writing in their adopted English. None of these poor souls, old or young, seem ravaged by the horrors of Coca-Cola."

Harold Augenbraum, executive director of the foundation which administers the National Book Awards, said he wanted to send Engdahl a reading list of U.S. literature.

"Such a comment makes me think that Mr. Engdahl has read little of American literature outside the mainstream and has a very narrow view of what constitutes literature in this age," he said.

"In the first place, one way the United States has embraced the concept of world culture is through immigration. Each generation, beginning in the late 19th century, has recreated the idea of American literature."

He added that this is something the English and French are discovering as immigrant groups begin to take their place in those traditions.

The most recent American to win the award was Toni Morrison in 1993. Other American winners include Saul Bellow, John Steinbeck and Ernest Hemingway.

As permanent secretary, Engdahl is a voting member of and spokesman for the secretive panel that selects the winners of what many consider the most prestigious award in literature.

The academy often picks obscure writers and hardly ever selects best-selling authors. It regularly faces accusations of snobbery, political bias and even poor taste.

Since Japanese writer Kenzaburo Oe won the award in 1994, the selections have had a distinct European flavor. Nine of the subsequent laureates were Europeans, including last year's winner, Doris Lessing of Britain. Of the other four, one was from Turkey and the others from South Africa, China and Trinidad. All had strong ties to Europe.

Engdahl said Europe draws literary exiles because it "respects the independence of literature" and can serve as a safe haven.

"Very many authors who have their roots in other countries work in Europe, because it is only here where you can be left alone and write, without being beaten to death," he said. "It is dangerous to be an author in big parts of Asia and Africa."

Kwame Anthony Appiah, a leading African scholar and a professor of philosophy at Princeton University, said that there has been a long history of American writers being influenced by authors elsewhere and in turn having an impact overseas, including in Europe.

"Is America really a diminished presence in the literary world? That's not the sense you get looking at European book stores. I'm always amazed how many of the books in German or Italian bookstores are translations from American English," Appiah said.

"The big dialogue of literature isn't just going on in Paris and Frankfurt ... I assume even Engdahl agrees it is not centered on Stockholm," he said.

The Nobel Prize announcements start next week with the medicine award on Monday, followed by physics, chemistry, peace and economics. Next Thursday is a possible date for the literature prize, but the Swedish Academy by tradition only gives the date two days before.

Engdahl suggested the announcement date could be a few weeks away, saying "it could take some time" before the academy settles on a name.

Each Nobel Prize includes a $1.3 million purse, a gold medal and a diploma. The awards are handed out Dec. 10, the anniversary of prize founder Alfred Nobel's death in 1896.

Italie contributed from New York.
Hosted by [image: Google]
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14. Gabrielle Welford

Keala's film, "Noho Hewa"--go see it and vote for it, and (or if you're not in hawai'i) please donate! (fwd)

Wed 1 Oct 2008

---

dear Hawai'i and non-Hawai'i friends all, my friend Keala Kelly's film, "Noho Hewa: The Wrongful Occupation of Hawai'i," has been accepted into the Honolulu Film Festival. The premiere will be at DOLE CANNERY on OCTOBER 13, at 6 PM. This is the ONLY film in the festival by a Hawaiian (or anyone else) that deals with the extreme effects of militarization, tourism, and GMO on Native Hawaiians and the land in Hawai'i. It's very important that as many people as possible go see this film and vote for it at the premiere. That's one of the few ways a film can make it out into the world. The importance of this is not about personalities or individuals, but about getting the real information about Hawai'i out into the world. PLEASE GO SEE IT and, very importantly, VOTE FOR IT!

You can see a trailer at http://www.youtube.com/watch?v=4P-gkEp1A4k.

If you are not in Hawai'i (and also if you are), Keala's website is www.nohohewa.com. Please also go there and donate--she needs to convert the film to digi-beta, which costs about $300, and to survive for the next month. She is focusing completely on the film and cannot work till it's done.

Keala recently coordinated and helped the Al Jazeera film crew to produce their tv documentary on Hawai'i:
(Part 1
http://www.youtube.com/watch?v=gIq8x9vnLf4

Part 2
http://www.youtube.com/watch?v=1QqOJGSKGWQ&NR=1).

"Noho Hewa" is a film that those of you who are teachers will be using for years to come to inform students about the situation on the ground in Hawai'i. Those of you who are not teachers will want to see "Noho Hewa" to inform yourselves and your friends and families, so the lies about a U.S. "Paradise" in Hawai'i can be stopped.

Voting for "Noho Hewa" means shining a public light in militarism, desecration, the Akaka Bill and removal of Hawaiians from their homeland. Your vote will really matter. If this film comes away from this festival without a prize, the issues in the film will remain ignored. Let's not let that happen.

blessings to all, gabe

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15. Chris Hosea

Friday, Oct. 10 @ 8pm: Hosea, Christle & more @ The Lucky Cat, Williamsburg, BYLN

Wed 1 Oct 2008

Autumn Rhythms:
Chris Hosea & Heather Christle
w/Jennifer Kikoler, Levi Rubeck, & Claire Shefchik
Friday, October 10, 8 pm
@ The Lucky Cat, 245 Grand St. (b/w Driggs & Roebling),
Williamsburg, BKLYN, 11211
More info at: www.earshotnyc.com
[image:
http://michaelpsilva.com/blog/wp-content/uploads/2007/09/2006WELJA0347.jpg
]

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16. Halvard Johnson

Last call! Poetry submissions requested for Big Bridge 2009

Wed 1 Oct 2008

Friends and neighbors--

For a third mini-anthology of poems, this time inspired by /
responding to / related to
Barbara Guest's poem "Eating Chocolate Ice Cream: Reading Mayakovsky"
and/or the
various wars/insurgencies/etc. going on in the world today, please

send 1-6 poems and
a brief bio to me at [redacted] with the words "Big Bridge"
followed by
your own name clearly in the subject line. Please, when sending
attachments, send all
poems in a single attachment.

Also include a photo if you'd care to have one used.

This mini-anthology will appear in the January 2009 issue of Big
Bridge, and
work received before the end of November 2008 will be considered. The
current
mini-anthology can be found at http://www.bigbridge.org/WAR-PAP.HTM.

If you haven't had a response to work already received, please
forgive. All decisions will
be made in earlyish December. Thank you.

And please pass this message along.

HJ

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

====

Eating Chocolate Ice Cream: Reading Mayakovsky

Since I've decided to revolutionize my life
since
"
decided
"
revolutionize
"
life
"

How early it is! It is eight o'clock in the morning.
Well, the pigeons were up earlier

Did you eat all your eggs?
Now we shall go for a long walk.
Now? There is too much winter.
I am going to admire the snow on your coat.
Time for hot soup, already?
You have worked for three solid hours.
I have written forty-eight, no forty-nine,
no fifty-one poems.
How many states are there?
I cannot remember what is uniting America.
It is then time for your nap.
What a lovely, pleasant dream I just had.
But I like waking up better.
I do admire reality like snow on my coat.
Would you take cream or lemon in your tea?
No sugar?
And no cigarettes.
Daytime is good, but evening is better.
I do like our evening discussions.
Yesterday we talked about Kant.
Today let's think about Hegel.
In another week we shall have reached Marx.
Goody.
Life is a joy if one has industrious hands.
Supper? Stew and well-cooked. Delicious.
Well, perhaps just one more glass of milk.
Nine o'clock! Bath time!
Soap and a clean rough towel.
Bedtime!
The Red Army is marching tonight.
They shall march through my dreams
in their new shiny leather boots,
their freshly laundered shirts.
All those ugly stains of caviar and champagne
and kisses
have been rubbed away.
They are going to the barracks.
They are answering hundreds of pink
and yellow and blue and white telephones.
How happy and contented and well-fed they look
lounging on their fur divans,
chanting "Russia how kind you are to us.

How kind you are to everybody.
We want to live forever."
Before I wake up they will throw away
their pistols, and magically
factories will spring up where once
there was rifle fire, a roulette factory,
where once a body fell from an open window.
Hurry dear dream
I am waiting for you
under the eiderdown.
And tomorrow will be more real, perhaps,
than yesterday.

--Barbara Guest

fr. Angel Hair 5, Spring 1968

in The Angel Hair Anthology
[New York: Granary Books, 2001]

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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17. steve russell
Re: Nobel literature head: US too insular to compete
Wed 1 Oct 2008

---

why give the reader a chance "to find their own meanings" when the explosive text can deliver the REAL thing? What would Mishma (excuse spelling) think? After the great Japanese samuri won the nobel, he, and I think his cult, committed hari (again spellllllinggg) kari. NO MORE CODDLING THE BOURGEOISE READER!!! LET THEM EAT THE TEXTEATTHETEXTEAT/////

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]

Sent: Wednesday, October 1, 2008 1:23:47 PM
Subject: Nobel literature head: US too insular to compete

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straight into the Belly of the Beast, an incoming Transport Helicopter.loaded to the gills with men and materiel.

l'ojo de la mano
htpp://davidbaptistechirot.blogspot.com

[image: The Associated Press]
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  Chicago Tribune - 9 hours ago
- Nobel literature chief: US writing too 'insular'<http://ap.google.com/article/ALeqM5gn-_m0gOLDlyXymX2CJHcV5HexsgD93H5RR82>
  The Associated Press - 23 hours ago

Full coverage »<http://news.google.com/news?hl=en_US&ncl=http://ap.google.com/article/ALeqM5gn-_m0gOLDlyXymX2CJHcV5HexsgD93HD1500> (c)2008 Google - Map data (c)2008 Tele Atlas - Terms of Use<http://www.google.com/intl/en_us/help/terms_maps.html> Nobel literature head: US too insular to compete

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"Of course there is powerful literature in all big cultures, but you can't get away from the fact that Europe still is the center of the literary world ... not the United States," he told The Associated Press in an exclusive interview Tuesday.

He said the 16-member award jury has not selected this year's winner, and dropped no hints about who was on the short list. Americans Philip Roth and Joyce Carol Oates usually figure in speculation, but Engdahl wouldn't comment on any names.

Speaking generally about American literature, however, he said U.S. writers are "too sensitive to trends in their own mass culture," dragging down the quality of their work.

"The U.S. is too isolated, too insular. They don't translate enough and don't really participate in the big dialogue of literature," Engdahl said. "That ignorance is restraining."

His comments were met with fierce reactions from literary officials across the Atlantic.

"You would think that the permanent secretary of an academy that pretends to wisdom but has historically overlooked Proust, Joyce, and Nabokov, to name just a few non-Nobelists, would spare us the categorical lectures," said David Remnick, editor of The New Yorker.

"And if he looked harder at the American scene that he dwells on, he would see the vitality in the generation of Roth, Updike, and DeLillo, as well as in many younger writers, some of them sons and daughters of immigrants writing in their adopted English. None of these poor souls, old or young, seem ravaged by the horrors of Coca-Cola."

Harold Augenbraum, executive director of the foundation which administers the National Book Awards, said he wanted to send Engdahl a reading list of U.S. literature.

"Such a comment makes me think that Mr. Engdahl has read little of American literature outside the mainstream and has a very narrow view of what constitutes literature in this age," he said.

"In the first place, one way the United States has embraced the concept of world culture is through immigration. Each generation, beginning in the late 19th century, has recreated the idea of American literature."

He added that this is something the English and French are discovering as immigrant groups begin to take their place in those traditions.

The most recent American to win the award was Toni Morrison in 1993. Other American winners include Saul Bellow, John Steinbeck and Ernest Hemingway.

As permanent secretary, Engdahl is a voting member of and spokesman for the secretive panel that selects the winners of what many consider the most prestigious award in literature.

The academy often picks obscure writers and hardly ever selects best-selling authors. It regularly faces accusations of snobbery, political bias and even poor taste.

Since Japanese writer Kenzaburo Oe won the award in 1994, the selections have had a distinct European flavor. Nine of the subsequent laureates were Europeans, including last year's winner, Doris Lessing of Britain. Of the other four, one was from Turkey and the others from South Africa, China and Trinidad. All had strong ties to Europe.

Engdahl said Europe draws literary exiles because it "respects the independence of literature" and can serve as a safe haven.

"Very many authors who have their roots in other countries work in Europe, because it is only here where you can be left alone and write, without being beaten to death," he said. "It is dangerous to be an author in big parts of Asia and Africa."

Kwame Anthony Appiah, a leading African scholar and a professor of philosophy at Princeton University, said that there has been a long history of American writers being influenced by authors elsewhere and in turn having an impact overseas, including in Europe.

"Is America really a diminished presence in the literary world? That's not the sense you get looking at European book stores. I'm always amazed how many of the books in German or Italian bookstores are translations from American English," Appiah said.

"The big dialogue of literature isn't just going on in Paris and Frankfurt ... I assume even Engdahl agrees it is not centered on Stockholm," he said.

The Nobel Prize announcements start next week with the medicine award on Monday, followed by physics, chemistry, peace and economics. Next Thursday is a possible date for the literature prize, but the Swedish Academy by tradition only gives the date two days before.

Engdahl suggested the announcement date could be a few weeks away, saying "it could take some time" before the academy settles on a name.

Each Nobel Prize includes a $1.3 million purse, a gold medal and a diploma. The awards are handed out Dec. 10, the anniversary of prize founder Alfred Nobel's death in 1896.

Italie contributed from New York.
Hosted by [image: Google]
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↑ Index

18. Douglas Manson

Re: Nobel literature head: US too insular to compete

Wed 1 Oct 2008

David, While the Nobel committee's remarks seem a bit provocative, I tend to agree with them. Maybe they were asked to consider American authors for the award, prompted by those who may think America is beginning to feel left out, since there hasn't been a literature laureate here for over 15 years. Their perception might be accurate, as I too think there is a dearth of translation, that we aren't widely encouraged to read translations, and that those which do get published are poorly distributed or rarely discussed. I won't even try to account for the plummeting of reading practices among U.S. citizens under 30, but it seems to be at an epidemic stage right now. There is also a damaging lack of large-scale commitments to serious translation projects, projects that should be a priority in our literary culture. This also comes with a widespread absence of second-language instruction in our grammar schools. On top of all this, the literary-critical community has been shying away from ideas of a "national" literature for some decades. This must play a role in the perception of "insularity" in American literature, even if it seems counterintuitive: it might just be the defining characteristic of American literature today that there is an almost unanimous agreement among authors and critics that it lacks any defining characteristics. Maybe we are insular in that we don't have enough critical distance to even help develop a useful picture of ourselves. And why does Roberto Bolano's _Savage Detectives_ seem like the best American novel of the past 20 years to me?

As for the "explosive" best sellers: I am reminded of a remark made by Christopher Morley of the Algonquin Roundtable, belle-lettrist of the "Knothole" hermitage in Nassau County:

"Printer's ink has been running a race against gunpowder these many, many years. Ink is handicapped, in a way, because you can blow up a man with gunpowder in half a second, while it may take twenty years to blow him up with a book. But the gunpowder destroys itself along with its victim, while a book can keep on exploding for centuries."

peace,
Doug

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19. Deborah Poe
query on readings in orlando area (for march 2009)
Wed 1 Oct 2008

I am trying to find possible reading venues between March 13-22 in the Orlando, Florida area. I would be grateful for any information/advice.

Deborah Poe

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20. Philip Metres
new on Behind the Lines poetry blog
Thu 2 Oct 2008

Enjoy!

http://www.behindthelinespoetry.blogspot.com

September posts:

So My Dad Says to Me, "You Look Just Like the Terrorist from United 93"
Wilfred Owen, from Voices in Wartime
This is Your Nation on White Privilege
"Winston's Atomic Bird" by Boston Spaceships
Behind the Lines: War Resistance Poetry on the American Homefront
Another Reason to Vote for Barack Obama: He's Arab-American!
Summer Literary Seminar in St. Petersburg
Utah Phillips on EVERYTHING
Howard Zinn, the Walt Whitman of Historians
Is Gabriel Schwartz for Real? (File Under "Four More Yores")
"Patronymic" on the Crisis Chronicles Online Library
Naomi Shihab Nye on Peace in the Middle East
Felix: A Series of New Writing (featuring Mark Nowak...)
The Metres Reading at the Literary Cafe in Cleveland
Martin Espada on the Effects of 9/11 on the Language
Dr. Eyyad Serraj, on the Necessity of Non-Violent...
"Attention Span 2008": My List of Recommended Poetry Books
"The Ash Tree" on "The Crisis Chronicles Online Library
Sarah Palin Believes Iraq War is "God's Plan."
Amy Bracken Sparks and Philip Metres, reading on 9/11
"Mirrorrim": Visual Poetry as Self-Portrait
The New No Spin Zone: Why the Daily Show Is Better...
The Arrests of Amy Goodman, Nicole Salazar, and...
Writers & Their Friends Literary Showcase this Saturday
Poets for Palestine now out

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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21. Tom Orange
EXCITED for the math
Thu 2 Oct 2008

---

the obvious contradiction here is plain for all to see: "I don't think it's the government's business to be involved in business," and yet "The lesson that should be learned here is that the government has failed us all -- again."

government has failed us PRECISELY because it failed to regulate business.

regards,
tom orange

On Thu, Oct 2, 2008 at 12:00 AM, troy camplin wrote:

> *Date: Tue, 30 Sep 2008 17:22:06 -0700*
> *From: Troy Camplin <[redacted]>*
> *Subject: Re: EXCITED for the math*
>
> *I'm against the bailout too, but I am against it because I don't think it's the government's business to be involved in business. Let the free market take care of itself. On the other hand, I don't hate the rich business owners like so many of you on the Left, as I realize that these are the people who provide us with all the things we enjoy, and also provide all the job -- well, all the jobs that are not provided for through robbery, as government jobs are. I don't understand the glee in those who are wealthy because they engaged in peaceful trade with others, while the same people expressing such glee excuse the butchers running Leftist governments around the world. I am, on the other hand, not entirely bothered by these government-controlled and -regulated companies the Democrats have used as their own personal monetary playgrounds going under, as it demonstrates the wickedness of the Left and of government involvement in the economy. The lesson that*
> *should be learned here is that the government has failed us all -- again.*

I doubt, though, that that lesson is the one that will be learned, as too many want to believe the outright lies of the Left.

Troy Camplin

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Tuesday, September 30, 2008 9:43:19 AM
Subject: EXCITED for the math

When the Dow (the Tao of the wicked) plummeted 777 points yesterday I felt awe and relief. In our age we don't need to arrive at the castle gates with pitchforks and torches, the rich will undo themselves.

"Average folks" will also suffer everyone's saying. Aren't we already? The makeshift village of NICKELVILLE was attacked the other night by POLICE! The homeless cannot even be allowed homelessness.

When I was a kid my mother and I lived in our car for a little more than half a year. It's a terrible thing to have to live like that. But the problem with our culture the way it is is that unless A LOT of people are living like that, few will do anything to help. We have SO MUCH in this country SO MANY resources, there's no reason we can't change the way we're living and be better people for one another.

Let the numbers dive into the abyss! When we're all eating the litter of our former selves we'll be nicer to everyone along the way who needs a hand. When I think back on the people who were brutal to us when we were living in that car, I also think about the handful of folks who were generous. Every single person who was generous was poor themselves, barely enough for their own tables.

Let the numbers escape them! Let this be the most amazing time of our lives! I'm NOT ONE TO PRAY, but I'm praying that on Thursday there's still no deal, and that the numbers crash and burn them out of their mansions and country clubs.

GRACIAS A LA VIDA!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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22. steve russell
The Vulgar Nobel/William Carlos...
Thu 2 Oct 2008

Instead of the Nobel Prize for lit, why not the Vulgar prize, awarded to those poets/playwrights/and authors who excell in intellectually compelling, offensive texts. How many Nobel winners would fit both catagories? Pirandello's "Six characters in Search of An Author" caused riots when it was first produced. He would certainly qualify. Would any American?

It's possible to be both insular and innovative. Faulkner: the man was obsessed with the tragic history of the South; he hated anything to do with travel. He simply wrote/wrote/wrote some of the most breathtaking, risky prose of the 20th century. Hemingway, of course, was the exact opposite, a globetrotting word painter. & of course, Eliot is awarded the prize, but WCW is ignored. & Williams is the father, or Whitman son, of all American poetry, especially the innovative.

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23. Poetics List
query on readings in orlando area (for march 2009) [on behalf of Russell Golata]
Thu 2 Oct 2008

--------- Forwarded message ----------
From: [redacted]

The Mystery guest is Carmen Lopez from Panama
Deborah --back channel me for more info--or getting you involved too
Russ Golata

EVERY 3RD Wednesday @ Austin's
An Orlando Poetry Group presentation

Featuring: Mystery Guest?
& The Best Open Mic Anywhere

Wednesday October 15, @ 8:30pm

Austin's Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida

A very special Mystery Guest
Orlando's Best Open Mic (You voted)
Laughing Uncontrollably

Hosted by Lilly's Open Words ,& Russ Golata
For directions or comments e-mail me at [redacted]
Or phone me at [redacted]
Or AUSTIN'S at [redacted]
http://poetry.meetup.com/362/

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24. Poetics List

Posting Policy Reminder + Welcome Message

Thu 2 Oct 2008

***All posts to the list must provide ** your full real name**, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.*

All posts to the list must provide **your full real name**, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

~~~~~

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Post:
[redacted]
~~~~~

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions
7. Flaming

June 2008: Refocussed List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that

they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queres for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [redacted].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listerv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list --at -- gmail.com, subject-line "registration," with your full name,

street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed frorm the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format,

without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

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Note: Private correspondence via email and letters are always (c) the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

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25. **David Chirot**

Re: Nobel literature head: US too insular to compete

Thu 2 Oct 2008

Dear Douglas and Stephen and all--

I think you can see from my letter that I agree with the Capo di Capi at the Nobel; I simply extended his range from Europe to the rest of the world.

Something which has interested me for some time and I have written about, is why it is that Savage Detectives is the one Bolano book that is always mentioned by Americans, when several other, and better, of his works are avaialble in translation from New Directions. I have a feeling that works such as By Night in Chile, usually conisdered his masterpiece, especially in terms of the writing, Distant Star and Nazi Literature of the Americas have received less attetion, as have Amulet, also about Meixco, the events of 1968 and many of the young poets who show up in Savage Detectives, and Last Evenings on Earth, a collection of excellent short stories. The first three named, especailly, are profound explorastions of the connections between modern poetry--and in Distant Star's case, multi-media poetry--and Fascism, torture and violence. Since the By Night in Chile and Distant Star (itself a novella developed from the last entry in the Nazi Literature book, the best seeling of Bolano's works in Latin America) are centered around the events of 9/11/73 in Chile, and include written and unwritten allusion to the American inolvement in these events and their aftermath, perhaps readers in the USA prefer to ignore them for the youth-notalgia of Savage Detectives, which excludes the sinister aspects of the times.

The house which figures in the final scenes of By Night in Chile is being considered to be made a museum today in Chile, for in it a novelist and her American husband held the most glittering literary salon of the Pinochet Era, attended by many of the cream of literary-critical establishment who felt themselves above the coup. It turned out that the American husband was an American agent in chrage of tortures in the basement underneath the literary salon, and the Chilean wife later found herself and their children abandoned by him, when he sought refuge somehwere in the USA. The long arm of this nightmare period extends to several of the exiled Chilean and Latin American writers and friends in the stories of Last Evenings on Earth.

The current events in Central and Latin America are part of a huge movement to push out for good the influence and oppression of the US, to rid the region of the economic policies which are now catching up to the Anmericans themselves, and to say good riddance for ever to the Monroe Doctrine, a Doctrine which even Obama re-embraced during the campaign earlier this year. There is also the question of the Inidegenous, which threatens the US in the form of the president of Bolivia, Morales, who is an Indian and the first Indigenous person elected the head of a country anywhere in the world. The USA refused to sin the International Recognition of Rights of Indigenous Peoples, which means that its own Indians remain as a population without the same rights as the rest of the people.

I wonder if another roadblock to translation is the discouragement towards other languages which is so marked in the US--that "why should we learn their languages when everybody learns English anyaway," and the continual attempts to make English the official language. Immigrants who arrived were supposed to assimilate into the new language, and their children to neglect the language of their parents. Eventually this became a form of traveling away from foreign languages as much as possible in all areas of the society, though the immigrants continue to arrive. Perhaps "foreign languages" are connected in a subconsious way with the "non-American" pre-American exitsence of the ancestors, which needs to be "buried" as it were. After all, one finds a great many Americans who rant about the "evil Europens" who arrived and sluaghtered the Indians and destroyed the envirnoment--and yet those same "evil Europeans" were the forebearers of the Americans of today. It is as though the forebearers and their languages are insome way not at all related to the Americans of the present, who rage about the evils of the Western Civilization in the Western hemisphere, via the tenets of Western philosphy and ethics. A disconnect with the past is created in which the enlgithened present carries onas though perhaps purified of the past, and so does not connect it in anyway with the actions of the present. If one is afarid of foreigness and the past, is one not then locked into an insularity in space and time, in which what is demanded is an endless imperial expansion as a continual sign of "triumph" and "rightness"?

It may seem paradoxical to be insualr and at the ame time on Imperilaist rampages--yet all one has to do is mobilize the insularity, so that its encounters with the foreign aboard are in terms of "new land and peoples to conquer." That is, to destory for the most part, so they are not in fact actual people but "foriegners," "aliens and "their value of life is inferiro to ours." The same rhetoric runs throughout American history, from the non-human Indian to the "let Asian boys fight Asians Wars" becuase "they don't value life as highly as we do" of Vietnam to the same thing todayy regrading Palestinains, Irqis, Iranins, Pakistanis, Afghans, Pashtun, whoever the guns are trained on next. "Illegal aliens" with in the US" are treated in the same manner, as are an ever growing number of Americans overcrowding the American prison system.

The intesne insanity greeting the "Bailout" is the same that greeted "foreign attacks" on 9/11 and led to the "immediate danger and urgency" of the "swiftly victoris wars" in Afghanistan and Iraq, where the Americans were to be greeted with floers and crowds asking for bubble gum with cards of the conquering heroes. "We are being attacked!" the Senators and Congresspersons and Paulson are all screaming--the Bailout has to right now!! It's as though some "alien entity" has invaded the otherwise noble and righteous American sytem and immediate and extreme actions have to be taken, following which Paulson

will pretty much be respsonable to no one but himself. A coup will have taklen place that was voted on with al the reasoning involved in going completely hysterically hallucinatorilly mad.

The "fear of the foreign" oddly begn with the first sights of the new World and its indigenous peoples--

(Actually Stepeh, Mishima never won the Nobel Prize; the year that he thought that he might, his fellow countryman Kawabata Yasunari won, a great writer considered in Japan more Jpanese than Mishima, who despite his Nationalism and wanting to return to the militarism of the Japanese past, was regarded as being much more Western influenced than Kawabata. In Mishima's Sun and Steel, the original birth of his ideas of the beautiful body occurred during a trip to Greece, and were truly awakened by the sight of the young men in a fesitavl on his return to japan. The Literal "trajectory" of his thinking on ":sun and steel" finds its ultimate expression in a short piece following the text, in which he recounts his ascent in a fighter plane. This extraordinary combination of mysticism, militarism and the body-militant turnsinto the kind of aestheticized poetry of pure speed as pure being of a Futurist Fascism which Marinetti never even dreamed of.

In Mishima's novel Forbidden Colors, the protagaonist is a man so beautiful that when making love with is beautiful wife, he sees himself watching himself making love to himself, rather than with her. Mishima's writing and works in film trace the arc of this intenisification of desire for physical and youthful male beauty with that of the warrior at the moment of death, in the serrvice of an ideal higher than his own flesh--that of the Emperor, symbol of a Deity of a Nationalsim which is really Mishima's cult of the hero Mishima, saving the Nation , failing and dying the great and most honorbale of deaths. It is an incredoible and long prpepared for moment of theater as action which he had "rehearsed for" in the film almost a decde earlier in which he commits with his wife a ritual sepuuku. The apotheosis of male auto- eroticism, the fascistic aesthetisization of the body militant which becomes at one with a jet fighter, at one with the Emperor, at one with the Japan of the samuruai and at one with death--Mishima carried al this out literally "to the hilt." And also wrote of it in a way that goes beyond even the most elbaorate of the e texts in Klaus Theweleit's monumental masterpiece, the two volume Male Fantasies.

On the morning of his final day, Mishima wrote the last pages of his great tetraology, titlted ironically after that place on the Moon called "The Sea of Fertility." The name of the book is "The Decay of the Angel" and it as some of Mishima's most beaitufl writing in it, and its ending is "perfectly staged" as it were for the words and scene that are to be the author's last.

On Wed, Oct 1, 2008 at 5:27 PM, Douglas Manson <[redacted]>wrote:

David,
While the Nobel committee's remarks seem a bit provocative, I tend to agree with them. Maybe they were asked to consider American authors for the award, prompted by those who may think America is beginning to feel left out, since there hasn't been a literature laureate here for over 15 years. Their perception might be accurate, as I too think there is a dearth of translation, that we aren't widely encouraged to read translations, and that those which do get published are poorly distributed or rarely discussed. I won't even try to account for the plummeting of reading practices among U.S. citizens under 30, but it seems to be at an epidemic stage right now. There is also a damaging lack of large-scale commitments to serious translation projects, projects that should be a priority in our literary culture. This also comes with a widespread absence of second-language instruction in our grammar schools. On top of all this, the literary-critical community has been shying away from ideas of a "national" literature for some decades. This must play a role in the perception of "insularity" in American literature, even if it seems counterintuitive: it might just be the defining characteristic of American literature today that there is an almost unanimous agreement among authors and critics that it lacks any defining characteristics. Maybe we are insular in that we don't have enough critical distance to even help develop a useful picture of ourselves. And why does Roberto Bolano's _Savage Detectives_ seem like the best American novel of the past 20 years to me?

As for the "explosive" best sellers: I am reminded of a remark made by Christopher Morley of the Algonquin Roundtable, belle-lettrist of the "Knothole" hermitage in Nassau County:

"Printer's ink has been running a race against gunpowder these many, many years. Ink is handicapped, in a way, because you can blow up a man with gunpowder in half a second, while it may take twenty years to blow him up with a book. But the gunpowder destroys itself along with its victim, while a book can keep on exploding for centuries."

peace,
Doug

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26. Poetics List

2 October Dos Press readings in TX: Trinity University & Domy Books [on behalf of Julia Drescher]

Thu 2 Oct 2008

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*Subject:*2 October Dos Press readings in TX: Trinity University & Domy Books
From:"Little Red Leaves" <[redacted]>

Dos Press is thrilled to announce that there will be 2 TX readings for the launch of book three, featuring *Rosa Alcalá*, *Ash Smith*, and *Sasha Steensen*. We hope to see everyone who's able to make it, & please feel free to circulate this announcement. Both events are free and open to the public:

1. Trinity University, San Antonio
Friday October 10 at 4PM
Tehuacana Room, upstairs in Coates University Center
This event will feature readings from all three authors, as well as a discussion of small press publishing. Reception to follow.

Directions to Trinity University:
http://www.trinity.edu/departments/public_relations/tour/route.html

Campus Map, including visitor parking areas and Coates University Center (#2 on map):
http://www.trinity.edu/departments/public_relations/tour/map/color_campus_map_new.pdf

For parking at Trinity: There are a number of visitor parking spaces at the main entrance to campus in front of the Coates Center. People can also park across Stadium Drive in the Alamo Stadium parking lot, right across from campus as you come off the highway.

2. DOMY Books, Austin
*Saturday October 11 at 7PM *
*913 E Cesar Chavez
Austin, TX 78702*

Directions to Domy Books:
http://maps.google.com/maps?ie=UTF-8&oe=utf-8&client=firefox-a&q=domy+books&near=Austin,+TX&view=text

Domy Books announcement:
http://www.domystore.com/austin/atx_invites/dospress.html

Reader bios: *Sasha Steensen* is an Assistant Professor at Colorado State University. She holds a B.A. in History and an M.F.A. in Creative Writing from the University of Nevada, Las Vegas, as well as a PhD in Poetics from SUNY Buffalo. Steensen teaches poetry workshops, literature courses, letterpress

printing, and bookmaking. She is the author of The Method(Fence Books, 2008), A Magic Book, which won the Alberta duPont Bonsal Prize (Fence Books, 2004), The Future of an Illusion (Dos Press, 2008), and correspondence (with Gordon Hadfield, Handwritten Press, 2004). Her poetry has appeared in numerous journals, includingDenver Quarterly, Aufgabe, Goodfoot, Free Verse, Slope, Shearsman, Shiny, and La Petit Zine. Her essays and reviews have appeared in journals such as Boston Review, Chain, P-queueand Interim. She is currently working on a hybrid project, which is part poetry, part memoir, part history of the Back-to-the-Land movement of the 1970's. Steensen is also co-editor of Bonfire Press (http://bonfirepress.colostate.edu), <http://bonfirepress.colostate.edu%29,/> and she serves as one of the poetry editors for Colorado Review.

Steensen's work online:
http://littleredleaves.com/LRL2/steensen.html
http://handwritten.org/downloads/hadfield-steensen.pdf

Rosa Alcalá received her MFA from Brown University and her Ph.D. in English from the State University of New York at Buffalo. In 2003, Some Maritime Disasters This Centurywas published as a limited edition by Belladonna/Boog Books (New York).Undocumentaries, a selection of poems, is forthcoming from Dos Press. Her poems have also appeared in The Wind Shifts: New Latino Poetry, edited by Francisco Aragón (U of AZ Press, 2007), and Cinturones de óxido: de Buffalo con amor / Rust Belt Encounters: From Buffalo with Love, translated by Ernesto Livón-Grosman and Omar Pérez (Torre de Letras, La Habana, Cuba, 2005). Alcalá has translated Cecilia Vicuña's El Templo (Situations Press, 2001) and Cloud-net (Art in General, 1999). Her translation of Vicuña's essay-poem, "Ubixic del Decir, 'Its Being Said': A Reading of a Reading of the Popol Vuh," was published in With Their Hands and Their Eyes: Maya Textiles, Mirrors of a Worldview, Etnografish Museum (Belgium, 2003). Alcalá's translation of Bestiary: The Selected Poems of Lourdes Vázquez was published by Bilingual Press in 2004. Forthcoming is a co-translation (with Mónica de la Torre) of Lila Zemborain's Malvas Orquídeas del Mar/ Mauve Sea Orchids (Belladonna). She has also translated poems for the forthcomingOxford Book of Latin American Poetry. Her poems, translations, and reviews have been published widely in a variety of literary journals, including the Barrow Street, Brooklyn Rail, tripwire, Kenyon Review, and Mandorla. She has held artist residencies and has given talks and readings in the U.S., Spain, Cuba, and Scotland. Alcalá's work online:
http://www.actionyes.org/issue7/alcala/alcala1.html

Ash Smith has lived mostly in Central Texas and the Rio Grande Valley where she has worked with environmental and educational programs. She is currently finishing a full length manuscript at Texas State University. Water Shed, from

Dos Press, is her first chapbook. Smith's work online:
http://webdelsol.com/DIAGRAM/7_1/smith.html

Below are details on purchasing Dos book 3:

ANNOUNCING DOS PRESS CHAPBOOK #3

1 book, 2 spines, 3 authors.

Featuring:
Rosa Alcalá's UNDOCUMENTARY
Ash Smith's WATER SHED
Sasha Steensen's THE FUTURE OF AN ILLUSION

Also featuring a selection of images from TX artist/writer Roberto Ontiveros.

Copies are available here: http://www.etsy.com/view_listing.php?listing_id=
15438331

--
325 Mill Rd.
Maxwell, TX 78656
www.dospress.blogspot.com
www.littleredleaves.com

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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27. Poetics List

UBUWEB :: Featured Resources Oct. 2008 - Selected by Gary Sullivan [on behalf of Kenny Goldsmith]

Thu 2 Oct 2008

---------- Forwarded message ----------
From: UbuWeb <[redacted]>

__ U B U W E B __
http://ubu.com

UbuWeb Featured Resources:
October 2008
Selected by Gary Sullivan

1. Jaap Blonk's sound files
http://www.ubu.com/sound/blonk.html

2. Dada Magazine
http://www.ubu.com/historical/dada/index.html

3. Drew Gardner's sound files
http://www.ubu.com/sound/gardner.html

4. Kenneth Goldsmith, editor, "Publishing the Unpublishable" series
http://ubuweb.com/ubu/unpub.html

5. George Kuchar's films (especially "Corruption of the Damned")
http://www.ubu.com/film/kuchar.html

6. Anders Lundgerg, Jonas Magnusson and Jesper Olsson, editors, "After Language Poetry" papers
http://www.ubu.com/papers/oei/index.html

7. Paper Rad's "P-Unit Mixtape"
http://ubuweb.com/film/paperrad_p.html

8. Bern Porter's page
http://www.ubu.com/historical/porter/index.html

9. Jerome Rothenberg's Ethnopoetics : Soundings page (especially "Ca Dao, Vietnamese Folk Poems")
http://www.ubu.com/ethno/soundings.html

10. Survival Research Laboratories, "Virtues of Negative Fascination"
http://ubuweb.com/film/srl_virtues.html

Poet and cartoonist Gary Sullivan lives in Brooklyn with Nada Gordon. Together, they wrote the book Swoon. Gary's most recent book is PPL in a Depot. He has published three issues of a comic book, Elsewhere, and maintains a blog by the same name at http://garysullivan.blogspot.com.

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http://ubu.com

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28. Nicholas Ruiz III
love on -empyre-
Thu 2 Oct 2008

October 2008, 'love' on -empyre-

'love'

"Oh my friends, there is no friend..."

Jacques Derrida, quoting Montaigne, quoting Aristotle...in his treatise on friendship.

"There are no equals, only rivals..."

Constantine in the BBC docudrama, 'Ancient Rome: The Rise and Fall of an Empire'...as he cultivated an empire of Christian love.

"For nails would not have held God-and-Man fast to the Cross, had love not held Him there..."

Saint Catherine of Siena

One supposes in life that some things are possible. Love is one of these things, no? We presume such a thing is possible? But what if love were impossible?

Our relationship with love, god (and the infinity of price and spectacle), is recently articulated in Damien Hirst's 'For the Love of God' (2007), Platinum skull, 8,601 diamonds and human teeth,(17.1 x 12.7 x 19.1 cm).

$100 million. A record: the highest price ever paid for the work of a living artist. One marvels that we can any longer, truly render Aquinas' corporeal metaphors for spiritual things. As for love: some euphoria of the genetic Code and capitalizations as currencies of that Code? A molecular symphony of melancholy and bliss? As for God: Neurotransmissions? A battery of concepts, like 8,601 diamonds in the rough? All of which pale in comparison, perhaps, to what is wished for in the impossibility of love as the gift of some Other?

So two things: god and love. Every major religion of the world syncopates these two concepts, paradoxically, via the utilization of conceptual infinity, and one concept's weakness becomes the other concept's strength: the horizon of god's love is endless, and the horizon of one's love for god, should be too.

Yes, that is it: love is the purview of sacrifice. We must bleed for love. This is the claim of the disciple; the saint, and poet. But there are no saints

any longer, and poetry is endangered, if not extinct.
And the sacred, by definition, is always exterminated
as a functional violence of the holy service.

Is there no love, and instead, only relations of
sacrifice?

Join us in this thematic discussion and we shall
see...

http://www.subtle.net/empyre/

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Co-moderated by Nicholas Ruiz III (US)...Daytona State
College...America in Absentia (Intertheory,
2008)...Editor, Kritikos.

with special guests

Owen Ware (CA)...University of Toronto..."Love Speech"
Critical Inquiry, v.34, no.3, (Spring 2008).

Edgar Landgraf (US)...Bowling Green State
University...Improvisation, Art and the Art of Living
(forthcoming), "Romantic Love and the Enlightenment"
German Quarterly, 77/1 (Winter 2004).

Dr. Nicholas Ruiz III
Associate Professor of Humanities
School of Humanities and Communication
Daytona State College
Building 230, Room 101A
Daytona Beach, FL 32120-2811
****
Editor, Kritikos
http://intertheory.org
****
Center for Interdisciplinary Writing and Research
http://daytonastate.edu/ciwr
****

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29. **Poetics List**

Small Press Traffic Presents An Evening of Experimental Fiction 10/3/08 [on behalf of Dana Teen Lomax]

Thu 2 Oct 2008

Subject: Small Press Traffic Presents An Evening of Experimental Fiction 10/3/08

Small Press Traffic is thrilled to present:

An Evening of Experimental FictionBack By Popular Demand!

Featuring Innovative Fiction Writers:

Jaime Cortez, Kate Schatz, Leni Zumas,R. Zamora Linmark, and Sesshu Foster

This is an event not to be missed!

Friday, October 3, 2008 at 7:30 p.m.

Timken Lecture Hall

Refreshments will be served

Join us!

Jaime Cortez is a San Francisco Bay Area artist, writer and cultural worker. He was raised between Mexicali, Baja California and Watsonville, Alta California. Jaime's extensive experience includes work in AIDS prevention, education, and arts management. His graphic novella, Sexile, about a transgender HIV activist from Cuba, was nominated for an American Library Association Award, and the HIV prevention comic anthology Turnover, which he edited, was a finalist for the Independent Publishers award. Jaime has exhibited his visual art at venues across the Bay Area including the Berkeley Art Museum and Pacific Film Archive, Oakland Museum of California, The Lab, and other alternative art spaces. He has been working on a short story collection slated for publication in 2008 by Suspect Thoughts Press.

Kate Schatz lives in Oakland and is the author of Rid

of Me: A Story, published by Continuum Press as part of their acclaimed 33 1/3 series. She's a co-founder and editor of the Encyclopedia Project, and her work can be found in Bitch!, Denver Quarterly, LTTR, Kitchen Sink, and various other publications. She received her MFA in Literary Arts from Brown University, and a double BA in Women's Studies/Literature with a Creative Writing concentration from UCSC. Kate is currently working on a novel about electroshock therapy and Christian Science, and a story collection called Help You To See Forever Too.

Leni Zumas is the author of the story collection Farewell Navigator (Open City). Her work has appeared in New York Tyrant, Quarterly West, Harp & Altar, New Orleans Review, and elsewhere. A 2008 Fellow in Fiction from the New York Foundation for the Arts, she teaches creative writing at Hunter College.

R. Zamora Linmark is the author of the novel Rolling The R's, which he's adapted for the stage, and two poetry collections, Prime Time Apparitions and the just-published The Evolution of a Sigh. A recipient of numerous grants and fellowships, his prose, poetry, and essays have appeared in journals and anthologies in the U.S. and the Philippines. Currently at work on another novel and a collaborative book project with Lisa Asagi, Justin Chin, and Lori Takayesu, Linmark divides his time between Manila and Honolulu.

Sesshu Foster has taught in East L.A. for twenty years, as well as at the University of Iowa, the University of California, Santa Cruz and the California Institute for the

Arts. His work has been anthologized in The Oxford Anthology of Modern American Poetry and, recently, Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond. His local readings are archived at <http://www.sicklyseason.com/> . His most recent books are the novel Atomik Aztex (City Lights Books, 2005) and World Ball Notebook (City Lights Books, 2009).

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

There's no better time to join SPT!

Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:

http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107

[redacted]

http://www.sptraffic.org <http://www.sptraffic.org>

www.smallpresstraffic.blogspot.com <http://www.smallpresstraffic.blogspot.com>

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30. **Ryan Daley**
Re: The Vulgar Nobel/William Carlos...
Thu 2 Oct 2008

The Nobel is the Oscar
for lit. And since no
Oscar was given to There
Will Be Blood, imagine the Nobel.

On Thu, Oct 2, 2008 at 10:56 AM, steve russell <[redacted]>wrote:

> *Instead of the Nobel Prize for lit, why not the Vulgar prize, awarded to those poets/playwrights/and authors who excell in intellectually compelling, offensive texts. How many Nobel winners would fit both catagories? Pirandello's "Six characters in Search of An Author" caused riots when it was first produced. He would certainly qualify. Would any American?*
>
> *It's possible to be both insular and innovative. Faulkner: the man was obsessed with the tragic history of the South; he hated anything to do with travel. He simply wrote/wrote/wrote some of the most breathtaking, risky prose of the 20th century. Hemingway, of course, was the exact opposite, a globetrotting word painter. & of course, Eliot is awarded the prize, but WCW is ignored. & Williams is the father, or Whitman son, of all American poetry, especially the innovative.*

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31. **steve russell**
Re: The Vulgar Nobel/William Carlos...
Thu 2 Oct 2008

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amid the weirdness & insanity of D.C., I've given my own listserv post a little thought, and there are plenty or a few American writers worthy of the highly esteemed, non existent Vulgar prize: remember, the writing must be intellectually compelling, as well as potentially offensive to the mainstream. & the nominees are as follows: Kathy Acker, early Ginsberg, William Burroughs (the naked lunch obsenity trial/Mailer speaks on behalf on Burroughs) and... stretching the concept of author, whoever it was who directed "Pink Flamingoes," the Baltimore guy. I can't think of anyone current besides the Baltimore filmmaker, but I've been holed up in a bomb shelter for the last 15 years. & besides, all that meth i snorted in 3rd grade civics class has taken its toll on me, sadsadsad. Maybe that explains why I never made it past 5th grade.

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Thursday, October 2, 2008 10:56:50 AM
Subject: The Vulgar Nobel/William Carlos...

Instead of the Nobel Prize for lit, why not the Vulgar prize, awarded to those poets/playwrights/and authors who excell in intellectually compelling, offensive texts. How many Nobel winners would fit both catagories? Pirandello's "Six characters in Search of An Author" caused riots when it was first produced. He would certainly qualify. Would any American?

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32. amy king
I DUNNO - VOTE?
Thu 2 Oct 2008

I DUNNO ABOUT THIS DEMOCRATIC VOTING SYSTEM, BUT YOU KNOW, GIVE IT A GO? TELL SOME BLOKES? STUDENTS? ¡RENTS? EXES? SOMEBODY? EVERYONE?

HERE ARE SOME FAMOUS PEOPLE TO MOCK YOU: http://www.youtube.com/watch?v=0vtHwWReGU0

IF IT¢S GOING TO BE A CLOSE ELECTION, WELL, YOU ONLY HAVE A COUPLE DAYS LEFT TO REGISTER. I GUESS. http://maps.google.com/vote

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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33. Eric Weinstein
Readers Wanted!
Thu 2 Oct 2008

Hi everyone,

I've been fairly quiet the past few months on POETICS, but have decided that the completion of my first MS would be a good way to break the silence.

If anyone would be willing to read *What Happens to Light* (46 poems, approx. 65 pages), please shoot me an e-mail and I'll forward you the MS in whatever format is easiest for you (although it currently exists as a Word document). Any feedback, criticism, questions, answers, vitriol, praise, etc. etc. would be far more than welcome, especially if you would be so kind as to do so by the end of the month.

If you want a smaller sample before committing to the whole shebang, some of my most recent poems can be found in Vol. 2.3 of Prick of the Spindle (http://www.prickofthespindle.com/).

Thanks in advance,

Eric

--
Eric Weinstein
[redacted]

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34. Ann Bogle
Fall season entries at Ana Verse
Thu 2 Oct 2008

"Conditions of a Narrator," a 1994 essay/introduction to my ms., Work on What Has Been Spoiled, about women writing, war, and form.

"I-dot-I-dot-ippi," parts 1 and 2

Readings by Auden, Ashbery

"57 tees from the hey"

"Palin-drome"

"Marxist-capitalist flowers for believers"

Ann Bogle
http://annbogle.blogspot.com (http://annbogle.blogspot.com)
and at Blog Networks

**********Looking for simple solutions to your real-life financial challenges? Check out WalletPop for the latest news and information, tips and calculators. (http://www.walletpop.com/?NCID=emlcntuswall00000001)

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35. **billy little**
Re: The Vulgar Nobel/William Carlos...
Thu 2 Oct 2008

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maybe gabriel gudding or al sondheim

----- Original Message -----
From: "steve russell"
To: [redacted]
Subject: The Vulgar Nobel/William Carlos...
Date: Thu, 2 Oct 2008 07:56:50 -0700

Instead of the Nobel Prize for lit, why not the Vulgar prize, awarded to those poets/playwrights/and authors who excell in intellectually compelling, offensive texts. How many Nobel winners would fit both catagories? Pirandello's "Six characters in Search of An Author" caused riots when it was first produced. He would certainly qualify. Would any American?

It's possible to be both insular and innovative. Faulkner: the man was obsessed with the tragic history of the South; he hated anything to do with travel. He simply wrote/wrote/wrote some of the most breathtaking, risky prose of the 20th century. Hemingway, of course, was the exact opposite, a globetrotting word painter. & of course, Eliot is awarded the prize, but WCW is ignored. & Williams is the father, or Whitman son, of all American poetry, especially the innovative.

--
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Choose From 200+ Email Addresses
Get a Free Account at www.mail.com

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36. **Troy Camplin**
Re: EXCITED for the math
Thu 2 Oct 2008

Apparently you are unfamiliar with the two ways of using the word "business," which I use for effect. Also, the government failed us because of the regulations it has on the books and because it "encouraged" (and we all know what it means when government "encourages" you to do something) Fannie Mae to

encourage subprime loans. Consider this article from 1999 where a free market economist predicted that this would happen:

http://query.nytimes.com/gst/fullpage.html?resœ0DE7DB153EF933A0575AC0A96F958260&sec=&spon=&&scp=2&sq=holmes%20fannie%20mae&st=cse

The only contradiction lies in anyone believing the government has any business being in business -- or that the government is here to help you and not to rob you of what you have. People go into government because they want to rule others. Anyone who believes otherwise is naive.

Troy Camplin

----- Original Message ----
From: Tom Orange <[redacted]>
To: [redacted]
Sent: Thursday, October 2, 2008 9:34:15 AM
Subject: EXCITED for the math

the obvious contradiction here is plain for all to see: "I don't think it's the government's business to be involved in business," and yet "The lesson that should be learned here is that the government has failed us all -- again."

government has failed us PRECISELY because it failed to regulate business.

regards,
tom orange

On Thu, Oct 2, 2008 at 12:00 AM, troy camplin wrote:

> *Date: Tue, 30 Sep 2008 17:22:06 -0700*
> *From: Troy Camplin <[redacted]>*
> *Subject: Re: EXCITED for the math*
>
> *I'm against the bailout too, but I am against it because I don't think it's the government's business to be involved in business. Let the free market take care of itself. On the other hand, I don't hate the rich business owners like so many of you on the Left, as I realize that these are the people who provide us with all the things we enjoy, and also provide all the job -- well, all the jobs that are not provided for through robbery, as government jobs are. I don't understand the glee in those who are wealthy because they engaged in peaceful trade with others, while the same people expressing such glee excuse the butchers running Leftist governments around the world. I am, on the other hand, not entirely bothered by these government-controlled and -regulated companies the Democrats have used as their own personal monetary playgrounds going under, as it demonstrates the wickedness of the Left and of government involvement in the economy. The lesson that*

should be learned here is that the government has failed us all -- again. I doubt, though, that that lesson is the one that will be learned, as too many want to believe the outright lies of the Left.

Troy Camplin

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Tuesday, September 30, 2008 9:43:19 AM
Subject: EXCITED for the math

When the Dow (the Tao of the wicked) plummeted 777 points yesterday I felt awe and relief. In our age we don't need to arrive at the castle gates with pitchforks and torches, the rich will undo themselves.

"Average folks" will also suffer everyone's saying. Aren't we already? The makeshift village of NICKELVILLE was attacked the other night by POLICE! The homeless cannot even be allowed homelessness.

When I was a kid my mother and I lived in our car for a little more than half a year. It's a terrible thing to have to live like that. But the problem with our culture the way it is is that unless A LOT of people are living like that, few will do anything to help. We have SO MUCH in this country SO MANY resources, there's no reason we can't change the way we're living and be better people for one another.

Let the numbers dive into the abyss! When we're all eating the litter of our former selves we'll be nicer to everyone along the way who needs a hand. When I think back on the people who were brutal to us when we were living in that car, I also think about the handful of folks who were generous. Every single person who was generous was poor themselves, barely enough for their own tables.

Let the numbers escape them! Let this be the most amazing time of our lives! I'm NOT ONE TO PRAY, but I'm praying that on Thursday there's still no deal, and that the numbers crash and burn them out of their mansions and country clubs.

GRACIAS A LA VIDA!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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37. steve d. dalachinsky

Re: EXCITED for the math

Thu 2 Oct 2008

---

ah but alot of not so rich folk own stocks and rely heavily on them for income
thankfully i am not of that ilk

On Tue, 30 Sep 2008 10:43:19 -0400 CA Conrad <[redacted]>
writes:
> When the Dow (the Tao of the wicked) plummeted 777 points yesterday I
> felt
> awe and relief. In our age we don't need to arrive at the castle
> gates with
> pitchforks and torches, the rich will undo themselves.
>
> "Average folks" will also suffer everyone's saying. Aren't we
> already? The
> makeshift village of NICKELVILLE was attacked the other night by
> POLICE!
> The homeless cannot even be allowed homelessness.
>
> When I was a kid my mother and I lived in our car for a little more
> than
> half a year. It's a terrible thing to have to live like that. But
> the
> problem with our culture the way it is is that unless A LOT of
> people are
> living like that, few will do anything to help. We have SO MUCH in
> this
> country SO MANY resources, there's no reason we can't change the way
> we're
> living and be better people for one another.
>
> Let the numbers dive into the abyss! When we're all eating the
> litter of
> our former selves we'll be nicer to everyone along the way who needs
> a
> hand. When I think back on the people who were brutal to us when we
> were
> living in that car, I also think about the handful of folks who
> were

> generous. Every single person who was generous was poor themselves,
> barely
> enough for their own tables.
>
> Let the numbers escape them! Let this be the most amazing time of
> our
> lives! I'm NOT ONE TO PRAY, but I'm praying that on Thursday
> there's still
> no deal, and that the numbers crash and burn them out of their
> mansions and
> country clubs.
>
> GRACIAS A LA VIDA!
> CAConrad
> http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>
>
>

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38. Poetry Project

Events at The Poetry Project October

Thu 2 Oct 2008

These are the upcoming events at The Poetry Project. We hope you¹ll be here.

Saturday, October 4, 12 PM
Memorial for Rochelle Ratner (Free)

Writer and editor Rochelle Ratner was the author of sixteen collections of poetry, most recently Ben Casey Days (Marsh Hawk Press, 2008). Please join her loved ones and colleagues as we take an afternoon to remember her and her work. Readers will include Jane Augustine, Claudia Carlson, George Economou, Tom Fink, Dorothy Friedman, Daniela Gioseffi, Bob Heman, Burt Kimmelman, Basil King, Martha King, Sandy McIntosh, Stephen Paul Miller, Carol Novack, Sharon Olinka, Rochelle Owens, Paul Pines, Thaddeus Rutkowski, Jackie Sheeler, Mark Weiss and Marie Ponsot. A reception will follow. This event is in cooperation with Marsh Hawk Press.

Monday, October 6, 8 PM
Open Reading

Sign-up 7:45pm.

Wednesday, October 8, 8 PM
Steve McCaffery, Karen Mac Cormack & Marjorie Welish

Steve McCaffery is the author of more than 25 volumes of poetry and criticism, most recently Slightly Left of Thinking from Chax Press and Paradigm of the Tinctures (with Alan Halsey) from Granary Books. He is one of the founding theorists of Language Poetry and a founding member of both the Toronto Research Group and the sound poetry ensemble The Four Horsemen. He lives in Buffalo where he is the David Gray Professor of Poetry and Letters at the University at Buffalo. Born in Luanshya, Zambia, Karen Mac Cormack is the author of more than a dozen books of poetry. Titles include Nothing by Mouth, Quill Driver, Quirks & Quillets, At Issue and Vanity Release. Her poetry appears in a number of anthologies, among them: Another Language: Poetic Experiments in the USA and the UK, Out of Everywhere: Linguistically Innovative Poetry by Women in North America and the UK, Moving Borders (Three Decades of Innovative Writing by Women), The Art of Practice, and has been translated into French, Portuguese, Swedish, and Norwegian. Of dual British/Canadian citizenship, she currently lives in the USA and teaches at the State University of New York at Buffalo. Marjorie Welish received her B.A. from Columbia University and her M.F.A. from Vermont College. She is the author of several books of poetry, including The Windows Flew Open (Burning Deck, 1991), Casting Sequences (University of Georgia, 1993), The Annotated ^{3}Here^{2} and Selected Poems (2000), Word Group (2004), and Isle of the Signatories (2008) - these last, published by Coffee House Press. A professor teaching at Columbia University and at Pratt Institute, she is also the author of a book of art criticism: Signifying Art: Essays on Art after 1960 (Cambridge University Press, 1999). Often anthologized, her poetry may be found in: Best Poems of 1988 (Scribners), From the Other Side of the Century: A New American Poetry 1960-1990 (Sun& Moon Press, 1994), Experimental Poetry: 1950 to the Present (Norton, 1994), and Nineteen Lines (Drawing Center/ Roof Books, 2007).

Friday, October 10, 10 PM
Vanessa Place & Steven Zultanski

Vanessa Place is a writer and lawyer, and co-director of Les Figues Press. She is the author of Dies: A Sentence, a 50,000-word, one-sentence novella, the post-conceptual novel La Medusa (Fiction Collective 2), a chapbook, Figure from The Gates of Paradise (Woodland Editions/Five Fingers Review) and the forthcoming Conceptualisms: An Ill-Conceived Guide to Kinda Conceptual, Post-Conceptual, Extant and Taxonomical Writings, etc., written with Robert Fitterman (Ugly Duckling Presse). Her nonfiction book, The Guilt Project: Rape and Morality, will be published in Fall 2009 by Other Press. Her collaboration with artist/performer Lamya Regragui will debut at Cent Quatre in Paris/Los Angeles in 2009, and she is collaborating with conceptual artist Stephanie

Taylor on Olady, a visual/sound project. She lives in Los Angeles. Steven Zultanski is the author of the chapbooks Homoem (Radical Readout, 2005), This and That Lenin (BookThug, 2008) and Steve's Poem (Lettermachine, forthcoming). He edits President's Choice magazine, a Lil' Norton publication. His poetry has appeared in Antennae, FO(A)RM, The Physical Poets, Shiny, and elsewhere.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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39. steve d. dalachinsky

Re: The Vulgar Nobel/William Carlos...

Thu 2 Oct 2008

---

john watewrs balt guy hey henry miller a host of others depending on yer definition of vulgar

On Thu, 2 Oct 2008 11:56:30 -0700 steve russell <[redacted]>
writes:
> amid the weirdness & insanity of D.C., I've given my own listserv
> post a little thought, and there are plenty or a few American
> writers worthy of the highly esteemed, non existent Vulgar prize:
> remember, the writing must be intellectually compelling, as well as
> potentially offensive to the mainstream. & the nominees are as
> follows: Kathy Acker, early Ginsberg, William Burroughs (the naked
> lunch obsenity trial/Mailer speaks on behalf on Burroughs) and...
> stretching the concept of author, whoever it was who directed "Pink

> Flamingoes," the Baltimore guy. I can't think of anyone current
> besides the Baltimore filmmaker, but I've been holed up in a bomb
> shelter for the last 15 years. & besides, all that meth i snorted in
> 3rd grade civics class has taken its toll on me, sadsadsad. Maybe
> that explains why I never made it past 5th grade.
>
>
>
> ----- Original Message ----
> From: steve russell <[redacted]>
> To: [redacted]
> Sent: Thursday, October 2, 2008 10:56:50 AM
> Subject: The Vulgar Nobel/William Carlos...
>
> Instead of the Nobel Prize for lit, why not the Vulgar prize,
> awarded to those poets/playwrights/and authors who excell in
> intellectually compelling, offensive texts. How many Nobel winners
> would fit both catagories? Pirandello's "Six characters in Search
> of An Author" caused riots when it was first produced. He would
> certainly qualify. Would any American?
>
> It's possible to be both insular and innovative. Faulkner: the man
> was obsessed with the tragic history of the South; he hated anything
> to do with travel. He simply wrote/wrote/wrote some of the most
> breathtaking, risky prose of the 20th century. Hemingway, of course,
> was the exact opposite, a globetrotting word painter. & of course,
> Eliot is awarded the prize, but WCW is ignored. & Williams is the
> father, or Whitman son, of all American poetry, especially
> the innovative.
>
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40. Country Valley
Restoration Poems by Ed Baker
Thu 2 Oct 2008

Dear friends:

Ed Baker's Restoration Poems is now available from the CVP website:
http://web.mac.com/countryvalley

"Here is the dwelling of past in present. The craft of abiding and an
abiding craft. Here is our home to be."
--John Martone

"To feel an old house being restored actually and within the fresh
materials of these poems 'chinked/w a secret/mix',
brings us all at once to one fine poet's home: now sit down and read
its timbres, words and boards, close to the fire."
--David Giannini

All the best,

Mark

Country Valley Press
c/o Mark Kuniya
1407 Mission Street, Unit A
Gardnerville, Nevada 89410-7221

[redacted]
http://web.mac.com/countryvalley

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41. andrew burke
Re: Small Press Traffic Presents An Evening of Experimental Fiction 10/3/08 [on behalf of Dana Teen Lomax]
Thu 2 Oct 2008

Perhaps record it, then post it to a dedicated site. Andrew

2008/10/3 Poetics List <[redacted]>:
> Subject: Small Press Traffic Presents An Evening of Experimental
> Fiction 10/3/08
>
>
>
> Small Press Traffic is thrilled to present:
>
>

>
>
>
> An Evening of Experimental FictionBack By Popular Demand!
>
>
>
> Featuring Innovative Fiction Writers:
>
> Jaime Cortez, Kate Schatz, Leni Zumas,R. Zamora Linmark, and Sesshu Foster
>
>
>
> This is an event not to be missed!
>
>
>
>
>
> Friday, October 3, 2008 at 7:30 p.m.
>
> Timken Lecture Hall
>
> Refreshments will be served
>
>
>
> Join us!
>
>
>
>
>
> Jaime Cortez is a San Francisco Bay Area artist, writer
>
> and cultural worker. He was raised between Mexicali,
>
> Baja California and Watsonville, Alta California. Jaime's
>
> extensive experience includes work in AIDS prevention,
>

> education, and arts management. His graphic novella,
>
> Sexile, about a transgender HIV activist from Cuba, was
>
> nominated for an American Library Association Award,
>
> and the HIV prevention comic anthology Turnover, which
>
> he edited, was a finalist for the Independent Publishers award.
>
> Jaime has exhibited his visual art at venues across the
>
> Bay Area including the Berkeley Art Museum and Pacific
>
> Film Archive, Oakland Museum of California, The Lab,
>
> and other alternative art spaces. He has been working
>
> on a short story collection slated for publication in 2008
>
> by Suspect Thoughts Press.
>
> Kate Schatz lives in Oakland and is the author of Rid
>
> of Me: A Story, published by Continuum Press as part
>
> of their acclaimed 33 1/3 series. She's a co-founder
>
> and editor of the Encyclopedia Project, and her work
>
> can be found in Bitch!, Denver Quarterly, LTTR, Kitchen
>
> Sink, and various other publications. She received her
>
> MFA in Literary Arts from Brown University, and a
>
> double BA in Women's Studies/Literature with a Creative
>
> Writing concentration from UCSC. Kate is currently
>
> working on a novel about electroshock therapy and
>

> Christian Science, and a story collection called Help
>
> You To See Forever Too.
>
>
>
> Leni Zumas is the author of the story collection Farewell
>
> Navigator (Open City). Her work has appeared in New
>
> York Tyrant, Quarterly West, Harp & Altar, New Orleans
>
> Review, and elsewhere. A 2008 Fellow in Fiction from
>
> the New York Foundation for the Arts, she teaches
>
> creative writing at Hunter College.
>
>
>
> R. Zamora Linmark is the author of the novel Rolling
>
> The R's, which he's adapted for the stage, and two poetry
>
> collections, Prime Time Apparitions and the just-published
>
> The Evolution of a Sigh. A recipient of numerous grants
>
> and fellowships, his prose, poetry, and essays have
>
> appeared in journals and anthologies in the U.S. and the
>
> Philippines. Currently at work on another novel and a
>
> collaborative book project with Lisa Asagi, Justin Chin,
>
> and Lori Takayesu, Linmark divides his time between
>
> Manila and Honolulu.
>
>
>

> Sesshu Foster has taught in East L.A. for twenty years,
>
> as well as at the University of Iowa, the University of
>
> California, Santa Cruz and the California Institute for the
>
> Arts. His work has been anthologized in The Oxford
>
> Anthology of Modern American Poetry and, recently,
>
> Language for a New Century: Contemporary Poetry from
>
> the Middle East, Asia, and Beyond. His local readings
>
> are archived at <http://www.sicklyseason.com/> . His
>
> most recent books are the novel Atomik Aztex (City
>
> Lights Books, 2005) and World Ball Notebook (City
>
> Lights Books, 2009).
>
>
>
>
>
> Unless otherwise noted, events are $5-10, sliding scale, free to
>
> current SPT members and CCA faculty, staff, and students.
>
> There's no better time to join SPT!
>
> Check out: http://www.sptraffic.org/html/supporters.htm
>
>
>
> Unless otherwise noted, our events are presented in Timken Lecture Hall
>
> California College of the Arts 1111 Eighth Street, San Francisco
>
> (just off the intersection of 16th & Wisconsin).
>

>
>
> Directions & map:
>
> http://www.sptraffic.org/html/directions.htm
>
>
>
>
>
> We'll see you Fridays!
>
>
>
> _____
>
>
>
>
>
> Small Press Traffic
>
> Literary Arts Center at CCA
>
> 1111 -- 8th Street
>
> San Francisco, CA 94107
>
> [redacted]
>
>
>
> http://www.sptraffic.org <http://www.sptraffic.org>
>
>
>
> www.smallpresstraffic.blogspot.com <
> http://www.smallpresstraffic.blogspot.com>
>
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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42. Philip Rowland
call for submissions--Noon: Journal of the Short Poem
Thu 2 Oct 2008

Submissions of previously unpublished short poems (not under consideration elsewhere) are invited for the winter issue of Noon: Journal of the Short Poem. The deadline is the end of October. Please send work in the email message or in a single Word file attachment to noonpress [at] mac [dot] com. Payment for accepted work is made in the form of a contributor copy.

Thanks,

Philip Rowland

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43. Bob Heman
7th BIG CLWN WR EVENT - Thursday October 16, 2008
Fri 3 Oct 2008

7th BIG CLWN WR Event
Thursday, October 16, 2008
SAFE-T-GALLERY
111 Front Street
Gallery 214
DUMBO, Brooklyn
7:00 - 10:00 pm

FREE ADMISSION!!!

featuring:
Paul Pines Phyllis Wat

with special guests:
Evie Ivy Jane Ormerod
Carolyn Ota Adriana Scopino Elizabeth Smith
Moira T. Smith George Spencer
Nathan Whiting

hosted by Bob Heman
editor of CLWN WR since 1971

Take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge. For more information, maps, and directions from other subway lines please check the Gallery website at http://www.safetgallery.com

Bob Heman
[redacted]

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44. Daniel Godston

Chicago Calling events at Cafe Mestizo & 32nd&Urban

Fri 3 Oct 2008

Saturday, October 4, 2 p.m.
Café Mestizo
1646 W. 18th St.
Chicago, IL 60608
[redacted]
www.cafemestizo.com
free & open to the public

Shelley Nation (poetry) & Juliet Cook (poetry)

Rachel Michaels (poetry) & Jodee Winship (poetry)

Vittorio Carli (poetry), Carolyn Curtis Magri (visual art), & Brian Imag (dulcimer)

Stagebridge -- comedy, storytelling & improv

Charlie Newman (poetry / Chicago), Steve Dalachinsky (poetry / New York City), & Stephen Crall (visual art / South Carolina)

Bob Rashkow (poetry) & Dale Konstanz (visual art)

* * *

Sunday, October 5, 2 p.m.
32nd&Urban Gallery
3201 S. Halsted
www.myspace.com/32ndurban
free & open to the public

Kevin Kilroy (poetry) & Susan Taylor (visual art)

Jeffrey Helgeson -- performing “Fall from Grace,” a collaboration with Clayton Horath

Joe Roarty (poetry / Chicago) & Duane Vorhees (poetry / Seoul)

Robert Klein Engler (poetry / Chicago) & Sally Evans (poetry / Scotland)

Leonard de Montbrun (poetry / Chicago) & Don Coorough (poetry / Phoenix)

Ring Shout, a musical performance led by George Bailey

www.chicagocalling.org

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45. Thomas savage

Re: The Vulgar Nobel/William Carlos...

Fri 3 Oct 2008

The director you're thinking of is John Waters. While his early films were certainly "shocking" to most middlebrow filmgoers and seemed wonderful to the rest of us at the time, his most recent films seem perfectly acceptable and less interesting because of that. This is in spite of the fact that most of them are still entertaining, as well as spin-offs such as a Broadway musical based on Waters Hairspray which I saw recently live and enjoyed very much. What is shocking, now, anyway? Could it be that this category has been exhausted? I suppose the realm of sexual exploitation and works of art in which people are killed or hurt still remain shocking as well as morally repugnant and probably not very good, anyway. Still, the idea of an alternate Nobel is good if there would be any funding for it. Regards, Tom Savage --- On Thu, 10/2/08, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Re: The Vulgar Nobel/William Carlos...
To: [redacted]
Date: Thursday, October 2, 2008, 2:56 PM

amid the weirdness & insanity of D.C., I've given my own listserv post a little thought, and there are plenty or a few American writers worthy of the highly esteemed, non existent Vulgar prize: remember, the writing must be intellectually compelling, as well as potentially offensive to the mainstream. & the nominees are as follows: Kathy Acker, early Ginsberg, William Burroughs (the naked lunch obsenity trial/Mailer speaks on behalf on Burroughs) and... stretching the concept of author, whoever it was who directed "Pink Flamingoes," the Baltimore guy. I can't think of anyone current besides the Baltimore filmmaker, but I've been holed up in a bomb shelter for the last 15 years. & besides, all that meth i snorted in 3rd grade civics class has taken its toll on me, sadsadsad. Maybe that explains why I never made it past 5th grade.

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]

Sent: Thursday, October 2, 2008 10:56:50 AM
Subject: The Vulgar Nobel/William Carlos...

Instead of the Nobel Prize for lit, why not the Vulgar prize, awarded to those poets/playwrights/and authors who excell in intellectually compelling, offensive texts. How many Nobel winners would fit both catagories? Pirandello's "Six characters in Search of An Author" caused riots when it was first produced. He would certainly qualify. Would any American?

It's possible to be both insular and innovative. Faulkner: the man was obsessed with the tragic history of the South; he hated anything to do with travel. He simply wrote/wrote/wrote some of the most breathtaking, risky prose of the 20th century. Hemingway, of course, was the exact opposite, a globetrotting word painter. & of course, Eliot is awarded the prize, but WCW is ignored. & Williams is the father, or Whitman son, of all American poetry, especially the innovative.

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46. Erik Anderson
Call for Submissions: Bombay Gin 35
Fri 3 Oct 2008

---

submissions accepted

September 1, '08 - March 1, '09

Please submit 1-8 pages of previously unpublished poetry, prose, translation, artwork, interviews, hybrid work, or otherwise. Submissions will be considered for the fall and spring issues of Bombay Gin as time and space allows.

For TRANSLATIONS, please include both the original language and English version; it is the writer's responsibility to receive publication rights for the original piece.

ARTWORK should be submitted on a CD as a PDF or jpg, with minimum 720DPI; all artwork will be published as grayscale. Unsolicited manuscripts are read anonymously, so include your name and contact information only on the cover letter. Please include an S.A.S.E. so the board can respond to you once selections have been made.

Bombay Gin accepts electronic submissions at [redacted]. Visit our website at www.naropa.edu/bombaygin<http://www.naropa.edu/bombaygin>

Submissions also accepted at the Writing and Poetics Department in the Arapahoe House or mailed to:

Naropa University

Bombay Gin

Writing and Poetics Department

2130 Arapahoe Avenue
Boulder, CO 80302

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47. steve russell
banana republic
Fri 3 Oct 2008

After McCain ods on tranquilizers, I confident that Sarah P has what it takes to run a "banana republic with nukes." Her knowledge of the Mid/East is stunning. I'm sure folks in Israel already feel better knowing that Sarah is around to protect their interest. & as much as I despise the Clintons, folks in the Mid/East can also take comfort that Sarah, unlike Hillary, won't let the facts stand in her way. Drill, baby, drill.

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48. Steve McLaughlin
Issue 1 Release Announcement
Fri 3 Oct 2008

—

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49. CA Conrad
Re: EXCITED for the math
Fri 3 Oct 2008

Elizabeth Switaj wrote:
>>>I can't help but think that's a bit naive, or else I'm missing the
>>>irony. There are poor assholes and rich assholes; there are people who
>>>have lost everything who have become more violent and those who have
>>>become less violent.

No irony here. I have a firm disbelief that ANYTHING will be done to help the poor unless there are millions more made poor. My grandmother used to mention that during the Great Depression everyone who was poor was helping one another, and were used to lending help, sharing food, sharing responsibilities with the kids, the washing. The rich were throwing themselves out windows at the same time because, like my grandmother said and I believe her to be right, the rich knew that without their money their friends were no

longer their friends. The poor have always only had one another. This is not naive, this is survival.

From my experience I can say that being desperately poor is awful. But I can also say that (something I've already said) it's other poor people who give the most.

Call me naive, that's fine, I've been called much worse. But the rich will never lend a hand to the poor unless that hand is MADE to thrust forward. History has shown this, and history shows it winds up being kind to no one in the end, this sort of politics.

Call me naive Elizabeth, but poverty itself is created by the most violent people on earth, those with the most money to perpetuate war and genocide. And poverty is a form of war, a form of genocide.

Do you realize there have not been this many poor people (entire families!) homeless, living in tents in America since the Great Depression? The BBC has a bus on tour of America right now, leading up to the election, and they have shown parking lots of people living in cars. They've shown the red tents of NICKELVILLE, which the police raided and terrorized most recently. Amy Goodman of DEMOCRACY NOW recently interviewed activists trying to help the terrified families of NICKELVILLE who were raided. And NICKELVILLE is being shown so often because of its catchy name more than anything, but there are a lot of places like NICKELVILLE in this country right now.

None of this matters at the moment though as the vote went through. The world will breathe a sigh, and go on making shit no one needs to sell to people who need nothing more than they already have while millions and millions will fight and scrap over their place in line at the Salvation Army food table. My mother and I spent some nights at the Salvation Army when I was a kid and it was awful. They make you sing hymns and listen to ridiculous lectures (sermons) about Jesus before you eat. We did it because we were hungry, of course, but when I look back on it I feel it's a terrible thing to keep hungry people hungry until they adhere to your religious doctrine. And I especially remember one Salvation Army in Chicago where we shared space with a Jewish mother and her two little girls, but they sang, we all sang, you had to fucking sing. This isn't naive, this is survival.

They got their vote the way they wanted it. The money is for the rich, again. They pilfer and rape our resources and make presidential candidates take their eyes off the war yet again. And I still say that unless EVERYONE is brought to their knees nothing will be done. The poor need enormous numbers before a FDR steps up and does something. And I'm voting for Obama, but when I hear him talk about Welfare Reform (welfare for the poor that is) there seems little

help on the way. 700 billion in welfare for the rich seems fine to Washington though.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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50. Catherine Daly
Re: EXCITED for the math
Fri 3 Oct 2008

---

a lot of pretty average people have 401Ks and IRAs that're in mutual funds

it is mostly funds that dabble in mortgage-backed securities as well as in shares in banks

a lot of pretty average people own houses or enough land for a doublewide; a lot of people live in cars already (or, in our neighborhood, non-operable campers parked on the street), and a lot of pretty ordinary people are annoyed by people living in cars without feeling that they should assist them, allow them to tap their electricity, or use their water

in the debates last night it seems that a certain person on a presidential ticket as veep blamed banks for pushing exotic mortgages; an interesting question is should exotic mortgages be available? should certain financial instruments be available to only people who have the education to understand the risk of junk bonds, derivatives? what risk is? and of course those people should not be bailed out? but the government created that market by keeping the prime rate artificially low. the same government that has now showed us twice that trickle-down doesn't work -- you know, that trickle-down theory the same veep wannabe supported last night.

fannie mae was a great New Deal program that allowed more financial institutions to make more loans to lower middle class and working class would-be homeowners (banks previously were mostly loaning to the wealthy or to companies -- so, for example, that whole bit in the jungle about buying a house on time from the builder -- individuals couldn't get loans); freddie mac was a little more dubious, a sort of "seems like a Great Society program, but created under Nixon"; the loans weren't for amounts that would purchase a median-priced home in most markets

I'm not really sure what this has to do with poetry; it seems complex enough, but a nice combo of tangible and intangible, politics and personal experience

I really like the "equal housing lender" logo
/\
|=|

(sorta)

--
All best,
Catherine Daly
[redacted]

↑ Index

51. Peter Ciccariello
New postings.....
Fri 3 Oct 2008

New postings..... to invisible notes<http://invisiblenotes.blogspot.com/>

deadfall
brim III
ossuary

- Peter Ciccariello

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52. Barry Schwabsky
fake anthology
Sat 4 Oct 2008

Does anyone have any backstory on this?:
Â
http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html

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53. steve russell
From the book of Me, a prophecy
Sat 4 Oct 2008

---

it'll be difficult to steal this election, but the 'pubs have an excellent track record. During the second term of a McCain/Palin administration, we, "the great unwashed," will be treated to pyriamid (SPELLING??) size, virtual McCains on every Municipal builing. The real, and by then, senile McCain, will be miles under pentagon ground watching Bugs Bunny cartoons, drool creeping

down, staining an already soiled white collar, while Sarah, busy busy busy, brings about the fulfillment of Biblical prophecy. REPENT! The TiMe is nEar...

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54. David-Baptiste Chirot

FW: David Meltzer & Michael Rothenberg Milwaukee, Chicago and St. Louis

Sat 4 Oct 2008

DAVID
MELTZER & MICHAEL ROTHENBERG READING SCHEDULE

MILWAUKEE, CHICAGO AND ST. LOUIS

MILWAUKEE

Saturday, October 11, 2008, 2 pm-- Editor/Agent Panel and Reception at the UWM School of Continuing Education featuring Sheree Bykofsky, Michael Rothenberg, and Jim Schley. Presented in partnership with the Milwaukee Book Festival. Plankinton Bldg, 7th Floor, 161 W. Wisconsin Ave, Milwaukee, Milwaukee

County. Call
[redacted]. http://www4.uwm.edu/sce/milwaukeebookfestival.cfm

Saturday, October 11, 7pm--David Meltzer and Michael
Rothenberg reading at Woodland Pattern Book
Center, 720 E. Locust Street Milwaukee, WI
53212, phone
[redacted], woodlandpattern.org

CHICAGO

Sunday, October 12, 2008, 7 o'clock Michael Rothenberg & David Meltzer reading at the Myopic Poetry Reading Series hosted by Larry Sawyer at Myopic Books ((in conjunction with the Poetry Center of Chicago), 1564 N. Milwaukee Ave, Chicago, IL 60622, [redacted]

ST.
LOUIS

October 20, 2008, Monday, 12:15 - 1:15 pm, Beat Thing and Unhurried Visions: Encounters with the Beat Generation, David Meltzer & Michael Rothenberg Center for the Humanities at UM, St. Louis Cultural Series, 222 J.C.Penney Conference Center, St. Louis, MO 63101,[redacted]

October 20, 2008, Monday, 7: 30 pm, River
Styx at Duff's Poetry Reading: David Meltzer & Michael

Rothenberg River Styx at Duff's
Restaurant, 392 North Euclid, St. Louis, MO
63108. [redacted]
NOTE: $5 at the door, $4 Members, Students
& Seniors

Tuesday,
October 21, 2008, 8:00 pm, David Meltzer & Michael Rothenberg
LU Cultural Center Auditorium
Lindenwood University, 209 S.
Kingshighway, St Charles, MO 63301, [redacted]

DAVID MELTZER A leading poet of the Beat Movement, David Meltzer was raised in Brooklyn during the War years; performed on radio & early TV on the Horn & Hardart Children¹s Hour. Was exiled to L.A. at 16 & at 17 enrolled in an ongoing academy w/ artists Wallace Berman, George Herms, Robert Alexander, Cameron; migrated to San Francisco in l957 for higher education w/ peers & maestros like Jack Spicer, Robert Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch, Philip Whalen, Jack Hirschman, a cast of thousands all living extraordinary ordinary lives. Beat Thing [La Alameda Press, 2004] won the Josephine Miles PEN Award, 2005. Was editor and interviewer for San Francisco Beat: Talking With The Poets [City Lights, 2001]. With Steve Dickison, co-edits Shuffle Boil, a magazine devoted to music in all its appearances & disappearances. 2005 saw the publication of David’s Copy: The Selected Poems of David Meltzer by Viking/Penguin, a collection spanning over forty years of work that paints a vivid portrait of Meltzer’s life as a poet through poems taken from thirty of his previous books of poetry. With a versatile style and playful tone, Meltzer offers his unique vision of civilization with a range of juxtapositions from Jewish mysticism and everyday life to jazz and pop culture.

MICHAEL ROTHENBERG Michael Rothenberg is a poet, songwriter, and editor of Big Bridge magazine online at www.bigbridge.org. His poetry books include Man/Woman, a collaboration with Joanne Kyger, The Paris Journals (Fish Drum Press), Monk Daddy (Blue Press), and Unhurried Vision (La Alameda/University of New Mexico Press). He is also author of the novel Punk Rockwell. Rothenberg's 2005 CD collaboration with singer Elya Finn, was praised by poet David Meltzer as "fabulous-all [the] songs sound like Weimar Lenya & postwar Nico, lushly affirmative at the same time being edged w/ cosmic weltschmertz. An immensely tasty production." He is also editor for the Penguin Poet series, which includes selected works of Philip Whalen, Joanne Kyger, David Meltzer and Ed Dorn. He has recently completed the Collected Poems of Philip Whalen for Wesleyan University Press.

_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

↑ Index

55. amy king
Check Out HOW They're Getting Readers...
Sat 4 Oct 2008

From the Harriet Blog this a.m.

Featuring the work of 3, 164 poets. Completely unpermissioned and unauthorized, pissing off the entire poetry community. Either you're in or you're not. Full roster below the fold.

From http://www.forgodot.com/2008/10/issue-1-release-announcement.html:

For what's it worth, kudos to these three young guys. I imagine they're students, twiddling their thumbs, trying to imagine how to stir up the poetry world, steeped in some sort of theory (situationist? dada-ist? surrealism? etc), facing the menacing world of "getting published" and making something of themselves as poets, ahem. They've decided to take on the death of the lyrical I, the death of the author, the death of paper, the celebration of the internet sea, etc. They've done something, though just what isn't clear, but yes, kudos to their efforts to make a mess of the pool of internet muck -- it may be only a ripple in the end, but maybe some of the worthwhile work and sites and ideas will get a chance to rise (not necessarily from the anthology) after their pebble has sunk to disappearance.

My response to them appears here:

http://amyking.wordpress.com/2008/10/04/the-author-resurrected/

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

56. amy king
Re: fake anthology
Sat 4 Oct 2008

Ultimately, whose poems are these? Were they authored by these guys? If so, look how they've gotten published poets to read their work.

Being unknown allows one not to worry about who gets pissed off at a person. And now we're thinking and talking about their poems. Fairly clever -- times three thousand.

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 10/4/08, Barry Schwabsky <[redacted]> wrote:
From: Barry Schwabsky <[redacted]>
Subject: fake anthology
To: [redacted]
Date: Saturday, October 4, 2008, 4:32 AM

Does anyone have any backstory on this?:

http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html

↑ Index

57. Mathias Svalina
Re: fake anthology
Sat 4 Oct 2008

This is one of the first good jokes in contemporary poetry. I can't stop laughing at this; its hilarious in so many ways.

I wonder if part of the prank was to see how many hits they'd get immediately from self-googlers.

I'm pretty pleased with my poem in it. I think i'll put it in my next book.

On Sat, Oct 4, 2008 at 10:45 AM, amy king <[redacted]> wrote:
> Ultimately, whose poems are these? Were they authored by these guys?
> If so, look how they've gotten published poets to read their work.

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58. **Daniel Zimmerman**
Re: fake anthology
Sat 4 Oct 2008

----- Original Message -----
From: Daniel Zimmerman
To: [redacted]
Cc: Daniel Zimmerman ; Daniel Zimmerman
Sent: Saturday, October 04, 2008 12:46 PM
Subject: arsonism

Hi, Stephen.

I came across the odd surprise today of finding a poem by me (?) in arsonism's issue #1:

Witchcraft

Misses and has

Daniel Zimmerman

(p. 3593).

Nice. I wish I had written it (or perhaps I did--via witchcraft!). I don't know the Daniel Zimmerman who did write this poem (though I'd like to), but if you plan an issue #2, you might want to choose from

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=44

or

http://beardofbees.com/zimmerman.html

or

http://www.origamicondom.org/IssuesPDFs/OC.03.pdf (pp. 30-31)

--poems by (the real, as far as I know) Daniel Zimmeman.

(Too bad you didn't include biographies.)

I guess you've pissed a lot of poets off by publishing their stuff without permission. Well, you didn't publish mine without permission (since I didn't write that one), but you have permission to pick one from the sites above.

Your magazine (!) raises interesting questions about copyright. Since it appears you've used only one piece by each writer, one might regard it as "inspired use" or a kind of ad campaign for poets that might interest browsers in finding out more about particular writers. I wouldn't mind, but I know some of the poets you've published, and they know me; I wouldn't want them to think that I wrote that poem (though I do like it) if I didn't, nor would I want the other Daniel Zimmerman to hear of me getting credit for it and thus thinking that I had plagiarized his work. (If everyone had the same name, this would not present a problem.) Anyhow, good luck with your project.

Best,

Daniel Zimmerman (this one)
also at: http://www.middlesexcc.edu/departments/english/control.cfm

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59. Amish Trivedi
Re: fake anthology
Sat 4 Oct 2008

I suppose this is the proper response:

I'M ONE OF THE TOP 3164 POETS IN AMERICA!!!!!

WOOT!

:)

I'm now curious to find who's NOT on the list....

--- On Sat, 10/4/08, Mathias Svalina <[redacted]> wrote:
From: Mathias Svalina <[redacted]>
Subject: Re: fake anthology
To: [redacted]
Date: Saturday, October 4, 2008, 11:34 AM

This is one of the first good jokes in contemporary poetry. I can't stop laughing at this; its hilarious in so many ways.

I wonder if part of the prank was to see how many hits they'd get immediately from self-googlers.

I'm pretty pleased with my poem in it. I think i'll put it in my next book.

On Sat, Oct 4, 2008 at 10:45 AM, amy king <[redacted]> wrote:
> Ultimately, whose poems are these? Were they authored by these guys?
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> --- On Sat, 10/4/08, Barry Schwabsky <[redacted]>
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60. **Ruth Lepson**
Re: fake anthology
Sat 4 Oct 2008

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guess I can take a day of inspiration off since they wrote a poem for me. the book is mesmerizing till you realize the poems aren't by the poets! (I THOUGHT Rukeyser, Wms & Leonard Cohen sounded awfully contemporary!) then you see what they have in common--similes. of course it's thrilling to be included with rimbaud & yoko.

On 10/4/08 4:32 AM, "Barry Schwabsky" <[redacted]> wrote:

> Does anyone have any backstory on this?:
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http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.ht
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61. **ALDON L NIELSEN**
fakeish anthology
Sat 4 Oct 2008

---

thanks for alerting me to this -- This is the first poem ever published by "Aldon Lynn Nielsen." Â I'm hoping he'll write more.

<<

--Jerry W. Ward, Jr.

Sailing the blogosphere at: http://heatstrings.blogspot.com/

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

↑ Index

62. Adam Tobin
Re: fake anthology
Sat 4 Oct 2008

The editors of this anthology excluded (the names of) several of my favorite poets, and I must say -- rather sincerely! -- that I am offended on their behalf.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Mathias Svalina
Sent: Saturday, October 04, 2008 12:34 PM
To: [redacted]
Subject: Re: fake anthology

This is one of the first good jokes in contemporary poetry. I can't stop laughing at this; its hilarious in so many ways.

I wonder if part of the prank was to see how many hits they'd get immediately from self-googlers.

I'm pretty pleased with my poem in it. I think i'll put it in my next book.

↑ Index

63. Lewis Warsh
Marinovich & Warsh at The Living Theater
Sat 4 Oct 2008

OCTOBER 14 2008 / Tuesday / 8 PM

a reading by Filip Marinovich and Lewis Warsh

at THE LIVING THEATER
21 Clinton Street (between Houston & Stanton)
New York City

Filip Marinovich is a poet, performer, and playwright living in New York City. As a member of the Ugly Duckling Presse Collective he has worked at editing and contributing to 6x6, a poetry periodical, and New York Nights, an anti-war newspaper. From 2002 through 2003 he wrote/directed a trilogy of plays: Skin Around The Earth, Throne Room Snow, and Karma Bookshop. His first book, Zero Readership, was published by Ugly Duckling Presse in 2008.

Lewis Warsh is the author of numerous books of poetry, fiction and autobiography, including The Origin of the World, Touch of the Whip, A Free Man, Avenue of Escape and Ted's Favorite Skirt. He is the coeditor of The Angel Hair Anthology, editor and publisher of United Artists Books, and director of the MFA program in creative writing at Long Island University in Brooklyn. A new book, Inseparable: Poems 1995-2005, was published by Granary Books in 2008.

↑ Index

64. Troy Camplin

Re: EXCITED for the math

Sat 4 Oct 2008

A poem on this sort of attitude toward the rich (who are quite generous, not to mention being the ones who provide jobs for everyone -- look to rick liberal politicians for lack of personal generosity):

http://zatavu.blogspot.com/2008/09/on-wealthy.html

Troy Camplin

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Friday, October 3, 2008 6:05:32 PM
Subject: Re: EXCITED for the math

Elizabeth Switaj wrote:
>>>I can't help but think that's a bit naive, or else I'm missing the
>>>irony. There are poor assholes and rich assholes; there are people who
>>>have lost everything who have become more violent and those who have
>>>become less violent.

No irony here. I have a firm disbelief that ANYTHING will be done to help the poor unless there are millions more made poor. My grandmother used to mention that during the Great Depression everyone who was poor was helping one another, and were used to lending help, sharing food, sharing responsibilities with the kids, the washing. The rich were throwing themselves out windows at the same time because, like my grandmother said and I believe

her to be right, the rich knew that without their money their friends were no longer their friends. The poor have always only had one another. This is not naive, this is survival.

From my experience I can say that being desperately poor is awful. But I can also say that (something I've already said) it's other poor people who give the most.

Call me naive, that's fine, I've been called much worse. But the rich will never lend a hand to the poor unless that hand is MADE to thrust forward. History has shown this, and history shows it winds up being kind to no one in the end, this sort of politics.

Call me naive Elizabeth, but poverty itself is created by the most violent people on earth, those with the most money to perpetuate war and genocide. And poverty is a form of war, a form of genocide.

Do you realize there have not been this many poor people (entire families!) homeless, living in tents in America since the Great Depression? The BBC has a bus on tour of America right now, leading up to the election, and they have shown parking lots of people living in cars. They've shown the red tents of NICKELVILLE, which the police raided and terrorized most recently. Amy Goodman of DEMOCRACY NOW recently interviewed activists trying to help the terrified families of NICKELVILLE who were raided. And NICKELVILLE is being shown so often because of its catchy name more than anything, but there are a lot of places like NICKELVILLE in this country right now.

None of this matters at the moment though as the vote went through. The world will breathe a sigh, and go on making shit no one needs to sell to people who need nothing more than they already have while millions and millions will fight and scrap over their place in line at the Salvation Army food table. My mother and I spent some nights at the Salvation Army when I was a kid and it was awful. They make you sing hymns and listen to ridiculous lectures (sermons) about Jesus before you eat. We did it because we were hungry, of course, but when I look back on it I feel it's a terrible thing to keep hungry people hungry until they adhere to your religious doctrine. And I especially remember one Salvation Army in Chicago where we shared space with a Jewish mother and her two little girls, but they sang, we all sang, you had to fucking sing. This isn't naive, this is survival.

They got their vote the way they wanted it. The money is for the rich, again. They pilfer and rape our resources and make presidential candidates take their eyes off the war yet again. And I still say that unless EVERYONE is brought to their knees nothing will be done. The poor need enormous numbers before a FDR steps up and does something. And I'm voting for Obama, but when I hear him talk about Welfare Reform (welfare for the poor that is) there seems little

help on the way. 700 billion in welfare for the rich seems fine to Washington though.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

65. Barry Schwabsky
Re: fake anthology
Sat 4 Oct 2008

My poem in there is awesome, and has just two similes.

--- On Sat, 4/10/08, Ruth Lepson <[redacted]> wrote:

From: Ruth Lepson <[redacted]>
Subject: Re: fake anthology
To: [redacted], [redacted]
Date: Saturday, 4 October, 2008, 5:35 PM

guess I can take a day of inspiration off since they wrote a poem for me. the book is mesmerizing till you realize the poems aren't by the poets! (I THOUGHT Rukeyser, Wms & Leonard Cohen sounded awfully contemporary!) then you see what they have in common--similes. of course it's thrilling to be included with rimbaud & yoko.

On 10/4/08 4:32 AM, "Barry Schwabsky"
<[redacted]> wrote:

> Does anyone have any backstory on this?:
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http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.htm>
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guidelines &

↑ Index

66. Eiríkur Örn Norðdahl
Re: fake anthology
Sat 4 Oct 2008

Some of those poets aren't american at all - Gunnar EkelÃ¶f, Leevi Lehto, Kari Kokko, and others. That makes you one of the top 3164 poets in the world!

On 10/4/08 8:28 PM, "Amish Trivedi" <[redacted]> wrote:

> I suppose this is the proper response:
>
> I'M ONE OF THE TOP 3164 POETS IN AMERICA!!!!!
>
> WOOT!
>
> :)
>
> I'm now curious to find who's NOT on the list....
>
> --- On Sat, 10/4/08, Mathias Svalina <[redacted]> wrote:
> From: Mathias Svalina <[redacted]>
> Subject: Re: fake anthology
> To: [redacted]
> Date: Saturday, October 4, 2008, 11:34 AM
>
> This is one of the first good jokes in contemporary poetry. I can't
> stop laughing at this; its hilarious in so many ways.
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> I wonder if part of the prank was to see how many hits they'd get
> immediately from self-googlers.
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> I'm pretty pleased with my poem in it. I think i'll put it in my next
> book.
>
> On Sat, Oct 4, 2008 at 10:45 AM, amy king <[redacted]> wrote:
>> Ultimately, whose poems are these? Were they authored by these guys?
>> If so, look how they've gotten published poets to read their work.
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>> Being unknown allows one not to worry about who gets pissed off at a
>> person. And now we're thinking and talking about their poems. Fairly
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www.norddahl.org
EirÃkur Ã–rn NorÃ°dahl

Fleminginkatu 9A 10
00530 Helsinki
Finland

↑ Index

67. Elizabeth Switaj

Re: fake anthology

Sat 4 Oct 2008

I am very curious as to the precise algorithms or other methods used in the gathering of these names and the creation of these poems.Twilight appears in the title and body of "my" poem, which is a keyword for me and is in the title of the online journal I run, but the line breaks are weak.

Elizabeth Kate Switaj
elizabethkateswitaj.net

↑ Index

68. Robin Hamilton

Re: fake anthology

Sat 4 Oct 2008

From: "Ruth Lepson" <[redacted]>

<<
the book is mesmerizing till you realize the poems aren't by the poets!
>>

... and either less or more so if you recognise that the "poems" were produced by a text generation engine, and (presumably arbitraily) assigned to names trawled from the Web.

If anyone has a right to complain here, it's Text Generation Machine Mark 119, whose essential contribution to the anthology isn't acknowledged.

It's difficult to imagine who will be reading any of the 3000+ pages of randomly-generated twaddle, other than the "authors" to whom any particular stretch of words is arbitrarily assigned.

(Add to a child whom not even its mother could love, an anthology that not even the compilers bothered to read.)

Did the "editors" even read the list of names compiled by their 'bot, or simply feed them directly into the cover of the work?

Enquiring minds want to know ...

Well, not really, but it would be *slightly interesting to know which text generation machine was used, and what instructions were given to the 'bots in their search for names.

Given the ommissions, I'd guess that the 'bots were scoring below random chance in any search assocaited with the terms "poet" or "poetry".

Robin Hamilton

↑ Index

69. Elizabeth Switaj
Re: EXCITED for the math
Sat 4 Oct 2008

Well CA, I've been brutalized by men who were quite poor, when I was quite poor, so frankly saying that everyone will be wonderfully kind when they are poor runs up against what I have learned about survival. If I took on the belief that poverty made people help each other, I would likely be raped again (real rape, not the metaphorical kind used to score a point in an argument) and probably killed.

In my case, the violence was highly gendered, but that's not always so. My father grew up in a New Jersey slum, and he had to be tough not because the rich kids from a few neighborhoods away would hurt him otherwise but because the kids in his own neighborhood would.

Please remember that you and your family are not the only ones with the experience of not knowing where your next meal is coming from.

Having money certainly magnifies the ability of people do harm, and yes, poverty can be a form of genocide. I never suggested otherwise.

Do I "realize there have not been this many poor people (entire families!) homeless, living in tents in America since the Great Depression?" Yes, in fact, I do. How does that invalidate my experience that tells me that the poor do not always help the poor? Incidentally, they're pink tents, and it's called NickelSville after the mayor of Seattle. Frankly, you seem to be implying that my disagreement with your notions of how poor people behave shows that I don't care about how poor people suffer. That's both dishonest, and insulting.

Elizabeth Kate Switaj
elizabethkateswitaj.net

↑ Index

70. Jennifer Karmin
Red Rover Series fall/winter 2008
Sat 4 Oct 2008

Red Rover Series
{readings that play with reading}

FALL/WINTER 2008
Chicago, IL

*October 18: Experiment #23
Ira S. Murfin, Marisa Plumb & Srikanth Reddy

*November 1: Experiment #24
Mike Applegate, Marc Falkoff, Peter Sullivan & members of Iraq Veterans Against the War

*December 6: Experiment #25
Authors from MoonLit

7pm at the Division Street Dance Loft
735 W. Division, 3rd floor
new location in the Work House building
Division @ Halsted, enter parking lot off of Halsted

Suggested donation $4
doors lock at 7:30pm

COMING UP: SPRING 2009

*AWP small press showcase with Action Books, Flood Editions, Futurepoem Books, Les Figues Press, Switchback Books, Ugly Duckling Presse & a few more surprises

*Doug Ischar & RM Vaughan

*Authors from the Encyclopedia Project, vol. 2

Red Rover Series is curated by curated by Lisa Janssen & Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain & Jennifer Karmin.

Email ideas for reading experiments to
[redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

↑ Index

71. **steve russell**
Re: Fake anthology
Sat 4 Oct 2008

& it seems they'll let almost anyone in cuz it's Godot, post history. Damn, I missed out on all of the fun. bitterbitterME.

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72. **Nic Sebastian**
Re: fake anthology
Sat 4 Oct 2008

I didn't write the lines attributed to me in it, but I agree it is amusing in many ways. Assume we will get to hear from the author(s) in due time re: their motivation. If nothing else, this represents a *vast* amount of time and effort on someone's part -- hope they feel it is worth it. Nic Sebastianhttp://verylikeawhale.wordpress.com

_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

↑ Index

73. **jpjones**
Re: fake anthology
Sat 4 Oct 2008

Hmm, look a little closely and you'll see that it's not just a collation of USAmerican names, nor even just poets.

'Jill Jones' is quite happy with her/my poem - and she/I hope/s any other 'Jill Jones' may be as well.

The parrots are laughing at me outside my window this chilly spring morning. I'm laughing at myself after having had a stupid dream about anthologies last night - true and, hey, spoo-oo-ky.

"What are we to
make of this corn ..."

indeed!

Cheers,
Jill

_____
Jill Jones

www.jilljones.com.au

On Sun Oct 5 3:28 , Amish Trivedi sent:

> *I suppose this is the proper response:*
>
> *I'M ONE OF THE TOP 3164 POETS IN AMERICA!!!!!*
>
> *WOOT!*
>
> *:)*
>
> *I'm now curious to find who's NOT on the list....*
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> *--- On Sat, 10/4/08, Mathias Svalina [redacted]> wrote:*
> *From: Mathias Svalina [redacted]>*
> *Subject: Re: fake anthology*
> *To: [redacted]*
> *Date: Saturday, October 4, 2008, 11:34 AM*
>
> *This is one of the first good jokes in contemporary poetry. I can't stop laughing at this; its hilarious in so many ways.*
>
> *I wonder if part of the prank was to see how many hits they'd get immediately from self-googlers.*
>
> *I'm pretty pleased with my poem in it. I think i'll put it in my next book.*
>
> *On Sat, Oct 4, 2008 at 10:45 AM, amy king [redacted]> wrote:*
> *Ultimately, whose poems are these? Were they authored by these guys? If so, look how they've gotten published poets to read their work.*
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> *Being unknown allows one not to worry about who gets pissed off at a person. And now we're thinking and talking about their poems. Fairly clever -- times three thousand.*
>
> *Amy*
>
> _____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 10/4/08, Barry Schwabsky [redacted]>
wrote:
From: Barry Schwabsky [redacted]>
Subject: fake anthology
To: [redacted]
Date: Saturday, October 4, 2008, 4:32 AM

Does anyone have any backstory on this?:

http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html

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74. **Geraldine Monk**
Re: fake anthology
Sat 4 Oct 2008

I don't get this. Why should anyone spend so much time and effort 'p...ing off the poetry community'? What kind of utterly shallow aspiration is that? If the intention had been to amuse the poetic community I might have given it some credence but I object to its intention and I couldn't give a fig if I'm mentioned or not - I'm certainly not ploughing through that list to find out. I'd lose my will to live and I don't need silly endorsements of this kind.

I also find it strange that 'whoever' seems to think the 'poetic community' is of one mind. I think the posting to this list have shown that poets are very diverse in their reactions. My reaction? I find it rather depressing that in these troubled times (aren't times always troubled) there are far more deserving people to p.off. I think 'whoever' did it should be updated on the world situation and then maybe they could consider getting a life.

Geraldine

----- Original Message -----
From: "Mathias Svalina" <[redacted]>
To: <[redacted]>
Sent: Saturday, October 04, 2008 5:34 PM
Subject: Re: fake anthology

> *This is one of the first good jokes in contemporary poetry. I can't stop laughing at this; its hilarious in so many ways.*
>
> *I wonder if part of the prank was to see how many hits they'd get immediately from self-googlers.*
>
> *I'm pretty pleased with my poem in it. I think i'll put it in my next book.*

↑ Index

75. **Amish Trivedi**
Re: fake anthology
Sat 4 Oct 2008

Dear Geraldine,

You're just jealous no one googled your name. Or maybe they did and I didn't see it because I only looked up my name, read the poem I wrote and then closed it.

What's the point in being made of fun as being shallow if I can't be shallow once in a while!

amish

--- On Sat, 10/4/08, Geraldine Monk <[redacted]> wrote:
From: Geraldine Monk <[redacted]>
Subject: Re: fake anthology
To: [redacted]
Date: Saturday, October 4, 2008, 5:42 PM

I don't get this. Why should anyone spend so much time and effort 'p...ing off the poetry community'? What kind of utterly shallow aspiration is that? If the intention had been to amuse the poetic community I might have given it some credence but I object to its intention and I couldn't give a fig if I'm mentioned or not - I'm certainly not ploughing through that list to find out. I'd lose my will to live and I don't need silly endorsements of this kind.

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Geraldine

----- Original Message -----
From: "Mathias Svalina" <[redacted]>
To: <[redacted]>
Sent: Saturday, October 04, 2008 5:34 PM
Subject: Re: fake anthology

> This is one of the first good jokes in contemporary poetry. I can't
> stop laughing at this; its hilarious in so many ways.
>
> I wonder if part of the prank was to see how many hits they'd get
> immediately from self-googlers.
>
> I'm pretty pleased with my poem in it. I think i'll put it in my
next
> book.
>

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76. Steve McLaughlin
Re: fakeish anthology
Sat 4 Oct 2008

Well -- thank you for your generally positive response (or at least not aggressively negative, like some recent posts on the Poetry Foundation's Harriet blog). For my part, I'm getting a good laugh out of this whole thing. Just changed all my passwords to be on the safe side.

All the best --

-steve

On Sat, Oct 4, 2008 at 7:43 PM, ALDON L NIELSEN <[redacted]> wrote:

> *thanks for alerting me to this -- This is the first poem ever published by "Aldon Lynn Nielsen." I'm hoping he'll write more.*
>
> *<<

What's the point in being made of fun as being shallow if I can't be shallow once in a while!

amish

--- On Sat, 10/4/08, Geraldine Monk <[redacted]> wrote:
From: Geraldine Monk <[redacted]>
Subject: Re: fake anthology
To: [redacted]
Date: Saturday, October 4, 2008, 5:42 PM

I don't get this. Why should anyone spend so much time and effort 'p...ing off the poetry community'? What kind of utterly shallow aspiration is that?
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Geraldine

----- Original Message -----
From: "Mathias Svalina" <[redacted]>
To: <[redacted]>
Sent: Saturday, October 04, 2008 5:34 PM
Subject: Re: fake anthology

This is one of the first good jokes in contemporary poetry. I can't stop laughing at this; its hilarious in so many ways.

I wonder if part of the prank was to see how many hits they'd get immediately from self-googlers.

> *I'm pretty pleased with my poem in it. I think i'll put it in my next*
> *book.*

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78. **Amish Trivedi**
Re: fake anthology
Sat 4 Oct 2008

Certainly solves problems related to THE CANON

--- On Sat, 10/4/08, John Cleary <[redacted]> wrote:
From: John Cleary <[redacted]>
Subject: Re: fake anthology
To: [redacted]
Cc: [redacted]
Date: Saturday, October 4, 2008, 6:48 PM

I'm glad I'm not the only one who is pleased to be included in any anthology, even a fake one with a poem I didn't write.

John

On Sat, Oct 4, 2008 at 7:29 PM, Amish Trivedi <[redacted]> wrote:

Dear Geraldine,

You're just jealous no one googled your name. Or maybe they did and I didn't see it because I only looked up my name, read the poem I wrote and then closed it.

What's the point in being made of fun as being shallow if I can't be shallow once in a while!

amish

--- On Sat, 10/4/08, Geraldine Monk <[redacted]> wrote:

From: Geraldine Monk <[redacted]>

Subject: Re: fake anthology

To: [redacted]

Date: Saturday, October 4, 2008, 5:42 PM

I don't get this. Why should anyone spend so much time and effort

'p...ing
off the poetry community'? What kind of utterly shallow aspiration is
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If the intention had been to amuse the poetic community I might have given
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is of one mind. I think the posting to this list have shown that poets are
very diverse in their reactions. My reaction? I find it rather depressing
that in these troubled times (aren't times always troubled) there are far
more deserving people to p.off. I think 'whoever' did it should be
updated
on the world situation and then maybe they could consider getting a life.
Geraldine
----- Original Message -----
From: "Mathias Svalina" <[redacted]>
To: <[redacted]>
Sent: Saturday, October 04, 2008 5:34 PM
Subject: Re: fake anthology

> *This is one of the first good jokes in contemporary poetry. I can't*
> *stop laughing at this; its hilarious in so many ways.*
>
> *I wonder if part of the prank was to see how many hits they'd get*
> *immediately from self-googlers.*
>
> *I'm pretty pleased with my poem in it. I think i'll put it in my*

next

> *book.*

==========

==========

↑ Index

79. Robin Hamilton
Re: fake anthology
Sat 4 Oct 2008

> Dear Geraldine,
>
> You're just jealous no one googled your name.
....
> amish

That's the odd thing -- whatever method of selection was used, it doesn't seem to have been a very useful or effective one, and it looks as if the names weren't taken directly from google -- it's almost easier to note the omitted names you'd expect from a straight trawl of high or even low profile sites or whatever than to work out why anyone *is there.

Perhaps the problem is that not *enough work was put into it, beyond linking a text generation program to a search mechanism, and pouring the results straight into a preformatted pdf file.

A couple of evenings work for a relatively competent programmer, finally.

Irritation on the cheap.

Robin Hamilton

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80. Larissa Shmailo
Re: fake anthology
Sat 4 Oct 2008

Anthology aside, what a search engine optimization technique this is for a blog. For Godot and its editors have gone viral overnight.

The whole thing is wonderful fun, exactly what poetry needs once in a while, some playful ribbing. I'm even getting used to "my" poem (a little).

Larissa Shmailo (http://myspace.com/larissaworld)
"The poet, like the lover, is a menace on the assembly line."
-Rollo May
Listen to Exorcism on iTunes or at:
http://cdbaby.com/cd/shmailo2 (http://cdbaby.com/cd/shmailo2)
http://www.myspace.com/larissashmailoexorcism
(http://www.myspace.com/larissashmailoexorcism)

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Dining, Movies, Events, News & more. Try it out!
(http://local.mapquest.com/?ncid=emlcntnew00000001)

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81. Alan Sondheim
Re: Issue 1 Release Announcement
Sat 4 Oct 2008

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-687106505-1223166327=:22594

This is totally brilliant & probably the best new media poetry or net poetry whatever however defined I've seen. quantity translates into mass & sense maybe missed mess - godot might as well be what I was waiting for w/ what seemed a v. long download. I wonder if Kenny G. had something to do with this since I think he's one of the most amazing wryters around and his use of mass/tifying aesthetics produce both some of the greatest readable & nonreadable books I've seen edging simultaneously on conceptualism || to Acconci back then on one hand & the only conceivable wryting _in a sense_ given protocol code machine eu-gene list & LISP - in a sense some of the sum of the wrythers & .echo more - Alan

On Sat, 4 Oct 2008, Steve McLaughlin wrote:

> Announcing the release of Issue 1, edited by Stephen McLaughlin and Jim Carpenter. Now available
here<http://arsonism.org/issue1/Issue-1_Fall-2008.pdf> as
a 3,785-page PDF. Again, that url is <
http://arsonism.org/issue1/Issue-1_Fall-2008.pdf>.

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent,

Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U`ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotto, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattaruso, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko,

Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonic, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, kevin mcpherson eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. Slavitt, Dino Campana, Stephen Berer, Alastair Johnston, Angela Jaeger, Javier Huerta, Jed Birmingham, David Harrison Horton, Alan Baker, Steve Clay, Kevin Coval, Tony Brown, Debesh Goswami, Michael Farrell, Abigail Child, Tanya Larkin, Ron Slate, Emmanuel Hocquard, Lauren Dixon, Jan Zwicky, Andrew Joron, Jessica Wickens, Arthur Sze, David Baptiste Chirot, Steven May, Rob Cook, Ankur Saha, Eric Unger, Chris Heilman, James Purdy, Derek Henderson, James Collins, L.J. Moore, Michael McClure, D.S. Marriott, Michael Heller, Robert Mittenthal, Eileen Tabios, Aki Salmela, Lou Rowan, Jerome Seaton, Lori Lubeski, Paul Hardacre, Rus Bowden, John Wieners, Lauren Levin, Johanna Drucker, Velimir Khlebnikov, Terry Bisson, Martha Plimpton, Miklos Radnoti, Ken Kesey, Matvei Yankelevich, Seth Forrest, Maria Damon, David MacDuff, Kevin Doran, Rob Read, Kristen Gallagher, Rick Visser, Andrei Bely, Sara Crangle, Karl Klingbiel, Jackson Mac Low, Fox, Derik Badman, Paul Griffiths, Oliver Rohe, Mark L. Lilleleht, Michelle Bautista, Monica Schley, Aaron Levy, andrew nightingale, Douglas Messerli, Pattie McCarthy, David West, Jon McKenzie, James Weber, Carlos Rojas, Donatella Izzo, Francois Luong, Daniel

Borzutzky, Umm Zaid, Tony D'Arpino, James Tierney, Tao Lin, Rochelle Owens, Amy Friedman, Natalie Zina Walschots, Kayin Wong, Emily Sher, Deborah R. Geis, Kristen Iskandrian, Brother Tom Murphy, Jeremy Gardner, Alcoholic Poet, Chris Mansel, Keith Tuma, Chris Mansell, Rob MacDonald, Yuan Mei, Stanislaw Witkiewicz, Joshua Schuster, Glenn Bach, Maureen Owen, Richard Wink, Guy Bennett, Eric Elshtain, Reza Shirazi, Tonya Foster, Karl Kempton, Allan Gurganus, Alizon Brunning, Christopher Davis, Richard Foreman, Francois Luong, Yvonne Werkman, rob mclennan, Mark McCarthy, Bill Marsh, Tom Devaney, John Most, Nick Moudry, Jennifer Reimer, Charles Baudelaire, Gabriel Pomerand, Crane Giamo, Vernon Frazer, Mike Basinski, Oliver de la Paz, Leon Damas, Mark Ducharme, Jim Leftwich, Eliot Katz, Pat Lawrence, Jeff Daily, Jefferson Navicky, Tom Savage, Legs McNeil, mIEKAL aND, Leevi Lehto, Allyson Clay, Cy Mathews, Dereck Clemons, Clayton Eshleman, Benjamin Parzybok, Kevin Isu, Laura Mullen, Angelo Suarez, Kate Greenstreet, Andrew Burke, Natalie Simpson, Susan Smith Nash, Peter Gizzi, Dana Goodyear, Terence Winch, Sandy McIntosh, Cris Mazza, James Thurber, Sarah Oâ€šÃ„Ã´Brien, Firoze Shakir, Elizabeth Castagna, D.J. Huppatz, David Koehn, Kyra Saari, Philip Jenks, Martin Corless-Smith, Jacques Leslie, Will Gallien, Mathew Timmons, Eric Lochridge, Buck Downs, Ian Hamilton Finlay, Leonard Michaels, Francis Raven, seflo, Nina Shope, Carson Cistulli, Jennifer Banks, Deborah Burnham, Steve Langan, Rosalva Garcia Coral, Betty Stork, Erica Van Horn, Anna Evans, Lizzie Skurnick, Skip Fox, Olde Quietude, Samuel Taylor Coleridge, Jonathan Williams, Sarah Maclay, Pablo Neruda, Richard Tuttle, Fran Herndon, Cheryl Clark, Allen Itz, Derek White, Barry MacSweeney, Eben Eldridge, Sandra Ridley, Normie Salvador, Priscilla Long, Alan Gilbert, Dennis Tedlock, Steve Benson, Brian Whitener, Rene Char, Lawrence Ytzhak Braithwaite, Teresa Ballard, Barbara Henning, Mario Melendez, Jacques Demarcq, Harvey Bialy, Gary Norris, Kerry Shawn Keys, Dawn Pendergast, Aimee Parkison, Michael Cooper, Chris Killen, Les Webb, Roberta Fallon, John Fillwalk, Stephen McLaughlin, Elizabeth Robinson, Bob Heffernan, Zak Smith, Nicholas Lea, Tsering Wangmo Dhompa, Dan Beachy-Quick, Ross White, Stan Mir, Tim Atkins, Poppy Z. Brite, Dylan Hock, Kurt Vonnegut, Mez Breeze, Stephanie Heit, J. Mason, Colleen Lookingbill, John Hall, Michelle Morgan, Alexi Parshchikov, Clemente Padin, Lisa Jarnot, Lance & Andrea Olsen, Mark Wallace, Nancy Kuhl, Xu Smith, Jorge de Lima, Hillary Lyon, Clayton Couch, Gunnar Ekelof, Alex Caldiero, Clifford Burke, Karri Kokko, Brent Goodman, Daniel Clowes, Todd Suomela, Arlene Ang, David McDuff, Bill Sherman, Ezra Mark, Kathryn Pringle, Jem Cohen, Adam Tobin, Thomas Meyer, Clifford Duffy, Anne Waldman, Nancy Shaw, Pilar Olabarria, Chris Maher, Ezra Pound, David Hilmer Rex, Levari, Jerome Sala, Ryan Collins, Alexander Jorgensen, Shouva Chattopadhyay, Linda Susan Jackson, Jonathan Mayhew, Pejk Malinovski, Michael Parker, Claude Simon, Ian Keenan, Peter O'Brien, Jeannie Hoag,

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K.Silem Mohammad, Elizabeth Bishop, Andrea Zemel, Sean Hill, Ilya Bernstein, Neil Gaiman, Paul Valery, Jaap Blonk, Kim Addonizio, David Thornbrugh, Bern Porter, Megan Milks, Cedar Sigo, Ted Kooser, Miia Toivio, Alena Hairston/elen gebreab, Unica Zuern, Peter Cook, Mike Hauser, Julia Bloch, Charles Stross, Shin Yu Pai, Mikey Golightly, Zhang Er, Paula Grenside, Richard Deming, Linda Russo, Nadia Halim, Geoffrey Hendricks, Kathy Lou Schultz, Stephen Cope, David Hernandez, Cole Swensen, Bill Walsh, Pirooz M. Kalayeh, Mara Vahratian, Ange Mlinko, Afroza Soma, Rupert Mallin, The Leader, Etel Adnan, Jennifer Cooke, Mark Granier, Lamont Steptoe, Amina Cain, Geof Huth, Patrick Frank, Giuseppe Ungaretti, Megan Volpert, Charlotte Runcie, Susan Howe, Gene Justice, Matthew Lafferty, Patrick Kurp, Barbara Jane Reyes, Iris Jamahl Dunkle, Amy L. Sargent, Nathalie Stephens, Andrew Johnston, Prabhakar Vasan, Nathaniel Mackey, Abhijit Mitra, Ben Mazer, Thomas Fucaloro, Dr. Jacob Edmond, Yu Jian, Ted Pearson, Linh Dinh, Stephen Nelson, Kenneth Patchen, Robert von Hallberg, Andrew Hughes, Chris Gullo, Shanna Compton, May Pang, Cristiana Baik, Allen Mozek, Fielding Dawson, Stephen Rosenthal, Stefan Brecht, Donald Justice, Stan Apps, Shelley Powers, Stephen Vincent Benet, Maya Angelou, Wade Fletcher, Juliana Leslie, Anny Ballardini, John Yau, Bob Kerr, Michael Helsem, Charles Belbin, Jane Jortiz-Nakagawa, John Tyson/Kelly Conway, Teresa K. Miller, Emily XYZ, Jeff Harrison, John P. McNamee, Michelle Taransky, Gertrude Stein, Jen Welch, Doug Hofstadter, Edgar Lee Masters, Andrey Bely, sTEVEN p. rOGGENBUCK, Ed Dorn, Gary Sullivan, Greg Perry, Susan Allspaw Pomeroy, Jim Kober, Bobby Byrd, John Sullivan, Charles Johnson, John Byrum, Charles Simic, Baron Wormser, Scott Pierce, Ada Limon, Kris Waldherr, Tom Oâ€šÃ„Ã´Connor, Christina Mengert, Danielle Pafunda, Gary Lutz, David Christensen, Anyssa Kim, Joshua Trott, Zachary Schomburg, Christopher Salerno, Christophe Casamassima, Emily Critchley, Dorothea Lasky, Chris Glomski, Matt Shears, Damian Weber, Justin Marks, Brooke Kaye, Frank Etienne, Judith Jordan, Sam Dillon, Bill Knott, Mara Leigh, Anselem Berrigan, Jeff Bacon, Clifford Odets, JeffreyJoe Nelson, Della Watson, Christiana Langenberg, Robert Peake, cris cheek, Morris Cox, Richard Kostelanetz, Wanda Phipps, Hugo Ball, Kristin Prevallet, Norman Weinstein, Lacey Hunter, Gerald Hausman, Rachel Oliver, Ray McNiece, Bill Dorn, Catullus, Monique Trottier, Joshua Ware, e.e. cummings, Garrett Hongo, Bill Lavender, John Cleary, Sharon Harris, Divya Victor, Jack Spicer, Kate Armstrong, Karl Young, Chad Sweeney, David Solway, Wanda O'Connor, Mahmoud Darwish, Joanne Tracy, Sheila, Amanda Cook, Hugh Nissensen, Sean M. Dalpiaz, Edna St. Vincent, Caroline Bergvall, Lawrence Giffin, Rob Halpern, Dana Gioia, Daniel Bradley, David Kaufmann, Robert Lowell, kari edwards, Rosanna Lee, Allen Fisher, Stacy Szymaszek, Matt Theado, Ralph Waldo Emerson, Billy Mills, Andy Gricevich, The Philly Sound, Ruel S. De Vera, Trudi West, Daniel C. Remein, Hillary Gravendyk, Mary Burger, Insani Kamil,

Guillermo Parra, Ryan Daley, Jessica Schneider, Carol Novack : Playpoem MP3, Jesse Ferguson, Mark Bernstein, KB Jones, Laura Marks, Kent Freeman, Sara Blakeman, Rodrigo Toscano, Sabyasachi Nag, Budd Parr, Peggy Willis Lyles, Keston Sutherland, Simon DeDeo, Marcus Slease, Emily Crocker, Donald Illich, John Sakkis, Andrew Sage, Joseph Harrington, Adrienne Rich, Tad Richards, Mick Rock, Sabina Murray, Michael Friedman, J.V. Foix, Michael McClintock, Dennis Nurkse, Andrew Shields, Susan Bee, Jacques Gaffarel, Paul Rigolle, William Keckler, Evan J. Peterson, Geoffrey Demarquet, Ariana Reines, Richard Wilbur, Kim Chinquee, Jerome Rothenberg, Laura Carter, Mark Strand, Nicholas Manning, Jukka-Pekka Kervinen, Donna Stonecipher, Girish Shambu, Gerald Schwartz, Catherine Taylor, Rachel Levitsky, Michelle Tupko, Chris Corrigan, Jim McKay, Joel Craig, Jacqueline Risset, Marcus Civin, Melvin Tolson, Lance Anderson, Sampson Starkweather, Peter Carey, Chris Murray, Dorianne Laux, Fiona Templeton, Kimberly Lyons, Claudia Carlson, Aaron Belz, Bill Zavatsky, Adam Strauss, Curtis Gale Weeks, Jeremiah Bowen, Bill Piety, Jane Hirshfield, mark s kuhar, Brendan Kreitler, Kim Bernstein, Frances Kruk, Margaret Ronda, Chris Piuma, Gina Franco, Anne Boyer, Claire McMahon, Jason Zuzga, Sharon Lynn Osmond, Pirooz Kalayeh, Robert Calero, Laura Jaramillo, Bryan Newbury, Steve Schroeder, St. Catherine of Siena, Anna Akhmatova, Edith Sitwell, Eduardo C. Corral, Megan Burns, Dan Hoy, Walt Whitman, Nic Sebastian, Elizabeth Treadwell, John Phillips, Michael Haeflinger, Karen, C Mehrl Bennett, Michael Hays Sanchez, Henry Edwards, Jeremy James Thompson, Jeffrey Ethan, Lisa Lorenz, Sukhdev Sandhu, Norma Cole, Courtney Rydel, Nina Svenne, Robert Zaller, Kirby Olson, Frank Wilson, Changming Yuan, Justin Audia, Janet Holmes, Federico Garcia Lorca, Jon Christensen, C.J. Martin, Matt Rasmussen, Norman Fischer, Bill Day, Mervyn Peake, Yvonne Jacquette, Nathan Logan, Urdu Poetry, Tony Towle, Leslie Kaplan, Philip Nikolayev, Sarah Gridley, Naomi Shihab Nye, Stephen Paul Miller, Mark Van Doren, Bonnie Jean Michalski, T.R. Wang, Eric Rosenfield, Mark Woods, R. Nemo Hill, Cynthia Lawson, Harry Rutherford, Deborah Patillo, Mark Bibbins, Novica Tadic, Hank O'Neal, Denise Low, Caroline Whitbeck, Hugh Behm-Steinberg, Serena Jost, Elizabeth Marie Young, Reg E. Gaines, Cole Swenson, Kevin Kilroy, Kaia Sand, Harryette Mullen, Charles Deemer, Alan Tucker, Eileen Myles, Meg Foulkes, Martha Ronk, Gil Fagian, Nick Piombino, Betsy Fagin, Anne Germanacos, Alex Cumberbatch, Kenneth Goldsmith, Debby Florence, Bin Ramke, Kariann Burleson, Amy Berkowitz, Liz Waldner, T.A. Noonan, Steven Karl, Francis Ponge, Angela Genusa, F.A. Nettelbeck, Becca Klaver, Andrew Koszewski, Chelsea Hotel, J.P. Rangaswami, Guile Canencia, Carol Snow, Alysha Wood, Jen Hofer, Greg Mulcahy, Lynne Dreyer, Andrew Feindt, Carlos Drummond de Andrade, Susanna Kittredge, Jason Fraley, Nicholas Messenger, Raymond Filip, Mitch Highfill, Ian Tyson, Lisa Fishman, Gloria Frym, St. John Perse, Robin Purves, Peter Davis, Alison Knowles, Russell

Edson, Collin Kelley, Nashi, Jim Dine, Marie Ponsot, Joseph Ceravolo, Jorie Graham, Barbara Guest, Onishi Yasuyo, Matthew Henriksen, Kent Johnson, Eric Bogosian, Craig Shaffer, Hoa Nguyen, ZoltâˆšÂ°n HomâˆšÂ°lyos, Marcella Durand, Afaa Michael Weaver, CAConrad, Eddie Watkins, Jeanne Marie Beaumont, Beth Joselow, David A. Kirschenbaum, Brandon Shimoda, Richard Taylor, H.T. Harrison, Wolfi Landstreicher, Robert Wilson, Andrew Topel, Juliana Spahr, John Levy, Stuart Ross, William Jay Smith, Jane Holland, Martin Edmond, Aldon Lynn Nielsen, Nikolai Gumilov, Billy Jno Hope, David Patton, Brian VanRemmen, Didi Menendez, Nico Alvarado-Greenwood, Danielle Pafunda, Pam Brown, Alexander Pope, Loss Pequeno Glazier, Jordan Scott, Will Edmiston, Robert Allen, Carly Sachs, Rick Burkhardt, Tisa Bryant, Alison Shaffer, Peter Norman, Roger Dean, Justin Evans, Jan Manzwotz, Don Wentworth, Tim Carmody, Guenter Grass, Ricardo Bracho, Erica Hunt, Robert Service, Katherine Hastings, James Finnegan, Elaine Equi, Clancy Ratliff, Mark Tardi, ee miller, Kara Hearn, Dax Bayard-Murray, Chris Kraus, Marita Dachsel, Redell Olsen, MaryAnn McCarra-Fitzpatrick, Tom Leonard, Wendy Wisner, Jean Roelke, Laura Sells, Donna Kuhn, Wen Yiduo, Erika Mikkalo, Tristan Tzara, Evie Shockley, Sarah Louise Parry, John Dos Passos, Doc Reese, Bob Dylan, Jennifer Montgomery, Lisa Samuels, Nin Andrews, Susan Gevirtz, Karen Mac Cormack, Roger Pao, Wang Ping, Samuel R. Delany, Andy Clausen, Barry Schawbsky, Mary Oliver, Deborah Meadows, Eve Rifkah, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchelmore, Jason Gray, Rod Smith, Tommi Avicolli Mecca, Richard Bank, Lorenzo Thomas, MattÂ¬â€ Hart, Eric Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wystan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walcott, Carla Milo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Peli Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegele, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mourne, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian

Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Chartkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinos, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegell, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Boully, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koeneke, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail

Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bita, Aime Cesaire, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

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Stephen McLaughlin
Schilperoortstraat 84 A2
3082SX Rotterdam, NL

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To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

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82. Steve McLaughlin
Issue 1 anthology follow-up post
Sat 4 Oct 2008

In the midst of this so far rather minor flap (Until my SSN is circulated, I'm keeping my cool.), I'd like to make a request. Anyone out there with a published chapbook, a favorable disposition, and the means to cover international shipping should send a copy or two my way. My address is below.

--
Stephen McLaughlin
Schilperoortstraat 84 A2
3082SX Rotterdam, NL

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83. Paul Nelson
Re: EXCITED for the math
Sat 4 Oct 2008

And it rhymes!

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Saturday, October 4, 2008 11:31:10 AM
Subject: Re: EXCITED for the math

A poem on this sort of attitude toward the rich (who are quite generous, not to mention being the ones who provide jobs for everyone -- look to rick liberal politicians for lack of personal generosity):

http://zatavu.blogspot.com/2008/09/on-wealthy.html

Troy Camplin

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Friday, October 3, 2008 6:05:32 PM
Subject: Re: EXCITED for the math

Elizabeth Switaj wrote:
>>>I can't help but think that's a bit naive, or else I'm missing the
>>>irony. There are poor assholes and rich assholes; there are people who

>>>have lost everything who have become more violent and those who have
>>>become less violent.

No irony here. I have a firm disbelief that ANYTHING will be done to help the poor unless there are millions more made poor. My grandmother used to mention that during the Great Depression everyone who was poor was helping one another, and were used to lending help, sharing food, sharing responsibilities with the kids, the washing. The rich were throwing themselves out windows at the same time because, like my grandmother said and I believe her to be right, the rich knew that without their money their friends were no longer their friends. The poor have always only had one another. This is not naive, this is survival.

From my experience I can say that being desperately poor is awful. But I can also say that (something I've already said) it's other poor people who give the most.

Call me naive, that's fine, I've been called much worse. But the rich will never lend a hand to the poor unless that hand is MADE to thrust forward. History has shown this, and history shows it winds up being kind to no one in the end, this sort of politics.

Call me naive Elizabeth, but poverty itself is created by the most violent people on earth, those with the most money to perpetuate war and genocide. And poverty is a form of war, a form of genocide.

Do you realize there have not been this many poor people (entire families!) homeless, living in tents in America since the Great Depression? The BBC has a bus on tour of America right now, leading up to the election, and they have shown parking lots of people living in cars. They've shown the red tents of NICKELVILLE, which the police raided and terrorized most recently. Amy Goodman of DEMOCRACY NOW recently interviewed activists trying to help the terrified families of NICKELVILLE who were raided. And NICKELVILLE is being shown so often because of its catchy name more than anything, but there are a lot of places like NICKELVILLE in this country right now.

None of this matters at the moment though as the vote went through. The world will breathe a sigh, and go on making shit no one needs to sell to people who need nothing more than they already have while millions and millions will fight and scrap over their place in line at the Salvation Army food table. My mother and I spent some nights at the Salvation Army when I was a kid and it was awful. They make you sing hymns and listen to ridiculous lectures (sermons) about Jesus before you eat. We did it because we were hungry, of course, but when I look back on it I feel it's a terrible thing to keep hungry people hungry until they adhere to your religious doctrine. And I especially remember one Salvation Army in Chicago where we shared space with a Jewish

mother and her two little girls, but they sang, we all sang, you had to fucking sing. This isn't naive, this is survival.

They got their vote the way they wanted it. The money is for the rich, again. They pilfer and rape our resources and make presidential candidates take their eyes off the war yet again. And I still say that unless EVERYONE is brought to their knees nothing will be done. The poor need enormous numbers before a FDR steps up and does something. And I'm voting for Obama, but when I hear him talk about Welfare Reform (welfare for the poor that is) there seems little help on the way. 700 billion in welfare for the rich seems fine to Washington though.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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84. Adam Tobin
Re: fake anthology
Sat 4 Oct 2008

Isn't that the aspiration of EVERY poetry anthology? Usually people just get pissed off about what's excluded; this is far more interesting.

> *Why should anyone spend so much time and effort*
> *'p...ing off the poetry community'?*
> *What kind of utterly shallow aspiration is that?*

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85. Alan Sondheim
Nature
Sat 4 Oct 2008

Nature

Of attention
Appear
Her colourless intercourse
The attention of nature
At a pitiless speech

http://www.alansondheim.org/snapped1.jpg

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86. **Halvard Johnson**
Re: fake anthology
Sat 4 Oct 2008

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ache anthology
bake anthology
cake anthology
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flake anthology
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ike anthology
joke anthology
kkk anthology
like anthology
mike anthology
nike anthology
oink anthology
pink anthology
quick anthology
rico anthology
sick anthology
tacky anthology
ugh anthology
voip anthology
wipe anthology
xenon anthology
yikes anthology
zip anthology

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
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[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Oct 4, 2008, at 6:52 PM, Amish Trivedi wrote:

> *Certainly solves problems related to THE CANON*
>
> *--- On Sat, 10/4/08, John Cleary <[redacted]> wrote:*
> *From: John Cleary <[redacted]>*
> *Subject: Re: fake anthology*
> *To: [redacted]*
> *Cc: [redacted]*
> *Date: Saturday, October 4, 2008, 6:48 PM*
>
> *I'm glad I'm not the only one who is pleased to be included in any anthology, even a fake one with a poem I didn't write.*
>
> *John*
>
> *On Sat, Oct 4, 2008 at 7:29 PM, Amish Trivedi <[redacted]> wrote:*
>
> *Dear Geraldine,*
>
> *You're just jealous no one googled your name. Or maybe they did and I didn't see it because I only looked up my name, read the poem I wrote and then closed it.*
>
> *What's the point in being made of fun as being shallow if I can't be shallow once in a while!*
>
> *amish*
>
> *--- On Sat, 10/4/08, Geraldine Monk <[redacted]> wrote:*
>
> *From: Geraldine Monk <[redacted]>*
>
> *Subject: Re: fake anthology*
>
> *To: [redacted]*
>
> *Date: Saturday, October 4, 2008, 5:42 PM*

I don't get this. Why should anyone spend so much time and effort

'p...ing

off the poetry community'? What kind of utterly shallow aspiration is

that?

If the intention had been to amuse the poetic community I might have given

it some credence but I object to its intention and I couldn't give a fig if

I'm mentioned or not - I'm certainly not ploughing through that list to

find

out. I'd lose my will to live and I don't need silly endorsements of

this

kind.

I also find it strange that 'whoever' seems to think the 'poetic

community'

is of one mind. I think the posting to this list have shown that poets are

very diverse in their reactions. My reaction? I find it rather depressing

that in these troubled times (aren't times always troubled) there are far

more deserving people to p.off. I think 'whoever' did it should be

updated

on the world situation and then maybe they could consider getting a life.

Geraldine

----- Original Message -----

From: "Mathias Svalina" <[redacted]>

To: <[redacted]>

Sent: Saturday, October 04, 2008 5:34 PM

Subject: Re: fake anthology

This is one of the first good jokes in contemporary poetry. I can't stop laughing at this; its hilarious in so many ways.

I wonder if part of the prank was to see how many hits they'd get immediately from self-googlers.

I'm pretty pleased with my poem in it. I think i'll put it in my next book.

==========

guidelines

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87. **Maria Damon**

Re: Issue 1 Release Announcement

Sat 4 Oct 2008

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hey i'll try adding "my" poem to my CV at "merit review" time to see if i can actually cash in on it for a better raise...that would be really great payback for having lent my name, however unwittingly, to this enterprise. i was sorta flattered, like, now i'm a "real" poet if someone's trying to fake me...

Steve McLaughlin wrote:
> Announcing the release of Issue 1, edited by Stephen McLaughlin and Jim
> Carpenter. Now available
> here<http://arsonism.org/issue1/Issue-1_Fall-2008.pdf> as
> a 3,785-page PDF. Again, that url is <
> http://arsonism.org/issue1/Issue-1_Fall-2008.pdf>.
>
> This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna
> Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe,
> Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean
> Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg
Hales,
> Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia
Trent,
> Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert
Sheppard,
> Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle
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> Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John
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> Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam
> Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean
> MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle
> McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella,
> Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene
> Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould,
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> Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank
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> Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen,
> Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn
> McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk,
> Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinos, Ruth Taylor, Laura
> Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost,
> Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegell, Nicole
> Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland,

> Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland,
> Daniel Bailey, Jenny Boully, Djuna Barnes, David Wolach, Nick Twemlow,
> Rodney Koeneke, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter
> Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray,
> Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan
> Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel
> Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould
> Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason
> Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise
> Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry
> Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K.
> Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores,
> Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina
> Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara
> Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei
> Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina
> Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert
> Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar,
> Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl
> Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd,
> Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles
> Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William
> Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud,
> John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter
> Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan
> Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball,
> Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta,
> Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David
> Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca
> Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer
> Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew
> Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz,
> Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bita, Aime
> Cesaire, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris
> Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith
> Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess,

> Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer
> Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan
> Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding,
> Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda
> Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared
> Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy
> Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario
> Cafiero, Peter Ciccariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee,
> Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael
> Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse,
> Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles
> Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani
> Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily
> Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins,
> Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve
> Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei
> Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee
> Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa
> Wolf, and Snezana Zabic.
>
> Brought to you by forgodot.com.
>
>

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88. **Maria Damon**
Re: fake anthology
Sat 4 Oct 2008

---

geez, i'm such an idiot; instead of "for Godot," i read "forgo DOT," as in [redacted]. like fargo, but doing without.

Larissa Shmailo wrote:
>
>
> Anthology aside, what a search engine optimization technique this is for a
> blog. For Godot and its editors have gone viral overnight.
>
> The whole thing is wonderful fun, exactly what poetry needs once in a while,
> some playful ribbing. I'm even getting used to "my" poem (a little).

>
> Larissa Shmailo (http://myspace.com/larissaworld)
> "The poet, like the lover, is a menace on the assembly line."
> -Rollo May
> Listen to Exorcism on iTunes or at:
> _http://cdbaby.com/cd/shmailo2_ (http://cdbaby.com/cd/shmailo2)
> _http://www.myspace.com/larissashmailoexorcism_
> (http://www.myspace.com/larissashmailoexorcism)
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>
> **********New MapQuest Local shows what's happening at your destination.
> Dining, Movies, Events, News & more. Try it out!
> (http://local.mapquest.com/?ncid=emlcntnew00000001)
>
>

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89. Al Filreis
Rachel Levitsky, CPCW Fellow in Poetics & Poetic Practice
Sat 4 Oct 2008

Dear friends & colleagues:

I'm very pleased to announce that this year's CPCW Fellow in Poetics & Poetic Practice is *Rachel Levitsky*. She will teach a seminar called "Writing Practice of the Avant-Garde or: Avant-Garde Hybrid Writing" and at the Kelly Writers House will host the visits of several writers associated with the course.

Rachel Levitsky's first full-length volume, /Under the Sun/, was published by Futurepoem books in 2003. She is the author of five chapbooks of poetry, /Dearly/ (a+bend), /Dearly 356/, /Cartographies of Error/ (Leroy), /The Adventures of Yaya and Grace/ (PotesPoets) and /2(1x1)Portraits/ (Baksun). Levitsky also writes poetry plays, three of which (one with Camille Roy) have been performed in New York and San Francisco. Levitsky's work has been published in magazines such as /Sentence, Fence, The Brooklyn Rail, Global City, The Hat, Skanky Possum, Lungfull!/ and in the anthology, /19 Lines: A

Drawing Center Writing Anthology/. She founded Belladonna--an event and publication series for avant-garde poetics--in August 1999. A past fellow of The McDowell Colony and Lower Manhattan Community Council, she teaches at Pratt Institute and lives steps away from The Brooklyn Botanical Gardens.

Previous CPCW Fellows: Tracie Morris, Linh Dinh, Erica Hunt, and Kenneth Goldsmith.

For much more:

http://writing.upenn.edu/projects/poeticsfellow.php

- Al Filreis

--

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

http://www.writing.upenn.edu/~afilreis

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90. Jonathan Skinner
Pickard in Maine
Sun 5 Oct 2008

Tom Pickard

with Stephen Petroff
at the Old Goat
in Richmond, Maine

5:30 pm
Sunday 5th October

(reading sponsored by
Gulf of Maine Bookstore)

at Bates College
Lewiston, Maine
in the Skelton Lounge
(Chase Hall)

4:15 pm
Tuesday 7th October

for The New Writing Series
University of Maine, Orono
in the Minsky Recital Hall

8 pm
Wednesday 8th October

Free and open to all

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91. Mark DuCharme
Re: fake anthology
Sun 5 Oct 2008

My initial response to being "included" in this was to ask to be removed. I've changed my mind.

I've only read a dozen or so poems in this, in addition to the one attributed to me. I have to say that I like these poems. Okay, what I've read (so far) is only a nanofraction; still, I'm surprised that I don't find more fault in them, even given that minuscule percentage.

I have two thoughts on this. First, this has to be the work of a single author—by which I mean a single individual or like-minded team, working with the aid of technology (or perhaps one of Jack Spicer's Martians, who gets no sleep). My second thought is that I agree with whoever said that the most likely culprit is Kenneth Goldsmith.

Kudos then, somewhat grudgingly, to the perpetrator or perpetrators.

Mark DuCharme

> Date: Sat, 4 Oct 2008 01:32:31 -0700
> From: [redacted]
> Subject: fake anthology
> To: [redacted]
>
> Does anyone have any backstory on this?:
>
>
http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html
>

Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie.

http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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92. steve russell

Re: Nobel literature head: US too insular to compete

Sun 5 Oct 2008

Strange, the formal, is it a salutation? on such a public
Dear Dave,

Strange, the formal, is it a salutation? on such a public space. & be warned, my spell check isn't working, not that I remember to use it often, not good, no, not at all good enough, and I wish I had something to add about Bolano, but he's still on my 2 read list. As for translations, I was suprised when Bernard Levy went on an extended riff about the American crime novelist James Ellroy in "American Vertigo." This wouldn't happen in the States. Writers such as Ellroy or your favorite, Jim Thompson, aren't fully appreciated in the States. & I'm also bereft of any language other than English. Which means I MUST trust the translator. What I'd give to be able to read Dante in Italian, Rilke in German, or Villon in French. Still, this is America, we're supposed to be charmed by the likes of Sarah Palin also, don't you know, you should doggonit I do 2 and WHAT a great country it is don't you Forget I know you've been to France and lots of other places, hey I'm ok with that -- it gets hard to understand our native speakers sometimes, know what I'm saying? You've clearly given this matter more thought than I have. I've taken it as a given for some time that America is, if not afraid of the other, at least suspicious of anything percieved as alien. & English is, I think, the most spoken language on the globe. Perhaps this will change as the dollar falls into whatever abyss awaits it. Your take is far more complex than anything I have to say on the matter, however. Which is why I'm going to have to read your post again and give it more thought. Take care.

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Thursday, October 2, 2008 12:41:18 PM
Subject: Re: Nobel literature head: US too insular to compete

think you can see from my letter that I agree with the Capo di Capi at the Nobel; I simply extended his range from Europe to the rest of the world.

Something which has interested me for some time ands why it is that Savage Detectives is the one Bolano book that is always mentioned by Americans, when several other, and better, of his works are avaialble in translation from New Directions. I have a feeling that works such as By Night in Chile, usually

conisdered his masterpiece, especially in terms of the writing, Distant Star and Nazi Literature of the Americas have received less attetion, as have Amulet, also about Meixco, the events of 1968 and many of the young poets who show up in Savage Detectives, and Last Evenings on Earth, a collection of excellent short stories. The first three named, especailly, are profound explorastions of the connections between modern poetry--and in Distant Star's case, multi-media poetry--and Fascism, torture and violence. Since the By Night in Chile and Distant Star (itself a novella developed from the last entry in the Nazi Literature book, the best seeling of Bolano's works in Latin America) are centered around the events of 9/11/73 in Chile, and include written and unwritten allusion to the American inolvement in these events and their aftermath, perhaps readers in the USA prefer to ignore them for the youth-notalgia of Savage Detectives, which excludes the sinister aspects of the times.

The house which figures in the final scenes of By Night in Chile is being considered to be made a museum today in Chile, for in it a novelist and her American husband held the most glittering literary salon of the Pinochet Era, attended by many of the cream of literary-critical establishment who felt themselves above the coup. It turned out that the American husband was an American agent in chrage of tortures in the basement underneath the literary salon, and the Chilean wife later found herself and their children abandoned by him, when he sought refuge somehwere in the USA. The long arm of this nightmare period extends to several of the exiled Chilean and Latin American writers and friends in the stories of Last Evenings on Earth.

The current events in Central and Latin America are part of a huge movement to push out for good the influence and oppression of the US, to rid the region of the economic policies which are now catching up to the Anmericans themselves, and to say good riddance for ever to the Monroe Doctrine, a Doctrine which even Obama re-embraced during the campaign earlier this year. There is also the question of the Inidegenous, which threatens the US in the form of the president of Bolivia, Morales, who is an Indian and the first Indigenous person elected the head of a country anywhere in the world. The USA refused to sin the International Recognition of Rights of Indigenous Peoples, which means that its own Indians remain as a population without the same rights as the rest of the people.

I wonder if another roadblock to translation is the discouragement towards other languages which is so marked in the US--that "why should we learn their languages when everybody learns English anyaway," and the continual attempts to make English the official language. Immigrants who arrived were supposed to assimilate into the new language, and their children to neglect the language of their parents. Eventually this became a form of traveling away from foreign languages as much as possible in all areas of the society, though

the immigrants continue to arrive. Perhaps "foreign languages" are connected in a subconsious way with the "non-American" pre-American exitsence of the ancestors, which needs to be "buried" as it were. After all, one finds a great many Americans who rant about the "evil Europens" who arrived and sluaghtered the Indians and destroyed the envirnoment--and yet those same "evil Europeans" were the forebearers of the Americans of today. It is as though the forebearers and their languages are insome way not at all related to the Americans of the present, who rage about the evils of the Western Civilization in the Western hemisphere, via the tenets of Western philosphy and ethics. A disconnect with the past is created in which the enlgithened present carries onas though perhaps purified of the past, and so does not connect it in anyway with the actions of the present. If one is afarid of foreigness and the past, is one not then locked into an insularity in space and time, in which what is demanded is an endless imperial expansion as a continual sign of "triumph" and "rightness"?

It may seem paradoxical to be insualr and at the ame time on Imperilaist rampages--yet all one has to do is mobilize the insularity, so that its encounters with the foreign aboard are in terms of "new land and peoples to conquer." That is, to destory for the most part, so they are not in fact actual people but "foriegners," "aliens and "their value of life is inferiro to ours." The same rhetoric runs throughout American history, from the non-human Indian to the "let Asian boys fight Asians Wars" becuase "they don't value life as highly as we do" of Vietnam to the same thing todayy regrading Palestinains, Irqis, Iranins, Pakistanis, Afghans, Pashtun, whoever the guns are trained on next. "Illegal aliens" with in the US" are treated in the same manner, as are an ever growing number of Americans overcrowding the American prison system.

The intesne insanity greeting the "Bailout" is the same that greeted "foreign attacks" on 9/11 and led to the "immediate danger and urgency" of the "swiftly victoris wars" in Afghanistan and Iraq, where the Americans were to be greeted with floers and crowds asking for bubble gum with cards of the conquering heroes. "We are being attacked!" the Senators and Congresspersons and Paulson are all screaming--the Bailout has to right now!! It's as though some "alien entity" has invaded the otherwise noble and righteous American sytem and immediate and extreme actions have to be taken, following which Paulson will pretty much be respsonable to no one but himself. A coup will have taklen place that was voted on with al the reasoning involved in going completely hysterically hallucinatorilly mad.

The "fear of the foreign" oddly begn with the first sights of the new World and its indigenous peoples--

(Actually Stepeh, Mishima never won the Nobel Prize; the year that he thought that he might, his fellow countryman Kawabata Yasunari won, a great writer considered in Japan more Jpanese than Mishima, who despite his Nationalism and wanting to return to the militarism of the Japanese past, was regarded as being much more Western influenced than Kawabata. In Mishima's Sun and Steel, the original birth of his ideas of the beautiful body occurred during a trip to Greece, and were truly awakened by the sight of the young men in a fesitavl on his return to japan. The Literal "trajectory" of his thinking on ":sun and steel" finds its ultimate expression in a short piece following the text, in which he recounts his ascent in a fighter plane. This extraordinary combination of mysticism, militarism and the body-militant turnsinto the kind of aestheticized poetry of pure speed as pure being of a Futurist Fascism which Marinetti never even dreamed of.

In Mishima's novel Forbidden Colors, the protagaonist is a man so beautiful that when making love with is beautiful wife, he sees himself watching himself making love to himself, rather than with her. Mishima's writing and works in film trace the arc of this intenisification of desire for physical and youthful male beauty with that of the warrior at the moment of death, in the serrvice of an ideal higher than his own flesh--that of the Emperor, symbol of a Deity of a Nationalsim which is really Mishima's cult of the hero Mishima, saving the Nation , failing and dying the great and most honorbale of deaths. It is an incredoible and long prpepared for moment of theater as action which he had "rehearsed for" in the film almost a decde earlier in which he commits with his wife a ritual sepuuku. The apotheosis of male auto- eroticism, the fascistic aesthetisization of the body militant which becomes at one with a jet fighter, at one with the Emperor, at one with the Japan of the samuruai and at one with death--Mishima carried al this out literally "to the hilt." And also wrote of it in a way that goes beyond even the most elbaorate of the e texts in Klaus Theweleit's monumental masterpiece, the two volume Male Fantasies.

On the morning of his final day, Mishima wrote the last pages of his great tetraology, titlted ironically after that place on the Moon called "The Sea of Fertility." The name of the book is "The Decay of the Angel" and it as some of Mishima's most beaitufl writing in it, and its ending is "perfectly staged" as it were for the words and scene that are to be the author's last.

On Wed, Oct 1, 2008 at 5:27 PM, Douglas Manson <[redacted]>wrote:

> *David,*
> *While the Nobel committee's remarks seem a bit provocative, I tend to agree with them. Maybe they were asked to consider American authors for the award, prompted by those who may think America is beginning to feel left out, since there hasn't been a literature laureate here for over 15 years. Their perception might be accurate, as I too think there is a dearth of*

> *translation, that we aren't widely encouraged to read translations, and that*
> *those which do get published are poorly distributed or rarely discussed. I*
> *won't even try to account for the plummeting of reading practices among U.S.*
> *citizens under 30, but it seems to be at an epidemic stage right now. There*
> *is also a damaging lack of large-scale commitments to serious translation*
> *projects, projects that should be a priority in our literary culture. This*
> *also comes with a widespread absence of second-language instruction in our*
> *grammar schools. On top of all this, the literary-critical community has*
> *been shying away from ideas of a "national" literature for some decades.*
> *This must play a role in the perception of "insularity" in American*
> *literature, even if it seems counterintuitive: it might just be the*
> *defining characteristic of American literature today that there is an almost*
> *unanimous agreement among authors and critics that it lacks any defining*
> *characteristics. Maybe we are insular in that we don't have enough critical*
> *distance to even help develop a useful picture of ourselves. And why does*
> *Roberto Bolano's _Savage Detectives_ seem like the best American novel of*
> *the past 20 years to me?*
>
> *As for the "explosive" best sellers: I am reminded of a remark made by*
> *Christopher Morley of the Algonquin Roundtable, belle-lettrist of the*
> *"Knothole" hermitage in Nassau County:*
>
> *"Printer's ink has been running a race against gunpowder these many, many*
> *years. Ink is handicapped, in a way, because you can blow up a man with*
> *gunpowder in half a second, while it may take twenty years to blow him up*
> *with a book. But the gunpowder destroys itself along with its victim, while*
> *a book can keep on exploding for centuries."*
>
> *peace,*
> *Doug*

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93. **Patrick Lovelace**

Re: Check Out HOW They're Getting Readers...

Sun 5 Oct 2008

Amy, I wonder if your "sunk into disappearance" is more than a bit strong, similar to Ron Silliman's nearly threatening a lawsuit in his recent blog entry.

I had thought about commenting on Ron's blog, then thought better of it, but as I am again awash by the sea of (frequently silly, constantly entertaining) commentary this item has created, I find myself again wanting to respond, lest the mob gather itself too swiftly. I wonder which 'author' response has spooked Mr McLaughlin the most, which threat made him nearly take down the project, tail between his foolish legs? (Need I reference Gatza's HCE anthology here?)

From mild amusement, to unintentionally evocative disdain, to supreme financial retribution, to I DIDN'T WRITE THIS FUCKING GARBAGE! (the new I HATE SPEECH?!), please, by all means, continue.

On Sat, Oct 4, 2008 at 11:37 AM, amy king <[redacted]> wrote:

> *From the Harriet Blog this a.m.*
>
> *Featuring the work of 3, 164 poets. Completely unpermissioned and unauthorized, pissing off the entire poetry community. Either you're in or you're not. Full roster below the fold.*
>
> *From http://www.forgodot.com/2008/10/issue-1-release-announcement.html:*
>
> *For what's it worth, kudos to these three young guys. I imagine they're students, twiddling their thumbs, trying to imagine how to stir up the poetry world, steeped in some sort of theory (situationist? dada-ist? surrealism? etc), facing the menacing world of "getting published" and making something of themselves as poets, ahem. They've decided to take on the death of the lyrical I, the death of the author, the death of paper, the celebration of the internet sea, etc. They've done something, though just what isn't clear, but yes, kudos to their efforts to make a mess of the pool of internet muck -- it may be only a ripple in the end, but maybe some of the worthwhile work and sites and ideas will get a chance to rise (not necessarily from the anthology) after their*
> *pebble has sunk to disappearance.*
>
> *My response to them appears here:*
>
> *http://amyking.wordpress.com/2008/10/04/the-author-resurrected/*

> *Be well,*
>
> *Amy*
>
> ———
>
> *Recent work*
>
> *http://www.writing.upenn.edu/pennsound/x/King.html*
>
> *Amy's Alias*
>
> *http://amyking.org/*

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94. Jim Andrews
new interactive audio piece: F8MW9
Sun 5 Oct 2008

Here's a new work of interactive audio called F8MW9: http://vispo.com/mw .

You'll need the Shockwave plugin from http://vispo.com/sw if you don't already have it installed.

Margareta Waterman did the audio and the "glyphs"; I did the concept, programming, and design.

The main interactive controls:

1. The value that starts out at 1200 (milliseconds) determines the maximum duration of the audio samples. I suggest you gradually decrease this value down to 1, pausing to listen occassionally to hear the change in the audio. And then gradually increase the value.

2. Click the waveform or the area where the "glyphs" are displayed to make the audio commence at that point along the waveform representation of the audio.

3. Clicking the button with the rectangle and arrow on it changes the "glyph" that F8MW9 'draws'; there are 3 "glyph" drawings in each of the Shockwave pieces.

4. Clicking the button with the rectangle with an x through it clears the drawing area.

5. Clicking the infinity button causes the entire sound file to play from beginning to end (rather than shorter samples).

6. The round knob is a volume control

7. The wave-arrow button advances to the next Shockwave piece.

I could write several thousand words about what's going on in this piece, but I'll spare you and leave it up to you to construct its meaning on your own. Except to say you need to have it going for several minutes before the 'big picture' starts to emerge.

Many thanks to my dear friend Margareta Waterman for humouring me on this one.

ja
http://vispo.com

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95. Anny Ballardini
Re: fake anthology
Sun 5 Oct 2008

I am with Amy King, this is a mere Dadaist game, wonderful and playful. I would have loved to have had a similar idea, Hopefully I will soon have One! Cheers to all !

Anny

On Sun, Oct 5, 2008 at 2:04 AM, Larissa Shmailo <[redacted]> wrote:

> *Anthology aside, what a search engine optimization technique this is for a blog. For Godot and its editors have gone viral overnight.*
>
> *The whole thing is wonderful fun, exactly what poetry needs once in a while,*
> *some playful ribbing. I'm even getting used to "my" poem (a little).*

> *Larissa Shmailo (http://myspace.com/larissaworld)*
> *"The poet, like the lover, is a menace on the assembly line."*
> *-Rollo May*
> *Listen to Exorcism on iTunes or at:*
> *_http://cdbaby.com/cd/shmailo2_ (http://cdbaby.com/cd/shmailo2)*
> *_http://www.myspace.com/larissashmailoexorcism_*
> *(http://www.myspace.com/larissashmailoexorcism)*
>
> ***************New MapQuest Local shows what's happening at your destination.*
> *Dining, Movies, Events, News & more. Try it out!*
> *(http://local.mapquest.com/?ncid=emlcntnew00000001)*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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96. Al Filreis
announcing KWH-TV (live from Kelly Writers House in Philadelphia)
Sun 5 Oct 2008

To view a reading or seminar, go to our webcast instructions page:

http://writing.upenn.edu/wh/webcasts/instructions.html.

If you have Quicktime already installed on your computer, you'll just click "Start webcast" from this page.

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KWH-TV schedule (all times Eastern Time):

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*POEMTALK
October 7, 3:30 PM*
PoemTalk records episode #15: Lyn Hejinian's "constant change figures," with Al Filreis, Tom Mandel, Bob Perelman, and Rodrigo Toscano.
http://writing.upenn.edu/wh/calendar/1008.php#7.

*****THE NEW YORK POETS
November 4, 1:30 PM*
Listen in as Al Filreis and students of English 88 (modern and contemporary poetry) discuss the New York School: Ashbery, O'Hara, Koch and others.
http://www.writing.upenn.edu/~afilreis/88v/chap800a.html

*EMILY DICKINSON WEBINAR
November 10, 7:00 PM*
This live, interactive "webinar" led by Al Filreis and Jessica Lowenthal will allow viewers to participate in a discussion of an Emily Dickinson poem via phone and internet. To participate, email [redacted]
or call [redacted].
http://writing.upenn.edu/wh/calendar/1108.html#10.

*CELEBRATION OF WILLIAM CARLOS WILLIAMS
November 11, 6:00 PM*
We'll celebrate the 125th birthday of William Carlos Williams with talks and readings by Sarah Dowling, erica kaufman, Pattie McCarthy, Jena Osman, and Elizabeth Scanlon.
http://writing.upenn.edu/wh/calendar/1108.html#11.

***ASHBERY AND THE NON-NARRATIVE
November 13, 1:30 PM*
Listen in as Al Filreis and students of English 88 (modern and contemporary poetry) discuss the poetry of John Ashbery.
http://www.writing.upenn.edu/~afilreis/88v/chap800a.html

**

--

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

http://www.writing.upenn.edu/~afilreis

↑ Index

97. **J.P. Craig**
Re: fake anthology
Sun 5 Oct 2008

Just to make it clear: Robin Hamilton doesn't appear on the list of "contributor" poets.

Perhaps if the process had been more competent, whatever it was, Robin would be there too.

That's an easy dig, but I want to make it because this sort of irritation is exactly the reason I think this was a worthwhile project by whoever did it. I think it's also worthwhile that it made Geraldine M. say that there are more important people to irritate. Maybe there are, but then again, this is saying something about self- worth, the value of poetry and so on. As previously noted, Geraldine doesn't appear in it either.

I think it's even more interesting and more revealing that the crowd over on harry-et tends more toward anger. That seems to me to jibe with poetry-as-a-career, poetry-as-expression, and to fit less well with the more open and odd and procedural poetics found on this list, which has been more open to the humor in it.

Sure, the project may not be the bestest and smarterest thing ever done, but it's provocative in ways that get people thinking about poetic economies and the role of poets in society, and so on. It reminds me a little of the Zurich Dada smartassery.

And yes, maybe I should recuse myself, because I did make whatever cut the cyborg made.

On Oct 4, 2008, at 7:54 PM, Robin Hamilton wrote:

> *Dear Geraldine,*
>
> *You're just jealous no one googled your name.*
> *....*
> *amish*
>
> *That's the odd thing -- whatever method of selection was used, it doesn't seem to have been a very useful or effective one, and it looks as if the names weren't taken directly from google -- it's almost easier to note the omitted names you'd expect from a straight trawl of high or even low profile sites or whatever than to work out why anyone *is there.*
>
> *Perhaps the problem is that not *enough work was put into it, beyond linking a text generation program to a search mechanism, and*

> *pouring the results straight into a preformatted pdf file.*
>
> *A couple of evenings work for a relatively competent programmer, finally.*
>
> *Irritation on the cheap.*
>
> *Robin Hamilton*
> *welcome.html*

JP Craig
http://jpcraig.blogspot.com/

↑ Index

98. Samuel Wharton
anthology
Sun 5 Oct 2008

---

maybe the best thing about all of this is that everyone listed is now on silliman's blog!

samuel

↑ Index

99. Ryan Daley
Re: fake anthology
Sun 5 Oct 2008

It's because they hate our freedom.

On Sat, Oct 4, 2008 at 8:49 PM, Adam Tobin <[redacted]> wrote:

> *Isn't that the aspiration of EVERY poetry anthology? Usually people just get pissed off about what's excluded; this is far more interesting.*
>
> *Why should anyone spend so much time and effort*
> *'p...ing off the poetry community'?*
> *What kind of utterly shallow aspiration is that?*

↑ Index

100. **Steve McLaughlin**
Re: Check Out HOW They're Getting Readers...
Sun 5 Oct 2008

For the record, I'm not spooked -- even by Uncle Ron.

--
Stephen McLaughlin

On Sun, Oct 5, 2008 at 9:01 AM, Patrick Lovelace
<[redacted]> wrote:
> Amy, I wonder if your "sunk into disappearance" is more than a bit strong,
> similar to Ron Silliman's nearly threatening a lawsuit in his recent blog
> entry.
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> I had thought about commenting on Ron's blog, then thought better of it, but
> as I am again awash by the sea of (frequently silly, constantly
> entertaining) commentary this item has created, I find myself again wanting
> to respond, lest the mob gather itself too swiftly. I wonder which 'author'
> response has spooked Mr McLaughlin the most, which threat made him
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> take down the project, tail between his foolish legs? (Need I reference
> Gatza's HCE anthology here?)
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> From mild amusement, to unintentionally evocative disdain, to supreme
> financial retribution, to I DIDN'T WRITE THIS FUCKING GARBAGE! (the new
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> HATE SPEECH?!), please, by all means, continue.
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> On Sat, Oct 4, 2008 at 11:37 AM, amy king <[redacted]> wrote:
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>> From the Harriet Blog this a.m.
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>> Featuring the work of 3, 164 poets. Completely unpermissioned and
>> unauthorized, pissing off the entire poetry community. Either you're in or
>> you're not. Full roster below the fold.
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>> From http://www.forgodot.com/2008/10/issue-1-release-
announcement.html:
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>> For what's it worth, kudos to these three young guys. I imagine
>> they're students, twiddling their thumbs, trying to imagine how to stir
>> up the poetry world, steeped in some sort of theory (situationist?
>> dada-ist? surrealism? etc), facing the menacing world of "getting
>> published" and making something of themselves as poets, ahem. They've
>> decided to take on the death of the lyrical I, the death of the author,
>> the death of paper, the celebration of the internet sea, etc. They've
>> done something, though just what isn't clear, but yes, kudos to their
>> efforts to make a mess of the pool of internet muck -- it may be only a
>> ripple in the end, but maybe some of the worthwhile work and sites and
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Stephen McLaughlin
Schilperoortstraat 84 A2
3082SX Rotterdam, NL

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101. **amy king**
Re: Check Out HOW They're Getting Readers...
Sun 5 Oct 2008

Patrick,

I also wonder if you are willfully extracting a few of my words that clearly imply this entire conversation will simply "disappear", as it surely will in a week or so, and conflating my words with "threatening a lawsuit" out of some displaced need to defend the creators of this anthology ...? My entire statement is one of encouraging sentiment about the anthology, as is my original blog post (http://amyking.wordpress.com/2008/10/04/the-author-resurrected/) , and to read otherwise smells of ulterior motive.

I have read many of the nasty comments as well in the various online venues -- can't imagine how anyone can miss them -- but am a bit amiss that you chose to read my own positive ones, using three extracted words, as negative. It is quite clear that you do not need to defend Stephen McLaughlin from me. The man himself has left a comment on my blog; he does not write as a threatened soul.

As for defending him in general and the note that he might take the thing down, I can't believe that anyone would attach poems with 3,000 poets who did not write them and imagine only a hunky-dorey response. Of course there's going to be fall out, even if that "fall out" is a bunch of pissed off poets--but one hopes for more in the way of discussion/debate. That anyone would hope for otherwise is to live in on another planet.

And that's just the point of the anthology, I speculate. Ownership and egos would react first and generate conversation -- unless this is meant to be some

huge and romantic kind of ode to all of the poets included (several who aren't poets), this anthology is all about challenging lots of ideas about publishing, authorship, ownership, authority, anthologies, etc. Many here have already noted, just by discussing this anthology's existence, what those issues are -- and beyond. To boil it down to me "threatening" the creators somehow is just downright disingenuous, detracts from the issues raised, and does the creators no justice at all.

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sun, 10/5/08, Patrick Lovelace <[redacted]> wrote:
From: Patrick Lovelace <[redacted]>
Subject: Re: Check Out HOW They're Getting Readers...
To: [redacted]
Date: Sunday, October 5, 2008, 3:01 AM

Amy, I wonder if your "sunk into disappearance" is more than a bit strong, similar to Ron Silliman's nearly threatening a lawsuit in his recent blog entry.

I had thought about commenting on Ron's blog, then thought better of it, but as I am again awash by the sea of (frequently silly, constantly entertaining) commentary this item has created, I find myself again wanting to respond, lest the mob gather itself too swiftly. I wonder which 'author' response has spooked Mr McLaughlin the most, which threat made him nearly take down the project, tail between his foolish legs? (Need I reference Gatza's HCE anthology here?)

From mild amusement, to unintentionally evocative disdain, to supreme financial retribution, to I DIDN'T WRITE THIS FUCKING GARBAGE! (the new I HATE SPEECH?!), please, by all means, continue.

On Sat, Oct 4, 2008 at 11:37 AM, amy king <[redacted]> wrote:

> From the Harriet Blog this a.m.
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> Featuring the work of 3, 164 poets. Completely unpermissioned and
> unauthorized, pissing off the entire poetry community. Either you're

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102. **Kimmelman, Burt**
Fake Anthology
Sun 5 Oct 2008

Well, Google Alert let me know that I'm in this anthology (see:

http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html)

but of course my name appears below a poem I have not written. So am "I" in this anthology?

What I'm curious about is, first of all, if a poem of mine is in the anthology sitting above someone else's name, and secondly, if not then who wrote all this poetry-Kenneth Goldsmith?

Burt Kimmelman

↑ Index

103. **Steve McLaughlin**
Re: Check Out HOW They're Getting Readers...
Sun 5 Oct 2008

Whoa, whoa, whoa. Just fyi, that wasn't me who commented on your blog. Sock puppets enter the saga!

--
Steve McLaughlin

On Sun, Oct 5, 2008 at 6:00 PM, amy king <[redacted]> wrote:
> Patrick,
>
> I also wonder if you are willfully extracting a few of my words that clearly imply this entire conversation will simply "disappear", as it surely will in a week or so, and conflating my words with "threatening a lawsuit" out of some displaced need to defend the creators of this anthology ...? My entire statement is one of encouraging sentiment about the anthology, as is my original blog post (http://amyking.wordpress.com/2008/10/04/the-author-resurrected/) , and to read otherwise smells of ulterior motive.
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> I have read many of the nasty comments as well in the various online venues -- can't imagine how anyone can miss them -- but am a bit amiss that you chose to read my own positive ones, using three extracted words, as negative. It is quite clear that you do not need to defend Stephen McLaughlin from me. The man himself has left a comment on my blog; he does not write as a threatened soul.
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> As for defending him in general and the note that he might take the thing down, I can't believe that anyone would attach poems with 3,000 poets who did not write them and imagine only a hunky-dorey response. Of course there's going to be fall out, even if that "fall out" is a bunch of pissed off poets--but one hopes for more in the way of discussion/debate. That anyone would hope for otherwise is to live in on another planet.
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Stephen McLaughlin
Schilperoortstraat 84 A2
3082SX Rotterdam, NL

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104. Alan Sondheim
Re: Fake Anthology
Sun 5 Oct 2008

Of course, just write it!

On Sun, 5 Oct 2008, Kimmelman, Burt wrote:

> *Well, Google Alert let me know that I'm in this anthology (see:*
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> *http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html)*
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>
> *Burt Kimmelman*

==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

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105. **amy king**
Re: Check Out HOW They're Getting Readers...
Sun 5 Oct 2008

Stephen,

Okay, someone signed as you, gave this blog address: http://vladdyzykovden.blogspot.com/, but their IP address is in Brooklyn. Go figure.

But the point remains, Steve McLaughlin doesn't strike me as someone getting scared enough to pull his anthology down due to angry responses, and mine isn't one of them anyone, so cheers!

Thanks,
Amy

--- On Sun, 10/5/08, Steve McLaughlin <[redacted]> wrote:
From: Steve McLaughlin <[redacted]>
Subject: Re: Check Out HOW They're Getting Readers...
To: [redacted]
Date: Sunday, October 5, 2008, 12:06 PM

Whoa, whoa, whoa. Just fyi, that wasn't me who commented on your blog. Sock puppets enter the saga!

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Steve McLaughlin

On Sun, Oct 5, 2008 at 6:00 PM, amy king <[redacted]> wrote:
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Stephen McLaughlin
Schilperoortstraat 84 A2
3082SX Rotterdam, NL

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106. Robin Hamilton

Re: fake anthology

Sun 5 Oct 2008

From: "J.P. Craig" <[redacted]>

> *Just to make it clear: Robin Hamilton doesn't appear on the list of "contributor" poets.*

I'd hardly expect to -- I have neither blog nor homepage, and publish relatively little online.

What caught my eye when this surfaced some weeks ago was the name of Dominic Fox.

I was surprised, not because Dom isn't a good poet (I'm hoping to publish his work eventually in Phantom Rooster Press) but because he isn't exactly high profile.

I checked a number of names included against participants in the poetryetc list, and there seemed to be three from there -- Halvard Johnson (though Hal would qualify in various catagories), Andrew Burke and, Dom. Possibly others, but I didn't notice, but quite a few high profile names missing, such as Alison Croggan, editor of _Masthead_.

(I used poetryetc as a test case simply because I know the list well enough to judge, merit aside, the nature of the profile of the members of the list. Anny Ballardini is also included in the compilation, but she tends not to post poems to poetryetc. The same relatively odd [arbitrary] selection of names from New Poetry appeared. The logic of the selection still intrigues me. Or the actual instructions given to the 'bot, and what it was sicked on.)

So we aren't looking at a simple google trawl.

One suggestion that's come up is that the names were taken from blogger.com.

I don't think it matters much (other than the presence or absence of names among the Favoured 3000 seems to correlate with neither merit nor web-presence) except to suggest that the selection of names was done on the cheap.

What disturbs me more is the apparently unironic approval of so many people for the poems attached to their names that were produced by a text generation engine.

This suggests that the response to what we have here is less to a dadaist or Situationist manifestation than a return to the old Eliza program of the sixties, when people were reluctant to admit that they were talking to a singularly dumb computer program.

Mind you, as someone pointed out, given that the whole thing has gone viral, it worked on that level.

> *Perhaps if the process had been more competent, whatever it was, Robin would be there too.*

I doubt it (see above). I score higher on googlebooks (we all have our little comfort blankets) than I do on plain vanila google.

> *That's an easy dig,*

Well, depends on what you mean by easy. I did put a little work and thought into it. <g>

For anyone who's interested, from what I've seen, the discussion on New Poetry tends to be the most technical in analysing the mechanism of how it was done.

Nuff said.

Robin Hamilton

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107. Jason Quackenbush
Re: fake anthology
Sun 5 Oct 2008

I love it. I'm in it 3 times. Anybody beat that?

On Oct 5, 2008, at 5:26 PM, Anny Ballardini wrote:

> *I am with Amy King, this is a mere Dadaist game, wonderful and playful. I*
> *would have loved to have had a similar idea, Hopefully I will soon have One!*
> *Cheers to all !*
>
> *Anny*
>
> *On Sun, Oct 5, 2008 at 2:04 AM, Larissa Shmailo*
> *<[redacted]> wrote:*
>
> *Anthology aside, what a search engine optimization technique this is for a*
> *blog. For Godot and its editors have gone viral overnight.*
>
> *The whole thing is wonderful fun, exactly what poetry needs once in a while,*
> *some playful ribbing. I'm even getting used to "my" poem (a little).*
>
> *Larissa Shmailo (http://myspace.com/larissaworld)*
> *"The poet, like the lover, is a menace on the assembly line."*
> *-Rollo May*
> *Listen to Exorcism on iTunes or at:*

> *_http://cdbaby.com/cd/shmailo2_ (http://cdbaby.com/cd/shmailo2)*
> *_http://www.myspace.com/larissashmailoexorcism_*
> *(http://www.myspace.com/larissashmailoexorcism)*
>
> ***************New MapQuest Local shows what's happening at your destination.*
> *Dining, Movies, Events, News & more. Try it out!*
> *(http://local.mapquest.com/?ncid=emlcntnew00000001)*
>
> *guidelines*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing*
> *star!*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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108. **Jason Quackenbush**
Re: fake anthology
Sun 5 Oct 2008

I had a similar reaction. the pieces attributed to me do have ELEMENTS that look like they might be related to me in some way. A couple of the word choices do look a bit like something I might have written.

On Oct 5, 2008, at 3:25 AM, Elizabeth Switaj wrote:

> *I am very curious as to the precise algorithms or other methods used in the*

> *gathering of these names and the creation of these poems.Twilight appears in*
> *the title and body of "my" poem, which is a keyword for me and is in the*
> *title of the online journal I run, but the line breaks are weak.*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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109. David Seaman
Calling Caribbean poets near Boston
Sun 5 Oct 2008

I am trying to organize an event around launching my translation of André Breton's Martinique Snake Charmer (University of Texas Press, $19.95) in a bookstore in greater Boston. The bookstore owner would like to enhance the event by having one or more Caribbean poets read from their work. Breton's book has an important essay about Aimé Césaire, and include poems by Breton and André Masson.

So, Caribbean poets, please speak up. The event would be on Saturday, November 15.

David Seaman
[redacted]

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110. CA Conrad
Re: fake anthology
Sun 5 Oct 2008

Santa Claus is a pedophile and if I had kids he would be SHOT coming down the chimney!

This is not a hoax, but neither is the anthology?

In Pennsylvania where I live we have the LEAST amount of paper trail for election votes per voting machine per voter. This is not a hoax, but so is the anthology.

Crying and praying is the same release Joni Mitchess once sang, or something about laughing.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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111. Lauren Russell
Re: fakeish antholoigy
Sun 5 Oct 2008

So Steve, how on earth did you get my name? I'm quite obscure to be included in such public satire. Of course, the "researchers" are probably reluctant to reveal their methods. This is a bizarre way to be spending your time, but it does raise some interesting questions.

Lauren

Date: Sun, 5 Oct 2008 01:46:57 +0200
From: Steve McLaughlin <[redacted]>
Subject: Re: fakeish anthology

Well -- thank you for your generally positive response (or at least not aggressively negative, like some recent posts on the Poetry Foundation's Harriet blog). For my part, I'm getting a good laugh out of this whole thing. Just changed all my passwords to be on the safe side.

All the best --

-steve

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112. Patrick Lovelace
Re: Check Out HOW They're Getting Readers...
Sun 5 Oct 2008

Amy,

Thanks for your response. I had not read your blog entry, obviously, & apologize for the stretching. I think my comment was much more colored by Mr Silliman's, which upon reading again seems even stranger.

At the same time, all the net detective stuff seems overkill, from your minor IP work to Ron's posting of Mr McLaughlin's address. Maybe we could get his SS number too, & trash his credit rating as he has trashed ours. Kidding, obviously.

Thank you for your response. As far as a 'displaced need', I take it as a compliment.

Cheers,

Patrick

On Oct 5, 2008, at 12:00 PM, amy king <[redacted]> wrote:

> *Patrick,*
>
> *I also wonder if you are willfully extracting a few of my words that clearly imply this entire conversation will simply "disappear", as it surely will in a week or so, and conflating my words with "threatening a lawsuit" out of some displaced need to defend the creators of this anthology ...? My entire statement is one of encouraging sentiment about the anthology, as is my original blog post (http://amyking.wordpress.com/2008/10/04/the-author-resurrected/) , and to read otherwise smells of ulterior motive.*
>
> *I have read many of the nasty comments as well in the various online venues -- can't imagine how anyone can miss them -- but am a bit amiss that you chose to read my own positive ones, using three extracted words, as negative. It is quite clear that you do not need to defend Stephen McLaughlin from me. The man himself has left a comment on my blog; he does not write as a threatened soul.*
>
> *As for defending him in general and the note that he might take the thing down, I can't believe that anyone would attach poems with 3,000 poets who did not write them and imagine only a hunky-dorey response. Of course there's going to be fall out, even if that "fall out" is a bunch of pissed off poets--but one hopes for more in the way of discussion/debate. That anyone would hope for otherwise is to live in on another planet.*
>
> *And that's just the point of the anthology, I speculate. Ownership and egos would react first and generate conversation -- unless this is meant to be some huge and romantic kind of ode to all of the poets included (several who aren't poets), this anthology is all about challenging lots of ideas about publishing, authorship, ownership, authority, anthologies, etc. Many here have already noted, just by discussing this anthology's existence, what those issues are -- and beyond. To boil it down to me "threatening" the creators somehow is just downright disingenuous, detracts from the issues raised, and does the creators no justice at all.*
>
> *Be well,*
>
> *Amy*

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sun, 10/5/08, Patrick Lovelace <[redacted]>
wrote:
From: Patrick Lovelace <[redacted]>
Subject: Re: Check Out HOW They're Getting Readers...
To: [redacted]
Date: Sunday, October 5, 2008, 3:01 AM

Amy, I wonder if your "sunk into disappearance" is more than a bit strong,
similar to Ron Silliman's nearly threatening a lawsuit in his recent blog
entry.

I had thought about commenting on Ron's blog, then thought better of it,
but
as I am again awash by the sea of (frequently silly, constantly
entertaining) commentary this item has created, I find myself again wanting
to respond, lest the mob gather itself too swiftly. I wonder which 'author'
response has spooked Mr McLaughlin the most, which threat made him nearly
take down the project, tail between his foolish legs? (Need I reference
Gatza's HCE anthology here?)

From mild amusement, to unintentionally evocative disdain, to supreme
financial retribution, to I DIDN'T WRITE THIS FUCKING GARBAGE! (the new I
HATE SPEECH?!), please, by all means, continue.

On Sat, Oct 4, 2008 at 11:37 AM, amy king <[redacted]>
wrote:

From the Harriet Blog this a.m.

Featuring the work of 3, 164 poets. Completely unpermissioned and
unauthorized, pissing off the entire poetry community. Either you're
in or
you're not. Full roster below the fold.

From http://www.forgodot.com/2008/10/issue-1-release-announcement.html
:

For what's it worth, kudos to these three young guys. I imagine
they're students, twiddling their thumbs, trying to imagine how to
stir
up the poetry world, steeped in some sort of theory (situationist?
dada-ist? surrealism? etc), facing the menacing world of "getting
published" and making something of themselves as poets, ahem.
They've
decided to take on the death of the lyrical I, the death of the
author,
the death of paper, the celebration of the internet sea, etc.
They've
done something, though just what isn't clear, but yes, kudos to their
efforts to make a mess of the pool of internet muck -- it may be
only a
ripple in the end, but maybe some of the worthwhile work and sites
and
ideas will get a chance to rise (not necessarily from the
anthology) after
their
pebble has sunk to disappearance.

My response to them appears here:

http://amyking.wordpress.com/2008/10/04/the-author-resurrected/

> *Be well,*
>
> *Amy*
>
> _____
>
> *Recent work*
>
> *http://www.writing.upenn.edu/pennsound/x/King.html*
>
> *Amy's Alias*
>
> *http://amyking.org/*
>
> *guidelines*
>
> *guidelines*

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113. **Julie Strand**

David Meltzer & Michael Rothenberg @ Woodland Pattern in Milwaukee Saturday, October 11, 7pm

Sun 5 Oct 2008

FEATURED READING: David Meltzer and Michael Rothenberg Saturday, October 11,
7pm
Saturday, October 11, 2008; 7pm $8/$7/$6
<http://1.bp.blogspot.com/_tajBztOg0Jc/SOaOx-yhLXI/AAAAAAAAAEY/1gN7dej-6rw/s1600-h/david_meltzer01.jpg>

A leading poet of the Beat Movement,David Meltzer was raised in Brooklyn during the War years; performed on radio & early TV on the Horn & Hardart Children's Hour. Was exiled to L.A. at 16 & at 17 enrolled in an ongoing academy w/ artists Wallace Berman, George Herms, Robert Alexander, Cameron; migrated to San Francisco in l957 for higher education w/ peers & maestros like Jack Spicer, Robert Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch, Philip Whalen, Jack Hirschman, a cast of thousands all living extraordinary ordinary lives. Beat Thing [La Alameda Press, 2004] won the Josephine Miles PEN Award, 2005. Was editor and interviewer for San Francisco Beat: Talking With The Poets [City Lights, 2001]. With Steve Dickison, co-edits Shuffle Boil, a magazine devoted to music in all its appearances & disappearances. 2005 saw the publication of David's Copy: The Selected Poems of David Meltzer by Viking/Penguin, a collection spanning over forty years of work that paints a vivid portrait of Meltzer's life as a poet through poems taken from thirty of his previous books of poetry. With a versatile style and playful tone, Meltzer offers his unique vision of civilization with a range of juxtapositions from Jewish mysticism and everyday life to jazz and pop culture. <http://4.bp.blogspot.com/_tajBztOg0Jc/SOaO81TE9XI/AAAAAAAAAEg/-IilIx_PW4g/s1600-h/michael_rothenberg01.jpg>

Michael Rothenberg is a poet, songwriter, and editor of Big Bridge magazine online at www.bigbridge.org. His poetry books include Man/Woman, a collaboration with Joanne Kyger, The Paris Journals (Fish Drum Press), Monk Daddy (Blue Press), and Unhurried Vision (La Alameda/University of New Mexico Press). His poems have been published widely in small press publications including, 88: A Journal of Contemporary American Poetry, Exquisite Corpse, First Intensity, Fulcrum, Golden Handcuffs Review, House Organ, Prague Literary Review, Tricycle, Vanitas, Zyzzyva, JACK, and Jacket. He is also author of the novel Punk Rockwell. Rothenberg's 2005 CD collaboration with singer Elya Finn, was praised by poet David Meltzer as "fabulous-all [the] songs sound like Weimar Lenya & postwar Nico, lushly affirmative at the same time being edged w/ cosmic weltschmertz. An immensely tasty production." He is also editor for the Penguin Poet series, which includes selected works of Philip Whalen, Joanne Kyger, David Meltzer and Ed Dorn. He has recently completed the Collected Poems of Philip Whalen for Wesleyan University Press.

To read poems by the authors go to WP's website: www.woodlandpattern.org

-- Behind the storm of daily conflict and crisis, the dramatic confrontations, the tumult of political struggle, the poet, the artist, the musician, continues the quiet work of centuries, building bridges of experience between peoples, reminding man of the universality of his feelings and desires and despairs, and

reminding him that the forces that unite are deeper than those that divide. - John F. Kennedy

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114. CA Conrad
Re: EXCITED for the math
Sun 5 Oct 2008

Elizabeth you might have missed that I said brutal things happened to me and my mother BECAUSE we were living in a car. Things I didn't get into, nor wish to. Instead I brought up those who were generous, and those who were generous were also poor.

In the end my point originally was, and continues to be that what we're living in and living with is tantamount to complete madness.

I've been watching the Sunday morning journalists DEBATE over the debates and DEBATE over the bail-out for Wallstreet. What I keep hearing is "construction is DOWN" "we NEED to stimulate our economy with MORE construction" ....

The idea of MORE is a form of madness. We have enough. We've had enough for a very long time. The idea of economic stimulation is totally bizarre in a country which has a surplus of resources which often get burned, dumped, housed in vaults (cheese for instance).

The Irish are pissing off the British with their INCREDIBLE offer to open their banks with fixed protection, and now both McCain and Obama have called to raise THOSE VERY STAKES by increasing America's 100,000 federal banking protection to 250,000.

In the end nothing can protect us from the misery of polluted fresh water, destroyed and fallow land, and a continued sense of MORE construction which only continues to create more pollution, and in a time when more and more people are homeless.

EXCITED for the math meant without abstraction the home run slide to the end of all of this. CARING PEOPLE are not people who chillingly pretend a million deaths in Iraq are not everyone's responsibility.

I'm no longer EXCITED for the math as Washington proved its cowardice once again.

We were on a roll, headed toward destruction of one system, a system which rewards greed and murder and theft, to one where our government would be FORCED to implement structures of aid to those who clearly need it the most.

FDR was brilliant because he saw how to offer aid for votes. And I don't care what motives he had so long as he helped the poor, which he did. Neither of our 2-party candidates have offered substantial evidence that they intend to help the poor in real ways.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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115. Murat Nemet-Nejat
Re: anthology
Sun 5 Oct 2008

What this anthology is to me about is the celebration of the internet. I wonder what algorithm was used to arrive at the names of these poets.

Ciao,

Murat

On Sun, Oct 5, 2008 at 9:20 AM, Samuel Wharton <[redacted]> wrote:

> *maybe the best thing about all of this is that everyone listed is now on silliman's blog!*
>
> *samuel*

↑ Index

116. thomas bell
Re: Nobel literature head: US too insular to compete
Sun 5 Oct 2008

---

per Charles McGrath in NYTIMES (Ideas and trends) today The US is too insular to be considered for prize. They don't translate enough and "don't really participate in the big dialogue of literature." Claudio Magris, Adonis,Kadare mentioned as potential winners.

tom bell

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117. Adam Tobin
Re: anthology
Sun 5 Oct 2008

What everybody seems to be missing in all of this: I believe these poems were written by a computer algorithm?

It seems to be a very sophisticated algorithm, written by somebody who "gets it"; among other things, I am guessing it uses related groups of words together as well as some ideas about poetic form. Perhaps it is drawing from our own poems as source texts?

Apparently it also passes the Turing Test, in that most people seem not to notice that it was not written by a human.

Kudos to the programmers! I've spent now several hours with the manuscript, and am finding real poetry within it.

adam tobin

PS Also, if I am right about it being computer-generated -- especially if it is using vocabulary and formal devices drawn from our actual poems -- it seems perfectly appropriate to attribute these poems to "The Poetry Community" (whatever that is: perhaps just a list of 3,147 names), rather than, say, any one individual typist.

That attribution may also apply to the work we usually publish under our own names, anyway.

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118. PJ
from east to west, fall '08
Sun 5 Oct 2008

Yet another quarterly issue done! The fall '08 issue of from east to west: bicoastal verse is packed full with 44 full color pages of featured poets, Patrick Carrington & Constance Pavliska, artists & photographers, Scott Davis, Constance Pavliska, Dave Wade & more, "time" poets, Brion Berkshire, Geraldine Cannon, Wendy Howe, Jim Knowles, Doug Knowlton, Ken Markee, Alice Persons, & Patricia Smith Ranzoni, and our "Best of the Net" nominations, Courtney Campbell, Laurel Dodge, Helmuth Filipowitsch, Gil Helmick, David Moreau, & Barton Smock. Again the issue is available from Lulu.com as either a free .pdf download or an at-cost print paperback.

Submission call for Winter '08/'09:
For the winter themed section, we are looking for poetry about "travel" to cure

us of our cabin fever. Send your submissions and a short bio in the body of an email with "travel submission" in the subject line.

Travel (Edna St. Vincent Millay)
The railroad track is miles away,
And the day is loud with voices speaking,
Yet there isn't a train goes by all day
But I hear its whistle shrieking.

All night there isn't a train goes by,
Though the night is still for sleep and dreaming,
But I see its cinders red on the sky,
And hear its engine steaming.

My heart is warm with friends I make,
And better friends I'll not be knowing;
Yet there isn't a train I'd rather take,
No matter where it's going.

Also, we are looking for visual artists to be featured in the winter and future issues. If interested, send an inquiry with a link to samples of your work.

All submissions should be sent to PJ Nights at [redacted].

PJ Nights

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119. Maria Damon
Re: anthology
Sun 5 Oct 2008

The thing is, the poems are all quite similar to each other. they're not bad, but the similarity quickly makes the whole anthology a bit bland; i guess this is part of the critique implied by the process as well as all the other critiques people have mentioned.

Adam Tobin wrote:
> What everybody seems to be missing in all of this: I believe these poems
> were written by a computer algorithm?
>
> It seems to be a very sophisticated algorithm, written by somebody who "gets
> it"; among other things, I am guessing it uses related groups of words
> together as well as some ideas about poetic form. Perhaps it is drawing
> from our own poems as source texts?
>
> Apparently it also passes the Turing Test, in that most people seem not to
> notice that it was not written by a human.

>
> Kudos to the programmers! I've spent now several hours with the manuscript,
> and am finding real poetry within it.
>
> adam tobin
>
> PS Also, if I am right about it being computer-generated -- especially if it
> is using vocabulary and formal devices drawn from our actual poems -- it
> seems perfectly appropriate to attribute these poems to "The Poetry
> Community" (whatever that is: perhaps just a list of 3,147 names), rather
> than, say, any one individual typist.
>
> That attribution may also apply to the work we usually publish under our own
> names, anyway.
>
>

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120. **Jim Andrews**
Re: fake anthology
Sun 5 Oct 2008

> Does anyone have any backstory on this?:
> http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html

i see jim carpenter is one of the 'editors'.

jim was at epoetry 2007 in paris. he showed us a program he is/was writing that writes poetry. what distinguished his approach was that he was primarily interested in trying to get the program to write 'original', interesting poetry of the poemy poem variety. the poems were 'based' on other texts (used them as 'seed' material), but the algorithms produced work that could include as much or apparently as little of the originals as one liked. so that the result could be made to 'stylistically' resemble the 'original' but otherwise not be particularly recognizable.

the poem in the anthology by 'me' doesn't have obvious relation to anything i've written.

if i recall correctly from epoetry 2007, his program was such that you could feed it several poems and then it would synthesize a new one 'based on' what you fed it.

the programming is obviously relatively sophisticated; jim is a professional programmer. and is quite deeply immersed in these sorts of projects.

sort of a poetry synthesizer/sequencer.

i expect jim is the brains behind this project.

ja
http://vispo.com

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121. Patrick Dillon
Issues with Issue 1
Sun 5 Oct 2008

This morning I was pleased to see that my friend Steve McLaughlin is getting a lot of attention for his collaborative work Issue 1. I was also pleased to discover that I am included in the anthology. Many people are, understandably, unhappy. Depending on how one looks at it, those included are either the recipients of a gift or victims. The reaction seems rather split. Steve has more confidence than I do that it will be able to remain on the web, but I am enjoying the dialog it has triggered on its own page, Silliman's Blog, Amy King's Alias, and Harriet.

Issue 1 is edited by Steve and Jim Carpenter. The website lists Steve, Vladimir Zykov, and Gregory Laynor as co-researchers. There seems to be a lot of poor speculation about the authorship of the poems. For those who are not familiar with Jim Carpenter or who won't take the five minutes to research him, he is the creator of Erica T Carter or etc3, a random poem generator. The poems attributed to the authors of Issue 1 are most likely randomly generated poems using this software or another of Jim's creations.

The problem with this anthology is that it directly provokes an array of actual authors. Personally, I am flattered to be included in this anthology (no doubt because of my personal friendship with Steve), but I do sympathize with those that are unhappy to have their names included. My girlfriend, a law student not included in this anthology, has great fear about the potential of the internet to invade privacy and hurt reputations. Although I may not share these anxieties, I respect her opinion and have learned from it. People may be genuinely upset when false actions are attributed to them. So, in my opinion, this is a rather disrespectful piece of art.

That disrespect will be a pro for some, a con for others. While this is intentionally provocative, we must admit that the stakes are very small, and anyone with half a brain or an internet connection will know that these are unoriginal works. So what is the actual harm? Therefore, we must also recognize Steve and Jim's bravado.

The merit of this piece results from the collision of theory and the real world.We could use more of this interaction in almost every aspect of our lives.

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122. Jerome Rothenberg

Poems and Poetics - recent postings

Sun 5 Oct 2008

The following are the September postings on my continuing blog-anthology, poemsandpoetics.blogsport.com.

*From Poetics & Polemics: Louis Zukofsky, a Reminiscense

*Uncollected Poems (5): What They Wore

*For Kader El-Janabi: The French Connection

*Reconfiguring Romanticism (13) : Cyprian Norwid, poem & commentary.

*Uncollected Poems (4): On a Line by Valéry

*12 Essential Books: for Poet's Bookshelf, Volume Two*Reconfiguring Romanticism (12): Four Poems by Michael McClure, with commentary

*From A Book of Concealments: Romantic Dadas, & Other Poems

*Reconfiguring Romanticism (11): Prologue to A Book of Extensions, with excerpts from Goethe, Carroll, Thoreau

*Technicians of the Sacred - 40th Anniversary Reading

*From Poetics & Polemics: Reading Celan, 1959, 1995

As we come closer to publication of Poems for the Millennium Volume 3 [Romanticism & Postromanticism], I expect to post large sections of the very extensive table of contents, further poems and commentaries, and early responses to the gathering as such. Publication remains scheduled for January 2009, with advance copies expected in November or early December.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
jrothenberg at cox.net

"Language is Delphi."
--Novalis

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123. David Chirot

re antholgies: prison planet poetry of panaromic, panopticonic,panegryic, paranoic, paramilitary, parataxic, paranormal, anthologizers

Sun 5 Oct 2008

There are some lists whose names --if one is upset about being in an anthology of this kind--one may be glad not to find one's listed among--

as see the below video re prisons and prisoners in the USA from Brasscheck TV and a little story that is true abt the creation of one form of an anthology--as truly, think on how many are the infinite possibilities! i made a little zine anthology ages ago in which all the art work and writing etc was done by quite different writers and artists--and al had interesting names--and all of them were myself--

yet persons who purchased it were amazed at the variety of works
included--and the newness of these names--to their ears and eyes--and some
of the truly wild styles some had--
yes--did one ever tell them who the "real" "author" is?
why of course not!--
for were not as they made those pieces those people in a sense truly
existing and this is what gave such force and reality to their works--
yes
for --they had existed as they worked--and as they were read and looked at,
all these--
who?--

here is one way to make an anthology of the writings and writers of a city--

"The man had been a cab driver for twelve years in Boston. He was an amphetamine addict, a "speed freak." Speed optimised his efficiency and endurance on the job. As time and miles went by the taxi driver constructed a vast system of references--a language--made up of the city's geography, people's conversations and the signs he saw everywhere. As addiction, time, miles and signs accelerated it became evident that an apocalyptic crash was imminent. An uncanny conspiracy was afoot and the cab driver became wary of each passenger who hailed him. He never refused anyone a ride, because anyone or everyone could supply information. Finally the taxi driver decided he had enough information to go to the authorities. He went to the FBI building at Government Center and told them a dangerous conspiracy was threatening the whole city with chaos. When asked for evidence the taxi cab driver gave the agents the Boston Telephone Directory. --'All the names are here.'"

from "Heroin is King, Reagan is God"
by Chirot

There are many ways to make anthologies, many ways to find names and create lists, and many a way also to "round up the usual suspects"--for a good old rendition flight-- to the tropical islands!! "Guantanamera!!--" ah the strains of that song echo out over the old Guantanamo Bay, making the trees around the Famous Prison dance with the maddening allure of swaying hips-- Ah!! where someday America will reinstall the true meaning of Cuba Libre as just another wonderful drink at the very nice bars that line the newly upholstered Havana of the wet dreams of "entrepreneurs" in al the world's oldest and newest professions, with a few other variations added, "just to celebrate,"-- behind the very tightly closed doors, to be sure--!--yes--

For one may find in this atmosphere how prisons and anthologies, are they not, are in many ways related,while appearing on the surface also not to be so--

(the camouflage principle as used in literature--the uses of disguise, undercover tricks--the aly allusion to the Trojan Horse!--) (I can see her now, the Lenscrafter Lady of Liberty, winking, saying breathlessly, "you betcha!")

On one side of the Bay the Prison and across from it, the Literary Houses--where anthologies pour forth of the incredibly heteronymic array of wildly varying in quality and style works of what is in fact a single very patient poet, a very old ex-prisoner of Castro's who now makes up anthologies of a Poetry which has never existed until now--with all the patience of one who has spent eternities in the unlimited expanses of time of sentences which were never throughly made clear--"incomplete sentences" as the old prisoner poet thinks of them--in terms of that "grammatology of correction" which he has also begun to create as he paints away at the final images of the present collection--

if he cannot think of a name to affix to the poems and visual poems he is providing for his poets, he simply picks up old tattered copies of long out of date phone books, or the latest listings of names from the funeral parlors, the dedications of military cemeteries or the colorful sobriquets of the new breed of young professionals who sachet past him in the shimmering heat--

yes, for a wonderful Yankee publisher and editor, the old man is creating a whole fantasy world of Caribbean Poets, already to be packaged up and sent off to Miami and broadcast from there to all the known corners of the Free World, that giant sloppy and messily but cunningly inky octopus that has being busy with its eight arms in enfolding al the forgotten and by passed literaturess of previously "Unfree" peoples into its huge and heavy bosom, a Bosom to end all Bosoms, as vast and mysterious as that of its mother, the Sea--

The old ex-prisoner does this as he gazes out at the shining American prison across the bay-- so much more up-to-date than his old huants!! so much improved it is said, that he is very glad he was never sent there--

for will the world not always have prisons--just as much as poets--and may not the anthologies have become confused--so that anthologies of poets are of ones who should be in prison and those--as yet uncompiled anthologies--of the prisoners--might they not be those of the real poets-- or in fact they might all be mixed up--and some belong here and others there and stil others who knows might they not just be tossed iinto the shark infested waters--or simply --left out, to wander aimlessly and without knowing what kind of poetry they belong to until at last finding peace in a nice shady grove or alcove or bar--

where someone is sure to find them and tell them just what kind of poetry they are--

so one person's anthology is another's prison, and one person's prison is indeed an anthology compiled by those who have been filling it with their ideas of prisoners--

but then--

Ah! to find one's name on yet another list, included in yet another "collection," rounded up with the usual suspects, subjected to yet more "harsh interrogations of the text," battered about by yet more "probing of bodily embedded inscription and encryption cavities," to be stood naked before the howling glistening healthy jowls of young men, women and dogs as one's "gestural writings" are symbolically dismantled into the appropriate forms for further deconstruction brought on by the application of the electric "rock and roll" "Vitus' Dance" torture, to be followed by the "rosy fingered dawn" of the near drowning in the waters of Oblivion, those perilous waters into which identity is thrust to the point almost of losing its authorial being, and becoming yet another "anonymous Wall scribbler of unspeakable perversity and criminality," yet another "forgotten writer" lost in the sands of time . . .

Yes--to think on how many lists one' s name is found this whole wide world, and in whose possesion!!

And then to see with whom else one is thrown into association with on these lists!!

And never to be told the exact reason why!!

And, worse than that--to be "mis quoted!" To have "one's words taken out of context," or "right out of one's mouth," or--shoved into one's throat, words to choke on, words to strangle with, words to carry one down to the depths from which poetry springs forth as no more than the last screams of a once human body . . . the finality of poetry's dying sounds in the stage setting of death, surrounded by onlookers who are noting down the time it takes to expire and fade away, whether it is with a a rattle or a whisper, a last murmured prayer or

simply the sound of air escaping the broken wind pipe--the stove in ribs--the snapped spine--

Yes, think on how many anthologies one appears in already, as an "unknown" person other than name numbers fingerprints dna samples voice prints video surveillance images bank and credit print outs phone records police blotters mentions in the high school paper mentions in the bulletin of the society for the preservation of the such and such--think how many signatures of yours exist in this world!--in so many different media and codes--how many different images recordings and notations--how many records kept by ones one never knew kept records--

and, as well, the invented records, if need be, the doctored photos, the altered voice recordings, the slyly shifted statements given to a conference, the mistranslated and distranslated versions of one's pronouncements-- the "experimental writing exercises in translation" that have taken your writings and turned them into a barrel of laughs or a symbol of the worn out rag of the rag and bone shop where even the bones are laughing at the rag's pitifullness--

Yes think on all these lists this wide world round and al the anthologies of worst songs, worst baseball trades, best dressed emmy award winners, worst dictators, best Marxists, the most fabulous and really swingin hot spots,the very truest in its depiction of all narratives of the wars no one living has ever seen--

Yes, so many lists and so many "anthologies" this wide world kept by so many demographers politicos literary subscription sellers campaigns for such and such and the lists just keep getting bigger and bigger and --

soon enough everyone living and dead is included in one huge anthology--if only for a nanosecond--

before the next death and birth have altered it--and who shall cry out for the unborn writers and poets? and who shall mourn those dead before their time? and what abt those writers who never wrote a word yet were the living flower of poetry itself--

what is Poetry itself were to miraculously appear in Judgement and looking around--be bitterly disappointed!! enraged--or bursting at the seams with laughter! and were to say in a very loud voice O Poets--how many of you there are that in my name are always already writing fake poetry?

Why how very very few there are after al that are writing Real Poetry--!! Would not that Poetry be charged and demolished!!

Would not Poetry also be cast into those Guantanamos and Abu Ghraibs, those Bagrams, where are created the latest productions of the "New Extreme Experimental American Poetry and Arts--"--

Or perhaps kept at home in the Homeland Security of the World 's most emprisoned population--?

FROM BRASSCHECK TV, 5 Ocotber 2008:

David

The US has a higher percentage of its population
behind bars than any other country in the world:
more than China, more than Russia, more than any
backwater dictatorship.

Roughly 1 out of every 142 US residents is behind bars.

This gulag system is fantastically profitable for
the companies that build and manage prisons...for
the companies that supply them...for the prison
guard unions...and for the state itself which sells
prison labor to private corporations for pennies on
the dollar.

Who are these two million plus people behind bars
in the US?

Are they all monsters the public has to be
protected from or has incarceration become
an addictive business for the state?

Is that's the case, how safe are any of us
in the long run?

These are questions a freedom loving people
should be asking
itself.

A unique perspective on inmates and prisons
here:

http://www.brasschecktv.com/page/440.html

- Brasscheck

P.S. Please share Brasscheck TV e-mails and
videos with friends and colleagues.

That's how our alternative news service grows.
Thanks.

- Brasscheck

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videos with friends and colleagues.

That's how we grow. Thanks.

==========

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2380 California St.
San Francisco, CA 94115

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http://www.aweber.com/z/r/?zAxs7OwctMwczGzsHKwctEa0zBwcDAwsnA==

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124. Catherine Daly
Re: anthology
Sun 5 Oct 2008

Thanks, Jim.

Actually, it seems to me that the poems have similies because to the algorhythm designer, a simile is an easy to program phrase (throw in like! throw in as!) that makes it seem like a poem, poetic language; the list seems to be 1) a lot of POETICS list folks (easy to harvest from archives, probably comprepoetica), 2) a lot of "very online" folks, 3) a lot of poets who play with computer interference of various sorts, 4) dead folks with not particularly litigious estates: for 3000+ writers, seems like 3000+ of the writers least likely to be freaked out. Names from other poetry listservs or just groups of other poets I know aren't there.

--
All best,
Catherine Daly
[redacted]

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125. steve russell
Re: EXCITED for the math
Sun 5 Oct 2008

We're on the same page, Conrad. I almost never vote for a candidate. I vote against them. I almost wanted to ever so slightly vote for Obama simply because he claimed he would shift the tax burden to the very rich. But with the Wallstreet bullshit, how much credence can anyone put in that Gospel? If McCain croaked, I'd consider voting for Palin in the hope of a little comic relief, and the even greater hope that she could ruin what's left of the economy quicker than anyone else, then lo/behold, here comes Socialism and my team finally scores, hurrah!

----- Original Message ----
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Sunday, October 5, 2008 2:50:06 PM
Subject: Re: EXCITED for the math

Elizabeth you might have missed that I said brutal things happened to me and my mother BECAUSE we were living in a car. Things I didn't get into, nor wish to. Instead I brought up those who were generous, and those who were generous were also poor.

In the end my point originally was, and continues to be that what we're living in and living with is tantamount to complete madness.

I've been watching the Sunday morning journalists DEBATE over the debates and DEBATE over the bail-out for Wallstreet. What I keep hearing is "construction is DOWN" "we NEED to stimulate our economy with MORE construction" ....

The idea of MORE is a form of madness. We have enough. We've had enough for a very long time. The idea of economic stimulation is totally bizarre in a country which has a surplus of resources which often get burned, dumped, housed in vaults (cheese for instance).

The Irish are pissing off the British with their INCREDIBLE offer to open their banks with fixed protection, and now both McCain and Obama have called to raise THOSE VERY STAKES by increasing America's 100,000 federal banking protection to 250,000.

In the end nothing can protect us from the misery of polluted fresh water, destroyed and fallow land, and a continued sense of MORE construction which only continues to create more pollution, and in a time when more and more people are homeless.

EXCITED for the math meant without abstraction the home run slide to the end of all of this. CARING PEOPLE are not people who chillingly pretend a million deaths in Iraq are not everyone's responsibility.

I'm no longer EXCITED for the math as Washington proved its cowardice once again.

We were on a roll, headed toward destruction of one system, a system which rewards greed and murder and theft, to one where our government would be FORCED to implement structures of aid to those who clearly need it the most.

FDR was brilliant because he saw how to offer aid for votes. And I don't care what motives he had so long as he helped the poor, which he did. Neither of our

2-party candidates have offered substantial evidence that they intend to help the poor in real ways.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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126. Dillon Westbrook
Re: fake anthology
Sun 5 Oct 2008

I'm sure I'm not the first to think of this, but it's pretty obvious to me that the editors (or maybe their software) wrote the intro (i.e. the 3,785 'poems') and we're all currently writing the actual anthology, on this list and on Harriet. The e-mail/blog-comment chapter has no problems of dubious authorship, unless any of us besides Steve McLaughlin have been hacked in the recent past.

signed,
Dillon Westbrook
(not-yet-hacked-but-a-hack-nonetheless)

On Oct 5, 2008, at 2:08 PM, Jim Andrews wrote:

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> *i expect jim is the brains behind this project.*
>
> *ja*
> *http://vispo.com*
>
> *welcome.html*

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127. **Barry Schwabsky**

Re: anthology

Sun 5 Oct 2008

Of course it's obvious that it was computer-generated, if only because it isÂ even vaster than the lifetime work of Ron Silliman and Clark Coolidge combined. But what's interesting is how good it is. (Not as good as theirs, I mean, but pretty darn good--a lot of the language has considerable presence.) As I just wrote back-channel to one of the other correspondents to this list,Â isn't it interesting how much better this machine-generated poetry is than most "written" poetry? Maybe that realization is secretly why so many people are so upset.

----- Original Message ----
From: Adam Tobin <[redacted]>
To: [redacted]
Sent: Sunday, 5 October, 2008 8:23:51 PM
Subject: Re: anthology

What everybody seems to be missing in all of this: I believe these poems were written by a computer algorithm?Â

It seems to be a very sophisticated algorithm, written by somebody who "gets it"; among other things, I am guessing it uses related groups of words together as well as some ideas about poetic form.Â Perhaps it is drawing from our own poems as source texts?Â

Apparently it also passes the Turing Test, in that most people seem not to notice that it was not written by a human.

Kudos to the programmers!Â I've spent now several hours with the manuscript, and am finding real poetry within it.

adam tobin

PS Also, if I am right about it being computer-generated -- especially if it is using vocabulary and formal devices drawn from our actual poems -- it seems perfectly appropriate to attribute these poems to "The Poetry Community" (whatever that is: perhaps just a list of 3,147 names), rather than, say, any one individual typist.Â

That attribution may also apply to the work we usually publish under our own names, anyway.

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128. steve d. dalachinsky
Re: EXCITED for the math
Sun 5 Oct 2008

---

me too always voting against rather than for

On Sun, 5 Oct 2008 15:08:58 -0700 steve russell <[redacted]>
writes:
> We're on the same page, Conrad. I almost never vote for a candidate.
> I vote against them. I almost wanted to ever so slightly vote for
> Obama simply because he claimed he would shift the tax burden to the
> very rich. But with the Wallstreet bullshit, how much credence can
> anyone put in that Gospel? If McCain croaked, I'd consider voting
> for Palin in the hope of a little comic relief, and the even greater
> hope that she could ruin what's left of the economy quicker than
> anyone else, then lo/behold, here comes Socialism and my team
> finally scores, hurrah!
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> From: CA Conrad <[redacted]>
> To: [redacted]
> Sent: Sunday, October 5, 2008 2:50:06 PM
> Subject: Re: EXCITED for the math
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> my mother BECAUSE we were living in a car. Things I didn't get
> into, nor
> wish to. Instead I brought up those who were generous, and those
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> generous were also poor.
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> In the end my point originally was, and continues to be that what
> we're
> living in and living with is tantamount to complete madness.
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> and DEBATE over the bail-out for Wallstreet. What I keep hearing is
> "construction is DOWN" "we NEED to stimulate our economy with MORE
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> The idea of MORE is a form of madness. We have enough. We've had
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> in a country which has a surplus of resources which often get
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> their banks with fixed protection, and now both McCain and Obama
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> to raise THOSE VERY STAKES by increasing America's 100,000 federal
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129. **Alan Sondheim**

Re: Issues with Issue 1

Sun 5 Oct 2008

What fascinates me is the whole issue of intellectual property - as I mentioned, I've found my work taken, rewritten, recontextualized, reprinted, whatever - and that's great. If you're on the Web or for that matter published in punk etc. stuff you should expect this. I fail to see how any of our reputations are so precious that this is injurious - instead, it's probably the best piece of Net literature (however def.) that's come down the pike so to speak in a long while - it becomes a rorschach test for just about everyone, including myself - a test not

only of our own reactions but the web. I admire this incredibly - so many people have downloaded it! as opposed to downloading one or another chapbook that seems somehow narrowed in relation to this ocean.

And the ocean of course reflects the Web/Net itself. I have a show up for example on SL and other people have created interventions and you just learn to deal with them - the net's porosity is only going to increase.

Re: Below - this anthology wouldn't have worked at all without either the provocation or names of actual authors - that's the strength of it!

As far as the net invading privacy and hurting reputations - get used to it; this happens to everyone who has much of an online presence. I think of this action as a kind of creative commons at work - which includes as some have pointed out - all these reactions.

And how is this invading privacy? My 'poem' (which I then sent out under my own name) isn't telling any deep dark secrets or giving away tax numbers, whatever. And how even plagiarism could hurt one's rep - I have no idea, but it seems to go back to the usual romantic notions and arguments about the inviolate author. There goes Lautreamont.

- Alan

On Sun, 5 Oct 2008, Patrick Dillon wrote:

> *This morning I was pleased to see that my friend Steve McLaughlin is getting a lot of attention for his collaborative work Issue 1. I was also pleased to discover that I am included in the anthology. Many people are, understandably, unhappy. Depending on how one looks at it, those included are either the recipients of a gift or victims. The reaction seems rather split. Steve has more confidence than I do that it will be able to remain on the web, but I am enjoying the dialog it has triggered on its own page, Silliman's Blog, Amy King's Alias, and Harriet.*
>
> *Issue 1 is edited by Steve and Jim Carpenter. The website lists Steve, Vladimir Zykov, and Gregory Laynor as co-researchers. There seems to be a lot of poor speculation about the authorship of the poems. For those who are not familiar with Jim Carpenter or who won't take the five minutes to research him, he is the creator of Erica T Carter or etc3, a random poem generator. The poems attributed to the authors of Issue 1 are most likely randomly generated poems using this software or another of Jim's creations.*
>
> *The problem with this anthology is that it directly provokes an array of actual authors. Personally, I am flattered to be included in this anthology (no doubt because of my personal friendship with Steve), but I do sympathize with those that are unhappy to have their names included. My girlfriend, a law student not included in this anthology, has great fear about the potential of the internet to invade privacy and hurt reputations. Although I*

> *may not share these anxieties, I respect her opinion and have learned from it. People may be genuinely upset when false actions are attributed to them. So, in my opinion, this is a rather disrespectful piece of art.*
>
> *That disrespect will be a pro for some, a con for others. While this is intentionally provocative, we must admit that the stakes are very small, and anyone with half a brain or an internet connection will know that these are unoriginal works. So what is the actual harm? Therefore, we must also recognize Steve and Jim's bravado.*
>
> *The merit of this piece results from the collision of theory and the real world.We could use more of this interaction in almost every aspect of our lives.*

==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

==========

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130. **Barry Schwabsky**
Re: anthology
Sun 5 Oct 2008

It all makes me want to go back and re-read Kleist on why puppets are better actors than humans.

----- Original Message ----
From: Adam Tobin <[redacted]>
To: [redacted]
Sent: Sunday, 5 October, 2008 8:23:51 PM
Subject: Re: anthology

What everybody seems to be missing in all of this: I believe these poems were written by a computer algorithm?Â

It seems to be a very sophisticated algorithm, written by somebody who "gets it"; among other things, I am guessing it uses related groups of words together as well as some ideas about poetic form.Â Perhaps it is drawing from our own poems as source texts?Â

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PS Also, if I am right about it being computer-generated -- especially if it is using vocabulary and formal devices drawn from our actual poems -- it seems perfectly appropriate to attribute these poems to "The Poetry Community" (whatever that is: perhaps just a list of 3,147 names), rather than, say, any one individual typist.Â

That attribution may also apply to the work we usually publish under our own names, anyway.

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131. Layne Russell
Re: fake anthology
Sun 5 Oct 2008

---

thanks, Ron. :)

the best part about this for me is that I am next to George Oppen in the list of contributors.

"my poem" actually sounds like poetry, though not mine. what a piece of programming.

Layne Russell

> ----- Original Message -----
> From: Samuel Wharton
> To: [redacted]
> Sent: Sunday, October 05, 2008 6:20 AM
> Subject: anthology
>
> maybe the best thing about all of this is that everyone listed is now on silliman's blog!
>
> samuel

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132. **Layne Russell**
Re: fake anthology
Sun 5 Oct 2008

interesting idea, Dillon.

well, forgodot.com has certainly upped its readership, at least for this window of time.

thanks to Jim for the background on Jim Carpenter.

Layne Russell

----- Original Message -----
From: Dillon Westbrook
To: [redacted]
Sent: Sunday, October 05, 2008 3:15 PM
Subject: Re: fake anthology

I'm sure I'm not the first to think of this, but it's pretty obvious to me that the editors (or maybe their software) wrote the intro (i.e. the 3,785 'poems') and we're all currently writing the actual anthology, on this list and on Harriet. The e-mail/blog-comment chapter has no problems of dubious authorship, unless any of us besides Steve McLaughlin have been hacked in the recent past.

signed,
Dillon Westbrook
(not-yet-hacked-but-a-hack-nonetheless)

On Oct 5, 2008, at 2:08 PM, Jim Andrews wrote:

> *Does anyone have any backstory on this?:*
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> *http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html*
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> *jim was at epoetry 2007 in paris. he showed us a program he is/was writing that writes poetry. what distinguished his approach was that he was primarily interested in trying to get the program to write 'original', interesting poetry of the poemy poem variety. the poems were 'based' on other texts (used them as 'seed' material), but the algorithms produced work that could include as much or apparently as little of the originals as one liked. so that the result could be made to 'stylistically' resemble the 'original' but otherwise not be particularly recognizable.*

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> *i expect jim is the brains behind this project.*
>
> *ja*
> *http://vispo.com*

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133. **colin herd**
Re: fake anthology
Sun 5 Oct 2008

The list of names HAS in part to be from silliman's blog roll since i am on that, i am in Issue 1, but have never had any other poetry published. (which is a little funny i guess but pointless)... which means it's a lazy way of doing it. why should i be in it?...

On Sun, Oct 5, 2008 at 11:15 PM, Dillon Westbrook <[redacted]>wrote:

> *I'm sure I'm not the first to think of this, but it's pretty obvious to me that the editors (or maybe their software) wrote the intro (i.e. the 3,785 'poems') and we're all currently writing the actual anthology, on this list and on Harriet. The e-mail/blog-comment chapter has no problems of dubious authorship, unless any of us besides Steve McLaughlin have been hacked in the recent past.*
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134. **j. kuszai**
cuny social forum
Sun 5 Oct 2008

CALLING ALL STUDENTS

################

ANOTHER CUNY IS POSSIBLE!
##################

CUNY SOCIAL FORUM

@ CITY COLLEGE, OCT. 17-19th 2008

www.cunysocialforum.com

The CUNY Social Forum will be a gathering of students, faculty, staff and alumni, of all CUNY campuses, who have come together to create a more accountable, accessible, and democratic CUNY. We want a CUNY that is accountable to the students and surrounding NYC community, accessible to all New Yorkers seeking higher education, and a CUNY that is truly democratic, where students, faculty, and the community have meaningful decision-making power.

The forum will feature workshops and panel discussion on a wide-array of issues, including student movements (past and present) across CUNY; institutional racism and unequal access to Senior Colleges; and working for social justice in the classroom. The many communities of CUNY will be participating as well, discussing issues such as housing, healthcare, human rights, the prison industrial and child welafre complexes. For a full list of workshops and panels, visit our website and feel free to contact us [redacted] with questions and concerns.

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135. Troy Camplin
Re: EXCITED for the math
Sun 5 Oct 2008

FDR put people into concentration camps and had food destroyed to drive up the prices during the Great Depression. That's what poor people need: higher food prices. Yet, that's what Obama promises: higher prices for everything. He's promising to raise taxes on corporations, which is a great idea if you want to raise prices on American-made goods, since that's what will happen. Corporations don't pay taxes, they just pass on the cost of taxes in higher prices. And if they can't do that, they will move someplace else where the cost of doing business is better, which will cost people jobs. The poor and the working classes are then hurt. Further, Obama has promised to raise tariffs. Great idea: raise prices once again on goods. Of course, that should make it easier for domestic companies to raise their prices once he raises their taxes. It will all get passed down to the poor. Personally, I don't like Obama's version of trickle down economics. But it certainly does sound like FDR. Of course, the tariffs that went up during the Great Depression were what drove Japan to go to

war with the U.S. since they considered those tariffs to be an attempt by the U.S. to attack their economy. Who is Obama threatening with his tariffs?

Troy Camplin

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To: [redacted]
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EXCITED for the math meant without abstraction the home run slide to the end of all of this. CARING PEOPLE are not people who chillingly pretend a million deaths in Iraq are not everyone's responsibility.

I'm no longer EXCITED for the math as Washington proved its cowardice once again.

We were on a roll, headed toward destruction of one system, a system which rewards greed and murder and theft, to one where our government would be FORCED to implement structures of aid to those who clearly need it the most.

FDR was brilliant because he saw how to offer aid for votes. And I don't care what motives he had so long as he helped the poor, which he did. Neither of our 2-party candidates have offered substantial evidence that they intend to help the poor in real ways.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

136. Poetics List
On behalf of Daniel Zimmerman
Sun 5 Oct 2008

---------- Forwarded message ----------
From: Daniel Zimmerman <[redacted]>
Date: Sat, Oct 4, 2008 at 10:57 PM

I will read at the Barron Arts Center
582 Rahway Avenue
Woodbridge, NJ 07095
Tel# [redacted]
on October 8th at 8:00 p.m.
An open reading will follow.

I hope a few listees can join me
for Poets Wednesday's 30th season.

~ Daniel Zimmerman

↑ Index

137. Alison Croggon
Re: EXCITED for the math
Mon 6 Oct 2008

Nice to know that we can leave the fate of the poor in the hands of those generous rich people, who so nicely provide jobs and housing for everyone.

Now, I've got nothing personally against the rich. Or even the moderately rich. But it would be nice to see some perception of how much damage all-out corporatism and global finance has done to the lifestyles of the poor and unknown all around the globe. Not to mention the millions of species that are presently being wiped out, due to pollution and unregulated development and everything that follows on from that. Money is only interested in money. Maybe some questioning on the place of the so-called "defence" industry and its

effects, politically, environmentally, socially? Or is terminal naivety the order of the day?

A
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

138. blacksox
In Florida stop by
Mon 6 Oct 2008

October 7 @ 7pm

The Orlando Poetry Group presents:
1st Tuesdays @
The Daily Grind
807 N. Orange Ave
Orlando, Fl 32801
[redacted]

Featuring
Brad Kuhn &
Darlyn Finch

A special evening with Darlyn and Brad
Followed by an open Mic, where YOU shine

Hosted By Russ Golata
[redacted] [redacted]

Brad Kuhn is not only a wonderful poet and writer himself but he is driving force behind Kerouac House.If you are not familiar with The writers in residence project: The Jack Kerouac Writers in Residence Project of Orlando, Inc. is working to further Kerouac's legacy in Orlando, where he was living when On the Road was published.

Darlyn Finch is a Florida native, born and raised in Jacksonville. She attended Ed White high school before obtaining her Associate of Arts degree at Florida Junior College. She holds a bachelors degree as an English major, Writing minor from Rollins College in Winter Park. Darlyn is currently pursuing a Master of Fine Arts in Creative Nonfiction/Poetry from Spalding University in Louisville, Kentucky. She is also responsible for Sunscibbles--the heatbeat newsletter of Central Florida. Where would we all be without it.

Come on out and support these worderful folks

Peace
Russ Golata

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139. Small Press Traffic

Kate Colby and Matvei Yankelevich at SPT 10/10/08 (at CCA's Oakland Campus)

Mon 6 Oct 2008

Small Press Traffic is thrilled to present:

Friday, October 10, 2008 at 7:30 p.m.
Kate Colby and Matvei Yankelevich
at the CCA Oakland Campus, Nahl Hall
5212 Broadway in Oakland

Join us!

Kate Colby is the author of Unbecoming Behavior (Ugly Duckling Presse, 2008) and Fruitlands (Litmus Press, 2006), which received a Norma Farber First Book Award from the Poetry Society of America. Recent writing has appeared in Aufgabe, New American Writing and NO: a journal of the arts. She lives in Providence, RI, where she works as a copywriter and editor.

Matvei Yankelevich is the author of a long poem, THE PRESENT WORK (Palm Press, 2006). His translations of Russian poetry & prose have been published in several anthologies and in periodicals including Harpers, New American Writing, and The New Yorker. He is the translator of TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS (Overlook, 2007) and a co-translator of OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM (Northwestern, 2006). His translation of Vladimir Mayakovsky's poem "A Cloud in Pants" is included in NIGHT WRAPS THE SKY: WRITINGS BY AND ABOUT MAYAKOVSKY (FSG, 2008). His writing has appeared in Boston Review, Damn the Caesars, Fence, Octopus, Open City, Typo, and various other literary journals. He teaches Russian Literature at Hunter College in NYC and volunteers as en editor in the collective of Ugly Duckling Presse. He lives in Brooklyn.

Please note the special location for the above event!
Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm
<http://www.sptraffic.org/html/supporters.htm%C2%A0%C2%A0>

Please note that this reading will be held at
CCA's Oakland campus in Nahl Hall.
For directions to the Oakland campus:
http://www.cca.edu/about/directions.php
<http://www.cca.edu/about/directions.php%C2%A0>

We'll see you Fridays!

_____

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com
<http://www.smallpresstraffic.blogspot.com>

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140. Jason Quackenbush
Re: fake anthology
Mon 6 Oct 2008

there are several friends of mine who are lit bloggers that aren't poets and aren't on silliman's blog roll who are also in the anthology. On Oct 6, 2008, at 7:55 AM, colin herd wrote:

> *The list of names HAS in part to be from silliman's blog roll since i am on*
> *that, i am in Issue 1, but have never had any other poetry published. (which*
> *is a little funny i guess but pointless)... which means it's a lazy way of*
> *doing it. why should i be in it?...*
>
> *On Sun, Oct 5, 2008 at 11:15 PM, Dillon Westbrook*
> *<[redacted]>wrote:*

I'm sure I'm not the first to think of this, but it's pretty obvious to me that the editors (or maybe their software) wrote the intro (i.e. the 3,785 'poems') and we're all currently writing the actual anthology, on this list and on Harriet. The e-mail/blog-comment chapter has no problems of dubious authorship, unless any of us besides Steve McLaughlin have been hacked in the recent past.

signed,
Dillon Westbrook
(not-yet-hacked-but-a-hack-nonetheless)

On Oct 5, 2008, at 2:08 PM, Jim Andrews wrote:

Does anyone have any backstory on this?:

http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html

i see jim carpenter is one of the 'editors'.

jim was at epoetry 2007 in paris. he showed us a program he is/was writing that writes poetry. what distinguished his approach was that he was primarily interested in trying to get the program to write 'original', interesting poetry of the poemy poem variety. the poems were 'based' on other texts (used them as 'seed' material), but the algorithms produced work that could include as much or apparently as little of the originals as one liked. so that the result could be made to 'stylistically' resemble the 'original' but otherwise not be particularly recognizable.

the poem in the anthology by 'me' doesn't have obvious relation to anything i've written.

if i recall correctly from epoetry 2007, his program was such that you

> *could feed it several poems and then it would synthesize a new one 'based*
> *on' what you fed it.*
>
> *the programming is obviously relatively sophisticated; jim is a professional programmer. and is quite deeply immersed in these sorts of*
> *projects.*
>
> *sort of a poetry synthesizer/sequencer.*
>
> *i expect jim is the brains behind this project.*
>
> *ja*
> *http://vispo.com*
>
> *welcome.html*
>
> *guidelines*
>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

141. **Roy Exley**
Re: Fake anthology
Mon 6 Oct 2008

'DEAD AUTHOR - FOUND DISMEMBERED BY ALGORITHMS - REMAINS UNIDENTIFIED'

Proposition made by the French writer Roland Barthes seems to have become horribly true as panic sweeps the Poetics List.

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142. **Adam Fieled**
PFS Post: Leonard Gontarek (Philly!) & harrykstammer
Mon 6 Oct 2008

Now up on PFS Post: new poems from Philly's own Leonard Gontarek and from Los Angeles resident harrykstammer:

http://www.artrecess.blogspot.com

Enjoy!
Ad

Books!
"When You Bit..."
http://www.lulu.com/content/3100247
"Opera Bufa"
http://www.lulu.com/content/1137210

↑ Index

143. amy king
Anthology Spoiler
Mon 6 Oct 2008

From the Harriet Blog this a.m. --

I received the following email from Stephen McLaughlin this afternoon, who asked me to post this here:

"One morning about a month ago, I received a message from the Poetics List that began something like 'Announcing Issue 1 of Broken Caterpillar. Featuring new poems by . . . followed by a list of 45 poet's names. I'd seen one of them on Silliman's blogroll, but the rest were just flat names. Barely names -- ethereal text strings. Keep in mind that I receive hundreds of these announcements per year. Continued at Harriet -- http://poetryfoundation.org/harriet/2008/10/anthology_spoiler.html#comments

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

144. Obododimma Oha
Re: anthology
Mon 6 Oct 2008

I view it that way too and do have the feeling that it throws up interesting theoretical issues about authorship in the Age of the Computer/Web. Moreover, it does, in a very funny way, write for those of us who may be experiencing the "writer's block"! This is not being cynical; I'm dead serious!

-- Obododimma.

----- Original Message ----
From: Adam Tobin <[redacted]>
To: [redacted]
Sent: Sunday, October 5, 2008 9:23:51 PM
Subject: Re: anthology

What everybody seems to be missing in all of this: I believe these poems were written by a computer algorithm?

It seems to be a very sophisticated algorithm, written by somebody who "gets it"; among other things, I am guessing it uses related groups of words together as well as some ideas about poetic form. Perhaps it is drawing from our own poems as source texts?

Apparently it also passes the Turing Test, in that most people seem not to notice that it was not written by a human.

Kudos to the programmers! I've spent now several hours with the manuscript, and am finding real poetry within it.

adam tobin

PS Also, if I am right about it being computer-generated -- especially if it is using vocabulary and formal devices drawn from our actual poems -- it seems perfectly appropriate to attribute these poems to "The Poetry Community" (whatever that is: perhaps just a list of 3,147 names), rather than, say, any one individual typist.

That attribution may also apply to the work we usually publish under our own names, anyway.

↑ Index

145. Obododimma Oha
Re: fake anthology
Mon 6 Oct 2008

Damn! I like this Jim guy. Could you link me up with him. He must be the craziest literary techno I've ever heard of.

-- Obododimma.

----- Original Message ----
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sunday, October 5, 2008 11:08:41 PM
Subject: Re: fake anthology

> Does anyone have any backstory on this?:
>
http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html

i see jim carpenter is one of the 'editors'.

jim was at epoetry 2007 in paris. he showed us a program he is/was writing that writes poetry. what distinguished his approach was that he was primarily interested in trying to get the program to write 'original', interesting poetry of the poemy poem variety. the poems were 'based' on other texts (used them as 'seed' material), but the algorithms produced work that could include as much or apparently as little of the originals as one liked. so that the result could be made to 'stylistically' resemble the 'original' but otherwise not be particularly recognizable.

the poem in the anthology by 'me' doesn't have obvious relation to anything i've written.

if i recall correctly from epoetry 2007, his program was such that you could feed it several poems and then it would synthesize a new one 'based on' what you fed it.

the programming is obviously relatively sophisticated; jim is a professional programmer. and is quite deeply immersed in these sorts of projects.

sort of a poetry synthesizer/sequencer.

i expect jim is the brains behind this project.

ja
http://vispo.com

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146. Michael Kelleher
Literary Buffalo Newsletter 10.06.08-10.12.08
Mon 6 Oct 2008

LITERARY BUFFALO
10.06.08-10.12.08

MEMBER-ONLY BABEL BOOK DISCUSSION AT BETTYâ€™S

Monday, October 6th, 7:00 pm - Things Fall Apart, by Chinua Achebe

Anthropologist Phil Stevens will lead a discussion about cultural themes in Things Fall Apart, drawing on his experiences in Nigeria from the 1960s through the 1990s.

Call [redacted] or visit justbuffalo.org to join today. There will be a Just Buffalo staff member on hand in case you want to join when you arrive.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

10.06.08

Hallwalls
Bill Sylvester
Monologues/Dialogues: Aeschylus' Oresteia
Monday, October 6, 7:00 PM
Hallwalls Cinema, 341 Delaware Ave (@ Tupper)

&

Exhibit X Fiction | Prose
Bragi Ã“lafsson
Fiction Reading
Monday, October 6, 8:O0 PM
Karpeles Manuscript Museum, Elmwood & North

10.07.08

Rust Belt Books
N.A. Terranova
Reading from her new book 'Once About the Crescent...'
Tuesday, October 7, 6:00 PM
Rust Belt Books, 202 Allen St.

10.08.08

Talking Leaves...Books
Gregory Lamberson
Reading/Signing for: Johnny Gruesome
Wednesday, October 8, 7:00 PM
Talking Leaves...Books, 3158 Main St.

10.09.08

Talking Leaves...Books/Slipstream/NCCC
Carrie Shipers & Arthur Taylor
Reading/Signing for: Slipstream
Thursday, October 9, 7:O0 PM
Talking Leaves...Books, 3158 Main St.

10.10.08

Talking Leaves...Books
Tom Phillips
Reading/Signing for: The Molech Prophecy
Friday, October 10, 7:00 PM
Talking Leaves...Books, 3158 Main St.

10.11.08

Just Buffalo/Interdisciplinary Performance Series
One World Tribe
Plus Poetry by Vonetta Rhodes & Ten Thousand
Saturday, October 11, 8:00 PM
Center for Inquiry, 1310 Sweet Home Rd., Amherst

CHAUTAUQUA WRITING WEEK WITH KAREN LEWIS

Karen L. Lewis invites you to attend a week-long writing workshop at The Spencer Hotel and Spa, located in the heart of the Chautauqua Institution, from October 27-31, 2008. Visit
http://www.thespencer.com/writersworkshops/index.htm for more info.

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

The Just Buffalo Writer Critique Group meets on the first and third Wednesday of the month through fall, winter and spring. Group meets in the Market Arcade first floor conference room at 6:30 PM. For info on format, etc., please download the info .pdf:

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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147. Troy Camplin
Re: EXCITED for the math
Mon 6 Oct 2008

Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S.S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the world. Naivety and ignorance are two very dangerous things, and cause more harm than good. They're as dangerous as the good intentions that flow out of them. Good intentions minus an understanding of reality is what keeps poor people poor in this world. At least, I like to think that that's what's going on, because otherwise it means that the Left are diabolical.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]

Sent: Sunday, October 5, 2008 11:13:55 PM
Subject: Re: EXCITED for the math

Nice to know that we can leave the fate of the poor in the hands of those generous rich people, who so nicely provide jobs and housing for everyone.

Now, I've got nothing personally against the rich. Or even the moderately rich. But it would be nice to see some perception of how much damage all-out corporatism and global finance has done to the lifestyles of the poor and unknown all around the globe. Not to mention the millions of species that are presently being wiped out, due to pollution and unregulated development and everything that follows on from that. Money is only interested in money. Maybe some questioning on the place of the so-called "defence" industry and its effects, politically, environmentally, socially? Or is terminal naivety the order of the day?

A
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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148. **Maria Damon**
Re: Anthology Spoiler
Mon 6 Oct 2008

---

wow, the list hasn't been this hoppin' in years! reminds me of my father's old quip: "We haven't had this much fun since the rats ate the baby." Usually i only get to use that line at department meetings.

amy king wrote:
> From the Harriet Blog this a.m. --
>
> I received the following email from Stephen McLaughlin this afternoon, who asked me to post this here:
>
>
> "One morning about a month ago, I received a message from the
> Poetics List that began something like 'Announcing Issue 1 of Broken
> Caterpillar. Featuring new poems by . . . followed by a list of 45
> poet's names. I'd seen one of them on Silliman's blogroll, but the rest
> were just flat names. Barely names -- ethereal text strings. Keep in
> mind that I receive hundreds of these announcements per year.
> Continued at Harriet --

http://poetryfoundation.org/harriet/2008/10/anthology_spoiler.html#comments
>
>
> Amy
>
>
> _____
>
>
>
>
>
> Recent work
>
> http://www.writing.upenn.edu/pennsound/x/King.html
>
>
>
> Amy's Alias
>
> http://amyking.org/
>
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>
>

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149. **Al Filreis**

PoemTalk #11: Erica Hunt's voice of no

Mon 6 Oct 2008

Today we are happily releasing PoemTalk #11, a discussion of Erica Hunt's "The Voice of No" with Elizabeth Willis, Julia Bloch, and Jessica Lowenthal:

http://www.poemtalk.org
http://www.poetryfoundation.org/

All PoemTalk episodes are available on ITunes. Search "PoemTalk" in the music store search box.

- Al Filreis

--

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

http://www.writing.upenn.edu/~afilreis

↑ Index

150. Aryanil Mukherjee
Mapping Language Accent to Political Bias
Mon 6 Oct 2008

However funny (offendingly funny, so to speak)as it may seem, I find it hard to dissuade myself from an awkward thought of late. Especially after hearing Sarah Palin's English pronounciation of names of certain countries during last Thursday's Vice Presidential debate.

In any country as racially diverse as the USA, language accent undoubtedly reflects the nature of the demographics. That's a given. However, in the recent times, names of countries beginning with the letter "I" are pronounced in a manner that almost invariably seems to reveal the speakers feelings (or political opinion) about those countries. This might be of interest to linguistic anthropologists. My personal polling has shown this to be more of a problem with the very right-wing Republican tongue.

Anyway, the issue is this - many Americans tend to pronounce Iraq and Iran as I-raq ("eye-raq") [instead of "ee-raaQ" which is the correct accent] and I-ran ("eye-raN") [instead of ee-raaN], whereas ally's and friends are called Israel (ee-sraayel) and/or India (ee-ndia).

Of course why the margin of accentual error is so narrow in the case of "Ireland" is another story and since most of us are totally nonchalant about a country called "Iceland", we tend to pronounce the name conventionally.

Aryanil

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151. Glenn Bach
Re: fake anthology
Mon 6 Oct 2008

I don't think I can beat a "three-peat," but I appear twice, each with a different spelling of my name: Glenn Bach and Glen Bach. At this point I'm thinking about using those two poems as the seeds for a new project.

Huzzah.

G.

Jason Quackenbush wrote:

> *I love it. I'm in it 3 times. Anybody beat that?*

↑ Index

152. Mathias Svalina
Re: anthology
Mon 6 Oct 2008

Puppets can make great poets as well: http://www.effingpress.com/lester.htm

On Sun, Oct 5, 2008 at 6:23 PM, Barry Schwabsky
<[redacted]> wrote:
> It all makes me want to go back and re-read Kleist on why puppets are better actors than humans.
>
>
>
> ----- Original Message ----
> From: Adam Tobin <[redacted]>
> To: [redacted]
> Sent: Sunday, 5 October, 2008 8:23:51 PM
> Subject: Re: anthology
>
> What everybody seems to be missing in all of this: I believe these poems
> were written by a computer algorithm?
>
> It seems to be a very sophisticated algorithm, written by somebody who "gets
> it"; among other things, I am guessing it uses related groups of words
> together as well as some ideas about poetic form. Perhaps it is drawing
> from our own poems as source texts?
>
> Apparently it also passes the Turing Test, in that most people seem not to
> notice that it was not written by a human.
>
> Kudos to the programmers! I've spent now several hours with the manuscript,
> and am finding real poetry within it.
>
> adam tobin
>

> PS Also, if I am right about it being computer-generated -- especially if it
> is using vocabulary and formal devices drawn from our actual poems -- it
> seems perfectly appropriate to attribute these poems to "The Poetry
> Community" (whatever that is: perhaps just a list of 3,147 names), rather
> than, say, any one individual typist.
>
> That attribution may also apply to the work we usually publish under our own
> names, anyway.
>
>
>
>

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153. Barry Schwabsky
Re: fake anthology
Mon 6 Oct 2008

I am definitely incorporating "my" anthology poem into my work. This whole thing has been a great stimulus.

----- Original Message ----
From: Glenn Bach <[redacted]>
To: [redacted]
Sent: Monday, 6 October, 2008 8:09:04 PM
Subject: Re: fake anthology

I don't think I can beat a "three-peat," but I appear twice, each with a different spelling of my name: Glenn Bach and Glen Bach.Â At this point I'm thinking about using those two poems as the seeds for a new project.

Huzzah.

G.

Jason Quackenbush wrote:

> *I love it. I'm in it 3 times. Anybody beat that?*

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154. Martha Cinader Mims
Open Mic Radio Tuesday night 8-9pm PST
Mon 6 Oct 2008

Date / Time: 10/7/2008 8:00 PM

Call-in Number: [redacted]

The show will feature announcements posted at Listen & Be Heard Network Arts News, including opportunities for arts professionals. Calls to announce opportunities or events are welcome. It is also an open mic for poets. Depending on the time, there might also be some storytelling and arts editorializing, but we'd rather hear from you.

Schedule

10/14/2008 8:00 PM - L&BH Radio Hour Oct. 14

10/21/2008 8:00 PM - L&BH Radio Hour Oct. 21

10/28/2008 8:00 PM - L&BH Radio Hour Oct. 28

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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155. **Nick LoLordo**

Re: Mapping Language Accent to Political Bias

Mon 6 Oct 2008

As an American who spends much time in a lefty academic bubble,
I hear short-I for Iran and Iraq almost exclusively;
but I also hear short-I for India and Israel, exclusively.

You've noted a long-I pronunciation of India and Israel among (conservative) Americans? I'm both fascinated and skeptical....

On Mon, Oct 6, 2008 at 8:45 AM, Aryanil Mukherjee <[redacted]>wrote:

> *However funny (offendingly funny, so to speak)as it may seem, I find it hard*
> *to dissuade myself from an awkward thought of late. Especially after hearing*
> *Sarah Palin's English pronounciation of names of certain countries during last Thursday's Vice Presidential debate.*
>
> *In any country as racially diverse as the USA, language accent undoubtedly reflects the nature of the demographics. That's a given. However, in the recent times, names of countries beginning with the letter "I" are pronounced in a manner that almost invariably seems to reveal the speakers feelings (or political opinion) about those countries. This might be of interest to linguistic anthropologists. My personal polling has shown this to be more of a problem with the very right-wing Republican tongue.*

> *Anyway, the issue is this - many Americans tend to pronounce Iraq and Iran as I-raq ("eye-raq") [instead of "ee-raaQ" which is the correct accent] and*
> *I-ran ("eye-raN") [instead of ee-raaN], whereas ally's and friends are called Israel (ee-sraayel) and/or India (ee-ndia).*
>
> *Of course why the margin of accentual error is so narrow in the case of "Ireland" is another story and since most of us are totally nonchalant about*
> *a country called "Iceland", we tend to pronounce the name conventionally.*
>
> *Aryanil*

--
V. Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[redacted]

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156. Obododimma Oha
Re: fake anthology
Mon 6 Oct 2008

I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?

-- Obododimma.

----- Original Message ----
From: Glenn Bach <[redacted]>
To: [redacted]
Sent: Monday, October 6, 2008 8:09:04 PM
Subject: Re: fake anthology

I don't think I can beat a "three-peat," but I appear twice, each with a different spelling of my name: Glenn Bach and Glen Bach. At this point I'm thinking about using those two poems as the seeds for a new project.

Huzzah.

G.

Jason Quackenbush wrote:

> *I love it. I'm in it 3 times. Anybody beat that?*

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157. Ana Bo¾ièeviæ

Oct 30! State of the Union reading! Asbhery, Chelotti, Ellis, Flynn, Knox, Myles, Svalina, Van der Vliet Oloomi, Willis and Zucker!

Mon 6 Oct 2008

New Yorkers and neighbors, come rally! Bring friends! and let's flame into the election week together.

State of the Union: A Poetry Reading

*John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn, Caroline Knox, Eileen Myles, Mathias Svalina, Azareen Van der Vliet Oloomi, Elizabeth Willis and Rachel Zucker *

October 30, Thursday, 6:30pm
The Amie and Tony James Gallery
The Graduate Center, CUNY
365 Fifth Avenue at 34th Street
New York, NY

~Sponsored by Wave Books and The Center for the Humanities~

William Carlos Williams wrote: "It is difficult/to get the news from poems/ yet men die miserably every day/ for lack/ of what is found there." Join the contributors to the Wave Books anthology *State of the Union: 50 Political Poems* to get the news in Linda Pollack's Habeas Lounge in the week of the Presidential election! With John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn, Caroline Knox, Eileen Myles, Mathias Svalina, Azareen Van der Vliet Oloomi, Elizabeth Willis and Rachel Zucker.

THE EVENT IS FREE AND OPEN TO THE PUBLIC

For more information about the Habeas Lounge exhibit, please visit the Amie and Tony James Gallery at http://www.gc.cuny.edu/events/art_gallery.htm. Visit the anthology here: http://www.wavepoetry.com/catalog/66-state-of-the-union?page=&by=new

Contact: Ana Bozicevic, [redacted]
http://centerforthehumanitiesgc.org/

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158. **Anny Ballardini**
Re: anthology
Mon 6 Oct 2008

I also had a similar thought today that zigzagged my mind, that I am not writing anything, that is what I thought!

On Mon, Oct 6, 2008 at 2:22 PM, Obododimma Oha <[redacted]> wrote:

> *I view it that way too and do have the feeling that it throws up interesting theoretical issues about authorship in the Age of the Computer/Web. Moreover, it does, in a very funny way, write for those of us who may be experiencing the "writer's block"! This is not being cynical; I'm dead serious!*
>
> *-- Obododimma.*
>
> *----- Original Message ----*
> *From: Adam Tobin <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, October 5, 2008 9:23:51 PM*
> *Subject: Re: anthology*
>
> *What everybody seems to be missing in all of this: I believe these poems were written by a computer algorithm?*
>
> *It seems to be a very sophisticated algorithm, written by somebody who "gets*
> *it"; among other things, I am guessing it uses related groups of words together as well as some ideas about poetic form. Perhaps it is drawing from our own poems as source texts?*
>
> *Apparently it also passes the Turing Test, in that most people seem not to notice that it was not written by a human.*
>
> *Kudos to the programmers! I've spent now several hours with the manuscript,*
> *and am finding real poetry within it.*
>
> *adam tobin*
>
> *PS Also, if I am right about it being computer-generated -- especially if it*
> *is using vocabulary and formal devices drawn from our actual poems -- it seems perfectly appropriate to attribute these poems to "The Poetry*

> *Community" (whatever that is: perhaps just a list of 3,147 names), rather than, say, any one individual typist.*
>
> *That attribution may also apply to the work we usually publish under our own*
> *names, anyway.*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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159. Anny Ballardini
Re: Anthology Spoiler
Mon 6 Oct 2008

:-) I was also observing that it is funny that the anthology appeared when the financial markets are eating down the meager earnings of working people. What a coincidence, anybody knows better?

On Mon, Oct 6, 2008 at 5:08 PM, Maria Damon <[redacted]> wrote:

> *wow, the list hasn't been this hoppin' in years!*
> *reminds me of my father's old quip: "We haven't had this much fun since the rats ate the baby." Usually i only get to use that line at department meetings.*
>
> *amy king wrote:*
>
> *From the Harriet Blog this a.m. --*
> *I received the following email from Stephen McLaughlin this afternoon, who asked me to post this here:*
>
> *"One morning about a month ago, I received a message from the Poetics List that began something like 'Announcing Issue 1 of Broken Caterpillar. Featuring new poems by . . . followed by a list of 45*

> *poet's names. I'd seen one of them on Silliman's blogroll, but the rest were just flat names. Barely names -- ethereal text strings. Keep in mind that I receive hundreds of these announcements per year.*
> *Continued at Harriet --*
> *http://poetryfoundation.org/harriet/2008/10/anthology_spoiler.html#comments*
>
> *Amy*
>
> _____
>
> *Recent work*
>
> *http://www.writing.upenn.edu/pennsound/x/King.html*
>
> *Amy's Alias*
>
> *http://amyking.org/*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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160. Elizabeth Switaj
Re: fake anthology
Mon 6 Oct 2008

You can have my fictional self. My life is strange enough limited to reality (I think).

Elizabeth Kate Switaj
elizabethkateswitaj.net

On Mon, Oct 6, 2008 at 1:22 PM, Obododimma Oha <[redacted]> wrote:

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*
>
> *----- Original Message ----*
> *From: Glenn Bach <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, October 6, 2008 8:09:04 PM*
> *Subject: Re: fake anthology*
>
> *I don't think I can beat a "three-peat," but I appear twice, each with a different spelling of my name: Glenn Bach and Glen Bach. At this point I'm thinking about using those two poems as the seeds for a new project.*
>
> *Huzzah.*
>
> *G.*
>
> *Jason Quackenbush wrote:*
>
> *I love it. I'm in it 3 times. Anybody beat that?*

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161. **Jason Quackenbush**
Re: fake anthology
Mon 6 Oct 2008

My friend Eric Rosenfield is in it and is not a poet, so I bet he wouldn't mind if you swipe the minimalist ditty of his.

On Oct 7, 2008, at 4:22 AM, Obododimma Oha wrote:

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*
>
> *----- Original Message ----*
> *From: Glenn Bach <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, October 6, 2008 8:09:04 PM*
> *Subject: Re: fake anthology*
>
> *I don't think I can beat a "three-peat," but I appear twice, each with a*
> *different spelling of my name: Glenn Bach and Glen Bach. At this point*
> *I'm thinking about using those two poems as the seeds for a new project.*
>
> *Huzzah.*
>
> *G.*
>
> *Jason Quackenbush wrote:*
>
> *I love it. I'm in it 3 times. Anybody beat that?*
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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162. **Halvard Johnson**
Re: anthology
Mon 6 Oct 2008

Did you think that as you wrote this? ;)

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Oct 6, 2008, at 3:37 PM, Anny Ballardini wrote:

> *I also had a similar thought today that zigzagged my mind, that I am not*
> *writing anything, that is what I thought!*

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163. CA Conrad
one of my favorite people on the current economic crisis
Mon 6 Oct 2008

Naomi Klein spoke at the University of Chicago last week. This transcript is something MARVELOUS to behold, fresh off the press and provided by another one of my favorite people, Amy Goodman:

click here to read: http://www.democracynow.org/2008/10/6/naomi_klein

my presidential DREAM TICKET: Goodman and Klein

CAConrad http://PhillySound.blogspot.com <http://phillysound.blogspot.com/> (if you click on PhillySound and look at today's 10/06/08 post you'll see that poet and former presidential candidate Eileen Myles is being harassed by the IRS)

↑ Index

164. Alison Croggon
Re: EXCITED for the math
Mon 6 Oct 2008

The left is more diabolical than the right? They both have their monsters. And I'm not so certain that "left" and "right" mean much any more (though I'm noticing an interesting nascent post-communist marxism cropping up here and

there). Democratic governments across the west are steadily heading towards police states in the service of corporate power - what else is the US government about these days? Is Blackwater such a marvellous thing, really, that massive privatisation of state violence? Rampant development is probably responsible for most mass species extinction, and that occurs everywhere, not just in the grim tips of Eastern Europe and Asia. Look at the recent figures on the declining populations of common birds (or bees or frogs) across the globe, including the UK (where animal populations are in serious decline), the US and Australia.

And from Tamberlaine on, people have accumulated huge amounts of wealth through pillaging the goods and labour of others. No mystery there. Corporations are no different. All that pollution in the "developing world" is our factories at work, without those pesky government regulations that make it so inconvenient and expensive in our own backyard.

A

On Tue, Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]> wrote:
> Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S.S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the world.
> Naivety and ignorance are two very dangerous things, and cause more harm than good. They're as dangerous as the good intentions that flow out of them. Good intentions minus an understanding of reality is what keeps poor people poor in this world. At least, I like to think that that's what's going on, because otherwise it means that the Left are diabolical.
>
> Troy Camplin
>
>
> ----- Original Message ----
> From: Alison Croggon <[redacted]>
> To: [redacted]

> Sent: Sunday, October 5, 2008 11:13:55 PM
> Subject: Re: EXCITED for the math
>
> Nice to know that we can leave the fate of the poor in the hands of
> those generous rich people, who so nicely provide jobs and housing for
> everyone.
>
> Now, I've got nothing personally against the rich. Or even the
> moderately rich. But it would be nice to see some perception of how
> much damage all-out corporatism and global finance has done to the
> lifestyles of the poor and unknown all around the globe. Not to
> mention the millions of species that are presently being wiped out,
> due to pollution and unregulated development and everything that
> follows on from that. Money is only interested in money. Maybe some
> questioning on the place of the so-called "defence" industry and its
> effects, politically, environmentally, socially? Or is terminal
> naivety the order of the day?
>
> A
> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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165. Maria Damon
Re: Mapping Language Accent to Political Bias
Mon 6 Oct 2008

---

in minnesota, the long-I for Italian and even Tibetan (!) are very common. I've even heard eye-talian from waiters in supposedly Italian restaurants. The news that this is an ethnic slur has not reached the great midwest, apparently.

Nick LoLordo wrote:
> As an American who spends much time in a lefty academic bubble,

> I hear short-I for Iran and Iraq almost exclusively;
> but I also hear short-I for India and Israel, exclusively.
>
> You've noted a long-I pronunciation of India and Israel among (conservative)
> Americans? I'm both fascinated and skeptical....
>
>
> On Mon, Oct 6, 2008 at 8:45 AM, Aryanil Mukherjee <[redacted]>wrote:
>
>
>> However funny (offendingly funny, so to speak)as it may seem, I find it
>> hard
>> to dissuade myself from an awkward thought of late. Especially after
>> hearing
>> Sarah Palin's English pronounciation of names of certain countries during
>> last Thursday's Vice Presidential debate.
>>
>> In any country as racially diverse as the USA, language accent undoubtedly
>> reflects the nature of the demographics. That's a given. However, in the
>> recent times, names of countries beginning with the letter "I" are
>> pronounced in a manner that almost invariably seems to reveal the
speakers
>> feelings (or political opinion) about those countries. This might be of
>> interest to linguistic anthropologists. My personal polling has shown this
>> to be more of a problem with the very right-wing Republican tongue.
>>
>> Anyway, the issue is this - many Americans tend to pronounce Iraq and Iran
>> as I-raq ("eye-raq") [instead of "ee-raaQ" which is the correct accent]
>> and
>> I-ran ("eye-raN") [instead of ee-raaN], whereas ally's and friends are
>> called Israel (ee-sraayel) and/or India (ee-ndia).
>>
>> Of course why the margin of accentual error is so narrow in the case of
>> "Ireland" is another story and since most of us are totally nonchalant
>> about
>> a country called "Iceland", we tend to pronounce the name conventionally.
>>
>> Aryanil
>>
>>
>>
>

>
>
>

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166. Michael Tod Edgerton
VOX Presents ACTION BOOKS, Camille Guthrie, and Andy Frazee
Mon 6 Oct 2008

For anyone who'll be in the Atlanta/Athens area, we have two amazing readings coming up!
Â
VOX Reading SeriesÂ and the UGA Creative Writing Program present
Â
8pm Thurs Oct 9
an evening with the exciting small press Action Books
featuring Lara Glenum, Johannes GÃ¶ransson, Abe Smith, and Brent Hendricks

and coming up next week,
Â
8pm Tues Oct 14
Camille Guthrie and Andy Frazee
Â
All VOX readings held at
Cine Theater
254 West Hancock Ave., Athens, GA
http://athenscine.com/location.php

Bios:

Lara Glenum is the author of The Hounds of No (Action Books, 2005) and Maximum Gaga (Action Books, 2008). She is also the co-editor of the anthology Gurlesque with Arielle Greenberg (Saturnalia Books, 2009). A previous Fulbright recipient, she is collaborating on a translation of the Czech Modernist Vladimir Holanâ€™s selected poems, a project that has recently received an NEA Translation Fellowship. Most recently, she has been collaborating with visual, sound and digital media artists on a multi-media installation piece and working on a hybrid poem-play, Nihilism, A Go-Go. Her poems have appeared in Conjunctions, New American Writing, Fence, Denver Quarterly, and elsewhere.

Together with his wife, Joyelle McSweeney, Johannes GÃ¶ransson is the editor of Action Books and Action, Yes. He is the author of three books â€” Dear Ra, Pilot, and A New Quarantine Will Take My Place â€” and the translator of two: Remainland: Selected Poems of Aase Berg and Ideals Clearance by Henry

Parland. He is currently working on a comic book with fellow ex-Athenian John Woods.

Brent Hendricks is a graduate of Harvard Law School and the MFA program at the University of Arizona. Thaumatrope, his first book, was published by Action Books in 2007. His work has appeared in a number of magazines, including Black Warrior Review, Bomb, Conjunctions, Carolina Quarterly, First Intensity, Iowa Review, The New Review of Literature, Ploughshares, Poetry, Prairie Schooner and The Southern Review. He lives in Tuscaloosa with the writer Kate Bernheimer and their daughter, Xia.

Abraham Smith hails from Ladysmith, Wisconsin. Action Books published his Whim Man Mammon during the winter of this year. A few laurel twigs: he was a 2004-2005 Writing Fellow at the Fine Arts Work Center; this August, he read in the Academy of American Poetsâ€™ NYC Rooftop Reading Series. Presently, heâ€™s attempting to tie dead country singers to live yodeling coyotes in a syrupy elegiac maelstrom. He teaches at the University of Alabama. Â Camille Guthrie is the author of the poetry books In Captivity (2005) and The Master Thief (2000), both from Subpress. A graduate of Vassar College and Brown University, she settled in New York City fifteen years ago. She lives in Brooklyn, where she teaches literature and lives with her husband and three-year-old son. She is currently at work on a screenplay about birds.

Andy Frazee is a PhD student studying Creative Writing and Literature at the University of Georgia. His work is forthcoming in 1913 and has appeared in Eleven Eleven, Bath House, Sycamore Review, Rhino, and Faultline, and was nominated for a 2005 Pushcart Prize. His book reviews have appeared in Verse and Cutbank Reviews, and are forthcoming in Boston Review, Galatea Resurrects, and Jacket.

Â

For more information on the Creative Writing MFA and PhD programs at the University of Georgia, pleaseÂ visit http://www.english.uga.edu/creative/index.html

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167. **Ryan Daley**

Re: fake anthology

Mon 6 Oct 2008

I am caught between loving this anthology and dismissing the idea of it.

I love it because it's more comprehensive than any poetry anthology around...compared with Norton, this anthology is grandisimo!

I initially dismissed it; I find generated poetry only as interesting as our expectations. The Sarah Palin of poetry....generated poetry is cool because our expectations of it are low. This poetry is better than we think it could be. Hell, sometimes it's better than our own poetry is, but that's not really good enough, for me, at least. I like the errors, the "mistakes" in human poetry. Irony and bathos in generated poetry don't seem as funny.

With generated work, "wonder effect" never lasts long.

On Mon, Oct 6, 2008 at 5:02 PM, Elizabeth Switaj <[redacted]> wrote:

> *You can have my fictional self. My life is strange enough limited to reality*
> *(I think).*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*
>
> *On Mon, Oct 6, 2008 at 1:22 PM, Obododimma Oha <[redacted]> wrote:*
>
> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*
>
> *----- Original Message ----*
> *From: Glenn Bach <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, October 6, 2008 8:09:04 PM*
> *Subject: Re: fake anthology*
>
> *I don't think I can beat a "three-peat," but I appear twice, each with a different spelling of my name: Glenn Bach and Glen Bach. At this point I'm thinking about using those two poems as the seeds for a new project.*
>
> *Huzzah.*
>
> *G.*
>
> *Jason Quackenbush wrote:*
>
> *I love it. I'm in it 3 times. Anybody beat that?*
>
> *guidelines*

> *guidelines*

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168. **Murat Nemet-Nejat**
Re: anthology
Tue 7 Oct 2008

Or go back to Bresson why models, virginal inside and mechanical outside, are better actors than actors.
Ciao,

Murat

On Sun, Oct 5, 2008 at 7:23 PM, Barry Schwabsky <[redacted]
> wrote:

> *It all makes me want to go back and re-read Kleist on why puppets are better actors than humans.*
>
> *----- Original Message ----*
> *From: Adam Tobin <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, 5 October, 2008 8:23:51 PM*
> *Subject: Re: anthology*
>
> *What everybody seems to be missing in all of this: I believe these poems were written by a computer algorithm?*
>
> *It seems to be a very sophisticated algorithm, written by somebody who "gets*
> *it"; among other things, I am guessing it uses related groups of words together as well as some ideas about poetic form. Perhaps it is drawing from our own poems as source texts?*
>
> *Apparently it also passes the Turing Test, in that most people seem not to notice that it was not written by a human.*
>
> *Kudos to the programmers! I've spent now several hours with the manuscript,*

> *and am finding real poetry within it.*
>
> *adam tobin*
>
> *PS Also, if I am right about it being computer-generated -- especially if it*
> *is using vocabulary and formal devices drawn from our actual poems -- it seems perfectly appropriate to attribute these poems to "The Poetry Community" (whatever that is: perhaps just a list of 3,147 names), rather than, say, any one individual typist.*
>
> *That attribution may also apply to the work we usually publish under our own*
> *names, anyway.*

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169. **Ann Bogle**
Re: fake anthology
Tue 7 Oct 2008

Here is the poem that "I" (vis-a-vis Ann Margaret Bogle) did not write for the anthology, Issue 1:

Like a delight

Will he be black?
He will scream,
"I will long for
to will glide
angrily"
This stream may stride and glare, but
it is angrily meagre
A sort of wall
A kind of invasion
A sort of delight
A kind of eye
Lustre is so motionless
it will quiver you
As if he will be steady, turning,
laying, like a use.
He will be shiny, his terrible
droop

**********New MapQuest Local shows what's happening at your destination. Dining, Movies, Events, News & more. Try it out! (http://local.mapquest.com/?ncid=emlcntnew00000001)

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170. **Murat Nemet-Nejat**

Re: Mapping Language Accent to Political Bias

Tue 7 Oct 2008

The long I is very difficult to pronounce after n in India and almost as difficult after s in Israel. As much as politics, I think the distinction has to do with the education level of the speaker. Most soldiers pronounce Irak with the long I. I wonder if one does not know that Iraq and Iran are pronounced with the short I one instinctively extrapolates from Ireland which is the more familiar word.

Ciao,

Murat

On Mon, Oct 6, 2008 at 4:17 PM, Nick LoLordo <[redacted]> wrote:

> *As an American who spends much time in a lefty academic bubble,*
> *I hear short-I for Iran and Iraq almost exclusively;*
> *but I also hear short-I for India and Israel, exclusively.*
>
> *You've noted a long-I pronunciation of India and Israel among (conservative)*
> *Americans? I'm both fascinated and skeptical....*
>
> *On Mon, Oct 6, 2008 at 8:45 AM, Aryanil Mukherjee <[redacted] wrote:*
>
> *However funny (offendingly funny, so to speak)as it may seem, I find it hard*
> *to dissuade myself from an awkward thought of late. Especially after hearing*
> *Sarah Palin's English pronounciation of names of certain countries during last Thursday's Vice Presidential debate.*
>
> *In any country as racially diverse as the USA, language accent undoubtedly*
> *reflects the nature of the demographics. That's a given. However, in the recent times, names of countries beginning with the letter "I" are pronounced in a manner that almost invariably seems to reveal the speakers*
> *feelings (or political opinion) about those countries. This might be of interest to linguistic anthropologists. My personal polling has shown*

> *this*
> *to be more of a problem with the very right-wing Republican tongue.*
>
> *Anyway, the issue is this - many Americans tend to pronounce Iraq and Iran*
> *as I-raq ("eye-raq") [instead of "ee-raaQ" which is the correct accent] and*
> *I-ran ("eye-raN") [instead of ee-raaN], whereas ally's and friends are*
> *called Israel (ee-sraayel) and/or India (ee-ndia).*
>
> *Of course why the margin of accentual error is so narrow in the case of*
> *"Ireland" is another story and since most of us are totally nonchalant about*
> *a country called "Iceland", we tend to pronounce the name conventionally.*
>
> *Aryanil*
>
> *guidelines*
>
> *--*
> *V. Nicholas LoLordo*
> *Assistant Professor*
> *Department of English*
> *University of Nevada-Las Vegas*
> [redacted]

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171. **Tracey Gagne**

Re: fake anthology

Tue 7 Oct 2008

You are there twice. It must be the fabulous last name!

On 10/6/08, Jason Quackenbush <[redacted]> wrote:
>
> there are several friends of mine who are lit bloggers that aren't poets
> and aren't on silliman's blog roll who are also in the anthology.
> On Oct 6, 2008, at 7:55 AM, colin herd wrote:
>
> The list of names HAS in part to be from silliman's blog roll since i am on
>> that, i am in Issue 1, but have never had any other poetry published.
>> (which

>> is a little funny i guess but pointless)... which means it's a lazy way of
>> doing it. why should i be in it?...
>>
>> On Sun, Oct 5, 2008 at 11:15 PM, Dillon Westbrook <[redacted]
>> >wrote:
>>
>> I'm sure I'm not the first to think of this, but it's pretty obvious to me
>>> that the editors (or maybe their software) wrote the intro (i.e. the
>>> 3,785
>>> 'poems') and we're all currently writing the actual anthology, on this
>>> list
>>> and on Harriet. The e-mail/blog-comment chapter has no problems of
>>> dubious
>>> authorship, unless any of us besides Steve McLaughlin have been hacked
in
>>> the recent past.
>>>
>>> signed,
>>> Dillon Westbrook
>>> (not-yet-hacked-but-a-hack-nonetheless)
>>>
>>>
>>>
>>> On Oct 5, 2008, at 2:08 PM, Jim Andrews wrote:
>>>
>>> Does anyone have any backstory on this?:
>>>
>>>>
>>>>> http://poetryfoundation.org/harriet/
>>>>>
>>>> 2008/10/3785_page_pirated_poetry_antho.html
>>>>
>>>>
>>>> i see jim carpenter is one of the 'editors'.
>>>>
>>>> jim was at epoetry 2007 in paris. he showed us a program he is/was
>>>> writing
>>>> that writes poetry. what distinguished his approach was that he was
>>>> primarily interested in trying to get the program to write 'original',
>>>> interesting poetry of the poemy poem variety. the poems were 'based' on
>>>> other texts (used them as 'seed' material), but the algorithms produced
>>>> work

>>>> that could include as much or apparently as little of the originals as
>>>> one
>>>> liked. so that the result could be made to 'stylistically' resemble the
>>>> 'original' but otherwise not be particularly recognizable.
>>>>
>>>> the poem in the anthology by 'me' doesn't have obvious relation to
>>>> anything i've written.
>>>>
>>>> if i recall correctly from epoetry 2007, his program was such that you
>>>> could feed it several poems and then it would synthesize a new one
>>>> 'based
>>>> on' what you fed it.
>>>>
>>>> the programming is obviously relatively sophisticated; jim is a
>>>> professional programmer. and is quite deeply immersed in these sorts of
>>>> projects.
>>>>
>>>> sort of a poetry synthesizer/sequencer.
>>>>
>>>> i expect jim is the brains behind this project.
>>>>
>>>> ja
>>>> http://vispo.com
>>>>
>>>> welcome.html
>>>>
>>>>
>>> guidelines
>>>
>>>
>>
>
> Jason Quackenbush
> [redacted]
>
>

--
Tracey M. Gagne

sundrypleasures.blogspot.com

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172. **Murat Nemet-Nejat**
Re: EXCITED for the math
Tue 7 Oct 2008

Troy, I sometimes wonder if you are for real. Next you will introduce the term "the deserving poor." Do you remember that one from Ricardo's "dismal science."

As for "naivete and ignorance," are you referring to all genius Ceo's who got us into this mess?

Ciao,

Murat

On Mon, Oct 6, 2008 at 11:05 AM, Troy Camplin <[redacted]> wrote:

> *Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S.S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the world. Naivety and ignorance are two very dangerous things, and cause more harm than good. They're as dangerous as the good intentions that flow out of them. Good intentions minus an understanding of reality is what keeps poor people poor in this world. At least, I like to think that that's what's going on, because otherwise it means that the Left are diabolical.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Alison Croggon <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, October 5, 2008 11:13:55 PM*
> *Subject: Re: EXCITED for the math*
>
> *Nice to know that we can leave the fate of the poor in the hands of those generous rich people, who so nicely provide jobs and housing for everyone.*
>
> *Now, I've got nothing personally against the rich. Or even the*

> *moderately rich. But it would be nice to see some perception of how much damage all-out corporatism and global finance has done to the lifestyles of the poor and unknown all around the globe. Not to mention the millions of species that are presently being wiped out, due to pollution and unregulated development and everything that follows on from that. Money is only interested in money. Maybe some questioning on the place of the so-called "defence" industry and its effects, politically, environmentally, socially? Or is terminal naivety the order of the day?*
>
> *A*
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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173. **Roy Exley**

Roy Exley - Re: Fake anthology

Tue 7 Oct 2008

Elizabeth, don't forget that your fictional self is an amalgam of the fictive and the real and that reality swallows a good dose of the fictional before it sets off for the day. Strangeness is, of course, relative, ranging between the unorthodox and the truly weird and varying in efficacy according to one's breadth of experience. Your fictional self has a good measure of you, so don't be too liberal with it and some people are into really weird things so your strange might well be commonplace to them. Have a sublime but not too uncanny day.

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174. **Rachel Loden**

Paavo Haavikko (1931-2008)

Tue 7 Oct 2008

Life being short, poverty and wealth
are final verdicts, in that
poverty and life are of equal duration
and wealth and cold indifference
are perennial and hereditary, like diseases.

(from /May, Eternal/, 1988, tr. by Anselm Hollo)

And, briefly:
The old part (1754-1762) is known as
The Winter Palace.
Accordingly everything,
Floor, ceiling, walls
Is covered with these exalted beings:
Venus, Jupiter, many ladies
Of a full-bodied vintage.
You can still see how many a man
Lost head and hat
By the Berezhina River,
You can see that Borodino
Was a victory;

Of such
I'm talking, here,
Under the roof
Thatched by my hair.

(from /The Winter Palace/, 1959, tr. by Anselm Hollo)

http://wordstrumpet.blogspot.com/

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175. Geraldine Monk
Generation game? (was fake antho)
Tue 7 Oct 2008

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*

I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.

Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.

Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.

Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.

Geraldine

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176. Mark Prejsnar
call for proposals extended
Tue 7 Oct 2008

---

we have had a number of intriguing and inventive proposals in response to our initial call... but there is still room in the issue .... our reading period for proposals has been extended for another 6 weeks from today; ... in addition to considering this yourself, please pass it on to anyone else who might be interested Â

-- mark, Â for the APG

^^^^^^^^^^

The Atlanta Poets Group is seeking proposals for work for the third issue of its magazine Spaltung. This issue will be packaged in the form of a box. We are

looking for poem-objects. Pieces that address/ embody the concept or experience of multiplicity/heterogeneity are encouraged. *Please do not send work at this time.* Instead please send a *proposal* for the piece you propose to include to [redacted]. Â Some parameters you should consider in preparing yourÂ proposal: -- 100 units of the magazine issue will be produced-- We have not yet decided upon the size of the box. in cubic inches it will likely be larger than a breadbox and significantly smaller than a moving crate.-- If your piece(s) reqire anything beyond mindless, cheap reproduction/assembly, we will likely look to you to provide us with 100 units, fully-assembled.-- We are mostly looking for work that is beyond what can be accomplished on 8.5x11 paper and beyond what can be included on a CDROM.-- Proposals should include exact dimensions of the object(s) to be submittedYou can familiarize yourself with past issues of Spaltung via the blog at www.spaltungmag.blogspot.com.

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177. CA Conrad
TEN YEARS AGO TONIGHT...
Tue 7 Oct 2008

TEN YEARS AGO TONIGHT...

...Matthew Shepard was driven out to a fence on the outskirts of Laramie, Wyoming and tortured and beaten and left to suffer and fight for his life until found by another young man on his bicycle.

TEN YEARS AGO TONIGHT, after torturing Shepard, and beating him over and over with his pistol, Aaron McKinney would decide to go back into town, go to a bar, get into a fight with a man much bigger than himself and be beaten so badly that he would also wind up in the emergency room three beds away from Matthew Shepard. Shepard would die five days later.

TEN YEARS LATER, queer teens still have the highest suicide rate. Queers of all ages, but especially African American transgendered people, continue to be murdered more than any other group. No one else I knew had the stomach for keeping track of this carnage like my friend, our friend, poet/artist/musician kari edwards. Up to the day she died she maintained blogs with the most harrowing evidence, which you can see HERE: http://transdada.blogspot.com/ and HERE: http://transdada3.blogspot.com/<http://transdada3.blogspot.com/">HERE

There is a presidential debate tonight, a debate which will be going on almost at the exact same time Matthew Shepard was being tortured and beaten to death for being queer. Let's see if Obama and McCain mention Shepard, or use queers so callously as did Biden and Palin at their recent debate.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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178. **Edward Foster**
Talisman
Tue 7 Oct 2008

—

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179. **susan maurer**
Re: fake anthology
Tue 7 Oct 2008

_____ Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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180. **Jason Quackenbush**
Re: fake anthology
Tue 7 Oct 2008

---

3 times, actually. I think it's because JF J.F. and J F looked like different names to the cleaning algorithm. still i'll take the top representation. i think i'm the only 3peat in there. On Oct 7, 2008, at 12:38 PM, Tracey Gagne wrote:

> *You are there twice. It must be the fabulous last name!*
>
> *On 10/6/08, Jason Quackenbush <[redacted]> wrote:*
>
> *there are several friends of mine who are lit bloggers that aren't poets*
> *and aren't on silliman's blog roll who are also in the anthology.*
> *On Oct 6, 2008, at 7:55 AM, colin herd wrote:*
>
> *The list of names HAS in part to be from silliman's blog roll since i am on*
> *that, i am in Issue 1, but have never had any other poetry published.*
> *(which*

is a little funny i guess but pointless)... which means it's a lazy way of doing it. why should i be in it?...

On Sun, Oct 5, 2008 at 11:15 PM, Dillon Westbrook <[redacted] wrote:

I'm sure I'm not the first to think of this, but it's pretty obvious to me that the editors (or maybe their software) wrote the intro (i.e. the 3,785 'poems') and we're all currently writing the actual anthology, on this list and on Harriet. The e-mail/blog-comment chapter has no problems of dubious authorship, unless any of us besides Steve McLaughlin have been hacked in the recent past.

signed,
Dillon Westbrook
(not-yet-hacked-but-a-hack-nonetheless)

On Oct 5, 2008, at 2:08 PM, Jim Andrews wrote:

Does anyone have any backstory on this?:

http://poetryfoundation.org/harriet/

2008/10/3785_page_pirated_poetry_antho.html

i see jim carpenter is one of the 'editors'.

jim was at epoetry 2007 in paris. he showed us a program he is/was writing that writes poetry. what distinguished his approach was that he was primarily interested in trying to get the program to write 'original', interesting poetry of the poemy poem variety. the poems were 'based' on

other texts (used them as 'seed' material), but the algorithms produced work that could include as much or apparently as little of the originals as one liked. so that the result could be made to 'stylistically' resemble the 'original' but otherwise not be particularly recognizable.

the poem in the anthology by 'me' doesn't have obvious relation to anything i've written.

if i recall correctly from epoetry 2007, his program was such that you could feed it several poems and then it would synthesize a new one 'based on' what you fed it.

the programming is obviously relatively sophisticated; jim is a professional programmer. and is quite deeply immersed in these sorts of projects.

sort of a poetry synthesizer/sequencer.

i expect jim is the brains behind this project.

ja
http://vispo.com

welcome.html

guidelines

welcome.html

Jason Quackenbush
[redacted]

guidelines

> --
> *Tracey M. Gagne*
>
> *sundrypleasures.blogspot.com*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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181. Aryanil Mukherjee
Re: Mapping Language Accent to Political Bias
Tue 7 Oct 2008

Nick

> You've noted a long-I pronunciation of India and Israel among (conservative)
> Americans? I'm both fascinated and skeptical....

No, I didn't mean that. Like you, I haven't, and I am just trying to amuse myself with the thought that may be the short-i sound breeds familiarity....those nations are seen as friendlier than the long-I nations.

:-)

Maria

"eye-talian" sounds even more funnier. That proves my postulate wrong, I guess, to a great relief.

:-)

Aryanil

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Maria Damon
Sent: Monday, October 06, 2008 9:41 PM
To: [redacted]
Subject: Re: Mapping Language Accent to Political Bias

in minnesota, the long-I for Italian and even Tibetan (!) are very common. I've even heard eye-talian from waiters in supposedly Italian restaurants. The news that this is an ethnic slur has not reached the great midwest, apparently.

Nick LoLordo wrote:
> As an American who spends much time in a lefty academic bubble,
> I hear short-I for Iran and Iraq almost exclusively;

> but I also hear short-I for India and Israel, exclusively.
>
> You've noted a long-I pronunciation of India and Israel among (conservative)
> Americans? I'm both fascinated and skeptical....
>
>
> On Mon, Oct 6, 2008 at 8:45 AM, Aryanil Mukherjee
<[redacted]>wrote:
>
>
>> However funny (offendingly funny, so to speak)as it may seem, I find it
>> hard
>> to dissuade myself from an awkward thought of late. Especially after
>> hearing
>> Sarah Palin's English pronounciation of names of certain countries during
>> last Thursday's Vice Presidential debate.
>>
>> In any country as racially diverse as the USA, language accent undoubtedly
>> reflects the nature of the demographics. That's a given. However, in the
>> recent times, names of countries beginning with the letter "I" are
>> pronounced in a manner that almost invariably seems to reveal the speakers
>> feelings (or political opinion) about those countries. This might be of
>> interest to linguistic anthropologists. My personal polling has shown this
>> to be more of a problem with the very right-wing Republican tongue.
>>
>> Anyway, the issue is this - many Americans tend to pronounce Iraq and Iran
>> as I-raq ("eye-raq") [instead of "ee-raaQ" which is the correct accent]
>> and
>> I-ran ("eye-raN") [instead of ee-raaN], whereas ally's and friends are
>> called Israel (ee-sraayel) and/or India (ee-ndia).
>>
>> Of course why the margin of accentual error is so narrow in the case of
>> "Ireland" is another story and since most of us are totally nonchalant
>> about
>> a country called "Iceland", we tend to pronounce the name conventionally.
>>
>> Aryanil

>>
guidelines
>>
>>
>
>
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>

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182. **susan dunn-hensley**
Re: Mapping Language Accent to Political Bias
Tue 7 Oct 2008

I am not a linguistic expert, so feel free to disagree.

I have a problem with associating people's language patterns or accents with anything besides region or possibly socio-economic position. To suggest that these patterns "reveal" people's prejudices seems to inscribe our own prejudices on others. People tend to pronounce words the way that others in their community pronounce them. To condemn entire communities based on their language patterns or accents seems to me a form of elitism and prejudice.

Susan Dunn-Hensley

--- On Mon, 10/6/08, Maria Damon <[redacted]> wrote:

>
> On Mon, Oct 6, 2008 at 8:45 AM, Aryanil Mukherjee
<[redacted]>wrote:
>
>
>> However funny (offendingly funny, so to speak)as it may seem, I find
it
>> hard
>> to dissuade myself from an awkward thought of late. Especially after
>> hearing
>> Sarah Palin's English pronounciation of names of certain countries
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>> last Thursday's Vice Presidential debate.
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>> reflects the nature of the demographics. That's a given. However,
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>> recent times, names of countries beginning with the letter
"I" are
>> pronounced in a manner that almost invariably seems to reveal the
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>> feelings (or political opinion) about those countries. This might be
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>> interest to linguistic anthropologists. My personal polling has shown
this
>> to be more of a problem with the very right-wing Republican tongue.
>>
>> Anyway, the issue is this - many Americans tend to pronounce Iraq and
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>> as I-raq ("eye-raq") [instead of "ee-raaQ" which
is the correct accent]
>> and
>> I-ran ("eye-raN") [instead of ee-raaN], whereas ally's
and friends are
>> called Israel (ee-sraayel) and/or India (ee-ndia).
>>
>> Of course why the margin of accentual error is so narrow in the case
of
>> "Ireland" is another story and since most of us are totally
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>> about
>> a country called "Iceland", we tend to pronounce the name
conventionally.
>>
>> Aryanil
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guidelines
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>

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183. **Jason Quackenbush**
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

I was talking to my mother about this the other day. She's 60 and was remarking at how little I cared about my name appearing on things like this anthology. My response is that my name has very little to do with me. It's a series of sounds and/or letters that is used to designate me, and that i use to identify things that i've written, but beyond that? it isn't much of anything. by publishing, which was a choice that I made, i put my name OUT THERE. and i think that part of the generational difference that you may be talking about here is a different conception of what OUT THERE means. the public space of the internet, and of discourse, is one where Identity has very little to do with one's name and much more to do with ones actions. this anthology, because it's clearly computer generated, and because the way the names were presented were en masse in a sort of storm of names is very different from the sort of thing i might object to, such as someone specifically using my name to endorse something i disagree with or using my bio to try to get crappy poems published. There is no action attributed to me in my name's inclusion in this thing. The only thing that my name being included in this says about me is that I have a minor public presence as a writer, which fact is the result of intentional action on my part. the project itself, as a commentary on the field and as a utilization of machine generated poetry, is worthy and as such I don't really see anything objectionable about it at all. what you're calling real privacy to me looks like something that is either illusory or an over strong definition. a rose is a rose is a rose, and no number of garbage poems about roses have ever diminished the rose from being a beautiful flower. just the same, a JF Quackenbush is a JF Quackenbush is a JF Quackenbush, and attributing a computer generated poem or poems to JF Quackenbush says nothing about me or my work. so why should it bother me?

On Oct 7, 2008, at 7:44 PM, Geraldine Monk wrote:

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*
>
> *I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it*

> *because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!*
>
> *I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.*
>
> *Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.*
>
> *Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.*
>
> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*
>
> *welcome.html*

Jason Quackenbush

[redacted]

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184. angela vasquez-giroux
Re: fake anthology
Tue 7 Oct 2008

I am just not amused. I understand the avant-garde-ness of it, thew questions of authorship I was so entranced by in college, etc.

But mostly, I am pissed because I work very hard not to produce suck ass poems. Most certainly, I keep my suck-ass poems locked away in a vault on my hard drive which will hopefully never see the light of day.

So Silliman has the email address of the "compiler": [redacted]

I'm sending an email noting my desire not to be associated with bad poetry. I have no real issue with the "idea", aside from the fact that no one gets to say, "Yes, count me in".

Anyhow.

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185. John Cleary
Re: fake anthology
Tue 7 Oct 2008

I don't like "my" poem at all. Maybe I should auction it off to the highest bidder?

On Tue, Oct 7, 2008 at 9:32 AM, susan maurer <[redacted]> wrote:

> *somehow i missed the beginning of al this and dont hae ths site for this much discussed fake antholgy. could someone flash up its name? also should say there was a real program on fri ant nyc's lillian vernon on the new u.iowa book women poets and mentorship, very interesting. susan maurer> Date: Tue, 7 Oct 2008 05:08:38 +0800> From: [redacted]> Subject: Re: fake anthology> To: [redacted]> > My friend Eric Rosenfield is in it and is not a poet, so I bet he > wouldn't mind if you swipe the minimalist ditty of his.> > On Oct 7, 2008, at 4:22 AM, Obododimma Oha wrote:> > > I envy you. I didn't appear, even once! Could you lend me one of > > your fictional selves, one of your invented selves, in that anthology?> >> > -- Obododimma.> >> >> >> > > ----- Original Message ----> From: Glenn Bach <[redacted]>> > To: [redacted]> > Sent: Monday, October 6, 2008 8:09:04 PM> Subject: Re: fake anthology> >> > I don't think I can beat a "three-peat," but I appear twice, each > > with a> > different spelling of my name: Glenn Bach and Glen Bach. At this > > point> > I'm thinking about using those two poems as the seeds for a new > > project.> >> > Huzzah.> >> > G.> >> >> > Jason Quackenbush wrote:> >> >> I love it. I'm in it 3 times. Anybody beat that?> >> > ==========> > The Poetics List is info: http://epc.buffalo.edu/poetics/ > > welcome.html> >> >> >> >> >*

> *http://epc.buffalo.edu/poetics/ > > welcome.html> >> > Jason Quackenbush> [redacted]> > ==========> The Poetics List is*
>
> *Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.*
>
> *http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008*

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186. **Vidhu Aggarwal**

Call for Submissions: Specs

Tue 7 Oct 2008

“Faux Histories”

Specs is a jo
Call For Submissions--Specs

“Faux Histories”

Specs is a journal of contemporary culture and arts at Rollins College that aims to create sympathetic interfaces between artistic and critical practices.

The editors invite submissions of critical and/or creative work for the 2nd volume on the theme of “Faux Histories.” We seek works of fiction, non-fiction, cultural criticism, artwork, poetry, and pieces that blur genre boundaries. The editorial board consists of writers and academics from various fields. The editors are excited by specialty, an excess of detail, fragments, narratives, meta-narratives, and more. The editors are particularly interested in works that examine contemporary culture and/or cross the critical/creative divide while riffing on the theme of “Faux Histories” in multiple ways, including:

- Manipulated Histories/Deep Time
- Synthetic Encounters /Textures/String Theories
- Apocryphal Technologies and Topographies
- Planned Communities/Theme Parks
- Virtual Worlds/Mythical Creatures/Cyberculture
- Retrofuturism/Revisonary History/Counter Memories
- Transgenderisms
- Body Transformations/Plastic Surgery
- Transhumanism/Cyborgs/Posthumanism
- 2nd Life/Massive Multiplayer Online Role Playing Games (MMORPGs)/Video Games

- Adaptations/Hollywood/Celluloid Worlds
- False Memories/Déjà vu/Ersatz Affects

Deadline for submissions: December 15, 2008.

Guidelines:
Please send all submissions in an .rft or .doc file in Times New Roman Font to [redacted] Include a brief cover letter and indicate whether you wish to be considered for the print edition, the web edition, or both. Please also indicate the type/genre of submission in the subject heading (Poetry, Cultural Criticism, etc.).

Please limit prose submissions to less than 6000 words and poetry submissions to 10-12 pages.

Critical prose pieces will be peer reviewed. We accept simultaneous submission of creative work if indicated on the cover letter. Please inform us immediately if work is accepted elsewhere.

For further guidelines visit our website at www.specsjournal.org

Vidhu Aggarwal

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187. Philip Rowland
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

Well, I'm younger (though not quite young enough to have been brought up with computers), but still hear-hear what you say, Geraldine.

Just because so many people have downloaded it -- out of little more than curiosity at whether they or their friends are included -- doesn't seem as incredibly meaningful as some have said! Harmless fun, perhaps, loaded with a little bit of a subversive message regarding intellectual property/authorial vanity, but deserving of such admiration?

On Oct 7, 2008, at 8:44 PM, Geraldine Monk wrote:

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*
>
> *I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer*

wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.

Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.

Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.

Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.

Geraldine

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188. **Troy Camplin**
Re: EXCITED for the math
Tue 7 Oct 2008

Don't know of any "deserving poor." I just know that if you look at the world historically, you will see that the majority of people have been poor during that time. Go back far enough, and everyone was poor. But only if you take an evolutionary-anthropological view of things. I find it hillarious that the Left is always attacking religious people for believing in creationism, but then deny historical, anthropological, or evolutionary facts because those facts conflict with their ideologies.

As for the CEOs, I do include them with those on the Left, as if you learn who these CEOs were, they were on the Left. The seeds for this mess were planted in the very creation of Fannie Mae and Freddie Mac insofar as it resulted in the separation of those who sold the mortgages and those who owned them. This set it up for the Clinton administration to first push the CEO of Fannie Mae at the time, Franklin Raines, to encourage mortgages brokers to start offering mortgages to people without money or a job. Bush also liked the idea of home ownership for everyone, so he continued pushing this ridiculous plan. Naturally, people without jobs or money can't pay their mortgages, so they began defaulting, driving housing prices down. As housing slowly became devalued, the housing market dried up. More defaults resulted in banks and places like Fannie Mae owning houses rather than getting the money they were owed, and as a consequence, we are in this mess.

Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 12:26:33 AM
Subject: Re: EXCITED for the math

Troy, I sometimes wonder if you are for real. Next you will introduce the term "the deserving poor." Do you remember that one from Ricardo's "dismal science."

As for "naivete and ignorance," are you referring to all genius Ceo's who got us into this mess?

Ciao,

Murat

On Mon, Oct 6, 2008 at 11:05 AM, Troy Camplin <[redacted]> wrote:

Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S.S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the world. Naivety and ignorance are two very dangerous things, and cause more harm than good. They're as dangerous as the good intentions that flow out of them. Good intentions minus an understanding of reality is what keeps poor people poor in this world. At least, I like to think that that's what's going on, because otherwise it means that the Left are diabolical.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Sunday, October 5, 2008 11:13:55 PM
Subject: Re: EXCITED for the math

Nice to know that we can leave the fate of the poor in the hands of those generous rich people, who so nicely provide jobs and housing for everyone.

Now, I've got nothing personally against the rich. Or even the moderately rich. But it would be nice to see some perception of how much damage all-out corporatism and global finance has done to the lifestyles of the poor and unknown all around the globe. Not to mention the millions of species that are presently being wiped out, due to pollution and unregulated development and everything that follows on from that. Money is only interested in money. Maybe some questioning on the place of the so-called "defence" industry and its effects, politically, environmentally, socially? Or is terminal naivety the order of the day?

A
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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189. **Troy Camplin**
Re: EXCITED for the math
Tue 7 Oct 2008

Just because I find the Left despicable, that doesn't mean I like the Right, either. False dichotomy -- as you go far enough to the Right or the Left, and they end up being the same things (Naziism and Communism behaved almost identically). I'm a free market supporter, which isn't ideological at all, because saying you support a naturally-occurring human system like free market economies is much like saying you support the existence of deserts in the world along the 30th parallel. The pollution in the developing world is occurring not because of corporations per se, but because the governments there are socialist kleptocracies more interested in robbing the people than in providing the kinds of institutions (rule of law with independent judiciaries, property rights protections, etc.) which have proven everywhere they are tried to life the poor out of their poverty.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Monday, October 6, 2008 8:30:57 PM
Subject: Re: EXCITED for the math

The left is more diabolical than the right? They both have their monsters. And I'm not so certain that "left" and "right" mean much any more (though I'm noticing an interesting nascent post-communist marxism cropping up here and there). Democratic governments across the west are steadily heading towards police states in the service of corporate power - what else is the US government about these days? Is Blackwater such a marvellous thing, really, that massive privatisation of state violence? Rampant development is probably responsible for most mass species extinction, and that occurs everywhere, not just in the grim tips of Eastern Europe and Asia. Look at the recent figures on the declining populations of common birds (or bees or frogs) across the globe, including the UK (where animal populations are in serious decline), the US and Australia.

And from Tamberlaine on, people have accumulated huge amounts of wealth through pillaging the goods and labour of others. No mystery there.

Corporations are no different. All that pollution in the "developing world" is our factories at work, without those pesky government regulations that make it so inconvenient and expensive in our own backyard.

A

On Tue, Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]> wrote:
> Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S.S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the
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> much damage all-out corporatism and global finance has done to the

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190. Sharon Mesmer/David Borchart

Re: Generation game? (was fake antho)

Tue 7 Oct 2008

Geraldine,

I write to you as a huge fan of your work -- I first saw you read in London in '86, in connection (I think, if memory serves) with MHorovitz's Grandchildren of Albion anthology -- and with no disrespect whatsoever. In your post, you wrote:

> *But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction*

Indeed. So much so that having a little hoax poem (or two or three) with one's name on it included among over 3,000 other little hoax poems could/should never detract from that. There's no real satisfaction to be gained from seeing one's name on a poem one didn't write (sometimes there's no satisfaction from seeing one's name on a poem one did write!). There's a giggle, yeah, at the joke -- that the poems are so obviously not the work of the many, many poets whose names are affixed to them -- but a giggle's not satisfaction. Okay, sometimes it can be, but I think not in this case.

The anthology has certainly revealed a lot of very interesting attitudes (about, for one thing, litigation) among certain poets, and maybe that's its "value." But what you wrote here is the most cogent thing, in my opinion, anyone's said about it:

> *could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways.*

There has definitely been a shift in the way I configure time in my own brain, and the presence of a computer has contributed to that. I KNOW that the computer, as a kind of outside-the-body brain, has changed poetry. In my own life it is intrusive, but at the same time an interesting tool -- and there's the slippery slope. And if we slip, do we cling onto something, or let go and see where we land? Either way, it might hurt.

x, Sharon Mesmer

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191. ALDON L NIELSEN
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

I obviously can't speak for anyone else on the subject of why they may be so pleased to find somebody else speaking on their behalf -- In my own instance, I thought it hilarious to find a (not so bad) poem attributed to Aldon Lynn Nielsen -- a name that has never appeared on a poetry publication in the past --Â

On Tue, Oct 7, 2008 07:44 AM, Geraldine Monk <[redacted]> wrote:
>
I envy you. I didn't appear, even once! Could you lend me one of your
>> fictional selves, one of your invented selves, in that anthology?
>>
>> -- Obododimma.
>>
>
>I've been meaning to keep out of this but I've been genuinely surprised at
>the response from lots of poets here. Many of you seem more than happy to
>have your names attached to something a computer wrote. I just find this
>extremely weird. I can't honestly see the satisfaction gained but I'm not
>disputing it because obviously much satisfaction has been gained. But I
>can't get to the nub of why this should be because it's the very act of
>writing poetry that gives satisfaction - apart from book production which I
>find integral to heart of poetry. The rest of it - putting your name to

>it, getting it 'out there' is just the mechanics of transmission, and the
>mechanics of transmission can be very rather tedious!
>
>I certainly accept that something like this could act as a trigger for some
>poets to develop work from it but if the satisfaction is merely to see your
>name on a poem you didn't write then I'm totally mystified.
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>Why I saw Obododimma reply it intensified my mystification because I was
>delighted when someone had gone to the effort to find out I wasn't included.
>I couldn't get up the enthusiasm to check it out myself and somewhat dreaded
>being there. My name is who I am and I don't relinquish that lightly.
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>Anyway I might be wrong in this but could we be seeing a real shift (or
>even
>rift) in attitudes between younger and older poets? Many of you will have
>been brought up with computer and be totally at ease with the computer age
>with its impersonal and intrusive ways. Whereas poets of my generation
>(I'm
>56) were brought up in a very very private word, without television
>(although they were just about beginning to infiltrate the homes)
>telephones (public ones would be streets away if you knew anyone who had
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>phone to ring! - everyone wrote letters) - and of course no fridges, cars
>and all the other things we take for granted. Apart from the radio which
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>our neighbourhood. The pace of change has been phenomenal and much of it
>for the better but it has been at the cost of our privacy. In a way it's a
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>generation know what real privacy was so we have something to compare it
>to - and that comparison can be alarming.
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>Obviously I can't check out my 'age theory' in relation to the 'anthology'
>but I wonder if this is a salient factor in all our attitudes towards this.
>Just a thought.
>
>Geraldine
>
>
>
>

<<

To: [redacted]
Sent: Tuesday, October 7, 2008 2:32:27 PM
Subject: Re: fake anthology

somehow i missed the beginning of al this and dont hae ths site for this much discussed fake antholgy. could someone flash up its name? also should say there was a real program on fri ant nyc's lillian vernon on the new u.iowa book women poets and mentorship, very interesting. susan maurer> Date: Tue, 7 Oct 2008 05:08:38 +0800> From: [redacted]> Subject: Re: fake anthology> To: [redacted]> > My friend Eric Rosenfield is in it and is not a poet, so I bet he > wouldn't mind if you swipe the minimalist ditty of his.> > On Oct 7, 2008, at 4:22 AM, Obododimma Oha wrote:> > > I envy you. I didn't appear, even once! Could you lend me one of > > your fictional selves, one of your invented selves, in that anthology?> >> > -- Obododimma.> >> >> >> >> > ----- Original Message ----> > From: Glenn Bach <[redacted]>> > To: [redacted]> > Sent: Monday, October 6, 2008 8:09:04 PM> > Subject: Re: fake anthology> >> > I don't _____ Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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194. **J.P. Craig**

Re: Generation game? (was fake antho)

Tue 7 Oct 2008

It may be generational, but I doubt it. I think the divide here has a couple of sources. I do think it's important to distinguish between the pleasure of the reader and the pleasure of the creator. I suspect many people who are happy with the poem attributed to them are happy as readers. There may be a few who look at the poem attributed to them as a piece of found art, and that's a sort of authorship, no doubt, although it doesn't fit the sort of writing experience you describe.

Anyway, here's a list of all the various positions or motivations I could come up with. It's by no means exhaustive. I tried to be fair, but no doubt I slipped in a dig or two despite myself.

There are people who, perhaps like yourself, see the computer as an agent rather than a tool. This is one reason why I think things like the Turing Test keep arising.

Some people are unhappy because they see poetry as one of the great humanist endeavours. That it, like opposable thumbs, are part of what makes us truly human. They tend to talk about soul, meaning, and Turing Tests.

There are people who are invested in such methods of creation and who see the computer as a tool, like a typewriter. This may speak to the divide you identify.

There are people who are invested in control more than others. That is, some of the folks outraged also don't place value in things like automatic writing, chance operations, and so on.

Conversely, there are people who get very excited (in a happy, appreciative way) about found work, chance operations, computer- generated texts, and so on.

Some may think of this as a sort of mechanical muse and that the poets' names listed here have a status similar to those real frogs in Moore's imaginary garden or Lorca in Spicer's After Lorca.

There are also people who feel that their name/brand is threatened by such activities. They therefore see this as fraud, theft, or some other threat to the value of their name and, possibly, to the real income it generates. I know at least two major poets have made it know that this is the issue for them.

There are people who see this as part of a disruption of subjectivity and who value it as a prompt to think about what it means to be an author.

There are others who see it as a threat to their author-ity as the creator. This is starting to overlap, but I want to make the distinction.

Some people would be okay with this project if the poem attributed to them or to some they like weren't what they consider a bad poem.

Others would be proud to call the poem the product of their own labor. (There may even be those who would be happy to have a published book or two regardless of having written it themselves or not.)

I bet others can add more to this list, and I'd be grateful if someone did. I think all of these are valid positions, but I disagree with some of them.

On Oct 7, 2008, at 7:44 AM, Geraldine Monk wrote:

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
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> *-- Obododimma.*
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> *I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it*

because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

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Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.

Geraldine

welcome.html

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195. Dan Glass
A note on praxis/copies into the world
Tue 7 Oct 2008

http://withplusstand.blogspot.com

"Artworks synthesize ununifiable, nonidentical elements that grind away at each other; they truly seek the identity of the identical and the nonidentical processually because even their unity is only an element and not the magical formula of the whole." -Theodor Adorno, Aesthetic Theory

Theorizing the system as a poetic is explicitly a practice of theorizing the collective. In producing a journal based on this understanding, the aim of W+S has been to negate the glossy individualism of poetry as such. For issue #2, former contributors were invited to also be editors, tagging poets whose work they admired; the connections spiraled out dialectically, creating a dynamic and living process, one that is unified to the precise degree it negates unity. The grinding is the core project.

Tonight, W+S#2 contributor Meg Hamill is part of the State of the Union reading at Pegasus in downtown Berkeley. The first copies of #2 will make their way into the world from there.

Onward,,,

Dan/W+S

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196. Jennifer Karmin
Les Figues Press: Give A Fig Blog
Tue 7 Oct 2008

Les Figues Press creates aesthetic conversations between readers, writers and artists, through the publication of the TrenchArt series and other works, and through events, including Mrs. Porter's Art Salon.

Guest writers on the Les Figues Blog, Give A Fig, are sharing their thoughts about books they're reading, events they're planning/attending, pieces they're writing, and collaborations they're working on.

RECENT POSTS
Harold Abramowitz's Chapter Three, Part Two
Jennifer Calkins on A Good Day To You!
Teresa Carmody on Beauty Belief and Bawdry
Silver Downes on When Someone Dies
Jennifer Karmin on Appropriation: 2 Case Studies

Sawako Nakayasu on Walnuts!
Vanessa Place on The Politics of this Aesthetics: A Manifest

Join the conversation!

http://www.lesfigues.blogspot.com

http://www.lesfigues.com

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197. **Will Larsen**
Re: fake anthology
Tue 7 Oct 2008

@Ryan, I have this strange feeling a computer program would make just as many compositional "mistakes" as a human poet. Perhaps we could devise some sort of poetical Turing test to tell the difference. Which raises the issue of what to call it--a Homer Test? A RACTER test? A W(h)it-mus test--like measuring acid, but cleverer, with a beard?

On Tue, Oct 7, 2008 at 9:04 AM, John Cleary <[redacted]> wrote:

> *I don't like "my" poem at all. Maybe I should auction it off to the highest bidder?*
>
> *On Tue, Oct 7, 2008 at 9:32 AM, susan maurer <[redacted]> wrote:*
>
> *somehow i missed the beginning of al this and dont hae ths site for this much discussed fake antholgy. could someone flash up its name? also should*
> *say there was a real program on fri ant nyc's lillian vernon on the new u.iowa book women poets and mentorship, very interesting. susan maurer> Date: Tue, 7 Oct 2008 05:08:38 +0800> From: [redacted]> Subject: Re: fake anthology> To: [redacted]> > My friend Eric*
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> *From: Glenn Bach <[redacted]>> > To:*
> *[redacted]> > Sent: Monday, October 6, 2008 8:09:04 PM>*
> *Subject: Re: fake anthology> >> > I don't think I can beat a "three-peat,"*
> *but I appear twice, each > > with a> > different spelling of my name: Glenn*
> *Bach and Glen Bach. At this > > point> > I'm thinking about using those*

> *two*
> *poems as the seeds for a new > > project.> >> > Huzzah.> >> > G.> >> >> >*
> *Jason Quackenbush wrote:> >> >> I love it. I'm in it 3 times. Anybody*
> *beat*
> *that?> >> > ==========> > The*
> *Poetics List is*
> *info: http://epc.buffalo.edu/poetics/ > > welcome.html> >> >> >> >> >*
> *does*
> *http://epc.buffalo.edu/poetics/ > > welcome.html> >> > Jason*
> *Quackenbush>*
> [redacted]*> > ==========> The Poetics*
> *List is*
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> *Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.*
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> *http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!*
> *550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008*

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198. **Marcus Bales**

Re: Generation game? (was fake antho)

Tue 7 Oct 2008

On 7 Oct 2008 at 11:32, J.P. Craig wrote:
> ... I think all of these are valid positions ...<

Please define "valid" as you're using it here.

Marcus

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199. **Obododimma Oha**

Re: Generation game? (was fake antho)

Tue 7 Oct 2008

Excellently articulated.
-- Obododimma.

----- Original Message ----
From: J.P. Craig <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 4:32:34 PM
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> *-- Obododimma.*
>
> *I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!*
>
> *I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.*
>
> *Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.*
>
> *Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all*

> *the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.*
>
> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*
>
> *welcome.html*

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200. **Skip Fox**
fake antho
Tue 7 Oct 2008

Herewith, the time it deserves

↑ Index

201. **Barry Schwabsky**
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

Yes, I agree, the pleasure of seeing one's name attached to something one didn't write--when it is in a harmless situation such as this, e.g., as someone else said, where it is not implying endorsement of something one opposes--induces a sort of light and pleasurable shock: What if one had, if one could have, written that? What poet would one be then? It's a thought experiment of sorts, as in the Borges story describing a culture that enjoyed imagining that two completely dissimilar works were by the same author, and thereupon deriving an idea of an original psychology....

----- Original Message ----
From: Sharon Mesmer/David Borchart <[redacted]>
To: [redacted]
Sent: Tuesday, 7 October, 2008 4:02:51 PM
Subject: Re: Generation game? (was fake antho)

Geraldine,

I write to you as a huge fan of your work -- I first saw you read inÂ London in '86, in connection (I think, if memory serves) withÂ MHorovitz's Grandchildren of Albion anthology -- and with noÂ disrespect whatsoever.Â In your post, you wrote:

> *But I can't get to the nub of why this should be because it's theÂ very act of writing poetry that gives satisfaction*

Indeed.Â So much so that having a little hoax poem (or two or three)Â with one's name on it included among over 3,000 other little hoaxÂ poems could/should never detract from that.Â There's no realÂ satisfaction to be gained from seeing one's name on a poem one didn'tÂ write (sometimes there's no satisfaction from seeing one's name on aÂ poem one didÂ write!).Â There's a giggle, yeah, at the joke -- thatÂ the poems are so obviously not the work of the many, many poets whoseÂ names are affixed to them --Â but a giggle's not satisfaction.Â Okay,Â sometimes it can be, but I think not in this case.

The anthology has certainly revealed a lot of very interestingÂ attitudes (about, for one thing, litigation) among certain poets, andÂ maybe that's its "value."Â But what you wrote here is the most cogentÂ thing, in my opinion, anyone's said about it:

> *could we be seeing a real shift (or even rift) in attitudes betweenÂ younger and older poets?Â Many of you will have been brought upÂ with computer and be totally at ease with the computer age with itsÂ impersonal and intrusive ways.*

There has definitely been a shift in the way I configure time in myÂ own brain, and the presence of a computer has contributed to that.Â IÂ KNOW that the computer, as a kind of outside-the-body brain, hasÂ changed poetry.Â In my own life it is intrusive, but at the same timeÂ an interesting tool -- and there's the slippery slope.Â And if weÂ slip, do we cling onto something, or let go and see where we land?Â Either way, it might hurt.

x, Sharon Mesmer

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202. Obododimma Oha

Re: Generation game? (was fake antho)

Tue 7 Oct 2008

This "fake anthology" and the question of "stolen" or "invented" identity it has raised would certainly be useful to me in developing the concept of the "indivirtual", which I tried to play with sometime ago but only succeeded in publishing a rather starved essay on my blog:

http://obododimma.livejournal.com/#entry_640
I think I have got very relevant data now from "fake anthology" and from those who have been writing in.

-- Obododimma.

----- Original Message ----
From: J.P. Craig <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 4:32:34 PM
Subject: Re: Generation game? (was fake antho)

It may be generational, but I doubt it. I think the divide here has a couple of sources. I do think it's important to distinguish between the pleasure of the reader and the pleasure of the creator. I suspect many people who are happy with the poem attributed to them are happy as readers. There may be a few who look at the poem attributed to them as a piece of found art, and that's a sort of authorship, no doubt, although it doesn't fit the sort of writing experience you describe.

Anyway, here's a list of all the various positions or motivations I could come up with. It's by no means exhaustive. I tried to be fair, but no doubt I slipped in a dig or two despite myself.

There are people who, perhaps like yourself, see the computer as an agent rather than a tool. This is one reason why I think things like the Turing Test keep arising.

Some people are unhappy because they see poetry as one of the great humanist endeavours. That it, like opposable thumbs, are part of what makes us truly human. They tend to talk about soul, meaning, and Turing Tests.

There are people who are invested in such methods of creation and who see the computer as a tool, like a typewriter. This may speak to the divide you identify.

There are people who are invested in control more than others. That is, some of the folks outraged also don't place value in things like automatic writing, chance operations, and so on.

Conversely, there are people who get very excited (in a happy, appreciative way) about found work, chance operations, computer- generated texts, and so on.

Some may think of this as a sort of mechanical muse and that the poets' names listed here have a status similar to those real frogs in Moore's imaginary garden or Lorca in Spicer's After Lorca.

There are also people who feel that their name/brand is threatened by such activities. They therefore see this as fraud, theft, or some other threat to the

value of their name and, possibly, to the real income it generates. I know at least two major poets have made it know that this is the issue for them.

There are people who see this as part of a disruption of subjectivity and who value it as a prompt to think about what it means to be an author.

There are others who see it as a threat to their author-ity as the creator. This is starting to overlap, but I want to make the distinction.

Some people would be okay with this project if the poem attributed to them or to some they like weren't what they consider a bad poem.

Others would be proud to call the poem the product of their own labor. (There may even be those who would be happy to have a published book or two regardless of having written it themselves or not.)

I bet others can add more to this list, and I'd be grateful if someone did. I think all of these are valid positions, but I disagree with some of them.

On Oct 7, 2008, at 7:44 AM, Geraldine Monk wrote:

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*
>
> *I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!*
>
> *I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.*
>
> *Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I*

> *don't relinquish that lightly.*
>
> *Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.*
>
> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*
>
> *welcome.html*

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203. **sheila black**

Re: Generation game? (was fake antho)

Tue 7 Oct 2008

At first, I had a similar reaction/response to the phenomenon that this "fake anthology" seems to represent as Geraldine. I am an older poet (60) and because I do not feel compelled to jump on the technology bus (although always extremely curious about anything new and mysterious), I have not completely explored all its possibilities. I can see because I teach that the younger generation have some advantages and disadvantages in their computer-driven history (the disadvantages are moot as they are so hard to reproduce for someone who hasn't experienced them). I envy the ease with which they have incorporated the seemingly scientific and concrete gadgets to make this new world we live in work for them. Our technology is affecting everything in our world---especially communication. If one of art's goals is to make a statement that reaches an audience, or to express something not previously expressed hopefully in its most beautiful aesthetic form (or its most

provocative), then am I wrong to examine the method of this most recent expression? The examination of that method is very nice.

I have noticed over time that I don't care as much about what I have released for public perusal since my experience has been readers will interpret as they will. It is out of my control by then. I do enjoy the writing of it myself mostly, sometimes for a moment I enjoy seeing my name on it. That passes quickly. If I knew I didn't write something and my name was on it, I would say that's interesting, perhaps consider it as another phenomenon reflecting the society we live in. I am referring to the numerous incidents where name/authorship/duplication/plagiarism abounds. As far as privacy issues go, Geraldine touches on a way of life that doesn't seem to exist as we knew it in the fifties and sixties. For example, what people considered was acceptable to write or talk about doesn't exist today. Of course, a LOT of things were secret then, also. That doesn't mean that people don't have privacy today; it just looks quite different now. The pre-empting of a group of poets names to demonstrate a computer program's expertise seems much less subversive to me than say hiding from the government to stay out of prison or something else like that.

Respectfully submitted (because of my age) ,

Sheila Black

. Sheila Black

--- On Tue, 10/7/08, Geraldine Monk <[redacted]> wrote:
From: Geraldine Monk <[redacted]>
Subject: Generation game? (was fake antho)
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Tuesday, October 7, 2008, 6:44 AM

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*

I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of

writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it

'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.

Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.

Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm

56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a

matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.

Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.

Geraldine

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204. **Ryan Daley**
Re: fake anthology
Tue 7 Oct 2008

John,

Our poems' suckiness can fight...like with swords. Only fake generated ones.

On Tue, Oct 7, 2008 at 11:06 AM, Will Larsen <[redacted]> wrote:

> *@Ryan,*
> *I have this strange feeling a computer program would make just as many compositional "mistakes" as a human poet. Perhaps we could devise some sort*

of poetical Turing test to tell the difference. Which raises the issue of what to call it--a Homer Test? A RACTER test? A W(h)it-mus test--like measuring acid, but cleverer, with a beard?

On Tue, Oct 7, 2008 at 9:04 AM, John Cleary <[redacted]> wrote:

I don't like "my" poem at all. Maybe I should auction it off to the highest bidder?

On Tue, Oct 7, 2008 at 9:32 AM, susan maurer <[redacted]> wrote:

somehow i missed the beginning of al this and dont hae ths site for this much discussed fake antholgy. could someone flash up its name? also should say there was a real program on fri ant nyc's lillian vernon on the new u.iowa book women poets and mentorship, very interesting. susan maurer> Date: Tue, 7 Oct 2008 05:08:38 +0800> From: [redacted]> Subject: Re: fake anthology> To: [redacted]> > My friend Eric Rosenfield is in it and is not a poet, so I bet he > wouldn't mind if you swipe the minimalist ditty of his.> > On Oct 7, 2008, at 4:22 AM, Obododimma Oha wrote:> > > I envy you. I didn't appear, even once! Could you lend me one of > > your fictional selves, one of your invented selves, in that anthology?> >> > -- Obododimma.> >> >> >> >> > ----- Original Message ----> From: Glenn Bach <[redacted]>> > To: [redacted]> > Sent: Monday, October 6, 2008 8:09:04 PM> Subject: Re: fake anthology> >> > I don't think I can beat a "three-peat," but I appear twice, each > > with a> > different spelling of my name: Glenn Bach and Glen Bach. At this > > point> > I'm thinking about using those two poems as the seeds for a new > > project.> >> > Huzzah.> >> > G.> >> >>

Jason Quackenbush wrote:> >> >> I love it. I'm in it 3 times. Anybody beat that?> >> > ==========> > The Poetics List is info: http://epc.buffalo.edu/poetics/ > > welcome.html> >> >> >> >> > does http://epc.buffalo.edu/poetics/ > > welcome.html> >> > Jason

> *Quackenbush>*
> *[redacted]> > ==========> The Poetics List*
> *is*
> *info:*
>
> *_____*
> *Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.*
>
> *http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008<http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns%21550F681DAD532637%215295.entry?ocid=TXT_TAGLM_WL_domore_092008>*
>
> *guidelines*

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205. **Ryan Daley**

Re: fake anthology

Tue 7 Oct 2008

Will,

True. We (read, those who can, unlike me) should devise a way to anthologize mistakes...

wait...Isn't that Poetry.com?

On Tue, Oct 7, 2008 at 11:57 AM, Ryan Daley <[redacted]> wrote:

> *John,*
>
> *Our poems' suckiness can fight...like with swords. Only fake generated ones.*
>
> *On Tue, Oct 7, 2008 at 11:06 AM, Will Larsen <[redacted]> wrote:*
>
> *@Ryan,*
> *I have this strange feeling a computer program would make just as many compositional "mistakes" as a human poet. Perhaps we could devise some sort*
> *of poetical Turing test to tell the difference. Which raises the issue of what to call it--a Homer Test? A RACTER test? A W(h)it-mus test--like*

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Jason Quackenbush wrote:> >> >> I love it. I'm in it 3 times. Anybody beat that?> >> > ==========> > The Poetics List is info: http://epc.buffalo.edu/poetics/ > > welcome.html> >> >> >> >> >

> *does*
> *http://epc.buffalo.edu/poetics/ > > welcome.html> >> > Jason*
> *Quackenbush>*
> [redacted]*> > ==========> The Poetics*
> *List*
> *is*
> *info:*
>
> *_____*
> *Want to do more with Windows Live? Learn "10 hidden secrets" from*
> *Jamie.*
>
> *http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!*
> *550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008<http://*
> *windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns*
> *%21550F681DAD532637%215295.entry?ocid=TXT_TAGLM_WL_domore_092008>*
>
> *guidelines*

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206. **Murat Nemet-Nejat**
Re: EXCITED for the math
Tue 7 Oct 2008

Troy,

You mean "believing in a free market" is not ideological? The, only not believing in it is? That more or less sounds nonsensical to me. Have you been following the congressional hearings at all? As it is turning out, the credit swaps, which were completely unregulated and unobserved (your "natural" state of the world) and with a size of over forty trillion at the root of a lot of our present financial problems, were nothing but a casino in the sky, the wizard of Oz turning out to be a mountebank.

As for your "anthropoligical" analysis, if we encounter slavery today, we should tolerate it because it has existed before.

Ciao,

Murat

On Tue, Oct 7, 2008 at 10:52 AM, Troy Camplin <[redacted]> wrote:

> *Just because I find the Left despicable, that doesn't mean I like the Right, either. False dichotomy -- as you go far enough to the Right or the Left, and they end up being the same things (Naziism and Communism behaved almost identically). I'm a free market supporter, which isn't ideological at all, because saying you support a naturally-occurring human system like free market economies is much like saying you support the existence of deserts in the world along the 30th parallel. The pollution in the developing world is occurring not because of corporations per se, but because the governments there are socialist kleptocracies more interested in robbing the people than in providing the kinds of institutions (rule of law with independent judiciaries, property rights protections, etc.) which have proven everywhere they are tried to life the poor out of their poverty.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Alison Croggon <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, October 6, 2008 8:30:57 PM*
> *Subject: Re: EXCITED for the math*
>
> *The left is more diabolical than the right? They both have their monsters. And I'm not so certain that "left" and "right" mean much any more (though I'm noticing an interesting nascent post-communist marxism cropping up here and there). Democratic governments across the west are steadily heading towards police states in the service of corporate power - what else is the US government about these days? Is Blackwater such a marvellous thing, really, that massive privatisation of state violence? Rampant development is probably responsible for most mass species extinction, and that occurs everywhere, not just in the grim tips of Eastern Europe and Asia. Look at the recent figures on the declining populations of common birds (or bees or frogs) across the globe, including the UK (where animal populations are in serious decline), the US and Australia.*
>
> *And from Tamberlaine on, people have accumulated huge amounts of wealth through pillaging the goods and labour of others. No mystery there. Corporations are no different. All that pollution in the "developing world" is our factories at work, without those pesky government regulations that make it so inconvenient and expensive in our own backyard.*
>
> *A*
>
> *On Tue, Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]> wrote:*

Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S.S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the world.

Naivety and ignorance are two very dangerous things, and cause more harm than good. They're as dangerous as the good intentions that flow out of them. Good intentions minus an understanding of reality is what keeps poor people poor in this world. At least, I like to think that that's what's going on, because otherwise it means that the Left are diabolical.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]*>*
To: [redacted]
Sent: Sunday, October 5, 2008 11:13:55 PM
Subject: Re: EXCITED for the math

Nice to know that we can leave the fate of the poor in the hands of those generous rich people, who so nicely provide jobs and housing for everyone.

Now, I've got nothing personally against the rich. Or even the moderately rich. But it would be nice to see some perception of how much damage all-out corporatism and global finance has done to the lifestyles of the poor and unknown all around the globe. Not to mention the millions of species that are presently being wiped out, due to pollution and unregulated development and everything that follows on from that. Money is only interested in money. Maybe some questioning on the place of the so-called "defence" industry and its effects, politically, environmentally, socially? Or is terminal naivety the order of the day?

A
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com

> *Home page: http://www.alisoncroggon.com*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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207. **Anny Ballardini**

Re: anthology

Tue 7 Oct 2008

You mean, if I was thinking while writing that I am not writing any more but only thinking that I should write, and as they say, so forth?

On Mon, Oct 6, 2008 at 11:21 PM, Halvard Johnson <[redacted]>wrote:

> *Did you think that as you wrote this? ;)*
>
> *Hal*
>
> *McCain / Palin -- Just say thanks but no thanks.*
> *They're a bridge to nowhere.*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>*
>
> *On Oct 6, 2008, at 3:37 PM, Anny Ballardini wrote:*

> *I also had a similar thought today that zigzagged my mind, that I am not writing anything, that is what I thought!*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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208. Jorgensen, Alexander
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

Ever the brilliant man, Marcus. Has anyone heard of CLEVELAND.

Hey-o!
Alex

--- On Tue, 10/7/08, Marcus Bales <[redacted]> wrote:

From: Marcus Bales <[redacted]>
Subject: Re: Generation game? (was fake antho)
To: [redacted]
Date: Tuesday, October 7, 2008, 6:10 PM

On 7 Oct 2008 at 11:32, J.P. Craig wrote:
> ... I think all of these are valid positions ...<

Please define "valid" as you're using it here.

Marcus

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209. Adam Fieled
Devaney/Fieled in Philly Friday
Tue 7 Oct 2008

This Friday at the Last Word Bookshop, at 40th off of Walnut (Penn side), at 7pm, Philly poets Tom Devaney and Adam Fieled read as part of Leonard Gontarek's Last Word series.

Adam Fieled is a poet based in Philadelphia. He has released three books: Opera Bufa (Otoliths, 2007), Beams (Blazevox, 2007), and When You Bit... (Otoliths, 2008). A fourth book, Chimes, is due out from Blazevox in 2009. A magna cum laude grad of U of Penn, he also holds an MFA from New England College.

Tom Devaney is the author of A Series of Small Boxes (Fish Drum, Sept. 2007) and The American Pragmatist Fell in Love (Banshee Press, 1999). Devaney is a Penn Senior Writing Fellow in the English Department at the University of Pennsylvania. He received his MFA in Creative Writing at Brooklyn College, CUNY in 1998 where he was a student of Allen Ginsberg.

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210. Christophe Casamassima
Re: fake anthology
Tue 7 Oct 2008

Ha! I appear twice: once as "Christopher" and once as "Christophe". Talk about duality and modernism!

> *----- Original Message -----*
> *From: "Obododimma Oha" <[redacted]>*
> *To: [redacted]*
> *Subject: Re: fake anthology*
> *Date: Mon, 6 Oct 2008 05:26:38 -0700*
>
> *Damn! I like this Jim guy. Could you link me up with him. He must be the craziest literary techno I've ever heard of.*
>
> *-- Obododimma.*
>
> *----- Original Message ----*
> *From: Jim Andrews <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, October 5, 2008 11:08:41 PM*
> *Subject: Re: fake anthology*
>
> *Does anyone have any backstory on this?:*
>
> *http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html*
>
> *i see jim carpenter is one of the 'editors'.*

> *jim was at epoetry 2007 in paris. he showed us a program he is/was writing that writes poetry. what distinguished his approach was that he was primarily interested in trying to get the program to write 'original', interesting poetry of the poemy poem variety. the poems were 'based' on other texts (used them as 'seed' material), but the algorithms produced work that could include as much or apparently as little of the originals as one liked. so that the result could be made to 'stylistically' resemble the 'original' but otherwise not be particularly recognizable.*
>
> *the poem in the anthology by 'me' doesn't have obvious relation to anything i've written.*
>
> *if i recall correctly from epoetry 2007, his program was such that you could feed it several poems and then it would synthesize a new one 'based on' what you fed it.*
>
> *the programming is obviously relatively sophisticated; jim is a professional programmer. and is quite deeply immersed in these sorts of projects.*
>
> *sort of a poetry synthesizer/sequencer.*
>
> *i expect jim is the brains behind this project.*
>
> *ja*
> *http://vispo.com*

--
Powered By Outblaze

↑ Index

211. **J.P. Craig**
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

Hmm. I wonder what I'm about to walk into?

By "valid" I mean informed by desires and assumptions that I think the majority of us should be able to accommodate in our little individual Cartesian theaters,

either because they spring from desires we may share on some level or because they correspond to recognizable positions that have a history. Though I'm prepared to argue with many positions I'm willing to call valid.

If you're getting at what my position is on all this, well, I lean toward thinking we should see this thing as a work of art rather than an attempt to steal someone's identity. I think it's just as clear here as it was in After Lorca that we're not seeing real toads in an imaginary garden. That is to say, this is not a pipe, and you can smoke it in a nonsmoking area.

On Oct 7, 2008, at 12:10 PM, Marcus Bales wrote:

> *On 7 Oct 2008 at 11:32, J.P. Craig wrote:*
> *... I think all of these are valid positions ...<*
>
> *Please define "valid" as you're using it here.*
>
> *Marcus*
>
> *welcome.html*

JP Craig
http://jpcraig.blogspot.com/

↑ Index

212. **Nicky Melville**
Re: fake anthology
Tue 7 Oct 2008

---

hey,

aside from th fact that, for whatever reason, i was pleased t hav made th cut (and yes, i am younger, th age of Christ in fact)...here's my tuppence worth:

th poem i'm credited with is very interesting in that 5 lines closely resemble lines from one of my actual poems, but curiously, one that has not appeared on th internet, nor even been widely distributed outside Edinburgh.

some of th lines in question:

Of rest

Of promptitude

Of clothes

this is similar to a poem i wrote about David Hume using the chapter titles from A Direct Treatise of Human Nature, all of which start with Of...

i don't think anyone has so far said that their 'poem' is anything like their 'normal' work. is this just a coincidence or is it an incredibly well read algorithm?

all th best,
nick-e

p.s. any opinion on this Steve?

Win New York holidays with Kellogg's & Live Search
http://clk.atdmt.com/UKM/go/111354033/direct/01/

↑ Index

213. George Bowering

Re: one of my favorite people on the current economic crisis

Tue 7 Oct 2008

As she is a Canadian, Naomi Klein cannot run for US president. A stupid person from Alaska can, though.

gb

On Oct 6, 2008, at 5:48 PM, CA Conrad wrote:

> *Naomi Klein spoke at the University of Chicago last week. This transcript*
> *is something MARVELOUS to behold, fresh off the press and provided by another one of my favorite people, Amy Goodman:*
>
> *click here to read: http://www.democracynow.org/2008/10/6/naomi_klein*
>
> *my presidential DREAM TICKET: Goodman and Klein*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*
> *(if you click on PhillySound and look at today's 10/06/08 post you'll see*
> *that poet and former presidential candidate Eileen Myles is being harassed*
> *by the IRS)*
>
> *welcome.html*

G. Bowering, DLitt.
Mostly meat and bones.

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214. **Joel Chace**

Fwd: TINY BOOKS OF POETRY FEEDING THE WORLD ... LITERALLY!

Tue 7 Oct 2008

Amy:

I hope that you find this announcement suitable for posting on the list.

Many Thanks,

Joel Chace (on behalf of Eileen Tabios)

---------- Forwarded message ----------
From: <[redacted]>
Date: Mon, Oct 6, 2008 at 12:26 PM
Subject: TINY BOOKS OF POETRY FEEDING THE WORLD ... LITERALLY!
To: [redacted], [redacted]

Joel and Jukka--I've blogged the Tiny Books and it's officially released. Feel free to forward announcement below (and Joel, pls also send to Buffalo List).

THANKS!
Eileen

==========

Meritage Press Announcement

Meritage Press (MP) is pleased to announce two new releases from its "Tiny Book" series:

Randion screpts
by Jukka-Pekka Kervinen

and

(b)its
by Joel Chase

MP's "Tiny Books" are structured to align poetry with fair trade and economic development issues. They utilize small books (1 3/4" x 1 3/4") made in Nepal by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. Photos of a sample "Tiny Book" are available at http://www.flickr.com/photos/lolabola/1618955048/in/photostream as well as through Crg Hill's Poetry Scorecard at http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html . Another illustrated review by Geof Huth is available at http://dbqp.blogspot.com/2008/02/one-2-free-for-5ve-sex-sever-ache.html .

Jukka-Pekka Kervinen is a Finnish writer, composer and visual artist. He has published 16 books so far, as well as numerous e-books and collaborative

books; his texts also have appeared in several magazines, electronic publications and anthologies. His works are focused to modern technology, heavy use of computer for generation, manipulation and re-synthesizing of textual, visual and aural materials. Jukka lives in the small village Puhos, in Kitee, Finland.

Joel Chace has published poetry and prose poetry in more than a dozen print and electronic collections. New from BlazeVox Books is CLEANING THE MIRROR: NEW AND SELECTED POEMS, and from Paper Kite Press, MATTER NO MATTER, another full-length collection. For many years, Chace was Poetry Editor for the experimental electronic magazine 5_Trope.

All profits from book sales will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income. This project reflects MP's belief that "Poetry feeds the world" in non-metaphorical ways. The Tiny Books create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world. Note, too, that the Bill & Melinda Gates Foundation has awarded a $2.5 Million Matching Grant to Heifer, which means every dollar donated (e.g. through "Tiny Books") can be doubled!

Each "Tiny Book" costs $10 plus $1.00 shipping/handling in the U.S. (email us first for non-U.S. orders). To purchase the "Tiny Books" and donate to Heifer International, send a check for $11.00 per book, made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

Please specify which of the "Tiny Books" you are ordering, since the entire "Tiny Books" Series continue to be available:

from "The Tradition
by Juliana Spahr
and
some hay
by Lars Palm
and
Speak which
Hay(na)ku poems
by Jill Jones
and
"…And Then The Wind Did Blow…"
Jainakú Poems

by Ernesto Priego
and
Steps: A Notebook
by Tom Beckett
and
all alone again
by Dan Waber

With "Tiny Books," MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis or debilitative carpal tunnel syndrome.

FUNDAISING UPDATE: In addition to providing livestock, Heifer International also provides trees. In, 2007, Meritage Press' Tiny Books program sold enough Tiny Books to finance the donation equivalent of at least seven sets of tree-gifts. Here's what Heifer has to say about trees:

One of Heifer International's most important commitments is to care for the earth. We believe development must be sustainable — that projects should be long-term investments in the future of people and the planet.That's why in addition to livestock, Heifer often provides families with trees. On a steep Tanzanian hillside, Heifer International helped a family learn to plant trees and elephant grass to keep the soil in place. Today, they have flourishing rows of leucaena trees and corn.Through training, families learn how to keep their small plots of land healthy and renew the soil for future generations by planting trees, using natural fertilizer, and limiting grazing.By helping families raise their animals in harmony with nature, you can fight poverty and hunger while ensuring a healthy, productive future for us all.

Then of course there are the chickens, goats, water buffalos, pigs, ducks, honeybees, llamas....all of which can help ease hunger around the world. Meritage Press thanks you in advance for your support and hopes you enjoy Tiny Books -- small enough to become jewelry, but with poems big enough to resonate worldwide.

****

New MapQuest Local shows what's happening at your destination. Dining, Movies, Events, News & more. Try it out!
(http://local.mapquest.com/?ncid=emlcntnew00000001)

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215. **Stephen Ellis**
Re: EXCITED for the math
Tue 7 Oct 2008

Dear Doctor Camplin,
You say "more defaults resulted in banks and places like Fannie Mae owning houses rather than getting the money they were owed . . . "

So, why can't Fannie just adopt a lot of homeless people, and give them houses in which to live, since "she" already owns them?
Sincerely yours,
Mister Ellis

_____ Stay up to date on your PC, the Web, and your mobile phone with Windows Live.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/

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216. **Stephen Ellis**
Re: EXCITED for the math
Tue 7 Oct 2008

How is a "free market", which is a completely novel conceptual framework, "naturally occuring?" It's a completely closed system. An account book. If I'm missing something, please send a doe or a roe with a note in its mouth, and tell me what it is. _____
Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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217. **Thomas savage**
Re: fake anthology
Tue 7 Oct 2008

I just looked up the original entry for this anthology and found my name listed in the table of contents but when I tried to access "my" poem in this online production by alphabetical order of my name, I found my name missing. Thus I have no idea what is or isn't in this anthology under my name although I am listed in a long list of poets supposedly included in this book. If anybody would be kind enough to let me know what, if anything, is included in this book attributed to me , I would appreciate it. Regards, Tom Savage

--- On Tue, 10/7/08, Will Larsen <[redacted]> wrote:

From: Will Larsen <[redacted]>
Subject: Re: fake anthology
To: [redacted]
Date: Tuesday, October 7, 2008, 12:06 PM

@Ryan, I have this strange feeling a computer program would make just as many compositional "mistakes" as a human poet. Perhaps we could devise some sort of poetical Turing test to tell the difference. Which raises the issue of what to call it--a Homer Test? A RACTER test? A W(h)it-mus test--like measuring acid, but cleverer, with a beard?

On Tue, Oct 7, 2008 at 9:04 AM, John Cleary <[redacted]> wrote:

> I don't like "my" poem at all. Maybe I should auction it off
to the highest
> bidder?
>
> On Tue, Oct 7, 2008 at 9:32 AM, susan maurer <[redacted]>
wrote:
>
> > somehow i missed the beginning of al this and dont hae ths site for
this
> > much discussed fake antholgy. could someone flash up its name? also
> should
> > say there was a real program on fri ant nyc's lillian vernon on
the new
> > u.iowa book women poets and mentorship, very interesting. susan
maurer>
> > Date: Tue, 7 Oct 2008 05:08:38 +0800> From: [redacted]>
Subject: Re:
> > fake anthology> To: [redacted]> > My
friend Eric
> > Rosenfield is in it and is not a poet, so I bet he > wouldn't
mind if you
> > swipe the minimalist ditty of his.> > On Oct 7, 2008, at 4:22
AM,
> Obododimma
> > Oha wrote:> > > I envy you. I didn't appear, even once!
Could you lend me
> > one of > > your fictional selves, one of your invented selves,
in that
> > anthology?> >> > -- Obododimma.> >> >>
>> >> > ----- Original Message
> ---->

> > > From: Glenn Bach <[redacted]>> > To:
> > [redacted]> > Sent: Monday, October 6, 2008
8:09:04
> PM>
> > > Subject: Re: fake anthology> >> > I don't think
I can beat a
> "three-peat,"
> > but I appear twice, each > > with a> > different spelling
of my name:
> Glenn
> > Bach and Glen Bach. At this > > point> > I'm thinking
about using those
> two
> > poems as the seeds for a new > > project.> >> >
Huzzah.> >> > G.> >> >> >
> > Jason Quackenbush wrote:> >> >> I love it. I'm in
it 3 times. Anybody
> beat
> > that?> >> > ==========> >
The Poetics List is
> > info: http://epc.buffalo.edu/poetics/ > > welcome.html>
>> >> >> >> >
> > ==========> > The Poetics
List is
moderated &
> does
info:
> > http://epc.buffalo.edu/poetics/ > > welcome.html> >>
> Jason
> Quackenbush>
> > [redacted]> > ==========> The
Poetics List is
> > _____
> > Want to do more with Windows Live? Learn "10 hidden
secrets" from Jamie.
> >
> >
>
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!
550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008
> >
>

guidelines
>

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218. **Jim Andrews**
Re: fake anthology
Tue 7 Oct 2008

> *If these poems are made one-size-fits-all rather than custom made based on an analysis and resynthesis per poet (and thus having individual poetic style) then it becomes a lot less interesting to me.*

There's info about that at
http://poetryfoundation.org/harriet/2008/10/anthology_spoiler.html

If I understand correctly, there is 0% correlation between the poets and 'their poems'. Although several poets wrote in to the Poetics list noting some perceived correlation between their own work and what appeared under their name in the 'anthology'. I think they were mistaken, actually.

> *Frankly I'm somewhat surprised that this kind of postmodern move can still generate anger. Appropriation, problematizing notions of authorship, creating art about art, art as critique destabilizing art-world social conventions and power structures...isn't this standard practice? Haven't poet's immune systems built up resistance to this kind of thing yet? I guess not.*

That's an informed response, Philip. About pomo art. But the poets on the Poetics list are quite varied in their sophistication concerning such things. From absolutely clueless to very knowlegeable indeed. Because contemporary poetry scenes and approaches run the gamut from cluelessness about technology and contemporary art (apart from print poetry) to local dominance to ... to ... international media art synthesis of arts, media, and technology.

Also, Jim Carpenter's project deals with the poemy poem. Not visual poetry or sound poetry or obviously algorithmic poetry and so on. So Jim's project deals with a type of poetry that most poets and readers of poetry understand to be poetry.

I expect that, whether one is talking about poetry or visual art or music yadayada, what will get a wide audience will not so much be how the project deals with the sort of issues we raise concerning generative art--fascinating and genuinely important as those issues are, I believe--but issues that are more widely understood. And, of course, the appeal to vanity in this project is also, well, amusing.

99.9999% of the folks out there will only get into the issues of generative art when they are led there via a string of considerations that don't start there.

ja
http://vispo.com

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219. **Steve McLaughlin**
Re: fake anthology
Tue 7 Oct 2008

This is precisely like reading your horoscope and saying "Oh my gosh, this is totally relevant to my life right at this instant!" Every poem was randomly assigned.

I do, however, acknowledge the existence of the possibility that I may have altered this or that poem or assigned poems based on word matches from book titles harvested from SPD. And I further acknowledge that I can provide no objective proof of my actions in this regard. Even further -- now that these ideas have been generated by list discussion, I may well use such ethically questionable practices in future projects. I'll have to sleep on it. In any case, they were all randomly assigned. In fact, this is the first time I've seen your name.

-steve

On Tue, Oct 7, 2008 at 8:06 PM, Nicky Melville
<[redacted]> wrote:
> hey,
>
> aside from th fact that, for whatever reason, i was pleased t hav made th
> cut (and yes, i am younger,
> th age of Christ in fact)...here's my tuppence worth:
>
> th poem i'm credited with is very interesting in that 5 lines closely
> resemble lines from one of my actual poems, but curiously, one that has not
> appeared on th internet, nor even been widely distributed outside Edinburgh.
>
> some of th lines in question:
> Of rest
> Of promptitude
> Of clothes
>
> this is similar to a poem i wrote about David Hume using the chapter titles
> from A Direct Treatise of Human Nature, all of which start with Of...
>
> i don't think anyone has so far said that their 'poem' is anything like

> their 'normal' work.
> is this just a coincidence or is it an incredibly well read algorithm?
>
> all th best,
> nick-e
>
> p.s. any opinion on this Steve?
>
>
> _____
> Get Hotmail on your mobile from Vodafone Try it Now!

--
Stephen McLaughlin
Schilperoortstraat 84 A2
3082SX Rotterdam, NL

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220. Poetics List
Reading at NYC Telephone Grill 11-13 [on behalf of Martha King]
Tue 7 Oct 2008

---------- Forwarded message ----------
From: [redacted]
To: [redacted]
Date: Tue, 07 Oct 2008 14:36:00 -0400
Subject: Revised: Reading at NYC Telephone Grill 11-13

Apologies for the crossed-out version you received earlier:

Prose Pros presents

CARMEN FIRAN and MARTHA KING

Thursday, November 13, 2008, 6:30 [fairly promptly] to 8:30 p.m.

at The Telephone Bar & Grill – 149 Second Avenue btw 9th & 10th Streets

All trains to Union Square, 6 to Astor Place, F to Second Avenue

Carmen Firan

Carmen Firan has been living in New York City since 2000, forging artistic links between New York's literary groups and the poets and writers of her native Romania. Widely celebrated in her home country, she writes fiction, poetry, and essays on a remarkable number of subjects. A special focus in her fiction is the complexities of life for immigrants who are suddenly confronted by irreversible changes when history, politics, and personal life collide. Her

essays often deal, fittingly enough, with communication – the loss and possible return of the redemptive power of words. See more at www.carmenfiran.com

Her latest book, Words & Flesh (with a preface by fellow countryman Andrei Codrescu), is just out from Talisman House.

"A crafter of wickedly satirical, sly and subtle short fictions," notes Isaiah Sheffer, artistic director of Symphony Space and host of "Selected Shorts" on NPR.

"Her works have deep layers of darkness intermingled with dazzling moments of comic sadness," writes Kirby Olson.

"It took a survivor of Eastern European tyranny like Carmen Firan to reveal the true absurdity of the American story. What seems normal and mundane to our jaded eyes becomes surreal and even a little bit tragic through the wry lens of her writing." – Bruce Benderson

Martha King

Co-curator of the Prose Pros series, Martha King writes poetry, essays, fiction, and memoir (and sometimes memoir/fiction). Her most recent fiction collection, North & South, was greeted by Publisher's Weekly with these

"King attended the fabled Black Mountain College in the mid-1950s: her short stories suggest the spare hardness and amused diffidence of Black Mountain poet Robert Creeley; wrenching plot twists and the instability of narrative itself —King often interrupts to discard or evaluate the proceedings—root her best work in the postmodern contingency...."

She has been writing memoir in the same vein for the past few years. A short section, titled "A map of Charlottesville, 1945" appears in the new anthology Wreckage of Reason which has just been published by Spuyten Duyvil.

The reading takes place in the comfortable backroom Lounge of the Telephone Bar, famed for fine vegetarian and carnivore fare, cooked with an English flair. Admission is free.

For more information or to be added to (or dropped from) the e-mail list, contact [redacted] or [redacted].

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221. **Poetics List**

Jules Boykoff & Kaia Sand reading in Eugene, OR [on behalf of Tim Shaner]

Tue 7 Oct 2008

---------- Forwarded message ----------
From: [redacted]
To: [redacted]
Date: Tue, 07 Oct 2008 03:41:57 +0000
Subject: Jules Boykoff & Kaia Sand reading in Eugene, OR

Saturday, October 11
A-New Poetry Series presents

Jules Boykoff and Kaia Sand

Time: 7:30 PM
Admission: $0-$5 sliding scale

@ DIVA
110 W Broadway
Eugene, OR

Kaia Sand is the author of the poetry collection interval (Edge Books 2004), selected as a Small Press Traffic Book of the Year. She created a dusie kollektiv (www.dusie.org) chapbook for her poem tiny arctic ice, which was re-configured as a broadside by Bowerbox Press and as an artist book by Jim Dine. She is creating multi-media investigations of political histories lodged in Pacific Northwest of the United States, as well as a series of poems collaged from dystopic documents. Sand co-edits the Tangent Press (www.thetangentpress.org).

Jules Boykoff is co-author, with Kaia Sand, of Landscapes of Dissent: Guerrilla Poetry & Public Space (Palm Press, 2008). He also wrote Beyond Bullets: The Suppression of Dissent in the United States (AK Press, 2007), The Suppression of Dissent: How the State and Mass Media Squelch USAmerican Social Movements (Routledge, 2006) and the poetry collection Once Upon a Neoliberal Rocket Badge (Edge Books, 2006), which was recently translated into Italian by GAMMM. A collaboration with visual artist Jim Dine is forthcoming (Steidl, 2008). In November 2006 he was an invited speaker at the United Nations Climate Change Conference in Nairobi, Kenya, where he presented research he carried out with his brother Maxwell Boykoff (Oxford University) on U.S. media coverage of global warming. Boykoff teaches political science and writing at Pacific University and lives in Portland, Oregon, USA where he co-curates the Tangent Reading Series with Rodney Koeneke and Kaia Sand.

DIVA offers a monthly avant-garde poetry reading series that brings to Eugene emerging poets from Oregon as well as innovative writers touring the Northwest.

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222. Will Larsen
Re: fake anthology
Tue 7 Oct 2008

Ryan,
Or, in a less serious vein, http://verybadpoetry.com/

On Tue, Oct 7, 2008 at 12:25 PM, Christophe Casamassima <
[redacted]> wrote:

> *Ha! I appear twice: once as "Christopher" and once as "Christophe". Talk about duality and modernism!*
>
> *----- Original Message -----*
> *From: "Obododimma Oha" <*[redacted]*>*
> *To:* [redacted]
> *Subject: Re: fake anthology*
> *Date: Mon, 6 Oct 2008 05:26:38 -0700*
>
> *Damn! I like this Jim guy. Could you link me up with him. He must be the craziest literary techno I've ever heard of.*
>
> *-- Obododimma.*
>
> *----- Original Message ----*
> *From: Jim Andrews <*[redacted]*>*
> *To:* [redacted]
> *Sent: Sunday, October 5, 2008 11:08:41 PM*
> *Subject: Re: fake anthology*
>
> *Does anyone have any backstory on this?:*
>
> *http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html*

i see jim carpenter is one of the 'editors'.

jim was at epoetry 2007 in paris. he showed us a program he is/was writing that writes poetry. what distinguished his approach was that he was primarily interested in trying to get the program to write 'original', interesting poetry of the poemy poem variety. the poems were 'based' on other texts (used them as 'seed' material), but the algorithms produced work that could include as much or apparently as little of the originals as one liked. so that the result could be made to 'stylistically' resemble the 'original' but otherwise not be particularly recognizable.

the poem in the anthology by 'me' doesn't have obvious relation to anything i've written.

if i recall correctly from epoetry 2007, his program was such that you could feed it several poems and then it would synthesize a new one 'based on' what you fed it.

the programming is obviously relatively sophisticated; jim is a professional programmer. and is quite deeply immersed in these sorts of projects.

sort of a poetry synthesizer/sequencer.

i expect jim is the brains behind this project.

ja
http://vispo.com

--
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223. Poetics List
Restoration Poems by Ed Baker [on behalf of Mark Kuniya]
Tue 7 Oct 2008

From:Country Valley <[redacted]>

Ed Baker's Restoration Poems is now available from the CVP website:
http://web.mac.com/countryvalley

"Here is the dwelling of past in present. The craft of abiding and an
abiding craft. Here is our home to be."
--John Martone

"To feel an old house being restored actually and within the fresh
materials of these poems 'chinked/w a secret/mix',
brings us all at once to one fine poet's home: now sit down and read
its timbres, words and boards, close to the fire."
--David Giannini

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224. Elizabeth Switaj
Re: fake anthology
Tue 7 Oct 2008

Jim, just a quibble: I would say that any perceived similarities between our work and our "work" were likely to be coincidences rather than mistakes (but hey, who knows, I could make those I saw portals of discovery).

Full disclosure: I wholeheartedly believe in the pursuit of significant coincidences and the search for synchronicity.

Elizabeth Kate Switaj
elizabethkateswitaj.net

On 10/7/08, Jim Andrews <[redacted]> wrote:
>
> If I understand correctly, there is 0% correlation between the poets and
> 'their poems'. Although several poets wrote in to the Poetics list noting
> some perceived correlation between their own work and what appeared
under
> their name in the 'anthology'. I think they were mistaken, actually.

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225. **Halvard Johnson**
Re: anthology
Tue 7 Oct 2008

Especially the "so forth" part.

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Oct 7, 2008, at 12:02 PM, Anny Ballardini wrote:

> *You mean, if I was thinking while writing that I am not writing any more but*
> *only thinking that I should write, and as they say, so forth?*
>
> *On Mon, Oct 6, 2008 at 11:21 PM, Halvard Johnson <[redacted]*
> *wrote:*
>
> *Did you think that as you wrote this? ;)*
>
> *Hal*
>
> *McCain / Palin -- Just say thanks but no thanks.*
> *They're a bridge to nowhere.*
>
> *Halvard Johnson*
> *==========*
> *[redacted]*
> *[redacted]*
> *http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html*
>
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html*

> *On Oct 6, 2008, at 3:37 PM, Anny Ballardini wrote:*
>
> *I also had a similar thought today that zigzagged my mind, that I am not*
> *writing anything, that is what I thought!*
>
> *guidelines*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing*
> *star!*

↑ Index

226. **Elizabeth Switaj**

Re: anthologizing mistakes

Tue 7 Oct 2008

Well, I suppose it could be done. Ask poets to send in their own mistakes or to trawl the web for mistakes they see other as having made; this would probably best be done as a blog to allow for links to mistakes (to avoid fussy legal issues) and to allow readers to point out mistaken identifications of mistakes (and this could be extended ad infinitum).

Or maybe a wiki would be better? Only one that foregrounds the palimpsest of edits rather than the finished thing.

I adore mistakes.

Elizabeth Kate Switaj
elizabethkateswitaj.

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227. **Halvard Johnson**
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

I propose a Fake Generation game. Anyone born between Jan. 1, 1935, and Dec. 31, 1939, is eligible for membership.

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Oct 7, 2008, at 11:38 AM, Obododimma Oha wrote:

> *This "fake anthology" and the question of "stolen" or "invented" identity it has raised would certainly be useful to me in developing the concept of the "indivirtual", which I tried to play with sometime ago but only succeeded in publishing a rather starved essay on my blog:*
>
> *http://obododimma.livejournal.com/#entry_640*
> *I think I have got very relevant data now from "fake anthology" and from those who have been writing in.*
>
> *-- Obododimma.*
>
> *----- Original Message ----*
> *From: J.P. Craig <*[redacted]*>*
> *To:* [redacted]
> *Sent: Tuesday, October 7, 2008 4:32:34 PM*
> *Subject: Re: Generation game? (was fake antho)*
>
> *It may be generational, but I doubt it. I think the divide here has a couple of sources. I do think it's important to distinguish between the pleasure of the reader and the pleasure of the creator. I suspect*

many people who are happy with the poem attributed to them are happy as readers. There may be a few who look at the poem attributed to them as a piece of found art, and that's a sort of authorship, no doubt, although it doesn't fit the sort of writing experience you describe.

Anyway, here's a list of all the various positions or motivations I could come up with. It's by no means exhaustive. I tried to be fair, but no doubt I slipped in a dig or two despite myself.

There are people who, perhaps like yourself, see the computer as an agent rather than a tool. This is one reason why I think things like the Turing Test keep arising.

Some people are unhappy because they see poetry as one of the great humanist endeavours. That it, like opposable thumbs, are part of what makes us truly human. They tend to talk about soul, meaning, and Turing Tests.

There are people who are invested in such methods of creation and who see the computer as a tool, like a typewriter. This may speak to the divide you identify.

There are people who are invested in control more than others. That is, some of the folks outraged also don't place value in things like automatic writing, chance operations, and so on.

Conversely, there are people who get very excited (in a happy, appreciative way) about found work, chance operations, computer-generated texts, and so on.

Some may think of this as a sort of mechanical muse and that the poets' names listed here have a status similar to those real frogs in Moore's imaginary garden or Lorca in Spicer's After Lorca.

There are also people who feel that their name/brand is threatened by such activities. They therefore see this as fraud, theft, or some other threat to the value of their name and, possibly, to the real income it generates. I know at least two major poets have made it know that this is the issue for them.

There are people who see this as part of a disruption of subjectivity and who value it as a prompt to think about what it means to be an author.

There are others who see it as a threat to their author-ity as the creator. This is starting to overlap, but I want to make the distinction.

Some people would be okay with this project if the poem attributed to them or to some they like weren't what they consider a bad poem.

Others would be proud to call the poem the product of their own labor. (There may even be those who would be happy to have a published book or two regardless of having written it themselves or not.)

I bet others can add more to this list, and I'd be grateful if someone did. I think all of these are valid positions, but I disagree with some of them.

On Oct 7, 2008, at 7:44 AM, Geraldine Monk wrote:

I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?

-- Obododimma.

I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.

Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.

Anyway I might be wrong in this but could we be seeing a real shift

> *(or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.*
>
> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*
>
> *welcome.html*

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228. **Shankar, Ravi (English)**

Drunken Boat Design Contest - $2500 - 01 Dec 08

Tue 7 Oct 2008

---

http://www.drunkenboat.com/db10/designcontest/

Drunken Boat Design Contest

Help Drunken Boat < www.drunkenboat.com >, an international online journal of the arts, celebrate its 10th anniversary. Part of our conceptual origin has been in exhibiting works of art that use the medium of the Web as constitutive of meaning; with this in mind we are soliciting proposals for the design of a special 10th issue dedicated to arts and literature online. The winning designer

receives a $2500 honorarium in return for designing the home page of a publication that attracts nearly half a million unique visitors per year.

ENTRY PROCESS To submit a design proposal, follow these steps: 1) Email [redacted] with your design proposal (as per below). 2) Pay the $25 Entry Fee online or by mail. Make sure your payment is attached to your entry. 3) Include complete contact information on all submitted materials. Note: No materials will be returned (unless prior arrangement has been reached). Please submit disposable materials wherever possible.

ENTRY FORMAT
Send your design proposal in one of the following formats:
1) a link to a website
2) one or more JPG, GIF or PNG files
3) one or more PDF files
4) a SWF file (Adobe Flash)

ENTRY FEE Pay the $25 Entry Fee online through Paypal < www.drunkenboat.com/db9/donate.html >, or by personal or organizational check. All payments sent by regular mail must include the designer's current email address and contact information.

MAILING ADDRESS
Drunken Boat
119 Main St.
Chester, CT 06412
USA

PERMISSION
Contestants grant Drunken Boat permission to display a designer's name, company name, client name and/or relevant design work at www.drunkenboat.com.

COPYRIGHT NOTICE
Drunken Boat assumes all submitted artwork is the property of the designer or design firm submitting the work. Drunken Boat will not be liable for any copyright infringement on the part of the contestant. All rights to the work will revert to the designer upon publication.

ETHICAL GUIDELINES
Drunken Boat reserves the right to revoke the award from any individual or company, whose artwork does not fall within the ethical guidelines set forth by the magazine, whether before, during or after the judging is complete. Fees are non-refundable once the entry has been submitted for any reason.

TERMS OF DELIVERY
The winner will receive a $2500 honorarium, payable upon launch date of the

10th anniversary issue. The winner will be responsible for all aspects of the home page design, including its interface with all other sections of the issue (particularly the 10 mini-sites). The winner must also be willing to work with other individuals, as needed, to enable completion of the issue in time for a Winter 2008/2009 launch.

DEADLINE
December 01 2008

RULES
The Drunken Boat Design Contest is open to designers from any discipline, from anywhere in the world, particularly individuals attuned to the potential dynamicity of designing work online. We at Drunken Boat are open to any number of aesthetic models that might encompass this issue's contents. Best of all would be an interactive / dynamic component that actively invites reader participation. The only parameters of the contest are that all of the home page designs must be structured to encompass a group of 10 mini-sites designed by Drunken Boat Web Editor / Site Designer Shawn M. McKinney. A sample of the visual design of the 10 mini-sites may be found here: www.drunkenboat.com/db10/designcontest.

All entries will be considered potential home pages; some finalists may ultimately provide alternate home page designs.

NOTES
We don't expect you to submit an entire Web site. We do expect you to provide us with a clear sense of the graphic "look and feel" of a home page, as well as a proposed system of navigation, for Drunken Boat, Issue No. 10. In addition, all proposed design elements must be aesthetically compatible with the 10 mini-sites mentioned previously. Although your email confirmation and digital artwork will be sufficient for our judges to assess your entry properly, contestants may physically mail design samples to allow for a more in-depth evaluation process. In any event, no materials will be returned (unless prior arrangement has been reached). Please submit disposable materials wherever possible.

We urge you to explore the archives of www.drunkenboat.com. Take a look at some of the creative work we have published in the past, while you consider the design sensibility that has shaped previous issues. Also, you might want to read the "designer's note" (essay) found in the Oulipo section of Drunken Boat, Issue No. 8. Locate it as follows: www.drunkenboat.com/db8 > oulipo > shawn m. mckinney > "Oulipo Redux: Extensible, Exegetic, Ex Post Facto."

A spirit of collaboration is essential to the success of this contest and this special issue of Drunken Boat. The winning designer will be expected to work

closely with a staff of designers and editors to complete the design of Issue No. 10. Mavericks need not apply.

All entries must be received by midnight. No late entries will be considered.

poster design < shawn m. mckinney > www.typonica.com

****
Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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229. **Halvard Johnson**
Re: one of my favorite people on the current economic crisis
Tue 7 Oct 2008

Stupid people from Texas get two terms. No questions asked.

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Oct 7, 2008, at 1:30 PM, George Bowering wrote:

> *As she is a Canadian, Naomi Klein cannot run for US president. A stupid person from Alaska can, though.*
>
> *gb*
>
> *On Oct 6, 2008, at 5:48 PM, CA Conrad wrote:*
>
> *Naomi Klein spoke at the University of Chicago last week. This*

> *transcript*
> *is something MARVELOUS to behold, fresh off the press and provided by*
> *another one of my favorite people, Amy Goodman:*
>
> *click here to read: http://www.democracynow.org/2008/10/6/*
> *naomi_klein*
>
> *my presidential DREAM TICKET: Goodman and Klein*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*
> *(if you click on PhillySound and look at today's 10/06/08 post*
> *you'll see*
> *that poet and former presidential candidate Eileen Myles is being*
> *harassed*
> *by the IRS)*
>
> *G. Bowering, DLitt.*
> *Mostly meat and bones.*

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230. **andrew burke**

Re: Generation game? (was fake antho)

Tue 7 Oct 2008

Hmm, I was surprised to find my name there. A friend told me I was there, so I checked. My 'fame' gland was momentarily excited - but then I read the poem. My 'shame' gland leapt into life. Awful; no redeeming features at all. I was disappointed in them portraying me like that. What if somebody should even half-way believe it was mine? Awful. An absolutely strange mix of 'poets' - just names drawn out of a cyber hat. I feel used - I laughed at the project until I found myself in it - so much work for what? It isn't even a good sham in as much as I doubt there is a public readership out there who would believe in it. Too much exposure has happened for that to be achieved.

... but a fun game for those who created it. That is all. It would be doubly cool if the perpetrators now offered us a 'true' anthology with OUR poems in it as Issue 2.

Andrew

2008/10/8 J.P. Craig <[redacted]>:
> Hmm. I wonder what I'm about to walk into?

>
> By "valid" I mean informed by desires and assumptions that I think the
> majority of us should be able to accommodate in our little individual
> Cartesian theaters, either because they spring from desires we may share on
> some level or because they correspond to recognizable positions that have a
> history. Though I'm prepared to argue with many positions I'm willing to
> call valid.
>
> If you're getting at what my position is on all this, well, I lean toward
> thinking we should see this thing as a work of art rather than an attempt to
> steal someone's identity. I think it's just as clear here as it was in After
> Lorca that we're not seeing real toads in an imaginary garden. That is to
> say, this is not a pipe, and you can smoke it in a nonsmoking area.
>
>
> On Oct 7, 2008, at 12:10 PM, Marcus Bales wrote:
>
>> On 7 Oct 2008 at 11:32, J.P. Craig wrote:
>>>
>>> ... I think all of these are valid positions ...<
>>
>> Please define "valid" as you're using it here.
>>
>> Marcus
>>
>>
>>
>
>
>
> JP Craig
> http://jpcraig.blogspot.com/
>
>
>
>
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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231. Jason Quackenbush
Re: fake anthology
Tue 7 Oct 2008

I found, reading "my" poems that I had a tendency to read for signs of my signature on the poem. I had entertained the possibility that there were word choices in the machinery linked to specific poems culled from online journals, but then, several of my friends who are not poets were also included so that seemed unlikely. in any case, the exercise of reading in to these poems i think is part of the layer of making this interesting rather than just an experiment with 10000 monkeys banging on 10000 typewriters.

On Oct 8, 2008, at 5:37 AM, Steve McLaughlin wrote:

> *This is precisely like reading your horoscope and saying "Oh my gosh, this is totally relevant to my life right at this instant!" Every poem was randomly assigned.*
>
> *I do, however, acknowledge the existence of the possibility that I may have altered this or that poem or assigned poems based on word matches from book titles harvested from SPD. And I further acknowledge that I can provide no objective proof of my actions in this regard. Even further -- now that these ideas have been generated by list discussion, I may well use such ethically questionable practices in future projects. I'll have to sleep on it. In any case, they were all randomly assigned. In fact, this is the first time I've seen your name.*
>
> *-steve*
>
> *On Tue, Oct 7, 2008 at 8:06 PM, Nicky Melville*
> *<[redacted]> wrote:*
> *hey,*
>
> *aside from th fact that, for whatever reason, i was pleased t hav made th*
> *cut (and yes, i am younger,*
> *th age of Christ in fact)...here's my tuppence worth:*
>
> *th poem i'm credited with is very interesting in that 5 lines closely resemble lines from one of my actual poems, but curiously, one that has not*
> *appeared on th internet, nor even been widely distributed outside Edinburgh.*
>
> *some of th lines in question:*

> *Of rest*
> *Of promptitude*
> *Of clothes*
>
> *this is similar to a poem i wrote about David Hume using the*
> *chapter titles*
> *from A Direct Treatise of Human Nature, all of which start with Of...*
>
> *i don't think anyone has so far said that their 'poem' is anything*
> *like*
> *their 'normal' work.*
> *is this just a coincidence or is it an incredibly well read*
> *algorithm?*
>
> *all th best,*
> *nick-e*
>
> *p.s. any opinion on this Steve?*
>
> _____
> *Get Hotmail on your mobile from Vodafone Try it Now!*
>
> --
> *Stephen McLaughlin*
> *Schilperoortstraat 84 A2*
> *3082SX Rotterdam, NL*
>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

232. **PJ**
from east to west, fall '08 - a link would be nice!
Tue 7 Oct 2008

The link to the issue was missing in my previous post which makes it all very difficult to read in spite of it being free! Find the fall issue of "from east to west: bicoastal verse" here:

http://www.geocities.com/pj_nights

PJ

PJ <[redacted]> wrote: Yet another quarterly issue done! The fall '08 issue of from east to west: bicoastal verse is packed full with 44 full color pages of featured poets, Patrick Carrington & Constance Pavliska, artists & photographers, Scott Davis, Constance Pavliska, Dave Wade & more, "time" poets, Brion Berkshire, Geraldine Cannon, Wendy Howe, Jim Knowles, Doug Knowlton, Ken Markee, Alice Persons, & Patricia Smith Ranzoni, and our "Best of the Net" nominations, Courtney Campbell, Laurel Dodge, Helmuth Filipowitsch, Gil Helmick, David Moreau, & Barton Smock. Again the issue is available from Lulu.com as either a free .pdf download or an at-cost print paperback.

Submission call for Winter '08/'09:
For the winter themed section, we are looking for poetry about "travel" to cure us of our cabin fever. Send your submissions and a short bio in the body of an email with "travel submission" in the subject line.
Also, we are looking for visual artists to be featured in the winter and future issues. If interested, send an inquiry with a link to samples of your work.

All submissions should be sent to PJ Nights at [redacted].

PJ Nights

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233. Troy Camplin
Re: EXCITED for the math
Tue 7 Oct 2008

The financial crisis is not even remotely as you portray it. There is nothing in the area of finance not regulated, and anyone who told you otherwise was lying to you.

Believing in evolution is not ideological; not believing in it is. Believing in a heliocentric solar system is not ideological; not believing in it is. Believing in the spontaneous order known as the free market system of economics is not ideological; not believing in it is.

My anthropological approach does not excuse slavery any more than it excuses poverty. What it allows us to do is understand the origins of poverty, that it is a natural state, that wealth is new and something that we should be trying to get more people into. But wealth is not the natural state of things, and the wealth of others does not cause poverty in others. Historically, the wealth of others, especially in free market situations, allows for the wealth of others. THe world is not a zero-sum game.

Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

Troy,

You mean "believing in a free market" is not ideological? The, only not believing in it is? That more or less sounds nonsensical to me. Have you been following the congressional hearings at all? As it is turning out, the credit swaps, which were completely unregulated and unobserved (your "natural" state of the world) and with a size of over forty trillion at the root of a lot of our present financial problems, were nothing but a casino in the sky, the wizard of Oz turning out to be a mountebank.

As for your "anthropoligical" analysis, if we encounter slavery today, we should tolerate it because it has existed before.

Ciao,

Murat

On Tue, Oct 7, 2008 at 10:52 AM, Troy Camplin <[redacted]> wrote:

> *Just because I find the Left despicable, that doesn't mean I like the Right, either. False dichotomy -- as you go far enough to the Right or the Left, and they end up being the same things (Naziism and Communism behaved almost identically). I'm a free market supporter, which isn't ideological at all, because saying you support a naturally-occurring human system like free market economies is much like saying you support the existence of deserts in the world along the 30th parallel. The pollution in the developing world is occurring not because of corporations per se, but because the governments there are socialist kleptocracies more interested in robbing the people than in providing the kinds of institutions (rule of law with independent judiciaries, property rights protections, etc.) which have proven everywhere they are tried to life the poor out of their poverty.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Alison Croggon <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, October 6, 2008 8:30:57 PM*
> *Subject: Re: EXCITED for the math*
>
> *The left is more diabolical than the right? They both have their monsters. And I'm not so certain that "left" and "right" mean much any*

more (though I'm noticing an interesting nascent post-communist marxism cropping up here and there). Democratic governments across the west are steadily heading towards police states in the service of corporate power - what else is the US government about these days? Is Blackwater such a marvellous thing, really, that massive privatisation of state violence? Rampant development is probably responsible for most mass species extinction, and that occurs everywhere, not just in the grim tips of Eastern Europe and Asia. Look at the recent figures on the declining populations of common birds (or bees or frogs) across the globe, including the UK (where animal populations are in serious decline), the US and Australia.

And from Tamberlaine on, people have accumulated huge amounts of wealth through pillaging the goods and labour of others. No mystery there. Corporations are no different. All that pollution in the "developing world" is our factories at work, without those pesky government regulations that make it so inconvenient and expensive in our own backyard.

A

On Tue, Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]> wrote:
Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S.S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the world.
Naivety and ignorance are two very dangerous things, and cause more harm than good. They're as dangerous as the good intentions that flow out of them. Good intentions minus an understanding of reality is what keeps poor people poor in this world. At least, I like to think that that's what's going on, because otherwise it means that the Left are diabolical.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>

> *To: [redacted]*
> *Sent: Sunday, October 5, 2008 11:13:55 PM*
> *Subject: Re: EXCITED for the math*
>
> *Nice to know that we can leave the fate of the poor in the hands of those generous rich people, who so nicely provide jobs and housing for everyone.*
>
> *Now, I've got nothing personally against the rich. Or even the moderately rich. But it would be nice to see some perception of how much damage all-out corporatism and global finance has done to the lifestyles of the poor and unknown all around the globe. Not to mention the millions of species that are presently being wiped out, due to pollution and unregulated development and everything that follows on from that. Money is only interested in money. Maybe some questioning on the place of the so-called "defence" industry and its effects, politically, environmentally, socially? Or is terminal naivety the order of the day?*
>
> *A*
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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234. **Geraldine Monk**

Re: Generation game? (was fake antho)

Tue 7 Oct 2008

Hello Jason (oh and thank you all for the other replies, but I just want to take up a point with Jason - sorry Jason - you've got the short straw this time!).

Aren't you being slightly contradictory here? You say your name has little to do with you. Fair enough, the word pain is not pain itself but it's the word we use

to convey a state of mind or body. Your name may be a series of sounds and letters but that is what language is - so you could be saying that language has little to do with you. Try it out for a day. No talking, no word thought, no name - eer no don't try it out because except for exceptional cases it's usually called death. It's virtually impossible not to inhabit language ipso facto it has everything to do with us.

And I think, with all respect, that's why you end up seeming to contradict yourself by saying that you would object if you're name was attached to something you didn't like or was appropriated for foul means. But doesn't this demonstrate that we can't pick and choose - and that is the danger of being complacent about our names being stolen. Lots of you had a giggle at the anthology and thought it hilarious but what if the next list with all your names isn't so amusing - is something very dark. It could be. This could just be the grooming to soften you up. Ah they love it - now let's give them more. The bottom line is it's identity theft and you don't care.

On an even more serious note I believe many on this list are dead and I find this rather sick. It includes my dear friend Bob Cobbing. So we're not talking long dead but recently dead with a widow and children. Poets with friends and family in living memory are fair game? Maybe I should check out what they have attributed to Bob - but I just can't do it because I know it's not him. The very callousness of these inclusion of the dead show that the people who did it don't give a fig about you, me or anyone - they are using us all - it's a practical joke - hilarious? I don't think so. If I was a widow and saw my darling husband in this list I wouldn't be amused.

Bob Cobbing used every artificial device available (he was the first person I knew who got a computer type thingy - we tried typing in poems into it and it keep saying 'fatal error' - we laughed our socks off at this assessment of our writing but it got a bit frustrating after a while). He/I loved and thrived off found writings, cut and paste, stick it in the tumble dryer, leave it in the sun, bung it in a shredder and see what comes out - brilliant - we have to try and bump ourselves out of our own mindsets (or into them before the word and world got to them). Computer generate your own poems but don't give up your identity when it pleases you otherwise you have to accept that it will be taken from you when it doesn't. Yes?

Geraldine

----- Original Message -----
From: "Jason Quackenbush" <[redacted]>
To: <[redacted]>
Sent: Tuesday, October 07, 2008 2:52 PM
Subject: Re: Generation game? (was fake antho)

I was talking to my mother about this the other day. She's 60 and was remarking at how little I cared about my name appearing on things like this anthology. My response is that my name has very little to do with me. It's a series of sounds and/or letters that is used to designate me, and that i use to identify things that i've written, but beyond that? it isn't much of anything. by publishing, which was a choice that I made, i put my name OUT THERE. and i think that part of the generational difference that you may be talking about here is a different conception of what OUT THERE means. the public space of the internet, and of discourse, is one where Identity has very little to do with one's name and much more to do with ones actions. this anthology, because it's clearly computer generated, and because the way the names were presented were en masse in a sort of storm of names is very different from the sort of thing i might object to, such as someone specifically using my name to endorse something i disagree with or using my bio to try to get crappy poems published. There is no action attributed to me in my name's inclusion in this thing. The only thing that my name being included in this says about me is that I have a minor public presence as a writer, which fact is the result of intentional action on my part. the project itself, as a commentary on the field and as a utilization of machine generated poetry, is worthy and as such I don't really see anything objectionable about it at all. what you're calling real privacy to me looks like something that is either illusory or an over strong definition. a rose is a rose is a rose, and no number of garbage poems about roses have ever diminished the rose from being a beautiful flower. just the same, a JF Quackenbush is a JF Quackenbush is a JF Quackenbush, and attributing a computer generated poem or poems to JF Quackenbush says nothing about me or my work. so why should it bother me?

On Oct 7, 2008, at 7:44 PM, Geraldine Monk wrote:

I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?

-- Obododimma.

I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

> *I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.*
>
> *Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.*
>
> *Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.*
>
> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*
>
> *Jason Quackenbush*
> [redacted]

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235. **Troy Camplin**
Re: EXCITED for the math
Tue 7 Oct 2008

The free market is an open, not a close system. Just like the ecosystem. It is what is known as a spontaneous order, which means it is a self-organizing system. All self-organizing systems are open systems. All other ways of

"organizing" an economy is centralized, ordered by people who cannot have enough information to make good systems, and are in fact closed systems. That is why they all break down over time, as they are susceptible to closed-system entropy. All such systems are ideological in nature. The free market is also a positive-sum game, not a zero-sum game. Which is really to say the same thing as to say it is an open system.

Troy Camplin

----- Original Message ----
From: Stephen Ellis <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 1:50:23 PM
Subject: Re: EXCITED for the math

How is a "free market", which is a completely novel conceptual framework, "naturally occuring?" It's a completely closed system. An account book. If I'm missing something, please send a doe or a roe with a note in its mouth, and tell me what it is.
> Date: Tue, 7 Oct 2008 07:52:57 -0700> From: [redacted]> Subject: Re: EXCITED for the math> To: [redacted]> > Just because I find the Left despicable, that doesn't mean I like the Right, either. False dichotomy -- as you go far enough to the Right or the Left, and they end up being the same things (Naziism and Communism behaved almost identically).. I'm a free market supporter, which isn't ideological at all, because saying you support a naturally-occurring human system like free market economies is much like saying you support the existence of deserts in the world along the 30th parallel. The pollution in the developing world is occurring not because of corporations per se, but because the governments there are socialist kleptocracies more interested in robbing the people than in providing the kinds of institutions (rule of law with independent judiciaries, property rights protections, etc.) which have proven everywhere they
are tried to life the poor out of their poverty. > > Troy Camplin> > > ----- Original Message ----> From: Alison Croggon <[redacted]>> To: [redacted]> Sent: Monday, October 6, 2008 8:30:57 PM> Subject: Re: EXCITED for the math> > The left is more diabolical than the right? They both have their> monsters. And I'm not so certain that "left" and "right" mean much any> more (though I'm noticing an interesting nascent post-communist> marxism cropping up here and there). Democratic governments across the> west are steadily heading towards police states in the service of> corporate power - what else is the US government about these days? Is> Blackwater such a marvellous thing, really, that massive privatisation> of state violence? Rampant development is probably responsible for> most mass species extinction, and that occurs everywhere, not just in> the grim tips of Eastern Europe and Asia. Look at the

recent figures> on the declining
populations of common birds (or bees or frogs) across> the globe, including the UK (where animal populations are in serious> decline), the US and Australia.> > And from Tamberlaine on, people have accumulated huge amounts of> wealth through pillaging the goods and labour of others. No mystery> there. Corporations are no different. All that pollution in the> "developing world" is our factories at work, without those pesky> government regulations that make it so inconvenient and expensive in> our own backyard.> > A> > On Tue, Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]> wrote:> > Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find
no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S..S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the> world.> > Naivety and ignorance are two very dangerous things, and cause more harm than good. They're as dangerous as the good intentions that flow out of them. Good intentions minus an understanding of reality is what keeps poor people poor in this world. At least, I like to think that that's what's going on, because otherwise it means that the Left are diabolical.>
>> > Troy Camplin> >> >> > ----- Original Message ----> > From: Alison Croggon <[redacted]>> > To: [redacted]> > Sent: Sunday, October 5, 2008 11:13:55 PM> > Subject: Re: EXCITED for the math> >> > Nice to know that we can leave the fate of the poor in the hands of> > those generous rich people, who so nicely provide jobs and housing for> > everyone.> >> > Now, I've got nothing personally against the rich. Or even the> > moderately rich. But it would be nice to see some perception of how> > much damage all-out corporatism and global finance has done to the> > lifestyles of the poor and unknown all around the globe. Not to> > mention the millions of species that are presently being wiped out,> > due to pollution and unregulated development and everything that> > follows on from that. Money is only interested in money. Maybe some> > questioning on the place of the so-called "defence" industry and its> > effects, politically,

---

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http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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236. steve russell
Re: EXcited by the Math
Tue 7 Oct 2008

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much that has been done in the name of socialism is barbaric. Orwell longed for a humane brand of Socialism. & much of Europe, not the East, seems to be moving in that direction. The 2 party system in the States is morally and intellectually broke.

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237. Geraldine Monk
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

Dear Sharon, Thanks so much for your reply. I honestly don't understand their satisfaction with being given a poem - it's not the same as a found poem you find yourself - its all done and dusted with no input from them whatsoever except the frisson of seeing their name - and then they have the 'hilarity' to argue that their name doesn't matter. Are they are reading everyone else's fake poems! They just don't seem to see the contradiction - nor the paucity of it. Hilarious! Bloody hell. I despair. I think the lesser known are most thrilled so maybe we shouldn't be to harsh on them but catch my next letter to Jason where I outline some more of my other concerns.

London 86! Was that at Young Vic Theatre on The Cut? I think I also read at the Festival Hall. 20 years ago! Oh no. 22 years ago. Not water but torrents under the bridge. How lovely that you were there.

Take care,

And best wishes,

Geraldine

----- Original Message -----
From: "Sharon Mesmer/David Borchart" <[redacted]>
To: <[redacted]>
Sent: Tuesday, October 07, 2008 4:02 PM
Subject: Re: Generation game? (was fake antho)

> *Geraldine,*

I write to you as a huge fan of your work -- I first saw you read in London in '86, in connection (I think, if memory serves) with MHorovitz's Grandchildren of Albion anthology -- and with no disrespect whatsoever. In your post, you wrote:

But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction

Indeed. So much so that having a little hoax poem (or two or three) with one's name on it included among over 3,000 other little hoax poems could/should never detract from that. There's no real satisfaction to be gained from seeing one's name on a poem one didn't write (sometimes there's no satisfaction from seeing one's name on a poem one did write!). There's a giggle, yeah, at the joke -- that the poems are so obviously not the work of the many, many poets whose names are affixed to them -- but a giggle's not satisfaction. Okay, sometimes it can be, but I think not in this case.

The anthology has certainly revealed a lot of very interesting attitudes (about, for one thing, litigation) among certain poets, and maybe that's its "value." But what you wrote here is the most cogent thing, in my opinion, anyone's said about it:

could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways.

There has definitely been a shift in the way I configure time in my own brain, and the presence of a computer has contributed to that. I KNOW that the computer, as a kind of outside-the-body brain, has changed poetry. In my own life it is intrusive, but at the same time an interesting tool -- and there's the slippery slope. And if we slip, do we cling onto something, or let go and see where we land? Either way, it might hurt.

x, Sharon Mesmer

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238. George Bowering
Re: fake anthology
Tue 7 Oct 2008

Mine had similies in it. (Yes, that is a proper spelling). That proves that the computer is a bad poet.

gb

On Oct 7, 2008, at 3:46 PM, Elizabeth Switaj wrote:

> *Jim, just a quibble: I would say that any perceived similarities between our work and our "work" were likely to be coincidences rather than mistakes (but hey, who knows, I could make those I saw portals of discovery).*
>
> *Full disclosure: I wholeheartedly believe in the pursuit of significant coincidences and the search for synchronicity.*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*
>
> *On 10/7/08, Jim Andrews <[redacted]> wrote:*
>
> *If I understand correctly, there is 0% correlation between the poets and*
> *'their poems'. Although several poets wrote in to the Poetics list noting*
> *some perceived correlation between their own work and what appeared under*
> *their name in the 'anthology'. I think they were mistaken, actually.*
>
> *welcome.html*

Geo Bowering
No additives.

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239. Ryan Daley
Re: anthology
Tue 7 Oct 2008

It would be a way to interrogate our mistakes. We could sit back and "understand" our own flaws.

It would be like having a town hall debate, but with thoughtful questions.

On Tue, Oct 7, 2008 at 6:48 PM, Halvard Johnson <[redacted]>wrote:

> *Especially the "so forth" part.*
>
> *Hal*
>
> *McCain / Palin -- Just say thanks but no thanks.*
> *They're a bridge to nowhere.*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> [redacted]
> *http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>*
>
> *On Oct 7, 2008, at 12:02 PM, Anny Ballardini wrote:*
>
> *You mean, if I was thinking while writing that I am not writing any more but*
> *only thinking that I should write, and as they say, so forth?*
>
> *On Mon, Oct 6, 2008 at 11:21 PM, Halvard Johnson <*[redacted]
> *wrote:*
>
> *Did you think that as you wrote this? ;)*
>
> *Hal*
>
> *McCain / Palin -- Just say thanks but no thanks.*
> *They're a bridge to nowhere.*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> [redacted]
> *http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>*
> *<http://home.earthlink.net/%7Ehalvard/index.html>*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*

> *http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>*
> *<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>*
>
> *On Oct 6, 2008, at 3:37 PM, Anny Ballardini wrote:*
>
> *I also had a similar thought today that zigzagged my mind, that I am not*
>
> *writing anything, that is what I thought!*
>
> *guidelines*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*

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240. **Ryan Daley**
Re: fake anthology
Tue 7 Oct 2008

Will,

I actually like the poem on that site. Oh well.

On Tue, Oct 7, 2008 at 7:40 PM, Jason Quackenbush <[redacted]> wrote:

> *I found, reading "my" poems that I had a tendency to read for signs of my signature on the poem. I had entertained the possibility that there were word choices in the machinery linked to specific poems culled from online journals, but then, several of my friends who are not poets were also included so that seemed unlikely. in any case, the exercise of reading in to these poems i think is part of the layer of making this interesting rather than just an experiment with 10000 monkeys banging on 10000 typewriters.*

On Oct 8, 2008, at 5:37 AM, Steve McLaughlin wrote:

This is precisely like reading your horoscope and saying "Oh my gosh, this is totally relevant to my life right at this instant!" Every poem was randomly assigned.

I do, however, acknowledge the existence of the possibility that I may have altered this or that poem or assigned poems based on word matches from book titles harvested from SPD. And I further acknowledge that I can provide no objective proof of my actions in this regard. Even further -- now that these ideas have been generated by list discussion, I may well use such ethically questionable practices in future projects. I'll have to sleep on it. In any case, they were all randomly assigned. In fact, this is the first time I've seen your name.

-steve

On Tue, Oct 7, 2008 at 8:06 PM, Nicky Melville
<[redacted]> wrote:

hey,

aside from th fact that, for whatever reason, i was pleased t hav made th cut (and yes, i am younger,
th age of Christ in fact)...here's my tuppence worth:

th poem i'm credited with is very interesting in that 5 lines closely resemble lines from one of my actual poems, but curiously, one that has not
appeared on th internet, nor even been widely distributed outside Edinburgh.

some of th lines in question:
Of rest
Of promptitude
Of clothes

this is similar to a poem i wrote about David Hume using the chapter titles
from A Direct Treatise of Human Nature, all of which start with Of...

i don't think anyone has so far said that their 'poem' is anything like their 'normal' work.
is this just a coincidence or is it an incredibly well read algorithm?

all th best,

> *nick-e*
>
> *p.s. any opinion on this Steve?*
>
> _____
> *Get Hotmail on your mobile from Vodafone Try it Now!*
>
> --
> *Stephen McLaughlin*
> *Schilperoortstraat 84 A2*
> *3082SX Rotterdam, NL*
>
> *Jason Quackenbush*
> [redacted]

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241. **Catherine Daly**
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

---

1) I view the writer of the algorythm, program, whatever, as well as the writers of any source material (but there doesn't seem to be any? ???) to be the writers of this work (except if placing it in .pdf format involved indents, for example); when I decided this, I started having very much more of a problem with the use of names of people who did not write the program with the results. It disguises the essential nature of the writtenness of computer programs, deliberately, and seems to align with posthuman theory I disagree with. It disguises the fact that the writing is "results" or "output" -- of, I may point out, a "test." Is the test of the system the real thing? Is the system completed? I don't know. What was the test bed? Can you feed this back in and get a different anthology?

It also raises another question, which is,

2) has the writer read the work? He has called the results poetry, but has he read it? How does he know?

His reading would make it more "his" -- his response: to publish it not under his name. Making Anne's reading of the poem ascribed to her, finding in it poetry, a second reading, not a first one. The first "reading" unfortunately cannot be

the machines, because um, they can't read. They can scan. (How was the text fed in? Or not -- just trawled? Any intervention of any type? Programmed intervention? Human intervention not via programming? Any humans read anything? Tweak the code during output?)

3) Also, my piece is really terrible. It is just awful. At first, I was objecting to the program, since it was producing dreck. Then I thought, maybe something about poetry and aesthetics. Now I think: what a miserably aimed, sloppily controlled, misanthropic project. What was it devised to do? Why is that design or intention important, inherent, significant, or not? (for example, it is a design through and through?) Why did the writer insert or collate harvested names -- many of whom have very specific ideas and various ideas -- into a text that was "one substance"? That they were (mostly) poets from lists were postings about readings, publications, etc., has replaced discussion?

4) post-identity = posthuman?

All best,
Catherine Daly
not the author of ALL SHOOK UP

> *If you're getting at what my position is on all this, well, I lean toward thinking we should see this thing as a work of art rather than an attempt to steal someone's identity. I think it's just as clear here as it was in After Lorca that we're not seeing real toads in an imaginary garden. That is to say, this is not a pipe, and you can smoke it in a nonsmoking area.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

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242. **Obododimma Oha**
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

No, Hal. Let's use a computer program to generate a "fake" generation! That, I think, would be fair.

-- Obododimma.

----- Original Message ----
From: Halvard Johnson <[redacted]>

To: [redacted]
Sent: Tuesday, October 7, 2008 11:52:30 PM
Subject: Re: Generation game? (was fake antho)

I propose a Fake Generation game. Anyone born between Jan. 1, 1935, and Dec. 31, 1939, is eligible for membership.

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Oct 7, 2008, at 11:38 AM, Obododimma Oha wrote:

> *This "fake anthology" and the question of "stolen" or "invented" identity it has raised would certainly be useful to me in developing the concept of the "indivirtual", which I tried to play with sometime ago but only succeeded in publishing a rather starved essay on my blog:*
>
> *http://obododimma.livejournal.com/#entry_640*
> *I think I have got very relevant data now from "fake anthology" and from those who have been writing in.*
>
> *-- Obododimma.*
>
> *----- Original Message ----*
> *From: J.P. Craig <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, October 7, 2008 4:32:34 PM*
> *Subject: Re: Generation game? (was fake antho)*
>
> *It may be generational, but I doubt it. I think the divide here has a couple of sources. I do think it's important to distinguish between the pleasure of the reader and the pleasure of the creator. I suspect*

many people who are happy with the poem attributed to them are happy as readers. There may be a few who look at the poem attributed to them as a piece of found art, and that's a sort of authorship, no doubt, although it doesn't fit the sort of writing experience you describe.

Anyway, here's a list of all the various positions or motivations I could come up with. It's by no means exhaustive. I tried to be fair, but no doubt I slipped in a dig or two despite myself.

There are people who, perhaps like yourself, see the computer as an agent rather than a tool. This is one reason why I think things like the Turing Test keep arising.

Some people are unhappy because they see poetry as one of the great humanist endeavours. That it, like opposable thumbs, are part of what makes us truly human. They tend to talk about soul, meaning, and Turing Tests.

There are people who are invested in such methods of creation and who see the computer as a tool, like a typewriter. This may speak to the divide you identify.

There are people who are invested in control more than others. That is, some of the folks outraged also don't place value in things like automatic writing, chance operations, and so on.

Conversely, there are people who get very excited (in a happy, appreciative way) about found work, chance operations, computer-generated texts, and so on.

Some may think of this as a sort of mechanical muse and that the poets' names listed here have a status similar to those real frogs in Moore's imaginary garden or Lorca in Spicer's After Lorca.

There are also people who feel that their name/brand is threatened by such activities. They therefore see this as fraud, theft, or some other threat to the value of their name and, possibly, to the real income it generates. I know at least two major poets have made it know that this is the issue for them.

There are people who see this as part of a disruption of subjectivity and who value it as a prompt to think about what it means to be an author.

There are others who see it as a threat to their author-ity as the creator. This is starting to overlap, but I want to make the distinction.

Some people would be okay with this project if the poem attributed to them or to some they like weren't what they consider a bad poem.

Others would be proud to call the poem the product of their own labor. (There may even be those who would be happy to have a published book or two regardless of having written it themselves or not.)

I bet others can add more to this list, and I'd be grateful if someone did. I think all of these are valid positions, but I disagree with some of them.

On Oct 7, 2008, at 7:44 AM, Geraldine Monk wrote:

I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?

-- Obododimma.

I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.

Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.

Anyway I might be wrong in this but could we be seeing a real shift

> *(or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.*
>
> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*
>
> *welcome.html*

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243. **Jason Quackenbush**

Re: Generation game? (was fake antho)

Tue 7 Oct 2008

Hi Geraldine, Here's my point: Am I JF Quackenbush who writes poetry and publishes it in various small journals? Am I JF Quackenbush the widely published microbiologist? Am I Jason Quackenbush the minor league midwestern professional wrestler? If you google my name, you'll find all of those people. One of them is the result a collection of actions that I have taken. The others have nothing to do with me. Ultimately, it's just the internet and who cares. I can't pick and choose how my name gets used detached from my

actions and the "JF Quackenbush" who is part of this anthology is peripherally related to me, but it's in that grey area where it doesn't get my back up. Now were someone to start a smear campaign against me and accuse me of taking actions that I find reprehensible, like murder or publishing bad poetry, that I might take exception to but because they're attributing actions to me that aren't mine. I don't think any reasonable person with a reasonable familiarity with contemporary poetry ought to be able to tell that the poems in this thing are computer generated, and the inclusion of "new" poetry by Bill Shakespeare, ee cummings, and Edna St. Vincent Millay should clue in everybody else who isn't paying close enough attention that these poems aren't real acts by the persons whose names are listed. That to me as a fundamental difference.

As a side note, this idea of name as personal property is not necessarily something that existed once upon a time and has vanished in the information age. Prior to the last couple hundred years and the expansion of copyright protections and libel/slander laws, there have been all kinds of uses of false attribution in order to make some sort of political or artistic point. Heck, some of the greatest selling poetry of all time, the stuff in the Bible, is largely pseudoepigraphal. Pseudoepigapha of unknown quantities like myself is maybe a little bit strange, but frankly I think that that sort of democratization is precisely what makes this particular project so interesting. It's precisely the sort of question that a piece of conceptual work like this should be acting. I think of all the poets I only know and interact with through the internet, and all that a lot of you are are neames to me. Who are Jessica Smith, Anny Ballardini, Geof Gatza, or Jim Andrews? They're all there in the Anthology, and I "know" them all, and as writers I know and respect their work. But really that knowing is just text on a screen, well and pictures and sounds sometimes, but really, it's not direct human contact despite the fact that if I was asked I might say, yeah I know so and so. I think it's possible that I've built up an unsupportable and overly strong idea of identity in the face of what I think is a reasonable rejection of Barthes claim that there is no author just text. And I don't think I'm alone in that. But in a world where all so many of us know of one another, and I think this is wider than just poetry but extends to everyone who is at all involved in human interaction through the internet which these days at least it's largely impossible not to be, is through a form of authorship, I think a project like this has value in the way that it highlights the vagaries of what actually is going on in that authorship which vagaries led to the authors epitaph in the first place.

Who knows though. I could be wrong. Maybe I really am a professional wrestler and shouldn't be talking about this literary theory stuff at all.

-Jason (or is it?)

On Oct 8, 2008, at 8:39 AM, Geraldine Monk wrote:

Hello Jason (oh and thank you all for the other replies, but I just want to take up a point with Jason - sorry Jason - you've got the short straw this time!).

Aren't you being slightly contradictory here? You say your name has little to do with you. Fair enough, the word pain is not pain itself but it's the word we use to convey a state of mind or body. Your name may be a series of sounds and letters but that is what language is - so you could be saying that language has little to do with you. Try it out for a day. No talking, no word thought, no name - eer no don't try it out because except for exceptional cases it's usually called death. It's virtually impossible not to inhabit language ipso facto it has everything to do with us.

And I think, with all respect, that's why you end up seeming to contradict yourself by saying that you would object if you're name was attached to something you didn't like or was appropriated for foul means. But doesn't this demonstrate that we can't pick and choose - and that is the danger of being complacent about our names being stolen. Lots of you had a giggle at the anthology and thought it hilarious but what if the next list with all your names isn't so amusing - is something very dark. It could be. This could just be the grooming to soften you up. Ah they love it - now let's give them more. The bottom line is it's identity theft and you don't care.

On an even more serious note I believe many on this list are dead and I find this rather sick. It includes my dear friend Bob Cobbing. So we're not talking long dead but recently dead with a widow and children. Poets with friends and family in living memory are fair game? Maybe I should check out what they have attributed to Bob - but I just can't do it because I know it's not him. The very callousness of these inclusion of the dead show that the people who did it don't give a fig about you, me or anyone - they are using us all - it's a practical joke - hilarious? I don't think so. If I was a widow and saw my darling husband in this list I wouldn't be amused.

Bob Cobbing used every artificial device available (he was the first person I knew who got a computer type thingy - we tried typing in poems into it and it keep saying 'fatal error' - we laughed our socks off at this assessment of our writing but it got a bit frustrating after a while). He/I loved and thrived off found writings, cut and paste, stick it in the tumble dryer, leave it in the sun, bung it in a shredder and see what comes out - brilliant - we have to try and bump ourselves out of our own mindsets (or into them before the word and world got to them). Computer generate your own poems but don't give up your identity when it

> *pleases you otherwise you have to accept that it will be taken from you when it doesn't. Yes?*
>
> *Geraldine*
>
> *----- Original Message ----- From: "Jason Quackenbush" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Tuesday, October 07, 2008 2:52 PM*
> *Subject: Re: Generation game? (was fake antho)*
>
> *I was talking to my mother about this the other day. She's 60 and was remarking at how little I cared about my name appearing on things like this anthology. My response is that my name has very little to do with me. It's a series of sounds and/or letters that is used to designate me, and that i use to identify things that i've written, but beyond that? it isn't much of anything. by publishing, which was a choice that I made, i put my name OUT THERE. and i think that part of the generational difference that you may be talking about here is a different conception of what OUT THERE means. the public space of the internet, and of discourse, is one where Identity has very little to do with one's name and much more to do with ones actions. this anthology, because it's clearly computer generated, and because the way the names were presented were en masse in a sort of storm of names is very different from the sort of thing i might object to, such as someone specifically using my name to endorse something i disagree with or using my bio to try to get crappy poems published. There is no action attributed to me in my name's inclusion in this thing. The only thing that my name being included in this says about me is that I have a minor public presence as a writer, which fact is the result of intentional action on my part. the project itself, as a commentary on the field and as a utilization of machine generated poetry, is worthy and as such I don't really see anything objectionable about it at all. what you're calling real privacy to me looks like something that is either illusory or an over strong definition. a rose is a rose is a rose, and no number of garbage poems about roses have ever diminished the rose from being a beautiful flower. just the same, a JF Quackenbush is a JF Quackenbush is a JF Quackenbush, and attributing a computer generated poem or poems to JF Quackenbush says nothing about me or my work. so why should it bother me?*

On Oct 7, 2008, at 7:44 PM, Geraldine Monk wrote:

I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?

-- Obododimma.

I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.

Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.

Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our

> *privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.*
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> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*
>
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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244. Obododimma Oha
Re: Generation game? (was fake antho)
Tue 7 Oct 2008

Yes, Geraldine, dead poets are there. And, could we be wrong to think that dead poets don't write (bite/byte?)? Perhaps, in the thinking of the anthologists, dead poets, disembodied as they are, are the number one netizens. Which was why I had to write a comment on behalf of my friend, e.e. cummings, who is also listed. -- Obododimma.

----- Original Message ----
From: Geraldine Monk <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 1:39:13 AM
Subject: Re: Generation game? (was fake antho)

Hello Jason (oh and thank you all for the other replies, but I just want to take up a point with Jason - sorry Jason - you've got the short straw this time!).

Aren't you being slightly contradictory here? You say your name has little to do with you. Fair enough, the word pain is not pain itself but it's the word we use to convey a state of mind or body. Your name may be a series of sounds and letters but that is what language is - so you could be saying that language has

little to do with you. Try it out for a day. No talking, no word thought, no name - eer no don't try it out because except for exceptional cases it's usually called death. It's virtually impossible not to inhabit language ipso facto it has everything to do with us.

And I think, with all respect, that's why you end up seeming to contradict yourself by saying that you would object if you're name was attached to something you didn't like or was appropriated for foul means. But doesn't this demonstrate that we can't pick and choose - and that is the danger of being complacent about our names being stolen. Lots of you had a giggle at the anthology and thought it hilarious but what if the next list with all your names isn't so amusing - is something very dark. It could be. This could just be the grooming to soften you up. Ah they love it - now let's give them more. The bottom line is it's identity theft and you don't care.

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Geraldine

----- Original Message -----
From: "Jason Quackenbush" <[redacted]>
To: <[redacted]>
Sent: Tuesday, October 07, 2008 2:52 PM
Subject: Re: Generation game? (was fake antho)

> *I was talking to my mother about this the other day. She's 60 and was remarking at how little I cared about my name appearing on things like*

this anthology. My response is that my name has very little to do with me. It's a series of sounds and/or letters that is used to designate me, and that i use to identify things that i've written, but beyond that? it isn't much of anything. by publishing, which was a choice that I made, i put my name OUT THERE. and i think that part of the generational difference that you may be talking about here is a different conception of what OUT THERE means. the public space of the internet, and of discourse, is one where Identity has very little to do with one's name and much more to do with ones actions. this anthology, because it's clearly computer generated, and because the way the names were presented were en masse in a sort of storm of names is very different from the sort of thing i might object to, such as someone specifically using my name to endorse something i disagree with or using my bio to try to get crappy poems published. There is no action attributed to me in my name's inclusion in this thing. The only thing that my name being included in this says about me is that I have a minor public presence as a writer, which fact is the result of intentional action on my part. the project itself, as a commentary on the field and as a utilization of machine generated poetry, is worthy and as such I don't really see anything objectionable about it at all. what you're calling real privacy to me looks like something that is either illusory or an over strong definition. a rose is a rose is a rose, and no number of garbage poems about roses have ever diminished the rose from being a beautiful flower. just the same, a JF Quackenbush is a JF Quackenbush is a JF Quackenbush, and attributing a computer generated poem or poems to JF Quackenbush says nothing about me or my work. so why should it bother me?

On Oct 7, 2008, at 7:44 PM, Geraldine Monk wrote:

I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?

-- Obododimma.

I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to

> *see your name on a poem you didn't write then I'm totally mystified.*
>
> *Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.*
>
> *Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.*
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> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*
>
> *Jason Quackenbush*
> [redacted]

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245. **Jim Andrews**
Re: fake anthology
Wed 8 Oct 2008

Yes, I agree. Sorry.

ja
http://vispo.com

> *Jim, just a quibble: I would say that any perceived similarities between our work and our "work" were likely to be coincidences rather than mistakes (but hey, who knows, I could make those I saw portals of discovery).*
>
> *Full disclosure: I wholeheartedly believe in the pursuit of significant coincidences and the search for synchronicity.*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*

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246. Obododimma Oha
Re: fake anthology
Wed 8 Oct 2008

Thanks, Jason, for being the middleman in the transaction! -- Obododimma.

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Monday, October 6, 2008 11:08:38 PM
Subject: Re: fake anthology

My friend Eric Rosenfield is in it and is not a poet, so I bet he wouldn't mind if you swipe the minimalist ditty of his.

On Oct 7, 2008, at 4:22 AM, Obododimma Oha wrote:

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*
>
> *----- Original Message ----*
> *From: Glenn Bach <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, October 6, 2008 8:09:04 PM*
> *Subject: Re: fake anthology*
>
> *I don't think I can beat a "three-peat," but I appear twice, each with a*
> *different spelling of my name: Glenn Bach and Glen Bach. At this point*
> *I'm thinking about using those two poems as the seeds for a new*

> *project.*
>
> *Huzzah.*
>
> *G.*
>
> *Jason Quackenbush wrote:*
>
> *I love it. I'm in it 3 times. Anybody beat that?*
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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247. William James Austin
Blackbox online
Wed 8 Oct 2008

Hello everyone,

The Blackbox summer gallery is now online.? Per usual, we have a mix of semi-regulars and new contributors.? One more contributor will be added shortly, but I wanted to keep my promise to go live in a couple of days.? So here it is. Go to WilliamJamesAustin.com and follow the Blackbox link.? Then take a long stroll (scroll) through the galleries until to arrive at the latest.? Enjoy!

Best, William James Austin (Bill)

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248. steve russell
Re: EXCITED for the math
Wed 8 Oct 2008

Troy, 3 cheers for the unregulated, "open" economy. Your guy, Bush 43, & Greenspan have done wonders for the average wallet. Gosh, what most people wouldn't give for a little entrophy now. & besides, what economy isn't mixed. Socialism, as in sane governance/mixed economies works well enough, ain't nothing wrong with the 2 hour lunch breaks and early retirement favored by Joe

Sixpack Frenchman in France. Seems the quality of life is ok in old Europe, meaning, avoid the East for awhile. Besides, don't people get bored with the same old motto: Produce/Produce/Produce, a slogan that's done wonders for the enviroment.

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 8:37:48 PM
Subject: Re: EXCITED for the math

The financial crisis is not even remotely as you portray it. There is nothing in the area of finance not regulated, and anyone who told you otherwise was lying to you.

Believing in evolution is not ideological; not believing in it is. Believing in a heliocentric solar system is not ideological; not believing in it is. Believing in the spontaneous order known as the free market system of economics is not ideological; not believing in it is.

My anthropological approach does not excuse slavery any more than it excuses poverty. What it allows us to do is understand the origins of poverty, that it is a natural state, that wealth is new and something that we should be trying to get more people into. But wealth is not the natural state of things, and the wealth of others does not cause poverty in others. Historically, the wealth of others, especially in free market situations, allows for the wealth of others. THe world is not a zero-sum game.

Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

Troy,

You mean "believing in a free market" is not ideological? The, only not believing in it is? That more or less sounds nonsensical to me. Have you been following the congressional hearings at all? As it is turning out, the credit swaps, which were completely unregulated and unobserved (your "natural" state of the world) and with a size of over forty trillion at the root of a lot of our present financial problems, were nothing but a casino in the sky, the wizard of Oz turning out to be a mountebank.

As for your "anthropoligical" analysis, if we encounter slavery today, we should tolerate it because it has existed before.

Ciao,

Murat

On Tue, Oct 7, 2008 at 10:52 AM, Troy Camplin <[redacted]> wrote:

> *Just because I find the Left despicable, that doesn't mean I like the Right, either. False dichotomy -- as you go far enough to the Right or the Left, and they end up being the same things (Naziism and Communism behaved almost identically). I'm a free market supporter, which isn't ideological at all, because saying you support a naturally-occurring human system like free market economies is much like saying you support the existence of deserts in the world along the 30th parallel. The pollution in the developing world is occurring not because of corporations per se, but because the governments there are socialist kleptocracies more interested in robbing the people than in providing the kinds of institutions (rule of law with independent judiciaries, property rights protections, etc.) which have proven everywhere they are tried to life the poor out of their poverty.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Alison Croggon <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, October 6, 2008 8:30:57 PM*
> *Subject: Re: EXCITED for the math*
>
> *The left is more diabolical than the right? They both have their monsters. And I'm not so certain that "left" and "right" mean much any more (though I'm noticing an interesting nascent post-communist marxism cropping up here and there). Democratic governments across the west are steadily heading towards police states in the service of corporate power - what else is the US government about these days? Is Blackwater such a marvellous thing, really, that massive privatisation of state violence? Rampant development is probably responsible for most mass species extinction, and that occurs everywhere, not just in the grim tips of Eastern Europe and Asia. Look at the recent figures on the declining populations of common birds (or bees or frogs) across the globe, including the UK (where animal populations are in serious decline), the US and Australia.*
>
> *And from Tamberlaine on, people have accumulated huge amounts of wealth through pillaging the goods and labour of others. No mystery there. Corporations are no different. All that pollution in the "developing world" is our factories at work, without those pesky government regulations that make it so inconvenient and expensive in*

our own backyard.

A

On Tue, Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]>
wrote:
Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S.S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the world.
Naivety and ignorance are two very dangerous things, and cause more harm than good. They're as dangerous as the good intentions that flow out of them. Good intentions minus an understanding of reality is what keeps poor people poor in this world. At least, I like to think that that's what's going on, because otherwise it means that the Left are diabolical.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Sunday, October 5, 2008 11:13:55 PM
Subject: Re: EXCITED for the math

Nice to know that we can leave the fate of the poor in the hands of those generous rich people, who so nicely provide jobs and housing for everyone.

Now, I've got nothing personally against the rich. Or even the moderately rich. But it would be nice to see some perception of how much damage all-out corporatism and global finance has done to the lifestyles of the poor and unknown all around the globe. Not to mention the millions of species that are presently being wiped out, due to pollution and unregulated development and everything that follows on from that. Money is only interested in money. Maybe some questioning on the place of the so-called "defence" industry and its effects, politically, environmentally, socially? Or is terminal

> *naivety the order of the day?*
>
> *A*
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*
>
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249. **Anny Ballardini**

Re: anthology

Wed 8 Oct 2008

Ah, that makes sense now. Thank you.

On Wed, Oct 8, 2008 at 12:48 AM, Halvard Johnson <[redacted]>wrote:

> *Especially the "so forth" part.*
>
> *Hal*
>
> *McCain / Palin -- Just say thanks but no thanks.*
> *They're a bridge to nowhere.*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> [redacted]
> *http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>*

On Oct 7, 2008, at 12:02 PM, Anny Ballardini wrote:

You mean, if I was thinking while writing that I am not writing any more but
only thinking that I should write, and as they say, so forth?

On Mon, Oct 6, 2008 at 11:21 PM, Halvard Johnson <[redacted]
wrote:

Did you think that as you wrote this? ;)

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>
<http://home.earthlink.net/%7Ehalvard/index.html>
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>
<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>

On Oct 6, 2008, at 3:37 PM, Anny Ballardini wrote:

I also had a similar thought today that zigzagged my mind, that I am not

writing anything, that is what I thought!

guidelines

--

> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*

--
Anny Ballardini
http://annyballardini.blogspot.com/
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I Tell You: One must still have chaos in one to give birth to a dancing star!

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250. **J.P. Craig**
Re: Generation game? (was fake antho)
Wed 8 Oct 2008

Some comments in defense of the "perpetrators" being pilloried as wicked, wicked people:

On Oct 7, 2008, at 8:39 PM, Geraldine Monk wrote:
>
>
> And I think, with all respect, that's why you end up seeming to
> contradict yourself by saying that you would object if you're name
> was attached to something you didn't like or was appropriated for
> foul means. But doesn't this demonstrate that we can't pick and
> choose - and that is the danger of being complacent about our names
> being stolen. Lots of you had a giggle at the anthology and
> thought it hilarious but what if the next list with all your names
> isn't so amusing - is something very dark. It could be. This
> could just be the grooming to soften you up. Ah they love it - now
> let's give them more. The bottom line is it's identity theft and
> you don't care.

Something very dark? Are you really comparing an obvious misattribution done as part of an artwork to, what, blacklists? Terrorist watch lists? What does "something very dark" mean? If it's theft, I'd just like to say I still have my

name, and no one that really matters would be confused longer than a heartbeat over whether that's me in that anthology or not.

It's easy to claim this is identity theft. But it's not. Not in any sense that would hold up in court. Maybe you could win a civil suit claiming your name has declined in value and that's what your income is based on. But it is not identify theft. It is obviously, as many have observed, not real. Again: This is not a pipe.

In my case, the answer to the "what if the next list [with your name] isn't so amusing" would be: I'd object then because it would then be appropriate, by my light, to object. That is, we can pick and choose. Granted, I can't control whether or not I'm on some terrorist watch list, but I can at least object to it. If I find my name supporting, say John McCain, as a recent pop group did, I can make my ire known and put mud in McCain's eye.

> *On an even more serious note I believe many on this list are dead and I find this rather sick. It includes my dear friend Bob Cobbing. So we're not talking long dead but recently dead with a widow and children. Poets with friends and family in living memory are fair game? Maybe I should check out what they have attributed to Bob - but I just can't do it because I know it's not him. The very callousness of these inclusion of the dead show that the people who did it don't give a fig about you, me or anyone - they are using us all - it's a practical joke - hilarious? I don't think so. If I was a widow and saw my darling husband in this list I wouldn't be amused.*

The "sickness" here depends on your perception of it as a wicked thing to do. I suspect anyone I left behind would think I'd appreciate the gesture. Again, I'm thinking of Spicer and Lorca. Spicer assumed some affinity.

> *Bob Cobbing used every artificial device available (he was the first person I knew who got a computer type thingy - we tried typing in poems into it and it keep saying 'fatal error' - we laughed our socks off at this assessment of our writing but it got a bit frustrating after a while). He/I loved and thrived off found writings, cut and paste, stick it in the tumble dryer, leave it in the sun, bung it in a shredder and see what comes out - brilliant - we have to try and bump ourselves out of our own mindsets (or into them before the word and world got to them). Computer generate your own poems but don't give up your identity when it pleases you otherwise you have to accept that it will be taken from you when it doesn't. Yes?*

Given Cobbing's interests, does such a work and such a borrowing of his name amount to an homage? At least a little?

Geraldine

----- Original Message ----- From: "Jason Quackenbush" <[redacted]>
To: <[redacted]>
Sent: Tuesday, October 07, 2008 2:52 PM
Subject: Re: Generation game? (was fake antho)

I was talking to my mother about this the other day. She's 60 and was remarking at how little I cared about my name appearing on things like this anthology. My response is that my name has very little to do with me. It's a series of sounds and/or letters that is used to designate me, and that i use to identify things that i've written, but beyond that? it isn't much of anything. by publishing, which was a choice that I made, i put my name OUT THERE. and i think that part of the generational difference that you may be talking about here is a different conception of what OUT THERE means. the public space of the internet, and of discourse, is one where Identity has very little to do with one's name and much more to do with ones actions. this anthology, because it's clearly computer generated, and because the way the names were presented were en masse in a sort of storm of names is very different from the sort of thing i might object to, such as someone specifically using my name to endorse something i disagree with or using my bio to try to get crappy poems published. There is no action attributed to me in my name's inclusion in this thing. The only thing that my name being included in this says about me is that I have a minor public presence as a writer, which fact is the result of intentional action on my part. the project itself, as a commentary on the field and as a utilization of machine generated poetry, is worthy and as such I don't really see anything objectionable about it at all. what you're calling real privacy to me looks like something that is either illusory or an over strong definition. a rose is a rose is a rose, and no number of garbage poems about roses have ever diminished the rose from being a beautiful flower. just the same, a JF Quackenbush is a JF Quackenbush is a JF Quackenbush, and attributing a computer generated poem or poems to JF Quackenbush says nothing about me or my work. so why should it bother me?

On Oct 7, 2008, at 7:44 PM, Geraldine Monk wrote:

I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?

-- Obododimma.

I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!

I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.

Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.

Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what

> *real privacy was so we have something to compare it to - and that comparison can be alarming.*
>
> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*
>
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *welcome.html*
>
> *welcome.html*

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251. mIEKAL aND
New from Xexoxial: Drop Caps by K.S. Ernst
Wed 8 Oct 2008

Drop Caps by K.S. Ernst

2008, 5" x 8", 62 pgs, color, $15. Add $4 for postage.
ISBN 1-438279-68-X | EAN-13 978-1-43827968-8

http://xexoxial.org/is/drop_caps/by/ks_ernst

Paypal to [redacted]

K.S. Ernst's Drop Caps is an alphabet book, a Pandora's box of verbo- visual treasures, a crate of sculptures, a litany of of the textual imagination, and a pure delight for the eye. Combining the eye of a painter, the ear of a poet, and the hand of a typographer, Ernst examines the power of text through color, cancellation, eradication, shape, torquing, humor, pathos, and a dry sense of humor and seriousness that surprise on every page. Beginning as an alphabet book that swerves from frame to frame with visual legerdemain and grace, the book ends with a flickering set of even greater experimentations, each of which on every page are haunted by individual capital letters of the alphabet, often askew, the dropped capitals that give the book its name.

—Geof Huth

It's always a pleasure to write about K.S. Ernst, allowing me an opportunity to try to spread the good news of new publications and to further contextualize her in the frames of her own opus and of the arts of our time. Writing about

publications in editions is particularly important in her case, since most of her oeuvre is one-of- a-kind works of art. Still, I've had the opportunity to write about her in her Web Survey (http://www.thing.net/~grist/ld/ernst/ ernst.htm) and in an extended essay on her and her closest collaborators, Marilyn R. Rosenberg and David Cole in Correspondence Art Solos and Choruses (http://www.bigbridge.org/young/so-ch.htm). Drop Caps, gives the reader a better sense of her abilities to work in multiple dimensions than those editions which have come before. Dimensions in this case include reproductions of bas relief sculpture that come as close as an affordable book can manage to demonstrating her work with three dimensional pages. The text itself may be the fullest published to date. Here, phantom narratives nest conundrums in their coyly side-stepping and evasive sentences, in turn nested inside questions with multiple answers—and answers to multiple questions. These stories in turn find themselves graphically placed inside layered explorations of the shapes and potential functions of letters in a delightful play of dancing wit and in-depth exploration of signs we take for granted. How much can the intrusion of the upper serif and middle bar of the letter G fill in the spectral tones and messages of ungrateful ghosts whispering above obscured candles? It may be surprising how much particularly for those too familiar with now predictable genres ranging from popular fiction to the latest in deconstructionist theory to the rigidity of the Concrete Poetry of half a century ago. In previous comments, I've called Ernst the Mozart of current visual poetry. If my comments here suggest a forbiddingly difficult work, that's just a reflection of my problems in summing up the book in a brief space. As in the early through middle Mozart, Ernst has an uncanny ability to make the most complex ideas clear, free of pretension or obfuscation, and not only easy but fun to follow.

—Karl Young

For inventive elegance, few visual poets in any language now can equal K. S. Ernst.

—Richard Kostelanetz

The visio-textual art of K.S. Ernst lifts poetry to its rightful three- dimensional habitat where it comes alive: viewable, palpable, performative. This essential, generative synthesis of mind and heart creates experience, immediately memorable. Raw truth spawns multiple probable realities. Works by K.S. Ernst should be seen widely, studied intently, and savored by discerning viewers for whom art equals infinity. The text of Drop Caps, generous, insightful, and framed by its source letters, encompasses mind in matter. Anchored by coherence of the alphabet, this book characterizes what is best in contemporary visio-textual art. Drop Caps is a must-have for every library seeking to encompass what is most dynamic in 21st Century art.

—Sheila E. Murphy

Just when I thought everything anybody could do with the alphabet had now been done, K.S. Ernst finds ten million new ways to use it (while doing a lot of other good stuff, too—some of it Very Funny)!

—Bob Grumman

Much more than just an ABC, this alphabet-structured book explores the possible complete randomness (therefore a kind of order) of our ways of arranging language, and thus of consciousness itself. Each letter is approached from numerous perspectives and is shown to be at the center of a swarm of text, structure, form, color, dimensionality, emotion, idea, and many other manifestations of what is. An impressive and beautiful work.

—John M. Bennett, Luna Bisonte Prods

Also check out the new 25th anniversary edition of SEQUENCING by K.S. Ernst. 21 previously unpublished pieces added. A certified Xexoxial classic!

http://xexoxial.org/is/sequencing/by/ks_ernst

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

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252. Murat Nemet-Nejat
Re: Generation game? (was fake antho)
Wed 8 Oct 2008

Up to now, the discussion of the anthology has focused on the quality of the poems and different people's reactions to having one's name attached to a piece they did not "write, " the delight and anger towards the process. I sympathize very much with those questioning the idea of "authorship," in Ron's words, "a brand" attached to that name. For years I firmly believed what Kent Johnson did with The Doubled Flowering and The Miseries of Poetry were profound activities. My own Eda Anthology of Turkish poetry resonates with a similar ambiguity about the nature authorship -though the Turkish poets in it are "real" persons. I also understand Barry's comment in a parallel thread about how a poem to which his name is attached by others can spur him to write other poems, again pointing to the porousness of poetic identity, how that can be a dynamic force.

But this collection is also an anthology and in an anthology the issue of selection, and indirectly authority, are of primary importance. I see absolutely no analysis of, interest in this aspect of the project. When, in a previous post, I

asked what was the algorithm which made the selection, in a way determining what name is visible and in that sense "real, I was pointing to that question. In a moment in our history when a completely obscure and unanalyzed series of programs -the creators of all those credit swaps, for example- will cause untold misery to potentially *b*illions of people, it is important to ask this question. Are we not similarly enamored of this mysterious "algorithmic edtor"? I believe there is a profound connection between our present economic/financial crisis - one can call the financial side the signifyer and the economic/main street side the signified- and this "fake anthology." For poets I believe this can be a great opportunity for poetry to emerge out of a coccoon -where poetry's place basically is in The United states, despite all its protestaions- and truly engage and merge with wider social issues.

Ciao,

Murat

On Tue, Oct 7, 2008 at 7:44 AM, Geraldine Monk <[redacted]>wrote:

> *I envy you. I didn't appear, even once! Could you lend me one of your fictional selves, one of your invented selves, in that anthology?*
>
> *-- Obododimma.*
>
> *I've been meaning to keep out of this but I've been genuinely surprised at the response from lots of poets here. Many of you seem more than happy to have your names attached to something a computer wrote. I just find this extremely weird. I can't honestly see the satisfaction gained but I'm not disputing it because obviously much satisfaction has been gained. But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction - apart from book production which I find integral to heart of poetry. The rest of it - putting your name to it, getting it 'out there' is just the mechanics of transmission, and the mechanics of transmission can be very rather tedious!*
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> *I certainly accept that something like this could act as a trigger for some poets to develop work from it but if the satisfaction is merely to see your name on a poem you didn't write then I'm totally mystified.*
>
> *Why I saw Obododimma reply it intensified my mystification because I was delighted when someone had gone to the effort to find out I wasn't included. I couldn't get up the enthusiasm to check it out myself and somewhat dreaded being there. My name is who I am and I don't relinquish that lightly.*
>
> *Anyway I might be wrong in this but could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer*

> *age with its impersonal and intrusive ways. Whereas poets of my generation (I'm 56) were brought up in a very very private word, without television (although they were just about beginning to infiltrate the homes) telephones (public ones would be streets away if you knew anyone who had a phone to ring! - everyone wrote letters) - and of course no fridges, cars and all the other things we take for granted. Apart from the radio which was the main source of entertainment our known world was a small pocket of our neighbourhood. The pace of change has been phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss. I think a lot of poets of my generation know what real privacy was so we have something to compare it to - and that comparison can be alarming.*
>
> *Obviously I can't check out my 'age theory' in relation to the 'anthology' but I wonder if this is a salient factor in all our attitudes towards this. Just a thought.*
>
> *Geraldine*

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253. **Nicholas Piombino**

Re: Generation game? (was fake antho)

Wed 8 Oct 2008

I would just call it-The Unbearable Lightness of Issue #1. For days I've been coming back to posts about the faux anthology and trying to write a response. Geraldine Monk and Sharon Mesmer added perceptive things to think about and some of it connects to the aspect that I was focused on yesterday that had to do with the loss of something, maybe privacy, but that word does not get the whole thing I've been feeling today, a day later. In a way, I feel like this is the kind of note I should write drunk. As I've said publicly and privately many times, it was in the wake of 9/11 that I began to truly value and appreciate the opportunities for ongoing and immediate community with poets made available on this list. After the satisfactions and challenges of that experience, I began blogging, and have found great value in that as well. But, as with every expansion, there is a price to be paid. While I also very much miss the privacy Geraldine Monk is writing about so vividly and sensitively, I very well realize it is rapidly becoming a relic of the past like a tune you can tap your foot to but not quite remember the words of or the old mood completely. But there is something about that huge sudden ironic parody that calls for instant recognition of the non serious nature of the intervention. This is the "unbearable lightness of blogging" as I once termed it, par excellence. A poetry circus wagon blows in, warm wind and ill wind, spins a few sails, shakes a few

tails and blows out: a party with real laughs, a few growls and roars and some intense conversations where you recognize a lot of people, don't know some, you figure "everybody" was there, but of course that's not literally possible. The feeling is, maybe they were out of town or something, or just couldn't make it, but not that they were deliberately excluded. I know I would have felt left out had I not been mentioned. But since I was I do get into that lightness, but it is a blue lightness while still feeling nostalgic for the more private days of the whole long stretched out thing- getting an invitation, figuring what to send, waiting to hear, then getting accepted. But in this party atmosphere it's just all so quickly thrown together, no time, so quickly check how my poem was dressed and acted, ok, did I see some friends, yeah, their poems are ok. So then it's over, and there's the hangover of- what did I do, did I actually write that thing, no way, nobody did, a computer wrote it. After all, it is the era of the machine. So what did I say- I'm not sure how I feel now. Then the party really starts and everyone talks about it for days. No, not like a reading or an opening, more like a bash, or an old fashioned happening where people were only half aware of what was going on. Maybe all the evidence has already been put away and the place has been swept up. Maybe a few people actually kept their party favors and others left and forgot them. But now there's a memory, that Godot thing that gets talked about. People have been saying that we are in a time warp in that in New York now, that we are in a repeat of the Weimar era. Maybe this Godot thing is our cabaret- rude, crude, risque, funny, a little dark, with music by Kurt Weill and a set by Kirchner, Grosz or Hannah Hoch. I had even written in the comment section of Issue 1, "There has been talk of a poetry bailout. Is this it?" It looks like the powers that be are plotting to send the whole batch of us poets and day workers out onto the streets as in *The Threepenny Opera* while "citibank" robs everybody blind. And then we'll listen to the barrel organ sound, in the city while the sun sinks low.

Nick

On 10/7/08 8:39 PM, "Geraldine Monk" <[redacted]> wrote:

> *The pace of change has been*
> *phenomenal and much of it for the better but it has been at the cost of*
> *our privacy. In a way it's a matter of what you don't know you don't*
> *miss.*

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254. CA Conrad
poets RON SILLIMAN, MAGDALENA ZURAWSKI, PAM BROWN
Wed 8 Oct 2008

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poets RON SILLIMAN, MAGDALENA ZURAWSKI, PAM BROWN

DO NOT MISS THIS READING! LIVE webcast at http://robinsbookstore.com

ALL DETAILS AND LINKS FOR THIS EVENT AT
http://CAConradEVENTS.blogspot.com<http://caconradevents.blogspot.com/>

ROBIN'S BOOKSTORE
108 S. 13th St., Philadelphia

Sunday, October 19th, 4pm

Ron Silliman's long awaited collection THE ALPHABET will be available for sale and for signing. He is the author or editor of twenty-six books of poetry or criticism, among them *The Age of Huts (compleat), Tjanting, ABC, Demo to Ink, Paradise, (R), What, Woundwood,* and the memoir *Under Albany*. He edited the landmark poetry anthology *In the American Tree*, and he has received a Pew Fellowship in the Arts, two Fellowships from the National Endowment of the Arts, and three arts commission grants from the state arts councils of California and Pennsylvania. His widely read *Silliman's Blog*, a daily journal devoted to contemporary poetry and poetics, has become a major force in online literary criticism. His blog is * http://ronsilliman.blogspot.com/* <http://ronsilliman.blogspot.com/>

Magdalena Zurawski was born in Newark, NJ in 1972 to Polish immigrants. Her work has been published in *American Poet: The Journal of the Academy of American Poets, The Poetry Project Newsletter, Rattapallax, Talisman,* and other magazines. She lives in North Carolina where she is working on her PhD at Duke University. *The Bruise* is her first novel and won the Ronald Sukenik Innovative Fiction Prize. Her blog is http://minoramerican.blogspot.com/

Pam Brown lives in Australia and is co-editor of JACKET Magazine. She has published many books and chapbooks including *Text thing* (Little Esther Books, 2002) and *Dear Deliria* (Salt Publishing, 2003) which was awarded the New South Wales Premier's Prize for Poetry in 2004. She* *collaborated with Seattle-based Egyptian poet Maged Zaher on a collection of poems called *farout library software* (Tinfish Press, 2007). Her most recent book, True Thoughts, was published by Sal Publishing in September 2008. Her next collection, *Authentic Local,* is forthcoming from Papertiger Media in 2009. She is the associate editor of *Jacket* magazine. She keeps a blog - http://thedeletions.blogspot.com

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255. CA Conrad
Re: one of my favorite people on the current economic crisis
Wed 8 Oct 2008

> *As she is a Canadian, Naomi Klein cannot run for US president. A stupid person from Alaska can, though.*

George, I had no idea Naomi Klein is Canadian. Well, the whole world is lucky to have her as no one has a keener sense of how we got ourselves into the mess we're in. Her way of placing the crisis into large but accessible frames of economic theory is invaluable!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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256. Thomas savage
Re: fake anthology
Wed 8 Oct 2008

I have finally been able to read the poem attached to my name in this anthology and it definitely is nothing I ever wrote. One of the posts about this production I read said the lines and phrases come from Emily Dickinson and Joseph Conrad. My guess is that the short "poem" attributed to me may be a line from one of Dickinson's poems although I have no idea which one. It is distressing and sad that the Poetry Foundation has sponsored this strange Blog of unreal poems attributed to real poets. Has anyone protested this curious example of identity theft (I don't know what else to call it) to its source or enabler, the Foundation itself? Would a group effort help to get them to take it down?
Regards, Tom Savage

--- On Tue, 10/7/08, Elizabeth Switaj <[redacted]> wrote:

From: Elizabeth Switaj <[redacted]>
Subject: Re: fake anthology
To: [redacted]
Date: Tuesday, October 7, 2008, 6:46 PM

Jim, just a quibble: I would say that any perceived similarities between our work and our "work" were likely to be coincidences rather than mistakes (but hey, who knows, I could make those I saw portals of discovery).

Full disclosure: I wholeheartedly believe in the pursuit of significant coincidences and the search for synchronicity.

Elizabeth Kate Switaj
elizabethkateswitaj.net

On 10/7/08, Jim Andrews <[redacted]> wrote:
>
> If I understand correctly, there is 0% correlation between the poets and
> 'their poems'. Although several poets wrote in to the Poetics list
noting
> some perceived correlation between their own work and what appeared
under
> their name in the 'anthology'. I think they were mistaken,
actually.

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257. **Rachel Raymond**
Publication of Interest
Wed 8 Oct 2008

Dear Poetics List Memembers,

Here is an upcoming publication that may be of interetst to you:

The Department of English at Indiana University of Pennsylvania is pleased to announce the upcoming Studies in the Humanities December 2008 Special Issue on modernist artists as public intellectuals with guest editor Dr. Bernard Schweizer, Long Island University. This Special Issue explores the works of artist-intellectuals from across many cultures such as: Günther Grass, Ayn Rand, Octavio Paz, Rabindranath Tagore, Toni Morrison, H.D.,George Orwell, Storm Jameson, Virginia Woolf, and Vera Brittain. These modernist artists strove to push the boundaries of the traditional cultural standards to empower others to critique, create, and improve upon the new economic, social and political conditions of the emerging industrialized culture. This journal edition strives to bring new perspectives on the modernist descriptions of the reforming movements in politics, art, music, and literature, as well as, the artists' roles in the history of the modernist movement.

Studies in the Humanities is a multi-disciplinary journal of theoretical investigations in literature, film, drama, and cultural studies. Email inquiries and subscription requests may be sent to Dr. Thomas Slater at [redacted].

Best,
R. Raymond

_____ Stay up to date on your PC, the Web, and your mobile phone with Windows Live.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/

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258. Daniel Godston
Chicago Calling at the Velvet Lounge
Wed 8 Oct 2008

You are invited to attend this special Chicago Calling performance happening at the Velvet Lounge --

Thursday, October 9, 8:30 p.m.

1st set:
Fred Anderson -- tenor saxophone
Eric Glick Rieman -- prepared Rhodes electric piano
Josh Abrams -- upright bass
Tim Daisy -- drums

2nd set:
Ed Roberson -- poetry
performing with musicians

3rd set:
Fred Anderson, Eric Glick Rieman, Joshua Abrams, & Tim Daisy

$10 admission

The Velvet Lounge
67 E. Cermak Road
Chicago, Illinois 60616
phone number: [redacted]
www.velvetlounge.net
www.chicagocalling.org

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259. Charles Bernstein
"Audacity of Mendacity" placards
Wed 8 Oct 2008

---

my election placards are now collected at *Sibila*:
http://sibila.com.br/sIbyl90placards.html

---
http://epc.buffalo.edu/authors/bernstein/blog/

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260. Tom Orange
Re: Generation game? (was fake antho)
Wed 8 Oct 2008

---

geraldine, sharon, et al.:

i like j.p. craig's initial taxonomy of responses to the anthology project, to which i add my own take here: i see the gesture of distributing/attributing the computer's labor over/to a large community of poets as a reminder of broad custody (as opposed to ownership) we all have for the language.

my satisfaction or delight comes from seeing words combined in new ways, in large part without regard for whose name is or isn't on it. those who are impressed by the high quality of many of the anthology's poems will be further surprised to begin working through, as i have, the fruits of jim carpenter's electronic text composition project

http://www.slought.org/content/11227/

and find the quality appears pretty consistently high. i take this less as an effront to than a furtherance of poetry's humanist underpinings (the input and the algorithm and the hardware are after all human, it's only the processing speed that is super-human) and a clarion call to flesh-and-blood poets to step up our game...

tom orange

p.s. re "generational" -- my nephews (ages 7 and 11) already express no preference for reading printed pages over computer screens as do many of us older folk...

↑ Index

261. Deborah Poe
event: santa fe new mexico (you know how i feel)
Wed 8 Oct 2008

You Know How I Feel, Opening Reception October 10th (exhibit through October 26th) Muñoz Waxman Gallery (http://www.ccasantafe.org/visualarts_MWgallery.htm) Santa Fe, New Mexico

**

I will have a piece there (poem with mixed media components) as guest artist. I hope you can make it to the exhibit if you are in the Santa Fe area.

Best,
Deborah Poe

↑ Index

262. David-Baptiste Chirot

Urgent: please vote on this PBS poll re Palin or advance vote flooding by Right will win it, make mainstream news

Wed 8 Oct 2008

PBS has an online
poll posted asking if Sarah Palin is qualified.
Apparently the right wing
knew about this in advance and are flooding
the voting with YES
votes.

The poll will be reported on PBS and picked up by mainstream
media. It
can influence undecided voters in swing states.

Please do
two things -- takes 20 seconds.

1) Click on link and vote
yourself.

Here's the
link:

http://www.pbs.org/now/polls/poll-435.html

2) Then send
this to every single Obama-Biden voter you know, and urge
them to vote and
pass it on.

The last thing we need is PBS saying their viewers think
Sarah Palin is
qualified.

_____ Stay up to date
on your PC, the Web, and your mobile phone with Windows Live.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/

↑ Index

263. steve d. dalachinsky

Re: fake anthology

Wed 8 Oct 2008

---

shit i'm not even real enough to be part of this fake anthology really hurt

On Tue, 7 Oct 2008 21:37:43 +0800 Jason Quackenbush <[redacted]>
writes:
> 3 times, actually. I think it's because JF J.F. and J F looked like
>
> different names to the cleaning algorithm. still i'll take the top
>
> representation. i think i'm the only 3peat in there.
> On Oct 7, 2008, at 12:38 PM, Tracey Gagne wrote:
>
> > You are there twice. It must be the fabulous last name!
> >
> >
> >
> >
> > On 10/6/08, Jason Quackenbush <[redacted]> wrote:
> >>
> >> there are several friends of mine who are lit bloggers that
> aren't
> >> poets
> >> and aren't on silliman's blog roll who are also in the
> anthology.
> >> On Oct 6, 2008, at 7:55 AM, colin herd wrote:
> >>
> >> The list of names HAS in part to be from silliman's blog roll
> >> since i am on
> >>> that, i am in Issue 1, but have never had any other poetry
> >>> published.
> >>> (which
> >>> is a little funny i guess but pointless)... which means it's a
>
> >>> lazy way of
> >>> doing it. why should i be in it?...
> >>>
> >>> On Sun, Oct 5, 2008 at 11:15 PM, Dillon Westbrook
> >>> <[redacted]
> >>>> wrote:
> >>>
> >>> I'm sure I'm not the first to think of this, but it's pretty
> >>> obvious to me
> >>>> that the editors (or maybe their software) wrote the intro
> (i.e.
> >>>> the

> >>>> 3,785
> >>>> 'poems') and we're all currently writing the actual anthology,
>
> >>>> on this
> >>>> list
> >>>> and on Harriet. The e-mail/blog-comment chapter has no problems
> of
> >>>> dubious
> >>>> authorship, unless any of us besides Steve McLaughlin have been
>
> >>>> hacked in
> >>>> the recent past.
> >>>>
> >>>> signed,
> >>>> Dillon Westbrook
> >>>> (not-yet-hacked-but-a-hack-nonetheless)
> >>>>
> >>>>
> >>>>
> >>>> On Oct 5, 2008, at 2:08 PM, Jim Andrews wrote:
> >>>>
> >>>> Does anyone have any backstory on this?:
> >>>>
> >>>>>
> >>>>>> http://poetryfoundation.org/harriet/
> >>>>>>
> >>>>> 2008/10/3785_page_pirated_poetry_antho.html
> >>>>>
> >>>>>
> >>>> i see jim carpenter is one of the 'editors'.
> >>>>>
> >>>>> jim was at epoetry 2007 in paris. he showed us a program he
> is/was
> >>>>> writing
> >>>>> that writes poetry. what distinguished his approach was that
> he
> >>>>> was
> >>>>> primarily interested in trying to get the program to write
> >>>>> 'original',
> >>>>> interesting poetry of the poemy poem variety. the poems were
>
> >>>>> 'based' on

> >>>>> other texts (used them as 'seed' material), but the algorithms
>
> >>>>> produced
> >>>>> work
> >>>>> that could include as much or apparently as little of the
> >>>>> originals as
> >>>>> one
> >>>>> liked. so that the result could be made to 'stylistically'
> >>>>> resemble the
> >>>>> 'original' but otherwise not be particularly recognizable.
> >>>>>
> >>>>> the poem in the anthology by 'me' doesn't have obvious
> relation to
> >>>>> anything i've written.
> >>>>>
> >>>>> if i recall correctly from epoetry 2007, his program was such
>
> >>>>> that you
> >>>>> could feed it several poems and then it would synthesize a new
> one
> >>>>> 'based
> >>>>> on' what you fed it.
> >>>>>
> >>>>> the programming is obviously relatively sophisticated; jim is
> a
> >>>>> professional programmer. and is quite deeply immersed in these
>
> >>>>> sorts of
> >>>>> projects.
> >>>>>
> >>>>> sort of a poetry synthesizer/sequencer.
> >>>>>
> >>>>> i expect jim is the brains behind this project.
> >>>>>
> >>>>> ja
> >>>>> http://vispo.com
> >>>>>
> Check
> >>>>> welcome.html
> >>>>>
> >>>>>
> Check

> >>>> guidelines
> >>>>
> >>>>
> Check
> >>> welcome.html
> >>>
> >>
> >> Jason Quackenbush
> >> [redacted]
> >>
>
> >> guidelines
> >>
> >
> >
> >
> > --
> > Tracey M. Gagne
> >
> > sundrypleasures.blogspot.com
> >
>
> > welcome.html
>
> Jason Quackenbush
> [redacted]
>
>
>

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264. **Elizabeth Switaj**

Re: Generation game? (was fake antho)

Wed 8 Oct 2008

JF/Jason/whoever you are-- So does that mean my name is mine if the only other one I can find with first and last identical is dead (and the only thing on her is an obit)? Or does that mean that with my middle name included, it's definitely my name since I'm the only one who comes up under it? Hurrah for given and family names with mismatched ethnic identities then! (I prefer, too, to be referred to in publication with my middle name included not for this reason of

uniqueness but for the related goal of ensuring that my initials are different from those of my brother, my late father, and his late father.)

Really, my primary thought about the anthology was that it was boring. A big mass of dull, dull poetry sometimes mediocre and sometimes dreck; I'd really rather have godawful poetry that mediocre work associated with the name that perhaps by the wonders of idiosyncrasy I could be said to possess. The outrage responses, however, are hilarious!

Elizabeth Kate Switaj
elizabethkateswitaj.net

↑ Index

265. Elizabeth Switaj
Re: EXcited by the Math
Wed 8 Oct 2008

From what I've seen, I would argue that many of the barbarisms committed in the name of socialism were committed because people forgot that no collective good exists without the good of the individuals who make up that collective.

Elizabeth Kate Switaj
elizabethkateswitaj.net

On Tue, Oct 7, 2008 at 6:06 PM, steve russell <[redacted]>wrote:

> *much that has been done in the name of socialism is barbaric. Orwell longed for a humane brand of Socialism. & much of Europe, not the East, seems to be moving in that direction. The 2 party system in the States is morally and intellectually broke.*

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266. Eric Dickey
Re: EXCITED for the math
Wed 8 Oct 2008

I'm finding the relationship between this thread and the fake anthology thread peculiarly similar.

Troy, I'm gonna have to call you out on this one, though, because, like Murat, I wonder if you are for real. Are you an algorithm of capitalist speak that strings together coarse rhetoric? I'm sorry, this is not a personal attack, but I

sometimes wonder if neo-con, economic-terrorists should be pursued for espousing their brand of un-information (not misinformation, just information that isn't complete and is more self-serving, ie your the-wealthy-should-be-appreciated bent; I mean, could you shove your nose up there any farther? The poor should appreciate the wealthy so that the wealthy can have a population on which to regulate wealth. This teeters on hate speech, Troy.

I remember a comment by the IMF (or world bank?) VP a few years back, something about how third world countries should accept waste from first world countries since they have nothing better going on anyway.

I'm glad you brought up the anthropological approach, because economics is a biological science, a label most economists would resist, I'm sure. The predominant world view (think indigenous American, if it helps you) holds that when an open system is functioning properly, wealth is naturally occurring and poverty is the deviate. When an open system, (think agriculture) is functioning properly (rain, sun, soil) it is self-sustaining. As example, I don't have to do anything to my apple trees, and they provide me with a wealth of apples. However, if we get an unusual freeze that kills the blossoms, I don't get squat for apples.

Another example, think buffalo - to continue my first-peoples thread - hoarding and fencing property for personal gain prevented access of animals and of people, and the mass slaughter of animals created wealth for one people, and suppressed another people, to say the least. And that was certainly not "naturally" occurring.

But I suppose our arguments depend on our definitions of wealth. Yours, I suspect, is monetarily based, mine is the opposite. (What is the opposite of money?) You see, I think the more wealth one has, the more potential he/she has to impoverish others. When a wealthy person buys a yacht, for example, can we not see the teak forests in its deck, the fine silk in its sail? Those resources have more wealth potential if they are left standing. Every time we spend money that means somebody else has to go without something. But you see, I think that my money isn't really my money, it's your money. And by my holding it, I am promising that I will do something with it, not for me, but for you. I am promising a return for service or goods, for payment of debt, public or private. And furthermore, by hoarding it and accumulating mass wealth, the wealthy are preventing others from returning services or goods and living in a self-sustaining way. Biologically speaking.

Even President Eisenhower understood it. He said something like, every time a bullet is fired or a warship is launched, that means people are going without food, or clothes, or roofs over their heads.

Wealth causes poverty; accumulating and using it for personal gain is dangerous.

I didn't even scratch the $700b bailout surface. Private profits, social debt, do you really need it explained?

I believe in free markets. But the market we are living with is not a free market. It is heavily governed and regulated by the wealthiest people in our population.

But these are my beliefs, I don't portend to impose. I've worked with economists, but I am not an economist.

Eric

--- On Tue, 10/7/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: EXCITED for the
math
To: [redacted]
Date: Tuesday, October 7, 2008, 5:37 PM

The financial crisis is not even remotely as you portray it. There is nothing in the area of finance not regulated, and anyone who told you otherwise was lying to you.

Believing in evolution is not ideological; not believing in it is. Believing in a heliocentric solar system is not ideological; not believing in it is. Believing in the spontaneous order known as the free market system of economics is not ideological; not believing in it is.

My anthropological approach does not excuse slavery any more than it excuses poverty. What it allows us to do is understand the origins of poverty, that it is a natural state, that wealth is new and something that we should be trying to get more people into. But wealth is not the natural state of things, and the wealth of others does not cause poverty in others.

Historically,
the wealth of
others, especially in free market situations, allows for the wealth of others.
THe world is not a zero-sum game.

Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

Troy,

You mean "believing in a free market" is not ideological? The, only not believing in it is? That more or less sounds nonsensical to me. Have you been following the congressional hearings at all? As it is turning out, the credit swaps, which were completely unregulated and unobserved (your "natural" state of the world) and with a size of over forty trillion at the root of a lot of our present financial problems, were nothing but a casino in the sky, the wizard of Oz turning out to be a mountebank.

As for your
"anthropoligical"
analysis, if we
encounter slavery
today, we
should tolerate it because it has existed before.

Ciao,

Murat

On Tue, Oct 7, 2008 at 10:52 AM, Troy Camplin <[redacted]> wrote:

> Just because I find the Left despicable, that doesn't mean I like the
> Right, either. False dichotomy -- as you go far enough to the Right or the
> Left, and they end up being the same things (Naziism and Communism behaved
> almost identically). I'm a free market supporter, which isn't ideological at
> all, because saying you support a naturally-occurring human system like free
> market economies is much like saying you support the existence of deserts in
> the world along the 30th parallel. The pollution in the developing world is
> occurring not because of corporations per se, but because the governments
> there are socialist
kleptocracies more interested
in robbing the
people
than
> in providing the kinds of institutions (rule of law with independent
> judiciaries, property rights protections, etc.) which have proven everywhere
> they are tried to life the poor out of their poverty.
>

> Troy Camplin
>
>
> ----- Original Message ----
> From: Alison Croggon <[redacted]>
> To: [redacted]
> Sent: Monday, October 6, 2008 8:30:57 PM
> Subject: Re: EXCITED for the math
>
> The left is more diabolical than the right? They both have their
> monsters. And I'm not so certain that "left" and
"right" mean much any
> more (though I'm noticing an interesting nascent post-communist
> marxism cropping up here and there). Democratic governments across the
> west are steadily heading towards police states in the service of
>
 corporate power - what else is the US
 government about
 these days? Is
> Blackwater such a marvellous thing, really, that massive privatisation
> of state violence? Rampant development is probably responsible for
> most mass species extinction, and that occurs everywhere, not just in
> the grim tips of Eastern Europe and Asia. Look at the recent figures
> on the declining populations of common birds (or bees or frogs) across
> the globe, including the UK (where animal populations are in serious
> decline), the US and Australia.
>
> And from Tamberlaine on, people have accumulated huge amounts of
> wealth through pillaging the goods and labour of others. No mystery
> there. Corporations are no different. All that pollution in the
> "developing world" is our factories at work, without those pesky
> government regulations that make it so inconvenient and expensive
 in
> our own backyard.
>
>
 A
>
> On Tue,
 Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]>
> wrote:
> > Poverty is the natural state of things in the world for humans.

Wealth is
> what is unusual. We need to stop asking what causes poverty and ask
instead
> what causes wealth if we really, truly want to help the poor. Historically
> it has been free markets creating wealth, not government. Government has
> historically gotten wealthy through theft and threats. You will find no
> friend of government here -- whether it is through the wrong-headedness of
> the welfare state or the "defense industry." The countries with
the freest
> markets all have the cleanest environments, while those with strong
central
> governments controlling everything -- the former Eastern Bloc, the
U.S.S.R.
> and now China -- have been the
 biggest polluters. Go to a city in a poor
>
 country and you will see
 unbelievable pollution everywhere. Not that we
> can't do better, as we certainly can, but the first thing we need to
do is
> acknowledge reality in the world before we can proceed to improve the
> world.
> > Naivety and ignorance are two very dangerous things, and cause more
harm
> than good. They're as dangerous as the good intentions that flow out
of
> them. Good intentions minus an understanding of reality is what keeps poor
> people poor in this world. At least, I like to think that that's
what's
> going on, because otherwise it means that the Left are diabolical.
> >
> > Troy Camplin
> >
> >
> > ----- Original Message ----
> > From: Alison Croggon <[redacted]>
> > To: [redacted]
> > Sent: Sunday,
 October 5, 2008 11:13:55 PM
> > Subject: Re:
 EXCITED for the math
>

>
> > Nice to know that we can leave the fate of the poor in the hands of
> > those generous rich people, who so nicely provide jobs and housing
for
> > everyone.
> >
> > Now, I've got nothing personally against the rich. Or even the
> > moderately rich. But it would be nice to see some perception of how
> > much damage all-out corporatism and global finance has done to the
> > lifestyles of the poor and unknown all around the globe. Not to
> > mention the millions of species that are presently being wiped out,
> > due to pollution and unregulated development and everything that
> > follows on from that. Money is only interested in money. Maybe some
> > questioning on the place of the so-called "defence"
industry and its
> > effects,
 politically, environmentally, socially? Or is terminal
>
 > naivety the order of the
 day?
> >
> > A
> > --
> > Editor, Masthead: http://www.masthead.net.au
> > Blog: http://theatrenotes.blogspot.com
> > Home page: http://www.alisoncroggon.com
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> Home page:
 http://www.alisoncroggon.com
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267. Danny Snelson
Radio Poetics / / Friday Oct 17 -- 8pm @ Ontological Theater
Wed 8 Oct 2008

Lists & Friends,

Spreading word for an upcoming *Radio Poetics<http://free103point9.org/media/uploaded_files/2008/10/radio_poetics.jpg>
* event at the Ontological Hysteric -- I'll be performing a sound poem called "Testimony" with live processing by *Phoebe Springstubb*. Performances also from Ether theorist *Joe Milutis,* Radical cartographer*Alexis Bhagat
* & Ceptuetics host *Kareem Estefan*. (see linked<http://free103point9.org/media/uploaded_files/2008/10/radio_poetics.jpg>flyer)

The evening is hosted by *free103point9<http://www.free103point9.org/events/1958/>
* and the *Ontological-Hysteric Theater<http://www.ontological.com/INCUBATOR/free103.html>
* a Friday from now, the 17th of October at 8pm (10th & 2nd) as part of a three-day *Radio Festival<http://free103point9.org/media/uploaded_files/2008/08/radio_festival_nyc_2008.jpg>
*-- come see bent circuits: the meeting of Radio Poetics with Radiophonic Poetry.

To those at distance: tune in! Live video streams on* Friday the 17th 8pm EST* @ this link <http://www.free103point9.org/>.

o(^_^o) (o^_^)o

Danny

.. .

*Others there are that have no composition at all but a kind of tuning and rhyming fall in what they write. It runs and slides, and only makes a sound. *
[Ben Johnson's Introduction to Sound Poetry: A Catalogue (Toronto, 1978)]

The trouble with comparing a poet with a radio is that radios
don't develop scar-tissue. The tubes burn out, or with a

transistor, which most souls are, the battery or diagram
burns out replaceable or not replaceable, but not like that
punchdrunk fighter in a bar. The poet

Takes too many messages. The right to the ear that floored him in New Jersey. The right to say that he stood six rounds with a champion. ...

The poet is a radio. The poet is a liar. The poet is a
counterpunching radio.

And those messages (God would not damn them) do not even
know they are champions.

[Jack Spicer (from 'Sporting Life' from *Language*)]

↑ Index

268. Geraldine Monk

Re: Generation game? (was fake antho)

Wed 8 Oct 2008

Oops. Pardon me. This was meant to be private. So apologies about the tone. Not saying anything in it that I haven't already said but it's all in a more flippant and jokey tone. I don't of course despair of this anymore than I'm in a constant state of despair about everything - better than being bored. Bring back melodrama.

Cheers and hopefully no offence caused.

Geraldine

----- Original Message -----
From: "Geraldine Monk" <[redacted]>
To: <[redacted]>
Sent: Wednesday, October 08, 2008 2:07 AM
Subject: Re: Generation game? (was fake antho)

> *Dear Sharon,*
> *Thanks so much for your reply. I honestly don't understand their satisfaction with being given a poem - it's not the same as a found poem you find yourself - its all done and dusted with no input from them whatsoever except the frisson of seeing their name - and then they have the 'hilarity' to argue that their name doesn't matter. Are they are reading everyone else's fake poems! They just don't seem to see the contradiction - nor the paucity of it. Hilarious! Bloody hell. I despair. I think the lesser known are most thrilled so maybe we shouldn't be to harsh on them but catch my next letter to Jason where I outline some more of my other concerns.*
>
> *London 86! Was that at Young Vic Theatre on The Cut? I think I also read*

at the Festival Hall. 20 years ago! Oh no. 22 years ago. Not water but torrents under the bridge. How lovely that you were there.

Take care,

And best wishes,

Geraldine

----- Original Message -----
From: "Sharon Mesmer/David Borchart" <[redacted]>
To: <[redacted]>
Sent: Tuesday, October 07, 2008 4:02 PM
Subject: Re: Generation game? (was fake antho)

Geraldine,

I write to you as a huge fan of your work -- I first saw you read in London in '86, in connection (I think, if memory serves) with MHorovitz's Grandchildren of Albion anthology -- and with no disrespect whatsoever. In your post, you wrote:

But I can't get to the nub of why this should be because it's the very act of writing poetry that gives satisfaction

Indeed. So much so that having a little hoax poem (or two or three) with one's name on it included among over 3,000 other little hoax poems could/should never detract from that. There's no real satisfaction to be gained from seeing one's name on a poem one didn't write (sometimes there's no satisfaction from seeing one's name on a poem one did write!). There's a giggle, yeah, at the joke -- that the poems are so obviously not the work of the many, many poets whose names are affixed to them -- but a giggle's not satisfaction. Okay, sometimes it can be, but I think not in this case.

The anthology has certainly revealed a lot of very interesting attitudes (about, for one thing, litigation) among certain poets, and maybe that's its "value." But what you wrote here is the most cogent thing, in my opinion, anyone's said about it:

could we be seeing a real shift (or even rift) in attitudes between younger and older poets? Many of you will have been brought up with computer and be totally at ease with the computer age with its impersonal and intrusive ways.

> *There has definitely been a shift in the way I configure time in my own brain, and the presence of a computer has contributed to that. I KNOW that the computer, as a kind of outside-the-body brain, has changed poetry. In my own life it is intrusive, but at the same time an interesting tool -- and there's the slippery slope. And if we slip, do we cling onto something, or let go and see where we land? Either way, it might hurt.*
>
> *x, Sharon Mesmer*

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269. **Ryan Daley**

Re: EXCITED for the math

Wed 8 Oct 2008

Not sure we've been over this point yet, but here goes: If the free market is "open," what does that "open" mean? "Open" to destroy us? Itself? Free for what? Burdens and choices? Or progress? What's "free" about it?

I would rather it be called the "untethered" or "orderless" market, or, better, Amok.

On Wed, Oct 8, 2008 at 7:27 AM, steve russell <[redacted]>wrote:

> *Troy, 3 cheers for the unregulated, "open" economy. Your guy, Bush 43, & Greenspan have done wonders for the average wallet. Gosh, what most people wouldn't give for a little entrophy now. & besides, what economy isn't mixed. Socialism, as in sane governance/mixed economies works well enough, ain't nothing wrong with the 2 hour lunch breaks and early retirement favored by Joe Sixpack Frenchman in France. Seems the quality of life is ok in old Europe, meaning, avoid the East for awhile. Besides, don't people get bored with the same old motto: Produce/Produce/Produce, a slogan that's done wonders for the enviroment.*
>
> *----- Original Message ----*
> *From: Troy Camplin <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, October 7, 2008 8:37:48 PM*
> *Subject: Re: EXCITED for the math*

The financial crisis is not even remotely as you portray it. There is nothing in the area of finance not regulated, and anyone who told you otherwise was lying to you.

Believing in evolution is not ideological; not believing in it is.
Believing in a heliocentric solar system is not ideological; not believing in it is.
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Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]*>*
To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

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As for your "anthropoligical" analysis, if we encounter slavery today, we should tolerate it because it has existed before.

Ciao,

Murat

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Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Monday, October 6, 2008 8:30:57 PM
Subject: Re: EXCITED for the math

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From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Sunday, October 5, 2008 11:13:55 PM
Subject: Re: EXCITED for the math

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guidelines

guidelines

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270. Sharon Mesmer/David Borchart
Re: Generation game? (was fake antho)
Wed 8 Oct 2008

Hi Geraldine,

I saw you at Young Vic on an afternoon AND Festival Hall the next evening (I think)! Young Vic was also my intro to the work of Elizabeth Smart, who had just died -- before the Young Vic performance a tape of her reading from "By Grand Central Station ... " was playing. WOW. I chased that book down when I got back to the States (couldn't afford it when I was living/travelling abroad) and now I teach it in an MFA seminar on book-length prose poems at the New School. (Oh --during my residency at Hawthornden Castle in Scotland I was in a room that Sebastian Barker had previously occupied the month before!).

> *I honestly don't understand their satisfaction with being given a poem - it's not the same as a found poem you find yourself - its all done and dusted with no input from them whatsoever except the frisson of seeing their name*

I wouldn't say there's the kind of "satisfaction" you get from your own work. And I must say I was a little disappointed that the poems themselves were not, in fact, hilarious. Or even dirty. If you're going to offend, at least have the decency to be obscene.

x, Sharon

p.s. After I wrote you yesterday I re-read "Spreading the Cards" and "Tiger Lillies" -- absolutely wonderful.

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271. Jim Andrews
Re: Generation game? (was fake antho)
Wed 8 Oct 2008

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one of my fave net art pieces (unfort it isn't online anymore) was such that you'd type your name into it, whereupon it would generate about 25 pages on you as a profile. it would do a search on your name (or whomever's name you typed in) and assemble pictures and text based on that information. and the texts would key on sentences/paragraphs culled from the net including your name.

'jim andrews' is a common name. there is another poet named jim andrews. there's a porn star named jim andrews. a sports surgeon. a sherrif. and on and on. so the portrait of 'jim andrews' is quite extensive, and it involves elements of all these people.

certainly the act of using the internet's vast data is fraught with moral peril. no question. but, also, it really is tantalizing, as an artist. i use google+yahoo image search in dbCinema. because you can type something in and get 5000 related images. how sweet is that? o mi gawd. but then what? what are you going to do with them? the art is not simply in enabling a google search but in what is done with it.

and, in my opinion, using web services to tap the social scope of the search term is just so compelling as something for artists to investigate.

of course, that doesn't give anyone permission to act unethically.

i didn't have a problem with steve and jim's project. as jason pointed out, there are plenty of clues that the 'authors' aren't the real authors. and it's amusing for those in it to see what they 'wrote'. as steve pointed out, very like looking at a horoscope and seeing relation with one's life. also, i admire jim carpenter's poetry generation software. that's hard stuff to create and he's maybe the best at it. and steve has done a remarkable job getting it out there, in the concept, in the framing.

rest assured that what we are seeing now is the tip of the iceberg concerning artists using the vast resources of the internet to create new work. if steve and jim's project scared you, hold on to your hat.

the moral issues that arise have to be dealt with on a case-by-case basis.

ja
http://vispo.com

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272. Troy Camplin
Re: EXCITED for the math
Wed 8 Oct 2008

Neither Bush has been a friend of free markets. The first one termed free market economics "voodoo economics." So don't give me that nonsense. You are right, though, that every economy is mixed. However, those that are freest produce the most wealth and benefit the poor the most. That motto, by the way, belongs not to any free market economy, but to the soviet bloc, and had in fact that result. It's Leftist materialists who think everything it economic, not those of us who support free markets.

Troy Camplin

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]

Sent: Wednesday, October 8, 2008 6:27:51 AM
Subject: Re: EXCITED for the math

Troy, 3 cheers for the unregulated, "open" economy. Your guy, Bush 43, & Greenspan have done wonders for the average wallet. Gosh, what most people wouldn't give for a little entrophy now. & besides, what economy isn't mixed. Socialism, as in sane governance/mixed economies works well enough, ain't nothing wrong with the 2 hour lunch breaks and early retirement favored by Joe Sixpack Frenchman in France. Seems the quality of life is ok in old Europe, meaning, avoid the East for awhile. Besides, don't people get bored with the same old motto: Produce/Produce/Produce, a slogan that's done wonders for the enviroment.

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To: [redacted]
Sent: Tuesday, October 7, 2008 8:37:48 PM
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My anthropological approach does not excuse slavery any more than it excuses poverty. What it allows us to do is understand the origins of poverty, that it is a natural state, that wealth is new and something that we should be trying to get more people into. But wealth is not the natural state of things, and the wealth of others does not cause poverty in others. Historically, the wealth of others, especially in free market situations, allows for the wealth of others. THe world is not a zero-sum game.

Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

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As for your "anthropoligical" analysis, if we encounter slavery today, we should tolerate it because it has existed before.

Ciao,

Murat

On Tue, Oct 7, 2008 at 10:52 AM, Troy Camplin <[redacted]> wrote:

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273. Troy Camplin
Re: EXcited by the Math
Wed 8 Oct 2008

I certainly agree with the first and last sentences. There's practically no difference between the Dems and Reps.

Troy Camplin

----- Original Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 8:06:46 PM
Subject: Re: EXcited by the Math

much that has been done in the name of socialism is barbaric. Orwell longed for a humane brand of Socialism. & much of Europe, not the East, seems to be

moving in that direction. The 2 party system in the States is morally and intellectually broke.

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274. George Bowering
Re: one of my favorite people on the current economic crisis
Wed 8 Oct 2008

I have found that USAmericans often think that prominent Canadians are USAmericans. But we Canadians are used to it
and do enjoy setting the record right. A wonderful moment in Buenos Aires last winter (summer) when we saw copies of her
book absolutely filling the window of the biggest bookstore in town.

On Oct 8, 2008, at 8:14 AM, CA Conrad wrote:

> *As she is a Canadian, Naomi Klein cannot run for US president. A stupid person from Alaska can, though.*
>
> *George, I had no idea Naomi Klein is Canadian. Well, the whole world is*
> *lucky to have her as no one has a keener sense of how we got ourselves into*
> *the mess we're in. Her way of placing the crisis into large but accessible*
> *frames of economic theory is invaluable!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*
>
> *welcome.html*

George Howard Bowering
Born with a zinc spoon.

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275. Troy Camplin
Re: EXCITED for the math
Wed 8 Oct 2008

In an open system, you necessarily have to have energy coming into and exiting from the system. As the occurs, internal order is created -- an order that lies on the borderline of order and chaos, also known as creative destruction. In other words, it is a self-organizing system. It is liberals who want us to be free of burdens and choices. Freedom does not mean that, as it cannot be separated

from responsibility. Freedom does not mean anarchy, but rather the implementation of the best rules to make the system creative. Note that I said "rules" and not "laws," as the former are flexible and can be bent, but the latter are inflexible and cannot be broken. Thus, the market is not orderless, but rather is a spontaneous order, ordered by no one person or group of people, but emergent from the activities of everyone.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 6:43:30 PM
Subject: Re: EXCITED for the math

Not sure we've been over this point yet, but here goes: If the free market is "open," what does that "open" mean? "Open" to destroy us? Itself? Free for what? Burdens and choices? Or progress? What's "free" about it?

I would rather it be called the "untethered" or "orderless" market, or, better, Amok.

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276. **Jason Quackenbush**
Re: Generation game? (was fake antho)
Wed 8 Oct 2008

I think my point, as my thinking develops on this, is that perhaps there is a sense in which our names are not ours at all. rather they belong to the community as signifiers of us, but that use doesn't limit them from being used in other ways. names are perhaps the most public of language. wittgenstein would suggest that a use of a name is meaningful if there are public criteria by which the particular use can be determined to be used correctly or not. i'm inlcined to agree with that sort of thinking, and as such think that the correct

reading of this is that these names are used en masse in a group of writer's names. it is clear from the content that none of the writers listed actually wrote this stuff. so i'm inclined to think that the meaning in this is that this is a list of writers, here are some poets they didn't write, and as such this is a use of a name that is very different from the normal sorts of uses that we think of for names, such as signing work, hailing someone, or specifying a specific person.

the interesting thing here then is to ask whether the use of your or my or geraldine monk's or shakespeare's name is meaningful at all. i think it is, and am inclined to read it in the way that nick piombino mentioned and that silliman hinted at in his blog post about the topic. that is, these things function as a signifier of our communal stewardship of the language as writers, even those on the list who aren't poets, and further that there is something here in the questioning of authorship in the age of authorial identity through textual communication the likes of whcih so much of our socialization revolves around.

as such it as value and meaning and is a good thing.

or maybe i really ought to go back to a one fall cage match and shut the hell up.
-J

On Oct 9, 2008, at 6:45 AM, Elizabeth Switaj wrote:

> *JF/Jason/whoever you are-- So does that mean my name is mine if the only*
> *other one I can find with first and last identical is dead (and the only*
> *thing on her is an obit)? Or does that mean that with my middle name*
> *included, it's definitely my name since I'm the only one who comes up under*
> *it? Hurrah for given and family names with mismatched ethnic identities*
> *then! (I prefer, too, to be referred to in publication with my middle name*
> *included not for this reason of uniqueness but for the related goal of*
> *ensuring that my initials are different from those of my brother, my late*
> *father, and his late father.)*
>
> *Really, my primary thought about the anthology was that it was boring. A big*
> *mass of dull, dull poetry sometimes mediocre and sometimes dreck; I'd really*
> *rather have godawful poetry that mediocre work associated with the name that*
> *perhaps by the wonders of idiosyncrasy I could be said to possess. The*
> *outrage responses, however, are hilarious!*

> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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277. Alan Sondheim

Re: Generation game? (was fake antho)

Wed 8 Oct 2008

I'm surprised at this. For one thing I'm never sure what "the writers of this work" means, especially when online work is considered. Second, if 'real people's' names weren't used, the anthology would lose its axis; it's about, among other things, poetics and the 'poetry world,' such as it is - not an attempt to create a fictitous school of writing.

Third I'm not sure about the 'essential nature of the writtenness of computer programs' - why this is essential. And it doesn't spout post-human or other theory - you're making the connection - one might just as easily see it as the last gauge of romanticism.

Why on earth a 'test'? If I write something, say this, is this also a 'test'? Is it a 'test' if you can't locate intentionality in the - what? word choice, method of composition, thing itself?

Does the writer read his work? Do all writers read their work? Does Kenneth Goldsmith? I've known writers who don't in fact; I think we all must.

How does he know it's poetry? Is there a test about what's poetry and not? What's bad poetry and not?

I think harvesting names is wonderful, and a text which (you say) is one substance is fascinating and raises a lot of interesting questions about aesthetics, Kant, sublime of course, etc.

What bothers me on this list most of all is that I think what was produced was and is amazing, brilliant, and I worry that the authors etc. will back-track. I wish I had done it. And it's raised as much discussion if not more than Yasusada did, or is that another bad person thing?

- Alan, confused

On Tue, 7 Oct 2008, Catherine Daly wrote:

1) I view the writer of the algorythm, program, whatever, as well as the writers of any source material (but there doesn't seem to be any? ???) to be the writers of this work (except if placing it in .pdf format involved indents, for example); when I decided this, I started having very much more of a problem with the use of names of people who did not write the program with the results. It disguises the essential nature of the writtenness of computer programs, deliberately, and seems to align with posthuman theory I disagree with. It disguises the fact that the writing is "results" or "output" -- of, I may point out, a "test." Is the test of the system the real thing? Is the system completed? I don't know. What was the test bed? Can you feed this back in and get a different anthology?

It also raises another question, which is,

2) has the writer read the work? He has called the results poetry, but has he read it? How does he know?

His reading would make it more "his" -- his response: to publish it not under his name. Making Anne's reading of the poem ascribed to her, finding in it poetry, a second reading, not a first one. The first "reading" unfortunately cannot be the machines, because um, they can't read. They can scan. (How was the text fed in? Or not -- just trawled? Any intervention of any type? Programmed intervention? Human intervention not via programming? Any humans read anything? Tweak the code during output?)

3) Also, my piece is really terrible. It is just awful. At first, I was objecting to the program, since it was producing dreck. Then I thought, maybe something about poetry and aesthetics. Now I think: what a miserably aimed, sloppily controlled, misanthropic project. What was it devised to do? Why is that design or intention important, inherent, significant, or not? (for example, it is a design through and through?) Why did the writer insert or collate harvested names -- many of whom have very specific ideas and various ideas -- into a text that was "one substance"? That they were (mostly) poets from lists were postings about readings, publications, etc., has replaced discussion?

4) post-identity = posthuman?

All best,
Catherine Daly
not the author of ALL SHOOK UP

If you're getting at what my position is on all this, well, I lean toward thinking we should see this thing as a work of art rather than an attempt to steal someone's identity. I think it's just as clear here as it was in After Lorca that we're not seeing real toads in an imaginary garden. That is to

> *say, this is not a pipe, and you can smoke it in a nonsmoking area.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

==========

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278. **Elisa Gabbert**

Re: Generation game? (was fake antho)

Wed 8 Oct 2008

> *It isn't even a good sham in as*
> *much as I doubt there is a public readership out there who would*
> *believe in it. Too much exposure has happened for that to be achieved.*

That is the point, of course. That there is no "public readership" other than us (those whose names are in the anthology). The joke is on us and for us, no one else. That's what makes it funny.

_____
From: andrew burke <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 7:20:37 PM
Subject: Re: Generation game? (was fake antho)

Hmm, I was surprised to find my name there. A friend told me I was there, so I checked. My 'fame' gland was momentarily excited - but then I read the poem.

My 'shame' gland leapt into life. Awful; no redeeming features at all. I was disappointed in them portraying me like that. What if somebody should even half-way believe it was mine? Awful. An absolutely strange mix of 'poets' - just names drawn out of a cyber hat. I feel used - I laughed at the project until I found myself in it - so much work for what? It isn't even a good sham in as much as I doubt there is a public readership out there who would believe in it. Too much exposure has happened for that to be achieved.

... but a fun game for those who created it. That is all. It would be doubly cool if the perpetrators now offered us a 'true' anthology with OUR poems in it as Issue 2.

Andrew

2008/10/8 J.P. Craig <[redacted]>:
> Hmm. I wonder what I'm about to walk into?
>
> By "valid" I mean informed by desires and assumptions that I think the
> majority of us should be able to accommodate in our little individual
> Cartesian theaters, either because they spring from desires we may share on
> some level or because they correspond to recognizable positions that have a
> history. Though I'm prepared to argue with many positions I'm willing to
> call valid.
>
> If you're getting at what my position is on all this, well, I lean toward
> thinking we should see this thing as a work of art rather than an attempt to
> steal someone's identity. I think it's just as clear here as it was in After
> Lorca that we're not seeing real toads in an imaginary garden. That is to
> say, this is not a pipe, and you can smoke it in a nonsmoking area.
>
>
> On Oct 7, 2008, at 12:10 PM, Marcus Bales wrote:
>
>> On 7 Oct 2008 at 11:32, J.P. Craig wrote:
>>>
>>> ... I think all of these are valid positions ...<
>>
>> Please define "valid" as you're using it here.
>>
>> Marcus
>>
>>
>>
>

>
>
> JP Craig
> http://jpcraig.blogspot.com/
>
>
>
>
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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279. **mIEKAL aND**
Re: fake anthology
Wed 8 Oct 2008

Why only 3000+ entries? Perec at least chose a noble accomplishment (Hundred Thousand Billion Poems). Are at least one poem for each person on the planet living & dead.

~mIEKAL

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280. **Ismaelia al Sadiq**
Re: Urgent: please vote on this PBS poll
Wed 8 Oct 2008

Dear David, my friend,
_____ See how Windows Mobile brings your life together—at home, work, or on the go.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

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281. **Gabriel Gudding**
poet hire - encouraging experimental and/or oral poetics
Thu 9 Oct 2008

---

sending again

The Department of English at Illinois State University (http://www.english.ilstu.edu/) seeks a Creative Writing, Poetry, tenure-track, assistant professor: Given our Ph.D. in English Studies, and our recent Ph.D. with emphasis in Creative Writing, we seek candidates prepared to work in a Department that stresses the relationships among literatures, linguistics, rhetoric and pedagogies. We encourage candidates with expertise in experimental poetics and/or oral poetics. Requirements to be met by appointment date: 1) terminal degree, 2) dissertation and/or publications in the field, and 3) demonstrated commitment to publishing and teaching. Position start date: August 16, 2009. To assure full consideration, please send letter, vita, and complete dossier by November 3, 2008 to: Joan Mullin, Chair, Department of English, Campus Box 4240, Normal, Illinois 61790-4240 or email attachments to Angela Scott at [redacted], subject line: Creative Writing Search. Applications acknowledged. Interviews conducted at MLA.

[redacted]

[redacted]

--

Gabriel Gudding

Associate Professor, English Studies

Illinois State University

Normal IL 61790-4240

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282. **Josef Kaplan**
Sustainable Aircraft 002
Thu 9 Oct 2008

Hello everyone,

The second issue of Sustainable Aircraft, an online journal of critical writing on contemporary poetry, is up at www.sustainableaircraft.com.

In this issue...

Alex Linhardt reviews Brandon Brownâ€™s Kidnapped
Diana Hamilton reviews Meg Hamillâ€™s Death Notices
Kareem Estefan reviews K. Silem Mohammadâ€™s Breathalyzer
Eddie Hopely reviews Nico Vassilakisâ€™ Text Loses Time
Michael Scharf reviews Saul Williamsâ€™ â€œNGH WHTâ€ from The Dead Emcee Scrolls

A recording of Kevin Killian and Dodie Bellamy at Dixon Place (Belladonna Series)

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283. **Ryan Daley**
Re: EXCITED for the math
Thu 9 Oct 2008

Troy,

I'm not satisfied in saying that liberals are those that seek an end to responsibility, tho' I'm sure you can cite examples. I've always taken "liberal" to mean not drawing on a fear of the future to dictate decision as rote -- that our "freedom" (with its burdens of decision) cannot mean "algorithm." (While we're at it, how do you differentiate burden/choice from Sartrean existentialism? And why does freedom not mean anarchy? Surely there are choices when no established order exists? Surely when there is nothing there are greater freedoms? Could this have been what Bush had in mind when he sent troops -- soldiers -- to destroy a foreign "power", thus eradicating all remnants of anything, establishing a "nothing" in its place?)

My questions and doubts aside, if this system exists spontaneously, it seems to exist outside of society. I recognize this, but I also reject the idea that the market should be left on its own, since its very spontaneity categorizes it as dangerous and anti-social. Individuals engaging in activities with the goal of bringing about such spontaneity should be viewed as anti-democratic, and need regulation at best.

In American democracy, the Freedom, the burden, is reworked into Liberty (sometimes civil, sometimes human, sometimes viewed as a "right") that there are things we cannot do. We're free to murder, but we're not at liberty to do so; our burden is relaxed. [An aside: It's interesting to note that in Romance languages such as Spanish (and I assume French too) that liberty/la libertad functions to mean both freedom and liberty.] To differentiate between Freedom and Liberty was something our fledgling government sought. So it's not that we're burdened by a social contract, but nor are we to be held bound to burdens imposed by a corporate class. The emergence of said class isn't part of society, since it cannot partake in the liberties afforded to citizens. [Laws have, of course, been passed to give human rights and recognition to corporations; but the difference is plain in most cases, i.e., you cannot commit a hate crime against a corporation.] The architects of democracy, never all-knowing but well aware of this, knew this corporatism would seek to shift burden, in the name of freedom, to the citizenry. An open system is "free" to do this, but it certainly isn't at "liberty" to do so, and regulation establishes that this gap between

freedom and liberty exists, and further seeks to fill it by rule of law, which should always come before the narrow binary of profit/loss. Since an open system demands it be regulated in order to not collapse on itself, it cannot be considered open, as such a move would be akin to calling a dictatorship a "participatory democracy."

On Wed, Oct 8, 2008 at 8:55 PM, Troy Camplin <[redacted]> wrote:

> *In an open system, you necessarily have to have energy coming into and exiting from the system. As the occurs, internal order is created -- an order that lies on the borderline of order and chaos, also known as creative destruction. In other words, it is a self-organizing system. It is liberals who want us to be free of burdens and choices. Freedom does not mean that, as it cannot be separated from responsibility. Freedom does not mean anarchy, but rather the implementation of the best rules to make the system creative. Note that I said "rules" and not "laws," as the former are flexible and can be bent, but the latter are inflexible and cannot be broken. Thus, the market is not orderless, but rather is a spontaneous order, ordered by no one person or group of people, but emergent from the activities of everyone.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Ryan Daley <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, October 8, 2008 6:43:30 PM*
> *Subject: Re: EXCITED for the math*
>
> *Not sure we've been over this point yet, but here goes: If the free market is "open," what does that "open" mean? "Open" to destroy us? Itself? Free for what? Burdens and choices? Or progress? What's "free" about it?*
>
> *I would rather it be called the "untethered" or "orderless" market, or, better, Amok.*
>
> *On Wed, Oct 8, 2008 at 7:27 AM, steve russell <[redacted]*
> *wrote:*
>
> *Troy, 3 cheers for the unregulated, "open" economy. Your guy, Bush 43, & Greenspan have done wonders for the average wallet. Gosh, what most people*
> *wouldn't give for a little entrophy now. & besides, what economy isn't mixed. Socialism, as in sane governance/mixed economies works well enough,*

ain't nothing wrong with the 2 hour lunch breaks and early retirement favored by Joe Sixpack Frenchman in France. Seems the quality of life is ok
in old Europe, meaning, avoid the East for awhile. Besides, don't people get bored with the same old motto: Produce/Produce/Produce, a slogan that's
done wonders for the enviroment.

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 8:37:48 PM
Subject: Re: EXCITED for the math

The financial crisis is not even remotely as you portray it. There is nothing in the area of finance not regulated, and anyone who told you otherwise was lying to you.

Believing in evolution is not ideological; not believing in it is.
Believing in a heliocentric solar system is not ideological; not believing
in it is.
Believing in the spontaneous order known as the free market system of economics is not ideological; not believing in it is.

My anthropological approach does not excuse slavery any more than it excuses poverty. What it allows us to do is understand the origins of poverty, that it is a natural state, that wealth is new and something that
we should be trying to get more people into. But wealth is not the natural
state of things, and the wealth of others does not cause poverty in others.
Historically, the wealth of others, especially in free market situations, allows for the wealth of others. THe world is not a zero-sum game.

Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

Troy,

You mean "believing in a free market" is not ideological? The, only not believing in it is? That more or less sounds nonsensical to me. Have you been following the congressional hearings at all? As it is turning out, the credit swaps, which were completely unregulated and unobserved (your "natural" state of the world) and with a size of over forty trillion at the root of a lot of our present financial problems, were nothing but a casino in the sky, the wizard of Oz turning out to be a mountebank.

As for your "anthropoligical" analysis, if we encounter slavery today, we should tolerate it because it has existed before.

Ciao,

Murat

On Tue, Oct 7, 2008 at 10:52 AM, Troy Camplin <[redacted]> wrote:

Just because I find the Left despicable, that doesn't mean I like the Right, either. False dichotomy -- as you go far enough to the Right or the Left, and they end up being the same things (Naziism and Communism behaved almost identically). I'm a free market supporter, which isn't ideological at all, because saying you support a naturally-occurring human system like free market economies is much like saying you support the existence of deserts in the world along the 30th parallel. The pollution in the developing world is occurring not because of corporations per se, but because the governments there are socialist kleptocracies more interested in robbing the people than in providing the kinds of institutions (rule of law with independent judiciaries, property rights protections, etc.) which have proven everywhere they are tried to life the poor out of their poverty.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Monday, October 6, 2008 8:30:57 PM
Subject: Re: EXCITED for the math

The left is more diabolical than the right? They both have their monsters. And I'm not so certain that "left" and "right" mean much any more (though I'm noticing an interesting nascent post-communist marxism cropping up here and there). Democratic governments across the west are steadily heading towards police states in the service of corporate power - what else is the US government about these days? Is Blackwater such a marvellous thing, really, that massive privatisation of state violence? Rampant development is probably responsible for most mass species extinction, and that occurs everywhere, not just in the grim tips of Eastern Europe and Asia. Look at the recent figures on the declining populations of common birds (or bees or frogs) across the globe, including the UK (where animal populations are in serious decline), the US and Australia.

And from Tamberlaine on, people have accumulated huge amounts of wealth through pillaging the goods and labour of others. No mystery there. Corporations are no different. All that pollution in the "developing world" is our factories at work, without those pesky government regulations that make it so inconvenient and expensive in our own backyard.

A

On Tue, Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]> wrote:
Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest

*markets all have the cleanest environments, while those with strong central
governments controlling everything -- the former Eastern Bloc, the U.S.S.R.
and now China -- have been the biggest polluters. Go to a city in a poor
country and you will see unbelievable pollution everywhere. Not that we
can't do better, as we certainly can, but the first thing we need to do is
acknowledge reality in the world before we can proceed to improve the world.
Naivety and ignorance are two very dangerous things, and cause more harm
than good. They're as dangerous as the good intentions that flow out of
them. Good intentions minus an understanding of reality is what keeps poor
people poor in this world. At least, I like to think that that's what's
going on, because otherwise it means that the Left are diabolical.*

Troy Camplin

*----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Sunday, October 5, 2008 11:13:55 PM
Subject: Re: EXCITED for the math*

*Nice to know that we can leave the fate of the poor in the hands of
those generous rich people, who so nicely provide jobs and housing for
everyone.*

*Now, I've got nothing personally against the rich. Or even the
moderately rich. But it would be nice to see some perception of how
much damage all-out corporatism and global finance has done to the
lifestyles of the poor and unknown all around the globe. Not to
mention the millions of species that are presently being wiped out,
due to pollution and unregulated development and everything that
follows on from that. Money is only interested in money. Maybe some
questioning on the place of the so-called "defence" industry and its
effects, politically, environmentally, socially? Or is terminal
naivety the order of the day?*

*A
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com*

> *Home page: http://www.alisoncroggon.com*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*
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284. **Catherine Daly**

Re: Generation game? (was fake antho)

Thu 9 Oct 2008

---

thanks for the questions

I'm surprised at this. For one thing I'm never sure what "the writers of
> this work" means, especially when online work is considered.

just because it is online doesn't mean there aren't writers, and they can't be determined

> *Second, if 'real people's' names weren't used, the anthology would lose its axis; it's about, among other things, poetics and the 'poetry world,' such as it is - not an attempt to create a fictitous school of writing.*

Is it? I'm not convinced, especially not by virtue of the text.

> *Third I'm not sure about the 'essential nature of the writtenness of computer programs' - why this is essential.*

It seems to me essential that computer programs are written and that computer languages are largely English-based. I have long placed a value this way. This leads me to say that, for instance, computer garbage on a VAX was written by all the users of the VAX as well as the programmers and perhaps some of the designers; in a similar fashion, I argue the anthology was written -- more so, more so than a garbage file -- ; and then I learn that it is a sort of super advanced gnoetry that doesn't use a deliberate aiming perhaps? I dunno.

> *And it doesn't spout post-human or other theory - you're making the connection - one might just as easily see it as the last gauge of romanticism.*

But it does, because I think a guy in a room wrote the thing and pretended that 3000 people with some duplicates, non-poets, and spoofs did, to show what?

Why on earth a 'test'? If I write something, say this, is it also a 'test'? Is it a 'test' if you can't locate intentionality in the - what? word choice, method of composition, thing itself?

If a person writes it, it is tested by reading and revising; if I have a test bed of stuff and run it through my program, that is also called a test.

Does the writer read his work? Do all writers read their work? Does Kenneth Goldsmith? I've known writers who don't in fact; I think we all must.

How does he know it's poetry? Is there a test about what's poetry and not? What's bad poetry and not?

But this is the prime area of my concern; Kenneth at least proofs the majority of his work: that involves reading of a sort. By publishing it as poetry, at least he and / or his editor or publisher call it poetry because they make the similie: they publish it as poetry. But here, a writer and an editor called it poetry for the very overt signs that make it bad and because they ascribe it to poets who call themselves poets.

I think harvesting names is wonderful, and a text which (you say) is one substance is fascinating and raises a lot of interesting questions about aesthetics, Kant, sublime of course, etc.

I don't, but I don't care for Kant much either.

--
All best,
Catherine Daly
[redacted]

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285. **Nicholas Piombino**

Re: Generation game? (was fake antho)

Thu 9 Oct 2008

I had to go back and reread The Barrel Organ (1938) by Alfred Noyes after I alluded to the poem at the end of my last post. I hadn't remembered these lines:

"There's a thief, perhaps, that listens with a face of frozen stone
  In the City as the sun sinks low;
There's a portly man of business with a balance of his own,
There's a clerk and there's a butcher of a soft reposeful tone,
And they're all of them returning to the heavens they have known:
They are crammed and jammed in busses and--they're each of them alone
  In the land where the dead dreams go.
There's a labourer that listens to the voices of the dead
  In the City as the sun sinks low;
And his hand begins to tremble and his face is rather red
As he sees a loafer watching him and--there he turns his head
And stares into the sunset where his April love is fled,
For he hears her softly singing and his lonely soul is led
  Through the land where the dead dreams go...
There's a barrel-organ carolling across a golden street
  In the City as the sun sinks low;
Though the music's only Verdi there's a world to make it sweet
Just as yonder yellow sunset where the earth and heaven meet
Mellows all the sooty City! Hark, a hundred thousand feet
Are marching on to glory through the poppies and the wheat
  In the land where the dead dreams go."

Nick

On 10/8/08 8:56 PM, "Jason Quackenbush" <[redacted]> wrote:

> *I think my point, as my thinking develops on this, is that perhaps there is a sense in which our names are not ours at all. rather they belong to the community as signifiers of us, but that use doesn't limit them from being used in other ways. names are perhaps the most public of language. wittgenstein would suggest that a use of a name is meaningful if there are public criteria by which the particular use can be determined to be used correctly or not. i'm inlcined to agree with that sort of thinking, and as such think that the correct reading of this is that these names are used en masse in a group of writer's names. it is clear from the content that none of the writers listed actually wrote this stuff. so i'm inclined to think that the*

meaning in this is that this is a list of writers, here are some poets they didn't write, and as such this is a use of a name that is very different from the normal sorts of uses that we think of for names, such as signing work, hailing someone, or specifying a specific person.

the interesting thing here then is to ask whether the use of your or my or geraldine monk's or shakespeare's name is meaningful at all. i think it is, and am inclined to read it in the way that nick piombino mentioned and that silliman hinted at in his blog post about the topic. that is, these things function as a signifier of our communal stewardship of the language as writers, even those on the list who aren't poets, and further that there is something here in the questioning of authorship in the age of authorial identity through textual communication the likes of whcih so much of our socialization revolves around.

as such it as value and meaning and is a good thing.

or maybe i really ought to go back to a one fall cage match and shut the hell up.
-J

On Oct 9, 2008, at 6:45 AM, Elizabeth Switaj wrote:

JF/Jason/whoever you are-- So does that mean my name is mine if the only
other one I can find with first and last identical is dead (and the only
thing on her is an obit)? Or does that mean that with my middle name
included, it's definitely my name since I'm the only one who comes up under
it? Hurrah for given and family names with mismatched ethnic identities
then! (I prefer, too, to be referred to in publication with my middle name
included not for this reason of uniqueness but for the related goal of
ensuring that my initials are different from those of my brother, my late
father, and his late father.)

Really, my primary thought about the anthology was that it was boring. A big
mass of dull, dull poetry sometimes mediocre and sometimes dreck; I'd really
rather have godawful poetry that mediocre work associated with the name that
perhaps by the wonders of idiosyncrasy I could be said to possess. The

> *outrage responses, however, are hilarious!*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*
>
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]

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286. **steve russell**
Re: EXCITED for the math
Thu 9 Oct 2008

I wouldn't accuse the worst knee jerk liberal "of wanting us to be free of burdens or choices." Unless he or she were no older than 10. You're a libertarion, am I correct Troy? The Libs have some interesting ideas. I'm rather fond of the old/left wing libs. I'm libertarion as it concerns the body, meaning individual adult choice in matters of narcotics, sexual identity, or abortion, and I know a few Catholic libertarions that are near fanatic as it concerns the fetus. Also, I consider leisure to be among the finest, if not the finest benefit of a civilized society. Which is why I favor Socialism. France, for instance, a country where a worker gets far more vacation time than in the States, longer lunch breaks, and they have these really cool philosophical coffee joints that serve beer and wine and people still smoke unfiltered cigarettes. Tell me that is not living!!!

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 8:55:00 PM
Subject: Re: EXCITED for the math

In an open system, you necessarily have to have energy coming into and exiting from the system. As the occurs, internal order is created -- an order that lies on the borderline of order and chaos, also known as creative destruction. In other words, it is a self-organizing system. It is liberals who want us to be free of burdens and choices. Freedom does not mean that, as it cannot be separated from responsibility. Freedom does not mean anarchy, but rather the implementation of the best rules to make the system creative. Note that I said "rules" and not "laws," as the former are flexible and can be bent, but the latter are inflexible and cannot be broken. Thus, the market is not orderless, but

rather is a spontaneous order, ordered by no one person or group of people, but emergent from the activities of everyone.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 6:43:30 PM
Subject: Re: EXCITED for the math

Not sure we've been over this point yet, but here goes: If the free market is "open," what does that "open" mean? "Open" to destroy us? Itself? Free for what? Burdens and choices? Or progress? What's "free" about it?

I would rather it be called the "untethered" or "orderless" market, or, better, Amok.

On Wed, Oct 8, 2008 at 7:27 AM, steve russell <[redacted]>wrote:

> *Troy, 3 cheers for the unregulated, "open" economy. Your guy, Bush 43, & Greenspan have done wonders for the average wallet. Gosh, what most people wouldn't give for a little entrophy now. & besides, what economy isn't mixed. Socialism, as in sane governance/mixed economies works well enough, ain't nothing wrong with the 2 hour lunch breaks and early retirement favored by Joe Sixpack Frenchman in France. Seems the quality of life is ok in old Europe, meaning, avoid the East for awhile. Besides, don't people get bored with the same old motto: Produce/Produce/Produce, a slogan that's done wonders for the enviroment.*
>
> *----- Original Message ----*
> *From: Troy Camplin <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, October 7, 2008 8:37:48 PM*
> *Subject: Re: EXCITED for the math*
>
> *The financial crisis is not even remotely as you portray it. There is nothing in the area of finance not regulated, and anyone who told you otherwise was lying to you.*
>
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> *Believing in a heliocentric solar system is not ideological; not believing in it is.*
> *Believing in the spontaneous order known as the free market system of economics is not ideological; not believing in it is.*
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> *My anthropological approach does not excuse slavery any more than it*

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Troy Camplin

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To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

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287. **Jorgensen, Alexander**

Toot-toot: Alexander Jorgensen - 5 poems - Blackbox online

Thu 9 Oct 2008

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http://www.williamjamesaustin.com/five.html

I invite you to peruse these works. Oh, yes!

Alexander Jorgensen

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288. **steve russell**
Re: Generation game? (was fake antho)
Thu 9 Oct 2008

Wonderful stuff, Nick, I mean your prose. Aside from the unbearable lightness of blogging, have you read Italo Calvino's comments concerning lightness? I was losing patience with this whole Fake Anthology bit, but, hey, I'm suddenly nostalgic for privacy. Damn, if I had a penny or two I'd consider Kurt Weil, but far 2 many cameras point in whichever direction one walks, yep, D.C., and I'm already off of the topic.

----- Original Message ----
From: Nicholas Piombino <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 10:51:30 AM
Subject: Re: Generation game? (was fake antho)

I would just call it-The Unbearable Lightness of Issue #1. For days I've been coming back to posts about the faux anthology and trying to write a response. Geraldine Monk and Sharon Mesmer added perceptive things to think about and some of it connects to the aspect that I was focused on yesterday that had to do with the loss of something, maybe privacy, but that word does not get the whole thing I've been feeling today, a day later. In a way, I feel like this is the kind of note I should write drunk. As I've said publicly and privately many times, it was in the wake of 9/11 that I began to truly value and appreciate the opportunities for ongoing and immediate community with poets made available on this list. After the satisfactions and challenges of that experience, I began blogging, and have found great value in that as well. But, as with every expansion, there is a price to be paid. While I also very much miss the privacy Geraldine Monk is writing about so vividly and sensitively, I very well realize it is rapidly becoming a relic of the past like a tune you can tap your foot to but not quite remember the words of or the old mood completely. But there is something about that huge sudden ironic parody that calls for instant recognition of the non serious nature of the intervention. This is the "unbearable lightness of blogging" as I once termed it, par excellence. A poetry circus wagon blows in, warm wind and ill wind, spins a few sails, shakes a few tails and blows out: a party with real laughs, a few growls and roars and some intense conversations where you recognize a lot of people, don't know some, you figure "everybody" was there, but of course that's not literally possible. The feeling is, maybe they were out of town or something, or just couldn't make it, but not that they were deliberately excluded. I know I would have felt left out had I not been mentioned. But since I was I do get into that lightness, but it is a blue lightness while still feeling nostalgic for the more private days of the whole long stretched out thing- getting an invitation, figuring what to send, waiting to

hear, then getting accepted. But in this party atmosphere it's just all so quickly thrown together, no time, so quickly check how my poem was dressed and acted, ok, did I see some friends, yeah, their poems are ok. So then it's over, and there's the hangover of- what did I do, did I actually write that thing, no way, nobody did, a computer wrote it. After all, it is the era of the machine. So what did I say- I'm not sure how I feel now. Then the party really starts and everyone talks about it for days. No, not like a reading or an opening, more like a bash, or an old fashioned happening where people were only half aware of what was going on. Maybe all the evidence has already been put away and the place has been swept up. Maybe a few people actually kept their party favors and others left and forgot them. But now there's a memory, that Godot thing that gets talked about. People have been saying that we are in a time warp in that in New York now, that we are in a repeat of the Weimar era. Maybe this Godot thing is our cabaret- rude, crude, risque, funny, a little dark, with music by Kurt Weill and a set by Kirchner, Grosz or Hannah Hoch. I had even written in the comment section of Issue 1, "There has been talk of a poetry bailout. Is this it?" It looks like the powers that be are plotting to send the whole batch of us poets and day workers out onto the streets as in *The Threepenny Opera* while "citibank" robs everybody blind. And then we'll listen to the barrel organ sound, in the city while the sun sinks low.

Nick

On 10/7/08 8:39 PM, "Geraldine Monk" <[redacted]> wrote:

> *The pace of change has been*
> *phenomenal and much of it for the better but it has been at the cost of our privacy. In a way it's a matter of what you don't know you don't miss.*

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289. **steve russell**
Re: EXCITED for the math
Thu 9 Oct 2008

One more thing, Troy. You distinguish between rules & laws, but if one doesn't play by the rules in the market, there's this ugly thing called jail. Remember Martha Stewart? That, I believe, is called the rule of law. Maybe a casino is the ultimate open system. Fun, but ultimately a losers game. & by the way, is your field game theory? Mathmatics? Economics? both... Clearly, you seem to know a thing or two about "open & closed systems."

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]

Sent: Wednesday, October 8, 2008 8:55:00 PM
Subject: Re: EXCITED for the math

In an open system, you necessarily have to have energy coming into and exiting from the system. As the occurs, internal order is created -- an order that lies on the borderline of order and chaos, also known as creative destruction. In other words, it is a self-organizing system. It is liberals who want us to be free of burdens and choices. Freedom does not mean that, as it cannot be separated from responsibility. Freedom does not mean anarchy, but rather the implementation of the best rules to make the system creative. Note that I said "rules" and not "laws," as the former are flexible and can be bent, but the latter are inflexible and cannot be broken. Thus, the market is not orderless, but rather is a spontaneous order, ordered by no one person or group of people, but emergent from the activities of everyone.

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> *From: Troy Camplin <[redacted]>*
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> *Sent: Tuesday, October 7, 2008 8:37:48 PM*

Subject: Re: EXCITED for the math

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290. **Paul Nelson**
Re: Open/Closed Systems
Thu 9 Oct 2008

It's interesting that Troy argues for an open system in economics, but his poetics are closed closed closed.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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291. **Barry Schwabsky**

Re: Generation game? (was fake antho)

Thu 9 Oct 2008

This is a very interesting point, Catherine, that hasn't been brought out until now: How much "reading" is a component of "writing." To some extent you are saying that if the anthology had been subject to more editing, itÂ could have been a better piece of work. This is undoubtedly true. On the other hand, I always recall something I read as a student in that Fussell-fusty book on Poetic Meter and Poetic Form (or something to that effect): "Any of the passing infelicities in Paradise Lost would have sunk a sonnet." True, and the same could have been said of a sonnet in relation to a haiku. There is some essential connection between the scale of one's overall form and the scale of one's attention. To compose something on a huge scale is inevitably to exercise a certain disdain for detail, but that is not necessarily to damn the result.

2) has the writer read the work?Â He has called the results poetry, but has he read it?Â How does he know?

His reading would make it more "his" -- his response:Â to publish it not under his name.Â Making Anne's reading of the poem ascribed to her, finding in it poetry, a second reading, not a first one.Â The first "reading" unfortunately cannot be the machines, because um, they can't read.Â They can scan.Â (How was the text fed in?Â Or not -- just trawled?Â Any intervention of any type?Â Programmed intervention? Human intervention not via programming? Any humans read anything?Â Tweak the code during output?)

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Re: Generation game? (was fake antho)
Thu 9 Oct 2008

Well, it was pretty insulting, at least for those of us who nourish the fond illusion that we have made some impression on this little world and are no longerÂ desperate children hoping that teacher will call on us rather than all the others in the class...but no matter, you should see what I backchannel about the people on the UK list.

----- Original Message ----
From: Geraldine Monk <[redacted]>
To: [redacted]
Sent: Thursday, 9 October, 2008 12:35:15 AM
Subject: Re: Generation game? (was fake antho)

Oops. Pardon me. This was meant to be private.Â So apologies about the tone.Â Not saying anything in it that I haven't already said but it's all in a more flippant and jokey tone.Â I don't of course despair of this anymore than I'm in a constant state of despair about everything - better than being bored. Bring back melodrama.

Cheers and hopefully no offence caused.

Geraldine

----- Original Message -----
From: "Geraldine Monk" <[redacted]>
To: <[redacted]>
Sent: Wednesday, October 08, 2008 2:07 AM
Subject: Re: Generation game? (was fake antho)

> *Dear Sharon,*
> *Thanks so much for your reply.Â I honestly don't understand their satisfaction with being given a poem - it's not the same as a found poem you find yourself - its all done and dusted with no input from them whatsoever except the frisson of seeing their name - and then they have the 'hilarity' to argue that their name doesn't matter.Â AreÂ they are reading everyone else's fake poems! They just don't seem to see the contradiction - nor the paucity of it. Hilarious!Â Bloody hell.Â I despair. I think the lesser known are most thrilled so maybe we shouldn't be to harsh on them but catch my next letter to Jason where I outline some more of my other concerns.*
>
> *London 86!Â Was that at Young Vic Theatre on The Cut?Â I think I also read atÂ the Festival Hall.Â 20 years ago!Â Oh no.Â 22 years ago.Â Not water but torrents under the bridge.Â How lovely that you were there.*

Take care,

And best wishes,

Geraldine

----- Original Message -----
From: "Sharon Mesmer/David Borchart" <[redacted]>
To: <[redacted]>
Sent: Tuesday, October 07, 2008 4:02 PM
Subject: Re: Generation game? (was fake antho)

Geraldine,

I write to you as a huge fan of your work -- I first saw you read in London in '86, in connection (I think, if memory serves) with MHorovitz's Grandchildren of Albion anthology -- and with noÂ disrespect whatsoever. In your post, you wrote:

But I can't get to the nub of why this should be because it's theÂ very act of writing poetry that gives satisfaction

Indeed.Â So much so that having a little hoax poem (or two or three) with one's name on it included among over 3,000 other little hoaxÂ poems could/should never detract from that.Â There's no realÂ satisfaction to be gained from seeing one's name on a poem one didn'tÂ write (sometimes there's no satisfaction from seeing one's name on aÂ poem one did write!).Â There's a giggle, yeah, at the joke -- thatÂ the poems are so obviously not the work of the many, many poets whoseÂ names are affixed to them --Â but a giggle's not satisfaction.Â Okay,Â sometimes it can be, but I think not in this case.

The anthology has certainly revealed a lot of very interestingÂ attitudes (about, for one thing, litigation) among certain poets, andÂ maybe that's its "value."Â But what you wrote here is the most cogentÂ thing, in my opinion, anyone's said about it:

could we be seeing a real shift (or even rift) in attitudes between younger and older poets?Â Many of you will have been brought upÂ with computer and be totally at ease with the computer age with its impersonal and intrusive ways.

There has definitely been a shift in the way I configure time in myÂ own brain, and the presence of a computer has contributed to that.Â IÂ KNOW

> *that the computer, as a kind of outside-the-body brain, hasÂ changed poetry.Â In my own life it is intrusive, but at the same timeÂ an interesting tool -- and there's the slippery slope.Â And if weÂ slip, do we cling onto something, or let go and see where we land?Â Either way, it might hurt.*
>
> *x, Sharon Mesmer*

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293. **Sarah Sarai**
Re: fake anthology
Thu 9 Oct 2008

You're in it, Dalachinsky! You've been faked. Page 258.

Now you too have the privilege of over intellectualizing a tug at the poet's need for fame. We do have it--a fame knee-jerk.

Maybe fame is one of the poet's baser instincts, like the urge to kill someone whose tinny music trilling from earphone impedes on airspace is a baser instinct.

i.e.,

maybe we need to fight any craving for fame because like all cravings it leads no where, not to get Buddhist on your ass, but really, it just leads nowhere. There are careerists, among us, even, and God bless them.

The average acceptance rate runs 3-7%. Which means you got to have a hell of a lot of desire to see the work out there. I had to laugh at how happy I was to also be faked, to be in the anthology. Partly that's a desire to be included. I just want to hang out with you guys. But also the incredible importance people derive from being a poet or talking about what they consider to be intellectual issues. I mean, jeeze.

That's what Palin and McCain draw their energy from...when they make fun of intellectuals there is an element of truth in what they say.

They are dangerous people misusing a minor insight.

The fake anthology is making fun of words. Words are funny. We (me too) assign so much importance to their importance.

Gotta go

...Sarah
pg. 2382

http://www.myspace.com/sarahsarai

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294. David Chirot
France's Le Clezio wins Nobel literature prize
Thu 9 Oct 2008

[image: AP]<http://us.rd.yahoo.com/dailynews/ap/brand/SIG=br2v03;_ylt=AvhMJPtnxHokeffrhAFEhPNnhVID/*http://www.ap.org>
France's Le Clezio wins Nobel literature prize

By MATT MOORE and KARL RITTER, Associated Press Writers * 6 minutes ago*

STOCKHOLM, Sweden - France's Jean-Marie Gustave Le Clezio won the 2008 Nobel Prize in literature on Thursday for works characterized by "poetic adventure and sensual ecstasy" and focused on the environment, especially the desert.

Le Clezio, 68, is the first French writer to win the prestigious award since Chinese-born Frenchman Gao Xingjian was honored in 2000.

The decision was in line with the Swedish Academy's recent picks of European authors. Last year's prize went to Doris Lessing of Britain.

The academy called Le Clezio an "author of new departures, poetic adventure and sensual ecstasy, explorer of a humanity beyond and below the reigning civilization."

Le Clezio made his breakthrough as a novelist with "Desert," in 1980, a work the academy said "contains magnificent images of a lost culture in the North African desert contrasted with a depiction of Europe seen through the eyes of unwanted immigrants."

That novel, which also won Le Clezio a prize from the French Academy, is considered a masterpiece. It describes the ordeal of Lalla, a woman from the Tuareg nomadic tribe of the Sahara Desert, as she adapts to civilization imposed by colonial France at the beginning of the 20th century.

The Swedish Academy said Le Clezio from early on "stood out as an ecologically engaged author, an orientation that is accentuated with the novels 'Terra Amata,' 'The Book of Flights,' 'War' and 'The Giants.'"

Le Clezio told Swedish Radio he was busy reading when a member of the academy phoned him on his wife's telephone to announce the news.

"I am very touched and very emotional, it is a great honor for me," he said.

Le Clezio described himself as "born of a mix, like many people currently in Europe." He said while he was born in France, his father was British.

He was already planning to travel to Sweden later this month to receive another award — the Stig Dagerman prize, which honors efforts to promote the freedom of expression.

Since Japanese writer Kenzaburo Oe won the award in 1994, the selections have had a distinctly European flavor. Since then 12 Europeans, including Le Clezio, have won the prize. The last U.S. writer to win the prize was Toni Morrison in 1993.

Last week, Academy Permanent Secretary Horace Engdahl told The Associated Press that the United States is too insular and ignorant to challenge Europe as the center of the literary world. The comments were met with fierce reactions from across the Atlantic, where the head of the U.S. National Book Foundation offered to send Engdahl a reading list.

"I was very surprised that the reaction was so violent. I don't think that what I said was that derogatory or sensational," Engdahl told AP after Thursday's prize announcement.

He added that his comments had been "perhaps a bit too generalizing."

Asked how he thought the choice of Le Clezio would be received in the United States, he said he had no idea.

"I'm not aware that there are today any anti-French sentiments in the U.S.," Engdahl said.

"He's not a particularly French writer if you look at him from a strictly cultural point of view. So I don't think this choice will give rise to any anti-French comments," he said. "I would be very sad if that was the case."

Le Clezio has spent much of his time living in New Mexico in recent years. He has long shied away from public life, spending much of his time traveling, often in the world's various deserts.

He has published several dozen books, including novels and essays. The most famous are tales of nomads, mediations on the desert and childhood memories.

He has also explored the mythologies of native Americans, who have long fascinated him.

Engdahl called Le Clezio a writer of great diversity.

"He has gone through many different phases of his development as a writer and has come to include other civilizations, other modes of living than the Western, in his writing," Engdahl said.

Le Clezio was born in Nice in 1940 and at eight the family moved to Nigeria, where his father had been a doctor during World War II. They returned to France in 1950.

French President Nicolas Sarkozy hailed Le Clezio's win.

"A child in Mauritius and Nigeria, a teenager in Nice, a nomad of the American and African deserts, Jean-Marie Le Clezio is a citizen of the world, the son of all continents and cultures," Sarkozy said. "A great traveler, he embodies the influence of France, its culture and its values in a globalized world."

In addition to the 10 million kronor (US$1.4 million) check, Le Clezio will also receive a gold medal and be invited to give a lecture at the academy's headquarters in Stockholm's Old Town.

The Nobel Prize in literature is handed out in Stockholm on Dec. 10 — the anniversary of Nobel's death in 1896 — along with the awards in medicine, chemistry, physics and economics. The Nobel Peace Prize is presented in Oslo, Norway.

___

Associated Press writers Malin Rising and Louise Nordstrom in Stockholm, Alfred de Montesquiou in Algiers and Angela Doland in Paris contributed to this report.

___

On the Net:

http://www.svenskaakademien.se<http://us.rd.yahoo.com/dailynews/ap/ap_on_en_ot/storytext/eu_sweden_nobel_literature/29426161/SIG=11078mtd3/*http://www.svenskaakademien.se>

http://www.nobelprize.org<http://us.rd.yahoo.com/dailynews/ap/ap_on_en_ot/storytext/eu_sweden_nobel_literature/29426161/SIG=10rqn52u9/*http://www.nobelprize.org>

Yahoo!<http://us.lrd.yahoo.com/_ylt=Aj3p1KNgAjy1c.2FsDzyfTxnhVID/SIG=10qfullpr/**http%3A//www.yahoo.com/>- My Yahoo!

<http://my.yahoo.com/;_ylt=AuXXrGXWuY_A9Btj2FNHVK9nhVID> - Mail<http://us.lrd.yahoo.com/_ylt=ArKd9xq92qvGTwqm16uFEz9nhVID/SIG=10rfos93v/**http%3A//mail.yahoo.com/> *Search:* All News Yahoo! News Only News Photos Video/Audio Advanced<http://us.lrd.yahoo.com/_ylt=Au1ArudBs0LT3Tm8b1FxPOtnhVID/SIG=11fc2frmg/**http%3A//news.search.yahoo.com/news/advanced> Primary Navigation

- Home <http://news.yahoo.com/;_ylt=AjFuSd9uYlQsxgmACsJao4JnhVID> - U.S <http://news.yahoo.com/i/718;_ylt=AuJbBuitfS4jaW2JHOQirBVnhVID> - Business<http://news.yahoo.com/i/749;_ylt=Ath3d_RL8RCczYOQhXvSo5tnhVID> - World <http://news.yahoo.com/i/721;_ylt=AscfuDPGLV3ssjpJo52dROJnhVID> - Entertainment<http://news.yahoo.com/i/762;_ylt=AnZSGKdeKK8PUwEkD7naMjFnhVID> - Sports <http://news.yahoo.com/i/755;_ylt=AiKbLQ29ALa5g_mfY8WMDjBnhVID> - Tech <http://news.yahoo.com/i/738;_ylt=AlqYaNevZAHMsbQYacHAH71nhVID> - Politics<http://news.yahoo.com/i/703;_ylt=Ai9USo1bkeP8a.lXp1iptzJnhVID> - Science <http://news.yahoo.com/i/753;_ylt=Anb_hp.zqpJwHxIgLkkmFO1nhVID> - Health <http://news.yahoo.com/i/751;_ylt=Aj6n1yJKZFu0u8nOrs7nM.5nhVID> - Travel <http://news.yahoo.com/i/2683;_ylt=AgjWj0azOHn2wwDHiqxFN5xnhVID> - Most Popular<http://news.yahoo.com/i/964;_ylt=Avmn0lKw.83rVme9pao2721nhVID> - Odd News<http://news.yahoo.com/i/757;_ylt=AoUvw_8AYZM7d7xXoyppRp1nhVID> - Opinion <http://news.yahoo.com/i/742;_ylt=AknopRE6LxpLBQQMsMUEwsVnhVID>

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docs.yahoo.com/info/copyright/copyright.html>

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295. **Grant Jenkins**

Oklahoma Group of Experimental Writers

Thu 9 Oct 2008

The Oklahoma Group of Experimental Writers is hosting a reading and its first meeting today, Thursday, Oct 9 at 8pm at The Collective Cafe, 3418 E. 11st in Tulsa. Featured poets include Russ Hamer, Melody Charles, and Sheila Black.

Check out our page and become a member on Facebook.

Grant Matthew Jenkins, Asst. Prof.
Director of the Writing Program
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

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296. **Obododimma Oha**

Re: Generation game? (was fake antho)

Thu 9 Oct 2008

---

jason & the argonauts;
no,
jason & the poesienauts....

-- Obododimma.

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Thursday, October 9, 2008 2:56:04 AM
Subject: Re: Generation game? (was fake antho)

I think my point, as my thinking develops on this, is that perhaps there is a sense in which our names are not ours at all. rather they belong to the community as signifiers of us, but that use doesn't limit them from being used in other ways. names are perhaps the most public of language. wittgenstein would suggest that a use of a name is meaningful if there are public criteria by which the particular use can be determined to be used correctly or not. i'm inlcined to agree with that sort of thinking, and as such think that the correct reading of this is that these names are used en masse in a group of writer's names. it is clear from the content that none of the writers listed actually wrote this stuff. so i'm inclined to think that the meaning in this is that this is a list of writers, here are some poets they didn't write, and as such this is a use of a name that is very different from the normal sorts of uses that we think of for names, such as signing work, hailing someone, or specifying a specific person.

the interesting thing here then is to ask whether the use of your or my or geraldine monk's or shakespeare's name is meaningful at all. i think it is, and am inclined to read it in the way that nick piombino mentioned and that silliman hinted at in his blog post about the topic. that is, these things function as a signifier of our communal stewardship of the language as writers, even those on the list who aren't poets, and further that there is something here in the questioning of authorship in the age of authorial identity through textual communication the likes of whcih so much of our socialization revolves around.

as such it as value and meaning and is a good thing.

or maybe i really ought to go back to a one fall cage match and shut the hell up.
-J

On Oct 9, 2008, at 6:45 AM, Elizabeth Switaj wrote:

> *JF/Jason/whoever you are-- So does that mean my name is mine if the only*
> *other one I can find with first and last identical is dead (and the only*
> *thing on her is an obit)? Or does that mean that with my middle name*
> *included, it's definitely my name since I'm the only one who comes up under*
> *it? Hurrah for given and family names with mismatched ethnic*

> *identities*
> *then! (I prefer, too, to be referred to in publication with my*
> *middle name*
> *included not for this reason of uniqueness but for the related goal of*
> *ensuring that my initials are different from those of my brother,*
> *my late*
> *father, and his late father.)*
>
> *Really, my primary thought about the anthology was that it was*
> *boring. A big*
> *mass of dull, dull poetry sometimes mediocre and sometimes dreck;*
> *I'd really*
> *rather have godawful poetry that mediocre work associated with the*
> *name that*
> *perhaps by the wonders of idiosyncrasy I could be said to possess. The*
> *outrage responses, however, are hilarious!*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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297. Barry Schwabsky
Re: fake anthology
Thu 9 Oct 2008

That was Raymond Queneau, not Perec.
The artist Allan McCollum devised a system for producing one drawing for every individual on earth.

----- Original Message ----
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Thursday, 9 October, 2008 2:31:40 AM
Subject: Re: fake anthology

Why only 3000+ entries?Â Perec at least chose a noble accomplishmentÂ (Hundred Thousand Billion Poems).Â Are at least one poem for eachÂ person on the planet living & dead.

~mIEKAL

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298. **Paul Nelson**
Re: EXCITED for the math
Thu 9 Oct 2008

"Wealth and pride
are the authors of error."

Lao Tzu
Translated by Sam Hamill

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: Eric Dickey <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 4:03:57 PM
Subject: Re: EXCITED for the math

I'm finding the relationship between this thread and the fake anthology thread peculiarly similar.

Troy, I'm gonna have to call you out on this one, though, because, like Murat, I wonder if you are for real. Are you an algorithm of capitalist speak that strings together coarse rhetoric? I'm sorry, this is not a personal attack, but I sometimes wonder if neo-con, economic-terrorists should be pursued for espousing their brand of un-information (not misinformation, just information that isn't complete and is more self-serving, ie your the-wealthy-should-be-appreciated bent; I mean, could you shove your nose up there any farther? The poor should appreciate the wealthy so that the wealthy can have a population on which to regulate wealth. This teeters on hate speech, Troy.

I remember a comment by the IMF (or world bank?) VP a few years back, something about how third world countries should accept waste from first world countries since they have nothing better going on anyway.

I'm glad you brought up the anthropological approach, because economics is a biological science, a label most economists would resist, I'm sure. The predominant world view (think indigenous American, if it helps you) holds that when an open system is functioning properly, wealth is naturally occurring and poverty is the deviate. When an open system, (think agriculture) is functioning

properly (rain, sun, soil) it is self-sustaining. As example, I don't have to do anything to my apple trees, and they provide me with a wealth of apples. However, if we get an unusual freeze that kills the blossoms, I don't get squat for apples.

Another example, think buffalo - to continue my first-peoples thread - hoarding and fencing property for personal gain prevented access of animals and of people, and the mass slaughter of animals created wealth for one people, and suppressed another people, to say the least. And that was certainly not "naturally" occurring.

But I suppose our arguments depend on our definitions of wealth. Yours, I suspect, is monetarily based, mine is the opposite. (What is the opposite of money?) You see, I think the more wealth one has, the more potential he/she has to impoverish others. When a wealthy person buys a yacht, for example, can we not see the teak forests in its deck, the fine silk in its sail? Those resources have more wealth potential if they are left standing. Every time we spend money that means somebody else has to go without something. But you see, I think that my money isn't really my money, it's your money. And by my holding it, I am promising that I will do something with it, not for me, but for you. I am promising a return for service or goods, for payment of debt, public or private. And furthermore, by hoarding it and accumulating mass wealth, the wealthy are preventing others from returning services or goods and living in a self-sustaining way. Biologically speaking.

Even President Eisenhower understood it. He said something like, every time a bullet is fired or a warship is launched, that means people are going without food, or clothes, or roofs over their heads.

Wealth causes poverty; accumulating and using it for personal gain is dangerous.

I didn't even scratch the $700b bailout surface. Private profits, social debt, do you really need it explained?

I believe in free markets. But the market we are living with is not a free market. It is heavily governed and regulated by the wealthiest people in our population.

But these are my beliefs, I don't portend to impose. I've worked with economists, but I am not an economist.

Eric

--- On Tue, 10/7/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: EXCITED for the

math
To: [redacted]
Date: Tuesday, October 7, 2008, 5:37 PM

The financial crisis is not even remotely as you portray it. There is nothing in the area of finance not regulated, and anyone who told you otherwise was lying to you.

Believing in evolution is not ideological; not believing in it is. Believing in a heliocentric solar system is not ideological; not believing in it is. Believing in the spontaneous order known as the free market system of economics is not ideological; not believing in it is.

My anthropological approach does not excuse slavery any more than it excuses poverty. What it allows us to do is understand the origins of poverty, that it is a natural state, that wealth is new and something that we should be trying to get more people into. But wealth is not the natural state of things, and the wealth of others does not cause poverty in others.

Historically,
the wealth of
others, especially in free market situations, allows for the wealth of others.
THe world is not a zero-sum game.

Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

Troy,

You mean "believing in a free market" is not ideological? The, only not believing in it is? That more or less sounds nonsensical to me. Have you been following the congressional hearings at all? As it is turning out, the credit swaps, which were completely unregulated and unobserved (your "natural" state of the world) and with a size of over forty trillion at the root of a lot of our present financial problems, were nothing but a casino in the sky, the wizard of Oz turning out to be a mountebank.

As for your
"anthropoligical"
analysis, if we
encounter slavery

today, we
should tolerate it because it has existed before.

Ciao,

Murat

On Tue, Oct 7, 2008 at 10:52 AM, Troy Camplin <[redacted]> wrote:

> Just because I find the Left despicable, that doesn't mean I like the
> Right, either. False dichotomy -- as you go far enough to the Right or the
> Left, and they end up being the same things (Naziism and Communism
behaved
> almost identically). I'm a free market supporter, which isn't
ideological at
> all, because saying you support a naturally-occurring human system like
free
> market economies is much like saying you support the existence of deserts
in
> the world along the 30th parallel. The pollution in the developing world
is
> occurring not because of corporations per se, but because the governments
> there are socialist
kleptocracies more interested
in robbing the
people
than
> in providing the kinds of institutions (rule of law with independent
> judiciaries, property rights protections, etc.) which have proven
everywhere
> they are tried to life the poor out of their poverty.
>
> Troy Camplin
>
>
> ----- Original Message ----
> From: Alison Croggon <[redacted]>
> To: [redacted]
> Sent: Monday, October 6, 2008 8:30:57 PM
> Subject: Re: EXCITED for the math
>
> The left is more diabolical than the right? They both have their
> monsters. And I'm not so certain that "left" and
"right" mean much any

> more (though I'm noticing an interesting nascent post-communist
> marxism cropping up here and there). Democratic governments across the
> west are steadily heading towards police states in the service of
>
corporate power - what else is the US
government about
these days? Is
> Blackwater such a marvellous thing, really, that massive privatisation
> of state violence? Rampant development is probably responsible for
> most mass species extinction, and that occurs everywhere, not just in
> the grim tips of Eastern Europe and Asia. Look at the recent figures
> on the declining populations of common birds (or bees or frogs) across
> the globe, including the UK (where animal populations are in serious
> decline), the US and Australia.
>
> And from Tamberlaine on, people have accumulated huge amounts of
> wealth through pillaging the goods and labour of others. No mystery
> there. Corporations are no different. All that pollution in the
> "developing world" is our factories at work, without those pesky
> government regulations that make it so inconvenient and expensive
in
> our own backyard.
>
>
A
>
> On Tue,
Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]>
> wrote:
> > Poverty is the natural state of things in the world for humans.
Wealth is
> what is unusual. We need to stop asking what causes poverty and ask
instead
> what causes wealth if we really, truly want to help the poor. Historically
> it has been free markets creating wealth, not government. Government has
> historically gotten wealthy through theft and threats. You will find no
> friend of government here -- whether it is through the wrong-headedness of
> the welfare state or the "defense industry." The countries with
the freest
> markets all have the cleanest environments, while those with strong
central
> governments controlling everything -- the former Eastern Bloc, the

U.S.S.R.
> and now China -- have been the
biggest polluters. Go to a city in a poor
>
country and you will see
unbelievable pollution everywhere. Not that we
> can't do better, as we certainly can, but the first thing we need to
do is
> acknowledge reality in the world before we can proceed to improve the
> world.
> > Naivety and ignorance are two very dangerous things, and cause more
harm
> than good. They're as dangerous as the good intentions that flow out
of
> them. Good intentions minus an understanding of reality is what keeps poor
> people poor in this world. At least, I like to think that that's
what's
> going on, because otherwise it means that the Left are diabolical.
> >
> > Troy Camplin
> >
> >
> > ----- Original Message ----
> > From: Alison Croggon <[redacted]>
> > To: [redacted]
> > Sent: Sunday,
October 5, 2008 11:13:55 PM
> > Subject: Re:
EXCITED for the math
>
>
> > Nice to know that we can leave the fate of the poor in the hands of
> > those generous rich people, who so nicely provide jobs and housing
for
> > everyone.
> >
> > Now, I've got nothing personally against the rich. Or even the
> > moderately rich. But it would be nice to see some perception of how
> > much damage all-out corporatism and global finance has done to the
> > lifestyles of the poor and unknown all around the globe. Not to
> > mention the millions of species that are presently being wiped out,
> > due to pollution and unregulated development and everything that

> > follows on from that. Money is only interested in money. Maybe some
> > questioning on the place of the so-called "defence"
industry and its
> > effects,
politically, environmentally, socially? Or is terminal
>
> naivety the order of the
day?
> >
> > A
> > --
> > Editor, Masthead: http://www.masthead.net.au
> > Blog: http://theatrenotes.blogspot.com
> > Home page: http://www.alisoncroggon.com
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> Editor, Masthead: http://www.masthead.net.au
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http://www.alisoncroggon.com
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guidelines
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guidelines
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299. **Troy Camplin**

Re: Urgent: please vote on this PBS poll

Thu 9 Oct 2008

If Obama is qualified to be President with his pathetically thin resume, then Palin is certainly qualified to be Vice President. Your hypocrisy on this is ridiculous. And I'm not even concerned with "being qualified," as the history of those who have been "qualified" does not exactly inspire confidence.

Troy Camplin

----- Original Message ----
From: Ismaelia al Sadiq <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 8:41:15 PM
Subject: Re: Urgent: please vote on this PBS poll

Dear David, my friend, I have voted using each of the several email addresses I have, and have also, at the same time, forwarded it to a Muslim network in the Middle East and Africa that includes (I think) Turkey, Iran, Iraq, Syria, Lebanon, Jordan, the Palestinian territories, Egypt, Libya, Tunesia and Algeria, and constitutes upwards of 10,000 persons. A good percentage of those in it use generic email servers, Hotmail, Live, Yahoo, etc., so they can all vote with alacrity and the necessary fearlessness that they will not be discovered as non-Americans. Ha! Imagine! > Date: Wed, 8 Oct 2008 14:57:14 -0500> From: [redacted]> Subject: Urgent: please vote on this PBS poll re Palin or advance vote flooding by Right will win it, make mainstream news> To: [redacted]> > PBS has an online > poll posted asking if Sarah Palin is qualified.> Apparently the right wing > knew about this in advance and are flooding> the voting with YES > votes.> > The
_____ See how Windows Mobile brings your life together—at home, work, or on the go. http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

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300. Gottlieb, Michael

MICHAEL GOTTLIEB AND MITCH HIGHFILL READING THIS SAT AT SEGUE/BOWERY POETRY CLUB

Thu 9 Oct 2008

MICHAEL GOTTLIEB and MITCH HIGHFILL will be reading this Saturday October 11 4:00 pm - 6:00 pm as part of the Segue Reading Series, at the Bowery Poetry Club, 308 Bowery, NYC.

Michael Gottlieb is the author of thirteen books of poetry, most recently: The Likes Of Us, published by Harry Tankoos Books in February. Other recent work includes essays on Jackson Mac Low and Proust, available at http://chax.org/eoagh/. In addition, his long essay, "Jobs Of The Poets," is available at www.jacketmagazine.com. Faux/Other will be publishing his memoir shortly. Excerpts from it can be read at mark(s) magazine (http://www.markszine.com/).

Mitch Highfill is the author of Moth Light and Rebis. He recently performed parts of Moth Light accompanied by Natalia Paruz, also known as The Saw Lady. Recent work has appeared in OCHO and Critiphoria.

SEGUE READING SERIES @ BOWERY POETRY CLUB
Curators, Oct-Nov: Christina Strong & Alan Davies

Made possible in part with public funds from The New York State Council on the Arts, a state agency

Bowery Poetry Club
308 Bowery, just north of Houston

Admission: $6

The Segue Reading Series is made possible by the support of The Segue Foundation For more information: www.segue.org, www.bowerypoetry.com or [redacted]

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301. kimberly jaye
Re: Urgent: please vote on this PBS poll
Thu 9 Oct 2008

Wait a minute; I'm confused...Isn't Palin un-qualified because of the what she has said?

KJ
--- On Thu, 10/9/08, Troy Camplin <[redacted]> wrote:

From: Troy Camplin <[redacted]>
Subject: Re: Urgent: please vote on this PBS poll
To: [redacted]
Date: Thursday, October 9, 2008, 10:46 AM

If Obama is qualified to be President with his pathetically thin resume, then Palin is certainly qualified to be Vice President. Your hypocrisy on this is ridiculous. And I'm not even concerned with "being qualified," as the history of those who have been "qualified" does not exactly inspire confidence.

Troy Camplin

----- Original Message ----
From: Ismaelia al Sadiq <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 8:41:15 PM
Subject: Re: Urgent: please vote on this PBS poll

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that includes (I think) Turkey, Iran, Iraq, Syria, Lebanon, Jordan, the Palestinian territories, Egypt, Libya, Tunesia and Algeria, and constitutes upwards of 10,000 persons. A good percentage of those in it use generic email servers, Hotmail, Live, Yahoo, etc., so they can all vote with alacrity and the necessary fearlessness that they will not be discovered as non-Americans. Ha! Imagine! > Date: Wed, 8 Oct 2008 14:57:14 -0500> From:
[redacted]> Subject: Urgent: please vote on this PBS poll re
Palin or advance vote flooding by Right will win it, make mainstream news>
To: [redacted]> > PBS has an online > poll posted
asking if Sarah Palin is qualified.> Apparently the right wing > knew
about this in advance and are flooding> the voting with YES > votes.>
> The
poll will be reported on PBS and picked up by mainstream > media. It>
can influence undecided voters in swing states.> > Please do > two
things -- takes 20 seconds.> > 1) Click on link and vote >
yourself.> > Here's the > link:> >
http://www.pbs.org/now/polls/poll-435.html > > 2) Then send > this to
every single Obama-Biden voter you know, and urge> them to vote and > pass
it on.> > The last thing we need is PBS saying their viewers think >
Sarah Palin is> qualified.> > >
_____> Stay up to
date on your PC, the Web, and your mobile phone with Windows Live.>
http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/>
_____
See how Windows Mobile brings your life together—at home, work, or on the go.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

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302. **Thomas savage**
Re: fake anthology
Thu 9 Oct 2008

Steve, your name appears in it at least once, I think, twice. Regards, Tom Savage

--- On Wed, 10/8/08, steve d. dalachinsky <[redacted]> wrote:

From: steve d. dalachinsky <[redacted]>
Subject: Re: fake anthology
To: [redacted]
Date: Wednesday, October 8, 2008, 5:27 PM

shit i'm not even real enough to be part of this fake anthology really hurt

On Tue, 7 Oct 2008 21:37:43 +0800 Jason Quackenbush <[redacted]>
writes:
> 3 times, actually. I think it's because JF J.F. and J F looked like
>
> different names to the cleaning algorithm. still i'll take the top
>
> representation. i think i'm the only 3peat in there.
> On Oct 7, 2008, at 12:38 PM, Tracey Gagne wrote:
>
> > You are there twice. It must be the fabulous last name!
> >
> >
> >
> >
> > On 10/6/08, Jason Quackenbush <[redacted]> wrote:
> >>
> >> there are several friends of mine who are lit bloggers that
> aren't
> >> poets
> >> and aren't on silliman's blog roll who are also in the
> anthology.
> >> On Oct 6, 2008, at 7:55 AM, colin herd wrote:
> >>
> >> The list of names HAS in part to be from silliman's blog roll

> >> since i am on
> >>> that, i am in Issue 1, but have never had any other poetry
> >>> published.
> >>> (which
> >>> is a little funny i guess but pointless)... which means
it's a
>
> >>> lazy way of
> >>> doing it. why should i be in it?...
> >>>
> >>> On Sun, Oct 5, 2008 at 11:15 PM, Dillon Westbrook
> >>> <[redacted]

> >>>> wrote:
> >>>
> >>> I'm sure I'm not the first to think of this, but
it's pretty
> >>> obvious to me
> >>>> that the editors (or maybe their software) wrote the
intro
> (i.e.
> >>>> the
> >>>> 3,785
> >>>> 'poems') and we're all currently writing the
actual anthology,
>
> >>>> on this
> >>>> list
> >>>> and on Harriet. The e-mail/blog-comment chapter has no
problems
> of
> >>>> dubious
> >>>> authorship, unless any of us besides Steve McLaughlin
have been
>
> >>>> hacked in
> >>>> the recent past.
> >>>>
> >>>> signed,
> >>>> Dillon Westbrook
> >>>> (not-yet-hacked-but-a-hack-nonetheless)
> >>>>
> >>>>
> >>>>
> >>>> On Oct 5, 2008, at 2:08 PM, Jim Andrews wrote:
> >>>>
> >>>> Does anyone have any backstory on this?:
> >>>>
> >>>>>
> >>>>>> http://poetryfoundation.org/harriet/
> >>>>>>>
> >>>>> 2008/10/3785_page_pirated_poetry_antho.html
> >>>>>
> >>>>>
> >>>> i see jim carpenter is one of the 'editors'.

> >>>>>
> >>>>> jim was at epoetry 2007 in paris. he showed us a
program he
> is/was
> >>>>> writing
> >>>>> that writes poetry. what distinguished his approach
was that
> he
> >>>>> was
> >>>>> primarily interested in trying to get the program to
write
> >>>>> 'original',
> >>>>> interesting poetry of the poemy poem variety. the
poems were
>
> >>>>> 'based' on
> >>>>> other texts (used them as 'seed' material),
but the algorithms
>
> >>>>> produced
> >>>>> work
> >>>>> that could include as much or apparently as little of
the
> >>>>> originals as
> >>>>> one
> >>>>> liked. so that the result could be made to
'stylistically'
> >>>>> resemble the
> >>>>> 'original' but otherwise not be particularly
recognizable.
> >>>>>
> >>>>> the poem in the anthology by 'me' doesn't
have obvious
> relation to
> >>>>> anything i've written.
> >>>>>
> >>>>> if i recall correctly from epoetry 2007, his program
was such
>
> >>>>> that you
> >>>>> could feed it several poems and then it would
synthesize a new

> one
> >>>>> 'based
> >>>>> on' what you fed it.
> >>>>>
> >>>>> the programming is obviously relatively
sophisticated; jim is
> a
> >>>>> professional programmer. and is quite deeply immersed
in these
>
> >>>>> sorts of
> >>>>> projects.
> >>>>>
> >>>>> sort of a poetry synthesizer/sequencer.
> >>>>>
> >>>>> i expect jim is the brains behind this project.
> >>>>>
> >>>>> ja
> >>>>> http://vispo.com
> >>>>>
all posts.
> Check
http://epc.buffalo.edu/poetics/
> >>>>> welcome.html
> >>>>>
> >>>>>
posts.
> Check
> >>>> guidelines
> >>>>
> >>>>
posts.
> Check
http://epc.buffalo.edu/poetics/
> >>> welcome.html
> >>>
> >>
> >> Jason Quackenbush
> >> [redacted]
> >>
Check
>

> >> guidelines
> >>
> >
> >
> >
> > --
> > Tracey M. Gagne
> >
> > sundrypleasures.blogspot.com
> >

> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]

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303. **Jason Quackenbush**
Re: Urgent: please vote on this PBS poll
Thu 9 Oct 2008

The idea that there is any sort of life experience that can prepare one for the presidency of the united states is in itself absurd. it has become a political issue because the McCain campaign taking a tack from the Clinton campaign, has made the issue of "experience" a question in the political dialog. While this by itself is absurd, the fact that they have undercut their own argument in the selection of Sarah Palin is even more so.

On Oct 9, 2008, at 10:46 PM, Troy Camplin wrote:

> *If Obama is qualified to be President with his pathetically thin resume, then Palin is certainly qualified to be Vice President. Your hypocrisy on this is ridiculous. And I'm not even concerned with "being qualified," as the history of those who have been "qualified" does not exactly inspire confidence.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Ismaelia al Sadiq <*[redacted]*>*
> *To:* [redacted]
> *Sent: Wednesday, October 8, 2008 8:41:15 PM*

> *Subject: Re: Urgent: please vote on this PBS poll*
>
> *Dear David, my friend,*
> *I have voted using each of the several email addresses I have, and have also, at the same time, forwarded it to a Muslim network in the Middle East and Africa that includes (I think) Turkey, Iran, Iraq, Syria, Lebanon, Jordan, the Palestinian territories, Egypt, Libya, Tunesia and Algeria, and constitutes upwards of 10,000 persons. A good percentage of those in it use generic email servers, Hotmail, Live, Yahoo, etc., so they can all vote with alacrity and the necessary fearlessness that they will not be discovered as non-Americans. Ha! Imagine! > Date: Wed, 8 Oct 2008 14:57:14 -0500> From: [redacted]> Subject: Urgent: please vote on this PBS poll re Palin or advance vote flooding by Right will win it, make mainstream news> To: [redacted]> > PBS has an online > poll posted asking if Sarah Palin is qualified.> Apparently the right wing > knew about this in advance and are flooding> the voting with YES > votes.> > The poll will be reported on PBS and picked up by mainstream > media. It> can influence undecided voters in swing states.> > Please do > two things -- takes 20 seconds.> > 1) Click on link and vote > yourself.> > Here's the > link:> > http://www.pbs.org/now/polls/poll-435.html > > 2) Then send > this to every single Obama-Biden voter you know, and urge> them to vote and > pass it on.> > The last thing we need is PBS saying their viewers think > Sarah Palin is> qualified.> > > _____> Stay up to date on your PC, the Web, and your mobile phone with Windows Live.> http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/> ==========> The Poetics List is_____ See how Windows Mobile brings your life together—at home, work, or on the go. http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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304. Alan Sondheim

Re: Generation game? (was fake antho)

Thu 9 Oct 2008

---

and thanks for the replies of course! - see below -

On Wed, 8 Oct 2008, Catherine Daly wrote:

> thanks for the questions
>
> I'm surprised at this. For one thing I'm never sure what "the writers of
>> this work" means, especially when online work is considered.
>
> just because it is online doesn't mean there aren't writers, and they can't
> be determined
>
If you look say at Jeremy Hight's work, he might have written part of it
but the weather did the rest. Being online means there might not be
writers, I'd think.
>
>> Second, if 'real people's' names weren't used, the anthology would lose its
>> axis; it's about, among other things, poetics and the 'poetry world,' such
>> as it is - not an attempt to create a fictitous school of writing.
>
> Is it? I'm not convinced, especially not by virtue of the text.
>
Which brings up perhaps the main point, how should the text be judged? My
poem wasn't particularly good by whatever standards of poetry I might have
but some of the writing is brilliant, as one might expect from generated
texts. So in a way I'd argue that the texts are readerly, not writerly, if
that distinction holds - they're there for the culling or skimming. What
does disappear is individual intention or differentiated intention from
one piece to another, which places them within the aegis, I think, yes, of
the weather - although not a natural phenomenon, there's something chaotic
(in the sense of chaos theory) about the results here.

>> Third I'm not sure about the 'essential nature of the writtenness of
>> computer programs' - why this is essential.
>
> It seems to me essential that computer programs are written and that
> computer languages are largely English-based. I have long placed a value
> this way. This leads me to say that, for instance, computer garbage on a
> VAX was written by all the users of the VAX as well as the programmers and
> perhaps some of the designers; in a similar fashion, I argue the anthology

> was written -- more so, more so than a garbage file -- ; and then I learn
> that it is a sort of super advanced gnoetry that doesn't use a deliberate
> aiming perhaps? I dunno.
>
Well a lot of languages, experimental languages for one thing, aren't English-based, and this is changing in general - what you're talking about I think of as historic happenstance (especially with the VAX!), not intrinsic to programming. There are also a great many programs today written by programs, and while one may well trace this back to human origin, sooner or later, I think this becomes less and less relevant in time; sooner or later, programs might be seen as relatively autonomous structures in this sense. And programming for that matter is now as much a matter of 'borrowing' - modules, subroutines, etc. - as it is of 'writing' - to the extent that one might see the anthology as a metaphor for programming among other things, which makes it more interesting. I read part of it with Adam Tobin, looking for clues about the program itself - for example the types of parallel structures, for me more than the vocabulary.
>
>> And it doesn't spout post-human or other theory - you're making the
>> connection - one might just as easily see it as the last gauge of
>> romanticism.
>
> But it does, because I think a guy in a room wrote the thing and pretended
> that 3000 people with some duplicates, non-poets, and spoofs did, to show
> what?

What could be more romantic than this? You've conjured up the garrett and the Lautreamontian borrowing, plagiarism, etc. And to show what? Surely this extended dialog on Poetis indicates that a lot of things are shown.
>
> Why on earth a 'test'? If I write something, say this, is it also a 'test'?
> Is it a 'test' if you can't locate intentionality in the - what? word
> choice, method of composition, thing itself?
>
> If a person writes it, it is tested by reading and revising; if I have a
> test bed of stuff and run it through my program, that is also called a
> test.
>
Well, there's an essential difference which was primary at the codework conference we had in W Virginia; if you make an error in a program, it's likely not to run at all and need correcting - there's a bifurcation here - if you make an error in writing or creative programming, it may well

lead you on to something else. I don't like 'test' which implies results, just as 'experimental' implies a. that ALL poets aren't experimenting when writing, and b. that poems must GIVE RESULTS and pass or fail according to some sort of abstract standards.

What's really at issue here, no one seems to be commenting on this, is notions of _community_ - the author list implies a community, some people think they're part of a 'poetry community,' this list is a community of sorts, and so forth.

...
>
> But this is the prime area of my concern; Kenneth at least proofs the
> majority of his work: that involves reading of a sort. By publishing it as
> poetry, at least he and / or his editor or publisher call it poetry because
> they make the similie: they publish it as poetry. But here, a writer and
> an editor called it poetry for the very overt signs that make it bad and
> because they ascribe it to poets who call themselves poets.

I've done a lot of proof-reading and one can certainly do this without reading (at least I could, but then I might not be a good proof-reader!).

Not all poets call themselves poets - a minor point, but one that comes up at every conference on electronic literature or digital media I've been to. So the term might in some circumstances be problematic, as it is here - but it's this very problematic that's healthy for poetry and poetics. I'm always surprised at the conservatism of the Poetics list for example, when there are absolutely amazing things going on in digital domains, in literature and new media, that aren't really covered here. So the anthology is a crack in this facade, so to speak, a sign that things are more open than one might have thought. The anthology _depends on_ the Net and computation; if it were 'just' a print publication, it wouldn't have created a stir.
>
> I think harvesting names is wonderful, and a text which (you say) is one
> substance is fascinating and raises a lot of interesting questions about
> aesthetics, Kant, sublime of course, etc.
>
> I don't, but I don't care for Kant much either.
>
I like his sublime.

- Alan

> --
> *All best,*

> *Catherine Daly*
> [redacted]

==========
==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

==========
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305. **Aryanil Mukherjee**
Re: Urgent: please vote on this PBS poll
Thu 9 Oct 2008

Hurrah! There you go. The cat's meowed in the bag if not quite out. The tackle's shaking. Finally, a Palin fan is fished out from the troubled waters of Poetics...

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: Thursday, October 09, 2008 10:46 AM
To: [redacted]
Subject: Re: Urgent: please vote on this PBS poll

If Obama is qualified to be President with his pathetically thin resume, then Palin is certainly qualified to be Vice President. Your hypocrisy on this is ridiculous. And I'm not even concerned with "being qualified," as the history of those who have been "qualified" does not exactly inspire confidence.

Troy Camplin

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From: Ismaelia al Sadiq <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 8:41:15 PM
Subject: Re: Urgent: please vote on this PBS poll

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306. **jared schickling**

Re: EXCITED for the math

Thu 9 Oct 2008

Dear Troy Camplin,

The problem with talking "reality" is we never end up talking actuality. Actually, Amerika, surely one of the freest markets relative to the rest of this planet (regulation and oversight look funny when considering their sources; see the "lobby") is in fact the biggest polluter on this planet. Yr correlation between free markets and cleanliness is bogus. It also sounds a bit religious. Fetishizing industry and the marketplace in terms of what matters conveniently skirts that little devil named Consumerism.

Eddie Bernays, Freud's nephew, founder of public relations, friend to no one, hit the nail on the head when he called democracy "the engineering of consent."

In the 50s he rightly argued sales to depression survivors with newly disposable incomes could continue to increase if advertisers utilized psychoanalytic theory to promote unrestrained consumption based on the rights and dignity said to be existing in each repressed, individual lifestyle. In this light a "free market" seems a mere enabler, some devotee's temple.

Jared Schickling

_____ See how Windows Mobile brings your life together—at home, work, or on the go. http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

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307. Maria Damon

Re: Urgent: please vote on this PBS poll

Thu 9 Oct 2008

---

yay!

Ismaelia al Sadiq wrote:
> Dear David, my friend,
> I have voted using each of the several email addresses I have, and have also, at the same time, forwarded it to a Muslim network in the Middle East and Africa that includes (I think) Turkey, Iran, Iraq, Syria, Lebanon, Jordan, the Palestinian territories, Egypt, Libya, Tunesia and Algeria, and constitutes upwards of 10,000 persons. A good percentage of those in it use generic email servers, Hotmail, Live, Yahoo, etc., so they can all vote with alacrity and the necessary fearlessness that they will not be discovered as non-Americans. Ha! Imagine! > Date: Wed, 8 Oct 2008 14:57:14 -0500> From: [redacted]> Subject: Urgent: please vot

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308. Paul Nelson

Re: Free Markets

Thu 9 Oct 2008

> Entrapment is this society's
> Sole activity, I whispered
> and Only laughter
> can blow it to rags

Ed Dorn, from Gunslinger

Paul Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: jared schickling <[redacted]>
To: [redacted]
Sent: Thursday, October 9, 2008 9:10:29 AM
Subject: Re: EXCITED for the math

Dear Troy Camplin,

The problem with talking "reality" is we never end up talking actuality. Actually, Amerika, surely one of the freest markets relative to the rest of this planet (regulation and oversight look funny when considering their sources; see the "lobby") is in fact the biggest polluter on this planet. Yr correlation between free markets and cleanliness is bogus. It also sounds a bit religious. Fetishizing industry and the marketplace in terms of what matters conveniently skirts that little devil named Consumerism.

Eddie Bernays, Freud's nephew, founder of public relations, friend to no one, hit the nail on the head when he called democracy "the engineering of consent." In the 50s he rightly argued sales to depression survivors with newly disposable incomes could continue to increase if advertisers utilized psychoanalytic theory to promote unrestrained consumption based on the rights and dignity said to be existing in each repressed, individual lifestyle. In this light a "free market" seems a mere enabler, some devotee's temple.

Jared Schickling

_____ See how Windows Mobile brings your life together—at home, work, or on the go. http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

↑ Index

309. Luke Schlueter
Looking for accessible poetry rec's
Thu 9 Oct 2008

Hi all,

I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience

(think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.

Much appreciated,
Luke

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310. David Chirot

Generation of A Fake Anthology/Anthology of a Fake Generation

Thu 9 Oct 2008

A few days ago I wrote a letter here re anthologies and prisons, who filling them may in some ways be analogous. And, with the use of the Internet at one's fingertips, made all the easier!

That is to say, the compiling of lists of both "poets" and "suspects" is made much easier, as well as, if need, the retrieval of quite a bit of data about any of the names one has come across by whatever method.

The suppying of the poems/evidences by a machine--"an anonymous source"--adds an air of mystery and confusion does it not--? For after all, there is an appeal to the vanity or the the affront to the insecurity of the poet/suspect upon reading the charges/poems laid against them.

The Internet is not only a source of information, but also a megasource for the megaproduction of propaganda, disinformation, dis-translations, re-editings of entries and re workings of maps. There are anumber of groups dedicated to just such tasks, some of them open and publicly proud like CAMERA which alters any site with maps and information on Israel-Palestine to erase the Palestinian presences, towns, etc--with those CAMERA sees fit to supply. Then there a host of more "under cover" operations and operators at work also, going about steadily eating away at the structures of knowledge like so many termites eating away at the old Colonial homes of the Master or the rotting shnty towns of the "wrteched of the Earth."

When studying even the antholgoies easily availble of for example ancient Greek lyric poets, or pre-Socratic thinkers, it is very difficult for the foremost of scholars to establish always with any real certainty who wrote what and when--and what is simply a poem written "after" the style and diction of the copied Master or Sappho, the Ultimate Lyric Poet, or may be a few lines "quoted" from a long lost original and included in an otherise shoddy "late Hellnistic Latin job." How much indeed, of these antholgies comes down to one as third hand quotes and glosses, and the overheard urban legnds carted about the Mediterranean by sailors conversing with the would be Herdotus' of their day?

Much the same meay be said for a great many constructions in words found on the web, and so the anthology of poems attibruted arbitrarily to this or that person who is also listed as being a poet-is no surprise, just as it is no surprise how many persons have come under suspciion and harssement or arrest simply by being lanted as part of a parcel sent out over the Intenet mails.

All kinds of amazing "information" can be passed along in this way,and have the utmost certitude given to it-- --or be passed off as a kind of "experiment." For example, when there was a huge argument at the FBI over some of the evidence provided by "Curveball" that led tothe War in Iraq--one of the doubters in Curveball's veracity asked a defener of his all knowing truths--show me some evidence! Where did yo find it? And the evidence turned out to have been corroborated by some found on line--To which the doubter responded--where do you think he (Curveball) found it!

There are all sorts of other consequences of things found on line, whther they are faked or not--at one point there had for the second time been ciruclating a story attacking the teaching methods of some Muslim schools in Great Britain--which Leevi Lehto was mass distribtuing. When it was pointed out that these stories were fakes, and had been used previously and exposed--and were now being used again with a lsight change--Lehto responded that he thought that they might have been not true, but since he agreed with the cause for which they were being psuhed across the web, he had sent them on.

In this manner, though someone might know or think they may know a poem attributed to a poet is indeed not by them, they might still pass it on or include it elsewhere as by them nonetheless.

I think that these are some of the "other side" of the issues which the idea of Anthologies itself suggests in relation to prisons, arreests and the like--that is, that if one may consider how easy it is to create a genration of fake poets, or genrate an anthology of ake poems--who easy is it not also to generate a fake generation of suspects and detainees, and to create an Anthology of them in the form of a prison?

here is the intro to the previous letter, with the link to it (it has illustrations with it now, too!! how marvelous! indeed is the mighty web--! that web of the "spider's strategem--") Wednesday, October 08, 2008 Poetry Anthologies &/As Prisons & Prisoners<http://davidbaptistechirot.blogspot.com/2008/10/poetry-anthologies-prisons-prisoners.html> Note: Recently in the blogosphere there has been a lot of "controversy" among for the most part American poets over their inclusion or not in an Anthology of Poetry which is created by a computer program, with the names of the poets being affixed to the machine-made poems by a process that chooses from various lists of names. Some of the poets are

also non-American and others still are also dead. (So far there have been no signs of any uproar coming from the last named's direction.)

Since the Internet is already used to compile all sorts of lists, many of which can possibly lead to arrests, or the person whose name is being tracked being counted as a suspect of some kind, involved in anything from a shoplifting ring to massive identity fraud to "terrorism," the using of names for a poetry anthology created by amassing computer generated poems seems relatively innocuous.

Innocuous, that is, unless one begins to think of anthologies themselves as another form of prison-creation, or prisons as another form of anthology making.

After all, the throwing together of a seemingly "loosely associated" group of people under one rubric might seem to designate the persons named and assembled thereby as a "movement," a "trend," or even a "terrorist cadre," made up of several interlinked "sleeper cells." Even if the various "cells" are unknown to each other, by showing them to be linked in some way by the over riding theme of the Anthology, one has created of them an overall face & effect of "Terror," and "Alert," or of a new kind of poetry "that bears watching in the future."

Since critics and agents often share the same goals of uncovering "secret" analogies, "hidden" symbolisms,"traces of fragments of the palimpsests of previous plots," and so forth--it seems quite possible that a critic could turn out to be an "undercover" agent--seeking for what is indeed "between the covers of the book," as, after all, the agent/critic continually reminds one, "you can't judge a book by the cover." And that person who claims to be an agent in the field working for the government might well turn out after all to be no more than just another critic desperately hunting for the next "great and sobering poetic discovery," the next "pre-teen prodigy of poesy." or "the latest previously unknown towering genius, all these years lost in the back lands, hidden among the knitting and the sheep."

Whoever they are, whatever they are up to, the Internet, so rife with names and information about the names, is a regular Happy Hunting ground beyond the wildest dreams of Ernest Hemingway set loose in a Protected Wild Life preserve for those who are hot on the heels of compiling Anthologies, let alone filling prisons, or committing kidnappings for huge ransoms, or uncovering the Babylonian origins of the Sicilian Code.

So here are some thoughts addressed to this topic--
to while away the time of one's sentence--
a continually postponed hearing--

where death row and publisher's row
are the same place

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311. J. Michael Mollohan
Re: Urgent: please vote on this PBS poll
Thu 9 Oct 2008

The U. S. Constitution says "No Person except a natural born Citizen, or a Citizen of the United States, at the time of the Adoption of this Constitution, shall be eligible to the Office of President; neither shall any Person be eligible to that Office who shall not have attained to the Age of thirty five Years, and been fourteen Years a Resident within the United States."

Those are the only "Qualifications" to be President of the United States. Naturally, since the Vice President has to assume the Presidency in case of the office being vacated for whatever reason, the qualifications for Vice President are the same as for President. Given those criteria, Palin is absolutely 'qualified.' What we should be asking, however, is this: "Is Sarah Palin _fit_ to be President?"

----- Original Message -----
From: "kimberly jaye" <[redacted]>
To: <[redacted]>
Sent: Thursday, October 09, 2008 11:05 AM
Subject: Re: Urgent: please vote on this PBS poll

Wait a minute; I'm confused...Isn't Palin un-qualified because of the what she has said?

KJ
--- On Thu, 10/9/08, Troy Camplin <[redacted]> wrote:

From: Troy Camplin <[redacted]>
Subject: Re: Urgent: please vote on this PBS poll
To: [redacted]
Date: Thursday, October 9, 2008, 10:46 AM

If Obama is qualified to be President with his pathetically thin resume, then Palin is certainly qualified to be Vice President. Your hypocrisy on this is ridiculous. And I'm not even concerned with "being qualified," as the history of those who have been "qualified" does not exactly inspire confidence.

Troy Camplin

----- Original Message ----
From: Ismaelia al Sadiq <[redacted]>

To: [redacted]
Sent: Wednesday, October 8, 2008 8:41:15 PM
Subject: Re: Urgent: please vote on this PBS poll

Dear David, my friend,
I have voted using each of the several email addresses I have, and have also,
at the same time, forwarded it to a Muslim network in the Middle East and Africa
that includes (I think) Turkey, Iran, Iraq, Syria, Lebanon, Jordan, the
Palestinian territories, Egypt, Libya, Tunesia and Algeria, and constitutes
upwards of 10,000 persons. A good percentage of those in it use generic email
servers, Hotmail, Live, Yahoo, etc., so they can all vote with alacrity and the
necessary fearlessness that they will not be discovered as non-Americans. Ha!
Imagine! > Date: Wed, 8 Oct 2008 14:57:14 -0500> From:
[redacted]> Subject: Urgent: please vote on this PBS poll re
Palin or advance vote flooding by Right will win it, make mainstream news>
To: [redacted]> > PBS has an online > poll posted
asking if Sarah Palin is qualified.> Apparently the right wing > knew
about this in advance and are flooding> the voting with YES > votes.>
> The
poll will be reported on PBS and picked up by mainstream > media. It>
can influence undecided voters in swing states.> > Please do > two
things -- takes 20 seconds.> > 1) Click on link and vote >
yourself.> > Here's the > link:> >
http://www.pbs.org/now/polls/poll-435.html > > 2) Then send > this to
every single Obama-Biden voter you know, and urge> them to vote and > pass
it on.> > The last thing we need is PBS saying their viewers think >
Sarah Palin is> qualified.> > >
_____> Stay up
to
date on your PC, the Web, and your mobile phone with Windows Live.>
http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/>
_____
See how Windows Mobile brings your life together—at home, work, or on the go.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

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312. Kimmelman, Burt

Held, Holder, and Kimmelman Poetry Reading in Manhattan

Thu 9 Oct 2008

Poetry at Small's Jazz Club!

George Held, Alan Holder, and Burt Kimmelman

October 25th, 5 PM

(beginning with a brief open mic)

Smalls Jazz Club

183 West 10th Street

(near Sheridan Square on 7th Avenue)

NYC

http://www.smallsjazzclub.com/ <http://www.smallsjazzclub.com/>

(N.B. As of this mailing the schedule on the website says 7:30

but this is incorrect; the reading will be at 5.)

George Held taught for 37 years at Queens College. His poetry, fiction, translations, essays, and book reviews have appeared in various journals, including NOTRE DAME REVIEW, COMMONWEAL, CONNECTICUT REVIEW, 5 AM, and on Garrison Keillor's A WRITER'S ALMANAC. A five-time Pushcart Prize nominee, he is the editor of TOUCHED BY EROS, an anthology of erotic verse, and the author of 13 collections of poems, including, this past summer, THE NEWS TODAY (Cervená Barva Press) and PHASED (Poets Wear Prada). He was also a Fulbright lecturer in Czechoslovakia for 3 years.

Arriving relatively late at the steady practice of poetry, Alan Holder has had poems accepted by Adirondack Review, Bent Pin Quarterly, Timber Creek Review, Ibbetson Street, and Thorny Locust, among others. His chapbook, OPENED: a Mourning Sequence, was published earlier this year by Finishing Line Press. Holder taught English for forty years at several schools: Columbia, University of Vermont, University of Southern California, Williams, Cornell, but principally Hunter College of the City University of New York. He is the author of four books of literary criticism, has contributed chapters to a number of critical anthologies, and his essays have appeared in a variety of periodicals.. For several years, after retiring, he wrote a newspaper column on environmental issues.

Burt Kimmelman has published five collections of poetry - Musaics (Sputyen Duyvil Press, 1992), First Life (Jensen/Daniels Publishing, 2000), The Pond at Cape May Point (Marsh Hawk Press, 2002), a collaboration with the painter

Fred Caruso, Somehow (Marsh Hawk Press, 2005), and There Are Words (Dos Madres Press, 2007); his volume of poems titled As If Free is forthcoming in 2009 (from Talisman House, Publishers). For over a decade he was Senior Editor of Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (Peter Lang Publishing, 1996; paperback 1999). He also edited The Facts on File Companion to 20th-Century American Poetry (Facts on File, 2005).

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313. Aryanil Mukherjee
Nobel Prize for Literature - 2008
Thu 9 Oct 2008

Finally the prize went to someone who does lives in North America... however...

French

novelist Jean-Marie Gustave Le Clézio

http://nobelprize.org/nobel_prizes/literature/laureates/2008/

aryanil

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314. Thomas savage
Re: France's Le Clezio wins Nobel literature prize
Thu 9 Oct 2008

As for the comment that America's writers are too insular to deserve the Nobel Prize, I can think of two writers offhand who clearly deserve it, whatever the person who made these comments might think: John Ashbery and Philip Roth. Regards, Tom Savage. P.S.: Of course there are many other American writers who deserve the award but these two were the first to occur to me. I've never heard of this French novelist who won it this year. That doesn't mean he isn't any good. I look forward to reading something by him, someday.

--- On Thu, 10/9/08, David Chirot <[redacted]> wrote:

From: David Chirot <[redacted]>
Subject: France's Le Clezio wins Nobel literature prize
To: [redacted]
Date: Thursday, October 9, 2008, 9:55 AM

[image:
AP]<http://us.rd.yahoo.com/dailynews/ap/brand/SIG=br2v03;_ylt=AvhMJPtnxHokeffrhAFEhPNnhVID/*http://www.ap.org>
France's Le Clezio wins Nobel literature prize

By MATT MOORE and KARL RITTER, Associated Press Writers * 6 minutes ago*

STOCKHOLM, Sweden - France's Jean-Marie Gustave Le Clezio won the 2008 Nobel Prize in literature on Thursday for works characterized by "poetic adventure and sensual ecstasy" and focused on the environment, especially the desert.

Le Clezio, 68, is the first French writer to win the prestigious award since Chinese-born Frenchman Gao Xingjian was honored in 2000.

The decision was in line with the Swedish Academy's recent picks of European
authors. Last year's prize went to Doris Lessing of Britain.

The academy called Le Clezio an "author of new departures, poetic adventure and sensual ecstasy, explorer of a humanity beyond and below the reigning civilization."

Le Clezio made his breakthrough as a novelist with "Desert," in 1980, a work the academy said "contains magnificent images of a lost culture in the North African desert contrasted with a depiction of Europe seen through the eyes of unwanted immigrants."

That novel, which also won Le Clezio a prize from the French Academy, is considered a masterpiece. It describes the ordeal of Lalla, a woman from the Tuareg nomadic tribe of the Sahara Desert, as she adapts to civilization imposed by colonial France at the beginning of the 20th century.

The Swedish Academy said Le Clezio from early on "stood out as an ecologically engaged author, an orientation that is accentuated with the novels 'Terra Amata,' 'The Book of Flights,' 'War' and 'The Giants.'"

Le Clezio told Swedish Radio he was busy reading when a member of the academy phoned him on his wife's telephone to announce the news.

"I am very touched and very emotional, it is a great honor for me," he said.

Le Clezio described himself as "born of a mix, like many people currently in
Europe." He said while he was born in France, his father was British.

He was already planning to travel to Sweden later this month to receive another award — the Stig Dagerman prize, which honors efforts to promote the freedom of expression.

Since Japanese writer Kenzaburo Oe won the award in 1994, the selections have had a distinctly European flavor. Since then 12 Europeans, including Le Clezio, have won the prize. The last U.S. writer to win the prize was Toni Morrison in 1993.

Last week, Academy Permanent Secretary Horace Engdahl told The Associated Press that the United States is too insular and ignorant to challenge Europe as the center of the literary world. The comments were met with fierce reactions from across the Atlantic, where the head of the U.S. National Book Foundation offered to send Engdahl a reading list.

"I was very surprised that the reaction was so violent. I don't think that what I said was that derogatory or sensational," Engdahl told AP after Thursday's prize announcement.

He added that his comments had been "perhaps a bit too generalizing."

Asked how he thought the choice of Le Clezio would be received in the United States, he said he had no idea.

"I'm not aware that there are today any anti-French sentiments in the U.S.,"
Engdahl said.

"He's not a particularly French writer if you look at him from a strictly cultural point of view. So I don't think this choice will give rise to any anti-French comments," he said. "I would be very sad if that was the case."

Le Clezio has spent much of his time living in New Mexico in recent years. He has long shied away from public life, spending much of his time traveling, often in the world's various deserts.

He has published several dozen books, including novels and essays. The most famous are tales of nomads, mediations on the desert and childhood memories. He has also explored the mythologies of native Americans, who have long fascinated him.

Engdahl called Le Clezio a writer of great diversity.

"He has gone through many different phases of his development as a writer and has come to include other civilizations, other modes of living than the Western, in his writing," Engdahl said.

Le Clezio was born in Nice in 1940 and at eight the family moved to Nigeria, where his father had been a doctor during World War II. They returned to France in 1950.

French President Nicolas Sarkozy hailed Le Clezio's win.

"A child in Mauritius and Nigeria, a teenager in Nice, a nomad of the American and African deserts, Jean-Marie Le Clezio is a citizen of the world, the son of all continents and cultures," Sarkozy said. "A great traveler, he embodies the influence of France, its culture and its values in a globalized world."

In addition to the 10 million kronor (US$1.4 million) check, Le Clezio will also receive a gold medal and be invited to give a lecture at the academy's headquarters in Stockholm's Old Town.

The Nobel Prize in literature is handed out in Stockholm on Dec. 10 — the anniversary of Nobel's death in 1896 — along with the awards in medicine, chemistry, physics and economics. The Nobel Peace Prize is presented in Oslo, Norway.

___

Associated Press writers Malin Rising and Louise Nordstrom in Stockholm, Alfred de Montesquiou in Algiers and Angela Doland in Paris contributed to this report.

___

On the Net:

http://www.svenskaakademien.se<http://us.rd.yahoo.com/dailynews/ap/ap_on_en_ot/storytext/eu_sweden_nobel_literature/29426161/SIG=11078mtd3/*http://www.svenskaakademien.se>

http://www.nobelprize.org<http://us.rd.yahoo.com/dailynews/ap/ap_on_en_ot/storytext/eu_sweden_nobel_literature/29426161/SIG=10rqn52u9/*http://www.nobelprize.org>

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docs.yahoo.com/info/copyright/copyright.html>

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315. **Gerald Schwartz**

Re: Urgent: please vote on this PBS poll

Thu 9 Oct 2008

Since most people will vote in THAT poll (and the general election) driven by some emotional connect other than perhaps some agitprop given off by a tally win.

Personally, I'm repulsed by her and by her politics, as well as what I perceive to be the roots of her politics, so, yeah, I'd be votinging with my emoticons too.

Gerald S.

The idea that there is any sort of life experience that can prepare one for the presidency of the united states is in itself absurd. it has become a political issue because the McCain campaign taking a tack from the Clinton campaign, has made the issue of "experience" a question in the political dialog. While this by itself is absurd, the fact that they have undercut their own argument in the selection of Sarah Palin is even more so.

On Oct 9, 2008, at 10:46 PM, Troy Camplin wrote:

> *If Obama is qualified to be President with his pathetically thin resume, then Palin is certainly qualified to be Vice President. Your hypocrisy on this is ridiculous. And I'm not even concerned with "being qualified," as the history of those who have been "qualified" does not exactly inspire confidence.*
>
> *Troy Camplin*

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316. **George Bowering**
Re: fake anthology
Thu 9 Oct 2008

Actually, it wasn't Perec. It was Queneau.

gb

On Oct 8, 2008, at 6:31 PM, mIEKAL aND wrote:

> *Why only 3000+ entries? Perec at least chose a noble accomplishment (Hundred Thousand Billion Poems). Are at least one poem for each person on the planet living & dead.*
>
> *~mIEKAL*
>
> *welcome.html*

G. Harry Bowering,
Born to hit opposite-field singles.

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317. **Thomas savage**
Re: Nobel Prize for Literature - 2008
Thu 9 Oct 2008

I don't know this writer's work. But I don't think it should matter where a writer lives or is born in order to qualify for a Nobel Prize. What matters is the quality of the work. Is it any good? Does anybody know? I think the last Nobel novelist I found myself reading was and is Jose Saramago who is definitely a master. Anybody who doubts that should read Blindness. The new movie of that novel is also surprisingly good. Regards, Tom Savage

--- On Thu, 10/9/08, Aryanil Mukherjee <[redacted]> wrote:

From: Aryanil Mukherjee <[redacted]>
Subject: Nobel Prize for Literature - 2008
To: [redacted]
Date: Thursday, October 9, 2008, 2:11 PM

Finally the prize went to someone who does lives in North America... however...

French

novelist Jean-Marie Gustave Le Clézio

http://nobelprize.org/nobel_prizes/literature/laureates/2008/

aryanil

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318. **Ryan Daley**
Re: Looking for accessible poetry rec's
Thu 9 Oct 2008

Well, for starters, take all the names in the fake anthology.

On Thu, Oct 9, 2008 at 11:48 AM, Luke Schlueter <
[redacted]> wrote:

> *Hi all,*
>
> *I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.*
>
> *Much appreciated,*
> *Luke*

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319. **Janet McCann**
Re: Looking for accessible poetry rec's
Thu 9 Oct 2008

Luke Schlueter wrote:
> Hi all,
>
> I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience

(think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.
>
> Much appreciated,
> Luke
>
>
>
Barbara Crooker, Linda Pastan, Patricia Fargnoli, Mark Doty, Edward Byrne, Richard Howard, Annie Finch.

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320. **Thomas savage**
Re: Urgent: please vote on this PBS poll
Thu 9 Oct 2008

I'm happy to say I just voted in this poll. I dislike Sara Palin intensely and think John McCain is almost completely wrong. Therefore, voila. I hope it makes a difference. I never get called on the phone by political pollers so it was a good chance to answer one online. Thanks to Mr. Chirot, I think, for alerting us to the existence of this poll. Regards, Tom Savage

--- On Thu, 10/9/08, J. Michael Mollohan <[redacted]> wrote:

From: J. Michael Mollohan <[redacted]>
Subject: Re: Urgent: please vote on this PBS poll
To: [redacted]
Date: Thursday, October 9, 2008, 1:12 PM

The U. S. Constitution says "No Person except a natural born Citizen, or a Citizen of the United States, at the time of the Adoption of this Constitution, shall be eligible to the Office of President; neither shall any Person be eligible to that Office who shall not have attained to the Age of thirty five Years, and been fourteen Years a Resident within the United States."

Those are the only "Qualifications" to be President of the United States. Naturally, since the Vice President has to assume the Presidency in case of the office being vacated for whatever reason, the qualifications for Vice President are the same as for President. Given those criteria, Palin is absolutely 'qualified.' What we should be asking, however, is this: "Is Sarah Palin _fit_ to be President?"

----- Original Message -----
From: "kimberly jaye" <[redacted]>
To: <[redacted]>

Sent: Thursday, October 09, 2008 11:05 AM
Subject: Re: Urgent: please vote on this PBS poll

Wait a minute; I'm confused...Isn't Palin un-qualified because of the what
she has said?

KJ
--- On Thu, 10/9/08, Troy Camplin <[redacted]> wrote:

From: Troy Camplin <[redacted]>
Subject: Re: Urgent: please vote on this PBS poll
To: [redacted]
Date: Thursday, October 9, 2008, 10:46 AM

If Obama is qualified to be President with his pathetically thin resume, then Palin is certainly qualified to be Vice President. Your hypocrisy on this is ridiculous. And I'm not even concerned with "being qualified," as the history of those who have been "qualified" does not exactly inspire confidence.

Troy Camplin

----- Original Message ----
From: Ismaelia al Sadiq <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 8:41:15 PM
Subject: Re: Urgent: please vote on this PBS poll

Dear David, my friend,
I have voted using each of the several email addresses I have, and have also,
at the same time, forwarded it to a Muslim network in the Middle East and Africa
that includes (I think) Turkey, Iran, Iraq, Syria, Lebanon, Jordan, the Palestinian territories, Egypt, Libya, Tunesia and Algeria, and constitutes upwards of 10,000 persons. A good percentage of those in it use generic email
servers, Hotmail, Live, Yahoo, etc., so they can all vote with alacrity and the
necessary fearlessness that they will not be discovered as non-Americans. Ha!
Imagine! > Date: Wed, 8 Oct 2008 14:57:14 -0500> From:
[redacted]> Subject: Urgent: please vote on this PBS poll re
Palin or advance vote flooding by Right will win it, make mainstream news>
To: [redacted]> > PBS has an online > poll posted
asking if Sarah Palin is qualified.> Apparently the right wing > knew

about this in advance and are flooding> the voting with YES > votes.>
> The
 poll will be reported on PBS and picked up by mainstream > media. It>
can influence undecided voters in swing states.> > Please do > two
things -- takes 20 seconds.> > 1) Click on link and vote >
yourself.> > Here's the > link:> >
http://www.pbs.org/now/polls/poll-435.html > > 2) Then send > this to
every single Obama-Biden voter you know, and urge> them to vote and >
pass
it on.> > The last thing we need is PBS saying their viewers think >
Sarah Palin is> qualified.> > >
_____> Stay up
to
date on your PC, the Web, and your mobile phone with Windows Live.>
http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/>
_____
See how Windows Mobile brings your life together—at home, work, or on the
go.
http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

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321. Luke Schlueter

Re: Looking for accessible poetry rec's

Thu 9 Oct 2008

Wendell Berry, an intellectual mentor of mine, would take umbrage with my suggestion that one needs to be a specialist to engage with complex poetry. So let me restate: "authors/works that are accessible to readers who don't have a lot of experience in reading poetry." Will that work?

Luke

_____

From: Poetics List (UPenn, UB) on behalf of Luke Schlueter
Sent: Thu 10/9/2008 12:48 PM
To: [redacted]
Subject: Looking for accessible poetry rec's

Hi all,

I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.

Much appreciated,
Luke

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322. **Ryan Daley**
Re: Urgent: please vote on this PBS poll
Thu 9 Oct 2008

Has anyone google mapped Wasila, AK? Can you even actually "see" Russia?

There's a grand difference, damas y caballeros, between inexperience and idiocy, and Sarah Palin has been kind enough to show us the latter.

Inexperience, as Mr. Camplin stated, shouldn't keep us from the polls. You can bet my Obama vote it won't keep me...
-Ryan

On Thu, Oct 9, 2008 at 1:42 PM, Gerald Schwartz <[redacted]>wrote:

> *Since most people will vote in THAT poll (and the general election) driven by some emotional connect other than perhaps some agitprop given off by a tally win.*
> *Personally, I'm repulsed by her and by her politics, as well as what I perceive to be the roots of her politics, so, yeah, I'd be votinging with my emoticons too.*
> *Gerald S.*
>
> *The idea that there is any sort of life experience that can prepare one for the presidency of the united states is in itself absurd. it has become a political issue because the McCain campaign taking a tack from the Clinton campaign, has made the issue of "experience" a question in the political dialog. While this by itself is absurd, the fact that they have undercut their own argument in the selection of Sarah Palin is even more so.*
>
> *On Oct 9, 2008, at 10:46 PM, Troy Camplin wrote:*
>
> *If Obama is qualified to be President with his pathetically thin resume, then Palin is certainly qualified to be Vice President. Your hypocrisy on this is ridiculous. And I'm not even concerned with "being qualified," as the history of those who have been "qualified" does not exactly inspire confidence.*
>
> *Troy Camplin*
>
> ==========

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323. **Geoffrey Gatza**

Sarah Palin denounces BlazeVOX [books]

Thu 9 Oct 2008

Sarah Palin denounces BlazeVOX [books]

In an odd twist on the campaign trail, Gov. Sarah Palin made a viscous attack on America¹s cultural landscape, specifically mentioning BlazeVOX [books] a Buffalo, NY based publisher, as ³Anti-American and unpatriotic.²

Standing before a sea of red T-shirts and homemade signs reading ³No Communists!² and ³Palin¹s Pitbulls,² Ms. Palin on Tuesday nestled in to her Republican base. Ms. Palin struck at some of the same themes, portraying BlazeVOX [books] as a liberal poetry outlet with a ³left-wing agenda that¹s packaged and prettied up to look good like mainstream poetry.²

Mentioning poets as Kent Johnson, Michael Kelleher, Anne Waldman, Ted Greenwald, and others; and identifying BlazeVOX [books] founder and publisher, Geoffrey Gatza, as the man Cheney should have shot in the face!

Find out why you should support BlazeVOX [books] more than ever! Check out our new catalog and buy a book if only to burn!

http://www.blazevox.org/catalog.htm

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

http://www.blazevox.org
http://www.geoffreygatza.com/
http://www.blazevox.org/blog

Not So Fast Robespierre by Geoffrey Gatza
http://www.lulu.com/content/1767006

NOW Available from Menendez Publishing

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324. J. A. Lee | Crane's Bill Books
Re: Generation game? (was fake antho)
Thu 9 Oct 2008

It reminds of Ray Johnson's rows and rows of identical bunny heads, each labeled with a different name. The arbitrary naming is the joke.

> *Second, if 'real people's' names weren't used, the anthology would lose its*
> *axis; it's about, among other things, poetics and the 'poetry world,' such*
> *as it is - not an attempt to create a fictitous school of writing.*

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325. Margaret Konkol
Re: Looking for accessible poetry rec's
Thu 9 Oct 2008

Dear Luke,
I suggest Frank O'Hara---deceptively accessible---just the kind of poetry a non-specialist audience might not find on their own (i.e. Borders).

Best,
Margaret

On 10/9/08, Luke Schlueter <[redacted]> wrote:
>
> Hi all,
>
> I'm creating a contemporary poetry list that will consist of works that
> have significant literary merit and yet are accessible to a non-specialist
> audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be
> very pleased if you might recommend some authors/works that would fall into
> this category.
>
> Much appreciated,
> Luke
>
>

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326. Catherine Daly
Re: Generation game? (was fake antho)
Thu 9 Oct 2008

I think it would be fairly easy in the current environment for someone to jumble together 3000 pages of pro-terrorist (orgs, politics, slogans, anarchist handbook instructions for wmd, nearly-secret docs, etc.) and sign the names of 3000 artists likely to need to enter or leave the US. I think all of us know people who, over the past few years, have been scheduled to speak, or read, or perform, somewhere in the US and were not allowed into the US. This person might even do such a thing so that 3000 more articulate people start battling a bit harder to return the laws to normal.

It would be easy to harvest the names of a group of academics at schools with a religious mission or at publicly-funded universities where the legislature has more direct oversight, and write something that would create job problems for them.

It would be easy to publish a number of anthologies on the "wrong' side of the culture wars to create an overall impression of poets that would be untrue: these are the dark things I thought about when Geraldine mentioned them. Note they all have to do with human intent -- of a writer, say.

*

I don't see a reason why this particular anthology, since the "poems" are lineated, couldn't be reformatted with every poem being split into 25 lines, say, and the names also seperated, so that each one of us wrote 3000 x 25! poems. Except for Quackenbush, who'd write 9000 x 25! poems.

--
All best,
Catherine Daly
[redacted]

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327. Brian Clements
Re: Looking for accessible poetry rec's
Thu 9 Oct 2008

Luke Schlueter wrote:
> Hi all,
>
> I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if

you might recommend some authors/works that would fall into this category.
>
> Much appreciated,
> Luke

Here are a few you might try:

Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U`ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotto, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre,

Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattaruso, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonic, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, kevin mcpherson eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. Slavitt, Dino Campana, Stephen Berer, Alastair Johnston, Angela Jaeger, Javier Huerta, Jed Birmingham, David Harrison Horton, Alan Baker, Steve Clay, Kevin Coval, Tony Brown, Debesh Goswami, Michael Farrell, Abigail Child, Tanya Larkin, Ron Slate, Emmanuel Hocquard, Lauren Dixon, Jan Zwicky, Andrew Joron, Jessica Wickens, Arthur Sze, David Baptiste Chirot, Steven May, Rob Cook, Ankur Saha, Eric Unger, Chris Heilman, James Purdy, Derek Henderson,

James Collins, L.J. Moore, Michael McClure, D.S. Marriott, Michael Heller, Robert Mittenthal, Eileen Tabios, Aki Salmela, Lou Rowan, Jerome Seaton, Lori Lubeski, Paul Hardacre, Rus Bowden, John Wieners, Lauren Levin, Johanna Drucker, Velimir Khlebnikov, Terry Bisson, Martha Plimpton, Miklos Radnoti, Ken Kesey, Matvei Yankelevich, Seth Forrest, Maria Damon, David MacDuff, Kevin Doran, Rob Read, Kristen Gallagher, Rick Visser, Andrei Bely, Sara Crangle, Karl Klingbiel, Jackson Mac Low, Fox, Derik Badman, Paul Griffiths, Oliver Rohe, Mark L. Lilleleht, Michelle Bautista, Monica Schley, Aaron Levy, andrew nightingale, Douglas Messerli, Pattie McCarthy, David West, Jon McKenzie, James Weber, Carlos Rojas, Donatella Izzo, Francois Luong, Daniel Borzutzky, Umm Zaid, Tony D'Arpino, James Tierney, Tao Lin, Rochelle Owens, Amy Friedman, Natalie Zina Walschots, Kayin Wong, Emily Sher, Deborah R. Geis, Kristen Iskandrian, Brother Tom Murphy, Jeremy Gardner, Alcoholic Poet, Chris Mansel, Keith Tuma, Chris Mansell, Rob MacDonald, Yuan Mei, Stanislaw Witkiewicz, Joshua Schuster, Glenn Bach, Maureen Owen, Richard Wink, Guy Bennett, Eric Elshtain, Reza Shirazi, Tonya Foster, Karl Kempton, Allan Gurganus, Alizon Brunning, Christopher Davis, Richard Foreman, Francois Luong, Yvonne Werkman, rob mclennan, Mark McCarthy, Bill Marsh, Tom Devaney, John Most, Nick Moudry, Jennifer Reimer, Charles Baudelaire, Gabriel Pomerand, Crane Giamo, Vernon Frazer, Mike Basinski, Oliver de la Paz, Leon Damas, Mark Ducharme, Jim Leftwich, Eliot Katz, Pat Lawrence, Jeff Daily, Jefferson Navicky, Tom Savage, Legs McNeil, mIEKAL aND, Leevi Lehto, Allyson Clay, Cy Mathews, Dereck Clemons, Clayton Eshleman, Benjamin Parzybok, Kevin Isu, Laura Mullen, Angelo Suarez, Kate Greenstreet, Andrew Burke, Natalie Simpson, Susan Smith Nash, Peter Gizzi, Dana Goodyear, Terence Winch, Sandy McIntosh, Cris Mazza, James Thurber, Sarah O,ÄôBrien, Firoze Shakir, Elizabeth Castagna, D.J. Huppatz, David Koehn, Kyra Saari, Philip Jenks, Martin Corless-Smith, Jacques Leslie, Will Gallien, Mathew Timmons, Eric Lochridge, Buck Downs, Ian Hamilton Finlay, Leonard Michaels, Francis Raven, seflo, Nina Shope, Carson Cistulli, Jennifer Banks, Deborah Burnham, Steve Langan, Rosalva Garcia Coral, Betty Stork, Erica Van Horn, Anna Evans, Lizzie Skurnick, Skip Fox, Olde Quietude, Samuel Taylor Coleridge, Jonathan Williams, Sarah Maclay, Pablo Neruda, Richard Tuttle, Fran Herndon, Cheryl Clark, Allen Itz, Derek White, Barry MacSweeney, Eben Eldridge, Sandra Ridley, Normie Salvador, Priscilla Long, Alan Gilbert, Dennis Tedlock, Steve Benson, Brian Whitener, Rene Char, Lawrence Ytzhak Braithwaite, Teresa Ballard, Barbara Henning, Mario Melendez, Jacques Demarcq, Harvey Bialy, Gary Norris, Kerry Shawn Keys, Dawn Pendergast, Aimee Parkison, Michael Cooper, Chris Killen, Les Webb, Roberta Fallon, John Fillwalk, Stephen McLaughlin, Elizabeth Robinson, Bob Heffernan, Zak Smith, Nicholas Lea, Tsering Wangmo Dhompa, Dan Beachy-Quick, Ross White, Stan Mir, Tim Atkins, Poppy Z. Brite, Dylan Hock, Kurt Vonnegut, Mez Breeze,

Stephanie Heit, J. Mason, Colleen Lookingbill, John Hall, Michelle Morgan, Alexi Parshchikov, Clemente Padin, Lisa Jarnot, Lance & Andrea Olsen, Mark Wallace, Nancy Kuhl, Xu Smith, Jorge de Lima, Hillary Lyon, Clayton Couch, Gunnar Ekelof, Alex Caldiero, Clifford Burke, Karri Kokko, Brent Goodman, Daniel Clowes, Todd Suomela, Arlene Ang, David McDuff, Bill Sherman, Ezra Mark, Kathryn Pringle, Jem Cohen, Adam Tobin, Thomas Meyer, Clifford Duffy, Anne Waldman, Nancy Shaw, Pilar Olabarria, Chris Maher, Ezra Pound, David Hilmer Rex, Levari, Jerome Sala, Ryan Collins, Alexander Jorgensen, Shouva Chattopadhyay, Linda Susan Jackson, Jonathan Mayhew, Pejk Malinovski, Michael Parker, Claude Simon, Ian Keenan, Peter O'Brien, Jeannie Hoag, Marcel Janko, Beverly Jackson, Loren Webster, Daniel Knudsen, Michael P. Steven, Rose Kelleher, Mare Mikolum, Marcel Broodthaers, Reb Livingston, Steven Lohse, Faye Smailes, Thomas Kinsella, Peter Middleton, Kurt Schwitters, Lou Suarez, Jay Millar, Paul Holman, Michael Palmer, Larry Eigner, Jean-Michel Espitallier, Charles Bernstein, Bill Allegrezza, Tenney Nathanson, Jeff Crouch, Brian Spears, Peter Makin, Lynn Crosbie, Michael Carr, Robinson Jeffers, Fanny Howe, David Vincenti, Erica Wessmann, Lydia Davis, Craig Teicher, Jorge Luiz Antonio, Matt Christie, Jean-Patrice Courtois, Gregory Pardlo, Nathaniel Tarn, Simone Fattal, Orhan Pamuk, Ofelia Hunt, Louise Gluck, David Pavelich, Lanny Quarles, George Seferis, Louise Bogan, Susan Minot, Star Black, Ted Stimpfle, Michael Lally, Sean Whelan, Arlo Quint, Grace Molisa, Jasmine Dream Wagner, Armand Schwerner, Anselm Parlatore, Tom Orange, Frank Kuenstler, Robin Coste Lewis, MacLaren Ross, Nick, Katey Nicosia, Geraldine Connolly, Sharanya Manivannan, Maud Newton, Kerri French, Charles Shere, Stephen Burt, Tony Fitzpatrick, Mark Peters, A. R. Ammons, Jenny Davidson, Tom Hopkins, Laurie Price, Woody Haut, Jim Toweill, Anne Tardos, Ronald Johnson, Will Skinker, Linda Marie Walker, Dave Schiralli, Rachel Talentino, Christopher McVey, Jordan Davis, Chris Tonelli, Patrick Culliton, Michael Basinski, Christina Brown, Kathleen Rooney & Elisa Gabbert, Maria Benet, Regis Bonvicino, Richard Huelsenbeck, Julia Cohen, Jim Behrle, Stephanie Bolster, Timothy Liu, Donna Brook, Kristin Abraham, Marcus Bales, Patricia Wellingham Jones, Susie Timmons, Clayton A. Couch, Myung Mi Kim, John Litzenberg, Zoe Strauss, Jonathan Meakin, Janine Pommy Vega, John Matthew, Robert Sund, Janne Nummela, Robert Archambeau, Dodie Bellamy, Meghan Scott, Stephen Johnson, Brenda Schmidt, Lisa Flaherty, Martine Bellen, Ron Loewinsohn, Darryl Keola Cabacungan, Chris Ransick, Sean T. Hanratty, Tim Gaze, Kathleen Rooney, Tom Mandel, AnnMarie Eldon, Tom Peters, Billy Jones, Gilbert Adair, Jim ¬†Behrle, Peter Jay Shippy, Amanda Laughtland, Juliet Cook, Joshua Marie Wilkinson, Brian Smith, Aldo Palazzeschi, Richard Denner, Anthony Robinson, Chris Tysh, Christopher Stackhouse, Paul Muldoon, Stefania Iryne Marthakis, Ellen Orleans, Robin Reagler, Susan Maxwell, Delia Mellis, John Baker, Jack Boettcher, Lex Camena, Jeffery Bahr,

Veronica Montes, Miriam Nichols, Phil Hall, Tyler Carter, Jessica Treat, Mairead Byrne, C.S. Carrier, C.L. Bledsoe, Barbara Maloutas, Peter Schjeldahl, Marc Andre Robinson, Morgan Lucas Schultdt, Sean Thomas Dougherty, Rebecca Hazelton, Ryan Bird, Ernst Meister, Edith Sodergran, Bronwen Tate, Joritz-Nakagawa, Sharon Mollerus, Talan Memmott, Robert Burns, Jim Dunn, Matthew Cheney, Edward Nudelman, Subhro Bandopadhyay, Tiff Dressen, Sandy Florian, Jesse Glass, Jennie Skerl, Phil Fried, Eric Gurney, Christof Scheele, Nicholas Rombes, Billy Collins, Eugenio Montale, Gautam Verma, Tyler Cobb, Kendra Malone, Tom Beckett, Vivian Vavassis, Jude MacDonald, Joanna Sondheim, Paul Naylor, Kazim Ali, Josh Corey, Patrick Donnelly and Stephen Miller, Ari Bania, Geoffrey G. O'Brien, Leonard Kress, Philippe Soupault, Steve Caratzas, Joseph Mains, William Yazbec, Standard Schaefer, Betsy Andrews, Carlo Carra, Marie Hopkins, Anna Maria Hong, Burt Kimmelman, Karen J. Weyant, Max Middle, Joan Retallack, Gil Ott, Dennis Cooper, David Matlin, Tino Gomez, B.J. Love, Helen White, John Crowley, Weldon Kees, Louis Zukofsky, David Trinidad, Andrew Peterson, Bill Seaman and Penny Florence, Heather O'Neill, Reginald Shepherd, Annie Guthrie, Ammiel Alcalay, Carton Tragedy, Alfred Corn, Barbara Smith, Jozef Imrich, Yagi Mikajo, Stephen Thomson, Mark Rudman, Jena Osman, Ernesto Priego, Ken Springtail, Sam Beckbessinger, Cecilia Vicuna, Behm-Steinberg, Kate Schapira, Deidre Elizabeth, Jean Lehrman, Seth Landman, Ana Bozicevic-Bowling, Jess Mynes, Will Yackulic, Caroline Wilkinson, Maria Sabina, eldon, Richard Lighthouse, Michael Smoler, Henry Hills, Mark Marino, Poton, Thomas O'Connell, David Henderson, Michael Cross, Maralyn Lois Polak, Joe Brennan, Alice Cary, Erica Kaufman, Lewis Warsh, Steve Evans, David Byrne, Frank Parker, Kaz Maslanka, Jenna Cardinale, Peter Straub, EK Smith, Megan Martin, Meghan Punschke, Sherry Chandler, E. Tracy Grinnell, Tom Muir, Jeff Davis, F. Daniel Rzicznek, Diana Magallon and Jeff Crouch, Kyle Schlesinger, Stuart Dybek, Marco Giovenale, Zach Savich, Tom Wegrzynowski, Arnie Hoffman, Rikki Ducornet, Dawn, Thomas Fink,, Christian Jensen, Andrew Philip, Dave Pollard, Miriam Burstein, Jessica Bozek, Patrick So, Joe Massey, Carmine Starnino, Evan Kennedy, Chris Vitiello, Nick Bruno, Amy Newman, Sharon Gilbert, Aaron Tieger, William Wordsworth, Eugenio Tisselli, julia doughty, Marko Niemi, Pierre Reverdy, Lytton Smith, Lee Gurga, Jed Shahar, Tim Hunt, Lee Upton, Mark Scroggins, Rachel Smith, Robert Wodzinski, Matthew Blake, Matina Stamatakis, Robert Waxman, Jack McGuane, Bethany Ides, Alfred Arteaga, Kat Meads, Sandra Gilbert, Carlo Parcelli, Jeff Calhoun, John Bryant, Jasper Bernes, Jeffrey Joe Nelson, Joan Houlihan, Lynn Behrendt, Jack Kerouac, Brenda Iijima, James Koller, Sun Yung Shin, Ixta Menchaca, John Barton, Piero Heliczer, Todd Colby, Awotunde Aworinde, Emma Barnes, Allison Whittenberg, Jenni Russell, Rowan Wilken, Daniela Olszewska, Layne Russell, George Oppen, Ben Yarmolinsky, Phil Cordelli, Andrew Kozma, Harry Wilkens, Jonathan

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Sondheim, Robert Kelly, Ted Burke, Brandon Barr, Donna Strickland, Diane di Prima, Alan Michael Parker, Jefferson Toal, Geoff Hlibchuk, Kit Robinson, Christian Nagler, William Blake, J.P. Craig, Berenice Dunford, Michael Harris, JF Quackenbush, Helen Losse, Matt Mullins, Caterina Fake, Matthew Siegel, Julie Patton, Siel, Kristine Leja, Aryanil Mukherjee, Nathaniel Siegel, Kevin Connolly, Philip Levine, Hilda Doolittle (H.D.), Michael Peters, Roger Singer, Carol Jenkins, Gabriela ¬†Erandi Rico, Craig Perez, AE Reiff, Gelett Burgess, Thurston Moore, Sam Byfield, Angela Vogel, Bruce Weber, Steve Tills, Mary Askin-Jencsik, Endre Farkas, Tony Trigilio, Angela Carr, Slater Brown, Toby Olson, K.Silem Mohammad, Elizabeth Bishop, Andrea Zemel, Sean Hill, Ilya Bernstein, Neil Gaiman, Paul Valery, Jaap Blonk, Kim Addonizio, David Thornbrugh, Bern Porter, Megan Milks, Cedar Sigo, Ted Kooser, Miia Toivio, Alena Hairston/elen gebreab, Unica Zuern, Peter Cook, Mike Hauser, Julia Bloch, Charles Stross, Shin Yu Pai, Mikey Golightly, Zhang Er, Paula Grenside, Richard Deming, Linda Russo, Nadia Halim, Geoffrey Hendricks, Kathy Lou Schultz, Stephen Cope, David Hernandez, Cole Swensen, Bill Walsh, Pirooz M. Kalayeh, Mara Vahratian, Ange Mlinko, Afroza Soma, Rupert Mallin, The Leader, Etel Adnan, Jennifer Cooke, Mark Granier, Lamont Steptoe, Amina Cain, Geof Huth, Patrick Frank, Giuseppe Ungaretti, Megan Volpert, Charlotte Runcie, Susan Howe, Gene Justice, Matthew Lafferty, Patrick Kurp, Barbara Jane Reyes, Iris Jamahl Dunkle, Amy L. Sargent, Nathalie Stephens, Andrew Johnston, Prabhakar Vasan, Nathaniel Mackey, Abhijit Mitra, Ben Mazer, Thomas Fucaloro, Dr. Jacob Edmond, Yu Jian, Ted Pearson, Linh Dinh, Stephen Nelson, Kenneth Patchen, Robert von Hallberg, Andrew Hughes, Chris Gullo, Shanna Compton, May Pang, Cristiana Baik, Allen Mozek, Fielding Dawson, Stephen Rosenthal, Stefan Brecht, Donald Justice, Stan Apps, Shelley Powers, Stephen Vincent Benet, Maya Angelou, Wade Fletcher, Juliana Leslie, Anny Ballardini, John Yau, Bob Kerr, Michael Helsem, Charles Belbin, Jane Jortiz-Nakagawa, John Tyson/Kelly Conway, Teresa K. Miller, Emily XYZ, Jeff Harrison, John P. McNamee, Michelle Taransky, Gertrude Stein, Jen Welch, Doug Hofstadter, Edgar Lee Masters, Andrey Bely, sTEVEN p. rOGGENBUCK, Ed Dorn, Gary Sullivan, Greg Perry, Susan Allspaw Pomeroy, Jim Kober, Bobby Byrd, John Sullivan, Charles Johnson, John Byrum, Charles Simic, Baron Wormser, Scott Pierce, Ada Limon, Kris Waldherr, Tom O,ÄôConnor, Christina Mengert, Danielle Pafunda, Gary Lutz, David Christensen, Anyssa Kim, Joshua Trott, Zachary Schomburg, Christopher Salerno, Christophe Casamassima, Emily Critchley, Dorothea Lasky, Chris Glomski, Matt Shears, Damian Weber, Justin Marks, Brooke Kaye, Frank Etienne, Judith Jordan, Sam Dillon, Bill Knott, Mara Leigh, Anselem Berrigan, Jeff Bacon, Clifford Odets, JeffreyJoe Nelson, Della Watson, Christiana Langenberg, Robert Peake, cris cheek, Morris Cox, Richard Kostelanetz, Wanda Phipps, Hugo Ball, Kristin Prevallet, Norman Weinstein, Lacey Hunter, Gerald Hausman, Rachel Oliver, Ray McNiece, Bill

Dorn, Catullus, Monique Trottier, Joshua Ware, e.e. cummings, Garrett Hongo, Bill Lavender, John Cleary, Sharon Harris, Divya Victor, Jack Spicer, Kate Armstrong, Karl Young, Chad Sweeney, David Solway, Wanda O'Connor, Mahmoud Darwish, Joanne Tracy, Sheila, Amanda Cook, Hugh Nissensen, Sean M. Dalpiaz, Edna St. Vincent, Caroline Bergvall, Lawrence Giffin, Rob Halpern, Dana Gioia, Daniel Bradley, David Kaufmann, Robert Lowell, kari edwards, Rosanna Lee, Allen Fisher, Stacy Szymaszek, Matt Theado, Ralph Waldo Emerson, Billy Mills, Andy Gricevich, The Philly Sound, Ruel S. De Vera, Trudi West, Daniel C. Remein, Hillary Gravendyk, Mary Burger, Insani Kamil, Guillermo Parra, Ryan Daley, Jessica Schneider, Carol Novack : Playpoem MP3, Jesse Ferguson, Mark Bernstein, KB Jones, Laura Marks, Kent Freeman, Sara Blakeman, Rodrigo Toscano, Sabyasachi Nag, Budd Parr, Peggy Willis Lyles, Keston Sutherland, Simon DeDeo, Marcus Slease, Emily Crocker, Donald Illich, John Sakkis, Andrew Sage, Joseph Harrington, Adrienne Rich, Tad Richards, Mick Rock, Sabina Murray, Michael Friedman, J.V. Foix, Michael McClintock, Dennis Nurkse, Andrew Shields, Susan Bee, Jacques Gaffarel, Paul Rigolle, William Keckler, Evan J. Peterson, Geoffrey Demarquet, Ariana Reines, Richard Wilbur, Kim Chinquee, Jerome Rothenberg, Laura Carter, Mark Strand, Nicholas Manning, Jukka-Pekka Kervinen, Donna Stonecipher, Girish Shambu, Gerald Schwartz, Catherine Taylor, Rachel Levitsky, Michelle Tupko, Chris Corrigan, Jim McKay, Joel Craig, Jacqueline Risset, Marcus Civin, Melvin Tolson, Lance Anderson, Sampson Starkweather, Peter Carey, Chris Murray, Dorianne Laux, Fiona Templeton, Kimberly Lyons, Claudia Carlson, Aaron Belz, Bill Zavatsky, Adam Strauss, Curtis Gale Weeks, Jeremiah Bowen, Bill Piety, Jane Hirshfield, mark s kuhar, Brendan Kreitler, Kim Bernstein, Frances Kruk, Margaret Ronda, Chris Piuma, Gina Franco, Anne Boyer, Claire McMahon, Jason Zuzga, Sharon Lynn Osmond, Pirooz Kalayeh, Robert Calero, Laura Jaramillo, Bryan Newbury, Steve Schroeder, St. Catherine of Siena, Anna Akhmatova, Edith Sitwell, Eduardo C. Corral, Megan Burns, Dan Hoy, Walt Whitman, Nic Sebastian, Elizabeth Treadwell, John Phillips, Michael Haeflinger, Karen, C Mehrl Bennett, Michael Hays Sanchez, Henry Edwards, Jeremy James Thompson, Jeffrey Ethan, Lisa Lorenz, Sukhdev Sandhu, Norma Cole, Courtney Rydel, Nina Svenne, Robert Zaller, Kirby Olson, Frank Wilson, Changming Yuan, Justin Audia, Janet Holmes, Federico Garcia Lorca, Jon Christensen, C.J. Martin, Matt Rasmussen, Norman Fischer, Bill Day, Mervyn Peake, Yvonne Jacquette, Nathan Logan, Urdu Poetry, Tony Towle, Leslie Kaplan, Philip Nikolayev, Sarah Gridley, Naomi Shihab Nye, Stephen Paul Miller, Mark Van Doren, Bonnie Jean Michalski, T.R. Wang, Eric Rosenfield, Mark Woods, R. Nemo Hill, Cynthia Lawson, Harry Rutherford, Deborah Patillo, Mark Bibbins, Novica Tadic, Hank O'Neal, Denise Low, Caroline Whitbeck, Hugh Behm-Steinberg, Serena Jost, Elizabeth Marie Young, Reg E. Gaines, Cole Swenson, Kevin Kilroy, Kaia Sand, Harryette Mullen, Charles Deemer, Alan Tucker,

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Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegele, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mourne, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Chartkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinos, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegell, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Boully, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koeneke, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl

Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bita, Aime Cesaire, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Janet McCann [[redacted]]
Sent: Thursday, October 09, 2008 3:02 PM
To: [redacted]
Subject: Re: Looking for accessible poetry rec's

>
>
>
Barbara Crooker, Linda Pastan, Patricia Fargnoli, Mark Doty, Edward Byrne, Richard Howard, Annie Finch.

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328. Aryanil Mukherjee
Re: Nobel Prize for Literature - 2008
Thu 9 Oct 2008

Tom

You are probably right although Naipaul, Gunter Grass and Pamuk [all winners since Saramago] are great writers who are still contemporary, internationally important and inspiring.

I know someone who recently did a brief interview of Saramago. Like fine wine Saramago is still ageing (84 or 85...) well but doesn't write very much. Interestingly, he lives in Spain these days, just outside of Madrid. I didn't know that Saramago was fluent in Spanish.

Don't know anything about Le Clezio. Hopefully someone in the listserv could tell us more. And about him living in North America.....that was warped humor. Reacting to the Nobel committee's complain about North American literature, that it is "insular". Somehow this has been a bad week for me. Something seems to have warped my sense of humor a little too obtuse. Perhaps Sarah Palin.....

Aryanil

> *----- Original Message -----*
> *From: "Thomas savage" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Thursday, October 09, 2008 2:54 PM*
> *Subject: Re: Nobel Prize for Literature - 2008*
>
> *I don't know this writer's work. But I don't think it should matter where a writer lives or is born in order to qualify for a Nobel Prize. What matters is the quality of the work. Is it any good? Does anybody know? I think the last Nobel novelist I found myself reading was and is Jose Saramago who is definitely a master. Anybody who doubts that should read Blindness. The new movie of that novel is also surprisingly good. Regards, Tom Savage*
>
> *--- On Thu, 10/9/08, Aryanil Mukherjee <[redacted]> wrote:*

> *From: Aryanil Mukherjee <[redacted]>*
> *Subject: Nobel Prize for Literature - 2008*
> *To: [redacted]*
> *Date: Thursday, October 9, 2008, 2:11 PM*
>
> *Finally the prize went to someone who does lives in North America... however...*
>
> *French*
>
> *novelist Jean-Marie Gustave Le Clézio*
>
> *http://nobelprize.org/nobel_prizes/literature/laureates/2008/*
>
> *aryanil*
>
> *guidelines*

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329. **Troy Camplin**

Re: Looking for accessible poetry rec's

Thu 9 Oct 2008

May I suggest Frederick Turner, Frederick Fierstein, and Gwynn, to name a few.

Troy Camplin

----- Original Message ----
From: Luke Schlueter <[redacted]>
To: [redacted]
Sent: Thursday, October 9, 2008 2:30:06 PM
Subject: Re: Looking for accessible poetry rec's

Wendell Berry, an intellectual mentor of mine, would take umbrage with my suggestion that one needs to be a specialist to engage with complex poetry. So let me restate: "authors/works that are accessible to readers who don't have a lot of experience in reading poetry." Will that work?

Luke

_____

From: Poetics List (UPenn, UB) on behalf of Luke Schlueter
Sent: Thu 10/9/2008 12:48 PM
To: [redacted]
Subject: Looking for accessible poetry rec's

Hi all,

I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.

Much appreciated,
Luke

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330. **Troy Camplin**
Re: EXCITED for the math
Thu 9 Oct 2008

Apparently you are not familiar with the situation in China. Or the pollution that occurred in the Eastern Bloc, or that Russia is still severely polluted. Or check out any city in any developing country. All of them are far dirtier than the U.S. If anything should be understood, it's the correlation between communism/socialism and environmental disaster. But the greens are religious Marxists, so there's no talking to them. Facts are irrelevant to the religious Left.

Troy Camplin

----- Original Message ----
From: jared schickling <[redacted]>
To: [redacted]
Sent: Thursday, October 9, 2008 11:10:29 AM
Subject: Re: EXCITED for the math

Dear Troy Camplin,

The problem with talking "reality" is we never end up talking actuality. Actually, Amerika, surely one of the freest markets relative to the rest of this planet (regulation and oversight look funny when considering their sources; see the "lobby") is in fact the biggest polluter on this planet. Yr correlation between free markets and cleanliness is bogus. It also sounds a bit religious. Fetishizing industry and the marketplace in terms of what matters conveniently skirts that little devil named Consumerism.

Eddie Bernays, Freud's nephew, founder of public relations, friend to no one, hit the nail on the head when he called democracy "the engineering of consent." In the 50s he rightly argued sales to depression survivors with newly disposable incomes could continue to increase if advertisers utilized psychoanalytic theory to promote unrestrained consumption based on the rights and dignity said to be existing in each repressed, individual lifestyle. In this light a "free market" seems a mere enabler, some devotee's temple.

Jared Schickling

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331. Troy Camplin
Re: Open/Closed Systems
Thu 9 Oct 2008

Which shows you 1) don't understand open systems, 2) you don't understand that good rules create freedom, 3) you know nothing about my poetry, 4) you grossly misunderstand my poetics.

Troy Camplin

----- Original Message ----
From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Thursday, October 9, 2008 3:13:13 AM
Subject: Re: Open/Closed Systems

It's interesting that Troy argues for an open system in economics, but his poetics are closed closed closed.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]

Sent: Wednesday, October 8, 2008 5:55:00 PM
Subject: Re: EXCITED for the math

In an open system, you necessarily have to have energy coming into and exiting from the system. As the occurs, internal order is created -- an order that lies on the borderline of order and chaos, also known as creative destruction. In other words, it is a self-organizing system. It is liberals who want us to be free of burdens and choices. Freedom does not mean that, as it cannot be separated from responsibility. Freedom does not mean anarchy, but rather the implementation of the best rules to make the system creative. Note that I said "rules" and not "laws," as the former are flexible and can be bent, but the latter are inflexible and cannot be broken. Thus, the market is not orderless, but rather is a spontaneous order, ordered by no one person or group of people, but emergent from the activities of everyone.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 6:43:30 PM
Subject: Re: EXCITED for the math

Not sure we've been over this point yet, but here goes: If the free market is "open," what does that "open" mean? "Open" to destroy us? Itself? Free for what? Burdens and choices? Or progress? What's "free" about it?

I would rather it be called the "untethered" or "orderless" market, or, better, Amok.

On Wed, Oct 8, 2008 at 7:27 AM, steve russell <[redacted]>wrote:

> *Troy, 3 cheers for the unregulated, "open" economy. Your guy, Bush 43, & Greenspan have done wonders for the average wallet. Gosh, what most people wouldn't give for a little entrophy now. & besides, what economy isn't mixed. Socialism, as in sane governance/mixed economies works well enough, ain't nothing wrong with the 2 hour lunch breaks and early retirement favored by Joe Sixpack Frenchman in France. Seems the quality of life is ok in old Europe, meaning, avoid the East for awhile. Besides, don't people get bored with the same old motto: Produce/Produce/Produce, a slogan that's done wonders for the enviroment.*
>
> *----- Original Message ----*
> *From: Troy Camplin <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, October 7, 2008 8:37:48 PM*

Subject: Re: EXCITED for the math

The financial crisis is not even remotely as you portray it. There is nothing in the area of finance not regulated, and anyone who told you otherwise was lying to you.

Believing in evolution is not ideological; not believing in it is.
Believing in a heliocentric solar system is not ideological; not believing in it is.
Believing in the spontaneous order known as the free market system of economics is not ideological; not believing in it is.

My anthropological approach does not excuse slavery any more than it excuses poverty. What it allows us to do is understand the origins of poverty, that it is a natural state, that wealth is new and something that we should be trying to get more people into. But wealth is not the natural state of things, and the wealth of others does not cause poverty in others. Historically, the wealth of others, especially in free market situations, allows for the wealth of others. THe world is not a zero-sum game.

Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]*>*
To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

Troy,

You mean "believing in a free market" is not ideological? The, only not believing in it is? That more or less sounds nonsensical to me. Have you been following the congressional hearings at all? As it is turning out, the credit swaps, which were completely unregulated and unobserved (your "natural" state of the world) and with a size of over forty trillion at the root of a lot of our present financial problems, were nothing but a casino in the sky, the wizard of Oz turning out to be a mountebank.

As for your "anthropoligical" analysis, if we encounter slavery today, we should tolerate it because it has existed before.

Ciao,

Murat

On Tue, Oct 7, 2008 at 10:52 AM, Troy Camplin <[redacted]*>*

> *wrote:*
>
> *Just because I find the Left despicable, that doesn't mean I like the Right, either. False dichotomy -- as you go far enough to the Right or the Left, and they end up being the same things (Naziism and Communism behaved almost identically). I'm a free market supporter, which isn't ideological at all, because saying you support a naturally-occurring human system like free market economies is much like saying you support the existence of deserts in the world along the 30th parallel. The pollution in the developing world is occurring not because of corporations per se, but because the governments there are socialist kleptocracies more interested in robbing the people than in providing the kinds of institutions (rule of law with independent judiciaries, property rights protections, etc.) which have proven everywhere they are tried to life the poor out of their poverty.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Alison Croggon <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, October 6, 2008 8:30:57 PM*
> *Subject: Re: EXCITED for the math*
>
> *The left is more diabolical than the right? They both have their monsters. And I'm not so certain that "left" and "right" mean much any more (though I'm noticing an interesting nascent post-communist marxism cropping up here and there). Democratic governments across the west are steadily heading towards police states in the service of corporate power - what else is the US government about these days? Is Blackwater such a marvellous thing, really, that massive privatisation of state violence? Rampant development is probably responsible for most mass species extinction, and that occurs everywhere, not just in the grim tips of Eastern Europe and Asia. Look at the recent figures on the declining populations of common birds (or bees or frogs) across the globe, including the UK (where animal populations are in serious decline), the US and Australia.*
>
> *And from Tamberlaine on, people have accumulated huge amounts of wealth through pillaging the goods and labour of others. No mystery*

there. Corporations are no different. All that pollution in the "developing world" is our factories at work, without those pesky government regulations that make it so inconvenient and expensive in our own backyard.

A

On Tue, Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]> wrote:
Poverty is the natural state of things in the world for humans. Wealth is what is unusual. We need to stop asking what causes poverty and ask instead what causes wealth if we really, truly want to help the poor. Historically it has been free markets creating wealth, not government. Government has historically gotten wealthy through theft and threats. You will find no friend of government here -- whether it is through the wrong-headedness of the welfare state or the "defense industry." The countries with the freest markets all have the cleanest environments, while those with strong central governments controlling everything -- the former Eastern Bloc, the U.S.S.R. and now China -- have been the biggest polluters. Go to a city in a poor country and you will see unbelievable pollution everywhere. Not that we can't do better, as we certainly can, but the first thing we need to do is acknowledge reality in the world before we can proceed to improve the world. Naivety and ignorance are two very dangerous things, and cause more harm than good. They're as dangerous as the good intentions that flow out of them. Good intentions minus an understanding of reality is what keeps poor people poor in this world. At least, I like to think that that's what's going on, because otherwise it means that the Left are diabolical.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Sunday, October 5, 2008 11:13:55 PM
Subject: Re: EXCITED for the math

Nice to know that we can leave the fate of the poor in the hands of those generous rich people, who so nicely provide jobs and housing for everyone.

Now, I've got nothing personally against the rich. Or even the moderately rich. But it would be nice to see some perception of how much damage all-out corporatism and global finance has done to the lifestyles of the poor and unknown all around the globe. Not to mention the millions of species that are presently being wiped out, due to pollution and unregulated development and everything that follows on from that. Money is only interested in money. Maybe some questioning on the place of the so-called "defence" industry and its effects, politically, environmentally, socially? Or is terminal naivety the order of the day?

A
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

guidelines

guidelines

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332. Wystan Curnow
Re: Looking for accessible poetry rec's
Thu 9 Oct 2008

Great idea Luke.

I'd suggest Bruce Andrews, especially for readers with an interest in politics; Bernadette Mayer's Letters to Mothers; Charles Bernstein, more particularly his recent comic verse; and Stacy Doris's wonderful Cheerleader's Guide. I must admit the gridiron diagrams make it obscure to me but for most American readers they're an accessibility bonus. As for my own work, I'm rather dubious about its literary merit, a bit but mostly I think it's a lot of fun.

Wystan

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Luke Schlueter
Sent: Friday, 10 October 2008 8:30 a.m.
To: [redacted]
Subject: Re: Looking for accessible poetry rec's

Wendell Berry, an intellectual mentor of mine, would take umbrage with my suggestion that one needs to be a specialist to engage with complex poetry. So let me restate: "authors/works that are accessible to readers who don't have a lot of experience in reading poetry." Will that work?

Luke

From: Poetics List (UPenn, UB) on behalf of Luke Schlueter
Sent: Thu 10/9/2008 12:48 PM
To: [redacted]
Subject: Looking for accessible poetry rec's

Hi all,

I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.

Much appreciated,
Luke

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333. **Tony Trigilio**

Beat Generation Symposium Starts Tomorrow!

Thu 9 Oct 2008

****

THE BEAT GENERATION SYMPOSIUM

****

www.colum.edu/beatsymposium

Full schedule pasted below.

Please join us for a conference devoted to the literary and cultural legacy of the Beat Generation: "The Beat Generation Symposium," co-sponsored by the Beat Studies Association, the Columbia College Chicago English Department and Provost's Office, Columbia College's Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, and the Illinois State University Department of English and College of Liberal Arts and Sciences.

Friday, October 10, and Saturday, October 11, 2008

Columbia College Chicago

Film Row Cinema

1104 South Wabash Avenue, 8th floor

This is an academic Beat Studies conference to be held in conjunction with the Columbia College's Center for the Book and Paper Arts's Fall 2008 display of the Jack Kerouac ON THE ROAD manuscript scroll. The Beat Generation Symposium features panel discussions each day, with poetry readings by Joanne Kyger (October 10) and Michael McClure (October 11). The readings are free and open to the public. We regret that Diane di Prima had to cancel her appearance, but are pleased to announce that Michael McClure will now be the featured poet on Saturday, October 11.

The weekend of the symposium, there will be a related offsite reading by Michael Rothenberg (Unhurried Vision) and David Meltzer (David's Copy) sponsored by Myopic Books and the Poetry Center of Chicago. Sunday, October 12, 7:00 p.m. Myopic Books, 1564 N Milwaukee Ave, in Chicago's Wicker Park neighborhood.

****

REGISTRATION

****

Free for Columbia College faculty, staff, and students with valid IDs. Evening poetry readings are free and open to the public.

Conference fees: $100 ($50 for Graduate Students, Independent Scholars, and Retired Faculty).

****

CONFERENCE SCHEDULE
****

OCTOBER 10, 2008

10:00 a.m.
Welcome and Plenary Address
Jennie Skerl, West Chester University
Tony Trigilio, Columbia College Chicago

10:15-11:30 a.m.
"Road Mapping(s): The Textual Terrain of On the Road"

Panel Chair: Tim Hunt, Illinois State University

"Byways and Highways: Manuscripts, Typescripts, and the Process of On the Road"
Isaac Gewirtz, Curator, Berg Collection, New York Public Library

"Visions and Versions of Jack: A Fluid Text Edition of On the Road" John Bryant, Department of English, Hofstra University

"Hidden Roads: Improvisational Textuality and On the Road" Tim Hunt, Department of English, Illinois State University

11:45-1:00 p.m.
"Crossing to Safety -- Cultural Contestations in Beat Literature"

Panel Chair: Fiona Paton, State University of New York at New Paltz

"Kerouac, Beat Religiosity, and the Center of American Culture" Steven Schroeder, Shenzhen University

"'A Kick at the Icebox Door': Haiku and Beat Haikus"
Matt Theado, Gardner-Webb University

"Jack Kerouac, the Québécois Diaspora, and Québécois Literature" Hassan Melehy, The University of North Carolina at Chapel Hill

1:00-2:30 p.m. (Break for Lunch)

2:30-3:45 p.m.
"The Aesthetics and Spirit of Avant-Garde Practice: Joanne Kyger and Diane di Prima"

Panel Chair: Ronna C. Johnson, Tufts University

"Joanne Kyger and the Aesthetics of Attention"
Terrance Diggory, Skidmore College

"'Who did we pray to'? Diane di Prima's Loba"
Tony Trigilio, Columbia College Chicago

"'From the inside': Joanne Kyger's Changes of Mind"
Linda Russo, Washington State University

"The Feminized Interzone in Kyger and Di Prima"
Amy Friedman, Ursinus College

4:00-5:15 p.m.
"Hydrogen Jukebox: Allen Ginsberg and Deaf Poetry"

Peter Cook, Columbia College Chicago
Miriam Lerner, National Technical Institute for the Deaf, Rochester Institute of Technology
Kenny Lerner, National Technical Institute for the Deaf, Rochester Institute of Technology; Member, Flying Words Project

7:00 p.m.
Poetry reading by Joanne Kyger

OCTOBER 11, 2008

8:45-10:00 a.m.
"Beat Studies, The Next Generation: Showcasing Graduate and Post-Graduate Scholarship"

Panel Chair: Tony Trigilio, Columbia College Chicago

"The Impossible Manifesto: Tracing the Manifesto Form through Avant-Garde and Beat Writing"
Jimmy Fazzino, University of California, Santa Cruz.

"Parasites, Viruses, and William S. Burroughs's Method"
Michael Sean Bolton, Arizona State University.

"Summers in the Skagit: Gary Snyder, Jack Kerouac, and the Language of the Lookout"
John J. Morrell, Vanderbilt University.

10:15-11:30 a.m.
"Exploring the Beat Landscape -- Welch, Ferlinghetti, and Kaufman"

Panel Chair: Nancy M. Grace, The College of Wooster

"Lew Welch: Hermit Poet of Rat Flat"
Jane Falk, The University of Akron

"'Unfair Arguments with Existence': Ferlinghetti's One-Acts and the Modes of Beat Drama"
Deborah R. Geis, DePauw University

"Bob Kaufman and Urbanizing Pastoral"
Todd Nathan Thorpe, The University of Notre Dame

11:45-12:45 p.m.

Elizabeth Von Vogt reads from her memoir, 681 Lexington Avenue -- A Beat Education in New York City, 1947-1954

In this memoir just released from Greater Midwest Publishing, Von Vogt, a sister of John Clellon Holmes, describes her coming of age among Clellon Holmes, Jack Kerouac, Allen Ginsberg, and other Beats in post-World War II New York City.

12:45-2:15 p.m. (Break for lunch)

2:30-3:45 p.m.
"New Scholarship on William S. Burroughs"

Panel Chair: Jennie Skerl, West Chester University

"Love and 'Genial' Laughter: Cutting Up The Ticket That Exploded (1961 and 1967)"
Katharine Streip, Concordia University

"Conservative Politics and Literary Radicalism: Burroughs and Kerouac" Allen Hibbard, Middle Tennessee State University

"William S. Burroughs as 'Good Ol'Boy': Eating the Naked Lunch in East Texas"
Rob Johnson, The University of Texas-Pan American

Respondent: Timothy Murphy, University of Oklahoma

4:00-5:15 p.m.
"Beat Reception and Recovery -- Assessing the Critics and the Historians"

Chair: Tim Hunt, Illinois State University

"Inside the 6 Gallery with Co-founder Deborah Remington"
Nancy M. Grace, The College of Wooster

"Kerouac Reception in the 1980s: Renaissance and Scholarly Revival" Ronna C. Johnson, Tufts University.

"Recent Reception of Naked Lunch"
Jennie Skerl, West Chester University.

"Infiltrating the Boy Gang: Women in the Encyclopedia of Beat Literature" Kurt Hemmer, William Rainey Harper College

7:00 p.m.
Poetry reading by Michael McClure

8:00 p.m.
Closing Reception (Film Row Theater lobby)

The Beat Generation Symposium is sponsored by the English Department and Provost's Office of Columbia College Chicago, in conjunction with the Beat Studies Association, an international organization that fosters scholarship on Beat Generation literature and art; Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media; and the Illinois State University Department of English and College of Liberal Arts and Sciences.

For information on joining the Beat Studies Association, please go to: http://www.wooster.edu/beatstudies/index.html

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334. Poetry Project
Events at The Poetry Project October
Thu 9 Oct 2008

Hi everyone,

These are the events coming up at The Poetry Project. Scroll all the way down for info on a Saturday reading here at St. Mark¹s Church hosted by Poets for a Better Country.

Friday, October 10, 10 PM
Vanessa Place & Steven Zultanski

Vanessa Place is a writer and lawyer, and co-director of Les Figues Press. She is the author of Dies: A Sentence, a 50,000-word, one-sentence novella, the post-conceptual novel La Medusa (Fiction Collective 2), a chapbook, Figure from The Gates of Paradise (Woodland Editions/Five Fingers Review) and the forthcoming Conceptualisms: An Ill-Conceived Guide to Kinda Conceptual, Post-Conceptual, Extant and Taxonomical Writings, etc., written with Robert Fitterman (Ugly Duckling Presse). Her nonfiction book, The Guilt Project: Rape and Morality, will be published in Fall 2009 by Other Press. Her collaboration with artist/performer Lamya Regragui will debut at Cent Quatre in Paris/Los Angeles in 2009, and she is collaborating with conceptual artist Stephanie Taylor on Olady, a visual/sound project. She lives in Los Angeles. Steven Zultanski is the author of the chapbooks Homoem (Radical Readout, 2005), This and That Lenin (BookThug, 2008) and Steve's Poem (Lettermachine,

forthcoming). He edits President's Choice magazine, a Lil' Norton publication. His poetry has appeared in Antennae, FO(A)RM, The Physical Poets, Shiny, and elsewhere.

Monday, October 13, 8 PM
Dan Featherston & Luisa Giugliano

Dan Featherston moved to Philadelphia from Tucson in 2005. His books of poetry include The Clock Maker's Memoir (Cuneiform Press, 2007), United States (Factory School, 2005), and Into the Earth (Quarry Press, 2005). Dan's poetry has appeared in dozens of journals, including Chain, Mandorla (Mexico), New American Writing, Sulfur, and Talisman. He currently teaches as a visiting professor at Kutztown University and lives in Germantown with Rachel McCrystal and their dog Fredo. Luisa Giugliano spent the last seventeen years in a treehouse, teaching poetry to small mammals and yoga to objects, trading antique silks, nursing unweaned babes and (imaginary) Shavian devotees. Her poems descended and on occasion proliferated in The Germ, No, Kiosk, and Fourteen Hills. When she recently climbed down, she discovered the woods were still the woods and food was still food. Although she has been at various times goldsmith and fireeater, she abides for the moment in Vermont with husband and son.

Wednesday, October 15, 8 PM
Eleni Sikelianos & James Thomas Stevens

Eleni Sikelianos is the author of six books, including The California Poem and The Book of Jon. Du Soleil, de l¹histoire, de la vision, a selected poems translated into French, appeared in fall 2007. Forthcoming are a new book of poems, Body Clock and her translation of Jacques Roubaud¹s Exchanges on Light. She presently teaches in and directs the Creative Writing Program at the University of Denver. James Thomas Stevens is the author of seven books of poetry, Tokinish (First Intensity Press 1994), Combing the Snakes from His Hair (Michigan State UP), dis(Orient) (Palmpress), Mohawk/Samoa: Transmigrations (subpress), The Mutual Life (Plan B Press), A Bridge Dead in the Water (Salt Publishing) and Bulle/Chimère (First Intensity Press). He is a member of the Akwesasne Mohawk tribe, holds an MFA from Brown University and is a 2000 Whiting Award recipient and a 2005 National Poetry Series finalist. He has published in many journals and done readings from Stirling, Scotland and Cambridge, England to Amman, Jordon and Grenoble, France. He currently teaches English and Native American Studies at the State University of New York at Fredonia.

Friday, October 17, 10 PM
Marie Buck, Gordon Faylor & Edward Hopely

Marie Buck's first book of poems, Life & Style, is forthcoming from Patrick Lovelace Editions. She co-edits, with Brad Flis, the small poetry journal Model Homes. She lives and studies in Detroit. Gordon Faylor and Edward Hopely will read from, perform and distribute a new collaborative work for two readers. Gordon Faylor presently serves as the Assistant Editor of mid)rib and as Editor of its upcoming chapbook series. Edward Hopely is the author of some chapbooks and ran the ³Hammered All Around Their Nail Heads² reading series this past year.

SUNDAY, OCTOBER 12, 2-5PM (sharp)
ST. MARK¹S CHURCH, PARISH HALL
POETS FOR A BETTER COUNTRY: A READING TO PROMOTE CHANGE

On October 12, organizers of Poets for a Better Country-NY (readings will also be held in Pittsburgh, Chicago and Falmouth, MA) will hold a public reading at St. Marks Church, Parish Hall, 131 East 10th Street, 2 -5 pm, courtesy of the Poetry Project. In the tradition of Allen Ginsberg, who often read his politically engaged poetry at this iconic site, 40 poets will make their voices heard for social and economic justice as the Presidential election looms. They will read work that will inspire their fellow citizens to vote for Barack Obama in November, contribute money to the Obama/Biden campaign, and urge Obama, himself, to honor his pledge to restore democracy, defined in his own words as ³a promise that says each of us has the freedom to make of our own lives what we will, but that we also have the obligation to treat each other with dignity and respect.²

Poets slated to read in New York City are Elena Alexander, E.J. Antonio, Tara Betts, Stefan Bondell, Susan Brennan, Mahogany Browne, Cheryl Clarke, DeLana Dameron, Thomas Sayers Ellis, Adam Falkner, Luis Francia, Sarah Gambito, Ellen Hagan, Roya Hakakian, Bob Holman, Juliet Howard, Avery Irons, Regina Jamison, Hettie Jones, Jacqueline Jones LaMon, Joseph Legaspi, Brant Lyon, Marty McConnell, Caitlin Grace McDonnell, Alison Meyers, Idra Novey, Valery Oisteanu, Pit Pinegar, Karen Pittelman, Ilka Scobie, Ravi Shankar, Patricia Smith, Patricia Spears Jones, Stacy Szymaszek, Truth Thomas, R. A. Villanueva, Rich Villar, Jerry Williams, Jeff Wright and Rita Zilberman. Books by the many of the poets will be available for purchase, with proceeds to benefit the Obama/Biden campaign.

Calendar: http://www.poetryproject.com/calendar.html

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

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335. **steve d. dalachinsky**
Re: fake anthology
Thu 9 Oct 2008

---

wow just found out i am in the fake antho
and i actually wrote that poem (in my sleep i think)
and this fame thing well
right now i gave up a good gig on election nite here in ny
with lots of famous musician folk and $$$$$
to go to france for a while i'm still torn vey sad / flushed distressed
think maybe my gig here woulda brought me over night success
any one out there concur or think i should go on the trip work on the
new book there
like i'm supposed to and keep writin them poems in my sleep
since i'm stupid i think my antho pome's quite great
since i'm insecure and always need inclusion i'm relieved to find me in
there
if only once

On Wed, 8 Oct 2008 20:31:40 -0500 mIEKAL aND <[redacted]>
writes:
> Why only 3000+ entries? Perec at least chose a noble accomplishment
>
> (Hundred Thousand Billion Poems). Are at least one poem for each
> person on the planet living & dead.
>
> ~mIEKAL
>
>
>

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336. **andrew burke**
Re: Looking for accessible poetry rec's
Thu 9 Oct 2008

Les Murray, John Kinsella, Pam Brown, Dorothy Porter, (some) John Tranter, Rob Adamson, Tom Waits, Leonard Cohen, Bob Dylan

2008/10/10 Janet McCann <[redacted]>:
> Luke Schlueter wrote:
>>
>> Hi all,
>> I'm creating a contemporary poetry list that will consist of works that
>> have significant literary merit and yet are accessible to a non-specialist
>> audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be
>> very pleased if you might recommend some authors/works that would fall into
>> this category.
>> Much appreciated,
>> Luke
>>
>>
>>
>
> Barbara Crooker, Linda Pastan, Patricia Fargnoli, Mark Doty, Edward Byrne,
> Richard Howard, Annie Finch.
>
>

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

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337. **Catherine Daly**
Re: Looking for accessible poetry rec's
Thu 9 Oct 2008

---

well, I have found that readers are best served by poems that are interesting to them and as poetry simultaneously, so the "accessible" poets you mention seem unsuitable to fostering discussion about reading poetry

context?

I had very excellent results teaching a reading poetry course for mostly adult/nontraditional undergrads that allowed students, with my counsel, to select whole books of poetry by contemporary authors (I would often list similar historical authors who were better known), and then write reviews: the reviews were important, because it reinforced that every reader can have something valuable to add, for one thing (there were other reasons this worked particularly well); the course didn't work one term when an old (not mine) course description about accessible, issue-based poems ran in the catalog -- we (me, admin, students together) only figured out the problem when a student asked "when are we going to talk about AIDS?" in class -- I say this because the student in "English 3xx: Reading Poetry" came up with it; not even when are we going to talk about any topic about poetry or reading, but about an issue.

New York School poems, the shorter ones, can be fun; Gunslinger, movie poems, too; try local poets historically and now -- the best of the best, the ones with a familiar place, and the ones reading at local bookshops.

I second Finch for students caught in "Robert Frost is the only poet" zone.
On Thu, Oct 9, 2008 at 12:30 PM, Luke Schlueter <
[redacted]> wrote:

> *Wendell Berry, an intellectual mentor of mine, would take umbrage with my suggestion that one needs to be a specialist to engage with complex poetry. So let me restate: "authors/works that are accessible to readers who don't have a lot of experience in reading poetry." Will that work?*
>
> *Luke*
>
> ---
>
> *From: Poetics List (UPenn, UB) on behalf of Luke Schlueter*
> *Sent: Thu 10/9/2008 12:48 PM*
> *To:* [redacted]
> *Subject: Looking for accessible poetry rec's*
>
> *Hi all,*
>
> *I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.*
>
> *Much appreciated,*

> *Luke*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

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338. **Alan Sondheim**
Re: Generation of A Fake Anthology/Anthology of a Fake Generation
Thu 9 Oct 2008

On Thu, 9 Oct 2008, David Chirot wrote:

I always like your writing, but this is really pushing it; you might reverse things and say that anthologies are based on those who go to heaven and therefore are blessed, not prisons but openings; certainly the Mormon archives tends towards this.

You're using [anthology] I think and by stating this "Innocuous, that is, unless" seems a kind of problematic baiting that ignores in fact the freedom and fancy of the particular anthology under question.

You then jump to cells and terrorism, and for me, this jump is a kind of cell or terror itself, not the thing itself, but an accumulated surplus; for me if we're going this route, I'll take Mormon.

But then I've edited a number of anthologies.

- Alan

> *Innocuous, that is, unless one begins to think of anthologies themselves as another form of prison-creation, or prisons as another form of anthology making.*
>
> *After all, the throwing together of a seemingly "loosely associated" group of people under one rubric might seem to designate the persons named and assembled thereby as a "movement," a "trend," or even a "terrorist cadre," made up of several interlinked "sleeper cells." Even if the various "cells" are unknown to each other, by showing them to be linked in some way by the over riding theme of the Anthology, one has created of them an overall face & effect of "Terror," and "Alert," or of a new kind of poetry "that bears watching in the future."*
>
> *Since critics and agents often share the same goals of uncovering "secret" analogies, "hidden" symbolisms,"traces of fragments of the palimpsests of*

> *previous plots," and so forth--it seems quite possible that a critic could turn out to be an "undercover" agent--seeking for what is indeed "between the covers of the book," as, after all, the agent/critic continually reminds one, "you can't judge a book by the cover." And that person who claims to be an agent in the field working for the government might well turn out after all to be no more than just another critic desperately hunting for the next "great and sobering poetic discovery," the next "pre-teen prodigy of poesy." or "the latest previously unknown towering genius, all these years lost in the back lands, hidden among the knitting and the sheep."*
>
> *Whoever they are, whatever they are up to, the Internet, so rife with names and information about the names, is a regular Happy Hunting ground beyond the wildest dreams of Ernest Hemingway set loose in a Protected Wild Life preserve for those who are hot on the heels of compiling Anthologies, let alone filling prisons, or committing kidnappings for huge ransoms, or uncovering the Babylonian origins of the Sicilian Code.*
>
> *So here are some thoughts addressed to this topic--*
> *to while away the time of one's sentence--*
> *a continually postponed hearing--*
> *where death row and publisher's row*
> *are the same place*

==========
==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

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339. **Catherine Daly**
Fwd: Generation game? (was fake antho)
Thu 9 Oct 2008

I think it would be fairly easy in the current environment for someone to jumble together 3000 pages of pro-terrorist (orgs, politics, slogans, anarchist handbook

instructions for wmd, nearly-secret docs, etc.) and sign the names of 3000 artists likely to need to enter or leave the US. I think all of us know people who, over the past few years, have been scheduled to speak, or read, or perform, somewhere in the US and were not allowed into the US. This person might even do such a thing so that 3000 more articulate people start battling a bit harder to return the laws to normal. It would be easy to harvest the names of a group of academics at schools with a religious mission or at publicly-funded universities where the legislature has more direct oversight, and write something that would create job problems for them.

It would be easy to publish a number of anthologies on the "wrong' side of the culture wars to create an overall impression of poets that would be untrue: these are the dark things I thought about when Geraldine mentioned them. Note they all have to do with human intent -- of a writer, say.

Still, quoting from sustainable aircraft:

"The fact that there are 367,294 Iraqi civilians who we couldn't say are alive or dead right now is indicative of both the impossibility and the urgency of the project". Meg Hamill (to write an obit for each)

"The impossibility of the project is not merely a result of that mathematical sublime..." Diana Hamilton

*

I don't see a reason why this particular anthology, since the "poems" are lineated, couldn't be reformatted with every poem being split into 25 lines, say, and the names also seperated, so that each one of us wrote 25! poems out of 3000 x 25! poems . Except for Quackenbush, who'd write 3 x 25! poems. God bless Japes.

The intrinsic mathematical, and mathematically extensible nature of this raises questions, most of which are boring, but my primary question today is: are the poems -- given that a certain number of "cursory readers" and one "writer" see a homogenity, and a certain number of readers -- and an editor -- see a divergence: are the recombinant poems actually separable, or individual poems?

--
All best,
Catherine Daly
[redacted]

↑ Index

340. **Ryan Daley**
Re: EXCITED for the math
Thu 9 Oct 2008

"Apparently you are not familiar with the situation in China."

Troy,

How is dirtiness a symptom of progress? (New York is much dirtier than Oslo, Brugge, even parts of Cancun.)

And...Not to belabor the point, but have you ever been to China?

-Ryan

On Thu, Oct 9, 2008 at 5:42 PM, Troy Camplin <[redacted]> wrote:

> *Apparently you are not familiar with the situation in China. Or the pollution that occurred in the Eastern Bloc, or that Russia is still severely polluted. Or check out any city in any developing country. All of them are far dirtier than the U.S. If anything should be understood, it's the correlation between communism/socialism and environmental disaster. But the greens are religious Marxists, so there's no talking to them. Facts are irrelevant to the religious Left.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: jared schickling <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, October 9, 2008 11:10:29 AM*
> *Subject: Re: EXCITED for the math*
>
> *Dear Troy Camplin,*
>
> *The problem with talking "reality" is we never end up talking actuality. Actually, Amerika, surely one of the freest markets relative to the rest of this planet (regulation and oversight look funny when considering their sources; see the "lobby") is in fact the biggest polluter on this planet. Yr correlation between free markets and cleanliness is bogus. It also sounds a bit religious. Fetishizing industry and the marketplace in terms of what matters conveniently skirts that little devil named Consumerism.*
>
> *Eddie Bernays, Freud's nephew, founder of public relations, friend to no one, hit the nail on the head when he called democracy "the engineering of consent." In the 50s he rightly argued sales to depression survivors with newly disposable incomes could continue to increase if advertisers utilized psychoanalytic theory to promote unrestrained consumption based on the rights and dignity said to be existing in each repressed, individual*

> *lifestyle. In this light a "free market" seems a mere enabler, some devotee's temple.*
>
> *Jared Schickling*
>
> ---
>
> *See how Windows Mobile brings your life together—at home, work, or on the go.*
> *http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/*

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341. Alan Sondheim

Re: Fwd: Generation game? (was fake antho)

Thu 9 Oct 2008

As far as I'm concerned, the right has won, given the way these discus- sions are going. Yes, you could have 3000 pages of bombs and slaughter, you could also have 3000 pages of bird behavior, even in "the current environment," and by this reasoning, you should be suspect of every single-authored book since Hitler wrote Mein Kampf and who knows what lies beyond even this simple-minded response of mine, perhaps I have a gun.

So the anthology is now associated with terror, and so is Obama. Great.

- Alan

On Thu, 9 Oct 2008, Catherine Daly wrote:

> *I think it would be fairly easy in the current environment for someone to jumble together 3000 pages of pro-terrorist (orgs, politics, slogans, anarchist handbook instructions for wmd, nearly-secret docs, etc.) and sign the names of 3000 artists likely to need to enter or leave the US. I think all of us know people who, over the past few years, have been scheduled to speak, or read, or perform, somewhere in the US and were not allowed into the US. This person might even do such a thing so that 3000 more articulate people start battling a bit harder to return the laws to normal.*
> *It would be easy to harvest the names of a group of academics at schools with a religious mission or at publicly-funded universities where the legislature has more direct oversight, and write something that would create job problems for them.*
>
> *It would be easy to publish a number of anthologies on the "wrong' side of the culture wars to create an overall impression of poets that would be untrue:*

> *these are the dark things I thought about when Geraldine mentioned them. Note they all have to do with human intent -- of a writer, say.*
>
> *Still, quoting from sustainable aircraft:*
>
> *"The fact that there are 367,294 Iraqi civilians who we couldn't say are alive or dead right now is indicative of both the impossibility and the urgency of the project". Meg Hamill (to write an obit for each)*
>
> *"The impossibility of the project is not merely a result of that mathematical sublime..." Diana Hamilton*
>
> *
>
> *I don't see a reason why this particular anthology, since the "poems" are lineated, couldn't be reformatted with every poem being split into 25 lines, say, and the names also seperated, so that each one of us wrote 25! poems out of 3000 x 25! poems . Except for Quackenbush, who'd write 3 x 25! poems. God bless Japes.*
>
> *The intrinsic mathematical, and mathematically extensible nature of this raises questions, most of which are boring, but my primary question today is: are the poems -- given that a certain number of "cursory readers" and one "writer" see a homogenity, and a certain number of readers -- and an editor -- see a divergence: are the recombinant poems actually separable, or individual poems?*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

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342. steve russell
Re: Looking for accessible poetry rec's
Thu 9 Oct 2008

---

among the recently departed, Cid Corman is excellent. Not well known

among the recently departed, Cid Corman is excellent. Not well known beyond D.C., but a very prolific, living poet, Dean Blehert. Though I warn you, he's a, ugh, committed Scientologist. Also accessible and extemely prolific, Lyn Lifshin.

----- Original Message ----
From: Luke Schlueter <[redacted]>
To: [redacted]
Sent: Thursday, October 9, 2008 12:48:06 PM
Subject: Looking for accessible poetry rec's

Hi all,

I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.

Much appreciated,
Luke

↑ Index

343. Al Filreis
Armantrout on silence
Fri 10 Oct 2008

New at PennSound: Rae Armantrout's 1983 talk on silence:

http://writing.upenn.edu/pennsound/x/Armantrout.html#1983

--

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

http://www.writing.upenn.edu/~afilreis

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344. **Jonathan Skinner**
creeley's library
Fri 10 Oct 2008

-------- Original Message --------
Subject: [ARLIS-L] Robert Creeley's Library
Date: Thu, 9 Oct 2008 12:24:33 -0400
From: Steve Clay <[redacted]>
To: [redacted]

Robert Creeley's Library

Granary Books is pleased to offer for sale a selection of more than 1,300 books, pamphlets, manuscripts, correspondence, and related materials from the library of preeminent American poet Robert Creeley (1926-2005). This selection is offered as a group, rather than as individual items, because of the preponderance of archival material accumulated within the books. Robert Creeley made a practice of inserting relevant letters, manuscripts, clippings, photographs, and ephemera into his books, many of which also bear significant inscriptions, thus making his library an important documentary archive occupying a rich site for research parallel to the primary repository of his papers at Stanford University.

Highlights among the author collections particularly rich with inscriptions and often including important correspondence and other association and archival material are: Ted Berrigan, Paul Blackburn (14 items), Joe Brainard (12 items), Stan Brakhage, Richard Brautigan (13 items), Basil Bunting (14 items), Tom Clark, Fielding Dawson (33 items), Diane Di Prima, Edward Dorn (31 items), Robert Duncan and Jess (over 50 items including "Caesar¹s Gate," Divers Press, 1955, Creeley¹s copy [1 of 3 letter ³C²] with an original Jess collage and holograph poem by Duncan), Larry Eigner, Allen Ginsberg (35 items many with excellent inscriptions), John Hawkes, Anselm Hollo, Ronald Johnson, Joanne Kyger, Irving Layton (12 items), Denise Levertov (28 items), Alison Lurie, Michael McClure (42 items), Charles Olson (59 items including several inscribed), Joel Oppenheimer (including "The Dancer" (1951) with Robert Rauschenberg, Jargon 2), Ann Quin, Tom Raworth, Aram Saroyan (11 items), Gary Snyder (including an inscribed copy of "Riprap," Origin Press, 1959), Philip Whalen, John Wieners, Jonathan Williams (26 items authored by JW including "Garbage Litters the Iron Face of the Sun¹s Child" (1951), Jargon 1, along with more than 35 other titles published by the Jargon Society), and Louis Zukofsky (29 items including "80 Flowers").

The library includes Creeley¹s personal copies of most of his regular separate publications (217 items) and contained within many are inscriptions, annotations, corrections, cards, letters, photographs, clippings, notes, etc. from

Marisol, Edward Dahlberg, Stan Brakhage, Louis Zukofsky, Sherman Paul, Octavio Paz, Jim Dine, Georg Baselitz, Walter Hamady, Fielding Dawson, Denise Levertov, among others. Several of Creeley¹s collaborations with artists are present including "A Day Book" with R.B. Kitaj (Graphis, 1972), "Signs" with Georg Baselitz (Graphicstudio, 2000), and "7 & 6" with Robert Therrien and Michel Butor (Hoshour Gallery, 1988).

Price and detailed catalog (via pdf) are available on request to interested institutional clients.

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

_____ Mail submissions to [redacted] For information about joining ARLIS/NA see: http://www.arlisna.org/join.html Send administrative matters (file requests, subscription requests, etc) to [redacted] ARLIS-L Archives and subscription maintenance: http://lsv.uky.edu/archives/arlis-l.html Questions may be addressed to list owner (Judy Dyki) at: [redacted]

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345. Barry Schwabsky
Re: Fwd: Generation game? (was fake antho)
Fri 10 Oct 2008

given that a certain number of "cursory read
Catherine Dalt writes:

given that a certain number of "cursory readers" and one "writer" see a homogenity, and a certain number of readers -- and an editor -- see a divergence: are the recombinant poems actually separable, or individual poems?

---An interesting question, but one that arises any time a body of work seems self-consistent. Maurice Sceve's Delie, anyone?

↑ Index

346. **Barry Schwabsky**
Re: Nobel Prize for Literature - 2008
Fri 10 Oct 2008

According to today's Independent, Le Clezio lives in Albuquerque, NM.

According to today's Independent, Le Clezio lives in Albuquerque, NM.

Don't know anything about Le Clezio. Hopefully someone in the listserv could tell us more. And about him living in North America.....that was warped humor. Reacting to the Nobel committee's complain about North American literature, that it is "insular". Somehow this has been a bad week for me. Something seems to have warped my sense of humor a little too obtuse. Perhaps Sarah Palin.....

Aryanil

↑ Index

347. **Roy Exley**
Re: Looking for accessible poetry rec's
Fri 10 Oct 2008

Trawling further afield - into the poetry of song lyrics - might I suggest Nina Nastasia, Stina Nordenstam and Hope Sandoval. The sounds are good too!

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348. **Roy Exley**
Re: Excited for the math
Fri 10 Oct 2008

Dear Troy Camplin,

Interdisciplinarian or no, I think you might be in the wrong place - I sense there are no converted to preach to here - which is what you seem to be attempting. I imagined that an interdisciplinarian would have demonstrated more flexibility of thought and certainly no traces of allegiance to fascism. Hey anyway, I thought this was a forum for poetry and not politics, (I know, poetry without politics is a paradox - but politics without poetry is the fossilization of culture!) so I take back what I said.

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349. **Luke Schlueter**
Re: Looking for accessible poetry rec's
Fri 10 Oct 2008

Thanks everyone. I very much appreciate your suggestions and comments. You may be interested to know that this list isn't just a pet project. It will be a sublist in a much more comprehensive literature booklist that is currently being produced/put together by a reading institute that I work for (Also, which is neither here nor there, in teach a few writing/lit. classes a semester at the local university). The booklist is intended to be utilized by adults who would like some guidance in advancing their education and reading. Originally the booklist wasn't going to have a poetry section, but I successfully argued that, given exposure to rich, meaningful, accessible poetry, there is as much likelihood as not that the newly engaged reader might spend at least some time reading poetry as part of their daily (weekly?) reading diet. You can see that this invites all sort of questions about the current relationship between poetry and the reading public. In light of the fact that the booklist will go out to some 10,000 adults a year, my hope is to influence some modest number to re-think their attitudes about and engagement with poetry.

Thanks again. Now I have to go read the poets you mention that I'm not familiar with!

Luke

_____

From: Poetics List (UPenn, UB) on behalf of Catherine Daly
Sent: Thu 10/9/2008 8:54 PM
To: [redacted]
Subject: Re: Looking for accessible poetry rec's

well, I have found that readers are best served by poems that are interesting to them and as poetry simultaneously, so the "accessible" poets you mention seem unsuitable to fostering discussion about reading poetry

context?

I had very excellent results teaching a reading poetry course for mostly adult/nontraditional undergrads that allowed students, with my counsel, to select whole books of poetry by contemporary authors (I would often list similar historical authors who were better known), and then write reviews: the reviews were important, because it reinforced that every reader can have something valuable to add, for one thing (there were other reasons this worked particularly well); the course didn't work one term when an old (not mine) course description about accessible, issue-based poems ran in the catalog -- we (me, admin, students together) only figured out the problem when a student

asked "when are we going to talk about AIDS?" in class -- I say this because the student in "English 3xx: Reading Poetry" came up with it; not even when are we going to talk about any topic about poetry or reading, but about an issue.

New York School poems, the shorter ones, can be fun; Gunslinger, movie poems, too; try local poets historically and now -- the best of the best, the ones with a familiar place, and the ones reading at local bookshops.

I second Finch for students caught in "Robert Frost is the only poet" zone.
On Thu, Oct 9, 2008 at 12:30 PM, Luke Schlueter <
[redacted]> wrote:

> *Wendell Berry, an intellectual mentor of mine, would take umbrage with my suggestion that one needs to be a specialist to engage with complex poetry. So let me restate: "authors/works that are accessible to readers who don't have a lot of experience in reading poetry." Will that work?*
>
> *Luke*
>
> ---
>
> *From: Poetics List (UPenn, UB) on behalf of Luke Schlueter*
> *Sent: Thu 10/9/2008 12:48 PM*
> *To:* [redacted]
> *Subject: Looking for accessible poetry rec's*
>
> *Hi all,*
>
> *I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.*
>
> *Much appreciated,*
> *Luke*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

350. Mairead Byrne
Re: Looking for accessible poetry rec's
Fri 10 Oct 2008

---

very funny!

>>> [redacted] 10/09/08 5:10 PM >>>
Luke Schlueter wrote:
> Hi all,
>
> I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall into this category.
>
> Much appreciated,
> Luke

Here are a few you might try:

Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, ...Carra Fitzpatrick, D.A. Powell, Julia Sto

↑ Index

351. CA Conrad
"You know, a lot of Europeans wonder, why are Americans so crazy? They keep reelecting this guy."
Fri 10 Oct 2008

"You know, a lot of Europeans wonder, why are Americans so crazy? They keep reelecting this guy. Well, the answer is, we don't. You know, they keep stealing these elections. And they stole it in 2000, they stole it in 2004, and they're all set up to steal it again." --RFK Jr. from yesterday's transcript of Democracy Now.

Greg Palast's important report on how our votes are in jepordy, AGAIN, transcript here:
http://www.democracynow.org/2008/10/9/greg_palast_on_vote_rigging_and

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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352. Chris Hosea
ONE NIGHT ONLY! TONIGHT! Hosea, Christle & more 8 PM @ The Lucky Cat, Williamsburg, BKLYN
Fri 10 Oct 2008

Hope to see you!! Love, Chris

Chris Hosea & Heather Christle
> w/Jennifer Kikoler, Levi Rubeck, & Claire Shefchik
> Friday, October 10, 8 pm
> @ The Lucky Cat, 245 Grand St. (b/w Driggs & Roebling),
> Williamsburg, BKLYN, 11211
> More info at: www.earshotnyc.com <http://www.earshotnyc.co>
> [image:
>
http://michaelpsilva.com/blog/wp-content/uploads/2007/09/2006WELJA0347.jpg
]
>

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353. Christophe Casamassima
Where art thou, David Kirschenbaum?
Fri 10 Oct 2008

David, can you please eMail me at [redacted] please?

Thanks!

--
Powered By Outblaze

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354. Halvard Johnson
Re: Open/Closed Systems
Fri 10 Oct 2008

Ah, enlightenment arrives, just when we least expect it.

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]

[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Oct 9, 2008, at 4:45 PM, Troy Camplin wrote:

> *Which shows you 1) don't understand open systems, 2) you don't understand that good rules create freedom, 3) you know nothing about my poetry, 4) you grossly misunderstand my poetics.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Paul Nelson <*[redacted]*>*
> *To:* [redacted]
> *Sent: Thursday, October 9, 2008 3:13:13 AM*
> *Subject: Re: Open/Closed Systems*
>
> *It's interesting that Troy argues for an open system in economics, but his poetics are closed closed closed.*
>
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted] *or* [redacted]
>
> *----- Original Message ----*
> *From: Troy Camplin <*[redacted]*>*
> *To:* [redacted]
> *Sent: Wednesday, October 8, 2008 5:55:00 PM*
> *Subject: Re: EXCITED for the math*
>
> *In an open system, you necessarily have to have energy coming into and exiting from the system. As the occurs, internal order is*

created -- an order that lies on the borderline of order and chaos, also known as creative destruction. In other words, it is a self-organizing system. It is liberals who want us to be free of burdens and choices. Freedom does not mean that, as it cannot be separated from responsibility. Freedom does not mean anarchy, but rather the implementation of the best rules to make the system creative. Note that I said "rules" and not "laws," as the former are flexible and can be bent, but the latter are inflexible and cannot be broken. Thus, the market is not orderless, but rather is a spontaneous order, ordered by no one person or group of people, but emergent from the activities of everyone.

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Wednesday, October 8, 2008 6:43:30 PM
Subject: Re: EXCITED for the math

Not sure we've been over this point yet, but here goes: If the free market
is "open," what does that "open" mean? "Open" to destroy us? Itself? Free
for what? Burdens and choices? Or progress? What's "free" about it?

I would rather it be called the "untethered" or "orderless" market, or,
better, Amok.

On Wed, Oct 8, 2008 at 7:27 AM, steve russell
<[redacted]>wrote:

Troy, 3 cheers for the unregulated, "open" economy. Your guy, Bush 43, &
Greenspan have done wonders for the average wallet. Gosh, what most people
wouldn't give for a little entrophy now. & besides, what economy isn't
mixed. Socialism, as in sane governance/mixed economies works well enough,
ain't nothing wrong with the 2 hour lunch breaks and early retirement
favored by Joe Sixpack Frenchman in France. Seems the quality of life is ok
in old Europe, meaning, avoid the East for awhile. Besides, don't

people
get bored with the same old motto: Produce/Produce/Produce, a slogan that's
done wonders for the enviroment.

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 8:37:48 PM
Subject: Re: EXCITED for the math

The financial crisis is not even remotely as you portray it. There is
nothing in the area of finance not regulated, and anyone who told you otherwise was lying to you.

Believing in evolution is not ideological; not believing in it is.
Believing in a heliocentric solar system is not ideological; not believing
in it is.
Believing in the spontaneous order known as the free market system of economics is not ideological; not believing in it is.

My anthropological approach does not excuse slavery any more than it excuses poverty. What it allows us to do is understand the origins of poverty, that it is a natural state, that wealth is new and something that
we should be trying to get more people into. But wealth is not the natural
state of things, and the wealth of others does not cause poverty in others.
Historically, the wealth of others, especially in free market situations,
allows for the wealth of others. THe world is not a zero-sum game.

Troy Camplin

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Tuesday, October 7, 2008 11:59:07 AM
Subject: Re: EXCITED for the math

Troy,

> *You mean "believing in a free market" is not ideological? The, only not*
> *believing in it is? That more or less sounds nonsensical to me. Have you*
> *been following the congressional hearings at all? As it is turning out, the*
> *credit swaps, which were completely unregulated and unobserved (your*
> *"natural" state of the world) and with a size of over forty trillion at the*
> *root of a lot of our present financial problems, were nothing but a casino*
> *in the sky, the wizard of Oz turning out to be a mountebank.*
>
> *As for your "anthropoligical" analysis, if we encounter slavery today, we*
> *should tolerate it because it has existed before.*
>
> *Ciao,*
>
> *Murat*
>
> *On Tue, Oct 7, 2008 at 10:52 AM, Troy Camplin <[redacted]> wrote:*
>
> *Just because I find the Left despicable, that doesn't mean I like the*
> *Right, either. False dichotomy -- as you go far enough to the Right or the*
> *Left, and they end up being the same things (Naziism and Communism behaved*
> *almost identically). I'm a free market supporter, which isn't ideological at*
> *all, because saying you support a naturally-occurring human system like free*
> *market economies is much like saying you support the existence of deserts in*
> *the world along the 30th parallel. The pollution in the developing world is*
> *occurring not because of corporations per se, but because the governments*
> *there are socialist kleptocracies more interested in robbing the people*

than
in providing the kinds of institutions (rule of law with independent judiciaries, property rights protections, etc.) which have proven everywhere
they are tried to life the poor out of their poverty.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Monday, October 6, 2008 8:30:57 PM
Subject: Re: EXCITED for the math

The left is more diabolical than the right? They both have their monsters. And I'm not so certain that "left" and "right" mean much any
more (though I'm noticing an interesting nascent post-communist marxism cropping up here and there). Democratic governments across the
west are steadily heading towards police states in the service of corporate power - what else is the US government about these days? Is
Blackwater such a marvellous thing, really, that massive privatisation
of state violence? Rampant development is probably responsible for most mass species extinction, and that occurs everywhere, not just in
the grim tips of Eastern Europe and Asia. Look at the recent figures on the declining populations of common birds (or bees or frogs) across
the globe, including the UK (where animal populations are in serious decline), the US and Australia.

And from Tamberlaine on, people have accumulated huge amounts of wealth through pillaging the goods and labour of others. No mystery there. Corporations are no different. All that pollution in the "developing world" is our factories at work, without those pesky government regulations that make it so inconvenient and expensive in our own backyard.

A

On Tue, Oct 7, 2008 at 2:05 AM, Troy Camplin <[redacted]> wrote:
Poverty is the natural state of things in the world for humans. Wealth

is
what is unusual. We need to stop asking what causes poverty and ask instead
what causes wealth if we really, truly want to help the poor. Historically
it has been free markets creating wealth, not government. Government has
historically gotten wealthy through theft and threats. You will find no
friend of government here -- whether it is through the wrong-headedness of
the welfare state or the "defense industry." The countries with the freest
markets all have the cleanest environments, while those with strong central
governments controlling everything -- the former Eastern Bloc, the U.S.S.R.
and now China -- have been the biggest polluters. Go to a city in a poor
country and you will see unbelievable pollution everywhere. Not that we
can't do better, as we certainly can, but the first thing we need to do is
acknowledge reality in the world before we can proceed to improve the world.
Naivety and ignorance are two very dangerous things, and cause more harm
than good. They're as dangerous as the good intentions that flow out of
them. Good intentions minus an understanding of reality is what keeps poor
people poor in this world. At least, I like to think that that's what's
going on, because otherwise it means that the Left are diabolical.

Troy Camplin

----- Original Message ----
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Sunday, October 5, 2008 11:13:55 PM
Subject: Re: EXCITED for the math

*Nice to know that we can leave the fate of the poor in the hands of those generous rich people, who so nicely provide jobs and housing for
everyone.*

*Now, I've got nothing personally against the rich. Or even the moderately rich. But it would be nice to see some perception of how much damage all-out corporatism and global finance has done to the lifestyles of the poor and unknown all around the globe. Not to mention the millions of species that are presently being wiped out, due to pollution and unregulated development and everything that follows on from that. Money is only interested in money. Maybe some questioning on the place of the so-called "defence" industry and its
effects, politically, environmentally, socially? Or is terminal naivety the order of the day?*

A
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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355. **Daniel Godston**

Chicago Calling

Fri 10 Oct 2008

We have a final weekend of exciting programming for the Third Annual Chicago Calling Arts Festival, and you are invited to come out!

Friday, October 10, 9:30 p.m.
Little Black Pearl Art and Design Center
1060 E. 47th Street Chicago IL 60653
www.blackpearl.org
$5 suggested donation

1st set:
Eric Glick Rieman -- prepared Rhodes electric piano
Alan Emerson Hicks -- temporal sculpture

2nd set: featuring collaborations with Alpha Bruton (visual art / Chicago), Staajabu (poetry / Sicklerville, NJ), Caryl Henry Alexander (visual art / Clinton, MD), Jesse Alexander (poetry / Clinton, MD), & Erin Obradovich (film / Chicago)

3rd set:
Ann Ward -- vocals
Douglas Ewart -- saxophones, invented instruments, & percussion
Eric Glick Rieman -- prepared Rhodes electric piano

* * *

Saturday, October 11, 4-8 a.m. This event features a live connection between WDBX (91.1 FM in Carbondale, IL, (www.wdbx.org), and WZRD (88.3 FM, www.zap.to/wizard_wzrd). Performers include Matt Weston (percussion), Brett Richardson (percussion, piano, accordion), Lydia Villa (percussion), Sounds Happy, aka DJ Demchuk (circuit bent electronics), and The Family Problem.

* * *

Saturday, October 11, 7 p.m.
Heaven Gallery
1550 N. Milwaukee Ave., 2nd floor
Chicago, IL
www.heavengallery.com
$10 suggested donation

1st set:
Hamadal Issoufou -- guitar, gouroumi
Bill MacKay -- guitar
Jamie Topper -- percussion

2nd set:
Jeff Albert -- trombone
Ian Ash -- mallet controller
James Falzone -- clarinet
Dan Godston -- trumpet
Matthew Golombisky -- upright bass
Marcus Evans -- drums

3rd set:
Dave Rempis -- saxophone
Jeff Albert -- trombone

4th set:
Renée Baker -- violin
David Boykin -- saxophones
Eric Glick Rieman -- prepared Rhodes electric piano

* * *

Sunday, October 12, 2 p.m.
Mess Hall
6932 North Glenwood Avenue
Chicago, IL 60626
[redacted]
www.messhall.org
free & open to the public

Elizabeth Marino (poetry / Chicago) & Eneida Martino (poetry / New York)

Irene Pérez, Anni Holm, & Lindsay Obermeyer -- knitted “exquisite corpse” performance creation

Allan Johnston (poetry) & Orin Buck (visual art)

Matthias Regan (poetry) & Topher Hemann (poetry)

Elizabeth Harper (poetry / Chicago) & Fluffy Singler (poetry / Minneapolis)

Scott McFarland -- poetry

Wayne Allen Jones (poetry) & Michael Springate (poetry)

Rachel Javellana (poetry / Chicago) & Nora Bonner (poetry / Thailand)

Donna Kiser (poetry), Mayi Ojusua (visual art), Debra Lottman (movement), & Kenneth Hillard (sculpture)

“The Muse of Poetry”: a presentation by Amanda Lichtenstein (Chicago) & Shoshanna Utchenik (Slovenia)

Donna Pecore -- poetry

Ira Murfin (poetry / Chicago) & Aaron Kahn (poetry / Paris)

Eric Elshtain (poetry) & Gregory Fraser (poetry)

John Beer (poetry) & Judith Goldman (poetry)

Paul Wood (poetry / Maui) & Dan Godston (music / Chicago)

This event was funded in part by Poets & Writers, Inc. through a grant it has received from an anonymous donor.

* * *

Sunday, October 12, 7 p.m.
AV-aerie
2000 W. Fulton, #310
Chicago IL 60612
[redacted]
http://av-aerie.org
$10 suggested donation

a collaborative performance project with Lisa Abbatomarco (Chicago) & Laura Evonne Steinman, Brianna, David, Mike Jaymee, & Nick (Weston, MA)

Carol Genetti (voice) & Alice Hui-Sheng Chang (voice)

Dave Awl (poetry / Chicago), collaborating with Ayun Halliday (poetry / Brooklyn) & Corbin Collins (poetry / Ireland)

Na Zhom Bwha (Look at Me!) -- composition for solo vocal / movement performer a collaboration between Chicago choreographer / dancer Rachel Thorne Germond & New York City based composer Insook Choi

Ditch Pigs: Miss Lady J, Suzy Sunshine, & Asil Regnimmeh

music, film & poetry: Williwaw (amplified ukulele), Rona Mark (video), Annie Heckman (video), Regina Baiocchi (poetry), Jon Godston (soprano saxophone), Elizabeth Louise Burch (video), Suree Towfighnia (video), Ben Billington (drums), Nia Freshman (video), & Jon Satrom (video)

$2 Cockroach featuring Sid Yiddish (Chicago), collaborating with Clean Boys (Denmark)

www.chicagocalling.org

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356. **David Chirot**

Re: Generation of A Fake Anthology/Anthology of a Fake Generation

Fri 10 Oct 2008

Dear Alan:

I don't know if you read the entire piece as it is linked to--

I am NOT denying "the freedom and fancy" of this particular anthology nor of any other. In fact I am *fighting for the Freedom* of ever more Anthologies to exist and to continue to exist. I think you misunderstand what I am writing and in turn deny it its own "freedom and fancy" and refuse to understand it's point by lumping it with beings going to Heaven and Mormons, etc. in the tone of mockery used to consign actual ideas to the dustbins of rubbish of religions the enlightened writer and audeince take to be superstitions, and so present the ideas as nothing more than a kind of debased and laughably "irrational" concept.

"Sad but true, folks, "sighs the Wise Sheriff, reassuring the anxious populace, "all the monkeys ain't at the Zoo! But don't you worry, we'll catch'im, this dee-ranged fella. Can't have no smart ass Simians disturbing the sleep of the Just, now can we?"

In the part of the piece that appeared here some days ago and is linked to, one of the points is how many lists a person is already on by virtue of the Internet, how much information about anyone is so easily available, and as well how easy it is to fabricate information and "evidence," plant false stories, alter encyclopedia entries, create distransaltions of poems, news stories, reports, essays. Photos and videos, voice recordings, everything is malleable. The War in Iraq was stated with "proofs" that were known-to-forged letters and information from an extremely dubious informant, whose evidence, as I gave an example of, when "proved" by images on line, was in reality only using the same images on line that the informant had used to offer as "proofs."

Since one of my ongoing projects is "The New Extreme Experimental American Poetry and Arts," I am simply using my own "freedom and fancy" to further examine the rnage of possiblities of the Anthology's mixing of "fake" poems with "real poets' names" in terms of the ways in which "fake" evidence may be used to round up "real" suspects. Or, to create "fake" suspects using programs producing from already available information "profiles" which make them seem in terms of the new laws to be "real" threats and so worthy of apprehension.

Now, from the point of view of a proud Commandant of a First Class prison in which there is a cross section of various profiled "types," is it not possible that

this person might not speak of his assembled "detainees" as not simply a "collection," but an Anthology of the various kinds of "profiles in terrorism?" You see--there is a gallows humor in all this you are missing.

I think perhaps what disturbs you may be that for the most part the use of the Internet and programs in connection with projects is considered from a "freedom and fancy" perspective while ignoring the immense and often already actual possibilities for the dystopian uses of exactly the same methods and media and techniques with which such an Anthology may be produced.

That is, I am using all these examples and questions imaginatively, in order to say--how the Freedom underlying the production of things filled with "freedom and fancy" is threatened by the very techonolgies and methods which it uses.

If this is evidence of religious superstion of some kind to you, perhaps it is because you might want to dney this? I do not know--

And, also, I think that there is for a very long now the separation of the artistic "avant-garde" from its originary connection with the military in the term "avant-garde" itself. By this separation, it is easy to make onself believe that there is no connection among things such as poetic and military productions which share the same technolgoies and often very simlar methods of "composition."

In the "New Extreme Experimental " works I write of, invented, imagined and actual also, I make use of "real events" and examples along with my own inventions and terms from poetry and literature to restore a connection between these two--the military and artistic avant-garde. My point is that a great deal of what happens today, is kept separated, so that the right hand is to not admit to what the left hand is doing. My enquiry is to look into the ways in which every aspect of a society is part of its overall system, rather than being discrete parts from which one may pretend to detach oneself from those one refuses to acknowledge, while championing those that one does.

The project I am working on has at its very heart Freedom, and investigating how it is threatened, and how often what in one area is seen as a thing of "freedom and fancy" can as easily function in the overlapping area in the same society for uses which deny any freedom and fancy.

I have cited the quote before, but repeat it as it provides one of the keys to my project:

In the first lines of his Introduction to Torture: Cancer of Democracy France and Algeria 1954-62, Pierre Vidal-Naquet asks "Can a great nation, liberal by tradition, allows its institutions, its army, and its system of justice to degenerate over the span of a few years as a result of the use of torture, and by its concealment and deception of such a vital issue call the whole Western concept of human dignity and the rights of the individual into question?"

I think that by extending the terms and tropes of poetry and literature beyond their own area and into those of the political and military, and vice versa, by investigating their ways of being used to create this new form of poetry which I invent and imagine, and discover as I go along, , I am creating an ongoing "panorama" as it were of a literature which exists and is hidden in plain site/sight/cite as there is a refusal for the most part to make any connections among any of these events in the world and events on the page or in virtuality.

That is, that for most part, the society practices a deliberate self-deception which qucikly calcifies into a recieved wisdom, and makes it nearly taboo to question any of its practices and assertions and theories, as these themselves are the outgrowths of an inital self-deception.

I am working with the Fake that already exists, and the Real that is Faked, as well as with information from many sources, texts, and yes, lists, anthologies, compendiums, the Internet and the library and the daily news in all different media, and using with these works from poetry and writing, cinema and painting, to create a work that is both imaginative and critical, a critique and and an investigation and into enquiry into "findings."

These writings are supplemented by the ongoing series of stories featuring the character called "El Colonel," which go much further into the "literary" realms of many of these questions and turn into themselves investigations of the :"literary" and many questions of "conceptual" literature and the like.

All of these actualites are the source for fictions, as are all the fictions and fakes sources for many actually occurring events.

I am not al denying the "freedom and fancy" of this particular project, but extending it much further, that is, I have been before it came along already going much further in many of these areas. I think that the misunderstanding and rejection of what I am writing is that it proposes a different approach in which one is taking theory and using it with things that are actually occuring in the world and examining these in terms of the languages they employ in order to present themselves.

In a sense, a convention of the "seperated" avant-garde today is to use words very often as if they have no meanings and consequences. This is fine if it is limited to a predefined area, yet once out of there, everything changes swfitly and who controls meanings and who performs consequnces becomes quite another matter to say the least.

Again, part of the fear in your criticism of my ideas is that perhaps I suggest underatking a much different investigation into the nature of what is meant by "language experiments," and "experimental writing," that is, I propose extending what is understood as writing and as experiment on a vaster scale

and sphere of action than one perhaps more limited to the areana of "language games." It is not even that I propose any such thing--it already exists all around one, and in order to understand it, one needs to accept that all kinds of workers in language exist as well as poets and writers, and that all of these may be engaged in their own various ways on projects which might be approached more "subversively" so to speak by using some of the methods and terms of poetic and literary theory, not for creating further abstractions and theories, but for creating works of imagination and imaginative critique which help make visible those things which are either concealed or deliberately overlooked, go unseen on purpose in a society such as the US is today.

In a sense, for myself, when you mock such ideas, all it does is exhibit that you have a belief in and support of the status quo. That's fine with me if you choose this route, all I ask is that you respect my right to follow mine.

I think that with the Anthology what you are defending is a kind of conventional idea of the "freedom of the web." Due to its manner of presentation, for you, there occurs in the Anthology the feat of separation, in which it is agreed that in some areas, any kind of intrusion of such things as the disinformation, surveillance, coercive, constraining, capturing aspects of the Internet are denied in favor of only the "fun" aspects. And the same with separating the idea of Anthology from a gallows humor in which it is proposed that some jailer might look about at the cells of detainees and say--ah!! my Anthology of the faces and persons and words of terrorists!"

And, after all, are there not the Poems from Guantanamo anthology, or the writings of Roberto Bolano about poetry and Chile's fascist era under Pincohet among a great many others in which these things are seen as united? That is, that poetry and torture are not seperated, but part of the same system, co-existing? And that even within that system, some forms of "freedom and fancy" are allowed, while, of course, several others are not.

Until very recently, there has been very little in the American arts and writing that has examined at all what the open use of torture by this society means, in the sense that Vida-Naquet is writing of. What are the effects and behaviours of the language itself of a society which makes use of torture, which supports Apartheid, which is genociding the Iraqi people, which is threatening to continue to widen the scope of Wars which are annihilating its own economy and people? How does such a society remain so quiet in so many areas about what it is doing and what is happening to it? Why the kinds of taboos which Vidla-Naquet observed in France, a nation which had only recently had its own citizens tortured while being Occupied?

Why is it that you accuse me of "denying the freedom and fancy" of an Anthology when I haven't at all done this, but think of it as a part of a vast

parade of projects investigating similar aspects of some of the much larger overlapping areas I propose to examine? Why do you say that project has "freedom and fancy" and in a sense deny mine this, and mock it with allusions that are distasteful to yourself?

Is this its own form of a "Homeland Security," conducted in order to protect said Security from too many questions, ideas, imaginings, findings? Does this mean that only a few persons are allowed to have dominion over what is considered to be "aceptable practice" within a confined realm of writing? And is not that in a sense constructing its own small sytem of prisons or gulags or exiles for that particualr aspect of writing? If one is not allowed to question or have a different "take" or come up with "alternative ideas"----then how much freedom and fancy is there really being allowed to happen?

If one is truly concerned about Freedom, is it not necessary to go beyond the happy faces of the received ideas and conformism-by-consensus acceptances of what constitutes projects which are "good, healthy examples" of "freedom and fancy" and question how it is that those same methods that create happy faces can be used to create torture cells? Is the web so "free" as one is continually being told, so much a vast gateway to the wondrous new experimental poetries of the future, riding a wave of hyper texts into a spectacular simulated sunset?

Or is it not also a tool which may be used to assemble information, create disinformation and target anyone and everyone in some way that is useful to the ends of someone else, whether it is Amazon keeping track of its "preferred customers' interests," or a covert operation tracking the daily shopping routes of a young mother suspected to be purchasing chemicals at the store along with the baby formula, chemicals that someone claims are going to be used for a suspected or framed up plot to incinerate some gated community, some private plane, some local Mosque?

Right now, people are detained and being readied for trials in Minnesota as "terrorists"--and their act of "terrorism?" Demonstrating at the Republican National Convention. Under al the new laws passed in such a hurry and subtly attached as small riders to much larger pork barrels through the years since the First Patriot Act, it is now possible to try people for things no one would ever have thought possible, and to punish them for these, too.

The State makes use of the threats of "terrorism" to cerate its own Terror, a Terror which it calls for "one's own good," Security. One of the functions of Security in a sense is to perform the kind of operation one does in separating what is a project that is full of "freedom and fancy" from one that is full of the kinds of things I write of.

Ironically, your not understanding my project misses the point that my project is all about there being the Freedom for works of "freedom and fancy" to continue to exist.

I write out of personal experience with many of things I present, as well as with imagination and invention, and a continual research into the information, history, backgrounds and literatures of the subjects I make use of.

At one level there are "language games." At another level are the areas where language is weaponry, manipulation, propaganda, deception, provocation, control, and also torture, life and death.

Both need to be thought, and not separately,as you are advocating, but as two sides of the same coin.

It's saddening that you don't understand my project, and that in a sense advocate a conventional wisdom which is to "play it safe" as it were by playing "language games" and not investigating any further what language, technology and their consequences may be, beyond the realm of language games. If there is to be freedom and fancy, why not think of how this is existing because some are concerned about the freedom in the world to actually be able to create Anthologies of this sort?

In a sense, what you are saying is that, as in George Orwell's Animal Farm, "all animals are equal, but some are more equal than others." That is, one idea of Anthologies is Good, and any investigations of my sort are Bad. Therefore, "freedom and fancy" are considered the "pastures of plenty" for some, and for others--get rid of them, pay no attention, etc.

Or, perhaps, there is a line being drawn between allowing "fancy" but not Imagination?

How does one in fact legislate Imagination? One method you used already is to mock it, and say it is a threat to "freedom and fancy." In an implicit sense is this not saying figuratively--lock that guy up! Shut him up! Or simply--don't listen, it is too far out there to be considered.

Which is precisely one of the points I am trying to make, that things considered "too far out there" are already happening, and that too little note is being taken of them at all. One may delude oneself with freedom and fancy and at the same time have freedom like an old rug be pulled out from underneath one without even noticing, so rapt is one in the delusions, or the distractions, the entertainments as it were. You see? Without fighting for the old rug of Freedom, there isn't going to always be "freedom and fancy" to play with, if some have their way.

And what, after all, is not "enhanced interrogation" but an "experiment in language, in the body of the text, in the production of language out of the body--"

The same electricity running the computers for our conversation is powering the wires which are used to torture someone somewhere during this very same time-- Have you ever seen the convulsive dance of the "Body Electric?"--

Just imagine the day when such interrogation can be conducted via computers--directions given from a modem in a city thousands of miles from the on-screen prisoner-- and a jolly party of invited guests having some wine and cheese and discussing the aesthetico-linguistic mastery of the keyboard torturer's control and manipulation of the "Body Electric" as it dances and sings and spouts sound poetry for the benefit of the acute and enlightened art theorists and critics, the literary theorists present, and the poets who see before them the Theater of the future, a new form of Puppet Theater! The Marionette wires being those carrying electrodes attached to different pressure points and tender spots, and making the movements of the gesturing puppet before them seem oh so very lifelike, and at the same time so puppet like!! As it dances its way along the paths of the Dance of Death.

You see, there is literally a "connection" which "runs through" all these things even as we converse-!

I hope that you may understand that my project is not at all what you think it is.

I often wonder if what I write is understood or not, if it is even noticed to begin with, and, if often it is very hard to be understood becuase all the training that one is gievn is to not believe in the things I write of, even when one may give al the examples of it happening in front of people everyday.

The problem is that those things one believes in, is trained al one's life in a society to believe in, do not exist--the soceity long since has dispensed with them. They may exist symbolically, and in language, and as things people trumpet about and convince themselves are the foundations of their thought--and al of this is manipulated by those who would like one to continue to believe in all of this.

If in order to believe in it, one has to steadily readjust onself through time to the ever shifting meanings of words as they make room for ever more things thought impossible in the system before--since one has fought to make a place in that society, one goes along with it.

Yet all the same, the gap between what words are saying and what they are doing grows larger and larger.

The greater the gaps are, the harder it is to "connect the words and actions"--such as simply re-connecting the military and artistic meaning of "avant-garde" in order to findout what this may lead to, and to help in understanding why the avant-garde functions quite differently once it has abandoned that early connection, which Italian Futurism embraced and Dada was so "violently" opposed to

On Thu, Oct 9, 2008 at 6:26 PM, Alan Sondheim <[redacted]> wrote:

> *On Thu, 9 Oct 2008, David Chirot wrote:*
>
> *I always like your writing, but this is really pushing it; you might reverse things and say that anthologies are based on those who go to heaven and therefore are blessed, not prisons but openings; certainly the Mormon archives tends towards this.*
>
> *You're using [anthology] I think and by stating this "Innocuous, that is, unless" seems a kind of problematic baiting that ignores in fact the freedom and fancy of the particular anthology under question.*
>
> *You then jump to cells and terrorism, and for me, this jump is a kind of cell or terror itself, not the thing itself, but an accumulated surplus; for me if we're going this route, I'll take Mormon.*
>
> *But then I've edited a number of anthologies.*
>
> *- Alan*
>
> *Innocuous, that is, unless one begins to think of anthologies themselves as*
> *another form of prison-creation, or prisons as another form of anthology making.*
>
> *After all, the throwing together of a seemingly "loosely associated" group of people under one rubric might seem to designate the persons named and assembled thereby as a "movement," a "trend," or even a "terrorist cadre," made up of several interlinked "sleeper cells." Even if the various "cells"*
> *are unknown to each other, by showing them to be linked in some way by the over riding theme of the Anthology, one has created of them an overall face*
> *& effect of "Terror," and "Alert," or of a new kind of poetry "that bears watching in the future."*
>
> *Since critics and agents often share the same goals of uncovering "secret" analogies, "hidden" symbolisms,"traces of fragments of the palimpsests of*

previous plots," and so forth--it seems quite possible that a critic could turn out to be an "undercover" agent--seeking for what is indeed "between the covers of the book," as, after all, the agent/critic continually reminds one, "you can't judge a book by the cover." And that person who claims to be an agent in the field working for the government might well turn out after all to be no more than just another critic desperately hunting for the next "great and sobering poetic discovery," the next "pre-teen prodigy of poesy." or "the latest previously unknown towering genius, all these years lost in the back lands, hidden among the knitting and the sheep."

Whoever they are, whatever they are up to, the Internet, so rife with names and information about the names, is a regular Happy Hunting ground beyond the wildest dreams of Ernest Hemingway set loose in a Protected Wild Life preserve for those who are hot on the heels of compiling Anthologies, let alone filling prisons, or committing kidnappings for huge ransoms, or uncovering the Babylonian origins of the Sicilian Code.

So here are some thoughts addressed to this topic--
to while away the time of one's sentence--
a continually postponed hearing--
where death row and publisher's row
are the same place

==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], *tel US* [redacted]

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357. Eric Elshtain
Let Machine Poetry Be Machine Poetry
Fri 10 Oct 2008

The great and tawdry paradox of the pseudo-hoaxy "fake anthology" is that while the project wants to make a cynical and, yes, misanthropic statement against human-only poetry in order, it seems, to say "if a machine can do it, then poetry is dismissed as an endeavor" (I'm 99% certain this is the primary intent of the project) it, the project, must LEGITIMiZE ITSELF by pretending to be human!?

In that, the whole project feels like a sham on the face of it. Let alone that fact that the "sophisticated algorithm" does nothing that hasn't been done already by poetry-generating programs dating from the 1970s (Racter, for one) and even earlier. It's not at all that difficult to get a computer to spew out free verse using source texts based on some form of Markov Chain or other stochastic logic, nor is it that difficult, in the open field that is poetry, to hit upon a few machine-assisted poems that read, in style, like poetry written by mere humans. Joshua Kotin wrote a trim essay a few years back on this very subject: what are the implications of a poetic "style" if a computer can successfully mimic that style?

So, yes, machine assisted poetry raises very interesting questions about poetic origin, readership, authorship, &c but without the need for clap-trap one-upmanship (one-upmachineship??) and thumbing one's nose at human-only poetries.

Let machine poetry be machine poetry! Let computer-assisted poetry be just that--another tool in the procedural verse tool box. It's a shame to reduce machine-assisted poetry to the level of a bad joke.

Also--can anyone else use this software? Can we see the code?

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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358. Edmund Hardy
Constellation: Alice Notley
Fri 10 Oct 2008

Dear All,

Constellation: Alice Notley goes live today - a collaborative web event featuring 34 writers responding to individual Notley poems; video footage of Notley reading at Birkbeck (London) last May; and the publication of 10 new Notley poems.

Curated by Carol Watts at Birkbeck Centre for Poetics, Edmund Hardy at "Intercapillary Space" and Steve Willey and Alex Davies at Openned. Step in at http://www.bbk.ac.uk/cprc/events/alicenotleyconstellation or via the

"Intercapillary Space" and Openned sites.

Contributors are: Tim Allen, Caroline Bergvall, Elizabeth Bryant, Jon Clay,

Jennifer Cooke, Jen Currin, Ian Davidson, Melissa Flores-Borquez, Susana Gardner, John Hall, Edmund Hardy, Ralph Hawkins, Lynne Hjelmgaard, Amy Hollowell, Sarah Hopkins, Piers Hugill, Elizabeth James, Claudia Keelan, David Kennedy, Pansy Maurer-Alvarez,

Peter Middleton, Stephen Mooney, Alice Notley, Redell Olsen, Michael Peverett, Sophie Robinson, William Rowe, Lisa Samuels, Zoe Skoulding, Elizabeth Treadwell, Catherine Wagner, Steven Waling, Dana Ward, Carol Watts, Steve Willey

_____ Make a mini you and download it into Windows Live Messenger http://clk.atdmt.com/UKM/go/111354029/direct/01/

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359. David-Baptiste Chirot

"Go Rimbaud": Richard Hell's review of Edmund White's new, brief bio of the pot

Fri 10 Oct 2008

BOOKS / SUNDAY BOOK REVIEW

| October 12, 2008

I Is Another

By RICHARD HELL

Edmund White's capsule biography of Rimbaud, poetry's enfant terrible. http://www.nytimes.com/2008/10/12/books/review/Hell-t.html?ei=5070&emc=eta1

_____ Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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360. amy king
Laura Riding on Issue - Anthology
Fri 10 Oct 2008

"No one seems to realize that the destruction of poetry as a tradition would not destroy poetry itself."

--Laura Riding, CONTEMPORARIES AND SNOBS

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Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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361. amy king
Constellation: Alice Notley goes live today
Fri 10 Oct 2008

Constellation: Alice Notley goes live today - a collaborative web event featuring 34 writers responding to individual Notley poems; video footage of Notley reading at Birkbeck last May; and the publication of 10 new Notley poems.

Curated by Carol Watts at Birkbeck Centre for Poetics, Edmund Hardy at "Intercapillary Space" and Steve Willey and Alex Davies at Openned. Step in at http://www.bbk.ac.uk/cprc/events/alicenotleyconstellation or via the

"Intercapillary Space" and Openned sites.

Contributors are: Tim Allen, Caroline Bergvall, Elizabeth Bryant, Jon Clay,

Jennifer Cooke, Jen Currin, Ian Davidson, Melissa Flores-Borquez, Susana Gardner, John Hall, Edmund Hardy, Ralph Hawkins, Lynne Hjelmgaard, Amy Hollowell, Sarah Hopkins, Piers Hugill, Elizabeth James, Claudia Keelan, David Kennedy, Pansy Maurer-Alvarez,

Peter Middleton, Stephen Mooney, Alice Notley, Redell Olsen, Michael Peverett, Sophie Robinson, William Rowe, Lisa Samuels, Zoe Skoulding, Elizabeth Treadwell, Catherine Wagner, Steven Waling, Dana Ward, Carol Watts, Steve Willey

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Hi Luke,

I didn't turn on to poetry until I was in my first year of college. I had begun to write short stories during my senior year of high school, and before that, years of being exposed to "accessible poetry" bored me. That sort of poetry didn't register much, except to scare me in a class because my southern ear couldn't count meter "correctly" in a more northerly classroom. I wonder if you might be doing students an injustice -- the one that so many high school teachers perpetuate every year -- by limiting this list to whatever you count as accessible. Here, I imagine the type of poetry which allows for simple, usually morally-driven meanings such as Frost's roads and fences or the few fun 'obvious' Dickinson poems anthologized ad nauseum.

These kinds of poems deliver college students up who yawn at the thought of poetry or are ready to run because they too have been taught the tangibles such as counting meter and identifying smilies versus metaphors and kinds of rhymes. And they really loathe the abstract morals such poems drive home, only a little more than the story books that told them to share and be kind, etc. Nothing wrong with those lessons, but I fear poetry is not the medium for reduction and easy pleasing/teaching. We also do poetry an injustice and the young people being introduced to it by pretending it is all simple and fun - kind of like raising suspicions that there's some evil medicine within the spoonful of sugar we're trying to get them to swallow. And I think there may be in that particular spoonful.

Good luck with the list,

Amy

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--- On Fri, 10/10/08, Luke Schlueter <[redacted]> wrote:
From: Luke Schlueter <[redacted]>
Subject: Re: Looking for accessible poetry rec's
To: [redacted]
Date: Friday, October 10, 2008, 7:38 AM

Thanks everyone. I very much appreciate your suggestions and comments. You may be interested to know that this list isn't just a pet project. It will be a sublist in a much more comprehensive literature booklist that is currently being produced/put together by a reading institute that I work for (Also, which is neither here nor there, in teach a few writing/lit. classes a semester at the local university). The booklist is intended to be utilized by adults who would like some guidance in advancing their education and reading. Originally the booklist wasn't going to have a poetry section, but I successfully argued that, given exposure to rich, meaningful, accessible poetry, there is as much likelihood as not that the newly engaged reader might spend at least some time reading poetry as part of their daily (weekly?) reading diet. You can see that this invites all sort of questions about the current relationship between poetry and the reading public. In light of the fact that the booklist will go out to some 10,000 adults a year, my hope is to influence some modest number to re-think their attitudes about and engagement with poetry.

Thanks again. Now I have to go read the poets you mention that I'm not familiar with!

Luke

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363. **Troy Camplin**
Re: Excited for the math
Fri 10 Oct 2008

Well, let's see, I'm 1) not a nationalist, 2) not a socialist, so it would be impossible for me to be a fascist. The only inflexibility to thought I have encountered have been from the Left, whose thoughts have certainly fossilized over the years. Of course, that is because of their strong aversion to poetry, as demonstrated by the "poets" on the postmodern Left (which in fact has ITs roots in fascism and Marxism both). Being flexible doesn't mean believing anything yur Leftist professors threw at you in school, nor is it believing just anything any everything. Open-mindedness and being willing to change your mind based on a change in your knowledge of the facts, yes; being so open-minded your brain falls out so that you'll fall for anything, no.

Troy Camplin

----- Original Message ----
From: Roy Exley <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 5:57:12 AM
Subject: Re: Excited for the math

Dear Troy Camplin,

Interdisciplinarian or no, I think you might be in the wrong place - I sense there are no converted to preach to here - which is what you seem to be attempting. I imagined that an interdisciplinarian would have demonstrated more flexibility of thought and certainly no traces of allegiance to fascism. Hey anyway, I thought this was a forum for poetry and not politics, (I know, poetry without politics is a paradox - but politics without poetry is the fossilization of culture!) so I take back what I said.

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364. Alan Sondheim

Re: Generation of A Fake Anthology/Anthology of a Fake Generation

Fri 10 Oct 2008

Whew, first I hardly support the status quo; second I wasn't mocking your ideas; third I appreciate your reply; fourth you should be aware of my work at least to the extent of knowing it deals precisely with larger contextualizations, not just political or philosophical (which in fact is one of the reasons most of my posts aren't accepted here); fifth, I don't know what 'freedom of the web is' - when I've taught the net etc. I've gone over the territory you describe in detail but - in relation to this anthology, I find the approach heavy-handed, your agenda - which I largely agree with - crushing the work/s as thing/s in itself/themselves, in other words looking at the work and giving it room to breathe. And what happens too often on this list is a hypostatization of the preciousness of the proper name, as if all kinds were natural, so that any possibility of celebrating what might be seen as alternative communities and their inhering even in these dark times is lost, which makes the times darker. I think of alternative universes or discourses of poetry/poetics in which these very names might be attached to all sorts of writings, and while some people have pointed to identity theft, this is hardly the case any more than if I call a name on the street for proper or mistaken identity, that is no one will take the "Alan Sondheim" poem for my work for example who has ever read either my work or any of the other works in the anthology. It's interesting and depressing that you and Catherine I think both bring up torture as if there's a theoretical lineage between the antghology and that sort of violence and again, I see these lineages as suspect in the same way as Ayers/Obama is suspect, yes, but for

example, although I may be guilty of misreading. So from Issue I and relatiely innocuous generated poetry to torture for me is problematic. You mention language games; I have no interest in them and never had, nor have I had interest in language poetry, just to set the record straight.

I'm not doubting your project or your personal experience, I hope any more than you're doubting mine. But I think when [x] whatever comes along it doesn't have to fit into either your worldview or ideas or mine and that maybe the best approach is not to do that, not that I have any real say or taste in the matter. I do read a great deal of what you write, including this long piece, which I appreciate - I can't write that much or reply to the whole thing unfortunately - I just think in this case the relation of torture etc. to this is misguided and certainly takes the joy and wonder out of reading such an anthology, although "such an" is meaningless since this was the first at least to create such a commotion on the list. Now Yasusada did, but Johnson was pushing the political there as well as the proper name and a phenomenology of authenticity, for me Adorno comes to mind, but this is different, and for me one of the major aesthetic categories - if not the major one - and again I'm speaking only for myself - is wonder, and wonder appears in the sense that Merleau-Ponty speaks of Cezanne - James Elroy uses the term as well in a similar sense - and this moves me, and the anthology moves me, and I think moving in the direction of torture (which can be done with anything or anyone, this movement and that is a problem of function and/or structure) just, for me takes the joy out of the thing, and I want that. This doesn't mean I'm not political or politically active, but that I worry about seeing the world always through the same lens, which is what it would mean for me. - Alan

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To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

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365. **Andy Nicholson**
Re: Looking for accessible poetry rec's
Fri 10 Oct 2008

Luke,

While I became obsessed with poetry earlier in my life than Amy, I had a similar experience. On the whole, "accessible" poetry pushed me away from a genre that was beginning to pique my interest and "difficult" poetry that drew me in.

A book like Tender Buttons excited me because it didn't ask me to decode the poem and reduce it to a pithy message, an impoverishing experience that makes so many high school English student run from all writing, but it asked me to simply read the words on the page, to experience them, and to intuitively respond to them: I had finally found a poetry that asked me to enjoy the reading of poetry.

I understand that my experience might not be typical, but please consider putting "difficult" writers like Stein, Jack Spicer (is he considered "difficult"?), and John Yau (whose humor can be a real draw) on your list.

But as far as the sort of poets for whom you originally asked, I haven't heard Helen Adam mentioned yet. Her poems often relate to folk murder ballads in a way that can easily be called fun.

Also, I'm not sure if James Schuyler has been mentioned. His poems have are intoxicatingly lush (beautiful vowels, colors, the feel of the daydream), and his lyric usually has an easily identifiable subject or narrative.

And how about Joseph Ceravolo? His lyricism might feel a tad hermetic to some readers, but so many younger poets, including myself, are drawn to this too often overlooked poet that you might consider him as a poet who speaks to our moment.

I hope this helps,

Andy
http://andynicholson.blogspot.com/

On Fri, Oct 10, 2008 at 2:54 PM, amy king <[redacted]> wrote:
> Hi Luke,
>
> I didn't turn on to poetry until I was in my first year of college. I had begun to write short stories during my senior year of high school, and before that, years of being exposed to "accessible poetry" bored me. That sort of poetry didn't register much, except to scare me in a class because my southern ear couldn't count meter "correctly" in a more northerly classroom. I wonder if you might be doing students an injustice -- the one that so many high school

teachers perpetuate every year -- by limiting this list to whatever you count as accessible. Here, I imagine the type of poetry which allows for simple, usually morally-driven meanings such as Frost's roads and fences or the few fun 'obvious' Dickinson poems anthologized ad nauseum.
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> To: [redacted]
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366. **amy king**
Re: Looking for accessible poetry rec's
Fri 10 Oct 2008

That's funny, Andy --- primarily because it was while reading Gertrude Stein over the phone to friends during my freshman year, as a "joke", that I became

deeply interested in poetry. This experience might be more common than we think ...

Be well,
Amy

--- On Fri, 10/10/08, Andy Nicholson <[redacted]> wrote:
From: Andy Nicholson <[redacted]>
Subject: Re: Looking for accessible poetry rec's
To: [redacted]
Date: Friday, October 10, 2008, 6:19 PM

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367. **Jason Quackenbush**
Re: Excited for the math
Fri 10 Oct 2008

---

attributing the ideas of the opposition soley to the mindless acceptance of dogma (an epistemology that knows no political allegiance) rather than accepting that reasonable people can differ greatly on fundamental principles of politics and economics is the root cause of close-mindedness. without taking opposing viewpoints seriously, which clearly you do not given both your dismissal of the opposition as worthy of the title and your obvious ignorance of the arguments in favor of progressive democratic principles, a claim to open mindedness is absurd.

I am pointing this out to you not because I want to insult you, although I grant that saying this about someone is insulting, but because i don't think you realize quite how absurd your claims are and would like to give you the benefit of the doubt that you would like to avoid such errors in the future.

I would also like to point out that what you may not also realize is that your incendiary behavior and ocmments may have the opposite effect that you intend. In my own case, i found myself a center left classical liberal driven to the left looking for political allegiance thanks to the ignorance and tactical foulplay that's come from the right over the last ten to fifteen years. In other words, the kind of absurdity on display in your attitudes sir are precisely the sort of thing that radicalized me. it had nothing to do with my college professors.

On Fri, 10 Oct 2008, Troy Camplin wrote:

> *Well, let's see, I'm 1) not a nationalist, 2) not a socialist, so it would be impossible for me to be a fascist. The only inflexibility to thought I have encountered have been from the Left, whose thoughts have certainly fossilized over the years. Of course, that is because of their strong aversion to poetry, as demonstrated by the "poets" on the postmodern Left (which in fact has ITs roots in fascism and Marxism both). Being flexible doesn't mean believing anything yur Leftist professors threw at you in school, nor is it believing just anything any everything. Open-mindedness and being willing to change your mind based on a change in your knowledge of the facts, yes;*

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> *From: Roy Exley <[redacted]>*
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> *Sent: Friday, October 10, 2008 5:57:12 AM*
> *Subject: Re: Excited for the math*
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368. **Aryanil Mukherjee**

fake anthology :: flawless fakeness ?

Fri 10 Oct 2008

I haven't been following the fake anthology thread. missed the first dozen emails, picking up the thread thereafter didn't make much sense. a poet friend (not fake) from outside the listserv called today to talk about this unique project. he said - you are there. curiously amused I took my first peek at it. well.....funny. the fakeness seems to have logical cracks in it, at least one. I have two poems in it, not one. and my name shows up twice. first with my Bengali last name - Mukhopadhyay and then with the English, Mukherjee. I wonder if that was bad oversight or the editors knew I was a bilingual writer.....

has this happened to anyone else ? showing up twice ?

aryanil

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369. **Audrey Friedman**
Re: Looking for accessible poetry rec's
Fri 10 Oct 2008

Linda Pastan seems to belong on this list.
Audrey

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370. **Troy Camplin**
Re: Excited for the math
Fri 10 Oct 2008

Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people.

My arguments are not anti-democratic, as you imply. Democracy, too, is a spontaneous order -- but of a different kind. Nor are my arguments from the Right. I have as little use for the thoughtless ideology of the Right as I do for that of the Left. I am interested in facts, when it comes to economics. Ideas belong to the realm of politics and philosophy. If you want to discuss ideas, we can move the discussion into those arenas.

And why is it that my behavior is "incendiary," but all those on the Left who have been attacking me aren't? It seems to me that the only way you can even begin to think they haven't been incendiary is because you side with them. Please note, though, that up to this point, I haven't yet complained about such irrational tactics.

Troy Camplin

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 7:02:11 PM
Subject: Re: Excited for the math

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371. Hugh Behm-Steinberg
Re: fake anthology :: flawless fakeness ?
Fri 10 Oct 2008

I'm in there twice two, once as Hugh Behm-Steinberg and once as just Behm-Steinberg. I suspect the second one was drawn from Dusie, where my wife and I collaborated on a chapbook.

Hugh

----- Original Message ----
From: Aryanil Mukherjee <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 6:11:59 PM
Subject: fake anthology :: flawless fakeness ?

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372. Jim Andrews
Re: Let Machine Poetry Be Machine Poetry
Fri 10 Oct 2008

> *the project wants to make a cynical and, yes, misanthropic statement*
> *against human-only poetry in order, it seems, to say "if a machine can do it,*
> *then poetry is dismissed as an endeavor" (I'm 99% certain this is the primary*
> *intent of the project)*

wow.

anyone who does the sort of work jim carpenter does will have more or less constant occassion to realize how much fear there is of his sort of work. fear from artists. but also a more widespread contemporary fear of machines being made to do human things.

fear of being replaced. fear of our humanity being diminished; fear of humanity being diminished. fear of poetry being diminished; fear of poets being diminished. fear of the life being squeezed out of things into mediocre mechanized processes accepted as replacements for what is beautiful and lively.

one cannot scoff at these fears.

there is a long way to go concerning the dissemination of a more capacious vision of the possible roles of computers and software in society and art.

and that is precisely one of the things work such as jim's is concerned with. it raises these questions even when the poems themselves may not address this sort of issue. which is one of the reasons it also needs steve's sort of work of considering a frame and a concept for jim's work.

anyone who spends the sort of time jim has to program his software--count upon it--is seriously interested in poetry both as a fully human undertaking and also, of course, interested in the degree to which poetry is mechanical. when we really understand that, that's when we'll know what is essentially human about it.

it isn't about trying to fool people into believing what was written by a computer was written by a person. it's about trying to explore the difference as poetically, dramatically, and thoughtfully as possible.

one emotion, though, that i imagine would be relatively easy to program into software: fear and its predictable responses.

ja
http://vispo.com

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373. **Jason Quackenbush**
Re: Excited for the math
Fri 10 Oct 2008

Your behavior is incendiary because you make statements like: "Being flexible doesn't mean believing anything yur Leftist professors threw at you in school" and "The only inflexibility to thought I have encountered have been from the Left" those are very broad, very unqualified statements which attack large

swaths of the subscribers to this mailing list which i think most anyone would acknowledge has a primarily left leaning demographic.

i would quibble that your support of open markets and what appear to me to be largely libertarian sympathies are in fact right wing positions. but i'm not particularly interested in those sorts of conversations. what i would say is that the economic and political view that you appear to support is one that to me appears to be every bit as sectarian as the brands of marxism you appear to be talking about, which, and please correct me if i'm wrong, seem to be limited to only extremist views like marxist/leninism and maoism.

there are interesting ideas to be found in marxism, and while i don't consider myself a marxist I do think that you're doing the same thing you accuse leftists of by painting marxism with so broad a brush.

of course, this whole conversation ignores the real differences between the political economic philosophies of social democracy, socialism, communism, and marxism. and of course, one does not need to be any of those things to make an intelligent critique of monetarist/milton friedman style laissez faire capitalism. The term "free market fundamentalist" was coined by Joseph Stiglitz, who is a neo-Keynesian, and like it are not Keynes and his descendents are also capitalists. George Soros additionally makes a strong critique of the laissez faire in favor of strong mixed economies, and my guess is that you and he probably agree on an awful lot.

if i've misunderstood or misconstrued your positions at all, i apologize for that. i simply wanted to point out that there appeared to be a disconnect between the style of your rhetoric and its content, as there was what appeared to me to be a contradiction between your criticism of your opposition and the manner in which that criticism was offered. a certain kind of postmodern read could be taken of your statements that implied that everything you've written is in fact ironic.

there are elements of that in Plato's republic as well, though, so even if i'm right you're in pretty good company.

On Oct 11, 2008, at 9:42 AM, Troy Camplin wrote:

> *Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people.*
>
> *My arguments are not anti-democratic, as you imply. Democracy, too, is a spontaneous order -- but of a different kind. Nor are my*

arguments from the Right. I have as little use for the thoughtless ideology of the Right as I do for that of the Left. I am interested in facts, when it comes to economics. Ideas belong to the realm of politics and philosophy. If you want to discuss ideas, we can move the discussion into those arenas.

And why is it that my behavior is "incendiary," but all those on the Left who have been attacking me aren't? It seems to me that the only way you can even begin to think they haven't been incendiary is because you side with them. Please note, though, that up to this point, I haven't yet complained about such irrational tactics.

Troy Camplin

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 7:02:11 PM
Subject: Re: Excited for the math

attributing the ideas of the opposition soley to the mindless acceptance of dogma (an epistemology that knows no political allegiance) rather than accepting that reasonable people can differ greatly on fundamental principles of politics and economics is the root cause of close-mindedness. without taking opposing viewpoints seriously, which clearly you do not given both your dismissal of the opposition as worthy of the title and your obvious ignorance of the arguments in favor of progressive democratic principles, a claim to open mindedness is absurd.

I am pointing this out to you not because I want to insult you, although I grant that saying this about someone is insulting, but because i don't think you realize quite how absurd your claims are and would like to give you the benefit of the doubt that you would like to avoid such errors in the future.

I would also like to point out that what you may not also realize is that your incendiary behavior and ocmments may have the opposite effect that you intend. In my own case, i found myself a center left classical liberal driven to the left looking for political allegiance thanks to the ignorance and tactical foulplay that's come from the right over the last ten to fifteen years. In other words, the kind of absurdity on display in your attitudes sir are precisely the sort of thing that radicalized me. it had nothing to do with my college professors.

> *On Fri, 10 Oct 2008, Troy Camplin wrote:*
>
> *Well, let's see, I'm 1) not a nationalist, 2) not a socialist, so it would be impossible for me to be a fascist. The only inflexibility to thought I have encountered have been from the Left, whose thoughts have certainly fossilized over the years. Of course, that is because of their strong aversion to poetry, as demonstrated by the "poets" on the postmodern Left (which in fact has ITs roots in fascism and Marxism both). Being flexible doesn't mean believing anything yur Leftist professors threw at you in school, nor is it believing just anything any everything. Open-mindedness and being willing to change your mind based on a change in your knowledge of the facts, yes; being so open-minded your brain falls out so that you'll fall for anything, no.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Roy Exley <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, October 10, 2008 5:57:12 AM*
> *Subject: Re: Excited for the math*
>
> *Dear Troy Camplin,*
>
> *Interdisciplinarian or no, I think you might be in the wrong place - I sense there are no converted to preach to here - which is what you seem to be attempting. I imagined that an interdisciplinarian would have demonstrated more flexibility of thought and certainly no traces of allegiance to fascism. Hey anyway, I thought this was a forum for poetry and not politics, (I know, poetry without politics is a paradox - but politics without poetry is the fossilization of culture!) so I take back what I said.*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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374. Elizabeth Switaj
Re: fake anthology :: flawless fakeness ?
Fri 10 Oct 2008

The flaws, in my flawed opinion, bring Issue 1 closer to the realm of human work. What I mean is that computers can't make mistakes: they can break down and have errors, but the software does only what it is told to do. With perfection's even surface, it would be more identifiably the work of a computer. Its computerized approaches to perfection accounts for the blandness I have found to be characteristic of the work as a whole. (Where are the exceptions?)

The growth of computer poetry should lead to a greater celebration of mistakes if we wish to banish fears of replacement, though we must always strive to err in greater less predictable ways if we wish to stay ahead of algorithms. But then, I have long held to the belief that it is the intriguing flaw--the departure from one's stated poetics, the line the poet can't quite explain, the divergence from grammar or syntax with powerful effect--that gives a poem its greatness for however long that subjective stature can last. This connects, of course, to aspects of wabi-sabi, though outright simplicity is more of something to be striven for than something to achieve in my ideal (subjective) poetics.

Elizabeth Kate Switaj
elizabethkateswitaj.net

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375. Renee Ashley
Re: Looking for accessible poetry rec's
Fri 10 Oct 2008

Catherine Doty's MOMENTUM. Brilliant book of narratives that have enormous resonance.
Renee

> *Hi all,*
>
> *I'm creating a contemporary poetry list that will consist of works that have significant literary merit and yet are accessible to a non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser, Olds etc.). I would be very pleased if you might recommend some authors/works that would fall*

> *into*
> *this category.*
>
> *Much appreciated,*
> *Luke*

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376. **Steve McLaughlin**
Re: Let Machine Poetry Be Machine Poetry
Sat 11 Oct 2008

Erica T. Carter's source code is here:
http://etc.wharton.upenn.edu:8080/Etc3beta/Source.jsp

-steve

On Sat, Oct 11, 2008 at 4:02 AM, Jim Andrews <[redacted]> wrote:
>> the project wants to make a cynical and, yes, misanthropic
>> statement
>> against human-only poetry in order, it seems, to say "if a
>> machine can do it,
>> then poetry is dismissed as an endeavor" (I'm 99% certain this is
>> the primary
>> intent of the project)
>
> wow.
>
> anyone who does the sort of work jim carpenter does will have more or less
> constant occassion to realize how much fear there is of his sort of work.
> fear from artists. but also a more widespread contemporary fear of machines
> being made to do human things.
>
> fear of being replaced. fear of our humanity being diminished; fear of
> humanity being diminished. fear of poetry being diminished; fear of poets
> being diminished. fear of the life being squeezed out of things into
> mediocre mechanized processes accepted as replacements for what is
beautiful
> and lively.
>
> one cannot scoff at these fears.
>
> there is a long way to go concerning the dissemination of a more capacious
> vision of the possible roles of computers and software in society and art.
>

> and that is precisely one of the things work such as jim's is concerned
> with. it raises these questions even when the poems themselves may not
> address this sort of issue. which is one of the reasons it also needs
> steve's sort of work of considering a frame and a concept for jim's work.
>
> anyone who spends the sort of time jim has to program his software--count
> upon it--is seriously interested in poetry both as a fully human undertaking
> and also, of course, interested in the degree to which poetry is mechanical.
> when we really understand that, that's when we'll know what is essentially
> human about it.
>
> it isn't about trying to fool people into believing what was written by a
> computer was written by a person. it's about trying to explore the
> difference as poetically, dramatically, and thoughtfully as possible.
>
> one emotion, though, that i imagine would be relatively easy to program into
> software: fear and its predictable responses.
>
> ja
> http://vispo.com
>
>

--
Stephen McLaughlin
Schilperoortstraat 84 A2
3082SX Rotterdam, NL

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377. **steve russell**
Re: Let Machine Poetry Be Machine Poetry
Sat 11 Oct 2008

---

you know, the ageless free will/determinism issue hasn't been resolved, which is why it's ageless. Human or not, we may be mostly, maybe completely determined creatures. I say, give the machine a break.

----- Original Message ----
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 10:02:09 PM
Subject: Re: Let Machine Poetry Be Machine Poetry

> *the project wants to make a cynical and, yes, misanthropic statement*
> *against human-only poetry in order, it seems, to say "if a machine can do it,*
> *then poetry is dismissed as an endeavor" (I'm 99% certain this is the primary*
> *intent of the project)*

wow.

anyone who does the sort of work jim carpenter does will have more or less constant occassion to realize how much fear there is of his sort of work. fear from artists. but also a more widespread contemporary fear of machines being made to do human things.

fear of being replaced. fear of our humanity being diminished; fear of humanity being diminished. fear of poetry being diminished; fear of poets being diminished. fear of the life being squeezed out of things into mediocre mechanized processes accepted as replacements for what is beautiful and lively.

one cannot scoff at these fears.

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anyone who spends the sort of time jim has to program his software--count upon it--is seriously interested in poetry both as a fully human undertaking and also, of course, interested in the degree to which poetry is mechanical. when we really understand that, that's when we'll know what is essentially human about it.

it isn't about trying to fool people into believing what was written by a computer was written by a person. it's about trying to explore the difference as poetically, dramatically, and thoughtfully as possible.

one emotion, though, that i imagine would be relatively easy to program into software: fear and its predictable responses.

ja
http://vispo.com

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378. Tom Orange
Let Machine Poetry Be Machine Poetry
Sat 11 Oct 2008

eric and others,

jim carpenter, who authored the software that created the poems used in the issue 1 anthology, is very clear about his intentions, the availability of the code, demonstrations of the parameters under which it can be run, etc. here:

http://etc.wharton.upenn.edu:8080/Etc3beta/Erika.jsp

note also that stephen mclaughlin, who compiled the list of names and added them to the poems compiled by carpenter's software, like had intentions other than (or at least not 100% consistent with) those of carpenter.

allbests,
tom orange

> *----------*
>
> *Date: Fri, 10 Oct 2008 11:50:52 -0500*
> *From: Eric Elshtain <[redacted]>*
> *Subject: Let Machine Poetry Be Machine Poetry*
>
> *The great and tawdry paradox of the pseudo-hoaxy "fake anthology" is that while the project wants to make a cynical and, yes, misanthropic statement against human-only poetry in order, it seems, to say "if a machine can do it, then poetry is dismissed as an endeavor" (I'm 99% certain this is the primary intent of the project) it, the project, must LEGITIMiZE ITSELF by pretending to be human!?*
>
> *In that, the whole project feels like a sham on the face of it. Let alone that fact that the "sophisticated algorithm" does nothing that hasn't been done already by poetry-generating programs dating from the 1970s (Racter, for one) and even earlier. It's not at all that difficult to get a computer to spew out free verse using source texts based on some form of Markov Chain or other stochastic logic, nor is it that difficult, in the open field that is poetry, to hit upon a few machine-assisted poems that read, in style, like poetry written by mere humans. Joshua Kotin wrote a trim essay a few years back on this very subject: what are the implications of a poetic "style" if a computer can*

> *successfully*
> *mimic that style?*
>
> *So, yes, machine assisted poetry raises very interesting questions about poetic*
> *origin, readership, authorship, &c but without the need for clap-trap one-upmanship (one-upmachineship??) and thumbing one's nose at human-only poetries.*
>
> *Let machine poetry be machine poetry! Let computer-assisted poetry be just that--another tool in the procedural verse tool box. It's a shame to reduce*
> *machine-assisted poetry to the level of a bad joke.*
>
> *Also--can anyone else use this software? Can we see the code?*
>
> *Eric Elshtain*
> *Editor*
> *Beard of Bees Press*
> *http://www.beardofbees.com*

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379. **Eric Elshtain**
Machine poetry
Sat 11 Oct 2008

Jim Andrews wrote:

>>it isn't about trying to fool people into believing what was written by a computer was written by a person. it's about trying to explore the difference as poetically, dramatically, and thoughtfully as possible.<<

Then why submit poems composed by his software, like Carpenter has done, to journals without mentioning the fact that a computer assisted in the poem's composition if not to try and perpetrate, at least in part, a sort of hoax hinging on the fact that people (editors in particular) were "fooled"? This action also seems to fly in the face of exploring "difference," no?

All I was saying is that computer poetry can raise all the kinds of questions and make the kind of explorations you mention without all the folderol.

I think you also mistook annoyance for fear--yes, many people do not like the idea of machines "encroaching" into what they consider a purely human endeavor, but I have no such fear. Machines can do things in poetry humans can not or dare not, but humans can also do things a machine can not be programmed (as yet) to do.

From the outside, looking through the lens of the actions Carpenter has taken with his software, I think it's fair to think that there's something snarky lurking within...

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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380. David Chirot

Re: Fwd: Generation game? (was fake antho)

Sat 11 Oct 2008

Dear Alan:

I don't think that the discussion means that "the right has won," at all. Perhpas some might see the creators of the programme producing the Anthology as "the Right" as it is intended as an anti-experimental example; that is, that a computer program can produce peoms just as intersting as any given set of "experimental" as well as dead poets.

The anaology with terorism is not to say at all that the anhtology is terrorist, or even terrifying. For you it brought a sense of wonder, and wonder is something the world is ever in good need of.

I think that --well, I know in my case, what intersts me and brings a sense of wonder is how many things have a doubled, punning nature, are two edged swords. On the one hand a method may produce an anthology of poems; on the other hand the same method may be used to fill a prison with "suspects" complete with the "evidence" from an "unidentified source."

Personally, I don't think there is a "terrorist" aspect to the project in itself,; rather, like many hoaxes, it is intended to expose an aspect of something whith which the authors are in disagreement, or are crritical of, or simply laughing at.

The real Terror is when the State uses forged documents and faked evidence to begin genocidal Wars as the US State has in Iraq. The use of lies to mureder milions and destroy an entire society and culture--well, the US has done this before, right "at home," it is only that the technology used has changed.

Barry has a very good point. I don't know if anyone here--I am sure many probably have!--has run into someone they know who is a hard core Dead Head, and has just acquired about a hundred new bootleg tapes and CDs of Dead shows from various tours that they immmediately kindap you and hold you hostage until you have gone with "on the journey" for many long long long hours, far longer than one can bear, if one were not a captive audeince so to speak.

When you have heard about fifty different versions of the same song which are being played amazingly almost exactly the same--even the "jams" after awhile are incredibly similar--the non Dead Head is bewildered by the endurance for montony and self-consistence which one's Dead Head friend has. yet al the while, the Dead head will point out some very tiny difference, some slightly different vibration in the Cosmic groove--as though this is a Revelation from the Mighty Source itself.

I've been passionate about some artists in the same manner, and listened to every single creaky old vinyl, every bootleg, every cassette recorded radio show, of some one whose music I was manic about--and within the same song performed a different time heard entire symphonies of difference, where others might not distinguish anything much other than a variation in the degree of the quality of the recording from good to barely non-noise sounds.

I also used to collect versions of the smae song done by as many artists as I could find, especially obscure Punk gargae band versions of massively covered songs. One might hear five or six bands in a row that sounded almost identical, trying their hardest to sound note for note like the Yardbirds, say. Then would come some explosion and a suddenly completely different version, so different that in effect it was a completely new song.

(In Jamaica, when an artist cut a cover, they called it simply "Version.")

As an auctioneer in Vermont my brother and I were fans of said once, when selling "a real special pair of tires,"--"what makes these tires so special, you see, is that one's the same and the other's different."

And they sold at quite a good price!

Lists of names with affixed "crimes" have been produced throughout history to send persons to prison or beheadings, the gallows or simply to vanish into the Blacklist oblivions. It is simply that now with computers having at their disposal such massive lists of names and amounts of information--as well as disinformation--one could indeed compile both an Anthology of poetry as well as a list of suspects to be "detaineed indefinietly."

The wonder to me is how different--or even the same-- persons, taking the same method, may see quite different methods of employing it.

After all, not that long after the invention of writing in ancient Iraq--the first forgeries also began to appear.

Considering what has happened to Iraq based on forgeries-- one may ask, is that thanks there is for the invention of writing?--

As though writing itself is to pen a Pandora's Box!--

On Thu, Oct 9, 2008 at 10:28 PM, Barry Schwabsky <
[redacted]> wrote:

> *given that a certain number of "cursory read*
> *Catherine Dalt writes:*
>
> *given that a certain number of "cursory readers" and*
> *one "writer" see a homogenity, and a certain number of readers -- and an*
> *editor -- see a divergence: are the recombinant poems actually separable,*
> *or*
> *individual poems?*
>
> *---An interesting question, but one that arises any time a body of work*
> *seems self-consistent. Maurice Sceve's Delie, anyone?*

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381. **Barry Schwabsky**
Re: Let Machine Poetry Be Machine Poetry
Sat 11 Oct 2008

I was interested to find on that page the following statement:
Â
"I am releasing all of this source as public-domain work. The onnly restriction is that you may not copyright it. You may modify it, distribute it in any fashion, use it for commercial purposes, sell it, rent it. Whatever you want. You can claim authorship. You don't even have to mention me. Just don't copyright it."
Â
Let me repeat that: "You can claim authorship." So just to say, Carpenter is not claiming anything any exclusivity for himself that he is denying anyone else.

----- Original Message ----
From: Steve McLaughlin <[redacted]>
To: [redacted]
Sent: Saturday, 11 October, 2008 1:49:07 PM
Subject: Re: Let Machine Poetry Be Machine Poetry

Erica T. Carter's source code is here:
http://etc.wharton.upenn.edu:8080/Etc3beta/Source.jsp

-steve

On Sat, Oct 11, 2008 at 4:02 AM, Jim Andrews <[redacted]> wrote:
>> the project wants to make a cynical and, yes, misanthropic
>> statement
>> against human-only poetry in order, it seems, to say "if a
>> machine can do it,
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>> the primary
>> intent of the project)
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> humanity being diminished. fear of poetry being diminished; fear of poets
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> human about it.

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> computer was written by a person. it's about trying to explore the
> difference as poetically, dramatically, and thoughtfully as possible.
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> software: fear and its predictable responses.
>
> ja
> http://vispo.com
>
>

--
Stephen McLaughlin
Schilperoortstraat 84 A2
3082SX Rotterdam, NL

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382. **steve d. dalachinsky**
Re: Looking for accessible poetry rec's
Sat 11 Oct 2008

---

steve dalachinsky's final nite over 200 pages that deal with music racial issues religion politics abortion etc really accesible stuff to a bit out there (shameless plug) tom savage's work

On Thu, 9 Oct 2008 20:58:04 -0700 steve russell <[redacted]>
writes:
> among the recently departed, Cid Corman is excellent. Not well known
>
>
>
> among the recently departed, Cid Corman is excellent. Not well known
> beyond D.C., but a very prolific, living poet, Dean Blehert. Though
> I warn you, he's a, ugh, committed Scientologist. Also accessible
> and extemely prolific, Lyn Lifshin.
>
>
>
> ----- Original Message ----
> From: Luke Schlueter <[redacted]>
> To: [redacted]

> Sent: Thursday, October 9, 2008 12:48:06 PM
> Subject: Looking for accessible poetry rec's
>
> Hi all,
>
> I'm creating a contemporary poetry list that will consist of works
> that have significant literary merit and yet are accessible to a
> non-specialist audience (think Collins, Dunn, Oliver, Hass, Kooser,
> Olds etc.). I would be very pleased if you might recommend some
> authors/works that would fall into this category.
>
> Much appreciated,
> Luke
>
>
>
>
>
>
>
>

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383. Kyle Schlesinger
IN YOUR DREAMS by Ted Greenwald
Sat 11 Oct 2008

Ted Greenwald's 30th book, In Your Dreams, new from BlazeVox.

Ted Greenwald¹s 30th book consists of 79 72-line poems, each with his trademark recombinatory drop-stitch weave. As a basic pattern, which is varied, each poem¹s 26 demotic lines is repeated in 9 interlinked free triolets (ABCACDABDEFDFGDE). In Your Dreams is almost, then is, hard to say, In Your Dreams is almost, hard to say, autopoiesis, In Your Dreams is almost, then is, autopoiesis, flickering fugal strobe of the everyday, or sublime sonic moiré, autopoiesis, or sublime sonic moiré, spoken and shimmering, autopoiesis, flickering fugal strobe of the everyday. ‹Charles Bernstein

In your dreams, text messages are cinematic connectives; in the rushes of Ted Greenwald¹s talking pictures, a spoken grammar steps out of the voice and into language proper, only to find that the comma is an extra (Natalie Wood plays the waitress¹s pad; Laurence Harvey, the double helix). Shots and cuts are

balanced for maximum clarity and accommodation. What happens next is in the present tense. ‹Miles Champion

As the centered layout replicates a spinal column or double helix of symmetrical verticality that allows the eye to scan rapidly down through each stack of lines, the use of interwoven repetition creates an echoic choral effect that builds-in rhythmic intensity: In Your Dreams. Two steps forward, one step back, these improvised speeches for an in-town head reverberate with second, third and fourth takes that take out loans on short-term memory only to break the bank of thought-heard voices and walk right through the door in a hum. ‹Kit Robinson

The poems to be found in this extraordinary book exert obsessive fascination, and they do so on numerous fronts. The title, In Your Dreams, suggests that this is a dream book; it is important to note, however, that the dreams are not materials of Ted Greenwald¹s inward musings. They are propelled outward, rather, to ³your dreams,² which is to say ours‹we of the shared, not-so-nice realities of the contemporary world. It is also important to note the affective import of the title: it is witty and slightly melancholy and caustic and confrontational. The poems reflect not some dreamy inner consciousness but on-going social processes with their intricate (and some might say relentless) patterns. Patterning is perceptible in the structure of the poems, and that is a manifest source of the technical fascination they yield. Indeed, Greenwald has produced a masterpiece of the American variable foot. But the emotional power of this utterly compelling book emerges from the inter-personal conditions that give the poems their thrust. The poems speak in and out of love, irritation, tension, wry amiability, nervous and unnerving intimacy; they represent daily interplay, quotidian perseverations; they resonate with comic intensity and the blues. That¹s it: they are beautiful and very bluesy. ‹Lyn Hejinian

Editors: Miles Champion and Kyle Schlesinger
Design: Cuneiform
Publisher: BlazeVox
Paperback: 256 pages
ISBN-10: 193428954X
ISBN-13: 978-1934289549
Product Dimensions: 8 x 5.2 x 0.6 inches
Available from Amazon.com and BlazeVox Books

Read an excerpt of In Your Dreams at:
http://epc.buffalo.edu/authors/greenwald/index.html

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384. **Barrett Watten**

Announcing Grand Piano 7

Sat 11 Oct 2008

Featuring essays on poetry and music
& a chronology of book publications, 1965–85

THE GRAND PIANO, PART 7

An Experiment in Collective Autobiography, San Francisco, 1975-1980. Part 7, by Kit Robinson, Carla Harryman, Lyn Hejinian, Ron Silliman, Bob Perelman, Barrett Watten, Ted Pearson, Tom Mandel, Steve Benson, and Rae Armantrout. 208 pp.

The seventh installment contains new essays on poetry and music by Hejinian, Silliman, Watten, Pearson, and Mandel; an essay on poetry, performance, and conceptual art by Harryman; and writings on poetics and culture by Robinson, Perelman, Benson, and Armantrout. It also contains a collectively edited "Chronology: Timeline of Book Publications Significant for The Grand Piano, 1965–85," a representative list of predecessors, contemporaries, and contexts.

http://www.english.wayne.edu/fac_pages/ewatten/images/homepage/gp7front.jpg

NEW! MP3 files of Grand Piano readings at the Poetry of the 70s conference (with Benson, Robinson, and Watten), June 2008, and the October 2008 Grand Piano reading in Detroit (with Benson, Robinson, Watten, Hejinian, Harryman, Mandel, and Pearson) can be accessed at:

http://www.thegrandpiano.org

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Designed and published by Barrett Watten, Mode A/This Press (Detroit), 6885 Cathedral Drive, Bloomfield Twp., MI 48301.

Distributed (individual orders and trade) by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1408

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385. **jared schickling**
Re: EXCITED for the math
Sat 11 Oct 2008

dear Troy,

"Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people."

I've heard you say "facts" over and over. But I actually haven't seen any. Could you please list some in support of your claims? For example, saying the US isn't the biggest polluter on this planet, the one called Earth, is a claim. Saying a free market is our salvation is a claim.

The problem with freeing up the market is when you add advanced technologies to such human inevitabilities as lust and greed, the result is precisely the opposite of a free market. A free market works for the Maasai or the Tanala because possessing a rudimentary technology means the earth acts as a check on how much power, in the form of capital, one can acquire. But here that ain't the case. If you provide folks with the means to acquire and consolidate in the hands of a few ever greater amounts of wealth and power, you can be damn sure it will happen. Thus in part the necessity of "governance."

Now, I can anticipate your objection, as it's already appeared in the discussion, that all the rich folks let that wealth trickle down to all the poor and middling folks. But cultivating a situation where MOST folks spend 50, 60, 70 hours a week at the factory or bakery or hospital or pizza shop or walmart without receiving adequate healthcare or retirement insurance or vacation time and all the while struggling just to keep the house or pay the rent or pay for the kids while the income gap between them and yr average CEO is at historic highs, and keeps widening, and where their companies keep posting record profits, don't sound like a fair or responsible distribution of wealth. It certainly don't sound like yr trickle-down-doohickey is worth the paper it's written on. See if yr theories don't meet with some suspicion on the streets of Michigan.

But most importantly, one must recognize that affluence don't equate with health. Fact: according to clinical definitions: Psychologically we're the sickest population on the planet. Fact: according to stats: Physically we're the most violent. Hence my problem with fetishizing the marketplace. Fact: according to annual figures: We're the biggest polluter on the planet. (yes, I've been to your so-called "third world," more than once--yes, the streets are dirtier--yes, looking out my window--ah the spectacle!)(i also noted along those dirtier

streets friendlier and livelier faces and demeanors, if the preponderance of smiles and willingness to talk and laugh are any kind of index, compared to any Amerikan city or town I've been to)

And if I may, you might avoid being labeled "incendiary" if you erase such blanket condemnations as "green" and "left" from your mind. Unless of course you can define your terms a little more precisely. Remember your own claim to logic and rationale.

Jared Schickling

p.s. i hope this conversation ends soon. it grows boring.

_____ Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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386. **Troy Camplin**
Re: Excited for the math
Sat 11 Oct 2008

Let me clarify, then. I oppose the following economic systems: marxism, socialism, fascism, Keyneseanism, capitalism (as defined by Marx, who coined the term), and interventionism by any name. All of these are man-designed systems or man-interventionary systems. I support naturally-occurring spontaneous order economies. That's not a right-wing position, as the political Right is not pro-market (Pat Buchanan once said "I oppose the free market."). If you consider Bush to be a member of the Right, then the recent activities of him in regards to the economy should belie any support of the free market, as he has done nothing but undermine it. The most recent evidence: the suggestion that the federal government partially nationalize the banks. That's not pro free markets by any stretch of the imagination. That's the kind of things you would expect from Hugo Chavez.

I'm not saying there aren't good ideas in Marx. I take good ideas wherever they come from. But if one is to take the overall political ideology of Marxism, I do oppose it. The contemporary Left is primarily Marxist, though of course the Left historically had its origins in the French Revolution. Still, the secular egalitarianist ideals are still to be found there. The Right also had its origins in the French Revolution -- they were the religious royalists. Neither side were friends of the free market. At the time "liberals" were those who, like me, supported the free market, supported representational democracy, supported science, and supported free expression in the arts and in life. Over time, the

Left began to take on support of democracy, seeing it as a way of achieving their goals through the manipulation of the populace. Science was making such progress that some began to argue that we could create a "scientific society," which is where socialism had its foundation. The technocrats believed that we could learn all there is to know about the physical world, therefore we could learn everything about how an economy runs, and we could therefore learn how to design an economy so that it was perfectly efficient and everyone was treated equally. The science of the time showed them that, though what we have since learned from systems science is that such a dream is impossible. Still, you hear it in political rhetoric all the time with promises to "make things more efficient." Science has left the Left far behind. The response? To adopt an anti-science postmodernist world view. Which is where we are now at politically in the U.S. In Europe, they are still trying to fit systems science into Marxism, which requires them ignoring what systems science says about systems, particularly self-organization. Other problems occur when they don't differentiate between entities and environments.

Other things that don't place me anywhere near the Right: my strong support for gay rights, including state recognition of gay marriage, my support for equal rights and protections under the law, my opposition to the government being involved in private life, my support for drug legalization and for legalizing prostitution and gambling, and my support for transparency in government and economy. My cosmology is big bang cosmology and emergent complexity, and I take an evolutionary perspective on most things. Of course, much of this puts me in direct opposition to many on the Left in the U.S. as well.

Troy Camplin

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 9:38:55 PM
Subject: Re: Excited for the math

Your behavior is incendiary because you make statements like: "Being flexible doesn't mean believing anything yur Leftist professors threw at you in school" and "The only inflexibility to thought I have encountered have been from the Left" those are very broad, very unqualified statements which attack large swaths of the subscribers to this mailing list which i think most anyone would acknowledge has a primarily left leaning demographic.

i would quibble that your support of open markets and what appear to me to be largely libertarian sympathies are in fact right wing positions. but i'm not particularly interested in those sorts of conversations. what i would say is that the economic and political view that you appear to support is one that to me

appears to be every bit as sectarian as the brands of marxism you appear to be talking about, which, and please correct me if i'm wrong, seem to be limited to only extremist views like marxist/leninism and maoism.

there are interesting ideas to be found in marxism, and while i don't consider myself a marxist I do think that you're doing the same thing you accuse leftists of by painting marxism with so broad a brush.

of course, this whole conversation ignores the real differences between the political economic philosophies of social democracy, socialism, communism, and marxism. and of course, one does not need to be any of those things to make an intelligent critique of monetarist/milton friedman style laissez faire capitalism. The term "free market fundamentalist" was coined by Joseph Stiglitz, who is a neo-Keynesian, and like it are not Keynes and his descendents are also capitalists. George Soros additionally makes a strong critique of the laissez faire in favor of strong mixed economies, and my guess is that you and he probably agree on an awful lot.

if i've misunderstood or misconstrued your positions at all, i apologize for that. i simply wanted to point out that there appeared to be a disconnect between the style of your rhetoric and its content, as there was what appeared to me to be a contradiction between your criticism of your opposition and the manner in which that criticism was offered. a certain kind of postmodern read could be taken of your statements that implied that everything you've written is in fact ironic.

there are elements of that in Plato's republic as well, though, so even if i'm right you're in pretty good company.

On Oct 11, 2008, at 9:42 AM, Troy Camplin wrote:

> *Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people.*
>
> *My arguments are not anti-democratic, as you imply. Democracy, too, is a spontaneous order -- but of a different kind. Nor are my arguments from the Right. I have as little use for the thoughtless ideology of the Right as I do for that of the Left. I am interested in facts, when it comes to economics. Ideas belong to the realm of politics and philosophy. If you want to discuss ideas, we can move the discussion into those arenas.*
>
> *And why is it that my behavior is "incendiary," but all those on the Left who have been attacking me aren't? It seems to me that the*

only way you can even begin to think they haven't been incendiary is because you side with them. Please note, though, that up to this point, I haven't yet complained about such irrational tactics.

Troy Camplin

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 7:02:11 PM
Subject: Re: Excited for the math

attributing the ideas of the opposition soley to the mindless acceptance of dogma (an epistemology that knows no political allegiance) rather than accepting that reasonable people can differ greatly on fundamental principles of politics and economics is the root cause of close-mindedness. without taking opposing viewpoints seriously, which clearly you do not given both your dismissal of the opposition as worthy of the title and your obvious ignorance of the arguments in favor of progressive democratic principles, a claim to open mindedness is absurd.

I am pointing this out to you not because I want to insult you, although I grant that saying this about someone is insulting, but because i don't think you realize quite how absurd your claims are and would like to give you the benefit of the doubt that you would like to avoid such errors in the future.

I would also like to point out that what you may not also realize is that your incendiary behavior and ocmments may have the opposite effect that you intend. In my own case, i found myself a center left classical liberal driven to the left looking for political allegiance thanks to the ignorance and tactical foulplay that's come from the right over the last ten to fifteen years. In other words, the kind of absurdity on display in your attitudes sir are precisely the sort of thing that radicalized me. it had nothing to do with my college professors.

On Fri, 10 Oct 2008, Troy Camplin wrote:

Well, let's see, I'm 1) not a nationalist, 2) not a socialist, so it would be impossible for me to be a fascist. The only inflexibility to thought I have encountered have been from the Left, whose thoughts have certainly fossilized over the years. Of course, that is because of their strong aversion to poetry, as demonstrated by the "poets" on the postmodern Left (which in fact

> *has ITs roots in fascism and Marxism both). Being flexible doesn't mean believing anything yur Leftist professors threw at you in school, nor is it believing just anything any everything. Open-mindedness and being willing to change your mind based on a change in your knowledge of the facts, yes; being so open-minded your brain falls out so that you'll fall for anything, no.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Roy Exley <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, October 10, 2008 5:57:12 AM*
> *Subject: Re: Excited for the math*
>
> *Dear Troy Camplin,*
>
> *Interdisciplinarian or no, I think you might be in the wrong place - I sense*
> *there are no converted to preach to here - which is what you seem to be*
> *attempting. I imagined that an interdisciplinarian would have demonstrated*
> *more flexibility of thought and certainly no traces of allegiance to fascism. Hey anyway, I thought this was a forum for poetry and not politics,*
> *(I know, poetry without politics is a paradox - but politics without poetry*
> *is the fossilization of culture!) so I take back what I said.*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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387. **Troy Camplin**
Re: Fwd: Generation game? (was fake antho)
Sat 11 Oct 2008

When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.

Troy Camplin

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Saturday, October 11, 2008 10:04:56 AM
Subject: Re: Fwd: Generation game? (was fake antho)

Dear Alan:

I don't think that the discussion means that "the right has won," at all. Perhpas some might see the creators of the programme producing the Anthology as "the Right" as it is intended as an anti-experimental example; that is, that a computer program can produce peoms just as intersting as any given set of "experimental" as well as dead poets.

The anaology with terorism is not to say at all that the anhtology is terrorist, or even terrifying. For you it brought a sense of wonder, and wonder is something the world is ever in good need of.

I think that --well, I know in my case, what intersts me and brings a sense of wonder is how many things have a doubled, punning nature, are two edged swords. On the one hand a method may produce an anthology of poems; on the other hand the same method may be used to fill a prison with "suspects" complete with the "evidence" from an "unidentified source."

Personally, I don't think there is a "terrorist" aspect to the project in itself,; rather, like many hoaxes, it is intended to expose an aspect of something whith which the authors are in disagreement, or are crritical of, or simply laughing at.

The real Terror is when the State uses forged documents and faked evidence to begin genocidal Wars as the US State has in Iraq. The use of lies to mureder milions and destroy an entire society and culture--well, the US has done this before, right "at home," it is only that the technology used has changed.

Barry has a very good point. I don't know if anyone here--I am sure many probably have!--has run into someone they know who is a hard core Dead Head, and has just acquired about a hundred new bootleg tapes and CDs of Dead shows from various tours that they immmediately kindap you and hold you hostage until you have gone with "on the journey" for many long long long

hours, far longer than one can bear, if one were not a captive audeince so to speak.

When you have heard about fifty different versions of the same song which are being played amazingly almost exactly the same--even the "jams" after awhile are incredibly similar--the non Dead Head is bewildered by the endurance for montony and self-consistence which one's Dead Head friend has. yet al the while, the Dead head will point out some very tiny difference, some slightly different vibration in the Cosmic groove--as though this is a Revelation from the Mighty Source itself.

I've been passionate about some artists in the same manner, and listened to every single creaky old vinyl, every bootleg, every cassette recorded radio show, of some one whose music I was manic about--and within the same song performed a different time heard entire symphonies of difference, where others might not distinguish anything much other than a variation in the degree of the quality of the recording from good to barely non-noise sounds.

I also used to collect versions of the smae song done by as many artists as I could find, especially obscure Punk gargae band versions of massively covered songs. One might hear five or six bands in a row that sounded almost identical, trying their hardest to sound note for note like the Yardbirds, say. Then would come some explosion and a suddenly completely different version, so different that in effect it was a completely new song.

(In Jamaica, when an artist cut a cover, they called it simply "Version.")

As an auctioneer in Vermont my brother and I were fans of said once, when selling "a real special pair of tires,"--"what makes these tires so special, you see, is that one's the same and the other's different."

And they sold at quite a good price!

Lists of names with affixed "crimes" have been produced throughout history to send persons to prison or beheadings, the gallows or simply to vanish into the Blacklist oblivions. It is simply that now with computers having at their disposal such massive lists of names and amounts of information--as well as disinformation--one could indeed compile both an Anthology of poetry as well as a list of suspects to be "detaineed indefinietly."

The wonder to me is how different--or even the same-- persons, taking the same method, may see quite different methods of employing it.

After all, not that long after the invention of writing in ancient Iraq--the first forgeries also began to appear.

Considering what has happened to Iraq based on forgeries-- one may ask, is that thanks there is for the invention of writing?--

As though writing itself is to pen a Pandora's Box!--

On Thu, Oct 9, 2008 at 10:28 PM, Barry Schwabsky <
[redacted]> wrote:

> *given that a certain number of "cursory read*
> *Catherine Dalt writes:*
>
> *given that a certain number of "cursory readers" and*
> *one "writer" see a homogenity, and a certain number of readers -- and an*
> *editor -- see a divergence: are the recombinant poems actually separable,*
> *or*
> *individual poems?*
>
> *---An interesting question, but one that arises any time a body of work*
> *seems self-consistent. Maurice Sceve's Delie, anyone?*

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388. **Murat Nemet-Nejat**
Re: Let Machine Poetry Be Machine Poetry
Sat 11 Oct 2008

Tom,

Thank you. I was fascinated to read the perimeters within which Jim Carpenter has built his program: a grammatical model interacting with a finite lexical set. I would be curious to know how one can build a grammatical model which, it seems to me, may contain infinite variations. I wonder if by grammatical model he means a set of rhetorical devices, which is more circumscribed.

I am particularly fascinated by his idea of an "inhibiting" dimension to contain the "irrational exhuberance" of his software program, its permutative possibilities, to prevent the result fom turning into "gibberish." A few months ago, I was discussing with Chris Funkhauser an idea he posits in the last section of his book, *Pre-Historic Digital Poetry * (a great book, by the way). Chris says that for digital poetry truly to become its own, first, it must develop a sense of the "outside"; second, the digital language must integrate the ability to "learn." I responded that, since in digital work learning consists of positive reinforcements of responses to it, does learning not progressively narrow down the range within which the program moves -which is the very opposite of developing an outside. I told him perhaps what digital work needs is the ability to un-learn, to create resistances to its cumulative knowledge (or, may be put in another way, its permutational impulse). Resonance occurs moving through a

resistant space. I wonder if Jim Carpentar's inhibiting dimension is pointing to something similar to "unlearning" or if it has a more limited practical application, basically an attempt to create "balance," a kind of golden rule.

Ciao,

Murat

On Sat, Oct 11, 2008 at 9:29 AM, Tom Orange <[redacted]> wrote:

> *eric and others,*
>
> *jim carpenter, who authored the software that created the poems used in the issue 1 anthology, is very clear about his intentions, the availability of the code, demonstrations of the parameters under which it can be run, etc. here:*
>
> *http://etc.wharton.upenn.edu:8080/Etc3beta/Erika.jsp*
>
> *note also that stephen mclaughlin, who compiled the list of names and added them to the poems compiled by carpenter's software, like had intentions other than (or at least not 100% consistent with) those of carpenter.*
>
> *allbests,*
> *tom orange*
>
> ---
>
> *Date: Fri, 10 Oct 2008 11:50:52 -0500*
> *From: Eric Elshtain <[redacted]>*
> *Subject: Let Machine Poetry Be Machine Poetry*
>
> *The great and tawdry paradox of the pseudo-hoaxy "fake anthology" is that while the project wants to make a cynical and, yes, misanthropic statement against human-only poetry in order, it seems, to say "if a machine can do it, then poetry is dismissed as an endeavor" (I'm 99% certain this is the primary intent of the project) it, the project, must LEGITIMiZE ITSELF by pretending to be human!?*
>
> *In that, the whole project feels like a sham on the face of it. Let alone that fact that the "sophisticated algorithm" does nothing that hasn't been done*

already
by poetry-generating programs dating from the 1970s (Racter, for one) and
even earlier. It's not at all that difficult to get a computer to spew
out
free verse
using source texts based on some form of Markov Chain or other stochastic
logic, nor is it that difficult, in the open field that is poetry, to hit
upon a few
machine-assisted poems that read, in style, like poetry written by mere
humans. Joshua Kotin wrote a trim essay a few years back on this very
subject:
what are the implications of a poetic "style" if a computer can
successfully
mimic that style?

So, yes, machine assisted poetry raises very interesting questions about
poetic
origin, readership, authorship, &c but without the need for clap-trap
one-
upmanship (one-upmachineship??) and thumbing one's nose at human-only
poetries.

Let machine poetry be machine poetry! Let computer-assisted poetry be
just
that--another tool in the procedural verse tool box. It's a shame to
reduce
machine-assisted poetry to the level of a bad joke.

Also--can anyone else use this software? Can we see the code?

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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389. **angela vasquez-giroux**
Re: EXCITED for the math
Sat 11 Oct 2008

"See if yr theories don't meet with some suspicion on the streets of Michigan."

I live in Michigan, in Lansing, to be specific, where the median income is somewhere around poverty level. No one I know has seen any type of trickle-down help, myself included.

Freeing up the market won't help until the government stops intervening. If this country is to have a truly free, capitalist market, then no more bailouts, for anything. No government intervention in the market. I give it less than a decade to implode.

On Sat, Oct 11, 2008 at 12:35 PM, jared schickling
<[redacted]>wrote:

> *dear Troy,*
>
> *"Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people."*
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> *I've heard you say "facts" over and over. But I actually haven't seen any. Could you please list some in support of your claims? For example, saying the US isn't the biggest polluter on this planet, the one called Earth, is a claim. Saying a free market is our salvation is a claim.*
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> *The problem with freeing up the market is when you add advanced technologies to such human inevitabilities as lust and greed, the result is precisely the opposite of a free market. A free market works for the Maasai or the Tanala because possessing a rudimentary technology means the earth acts as a check on how much power, in the form of capital, one can acquire. But here that ain't the case. If you provide folks with the means to acquire and consolidate in the hands of a few ever greater amounts of wealth and power, you can be damn sure it will happen. Thus in part the necessity of "governance."*
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> *Now, I can anticipate your objection, as it's already appeared in the discussion, that all the rich folks let that wealth trickle down to all the poor and middling folks. But cultivating a situation where MOST folks spend 50, 60, 70 hours a week at the factory or bakery or hospital or pizza shop or walmart without receiving adequate healthcare or retirement insurance or vacation time and all the while struggling just to keep the house or pay the rent or pay for the kids while the income gap between them and yr average*

> *CEO is at historic highs, and keeps widening, and where their companies keep posting record profits, don't sound like a fair or responsible distribution of wealth. It certainly don't sound like yr trickle-down-doohickey is worth the paper it's written on. See if yr theories don't meet with some suspicion on the streets of Michigan.*
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> *But most importantly, one must recognize that affluence don't equate with health. Fact: according to clinical definitions: Psychologically we're the sickest population on the planet. Fact: according to stats: Physically we're the most violent. Hence my problem with fetishizing the marketplace. Fact: according to annual figures: We're the biggest polluter on the planet. (yes, I've been to your so-called "third world," more than once--yes, the streets are dirtier--yes, looking out my window--ah the spectacle!)(i also noted along those dirtier streets friendlier and livelier faces and demeanors, if the preponderance of smiles and willingness to talk and laugh are any kind of index, compared to any Amerikan city or town I've been to)*
>
> *And if I may, you might avoid being labeled "incendiary" if you erase such blanket condemnations as "green" and "left" from your mind. Unless of course you can define your terms a little more precisely. Remember your own claim to logic and rationale.*
>
> *Jared Schickling*
>
> *p.s. i hope this conversation ends soon. it grows boring.*
>
> _____
> *Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.*
>
> *http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008<http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns%21550F681DAD532637%215295.entry?ocid=TXT_TAGLM_WL_domore_092008>*

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390. **Troy Camplin**
Re: EXCITED for the math
Sat 11 Oct 2008

To ignore history is to ignore facts. History shows that the countries with the freest economies were and are the richest countries -- for everyone living there. History shows that countries with the least free economies have been poorest and the worst polluters.

You mistake mixed and interventionist economies with free markets. You complain about power, then want to hand it all over to a handful in government. The free market distributes power. Government concentrates it. At least, history shows this to be true. Rather than opposing free markets, one should insist on their being institutions in place that prevent concentrations of power that create the problems to recognize. I will say, though, that the free market system does not occur in tribal situations. It emerges with complexity of society.

I am not at all interested in a equal distribution of wealth. That has never created wealth anywhere. Resentment is what makes people want equal distribution, and resentment destroys the soul as well as society. Those sour faces come from resentment, fostered by those who want redistribution of wealth. A fair distribution of wealth occurs when people engage in things that result in a just creation of wealth -- when they engage in free and open trade with others.

The U.S. is not the most violent, though we are up there.. We are not the biggest polluters, despite the fact that we are the biggest consumers. Pollution is waste, and anybody who wants to maximize profits wants to eliminate waste. We are anti-social in this country for reasons that have little to do with the free market, and more to do with certain psychologically isolationist ideologies such as existentialism and postmodernism that have pervaded this country. Most rural areas are still quite friendly, by the way.

I, by the way, am quite green. I don't think I ever used that term in a negative way. I think the Leftist greens are not so much green as red, so I do oppose them. There is a kind of free market green of which I am a member. Property rights are the best way to keep the planet green and to protect species (as a recent Science article suggests in recommending we get rid of the fisheries commons if we want to avoid making certain species extinct and to avoid a fisheries collapse).

Troy Camplin

----- Original Message ----
From: jared schickling <[redacted]>
To: [redacted]
Sent: Saturday, October 11, 2008 11:35:02 AM
Subject: Re: EXCITED for the math

dear Troy,

"Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on

how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people."

I've heard you say "facts" over and over. But I actually haven't seen any. Could you please list some in support of your claims? For example, saying the US isn't the biggest polluter on this planet, the one called Earth, is a claim. Saying a free market is our salvation is a claim.

The problem with freeing up the market is when you add advanced technologies to such human inevitabilities as lust and greed, the result is precisely the opposite of a free market. A free market works for the Maasai or the Tanala because possessing a rudimentary technology means the earth acts as a check on how much power, in the form of capital, one can acquire. But here that ain't the case. If you provide folks with the means to acquire and consolidate in the hands of a few ever greater amounts of wealth and power, you can be damn sure it will happen. Thus in part the necessity of "governance."

Now, I can anticipate your objection, as it's already appeared in the discussion, that all the rich folks let that wealth trickle down to all the poor and middling folks. But cultivating a situation where MOST folks spend 50, 60, 70 hours a week at the factory or bakery or hospital or pizza shop or walmart without receiving adequate healthcare or retirement insurance or vacation time and all the while struggling just to keep the house or pay the rent or pay for the kids while the income gap between them and yr average CEO is at historic highs, and keeps widening, and where their companies keep posting record profits, don't sound like a fair or responsible distribution of wealth. It certainly don't sound like yr trickle-down-doohickey is worth the paper it's written on. See if yr theories don't meet with some suspicion on the streets of Michigan.

But most importantly, one must recognize that affluence don't equate with health. Fact: according to clinical definitions: Psychologically we're the sickest population on the planet. Fact: according to stats: Physically we're the most violent. Hence my problem with fetishizing the marketplace. Fact: according to annual figures: We're the biggest polluter on the planet. (yes, I've been to your so-called "third world," more than once--yes, the streets are dirtier--yes, looking out my window--ah the spectacle!)(i also noted along those dirtier streets friendlier and livelier faces and demeanors, if the preponderance of smiles and willingness to talk and laugh are any kind of index, compared to any Amerikan city or town I've been to)

And if I may, you might avoid being labeled "incendiary" if you erase such blanket condemnations as "green" and "left" from your mind. Unless of course you can define your terms a little more precisely. Remember your own claim to logic and rationale.

Jared Schickling

p.s. i hope this conversation ends soon. it grows boring.

_____ Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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391. Elizabeth Switaj
Re: Fwd: Generation game? (was fake antho)
Sat 11 Oct 2008

Ironically, that sort of statement places more importance on the easily analyzable structure and technique of a poem than on its subjective effects. Dickinson, who I seem to recall writing in formal verse, would have been horrified. More to the point, it seems to ignore even devalue the main difference between we humans and machines so far, which is that capability for irreproducible and not-wholly-logical internal experience. Last I checked, the definition of interesting was more connected to that than to whether a machine could imitate an item's structure.

Furthermore, I wonder if it has occurred to you that it's possible that people haven't created sonnet-writing programs because the people creating writing programs are more interested in experimental styles.

Elizabeth Kate Switaj
elizabethkateswitaj.net

On Sat, Oct 11, 2008 at 9:49 AM, Troy Camplin <[redacted]> wrote:

> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*

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392. Elizabeth Switaj
Re: Excited for the math
Sat 11 Oct 2008

Having watched this conversation for a bit, I'd like to make a few suggestions towards the possibility of creating a good-faith exchange that might actually open up some interesting debates:

1) Don't use the terms socialism or communism. Clearly, there are several different definitions of it in play in this conversation. Socialism with Chinese characteristics, for example, as I personally witnessed in the PRC, has nothing to do with any theoretical socialism or communism I've ever heard of. While I have far less personal experience with the Kingdom of Cambodia, what people I met there told me would lead me to conclude the same. If you want to say socialism or communism, say instead what you mean by those words.
I'm not trying to say here that anyone is using an incorrect definition, merely that right now the use of different definitions is getting in the way of a good conversation.

2) Drop the terms Left and Right; while they can be a useful shorthand, their use in this conversation seems to be leading to a lot of jabs and emotional outbursts that are not helping.

3) Try to ask questions, and not merely rhetorical ones, in your emails. I have never been able to understand someone better without asking questions, and trying to understand someone better is a big part of doing something other than simply try to prove that you're correct.

Anyway, these are just a few ideas that come from my own efforts to spend less time engaged in pissing matches on the Internet and more time learning from other people (and if you don't think a woman can piss farther than the guys, then you've never met one who was a Camp Fire girl.)

Elizabeth Kate Switaj
elizabethkateswitaj.net

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393. Anny Ballardini
Re: Let Machine Poetry Be Machine Poetry
Sat 11 Oct 2008

Under 'About' :

This project originated as a graduate research project the intent of which was to learn whether machine-generated poems could compete in the marketplace with the poems of blooded authors. (They can.) But it has evolved into an aesthetic proposition: That the MACHINE is a legitimate methodology for artistic expression.

In so doing it has also become a barometer for measuring the sincerity (even the humanity) of the community of academic writers and critics whose gatekeeper status it openly seeks to subvert: We're pretty sure they aren't wearing any clothes, but you never know, they might just have a corner on the invisible threads market.

That is not to say that the project is an elaborate articulation of the often voiced objection to contemporary art that "My 5-year-old could do that!" And the obvious response: "But she didn't." That is not it at all. Rather, the project seeks to disrupt the Academy's mission of exclusion, its selfishness and greed, its supercilious arrogance. It does so by composing texts that democratize both the processes of reading and writing. It's obvious that many of Erica's poems are as good as most of what emerges as academic verse. But more important, absent an author, any reader's reading is a valid reading.

In short, We don't need no fucking academician to tell us how we don't get it, how we could never get it. We get it--we *always* got it.

Fine with me, it goes with the Dadaists (1916-1920), nothing new under the usual Sun. It also stuck with our private pasts, usually a typical adolescent syndrome. It sticks with us, otherwise we would not be here in this moment typing and typing and trying to invent. The Machine is new, partly. As Eric Elshtain already said, we had Racter before (1970, exceptional, indeed!). The same quotation shows where we are:

*poetry is still the biggest snob-racket in the Arts with little poet groups battling for power - Charles Bukowski

* *The* We, children of Bukowski. Then, why am I disturbed? Why am I writing in this moment? I don't think that I am a fucking Academician, even if I teach. Nor do I think that Barry Schwabsky is, nor Tom Orange. We could be sharing the rules of a competition for the "best," but within this process there is a refinement that requires a lot of work. If on one side I applaud this Anthology, on the other I do not agree with the verbalization of the Authors. Authors, by the way, who are themselves part of the same process since the Experiment was "originated as a graduate research project."

Just this. I accept their work and cheered it. They should be humble enough to accept mine.

On Sat, Oct 11, 2008 at 6:52 PM, Murat Nemet-Nejat <[redacted]>wrote:

> *Tom,*
>
> *Thank you. I was fascinated to read the perimeters within which Jim Carpenter has built his program: a grammatical model interacting with a finite lexical set. I would be curious to know how one can build a grammatical model which, it seems to me, may contain infinite variations. I wonder if by grammatical model he means a set of rhetorical devices, which is more circumscribed.*
>
> *I am particularly fascinated by his idea of an "inhibiting" dimension to contain the "irrational exhuberance" of his software program, its permutative possibilities, to prevent the result fom turning into*

*"gibberish." A few months ago, I was discussing with Chris Funkhauser an idea he posits in the last section of his book, *Pre-Historic Digital Poetry
* (a great book, by the way). Chris says that for digital poetry truly to become its own, first, it must develop a sense of the "outside"; second, the
digital language must integrate the ability to "learn." I responded that, since in digital work learning consists of positive reinforcements of responses to it, does learning not progressively narrow down the range within which the program moves -which is the very opposite of developing an outside. I told him perhaps what digital work needs is the ability to un-learn, to create resistances to its cumulative knowledge (or, may be put in another way, its permutational impulse). Resonance occurs moving through a resistant space. I wonder if Jim Carpentar's inhibiting dimension is pointing to something similar to "unlearning" or if it has a more limited practical application, basically an attempt to create "balance," a kind of golden rule.*

Ciao,

Murat

On Sat, Oct 11, 2008 at 9:29 AM, Tom Orange <[redacted]> wrote:

eric and others,

*jim carpenter, who authored the software that created the poems used in the
issue 1 anthology, is very clear about his intentions, the availability of
the code, demonstrations of the parameters under which it can be run, etc.
here:*

http://etc.wharton.upenn.edu:8080/Etc3beta/Erika.jsp

*note also that stephen mclaughlin, who compiled the list of names and added
them to the poems compiled by carpenter's software, like had intentions other than (or at least not 100% consistent with) those of carpenter.*

*allbests,
tom orange*

Date: Fri, 10 Oct 2008 11:50:52 -0500
From: Eric Elshtain <[redacted]>
Subject: Let Machine Poetry Be Machine Poetry

The great and tawdry paradox of the pseudo-hoaxy "fake anthology" is that while the project wants to make a cynical and, yes, misanthropic statement against human-only poetry in order, it seems, to say "if a machine can do it, then poetry is dismissed as an endeavor" (I'm 99% certain this is the primary intent of the project) it, the project, must LEGITIMiZE ITSELF by pretending to be human!?

In that, the whole project feels like a sham on the face of it. Let alone that fact that the "sophisticated algorithm" does nothing that hasn't been done already by poetry-generating programs dating from the 1970s (Racter, for one) and even earlier. It's not at all that difficult to get a computer to spew out free verse using source texts based on some form of Markov Chain or other stochastic logic, nor is it that difficult, in the open field that is poetry, to hit upon a few machine-assisted poems that read, in style, like poetry written by mere humans. Joshua Kotin wrote a trim essay a few years back on this very subject: what are the implications of a poetic "style" if a computer can successfully mimic that style?

So, yes, machine assisted poetry raises very interesting questions about poetic origin, readership, authorship, &c but without the need for clap-trap one-upmanship (one-upmachineship??) and thumbing one's nose at human-only poetries.

> *Let machine poetry be machine poetry! Let computer-assisted poetry be just*
> *that--another tool in the procedural verse tool box. It's a shame to reduce*
> *machine-assisted poetry to the level of a bad joke.*
>
> *Also--can anyone else use this software? Can we see the code?*
>
> *Eric Elshtain*
> *Editor*
> *Beard of Bees Press*
> *http://www.beardofbees.com*
>
> *guidelines*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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394. **amy king**
Fri. Oct 24th -- Sat.,Oct. 25th!! Ducks & Carolinians ...
Sat 11 Oct 2008

STAIN OF POETRY
presents

Fri., Oct. 24th @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

** Browning, Cohen, Herron,
Howe, Rumble, and Svalina **

&

SPECIAL EVENT: UDP Swedish Authors
and Translators

Sat., Oct. 25th @ 6 p.m. - Stain Bar - Williamsburg, Brooklyn

** Johannes Göransson,
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~~~~~~~~~~~~~~

October 24th
@ 7 p.m.

Sommer Browning has
a chapbook out with horse less press called Vale

Tudo and another on the rise with Cue Editions. Forklift, Ohio, New

York Quarterly, Open Letters Monthly, Free Verse and other journals

have published her poems. She lives and loves in Brooklyn.

~~~

Julia Cohen has three chapbooks available. “The History of a Lake Never Drowns” from Dancing Girl Press and “Chugwater” (with Mathias Svalina) from Transmission Press are forthcoming this year. Her poems have been published in Denver Quarterly, Copper Nickel, Bird Dog, Spinning Jenny, RealPoetik, Forklift, Ohio, MiPOesia, and GutCult amongst others. Her blog: www.onthemessiersideofneat.blogspot.com.

~~~

Patrick Herron (http://patrickherron.com) is a poet, musician, artist and information scientist living in Chapel Hill. His doll Lester is the author of the book _Be Somebody_ (http://effingpress.com/lester.htm) published in April 2008 by Effing Press (a 2003 review from Ron Silliman here: http://tinyurl.com/3e8es). Patrick is the author of several other books of poetry
~~~

including _The American Godwar Complex_ (2004, BlazeVox, download in full for free at http://tinyurl.com/22fsn5).

~~~

Brian Howe is a freelance arts journalist and poet living in Durham, NC. His poems and sound art have appeared in Fascicle, Octopus, Apocryphal Text, Listenlight, Effing Magazine, Soft Targets, Cannibal, MiPO, Word for/ Word, and elsewhere. Howe is the author of two chapbooks, Guitar Smash (3rdness Press; 2006) and Foreign Letter (Beard of Bees; forthcoming in 2008). He is the creator of the electro-poetic project Glossolalia (http://glossolalia-blacksail.blogspot.com/) and a member of the Lucifer Poetics Group.

~~~

Ken Rumble is the author of Key Bridge (Carolina Wren Press, 2007) and President Letters (Scantily Clad Press, forthcoming.) His poems and reviews have appeared in Cutbank, Typo, Coconut, the tiny, Minor American, Talisman, and others. He lives in Greensboro, North Carolina.

~~~

Mathias Svalina is the co-editor of Octopus Magazine & Books. He is the author of the chapbooks Why I Am White (Kitchen Press), Creation Myths (New Michigan Press), The Viral Lease (forthcoming from Small Anchor Press) &, written in collaboration with Julia Cohen, When We Broke the Microscope (Small Fires Press). His first book, Destruction Myth, is forthcoming from Cleveland State University Press in 09.

~~~~

Johannes Göransson is the co-editor of the press Action Books and the online journal Action, Yes. He is the translator of Remainland: Selected Poems of Aase Berg and Ideals Clearance by Henry Parland, as well as the upcoming With Deer by Aase Berg and Collobert Orbital by Johan Jonsson. His own books include: A New Quarantine Will Take My Place, Pilot and Dear Ra.

~~~~

Fredrik Nyberg is a Swedish poet born in 1968, currently living in Göteborg, Sweden. In 2007, Ugly Duckling Presse published a translation of his début collection, A Different Practice (En annorlunda praktik), originally published by Norstedts Förlag in 1998. Subsequent books include Blomsterur - förklaringar och dikter (Clockwork of Flowers - Explanations and Poems, 2000), Åren (The Years, 2002), and Det blir inte rättvist bara för att båda blundar (It won’t be fair just because both shut
~~~~

their eyes, 2006). Translations of
his poetry have appeared in The Chicago Review, The Literary Review, Calque, Circumference, and Action, Yes. A new collection - Nio, nine, nein, neuf
- is forthcoming from Norstedts in the fall of 2008.

~~~~

Poet and translator Jennifer Hayashida was born in Oakland, CA, and grew up in the suburbs of Stockholm and San Francisco. She is the recipient of a 2008-2009 LMCC Workspace Residency, a 2007 PEN Translation Fund Grant, a Witter Bynner Poetry Translator Residency at the Santa Fe Art Institute, and has been a Fellow at the MacDowell Colony. She is the translator of Fredrik Nyberg's A Different Practice (Ugly Duckling Presse, 2007) and Eva Sjödin's Inner China (Litmus Press, 2005). Her poems and translations have appeared in The Chicago Review, Calque, Circumference, The Literary Review, Insurance, The Asian Pacific American Journal, and Action, Yes; text-based work has been included in group exhibitions at The Vera List Center for Art and Politics and Artists Space. She received her MFA in writing from Bard College in 2003. She currently lives in Brooklyn, and is Director of the Asian American Studies Program at Hunter College. ~~~~

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OCT. 24TH -- http://stainofpoetry.wordpress.com/2008/09/27/friday-october-24-2008-700-pm/

OCT. 25TH -- http://stainofpoetry.wordpress.com/2008/09/27/ugly-duckling-presses-swedish-authors-translators/

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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395. **Alan Sondheim**
Re: Fwd: Generation game? (was fake antho)
Sat 11 Oct 2008

On Sat, 11 Oct 2008, David Chirot wrote:

> Dear Alan:
>
> I don't think that the discussion means that "the right has won," at
> all. Perhpas some might see the creators of the programme producing the
> Anthology as "the Right" as it is intended as an anti-experimental
> example; that is, that a computer program can produce peoms just as
> intersting as any given set of "experimental" as well as dead poets.
>

I wonder if this is the intention - certainly I haven't seen it stated anywhere. But in any case, most poetry, machine- or organism- produced, just isn't interesting in any case!

> *The anaology with terorism is not to say at all that the anhtology is terrorist, or even terrifying. For you it brought a sense of wonder, and wonder is something the world is ever in good need of.*

Yes! But I do find the analogy problematic.

>
> I think that --well, I know in my case, what intersts me and brings a
> sense of wonder is how many things have a doubled, punning nature, are
> two edged swords. On the one hand a method may produce an anthology of
> poems; on the other hand the same method may be used to fill a prison
> with "suspects" complete with the "evidence" from an "unidentified
> source."

This is true of almost anything; you can use a fork to eat or to stab someone - for me there has to be a balance.

>
> Personally, I don't think there is a "terrorist" aspect to the project in
> itself,; rather, like many hoaxes, it is intended to expose an aspect of
> something whith which the authors are in disagreement, or are crritical of,
> or simply laughing at.
>

But certainly it's not a hoax - it's far too transparent for that. Which

is one of the things that makes it interesting - it occupies an anomalous position in relation to the 'fake.'

> *The real Terror is when the State uses forged documents and faked evidence to begin genocidal Wars as the US State has in Iraq. The use of lies to mureder milions and destroy an entire society and culture--well, the US has done this before, right "at home," it is only that the technology used has changed.*

Absolutely, not to mention doing this on our own turf as well.
>
> Barry has a very good point. I don't know if anyone here--I am sure
> many probably have!--has run into someone they know who is a hard core
> Dead Head, and has just acquired about a hundred new bootleg tapes and
> CDs of Dead shows from various tours that they immmediately kindap you
> and hold you hostage until you have gone with "on the journey" for many
> long long long hours, far longer than one can bear, if one were not a
> captive audeince so to speak.
>
Most of the deadheads I know are far kinder than that!

> *When you have heard about fifty different versions of the same song which are being played amazingly almost exactly the same--even the "jams" after awhile are incredibly similar--the non Dead Head is bewildered by the endurance for montony and self-consistence which one's Dead Head friend has. yet al the while, the Dead head will point out some very tiny difference, some slightly different vibration in the Cosmic groove--as though this is a Revelation from the Mighty Source itself.*

That's generally true of restrictive styles in general, even blues or Carl Andre. -
>
> I've been passionate about some artists in the same manner, and listened
> to every single creaky old vinyl, every bootleg, every cassette recorded
> radio show, of some one whose music I was manic about--and within the
> same song performed a different time heard entire symphonies of
> difference, where others might not distinguish anything much other than
> a variation in the degree of the quality of the recording from good to
> barely non-noise sounds.
>
Examples? This is interesting -
>
[...]

> Lists of names with affixed "crimes" have been produced throughout
> history to send persons to prison or beheadings, the gallows or simply

> to vanish into the Blacklist oblivions. It is simply that now with
> computers having at their disposal such massive lists of names and
> amounts of information--as well as disinformation--one could indeed
> compile both an Anthology of poetry as well as a list of suspects to be
> "detaineed indefinietly."
>
But lists don't _inherently_ have these connotations, any more than positive connotations. And for lists, of course there's Auschwitz, the HUAC blacklists, all sorts of lists; even the Poetics list is just that, a doubled list, of subscribers < email posts > archives.

> *The wonder to me is how different--or even the same-- persons, taking the same method, may see quite different methods of employing it.*

Which is also true of a fork or just about anything, I think.
>
> After all, not that long after the invention of writing in ancient
> Iraq--the first forgeries also began to appear.
>
That I haven't read, are you talking about after the bullae? I think Egyptian hieroglyphics have been pushed back earlier recently. I also think that even before the invention of writing - graffiti! - in other words, a poetics of the (im)proper name.

> *Considering what has happened to Iraq based on forgeries-- one may ask, is that thanks there is for the invention of writing?--*

Again, I'm likely to thank Egypt; I also think China can be pushed back. Not to mention Acheulian pebbles which are a form of writing, from France, and Marshak's early book on scratched enumerations/tallies on bones going tens of thousands of years back in Europe. More and more I think the idea of _an_ origin of writing - in the sense of a singularity - is going to be questioned.

I find it interesting as an aside that Sarah Palin can't deal with the 'issues' but her handlers have her verbally spewing hatred which usually starts and stops with being local except for the occasional new/byte that comes up here to Brooklyn.
>
> As though writing itself is to pen a Pandora's Box!--
>
[...] - Alan, thanks

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396. Alan Sondheim
Re: Fwd: Generation game? (was fake antho)
Sat 11 Oct 2008

On Sat, 11 Oct 2008, Troy Camplin wrote:

> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*

Yes, it can write a sonnet.
Why are algorithms "mere"? Have you ever written one?
In fact algorithms or machines or organisms can produce boring or interesting writing, whatever, which increasingly has very little to do with the source of the production but more with the wonder and delight of the reader.
- Alan

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397. steve russell
Re: Excited for the math
Sat 11 Oct 2008

now i get it, although i haven't studied systems science. your politics is simply indeterminate, since it doesn't come under any particular rubric, meaning, it doesn't follow any one political program as currently practiced in the States. Interesting. Of course, economist, as they practice their "dreary science," do not exactly inspire confidence. Bernard Henri Levy, a leftist, has been very critical of the left, a good idea. Too often, people treat politics as though they were cheering on their favorite football team.

----- Original Message ----
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Saturday, October 11, 2008 12:45:04 PM
Subject: Re: Excited for the math

Let me clarify, then. I oppose the following economic systems: marxism, socialism, fascism, Keyneseanism, capitalism (as defined by Marx, who coined the term), and interventionism by any name. All of these are man-designed systems or man-interventionary systems. I support naturally-occurring spontaneous order economies. That's not a right-wing position, as the political Right is not pro-market (Pat Buchanan once said "I oppose the free market."). If

you consider Bush to be a member of the Right, then the recent activities of him in regards to the economy should belie any support of the free market, as he has done nothing but undermine it. The most recent evidence: the suggestion that the federal government partially nationalize the banks. That's not pro free markets by any stretch of the imagination. That's the kind of things you would expect from Hugo Chavez.

I'm not saying there aren't good ideas in Marx. I take good ideas wherever they come from. But if one is to take the overall political ideology of Marxism, I do oppose it. The contemporary Left is primarily Marxist, though of course the Left historically had its origins in the French Revolution. Still, the secular egalitarianist ideals are still to be found there. The Right also had its origins in the French Revolution -- they were the religious royalists. Neither side were friends of the free market. At the time "liberals" were those who, like me, supported the free market, supported representational democracy, supported science, and supported free expression in the arts and in life. Over time, the Left began to take on support of democracy, seeing it as a way of achieving their goals through the manipulation of the populace. Science was making such progress that some began to argue that we could create a "scientific society," which is where socialism had its foundation. The technocrats believed that we could learn all there is to know about the physical world, therefore we could learn everything about how an economy runs, and we could therefore learn how to design an economy so that it was perfectly efficient and everyone was treated equally. The science of the time showed them that, though what we have since learned from systems science is that such a dream is impossible. Still, you hear it in political rhetoric all the time with promises to "make things more efficient." Science has left the Left far behind. The response? To adopt an anti-science postmodernist world view. Which is where we are now at politically in the U.S. In Europe, they are still trying to fit systems science into Marxism, which requires them ignoring what systems science says about systems, particularly self-organization. Other problems occur when they don't differentiate between entities and environments.

Other things that don't place me anywhere near the Right: my strong support for gay rights, including state recognition of gay marriage, my support for equal rights and protections under the law, my opposition to the government being involved in private life, my support for drug legalization and for legalizing prostitution and gambling, and my support for transparency in government and economy. My cosmology is big bang cosmology and emergent complexity, and I take an evolutionary perspective on most things. Of course, much of this puts me in direct opposition to many on the Left in the U.S. as well.

Troy Camplin

----- Original Message ----
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 9:38:55 PM
Subject: Re: Excited for the math

Your behavior is incendiary because you make statements like: "Being flexible doesn't mean believing anything yur Leftist professors threw at you in school" and "The only inflexibility to thought I have encountered have been from the Left" those are very broad, very unqualified statements which attack large swaths of the subscribers to this mailing list which i think most anyone would acknowledge has a primarily left leaning demographic.

i would quibble that your support of open markets and what appear to me to be largely libertarian sympathies are in fact right wing positions. but i'm not particularly interested in those sorts of conversations. what i would say is that the economic and political view that you appear to support is one that to me appears to be every bit as sectarian as the brands of marxism you appear to be talking about, which, and please correct me if i'm wrong, seem to be limited to only extremist views like marxist/leninism and maoism.

there are interesting ideas to be found in marxism, and while i don't consider myself a marxist I do think that you're doing the same thing you accuse leftists of by painting marxism with so broad a brush.

of course, this whole conversation ignores the real differences between the political economic philosophies of social democracy, socialism, communism, and marxism. and of course, one does not need to be any of those things to make an intelligent critique of monetarist/milton friedman style laissez faire capitalism. The term "free market fundamentalist" was coined by Joseph Stiglitz, who is a neo-Keynesian, and like it are not Keynes and his descendents are also capitalists. George Soros additionally makes a strong critique of the laissez faire in favor of strong mixed economies, and my guess is that you and he probably agree on an awful lot.

if i've misunderstood or misconstrued your positions at all, i apologize for that. i simply wanted to point out that there appeared to be a disconnect between the style of your rhetoric and its content, as there was what appeared to me to be a contradiction between your criticism of your opposition and the manner in which that criticism was offered. a certain kind of postmodern read could be taken of your statements that implied that everything you've written is in fact ironic.

there are elements of that in Plato's republic as well, though, so even if i'm right you're in pretty good company.

On Oct 11, 2008, at 9:42 AM, Troy Camplin wrote:

> *Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people.*
>
> *My arguments are not anti-democratic, as you imply. Democracy, too, is a spontaneous order -- but of a different kind. Nor are my arguments from the Right. I have as little use for the thoughtless ideology of the Right as I do for that of the Left. I am interested in facts, when it comes to economics. Ideas belong to the realm of politics and philosophy. If you want to discuss ideas, we can move the discussion into those arenas.*
>
> *And why is it that my behavior is "incendiary," but all those on the Left who have been attacking me aren't? It seems to me that the only way you can even begin to think they haven't been incendiary is because you side with them. Please note, though, that up to this point, I haven't yet complained about such irrational tactics.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Jason Quackenbush <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, October 10, 2008 7:02:11 PM*
> *Subject: Re: Excited for the math*
>
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>
> *I am pointing this out to you not because I want to insult you, although I grant that saying this about someone is insulting, but because i don't think you realize quite how absurd your claims are and would like to give you the benefit of the doubt that you would like to avoid such errors in the future.*
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> *I would also like to point out that what you may not also realize*

is that your incendiary behavior and ocmments may have the opposite effect that you intend. In my own case, i found myself a center left classical liberal driven to the left looking for political allegiance thanks to the ignorance and tactical foulplay that's come from the right over the last ten to fifteen years. In other words, the kind of absurdity on display in your attitudes sir are precisely the sort of thing that radicalized me. it had nothing to do with my college professors.

On Fri, 10 Oct 2008, Troy Camplin wrote:

Well, let's see, I'm 1) not a nationalist, 2) not a socialist, so it would be impossible for me to be a fascist. The only inflexibility to thought I have encountered have been from the Left, whose thoughts have certainly fossilized over the years. Of course, that is because of their strong aversion to poetry, as demonstrated by the "poets" on the postmodern Left (which in fact has ITs roots in fascism and Marxism both). Being flexible doesn't mean believing anything yur Leftist professors threw at you in school, nor is it believing just anything any everything. Open-mindedness and being willing to change your mind based on a change in your knowledge of the facts, yes; being so open-minded your brain falls out so that you'll fall for anything, no.

Troy Camplin

----- Original Message ----
From: Roy Exley <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 5:57:12 AM
Subject: Re: Excited for the math

Dear Troy Camplin,

Interdisciplinarian or no, I think you might be in the wrong place - I sense
there are no converted to preach to here - which is what you seem to be
attempting. I imagined that an interdisciplinarian would have demonstrated
more flexibility of thought and certainly no traces of allegiance to fascism. Hey anyway, I thought this was a forum for poetry and not politics,
(I know, poetry without politics is a paradox - but politics without poetry
is the fossilization of culture!) so I take back what I said.

> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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398. Catherine Daly
Re: Generation of A Fake Anthology/Anthology of a Fake Generation
Sat 11 Oct 2008

One of the reasons I want to take my time carefully replying on this thread is that the literary hoax is directly aimed at many of the reasons this list devolved into obsessive postings about computers, identity, and experimentation, and also about identity and hoaxes and writing and then became a mostly announcements list.

Many, if not most, hoaxes are misanthropic; this is certainly no exception. See the JACKET hoax issue for more information about a few 20th century poetry hoaxes (including my article on Marjorie Seiffert, who was involved in an anti-modernism hoax). The primary genesis, for the editor, is supposedly

"One morning about a month ago, I received a message from the Poetics List that began something like 'Announcing Issue 1 of Broken Caterpillar. Featuring new poems by . . . followed by a list of 45 poets' names. I'd seen one of them on Silliman's blogroll, but the rest were just flat names. Barely names -- ethereal text strings. Keep in mind that I receive hundreds of these announcements per year."

Words – nouns – names – no longer indicate anything to the future editor; he feels besieged by an announcements list he has chosen to join. He doesn't manipulate text well, as the dupes in the names list indicate. Find and replace two spaces with one, alpha sort, delete dupes.

He finds the announcements nature of the list funny, and the complaints of those whose names he's used – or not – numbingly funny. I don't think it funny, but this is the hoax's point. A feeling of exclusion yields to sang froid when others feel excluded? The list ought to be dominated by divisive arguments

about hoax poetry and computers & poetry, and not about announcements? I would love to find the spot in the archive pointing to Broken Caterpillar.

If it is any solace at all, Bob Cobbing is probably on the list because there were so many tribute sections in 'zines after he died.

As I've mentioned, I am concerned with my name being associated with what I did not write, not because I wish to protect my literary reputation or identity (I am far too online not to have my identity stolen with great regularity), but because this is a poorly-designed and executed literary project of misanthropic intent I do not share (I am made a target, in fact) and it is repeatable. Names of (mostly) artists have been associated with things they did not make. The anthology demonstrates malign results can spring from a fairly benign idiocy. "The seal is broken," as my college friend Keith McCabe would say.

The second post could be about Carpenter, but it could also be about Ray Biachi's great book I just published that uses, oh, you know, Mein Kampf and some fairly simple web-based cutup engines as starting points to individual pieces. He wrote it; Waltraud Haas did some great drawings to complete the collaboration.

I hope to try to enter some of my thinking into the discussion, because while I have long been interested and involved in computers and poetry, I really don't follow the beaten path. Jim Carpenter's work is I feel misapplied / poorly designed in this hoax.

But just because copyright is waived and/or fair use / creative commons use is encouraged doesn't mean Carpenter didn't write the code, btw.

--
All best,
Catherine Daly
[redacted]

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399. **Jim Andrews**
Re: Machine poetry
Sat 11 Oct 2008

> *it isn't about trying to fool people into believing what was*
> *written by a*
> *computer was written by a person. it's about trying to explore the*
> *difference as poetically, dramatically, and thoughtfully as possible.<<*
>
> *Then why submit poems composed by his software, like Carpenter*
> *has done, to*
> *journals without mentioning the fact that a computer assisted in*

> *the poem's*
> *composition if not to try and perpetrate, at least in part, a*
> *sort of hoax hinging*
> *on the fact that people (editors in particular) were "fooled"?*
> *This action also*
> *seems to fly in the face of exploring "difference," no?*
>
> *All I was saying is that computer poetry can raise all the kinds*
> *of questions and*
> *make the kind of explorations you mention without all the folderol.*
>
> *I think you also mistook annoyance for fear--yes, many people do*
> *not like the*
> *idea of machines "encroaching" into what they consider a purely human*
> *endeavor, but I have no such fear. Machines can do things in*
> *poetry humans*
> *can not or dare not, but humans can also do things a machine can not be*
> *programmed (as yet) to do.*
>
> *From the outside, looking through the lens of the actions*
> *Carpenter has taken*
> *with his software, I think it's fair to think that there's*
> *something snarky lurking*
> *within...*
>
> *Eric Elshtain*
> *Editor*
> *Beard of Bees Press*
> *http://www.beardofbees.com*

Those who have children usually like to raise them not to inflict damage but to contribute in the spirit of cooperation, enjoyment, and benevolence. We would do well to extend that attitude to our art works, also.

Pranks will amuse during adolescence.

The power of the prank to amuse doesn't last long though.

There is much more serious work to do in machine poetry than fooling editors.

The important issues are as important as the question of what we are, what it is to be human.

When we look at the poetry communities and the dynamics thereof, what gets lauded, accepted, and why, well, it's all over the map from silly to serious (and will be for the duration). More important is why we ourselves are involved in poetry and what we ourselves are trying to do. Eventually it isn't sufficient simply to subvert the corpus but to offer a body of work--whether of poetry or

criticism or whatever, poemy poems or some alternative--that *is the thing itself you want to bring into the world*, not just criticisms of what already is.

ja
http://vispo.com

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400. Jason Quackenbush
Re: Generation game? (was fake antho)
Sat 11 Oct 2008

---

forms are an algorithm. although i've never tried, i would think that getting a machine to compose something according to the following algorithm

print fourteen lines
each must contain 5 feet or redo
final output must adhere to rhyme scheme abab cdcd efef gg or redo
insert stanza breaks at lines four, eight, and 12

would not be all the difficult. now, it may not be a good sonnet, and that's where the art of something like Erika T. Carter comes in is in the figuring out of what the machine has to do in order to pass quality muster.

On Oct 12, 2008, at 12:49 AM, Troy Camplin wrote:

> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: David Chirot <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, October 11, 2008 10:04:56 AM*
> *Subject: Re: Fwd: Generation game? (was fake antho)*
>
> *Dear Alan:*
>
> *I don't think that the discussion means that "the right has won," at all.*
> *Perhpas some might see the creators of the programme producing the Anthology*
> *as "the Right" as it is intended as an anti-experimental example; that is,*
> *that a computer program can produce peoms just as intersting as any*

*given
set of "experimental" as well as dead poets.*

*The anaology with terorism is not to say at all that the anhtology is
terrorist, or even terrifying. For you it brought a sense of
wonder, and
wonder is something the world is ever in good need of.*

*I think that --well, I know in my case, what intersts me and brings
a sense
of wonder is how many things have a doubled, punning nature, are
two edged
swords. On the one hand a method may produce an anthology of
poems; on the
other hand the same method may be used to fill a prison with
"suspects"
complete with the "evidence" from an "unidentified source."*

*Personally, I don't think there is a "terrorist" aspect to the
project in
itself,; rather, like many hoaxes, it is intended to expose an
aspect of
something whith which the authors are in disagreement, or are
crritical of,
or simply laughing at.*

*The real Terror is when the State uses forged documents and faked
evidence
to begin genocidal Wars as the US State has in Iraq. The use of
lies to
mureder milions and destroy an entire society and culture--well,
the US has
done this before, right "at home," it is only that the technology
used has
changed.*

*Barry has a very good point. I don't know if anyone here--I am
sure many
probably have!--has run into someone they know who is a hard core
Dead Head,
and has just acquired about a hundred new bootleg tapes and CDs of
Dead
shows from various tours that they immmediately kindap you and hold
you
hostage until you have gone with "on the journey" for many long
long long
hours, far longer than one can bear, if one were not a captive
audeince so*

to speak.

When you have heard about fifty different versions of the same song which
are being played amazingly almost exactly the same--even the "jams" after
awhile are incredibly similar--the non Dead Head is bewildered by the
endurance for montony and self-consistence which one's Dead Head friend
has. yet al the while, the Dead head will point out some very tiny
difference, some slightly different vibration in the Cosmic groove--as
though this is a Revelation from the
Mighty Source itself.

I've been passionate about some artists in the same manner, and listened to
every single creaky old vinyl, every bootleg, every cassette recorded radio
show, of some one whose music I was manic about--and within the same song
performed a different time heard entire symphonies of difference, where
others might not distinguish anything much other than a variation in the
degree of the quality of the recording from good to barely non-
noise sounds.

I also used to collect versions of the smae song done by as many artists as
I could find, especially obscure Punk gargae band versions of massively
covered songs. One might hear five or six bands in a row that sounded
almost identical, trying their hardest to sound note for note like the
Yardbirds, say. Then would come some explosion and a suddenly completely
different version, so different that in effect it was a completely
new song.

(In Jamaica, when an artist cut a cover, they called it simply
"Version.")

As an auctioneer in Vermont my brother and I were fans of said once, when
selling "a real special pair of tires,"--"what makes these tires so special,
you see, is that one's the same and the other's different."

> *And they sold at quite a good price!*
>
> *Lists of names with affixed "crimes" have been produced throughout history*
> *to send persons to prison or beheadings, the gallows or simply to vanish*
> *into the Blacklist oblivions. It is simply that now with computers having*
> *at their disposal such massive lists of names and amounts of information--as*
> *well as disinformation--one could indeed compile both an Anthology of poetry*
> *as well as a list of suspects to be "detaineed indefinietly."*
>
> *The wonder to me is how different--or even the same-- persons, taking the*
> *same method, may see quite different methods of employing it.*
>
> *After all, not that long after the invention of writing in ancient Iraq--the*
> *first forgeries also began to appear.*
>
> *Considering what has happened to Iraq based on forgeries--*
> *one may ask, is that thanks there is for the invention of writing?--*
>
> *As though writing itself is to pen a Pandora's Box!--*
>
> *On Thu, Oct 9, 2008 at 10:28 PM, Barry Schwabsky <*
> *[redacted]> wrote:*
>
> *given that a certain number of "cursory read*
> *Catherine Dalt writes:*
>
> *given that a certain number of "cursory readers" and*
> *one "writer" see a homogenity, and a certain number of readers -- and an*
> *editor -- see a divergence: are the recombinant poems actually separable,*
> *or*
> *individual poems?*
>
> *---An interesting question, but one that arises any time a body of work*
> *seems self-consistent. Maurice Sceve's Delie, anyone?*
>
> *guidelines*

> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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401. **Jason Quackenbush**
Re: Excited for the math
Sat 11 Oct 2008

---

now we're getting somewhere. i would put the following question to you: on what grounds do you assert that spontaneous order economies are better than the mixed economies of the sort present in the developed world?

in answering, i'd also like you to answer the following questions:

1.) what is the standard by which an economy can be judged better or worse than another? 2.) how do you know that your ideological preference for naturally operating unregulated markets would work the way you think they well in a technologically advanced society given that the theory you hold has never been attempted in such a system? Particularly given that moves in that direction have often been shown to be disastrous on a macroeconomic scale (see our latest financial crisis, argentina in the nineties, the great depression)

second point: while your historical breakdown of the roots of the left and right tying them to the french revolution are interesting, I would argue that they are in fact not found there, although it's clear that the impact of the revolution on the ideals of the enlightenment is important and must be recognized. I would in fact argue that the enlightenment, from which the political philosophies we are talking about actually originate, has it's roots much earlier in the protestant reformation and the english civil war. the right left divide that obtained in the run up to the french revolution is a convenient political shorthand but in fact the issues exist on something more than the one dimensional scale that that implies. this is civics 101 stuff, though, with which I'm sure you're familiar. the point i would make though is that given your opposition towards both left and right on some issues, it makes more sense for you to abjure those phrases and try to speak in different terms that are less loaded ideologically if only to avoid the retort that your own beliefs are right wing.

because, sir, your beliefs on political economy are in our discourse right wing. granted they are not the ONLY beliefs held by members of the right, but the sort of economic anarcholibertarianism that you are describing, if one has to

stick it on the spectrum, is more in line with the fundamental philosophies of the american right (reduced government intervention in all things due to a fundamental mistrust of government to either act effectively and/or avoid abusing power.) It's a powerful philosophy and it's one that is well supported in the tradition of jeffersonian republicanism, which I think is one of the greatest things that the American experiment has offered the world. however it's worth noting that while Jefferson was certainly a radical, and given his support of the reign of terror one very much in line with the original french left, the ideas of jeffersonian republicanism due to their allegiance with proslavery democrats and the states rights ideologies of the antebellum south, as well as the later allegiance to corporatism and anti-communism post world war II, have become in the american discourse right wing positions. you are of course free to dispute this, but i don't think i'm the only one who sees things that way.

of course you will be able to find examples of right wing politicians who disagree with you. but thats because there isn't just one right wing in america, just as there isn't just one left wing. the right wing of pat buchanan, descended from william jennings bryan (a remarkable man with whom i find myself in the strange position of disagreeing almost as often as i agree) is not the same right wing as George Bush sr, which strangely enough, is not the same right wing as george w. bush jr. And none of them are the same right wing as richard nixon who for all of his personal flaws is also a much more complex figure than the popular characacture allows for.

In closing, I would argue that the complexity of angloamerican politics in particular, given the divides along the axes of liberty vs. fraternity, liberty vs. equality, and equality vs. fraternity, to which fundamental conflicts I think we are all heirs, left and right alike, requires much more careful language in discussing both individual issues and the labels we wish to attach to our ideas and eachother.

-J
On Oct 12, 2008, at 12:45 AM, Troy Camplin wrote:

> *Let me clarify, then. I oppose the following economic systems: marxism, socialism, fascism, Keyneseanism, capitalism (as defined by Marx, who coined the term), and interventionism by any name. All of these are man-designed systems or man-interventionary systems. I support naturally-occurring spontaneous order economies. That's not a right-wing position, as the political Right is not pro-market (Pat Buchanan once said "I oppose the free market."). If you consider Bush to be a member of the Right, then the recent activities of him in regards to the economy should belie any support of the free market, as he has done nothing but undermine it. The most recent evidence: the suggestion that the federal government partially nationalize the banks. That's not pro free*

markets by any stretch of the imagination. That's the kind of things you would expect from Hugo Chavez.

I'm not saying there aren't good ideas in Marx. I take good ideas wherever they come from. But if one is to take the overall political ideology of Marxism, I do oppose it. The contemporary Left is primarily Marxist, though of course the Left historically had its origins in the French Revolution. Still, the secular egalitarianist ideals are still to be found there. The Right also had its origins in the French Revolution -- they were the religious royalists. Neither side were friends of the free market. At the time "liberals" were those who, like me, supported the free market, supported representational democracy, supported science, and supported free expression in the arts and in life. Over time, the Left began to take on support of democracy, seeing it as a way of achieving their goals through the manipulation of the populace. Science was making such progress that some began to argue that we could create a "scientific society," which is where socialism had its foundation. The technocrats believed that we could learn all there is to know about the physical world, therefore we could learn everything about how an economy runs, and we could therefore learn how to design an economy so that it was perfectly efficient and everyone was treated equally. The science of the time showed them that, though what we have since learned from systems science is that such a dream is impossible. Still, you hear it in political rhetoric all the time with promises to "make things more efficient." Science has left the Left far behind. The response? To adopt an anti-science postmodernist world view. Which is where we are now at politically in the U.S. In Europe, they are still trying to fit systems science into Marxism, which requires them ignoring what systems science says about systems, particularly self-organization. Other problems occur when they don't differentiate between entities and environments.

Other things that don't place me anywhere near the Right: my strong support for gay rights, including state recognition of gay marriage, my support for equal rights and protections under the law, my opposition to the government being involved in private life, my support for drug legalization and for legalizing prostitution and gambling, and my support for transparency in government and economy. My cosmology is big bang cosmology and emergent complexity, and I take an evolutionary perspective on most things. Of course, much of this puts me in direct opposition to many on the Left in the U.S. as well.

Troy Camplin

----- Original Message ----

From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 9:38:55 PM
Subject: Re: Excited for the math

Your behavior is incendiary because you make statements like: "Being flexible doesn't mean believing anything yur Leftist professors threw at you in school" and "The only inflexibility to thought I have encountered have been from the Left" those are very broad, very unqualified statements which attack large swaths of the subscribers to this mailing list which i think most anyone would acknowledge has a primarily left leaning demographic.

i would quibble that your support of open markets and what appear to me to be largely libertarian sympathies are in fact right wing positions. but i'm not particularly interested in those sorts of conversations. what i would say is that the economic and political view that you appear to support is one that to me appears to be every bit as sectarian as the brands of marxism you appear to be talking about, which, and please correct me if i'm wrong, seem to be limited to only extremist views like marxist/leninism and maoism.

there are interesting ideas to be found in marxism, and while i don't consider myself a marxist I do think that you're doing the same thing you accuse leftists of by painting marxism with so broad a brush.

of course, this whole conversation ignores the real differences between the political economic philosophies of social democracy, socialism, communism, and marxism. and of course, one does not need to be any of those things to make an intelligent critique of monetarist/milton friedman style laissez faire capitalism. The term "free market fundamentalist" was coined by Joseph Stiglitz, who is a neo-Keynesian, and like it are not Keynes and his descendents are also capitalists. George Soros additionally makes a strong critique of the laissez faire in favor of strong mixed economies, and my guess is that you and he probably agree on an awful lot.

if i've misunderstood or misconstrued your positions at all, i apologize for that. i simply wanted to point out that there appeared to be a disconnect between the style of your rhetoric and its content, as there was what appeared to me to be a contradiction between your criticism of your opposition and the manner in which that criticism was offered. a certain kind of postmodern read could be taken of your statements that implied that everything you've written is in fact ironic.

there are elements of that in Plato's republic as well, though, so even if i'm right you're in pretty good company.

On Oct 11, 2008, at 9:42 AM, Troy Camplin wrote:

Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people.

My arguments are not anti-democratic, as you imply. Democracy, too, is a spontaneous order -- but of a different kind. Nor are my arguments from the Right. I have as little use for the thoughtless ideology of the Right as I do for that of the Left. I am interested in facts, when it comes to economics. Ideas belong to the realm of politics and philosophy. If you want to discuss ideas, we can move the discussion into those arenas.

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----- Original Message ----
From: Jason Quackenbush <[redacted]*>*
To: [redacted]
Sent: Friday, October 10, 2008 7:02:11 PM
Subject: Re: Excited for the math

attributing the ideas of the opposition soley to the mindless acceptance of dogma (an epistemology that knows no political allegiance) rather than accepting that reasonable people can differ greatly on fundamental principles of politics and economics is the root cause of close-mindedness. without taking opposing viewpoints seriously, which clearly you do not given both your dismissal of the opposition as worthy of the title and your obvious ignorance of the arguments in favor of progressive democratic principles, a claim to open mindedness is absurd.

I am pointing this out to you not because I want to insult you, although I grant that saying this about someone is insulting, but because i don't think you realize quite how absurd your claims are and would like to give you the benefit of the doubt that you would

like to avoid such errors in the future.

I would also like to point out that what you may not also realize is that your incendiary behavior and ocmments may have the opposite effect that you intend. In my own case, i found myself a center left classical liberal driven to the left looking for political allegiance thanks to the ignorance and tactical foulplay that's come from the right over the last ten to fifteen years. In other words, the kind of absurdity on display in your attitudes sir are precisely the sort of thing that radicalized me. it had nothing to do with my college professors.

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Troy Camplin

----- Original Message ----
From: Roy Exley <[redacted]>
To: [redacted]
Sent: Friday, October 10, 2008 5:57:12 AM
Subject: Re: Excited for the math

Dear Troy Camplin,

Interdisciplinarian or no, I think you might be in the wrong place - I sense
there are no converted to preach to here - which is what you seem to be
attempting. I imagined that an interdisciplinarian would have demonstrated
more flexibility of thought and certainly no traces of allegiance to fascism. Hey anyway, I thought this was a forum for poetry and not politics,

> *(I know, poetry without politics is a paradox - but politics without poetry*
> *is the fossilization of culture!) so I take back what I said.*
>
> *welcome.html*
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> *welcome.html*
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> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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Simon Perchik

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Issue 10 Art Gallery Slide Show

BOOK & WEBSITE REVIEWS
'Words & Junk' & 'My Kimono Book'by C. Mehrl Bennett
'Aqua Regia' by F. J. Bergmann
'100 Papers' by Liesl Jobson

'Line and Pause' by Forrest Roth
'A Cure for Suicide' by Larissa Shmailo

The FIRST COMBINATION SPECIAL VIDEO CONTEST

INTERVIEWS
mIEKAL aND & Camille Bacos [Video]

Harold Jaffe & Terese Svoboda

"Interior Design"
CONTEST WINNERS:
Mary Hamrick
Jenna Caruso
Beebe Barksdale-Bruner

COVER MUSIC
by Austin Publicover

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com

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403. Kimmelman, Burt
Marsh Hawk Review, Inaugural Issue
Sun 12 Oct 2008

The inaugural issue of the Marsh Hawk Review is now viewable.

Marsh Hawk Review is an online poetry journal sponsored by the Marsh Hawk Press collective. Marsh Hawk Review will appear twice a year, under the revolving editorship of collective members. Each issue will offer a selection of poems solicited by the editor, in addition to new work posted by poets in the collective.

First Issue Contributors Include:

Jane Augustine, Claudia Carlson, Joseph Donahue, Thomas Fink and Maya Diablo Mason, Norman Finkelstein, Edward Foster, Michael Heller, Burt Kimmelman, Nathaniel Mackey, Robert Murphy, Amanda Nadelberg, Peter O'Leary, Kristin Prevallet, Donald Revell, Mark Scroggins, Jakob Stein, Nathan Swartzendruber, Henry Weinfield, and Tyrone Williams.

Check out the first issue here (works best with Firefox):

http://marshhawkreview.blogspot.com/

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404. Jennifer Firestone
Letters To Poets NY Reading/Party Friday, October 2
Sun 12 Oct 2008

You're invited to celebrate the publication of the book Letters to Poets: Conversations about Poetics, Politics and Community on Friday, October 24 from 5:30-7:30. The event will be at Wollman Hall in the Eugene Lang Building at 65 West 11th Street, 5th Floor (enter at 66 West 12th Street).

Participating poets include: Eileen Myles, Anselm Berrigan, Joan Retallack, Jill Magi, Rosamond King, Brenda Coultas, Brenda Iijima, Traci Gourdine, Karen Weiser, and Cecilia Vicuna. A Q & A will follow the reading and there will be a special guest appearance from "The Poetry Doctor" who will be diagnosing and writing prescriptions for all your poetic ills.

Refreshments will be served!

See ya there,
Jennifer

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405. Troy Camplin
Re: Fwd: Generation game? (was fake antho)
Sun 12 Oct 2008

On the last statement, I don't think so. They are creating programs that can do what is easy. Creating a program that can create sentences that are grammatical, logical, and have sound-rhythms, whether it be iambic or rhymes, and structural rhythms is practically impossible for a computer to do at the present time. What computers can do is throw labeled words together into simple grammatical trees to create something that sounds like "experimental" poetry. If people could write an actual sonnet-writing program, they'd have done so. Many of the people I know who are into using computers for this sort of thing would certainly love to be able to do it.

Troy Camplin

----- Original Message ----
From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Saturday, October 11, 2008 12:38:39 PM
Subject: Re: Fwd: Generation game? (was fake antho)

Ironically, that sort of statement places more importance on the easily analyzable structure and technique of a poem than on its subjective effects. Dickinson, who I seem to recall writing in formal verse, would have been

horrified. More to the point, it seems to ignore even devalue the main difference between we humans and machines so far, which is that capability for irreproducible and not-wholly-logical internal experience. Last I checked, the definition of interesting was more connected to that than to whether a machine could imitate an item's structure.

Furthermore, I wonder if it has occurred to you that it's possible that people haven't created sonnet-writing programs because the people creating writing programs are more interested in experimental styles.

Elizabeth Kate Switaj
elizabethkateswitaj.net

On Sat, Oct 11, 2008 at 9:49 AM, Troy Camplin <[redacted]> wrote:

> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*

↑ Index

406. Troy Camplin
Re: EXCITED for the math
Sun 12 Oct 2008

I agree with the no more bailouts. The problems in Michigan come form the high taxes, restrictive regulations, etc. Michigan is very hard hit by its anti-market state government. But, if the government doesn't intervene, we won't get an implosion. QUite the contrary. If the federal government had told Fannie Mae and Freddie Mac and AIG they were on their own, this who financial mess would have been over in that first week. The more they have tried to nationalize things, whether totally or partially, the worse things have gotten.

Troy Camplin

----- Original Message ----
From: angela vasquez-giroux <[redacted]>
To: [redacted]
Sent: Saturday, October 11, 2008 12:09:02 PM
Subject: Re: EXCITED for the math

"See if yr theories don't meet with some suspicion on the streets of Michigan."

I live in Michigan, in Lansing, to be specific, where the median income is somewhere around poverty level. No one I know has seen any type of trickle-down help, myself included.

Freeing up the market won't help until the government stops intervening. If this country is to have a truly free, capitalist market, then no more bailouts, for anything. No government intervention in the market. I give it less than a decade to implode.

On Sat, Oct 11, 2008 at 12:35 PM, jared schickling <[redacted]>wrote:

> *dear Troy,*
>
> *"Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people."*
>
> *I've heard you say "facts" over and over. But I actually haven't seen any. Could you please list some in support of your claims? For example, saying the US isn't the biggest polluter on this planet, the one called Earth, is a claim. Saying a free market is our salvation is a claim.*
>
> *The problem with freeing up the market is when you add advanced technologies to such human inevitabilities as lust and greed, the result is precisely the opposite of a free market. A free market works for the Maasai or the Tanala because possessing a rudimentary technology means the earth acts as a check on how much power, in the form of capital, one can acquire. But here that ain't the case. If you provide folks with the means to acquire and consolidate in the hands of a few ever greater amounts of wealth and power, you can be damn sure it will happen. Thus in part the necessity of "governance."*
>
> *Now, I can anticipate your objection, as it's already appeared in the discussion, that all the rich folks let that wealth trickle down to all the poor and middling folks. But cultivating a situation where MOST folks spend 50, 60, 70 hours a week at the factory or bakery or hospital or pizza shop or walmart without receiving adequate healthcare or retirement insurance or vacation time and all the while struggling just to keep the house or pay the rent or pay for the kids while the income gap between them and yr average CEO is at historic highs, and keeps widening, and where their companies keep posting record profits, don't sound like a fair or responsible distribution of wealth. It certainly don't sound like yr trickle-down-doohickey is worth the paper it's written on. See if yr theories don't meet with some suspicion on the streets of Michigan.*
>
> *But most importantly, one must recognize that affluence don't equate with health. Fact: according to clinical definitions: Psychologically we're the sickest population on the planet. Fact: according to stats: Physically*

> *we're the most violent. Hence my problem with fetishizing the marketplace. Fact: according to annual figures: We're the biggest polluter on the planet. (yes, I've been to your so-called "third world," more than once--yes, the streets are dirtier--yes, looking out my window--ah the spectacle!)(i also noted along those dirtier streets friendlier and livelier faces and demeanors, if the preponderance of smiles and willingness to talk and laugh are any kind of index, compared to any Amerikan city or town I've been to)*
>
> *And if I may, you might avoid being labeled "incendiary" if you erase such blanket condemnations as "green" and "left" from your mind. Unless of course you can define your terms a little more precisely. Remember your own claim to logic and rationale.*
>
> *Jared Schickling*
>
> *p.s. i hope this conversation ends soon. it grows boring.*
>
> ---
> *Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.*
>
> *http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008<http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns%21550F681DAD532637%215295.entry?ocid=TXT_TAGLM_WL_domore_092008>*

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407. **Troy Camplin**

Re: Fwd: Generation game? (was fake antho)

Sun 12 Oct 2008

Show me a sonnet written by an algorithm. I want to see it. Does it have the complexity of meaning found in a Shakespearean sonnet? Or a Petrarchan? Or one by any of the romantic poets? Does it have the proper development of a sonnet of thesis, antithesis, synthesis?

Algorithms are "mere" because they are math, the simplest form of knowledge on earth. They are typically linear (unless neural nets) and thus can only create simple things. I'm not saying that computers won't some day be able to create a sonnet, but they are nowhere near complex enough to create one with the kind of complexity a human can create yet. If you can, though, prove me wrong.

Troy Camplin

----- Original Message ----
From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Saturday, October 11, 2008 2:36:50 PM
Subject: Re: Fwd: Generation game? (was fake antho)

On Sat, 11 Oct 2008, Troy Camplin wrote:

> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*

Yes, it can write a sonnet.
Why are algorithms "mere"? Have you ever written one?
In fact algorithms or machines or organisms can produce boring or interesting writing, whatever, which increasingly has very little to do with the source of the production but more with the wonder and delight of the reader.
- Alan

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408. Corey Frost
Oct 23 prose reading KGB
Sun 12 Oct 2008

Dear Friends. We invite you to join us in celebrating the publication of J.R. Carpenter's first novel, WORDS THE DOG KNOWS (Montreal: Conundrum Press) with an evening of readings from Montreal and New York-area fiction writers. J.R. will be joined by New Yorker Karen Russell, fellow Conundrum author Corey Frost, and Canadian New Yorker Nora Maynard.

KGB Bar http://kgbbar.com/calendar/
85 East 4th Street, New York City, NY
Thursday, October 23, 2008
7:00 pm - 9:00 pm (free)

In J. R. Carpenter's long-awaited first novel, Theo and Simone set about training Isaac the Wonder Dog to: sit, come, stay. Meanwhile, he has fifty girlfriends to keep track of and a master plan for the rearrangement of every stick in every alleyway in Mile End. He introduces Theo and Simone to their neighbours. He trains them to see with the immediacy of a dog's-eye-view. Words the Dog Knows isn't a story about a dog. It's a story because of a dog. Walking though the the jumbled intimacy of Montreal's back alleyways day

after day, Theo and Simone come to see their neighbourhood and each other in a whole new way. http://www.conundrumpress.com/nt_carpenter.html

J.R. Carpenter is a two-time winner of the CBC Quebec Short Story Competition and a fellow of Yaddo, Ucross and The Vermont Studio Center. Her short fiction has appeared in numerous journals and anthologies and her electronic literature has been presented internationally. http://luckysoap.com

Karen Russell is the author of the critically acclaimed short story collection, ST. LUCY'S SCHOOL FOR GIRLS RAISED BY WOLVES (Knopf). Karen's fiction has appeared in The New Yorker, Granta, and Zoetrope, among others. She is currently at work on a novel. http://www.randomhouse.com/author/results.pperl?authorid=70463

Corey Frost is the author of MY OWN DEVICES: AIRPORT VERSION (Montreal: Conundrum Press). Corey has performed his stories at Lollapalooza, The Perpetual Motion Roadshow, and at festivals around the world. http://www.coreyfrost.com

Nora Maynard is a winner of the Bronx Council on the Arts Chapter One Competition and a fellow of the Ragdale Foundation, the Millay Colony, Ucross, and Blue Mountain Center. She is a columnist for Apartment Therapy Media's The Kitchn, and is completing her first novel, BURNT HILL ROAD. http://www.noramaynard.com

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409. steve russell
Re: Fwd: Generation game? (was fake antho)
Sun 12 Oct 2008

& further>>> more, I came across this brief impression today, by William Bronk, from "The Cage of Age,"

MEGA-META-

All our realities are virtual.
We feel it all in all ways. It's as though
it were and the were a we. When we turn it off,
we don't feel anything-as though we weren't
but are, as though it is. A beyond.

----- Original Message ----
From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Saturday, October 11, 2008 3:36:50 PM
Subject: Re: Fwd: Generation game? (was fake antho)

On Sat, 11 Oct 2008, Troy Camplin wrote:

> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*

Yes, it can write a sonnet.
Why are algorithms "mere"? Have you ever written one?
In fact algorithms or machines or organisms can produce boring or interesting writing, whatever, which increasingly has very little to do with the source of the production but more with the wonder and delight of the reader.
- Alan

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410. Patrick F. Durgin
Reminder: Major reading this Friday in Chicago
Sun 12 Oct 2008

JACK KEROUAC'S MANUSCRIPT SCROLL

and

THE INTERSECTIONS OF EXPERIMENTAL POETRY AND ARTISTS' BOOKS

October 3 - November 30, 2008

OPENING RECEPTION: Friday, October 3, 5:30 – 7:30PM

GALLERY HOURS: M – F 12 – 7; SA + SU 12 – 5

To celebrate the opening of the exhibit and special issue of the Journal of Artists' Books on "Intersections of Experimental Literature and Artists' Books," readings by poets based in the greater Chicago area and whose works exemplify contemporary experimental poetic practice in the tradition fostered by the small press and artists' books.

Friday, October 17th, 2008, 6:30 pm

Judith Goldman

Roberto Harrison

Simone Muench

Tim Yu

Judith Goldman is the author Deathstar/Ricochet (2006) and Vocoder (2001). With Leslie Scalapino, she edits the series of anthologies War and Peace. She teaches at the University of Chicago. Roberto Harrison's most recent books include Os (subpress, 2006), Counter Daemons (Litmus, 2006) and Elemental Song (Answer Tag Home Press, 2006). He edits Crayon with Andrew Levy and the Bronze Skull Press chapbook series. He lives in Milwaukee, Wisconsin, where he hosts the Enemy Rumor reading series. Simone Muench's last book Lampblack & Ash (2005) received the Kathryn A. Morton Prize for Poetry. She is an editor for Sharkforum, serves on the advisory board for Switchback Books, and was recently named one of New City's "Lit 50: Who Really Books in Chicago." Tim Yu is the author of Journey to the West, which won the 2006 Vincent Chin Memorial Chapbook Prize from Kundiman and appeared in Barrow Street. An assistant professor of English at the University of Toronto, his critical book, Race and the Avant-Garde: Experimental and Asian American Poetry since 1965, is forthcoming from Stanford University Press in 2009.

THE COLUMBIA COLLEGE CHICAGO

CENTER FOR BOOK AND PAPER ARTS

1104 South Wabash Ave., 2nd floor

Chicago, Illinois, 60605-2328

Telephone: [redacted] fax: [redacted]

www.bookandpaper.org

E-mail: book&[redacted]

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411. Jennifer Karmin

Red Rover Series / Experiment #23

Sun 12 Oct 2008

Red Rover Series
{readings that play with reading}

Experiment #23:
How to Hear a Sentence

Featuring:
Ira S. Murfin
Marisa Plumb
Srikanth Reddy

SATURDAY, OCTOBER 18th
7pm

at the Division Street Dance Loft
735 W. Division, 3rd floor -- Chicago, IL
new location in the Work House building
Division @ Halsted, enter parking lot off of Halsted
http://www.rtgdance.com/teach_schedule.htm

suggested donation $4
doors lock at 7:30pm

IRA S. MURFIN is a writer and theatre maker. His work has appeared in elimae, Fiction at Work, Lark(!), Mobius, and the book The Mind Garden. It has also frequently been spoken aloud in crowded rooms. Ira is Co-artistic Director of the Laboratory for Enthusiastic Collaboration and a founding member of the Laboratory for the Development of Substitute Materials, two theatre collectives. He attended the Dramatic Writing Program at New York University's Tisch School of the Arts and will soon complete an MFA in Writing from the School of the Art Institute of Chicago.

MARISA PLUMB is a writer and sometimes a programmer. Her work is currently centered on designing interactive environments that use figurative language as a basis for structuring and representing data. She is developing several ongoing projects that are informed by methodologies in knowledge engineering, natural language processing, and socioeconomics. These projects manifest as performances, fictional works, and computer programs, and have been shared at a handful of Chicago venues in the last two years. In her spare time, she is also working on a never-ending story. Marisa grew up in Michigan. She did her undergraduate work in Literature at Brown University, and her graduate work in Writing at the School of the Art Institute of Chicago.

SRIKANTH REDDY's first collection of poetry, Facts for Visitors, received the 2004 Asian American Literary Award for Poetry. His work has been published in various journals, including APR, The Canary, Fence, jubilat, and A Public Space. A graduate of the Iowa Writers' Workshop and the doctoral program in English literature at Harvard University, Reddy currently teaches creative writing and literature at the University of Chicago.

Red Rover Series {readings that play with reading} is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

NEXT MONTH:
7pm Saturday, November 1st
Experiment #24: Words of War, the Politics of Truth
Featuring: Mike Applegate, Marc Falkoff, Peter Sullivan & members of Iraq Veterans Against the War

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412. Barrett Watten
Regions of Practice: Kristin Prevallet and Catherine Taylor in Detroit
Sun 12 Oct 2008

REGIONS OF PRACTICE: POETICS ACROSS LANGUAGES

Kristin Prevallet (Brooklyn, N.Y.)
on investigative poetics and francophone African poet Sony Labou Tansi

& Catherine Taylor (Ithaca College)
on the research and writing of Cape Town Journals and new forms of the essay

Informal reading and discussion, Thursday October 16, 4 PM (note time change) English Department Conference Room, 10302 5057 Woodward Avenue Wayne State University, Detroit

Kristin Prevallet was educated at SUNY Buffalo in poetics and took a sharp left turn toward documentary, public, and transnational concerns. She is a poet, translator, and teacher whose most recent books are I, Afterlife: Essay in Mourning Time (Essay Press, 2007) and Shadow, Evidence, Intelligence (Factory School, 2006). She introduced and edited A Helen Adam Reader (National Poetry Foundation, 2007). Recent essays and reviews appear in The Chicago Review, Contemporary Poetry Review, Jacket, and Janus Head. Her manifesto "Relational Investigative Poetics" can be found at: http://fence.fenceportal.org/v6n1/text/prevallet.html, and her home page is: http://www.kayvallet.com.

Catherine Taylor attended Cornell and Oxford and received her Ph.D. in English from Duke. She is an essayist and publisher, with substantial media background in educational film and TV (her work on "The Exiles" won an Emmy award and she was a co-founder and producer of the Human Rights Watch Film Festival), and currently teaches Creative Nonfiction at Ithaca College. She is publisher of Essay Press, which features innovative new genre writing, and the recent editor of the highly praised journal /nor (New Ohio Review). Her essays, poetry, and reviews have appeared or are forthcoming in Typo, Xantippe, Postmodern Culture, Quarter After Eight, Nightsun, and the Colorado Review. She is at

work on a hybrid genre book about South Africa and a scholarly book about twentieth-century documentary representations of political violence entitled Documents of Despair.

****

Supported by the Humanities Center, Wayne State University. Free and open to the public. Contact: Barrett Watten at [redacted].

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413. **maxpaul**
FW: Two HölderlinEvents
Sun 12 Oct 2008

This message is in MIME format.

> charset=UTF-8;
> DelSp="Yes";
> format="flowed"

Please join us at two book events
to celebrate the publication of
Selected Poems of Friedrich HÃ¶lderlin
Omnidawn Publishing, 2008
496 pp. paperback
edited and translated by Maxine Chernoff and Paul Hoover

_____

Moe's Books
2476 Telegraph Avenue
Berkeley
Tuesday, October 21, 7:30 p.m.
also featuring new Omnidawn books by Lyn Hejinian,
Hank Lazer, and Tyrone Williams

Lone Mountain Readings
University of San Francisco
Xavier Hall/Fromm Hall
Main Campus, 2130 Fulton Street, SF
Wednesday, October 29, 7:30 p.m.
7:30 p.m.

Both events are free. Hope to see you there.

> by smtp01.sfsu.edu (Lotus Domino Release 7.0.3HF378)
> with ESMTP id 2008101220361935-39918 ;
> Sun, 12 Oct 2008 20:36:19 -0700

by iron3.sfsu.edu with ESMTP; 12 Oct 2008 20:36:19 -0700
by diana.sfsu.edu (8.13.4/8.13.4) with ESMTP id m9D3aIVA3449334
for <[redacted]>; Sun, 12 Oct 2008 20:36:19 -0700
by mailgw1.sfsu.edu (8.12.11/8.12.11) with ESMTP id m9D3a9Fr000370
for <[redacted]>; Sun, 12 Oct 2008 20:36:09 -0700
by irongw3.sfsu.edu with ESMTP; 12 Oct 2008 20:36:09 -0700
Sun, 12 Oct 2008 20:36:08 -0700
From: Maxine Chernoff <[redacted]>
To: <[redacted]>
Subject: =?Windows-1252?Q?FW:_Two_Hölderlin_Events?Date: Sun, 12 Oct 2008 20:36:08 -0700
Authentication-Results: irongw3.sfsu.edu; dkim=neutral (message not signed) header.i=none
Importance: Normal
References: <[redacted]>
<[redacted]>
28, 2008) at 10/12/2008 20:36:19

charset=Windows-1252

From: [redacted]: [redacted]: FW: Two Hölderlin EventsDate: Sun, 12 Oct 2008 20:35:10 -0700

Dear Students:

Please join us at two book events
to celebrate the publication of
Selected Poems of Friedrich Hölderlin
Omnidawn Publishing, 2008
496 pp. paperback
edited and translated by Maxine Chernoff and Paul Hoover

_____

Moe's Books
2476 Telegraph Avenue
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Tuesday, October 21, 7:30 p.m.
also featuring new Omnidawn books by Lyn Hejinian,
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Main Campus, 2130 Fulton Street, SF
Wednesday, October 29, 7:30 p.m.
7:30 p.m.

Both events are free. Hope to see you there.

See how Windows Mobile brings your life together—at home, work, or on the go. See Now _____
Get more out of the Web. Learn 10 hidden secrets of Windows Live.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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414. Obododimma Oha
Fwd: Call for Poetry
Mon 13 Oct 2008

----- Forwarded Message ----
From: "Intern 1 @ Agenda" <inter

----- Forwarded Message ----
From: "Intern 1 @ Agenda" <[redacted]>
To: [redacted]
Sent: Monday, October 13, 2008 9:57:46 AM
Subject:

CALL FOR POETRY: AGENDA – Community Media

Poems will be considered for publication in Agenda, which will be published in the middle of December 2008.

Poetry can be but does not have to be on the theme of Community Media
Length of contributions: Poems have to fit a full page of Agenda (slightly bigger than A5)

Submission deadline: 27 0ctober 2008

Submission requirements: - All submissions must be emailed to [redacted]. - All submitted poems must come with a short bio and contact details of the author. - If you would like to publish anonymously please state so clearly in yoursubmission.

Please feel free to forward this poetry call to anyone you think might be interested

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415. Adam Fieled
PFS Post: Jerome Rothenberg and Brooklyn Copeland
Mon 13 Oct 2008

Check out sterling new work from Jerome Rothenberg and Brooklyn Copeland on PFS Post:

http://www.artrecess.blogspot.com

Books!
"When You Bit..."
http://www.lulu.com/content/3100247
"Opera Bufa"
http://www.lulu.com/content/1137210

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416. Robin Hamilton
Re: Generation of A Fake Anthology/Anthology of a Fake Generation
Mon 13 Oct 2008

<<
One of the reasons I want to take my time carefully replying on this thread is that the literary hoax is directly aimed at many of the reasons this list devolved into obsessive postings about computers, identity, and experimentation, and also about identity and hoaxes and writing and then became a mostly announcements list.
>>

The bottom line is the entire damn thing is *trivial.

It says little about identity and less about post-modernism.

Guy Debord would boke into his cravat, if he were still alive.

:-(((

R.

↑ Index

417. Robin Hamilton
Re: Generation of A Fake Anthology/Anthology of a Fake Generation
Mon 13 Oct 2008

> *Guy Debord would boke into his cravat, if he were still alive.*

There's a slight degree of interest here insofar as this turns on computer-generated texts -- but insofar as it intersects with (as has been suggested) dadaist phenomena or Situationist manifestations ...

... jeezuz, jimmy, geeuz a break ...

R.

{Who published in a magazine in the sixties with the resonant banner of:

"The revolution will come when the last bourgoisie is hung from a lamp-post from the guts of the last capitalist."

Willie Maxton.}

↑ Index

418. Barry Schwabsky

Re: Generation of A Fake Anthology/Anthology of a Fake Generation

Mon 13 Oct 2008

My earlier impression would have been that the impetus behind the project was not necessarily misanthropic but possibly just playful. (And of course it is the work of two people; they may have different agenda.) But as I consider it more, however, I'd agree that there is a strong component of misanthropy involved. But implied in what you write here is that to ascribe misanthropy to a literary work is in itself a negative. I don't think that can be right. Although I myself am not at all misanthropic (I don't think), I can't deny that there is much just cause for misanthropy in the world. And misanthropy has been a motiviating factor in much great literature--Celine, Bernhard, and Swift are just thee first to come to mind.

----- Original Message ----
From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Saturday, 11 October, 2008 10:28:53 PM
Subject: Re: Generation of A Fake Anthology/Anthology of a Fake Generation

One of the reasons I want to take my time carefully replying on this thread is that the literary hoax is directly aimed at many of the reasons this list devolved into obsessive postings about computers, identity, and experimentation, and also about identity and hoaxes and writing and then became a mostly announcements list.

Many, if not most, hoaxes are misanthropic; this is certainly no exception. See the JACKET hoax issue for more information about a few 20th century poetry hoaxes (including my article on Marjorie Seiffert, who was involved in an anti-modernism hoax).Â The primary genesis, for the editor, is supposedly

"One morning about a month ago, I received a message from the Poetics List that began something like 'Announcing Issue 1 of Broken Caterpillar. Featuring new poems by . . . followed by a list of 45 poets' names. I'd seen one of them on

Silliman's blogroll, but the rest were just flat names. Barely names -- ethereal text strings. Keep in mind that I receive hundreds of these announcements per year."

Words â€“ nouns â€“ names â€“ no longer indicate anything to the future editor; he feels besieged by an announcements list he has chosen to join.Â He doesn't manipulate text well, as the dupes in the names list indicate.Â Find and replace two spaces with one, alpha sort, delete dupes.

He finds the announcements nature of the list funny, and the complaints of those whose names he's used â€“ or not â€“ numbingly funny.Â I don't think it funny, but this is the hoax's point.Â A feeling of exclusion yields to sang froid when others feel excluded?Â The list ought to be dominated by divisive arguments about hoax poetry and computers & poetry, and not about announcements?Â I would love to find the spot in the archive pointing to Broken Caterpillar.

If it is any solace at all, Bob Cobbing is probably on the list because there were so many tribute sections in 'zines after he died.

As I've mentioned, I am concerned with my name being associated with what I did not write, not because I wish to protect my literary reputation or identity (I am far too online not to have my identity stolen with great regularity), but because this is a poorly-designed and executed literary project of misanthropic intent I do not share (I am made a target, in fact) and it is repeatable.Â Names of (mostly) artists have been associated with things they did not make.Â The anthology demonstrates malign results can spring from a fairly benign idiocy.Â "The seal is broken," as my college friend Keith McCabe would say.

The second post could be about Carpenter, but it could also be about Ray Biachi's great book I just published that uses, oh, you know, Mein Kampf and some fairly simple web-based cutup engines as starting points to individual pieces.Â He wrote it; Waltraud Haas did some great drawings to complete the collaboration.

I hope to try to enter some of my thinking into the discussion, because while I have long been interested and involved in computers and poetry, I really don't follow the beaten path.Â Jim Carpenter's work is I feel misapplied / poorly designed in this hoax.

But just because copyright is waived and/or fair use / creative commons use is encouraged doesn't mean Carpenter didn't write the code, btw.

--
All best,
Catherine Daly
[redacted]

↑ Index

419. Paul Siegell
THURSDAY in PHILLY
Mon 13 Oct 2008

PAUL SIEGELL & ERNEST HILBERT

Thurs, Oct 16th, 7pm @ Head House Books
619 South 2nd St, Philadelphia, PA 19147

(((Whooo's got our audience?)))

Poemergency Room strolls through Rittenhouse Square, rocks out at the TLA & Electric Factory, starts the wave at a Phillies game, and gives respect to break dancers at the annual Odunde festival in Philadelphia. A "curiosity dynamo," it explores the ways that words - in sight & sound - can themselves be thrilled when placed into a poem.

Paul Siegell is the author of Poemergency Room (Otoliths Books, 2008) and the "parking lot attendant" over at paulsiegell.blogspot.com. Inquirer copywriter and staff editor at Painted Bride Quarterly, Paul has contributed to The American Poetry Review, 5AM, MiPO, BlazeVOX, Coconut and other fine journals, and has also been featured in Paste Magazine and the Philadelphia City Paper.

Opening for Siegell is E-Verse Radio Host Ernest Hilbert. Hilbert is the editor of the Contemporary Poetry Review. His collection Sixty Sonnets will be issued by Red Hen Press in autumn 2008.

enjoy the week ahead,
paul>
http://paulsiegell.blogspot.com/

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420. Jim Carpenter
A clarification or two
Mon 13 Oct 2008

Hi,

I just wanted to weigh in a bit on some of the recent discussion about Issue 1 and maybe help to make a couple of things clear.

First off, Issue 1 is not a hoax nor a prank. It is (and I think should have been immediately seen as) parody, parody as obvious as anything on The Onion. If there is anything amusing about the project, it is that so many folks did not see that. Maybe that's because it is bad parody. I'm too close to the project to be

objective about that--I'll leave it for others to make that judgement. But speaking for myself, there was no intent to fool anybody, just to evoke a chuckle or two.

Second, the ETC project is, and should be discussed as, separate from Issue 1. I was multiply motivated to continue the project after completing my thesis. I did not feel as if the thesis satisfactorily answered the question as to whether machine poetry could compete with traditional poetry. I had attempted to devise and implement some controlled testing, but could not for the life of me devise an adequate null hypothesis. So after some considerable time, decided that the only way to test was to actually send out the work and see what happened. It was important that in sending poems out I not identify them as machine works because that would irreparably compromise the experiment. Some editors would accept the work only because it was borne of the machine and others would reject it for the same reason. So Erica was born. And of course that kind of exercise does have at least some of the characteristics of the hoax. And I confess to some pleasure in the act.

And as are most alternative artists (and I would think, just about everyone who participates in this list), I wanted to be disruptive.

But there is another, to me, more important motivation, which speaks squarely to Issue 1. And that has to do with the broader community of computational artists, particularly those working with text. A problem confronting these artists is where to get text to support their work, especially since the demands of an artifact capable of processing thousands of elements per second and storing gigabytes of data require enormous amounts of it. It is physically impossible to manually write the 1000s of pages needed to support certain types of work. Further, developing excellence in the skill sets required for developing computational artifacts and literary artifacts would require double the effort it takes to become either a highly-skilled technician or highly-skilled author. My thoughts were that artificially generated texts could be used in such works. (One of the reasons I wrote the most recent version in Java was to facilitate such usage--and also why I've posted the source.) So far only Issue 1 has taken me up on that.

Finally, all of this is past. I have turned to other interests, none of them computational, and at this time, have no ambitions toward furthering the project (another reason for releasing the source). If the project has value, someone else will pick it up. If not, not. BTW: There is a clear line along which Erica's poetry can be improved significantly, which does not require any programming knowledge whatsoever. Just a little Xml.

If anyone is interested, I am happy to respond to questions about the software's design. Just email me directly: [redacted]

Best,
--jim

--
jim

Jim Carpenter
http://slought.org/

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421. derek beaulieu

new from ntamo: LOCAL COLOUR by derek beaulieu

Mon 13 Oct 2008

---

new from ntamo:
LOCAL COLOUR by derek beaulieu
http://ntamo.blogspot.com/2008/10/derek-beaulieu-local-colour.html
Local Colour is a full colour page-by-page interpretation of Paul Auster's novella Ghosts. Ghosts concerns itself with Blue, a private detective hired by a mysterious character named White to transcribe the actions of Black, a denizen of Brooklyn Heights. As Blue reports his findings, the reader becomes more aware of the intricate relationship between Black and White, and a tactile awareness of colour spreads through the narrative.

With Local Colour, Canadian conceptual novelist and visual artist derek beaulieu has removed the entirety of Auster's text, leaving only chromatic words-proper nouns or not-spread across the page as dollops of paint on a palette. The colours, through repetition, build a suspense and crescendo which is loosened from traditional narrative into a more pointillist construction.

derek beaulieu is the author of chains (2008), fractal economies (2006), with wax (2003) and co-author, with Gary Barwin, of frogments from the frag pool: haiku after basho (2005). His conceptual novel flatland: a romance of many dimensions was published in 2007.

beaulieu's writing is a record of reading, a trace of absence. A writing without writing.

Local Color: 8.5" x 11", 80 pages, full colour ISBN 978-952-215-049-3, cover art by derek beaulieu.
available for order at
http://ntamo.blogspot.com/2008/10/derek-beaulieu-local-colour.html

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422. Andrew Zawacki
Bernadette Mayer in Athens, GA
Mon 13 Oct 2008

Bernadette Mayer will read from her poetry on Tuesday, October 21, at 7:30 p.m. at Ciné (234 W. Hancock in downtown Athens, GA).

In addition, you are cordially invited to a book discussion with her on Wednesday, October 22, from 11:00 a.m. to noon, in the Park Hall library. This will not be a formal lecture but rather a public graduate class, in which we'll be talking specifically about *Midwinter Day*.

Called "a consummate poet" by Robert Creeley and "magnificent" by John Ashbery, BERNADETTE MAYER is one of America's foremost experimental poets. She has published over two dozen books of poetry, fiction, and collaborations, including Midwinter Day (1982), A Bernadette Mayer Reader (1992), Two Haloed Mourners (2000), and Scarlet Tanager (2005). Her latest volume, Poetry State Forest, is due this fall from New Directions. An editor and former director of the St. Mark's Poetry Project, Mayer has received grants and awards from the PEN American Center, The Foundation for Contemporary Performance Art, the NEA, The Academy of American Poets, and The American Academy of Arts and Letters.

Sponsored by the Creative Writing Program and the Department of English at the University of Georgia, the events are free and open to the public. For questions, please contact Andrew Zawacki at [redacted]

Andrew Zawacki
Department of English/ VERSE
University of Georgia
Athens, Georgia 30602

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423. David Kirschenbaum
Advertise in Boog City's 52nd Issue
Mon 13 Oct 2008

Please forward

Advertise in

Boog City 52

*Deadlines

--Space Reservations-Email to reserve ad space ASAP

--Sat. Oct. 18-Ad or ad copy to editor
--Wed. Oct. 22-Issue to be distributed

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads. Ask for full rate card.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG (2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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424. Elizabeth Switaj
Re: Fwd: Generation game? (was fake antho)
Mon 13 Oct 2008

On Sun, Oct 12, 2008 at 1:39 PM, Troy Camplin <[redacted]> wrote:

> *If people could write an actual sonnet-writing program, they'd have done so. Many of the people I know who are into using computers for this sort of thing would certainly love to be able to do it.*
>
> *Troy Camplin*

Names please.

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425. **Mark Weiss**
Re: EXCITED for the math
Mon 13 Oct 2008

I think that the failure of the US auto industry to compete effectively with Asian companies might have something to do with Michigan's plight. That inability to compete famously has a lot to do with the reative quality of the project, but also with the unfair disadvantage American companies face because of the lack of a national health care system--it simply costs Detroit and Flint a lot more to keep its workers healthy.

Anyway, it's a done deal. For the next few years a lot of banks are going to be run for the most part by the feds. We'll see how it goes.

Mark

At 04:42 PM 10/12/2008, you wrote:
>I agree with the no more bailouts. The problems in Michigan come
>form the high taxes, restrictive regulations, etc. Michigan is very
>hard hit by its anti-market state government. But, if the government
>doesn't intervene, we won't get an implosion. QUite the contrary. If
>the federal government had told Fannie Mae and Freddie Mac and AIG
>they were on their own, this who financial mess would have been over
>in that first week. The more they have tried to nationalize things,
>whether totally or partially, the worse things have gotten.
>
>Troy Camplin
>
>
>----- Original Message ----
>From: angela vasquez-giroux <[redacted]>
>To: [redacted]
>Sent: Saturday, October 11, 2008 12:09:02 PM
>Subject: Re: EXCITED for the math
>
>"See if yr theories don't meet with some suspicion on the streets of
>Michigan."
>
>I live in Michigan, in Lansing, to be specific, where the median income is
>somewhere around poverty level. No one I know has seen any type of
>trickle-down help, myself included.
>

>Freeing up the market won't help until the government stops intervening. If
>this country is to have a truly free, capitalist market, then no more
>bailouts, for anything. No government intervention in the market. I give it
>less than a decade to implode.
>
>
>On Sat, Oct 11, 2008 at 12:35 PM, jared schickling
><[redacted]>wrote:
>
> > dear Troy,
> >
> > "Only when people demonstrably ignore facts do I accuse people of
> > mindlessly accepting dogma. Marxism is a secular religion and
hermeneutic
> > circle and, thus dogmatic. I do accept the fact that reasonable people can
> > differ greatly on how they interpret the facts -- but reasonable people do
> > not shut themselves off from the facts. I do enjoy reasonable discussions
> > with reasonable people."
> >
> > I've heard you say "facts" over and over. But I actually haven't seen any.
> > Could you please list some in support of your claims? For example, saying
> > the US isn't the biggest polluter on this planet, the one called
> Earth, is a
> > claim. Saying a free market is our salvation is a claim.
> >
> > The problem with freeing up the market is when you add advanced
> > technologies to such human inevitabilities as lust and greed, the result is
> > precisely the opposite of a free market. A free market works for
> the Maasai
> > or the Tanala because possessing a rudimentary technology means the
earth
> > acts as a check on how much power, in the form of capital, one can
acquire.
> > But here that ain't the case. If you provide folks with the means to
> > acquire and consolidate in the hands of a few ever greater
> amounts of wealth
> > and power, you can be damn sure it will happen. Thus in part the necessity
> > of "governance."
> >
> > Now, I can anticipate your objection, as it's already appeared in the
> > discussion, that all the rich folks let that wealth trickle down to all the
> > poor and middling folks. But cultivating a situation where MOST

> folks spend
> > 50, 60, 70 hours a week at the factory or bakery or hospital or pizza shop
> > or walmart without receiving adequate healthcare or retirement insurance
or
> > vacation time and all the while struggling just to keep the house
> or pay the
> > rent or pay for the kids while the income gap between them and yr average
> > CEO is at historic highs, and keeps widening, and where their
> companies keep
> > posting record profits, don't sound like a fair or responsible distribution
> > of wealth. It certainly don't sound like yr
> trickle-down-doohickey is worth
> > the paper it's written on. See if yr theories don't meet with some
> > suspicion on the streets of Michigan.
> >
> > But most importantly, one must recognize that affluence don't equate with
> > health. Fact: according to clinical definitions: Psychologically we're the
> > sickest population on the planet. Fact: according to stats: Physically
> > we're the most violent. Hence my problem with fetishizing the
marketplace.
> > Fact: according to annual figures: We're the biggest polluter on the
> > planet. (yes, I've been to your so-called "third world," more than
> > once--yes, the streets are dirtier--yes, looking out my window--ah the
> > spectacle!)(i also noted along those dirtier streets friendlier
> and livelier
> > faces and demeanors, if the preponderance of smiles and willingness to
talk
> > and laugh are any kind of index, compared to any Amerikan city or town
I've
> > been to)
> >
> > And if I may, you might avoid being labeled "incendiary" if you erase such
> > blanket condemnations as "green" and "left" from your mind. Unless of
> > course you can define your terms a little more
> precisely. Remember your own
> > claim to logic and rationale.
> >
> > Jared Schickling
> >
> > p.s. i hope this conversation ends soon. it grows boring.
> >
> >

> > _____
> > Want to do more with Windows Live? Learn "10 hidden secrets" from Jamie.
> >
> >
> http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008<http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns%21550F681DAD532637%215295.entry?ocid=TXT_TAGLM_WL_domore_092008>
> >
>
>

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426. **Ryan Daley**
Re: EXCITED for the math
Mon 13 Oct 2008

How can you prove any of this? Can you prove that nationalization causes a worsening? When business is privatized and "deregulated", how is there any accountability? Are we relying on the good thoughts of entrepreneurs and the joyous gut feelings of investors?

On Sun, Oct 12, 2008 at 3:42 PM, Troy Camplin <[redacted]> wrote:

> *I agree with the no more bailouts. The problems in Michigan come form the high taxes, restrictive regulations, etc. Michigan is very hard hit by its anti-market state government. But, if the government doesn't intervene, we won't get an implosion. QUite the contrary. If the federal government had told Fannie Mae and Freddie Mac and AIG they were on their own, this who financial mess would have been over in that first week. The more they have tried to nationalize things, whether totally or partially, the worse things have gotten.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: angela vasquez-giroux <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, October 11, 2008 12:09:02 PM*
> *Subject: Re: EXCITED for the math*
>
> *"See if yr theories don't meet with some suspicion on the streets of*

> *Michigan."*
>
> *I live in Michigan, in Lansing, to be specific, where the median income is somewhere around poverty level. No one I know has seen any type of trickle-down help, myself included.*
>
> *Freeing up the market won't help until the government stops intervening. If this country is to have a truly free, capitalist market, then no more bailouts, for anything. No government intervention in the market. I give it less than a decade to implode.*
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> *On Sat, Oct 11, 2008 at 12:35 PM, jared schickling <[redacted]>wrote:*
>
> *dear Troy,*
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> *"Only when people demonstrably ignore facts do I accuse people of mindlessly accepting dogma. Marxism is a secular religion and hermeneutic circle and, thus dogmatic. I do accept the fact that reasonable people can differ greatly on how they interpret the facts -- but reasonable people do not shut themselves off from the facts. I do enjoy reasonable discussions with reasonable people."*
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> *I've heard you say "facts" over and over. But I actually haven't seen any. Could you please list some in support of your claims? For example, saying the US isn't the biggest polluter on this planet, the one called Earth, is a claim. Saying a free market is our salvation is a claim.*
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> *The problem with freeing up the market is when you add advanced technologies to such human inevitabilities as lust and greed, the result is precisely the opposite of a free market. A free market works for the Maasai or the Tanala because possessing a rudimentary technology means the earth acts as a check on how much power, in the form of capital, one can acquire. But here that ain't the case. If you provide folks with the means to acquire and consolidate in the hands of a few ever greater amounts of wealth and power, you can be damn sure it will happen. Thus in part the necessity of "governance."*

Now, I can anticipate your objection, as it's already appeared in the discussion, that all the rich folks let that wealth trickle down to all the poor and middling folks. But cultivating a situation where MOST folks spend 50, 60, 70 hours a week at the factory or bakery or hospital or pizza shop or walmart without receiving adequate healthcare or retirement insurance or vacation time and all the while struggling just to keep the house or pay the rent or pay for the kids while the income gap between them and yr average CEO is at historic highs, and keeps widening, and where their companies keep posting record profits, don't sound like a fair or responsible distribution of wealth. It certainly don't sound like yr trickle-down-doohickey is worth the paper it's written on. See if yr theories don't meet with some suspicion on the streets of Michigan.

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Fact: according to annual figures: We're the biggest polluter on the planet. (yes, I've been to your so-called "third world," more than once--yes, the streets are dirtier--yes, looking out my window--ah the spectacle!)(i also noted along those dirtier streets friendlier and livelier faces and demeanors, if the preponderance of smiles and willingness to talk and laugh are any kind of index, compared to any Amerikan city or town I've been to)

And if I may, you might avoid being labeled "incendiary" if you erase such blanket condemnations as "green" and "left" from your mind. Unless of course you can define your terms a little more precisely. Remember your own claim to logic and rationale.

Jared Schickling

> *p.s. i hope this conversation ends soon. it grows boring.*
>
> _____
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>
> *http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008<http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns%21550F681DAD532637%215295.entry?ocid=TXT_TAGLM_WL_domore_092008>*
> *<*
> *http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns%21550F681DAD532637%215295.entry?ocid=TXT_TAGLM_WL_domore_092008*
>
> *guidelines*

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427. **Ryan Daley**

Re: Fwd: Generation game? (was fake antho)

Mon 13 Oct 2008

Troy,

Wasn't this same quip used in your attack on younger poets not being as talented? "Show me their complexity," you bellowed. That this "show me the complexity" continues to come up baffles me...

On Sun, Oct 12, 2008 at 3:39 PM, Troy Camplin <[redacted]> wrote:

> *On the last statement, I don't think so. They are creating programs that can do what is easy. Creating a program that can create sentences that are grammatical, logical, and have sound-rhythms, whether it be iambic or rhymes, and structural rhythms is practically impossible for a computer to do at the present time. What computers can do is throw labeled words together into simple grammatical trees to create something that sounds like "experimental" poetry. If people could write an actual sonnet-writing program, they'd have done so. Many of the people I know who are into using computers for this sort of thing would certainly love to be able to do it.*
>
> *Troy Camplin*
>
> *----- Original Message ----*

> *From: Elizabeth Switaj <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, October 11, 2008 12:38:39 PM*
> *Subject: Re: Fwd: Generation game? (was fake antho)*
>
> *Ironically, that sort of statement places more importance on the easily analyzable structure and technique of a poem than on its subjective effects.*
> *Dickinson, who I seem to recall writing in formal verse, would have been horrified. More to the point, it seems to ignore even devalue the main difference between we humans and machines so far, which is that capability for irreproducible and not-wholly-logical internal experience. Last I checked, the definition of interesting was more connected to that than to whether a machine could imitate an item's structure.*
>
> *Furthermore, I wonder if it has occurred to you that it's possible that people haven't created sonnet-writing programs because the people creating writing programs are more interested in experimental styles.*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*
>
> *On Sat, Oct 11, 2008 at 9:49 AM, Troy Camplin <[redacted]> wrote:*
>
> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry,*
> *then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*

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428. **Alan Sondheim**
Re: Fwd: Generation game? (was fake antho)
Mon 13 Oct 2008

---

oh man I was doing this in the 70s with assembly language on a ti59 - it's come a long way since then - alan

On Sun, 12 Oct 2008, Troy Camplin wrote:

> *On the last statement, I don't think so. They are creating programs that can do what is easy. Creating a program that can create sentences that are grammatical, logical,*

and have sound-rhythms, whether it be iambic or rhymes, and structural rhythms is practically impossible for a computer to do at the present time. What computers can do is throw labeled words together into simple grammatical trees to create something that sounds like "experimental" poetry. If people could write an actual sonnet-writing program, they'd have done so. Many of the people I know who are into using computers for this sort of thing would certainly love to be able to do it.

Troy Camplin

----- Original Message ----
From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Saturday, October 11, 2008 12:38:39 PM
Subject: Re: Fwd: Generation game? (was fake antho)

Ironically, that sort of statement places more importance on the easily analyzable structure and technique of a poem than on its subjective effects. Dickinson, who I seem to recall writing in formal verse, would have been horrified. More to the point, it seems to ignore even devalue the main difference between we humans and machines so far, which is that capability for irreproducible and not-wholly-logical internal experience. Last I checked, the definition of interesting was more connected to that than to whether a machine could imitate an item's structure.

Furthermore, I wonder if it has occurred to you that it's possible that people haven't created sonnet-writing programs because the people creating writing programs are more interested in experimental styles.

Elizabeth Kate Switaj
elizabethkateswitaj.net

On Sat, Oct 11, 2008 at 9:49 AM, Troy Camplin <[redacted]> wrote:

When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.

Troy Camplin

==========
==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

==========
==========

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429. **Alan Sondheim**
Re: Fwd: Generation game? (was fake antho)
Mon 13 Oct 2008

- simplest form of knowledge? where does that come from? have you read much higher math? you could just as easily argue it's the most complex knowledge on earth. and algorithms need not be linear at all but that's another story - Alan

On Sun, 12 Oct 2008, Troy Camplin wrote:

> *Show me a sonnet written by an algorithm. I want to see it. Does it have the complexity of meaning found in a Shakespearean sonnet? Or a Petrarchan? Or one by any of the romantic poets? Does it have the proper development of a sonnet of thesis, antithesis, synthesis?*
>
> *Algorithms are "mere" because they are math, the simplest form of knowledge on earth. They are typically linear (unless neural nets) and thus can only create simple things. I'm not saying that computers won't some day be able to create a sonnet, but they are nowhere near complex enough to create one with the kind of complexity a human can create yet. If you can, though, prove me wrong.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Alan Sondheim <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, October 11, 2008 2:36:50 PM*
> *Subject: Re: Fwd: Generation game? (was fake antho)*
>
> *On Sat, 11 Oct 2008, Troy Camplin wrote:*
>
> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.*

> *Troy Camplin*
>
> *Yes, it can write a sonnet.*
> *Why are algorithms "mere"? Have you ever written one?*
> *In fact algorithms or machines or organisms can produce boring or interesting writing, whatever, which increasingly has very little to do with the source of the production but more with the wonder and delight of the reader.*
> *- Alan*

==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

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430. Eric Dickey
Finnish poetry
Mon 13 Oct 2008

Looking for audio of Pentti Saarikoski reading his poems.

Any help would be appreciated.

I found a couple of interviews, but I don't speak Finnish.

Thanks, Eric

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431. **Barry Schwabsky**
Re: A clarification or two
Tue 14 Oct 2008

Thanks for that. I haveÂ a question in response: With ETC, were you attempting to create poetry that would be good according to your own lights, or that would be acceptable according to the criteria of a certain poetry "market," or both? Also, would you say something about how you defined the literary criteria you wanted the result to fulfill?

----- Original Message ----
From: Jim Carpenter <[redacted]>
To: [redacted]
Sent: Monday, 13 October, 2008 3:41:50 PM
Subject: A clarification or two

Hi,

I just wanted to weigh in a bit on some of the recent discussion about Issue 1 and maybe help to make a couple of things clear.

First off, Issue 1 is not a hoax nor a prank.Â It is (and I think should have been immediately seen as) parody, parody as obvious as anything on The Onion.Â If there is anything amusing about the project, it is that so many folks did not see that.Â Maybe that's because it is bad parody.Â I'm too close to the project to be objective about that--I'll leave it for others to make that judgement. But speaking for myself, there was no intent to fool anybody, just to evoke a chuckle or two.

Second, the ETC project is, and should be discussed as, separate from Issue 1.Â I was multiply motivated to continue the project after completing my thesis.Â I did not feel as if the thesis satisfactorily answered the question as to whether machine poetry could compete with traditional poetry.Â I had attempted to devise and implement some controlled testing, but could not for the life of me devise an adequate null hypothesis.Â So after some considerable time, decided that the only way to test was to actually send out the work and see what happened.Â It was important that in sending poems out I not identify them as machine works because that would irreparably compromise the experiment.Â Some editors would accept the work only because it wasÂ borne of the machine and others would reject it for the same reason. So Erica was born.Â And of course that kind of exercise does have at least some of the characteristics of the hoax. And I confess to some pleasure in the act.

And as are most alternative artists (and I would think, just about everyone who participates in this list), I wanted to be disruptive.

But there is another, to me, more important motivation, which speaks squarely to Issue 1.Â And that has to do with the broader community of computational artists, particularly those working with text.Â A problem confronting these artists is where to get text to support their work, especially since the demands of an artifact capable of processing thousands of elements per second and storing gigabytes of data require enormous amounts of it.Â It is physically impossible to manually write the 1000s of pages needed to support certain types of work.Â Further, developing excellence in the skill sets required for developing computational artifacts and literary artifacts would require double the effort it takes to become either a highly-skilled technician or highly-skilled author.Â My thoughts were that artificially generated texts could be used in such works.Â (One of the reasons I wrote the most recent version in Java was to facilitate such usage--and also why I've posted the source.)Â So far only Issue 1 has taken me up on that.

Finally, all of this is past.Â I have turned to other interests, none of them computational, and at this time, have no ambitions toward furthering the project (another reason for releasing the source).Â If the project has value, someone else will pick it up.Â If not, not. BTW:Â There is a clear line along which Erica's poetry can be improved significantly, which does not require any programming knowledge whatsoever.Â Just a little Xml.

If anyone is interested, I am happy to respond to questions about the software's design.Â Just email me directly: [redacted]

Best,
--jim

--
jim

Jim Carpenter
http://slought.org/

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432. Pierre Joris
New posts on NOMADICS blog
Tue 14 Oct 2008

Check out these recent posts on Nomadics:

Erich Auerbach Letter on Turkey
Dom Pérignon, anyone?
The Alice Notley Constellation
Turkey's poisoned pens

And a Frenchman wins it...
Is US literature provincial?
Alec Finlay: I know a Poem

Enjoy!

Pierre

==========
"As democracy is perfected, the office of president represents,
more and more closely, the inner soul of the people. On some
great and glorious day the plain folks of the land will reach their
heart's desire at last, and the White House will be adorned by
a downright moron." -- H.L. Mencken (1880-1956)
==========
For updates on readings, etc. check my current events page:
http://albany.edu/~joris/CurrentEvents.html
==========
Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

==========

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433. Michael Kelleher
Literary Buffalo Newsletter 10.13.08-10.19.08
Tue 14 Oct 2008

LITERARY BUFFALO
10.13.08-10.19.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

10.15.08

Earth's Daughter's Gray Hair Reading Series
Don Mitchell and Ruth Thompson
Poetry Reading
Wednesday, October 15, 7:30 PM
Hallwalls Cinema, 341 Delaware (@Tupper)

&

Poetics Plus at UB
Bruce Andrews
Poetry Reading
Wednesday, October 15, 8:00 PM
Karpeles Manuscript Museum, 453 Porter Ave.

10.16.08

Just Buffalo/Small Press Poetry Series
Kim Rosenfeld and Marie Buck
Poetry Reading
Thursday, October 16, 7:00 PM
Rust Belt Books, 202 Allen St.

10.18.08

[redacted]: A CELEBRATION
Saturday, Oct. 18, morning, noon, and night, Buffalo, NY

Morning: 10:30 A.M.-12:30 P.M., UB Anderson Gallery, One Martha Jackson Place.

Opening reception (with coffee and accompaniments) of an exhibition of Federman-inspired art works by Terri Katz-Kazimov and Harvey Breverman, & photographs by Bruce Jackson. [The image above is Jackson's.]

Noon(ish): 1:00-4:30 P.M., Poetry Collection, 4th Floor Capen Hall, UB North Campus.

Two sessions of presentations and discussion featuring contributors to the forthcoming SUNY Press collection of essays, Federman at 80: From Surfiction to Critifiction, edited by Jeffrey DiLeo.

1:00-2:30: A Life in the Text.

Dr. Larry McCaffery, Dr. Menachem Feuer, & Dr. Ted Pelton.

3:00-4:30: Laughter, History, and the Holocaust.

Dr. Susan Rubin Suleiman & Dr. Marcel Cornis-Pope.

& NIGHT: 8:00 P.M., Medaille College, Main Building, Foyer & Lecture Hall. An Evening of Laughterature, Surfiction, & Playgiarism in Tribute to Raymond Federman

Readings by (in order of appearance):

Ted Pelton, Christina Milletti, Geoffrey Gatza, Julie Regan, Michael Basinski, & Steve McCaffery.

?Intermission?

Davis Schneiderman, Charles Bernstein, Simone Federman, & Raymond Federman

The readings will be followed by a reception and 80th birthday toast.

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

JOIN JUST BUFFALO ONLINE!!!

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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434. **Troy Camplin**
Re: Fwd: Generation game? (was fake antho)
Tue 14 Oct 2008

It's because complexity is a essential element to good art. Do not mistake complexity for complicatedness. Complicated means "knotted," meaning once you unknot the thing, you find out that what is there is one-dimensional, that it is simpler than you thought it was. Complex means "folded," meaning there are layers upon layers. As you get into the thing, you find out there is more and more there than you could have first imagined. SOmething folded has a surface you can see, of course -- meaning it has something anyone can enjoy -- but the more you get into the work, the more there is, and the more you can learn about it. If the more you read something, the less you get out of it, that work was complicated (and, I would also argue, ugly); if the more you read something, the more you get out of it, that work was complex (and, I would argue, beautiful).

Troy Camplin

----- Original Message ----
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Monday, October 13, 2008 3:42:44 PM
Subject: Re: Fwd: Generation game? (was fake antho)

Troy,

Wasn't this same quip used in your attack on younger poets not being as talented? "Show me their complexity," you bellowed. That this "show me the complexity" continues to come up baffles me...

On Sun, Oct 12, 2008 at 3:39 PM, Troy Camplin <[redacted]> wrote:

> *On the last statement, I don't think so. They are creating programs that can do what is easy. Creating a program that can create sentences that are grammatical, logical, and have sound-rhythms, whether it be iambic or rhymes, and structural rhythms is practically impossible for a computer to do at the present time. What computers can do is throw labeled words together into simple grammatical trees to create something that sounds like "experimental" poetry. If people could write an actual sonnet-writing program, they'd have done so. Many of the people I know who are into using computers for this sort of thing would certainly love to be able to do it.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Elizabeth Switaj <[redacted]>*

> *To: [redacted]*
> *Sent: Saturday, October 11, 2008 12:38:39 PM*
> *Subject: Re: Fwd: Generation game? (was fake antho)*
>
> *Ironically, that sort of statement places more importance on the easily analyzable structure and technique of a poem than on its subjective effects.*
> *Dickinson, who I seem to recall writing in formal verse, would have been horrified. More to the point, it seems to ignore even devalue the main difference between we humans and machines so far, which is that capability for irreproducible and not-wholly-logical internal experience. Last I checked, the definition of interesting was more connected to that than to whether a machine could imitate an item's structure.*
>
> *Furthermore, I wonder if it has occurred to you that it's possible that people haven't created sonnet-writing programs because the people creating writing programs are more interested in experimental styles.*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*
>
> *On Sat, Oct 11, 2008 at 9:49 AM, Troy Camplin <[redacted]> wrote:*
>
> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry,*
> *then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*

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435. **Troy Camplin**
Re: Fwd: Generation game? (was fake antho)
Tue 14 Oct 2008

Let me ask you: what would it take to write a program that could construct grammatical sentences? I'll even go so far as to suggest not including the lists of words as part of the algorithm. How many more bits of information are required by the written program to create the sentence than are required by the sentence it produces?

The arts are more more complex than the social sciences, like economics and sociology
Economics and sociology are more complex than psychology
Psychology is more complex than biology
Biology is more complex than chemistry
Chemistry is more complex than physics
Physics is more complex than math, on which it is built.

The more complex something is, the more complex the math needed to explain it. It has been shown that there are things in the universe that are so complex, that even if the math were developed, it would take longer to do the calculations than to just sit there and wait for it to happen. Why? Math is too simple to properly deal with it. That is why the most complex things listed either do not have the math do describe them, or only use statistics.

And, yes, I know math can be nonlinear. I mentioned neural nets, though I also know there are more. There are also the kinds of time series which give rise to fractal patterns, among others.

Troy Camplin

----- Original Message ----
From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Monday, October 13, 2008 4:19:56 PM
Subject: Re: Fwd: Generation game? (was fake antho)

- simplest form of knowledge? where does that come from? have you read much higher math? you could just as easily argue it's the most complex knowledge on earth. and algorithms need not be linear at all but that's another story - Alan

On Sun, 12 Oct 2008, Troy Camplin wrote:

> *Show me a sonnet written by an algorithm. I want to see it. Does it have the complexity of meaning found in a Shakespearean sonnet? Or a Petrarchan? Or one by any of the romantic poets? Does it have the proper development of a sonnet of thesis, antithesis, synthesis?*
>
> *Algorithms are "mere" because they are math, the simplest form of knowledge on earth. They are typically linear (unless neural nets) and thus can only create simple things. I'm not saying that computers won't some day be able to create a sonnet, but they are nowhere near complex enough to create one with the kind of complexity a human can create yet. If you can, though, prove me wrong.*
>
> *Troy Camplin*

> *----- Original Message ----*
> *From: Alan Sondheim <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, October 11, 2008 2:36:50 PM*
> *Subject: Re: Fwd: Generation game? (was fake antho)*
>
> *On Sat, 11 Oct 2008, Troy Camplin wrote:*
>
> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry, then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*
>
> *Yes, it can write a sonnet.*
> *Why are algorithms "mere"? Have you ever written one?*
> *In fact algorithms or machines or organisms can produce boring or interesting writing, whatever, which increasingly has very little to do with the source of the production but more with the wonder and delight of the reader.*
> *- Alan*

==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

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436. **Jim Carpenter**
Re: A clarification or two
Tue 14 Oct 2008

I wanted to see if ETC could compete, so I tried to attach to that which was successful in getting itself noticed. Erica's sensibilities and mine are not the same. The literary criteria were simple: What's publishable?

Here is a post I wrote a while back that I think brushes up against your question:
http://theprostheticimagination.blogspot.com/2007/10/just-when-we-thought-we-were-making.html

Best,
-jim

On Tue, Oct 14, 2008 at 3:59 AM, Barry Schwabsky
<[redacted]> wrote:
> Thanks for that. I have a question in response: With ETC, were you attempting to create poetry that would be good according to your own lights, or that would be acceptable according to the criteria of a certain poetry "market," or both?
> Also, would you say something about how you defined the literary criteria you wanted the result to fulfill?
>
>
>
> ----- Original Message ----
> From: Jim Carpenter <[redacted]>
> To: [redacted]
> Sent: Monday, 13 October, 2008 3:41:50 PM
> Subject: A clarification or two
>
> Hi,
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> I just wanted to weigh in a bit on some of the recent discussion about
> Issue 1 and maybe help to make a couple of things clear.
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> First off, Issue 1 is not a hoax nor a prank. It is (and I think
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> anything on The Onion. If there is anything amusing about the
> project, it is that so many folks did not see that. Maybe that's
> because it is bad parody. I'm too close to the project to be
> objective about that--I'll leave it for others to make that judgement.

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> answered the question as to whether machine poetry could compete with
> traditional poetry. I had attempted to devise and implement some
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> significantly, which does not require any programming knowledge
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> If anyone is interested, I am happy to respond to questions about the
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>
> Best,
> --jim
>
>
>
> --
> jim
> ----------
> Jim Carpenter
> http://slought.org/
>
>
>
>

--
jim

Jim Carpenter
http://slought.org/

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437. Steve McLaughlin

Re: Fwd: Generation game? (was fake antho)

Tue 14 Oct 2008

> *Let me ask you: what would it take to write a program*
> *that could construct grammatical sentences?*

There's been a lot of work done in this field, as you probably know. SmarterChild is the irritating pop culture example. But a current researcher who comes to mind in a literary context is Nick Montfort, who's done a lot of work on dynamic grammar generation for interactive fiction. That is, his software comprehensibly 'talks back' to the user, without using the madlib cut-and-paste method you'd see in a MOO or something.

> *I'll even go so far as to suggest not including the lists of words as part of the algorithm.*

This doesn't really make sense, unless you're talking about a program that goes out into the wild and automatically learns its vocabulary and grammar by crunching huge data sets.

> *It has been shown that there are things in the universe that are so complex, that even if the math were developed, it would take longer to do the calculations than to just sit there and wait for it to happen.*

Yes, there are obscure cases in which flipping a coin solves a problem faster than carrying out the necessary calculations. Is this what you're talking about? But these are really esoteric cases, and definitely exceptions to the rule. Would you flip a coin repeatedly to calculate the load distribution among suspension cables in the process of building a bridge? Would you just let the bridge 'happen' by itself? Would you give the project to a team of poets? It seems to me that this sort of "math vs. poetry" conversation bears little fruit and breaks down quickly.

-steve

On Tue, Oct 14, 2008 at 4:19 PM, Troy Camplin <[redacted]> wrote:
> It's because complexity is a essential element to good art. Do not mistake complexity for complicatedness. Complicated means "knotted," meaning once you unknot the thing, you find out that what is there is one-dimensional, that it is simpler than you thought it was. Complex means "folded," meaning there are layers upon layers. As you get into the thing, you find out there is more and more there than you could have first imagined. SOmething folded has a surface you can see, of course -- meaning it has something anyone can enjoy -- but the more you get into the work, the more there is, and the more you can learn about it. If the more you read something, the less you get out of it, that work was complicated (and, I would also argue, ugly); if the more you read something, the more you get out of it, that work was complex (and, I would argue, beautiful).
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> Troy Camplin
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> ----- Original Message ----
> From: Ryan Daley <[redacted]>
> To: [redacted]
> Sent: Monday, October 13, 2008 3:42:44 PM
> Subject: Re: Fwd: Generation game? (was fake antho)
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>> Sent: Saturday, October 11, 2008 12:38:39 PM
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>> Elizabeth Kate Switaj
>> elizabethkateswitaj.net
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>> >
>> > Troy Camplin
>> >
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>
>
>

--
Stephen McLaughlin
Schilperoortstraat 84 A2
3082SX Rotterdam, NL

↑ Index

438. steve russell
has lived in hiding with 24-hour police protection
Tue 14 Oct 2008

Maybe Saviano should hook up with Rushdie in Britian.
****

Roberto Saviano, 29, has lived in hiding with 24-hour police protection for the past two years since the "Camorra," as the mob in his hometown is known, decided to punish him for the huge success of his book, which is based on his own investigations.

It has sold 1.2 million copies in Italy and been translated into 42 languages. Now that it has hit the big screen and is a candidate for the Oscars, the mafia is even angrier and wants Saviano and his bodyguards killed as soon as possible.

"We've launched in inquiry to verify the truth behind this news," Franco Roberto, a coordinator of the local anti-mafia squad for Naples, told Reuters.

Italian papers said the Naples mob's notorious Casalesi clan -- in the news recently over the murder of six Africans, which sparked riots by other immigrants -- had moved the threat into the "operative" phase and wanted Saviano dead by Christmas.

The source of the tip-off was a "supergrass" related to the jailed Camorra godfather Francesco Schiavone, aka "Sandokan."

The Camorra has its finger in every pie in Naples and the surrounding areas, from the protection racket to drugs and even waste disposal, as Saviano's book documents in great detail.

With his shaved head, dark close-cropped beard, piercing eyes and black T-shirt, Saviano has become a symbol of the fight against organized crime for a new generation of Italians.

He marked two years living under escort on Monday, telling a radio show of his relationship with the policemen who have been his only company since he was forced to leave his home.

"Many days are terrible," said Saviano, who spends some of his time boxing with escorts "who sometimes call me 'captain.'"

The writer said it was the millions of people who had bought the book who really worried the mafia. "It's the readers who have frightened the crime bosses, not me," said Saviano.

Some politicians urged the Italian public to show their solidarity with the writer. "Nobody must touch Saviano!" said the former cabinet minister Giovanna Melandri, denouncing the Camorra as "one of the main cancers blighting our country." (Writing by Stephen Brown; Additional reporting by Roberto Bonzio in Mila, editing by Paul Casciaton)

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439. Thomas savage

Re: Generation of A Fake Anthology/Anthology of a Fake Generation

Tue 14 Oct 2008

For what it is worth, I incorporated the poem falsely attributed to me in the "Fake Anthology" into a poem which I consider a response to it. Although I've posted it on Wryting-L, I thought I would add it here in the possibility that others may have concocted poetic responses to this massive bit of identity theft that has been perpetrated on many of us. The poem goes as follows: Poem Written in Response to a Poem Attributed to Me Which I Never Wrote

" A gilded heart

The gilded hearts
Heaven"

If my heart were in Heaven,
Where would my liver be?
Would it be dead?
Most gilded things tend to be inert.
As for my name, I won't
Change it to Emily Dickinson
Although I heard her voice once
When I was "ill."
If there are any hearts
Gilded or otherwise
In Heaven, I hope
They've remembered how to beat.

Tom Savage
10/8/08

--- On Mon, 10/13/08, Barry Schwabsky <[redacted]> wrote:

From: Barry Schwabsky <[redacted]>
Subject: Re: Generation of A Fake Anthology/Anthology of a Fake Generation
To: [redacted]
Date: Monday, October 13, 2008, 9:03 AM

My earlier impression would have been that the impetus behind the project was not necessarily misanthropic but possibly just playful. (And of course it is the work of two people; they may have different agenda.) But as I consider it more, however, I'd agree that there is a strong component of misanthropy involved. But implied in what you write here is that to ascribe misanthropy to a literary work is in itself a negative. I don't think that can be right. Although I myself am not at all misanthropic (I don't think), I can't deny that there is much just cause for misanthropy in the world. And misanthropy has been a motiviating factor in much great literature--Celine, Bernhard, and Swift are just thee first to come to mind.

----- Original Message ----
From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Saturday, 11 October, 2008 10:28:53 PM
Subject: Re: Generation of A Fake Anthology/Anthology of a Fake Generation

One of the reasons I want to take my time carefully replying on this thread is that the literary hoax is directly aimed at many of the reasons this list devolved into obsessive postings about computers, identity, and experimentation, and

also about identity and hoaxes and writing and then became a mostly announcements list.

Many, if not most, hoaxes are misanthropic; this is certainly no exception. See the JACKET hoax issue for more information about a few 20th century poetry hoaxes (including my article on Marjorie Seiffert, who was involved in an anti-modernism hoax). The primary genesis, for the editor, is supposedly

"One morning about a month ago, I received a message from the Poetics List that began something like 'Announcing Issue 1 of Broken Caterpillar. Featuring new poems by . . . followed by a list of 45 poets' names. I'd seen one of them on Silliman's blogroll, but the rest were just flat names. Barely names -- ethereal text strings. Keep in mind that I receive hundreds of these announcements per year."

Words – nouns – names – no longer indicate anything to the future editor; he feels besieged by an announcements list he has chosen to join. He doesn't manipulate text well, as the dupes in the names list indicate. Find and replace two spaces with one, alpha sort, delete dupes.

He finds the announcements nature of the list funny, and the complaints of those whose names he's used – or not – numbingly funny. I don't think it funny, but this is the hoax's point. A feeling of exclusion yields to sang froid when others feel excluded? The list ought to be dominated by divisive arguments about hoax poetry and computers & poetry, and not about announcements? I would love to find the spot in the archive pointing to Broken Caterpillar.

If it is any solace at all, Bob Cobbing is probably on the list because there were so many tribute sections in 'zines after he died.

As I've mentioned, I am concerned with my name being associated with what I did not write, not because I wish to protect my literary reputation or identity (I am far too online not to have my identity stolen with great regularity), but because this is a poorly-designed and executed literary project of misanthropic intent I do not share (I am made a target, in fact) and it is repeatable. Names of (mostly) artists have been associated with things they did not make. The anthology demonstrates malign results can spring from a fairly benign idiocy. "The seal is broken," as my college friend Keith McCabe would say.

The second post could be about Carpenter, but it could also be about Ray Biachi's great book I just published that uses, oh, you know, Mein Kampf and some fairly simple web-based cutup engines as starting points to individual pieces. He wrote it; Waltraud Haas did some great drawings to complete the collaboration.

I hope to try to enter some of my thinking into the discussion, because while I have long been interested and involved in computers and poetry, I really don't

follow the beaten path. Jim Carpenter's work is I feel misapplied / poorly designed in this hoax.

But just because copyright is waived and/or fair use / creative commons use is encouraged doesn't mean Carpenter didn't write the code, btw.

--
All best,
Catherine Daly
[redacted]

↑ Index

440. Martha Cinader Mims
Open Mic Radio tonight!
Tue 14 Oct 2008

Dear All,

I continue to host a live internet radio show on Tuesday nights from 8-9pm PST. I have taken calls from poets from Florida, Chicago, California, Canada and other places too. I would be very happy to hear from you with a poem or an announcement, or your thoughts about the state of the arts.

Tuesday Oct. 14, 8-9pm PST
http://www.blogtalkradio.com/listenandbeheard/2008/10/15/LBH-Radio-Hour-Oct-7
You can try the "click to talk" feature at the above url, or you can
call by telephone.
Call-in Number: [redacted]

I look forward to hearing from you tonight!
Wishing you Peace and Poetry
martha cinader mims

My guest at the top of the hour will be Edgardo Cambón who will be appearing with his band Candela at Yoshi's San Francisco, to celebrate and record a video for the new CD "Cebrando 20 Años." The show is also an open mic for poets to call in with a poem. Any listener may call in with an arts related announcement and thoughts about the state of the arts. I will also read some announcements posted at Listen & Be Heard Network Arts News and take a call from the Metaphysical Music. If there's time I'll do some arts editorializing but I would rather hear from you and have a conversation!

Martha Cinader Mims
Listen & Be Heard Network

[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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441. Kyle Schlesinger
PRINTING POETRY: A LETTERPRESS WORKSHOP on Saturday October 18th 11AM-5PM
Tue 14 Oct 2008

PRINTING POETRY: A LETTERPRESS WORKSHOP
Saturday October 18th 11AM-5PM

In this one day workshop with instructors Kyle Schlesinger and Daniel Morris, you will learn the foundations of letterpress printing: how to handle a composing stick, set type, set up the form, and operate a press with safety and efficiency. Participants will be asked to bring one original haiku or poem of a similar length and will take home a dozen hand printed cards with envelopes. No printing experience is necessary for this workshop.

Hosted by The Arm in Brooklyn, New York.

For more information, please visit:
http://www.thearmnyc.com/information/workshops

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442. Anny Ballardini
Re: A clarification or two
Tue 14 Oct 2008

Well, Congratulations. As I said in my previous previous post you had an incredible marketing strategy, see the number of people who know of your work now. And as I said in my previous post, the only thing I did not like was the following sentence: Rather, the project seeks to disrupt the Academy's mission of exclusion, its selfishness and greed, its supercilious arrogance.

I do not identify with this concept and there are about 300 people that I know who do not. Then, there are about a couple of dozens whom I would set there, in their hell or arrogance, included some that you excluded (I love it, chuckles from here),

devilishly,
me.

On Tue, Oct 14, 2008 at 4:50 PM, Jim Carpenter <[redacted]>wrote:

I wanted to see if ETC could compete, so I tried to attach to that which was successful in getting itself noticed. Erica's sensibilities and mine are not the same. The literary criteria were simple: What's publishable?

Here is a post I wrote a while back that I think brushes up against your question:

http://theprostheticimagination.blogspot.com/2007/10/just-when-we-thought-we-were-making.html

Best,
-jim

On Tue, Oct 14, 2008 at 3:59 AM, Barry Schwabsky
<[redacted]> wrote:
Thanks for that. I have a question in response: With ETC, were you attempting to create poetry that would be good according to your own lights, or that would be acceptable according to the criteria of a certain poetry "market," or both?
Also, would you say something about how you defined the literary criteria you wanted the result to fulfill?

----- Original Message ----
From: Jim Carpenter <[redacted]>
To: [redacted]
Sent: Monday, 13 October, 2008 3:41:50 PM
Subject: A clarification or two

Hi,

I just wanted to weigh in a bit on some of the recent discussion about Issue 1 and maybe help to make a couple of things clear.

First off, Issue 1 is not a hoax nor a prank. It is (and I think should have been immediately seen as) parody, parody as obvious as anything on The Onion. If there is anything amusing about the project, it is that so many folks did not see that. Maybe that's because it is bad parody. I'm too close to the project to be objective about that--I'll leave it for others to make that judgement. But speaking for myself, there was no intent to fool anybody, just to evoke a chuckle or two.

Second, the ETC project is, and should be discussed as, separate from Issue 1. I was multiply motivated to continue the project after completing my thesis. I did not feel as if the thesis satisfactorily

answered the question as to whether machine poetry could compete with traditional poetry. I had attempted to devise and implement some controlled testing, but could not for the life of me devise an adequate null hypothesis. So after some considerable time, decided that the only way to test was to actually send out the work and see what happened. It was important that in sending poems out I not identify them as machine works because that would irreparably compromise the experiment. Some editors would accept the work only because it was borne of the machine and others would reject it for the same reason. So Erica was born. And of course that kind of exercise does have at least some of the characteristics of the hoax. And I confess to some pleasure in the act.

And as are most alternative artists (and I would think, just about everyone who participates in this list), I wanted to be disruptive.

But there is another, to me, more important motivation, which speaks squarely to Issue 1. And that has to do with the broader community of computational artists, particularly those working with text. A problem confronting these artists is where to get text to support their work, especially since the demands of an artifact capable of processing thousands of elements per second and storing gigabytes of data require enormous amounts of it. It is physically impossible to manually write the 1000s of pages needed to support certain types of work. Further, developing excellence in the skill sets required for developing computational artifacts and literary artifacts would require double the effort it takes to become either a highly-skilled technician or highly-skilled author. My thoughts were that artificially generated texts could be used in such works. (One of the reasons I wrote the most recent version in Java was to facilitate such usage--and also why I've posted the source.) So far only Issue 1 has taken me up on that.

Finally, all of this is past. I have turned to other interests, none of them computational, and at this time, have no ambitions toward furthering the project (another reason for releasing the source). If the project has value, someone else will pick it up. If not, not. BTW: There is a clear line along which Erica's poetry can be improved significantly, which does not require any programming knowledge whatsoever. Just a little Xml.

If anyone is interested, I am happy to respond to questions about the software's design. Just email me directly: [redacted]

Best,
--jim

> *--*
> *jim*
> *----------*
> *Jim Carpenter*
> *http://slought.org/*
>
> *--*
> *jim*
> *----------*
> *Jim Carpenter*
> *http://slought.org/*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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443. **Chris Stroffolino**
24 Hour Contest (Lyric, Poem)
Tue 14 Oct 2008

Post-ironic(?) or intelligent pre-ironic (including contemporary country), lyrics sought for three separate Velvet Underground-meets- Cramps generic garagerock cliche grooves (on the cusp of oldie and antique, yet with just enough edge, what current 'industry standards' would call sloppy, code for 'sweaty'). An understanding of the "syllabics of rock" an added bonus (or having managed to get the lines "My voice is really warm, it's just that it's got no form" to go a groove that would put "The bird is the word" to shame).

Deadline is October 15th, 2008. 12 Noon EDT.
For more info, write [redacted]

On Oct 14, 2008, at 12:12 PM, amy k wrote:

> *Just send your email to this address: [redacted]*
>
> *On Tue, Oct 14, 2008 at 1:09 PM, Chris Stroffolino*
> *<[redacted]> wrote:*
> *i dont know how to do that yet....*
>
> *On Oct 14, 2008, at 7:39 AM, amy k wrote:*
>
> *Hi Chris,*
>
> *Would you mind re-posting your email to the list without the list digest attached?*
>
> *Thanks, & be well,*
>
> *Amy*
>
> *--*
>
> *Recent work*
> *http://www.writing.upenn.edu/pennsound/x/King.html*
>
> *Amy's Alias*
> *http://amyking.org/*
>
> *--*
>
> *Recent work*
> *http://www.writing.upenn.edu/pennsound/x/King.html*
>
> *Amy's Alias*
> *http://amyking.org/*

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444. Alan Sondheim

Re: Fwd: Generation game? (was fake antho)

Tue 14 Oct 2008

I have no idea whatsoever why complexity is an essential element of good art, beyond your sayso. If you look at Kant's sublime, where's the complexity? Or for that matter Carl Andre or Robert Barry.

Personally I like ugly but that doesn't have to be complex or complicated for that matter, either. - Alan

On Tue, 14 Oct 2008, Troy Camplin wrote:

> *It's because complexity is a essential element to good art. Do not mistake complexity for complicatedness. Complicated means "knotted," meaning once you unknot the thing, you find out that what is there is one-dimensional, that it is simpler than you thought it was. Complex means "folded," meaning there are layers upon layers. As you get into the thing, you find out there is more and more there than you could have first imagined. SOmething folded has a surface you can see, of course -- meaning it has something anyone can enjoy -- but the more you get into the work, the more there is, and the more you can learn about it. If the more you read something, the less you get out of it, that work was complicated (and, I would also argue, ugly); if the more you read something, the more you get out of it, that work was complex (and, I would argue, beautiful).*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Ryan Daley <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, October 13, 2008 3:42:44 PM*
> *Subject: Re: Fwd: Generation game? (was fake antho)*
>
> *Troy,*
>
> *Wasn't this same quip used in your attack on younger poets not being as talented? "Show me their complexity," you bellowed. That this "show me the complexity" continues to come up baffles me...*
>
> *On Sun, Oct 12, 2008 at 3:39 PM, Troy Camplin <[redacted]> wrote:*
>
> *On the last statement, I don't think so. They are creating programs that can do what is easy. Creating a program that can create sentences that are grammatical, logical, and have sound-rhythms, whether it be iambic or rhymes, and structural rhythms is practically impossible for a computer to do at the present time. What computers can do is throw labeled words together into simple grammatical trees to create something that sounds like "experimental" poetry. If people could write an actual sonnet-writing program, they'd have done so. Many of the people I know who are into using computers for this sort of thing would certainly love to be able to do it.*
>
> *Troy Camplin*
>
> *----- Original Message ----*
> *From: Elizabeth Switaj <[redacted]>*
> *To: [redacted]*

> *Sent: Saturday, October 11, 2008 12:38:39 PM*
> *Subject: Re: Fwd: Generation game? (was fake antho)*
>
> *Ironically, that sort of statement places more importance on the easily analyzable structure and technique of a poem than on its subjective effects.*
> *Dickinson, who I seem to recall writing in formal verse, would have been horrified. More to the point, it seems to ignore even devalue the main difference between we humans and machines so far, which is that capability for irreproducible and not-wholly-logical internal experience. Last I checked, the definition of interesting was more connected to that than to whether a machine could imitate an item's structure.*
>
> *Furthermore, I wonder if it has occurred to you that it's possible that people haven't created sonnet-writing programs because the people creating writing programs are more interested in experimental styles.*
>
> *Elizabeth Kate Switaj*
> *elizabethkateswitaj.net*
>
> *On Sat, Oct 11, 2008 at 9:49 AM, Troy Camplin <[redacted]>*
> *wrote:*
>
> *When the machine can write a sonnet, I'll be impressed. Can it write a sonnet? If a mere algorhythm can produce your kind of "experimental" poetry,*
> *then perhaps you're not really doing anything that interesting.*
>
> *Troy Camplin*

==========
==========

To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Webpage (directory) at http://www.alansondheim.org

[redacted], [redacted], tel US [redacted]

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445. **CA Conrad**

daily poet countdown on STATE OF THE UNION until the election

Tue 14 Oct 2008

A reminder of the WAVE Books companion blog to the new book SATE OF THE UNION.

http://poetrypolitic.com/

Counting down days. Removing time between us and our new president.

CAConrad
http://PhillySound.blogspot.com

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446. **steve d. dalachinsky**

steve and yuko will be out of towwn until nov 16 hence the early mailing stephanie is now 87 years young

Wed 15 Oct 2008

Yuko Otomo & steve dalachinsky
with special guest STEPHANIE STONE on piano :

Thursday, November 18th @ 8 PM
at the Stone on the corner of Ave. C and E 2nd St.
 admission $5-10 sliding scale

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447. **Bob Heman**

just a reminder - 7th Big CLWN WR Event - October 16 - new CLWN WR submission guidelines

Wed 15 Oct 2008

Hi Folks - I just wanted to remind you about the 7th Big CLWN WR Event tomorrow night, Thursday, October 16, 2008, at the SAFE-T-GALLERY (111 Front St., Gallery 214) in the DUMBO ("Down Under Manhattan Bridge Overpass") section of downtown Brooklyn. It will start around 7:00 and will feature Paul Pines and Phyllis Wat, along with singers Carolyn Ota and Moira T. Smith, and writers Adriana Scopino, Jane Ormerod, Elizabeth Smith, Evie Ivy, Nathan Whiting, and George Spencer, and myself, host and CLWN WR editor,

Bob Heman. Admission is free. Take the "F" train to York Street, then turn right and walk downhill to Front and turn left under the Manhattan Bridge. I hope you all can make it. As always it should be a lot of fun. CLWN WR has been publishing a series of small poem issues containing works no larger than 50 (or sometimes 20) words. From this date forward we will only consider poems no larger than 20 words. We will also continue to publish a series of ephemeral CLWN WR "letter" issues for which we will consider only prose poems no larger than 300 words (but preferably a lot smaller). We are particularly interested in the experimental, the minimal and the highly compressed, and in works in which the imagination manifests itself in unexpected ways. CLWN WR was founded in 1971 by Bob Heman and Stephen Fairhurst, and has been edited by Bob Heman since its third issue. It is never for sale.

featuring:

with special guests:
hosted by Bob Heman
editor of CLWN WR since 1971

. For more information, maps, and directions from other subway lines please check the Gallery website at http://www.safetgallery.com

Bob Heman
[redacted]
EarthLink Revolves Around You.

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448. David Chirot

Amnesty International Stop Execution of Troy Davis- Help prevent a monumental injustice

Wed 15 Oct 2008

Seven of nine eye witnesses have recanted testimony and three persons have come forth testifying another man has confessed to the murder of the police officer that Troy Davis is convicted of. The Supreme Court declined to give a reason for its refusal to hear Davis' appeal.

[image: Amnesty International USA: TAKE ACTION NOW!]<http://www.kintera.org/TR.asp?a=ejJNL8PTIoI3KlJ&s¯KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G>

With today's Supreme Court decision, a man with a credible claim to innocence may soon be executed.
Only your action can save Troy

Davis!<http://www.kintera.org/TR.asp?
a=chJJL2OMJeKHL6I&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G>
Dear david,

Today, the U.S. Supreme Court declined to hear Troy Anthony Davis' appeal. His fate is back in the hands of Georgia authorities who may seek a new execution date at any time.

The Supreme Court's decision to deny Troy Davis' petition means that *no court of law will ever hold a hearing* on the witnesses who have recanted their trial testimony in sworn affidavits.

Doubts about his guilt raised by these multiple witness recantations will never be resolved. An execution under such a cloud of doubt would undermine public confidence in the state's criminal justice system and would be a grave miscarriage of justice.

*The state of Georgia can still do the responsible thing and prevent the execution of Troy Davis: *

- Write a letter to the
editor<http://www.kintera.org/TR.asp?
a=8nKBIQMwHjLRL3I&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G>calling
on Georgia to stop the execution of Troy Davis!
- Call on the Georgia Board of Pardons and Paroles to
reconsider<http://www.amnestyusa.org/troydavis>its previous decision
and grant clemency to Troy Davis.
- Urge your friends and family to go to *amnestyusa.org/troydavis* or
text *TROY to 90999* to add their voices to the over 200,000 that have
already taken action on this case.

Join the fight for
justice.<http://www.kintera.org/TR.asp?
a=fkLPIbPYIhJOJgL&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G>
<http://www.kintera.org/TR.asp?
a=9oIDJTMAKbIDLZJ&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G>
[image:
Take Action Now!]<http://www.kintera.org/TR.asp?
a=chKJJ2OMIeLKI9I&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G>
Troy
Davis was sentenced to death despite a tainted case and serious claims of innocence. (c) Georgia Department of Corrections

Sincerely,

Larry Cox
Executive Director
Amnesty International USA

[image: Take Action]<http://www.kintera.org/TR.asp?a=fkIPKbPYLhKRKjL&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G> [image: Donate]<http://www.kintera.org/TR.asp?a=8nJBLQMwFaJEIZK&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G> [image: Subscribe]<http://www.kintera.org/TR.asp?a=bgLHIZNILdILK9J&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G> DO NOT REPLY TO THIS MESSAGE. Messages sent to this email address are not read. If you have a question or comment, please use our interactive online help system <http://www.mycusthelp.com/amnestyusa/>. Subscribe to our RSS feeds<http://www.amnestyusa.org/page.do?n>.

(c) Copyright 2008 | Amnesty International USA | 5 Penn Plaza | New York, NY 10001 | [redacted]

Remove yourself from this mailing<http://www.kintera.org/TR.asp?a=hmJUIaMSKlLZKlJ&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G>
.

Remove yourself from all mailings from Amnesty USA<http://www.kintera.org/TR.asp?a˜LGJPNqEeKMI1I&s˜KHIRMyFdJNI3OEIqG&m=hhKQK0MEJjJ2G>
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449. **c. s. giscombe**
Marcom and Giscombe read 16 October at City Lights
Wed 15 Oct 2008

Dalkey Night at City Lights Bookstore â€” SAN FRANCISCO

Event date: October 16, 2008

Fall 2008 Dalkey Archive authors Micheline Aharonian Marcom and C.S. Giscombe will read together at City Lights Bookstore in San Francisco. Marcom will read from her novel Mirror in the Well, and Giscombe will read from his poetry book Prairie Style.

Both books were published in September.

"Marcom's prose is nothing short of gorgeous."--San Francisco Chronicle

"[Giscombe's] landscapes widen our vision as surely as the finest painters and etchers do, as he builds interior bridges with ingenious shadings that support newly conceived spaces."--San Francisco Chronicle

Thursday, 16 October: City Lights Bookstore
261 Columbus Avenue at Broadway, San Francisco
7 pm; free

_____
C. S. Giscombe

[redacted]

telephone: [redacted]

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450. David Chirot
Fwd: The Cut and Paste Poets An Anthology of Collage Poetry
Wed 15 Oct 2008

---------- Forwarded message ----------
From: Cecil Touchon <[redacted]>
Date: Sun, Oct 12, 2008 at 12:14 PM
Subject: [spidertangle] The Cut and Paste Poets An Anthology of Collage Poetry
To: [redacted], [redacted],
[redacted], [redacted]

The Cut and Paste Poets - An Anthology of Collage Poetry

Special Limited Edition Collector's Prepublication Version

Greetings all, I would like to announce the publication of a new book. This is a special private stock collector edition without ISBN number or barecode as found on commerically available books. This is a chronological compilation of poetry submitted to an email listserv dedicated to collage poetry. Some additional notes by the authors are also included if they helped to illustrate the intention, construction techniques or source material used in a particular poem's creation. The email group was started as an online studio space where poets and artists explore the methods of collage construction as it applies to poetic texts. This group of collagists have become known as the Cut and Paste Poets because of their methods of poetic construction. A wide range of processes and techniques are represented in this volume illustrating the breadth of possibilities involved in the use of found materials. Each poet exhibits a definite and refined working style that encompasses a wide ranging

set of search and gathering methods to compile the raw materials for the poems and a recognizable formal production of the works.

To see a preview of the book and to purchase go to:
http://www.lulu.com/content/1190566

This version will only ba available for a month or so. If you have an interest, you will want to buy a copy while you can before it is introduced on the wholesale market. Would be great for Christmas presents!
Cecil Touchon
Ontological Museum Publications

__._,_.___
.

__,_._,___

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451. Stephanie Young
Call for proposals: Deep Oakland
Wed 15 Oct 2008

Apologies for any cross-posting, and please do forward!

DEEP OAKLAND CALL FOR PROPOSALS

Deep Oakland (www.deepoakland.org<http://www.deepoakland.org>) is an ongoing collaborative website that presents archival and current materials about Oakland.

We are currently seeking proposals for intermedia projects to be presented online in 2009-10. We will be offering small start up grants (no more than $250 each) for proposals that need funding for materials.

We will consider both new creative works and archival projects. We are especially interested in work that examines the social, cultural, economic, historical and political conditions into and out of which Oakland residents live, relate and make (make art, text, family, video, buildings, clothing, etc.) We are also interested in collaborative and multi-disciplinary projects.

Some examples of proposed projects and/or projects currently underway:

- Studio visits / interviews with local artists.

- Scene reports from performance sites (music, theater, reenactments, readings, etc.)

- A piece that focuses on sound recordings from farmer's markets in several different Oakland neighborhoods.

- A photography series of Oakland taco trucks documenting the customers at these locations at particular times, such as noon and midnight.
- A photography series of houses and institutions meaningful in the history of the Hell's Angels, and a photography series of houses and institutions meaningful in the history of the Black Panthers.
- Video works: an hour-long visual & sonic exploration of east bay tides/shoreline.
- Mass observation of a location or event in Oakland and Miami, FL, and/or another city.
- Short interviews with longtime Oakland residents and then presentations of an older photo from their personal album, along with a current photo of the same location.
- A collection of photographs, zines and other materials from private archives of materials around the Weather Underground.
- Walking tours.

We encourage those interested to take a look at the website. Proposals should include a short description of the project, budget and material needs if any, and some sort of work sample.

Please email proposals to [redacted]<mailto:[redacted]>. Consideration of proposals will begin on November 1 and continue until we run out of funds.

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452. c. s. giscombe
POETRY ON KWMR, "HOMEGROWN RADIO FOR WEST MARIN"
Wed 15 Oct 2008

POETRY ON KWMR, â€œHOMEGROWN RADIO FOR WEST MARINâ€

Join us in an experiment in radio and poetry and song on Sunday, 19 October, from 4 to 6 pm (Pacific time).

The place is Brian â€œSwevinâ€™â€ Kirvenâ€™s Rhythm and Muse show on KWMR in Point Reyes Station, California. Tune in, if youâ€™re in Marin County, at 90.5 or 89.7. Or listen on the Web by going to http://www.kwmr.org/index.html and clicking on the â€œOn Airâ€ logo at the top of the page, just under the cow.

Berkeley poets and songwriters Anthony Bello, Rebecca Gaydos, C. S. Giscombe, and Mariah Hamilton will read poems, talk, sing songs, argue, and field your questions, concerns, comments, etc.

The show will be live and weâ€™re not sure exactly what will happen; weâ€™re interested, though, in the shape that all this will take. Weâ€™re putting it together, piece by piece, like the Frankenstein monster. Listen in and take partâ€”telephone us Sunday at [redacted] or [redacted].

We'll be doing two more shows with KWMR this fallâ€”on the 16th and 30th of November, both Sundays. Watch for the announcements.

_____
C. S. Giscombe

[redacted]

telephone: [redacted]

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453. Fulcrum Annual
review opportunity in Jacket magazine
Wed 15 Oct 2008

Jacket magazine is looking for a qualified reviewer to write about the latest issue of Fulcrum (#6). If interested, contact John Tranter at
edit{at}jacketmagazine.com (replace {at} with @)
and tell him briefly about yourself and your qualifications.

To see the Fulcrum 6 table of contents, go to http://fulcrumpoetry.com and click the "Issues" tab at the top. To read the journal's mission statement, click "About".

Cheers,
Philip
~~~
~~~

454. Alan Sondheim

On the ruins of the Gano Street Bridge, Providence, RI

Thu 16 Oct 2008

On the ruins of the Gano Street Bridge, Providence, RI

http://www.alansondheim.org/ RI jpgs # 66, 72, 79, 86, 89, 104, 106, 117, 118, 122, 158

This is a counterweighted railroad bridge, partly burned, which has been raised for decades. You walk a couple of hundred feet out, and from there Daniel Byers climbed vertically up to the top of the raised span, maybe 110 feet. Foofwa performed below. Azure Carter and I filmed in PAL and HD. Rob watched from a beam. This was probably the most dangerous performance to date. Foofwa was avatar but Daniel was in flight. There was no sky- sphere. Daniel would have permanently broken if he fell. I tried to reboot the game but it was useless. Daniel sat at the top. I think one other per- son has made it to the top. The water was below just like the exhibition space. The surface was perforated with broken, split, charred, burned, and missing railroad ties. My left foot broadcast a lot of pain from a kind of degeneration. Foofwa and Daniel were brilliant. Some kids watched. Some kids smoked. Dance and climb were risky. I hugged the rails and lay on the ties. It was impossible to take it all in. I couldn't teleport. None of the prims had signs. I just filmed and filmed, Azure as well. Later Daniel took one of the cameras up a couple of crossbeams. His videowork amazes me. He's cool. Foofwa and Azure are cool. Rob's face was cool. I lay on the beams and dreamed up a storm. The old country was never so hot.

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455. Sarah Sarai

Richard Pearse, Will Sanders, Sarah Sarai, Pietro Scorsone || Other Rooms Press Poets || Sat. 10/18, 7pm || Greenpoint || Free

Thu 16 Oct 2008

Saturday, October 18, 7 p.m. FREE
Richard Pearse, Will Sanders, Sarah Sarai, Pietro Scorsone
Other Rooms Press poets will be reading at:
Van Gogh's Radio Lounge
147 Franklin St., btwn. Greenpoint Ave./India St. (G train)
Greenpoint, Brooklyn

G Train:

"You can either take the 7, E or V train to Court Square (1st stop in Queens) and then a Brooklyn-bound G train 2 stops to Greenpoint Ave., or the L train to Graham Ave. (2nd stop in Bklyn) and a Queens-bound G train 2 stops to

Greenpoint Ave. Exit at India St./Manhattan Ave. and head one block west, towards the East River. Take a left on the first street (Franklin) and look for a sign w/ a sunflower on it on the corner of Franklin & Java, about a block away.

The G is notoriously unreliable--it's the only train that doesn't go into Manhattan and so has been neglected by the city for decades; there are almost always delays and service changes." -- Ed Go, Other Rooms Press [redacted] (Van Gogh's Radio Lounge}

http://www.myspace.com/sarahsarai
http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html

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456. Lauren Dixon
Superficial Flesh Vol. 3!
Thu 16 Oct 2008

Superficial Flesh--all pulsating and bloody and scraping along the
shadows of the DFW Metroplex-- has just launched its fall issue, and you can
check it out in print or on our website: http://www.superficialflesh.com.

We have a free subscription database upon which you must register, and as
soon as you've done that, you will have full access to our current issue as
well as our archive of issues (which features our Fall 2007 and Summer 2004
issues). The print issue of our Fall 2008 issue will be available beginning
October 18, and can be ordered via the "Order Info" link on our website.
Subscriptions are $15, single issues $10 (unless you're a starving
artist--then we'll strike a bargain).

This issue features work by Gabriel DeCrease, Kelly Davio, Karen
Greenbaum-Maya, and art by Alan Tolleson.

If you like what you see, please don't hesitate to submit for our Spring
issue. Our reading period for that will begin Nov. 1.

I hope you'll check out the journal, and let me know what you think!

Sincerely,
Lauren Dixon, Editor
Superficial Flesh
[redacted]

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457. Matias Viegener
experimental writing event
Fri 17 Oct 2008

UNTITLED (CONFERENCE):

SPECULATIONS ON THE EXPANDED FIELD OF WRITING

Friday October 24th to Saturday October 25th At REDCAT, The Roy and Edna Disney/CalArts Theater 631 West 2nd Street, Los Angeles CA 90012 The fifth in an annual series of experimental writing conferences at REDCAT, “Untitled” is a two-day conversation about writing which in some manner exceeds the printed page. While we are familiar with visual artworks constituted as a set of instructions, secrets written by visitors in a book, or one artist erasing of another artist's work, what would be their equivalents in the literary world?

“Untitled” is a common title of contemporary art works and also refers to the incipient moment of a new text or idea; it was chosen to convey a sense of openness and process. A variety of writers and artists will discuss the use of language and words and/or their object status, the book and the letter, the question of the "emptiness" vs. the fullness of language as a poetic medium, the pictorial versus the narrative, the incorporation of extra-linguistic symbols and signs (maps, diagrams, formulas, etc.), the question of conceptual writing, and words off the page – performed, sited, projected, incanted, or invoked.

Among the participants is Kenny Goldsmith, an “uncreative” writer who labels himself the “most boring writer in the world” and writes books that include everything he said for a week (Soliloquy, 2001), every move his body made during a thirteen-hour period (Fidget, 1999), and a year of transcribed weather reports (The Weather, 2005).

Artist Young-Hae Chang is part of a “corporate” web art group known as Heavy Industries, whose short Flash texts have mesmerized the art world with their combination of graphic boldness and acute commentary on culture, politics and commerce, yielding a new kind of literary cinema.

Currently teaching in the Writing Program at CalArts, Salvador Plascencia’s first novel, The People of Paper, takes place in the Chicano disapora. Reflecting on the nature of literary characters, some of his people are literally made of paper, and other characters get paper cuts from them.

The conference will include two panels on the topic of “Litterality,” examining how writers use what we normally consider non-linguistic elements, such as symbols, diagrams, maps, or scores placed in the context of writing. We will also look at invented writing systems, and what it might mean to think about the book as an object rather than as a collection of words or sentences.

As in the art world, many kinds of appropriation have been undertaken by experiemental writers in the last several years. The panel on “Appropriation and Citation” will look a these practices, asking questions about whose work and what material gets appropriated, cited or resurrected, who owns texts, and if there is a difference between appropriation and citation.

A panel on “The Meaninglessness or -fulness of Language” will examine language as a vehicle of meaning. Rather than look at what texts say, it asks if language simply taken on its own is empty, saturated with meaning, both, or something else.

The fifth panel on “the concept of conceptual writing," looks at the use of writing not to convey meaning or tell stories but to convey concepts, asking how this might be similar, or not, to the work of conceptual artists in the visual arena. In addition to the five panels, there will be two evening readings. The participants in the conference are Young-Hae Chang Heavy Industries, Latasha Diggs, Johanna Drucker, Kenneth Goldsmith, Robert Grenier, Douglas Kearney, Steve McCaffery, Julie Patton, Salvador Plascencia, Jessica Smith, Brian Kim Stefans, Stephanie Taylor, Shanxing Wang, and Heriberto Yepez.

Organized by Matias Viegener and Christine Wertheim of the Writing Program at CalArts, and funded by The Annenberg Foundation. See Redcat.org for schedule and ticket information, or email [redacted] .

Untitled: Speculations on the Expanded Field of Writing
Friday October 24th to Saturday October 25th
At REDCAT, The Roy and Edna Disney/CalArts Theater
631 West 2nd Street, Los Angeles CA 90012

FRIDAY October 24th

12.30 Opening Addresses

1.00 - 3.00 – Litterality 1.
Writing is not speech, it is letters on a page. What do we make of the inclusion in writing of non-alphabetic signs, symbols, diagrams; writing as map or score; invented writing notations; or the book as object?
Johanna Drucker, Salvador Plascencia, Latasha Diggs, Shanxing Wang

3.30 - 5.00 – The Meaninglessness or -fulness of Language. As a vehicle, is language empty, saturated with meaning, both, or something else?
Jessica Smith, Bob Grenier, Christine Wertheim

5.00 - 6.00 – Drinks at REDCAT with participants and audience

8.30 - 10.30 – Evening Readings/Performances Brian Kim Stephans, Julie Patton, Steve McCaffery, Young-Hae Chang Heavy Industries, Heriberto Yepez, Vincent Dachy, Christine Wertheim [MC: Matias Viegener]

SATURDAY October 25th
Morning
10.30 - 12.00 – Appropriation and Citation.

Whose work and what material gets appropriated, cited and resurrected? Who owns texts? Is there a difference between appropriation and citation?

Steve McCaffery, Doug Kearney, Kenneth Goldsmith

12.30 - 2.00 – Litterality 2.
Writing is not speech, it is letters on a page. What do we make of the inclusion in writing of non-alphabetic signs, symbols, diagrams; writing as map or score; invented writing notations; or the book as object?

Brian Kim Stephans, Julie Patton, Vincent Dachy

Afternoon
3.30 - 5.00 – The Concept of Conceptual Writing.
What is the relation between conceptual writing and the trajectory of conceptual art?

Stephanie Taylor, Heriberto Yepez, Young-Hae Chang+Marc Voge

5.00 - 6.00 – Summary Discussion with all panelists

8.30 - 10.30 – Evening Readings/Performances Latasha Diggs, Bob Grenier, Johanna Drucker, Shanxing Wang, Jessica Smith, Doug Kearney, Stephanie Taylor, Kenneth Goldsmith [MC:Christine Wertheim]

Tickets will be $10 per session (there are 4 - Friday day + eve, and Sat day + eve), $5 for students, with a $30 package to cover all four if brought at the beginning.

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458. susan maurer

Susan Maurer reading 10-21 at the Fall Cafe

Fri 17 Oct 2008

I will be reading 10-21 with George Held and Gil Fagiani at the Fall Cafe , 307 Smith Street at 7pm. Come say hello. Susan Maurer

_____ You live life beyond your PC. So now Windows goes beyond your PC.
http://clk.atdmt.com/MRT/go/115298556/direct/01/

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459. Bill Berkson
at the Colony Room
Fri 17 Oct 2008

The Colony Room
Anne Colvin & Guests
at NEW LANGTON ARTS
1246 Folsom Street, San Francisco
presents

Saturday, October 25
8 pm
(Bar open 7-11 pm)

Bill Berkson
³Goods and Services²
&
Owsley Brown & Jerome Hiler
Untitled (Louisville Orchestra Project)

Poet, art critic, former professor of Liberal Arts at the San Francisco Art Institute, Bill Berkson will read his new pamphlet Goods and Services (Blue Press, 2008) as well as from his forthcoming Portrait and Dream: New & Selected Poems (Coffee House Press, spring 2009).

Filmmakers Owsley Brown and Jerome Hiler will screen footage from their work-in-progress Untitled (Louisville Orchestra Project) centered on the development of the fabled muscial organization founded in 1937 by conductor Robert Whitney and the then Mayor of Louisville, Kentucky, Charles Farnsley. Beginning in 1948, Whitney, sometimes described as a ³wide-eyed visionary,² commissioned new works from contemporary composers such as William Schumann and others, and hosted such major figures as Igor Stravinsky and Dimitri Shostakovich.

Jerome Hiler, a filmmaker since 1964, has a background in abstract painting. He works in both documentary and experimental fields. His films have appeared both internationally and locally. The Louisville Orchestra Project, the work in progress, is due to be completed in 2009.

Owlsey Brown is a filmmaker as well as a wine producer. A native of Louisville, Kentucky, he has resided in San Francisco for nearly 20 years. His films include Night Waltz: the Museum of Paul Bowles (2000), and the recent Precious Treasury (2008) on the sacred sites of Tibet.

Premier Screening. Filmmakers may be present.

NEW LANGTON ARTS
1246 Folsom Street, San Francisco
[redacted]
newlangtonarts.org

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460. Poetry Project
Events at The Poetry Project October
Fri 17 Oct 2008

We have some great readings happening very soon here at The Poetry Project . . .

Friday, October 17, 10 PM
Marie Buck, Gordon Faylor & Edward Hopely

Marie Buck's first book of poems, Life & Style, is forthcoming from Patrick Lovelace Editions. She co-edits, with Brad Flis, the small poetry journal Model Homes. She lives and studies in Detroit. Gordon Faylor and Edward Hopely will read from, perform and distribute a new collaborative work for two readers. Gordon Faylor presently serves as the Assistant Editor of mid)rib and as Editor of its upcoming chapbook series. Edward Hopely is the author of some chapbooks and ran the ³Hammered All Around Their Nail Heads² reading series this past year.

Monday, October 20, 8 PM
Patrick Durgin & Brad Flis

Patrick Durgin¹s most recent publications include Imitation Poems (Atticus/Finch, 2007), The Route, a collaborative hybrid-genre book written with Jen Hofer (Atelos, 2008), and contributions to Chicago Review, Denver Quarterly, The New Review of Literature and Plan B. He edited Hannah Weiner¹s Open House for Kenning Editions and teaches literature and writing at the School of the Art Institute of Chicago. Brad Flis is the author of the chapbooks Health Pack (Chuckwagon Press, 2006) and, with Steven Zultanski, USA Equals Not Sees (Nocturnal Editions, 2008). His book Peasants will be published by Patrick Lovelace Editions this Fall. His work has been published or will be appearing in 1913: a journal of forms, Open Letter, President's Choice, The Physical Poets, Left Facing Bird, and the Poets on Painters exhibit and catalog from the Ulrich Museum of Art. A member of the Lil' Norton publishing initiative, he co-edits the journal Model Homes with Marie Buck in Detroit.

Wednesday, October 22, 8 PM
Robert Grenier & Aaron Shurin

Robert Grenier was born around 7 in the morning at Abbott Hospital in Minneapolis, Minnesota (where his mother was, when she had pneumonia, later) on August 4, 1941. He says, ³Happily (July 5, 2008), I am Œstill around¹ (though I often feel the need (& do!) take many naps) ! ! I often wake up from a nap w/ a sense of clarity/urgency/¹capacity¹ ‹ WHAT CAN I DO ? ? I¹d like to write ³My Autobiography², but not here. Space does not permit an adequate account of my history. Right now (not necessarily in this order), I¹d like to: write the rest of this Œbio¹ for you; write more drawing poems (later); finish Œseemingly infinite¹ work on me-&-my-co-editor-Curtis¹s work on our Larry Eigner Collected Poems for Stanford; continue to make & Œdistribute to the World At Large¹ (!) prints made from selected sequences/¹arrangements¹ of notebook drawing poems (scanned & edited by Peter Turner & me in Bolinas); & hang around in Connecticut & dawdle & talk & make love w/ Susie, & feed the cat Esme . . . . I wonder what the World has Œin store¹ . . . ? ?² Aaron Shurin's newest book is King of Shadows, a collection of narrative essays from City Lights. Recent poetry books include Involuntary Lyrics (Omnidawn, 2005), A Door (2000) and The Paradise of Forms: Selected Poems (1999), both from Talisman House. He teaches in the MFA in Writing Program at the University of San Francisco.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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461. **Jennifer Karmin**

Curation Opportunity: Links Hall

Fri 17 Oct 2008

CALL FOR PROPOSALS:

2009/2010 LINKS HALL ARTISTIC ASSOCIATES
http://www.linkshall.org

DEADLINE: OCTOBER 31, 2008
Applicants do not need to be based in Chicago.

Links Hallâ€™s Artistic Associates (AAs) each curate a month-long (four-weekends, Fridays-Sundays) performance series for the Links Hall space, for which they receive a budget, along with marketing and technical support. These programs have included dance, puppetry, live art/performance, experimental theater, readings, music, and multidisciplinary work. There is information about the 2005-2008 AA programs on our web site: http://linkshall.org/o-aa.shtml.

AA projects have taken place annually since 2005, and have enhanced the quality of our artistic programs, generated significant press coverage, and expanded audiences for new work at Links Hall. The AA program format allows for welcome shifts in artistic perspective each year, keeping programming fresh and interesting. Many AAs have had limited or no curatorial experience before, and the opportunity to curate a month-long program has been experienced as an opportunity for new creative and professi on al development.

Links Hall plans to select three AAs for 2009-2010, and welcomes proposals. The proposal review and selecti on of AAs will be made by Links Hallâ€™s Programming Committee, which comprises artists (including some past AAs), as well as Links Hall Staff and Board members.

Selected AAs will receive:

* Space: Links Hallâ€™s studio will be provided for the four weeks of your project:

Evening hours for rehearsals: Tuesday-Thursday

2 hours before each performance showtime: Friday-Sunday

It is important that the multi-use nature of Links Hall is understood â€“ we have commitments to residency artists, classes, and other renters for many daytime hours. The space must be completely cleared after each rehearsal and performance. Additional time can be made available for workshops, classes, and public discussions. Please also note that rehearsal time is provided for the

technical and practical get-in and set-up of work, and not for the creation/development of that work.

The space is a white room with a blonde wood floor. We have fixed riser seating for 65. If you would like to visit the space, to help with developing your curatorial ideas, please contact us to set up a time. Note: Links Hall is a second floor walk-up; there is no elevator or escalator.

* Budget: Links Hall will provide the following budget for your project:

Curatorâ€™s fee: $500

Program Budget: $2,500 plus 50% of ticket revenue

The program budget should cover artistsâ€™ fees, travel costs, accommodati on , and technical/prop/material needs. Public workshop income, if any, will usually be allocated 100% to your budget. In addition , Links Hall will provide marketing (print and electronic publicity) and technical support (Technical Director for the performances and some rehearsals). In some cases, AAs work with Links Hall to secure additional funding, which has allowed for larger scale projects -- including, for example, being able to present visiting artists.

Each year's AAs are also invited to participate on Links Hall's Programming Committee to select the subsequent year's AAs.

All practicing artists are welcome to submit a proposal, and no past curatorial experience is necessary. AAs do not need to be based in Chicago . If you are based elsewhere, please reference in your proposal whether you plan to be in Chicago for any program planning and/or your program.

We will review proposals in the context of Links Hallâ€™s missi on : â€œLinks Hall encourages artistic innovati on and public engagement by maintaining a facility and providing flexible programming for the research, development and presentati on of new work in the performing arts.â€

AA programs are the largest scale public programs presented by Links Hall, and past AAs have worked closely with Links Hall and their artists to ensure effective programs. We will select proposals that not on ly appear to be artistically innovative, but that appear practical in the c on text of the available resources (time, space, and budget), as well as the proposerâ€™s likely ability to conceptualize, develop, and realize a large scale project.

Please include the following items in your proposal. Do not exceed three pages in total:

* Contact information : Your name, contact mailing address, telephone number, and email address.

* Project title: Please provide a working project title, and identify the artistic discipline(s) your project falls into.

* Creative process: Please summarize how participati on in the AA program would assist your creative process and development, and include a summary of your arts-related experience (within the three page maximum noted above). Briefly describe your current areas of interest as an artist, and whether or not you have past experience as a curator (past curatorial experience is not required).

* Project summary: Summarize your proposed curatorial project. Please explain your interest in curating this project, as well as your goals and objectives. Is there a pressing need for the project (for example, a gap in programming in the City?) and what are the challenges involved in your project?

If you know which artists you would like to curate, please include a list of their names; we do not require bio informati on about them. If you do not know artistsâ€™ names, please make sure your proposal dem on strates a clear picture of the likely content of your program.

If available, please indicate a general plan for your performance schedule. Bey on d the expectati on that AAs will program four weekends of performances (Fridays-Sundays), we have no requirements regarding the structure of the schedule: e.g. full length pieces vs mixed programs; different programs each week, or l on ger runs etc. Please review past AA programs to see different approaches which have been undertaken. AAs are welcome to curate themselves into their programs.

Please identify any special technical requirements your project may have. The Links Hall ground plan and Technical Handbook are available on line at http://linkshall.org/a-tech.shtml

Note: we recommend scheduling artists with a focus on quality before quantity. Please be sure you are not curating a busy and technically demanding program which will unreas on ably stretch Links Hallâ€™s office and technical staff â€“ or yourself! However, a packed schedule of work which is low tech and low maintenance could n on etheless be effective.

* Additional programming/fundraising: Please indicate opportunities for additi on al programming you would like to consider â€“ for example, workshops, discussions, off-site partnerships. Also include any ideas for additi on al fundraising you or Links Hall may like to pursue. Additi on al programming and fundraising ideas are welcome in your proposal, but are not required.

* Audience development: Please describe the audience you plan to attract. How does this align with your understanding of Links Hallâ€™s current audience

base? What opportunities for new audience development does your program provide?

* Additional materials: Please include your resume (2 page maximum; this is in addition to the 3 page maximum for your proposal). No artistsâ€™ documentati on (your own or the artists you plan to curate) is required. No project budget is required. Please do not use folders or binders.

* APPLICATION DEADLINE: POSTMARK BY 5PM, FRIDAY OCTOBER 31, 2008 OR DELIVER BY 5PM, FRIDAY OCTOBER 31, 2008 TO: LINKS HALL, 3435 NORTH SHEFFIELD #207, CHICAGO IL 60657.

All written application materials should ALSO be emailed as one Word attachment/document to [redacted] BY 5PM, FRIDAY OCTOBER 31, 2008. (Please combine your proposal and resume into one Word document.)

* Notification : Selected artists will be notified by December 15, 2008.

* Schedule: AA programs will take place between October 2009 and May 2010.

IF YOU HAVE ANY QUESTIONS, PLEASE CONTACT JENNIFER THORNTON AT LINKS HALL: [redacted] OR [redacted]

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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462. George Bowering

Re: Bukowski

Fri 17 Oct 2008

My wife Jean Baird asked me the following question:

I need to find the Bukowski archive. Do you think someone on the SUNY listserve might know where it is?

Also---check this out:

The Purdy A-frame Project

So we built a house, my wife and I

our house at a
backwater puddle of a lake

near Ameliasburg, Ont.

--Al Purdy “In Search of Owen Roblin”

And that A-frame house, made out of second-hand lumber and original poetry, became the most famous writer's house in the country. Hundreds of writers and their housemates found their way to Roblin Lake to visit the Purdys and talk about poetry and history while downing beer or wild grape wine. Coleridge and his friends had their lake country, and now the Canadian poets would have theirs. A lot of poetry and prose came out of that hard-to-find place.

To prevent its second-hand wood from ending up on someone's scrap heap, and with the blessing and support of Eurithe Purdy, The Purdy A- frame project is raising funds to purchase and preserve the property, create an endowment and establish a poet-in-residence program.

Jean Baird

[redacted]

[redacted]

"Whip" Bowering
Shortstop to the Gods

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463. Jim Andrews
Kandinsky6
Fri 17 Oct 2008

Kandinsky6
http://vispo.com/dbcinema/kandinsky6

About Kandinsky6:
http://vispo.com/dbcinema/kandinsky6/about.htm

All images are 1280x1024 so make your browser window big as possible. F11, on the PC, should toggle the browser fullscreen.

I made these images with dbCinema, a graphic synthesizer I'm writing in Adobe Director.

About dbCinema:
http://vispo.com/dbcinema/kandinsky3/intro

Slidvid of all dbCinema series:
http://vispo.com/dbcinema/kandinsky/slidvid.htm

ja

,..

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464. **David Chirot**

Washington Broadcast Set for "Torturing Democracy"//Links for Visual Poetry Call, articles, films, essays, documents, "Poetry & Torture"--

Fri 17 Oct 2008

Just received this--
if not in the CD area, there is a link here for the documentary, documents and etc--
also since this is a topic my blogspot has been involved with for some time,

also provided are link to a related Visual Poetry/Mail Art/writing/Inter-media Call, and more related films, documents, essays, articles and two essays re Poetry and Torture on line's links-- (there are more to come--)

Washington Broadcast Set for "Torturing Democracy"

Reviewers rate new documentary "compelling," "impressive," "top-shelf"

Guantanamo interrogation draft picked by Slate.com as "Hot Document"

For more information contact:
Thomas Blanton/Ilyse Veron - 202/[redacted]

http://www.nsarchive.org

Washington, DC, October 17, 2008 - The new documentary film on the Bush administration's interrogation and detention policies, "Torturing Democracy," will air on Washington D.C.'s WETA-TV tonight at 10 p.m.

Produced and written by eight-time Emmy winner and National Security Archive fellow Sherry Jones, the documentary has drawn major online buzz as well as New York Times coverage of PBS's failure to find a national scheduling spot for the film before President Bush leaves office in January 2009.

Reviewers have described the film as a "compelling example of video story-telling" that "delivers impressively on a promise to connect the dots in an investigation of interrogations of prisoners in U.S. custody."

Slate.com selected a key revelation in the film as the Slate "Hot Document" this week - a previously unpublished December 2002 draft of "standard operating procedure" at Guantanamo which shows that interrogators there adopted their techniques directly from the survival training (Survival Evasion Resistance Escape or SERE) given to American troops so they could resist the worst of Communist gulag treatment.

The companion Web site for the film, www.torturingdemocracy.org , features key documents, a detailed timeline, the full annotated transcript of the show, and lengthy transcripts of major interviews carried out for the film. Hosted by

the National Security Archive at George Washington University, the Web site will ultimately include a complete "Torture Archive" of primary sources.

http://www.nsarchive.org

Stream the entire film and read related documents online at:

http://www.torturingdemocracy.org

here are the listings of some other links etc--
Cracking World's Walls & Codes--Mail Art/Visual Poetry
Call<http://davidbaptistechirot.blogspot.com/> Cracking
World's Walls & Codes Concrete & Virtual No Sieges, Tortures, Starvation & SurveillanceGAZA--GUANTANAMO--ABU GHRAIB--THE GLOBE
NO MORE!
(see blogspot for the rest of info--re sending, documentation, etc-)

Cinema of Catharsis
http://www.flickr.com/photos/[redacted]/sets/72157605911632948

SIDE BAR ESSAY & SETS OF LINKS RELATED TO THE "CRACKING WALLS & CODES CALL'"

"Torture, Rights and Writes" Essay/Intro to "The New Extreme Experimental American Poetry and Arts"

"Gitmos Across the USA" extensive lists of articles and links on detention and deaths within the USA

"Waiting for the Guards" film of extreme performance group undergoing "enhanced interrogations"used by the US & allies

"Some Websites on Iraq"
two essays published in on-line journals:
David-Baptiste Chirot: "Waterboarding &
Poetry"<http://www.wordforword.info/vol13/dbc.htm>
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptite Chirot
<http://www.kaurab.com/english/books/guantanamo.html>*
No*
KAURAB Translation Site
Broken Laws, Broken Lives: Medical Evidence of Torture by US Personnel and Its Impact a report by Physicians for Human Rights, with a preface by Major General Antonio M. TagubaPhysicians for Human Rights, 130 pp., available at brokenlives.info Guantanamo: Beyond the Law a series of five articles by Tom

Lasseter
in the McClatchy Newspapers, June 15–19, 2008, available at www.mcclatchydc.com/detaineesThis Site is a superb one regarding many aspects of Life at Guantanamo and after, with Interviews, photos and Video<http://www.mcclatchydc.com/detainees>

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465. Doug Holder
Interview with John Amen
Fri 17 Oct 2008

JOHN AMEN: PUTTING HIS LITERARY MAGAZINE ON A "PEDESTAL"

By Doug Holder

John Amen is the founder of the well-regarded online magazine "Pedestal" that was launched in 2000. His most recent poetry collection is titled: "More of Me Disappears" that was praised by the prominent American poet Thomas Lux . I talked with Amen on my Somerville Community Access TV Show: "Poet to Poet: Writer to Writer."

Doug Holder: Why did you start an online literary magazine like Pedestal. Are online lit. mags as important today as print journals?

John Amen: In terms of starting the magazine I guess I have always been interesting in doing something like this. I always thought it would be a print publication. Around 1998 or 9, I started to explore the Internet more. I noticed that there were a few literary magazines online like: PIFF, THREE CANDLES, etc… I noticed a few science fiction on- line zines as well. When I encountered this it seemed like a very interesting way to go. But there was, and still is, some prejudice against online publishing.

DH: Yeah, but some say Pedestal is as good or better than most print magazines.

JA: Yeah. I think so. I think we have come a long way. We have been around for eight years. We have managed to create something that is well regarded. It is gratifying to see how things evolved. We have brought together the tradition of poetry magazines with the technology of the time. I think we have traditional literary values in a modern setting.

DH: Are you a nonprofit?

JA: Yes. Going nonprofit helped us a lot. The first time we went nonprofit I would open letters and see checks from readers, and it was kind of mind blowing. It was a mark of approval, validation.

DH: How are you going to adjust for the economic straits the country is in?

JA: October is usually our fund raising month. We held off sending emails to readers. I thought that this would be the worst time to ask readers for money. Fortunately we got a grant. We do pay writers. Right now we are going to publish the same amount. But we would modify it if need be.

DH: In an interview with poet Gloria Mindock, you said that you like being an editor because they are on: " …the firing line of creative endeavor." Can you expand on that?

JA: I am exposed to a lot of poetry, manuscripts. You see such diverse work, and you get a sense of what's going on. What are the collective mindsets? Are the timeless themes still there? etc… You can see how things evolve…you have a sense of connection.

DH: Do you think you have seen more of your own work published because you are the editor of a well-known magazine?

JA: I think it helps more with speaking and reading engagements. I see it primarily in that area, but it may be true in publishing.

DH: I notice you publish such well-known small press poets as Jared Smith, A.D. Winans, and Eric Greinke. What do you look for in a poem?

JA: Jared's work has evolved and changed…I like his work a lot.

The poem has to have that intangible magic that grabs you buy the balls. Of all the poems you've read, what poem do you remember? And after all the things you read only a few things really stick.

At Pedestal we are open to a lot of work that others might not be. There are a lot of poets I have connected with that I am not sure other editors have. I am not afraid to go with them.

DH: Does the buck stop with you?

JA: It varies. Sometimes I am more involved. If my editor is given full judgment over the work—then I usually sit back.

DH: In your poems there is mention of time in NYC and drug abuse. Is this autobiographical?

JA: Loosely. I did live in New York for a while. I have experience with "substances." The details are modified.

DH: There are a lot of late night diners too.

JA: I always loved diners. Diners at 2AM, with bad coffee.

DH: I had a disagreement with Rebecca Wolff the founder of Fence Magazine. I had asked her if any of her books were Print-On-Demand. She told me that she would never use Print -On-Demand…she never saw one that looked like a real

book. Do you feel there is an elitist attitude toward POD? How do you feel about POD as a method for publishing books?

JA: I emailed somebody, and asked him : “What does it matter if something is POD? He said the potential problem is that people put out these books but they are not invested in them, so there is a surplus of books with no backing.

However most people I know who are involved in the business of publishing poetry are pretty invested in poetry.

DH: I mean the publisher has to buy the books from the online printer, he has to edit them, select the poet, design the book, etc…That’s an investment.

JA: Financially it seems that it would be to the advantage of the publisher to be invested in his project.

DH: Do you have an MFA?

JA: No. I majored in English and Philosophy as an undergrad. I took creative writing classes as part of the degree and I enjoyed it. I enjoyed the space to explore and interact. I suppose, a lot of people go to an MFA to get a teaching job and to get published.

DH: Do you teach?

JA: I tutor high school age kids. I have taught four-day workshops at Colleges, etc…

DH: What would you tell the readers about submitting to Pedestal?

JA: Send us your work. We are always open. Pedestal is doing well and we are going to be around.

↑ Index

466. James T Sherry
Poetry & Ecology: This Sunday
Fri 17 Oct 2008

Last Minute Opportunity

Jonathan Skinner, Marcella Durand, Forrest Gander, and James Sherry will participate in a panel on Poetry, Environment, and Activism
at
Stella Adler Studios
31 West 27th Street, New York, # [redacted]
on
Sunday, October 19 @ 4pm sharp.

Please attend in person. $20 at the door.

James T Sherry
Segue Foundation
[redacted]phone, [redacted]cell
[redacted]

↑ Index

467. **Jeff Hansen**

Sundays at the Blake School Reading Series

Fri 17 Oct 2008

This Sunday, October 19, there will be a group reading featuring poets and fiction writers from the Twin Cities area.

Sundays at the Blake School Reading Series

The first event this year in the Sundays at the Blake School Reading Series will be a group reading featuring prominent local writers, some of whom have national reputations. The event will take place Sunday, October 19, at 2 p.m. in the Link Lounge at the Northrop Campus (The Upper School), which is located two blocks west of the Minneapolis Sculpture Garden at 511 Kenwood Parkway.

The event is free and open to the public. There is also free parking.

The writers include Wang Ping (widely published poet, novelist, short story writer, and critic; Macalester College professor), Kao Kalia Yang (Hmong memoirist), j otis powell (spoken word, radio producer), Elizabeth Burns (poet & novelist), Maria Damon (poet, critic, U of M professor), Greg Hewett (poet, Carleton College professor), Eric Lorberer (poet, publisher of Rain Taxi) Kelly Everding (poet, publisher of Rain Taxi), Sarah Fox (poet, teacher at Perpich Arts Academy), John Colburn (poet, short story, publisher, teacher at Perpich), Sun Yung Shin (poet, publisher, teacher at Perpich Arts Academy), Jonathon Brannen (poet), Mary Kasimor (poet), Grant Grays (book reviewer), Michael Mann (poet, publisher), Jeff Hansen (poet, short story writer, Blake School Teacher), Bob Zell (poet, Blake School Teacher).

The second event in this fall's Sundays at the Blake School Reading Series will feature spoken word artist and award-winning radiio producer j otis powell who will be reading from his jazz-influenced work on November 16.

The Blake School is a pre-kindergarten through grade 12, independent school located on three campuses in the Minneapolis metropolitan area. It provides students with an excellent, academically challenging education in a diverse and supportive community committed to a common set of values. Students are expected to participate in an integrated program of academic, artistic and athletic activities in preparation for college, lifelong learning, community service and lives as responsible world citizens.

Contact: Jefferson Hansen
[redacted]

↑ Index

468. **eric unger**
string of small machines 4
Sat 18 Oct 2008

---

string of small machines will be reading work for issue 4 until November 15th. Please send 5-10 pages of work in an ms word doc to small_machines at yahoo dot com.

↑ Index

469. **Camille Martin**
Interview with Alice Burdick
Sat 18 Oct 2008

Please tune in to CKLN-FM for my interview of Alice Burdick on the occasion of the release of Flutter by Mansfield Press.

Alice Burdick interviewed by Camille Martin
Tuesday, October 21, 2:00 - 3:00 pm
CKLN 88.1 FM

To listen online:
http://www.ckln.fm

Cheers,
Camille

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470. **Eleni Stecopoulos**
Seeking NYC sublet
Sat 18 Oct 2008

Poet teaching in NY this fall seeks sublet in Queens, Bklyn or Manhattan for rest of semester. Studio or 1-bed, may be open to share depending on situation. Please write backchannel or forward. Thanks.
_____ You live life beyond your PC. So now Windows goes beyond your PC.
http://clk.atdmt.com/MRT/go/115298556/direct/01/

↑ Index

471. **steve russell**
Re: Bukowski
Sat 18 Oct 2008

Maybe the Beat Musuem could provide some info.

Strange, one wouldn't think that anything regarding the Buk would be inaccessible. Strange, too, that mainstream poets are considered accessible. Is Billy Collins accessible or simply redundant, lame? Do the so-called inaccessssible poets require handicap access?

----- Original Message ----
From: George Bowering <[redacted]>
To: [redacted]
Sent: Friday, October 17, 2008 4:08:39 PM
Subject: Re: Bukowski

My wife Jean Baird asked me the following question:

I need to find the Bukowski archive. Do you think someone on the SUNY listserve might know where it is?

Also---check this out:

The Purdy A-frame Project

So we built a house, my wife and I

our house at a
backwater puddle of a lake

near Ameliasburg, Ont.

--Al Purdy “In Search of Owen Roblin”

And that A-frame house, made out of second-hand lumber and original poetry, became the most famous writer's house in the country. Hundreds of writers and their housemates found their way to Roblin Lake to visit the Purdys and talk about poetry and history while downing beer or wild grape wine. Coleridge and his friends had their lake country, and now the Canadian poets would have theirs. A lot of poetry and prose came out of that hard-to-find place.

To prevent its second-hand wood from ending up on someone's scrap heap, and with the blessing and support of Eurithe Purdy, The Purdy A- frame project is raising funds to purchase and preserve the property, create an endowment and establish a poet-in-residence program.

Jean Baird

[redacted]

"Whip" Bowering
Shortstop to the Gods

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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472. stephanie anderson
Three Chapbooks from Projective Industries
Sat 18 Oct 2008

Projective Industries results from an impression thrown off by steam press.

Projective Industries likes pop rocks.

Is there a little decency which Projective Industries may have picked up in Canada?

Projective Industries buys technoorganic.

Projective Industries is breathless waiting for you.

We are please to announce the launch of www.projectiveindustries.com, with new chapbooks by Thomas Hummel, Thibault Raoult, and Samuel Amadon.

↑ Index

473. Alan Sondheim
Performance at Brown University Interrupt
Sun 19 Oct 2008

Performance at Brown University Interrupt

Foofwa d'Imobilite, dance
Alan Sondheim and Sandy Baldwin, Second Life avatar performance
Azure Carter, song and camera

http://www.alansondheim.org/ performance series - RIperform jpgs 216, 218, 220, 221, 230, 234, 236

2 hours of setup mishaps then running on a slower machine and line than expected. Foofwa dances/proscenium & somewhat in the round, Second Life projected behind him. Here doubled spaces and problematic: full round in Second Life projected on a screen, proscenium and partial round in real life,

flattening the screen which is pushed further into the background by virtue of the architecture, So modalities of architecture, performance, and dance/behavior interact; the full depth of Second Life becomes more illustration than anything else, and the shallow depth of the proscenium becomes fecund, replete with possibilities, in the partial darkness. These are orders of the real and virtual, of dancing and engineering, which still clash in the new century; the entanglements will take decades to work out, as human beings adjust to the newest furious computation speeds tending towards more elaborate interfaces. The performance appears oddly barren in the photographs; with sound and audience, it was electrifying.

To access the Odyssey exhibition The Accidental Artist: http://slurl.com/secondlife/Odyssey/48/12/22

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474. **{ brad brace }**

Roadshine Shrines and the White Squirrels of Exeter

Sun 19 Oct 2008

---

http://www.bbrace.net/roadsideshrines/1167.html

/:b

↑ Index

475. **steve d. dalachinsky**

Re: Bukowski

Sun 19 Oct 2008

---

ask bukowski's wife in la linda or the ex-black sparrow publisher

On Sat, 18 Oct 2008 15:26:10 -0700 steve russell <[redacted]> writes:
> Maybe the Beat Musuem could provide some info.
>

> *Strange, one wouldn't think that anything regarding the Buk would be inaccessible. Strange, too, that mainstream poets are considered accessible. Is Billy Collins accessible or simply redundant, lame? Do the so-called inaccessssible poets require handicap access?*
>
> *----- Original Message ----*

From: George Bowering <[redacted]>
To: [redacted]
Sent: Friday, October 17, 2008 4:08:39 PM
Subject: Re: Bukowski

My wife Jean Baird asked me the following question:

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The Purdy A-frame Project

So we built a house, my wife and I

our house at a backwater puddle of a lake

near Ameliasburg, Ont.

--Al Purdy "In Search of Owen Roblin"

And that A-frame house, made out of second-hand lumber and original

poetry, became the most famous writer's house in the country. Hundreds of writers and their housemates found their way to Roblin Lake to visit the Purdys and talk about poetry and history while downing beer or wild grape wine. Coleridge and his friends had their lake country, and now the Canadian poets would have theirs. A lot of poetry and prose came out of that hard-to-find place.

To prevent its second-hand wood from ending up on someone's scrap heap, and with the blessing and support of Eurithe Purdy, The Purdy

> *A-*
> *frame project is raising funds to purchase and preserve the property,*
> *create an endowment and establish a poet-in-residence program.*
>
> *Jean Baird*
>
> [redacted]
>
> [redacted]
>
> *"Whip" Bowering*
> *Shortstop to the Gods*
>
> ---
> *Do You Yahoo!?*
> *Tired of spam? Yahoo! Mail has the best spam protection around*
> *http://mail.yahoo.com*

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476. **Kyle Schlesinger**

Small Publisher's Fair October 24 &25

Sun 19 Oct 2008

I'll be in London for the Small Publisher's Fair at the Conway Hall, Red Lion Square October 24th and 25th. If you're there, please drop by the Cuneiform Press table and say hello. More information, including the schedule for the readings on Saturday can be found at: http://www.rgap.co.uk/spf.php

Cheers,

Kyle

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477. Kyle Schlesinger

Patrick Durgin and Brad Flis at the Poetry Project Monday October 20th at 8:00

Sun 19 Oct 2008

PATRICK DURGIN AND BRAD FLIS
The Poetry Project
Monday October 20th at 8:00

Patrick Durgin¹s most recent publications include Imitation Poems (Atticus/Finch, 2007), The Route, a collaborative hybrid-genre book written with Jen Hofer (Atelos, 2008), and contributions to Chicago Review, Denver Quarterly, The New Review of Literature and Plan B. He edited Hannah Weiner¹s Open House for Kenning Editions and teaches literature and writing at the School of the Art Institute of Chicago.

Brad Flis is the author of the chapbooks Health Pack (Chuckwagon Press, 2006) and, with Steven Zultanski, USA Equals Not Sees (Nocturnal Editions, 2008). His book Peasants will be published by Patrick Lovelace Editions this Fall. His work has been published or will be appearing in 1913: a journal of forms, Open Letter, President's Choice, The Physical Poets, Left Facing Bird, and the Poets on Painters exhibit and catalog from the Ulrich Museum of Art. A member of the Lil' Norton publishing initiative, he co-edits the journal Model Homes with Marie Buck in Detroit.

Monday Night Readings on the horizon include:

Nov. 3 SARAH CAMPBELL and JANE SPRAGUE
Nov. 17 SUZANNE STEIN and ANN STEPHENSON
Dec. 8 LOUIS CABRI and KEVIN VARRONE
Dec. 15 C.J. MARTIN and DAVID LARSON

Become a Poetry Project Member! http://poetryproject.com/membership.php
Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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478. Small Press Traffic

Edwin Torres & Albert Flynn DeSilver at SPT 10/24/08

Sun 19 Oct 2008

Small Press Traffic is thrilled to present:

Edwin Torres and Albert Flynn DeSilver

Friday, October 24, 2008 at 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

EDWIN TORRES has collaborated with a wide range of artists, creating performances that intermingle poetry with vocal & physical improvisation, sound-elements and visual theater. He has received poetry fellowships from the New York Foundation for the Arts, The Foundation For Contemporary Performance Art, The Poets Fund and The Lower Manhattan Cultural Council. He has taught workshops at Naropa University, St. Marks Poetry Project, Bard College, Mills College and Miami University among others. His work has been published in many anthologies, and his CD, Holy Kid (Kill Rock Stars Records), is in the sound archives of The Whitney Museum for American Art. He is co-editor of the poetry journal/DVD Rattapallax. His books include, The PoPedology Of An Ambient Language (Atelos Books), Fractured Humorous (Subpress), The All-Union Day Of The Shock Worker (Roof Books) and I Hear Things People Haven't Really Said. His recent project is a collaboration with Spanic Attack (www.spanicattack.com) called NORICUA, a noh-boricua inspired non-movement gaining worldwide momentum, whose non-ideologies have been performed in the Bronx, Berlin, Loisaida and Puerto Rico.

ALBERT FLYNN DESILVER has recently begun his tenure as Marin County's very first poet laureate. He is the author, most recently of Letters to Early Street (La Alameda Press, 2007), and Walking Tooth & Cloud (French Connection Press, 2007). Andrei Codrescu has said about Letters to Early Street:"This is one of our poets and we stand behind him (or to his side) in any fight, physical or literary, he might be involved in. Except maybe the situation he describes thus: 'A stuffed moose has just capsized in my bed.'" Albert has published more than one hundred poems in literary journals worldwide including Zyzzyva, New American Writing, Jubilat, Jacket (Australia), Poetry Kanto (Japan), Van Gogh's Ear (France), Hanging Loose, Exquisite Corpse, and

many others. Some of his letters in correspondence with the poet Paul Hoover will be featured in the new book Letters to Poets: Conversations about Poetics, Politics, and Community (Saturnalia Books, 2008).

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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479. Geraldine Monk

Re: Small Publisher's Fair October 24 &25

Sun 19 Oct 2008

We'll all be there! This has become one of the 'must attend' annual events in England and we're delighted that Kyle of Cuneiform is our featured press this year with Charles Alexander of Chax Press coming in at the nth hour to join Kyle and add to the merriment.

And its free - no squids, dollars, shekels just bring your lovely selves. (Unless you want to buy lots of the goodies on sale in which case bring your negative equity and increase it!.)

G.

----- Original Message -----
From: "Kyle Schlesinger" <[redacted]>
To: <[redacted]>

Sent: Monday, October 20, 2008 12:27 AM
Subject: Small Publisher's Fair October 24 &25

> *I'll be in London for the Small Publisher's Fair at the Conway Hall, Red Lion Square October 24th and 25th. If you're there, please drop by the Cuneiform Press table and say hello. More information, including the schedule for the readings on Saturday can be found at: http://www.rgap.co.uk/spf.php*
>
> *Cheers,*
>
> *Kyle*

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480. Andy Gricevich
call for cover art--CANNOT EXIST
Sun 19 Oct 2008

Dear Folks,

Andy Gricevich here, writing from Madison, Wisconsin. I publish CANNOT EXIST, a little quarterly print poetry magazine.

For the fourth issue of the magazine, I'm trying to get 50 artists (whether they habitually think of themselves as artists or occassionally produce interesting things by accident--or anywhere else along the spectrum) to contribute works that will each grace a single copy of the magazine. These can be paintings, drawings, prints, visual text pieces, photos, very thin sculptures, pages for pop-up books, collages--you name it. An individual artist is welcome to contribute more than one work. My ideal is to have a significant number of these covers be originals (i.e., not copies), so that someone who buys the magazine gets a unique artwork with it.

Details (written quickly--I'm madly preparing to hit the road for a week) are at http://cannotexist.blogspot.com

If you're interested, or have questions, write to me at [redacted].

And feel free to forward this to others who you think might be interested, and who you think would make a good cover.

Submissions of poetry are still open for issue 4 as well, and will remain so until the end of the month, or maybe just after if things keep pouring in. And the first three issues are still available, and still really, really good.

all the best to all of you,

Andy G.

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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481. **Jonathan Skinner**
Raworth in Maine
Mon 20 Oct 2008

Tom Raworth reads at Bates College

in the Skelton Lounge (Chase Hall)

Monday, 20 October at 4:15

Free and open all

For more info:

[redacted]

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482. **{ brad brace }**
Cash Crop
Mon 20 Oct 2008

[a progression of roll-over imagery]

http://bbrace.net/cc/fd2.html

/:b

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483. **Adam Fieled**
PFS Post: Jordan Stempleman & Kathleen Rooney
Mon 20 Oct 2008

Check out gorgeous stuff on PFS Post from Jordan Stempleman and Kathleen Rooney/Elisa Gabbert:

http://www.artrecess.blogspot.com

Enjoy!

Books!
"When You Bit..."
http://www.lulu.com/content/3100247
"Opera Bufa"
http://www.lulu.com/content/1137210

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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484. Charles Baldwin
e-poetry 2009 cfp (dec. 1 deadline)
Mon 20 Oct 2008

Forwarded cfp. Apologies for cross-posting. Please forward to anyone you think will be interested in attending.

CALL FOR PAPERS AND WORKS

On behalf of the scientific committee and Prof. Loss Glazier, President of the E-poetry Festival, I am glad to inform you about the 5th edition of the E-Poetry Festival, which will take place in *Barcelona in 2009 (May 24th-27th)* at the Universitat Obertat de Catalunya (UOC) hosted by the Hermeneia Research Group.

E-Poetry is both a conference and a festival. The festival is the most significant digital literary gathering in the field. Authors and researchers worldwide meet and present their researches and works. This will permit researchers to present their latest research and artists to premier their newest works. A selection of the papers will be published after the conference following the peer review system and we will also like to publish proceedings of the conference. Artistic events will take place at key Barcelona venues such as the Barcelona Center for Contemporary Culture (CCCB: http://www.cccb.org/en/ <http://www.cccb.org/en/>), providing authors the opportunity to present their works to a public curious about new literary and artistic trends employing technology and communication during the Setmana de la Poesia, that is also sharing a part of our artistic program.

Katherine Hayles (Duke), Roberto Simanowski (Brown University) and Jean Clément (Université Paris 8) have already accepted to be key-note speakers.

The UOC's research group Hermeneia with the collaboration of Electronic Poetry Center (University of Buffalo) and the Laboratoire Paragraph (Univ. Paris VIII) will organize the event.

You are invited to submit original papers (not presented in other conferences) and works for the Conference & the Festival.

Please do not hesitate in contacting us for any further information you may require.

CALL FOR PAPERS
Paper topics:

- Close readings of specific works of e-poetry.
- Discussing the terminology: ontologies and definitions of e-poetry and e-lit forms: a historic approach to e-poetry.
- Relations between e-poetry and other literary and artistic forms and movements.
- Translating e-poetry
- Recording, presenting, archiving and preserving e-poetry. Devices, modalities and writing tools.
- Teaching e-poetry: experiences, results and goals.

Abstracts should be in English. Presentations of papers should last no longer than 20 minutes and should be original.

Researchers and scholars should send an abstract of approximately 500 words before December 1st to [redacted]
<mailto:[redacted]>

CALL FOR WORKS

Authors wishing to present works of e-poetry should submit the following before December 1st:

1) A 500 word abstract describing the work, how the author intends to present it, and any technical requirements (presentation should not exceed 20 minutes). The title of the work and all authors should be clearly identified. The abstract should be sent to [redacted] <mailto:[redacted]>

2) If the work is published online, the URL at which it is located should be included in the abstract.

3) If the work is a non-web application, is published in other media than the web, or is performance-dependent, three copies of a CD-ROM or DVD including the work or video documentation of the work should be sent before December 1st to:

Laura Borràs Castanyer, Professor
Languages and Cultures Studies
Universitat Oberta de Catalunya
Av. Tibidabo 39-43
08035 Barcelona

CALENDAR

The deadline for abstracts and works is December 1st. After the reviewing process, a response will be given after Christmas. Final papers must be submitted by 31st March for translation and proceedings.

A specific website for with further information will be actualized at the Hermeneia site: www.hermeneia.net <http://www.hermeneia.net/> (with language selection option).

SCIENTIFIC COMMITTEE

Philippe Bootz (Univ. Paris 8)
Sandy Baldwin (West Virginia Univ.)
Giselle Beiguelman (Catholic University of São Paulo)
John Cayley (Brown University)
Rita Raley (UC Sta. Barbara)
Rui Torres (Fernando Pessoa University)
Janez Strehovec (Univ. Ljubljana)
Susana Pajares Tosca (IT University of Copenhagen)
Joan Elies Adell (UOC)
Laura Borràs Castanyer (UOC)
Giovanna di Rosario (UOC)
Carles Lindín (UOC)

ARTISTIC COMMITTEE

Loss Pequeño Glazier
María Mencía
Wilton Azevedo
Philippe Bootz
Patrick Burgaud
Friedrich Block
Philippe Castellain
Jason Nelson
Joerg Piringer
Joan Elies Adell
Laura Borràs Castanyer

CONTACT INFO

Submission of abstracts and proposals should go to: [redacted] <mailto:[redacted]>. Questions about the seminar should be directed whether to [redacted] <mailto:[redacted]> or to Laura Borràs: [redacted] <mailto:[redacted]>

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485. Michael Kelleher
Litrerary Buffalo Newsletter 10.20.08-10.26.08
Mon 20 Oct 2008

LITERARY BUFFALO
10.20.08-10.26.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

10.20.08

Wordflight
Pamela Plummer and Paula Wachowiak
Poetry Reading
Monday, October 20, 7:00 PM
Crane Library, 633 Elmwood Ave | Upstairs

10.21.08

Canisius Contemporary Writers Series
Calvin Trillin
Lecture
Tuesday, October 21, 7:00 PM
Montante Cultural Center, Canisius College

10.23.08

The Write Thing at Medaille College
Christopher Schmidt
Poetry Reading
Thursday, October 23, 7:00 PM
Library at Huber, Medaille College, 18 Agassiz Cir.

&

Talking Leaves...Books/Jewish Community Book Fair
Ary Stillman: From Impressionism to Abstract Expressionism
Lecture
Thursday, October 23, 7:30 PM
Jewish Community Center of Greater Buffalo
Benderson Building, 2640 North Forest Road, Getzville

10.24.08

Babel EXTRA!
Sri Lanka Night at the International Institute
An evening of Sri Lankan Food, Music, Dance, Culture
In Celebration of Michael Ondaatje?s Babel Event
Friday, October 24, 6:30 p.m.
International Institute of Buffalo, 864 Delaware Avenue

&

Poetics Plus @ UB
Erica Hunt
Poetry Reading
Friday, October 24, 8:00 PM
Karpeles Manuscript Museum, 453 Porter Ave.

10.25.08

Talking Leaves...Books/Just Buffalo
Children's Book Author Joy Morgan Day
Reading and signing for: Agate
Saturday, October 25, 1 p.m.
Talking Leaves?Books, 3158 Main St.

&

BABEL Extra!
Film Screening: The English Patient
Saturday, October 25, 2 p.m.
Crane Branch Library, 633 Elmwood Avenue

10.26.08

Buffalo and Erie County Library, Central
Douglas Manson and Paul White
Poetry Reading
Sunday, October 26, 3:00 PM
Central Library, 1 Lafayette Square

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

JOIN JUST BUFFALO ONLINE!!!

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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486. Jennifer Karmin
Nov 5: On the Road in Chicago
Mon 20 Oct 2008

The Fiction Writing Department at Columbia College Chicago is hosting a MARATHON READING of On The Road on Wednesday, November 5th from 9 a.m. to 9 p.m. with local writers and artists at the Conaway Center, 1104 South Wabash (1st floor).

Through November 26th, the Gallery at Columbia Book & Paper Center is offering visitors the rare opportunity to see the original draft of On the Road, containing Kerouacâ€™s own edits in pencil. This manuscript is a continuous scroll of semi-translucent paper, 120 feet long by 9 inches wide, that Kerouac created to feed through his typewriter without interruption. It was produced by Kerouac in a three-week writing marathon in April 1951.

Gallery hours have been extended for the Jack Kerouac: On the Road exhibition -- Monday-Friday, 12 - 7pm and Saturday-Sunday, 12 - 5pm. The Gallery is located at 1104 South Wabash (2nd floor). It is free and open to the public.

http://www.colum.edu/Book_and_Paper/Gallery/index.php

_____

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http://mail.yahoo.com

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487. Maria Damon
!!!Tom Raworth in MN: Save the Date: November 10!!!
Mon 20 Oct 2008

Monday November 10
eNow! presents Tom Raworth
2:30 pm, Lind Hall 207A
University of Minnesota
Minneapolis
Poet, publisher, and translator since the late Fifties, the English writer has published over 40 books of poetry and numerous works of prose. He is also a visual artist, and has collaborated with painters, photographers, musicians, and book artists. Influenced by the Black Mountain and New York School poets, he became a major figure in the experimental British Poetry Revival in the Sixties and Seventies. Among his recent books are /Caller and Other Pieces/ (Edge) and /Landscaping the Future/ (Porto dei Santi).

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488. Brian Cassidy, Bookseller ABAA
Re: Bukowski
Mon 20 Oct 2008

> *My wife Jean Baird asked me the following question:*
>
> *I need to find the Bukowski archive. Do you think someone on the SUNY*
> *listserve might know where it is?*

The largest institutional holdings of Bukowski are at the U. of S. CA (http://www.usc.edu/libraries/archives/arc/findingaids/bukowski/inventory.html), Arizona State (http://knet.asu.edu/archives/?getObject=ualib:117308) and UC Santa Monica.

None of these, however, are CB's official "archive." It appears he neither made arrangements to place his papers with any institution, nor were they brought to market after his death. My guess is they remain with his widow.

Hope this helps.

Best,
Brian Cassidy

brian cassidy, bookseller
shop @ 471 wave st. monterey ca
mail: po box 8636 monterey ca 93943

[redacted] / [redacted] (c/sms)
[redacted]
http://www.briancassidy.net

Member: ABAA/ILAB, IOBA, ABA, NCIBA

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489. mIEKAL aND
Colombian 'Biblioburro' has 4,800 books and 10 legs
Mon 20 Oct 2008

Colombian 'Biblioburro' has 4,800 books and 10 legs

http://www.iht.com/articles/2008/10/20/america/20burro.php?page=1

LA GLORIA, Colombia: In a ritual repeated nearly every weekend for the past decade here in Colombia's war-weary Caribbean hinterlands, Luis Soriano gathered his two donkeys, Alfa and Beto, in front of his home on a recent Saturday afternoon.

Sweating already under the unforgiving sun, he strapped pouches with the word "Biblioburro" painted in blue letters to the donkeys' backs and loaded them with an eclectic cargo of books destined for people living in the small villages beyond.

His choices included "Anaconda," the animal fable by the Uruguayan writer Horacio Quiroga that evokes Kipling's "Jungle Book"; some Time-Life picture books (on Scandinavia, Japan and the Antilles); and the "Dictionary of the Royal Academy of the Spanish Language."

"I started out with 70 books, and now I have a collection of more than 4,800," said Soriano, 36, a primary school teacher who lives in a small house here with his wife and three children, with books piled to the ceilings.

(more online)

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490. Lauren Dixon
Superficial Flesh Vol. 3 Out Now!
Mon 20 Oct 2008

Superficial Flesh--all pulsating and bloody and scraping along the shadows of the DFW Metroplex-- has just launched its fall issue, and you can check it out in print or on our website: http:// www.superficialflesh.com. We have a free subscription database upon which you must register, and as soon as you've done that, you will have full access to our current issue as well as our archive of issues (which features our Fall 2007 and Summer 2004 issues). The print issue

of our Fall 2008 issue is also now available and can be ordered via the "Order Info" link on our website. Subscriptions are $15, single issues $10 (unless you're a starving artist--then we'll strike a bargain). This issue features work by new writers Gabriel DeCrease, Kelly Davio, Karen Greenbaum-Maya, and art by Alan Tolleson, and we're also featuring a new review section.

If you like what you see, please don't hesitate to submit for our Spring issue. Our reading period for that will begin Nov. 1.

I hope you'll check out the journal, and let me know what you think!

Sincerely,
Lauren Dixon, Editor
Superficial Flesh
[redacted]

↑ Index

491. Kate Soto
Donald Revell at the University of Chicago this Thursday and Friday
Mon 20 Oct 2008

Donald Revell
Sponsored by Poem Present

Reading from his work.
October 23, 4:30 PM
Classics 110
1010 E. 59th St., Chicago, IL 60637
Reception to follow.

Discussion on Poetics: "White Leaves in Heaven's Tree"
October 24, 1:00 PM
Harper 148
1116 E. 59th St., Chicago, IL 60637
Reception to follow.

Donald Revell is the author of ten collections of poetry, most recently of A Thief of Strings (2007) and Pennyweight Windows: New & Selected Poems (2005), both from Alice James Books. Winner of the 2004 Lenore Marshall Award and two-time winner of the PEN Center USA Award in poetry, Revell has also received the Gertrude Stein Award, two Shestack Prizes, two Pushcart Prizes and fellowships from the NEA as well as from the Ingram Merrill and Guggenheim Foundations. He is also the author of three volumes of translation: Rimbaud’s A Season in Hell (Omnidawn, 2007), Apollinaire’s Alcools (Wesleyan, 1995) and The Self- Dismembered Man: Selected Later Poems of Guillaume Apollinaire (Wesleyan, 2004). Revell’s critical writings include Invisible Green:

Selected Prose (Omnidawn, 2005) and The Art of Attention: A Poet's Eye (Graywolf, 2007). He is a Professor of English and Creative Writing at UNLV.

If you need assistance to participate in this event, please contact 773/[redacted].

Visit poempresent.uchicago.edu for more details about the reading and lecture series.

Kate Soto
Coordinator
The Committee on Creative Writing
The Program in Poetry and Poetics
University of Chicago
Walker Museum 411 // [redacted]

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492. Alexander Dickow
Caramboles Book Release
Mon 20 Oct 2008

Dear Friends and Fellow Poets,

My first full-length book, Caramboles, is now available! The book is a bilingual French/English poetry collection: you can find links to reviews and a book presentation after this message.

If you live in France, you can find it in Parisian bookstores such as Tschann, Gibert Joseph or the Fnac des Halles. To save on shipping, you can also order it in the US, by telephone or email from BookPeople of Moscow, Idaho:

http://www.bookpeople.net/OrderForm.htm

Alternatively, you can order it from the following websites:

http://www.placedeslibraires.fr/dlivre.php?ALIS=14b9989859b9651369b4f5ba3bafe203&gencod=9782915978377&rid=11
http://www.lelibraire.com/din/tit.php?Id=60090
http://livre.fnac.com/a2457591/Alexander-Dickow-Caramboles?Mn=-1&Mu=-13&Ra=-1&To=0&Nu=2&Fr=0

If you have difficulty ordering the book, please get in touch with me.

Thanks for your time, attention and support, and feel free to tell me about your reading experience!

Amicalement,

Alexander Dickow
[redacted]

REVIEWS:
Jean-Claude Pinson - English translation of the review available at http://www.alexdickow.net/blog/article/115/caramboles-reviewed-on-sitaudis-compte-rendu-de-caramboles-sur-sitaudis
- French original at http://www.sitaudis.com/Parutions/caramboles-d-alexander-dickow.php

Tristan HordÃ© - Review in French at http://poezibao.typepad.com/poezibao/2008/09/caramboles-de-a.html

PRESENTATION:
Argol Editions
www.argol-editions.fr

Alexander Dickow
Caramboles
â€œLâ€™Estranâ€ Collection
ISBN : 978-2-915978-37-7
134 pages
Price : 17 â,¬

â€œThe most cockeyed, twitching, wobbliest gait eventually becomes so ungainly, so weirdly lopsided that it dances. This book would rather linger in the confines, if it can, wherever the one becomes the other. I assault the French language, my second; I clutter it with lâ€™on-lit and quâ€™on-con, unthinkable infractions, maim it with impossible malaprops. I torment and overthrow my other second language, English; I embrace every solecism, bludgeon with blunders every ear within eyeshot; I merrily reduce the English language to a frenzied shuffle. Or else I unhinge language, dislocate it, as though I were a gnome in a museum tilting picture-frames for a good laugh, just enough to discompose the patrons. Aficionados object; campaigns are launched against the crooked: the virtuous demand redress.â€ A.D.

Alexander Dickow, an American poet and translator, was born in 1979. He lives in New Jersey. A student of French literature, he travelled to France in 2003-2004 to study in Nantes, where he completed a French degree in literature. He is currently pursuing dissertation research devoted to 20th-Century French poetry. He has published poems in French and American journals. Caramboles is his first book.

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493. **Doug Holder**

Boston Area Small Press and Poetry Scene :How books are printed: From Letterpress to Print-On-Demand

Mon 20 Oct 2008

Boston Area Small Press and Poetry Scene This blog consists of reviews, interviews, news, etc...from the world of the Boston area small press and poetry scene and beyond. Regular contributors are reviewers for the "Ibbetson Update," such as: Hugh Fox, Lo Galluccio, Irene Koronas, Michael Todd Steffen,, Richard Wilhelm, Steve Glines, Mignon Ariel King, Mike Amado, and Pam Rosenblatt. founder Doug Holder: [redacted]. * B A S P P S is listed in the New Pages Index of Alternative Literary Blogs.

http://dougholder.blogspot.com

Monday, October 20, 2008
How books are printed: From Letterpress to Print-On-Demand

How books are printed: From Letterpress to Print-On-Demand

By Steve Glines

* Steve Glines is the book designer for the Ibbetson Street Press of Somerville, Mass.

When I was about ten my grandfather gave me a book he had been saving just for me. It was my first book. I don’t remember the title or content but it was a beautiful book, my own book. It had a dust jacket that my grandfather removed and tossed aside to reveal a soft brown leather book with the title and author embossed in 18 carrot gold on the cover and spine. Both the cover and spine had been tooled with a beautiful border. I thought the spine especially beautiful. The hide had been glued to a form of cardboard made of cotton fibers and the endpapers of the book itself were glued to the spine with the glue joint covered over with a beautiful hand made gold and green marbled paper. The body of the book had been printed by letterpress in giant 16 page signatures then sewn into a cloth backing with a Smyth Sewing machine. The first signature of the book, only 4 pages, had been printed by engraving and contained the title page with a florid design together with a portrait of the author reminiscent of those found on currency. There was a phantom signature of tissue paper between each of the engraved pages to protect the engravings.

You could tell the book had not been opened and read because the signatures had not been cut. The binding process included folding and gathering the signatures then sewing them into the backing but the resulting signatures were not trimmed as they are today. My grandfather ceremoniously handed me his paper cutter and instructed me to cut the signatures firmly but gently. For him learning how to properly open a book was a sacred right of passage. As I slowly

sliced the first signature open I could feel the individual cotton fibers stretch then break as I drew the dull knife upwards. By the time I had cut the last signature the book had become mine. I would be the first person to set eyes on the printed page since they had come off the press. There was magic in that.

When I opened the book and looked at the first page in the first signature I could see the slightly uneven imprint of the type in the soft textured paper. Even without a magnifying glass I could see the needle edge of the types serifs where it cut into the paper carrying with it the carbon black filled ink. It was beautiful.

Books were made this way for several hundred years. Typesetting was a tedious, expensive and challenging work when done by hand and dangerous when done by a linotype machine that cast individual lines or slugs of metal type from negatively shaped type masters and hot molten lead. These slugs were then printed for proofing on small presses called galley presses. When all was well the slugs were then placed in a large 2 x 4 page panel for printing. Two of these were required to print one sixteen page signature. It was a slow tedious labor intensive process.

Before about 1970 fine, hardbound books were only printed by letterpress. I am old enough to remember when the change occurred. Offset printing was considered cheep and not worthy of a fine printed book. By 1980 all hardbound books were printed by offset lithography.

Offset lithography printing uses a flat metal or plastic sheet called a plate that has been photographically prepared so that ink sticks to the image area and is rejected elsewhere. Ink is transferred from the plate to a roller that presses into ink into the paper. One of the drawbacks to offset lithography is that the offset plate cannot carry as much ink to the paper or press as hard as a letterpress. Because of this the paper used in offset printing must be very flat and without the “tooth” that characterizes the “fine” papers used in letterpress. When the thin film of ink on an offset roller is pressed against the very flat paper, fine lines, dots and type serifs tend to spread so serif type faces printed by offset tend to look a little muddy when compared to identical type printed by letterpress. This feature of offset printing lead directly to an explosion in the use of san-serif type faces like Helvetica, Universe and others in book design. One good feature of offset printing is the ability to print photographs with a resolution many times greater than letterpress offers.

In older books photographs were often printed individually then glued or “tipped” into the book or entire signatures of photographs or drawings were printed by etching presses then sewn into the book. The maximum resolution of a letterpress was about 45 dots per inch using newsprint and as much as 85 dots per inch using paper specially prepared for the purpose. This paper was

often hard and brittle from the clay used to prepare the paper to take a very sharp image. The harder and flatter the surface the sharper the dots could be. Etching presses or rotogravure, are capable of impressions of up to 200 dots per inch but this process is very expensive and gravure doesn't print type very well at all. The colorful magazines distributed with Sunday Newspapers were always printed by rotogravure. That was then; today both newspapers and the colorful magazines they contain on Sunday are printed by offset. Because offset printing was an inexpensive way to print both type and art on the same page it became very popular with textbook publishers. It didn't take long for paperback publishers to switch to offset followed quickly by traditional publishers.

Not only did the switch to offset represent a revolution in printing at the same time there was a revolution in typesetting. Letterpress printing was a part the old industrial revolution characterized by big dirty machines, steam engine technology. Typesetting was a blue-collar profession conducted in the bowls of a factory. Type was literally hot as the liquid lead flowed down open channels to form the slug in a linotype machine. In the late 1960's "cold type" became popular. Early "cold type" systems came from IBM Selectric ™ Typewriters modified to print real typographers' fonts onto specially prepared paper and Compugraphic ™ and other brands of machines that composed type onto photographic paper. These galleys would then be used to "paste-up" a dummy of the publication which then was then used to photographically create an offset plate.

Today, of course, hot type and paste-up is a thing of the past because of the multitude of personal computer programs that can electronically paste-up, proof the image on ink jet or laser printers and electronically create an offset plate. Xerox, Hewlett Packard and Kodak all pioneered in the use of ink jet and laser as "page-proof printers" with a quality image that rivaled or bettered that produced by an offset press.

The best offset printers can print images with a resolution of 300 dots per inch at a rate measuring in the thousands of impressions per minute but an offset pressman might have to print as many as 50 sheets to get the inking on a plate exactly right before turning up the press. Because of the tuning required an offset job is cheaper than a proofing press only of the print run exceeds many hundred or thousands of impressions. For many years book publishing has been constrained by the economies of scale in offset printing. For example, printing a 200 page paperback book might cost as much as $2000 to set up and 2 cents per impression. Printing and binding 100 copies could cost $35 or more per book but in quantities of 50,000 the cost falls into the range of pennies per book.

Modern proofing presses, for example Hewlett Packard's Indigo series of industrial laser printers, are capable of printing an 11" by 17" images in full color with a resolution of 1200 dots per inch at the rate of up to 1000 pages per minute. The quality of the image produced by these printers is superior to almost all offset printing but cost considerably more than offset at its optimum but considerably less than offset in very small quantities. With the introduction of home, commercial and industrial laser printers "printing on demand" was born and "publishing on demand" soon after.

Publishers face two dilemmas: First, Can they sell enough books to make publishing worthwhile? Second, how can publishers keep their back list alive without having to print and stock uneconomical quantities of books? For most mainstream publishers pre- and post-publication costs dictate an initial print run of many thousands of books. These same economics prohibit the publication of books with potentially smaller audiances and prohibit altogether books on the backlist that could have long but active tails. A book by a major publisher that might sell 100 – 300 books a year in perpetuity is quickly marked out of print.

"Publishing on demand," or POD, is a technology that solves the problem of small press runs. POD marries laser proofing technology with conventional bindery equipment to create a book production system that is as efficient at printing a one-of book as it is 2,000 books. Of course the unit cost is much, much higher and the production rate much lower than offset but back listed books that once would have gone out of print can be quickly and effectively produced by a Lulu or Lightning press one at a time at a cost point guaranteed to earn the publisher a profit.

To a small to medium sized publisher POD is a revolution. Not only does the use of POD eliminate an investment in inventory but the quality of publication is greater or equal to that produced by offset. The simple elimination of large inventories allows smaller publishers to publish more books than they otherwise could and the availability of POD published works guarantees that no book will ever go out of print. The agility of POD will almost guarantee that new and exciting works will flow to those publishers who using POD, will be able to respond quickly and decisively to the market. By reducing the cost to market while maintaining expected quality will insure the publisher using POD will have an advantage over their more conventional competition. Posted by Doug at 12:39 PM 0 comments Labels: Glines on Books

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494. **Charles Alexander**
Re: Small Publisher's Fair October 24 &25
Mon 20 Oct 2008

Yes, at the nth hour!

Thanks, Geraldine.

For those who are in London, I'll also be giving a lecture on what I've been doing for the last 24 years or so with Chax Press, at the Birkbeck Research Centre, Univ. of London, 7:30pm on Oct. 29. More details at

http://www.bbk.ac.uk/cprc/news/talkscharlesalexander

I'll also be reading in the Crossing The Line reading series in London on Nov. 6. Please contact Jeff Hilson for details about that.

[redacted]

On Nov. 5 I'll be lecturing at the Univ. of Sussex. Please contact Daniel Kane for details:

[redacted]

From the night of Oct. 30, until Nov. 3 or 4, I'll be hanging out at the National Library of Wales in Aberystwyth. If anybody around there is on this list and wants to get together, please send me an email. During the trip away from Tucson, though, I may have spotty reception/ checking of email, at best. I look forward to meeting lots of people in the UK, as well as seeing old friends. I'll be back in Tucson on Nov. 8, though perhaps jetlagged until Nov. 9.

best wishes,

Charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Oct 19, 2008, at 5:51 PM, Geraldine Monk wrote:

> *We'll all be there! This has become one of the 'must attend' annual events*
> *in England and we're delighted that Kyle of Cuneiform is our featured press*
> *this year with Charles Alexander of Chax Press coming in at the nth hour to*
> *join Kyle and add to the merriment.*

> *And its free - no squids, dollars, shekels just bring your lovely selves.*
> *(Unless you want to buy lots of the goodies on sale in which case bring your*
> *negative equity and increase it!.)*
>
> *G.*
>
> *----- Original Message ----- From: "Kyle Schlesinger"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Monday, October 20, 2008 12:27 AM*
> *Subject: Small Publisher's Fair October 24 &25*
>
> *I'll be in London for the Small Publisher's Fair at the Conway Hall, Red*
> *Lion Square October 24th and 25th. If you're there, please drop by the*
> *Cuneiform Press table and say hello. More information, including the schedule for the readings on Saturday can be found at:*
> *http://www.rgap.co.uk/spf.php*
>
> *Cheers,*
>
> *Kyle*
>
> *welcome.html*
>
> *welcome.html*

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495. Country Valley

Another new title from Country Valley Press

Mon 20 Oct 2008

Now available:

SCAFFOLD by Joel Chace

Stapled chapbook, $10 plus $3 s/h

"While physicists at the Large Hadron Collider in Geneva, Switzerland, seek to discover the mechanism by which energy acquires mass, Chace's Scaffold, with its words hung in space like particulates of a universe trembling at the

threshold of creation, perpetually hovering between absence and presence, initiates an inquiry into the dynamics of speech. How do words acquire mass? Weight? Dimension? Density? Chace pins it down to the "lip's loom." This is a true radium of the word."

--John Olson

"Scaffold, so aptly titled, offers readers an arrangement on which to climb up and over and around its seen/read/heard words in a pleasurably unnerving way —for we start out, at least, reading/climbing down, not up—and life is like that, all evidence to the contrary. I imagine even falling off this Scaffold would be a wholly fascinating experience."

Diane Wald

Please order online at http://web.mac.com/countryvalley

Mark Kuniya
Country Valley Press

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496. CA Conrad
Katy Henricksen on READY TO EAT INDIVIDUAL
Tue 21 Oct 2008

Katy Henricksen's marvelous in-depth review of Frank Sherlock and Brett Evans's READY TO EAT INDIVIDUAL is now available for OXFORD AMERICAN MAGAZINE online: http://www.oxfordamericanmag.com/content.cfm?ArticleID=396&Entry=Extras

If you haven't yet ordered a copy of the book WHAT ARE YOU WAITING FOR, you can order it here: http://www.lavenderink.org/readytoeat/

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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497. Dawn Sueoka
FF>> Press call for submissions
Tue 21 Oct 2008

FF>> Press is currently seeking flash fiction submissions for our second volume, due out in the summer of 2009. Our first collection included pieces from Bobbie Louise Hawkins, Lihn Dinh, Barbara Henning, Andrew Wille, and many emerging new voices. We are looking for unpublished flash fiction that runs less than 1,000 words, with a special place in our hearts for the 400-700 word range. Stories should discover something brief and intimate in a very

short space. Is it entertaining/thoughtful/edgy/poignant? Does it deliver in under 1000 words? Then we want it.

Submission Guidelines: Send up to three of your error-free, previously unpublished flash pieces, under 1000 words, double-spaced in 12-pt Times New Roman or Courier, as a Word or RTF.doc, to [redacted]<http://us.mc508.mail.yahoo.com/mc/compose?toí[redacted]>. Please include your name,address, telephone number, email address and word count on the first page of your submission. Submissions will be accepted until December 31, 2008 at midnight. We will contact everyone who has submitted by February 15th, 2009. If we publish your story, you will receive two complimentary copies of the book. Simultaneous submissions are welcome, but please notify us immediately if your piece has been accepted elsewhere. We usually assume First North American Rights to work published in our annual, after which all rights revert to the author.

Our first volume, *fast forward*,* *can be found at bookstores around the country including Tattered Cover, Powell Books, and City Lights, and is also available for purchase from amazon.com. Learn more at our website www.fastforwardpress.org.

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498. Jack Kimball
Faux Chaps Party this Friday
Tue 21 Oct 2008

If you're in or near NYC I hope you can come to the Faux Chaps Party this Friday, Oct. 24

6:30

Jimmy's No. 43, 43 E. 7th St. (b. 2nd & 3rd Ave., nearer 2nd Ave.)

Celebrating the publication of six new books.

The Pill Book — Jeni "Truck" Olin

Orizaba — Stacy Szymaszek

Odes — Alan Davies

Pathologies — Jack Kimball

(Soma)tic Midge — CAConrad

Subsistence Equipment — Brenda Iijima

Short readings by the authors.

Jimmy's No. 43 is an informal brewpub with a low-key, neighborhood feel. No cover. Organic snacks.

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499. **susan maurer**
Raw Poems published by Gold Wake Press Susan Maurer
Tue 21 Oct 2008

I am pleased to have entered the 21st. century with the publication of an e-chap Raw Poems by Gold Wake Press. Just go to Gold Wake Press and print it out for free. Susan Maurer
_____ Want to read Hotmail messages in Outlook? The Wordsmiths show you how. http://windowslive.com/connect/post/wedowindowslive.spaces.live.com-Blog-cns!20EE04FBC541789!167.entry?ocid=TXT_TAGLM_WL_hotmail_092008

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500. **amy king**
New Interview w Eleni Sikelianos
Tue 21 Oct 2008

New Interview with Eleni Sikelianos in Manhattan on Oct. 15th about her recent book, THE BODY CLOCK ----->

http://writing.upenn.edu/pennsound/x/Sikelianos.html
http://writing.upenn.edu/pennsound/x/Sikelianos.html

Enjoy,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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501. **Paul Siegell**
SATURDAY in PHILLY
Tue 21 Oct 2008

DANIEL SCHALL, IAN WOLF and PAUL SIEGELL

Saturday, Oct 25th @ 2pm
The Independence Branch of the Free Library of Philadelphia
(18 South 7th Street, Philadelphia, PA 19106)

DETAILS: http://www.libraryfriends.info/board/?p=135

enjoy the rest of the week ahead,
paul>
http://paulsiegell.blogspot.com/

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502. Martha Cinader Mims
Open Mic Radio Tuesday Night 8pm PST
Tue 21 Oct 2008

Dear All,

Tonight is open mic radio night for anyone with access to the internet, with another serving of the weekly Listen & Be Heard Radio Hour.

My featured guest tonight will Jeannette McCree-Goudeau. Owner of the McCree-Goudeau gallery in Vallejo, CA, she is currently exhibiting photographs by Tony Gleaton, among other artists, on the theme of "Africa's Legacy in Mexico." There will be a closing reception for the exhibition this coming Thursday.

Also featured will be phone calls from poets, who are welcome to share a poem with the Listen & Be Heard audience. Arts announcements, and/or your thoughts about the state of the arts, are also welcome. As usual, I will also have some announcements of arts opportunities and events as time permits. All the pertinent information follows.

Wishing you Peace and Poetry
martha cinader mims

When: Tuesdays, 8-9pm Pacific Coast Time.
Where: http://www.blogtalkradio.com/listenandbeheard/2008/10/22/LBH-Radio-Hour-Oct-21
Call in Number: [redacted]

More information about "Africa's Legacy in Mexico."
http://listenandbeheard.net/artsnews/2008/10/21/africas-legacy-in-mexico

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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503. **Alan Sondheim**

Second Life Installation Phenomenology (please post)

Tue 21 Oct 2008

Second Life Installation Phenomenology

The Second Life show at http://slurl.com/secondlife/Odyssey/48/12/22 continues to change; since it's complex and interactive, it makes sense for you to visit it. The images and videos I put up almost daily can present one or another new (static or dynamic) topographic feature, but only in an isolated and framed configuration; one doesn't get a sense of the roil or negotiated pathways of the spaces which are always under construction.

At one point symmetries dominated, as well as moire patterns related to early cinema; at another, flat black areas created a problematic of depth that remained unresolved. At times a machine-structure (gears, wheels, cams) appeared out of partial assemblages; at best, these were metaphors, doing nothing in the virtual or the real. In the exhibition, objects tend to ignore one another unless given physical weight; few objects have that, since those that do tend to tumble out of the exhibition, 'out of world,' ending up in lost-and-found inventories.

Now the symmetries have corroded by 'foreign' non-repetitive textures that indicate movement trajectories (it's easy to follow the movement of a flat black square for example) and block moire effects. It's as if the symmet- rical properties of objects and assemblages are falling apart. Almost every object moves vertically; some are aligned, some are harmonic, some appear independent. It's easy to fall vertically at this point, from sky objects to the exhibition hall surface, and from ground surface to the underwater environment beneath the hall. Teleport labels may or may not take you somewhere; you might end up where you started or even more en- tangled on a different level. The environment as a whole appears as shaky as the economy, and there's a parallel with bandwidth and prim quantity issues. I build and don't know who sees what; I find my own computers locked up on occasion.

At this point I want to start radically modifying the installation; again I urge you to visit while it retains a semblance of its current state. As objects are given weight, they'll fall and reorganize the surface; they may well pile up without falling out of world, at least temporarily; they may provide new surfaces and cavities to negotiate. It's almost impossible to document the dynamics of this; things fall too fast for cameras to follow.

When I sleep at night, spaces open up; I'm torn and brought close to death in nightmare after nightmare, some of which are set in apparently real environments that slough off into the virtual. A train begins here, the tracks connect there, leading to dilapidated and jumbled architecture. Or arousal which disseminates in the midst of prims sharp enough to slice through site and sound. From Dhananjaya: "'Rasa is that which is made enjoyable by the behaviour of the characters that gives enjoyment because the object of the drama is not to enjoy the behaviour of the characters since that belongs to the past.' (Otherwise, says the author, the specta- tor might as well himself fall into love with the heroine." And again: "The spectators enjoy at the site of characters like Arjuna and others what they themselves feel inside just as children enjoy, playing with clay elephants, the fervour that is within themselves." (From Adya Rangacharya, Drama in Sanskrit Literature, Bombay, Popular Prakashan, 1968.) Enjoyment is not enjoyment in the sense of pleasure, but inhabiting a diegetic cons- tructed through a series of coded interfaces. In the Second Life instal- lation, the strange remains strange, but one learns to negotiate complex trajectories among levels, prims, sounds, spaces, worlds; soon rasa (flavor among other meanings) emerges as one's eyes are one's avatar's eyes and one becomes comfortable with hir body. There are no identifica- tions in the Second Life show, only corners, plateaus, and circulations that permit discourse, that one might conceivably inhabit. All of these spaces, like capital, are rickety; Second Life is governed by exchange, not use value and things constantly threaten to fall apart. The only certainty is an absence of breakage and death; what is attached for the most part remains attached, no matter how far it falls, no matter how sharp and difficult, impossible, the landing. Death in Second Life is never death, but literally a passing-away; an avatar disappears more or less permanently and one might assume that something has occurred in real life parallel to this - illness or death or disinterest or bankruptcy - one never knows.

The spaces in exhibition are malleable, not liquid, not liquid architec- ture so much as capable of distortion and linkage at a distance: things may well move in synchronization, even over a fairly large distance, as if Bell's theorem suddenly appeared in the large and abstract. When the space - the normative space of Second Life - fills up, it transforms the avatar within it. Boundaries are no longer fixed or even apparent. I imagine a Kristevan chora, part-objects and pre-linguistics driving the show, as if the birth of language were imminent and immanent. The birth never occurs; the chora remains at the state of the laugh or scream or orgasm or even free-fall. One is stripped down, and the images, such as they are, textur- ing the prims are often sexualized - penises, breasts, rings, faces in pain or ecstasy, posed mannequins of fossilized desire and dance. One senses an alien choreography behind everything, the world inverted in

Plato's cave from virtual shadows to the watching and participating body on the damp floor. The alien is ourselves of course and the aliens are our self, chora to chiasm.

Rasa is the taste of this, the taste or flavor of the enlightened audience which means the knowledgeable audience, who have already migrated past the strangeness of the exhibition towards an inhering organic that passes for flesh and tissue. I think of the space as avatar body, as avatar hirself, as chora, as womb, as phallus, as adverb. I think of rocketing through the space as the dissipation of vectors without origin and destination; one lands in the midst of circulation and circles hirself.

But all of this takes time on the part of the visitor, as does the reading of signs, even the writing and writhing of signs in sky and water and within the earth itself. One has to enter the space, ascend and descend, allow oneself to be caught up in the multiplicity of worlds, even the smoke of catastrophe and catastrophic industrialization, the destruction of families, speech and phenomena which are always already in a state of withdrawal. The world comes and goes without saying; we pass away as it passes by, and even a minute after our death we no longer hear a voice, see the sun, read the next day's market.

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504. Maria Damon
fwd from XCP
Tue 21 Oct 2008

XCP: Cross Cultural Poetics is please to celebrate its twentieth issue with the publication of a 180+ page anthology of contemporary writers addressing the theme upon which the journal was founded more than a decade ago. Below are just a few of the essays that appear in this anniversary issue:

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Rodrigo Toscano, “To Become Super-Solid”
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Rachel Zolf, “A Tenuous We: Writing as Not-Knowing”

Others writers in this special issue include Maria Damon, Patrick Durgin, Larissa Lai, Juliana Spahr, Celina Su, Edwin Torres, Fred Wah, Rita Wong, and many others.

XCP no. 20 is available as part of a four-issue subscription ($30, checks payable to “College of St. Catherine” and mailed to Mark Nowak, ed., XCP: Cross Cultural Poetics, c/o College of St. Catherine, 601 25th Avenue South, Minneapolis, MN. 55454; subscribers outside the U.S. please add $5). For questions, email the editor at <[redacted]>.

XCP no. 21/22 will be a special double issue (“South Africa: Literature and Social Movements”) that will include new writings from Dennis Brutus, Zine Magubane, Kelwyn Sole, Botsotso Jesters, Priya Narismulu, and many others.

As Juan Felipe Herrera wrote about XCP in the Poetry Project Newsletter a decade ago: “Welcome to a Writer’s Manual on how to detonate the master axis of Big Brother narratives.”

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505. Troy Camplin

Call for Papers

Tue 21 Oct 2008

The Emerson Institute for Freedom and Culture is interested in receiving papers on the poetics of Frederick Turner, or poems influences by Turner and/or his poetics. Date open. Please submit papers or poems to:

[redacted]

Troy Camplin, Ph.D.
President, The Emerson Institute for Freedom and Culture
www.emersoninstitute.org

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506. David Kirschenbaum

Boog City presents Subpress Collective, with I Feel Tractor and My Invisible

Wed 22 Oct 2008

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please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

featuring

Subpress Collective

Tues. Oct. 28, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Subpress co-editor Greg Fuchs

Featuring Š

the work of Steve Carey

the work of Brett Evans

Denize Lauture

with music from

I Feel Tractor

and

My Invisible

There will be wine, cheese, and crackers, too.

Curated and with an introduction
by Boog City editor David Kirschenbaum

**Subpress Collective
http://www.durationpress.com/subpress/

[3]Subpress popped off a Listserv one day and began to take shape and grow in another Listserv, specially created for it. That is, in the course of casual griping about how no one could get their book published, or about fellow poets growing weary while watching their manuscripts age, suggestions were made that we publish books ourselves. The discussion evolved quickly into process and finances.

[3]At the moment Subpress is a dozen poets spread across the US, France and England. Our communication is, and always has been, conducted by email. I have never met some of my fellow-editors in person.

[3]We began by agreeing to contribute our own money to a bank account. Everyone threw in one percent of their gross annual income. The disparity was wide but people agreed it was fair. We figured we had enough money to publish a certain amount of books per year. Because that number was less than the number of editors (18 editors at that time) we agreed to spread out our first publishing round over three years.

³Each editor was allotted equal funds to edit, design, and produce one book in that first cycle. Editors with different skills for typesetting, designing, etc., volunteered their time to help when help was asked for. There were no editorial requirements or standards for choosing a book. There was no vote or veto process for whatever title an editor brought to press. There were no limitations on design or print specifications except those created by one's budget.²‹Daniel Bouchard

Performer Bios

**Steve Carey

Subpress co-editor Anselm Berrigan will present work by poet Steve Carey, whose book Berrigan and his brother Edmund are editing for Subpress.

³Steve's books are very hard to find, but include The California Papers (United Artists), Gentle Subsidy (Big Sky), Smith Going Backwards (Cranium Press), and 20 Poems. Alice Notley's book of essays Coming After contains a memoir/essay on Steve, and the Up Late anthology edited by Andrei Codrescu has, I believe, a few of his poems. Steve's poetry is hard to describe, but I want to say, and so will, that a title like Gentle Subsidy in and of itself gives a sense of his predilection, one of several at least, for word combinations‹a really delicate consonant balance, if such a thing makes sense. And a great sense of humor, love of song (he was a drummer and could play guitar) and companionship, and weirdness (of a mostly non-threatening kind, but you¹d have to figure that out yourself). He was like this huge guy who wouldn't harm a soul, with a deep voice and ability to loom. Bob Newhart and Jimi Hendrix and Philip Whalen. His dad is Harry Carey Jr., the actor in many of John Ford's films, and so Steve was a Cali kid from the 1950s who spent time in New York in the 1960s a bit then moved to NYC permanently in the late 1970s. Brother of poet Tom Carey. Steve died in 1989.² ‹Anselm Berrigan

**Brett Evans

Greg Fuchs will present work by Brett Evans, professor of English at Delgado Community College in New Orleans, and author of Subpress¹ After School Session, edited by Fuchs.

³After School Session is a generous and brassy cull of correspondence from Brett Evans to Buck Downs. The poems are a direct jack into the miniamp of postcard art sent between two friends; they hit hard in an open-all-night punk rock show for the audience of one. Like the form of Kerouac's Mexico City Blues, limited by the small size of a breastpocket notebook, Evans's gumbo is cooked in the scant pot of the postcard--an "afterschool rest stop of the imagination / real special." The poems offer one slamming and damming

notation after another. Down's artful arrangement and selection should stand as a model for what one can do with our hazardous mail.² ‹Tom Devaney

**I Feel Tractor
http://www.myspace.com/ifeeltractor
http://www.goodbyebetter.com/

I Feel Tractor is available to you with musings of space folk and cut ups. I Feel Tractor has a self-titled 7² from the Loudmouth Collective, and a CD, Once I Had an Earthquake, from Goodbye Better.

**Denize Lauture

Denize Lauture, first born of 13 peasant children, migrated to the U.S. from Haiti in 1968. He is a professor of French and Spanish at St Thomas Aquinas College in Sparkill and lives in the Bronx. Lauture writes in Creole, English, and French. He is the author of Blues of the Lightning Metamorphosis, Father and Son, Running the Road to ABC, Mothers and Daughters, The Curse of the Poet, When the Denizen Weeps, and Subpress¹ The Black Warrior and Other Poems, edited by Fuchs

**My Invisible
http://www.myspace.com/myinvisible

³Put aside your preconceived notions of a chamber-instrument ensemble. Neither aloof nor pretentious, Providence's My Invisible maintains a punk-rock subversiveness while gleefully coloring outside the lines of genre limitations. They're wry changelings, equally at home crafting waltz-time laments as they are writing off-the-cuff paeans to their favorite Detroit Piston. They even have their own cheer.

³Fittingly, its easier to define them by what they aren¹t than by what they are, given that their very name evokes a kind-of absence by design. Neither drawing-room prim or Gothic kitsch (see: Rasputina), their music although not rock by any stretch flirts with the same quiet/loud dichotomy first patented by the Pixies, and to equally stirring effect. Exploiting negative as well as positive space, the band shapes gripping music, sometimes out of thin air.

³You can hear it on their self-released debut, My Invisible, but its even more pronounced during their vibrant live show, in which the blend of cello, violin, guitar, Roxy (an antique instrument), pick-up percussion, and intricate harmonies intertwine to create something that¹s hard to pin down. Searching for influences, one hears echoes of the Slits percussive, ramshackle humor, of This Heats haunting complexity, of Dirty Threes sun-drenched expansiveness. And if that sounds complicated, embodying all sorts of seemingly contradictory impulses is part of My Invisible¹s considerable charm..." ‹Andrea Feldman, The Phoenix

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Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Nov. 25/ NYC Small Presses night
featuring Farfalla Press, Open 24 Hours, :::the press gang:::, and X-ing Books

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David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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507. Maria Damon
corrected version, apologies.
Wed 22 Oct 2008

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508. Maria Damon
from Dirk Vekemans
Wed 22 Oct 2008

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http://poeticinvention.blogspot.com/2008/10/xcp-celebrates.html

cheers,
d.

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509. Edmund Hardy
Tina Bass: Mouthings
Wed 22 Oct 2008

"Intercapillary Editions"
plush degrees, said the cow, wrap the fees

presents:

Mouthings by Tina Bass

A book of talk.

6" x 9", jacket-hardcover binding, cream interior paper, 60 pages. £8.96 plus £3.50 p&p.

Or download it for FREE.

Mummy: It means that something has a hole all the way through it, like a straw has. Can you think of anything else that is hollow?

Owen: A bunny.

Mummy: A bunny?

Owen: Yes. A bunny that's been shot by a bullet and the bullet has gone all the way through and left a hole.

Sources and developmental origins are left behind in Tina Bass' fleet set of scenes cut from conversations with her twin sons covering just over a year. Speech which seemed to the poet worth archiving becomes art-action, a journal which opens at the threshold of state schooling and continues onwards. Coming across these tiny exchanges of power, acquisition, socialisation and play, I read them in unravelling ways: as pieces from a sequence of conversation novels which were somewhere splintering and unifying; as the unsystematic studies or emblems of a parent; as an investigative diagram of articulation. What is it that's emplotted here? (editor Edmund Hardy)

Statement from the author:

On the 6th September 2006 I wrote down a short conversation that I'd had with my two young sons. I posted it onto a MySpace blog and two weeks later recorded another, and then another; until it was suggested that I gather them into a book.

I had been aware for a quite some time that I was doing more than recording the words of my children. Obviously the records serve as memorabilia; the preservation of which will demonstrate to Leon and Owen that their mother was paying attention. Each entry can be viewed as an item in the memory box, placed alongside the first baby-grows and the envelopes filled with milk teeth.

As a female writer, writing in a way that foregrounds motherhood, I believe that I have also been articulating something of the unsaid feminine. I have recently been guided to Mary Kelly's Postpartum Document and have been fascinated by her passion for illustrating 'the collaged life of women who choose to create and procreate'. That particular work has been critiqued by many but it is when Mary describes the Document as 'the rationalisation of a difficult experience' or compensation for giving birth and losing control, that I find myself smiling and releasing an exuberant 'Hear, Hear'.

27th September 2006

(Owen has struggled to drop off to sleep since he has started school. Leon rarely takes longer than 1-5 minutes)

Owen: 'Cwab' starts with 'cuh', 'koala' starts with 'cuh', 'starfish' starts with a 'duh'

Mummy: Owen, it's time to close your eyes and go to sleep now. It's late.

Owen: I can't sleep because I'm thinking.

Leon: Owen. YOU. JUST. CLOSE. YOUR. EYES.

Tina Bass currently lives, works and studies in the Midlands of England. With the support of Lawrence Upton and Martin Holroyd she has recently had two poetry chapbooks published: Mechanical Expressions (Writers Forum, 2007), and Fat Man Dancing, (Poetry Monthly Press, 2006).

_____ Discover Bird's Eye View now with Multimap from Live Search
http://clk.atdmt.com/UKM/go/111354026/direct/01/

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510. Steve Halle

Kent Johnson @ Seven Corners

Wed 22 Oct 2008

Please enjoy a series of Traductions selected from *Kent Johnson's* *Homage to the Last Avant-Garde* (Shearsman Books, UK) at *Seven Corners<http://sevencornerspoetry.blogspot.com/>
* (http://sevencornerspoetry.blogspot.com/).

Cheers,
Steve Halle
Editor

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511. Doug Holder

“The Man in the Booth in the Midtown Tunnel" goes to Endicott College

Wed 22 Oct 2008

“The Man in the Booth in the Midtown Tunnel" goes to Endicott College

“The Man in the Booth in the Midtown Tunnel" goes to Endicott College

I was invited to give a workshop for my poetry collection “The Man in the Booth in the Midtown Tunnel” by an unusual man, Dan Sklar. Dan Sklar is the Creative Writing Director at Endicott College in Beverly, Mass. Dan has turned into a great supporter of the small press in the Boston area. There are too few colleges, universities, that welcome little magazines and small presses, and because of Dan, many poets who would not have been heard by many students, are given a voice. Besides the Cape Cod Writers Center headed by the gracious Ann Elizabeth Tom, and Michael Sullivan of the William Joiner Center at U/Mass/Boston, and a few select others, Sklar is a major solid citizen. Sklar, of course is a widely published small press poet and probably mentions his credits in Free Verse and Ibbetson Street more than he mentions his publications in the Harvard Review, and other top shelf mags. When you go out to Endicott, Sklar

treats everyone the same. Whether you are a big deal poet with a Pulitzer, or you are putting out a stapled chapbook with a minipress, well, Sklar digs you… as long as the work works for him. I tell Dan whenever I go out to Endicott I feel like a mensch, a distinguished poet, instead of an extinguished one. Hats off to this guy and buy his latest book "Bicycles, Canoes, and Drums"

*I included some remarks that I made to his class about "The Man in the Booth in the Midtown Tunnel" (Cervena Barva Press):

There are some people who are nature poets, there are language poets, metaphysical poets, and you name it. I guess I can call myself a peoples' poet. I write mostly about people—character studies, if you will. I guess it goes back to when I was a kid watching the Twilight Zone—you know the original in black and white. Rod Serling, the host, would introduce some character, a guy, down-on-his-luck, maybe a reclusive bookworm, a snake oil salesman, in a gone-to-seed hotel room, with the requisite neon sign blinking garishly outside his window. Serling would introduce him: "Have if you will Mr. Henry Beamish, a small fastidious man whose only passion is the written word."

To me, often people on the margin have been a source of fascination. I have worked a s a counselor at a psych. hospital, McLean Hospital, for 26 years now, and I guess for some reason I was attracted to the "craziness" of the ward, over the "craziness" of the outside world. When we discharge clients from the program I work now, I often joke; "I haven't been discharged yet, and won't be anytime soon." A good portion of the work I have produced has dealt with the often overlooked denizens of the back ward, and the people I have encountered in bars, coffee shops, and subways, etc… in Boston/Cambridge/Somerville.

In my life, and I am sure in yours, there has always been a person, who remains a strong symbol, an icon for you, a flashing light, on this journey we all take. So when I wrote: "The Man in the Booth in the Midtown Tunnel," I concentrated on a man I saw in a small booth in the middle of the Midtown Tunnel when I was a kid. The tunnel connects the borough of Queens to the borough of Manhattan. The booth and the man are long gone, but the booth hasn't given up the ghost. Now as a middle age man, probably around the same age as the guy in the booth, I realized this man represented encroaching adulthood: the trip from the relative security of a Long Island childhood, to an unknown, alluring, yet frightening adult world. Did this man have a wife, friends, a life outside the booth, I asked my Dad. My father confused as to why I was fixated on this obscure figure said: "How the hell do I know?" When I was on the skids, I retreated to a booth of my own making, whether a cubicle in a dark library, or the small furnished room I lived in the Back Bay of Boston for many years. We emerge and submerge in metaphorical tunnels. We emerge from the vaginal tunnel towards the light and cry, later we reenter that tunnel and die. We have

many rites of passage. All I know is, wherever I go that man, in that cramped booth, will always follow me.

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512. Diane DiPrima

Re: Boston Area Small Press and Poetry Scene :How books are printed: From Letterpress to Print-On-Demand

Wed 22 Oct 2008

I, too, came up in the era of letter-press books, and linotype newspapers. It's been exciting to watch the various technologies arrive, flourish and pass on. When offset printing was just coming into its own (mostly for textbooks) in the mid-1960s, I worked nights at a cold-type house in New York City, typesetting (which was really typing on IBM Executive typewriters) and "stripping in" corrections at a light table. This was before the "Selectric Composer" and there was no way to change typefaces. We had special italic machines, and would strip in all the itals in a text, as well as smaller fonts for footnote numbers, etc.

Armed with this experience and the help of a less than ten more well-off artists (painters, mostly) I bought a Fairchild Davidson Offrset Press secondhand, took a week-long course that came free with the purchase, and started Poets Press in 1964.

I've been amazed and excited as each technological advance made publishing easier and more and more possible, but—I draw the line at books on demand. I had yet to see a book published in this manner that didn't scream "tawdry". Something about the binding? The glue? The almost-nonexistent gutter margins? The poor quality of the text, which goes from light to dark arbitrarily. . . etc.

Then, there's the blurring of the line between the first edition, and later printings. And, with POD books virtually never go "out of print" and that magical moment never arrives when the rights return to the author and additions, revisionings, etc have their day. (This problem probably only exists if one is writing ongoing long works which continually redefine themselves—as I am in "Loba", and "Revolutionary Letters".)

Another difficulty with POB, unless there's a substantial first printing: when a small poetry "came out" there was usually a substantial run: at least 500 copies. (After the first Poets Press book, A.B. Spellman's "The Beautiful Day", which had a run of 750 copies, we never did less than 1000 copies, and after the first four books most first printings were 2000 copies.) This gave one a sense that the book was "out there"—somewhere. There was a fighting chance that if it was totally unnoticed when it was published a copy light turn up generations later in a secondhand bookstore (!) and the work again enjoyed by some future

reader. The books were one's progeny, a continuation of a particular crossroads of mindstream and history.

A BOD doesn't even feel worth shelving. If I do buy one, I usually feel like I've bought a pad of paper with some irregular type on it, and I might as well tear off each page as I finish reading and recycle it. Not that that's a bad thing necessarily, but it's not what I seek from a book as writer, as reader.

But I'm not writing only to kvetch, tho as an oldster I inevitably do that.

I'm also writing to learn. I've been wrong before, and I've been around long enough to know it. So—if you've gotten this far in my screed—I'd like to ask: ARE there places that actually produce Books on Demand that don't look horrible, and feel worse? I am asking here about about publishers, and also about companies that produce these things.

Thanks for your time. I look forward to hearing from folks.

Diane di Prima

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513. Ann Stedt
use these words issue one available
Wed 22 Oct 2008

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http://www.freewebs.com/usethesewords/pdf/usethesewords1.pdf<http://www.freewebs.com/usethesewords/pdf/usethesewords1.pdf>

Submissions for *use these words *issue two: By January 1, 2009, send a brief contributor's note and 1—5 poems, each using all of the following words, in the body of an e-mail to [redacted]:

pillow, tantrum, silver, roof, vacant, atlas, break

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514. Maria Damon
grants manager job in mpls
Wed 22 Oct 2008

Announcement: Job opening: Grants Manager. The IAS and Northrop/Concerts and Lectures are seeking an experienced grants manager. Review of applications will begin November 3. For full information and instructions on applying, search for position number 158644 on the University’s online employment system, at http://employment.umn.edu, or click directly on https://employment.umn.edu/applicants/jsp/shared/frameset/Frameset.jsp?time=1224263887140.

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515. **andrew burke**

Re: Boston Area Small Press and Poetry Scene :How books are printed: From Letterpress to Print-On-Demand

Wed 22 Oct 2008

Diane - a privilege to talk with you.

I too have produced books and scads of printed material and find it difficult to read a book which is below par in production qualities. But I have Sheila Murphy's Collected Chapbooks recently, and, even though it is from a different publisher, I obtained it from LULU publishing - who seem to produce books and do the marketing work for some other publishers. If this book is POD I'm very surprised at its quality. None of the usual hallmarks of such production are visible and the quality of print and stock is high class. Does anybody know more about LULU? (And don't break into song, all you fellow sexagenarians and older.)

Andrew

2008/10/23 Diane DiPrima <[redacted]>

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future reader. The books were one's progeny, a continuation of a particular crossroads of
mindstream and history.

A BOD doesn't even feel worth shelving. If I do buy one, I usually feel like I've bought a
pad of paper with some irregular type on it, and I might as well tear off each page as I
finish reading and recycle it. Not that that's a bad thing necessarily, but it's not what I
seek from a book as writer, as reader.

But I'm not writing only to kvetch, tho as an oldster I inevitably do that.

I'm also writing to learn. I've been wrong before, and I've been around long enough to
know it. So—if you've gotten this far in my screed—I'd like to ask: ARE

> *there places that*
> *actually produce Books on Demand that don't look horrible, and feel worse?*
> *I am asking*
> *here about about publishers, and also about companies that produce these things.*
>
> *Thanks for your time. I look forward to hearing from folks.*
>
> *Diane di Prima*

--
Andrew
http://hispirits.blogspot.com/
http://www.flickr.com/photos/aburke/

↑ Index

516. Geraldine Monk
Signing off. See you?
Wed 22 Oct 2008

Would be lovely if Alan and see some of you at the following places:

Buffalo University
Tuesday 28th October
12.30
Poetry Collection
420, Capen Hall,
&
8.00 pm (same day)
Manuscript Museum
453, Porter Ave
University (Alan)

Thursday 30th October
12.30
Poetry Collection
Capen Hall
&
8.00 pm (same day)
Cinema at Hallwalls
341 Delaware Ave (Geraldine)

Chicago University
Thursday 6th November

4-30 pm
Poem Present
Poetry Reading
Rosenwald 405
1101 E. 58th Street.

Friday 7th November
1.00 pm
Lecture and discussion
Building/room. TBD

Oxford University, Miami, Ohio
Thursday 13th November
(no more details as yet)

Washington D.C.
Sunday 16th November
3.oo pm
(With Cathy Wagner)
In Your Ears
D.C. Arts Centre,
2438 18th Street N.W.

Orono University, Maine
Thursday 20th November
(no more details as yet)

Boston (Cambridge) Mass
Saturday 22nd November
3.00pm

Plough & Stars,
912, Massachusetts Ave,
Cambridge. Mass.

Wendell, Mass
Monday 24th November
8.00 pm
All Small Caps
The Deja Brew Pub (Wow!)
57 Lockes Village Road,
Wendell.

Geraldine

Ghost & Other Sonnets by Geraldine Monk is now available from Salt Publishing or West House Books.

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517. Peter Ciccariello
faux poem issue one
Wed 22 Oct 2008

---

faux poem issue one <http://ciccariello.viewbook.com/faux_poem_issue_one>

- Peter Ciccariello
Invisible Notes <http://invisiblenotes.blogspot.com/>

↑ Index

518. Barry Schwabsky
Re: Boston Area Small Press and Poetry Scene :How books are printed: From Letterpress to Print-On-Demand
Thu 23 Oct 2008

POD books have gotten a lot better, Diane--still not with same physical quality as I would like, but acceptable. I just recently received a pile of books from BlazeVOX, for instance, and they don't have any of the problems you mention, even though there is still a certain material "solidity" that I find lacking. Mainly the paper is not as heavy and opaque as I would like. But perhaps this reflects budgetary constraints more than the technology itself. I can also mention that Salt and Shearsman put out decent quality POD paperbacks.

On the other hand, I would have a concern about that sense that the book is "out there." And I also agree that there is a positive aspect of a book being able to go out of print. That is what allows for a new edition--revised or not.

----- Original Message ----
From: Diane DiPrima <[redacted]>
To: [redacted]
Sent: Wednesday, 22 October, 2008 6:58:54 PM
Subject: Re: Boston Area Small Press and Poetry Scene :How books are printed: From Letterpress to Print-On-Demand

I, too, came up in the era of letter-press books, and linotype newspapers. It's been exciting to watch the various technologies arrive, flourish and pass on. When offset printing was just coming into its own (mostly for textbooks) in the mid-1960s, I worked nights at a cold-type house in New York City, typesetting (which was really typing on IBM Executive typewriters) and "stripping in" corrections at a light table. This was before the "Selectric Composer" and there was no way to change typefaces. We had special italic machines, and would strip in all the itals in a text, as well as smaller fonts for footnote numbers, etc.

Armed with this experience and the help of a less than ten more well-off artists (painters, mostly) I bought a Fairchild Davidson Offrset Press secondhand, took a week-long course that came free with the purchase, and started Poets Press in 1964.

I've been amazed and excited as each technological advance made publishing easier and more and more possible, butâ€”I draw the line at books on demand. I had yet to see a book published in this manner that didn't scream "tawdry". Something about the binding? The glue? The almost-nonexistent gutter margins? The poor quality of the text, which goes from light to dark arbitrarily. . . etc.

Then, there's the blurring of the line between the first edition, and later printings. And, with POD books virtually never go "out of print" and that magical moment never arrives when the rights return to the author and additions, revisionings, etc have their day. (This problem probably only exists if one is writing ongoing long works which continually redefine themselvesâ€”as I am in "Loba", and "Revolutionary Letters".)

Another difficulty with POB, unless there's a substantial first printing: when a small poetry "came out" there was usually a substantial run: at least 500 copies. (After the first Poets Press book, A.B. Spellman's "The Beautiful Day", which had a run of 750 copies, we never did less than 1000 copies, and after the first four books most first printings were 2000 copies.) This gave one a sense that the book was "out there"â€”somewhere. There was a fighting chance that if it was totally unnoticed when it was published a copy light turn up generations later in a secondhand bookstore (!) and the work again enjoyed by some future reader. The books were one's progeny, a continuation of a particular crossroads of mindstream and history.

A BOD doesn't even feel worth shelving. If I do buy one, I usually feel like I've bought a pad of paper with some irregular type on it, and I might as well tear off each page as I finish reading and recycle it. Not that that's a bad thing necessarily, but it's not what I seek from a book as writer, as reader.

But I'm not writing only to kvetch, tho as an oldster I inevitably do that.

I'm also writing to learn. I've been wrong before, and I've been around long enough to know it. Soâ€”if you've gotten this far in my screedâ€”I'd like to ask: ARE there places that actually produce Books on Demand that don't look horrible, and feel worse? I am asking here about about publishers, and also about companies that produce these things.

Thanks for your time. I look forward to hearing from folks.

Diane di Prima

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519. Dana Teen Lomax
Letters to Poets NY Reading & Party 10/24/08
Thu 23 Oct 2008

You're invited to celebrate the publication of the anthology

Letters to Poets:
Conversations about Poetics, Politics, and Community

Friday, October 24 from 5:30-7:30 p.m.

The party will take place at
Wollman Hall in the Eugene Lang Building
at 65 West 11th Street
5th Floor (enter at 66 West 12th Street)
in New York City.
Refreshments will be served!

The event will feature:
Eileen Myles, Anselm Berrigan, Joan Retallack,
Jill Magi, Rosamond King, Brenda Coultas,
Brenda Iijima, Traci Gourdine, Karen Weiser, and Cecilia Vicuna.

A brief Q & A will follow the reading and there will be a special guest appearance from "The Poetry Doctor" who will be diagnosing and writing prescriptions for all your poetic ills.

We look forward to seeing you there!

Dana Teen Lomax and Jennifer Firestone
Co-editors, Letters to Poets

_____ Stay organized with simple drag and drop from Windows Live Hotmail.
http://windowslive.com/Explore/hotmail?ocid=TXT_TAGLM_WL_hotmail_102008

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520. Amish Trivedi
Absent Mag 3
Thu 23 Oct 2008

Greetings!

At long last, absent 3 has arrived! Featuring new poetry, prose, sound, image, translation and manifestos by

Amish Trivedi * Ana Bozicevic * Babs de Genlis * Bill Brown * Carl Tillona * Catherine Meng * Chad Reynolds * Chris Nealon * Chris Tonelli * Dale Smith * Donna Stonecipher * Dorothea Lasky * Igor Shatner * Jane Gregory * Jennifer Anderson * Jenny Boully * Jo Guldi * Joe Amato * Jonathan Haeber * Leigh Stein * Matt Hart * Norbert Francis * Pavel Arsinev * Rick Prelinger * Sergeij Kitov * Tung-Hui Hu

Read & enjoy & get angry.

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521. Anny Ballardini
the Poets' Corner
Thu 23 Oct 2008

Two adorable things about Mozart

* *

* *

* *First: he's straight into it. No preamble

ever, as if he's saying: there's plenty more

where that came from. You can bank on it.

And secondly: how he drags something

like heavy fabric, like a train behind him

up stone stairs to a window with a view of graves.

(c) Elizabeth Smither

The present update of the Poets' Corner features an *Autumnal Anthology*<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid18> with contributions by:

Dirk Vekemans, Bobbi Lurie, Anny Ballardini, Obododimma Oha, Jeff Harrison, Cecil Touchon, Halvard Johnson, Jill McCabe Johnson, Ann Neuser Lederer, Barbara Crooker, Christina Pacosz, Penelope Schott, Georgia Ann Banks-Martin, Sandra Giedeman, Joel Weishaus, Pat Falk, Tim Mayo, Wendy Taylor Carlisle, Wendy Vardaman, Bill Morgan, Eileen Tabios, Sheila E. Murphy, Alan Sondheim, David Graham, Tad Richards, Bob Grumman, Henry Gould, Jukka-Pekka Kervinen, Guido Catalano, Ruth Fainlight, Ann Fisher-Wirth, Fan Ogilvie, Larissa Shmailo, Geof Huth, Grace Cavalieri, Mark Weiss, Pam Brown, David Howard, Edward Mycue, Elizabeth Smither, Elena Karina Byrne, David-Baptiste Chirot, Nico Vassilakis, Allen Bramhall, Dan Waber, Aaron Belz, Nicholas

Piombino, Joseph Duemer, Daniel Zimmerman, Geoffrey Gatza, Jon Corelis, Berty Skuber, Peter Ciccariello.

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid18

* New Poets:*

Lanny Quarles<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid06> **

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* *

Louisa Howerow<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid07> **

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid07 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid07> **

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Jim Watson Gove<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid08> **

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid08 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid08> **

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Tiare Picard<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid09> **

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid09 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid09> **

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Charlotte Mandel<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid10> **

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*<http://www.fieralingue.it/modules.php?
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John Bloomberg-Rissman<http://www.fieralingue.it/modules.php?
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Patricia Valdata<http://www.fieralingue.it/modules.php?
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Conrad Reeder<http://www.fieralingue.it/modules.php?
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Christina Pacosz<http://www.fieralingue.it/modules.php?
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Barbara Crooker<http://www.fieralingue.it/modules.php?
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Obododimma Oha<http://www.fieralingue.it/modules.php?
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Bill Morgan<http://www.fieralingue.it/modules.php?
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Wendy Vardaman<http://www.fieralingue.it/modules.php?
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*Penelope Scambly
Schott*<http://www.fieralingue.it/modules.php?
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*<http://www.fieralingue.it/modules.php?
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New Work by already Featured Poets

Douglas Clark

A little poem for Mahmoud<http://www.fieralingue.it/corner.php?pa=printpage&pid$62> **

http://www.fieralingue.it/corner.php?pa=printpage&pid$62

Elizabeth Smither

Intensive reading with Diana<http://www.fieralingue.it/corner.php?pa=printpage&pid$63> **

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Turn-back service<http://www.fieralingue.it/corner.php?pa=printpage&pid$64> **

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A nun prepares for death<http://www.fieralingue.it/corner.php?pa=printpage&pid$65> **

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Last week of a life<http://www.fieralingue.it/corner.php?pa=printpage&pid$66> **

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Virginia: gardening with transistor<http://www.fieralingue.it/corner.php?pa=printpage&pid$67> **

http://www.fieralingue.it/corner.php?pa=printpage&pid$67

Two adorable things about Mozart<http://www.fieralingue.it/corner.php?pa=printpage&pid&24> **

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Sheila E. Murphy

as if to have appended<http://www.fieralingue.it/corner.php?pa=printpage&pid$73> **

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Noun that I've been watching (33)<http://www.fieralingue.it/corner.php?pa=printpage&pid$75> **

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Noun that I've been watching (34)<http://www.fieralingue.it/corner.php?pa=printpage&pid$76> **

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Noun that I've been watching (35)<http://www.fieralingue.it/corner.php?pa=printpage&pid$77> **

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Noun that I've been watching (36)<http://www.fieralingue.it/corner.php?pa=printpage&pid$78> **

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Noun that I've been watching (37)<http://www.fieralingue.it/corner.php?pa=printpage&pid$79> **

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Tad Richards

NOUVELLE VAGUE<http://www.fieralingue.it/corner.php?pa=printpage&pid$74> **

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Situations :::: continues<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cidg> **

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*Barry Alpert *

THE MISSION [via Johnny To]<http://www.fieralingue.it/corner.php?pa=printpage&pid$80> **

http://www.fieralingue.it/corner.php?pa=printpage&pid$80

BUDDHA COLLAPSED OUT OF SHAME [via Hana Makhmalbaf]<http://www.fieralingue.it/corner.php?pa=printpage&pid$82>
**

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Sharon Brogan

Harvest Moon<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid™> **

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Jeff Harrison

Mimicry In ruins<http://www.fieralingue.it/corner.php?pa=printpage&pid$85> **

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Actaeon, afterward<http://www.fieralingue.it/corner.php?pa=printpage&pid$86> **

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Edward Mycue

WORD THUMB <http://www.fieralingue.it/corner.php?pa=printpage&pid$60>**

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EVERYTHING IS BEAUTIFUL<http://www.fieralingue.it/corner.php?pa=printpage&pid$61> **

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PERISHING REPUBLICS DRINK<http://www.fieralingue.it/corner.php?pa=printpage&pid&30>
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A FIGHT FOR AIR<http://www.fieralingue.it/corner.php?pa=printpage&pid&34> **

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I AM A FACT NOT A FICTION<http://www.fieralingue.it/corner.php?pa=printpage&pid&37> **

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DOOR IN MY HEAD<http://www.fieralingue.it/corner.php?pa=printpage&pid&38> **

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GET TEN CLEAN <http://www.fieralingue.it/corner.php?pa=printpage&pid&39> **

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JOSEPH <http://www.fieralingue.it/corner.php?pa=printpage&pid&40>**

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YESTERDREAMS-STAR LIGHT<http://www.fieralingue.it/corner.php?pa=printpage&pid&41> **

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WHEEEL <http://www.fieralingue.it/corner.php?pa=printpage&pid&42>**

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BLESS george carlin, honor his life<http://www.fieralingue.it/corner.php?pa=printpage&pid&43> **

http://www.fieralingue.it/corner.php?pa=printpage&pid&43

AFTER TIME IS RIPE IT IS BANISHED<http://www.fieralingue.it/corner.php?pa=printpage&pid&44> **

http://www.fieralingue.it/corner.php?pa=printpage&pid&44

Under Poets on Poets

Christina Pacosz translated by me<http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cidƒ> **

http://www.fieralingue.it/modules.php?
name=poetsonpoets&pa=list_pages_categories&cidƒ

*Ann Fisher-Wirth's bio in Italian by
me*<http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid2>
**

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid2

* *

I would like to thank warmly every single Poet, Author, Artist who has contributed to the Poets' Corner. The Autumn Harvest for the Corner in numbers:

- over 2700 poems
- over 300 poets

and growing!

Autumnly yours,

Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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522. Poetry Project
Events at The Poetry Project October
Thu 23 Oct 2008

Next week at The Poetry Project we¹ll host our first Talk Series event of the year. That¹s on Monday . . . the rest of the week we¹ll be celebrating Halloween!

Monday, October 27, 8 PM
Talk Series - Robert Grenier on Larry Eigner

Robert Grenier looks forward to presenting an account of his relation with poet Larry Eigner (beginning w/ a visit to the Eigner home at 23 Bates Road, Swampscott, Mass. in early January 1971, on to LE's 3 readings/classroom visits

at Franconia College in northern New Hampshire where RG was teaching in the 70's, then to the 10 years RG lived in a household w/ & took care of LE in Berkeley in the 80's) & of his work over the years w/ LE establishing authoritative texts of some 1800 poems & editing 3 books, leading to RG's current project of editing (w/ Curtis Faville) a Collected Poems of Larry Eigner for the Stanford University Press. A number of Eigner typescripts from different periods of LE's work will be made available to evidence an amazing & various achievement (in the space/field of the page, w/ the typewriter as instrument) & RG will discuss the present state of the Collected Poems undertaking (including the editorial approach guiding the task) w/ everyone present who may wish to participate.

Wednesday, October 29, 8 PM
A Helen Adam Halloween

Halloween time is a good Helen Adam time. Adam's work inspired many poets, such as Robert Duncan and Jack Spicer, to explore the ballad. This event is to celebrate the publication of A Helen Adam Reader (National Poetry Foundation, 2008) edited by Kristin Prevallet. Songsters who will conjure Adam through her ballads are: Anne Waldman, Edmund Berrigan, Dan Machlin and Serena Jost, Franklin Bruno and Bree Benton, Cecilia Vicuña, Julie Patton, Tracie Morris, Lee Ann Brown, Charles Bernstein, Bob Hershon, Susan Howe and Bob Holman. This event is co-presented with Poets House.

Friday, October 31, 10 PM
HALLOWEEN!

This Halloween, the Parish Hall will be inhabited by ghosts of the past. Poets and performers of the present will take on the specters, mannerisms, clothes, and yes, poems and songs, of your favorites from yesteryear. The siamese twins, Sylvia Plath and Charles Bukowski, may make an appearance, while the two-personed Arthur Russell could break out his cello and play a tune or two from 'World Of Echo'. Of course we've all been waiting for Allen Ginsberg, Kathy Acker, Frank O'Hara and Emily Dickinson to return. Ed Sanders coming face to the face with The Fuggs is not beyond reason and Sappho could even show up to show off her soul at this show! Please join guest host Ben Malkin of So L'il for this haunted and certainly magical evening. Come dressed as an other, living or gone.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003

Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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523. **amy king**
Tomorrow Night! & Saturday Night!
Thu 23 Oct 2008

STAIN OF POETRY
presents

Fri., Oct. 24th @ 7 p.m. - Stain Bar - Williamsburg , Brooklyn

** Browning, Cohen, Herron,
Howe, Rumble, and Svalina **

&

SPECIAL EVENT: UDP Swedish Authors
and Translators

Sat., Oct. 25th @ 6 p.m. - Stain Bar - Williamsburg , Brooklyn

** Eugene Ostashevsky, Johannes Göransson,
Fredrik Nyberg, and Jennifer Hayashida**

stain

766 grand street

brooklyn, ny 11211

(L train to Grand Street ,

1 block west)

718/[redacted]

open daily @ 5 p.m.

~~~~~~~~~~~~~~
~~~~~~~~~~~~~~

October 24th
@ 7 p.m.

Sommer Browning has
a chapbook out with horse less press called Vale

Tudo and another on the rise with Cue Editions. Forklift, Ohio , New

York Quarterly, Open Letters Monthly, Free Verse and other journals

have published her poems. She lives and loves in Brooklyn .

~~~

Julia Cohen has three chapbooks available. “The History of a Lake Never Drowns” from Dancing Girl Press and “Chugwater” (with Mathias Svalina) from Transmission Press are forthcoming this year. Her poems have been published in Denver Quarterly, Copper Nickel, Bird Dog, Spinning Jenny, RealPoetik, Forklift, Ohio, MiPOesia, and GutCult amongst others. Her blog: www.onthemessiersideofneat.blogspot.com.

~~~

Patrick Herron (http://patrickherron.com) is a poet, musician, artist and information scientist living in Chapel Hill . His doll Lester is the author of the book _Be Somebody_ (http://effingpress.com/lester.htm) published in April 2008 by Effing Press (a 2003 review from Ron Silliman here: http://tinyurl.com/3e8es). Patrick is the author of several other books of poetry including _The American Godwar Complex_ (2004, BlazeVox, download in full for free at http://tinyurl.com/22fsn5).

~~~

Brian Howe is a freelance arts journalist and poet living in Durham , NC . His poems and sound art have appeared in Fascicle, Octopus, Apocryphal Text, Listenlight, Effing Magazine, Soft Targets, Cannibal, MiPO, Word for/ Word, and elsewhere. Howe is the author of two chapbooks, Guitar Smash (3rdness Press; 2006) and Foreign Letter (Beard of Bees; forthcoming in 2008). He is the creator of the electro-poetic project Glossolalia (http://glossolalia-blacksail.blogspot.com/) and a member of the Lucifer Poetics Group.

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Ken Rumble is the author of Key Bridge (Carolina Wren Press, 2007) and President Letters (Scantily Clad Press, forthcoming.) His poems and reviews have appeared in Cutbank, Typo, Coconut, the tiny, Minor American, Talisman, and others. He lives in Greensboro , North Carolina .

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Mathias Svalina is the co-editor of Octopus Magazine & Books. He is the author of the chapbooks Why I Am White (Kitchen Press), Creation Myths (New Michigan Press), The Viral Lease (forthcoming from Small Anchor Press) &, written in collaboration with Julia Cohen, When We Broke the Microscope (Small Fires Press). His first book, Destruction Myth, is forthcoming from Cleveland State University Press in 09.

~~~~

Johannes Göransson is the co-editor of the press Action Books and the online journal Action, Yes. He is the translator of Remainland: Selected Poems of Aase Berg and Ideals Clearance by Henry Parland, as well as the upcoming With Deer by Aase Berg and Collobert Orbital by Johan Jonsson. His own books include: A New Quarantine Will Take My Place, Pilot and Dear Ra.

~~~~

Fredrik Nyberg is a Swedish poet born in 1968, currently living in Göteborg , Sweden . In 2007, Ugly Duckling Presse published a translation of his début collection, A Different Practice (En annorlunda praktik), originally published by Norstedts Förlag in 1998. Subsequent books include Blomsterur - förklaringar och dikter (Clockwork of Flowers - Explanations and Poems, 2000), Åren (The Years, 2002), and Det blir inte rättvist bara för att båda blundar (It won't be fair just because both shut their eyes, 2006). Translations of his poetry have appeared in The Chicago Review, The Literary Review, Calque, Circumference, and Action, Yes. A new collection - Nio, nine, nein, neuf - is forthcoming from Norstedts in the fall of 2008.

~~~~

Poet and translator Jennifer Hayashida was born in Oakland , CA , and grew up in the suburbs of Stockholm and San Francisco . She is the recipient of a 2008-2009 LMCC Workspace Residency, a 2007 PEN Translation Fund Grant, a Witter Bynner Poetry Translator Residency at the Santa Fe Art Institute, and has been a Fellow at the MacDowell Colony. She is the translator of Fredrik Nyberg's A Different Practice (Ugly Duckling Presse, 2007) and Eva Sjödin's Inner China (Litmus Press, 2005). Her poems and translations have appeared in The Chicago Review, Calque, Circumference, The Literary Review, Insurance, The Asian Pacific American Journal, and Action, Yes; text-based work has been included in group exhibitions at The Vera List Center for Art and Politics and Artists Space. She received her MFA in writing from Bard College in 2003. She currently lives in Brooklyn, and is Director of the Asian American Studies Program at Hunter College . ~~~~ Eugene Ostashevsky is a Russian-born
~~~~

American poet from New York City. His debut poetry collection, Iterature, displays the dissonant rhythms, heavy unexpected rhymes and multilingual puns that occupied him at the turn of the century, as well as a healthy interest in mathematics. His new book from UDP, The Life and Opinions of DJ Spinoza, employs characters such as MC Squared, Peepeesaurus, the Begriffon and, of course, DJ Spinoza, to explore the shortcomings of axiomatic systems with the insouciance and energy of Saturday-morning cartoons. He has edited an English-language anthology of Russian absurdist writings of the 1930s by such authors as Alexander Vvedensky and Daniil Kharms. His PhD dissertation was on the history of zero. He teaches the humanities at New York University. ~~~~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand Street ,

1 block west)

718/[redacted]

open daily @ 5 p.m.

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Hosted by Amy
King and Ana
Bozicevic

OCT. 24TH -- http://stainofpoetry.wordpress.com/2008/09/27/friday-october-24-2008-700-pm/

OCT. 25TH -- http://stainofpoetry.wordpress.com/2008/09/27/ugly-duckling-presses-swedish-authors-translators/

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index
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524. **David Seaman**

Re: Boston Area Small Press and Poetry Scene :How books are printed: From Letterpress to Print-On-Demand

Thu 23 Oct 2008

Hey, this is an interesting discussion. I was just in Italy talking with Caterina Davinio, whom I met on this list, and she suggested I look into LULU. And she also directed me to YouTube, to show my videos. I am curious to see about this, since my Concrete Poetry in France (1981) is out of print but still an oft-cited source (it has lots of footnotes), and I wonder if there is a way to get it back into print.

Meanwhile, I have to cite my Lettrist colleagues, who say that production values are a distraction from the essence, which is the creativity. This did not mollify me when I looked at dittoes and mimeograph journals. And yet, isn't the creative act the most important part?

David
On Oct 22, 2008, at 8:48 PM, andrew burke wrote:

> *Diane - a privilege to talk with you.*
>
> *I too have produced books and scads of printed material and find it difficult to read a book which is below par in production qualities. But I have Sheila Murphy's Collected Chapbooks recently, and, even though it is from a different publisher, I obtained it from LULU publishing - who seem to produce books and do the marketing work for some other publishers. If this book is POD I'm very surprised at its quality. None of the usual hallmarks of such production are visible and the quality of print and stock is high class. Does anybody know more about LULU? (And don't break into song, all you fellow sexagenarians and older.)*
>
> *Andrew*
>
> *2008/10/23 Diane DiPrima <[redacted]>*
>
> *I, too, came up in the era of letter-press books, and linotype newspapers. It's been exciting to watch the various technologies arrive, flourish and*

pass on.
When offset
printing was just coming into its own (mostly for textbooks) in the
mid-1960s, I worked
nights at a cold-type house in New York City, typesetting (which
was really
typing on IBM
Executive typewriters) and "stripping in" corrections at a light
table.
This was before the
"Selectric Composer" and there was no way to change typefaces. We had
special italic
machines, and would strip in all the itals in a text, as well as
smaller
fonts for footnote
numbers, etc.

Armed with this experience and the help of a less than ten more
well-off
artists (painters,
mostly) I bought a Fairchild Davidson Offrset Press secondhand,
took a
week-long course
that came free with the purchase, and started Poets Press in 1964.

I've been amazed and excited as each technological advance made
publishing
easier and
more and more possible, but—I draw the line at books on demand. I
had yet
to see a
book published in this manner that didn't scream "tawdry".
Something about
the binding?
The glue? The almost-nonexistent gutter margins? The poor quality
of the
text, which
goes from light to dark arbitrarily. . . etc.

Then, there's the blurring of the line between the first edition,
and later
printings. And,
with POD books virtually never go "out of print" and that magical
moment
never arrives
when the rights return to the author and additions, revisionings,
etc have
their day. (This

problem probably only exists if one is writing ongoing long works which continually redefine themselves—as I am in "Loba", and "Revolutionary Letters".)

Another difficulty with POB, unless there's a substantial first printing: when a small poetry "came out" there was usually a substantial run: at least 500 copies. (After the first Poets Press book, A.B. Spellman's "The Beautiful Day", which had a run of 750 copies, we never did less than 1000 copies, and after the first four books most first printings were 2000 copies.) This gave one a sense that the book was "out there"—somewhere. There was a fighting chance that if it was totally unnoticed when it was published a copy light turn up generations later in a secondhand bookstore (!) and the work again enjoyed by some future reader. The books were one's progeny, a continuation of a particular crossroads of mindstream and history.

A BOD doesn't even feel worth shelving. If I do buy one, I usually feel like I've bought a pad of paper with some irregular type on it, and I might as well tear off each page as I finish reading and recycle it. Not that that's a bad thing necessarily, but it's not what I seek from a book as writer, as reader.

But I'm not writing only to kvetch, tho as an oldster I inevitably do that.

I'm also writing to learn. I've been wrong before, and I've been around long enough to know it. So—if you've gotten this far in my screed—I'd like to

> *ask: ARE*
> *there places that*
> *actually produce Books on Demand that don't look horrible, and*
> *feel worse?*
> *I am asking*
> *here about about publishers, and also about companies that produce*
> *these*
> *things.*
>
> *Thanks for your time. I look forward to hearing from folks.*
>
> *Diane di Prima*
>
> *guidelines*
>
> *--*
> *Andrew*
> *http://hispirits.blogspot.com/*
> *http://www.flickr.com/photos/aburke/*
>
> *welcome.html*

↑ Index

525. **Susan Schultz**

TINFISH 18.5: THE BOOK is in the house!

Thu 23 Oct 2008

TINFISH 18.5: THE BOOK is in the house!

Please have a look here:

http://www.tinfishpress.com/18-5.html

It's big and gorgeous!

Aloha, Susan

TINFISH 18.5: THE BOOK: POETRY, PUZZLES AND GAMES

TINFISH 18.5: THE BOOK introduces five young poets from Hawai`i in a format modeled after the word puzzles and games books people carry onto airplanes as they go on vacation. Vacations and games are both respites from practical preoccupations; many people come to Hawai`i for their vacation. But there is another Hawai`i, too, one well known to its residents. This Hawai`i is riven by historical and ethnic conflicts, drug adiction, homelessness, economic downturns, environmental problems, and the near extinction of the Hawaiian

language in the 20th century. The poets included here all write about these stern facts in beautiful poems, a paradox that befits the place itself. This interactive book is illustrated by five exceptional artists. $15 from Tinfish Press or Small Press Distribution (spdbooks.org).

Poets:

Kai Gaspar
Ryan Oishi
Sage Uilani Takehiro
Jill Yamasawa
Tiare Picard

Curator:

Lian Lederman

Designer:

Gaye Chan

Artists:

Sally French
Isaac Parker
Jason Teraoka
Allison Uttley
Jennifer Wofford

http://www.tinfishpress.com/18-5.html

↑ Index

526. Obododimma Oha
Re: the Poets' Corner
Fri 24 Oct 2008

Interesting "reading" of music.

I like the kinesic idea of "going straight into it."
Motion in music; music as motion.
Movement: move meant.

And this MozARTistic kinesic also stirs an imagination of the visual -- the dragging of "something like heavy fabric.../up stone stairs...."

Art analyzing art, inhabiting art.

Good sample for discussion on music-poetry dialogism.

--- Obododimma Oha.

On Thu, Oct 23, 2008 at 6:43 PM, Anny Ballardini
<[redacted]>wrote:

> *Two adorable things about Mozart*
>
> * *
>
> * *
>
> * *First: he's straight into it. No preamble
>
> ever, as if he's saying: there's plenty more
>
> where that came from. You can bank on it.
>
> And secondly: how he drags something
>
> like heavy fabric, like a train behind him
>
> up stone stairs to a window with a view of graves.
>
> *(c) Elizabeth Smither*
>
> The present update of the Poets' Corner features an *Autumnal Anthology*< http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid18
>
> with contributions by:
>
> Dirk Vekemans, Bobbi Lurie, Anny Ballardini, Obododimma Oha, Jeff Harrison, Cecil Touchon, Halvard Johnson, Jill McCabe Johnson, Ann Neuser Lederer,

Barbara Crooker, Christina Pacosz, Penelope Schott, Georgia Ann Banks-Martin, Sandra Giedeman, Joel Weishaus, Pat Falk, Tim Mayo, Wendy Taylor Carlisle, Wendy Vardaman, Bill Morgan, Eileen Tabios, Sheila E. Murphy, Alan Sondheim, David Graham, Tad Richards, Bob Grumman, Henry Gould,
Jukka-Pekka Kervinen, Guido Catalano, Ruth Fainlight, Ann Fisher-Wirth, Fan Ogilvie, Larissa Shmailo, Geof Huth, Grace Cavalieri, Mark Weiss, Pam Brown,
David Howard, Edward Mycue, Elizabeth Smither, Elena Karina Byrne, David-Baptiste Chirot, Nico Vassilakis, Allen Bramhall, Dan Waber, Aaron Belz, Nicholas Piombino, Joseph Duemer, Daniel Zimmerman, Geoffrey Gatza, Jon Corelis, Berty Skuber, Peter Ciccariello.

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid18

** New Poets:**

**Lanny Quarles*< http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid06*

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**Louisa Howerow*< http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid07*

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> **Jim Watson Gove**<
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> **Tiare Picard**<
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> **Charlotte Mandel**<

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> **John Bloomberg-Rissman**<
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> **Patricia Valdata**<
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> *Conrad Reeder*< http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid13
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> *Christina Pacosz*< http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid14
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> *Barbara Crooker*< http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid15
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> **Obododimma Oha*<
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> **Bill Morgan*<
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> **Wendy Vardaman*<

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Penelope Scambly Schott<
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New Work by already Featured Poets

Douglas Clark

**A little poem for Mahmoud*<http://www.fieralingue.it/corner.php?pa=printpage&pid$62>*

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Elizabeth Smither

Intensive reading with Diana<http://www.fieralingue.it/corner.php?pa=printpage&pid$63>
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Turn-back service<http://www.fieralingue.it/corner.php?pa=printpage&pid$64>
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A nun prepares for death<http://www.fieralingue.it/corner.php?pa=printpage&pid$65>
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Last week of a life<http://www.fieralingue.it/corner.php?pa=printpage&pid$66>
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Virginia: gardening with transistor<http://www.fieralingue.it/corner.php?pa=printpage&pid$67>
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Two adorable things about Mozart<http://www.fieralingue.it/corner.php?pa=printpage&pid&24>
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> *Sheila E. Murphy*
>
> *as if to have appended*<
> http://www.fieralingue.it/corner.php?pa=printpage&pid$73>
> **
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> http://www.fieralingue.it/corner.php?pa=printpage&pid$73
>
> *Noun that I've been watching
> (33)*<http://www.fieralingue.it/corner.php?pa=printpage&pid$75>
> **
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> http://www.fieralingue.it/corner.php?pa=printpage&pid$75
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> *Noun that I've been watching
> (34)*<http://www.fieralingue.it/corner.php?pa=printpage&pid$76>
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> http://www.fieralingue.it/corner.php?pa=printpage&pid$76
>
> *Noun that I've been watching
> (35)*<http://www.fieralingue.it/corner.php?pa=printpage&pid$77>
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> http://www.fieralingue.it/corner.php?pa=printpage&pid$77
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> *Noun that I've been watching
> (36)*<http://www.fieralingue.it/corner.php?pa=printpage&pid$78>
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> http://www.fieralingue.it/corner.php?pa=printpage&pid$78
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> *Noun that I've been watching
> (37)*<http://www.fieralingue.it/corner.php?pa=printpage&pid$79>
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> http://www.fieralingue.it/corner.php?pa=printpage&pid$79
>
> *Tad Richards*
>
> *NOUVELLE VAGUE*<
> http://www.fieralingue.it/corner.php?pa=printpage&pid$74>
> **

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continues<*
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**Barry Alpert **

**THE MISSION [via Johnny*
To]<http://www.fieralingue.it/corner.php?pa=printpage&pid$80>*
**

http://www.fieralingue.it/corner.php?pa=printpage&pid$80

**BUDDHA COLLAPSED OUT OF SHAME [via Hana*
Makhmalbaf]<http://www.fieralingue.it/corner.php?pa=printpage&pid$82>*
**

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Sharon Brogan

**Harvest Moon*<*
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Jeff Harrison

Mimicry In ruins<
http://www.fieralingue.it/corner.php?pa=printpage&pid$85>
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Actaeon, afterward<
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http://www.fieralingue.it/corner.php?pa=printpage&pid$86

**medals: GRANDUNCLES OF THE
CATTLETRADE**<http://www.fieralingue.it/corner.php?pa=printpage&pid$87>
**

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Edward Mycue

WORD THUMB <http://www.fieralingue.it/corner.php?pa=printpage&pid$60
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http://www.fieralingue.it/corner.php?pa=printpage&pid$60

EVERYTHING IS BEAUTIFUL<
http://www.fieralingue.it/corner.php?pa=printpage&pid$61>
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Three Poems <http://www.fieralingue.it/corner.php?pa=printpage&pid&28
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*PERISHING REPUBLICS
DRINK*<http://www.fieralingue.it/corner.php?pa=printpage&pid&30>
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A FIGHT FOR AIR<
http://www.fieralingue.it/corner.php?pa=printpage&pid&34>
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*I AM A FACT NOT A
FICTION*<http://www.fieralingue.it/corner.php?pa=printpage&pid&37>
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DOOR IN MY HEAD<
http://www.fieralingue.it/corner.php?pa=printpage&pid&38>
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http://www.fieralingue.it/corner.php?pa=printpage&pid&38

GET TEN CLEAN <
http://www.fieralingue.it/corner.php?pa=printpage&pid&39>
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http://www.fieralingue.it/corner.php?pa=printpage&pid&39

JOSEPH <http://www.fieralingue.it/corner.php?pa=printpage&pid&40>**

http://www.fieralingue.it/corner.php?pa=printpage&pid&40

*YESTERDREAMS-STAR
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Under Poets on Poets

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Ann Fisher-Wirth's bio in Italian by me< http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid2

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http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid2

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I would like to thank warmly every single Poet, Author, Artist who has contributed to the Poets' Corner. The Autumn Harvest for the Corner in numbers:

- *over 2700 poems*
- *over 300 poets*

and growing!

Autumnly yours,

> *Anny Ballardini*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

527. Adam Fieled
International Poetry Festival in London
Fri 24 Oct 2008

London's Southbank Centre is holding an international poetry festival this week, from October 24 to October 31st. For those of you in the UK, please check it out. To hear from some interesting UK folk, and also from me (I'm a blogger-in-residence), check out the festival blog here:

http://www.poetryinternational.wordpress.com

Thanks,
Adam Fieled

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528. Sharon Mesmer/David Borchart

Sharon Mesmer, Tara Betts, Edwin Torres and Tim Brown

Fri 24 Oct 2008

Monday, October 27 2008
7:00pm
High-Performance Poetry and Prose

Featuring Sharon Mesmer, Tara Betts, Edwin Torres and Tim Brown

Bluestockings Bookstore and Café
172 Allen Street (Stanton/Rivington)

Free!

www.bluestockings.com

↑ Index

529. Lazer, Hank

only one more week for big discount offer

Fri 24 Oct 2008

ONLY ONE MORE WEEK FOR THE DEEP DISCOUNT OFFER... EXPIRES NOV 1...

Jerry's Poetics & Polemics has just arrived, and it's gorgeous. Ron's The Alphabet was the UA Press's best-selling title for September, and Moe's in Berkeley (where I read on Oct 21) sold out their initial shipment...

Hank Lazer

*

The University of Alabama Press is proud to announce its latest offerings in the Modern and Contemporary Poetics Series: Poetics & Polemics, 1980-2005 by Jerome Rothenberg and The Alphabet by Ron Silliman. Purchase one or both of these publications at a 30-percent discount and you can receive, as a bonus, two of our bestsellers from the MCP series for $5.00 each: Another South: Experimental Writing in the South edited by Bill Lavender and Differentials: Poetry, Poetics, Pedagogy by Marjorie Perloff. (See below for pricing and ISBNs required for ordering.)

To purchase a copy of any of these titles at the discounted offer, good through November 1, 2008, just call our warehouse in Chicago toll-free at [redacted] or locally at [redacted] and mention sales code FL-109-08. As always, we invite you to forward this e-mail to any of your colleagues who you think might be interested, or suggest names and addresses to which we should send future

mailings. If you have any questions, please contact me directly at [redacted] or [redacted].

Rebecca Todd Minder

Advertising, Direct Mail, and Exhibits Manager

The University of Alabama Press

Box 870380, Tuscaloosa, AL 35487-0380

[redacted] <mailto:[redacted]>

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Poetics & Polemics

"The significance of Jerome Rothenberg's animating spirit looms larger every year. . . . [He] is the ultimate 'hyphenated' poet: critic-anthropologist-editor-anthologist-performerteacher-translator, to each of which he brings an unbridled exuberance and an innovator's insistence on transforming a given state of affairs." - Charles Bernstein

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Domestic shipping: $5.00 for the first book and $1.00 for each additional book

Canada residents add 7% GST

International shipping: $8.50 per book

↑ Index

530. **Maria Damon**
Re: Sharon Mesmer, Tara Betts, Edwin Torres and Tim Brown
Fri 24 Oct 2008

---

ooohh wish i cd be there.

Sharon Mesmer/David Borchart wrote:
> Monday, October 27 2008
> 7:00pm
> High-Performance Poetry and Prose
>
> Featuring Sharon Mesmer, Tara Betts, Edwin Torres and Tim Brown
>
> Bluestockings Bookstore and Café
> 172 Allen Street (Stanton/Rivington)
>
> Free!
>
> www.bluestockings.com
>

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531. **Anny Ballardini**
Re: the Poets' Corner
Fri 24 Oct 2008

I agree with you. I find this poem incredibly perfect in its briefness, visual imagery, distillation of Mozart and concise summary of Mozart's life and heritage. The same Mozart is present and absent at the same time - reference could be made to Barthes' studies. The poem implies much of the imagery I confer to his music and the way I perceive his personality (different from the one depicted in the movie that came out several years ago). Music is better expressed in poetry than through visual images that collide with the mental impulses we receive and transform into a personal sort of dream-like undefined ensemble of colored waves.

Going back to lit. crit. I find myself at ease with Derrida in appreciating this poem. The way by which the words acquire essential meaning in a sort of imprevu and with the utmost simplicity (First [...], Secondly [...] which also scan the musical time in two stanzas), and directly comprehensible to a contemporary audience (You can bank on it) requires a longstanding ovation.

BRAVO !

On Fri, Oct 24, 2008 at 9:34 AM, Obododimma Oha <[redacted]> wrote:

Interesting "reading" of music.

I like the kinesic idea of "going straight into it."
Motion in music; music as motion.
Movement: move meant.

And this MozARTistic kinesic also stirs an imagination of the visual -- the dragging of "something like heavy fabric.../up stone stairs...."

Art analyzing art, inhabiting art.

Good sample for discussion on music-poetry dialogism.

--- Obododimma Oha.

On Thu, Oct 23, 2008 at 6:43 PM, Anny Ballardini
<[redacted]>wrote:

Two adorable things about Mozart

* *

* *

* **First: he's straight into it. No preamble*

ever, as if he's saying: there's plenty more

where that came from. You can bank on it.

And secondly: how he drags something

like heavy fabric, like a train behind him

up stone stairs to a window with a view of graves.

**(c) Elizabeth*
*Smither**

*The present update of the Poets' Corner features an *Autumnal Anthology*<*

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid18

with contributions by:

Dirk Vekemans, Bobbi Lurie, Anny Ballardini, Obododimma Oha, Jeff Harrison, Cecil Touchon, Halvard Johnson, Jill McCabe Johnson, Ann Neuser Lederer, Barbara Crooker, Christina Pacosz, Penelope Schott, Georgia Ann Banks-Martin, Sandra Giedeman, Joel Weishaus, Pat Falk, Tim Mayo, Wendy Taylor Carlisle, Wendy Vardaman, Bill Morgan, Eileen Tabios, Sheila E. Murphy, Alan Sondheim, David Graham, Tad Richards, Bob Grumman, Henry Gould, Jukka-Pekka Kervinen, Guido Catalano, Ruth Fainlight, Ann Fisher-Wirth, Fan Ogilvie, Larissa Shmailo, Geof Huth, Grace Cavalieri, Mark Weiss, Pam Brown, David Howard, Edward Mycue, Elizabeth Smither, Elena Karina Byrne, David-Baptiste Chirot, Nico Vassilakis, Allen Bramhall, Dan Waber, Aaron Belz, Nicholas Piombino, Joseph Duemer, Daniel Zimmerman, Geoffrey Gatza, Jon Corelis, Berty Skuber, Peter Ciccariello.

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** New Poets:**

**Lanny Quarles*<*

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Obododimma Oha<

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New Work by already Featured Poets

Douglas Clark

A little poem for Mahmoud<http://www.fieralingue.it/corner.php?pa=printpage&pid$62>
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Elizabeth Smither

Intensive reading with Diana<http://www.fieralingue.it/corner.php?pa=printpage&pid$63>
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Turn-back service< http://www.fieralingue.it/corner.php?pa=printpage&pid$64>
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Last week of a life<http://www.fieralingue.it/corner.php?pa=printpage&pid$66>
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Virginia: gardening with transistor<http://www.fieralingue.it/corner.php?pa=printpage&pid$67>
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Sheila E. Murphy

as if to have appended<http://www.fieralingue.it/corner.php?pa=printpage&pid$73>
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Sharon Brogan

Harvest Moon<

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Jeff Harrison

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Actaeon, afterward<http://www.fieralingue.it/corner.php?pa=printpage&pid$86>
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Under Poets on Poets

**Christina Pacosz translated by me*<*

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**Ann Fisher-Wirth's bio in Italian by me*<*

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http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid2

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I would like to thank warmly every single Poet, Author, Artist who has contributed to the Poets' Corner. The Autumn Harvest for the Corner in numbers:

- *over 2700 poems*
- *over 300 poets*

and growing!

Autumnly yours,

Anny Ballardini

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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

guidelines

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Obododimma Oha

> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone:* [redacted]*;*
> [redacted].

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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532. Steve Evans
UMaine New Writing Series Blog
Fri 24 Oct 2008

Greetings, all,

You'll find some sound files, pictures, and set-lists from the UMaine New Writing Series fall season at

http://nwsnews.wordpress.com/

Lydia Millet, Tom Raworth, Tom Pickard, Davis Schneiderman, and Diane Williams have read to date, with Alan Halsey and Geraldine Monk (November 20) and Nancy Kuhl and Richard Deming (December 04) still to come.

S.

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533. **Jennifer Karmin**
Red Rover Series / Experiment #24
Fri 24 Oct 2008

Red Rover Series
{readings that play with reading}

Experiment #24:
Words of War, the Politics of Truth

Featuring:
Mike Applegate
Marc Falkoff
Peter Sullivan

SATURDAY, NOVEMBER 1st
7pm

at the Division Street Dance Loft
735 W. Division, 3rd floor -- Chicago, IL
new location in the Work House building
Division @ Halsted, enter parking lot off of Halsted
http://www.rtgdance.com/teach_schedule.htm

suggested donation $4
doors lock at 7:30pm

MIKE APPLEGATE and PETER SULLIVAN are local members of Iraq Veterans Against the War, founded in 2004 to give voice to the growing number of active-duty and veteran servicemembers who oppose the occupation of Iraq. The IVAW Warrior Writers Project provides tools and space for community building, healing and redefinition. Writing from the workshops is compiled into books, performances and exhibits that provide a lens into the hearts of people who have a deep and intimate relationship with the Iraq war. http://ivaw.org

MARC FALKOFF is the compiler and editor of Poems from Guantánamo: The Detainees Speak, an anthology of prisoner poetry published by the University of Iowa Press that brings together twenty-two poems by seventeen detainees, most still at Guantánamo, in legal limbo. Falkoff is a law professor at Northern Illinois University College of Law, where he teaches courses in criminal law, criminal procedure, and the federal courts. Since 2004, he has represented 17 Yemeni prisoners at Guantánamo Bay.
http://www.uipress.uiowa.edu/books/2007-fall/falpoefro.html

Red Rover Series {readings that play with reading} is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and

performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

COMING UP
December 6th at 7pm
Experiment #25: Floating Hope Corpse
with Authors from MoonLit
Joel Craig, Brandi Homan, Lisa Janssen, Philip Jenks, Erik Johnson, Jennifer Karmin, Erika Mikkalo, Daniela Olszewska, Kathleen Rooney, Melissa Severin, Chuck Stebelton & Leila Wilson

↑ Index

534. John Cunningham
searching for title
Fri 24 Oct 2008

I am attempting to obtain Steve McCaffrey's 'Slightly Left of Thinking' from Chax Press for review but cannot find an email address for the publisher. Is here anyone who can help me? John Cunningham

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535. tyrone williams
Re: searching for title
Fri 24 Oct 2008

Try this: [redacted]

Tyrone Williams

-----Original Message-----
>From: John Cunningham <[redacted]>
>Sent: Oct 24, 2008 7:19 PM
>To: [redacted]
>Subject: searching for title
>
>I am attempting to obtain Steve McCaffrey's 'Slightly Left of Thinking' from
>Chax Press for review but cannot find an email address for the publisher. Is
>here anyone who can help me?

>John Cunningham
>

Tyrone Williams

↑ Index

536. **Jim Andrews**

Re: Boston Area Small Press and Poetry Scene :How books are printed: From Letterpress to Print-On-Demand

Sat 25 Oct 2008

every aspect of a book, or any other media, can be approached 'creatively'.

one of the things i like about much of the lettristic works i've seen is they often seem more deeply informed concerning visual art than is usually the case with visual writing.

a book or any other media involves, or can involve, several senses, several arts, fields, different aspects, every way it can touch us, reach us, communicate.

so that a work can be lettristic yet beyond solely the letter, even while remaining solely of the letter.

ja
http://vispo.com
recent: http://vispo.com/mw

> *Meanwhile, I have to cite my Lettrist colleagues, who say that production values are a distraction from the essence, which is the creativity. This did not mollify me when I looked at dittoes and mimeograph journals. And yet, isn't the creative act the most important part?*

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537. **Mirela Roznovschi**

Salmagundi: Thursday, Oct. 30th @ 6 p.m.

Sat 25 Oct 2008

SALMAGUNDI Club Center for American Art
Presents
Thursday, Oct. 30th @ 6 p.m.
47 Fifth Ave @ 12th street, NYC 10003 (btwn 11th/12th Streets) North of the Washington Square Arch) [redacted] Press 0

Poetry & Music -- **Poetic Works by Mirela Roznoveanu**
http://www.salmagundi.org/events/oct08/Poetic%20Events.pdf

Mirela Roznoveanu, a literary critic, essayist, novelist, poet and journalist, has published novels, literary criticism, essays, and poetry. She was a noted dissident journalist during the turbulent period in Romania during the late eighties. In 1991, she came to the U.S. where she has continued her writing career. On Thursday, October 30 at 6:00 p.m., Roznoveanu's poetry will be performed by Patricia O'Brien and Amelia Arena accompanied by Kinglsey Matthews on piano. Musical selections from the works of Bach, Chopin, Ciortea, G. Enescu, Debussy, Mendolssohn, Barber, Copland will augment the readings. Alexandre Conte is the coordinator for the event. Introduction by William James Austin.

"What I find fascinating [in Mirela 's work] are the startling images gleaned from such a breadth of human experience. The poetry is of such depth and complexity while not in the least hermetic. It is as if the image is the precise one to stir the conflicting emotions that permeate the poems." - Elizabeth Gamble Miller

↑ Index

538. Mark Prejsnar

Atlanta Poets Group on youtube

Sat 25 Oct 2008

---

click on the link below, or enter in a search engine...

three of us, performing my polyphonic poem, Â iodine truck stop, or, heart ache heat engine.

thanx to Geof Huth for shooting this and posting this !

http://www.youtube.com/watch?v=_MTqXmOC0wI

Â
--mark
Â
â€œ Americans have a reputation for being wealthy gun totingloudmouths who pollute the air and water and blame everyone else for theirproblems. That's not all true, of course. (Many Americans are not wealthy).â€
Â
Â --Jake Slichter

↑ Index

539. derek beaulieu
Fw: Call for Papers - Humour in Experimental Poetry
Sat 25 Oct 2008

Call for Papers

Why Are You Laughing?: Humour in Experimental Poetry

A Special Issue of Open Letter Guest-Edited by Jonathan Ball and Ryan Fitzpatrick

A common complaint of poetry pundits is that experimental poetry tends to entail a humourless flaunting of critical theory. Yet within this field, there are a number of poets that make use of humour as a literary tactic. How exactly is humour used in experimental poetry and what are its effects? In what ways could we theorize humour in terms of poetry and language in general? Is humour useful as a destabilizing device, or is it politically benign? Can humour make difficult poetry more accessible to a general readership, or does it provide an excuse to dismiss this work?

We are seeking submissions of essays for a special issue of Open Letter regarding these issues. Possible topics could include (but are limited to):

a.. humour and pop culture references in poetry
b.. irony and/or the failure of irony
c.. the absurd in poetry
d.. humour as a coping mechanism
e.. political uses of humour
f.. humour as an attack on authority
g.. shock humour and its poetic value
h.. specific schools or movements for whom humour is an important tool

Please send proposals (300-500 words) by January 1, 2009. If proposals are accepted, then final papers will be due June 1, 2009. Submit in the body of an e-mail to either [redacted] or [redacted].

-30-

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540. Jorgensen, Alexander
Old copies of Noon #4`- Want to obtain
Sun 26 Oct 2008

Am wondering if anyone might have a Noon #4 they would be interested in selling. While having work appearing in this issue, and loving this wonderful publication put together by Phillip Rowland, I have managed to give all of my copies away as gifts. Too, the issue is, naturally, out of print.

An apology if this seems moderately out of place.

Alexander Jorgensen

--- On Sat, 10/25/08, John Cunningham <[redacted]> wrote:

> *From: John Cunningham <[redacted]>*
> *Subject: searching for title*
> *To: [redacted]*
> *Date: Saturday, October 25, 2008, 1:19 AM*
> *I am attempting to obtain Steve McCaffrey's*
> *'Slightly Left of Thinking' from*
> *Chax Press for review but cannot find an email address for*
> *the publisher. Is*
> *here anyone who can help me?*
> *John Cunningham*

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541. **Charles Alexander**

Re: searching for title

Sun 26 Oct 2008

For a review copy please contact me at [redacted]
charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Oct 24, 2008, at 4:19 PM, John Cunningham wrote:

> *I am attempting to obtain Steve McCaffrey's 'Slightly Left of*
> *Thinking' from*
> *Chax Press for review but cannot find an email address for the*
> *publisher. Is*
> *here anyone who can help me?*
> *John Cunningham*
>
> *welcome.html*

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542. Christophe Casamassima

Furniture Press Announcements - Call for submissions and donations

Sun 26 Oct 2008

Please appropriate and disseminate to all your readers! Repost as you see fit...

3. Furniture Press is a newly re-established independent press that specializes in hand-made, small-run books, chapbooks and pamphlets. Thematically, the press seeks to solicit and disseminate works that deal exclusively with inter-textuality and appropriation. If you would like your work to be considered for review and publication during our inaugural season, please send between 10-20 poems (in DOC or RTF format) plus a statement that addresses your work's relationship to inter-textuality and appropriation. We are looking for writers and works that/who can define these relationships in new and exciting ways. Send via email to [redacted] with a statement of intent and short bio. Add subject heading: Publication Review

2. We are currently seeking poems and poem-like objects for the new issue of Ambit : Journal of Poetry & Poetics (#4). Once again, the issue of inter-textuality and appropriation rears its head... Send via email to [redacted] with a statement of intent and short bio. Limit submissions to 5 poems. The reading period will end April 30, 2009. Add subject heading: Ambit Review.

1. Furniture Press needs your help. In order to get the press up and running for the spring, we will need generous contributions from the community-at-large. Donors can contribute any amount they wish, but those that donate $100 or more will be guaranteed a life-time subscription to all press materials and objects and will receive adequate space for advertising on our website and in our publications - plus you will have the option to become a member of the Towson Arts Collective for one year free! Simply write a check made out to Furniture Press and mail to Towson Arts Collective c/o Furniture Press, 406 York Road, Baltimore, MD 21211. We're 501(c)3 and that means your donation is tax deductable!

--
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543. Anna Vitale

new issue of textsound

Sun 26 Oct 2008

Another sonic nose-dive off the cliffs of human consciousness?

That's right! It's issue II of of textsound.org, the online audio journal of experimental poetry and music! Featuring work by Alice Notley, Carla Harryman & Austin Publicover, Kenneth Goldsmith, Rick Moody & Laura Vitale, Laura Elrick, and many more.

It could be the only sound standing between you and complete poetic annihilation!

So listen up. Some day you'll thank us!

the editors,
textsound.org

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544. **Halvard Johnson**

Re: Boston Area Small Press and Poetry Scene :How books are printed: From Letterpress to Print-On-Demand

Sun 26 Oct 2008

Hamilton Stone Editions does POD books, as do, I believe, Marsh Hawk Press
and many others.

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Oct 22, 2008, at 12:58 PM, Diane DiPrima wrote:

> *I'm also writing to learn. I've been wrong before, and I've been around long enough to*
> *know it. So—if you've gotten this far in my screed—I'd like to ask: ARE there places that*
> *actually produce Books on Demand that don't look horrible, and feel worse? I am asking*
> *here about about publishers, and also about companies that produce these things.*

↑ Index

545. William Slaughter
Notice: Mudlark
Sun 26 Oct 2008

New and On View: Mudlark Poster No. 77 (2008)

Five Poems by Nina Lindsay

Nina Lindsay's first book of poetry is Today's Special Dish, published in 2007 by Sixteen Rivers Press. Recent poems of hers have appeared or are forthcoming in Ploughshares, Columbia Poetry Journal, Fence, Shenandoah, and Northwest Review. She was a recipient of a 2007 Dorothy Sargent Rosenberg Poetry Prize.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

546. Christophe Casamassima
Furniture Press Blog
Sun 26 Oct 2008

Please visit the temporary Furniture Press site to see what's to be seen.

http://appropriateintertext.wordpress.com/

Christophe Casamassima

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547. Stephen Vincent
(no subject)
Sun 26 Oct 2008

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http://stephenvincent.net/blog/ In the past several months, I have been making "haptic" drawings in response to poets reading their works in public. I tend to let the pen move in response to the contours, rhythms and levels of a pitch in a poets voice. The movement of the pen is a way of ¡dancing¢ with the work - as

well as responding - as it is embodied by the poet¢s voice. There is nothing specifically narrative about process - the pen can take off from any part of the page, can layer back and forth across itself, etc. The "haptic" becomes a unique way of manifesting a poem and poet¢s presence, as distinct in its own way as a still photograph, a video and/or an audio recording. A haptic is a kind of cardiograph of the process, much in the manner that Philip Whalen talks about the poem as a moving graph, etc. All of these works are done with a Faber Castell India Ink brush pen, often in combination with Micron hard-point pens of different guages (¢fine¢, ¡medium¢, etc). If some of it looks familiar, the pieces have been periodically hosted on my blog; I thought it might be advantageous for comparative reasons to create this little anthology with some commentary, some not. Poets include Taylor Brady, Rob Halpern, Philip Lamantia (as rendered by Brian Lucas, Andrew Joron, Neeli Cherkovski, Adam Cornford, & J. Vale), Chad Lietz, Judith Goldman, Aaron Shurin, Joanne Kyger and Ann Waldman.

Delving further down in recent blog history will show pieces derived from both live and recorded musians.

As always, I appreciate any feedback, well, most feedback!

Stephen Vincent
http://stephenvincent.net/blog/

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548. **Holly Crawford**

Re: Poem by Holly Crawford & Punctuation by Clement Greenberg and a call for proposals to AC site

Mon 27 Oct 2008

Installation of the Bone
AC[Institute Direct Unlimited Direct]

547 W. 27th St, 519-529 & north alcove

NY, NY 10001

www.artcurrents.org

The Bone, a concrete & process poem, punctuation by Clement Greenberg & poem by Holly Crawford.

AC[Chapel] October 30-November 29

. . , .

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The Bone was first printed as a chapbook in 1997. The process removed all the words from Clement Greenberg's article Avant-Garde and the Kitsch (1939) what was revealed was a long concrete poem. The bones are a struncture and they are also thrown to the dogs. Remind you of our election, and many other processes, and just as easy to read.

Performances of the piece: Beyond Test Festival 2002 Beyond Baroque and Bowery Poetry Project as punctuation performance in 2005.

The Chapel is located at the far north end of the 5th floor. The space is open for viewing when the building is open to the public-Monday-Saturday 9-6 pm. Thursday night until 9 pm. It is 180 sq ft. with one large arched window and an exit sign.

Call for proposals:

This announcement is also a call for other work for in this space as well as our blackboard wall.

Call for visual or concrete poetry and text to be written or installed on our walls by us or you.

AC[Institute Direct Unlimited Direct]

547 W. 27th St, 519-529 & north alcove

NY, NY 10001

www.artcurrents.org

Christine Licata, Gallery Manager

[redacted]

Holly Crawford, Ph.D.

Director

[redacted]

AC is an non-profit, 501 (3) c, and experimental space

↑ Index

549. **John Cunningham**
obtaining review copy from Gegensatz Press
Mon 27 Oct 2008

I am wanting to obtain a review copy of 'The Gas Heart' by Tristan Tzara (Author), Eric v.d. Luft (Translator) published by Gegensatz Press. Can anyone advise as to a contact email address? John Cunningham

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550. **Adam Fieled**
PFS Post: Jeff Hilson (UK) & Andrew Lundwall
Mon 27 Oct 2008

Check out good new stuff from UK poet Jeff Hilson and Wisconsin's own Andrew Lundwall on PFS Post:

http://www.artrecess.blogspot.com

Cheers,
Adam Fieled

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551. **Roy Exley**
Stephen Vincent
Mon 27 Oct 2008

Although 'driven by a different engine', your 'haptic' works, aeshetically at least, are reminiscent of the works of the 'Tachist' artists of the 50's and 60's such as Henri Michaux or Mark Tobey, although their drawings and paintings were either drug-inspired or spiritually driven, they had that same spontaneity of the line, which to some extent Jackson Pollock's 'action paintings also espoused. I imagine that as you develop these works more, a greater distinction will emerge between the rhythms and cadences of the different poets you engage with and perhaps more punctuation (visual) and counterpoint. I like the energy of these works, and their apparent portability and accessibility. Keep it going. I would be interested to know the responses of the poets featured here.

Roy Exley.

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552. **Doug Holder**
Call Me Waiter by Joe Torra
Mon 27 Oct 2008

Call Me Waiter. Joseph Torra. (Pressed Wafer 9 Columbus Sq. Boston, MA $10)

Review by Doug Holder

Joe Torra, poet, writer, and publisher, has lived down the block from me in Somerville, Mass. for many years. For the longest time I have heard about his literary accomplishments, be it his critically-acclaimed novel “Gas Station,” his literary journal “lift,” his numerous poetry collections, etc… When I asked him what he was doing for a living he always told me that he was a waiter. Recently though Torra, a man in his 50’s, is now teaching at U/Mass Boston.

Now Torra and I have a few things in common. We are contemporaries, and like him I have always been involved in the writing life in one shape or form. Like Torra, I had many jobs that afforded me the time to write. I was never a waiter, but I worked as a dishwasher at the long-defunct Ken’s Deli in Copley Square, Boston in the 70’s, and I was a short order cook at the “Fatted Calf” in Boston, where I flipped burgers, and appointed little balls of cheese on the bloody pucks of meat. So I know what it is like to work in the food industry and it ain’t easy.

Torra, has written a memoir “Call Me Waiter,” that recalls his many years as a server and his struggle to establish himself as a writer. The waiter jobs he had were transient, grueling, often well-paid, and most importantly provided him with the flexibility to write. Torra writes of his slow ascent as a writer, and his vocation as a means to an end:

“My poetry was bringing a modicum of success and that is where I would put my energy. Poems were being accepted by various little magazines. After reading at the Word of Mouth, I also gave readings around the city. Friendships developed with writers I came in contact with. If it took working shifts in a restaurant at night to support this life, so be it.”

Torra goes into detail not only about his working life, but also about the subculture of restaurants: the gay waiters, the alcoholic managers, the sociopath cooks, the parade of grad students, artists, musicians, supporting their lifestyle, and pocketing tips. In this passage Torra describes the typical reaction when he tells people at work that he is a writer:

“I’m always bemused at the way they react when they find out I am a writer. It shouldn’t come as any surprise. There are probably more artists in the restaurant business, pound for pound, than any other industry, I’ve worked with jazz, rock, folk and classical musicians, sculptures, dancers, female impersonators, actor, singers, photographers, poets and novelists—I even worked with a guy who painted with spoons. Why else, they must wonder, would someone my age be doing this…?

I tell them . They look puzzled. If I publish novels what am I doing here? I attempt an abridged account of the publishing industry. They’re bewildered.

Then a friendly grin, perhaps they figured it out—I can't be much of a writer if I publish books and tend bar for a living."

At the end of the memoir Torra realizes that he is at the end of the line with being a waiter, and cuts himself loose. Although frightened, he enjoyed a sense of freedom:

"I have no idea where I am headed, what the future holds. Images of working all night as a shelf stocker, a cab driver or variety store clerk cross my mind. I know I must remain out of the business no matter what it takes. Something is out there for me. Standing on bike pedals to stretch my legs, I feel like I am floating."

"Call Me Waiter" is one of the better books I have read about the writing life. Torra has a workman-like style, that lays out the consuming need to write, and the need to support it anyway you can—no matter what, in a straight, no chaser fashion. Torra, born to a blue collar family in Medford, Mass brings a work ethic to his life and art that is a refreshing change from all the Left Bank, Iowa Writers Workshop stuff that lines the bookshelves.

Highly recommended.

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553. Michael Kelleher
Literary Buffalo Newsletter 10.27.08-11.02.08
Mon 27 Oct 2008

LITERARY BUFFALO
10.27.08-10.2.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

10.28.08

Exhibit X Fiction and Prose
The Alabama Boys and the Apocalypse:
Fiction and Non-fiction Readings with Allen Shelton and Charles McNair
Tuesday, October 28, 2008 @ 7:00 PM
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

&

THIS EVENT HAS BEEN CANCELED:
Jewish Community Bookfair
Diance Ackerman, The Zookeeper?s Wife: A War Story

Tuesday, October 28, 2008 @ 7:30 PM
Temple Beth Tzedek

&

Poetics Plus
Alan Halsey
Sponsored by: SUNY Buffalo
Tuesday, October 28, 2008 @ 8:00 PM
Karpeles Manuscript Museum, 453 Porter Ave.

10.29.08

BABEL/Just Buffalo
Michael Ondaatje
Reading and Q & A
Wednesday, October 29, 8:00 PM
Asbury Hall at Babeville, 341 Delaware Ave. @ Tuppper
THIS EVENT IS SOLD OUT.
WE WILL NOT BE DOING A CLOSED CIRCUIT BROADCAST FOR THIS EVENT.

10.30.08

Poetics Plus
Geraldine Monk
Sponsored by: SUNY Buffalo
Thursday, October 30, 2008 @ 8:00 PM
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

JOIN JUST BUFFALO ONLINE!!!

http://www.justbuffalo.org/membership/index.shtml

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade

617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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554. Christophe Casamassima

Furniture Press Poetry Prize

Mon 27 Oct 2008

Furniture Press Poetry Prize
Deadline: June 30, 2009

Judges: tba

The 1st annual Furniture Press Poetry Prize will be awarded to the writer that best exemplifies the poetics and particularities of Furniture Press' editors and judges.

Two judges will be invited to determine a manuscript's "pressability" and will work with anonymous, unidentified texts. Only the editor of Furniture Press will know the true identity of the applicants and their work. Each text will be assigned a number and distributed to the judges.

After the first round of readings the judges will assign three finalists. The winner of the Prize will receive a publishing contract in which the winning manuscript will be published as a chapbook. S/he will also receive 25 copies of the chapbook. The remaining finalists will have samples of their work published in an issue of Ambit : Journal of Poetry & Poetics. All applicants will receive a copy of the chapbook.

1. Send 1 unpublished manuscript per entry. It must be between 20-50 pages in length of poetry and its derivatives.

2. Send a $10 fee per manuscript submitted. 100% of the cash goes to the pressing and publishing of the winning chapbooks. Editors and judges do not get kickbacks. Please send checks or money orders only, made out to Furniture Press.

3. Send manuscripts to Furniture Press Poetry Prize c/o Towson Arts Collective, 406 York Road, Towson, MD 21204.

We strongly encourage you to send us work - it's also a very good way to catch the attention of the editors who may want to publish your work in the future, despite if or not you win the prize.

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Powered By Outblaze

↑ Index

555. Christophe Casamassima
Call for Ambit : Journal of Poetry & Poetics / Issue IV
Mon 27 Oct 2008

Ambit : Journal of Poetry & Poetics / Issue IV
Reading period: October 1, 2008-April 30, 2009

The editors of Ambit : Journal of Poetry & Poetics are seeking texts/objects that address issues of inter-textuality and appropriation in all formats, genres and outtakes.

Please send (no more than) 8 pages of text (poems) or 5 images (JPEG, PDF, GIF) or 5,000 words (fiction / essays / theory / criticism) to [redacted] or Furniture Press c/o Towson Arts Collective, 406 York Road, Towson, MD 21204.

Please include a return address and eMail so we may contact you upon acceptance. If you would like us to return your manuscripts please provide an SASE with sufficient postage. All materials without a way home get tossed in the shredder and made into book covers.

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Powered By Outblaze

↑ Index

556. Andrea Selch
Lousy-ness of Print on Demand…a solution
Mon 27 Oct 2008

I too have experienced first-hand the inconsistent quality of print-on-demand books (including my own!). I wonder, though, if we can start to think creatively about how to design books so that when they are printed on demand (e.g. without some human controlling their quality), they still come out well. Ideas for how this can be achieved? Maybe just doing extremely plain covers, more like Gallimard Editions books? I'd love to hear your thoughts. --Andrea Selch

↑ Index

557. **Aryanil Mukherjee**
Re: Call Me Waiter by Joe Torra
Mon 27 Oct 2008

Wonderful post! I'll get the book. And save the post to share with my writing community.

This reminded me of the early 1990s back in Bengal when I began to write poetry. Rather unusual, the only contemporary poet I could befriend happened to be a young farmer. He lived in a remote village and came from a family of 10 people crammed in a little hut. The household made $800 annually. For a third of the year they could afford one paltry meal and one snack a day. This guy was shaping out to be a family rebel wanting to opt out of a farmer's life for some kind of technical school. It was strange indeed for someone like me, fairly upper middle class & sinfully urban, to bond with a country mouse like him. His poetry reeked of an intensely powerful innocence which I might have broken my head against, but was never to come.

A common friend visited his country farm once. His father was sick that morning, so he had to take the plow-cattle to the field. It had rained the whole week. The fields were muddy. The common friend asked if he could be of any help. If he could take off his shoes and join him in the fields ? (Indian farmers usually go barefeet into the fields)

The guy thought for a second and said - "Why don't you go to the country store, buy something for the peahen (the only other living stock in the farm)? She hasn't eaten anything past three days. Besides, we had cobras in the field. Two of my neighbors died last week. You are a guest, so ...."

Our common friend fed the peahen and left the farm.

This young man didn't complete technical school. He went back to his farm which remains as wretched as it was back then. The parents are gone. Passed away. So are the two old birth-blind aunts. The guy married. Had a son. There are 6 people now instead of 10. Living in a 800 sq. ft cottage. He still writes, has authored 5 books of poetry since then. The last time he wrote to me he said -"The non-expectant life of an Indian farmer has at least brought me a rare joy. The joy of living to write. Anything I write is surely more valuable than my own life, anything I earn from writing can buy me something I can't otherwise buy."

The cobras still rule the fields in the monsoon.

aryanil

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Doug Holder

Sent: Monday, October 27, 2008 9:42 AM
To: [redacted]
Subject: Call Me Waiter by Joe Torra

Call Me Waiter. Joseph Torra. (Pressed Wafer 9 Columbus Sq. Boston, MA $10)

Review by Doug Holder

Joe Torra, poet, writer, and publisher, has lived down the block from me in Somerville, Mass. for many years. For the longest time I have heard about his literary accomplishments, be it his critically-acclaimed novel "Gas Station," his literary journal "lift," his numerous poetry collections, etc. When I asked him what he was doing for a living he always told me that he was a waiter. Recently though Torra, a man in his 50's, is now teaching at U/Mass Boston.

Now Torra and I have a few things in common. We are contemporaries, and like him I have always been involved in the writing life in one shape or form.
Like Torra, I had many jobs that afforded me the time to write. I was never a
waiter, but I worked as a dishwasher at the long-defunct Ken's Deli in Copley
Square, Boston in the 70's, and I was a short order cook at the "Fatted Calf"
in Boston, where I flipped burgers, and appointed little balls of cheese on the
bloody pucks of meat. So I know what it is like to work in the food industry

and it ain't easy.

Torra, has written a memoir "Call Me Waiter," that recalls his many years as a
server and his struggle to establish himself as a writer. The waiter jobs he had
were transient, grueling, often well-paid, and most importantly provided him

with the flexibility to write. Torra writes of his slow ascent as a writer, and his
vocation as a means to an end:

"My poetry was bringing a modicum of success and that is where I would put my energy. Poems were being accepted by various little magazines. After reading at the Word of Mouth, I also gave readings around the city. Friendships developed with writers I came in contact with. If it took working shifts in a restaurant at night to support this life, so be it."

Torra goes into detail not only about his working life, but also about the subculture of restaurants: the gay waiters, the alcoholic managers, the sociopath cooks, the parade of grad students, artists, musicians, supporting

their lifestyle, and pocketing tips. In this passage Torra describes the typical
reaction when he tells people at work that he is a writer:

"I'm always bemused at the way they react when they find out I am a writer. It shouldn't come as any surprise. There are probably more artists in the restaurant business, pound for pound, than any other industry, I've worked with jazz, rock, folk and classical musicians, sculptures, dancers, female impersonators, actor, singers, photographers, poets and novelists-I even worked with a guy who painted with spoons. Why else, they must wonder, would someone my age be doing this.?

I tell them . They look puzzled. If I publish novels what am I doing here? I

attempt an abridged account of the publishing industry. They're bewildered. Then a friendly grin, perhaps they figured it out-I can't be much of a writer if I publish books and tend bar for a living."

At the end of the memoir Torra realizes that he is at the end of the line with being a waiter, and cuts himself loose. Although frightened, he enjoyed a sense of freedom:

"I have no idea where I am headed, what the future holds. Images of working all night as a shelf stocker, a cab driver or variety store clerk cross my mind. I know I must remain out of the business no matter what it takes. Something is

out there for me. Standing on bike pedals to stretch my legs, I feel like I am
floating."

"Call Me Waiter" is one of the better books I have read about the writing life. Torra has a workman-like style, that lays out the consuming need to write, and the need to support it anyway you can-no matter what, in a straight, no chaser fashion. Torra, born to a blue collar family in Medford, Mass brings a work ethic to his life and art that is a refreshing change from all the Left Bank, Iowa Writers Workshop stuff that lines the bookshelves.

Highly recommended.

↑ Index

558. Martha Cinader Mims

L&BH Radio Hour Oct 28

Mon 27 Oct 2008

My featured guest for the L&BH Radio Hour on Tuesday October 28 at 8pm will be Mark Baldrich, one of the organizers of the 12th Annual Watershed Environmental Poetry Festival.

The poetry festival takes place in Berkeley, CA from noon-4pm. This event was started by Robert Hass when he was U.S. Poet Laureate from 1995-97. It is a joint effort of Ecology Center/Berkeley Farmers' Market, Poetry Flash, and EcoCity Builders. We should also be joined by a couple poets TBA from the event.

As always, there is an open mic for poets to call in with a poem. I also take calls about arts opportunities, arts events, or your thoughts on the state of the arts.

The call in number is [redacted].
Web Address for live broadcast:
http://www.blogtalkradio.com/listenandbeheard
Archives at:
http://www.listenandbeheard.net

I have some arts opportunities announcements for radio producers and visual artists this week, some event announcements and my pick for the week. If time permits my editorial is about a New Deal for the Arts. But I would rather hear from you! (You can always read my editorials at http://listenandbeheard.net/artsnews/category/letter-from-the-editor/

Please, listen and be heard!
Wishing you Peace and Poetry
martha cinader mims

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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559. Gloria Mindock

Reading

Mon 27 Oct 2008

THURSDAY, OCTOBER 30TH

CERVENA BARVA PRESS READING IN NEW YORK CITY

KGB BAR

85 EAST 4TH STREET
NYC

7:00 PM

FREE

READERS: ANDREY GRITSMAN, ROGER SEDARAT, AND ROBERTA SWANN
SPECIAL GUEST: DENIS EMORINE

HOPE TO SEE YOU AT THE READING!

Thank you.
gloria Mindock
[redacted]

↑ Index

560. Andy Gricevich

Cannot Exist--submissions deadline extended for post-election poems

Mon 27 Oct 2008

Hello, all!

Submissions for CANNOT EXIST #4 have been extended through November 7th, partly for the hell of it and partly in case anyone writes any brilliant poems in the immediate wake of the election.

Check out the guidelines at http://cannotexist.blogspot.com.

cheers,

Andy G.

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561. **Rob McLennan**
new(ish) on rob's clever blog;
Mon 27 Oct 2008

-- Various Positions: a life of Leonard Cohen
-- rob wants to fix that which has been broken;
-- Arc Poetry Magazine's thirtieth birthday party!
-- festival notes, again & again
-- Michael Blouin's Chase & Haven (Coach House)
-- John Ralston Saul: A Fair Truth
-- The first days of festival, Ottawa
-- Ongoing notes: some Canadian journals (dANDelion, Descant)
-- Arc magazine: The Lampman-Scott Award longlist reading;
-- This is your Brain, This is your Brain on Thanksgiving
-- house: a (tiny) memoir
-- Reading and Writing Glengarry County: writing the Long Sault hydro electric project
-- David O'Meara's Noble Gas, Penny Black (Brick Books)
-- P-QUEUE Vol. 5: C A R E
-- Lampman-Scott Award Reading : Showcasing Contenders for the 2008 Award
-- during, by Karen Houle (Gaspereau Press)
-- you cannot step twice (poem)
-- Meredith Quartermain's Matter (BookThug) and Nightmarker (NeWest Press)
-- poet laureate map of canada
-- Watermarks, by Joanne Page (Pedlar Press)
-- new from above/ground press: Peter F. Yacht Club #12
-- ongoing notes: late September, 2008 (Helen Hajnoczky, bytheskinofmeteeth; Gregory Betts, Trainwreck Press; Cannot Exist; The Antigonish Review, Helen Guri)
-- three upcoming events/launches;
-- an open letter to Stephen Harper
-- the ottawa small press book fair
-- WELCOME TO EARTH, poems for alien(s) by Amanda Earl (BookThug)
-- from the centre to the periphery: an interview with Barry McKinnon
-- house: a (tiny) memoir
-- Crabwise to the Hounds, by Jeramy Dodds (Coach House)
-- Pathologies: A Life in Essays, by Susan Olding (Freehand Books)
-- poem written in eden mills (poem)
-- an old poem embedded in thoughts on the ottawa river
-- Cypress by Barbara Klar (Brick Books)
-- an old poem embedded in thoughts of airports and found materials
-- Eden Mills Writers' Festival, September 2008

-- colonel by drive: a rideau collapse (poem)
-- Alberta Dispatch: interviews & writing from Edmonton
-- ART THAT FLOWS: How to Get Your Creative Work Done with Allison Gresik
-- poem written in sainte-adele (poem)
-- another old poem embedded in thoughts on old poets
etcetera...

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog
www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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562. Alan Sondheim

Some YouTube and video of recent Providence and Alps work -

Mon 27 Oct 2008

Some videos of recent Providence and Alps work -

With Foofwa d'Imobilite, Azure Carter, Daniel Byers, Robert Kim, Alan Sondheim

http://www.alansondheim.org/bridgeplatform.mp4

Foofwa has put up the following on YouTube:

dorsey

http://fr.youtube.com/watch?v=rJ18Cr570zU

hell

http://fr.youtube.com/watch?v=xwtqw87xDcI

cliffers

http://fr.youtube.com/watch?v=UEgdVSLSJ58

follow1

http://fr.youtube.com/watch?v=hxeWsLp9l_g

interrupt

http://fr.youtube.com/watch?v=bIMU1fYsMoE

columnharp

http://fr.youtube.com/watch?vþJoZks6xAU

wrytcave

http://fr.youtube.com/watch?v=gD22gQdy1wI

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563. Mitch Taylor

new zine

Tue 28 Oct 2008

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side-stapled
8 1/2 x 11"
poems
& disruptive prose
&/or cartoons

Muthafucka

is reading work until Thanksgiving

send to Mitch Taylor
[redacted]
(due to couch-surfing cannot accept paper submissions at this time)

to be released January 2009
pays one copy & eternal glory

↑ Index

564. Ana Bo¾ièeviæ

This Thursday! 6:30 pm! State of the Union reading! Asbhery, Chelotti, Ellis, Flynn, Knox, Myles, Svalina, Van der Vliet Oloomi, Willis and Zucker!

Tue 28 Oct 2008

New Yorkers and neighbors, come rally! Bring friends! and let's flame into the election week together.

State of the Union: A Poetry Reading

*John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn, Caroline Knox, Eileen Myles, Mathias Svalina, Azareen Van der Vliet Oloomi, Elizabeth Willis and Rachel Zucker *

October 30, Thursday, 6:30pm
The Amie and Tony James Gallery
The Graduate Center, CUNY
365 Fifth Avenue at 34th Street
New York, NY

~Sponsored by Wave Books and The Center for the Humanities~

William Carlos Williams wrote: "It is difficult/to get the news from poems/ yet men die miserably every day/ for lack/ of what is found there." Join the contributors to the Wave Books anthology *State of the Union: 50 Political Poems* to get the news in Linda Pollack's Habeas Lounge in the week of the Presidential election!

THE EVENT IS FREE AND OPEN TO THE PUBLIC

For more information about the Habeas Lounge exhibit, visit
http://habeasindex.org/.
Visit the anthology here:
http://www.wavepoetry.com/catalog/66-state-of-the-union?page=&by=new

Contact: Ana Bozicevic, [redacted]
http://centerforthehumanitiesgc.org/

↑ Index

565. Jennifer Karmin
Nov 6-16: Goat Island in NYC
Tue 28 Oct 2008

---

hi poetics friends....if you have some time, i recommend going to see goat island's performance in nyc. after more than 20 years of collaboration, this is the chicago group's final piece.

source materials include: poems by robert creeley and emily dickinson, hybrid mathematics, lenny bruce's last routine, saint francis's farewell instructions, the last minute of j. s. bach's art of the fugue, stanley kunitz on composing a goodbye, the hagia sophia in istanbul, and much more.

there's also a lovely web-based writing project for everyone to contribute to.

onwards,
jennifer karmin

THE LASTMAKER
"We end Goat Island in order to make a space for the unknown that will follow. We intend this ending to present itself as a beginning, and we invite you to join us on the occasion."
http://www.goatislandperformance.org

November 6-16
7:30pm Thursday-Sunday

at Performance Space 122
150 First Avenue
on the corner of East 9th Street (East Village)
http://www.ps122.org/performances/the_lastmaker.html

Tickets from $25
$15 for students/seniors
$10 for P.S. 122 members
Promotional codes:
FF15 drops the price of a single ticket to $15
FF241 will get people 2 tickets for the price of 1

WEB-BASED WRITING PROJECT
The Last Performance is created to evolve alongside the creation and performance of The Lastmaker. The work is being collectively authored by Goat Island, invited artists and critics, the Goat Island community-at-large, and you.
http://thelastperformance.org

↑ Index

566. Geoffrey Gatza
20 new ebooks added to our Wilde Reading Room all free!
Tue 28 Oct 2008

---

20 new ebooks added to our Wilde Reading Room all free!
http://www.blazevox.org/ebook.htm

Come and check out our updated ebook page, the Wilde Reading Room.

We have added 20 new titles of great materials that are sure to please. All books are rich, thick and buttery, too!

Our goal is to get great poetry into your hands and in we have 75 titles from great authors like Dale Smith, Raymond Federman, Amy King, Sheila E. Murphy and many others. These are full size books of poetry from wonderful poets you know or should know! All our ebooks are completely free in PDF format for easy accessibility to all and relatively green. These books are ready for download now on our ebook page here: http://www.blazevox.org/ebook.htm

NationState
adam strauss

Who Is There
adrian kien

Horatio Alger's Keys
Alan Ramon Clinton

Zero Summer
Andrew Demcak

Aphasia
Beth Balousek

Grubb
charles freeland

PLAYING THE AMPLITUDES
Christopher Rizzo

Whiskerhead Dreams the Dread Chicken
David Brennan

Among the Interrogated
Felino Soriano

New Wave
Phil Cordelli

Becoming X
Jeanpaul Ferro

Kick the Stones
Jennifer Wolfe

Night Music
Kristina Marie Darling

The Man Who Followed
Me Home From Work - Sean Kilpatrick

Aid & A Bet
Gian Lombardo

Solve For
Jill Darling

HORRIFIC CONFECTION
Juliet Cook

71 Leaves
Mark Cunningham

Cracked Altimeter by Joe Milford | Vol. 1
Cracked Altimeter by Joe Milford | Vol. 2
Cracked Altimeter by Joe Milford | Vol. 3

Bagpipe Hero
Geoffrey Gatza

Legal Arguments
Francis Raven

Codex Beauty
Thierry Brunet

Carrier of the Seed
Jeffrey Side

Beams
Adam Fieled

Enclosures
Jennifer K. Dick

Windshields: a chapbook of playlet-poems
Benjamin Buchholz

The City of Omni+Baal
Davis Schneiderman

L E T T E R S
By Michael Gessner

American Singularity
Patrick Chapman

Inside Out, Upside Down
John J. Trause

Soundings
Gautam Verma

TV poems
Scott Pierce

My Vote Counts
Dale Smith

Square Planet
Raymond Federman

Cataclysm 535
by Geoffrey Gatza

If you haven¹t read these, they¹re still new to you!

Sheila E. Murphy

Jeff Harrison

Joel Chace

William James Austin

mIEKAL aND

Michael Bogue

Lawerance Upton

Francis Raven

Shane Allison

Ed Taylor

T. Knapsack

Amy King

William Keckler

Scott Malby

http://www.blazevox.org/ebook.htm

And for more free books, check out our moblis in mobli series here
http://www.blazevox.org/mim.htm

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567. John Roche
Rochester-Area Readings & Poetry Events
Tue 28 Oct 2008

Some upcoming events:

Oct. 31, 7:30; Nov. 1, 7:30; Nov. 2, 5 pm
As the Dead Prey Among Us
Richard Haisma¹s one-man show based on the poetry of Charles Olson
Physikos Dance Studio,
Village Gate, Rochester
$5 students and seniors; $10 others

Monday, November 3, 8 pm:
Susan Deer Cloud and John Roche
Lovin¹ Cup cafe, Park Point,
Jefferson Rd and John St., Henrietta
(adjacent to RIT campus)
Free

Thursday, November 6, 4 pm:
Catherine Faurot, Eugene Stelzig, and John Roche

Lederer Gallery, Brodie Fine Arts Building,
SUNY/Geneseo
Free

John Roche
[redacted]

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568. **Rob McLennan**
Re: Lousy-ness of Print on Demand...a solution
Tue 28 Oct 2008

---

ive managed to find some good quality, recently producing a title on the new espresso book machine that the university of alberta bookstore purchased last fall.....

> >I too have experienced first-hand the inconsistent
quality of
>print-on-demand books (including my own!). I wonder, though, if we can start
>to think creatively about how to design books so that when they are printed
>on demand (e.g. without some human controlling their quality), they still
>come out well. Ideas for how this can be achieved? Maybe just doing
>extremely plain covers, more like Gallimard Editions books? I'd love to hear
>your thoughts.
>--Andrea Selch
>
>
>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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569. **Mark Weiss**
Re: Lousy-ness of Print on Demand...a solution
Tue 28 Oct 2008

Print on demand is simply ultra small run digital printing. In theory the thousadth book and the first are identical, barring problems that occur no matter how the image is applied to the paper--glitches in inking, folding and binding. In all cases a human should be doing quality control. When that fails the printer should redo the book. I've been having all of Junction Press' books

printed digitally for the past several years and will soon digitize all back titles. All printers screw up occasionally, and my luck with offset printers was in general considerably worse than with digital printers. In particular, they were far less pleasant about redoing badly-made books. Maybe your publisher should find a different digital house.

Mark

At 02:19 PM 10/27/2008, you wrote:
>I too have experienced first-hand the inconsistent quality of
>print-on-demand books (including my own!). I wonder, though, if we can start
>to think creatively about how to design books so that when they are printed
>on demand (e.g. without some human controlling their quality), they still
>come out well. Ideas for how this can be achieved? Maybe just doing
>extremely plain covers, more like Gallimard Editions books? I'd love to hear
>your thoughts.
>--Andrea Selch
>

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570. **Elizabeth Switaj**
Re: Lousy-ness of Print on Demand…a solution
Tue 28 Oct 2008

Plain covers are a good solution. Another might be to make something of the misaligned printings and various other potential problems. Put the original design on a website. Put a note inside encouraging readers to send in the variations they receive. Have people vote on their favorite.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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571. **Jill Chan**
Poetry Sz: demystifying mental illness, Issue 27 now online
Tue 28 Oct 2008

New work by:

Megan Burns

Jefferson Hansen

Lois Marie Harrod

Michael Lee Johnson

Christopher Barnes

Linda Graham

Laurie Cook

http://poetrysz. blogspot. com

Submissions now open for Issue 28. Send 4-6 poems and a short bio in the body of your email to [redacted] . Please read the guidelines first.

Thank you.

regards

J Chan
editor

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572. Alan Sondheim

The Alan Sondheim Mail Archive + SL material

Wed 29 Oct 2008

The Alan Sondheim Mail Archive

(given the quantity of my work, this is wonderful I think. I am full of myself. Decklin Foster set this up and the site is lean and works really well. - Alan)

This is an archive of works sent by Alan Sondheim to various mailing lists. You can read the most recent messages below, or browse by year:

1999 2000 2001 2002 2003 2004 2005 2006 2007 2008

There is also an Atom feed. If you notice any broken links, please contact Decklin Foster, who runs this site. Decklin Foster <[redacted]>

http://sondheim.rupamsunyata.org/

==========

I am full of myself. Below, recent deconstruction Second Life.

http://www.alansondheim.org/ circ jpgs
object going offworld
http://www.alansondheim.org/cutout1.mov

Objects are added at the top of the stack, pushed down, collapse, disappear, sometimes return to the database, objects speed up, Julu Twine gains speedwheel, textures are body-skinned.

==========

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573. David Kirschenbaum
NYC/Boog City's Election Night Extravaganza This Tues., Nov. 4
Wed 29 Oct 2008

Please forward

Boog City¹s Classic Albums Live presents

A 2008 Election Night Extravaganza

This Tues., Nov. 4, 7:30 p.m.
Free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

featuring

R.E.M.¹s Green Live

performed by

Liv Carrow, Peter Dizozza, Dan Fishback,
Casey Holford + Daoud Tyler-Ameen,
Phoebe Kreutz, and Ben Krieger

Political Poets

CAConrad, Vivian Demuth, Eliot Katz,
Frank Sherlock, and Nathaniel Siegel

and

Solo Musical Sets

Peter Dizozza and Phoebe Kreutz

Hosted and curated by Casey Holford and
Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

For further information:
212-842-BOOG(2664), [redacted]

Performers¹ bios and websites follow album running order

R.E.M., Green

*Dan Fishback
--Pop Song 89

*Ben Krieger
--Get Up
--You Are the Everything

*Peter Dizozza
--Stand

*Phoebe Kreutz
--World Leader Pretend
--The Wrong Child

*Liv Carrow
--Orange Crush
--Turn You Inside-Out

*Casey Holford + Daoud Tyler-Ameen
--Hairshirt
--I Remember California
--11th untitled song

Bios:

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women¹s writing, and Louisville, Ky. It hosts and curates two regular performance series‹d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea¹s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB¹s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Liv Carrow
http://www.myspace.com/livcarrow

Navel gazing, highly biographical, cathartic lyricism, obnoxious punning, moot metaphor, unabashed self-consciousness, and run-on sentences of self-promotion are qualities nary as compelling as in the case of NYC's Liv Carrow. Her songs are like the little animals that your 4-year-old nieces and nephews make out of play-doh; lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but all kinds of squishy on the inside.

The mysterious and oddly lovable bassist from ecstatically weird acts Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her porch-swing guitar folk songs and clever-ish observations on life, death, love, health food, human reproduction, the unseen world of cosmic currents, awkward crushes, metaphysics, and, everyone's favorite, despair.

Her influences run the gauntlet from Patsy Cline to Kate Bush to Michael Gira. Her debut album, It's About Time, recorded and produced by Huggabroomstik co-frontman Dashan Coram, is available through Olive Juice Music.

**CAConrad
http://www.CAConrad.blogspot.com
http://www.phillysound.blogspot.com/

CAConrad is the son of white trash asphyxiation whose childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia where he lives and writes with the PhillySound poets. He is the author of Deviant Propulsion (Soft Skull Press), (Soma)tic Midge (Faux Press), and The Book of Frank (Chax Press), and, forthcoming next year, advanced ELVIS course (Soft Skull Press), and a collaboration with poet Frank Sherlock titled The City Real & Imagined: Philadelphia Poems (Factory School).

**Vivian Demuth
http://www.poetspath.com/exhibits/viviandemuth/
http://viviandemuth.wordpress.com/

A Canadian-American poet and fiction writer, Vivian Demuth is the author of the novel, Eyes of the Forest, and the poetry collection, Breathing Nose Mountain. Her work has appeared in a variety of U.S. and Canadian journals and anthologies, including: The Boreal Factor, Writing the Land, Long Shot, and Political Affairs.

**Peter Dizozza
http://www.cinemavii.com/

Peter Dizozza enjoys songwriting and musical theatre production. He performs monthly song sets at Sidewalk Café. In 2007, La Mama E.T.C. produced his musical play, TentagatneT. As director of the newly reopened WAH Theatre, his productions include Prepare to Meet Your Maker, The Golf Wars, The Eleventh Hour, The Sea Heiress, and Paradise Found. His albums are available through Olive Juice Music.

**Dan Fishback
http://www.danfishback.com/

As a solo artist and with his band Cheese On Bread, Dan Fishback has released four full-length albums in the past four years. As a performance artist, he received the 2007-2009 Six Points Fellowship to develop his new play, You Will Experience Silence, which will open in the spring of 2009. In 2006, P.S.122 mounted a mini-festival of his work in "No Direction Homo: The Many Identical Personae of Dan Fishback." His other theater work has been presented at Dixon Place, Galapagos Art Space, and Brooklyn Arts Exchange. His writing has been published in Mentsh: On Being Jewish and Queer (Alyson Books) and in his two self-published zines, A Very Small Hole and What Have They Done To You? Fishback sat on the review panel for the 2008 Foundation for Jewish Culture New Jewish Theater Projects Grant. He has shared stages with Ani Difranco and Kimya Dawson as a member of the punk dance troupe Underthrust. He has toured North America, Europe, and Canada, and frequently performs at universities across the country.

**Casey Holford + Daoud Tyler-Ameen
http://www.caseyholford.com/
http://www.myspace.com/artsororityforgirls

Casey Holford was raised on a diet of folk music and comic books in Massachusetts. He started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now, living in Brooklyn at age 27, he has recorded three self-released solo albums, two EPs, and a 7-inch on RiYL records. He moonlights in the bands Outlines, Urban Barnyard, Dream Bitches, and Art Sorority for Girls, playing bass, electric, 12 string, and baritone guitars. Casey is also a prolific producer, helping to document his community by working on projects with fellow bands and songwriters, most recently pop riot Cheese on Bread, visionary Dave Deporis, and upstart Creaky Boards.

Daoud Tyler-Ameen grew up on the lower east side of Manhattan. His songwriting career began in high school with a string of extra-credit projects about literary characters and the life cycles of plants. After graduation he started a new project called the Art Sorority for Girls, a collection of story-songs about the awful messes kids can get themselves into. Daoud's versatility as a drummer and multi-instrumentalist is the creative glue that has helped to hold Urban Barnyard, Outlines, and Cheese on Bread together. Daoud is working on Art Sorority's debut long player with Casey, Major Matt Mason USA, and Andrew Hoepfner.

**Eliot Katz
http://www.poetspath.com/exhibits/eliotkatz/

Poet and activist Eliot Katz is the author of five books of poetry, including Unlocking the Exits and When the Skyline Crumbles: Poems for the Bush Years.

His forthcoming book, Love, War, Fire, Wind: Looking Out (North America's Skull), is a collaboration with the artist, William T. Ayton.

**Ben Kreiger
http://www.benkrieger.com/

Ben often claims to be a Brooklyn songwriter. Anyone who meets him, however, can immediately tell that he probably grew up in Cleveland. There was a short-lived campaign in the mid-'80s when everyone in Northeast Ohio had a bumper sticker that said, "New York May Be the Big Apple, But Cleveland's a Plum!" Ben has been a plum among the apples for 10 years.

In the summer of 2008 Ben took over from Lach as "Jay Leno of the Sidewalk." He books the club and runs the Open Stage on Monday nights.

His latest CD, Class Dismissed, is a concept record about community and the public school system. It is available through Fortified Records. He records himself and others at his home studio, The Rock Closet. He likes to record rock operas.

**Phoebe Kreutz
http://www.myspace.com/phoebekreutz

Phoebe Kreutz is a boozy floozy with a heart of gold. She sings silly songs about the things she likes best: boys and bars and vikings and tacos.

Growing up in New York's East Village, Phoebe learned a lot about all these things. She also learned a lot about rhyming from Dr. Seuss and the joys of thinly veiled social commentary from "He-Man" and "The Smurfs."

Now she's all grown up and still loving life in the big city. She gets to sing in all kinds of fun places like The Knitting Factory, Fez, Birdland, and The Sidewalk Café. It was there that she found the jolly antifolk scene, which has nurtured and indulged her like a benevolent uncle these past few years. It was also there that she met the boys who would later join with her to become the world's greatest art-indie-rock band that only sings about animals in the city, Urban Barnyard.

**Frank Sherlock
http://www.writing.upenn.edu/pennsound/x/Sherlock.html

Frank Sherlock is the co-author (with Brett Evans) of Ready-To-Eat Individual, an unofficial State-of-the-City of New Orleans in the Year 1 A.K. (After Katrina). His newest book, entitled Over Here is forthcoming from Factory School in January.

**Nathaniel Siegel

Nathaniel Siegel is a poet, artist, and activist. On Nov. 19, he will be a featured artist at the Leslie/Lohman Gay Art Foundation in SoHo. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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574. Laurie Schneider & Crag Hill
NOW AVAILABLE: Jim McCrary's All That
Wed 29 Oct 2008

NOW AVAILABLE: Jim McCrary's All That

ManyPenny Press is pleased to announce the release of All That by Jim McCrary. This collection of chapbooks, McCrary's first full-length book, spans over twenty years of the author's efforts.

Channeling William Carlos Williams, Ed Dorn, Robert Grenier, Joanne Kyger and others on and within the airwaves, McCrary has created a body of poems that snips and snaps, chuckles and guffaws, tugs and strokes, kisses and bites. Steve Tills puts it this way: "Jim has devoted his spirit and heart to pursuits decidedly antithetical to self-aggrandizement. Quietly, he has followed a most courageous lineage of others also both gentle and careful in their approach to telling the truth and making it uniquely compelling. You' ll sometimes recognize that lineage when you take up All That. You'll frequently marvel at the quiet, substantive authenticity McCrary has achieved in the sometimes lonesome but always deeply communal turns his truly individuated, unequivocally human poeming has taken."

Or as K. Silem Mohammad puts it: "Out of the wild Kansas plains comes a howling wind, and in that wind is a howling wolf, and in that wolf is a howling lamb, and in that lamb is a Russian doll with another Russion doll inside it, and inside that one another one, and inside that one a plastic pill bottle because one of the dolls got broken, and in that bottle one last Russian doll, and in that last doll another howling wind-and here we go all over again. Somewhere in there, probably around the first wind and the wolf, is the poetry of Jim McCrary, which is really really really really good."

All That

Including interview excerpt with Tom Beckett

171 pp.

ISBN-13: 978-0-9798478-0-6

CONTACT AND ORDERING INFORMATION:

ManyPenny Press

1111 E. Fifth St.

Moscow, ID 83843

$15.95 + $3 postage

Make checks payable to Crag Hill

Bookstores should contact Crag Hill

at [redacted]

to arrange for discounts.

If you would like to order on-line,

go to: http://www.lulu.com/content/4363355

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575. Jason Nelson
doomsdays and super colliders
Wed 29 Oct 2008

---

hope all is curiously good.

Finished a few new digi-lit artworks and wanted to share it with you. would love your thoughts and feel more than free to share anywhere.

Endings Eventually End
http://www.secrettechnology.com/doomcount/endhere.html
created by myself and Davin Heckman
is a strange collection of interactive Doomsday Countdowns
where the end days events are fictional oddness galore

and just cause yer grand:

Strange Hollows: 15 strange uses of black holes
http://www.secrettechnology.com/blackholes/collider.html

more cheers than cheers allow, Jason Nelson

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576. **Skip Fox**
Re: Lousy-ness of Print on Demand...a solution
Wed 29 Oct 2008

We might start by asking people like Geoffrey Gatza how he maintains the quality he does with BalzeVox. Maybe it's the printer (like BookSurge) or the instructions the publisher gives the printer. It doesn't seem to be, necessarily, the money.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Andrea Selch
Sent: Monday, October 27, 2008 1:20 PM
To: [redacted]
Subject: Lousy-ness of Print on Demand...a solution

I too have experienced first-hand the inconsistent quality of print-on-demand books (including my own!). I wonder, though, if we can start to think creatively about how to design books so that when they are printed on demand (e.g. without some human controlling their quality), they still come out well. Ideas for how this can be achieved? Maybe just doing extremely plain covers, more like Gallimard Editions books? I'd love to hear your thoughts. --Andrea Selch

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577. **Séamas Cain**
"Epidermis," Issue "4
Wed 29 Oct 2008

_____

The fourth issue of "Epidermis" is now available online, at

http://epidermis.randomflux.info

There are works from

Maria Damon
Bob BrueckL
Angela Genusa
Jim Leftwich & Jukka-Pekka Kervinen
Thomas Lowe Taylor
Peter Ganick
and Jeff Harrison

Enjoy !

http://epidermis.randomflux.info

"Epidermis" poetry magazine, with texts in English, innovative and refreshing, is edited by Jukka-Pekka Kervinen in Kitee, Finland.

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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578. **mIEKAL aND**
Re: Lousy-ness of Print on Demand...a solution
Wed 29 Oct 2008

The best POD service I've run into is bookmobile.com You would be hardpressed to tell the difference between traditionally produced books & their titles. They print a lot of books for a long list of university presses. They have choices of coverstock as well as several choices for interior paper. The downside of them is their pricing is only competitive over 50 copies.

The rest of it is about your design & setup.

I'm in the process of digitizing all 130 of Xexoxial's backlist so I know all too intimately the ins & outs of making digitally printed books stack up.

~mIEKAL

On Oct 28, 2008, at 7:12 PM, Mark Weiss wrote:

> *Print on demand is simply ultra small run digital printing. In theory the thousadth book and the first are identical, barring problems that occur no matter how the image is applied to the paper--glitches in inking, folding and binding. In all cases a human should be doing quality control. When that fails the printer should redo the book. I've been having all of Junction Press' books printed digitally for the past several years and will soon digitize all back titles. All printers screw up occasionally, and my luck with offset printers was in general considerably worse than with digital printers. In particular, they were far less pleasant about redoing badly-made books. Maybe your publisher should find a different digital house.*
>
> *Mark*
>
> *At 02:19 PM 10/27/2008, you wrote:*
> *I too have experienced first-hand the inconsistent quality of*

> *print-on-demand books (including my own!). I wonder, though, if we can start*
> *to think creatively about how to design books so that when they are printed*
> *on demand (e.g. without some human controlling their quality), they still*
> *come out well. Ideas for how this can be achieved? Maybe just doing*
> *extremely plain covers, more like Gallimard Editions books? I'd love to hear*
> *your thoughts.*
> *--Andrea Selch*

↑ Index

579. **Mark Weiss**

Re: Lousy-ness of Print on Demand...a solution

Wed 29 Oct 2008

I've done better with Sterling Pierce, and it's a real plus that they're local (NY suburb)--on occasion I've watched the covers come off the press. They print for a lot of the majors. There are now a lot of digital printers around the country. Check to see who's in the neighborhood.

Mark

At 10:41 AM 10/29/2008, you wrote:
>The best POD service I've run into is bookmobile.com You would be
>hardpressed to tell the difference between traditionally produced
>books & their titles. They print a lot of books for a long list of
>university presses. They have choices of coverstock as well as several
>choices for interior paper. The downside of them is their pricing is
>only competitive over 50 copies.
>
>The rest of it is about your design & setup.
>
>I'm in the process of digitizing all 130 of Xexoxial's backlist so I
>know all too intimately the ins & outs of making digitally printed
>books stack up.
>
>
>~mIEKAL
>
>
>
>On Oct 28, 2008, at 7:12 PM, Mark Weiss wrote:
>

>>Print on demand is simply ultra small run digital printing. In
>>theory the thousadth book and the first are identical, barring
>>problems that occur no matter how the image is applied to the
>>paper-- glitches in inking, folding and binding. In all cases a human should
>>be doing quality control. When that fails the printer should redo
>>the book. I've been having all of Junction Press' books printed
>>digitally for the past several years and will soon digitize all back
>>titles. All printers screw up occasionally, and my luck with offset
>>printers was in general considerably worse than with digital
>>printers. In particular, they were far less pleasant about redoing
>>badly-made books. Maybe your publisher should find a different
>>digital house.
>>
>>Mark
>>
>>At 02:19 PM 10/27/2008, you wrote:
>>>I too have experienced first-hand the inconsistent quality of
>>>print-on-demand books (including my own!). I wonder, though, if we
>>>can start
>>>to think creatively about how to design books so that when they are
>>>printed
>>>on demand (e.g. without some human controlling their quality), they
>>>still
>>>come out well. Ideas for how this can be achieved? Maybe just doing
>>>extremely plain covers, more like Gallimard Editions books? I'd
>>>love to hear
>>>your thoughts.
>>>--Andrea Selch
>

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580. **Kyle Schlesinger**

Re: Lousy-ness of Print on Demand...a solution

Wed 29 Oct 2008

All forms of publishing have their limitations, and limitations can have their advantages if they're seen in the right light. A number of people have asked me why Jed Birmingham and I are using print-on-demand publishing for our magazine Mimeo Mimeo, rather than making it a nice letterpress edition or using an actual mimeograph. I think of print-on-demand as the mimeograph for the 21st century: it's cheap, fast, and allows anyone with access to a computer the potential to become a publisher. That raises the question of quality control

and editorial authority as it applies to the publisher, author and designer. The mediation of books by corporate publishing houses is still an issue, but one that is distinct from the circulation of writing in poetry circles such as this. The majority of the authors I read made their first appearance in print by way of the little magazine, small press, or through independent online sites. What would the face of poetry look like if our reading was controlled by only a hand of major presses? With print-on-demand, a magazine or chapbook can materialize overnight, whereas a letterpress edition would take months to produce and the cost (both overhead and retail) would be significantly higher then what it is now. That said, the materials and to some degree the dimensions are limitations, tho companies like Bookmobile will trim to size, and as we have seen in some Ugly Duckling Press books, they will accept the client's coverstock if a request is made in advance.

So I¹m all in favor of companies (Lulu, Cafe Press, BookSurge, etc.) that allow writers to publish what they want, whenever they please at an affordable price, but the integrity of the design is still key, and I can only speak from experience when I say that books like Robert Bringhurst's Elements of Typographic Style or Ellen Lupton's Thinking with Type can be very useful for publishers and self-publishers who don't have any formal typographic training. As Bringhurst says in his foreword, "If you use this book as a guide, by all means leave the road when you wish. That is precisely the use of a road: to reach individually chosen points of departure. By all means break the rules, and break them beautifully, deliberately and well. That is one of the ends for which they exist." The computer poses few limitations in terms of design, and in some ways the freedom of programs like InDesign can be overwhelming. In Mimeo Mimeo, Jed and I have attempted to create a minimalist design based on classical proportions and conservative notions of legibility in order to honor and preserve the author¹s intentions, and yet we¹re perfectly content with the ³no frills² aesthetic of the journal.

As to perfect-bound books, spines are often misaligned, the trim size can vary significantly, and the fragile covers have the potential to become scuffed and scratched. Taking these things into account as one designs can help to hide the inherent shortcomings of the technology and production value (for instance, introducing an asymmetrical spine where the lettering doesn¹t come too close to the front or rear covers will disguise the irregularity of the binding). That said, I feel strongly that the printers still have an obligation to stand behind their services, and make good on any shortcomings that are brought to their attention.

Kyle

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581. Catherine Daly
Re: Lousy-ness of Print on Demand...a solution
Wed 29 Oct 2008

Lightning Source's cover colors seriously migrate over multiple printings; my Da3 color is becoming a greener yellow over time.

I have not had good luck with bookmobile; they have done the gala *first printing* of Ray Bianchi's IMMEDIATE EMPIRE, now available in stores, in addition to two rounds of galleys for that book. Get it now, while you can get the rare *canary paper* print run!!!

--
All best,
Catherine Daly
[redacted]

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582. Julie Strand
(no subject)
Wed 29 Oct 2008

Upcoming Events @ Woodland Pattern

Saturday, Nov. 8 , 1-4pm WORKSHOP
Writing Your Work Life: Transforming Workplace Realities into Powerful Narratives with Ellen Bravo
-
Sunday, Nov. 9, 2pm FEATURED READING
Crayon #5 Release Reading with Peter O'Leary, Matthias Regan, David Pavelich, Tom Hibbard, and Roberto Harrison
Saturday, Nov. 15, 1-3pm MASTER CLASS
-
Poetic Memoir and Lyrical Nonfiction: A Master Class with Katy Lederer
Saturday, Nov. 15, 7pm FEATURED READING
Katy Lederer & Noah Eli Gordon

Woodland Pattern Book Center
720 E. Locust St. Milwaukee, Wi 53212
[redacted] www.woodlandpattern.org
www.woodlandpattern.blogspot.com
http://www.myspace.com/woodlandpattern

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583. **Mark Weiss**

Re: Lousy-ness of Print on Demand...a solution

Wed 29 Oct 2008

This is not peculiar to digital printing, and in fact is more of a problem with offset, although it doesn't become an issue as often because offset runs tend to be larger and we tend to do subsequent printings less often, which means that usually we're dealing with only one set of inks. It's always easy to correct in digital--it's just a setting on a machine.

One book that I did digitally managed to turn the author portrait from black and white to bilious green and white, although in the proof copy that I had approved it had been fine. Always get a proof done--the printer can be held to accounts for whatever differences. I showed the book to the printer, who promptly dumped the entire run and got a new run to me, this time with correct colors, in two days. There were no arguments, no ill feelings. It turned out that the guy who does their covers was out sick the day it was run--he had done the proofs. Mistakes happen. McNaughton and Gunn, on the other hand, ran out of a color in the middle of a print run on one of my books, as a result of which the run wasn't uniform. Dealing with them about their mistakes was often so difficult that I let it ride.

Mark

At 11:35 AM 10/29/2008, you wrote:
>Lightning Source's cover colors seriously migrate over multiple printings;
>my Da3 color is becoming a greener yellow over time.
>
>I have not had good luck with bookmobile; they have done the gala *first
>printing* of Ray Bianchi's IMMEDIATE EMPIRE, now available in stores, in
>addition to two rounds of galleys for that book. Get it now, while you can
>get the rare *canary paper* print run!!!
>
>--
>All best,
>Catherine Daly
>[redacted]
>

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584. **Paul Nelson**
Speaking of POD
Wed 29 Oct 2008

http://www.guardian.co.uk/technology/2008/oct/29/google-books-publishing-online-royalties

Breakthrough US deal by Google to sell book content online • Authors and publishers agree after legal action • Transformation likened to iTunes revolution * Bobbie Johnson in San Francisco and Alison Flood * The Guardian, * Wednesday October 29 2008 It took a multimillion dollar lawsuit, two years of tense negotiations, and an awful lot of scanning. But yesterday the publishing world stood on the threshold of a digital era after a US deal paved the way to transform publishing. The agreement between Google and the US book industry means that internet users will soon be able to choose from and buy millions of titles, many out of print, or read them on a page-by-page basis.
<object classid="clsid:d27cdb6e-ae6d-11cf-96b8-444553540000" codebase="http://fpdownload.macromedia.com/pub/shockwave/cabs/flash/swflash.cab#version=8,0,0,0" width="300" height="25" id="audioplayer" align="middle" > <param name="allowScriptAccess" value="always" /> <param name="movie" value='http://static.guim.co.uk/static/63945/original/common/flash/guMiniPlayer.swf' /> <param name="FlashVars" value="linktext=Bobbie

Johnson on the deal to allow Google to offer books for download&publication_date=&file=http://download.guardian.co.uk/audio/kip/standalone/media/1225271183771/4332/gdn.new.081029.tm.Bobbie_Johnson.mp3&popupurl=http://www.guardian.co.uk/media/audio/2008/oct/29/google-books-online-internet?popup=true&popupheight=232&popupwidth=500&duration=285&audioid=339098355" /> <param name="quality" value="high" /> <param name="bgcolor" value="#ffffff" /> <param name="wmode" value="transparent" /> <embed src='http://static.guim.co.uk/static/63945/original/common/flash/guMiniPlayer.swf' quality="high" bgcolor="#ffffff" width="300" height="25" name="audioplayer" align="middle" allowScriptAccess="always" type="application/x-shockwave-flash" pluginspage="http://www.macromedia.com/go/getflashplayer" FlashVars="linktext=Bobbie Johnson on the deal to allow Google to offer books for download&publication_date=&file=http://download.guardian.co.uk/audio/kip/standalone/media/1225271183771/4332/gdn.new.081029.tm.Bobbie_Johnson.mp3&popupurl=http://www.guardian.co.uk/media/audio/2008/oct/29/google-books-online-internet?popup=true&popupheight=232&popupwidth=500&duration=285&audioid=339098355" /> </object> Bobbie Johnson: 'It's a kind of iTunes for books' Link to this audio The service invites comparison to the iTunes revolution, and was hailed by the internet search giant, the American Association of Publishers, and the Authors' Guild as a key moment in the evolution of electronic publishing. Google's co-founder, Sergey Brin, called the $125m deal a "great leap". Paul Aiken, executive director of the guild, called it "the biggest book deal in US publishing history". Once approved by a federal court in Manhattan, the deal will offer access to a library of millions of titles. After searching for books via Google, users will be offered free samples of chosen titles, with the option to buy more. Although it is as yet unclear how much books will cost to download, a royalty organisation, the Book Rights Registry, will take payments from Google (after it has taken a 37% cut) and distribute them to the authors and publishers. "This historic settlement is a win for everyone," said Richard Sarnoff, chairman of the publishers association. "It's hard work writing a book, and even harder work getting paid for it," said Roy Blount, president of the guild. "This deal makes good sense." The agreement mirrors the way that Apple's iTunes music store helped revolutionise the record industry when launched in 2003. Although the Google scheme will start in the US, Google's chief legal officer, David Drummond, said that it was working with rights holders, governments and organisations in other countries. To start with, the scheme will be targeted at universities and organisations which will pay large institutional subscriptions on behalf of students and researchers. But the deal also enables ordinary customers to download any of the 7m books already scanned into Google's

database. UK publishers hoped the deal will be replicated. Simon & Schuster UK's chief executive, Ian Chapman, said: "It's a significant agreement, but also has substance for the longer term - it's ground-breaking." Mark Le Fanu, of the Society of Authors, said: "What is so positive is that it recognises that authors and publishers must be involved when works in copyright are digitised and made available to the public, and usage must be paid for, while at the same time it promises to make the practicalities easily manageable for users." At The Bookseller, Neill Denny said the deal was good news, as it put more books in front of more people, and access ultimately created demand. "It's the long tail argument writ large, and I'm not only talking about books but also book content. If you want to read one chapter from an obscure textbook about Serbo-Croatian poetry in the 1920s, there might be five books on the subject, but 10 with chapters on the topic. This opens up the route to what you might describe as granulisation of book content ... tailored books. And for publishers it's a new revenue stream." The deal, subject to court approval, ends a lawsuit by authors and publishers against Google Book Search after it began scanning US books still in copyright. Backstory Google began scanning and uploading books four years ago. However, unlike other countries where it scanned books fallen out of copyright, in America it scanned books that were simply out of print and made them available through its search engine - enraging publishers and authors. Three years ago, the Authors Guild, the Association of American Publishers and others filed a class action lawsuit against Google Book Search. As part of the agreement Google will compensate them at a minimum of $60 (£37) per work, costing it up to $90m of the $125m deal.

Breakthrough US deal by Google to sell book content online This article appeared in the Guardian on Wednesday October 29 2008 on p5 of the UK news section. It was last updated at 10.38 on October 29 2008.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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585. **mIEKAL aND**
Re: Lousy-ness of Print on Demand...a solution
Wed 29 Oct 2008

I haven't tried the expresso system yet. It doesn't seem like it's achieved widespread distribution yet. The list of outlets is really minimal. The nearest one to me is 600 miles away.

http://www.ondemandbooks.com/our_ebm_locations.htm

~mIEKAL

On Oct 28, 2008, at 6:41 PM, Rob McLennan wrote:

> *ive managed to find some good quality, recently producing a title on the*
> *new espresso book machine that the university of alberta bookstore purchased last fall.....*

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586. **Jim Andrews**
Re: Lousy-ness of Print on Demand...a solution
Wed 29 Oct 2008

---

version 3. they say, of software, that only when it gets to version 3 does it start to really hit its stride. version 1 was terrific in that it provided a service in a way that no one else did, previously. but the software was buggy, and the features and their options were limited. version 2 filled out the big picture of the main feature set, but the software was still buggy and, although the feature set was more visible, the options within the features were still limited.

we seem to be at web 2.0.

hopefully 3.0 will expand the options within the features sufficiently.

i think pod is a beautiful event. it wrests control of the means of production away from just a few.

though, nonetheless, cultural power is still location-centred, unfortunately. by this i mean that however good one's work and also knowledge of the technologies, it is still hard to operate with influence outside of the world centres such as ny paris london berlin. and what has influence from those centres often does so only by virtue of location, not the quality of the work. still, via communications tech, there is more access of x to y, regardless of location.

ja
http://vispo.com

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587. **AWAREing Press**

Re: Furniture Press Announcements - Call for submissions and donations

Wed 29 Oct 2008

Christophe, are you soliciting stolen materials that have been miraculously cured of liability, in terms of ownership and copyright? Intellectual property for sale? Give it away, give it away, now? How can you verify that you can and will publish their work with impunity, etc. Are words or groups of words copyrightable, etc. Is this the trend, a reuse/recycle mentality, etc. What of the true poet, etc.

(I do know a poet quite good at this, however! He's master of his mesh-craft, newly discovered genius.)

Just askin'---
James Beach, editor
AWAREing Press Â Â ---------- Original message from Christophe Casamassima <[redacted]>: ----------

> *Please appropriate and disseminate to all your readers! Repost as you see fit...*
>
> *3. Furniture Press is a newly re-established independent press that specializes in hand-made, small-run books, chapbooks and pamphlets. Thematically, the press seeks to solicit and disseminate works that deal exclusively with inter-textuality and appropriation. If you would like your work to be considered for review and publication during our inaugural season, please send between 10-20 poems (in DOC or RTF format) plus a statement that addresses your work's relationship to inter-textuality and appropriation. We are looking for writers and works that/who can define these relationships in new and exciting ways. Send via email to [redacted] with a statement of intent and*
> *short bio. Add subject heading: Publication Review*
> *2. We are currently seeking poems and poem-like objects for the new issue of Ambit : Journal of Poetry & Poetics (#4). Once again, the issue of*
> *inter-textuality and appropriation rears its head... Send via email to*
> *[redacted] with a statement of intent and short bio. Limit*
> *submissions to 5 poems. The reading period will end April 30, 2009. Add subject heading: Ambit Review.*
>
> *1. Furniture Press needs your help. In order to get the press up and running for the spring, we will need generous contributions from the community-at-large. Donors can contribute any amount they wish, but those that donate $100 or more will be guaranteed a life-time subscription to all press materials and objects and will receive adequate space for advertising on our website and in our publications - plus you will have the option to become a member of the Towson Arts Collective for one year free! Simply write a check made out to Furniture Press and mail to Towson Arts Collective c/o Furniture Press, 406 York Road, Baltimore, MD 21211. We're 501(c)3 and that means your donation is tax*

> *deductable!*
>
> --
> *Powered By Outblaze*

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588. **AWAREing Press**
Re: Lousy-ness of Print on Demand...a solution
Wed 29 Oct 2008

Thanks, Andrea. What a classy subject. POD books are a great idea, with poor quality. The worst is those grooves or ridges down the spine-sides of the POD covers. Right away it looks tacky. Plain covers are a nice solution. (Except, we'll all look like thesis writers, haha, or pretentious intellectuals, hehe.) We at AWAREing print editions, small at first, until they sell out, and then another edition can be printed if demand continues. Eventually we will all print everything out at home--- did you know scientists, architects and other visual thinkers can select to print 3-D models for almost anything? As always, content is superior to packaging--- although, we all like a book to look nice on a nightstand, don't we.

James Beach, editor
AWAREing PressÂ ---------- Original message from Andrea Selch <[redacted]>: ----------

> *I too have experienced first-hand the inconsistent quality of print-on-demand books (including my own!). I wonder, though, if we can start to think creatively about how to design books so that when they are printed on demand (e.g. without some human controlling their quality), they still come out well. Ideas for how this can be achieved? Maybe just doing extremely plain covers, more like Gallimard Editions books? I'd love to hear your thoughts.*
> *--Andrea Selch*

↑ Index

589. **Tom Orange**
appropriative poetics: genealogy/history?
Wed 29 Oct 2008

dear listers,

i feel i'm having a mental block and am eager for the remedy of your collective wisdom: i am looking for precedents in the history of poetry for appropriations of other texts into one's own poems, and yet nothing comes immediately into my view prior to tzara's dadaist poem and the high modernist use of documentary materials (pound, williams, reznikoff, rukeyser).

any thoughts on the history or genealogy of appropriative poetics greatly appreciated.

sincerely,
tom orange

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590. **Sam Ladkin**

Reading on Friday: Chris Goode & Tomas Weber

Wed 29 Oct 2008

[Apologies for cross posting]

Suddenly out of nowhere, at very short notice, there will be a reading by

Chris Goode, Tomas Weber & (hopefully) one or more others t.b.a.

this Friday, October 31st, at 7.30pm

at the Judith E Wilson Drama Studio, Faculty of English, West Road, Cambridge

Free entry. Refreshments.

All are welcome.

Chris Goode is a writer and performance maker. His most recent book of poems is NoSon House (Barque) and his work was featured in the recent British Poetry issue of Chicago Review. He has read widely, including at the Cambridge Poetry Summit, Sub Voicive, Crossing the Line and Total Writing London, and quite frequently at the Klinker. He blogs at Thompson's Bank of Communicable Desire (http://beescope.blogspot.com).

Still in his teens, Tomas Weber is one of the most interesting and incisive young poets now emergent. His work can be seen at Blackbox and at the Poetry Society web site, and some of the thinking around it can be traced at his widely read and appreciated blog, Green Ideas Sleeping Furiously (http://tomasjosephweber.blogspot.com). He is among the contributing writers on Chris Goode's new theatre piece Hey Mathew.

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591. Michael Hennessey
Re: appropriative poetics: genealogy/history?
Wed 29 Oct 2008

I'd say that the earliest appropriative form is probably the cento (http://en.wikipedia.org/wiki/Cento_(poetry)), composed entirely out of borrowed lines from various sources. Ashbery's "To a Waterfowl" and Berrigan's "Cento: A Note on Philosophy" are two contemporary examples that jump immediately to mind.

-mike-

Michael S. Hennessey
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3808 Walnut Street
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Arts and Sciences
University of Cincinnati
Cincinnati, OH 45221-0069

A Crash Course in Counter-Intelligence: http://hennessey.tumblr.com

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592. Barry Schwabsky
Re: appropriative poetics: genealogy/history?
Wed 29 Oct 2008

_____
But the cento is a very ancient form....

_____
From: Tom Orange <[redacted]>
To: [redacted]
Sent: Wednesday, 29 October, 2008 8:30:22 PM
Subject: appropriative poetics: genealogy/history?

dear listers,

i feel i'm having a mental block and am eager for the remedy of your collective wisdom: i am looking for precedents in the history of poetry for appropriations of other texts into one's own poems, and yet nothing comes immediately into my

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any thoughts on the history or genealogy of appropriative poetics greatly appreciated.

sincerely,
tom orange

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593. **Halvard Johnson**
Re: appropriative poetics: genealogy/history?
Wed 29 Oct 2008

See Shakespeare for starters.

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
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On Oct 29, 2008, at 2:30 PM, Tom Orange wrote:

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594. Kyle Schlesinger

SARAH CAMPBELL & JANE SPRAGUE @ THE POETRY PROJECT MONDAY NOVEMBER 3rd 8:00pm

Wed 29 Oct 2008

SARAH CAMPBELL & JANE SPRAGUE
The Poetry Project
Monday November 3rd at 8:00

Sarah Campbell's recent work appears in Golden Handcuffs Review, Broke, and as a poetry chapbook, The Maximum (Bonfire Press, 2008). She lives in Brooklyn.

Jane Sprague is a poet and publisher-editor of Palm Press. Her poems, essays and reviews of contemporary poetry have been published in many print and online journals including Columbia Poetry Review, Kiosk, Tarpaulin Sky, How2, Jacket and others. Her books The Port of Los Angeles and Extreme Global: La Ciudad sin Extremo / Los Angeles are forthcoming from Chax and Chain Links presses in 2008. Her pamphlet ³Sacking the Notebooks² is forthcoming from eohippus labs later this year. She is the recipient of a NYFA grant as an Artist in the School Community at Cornell University and NYSCA grants for her curatorial and performance work. She has taught writing in public school classrooms as a teaching artist for Lincoln Center's Institute for Aesthetic Education, at Bedford Hills Correctional Facility for Women (in conjunction with Bank Street College), and at several colleges in Southern California and upstate New York. She is currently editing the collection Imaginary Syllabi, a pedagogical project documenting and exploring the potential and actual work of innovative and radical strategies for teaching writing. She teaches at California State University at Long Beach and for Bard College's Institutes for Language and Thinking and Writing and Thinking. Originally from Port Dickinson, New York, she currently lives in the port city of Long Beach, California.

Monday Night Readings on the horizon include:

Nov. 17 SUZANNE STEIN and ANN STEPHENSON
Dec. 8 LOUIS CABRI and KEVIN VARRONE
Dec. 15 C.J. MARTIN and DAVID LARSON

Become a Poetry Project Member! http://poetryproject.com/membership.php
Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003

Trains: 6, F, N, R, and L.
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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595. **steve russell**
Re: appropriative poetics: genealogy/history?
Wed 29 Oct 2008

Eliot, a high modernist, managed to sneak some Shakespeare into the Waste Land. Most notably, Anthony & Cleo... & no no doupt he smuggled a good deal of other stuff in as well. I mention Eliot, because his method of doing this was perhaps the most subtle, avoiding mere documentary.

I'm not familiar with the cento, but I'm interested in it now.

--- On Wed, 10/29/08, Barry Schwabsky <[redacted]> wrote:

> *From: Barry Schwabsky <[redacted]>*
> *Subject: Re: appropriative poetics: genealogy/history?*
> *To: [redacted]*
> *Date: Wednesday, October 29, 2008, 6:18 PM*
>
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> _____
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> *To: [redacted]*
> *Sent: Wednesday, 29 October, 2008 8:30:22 PM*
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> *tom orange*

↑ Index

596. **steve russell**

Re: appropriative poetics: genealogy/history?

Wed 29 Oct 2008

Annie Dillard has a book of poetry that she describes as "a kind of remade found poetry." Called: "Mornings Like This."

--- On Wed, 10/29/08, Barry Schwabsky <[redacted]> wrote:

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> *tom orange*

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597. **Catherine Daly**

Re: appropriative poetics: genealogy/history?

Wed 29 Oct 2008

Tom:

This is a great question, but I want to know more context: hoping to answer the questions, appropriate/appropriation "how" and "why" for your use?

Where are you drawing the source / translation / genre switch / stealing lines?
--
All best,
Catherine Daly
[redacted]

↑ Index

598. **Barbara Henning**

creative writing workshop

Thu 30 Oct 2008

I'm teaching a creative writing workshop in nyc for six weeks, beginning May 15th. I'm looking for a sublet with no pets in downtown Manhattan or around Park Slope in Brooklyn. One or two months is ok. Dates are flexible. Please back channel to [redacted]

↑ Index

599. **Adam Tobin**

Re: appropriative poetics: genealogy/history?

Thu 30 Oct 2008

---

or Homer: I don't think you could find a single line of his that wasn't appropriated from another poet's work.

On Oct 29, 2008, at 7:14 PM, Halvard Johnson <[redacted]> wrote:

> *See Shakespeare for starters.*
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> *McCain / Palin -- Just say thanks but no thanks.*
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> *tom orange*

↑ Index

600. Jorgensen, Alexander

Visual Poetry (Vispo) at Otoliths - Alexander Jorgensen - Homage to Jack Stauffacher

Thu 30 Oct 2008

I hope you enjoy this work. Poke around, there is brilliant work by Samit Roy and others!

http://the-otolith.blogspot.com/2008/09/alexander-jorgensen-homage-to-jack.html

↑ Index

601. Shankar, Ravi (English)

Tonight at the TRIBECA Performing Arts Center at BMCC: Alternate Vision

Thu 30 Oct 2008

Poets House, the Asian American Writers Workshop & the TRIBECA Performing Arts Center Present Alternate Vision.

Thursday, October 30, 2008

6:30pm | An Alternate Vision: Panel Discussion
Tina Chang, Kimiko Hahn, Nathalie Handal, Khaled Mattawa & Ravi Shankar

Tina Chang, Nathalie Handal and Ravi Shankar, editors of Language for a New Century, a groundbreaking anthology of Asian and Asian American poetry, are joined by Kimiko Hahn and Khaled Mattawa to consider "an alternate vision of the new century" in this exploration of contemporary Middle Eastern and Asian poetry.

8:00pm | Language for a New Century: A Reading

Tina Chang, Monica Ferrell, Eric Gamalinda, Kimiko Hahn, Nathalie Handal, Cathy Park Hong, Khaled Mattawa, Ravi Shankar & Barbara Tran

Co-sponsored by the Poets House, AAWW and the TRIBECA Performing Arts Center at BMCC

@ The Tribeca Performing Arts Center
199 Chambers Street
New York, NY 10007
Box Office - [redacted]

$10/Free to students and AAWW and Poets House Members

****
Ravi Shankar
Ed., http://www.drunkenboat.com

Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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602. **Barry Schwabsky**
Re: appropriative poetics: genealogy/history?
Thu 30 Oct 2008

_____
Do you have access to Homer's sources?

_____
From: Adam Tobin <[redacted]>
To: [redacted]
Sent: Thursday, 30 October, 2008 4:35:17 AM
Subject: Re: appropriative poetics: genealogy/history?

or Homer: I don't think you could find a single line of his thatÂ wasn't appropriated from another poet's work.

On Oct 29, 2008, at 7:14 PM, Halvard Johnson <[redacted]>Â wrote:

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↑ Index

603. **Mark Weiss**

Re: appropriative poetics: genealogy/history?

Thu 30 Oct 2008

Am I right that the question was about the appropriation of identified blocks of text, like mincorporating a newspaper article or a folktale? As opposed to simple borrowing or plagiarism.

Mark

At 12:35 AM 10/30/2008, you wrote:
>or Homer: I don't think you could find a single line of his that
>wasn't appropriated from another poet's work.
>
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604. **paolo javier**
Fwd: MIA LEONIN AND WALTER K. LEW READ 30 OCTOBER
Thu 30 Oct 2008

—

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605. **amy king**
Race and Poetry
Thu 30 Oct 2008

From PennSound -- Race and Poetry

Recorded September 21, 2008 as part of this year's BOOG City Festival, "Race and Poetry: Integrating the Experimental" is a panel discussion organized and moderated by Amy King, featuring Tisa Bryant, Jennifer Firestone, Timothy Liu, Mendi Obadike, Meghan Punschke, Christopher Stackhouse and Mathias Svalina.

The conversation begins with opening statements by King, Svalina, Obadike and Punschke, which are followed by further commentary by King, Firestone and Liu. Liu's comments on the late Reginald Shepherd's take on the marriage of race and aesthetics, and the conjunctions of homoeroticism and race, provoke a round of responses from the panelists, which is followed by comments by Tisa Bryant. From there, the discussion moves into a number of thematic topics, including "the Question of Difference," "Buying into Whiteness," "Destabilizing Whiteness" and "Disfunctioning Color." The hour-and-forty-minute recording concludes with a lengthy question-and-answer period.

http://writing.upenn.edu/pennsound/x/Race-and-Poetry.html

http://writing.upenn.edu/pennsound/

Be well,

Amy

_____

Recent work
http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias
http://amyking.org/

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606. **steve russell**

Re: appropriative poetics: genealogy/history?

Thu 30 Oct 2008

& why not go back to the Old Testament, how much of it was original? Homer, hmmm, how much do we really know about him? really, not a single, repeat, Not a single line of his ... as usual, speculation isn't proof.

--- On Thu, 10/30/08, Adam Tobin <[redacted]> wrote:

> *From: Adam Tobin <[redacted]>*
> *Subject: Re: appropriative poetics: genealogy/history?*
> *To: [redacted]*
> *Date: Thursday, October 30, 2008, 12:35 AM*
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> *accept all posts. Check*
>
> *all posts. Check*

↑ Index

607. **David Chirot**
Re: appropriative poetics: genealogy/history?
Thu 30 Oct 2008

Since a great deal of the work of the Pre-Socratics and ancient Greek poets (Sappho, for example--and many others--I'm only writing of the West, though this has occurred in Taoist texts also in China, poetry and otherwise)--a great deal of work has come down as being included in the works of others--who may or not make note or sly allusion that these are buried lines attributed to so and so--and yet--being appropriated thus reflect as well on the one preserving them--so that appropriation becomes a badge of knowledge and taste, a sign of one's own high standing in the ascending rungs the stars must take on their "stairway to heaven"-- that is--the greater the name, or--the more obscure--that one appriopriates--the more of aninsider cult one--or the more popularyy recognized--all these sources from which appropriations are made become, as a "value" as a "name brand," also part of the "value of appropriation as a method" when it is done in this manner-- and so in turn confer upon the "knowing and alert reader" the sense also of ebing one of these stars ascending ther stairway and likewise "in with the in crowd"-- but this is only one aspect of appropriation's wild and colorful history--

in the period of roughly 1590-1700, in the genre, immensely popular at the time--of "travel literature," there was massive plagiarism going on and in immensely imaginative ways, with a borrowing here, a stolen bit there and everywhere a stitch in time saves nine and voila one has produced yet a new book of wonders, authored by a pseudonym-- in turn translated by the same person under a different name into the "french"--so that it there appears as the work of yet another pseudonym--and then is translated back into English by again the same person, with the "translation" appearing under yet a new name--

(this method is used today by various agencies planting disinformation, among them MEMRI, which furnishes almost the Middle Eastern news for the entire mainstream American media--)

(these things all happened--Defoe was one of the great practitioners, and Sterne also was a merry inventor of the voyages to the various then "New" worlds as well as ones among the "old"--)

the greatest contemporary practitioner of creating works from found materials is Paul Metcalf, great grandson of Herman Melville--Paul's magnificent sound poem APALACHE is a full book--history of that area of the proto-United States--constructed entirely of texts he put togetehr-- not a word of his own appears in the text-- many of his other works are built using the same principal, although in each a particular set of themes or images is used to make connections which bring togetehr "unrelated" events, histories, persons to create revelatory histories, geographies and physiognomies--for example, I-57--written to celebrate his 57th year--is an account of a journey up route I-57--which uses texts from nervous system ailments, migraines and others to make another form of mapping simultaneous with that "found on the AAA maps"--

BOTH--combines the lives of John Wilkes Booth and Poe--and in Genoa, the diaries of Columbus and works of Melville occupy the mind of a narrator during an evening as he cares for his children and travels also in time through the adventures of his criminal brother's life--

I think Metcalf of any writer i have so far found is the greatest at making "connections" among found materials, quantum leaps that are a pure poetry in action--and using these juxtapositions of words and phrases to bring forth new arrangements of images, sounds, ideas that are astonishing, for again, their uncanny effect-- things which seem at once familiar and yet strangely new, unknown--as though seen for a first time and at the same time with a sense of eerie deja vu-- and as well plunging one, like his ancestor, into depths which are found to be teeming among the materials of the existent world of elements and objects, forces and actions, of something Other-- Paul cited a number of times the music of Charles Ives as an example--the use of bits and pieces of music from every sphere of hearing--arranged into a completely different yet at the same time uncannily familiar "picture" in sound--

Clark Coolidge wrote a very amazing work of appropriation i think influenced by Metcalf (as was a lot of Susan Howe's earlier work)--Smithson Depositions--which makes use of texts by Kerouac, WCW, Robert Smithson, Godard, geology texts, etc--it's an extraordinary and beautiful work--

the travel literature texts--a number of them are yet in print--even though chunks of them are inventions as well as appropriations--sewn togetehr by a traveller who never left a cosy fire side desk-- Defoe wrote a book on Madagascar for example that was still used seriously by travellers for over a hundred fifty years after Defoe had entirely imagined it and used also the bits and pieces his sharp eye had come across in the flood ties of verbiage washing ashore in England and the other countries of Europe during the mad rushing years to gobble up the hew world--

out of this literature was born eventually the first forms of the modern novel of "realism"--such as Defoe's own!--to be sure--

earlier, as has been noted, Shakespeare was using huge chunks of work that came ashore from Italy and Spain--and there were cross pollinations of texts through the late Middle Ages, into the Renaissance and Elizabethan periods--often one may find transpositions (translations of another form, to put it in a poetic manner--)--

transpositions of whole works, with only the names of characters and settings changed to conform the local area and ruler's policies and the scandals of local VIPs--

what is now the United States of course furnished an incredible breeding ground for texts of all sorts which in turn produced texts from amongst themselves--with cross breedings, transpositions, faked translations, plagiarisms, al mixed with here and there some actual observations of an actual traveler--not to mention the accounts being included given by Indians who were simply "giving the wrong directions" to gullible explorers--

if one examines the history of the survival of much of Sappho's writing, it is really long history of it's been erased (by burnings primarily) as well as its being 'included in" the works of others--a kind of incredible hood ornament added to make the vehicle of the moment have more class so to speak--and at the same time the efforts made to have it "melt" into the surfaces of the appropriators' works--

of course the greatest appropriator in a sense, the one who turns this method on its head entirely--is Borges' Pierre Menard--who manages the writing, word for word, of two Chapters and part of a third, of Don Quixote, and which the commentator and historian of Menard's works demonstrates the superiority of to the originals by Cervantes--

however, it may be argued, Menard is not setting out to appropriate Cervantes, but to write Cervantes--

write not as Cervantes but write as Pierre Menard writing Cervantes--

The first great critic in American literary history is Edgar Allan Poe, for whom the questions of plagiarism and appropriation were an obsession. Since Poe himself often filched a bit here and a tidbit there, as well as inventing "classical authors and their quotations,"--one may see the common psychological effect of projection at work--accusing others of what one sees and fears to see and know of in oneself--

Poe was also the past master of hoaxes--furthering confusing the issues when it came to his own works, prompting him to insist al the more loudly and wildly on

the crimes of others against the rigors he insisted upon as being necessary for a nascent literature to be taken seriously as having, indeed, its own existence at at all, and one separate from that of the English language--

(this is why he's in WC W's In the American Grain--for his criticism--the original "Tommyhawk Man")

appropriation of course, is also used in detournement, to turn an image against itself by the addition of a caption--which can be accomplished also in lines of poems-- and appropriation simply as a montage or collage--the one building to an ideological statement, the other to a satire perhaps--

or, as in some examples from the visual arts (Sherry Levine, Cindy Sherman, et alia--) one may simply take a photo of a photo or reconstruct a photo and take a photo of that--and so be making a commentary on the original photo itself being an example of an image within a prior system which constructed it--

i think an interesting area is that in which it becomes difficult to discern the distinctions between mimicry and appropriation--

at a certain level, one might say that all writing is a form of appropriation, for in each word that one writes, each writer has in them a sense of their own from which source they are appropriating it in th sense of which first time hearing or seeing of that word they have carried with them in memory--

so that with each word in each writer may be living millions of teeming appropriations--or fewer, depending on the writer--

in another way, so many words are already constructed as things made to be appropriated, carried about daily as the basic materials "to get by in this world"--that without anyone realizing it, they are just things "everyone has on them"--

such is the meaning of "stock phrases" for example or "cliches" and "nostrums"--al this baggage one totes about that one pulls out in an emergency or in a daydream half interrupted--and dishes out blandly--

think on how many things in a day one might write or say really that are just appropriations more or less word for word of something heard or said just a bit earlier in the day-- and one produces them calmly, casually, quite offhand, mind you--as though they are indeed the completely new and original thoughts of one's own--

probably a good deal more than anyone realizes throughout the course of the day is just a continual appropriation of texts from earlier in the day culled from here and there, screen, CD, video, news flash, email, book, overheard conversation, direct conversation--and so and on--al this immense flood of words and phrases with which one is quickly and nimbly making those quick

hand outs of platitudes that smooth the operations of negotiating one's passage through the language infested day--

so itis that one begins to wonder--my God!--have i said or thought one original thing all day!
or but been just an appropriatin' fool!
skipping along happily flinging out the posies of phrases picked up on the lawns of others--

ah yes--and to ask of Emily Post--
my dear, when is it appropriate
to appropriate?

for are not disquisitions on etiquette as formally of interest as though of ethics says a little mouse, who hopes someday to be the Oscar Wilde of the mouse holes in Emily's decaying--genteely, to be sure, old heap--

to appopriate refuse, the thrown out, is another tradition--(to which i belong)--the "utility of the useless"--the use of the mud for gold a la Baudelaire--alchemies of alleyways--Rimbaud's famous catalog of junk he found of use--and Schwitters picking up used bus tickets in the muddy desparing streets--

an appropriation of what no one wants!--
because in good part, "necessity is the motherfucker of invention"--

this is the appropriation method or style at the other end of the spectrum form that which makes use of the highest of vlue materials in order to refelct well on the caliber of the poet doing the appropriating--

as one may see, there reamins really vast work to be done with the questions involved with appropriation, in the realms simply of what it means in terms of taste, for example--and of the ettiquette of the approproiate use of appropriation--and al the hosts of meanings that may be wrung from each different aspect and its contexts--

its placements within the streams and flows of time--

for each appropriation is it not, creates a new history for the words whcih it appropriates, reframes them, regalvanizes them--that is, if the appropriator is worth their salt-!

as some indeed simply fall falt--but when it is working the old approrpriation mill is helping to keep alive the endless quantum possiblitlies of what are the uncertainty principle of words, letters, signs--

On Wed, Oct 29, 2008 at 1:30 PM, Tom Orange <[redacted]> wrote:

> *dear listers,*
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> *i feel i'm having a mental block and am eager for the remedy of your*

> *collective wisdom: i am looking for precedents in the history of poetry for appropriations of other texts into one's own poems, and yet nothing comes immediately into my view prior to tzara's dadaist poem and the high modernist use of documentary materials (pound, williams, reznikoff, rukeyser).*
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> *any thoughts on the history or genealogy of appropriative poetics greatly appreciated.*
>
> *sincerely,*
> *tom orange*

↑ Index

608. **Adam Tobin**

Re: appropriative poetics: genealogy/history?

Thu 30 Oct 2008

---

the muses? they sing to me sometimes, but haven't for awhile. or do you mean the oral epic tradition? hm... I make do with the newspaper, myself. When I'm not too busy reading the collected works of Erika T. Carpenter.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Barry Schwabsky
Sent: Thursday, October 30, 2008 8:02 AM
To: [redacted]
Subject: Re: appropriative poetics: genealogy/history?

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Do you have access to Homer's sources?

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From: Adam Tobin <[redacted]>
To: [redacted]
Sent: Thursday, 30 October, 2008 4:35:17 AM
Subject: Re: appropriative poetics: genealogy/history?

or Homer: I don't think you could find a single line of his that wasn't appropriated from another poet's work.

On Oct 29, 2008, at 7:14 PM, Halvard Johnson <[redacted]> wrote:

> *See Shakespeare for starters.*
>
> *Hal*

> *McCain / Palin -- Just say thanks but no thanks.*
> *They're a bridge to nowhere.*
>
> *Halvard Johnson*
> *==========*
> *[redacted]*
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*
>
> *On Oct 29, 2008, at 2:30 PM, Tom Orange wrote:*
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↑ Index

609. **Scott Howard**

Christian Bok's _Eunoia_ @ BBC News

Thu 30 Oct 2008

FYI, from BBC News for 10/30/08 . . .

http://news.bbc.co.uk/today/hi/today/newsid_7697000/7697762.stm

///

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610. Clay Banes
SPD's "MAKE US FAMOUS" CONTEST
Thu 30 Oct 2008

There might be a free book in it.

DETAILS LINK: http://spdtoday.blogspot.com/2008/10/spds-make-us-famous-contest.html SPD'S "MAKE US FAMOUS" CONTEST

SUBMIT YOUR POEM THAT SOMEHOW, SOMEWHERE INCLUDES OUR NAME (SMALL PRESS DISTRIBUTION) AND GET A CHANCE TO WIN A FREE SPD BOOK OF YOUR CHOICE!

Guidelines:

a.. Poem must be 20 lines or less and must include the words "Small Press Distribution" somewhere, somehow (creativity encouraged) b.. Send poem and contact info to SPD [at] SPDBOOKS [dot] ORG. Please include the poem in the body of the email c.. Selected poems will be posted on our blog d.. Top three poems will receive a free SPD book of their choice (under $40) (free shipping within the US) e.. Contest ends November 20th; winners will be announced at that time ALL POETIC FORMS WELCOME: haiku, acrostic, ballad, free verse, acronym, pastoral, sonnet, rap, Flarf, lyric, "i do this i do that," hybrid, hexameter, dirge, cento, comedy-jam, beat, prose, translation, whatever/however and whenever you write the poem, we'd love to see it!

Love &c.,

CLAY

Clay Banes
Sales & Marketing Manager
Small Press Distribution
1341 Seventh Street
Berkeley, CA 94710
[redacted] x304
[redacted]
http://www.spdbooks.org

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611. Poetry Project
Events at The Poetry Project October/November
Thu 30 Oct 2008

Hi Everyone‹ here are the upcoming events at The Poetry Project . . . and Happy Halloween!

Friday, October 31, 10 PM
HALLOWEEN!

This Halloween, performers including (but not limited to) writer Chris Leo, dancer Amy Baumgarten, poet Nathaniel Siegel, performance artist Jennifer Berklich, and the musical sounds of So L'il will be channeling other artists, dead or alive, and performing their works. The evening will also feature guest appearances of as-yet unidentified ghosts, including the 1986 echoes of Lou Reed and Laurie Anderson . Please join guest host Ben Malkin of So L'il for this haunted and certainly magical evening. Come dressed as an other, living or gone.

Monday, November 3, 8 PM
Sarah Campbell & Jane Sprague

Sarah Campbell's recent work appears in Golden Handcuffs Review, Broke, and as a poetry chapbook, The Maximum (Bonfire Press, 2008). She lives in Brooklyn. Jane Sprague is a poet and publisher-editor of Palm Press. Her poems, essays and reviews of contemporary poetry have been published in many print and online journals including Columbia Poetry Review, Kiosk, Tarpaulin Sky, How2, Jacket and others. Her books The Port of Los Angeles and Extreme Global: La Ciudad sin Extremo / Los Angeles are forthcoming from Chax and Chain Links presses in 2008. Her pamphlet ³Sacking the Notebooks² is forthcoming from eohippus labs later this year. She is the recipient of a NYFA grant as an Artist in the School Community at Cornell University and NYSCA grants for her curatorial and performance work. She has taught writing in public school classrooms as a teaching artist for Lincoln Center's Institute for Aesthetic Education, at Bedford Hills Correctional Facility for Women (in conjunction with Bank Street College), and at several colleges in Southern California and upstate New York. She is currently editing the collection Imaginary Syllabi, a pedagogical project documenting and exploring the potential and actual work of innovative and radical strategies for teaching writing. She teaches at California State University at Long Beach and for Bard College's Institutes for Language and Thinking and Writing and Thinking. Originally from Port Dickinson, New York, she currently lives in the port city of Long Beach, California.

Wednesday, November 5, 8 PM
Garrett Caples & David Mills

Garrett Caples is the author of two full-length collections of poetry, Complications (Meritage Press, 2007) and The Garrett Caples Reader (Angle/Black Square Editions, 1999). He recently edited volume 59 in the City Lights Pocket Poets Series, Tau by Philip Lamantia and Journey to the End by John Hoffman. A resident of Oakland, he writes on Bay Area hip hop for the San

Francisco Bay Guardian. He's also an editor at City Lights Books and curator of the new poetry series, City Lights Spotlight. David Mills has won a NYFA, Brio and Hughes/Diop Award and Pan African Literary Forum poetry prize. His work has appeared in Callaloo, Rattapallax, The Pedestal magazine, Hanging Loose Press and Aloud to name a few. He has written book reviews for The Washington Post, Boston Globe, Village Voice and Rolling Stone. He lived as writer-in-residence in Langston Hughes' landmark home and performs a one-person show of Hughes' works.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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612. Alan Sondheim

new music from Carter / Freedman / Sondheim (fwd)

Thu 30 Oct 2008

---

voice, steel guitar, tenor banjo, classical guitar, prime alpine zither, elegy alpine zither, flute, casio keyboard, chromatic harmonica

Do check the music out - these are some of the stranger pieces we've done.

http://www.alansondheim.org/ amab files (latest files)

- Alan

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22

| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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613. **James Robinson**
Re: appropriative poetics: genealogy/history?
Fri 31 Oct 2008

Tom,

I'm new here and possibly a moron, but bear with me... IS it possible that appropriations of poetic and quasi-poetic texts exist in early renditions of religious texts, doctrines, holidays and parables? Does oral tradition itself bring up questions of appropriation when looking at the geneology of authorship?

Just some questions.

JR

On Wed, Oct 29, 2008 at 4:30 PM, Tom Orange <[redacted]> wrote:

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> *i feel i'm having a mental block and am eager for the remedy of your collective wisdom: i am looking for precedents in the history of poetry for appropriations of other texts into one's own poems, and yet nothing comes immediately into my view prior to tzara's dadaist poem and the high modernist use of documentary materials (pound, williams, reznikoff, rukeyser).*
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614. **Tom Orange**
appropriative poetics: genealogy/history?
Fri 31 Oct 2008

---

hi all,

catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing.

first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.

as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...

and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.

additional suggestions and discussion welcome...

thanks,
tom orange

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615. **CA Conrad**

HOMOPHOBIA and a Lexicon of Violence: a conversation with Jonas Slonacker 10 years after Matthew Shepard

Fri 31 Oct 2008

HOMOPHOBIA and a Lexicon of Violence: a conversation with Jonas Slonacker 10 years after Matthew Shepard

You can read the conversation here at:
http://phillysound.blogspot.com/2008_10_01_archive.html

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616. **Barry Schwabsky**
Re: appropriative poetics: genealogy/history?
Fri 31 Oct 2008

Thanks, as usual, for all that, David.
JJust one thing to add: It is well worth readiing "TheÂ Dream of the Poem," Peter Cole's great anthology of Medieval Hebrew poetry....If you read the extensive annotations along with the poems you will see that, however original no matter what the ostensible subject, each one is basically a web of allusions to the Bible. It becomes clear that for them, the ultimate poetic trope was the citation.

_____
From: David Chirot <[redacted]>
To: [redacted]
Sent: Thursday, 30 October, 2008 5:23:10 PM
Subject: Re: appropriative poetics: genealogy/history?

Since a great deal of the work of the Pre-Socratics and ancient Greek poets (Sappho, for example--and many others--I'm only writing of the West, though this has occurred in Taoist texts also in China, poetry and otherwise)--a great deal of work has come down as being included in the works of others--who may or not make note or sly allusion that these are buried lines attributed to so and so--and yet--being appropriated thus reflect as well on the one preserving them--so that appropriation becomes a badge of knowledge and taste, a sign of one's own high standing in the ascending rungs the stars must take on their "stairway to heaven"-- that is--the greater the name, or--the more obscure--that one appriopriates--the more of aninsider cult one--or the more popularyy recognized--all these sources from which appropriations are made become, as a "value" as a "name brand," also part of the "value of appropriation as a method" when it is done in this manner-- and so in turn confer upon the "knowing and alert reader" the sense also of ebing one of these stars ascending ther stairway and likewise "in with the inÂ crowd"-- but this is only one aspect of appropriation's wild and colorful history--

in the period of roughly 1590-1700, in the genre, immensely popular at the time--of "travel literature," there was massive plagiarism going on and in immensely imaginative ways, with a borrowing here, a stolen bit there and everywhere a stitch in time saves nine and voila one has produced yet a new book of wonders, authored by a pseudonym-- in turn translated by the same person under a different name into the "french"--so that it there appears as the work of yet another pseudonym--and then is translated back into English by again the same person, with the "translation" appearing under yet a new name--

(this method is used today by various agencies planting disinformation, among them MEMRI, which furnishes almostÂ the Middle Eastern news for the entire mainstream American media--)

(these things all happened--Defoe was one of the great practitioners, and Sterne also was a merry inventor of the voyages to the various then "New" worlds as well as ones among the "old"--)

the greatest contemporary practitioner of creating works from found materials is Paul Metcalf, great grandson of Herman Melville--Paul's magnificent sound poem APALACHE is a full book--history of that area of the proto-United States--constructed entirely of texts he put togetehr-- not a word of his own appears in the text-- many of his other works are built using the same principal, although in each a particular set of themes or images is used to make connections which bring togetehr "unrelated" events, histories, persons to create revelatory histories, geographies and physiognomies--for example, I-57--written to celebrate his 57th year--is an account of a journey up route I-57--which uses texts from nervous system ailments, migraines and others to make another form of mapping simultaneous with that "found on the AAA maps"--

BOTH--combines the lives of John Wilkes Booth and Poe--and in Genoa, the diaries of Columbus and works of Melville occupy the mind of a narrator during an evening as he cares for his children and travels also in time through the adventures of his criminal brother's life--

I think Metcalf of any writer i have so far found is the greatest at making "connections" among foundÂ materials, quantum leaps that are a pure poetry in action--and using these juxtapositions of words and phrases to bring forth new arrangements of images, sounds, ideas that are astonishing, for again, their uncanny effect-- things which seem at once familiar and yet strangely new, unknown--as though seen for a first time and at the same time with a sense of eerie deja vu-- and as well plunging one, like his ancestor, into depths which are found to be teeming among the materials of the existent world of elements and objects, forces and actions, of something Other-- Paul cited a number of times the music of Charles Ives as an example--the use of bits and pieces of music from every sphere of hearing--arranged into a completely different yet at the same time uncannily familiar "picture" in sound--

Clark Coolidge wrote a very amazing work of appropriation i think influenced by Metcalf (as was a lot of Susan Howe's earlier work)--Smithson Depositions--which makes use of texts by Kerouac, WCW, Robert Smithson, Godard, geology texts, etc--it's an extraordinary and beautiful work--

the travel literature texts--a number of them are yet in print--even though chunks of them are inventions as well as appropriations--sewn togetehr by a traveller who never left a cosy fire side desk-- Defoe wrote a book on

Madagascar for example that was still used seriously by travellers for over a hundred fifty years after Defoe had entirely imagined it and used also the bits and pieces his sharp eye had come across in the flood ties of verbiage washing ashore in England and the other countries of Europe during the mad rushing years to gobble up the hew world--

out of this literature was born eventually the first forms of the modern novel of "realism"--such as Defoe's own!--to be sure--

earlier, as has been noted, Shakespeare was using huge chunks of work that came ashore from Italy and Spain--and there were cross pollinations of texts through the late Middle Ages, into the Renaissance and Elizabethan periods--often one may find transpositions (translations of another form, to put it in a poetic manner--)--

transpositions ofÂ whole works, with only the names of characters and settings changed to conform the local area and ruler's policies and the scandals of localÂ VIPs--

what is now the United States of course furnished an incredible breeding ground for texts of all sorts which in turn produced texts from amongst themselves--with cross breedings, transpositions, faked translations, plagiarisms, al mixed with here and there some actual observations of an actual traveler--not to mention the accounts being included given by Indians who were simply "giving the wrong directions" to gullible explorers--

if one examines the history of the survival of much of Sappho's writing, it is really long history of it's been erased (by burnings primarily) as well as its being 'included in" the works of others--a kind of incredible hood ornament added to make the vehicle of the moment have more class so to speak--and at the same time the efforts made to have it "melt" into the surfaces of the appropriators' works--

of course the greatest appropriator in a sense, the one who turns this method on its head entirely--is Borges' Pierre Menard--who manages the writing, word for word, of two Chapters and part of a third, of Don Quixote, and which the commentator and historian ofÂ Menard's works demonstrates the superiority of to the originals by Cervantes--

however, it may be argued, Menard is not setting out to appropriate Cervantes, but to write Cervantes--

write not as Cervantes but write as Pierre Menard writing Cervantes--

The first great critic in American literary history is Edgar Allan Poe, for whom the questions of plagiarism and appropriation were an obsession. Since Poe himself often filched a bit here and a tidbit there, as well as inventing "classical

authors and their quotations,"--one may see the common psychological effect of projection at work--accusing others of what one sees and fears to see and know of in oneself--

Poe was also the past master of hoaxes--furthering confusing the issues when it came to his own works, prompting him to insist al the more loudly and wildly on the crimes of others against the rigors he insisted upon as being necessary for a nascent literature to be taken seriously as having, indeed, its own existence at at all, and one separate from that of the English language--

(this is why he's in WC W's In the American Grain--for his criticism--the original "Tommyhawk Man")

appropriation of course, is also used in detournement, to turn an image against itself by the addition of a caption--which can be accomplished also in lines of poems-- and appropriation simply as a montage or collage--the one building to an ideological statement, the other to a satire perhaps--

or, as in some examples from the visual arts (Sherry Levine, Cindy Sherman, et alia--) one may simply take a photo of a photo or reconstruct a photo and take a photo of that--and so be making a commentary on the original photo itself being an example of an image within a prior system which constructed it--

i think an interesting area is that in which it becomes difficult to discern the distinctions between mimicry and appropriation--

at a certain level, one might say that all writing is a form of appropriation, for in each word that one writes, each writer has in them a sense of their own from which source they are appropriating it in th sense of which first time hearing or seeing of that word they have carried with them in memory--

so that with each word in each writer may be living millions of teeming appropriations--or fewer, depending on the writer--

in another way, so many words are already constructed as things made to be appropriated, carried about daily as the basic materials "to get by in this world"--that without anyone realizing it, they are just things "everyone has on them"--

such is the meaning of "stock phrases" for example or "cliches" and "nostrums"--al this baggage one totes about that one pulls out in an emergency or in a daydream half interrupted--and dishes out blandly--

think on how many things in a day one might write or say really that are just appropriations more or less word for word of something heard or said just a bit earlier in the day-- and one produces them calmly, casually, quite offhand, mind you--as though they are indeed the completely new and original thoughts of one's own--

probably a good deal more than anyone realizes throughout the course of the day is just a continual appropriation of texts from earlier in the day culled from here and there, screen, CD, video, news flash, email, book, overheard conversation, direct conversation--and so and on--al this immense flood of words and phrases with which one is quickly and nimbly making those quick hand outs of platitudes that smooth the operations of negotiating one's passage through the language infested day--

so itis that one begins to wonder--my God!--have i said or thought one original thing all day!
orÂ but been just an appropriatin' fool!
skipping along happily flinging out the posies of phrases picked up on the lawns of others--

ah yes--and to ask of Emily Post--
my dear, when is it appropriate
to appropriate?

for are not disquisitions on etiquette as formally of interest as though of ethics says a little mouse, who hopes someday to be the Oscar Wilde of the mouse holes in Emily's decaying--genteely, to be sure, old heap--

to appopriate refuse, the thrown out, is another tradition--(to which i belong)--the "utility of the useless"--the use of the mud for gold a la Baudelaire--alchemies of alleyways--Rimbaud's famous catalog of junk he found of use--and Schwitters picking up used bus tickets in the muddy desparing streets--

an appropriation of what no one wants!--
because in good part, "necessity is the motherfucker of invention"--

this is the appropriation method or style at the other end of the spectrum form that which makes use of the highest of vlue materials in order to refelct well on the caliber of the poet doing the appropriating--

as one may see, there reamins really vast work to be done with the questions involved with appropriation, in the realms simply of what it means in terms of taste, for example--and of the ettiquette of the approproiate use of appropriation--and al the hosts of meanings that may be wrung from each different aspect and its contexts--

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617. **Murat Nemet-Nejat**
Re: appropriative poetics: genealogy/history?
Fri 31 Oct 2008

Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are masterpieces made mostly of quotations, the writer's own thoughts weaving around them.

Translation, if properly understood as the creation of parallel meta-texts rather than as copies, is a genre of appropriation. W. Benjamin's "ideal language" - which is his concept of what translation involves- is essentially a hypertext composed entirely of appropriated texts.

Ciao,

Murat

On Thu, Oct 30, 2008 at 1:26 PM, Adam Tobin <[redacted]>wrote:

> *the muses? they sing to me sometimes, but haven't for awhile.*
> *or do you mean the oral epic tradition? hm...*
> *I make do with the newspaper, myself. When I'm not too busy reading the collected works of Erika T. Carpenter.*

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Behalf Of Barry Schwabsky
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_____
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To: [redacted]
Sent: Thursday, 30 October, 2008 4:35:17 AM
Subject: Re: appropriative poetics: genealogy/history?

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appropriated from another poet's work.

On Oct 29, 2008, at 7:14 PM, Halvard Johnson <[redacted]>
wrote:

See Shakespeare for starters.

Hal

McCain / Palin -- Just say thanks but no thanks.
They're a bridge to nowhere.

Halvard Johnson
==========
[redacted]
[redacted]
http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/
%7Ehalvard/index.html>
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/
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618. **Steve Halle**

Daniel Borzutzky @ Seven Corners

Fri 31 Oct 2008

Take a moment this weekend to read two new prose poems by *Daniel Borzutzky*,
from his project *The Books*, at *Seven Corners*<http://www.sevencornerspoetry.blogspot.com/>(http://www.sevencornerspoetry.blogspot.com/).

Best,
Steve Halle
Editor

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619. **David Chirot**

Fwd: Issue eleven of Otoliths is now up

Fri 31 Oct 2008

Issue eleven, the southern autumn, 2008 issue of Otoliths<http://the-otolith.blogspot.com/>,
has just gone live. As usual, the contents are wide-ranging. There are text

& visual poems, photographs, paintings, & a variety of prose pieces. There's even an essay on otoliths.

The contributors to this issue are Anny Ballardini, Michael Aanji Crowley, Sheila E. Murphy, Sheila E. Murphy & John M. Bennett, Eileen R. Tabios, Marcia Arrieta, dan raphael, Philip Byron Oakes, Michael S. Begnal, Halvard Johnson, Peter Ciccariello, Naomi Buck Palagi, Aaron Crippen, Raymond Farr, John Martone, Jeff Harrison, Andrew Topel, Felino Soriano, Reed Altemus, Iain Britton, Bill Drennan, Charles Freeland, J. D. Nelson, Mary Ellen Derwis, Joe Balaz & Mary Ellen Derwis, Alexander Jorgensen, Craig Rebele, Gregory Braquet, Marilyn R. Rosenberg, Michele Leggott, Martin Edmond, Angela Genusa, Bobbi Lurie, Charles Mahafee, Spencer Selby, Thomas Fink, Thomas Fink & Maya Diablo Mason, Cara Benson, harry k stammer, Samit Roy, Geof Huth, Stephen Nelson, Jaie Miller, Paul Siegell, Dorothee Lang, Stephen C. Middleton, Vernon Frazer, Tom Beckett, John Moore Williams, Elizabeth Kate Switaj, Manas Bhattacharya, David-Baptiste Chirot, sean burn, Scott Helmes & John M. Bennett, John M. Bennett & various collaborators, John M. Bennett, Doug White, Steve Wing, Julian Jason Haladyn, Zev Jonas, & Robert Gauldie.

The two print parts of Otoliths ten should be available within the next week from The Otoliths Storefront (http://stores.lulu.com/l_m_young), & the first eight parts—issues 1-4, parts one & two of each—are now also available from there as low-cost downloads.

Mark Young

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620. **Anny Ballardini**
Otoliths !
Fri 31 Oct 2008

Issue eleven, the southern autumn, 2008 issue of
Otoliths<http://the-otolith.blogspot.com/>,
has just gone live. As usual, the contents are wide-ranging. There are text
& visual poems, photographs, paintings, & a variety of prose pieces. There's even an essay on otoliths.

The contributors to this issue are Anny Ballardini, Michael Aanji Crowley, Sheila E. Murphy, Sheila E. Murphy & John M. Bennett, Eileen R. Tabios, Marcia Arrieta, dan raphael, Philip Byron Oakes, Michael S. Begnal, Halvard Johnson, Peter Ciccariello, Naomi Buck Palagi, Aaron Crippen, Raymond Farr, John Martone, Jeff Harrison, Andrew Topel, Felino Soriano, Reed Altemus, Iain Britton, Bill Drennan, Charles Freeland, J. D. Nelson, Mary Ellen Derwis, Joe Balaz & Mary Ellen Derwis, Alexander Jorgensen, Craig Rebele, Gregory Braquet, Marilyn R. Rosenberg, Michele Leggott, Martin Edmond, Angela

Genusa, Bobbi Lurie, Charles Mahafee, Spencer Selby, Thomas Fink, Thomas Fink & Maya Diablo Mason, Cara Benson, harry k stammer, Samit Roy, Geof Huth, Stephen Nelson, Jaie Miller, Paul Siegell, Dorothee Lang, Stephen C. Middleton, Vernon Frazer, Tom Beckett, John Moore Williams, Elizabeth Kate Switaj, Manas Bhattacharya, David-Baptiste Chirot, sean burn, Scott Helmes & John M. Bennett, John M. Bennett & various collaborators, John M. Bennett, Doug White, Steve Wing, Julian Jason Haladyn, Zev Jonas, & Robert Gauldie.

The two print parts of Otoliths ten should be available within the next week from The Otoliths Storefront (http://stores.lulu.com/l_m_young), & the first eight parts—issues 1-4, parts one & two of each—are now also available from there as low-cost downloads.

Mark Young

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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621. Christophe Casamassima

Space available for literary events and workshops in Baltimore

Fri 31 Oct 2008

Hi, everyone, the Towson Arts Collective in Baltimore, MD has three giant gallery spaces. We're currently booking the spaces for workshops, readings, lectures and other events. If you'd like to talk about scheduling your event with us, please write me at [redacted].

Also, see www.towsonartscollective.org for further information, including proposal forms.

cheers,

Christophe Casamassima

--
Powered By Outblaze

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622. **Jennifer Karmin**

Nov 6: Carolee Schneemann in Chicago!

Fri 31 Oct 2008

Carolee Schneemann talk with films & videos.

November 6, 6pm
at the Gene Siskel Filmcenter
164 North State Street
Chicago, IL
Tel: [redacted]

Since the early 1960s, legendary multimedia artist Carolee Schneemann has blazed a groundbreaking, taboo-busting path through the art world. Expressive, exuberant and intelligent, her work ranges from hand-made diary films and politically charged performances to painting, poetry, and installation, all the while exploring and overturning preconceived notions of sexuality, gender, and the body. Tonight, Schneemann will present a collection of recently restored films, performance videos, and new work, including the first two installments of her landmark Autobiographical Trilogy: FUSES (1964â€”67), in which she painted, scratched, and collaged self-shot footage of herself and then-partner James Tenney's erotic explorations, and PLUMB LINE (1971), along with the influential performance pieces BODY COLLAGE (1967) and AMERICANA I CHING APPLE PIE (1978â€”2007) and her latest video INFINITY KISSESâ€”THE MOVIE (2008).

Tickets to movies are $9 general admission, $7 students, $4 for student, faculty of the School of the Art Institute, and staff of the Art Institute. $5 Film Center members.

http://www.artic.edu/webspaces/siskelfilmcenter/2008/october/5.html#anchor6

Mutidisciplinary feminist artist CAROLEE SCHNEEMANN is known for her discourses on the body, sexuality and gender. She received a B.A. from Bard College and an M.F.A. from the University of Illinois. Her work is primarily characterized by research into visual traditions, taboos, and the body of the individual in relationship to social bodies. Her works have been exhibited internationally, including a full retrospective at the New Museum of Contermporary Art, and retrospective screenings at the the Centre Georges Pompidou, MoMA, and Whitney. Schneemann has taught at several universities, including the California Institute of the Arts, the School of the Art Institute of Chicago, Hunter College, and Rutgers University, where she was the first female art professor hired. She is the recipient of numerous awards, including: a 1999 Art Pace International Artist Residency, San Antonio, Texas; Pollock-Krasner Foundation Grant (1997, 1998); 1993GuggenheimFellowship; Gottlieb

Foundation Grant; National Endowment for the Arts Fellowship. Honorary Doctor of Fine Arts, Maine College of Art, Portland, ME. Lifetime Achievement Award, College Art Association, 2000. Additionally, she has published widely, including, Cezanne, She Was A Great Painter (1976), More Than Meat Joy: Performance Works and Selected Writings (1979, 1997), Imaging Her Erotics: Essays, Interviews, Projects (2003). A selection of her letters edited by Kristine Stiles is forthcoming.

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623. amy king
New issue -- Turntable & Blue Light
Fri 31 Oct 2008

Hello everyone!

Thanks so much to the readers & contributors of the magazine. It's been three wonderful years!

In this Halloween issue -- http://www.turntablebluelight.com/

~Poetry by:

Mark Lamoureux

Brooklyn Copeland

Andy Gricevich

Gunther Stephan

Joy Leftow

David Hadbawnik

Amy King

J. Michael Wahlgren

~Europe blog by:

Nancy Wolfe

~Poetry & Images by:

Søren Waast

~Translation of Zhu Tianwen by Kevin Hsu

~Duncan Harman reporting from Glasgow on the dismal state of bagpipes and shoutyness

~Tattoos & Paintings by:

David Cavalcante

~Neil Watson's article on Il Cinema Ritrovato Festival

~My editorial, The Beautiful Dark and Quiet of Nonthought

Go to http://www.turntablebluelight.com/

~Enjoy!~

Arielle Shirley Guy

Word One New York

Turntable & Blue Light Magazine

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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624. amy king

Recent Readings / New Videos @ The Stain of Poetry

Fri 31 Oct 2008

THE STAIN OF POETRY – A READING SERIES

http://stainofpoetry.wordpress.com/video/

October 24th

KEN RUMBLE -- http://www.youtube.com/watch?v=oP-XRDUxdhw

BRIAN HOWE -- http://www.youtube.com/watch?v=YR2JP8qslw4

PATRICK HERRON -- http://www.youtube.com/watch?v=nHJ2qiqGjlA

JULIA COHEN -- http://www.youtube.com/watch?v=iDFzD8ZHCFA

SOMMER BROWNING -- http://www.youtube.com/watch?v=agV_XnW-Oe4

September 26th

ARIANA REINES -- http://www.youtube.com/watch?v=hN-gvPQX4s4

Ariana Reines answers questions on yurts, camels, Baudelaire and Sarah Palin

REINES – PART II -- http://www.youtube.com/watch?v=-HI1f6TDtUM

Ariana Reines reads found dreams and Coeur de Lion

KRISTI MAXWELL -- http://www.youtube.com/watch?v=gJ-tnb1mTC4

ARPINE KONYALIAN
GRENIER – http://www.youtube.com/watch?v=ZlkBYgLC5i8

ALAN BAJANDAS -- http://www.youtube.com/watch?v=YMZ2K4EEDNk

August 29th

MATVEI YANKELEVICH – PART II youtube=http://www.youtube.com/watch?v=gcXwCOs2q2c

YANKELEVICH – PART I --youtube=http://www.youtube.com/watch?v=IQCIdAfqBDs

RYAN MURPHY -- youtube=http://www.youtube.com/watch?v=-dUvQFAeNy0

VALZHYNA MORT -- youtube=http://www.youtube.com/watch?v=dqKjF2RUn5E

MICHAEL BALL -- http://www.youtube.com/watch?v=L6D9qmktZCA

http://stainofpoetry.wordpress.com/video/

http://stainofpoetry.wordpress.com/video/

http://stainofpoetry.wordpress.com/video/

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VIDEOS
FROM THE FORMER MIPOESIAS READING SERIES

Amy
King, Curator

Mendi
Obadike reads

http://video.google.com/videoplay?docid=-2689831932866195687&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1

Evie
Shockley reads

http://video.google.com/videoplay?docid=7179533296441229330&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1

Tonya
Foster reads

http://video.google.com/videoplay?docid=4641226672996544465&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1
~~~~

Tara
Betts

http://video.google.com/videoplay?docid=9128849204665301215&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1

Christopher
Stackhouse reads

http://video.google.com/videoplay?docid=-1000016046685218294&ei=IhC7SIStLYqUrgKqtrTxDA&q=%22amy+king%22&emb=1

Nico
Vassilakis and Geof Huth Performing Sound Poetry

http://www.youtube.com/watch?v=fVW_v2kzI4I

Stacy
Szymaszek reads

http://video.google.com/videoplay?docid=-6662593207462816216&ei=LA27SLLxEJSUrgL31YnwDA&q=mipoesias&emb=1

Ethan Paquin - Part 1

http://video.google.com/videoplay?docid=1456707217726662375&hl=en

Ethan
Paquin - Part 2

http://video.google.com/videoplay?docid=-1036492947895327293&hl=en

Ethan
Paquin - Part 3

http://video.google.com/videoplay?docid=-1851525574263873552&hl=en

Cate
Peebles reads

http://video.google.com/videoplay?docid=-3143865017425555353&ei=vQ-7SNTvM5CYrAKxnuTqDA&q=mipoesias&emb=1

Nichole
Steinberg reads

http://video.google.com/videoplay?docid=7481605085786564996&ei=vQ-7SNTvM5CYrAKxnuTqDA&q=mipoesias&emb=1

Richard Peabody reads

http://video.google.com/videoplay?docid=3012499496745222136&ei=vQ-7SNTvM5CYrAKxnuTqDA&q=mipoesias&emb=1

~~~~

Not
from the series (filmed by Amy tho) – Franz Wright

http://www.youtube.com/watch?v=77GYrO2-3IE

Enjoy!

Amy and Ana

http://stainofpoetry.wordpress.com/video/

http://stainofpoetry.wordpress.com/video/

http://stainofpoetry.wordpress.com/video/

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2008

539 messages · Fri 31 Oct 2008 – Sun 30 Nov 2008

November 2008 sat the list down inside history: the country elected its first Black president, passed a ban on gay marriage in the same hour, and the room turned, as it rarely dared to, on itself. Five hundred and forty messages moved through it, and the largest currents were not about poetics at all but about race — the nation's, the poetry world's, and the list's own — braided with the comedy and the fear of a commons discovering how exposed it was. It was a month when the outside world walked in and would not be shown out.

The election forced a genealogy the room could not agree on. Obama's victory opened threads on Forty Acres and on the man's own lineage — one poster noting that his story was *"not his genealogy at all"*, the son of a Kenyan father and a Kansan mother rather than a descendant of the enslaved, and the room argued what claim he had, and what claim anyone had, on the inheritance of American Blackness. Alongside it ran the harder mirror: a thread simply titled Discussions of Race and the Poetics List, the commons turning the question inward and asking who it had made welcome and who it had not.

The quarrel doubled, because the same night that made history also took something away. California had passed Proposition 8, and the room fought over marriage and its separate-but-equal substitute, the civil union, the old segregationist phrase dragged into the argument to name what a lesser status really was. A country capable of electing Obama and banning gay marriage in one ballot was a country the poets could not resolve into a single story, and they did not try; they let the contradiction sit on the list, raw.

And then, in the middle of the gravity, the commons remembered how fragile it was. A fifty-message panic broke out under the bare heading David when it emerged that David Chirot's email had been hacked, the familiar name suddenly sending pleas from a stranded traveler — the room's trust in its own roster briefly weaponized against it. It was comedy and it was warning: a community that lives entirely as names in an inbox is only ever one stolen password away from not knowing who it is talking to.

I have set November down exactly as the archive delivered it — the elected president and the contested lineage, the list turning to examine its own race, the banned marriage and its separate-but-equal shadow, and the hijacked name that spooked the room — because it was the month history refused to stay outside the

poetry list, and the commons, for once, let it in. A room that spent that November arguing Obama's genealogy, auditing its own exclusions, mourning Proposition 8, and panicking over a stolen identity was a room doing something braver than poetics: it was trying, unevenly and out loud, to figure out who it actually was.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 539 in all.

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1. Murat Nemet-Nejat

Re: appropriative poetics: genealogy/history?

Fri 31 Oct 2008

Tom, Barry, David,

Appropriation is the basic Medieval mode of writing, either, as Barry says, citation being the prevalent trope of writing or as outright appropriation. Chaucer is the great appropriator in English literature. Troylus and Cresyda is for all purposes, with some changes, of Boccaccio's Philostrato, without Chaucer ackknowledging it as such. This does not mean that he was being dishonest or propagating a hoax, simply that that was a natural Medieval writing process. A number of Chaucer's earlier works (the titles escape me now) start with a dream passage, introducing or framing the narrative which will follow. This was a common Medieval trope. A number of times, Chaucer lifts his dream passages from French examples.

To understand the process better, it might be helpful to look at Medieval Cathedrals, masterpieces with no named architects. The whole construct is seen as a communal activity, something beyond the individual or authorship. The same ethos, an ethos of poetics, applies to writing also. Ruskin understood this. I think it is the source of his modernity. When David, Kent Johnson, myself and a few others, in various ways, attack the notion of originality or authorship, elevating the editor, the translator, the anthologist, the creator of hoaxes, the heteronymous author, the hypertext to a central position, replacing these tropes for the figure of the "poet," they are actually trying to go back to the same Medieval view of authorship and creation. Recently, Jerome Rothenberg and I had a conversation where we discussed the concept of the anthology being the ideal form of a sacred text. That discusion also, I believe, were along the same lines.

Though in the 17th century the idea of the individual author was already present, one can see in certain authors the earlier prominence of citation still in full swing. One can cite three works along these lines where appropriations are integral to the text: Burton's *The Anatomy of Melancholy *, Browne's "Urn Buryals," Montaigne's *Essays*.

If I remember correctly, Swift's *The Tale of the Tub* parodies the same style of appropriation in its person; nevertheless, in this parody the earlier style is still in full force. In English Literature, I think Johnson and Pope give a "temporarily fatal blow" to the process mocking its rube-like primitiveness (even Shakespeare could not escape the opprobrium) and elevating originality to a poetic ideal.

Ciao,

Murat

On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange <[redacted]> wrote:

> *hi all,*
>
> *catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.*
>
> *as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...*
>
> *and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.*
>
> *additional suggestions and discussion welcome...*
>
> *thanks,*
> *tom orange*

↑ Index

2. David Chirot

Re: appropriative poetics: genealogy/history?

Fri 31 Oct 2008

Dear Barry:

many thanks for this book suggestion-- i've read other texts which desribed through time the incredible amassing of Talmudic commentaries, and commentaries upon thse and more in turn upon those-- and as you write, yes, it becomes an endless many authored series of words reaching back to one intial word pehrps, or very small phrase--

heidegger has his own manner of examining "etymologies" in this way in his efforts to ask "waht is called thinking?-" and other questions--

and today one finds these very peculair versions of the Taoist, Talmudic, old Latin Christain commentaries and the great and ongoing ones in Islam and Buddhism, throughout the world-- which are the ministers one finds on the tv who explain the roots of words in such as a way that it slants further the already really "new versions" of the Bible-- which are written in an American english i don't recongize but perhaps that indicates it is the Word of God, who knows--

in music one finds this very much--in Jazz and soul music, blues for example there are so many versions and allusions to one song or a few bars of a very well knwon song--and these build in delta build ups--horizonatally and vertically--of sound and allusions to previous versions-- sometimes one in particualr, sometimes a number of them--so as one listens one hards the sounds and voices of a great many others--al of them quoted and alluded to, hinted at, evoked-- and then given a new feeling, tone, vividness--shiftings in the emotionswhich make appear whole new configurations of meaning than one had found in that song before--

and in the theater one finds this also--and some forms of poetry recitals, where a ceratin pewrson's style is being alluded to or copied, mimiced, as triobute, homage or satire-or a put down or simply a gesture of ear whacking contempt!

there is the other sign of the coin so to speak in which apporopriation can takeon an aspect of the "stealing of souls" as in the fear of havingone's photo taken--

or an old Mowhak in-law of mine who never spoke on the telphone becuase--itis not speaking with people who are "present"-- in which case one cannot trust them, these voices--

even though they may sound exaclty like so and so

how doesone know it is them-- or even thatitis aliving voice and notone from thelandof the dead (which mary baker eddy had an interst in as witness her having aphone you can try calling her on in her vault in mt auburn cemetery in cambridge, ma)

the question one might ask of appropriation after a ceratin point is how much of it is sued to simply make the previous users of an image or term or poem etc simply vanish into a palimpssest become graveyard--

so that quoattion may become a form of erasure--

or turn into simply an ever more distanced set of terms which become eventually abstractions, without any particualr meaning letin them at all--and so exist as decorative designs on the walls around a villa--

which no one reads though they actaully "know" them--

in that way what wasonce a visible sign becomes a covert form of suggestion" perhaps, concealed inside a formal decorative desing-- or simply vecomes so commonplace that it turns into being a stok in trade of jokes

another way of using appropriated materials of course is to say--they are not my words which say these things--i simply am using thesematerials as part of aproject--

so an approproiator--may mmanage to use this method to absolve of respsoanbality their actions when it comes to something which according to the emily post school of appropriation it is not appropriate to approprioate

alsothe concepts of how much does one reveal of onself and how much does one conceal by the use of approrpriation--

do those used actually give or hide any indicationsof who itis that has chosen them and what may or may not be their motives?

also , another weay to give credence to things that are "faked" for example, is to begin "quoting them"--so that the quotes get picked up and are quoted and cited elsehwere andon into a chain of citations establishing as having a "real, concrete existence" things whih are not at all real but simply those things like joe the plumber that are "plants"--

in this manner one may play games with those who appriate by laying traps ahead of time for them!

a kind of ruins in revrse set up in whcih what comes after this opening move which is a pitfall of destruction--simply falls into the trap, rather than adding on to the endless seriesof supllements--

i have to stop before getting too dizzy and go catch abus!

On Thu, Oct 30, 2008 at 11:31 PM, Barry Schwabsky <
[redacted]> wrote:

> *Thanks, as usual, for all that, David.*
> *JJust one thing to add: It is well worth readiing "The Dream of the Poem,"*
> *Peter Cole's great anthology of Medieval Hebrew poetry....If you read the*

extensive annotations along with the poems you will see that, however original no matter what the ostensible subject, each one is basically a web of allusions to the Bible. It becomes clear that for them, the ultimate poetic trope was the citation.

_____
From: David Chirot <[redacted]>
To: [redacted]
Sent: Thursday, 30 October, 2008 5:23:10 PM
Subject: Re: appropriative poetics: genealogy/history?

Since a great deal of the work of the Pre-Socratics and ancient Greek poets (Sappho, for example--and many others--I'm only writing of the West, though this has occurred in Taoist texts also in China, poetry and otherwise)--a great deal of work has come down as being included in the works of others--who may or not make note or sly allusion that these are buried lines
attributed to so and so--and yet--being appropriated thus reflect as well on
the one preserving them--so that appropriation becomes a badge of knowledge and taste, a sign of one's own high standing in the ascending rungs the stars must take on their "stairway to heaven"--
that is--the greater the name, or--the more obscure--that one appriopriates--the more of aninsider cult one--or the more popularyy recognized--all these sources from which appropriations are made become, as a "value" as a "name brand," also part of the "value of appropriation as a method" when it is done in this manner--
and so in turn confer upon the "knowing and alert reader" the sense also of ebing one of these stars ascending ther stairway and likewise "in with the in crowd"--
but this is only one aspect of appropriation's wild and colorful history--

in the period of roughly 1590-1700, in the genre, immensely popular at the time--of "travel literature," there was massive plagiarism going on and in immensely imaginative ways, with a borrowing here, a stolen bit there and everywhere a stitch in time saves nine and voila one has produced yet a new book of wonders, authored by a pseudonym--
in turn translated by the same person under a different name into the "french"--so that it there appears as the work of yet another pseudonym--and
then is translated back into English by again the same person, with the "translation" appearing under yet a new name--

(this method is used today by various agencies planting disinformation, among them MEMRI, which furnishes almost the Middle Eastern news for the

entire mainstream American media--)

(these things all happened--Defoe was one of the great practitioners, and Sterne also was a merry inventor of the voyages to the various then "New" worlds as well as ones among the "old"--)

the greatest contemporary practitioner of creating works from found materials is Paul Metcalf, great grandson of Herman Melville--Paul's magnificent sound poem APALACHE is a full book--history of that area of the proto-United States--constructed entirely of texts he put togetehr--
not a word of his own appears in the text--
many of his other works are built using the same principal, although in each
a particular set of themes or images is used to make connections which bring
togetehr "unrelated" events, histories, persons to create revelatory histories, geographies and physiognomies--for example, I-57--written to celebrate his 57th year--is an account of a journey up route I-57--which uses texts from nervous system ailments, migraines and others to make another form of mapping simultaneous with that "found on the AAA maps"--

BOTH--combines the lives of John Wilkes Booth and Poe--and in Genoa, the diaries of Columbus and works of Melville occupy the mind of a narrator during an evening as he cares for his children and travels also in time through the adventures of his criminal brother's life--

I think Metcalf of any writer i have so far found is the greatest at making "connections" among found materials, quantum leaps that are a pure poetry in action--and using these juxtapositions of words and phrases to bring forth new arrangements of images, sounds, ideas that are astonishing, for again, their uncanny effect--
things which seem at once familiar and yet strangely new, unknown--as though
seen for a first time and at the same time with a sense of eerie deja vu--
and as well plunging one, like his ancestor, into depths which are found to be teeming among the materials of the existent world of elements and objects, forces and actions, of something Other--
Paul cited a number of times the music of Charles Ives as an example--the use of bits and pieces of music from every sphere of hearing--arranged into a completely different yet at the same time uncannily familiar "picture" in sound--

Clark Coolidge wrote a very amazing work of appropriation i think influenced
by Metcalf (as was a lot of Susan Howe's earlier work)--Smithson Depositions--which makes use of texts by Kerouac, WCW, Robert Smithson, Godard, geology texts, etc--it's an extraordinary and beautiful work--

the travel literature texts--a number of them are yet in print--even though chunks of them are inventions as well as appropriations--sewn togetehr by a traveller who never left a cosy fire side desk--
Defoe wrote a book on Madagascar for example that was still used seriously by travellers for over a hundred fifty years after Defoe had entirely imagined it and used also the bits and pieces his sharp eye had come across in the flood ties of verbiage washing ashore in England and the other countries of Europe during the mad rushing years to gobble up the hew world--

out of this literature was born eventually the first forms of the modern novel of "realism"--such as Defoe's own!--to be sure--

earlier, as has been noted, Shakespeare was using huge chunks of work that came ashore from Italy and Spain--and there were cross pollinations of texts
through the late Middle Ages, into the Renaissance and Elizabethan periods--often one may find transpositions (translations of another form, to
put it in a poetic manner--)--

transpositions of whole works, with only the names of characters and settings changed to conform the local area and ruler's policies and the scandals of local VIPs--

what is now the United States of course furnished an incredible breeding ground for texts of all sorts which in turn produced texts from amongst themselves--with cross breedings, transpositions, faked translations, plagiarisms, al mixed with here and there some actual observations of an actual traveler--not to mention the accounts being included given by Indians
who were simply "giving the wrong directions" to gullible explorers--

if one examines the history of the survival of much of Sappho's writing, it is really long history of it's been erased (by burnings primarily) as well as its being 'included in" the works of others--a kind of incredible hood ornament added to make the vehicle of the moment have more class so to speak--and at the same time the efforts made to have it "melt" into the surfaces of the appropriators' works--

of course the greatest appropriator in a sense, the one who turns this method on its head entirely--is Borges' Pierre Menard--who manages the writing, word for word, of two Chapters and part of a third, of Don Quixote,
and which the commentator and historian of Menard's works demonstrates the superiority of to the originals by Cervantes--

however, it may be argued, Menard is not setting out to appropriate

Cervantes, but to write Cervantes--

write not as Cervantes but write as Pierre Menard writing Cervantes--

The first great critic in American literary history is Edgar Allan Poe, for whom the questions of plagiarism and appropriation were an obsession. Since Poe himself often filched a bit here and a tidbit there, as well as inventing "classical authors and their quotations,"--one may see the common psychological effect of projection at work--accusing others of what one sees
and fears to see and know of in oneself--

Poe was also the past master of hoaxes--furthering confusing the issues when
it came to his own works, prompting him to insist al the more loudly and wildly on the crimes of others against the rigors he insisted upon as being necessary for a nascent literature to be taken seriously as having, indeed, its own existence at at all, and one separate from that of the English language--

(this is why he's in WC W's In the American Grain--for his criticism--the original "Tommyhawk Man")

appropriation of course, is also used in detournement, to turn an image against itself by the addition of a caption--which can be accomplished also in lines of poems--
and appropriation simply as a montage or collage--the one building to an ideological statement, the other to a satire perhaps--

or, as in some examples from the visual arts (Sherry Levine, Cindy Sherman, et alia--) one may simply take a photo of a photo or reconstruct a photo and
take a photo of that--and so be making a commentary on the original photo itself being an example of an image within a prior system which constructed it--

i think an interesting area is that in which it becomes difficult to discern
the distinctions between mimicry and appropriation--

at a certain level, one might say that all writing is a form of appropriation, for in each word that one writes, each writer has in them a sense of their own from which source they are appropriating it in th sense of which first time hearing or seeing of that word they have carried with them in memory--

so that with each word in each writer may be living millions of teeming appropriations--or fewer, depending on the writer--

in another way, so many words are already constructed as things made to be appropriated, carried about daily as the basic materials "to get by in this world"--that without anyone realizing it, they are just things "everyone has
on them"--

such is the meaning of "stock phrases" for example or "cliches" and "nostrums"--al this baggage one totes about that one pulls out in an emergency or in a daydream half interrupted--and dishes out blandly--

think on how many things in a day one might write or say really that are just appropriations more or less word for word of something heard or said just a bit earlier in the day--
and one produces them calmly, casually, quite offhand, mind you--as though they are indeed the completely new and original thoughts of one's own--

probably a good deal more than anyone realizes throughout the course of the day is just a continual appropriation of texts from earlier in the day
culled from here and there, screen, CD, video, news flash, email, book, overheard conversation, direct conversation--and so and on--al this immense flood of words and phrases with which one is quickly and nimbly making those
quick hand outs of platitudes that smooth the operations of negotiating one's passage through the language infested day--

so itis that one begins to wonder--my God!--have i said or thought one original thing all day!
or but been just an appropriatin' fool!
skipping along happily flinging out the posies of phrases picked up on the lawns of others--

ah yes--and to ask of Emily Post--
my dear, when is it appropriate
to appropriate?

for are not disquisitions on etiquette as formally of interest as though of ethics says a little mouse, who hopes someday to be the Oscar Wilde of the mouse holes in Emily's decaying--genteely, to be sure, old heap--

to appopriate refuse, the thrown out, is another tradition--(to which i belong)--the "utility of the useless"--the use of the mud for gold a la Baudelaire--alchemies of alleyways--Rimbaud's famous catalog of junk he found of use--and Schwitters picking up used bus tickets in the muddy desparing streets--

an appropriation of what no one wants!--
because in good part, "necessity is the motherfucker of invention"--

this is the appropriation method or style at the other end of the spectrum form that which makes use of the highest of vlue materials in order to refelct well on the caliber of the poet doing the appropriating--

as one may see, there reamins really vast work to be done with the questions
involved with appropriation, in the realms simply of what it means in terms of taste, for example--and of the ettiquette of the approproiate use of appropriation--and al the hosts of meanings that may be wrung from each different aspect and its contexts--

its placements within the streams and flows of time--

for each appropriation is it not, creates a new history for the words whcih it appropriates, reframes them, regalvanizes them--that is, if the appropriator is worth their salt-!

as some indeed simply fall falt--but when it is working the old approrpriation mill is helping to keep alive the endless quantum possiblitlies of what are the uncertainty principle of words, letters, signs--

On Wed, Oct 29, 2008 at 1:30 PM, Tom Orange <[redacted]> wrote:

dear listers,

i feel i'm having a mental block and am eager for the remedy of your collective wisdom: i am looking for precedents in the history of poetry for appropriations of other texts into one's own poems, and yet nothing comes immediately into my view prior to tzara's dadaist poem and the high modernist use of documentary materials (pound, williams, reznikoff, rukeyser).

any thoughts on the history or genealogy of appropriative poetics greatly appreciated.

sincerely,
tom orange

guidelines

↑ Index

3. Joseph Mosconi

Re: appropriative poetics: genealogy/history?

Fri 31 Oct 2008

I don't know if anyone has mentioned Lautreamont yet; his strategies are discussed some in this paper by Raphael Rubinstein on Ubuweb: http://www.ubu.com/papers/rubinstein.html

I seem to recall some passages of Wilde's The Picture of Dorian Gray being copied wholesale from furniture and plant catalogs.

On Thu, Oct 30, 2008 at 10:00 PM, Tom Orange <[redacted]> wrote:

> *hi all,*
>
> *catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.*
>
> *as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...*
>
> *and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.*
>
> *additional suggestions and discussion welcome...*
>
> *thanks,*
> *tom orange*

--
"He was a linguist, and therefore he had pushed the bounds of obstinacy well beyond anything that is conceivable to other men."

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4. Kate Soto

Poetry events at the University of Chicago next week

Fri 31 Oct 2008

History and Forms of Lyric Series
Gabriel Levin: The Tailor's Dummy

November 5, 4:30 PM
Cobb 203
5811 S. Ellis Ave

Reception to follow.

This lecture will meditate on the practice of literary translation. Levin will read from a selection of journal entries he made in 2007. At the time, the improvisatory nature of jottings in a journal served as a catalyst for working through the inherent slipperiness and contradictions of the craft. Entries include reflections on childhood and the initial impulse to translate his surroundings and move on associatively into the realm of dreams and Greek drama (Alcestis), his efforts to find metaphorical equivalences for the translation of—for the most part—Hebrew poetry. Some entries bounce off the writings of others, such as Rosenzweig, Frost, Borges, Middleton, and Paterson, while others deal with poems he happened to be working on at the time. Levin will provide a handout of translations from the work of two such Hebrew poets: one modern, Avot Yeshurun (1904-1992), and the other medieval, Yehuda Halevi (circa 1075-1141). In the latter case we will be looking at two versions of the same poem, returning to a translation he'd previously abandoned in a renewed attempt to render the poem into English.

The Poem Present Reading and Lecture Series
Geraldine Monk and Alan Halsey

Reading from their work.
November 6, 4:30 PM
Rosenwald 405
1101 E. 58th St.

Reception to follow.

Poetics Lecture: The Last Wounded Animal in the Wood.
November 7, 1:00 PM
Harper 148
1116 East 59th St.

Reception to follow.

Drawing on their extensive experience with collaboration, the poets will discuss its various forms, how it affects the text and the occasional problems and pitfalls, all with examples and amusing anecdotes.

Geraldine Monk was born in the county of Lancashire, in the northwest of England in 1952. Since the 1970s her poetry has appeared in numerous anthologies and magazines. Her major volumes of poetry include Interregnum (Creation Books 1995), Noctivagations (2001), and Escafeld Hangings (2005), both published by West House Books. Her Selected Poems was published by Salt Publishing in 2003. A collection of essays on her poetry, The Salt Companion to Geraldine Monk, edited by Scott Thurston, appeared in 2007.

Alan Halsey was born in London in 1949. He ran the Poetry Bookshop in Hay-on-Wye 1979-96. Since 1997 he has lived in Sheffield, continuing to work as a specialist bookseller and editor of West House Books. His own books include The Text of Shelley's Death (Five Seasons, 1995), Marginalien, a collection of poems, prose texts & graphics (Five Seasons 2005), and Not Everything Remotely: Selected Poems 1978-2005 (Salt 2006). His several collaborations include Fit to Print with Karen Mac Cormack (Coach House 1998) and Days of '49 with Gavin Selerie (West House 1999). His text-graphic work Memory Screen was most shown at the Bury Text Festival 2005 and his graphic work includes a collaboration with Steve McCaffery, Paradigm of the Tinctures (Granary 2007).

If you need assistance in order to participate in this event, please contact 773/[redacted].

All events are free and open to the public. Visit poempresent.uchicago.edu for more information about the program and an archive of videos.

Sponsored by the Program in Poetry and Poetics, poetics.uchicago.edu.

Kate Soto
Coordinator
The Committee on Creative Writing
The Program in Poetry and Poetics
University of Chicago
Walker Museum 411 // [redacted]

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5. Joel Weishaus
"Reality Too" October Blog
Fri 31 Oct 2008

Friends and Colleagues:

Here is the October edition of "Reality Too":
http://web.pdx.edu/~pdx00282/blog/October.htm

Mirror site:
http://www.cddc.vt.edu/host/weishaus/Blog/October.htm

Introduction:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

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6. Elizabeth Switaj
Re: appropriative poetics: genealogy/history?
Fri 31 Oct 2008

This may be a minor point, but I feel that there's some serious anachronism going on in this discussion. Borrowings and stealings (but rarely beggings) need a name now because the act is deemed to stand apart from our more common cultural image of the artistic act. We call this appropriation now because of our concepts of ownership as applied to words and ideas, along with the assumption that, by default, one does not have permission to take over that ownership.

Surely we can't call Shakespeare appropriative in this way, let alone authors closer to the oral tradition.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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7. Pam Brown
Reality Street Book Of Sonnets - a review for Jacket magazine ?
Fri 31 Oct 2008

Dear Poeticists,

If you know a thing or two about contemporary sonnet writing and if you would like to write a review of "The Reality Street Book Of Sonnets" -edited by Jeff Hilson (Reality Street Editions, UK, 2008) please email me on the backchannel.

For information on the book -
http://www.realitystreet.co.uk/

Thanks

All the best,
Pam

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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8. Rob McLennan
a new reviews journal
Fri 31 Oct 2008

---

started by aaron tucker; some reviews, some interviews; very new;

http://www.agorareview.ca

yer pal,

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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9. CA Conrad
FULL MOON Frank O'Hara reading...
Sat 1 Nov 2008

FULL MOON Frank O'Hara reading
11/13/08
all details here:
http://UrchinPoetry.blogspot.com<http://urchinpoetry.blogspot.com/>

ALL ARE WELCOME!
CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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10. Elizabeth Switaj
CRIT Journal, Samhain 2008
Sat 1 Nov 2008

Crossing Rivers Into Twilight Volume III, Issue 1 is now online at http://www.critjournal.com/current.html featuring poetry by Kenneth Gurney, James Hannon, Joan McNerney, William Doreski, David Michael Wolach, and Barbra Nightingale, as well as fiction and art.

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11. Murat Nemet-Nejat
Re: appropriative poetics: genealogy/history?
Sat 1 Nov 2008

"the question one might ask of appropriation after a ceratin point is how much of it is sued to simply make the previous users of an image or term or poem etc simply vanish into a palimpssest become graveyard--

so that quoattion may become a form of erasure--"

David,

"Palimpsest becoming a graveyard," isn't this one of the basic way poetry, language as a force continue to exist, in the graveyard? Is this not what Spicer's *After Lorca* and Kent Johnson's *The Miseries of Poetry* are saying?

"or turn into simply an ever more distanced set of terms which become eventually abstractions, without any particualr meaning letin them at all--and so exist as decorative designs on the walls around a villa--.

which no one reads though they actually "know" them--

in that way what wasonce a visible sign becomes a covert form of suggestion" perhaps, concealed inside a formal decorative desing--"

Yes. As you say, "hiding in plain sight." I noticed that converto architects in Spain, after the defeat of the Moors and the onset of The Inquisition, often place Stars of David, as secret signatures, among the decorations in the walls or entrances.

"or simply vecomes so commonplace that it turns into being a stok in trade of
jokes"

Doesn't a lot of Shakespeare in English or Orhan Veli in Turkish live as integrated pieces of language in everyday conversation? Isn't that one of the most important ways a poet goes on living?

Ciao,

Murat

On Fri, Oct 31, 2008 at 4:06 PM, David Chirot <[redacted]>wrote:

> *Dear Barry:*
>
> *many thanks for this book suggestion--*
> *i've read other texts which desribed through time the incredible amassing of*
> *Talmudic commentaries, and commentaries upon thse and more in turn upon those--*
> *and as you write, yes, it becomes an endless many authored series of words*
> *reaching back to one intial word pehrps, or very small phrase--*
>
> *heidegger has his own manner of examining "etymologies" in this way in his*
> *efforts to ask "waht is called thinking?-" and other questions--*
>
> *and today one finds these very peculair versions of the Taoist, Talmudic,*
> *old Latin Christain commentaries and the great and ongoing ones in Islam and*
> *Buddhism, throughout the world--*
> *which are the ministers one finds on the tv who explain the roots of words*
> *in such as a way that it slants further the already really "new versions" of*
> *the Bible--*
> *which are written in an American english i don't recongize but perhaps that*
> *indicates it is the Word of God, who knows--*
>
> *in music one finds this very much--in Jazz and soul music, blues for example*
> *there are so many versions and allusions to one song or a few bars of a very*
> *well knwon song--and these build in delta build ups--horizonatally and*
> *vertically--of sound and allusions to previous versions--*
> *sometimes one in particualr, sometimes a number of them--so as one listens*
> *one hards the sounds and voices of a great many others--al of them quoted*
> *and alluded to, hinted at, evoked--*
> *and then given a new feeling, tone, vividness--shiftings in the*
> *emotionswhich make appear whole new configurations of meaning than one had*
> *found in that song before--*
>
> *and in the theater one finds this also--and some forms of poetry recitals,*
> *where a ceratin pewrson's style is being alluded to or copied, mimiced, as*

triobute, homage or satire-or a put down
or simply a gesture of ear whacking contempt!

there is the other sign of the coin so to speak in which apporopriation can takeon an aspect of the "stealing of souls" as in the fear of havingone's photo taken--

or an old Mowhak in-law of mine who never spoke on the telphone becuase--itis not speaking with people who are "present"--
in which case one cannot trust them, these voices--

even though they may sound exaclty like so and so

how doesone know it is them--
or even thatitis aliving voice and notone from thelandof the dead
(which mary baker eddy had an interst in as witness her having aphone you can try calling her on in her vault in mt auburn cemetery in cambridge, ma)

the question one might ask of appropriation after a ceratin point is how much of it is sued to simply make the previous users of an image or term or poem etc simply vanish into a palimpssest become graveyard--

so that quoattion may become a form of erasure--

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in that way what wasonce a visible sign becomes a covert form of suggestion" perhaps, concealed inside a formal decorative desing--
or simply vecomes so commonplace that it turns into being a stok in trade of
jokes

another way of using appropriated materials of course is to say--they are not my words which say these things--i simply am using thesematerials as part of aproject--

so an approproiator--may mmanage to use this method to absolve of respsoanbality their actions when it comes to something which according to the emily post school of appropriation it is not appropriate to approprioate

alsothe concepts of how much does one reveal of onself and how much does one
conceal by the use of approrpriation--

do those used actually give or hide any indicationsof who itis that has chosen them and what may or may not be their motives?

also , another weay to give credence to things that are "faked" for example,
is to begin "quoting them"--so that the quotes get picked up and are quoted and cited elsehwere andon into a chain of citations establishing as having a
"real, concrete existence" things whih are not at all real but simply those things like joe the plumber that are "plants"--

in this manner one may play games with those who appriate by laying traps ahead of time for them!

a kind of ruins in revrse set up in whcih what comes after this opening move
which is a pitfall of destruction--simply falls into the trap, rather than adding on to the endless seriesof supllements--

i have to stop before getting too dizzy and go catch abus!

On Thu, Oct 30, 2008 at 11:31 PM, Barry Schwabsky <
[redacted]> wrote:

Thanks, as usual, for all that, David.
JJust one thing to add: It is well worth readiing "The Dream of the Poem,"
Peter Cole's great anthology of Medieval Hebrew poetry....If you read the extensive annotations along with the poems you will see that, however original no matter what the ostensible subject, each one is basically a web
of allusions to the Bible. It becomes clear that for them, the ultimate poetic trope was the citation.

From: David Chirot <[redacted]>
To: [redacted]
Sent: Thursday, 30 October, 2008 5:23:10 PM
Subject: Re: appropriative poetics: genealogy/history?

Since a great deal of the work of the Pre-Socratics and ancient Greek poets
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of
ebing one of these stars ascending ther stairway and likewise "in with
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but this is only one aspect of appropriation's wild and colorful
history--

in the period of roughly 1590-1700, in the genre, immensely popular at
the
time--of "travel literature," there was massive plagiarism going on and
in
immensely imaginative ways, with a borrowing here, a stolen bit there and
everywhere a stitch in time saves nine and voila one has produced yet a
new
book of wonders, authored by a pseudonym--
in turn translated by the same person under a different name into the
"french"--so that it there appears as the work of yet another
pseudonym--and
then is translated back into English by again the same person, with the
"translation" appearing under yet a new name--

(this method is used today by various agencies planting disinformation,
among them MEMRI, which furnishes almost the Middle Eastern news for the
entire mainstream American media--)

(these things all happened--Defoe was one of the great practitioners, and
Sterne also was a merry inventor of the voyages to the various then "New"
worlds as well as ones among the "old"--)

the greatest contemporary practitioner of creating works from found materials is Paul Metcalf, great grandson of Herman Melville--Paul's magnificent sound poem APALACHE is a full book--history of that area of the proto-United States--constructed entirely of texts he put togetehr--not a word of his own appears in the text--many of his other works are built using the same principal, although in each a particular set of themes or images is used to make connections which bring togetehr "unrelated" events, histories, persons to create revelatory histories, geographies and physiognomies--for example, I-57--written to celebrate his 57th year--is an account of a journey up route I-57--which uses texts from nervous system ailments, migraines and others to make another form of mapping simultaneous with that "found on the AAA maps"--

BOTH--combines the lives of John Wilkes Booth and Poe--and in Genoa, the diaries of Columbus and works of Melville occupy the mind of a narrator during an evening as he cares for his children and travels also in time through the adventures of his criminal brother's life--

I think Metcalf of any writer i have so far found is the greatest at making "connections" among found materials, quantum leaps that are a pure poetry in action--and using these juxtapositions of words and phrases to bring forth new arrangements of images, sounds, ideas that are astonishing, for again, their uncanny effect--things which seem at once familiar and yet strangely new, unknown--as though seen for a first time and at the same time with a sense of eerie deja vu--and as well plunging one, like his ancestor, into depths which are found to be teeming among the materials of the existent world of elements and objects, forces and actions, of something Other--Paul cited a number of times the music of Charles Ives as an example--the use of bits and pieces of music from every sphere of hearing--arranged into a completely different yet at the same time uncannily familiar "picture" in sound--

Clark Coolidge wrote a very amazing work of appropriation i think influenced by Metcalf (as was a lot of Susan Howe's earlier work)--Smithson Depositions--which makes use of texts by Kerouac, WCW, Robert Smithson, Godard, geology texts, etc--it's an extraordinary and beautiful work--

the travel literature texts--a number of them are yet in print--even though
chunks of them are inventions as well as appropriations--sewn togetehr by a
traveller who never left a cosy fire side desk--
Defoe wrote a book on Madagascar for example that was still used seriously
by travellers for over a hundred fifty years after Defoe had entirely
imagined it and used also the bits and pieces his sharp eye had come across
in the flood ties of verbiage washing ashore in England and the other
countries of Europe during the mad rushing years to gobble up the hew
world--

out of this literature was born eventually the first forms of the modern
novel of "realism"--such as Defoe's own!--to be sure--

earlier, as has been noted, Shakespeare was using huge chunks of work that
came ashore from Italy and Spain--and there were cross pollinations of texts
through the late Middle Ages, into the Renaissance and Elizabethan
periods--often one may find transpositions (translations of another form, to
put it in a poetic manner--)--

transpositions of whole works, with only the names of characters and
settings changed to conform the local area and ruler's policies and the
scandals of local VIPs--

what is now the United States of course furnished an incredible breeding
ground for texts of all sorts which in turn produced texts from amongst
themselves--with cross breedings, transpositions, faked translations,
plagiarisms, al mixed with here and there some actual observations of an
actual traveler--not to mention the accounts being included given by Indians
who were simply "giving the wrong directions" to gullible explorers--

if one examines the history of the survival of much of Sappho's writing, it
is really long history of it's been erased (by burnings primarily) as well
as its being 'included in" the works of others--a kind of incredible hood
ornament added to make the vehicle of the moment have more class so to
speak--and at the same time the efforts made to have it "melt" into the
surfaces of the appropriators' works--

of course the greatest appropriator in a sense, the one who turns this method on its head entirely--is Borges' Pierre Menard--who manages the writing, word for word, of two Chapters and part of a third, of Don Quixote,
and which the commentator and historian of Menard's works demonstrates the
superiority of to the originals by Cervantes--

however, it may be argued, Menard is not setting out to appropriate Cervantes, but to write Cervantes--

write not as Cervantes but write as Pierre Menard writing Cervantes--

The first great critic in American literary history is Edgar Allan Poe, for
whom the questions of plagiarism and appropriation were an obsession. Since
Poe himself often filched a bit here and a tidbit there, as well as inventing "classical authors and their quotations,"--one may see the common
psychological effect of projection at work--accusing others of what one sees
and fears to see and know of in oneself--

Poe was also the past master of hoaxes--furthering confusing the issues when
it came to his own works, prompting him to insist al the more loudly and wildly on the crimes of others against the rigors he insisted upon as being
necessary for a nascent literature to be taken seriously as having, indeed,
its own existence at at all, and one separate from that of the English language--

(this is why he's in WC W's In the American Grain--for his criticism--the original "Tommyhawk Man")

appropriation of course, is also used in detournement, to turn an image against itself by the addition of a caption--which can be accomplished also
in lines of poems--
and appropriation simply as a montage or collage--the one building to an ideological statement, the other to a satire perhaps--

or, as in some examples from the visual arts (Sherry Levine, Cindy Sherman,
et alia--) one may simply take a photo of a photo or reconstruct a photo and

take a photo of that--and so be making a commentary on the original photo itself being an example of an image within a prior system which constructed it--

i think an interesting area is that in which it becomes difficult to discern the distinctions between mimicry and appropriation--

at a certain level, one might say that all writing is a form of appropriation, for in each word that one writes, each writer has in them a sense of their own from which source they are appropriating it in th sense of which first time hearing or seeing of that word they have carried with them in memory--

so that with each word in each writer may be living millions of teeming appropriations--or fewer, depending on the writer--

in another way, so many words are already constructed as things made to be appropriated, carried about daily as the basic materials "to get by in this world"--that without anyone realizing it, they are just things "everyone has on them"--

such is the meaning of "stock phrases" for example or "cliches" and "nostrums"--al this baggage one totes about that one pulls out in an emergency or in a daydream half interrupted--and dishes out blandly--

think on how many things in a day one might write or say really that are just appropriations more or less word for word of something heard or said just a bit earlier in the day--and one produces them calmly, casually, quite offhand, mind you--as though they are indeed the completely new and original thoughts of one's own--

probably a good deal more than anyone realizes throughout the course of the day is just a continual appropriation of texts from earlier in the day culled from here and there, screen, CD, video, news flash, email, book, overheard conversation, direct conversation--and so and on--al this immense flood of words and phrases with which one is quickly and nimbly making those quick hand outs of platitudes that smooth the operations of negotiating

one's passage through the language infested day--

so itis that one begins to wonder--my God!--have i said or thought one original thing all day!
or but been just an appropriatin' fool!
skipping along happily flinging out the posies of phrases picked up on the
lawns of others--

ah yes--and to ask of Emily Post--
my dear, when is it appropriate
to appropriate?

for are not disquisitions on etiquette as formally of interest as though of
ethics says a little mouse, who hopes someday to be the Oscar Wilde of the
mouse holes in Emily's decaying--genteely, to be sure, old heap--

to appopriate refuse, the thrown out, is another tradition--(to which i belong)--the "utility of the useless"--the use of the mud for gold a la Baudelaire--alchemies of alleyways--Rimbaud's famous catalog of junk he found of use--and Schwitters picking up used bus tickets in the muddy desparing streets--

an appropriation of what no one wants!--
because in good part, "necessity is the motherfucker of invention"--

this is the appropriation method or style at the other end of the spectrum
form that which makes use of the highest of vlue materials in order to refelct well on the caliber of the poet doing the appropriating--

as one may see, there reamins really vast work to be done with the questions
involved with appropriation, in the realms simply of what it means in terms
of taste, for example--and of the ettiquette of the approproiate use of appropriation--and al the hosts of meanings that may be wrung from each different aspect and its contexts--

its placements within the streams and flows of time--

for each appropriation is it not, creates a new history for the words whcih
it appropriates, reframes them, regalvanizes them--that is, if the appropriator is worth their salt-!

> *as some indeed simply fall falt--but when it is working the old approrpriation mill is helping to keep alive the endless quantum possiblitlies of what are the uncertainty principle of words, letters, signs--*
>
> *On Wed, Oct 29, 2008 at 1:30 PM, Tom Orange <[redacted]> wrote:*
>
> *dear listers,*
>
> *i feel i'm having a mental block and am eager for the remedy of your collective wisdom: i am looking for precedents in the history of poetry for appropriations of other texts into one's own poems, and yet nothing comes immediately into my view prior to tzara's dadaist poem and the high modernist use of documentary materials (pound, williams, reznikoff, rukeyser).*
>
> *any thoughts on the history or genealogy of appropriative poetics greatly appreciated.*
>
> *sincerely,*
> *tom orange*
>
> *guidelines*
>
> *guidelines*
>
> *guidelines*

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12. **Wystan Curnow**

Re: appropriative poetics: genealogy/history?

Sat 1 Nov 2008

Murat, Tom, Barry, David, As we are seeing "appropriation"'s precursors are varied and commonplace, to the extent that the term itself appears reductive--Chaucer's only 'a great appropriator' if his practice is presumed to be informed by a modern idea (and its attention laws and prohibitions)of authorship. I am more interested in the varieties of contemporary 'appropriation' --it seems such a dumbly provocative term, so post-modern fer crissakes--which is the way Murat's remarks about recent

'attacks on authorship and orginality' are pointed. The value of a geneology of appropriation, or a pre-history of authorship seems to be that it may help generate a typology of current practices and possibilities in which re-use, refried, is understood as more like the norm than the exception.
Wystan

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Murat Nemet-Nejat [[redacted]]
Sent: Saturday, 1 November 2008 8:44 a.m.
To: [redacted]
Subject: Re: appropriative poetics: genealogy/history?

Tom, Barry, David,

Appropriation is the basic Medieval mode of writing, either, as Barry says, citation being the prevalent trope of writing or as outright appropriation. Chaucer is the great appropriator in English literature. Troylus and Cresyda is for all purposes, with some changes, of Boccaccio's Philostrato, without Chaucer ackknowledging it as such. This does not mean that he was being dishonest or propagating a hoax, simply that that was a natural Medieval writing process. A number of Chaucer's earlier works (the titles escape me now) start with a dream passage, introducing or framing the narrative which will follow. This was a common Medieval trope. A number of times, Chaucer lifts his dream passages from French examples.

To understand the process better, it might be helpful to look at Medieval Cathedrals, masterpieces with no named architects. The whole construct is seen as a communal activity, something beyond the individual or authorship. The same ethos, an ethos of poetics, applies to writing also. Ruskin understood this. I think it is the source of his modernity. When David, Kent Johnson, myself and a few others, in various ways, attack the notion of originality or authorship, elevating the editor, the translator, the anthologist, the creator of hoaxes, the heteronymous author, the hypertext to a central position, replacing these tropes for the figure of the "poet," they are actually trying to go back to the same Medieval view of authorship and creation. Recently, Jerome Rothenberg and I had a conversation where we discussed the concept of the anthology being the ideal form of a sacred text. That discusion also, I believe, were along the same lines.

Though in the 17th century the idea of the individual author was already present, one can see in certain authors the earlier prominence of citation still in full swing. One can cite three works along these lines where appropriations are integral to the text: Burton's *The Anatomy of Melancholy *, Browne's "Urn Buryals," Montaigne's *Essays*.

If I remember correctly, Swift's *The Tale of the Tub* parodies the same style of appropriation in its person; nevertheless, in this parody the earlier style is still in full force. In English Literature, I think Johnson and Pope give a "temporarily fatal blow" to the process mocking its rube-like primitiveness (even Shakespeare could not escape the opprobrium) and elevating originality to a poetic ideal.

Ciao,

Murat

On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange <[redacted]> wrote:

> *hi all,*
>
> *catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.*
>
> *as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...*
>
> *and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.*
>
> *additional suggestions and discussion welcome...*
>
> *thanks,*
> *tom orange*

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13. John Cunningham
obtaining review copy from Burning Press
Sat 1 Nov 2008

I'm trying to obtain a copy of 'A Wild Salience' from Burning Press for a review/article I'll be doing on Rae Armantrout. I'd appreciate it if someone from there can back channel me. John Cunningham

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14. David Kirschenbaum
NYC/ This Tues. Nov. 4/ Boog City's Election Night Party
Sat 1 Nov 2008

Please forward

Boog City¹s Classic Albums Live presents

A 2008 Election Night Extravaganza

Tues., Nov. 4, 7:30 p.m.
Free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

featuring

*Election Results on the Big Screen

*R.E.M.¹s Green Live

performed by

Liv Carrow, Peter Dizozza, Dan Fishback,
Casey Holford + Daoud Tyler-Ameen,
Phoebe Kreutz, and Ben Krieger

*Political Poets

CAConrad, Vivian Demuth, Eliot Katz,
Frank Sherlock, and Nathaniel Siegel

and

*Solo Musical Sets

Peter Dizozza and Phoebe Kreutz

Hosted and curated by Casey Holford and
Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

For further information:
212-842-BOOG(2664), [redacted]

Performers¹ bios and websites follow album running order

R.E.M., Green

*Dan Fishback
--Pop Song 89

*Ben Krieger
--Get Up
--You Are the Everything

*Peter Dizozza
--Stand

*Phoebe Kreutz
--World Leader Pretend
--The Wrong Child

*Liv Carrow
--Orange Crush
--Turn You Inside-Out

*Casey Holford + Daoud Tyler-Ameen
--Hairshirt
--I Remember California
--11th untitled song

Bios:

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women¹s writing, and Louisville, Ky. It hosts and curates two regular performance series‹d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at

Chelsea¹s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB¹s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Liv Carrow
http://www.myspace.com/livcarrow

Navel gazing, highly biographical, cathartic lyricism, obnoxious punning, moot metaphor, unabashed self-consciousness, and run-on sentences of self-promotion are qualities nary as compelling as in the case of NYC's Liv Carrow. Her songs are like the little animals that your 4-year-old nieces and nephews make out of play-doh; lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but all kinds of squishy on the inside.

The mysterious and oddly lovable bassist from ecstatically weird acts Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her porch-swing guitar folk songs and clever-ish observations on life, death, love, health food, human reproduction, the unseen world of cosmic currents, awkward crushes, metaphysics, and, everyone's favorite, despair.

Her influences run the gauntlet from Patsy Cline to Kate Bush to Michael Gira. Her debut album, It's About Time, recorded and produced by Huggabroomstik co-frontman Dashan Coram, is available through Olive Juice Music.

**CAConrad
http://www.CAConrad.blogspot.com
http://www.phillysound.blogspot.com/

CAConrad is the son of white trash asphyxiation whose childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia where he lives and writes with the PhillySound poets. He is the author of Deviant Propulsion (Soft Skull Press), (Soma)tic Midge (Faux Press), and The Book of Frank (Chax Press), and, forthcoming next year, advanced ELVIS course (Soft Skull Press), and a collaboration with poet Frank Sherlock titled The City Real & Imagined: Philadelphia Poems (Factory School).

**Vivian Demuth
http://www.poetspath.com/exhibits/viviandemuth/
http://viviandemuth.wordpress.com/

A Canadian-American poet and fiction writer, Vivian Demuth is the author of the novel, Eyes of the Forest, and the poetry collection, Breathing Nose Mountain. Her work has appeared in a variety of U.S. and Canadian journals

and anthologies, including: The Boreal Factor, Writing the Land, Long Shot, and Political Affairs.

**Peter Dizozza
http://www.cinemavii.com/

Peter Dizozza enjoys songwriting and musical theatre production. He performs monthly song sets at Sidewalk Café. In 2007, La Mama E.T.C. produced his musical play, TentagatneT. As director of the newly reopened WAH Theatre, his productions include Prepare to Meet Your Maker, The Golf Wars, The Eleventh Hour, The Sea Heiress, and Paradise Found. His albums are available through Olive Juice Music.

**Dan Fishback
http://www.danfishback.com/

As a solo artist and with his band Cheese On Bread, Dan Fishback has released four full-length albums in the past four years. As a performance artist, he received the 2007-2009 Six Points Fellowship to develop his new play, You Will Experience Silence, which will open in the spring of 2009. In 2006, P.S.122 mounted a mini-festival of his work in "No Direction Homo: The Many Identical Personae of Dan Fishback." His other theater work has been presented at Dixon Place, Galapagos Art Space, and Brooklyn Arts Exchange. His writing has been published in Mentsh: On Being Jewish and Queer (Alyson Books) and in his two self-published zines, A Very Small Hole and What Have They Done To You? Fishback sat on the review panel for the 2008 Foundation for Jewish Culture New Jewish Theater Projects Grant. He has shared stages with Ani Difranco and Kimya Dawson as a member of the punk dance troupe Underthrust. He has toured North America, Europe, and Canada, and frequently performs at universities across the country.

**Casey Holford + Daoud Tyler-Ameen
http://www.caseyholford.com/
http://www.myspace.com/artsororityforgirls

Casey Holford was raised on a diet of folk music and comic books in Massachusetts. He started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now, living in Brooklyn at age 27, he has recorded three self-released solo albums, two EPs, and a 7-inch on RiYL records. He moonlights in the bands Outlines, Urban Barnyard, Dream Bitches, and Art Sorority for Girls, playing bass, electric, 12 string, and baritone guitars. Casey is also a prolific producer, helping to document his community by working on projects with fellow bands and songwriters, most recently pop riot Cheese on Bread, visionary Dave Deporis, and upstart Creaky Boards.

Daoud Tyler-Ameen grew up on the lower east side of Manhattan. His songwriting career began in high school with a string of extra-credit projects about literary characters and the life cycles of plants. After graduation he started a new project called the Art Sorority for Girls, a collection of story-songs about the awful messes kids can get themselves into. Daoud's versatility as a drummer and multi-instrumentalist is the creative glue that has helped to hold Urban Barnyard, Outlines, and Cheese on Bread together. Daoud is working on Art Sorority's debut long player with Casey, Major Matt Mason USA, and Andrew Hoepfner.

**Eliot Katz
http://www.poetspath.com/exhibits/eliotkatz/

Poet and activist Eliot Katz is the author of five books of poetry, including Unlocking the Exits and When the Skyline Crumbles: Poems for the Bush Years. His forthcoming book, Love, War, Fire, Wind: Looking Out (North America's Skull), is a collaboration with the artist, William T. Ayton.

**Ben Kreiger
http://www.benkrieger.com/

Ben often claims to be a Brooklyn songwriter. Anyone who meets him, however, can immediately tell that he probably grew up in Cleveland. There was a short-lived campaign in the mid-'80s when everyone in Northeast Ohio had a bumper sticker that said, "New York May Be the Big Apple, But Cleveland's a Plum!" Ben has been a plum among the apples for 10 years.

In the summer of 2008 Ben took over from Lach as "Jay Leno of the Sidewalk." He books the club and runs the Open Stage on Monday nights.

His latest CD, Class Dismissed, is a concept record about community and the public school system. It is available through Fortified Records. He records himself and others at his home studio, The Rock Closet. He likes to record rock operas.

**Phoebe Kreutz
http://www.myspace.com/phoebekreutz

Phoebe Kreutz is a boozy floozy with a heart of gold. She sings silly songs about the things she likes best: boys and bars and vikings and tacos.

Growing up in New York's East Village, Phoebe learned a lot about all these things. She also learned a lot about rhyming from Dr. Seuss and the joys of thinly veiled social commentary from "He-Man" and "The Smurfs."

Now she's all grown up and still loving life in the big city. She gets to sing in all kinds of fun places like The Knitting Factory, Fez, Birdland, and The Sidewalk Café. It was there that she found the jolly antifolk scene, which has nurtured

and indulged her like a benevolent uncle these past few years. It was also there that she met the boys who would later join with her to become the world's greatest art-indie-rock band that only sings about animals in the city, Urban Barnyard.

**Frank Sherlock
http://www.writing.upenn.edu/pennsound/x/Sherlock.html

Frank Sherlock is the co-author (with Brett Evans) of Ready-To-Eat Individual, an unofficial State-of-the-City of New Orleans in the Year 1 A.K. (After Katrina). His newest book, entitled Over Here is forthcoming from Factory School in January.

**Nathaniel Siegel

Nathaniel Siegel is a poet, artist, and activist. On Nov. 19, he will be a featured artist at the Leslie/Lohman Gay Art Foundation in SoHo. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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15. Murat Nemet-Nejat
Re: appropriative poetics: genealogy/history?
Sat 1 Nov 2008

Wystan,

For Petrarch, who might be considered the inventor of modernism, I am paraphrasing, desire for fame is the last infirmity of the poetic mind. What is fame but an anticipation of the idea of property residing in a single individual. The implication is that the poet owns his (in Pertrarch's time a man) poem.

When I am defending the idea of a poem belonging, through appropriations, to a whole community, I may be critical or provocative within the capitalist definition of appropriation as ownership; but, simultaneously, I am pointing that the other meaning of appropriation -which completely negates the

"contemporary" one- has been the practice geographically much more wide and historically for a much longer period of time.

Ciao,

Murat

On Sat, Nov 1, 2008 at 8:01 AM, Wystan Curnow <[redacted]>wrote:

> *Murat, Tom, Barry, David,*
> *As we are seeing "appropriation"'s precursors are varied and commonplace, to the extent that the term itself appears reductive--Chaucer's only 'a great appropriator' if his practice is presumed to be informed by a modern idea (and its attention laws and prohibitions)of authorship.*
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> *Wystan*
>
> ---
> *From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Murat Nemet-Nejat [[redacted]]*
> *Sent: Saturday, 1 November 2008 8:44 a.m.*
> *To: [redacted]*
> *Subject: Re: appropriative poetics: genealogy/history?*
>
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catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.

as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather

> *than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...*
>
> *and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.*
>
> *additional suggestions and discussion welcome...*
>
> *thanks,*
> *tom orange*
>
> *guidelines*

↑ Index

16. **David Chirot**

Re: appropriative poetics: genealogy/history?

Sat 1 Nov 2008

In a note regarding the appended glossary at the book's end, William S Burroughs in his Introduction to Junkie (1953) writes: "A final glossary, therefore, may not be made of words whose intentions are fugitive."

One aspect of both translation and appropriation is precisely that what is done with the original text is NOT to copy, as Murat notes, but indeed to create meta-narratives of and/or with/for them, and not necessarily parallel ones, either.

This last point, for me at any rate, is important to keep in mind, for in examing the questions of translations and appropriations, one needs to remain aware of the possiblities for these to be used in ways which, while being "camouflaged" perhaps as "artistic," may instead be directed in more sinister directions. As usual, there are a good many more than "two sides to a story," and it is in fact this very potentiality, these many possiblities, and the uncertainty principle in

regards to which are being activated--that makes the activity of working with as well as studying such materials a more complex and subtly varieagted one than may at first be supposed.

For example, in referring to Walter Benjamin and his "Arcades Project," Murat notes Benjamin's envisioning a work made entirely of quotations, which would be an aspect of the philosopher's conception of an "ideal language."

To open some of the myraid possiblities in any given moment in the act/work of apprropriation and/or translation, let's use for a few moments the point of view of Burroughs' words whose intentions are fugitive.

The figure of "Benjamin's Baudelaire," which has become a more familiar and preferred "Baudelaire" for many English speaking readers than the actual (so to speak) Baudelaire and his actual works, is a "living example" of this form of "ideal language" functioning in the direction of a totalizing system, in which the "colonization" of the past is carried out in order to draw from it the indications of the immediate or eventual triumph of the translator/appropriator's ideology/theology/theory of preference. That is, one amasses and arranges the objects and quotations of the past in such a way as to become the accurate predictors of a future envisioned via rear projection and reverse engineering. Thus, perhaps, a new form of astrology may be created as well as "theses on history."

One might look at this from the point of view of a language "whose intentions are fugitive" and recognize in this "ideal language" the dream of an entropic steady state of "security" in all senses of the word, in which the desire for a homogeneity is realized.

One may examine both translations and appropriations in terms of what frame the translator/appropriator is working to insert the "original" work into. That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a from of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal language" and the culture which it is participating in the formation of. To "argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of "evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection, a body of work, accrue and accumulate and so build from within the un-ideal original the structure of its "meta-narrative," a

new and ideal shining City from out of the shell of the old, to paraphrase the IWW slogan.

At a certain level then, what is sought for via such aspects of translations and/or appropriations is to produce works which are in conformity with the standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."

The underlying impetus of this might be thought of as the resistance to the uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanscapes, setting out on the long patrols of the derive , scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers aboard, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobblings of roughly smacked together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the Atlantic, the Indian or Pacific Oceans. (I recently came across an advertisement trumpeting the latest edition of an old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as having yet a value as a guidebook to the areas it concerns!)

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for Lautreamont's Chants de Maldoror are constructed with vast swathes of pure plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of Moby Dick, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

I noted before that there is a relationship--as there is in Moby Dick--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the

audience as well and in turn the critics, who provide reviews, commentaries, blurbs, hatchet jobs and fawning notes of introduction for some favorite of theirs whom they wish to promote in the role of a kind of "private agent." This dispersal of the "writer" through so many roles in turn begins to generate ever more series of meta-writers, meta-dramas, meta-commentaries until one has what is basically the long glorious history of the productions of Shakespeare's Richard the Third and their myriad spinoffs, including Johnny Rotten copying Laurence Olivier's Richard in the film version for his creation of the character and existence as a performer on stage of--Johnny Rotten, who in his turn is ranting and attacking the Queen.

This theatricality of a writing which makes use of appropriations and translations (including invented ones) means that the "author" does not "die" but instead becomes an actor, in which the presence of other voices begins to issue through the throat and the writing of "some one else" to come from the hands. The actor whom is the role that the writer has become, speaks lines which are--whose?--The writer's? the actor's? the role's? And out of these emerges a writing which is a fiction which is at the same time real, or a reality which is fictional, and al the while is performing an activity which is a writing, a gestural, visceral, sonic and visual action writing which may in fact exist "nowhere at all" but as the non-writings of a non-writer who regards thinking and writing as the same, just as imagined writing may exist in a sphere in which it has no need of being "written down," as it enjoys in fact the freedom of it's not existing on the page, but in the "else wheres.".

When Bartleby says "I would prefer not to" and instead stands staring at the blank view through his window of a very close pressed wall of the building opposite--is it into these elsewheres that his writing now is being done?

So it is that a personage like my "El Colonel" and Spicer's Lorca, and Yasusada's Spicer as well as the Yasusada created by the reader out of the accoutrements that are provided for the acting out of the role--so it is that these "non-existent" writers mingle with actual writers who are actually dead, in a theater in which ghosts are lovers and fictional non-ghosts consort with ghosts and the action of the writing is THE LIVING of that being that one is to think of as either "the author" or "the death of the author author." For it is not death, but dispersal across, through, within, and away from writing itself that is the action of the being formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with it, that outside which now and then bumps into him or her, and then, after a bit, takes off again. Or an outside which is found, hidden in plain site/sight/cite all around one, that writing which is continually alive and changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls it, "the artist's glance,"

which can be a work as real as any object, yet not exist except in the time and the "art of looking" of the artist. For once it becomes an object, then the artist is "signing over" the time and art of looking as a possesion in which someone else "owns the art" and in a subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of the author, a being tied down by legal contracts to a name, an identity card number, an address, a telephone, a place and status within such and such community of other authors.

It is this death which a writer may well choose to "prefer not to" be part of, and so find in a "fugitive" existence the ever chaning words and lines of a lexicon which cannot be fixed, nor colonized, nor turned into yet another copyrighted name plated representation of themselves, all ready to charge off to court to protect a name attached to a function which they may at the same time profess to desire the death of.

President Reagan, the Great Communicator, was in his own way an interesting example of a collector of quotations with an ear and eye to creating his own form of "ideal language," one which has proved to be one of the most radical in its effects of modern times. Reagan loved quotations, and his bedside reading consisted of a single colossal tome of nothing but quotations, organized for use on any occasion imaginable and many , one imagines, not yet imagined, but that one should be prepared for, after all, as The Great Communicator.

Having been an actor, a president of the Screen Actors Guild, and a long time pitchman for Westinghouse and GE, as well as a radio announcer and tv celebrity both as actor and advertiser, Reagan had no problem at all memorizing hunks of quotations, plagiarized and appropriated lines and bits of speeches, and "was never at a loss for words," a favorite technique being to tell some ancient joke or story "as though for the first time," so that it's being a quotation was not even noticed. In this way, he appeared to be an alert and quick-on-his-feet-thinker though in fact he was just pulling rabbits out of his well stocked hat.

Reagan's cheerful attitude to taking away the meanings of lines and replacing them with the same words, only now heard as his own, reached a moment of triumph in his appropriating the anti-Vietnam War song "Born in the USA' as his own campaign song in 1984. Suddenly, the verses disappeared and all one really heard were those endlessly repeated choruses of "Born in the USA, Born in the USA" as though that was all that mattered. And in cynical way, he was right--after all the song was made for a movie and appeared long after the actual War, so how it could literally be "an anti-Vietnam War song?" Reagan's appropriation in a sense exposed the song's appropriation of the emotions of

another time and another person, and so the Reagan version had as much "validity" as the original did. And, it being a song for a movie, who better to make use of it than an old movie actor, one who had actually appeared in war movies, if not the actual war, unlike the song's author, who had done neither.

And Reagan even quoted in Russian, with translation--the famous "trust but verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev." At one point, in a pure unadulterated paroxysm of patriotism, he forgot himself and recounted his "war memories"--actually scenes from a war film he had played in. In a sense, to show the "reality" of his emotions, he was "quoting from memory" a "real war scene" in which he had acted competently enough to convince himself that he had actually been in the war. In this way, quoting from his roles allowed him to create a non-existent biography which al the same was "documented on celluloid," that could be edited into various versions of his official "biopic."

In Poe's brief "sketch" written to accompany an illustrated plate, entitled "Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in America" as already a "Mourning on the Wissihicon)--a traveller takes a jaunt down the Wissihicaon and discovers unexpectedly, so close to the metropolis of Philadelphia, a wild and savage remnant of an America already thought to be long past, and but the figments and shards of a former dream. He sees an Indian in a wild overgrowth of unspoiled natural landscape, and as he drifts by the dramatic scene, there even appears a a magnificent and authentic American deer--a sort of proto--"Deer Hunter" moment in which the marvelling traveler is confirmed in his belief that at last he has found the old, the real America, of the wilderness and "savages," and the untamed wild life and untrimmed flora of his "native land." Yet, the traveller later learns, all of this has been an elaborate and beautifully staged simulacra, for a wealthy Englishman has purchased the former Colonial landscape, and populated it with a servant dressed and made up as an Indian, let the flora go carelessly to seed, and provide the whole as a topping to the cake, a domesticated deer who is able to pose as a wild one for the passersby of a Sunday. Already a "quotation" of what had been a stock vision of the "old America" in all its "savage splendour" has replaced the original with a copy which "outshines" as it were not only the long vanished original, but has also made, on is certain, the old real estate greatly increase in value by looking so like what it had replaced in terms of what had been thought to be along lost memory with a Brand new and vivid recreation posing as indeed "the reality of today."

Poe's Englishman thus has accomplished already the creating of an "ideal language and landscape" made entirely of quotations, and for Poe, the "mourning" in this "morning" is that the morning is in a sense not yet over with and it has already been replaced by a quotation of itself, which will "outlive" the

former and so in a sense give cause, if one recalls it at all, a "mourning" for the "morning on the Wissihicon which now no longer exists except as indeed an ideal language and landscape "in quotation."

The further "mourning" is that the English, who had been the former and for a while defeated Colonial Power, have now wrested away what had been known of as an "American original" and turned it into an English owned and recolonized landscape preserved as a copy of the vanished original.

At the time that Poe began writing, ruins were all the rage, due in good part to Gothic and Romantic literature from Europe--the kind of literature and ruins Benjamin was later to write his now famous unpublished thesis on. Americans were in a state of anxiety, as their country seemingly had produced no "real ruins." Poe--who had attended school five years abroad in Scotland--had seen "real ruins" and as he replied to one critic who accused him of writing in the manner of the Germans of the time--"Terror is not of Germany, but of the soul." Having witnessed the decomposition and descent into ruins via disease of his dying mother, dying older brother and then dying wife, Poe realized that the the lack of "real ruins" are, like Emerson's Nature--"the blank and ruin we see in Nature is within our eye"--is not a lack at all but instead the blindness to what is in front of one--the decomposition and decay at the core of being, no matter how "new."

In his "Philosophy of Composition," Poe constructs an impeccably rational method by which he has gone about composing his poem "The Raven." No "romantic ruins" or frenzy inspired him, no "inspiration," but, instead, a kind of calculating feat of engineering brought to bear on the decomposition of the very thing that has constructed the poem--the rational, the logical, the "constructive" mind. The use of quotation passes from humans to a bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a bird, a mechanical bird whose cries are repeated by virtue of a timing mechanism triggered by the last lines of the verse preceding its next outburst. Or they may indeed be those of a "real bird," "quoting" "nevermore," a phrase which plunges the student in the poem into one of those ever deepening and decomposing morasses of the soul which Poe depicts also in the guise of decomposing bodies and languages also, which devolve into black birds' cries (perhaps "quothing the Raven" itself--??!!) as in The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages whose words change their meanings frequently not only in time--from week to week or day to day if need be-- but also vary from place to place along the trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way

out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of" communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile hunters continually be led round and round in circles, deciphering non-signs as signs and elaborate scrawls as "lucid notations" of a "lost language" or of a "new language" which they alone will become the possessors of the secrets of, the sole appropriators and translators of, the alpha and omega of a literature which now is thought to "belong to history and civilization" and which instead is simply an empty wooden horse, a decoy duck, while somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wyston Curnow's question re a genealogy of the appropriation use of today--

the issue of appropriation, as noted, begins to change with the introduction and spread of copyright laws, as with the acceleration of the production of copies in themselves-- Benjamin formulates his questions re "The Work of Art in the Age of Mechanical Reproduction" close to a hundred years after Poe has begun doing so. Hawthorne, writing in the 1840's roughly, in The House of Seven Gables, already has as a major figure a Daguerreotypist who provides, along with the narrator, commentaries on the art of the photograph in comparison with that of painting--that is, in terms of their status as not solely copies of persons and scenes, but also as methods directed towards revealing what is otherwise hidden to the eye of an observer. The "composition" of a daguerreotype then, becomes a form of decomposition of not only a painted image, but as well of the "image of the person" themselves--"revealing" aspects hidden not only to others but also perhaps to themselves. As a "reversed mirror image" in a sense, it gives an oddly "corrected" image of that image which one had previously supposed one was seeing as others do.

The very decomposition of the House itself becomes as it were a method of "letting in more light" via the cracked and fissured surfaces, which is the "pencil of light" with which the camera writes into existence a new method of representing things not only singly, but serially, or, as in the famous mirror

scenes in Citizen Kane and The Lady from Shanghai--an endless series of mirrorings of the self trapped in the light of the moment which is turning it into the past as the figure moves before the --and into--the hall of mirrors.

One might begin with an examination of many of the texts of the "Classic American Literature" (D.H Lawrence) as the first literature to in a sense compose via decomposition and in so doing decompose the "future" of its own literature before it has happened. (Rather than being a deconstruction avant la lettre, as Poe's work has furnished examinations for, it is a decomposition of the work of time on things before they have begun to exist.)

One finds that already a century and a half ago and more, there already exist in this Classic Literature the contemporary the issues of copying, appropriation, translations, quotations, cataloging, "secret messages," "messages in code," the examination of handwriting itself as a method of literary "criticism," the centrality of the role of death, the appearance of "intelligent machines" and "psychic communications" as a form of scientific possibility--the ghostly, the after-effects existences, of unknown writings and languages which haunt the forests and wildernesses, and as well are still living among them in many vast areas, the complimentary American forms of Gigantism (Walt Whitman, Paul Bunyan, Earthworks) and the Minimalist (Emily Dickinson)--as well as the use throughout American popular art of the copy of an object to represent the trade or concept for which the object's copy is supposed to stand. (The vast and eccentric systems of signs used in the US a hundred fifty years ago are basically the creation of a three dimensional sculptural-visual poetry of incredible variety and ingenuity. In a sense, it is a writing for persons who may not actually know how to read--in any language--or simply in English--)

One of the aspects of this writing is that it in ways is more related to Art Brut and Burroughs' fugitive languages, than to to the more confining and constrained of the commonly in use American examples of today, as it sees and makes use of everything as writing. This is neither "the world as text" nor "the text as world" or today's rather fundamentalist and curiously Puritan conception of a "material word" on the page, with the attendant "sacredness of the book, the text," but something blasphemous (Melville to Hawthorne, on completing Moby Dick: "I have written a wicked book and am as clean as the Lamb")- --that is, that the world is alive with writings which are moving and changing at every moment, and themselves exist on living beings as well as on insentient "materials." (Melville also writes to Hawthorne, that the very hand which lifts now the pen that it has just written with, is not the same hand that just formed the last completed letter of script, and will not be the same as the one that writes the next--)

Tattoos, scrimshaw, the Scarlet Letter, the letters of the words of an unknown language carved into the black rock of an island, (in Pym; Robert Smithson wrote of these as "perfect proto Earthwords" for a new art criticism")--the disappearing inks and concealed treasure maps, the Goldbug and its revelations--as well as the "readings" of Nature by Thoreau and Emerson, and the observations as signs in turn of the "Leaves of Grass" which are the tongues of the sleepers below ground, and, beyond that, "the untold, the unwritten war" that "Will Never Be Written in the Books" of Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson which form the kind of private language which she uses to "but cross the room and be in the Spice Islands" (the continual voyage theme)--all of these are writings which extend writing far beyond the "normaliiizing" conventions of the limits of the page--

This vision of a language which is continually in movement, continually changing, concealing itself, reappearing, being thrown overboard, or bobbing about as the carved coffin bearing the absent Queequeg's script and the sole survivor and author to be of the tale of the late Pequod--is itself from a period in which the American language was in flux, not yet standardized and fixed into the defined and set stone of Webster's. A chaos in spelling, punctuation and grammar was perfectly acceptable, as were the wildly varying degrees of abilities of readers to decipher the riot of signs and symbols running amok all around them, and so was a sense of writing as something alive and and unfixed, nomadic and tending, like Art Brut and the addict's fugitive Jargons, towards an anarchy and "Civil Disobedience" which have become increasingly tamed, toned down and timid.

For example, consider that today, a work of appropriation in a conceptual sense is proffered as that of "unoriginality, copying" and the "author" thus no longer "exists" except as a functionary, a filer of data, a sorter of files. This is precisely the work which Bartleby is assigned to, and which he one day simply decides that he would "prefer not to" do anymore.

Bartleby's act of Disobedience he pays for by being incarcerated in the tombs, there to die, refusing all the while to acept anything offered out of a sense of obligation by the employer who had put him there in the first place, as a last resort against homelessness.

In a peculiar way, may one not say that Bartleby is a kind of "political prisoner," (civil disobediance since 9/11 carrying much heavier potential penalties) in the sense that he will no longer carry out the contemporary (today's) idea of what it means to be an author-cum-death-of-the-author? Instead, he would "prefer not to" be a writer who writes as the death of the author as it exists in the conceptual formulation of copyist and filer, even if rejecting this method of

writing-as-the-death-of-the-author means the loss of his freedom, and following that, of his life.

In short, Bartleby would "prefer not to" BE a "death-of-the-author-author" but instead simply to die.

here are some examples of a few of the possiblities themselves so myriad and ever expanding of the little i suggest in the above

Conceptual Poetry and its Others
UA Poetry Center
May 29-31, 2008
David-Baptiste Chirot<http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html>

David-Baptiste Chirot: "Waterboarding & Poetry"<http://www.wordforword.info/vol13/dbc.htm>
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptite Chirot
<http://www.kaurab.com/english/books/guantanamo.html>*
No*
KAURAB Translation Site

David-Baptiste Chirot
El Colonel's Composition Book
http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html

20080530 David-Baptiste Chirot
http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html

El Colonel wakes up from dreaming

1. [PDF<http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB.2NXNyoA;_ylu=X3oDMTByZWgwN285BHNlYwNzcgRwb3MDMQRjb2xvA3NrMQR2dGlkAw--/SIG=11rat3ean/EXP=1225653446/**http%3a//www.dusie.org/ElColonelsmile.pdf>] developing poetic ideas <http://www.dusie.org/ElColonelsmile.pdf> 3647k - Adobe PDF - View as html<http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB_GNXNyoA/SIG=16nm69t56/EXP=1225653446/**http%3a//66.218.69.11/search/cache%3fei=UTF-8%26p=el%2bcolonel%2bsmiles%26fr=ytff1-divx%26u=www.dusie.org/ElColonelsmile.pdf%26w=el%2bcolonel%2bcolonels%2bsmiles

%26d=XMYTYULURrCT%26icp=1%26.intl=us> *El* *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel* *smiles*. Pleasure birds fly in exotic jungles, among tableaux of hacked and *...* www.*dusie.org*/ElColonelsmile.pdf

On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are masterpieces made mostly of quotations, the writer's own thoughts weaving around them.*
>
> *Translation, if properly understood as the creation of parallel meta-texts rather than as copies, is a genre of appropriation. W. Benjamin's "ideal language" -which is his concept of what translation involves- is essentially a hypertext composed entirely of appropriated texts.*
>
> *Ciao,*
>
> *Murat*

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17. St. Thomasino

a noun sing e·ratio 11 · 2008

Sat 1 Nov 2008

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a noun sing e·ratio 11 ·2008

http://www.eratiopostmodernpoetry.com

with poetry by David Appelbaum, Donald Wellman, Mary Ann Sullivan, Joseph F. Keppler, Patrick Lawler, James Stotts, David Annwn, David Rushmer, Melanie Brazzell, Jennifer Juneau, John M. Bennett, Geof Huth, John Mercuri Dooley, Mark Cunningham, Derek Owens, Gautam Verma, and Clark Lunberry

http://www.eratiopostmodernpoetry.com

edited by gregory vincent st. thomasino

e·

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18. George Bowering

Re: obtaining review copy from Burning Press

Sat 1 Nov 2008

Why not just send them a check?

On Nov 1, 2008, at 7:35 AM, John Cunningham wrote:

> *I'm trying to obtain a copy of 'A Wild Salience' from Burning Press for a*
> *review/article I'll be doing on Rae Armantrout. I'd appreciate it if someone*
> *from there can back channel me.*
> *John Cunningham*
>
> *welcome.html*

Giorgio H. Bowering
Does not kill snakes

↑ Index

19. Kimmelman, Burt

Fink, Kimmelman and Stone in Manhattan

Sat 1 Nov 2008

Poetry Reading at the Cornelia Street Café

by

Tom Fink, Burt Kimmelman, and Carole Stone

November 10th
6 PM
$7 Cover Charge

Cornelia Street Café
29 Cornelia Street
NYC 10014
[redacted]

For directions etc.: http://www.corneliastreetcafe.com/

About the poets:

Thomas Fink's fifth book of poetry, Clarity and Other Poems, was published by Marsh Hawk Press in Spring, 2008. A Different Sense of Power (Fairleigh Dickinson UP, 2001) is his most recent book of criticism, and in 2007, he and Joseph Lease co-edited "Burning Interiors": David Shapiro's Poetry and Poetics. His work appears in he Best American Poetry 2007 (Scribner's). Fink's paintings hang in various collections.

Burt Kimmelman has published five collections of poetry - Musaics (Sputyen Duyvil Press, 1992), First Life (Jensen/Daniels Publishing, 2000), The Pond at Cape May Point (Marsh Hawk Press, 2002), a collaboration with the painter

Fred Caruso, Somehow (Marsh Hawk Press, 2005), and There Are Words (Dos Madres Press, 2007); his volume of poems titled As If Free is forthcoming in 2009 (from Talisman House, Publishers). For over a decade he was Senior Editor of Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (Peter Lang Publishing, 1996; paperback 1999). He also edited The Facts on File Companion to 20th-Century American Poetry (Facts on File, 2005).

Carole Stone, professor emerita, Montclair State University, has published two books of poetry, the most recent, /Traveling with the Dead, /Backwaters Press, 2007 and six chapbooks. Her most recent chapbook is /Paris Etudes/, Finishing Line Press, 2008. She has received fellowships from Hawthornden Writers Retreat, Scotland, Chateau de Lavigny, Switzerland and three fellowships from the New Jersey State Council on the Arts.

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20. Pam Brown

Sonnets - Jacket has a reviewer

Sat 1 Nov 2008

Thanks very much to everyone who emailed about reviewing
The Reality Street Book of Sonnets.

We have chosen a reviewer for Jacket.

All the best,
Pam

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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21. Jill Chan

New Issue of Numinous: Spiritual Poetry

Sat 1 Nov 2008

Issue 2

Numinous: Spiritual Poetry

http://numinousmagazine.wordpress.com

New poems by

Sally Rosen Kindred

Mary Owens

Zhuang Yisa

Changming Yuan

Peter Schwartz

Nicholas Karavatos

Ingrid Andersen

Wendy Vardaman

Janice Vernon

Daniel Zimmerman

Anne Higgins

Submissions for Issue 3 now open. Send 4-6 poems, along with a short bio, to [redacted]

Also new online: Issue 27 of Poetry Sz: demystifying mental illness
http://poetrysz.blogspot.com

Thank you.

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22. Corey Frost

A Time for Prose at the GC, Nov. 14

Sun 2 Nov 2008

A Time for Prose

Subjectivity and the Present in Experimental Narrative Writing

In “The Sutured Subject,” a new essay from the acclaimed novelist Gail Scott, we are given a clear sense of the predicament of experimental narrative writing today: “Virginia Woolf said nearly a century ago that new sentences were needed to contain new stories,” we are reminded. But at the same time, Scott says, “so many good stories today seem told in the mode of yesterday’s news.”

Playing a key role in Scott’s essay is Walter Benjamin’s angel of history, forever propelled forward while gazing back at the past, and employed here to illuminate a critical issue for writers of sentences: subjectivity. “The sentence,

like the angel, expresses both a glancing back, a summary, and, if allowed to play, to torque, to break, in shape and in relation, a ride over the dynamic present. Crucial to this operation of expressing jetztzeit in prose is the work of subverting the singular writing subject—the angel is both subject and object—allowing in other voices intervening from both the past and the present.” A Time for Prose, a special event sponsored by the CUNY Graduate Center Poetics Group, will address the present of avant-garde prose, along with essential related questions: why experimental prose seems eternally suspended between narrative and language, between affect and the social, between history and the present. Montreal novelist and essayist Gail Scott will present "The Sutured Subject," followed by responses from New York writers Douglas A. Martin and Rachel Levitsky. The conversation will address the influences on contemporary prose of such writers as Victor Shklovsky, Kathy Acker, Renée Gladman, Taylor Brady, the New Narrative group (Robert Glück, Camille Roy, Dodie Bellamy and Kevin Killian), and the Language poets.

Friday, November 14th, 6 pm - 8 pm

The CUNY Graduate Center.

365 Fifth Avenue @ 34th Street, New York NY

Room 9206

Biographical Information

Gail Scott is the author of five works of fiction, including My Paris, which was named one of the top ten Canadian novels of 1999 by Quill and Quire and was published in the US by Dalkey Archive Press (2003). Her essays, in English and French, are collected in Spaces Like Stairs and la théorie, un dimanche. She is a co-founder of Narrativity, an online journal of contemporary experimental narrative, and she also co-edited — along with Robert Glück, Mary Burger, and Camille Roy — Biting the Error: Writers Explore Narrative (Coach House, 2004). Gail Scott teaches Creative Writing at Université de Montréal but is currently living in New York while she completes a novel and works on a new collection of stories. Her essay "The Sutured Subject" will appear in the fall issue of The Review of Contemporary Fiction.

Rachel Levitsky is the author of five chapbooks of poetry and Under the Sun, her first full length volume, published by Futurepoem books in 2003. She also writes poetry plays, three of which (one with Camille Roy) have been performed in New York and San Francisco. Levitsky founded Belladonna, a publisher and series of events, in August 1999. She teaches at Pratt Institute in Brooklyn.

Douglas A. Martin is a poet, novelist and short story writer whose first full-length prose work, Outline of My Lover, was selected as an International Book of the Year in The Times Literary Supplement. His most recent books are Your

Body Figured, which consists of three novellas, and In the Time of Assignments, a collection of poetry. Martin is currently a visiting professor at Wesleyan University.

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23. Murat Nemet-Nejat

Re: appropriative poetics: genealogy/history?

Sun 2 Nov 2008

David,

Just a quick response to your post before I read it more carefully and comment on it in greater detail later: I understand very well your seeing the possibility of exploitation within the idea of appropriation. There is no question historically that has happened often enough, erasing the "original" in the process.

I am referring to something quite different. Do not forget that in his matrix of "translation" and "ideal language" Benjamin sees translation as a "loose gown" or a collection of shards/fragments. Dissolution, particularly of a close system, is at the heart of his concept of tramnslation. In *After Lorca* Spicer picks that aspect of Benjamin's thought. (I have an essay exactly on that relation between Benjamin and Spicer that can be found on line in Lucas's Cypherjournal website.

On the other hand, I do believe that every translation, in my sense of the word, starts with a "misreading" which cracks open the original by fragmenting it. The target language also must "misread" itself cracking itself open. This way both languages undergo transformations, creating a synthesis by joining in the space of ideal language,

What translation does is to explore, crack open *latent* possibilities in both languages which the close system of each suppresses. Translation becomes a linguistic act of liberation. Here is the translation paradox: a translation misreads, but must/can never lie about the original. Misreadings will only reveal, liberate what is inherent in them. That is how they become the very reverse of exploitation.

"Translation is foreignness in a language bending to contain its weight."

Ciao,

Murat

On Sat, Nov 1, 2008 at 5:11 PM, David Chirot <[redacted]> wrote:

> *In a note regarding the appended glossary at the book's end, William S Burroughs in his Introduction to Junkie (1953) writes: "A final glossary, therefore, may not be made of words whose intentions are fugitive."*

One aspect of both translation and appropriation is precisely that what is done with the original text is NOT to copy, as Murat notes, but indeed to create meta-narratives of and/or with/for them, and not necessarily parallel ones, either.

This last point, for me at any rate, is important to keep in mind, for in examing the questions of translations and appropriations, one needs to remain aware of the possiblities for these to be used in ways which, while being "camouflaged" perhaps as "artistic," may instead be directed in more sinister directions. As usual, there are a good many more than "two sides to a story," and it is in fact this very potentiality, these many possiblities, and the uncertainty principle in regards to which are being activated--that makes the activity of working with as well as studying such materials a more complex and subtly varieagted one than may at first be supposed.

For example, in referring to Walter Benjamin and his "Arcades Project," Murat notes Benjamin's envisioning a work made entirely of quotations, which would be an aspect of the philosopher's conception of an "ideal language."

To open some of the myraid possiblities in any given moment in the act/work of apprropriation and/or translation, let's use for a few moments the point of view of Burroughs' words whose intentions are fugitive.

The figure of "Benjamin's Baudelaire," which has become a more familiar and preferred "Baudelaire" for many English speaking readers than the actual (so to speak) Baudelaire and his actual works, is a "living example" of this form of "ideal language" functioning in the direction of a totalizing system, in which the "colonization" of the past is carried out in order to draw from it the indications of the immediate or eventual triumph of the translator/appropriator's ideology/theology/theory of preference. That is, one amasses and arranges the objects and quotations of the past in such a way as to become the accurate predictors of a future envisioned via rear projection and reverse engineering. Thus, perhaps, a new form of astrology may be created as well as "theses on history."

One might look at this from the point of view of a language "whose intentions are fugitive" and recognize in this "ideal language" the dream of an entropic steady state of "security" in all senses of the word, in which the desire for a homogeneity is realized.

One may examine both translations and appropriations in terms of what frame the translator/appropriator is working to insert the "original" work into.

That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a from of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal language" and the culture which it is participating in the formation of. To "argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of "evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection, a body of work, accrue and accumulate and so build from within the un-ideal original the structure of its "meta-narrative," a new and ideal shining City from out of the shell of the old, to paraphrase the IWW slogan.

At a certain level then, what is sought for via such aspects of translations and/or appropriations is to produce works which are in conformity with the standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."

The underlying impetus of this might be thought of as the resistance to the uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanscapes, setting out on the long patrols of the derive , scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in

all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers aboard, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobblings of roughly smacked together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the Atlantic, the Indian or Pacific Oceans.

*(I recently came across an advertisement trumpeting the latest edition of an
old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as having yet a value as a guidebook to the areas it concerns!)*

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for Lautreamont's Chants de Maldoror are constructed with vast swathes of pure plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of Moby Dick, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

*I noted before that there is a relationship--as there is in Moby Dick--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the audience as well and in turn the critics, who provide reviews, commentaries, blurbs, hatchet jobs and fawning
notes of introduction for some favorite of theirs whom they wish to promote in the role of a kind of "private agent." This dispersal of the "writer" through so many roles in turn begins to generate ever more series of meta-writers, meta-dramas, meta-commentaries until one has what is basically
the long glorious history of the productions of Shakespeare's Richard the Third and their myriad spinoffs, including Johnny Rotten copying Laurence Olivier's Richard in the film version for his creation of the character and existence as a performer on stage of--Johnny Rotten, who in his turn is ranting and attacking the Queen.*

This theatricality of a writing which makes use of appropriations and translations (including invented ones) means that the "author" does not "die" but instead becomes an actor, in which the presence of other voices begins to issue through the throat and the writing of "some one else" to come from the hands. The actor whom is the role that the writer has become, speaks lines which are--whose?--The writer's? the actor's? the role's? And out of these emerges a writing which is a fiction which is at the same time real, or a reality which is fictional, and al the while is performing an activity which is a writing, a gestural, visceral, sonic and visual action writing which may in fact exist "nowhere at all" but as the non-writings of a non-writer who regards thinking and writing as the same,

just as imagined writing may exist in a sphere in which it has no need of being "written down," as it enjoys in fact the freedom of it's not existing on the page, but in the "else wheres.".

When Bartleby says "I would prefer not to" and instead stands staring at the blank view through his window of a very close pressed wall of the building opposite--is it into these elsewheres that his writing now is being done?

So it is that a personage like my "El Colonel" and Spicer's Lorca, and Yasusada's Spicer as well as the Yasusada created by the reader out of the accoutrements that are provided for the acting out of the role--so it is that these "non-existent" writers mingle with actual writers who are actually dead, in a theater in which ghosts are lovers and fictional non-ghosts consort with ghosts and the action of the writing is THE LIVING of that being that one is to think of as either "the author" or "the death of the author author." For it is not death, but dispersal across, through, within, and away from writing itself that is the action of the being formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with it, that outside which now and then bumps into him or her, and then, after a bit, takes off again. Or an outside which is found, hidden in plain site/sight/cite all around one, that writing which is continually alive and changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls it, "the artist's glance," which can be a work as real as any object, yet not exist except in the time and the "art of looking" of the artist. For once it becomes an object, then the artist is "signing over" the time and art of looking as a possesion in which someone else "owns the art" and in a subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of the author, a being tied down by legal contracts to a name, an identity card number, an address, a telephone, a place and status within such and such community of other authors.

It is this death which a writer may well choose to "prefer not to" be part of, and so find in a "fugitive" existence the ever chaning words and lines of a lexicon which cannot be fixed, nor colonized, nor turned into yet another copyrighted name plated representation of themselves, all ready to charge off to court to protect a name attached to a function which they may at the same time profess to desire the death of.

President Reagan, the Great Communicator, was in his own way an

interesting example of a collector of quotations with an ear and eye to creating his own form of "ideal language," one which has proved to be one of the most radical in its effects of modern times. Reagan loved quotations, and his bedside reading consisted of a single colossal tome of nothing but quotations, organized for use on any occasion imaginable and many , one imagines, not yet imagined, but that one should be prepared for, after all, as The Great Communicator.

Having been an actor, a president of the Screen Actors Guild, and a long time pitchman for Westinghouse and GE, as well as a radio announcer and tv celebrity both as actor and advertiser, Reagan had no problem at all memorizing hunks of quotations, plagiarized and appropriated lines and bits of speeches, and "was never at a loss for words," a favorite technique being to tell some ancient joke or story "as though for the first time," so that it's being a quotation was not even noticed. In this way, he appeared to be an alert and quick-on-his-feet-thinker though in fact he was just pulling rabbits out of his well stocked hat.

Reagan's cheerful attitude to taking away the meanings of lines and replacing them with the same words, only now heard as his own, reached a moment of triumph in his appropriating the anti-Vietnam War song "Born in the USA' as his own campaign song in 1984. Suddenly, the verses disappeared and all one really heard were those endlessly repeated choruses of "Born in the USA, Born in the USA" as though that was all that mattered. And in cynical way, he was right--after all the song was made for a movie and appeared long after the actual War, so how it could literally be "an anti-Vietnam War song?" Reagan's appropriation in a sense exposed the song's appropriation of the emotions of another time and another person, and so the Reagan version had as much "validity" as the original did. And, it being a song for a movie, who better to make use of it than an old movie actor, one who had actually appeared in war movies, if not the actual war, unlike the song's author, who had done neither.

And Reagan even quoted in Russian, with translation--the famous "trust but verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev." At one point, in a pure unadulterated paroxysm of patriotism, he forgot himself and recounted his "war memories"--actually scenes from a war film he had played in. In a sense, to show the "reality" of his emotions, he was "quoting from memory" a "real war scene" in which he had acted competently enough to convince himself that he had actually been in the war. In this way, quoting from his roles allowed him to create a non-existent biography which al the same was "documented on celluloid," that could be edited into various versions of his official "biopic."

In Poe's brief "sketch" written to accompany an illustrated plate, entitled "Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in America" as already a "Mourning on the Wissihicon)--a traveller takes a jaunt down the Wissihicaon and discovers unexpectedly, so close to the metropolis of Philadelphia, a wild and savage remnant of an America already thought to be long past, and but the figments and shards of a former dream. He sees an Indian in a wild overgrowth of unspoiled natural landscape, and as he drifts by the dramatic scene, there even appears a a magnificent and authentic American deer--a sort of proto--"Deer Hunter" moment in which the marvelling traveler is confirmed in his belief that at last he has found the old, the real America, of the wilderness and "savages," and the untamed wild life and untrimmed flora of his "native land."

Yet, the traveller later learns, all of this has been an elaborate and beautifully staged simulacra, for a wealthy Englishman has purchased the former Colonial landscape, and populated it with a servant dressed and made up as an Indian, let the flora go carelessly to seed, and provide the whole as a topping to the cake, a domesticated deer who is able to pose as a wild one for the passersby of a Sunday. Already a "quotation" of what had been a stock vision of the "old America" in all its "savage splendour" has replaced the original with a copy which "outshines" as it were not only the long vanished original, but has also made, on is certain, the old real estate greatly increase in value by looking so like what it had replaced in terms of what had been thought to be along lost memory with a Brand new and vivid recreation posing as indeed "the reality of today."

Poe's Englishman thus has accomplished already the creating of an "ideal language and landscape" made entirely of quotations, and for Poe, the "mourning" in this "morning" is that the morning is in a sense not yet over with and it has already been replaced by a quotation of itself, which will "outlive" the former and so in a sense give cause, if one recalls it at all, a "mourning" for the "morning on the Wissihicon which now no longer exists except as indeed an ideal language and landscape "in quotation."

The further "mourning" is that the English, who had been the former and for a while defeated Colonial Power, have now wrested away what had been known of as an "American original" and turned it into an English owned and recolonized landscape preserved as a copy of the vanished original.

At the time that Poe began writing, ruins were all the rage, due in good part to Gothic and Romantic literature from Europe--the kind of literature

and ruins Benjamin was later to write his now famous unpublished thesis on. Americans were in a state of anxiety, as their country seemingly had produced no "real ruins." Poe--who had attended school five years abroad in Scotland--had seen "real ruins" and as he replied to one critic who accused him of writing in the manner of the Germans of the time--"Terror is not of Germany, but of the soul." Having witnessed the decomposition and descent into ruins via disease of his dying mother, dying older brother and then dying wife, Poe realized that the the lack of "real ruins" are, like Emerson's Nature--"the blank and ruin we see in Nature is within our eye"--is not a lack at all but instead the blindness to what is in front of one--the decomposition and decay at the core of being, no matter how "new."

In his "Philosophy of Composition," Poe constructs an impeccably rational method by which he has gone about composing his poem "The Raven." No "romantic ruins" or frenzy inspired him, no "inspiration," but, instead, a kind of calculating feat of engineering brought to bear on the decomposition of the very thing that has constructed the poem--the rational, the logical, the "constructive" mind. The use of quotation passes from humans to a bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a bird, a mechanical bird whose cries are repeated by virtue of a timing mechanism triggered by the last lines of the verse preceding its next outburst. Or they may indeed be those of a "real bird," "quoting" "nevermore," a phrase which plunges the student in the poem into one of those ever deepening and decomposing morasses of the soul which Poe depicts also in the guise of decomposing bodies and languages also, which devolve into black birds' cries (perhaps "quothing the Raven" itself--??!!) as in The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages whose words change their meanings frequently not only in time--from week to week or day to day if need be-- but also vary from place to place along the trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of" communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of

its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile hunters continually be led round and round in circles, deciphering non-signs
as signs and elaborate scrawls as "lucid notations" of a "lost language" or of a "new language" which they alone will become the possessors of the secrets of, the sole appropriators and translators of, the alpha and omega of a literature which now is thought to "belong to history and civilization"
and which instead is simply an empty wooden horse, a decoy duck, while somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wyston Curnow's question re a genealogy of the appropriation use of today--

the issue of appropriation, as noted, begins to change with the introduction
and spread of copyright laws, as with the acceleration of the production of
copies in themselves--
Benjamin formulates his questions re "The Work of Art in the Age of Mechanical Reproduction" close to a hundred years after Poe has begun doing
so. Hawthorne, writing in the 1840's roughly, in The House of Seven Gables,
already has as a major figure a Daguerreotypist who provides, along with the
narrator, commentaries on the art of the photograph in comparison with that of painting--that is, in terms of their status as not solely copies of persons and scenes, but also as methods directed towards revealing what is otherwise hidden to the eye of an observer. The "composition" of a daguerreotype then, becomes a form of decomposition of not only a painted image, but as well of the "image of the person" themselves--"revealing" aspects hidden not only to others but also perhaps to themselves. As a "reversed mirror image" in a sense, it gives an oddly "corrected" image of that image which one had previously supposed one was seeing as others do.

The very decomposition of the House itself becomes as it were a method of "letting in more light" via the cracked and fissured surfaces, which is the "pencil of light" with which the camera writes into existence a new method of representing things not only singly, but serially, or, as in the famous mirror scenes in Citizen Kane and The Lady from Shanghai--an endless series of mirrorings of the self trapped in the light of the moment which is turning it into the past as the figure moves before the --and into--the hall

of mirrors.

One might begin with an examination of many of the texts of the "Classic American Literature" (D.H Lawrence) as the first literature to in a sense compose via decomposition and in so doing decompose the "future" of its own literature before it has happened. (Rather than being a deconstruction avant la lettre, as Poe's work has furnished examinations for, it is a decomposition of the work of time on things before they have begun to exist.)

One finds that already a century and a half ago and more, there already exist in this Classic Literature the contemporary the issues of copying, appropriation, translations, quotations, cataloging, "secret messages," "messages in code," the examination of handwriting itself as a method of literary "criticism," the centrality of the role of death, the appearance of "intelligent machines" and "psychic communications" as a form of scientific possibility--the ghostly, the after-effects existences, of unknown writings and languages which haunt the forests and wildernesses, and as well are still living among them in many vast areas, the complimentary American forms of Gigantism (Walt Whitman, Paul Bunyan, Earthworks) and the Minimalist (Emily Dickinson)--as well as the use throughout American popular art of the copy of an object to represent the trade or concept for which the object's copy is supposed to stand. (The vast and eccentric systems of signs used in the US a hundred fifty years ago are basically the creation of a three dimensional sculptural-visual poetry of incredible variety and ingenuity. In a sense, it is a writing for persons who may not actually know how to read--in any language--or simply in English--)

One of the aspects of this writing is that it in ways is more related to Art Brut and Burroughs' fugitive languages, than to to the more confining and constrained of the commonly in use American examples of today, as it sees and makes use of everything as writing. This is neither "the world as text" nor "the text as world" or today's rather fundamentalist and curiously Puritan conception of a "material word" on the page, with the attendant "sacredness of the book, the text," but something blasphemous (Melville to Hawthorne, on completing Moby Dick: "I have written a wicked book and am as clean as the Lamb")- --that is, that the world is alive with writings which are moving and changing at every moment, and themselves exist on living beings as well as on insentient "materials." (Melville also writes to Hawthorne, that the very hand which lifts now the pen that it has just written with, is not the same hand that just formed the last completed letter of script, and will not be the same as the one that writes the

next--)

Tattoos, scrimshaw, the Scarlet Letter, the letters of the words of an unknown language carved into the black rock of an island, (in Pym; Robert Smithson wrote of these as "perfect proto Earthwords" for a new art criticism")--the disappearing inks and concealed treasure maps, the Goldbug and its revelations--as well as the "readings" of Nature by Thoreau and Emerson, and the observations as signs in turn of the "Leaves of Grass" which are the tongues of the sleepers below ground, and, beyond that, "the untold, the unwritten war" that "Will Never Be Written in the Books" of Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson which form the kind of private language which she uses to "but cross the room and be in the Spice Islands" (the continual voyage theme)--all of these
are writings which extend writing far beyond the "normaliiizing" conventions
of the limits of the page--

This vision of a language which is continually in movement, continually changing, concealing itself, reappearing, being thrown overboard, or bobbing
about as the carved coffin bearing the absent Queequeg's script and the sole
survivor and author to be of the tale of the late Pequod--is itself from a period in which the American language was in flux, not yet standardized and
fixed into the defined and set stone of Webster's. A chaos in spelling, punctuation and grammar was perfectly acceptable, as were the wildly varying
degrees of abilities of readers to decipher the riot of signs and symbols running amok all around them, and so was a sense of writing as something alive and and unfixed, nomadic and tending, like Art Brut and the addict's fugitive Jargons, towards an anarchy and "Civil Disobedience" which have become increasingly tamed, toned down and timid.

For example, consider that today, a work of appropriation in a conceptual sense is proffered as that of "unoriginality, copying" and the "author" thus
no longer "exists" except as a functionary, a filer of data, a sorter of files. This is precisely the work which Bartleby is assigned to, and which he one day simply decides that he would "prefer not to" do anymore.

Bartleby's act of Disobedience he pays for by being incarcerated in the tombs, there to die, refusing all the while to acept anything offered out of
a sense of obligation by the employer who had put him there in the first place, as a last resort against homelessness.

In a peculiar way, may one not say that Bartleby is a kind of "political prisoner," (civil disobediance since 9/11 carrying much heavier potential penalties) in the sense that he will no longer carry out the contemporary (today's) idea of what it means to be an author-cum-death-of-the-author? Instead, he would "prefer not to" be a writer who writes as the death of the
author as it exists in the conceptual formulation of copyist and filer, even
if rejecting this method of writing-as-the-death-of-the-author means the loss of his freedom, and following that, of his life.

In short, Bartleby would "prefer not to" BE a "death-of-the-author-author" but instead simply to die.

here are some examples of a few of the possiblities themselves so myriad and
ever expanding of the little i suggest in the above

Conceptual Poetry and its Others
UA Poetry Center
May 29-31, 2008
David-Baptiste Chirot<
http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html

David-Baptiste Chirot: "Waterboarding &
Poetry"<http://www.wordforword.info/vol13/dbc.htm>
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptite Chirot <http://www.kaurab.com/english/books/guantanamo.html
*
*No**
KAURAB Translation Site

David-Baptiste Chirot
El Colonel's Composition Book

http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html

20080530 David-Baptiste Chirot

http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html

El Colonel wakes up from dreaming

1. [PDF<
*http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB.2NXNyoA;_ylu=X3oDMTByZWgwN285BHNlYwNzcgRwb3MDMQRjb2xvA3NrMQR2dGlkAw--/SIG=11rat3ean/EXP=1225653446/**http%3a//www.dusie.org/ElColonelsmile.pdf*

] developing poetic ideas <http://www.dusie.org/ElColonelsmile.pdf>
3647k - Adobe PDF - View as
html<
*http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB_GNXNyoA/SIG=16nm69t56/EXP=1225653446/**http%3a//66.218.69.11/search/cache%3fei=UTF-8%26p=el%2bcolonel%2bsmiles%26fr=ytff1-divx%26u=www.dusie.org/ElColonelsmile.pdf%26w=el%2bcolonel%2bcolonels%2bsmiles%26d=XMYTYULURrCT%26icp=1%26.intl=us*

**El* *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel* *smiles*.*
*Pleasure birds fly in exotic jungles, among tableaux of hacked and *...**
*www.*dusie.org*/ElColonelsmile.pdf*

On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <[redacted] wrote:

*Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are masterpieces made mostly of quotations, the writer's own thoughts weaving around them.*

Translation, if properly understood as the creation of parallel meta-texts
rather than as copies, is a genre of appropriation. W. Benjamin's "ideal language" -which is his concept of what translation involves- is essentially a hypertext composed entirely of appropriated texts.

Ciao,

Murat

↑ Index

24. blacksox
Poem-N-the-Vote-Out
Sun 2 Nov 2008

1st Tuesdays @
The Daily Grind
3060 S.R. 436 Suite 100
APOPKA, FL 32703
[redacted]

Featuring
Amy Watkins
Amy Watkins writes poems in pencil on a 4X6 notepad at 5 oâ€™clock in the morning with only her dog for company. Some of those poems have recently been published in Bayou, Apalachee Review and The Louisville Review, as well as a new anthology of writing about menstruation titled Women. Period. She graduated from Spalding Universityâ€™s brief residency MFA in Writing program, where she wrote a still-homeless book-length manuscript and a very long critical paper on Pablo Neruda and James Wright. She lives in Winter Park, with her husband and daughter, and pays the bills by writing marketing materials for AAA. She doesnâ€™t dance. She doesnâ€™t play favorites. And she doesnâ€™t turn down free drinks.

November 4 @ 7:30 pm

Hosted By Russ Golata
[redacted] [redacted]

A special evening with Amy Watkins
Electing an Outrageous open Mic,

Poem-N-The-Vote-Out

Thanks Russ

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25. eric unger
poetry & prints #3
Sun 2 Nov 2008

POETRY READING
at SPUDNIK PRESS
new location
1821 W Hubbard, Suite 308, Chicago, IL 60622

POETRY & PRINTS #3

Saturday, Nov. 15th
8pm
FREE; Poetry collections & broadsides will be available to help support the artists.

Poetry and Prints is an ongoing collaboration between Spudnik Press and House Press. It is a series of approachable, unpretentious, and progressive poetry readings combined with visual art and live music in a way that cultivates interesting and meaningful interactions among artists working in different disciplines, and our community.

Hot Whiskey Press was a contributor in the past, but recently relocated to Prague.

Poets:
Melissa Severin, Chicago, IL
Roberto Harrison, Milwaukee, WI
Aaron Lowinger, Buffalo, NY

Music:
The Scott Tuma and Mike Weis Duo

Prints: "Not Recent Work", by Angee Lennard, Director of Spudnik Press. Angee will be going to go out on a limb and showing her own work. She'll be putting together an installation of older projects as a stepping stone to creating some new work.

Melissa Severin earned her MFA in Poetry from New England College and is managing editor for Switchback Books. Her poems are forthcoming or have appeared in Moonlit, The Cultural Society, Ectoplasmic Necropolis, and Sawbuck. Brute Fact, her first chapbook, is available from dancing girl press.

Roberto Harrison's most recent publications include Counter Daemons (Litmus, 2006), Os (subpress, 2006), and Elemental Song (Answer Tag Home Press, 2006). He edits Crayon with Andrew Levy, and the Bronze Skull Press chapbook series. He lives in Milwaukee, where he hosts the Enemy Rumor reading series.

A collection of his journal entries and drawings, Ineffable Isthmus, was shown at Woodland Pattern in the winter of 2007/2008.

"All poetics is local," writes Michael Kelleher in response to Aaron Lowinger's Front Park poems. From Buffalo's Psych Ward Flats he writes at the ecstasy of despair and the irony of joy. Recent author of chapbook Open Night Poems, about which Michael Basinski exclaims "The poet is in love and singing it poetry and finds all the silly and stupid and mundane things terrific! And finds all the important and special unique love things terrific! And terrific they are and the mind wanderings and celebration of imagination terrific and taxi cabs! And corn! And etc. of the city and as Bard of Buffalo!!"

--
http://www.spudnikpress.com
http://housepress.blogspot.com

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26. Mathias Svalina

Announcing the First Issue of The Home Video Review of Books

Sun 2 Nov 2008

The Home Video Review of Books
Volume 1, Issue 1

www.thehomevideoreviewofbooks.blogspot.com

In this Issue:

Reviews of:

Kristi Maxwell's Realm Sixty-Four
Eugene Ostashevsky's The Life and Opinions of DJ Spinoza
Alex Lemon's Hallelujah Blackout
Abraham Smith's Whim Man Mammon
Anselm Berrigan's Have a Good One
Selah Saterstrom's The Meat and Spirit Plan
Jay Wright's Polynomials and Pollen
Danielle Pafunda's My Zorba
Tisa Bryant's Unexplained Presence
K. Silem Mohammad's Breathalyzer
Jasper Bernes' Starsdown
Rauan Klassnik's Holy Land

Editors:
Julia Cohen & Mathias Svalina

Staff Reviewers:
Stephanie Sherman, Ken Rumble, Jon Pack, Jayna Maleri

The Home Video Review of Books

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27. steve russell

Re: appropriative poetics: genealogy/history?

Sun 2 Nov 2008

---

appropproprian/ provocative within
> the capitalist
> definition of appropriation

as though someone owns the means of production --

interesting/ confusing...

--- On Sat, 11/1/08, Murat Nemet-Nejat <[redacted]> wrote:

> From: Murat Nemet-Nejat <muratprovocative within
> the capitalist
> definition of appropriation as ownership; but,
[redacted]>
> Subject: Re: appropriative poetics: genealogy/history?
> To: [redacted]
> Date: Saturday, November 1, 2008, 1:48 PM
> Wystan,
>
> For Petrarch, who might be considered the inventor of
> modernism, I am
> paraphrasing, desire for fame is the last infirmity of the
> poetic mind. What
> is fame but an anticipation of the idea of property
> residing in a single
> individual. The implication is that the poet owns his (in
> Pertrarch's time a
> man) poem.
>
> When I am defending the idea of a poem belonging, through
> , to
> a whole community, I may be critical or > simultaneously, I am pointing
> that the other meaning of appropriation -which completely
> negates the
> "contemporary" one- has been the practice

> geographically much more wide and
> historically for a much longer period of time.
>
> Ciao,
>
> Murat
>
>
> On Sat, Nov 1, 2008 at 8:01 AM, Wystan Curnow
> <[redacted]>wrote:
>
> > Murat, Tom, Barry, David,
> > As we are seeing
> "appropriation"'s precursors are varied
> > and commonplace, to the extent that
> > the term itself appears reductive--Chaucer's only
> 'a great appropriator' if
> > his practice is presumed to be informed by a modern
> idea (and its attention
> > laws and prohibitions)of authorship.
> > I am more interested in the varieties
> of contemporary
> > 'appropriation' --it seems such a dumbly
> provocative term, so post-modern
> > fer crissakes--which is the way Murat's remarks
> about recent 'attacks on
> > authorship and orginality' are pointed. The value
> of a geneology of
> > appropriation, or a pre-history of authorship seems to
> be that it may help
> > generate a typology of current practices and
> possibilities in which re-use,
> > refried, is understood as more like the norm than the
> exception.
> > Wystan
> >
> >
> >
> > _____
> > From: Poetics List (UPenn, UB)
> [[redacted]] On Behalf Of
> > Murat Nemet-Nejat [[redacted]]

> > Sent: Saturday, 1 November 2008 8:44 a.m.
> > To: [redacted]
> > Subject: Re: appropriative poetics: genealogy/history?
> >
> > Tom, Barry, David,
> >
> > Appropriation is the basic Medieval mode of writing,
> either, as Barry says,
> > citation being the prevalent trope of writing or as
> outright appropriation.
> > Chaucer is the great appropriator in English
> literature. Troylus and
> > Cresyda
> > is for all purposes, with some changes, of
> Boccaccio's Philostrato, without
> > Chaucer ackknowledging it as such. This does not mean
> that he was being
> > dishonest or propagating a hoax, simply that that was
> a natural Medieval
> > writing process. A number of Chaucer's earlier
> works (the titles escape me
> > now) start with a dream passage, introducing or
> framing the narrative which
> > will follow. This was a common Medieval trope. A
> number of times, Chaucer
> > lifts his dream passages from French examples.
> >
> > To understand the process better, it might be helpful
> to look at Medieval
> > Cathedrals, masterpieces with no named architects. The
> whole construct is
> > seen as a communal activity, something beyond the
> individual or authorship.
> > The same ethos, an ethos of poetics, applies to
> writing also. Ruskin
> > understood this. I think it is the source of his
> modernity. When David,
> > Kent
> > Johnson, myself and a few others, in various ways,
> attack the notion of
> > originality or authorship, elevating the editor, the
> translator, the

> > anthologist, the creator of hoaxes, the heteronymous
> author, the hypertext
> > to a central position, replacing these tropes for the
> figure of the "poet,"
> > they are actually trying to go back to the same
> Medieval view of authorship
> > and creation. Recently, Jerome Rothenberg and I had a
> conversation where we
> > discussed the concept of the anthology being the ideal
> form of a sacred
> > text. That discusion also, I believe, were along the
> same lines.
> >
> > Though in the 17th century the idea of the individual
> author was already
> > present, one can see in certain authors the earlier
> prominence of citation
> > still in full swing. One can cite three works along
> these lines where
> > appropriations are integral to the text: Burton's
> *The Anatomy of
> > Melancholy
> > *, Browne's "Urn Buryals,"
> Montaigne's *Essays*.
> >
> > If I remember correctly, Swift's *The Tale of the
> Tub* parodies the same
> > style of appropriation in its person; nevertheless, in
> this parody the
> > earlier style is still in full force. In English
> Literature, I think
> > Johnson
> > and Pope give a "temporarily fatal blow" to
> the process mocking its
> > rube-like primitiveness (even Shakespeare could not
> escape the opprobrium)
> > and elevating originality to a poetic ideal.
> >
> > Ciao,
> >
> > Murat
> >

> >
> > On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange
> <[redacted]> wrote:
> >
> > > hi all,
> > >
> > > catherine daly and mark weiss were looking for
> some clarification on
> > > my question regarding a possible genealogy or
> history of appropriative
> > > writing. first off, and thanks to those who
> provided 20th-century
> > > examples but yes i'm really looking for
> precedents prior to dada and
> > > high modernism.
> > >
> > > as far as defining terms, i really do have in
> mind mostly what mark
> > > says, substantive if not wholesale incorporation
> of an other('s) text,
> > > however identified or not, into one's own. so
> i'm less interested in,
> > > say, the rhapsode as song-stitcher of a
> people's tales; or as dave
> > > chirot points to among his many great
> suggestions, the renaissance
> > > notion of imitation or authority through citation
> of others rather
> > > than through originality; or citation as example,
> through which, as
> > > dave points out, many pre-socratic, sapphic etc
> fragments found their
> > > sole survival; or translation, which still in
> most cases wants to
> > > preserve and remain faithful to the original
> author's intent...
> > >
> > > and so as to catherine's "appropriation
> how/why," precisely. i'm
> > > looking to a genealogy of appropriative poetics
> in part to
> > > differentiate poets' means, intents, motives

> etc for doing so in the
> > > first place. so for example, 1) tzara says make a
> dada poem by tearing
> > > up a newspaper and arranging the strips
> you've pulled from a hat; 2)
> > > pound, reznikoff, rukeyser pull documents from
> the historical and
> > > legal records to include in their poems; 3) cage
> reads thru joyce,
> > > thoreau, etc and creates mesostics from their
> words. clearly in each
> > > case the authors have different motivations for
> these appropriative
> > > acts and i'd like to try to map out the
> field, including precedents
> > > for this kind of activity.
> > >
> > > additional suggestions and discussion welcome...
> > >
> > > thanks,
> > > tom orange
> > >
> accept all posts. Check
> > guidelines
> > >
> >
> all posts. Check guidelines
> all posts. Check guidelines
> >
>

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28. David Chirot

Re: appropriative poetics: genealogy/history?

Sun 2 Nov 2008

Dear Murat--

Many thanks for your response.

First--
Spicer's work, like a series i've done--is "After"--which is to say--not a translation.

I do not know really, but as far as I am aware, the Spicer "After Lorca" aren't translations at all, nor are my "After Rimbaud's Illuminations"-- nor would be Yasusada's "After Spicer"--

they are works which are inspired by aspects of the originals, with which one lives intensely for a period of time, whether themselves (originals) as in fact already translations, or one's own readings in the originals, without having the desire to translate them, but rather use them as a means to show one's love, respect, thanks, to the other poet, and at the same time, launch what one has been inspired by into the trajectories of one's own work, life, spirit etc--

I agree with you about the form of translation which Benjamin writes of. My point is that in thing as complex and myriad faceted--or hydra headed!--as translation and appropriation, rather than decide on solely one approach at the expense of investigating several or many as possible of the others, is to in a sense make too narrow an aperture for, my one so put it, "Illumination."

Translations can lie as easily as any other form of writing--a translator knows the correct meaning, and, not liking it, as it does not fit in with the "message"which the translator wants the text to bear--ignores that and instead chooses another word, set of words, phrases, etc--and so alters completely the meaning of the original.

As in the kinds of commentaries and reserachs to which Barry alluded, i've spent eons digging about in various series of translations, footnotes, commentaries, old dictionaries and so forth, on the trail of finding out not so much what actually is or is not the "original" meaning --of a poem, word, sign--but to have better understanding, still all too small a one, of how through time and across various manipulations, revisions, commentaries, controversies and theses, a poem, a line, a word may have been treated or mis- or dis-treated---via translation.

A great deal of the "information" that is transmitted around the world is made up of deliberately dis-translated texts, speeches, sound bytes--in order to foment strife, or to promote various forms of insidious illusions in order to create fear and hate.

The same may easily be done with appropriation--in my first letter i put forth some of the uncountable reasons that are positive and why i use such methods myself and study the works of others who do.

A very good way to study appropriation and also various methods of translation is via collage, forms of montage as serial panels (which in painting is very ancient method)--and also simply collecting the things one finds on a walk and making an arrangement of more of these.

Immediately one sees how much may be changed, and so radically, by a few simple shifts in the order of things, or which elements are contingent to others, which dropped out, which cropped and so on--

Using not all that many images and torn fotos, words, letters, one may create a series which is a form of cinema-- or, on a single page, may take the form of a one page movie--a simultaneously presented series which one "sees" and "reads" not linearly, but as a series of linked associations, leaps and intuitions.

The reason that being aware of as many ways as one can of how these methods are used is that they do not apply "simply to art and poetry," but as well to the way in which the world one lives in is constructed. The "reality" one is offered via texts, screens, sound, images, video,film, signs on the street, is already a series on a gigantic scale of cut-ups, edits, montages, collages, dis and regular translations, faked and real events and texts, images and runaway hearsay and rumor spread at instant speeds across the world, involving in next to no time at all millions of people.

At every step of the way one is "hailed," to use Althusser's term--(and quite literally on our street where step someone is hailing you--with dope or sex,or a person'd sure could use a smoke or some change or simply to tell you about the demons that are possessing them--or the Lord--or ghosts--or the Blues--

As a writer, "intrepid reporter," painter, collage maker-for me---all these are elements, materials, and they arrive continually. Among the aspects which are endlessly interesting are the ways in which words are used to make use of other people--and at the same time have them think that this is not so. Of course, in listening and paying attention, one oneself is making use of whatever comes along! To me what are ceaselessly amazing are the paradoxes of events, words, signs, images--how if one looks and listens from one vantage, things appear to be one way--and then to shift the head slightly to the left--and see and hear how things then appear and are heard. And to continue doing so--toh get a smal sense of how much can be chnaged by just the smallest shifts--

Why is it that there must be one single way to view things? From each person one may hear or not a differing reason why they have chosen to believe in one particular way as opposed to or another. This happens with oneself--one begins to find out how many things one had taken as truths which are and were not so at all. And if one sought the reason why at some point one had taken them to be so--all too often it turned out to be something far more arbitrary than expected! A lot of the time one is basically unlearning a great deal of the nonsense one has in one's head.

Now, if one begins with a certain idea in mind of a doctrine of the methods one is using--then one may develop a blind spot to those things which do not fit the

pattern, nor "back up" one's point of view, which is to be as faithful as possible to the methodology which one believes in.

it is mysterious beyond measure how many things that people criticize fiction readers for--the willing suspension of disbelief--they themselves accept without question from so and so or such and such, as though coming from them it must be true.

In a sense, this method of beginning from the point of view of one doctrine only is a way to predetermine an outcome of the direction in which one is going with what one is working with. One arrives where one expected, and so this proves that if one sets others out on this way they also will. According to so and so who first perfected the method, of course.

The problem is some people are not that good at following directions and others could care less and improvise along the way and others still yet violently oppose so and so who drew up the map.

This is why one finds the endless series of commentaries and footnotes, disputes and controversies--al those supplemental elements which multiply the one orginal point of view--via all sorts of mistakes, miscues, missed turns and out right oppostion.

This is still the approach of a kind of single-subject author. Why not, then, begin instead from a non-doctrine or methodology and simply begin to examine in different modes of writing and in the voices and images of differeing beings within or that one knows via observation--and so to travel into this other way--unknown as yet--to see where it may be going?

One may improvise, act the part--use whatever way one likes--

In a way, over the letters i've written here, one may see that several series of points of view appear--and several voices enter in--in order to keep the way open, the movement continuing--

If one is not "one author"--but many, and none of them necessarily stable, fixed, either, but each one having themselves many within them--

Many things one may never have imagined, nor been able to express as well at all as this found article one could never have imagined-- these found things--words, images, articles, clips--which one appropriates--to stand for themselves--in this flow of voices, writings--images-- open to things again that are uncanny--perhaps familiar and at the same time unknown--or perhaps entirely new, though with stil some odd hint of a previous non encounter deja vu occurring in the background, like the humming of a fly in a room on the other side of a screen with holes torn in it--

At one moment to be a Benjaminian translator, at the next to say one is an agent of some agency, MEMRI, or the like , which is going to set about dis-translating the same piece of writing.

After all, mutiny may occur aboard the ship--and the captain be overthrown--and so another method introduced--piratical--or peaceful--or simply partying--

Appropriation does not only have to do with the taking of land, of possessions, of ideas, of a culture--but also of the soul of a being--"possession" is not only 9 tenths of the law--but a form of "spiritual possession"--to seize upon the spirit of a being and suck it out--to take a foto and steal it--or like my Mohawk in-law, to know the if one heard her voice on the phone, that meant the person who was not there listening would be a spirit stealing her soul--so never to use the telephone--or have a foto taken--or sign any documents--

this is the fugitive aspect of words which change continually that Burroughs writes or, or the element of Art Brut so admired by Dubuffet--that Smithson writes of with "an artist's glance"--being able to make a work which is not an object to be possessed--

There are elements and aspects of writing, of "art" that do not want to be known, don't care to be--possessed--do not want to be named--

And yet to exist--

to have lives of their own outside --

so many lives lived in an instant and one is forced into a strait jacket of words--

to have a freedom of that life's own--
without anyone or anything "liberating " it--

Sometimes it is not that one "misread" something--but that one read it all too well--

(and perhaps wants or wanted no part of it--)

actaully here ia little parable that is interesting:

i read of a baseball player who early in the season was traded from one team to another, "for a player to be named later."

eventually, "later" came, nearing the trading deadline late in the season-- and who would be sent to the other team as the player to be named later--

why, none other than the same player who had been traded away!

the only time in baseball history that a trade indisputably worked out to being "equal" for the team making the trade-

an interesting event--to be traded for oneself!

as yogi berra, the great hall of fame catcher, 3 time MVP, former yankee manager and famous American improvisationsalist on the mother tongue told the graduating class of a college in his native new jersey--

when you come to a fork in the road--take it!

which is what one essays to do in examing these questions-- take care at the fork in the road and the fork in the tongue! and listen closely and learn--

On Sat, Nov 1, 2008 at 9:56 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *David,*
>
> *Just a quick response to your post before I read it more carefully and comment on it in greater detail later:*
> *I understand very well your seeing the possibility of exploitation within the idea of appropriation. There is no question historically that has happened often enough, erasing the "original" in the process.*
>
> *I am referring to something quite different. Do not forget that in his matrix of "translation" and "ideal language" Benjamin sees translation as a "loose gown" or a collection of shards/fragments. Dissolution, particularly of a close system, is at the heart of his concept of tramnslation. In *After*
> *Lorca** Spicer picks that aspect of Benjamin's thought. (I have an essay exactly on that relation between Benjamin and Spicer that can be found on line in Lucas's Cypherjournal website.*
>
> *On the other hand, I do believe that every translation, in my sense of the word, starts with a "misreading" which cracks open the original by fragmenting it. The target language also must "misread" itself cracking itself open. This way both languages undergo transformations, creating a synthesis by joining in the space of ideal language,*
>
> *What translation does is to explore, crack open *latent* possibilities in both languages which the close system of each suppresses. Translation becomes a linguistic act of liberation. Here is the translation paradox: a translation misreads, but must/can never lie about the original. Misreadings*
> *will only reveal, liberate what is inherent in them. That is how they become*
> *the very reverse of exploitation.*
>
> *"Translation is foreignness in a language bending to contain its weight."*
>
> *Ciao,*
>
> *Murat*

On Sat, Nov 1, 2008 at 5:11 PM, David Chirot <[redacted]>
wrote:

In a note regarding the appended glossary at the book's end, William S
Burroughs in his Introduction to Junkie (1953) writes: "A final
glossary,
therefore, may not be made of words whose intentions are fugitive."

One aspect of both translation and appropriation is precisely that what
is
done with the original text is NOT to copy, as Murat notes, but indeed to
create meta-narratives of and/or with/for them, and not necessarily
parallel
ones, either.

This last point, for me at any rate, is important to keep in mind, for in
examing the questions of translations and appropriations, one needs to
remain aware of the possiblities for these to be used in ways which,
while
being "camouflaged" perhaps as "artistic," may instead be directed in
more
sinister directions. As usual, there are a good many more than "two
sides
to a story," and it is in fact this very potentiality, these many
possiblities, and the uncertainty principle in regards to which are being
activated--that makes the activity of working with as well as studying
such
materials a more complex and subtly varieagted one than may at first be
supposed.

For example, in referring to Walter Benjamin and his "Arcades Project,"
Murat notes Benjamin's envisioning a work made entirely of quotations,
which
would be an aspect of the philosopher's conception of an "ideal
language."

To open some of the myraid possiblities in any given moment in the
act/work
of apprropriation and/or translation, let's use for a few moments the
point
of view of Burroughs' words whose intentions are fugitive.

The figure of "Benjamin's Baudelaire," which has become a more familiar
and
preferred "Baudelaire" for many English speaking readers than the actual
(so
to speak) Baudelaire and his actual works, is a "living example" of this

form of "ideal language" functioning in the direction of a totalizing system, in which the "colonization" of the past is carried out in order to draw from it the indications of the immediate or eventual triumph of the translator/appropriator's ideology/theology/theory of preference. That is, one amasses and arranges the objects and quotations of the past in such a way as to become the accurate predictors of a future envisioned via rear projection and reverse engineering. Thus, perhaps, a new form of astrology may be created as well as "theses on history."

One might look at this from the point of view of a language "whose intentions are fugitive" and recognize in this "ideal language" the dream of an entropic steady state of "security" in all senses of the word, in which the desire for a homogeneity is realized.

One may examine both translations and appropriations in terms of what frame the translator/appropriator is working to insert the "original" work into. That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a from of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal language" and the culture which it is participating in the formation of. To "argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of "evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection, a body of work, accrue and accumulate and so build from within the un-ideal original the structure of its "meta-narrative," a new and ideal shining City

from out of the shell of the old, to paraphrase the IWW slogan.

At a certain level then, what is sought for via such aspects of translations and/or appropriations is to produce works which are in conformity with the standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."

The underlying impetus of this might be thought of as the resistance to the uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanscapes, setting out on the long patrols of the derive , scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For

today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers aboard, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobblings of roughly smacked together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the Atlantic, the Indian or Pacific Oceans.
(I recently came across an advertisement trumpeting the latest edition of an old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as

having yet a value as a guidebook to the areas it concerns!)

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for Lautreamont's Chants de Maldoror are constructed with vast swathes of pure plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of Moby Dick, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

I noted before that there is a relationship--as there is in Moby Dick--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the audience as well and in turn the critics, who provide reviews, commentaries, blurbs, hatchet jobs and fawning notes of introduction for some favorite of theirs whom they wish to promote in the role of a kind of "private agent." This dispersal of the "writer" through so many roles in turn begins to generate ever more series of meta-writers, meta-dramas, meta-commentaries until one has what is basically the long glorious history of the productions of Shakespeare's Richard the Third and their myriad spinoffs, including Johnny Rotten copying Laurence Olivier's Richard in the film version for his creation of the character and existence as a performer on stage of--Johnny Rotten, who in his turn is ranting and attacking the Queen.

This theatricality of a writing which makes use of appropriations and translations (including invented ones) means that the "author" does not "die" but instead becomes an actor, in which the presence of other voices begins to issue through the throat and the writing of "some one else" to come from the hands. The actor whom is the role that the writer has become, speaks lines which are--whose?--The writer's? the actor's? the role's? And out of these emerges a writing which is a fiction which is at the same time real, or a reality which is fictional, and al the while is performing an activity which is a writing, a gestural, visceral, sonic and

visual action writing which may in fact exist "nowhere at all" but as the non-writings of a non-writer who regards thinking and writing as the same,
just as imagined writing may exist in a sphere in which it has no need of being "written down," as it enjoys in fact the freedom of it's not existing
on the page, but in the "else wheres.".

When Bartleby says "I would prefer not to" and instead stands staring at the
blank view through his window of a very close pressed wall of the building
opposite--is it into these elsewheres that his writing now is being done?

So it is that a personage like my "El Colonel" and Spicer's Lorca, and Yasusada's Spicer as well as the Yasusada created by the reader out of the
accoutrements that are provided for the acting out of the role--so it is that these "non-existent" writers mingle with actual writers who are actually dead, in a theater in which ghosts are lovers and fictional non-ghosts consort with ghosts and the action of the writing is THE LIVING
of that being that one is to think of as either "the author" or "the death
of the author author." For it is not death, but dispersal across, through,
within, and away from writing itself that is the action of the being formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with it, that outside which now and then bumps into him or her, and then, after
a
bit, takes off again. Or an outside which is found, hidden in plain site/sight/cite all around one, that writing which is continually alive and
changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls
it, "the artist's glance," which can be a work as real as any object, yet not exist except in the time and the "art of looking" of the artist. For once it becomes an object, then the artist is "signing over" the time and art of looking as a possesion in which someone else "owns the art" and in a
subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of
the author, a being tied down by legal contracts to a name, an identity

*card
number, an address, a telephone, a place and status within such and such
community of other authors.*

*It is this death which a writer may well choose to "prefer not to" be
part
of, and so find in a "fugitive" existence the ever chaning words and
lines
of a lexicon which cannot be fixed, nor colonized, nor turned into yet
another copyrighted name plated representation of themselves, all ready
to
charge off to court to protect a name attached to a function which they
may
at the same time profess to desire the death of.*

*President Reagan, the Great Communicator, was in his own way an
interesting example of a collector of quotations with an ear and eye to
creating his own form of "ideal language," one which has proved to be one
of
the most radical in its effects of modern times. Reagan loved
quotations,
and his bedside reading consisted of a single colossal tome of nothing
but
quotations, organized for use on any occasion imaginable and many , one
imagines, not yet imagined, but that one should be prepared for, after
all,
as The Great Communicator.*

*Having been an actor, a president of the Screen Actors Guild, and a long
time pitchman for Westinghouse and GE, as well as a radio announcer and
tv
celebrity both as actor and advertiser, Reagan had no problem at all
memorizing hunks of quotations, plagiarized and appropriated lines and
bits
of speeches, and "was never at a loss for words," a favorite technique
being to tell some ancient joke or story "as though for the first time,"
so
that it's being a quotation was not even noticed. In this way, he
appeared
to be an alert and quick-on-his-feet-thinker though in fact he was just
pulling rabbits out of his well stocked hat.*

*Reagan's cheerful attitude to taking away the meanings of lines and
replacing them with the same words, only now heard as his own, reached a
moment of triumph in his appropriating the anti-Vietnam War song "Born in
the USA' as his own campaign song in 1984. Suddenly, the verses
disappeared
and all one really heard were those endlessly repeated choruses of "Born*

*in
the USA, Born in the USA" as though that was all that mattered. And in
cynical way, he was right--after all the song was made for a movie and
appeared long after the actual War, so how it could literally be "an
anti-Vietnam War song?" Reagan's appropriation in a sense exposed the
song's appropriation of the emotions of another time and another person,
and
so the Reagan version had as much "validity" as the original did. And, it
being a song for a movie, who better to make use of it than an old movie
actor, one who had actually appeared in war movies, if not the actual
war,
unlike the song's author, who had done neither.*

*And Reagan even quoted in Russian, with translation--the famous "trust
but
verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev."
At
one point, in a pure unadulterated paroxysm of patriotism, he forgot
himself
and recounted his "war memories"--actually scenes from a war film he had
played in. In a sense, to show the "reality" of his emotions, he was
"quoting from memory" a "real war scene" in which he had acted
competently
enough to convince himself that he had actually been in the war. In this
way, quoting from his roles allowed him to create a non-existent
biography
which al the same was "documented on celluloid," that could be edited
into
various versions of his official "biopic."*

*In Poe's brief "sketch" written to accompany an illustrated plate,
entitled
"Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in
America" as already a "Mourning on the Wissihicon)--a traveller takes a
jaunt down the Wissihicaon and discovers unexpectedly, so close to the
metropolis of Philadelphia, a wild and savage remnant of an America
already
thought to be long past, and but the figments and shards of a former
dream.
He sees an Indian in a wild overgrowth of unspoiled natural landscape,
and
as he drifts by the dramatic scene, there even appears a a magnificent
and
authentic American deer--a sort of proto--"Deer Hunter" moment in which
the
marvelling traveler is confirmed in his belief that at last he has found
the
old, the real America, of the wilderness and "savages," and the untamed*

*wild
life and untrimmed flora of his "native land."*

*Yet, the traveller later learns, all of this has been an elaborate
and beautifully staged simulacra, for a wealthy Englishman has purchased the
former Colonial landscape, and populated it with a servant dressed and made
up as an Indian, let the flora go carelessly to seed, and provide the whole
as a topping to the cake, a domesticated deer who is able to pose as a wild
one for the passersby of a Sunday. Already a "quotation" of what had been
a
stock vision of the "old America" in all its "savage splendour" has replaced
the original with a copy which "outshines" as it were not only the long
vanished original, but has also made, on is certain, the old real estate
greatly increase in value by looking so like what it had replaced in terms
of what had been thought to be along lost memory with a Brand new and vivid
recreation posing as indeed "the reality of today."*

*Poe's Englishman thus has accomplished already the creating of an
"ideal language and landscape" made entirely of quotations, and for Poe, the
"mourning" in this "morning" is that the morning is in a sense not yet over
with and it has already been replaced by a quotation of itself, which will
"outlive" the former and so in a sense give cause, if one recalls it at all,
a "mourning" for the "morning on the Wissihicon which now no longer exists
except as indeed an ideal language and landscape "in quotation."*

*The further "mourning" is that the English, who had been the former and for
a while defeated Colonial Power, have now wrested away what had been known
of as an "American original" and turned it into an English owned and
recolonized landscape preserved as a copy of the vanished original.*

*At the time that Poe began writing, ruins were all the rage, due in good
part to Gothic and Romantic literature from Europe--the kind of literature
and ruins Benjamin was later to write his now famous unpublished thesis*

on.
Americans were in a state of anxiety, as their country seemingly had produced no "real ruins." Poe--who had attended school five years abroad in Scotland--had seen "real ruins" and as he replied to one critic who accused him of writing in the manner of the Germans of the time--"Terror is not of Germany, but of the soul." Having witnessed the decomposition and descent into ruins via disease of his dying mother, dying older brother and then dying wife, Poe realized that the the lack of "real ruins" are, like Emerson's Nature--"the blank and ruin we see in Nature is within our eye"--is not a lack at all but instead the blindness to what is in front of one--the decomposition and decay at the core of being, no matter how "new."

In his "Philosophy of Composition," Poe constructs an impeccably rational method by which he has gone about composing his poem "The Raven." No "romantic ruins" or frenzy inspired him, no "inspiration," but, instead, a kind of calculating feat of engineering brought to bear on the decomposition of the very thing that has constructed the poem--the rational, the logical, the "constructive" mind. The use of quotation passes from humans to a bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a bird, a mechanical bird whose cries are repeated by virtue of a timing mechanism triggered by the last lines of the verse preceding its next outburst. Or they may indeed be those of a "real bird," "quoting" "nevermore," a phrase which plunges the student in the poem into one of those ever deepening and decomposing morasses of the soul which Poe depicts also in the guise of decomposing bodies and languages also, which devolve into black birds' cries (perhaps "quothing the Raven" itself--??!!) as in The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages whose words change their meanings frequently not only in time--from week to week or day to day if need be-- but also vary from place to place along the

trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of" communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile hunters continually be led round and round in circles, deciphering non-signs as signs and elaborate scrawls as "lucid notations" of a "lost language" or of a "new language" which they alone will become the possessors of the secrets of, the sole appropriators and translators of, the alpha and omega of a literature which now is thought to "belong to history and civilization" and which instead is simply an empty wooden horse, a decoy duck, while somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wyston Curnow's question re a genealogy of the appropriation use of today--

the issue of appropriation, as noted, begins to change with the introduction and spread of copyright laws, as with the acceleration of the production of copies in themselves--
Benjamin formulates his questions re "The Work of Art in the Age of Mechanical Reproduction" close to a hundred years after Poe has begun doing so. Hawthorne, writing in the 1840's roughly, in The House of Seven Gables, already has as a major figure a Daguerreotypist who provides, along with the

*narrator, commentaries on the art of the photograph in comparison with that
of painting--that is, in terms of their status as not solely copies of
persons and scenes, but also as methods directed towards revealing what is
otherwise hidden to the eye of an observer. The "composition" of a
daguerreotype then, becomes a form of decomposition of not only a painted
image, but as well of the "image of the person" themselves--"revealing"
aspects hidden not only to others but also perhaps to themselves. As a
"reversed mirror image" in a sense, it gives an oddly "corrected" image of
that image which one had previously supposed one was seeing as others do.*

*The very decomposition of the House itself becomes as it were a method of
"letting in more light" via the cracked and fissured surfaces, which is the
"pencil of light" with which the camera writes into existence a new method
of representing things not only singly, but serially, or, as in the famous
mirror scenes in Citizen Kane and The Lady from Shanghai--an endless series
of mirrorings of the self trapped in the light of the moment which is
turning it into the past as the figure moves before the --and into--the hall
of mirrors.*

*One might begin with an examination of many of the texts of the "Classic
American Literature" (D.H Lawrence) as the first literature to in a sense
compose via decomposition and in so doing decompose the "future" of its own
literature before it has happened. (Rather than being a deconstruction
avant la lettre, as Poe's work has furnished examinations for, it is a
decomposition of the work of time on things before they have begun to
exist.)*

*One finds that already a century and a half ago and more, there already
exist in this Classic Literature the contemporary the issues of copying,
appropriation, translations, quotations, cataloging, "secret messages,"
"messages in code," the examination of handwriting itself as a method of
literary "criticism," the centrality of the role of death, the appearance of
"intelligent machines" and "psychic communications" as a form of scientific
possibility--the ghostly, the after-effects existences, of unknown writings
and languages which haunt the forests and wildernesses, and as well are
still living among them in many vast areas, the complimentary American*

*forms
of Gigantism (Walt Whitman, Paul Bunyan, Earthworks) and the Minimalist
(Emily Dickinson)--as well as the use throughout American popular art of
the
copy of an object to represent the trade or concept for which the
object's
copy is supposed to stand. (The vast and eccentric systems of signs used
in
the US a hundred fifty years ago are basically the creation of a three
dimensional sculptural-visual poetry of incredible variety and ingenuity.
In a sense, it is a writing for persons who may not actually know how to
read--in any language--or simply in English--)*

*One of the aspects of this writing is that it in ways is more related to
Art
Brut and Burroughs' fugitive languages, than to to the more confining and
constrained of the commonly in use American examples of today, as it sees
and makes use of everything as writing. This is neither "the world as
text"
nor "the text as world" or today's rather fundamentalist and curiously
Puritan conception of a "material word" on the page, with the attendant
"sacredness of the book, the text," but something blasphemous (Melville
to
Hawthorne, on completing Moby Dick: "I have written a wicked book and
am
as clean as the Lamb")- --that is, that the world is alive with writings
which are moving and changing at every moment, and themselves exist on
living beings as well as on insentient "materials." (Melville also
writes
to Hawthorne, that the very hand which lifts now the pen that it has just
written with, is not the same hand that just formed the last completed
letter of script, and will not be the same as the one that writes the
next--)*

*Tattoos, scrimshaw, the Scarlet Letter, the letters of the words of an
unknown language carved into the black rock of an island, (in Pym;
Robert
Smithson wrote of these as "perfect proto Earthwords" for a new art
criticism")--the disappearing inks and concealed treasure maps, the
Goldbug
and its revelations--as well as the "readings" of Nature by Thoreau and
Emerson, and the observations as signs in turn of the "Leaves of Grass"
which are the tongues of the sleepers below ground, and, beyond that,
"the
untold, the unwritten war" that "Will Never Be Written in the Books" of
Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson
which form the kind of private language which she uses to "but cross the
room and be in the Spice Islands" (the continual voyage theme)--all of*

these
are writings which extend writing far beyond the "normaliiizing" conventions
of the limits of the page--

This vision of a language which is continually in movement, continually
changing, concealing itself, reappearing, being thrown overboard, or bobbing
about as the carved coffin bearing the absent Queequeg's script and the sole
survivor and author to be of the tale of the late Pequod--is itself from a
period in which the American language was in flux, not yet standardized and
fixed into the defined and set stone of Webster's. A chaos in spelling,
punctuation and grammar was perfectly acceptable, as were the wildly varying
degrees of abilities of readers to decipher the riot of signs and symbols
running amok all around them, and so was a sense of writing as something
alive and and unfixed, nomadic and tending, like Art Brut and the addict's
fugitive Jargons, towards an anarchy and "Civil Disobedience" which have
become increasingly tamed, toned down and timid.

For example, consider that today, a work of appropriation in a conceptual
sense is proffered as that of "unoriginality, copying" and the "author" thus
no longer "exists" except as a functionary, a filer of data, a sorter of
files. This is precisely the work which Bartleby is assigned to, and which
he one day simply decides that he would "prefer not to" do anymore.

Bartleby's act of Disobedience he pays for by being incarcerated in the
tombs, there to die, refusing all the while to acept anything offered out of
a sense of obligation by the employer who had put him there in the first
place, as a last resort against homelessness.

In a peculiar way, may one not say that Bartleby is a kind of "political
prisoner," (civil disobediance since 9/11 carrying much heavier potential
penalties) in the sense that he will no longer carry out the contemporary
(today's) idea of what it means to be an author-cum-death-of-the-author?
Instead, he would "prefer not to" be a writer who writes as the death of the
author as it exists in the conceptual formulation of copyist and filer, even
if rejecting this method of writing-as-the-death-of-the-author means the

loss of his freedom, and following that, of his life.

In short, Bartleby would "prefer not to" BE a
"death-of-the-author-author"
but instead simply to die.

here are some examples of a few of the possiblities themselves so myriad
and
ever expanding of the little i suggest in the above

Conceptual Poetry and its Others
UA Poetry Center
May 29-31, 2008
David-Baptiste Chirot<

http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-
others.html

David-Baptiste Chirot: "Waterboarding &
Poetry"<http://www.wordforword.info/vol13/dbc.htm>
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptite Chirot <
http://www.kaurab.com/english/books/guantanamo.html
*
*No**
KAURAB Translation Site

David-Baptiste Chirot
El Colonel's Composition Book

http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html

20080530 David-Baptiste Chirot

http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html

El Colonel wakes up from dreaming

1. *[PDF<*

http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB.2NXNyoA;_ylu=X3oDMTByZWgwN2

85BHNlYwNzcgRwb3MDMQRjb2xvA3NrMQR2dGlkAw--/SIG=11rat3ean/
*EXP=1225653446/**http%3a//www.dusie.org/ElColonelsmile.pdf*

] developing poetic ideas <http://www.dusie.org/ElColonelsmile.pdf>
3647k - Adobe PDF - View as
html<

http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB_GNXNyoA/SIG=16nm69t56/EXP=12
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%2bcolonel%2bcolonels%2bsmiles%26d=XMYTYULURrCT%26icp=1%26.intl=us

El* *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel
**smiles*.*
Pleasure birds fly in exotic jungles, among tableaux of hacked and
...
*www.*dusie.org*/ElColonelsmile.pdf*

On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <[redacted]
wrote:

*Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are*
masterpieces made mostly of quotations, the writer's own thoughts
weaving
around them.

Translation, if properly understood as the creation of parallel
meta-texts
rather than as copies, is a genre of appropriation. W. Benjamin's
"ideal
language" -which is his concept of what translation involves- is
essentially a hypertext composed entirely of appropriated texts.

Ciao,

Murat

guidelines

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29. Small Press Traffic

Caroline Bergvall and C.S. Giscombe at Small Press Traffic 11/7/08

Sun 2 Nov 2008

Small Press Traffic is thrilled to present:

Caroline Bergvall and C.S. Giscombe

Friday, November 7, 2008 at 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

Caroline Bergvall (London) is a writer and poet. Her latest collection of texts was entitled FIG (Salt, 2005), part 2 of her series Goan Atom (volume first published by Kruspkaya, 2001). Her work is frequently multilingual, performative and collaborative. She has developed audioworks, visual textwork, net-based pieces, live performances, both in Europe, Scandinavia and in North America. Recent presentations include. readings at MOMA (NY'2007 and 2008), as part of their Modern Poet Series, MOCA (LA,07), Digital Writing evening (Tate Modern, April'08); the earlier project Say: "Parsley", a sound and language installation, has just been re-sited at Museum of Contemporary Arts (MuKHa, Antwerp, May-Aug 08); new pieces from her text cycle Shorter Chaucer Tales were presented at DIA Arts Foundation (NY June'08) and published by Belladonna as a one-off "Alyson Singes", as well as new chapbooks published in Scandinavia. Recent writer's talk and presentation at the Conceptual Poetry and its Other symposium (Tucson, Arizona May'08), as well as readings in Sweden (October'08). Her critical work is concerned with performativity, mixed-media writings and multilingual poetics. Director of Performance Writing, Dartington College of Arts (1995-2000); Dartington Fellow (2000-2006); Co-Chair of the MFA Writing Faculty, Bard College (2004-2007). She is currently the recipient of an AHRC Arts Fellowship in Britain (2007-2010).

C. S. Giscombe teaches at UC Berkeley and lives in Oakland. He has received awards and grants from the Canadian Embassy, Fund for Poetry, Council for the International Exchange of Scholars, and others. His recent and about-to-be-published poetry books are Here, Giscome Road, and Prairie Style; his prose book (about black Canada) is Into and Out of Dislocation. His work has been included in the Best American Poetry, the Oxford Anthology of African American Poetry, Bluesprint: Black British Columbia Literature and Orature, Lyric Postmodernisms, and elsewhere.

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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30. David Kirschenbaum
Kaufman and Luoma/Spahr Boog Pamphlets Now Online
Sun 2 Nov 2008

Hi all,

I¹m going through our archives and starting to put online our back catalog of chapbooks, perfect-bound books, pamphlets, postcards, broadsides, and zines.

To that end, below are the links for two of our Boog Reader pamphlets, #5, Erica Kaufman¹s The Kickboxer Suite, and #8, the flipbook from Dear Filesystem Panic by Bill Luoma and Gender Trouble by Juliana Spahr.

http://welcometoboogcity.com/boogpdfs/boog_reader_pamphlets/boogreader5.pdf

http://welcometoboogcity.com/boogpdfs/boog_reader_pamphlets/boogreader8.pdf

Enjoy,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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31. Samit Roy
Hope you like this
Mon 3 Nov 2008

Hi everyone,

Otoliths Issue Eleven, Southern Spring 2008 is out and I am glad that Mark has included my work in this issue. Please take a look at my work at following location: http://the-otolith.blogspot.com/2008/10/samit-roy-jeebanjuddha-samit-roy-is.html

It is really exciting to get my works published with Vispo artists like David-Baptiste Chirot, Alexander Jorgensen, John M Bennet, Sheila E. Murphy and many other well-known and respected poets, visual artists and vispo artists.

Cheers!
Samit

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32. Adam Fieled
PFS Post: Paul Siegell & Laura Goldstein
Mon 3 Nov 2008

Check out good new stuff from Philly's own Paul Siegell and Chicago transplant Laura Goldstein on PFS Post:

http://www.artrecess.blogspot.com

Peace Out, Fingers Crossed,
Adam

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33. Barry Schwabsky

Re: appropriative poetics: genealogy/history?

Mon 3 Nov 2008

Spicer's Lorca includes many translations of actual Lorca poems, mixed in with ones that are not translations at all. Someone who knows Spanish can tell us how free or not the translations are, but when I compared some of them to other "straight" translations that have been published, they seemed pretty similar.

_____
From: David Chirot <[redacted]>
To: [redacted]
Sent: Sunday, 2 November, 2008 5:10:38 PM
Subject: Re: appropriative poetics: genealogy/history?

Dear Murat--

Many thanks for your response.

First--
Spicer's work, like a series i've done--is "After"--which is to say--not a translation.

I do not know really, but as far as I am aware, the Spicer "After Lorca" aren't translations at all, nor are my "After Rimbaud's Illuminations"-- nor would be Yasusada's "After Spicer"--

they are works which are inspired by aspects of the originals, with which one lives intensely for a period of time, whether themselves (originals) as in fact already translations, or one's own readings in the originals, without having the desire to translate them, but rather use them as a means to show one's love, respect, thanks, to the other poet, and at the same time, launch what one has been inspired by into the trajectories of one's own work, life, spirit etc--

I agree with you about the form of translation which Benjamin writes of. My point is that in thing as complex and myriad faceted--or hydra headed!--as translation and appropriation, rather than decide on solely one approach at the expense of investigating several or many as possible of the others, is to in a sense make too narrow an aperture for, my one so put it, "Illumination."

Translations can lie as easily as any other form of writing--a translator knows the correct meaning, and, not liking it, as it does not fit in with the

"message"which the translator wants the text to bear--ignores that and instead chooses another word, set of words, phrases, etc--and so alters completely the meaning of the original.

As in the kinds of commentaries and reserachs to which Barry alluded, i've spent eons digging about in various series of translations, footnotes, commentaries, old dictionaries and so forth, on the trail of finding out not so much what actually is or is not the "original" meaning --of a poem, word, sign--but to have better understanding, still all too small a one, of how through time and across various manipulations, revisions, commentaries, controversies and theses, a poem, a line, a word may have been treated or mis- or dis-treated---via translation.

A great deal of the "information" that is transmitted around the world is made up of deliberately dis-translated texts, speeches, sound bytes--in order to foment strife, or to promote various forms of insidious illusions in order to create fear and hate.

The same may easily be done with appropriation--in my first letter i put forth some of the uncountable reasons that are positive and why i use such methods myself and study the works of others who do.

A very good way to study appropriation and also various methods of translation is via collage, forms of montage as serial panels (which in painting is very ancient method)--and also simply collecting the things one finds on a walk and making an arrangement of more of these.

Immediately one sees how much may be changed, and so radically, by a few simple shifts in the order of things, or which elements are contingent to others, which dropped out, which cropped and so on--

Using not all that many images and torn fotos, words, letters, one may create a series which is a form of cinema-- or, on a single page, may take the form of a one page movie--a simultaneously presented series which one "sees" and "reads" not linearly, but as a series of linked associations, leaps and intuitions.

The reason that being aware of as many ways as one can of how these methods are used is that they do not apply "simply to art and poetry," but as well to the way in which the world one lives in is constructed. The "reality" one is offered via texts, screens, sound, images, video,film, signs on the street, is already a series on a gigantic scale of cut-ups, edits, montages, collages, dis and regular translations, faked and real events and texts, images and runaway hearsay and rumor spread at instant speeds across the world, involving in next to no time at all millions of people.

At every step of the way one is "hailed," to use Althusser's term--(and quite literally on our street where step someone is hailing you--with dope or sex,or a

person'd sure could use a smoke or some change or simply to tell you about the demons that are possessing them--or the Lord--or ghosts--or the Blues--

As a writer, "intrepid reporter," painter, collage maker-for me---all these are elements, materials, and they arrive continually. Among the aspects which are endlessly interesting are the ways in which words are used to make use of other people--and at the same time have them think that this is not so. Of course, in listening and paying attention, one oneself is making use of whatever comes along! To me what are ceaselessly amazing are the paradoxes of events, words, signs, images--how if one looks and listens from one vantage, things appear to be one way--and then to shift the head slightly to the left--and see and hear how things then appear and are heard. And to continue doing so--toh get a smal sense of how much can be chnaged by just the smallest shifts--

Why is it that there must be one single way to view things? From each person one may hear or not a differing reason why they have chosen to believe in one particular way as opposed to or another. This happens with oneself--one begins to find out how many things one had taken as truths which are and were not so at all. And if one sought the reason why at some point one had taken them to be so--all too often it turned out to be something far more arbitrary than expected! A lot of the time one is basically unlearning a great deal of the nonsense one has in one's head.

Now, if one begins with a certain idea in mind of a doctrine of the methods one is using--then one may develop a blind spot to those things which do not fit the pattern, nor "back up" one's point of view, which is to be as faithful as possible to the methodology which one believes in.

it is mysterious beyond measure how many things that people criticize fiction readers for--the willing suspension of disbelief--they themselves accept without question from so and so or such and such, as though coming from them it must be true.

In a sense, this method of beginning from the point of view of one doctrine only is a way to predetermine an outcome of the direction in which one is going with what one is working with. One arrives where one expected, and so this proves that if one sets others out on this way they also will. According to so and so who first perfected the method, of course.

The problem is some people are not that good at following directions and others could care less and improvise along the way and others still yet violently oppose so and so who drew up the map.

This is why one finds the endless series of commentaries and footnotes, disputes and controversies--al those supplemental elements which multiply the

one orginal point of view--via all sorts of mistakes, miscues, missed turns and out right oppostion.

This is still the approach of a kind of single-subject author. Why not, then, begin instead from a non-doctrine or methodology and simply begin to examine in different modes of writing and in the voices and images of differeing beings within or that one knows via observation--and so to travel into this other way--unknown as yet--to see where it may be going?

One may improvise, act the part--use whatever way one likes--

In a way, over the letters i've written here, one may see that several series of points of view appear--and several voices enter in--in order to keep the way open, the movement continuing--

If one is not "one author"--but many, and none of them necessarily stable, fixed, either, but each one having themselves many within them--

Many things one may never have imagined, nor been able to express as well at all as this found article one could never have imagined-- these found things--words, images, articles, clips--which one appropriates--to stand for themselves--in this flow of voices, writings--images-- open to things again that are uncanny--perhaps familiar and at the same time unknown--or perhaps entirely new, though with stil some odd hint of a previous non encounter deja vu occurring in the background, like the humming of a fly in a room on the other side of a screen with holes torn in it--

At one moment to be a Benjaminian translator, at the next to say one is an agent of some agency, MEMRI, or the like , which is going to set about dis-translating the same piece of writing.

After all, mutiny may occur aboard the ship--and the captain be overthrown--and so another method introduced--piratical--or peaceful--or simply partying--

Appropriation does not only have to do with the taking of land, of possessions, of ideas, of a culture--but also of the soul of a being--"possession" is not only 9 tenths of the law--but a form of "spiritual possession"--to seize upon the spirit of a being and suck it out--to take a foto and steal it--or like my Mohawk in-law, to know the if one heard her voice on the phone, that meant the person who was not there listening would be a spirit stealing her soul--so never to use the telephone--or have a foto taken--or sign any documents--

this is the fugitive aspect of words which change continually that Burroughs writes or, or the element of Art Brut so admired by Dubuffet--that Smithson writes of with "an artist's glance"--being able to make a work which is not an object to be possessed--

There are elements and aspects of writing, of "art" that do not want to be known, don't care to be--possessed--do not want to be named--

And yet to exist--

to have lives of their own outside --

so many lives lived in an instant and one is forced into a strait jacket of words--

to have a freedom of that life's own--
without anyone or anything "liberating " it--

Sometimes it is not that one "misread" something--but that one read it all too well--

(and perhaps wants or wanted no part of it--)

actaully here ia little parable that is interesting:

i read of a baseball player who early in the season was traded from one team to another, "for a player to be named later."

eventually, "later" came, nearing the trading deadline late in the season-- and who would be sent to the other team as the player to be named later--

why, none other than the same player who had been traded away!

the only time in baseball history that a trade indisputably worked out to being "equal" for the team making the trade-

an interesting event--to be traded for oneself!

as yogi berra, the great hall of fame catcher, 3 time MVP, former yankee manager and famous American improvisationsalist on the mother tongue told the graduating class of a college in his native new jersey--

when you come to a fork in the road--take it!

which is what one essays to do in examing these questions-- take care at the fork in the road and the fork in the tongue! and listen closely and learn--

On Sat, Nov 1, 2008 at 9:56 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *David,*
>
> *Just a quick response to your post before I read it more carefully and comment on it in greater detail later:*
> *I understand very well your seeing the possibility of exploitation within the idea of appropriation. There is no question historically that has happened often enough, erasing the "original" in the process.*
>
> *I am referring to something quite different. Do not forget that in his matrix of "translation" and "ideal language" Benjamin sees translation as a "loose gown" or a collection of shards/fragments. Dissolution, particularly*

*of a close system, is at the heart of his concept of tramnslation. In *After*
Lorca Spicer picks that aspect of Benjamin's thought. (I have an essay exactly on that relation between Benjamin and Spicer that can be found on line in Lucas's Cypherjournal website.*

On the other hand, I do believe that every translation, in my sense of the word, starts with a "misreading" which cracks open the original by fragmenting it. The target language also must "misread" itself cracking itself open. This way both languages undergo transformations, creating a synthesis by joining in the space of ideal language,

*What translation does is to explore, crack open *latent* possibilities in both languages which the close system of each suppresses. Translation becomes a linguistic act of liberation. Here is the translation paradox: a translation misreads, but must/can never lie about the original. Misreadings*
will only reveal, liberate what is inherent in them. That is how they become
the very reverse of exploitation.

"Translation is foreignness in a language bending to contain its weight."

Ciao,

Murat

On Sat, Nov 1, 2008 at 5:11 PM, David Chirot <[redacted]*>*
wrote:

In a note regarding the appended glossary at the book's end, William S Burroughs in his Introduction to Junkie (1953) writes: "A final glossary,
therefore, may not be made of words whose intentions are fugitive."

One aspect of both translation and appropriation is precisely that what is
done with the original text is NOT to copy, as Murat notes, but indeed to create meta-narratives of and/or with/for them, and not necessarily parallel
ones, either.

This last point, for me at any rate, is important to keep in mind, for in examing the questions of translations and appropriations, one needs to remain aware of the possiblities for these to be used in ways which, while
being "camouflaged" perhaps as "artistic," may instead be directed in

*more
sinister directions. As usual, there are a good many more than "two sides
to a story," and it is in fact this very potentiality, these many
possiblities, and the uncertainty principle in regards to which are being
activated--that makes the activity of working with as well as studying such
materials a more complex and subtly varieagted one than may at first be
supposed.*

*For example, in referring to Walter Benjamin and his "Arcades Project,"
Murat notes Benjamin's envisioning a work made entirely of quotations, which
would be an aspect of the philosopher's conception of an "ideal
language."*

*To open some of the myraid possiblities in any given moment in the act/work
of apprropriation and/or translation, let's use for a few moments the point
of view of Burroughs' words whose intentions are fugitive.*

*The figure of "Benjamin's Baudelaire," which has become a more familiar and
preferred "Baudelaire" for many English speaking readers than the actual (so
to speak) Baudelaire and his actual works, is a "living example" of this
form of "ideal language" functioning in the direction of a totalizing
system, in which the "colonization" of the past is carried out in order to
draw from it the indications of the immediate or eventual triumph of the
translator/appropriator's ideology/theology/theory of preference. That is,
one amasses and arranges the objects and quotations of the past in such a
way as to become the accurate predictors of a future envisioned via rear
projection and reverse engineering. Thus, perhaps, a new form of astrology
may be created as well as "theses on history."*

*One might look at this from the point of view of a language "whose
intentions are fugitive" and recognize in this "ideal language" the dream of
an entropic steady state of "security" in all senses of the word, in which
the desire for a homogeneity is realized.*

*One may examine both translations and appropriations in terms of what
frame*

the translator/appropriator is working to insert the "original" work into.
That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a from of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal language" and the culture which it is participating in the formation of. To "argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of "evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection, a body of work, accrue and accumulate and so build from within the un-ideal original the structure of its "meta-narrative," a new and ideal shining City from out of the shell of the old, to paraphrase the IWW slogan.

At a certain level then, what is sought for via such aspects of translations and/or appropriations is to produce works which are in conformity with the standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."

The underlying impetus of this might be thought of as the resistance to the uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanscapes, setting out on the long patrols of the derive , scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers aboard, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for

their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobblings of roughly smacked together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the Atlantic, the Indian or Pacific Oceans.
(I recently came across an advertisement trumpeting the latest edition of an old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as having yet a value as a guidebook to the areas it concerns!)

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for Lautreamont's Chants de Maldoror are constructed with vast swathes of pure plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of Moby Dick, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

I noted before that there is a relationship--as there is in Moby Dick--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the audience as well and in turn

*the
critics, who provide reviews, commentaries, blurbs, hatchet jobs and fawning
notes of introduction for some favorite of theirs whom they wish to promote
in the role of a kind of "private agent." This dispersal of the "writer"
through so many roles in turn begins to generate ever more series of
meta-writers, meta-dramas, meta-commentaries until one has what is basically
the long glorious history of the productions of Shakespeare's Richard the
Third and their myriad spinoffs, including Johnny Rotten copying Laurence
Olivier's Richard in the film version for his creation of the character and
existence as a performer on stage of--Johnny Rotten, who in his turn is
ranting and attacking the Queen.*

*This theatricality of a writing which makes use of appropriations and
translations (including invented ones) means that the "author" does not
"die" but instead becomes an actor, in which the presence of other voices
begins to issue through the throat and the writing of "some one else" to
come from the hands. The actor whom is the role that the writer has
become, speaks lines which are--whose?--The writer's? the actor's? the
role's? And out of these emerges a writing which is a fiction which is at
the same time real, or a reality which is fictional, and al the while is
performing an activity which is a writing, a gestural, visceral, sonic and
visual action writing which may in fact exist "nowhere at all" but as the
non-writings of a non-writer who regards thinking and writing as the same,
just as imagined writing may exist in a sphere in which it has no need of
being "written down," as it enjoys in fact the freedom of it's not existing
on the page, but in the "else wheres.".*

*When Bartleby says "I would prefer not to" and instead stands staring at the
blank view through his window of a very close pressed wall of the building
opposite--is it into these elsewheres that his writing now is being done?*

*So it is that a personage like my "El Colonel" and Spicer's Lorca, and
Yasusada's Spicer as well as the Yasusada created by the reader out of the
accoutrements that are provided for the acting out of the role--so it is
that these "non-existent" writers mingle with actual writers who are
actually dead, in a theater in which ghosts are lovers and fictional
non-ghosts consort with ghosts and the action of the writing is THE*

LIVING
of that being that one is to think of as either "the author" or "the death
of the author author." For it is not death, but dispersal across, through,
within, and away from writing itself that is the action of the being
formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with
it, that outside which now and then bumps into him or her, and then, after
a
bit, takes off again. Or an outside which is found, hidden in plain
site/sight/cite all around one, that writing which is continually alive and
changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls
it, "the artist's glance," which can be a work as real as any object, yet
not exist except in the time and the "art of looking" of the artist. For
once it becomes an object, then the artist is "signing over" the time and
art of looking as a possesion in which someone else "owns the art" and in a
subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of
the author, a being tied down by legal contracts to a name, an identity card
number, an address, a telephone, a place and status within such and such
community of other authors.

It is this death which a writer may well choose to "prefer not to" be part
of, and so find in a "fugitive" existence the ever chaning words and lines
of a lexicon which cannot be fixed, nor colonized, nor turned into yet
another copyrighted name plated representation of themselves, all ready to
charge off to court to protect a name attached to a function which they may
at the same time profess to desire the death of.

President Reagan, the Great Communicator, was in his own way an
interesting example of a collector of quotations with an ear and eye to
creating his own form of "ideal language," one which has proved to be one of
the most radical in its effects of modern times. Reagan loved quotations,

and his bedside reading consisted of a single colossal tome of nothing but quotations, organized for use on any occasion imaginable and many , one imagines, not yet imagined, but that one should be prepared for, after all, as The Great Communicator.

Having been an actor, a president of the Screen Actors Guild, and a long time pitchman for Westinghouse and GE, as well as a radio announcer and tv celebrity both as actor and advertiser, Reagan had no problem at all memorizing hunks of quotations, plagiarized and appropriated lines and bits of speeches, and "was never at a loss for words," a favorite technique being to tell some ancient joke or story "as though for the first time," so that it's being a quotation was not even noticed. In this way, he appeared to be an alert and quick-on-his-feet-thinker though in fact he was just pulling rabbits out of his well stocked hat.

Reagan's cheerful attitude to taking away the meanings of lines and replacing them with the same words, only now heard as his own, reached a moment of triumph in his appropriating the anti-Vietnam War song "Born in the USA' as his own campaign song in 1984. Suddenly, the verses disappeared and all one really heard were those endlessly repeated choruses of "Born in the USA, Born in the USA" as though that was all that mattered. And in cynical way, he was right--after all the song was made for a movie and appeared long after the actual War, so how it could literally be "an anti-Vietnam War song?" Reagan's appropriation in a sense exposed the song's appropriation of the emotions of another time and another person, and so the Reagan version had as much "validity" as the original did. And, it being a song for a movie, who better to make use of it than an old movie actor, one who had actually appeared in war movies, if not the actual war, unlike the song's author, who had done neither.

And Reagan even quoted in Russian, with translation--the famous "trust but verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev." At one point, in a pure unadulterated paroxysm of patriotism, he forgot himself and recounted his "war memories"--actually scenes from a war film he had played in. In a sense, to show the "reality" of his emotions, he was

"quoting from memory" a "real war scene" in which he had acted competently enough to convince himself that he had actually been in the war. In this way, quoting from his roles allowed him to create a non-existent biography which al the same was "documented on celluloid," that could be edited into various versions of his official "biopic."

In Poe's brief "sketch" written to accompany an illustrated plate, entitled "Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in America" as already a "Mourning on the Wissihicon)--a traveller takes a jaunt down the Wissihicaon and discovers unexpectedly, so close to the metropolis of Philadelphia, a wild and savage remnant of an America already thought to be long past, and but the figments and shards of a former dream. He sees an Indian in a wild overgrowth of unspoiled natural landscape, and as he drifts by the dramatic scene, there even appears a a magnificent and authentic American deer--a sort of proto--"Deer Hunter" moment in which the marvelling traveler is confirmed in his belief that at last he has found the old, the real America, of the wilderness and "savages," and the untamed wild life and untrimmed flora of his "native land."

Yet, the traveller later learns, all of this has been an elaborate and beautifully staged simulacra, for a wealthy Englishman has purchased the former Colonial landscape, and populated it with a servant dressed and made up as an Indian, let the flora go carelessly to seed, and provide the whole as a topping to the cake, a domesticated deer who is able to pose as a wild one for the passersby of a Sunday. Already a "quotation" of what had been a stock vision of the "old America" in all its "savage splendour" has replaced the original with a copy which "outshines" as it were not only the long vanished original, but has also made, on is certain, the old real estate greatly increase in value by looking so like what it had replaced in terms of what had been thought to be along lost memory with a Brand new and

*vivid
recreation posing as indeed "the reality of today."*

Poe's Englishman thus has accomplished already the creating of an "ideal language and landscape" made entirely of quotations, and for Poe, the "mourning" in this "morning" is that the morning is in a sense not yet over with and it has already been replaced by a quotation of itself, which will "outlive" the former and so in a sense give cause, if one recalls it at all, a "mourning" for the "morning on the Wissihicon which now no longer exists except as indeed an ideal language and landscape "in quotation."

The further "mourning" is that the English, who had been the former and for a while defeated Colonial Power, have now wrested away what had been known of as an "American original" and turned it into an English owned and recolonized landscape preserved as a copy of the vanished original.

At the time that Poe began writing, ruins were all the rage, due in good part to Gothic and Romantic literature from Europe--the kind of literature and ruins Benjamin was later to write his now famous unpublished thesis on. Americans were in a state of anxiety, as their country seemingly had produced no "real ruins." Poe--who had attended school five years abroad in Scotland--had seen "real ruins" and as he replied to one critic who accused him of writing in the manner of the Germans of the time--"Terror is not of Germany, but of the soul." Having witnessed the decomposition and descent into ruins via disease of his dying mother, dying older brother and then dying wife, Poe realized that the the lack of "real ruins" are, like Emerson's Nature--"the blank and ruin we see in Nature is within our eye"--is not a lack at all but instead the blindness to what is in front of one--the decomposition and decay at the core of being, no matter how "new."

In his "Philosophy of Composition," Poe constructs an impeccably rational method by which he has gone about composing his poem "The Raven." No

"romantic ruins" or frenzy inspired him, no "inspiration," but, instead, a kind of calculating feat of engineering brought to bear on the decomposition of the very thing that has constructed the poem--the rational, the logical, the "constructive" mind. The use of quotation passes from humans to a bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a bird, a mechanical bird whose cries are repeated by virtue of a timing mechanism triggered by the last lines of the verse preceding its next outburst. Or they may indeed be those of a "real bird," "quoting" "nevermore," a phrase which plunges the student in the poem into one of those ever deepening and decomposing morasses of the soul which Poe depicts also in the guise of decomposing bodies and languages also, which devolve into black birds' cries (perhaps "quothing the Raven" itself--??!!) as in The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages whose words change their meanings frequently not only in time--from week to week or day to day if need be-- but also vary from place to place along the trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of" communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile

hunters continually be led round and round in circles, deciphering non-signs
as signs and elaborate scrawls as "lucid notations" of a "lost language" or
of a "new language" which they alone will become the possessors of the
secrets of, the sole appropriators and translators of, the alpha and omega
of a literature which now is thought to "belong to history and civilization"
and which instead is simply an empty wooden horse, a decoy duck, while
somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wyston Curnow's question re a genealogy of the
appropriation use of today--

the issue of appropriation, as noted, begins to change with the introduction
and spread of copyright laws, as with the acceleration of the production of
copies in themselves--
Benjamin formulates his questions re "The Work of Art in the Age of
Mechanical Reproduction" close to a hundred years after Poe has begun doing
so. Hawthorne, writing in the 1840's roughly, in The House of Seven Gables,
already has as a major figure a Daguerreotypist who provides, along with the
narrator, commentaries on the art of the photograph in comparison with that
of painting--that is, in terms of their status as not solely copies of
persons and scenes, but also as methods directed towards revealing what is
otherwise hidden to the eye of an observer. The "composition" of a
daguerreotype then, becomes a form of decomposition of not only a painted
image, but as well of the "image of the person" themselves--"revealing"
aspects hidden not only to others but also perhaps to themselves. As a
"reversed mirror image" in a sense, it gives an oddly "corrected" image of
that image which one had previously supposed one was seeing as others do.

The very decomposition of the House itself becomes as it were a method of
"letting in more light" via the cracked and fissured surfaces, which is the
"pencil of light" with which the camera writes into existence a new method
of representing things not only singly, but serially, or, as in the famous
mirror scenes in Citizen Kane and The Lady from Shanghai--an endless

*series
of mirrorings of the self trapped in the light of the moment which is
turning it into the past as the figure moves before the --and into--the
hall
of mirrors.*

*One might begin with an examination of many of the texts of the "Classic
American Literature" (D.H Lawrence) as the first literature to in a sense
compose via decomposition and in so doing decompose the "future" of its
own
literature before it has happened. (Rather than being a deconstruction
avant la lettre, as Poe's work has furnished examinations for, it is a
decomposition of the work of time on things before they have begun to
exist.)*

*One finds that already a century and a half ago and more, there already
exist in this Classic Literature the contemporary the issues of copying,
appropriation, translations, quotations, cataloging, "secret messages,"
"messages in code," the examination of handwriting itself as a method of
literary "criticism," the centrality of the role of death, the appearance
of
"intelligent machines" and "psychic communications" as a form of
scientific
possibility--the ghostly, the after-effects existences, of unknown
writings
and languages which haunt the forests and wildernesses, and as well are
still living among them in many vast areas, the complimentary American
forms
of Gigantism (Walt Whitman, Paul Bunyan, Earthworks) and the Minimalist
(Emily Dickinson)--as well as the use throughout American popular art of
the
copy of an object to represent the trade or concept for which the
object's
copy is supposed to stand. (The vast and eccentric systems of signs used
in
the US a hundred fifty years ago are basically the creation of a three
dimensional sculptural-visual poetry of incredible variety and ingenuity.
In a sense, it is a writing for persons who may not actually know how to
read--in any language--or simply in English--)*

*One of the aspects of this writing is that it in ways is more related to
Art
Brut and Burroughs' fugitive languages, than to to the more confining and
constrained of the commonly in use American examples of today, as it sees
and makes use of everything as writing. This is neither "the world as
text"
nor "the text as world" or today's rather fundamentalist and curiously
Puritan conception of a "material word" on the page, with the attendant*

"sacredness of the book, the text," but something blasphemous (Melville to Hawthorne, on completing Moby Dick: "I have written a wicked book and am as clean as the Lamb")- --that is, that the world is alive with writings which are moving and changing at every moment, and themselves exist on living beings as well as on insentient "materials." (Melville also writes to Hawthorne, that the very hand which lifts now the pen that it has just written with, is not the same hand that just formed the last completed letter of script, and will not be the same as the one that writes the next--)

Tattoos, scrimshaw, the Scarlet Letter, the letters of the words of an unknown language carved into the black rock of an island, (in Pym; Robert Smithson wrote of these as "perfect proto Earthwords" for a new art criticism")--the disappearing inks and concealed treasure maps, the Goldbug and its revelations--as well as the "readings" of Nature by Thoreau and Emerson, and the observations as signs in turn of the "Leaves of Grass" which are the tongues of the sleepers below ground, and, beyond that, "the untold, the unwritten war" that "Will Never Be Written in the Books" of Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson which form the kind of private language which she uses to "but cross the room and be in the Spice Islands" (the continual voyage theme)--all of these are writings which extend writing far beyond the "normaliiizing" conventions of the limits of the page--

This vision of a language which is continually in movement, continually changing, concealing itself, reappearing, being thrown overboard, or bobbing about as the carved coffin bearing the absent Queequeg's script and the sole survivor and author to be of the tale of the late Pequod--is itself from a period in which the American language was in flux, not yet standardized and fixed into the defined and set stone of Webster's. A chaos in spelling, punctuation and grammar was perfectly acceptable, as were the wildly varying degrees of abilities of readers to decipher the riot of signs and symbols running amok all around them, and so was a sense of writing as something alive and and unfixed, nomadic and tending, like Art Brut and the addict's

fugitive Jargons, towards an anarchy and "Civil Disobedience" which have become increasingly tamed, toned down and timid.

For example, consider that today, a work of appropriation in a conceptual sense is proffered as that of "unoriginality, copying" and the "author" thus no longer "exists" except as a functionary, a filer of data, a sorter of files. This is precisely the work which Bartleby is assigned to, and which he one day simply decides that he would "prefer not to" do anymore.

Bartleby's act of Disobedience he pays for by being incarcerated in the tombs, there to die, refusing all the while to acept anything offered out of a sense of obligation by the employer who had put him there in the first place, as a last resort against homelessness.

In a peculiar way, may one not say that Bartleby is a kind of "political prisoner," (civil disobediance since 9/11 carrying much heavier potential penalties) in the sense that he will no longer carry out the contemporary (today's) idea of what it means to be an author-cum-death-of-the-author? Instead, he would "prefer not to" be a writer who writes as the death of the author as it exists in the conceptual formulation of copyist and filer, even if rejecting this method of writing-as-the-death-of-the-author means the loss of his freedom, and following that, of his life.

In short, Bartleby would "prefer not to" BE a "death-of-the-author-author" but instead simply to die.

here are some examples of a few of the possiblities themselves so myriad and ever expanding of the little i suggest in the above

Conceptual Poetry and its Others
UA Poetry Center
May 29-31, 2008
David-Baptiste Chirot<

http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html

David-Baptiste Chirot: "Waterboarding &

Poetry"<http://www.wordforword.info/vol13/dbc.htm>
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from GuantÃ¡namo
The Detainees Speak
David Baptite Chirot <
http://www.kaurab.com/english/books/guantanamo.html
*
*No**
KAURAB Translation Site

David-Baptiste Chirot
El Colonel's Composition Book

http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html

20080530 David-Baptiste Chirot

http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html

El Colonel wakes up from dreaming

1. [PDF<

*http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB.2NXNyoA;_ylu=X3oDMTByZWgwN285BHNlYwNzcgRwb3MDMQRjb2xvA3NrMQR2dGlkAw--/SIG=11rat3ean/EXP=1225653446/**http%3a//www.dusie.org/ElColonelsmile.pdf*

] developing poetic ideas <http://www.dusie.org/ElColonelsmile.pdf>
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*http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB_GNXNyoA/SIG=16nm69t56/EXP=1225653446/**http%3a//66.218.69.11/search/cache%3fei=UTF-8%26p=el%2bcolonel%2bsmiles%26fr=ytff1-divx%26u=www.dusie.org/ElColonelsmile.pdf%26w=el%2bcolonel%2bcolonels%2bsmiles%26d=XMYTYULURrCT%26icp=1%26.intl=us*

El* *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel
**smiles*.*
Pleasure birds fly in exotic jungles, among tableaux of hacked and
...
*www.*dusie.org*/ElColonelsmile.pdf*

> *On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <[redacted]*
> *wrote:*
>
> *Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are*
> *masterpieces made mostly of quotations, the writer's own thoughts*
> *weaving*
> *around them.*
>
> *Translation, if properly understood as the creation of parallel*
> *meta-texts*
> *rather than as copies, is a genre of appropriation. W. Benjamin's*
> *"ideal*
> *language" -which is his concept of what translation involves- is*
> *essentially a hypertext composed entirely of appropriated texts.*
>
> *Ciao,*
>
> *Murat*
>
> *guidelines*

↑ Index

34. **Murat Nemet-Nejat**

Re: appropriative poetics: genealogy/history?

Mon 3 Nov 2008

David,

At the bifurcation they part Y one sling, yet in my heart one sling shot.

The word "After" in Spicer's poem does not only mean "in imitation of" or "in homage to." It also means "in pursuit of; it has a predatory connotation. In fact, Lorca's reactions from the grave to Spicer's solicitations is one of annoyance." A

true translation is always an act of violence -loving or otherwise, that is the issue- against the autonomy of the original. It literally must tear it up -fragment it- to open it up to a future life, the life of the text. This fragmentation does have the elements of collage. Are you familiar with Eliot Weinberger's essay, "Notes On Translation" [?] of about fifteen years ago about which Kent Johnson wrote an article which appears in the last issue of ALTA's *The Translation Review *?

In your comments, you focus on what a text loses in translation, through misreading (intentional or not) what gets silenced . My feeling is you are particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resits to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality for it.

Ciao,

Murat

On Sun, Nov 2, 2008 at 5:10 PM, David Chirot <[redacted]> wrote:

> *Dear Murat--*
>
> *Many thanks for your response.*
>
> *First--*
> *Spicer's work, like a series i've done--is "After"--which is to say--not a translation.*
>
> *I do not know really, but as far as I am aware, the Spicer "After Lorca" aren't translations at all, nor are my "After Rimbaud's Illuminations"--nor would be Yasusada's "After Spicer"--*
>
> *they are works which are inspired by aspects of the originals, with which one lives intensely for a period of time, whether themselves (originals) as in fact already translations, or one's own readings in the originals, without having the desire to translate them, but rather use them as a means to show one's love, respect, thanks, to the other poet, and at the same time, launch what one has been inspired by into the trajectories of one's own work, life, spirit etc--*

I agree with you about the form of translation which Benjamin writes of. My point is that in thing as complex and myriad faceted--or hydra headed!--as translation and appropriation, rather than decide on solely one approach at the expense of investigating several or many as possible of the others, is to in a sense make too narrow an aperture for, my one so put it, "Illumination."

Translations can lie as easily as any other form of writing--a translator knows the correct meaning, and, not liking it, as it does not fit in with the "message"which the translator wants the text to bear--ignores that and instead chooses another word, set of words, phrases, etc--and so alters completely the meaning of the original.

As in the kinds of commentaries and reserachs to which Barry alluded, i've spent eons digging about in various series of translations, footnotes, commentaries, old dictionaries and so forth, on the trail of finding out not so much what actually is or is not the "original" meaning --of a poem, word, sign--but to have better understanding, still all too small a one, of how through time and across various manipulations, revisions, commentaries, controversies and theses, a poem, a line, a word may have been treated or mis- or dis-treated---via translation.

A great deal of the "information" that is transmitted around the world is made up of deliberately dis-translated texts, speeches, sound bytes--in order to foment strife, or to promote various forms of insidious illusions in order to create fear and hate.

The same may easily be done with appropriation--in my first letter i put forth some of the uncountable reasons that are positive and why i use such methods myself and study the works of others who do.

A very good way to study appropriation and also various methods of translation is via collage, forms of montage as serial panels (which in painting is very ancient method)--and also simply collecting the things one finds on a walk and making an arrangement of more of these.

Immediately one sees how much may be changed, and so radically, by a few simple shifts in the order of things, or which elements are contingent to others, which dropped out, which cropped and so on--

Using not all that many images and torn fotos, words, letters, one may create a series which is a form of cinema-- or, on a single page, may take the form of a one page movie--a simultaneously presented series which one "sees" and "reads" not linearly, but as a series of linked associations, leaps and intuitions.

The reason that being aware of as many ways as one can of how these methods are used is that they do not apply "simply to art and poetry," but as well to the way in which the world one lives in is constructed. The "reality" one is offered via texts, screens, sound, images, video,film, signs on the street, is already a series on a gigantic scale of cut-ups, edits, montages,
collages, dis and regular translations, faked and real events and texts, images and runaway hearsay and rumor spread at instant speeds across the world, involving in next to no time at all millions of people.

At every step of the way one is "hailed," to use Althusser's term--(and quite literally on our street where step someone is hailing you--with dope or sex,or a person'd sure could use a smoke or some change or simply to tell you about the demons that are possessing them--or the Lord--or ghosts--or the Blues--

As a writer, "intrepid reporter," painter, collage maker-for me---all these are elements, materials, and they arrive continually. Among the aspects which are endlessly interesting are the ways in which words are used to make
use of other people--and at the same time have them think that this is not so. Of course, in listening and paying attention, one oneself is making use
of whatever comes along! To me what are ceaselessly amazing are the paradoxes of events, words, signs, images--how if one looks and listens from
one vantage, things appear to be one way--and then to shift the head slightly to the left--and see and hear how things then appear and are heard.
And to continue doing so--toh get a smal sense of how much can be chnaged by
just the smallest shifts--

Why is it that there must be one single way to view things? From each person one may hear or not a differing reason why they have chosen to believe in one particular way as opposed to or another. This happens with oneself--one begins to find out how many things one had taken as truths which are and were not so at all. And if one sought the reason why at some
point one had taken them to be so--all too often it turned out to be something far more arbitrary than expected! A lot of the time one is basically unlearning a great deal of the nonsense one has in one's head.

Now, if one begins with a certain idea in mind of a doctrine of the methods one is using--then one may develop a blind spot to those things which do not
fit the pattern, nor "back up" one's point of view, which is to be as

faithful as possible to the methodology which one believes in.

it is mysterious beyond measure how many things that people criticize fiction readers for--the willing suspension of disbelief--they themselves accept without question from so and so or such and such, as though coming from them it must be true.

In a sense, this method of beginning from the point of view of one doctrine only is a way to predetermine an outcome of the direction in which one is going with what one is working with. One arrives where one expected, and so
this proves that if one sets others out on this way they also will. According to so and so who first perfected the method, of course.

The problem is some people are not that good at following directions and others could care less and improvise along the way and others still yet violently oppose so and so who drew up the map.

This is why one finds the endless series of commentaries and footnotes, disputes and controversies--al those supplemental elements which multiply the one orginal point of view--via all sorts of mistakes, miscues, missed turns and out right oppostion.

This is still the approach of a kind of single-subject author. Why not, then, begin instead from a non-doctrine or methodology and simply begin to examine in different modes of writing and in the voices and images of differeing beings within or that one knows via observation--and so to travel
into this other way--unknown as yet--to see where it may be going?

One may improvise, act the part--use whatever way one likes--

In a way, over the letters i've written here, one may see that several series of points of view appear--and several voices enter in--in order to keep the way open, the movement continuing--

If one is not "one author"--but many, and none of them necessarily stable, fixed, either, but each one having themselves many within them--

Many things one may never have imagined, nor been able to express as well at
all as this found article one could never have imagined-- these found things--words, images, articles, clips--which one appropriates--to stand for
themselves--in this flow of voices, writings--images--
open to things again that are uncanny--perhaps familiar and at the same time
unknown--or perhaps entirely new, though with stil some odd hint of a

previous non encounter deja vu occurring in the background, like the humming
of a fly in a room on the other side of a screen with holes torn in it--

At one moment to be a Benjaminian translator, at the next to say one is an agent of some agency, MEMRI, or the like , which is going to set about dis-translating the same piece of writing.

After all, mutiny may occur aboard the ship--and the captain be overthrown--and so another method introduced--piratical--or peaceful--or simply partying--

Appropriation does not only have to do with the taking of land, of possessions, of ideas, of a culture--but also of the soul of a being--"possession" is not only 9 tenths of the law--but a form of "spiritual possession"--to seize upon the spirit of a being and suck it out--to take a foto and steal it--or like my Mohawk in-law, to know the if one heard her voice on the phone, that meant the person who was not there listening would be a spirit stealing her soul--so never to use the telephone--or have a foto taken--or sign any documents--

this is the fugitive aspect of words which change continually that Burroughs
writes or, or the element of Art Brut so admired by Dubuffet--that Smithson writes of with "an artist's glance"--being able to make a work which is not an object to be possessed--

There are elements and aspects of writing, of "art" that do not want to be known, don't care to be--possessed--do not want to be named--

And yet to exist--

to have lives of their own outside --

so many lives lived in an instant and one is forced into a strait jacket of words--

to have a freedom of that life's own--
without anyone or anything "liberating " it--

Sometimes it is not that one "misread" something--but that one read it all too well--

(and perhaps wants or wanted no part of it--)

actaully here ia little parable that is interesting:

i read of a baseball player who early in the season was traded from one team
to another, "for a player to be named later."

eventually, "later" came, nearing the trading deadline late in the season--
and who would be sent to the other team as the player to be named later--

why, none other than the same player who had been traded away!

the only time in baseball history that a trade indisputably worked out to
being "equal" for the team making the trade-

an interesting event--to be traded for oneself!

as yogi berra, the great hall of fame catcher, 3 time MVP, former yankee
manager and famous American improvisationsalist on the mother tongue told
the graduating class of a college in his native new jersey--

when you come to a fork in the road--take it!

which is what one essays to do in examing these questions--
take care at the fork in the road and the fork in the tongue!
and listen closely and learn--

On Sat, Nov 1, 2008 at 9:56 PM, Murat Nemet-Nejat <[redacted]>
wrote:

David,

Just a quick response to your post before I read it more carefully and
comment on it in greater detail later:
I understand very well your seeing the possibility of exploitation within
the idea of appropriation. There is no question historically that has
happened often enough, erasing the "original" in the process.

I am referring to something quite different. Do not forget that in his
matrix of "translation" and "ideal language" Benjamin sees translation as
a
"loose gown" or a collection of shards/fragments. Dissolution,
particularly
of a close system, is at the heart of his concept of tramnslation. In
**After*
Lorca Spicer picks that aspect of Benjamin's thought. (I have an essay*
exactly on that relation between Benjamin and Spicer that can be found on
line in Lucas's Cypherjournal website.

On the other hand, I do believe that every translation, in my sense of
the

word, starts with a "misreading" which cracks open the original by fragmenting it. The target language also must "misread" itself cracking itself open. This way both languages undergo transformations, creating a synthesis by joining in the space of ideal language,

*What translation does is to explore, crack open *latent* possibilities in both languages which the close system of each suppresses. Translation becomes a linguistic act of liberation. Here is the translation paradox: a translation misreads, but must/can never lie about the original. Misreadings will only reveal, liberate what is inherent in them. That is how they become the very reverse of exploitation.*

"Translation is foreignness in a language bending to contain its weight."

Ciao,

Murat

On Sat, Nov 1, 2008 at 5:11 PM, David Chirot <[redacted]> wrote:

In a note regarding the appended glossary at the book's end, William S Burroughs in his Introduction to Junkie (1953) writes: "A final glossary, therefore, may not be made of words whose intentions are fugitive."

One aspect of both translation and appropriation is precisely that what is done with the original text is NOT to copy, as Murat notes, but indeed to create meta-narratives of and/or with/for them, and not necessarily parallel ones, either.

This last point, for me at any rate, is important to keep in mind, for in examing the questions of translations and appropriations, one needs to remain aware of the possiblities for these to be used in ways which, while being "camouflaged" perhaps as "artistic," may instead be directed in more sinister directions. As usual, there are a good many more than "two sides to a story," and it is in fact this very potentiality, these many

possiblities, and the uncertainty principle in regards to which are being activated--that makes the activity of working with as well as studying such materials a more complex and subtly varieagted one than may at first be supposed.

For example, in referring to Walter Benjamin and his "Arcades Project," Murat notes Benjamin's envisioning a work made entirely of quotations, which would be an aspect of the philosopher's conception of an "ideal language."

To open some of the myraid possiblities in any given moment in the act/work of apprropriation and/or translation, let's use for a few moments the point of view of Burroughs' words whose intentions are fugitive.

The figure of "Benjamin's Baudelaire," which has become a more familiar and preferred "Baudelaire" for many English speaking readers than the actual (so to speak) Baudelaire and his actual works, is a "living example" of this form of "ideal language" functioning in the direction of a totalizing system, in which the "colonization" of the past is carried out in order to draw from it the indications of the immediate or eventual triumph of the translator/appropriator's ideology/theology/theory of preference. That is, one amasses and arranges the objects and quotations of the past in such a way as to become the accurate predictors of a future envisioned via rear projection and reverse engineering. Thus, perhaps, a new form of astrology may be created as well as "theses on history."

One might look at this from the point of view of a language "whose intentions are fugitive" and recognize in this "ideal language" the dream of an entropic steady state of "security" in all senses of the word, in which the desire for a homogeneity is realized.

One may examine both translations and appropriations in terms of what frame the translator/appropriator is working to insert the "original" work into. That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a from of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal language" and the culture which it is participating in the formation of. To "argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of "evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection, a body of work, accrue and accumulate and so build from within the un-ideal original the structure of its "meta-narrative," a new and ideal shining City from out of the shell of the old, to paraphrase the IWW slogan.

At a certain level then, what is sought for via such aspects of translations and/or appropriations is to produce works which are in conformity with the standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."

The underlying impetus of this might be thought of as the resistance to the

uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanscapes, setting out on the long patrols of the derive , scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an

anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers aboard, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobblings of roughly smacked together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the Atlantic, the Indian or Pacific Oceans. (I recently came across an advertisement trumpeting the latest edition of an

old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as having yet a value as a guidebook to the areas it concerns!)

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for Lautreamont's Chants de Maldoror are constructed with vast swathes of pure plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of Moby Dick, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

I noted before that there is a relationship--as there is in Moby Dick--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the audience as well and in turn the critics, who provide reviews, commentaries, blurbs, hatchet jobs and fawning notes of introduction for some favorite of theirs whom they wish to promote in the role of a kind of "private agent." This dispersal of the "writer" through so many roles in turn begins to generate ever more series of meta-writers, meta-dramas, meta-commentaries until one has what is basically the long glorious history of the productions of Shakespeare's Richard the Third and their myriad spinoffs, including Johnny Rotten copying Laurence Olivier's Richard in the film version for his creation of the character

*and
existence as a performer on stage of--Johnny Rotten, who in his turn is
ranting and attacking the Queen.*

*This theatricality of a writing which makes use of appropriations and
translations (including invented ones) means that the "author" does not
"die" but instead becomes an actor, in which the presence of other
voices
begins to issue through the throat and the writing of "some one else"
to
come from the hands. The actor whom is the role that the writer has
become, speaks lines which are--whose?--The writer's? the actor's?
 the
role's? And out of these emerges a writing which is a fiction which is
at
the same time real, or a reality which is fictional, and al the while
is
performing an activity which is a writing, a gestural, visceral, sonic
and
visual action writing which may in fact exist "nowhere at all" but as
the
non-writings of a non-writer who regards thinking and writing as the
same,
just as imagined writing may exist in a sphere in which it has no need
of
being "written down," as it enjoys in fact the freedom of it's not
existing
on the page, but in the "else wheres.".*

*When Bartleby says "I would prefer not to" and instead stands staring
at
the
blank view through his window of a very close pressed wall of the
building
opposite--is it into these elsewheres that his writing now is being
done?*

*So it is that a personage like my "El Colonel" and Spicer's Lorca, and
Yasusada's Spicer as well as the Yasusada created by the reader out of
the
accoutrements that are provided for the acting out of the role--so it
is
that these "non-existent" writers mingle with actual writers who are
actually dead, in a theater in which ghosts are lovers and fictional
non-ghosts consort with ghosts and the action of the writing is THE
LIVING
of that being that one is to think of as either "the author" or "the
death*

of the author author." For it is not death, but dispersal across, through,
within, and away from writing itself that is the action of the being
formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with
it, that outside which now and then bumps into him or her, and then, after a
bit, takes off again. Or an outside which is found, hidden in plain
site/sight/cite all around one, that writing which is continually alive and
changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls
it, "the artist's glance," which can be a work as real as any object, yet
not exist except in the time and the "art of looking" of the artist. For
once it becomes an object, then the artist is "signing over" the time and
art of looking as a possesion in which someone else "owns the art" and in a
subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of
the author, a being tied down by legal contracts to a name, an identity card
number, an address, a telephone, a place and status within such and such
community of other authors.

It is this death which a writer may well choose to "prefer not to" be part
of, and so find in a "fugitive" existence the ever chaning words and lines
of a lexicon which cannot be fixed, nor colonized, nor turned into yet
another copyrighted name plated representation of themselves, all ready to
charge off to court to protect a name attached to a function which they may
at the same time profess to desire the death of.

President Reagan, the Great Communicator, was in his own way an
interesting example of a collector of quotations with an ear and eye

*to
creating his own form of "ideal language," one which has proved to be one
of
the most radical in its effects of modern times. Reagan loved quotations,
and his bedside reading consisted of a single colossal tome of nothing but
quotations, organized for use on any occasion imaginable and many , one
imagines, not yet imagined, but that one should be prepared for, after all,
as The Great Communicator.*

*Having been an actor, a president of the Screen Actors Guild, and a long
time pitchman for Westinghouse and GE, as well as a radio announcer and tv
celebrity both as actor and advertiser, Reagan had no problem at all
memorizing hunks of quotations, plagiarized and appropriated lines and bits
of speeches, and "was never at a loss for words," a favorite technique
being to tell some ancient joke or story "as though for the first time,"
so
that it's being a quotation was not even noticed. In this way, he appeared
to be an alert and quick-on-his-feet-thinker though in fact he was just
pulling rabbits out of his well stocked hat.*

*Reagan's cheerful attitude to taking away the meanings of lines and
replacing them with the same words, only now heard as his own, reached a
moment of triumph in his appropriating the anti-Vietnam War song "Born in
the USA' as his own campaign song in 1984. Suddenly, the verses disappeared
and all one really heard were those endlessly repeated choruses of "Born
in
the USA, Born in the USA" as though that was all that mattered. And in
cynical way, he was right--after all the song was made for a movie and
appeared long after the actual War, so how it could literally be "an
anti-Vietnam War song?" Reagan's appropriation in a sense exposed the
song's appropriation of the emotions of another time and another person,
and
so the Reagan version had as much "validity" as the original did. And, it*

being a song for a movie, who better to make use of it than an old movie actor, one who had actually appeared in war movies, if not the actual war, unlike the song's author, who had done neither.

And Reagan even quoted in Russian, with translation--the famous "trust but verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev." At one point, in a pure unadulterated paroxysm of patriotism, he forgot himself and recounted his "war memories"--actually scenes from a war film he had played in. In a sense, to show the "reality" of his emotions, he was "quoting from memory" a "real war scene" in which he had acted competently enough to convince himself that he had actually been in the war. In this way, quoting from his roles allowed him to create a non-existent biography which al the same was "documented on celluloid," that could be edited into various versions of his official "biopic."

In Poe's brief "sketch" written to accompany an illustrated plate, entitled "Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in America" as already a "Mourning on the Wissihicon)--a traveller takes a jaunt down the Wissihicaon and discovers unexpectedly, so close to the metropolis of Philadelphia, a wild and savage remnant of an America already thought to be long past, and but the figments and shards of a former dream. He sees an Indian in a wild overgrowth of unspoiled natural landscape, and as he drifts by the dramatic scene, there even appears a a magnificent and authentic American deer--a sort of proto--"Deer Hunter" moment in which the marvelling traveler is confirmed in his belief that at last he has found the old, the real America, of the wilderness and "savages," and the untamed wild life and untrimmed flora of his "native land."

Yet, the traveller later learns, all of this has been an

elaborate
and beautifully staged simulacra, for a wealthy Englishman has purchased
the
former Colonial landscape, and populated it with a servant dressed and made
up as an Indian, let the flora go carelessly to seed, and provide the whole
as a topping to the cake, a domesticated deer who is able to pose as a wild
one for the passersby of a Sunday. Already a "quotation" of what had been
a
stock vision of the "old America" in all its "savage splendour" has replaced
the original with a copy which "outshines" as it were not only the long
vanished original, but has also made, on is certain, the old real estate
greatly increase in value by looking so like what it had replaced in terms
of what had been thought to be along lost memory with a Brand new and vivid
recreation posing as indeed "the reality of today."

Poe's Englishman thus has accomplished already the creating of an
"ideal language and landscape" made entirely of quotations, and for Poe,
the
"mourning" in this "morning" is that the morning is in a sense not yet over
with and it has already been replaced by a quotation of itself, which will
"outlive" the former and so in a sense give cause, if one recalls it at all,
a "mourning" for the "morning on the Wissihicon which now no longer exists
except as indeed an ideal language and landscape "in quotation."

The further "mourning" is that the English, who had been the former and for
a while defeated Colonial Power, have now wrested away what had been known
of as an "American original" and turned it into an English owned and
recolonized landscape preserved as a copy of the vanished original.

At the time that Poe began writing, ruins were all the rage, due in good

part to Gothic and Romantic literature from Europe--the kind of literature
and ruins Benjamin was later to write his now famous unpublished thesis on.
Americans were in a state of anxiety, as their country seemingly had
produced no "real ruins." Poe--who had attended school five years abroad
in
Scotland--had seen "real ruins" and as he replied to one critic who accused
him of writing in the manner of the Germans of the time--"Terror is not of
Germany, but of the soul." Having witnessed the decomposition and descent
into ruins via disease of his dying mother, dying older brother and then
dying wife, Poe realized that the the lack of "real ruins" are, like
Emerson's Nature--"the blank and ruin we see in Nature is within our
eye"--is not a lack at all but instead the blindness to what is in front
of
one--the decomposition and decay at the core of being, no matter how "new."

In his "Philosophy of Composition," Poe constructs an impeccably rational
method by which he has gone about composing his poem "The Raven." No
"romantic ruins" or frenzy inspired him, no "inspiration," but, instead,
a
kind of calculating feat of engineering brought to bear on the decomposition
of the very thing that has constructed the poem--the rational, the logical,
the "constructive" mind. The use of quotation passes from humans to a
bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a
bird, a mechanical bird whose cries are repeated by virtue of a timing
mechanism triggered by the last lines of the verse preceding its next
outburst. Or they may indeed be those of a "real bird," "quoting"
"nevermore," a phrase which plunges the student in the poem into one of
those ever deepening and decomposing morasses of the soul which Poe depicts
also in the guise of decomposing bodies and languages also, which devolve
into black birds' cries (perhaps "quothing the Raven" itself--??!!) as in
The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages whose words change their meanings frequently not only in time--from week to week or day to day if need be-- but also vary from place to place along the trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of" communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile hunters continually be led round and round in circles, deciphering non-signs as signs and elaborate scrawls as "lucid notations" of a "lost language" or of a "new language" which they alone will become the possessors of the secrets of, the sole appropriators and translators of, the alpha and omega of a literature which now is thought to "belong to history and civilization" and which instead is simply an empty wooden horse, a decoy duck, while somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wyston Curnow's question re a genealogy of the appropriation use of today--

the issue of appropriation, as noted, begins to change with the introduction
and spread of copyright laws, as with the acceleration of the production
of
copies in themselves--
Benjamin formulates his questions re "The Work of Art in the Age of Mechanical Reproduction" close to a hundred years after Poe has begun doing
so. Hawthorne, writing in the 1840's roughly, in The House of Seven Gables,
already has as a major figure a Daguerreotypist who provides, along with
the
narrator, commentaries on the art of the photograph in comparison with that
of painting--that is, in terms of their status as not solely copies of
persons and scenes, but also as methods directed towards revealing what is
otherwise hidden to the eye of an observer. The "composition" of a
daguerreotype then, becomes a form of decomposition of not only a painted
image, but as well of the "image of the person" themselves--"revealing"
aspects hidden not only to others but also perhaps to themselves. As a
"reversed mirror image" in a sense, it gives an oddly "corrected" image of
that image which one had previously supposed one was seeing as others do.

The very decomposition of the House itself becomes as it were a method of
"letting in more light" via the cracked and fissured surfaces, which is the
"pencil of light" with which the camera writes into existence a new method
of representing things not only singly, but serially, or, as in the famous
mirror scenes in Citizen Kane and The Lady from Shanghai--an endless series
of mirrorings of the self trapped in the light of the moment which is
turning it into the past as the figure moves before the --and into--the hall
of mirrors.

One might begin with an examination of many of the texts of the

*"Classic
American Literature" (D.H Lawrence) as the first literature to in a
sense
compose via decomposition and in so doing decompose the "future" of its
own
literature before it has happened. (Rather than being a deconstruction
avant la lettre, as Poe's work has furnished examinations for, it is a
decomposition of the work of time on things before they have begun to
exist.)*

*One finds that already a century and a half ago and more, there already
exist in this Classic Literature the contemporary the issues of
copying,
appropriation, translations, quotations, cataloging, "secret messages,"
"messages in code," the examination of handwriting itself as a method
of
literary "criticism," the centrality of the role of death, the
appearance
of
"intelligent machines" and "psychic communications" as a form of
scientific
possibility--the ghostly, the after-effects existences, of unknown
writings
and languages which haunt the forests and wildernesses, and as well are
still living among them in many vast areas, the complimentary American
forms
of Gigantism (Walt Whitman, Paul Bunyan, Earthworks) and the Minimalist
(Emily Dickinson)--as well as the use throughout American popular art
of
the
copy of an object to represent the trade or concept for which the
object's
copy is supposed to stand. (The vast and eccentric systems of signs
used
in
the US a hundred fifty years ago are basically the creation of a three
dimensional sculptural-visual poetry of incredible variety and
ingenuity.
In a sense, it is a writing for persons who may not actually know how
to
read--in any language--or simply in English--)*

*One of the aspects of this writing is that it in ways is more related
to
Art
Brut and Burroughs' fugitive languages, than to to the more confining
and
constrained of the commonly in use American examples of today, as it*

sees
and makes use of everything as writing. This is neither "the world as text"
nor "the text as world" or today's rather fundamentalist and curiously
Puritan conception of a "material word" on the page, with the attendant
"sacredness of the book, the text," but something blasphemous (Melville to
Hawthorne, on completing Moby Dick: "I have written a wicked book and am
as clean as the Lamb")- --that is, that the world is alive with writings
which are moving and changing at every moment, and themselves exist on
living beings as well as on insentient "materials." (Melville also writes
to Hawthorne, that the very hand which lifts now the pen that it has just
written with, is not the same hand that just formed the last completed
letter of script, and will not be the same as the one that writes the
next--)

Tattoos, scrimshaw, the Scarlet Letter, the letters of the words of an
unknown language carved into the black rock of an island, (in Pym; Robert
Smithson wrote of these as "perfect proto Earthwords" for a new art
criticism")--the disappearing inks and concealed treasure maps, the Goldbug
and its revelations--as well as the "readings" of Nature by Thoreau and
Emerson, and the observations as signs in turn of the "Leaves of Grass"
which are the tongues of the sleepers below ground, and, beyond that, "the
untold, the unwritten war" that "Will Never Be Written in the Books" of
Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson
which form the kind of private language which she uses to "but cross the
room and be in the Spice Islands" (the continual voyage theme)--all of these
are writings which extend writing far beyond the "normaliiizing" conventions
of the limits of the page--

This vision of a language which is continually in movement, continually
changing, concealing itself, reappearing, being thrown overboard, or bobbing
about as the carved coffin bearing the absent Queequeg's script and the sole
survivor and author to be of the tale of the late Pequod--is itself from
a

period in which the American language was in flux, not yet standardized and fixed into the defined and set stone of Webster's. A chaos in spelling, punctuation and grammar was perfectly acceptable, as were the wildly varying degrees of abilities of readers to decipher the riot of signs and symbols running amok all around them, and so was a sense of writing as something alive and and unfixed, nomadic and tending, like Art Brut and the addict's fugitive Jargons, towards an anarchy and "Civil Disobedience" which have become increasingly tamed, toned down and timid.

For example, consider that today, a work of appropriation in a conceptual sense is proffered as that of "unoriginality, copying" and the "author" thus no longer "exists" except as a functionary, a filer of data, a sorter of files. This is precisely the work which Bartleby is assigned to, and which he one day simply decides that he would "prefer not to" do anymore.

Bartleby's act of Disobedience he pays for by being incarcerated in the tombs, there to die, refusing all the while to acept anything offered out of a sense of obligation by the employer who had put him there in the first place, as a last resort against homelessness.

In a peculiar way, may one not say that Bartleby is a kind of "political prisoner," (civil disobediance since 9/11 carrying much heavier potential penalties) in the sense that he will no longer carry out the contemporary (today's) idea of what it means to be an author-cum-death-of-the-author? Instead, he would "prefer not to" be a writer who writes as the death of the author as it exists in the conceptual formulation of copyist and filer, even if rejecting this method of writing-as-the-death-of-the-author means

the
loss of his freedom, and following that, of his life.

In short, Bartleby would "prefer not to" BE a
"death-of-the-author-author"
but instead simply to die.

here are some examples of a few of the possiblities themselves so
myriad
and
ever expanding of the little i suggest in the above

Conceptual Poetry and its Others
UA Poetry Center
May 29-31, 2008
David-Baptiste Chirot<

http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html

David-Baptiste Chirot: "Waterboarding &
Poetry"<http://www.wordforword.info/vol13/dbc.htm>
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptite Chirot <
http://www.kaurab.com/english/books/guantanamo.html
*
*No**
KAURAB Translation Site

David-Baptiste Chirot
El Colonel's Composition Book

http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html

20080530 David-Baptiste Chirot

http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html

El Colonel wakes up from dreaming

1. [PDF<

http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB.2NXNyoA;_ylu=X3oDMTByZWgwN285BHNlYwNzcgRwb3MDMQRjb2xvA3NrMQR2dGlkAw--/SIG=11rat3ean/EXP=1225653446/**http%3a//www.dusie.org/ElColonelsmile.pdf

] developing poetic ideas <http://www.dusie.org/ElColonelsmile.pdf>
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El *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel* *smiles*.
Pleasure birds fly in exotic jungles, among tableaux of hacked and *...*
www.*dusie.org*/ElColonelsmile.pdf

On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <[redacted] wrote:

Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are masterpieces made mostly of quotations, the writer's own thoughts weaving
around them.

Translation, if properly understood as the creation of parallel meta-texts
rather than as copies, is a genre of appropriation. W. Benjamin's

> *"ideal*
> *language" -which is his concept of what translation involves- is*
> *essentially a hypertext composed entirely of appropriated texts.*
>
> *Ciao,*
>
> *Murat*
>
> *guidelines*
>
> *guidelines*

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35. Charlotte Mandel
New Jersey book launch
Mon 3 Nov 2008

Reading and book signing to celebrate publication of my new collection titled
ROCK VEIN SKY ,
poems by Charlotte Mandel (Midmarch Arts Press).
Thursday, November 6th, 7:30 p.m.
at Watchung Booksellers
54 Fairfield Street
Watchung Plaza
Montclair, NJ 07042
Information: [redacted]

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36. Michael Kelleher
Literary Buffalo Newsletter 11.03.08-11.09.08
Mon 3 Nov 2008

LITERARY BUFFALO
11.03.08-11.09.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

11.04.08

VOTE!

11.05.08

Talking Leaves...Books
Lisa Forrest
Reading/Signing for: To The Eaves
Wednesday, November 5, 7:00 PM
Talking Leaves...Books, 3158 Main St.

&

Just Buffalo/Center for Inquiry Literary Cafe
Christina Wos Donnelly and Grace Ritz
Poetry Reading (8 open slots)
Wednesday, November 5, 7:30 PM
Center for Inquiry, 1310 Sweet Home Road, Amherst

11.06.08

Talking Leaves...Books
Tom Waters
Reading/Signing for: Breathing Room, Vol. 1
Thursday, November 6, 6:00 PM
Talking Leaves...Books, 3158 Main St.

&

Poetics Plus @ UB
An Evening with Tracie Morris
Poetry Reading/Performance
Thursday, November 6, 7:00 PM
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

&

The Write Thing at Medaille College
Joshua Harmon
Fiction Reading
Thursday, November 6, 7:00 PM
Library at Huber Hall, Medaille College, 18 Agassiz Cir.

&

Talking Leaves...Books/Jewish Community Book Fair
Theodore Steinberg
Book Lecture: Jews and Judaism in the Middle Ages
Thursday, November 6, 7:30 PM
Temple Sinai, 50 Alberta Dr., Amherst

11.07.08

Just Buffalo/Albright-Knox Art Gallery
Nickel City Poetry Slam
Feature: Tom Noy
Friday, November 7, 7:00 PM
Clifton Hall, Albright-Knox Art Gallery
10 open slots, bring 3 poems no longer than 3 minutes each to compete.

Western New York Book Arts Collaborative Workshops

Just Buffalo's friend and partner is offering the following workshops:

Letterpress Holiday Cards Nov 3,10 and 17
Simple Book Structures Nov 4 and 11
Hardcover multi-signature book. Nov 5 and 12
Decorative Marbled and Paste Papers. Dec 2 and 9
Cards and Tags using Recycled materials. Dec 3 and 10
Printmaking with Household Objects (kids) Dec 6
DIY Pin back button making session. Dec 17
Letterpress Workshops at French Press

Visit: http://www.wnybookarts.org/events.php for more info.

MEMBERSHIP

Join Just Buffalo today to take part in our monthly member-only events, including:

TONIGHT!
Book Discussion of Michael Ondaatje's "The English Patient"
Moderated by Babel host, Michael Kelleher
Monday, November 3, 7 p.m.
Betty's Restaurant, 370 Virginia St., Buffalo
Dessert and coffee will be served
Memberships ($35 annual contribution) can be purchased at event.

&

Western New York Book Arts Collaborative Tour
Tour and reception of new Western New York Book Arts Collaborative space

Meet founders Rich Kegler and Carima El-Behairy
Try your hand at a Vandercook Press!
Thursday, November 13, 5:30 PMË‡
Wine and cheese served
WNYBAC Building, Corner of Washington and East Mohawk

http://www.justbuffalo.org/membership/index.shtml

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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37. Jennifer Karmin

Communiqué from Chicago: Election 2008

Mon 3 Nov 2008

---

hi poetics friends....thanks to all who have emailed to ask about the pre-election activity in chicago. i've posted some thoughts on the les figues press blog.

Communiqué from Chicago: Election 2008

http://lesfigues.blogspot.com/2008/11/communiqu-from-chicago-pre-election.html

onwards,
jennifer karmin

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38. David Chirot

Re: appropriative poetics: genealogy/history?

Mon 3 Nov 2008

Dear Wystan:

One of the interesting ways to think of appropriation through time is that it may often function not as a method of "creating of the previous/with the previous" something "new," but, instead as a participating in many actions which involve extension, reframing and as well, not making "fake" or "artificial" but paradoxically a kind of "return to realism."

For example: Duchamp takes an object and puts it in an art gallery and calls it a "ready Made." (Art off the rack," so to speak, with the "label" being simply that the artist who chose the object said that is "art."

At the same time, to bring art "down from the high horse of abstraction," and "return to the reality at hand," the object itself is "a real object, straight from the hardware store."

A "real object" becomes "an art object" simply by the moving of it from one environment (hardware store) to another (art gallery). Yet the object thus "transformed" remains the same "real object" and hence it becomes not art itself as abstract on the canvas or in a three-D object, or in a text, but an "abstract transaction" in the mind: trans---action being the key word, as both a "transaction" in a commercial terms, and an action "beyond" or "through and out," a transit.

The effect of the transaction (hopefully) is to be that it sets in action the realization that art happens in the mind, not only in the object, text, screen, canvas.

Duchamp said he wanted to make art which contradicted the French idiomatic phrase "Bete comme un peintre." (Stupid like a painter--the stereotype of the painter of genius who is one in painting and/or sculpture, but when it comes to articulating any thoughts, "is at loss for words." and so appears to be "stupid like a painter."

In arts of appropriation, one is making use of a preexisting object, text, fragment, and so the work is anchored in a "reality," a "documentary" aspect, which is to be played off of, or make a commentary on, the "fictional" and "artificial" and if such is the case, "faked" aspects of the work. In this way, the work can question the nature of the construction of "reality" as already being being "made" of such a process in itself.

In collage art, the artist is simply doing what is already being done around them--and commenting on it through re-editing, re-juxtaposing, transports

elements from one realm to another there to mingle with elements taken from others--Schwitter's method in his collages and Merzbau--Rauschenberg and his "Combines" and transfer works, etc. Warhol's Factory production of serial versions of the same image, replicas of Campbell's Soup Cans, and the whole Pop Art basis in recycling and reproducing "pop" imagery--treats the image world, already reproductions, mass productions, as in itself a reality, and so create the Pop reality which simply recycles itself as an endless system of production. These works in a sense are at once "artificial" and "real" as the reality they are reproducing is an artificial one, in treating it as real, it becomes again artificial (art) or--in treating it as already artificial (art) and reproducing it, taking elements fro it, it makes of a popular "artificiality" and "art artificiality" by the shifting of the frames from the comic book store or super market to the art gallery.

With writing, for thousands of years most likely, persons have gazed at some landscape, city scene or sudden movement of the wind in tress and had a line of poetry come to their mind and/or lips as having "presented this to me previously." That is--this scene makes me think of a line of Pindar." In this way whole landscapes becomes the sites of tourism for those aficionados who want to see the "real Wuthering Heights," the places where Ulysses takes place," the New York of Edith Wharton, or the Paris of Baudelaire. The description and associations in writing in a sense create the place from which they are seen as being created into a place which others "want to go and see in all its reality," though that reality may have existed quite some time ago or perhaps just six months ago. "The scene of the crime," as it were, to be gawked at and commented on further, with fotos taken and souvenirs purchased.

(Poe's "Morning on the Wissihcon" describes a proto-version this kind of literary Disney 'world"--)

A writer like Herodotus is a forerunner of al these things, in that his Histories include everything--stories told that are fabulous, others that are "documented," speculations, wild eyed tales of wonders, all manner of things real, imaginary, fictional, hoaxed, are run togetehr as being simply what the traveling historian has collected. In this method of appropriation what is being accomplished "naturally" by Herodotus is today done as an attempt to "blur," "transgress" boundaries and dividing lines between categories, classifications, into such separate things as "fables," "Facts," and "hoaxes." The desire of many "post modern" projects and approaches is, as Olson had propounded fifty years ago and more, found actually in the pre-Aristotlean world of a writer like Herodotus, when no such classificatory systems are being applied. What is written of today as "transgressions," was all in a day's life and work for a traveling historian like Herodotus or those "travel writers" of the early periods of Western colonialist expansions and explorations.

I keep bringing him up, but Poe is the first American writer to consistently use methods, let alone invent quite a number of his own, for creating hybrids of facts, fictions, fakes, hoaxes, "newspaper items," and "detective stories," one of which, "The Mystery of Marie Roget," was written along side the actual tabloid sensation mystery of the murder and disappearance of the body of Mary Rogers, "The Cigar Store Girl." Via his fictional ratiocinating "Dupin, Poe wanted to demonstrate that this method would more effectively, efficiently and correctly solve the crime than the tabloid accounts of the bumbling methods of the then rather haphazard assemblage of beings and techniques that was the new York Police force.

(Conan Doyle with his Sherlock Holmes makes use of this inspiration of Poe's in Sherlock Holmes' always using the London Times as vast treasure trove of textual evidences and clues.)

One of Poe's great dreams is to find the area of suspension between waking and dreaming, living and death--and in this manner be at the blurring of all boundaries--an area i which reality and imagination, fictions and fakes, all are equally vivid and as it were living-dead. Having observed the death of his mother, his brother and his young wife, Poe's desire to as much as possible suspend the last instants of consciousness before its extinction is a "rational"desire and need for something that others deem "irrational." Thus the work of Poe becomes ever more of a series of depictions in which the ratiocination of the writing "detective" and "mathematician" try to hold at bay the incoming flood tides of the Others--the living dead, the ghosts, the hearts beating through floorboards, the journey of Arthur Gordon Pym through a realm all in Black--Black people, birds, soil, letterings carved into black rock--and then white--the arrival finally at the edges of the other side of a printed page from the blackness of letters to its white spaces--a figure of white that arises out of the whiteness of mists and is as white as the whiteness of snow. In effect--a "white out"--the termination of writing as black notations on white pages and the the confrontation of a "white on white" aspect at the edges of what is NOT an erasure--as in Malevich's "White Square on a White Square" which had been preceded by the "Black Square a Black Square."

In this narrative of Pym's, it is also noted that perhaps the reader wil not notice at which point the narrative written by Pym stops and that written by the person who is the editor of the published work begins. The book is supplied with an Appendix which in turn throws doubts on who actually did write the text, and if the editor is telling the truth, or if there is some other aspect involved, and Pym himself has been perhaps the narrator all along.

The making ambiguous and mysterious of a fictional account of journey that is fantastic yet described in the most precise "ship shape" manner and details, is

to further emphasize the idea that there can always be as it were "updates" on the status of a text and its "authorship." That is, Poe is demonstrating that even one's own texts can experience such disputes, as to what Poe really wrote, what was written by someone else whom he plagiarized or "borrowed generously from." In effect, the Appendix is implying--there can continually be "news flash" updates on the status and authorship of this text, and basically any other, as al texts participate in this madcap traversal of exchanges and exchange (stock exchange also).

Again, this method gives Poe the chance to "put off" the idea of their being "an ending"--in effect the "true story" has not yet been told, and so in the meantime one will be continually finding "news flashes' which bring one the latest updates on the Poe-Pym voyages and authorships.

In Pym, the authors--both of them or more--are in a sense playing a game of jack in the box with what are the various scenes of internment in the book--the whole tale finds Pym being confined in terribly close quarters, or in a situation of captivity or near extinction. In fact, we do not know as the book begins whether or not Pym actually survived at al to tel this tale, as Mr Poe claims that he at some point is the author who takes up the pen from the vanished Pym in order that his tale "might live on" so to speak.

When Pym shows up in the Appendix, live after, --this suddenly recasts the Narrative as a book which is actually not the book of the authors, either one--but one which is actually not yet written, but exists as it does "so far" in this "half man half horse" state of having the two seamless authors--one of them presumed dead and replaced part way through by a "ghost writer" who has to face the return of the ghost as not a ghost once the text has been "completed," and now lies on the floor, a ball of a "Yarn" (story) being madly unwoven by one of Poe's own "Imps of the Perverse."

Mark Twain is another form of writer in which appropriation is used on a vast scale, though in a way it may not at first seem so to be. His books like Roughing It and Life on the Mississippi, for example, are vast Herodotus style compendiums of anecdote, facts, fictions, outright lies that he relishes re-telling, pure unadulterated tall stories, wild characters who actually are real, and others who are characters "larger than life" because in fact they do not exist at all except as towering feats of story telling.

In Twain's world, the good telling of lie is a grandiose and magnificent thing to behold--a great tall story, a superb "yarn," the getting togetehr of literary and journalist friends "to swap a few lies," being the epitome of a "good time." These "lies" are contrasted to the bigger lies which Twain continually attacks as the lies which society uses in order to create its structures of distinctions, borders and boundary lines between peoples and their social status, their

possibilities in life, what their dreams are allowed to consist of. Magnificent River Boats sail past cities with names like Memphis, Cairo, St Louis, Nouvelle Orleans--extravagant architectures of mansions, beautifully tended gardens, al the bric-a-brac of an already "post modern style" which mixes the native materials in the making of imitations of buildings the wonders have never seen except in illustrations and associate with being of an "Ancient Dynasty" or a Roman Republic, or Greece, England, France. And in this world are the forerunners of Faulkner's characters running amok in feuds and violence, ignorance and dissolution. And al of it built on slavery and exploitation, in order to build a mansion that can be seen from the River Boats to make one think one is living in a civilization "elsewhere," as though in another time completely.

Life on the Mississippi is actually a great anarkeyology of appropriation, in every aspect of the furniture, the houses' designs, the styles adopted and created in clothing, the types of books which are in the libraries, every detail is seen as an appropriation from elsewhere, a vast fantasy world trying to imitate things that it does not comprehend nor want to other than what it symbolizes. And even in the midst of al the grandeur and posing, there is the vision of the incipient, swift rush of decay, decomposition, the first signs of the ghosts that will soon enough inhabit this fantasy world as it slides into the past, as gone as as were the previous bends in the ever changing course of the river.

All one has to do is study the Twain book and then move on the tomes of images made through decades of this same world by Clarence john Laughlin--himself the owner of one of the best private libraries in America, an immense eccentric assemblage of heaps and crates and shelves put togetehr by himself--a great admirer of Baudelaire and French poetry and prose--and there is the after effects" world of Twain's--ghostly, in ruins, depopulated, haunted and still the repository for this huge collection of appropriated styles and structures in their journey through time's decomposing. What Luaghlin writes of in his notes accompanying his works, is of a world which in reality is already a Surreality--the fotos in which he constructs strange dreamlike scenes among the already strange "real scenes" are simply the introduction of figures and tableaux to stages that are already crying out for actors. since they already inhabit a "living dream," a living-death, the introduction of the "faked" dream scenes seems "perfectly natural."

(I used a transfer of a Laughlin fotoa door in 1950's Milwaukee as part of a collage piece for the cover of an issue of Kaurab Poetry Journal--and "After effect" of the ghostliness in Laughlin's fotos become more ghostly via its transposition as a transfer of a xeroxed copy of the copy of the photo included in a book of his work.)

If turning to thes particular models as examples of appropriation at work seems "old fashioned," don't be fooled, their controversial nature rages on. I picked up by chance the other day a new updated edition of Norman Finkelstein's Beyond Hutzpah--and opened as though by magic to a section which reproduces pages from Twain's book on his travels to the Middle East and Europe. The controversy that rages in these pages detailing the reproduced pages of Twain's MS is that Finkelstein demonstrates how passages from twin have been edited, slightly altered, taken a bit out of context, and used as evidence by Alan Dershowitz, who is also plagiarizing from a discredited text which he pretends that he is not plagiarizing from, of some passage in Twain regrading the "non-existence" of Palestinian peoples in certain areas of contemporary Israel-Palestine. Finkelstein is an excellent example of a researcher who goes through the long series of twists and turns of a quotation, a footnote, single word, in order to arrive at an understanding not only of what "originally or actually happened," but also, what has happened along the way, in the uses of a quotation or appropriated text. Since his argument is with a famous Harvard Law School member and lawyer, Finkelstein relishes the opportunity to pick apart the arguments involved, the citations and texts.

On the one hand, the famous lawyer is shown to be plagiarizing from a discredited text a severely altered mis- or dis-quotation from Twain, and on the other, is Finkelstein's excavations of the layers of the text's palimpsests, alterations, transpositions, and is being turned into a "fact" in order to "prove" that a contemporary situation is based on "solid evidence."

What is surprising from the point of view of literary--and legal-- appropriation is that a lawyer would use the uncited source of a discredited work in which a quotation is found from a famous author, which can easily be checked. What has happened is that a faked version of a documentary account by a fiction writer is taken as being a "reality" that existed in the past which proves the validity of the present reality. By demonstrating the faked and thus fictionalized use of the documentary account to prove "reality," Finkelstein undercuts the present "reality" by the restoration of the original text's actual order of words and phrases and in their correct contexts.

The Twain who journeys from the Cairos and Memphises of the USA to those of the "Ancient World," having detailed the appropriations of the New World in al their faked glories, and hungry to see the "originals," becomes in turn appropriated as a faked "glory" text himself, who is then "restored" to his original state in his own words by a commentator in an argument over the borders and existences of peoples both in the past and in the present which uses the past to justify itself.

In this example alone, one find some of the aspects in which appropriated texts become part of arguments over literally appropriated lands, as well as depictions of appropriated city names and styles of architecture and manners and reading materials which wind up being part of the future historical reality of the ancient places that are both used as models and their actualities as sites visited as a tourist by the famous author of a previous century. The shuttling back and forth through versions of the text is accompanied by a shuttling back in forth in time as well as a shuttling back and forth between versions of land boundaries in the present based on accounts from the past found in the text and altered only to be restored. The text itself becomes an extention of a "space of contested possession" not only as a text, but also in the world and in a conflict between the uses of the past to justify the present.

Via uncited citation, a hoaxed appropriation of a text enters into an intense argument over geography and history It is this aspect of appropriation of texts as actual documents in appropriations of land and history that provides the kind of destabilizing as well as destabilizing "after effects" which make more complex the senses of and uses of "literary appropriation." As with Travel Literature, texts become the genesis for immense debates over the actual legitimacy of ownership of colonized lands and the rights of peoples who essay to inhabit these lands.

Interestingly, this aspect of the "after effects" of appropriations of "literary" and "travel" texts tends to be ignored in most considerations of appropriation of texts,, which tend to regard the literary appropriation as being limited to that one area, and so the more "formal" qualities of an appropriation mechanism at work may be examined rather than potentialities in other areas such as geography, history, the military, legal arguments, etc.

In effect, to limit the awareness of the effects and "After effects" of texts in and as appropriation, has the peculiar and subtle effect of a removal from consideration of the abilities of texts to have these effects and After effects. That is, one develops a sense of the use of language which has no "consequences," nor, in effect, any "complicities." This creates a separation in language, in which on one hand "transgressions in language" are urged, while those outside this realm are not. And if this is to be maintained as a structure of belief and method, then the transgressions of texts across the limits of the text's boundaries, becomes something to in effect deny. In this way, the peculiar argument can be advanced that in changing language via transgressing boundaries within it, one is changing the world, and at the same time, that this use of language is not in any responsible for what is happening around it, nor that the words that it uses are just as contaminated as the ones others use.

This sense of a "purifying of the language of the tribe" as advanced by Mallarme, is in many ways related to the ways in which propaganda functions, by limiting the range of effects which are allowed to be considered, so as to narrow the focus on an ever more centralized configuration and figure or figures of power. In a sense, it points to an elite grouping of poets or writers or artists who are as it were the guardians of this language, and so are deemed the ones to determine the entry or not into the canons or "acceptable ones" of this or that artist or style, this or that version of appropriation as opposed to an other. Rtaher than a rhizomatic, horizontal movement of the energies of appropriation, one finds instead a vertical axis along which are stacked the categories of hegemonies and hierarchies.

In a sense, this removes the role of the "dead author" and replaces it with a kind of deity, a philopsher-poet-king-queen in a sense, of an aristocracy of the word.

Yet as the example of the traveling through times and spaces and altered and restored versions of Twain's text shows, the appropriation of texts and objects opens the arenas of action and makes for the dispersal across the unexpected of the ever uncertain findings and uses of words, and of the existences of "authors," not at all as fixed identities, but as ever changing "sources," and "citations" which "crop up in the oddest of places."

Texts and authors in this senses live lives of their own, which are outside the conventions of what are thought to be the boundaries of texts and authorship. That this proliferation and dispersal of texts and authors among al manner of terrains and times may turn up in situations with which "literature" so to speak would like to "disconnected from", this is because of the "troubling" non-possession of words and texts which copy right and intellectual property laws continually try to keep pace with. The borders which literature would like to keep sealed for itself, or art, or any other form which has created a language it regards as its own and its own only--these borders appropriation shows not to be as secure as one would have thought, and so the desire for kind of "homeland security"system to control this "terrorism of words" against the very Terror in a sense which would dominate them. This is the sense in which the areas of language in literature begin to become a part of the operations of aspects of propaganda, in that the desire and need to control and maintain power supersedes the "love of language" and begins to see that the means to in effect "torture" language are "justified by the ends."

Again, one finds "travel literature" as a form of the contesting of borders, not only among settlers and already local populations in the New and Old Worlds, but also the borders among texts as "faked," "documentary evidences," "depictions of fakes as being a reality," and the use of fakes to assert a present

reality based on an altered one via an altered text. The ebb and flow of the fake, the real, the fictional, the literary and the actual landscapes involved in terms of borders and possessions--as well as "battles for the very soul of the people and land"--al these are bound up with the uses made of appropriation through a great many levels within just one small dis-quoted quotation from a text by an author who himself depicted so much use of appropriation as a manner of constructing the fantasy land reality he witnessed in its heights and the first signs of its rapid decay and decomposition.

Even the current dramas of the American-Israeli interrelationships are depicted in this using of an American text as a "witness" to be argued with in a "case" for or against a version of history that is contested.

The travel aspect of uses of appropriation is one that begins to change in the 19th century, with the ability to import ever greater amounts of goods from every farther distant and more "exotic" arts of the world, as well as those "exotics" which exist close to hand. (The Surrealists' Flea market, Joseph Cornell's garage full of old magazines and found matrials from thrift stores, etc, Schwitter's use of street found debris--and the one found by Dubuffet in his concept of Art Brut.)

In Baudelaire, the continual theme of "le Voyage" needs no distant places to go--it can be a journey through his mistress' hair, or through a grubby alley--or to a hashish smoking session. Later, Huysman's character Des Esseintes in A Rebours Against the Grain is the Engllish title) simply goes to an English pub as it exits in its exact state for the use of Englishmen in Paris, rtaher than having to bore himself with the tedium expense and time of a trip to the actual England. Travel becomes the voyage of reverie, dream, released by contact with talismanic objects, odors, colors, sounds and images, texts which are from the place or about the place to which one would like to go.

"To shut the eyes is travel" says Emily Dickinson, who wrote of books as ships with which to travel.

In this sense, to me, the Yasusada works and Yasusada's idea of writing an "After Spicer" in honor of Spicer's "After Lorca" functions itself as a travel literature example, in that using the construction which is made use of by the hoxed imitations of scholarship of "real texts by real authors," in creating a series of fictional and pseudonymous authors, editors, translators, footnoters, annotators, as well as quotations which are real and fictional or faked, to construct both a fictional author and his fictional works, as well the journey to a distant and exotic land--a Japan which is not Japan but an "After Japan," not a translation or copy, nor actual documents, but an imaginary constructed out of the elements of these . via both actual and fictional Japanese poets, artists, places and events. After all, what is Spicer's Lorca's Spain? Or his Spanish

language? Where are they existing in Spicer's text? The traveling with Lorca that Spicer indicates is done in the home of Spicer's, as of two lovers living togetehr for a season. It is in a sense of the continuation of the voyage of Baudelaire through his mistress' hair as a voyage-to-a-text, as well as that voyage of Poe,s in which the white ghostly spaces left by the vanished ghost of the lover-- "After" effects, so that work is written both "After" Lorca literarily and" literally"--after Lorca the lover of the summer in autumn has departed. And indeed, the introductory letter opening the text is written by Lorca--the already dead poet speaking from beyond the grave as his own ghostly After effects become ghost-written by Spicer as his "After Lorca."

For Poe, the "Aftereffects' are "mournful and never ending remembrance" which also tries continually to be reanimated from out of the coffin--into a state between life and death, dream and waking--in which al things possible may occur--an open area of uncertainty--where Poe and Pym takes turns authoring the same text, each one vanishing as the other reappears, back from the supposedly dead, to assert his rightful place in place of the one living and writing in his absence. To battle with the double of oneself--in this suspended state--the tale of "William Wilson"--Rimbaud and his "I is an other"--the confrontation with the hoaxy aspects as well as the documentary and imaginary--of writing and of what is an author--not a who--but a what--as though the author really matters--when as Poe asserts in the "Philosophy of Composition" --one begins with determining what the effect is that one would like to produce.

In other words, an "after effect" which precedes its own creation--just as the "Philosophy of Composition" is written AFTER the composition of "The Raven" and so re-tells the "story" of its creation as an "after-thought" as well as an After-effect----which "reconstructs" an event which actually did not happen, in order to make an argument for the kind of Composition Poe is propounding as the one best suited to create the kind of "great effects on an audience" that the "Raven" had. By demonstrating that he worked backwards, deductively and rationally to produce what are the "irrational" yet also "mechanically engineered" effects of the poem and its Raven repeatedly & (a robot Raven, an "synthetic intelligence"--?) mechanically"quothing""Nevermore"--Poe writes "after the fact" the non history of a poem in order to prove that his "irrationality" as person does not exist, nor does it in the poem, but al of it, all of it--can be explained!

In the very act of essaying to be the ultra rational one, Poe begins to sound not unlike one of his irrational characters in the process of trying to defend their actions, which came from that other source he depicts so vividly in a different piece, "The Imp of the Perverse."

As a writer, Poe is experiencing and detailing not the "death of the author"--but the cracking, corroding, collapsing, dispersal and disappearance-reappearance dead-alive, living dead,suspended animation state of an author in which the uncertainty principle is at work. so that the author is beginning to have trouble distinguishing between himself and his invented authors, his characters,his texts, his hoaxes and documentations, his published "marginalia" which appear in Newspapers as "real" and which are "made up" as he owned no library to annotate, but only about three books at the time.

And how does Poe exist today? He stil exists as after effects in America as the the creation of a poison pen obituary written by Rufus Griswold! The source for good deal of the myths of Poe is this outright piece of slander. Poe himself became a part of long running tabloid sensationalism, both adding to and altering, shifting, his status as a writer hovering ever suspended among a series of faked images and stories about himself, and his own such creations. In this sense Poe has realized in a peculiar way one aspect of his dream of existing among the living-dead, as he himself continues to exist as this mixture of urban legend, movie versions, illustrations, endless repackagings of his works, endless new theories about them, endless new discoveries not only of original editions themselves but also of the actual facts which he did make use of and which had been thought to be his own hoaxes.

In a sense, to understand a genealogy of "post modern" examples of appropriation, is to find Burroughs' impossible glossary of wrods whose intention are fugitive--for the moment one were to define, control, st boundaries and divide into categories, classifications, the very thing one is observing in order to do this, would continually be breaking it asunder, decomposing it, rearranging it--and so, the place to "begin" is in actuality in the daily newspapers or news in any media--as there one finds the continual dispersal of writings and writers evidenced in the symptoms of language which are registering the seismographic chartings of voyages which never cease traveling, never cease their production of effects and After effects, fall out, radioactive dusts--mutations and permutations--ghosts and ghost written texts--

The "Purloined Letter(s)" found hidden in plain site/sight/cite all around one--the War which was founded on forged texts and paintings of non existent fotos--the widespread use of "election fraud" as a technique both to count voting and to frighten off voting-- the uses of torture to produce "confessions" which are false or real or who knows what--but which are none the less used as "proofs"--even though the actual confession may never be revealed-- the persons detained without any accusations-- that is, the non-writings of non texts which condemn persons non accused to be detained indefinitely-- the ways in which a society inoculates itself by the alteration and vanishing of words from what it does not want to or like to or is not meant to hear or read-- the uses of appropriation are

everywhere one around-- perhaps what is really the purpose is to find the ways in which these are all interrelated and so constitute the existence of culture as it is presenting itself to itself through its appropriated and faked and hoaxed uses of words and images- rather than a typology in which the separations are made so as to exclude one domain from another--and so to deny or deliberately or not miss the effects and After effects of all the various means and meanings of appropriation--

This particular study of my own i call "The New Extreme Experimental American Poetry and Arts"-- this interrealtionship of aspects across, among, through and around appropriation in constructing a language which essays to deny what it is capble of and is in many instances doing daily, as a matter of routine-- a language which allows persons the appearnces of freedom when in fact tightening and contsraining ever more tightly and narrowly the ranges of awareness and questioinng- and at the same time to find the actions and uses of appropriation which decompose this massive compostion one is presented with as a reality which in fact is but a continaully tweaked construction in which language used by all is participating daily-- to study the composition and to find the decompositions-- as much as possible, though one oneself is pitifully limited--

On Sat, Nov 1, 2008 at 4:01 AM, Wystan Curnow <[redacted]>wrote:

> *Murat, Tom, Barry, David,*
> *As we are seeing "appropriation"'s precursors are varied and commonplace, to the extent that*
> *the term itself appears reductive--Chaucer's only 'a great appropriator' if his practice is presumed to be informed by a modern idea (and its attention laws and prohibitions)of authorship.*
> *I am more interested in the varieties of contemporary 'appropriation' --it seems such a dumbly provocative term, so post-modern fer crissakes--which is the way Murat's remarks about recent 'attacks on authorship and orginality' are pointed. The value of a geneology of appropriation, or a pre-history of authorship seems to be that it may help generate a typology of current practices and possibilities in which re-use, refried, is understood as more like the norm than the exception.*
> *Wystan*
>
> ---
> *From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Murat Nemet-Nejat [[redacted]]*
> *Sent: Saturday, 1 November 2008 8:44 a.m.*
> *To: [redacted]*
> *Subject: Re: appropriative poetics: genealogy/history?*

Tom, Barry, David,

Appropriation is the basic Medieval mode of writing, either, as Barry says, citation being the prevalent trope of writing or as outright appropriation. Chaucer is the great appropriator in English literature. Troylus and Cresyda is for all purposes, with some changes, of Boccaccio's Philostrato, without Chaucer ackknowledging it as such. This does not mean that he was being dishonest or propagating a hoax, simply that that was a natural Medieval writing process. A number of Chaucer's earlier works (the titles escape me now) start with a dream passage, introducing or framing the narrative which will follow. This was a common Medieval trope. A number of times, Chaucer lifts his dream passages from French examples.

To understand the process better, it might be helpful to look at Medieval Cathedrals, masterpieces with no named architects. The whole construct is seen as a communal activity, something beyond the individual or authorship. The same ethos, an ethos of poetics, applies to writing also. Ruskin understood this. I think it is the source of his modernity. When David, Kent Johnson, myself and a few others, in various ways, attack the notion of originality or authorship, elevating the editor, the translator, the anthologist, the creator of hoaxes, the heteronymous author, the hypertext to a central position, replacing these tropes for the figure of the "poet," they are actually trying to go back to the same Medieval view of authorship and creation. Recently, Jerome Rothenberg and I had a conversation where we discussed the concept of the anthology being the ideal form of a sacred text. That discusion also, I believe, were along the same lines.

*Though in the 17th century the idea of the individual author was already present, one can see in certain authors the earlier prominence of citation still in full swing. One can cite three works along these lines where appropriations are integral to the text: Burton's *The Anatomy of Melancholy*, Browne's "Urn Buryals," Montaigne's *Essays*.*

*If I remember correctly, Swift's *The Tale of the Tub* parodies the same style of appropriation in its person; nevertheless, in this parody the earlier style is still in full force. In English Literature, I think Johnson and Pope give a "temporarily fatal blow" to the process mocking its rube-like primitiveness (even Shakespeare could not escape the opprobrium) and elevating originality to a poetic ideal.*

Ciao,

Murat

On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange <[redacted]> wrote:

hi all,

catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.

as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...

and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.

additional suggestions and discussion welcome...

thanks,
tom orange

guidelines

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39. Diego Navarro
Re: Communiqué from Chicago: Election 2008
Mon 3 Nov 2008

If the topic is considered valid for today, I've written my letter to America too.
http://dayvancowboy.org/2008/11/election/

2008/11/3 Jennifer Karmin <[redacted]>

> *hi poetics friends....thanks to all who have emailed to ask about the pre-election activity in chicago. i've posted some thoughts on the les figues press blog.*
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> *http://lesfigues.blogspot.com/2008/11/communiqu-from-chicago-pre-election.html*
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> *onwards,*
> *jennifer karmin*

--
Diego Navarro

"Ecrire n'a rien à voir avec signifier, mais avec arpenter, cartographier, même de contrèes à venir" (Deleuze, G., Guattari, F. (1980) "Mille Plateaux", ed. Minuit)

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40. Edith Vasquez
Proposition 8 in California
Mon 3 Nov 2008

Hello to all from the state of California.

We currently have on the ballot for tomorrow, Proposition 8 an anti-gay marriage initiative. Since many of these types of public initiatives are tested in California for other states, I am wondering a few things with interest in hearing from residents of other states in particular.

I am no expert so I am only relying on anecdotal or experiential and fragmentary knowledge here. I am personally totally opposed to 8.

1.) In the past, this issue was a splinter issue, used for or against candidates as smearing. Is this an exception this year?

2.) I think perhaps Obama and other democrats can see demonstrable comfort in their own chances at winning or keeping their positions, for some such as Feinstein (no big surprise with her San Francisco base) but others as well are strongly voicing opposition to 8. My thesis is that gay marriage has broken through the glass ceiling to become an issue of its own, not just fodder for negative campaigning. This is the main reason I am posting--have we seen a changed climate for gay marriage (perhaps a grossly underwhelming thesis here) --and if true, what are the benchmark moments for this important cross over?

3.) Opponents of 8 apparently include Repub. Governor Mighty Man Schwarzenegger.

4.) Proponents of 8 are trying to induce fear by saying that gay marriage will become a part of public education or, "why would the California Teacher's Union be opposed to it." As a teacher and a parent of two children in the k-12 school system, I find it interesting that homophobia and bilingual education have both been vetted through this many times damning public initiative system we have in California. That is, populism has the potential to damage education. Though perhaps "damage" and "education" are already one in the same.

5.) Recently, two Korean-American kids I know were called gay in the boy's locker room at the local middle school in a hateful manner. The next day, two of the children involved were suspended for punching each other. I find the combination of race-based hostility and homophobia very indicative of how race and gender/sexuality are coupled in school yard hazing. I hope gay marriage is taught to kids, though I doubt that's what's at stake here.

By the way, I am a straight single mother of two boys who I educate in gay marriage by sharing stories of how one must never be hateful to others, especially to those who are hated by many.

These are my thoughts on Prop 8.

Thanks,

Edith Vasquez

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Diego Navarro
Sent: Monday, November 03, 2008 11:58 AM
To: [redacted]
Subject: Re: Communiqué from Chicago: Election 2008

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41. David Chirot
Re: appropriative poetics: genealogy/history?
Mon 3 Nov 2008

Dear Murat And Barry:

Barry--many thanks for your having checked on the translations and in comparison with others as you
call them, Straight translations"--

though perhaps Spicer may have made use of existing translations to create his own versions of these translations-- rather than having made the translations directly from the Spanish-- (this method is used in many cases actually as a form of translation, rather than necessarily "After"--as one may have a translator who knos the language make the "straight translation" and the poet then make use of this to create heir own translation using the raw translated words-- -- (i only suggest these as possibilities-among many---)

Murat--I think you misunderstand me--

what i am trying to present is not ONE version of what translation or appropriation may be, nor to say that there exists one method only as the most common, nor two nor three--

quite the contrary--what interests me are the ceaseless proliferations brought about by translations and appropriations--indeed their "After effects" and further translations and appropriations through time--

i think perhaps that what you have found for yourself is a method and authority in which your profoundly believe and make use of--

and judged by this manner, none other really has the same level of existence and authority---

so, in a sense, the single-mindedness of purpose becomes impatient with the suggestions of other methods and examples however recognized, actual. weird, vague, bad or indifferent as well as "authorized" that exist in al their teeming fecund chaotic rhizomatic voyagings--

(i'm not a descendant of French-Indian Voyageurs for nothing,after all!--)

what interests me is that from one single word in any language may become such proliferations of meanings, events, personages, writers, singers, painters, all the world in fact, soldiers, forgers, bombers, martyrs, presidents and prostitutes--Bible thumpers, gangbangers, all of them--poets and pall bearers, carnival clowns and congress persons--

ghosts, ghost writers, Posthumous ghosthumous writers--"After effects" of an After writing of one's own writings such as Musil's early 1930's collection of his "Posthumous works of a living author"--

so it is that i find what you do with translation very beautiful, and at the same time i carry in mind many others ways of translating, and ways of appropriating, whatever their motives and intentions--simply to bear in mind that there is no fixed limit on what may be sounded within a word's depths-- nor perhaps in the depths of the minds and hearts which make use of these-

As i noted before, through a series of posts i am hoping to keep alive both the positive and negative as well as the indifferent and careless or accidental aspects of appropriations and translations--

and as well their spilling out across boundaries, so that a poetical text lands somewhere else entirely, part of a land dispute--or a conflict over the types of flowers which oonce appeared in a region--and who may have been the ones who planted them--and many other thousands of things besides-- oepn the newspaper, and there one may find daily some example at work of this proliferation having effects and After effects in all manner of ways and means--

In one letter, a more negative aspect may seem to be at the fore, and in the next a more positive-- this is to indicate that sense of language of Burroughs' "no final glossary may be made of words whose intentions are fugitive"--

actually I hadn't been thinking at all of the Guantanamo Poems about which i have on line some essays--but rather the daily uses of translation as well as the poetic ones, for to me what is intersting is how these are interrelated, rather than separate--

which is one of the bases for my series re "The New Extreme Experimental Poetry and Arts"--

actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them alive--or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--

this is why translations are always being done over again, new ones appearing to displace the old--in order to give a sense of the works being "part of and important for our times" as well as for their own--

this is a matter of"poetry politics" often just as much as it may be of "national politics"--

so it is that a current poet may give one a version which is far more in tune with the current kinds of poetry considered the most important or best--

and this new version may not be much like a previous "outdated" one--

and yet considered to be a very good one in part because it does indeed, make the translated poet much more "available" to the modern reader --

i am not disagreeing with you or Benjamin, at all, but simply saying that what interests me personally is the proliferations of possibilities of appropriation and translation, which extend writing into other realms of endeavor, and create After effects quite unexpected by the original source--

the danger of thinking that there are only certain models of translation in existence by which to examine translations and to create them with--is that there will become a creation of forms of conventionalism-conformity---which in a sense denies the immense variety of possibilities, and in so doing, actually makes it easier for other more sinister versions to slip themselves into the mix and not be noticed, or simply waved to the side--as being of little importance--or quality--when in fact they may be carrying along something of great significance, for the bad or good--yet which bears being aware of--

in a sense one might say that i am not driven by a "rationale" so much as by a sense never ceasing of amazement, of being astounded, by the ways in which words are used, their incredible paradoxes and paradoxical After and "side effects," the ways in which they can be used to sell anything from Gods to garbage bags, Presidents to pills--and as well make poetry that stops the blood cold--

in turn the sense of amazement has its companion, skepticism--questioning, awareness of quantum leaps and uncertainty--of camouflages and the beings of things wccih do not want to be as it were recognized--translated or appropriated--not because of "resistances"--but something else, an outside--

"The hills know but do not tell"--as Emily Dickinson puts it-- and the Tao which can be named is not the Tao--

in the word "After" in Spicer's title is also another meaning, besides the predatory one you write of-- which is that this is written as it were "after the affair is over" in order in a sense to comprehend what Spicer is finding are its "After effects"--

Spicer indicates this in the "Last letter" and also in the final stanza of "Radar" the postscript poem dedicated to marianne moore which "ends" the book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate, heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the "After effects"--as Spicer depicts them (with on the way, in this last letter, also a discussion of "Poe's mechanical chess player."--Again, an After effect of Poe as I have been discussing these--

From the letter's third paragraph:

*"Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover. "What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us. "It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets. "Saying goodbye

to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar" (which, notice, is a palindrome-the same read backwards and forwards--)

"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'
*

These "After effects" are real for Spicer, as what happened is becoming, now that it is over, and seen in this "After" existence--ever more real--even as it as a ghost lover is gone forever--the missing of it becomes a reality almost too much to bear and yet, as Spicer says--"It will endure."

It is another aspect of Poe's "mournful and never ending remembrance" of the lost loved one, now dead-Just as "The Philosophy of Composition" is an After effect of the poem "The Raven," so this final letter to Lorca is a coming to terms with finding a "philosophy of composition" in order to understand why the now departed ghost lover is becoming more real than it had been while present, in part because it will never reappear again, and how it was that the poems were composed, came to be, without at the time realizing what was happening--not until they had the opportunity to be as they have become, the generators of a time's memory which has turned into a missing reality, never again to return. It is in the After-event, After-effect that the "philosophy of composition" becomes a reality--and the poetry which preceded becomes in turn "more real" than previously the poet had been aware of.

This distance--into which a dead ghost lover is forever departed--never to return--
is a "real and final" distance, the full force of an intimacy never to be again--
and so is the distance which has a life of its own--
out side and away from the poet and the poem--
and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as things which do not want to be appropriated or translated, but to be what they are, distance, never to reappear--never to be possessed--

i n a sense, writing itself, and also a writer, may wish to keep a privacy even within the writing, which will never be found, not by anyone, because the ghost lover it is created with is gone for ever-- or because there are things which ghosts and writers wish to keep to themselves, just as writing itself may have such things which are never found that are living with in it-- as though in fact long gone--never to reappear--

and yet one day one finds--hidden in plain sight/site/cite--
which "neither speaks nor conceals but gives signs"
as Heraclitus says of the One Whose Oracle is at Delphi--

Also, if one is adopting so completely the method of Benjamin, in a sense are you not creating what you see as an opposition to your own work's claims within it:

"If so, as you
> state, the "philosophy" of the translator turns the original into a text
> totally in the translator's image. That is an act of exploitation, the
very
> reverse of what I am talking about."

That is, if one is so embracing the philosophy of translation of Benjamin, is not one in effect running the risk of turning the original "totally" not into the translator's image, but in to the image of the philosophy of translation which is guiding the translator?

is not one in a sense working then in the service of a particular philosophy of translation?

This is one of the reasons why i essay to keep alive the sense of the incredibly teeming and endlessly imaginative and inventive ways in which translations and appropriations may be created and used, whether for good or bad, better or worse, in order that one has a sense that there are always going to be at least two sides to every coin, and once it is being flipped about-- well--who knows how many different sides may suddenly show up via the actions of palming and shifting the coin as it is being flipped--

What i hope to convey with readers or listeners if there are any real or imagainary ones about is that words and phrases poems and prose lead lives of their own as well as the ones which a writer may or not have intended--and any given reader have found or put there along the way--and that even when things seem to be one way, it is always interesting if not often quite useful to find other ways in which the words may be understood--for in them are living beings--with whom to engage-- or who wish to engage themselves with oneself--

The more ways these words are understood as alive--
is not this then to proliferate the lives of what are called writers and

readers--
as realities with real effects and After effects--

one thinks of the resistances of texts--why not also of those of living beings--
and of the outside--

in the sense in which a Russian artist says that "Language is a fascism, not becuase it censors, but because it forces one to speak."

a sense of words whose intentions are fugitive, not to be trapped inside a prison of languages which one is forced to speak--

to continue--on the move--
as though one were indeed a hill set in movement--
yet, seen as a hill--
not expected nor forced to speak--

> Date: Mon, 3 Nov 2008 08:24:31 -0500
> From: [redacted]
> Subject: Re: appropriative poetics: genealogy/history?
> To: [redacted]
>
> David,
>
> At the bifurcation they part Y one sling, yet in my heart one
> sling shot.
>
> The word "After" in Spicer's poem does not only mean "in imitation of" or
> "in homage to." It also means "in pursuit of; it has a predatory
> connotation. In fact, Lorca's reactions from the grave to Spicer's
> solicitations is one of annoyance." A true translation is always an act of
> violence -loving or otherwise, that is the issue- against the autonomy of
> the original. It literally must tear it up -fragment it- to open it up to
a
> future life, the life of the text. This fragmentation does have the
elements
> of collage. Are you familiar with Eliot Weinberger's essay, "Notes On
> Translation" [?] of about fifteen years ago about which Kent Johnson wrote
> an article which appears in the last issue of ALTA's *The Translation
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> *?
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> In your comments, you focus on what a text loses in translation, through
> misreading (intentional or not) what gets silenced . My feeling is you are

> particularly thinking of the Guantanamo translations. One should also think
> of what it gains: what starts as a "complete," closed text opens and becomes
> a potential one, which is its life through time.
>
> A bad translator sees, detects no resistance in the original. If so, as you
> state, the "philosophy" of the translator turns the original into a text
> totally in the translator's image. That is an act of exploitation, the very
> reverse of what I am talking about. An original resits to be translated.
> That's why Benjamin says what gives a text translability is distance. The
> translator translates, integrates that distance. That is why a translation
> has a tangential relationship to the second language, the distance,
> expressed as style, existing as an ideal, a template of potentiality for it.
>
> Ciao,
>
> Murat
>

On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[redacted]> wrote:

> *David,*
>
> *At the bifurcation they part Y one sling, yet in my heart one sling shot.*
>
> *The word "After" in Spicer's poem does not only mean "in imitation of" or "in homage to." It also means "in pursuit of; it has a predatory connotation. In fact, Lorca's reactions from the grave to Spicer's solicitations is one of annoyance." A true translation is always an act of violence -loving or otherwise, that is the issue- against the autonomy of the original. It literally must tear it up -fragment it- to open it up to a future life, the life of the text. This fragmentation does have the elements*
> *of collage. Are you familiar with Eliot Weinberger's essay, "Notes On Translation" [?] of about fifteen years ago about which Kent Johnson wrote an article which appears in the last issue of ALTA's *The Translation Review*
> *?*
>
> *In your comments, you focus on what a text loses in translation, through misreading (intentional or not) what gets silenced . My feeling is you are*

> *particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes*
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>
> *Ciao,*
>
> *Murat*

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42. Chris Stroffolino
Nicely Out Of Tune (#2)
Mon 3 Nov 2008

Happy Day of The Dead...

A new song, a show announcement, and some polly tics...

1) So, just in time for the holidays, & the afternoons of darkness... I got a new XMAS song up, called "The Isle Of Misfit Toys,"at www.myspace.com/startoor

2) Tuesday's election has serious consequences..
In San Francisco, there's a proposition to name a Sewage Plant after President George W. Bush.
Please, if you know anybody in San Francisco, tell them to vote NO on this proposition,
unless you want the quality of your sewage treatment to get worse!
Sewage workers should take pride in their work too!

3) "Nicely Out Of Tune"--second installment of this monthly thing ...(thanks again Amy Blaustein and Vanessa Beggs for performing at the October one)...

at the China House...
Dylan Brody (from LA)

Adam Balbo
Helene Renault
Chris Stroffolino (maybe with a quiet acoustic root rat thing...)
(maybe we'll ust play covers, and such...)

In conjunction with KYOU-RADIO (1510 AM)
The Robert Urich Foundation (it supports Cancer research)

Saturday November 15, 9PM
$5 Door (but no one will be turned away for lack of funds, etc)

@ China House--
1154 E. 12th St. Oakland (Corner of 12th & 12th)
(www.myspace.com/happinesshotel)

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43. Tim Peterson

Multifarious Array 11/7: Tim Peterson, Kate Broad, Adam Tobin, & Dave Carillo

Tue 4 Nov 2008

Pete's Big Poetry Series / The Multifarious Array presents:

Tim Peterson, Kate Broad, Adam Tobin, & Dave Carillo

Hosted by Sommer Browning

Friday, November 7, 2008

7:00pm - 9:00pm

Pete's Candy Store

709 Lorimer St.

Brooklyn, NY

Tim Peterson lives in Brooklyn and writes poetry, all the while seeking out other complexly gendered individuals for companionship and connection, hungry for articulations of reading and being read as voiced experiences hunting you like a bluejay. SINCE I MOVED IN (Gil Ott Award, Chax Press) was published in 2007. Tim edits EOAGH: A Journal of the Arts.

Adam Tobin owns and operates Unnameable Books, a new and used bookstore in central Brooklyn. He is author of Ode to Pumpsie Green & Stretch Phillips (horse less press, 2005) and editor of The Weekly Weakling (forthcoming), a series of occasional letterpress pamphlets. You may have seen his older work in EOAGH or Fence or other publications, but he hasn't really written much since he opened the bookstore. He promises, however, to read at this reading at least one poem you've never seen before.

David Carillo lives in West Hartford with his wife and dog. He is working on his MFA in Creative Nonfiction at the University of Pittsburgh and teaches English at the University of Connecticut at Waterbury. He has poems forthcoming in Nanomajority.

Kate Broad has lived in India and Brazil and currently resides in Brooklyn, where she is a doctoral student in English at the City University of New York Graduate Center. She has poems in Freshwater, The Wellesley Review, and forthcoming in Karamu, and has won several writing awards, including one from the Academy of American Poets. Kate is working on her first full-length manuscript, Hard to Swallow.

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44. Murat Nemet-Nejat

Re: appropriative poetics: genealogy/history?

Tue 4 Nov 2008

"actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them alive--or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--"

David,

I am not sure where we are disagreeing. The "misreading" I am talking about does bend the original into "a vision of the original." The translator translates that vision which may create consequences on both sides of the occasion. That is, for example, what Ezra Pound's "The Seafarer" does. It (re-)introduces a music of consonants into English poetry, in opposition to Victorian sonorities.

I think you are reacting to the categorical tone of some of my arguments. The truth is I do not believe in false modesty, and I do believe there are good and bad translations. I am trying to explain what I believe transforms translation into a poetic genre -like the lyric or epic or dramatic- rather than a method of reproduction. You also suggest, I think, that my view of translation is abstract, only an application of Benjamin's specific ideas of translation into a method. The reality is that my ideas of translation are derived completely empirically, out of my thirty years of practice. Only when my ideas of translation developed did I begin to see its correspondence with the ideas expressed in "The Task of the Translator." In effect, when I first read that essay, I completely misunderstood it, thinking his references to "intentio" of a language and to

"ideal language" more or less gibberish. Only during the writing of the Turkish anthology, developing my concept of "eda," did I become aware of the profundity of those aspects of his essay. In other words, as you say about "The Raven" and "The Philosophy of Composition," Benjamin's essay become for me a means of framing my idea of eda, its foreignness, within a half comprehensible Western framework. Actually, to create "eda," I had to "misread" both Turkish poetry and Walter Benjamin "to my own purposes." That does not mean that "eda," which embodies for me the image of translation, does not say something truthful about both Turkish poetry and Walter Benjamin.

Affectionately,

Murat

On Mon, Nov 3, 2008 at 5:50 PM, David Chirot <[redacted]> wrote:

> *Dear Murat And Barry:*
>
> *Barry--many thanks for your having checked on the translations and in comparison with others as you*
> *call them, Straight translations"--*
>
> *though perhaps Spicer may have made use of existing translations to create his own versions of these translations--*
> *rather than having made the translations directly from the Spanish--*
> *(this method is used in many cases actually as a form of translation, rather*
> *than necessarily "After"--as one may have a translator who knos the language*
> *make the "straight translation" and the poet then make use of this to create*
> *heir own translation using the raw translated words--*
> *--*
> *(i only suggest these as possibilities-among many---)*
>
> *Murat--I think you misunderstand me--*
>
> *what i am trying to present is not ONE version of what translation or appropriation may be, nor to say that there exists one method only as the most common, nor two nor three--*
>
> *quite the contrary--what interests me are the ceaseless proliferations brought about by translations and appropriations--indeed their "After effects" and further translations and appropriations through time--*
>
> *i think perhaps that what you have found for yourself is a method and authority in which your profoundly believe and make use of--*

and judged by this manner, none other really has the same level of existence
and authority---

so, in a sense, the single-mindedness of purpose becomes impatient with the suggestions of other methods and examples however recognized, actual. weird, vague, bad or indifferent as well as "authorized" that exist in al their teeming fecund chaotic rhizomatic voyagings--

(i'm not a descendant of French-Indian Voyageurs for nothing,after all!--)

what interests me is that from one single word in any language may become such proliferations of meanings, events, personages, writers, singers, painters, all the world in fact, soldiers, forgers, bombers, martyrs, presidents and prostitutes--Bible thumpers, gangbangers, all of them--poets and pall bearers, carnival clowns and congress persons--

ghosts, ghost writers, Posthumous ghosthumous writers--"After effects" of an
After writing of one's own writings such as Musil's early 1930's collection of his "Posthumous works of a living author"--

so it is that i find what you do with translation very beautiful, and at the
same time i carry in mind many others ways of translating, and ways of appropriating, whatever their motives and intentions--simply to bear in mind
that there is no fixed limit on what may be sounded within a word's depths--
nor perhaps in the depths of the minds and hearts which make use of these-

As i noted before, through a series of posts i am hoping to keep alive both the positive and negative as well as the indifferent and careless or accidental aspects of appropriations and translations--

and as well their spilling out across boundaries, so that a poetical text lands somewhere else entirely, part of a land dispute--or a conflict over the types of flowers which oonce appeared in a region--and who may have been
the ones who planted them--and many other thousands of things besides--
oepn the newspaper, and there one may find daily some example at work of this proliferation having effects and After effects in all manner of ways and means--

In one letter, a more negative aspect may seem to be at the fore, and in the
next a more positive--
this is to indicate that sense of language of Burroughs' "no final glossary

may be made of words whose intentions are fugitive"--

actually I hadn't been thinking at all of the Guantanamo Poems about which i
have on line some essays--but rather the daily uses of translation as well as the poetic ones, for to me what is intersting is how these are interrelated, rather than separate--

which is one of the bases for my series re "The New Extreme Experimental Poetry and Arts"--

actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them
alive--
or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--

this is why translations are always being done over again, new ones appearing to displace the old--in order to give a sense of the works being "part of and important for our times" as well as for their own--

this is a matter of"poetry politics" often just as much as it may be of "national politics"--

so it is that a current poet may give one a version which is far more in tune with the current kinds of poetry considered the most important or best--

and this new version may not be much like a previous "outdated" one--

and yet considered to be a very good one in part because it does indeed, make the translated poet much more "available" to the modern reader --

i am not disagreeing with you or Benjamin, at all, but simply saying that what interests me personally is the proliferations of possibilities of appropriation and translation, which extend writing into other realms of endeavor, and create After effects quite unexpected by the original source--

the danger of thinking that there are only certain models of translation in existence by which to examine translations and to create them with--is that there will become a creation of forms of conventionalism-conformity---which in a sense denies the immense variety of possibilities, and in so doing,

actually makes it easier for other more sinister versions to slip themselves
into the mix and not be noticed, or simply waved to the side--as being of little importance--or quality--when in fact they may be carrying along something of great significance, for the bad or good--yet which bears being aware of--

in a sense one might say that i am not driven by a "rationale" so much as by
a sense never ceasing of amazement, of being astounded, by the ways in which
words are used, their incredible paradoxes and paradoxical After and "side effects," the ways in which they can be used to sell anything from Gods to garbage bags, Presidents to pills--and as well make poetry that stops the blood cold--

in turn the sense of amazement has its companion, skepticism--questioning, awareness of quantum leaps and uncertainty--of camouflages and the beings of
things wccih do not want to be as it were recognized--translated or appropriated--not because of "resistances"--but something else, an outside--

"The hills know but do not tell"--as Emily Dickinson puts it--
and the Tao which can be named is not the Tao--

in the word "After" in Spicer's title is also another meaning, besides the predatory one you write of-- which is that this is written as it were "after
the affair is over" in order in a sense to comprehend what Spicer is finding
are its "After effects"--

Spicer indicates this in the "Last letter" and also in the final stanza of "Radar" the postscript poem dedicated to marianne moore which "ends" the book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate, heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the "After effects"--as Spicer depicts them (with on the way, in this last letter, also
a discussion of "Poe's mechanical chess player."--Again, an After effect of Poe as I have been discussing these--

From the letter's third paragraph:

*"*Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover.*

"What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us.

"It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets.

"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar"
(which, notice, is a palindrome-the same read backwards and forwards--)

"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'
*

These "After effects" are real for Spicer, as what happened is becoming, now
that it is over, and seen in this "After" existence--ever more real--even as
it as a ghost lover is gone forever--the missing of it becomes a reality almost too much to bear and yet, as Spicer says--"It will endure."

It is another aspect of Poe's "mournful and never ending remembrance" of the lost loved one, now dead-Just as "The Philosophy of Composition" is an After effect of the poem "The Raven," so this final letter to Lorca is a coming to terms with finding a "philosophy of composition" in order to understand why the now departed ghost lover is becoming more real than it had been while present, in part because it will never reappear again, and how it was that the poems were composed, came to be, without at the time realizing what was happening--not until they had the opportunity to be as they have become, the generators of a time's memory which has turned into a

missing reality, never again to return. It is in the After-event,
After-effect that the "philosophy of composition" becomes a reality--and the
poetry which preceded becomes in turn "more real" than previously the poet had been aware of.

This distance--into which a dead ghost lover is forever departed--never to return--
is a "real and final" distance, the full force of an intimacy never to be again--
and so is the distance which has a life of its own--
out side and away from the poet and the poem--
and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as things which do not want to be appropriated or translated, but to be what they are, distance, never to reappear--never to be possessed--

i n a sense, writing itself, and also a writer, may wish to keep a privacy even within the writing, which will never be found, not by anyone, because the ghost lover it is created with is gone for ever--
or because there are things which ghosts and writers wish to keep to themselves, just as writing itself may have such things which are never found that are living with in it--
as though in fact long gone--never to reappear--

and yet one day one finds--hidden in plain sight/site/cite--
which "neither speaks nor conceals but gives signs"
as Heraclitus says of the One Whose Oracle is at Delphi--

Also, if one is adopting so completely the method of Benjamin, in a sense are you not creating what you see as an opposition to your own work's claims
within it:

"If so, as you
state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very
reverse of what I am talking about."

That is, if one is so embracing the philosophy of translation of Benjamin, is not one in effect running the risk of turning the original "totally" not into the translator's image, but in to the image of the philosophy of translation which is guiding the translator?

is not one in a sense working then in the service of a particular

philosophy
of translation?

This is one of the reasons why i essay to keep alive the sense of the incredibly teeming and endlessly imaginative and inventive ways in which translations and appropriations may be created and used, whether for good or
bad, better or worse, in order that one has a sense that there are always going to be at least two sides to every coin, and once it is being flipped about--
well--who knows how many different sides may suddenly show up via the actions of palming and shifting the coin as it is being flipped--

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or who wish to engage themselves with oneself--

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is not this then to proliferate the lives of what are called writers and readers--
as realities with real effects and After effects--

one thinks of the resistances of texts--why not also of those of living beings--
and of the outside--

in the sense in which a Russian artist says that "Language is a fascism, not
becuase it censors, but because it forces one to speak."

a sense of words whose intentions are fugitive, not to be trapped inside a prison of languages which one is forced to speak--

to continue--on the move--
as though one were indeed a hill set in movement--
yet, seen as a hill--
not expected nor forced to speak--

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In your comments, you focus on what a text loses in translation, through misreading (intentional or not) what gets silenced . My feeling is you are particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resits to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality for it.

Ciao,

Murat

On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[redacted]>
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Review
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expressed as style, existing as an ideal, a template of potentiality for

> *it.*
>
> *Ciao,*
>
> *Murat*

↑ Index

45. Jim Andrews
The fourth the fifth the minor fall the major lift
Tue 4 Nov 2008

I've heard there was a secret chord
That David played, and it pleased the Lord
But you don't really care for music, do you?
It goes like this
The fourth, the fifth
The minor fall, the major lift
The baffled king composing Hallelujah

http://vispo.com/temp/TheFourthTheFifthTheMinorFallTheMajorLift.m3u
http://en.wikipedia.org/wiki/Hallelujah_(song)
http://www.allisoncrowe.com/leonardcohenhallelujahlyrics.html
http://youtube.com/results?search_query=hallelujah

Listening to music on the Internet. You want a song, you search for it in eMule. You download five different versions of it for free and listen to them all. You use google to search for the lyrics, find several versions, and also find a Wikipedia entry that details the lore of the song. Then you search youtube for videos of the song and listen to it that way for a while.

Wow. Incredible.

ja
http://vispo.com

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46. Jennifer Karmin
Nov 7: Poetry & Chicago Convocation
Tue 4 Nov 2008

Friday, November 7th
12pm at Loyola University
Lake Shore Campus in Rogers Park

FEATURING TALKS & READINGS BY:
Lisa Fishman, poetry & farming
Jennifer Karmin, poetry & activism
John Keene, poetry & collaboration
Quraysh Ali Lansana, poetry & history
Robyn Schiff, poetry & publishing
Abraham Smith, poetry & performance

The event is free and open to the public
Lunch will be served between the poets' brief talks and readings

Hosted by Loyola University Chicago in the Multi-Purpose Room of the Simpson Living Learning Center on Sheridan Boulevard at the corner of Winthrop & Sheridan two blocks from the Loyola train station on the CTA Red Line

LISA FISHMAN is the author of several books, most recently Dear Read and The Happiness Experiment (both from Ahsahta Press). She lives in rural Wisconsin and Chicago and is Assistant Professor at Columbia College Chicago.

JENNIFER KARMIN's Aaaaaaaaaaalice cantos are anthologized in A Sing Economy (Flim Forum Press). She teaches creative writing to immigrants at Truman College, works as a Poet-in-Residence for the Chicago Public Schools, and presents her public art projects nationally.

JOHN KEENE is the author of Annotations (New Directions) and Seismosis(with Christopher Stackhouse / 1913 Press). He lives in Chicago and is Associate Professor at Northwestern University.

QURAYSH ALI LANSANA is the author of several books including They Shall Run- -Harriet Tubman Poems and southside rain (both from Third World Press). He directs the Gwendolyn Brooks Center and teaches at Chicago State University.

ROBYN SCHIFF is the author of Worth and Revolver (both from U of Iowa Press). She lives in Iowa City where she directs the undergraduate creative writing program at the University of Iowa.

ABRAHAM SMITH is the author of Whim Man Mammon (Action Books) and teaches at the University of Alabama in Tuscaloosa.

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47. William Allegrezza
Series A Wednesday--Glomski, Steinhoff, Tipton
Tue 4 Nov 2008

Please come to Series A on Wednesday, November 5, 7:00-8:00 p.m. The readers will be:

Chris Glomski
John Tipton (works read by Peter O'Leary)
Eirik Steinhoff

The reading will be held at the Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL

BYOB.

For more information including reader bios, past audio clips, and photos, visit http://www.moriapoetry.com/seriesa.html

Bill Allegrezza

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48. David Chirot
Re: appropriative poetics: genealogy/history?
Tue 4 Nov 2008

Dear Murat:

Oh my goodness, no--
I am not disagreeing with you at all, Murat.

The section you quote here is just me rattling off more of variations of ways appropriation can be and has been applied through time. Forgive the sudden outburst of this "flash flood" of words words and more words!

I think you know one of the great many reasons I admire and respect your work so much--not only the translations--but also the poetry and the book on photography and your essays-- is that you have precisely the empirical approach to your thoughts and words that you note--so that at one point in time, the Benjamin seems incomprehensible, fantastic, yet through working continually one breaks through into understanding--"a profane illumination" occurs, and one does indeed recognize the actions and presences of the "chips of messianic Time" as they are Illuminated--

Many of Benjamin's works have had a profound effect on myself also.

My ragged ideas and "works" have a similar approach with yours as they come through time, and along the way, one jettisons a good number--and finds more to think on, and in turn these link or not via associations with previous ones, in turn creating new series of associations--only through practice and walking around all over and in all sorts of places and hauling them about and exposing them to the elements --does one arrive at some further depths as these seep in through the various crackings and crevices, crevasses and collapses of decompostions, synchronicties, corrosions-- a prolonged series of of seismic shiftings which continually keep things on the move-- and here and there the quantum leap of the unexpected, the uncanny, a sudden running directly in to a wall--of graffiti of the eslehweres that tumble out of the skies --as ever, in friendship and respect-- david

through the chink in the fence--

a strip of sky & earthen wall--

in what faraway land

among hostile forests--

to sit in someone else's room
among books not mine
& write about the sky

to pen ghosts' writings,
scrawl notations

of phantom songs--

the untold, the unwritten

scenes--
hidden,--

ever-- in plain sight

On Mon, Nov 3, 2008 at 9:15 PM, Murat Nemet-Nejat <[redacted]> wrote:

> "*actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--*
>
> *precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them*
> *alive--*
> *or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--*"

David,

I am not sure where we are disagreeing. The "misreading" I am talking about does bend the original into "a vision of the original." The translator translates that vision which may create consequences on both sides of the occasion. That is, for example, what Ezra Pound's "The Seafarer" does. It (re-)introduces a music of consonants into English poetry, in opposition to Victorian sonorities.

I think you are reacting to the categorical tone of some of my arguments. The truth is I do not believe in false modesty, and I do believe there are good and bad translations. I am trying to explain what I believe transforms translation into a poetic genre -like the lyric or epic or dramatic- rather than a method of reproduction. You also suggest, I think, that my view of translation is abstract, only an application of Benjamin's specific ideas of
translation into a method. The reality is that my ideas of translation are derived completely empirically, out of my thirty years of practice. Only when my ideas of translation developed did I begin to see its correspondence
with the ideas expressed in "The Task of the Translator." In effect, when I first read that essay, I completely misunderstood it, thinking his references to "intentio" of a language and to "ideal language" more or less gibberish. Only during the writing of the Turkish anthology, developing my concept of "eda," did I become aware of the profundity of those aspects of his essay. In other words, as you say about "The Raven" and "The Philosophy of Composition," Benjamin's essay become for me a means of framing my idea of eda, its foreignness, within a half comprehensible Western framework. Actually, to create "eda," I had to "misread" both Turkish poetry and Walter
Benjamin "to my own purposes." That does not mean that "eda," which embodies
for me the image of translation, does not say something truthful about both Turkish poetry and Walter Benjamin.

Affectionately,

Murat

On Mon, Nov 3, 2008 at 5:50 PM, David Chirot <[redacted]>
wrote:

Dear Murat And Barry:

Barry--many thanks for your having checked on the translations and in

comparison with others as you
call them, Straight translations"--

though perhaps Spicer may have made use of existing translations to create
his own versions of these translations--
rather than having made the translations directly from the Spanish--
(this method is used in many cases actually as a form of translation, rather
than necessarily "After"--as one may have a translator who knos the language
make the "straight translation" and the poet then make use of this to create
heir own translation using the raw translated words--
--
(i only suggest these as possibilities-among many---)

Murat--I think you misunderstand me--

what i am trying to present is not ONE version of what translation or appropriation may be, nor to say that there exists one method only as the most common, nor two nor three--

quite the contrary--what interests me are the ceaseless proliferations brought about by translations and appropriations--indeed their "After effects" and further translations and appropriations through time--

i think perhaps that what you have found for yourself is a method and authority in which your profoundly believe and make use of--

and judged by this manner, none other really has the same level of existence
and authority---

so, in a sense, the single-mindedness of purpose becomes impatient with the
suggestions of other methods and examples however recognized, actual.
weird, vague, bad or indifferent as well as "authorized" that exist in al
their teeming fecund chaotic rhizomatic voyagings--

(i'm not a descendant of French-Indian Voyageurs for nothing,after all!--)

what interests me is that from one single word in any language may become such proliferations of meanings, events, personages, writers, singers, painters, all the world in fact, soldiers, forgers, bombers, martyrs, presidents and prostitutes--Bible thumpers, gangbangers, all of them--poets

and pall bearers, carnival clowns and congress persons--

ghosts, ghost writers, Posthumous ghosthumous writers--"After effects" of an
After writing of one's own writings such as Musil's early 1930's
collection of his "Posthumous works of a living author"--

so it is that i find what you do with translation very beautiful, and at the
same time i carry in mind many others ways of translating, and ways of
appropriating, whatever their motives and intentions--simply to bear in mind
that there is no fixed limit on what may be sounded within a word's depths--
nor perhaps in the depths of the minds and hearts which make use of these-

As i noted before, through a series of posts i am hoping to keep alive both
the positive and negative as well as the indifferent and careless or
accidental aspects of appropriations and translations--

and as well their spilling out across boundaries, so that a poetical text
lands somewhere else entirely, part of a land dispute--or a conflict over
the types of flowers which oonce appeared in a region--and who may have been
the ones who planted them--and many other thousands of things besides--
oepn the newspaper, and there one may find daily some example at work of
this proliferation having effects and After effects in all manner of ways
and means--

In one letter, a more negative aspect may seem to be at the fore, and in the
next a more positive--
this is to indicate that sense of language of Burroughs' "no final glossary
may be made of words whose intentions are fugitive"--

actually I hadn't been thinking at all of the Guantanamo Poems about which
i
have on line some essays--but rather the daily uses of translation as well
as the poetic ones, for to me what is intersting is how these are
interrelated, rather than separate--

which is one of the bases for my series re "The New Extreme Experimental
Poetry and Arts"--

actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them
alive--
or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--

this is why translations are always being done over again, new ones appearing to displace the old--in order to give a sense of the works being
"part of and important for our times" as well as for their own--

this is a matter of"poetry politics" often just as much as it may be of "national politics"--

so it is that a current poet may give one a version which is far more in tune with the current kinds of poetry considered the most important or best--

and this new version may not be much like a previous "outdated" one--

and yet considered to be a very good one in part because it does indeed, make the translated poet much more "available" to the modern reader --

i am not disagreeing with you or Benjamin, at all, but simply saying that what interests me personally is the proliferations of possibilities of appropriation and translation, which extend writing into other realms of endeavor, and create After effects quite unexpected by the original source--

the danger of thinking that there are only certain models of translation in
existence by which to examine translations and to create them with--is that
there will become a creation of forms of
conventionalism-conformity---which
in a sense denies the immense variety of possibilities, and in so doing, actually makes it easier for other more sinister versions to slip themselves
into the mix and not be noticed, or simply waved to the side--as being of little importance--or quality--when in fact they may be carrying along something of great significance, for the bad or good--yet which bears being

aware of--

in a sense one might say that i am not driven by a "rationale" so much as by
a sense never ceasing of amazement, of being astounded, by the ways in which
words are used, their incredible paradoxes and paradoxical After and "side
effects," the ways in which they can be used to sell anything from Gods to
garbage bags, Presidents to pills--and as well make poetry that stops the
blood cold--

in turn the sense of amazement has its companion, skepticism--questioning,
awareness of quantum leaps and uncertainty--of camouflages and the beings of
things wccih do not want to be as it were recognized--translated or
appropriated--not because of "resistances"--but something else, an
outside--

"The hills know but do not tell"--as Emily Dickinson puts it--
and the Tao which can be named is not the Tao--

in the word "After" in Spicer's title is also another meaning, besides the
predatory one you write of-- which is that this is written as it were "after
the affair is over" in order in a sense to comprehend what Spicer is finding
are its "After effects"--

Spicer indicates this in the "Last letter" and also in the final stanza of
"Radar" the postscript poem dedicated to marianne moore which "ends" the
book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate,
heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the "After
effects"--as Spicer depicts them (with on the way, in this last letter, also
a discussion of "Poe's mechanical chess player."--Again, an After effect of
Poe as I have been discussing these--

From the letter's third paragraph:

"Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover.

"What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us.

"It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets.

"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar"
(which, notice, is a palindrome-the same read backwards and forwards--)

"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'
*

These "After effects" are real for Spicer, as what happened is becoming, now that it is over, and seen in this "After" existence--ever more real--even as it as a ghost lover is gone forever--the missing of it becomes a reality almost too much to bear and yet, as Spicer says--"It will endure."

It is another aspect of Poe's "mournful and never ending remembrance" of the lost loved one, now dead-Just as "The Philosophy of Composition" is an After effect of the poem "The Raven," so this final letter to Lorca is a

coming to terms with finding a "philosophy of composition" in order to understand why the now departed ghost lover is becoming more real than it had been while present, in part because it will never reappear again, and how it was that the poems were composed, came to be, without at the time realizing what was happening--not until they had the opportunity to be as they have become, the generators of a time's memory which has turned into a
missing reality, never again to return. It is in the After-event, After-effect that the "philosophy of composition" becomes a reality--and the
poetry which preceded becomes in turn "more real" than previously the poet
had been aware of.

This distance--into which a dead ghost lover is forever departed--never to
return--
is a "real and final" distance, the full force of an intimacy never to be again--
and so is the distance which has a life of its own--
out side and away from the poet and the poem--
and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as things which do not
want to be appropriated or translated, but to be what they are, distance, never to reappear--never to be possessed--

i n a sense, writing itself, and also a writer, may wish to keep a privacy
even within the writing, which will never be found, not by anyone, because
the ghost lover it is created with is gone for ever--
or because there are things which ghosts and writers wish to keep to themselves, just as writing itself may have such things which are never found that are living with in it--
as though in fact long gone--never to reappear--

and yet one day one finds--hidden in plain sight/site/cite--
which "neither speaks nor conceals but gives signs"
as Heraclitus says of the One Whose Oracle is at Delphi--

Also, if one is adopting so completely the method of Benjamin, in a sense are you not creating what you see as an opposition to your own work's claims
within it:

"If so, as you
state, the "philosophy" of the translator turns the original into a
text
totally in the translator's image. That is an act of exploitation, the
very
reverse of what I am talking about."

That is, if one is so embracing the philosophy of translation of
Benjamin,
is not one in effect running the risk of turning the original "totally"
not
into the translator's image, but in to the image of the philosophy of
translation which is guiding the translator?

is not one in a sense working then in the service of a particular
philosophy
of translation?

This is one of the reasons why i essay to keep alive the sense of the
incredibly teeming and endlessly imaginative and inventive ways in which
translations and appropriations may be created and used, whether for good
or
bad, better or worse, in order that one has a sense that there are always
going to be at least two sides to every coin, and once it is being
flipped
about--
well--who knows how many different sides may suddenly show up via the
actions of palming and shifting the coin as it is being flipped--

What i hope to convey with readers or listeners if there are any real or
imagainary ones about is that words and phrases poems and prose lead
lives
of their own as well as the ones which a writer may or not have
intended--and any given reader have found or put there along the way--and
that even when things seem to be one way, it is always interesting if
not
often quite useful to find other ways in which the words may be
understood--for in them are living beings--with whom to engage--
or who wish to engage themselves with oneself--

The more ways these words are understood as alive--
is not this then to proliferate the lives of what are called writers and
readers--
as realities with real effects and After effects--

one thinks of the resistances of texts--why not also of those of living
beings--
and of the outside--

in the sense in which a Russian artist says that "Language is a fascism, not
becuase it censors, but because it forces one to speak."

a sense of words whose intentions are fugitive, not to be trapped inside a
prison of languages which one is forced to speak--

to continue--on the move--
as though one were indeed a hill set in movement--
yet, seen as a hill--
not expected nor forced to speak--

Date: Mon, 3 Nov 2008 08:24:31 -0500
From: [redacted]
Subject: Re: appropriative poetics: genealogy/history?
To: [redacted]

David,

At the bifurcation they part Y one sling, yet in my heart one
sling shot.

The word "After" in Spicer's poem does not only mean "in imitation of" or
"in homage to." It also means "in pursuit of; it has a predatory
connotation. In fact, Lorca's reactions from the grave to Spicer's
solicitations is one of annoyance." A true translation is always an act of
violence -loving or otherwise, that is the issue- against the autonomy of
the original. It literally must tear it up -fragment it- to open it up to a
future life, the life of the text. This fragmentation does have the elements
of collage. Are you familiar with Eliot Weinberger's essay, "Notes On
Translation" [?] of about fifteen years ago about which Kent Johnson wrote
*an article which appears in the last issue of ALTA's *The Translation Review*
**?*

In your comments, you focus on what a text loses in translation, through
misreading (intentional or not) what gets silenced . My feeling is you

*are
particularly thinking of the Guantanamo translations. One should also think
of what it gains: what starts as a "complete," closed text opens and becomes
a potential one, which is its life through time.*

*A bad translator sees, detects no resistance in the original. If so, as you
state, the "philosophy" of the translator turns the original into a text
totally in the translator's image. That is an act of exploitation, the very
reverse of what I am talking about. An original resits to be translated.
That's why Benjamin says what gives a text translability is distance. The
translator translates, integrates that distance. That is why a translation
has a tangential relationship to the second language, the distance,
expressed as style, existing as an ideal, a template of potentiality for
it.*

Ciao,

Murat

*On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[redacted]>
wrote:*

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sling shot.*

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guidelines

↑ Index

49. **steve russell**

Re: appropriative poetics: genealogy/history?

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such proliferations of meanings, events, personages,

writers, singers,
painters, all the world in fact, soldiers, forgers,
bombers, martyrs,

presidents and prostitutes--Bible thumpers, gangbangers,
all of them--poets"...

translation/interpretation: Samuel Beckett wanted to avoid the play in English/ so he wrote in French. & i suspect he worked closely with whom/ever translated his work. Curious, however, that he never allowed much interpretation, or spin, outside the words. He wouldn't allow a director to give endgame or Godot a post nuclear spin.

Think of the long dead, those outside the popular domain (in the legal sense).

--- On Mon, 11/3/08, David Chirot <[redacted]> wrote:

> *From: David Chirot <[redacted]>*
> *Subject: Re: appropriative poetics: genealogy/history?*
> *To: [redacted]*
> *Date: Monday, November 3, 2008, 5:50 PM*
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"It is October now. Summer is over. Almost
every trace of the months
of that produced these poems has been obliterated. Only
explanations are
possible, only regrets.
"Saying goodbye to a ghost is more final than
saying goodbye to a
lover. Even the dead return, but a ghost, once loved, will
never reappear.

Love, Jack

And here is the final stanza of the postscript poem,
Radar"
(which, notice, is a palindrome-the same read backwards and
forwards--)

"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'
*

These "After effects" are real for Spicer, as
what happened is becoming, now
that it is over, and seen in this "After"
existence--ever more real--even as
it as a ghost lover is gone forever--the missing of it
becomes a reality
almost too much to bear and yet, as Spicer says--"It
will endure."

It is another aspect of Poe's "mournful and never
ending remembrance" of
the lost loved one, now dead-Just as "The Philosophy
of Composition" is an
After effect of the poem "The Raven," so this
final letter to Lorca is a
coming to terms with finding a "philosophy of
composition" in order to
understand why the now departed ghost lover is becoming
more real than it
had been while present, in part because it will never
reappear again, and
how it was that the poems were composed, came to be,
without at the time
realizing what was happening--not until they had the
opportunity to be as
they have become, the generators of a time's memory
which has turned into a
missing reality, never again to return. It is in the
After-event,
After-effect that the "philosophy of composition"
becomes a reality--and the
poetry which preceded becomes in turn "more real"
than previously the poet
had been aware of.

This distance--into which a dead ghost lover is forever
departed--never to
return--
is a "real and final" distance, the full force of
an intimacy never to be
again--
and so is the distance which has a life of its own--
out side and away from the poet and the poem--
and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as
things which do not
want to be appropriated or translated, but to be what they
are, distance,
never to reappear--never to be possessed--

i n a sense, writing itself, and also a writer, may wish to
keep a privacy
even within the writing, which will never be found, not by
anyone, because
the ghost lover it is created with is gone for ever--

or because there are things which ghosts and writers wish to keep to
themselves, just as writing itself may have such things which are never
found that are living with in it--
as though in fact long gone--never to reappear--

and yet one day one finds--hidden in plain sight/site/cite--
which "neither speaks nor conceals but gives signs"
as Heraclitus says of the One Whose Oracle is at Delphi--

Also, if one is adopting so completely the method of Benjamin, in a sense
are you not creating what you see as an opposition to your own work's claims
within it:

"If so, as you
state, the "philosophy" of the translator
turns the original into a text
totally in the translator's image. That is an act
of exploitation, the
very
reverse of what I am talking about."

That is, if one is so embracing the philosophy of translation of Benjamin,
is not one in effect running the risk of turning the original "totally" not
into the translator's image, but in to the image of the philosophy of
translation which is guiding the translator?

is not one in a sense working then in the service of a particular philosophy
of translation?

This is one of the reasons why i essay to keep alive the sense of the
incredibly teeming and endlessly imaginative and inventive ways in which
translations and appropriations may be created and used, whether for good or
bad, better or worse, in order that one has a sense that there are always
going to be at least two sides to every coin, and once it

is being flipped
about--
well--who knows how many different sides may suddenly show
up via the
actions of palming and shifting the coin as it is being
flipped--

What i hope to convey with readers or listeners if there
are any real or
imagainary ones about is that words and phrases poems and
prose lead lives
of their own as well as the ones which a writer may or not
have
intended--and any given reader have found or put there
along the way--and
that even when things seem to be one way, it is always
interesting if not
often quite useful to find other ways in which the words
may be
understood--for in them are living beings--with whom to
engage--
or who wish to engage themselves with oneself--

The more ways these words are understood as alive--
is not this then to proliferate the lives of what are
called writers and
readers--
as realities with real effects and After effects--

one thinks of the resistances of texts--why not also of
those of living
beings--
and of the outside--

in the sense in which a Russian artist says that
"Language is a fascism, not
becuase it censors, but because it forces one to
speak."

a sense of words whose intentions are fugitive, not to be
trapped inside a
prison of languages which one is forced to speak--

to continue--on the move--
as though one were indeed a hill set in movement--
yet, seen as a hill--
not expected nor forced to speak--

Date: Mon, 3 Nov 2008 08:24:31 -0500
From: [redacted]
Subject: Re: appropriative poetics: genealogy/history?
To: [redacted]

David,

At the bifurcation they part Y one sling, yet in my heart one sling shot.

*The word "After" in Spicer's poem does not only mean "in imitation of" or "in homage to." It also means "in pursuit of; it has a predatory connotation. In fact, Lorca's reactions from the grave to Spicer's solicitations is one of annoyance." A true translation is always an act of violence -loving or otherwise, that is the issue- against the autonomy of the original. It literally must tear it up -fragment it- to open it up to a future life, the life of the text. This fragmentation does have the elements of collage. Are you familiar with Eliot Weinberger's essay, "Notes On Translation" [?] of about fifteen years ago about which Kent Johnson wrote an article which appears in the last issue of ALTA's *The Translation Review*?*

In your comments, you focus on what a text loses in translation, through misreading (intentional or not) what gets silenced . My feeling is you are particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resits to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality for it.

Ciao,

Murat

On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[redacted]> wrote:

David,

At the bifurcation they part Y one sling, yet in my heart one sling shot.

The word "After" in Spicer's poem does not only mean "in imitation of" or "in homage to." It also means "in pursuit of; it has a predatory connotation. In fact, Lorca's reactions from the grave to Spicer's solicitations is one of annoyance." A true translation is always an act of violence -loving or otherwise, that is the issue- against the autonomy of the original. It literally must tear it up -fragment it- to open it up to a future life, the life of the text. This fragmentation

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which Kent Johnson wrote
an article which appears in the last issue of
*ALTA's *The Translation*
Review
**?*

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a potential one, which is its life through time.

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state, the "philosophy" of the translator
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totally in the translator's image. That is an act
of exploitation, the very
reverse of what I am talking about. An original resits
to be translated.
That's why Benjamin says what gives a text
translability is distance. The
translator translates, integrates that distance. That
is why a translation
has a tangential relationship to the second language,
the distance,
expressed as style, existing as an ideal, a template
of potentiality for
it.

Ciao,

Murat

↑ Index

50. Jim Andrews
Hallelujah!
Wed 5 Nov 2008

Congratulations to the USAmericans on the list. What a proud and beautiful moment for you as a people. The faces of the people listening to Barack Obama's acceptance speech in Chicago were filled with wonder, happiness, hope, and pride. That is the USAmerica the rest of the world loves to see. May he be as good a president as his acceptance speech. Damn that was good.

ja
http://vispo.com

↑ Index

51. Stephen Vincent
(no subject)
Wed 5 Nov 2008

I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years. I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy! I know so much needs to be rebuilt, etc., etc., etc. but what is now feels good, good & real good.

Whew!

Stephen V
http://stephenvincent.net/blog/

↑ Index

52. Aryanil Mukherjee
Re: Hallelujah!
Wed 5 Nov 2008

Yes true - this is the USAmerica all want to see.
A new country where the word "new" upholds a value rare to be found elsewhere.

But I also hope your congrats extend to people like me who signed up for, worked, supported the Obama campaign in every possible way during the last several months knowing fully well that I can't even cast my vote as I still remain a citizen of India.

Aryanil

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Jim Andrews
Sent: Wednesday, November 05, 2008 12:51 AM
To: [redacted]
Subject: Hallelujah!

Congratulations to the USAmericans on the list. What a proud and beautiful moment for you as a people. The faces of the people listening to Barack Obama's acceptance speech in Chicago were filled with wonder, happiness, hope, and pride. That is the USAmerica the rest of the world loves to see. May he be as good a president as his acceptance speech. Damn that was good.

ja
http://vispo.com

↑ Index

53. Obododimma Oha

Call for submissions: Poetic Responses to the 2008 American Elections

Wed 5 Nov 2008

---

* *

While the He/art Pants:

Poetic Responses to the 2008 American Elections

* *

Call for Submissions

*Artistic representations, responses, and interrogations of electoral events are very important expressions of the endless conversation between art and historical experience. The 2008 American elections stimulated a lot of artistic responses and there were, in the campaign discourses, some subtle invocations of the postures of presidential aspirants to literature and cultural productions generally. What, as a poet (defined broadly), is the meaning of this whole experience of the 2008 elections? Send us your previously unpublished works (poems, paintings, manipulated photographs, etc) about the 2008 US elections for inclusion in an online anthology:While the He/Art Pants (a title derived from Walt Whitman's poem reproduced below), to soon appear on the Poet's Corner, Fiera Lingue. Images should be on Jpeg format. As this promises to be a very interesting project, we request that you send up to five of the most uncompromising and stylistically surprising of your works and a short bio.

Other works that do not necessarily focus on the 2008 US elections but are relevant to the dialogue between art and democratic politics will be considered. *

*Submissions are to be made electronically to: Obododimma Oha (Guest Editor) [redacted] , [redacted] *

* *

*OR *

* *

Anny Ballardini (Editor, The Poet's Corner)

[redacted]

Link to the main index of the site:

http://www.fieralingue.it/modules.php?name=Content

* *

*---------- *

* *

Election Day, November 1884 *from Leaves of Grass by Walt Whitman (1892)*

If I should need to name, O Western World, your powerfulest scene and show,
'Twould not be you, Niagara—nor you, ye limitless prairies—nor your huge rifts of canyons, Colorado,
Nor you, Yosemite—nor Yellowstone, with all its spasmic geyserloops ascending to the skies, appearing and disappearing,
Nor Oregon's white cones—nor Huron's belt of mighty lakes—nor Mississippi's stream:
—This seething hemisphere's humanity, as now, I'd name—the still small voice vibrating—America's choosing day,
(The heart of it not in the chosen—the act itself the main, the quadrennial choosing,)
The stretch of North and South arous'd-sea-board and inland-Texas to Maine—the Prairie States—Vermont, Virginia, California,
The final ballot-shower from East to West—the paradox and conflict,
The countless snow-flakes falling—(a swordless conflict,
Yet more than all Rome's wars of old, or modern Napoleon's:) the peaceful choice of all,
Or good or ill humanity—welcoming the darker odds, the dross:
—Foams and ferments the wine? it serves to purify—while the heart pants, life glows:

These stormy gusts and winds waft precious ships,
Swell'd Washington's, Jefferson's, Lincoln's sails.

↑ Index

54. Ryan Daley
(no subject)
Wed 5 Nov 2008

Stephen,

The same feeling is here in Harlem: Happiness, the "brotherhood of man", the dancing in the streets, like nothing could ruin this night...now this morning. Year 1.

-Ryan

On Wed, Nov 5, 2008 at 2:20 AM, Stephen Vincent <[redacted]>wrote:

> *I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years.*
> *I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy!*
> *I know so much needs to be rebuilt, etc., etc., etc. but what is now feels good, good & real good.*
>
> *Whew!*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

↑ Index

55. Peter Ciccariello
Re: Hallelujah!
Wed 5 Nov 2008

As an American, I thank you Jim, I have waited decades to feel like this again...
"the fourth, the fifth
the minor fall and the major lift ", indeed!

- Peter

On Wed, Nov 5, 2008 at 12:51 AM, Jim Andrews <[redacted]> wrote:

> *Congratulations to the USAmericans on the list. What a proud and beautiful moment for you as a people. The faces of the people listening to Barack Obama's acceptance speech in Chicago were filled with wonder, happiness, hope, and pride. That is the USAmerica the rest of the world loves to see.*
> *May he be as good a president as his acceptance speech. Damn that was good.*
>
> *ja*
> *http://vispo.com*

↑ Index

56. Alan Sondheim

Re: your mail

Wed 5 Nov 2008

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1032085454-1225900686=:16940

On the other hand, it looks like prop 8 is passing, taking us back to the middle ages...

- Alan

On Tue, 4 Nov 2008, Stephen Vincent wrote:

> *I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years.*
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>
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> *http://stephenvincent.net/blog/*

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

--0-1032085454-1225900686=:16940--

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57. George Bowering
Re: bo
Wed 5 Nov 2008

Well, as I said a few months ago,
finally, the differences wont be that high.
We will still have a US president.
I dont think he will stop the anti-Cuban blockade.
I dont think he will get the bombers and shooters out of Afghanistan
and Iraq.
I think that before his four years are up he will bomb or invade at
least one small country.
I dont expect universal health care.
The wall along the Mexican border will not come down.
The CIA will still operate Colombia.
etc

It does feel a little nice, though.

Geo Bowering
No additives.

↑ Index

58. Barry Schwabsky
(no subject)
Wed 5 Nov 2008

Last night in Brooklyn, it was definitely like Martha and the Vandellas sang:
"Dancing in the Street".

_____
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Wednesday, 5 November, 2008 2:20:18 AM
Subject:

I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years. I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy! I know so much needs to be rebuilt, etc., etc., etc. but what is now feels good, good & real good.

Whew!

Stephen V
http://stephenvincent.net/blog/

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59. Maria Damon
Tom Raworth
Wed 5 Nov 2008

The British poet Tom Raworth
November 10, 2008
2:30 PM
207A LIND HALL
207 Church St. SE
UNIVERSITY OF MINNESOTA
Minneapolis

↑ Index

60. Larry O. Dean
(no subject)
Wed 5 Nov 2008

Hi Stephen,

I'm In Chicago, and while I didn't make it out to Grant Park last night, today there is a real feeling of uplift in the air. There's still a lot of rubble to dig out of, but it now feels as if we might just make it.

Larry

http://larryodean.blogspot.com
http://larryodean.com

On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <[redacted]>
wrote:
> I don't know how many of us share my feeling that Obama's victory feels
> like we - as a republic (and, perhaps, the globe) - have (finally) been
> pulled out of an iron-lung, one in which we have been encased for 8 long,
> paralytic years.
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> I know so much needs to be rebuilt, etc., etc., etc. but what is now
feels
> good, good & real good.
>
> Whew!

>
> Stephen V
> http://stephenvincent.net/blog/

↑ Index

61. Geoffrey Gatza
get your happy on - 2 books for 20 bucks
Wed 5 Nov 2008

Special offer From BlazeVOX [books]

We are doing it again right in time for the holidays! Buy a stack of book to fill your families stockings, now that hope is back in the world! Now is the time to get to know BlazeVOX [books] and this is the deal of the century! This is a HUGE saving from our normal cover price to say thank you!!! Our goal is the place as many of our fine books in your hands. We worked very hard this year to avoid a real crisis and now we are at zero; and to make it ready for the new year we need to get some cash in hand to buy a new block of ISBN¹s. So give us a try and we are sure you¹ll be thrilled!

Buy a Big Block of BlazeVOX [books]

2 titles ‹ $20 [a $40 value]
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10 titles ‹ $100 [a $200 value]
20 titles ‹ $200 [a $400 value]
http://www.blazevox.org/order.htm

Check off which books you wish to have sent to you for your kind donation! 10 books for a $100 donation, or any other set of books based on a $10 per book. And yes this includes shipping! So, for an $80 dollar donation you will receive 8 books, or a donation of $200 we will send you twenty books! Make your donation with the PayPal button on the online ordering page at: (http://www.blazevox.org/order.htm <http://www.blazevox.org/order.htm>) Samples of each title are available for download on our catalog page, http://www.blazevox.org/catalog.htm <http://www.blazevox.org/catalog.htm> , along with links to more information on each author! So get your happy on and read our weird little books!

Please use the new PDF form Click here : http://www.blazevox.org/BlazeVOX%20order%20form.pdf <http://www.blazevox.org/BlazeVOX%20order%20form.pdf>

BlazeVOX Books has published over 100 volumes, mostly poetry, and will publish approximately 15-20 more during 2009 and 2010. Our latest publications are by Anne Waldman, Ted Greenwald, Skip Fox and Megan

Volpert and Amy King. For a full list please visit our online catalog http://www.blazevox.org/catalog.htm E-books are also available for free download, including 75 free titles by Raymond Federman, Dale Smith, and Jill Darling.

Please direct any questions to me at [redacted] Thank you for all of your fine support! And this is meant for US orders, international orders, please email me and we¹ll work it out!

Thank you, Geoffrey Gatza

Publisher, BlazeVOX [books]

BlazeVOX [books] to choose from !!!!

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Joe Amato	Finger ExOrcised
mIEKAL aND	BYSTANDER: An Irreality
Charles Baldwin	I DID THE WEIRD MOTOR DRIVE
Michael Basinski	All My Eggs Are Broken
Aaron Belz	The Bird Hoverer
Raymond L. Bianchi	Circular Descent
Daniel Borzutzky	The Ecstasy of Capitulation
Louis E. Bourgeois	The Animal: Prose Poetics
John Bradley	War of Words
Christophe Casamassima	Joys: a catalogue of disappointments
Joel Chace	Cleaning The Mirror
Patrick Chapman	Shopping Mall on Mars
Joseph Cooper	Autobiography of a Stutterer
Mark Ducharme	The Sensory Cabinet
Ryan Daley	Armored Elevator
Michel Jérome Dufrénoy	Factory Manual
Jeremy Downes	The Lost Atlas of Desire
kari edwards	having been blue for charity
Kane X. Faucher	Jonkil Dies (A Mesophysical Eulogy)
Lisa Forrest	To The Eaves
Skip Fox	For To
Vernon Frazer	Holiday Idylling
William Freind	American Field Couches.
Geoffrey Gatza	Thanksgiving Poems
Geoffrey Gatza	Dreadful Quietude
Geoffrey Gatza	I wear a figleaf over my penis
Noah Eli Gordon	Inbox

Ted Greenwald	In Your Dreams
Richard Henry	Chant
Richard Henry	Sidewalk Portrait
Patrick Herron	American Godwar Complex
Matt Hill	Parataxis
Kent Johnson	Epigramititis
Kent Johnson	Poetic Architecture
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Mary Kasimor	silk string arias
Michael Kelleher	To Be Sung
Michael Kelleher	Human Scale
Jukka-Pekka Kervinen	[#1 - #46]
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Amy King	I'm The Man Who Loves You
Rodney Koeneke	Musee Mechanique
Mark Lamoureux	Astrometry Orgonon
Pat Lawrence	Journals From the Time of the Radar Dog
Ruth Lepson & Walter Crump	Morphology
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Davis Schneiderman	DIS
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Justin Sirois	Secondary Sound

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Chad Sweeney An Archetecture
Eileen Tabios THE CHATELAINE'S KEYS
Steven Timm Disparity
Jennifer J. Thompson Naming God
Mark Tursi The Impossible Picnic
Megan A. Volpert Face Blindness
Mark Wallace Walking Dreams
Evan Willner homemade traps for new world Brians

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

http://www.blazevox.org
http://www.geoffreygatza.com/
http://www.blazevox.org/blog

Not So Fast Robespierre by Geoffrey Gatza
http://www.lulu.com/content/1767006

NOW Available from Menendez Publishing

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62. Gabrielle Welford
prop 8 and obama
Wed 5 Nov 2008

aye. and i hate to be a party pooper, but i gotta wait and see what he does (obama). i cannot bring myself to trust politicians, however beautiful and whatever color. did you hear nader this morning on democ. now? i voted, i even went to the celebration and it felt great, but "show me," and i'm not even from missouri. the most amazing thing to me is that we've managed to elect a man who is not white, never mind that he grew up in other countries, and had

radical mentors. and his family surely looks healthy and sweet. but no quarter for the palestinians, into afghanistan with us, etc. etc. sorry but... gabe

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Wed, 5 Nov 2008, Alan Sondheim wrote:

> *On the other hand, it looks like prop 8 is passing, taking us back to the middle ages...*
>
> *- Alan*
>
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> *| To access the Odyssey exhibition The Accidental Artist:*
> *| http://slurl.com/secondlife/Odyssey/48/12/22*
> *| Webpage (directory) at http://www.alansondheim.org*
> *| [redacted], [redacted], tel US [redacted]*

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63. Gabrielle Welford

Re: bo

Wed 5 Nov 2008

:-) aye.

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
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Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Wed, 5 Nov 2008, George Bowering wrote:

> *Well, as I said a few months ago,*
> *finally, the differences wont be that high.*
> *We will still have a US president.*
> *I dont think he will stop the anti-Cuban blockade.*
> *I dont think he will get the bombers and shooters out of Afghanistan*
> *and Iraq.*
> *I think that before his four years are up he will bomb or invade at*
> *least one small country.*
> *I dont expect universal health care.*
> *The wall along the Mexican border will not come down.*
> *The CIA will still operate Colombia.*
> *etc*
>
> *It does feel a little nice, though.*
>
> *Geo Bowering*
> *No additives.*

↑ Index

64. Clay Banes
SPD Poetry Best-Sellers September/October 2008
Wed 5 Nov 2008

A new day.

Back before we were what we are today, here's what sold:

SMALL PRESS DISTRIBUTION POETRY BEST-SELLERS
SEPTEMBER/OCTOBER 2008

here: http://spdtoday.blogspot.com/2008/11/spd-poetry-bestsellers-septemberoctober.html

or: http://spdbooks.org/root/pages/bestsellers/poetry/poetry-bestsellers.asp

Clay Banes
Sales & Marketing Manager
Small Press Distribution
1341 Seventh Street
Berkeley, CA 94710
[redacted] x304
[redacted]
http://www.spdbooks.org

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65. Julia Bloch
reading in Philadelphia tomorrow
Wed 5 Nov 2008

---

the EMERGENCY Poetry Series
at the Kelly Writers House
presents

a reading with
EMILY ABENDROTH, LASKA JIMSEN, & JUSTIN AUDIA

Thursday, 11/6, 6:30PM
the Writers House | 3805 Locust Walk | Philadelphia
free & open to the public | reception to follow

EMILY ABENDROTH is a writer and artist, alternately residing in the San Francisco Bay Area and Philadelphia, Pennsylvania (where she co-curates the Moles Not Molar Reading Series with Audia). Recent work of hers can be found in Encyclopedia, Pocket Myths: The Odyssey Edition, horse less review, and Cut & Paste. Her chapbook, "Toward Eadward Forward," will be published by horse

less press this Fall and a chunky excerpt from her book-length work-in-progress "Muzzle Blast Dander" can be found in Edition 3 of the Chain Links book series.

LASKA JIMSEN is a film and video maker who currently lives in Philadelphia. She works across nonfiction forms from video documentary to artisanal 16mm filmmaking and animation. The 16mm print of "Miss Rose Fletcher: A Natural History" has screened at the MadCat, Athens, and Iowa City Experimental film festivals as well as the Moles Not Molars reading series in Philadelphia and Structuring Strategies at CalArts. Laska teaches film and video production and studies at Temple University, St. Joseph's University, and University of the Arts.

JUSTIN AUDIA lives in Philadelphia where he co-curates the Moles Not Molar series with Emily Abendroth. His work has recently appeared in Pocket Myths: The Odyssey Edition and at sidebrow.net.

Learn more! ---> http://emergency-reading.blogspot.com/

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66. Ryan Daley
Re: prop 8 and obama
Wed 5 Nov 2008

Well, certainly he's not a magician, and to think the president alone is responsible for reform is wrongheaded. It's the "American mentality" that needs to change.

"Let's see" always follows the excitement....but without the excitement, there's no "let's see."

On Wed, Nov 5, 2008 at 6:23 PM, Gabrielle Welford <[redacted]> wrote:
> aye. and i hate to be a party pooper, but i gotta wait and see what he
> does (obama). i cannot bring myself to trust politicians, however
> beautiful and whatever color. did you hear nader this morning on democ.
> now? i voted, i even went to the celebration and it felt great, but "show
> me," and i'm not even from missouri. the most amazing thing to me is that
> we've managed to elect a man who is not white, never mind that he grew up
> in other countries, and had radical mentors. and his family surely looks
> healthy and sweet. but no quarter for the palestinians, into afghanistan
> with us, etc. etc. sorry but... gabe
>
> Gabrielle Welford, Ph.D.
> _Too Many Deaths: Decolonizing Western Academic Research on Indigenous
> Cultures_
> http://www.theguildofwriters.com/books/shop.php?action=full&id=317

> _Dora_
> http://www.theguildofwriters.com/books/shop.php?action=full&id=378
>
> No virus found in this incoming message.
> Checked by AVG Free Edition.
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> On Wed, 5 Nov 2008, Alan Sondheim wrote:
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>> - Alan
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>> On Tue, 4 Nov 2008, Stephen Vincent wrote:
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>> > I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years.
>> > I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy!
>> > I know so much needs to be rebuilt, etc., etc., etc. but what is now feels good, good & real good.
>> >
>> > Whew!
>> >
>> > Stephen V
>> > http://stephenvincent.net/blog/
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>> >
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>> | Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
>> | To access the Odyssey exhibition The Accidental Artist:
>> | http://slurl.com/secondlife/Odyssey/48/12/22
>> | Webpage (directory) at http://www.alansondheim.org
>> | [redacted], [redacted], tel US [redacted]

>>
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>
>

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67. Mark Weiss
(no subject)
Wed 5 Nov 2008

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.

1.Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each

been disastrous for Latin America (the subsidies
made American corn cheaper than the stuff grown
at home, and the ethanol boom raised worldwide
prices life-threateningly high), which is why so
many of them have been risking their lives to
cross the border. Then there's the environmental
damage. Obama could propose ending the subsidies.
As a bonus, it would put him in a position to suggest that the EU do the same.

2. Mexico is descending into chaos as its
government acts as our surrogate in fighting the
drug lords. Colombia already went through this,
for how many years? A change in US drug laws
would end the problem in minutes--no prohibition,
no value, and a fix costs pennies. A lot of
states have moved (slowly) towards reduced
penalties, even decriminalization of possession
of some drugs. Even so, proposing
decriminalization would cost votes. Save a lot of money and lives, tho.

3. Need I mention the Cuban embargo? Obama will
probably return travel rules to their Clinton-era
status, but he's been pretty clear that Cuba has
to democratize to get the rest. He'd lose a lot of votes in Florida.

4. Israel's economy is dependent on 12 billion a
year in loan guarantees, without which no one
would make the short-term loans that all
economies need. That's the muscle that would get
them to the bargaining table toot sweet. Of
course it would cost most of the Jewish vote, which is why no one's done it.

I could probably come up with a few more. I'm waiting to be convinced.

Mark

At 05:20 PM 11/5/2008, you wrote:
>Hi Stephen,
>
>I'm In Chicago, and while I didn't make it out to Grant Park last night,
>today there is a real feeling of uplift in the air. There's still a lot of
>rubble to dig out of, but it now feels as if we might just make it.
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> > http://stephenvincent.net/blog/
>

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68. Ryan Daley
new blog post
Wed 5 Nov 2008

Over at my dental blog...

http://teethmedolores.blogspot.com/

↑ Index

69. Ryan Daley
(no subject)
Wed 5 Nov 2008

Not so. In Harlem, last night was a dream. These constituents here were already witnessing that dream. That's excitement!

On Wed, Nov 5, 2008 at 9:40 PM, Mark Weiss <[redacted]> wrote:

> *Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times*

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> *good, good & real good.*
>
> *Whew!*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

↑ Index

70. **cris cheek**

(no subject)

Wed 5 Nov 2008

HI Mark

i utterly agree . . . end the war on drugs

pull down the wall going up between Mexico and USA for another thing

just for a start

cris

On Nov 5, 2008, at 9:40 PM, Mark Weiss wrote:

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

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> *Whew!*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> *welcome.html*

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71. Alan Sondheim

Fwd: Google Alert - "Alan Sondheim" (fwd)

Thu 6 Nov 2008

---

nice comment by Bruce Sterling - Alan

---------- Forwarded message ----------
From: Google Alerts <[redacted]>
Date: Wed, Nov 5, 2008 at 11:18 PM
Subject: Google Alert - "Alan Sondheim"
To: [redacted]

Google News Alert for: *"Alan Sondheim"*
All the *Alan Sondheim* you never knew you wanted to read<http://blog.wired.com/sterling/2008/11/all-the-alan-so.html>
Wired News - USA
By Bruce Sterling November 05, 2008 | 3:28:19 AM (((I think every literateur that works on ink-on-paper should confront the work of *Alan Sondheim* and then *...*
See all stories on this topic<http://news.google.com/news?hl=en&ncl=http://blog.wired.com/sterling/2008/11/all-the-alan-so.html>

This once a day Google Alert is brought to you by Google.

Remove<http://www.google.com/alerts/remove?sêAAAICT86_yUOl0NU5TKo2iUt4&hl=en&gl=>this alert. Create <http://www.google.com/alerts?hl=en&gl=> another alert. Manage <http://www.google.com/alerts/manage?hl=en&gl=> your alerts.

--
==========Work on YouTube, blog at
http://nikuko.blogspot.com . Tel [redacted]. Webpage directory
http://www.asondheim.org . Email: [redacted].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU
Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
==========

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72. **Tracey Gagne**
Re: prop 8 and obama
Thu 6 Nov 2008

I think for the first time in a long time, there's a feeling of HOPE, and that's not to be taken lightly. It was amazing to see the 125,000 people of mixed races and ethnicities standing with each other and crying together at his acceptance speech. It was also inspiring to hear the excited talk of young black men on public transportation yesterday morning as they recounted what they'd seen on tv the previous night--these are people who didn't before imagine that they had a voice. There were 400,000 new voters in the state of Georgia this year and an awful lot of them voted early, standing in line for up to nine hours.

I appreciate that Obama appears to understand the difficult and daunting task(s) ahead for him. I just hope that people can remember that it took the American people together to start the process of change, and it will take the American people together to continue it....

On 11/5/08, Ryan Daley <[redacted]> wrote:
>
> Well, certainly he's not a magician, and to think the president alone
> is responsible for reform is wrongheaded. It's the "American
> mentality" that needs to change.
>
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> >> | Webpage (directory) at http://www.alansondheim.org
> >> | [redacted], [redacted], tel US [redacted]
> >>
> >>
> >>
> >
> >
>
>

--
Tracey M. Gagne

sundrypleasures.blogspot.com

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73. Sarah Sarai
response to mark weiss, from a poet
Thu 6 Nov 2008

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his

pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.

The percentage of black voters wasn't much bigger than in previous years, by the way.

He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.

The poor will STILL be with us, with their rapacious demands for food and shelter.

It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.

We need to gain weight so our sweaters can never fit like they used to.

Sarah Sarai
4:30 a.m., 11/6

http://www.myspace.com/sarahsarai
http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html
http://www.ghotimag.com/Sarai.htm

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74. Francesco Levato
Tom Raworth at The Poetry Center of Chicago
Thu 6 Nov 2008

Tom Raworth at The Poetry Center of Chicago
Wednesday, November 12, 2008 - 6:30pm
SAIC Ballroom, 112 S. Michigan Avenue

In partnership with the Chicago Poetry Project. Curated by John Tipton.

For more information please visit our web site at
http://www.poetrycenter.org

Hope to see you there,
Francesco Levato

Executive Director
The Poetry Center of Chicago

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75. Murat Nemet-Nejat
Re: appropriative poetics: genealogy/history?
Thu 6 Nov 2008

David,

This is a wonderful poem. I assume it is yours, which is an interesting word within the framework ownership/appropriation we have been discussing. To me it has a fascinating fusion of German Romanticism and Emily Dickinson.

"Profane illumination" indeed. Though Benjamin's thought is godless, it is religious, particularly in the Baudelaire/translation and "The art of the Storyteller" essays and in *The Arcades Projec*t. The illuminations, which can also be seen as visual annotations to texts, pour out from cracks and crevices, between quotations, the seemingly wrong headed, meandering questions he asks. He is able to see industrial industrial constructs, their flatsom and jetsom, as dreams. I wonder my phrase "godless Sufism" has a connection to that.

Ciao,

Murat

On Tue, Nov 4, 2008 at 4:34 PM, David Chirot <[redacted]> wrote:

> *Dear Murat:*
>
> *Oh my goodness, no--*
> *I am not disagreeing with you at all, Murat.*
>
> *The section you quote here is just me rattling off more of variations of*
> *ways appropriation can be and has been applied through time.*
> *Forgive the sudden outburst of this "flash flood" of words words and more*
> *words!*
>
> *I think you know one of the great many reasons I admire and respect your*
> *work so much--not only the translations--but also the poetry and the book*
> *on*
> *photography and your essays--*
> *is that you have precisely the empirical approach to your thoughts and*
> *words*
> *that you note--so that at one point in time, the Benjamin seems*
> *incomprehensible, fantastic, yet through working continually one breaks*

through into understanding--"a profane illumination" occurs, and one does indeed recognize the actions and presences of the "chips of messianic Time" as they are Illuminated--

Many of Benjamin's works have had a profound effect on myself also.

My ragged ideas and "works" have a similar approach with yours as they come
through time, and along the way, one jettisons a good number--and finds more
to think on, and in turn these link or not via associations with previous
ones, in turn creating new series of associations--only through practice and
walking around all over and in all sorts of places and hauling them about
and exposing them to the elements --does one arrive at some further depths
as these seep in through the various crackings and crevices, crevasses and
collapses of decompostions, synchronicties, corrosions--
a prolonged series of of seismic shiftings which continually keep things on the move--
and here and there the quantum leap of the unexpected, the uncanny, a sudden
running directly in to a wall--of graffiti of the eslehweres that tumble out
of the skies
--as ever, in friendship and respect--
david

through the chink in the fence--

a strip of sky & earthen wall--

in what faraway land

among hostile forests--

to sit in someone else's room
among books not mine
& write about the sky

to pen ghosts' writings,
scrawl notations

of phantom songs--

the untold, the unwritten

scenes--
hidden,--

ever-- in plain sight

On Mon, Nov 3, 2008 at 9:15 PM, Murat Nemet-Nejat <[redacted]>
wrote:

"actually in a very good translation of a poem may exist every bit as much
manipulation for a purpose as there does in what you think of as one with
bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways
upon the directions they were shifted by translators who wished to keep them
alive--
or, in order to adjust them to seem to be the precursors of a current
doctrine, whether of poetry or of the state or other institutions--"

David,

I am not sure where we are disagreeing. The "misreading" I am talking about
does bend the original into "a vision of the original." The translator
translates that vision which may create consequences on both sides of the
occasion. That is, for example, what Ezra Pound's "The Seafarer" does. It
(re-)introduces a music of consonants into English poetry, in opposition to
Victorian sonorities.

I think you are reacting to the categorical tone of some of my arguments.
The truth is I do not believe in false modesty, and I do believe there are
good and bad translations. I am trying to explain what I believe transforms
translation into a poetic genre -like the lyric or epic or dramatic- rather
than a method of reproduction. You also suggest, I think, that my view of
translation is abstract, only an application of Benjamin's specific ideas

*of
translation into a method. The reality is that my ideas of translation
are
derived completely empirically, out of my thirty years of practice. Only
when my ideas of translation developed did I begin to see its
correspondence
with the ideas expressed in "The Task of the Translator." In effect, when
I
first read that essay, I completely misunderstood it, thinking his
references to "intentio" of a language and to "ideal language" more or
less
gibberish. Only during the writing of the Turkish anthology, developing
my
concept of "eda," did I become aware of the profundity of those aspects
of
his essay. In other words, as you say about "The Raven" and "The
Philosophy
of Composition," Benjamin's essay become for me a means of framing my
idea
of eda, its foreignness, within a half comprehensible Western framework.
Actually, to create "eda," I had to "misread" both Turkish poetry and
Walter
Benjamin "to my own purposes." That does not mean that "eda," which
embodies
for me the image of translation, does not say something truthful about
both
Turkish poetry and Walter Benjamin.*

Affectionately,

Murat

*On Mon, Nov 3, 2008 at 5:50 PM, David Chirot <[redacted]>
wrote:*

Dear Murat And Barry:

*Barry--many thanks for your having checked on the translations and in
comparison with others as you
call them, Straight translations"--*

*though perhaps Spicer may have made use of existing translations to
create
his own versions of these translations--
rather than having made the translations directly from the Spanish--*

*(this method is used in many cases actually as a form of translation, rather
than necessarily "After"--as one may have a translator who knos the language
make the "straight translation" and the poet then make use of this to create
heir own translation using the raw translated words--
--
(i only suggest these as possibilities-among many---)*

Murat--I think you misunderstand me--

*what i am trying to present is not ONE version of what translation or
appropriation may be, nor to say that there exists one method only as the
most common, nor two nor three--*

*quite the contrary--what interests me are the ceaseless proliferations
brought about by translations and appropriations--indeed their "After
effects" and further translations and appropriations through time--*

*i think perhaps that what you have found for yourself is a method and
authority in which your profoundly believe and make use of--*

*and judged by this manner, none other really has the same level of existence
and authority---*

*so, in a sense, the single-mindedness of purpose becomes impatient with the
suggestions of other methods and examples however recognized, actual.
weird, vague, bad or indifferent as well as "authorized" that exist in al
their teeming fecund chaotic rhizomatic voyagings--*

*(i'm not a descendant of French-Indian Voyageurs for nothing,after
all!--)*

*what interests me is that from one single word in any language may become
such proliferations of meanings, events, personages, writers, singers,
painters, all the world in fact, soldiers, forgers, bombers, martyrs,
presidents and prostitutes--Bible thumpers, gangbangers, all of them--poets
and pall bearers, carnival clowns and congress persons--*

ghosts, ghost writers, Posthumous ghosthumous writers--"After effects" of

an
After writing of one's own writings such as Musil's early 1930's
collection of his "Posthumous works of a living author"--

so it is that i find what you do with translation very beautiful, and
at
the
same time i carry in mind many others ways of translating, and ways of
appropriating, whatever their motives and intentions--simply to bear in
mind
that there is no fixed limit on what may be sounded within a word's
depths--
nor perhaps in the depths of the minds and hearts which make use of
these-

As i noted before, through a series of posts i am hoping to keep alive
both
the positive and negative as well as the indifferent and careless or
accidental aspects of appropriations and translations--

and as well their spilling out across boundaries, so that a poetical
text
lands somewhere else entirely, part of a land dispute--or a conflict
over
the types of flowers which oonce appeared in a region--and who may have
been
the ones who planted them--and many other thousands of things besides--
oepn the newspaper, and there one may find daily some example at work
of
this proliferation having effects and After effects in all manner of
ways
and means--

In one letter, a more negative aspect may seem to be at the fore, and
in
the
next a more positive--
this is to indicate that sense of language of Burroughs' "no final
glossary
may be made of words whose intentions are fugitive"--

actually I hadn't been thinking at all of the Guantanamo Poems about
which
i
have on line some essays--but rather the daily uses of translation as
well
as the poetic ones, for to me what is intersting is how these are
interrelated, rather than separate--

*which is one of the bases for my series re "The New Extreme Experimental
Poetry and Arts"--*

*actually in a very good translation of a poem may exist every bit as much
manipulation for a purpose as there does in what you think of as one with
bad intentions and so done poorly--*

*precisely the survival of certain texts through time has depended in ways
upon the directions they were shifted by translators who wished to keep them
alive--
or, in order to adjust them to seem to be the precursors of a current
doctrine, whether of poetry or of the state or other institutions--*

*this is why translations are always being done over again, new ones
appearing to displace the old--in order to give a sense of the works being
"part of and important for our times" as well as for their own--*

*this is a matter of"poetry politics" often just as much as it may be of
"national politics"--*

*so it is that a current poet may give one a version which is far more in
tune with the current kinds of poetry considered the most important or
best--*

and this new version may not be much like a previous "outdated" one--

*and yet considered to be a very good one in part because it does indeed,
make the translated poet much more "available" to the modern reader --*

*i am not disagreeing with you or Benjamin, at all, but simply saying that
what interests me personally is the proliferations of possibilities of
appropriation and translation, which extend writing into other realms of
endeavor, and create After effects quite unexpected by the original
source--*

*the danger of thinking that there are only certain models of
translation*

in
existence by which to examine translations and to create them with--is that
there will become a creation of forms of
conventionalism-conformity---which
in a sense denies the immense variety of possibilities, and in so doing,
actually makes it easier for other more sinister versions to slip themselves
into the mix and not be noticed, or simply waved to the side--as being of
little importance--or quality--when in fact they may be carrying along
something of great significance, for the bad or good--yet which bears being
aware of--

in a sense one might say that i am not driven by a "rationale" so much as
by
a sense never ceasing of amazement, of being astounded, by the ways in which
words are used, their incredible paradoxes and paradoxical After and "side
effects," the ways in which they can be used to sell anything from Gods to
garbage bags, Presidents to pills--and as well make poetry that stops the
blood cold--

in turn the sense of amazement has its companion, skepticism--questioning,
awareness of quantum leaps and uncertainty--of camouflages and the beings
of
things wccih do not want to be as it were recognized--translated or
appropriated--not because of "resistances"--but something else, an outside--

"The hills know but do not tell"--as Emily Dickinson puts it--
and the Tao which can be named is not the Tao--

in the word "After" in Spicer's title is also another meaning, besides the
predatory one you write of-- which is that this is written as it were "after
the affair is over" in order in a sense to comprehend what Spicer is finding

are its "After effects"--

Spicer indicates this in the "Last letter" and also in the final stanza of "Radar" the postscript poem dedicated to marianne moore which "ends" the book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate, heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the "After effects"--as Spicer depicts them (with on the way, in this last letter, also a discussion of "Poe's mechanical chess player."--Again, an After effect of Poe as I have been discussing these--

From the letter's third paragraph:

**"Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover.*

"What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us.

"It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets.

"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar"
(which, notice, is a palindrome-the same read backwards and forwards--)

"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'
*

These "After effects" are real for Spicer, as what happened is
becoming,
now
that it is over, and seen in this "After" existence--ever more
real--even
as
it as a ghost lover is gone forever--the missing of it becomes a
reality
almost too much to bear and yet, as Spicer says--"It will endure."

It is another aspect of Poe's "mournful and never ending remembrance"
of
the lost loved one, now dead-Just as "The Philosophy of Composition" is
an
After effect of the poem "The Raven," so this final letter to Lorca is
a
coming to terms with finding a "philosophy of composition" in order to
understand why the now departed ghost lover is becoming more real than
it
had been while present, in part because it will never reappear again,
and
how it was that the poems were composed, came to be, without at the
time
realizing what was happening--not until they had the opportunity to be
as
they have become, the generators of a time's memory which has turned
into
a
missing reality, never again to return. It is in the After-event,
After-effect that the "philosophy of composition" becomes a
reality--and
the
poetry which preceded becomes in turn "more real" than previously the
poet

had been aware of.

This distance--into which a dead ghost lover is forever departed--never to
return--
is a "real and final" distance, the full force of an intimacy never to be
again--
and so is the distance which has a life of its own--
out side and away from the poet and the poem--
and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as things which do not
want to be appropriated or translated, but to be what they are, distance,
never to reappear--never to be possessed--

i n a sense, writing itself, and also a writer, may wish to keep a privacy
even within the writing, which will never be found, not by anyone, because
the ghost lover it is created with is gone for ever--
or because there are things which ghosts and writers wish to keep to
themselves, just as writing itself may have such things which are never
found that are living with in it--
as though in fact long gone--never to reappear--

and yet one day one finds--hidden in plain sight/site/cite--
which "neither speaks nor conceals but gives signs"
as Heraclitus says of the One Whose Oracle is at Delphi--

Also, if one is adopting so completely the method of Benjamin, in a sense
are you not creating what you see as an opposition to your own work's claims
within it:

"If so, as you
state, the "philosophy" of the translator turns the original into a text
totally in the translator's image. That is an act of exploitation, the
very
reverse of what I am talking about."

That is, if one is so embracing the philosophy of translation of

Benjamin,
is not one in effect running the risk of turning the original "totally" not
into the translator's image, but in to the image of the philosophy of
translation which is guiding the translator?

is not one in a sense working then in the service of a particular philosophy
of translation?

This is one of the reasons why i essay to keep alive the sense of the
incredibly teeming and endlessly imaginative and inventive ways in which
translations and appropriations may be created and used, whether for good
or
bad, better or worse, in order that one has a sense that there are always
going to be at least two sides to every coin, and once it is being flipped
about--
well--who knows how many different sides may suddenly show up via the
actions of palming and shifting the coin as it is being flipped--

What i hope to convey with readers or listeners if there are any real or
imagainary ones about is that words and phrases poems and prose lead lives
of their own as well as the ones which a writer may or not have
intended--and any given reader have found or put there along the way--and
that even when things seem to be one way, it is always interesting if not
often quite useful to find other ways in which the words may be
understood--for in them are living beings--with whom to engage--
or who wish to engage themselves with oneself--

The more ways these words are understood as alive--
is not this then to proliferate the lives of what are called writers and
readers--
as realities with real effects and After effects--

one thinks of the resistances of texts--why not also of those of living beings--
and of the outside--

in the sense in which a Russian artist says that "Language is a

fascism,
not
becuase it censors, but because it forces one to speak."

a sense of words whose intentions are fugitive, not to be trapped
inside
a
prison of languages which one is forced to speak--

to continue--on the move--
as though one were indeed a hill set in movement--
yet, seen as a hill--
not expected nor forced to speak--

Date: Mon, 3 Nov 2008 08:24:31 -0500
From: [redacted]
Subject: Re: appropriative poetics: genealogy/history?
To: [redacted]

David,

At the bifurcation they part Y one sling, yet in my heart one
sling shot.

The word "After" in Spicer's poem does not only mean "in imitation
of"
or
"in homage to." It also means "in pursuit of; it has a predatory
connotation. In fact, Lorca's reactions from the grave to Spicer's
solicitations is one of annoyance." A true translation is always an
act
of
violence -loving or otherwise, that is the issue- against the
autonomy
of
the original. It literally must tear it up -fragment it- to open it
up
to
a
future life, the life of the text. This fragmentation does have the
elements
of collage. Are you familiar with Eliot Weinberger's essay, "Notes On
Translation" [?] of about fifteen years ago about which Kent Johnson
wrote
*an article which appears in the last issue of ALTA's *The Translation*
Review
**?*

*In your comments, you focus on what a text loses in translation, through
misreading (intentional or not) what gets silenced . My feeling is you
are
particularly thinking of the Guantanamo translations. One should also think
of what it gains: what starts as a "complete," closed text opens and becomes
a potential one, which is its life through time.*

*A bad translator sees, detects no resistance in the original. If so, as
you
state, the "philosophy" of the translator turns the original into a text
totally in the translator's image. That is an act of exploitation, the
very
reverse of what I am talking about. An original resits to be translated.
That's why Benjamin says what gives a text translability is distance. The
translator translates, integrates that distance. That is why a translation
has a tangential relationship to the second language, the distance,
expressed as style, existing as an ideal, a template of potentiality for
it.*

Ciao,

Murat

*On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[redacted]>
wrote:*

David,

*At the bifurcation they part Y one sling, yet in my heart one
sling shot.*

*The word "After" in Spicer's poem does not only mean "in imitation of"
or*

*"in homage to." It also means "in pursuit of; it has a predatory connotation. In fact, Lorca's reactions from the grave to Spicer's solicitations is one of annoyance." A true translation is always an act of violence -loving or otherwise, that is the issue- against the autonomy of the original. It literally must tear it up -fragment it- to open it up to a future life, the life of the text. This fragmentation does have the elements of collage. Are you familiar with Eliot Weinberger's essay, "Notes On Translation" [?] of about fifteen years ago about which Kent Johnson wrote an article which appears in the last issue of ALTA's *The Translation Review *?*

In your comments, you focus on what a text loses in translation, through misreading (intentional or not) what gets silenced . My feeling is you are particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resits to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality

> *for*
> *it.*
>
> *Ciao,*
>
> *Murat*
>
>
>
>
>
> *guidelines*
>
>
> *guidelines*

↑ Index

76. **Maria Damon**
(no subject)
Thu 6 Nov 2008

---

i want the world to know: i sleep with my cat, although she snores.

Mark Weiss wrote:
> Before we wet ourselves with excitement, let's remember that any
> democrat who didn't get caught sleeping with household pets would have
> won this year, and that also in a lot of places black statewide office
> holders are hardly novel. Obama ran a great campaign, and he was a
> casting-office perfect candidate, and of course it didn't hurt getting
> almost 100% of an enlarged black vote, but the states that flipped
> were very close the last two times and moving steadily towards the
> democrats, mostly due to demographic changes. Low-hanging fruit. On
> the other hand, in the deep south almost 80% of white folks voted
> against Obama. And three states voted against gay marriage and two
> against affirmative action.
>
> I voted for the man, given what my choices were, but for the life of
> me I can't figure out why he ran (remember who else was in the
> democratic field) except "yes I can." He's yet to express any opinion
> or propose anything that would risk hurting him with his constituents,
> which is pretty amazing even for so short a time in politics. Here are
> a few things he could do that would make me wild with

> enthusiasm--hell, any one of them would make a convert of me--but
> might cost him votes and affection the next time around.
>
> 1.Obama has supported subsidies for corn ethanol and for farming in
> general, presumably because it pleased his Illinois constituents (it
> probably didn't hurt him any in Iowa). These have each been disastrous
> for Latin America (the subsidies made American corn cheaper than the
> stuff grown at home, and the ethanol boom raised worldwide prices
> life-threateningly high), which is why so many of them have been
> risking their lives to cross the border. Then there's the
> environmental damage. Obama could propose ending the subsidies. As a
> bonus, it would put him in a position to suggest that the EU do the same.
>
> 2. Mexico is descending into chaos as its government acts as our
> surrogate in fighting the drug lords. Colombia already went through
> this, for how many years? A change in US drug laws would end the
> problem in minutes--no prohibition, no value, and a fix costs pennies.
> A lot of states have moved (slowly) towards reduced penalties, even
> decriminalization of possession of some drugs. Even so, proposing
> decriminalization would cost votes. Save a lot of money and lives, tho.
>
> 3. Need I mention the Cuban embargo? Obama will probably return travel
> rules to their Clinton-era status, but he's been pretty clear that
> Cuba has to democratize to get the rest. He'd lose a lot of votes in
> Florida.
>
> 4. Israel's economy is dependent on 12 billion a year in loan
> guarantees, without which no one would make the short-term loans that
> all economies need. That's the muscle that would get them to the
> bargaining table toot sweet. Of course it would cost most of the
> Jewish vote, which is why no one's done it.
>
> I could probably come up with a few more. I'm waiting to be convinced.
>
> Mark
>
> At 05:20 PM 11/5/2008, you wrote:
>> Hi Stephen,
>>
>> I'm In Chicago, and while I didn't make it out to Grant Park last night,
>> today there is a real feeling of uplift in the air. There's still a
>> lot of

>> rubble to dig out of, but it now feels as if we might just make it.
>>
>> Larry
>>
>> http://larryodean.blogspot.com
>> http://larryodean.com
>>
>> On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent
>> <[redacted]>
>> wrote:
>> > I don't know how many of us share my feeling that Obama's victory
>> feels
>> > like we - as a republic (and, perhaps, the globe) - have (finally)
>> been
>> > pulled out of an iron-lung, one in which we have been encased for 8
>> long,
>> > paralytic years.
>> > I am in San Francisco - and earlier this night in Berkeley - but
>> there is
>> > music and dancing in the streets. Astonished all & happy happy happy!Â
>> > I know so much needs to be rebuilt, etc., etc., etc. but what is now
>> feels
>> > good, good & real good.
>> >
>> > Whew!
>> >
>> > Stephen V
>> > http://stephenvincent.net/blog/
>>
>

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77. Alan Sondheim

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

I have to say I agree with Sarah; there's definitely a sea change at work. A lot of us have a sense of buried joy - I don't know how to put this - a kind of disblief that the cold war warriors are on their way out, at least for a while - no more cheney, bush, rice, and the rest of the cabal. We've lived under a cloud for years and this is different and beautiful, if only within the symbolic and possibly more. I _do_ mourn the setbacks to gay rights and that has to be kept in mind (and as

noted that took some of the euphoria out of the moment) but we have to be able to open ourselves to joy, something the left (I think myself among them) almost never does. The right certainly has a sense of bitterness at the moment; it seems a shame for the left to follow suit. Better to go I think with election parties (we had one), the happiness and dancing in the streets - that's also part of life. It's not naive and not giving in and not seeing the world with blinders. It's being joyful.

I certainly don't think _any_ Democrat would have won; Gore didn't or did but with hardly a landslide and conditions had been truly evil for a long time. This was different - at least in NY the grass-roots voting efforts were something I'd not seen before, not to this excent, not with McGovern or Kennedy, not with anyone.

Perhaps the world _can_ be changed - I think it so - but not at the rate that will satisfy a lot of people. And it has changed, and that was reflected in Jesse Jackson's face for example which was haunting and happy again in a way I hadn't seen before.

I'm probably one of the more pessimistic people on Poetics, and/but this may be a time of subtle beauty. The worst thing is to give up hope, to proceed with business as usual - that just in fact continues business as usual...

- Alan

On Thu, 6 Nov 2008, Sarah Sarai wrote:

> *Well, good heavens, send Obama your wish list. And cc Santa.*
>
> *But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.*
>
> *The percentage of black voters wasn't much bigger than in previous years, by the way.*
>
> *He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.*

> *The poor will STILL be with us, with their rapacious demands for food and shelter.*
>
> *It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.*
>
> *We need to gain weight so our sweaters can never fit like they used to.*
>
> *Sarah Sarai*
> *4:30 a.m., 11/6*
>
> *http://www.myspace.com/sarahsarai*
> *http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html*
> *http://www.ghotimag.com/Sarai.htm*

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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78. Mark Weiss

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

I'm not immune to symbolism. but I was around for the last national feel-good. It was great, desperate fun, though it didn't change nearly as much of what needed and needs to be changed as we hoped.

A response "from a poet" seems to imply that those who disagree aren't. That aside, "it's the job of the poet to love the world" sounds like "so loved the world that he gave his only begotten son." Or maybe "its's the job of cheerleaders to sleep with quarterbacks." Taking part in the game of power is a form of self-seduction and maybe self-delusion. It's the job of the poet to write poems, and that comes in many forms. For me the poem is a tool of investigation, as cold

and clear-eyed as I can make it. It's fine by me if others prefer to write coronation anthems.

Here's a piece of world-loving Obama could practice.

The US government leases vast amounts of land in the mountain west at nominal rents to ranchers. This land has been overgrazed for generations. Even so, there's not enough grass or a long enough season to bring the cattle up to markey weight, so the major roads of the high prairie are lined with feedlots which poison the air with the stench of urine and incidentally degrade the aquifers beneath them, where the cattle are force-fed corn grown in Illinois and Iowa. The overgrazed land is at the headwaters of our major rivers, into which increased, in places catastrophic, erosion drains. It also contributes to flooding. So everybody downstream is affected. The damage already done to the grazing lands is irreversible.

Even with all the freebies, and ignoring the damage, it's inordinately expensive to produce beef this way, which is why killer tariffs have been imposed on free-range Argentine beef, at a cost to our diplomatic standing.

One can ignore the damage done in a time of impending water shortages, but not the unlegislated tax levied on every bite of steak.

The leasing of grazing land and the rent charged is largely a matter of executive branch policy, not legislation. It's not a sustainable practice. Much of it could be changed with a stroke of the executive pen. But that would anger voters in corn-growing states and in the cattle-rearing states of the mountain west, newly-democratic Colorado among them each of which have voters and two senators, largely funded by big agribusiness companies and mining and oil-and-gas interests (that's a whole other topic), whose votes are needed for things that make life easier for folks who live in areas where the population exceeds 2 per square mile.

I'd maybe trade my only-begotten son for a sign of courage on that front.

Mark

At 04:52 AM 11/6/2008, you wrote:
>Well, good heavens, send Obama your wish list. And cc Santa.
>
>But give me a break. ANY Democrat who didn't sleep with what was
>it, small animals,
>farm animals would win? NO Democrat (and don't they all bed with
>the help and the
>livestock and domesticated furry creatures and reptiles not to
>mention winged things and
>catch of the sea, the whole surf 'n turf scene) has managed to not

>shoot him/herself in
>the foot for years. For once a Republican gallantly stepped in to
>do the job (bless you,
>McCain), in this case by loading his pistol with Alaska's heartbreak
>and sorrow, which for
>once was too much for Americans to handle - such a reflection of
>where we're headed,
>Ms. Palin is.
>
>The percentage of black voters wasn't much bigger than in previous
>years, by the way.
>
>He IS just another politician and we're likely to disagree with him
>sooner or later and
>probably sooner rather than later. The markets are going to
>continue to crumble, the
>stock exchange is withering as we speak. The big money interests
>that helped fund his
>campaign will demand their due. Water is still water; wine, wine;
>in a day or two, Spike
>Lee STILL won't be able to get a cab.
>
>The poor will STILL be with us, with their rapacious demands for
>food and shelter.
>
>It's the job of the poet to love the world. Maybe loving is the
>same as grieving and
>maybe that's what you're doing; I grant I'm being a little hard,
>here, Mark (but you really
>annoyed me). For me, there IS a shift in consciousness, making our
>job momentarily
>easy - for a moment world opinion has us as a generous peoples blind
>to race and
>religion, for crissakes - but it, loving the world AS IF it could be
>changed, still needs to be
>done because consciousness wants to snuggle up with its old self and
>will, it will, unless
>prodded by the fools the poets are.
>
>We need to gain weight so our sweaters can never fit like they used to.
>
>

>Sarah Sarai
>4:30 a.m., 11/6
>
>http://www.myspace.com/sarahsarai
>http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html
>http://www.ghotimag.com/Sarai.htm
>

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79. Alan Sondheim

(please add to other post if you can, apologies)

Thu 6 Nov 2008

I just want to add here, what should be an argument in length, following on the lead of What's the Matter with Kansas (years ago and among other sources including critical theory), that what's been achieved is something the Democrats almost never have, symbolic capital. This has been a main- stay of the Republican party, from religion (the Democrats will take our Bibles away) to Gay rights (our children will be corrupted) to gun control (not over my cold dead hands, they're coming over the hill) etc. etc. Symbolic capital works better than difficult economics and diplomacy which are, on the horizon, assumed to be tied to it; of course they're not. Symbolic capital is tied to fear and paranoia and class (Bourdieu's Distinction) but not in clear-cut ways. For a long time 'NASCAR dads,' like 'hockey moms' or for that matter 'Joe the Plumber' have worked to the Republican's favor - this is in a way a tremendous conflation of poetics with politics (and of course relates to fascist aesthetics as well, although that might be an uncomfortable fit). The Democrats haven't been able to mobilize this way for a long time. But just look even at Google news at this point for foreign reaction - the word 'elation' was used. And we should never underestimate symbolic capital; it can be used - again as evident with proposition 8 - for motivation in all sorts of way - and this time, in this presidential election - for good. - Alan

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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80. Sharon Mesmer/David Borchart

Re: Hallelujah!

Thu 6 Nov 2008

Aryanil,

Goddess bless you!!

On Nov 5, 2008, at 9:27 AM, Aryanil Mukherjee wrote:

> *Yes true - this is the USAmerica all want to see.*
> *A new country where the word "new" upholds a value rare to be found elsewhere.*
>
> *But I also hope your congrats extend to people like me who signed up for,*
> *worked, supported the Obama campaign in every possible way during the last*
> *several months knowing fully well that I can't even cast my vote as I still*
> *remain a citizen of India.*
>
> *Aryanil*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On*
> *Behalf Of Jim Andrews*
> *Sent: Wednesday, November 05, 2008 12:51 AM*
> *To: [redacted]*
> *Subject: Hallelujah!*
>
> *Congratulations to the USAmericans on the list. What a proud and beautiful*
> *moment for you as a people. The faces of the people listening to Barack*
> *Obama's acceptance speech in Chicago were filled with wonder, happiness,*
> *hope, and pride. That is the USAmerica the rest of the world loves to see.*
> *May he be as good a president as his acceptance speech. Damn that was good.*
>
> *ja*
> *http://vispo.com*
>
> *guidelines*

> *welcome.html*

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81. David Kirschenbaum
Advertise in Boog City's Small Presses Issue
Thu 6 Nov 2008

Please forward

Advertise in

Boog City 52: Small Presses Issue

Featuring pages from NYC Small Presses

Farfalla Press, Open 24 Hours,

:::the press gang:::, and X-ing Books

*Deadlines

--Space Reservations-Email to reserve ad space ASAP

--Mon. Nov. 10-Ad or ad copy to editor
--Tues. Nov. 11-Issue to be distributed

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads. Ask for full rate card.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG (2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher

Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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82. Michael Tod Edgerton

VOX Reading: Ben Marcus & Kristen Iskandrian - Nov 12

Thu 6 Nov 2008

Ben Marcus & Kristen Iskandria
VOX Reading Series
+ UGA CWP Present

Ben Marcus & Kristen Iskandrian

8pmWednesday,
November 12
CinÃ© Theater
234 West Hancock Ave

Ben Marcusis the author of three books of fiction: Notable American Women (Vintage, 2002), The Father Costume, with artist Matthew Ritchie (Artspace Books, 2002), and The Age of Wire and String (Dalkey Archive, 1998), and is the editor of The Anchor Book of New American Short Stories (Anchor, 2004). His fiction, essays, and reviews have appeared in numerous publications including Harper's,The New York Times, The ParisReview, Conjunctions, McSweeney's, andThe Believer. He teaches at Columbia University, where he is Chair of the Writing Program.

Kristen Iskandrianâ€™s stories have appeared in La Petite Zine,GulfCoast,American Letters & Commentary, Memorious, DenverQuarterly, and elsewhere. A PhD candidate in English and Creative Writing at Universityof Georgia, she is working on her first book, a collection of fiction.

Hope those of you who will be in the Atlanta/Athens area can make it!

All best,

Michael Tod Edgerton, Lara Glenum, Donna Stonecipher
VOX Reading Series

↑ Index

83. patrick dunagan
Fwd: reading tomorrow night at Adobe Books San Francisco
Thu 6 Nov 2008

***

ADOBE BOOKS
11/6 @ 8

new work in the back room gallery
by Ryan Coffey

readings by
Jason Morris, Cedar Sigo
& Patrick James Dunagan

Patrick James Dunagan lives in San Francisco and works at the library of USF. Poems and book reviews have recently appeared or are forthcoming in Blue Book, Cannibal, Galatea Ressurrects, Jacket, Morning Train, One Less Magazine, St Mark's Poetry Project Newsletter, and Vanitas. Chapbooks include: Of Stone (Snag), After the Sinews (Auguste), and Fess Parker (Red Ant). Easy Eden, a collaboration with Micah Ballard, is due out in 2008 from PUSH.

Jason Morris is the editor of Big Bell. His poems have appeared or are forthcoming in Forklift Ohio, Salt Hill, Puppyflowers, Fourteen Hills, Mirage #4 Period(ical), Ping Pong & elsewhere. His first book is forthcoming on Auguste Press & his essay on the New Sincerity recently appeared in the online magazine Jacket. He's a bartender on Haight St.

Cedar Sigo is 30 years old and lives in San Francisco. His books include Goodnight Nurse, Thankyou Letters, two editions of Selected Writings, Stranger In Town, Deathrace VSOP (with Micah Ballard & Will Yackulic) and most recently Expensive Magic.

***

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84. Jennifer Karmin
Nov 9: Janssen, Karmin & Behm-Steinberg in Chicago
Thu 6 Nov 2008

Readings by
Lisa Janssen
Jennifer Karmin
Hugh Behm-Steinberg

Sunday, November 9th
7pm

at Myopic Books
1564 N. Milwaukee Ave -- Chicago, IL
http://www.myopicbookstore.com/mynews

LISA JANSSEN is a poet and archivist living in Chicago. Her poetry has appeared most recently in WSQ – Women's Studies Quarterly, MAKE, and the chapbook Riffing on Bird and Other Sad Songs (dusi/e-chap kollektiv). Her film criticism has been published in Molten Rectangle and the upcoming Drag City anothology Yes/No Movies. She is a graduate of the Naropa Institute (now Naropa University) writing program and currently co-edits the literary journal MoonLit.

JENNIFER KARMIN curates the Red Rover Series with Lisa Janssen and is co-founder of the public art group Anti Gravity Surprise. Her poems appear in the new anthologies A Sing Economy and Come Together: Imagine Peace. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. In January 2009, she and Amina Cain will present the festival When Does It or You Begin? (Memory as Innovation) at Links Hall.

HUGH BEHM-STEINBERG is the author of Shy Green Fields (No Tell Books) and Sorcery (Dusie Chapbook Kollektiv). His poems can be found in such places as Crowd, VeRT, Volt, Spork, Cue, Slope, Aught, Swerve, Fence, and Zeek, as well as more multisyllabic places as Ping Pong, Free Verse and Left Facing Bird. He teaches in the graduate writing program at California College of the Arts, where he edits the journal Eleven Eleven.

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85. Ryan Daley
(no subject)
Thu 6 Nov 2008

I'm all for pulling down the wall. Immigration policy is one-sided, unfair, and privileged, not to mention indicative/symptomatic of the late-crisis of the nation-state. Having offered my viewpoint of the wall between the US and Mexico, I'm curious: what do you all suggest be there in place of the wall and why should we pull it down?

On Wed, Nov 5, 2008 at 10:23 PM, cris cheek <[redacted]> wrote:

> *HI Mark*
>
> *i utterly agree . . . end the war on drugs*

pull down the wall going up between Mexico and USA for another thing

just for a start

cris

On Nov 5, 2008, at 9:40 PM, Mark Weiss wrote:

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.

1.Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each been disastrous for Latin America (the subsidies made American corn cheaper than the stuff grown at home, and the ethanol boom raised worldwide prices life-threateningly high), which is why so many of them have been risking their lives to

cross the border. Then there's the environmental
damage. Obama could propose ending the subsidies.
As a bonus, it would put him in a position to suggest that the EU do the
same.

2. Mexico is descending into chaos as its
government acts as our surrogate in fighting the
drug lords. Colombia already went through this,
for how many years? A change in US drug laws
would end the problem in minutes--no prohibition,
no value, and a fix costs pennies. A lot of
states have moved (slowly) towards reduced
penalties, even decriminalization of possession
of some drugs. Even so, proposing
decriminalization would cost votes. Save a lot of money and lives, tho.

3. Need I mention the Cuban embargo? Obama will
probably return travel rules to their Clinton-era
status, but he's been pretty clear that Cuba has
to democratize to get the rest. He'd lose a lot of votes in Florida.

4. Israel's economy is dependent on 12 billion a
year in loan guarantees, without which no one
would make the short-term loans that all
economies need. That's the muscle that would get
them to the bargaining table toot sweet. Of
course it would cost most of the Jewish vote, which is why no one's done
it.

I could probably come up with a few more. I'm waiting to be convinced.

Mark

At 05:20 PM 11/5/2008, you wrote:

Hi Stephen,

I'm In Chicago, and while I didn't make it out to Grant Park last night,
today there is a real feeling of uplift in the air. There's still a lot
of
rubble to dig out of, but it now feels as if we might just make it.

Larry

http://larryodean.blogspot.com
http://larryodean.com

On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <[redacted]

> *wrote:*
>
> *I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long,*
> *paralytic years.*
> *I am in San Francisco - and earlier this night in Berkeley - but there is*
> *music and dancing in the streets. Astonished all & happy happy happy!Â*
> *I know so much needs to be rebuilt, etc., etc., etc. but what is now*
>
> *feels*
>
> *good, good & real good.*
>
> *Whew!*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

↑ Index

86. Halvard Johnson

(no subject)

Thu 6 Nov 2008

I'm pretty sure you're referring to Big D Democrats here, Mark.

Hal

Todo se vende.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 5, 2008, at 8:40 PM, Mark Weiss wrote:

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feels
good, good & real good.

Whew!

Stephen V
http://stephenvincent.net/blog/

↑ Index

87. Séamas Cain
New book by Shigeru Matsui
Thu 6 Nov 2008

Volume 9 of the poem-work CAMOUFLAGE by Shigeru Matsui has just been published by The Photographer's Gallery in Tokyo, Japan.

This volume is composed of 84,000 characters ("/" forward slash 42,000 and "\" back slash 42,000) in total.

According to Matsui, CAMOUFLAGE "is a poetic practice about the palindrome and the anagram, and the text as criticism. At the same time it is visual poem. This poem work's background is Saussure's anagram study." The title is taken from the following sentences of Nabokov's novel The Gift : "Striped and spotted with words, dressed in verbal camouflage, the important idea he wished to convey would slip through ..."

Each issue of the series is published as a 20-paged chapbook, soft-cover. Volume 9 is incredibly beautiful.

For more information, see the web-site for The Photographer's Gallery at

http://pg-web.net/scb/shop/shop.cgi?No=235

Also, you will find Shigeru Matsui's web-site at

http://www008.upp.so-net.ne.jp/methodpoem/

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

↑ Index

88. patrick dunagan
Correction: reading at Adobe Books San Francisco is TONIGHT
Thu 6 Nov 2008

THIS READING IS TONIGHT, apologies for duplicate message

***
ADOBE BOOKS
11/6 @ 8

new work in the back room gallery
by Ryan Coffey

readings by
Jason Morris, Cedar Sigo
& Patrick James Dunagan

Patrick James Dunagan lives in San Francisco and works at the library of USF. Poems and book reviews have recently appeared or are forthcoming in Blue Book, Cannibal, Galatea Ressurrects, Jacket, Morning Train, One Less Magazine, St Mark's Poetry Project Newsletter, and Vanitas. Chapbooks include: Of Stone (Snag), After the Sinews (Auguste), and Fess Parker (Red Ant). Easy Eden, a collaboration with Micah Ballard, is due out in 2008 from PUSH.

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***

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89. Séamas Cain
The "Closure" books
Thu 6 Nov 2008

WE LOVE YOUR BOOKS is a collaboration between Melanie Bush of the University of Northampton, Emma Powell of De Montfort University (Leicester) and Louise Bird of the University of Northampton.

They are planning an exhibition of Poets' and Artists' hand-made books for August-September of 2009.

There is a June 1, 2009 deadline for submissions.

For more information about the "Closure" exhibition, see

http://www.weloveyourbooks.com/page17/page17.html

Be sure to explore the We Love Your Books web-site for a beautiful JPG gallery of books from previous exhibitions (including books by several people on this list).

http://www.weloveyourbooks.com

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

↑ Index

90. Aryanil Mukherjee
Re: Hallelujah!
Thu 6 Nov 2008

Thank you Sharon/David. This historic moment is like a moonrock to me, where, like so many others, I wanted to leave my humble fingerpints.

Aryanil

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Sharon Mesmer/David Borchart
Sent: Thursday, November 06, 2008 10:47 AM
To: [redacted]
Subject: Re: Hallelujah!

Aryanil,

Goddess bless you!!

On Nov 5, 2008, at 9:27 AM, Aryanil Mukherjee wrote:

> *Yes true - this is the USAmerica all want to see.*
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> *remain a citizen of India.*
>
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> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On*
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> *Sent: Wednesday, November 05, 2008 12:51 AM*
> *To: [redacted]*
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> *hope, and pride. That is the USAmerica the rest of the world loves to see.*
> *May he be as good a president as his acceptance speech. Damn that was good.*
>
> *ja*
> *http://vispo.com*
>
> *guidelines*
>
> *welcome.html*

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91. Murat Nemet-Nejat

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

Alan,

It is great to see you gushing. The truth is I agree with you. My son and I were celebrating drinking the beer he had brought from his visit to Maine watching T.V. I couldn't still believe it when Pennsylvania went to Obama. We learnt of Obama's projection as the next president while we were watching Comedy Central (my son's choice). Suddenly John Stewart wrote something on a board and turned it to the audience. It announced Obama as the winner. Wow! Then Stewart, Colbert and the whole crew left the staged, went up the stairs of the building to the roof. It was daylight. The, I think Stewart asked, "is this way the

way the world looks without Bush, then, the scene showed a deer gamboling in the field... It felt like a miracle, not very different from the way you (and I) are feeling today.

It was a miracle. Millions and millions of white Americans entered the privacy of the voting booth and chose a black man for president.

Alan, do you remember the exchange you and I had on the list after Kerrey's defeat? We agreed that it was foolish to deny or look down upon the religious feeling among the population in the United States. Are your comments on the power of symbols about the same thing?

Ciao,

Murat

On Thu, Nov 6, 2008 at 9:17 AM, Alan Sondheim <[redacted]> wrote:

> *I have to say I agree with Sarah; there's definitely a sea change at work. A lot of us have a sense of buried joy - I don't know how to put this - a kind of disblief that the cold war warriors are on their way out, at least for a while - no more cheney, bush, rice, and the rest of the cabal. We've lived under a cloud for years and this is different and beautiful, if only within the symbolic and possibly more. I _do_ mourn the setbacks to gay rights and that has to be kept in mind (and as noted that took some of the euphoria out of the moment) but we have to be able to open ourselves to joy, something the left (I think myself among them) almost never does. The right certainly has a sense of bitterness at the moment; it seems a shame for the left to follow suit. Better to go I think with election parties (we had one), the happiness and dancing in the streets - that's also part of life. It's not naive and not giving in and not seeing the world with blinders. It's being joyful.*
>
> *I certainly don't think _any_ Democrat would have won; Gore didn't or did but with hardly a landslide and conditions had been truly evil for a long time. This was different - at least in NY the grass-roots voting efforts were something I'd not seen before, not to this excent, not with McGovern or Kennedy, not with anyone.*
>
> *Perhaps the world _can_ be changed - I think it so - but not at the rate that will satisfy a lot of people. And it has changed, and that was reflected in Jesse Jackson's face for example which was haunting and happy again in a way I hadn't seen before.*
>
> *I'm probably one of the more pessimistic people on Poetics, and/but this may be a time of subtle beauty. The worst thing is to give up hope, to proceed with business as usual - that just in fact continues business as usual...*
>
> *- Alan*

On Thu, 6 Nov 2008, Sarah Sarai wrote:

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.

The percentage of black voters wasn't much bigger than in previous years, by the way.

He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.

The poor will STILL be with us, with their rapacious demands for food and shelter.

It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.

We need to gain weight so our sweaters can never fit like they used to.

Sarah Sarai
4:30 a.m., 11/6

http://www.myspace.com/sarahsarai

http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html
http://www.ghotimag.com/Sarai.htm

> *| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/*
> *| To access the Odyssey exhibition The Accidental Artist:*
> *| http://slurl.com/secondlife/Odyssey/48/12/22*
> *| Webpage (directory) at http://www.alansondheim.org*
> *| [redacted], [redacted], tel US [redacted]*

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92. Troy Camplin
(no subject)
Thu 6 Nov 2008

Replace the wall with a place for migrant workers to get registration and worker visas. The vast majority of illegals just want to work. We should have such places on this side of the border because the corrupt socialist government of Mexico blocks migrant workers form getting such visas. They are quite restrictive win their policies that way. The U.S. should in turn encourage market reforms in Mexico so that people won't be forced to leave their country to find work. Also, ending the war on drugs here and there would eliminate much of the corruption in Mexico and along our border that helps foster poverty.

Troy Camplin

From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 12:08:20 PM
Subject:

I'm all for pulling down the wall. Immigration policy is one-sided, unfair, and privileged, not to mention indicative/symptomatic of the late-crisis of the nation-state. Having offered my viewpoint of the wall between the US and Mexico, I'm curious: what do you all suggest be there in place of the wall and why should we pull it down?

On Wed, Nov 5, 2008 at 10:23 PM, cris cheek <[redacted]> wrote:

> *HI Mark*
>
> *i utterly agree . . . end the war on drugs*
>
> *pull down the wall going up between Mexico and USA for another thing*
>
> *just for a start*
>
> *cris*
>
> *On Nov 5, 2008, at 9:40 PM, Mark Weiss wrote:*
>
> *Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.*
>
> *I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.*
>
> *1.Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each been disastrous for Latin America (the subsidies made American corn cheaper than the stuff grown*

at home, and the ethanol boom raised worldwide
prices life-threateningly high), which is why so
many of them have been risking their lives to
cross the border. Then there's the environmental
damage. Obama could propose ending the subsidies.
As a bonus, it would put him in a position to suggest that the EU do the
same.

2. Mexico is descending into chaos as its
government acts as our surrogate in fighting the
drug lords. Colombia already went through this,
for how many years? A change in US drug laws
would end the problem in minutes--no prohibition,
no value, and a fix costs pennies. A lot of
states have moved (slowly) towards reduced
penalties, even decriminalization of possession
of some drugs. Even so, proposing
decriminalization would cost votes. Save a lot of money and lives, tho.

3. Need I mention the Cuban embargo? Obama will
probably return travel rules to their Clinton-era
status, but he's been pretty clear that Cuba has
to democratize to get the rest. He'd lose a lot of votes in Florida.

4. Israel's economy is dependent on 12 billion a
year in loan guarantees, without which no one
would make the short-term loans that all
economies need. That's the muscle that would get
them to the bargaining table toot sweet. Of
course it would cost most of the Jewish vote, which is why no one's done
it.

I could probably come up with a few more. I'm waiting to be convinced.

Mark

At 05:20 PM 11/5/2008, you wrote:

Hi Stephen,

I'm In Chicago, and while I didn't make it out to Grant Park last night,
today there is a real feeling of uplift in the air. There's still a lot
of
rubble to dig out of, but it now feels as if we might just make it.

Larry

http://larryodean.blogspot.com

> *http://larryodean.com*
>
> *On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <[redacted]*
>
> *wrote:*
>
> *I don't know how many of us share my feeling that Obama's victory feels*
> *like we - as a republic (and, perhaps, the globe) - have (finally) been*
> *pulled out of an iron-lung, one in which we have been encased for 8*
> *long,*
> *paralytic years.*
> *I am in San Francisco - and earlier this night in Berkeley - but there*
> *is*
> *music and dancing in the streets. Astonished all & happy happy happy!Â*
> *I know so much needs to be rebuilt, etc., etc., etc. but what is now*
>
> *feels*
>
> *good, good & real good.*
>
> *Whew!*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*

↑ Index

93. Troy Camplin
For I So Loved the World . . .
Thu 6 Nov 2008

Actually, I do think that's a good analogy for what the poet does: as poets, we are bringing new worlds into existence, new sons, even. And we so love the world that we give our begotten sons to it. Those who believe in those poems enough to want to reproduce their beauty will gain everlasting life in their own creations.

Troy Camplin

From: Mark Weiss <[redacted]>

To: [redacted]
Sent: Thursday, November 6, 2008 8:21:17 AM
Subject: Re: response to mark weiss, from a poet

I'm not immune to symbolism. but I was around for the last national feel-good. It was great, desperate fun, though it didn't change nearly as much of what needed and needs to be changed as we hoped.

A response "from a poet" seems to imply that those who disagree aren't. That aside, "it's the job of the poet to love the world" sounds like "so loved the world that he gave his only begotten son." Or maybe "its's the job of cheerleaders to sleep with quarterbacks." Taking part in the game of power is a form of self-seduction and maybe self-delusion. It's the job of the poet to write poems, and that comes in many forms. For me the poem is a tool of investigation, as cold and clear-eyed as I can make it. It's fine by me if others prefer to write coronation anthems.

Here's a piece of world-loving Obama could practice.

The US government leases vast amounts of land in the mountain west at nominal rents to ranchers. This land has been overgrazed for generations. Even so, there's not enough grass or a long enough season to bring the cattle up to markey weight, so the major roads of the high prairie are lined with feedlots which poison the air with the stench of urine and incidentally degrade the aquifers beneath them, where the cattle are force-fed corn grown in Illinois and Iowa. The overgrazed land is at the headwaters of our major rivers, into which increased, in places catastrophic, erosion drains. It also contributes to flooding. So everybody downstream is affected. The damage already done to the grazing lands is irreversible.

Even with all the freebies, and ignoring the damage, it's inordinately expensive to produce beef this way, which is why killer tariffs have been imposed on free-range Argentine beef, at a cost to our diplomatic standing.

One can ignore the damage done in a time of impending water shortages, but not the unlegislated tax levied on every bite of steak.

The leasing of grazing land and the rent charged is largely a matter of executive branch policy, not legislation. It's not a sustainable practice. Much of it could be changed with a stroke of the executive pen. But that would anger voters in corn-growing states and in the cattle-rearing states of the mountain west, newly-democratic Colorado among them each of which have voters and two senators, largely funded by big agribusiness companies and mining and oil-and-gas interests (that's a whole other topic), whose votes are needed for things that make life easier for folks who live in areas where the population exceeds 2 per square mile.

I'd maybe trade my only-begotten son for a sign of courage on that front.

Mark

At 04:52 AM 11/6/2008, you wrote:
> Well, good heavens, send Obama your wish list. And cc Santa.
>
> But give me a break. ANY Democrat who didn't sleep with what was it, small animals,
> farm animals would win? NO Democrat (and don't they all bed with the help and the
> livestock and domesticated furry creatures and reptiles not to mention winged things and
> catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in
> the foot for years. For once a Republican gallantly stepped in to do the job (bless you,
> McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for
> once was too much for Americans to handle - such a reflection of where we're headed,
> Ms. Palin is.
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> The percentage of black voters wasn't much bigger than in previous years, by the way.
>
> He IS just another politician and we're likely to disagree with him sooner or later and
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> stock exchange is withering as we speak. The big money interests that helped fund his
> campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike
> Lee STILL won't be able to get a cab.
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> It's the job of the poet to love the world. Maybe loving is the same as grieving and
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> annoyed me). For me, there IS a shift in consciousness, making our job momentarily
> easy - for a moment world opinion has us as a generous peoples blind to race and
> religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be
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> http://www.ghotimag.com/Sarai.htm
>

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94. David Buuck

BARGE & Amy Balkin @ SF Camerawork Wed Nov 12

Thu 6 Nov 2008

Join artists Amy Balkin and David Buuck for a San Francisco Nonsite Event:

Wednesday, November 12
6 - 8 pm
SF Camerawork
657 Mission Street, 2nd Floor
Montgomery BART Station
(around the corner from SFMOMA)
5 - 10 dollars sliding scale
3 dollars, students

San Francisco-based artist Amy Balkin will discuss her recent work and practices as they intersect with the politics and economics of place. Balkin's projects consider the social and material landscapes we inhabit. They include *This is the Public Domain* (2001+), *Public Smog* (2004+), and the audio tour collaboration *Invisible-5* (2006). Her most recent work is *Sell Us Your

Liberty, or Weâ€™ll Subcontract Your Death* (2008), a series of large-format rubbings taken from architectural signage of San Francisco Bay Area entities engaged in the local production of war.

More on Balkin's projects:
http://www.thisisthepublicdomain.org
http://www.publicsmog.org
http://invisible5.org/

David Buuck will present recent investigations by BARGE - the Bay Area Research Group in Enviro-aesthetics - with a focus on the recent Buried Treasure Island project. BARGE has organized several (de)tours around the Bay Area, investigating regional sites & spaces that are underrepresented & overlooked in more conventional touristic, commercial, & socio-political notions of place & public space. BARGE investigates how vernacular landscapes â€” from highways & billboards to waterfronts & public utilities, from industrial lots & server farms to military bases & surveillance zones â€” are constructed & inhabited, while also exploring the ways in which engaged psychogeography can provide new modes of counter-tourism & activism.

More info on BARGE at
http://www.davidbuuck.com/barge/index.html
http://www.davidbuuck.com/barge/bti/index.htmlARGE

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95. Daniel Godston

Forty Acres

Thu 6 Nov 2008

O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving â€”
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim â€”
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,

and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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96. **Ryan Daley**
Re: response to mark weiss, from a poet
Thu 6 Nov 2008

> *Taking part in the game of power is a form of self-seduction and maybe self-delusion.*

Mark, agreed, on most...(poems do seem like interrogations of language, or spelunking the spuyten duyvil). But this text I've quoted above seems a bit inclusive -- with seemingly unfair breadth -- aren't you lumping *all of us* in with this?

On 11/6/08, Mark Weiss <[redacted]> wrote:

> *I'm not immune to symbolism. but I was around for the last national feel-good. It was great, desperate fun, though it didn't change nearly as much of what needed and needs to be changed as we hoped.*
>
> *A response "from a poet" seems to imply that those who disagree aren't. That aside, "it's the job of the poet to love the world" sounds like "so loved the world that he gave his only begotten son." Or maybe "its's the job of cheerleaders to sleep with quarterbacks."*
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http://www.ghotimag.com/Sarai.htm

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97. Paul Siegell
From the Land of the World Champions!
Thu 6 Nov 2008

hiya,

it's been a wild autumn so far -- don't you think?

allow me to present to you the first sonnet i ever wrote:
http://everseradio.com/sonnet-for-a-statuette-by-paul-siegell/

enjoy the hope,
paul>
http://paulsiegell.blogspot.com/

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98. Gloria Mindock
New Poetry Chapbook by Cervena Barva Press
Thu 6 Nov 2008

Cervena Barva Press is pleased to announce the publication of "From Tehran To Texas" by Roger Sedarat

Â

Roger Sedarat's poetry collection, Dear Regime: Letters to the Islamic Republic , won Ohio University Press's Hollis Summers Award. His poems have also appeared in such journals as New England Review , Poet Lore , and Iranian.com . He is the recipient of scholarships to the Bread Loaf Writers' Conference as well as a St. Botolph Society poetry grant. He teaches poetry and translation in the MFA program at Queens College, City University of New York.

Order online at http://www.thelostbookshelf.com/index.html#October30th

From Tehran To Texas
by Roger Sedarat
by Roger Sedarat
$7.00 + $3.00 S/H
38 pages, paper
Publication Date: October, 2008

For information contact:
Gloria Mindock

Cervena Barva Press, Somerville, MA
Email: [redacted]

Send me_____copies of " From Tehran To Texas " Â Total enclosed:Â $_____

Name_____

Street_____

City_____State_____Zip_____

e-mail_____Phone_____

Thank you.

Gloria Mindock, Editor and Publisher

Cervena Barva Press

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99. Gloria Mindock
Newsletter has posted
Thu 6 Nov 2008

Cervena Barva Press

November Newsletter now online

Please visit:

http://www.cervenabarvapress.com/newsletter.htm

Interviews will continue next month.Â In this issue some editors speak out about

the things that make them mad when dealing with writers.Â Most writers are great to deal with.

It is the "few" that make them insane.Â Read it in the newsletter.

Check out our interview archives.Â Go to our homepage, click on interviews and you will find

those that have been interviewed.Â Enjoy!

www.cervenabarvapress.com

16 books have been added to The Lost Bookshelf for November.

Check them out at: www.thelostbookshelf.com

While you are at it, please check out the Cervena Barva Press Chapbooks and books.

Thanks,

Gloria Mindock, Editor and Publisher

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100. Gloria Mindock
Poetry and Fiction Chapbook Contest
Thu 6 Nov 2008

Poetry and Fiction Chapbook Contest

Â

Accepting manuscripts November 1, 2008-January 31, 2009

Manuscripts postmarked after January 31st, will be returned.

No manuscripts will be returned.

Â

For Poetry :Â

Â

24 pages of poetry.Â 8 pages will be added automatically to the winning chapbook which will make the total pages 32 pages.

Include the following:

Title page with contact info

Title page with just the title

SASE for the announcement of the winning chapbook. Size 10 envelope only.

Send no cover letter or bio.

Ok if poems have been published in literary journals.Â Don't include acknowlegements.

e-mail address for receipt of manuscript

Winner announced March 15. 2009

Winner receives 25 copies and $100.00

$11.00 entry fee/check or money order to Cervena Barva Press

P.O. Box 440357

W. Somerville , MA 02144 -3222

Â

Â

For Fiction :

Â

24 pages of fiction double-spaced.

8 pages will be added automatically to the winning chapbook. (front and back material)Â

Title page with contact info

Title page with just the title

Ok if fiction has been published before.Â Can be one story or more as long as it doesn't

go over the page numbers in guideline.

Don't include acknowledgements.

Winner announced March 15, 2009

Winner receives 25 copies and $100.00

SASE for the announcement of the winning chapbook.Â Size 10 envelope only.

Send no cover letter or bio.

e-mail address for receipt of manuscript

$12.00 entry fee/check or money order to Cervena Barva Press

P.O. Box 440357

W. Somerville , MA 02144 -3222

Â

Deadline Jan. 31st.Â Manuscripts past deadline will be returned.

All entrees receive a winning chapbook in the category they entered.

Â

Judge for both: Gloria Mindock

All manuscripts will be judged blind.Â My Webmaster will take all contact info out of the envelopes before passing them on to me.Â I believe in fairness.Â

Â

I have always received high quality work in the past for the contests.

I look so forward to reading all the work sent to Cervena Barva Press.

Â

Thanks.

Gloria Mindock, Editor and Publisher

[redacted]

Â

Â

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101. Poetry Project

Events at The Poetry Project November

Thu 6 Nov 2008

Come and celebrate these new times at The Poetry Project! Also, scroll down to check out what our friends at the Douglas Dunn Studio and Anthology Film Archives have going on.

Monday, November 10, 8 PM
Poets for Health Care, A Benefit Reading

There is a growing movement across the U.S. to support a single-payer, national health care system that would provide health care for all. Currently, over 47 million Americans are without health insurance and another 50 million are under-insured. More than 18,000 people die every year because they have no medical insurance. Since we know that so many poets have difficulty finding affordable, quality health care, The Poetry Project is pleased to host this benefit for two of the leading health-care activist groups based in New York City: Healthcare-NOW, and the Private Health Insurance Must Go Coalition. Featured poets, performers, and speakers include: David Amram, Andy Clausen, John O¹Connor, David Henderson, Suheir Hammad, Frank Sherlock, Eliot Katz, Rachel Levitsky, Akilah Oliver, Katie Robbins, Ajamu Sankofa, Stacy Szymaszek, Rodrigo Toscano, Anne Waldman,Citizen Reno, Steven Taylor and others.

Wednesday, November 12, 8 PM
Isabelle Garron & Rosmarie Waldrop

Isabelle Garron (b. 1968) is a younger generation French poet who teaches in Paris. She is the author of Qu¹il faille (Editions Flammarion 2007), Face devant contre (Editions Flammarion 2002), Déferlage II (Editions Les Cahiers de la Seine 2002), and Le corps échéant (Editions Les Cahiers de la Seine 2000). Garron has also participated as poet and/or editor in various French journals, including Petite, Action Poétique, Action restreinte, Rehauts, and La Polygraphe. English translations of her poetry have appeared in Double Change, 1913: a journal of forms, and Verse. The chapbook Face Before Against, in Sarah Riggs¹s translation, was released by Seeing Eye Books in 2005. Garron¹s interest in Pierre Reverdy gave rise to a publication of La Lucarne Ovale in its original form (Théâtre Typographique 2001). She is a

regular participant with Jean Daive in the France Culture radio broadcast, "Peinture Fraiche" ("Wet Paint") on contemporary art. Garron will be joined by her translator Sarah Riggs. Rosmarie Waldrop¹s recent poetry books are Curves to the Apple, Blindsight (New Directions), Splitting Image (Zasterle), and Love, Like Pronouns (Omnidawn). Her collected essays, Dissonance (if you are interested), is out from University of Alabama Press. Her translation of Ulf Stolterfoht¹s Lingos I-IX (Burning Deck) was awarded the PEN Award for Poetry in Translation, 2008. She has also translated books by Friederike Mayröcker, Elke Erb, Oskar Pastior, Gerhard Rühm and, from the French, Edmond Jabès, Emmanuel Hocquard and Jacques Roubaud.

An exhibition of recent large painting-poems collaborations by George Schneeman and Ron Padgett

A reading by Ron Padgett

Thursday, November 13
Reception at 7, reading at 8

At the Douglas Dunn Studio
541 Broadway, 3rd floor
(between Prince and Spring)

No charge for admission

Starting this Friday at Anthology Film Archives: MAPPING A JOURNEY: THE FILMS AND VIDEOS OF ROBERT FRANK: Nov 7-16 A near complete retro of the the legendary photographer/filmmaker. A number of films feature the beats and poets such as Allen Ginsberg, Peter Orlovsky, Gregory Corso, Taylor Mead as well as a Patti Smith, especially PULL MY DAISY, ME & MY BROTHER, LAST SUPPER, and SUMMER CANNIBALS. Check out the full schedule here: http://www.anthologyfilmarchives.org/schedule/search/search-result/?tag=Mapp ing+a+Journey%3A+The+Film+%26+Videos+of+Robert+Frank

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New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

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notice. For more info call [redacted].

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[redacted].

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102. **Stephen Ellis**
Re: response to mark weiss, from a poet
Thu 6 Nov 2008

Mark, Just out of curiosity, when WAS the last national feel good? I'm 58, and I don't remember anything at all like this in my lifetime. Unless you maybe voted for Reagan in 1980 . . . is that what you're referring to? SE
_____ Stay up to date on your PC, the Web, and your mobile phone with Windows Live
http://clk.atdmt.com/MRT/go/119462413/direct/01/

↑ Index

103. **Gabrielle Welford**
Re: response to mark weiss, from a poet
Thu 6 Nov 2008

---

thanks to sarah and to you alan. i have to agree with the need for joy and loving through everything. there has certainly not been enough in my life--i'd guess since i learned that bandaids aren't enough to fix the mess. many blessings for both your words. gabe

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 6 Nov 2008, Alan Sondheim wrote:

> *I have to say I agree with Sarah; there's definitely a sea change at work. A lot of us have a sense of buried joy - I don't know how to put this - a kind of disblief that the cold war warriors are on their way out, at least for a while - no more cheney, bush, rice, and the rest of the cabal. We've lived under a cloud for years and this is different and beautiful, if only*

within the symbolic and possibly more. I _do_ mourn the setbacks to gay rights and that has to be kept in mind (and as noted that took some of the euphoria out of the moment) but we have to be able to open ourselves to joy, something the left (I think myself among them) almost never does. The right certainly has a sense of bitterness at the moment; it seems a shame for the left to follow suit. Better to go I think with election parties (we had one), the happiness and dancing in the streets - that's also part of life. It's not naive and not giving in and not seeing the world with blinders. It's being joyful.

I certainly don't think _any_ Democrat would have won; Gore didn't or did but with hardly a landslide and conditions had been truly evil for a long time. This was different - at least in NY the grass-roots voting efforts were something I'd not seen before, not to this excent, not with McGovern or Kennedy, not with anyone.

Perhaps the world _can_ be changed - I think it so - but not at the rate that will satisfy a lot of people. And it has changed, and that was reflected in Jesse Jackson's face for example which was haunting and happy again in a way I hadn't seen before.

I'm probably one of the more pessimistic people on Poetics, and/but this may be a time of subtle beauty. The worst thing is to give up hope, to proceed with business as usual - that just in fact continues business as usual...

- Alan

On Thu, 6 Nov 2008, Sarah Sarai wrote:

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.

The percentage of black voters wasn't much bigger than in previous years, by the way.

He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we

> *speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.*
>
> *The poor will STILL be with us, with their rapacious demands for food and shelter.*
>
> *It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.*
>
> *We need to gain weight so our sweaters can never fit like they used to.*
>
> *Sarah Sarai*
> *4:30 a.m., 11/6*
>
> *http://www.myspace.com/sarahsarai*
> *http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html*
> *http://www.ghotimag.com/Sarai.htm*
>
> *| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/*
> *| To access the Odyssey exhibition The Accidental Artist:*
> *| http://slurl.com/secondlife/Odyssey/48/12/22*
> *| Webpage (directory) at http://www.alansondheim.org*
> *| [redacted], [redacted], tel US [redacted]*

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104. **Adam Tobin**

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

Just a little nitpicking:

>>The percentage of black voters wasn't much bigger than in previous years, by the way.

Actually, it was: it went up from 11% of total voters in 2004 to 13% of total voters this year. That's an increase of almost 20%.

↑ Index

105. Gabrielle Welford

[edliberation] Help stop the de-KLEIN of public education! Tell your story! (fwd)

Fri 7 Nov 2008

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to [redacted] for more info.

--Boundary_(ID_MBM3NpzrOuwxILwRStEVUQ)

Date: Thu, 06 Nov 2008 21:23:05 -0500
From: bree <[redacted]>

Dear Supporters of Public Education,

Many of you have by now heard the rumor that NYC School Chancellor Joel Klein is being considered as Obama's pick for Secretary of Education. (http://www.huffingtonpost.com/2008/10/31/obamas-secretary-of-educa_n_139775.html
http://www.washingtonpost.com/wp-dyn/content/article/2008/11/04/AR2008110404573.html)

As people committed to public education, this strikes a hard and fast blow in the euphoria that we have felt since Tuesday. But it's not too late to make our voices heard once again. Let's build on the sense of representation and democracy we have just experienced to send a clear message to the Obama Administration to STOP THE DE-KLEIN of PUBLIC EDUCATION. Community organizations across the New York City and country are teaming up with The Nation to write a communal letter and petition to the Obama Administration on why Klein is a mistake for this position.

This is where we need your help! Please submit to the Nation a bullet point of a few sentences of why you think Klein's appointment would be a mistake. This should be based on your experience in education as a student, teacher, parent, organizer, etc. If appropriate, include relevant data or citations. Also include your name and affiliation/role. Here is an example:

-Rather than take the advice of educational experts, Chancellor Klein repeatedly championed and implemented policies that support corporate interests and Mayor Bloomberg. For example, in 2004, Bloomberg and Klein ignored the input of parents, teachers and educational experts in their attempt to push through a high stakes third grade testing policy. Despite testimonials

from educational experts and community members against this plan, Bloomberg fired and replaced members of their advisory panel that were not going to vote to pass their bill. "Although Mr. Klein said they had resigned, the three panel members said in interviews that they had been tersely dismissed and had intended to vote against the mayor's plan (New York Times, 2004)”. Is this how we want federal education policy handled?- Bree Picower, Ph.D., Assistant Professor, New York University

Particular themes that you could write about:
-issues of community voice and input
-corporate/private interest vs. public interest
-Issues of instruction and curriculum
-particular issues: high stakes testing, military recruitment, school safety policies, special ed, ELL...
-union representation/ treatment
-Issues around race, racism, and representation
-Issues of equity
-transparency and public decision making
-etc.

Please send your submissions to The Nation ASAP at [redacted] and cc: [redacted]
Please also post your submission to the Education Section of Obama's Website at http://my.barackobama.com/page/s/mypolicy.

This article is going online on Monday, so time is of the essence! Bree, NYCoRE/NYU

--Boundary_(ID_MBM3NpzrOuwxILwRStEVUQ)
Content-description:

_____
Network mailing list
[redacted]
http://lists.edliberation.org/listinfo.cgi/network-edliberation.org

--Boundary_(ID_MBM3NpzrOuwxILwRStEVUQ)--

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106. Paul Nelson
Re: bo
Fri 7 Nov 2008

Ah, George is just pissed his Prime Minister (Harper) is to the right of the incoming USAmerican President. When's Canada going to move into the 21st century already? Sheesh!

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, November 5, 2008 12:02:35 PM
Subject: Re: bo

Well, as I said a few months ago,
finally, the differences wont be that high.
We will still have a US president.
I dont think he will stop the anti-Cuban blockade.
I dont think he will get the bombers and shooters out of Afghanistan and Iraq.
I think that before his four years are up he will bomb or invade at least one small country.
I dont expect universal health care.
The wall along the Mexican border will not come down.
The CIA will still operate Colombia.
etc

It does feel a little nice, though.

Geo Bowering
No additives.

↑ Index

107. Nicholas Karavatos
First One-Fourth
Fri 7 Nov 2008

First One-Fourth of http://nicholaskaravatos.blogspot.com/

October: http://nicholaskaravatos.blogspot.com/2008_10_01_archive.html
September: http://nicholaskaravatos.blogspot.com/2008_09_01_archive.html
August: http://nicholaskaravatos.blogspot.com/2008_08_01_archive.html

_____ Color coding for safety: Windows Live Hotmail alerts you to suspicious email.

http://windowslive.com/Explore/Hotmail?
ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008

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108. Freind, William Joseph

New chaps from Bernadette Mayer, Joel Daily, Jamey Jones and Scott Satterwhite

Fri 7 Nov 2008

New chapbooks from brown boke:

Bernadette Mayer: Two Thousand Journals
Joel Daley, trans.: Distant Peaks: The Selected poems of Flung Hy
Jamey Jones: The Notebook Troubled the Sleep Door
Scott Satterwhite: The Li Poems

$10 for the set. Checks payable to Jamey Jones, 382 Parkside Avenue Brooklyn, NY 11226

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109. Maria Damon

Re: Fwd: Google Alert - "Alan Sondheim" (fwd)

Fri 7 Nov 2008

---

kewl!

Alan Sondheim wrote:
> nice comment by Bruce Sterling - Alan
>
>
> ---------- Forwarded message ----------
> From: Google Alerts <[redacted]>
> Date: Wed, Nov 5, 2008 at 11:18 PM
> Subject: Google Alert - "Alan Sondheim"
> To: [redacted]
>
>
> Google News Alert for: *"Alan Sondheim"*
> All the *Alan Sondheim* you never knew you wanted to
> read<http://blog.wired.com/sterling/2008/11/all-the-alan-so.html>
> Wired News - USA
> By Bruce Sterling November 05, 2008 | 3:28:19 AM (((I think every
> literateur
> that works on ink-on-paper should confront the work of *Alan Sondheim*

> and
> then *...*
> See all stories on this
> topic<http://news.google.com/news?hl=en&ncl=http://blog.wired.com/sterling/2008/11/all-the-alan-so.html>
>
>
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> This once a day Google Alert is brought to you by Google.
>
> Remove<http://www.google.com/alerts/remove?sêAAAICT86_yUOl0NU5TKo2iUt4&hl=en&gl=>this
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> alert.
> Create <http://www.google.com/alerts?hl=en&gl=> another alert.
> Manage <http://www.google.com/alerts/manage?hl=en&gl=> your alerts.
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110. **Mark Weiss**

Re: response to mark weiss, from a poet

Fri 7 Nov 2008

Just to be clear on a few points. My reaction is a bit more copmplex than joy vs. bitterness. Bush and company are gone, cause enough for bonfires in the street, and we can assume a government run at least with consistent attention and a greater efficiency, a whole lot more secularism, and a degree of liberalism. But I mentioned the gay rights and affirmative action losses as a reminder that the souls of Americans may not have changed that much.

Neither Gore nor Kerry were running against eight years of Bush.

"Perhaps the world _can_ be changed - I think it so - but not at the rate that will satisfy a lot of people." This is the crux. Gradual change has been what we usually get in the US, at the best of times. In deep crises--the civil war, the depression--and with a government that's willing to take chances--the rate has changed. The crisis creates opportunity for boldness. The only exception I can think of was Lyndon Johnson's civil rights reforms, which grew out of the civil rights movement and the turmoil in the south, while the rest of the country was relatively calm.

The problem now is that much of what faces Obama is scarcely felt on a day to day basis by most voters but nonetheless is a crisis of enormous proportions. Gradualism will be catastrophic. Even without global warming the environment world wide is at a breaking point--inadequate water supplies, terrible pollution, degradation of fertility, the emptying of the oceans, plagues, the globalization of diseases that threaten food production--while population just keeps growing (as we reassure ourselves that it may stabilize at a mere 50% higher than it is today). In the context of Americam politics even the most rational measures look like desperate choices. We need desperate choices.

Obama thus far has offered some kind of health plan, nothing near what's needed, but that mostly is local, within the US. And he proposes green energy, which sounds nice and in the not-so-long-run is a lot more important. But the question in my mind is what he's willing to risk to get there--what will be needed is a scrapping, at enormous cost, of much of the energy infrastructure we have now , an infrastructure that a lot of people are committed to. A radical change in the way we produce food and manage land and ocean. And an exponential increase in international cooperation, which would be read, accurately, as an erosion of sovereignty. This against the backdrop of an educational system on the point of collapse, so that fewer and fewer have the capacity to absorb the information they need to absorb in order to be swayed to action.

We're really at a tipping-point. Humans appear to have surpassed the carrying capacity of the planet, at least as currently organized. For Americans the likely downward trend will be so gradual that it won't register as a crisis, the kind that can generate major change, until way late in the game.

Which means that the risks Obama will have to take are all the greater. I'd be a lot happier if he had Gore's sense of urgency and willingness to communicate it. He has to create a sense of crisis approaching panic to accomplish what needs to be done.

I don't see that he has anything like that degree of ambition.

So my joy is somewhat tempered. Better the result we got than the alternative. And it's nice to have a party. Now let's see what happens.

Mark

At 09:17 AM 11/6/2008, you wrote:
>I have to say I agree with Sarah; there's definitely a sea change at
>work. A lot of us have a sense of buried joy - I don't know how to
>put this - a kind of disblief that the cold war warriors are on
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>
>- Alan
>
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>>the sea, the whole surf 'n turf scene) has managed to not shoot
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>>blind to race and religion, for crissakes - but it, loving the
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>>
>>We need to gain weight so our sweaters can never fit like they used to.
>>
>>
>>Sarah Sarai
>>4:30 a.m., 11/6
>>
>>http://www.myspace.com/sarahsarai
>>http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-
Sarai.html
>>http://www.ghotimag.com/Sarai.htm
>>
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>
>| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
>| To access the Odyssey exhibition The Accidental Artist:

>| http://slurl.com/secondlife/Odyssey/48/12/22
>| Webpage (directory) at http://www.alansondheim.org
>| [redacted], [redacted], tel US [redacted]
>

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111. CA Conrad

Corretta Scott King said…

Fri 7 Nov 2008

"Gays and lesbians stood up for civil rights in Montgomery, Selma, in Albany, Ga. and St. Augustine, Fla., and many other campaigns of the Civil Rights Movement. Many of these courageous men and women were fighting for my freedom at a time when they could find few voices for their own, and I salute their contributions."

THIS is something the voters of California needed to think about. THIS is something Obama and Biden need to think about. The campaign against the queer community among Democrats will leave a vile taste in my mouth for many years. I will NEVER forget Biden's comments at his debate with Palin where he said that if a queer's partner is dying in the hospital that that good little queer should be allowed to visit. THANKS JOE, for ALLOWING us to be a recognized, an actual group of human beings to be recognized WHEN WE'RE DYING! But not before? I voted for him, but I don't like him!

It is hard for me to imagine people with hope and Love and excitement, voting for Obama, AS THEY SHOULD HAVE FELT, AS I MYSELF FELT WHEN VOTING FOR HIM, but then, in that moment where the idea of civil rights struggle came to bear on the voting machine THEY TURN to repress another group.

It's startling.

It's unforgivable.

People must be told when they have done something unforgivable. And I DON'T CARE if Prop 8 is overturned, The People still turned to violence in the booth, one more time. It must NOT be forgiven!

CAConrad
*HOMOPHOBIA and a Lexicon of Violence: **
http://phillysound.blogspot.com/2008_10_01_archive.html*<http://phillysound.blogspot.com/2008_10_01_archive.html>

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112. **Doug Holder**

Interview of Gary Metras of Adastra Press with Doug Holder

Fri 7 Nov 2008

GARY METRAS: FOUNDER OF THE ADASTRA PRESS

(a very young Gary Metras)

GARY METRAS: FOUNDER OF THE ADASTRA PRESS

BY DOUG HOLDER

Gary Metras is the editor, publisher, and printer of the Adastra Press which specializes in handcrafted chapbooks of poetry. The American Book Review said of Adastra: “As long as fine literary presses continue to handcraft handsome books like these from Adastra, serious readers can rest assured that the book is alive and well.” Metras has worked with such renowned poets as: Thomas Lux and Ed Ochester, but has published many debut collections as well.

Metras is a well-regarded poet in his own right. Recently the Pudding House Press released his collection “Greatest Hits: 1980-2006.” He has been widely published in the small press, and is a featured poet in current issue of the literary magazine: “Ibbetson Street.” Metras has read at the Massachusetts College of Liberal Arts, and he teaches writing at Springfield College in Springfield, Mass. I talked with him on my Somerville Community Access TV show: “Poet to Poet: Writer to Writer”

Doug Holder: You specialize in chapbooks. Why chaps as opposed to perfect bound books?

Gary Metras: I guess because my first two books were chapbooks done by small presses during the Mimeograph Revolution. One of the books was published by the Samizdat Press and the other was self published. The production quality was so shoddy; I thought there had to be a better way to do it. I thought poetry deserves to look better on the page. But still, I was very happy to have them out there in print. When the opportunity came about I took a night course at a local vocational school in printing and graphic arts. I wanted to learn letterpress printing.

DH: Define letterpress printing.

GM: It is relief type. The actual type is pressed against the paper to be printed —it leaves the image, as opposed to offset—the printing plate never touches the paper. The printed plate transfers the image to a rubber roller and the roller touches the paper. Letterpress goes back to Gutenberg.

DH: And what is a chapbook? Where does the name derive from?

GM: The chapbook comes from the pushcart salesman in old London. That is where the name of the small press literary award the Pushcart Prize comes from. So the pushcart street vendors used to carry these little tracts. They were cheaply done on paper with a soft cover. They were all paperback formats. They were all sewn back then because stapling wasn't around and neither was glue binding. They were cheap books, or chapbooks—they mean the same thing.

The length of a chapbook can vary according to the publisher. The standard length is 24 pages. Most chapbooks don't have a spine, they are stapled or sewn. I do mine with a spine, it looks more elegant. And it is a better marketing tool in bookstores. The spine makes a huge difference. My chapbooks look like real books, just slimmer. I know the American Poetry Society is publishing four poetry chapbooks a year now.

DH: Did you apprentice with any printers?

GM: No. I am self-taught. But I use a couple of other publishers as my models. I have taken books apart to see how they are put together. I read the old texts like Blumenthal's "The Art of Printing."

DH: You have a number of poetry collections to your credit. Do you hold your poetry to the same standards as your publishing?

GM: This is something that I began to realize. I was subconsciously writing my own poems, based on the poems I accepted to publish. I found similar techniques: line breaks, use of metaphor, etc… And I was finding, and I don't mean to be immodest, that I was better than most of the poets I was publishing, at least during the early years. I have been well published, so I use my own poetry as the standard.

DH: You said in an interview that a manuscript has to present a "graphic challenge"

GM: As a book publisher, as a person who uses metal type, when I am reading a manuscript of poems, I have to find something that challenges me to extend my own skills. This is in terms of designing and laying out the pages in a book. For instance: I want to know if the title interacts with the body of the poem, or the stanza formats. It took me years to realize that to be challenged graphically was part of my selection process. Two years ago I did a book from the poet Leonard Cirino from Oregon. He had submitted to me for 10 years in a row. He came close and finally I picked a long poem of his. The reason I chose it was that individual lines of his poem presented visual images of what they looked like on the page. Since I can only publish one or two titles a year, I want the books to make a graphic statement as well.

GM: Name some of your favorite small press poets?

DH: Alan Catlin, Michael Casey (from Lowell, Mass.), D.W. Earhart, and others. They all have a tremendous working class sensibility.

GM: You are a son of a bricklayer. What did your father think of your poetry publishing?

DH: He thought it was wonderful. I worked with him on weekends when I was growing up. He admired the sensibilities of working with your hands. We used to drive around Western, Mass. and he would point out buildings and projects he worked on. That impressed me as a young boy. Partly it was my desire to do it with books. The writer who wrote my profile in Poets and Writers magazine was amazed at my bookshelf—three feet of Adastra Press books, representing over 29 years.

DH: How big are your press runs?

GM: We average 250 books per press run.

DH: It is a badge of honor to be published by Adastra.

GM: A young woman, a graduate student at Emerson College in Boston, asked her professor Bill Knott, about having a book done by Adastra. Knott said: “If you want to publish a book do it with Adastra.” She did. It is very satisfying to help young poets. You know yourself, as writers, we work really hard in our loneliness to get our poems down.

DH: You were an English teacher for many years. Why the need for a press?

GM: Teaching is a mental job. I just felt a lack in my life because I wasn’t working with my hands. It was my heritage.

DH: You published Tom Sexton’s “Clock with No Hands,” It deals with the city of Lowell, Mass. Lowell has a rich literary heritage. It is the birthplace of Kerouac; Anne Sexton attended school there, etc… Why did this down-at-the heels- old mill city inspire the literary imagination?

GM: I think the idea of physical sweat when you work for someone else to make a product, accumulates, and steals from the soul. And because it can be so draining of the human spirit, those who have the sensibility to write about it—write about it.

--Doug Holder/Ibbetson Update/ Nov. 2008/Somerville, Mass.

BY DOUG HOLDER

Gary Metras is the editor, publisher, and printer of the Adastra Press which specializes in handcrafted chapbooks of poetry. The American Book Review said of Adastra: “As long as fine literary presses continue to handcraft handsome books like these from Adastra, serious readers can rest assured that the book is

alive and well." Metras has worked with such renowned poets as: Thomas Lux and Ed Ochester, but has published many debut collections as well.

Metras is a well-regarded poet in his own right. Recently the Pudding House Press released his collection "Greatest Hits: 1980-2006." He has been widely published in the small press, and is a featured poet in current issue of the literary magazine: "Ibbetson Street." Metras has read at the Massachusetts College of Liberal Arts, and he teaches writing at Springfield College in Springfield, Mass. I talked with him on my Somerville Community Access TV show: "Poet to Poet: Writer to Writer"

Doug Holder: You specialize in chapbooks. Why chaps as opposed to perfect bound books?

Gary Metras: I guess because my first two books were chapbooks done by small presses during the Mimeograph Revolution. One of the books was published by the Samizdat Press and the other was self published. The production quality was so shoddy; I thought there had to be a better way to do it. I thought poetry deserves to look better on the page. But still, I was very happy to have them out there in print. When the opportunity came about I took a night course at a local vocational school in printing and graphic arts. I wanted to learn letterpress printing.

DH: Define letterpress printing.

GM: It is relief type. The actual type is pressed against the paper to be printed —it leaves the image, as opposed to offset—the printing plate never touches the paper. The printed plate transfers the image to a rubber roller and the roller touches the paper. Letterpress goes back to Gutenberg.

DH: And what is a chapbook? Where does the name derive from?

GM: The chapbook comes from the pushcart salesman in old London. That is where the name of the small press literary award the Pushcart Prize comes from. So the pushcart street vendors used to carry these little tracts. They were cheaply done on paper with a soft cover. They were all paperback formats. They were all sewn back then because stapling wasn't around and neither was glue binding. They were cheap books, or chapbooks—they mean the same thing.

The length of a chapbook can vary according to the publisher. The standard length is 24 pages. Most chapbooks don't have a spine, they are stapled or sewn. I do mine with a spine, it looks more elegant. And it is a better marketing tool in bookstores. The spine makes a huge difference. My chapbooks look like real books, just slimmer. I know the American Poetry Society is publishing four poetry chapbooks a year now.

DH: Did you apprentice with any printers?

GM: No. I am self-taught. But I use a couple of other publishers as my models. I have taken books apart to see how they are put together. I read the old texts like Blumenthal's "The Art of Printing."

DH: You have a number of poetry collections to your credit. Do you hold your poetry to the same standards as your publishing?

GM: This is something that I began to realize. I was subconsciously writing my own poems, based on the poems I accepted to publish. I found similar techniques: line breaks, use of metaphor, etc… And I was finding, and I don't mean to be immodest, that I was better than most of the poets I was publishing, at least during the early years. I have been well published, so I use my own poetry as the standard.

DH: You said in an interview that a manuscript has to present a "graphic challenge"

GM: As a book publisher, as a person who uses metal type, when I am reading a manuscript of poems, I have to find something that challenges me to extend my own skills. This is in terms of designing and laying out the pages in a book. For instance: I want to know if the title interacts with the body of the poem, or the stanza formats. It took me years to realize that to be challenged graphically was part of my selection process. Two years ago I did a book from the poet Leonard Cirino from Oregon. He had submitted to me for 10 years in a row. He came close and finally I picked a long poem of his. The reason I chose it was that individual lines of his poem presented visual images of what they looked like on the page. Since I can only publish one or two titles a year, I want the books to make a graphic statement as well.

GM: Name some of your favorite small press poets?

DH: Alan Catlin, Michael Casey (from Lowell, Mass.), D.W. Earhart, and others. They all have a tremendous working class sensibility.

GM: You are a son of a bricklayer. What did your father think of your poetry publishing?

DH: He thought it was wonderful. I worked with him on weekends when I was growing up. He admired the sensibilities of working with your hands. We used to drive around Western, Mass. and he would point out buildings and projects he worked on. That impressed me as a young boy. Partly it was my desire to do it with books. The writer who wrote my profile in Poets and Writers magazine was amazed at my bookshelf—three feet of Adastra Press books, representing over 29 years.

DH: How big are your press runs?

GM: We average 250 books per press run.

DH: It is a badge of honor to be published by Adastra.

GM: A young woman, a graduate student at Emerson College in Boston, asked her professor Bill Knott, about having a book done by Adastra. Knott said: “If you want to publish a book do it with Adastra.” She did. It is very satisfying to help young poets. You know yourself, as writers, we work really hard in our loneliness to get our poems down.

DH: You were an English teacher for many years. Why the need for a press?

GM: Teaching is a mental job. I just felt a lack in my life because I wasn’t working with my hands. It was my heritage.

DH: You published Tom Sexton’s “Clock with No Hands,” It deals with the city of Lowell, Mass. Lowell has a rich literary heritage. It is the birthplace of Kerouac; Anne Sexton attended school there, etc… Why did this down-at-the heels- old mill city inspire the literary imagination?

GM: I think the idea of physical sweat when you work for someone else to make a product, accumulates, and steals from the soul. And because it can be so draining of the human spirit, those who have the sensibility to write about it—write about it.

--Doug Holder/Ibbetson Update/ Nov. 2008/Somerville, Mass.

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113. Donna Kuhn
if alan has hope i have hope
Fri 7 Nov 2008

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i was thinking that it is exciting to see alan, who can be sad and dark at times (in a brave and beautiful way), to be speaking of joy and hope. as a fellow former new yorker where cynicism can rule, i keep holding on the to these words i hear over and over: i have never seen anything like this before. quite a few of these people are older than me. so if only for months, weeks, days, hours--please let us bask in some glory, in the images of those black and white faces crying and cheering together, in a park that was home to police brutality. change seems more possible when fueled with hope and joy that seemed all but dead in this country. what was alive (if you can call it alive) was coma-like depression, shame, hopelessness. hopefully the gay community will have their day of triumph, their happy tears. this makes that seem possible as well.

Date: Thu, 6 Nov 2008 09:17:37 -0500
From: Alan Sondheim <[redacted]>
Subject: Re: response to mark weiss, from a poet

I have to say I agree with Sarah; there's definitely a sea change at work.
A lot of us have a sense of buried joy - I don't know how to put this - a
kind of disblief that the cold war warriors are on their way out, at least
for a while - no more cheney, bush, rice, and the rest of the cabal. We've
lived under a cloud for years and this is different and beautiful, if only
within the symbolic and possibly more. I _do_ mourn the setbacks to gay
rights and that has to be kept in mind (and as noted that took some of the
euphoria out of the moment) but we have to be able to open ourselves to
joy, something the left (I think myself among them) almost never does. The
right certainly has a sense of bitterness at the moment; it seems a shame
for the left to follow suit. Better to go I think with election parties
(we had one), the happiness and dancing in the streets - that's also part
of life. It's not naive and not giving in and not seeing the world with
blinders. It's being joyful.

I certainly don't think _any_ Democrat would have won; Gore didn't or did
but with hardly a landslide and conditions had been truly evil for a long
time. This was different - at least in NY the grass-roots voting efforts
were something I'd not seen before, not to this excent, not with McGovern
or Kennedy, not with anyone.

Perhaps the world _can_ be changed - I think it so - but not at the rate that will
satisfy a lot of people. And it has changed, and that was reflected in Jesse
Jackson's face for example which was haunting and happy again in a way I
hadn't seen before.

I'm probably one of the more pessimistic people on Poetics, and/but this may be
a time of subtle beauty. The worst thing is to give up hope, to proceed with
business as usual - that just in fact continues business as usual...

- Alan

http://digitalaardvarks.blogspot.com

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114. Stephen Vincent
James Liddy, 1934 - 2008
Fri 7 Nov 2008

For those out of the Ron Silliman loop, James Liddy, the long resident of America, Irish poet, has passed away. (1934 - 2008). He came to teach at San Francisco State College in the late Sixties where I knew him, partly as a neighbor. He held classes at his home during the SF State Strike - in which I would occasionally sit-in. It was the place where I first met Ron Silliman, a student then. James was totally enamored of the fresh legacy of Jack Spicer (d. 1965) while becoming good friend of Graham Mackintosh, the White Rabbit Press printer and close associate of Spicer. Sadly, or to the benefit of Milwaukee, James left the City in the 70's. A warm, lively gregarious spirit totally devoted to the realms of Poetry - much devoted to his friends - much to be missed, I am sure.

Stephen Vincent
http://stephenvincent.net/blog/

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115. Trevor Joyce
Re: James Liddy, 1934 - 2008
Fri 7 Nov 2008

It was due to James' urging that New Writers' Press printed a small, pirated, chapbook of Spicer's *Billy the Kid* (in '68, I think). The title of NWP's house journal, *The Lace Curtain*, was also down to his suggestion. It always amused him.

I didn't ever know him closely - I recall our last conversation over a pint in Leeson Street in '76, where it became quickly evident that neither of us really got what the other was at - but I was always aware of his very practical generosity towards young poets and those on hard times. I'm sorry to hear that he's gone.

Trevor

On Fri, Nov 7, 2008 at 7:03 PM, Stephen Vincent <[redacted]>wrote:

> *For those out of the Ron Silliman loop,*
> *James Liddy, the long resident of America, Irish poet, has passed away.*
> *(1934 - 2008).*
> *He came to teach at San Francisco State College in the late Sixties where I*
> *knew him, partly as a neighbor. He held classes at his home during the SF*
> *State Strike - in which I would occasionally sit-in. It was the place where*

> *I first met Ron Silliman, a student then.*
> *James was totally enamored of the fresh legacy of Jack Spicer (d. 1965)*
> *while becoming good friend of Graham Mackintosh, the White Rabbit Press*
> *printer and close associate of Spicer. Sadly, or to the benefit of*
> *Milwaukee, James left the City in the 70's. A warm, lively gregarious spirit*
> *totally devoted to the realms of Poetry - much devoted to his friends -*
> *much to be missed, I am sure.*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*

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116. CA Conrad
Re: response to mark weiss, from a poet
Fri 7 Nov 2008

Sarah wrote:
"The poor will STILL be with us, with their rapacious demands for food and shelter."

Yes, and
The rich will STILL be with us, with their rapacious demands for EVERYTHING, leaving others with nothing.

You say you're being "hard" Sarah, but I say that's an understatement.

And frankly I don't like being told what I'm SUPPOSED TO DO as a poet, not one bit. Love the world? Is THAT the goal of poetry, really? That's a tidy little box for us, isn't it?

I voted for Obama, but I don't like him in many ways. From his speeches he proves to want to extend Clinton's terror against the poor, maintain the absence of safety and care for those who need it most.

In my most hopeful side I hope many of the imperious things he said were to get elected, and the he will in turn actually act as a man of conscience, like I hope him to be. But as Nader points out, Obama has "indentured" himself to corporate action and benefit, much like Clinton before him.

The biggest problem is that the Republicans were so rotten to Obama that we focus on their lies and disinformation about him, instead of really listening to what he says about Welfare Reform, for instance. He was pretty quick to hand over the dough when the Dow went south. It was a rotten trick to play, playing at The Most critical time, but they played it out, and they won, yet again.

It feels like a reality TV show of the most decadent, most well hammered orchestration. The Good, and The Bad, and The Bad makes everyone angry

about what he says about The Good, and then The Good pushes back and we FEEL for him, and vote for him, even though he artfully states, so eloquently states, that it's simply not a good idea to help the poor. But he says he feels badly for them, which counts, right?

I voted for Obama because he was against the war. If Hillary Clinton had won the nomination I would have voted for Nader and apologized to no one. I will NEVER vote for someone who voted for the Nazi occupation of Iraq.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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117. Michael T Cross
ON: Contemporary Practice #1
Fri 7 Nov 2008

Whatâ€™s going ON? Whatâ€™s 21st Century poetry all about? ON is a poetics journal devoted to contemporariesâ€™ writing, a location for essay and exchanges featuring over twenty essays written by and about contemporary poets. The contributors make legible unique aesthetic practices in relation to larger tendencies, histories and concepts.

ON #1 features: Taylor Brady on Yedda Morrison, Brandon Brown on Dana Ward, Jason Christie on Michael deBeyer, CA Conrad and Brenda Iijima in conversation, Michael Cross on Thom Donovan, Alan Gilbert on DJ/Rupture, Rob Halpern on Taylor Brady, Jen Hofer and Sawako Nakayasu in conversation, Andrew Levy on Arakawa and Gins, Edric Mesmer on Lauren Shufran and Mark Dickinson, Thom Donovan on Brenda Iijima, Tenney Nathanson on Beverly Dahlen, Richard Owens on Dale Smith, Tim Peterson on kari edwards, Eli Drabman on Michael Cross, Andrew Rippeon on C.J. Martin, Kyle Schlesinger on Emily McVarish, Jonathan Skinner on Julie Patton, Dale Smith on Hoa Nguyen, Suzanne Stein and Alli Warren in conversation, and Katie Yates on Belle Gironda.

ON is currently available for purchase at Small Press Distribution , at our website , and at the homepages of both Cuneiform and Atticus/Finch . How do we address our own writing and that of our contemporaries? Find out whatâ€™s going on, and spread the word to your peers, colleagues, and students.

Michael Cross, Thom Donovan, and Kyle Schlesinger
ON eds.

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118. Amanda Earl
Re: Hallelujah!
Fri 7 Nov 2008

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i hate getting embroiled in politics on a poetry list serve, but i have to say that as long as Obama has said he is against gay marriage and States like California actually are allowed to repeal gay marriage or disallow it thru these weirdo propositions, i feel uncomfortable with any kind of celebration.

our own current crappy government here in Canada is anti
gay everything, but luckily, in the minority and hampered by our
Supreme Court (shows you that miracles can happen).

Amanda in Ontario, Canada where you can come and get married if you're gay or lesbian or straight.

At 03:33 PM 06/11/2008, you wrote:
>Thank you Sharon/David. This historic moment is like a moonrock to me,
>where, like so many others, I wanted to leave my humble fingerpints.
>
>Aryanil

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119. Troy Camplin
Re: Forty Acres
Fri 7 Nov 2008

Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

_____
From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 3:25:16 PM
Subject: Forty Acres

O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton

forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim —
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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120. amy king

Gross.

Fri 7 Nov 2008

Gross ---> http://amyking.org/

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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121. **Mark Weiss**

Re: response to mark weiss, from a poet

Fri 7 Nov 2008

I was of course referring to the sixties, which despite everything was a time of an outpouring of great joy, a time when many of us felt that with just a bit more work essential changes could be achieved.

Do you really think that anyone who isn't singing in the street right now is your enemy? Didn't you notice that my skepticism about Obama is from the left?

If it hasn't been obvious, I'd love to be proven spectacularly wrong.

Ryan: I was saying something quite different about poetry. Of course it involves an interrogation of language, but also of all communication and all perception. It's how I home in on that elusive thing, the real world, and ways of relating to it.

Mark

At 06:00 PM 11/6/2008, you wrote:
>Mark,
>Just out of curiosity, when WAS the last national feel good? I'm
>58, and I don't remember anything at all like this in my
>lifetime. Unless you maybe voted for Reagan in 1980 . . . is that
>what you're referring to?
>SE
> > Date: Thu, 6 Nov 2008 09:21:17 -0500> From:
> [redacted]> Subject: Re: response to mark weiss, from a
> poet> To: [redacted]> > I'm not immune to
> symbolism. but I was around for the last national > feel-good. It
> was great, desperate fun, though it didn't change > nearly as much
> of what needed and needs to be changed as we hoped.> > A response
> "from a poet" seems to imply that those who disagree > aren't. That
> aside, "it's the job of the poet to love the world" > sounds like
> "so loved the world that he gave his only begotten son." > Or maybe
> "its's the job of cheerleaders to sleep with quarterbacks." >
> Taking part in the game of power is a form of self-seduction and >
> maybe self-delusion. It's the job of the poet to write poems, and >
> that comes in many forms. For me the poem is a tool of
> investigation, > as cold and clear-eyed as I can make it. It's fine
> by me if others > prefer to write coronation anthems.> > Here's a
> piece of world-loving Obama could practice.> > The US government
> leases vast amounts of land in the mountain west at > nominal rents
> to ranchers. This land has been overgrazed for > generations. Even

> so, there's not enough grass or a long enough > season to bring the
> cattle up to markey weight, so the major roads of > the high
> prairie are lined with feedlots which poison the air with > the
> stench of urine and incidentally degrade the aquifers beneath >
> them, where the cattle are force-fed corn grown in Illinois and
> Iowa. > The overgrazed land is at the headwaters of our major
> rivers, into > which increased, in places catastrophic, erosion
> drains. It also > contributes to flooding. So everybody downstream
> is affected. The > damage already done to the grazing lands is
> irreversible.> > Even with all the freebies, and ignoring the
> damage, it's > inordinately expensive to produce beef this way,
> which is why killer > tariffs have been imposed on free-range
> Argentine beef, at a cost to > our diplomatic standing.> > One can
> ignore the damage done in a time of impending water > shortages,
> but not the unlegislated tax levied on every bite of steak.> > The
> leasing of grazing land and the rent charged is largely a matter >
> of executive branch policy, not legislation. It's not a
> sustainable > practice. Much of it could be changed with a stroke
> of the executive > pen. But that would anger voters in corn-growing
> states and in the > cattle-rearing states of the mountain west,
> newly-democratic Colorado > among them each of which have voters
> and two senators, largely funded > by big agribusiness companies
> and mining and oil-and-gas interests > (that's a whole other
> topic), whose votes are needed for things that > make life easier
> for folks who live in areas where the population > exceeds 2 per
> square mile.> > I'd maybe trade my only-begotten son for a sign of
> courage on that front.> > Mark> > > > At 04:52 AM 11/6/2008, you
> wrote:> >Well, good heavens, send Obama your wish list. And cc
> Santa.> >> >But give me a break. ANY Democrat who didn't sleep with
> what was > >it, small animals,> >farm animals would win? NO
> Democrat (and don't they all bed with > >the help and
> the> >livestock and domesticated furry creatures and reptiles not
> to > >mention winged things and> >catch of the sea, the whole surf
> 'n turf scene) has managed to not > >shoot him/herself in> >the
> foot for years. For once a Republican gallantly stepped in to > >do
> the job (bless you,> >McCain), in this case by loading his pistol
> with Alaska's heartbreak > >and sorrow, which for> >once was too
> much for Americans to handle - such a reflection of > >where we're
> headed,> >Ms. Palin is.> >> >The percentage of black voters wasn't
> much bigger than in previous > >years, by the way.> >> >He IS just
> another politician and we're likely to disagree with him > >sooner
> or later and> >probably sooner rather than later. The markets are

> going to > >continue to crumble, the> >stock exchange is withering
> as we speak. The big money interests > >that helped fund
> his> >campaign will demand their due. Water is still water; wine,
> wine; > >in a day or two, Spike> >Lee STILL won't be able to get a
> cab.> >> >The poor will STILL be with us, with their rapacious
> demands for > >food and shelter.> >> >It's the job of the poet to
> love the world. Maybe loving is the > >same as grieving and> >maybe
> that's what you're doing; I grant I'm being a little hard, > >here,
> Mark (but you really> >annoyed me). For me, there IS a shift in
> consciousness, making our > >job momentarily> >easy - for a moment
> world opinion has us as a generous peoples blind > >to race
> and> >religion, for crissakes - but it, loving the world AS IF it
> could be > >changed, still needs to be> >done because consciousness
> wants to snuggle up with its old self and > >will, it will,
> unless> >prodded by the fools the poets are.> >> >We need to gain
> weight so our sweaters can never fit like they used
> to.> >> >> >Sarah Sarai> >4:30 a.m.,
> 11/6> >> >http://www.myspace.com/sarahsarai> >http://www.mississippi
> review.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html> >http://www.g
> hotimag.com/Sarai.htm> >>
>==========> >The
>_____
>Stay up to date on your PC, the Web, and your mobile phone with Windows Live
>http://clk.atdmt.com/MRT/go/119462413/direct/01/

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122. Troy Camplin

Re: response to mark weiss, from a poet

Fri 7 Nov 2008

YOur statement only makes sense if there is a fixed pie, meaning if one person gets more, another gets less (also known as a zero-sum game). That's not even remotely how the real world works. In the real world, free exchange benefits both parties. Thus, wealth is created. The rich get richer because the engage in more trades than others. But that is only in a market system. In a government-controlled system, the rich get richer through theft, in which case, your model is correct. In a market economy, the richer the rich get, the richer the poor get. In a government-controlled economy, the richer those in government get, the poorer everyone else gets. This is how the real world works, and not just based on economic models, but on the evidence of history.

As for your poetry, love the world or hate the world, that's up to you. It makes little sense to give a gift to one you hate, though. Of course, gifts are something of value, intended to benefit the one they are given to. What are your poems, then?

Troy Camplin

_____
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Friday, November 7, 2008 2:08:33 PM
Subject: Re: response to mark weiss, from a poet

Sarah wrote:
"The poor will STILL be with us, with their rapacious demands for food and shelter."

Yes, and
The rich will STILL be with us, with their rapacious demands for EVERYTHING, leaving others with nothing.

You say you're being "hard" Sarah, but I say that's an understatement.

And frankly I don't like being told what I'm SUPPOSED TO DO as a poet, not one bit. Love the world? Is THAT the goal of poetry, really? That's a tidy little box for us, isn't it?

I voted for Obama, but I don't like him in many ways. From his speeches he proves to want to extend Clinton's terror against the poor, maintain the absence of safety and care for those who need it most.

In my most hopeful side I hope many of the imperious things he said were to get elected, and the he will in turn actually act as a man of conscience, like I hope him to be. But as Nader points out, Obama has "indentured" himself to corporate action and benefit, much like Clinton before him.

The biggest problem is that the Republicans were so rotten to Obama that we focus on their lies and disinformation about him, instead of really listening to what he says about Welfare Reform, for instance. He was pretty quick to hand over the dough when the Dow went south. It was a rotten trick to play, playing at The Most critical time, but they played it out, and they won, yet again.

It feels like a reality TV show of the most decadent, most well hammered orchestration. The Good, and The Bad, and The Bad makes everyone angry about what he says about The Good, and then The Good pushes back and we FEEL for him, and vote for him, even though he artfully states, so eloquently states, that it's simply not a good idea to help the poor. But he says he feels badly for them, which counts, right?

I voted for Obama because he was against the war. If Hillary Clinton had won the nomination I would have voted for Nader and apologized to no one. I will NEVER vote for someone who voted for the Nazi occupation of Iraq.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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123. Troy Camplin
Re: Corretta Scott King said...
Fri 7 Nov 2008

I've thought about this, and the outcome should not be all that shocking to those who understand the world views of African-Americans and Hispanics. The civil rights movement is applicable only to those whose attributes are an accident of birth. Everyone would agree that one does not choose what race one is born as, but for many, especially in the African-American and Hispanic communities, which are very religiously conservative, homosexuality is a choice. From that perspective, it makes sense that one would not necessarily support civil rights for a group who chose to be who they are. Of course, I do not think choice comes into the matter when it comes to sexual orientation, and I do not find it reasonable to expect people to go against their fundamental natures. Throw in the fact that I don't think it's the government's business to have a say about who gets married, and I'm all for a more open definition of marriage which includes same-sex unions.

If homosexuals are looking for a political party favorable to their issues, they should all join the Libertarian Party. Besides, the LP is the only party that supports the naturally-occurring free market economy, meaning they are much more prone to have positions reflecting reality anyway.

Troy Camplin

_____
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Friday, November 7, 2008 9:51:16 AM
Subject: Corretta Scott King said...

"Gays and lesbians stood up for civil rights in Montgomery, Selma, in Albany, Ga. and St. Augustine, Fla., and many other campaigns of the Civil Rights Movement. Many of these courageous men and women were fighting for my freedom at a time when they could find few voices for their own, and I salute their contributions."

THIS is something the voters of California needed to think about. THIS is something Obama and Biden need to think about. The campaign against the queer community among Democrats will leave a vile taste in my mouth for many years. I will NEVER forget Biden's comments at his debate with Palin where he said that if a queer's partner is dying in the hospital that that good little queer should be allowed to visit. THANKS JOE, for ALLOWING us to be a recognized, an actual group of human beings to be recognized WHEN WE'RE DYING! But not before? I voted for him, but I don't like him!

It is hard for me to imagine people with hope and Love and excitement, voting for Obama, AS THEY SHOULD HAVE FELT, AS I MYSELF FELT WHEN VOTING FOR HIM, but then, in that moment where the idea of civil rights struggle came to bear on the voting machine THEY TURN to repress another group.

It's startling.

It's unforgivable.

People must be told when they have done something unforgivable. And I DON'T CARE if Prop 8 is overturned, The People still turned to violence in the booth, one more time. It must NOT be forgiven!

CAConrad
*HOMOPHOBIA and a Lexicon of Violence: **
http://phillysound.blogspot.com/2008_10_01_archive.html*<http://phillysound.blogspot.com/2008_10_01_archive.html>

↑ Index

124. Alan Sondheim

Re: response to mark weiss, from a poet

Sat 8 Nov 2008

Yes re: the power of symbols; but these at least for me must be simultan- eously denied, thinking of tantric generation deity stage for example. I was thinking of this in regard of the Other, that evil might just be objectification and control, aligned and misaligned. If I objectify <x> than <x> is demarcated for control, even if control is only hell-raising. Objectification is necessarily reductive, a form of potential well; con- trol is the exchange-value and/or functionalism of the object. It's an arena of danger; objectification resonates also with the organism doing it, and control likewise restricts the controller. This isn't a master- slave dialectic (which I find absurd) but in fact the reification of the master, who is hardened into position and positionality - a kind of resonance is at work. So symbolic capital tends towards these moments or processes,

inheres within them; what is objectified is also symbolized, and control is the playing out and/or accrual of capital.

- Alan

On Thu, 6 Nov 2008, Murat Nemet-Nejat wrote:

> *Alan,*
>
> *It is great to see you gushing. The truth is I agree with you. My son and I were celebrating drinking the beer he had brought from his visit to Maine watching T.V. I couldn't still believe it when Pennsylvania went to Obama. We learnt of Obama's projection as the next president while we were watching Comedy Central (my son's choice). Suddenly John Stewart wrote something on a board and turned it to the audience. It announced Obama as the winner. Wow! Then Stewart, Colbert and the whole crew left the staged, went up the stairs of the building to the roof. It was daylight. The, I think Stewart asked, "is this way the way the world looks without Bush, then, the scene showed a deer gamboling in the field... It felt like a miracle, not very different from the way you (and I) are feeling today.*
>
> *It was a miracle. Millions and millions of white Americans entered the privacy of the voting booth and chose a black man for president.*
>
> *Alan, do you remember the exchange you and I had on the list after Kerrey's defeat? We agreed that it was foolish to deny or look down upon the religious feeling among the population in the United States. Are your comments on the power of symbols about the same thing?*
>
> *Ciao,*
>
> *Murat*
>
> *On Thu, Nov 6, 2008 at 9:17 AM, Alan Sondheim <[redacted]> wrote:*
>
> *I have to say I agree with Sarah; there's definitely a sea change at work. A lot of us have a sense of buried joy - I don't know how to put this - a kind of disblief that the cold war warriors are on their way out, at least for a while - no more cheney, bush, rice, and the rest of the cabal. We've lived under a cloud for years and this is different and beautiful, if only within the symbolic and possibly more. I _do_ mourn the setbacks to gay rights and that has to be kept in mind (and as noted that took some of the euphoria out of the moment) but we have to be able to open ourselves to joy, something the left (I think myself among them) almost never does. The right certainly has a sense of bitterness at the moment; it seems a shame for the left to follow suit. Better to go I think with election parties (we had one), the happiness and dancing in the streets - that's also part of life. It's not naive and not giving in and not seeing the world with blinders.*

It's being joyful.

I certainly don't think _any_ Democrat would have won; Gore didn't or did but with hardly a landslide and conditions had been truly evil for a long time. This was different - at least in NY the grass-roots voting efforts were something I'd not seen before, not to this excent, not with McGovern or Kennedy, not with anyone.

Perhaps the world _can_ be changed - I think it so - but not at the rate that will satisfy a lot of people. And it has changed, and that was reflected in Jesse Jackson's face for example which was haunting and happy again in a way I hadn't seen before.

I'm probably one of the more pessimistic people on Poetics, and/but this may be a time of subtle beauty. The worst thing is to give up hope, to proceed with business as usual - that just in fact continues business as usual...

- Alan

On Thu, 6 Nov 2008, Sarah Sarai wrote:

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.

The percentage of black voters wasn't much bigger than in previous years, by the way.

He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.

The poor will STILL be with us, with their rapacious demands for food and shelter.

> *It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.*
>
> *We need to gain weight so our sweaters can never fit like they used to.*
>
> *Sarah Sarai*
> *4:30 a.m., 11/6*
>
> *http://www.myspace.com/sarahsarai*
>
> *http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html*
> *http://www.ghotimag.com/Sarai.htm*
>
> *| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/*
> *| To access the Odyssey exhibition The Accidental Artist:*
> *| http://slurl.com/secondlife/Odyssey/48/12/22*
> *| Webpage (directory) at http://www.alansondheim.org*
> *| [redacted], [redacted], tel US [redacted]*

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| [redacted], [redacted], tel US [redacted]

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125. Gabrielle Welford
Re: Forty Acres
Sat 8 Nov 2008

---

i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

> *Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.*

Troy Camplin

_____
From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 3:25:16 PM
Subject: Forty Acres

O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim —
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page

beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

>

↑ Index

126. **Ryan Daley**
(no subject)
Sat 8 Nov 2008

> *the corrupt socialist government of Mexico*

What the ducks?

Troy, I don't know whether to laugh at this comment or just ask you to explain to substantiate this. I do agree that the US should foster market reforms in Mexico (the first way our govt. can do this is by killing the street price of drugs, as you pointed out.

Any other ideas? I'm curious (as I mentioned) because I hear, GORBY, tear down this wall, and it's always unclear what the utterer means to replace the wall with...

Granted, it should not have been built, but what's happens to fill the space left by the wall?

On Thu, Nov 6, 2008 at 4:02 PM, Troy Camplin <[redacted]> wrote:

> *Replace the wall with a place for migrant workers to get registration and worker visas. The vast majority of illegals just want to work. We should have such places on this side of the border because the corrupt socialist government of Mexico blocks migrant workers form getting such visas. They are quite restrictive win their policies that way. The U.S. should in turn*

encourage market reforms in Mexico so that people won't be forced to leave their country to find work. Also, ending the war on drugs here and there would eliminate much of the corruption in Mexico and along our border that helps foster poverty.

Troy Camplin

From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 12:08:20 PM
Subject:

I'm all for pulling down the wall. Immigration policy is one-sided, unfair, and privileged, not to mention indicative/symptomatic of the late-crisis of the nation-state. Having offered my viewpoint of the wall between the US and
Mexico, I'm curious: what do you all suggest be there in place of the wall and why should we pull it down?

On Wed, Nov 5, 2008 at 10:23 PM, cris cheek <[redacted]> wrote:

HI Mark

i utterly agree . . . end the war on drugs

pull down the wall going up between Mexico and USA for another thing

just for a start

cris

On Nov 5, 2008, at 9:40 PM, Mark Weiss wrote:

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the

democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.

1.Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each been disastrous for Latin America (the subsidies made American corn cheaper than the stuff grown at home, and the ethanol boom raised worldwide prices life-threateningly high), which is why so many of them have been risking their lives to cross the border. Then there's the environmental damage. Obama could propose ending the subsidies. As a bonus, it would put him in a position to suggest that the EU do the same.

2. Mexico is descending into chaos as its government acts as our surrogate in fighting the drug lords. Colombia already went through this, for how many years? A change in US drug laws would end the problem in minutes--no prohibition, no value, and a fix costs pennies. A lot of states have moved (slowly) towards reduced penalties, even decriminalization of possession of some drugs. Even so, proposing decriminalization would cost votes. Save a lot of money and lives, tho.

3. Need I mention the Cuban embargo? Obama will probably return travel rules to their Clinton-era status, but he's been pretty clear that Cuba has to democratize to get the rest. He'd lose a lot of votes in Florida.

> *4. Israel's economy is dependent on 12 billion a*
> *year in loan guarantees, without which no one*
> *would make the short-term loans that all*
> *economies need. That's the muscle that would get*
> *them to the bargaining table toot sweet. Of*
> *course it would cost most of the Jewish vote, which is why no one's done*
> *it.*
>
> *I could probably come up with a few more. I'm waiting to be convinced.*
>
> *Mark*
>
> *At 05:20 PM 11/5/2008, you wrote:*
>
> *Hi Stephen,*
>
> *I'm In Chicago, and while I didn't make it out to Grant Park last*
> *night,*
> *today there is a real feeling of uplift in the air. There's still a lot*
> *of*
> *rubble to dig out of, but it now feels as if we might just make it.*
>
> *Larry*
>
> *http://larryodean.blogspot.com*
> *http://larryodean.com*
>
> *On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <*
> [redacted]
>
> *wrote:*
>
> *I don't know how many of us share my feeling that Obama's victory*
> *feels*
> *like we - as a republic (and, perhaps, the globe) - have (finally)*
> *been*
> *pulled out of an iron-lung, one in which we have been encased for 8*
> *long,*
> *paralytic years.*
> *I am in San Francisco - and earlier this night in Berkeley - but there*
> *is*
> *music and dancing in the streets. Astonished all & happy happy happy!Â*
> *I know so much needs to be rebuilt, etc., etc., etc. but what is now*
>
> *feels*
>
> *good, good & real good.*

> *Whew!*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> *guidelines*

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127. Chris Stroffolino
MLA IN SF: Offsite Event in Oakland
Sat 8 Nov 2008

>>
Hello! We are planning an off-site event, combining Music & Talk for the MLA this year. Trying not to conflict with any of the official events, but tentatively thinking about the EVENING OF DECEMBER 28th. Please let me know if you'll be visiting town and are interested in reading/dancing/singing/performing, etc. TALK pieces especially welcome. Send proposals backchannel to me at [redacted]. Or www.myspace.com/startoor

We'll try to accommodate as many visiting authors, writers, musicians, and performers as possible. The site the historic "China House" near Jack London square in Oakland. A quick ride on BART from the MLA hotel area.

Chris Stroffolino,

> *Date: Mon, 3 Nov 2008 16:45:44 -0800*
> *From: Chris Stroffolino <[redacted]>*
> *Subject: Nicely Out Of Tune (#2)*
>
> *Happy Day of The Dead...*
>
> *A new song, a show announcement, and some polly tics...*
>
> *1) So, just in time for the holidays, & the afternoons of darkness...*

> *I got a new XMAS song up, called "The Isle Of Misfit Toys,"at www.myspace.com/startoor*
>
> *2) Tuesday's election has serious consequences..*
> *In San Francisco, there's a proposition to name a Sewage Plant after President George W. Bush.*
> *Please, if you know anybody in San Francisco, tell them to vote NO on this proposition,*
> *unless you want the quality of your sewage treatment to get worse!*
> *Sewage workers should take pride in their work too!*
>
> *3) "Nicely Out Of Tune"--second installment of this monthly thing ...(thanks again Amy Blaustein and Vanessa Beggs for performing at the October one)...*
>
> *at the China House...*
> *Dylan Brody (from LA)*
> *Adam Balbo*
> *Helene Renault*
> *Chris Stroffolino (maybe with a quiet acoustic root rat thing...)*
> *(maybe we'll ust play covers, and such...)*
>
> *In conjunction with KYOU-RADIO (1510 AM)*
> *The Robert Urich Foundation (it supports Cancer research)*
>
> *Saturday November 15, 9PM*
> *$5 Door (but no one will be turned away for lack of funds, etc)*
>
> *@ China House--*
> *1154 E. 12th St. Oakland (Corner of 12th & 12th)*
> *(www.myspace.com/happinesshotel)*

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128. Jesse Glass

James Liddy At Axel's After Midnight

Sat 8 Nov 2008

Axel's Bar, just down and over a few blocks from the UWM campus is where we'd all gather to drink ourselves happy, then silly, then under. Around about midnight James Liddy would roll in with his bevy of young men,-- sweating, gouty and grinning--always grinning, to share the latest gossip or introduce one to a visiting poet (I met John Montague, and John Ashbery, among others, by the dim flicker of Axel's bar lights) or a publisher. He was a fine, generous soul--a good teacher and a great party-giver, and a roaring sinner but his

stories about Patrick Kavanaugh were the best. We both shared a love for the poetry of James Clarence Mangan, but only James and his Irish crew maintained a flame for the moustached Frank, Axel's legendary bar-tender. Rest in peace, James. Rest long and well. I hope Jim Chapson is weathering it all and keeping fine--haven't seen him in years. I'll be thinking again about those days and nights, and breaking out James Liddy's books to catch his voice rising like Irish fiddles above that of Jack Spicer's. Jess

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129. David Chirot

Re: response to mark weiss, from a poet

Sat 8 Nov 2008

It's interesting to read the range of "poet responses" as they move from wonder and joy through to the scalpel Mark Weiss writes of wielding. I think the person I feel closest with is CA Conrad--one heard so little of any substance during this two years one billion dollar plus campaign-- one billion dollars to become President-!! that alone makes one wonder if the word "democracy" really applies--becuase in order to acquire al this backing money, as CA noted, the candidate has to start making compromises, selling apound of flesh here and antoher there--dropping old friends along the way, changing old beleifs one has cherished for decades overnight--

and now the names of the advisers and cabinet are starting to emerge it's as CA noted--the return of the neo-liberals--Rahm Emanuel and company--who are hard core on the side of the corporations----who under Clinton brought the US NAFTA--and at the same dropped more bombs than any previous American administration--

In our neighborhood in the West Central City in Milwaukee, there was some yelling and screaming and a few cars zooming about briefly honking horns -- their passengers' yells joining those of the others on foot--

But the neighborhood is under a form of lockdown, so, as in the NFL, "no excessive celebrating" after a point, and the yelling and honking couldn't go on very long. The new Police Chief decided upon this area, known nefariously for eons as "Crack Alley"--as the starting point for a proposed series of clean up operations. For months now--a half year--there are police on foot, bikes, in cars and unmarked cars, under cover officers and detectives and the neighborhood watch, too, so that things have been relatively subdued. All the same the dope dealers and prostitutes manage to ply their trades, as they will until the end of time.

This situation expresses in its tensions between joy and wariness the way that many people feel. It is a momentous and great joy that Obama is elected--but

what comes next is what people are wary of. Everyone has seen all too often how a position of power can alter a person one thought one once knew, and also people know that though "the faces may change, the game remains the same." How much will really change in the over all system of American political, economic and military life? How much will really change of real substance in the culture?

Language in the USA has been very affected since 9/11, become often a way of not saying anything seen as troublesome--and at the same time turning steadily into a doubletalk, with a reduced vocabulary leading to the Orwellian concept of the words which cancel themselves out by holding at the same time a meaning and its exact opposite--

It's a language designed to keep people from asking too many questions, and from looking too closely at what the implications of events are.

For example, while the US is basking in the glow of its diversity and equality--and feeling that it is once again Number One as "exemplar to the World--

will this make a dent at al in the massive funding, military support and backing the US pours out for an Apartheid state?

It is not only the truly great challenges which lie ahead in terms of the economy, the environment, ending the wars (which Obama has spoken of extending to being the "Right War"--)--but also the moral challenges--the cultural challenges--

Remember, that the presidency now with al the new laws passed since 9/11 is but a couple of baby steps away from becoming a dictatorship--and the only real partners to share this power with will be the corporations, the banks and military--

Thank yous to the people who have written not to forget the persons who worked for campaigns, and for the voters who showed up and voted. Tolstoy in War and Peace wrote that it is not the Napoleons who change history finally, but the anonymous, "little" people. That's why every effort is always made to keep people in a state of unawareness as much as possible, and fil them up with as many lies as possible, so as not to wake this sleeping giant.

Perhaps someday as people see that their votes count, they may begin to realize why it is so many countries are enemies of America,which, not pleased by the outcomes of democratic elections in this country or that, immediately sets about destroying it as much as possible.

Look at the atrocities that have happened to Gaza as the price for democratically electing the "wrong people," or the efforts made and ongoing by the US to subvert the elected governments of Bolivia, Paraguay, Venezuela.

They join the long long list of US denial and overthrow of others' democratically elected governments from Guatemala, Iran, Vietnam Nicaragua to Chile to name a few.

As Americans, one celebrates a great moment in the history of this nation--a truly great event, very deeply felt.--

Yet will this lead to a complaisance, and the holding to the same old same old disregard for the democracies and rights of other peoples? Having elected the "right" President who is for fighting the "right" Wars, wil the celebration of democracy, diversity and equality be one for only the "right" peoples of our choosing around the world?

Will the new mood of celebration forget to include the indigenous peoples whom the US still excludes, as the US does not recognize and did not sign the International Rights of Indigenous Peoples, which gave the Indian Evo Morales of Bolivia to have the opportunity to run for President?

Is this a truly great change in the American people that will lead to changes in their treatment of others outside the US? Will there begin to be a realization that our celebration at the same time supports Apartheid and ethnic cleansing in many areas? That in order to be elected, a Black President had to swear fealty to an Apartheid regime--and speak of the expansion of wars against the Muslim world most particularly?

The post 9/11 laws and Acts give the President powers the writers of the Constitution tried to prevent, and the erosion of civil liberties means that any person is subject to being detainee without limit for appearing to be opposed to things as they are in some vaguely defined way. The President -elect voted for the bail outof the banks, and despite the little warning given by the elected officials, the CEOs who created this debacle all the same have given themselves substantial bonuses to celebrate their having succeeded so marvelously at ripping off billions and being bailed out of trouble for doing so. In other words, some may be indefinitely disappeared for next to no reasons, while others are rewarded for openly defrauding citizens and the government both of billions.

That's why I thought the yelling and hollering I joined in with that lasted briefly and stopped due to common sense awareness of being inhabitants of "an occupied territory" so to speak, is a positive state of critical awareness, feeling great joy, yet also wariness, not rushing in like a herd behind the leaders, in case where it leads is to the same old same old or, who knows, even worse . . .

Work and awareness, by the people, to keep the elected ones on their toes and working for these--they didn't do so after their elections in 2006 after all-- may bring real change. Asking questions, rather than stopping, sated with satisfaction and righteousness--as though the answers have been made-- or,

change may simply be as the Italian writer Lampedusa wrote of it: "to change everything so that nothing is changed." With a completely different "structure of feeling," "we" may find ourselves still doing the same things-- only instead of being gloomy about wars and invasions due to who is in office, perhaps instead we may become gung ho--awash in an awakening of a new found patriotism that still serves the same old ends though one can now feel "good about it" rather than "depressed." Instead of singing Obama! we may be singing O bombah! as "the rockets red glare and bombs bursts in air"-- Having "proved American is no longer racist," doesn't this free the nation to act in a racist way without being criticized for it, because it can say, why obviously we are not? In terms of language there may be the creation of a whole new form of doubletalk than has previously existedm in which the feel good self can find easier softer ways of hiding its moral and intellectual contradictions from itself.

All these things are possible and have happened before.

So while I am deeply moved and happy in a way almost out of reach of wrods, also one remembers that the proof of the pudding is in the eating, and the pudding has yet to be set out before one. It's never a good idea to join a crowd rushing towards a giant feast that hasn't yet begun to be prepared. As in the play, one might be turned into a Rhinoceros before one knows it! And somebody has to stick around and not be a Rhinoceros, after all--

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130. Sarah Sarai

Re: response to mark weiss, from a poet

Sat 8 Nov 2008

RE: Adam's:
Just a little nitpicking:

>>The percentage of black voters wasn't much bigger than in previous years, by the way.

FROM ADAM: Actually, it was: it went up from 11% of total voters in 2004 to 13% of total voters this year. That's an increase of almost 20%.

Adam: I heard the first two percentages and not the third (and apparently didn't have the wherewithal to do the math). Good nitpick.

...Sarah

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131. Mairead Byrne
Re: Forty Acres
Sat 8 Nov 2008

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.
Spinning in the huge drum of hope--
Mairead

>>> [redacted] 11/08/08 12:34 AM >>>
i have been thinking about that quite a bit, yes. it's not his genealogy
at all. son of an african chief, went to ruling class school in hawaii...
all adds to the dampness of my celebration. small bits of hope keep
poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
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> *Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.*

Troy Camplin

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Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving â€”
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton

forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim â€”
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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132. Mark Weiss
Prop 6, was Re: Corretta Scott King said...
Sat 8 Nov 2008

The controversy about gay marriage is of course based on sexual fear and hatred, but it remains legally controversial because of a misunderstanding of marriage, which is really two distinct things. For the religious, marriage is a sacrament. The social meaning of marriage-as-sacrament is limited to the church-as-society. But in the secular world marriage, wherever and however performed, is a contract between two people, recognized by the state, that binds them legally and financially.

What if the two functions of marriage were separated, as they are in fact for many of us?

Churches should have the right to consider whoever they wish marriageable or not. Excluded couples can always find another church. But let's restrict the word "marriage" to the sacrament. The secular rest of us, whether gay or

straight, should plight our troths in civil unions, with the same legal rights as the sacramentally-married.

I suspect that if that were the case there'd be a falling-off in weddings by clerics, followed by a revision of the positions of a lot of churches. Otherwise, with the fall-off in business it might be hard to pay for the wine and crackers.

Mark

At 10:46 PM 11/7/2008, you wrote:
>I've thought about this, and the outcome should not be all that
>shocking to those who understand the world views of
>African-Americans and Hispanics. The civil rights movement is
>applicable only to those whose attributes are an accident of birth.
>Everyone would agree that one does not choose what race one is born
>as, but for many, especially in the African-American and Hispanic
>communities, which are very religiously conservative, homosexuality
>is a choice. From that perspective, it makes sense that one would
>not necessarily support civil rights for a group who chose to be who
>they are. Of course, I do not think choice comes into the matter
>when it comes to sexual orientation, and I do not find it reasonable
>to expect people to go against their fundamental natures. Throw in
>the fact that I don't think it's the government's business to have a
>say about who gets married, and I'm all for a more open definition
>of marriage which includes same-sex unions.
>
>If homosexuals are looking for a political party favorable to their
>issues, they should all join the Libertarian Party. Besides, the LP
>is the only party that supports the naturally-occurring free market
>economy, meaning they are much more prone to have positions
>reflecting reality anyway.
>
>Troy Camplin
>
>
>
>_____
>From: CA Conrad <[redacted]>
>To: [redacted]
>Sent: Friday, November 7, 2008 9:51:16 AM
>Subject: Corretta Scott King said...
>
>"Gays and lesbians stood up for civil rights in Montgomery, Selma, in
>Albany, Ga. and St. Augustine, Fla., and many other campaigns of the Civil

>Rights Movement. Many of these courageous men and women were fighting for my
>freedom at a time when they could find few voices for their own, and I
>salute their contributions."
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>THIS is something the voters of California needed to think about. THIS is
>something Obama and Biden need to think about. The campaign against the
>queer community among Democrats will leave a vile taste in my mouth for many
>years. I will NEVER forget Biden's comments at his debate with Palin where
>he said that if a queer's partner is dying in the hospital that that good
>little queer should be allowed to visit. THANKS JOE, for ALLOWING us to be
>a recognized, an actual group of human beings to be recognized WHEN WE'RE
>DYING! But not before? I voted for him, but I don't like him!
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>voting for Obama, AS THEY SHOULD HAVE FELT, AS I MYSELF FELT WHEN VOTING FOR
>HIM, but then, in that moment where the idea of civil rights struggle came
>to bear on the voting machine THEY TURN to repress another group.
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>It's startling.
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>It's unforgivable.
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>People must be told when they have done something unforgivable. And I DON'T
>CARE if Prop 8 is overturned, The People still turned to violence in the
>booth, one more time. It must NOT be forgiven!
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>CAConrad
>*HOMOPHOBIA and a Lexicon of Violence: **
>http://phillysound.blogspot.com/2008_10_01_archive.html*<http://phillysound.blogspot.com/2008_10_01_archive.html>
>
>

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133. **Barry Schwabsky**
Re: Forty Acres
Sat 8 Nov 2008

And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...

_____
From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Saturday, 8 November, 2008 3:10:52 PM
Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.
Spinning in the huge drum of hope--
Mairead

>>> [redacted] 11/08/08 12:34 AM >>>
i have been thinking about that quite a bit, yes.Â it's not his genealogy at all.Â son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration.Â small bits of hope keep poking me in the ribs but not very hard.Â g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

> *Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.*

Troy Camplin

_____
From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 3:25:16 PM
Subject: Forty Acres

O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving â€”
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim â€”
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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134. **amy king**
Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
Sat 8 Nov 2008

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to

distract from the purposes & securities provided by the constitution. That we *must* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html & http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities not withstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do. It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across

the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in

principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

http://www.yffn.org/admin/spi/marriagevsunion.html
http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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135. amy king
p.s. Murphy's Law [& Young's too]
Sat 8 Nov 2008

Or rather, eloquent excerpts below by poets, Miguel Murphy and C. Dale Young:

Miguel Murphy --

Why trust gay men and women to cut your hair, write your television shows, do your banking, file your taxwork, drive your buses, serve as your councilmen, your senator woman, operate on your bodies, teach your children, write up your life insurance policies, pay taxes, bag your groceries, pour your coffees, sell you clothing, defend your legal cases, act as your shrink, and in my case, serve as your literature professor, why trust us to have civic responsibilities, to perform and participate in business, government, religious life, the arts, education. . . and then tell us that you don't believe we should be able to marry. Why wouldn't you trust us to believe in love, to choose for ourselves who to make lifelong commitments to, to pursue the sacred endeavors of a spiritual pursuit with another person, to make for ourselves family, to have a ceremony and to have legal rights that endorse that ceremony?

--Miguel Murphy -- http://pistola32.blogspot.com/2008/11/sad-ironies.html

[I might add, "And write poems for you too."]

~~~~~

C. Dale Young --

I know many out there believe this is just a small set back, the whole passage of Prop 8 thing, but it isn't a small thing. For the first time in the history of the California Constitution, for the first time, I believe, for any State Constitution, a majority took away rights from a minority. Unlike other States, where bans have been written in before the State ever granted such rights, this is very different. The only other State that could understand this is Massachusetts. And
~~~~~

now, I believe, Connecticut. But in those two States, a lot must take place to reverse same sex marriage rights because they are deemed Constitutional rights. The populace of the State of California took away rights from an entire group of people. I worked hard to overcome my cynicism on this marriage rights issue over the past 2 years. Why? Because I didn't believe we would ever be granted the right to marry at all. I never believed it would happen. But I worked to replace my cynicism with something better, something more hopeful. And now, I almost wish I hadn't. Yesterday was the first time as an adult I felt so completely marginalized and dismissed by the people. Yesterday was the first time I felt my belief in humanity dissipating. Gay people are not significantly different from straight people. We happen to fall in love with people of our own gender as opposed to opposite gender. We are your brothers, your sisters, your cousins, your neighbors. We are your accountants, your grocers, your doctors, your sales clerks, your bank tellers, your pilots, and so on. Gays and Lesbians are people just like everyone else. We have the same worries, the same fears. We bleed if you cut us, just like you. We are not, as some portray us, THE OTHER. We are you. And because we are you, taking away our rights and taking away our hopes, hurts us all. Many straight folks just don't realize it yet. Everyone was hurt by the passage of Prop 8. They just don't realize it. Now, there will be precedent. Now, there is a precedent for the majority, in the future, to take away rights from people for whatever difference they find offensive.

--C. Dale Young -- http://avoidmuse.blogspot.com/2008/11/we-are-you.html

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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136. **Murat Nemet-Nejat**

Re: Prop 6, was Re: Corretta Scott King said...

Sat 8 Nov 2008

I agree with Mark here. though the majority of people voted against gay marriage, this does not mean they all or the majority of them are against civil unions.

Ciao,

Murat

On Sat, Nov 8, 2008 at 10:36 AM, Mark Weiss <[redacted]> wrote:

> *The controversy about gay marriage is of course based on sexual fear and hatred, but it remains legally controversial because of a misunderstanding of marriage, which is really two distinct things. For the religious, marriage is a sacrament. The social meaning of marriage-as-sacrament is limited to the church-as-society. But in the secular world marriage, wherever and however performed, is a contract between two people, recognized by the state, that binds them legally and financially.*
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> *I suspect that if that were the case there'd be a falling-off in weddings by clerics, followed by a revision of the positions of a lot of churches. Otherwise, with the fall-off in business it might be hard to pay for the wine and crackers.*
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THIS is something the voters of California needed to think about. THIS is something Obama and Biden need to think about. The campaign against the queer community among Democrats will leave a vile taste in my mouth for many years. I will NEVER forget Biden's comments at his debate with Palin where he said that if a queer's partner is dying in the hospital that that good little queer should be allowed to visit. THANKS JOE, for ALLOWING us to be a recognized, an actual group of human beings to be recognized WHEN WE'RE DYING! But not before? I voted for him, but I don't like him!

It is hard for me to imagine people with hope and Love and excitement, voting for Obama, AS THEY SHOULD HAVE FELT, AS I MYSELF FELT WHEN VOTING FOR HIM, but then, in that moment where the idea of civil rights struggle came to bear on the voting machine THEY TURN to repress another group.

It's startling.

It's unforgivable.

People must be told when they have done something unforgivable. And I DON'T CARE if Prop 8 is overturned, The People still turned to violence in the booth, one more time. It must NOT be forgiven!

CAConrad
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> *http://phillysound.blogspot.com/2008_10_01_archive.html>*

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137. **Mark Weiss**

Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Sat 8 Nov 2008

I'm aware of all this. For what it's worth, I've been a long-term contributing member of the California Human Rights Campaign, a gay activist group that fought hard against Prop 8. I was proposing that civil unions be precisely the same legally and contractually as marriage, but totally secular, just as currently in all US jurisdictions marriage by a Justice of the Peace carries the same rights and obligations as a church wedding. Case in point, my own marriage to a woman would have been a civil union under my proposal, as both of us were atheists and an Elvis chapel in Las Vegas probably doesn't qualify as a church. If all secular marriages, regardless of the genders of the participants, were called something other than marriage any onus attached to the term used would be hard to sustain. If someone has to yield it, yielding the term marriage to the churches makes sense. The symbolism invested in the term is largely their fabrication. Anyway, it's impossible to imagine the various denominations agreeing to cede the term. I suspect that for the majority of those who voted for Prop 8 it was the lumping of secular and sacred under the same term that was at fault, tho I doubt that they thought it through, and that a clear separation of the sacramental would largely end the controversy. Of course, individual churches and denominations could fight it out, but again, I suspect that a controversy among Mormons, say, would be a major concern only of Mormons, and not all of them.

I single out Mormons because it was the LDS that funded Prop 8.

I'm of course also aware that what I propose is a utopian fantasy, given the level of rational discourse in the US.

While we're at it, a ban on the throwing of rice at weddings wouldn't be a bad thing. Birds eat the grains, which swell in their crops, killing them. It follows that if we must throw rice it should be precooked.

Mark

At 12:20 PM 11/8/2008, amy king wrote:
>Troy,

>
>The question of being gay as "natural" or a "choice" is beyond
>moot. Since the constitution provides everyone equal rights - ahem
>- I should be allowed to marry whomever I choose, so long as they
>consent and choose me as well. To devolve into such debate over
>whether the selection of one's spouse is a choice, a coercion, a
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>http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html &
>http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm),
>and, like it or not, gender is fluid, to create an amendment
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>what penis and vagina should be allowed a legally-sanctioned U.S.
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>not-so-old one of whether it was "right" that blacks and whites be
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>An aside: I think the passing of Prop 8 speaks moreover to the hope
>that by denying the GLBT community the right to marry will somehow
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> First, more than a dozen states have not taken a discriminatory position
> against civil marriages of gay and lesbian couples. In those states,
> civilly married gay and lesbian couples should be able to live and
> travel freely and without fear that their relationship will be
> disrespected.
>
>
>
> Second, even as to those states with discriminatory laws, legally
> married gay and lesbian couples from those states may well face some
> discrimination in some quarters, but their marriages will also be
> treated with legal respect in other arenas. Marriages are far more
> likely to be respected by others than newly minted "civil unions."
>
>
>
> Using the term marriage also prompts a discussion about fairness.
> Allowing same sex couples to marry (rather than enter a separate status)
> will allow gay and lesbian people to talk with their neighbors, their
> local elected officials, and the Congress about whether discrimination
> against their marriages is fair. Where gay and lesbian people and their
> children are part of the social fabric, is it right to continue
> discriminating against them in civil marriage? The federal government
> and states that have taken discriminatory positions against marriages of
> gay and lesbian couples could rethink those policies and go back to
> respecting state laws about marriage, as they have done for hundreds of
> years. In the end, we will not be able to have this discussion until
> gay and lesbian folks have what everyone else
> has: civil marriage.
>
>
>http://www.yffn.org/admin/spi/marriagevsunion.html
>http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm
>
>
>Be well,
>
>Amy

>
>_____
>
>
>
>
>
>Recent work
>
>http://www.writing.upenn.edu/pennsound/x/King.html
>
>
>
>Amy's Alias
>
>http://amyking.org/
>

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138. Stephen Vincent
The New Regime & what is possible
Sat 8 Nov 2008

Unless I am hopelessly naive, or, simply, refuse to accede to the Bush doctrine of 'this country ain't no longer a democracy, and consent of the governed don't mean merdre, 'we' own you, the government et al' - I would like to still imagine that 'we the people' who elected Obama will pressure, shape and have a positive insistence on the responsiveness and direction of this new government. I realize Pelosi et al rolled over and played dead on Iraq, etc. after their victories in 2006 and so it is easy to get pessimistic. But it turns my stomach to see people who probably voted for Obama so quickly throw their minds under the truck of the defeat of anything progressive happening starting in 2009. The huge weight and consequences of the real collapse of this economy is going to require a huge and urgent effort to redefine. Sitting on the sidelines, naysayings ready at hand is, in my opinion, a sure way to insure one does not become a part of a constructive solution. In fact, as this thing (the economy) continues to spiral out of control, I this 'stand on the sidelines' approach is a luxury that few of us will be able to afford.

I think the real public joy in this election - both visceral and symbolic as it is - ideally will be converted into positive public acts (something impossible to conceive within this government during these last 8 years).

By the way, I have not heard a peep out of anybody about the role of the Arts in the new Administration. No doubt there are many lobbies speaking for their interests. (Is the Poetry Foundation banging a loud drum - and the only one for poetry - in the background? What might reshape - other than undoubtable cuts in the Federal Budget - the way a new head of the NEA and the Literature programs proceed to fund and give support institutions in support of poetry and writing. May there be ways the Poetry Foundation - with its huge endowment - be encouraged by the Feds to disperse its funds to support great poetry programs across the country (St. Marks, SF State Poetry Center, Beyond Baroque, etc.)

What do I know? Maybe the Poetry Foundation has also lost half its value in the Stock Market.

Anyway, I believe a time of regime change is great time to push ideas and changes before a regime settles down and does not have the energy or will to be responsive.

Stephen Vincent
http://stephenvincent.net/blog/

--- On Sat, 11/8/08, Mairead Byrne <[redacted]> wrote:
From: Mairead Byrne <[redacted]>
Subject: Re: Forty Acres
To: [redacted]
Date: Saturday, November 8, 2008, 7:10 AM

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.
Spinning in the huge drum of hope--
Mairead

>>> [redacted] 11/08/08 12:34 AM >>>
i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

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Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

> Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 3:25:16 PM
Subject: Forty Acres

O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim —
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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139. Troy Camplin

Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Sat 8 Nov 2008

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those againstgay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, to not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rightsrecognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

_____

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 11:20:44 AM
Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *must* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html & http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities not withstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do. It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in

principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory

positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

http://www.yffn.org/admin/spi/marriagevsunion.html
http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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140. **Troy Camplin**
(no subject)
Sat 8 Nov 2008

What part is the funny mart? It's certainly corrupt, from top to bottom. And many of the industries, including the oil industry, are ran and owned by the government, which makes it socialist. They also have extremely restrictive laws regarding land ownership that also leans the economy more socialist than otherwise.

Some argue that preventing migrant workers into the U.S. help foster market reforms as it would stop up the pressure valve of unemployed Mexican workers. There's little evidence that revolution results in market reform, though. It usually results in an even worse economic system. I do think, though, that helping Mexico eliminate the corruption would go a long way, as the pressure from the poor to then be allowed to become wealthy will result in market-oriented reforms.

Troy

_____
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 12:04:07 AM
Subject:

> *the corrupt socialist government of Mexico*

What the ducks?

Troy, I don't know whether to laugh at this comment or just ask you to explain to substantiate this. I do agree that the US should foster market reforms in Mexico (the first way our govt. can do this is by killing the street price of drugs, as you pointed out.

Any other ideas? I'm curious (as I mentioned) because I hear, GORBY, tear down this wall, and it's always unclear what the utterer means to replace the wall with...

Granted, it should not have been built, but what's happens to fill the space left by the wall?

On Thu, Nov 6, 2008 at 4:02 PM, Troy Camplin <[redacted]> wrote:

> *Replace the wall with a place for migrant workers to get registration and worker visas.. The vast majority of illegals just want to work. We should have such places on this side of the border because the corrupt socialist government of Mexico blocks migrant workers form getting such visas. They are quite restrictive win their policies that way. The U.S. should in turn encourage market reforms in Mexico so that people won't be forced to leave their country to find work. Also, ending the war on drugs here and there would eliminate much of the corruption in Mexico and along our border that helps foster poverty.*
>
> *Troy Camplin*
>
> ---
> *From: Ryan Daley <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, November 6, 2008 12:08:20 PM*
> *Subject:*
>
> *I'm all for pulling down the wall. Immigration policy is one-sided, unfair, and privileged, not to mention indicative/symptomatic of the late-crisis of the nation-state. Having offered my viewpoint of the wall between the US and*
> *Mexico, I'm curious: what do you all suggest be there in place of the wall and why should we pull it down?*
>
> *On Wed, Nov 5, 2008 at 10:23 PM, cris cheek <[redacted]> wrote:*
>
> *HI Mark*

i utterly agree . . . end the war on drugs

pull down the wall going up between Mexico and USA for another thing

just for a start

cris

On Nov 5, 2008, at 9:40 PM, Mark Weiss wrote:

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.

1.Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each been disastrous for Latin America (the subsidies made American corn cheaper than the stuff grown at home, and the ethanol boom raised worldwide prices life-threateningly high), which is why so

many of them have been risking their lives to
cross the border. Then there's the environmental
damage. Obama could propose ending the subsidies.
As a bonus, it would put him in a position to suggest that the EU do the
same.

2. Mexico is descending into chaos as its
government acts as our surrogate in fighting the
drug lords. Colombia already went through this,
for how many years? A change in US drug laws
would end the problem in minutes--no prohibition,
no value, and a fix costs pennies. A lot of
states have moved (slowly) towards reduced
penalties, even decriminalization of possession
of some drugs. Even so, proposing
decriminalization would cost votes. Save a lot of money and lives, tho.

3. Need I mention the Cuban embargo? Obama will
probably return travel rules to their Clinton-era
status, but he's been pretty clear that Cuba has
to democratize to get the rest. He'd lose a lot of votes in Florida.

4. Israel's economy is dependent on 12 billion a
year in loan guarantees, without which no one
would make the short-term loans that all
economies need. That's the muscle that would get
them to the bargaining table toot sweet. Of
course it would cost most of the Jewish vote, which is why no one's done
it.

I could probably come up with a few more. I'm waiting to be convinced.

Mark

At 05:20 PM 11/5/2008, you wrote:

Hi Stephen,

I'm In Chicago, and while I didn't make it out to Grant Park last
night,
today there is a real feeling of uplift in the air. There's still a lot
of
rubble to dig out of, but it now feels as if we might just make it.

Larry

http://larryodean.blogspot.com
http://larryodean.com

> *On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <*
> *[redacted]*
>
> *wrote:*
>
> *I don't know how many of us share my feeling that Obama's victory*
> *feels*
> *like we - as a republic (and, perhaps, the globe) - have (finally)*
> *been*
> *pulled out of an iron-lung, one in which we have been encased for 8*
> *long,*
> *paralytic years.*
> *I am in San Francisco - and earlier this night in Berkeley - but there*
> *is*
> *music and dancing in the streets. Astonished all & happy happy happy!Â*
> *I know so much needs to be rebuilt, etc., etc., etc. but what is now*
>
> *feels*
>
> *good, good & real good.*
>
> *Whew!*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
>
> *guidelines*

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141. **Richard Jeffrey Newman**

Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Sat 8 Nov 2008

Amy wrote, in response to Mark:

> If "civil unions" were to be federally-mandated, then perhaps that would cover
the legal protections that marriages do

It has long seemed to me, given the kind of argument put forth by Joe Biden in the vice-presidential debate, about marriage being a religious issue on which the state ought not to intrude and his using that as a screen to hide behind when he says he opposes same-sex marriage, that the solution ought to be to rename "civil marriage," which has nothing to do with any church, as "civil union," and then let the religious institutions argue about whether they want to allow same sex couples to be married within their bounds. After all, it is not the religious ceremony per se that confers any of the civil benefits of marriage, and people who want to have the blessing of their particular church ought to be arguing with that church, not the state. Or maybe there is something I am missing.

Richard

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142. steve russell
Re: Forty Acres
Sat 8 Nov 2008

Prison: both Wole Soyinka and Mandella payed their dues. Obama's gifts are immense. & while i'm cynical of his new age sound bites, "hope", "change", whatever, what more can one do but give the guys integrity the benefit of a doubt? Really, when Obama spoke of change, he still needed an enormous sum of cash to play the political game. HOW does one CHANGE all of that???

--- On Sat, 11/8/08, Barry Schwabsky <[redacted]> wrote:
From: Barry Schwabsky <[redacted]>
Subject: Re: Forty Acres
To: [redacted]
Date: Saturday, November 8, 2008, 11:57 AM

And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...

_____
From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Saturday, 8 November, 2008 3:10:52 PM
Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.

Spinning in the huge drum of hope--
Mairead

>>> [redacted] 11/08/08 12:34 AM >>>
i have been thinking about that quite a bit, yes. it's not his genealogy
at all. son of an african chief, went to ruling class school in hawaii...
all adds to the dampness of my celebration. small bits of hope keep
poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.
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Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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> Not to be a wet blanket, but does anyone notice the irony in the fact that
Obama is not a descendent of the people Walcott is talking about in this poem?
Some lovely ideas in the images, though.

Troy Camplin

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From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 3:25:16 PM
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O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim —
a gesticulating scarecrow stamping with rage at him.

The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
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and the young ploughman feels the change in his veins,
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till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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143. Edward Foster
New Simon Petter book
Sat 8 Nov 2008

—

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144. Paul Nelson
Obama
Sat 8 Nov 2008

As I read the responses on this list to Obama's election, my first reaction to those who'd criticize is ARE YOU KIDDING?!? Let's give him a chance to actually take the office and make a few decisions, let's give him a freakin' HONEYMOON for God's sake!

The rest of the world, save Iran and a few other places seem excited: http://obama2008.s3.amazonaws.com/headlines.html

And the Onion had some classic responses:

McCain Gets Hammered At Local VFWhttp://www.theonion.com/content/news_briefs/mccain_gets_hammered_at

and

Hillary Clinton Resumes Attacking Obama
http://www.theonion.com/content/news_briefs/hillary_clinton_resumes
(You could substitute Mark Weiss for Hillary Clinton)

and

Black Man Given Nation's Worst
Jobhttp://www.theonion.com/content/news_briefs/black_man_given_nations

among others.

What does not seem to be clear to many on this list is hinted at in today's Globe and Mail by Michael Valpy:

an original design of black man as cool child of the U.S. vision and its enlightenment.

http://www.theglobeandmail.com/servlet/story/
LAC.20081108.OBAMALEADER08/TPStory/

Yes, here is a vision of an enlightened U.S. leader. How can we not revel in this for a long time. I'm not saying to give him a free hand to continue some of the pernicious policies of the last 8 years, or the last 50 in the case of the US Blockade of Cuba, but let's do cut him some slack, eh?

Paul Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

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145. David Chirot

Re: appropriative poetics: genealogy/history?

Sat 8 Nov 2008

Dear Murat

Thank you for your kind words re the poem.

It began with a few words taken from three places combined with all the rest my own words

a few words, a fragment will be so riveting, it seizes one, is convulsive and sings, has rhythms, so one has there as a starting point--and riffs off of that--and all one needs often enough are just two words, three words--

images created by the two or three words trigger involuntary associations and linkings
and one is traveling-!

Paul Metcalf used to write me that my writing belonged to the "Dark French" as he called it--and noted that at the same time in the darkness is always what he saw being to him a Catholic light--always somewhere a cigarette tip is glowing, or a candle, the flame of alighter beneath a spoon cooking dope, or a fire lit in a garbage can--or by a plastique explosion etc--

though i think Illumination whether sacred or profane is a very common theme the world over--

the way you write of i also see-with liight breaking through into darkness, through the most slender aperture in a thick wall--cracks and crevasses--

illumination is a light that can come both from within--and without--a being, an object, a scene, an event--

it can have simply a physical meaning, or a spiritual, or one closer to the sense it has in a painting--and in Illuminated Manuscripts"--

since very young i have had many very powerful experinces simply from watching light move on a surface--or through dust motes--reflect suddenly--and blaze--

some times these moments of a mystical illumination are so unexpected and so swift--they are travel of indeed light speeds--intuition's lightning quantum leaps--

and once in a while they have such a fitting grandeur that one --is overwhelmed-- though it is almost one feels a sterotype yet still so beautiful and powerful it does indeed at that moment powerfully change one's life

illumination also lights the writings everywhere existing, alive--that do
not need alphabets nor books for support--
nor want to be cooped up in their prisons--
mobile, guerilla, nomadic, fugitive-
"light on her/his feet"!

On Thu, Nov 6, 2008 at 5:02 AM, Murat Nemet-Nejat <[redacted]> wrote:

> *David,*
>
> *This is a wonderful poem. I assume it is yours, which is an interesting word*
> *within the framework ownership/appropriation we have been discussing. To me it has a fascinating fusion of German Romanticism and Emily Dickinson.*
>
> *"Profane illumination" indeed. Though Benjamin's thought is godless, it is*

*religious, particularly in the Baudelaire/translation and "The art of the Storyteller" essays and in *The Arcades Projec*t. The illuminations, which can also be seen as visual annotations to texts, pour out from cracks and crevices, between quotations, the seemingly wrong headed, meandering questions he asks. He is able to see industrial industrial constructs, their*
flatsom and jetsom, as dreams. I wonder my phrase "godless Sufism" has a connection to that.

Ciao,

Murat

On Tue, Nov 4, 2008 at 4:34 PM, David Chirot <[redacted]*>*
wrote:

Dear Murat:

Oh my goodness, no--
I am not disagreeing with you at all, Murat.

The section you quote here is just me rattling off more of variations of ways appropriation can be and has been applied through time.
Forgive the sudden outburst of this "flash flood" of words words and more words!

I think you know one of the great many reasons I admire and respect your work so much--not only the translations--but also the poetry and the book on
photography and your essays--
is that you have precisely the empirical approach to your thoughts and words
that you note--so that at one point in time, the Benjamin seems incomprehensible, fantastic, yet through working continually one breaks through into understanding--"a profane illumination" occurs, and one does indeed recognize the actions and presences of the "chips of messianic Time"
as they are Illuminated--

Many of Benjamin's works have had a profound effect on myself also.

My ragged ideas and "works" have a similar approach with yours as they come
through time, and along the way, one jettisons a good number--and finds more
to think on, and in turn these link or not via associations with previous ones, in turn creating new series of associations--only through practice

and
walking around all over and in all sorts of places and hauling them about
and exposing them to the elements --does one arrive at some further depths
as these seep in through the various crackings and crevices, crevasses and
collapses of decompostions, synchronicties, corrosions--
a prolonged series of of seismic shiftings which continually keep things on
the move--
and here and there the quantum leap of the unexpected, the uncanny, a sudden
running directly in to a wall--of graffiti of the eslehweres that tumble out
of the skies
--as ever, in friendship and respect--
david

through the chink in the fence--

a strip of sky & earthen wall--

in what faraway land

among hostile forests--

to sit in someone else's room
among books not mine
& write about the sky

to pen ghosts' writings,
scrawl notations

of phantom songs--

the untold, the unwritten

scenes--
hidden,--

ever-- in plain sight

On Mon, Nov 3, 2008 at 9:15 PM, Murat Nemet-Nejat <[redacted]> wrote:

"*actually in a very good translation of a poem may exist every bit as much*
manipulation for a purpose as there does in what you think of as one with
bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways
upon the directions they were shifted by translators who wished to keep them
alive--
or, in order to adjust them to seem to be the precursors of a current
doctrine, whether of poetry or of the state or other institutions--"

David,

I am not sure where we are disagreeing. The "misreading" I am talking about
does bend the original into "a vision of the original." The translator
translates that vision which may create consequences on both sides of the
occasion. That is, for example, what Ezra Pound's "The Seafarer" does. It
(re-)introduces a music of consonants into English poetry, in opposition
to
Victorian sonorities.

I think you are reacting to the categorical tone of some of my arguments.
The truth is I do not believe in false modesty, and I do believe there are
good and bad translations. I am trying to explain what I believe transforms
translation into a poetic genre -like the lyric or epic or dramatic- rather
than a method of reproduction. You also suggest, I think, that my view of
translation is abstract, only an application of Benjamin's specific ideas
of

*translation into a method. The reality is that my ideas of translation are
derived completely empirically, out of my thirty years of practice. Only
when my ideas of translation developed did I begin to see its correspondence
with the ideas expressed in "The Task of the Translator." In effect, when
I
first read that essay, I completely misunderstood it, thinking his
references to "intentio" of a language and to "ideal language" more or less
gibberish. Only during the writing of the Turkish anthology, developing my
concept of "eda," did I become aware of the profundity of those aspects of
his essay. In other words, as you say about "The Raven" and "The Philosophy
of Composition," Benjamin's essay become for me a means of framing my idea
of eda, its foreignness, within a half comprehensible Western framework.
Actually, to create "eda," I had to "misread" both Turkish poetry and Walter
Benjamin "to my own purposes." That does not mean that "eda," which embodies
for me the image of translation, does not say something truthful about both
Turkish poetry and Walter Benjamin.*

Affectionately,

Murat

*On Mon, Nov 3, 2008 at 5:50 PM, David Chirot <[redacted]>
wrote:*

Dear Murat And Barry:

*Barry--many thanks for your having checked on the translations and in
comparison with others as you
call them, Straight translations"--*

*though perhaps Spicer may have made use of existing translations to
create*

his own versions of these translations--
rather than having made the translations directly from the Spanish--
(this method is used in many cases actually as a form of translation, rather
than necessarily "After"--as one may have a translator who knos the language
make the "straight translation" and the poet then make use of this to create
heir own translation using the raw translated words--
--
(i only suggest these as possibilities-among many---)

Murat--I think you misunderstand me--

what i am trying to present is not ONE version of what translation or appropriation may be, nor to say that there exists one method only as the
most common, nor two nor three--

quite the contrary--what interests me are the ceaseless proliferations
brought about by translations and appropriations--indeed their "After effects" and further translations and appropriations through time--

i think perhaps that what you have found for yourself is a method and authority in which your profoundly believe and make use of--

and judged by this manner, none other really has the same level of existence
and authority---

so, in a sense, the single-mindedness of purpose becomes impatient with
the
suggestions of other methods and examples however recognized, actual.
weird, vague, bad or indifferent as well as "authorized" that exist
in
al
their teeming fecund chaotic rhizomatic voyagings--

(i'm not a descendant of French-Indian Voyageurs for nothing,after all!--)

what interests me is that from one single word in any language may become
such proliferations of meanings, events, personages, writers, singers,

painters, all the world in fact, soldiers, forgers, bombers, martyrs,
presidents and prostitutes--Bible thumpers, gangbangers, all of
them--poets
and pall bearers, carnival clowns and congress persons--

ghosts, ghost writers, Posthumous ghosthumous writers--"After
effects"
of
an
After writing of one's own writings such as Musil's early 1930's
collection of his "Posthumous works of a living author"--

so it is that i find what you do with translation very beautiful, and
at
the
same time i carry in mind many others ways of translating, and ways
of
appropriating, whatever their motives and intentions--simply to bear
in
mind
that there is no fixed limit on what may be sounded within a word's
depths--
nor perhaps in the depths of the minds and hearts which make use of
these-

As i noted before, through a series of posts i am hoping to keep
alive
both
the positive and negative as well as the indifferent and careless or
accidental aspects of appropriations and translations--

and as well their spilling out across boundaries, so that a poetical
text
lands somewhere else entirely, part of a land dispute--or a conflict
over
the types of flowers which oonce appeared in a region--and who may
have
been
the ones who planted them--and many other thousands of things
besides--
oepn the newspaper, and there one may find daily some example at work
of
this proliferation having effects and After effects in all manner of
ways
and means--

In one letter, a more negative aspect may seem to be at the fore, and
in

the
next a more positive--
this is to indicate that sense of language of Burroughs' "no final glossary
may be made of words whose intentions are fugitive"--

actually I hadn't been thinking at all of the Guantanamo Poems about which
i
have on line some essays--but rather the daily uses of translation as well
as the poetic ones, for to me what is intersting is how these are interrelated, rather than separate--

which is one of the bases for my series re "The New Extreme Experimental
Poetry and Arts"--

actually in a very good translation of a poem may exist every bit as much
manipulation for a purpose as there does in what you think of as one with
bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways
upon the directions they were shifted by translators who wished to keep
them
alive--
or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--

this is why translations are always being done over again, new ones appearing to displace the old--in order to give a sense of the works being
"part of and important for our times" as well as for their own--

this is a matter of"poetry politics" often just as much as it may be of
"national politics"--

so it is that a current poet may give one a version which is far more in
tune with the current kinds of poetry considered the most important or
best--

> *and this new version may not be much like a previous "outdated" one--*
>
> *and yet considered to be a very good one in part because it does indeed,*
> *make the translated poet much more "available" to the modern reader --*
>
> *i am not disagreeing with you or Benjamin, at all, but simply saying that*
> *what interests me personally is the proliferations of possibilities of*
> *appropriation and translation, which extend writing into other realms of*
> *endeavor, and create After effects quite unexpected by the original source--*
>
> *the danger of thinking that there are only certain models of translation*
> *in*
> *existence by which to examine translations and to create them with--is*
> *that*
> *there will become a creation of forms of conventionalism-conformity---which*
> *in a sense denies the immense variety of possibilities, and in so doing,*
> *actually makes it easier for other more sinister versions to slip themselves*
> *into the mix and not be noticed, or simply waved to the side--as being*
> *of*
> *little importance--or quality--when in fact they may be carrying along*
> *something of great significance, for the bad or good--yet which bears being*
> *aware of--*
>
> *in a sense one might say that i am not driven by a "rationale" so much*
> *as*
> *by*
> *a sense never ceasing of amazement, of being astounded, by the ways in*
> *which*
> *words are used, their incredible paradoxes and paradoxical After and "side*
> *effects," the ways in which they can be used to sell anything from Gods*

to
garbage bags, Presidents to pills--and as well make poetry that stops
the
blood cold--

in turn the sense of amazement has its companion,
skepticism--questioning,
awareness of quantum leaps and uncertainty--of camouflages and the
beings
of
things wccih do not want to be as it were recognized--translated or
appropriated--not because of "resistances"--but something else, an
outside--

"The hills know but do not tell"--as Emily Dickinson puts it--
and the Tao which can be named is not the Tao--

in the word "After" in Spicer's title is also another meaning,
besides
the
predatory one you write of-- which is that this is written as it were
"after
the affair is over" in order in a sense to comprehend what Spicer is
finding
are its "After effects"--

Spicer indicates this in the "Last letter" and also in the final
stanza
of
"Radar" the postscript poem dedicated to marianne moore which "ends"
the
book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate,
heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the
"After
effects"--as Spicer depicts them (with on the way, in this last
letter,
also
a discussion of "Poe's mechanical chess player."--Again, an After
effect
of
Poe as I have been discussing these--

From the letter's third paragraph:

*"*Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover.*

"What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us.

"It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets.

"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar"
(which, notice, is a palindrome-the same read backwards and forwards--)

"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'
*

These "After effects" are real for Spicer, as what happened is becoming,
now
that it is over, and seen in this "After" existence--ever more real--even
as
it as a ghost lover is gone forever--the missing of it becomes a reality
almost too much to bear and yet, as Spicer says--"It will endure."

It is another aspect of Poe's "mournful and never ending remembrance"
of
the lost loved one, now dead-Just as "The Philosophy of Composition" is
an
After effect of the poem "The Raven," so this final letter to Lorca is
a
coming to terms with finding a "philosophy of composition" in order to
understand why the now departed ghost lover is becoming more real than
it
had been while present, in part because it will never reappear again, and
how it was that the poems were composed, came to be, without at the time
realizing what was happening--not until they had the opportunity to be
as
they have become, the generators of a time's memory which has turned into
a
missing reality, never again to return. It is in the After-event,
After-effect that the "philosophy of composition" becomes a reality--and
the
poetry which preceded becomes in turn "more real" than previously the poet
had been aware of.

This distance--into which a dead ghost lover is forever departed--never
to
return--
is a "real and final" distance, the full force of an intimacy never

to
be
again--
and so is the distance which has a life of its own--
out side and away from the poet and the poem--
and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as things which
do
not
want to be appropriated or translated, but to be what they are,
distance,
never to reappear--never to be possessed--

i n a sense, writing itself, and also a writer, may wish to keep a
privacy
even within the writing, which will never be found, not by anyone,
because
the ghost lover it is created with is gone for ever--
or because there are things which ghosts and writers wish to keep to
themselves, just as writing itself may have such things which are
never
found that are living with in it--
as though in fact long gone--never to reappear--

and yet one day one finds--hidden in plain sight/site/cite--
which "neither speaks nor conceals but gives signs"
as Heraclitus says of the One Whose Oracle is at Delphi--

Also, if one is adopting so completely the method of Benjamin, in a
sense
are you not creating what you see as an opposition to your own work's
claims
within it:

"If so, as you
state, the "philosophy" of the translator turns the original into a
text
totally in the translator's image. That is an act of exploitation,
the
very
reverse of what I am talking about."

That is, if one is so embracing the philosophy of translation of
Benjamin,
is not one in effect running the risk of turning the original
"totally"
not

into the translator's image, but in to the image of the philosophy of translation which is guiding the translator?

is not one in a sense working then in the service of a particular philosophy
of translation?

This is one of the reasons why i essay to keep alive the sense of the incredibly teeming and endlessly imaginative and inventive ways in which
translations and appropriations may be created and used, whether for good
or
bad, better or worse, in order that one has a sense that there are always
going to be at least two sides to every coin, and once it is being flipped
about--
well--who knows how many different sides may suddenly show up via the actions of palming and shifting the coin as it is being flipped--

What i hope to convey with readers or listeners if there are any real or
imagainary ones about is that words and phrases poems and prose lead lives
of their own as well as the ones which a writer may or not have intended--and any given reader have found or put there along the way--and
that even when things seem to be one way, it is always interesting if
not
often quite useful to find other ways in which the words may be understood--for in them are living beings--with whom to engage--
or who wish to engage themselves with oneself--

The more ways these words are understood as alive--
is not this then to proliferate the lives of what are called writers and
readers--
as realities with real effects and After effects--

one thinks of the resistances of texts--why not also of those of living
beings--
and of the outside--

in the sense in which a Russian artist says that "Language is a fascism,

not
becuase it censors, but because it forces one to speak."

a sense of words whose intentions are fugitive, not to be trapped
inside
a
prison of languages which one is forced to speak--

to continue--on the move--
as though one were indeed a hill set in movement--
yet, seen as a hill--
not expected nor forced to speak--

Date: Mon, 3 Nov 2008 08:24:31 -0500
From: [redacted]
Subject: Re: appropriative poetics: genealogy/history?
To: [redacted]

David,

At the bifurcation they part Y one sling, yet in my heart one
sling shot.

The word "After" in Spicer's poem does not only mean "in imitation
of"
or
"in homage to." It also means "in pursuit of; it has a predatory
connotation. In fact, Lorca's reactions from the grave to Spicer's
solicitations is one of annoyance." A true translation is always an
act
of
violence -loving or otherwise, that is the issue- against the
autonomy
of
the original. It literally must tear it up -fragment it- to open it
up
to
a
future life, the life of the text. This fragmentation does have the
elements
of collage. Are you familiar with Eliot Weinberger's essay, "Notes
On
Translation" [?] of about fifteen years ago about which Kent
Johnson
wrote
*an article which appears in the last issue of ALTA's *The*
Translation

Review
**?*

In your comments, you focus on what a text loses in translation, through
misreading (intentional or not) what gets silenced . My feeling is you
are
particularly thinking of the Guantanamo translations. One should also
think
of what it gains: what starts as a "complete," closed text opens and
becomes
a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so,
as
you
state, the "philosophy" of the translator turns the original into a text
totally in the translator's image. That is an act of exploitation, the
very
reverse of what I am talking about. An original resits to be translated.
That's why Benjamin says what gives a text translability is distance.
The
translator translates, integrates that distance. That is why a translation
has a tangential relationship to the second language, the distance,
expressed as style, existing as an ideal, a template of potentiality
for
it.

Ciao,

Murat

On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[redacted]

wrote:

David,

*At the bifurcation they part Y one sling, yet in my heart one
sling shot.*

*The word "After" in Spicer's poem does not only mean "in imitation of"
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"in homage to." It also means "in pursuit of; it has a predatory
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> *for*
> *it.*
>
> *Ciao,*
>
> *Murat*
>
> *guidelines*
>
> *guidelines*
>
> *guidelines*

↑ Index

146. **amy king**

Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Sat 8 Nov 2008

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *is* my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *for everyone* despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as

people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my *choice* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot

further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those againstgay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, to not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rightsrecognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted

against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 11:20:44 AM
Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *must* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html & http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole

debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities not withstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do. It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation,

pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in

principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

http://www.yffn.org/admin/spi/marriagevsunion.html
http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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147. **Mark Weiss**
Re: The New Regime & what is possible
Sat 8 Nov 2008

"It turns my stomach"? Take an antacid. Not that
I need to defend myself, but I and a lot of
others have been voicing our doubts right along,
while of course voting for Obama because the
alternative was unthinkable. Paul, you might want to note that as well.

But let's get to the main point. Are you saying "If you're not celebrating you're obstructing progress"? That the skepticism we should certainly bring to phenomena should be abandoned in this case because it's a buzz kill? Is the euphoria so easily threatened? And who says that skepticism presupposes inaction? Or do you equate enjoying the party with political action?

Skepticism is not the same as cynicism. And there's plenty to be skeptical about; at least one ought to become aware that what got lost in the euphoric haze is a great deal most of us, I'd guess, don't agree with. Remember where he stands on capital punishment?

But finally, all of this is a footnote. We've wasted a generation lying to ourselves, most of us, that we weren't running out of time to make right what needs made right, which means there's no room for error. Local resistance (and I include the US as "local") to what has to be a redefinition of human life on earth in internationalist, cooperative terms will make this very difficult. Overcoming it may not be doable. At the least we need governments who don't care if they offend corn farmers in Iowa. Maybe Obama will rise to the challenge in ways he's given us no reason to expect. My guess is that we're more likely to see minor movement towards what needs to be done--maybe an initiative to create a new energy infrastructure--and a reduction in corruption (if we don't consider billion dollar presidential races an invitation to corruption) and an increase in efficiency. Good things, but nowhere near enough.

I've said my piece. Let's try to avoid ad homina.

Mark

At 01:49 PM 11/8/2008, Stephen Vincent wrote:
>Unless I am hopelessly naive, or, simply, refuse
>to accede to the Bush doctrine of 'this country
>ain't no longer a democracy, and consent of the
>governed don't mean merdre, 'we' own you, the

>government et al' - I would like to still
>imagine that 'we the people' who elected Obama
>will pressure, shape and have a positive
>insistence on the responsiveness and direction
>of this new government. I realize Pelosi et al
>rolled over and played dead on Iraq, etc. after
>their victories in 2006 and so it is easy to get
>pessimistic. But it turns my stomach to see
>people who probably voted for Obama so quickly
>throw their minds under the truck of the defeat
>of anything progressive happening starting in
>2009. The huge weight and consequences of the
>real collapse of this economy is going to
>require a huge and urgent effort to
>redefine. Sitting on the sidelines, naysayings
>ready at hand is, in my opinion, a sure way to
>insure one does not become a part of a
> constructive solution. In fact, as this thing
> (the economy) continues to spiral out of
> control, I this 'stand on the sidelines'
> approach is a luxury that few of us will be able to afford.
>
>I think the real public joy in this election -
>both visceral and symbolic as it is - ideally
>will be converted into positive public acts
>(something impossible to conceive within this
>government during these last 8 years).
>
>By the way, I have not heard a peep out of
>anybody about the role of the Arts in the new
>Administration. No doubt there are many lobbies
>speaking for their interests. (Is the Poetry
>Foundation banging a loud drum - and the only
>one for poetry - in the background? What might
>reshape - other than undoubtable cuts in the
>Federal Budget - the way a new head of the NEA
>and the Literature programs proceed to fund and
>give support institutions in support of poetry
>and writing. May there be ways the Poetry
>Foundation - with its huge endowment - be
>encouraged by the Feds to disperse its funds to
>support great poetry programs across the

>country (St. Marks, SF State Poetry Center, Beyond Baroque, etc.)
>
>What do I know? Maybe the Poetry Foundation has
>also lost half its value in the Stock Market.
>
>Anyway, I believe a time of regime change is
>great time to push ideas and changes before a
>regime settles down and does not have the energy or will to be responsive.
>
>Stephen Vincent
> http://stephenvincent.net/blog/
>
>
>
>
>--- On Sat, 11/8/08, Mairead Byrne <[redacted]> wrote:
>From: Mairead Byrne <[redacted]>
>Subject: Re: Forty Acres
>To: [redacted]
>Date: Saturday, November 8, 2008, 7:10 AM
>
>Gabrielle, to my ears even your terms "son of an african chief, went to
>ruling class school in hawaii" rock the White House.
>Spinning in the huge drum of hope--
>Mairead
>
> >>> [redacted] 11/08/08 12:34 AM >>>
>i have been thinking about that quite a bit, yes. it's not his genealogy
>at all. son of an african chief, went to ruling class school in hawaii...
>all adds to the dampness of my celebration. small bits of hope keep
>poking me in the ribs but not very hard. g
>
>Gabrielle Welford, Ph.D.
>_Too Many Deaths: Decolonizing Western Academic Research on Indigenous
>Cultures_
>http://www.theguildofwriters.com/books/shop.php?action=full&id=317
>_Dora_
>http://www.theguildofwriters.com/books/shop.php?action=full&id=378
>
>No virus found in this incoming message.
>Checked by AVG Free Edition.
>Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

>
>On Fri, 7 Nov 2008, Troy Camplin wrote:
>
> > Not to be a wet blanket, but does anyone notice the irony in the fact that
>Obama is not a descendent of the people Walcott is talking about in this
poem?
>Some lovely ideas in the images, though.
>
>Troy Camplin
>
>
>
>_____
>From: Daniel Godston <[redacted]>
>To: [redacted]
>Sent: Thursday, November 6, 2008 3:25:16 PM
>Subject: Forty Acres
>
>O
>Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott
>
>Out of the turmoil emerges one emblem, an engraving —
>a young Negro at dawn in straw hat and overalls,
>an emblem of impossible prophecy, a crowd
>dividing like the furrow which a mule has ploughed,
>parting for their president: a field of snow-flecked cotton
>forty acres wide, of crows with predictable omens
>that the young ploughman ignores for his unforgotten
>cotton-haired ancestors, while lined on one branch, is a tense
>court of bespectacled owls and, on the field's receding rim —
>a gesticulating scarecrow stamping with rage at him.
>The small plough continues on this lined page
>beyond the moaning ground, the lynching tree, the tornado's
>black vengeance,
>and the young ploughman feels the change in his veins,
>heart, muscles, tendons,
>till the land lies open like a flag as dawn's sure
>light streaks the field and furrows wait for the sower
>
> From The New York Times Online
>November 5, 2008
>

>The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for
>Literature, writes exclusively for The Times to mark the election of Barack
>Obama as President
>
>http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece
>
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148. Nate Pritts
new adventures of walt whitman
Sat 8 Nov 2008

Just for fun, my 11th grade, gifted English class is making Walt Whitman videos. I decided to make my own "series" - The New Adventures of Walt Whitman!

The first three episodes are up now with three more to come this week.

http://www.youtube.com/user/n8pritts

Check them out! & if you happen to have any favorite Whitman lines - from Song of Myself or elsewhere - send them to me & maybe we'll do those next!

n8

_____
:: Nate Pritts is an Honorary Astronaut

:: http://www.natepritts.com

:: http://www.correspondentbreeze.blogspot.com

_____
Get 5 GB of storage with Windows Live Hotmail.
http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_5gb_112008

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149. Catherine Daly
Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
Sat 8 Nov 2008

It gets more complicated, since marriage / common property laws vary state by state according to the basis of the law -- they aren't a federal matter (like equal rights isn't a federal matter since there's no amendment -- it varies state by state.

For example, California is a common property state (based on the Napoleonic Code), so there are no common-law unions.

So the marriage issue here is more about insurance, custody, inheritance, joint tenancy with right of survivorship, and visitation rights.

The second -- and someone correct me, I don't think this applies to same sex relationships, but I could be wrong -- a man and woman live together, everything is officially jointly owned, BUT the extra goodies that happen with common law (in New York, Hawaii, etc.) don't inhere -- ever.

For example, we wouldn't have had to get married if we were in New York; we would already have been usefully-enough married.

--
All best,
Catherine Daly
[redacted]

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150. Troy Camplin
Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
Sat 8 Nov 2008

I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an

aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a mater of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 7:22:56 PM
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *is* my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *for everyone* despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should

exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my *choice* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under

the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
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But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html & http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities not withstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do. It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in

principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

http://www.yffn.org/admin/spi/marriagevsunion.html
http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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151. Tisa Bryant

Obama's Arts Administration Platform

Sat 8 Nov 2008

****

All the writerâ€™s noise is finally an attempt to shape a silence in which something can go on. Call it the science of interpretation.
Samuel R.
Delany

> *Date: Thu, 30 Oct 2008 04:02:05 -0400*
> *To:* [redacted]
> *From:* [redacted]
> *Subject: CreativeAmericaforObama Digest, October 30th*

To send a message to this group, email:
[redacted]

When replying, please edit your Subject line so it is more specific than "Re: Contents of CreativeAmericaforObama digest..."

Today's Messages:

1. CALL TO ACTION: SHARE OBAMA'S ARTS POLICY PLATFORM (Arts Policy Committee)
2. Attachments you need (Arts Policy Committee)

Message: 1
Original Message:
http://my.barackobama.com/page/group/CreativeAmericaforObama/listserv-message/BwgGGmRK
Date: Wed, 29 Oct 2008 16:33:21 -0400
From: Arts Policy Committee <[redacted]*>*
Subject: [CreativeAmericaforObama] CALL TO ACTION: SHARE OBAMA'S ARTS POLICY PLATFORM
Message-ID: <[redacted]*>*

Dear Artists for Obama,

I am writing to encourage you to share Obama's arts policy with every artist, writer, musician, performer, collector, and arts administrator you know. Arts and Creative Industries has over 1,000 members. If we each contact even a just a few other artists,
we can have a major impact on this election.

Here's what you can do:

1. Email a personal note to your all of your arts contacts and attach Obama's Arts Policy Document. We especially want to reach those artists in battle ground states. Once you've emailed your contacts, please email us at [redacted] *and tell us how many people you emailed.*

You can cut and paste the email text below into your email or craft your own. Either way, be sure to:

â€¢ Attach the longer version of the arts policy platform pdf and the Americans for the Arts policy comparison.
â€¢ Encourage the people you email to send Obama's Arts Policy Platform to their contacts.
â€¢ Provide Information on finding their polling place: Two helpful sites are voteforchange.com and maps.google.com/vote

2. Print out the attached two page policy flyer and distribute it to places where artists gather. Places like art centers, writing centers, and theaters often have bulletin boards where you can post
the short flyer version. Also leave a stack at your local Obama headquarters.

Thanks for your help!

Shawnee Barton
Obama for America Arts Policy Committee Member

P.S. Newspapers across the country are publishing articles that discuss and compare the arts policies of both candidates. You might be interested in reading this recent article in the LA Times at
http://www.latimes.com/entertainment/news/arts/la-et-artscandidates24-2008oct24,0,7660935.story
and another in The Salt Lake Tribune at http://www.sltrib.com/news/ci_10628711

CUT AND PASTE TEXT:

Dear Arts Supporter / Friend of the Arts / Friends

If you believe, as I do, that the upcoming election is critical to
the future of our country, and if you also believe, as I do, in the
value and importance of the arts in our lives, I urge you to support Barack Obama on November 4th, and ask your help in ensuring
he is elected the next President of the United States of America.

Senator Obama has articulated a solid platform for support of the arts - one which would provide an unprecedented opportunity for development of the arts and culture in the US as never before.

*I have attached/included is a link to a comparison of the two candidatesâ€™ arts legislative actions and positions prepared by the
non-partisan group, the Americans for the Arts Action Fund. Iâ€™ve
also attached/included a link to Senator Obamaâ€™s Arts Policy for
your convenience.*

*Please join me in not only voting for him, but in doing everything
you can to ensure his election:*

*Â· Forward this information to all interested artists and
arts supporters and urge their support
Â· Sign up to be a part of the arts community that is
helping to get Barack Obama elected by going to: http://
my.barackobama.com/page/group/CreativeAmericaforObama
Â· CLICK on JOIN GROUP and either sign in or create a new
account and sign in with your new login info
Â· Once you join our arts network, you can sign up to phone
bank, to canvass in your area, or help get out the vote on election
day - enlist others in the arts community to assist in these
efforts with you*

This is a critical moment for the future of America and a game-changing moment for the arts in America. Please help us elect a president who can address the many serious issues facing us as a nation, but who also understands the value and important of the arts in our life as a nation.

To find your polling place, please visit voteforchange.com or maps.google.com/vote.

Sincerely,

*ï¿¼ï¿¼
ï¿¼*

---

*Message: 2
Original Message:*

http://my.barackobama.com/page/group/CreativeAmericaforObama/listserv-message/lwgGGmCy
Date: Wed, 29 Oct 2008 16:52:28 -0400
From: Arts Policy Committee <[redacted]>
Subject: [CreativeAmericaforObama] Attachments you need
Message-ID: <[redacted]>

I apologize, mybo will not let me include the attachments you need to
include with with the emails you send to your arts contacts. It's okay though. You can download both documents online.

The arts policy document is available at http://www.barackobama.com/issues/additional/#arts

The Americans for the Arts comparison piece can be found at http://www.artsactionfund.org/artsvote/default.asp

You can download both of these pdfs and attach them to your email. Again, feel free to write a personal note, but for your convenience,
the cut and paste text is also below. Thank you, and remember to let
us know how many emails you send out.

Sincerely,

Shawnee Barton

CUT AND PASTE TEXT:

Dear Arts Supporter / Friend of the Arts / Friends

If you believe, as I do, that the upcoming election is critical to
the future of our country, and if you also believe, as I do, in the
value and importance of the arts in our lives, I urge you to support Barack Obama on November 4th, and ask your help in ensuring
he is elected the next President of the United States of America.

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non-partisan group, the Americans for the Arts Action Fund. I've also attached/included a link to Senator Obama's Arts Policy for your convenience.

Please join me in not only voting for him, but in doing everything
you can to ensure his election:

ï¿½ Forward this information to all interested artists and arts supporters and urge their support
ï¿½ Sign up to be a part of the arts community that is helping to get Barack Obama elected by going to: http://
my.barackobama.com/page/group/CreativeAmericaforObama
ï¿½ CLICK on JOIN GROUP and either sign in or create a new account
and sign in with your new login info
ï¿½ Once you join our arts network, you can sign up to phone bank,
to canvass in your area, or help get out the vote on election day - enlist others in the arts community to assist in these efforts with you

This is a critical moment for the future of America and a game-changing moment for the arts in America. Please help us elect a president who can address the many serious issues facing us as a nation, but who also understands the value and important of the arts in our life as a nation.

To find your polling place, please visit voteforchange.com or maps.google.com/vote.

Sincerely,

Listserv email address: [redacted]

> *Stay up to date on your PC, the Web, and your mobile phone with Windows Live. See Now*

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152. **Paul Nelson**
Re: Forty Acres
Sat 8 Nov 2008

In September, the average contribution to Obama was $83. Hardly Steve,

In September, the average contribution to Obama was $83. Hardly the work of special interests. Even Republicans were saying this is how campaigns should be financed. In fact, corporations should NEVER be allowed to finance campaigns. Of course, without the interpretation of County of Santa Clara vs. Southern Pacific making corporations people, this would not be an issue.

While we're at it, why not make political ads illegal on TV or radio? Like cigarettes? (Political ads are more toxic.)

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 12:34:43 PM
Subject: Re: Forty Acres

Prison: both Wole Soyinka and Mandella payed their dues. Obama's gifts are immense. & while i'm cynical of his new age sound bites, "hope", "change", whatever, what more can one do but give the guys integrity the benefit of a doubt? Really, when Obama spoke of change, he still needed an enormous sum of cash to play the political game. HOW does one CHANGE all of that???

--- On Sat, 11/8/08, Barry Schwabsky <[redacted]> wrote:
From: Barry Schwabsky <[redacted]>
Subject: Re: Forty Acres

To: [redacted]
Date: Saturday, November 8, 2008, 11:57 AM

And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...

From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Saturday, 8 November, 2008 3:10:52 PM
Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.
Spinning in the huge drum of hope--
Mairead

>>> [redacted] 11/08/08 12:34 AM >>>
i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

> Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 3:25:16 PM
Subject: Forty Acres

O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim —
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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153. Susan Webster Schultz
on Walcott and Obama
Sun 9 Nov 2008

If Obama is not African American in the traditional sense, neither is Walcott. But read Walcott's long poem about spending time in Little Rock, Arkansas, and read Obama's memoir about growing up in Hawai`i and then moving to South Side, Chicago. It's not just where they come from, it's how others treated them that matters. Both men know their (various) genealogies and can deploy them ably. Obama's victory speech subsumed King's rhetoric into a larger field. Yes,

he's an American politician; no he's not going change America utterly. But what a sea-change it still is! And how wonderful to see the Bush years repudiated, finally.

Susan

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154. **Mark Weiss**

Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Sun 9 Nov 2008

Right, it's a state by state issue, though if you marry in California and live in Iowa it's Iowa law that applies, and it's in Iowa that you file for divorce if that's how it crumbles. This is profoundly stupid, like local control of education, hospital accreditation, etc. In my utopian fantasy states would voluntarily relinqiuish control in these areas to the feds, who would establish uniform, sensible rules. Yeah, right.

New York has no common law marriage status and very few rights for unmarried partners, except for what's assigned in specific contracts. Within marriage common property is the rule, including property owned before the marriage by one partner or the other, unless excluded by specific contracts (think prenups). A friend of mine going through a divorce at the moment is faced with selling the house she's owned since way before the marriage in order to give her soon-to-be ex half the proceeds.

In California, where I got divorced a few years ago, common property is only what gets accrued during the marriage. My friend would be able to keep her house.

I don't know the details of civil union laws.

Mark

At 09:33 PM 11/8/2008, you wrote:
>It gets more complicated, since marriage / common property laws vary state
>by state according to the basis of the law -- they aren't a federal matter
>(like equal rights isn't a federal matter since there's no amendment -- it
>varies state by state.
>
>For example, California is a common property state (based on the Napoleonic
>Code), so there are no common-law unions.
>
>So the marriage issue here is more about insurance, custody, inheritance,
>joint tenancy with right of survivorship, and visitation rights.
>

>The second -- and someone correct me, I don't think this applies to same sex
>relationships, but I could be wrong -- a man and woman live together,
>everything is officially jointly owned, BUT the extra goodies that happen
>with common law (in New York, Hawaii, etc.) don't inhere -- ever.
>
>For example, we wouldn't have had to get married if we were in New York; we
>would already have been usefully-enough married.
>
>
>--
>All best,
>Catherine Daly
>[redacted]
>

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155. **amy king**

Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Sun 9 Nov 2008

Troy,

Continuing to label my responses as so many "liberal tactics" carries on your condescension, and indeed, your characterization of my original reply as "screeching" most certainly is sexist, whether I "choose" to read it that way or not. You're trying to shuck the weight of your words by making the weight they carry my burden to accept or deny them -- but you are the one flinging such nasty characterizations, and you have felt it historically necessary on this list to do so with many people (i.e. "liberal tactics" is but one seeming insult in your Poetics List arsenal). Why the urge to label and characterize responses on this list at all?

Why not take your own advice and just "engage the issues", as you continue to claim that I did not do. In fact, I have done nothing but respond to your claims (re-read the whole thread below), as well as point out the ad hominem strains in your response. It is this latter aspect of my reply that hurts your pride and raises the defensive hairs on your back. But your style of arguing is full of unnecessary bait & attack that reminds me of Rush Limbaugh's "responses" to feminist claims -- if you call her an angry cow, you no longer have to listen to what she says; you need only paint a picture of her and ask that she be tamed, or try to tame her yourself. "Screeching" runs along those same lines, like it or not ...

Regarding the meat of your argument, I'd like to know when the U.S. Government forced any church to hire people whose lifestyles they didn't approve of? I really don't know about any instances of such legal intervention with any church regarding the hiring of gay clergy and am quite curious. Were these instances in the Catholic church?

Additionally, I'd like to point out, though I use the term too, that even "gay marriages" seems misguided. Marriages are marriages are marriages. We don't say, "The government should perform bi-racial marriages." Instead, we demand that everyone have the right to marry. I suppose it would be difficult to keep saying, 'Give the right to marry to the GLBT community,' but perhaps demanding "Marriage Equality" instead could be a simple start to eliminating the marginialized thinking this issue sustains.

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Saturday, November 8, 2008, 9:45 PM

I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an

aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a mater of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 7:22:56 PM
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *is* my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *for everyone* despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should

exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my *choice* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under

the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those againstgay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, to not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rightsrecognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief

system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 11:20:44 AM
Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *must* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html & http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities not withstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do.

It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested

programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in

principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination

in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

http://www.yffn.org/admin/spi/marriagevsunion.html
http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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156. **Mark Weiss**
Re: Forty Acres
Sun 9 Nov 2008

Paul:

You're playing with numbers. The average
contribution was small, but the percentage of the
kitty that came from large donors was enormous, better than 50%.

It's a good thing Obama won, but we don't have to
exaggerate its significance. One or another
victory has been seen as permanent game-changers
by various political persuasions. Remember the

Gingerich revolution? That one was stopped in
its tracks, incidentally, by a high-stakes roll of the dice by Bill Clinton.

Obama has a relatively low-cost, in political
terms, opportunity for change while large
percentages of the population experience the
country as in crisis. That probably ends when the
economy improves. The better he does at helping
the economy recover the less opportunity he'll
have for costly (in dollars and political
capital) changes. Health care is the low-hanging
fruit--it's a pocket-book issue with immediate,
tangible results, both for average voters and for
the large donors who funded the campaign. I'd
love to see it happen, and more radically than
Obama seems willing to risk. The question is
whether, if he had the will, there would be much
groundswell for costly investment whose wisdom
would only gradually be apparent. Think about
the endless battles over forestry management in
your own part of the country, which looked at
longterm should have been a no-brainer.

Mark

At 11:41 PM 11/8/2008, you wrote:
>In September, the average contribution to Obama was $83. Hardly
>Steve, In September, the average contribution to
>Obama was $83. Hardly the work of special
>interests. Even Republicans were saying this is
>how campaigns should be financed. In fact,
>corporations should NEVER be allowed to finance
>campaigns. Of course, without the interpretation
>of County of Santa Clara vs. Southern Pacific
>making corporations people, this would not be an
>issue. While we're at it, why not make political
>ads illegal on TV or radio? Like cigarettes?
>(Political ads are more toxic.) Paul Paul E.
>Nelson Global Voices Radio SPLAB! American
>Sentences Organic Poetry Poetry Postcard Blog
>Ilalqo, WA [redacted] or [redacted]
>_____ From: steve
>russell <[redacted]> To:
>[redacted] Sent: Saturday,

>November 8, 2008 12:34:43 PM Subject: Re: Forty
>Acres Prison: both Wole Soyinka and Mandella
>payed their dues. Obama's gifts are immense. &
>while i'm cynical of his new age sound bites,
>"hope", "change", whatever, what more can one do
>but give the guys integrity the benefit of a
>doubt? Really, when Obama spoke of change, he
>still needed an enormous sum of cash to play the
>political game. HOW does one CHANGE all of
>that??? --- On Sat, 11/8/08, Barry Schwabsky
><[redacted]> wrote: From: Barry
>Schwabsky <[redacted]> Subject:
>Re: Forty Acres To: [redacted]
>Date: Saturday, November 8, 2008, 11:57 AM And
>"son of an African chief" evokes Nelson Mandela,
>no? Not a bad thing, I hope...
>_____ From: Mairead
>Byrne <[redacted]> To:
>[redacted] Sent: Saturday, 8
>November, 2008 3:10:52 PM Subject: Re: Forty
>Acres Gabrielle, to my ears even your terms "son
>of an african chief, went to ruling class school
>in hawaii" rock the White House. Spinning in the
>huge drum of hope-- Mairead >>>
>[redacted] 11/08/08 12:34 AM >>> i have
>been thinking about that quite a bit, yes. it's
>not his genealogy at all. son of an african
>chief, went to ruling class school in hawaii...
>all adds to the dampness of my
>celebration. small bits of hope keep poking me
>in the ribs but not very hard. g Gabrielle
>Welford, Ph.D. _Too Many Deaths: Decolonizing
>Western Academic Research on Indigenous
>Cultures_
>http://www.theguildofwriters.com/books/shop.php?action=full&id=317
>_Dora_
>http://www.theguildofwriters.com/books/shop.php?action=full&id=378
>No virus found in this incoming message. Checked
>by AVG Free Edition. Version: 7.1.412 / Virus
>Database: 268.18.4/705 - Release Date: 2/27/2007
>On Fri, 7 Nov 2008, Troy Camplin wrote: > Not to
>be a wet blanket, but does anyone notice the

>irony in the fact that Obama is not a descendent
>of the people Walcott is talking about in this
>poem? Some lovely ideas in the images, though.
>Troy Camplin _____
>From: Daniel Godston <[redacted]>
>To: [redacted] Sent: Thursday,
>November 6, 2008 3:25:16 PM Subject: Forty Acres
>O Forty Acres: a poem for Barack Obama from
>Nobel winner Derek Walcott Out of the turmoil
>emerges one emblem, an engraving — a young Negro
>at dawn in straw hat and overalls, an emblem of
>impossible prophecy, a crowd dividing like the
>furrow which a mule has ploughed, parting for
>their president: a field of snow-flecked cotton
>forty acres wide, of crows with predictable
>omens that the young ploughman ignores for his
>unforgotten cotton-haired ancestors, while lined
>on one branch, is a tense court of bespectacled
>owls and, on the field's receding rim — a
>gesticulating scarecrow stamping with rage at
>him. The small plough continues on this lined
>page beyond the moaning ground, the lynching
>tree, the tornado's black vengeance, and the
>young ploughman feels the change in his veins,
>heart, muscles, tendons, till the land lies open
>like a flag as dawn's sure light streaks the
>field and furrows wait for the sower From The
>New York Times Online November 5, 2008 The West
>Indies poet Derek Walcott, winner of the 1992
>Nobel Prize for Literature, writes exclusively
>for The Times to mark the election of Barack
>Obama as President
>http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/
article5088429.ece
>========== The Poetics
>http://epc.buffalo.edu/poetics/welcome..html > >
>========== > The Poetics
>========== The Poetics
>========== The Poetics
>========== The Poetics
>========== The Poetics
>

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157. **Tisa Bryant**

Re: on Walcott and Obama

Sun 9 Nov 2008

Thank you, Susan, for stating the obvious. Further, Obama is literally African American. No hyphen, in terms of immediate genealogy. Derek Walcott is absolutely of the Americas, and the African diaspora, just as my Barbadian family is. Pause and consider all the West Indian folks folded up into the "African-American" category in this country. The rigidity of the discussion of lineage, heritage, genealogy, here, prior to your message, Susan, is surprisingly limited, essentialist, and despairing, recalling all the nonsense about whether Obama is "black enough." What stuns me (though it shouldn't) is the insistence on defining African-American identity in such rigid terms while maintaining whiteness as an absolutely nebulous necessity that's separate from everything and everyone else, hovering above and shadowing genealogy, culpability, and history, particularly the history of the process that made Africans American in the first place. It's the same process that made various Europeans American, but, if "visibly lucky," hid the "taint" of the process from the skin, but not from the soul. I'd like to think that all the white people who voted for Obama either already understand and accept the burden of history that has always and rightfully belonged to them and can now either publicly stop faking the funk, or are now ready to take some steps towards being real about privilege, race, racism. I'd like to think that all the white people who voted for Obama did so to (maybe only symbolically) own up to all the not-surprisingly race-based disparities in our system which was built on slavery and disparity, accept that many people, white people, rigorously assimilated colored people, benefit from this system whether they like it or not, whether they're sorry or not. Once these admissions can be voiced and dealt with instead of brainily wormed around, guiltily whined about, or totally shirked as a responsibility, once the burden of understanding and disassembling a woefully race- obsessed culture is shifted to all shoulders (er, like the burden of these racialized stereotypes of who's more homophobic, or religiously conservative), maybe once we have some real conversations about whiteness instead of always harping on blackness, we can do some real self-reflexive work towards social change, and clearly, Obama won't be able to make this happen alone, even if he serves as many terms as FDR. This quibbling about Walcott's poem, sadly, or the unexamined perpetuation of stereotypes and placement of burden re: Prop 8, says something else about that readiness for even the conversation, never mind the work and the sacrifice, but, I hope, only says something about a few.

TLB _____ I believe that all shapes, all surfaces and lines and shading, all aspects of design evoke emotions by associations—with traditional shapes of our own culture, with the proportions, surfaces of the human body, with shapes and movements in nature...[It is] in our—the designers'—power to talk to and play with the emotional responses of our audiences, just as musicians do.

Eva Zeisel, 2000

On Nov 9, 2008, at 00:36 AM, Susan Webster Schultz wrote:

> *If Obama is not African American in the traditional sense, neither is Walcott.*
> *But read Walcott's long poem about spending time in Little Rock, Arkansas, and*
> *read Obama's memoir about growing up in Hawai`i and then moving to South*
> *Side, Chicago. It's not just where they come from, it's how others treated them that*
> *matters. Both men know their (various) genealogies and can deploy them ably.*
> *Obama's victory speech subsumed King's rhetoric into a larger field. Yes, he's*
> *an American politician; no he's not going change America utterly. But what*
> *a sea-change it still is! And how wonderful to see the Bush years repudiated, finally.*
>
> *Susan*

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158. Shankar, Ravi (English)

Drunken Boat Design Contest for Tenth Anniversary Issue

Sun 9 Nov 2008

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http://www.drunkenboat.com/db10/designcontest/

Drunken Boat Design Contest - $2500 for winning designer

Drunken Boat < www.drunkenboat.com >, an international online journal of the arts, celebrates its 10th anniversary in 2009! Part of our conceptual origin has been in exhibiting works of art that use the medium of the Web as constitutive of meaning; with this in mind we are soliciting proposals for the design of a special 10th issue dedicated to arts and literature online. The winning designer receives a $2500 honorarium in return for designing the home page of a publication that attracts nearly half a million unique visitors per year.

ENTRY PROCESS
To submit a design proposal, follow these steps:
1) Email [redacted] with your design proposal (as per below).
2) Pay the $25 Entry Fee online or by mail. Make sure your payment is attached to your entry.
3) Include complete contact information on all submitted materials.
Note: No materials will be returned (unless prior arrangement has been reached).
Please submit disposable materials wherever possible.

ENTRY FORMAT
Send your design proposal in one of the following formats:
1) a link to a website
2) one or more JPG, GIF or PNG files
3) one or more PDF files
4) a SWF file (Adobe Flash)

ENTRY FEE
Pay the $25 Entry Fee online through Paypal < www.drunkenboat.com/db9/donate.html >, or by personal or organizational check. All payments sent by regular mail must include the designer¹s current email address and contact information.

MAILING ADDRESS
Drunken Boat
119 Main St.
Chester, CT 06412
USA

PERMISSION
Contestants grant Drunken Boat permission to display a designer¹s name, company name, client name and/or relevant design work at www.drunkenboat.com.

COPYRIGHT NOTICE Drunken Boat assumes all submitted artwork is the property of the designer or design firm submitting the work. Drunken Boat will not be liable for any copyright infringement on the part of the contestant. All rights to the work will revert to the designer upon publication.

ETHICAL GUIDELINES Drunken Boat reserves the right to revoke the award from any individual or company, whose artwork does not fall within the ethical guidelines set forth by the magazine, whether before, during or after the judging is complete. Fees are non-refundable once the entry has been submitted for any reason.

TERMS OF DELIVERY The winner will receive a $2500 honorarium, payable upon launch date of the 10th anniversary issue. The winner will be responsible for all aspects of the home page design, including its interface with all other sections of the issue (particularly the 10 mini-sites). The winner must also be willing to work with other individuals, as needed, to enable completion of the issue in time for a Winter 2008/2009 launch.

DEADLINE
December 01 2008

RULES The Drunken Boat Design Contest is open to designers from any discipline, from anywhere in the world, particularly individuals attuned to the potential dynamicity of designing work online. We at Drunken Boat are open to any number of aesthetic models that might encompass this issue¹s contents. Best of all would be an interactive / dynamic component that actively invites reader participation. The only parameters of the contest are that all of the home page designs must be structured to encompass a group of 10 mini-sites designed by Drunken Boat Web Editor / Site Designer Shawn M. McKinney. A sample of the visual design of the 10 mini-sites may be found here: www.drunkenboat.com/db10/designcontest.

All entries will be considered potential home pages; some finalists may ultimately provide alternate home page designs.

NOTES We don¹t expect you to submit an entire Web site. We do expect you to provide us with a clear sense of the graphic ³look and feel² of a home page, as well as a proposed system of navigation, for Drunken Boat, Issue No. 10. In addition, all proposed design elements must be aesthetically compatible with the 10 mini-sites mentioned previously. Although your email confirmation and digital artwork will be sufficient for our judges to assess your entry properly, contestants may physically mail design samples to allow for a more in-depth evaluation process. In any event, no materials will be returned (unless prior arrangement has been reached). Please submit disposable materials wherever possible.

We urge you to explore the archives of www.drunkenboat.com. Take a look at some of the creative work we have published in the past, while you consider the design sensibility that has shaped previous issues. Also, you might want to read the ³designer¹s note² (essay) found in the Oulipo section of Drunken Boat, Issue No. 8. Locate it as follows: www.drunkenboat.com/db8 > oulipo > shawn m. mckinney > ³Oulipo Redux: Extensible, Exegetic, Ex Post Facto.²

A spirit of collaboration is essential to the success of this contest and this special issue of Drunken Boat. The winning designer will be expected to work closely with a staff of designers and editors to complete the design of Issue No. 10. Mavericks need not apply.

If all we have at our disposal is language to articulate the world, its precision and meaning, in abstract form, how do we reconcile the stance that dialogue is nothing more than the congress of arbitrary conceits? ‹Ravi Shankar, ³Editor¹s Statement,² Drunken Boat, Issue No. 9

All entries must be received by midnight. No late entries will be considered.

poster design < shawn m. mckinney > www.typonica.com
****
Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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159. **Cara Benson**
Re: Forty Acres
Sun 9 Nov 2008

Do you happen to know how the "average" contribution was calculated? Is that mean or median?

Even as an Obama supporter, I was always curious about that.

Sous Rature

_____
From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 11:41:57 PM
Subject: Re: Forty Acres

In September, the average contribution to Obama was $83. Hardly Steve,

In September, the average contribution to Obama was $83. Hardly the work of special interests. Even Republicans were saying this is how campaigns should be financed. In fact, corporations should NEVER be allowed to finance campaigns. Of course, without the interpretation of County of Santa Clara vs. Southern Pacific making corporations people, this would not be an issue.

While we're at it, why not make political ads illegal on TV or radio? Like cigarettes? (Political ads are more toxic.)

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] or [redacted]

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 12:34:43 PM
Subject: Re: Forty Acres

Prison: both Wole Soyinka and Mandella payed their dues. Obama's gifts are immense. & while i'm cynical of his new age sound bites, "hope", "change", whatever, what more can one do but give the guys integrity the benefit of a doubt? Really, when Obama spoke of change, he still needed an enormous sum of cash to play the political game. HOW does one CHANGE all of that???

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From: Barry Schwabsky <[redacted]>
Subject: Re: Forty Acres
To: [redacted]
Date: Saturday, November 8, 2008, 11:57 AM

And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...

_____
From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Saturday, 8 November, 2008 3:10:52 PM
Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.
Spinning in the huge drum of hope--
Mairead

>>> [redacted] 11/08/08 12:34 AM >>>
i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

> Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

_____
From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 3:25:16 PM
Subject: Forty Acres

O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim —
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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160. **CA Conrad**
Re: Corretta Scott King said...
Sun 9 Nov 2008

Troy, that was a thoughtful response, and thank you for thinking about it. To be honest I'm not interested in marriage myself, and have many concerns about the institution of marriage for anyone wanting it. However, it's still none of my business if someone wants it, I'm just saying.

And yes, you're right about the views many Americans, especially religious Americans of any color have about this idea of homosexuality being a "choice."

Cultures with fundamentals of dualistic foundations like monotheism trade "choice" against the formation of belief that two is the best number to shoot from: God and Satan, Male and Female, Black and White, etc. America can't even seem to support values outside of a Democrat and Republican party system. Christianity in particular in American has reductive qualities which marginalize with a world-view from proper biblical points of reference.

American colonists were HORRIFIED by the openly bisexual, homosexual, transsexual Native Americans of this early pagan continent. There are Native American nations who had multiple genders, which confused and FREAKED many of the early white Americans. Well, not so much the Scotts and Irish who settled in Appalachia maybe, but certainly the Virginians and the Puritans, even the Quakers.

Am I saying we're too entrenched to get out of it? No, I mean look at many European countries who are also steeped in Christianity, they've become more tolerant, but they also forced the issue of progress with governmental intervention and laws. I say this because I'm under the impression that the Libertarian Party is about less governmental intervention. But I admit I know little about that party, but that's the gist I've gotten from them.

I'm actually for MORE regulation of all kinds, especially when it comes to civil rights. I'm not believing for a minute that it will make The Haters like queers more, but it will protect queers who want to be productive, contributing citizens if they so choose.

Back in the early 90s I heard Bill Clinton give a speech in DC when he was first running for president, it was at some gay pride event, or march, or something. He said, and I remember him clearly saying this, that Yes we should be allowed to be married, have the same rights, etc. He instead gave us the "right" of "Don't Ask Don't Tell" which was tantamount to saying, "No, you're not equal, unless you're a killing machine."

But I remember how we all CHEERED and ROARED with excitement when Clinton addressed us in DC. And weeks after he and Gore won The White House I took a lesbian friend of mine to see KD Lang for her birthday, it was Lang's "Ingenue Tour" I believe. But Lang ANNOUNCED from the stage these very same things Clinton promised, and we all CHEERED and ROARED with excitement! And I still remember her saying through a cloud of bubbles (she had a giant bubble-making machine on stage like Lawrence Welk), "I'm so glad Bill's in office!" We all CHEERED and ROARED again. We were literally ecstatic! Little did we know the real Bill Clinton at that time. We were such suckers for his promises at a time when we were SO EXHAUSTED from Reagan/Bush, and hemorrhaging friends and the art world to AIDS. It blew our minds that he would even speak to us. But we were SO duped! He got our votes and promptly dumped us. WORSE than dumping us, MUCH WORSE, that asshole signed the Defense of Marriage Act. Wow! I will always, ALWAYS hate Bill Clinton for that signing!

Bill Clinton's legacy of lies is why I'm skeptical of Obama. BUT, I do believe Obama is a better human being than Bill Clinton ever was, even on Clinton's best days. I want Obama to be the man of conscience he appears to be. And I hope he is. But still, saying queers should be allowed to visit their dying partner in the hospital is hardly a step up from what Clinton gave us. Both Biden and Obama used this remark about hospital visitation, and it made me angry. But AT LEAST THEY DIDN'T lie. I mean, neither man promised us things like Clinton, so, I am grateful for that. I'd rather be told up front what to expect, which they gave.

Getting our greedy, bloodstained American hands out of Iraq was most important to me when voting. Everyone who voted for Obama had their reasons. Everyone FELT GOOD voting for Obama for their own reasons, and mine was his steadfast claim that Iraq was wrong, was always wrong, and we should get out. I don't care about his gender or the color of his skin, his courage to stand up against the American invasion and occupation of Iraq is

what sent me to vote. And I don't use the word "courage" lightly. It takes REAL courage to tell a nation of people that they fucked up. But he did it, and we made him president, so that alone makes me hopeful.

CAConrad
*HOMOPHOBIA and a Lexicon of Violence: **
http://phillysound.blogspot.com/2008_10_01_archive.html*<http://phillysound.blogspot.com/2008_10_01_archive.html>

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161. **carol dorf**
Re: on Walcott and Obama
Sun 9 Nov 2008

I think young people have an easier time living in a world without such essentialist ideas of racial identity. A biracial cousin of my husband's (he's white) used to say that she was two-tone in high school. When I was giving the PSATs to a group of 10th graders in the bay area, a number of kids said "I'm mixed, what do I put," when forced to choose between African-American and White. While the school I teach at is at times very racially divided, at other times the boundaries between categories seem fluid. Carol

On 11/9/08, Tisa Bryant <[redacted]> wrote:
> Thank you, Susan, for stating the obvious.
> Further, Obama is literally African American. No hyphen, in terms of
> immediate genealogy.
> Derek Walcott is absolutely of the Americas, and the African diaspora,
> just as my Barbadian family is. Pause and consider all the West
> Indian folks folded up into the "African-American" category in this
> country.
> The rigidity of the discussion of lineage, heritage, genealogy, here,
> prior to your message, Susan, is surprisingly limited, essentialist,
> and despairing, recalling all the nonsense about whether Obama is
> "black enough."
> What stuns me (though it shouldn't) is the insistence on defining
> African-American identity in such rigid terms while maintaining
> whiteness as an absolutely nebulous necessity that's separate from
> everything and everyone else, hovering above and shadowing genealogy,
> culpability, and history, particularly the history of the process that
> made Africans American in the first place. It's the same process that
> made various Europeans American, but, if "visibly lucky," hid the
> "taint" of the process from the skin, but not from the soul. I'd like
> to think that all the white people who voted for Obama either already

> understand and accept the burden of history that has always and
> rightfully belonged to them and can now either publicly stop faking
> the funk, or are now ready to take some steps towards being real about
> privilege, race, racism. I'd like to think that all the white people
> who voted for Obama did so to (maybe only symbolically) own up to all
> the not-surprisingly race-based disparities in our system which was
> built on slavery and disparity, accept that many people, white people,
> rigorously assimilated colored people, benefit from this system
> whether they like it or not, whether they're sorry or not. Once these
> admissions can be voiced and dealt with instead of brainily wormed
> around, guiltily whined about, or totally shirked as a responsibility,
> once the burden of understanding and disassembling a woefully race-
> obsessed culture is shifted to all shoulders (er, like the burden of
> these racialized stereotypes of who's more homophobic, or religiously
> conservative), maybe once we have some real conversations about
> whiteness instead of always harping on blackness, we can do some real
> self-reflexive work towards social change, and clearly, Obama won't be
> able to make this happen alone, even if he serves as many terms as
> FDR. This quibbling about Walcott's poem, sadly, or the unexamined
> perpetuation of stereotypes and placement of burden re: Prop 8, says
> something else about that readiness for even the conversation, never
> mind the work and the sacrifice, but, I hope, only says something
> about a few.
>
> TLB
> _____
> I believe that all shapes, all surfaces and lines and shading, all
> aspects of design evoke emotions by associations—with traditional
> shapes of our own culture, with the proportions, surfaces of the human
> body, with shapes and movements in nature...[It is] in our—the
> designers'—power to talk to and play with the emotional responses of
> our audiences, just as musicians do.
> Eva Zeisel, 2000
>
> On Nov 9, 2008, at 00:36 AM, Susan Webster Schultz wrote:
>
>> If Obama is not African American in the traditional sense, neither
>> is Walcott.
>> But read Walcott's long poem about spending time in Little Rock,
>> Arkansas, and
>> read Obama's memoir about growing up in Hawai`i and then moving to
>> South

>> Side, Chicago. It's not just where they come from, it's how others
>> treated them that
>> matters. Both men know their (various) genealogies and can deploy
>> them ably.
>> Obama's victory speech subsumed King's rhetoric into a larger
>> field. Yes, he's
>> an American politician; no he's not going change America utterly.
>> But what
>> a sea-change it still is! And how wonderful to see the Bush years
>> repudiated, finally.
>>
>> Susan
>>
>
>
>

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162. **Diane DiPrima**

Re: The New Regime & what is possible

Sun 9 Nov 2008

Hi Stephen, et al.

I agree. We have to give this change a chance, and give it our input. Of course, those of us who are determined to be cynical &/or pessimistic will be so. It is what we used to call their "stance", part of their core (please excuse the four letter word) identity.

But for the rest of us, now is the time to do everything we can to move the new agenda as far as we can to the left. Even a few centimeters will help. And not only for poetry, or for the arts. It's the social contract we have to heal before it dies completely. I know I don't have to mention that poets are traditionally good at this.

For me, hope and joy are never to be denied, when we get a chance at them. We get so few. The past 30 years have been a backlash against the 60s and early 70s, and the great social experiments that have been all but forgotten. The little I knew about past cycles of progress/backlash, gave me no hope that I would see the tide begin to turn in my lifetime.

Obama has a great grassroots organization for change in place, and hopefully he and all those who came together for this campaign will continue to use that org to help push real change through a reluctant congress. It's up to all of us to speak out as to what real change should & could be.

As for me, I'm taking this week off to relax and celebrate and then I'm putting my [anarchist] shoulder to the wheel.

Good wishes to all of us.

Diane di Prima

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163. Troy Camplin

Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Sun 9 Nov 2008

I do find it funny that someone on a poetry group is complaining about using words to label things, as that's what all words do. Words do mean things, even if there may be some ambiguity. And like things are typically groups together under a single label. It's useful to label wolves as wolves, and wolves, foxes, coyotes, and jackals as dogs.

If I did not intend "screeching" as sexist, then it's not sexist. Your choosing to interpret it as sexist means you are the poor interpreter of my meaning. It's simply bad textual analysis on your part, attributing meaning the author did not in any way intend. Next you'll be telling me MacBeth is about growing pine trees in Scotland.

And you will note that I did engage the issues, and I was decent enough to acknowledge that you had to. It seems you don't have the decency to extend to me the same courtesy. My pride is not hurt -- though your thinking it does clearly IS sexist on your part. Perhaps your sexism is why you see sexism where there isn't any?

The real absurdity here is that you don't seem to care that you and I in fact agree that marriage should be legally extended to everyone, regardless of the sex of the people getting married. What seems to matter most to you is that I'm not a liberal like yourself.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Sunday, November 9, 2008 10:31:35 AM
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

Continuing to label my responses as so many "liberal tactics" carries on your condescension, and indeed, your characterization of my original reply as "screeching" most certainly is sexist, whether I "choose" to read it that way or

not. You're trying to shuck the weight of your words by making the weight they carry my burden to accept or deny them -- but you are the one flinging such nasty characterizations, and you have felt it historically necessary on this list to do so with many people (i.e. "liberal tactics" is but one seeming insult in your Poetics List arsenal). Why the urge to label and characterize responses on this list at all?

Why not take your own advice and just "engage the issues", as you continue to claim that I did not do. In fact, I have done nothing but respond to your claims (re-read the whole thread below), as well as point out the ad hominem strains in your response. It is this latter aspect of my reply that hurts your pride and raises the defensive hairs on your back. But your style of arguing is full of unnecessary bait & attack that reminds me of Rush Limbaugh's "responses" to feminist claims -- if you call her an angry cow, you no longer have to listen to what she says; you need only paint a picture of her and ask that she be tamed, or try to tame her yourself. "Screeching" runs along those same lines, like it or not ...

Regarding the meat of your argument, I'd like to know when the U.S. Government forced any church to hire people whose lifestyles they didn't approve of? I really don't know about any instances of such legal intervention with any church regarding the hiring of gay clergy and am quite curious. Were these instances in the Catholic church?

Additionally, I'd like to point out, though I use the term too, that even "gay marriages" seems misguided. Marriages are marriages are marriages. We don't say, "The government should perform bi-racial marriages." Instead, we demand that everyone have the right to marry. I suppose it would be difficult to keep saying, 'Give the right to marry to the GLBT community,' but perhaps demanding "Marriage Equality" instead could be a simple start to eliminating the marginialized thinking this issue sustains.

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [redacted]
Date: Saturday, November 8, 2008, 9:45 PM

I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a mater of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 7:22:56 PM
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *is* my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *for everyone* despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my *choice* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into

believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those againstgay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both

should be opposed. I, of course, to not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rightsrecognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 11:20:44 AM
Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *must* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html & http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the

archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities not withstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do.

It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all

discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in

principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

http://www.yffn.org/admin/spi/marriagevsunion.html
http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

164. **amy king**

Re: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Sun 9 Nov 2008

Troy,

1. You are not merely
"labeling" things when you insist on slinging around your "liberal tactics" accusations. You are name calling, and you
are attempting to group my responses *to your claims* in with a group that you clearly revile. These efforts are ad
hominem attacks, meant to distract and detract from my responses.

Who here has dubbed you anything, Troy?
Shall I call you a "neo-liberal" repeatedly and deride your "neo-liberal tactics" at every turn so that you can become mired in defending why you are not one? What would be the point if we are truly
attempting to have a constructive discussion?
Again, I ask you, why do you compulsively need, in your every response,
to group everyone together on this list as a liberal or some such
nonsense? One only need look through
your posts in the archives to understand this as one method of your argumentation.

2. The road to hell is paved with good intentions. However, the words we select certainly imply many things. Your constant need to characterize responses with certain adjectives carries a responsibility that you would like to shirk. Telling me that I "chose to read it that way; that isn't what you meant" doesn't magically erase your responsibility for the words you have chosen.

When was the last time you heard a man's response characterized as a screech or any other typically nasty adjective meant to imply that he has a shrill voice from which one cannot decipher his meaning? To imply that I "screeched" in response to your argument, as well as only "spouted off some talking points" instead of "actually reading" your response is a transparent effort to render my reply as one based in ignorance and an emotional voice raising that doesn't let you hear what I'm saying – your characterizations are, at best, in bad faith, and one need only read through the tread below to see that falsity of your ongoing accusations: I continue to respond to your claims in each post, despite your name calling (again, see below).

But to make this point clear, let me give you some recent
examples of how intentions don't render the social meaning and weight of

words
invisible--

* Ralph Nader on
Barack Obama:

"To put it very simply, he is our first African-American president... But his choice, basically, is whether he's going to be Uncle Sam for the people of this country, or Uncle Tom for the giant corporations."

Now, I'm sure Ralph Nader didn't "intend" to conjure any racist history and implications by determining that Obama would be an "Uncle Tom" for the giant corporations because surely he would say the same thing about a white candidate, no?

* Bill O'Reilly on
Michelle Obama:

"I don't want to go on a lynching party against
Michelle Obama unless there's evidence."

Again, I'm sure O'Reilly didn't "intend" anything racist by associating Michelle Obama with the violent atrocities that African Americans have suffered by deciding he wouldn't lynch her – because he would say such a thing about a white person too, no?

* A mild version of the sexist language in the same camp as "screeching" that recently reared and celebrated its ugly head is smeared all over the world in relation to Hillary Clinton:

"HENS CACKLE. So do witches. And, so does the front-runner in the Democratic presidential contest. Former Bill Clinton adviser Dick Morris recently described Hillary Clinton's laugh as 'loud, inappropriate, and mirthless. . . . A scary sound that was somewhere between a cackle and a screech.'"

http://mediacrit.wetpaint.com/page/
Sexist+Language+in+Media+Coverage+of+Hillary+Clinton?t=anon

But something tells me that my efforts here are futile. Because again, you accuse me of all manner of nastiness, including not engaging you on the issues, which I have consistently done, and yet, you have ignored my last response and direct question to what seems to be a far-fetched claim. Again, just when has the gov't intervened and forced any church to hire someone of the gay lifestyle? Perhaps it has happened and that example has instilled some real fear in some of those who supported Prop 8, but I cannot imagine who since you offer no evidence …

I'll say one last thing about the marriage issue. Marriage ultimately isn't the issue for me. The greater issues at hand are 1.) Scapegoating African

Americans and Hispanics is way too easy. Many, many more white people pushed Prop 8 through. The powers-that-be enjoy it when we begin to split and compare who is more disenfranchised; their powers are secure in this type of fragmentation. More importantly, how does this power work structurally and how do we address it? 2.) The tenets of my argument are better outlined below, but overall, this is an issue, in simple terms, that shows one majority group in America had no problem denying another group of Americans a constitutionally-guaranteed right. Where is the hope in that?

The amazing contrast that took place last week was the vote for hope via the election of Obama on the one hand while a number of Californians denied a group of Americans a specific right on the other. What does that truly say about the state of our nation and our personal anxieties as Americans? That we must always have some sort of enemy at hand to feel secure? That we are not open to examining why we believe what we do, esp when it is exclusionary, and how we enact those beliefs we seem to hold dear? That we must always label every person in an effort to keep them in the camps and groups to highlight *who is not us*? Apparently so, it seems, and that line of thinking is pervasive, dangerous, and all important, reliant on insipid segregation first and foremost, even here. And that line of thinking is exactly how Bush got so many Americans to support the imperialist occupation we call a war and got so so many of “those Iraqis” maimed and brutally murdered …

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sun, 11/9/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Sunday, November 9, 2008, 4:53 PM

I do find it funny that someone on a poetry group is complaining about using words to label things, as that's what all words do. Words do mean things, even if there may be some ambiguity. And like things are typically groups together under a single label. It's useful to label wolves as wolves, and wolves, foxes, coyotes, and jackals as dogs.

If I did not intend "screeching" as sexist, then it's not sexist. Your choosing to interpret it as sexist means you are the poor interpreter of my meaning. It's simply bad textual analysis on your part, attributing meaning the author did not in any way intend. Next you'll be telling me MacBeth is about growing pine trees in Scotland.

And you will note that I did engage the issues, and I was decent enough to acknowledge that you had to. It seems you don't have the decency to extend to me the same courtesy. My pride is not hurt -- though your thinking it does clearly IS sexist on your part. Perhaps your sexism is why you see sexism where there isn't any?

The real absurdity here is that you don't seem to care that you and I in fact agree that marriage should be legally extended to everyone, regardless of the sex of the people getting married. What seems to matter most to you is that I'm not a liberal like yourself.

Troy Camplin

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Sunday, November 9, 2008 10:31:35 AM
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

Continuing to label my responses as so many "liberal tactics" carries on your condescension, and indeed, your characterization of my original reply as "screeching" most certainly is sexist, whether I "choose" to read it that way or not. You're trying to shuck the weight of your words by making the weight they carry my burden to accept or deny them -- but you are the one flinging such nasty characterizations, and you have felt it historically necessary on this list to do so with many people (i.e. "liberal tactics" is but one seeming insult in your Poetics List arsenal). Why the urge to label and characterize responses on this list at all?

Why not take your own advice and just "engage the issues", as you continue to claim that I did not do. In fact, I have done nothing but respond to your claims (re-read the whole thread below), as well as point out the ad hominem strains in your response. It is this latter aspect of my reply that hurts your pride and raises the defensive hairs on your back. But your style of arguing is full of unnecessary bait & attack that reminds me of Rush Limbaugh's "responses" to feminist claims -- if you call her an angry cow, you no longer have to listen to what she says; you need only paint a picture of her and ask that she be tamed,

or try to tame her yourself. "Screeching" runs along those same lines, like it or not ...

Regarding the meat of your argument, I'd like to know when the U.S. Government forced any church to hire people whose lifestyles they didn't approve of? I really don't know about any instances of such legal intervention with any church regarding the hiring of gay clergy and am quite curious. Were these instances in the Catholic church?

Additionally, I'd like to point out, though I use the term too, that even "gay marriages" seems misguided. Marriages are marriages are marriages. We don't say, "The government should perform bi-racial marriages." Instead, we demand that everyone have the right to marry. I suppose it would be difficult to keep saying, 'Give the right to marry to the GLBT community,' but perhaps demanding "Marriage Equality" instead could be a simple start to eliminating the marginialized thinking this issue sustains.

Be well,

Amy

_____

Recent work

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Amy's Alias

http://amyking.org/

--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Saturday, November 8, 2008, 9:45 PM

I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every

thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a mater of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 7:22:56 PM
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My

response to you *is* my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *for everyone* despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of

animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my *choice* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as

good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

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--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those againstgay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, to not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rightsrecognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have

to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 11:20:44 AM
Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *must* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html & http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities not withstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do.

It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested

programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in

principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination

in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

http://www.yffn.org/admin/spi/marriagevsunion.html
http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm

Be well,

Amy

_____

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↑ Index

165. **Mark Weiss**
Re: Corretta Scott King said...
Sun 9 Nov 2008

One small corrective. By the primaries every Democrat was saying we should get out of Iraq. Obama's courage consisted of saying it earlier, when he had no vote in the matter and was running for office with an antiwar costituency.

At 01:05 PM 11/9/2008, you wrote:
>Troy, that was a thoughtful response, and thank you for thinking about it.
>To be honest I'm not interested in marriage myself, and have many concerns
>about the institution of marriage for anyone wanting it. However, it's
>still none of my business if someone wants it, I'm just saying.

>
>And yes, you're right about the views many Americans, especially religious
>Americans of any color have about this idea of homosexuality being a
>"choice."
>
>Cultures with fundamentals of dualistic foundations like monotheism trade
>"choice" against the formation of belief that two is the best number to
>shoot from: God and Satan, Male and Female, Black and White, etc. America
>can't even seem to support values outside of a Democrat and Republican party
>system. Christianity in particular in American has reductive qualities
>which marginalize with a world-view from proper biblical points of
>reference.
>
>American colonists were HORRIFIED by the openly bisexual, homosexual,
>transsexual Native Americans of this early pagan continent. There are
>Native American nations who had multiple genders, which confused and
FREAKED
>many of the early white Americans. Well, not so much the Scotts and Irish
>who settled in Appalachia maybe, but certainly the Virginians and the
>Puritans, even the Quakers.
>
>Am I saying we're too entrenched to get out of it? No, I mean look at many
>European countries who are also steeped in Christianity, they've become more
>tolerant, but they also forced the issue of progress with governmental
>intervention and laws. I say this because I'm under the impression that the
>Libertarian Party is about less governmental intervention. But I admit I
>know little about that party, but that's the gist I've gotten from them.
>
>I'm actually for MORE regulation of all kinds, especially when it comes to
>civil rights. I'm not believing for a minute that it will make The
>Haters like queers more, but it will protect queers who want to be
>productive, contributing citizens if they so choose.
>
>Back in the early 90s I heard Bill Clinton give a speech in DC when he was
>first running for president, it was at some gay pride event, or march, or
>something. He said, and I remember him clearly saying this, that Yes we
>should be allowed to be married, have the same rights, etc. He instead gave
>us the "right" of "Don't Ask Don't Tell" which was tantamount to saying,
>"No, you're not equal, unless you're a killing machine."
>
>But I remember how we all CHEERED and ROARED with excitement when
Clinton

>addressed us in DC. And weeks after he and Gore won The White House I took
>a lesbian friend of mine to see KD Lang for her birthday, it was Lang's
>"Ingenue Tour" I believe. But Lang ANNOUNCED from the stage these very same
>things Clinton promised, and we all CHEERED and ROARED with excitement! And
>I still remember her saying through a cloud of bubbles (she had a giant
>bubble-making machine on stage like Lawrence Welk), "I'm so glad Bill's in
>office!" We all CHEERED and ROARED again. We were literally ecstatic!
>Little did we know the real Bill Clinton at that time. We were such suckers
>for his promises at a time when we were SO EXHAUSTED from Reagan/Bush, and
>hemorrhaging friends and the art world to AIDS. It blew our minds that he
>would even speak to us. But we were SO duped! He got our votes and
>promptly dumped us. WORSE than dumping us, MUCH WORSE, that asshole signed
>the Defense of Marriage Act. Wow! I will always, ALWAYS hate Bill Clinton
>for that signing!
>
>Bill Clinton's legacy of lies is why I'm skeptical of Obama. BUT, I do
>believe Obama is a better human being than Bill Clinton ever was, even on
>Clinton's best days. I want Obama to be the man of conscience he appears to
>be. And I hope he is. But still, saying queers should be allowed to visit
>their dying partner in the hospital is hardly a step up from what Clinton
>gave us. Both Biden and Obama used this remark about hospital visitation,
>and it made me angry. But AT LEAST THEY DIDN'T lie. I mean, neither man
>promised us things like Clinton, so, I am grateful for that. I'd rather be
>told up front what to expect, which they gave.
>
>Getting our greedy, bloodstained American hands out of Iraq was most
>important to me when voting. Everyone who voted for Obama had their
>reasons. Everyone FELT GOOD voting for Obama for their own reasons, and
>mine was his steadfast claim that Iraq was wrong, was always wrong, and we
>should get out. I don't care about his gender or the color of his skin, his
>courage to stand up against the American invasion and occupation of Iraq is
>what sent me to vote. And I don't use the word "courage" lightly. It takes
>REAL courage to tell a nation of people that they fucked up. But he did it,
>and we made him president, so that alone makes me hopeful.
>
>CAConrad
>*HOMOPHOBIA and a Lexicon of Violence: **

>http://phillysound.blogspot.com/2008_10_01_archive.html*<http://phillysound.blogspot.com/2008_10_01_archive.html>
>

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166. Angela Vasquez-Giroux
Re: Forty Acres
Sun 9 Nov 2008

To troy's comment:

just b/c Obama wasn't a descendant of slaves doesn't mean he was ever exempted from racism, you know? or discrimination.

when someone decides a black man isn't "trustworthy" (as I have heard many many say of Obama) i don't think they're taking into account anything other than color. the color has become the symbol for the feeling, institutional and insidious as it is. that's why, i think, walcott can get away with it.

the irony is there, you're right. what walcott is marking/celebrating is the change in symbol--what some people are hoping will be a wholesale symbolic change.

good thread.

On Sun, Nov 9, 2008 at 1:01 PM, Cara Benson <[redacted]> wrote:

> *Do you happen to know how the "average" contribution was calculated? Is that mean or median?*
>
> *Even as an Obama supporter, I was always curious about that.*
>
> *Sous Rature*
>
> ---
> *From: Paul Nelson <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, November 8, 2008 11:41:57 PM*
> *Subject: Re: Forty Acres*

In September, the average contribution to Obama was $83. Hardly
Steve,

In September, the average contribution to Obama was $83. Hardly the work of special interests. Even Republicans were saying this is how campaigns should be financed. In fact, corporations should NEVER be allowed to finance campaigns. Of course, without the interpretation of County of Santa Clara vs. Southern Pacific making corporations people, this would not be an issue.

While we're at it, why not make political ads illegal on TV or radio? Like cigarettes? (Political ads are more toxic.)

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted] *or* [redacted]

From: steve russell <[redacted]*>*
To: [redacted]
Sent: Saturday, November 8, 2008 12:34:43 PM
Subject: Re: Forty Acres

Prison: both Wole Soyinka and Mandella payed their dues. Obama's gifts are immense. & while i'm cynical of his new age sound bites, "hope", "change", whatever, what more can one do but give the guys integrity the benefit of a doubt? Really, when Obama spoke of change, he still needed an enormous sum of cash to play the political game. HOW does one CHANGE all of that???

--- On Sat, 11/8/08, Barry Schwabsky <[redacted]*> wrote:*
From: Barry Schwabsky <[redacted]*>*
Subject: Re: Forty Acres
To: [redacted]
Date: Saturday, November 8, 2008, 11:57 AM

And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...

From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Saturday, 8 November, 2008 3:10:52 PM
Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.
Spinning in the huge drum of hope--
Mairead

[redacted] 11/08/08 12:34 AM >>>
i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.
*_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures_*
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
*_Dora_*
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

Not to be a wet blanket, but does anyone notice the irony in the fact that
Obama is not a descendent of the people Walcott is talking about in this poem?
Some lovely ideas in the images, though.

Troy Camplin

From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 3:25:16 PM
Subject: Forty Acres

O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim —
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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167. **Wystan Curnow**

Re: appropriative poetics: genealogy/history?

Sun 9 Nov 2008

Dear David, Thanks for your reply. I reckon that you are , in so many words (as the expression goes) agreeing with me on the matter I raised, i.e. that given the varieties And quantity of long canonised 'unoriginal' texts, art works etc, to apply the term 'appropriation' to them all is reductive, and counter-productive. I can't respond to all you say (you raise so many interesting examples and issues) nor can I agree with it all. Your 19th century US examples--Poe, especially--are a propos; it has something to do with the belatedness of US literary culture, so that Romantic and Pre-romantic ideas are contemporary, whereas is Europe they are in sequence. Your earlier comments about travel lit and plagiarism apply to Meville; it was the true and false accusations about Typee that drove Melville to fiction. Typee is srtill read by many as Melville's forst novel--he never thought of it is as such. What I wanted to know was: in what ways do these antecedent practices assist in discriminating between Recents forms of appropriation. I believe what we are discussing is something that has been--as you say-- going on along timem and something that we do differently in our own time, and as usual we are short of terms for the later because of necessity we do not as yet understand it as conventional practice. Convention is a term you don't use, and yet it is deeply appropriate to our discussion. Cheers, Wystan

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of David Chirot
Sent: Tuesday, 4 November 2008 8:41 a.m.
To: [redacted]
Subject: Re: appropriative poetics: genealogy/history?

Dear Wystan:

One of the interesting ways to think of appropriation through time is that it may often function not as a method of "creating of the previous/with the previous" something "new," but, instead as a participating in many actions which involve extension, reframing and as well, not making "fake" or "artificial" but paradoxically a kind of "return to realism."

For example: Duchamp takes an object and puts it in an art gallery and calls it a "ready Made." (Art off the rack," so to speak, with the "label" being simply that the artist who chose the object said that is "art."

At the same time, to bring art "down from the high horse of abstraction," and "return to the reality at hand," the object itself is "a real object, straight from the hardware store."

A "real object" becomes "an art object" simply by the moving of it from one environment (hardware store) to another (art gallery). Yet the object thus "transformed" remains the same "real object" and hence it becomes not art itself as abstract on the canvas or in a three-D object, or in a text, but an "abstract transaction" in the mind: trans---action being the key word, as both a "transaction" in a commercial terms, and an action "beyond" or "through and out," a transit.

The effect of the transaction (hopefully) is to be that it sets in action the realization that art happens in the mind, not only in the object, text, screen, canvas.

Duchamp said he wanted to make art which contradicted the French idiomatic phrase "Bete comme un peintre." (Stupid like a painter--the stereotype of the painter of genius who is one in painting and/or sculpture, but when it comes to articulating any thoughts, "is at loss for words." and so appears to be "stupid like a painter."

In arts of appropriation, one is making use of a preexisting object, text, fragment, and so the work is anchored in a "reality," a "documentary" aspect, which is to be played off of, or make a commentary on, the "fictional" and "artificial" and if such is the case, "faked" aspects of the work. In this way, the work can question the nature of the construction of "reality" as already being being "made" of such a process in itself.

In collage art, the artist is simply doing what is already being done around them--and commenting on it through re-editing, re-juxtaposing, transports elements from one realm to another there to mingle with elements taken from others--Schwitter's method in his collages and Merzbau--Rauschenberg and his "Combines" and transfer works, etc. Warhol's Factory production of serial versions of the same image, replicas of Campbell's Soup Cans, and the whole Pop Art basis in recycling and reproducing "pop" imagery--treats the image

world, already reproductions, mass productions, as in itself a reality, and so create the Pop reality which simply recycles itself as an endless system of production. These works in a sense are at once "artificial" and "real" as the reality they are reproducing is an artificial one, in treating it as real, it becomes again artificial (art) or--in treating it as already artificial (art) and reproducing it, taking elements fro it, it makes of a popular "artificiality" and "art artificiality" by the shifting of the frames from the comic book store or super market to the art gallery.

With writing, for thousands of years most likely, persons have gazed at some landscape, city scene or sudden movement of the wind in tress and had a line of poetry come to their mind and/or lips as having "presented this to me previously." That is--this scene makes me think of a line of Pindar." In this way whole landscapes becomes the sites of tourism for those aficionados who want to see the "real Wuthering Heights," the places where Ulysses takes place," the New York of Edith Wharton, or the Paris of Baudelaire. The description and associations in writing in a sense create the place from which they are seen as being created into a place which others "want to go and see in all its reality," though that reality may have existed quite some time ago or perhaps just six months ago. "The scene of the crime," as it were, to be gawked at and commented on further, with fotos taken and souvenirs purchased.

(Poe's "Morning on the Wissihcon" describes a proto-version this kind of literary Disney 'world"--)

A writer like Herodotus is a forerunner of al these things, in that his Histories include everything--stories told that are fabulous, others that are "documented," speculations, wild eyed tales of wonders, all manner of things real, imaginary, fictional, hoaxed, are run togetehr as being simply what the traveling historian has collected. In this method of appropriation what is being accomplished "naturally" by Herodotus is today done as an attempt to "blur," "transgress" boundaries and dividing lines between categories, classifications, into such separate things as "fables," "Facts," and "hoaxes." The desire of many "post modern" projects and approaches is, as Olson had propounded fifty years ago and more, found actually in the pre-Aristotlean world of a writer like Herodotus, when no such classificatory systems are being applied. What is written of today as "transgressions," was all in a day's life and work for a traveling historian like Herodotus or those "travel writers" of the early periods of Western colonialist expansions and explorations.

I keep bringing him up, but Poe is the first American writer to consistently use methods, let alone invent quite a number of his own, for creating hybrids of facts, fictions, fakes, hoaxes, "newspaper items," and "detective stories," one of which, "The Mystery of Marie Roget," was written along side the actual tabloid

sensation mystery of the murder and disappearance of the body of Mary Rogers, "The Cigar Store Girl." Via his fictional ratiocinating "Dupin, Poe wanted to demonstrate that this method would more effectively, efficiently and correctly solve the crime than the tabloid accounts of the bumbling methods of the then rather haphazard assemblage of beings and techniques that was the new York Police force.

(Conan Doyle with his Sherlock Holmes makes use of this inspiration of Poe's in Sherlock Holmes' always using the London Times as vast treasure trove of textual evidences and clues.)

One of Poe's great dreams is to find the area of suspension between waking and dreaming, living and death--and in this manner be at the blurring of all boundaries--an area i which reality and imagination, fictions and fakes, all are equally vivid and as it were living-dead. Having observed the death of his mother, his brother and his young wife, Poe's desire to as much as possible suspend the last instants of consciousness before its extinction is a "rational"desire and need for something that others deem "irrational." Thus the work of Poe becomes ever more of a series of depictions in which the ratiocination of the writing "detective" and "mathematician" try to hold at bay the incoming flood tides of the Others--the living dead, the ghosts, the hearts beating through floorboards, the journey of Arthur Gordon Pym through a realm all in Black--Black people, birds, soil, letterings carved into black rock--and then white--the arrival finally at the edges of the other side of a printed page from the blackness of letters to its white spaces--a figure of white that arises out of the whiteness of mists and is as white as the whiteness of snow. In effect--a "white out"--the termination of writing as black notations on white pages and the the confrontation of a "white on white" aspect at the edges of what is NOT an erasure--as in Malevich's "White Square on a White Square" which had been preceded by the "Black Square a Black Square."

In this narrative of Pym's, it is also noted that perhaps the reader wil not notice at which point the narrative written by Pym stops and that written by the person who is the editor of the published work begins. The book is supplied with an Appendix which in turn throws doubts on who actually did write the text, and if the editor is telling the truth, or if there is some other aspect involved, and Pym himself has been perhaps the narrator all along.

The making ambiguous and mysterious of a fictional account of journey that is fantastic yet described in the most precise "ship shape" manner and details, is to further emphasize the idea that there can always be as it were "updates" on the status of a text and its "authorship." That is, Poe is demonstrating that even one's own texts can experience such disputes, as to what Poe really wrote, what was written by someone else whom he plagiarized or "borrowed generously

from." In effect, the Appendix is implying--there can continually be "news flash" updates on the status and authorship of this text, and basically any other, as al texts participate in this madcap traversal of exchanges and exchange (stock exchange also).

Again, this method gives Poe the chance to "put off" the idea of their being "an ending"--in effect the "true story" has not yet been told, and so in the meantime one will be continually finding "news flashes' which bring one the latest updates on the Poe-Pym voyages and authorships.

In Pym, the authors--both of them or more--are in a sense playing a game of jack in the box with what are the various scenes of internment in the book--the whole tale finds Pym being confined in terribly close quarters, or in a situation of captivity or near extinction. In fact, we do not know as the book begins whether or not Pym actually survived at al to tel this tale, as Mr Poe claims that he at some point is the author who takes up the pen from the vanished Pym in order that his tale "might live on" so to speak.

When Pym shows up in the Appendix, live after, --this suddenly recasts the Narrative as a book which is actually not the book of the authors, either one--but one which is actually not yet written, but exists as it does "so far" in this "half man half horse" state of having the two seamless authors--one of them presumed dead and replaced part way through by a "ghost writer" who has to face the return of the ghost as not a ghost once the text has been "completed," and now lies on the floor, a ball of a "Yarn" (story) being madly unwoven by one of Poe's own "Imps of the Perverse."

Mark Twain is another form of writer in which appropriation is used on a vast scale, though in a way it may not at first seem so to be. His books like Roughing It and Life on the Mississippi, for example, are vast Herodotus style compendiums of anecdote, facts, fictions, outright lies that he relishes re-telling, pure unadulterated tall stories, wild characters who actually are real, and others who are characters "larger than life" because in fact they do not exist at all except as towering feats of story telling.

In Twain's world, the good telling of lie is a grandiose and magnificent thing to behold--a great tall story, a superb "yarn," the getting togetehr of literary and journalist friends "to swap a few lies," being the epitome of a "good time." These "lies" are contrasted to the bigger lies which Twain continually attacks as the lies which society uses in order to create its structures of distinctions, borders and boundary lines between peoples and their social status, their possibilities in life, what their dreams are allowed to consist of. Magnificent River Boats sail past cities with names like Memphis, Cairo, St Louis, Nouvelle Orleans--extravagant architectures of mansions, beautifully tended gardens, al the bric-a-brac of an already "post modern style" which mixes the native

materials in the making of imitations of buildings the wonders have never seen except in illustrations and associate with being of an "Ancient Dynasty" or a Roman Republic, or Greece, England, France. And in this world are the forerunners of Faulkner's characters running amok in feuds and violence, ignorance and dissolution. And al of it built on slavery and exploitation, in order to build a mansion that can be seen from the River Boats to make one think one is living in a civilization "elsewhere," as though in another time completely.

Life on the Mississippi is actually a great anarkeyology of appropriation, in every aspect of the furniture, the houses' designs, the styles adopted and created in clothing, the types of books which are in the libraries, every detail is seen as an appropriation from elsewhere, a vast fantasy world trying to imitate things that it does not comprehend nor want to other than what it symbolizes. And even in the midst of al the grandeur and posing, there is the vision of the incipient, swift rush of decay, decomposition, the first signs of the ghosts that will soon enough inhabit this fantasy world as it slides into the past, as gone as as were the previous bends in the ever changing course of the river.

All one has to do is study the Twain book and then move on the tomes of images made through decades of this same world by Clarence john Laughlin--himself the owner of one of the best private libraries in America, an immense eccentric assemblage of heaps and crates and shelves put togetehr by himself--a great admirer of Baudelaire and French poetry and prose--and there is the after effects" world of Twain's--ghostly, in ruins, depopulated, haunted and still the repository for this huge collection of appropriated styles and structures in their journey through time's decomposing. What Luaghlin writes of in his notes accompanying his works, is of a world which in reality is already a Surreality--the fotos in which he constructs strange dreamlike scenes among the already strange "real scenes" are simply the introduction of figures and tableaux to stages that are already crying out for actors. since they already inhabit a "living dream," a living-death, the introduction of the "faked" dream scenes seems "perfectly natural."

(I used a transfer of a Laughlin fotoa door in 1950's Milwaukee as part of a collage piece for the cover of an issue of Kaurab Poetry Journal--and "After effect" of the ghostliness in Laughlin's fotos become more ghostly via its transposition as a transfer of a xeroxed copy of the copy of the photo included in a book of his work.)

If turning to thes particular models as examples of appropriation at work seems "old fashioned," don't be fooled, their controversial nature rages on. I picked up by chance the other day a new updated edition of Norman Finkelstein's Beyond Hutzpah--and opened as though by magic to a section which reproduces

pages from Twain's book on his travels to the Middle East and Europe. The controversy that rages in these pages detailing the reproduced pages of Twain's MS is that Finkelstein demonstrates how passages from twin have been edited, slightly altered, taken a bit out of context, and used as evidence by Alan Dershowitz, who is also plagiarizing from a discredited text which he pretends that he is not plagiarizing from, of some passage in Twain regrading the "non-existence" of Palestinian peoples in certain areas of contemporary Israel-Palestine. Finkelstein is an excellent example of a researcher who goes through the long series of twists and turns of a quotation, a footnote, single word, in order to arrive at an understanding not only of what "originally or actually happened," but also, what has happened along the way, in the uses of a quotation or appropriated text. Since his argument is with a famous Harvard Law School member and lawyer, Finkelstein relishes the opportunity to pick apart the arguments involved, the citations and texts.

On the one hand, the famous lawyer is shown to be plagiarizing from a discredited text a severely altered mis- or dis-quotation from Twain, and on the other, is Finkelstein's excavations of the layers of the text's palimpsests, alterations, transpositions, and is being turned into a "fact" in order to "prove" that a contemporary situation is based on "solid evidence."

What is surprising from the point of view of literary--and legal-- appropriation is that a lawyer would use the uncited source of a discredited work in which a quotation is found from a famous author, which can easily be checked. What has happened is that a faked version of a documentary account by a fiction writer is taken as being a "reality" that existed in the past which proves the validity of the present reality. By demonstrating the faked and thus fictionalized use of the documentary account to prove "reality," Finkelstein undercuts the present "reality" by the restoration of the original text's actual order of words and phrases and in their correct contexts.

The Twain who journeys from the Cairos and Memphises of the USA to those of the "Ancient World," having detailed the appropriations of the New World in al their faked glories, and hungry to see the "originals," becomes in turn appropriated as a faked "glory" text himself, who is then "restored" to his original state in his own words by a commentator in an argument over the borders and existences of peoples both in the past and in the present which uses the past to justify itself.

In this example alone, one find some of the aspects in which appropriated texts become part of arguments over literally appropriated lands, as well as depictions of appropriated city names and styles of architecture and manners and reading materials which wind up being part of the future historical reality of the ancient places that are both used as models and their actualities as sites

visited as a tourist by the famous author of a previous century. The shuttling back and forth through versions of the text is accompanied by a shuttling back in forth in time as well as a shuttling back and forth between versions of land boundaries in the present based on accounts from the past found in the text and altered only to be restored. The text itself becomes an extention of a "space of contested possession" not only as a text, but also in the world and in a conflict between the uses of the past to justify the present.

Via uncited citation, a hoaxed appropriation of a text enters into an intense argument over geography and history It is this aspect of appropriation of texts as actual documents in appropriations of land and history that provides the kind of destabilizing as well as destabilizing "after effects" which make more complex the senses of and uses of "literary appropriation." As with Travel Literature, texts become the genesis for immense debates over the actual legitimacy of ownership of colonized lands and the rights of peoples who essay to inhabit these lands.

Interestingly, this aspect of the "after effects" of appropriations of "literary" and "travel" texts tends to be ignored in most considerations of appropriation of texts,, which tend to regard the literary appropriation as being limited to that one area, and so the more "formal" qualities of an appropriation mechanism at work may be examined rather than potentialities in other areas such as geography, history, the military, legal arguments, etc.

In effect, to limit the awareness of the effects and "After effects" of texts in and as appropriation, has the peculiar and subtle effect of a removal from consideration of the abilities of texts to have these effects and After effects. That is, one develops a sense of the use of language which has no "consequences," nor, in effect, any "complicities." This creates a separation in language, in which on one hand "transgressions in language" are urged, while those outside this realm are not. And if this is to be maintained as a structure of belief and method, then the transgressions of texts across the limits of the text's boundaries, becomes something to in effect deny. In this way, the peculiar argument can be advanced that in changing language via transgressing boundaries within it, one is changing the world, and at the same time, that this use of language is not in any responsible for what is happening around it, nor that the words that it uses are just as contaminated as the ones others use.

This sense of a "purifying of the language of the tribe" as advanced by Mallarme, is in many ways related to the ways in which propaganda functions, by limiting the range of effects which are allowed to be considered, so as to narrow the focus on an ever more centralized configuration and figure or figures of power. In a sense, it points to an elite grouping of poets or writers or

artists who are as it were the guardians of this language, and so are deemed the ones to determine the entry or not into the canons or "acceptable ones" of this or that artist or style, this or that version of appropriation as opposed to an other. Rtaher than a rhizomatic, horizontal movement of the energies of appropriation, one finds instead a vertical axis along which are stacked the categories of hegemonies and hierarchies.

In a sense, this removes the role of the "dead author" and replaces it with a kind of deity, a philopsher-poet-king-queen in a sense, of an aristocracy of the word.

Yet as the example of the traveling through times and spaces and altered and restored versions of Twain's text shows, the appropriation of texts and objects opens the arenas of action and makes for the dispersal across the unexpected of the ever uncertain findings and uses of words, and of the existences of "authors," not at all as fixed identities, but as ever changing "sources," and "citations" which "crop up in the oddest of places."

Texts and authors in this senses live lives of their own, which are outside the conventions of what are thought to be the boundaries of texts and authorship. That this proliferation and dispersal of texts and authors among al manner of terrains and times may turn up in situations with which "literature" so to speak would like to "disconnected from", this is because of the "troubling" non-possession of words and texts which copy right and intellectual property laws continually try to keep pace with. The borders which literature would like to keep sealed for itself, or art, or any other form which has created a language it regards as its own and its own only--these borders appropriation shows not to be as secure as one would have thought, and so the desire for kind of "homeland security"system to control this "terrorism of words" against the very Terror in a sense which would dominate them. This is the sense in which the areas of language in literature begin to become a part of the operations of aspects of propaganda, in that the desire and need to control and maintain power supersedes the "love of language" and begins to see that the means to in effect "torture" language are "justified by the ends."

Again, one finds "travel literature" as a form of the contesting of borders, not only among settlers and already local populations in the New and Old Worlds, but also the borders among texts as "faked," "documentary evidences," "depictions of fakes as being a reality," and the use of fakes to assert a present reality based on an altered one via an altered text. The ebb and flow of the fake, the real, the fictional, the literary and the actual landscapes involved in terms of borders and possessions--as well as "battles for the very soul of the people and land"--al these are bound up with the uses made of appropriation through a great many levels within just one small dis-quoted quotation from a text by an

author who himself depicted so much use of appropriation as a manner of constructing the fantasy land reality he witnessed in its heights and the first signs of its rapid decay and decomposition.

Even the current dramas of the American-Israeli interrelationships are depicted in this using of an American text as a "witness" to be argued with in a "case" for or against a version of history that is contested.

The travel aspect of uses of appropriation is one that begins to change in the 19th century, with the ability to import ever greater amounts of goods from every farther distant and more "exotic" arts of the world, as well as those "exotics" which exist close to hand. (The Surrealists' Flea market, Joseph Cornell's garage full of old magazines and found matrials from thrift stores, etc, Schwitter's use of street found debris--and the one found by Dubuffet in his concept of Art Brut.)

In Baudelaire, the continual theme of "le Voyage" needs no distant places to go--it can be a journey through his mistress' hair, or through a grubby alley--or to a hashish smoking session. Later, Huysman's character Des Esseintes in A Rebours Against the Grain is the Engllish title) simply goes to an English pub as it exits in its exact state for the use of Englishmen in Paris, rtaher than having to bore himself with the tedium expense and time of a trip to the actual England. Travel becomes the voyage of reverie, dream, released by contact with talismanic objects, odors, colors, sounds and images, texts which are from the place or about the place to which one would like to go.

"To shut the eyes is travel" says Emily Dickinson, who wrote of books as ships with which to travel.

In this sense, to me, the Yasusada works and Yasusada's idea of writing an "After Spicer" in honor of Spicer's "After Lorca" functions itself as a travel literature example, in that using the construction which is made use of by the hoxed imitations of scholarship of "real texts by real authors," in creating a series of fictional and pseudonymous authors, editors, translators, footnoters, annotators, as well as quotations which are real and fictional or faked, to construct both a fictional author and his fictional works, as well the journey to a distant and exotic land--a Japan which is not Japan but an "After Japan," not a translation or copy, nor actual documents, but an imaginary constructed out of the elements of these . via both actual and fictional Japanese poets, artists, places and events. After all, what is Spicer's Lorca's Spain? Or his Spanish language? Where are they existing in Spicer's text? The traveling with Lorca that Spicer indicates is done in the home of Spicer's, as of two lovers living togetehr for a season. It is in a sense of the continuation of the voyage of Baudelaire through his mistress' hair as a voyage-to-a-text, as well as that voyage of Poe,s in which the white ghostly spaces left by the vanished ghost of

the lover-- "After" effects, so that work is written both "After" Lorca literarily and" literally"--after Lorca the lover of the summer in autumn has departed. And indeed, the introductory letter opening the text is written by Lorca--the already dead poet speaking from beyond the grave as his own ghostly After effects become ghost-written by Spicer as his "After Lorca."

For Poe, the "Aftereffects' are "mournful and never ending remembrance" which also tries continually to be reanimated from out of the coffin--into a state between life and death, dream and waking--in which al things possible may occur--an open area of uncertainty--where Poe and Pym takes turns authoring the same text, each one vanishing as the other reappears, back from the supposedly dead, to assert his rightful place in place of the one living and writing in his absence. To battle with the double of oneself--in this suspended state--the tale of "William Wilson"--Rimbaud and his "I is an other"--the confrontation with the hoaxy aspects as well as the documentary and imaginary--of writing and of what is an author--not a who--but a what--as though the author really matters--when as Poe asserts in the "Philosophy of Composition" --one begins with determining what the effect is that one would like to produce.

In other words, an "after effect" which precedes its own creation--just as the "Philosophy of Composition" is written AFTER the composition of "The Raven" and so re-tells the "story" of its creation as an "after-thought" as well as an After-effect----which "reconstructs" an event which actually did not happen, in order to make an argument for the kind of Composition Poe is propounding as the one best suited to create the kind of "great effects on an audience" that the "Raven" had. By demonstrating that he worked backwards, deductively and rationally to produce what are the "irrational" yet also "mechanically engineered" effects of the poem and its Raven repeatedly & (a robot Raven, an "synthetic intelligence"--?) mechanically"quothing""Nevermore"--Poe writes "after the fact" the non history of a poem in order to prove that his "irrationality" as person does not exist, nor does it in the poem, but al of it, all of it--can be explained!

In the very act of essaying to be the ultra rational one, Poe begins to sound not unlike one of his irrational characters in the process of trying to defend their actions, which came from that other source he depicts so vividly in a different piece, "The Imp of the Perverse."

As a writer, Poe is experiencing and detailing not the "death of the author"--but the cracking, corroding, collapsing, dispersal and disappearance-reappearance dead-alive, living dead,suspended animation state of an author in which the uncertainty principle is at work. so that the author is beginning to have trouble distinguishing between himself and his invented authors, his characters,his

texts, his hoaxes and documentations, his published "marginalia" which appear in Newspapers as "real" and which are "made up" as he owned no library to annotate, but only about three books at the time.

And how does Poe exist today? He stil exists as after effects in America as the the creation of a poison pen obituary written by Rufus Griswold! The source for good deal of the myths of Poe is this outright piece of slander. Poe himself became a part of long running tabloid sensationalism, both adding to and altering, shifting, his status as a writer hovering ever suspended among a series of faked images and stories about himself, and his own such creations. In this sense Poe has realized in a peculiar way one aspect of his dream of existing among the living-dead, as he himself continues to exist as this mixture of urban legend, movie versions, illustrations, endless repackagings of his works, endless new theories about them, endless new discoveries not only of original editions themselves but also of the actual facts which he did make use of and which had been thought to be his own hoaxes.

In a sense, to understand a genealogy of "post modern" examples of appropriation, is to find Burroughs' impossible glossary of wrods whose intention are fugitive--for the moment one were to define, control, st boundaries and divide into categories, classifications, the very thing one is observing in order to do this, would continually be breaking it asunder, decomposing it, rearranging it--and so, the place to "begin" is in actuality in the daily newspapers or news in any media--as there one finds the continual dispersal of writings and writers evidenced in the symptoms of language which are registering the seismographic chartings of voyages which never cease traveling, never cease their production of effects and After effects, fall out, radioactive dusts--mutations and permutations--ghosts and ghost written texts--

The "Purloined Letter(s)" found hidden in plain site/sight/cite all around one--the War which was founded on forged texts and paintings of non existent fotos--the widespread use of "election fraud" as a technique both to count voting and to frighten off voting-- the uses of torture to produce "confessions" which are false or real or who knows what--but which are none the less used as "proofs"--even though the actual confession may never be revealed-- the persons detained without any accusations-- that is, the non-writings of non texts which condemn persons non accused to be detained indefinitely-- the ways in which a society inoculates itself by the alteration and vanishing of words from what it does not want to or like to or is not meant to hear or read-- the uses of appropriation are everywhere one around-- perhaps what is really the purpose is to find the ways in which these are all interrelated and so constitute the existence of culture as it is presenting itself to itself through its appropriated and faked and hoaxed uses of words and images- rather than a typology in which the separations are made so as to exclude one domain from another--and so to deny or deliberately

or not miss the effects and After effects of all the various means and meanings of appropriation--

This particular study of my own i call "The New Extreme Experimental American Poetry and Arts"-- this interrealtionship of aspects across, among, through and around appropriation in constructing a language which essays to deny what it is capble of and is in many instances doing daily, as a matter of routine-- a language which allows persons the appearnces of freedom when in fact tightening and contsraining ever more tightly and narrowly the ranges of awareness and questioinng- and at the same time to find the actions and uses of appropriation which decompose this massive compostion one is presented with as a reality which in fact is but a continaully tweaked construction in which language used by all is participating daily-- to study the composition and to find the decompositions-- as much as possible, though one oneself is pitifully limited--

On Sat, Nov 1, 2008 at 4:01 AM, Wystan Curnow <[redacted]>wrote:

> *Murat, Tom, Barry, David,*
> *As we are seeing "appropriation"'s precursors are varied and commonplace, to the extent that the term itself appears reductive--Chaucer's only 'a great appropriator' if his practice is presumed to be informed by a modern idea (and its attention laws and prohibitions)of authorship.*
> *I am more interested in the varieties of contemporary 'appropriation' --it seems such a dumbly provocative term, so post-modern fer crissakes--which is the way Murat's remarks about recent 'attacks on authorship and orginality' are pointed. The value of a geneology of appropriation, or a pre-history of authorship seems to be that it may help generate a typology of current practices and possibilities in which re-use, refried, is understood as more like the norm than the exception.*
> *Wystan*
>
> _____
> *From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Murat Nemet-Nejat [[redacted]]*
> *Sent: Saturday, 1 November 2008 8:44 a.m.*
> *To: [redacted]*
> *Subject: Re: appropriative poetics: genealogy/history?*
>
> *Tom, Barry, David,*
>
> *Appropriation is the basic Medieval mode of writing, either, as Barry says, citation being the prevalent trope of writing or as outright appropriation. Chaucer is the great appropriator in English literature. Troylus and*

Cresyda is for all purposes, with some changes, of Boccaccio's Philostrato, without Chaucer ackknowledging it as such. This does not mean that he was being dishonest or propagating a hoax, simply that that was a natural Medieval writing process. A number of Chaucer's earlier works (the titles escape me now) start with a dream passage, introducing or framing the narrative which will follow. This was a common Medieval trope. A number of times, Chaucer lifts his dream passages from French examples.

To understand the process better, it might be helpful to look at Medieval Cathedrals, masterpieces with no named architects. The whole construct is seen as a communal activity, something beyond the individual or authorship.
The same ethos, an ethos of poetics, applies to writing also. Ruskin understood this. I think it is the source of his modernity. When David, Kent Johnson, myself and a few others, in various ways, attack the notion of originality or authorship, elevating the editor, the translator, the anthologist, the creator of hoaxes, the heteronymous author, the hypertext to a central position, replacing these tropes for the figure of the "poet,"
they are actually trying to go back to the same Medieval view of authorship and creation. Recently, Jerome Rothenberg and I had a conversation where we discussed the concept of the anthology being the ideal form of a sacred text. That discusion also, I believe, were along the same lines.

*Though in the 17th century the idea of the individual author was already present, one can see in certain authors the earlier prominence of citation still in full swing. One can cite three works along these lines where appropriations are integral to the text: Burton's *The Anatomy of Melancholy *, Browne's "Urn Buryals," Montaigne's *Essays*.*

*If I remember correctly, Swift's *The Tale of the Tub* parodies the same style of appropriation in its person; nevertheless, in this parody the earlier style is still in full force. In English Literature, I think Johnson and Pope give a "temporarily fatal blow" to the process mocking its rube-like primitiveness (even Shakespeare could not escape the opprobrium) and elevating originality to a poetic ideal.*

Ciao,

Murat

On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange <[redacted]> wrote:

hi all,

> *catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.*
>
> *as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...*
>
> *and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.*
>
> *additional suggestions and discussion welcome...*
>
> *thanks,*
> *tom orange*
>
> *guidelines*

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168. **Gloria Frym**

Re: new adventures of walt whitman

Sun 9 Nov 2008

These videos are wonderful! Thanks for posting. I give Whitman seminars for undergrad and grad students. One favorite undergrad commented on

Wednesday that Whitman would adore what Obama stands for and highly applaud his seeming ability to unify. Further adventures.

Gloria Frym

Gloria Frym
Associate Professor
Writing & Literature, MFA Writing
California College of the Arts
San Francisco

----- Original Message -----
From: "Nate Pritts" <[redacted]>
To: <[redacted]>
Sent: Saturday, November 08, 2008 5:57 PM
Subject: new adventures of walt whitman

Just for fun, my 11th grade, gifted English class is making Walt Whitman videos. I decided to make my own "series" - The New Adventures of Walt Whitman!

The first three episodes are up now with three more to come this week.

http://www.youtube.com/user/n8pritts

Check them out! & if you happen to have any favorite Whitman lines - from Song of Myself or elsewhere - send them to me & maybe we'll do those next!

n8

_____
:: Nate Pritts is an Honorary Astronaut

:: http://www.natepritts.com

:: http://www.correspondentbreeze.blogspot.com

_____
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169. **Troy Camplin**
Re: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
Sun 9 Nov 2008

1. If it walks like a duck and quacks like a duck, it is a duck. Feel free to label me, so long as it's an accurate label. If by neo-liberal you mean a new kind of

classical liberal that supports free markets, science, constitutional democratic government, and social liberty, then I am happily and proudly a neo-liberal.

2. "spouting off talking points" is something politicians and demagogues do and for which I have no respect at all. It has nothing to do with women. If I had wanted to be sexist, I would have chosen the term "hysterical." I think we both know enough etymology to understand my clear intent there. The two examples you gave would have been appropriate had I used "hysterical" rather than "screeched," as each are a clear, unambiguous reference to African-American history. Also, I did, twice, acknowledge that you did engage the issues, and you have, twice ignored the fact that I have done so.

On the marriage issue: 70% of African-Americans voted against Prop 8; 65% of Hispanics voted against it.; 49% of whites voted against it. That's not scapegoating. Those are hard numbers. Again, you are implying racism here, which is only intended to shut down argument -- not to mention ridiculous, as my wife is Mexican-American.

I agree with point 2, which is why I am generally against democracy as practiced by California. I believe in a constitutional democratic republic, which is undermined by such things as the pure democracy demonstrated by CA on Prop. 8.

The reason for the dissonance between the vote for Obama and the vote against Prop. 8 is that if you were to poll African-Americans and Hispanics on the issues, they don't actually support the things supported by the Democratic Party on things ranging from gay rights and abortion to school vouchers and basic economic issues. Both groups also tend to be pro-military. So why do they vote Democrat when ideologically they are Republicans? The Democratic Party has done a brilliant job of convincing them that the GOP is vaguely "against" them -- and nobody bothers to look up the fact that the Civil Rights Bill of 1964 was voted for 65% by Republicans, but only 55% by Democrats. Should the GOP ever figure out how to overcome the DNC rhetoric, I'm afraid that things like Prop. 8 are going to become much more common.

Troy

From: amy king <[redacted]>
To: [redacted]
Sent: Sunday, November 9, 2008 5:18:28 PM
Subject: Re: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

1. You are not merely
"labeling" things when you insist on slinging around your "liberal tactics" accusations. You are name calling, and you
are attempting to group my responses *to your claims* in with a group that you clearly revile. These efforts are ad
hominem attacks, meant to distract and detract from my responses.

Who here has dubbed you anything, Troy?
Shall I call you a "neo-liberal" repeatedly and deride your "neo-liberal tactics" at every turn so that you can become mired in defending why you are not one? What would be the point if we are truly
attempting to have a constructive discussion?
Again, I ask you, why do you compulsively need, in your every response,
to group everyone together on this list as a liberal or some such nonsense? One only need look through
your posts in the archives to understand this as one method of your argumentation.

2. The road to hell is paved with good intentions. However, the words we select certainly imply many things. Your constant need to characterize responses with certain adjectives carries a responsibility that you would like to shirk. Telling me that I "chose to read it that way; that isn't what you meant" doesn't magically erase your responsibility for the words you have chosen.

When was the last time you heard a man's response characterized as a screech or any other typically nasty adjective meant to imply that he has a shrill voice from which one cannot decipher his meaning? To imply that I "screeched" in response to your argument, as well as only "spouted off some talking points" instead of "actually reading" your response is a transparent effort to render my reply as one based in ignorance and an emotional voice raising that doesn't let you hear what I'm saying – your characterizations are, at best, in bad faith, and one need only read through the tread below to see that falsity of your ongoing accusations: I continue to respond to your claims in each post, despite your name calling (again, see below).

But to make this point clear, let me give you some recent
examples of how intentions don't render the social meaning and weight of words
invisible--

* Ralph Nader on
Barack Obama:

"To put it very simply, he is our first African-American president... But his choice, basically, is whether he's going to be Uncle Sam for the people of this country, or Uncle Tom for the giant corporations."

Now, I'm sure Ralph Nader didn't "intend" to conjure any racist history and implications by determining that Obama would be an "Uncle Tom" for the giant corporations because surely he would say the same thing about a white candidate, no?

* Bill O'Reilly on
Michelle Obama:

"I don't want to go on a lynching party against
Michelle Obama unless there's evidence."

Again, I'm sure O'Reilly didn't "intend" anything racist by associating Michelle Obama with the violent atrocities that African Americans have suffered by deciding he wouldn't lynch her – because he would say such a thing about a white person too, no?

* A mild version of the sexist language in the same camp as "screeching" that recently reared and celebrated its ugly head is smeared all over the world in relation to Hillary Clinton:

"HENS CACKLE. So do witches. And, so does the front-runner in the Democratic presidential contest. Former Bill Clinton adviser Dick Morris recently described Hillary Clinton's laugh as 'loud, inappropriate, and mirthless. . . . A scary sound that was somewhere between a cackle and a screech.'"

http://mediacrit.wetpaint.com/page/
Sexist+Language+in+Media+Coverage+of+Hillary+Clinton?t=anon

But something tells me that my efforts here are futile.. Because again, you accuse me of all manner of nastiness, including not engaging you on the issues, which I have consistently done, and yet, you have ignored my last response and direct question to what seems to be a far-fetched claim. Again, just when has the gov't intervened and forced any church to hire someone of the gay lifestyle? Perhaps it has happened and that example has instilled some real fear in some of those who supported Prop 8, but I cannot imagine who since you offer no evidence …

I'll say one last thing about the marriage issue. Marriage ultimately isn't the issue for me. The greater issues at hand are 1.) Scapegoating African Americans and Hispanics is way too easy. Many, many more white people pushed Prop 8 through. The powers-that-be enjoy it when we begin to split and compare who is more disenfranchised; their powers are secure in this type of fragmentation. More importantly, how does this power work structurally and how do we address it? 2.) The tenets of my argument are better outlined below, but overall, this is an issue, in simple terms, that shows one majority group in America had no problem denying another group of Americans a constitutionally-guaranteed right. Where is the hope in that?

The amazing contrast that took place last week was the vote for hope via the election of Obama on the one hand while a number of Californians denied a group of Americans a specific right on the other. What does that truly say about the state of our nation and our personal anxieties as Americans? That we must always have some sort of enemy at hand to feel secure? That we are not open to examining why we believe what we do, esp when it is exclusionary, and how we enact those beliefs we seem to hold dear? That we must always label every person in an effort to keep them in the camps and groups to highlight *who is not us*? Apparently so, it seems, and that line of thinking is pervasive, dangerous, and all important, reliant on insipid segregation first and foremost, even here. And that line of thinking is exactly how Bush got so many Americans to support the imperialist occupation we call a war and got so so many of “those Iraqis” maimed and brutally murdered …

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sun, 11/9/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Sunday, November 9, 2008, 4:53 PM

I do find it funny that someone on a poetry group is complaining about using words to label things, as that's what all words do. Words do mean things, even if there may be some ambiguity. And like things are typically groups together under a single label. It's useful to label wolves as wolves, and wolves, foxes, coyotes, and jackals as dogs.

If I did not intend "screeching" as sexist, then it's not sexist. Your choosing to interpret it as sexist means you are the poor interpreter of my meaning. It's simply bad textual analysis on your part, attributing meaning the author did not in any way intend. Next you'll be telling me MacBeth is about growing pine trees in Scotland.

And you will note that I did engage the issues, and I was decent enough to acknowledge that you had to. It seems you don't have the decency to extend to me the same courtesy. My pride is not hurt -- though your thinking it does

clearly IS sexist on your part. Perhaps your sexism is why you see sexism where there isn't any?

The real absurdity here is that you don't seem to care that you and I in fact agree that marriage should be legally extended to everyone, regardless of the sex of the people getting married. What seems to matter most to you is that I'm not a liberal like yourself.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Sunday, November 9, 2008 10:31:35 AM
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

Continuing to label my responses as so many "liberal tactics" carries on your condescension, and indeed, your characterization of my original reply as "screeching" most certainly is sexist, whether I "choose" to read it that way or not. You're trying to shuck the weight of your words by making the weight they carry my burden to accept or deny them -- but you are the one flinging such nasty characterizations, and you have felt it historically necessary on this list to do so with many people (i.e. "liberal tactics" is but one seeming insult in your Poetics List arsenal). Why the urge to label and characterize responses on this list at all?

Why not take your own advice and just "engage the issues", as you continue to claim that I did not do. In fact, I have done nothing but respond to your claims (re-read the whole thread below), as well as point out the ad hominem strains in your response. It is this latter aspect of my reply that hurts your pride and raises the defensive hairs on your back. But your style of arguing is full of unnecessary bait & attack that reminds me of Rush Limbaugh's "responses" to feminist claims -- if you call her an angry cow, you no longer have to listen to what she says; you need only paint a picture of her and ask that she be tamed, or try to tame her yourself. "Screeching" runs along those same lines, like it or not ...

Regarding the meat of your argument, I'd like to know when the U.S. Government forced any church to hire people whose lifestyles they didn't approve of? I really don't know about any instances of such legal intervention with any church regarding the hiring of gay clergy and am quite curious. Were these instances in the Catholic church?

Additionally, I'd like to point out, though I use the term too, that even "gay marriages" seems misguided. Marriages are marriages are marriages. We don't say, "The government should perform bi-racial marriages.." Instead, we demand that everyone have the right to marry. I suppose it would be difficult to keep saying, 'Give the right to marry to the GLBT community,' but perhaps demanding "Marriage Equality" instead could be a simple start to eliminating the marginialized thinking this issue sustains.

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Saturday, November 8, 2008, 9:45 PM

I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise

in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a mater of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 7:22:56 PM
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *is* my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *for everyone* despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my *choice* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read

your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

_____

Recent work

http://www.writing.upenn..edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sat, 11/8/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]
To: [redacted]
Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those againstgay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, to not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rightsrecognitions. If you want to make any headway on this issue, you have to understand the position of the opposition.. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Saturday, November 8, 2008 11:20:44 AM

Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *must* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html & http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities not withstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do.

It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in

principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of

the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

http://www.yffn.org/admin/spi/marriagevsunion.html
http://lesbianlife..about.com/cs/wedding/a/unionvmarriage.htm

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

170. **Alan Sondheim**
The What-If
Sun 9 Nov 2008

(written under zero sleep, apologies, but there's 'something here')

The What-If

http://www.alansondheim.org/ layout jpgs

The last theoretical, what to do when exhausted to
the point of trembling or shuddering, unchecked for
reason, false grammar, confusion:

Vaihinger and Bentham both developed the concept of fictions or the as-if in relation to the real: as if the perceived real were real, as if reifi- cation were the state of things - as if the real were within the simile and subjunctive.

The what-if simultaneously doubles and reduces the as-if: Doubles, since it proposes an alternative branching or possible world which is an as-if within the as-if of th real - and reduces, since a fictionalized as-if (that is, the as-if as fiction) branched into the aegis of a dominant fiction no longer subjunctive - the what-if as production or temporal process creates a fiction without split - no

longer 'as-if X were real within a perceived world that is necessarily split,' but an X which is all the real there is within a generated world or simulacrum.

The what-if simultaneously quadruples and collapses: Quadruples, since the epistemology splits and what is real has also divided - and collapses, since the fiction is ontologically degree-zero; one might also approach this in terms of codes and replaced or augmented codes, or replaced or augmented scripts or objects, therefore basic operations of annihilation, creation, displacement, condensation, substitution, branching and collapse.

The what-if does nothing and everything: Nothing, since ontology remains as before, and the model - for that is what we are introducing - utilizes the same fundamental rues, protocols, codes, and principles - and every- thing, since what occurs is the construct of a new universe, related to the old, but with a modification, however small.

The what-if places the world within which an enunciation is made, within the subjunctive; it is always a time-dependent process.

Any real or virtual movement within real or virtual worlds is a time- dependent process. But what-if is a movement with a diacritical mark or curlicue.

The mark need not be within the real or virtual world; it may be within the world of the spectator.

From the outside, a change is created within the gamespace. The rules within the gamespace are the same as before.

A change is made from without to within. A demarcation occurs, a separation of the gamespace into before and after.

Gamespace is always already before and after; the separation occurs on a meta-level.

The separation is semiotic and the construction of a semiotic.

The separation is a figure of speech.

There is speaking within and speaking without; a model might insist on these distinctions: go from real through virtual through channel through virtual through real.

Of course what is real is virtual and what is virtual is real. Of course the channel is simultaneously real and virtual; one might argue that the channel is the diacritical mark, the demarcation itself.

The demarcation may be fuzzy. The change from X to X' may be sufficiently complex as to prohibit or occlude a transformation. A transformation may occur - the result of a what-if process - without being noticed; there may be no notification or a misplaced or misrecognized notification.

So what-if implies an impending modification within a sememe from without; it splits from itself, constructs on a meta-level, a semiotic which breaks through and within the discursive. The transformation within the real virtual, from X to X' is always already sutured; the break, again, occurs within the subject hirself outside of, or constructing an outside-of, the gamespace.

Needless to say the what-if may be nothing more than conversational, i.e. what if the sky were green? It may or may not result in a process applied from without to an ostensible subject. The ostensible subject, gamespace, world, etc. may appear, from without, broken or of interest or anomalous or cohering or 'the same as before' within the epistemological limits of whatever transformations are already going on. The ostensible subject is the subject of the subject applying the what-if, that is, the external subject, placed as well, reflexively perhaps, within the subjunctive. Whether or not anything is 'really' carried out.

The what-if, then; is always already a thought-experiment as well, no matter what happens later or what happens reflexively, or even within the case where nothing happens at all.

One might say that the human project implies thrownness into and through- out the what-if on a continuous basis, that everything and nothing is happening, that this happening is a model for human existence and behavior.

And in this light, a model perhaps of every organic existence and behavior - but one might well ask if all organisms are capable of the subjunctive in the sense used here? I would say no, that the subjunctive implies something which, if not uniquely human, at least implies an intelligence organized according to a just-so, which is rarely found otherwise in the world.

Roughly, it has to do with stewardship and dominion as well, placing the world we witness, real or virtual or worlding, under the subjunctive: to be human is to live within the semiotic of the subjunctive.

And here, within a specified virtual world, one carries out experiments telling or foretelling, floundered and foundered on the subjunctive - this these experiments might be taken as fundamental as well to any human project, if such there be. Perhaps this virtual world lacks a sense of, lacks the catastrophic; perhaps it is this lack which permits the what-if a discursive and reified operation. Perhaps, only just at our moment and in this configuration, perhaps nothing more.

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22

| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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171. **George Bowering**
Re: on Walcott and Obama
Sun 9 Nov 2008

In US school tests you have to say what colour you are?

On Nov 9, 2008, at 10:51 AM, carol dorf wrote:

> *I think young people have an easier time living in a world without such essentialist ideas of racial identity. A biracial cousin of my husband's (he's white) used to say that she was two-tone in high school. When I was giving the PSATs to a group of 10th graders in the bay area, a number of kids said "I'm mixed, what do I put," when forced to choose between African-American and White. While the school I teach at is at times very racially divided, at other times the boundaries between categories seem fluid.*
> *Carol*

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172. **Gabrielle Welford**
Re: Forty Acres
Mon 10 Nov 2008

---

mmm, aye. i like what david wrote--both elation and concern. i like what nader said in the transcript to his interview on fox--both elation and serious concern. that's what i'm feeling. most best, g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

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On Sat, 8 Nov 2008, Mairead Byrne wrote:

> *Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.*
> *Spinning in the huge drum of hope--*

Mairead

[redacted] 11/08/08 12:34 AM >>>
i have been thinking about that quite a bit, yes. it's not his genealogy
at all. son of an african chief, went to ruling class school in hawaii...
all adds to the dampness of my celebration. small bits of hope keep
poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.
*_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures_*
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On Fri, 7 Nov 2008, Troy Camplin wrote:

Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

From: Daniel Godston <[redacted]>
To: [redacted]
Sent: Thursday, November 6, 2008 3:25:16 PM
Subject: Forty Acres

O
Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving â€”
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim â€”
a gesticulating scarecrow stamping with rage at him.

> *The small plough continues on this lined page*
> *beyond the moaning ground, the lynching tree, the tornado's*
> *black vengeance,*
> *and the young ploughman feels the change in his veins,*
> *heart, muscles, tendons,*
> *till the land lies open like a flag as dawn's sure*
> *light streaks the field and furrows wait for the sower*
>
> *From The New York Times Online*
> *November 5, 2008*
>
> *The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President*
>
> *http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece*

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173. **Gabrielle Welford**

Re: Forty Acres

Mon 10 Nov 2008

---

mandela spent a long long time in jail for resisting opression. obama is a privileged person.

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
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On Sat, 8 Nov 2008, Barry Schwabsky wrote:

> *And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...*

From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Saturday, 8 November, 2008 3:10:52 PM
Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.
Spinning in the huge drum of hope--
Mairead

>>> [redacted] 11/08/08 12:34 AM >>>
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The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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174. Gabrielle Welford
Re: on Walcott and Obama
Mon 10 Nov 2008

dear tisa, thanks. the point for me is not really whether obama is black enough or where his roots are (though i've talked about that, it's been to try and point out how outside working class experience he is, not how black or non-black he is). it's more where his allegiances lie, what he has had to do and say to win this presidency and how this will affect what he can do in the future. someone said, i think about the money he's had to raise to win this election, that we can rejoice in his winning, but the system is not about to change--the system which forced him to rely on corporate support and to bow to AIPAC. and like bill clinton, there are those the ruling elites pick up and out, educate them to join them. instead of bringing in universal healthcare, the clintons turned right

around and gave us NAFTA. but we want to believe and are more likely to be hoodwinked by someone we love than someone as easy to hate as george w. bush. both carter and clinton were murderous to hundreds of thousands of people while in office. that's the system. i'm sad. gabe

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
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On Sun, 9 Nov 2008, Tisa Bryant wrote:

> *Thank you, Susan, for stating the obvious.*
> *Further, Obama is literally African American. No hyphen, in terms of immediate genealogy.*
> *Derek Walcott is absolutely of the Americas, and the African diaspora, just as my Barbadian family is. Pause and consider all the West Indian folks folded up into the "African-American" category in this country.*
> *The rigidity of the discussion of lineage, heritage, genealogy, here, prior to your message, Susan, is surprisingly limited, essentialist, and despairing, recalling all the nonsense about whether Obama is "black enough."*
> *What stuns me (though it shouldn't) is the insistence on defining African-American identity in such rigid terms while maintaining whiteness as an absolutely nebulous necessity that's separate from everything and everyone else, hovering above and shadowing genealogy, culpability, and history, particularly the history of the process that made Africans American in the first place. It's the same process that made various Europeans American, but, if "visibly lucky," hid the "taint" of the process from the skin, but not from the soul. I'd like to think that all the white people who voted for Obama either already understand and accept the burden of history that has always and rightfully belonged to them and can now either publicly stop faking the funk, or are now ready to take some steps towards being real about privilege, race, racism. I'd like to think that all the white people who voted for Obama did so to (maybe only symbolically) own up to all the not-surprisingly race-based disparities in our system which was built on slavery and disparity, accept that many people, white people, rigorously assimilated colored people, benefit from this system whether they like it or not, whether they're sorry or not. Once these admissions can be voiced and dealt with instead of brainily wormed around, guiltily whined about, or totally shirked as a responsibility,*

once the burden of understanding and disassembling a woefully race-obsessed culture is shifted to all shoulders (er, like the burden of these racialized stereotypes of who's more homophobic, or religiously conservative), maybe once we have some real conversations about whiteness instead of always harping on blackness, we can do some real self-reflexive work towards social change, and clearly, Obama won't be able to make this happen alone, even if he serves as many terms as FDR. This quibbling about Walcott's poem, sadly, or the unexamined perpetuation of stereotypes and placement of burden re: Prop 8, says something else about that readiness for even the conversation, never mind the work and the sacrifice, but, I hope, only says something about a few.

TLB

I believe that all shapes, all surfaces and lines and shading, all aspects of design evoke emotions by associations—with traditional shapes of our own culture, with the proportions, surfaces of the human body, with shapes and movements in nature...[It is] in our—the designers'—power to talk to and play with the emotional responses of our audiences, just as musicians do.
Eva Zeisel, 2000

On Nov 9, 2008, at 00:36 AM, Susan Webster Schultz wrote:

If Obama is not African American in the traditional sense, neither is Walcott.
But read Walcott's long poem about spending time in Little Rock, Arkansas, and
read Obama's memoir about growing up in Hawai`i and then moving to South
Side, Chicago. It's not just where they come from, it's how others treated them that
matters. Both men know their (various) genealogies and can deploy them ably.
Obama's victory speech subsumed King's rhetoric into a larger field. Yes, he's
an American politician; no he's not going change America utterly. But what
a sea-change it still is! And how wonderful to see the Bush years repudiated, finally.

Susan

↑ Index

175. **George Bowering**
Re: bo
Mon 10 Nov 2008

Well, no.
The Conservatives in Canada are still to the left of the Democrats in the USA.

You have to say yes, there have been good words coming from parts of the western world for the post-election USA. But we have to remember that in most of the western world Barrack Obama would be to the right of centre.

gb

On Nov 6, 2008, at 11:28 PM, Paul Nelson wrote:

> *Ah, George is just pissed his Prime Minister (Harper) is to the right of the incoming USAmerican President. When's Canada going to move into the 21st century already? Sheesh!*
>
> *Paul*
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> *Global Voices Radio*
> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted] *or* [redacted]
>
> ---
> *From: George Bowering <*[redacted]*>*
> *To:* [redacted]
> *Sent: Wednesday, November 5, 2008 12:02:35 PM*
> *Subject: Re: bo*
>
> *Well, as I said a few months ago,*
> *finally, the differences wont be that high.*
> *We will still have a US president.*
> *I dont think he will stop the anti-Cuban blockade.*
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> *Afghanistan and Iraq.*
> *I think that before his four years are up he will bomb or invade at least one small country.*
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> *welcome.html*
>
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George
Satisfied with his undergarments.

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176. Small Press Traffic

Joan Larkin & Sandy Florian at Small Press Traffic 11/14/08

Mon 10 Nov 2008

****

Small Press Traffic is thrilled to present:

Joan Larkin and Sandy Florian

Friday, November 14, 2008 at 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

Joan Larkin's My Body: New and Selected Poems received the Publishing Triangle's 2008 Audre Lorde Award. David Ulin of the Los Angeles Times has called Larkin's voice "unsentimental, ruthless and clear-eyed.... This is poetry without pity, in which despair leads not to degradation but to a kind of grace." Her previous books include Housework, A Long Sound, Sor Juana's Love Poems (translated with Jaime Manrique), and Cold River, winner of a Lambda Award. Larkin co-founded Out & Out Books during the feminist literary explosion of the seventies and co- edited the groundbreaking anthologies Amazon Poetry and Lesbian Poetry with Elly Bulkin and Gay and Lesbian Poetry in Our Time with

Carl Morse. Her collection A Woman Like That was nominated for Publishing Triangle and Lambda nonfiction prizes in 2000. Larkin teaches in Drew University's low-residency MFA program in Poetry and Poetry in Translation and will be Wichita State University's Spring '09 Visiting Poet.

Sandy Florian is the author of Telescope (Action Books, 2006), 32 Pedals & 47 Stops (Tarpaulin Sky Press, 2007), The Tree of No (Action Books, 2008), and Of Wonderland & Waste (the launching Sidebrow Press, 2009). She lives and works in San Francisco.

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org <http://www.sptraffic.org>

www.smallpresstraffic.blogspot.com

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177. Adam Fieled

PFS Post: Didi Menendez & Christopher Rizzo

Mon 10 Nov 2008

Check out excellent new work from Didi Menendez and Christopher Rizzo on PFS Post:

http://www.artrecess.blogspot.com

Thanks/Best Wishes,
Adam

↑ Index

178. Eric Elshtain
New Beard of Bees Chapbook
Mon 10 Nov 2008

Beard of Bees Press is pleased to note that that the link below will direct you to our latest offering:

http://www.beardofbees.com/richey.html

Best,

Eric E.

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

179. Maria Damon
another...
Mon 10 Nov 2008

In addition to Studs Terkel, whom we lost last week, Miriam Makeba...

↑ Index

180. Stephen Vincent
Re: on Walcott and Obama
Mon 10 Nov 2008

I believe that all shapes, all surfaces and lines and shading, all
> aspects of design evoke emotions by associations—with traditional
> shapes of our own culture, with the proportions, surfaces of the human
> body, with shapes and movements in nature...[It is] in our—the
> designers'—power to talk to and play with the emotional responses of
> our audiences, just as musicians do.
> Eva Zeisel, 2000
>
I like this quote. It rings 'the bell' for me with the very recent experience of 'witnessing' the current show of Marin Puryear at SFMOMA. His sculpture - all in multiple kinds of wood - is constantly in search of a kind of a container, the extraordinary shapes of which often go to a maximum point of tension between expression and repression. Without being obviously referential the shapes hint at diverse cultural sources (tribal, Arab, Puritan, etc.) on the edge of collision. My literary connection with the work would be the metaphysical conceit, say as

of John Donne, "the violent yoking together of opposites" into a whole. Astonishing stuff. (Off the cuff, in a different manner, I would say Ornette Colman has been another master of wrestling together global strands of music, also employing the humor you can also find in Puryear's work.

Frankly, it's way to early, contextually and otherwise to predict how Obama - as much as he can - will "sculpt" this Presidency in relationship to the rest us, including the entire globe. (Pray he not be a total "House Democrat."!) In terms of race in this country the transition is monumental - maybe not as monumetal as electing a Native American! Or a Palestinian as Prime Minister of Israel. To think just fifty years ago and less, Bull Connor was sicking dogs on 'Negro' demonstrators, children at that, in Birmingham, and we were practically begging President Kennedy to Federally intervene (let alone a practically infinite list of other racial atrocities). Not that all of this stuff will eradicated instantly, or anytime soon. But the election of Obama has released a major piece of hope and joy. How this country's deeply fragmented whole proceeds is the new adventure.

Stephen Vincent
http://stephenvincent.net/blog/
--- On Sun, 11/9/08, carol dorf <[redacted]> wrote:
From: carol dorf <[redacted]>
Subject: Re: on Walcott and Obama
To: [redacted]
Date: Sunday, November 9, 2008, 10:51 AM

I think young people have an easier time living in a world without such essentialist ideas of racial identity. A biracial cousin of my husband's (he's white) used to say that she was two-tone in high school. When I was giving the PSATs to a group of 10th graders in the bay area, a number of kids said "I'm mixed, what do I put," when forced to choose between African-American and White. While the school I teach at is at times very racially divided, at other times the boundaries between categories seem fluid. Carol

On 11/9/08, Tisa Bryant <[redacted]> wrote:
> Thank you, Susan, for stating the obvious.
> Further, Obama is literally African American. No hyphen, in terms of
> immediate genealogy.
> Derek Walcott is absolutely of the Americas, and the African diaspora,
> just as my Barbadian family is. Pause and consider all the West
> Indian folks folded up into the "African-American" category in
this
> country.
> The rigidity of the discussion of lineage, heritage, genealogy, here,

> prior to your message, Susan, is surprisingly limited, essentialist,
> and despairing, recalling all the nonsense about whether Obama is
> "black enough."
> What stuns me (though it shouldn't) is the insistence on defining
> African-American identity in such rigid terms while maintaining
> whiteness as an absolutely nebulous necessity that's separate from
> everything and everyone else, hovering above and shadowing genealogy,
> culpability, and history, particularly the history of the process that
> made Africans American in the first place. It's the same process that
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> the funk, or are now ready to take some steps towards being real about
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> who voted for Obama did so to (maybe only symbolically) own up to all
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> built on slavery and disparity, accept that many people, white people,
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> whiteness instead of always harping on blackness, we can do some real
> self-reflexive work towards social change, and clearly, Obama won't be
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> perpetuation of stereotypes and placement of burden re: Prop 8, says
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>> an American politician; no he's not going change America utterly.
>> But what
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>> repudiated, finally.
>>
>> Susan
>>
>
>
guidelines
>

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181. **Michael Kelleher**

Literary Buffalo E-Newsletter 11.10.08-11.16.08

Mon 10 Nov 2008

LITERARY BUFFALO
11.10.08-11.16.08

MEMBERSHIP HAS ITS PRIVILEGES!

Join Just Buffalo today to take part in our monthly member-only events, including this one:

WESTERN NEW YORK BOOK ARTS COLLABORATIVE RECEPTION
Tour and reception of new Western New York Book Arts Collaborative space
Meet founders Rich Kegler and Carima El-Behairy
Try your hand at a Vandercook Press with Chris Fritton
Thursday, November 13, 5:30 PMË‡
Wine and cheese served
WNYBAC Building, Corner of Washington and East Mohawk Streets downtown
Members are encouraged to bring their friends to see what Just Buffalo and the WNYBAC are all about.
Non-members and lapsed members can join or re-join at the event!

Or join online:

http://www.justbuffalo.org/membership/index.shtml

NEW SERIES ANNOUNCEMENT

JUST BUFFALO LITERARY CENTER & TALKING LEAVES BOOKS ANNOUNCE "SHORT STORY MASTERS -- A LITERARY SALON"

Beginning November 18, 2008 Just Buffalo Literary Center and Talking Leaves Books will collaborate on a new monthly series, "Short Story Masters -- A Literary Salon." The inaugural event for Module I: Alice Munro's Stories begins at 6:30 p.m. on Tuesday, 11/18 at Talking Leaves Books, 3158 Main St., Buffalo. Hosted by fiction writer Greg Gerke, these one-hour events will continue, taking place each month on the third Tuesday at 6:30 p.m. at Talking Leaves Books Main St. location.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

11.10.08

Wordflight/Crane Library
Dennis Maloney
Poetry Reading/Tanka Writing Workshop
Monday, November 10, 7:00 PM
Crane Library, 633 Elmwood Ave.

Talking Leaves...Books/Jewish Community Book Fair
Laura Manischewitz Alpern
Reading/signing for: Manischewitz, the Matzo Family

Monday, November 10, 7:30 PM
JCC of Greater Buffalo, 2640 N. Forest Rd., Getzville

11.11.08

Exhibit X Fiction | Prose
Matthew Derby and Vijay Seshadri
Fiction and Non-Fiction reading
Tuesday, November 11, 8:00 PM
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

11.12.08

Rooftop Poetry Club at Buffalo State College
Kim Chinquee and Alessandro Porco
Poetry Reading
Wednesday, November 12, 4:30 PM
E.H. Butler Library, Int'l Student Area, 3rd Floor

Earth's Daughter's Gray Hair Reading Series
George Hole and Efrayim (Fred Barry) Levenson
Poetry Reading
Wednesday, November 12, 7:30 PM
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

11.13.08

Canisius Contemporary Writers Series
Rishi Reddi
Fiction Reading
Thursday, November 13, 7:00 PM
Grupp Fireside Lounge, 80 Hughes, Canisius College

Rust Belt Books
R.M. Vaughan, Richard Owens, and jose felipe alvergue
Triple book launch and reading
Thursday, November 13, 7:30 PM
Rust Belt Books, 202 Allen St.

11.14.08

Oscar Silverman Reading at UB
Alistair Reid
Poetry Reading
Friday, November 14, 8:00 PM
250 Baird Hall, SUNY at Buffalo, North Campus

Just Buffalo/Interdisciplinary Performance Series
Michael Meldrum and Friends

Open Ended Question: Music, Poetry, Politics
Friday, November 14, 8:00 PM
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

11.15.08

Rust Belt Books
Paul Krehbiel
Book Release for Shades of Justice
Saturday, November 15, 2008 @ 7:00 PM
Rust Belt Books, 202 Allen St.

11.16.08

Talking Leaves...Books/Jewish Community Book Fair
Maggie Anton
Reading/Signing for Rashi's Daughter
Sunday, November 16, 2:30 PM
Temple Beth Zion, 700 Sweet Home Road

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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182. John Cunningham
Re: bo
Mon 10 Nov 2008

I would have to disagree with you, George. I would say that the Canadian government is slightly to the right of the Democrats but this is because of the minority status. With Harper being Bush's sidekick and with Harper exercising rigid control over the Conservative Party, I'd say that Harper would like the Conservative Party to be as right-wing as the Republicans - and he will do so if he ever gets a majority which, blessedly, this time around was prevented through the wisdom of Canadian voters. John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 10, 2008 1:39 AM
To: [redacted]
Subject: Re: bo

Well, no.
The Conservatives in Canada are still to the left of the Democrats in
the USA.

You have to say yes, there have been good words coming from parts of the western world for the post-election USA. But we have to remember that in most of the western world Barrack Obama would be to the right of centre.

gb

On Nov 6, 2008, at 11:28 PM, Paul Nelson wrote:

> *Ah, George is just pissed his Prime Minister (Harper) is to the right of the incoming USAmerican President. When's Canada going to move into the 21st century already? Sheesh!*
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> *Ilalqo, WA* [redacted] *or* [redacted]

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> *From: George Bowering <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, November 5, 2008 12:02:35 PM*
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> *It does feel a little nice, though.*
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> *welcome.html*
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George
Satisfied with his undergarments.

Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008 7:19 PM

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183. **steve russell**
Re: bo
Mon 10 Nov 2008

& so it goes... how much change is possible within the 2 party system? Especially in the States where both parties have the deepest pockets, open to all bidders.

--- On Mon, 11/10/08, George Bowering <[redacted]> wrote:
From: George Bowering <[redacted]>
Subject: Re: bo
To: [redacted]
Date: Monday, November 10, 2008, 2:38 AM

Well, no.
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Satisfied with his undergarments.

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184. **amy king**
Re: on Walcott and Obama -- Prez Carries Walcott
Mon 10 Nov 2008

"But it appears he still has time for a little poetry.

Three days after winning the presidential election, Barack Obama was spotted in Chicago carrying a book of poems by Derek Walcott, the West Indies Nobel laureate."

Continued here:
http://www.telegraph.co.uk/news/newstopics/uselection2008/barackobama/3401542/Barack-Obama-still-has-time-for-a-little-poetry.html#article

Amy

p.s. Speaking of hope, Will.i.am composed a new song post-election, "It's a New Day" -- http://www.youtube.com/watch?v=RHWByjoQrR8

Hear his pre-election diddy, "Yes, We Can" here -- http://www.youtube.com/watch?v=2fZHou18Cdk

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

185. Gabrielle Welford

Re: another...

Mon 10 Nov 2008

---

oh, aye, both very big losses. g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Mon, 10 Nov 2008, Maria Damon wrote:

> *In addition to Studs Terkel, whom we lost last week, Miriam Makeba...*

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186. David-Baptiste Chirot
James Liddy, 1934 - 2008
Mon 10 Nov 2008

Date: Mon, 10 Nov 2008 09:47:53 -0800
From: [redacted]
To: [redacted]
Subject: Fwd: James Liddy, 1934 - 2008

---------- Forwarded message ----------
From: David Chirot <[redacted]>

Date: Sun, Nov 9, 2008 at 1:51 PM
Subject: James Liddy, 1934 - 2008
To: [redacted]

(i sent this yesterday but the delivery system says something abt delivery failure so trying again--in the meantime i learned James already back in Ireland for his resting place--)

Many thanks for posting this Stephen, especially as it has news of days in SF.

I found your note just as about to post foto of James at blog and other places--Kent Johnson wrote me very early in morning James was gone.

Actually James had a poem about Silliman, but would be indiscreet to quote it!

I made a tribute at my blog with a poem and foto and some other things--Spicer--and a dedication from James-(in which he calls me the "son of God"--thankfully not the Son!---but have much more to unearth--in his own hand--poems and notes-- James died on Tuesday and is in Ireland already--to be buried there--but there will the this Tuesday i beleive also a funeral as it were here in Milwaukee--

i have been thinking much of his companion Jim Chapson, his long time companion, also, himself a very fine poet--
http://davidbaptistechirot.blogspot.com/2008/11/james-liddy-1934-2008-for-jim-chapson.html

James was a great inspiring legendary figure in Milwaukee, holding court at Axel's and traveling about the city to readings and events accompanied by his young admirers poetic and otherwise. He was one of the rare persons with whom one could discuss Jack Spicer, Duncan, so many others--and also Burroughs, Kerouac, the Beats--

and then drink it in as he let flow the full flood of his Irish heritage in poesy and song-- He had one of the keenest rapier wits, a master of the annihilating epigram--improvised-- on the spot--shot with deadly aim--

He was an erotic poet, a gay poet, a queen, a ruminator on matter religious that turned sexual--

In person and poetry, the moods and ideas shift rapidly--lep and flow-jump like bubbles in beer--as the series of topics and moods wil be quickly by turn swwet, soft, coy, catty, caricatural, historical, rhetorical, pedagogical, blasphemous, thick with airy allusions, paaionte with rage or laughter and grief, and just as much, celbrating a giddy shallowness of surface, a delight in a knd of vernishing of a corrupted veneer--or, indeed, from time to time, of a genuine verneer--

The heroic and humorous are ever close to hand, and as ever, the sexual and erotic, the strange possibilities of a language simultaneously religious and deeply, almost obscenely blasphemous--which makes its own form of personal sacred--

Whatever room or outdoors he walked into, he warmed it with his presence, bringing with him a glow of energy, humor and a sense of poetry as both the memorializer and creator of Mythic Events. A small exchange of an evening of fading light among the bare spring trees-walking along--would become transposed into a scene presented later with the beauty , comedy, tragedy--of Myth, the kinds of Myth out of Joyce and Yeats--

James was inspiring because he'd come to America out of a deep love of jack Spicer--and had to see where Spicer had lived, know the people he had known--in as many ways as possible--to be sure--the Biblical knowing and conversational--archeological--poetical--freindships--letters--

It hadn't mattered to him that Spicer had died a few years earlier--he told me he fully expected the presence of Spicer to be there, completely alive--and that the traces and ghosts of him --would be found walking about, or at a bar--beside a radio--not dead at all--

The idea of a pilgrimage directly into what remained of the poet's life --in the persons of his friends,--in the sites still extant in which he moved--al this was a sign to others of the making of the impossible the reality of one's life--the contact with a dead poet turning one's life around--a pivot of the hip swinging one round the corner of the bar-into the arms of a different future--

and so straddling worlds--from Ireland to SF to Milwaukee--and other realms which he would hear the voices and musics of--and the scenes appearing out of history, memory, speech--

he would
present one continually with poetry as the very life within the blood
of one's existence, the air one breathed and the ground one walked--

he also kept one sane, i believe--in so many ways--i know he often did so for me, as his outrageous punning and digressions, asides, comments, passing back and forth of scribbled notes on scraps of paper during readings with one--kept alive the spirit of the lunacy of language in the midst of so much humorlessness--dread tedium--

i recall the huge festival at the Irish Cultural Center when he was given an award i can't recall the name of, it has to do with the presentation of one's place in a kind of throne like chair--a very high cultural honor--and bands from Ireland were there, and some films--and dancers--and unlimited free Guinness, tons of food--and James walking about quietly stunned--or holding court--by turns--

and other times with George Stanley visiting--gathered in the German bar--around a huge table--and people passing poems about and talking--telling tales--and sharing poems, and some being written right there on the spot--

James lived being a poet as a form of rebellious royalty--an appealing charm of the punk gutter commingling itself with a sense of aristocracy--like Johnny Rotten/Lydon saying he had copied his stage act from Olivier's manic jeering, ironic and sneering portrayal of Shakespeare's Richard the Third as he had seen it in the film version--

so indeed if one juxtaposes them--it is so!--films of Olivier and Johnny--bobbing and screaming, eyes pinwheeled into the stare of amphetamine eyes--yet al done by nervous energy alone--sheer force of manic, crazed will--

James embodied these disparate energies an played them like a fiddle, creating different dances in quick succession, thrusting and parrying with his self mocking laughter as though a shadow that had gotten out of line with the music--fought back with the admonishing self that claimed to be in time with it--

rebelling against the monarch who was trying to establish his reign--and here came the outrageous upstarts--James and his sidekicks--to throw out the very king that he himself had been a moment before--

or standing before an audience and reciting his own and others' poems in a voice so close to a murmur, and almost deathly last breathing--that the audience leaned in closer and closer, became ever more quiet a possible-to catch the patterns of breath which held in their embraces the words as they faded out of distinguishable from--and joined their breathy articulation with the flows or stillness of the air--

It was always an honor and a joy to meet with James--he always made one feel immediately you had joined him in a conspiracy--a kind of ally in the general mayhem--and knowing one might have different overthrows in mind, al the same sharing the urge to overthrow--

The last time i saw him was a few weeks ago, on the bus--as he was getting on, he caught sight of me--and gesturing to the seated crowd facing him--swept an arm towards me and told everyone aboard--"You have in your presence David, the Good Black French Shepard, the Black Sheep who guides the young flocks with his Dark French kind soul of the poetes of the damned."

He sat and talked away of new poems and plans and the latest events of the morning, adventures on the way to the bus, the look of the sky--and all too soon, time for him to get off--a quick remark about the construction going on, the ruination of old bricks--and he was gone--and as always, his voice lingered in the air after him--a music and poetry and presence that keeps on playing--and always will--

An honor and a joy to know this poet who made poetry so alive, made it life--and lived it so that others would understand this--

On Fri, Nov 7, 2008 at 11:03 AM, Stephen Vincent <[redacted]> wrote:

For those out of the Ron Silliman loop,

James Liddy, the long resident of America, Irish poet, has passed away. (1934 - 2008).

He came to teach at San Francisco State College in the late Sixties where I knew him, partly as a neighbor. He held classes at his home during the SF State Strike - in which I would occasionally sit-in. It was the place where I first met Ron Silliman, a student then.

James was totally enamored of the fresh legacy of Jack Spicer (d. 1965) while becoming good friend of Graham Mackintosh, the White Rabbit Press printer and close associate of Spicer. Sadly, or to the benefit of Milwaukee, James left the City in the 70's. A warm, lively gregarious spirit totally devoted to the realms of Poetry - much devoted to his friends - much to be missed, I am sure.

Stephen Vincent

http://stephenvincent.net/blog/

==========

_____ Color coding for safety: Windows Live Hotmail alerts you to suspicious email. http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008

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187. David-Baptiste Chirot

Miriam Makeba Singer & Activist Banned By Apartheid Has Died at 76--NY Times

Mon 10 Nov 2008

Date: Mon, 10 Nov 2008 09:48:34 -0800
From: [redacted]
To: [redacted]
Subject: Fwd: Miriam Makeba Singer & Activist Banned By Apartheid Has Died at 76--NY Times

INTERNATIONAL / AFRICA

| November 11, 2008

Miriam Makeba, Singer, Dies at 76

By ALAN COWELL

Ms. Makeba was a South African singer whose voice stirred hopes of freedom in her own country even though her music was formally banned by the apartheid authorities she struggled against.

http://www.nytimes.com/2008/11/11/world/africa/11makeba.html?ei=5070&emc=eta

The United States supported apartheid in Makeba's homeland and now supports it in another State, which had also supported and armed the apartheid regime in South Africa.

May there be hope that the changes inside the USA may be extended in its policies to peoples around the world, rather than supporting the continuance of enforced examples of the Bantustan existence Miriam Makeba worked tirelessly and beautifully to put an end to, everywhere.

May the USA's recent change, so much hailed, be indeed a real change,in actions and not simply in words, and a real example that is extended to all people, and not only to some. Otherwise, all over again, the US will be turning its example of hope, equality, change into that old familar face, that samo samo "American exceptionalism."

_____ Stay up to date on your PC, the Web, and your mobile phone with Windows Live
http://clk.atdmt.com/MRT/go/119462413/direct/01/

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188. David-Baptiste Chirot

Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)

Mon 10 Nov 2008

---------- Forwarded message ----------
From: David Chirot <[redacted]>

Date: Sun, Nov 9, 2008 at 4:58 AM
Subject: Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)
To: [redacted]

BOOKS / SUNDAY BOOK REVIEW

| November 9, 2008

The Departed

By JONATHAN LETHEM

Roberto Bolaño's posthumous novel is not only a capstone to his own vaulting ambition, but a landmark in what's possible for the form in our increasingly, and terrifyingly, post-national world.

http://www.nytimes.com/2008/11/09/books/review/Lethem-t.html?ei=5070&emc=eta1

_____ Color coding for safety: Windows Live Hotmail alerts you to suspicious email. http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008

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189. Catherine Daly

Re: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark

Mon 10 Nov 2008

---

here in southern california, many african americans are historically republican because of the legacy of dixiecrat racism (which has a weird history in race politics in LA); I was surprised how many of my neighbors had also converted to catholicism

--
All best,
Catherine Daly
[redacted]

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190. Martha Cinader Mims

Open Mic Radio November 11, 8pm PST

Mon 10 Nov 2008

L&BH Radio Hour Nov. 11

Pamela Fingado and Patricia Zemanek have been regular contributors to Listen & Be Heard Network Arts News. They also both run galleries in El Cerrito CA. Are the Fingado Art Gallery and Eclectix Gallery part of a burgeoning arts movement in El Cerrito? Please join my conversation with Pamela and Patricia as we talk about their holiday exhibitions, the arts scene in El Cerrito, and what it takes to keep the gallery doors open.

As always, there is an open mic for poets who want to call in with a poem, and anyone who would like to make an arts event or opportunity announcement or talk about the state of the Arts in general. There will also be some announcements of opportunities for arts professionals and, if time permits, some arts editorialising. But I would rather hear from you! Following are all the details.

Wishing you Peace and Poetry
martha cinader mims

Live internet radio at 8pm, PST on Tuesday night November 11.

People can listen to it when it's live, and also the archives later by going to http://www.listenandbeheard.net. When it's live there will be a flashing mic to click on to listen in the blogtalk radio player on the page.

Call in phone number: [redacted] while it's live to participate.
You don't have to be at a computer to call.
You will hear the show on the phone.

If they go to the following url:
http://www.blogtalkradio.com/listenandbeheard/2008/11/12/LBH-Radio-Hour-Nov-11
you can also join the chat room and try the "click to talk" feature
during the live show,
for those who have mics and earphones with their computer.

A Mosaics Exhibit at Fingado Art Gallery will open on November 14 and closes on Dec. 26, 2008. Featured artists are Karen Pearle and Fuff Tabachnikoff. The artist’s reception will be open to the public 7:00- 9:00 P.M. on November 14, 2008 in conjunction with The Stockton Avenue Art Stroll. Fingado Art Gallery is open during the holiday season Wed- Saturday 11:00 AM – 6:00 PM. For information call [redacted]. 7025 Stockton Ave.

Eclectix Gallery Presents: The 50/50 Show Nov. 14th-Dec.28th Come One, Come All ... To See The Show! Fifty artists exhibiting their works, all priced at fifty bucks! An eclectic mixed media of goodies, ready to buy and take home, right off the walls. No theme, just lots of cool art. When one piece is sold, it will be replaced by a new piece. Be original and give the gift of art this season! Make it an EclectiXmas! Opening reception: November 14th, from 7-10 PM. Live Music, Art & Thou. At Eclectix Gallery, 10082 San Pablo Ave. (at Central Ave.), El Cerrito, Ca 94530 For more info: http://www.eclecti

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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191. Troy Camplin
Re: Corretta Scott King said...
Mon 10 Nov 2008

I think you're really on to something with the Manicheanism of monotheism. The polytheistic Greeks and Romans were much more liberal in their views of sexuality. I'm one who believes people and societies evolve through levels. In religious terms: animism, polytheism, monotheism, deism, agnosticism/atheism. There's a new kind of spirituality, though, that somewhat embraces all these (though obviously more in favor of agnosticism over atheism, if religion is being embraced -- as with Frederick Turner in "Natural Religion", though there is in fact an atheistic version in Stuart Kauffman's "Reinventing the Sacred") in addition to the realities of nature, meaning there is an open acceptance of human beings in their full range and complexities.

Now, as for libertarianism, it is certainly against laws when possible. Which means it would be against any law prohibiting marriage, like Prop. 8. Also, libertarianism is very much on the side of civil rights, as civil rights violations were and are primarily legal violations. Prior to the Civil Rights Act, for example, it was state laws which prohibited African-Americans from riding at the front of the bus and going to certain restaurants. In truth, the bus companies as a group didn't care where you sat -- the law was there so that racists could be racists under the law, and wouldn't have to cave to market forces. Libertarians, like myself, are opposed to any sort of restriction on gays serving in the military. It shouldn't be an issue at all. After all, who in their right mind wouldn't have wanted to have had Alexander the Great leading their army? The truth is, and if you look at what they in fact do, it should be clear to

anyone, the Democrats fairly consistently use various minority groups to get elected, and then turn around and do nothing to actually benefit those groups. Often they in fact do things to make those groups even more dependent upon them. Of course, the Republicans do the same thing with their groups -- everyone knows a marriage amendment to the Constitution won't ever be passed, but just proposing it makes the Religious Right happy.

Troy Camplin

_____
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Sunday, November 9, 2008 12:05:46 PM
Subject: Re: Corretta Scott King said...

Troy, that was a thoughtful response, and thank you for thinking about it. To be honest I'm not interested in marriage myself, and have many concerns about the institution of marriage for anyone wanting it. However, it's still none of my business if someone wants it, I'm just saying.

And yes, you're right about the views many Americans, especially religious Americans of any color have about this idea of homosexuality being a "choice."

Cultures with fundamentals of dualistic foundations like monotheism trade "choice" against the formation of belief that two is the best number to shoot from: God and Satan, Male and Female, Black and White, etc. America can't even seem to support values outside of a Democrat and Republican party system. Christianity in particular in American has reductive qualities which marginalize with a world-view from proper biblical points of reference.

American colonists were HORRIFIED by the openly bisexual, homosexual, transsexual Native Americans of this early pagan continent. There are Native American nations who had multiple genders, which confused and FREAKED many of the early white Americans. Well, not so much the Scotts and Irish who settled in Appalachia maybe, but certainly the Virginians and the Puritans, even the Quakers.

Am I saying we're too entrenched to get out of it? No, I mean look at many European countries who are also steeped in Christianity, they've become more tolerant, but they also forced the issue of progress with governmental intervention and laws. I say this because I'm under the impression that the Libertarian Party is about less governmental intervention. But I admit I know little about that party, but that's the gist I've gotten from them.

I'm actually for MORE regulation of all kinds, especially when it comes to civil rights. I'm not believing for a minute that it will make The Haters like queers

more, but it will protect queers who want to be productive, contributing citizens if they so choose.

Back in the early 90s I heard Bill Clinton give a speech in DC when he was first running for president, it was at some gay pride event, or march, or something. He said, and I remember him clearly saying this, that Yes we should be allowed to be married, have the same rights, etc. He instead gave us the "right" of "Don't Ask Don't Tell" which was tantamount to saying, "No, you're not equal, unless you're a killing machine."

But I remember how we all CHEERED and ROARED with excitement when Clinton addressed us in DC. And weeks after he and Gore won The White House I took a lesbian friend of mine to see KD Lang for her birthday, it was Lang's "Ingenue Tour" I believe. But Lang ANNOUNCED from the stage these very same things Clinton promised, and we all CHEERED and ROARED with excitement! And I still remember her saying through a cloud of bubbles (she had a giant bubble-making machine on stage like Lawrence Welk), "I'm so glad Bill's in office!" We all CHEERED and ROARED again. We were literally ecstatic! Little did we know the real Bill Clinton at that time. We were such suckers for his promises at a time when we were SO EXHAUSTED from Reagan/Bush, and hemorrhaging friends and the art world to AIDS. It blew our minds that he would even speak to us. But we were SO duped! He got our votes and promptly dumped us. WORSE than dumping us, MUCH WORSE, that asshole signed the Defense of Marriage Act. Wow! I will always, ALWAYS hate Bill Clinton for that signing!

Bill Clinton's legacy of lies is why I'm skeptical of Obama. BUT, I do believe Obama is a better human being than Bill Clinton ever was, even on Clinton's best days. I want Obama to be the man of conscience he appears to be. And I hope he is. But still, saying queers should be allowed to visit their dying partner in the hospital is hardly a step up from what Clinton gave us. Both Biden and Obama used this remark about hospital visitation, and it made me angry. But AT LEAST THEY DIDN'T lie. I mean, neither man promised us things like Clinton, so, I am grateful for that. I'd rather be told up front what to expect, which they gave.

Getting our greedy, bloodstained American hands out of Iraq was most important to me when voting. Everyone who voted for Obama had their reasons. Everyone FELT GOOD voting for Obama for their own reasons, and mine was his steadfast claim that Iraq was wrong, was always wrong, and we should get out. I don't care about his gender or the color of his skin, his courage to stand up against the American invasion and occupation of Iraq is what sent me to vote. And I don't use the word "courage" lightly. It takes

REAL courage to tell a nation of people that they fucked up. But he did it, and we made him president, so that alone makes me hopeful.

CAConrad
*HOMOPHOBIA and a Lexicon of Violence: **
http://phillysound.blogspot.com/2008_10_01_archive.html*<http://phillysound.blogspot.com/2008_10_01_archive.html>

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192. Jim Andrews
Evelyn Andrews
Mon 10 Nov 2008

Evelyn Andrews
Nov 4, 1930 - September 22, 2008
http://vispo.com/mom

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193. Ken Chen
This Friday - Kazim Ali, Myung Mi Kim and others at the Asian American Writers' Workshop
Mon 10 Nov 2008

The Asian American Writers' Workshop presents Kazim Ali, Myung Mi Kim, Cathy Park Hong, Tan Lin, Warren Liu, and Dorothy Wang

Friday, November 14, 7pm
A special night featuring Kazim Ali and honoring Myung Mi Kim's Dura

Join us for a special night honoring the work of legendary experimental poet Myung Mi Kim and the re-release of her book Dura.

The night begins with Kazim Ali, whose The Far Mosque, possesses, in the words of Meena Alexander, "a metaphysical feel ... that renders it fit for our globalized age, a geography underwritten by the loss of fixed abode." Myung Mi Kim reads from Dura, a classic of avant-garde poetics at once formally challenging and politically engaged. Influenced by Theresa Hak Kyung Cha's Dictee, Dura is an investigation of national and personal identity that asks, in the words of Sueyeun Juliette Lee, both what it means to be Korean American and what it means to define space in national terms. After the reading, four prominent Asian American experimental poets--Cathy Park Hong, Tan Lin, Warren Liu, and Dorothy Wang--respond to Dura and Myung's body of work.

@ The Workshop
16 West 32nd Street, 10th Floor
(btwn Broadway & 5th Avenue)

$5 suggested donation; open to the public

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194. Séamas Cain
Book by Lanny Quarles
Mon 10 Nov 2008

_____

There's a new book by the poet Lanny Quarles.

You will find the ordering information at

http://stores.lulu.com/phanero

The poetry of Lanny Quarles is thought-provoking, effervescent and chaotic. His riffs and blathers never cease to amaze me. Though very much in the "now" of the times, and the "now" of the contorting of language, his texts are still permeated with a struggle of philosophic ideas balanced by a knowledge of artistic and literary history.

Sincerely,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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195. Jennifer Karmin
JOB: Ohio Northern University
Mon 10 Nov 2008

(this is a forward so please don't respond to me. good luck!)

Assistant Professor of Creative Writing (Poetry) and Modern American Literature.

Tenure-track or visiting, dependent upon interest and qualifications; start September 2009. Ph.D. preferred, MFA or ABD considered. Student-oriented creative writer with an emphasis on poetry to teach courses in a growing CW major; an interest in media applications helpful. Additional teaching assignments to include modern American literature, first-year writing, sophomore and advanced major and non-major literature courses; teaching load, three courses per quarter.

Evidence of superior teaching and strong publications required. Letter of application, ONU application (http://www.onu.edu), vita, transcripts and three letters of recommendation must be received by November 17 for full consideration and possible MLA interviews. Applications will be received until the position is filled. Send to: Eva McManus, Chair, English Department, Ohio Northern University, Ada, Ohio 45810. E-mail: [redacted]

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196. **CA Conrad**

Re: Corretta Scott King said...

Mon 10 Nov 2008

Mark, as much as I respect you I won't agree to the tone of taking Obama's courage from him about this. Yes, you're right he had no vote, but was very vocal, saying all the sane, humane things.

John Kerry and Hillary Clinton GAVE Bush everything he needed, along with many others. From listening to Obama talk about the war for some time now I believe, firmly believe, that if HE HAD HAD the vote that he would have NEVER given Bush the OK with the other jerks!

There's not a soul who voted for the war who didn't realize that there was NO reason to invade. The entire thing was insane from the beginning. Kerry and Clinton didn't want to rock the boat on the issue.

It was hard times for a politician's nerves with the severe nationalistic thunder after 911, a time that called for cool heads and courage to SEE what was real and what was Bush/Cheney greed and plunder at work.

Obama hasn't JUST been against the war, he's made clear the vile intent behind it. This idea of him being against the war because it was "safe" for him to be so is wrong in my opinion. It's the very sort of thing Bill Clinton said of Obama when he spoke of the fairy tale that Obama was. But Bill Clinton knew what was at stake, and needed to create a blurr around the margins of the truth, something he's a real pro at.

When Obama confronted Hillary Clinton on the issue in the debates there was little she could say since the whole world knew that she was part of the reason for the murderous mess. She and every other senator had A JOB TO DO, and that job was to be the check and the balance against an imperial presidency for war. They failed. They failed us, they failed Iraq, and made the world a much MUCH more dangerous place as a result.

It's very strange how Pelosi "removed impeachment from the table" as soon as she received her new position, and SHE was working with a very strong antiwar, anti-Bush platform. But it's no mistake that she did so right after the

German government declared that they would hold Rumsfeld for war crimes if he ever stepped foot in Germany. And the Germans waited for Rumsfeld to be cut loose from the Bush cabinet.

It's my belief that Pelosi saw the German declaration as one that would spread over the entire group of senators who gave Bush his power if Bush were to be impeached.

If Bush were to be brought down on the grounds Pelosi wanted to bring him down on, Kerry, Clinton, and many MANY others would fall with him. AS THEY SHOULD, just like Hitler's supporters.

In the end Obama was the ONLY person I could vote for in the primary once Kucinich was out of the race. By the time the primary made it's way to Pennsylvania Kucinich wasn't even on the ballot. I don't like the primary system, and feel that every voter in the country should vote at the same time. I REALLY wanted my vote in the primary to go to Kucinich.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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197. CA Conrad
Re: another...
Mon 10 Nov 2008

Maria Damon wrote:
<<<

<<<In addition to Studs Terkel, whom we lost last week, Miriam Makeba...

I had no idea Makeba died, what a loss! She is someone THE AMAZING Selma James speaks of when touring for The Global Women's Strike, which has always made sense, women working tirelessly against war, poverty, and other institutions of greed. http://www.globalwomenstrike.net/

A good friend recently borrowed my copy of THE BIG ONE, the Michael Moore film Nike helped squash when it was first released (which makes sense once you see that creepy interview with Nike CEO Phil Knight that Moore scored. Knight offered Moore millions of dollars to cut the interview footage, but Moore said NO WAY!). My friend said the thing that struck her the most (which is the thing about the film which also struck me the most) was the AMAZING interview with Studs Terkel. If you haven't seen this film, it's marvelous, and THE ONLY post-NAFTA film of its kind, but, that interview with Terkel is worth it alone! I don't want to ruin it for those who haven't seen it yet, but, let's just

say Terkel and Moore have a VERY INTERESTING discussion about a better, broader definition of terrorism than what is commonly used.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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198. **UbuWeb**
Bök, Carter, Goldsmith - Bronx Museum, this Sat. Nov 15
Mon 10 Nov 2008

UPCOMING EVENT AT THE BRONX MUSEUM...
STREET / LANGUAGE

SATURDAY, NOVEMBER 15th
3:00 pm

North Building - 2nd Floor
Admission: $5.00, free for Bronx Museum members

For centuries, the sounds, vernaculars and visuals that populate our cities' streets have been sources of undying fascination to artists and writers who see in this plurality not merely a picture of social stratification but a true testament to the wealth of language.

STREET/LANGUAGE will feature poet Kenneth Goldsmith, sound artist Kabir Carter, and Vancouver-based writer and performer, Christian Bök in a lively discussion on the role street culture play in their work. The event will culminate in a series of performances by the three participants.

For more information about The Bronx Museum of the Arts events, visit http://www.bronxmuseum.org

The Bronx Museum of the Arts
1040 Grand Concourse
Bronx, New York 10456
tel/ [redacted]
fax/ [redacted]

Getting to The Bronx Museum of the Arts

Subway: Take the D or B to the 167 Street / Grand Concourse station. Exit at rear of station, walk south along Grand Concourse two blocks. 4 to the 161 Street / Yankee Stadium station. Walk east three blocks to the Grand Concourse, then, walk north four blocks along Grand Concourse to 165th Street.

Bus: Take the Bx1, Bx2, or BxM4 Express to 165th St. and Grand Concourse.

Museum Hours
Thursday, Saturday, Sunday, and Monday from 11am - 6 pm. Friday from 11am - 8 pm. Closed Tuesday and Wednesday

UbuWeb
http://ubu.com

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199. allison carter
New Particle Series Titles
Tue 11 Nov 2008

I'm excited to announce the first three Particle Series titles, available on psbooks.org

Sunday, Or A Summer's Day
(A House on a Hill, Part 2)
by Harold Abramowitz

Eye Hole Adore
by Teresa Carmody

Doe
by J.S.A. Lowe

* The Particle Series has a small but exacting brain. It thinks in terms of compression, particularity, experimentation, hybridity, the gesture of the word and/or the lyric of the gesture, frames, conceptualisms, straight arrows into bulls' eyes, long words in small spaces trying to get out, etc., etc. – How do particles accumulate? How can a particle reveal, again, more than – or perfectly – the particular?*

You can read more about the books and their authors here:
http://psbooks.org/index.php?id=4

All my best,
Allison Carter
co-editor, particle series

--
Allison Carter
4233 Marmion Way, #3
Los Angeles, CA 90065
accarter.com

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200. David A. Kirschenbaum
Boog City 52 Print and Online PDF Editions Available
Tue 11 Nov 2008

Please forward

Hi all,

The print edition of Boog City 52 will be available today. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc52.pdf

Thanks,
David

Boog City 52, New York City Small Presses Issue

The issue features pages put together by four of New York City's finest small presses. It is in conjunction with a Tues. Nov. 25, 6:00 p.m. levy lives event at ACA Galleries, 529 W.20th St., 5th Flr., featuring readers from each of the presses' authors.

Inside the issue are pages from the below presses with work from some of their authors:

**Farfalla Press
--Edmund Berrigan
--Anne Waldman

**Open 24 Hours
--Erica Kaufman

**:::the press gang:::
--justin katko and Jow Lindsay
--Evan Kennedy
--Manjula Martin

** X-ing Books
--Jeremy Schmall
--Justin Taylor

As well as your usual swell Boog City content:

**Jim Behrle?s comic Dogs Don?t Vote

**And Our Poetry section, edited by Rodrigo Toscano
(excerpts from each of this issue's poems below)

?Chelsea?s Maxwell Heller with

Film Scenes in Search of a Genre

character A is delivering a lecture concerning _____ when B enters
with pouch-lipped
discretion.

C and D are having great fun around the _____in the _____. C falls into D?s lap,
scene fades. next scene: the war has been underway for some time.

?Fort Greene, Brooklyn?s Akilah Oliver with

Excerpt from ?The Putterer?s Notebook?

you were not concluding a desire, backed against the wall, your upper
thigh exposed
through the riddling stockings

as an event can simultaneously be happening and not be occurring, a very first
morning

a passing across the self, & my old friend the radio, red velvet hot
pants, a fashion show
graduation from the Sears Charm School for girls, mix and match

?Buffalo?s Holly Melgard with

Excerpt from ?Retrospective To Do?s?

#423.687: Slurp up the sea in its entirety.
#423.686: Implement a physical-body pile.
#423.685: Regulate newness and the expression of newness.
#423.684: Hang your hat on a glimpse of palpable elasticity.
#423.683: Calculate the geometry of interrelations and de-calculate
the metrics of outer-relations
at the same time.

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Zinc Bar Talk/Reading Series ? http://www.lungfull.org/zinc/index.html

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MANHATTAN

THE EAST VILLAGE

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to 50
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--
David A. Kirschenbaum, editor and publisher
Boog City
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NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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201. **carol dorf**
Re: another...
Tue 11 Nov 2008

Did anyone see the play they made of Studs Terkel's Working? -- I thought it was an amazing take on work -- sort of like Chorus Line for the rest of us. The reviews were pretty negative at the time, which were more related to the politics than the quality of the play.

On 11/10/08, Gabrielle Welford <[redacted]> wrote:
> oh, aye, both very big losses. g
>
> Gabrielle Welford, Ph.D.
> _Too Many Deaths: Decolonizing Western Academic Research on Indigenous
> Cultures_
> http://www.theguildofwriters.com/books/shop.php?action=full&id=317
> _Dora_
> http://www.theguildofwriters.com/books/shop.php?action=full&id=378

>
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007
>
> On Mon, 10 Nov 2008, Maria Damon wrote:
>
>> In addition to Studs Terkel, whom we lost last week, Miriam Makeba...
>>
>>
>
>

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202. Alan Sondheim
Gatha recording w/ pump organ & others
Tue 11 Nov 2008

Gatha recording w/ pump organ & others

http://www.alansondheim.org/gatha4.mp3
Alan Sondheim : electrified parlor guitar
Myk Freedman : steel guitar
http://www.alansondheim.org/gatha9.mp3
Myk Freedman : steel guitar
Alan Sondheim : keyboard
Azure Carter : voice
http://www.alansondheim.org/gatha11.mp3
Alan Sondheim / Myk Freedman : 1878 Beatty pump organ
Azure Carter : voice
http://www.alansondheim.org/gathagatha.mp3
Myk Freedman / Alan Sondheim : pump organ
Azure Carter : voice

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203. Aryanil Mukherjee
Photos from Last Sunday's Cincinnati Reading
Tue 11 Nov 2008

It was a great reading on last Sunday evening (9th Nov). In Cincinnati. At our place. I might even call it a Kaurab International reading event.

For anyone interested, here's a picture stream to enjoy-
http://www.flickr.com/photos/kaurab/sets/72157608849850033/

The participating poets were -

Norman Finkelstein
Tyrone Williams
Geraldine Monk
Alan Halsey
Cathy Wagner
Dana Ward
Aryanil Mukherjee & Pat Clifford
Michael Rerick
Tom Orange
Kristi Maxwell

Thanks

Aryanil

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204. Zamsky, Robert

Job: Writer in Residence, New College of Florida

Tue 11 Nov 2008

Please contact me with any questions.

***

New College of Florida announces an opening for a Writer in Residence, spring semester 2009 (February-May). The successful candidate will have two published books or the equivalent, two years experience teaching creative writing, which can include instruction as a graduate student, and be strongly committed to playing an active role in the community of our residential honors college. MFA, MA, or equivalent degree preferred, but experience considered. Writers whose work engages multiethnic experience and/or issues of identity especially encouraged. The Writer in Residence will be responsible for teaching two semester-length writing courses (preferably one multi-genre introductory course and one course in the applicant's specialty), and will give at least three public readings. We have particular interest this year in candidates with experience in playwriting and/or prose. Salary $22,500 for .75 FTE, with no benefits. Send curriculum vitae, letter of application, writing sample, dossier with three letters of reference and official transcript, and two course proposals (one for an introductory level course and one more specialized course) to Dr. Robert Zamsky, Chair, Search Committee, Division of Humanities, New College of Florida, 5800 Bay Shore Road, Sarasota, FL 34243-2109. Review of applications will begin December 1 and continue until position is filled. For

disability accommodations, contact Chair a minimum of five (5) days in advance @ [redacted].

New College of Florida is an EO/AA/ADA employer

Security background check required

***

Robert L. Zamsky, PhD
Assistant Professor
English
New College of Florida

"we are correct only within
what we create"
- Ed Roberson, Lucid Interval as Integral Music

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205. Philip Metres

Come Together: Imagine Peace (an anthology of peace poetry) is now out

Tue 11 Nov 2008

Poetry. Anthology. Edited by Ann Smith, Larry Smith, and Philip Metres. With an Introduction by Philip Metres. A grand collection of poetry (seventy poets both past and contemporary) written against war and for peace: poems that sustain us with their vision.

http://www.amazon.com/Come-Together-Imagine-Peace-Poems/dp/1933964227

"Peace poetry is larger than a moral injunction against war; it is an articulation of the expanse, the horizon where we might come together. To adapt a line by the Sufi poet Rumi: beyond the realm of good and evil, there is a field."

--from the Introduction by Philip Metres.

100 poets voice their concern and vision for peace.

Poems of Witness & Elegy, Exhortation & Action, Reconciliation, Shared Humanity, Wildness & Home, Ritual & Vigil, Meditation & Prayer.

Precedents: Sappho, Whitman, Dickinson, Cavafy, Millay, Patchen, Rexroth, Shapiro, Lowell, Creeley, Rukeyser, Ginsberg, Levertov, Lorde, Stafford, Jordan, Amichai, Darwish

Contemporaries: Abinader, Ali, Bass, Berry, Bauer, Berrigan, Bly, Bodhrán, Bradley, Brazaitis, Bright, Bryner, Budbill, Cervine, Charara, Cording, Cone, Crooker, Daniels, di Prima, Davis, Dougherty, Ellis, Espada, Estes, Ferlinghetti, Forché, Frost, Gibson, Gundy, Gilberg, Habra, Hague, Hamill, Harter, Hassler,

Haven, Heyen, Hirshfield, Hughes, Joudah, Jensen, Karmin, Kendig, Komunyakaa, Kovacik, Kryss, Krysl, LaFemina, Landis, Leslie, Lifshin, Loden, Lovin, Lucas, McCallum, McGuane, Machan, McQuaid, Meek, Metres, Miltner, Montgomery, Norman, Nye, Pankey, Pendarvis, Pinsky, Porterfield, Prevost, Ragain, Rashid, Rich, Roffman, Rosen, Ross, Rusk, Salinger, Sanders, Seltzer, Schneider, Shabtai, Shannon, Sheffield, Shipley, Shomer, Silano, Sklar, Smith, Snyder, Spahr, Sydlik, Szymborska, Trommer, Twichell, Volkmer, Waters, Weems, Wilson, Zale

http://www.amazon.com/Come-Together-Imagine-Peace-Poems/dp/1933964227

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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206. Michael Ford
Wole Soyinka on Obama's Victory
Tue 11 Nov 2008

Wole Soyinka spoke very enthusiastically last week about Obama's victory and its implications for African (and global) politics.

Here is are a few of his words:

"Because the main lesson of Obama for the continent, in particular the continent of sit-tight rulers is that those who believe that leadership depends on religion, race, ethnic belonging, class, place of origin, status in life are still living in the past. They are completely antiquated beings, who should not be regarded as civilised personalities." There is a tendency to see this election as simply a shift for one set of governmental policies to another, one set of administrators to another. It is that, and after the policies and administrators we in the U.S. have been stuck with the last eight years, I am damned glad for it. But it is far more. Obama's victory has the possibility of weakening one of the most powerful forces behind oppression of every sort, the idea that certain groups of people are naturally destined to occupy certain strata of society. I do not expect to see evidence of this change immediately, or even within Obama's term. And I do not expect it to happen as the result of this election alone. But

this election does provide us (and by us I do not mean only U.S.) an opportunity to examine the politics of the past, and focusing on the obviously antiquated nature of certain of the Democratic party's policies misses the point.

Here is a link to the article (quoted above) about Soyinka's press conference:
http://www.ngrguardiannews.com/news/article02/indexn2_html?pdate=071108&ptitle=Soyinka%20pours%20libation,%20says%20'I%20drink%20for%20Obama'

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207. Kyle Schlesinger
SUZANNE STEIN AND ANN STEPHENSON AT THE POETRY PROJECT MONDAY NOVEMBER 17th
Tue 11 Nov 2008

SUZANNE STEIN AND ANN STEPHENSON
at The Poetry Project
Monday November 17th 8:00 pm

SUZANNE STEIN is a poet. Her work has appeared in Bay Poetics, War & Peace 3, Mirage Periodical, Both Both, Commonweal, New Langton Arts, the San Francisco Exploratorium, Artists Television Access, and elsewhere. Two of several projects forthcoming this year: a chapbook, Passenger Ship, from Ypolita press, and Signs of Life from O Books. Former co-director and film curator at four walls gallery, she works currently as community producer at SFMOMA. Suzanne is editor and publisher of the small press TAXT, and she lives in Oakland.

ANN STEPHENSON is the author of the chapbook Wirework (Tent Editions, 2006). Her manuscript, The Poles, was a finalist for the 2008 Bateau Press BOOM Chapbook Series. Her poems have recently appeared or are forthcoming in The Brooklyn Rail, Coconut, Combo, Forklift, MIRAGE#4/PERIOD(ical), Saint Elizabeth Street, Sal Mimeo, Shampoo, Shifter and TYPO. She received her MFA from Bard College in 2007 and currently divides her time between Atlanta and New York City.

Monday Night Readings on the horizon include:
Dec. 8 LOUIS CABRI and KEVIN VARRONE
Dec. 15 C.J. MARTIN and DAVID LARSON

Become a Poetry Project Member! http://poetryproject.com/membership.php
Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue

New York City 10003
Trains: 6, F, N, R, and L.
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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208. Jerome Rothenberg
Poetics & Polemic 1980-2005
Tue 11 Nov 2008

For those who might be interested, the following press announcement relates to my new book of essays and commentaries, Poetics & Polemics, just published in the University of Alabama Press's Modern & Contemporary Poetics series. My co-editor is Steven Clay and the introduction is by Hank Lazer.

[The Press's announcement reads]: "Poetics & Polemics, 1980-2005 brings together in one volume a wide-ranging selection of essays and commentaries by one of the most significant poets, critics, and translators working with American and international poetry today. Jerome Rothenberg's work spans a period of over forty years and nearly one hundred books, and though perhaps best known as a poet, his critical and theoretical contributions to the fields of innovative, experimental poetry have become equally important facets of his work. Rothenberg's earliest critical writings concerned themselves with ethnopoetics and the poetics of performance. In the last twenty years his critical thinking has evolved to encompass more explicitly issues of modernism, postmodernism, and the avant-garde, as well as meditations on the nature of the book and writing. This volume extends and elaborates all of those interests, allowing for the first time a comprehensive glimpse of the full trajectory of his thinking. In the first section, 'Poetics and Polemics,' Rothenberg's essays address a range of issues with which he's become closely associated, among them the anthology as a critical and polemical tool; the intersection of poetry with art, performance, and politics, in both contemporary and traditional practice; the poetics of Jewish mysticism as a traditional form of conceptual and language poetry; and the universality of poetic discourse, particularly as seen in tribal poetry or in poetic traditions long separated from the Western literary mainstream. In 'A Gallery of Poets' is Rothenberg's lively explorations of the work of other poets, as they relate to his own work, to avant-garde poetry in general, and to the poetic traditions that concern him the most. Finally, in 'Dialogues and Interviews' are

Rothenberg's unbridled meditations and musings on what he calls 'the life of poetry' outside the bounds of book and binding, class and category, a dynamic force at the center of all that we call human."

360 pages. ISBN 0-8173-1627-2 cloth $62.50; ISBN 0-8173-5507-3 paper $28.95.

Also forthcoming shortly: Poems for the Millennium, volume 3: The University of California Book of Romantic & Postromantic Poetry, co-edited with Jeffrey Robinson.

Jerome Rothenberg
1026 San Abella Drive
Encinitas, CA 92024
jrothenberg at cox.net
Blog at poemsandpoetics.blogspot.com

"Language is Delphi."
--Novalis

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209. Alan Sondheim

CIAC electronic magazine on Second Life Art; More Julu Experiments

Tue 11 Nov 2008

CIAC on Second Life Art

Check this out - articles by Patrick Lichty on Second Front and Second Life art in general; Domenico Quaranto on my installation; a good article on Gaz' recent work; Fred Forest dans Second Life par Fred Forest; and others. http://www.ciac.ca/magazine/sommaire.htm The whole magazine is really good; I've been looking through back issues.

More experimentation with Julu Twine:

Look closely and you'll see a red circular object, as well as a number of other shapes, dropping in steps from the sky back into the installation. Here is how it happened: Julu Twine rode the object (i.e. sat on it) as it revolved on the floor of the installation. The object has a Disappear script which requires it to rise 25m when an avatar is present. Since the rising is accompanied by the avatar, the rising is continuous until the avatar leaves the object; at that point, the object very slowly begins to sink back to its original position. Dropping records the sinking.

http://www.alansondheim.org/dropping.mp4

There is also http://www.alansondheim.org/julurising.mp4 - Julu approach- ing the object, sitting on it - at which point the object immediately begins to rise.

One can imagine an elevator system running on Second Life Physics - how- ever it might take a half hour or so for the elevator to return to the ground; not only that, but if you stepped on it somewhere up in the sky, you'd only go higher.

So a cheap rocket up and down, but the latter without passengers.

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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210. J. Scappettone
Poetry/Art in the time of Kennedy
Tue 11 Nov 2008

Hello poets and poetics:

this post leaves aside the debate regarding what one ought to feel about the election of Obama; I reckon we are at least free to feel differently and variegatedly from moment to moment about it. But the astonishing events of the past week have led me as a relative youngster within history and the genre to ponder what it is actually like to operate as an artist in a context of national leadership conceived of (by an apparent majority) as worthy or promising of the title. As such, I'm seeking engaging and/or thoughtful resources on poetry in the era of (the live) Kennedy. Thanks for any pointers you may be able to offer.

J. Scappettone

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211. Jessica Wickens
last call: Monday Night looking for poetry & prose & anything-in-between
Tue 11 Nov 2008

Monday Night, a journal of literature and art, is now accepting submissions for Issue 8 (Summer 2009). We publish quality prose and poetry from new and emerging writers from across the country and around the world. Monday Night is distributed at independent bookstores and sold on our website.

For more information and to view past issues, visit our website: * http://www.mondaynightlit.com*

* DEADLINE: December 15, 2008*

GUIDELINES: Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to:
[redacted].

POETRY: Send up to five poems. All styles and lengths are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to three pieces of prose.

Translations are welcome in all genres.

PREVIOUSLY PUBLISHED WORK: NO. We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, do not submit it to Monday Night. We do an internet search for all pieces that we accept for publication, to make sure they do not appear anywhere else. Please be honest and respect our parameters.

SIMULTANEOUS SUBMISSIONS:
YES. We do accept simultaneous submissions, but please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT: Email submissions to [redacted]. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and whether they are fiction, poetry or non-fiction.

We do not confirm receipt of submissions.

RESPONSE TIME: We will respond to all submissions by February 2009.

PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

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212. Mark Weiss
book recommendation
Tue 11 Nov 2008

Louis A. Pérez Jr., "Cuba in the American Imagination:Metaphor and the Imperial Ethos" (U. of North Carolina Press, 2008). Pérez is the most interesting historian of Cuba working today. He's produced a relentless and devastating investigation of the origin and evolution of a series of metaphors designed to justify US aspirations that replaced the reality they were purported to describe. What was developed in

relation to Cuba over the past 200 years contiues
to be applied well beyond the island. This isn't
just partisan fulmination--the evidence seems to
be incontrovertible. The power of words indeed. Essential.

Mark

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213. Barry Schwabsky
David
Tue 11 Nov 2008

It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.

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214. Stephen Vincent
Re: Poetry/Art in the time of Kennedy
Tue 11 Nov 2008

Hi Jen:

Ironically - in the context of doing a presentation for the commemoration of 1968 Strike at San Francisco State - I re-activated an essay I wrote in 1964, "Days Without the President" - which dealt with time-frame of the Birmingham demonstrations (Bull Connor et al) in which it took JFK for ever to use his Federal powers to intervent. (Sound familiar?) . But the piece is really about the transitional period in which 'integration' was being rejected by many Blacks in favor of cultural and economic nationalisms, self-defense et al. It's a 'poetic, personal' essay - in time in which Baldwin, Mailer, and many others used the essay for person self-exploration and public persuasion. Of course, it was a highly conflicted time for white and blacks trying to sort it all out.

It seems to me, unless I am missing an important chunk, poetry (in the late 50's and the JFK regime) was relatively moribund as an important public act until after JFK's assasination. My perhaps foggy impressions is that the Beats were relativey out of the picture - in Asia & Japan - until Allen Ginsberg re-emerged in 1965 (spring. Prague, et al). (Which is not say poets were not reflecting on politics, and, particularly, The Bomb. Whether there is interesting stuff from Adrienne Rich, I am not sure. Levertov's political work is later. As with a whole

era of Anti-War poets as provoked by LBJ's expansion of the War. Essays seemed to rule the public ropes, the discourse.

People/ students in my panel were really intrigued with the period. It was interesting to re-explore a time which we, the young, were totally implicated in history (race relations, Vietnam war and the draft, etc. There was no hiding permitted, such as today, where the young, at least the middle class and wealthy, have ways to insulate themselves.)

However, with the current global collapse coming at us from all sides, combined the multiple expectations and hopes placed on a new regime, the JFK/LBJ eras seem to beckon. At the Strike commmoraton The young were totally in awe of the descriptions of the kinds of actions of the time - probably, in part, a nostalgia for the 'heroic', such as it was. Like a relish for organic food, instead of Media duplications/simulations of no matter what form of "reality".

Stephen

--- On Tue, 11/11/08, J. Scappettone <[redacted]> wrote:
From: J. Scappettone <[redacted]>
Subject: Poetry/Art in the time of Kennedy
To: [redacted]
Date: Tuesday, November 11, 2008, 2:25 PM

Hello poets and poetics:

this post leaves aside the debate regarding what one ought to feel about the election of Obama; I reckon we are at least free to feel differently and variegatedly from moment to moment about it. But the astonishing events of the past week have led me as a relative youngster within history and the genre to ponder what it is actually like to operate as an artist in a context of national leadership conceived of (by an apparent majority) as worthy or promising of the title. As such, I'm seeking engaging and/or thoughtful resources on poetry in the era of (the live) Kennedy. Thanks for any pointers you may be able to offer.

J. Scappettone

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215. **Maria Damon**
Re: Evelyn Andrews
Tue 11 Nov 2008

I'm so sorry, Jim. What a beautiful tribute. I looked at almost all the pictures.

Jim Andrews wrote:
> Evelyn Andrews
> Nov 4, 1930 - September 22, 2008

> http://vispo.com/mom
>
>

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216. David Seaman
New York Surrealism Event
Tue 11 Nov 2008

To my friends and colleagues in the New York area, here is an excerpt from the program of the Maison Française at New York University. It is a symposium inspired by the publication of my translation of André Breton's Martinique Snake Charmer (University of Texas Press, $19.95).

Monday, November 17 – 7:00 p.m.

Surrealism and the Caribbean

A discussion of Martinique – Charmeuse de Serpents, by André Breton and André Masson, to celebrate the publication of the first full English translation.

David Seaman
Professor of French, Georgia Southern University; translator,
Martinique Snake Charmer (University of Texas Press, 2008)

Martica Sawin
Art historian and critic; author of Surrealism in Exile and the
Beginning of the New York School

J. Michael Dash
Professor of French, NYU; author of The Other America: Caribbean
Literature in a New World Context

From their web site:

"Just north of Washington Square, at the entrance to historic, cobblestoned Washington Mews, stands a New York landmark, La Maison Française. Since its founding in 1957, the "French House" has become the most active center of French-American cultural and intellectual exchange to be found on any American campus.

La Maison Française occupies a nineteenth-century red-brick carriage house. Inside, the ample yet intimate space of the ground-floor salon has been carefully adapted to uses ranging from art exhibits and receptions to lectures and film screenings, with a seating capacity of one hundred."

It would be a pleasure to see you there.

David

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217. Aryanil Mukherjee
Re: David
Tue 11 Nov 2008

Thanks for sharing this with the listserv. I did receive that email a few minutes back and was beginning to get worried about Chirot.

----- Original Message -----
From: "Barry Schwabsky" <[redacted]>
To: <[redacted]>
Sent: Tuesday, November 11, 2008 7:01 PM
Subject: David

It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.

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218. George Bowering
Re: Poetry/Art in the time of Kennedy
Tue 11 Nov 2008

On Nov 11, 2008, at 2:25 PM, J. Scappettone wrote:

> *, I'm seeking engaging and/or*
> *thoughtful resources on poetry in the era of (the live) Kennedy.*

Well, the Bay of Pigs and the Cuban missile crisis sure gave us something to write about.

George B.
Author of his own misfortunes.

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219. David Suckow
Re: Evelyn Andrews
Tue 11 Nov 2008

Dear Jim--

This is a moving and creative tribute to your mother. I never met her, of course, but you have made her vivid in my mind.

My sympathy to you.
Martha Deed

--- On Mon, 11/10/08, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: Evelyn Andrews
To: [redacted]
Date: Monday, November 10, 2008, 5:15 PM

Evelyn Andrews
Nov 4, 1930 - September 22, 2008
http://vispo.com/mom

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220. Peter Ciccariello
Re: David
Tue 11 Nov 2008

I got it too, figured it out right away, didn't sound like David...

- Peter

On Tue, Nov 11, 2008 at 7:01 PM, Barry Schwabsky <
[redacted]> wrote:

> *It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

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221. Murat Nemet-Nejat
Re: David
Wed 12 Nov 2008

Yes, me too. I had already responded to him.

Murat

On Tue, Nov 11, 2008 at 9:59 PM, Aryanil Mukherjee <[redacted]>wrote:

> *Thanks for sharing this with the listserv. I did receive that email a few minutes back and was beginning to get worried about Chirot.*
>
> *----- Original Message ----- From: "Barry Schwabsky" <*

> [redacted]>
> *To: <[redacted]>*
> *Sent: Tuesday, November 11, 2008 7:01 PM*
> *Subject: David*
>
> *It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

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222. **Mark Weiss**
Re: Corretta Scott King said...
Wed 12 Nov 2008

I'll stand by my statement. I was also very vocal about the war, but I don't think that involved a lot of courage, and I don't expect to be elected to public office.

Obama got elected because it was a difficult year for a Democrat to lose and because he had an enormous amount of money to spend. It does matter that he got elected even though he's black, but that's a less cataclysmic change than some represent. I'm with (black) Washington Post columnist William Raspberry on this: "It's been said that the ascendancy of Barack Obama signals the beginning of a "post-racial" America. I wish. What we have witnessed, I think, is something less profound but still hugely significant. Obama's election means that in America, including at the highest levels of our politics, race is no longer an automatic deal-breaker. That's a major step forward in the thinking of white America."

He's way better than the alternative. Now let's see what he's willing to risk.

Mark

At 09:24 PM 11/10/2008, you wrote:
>Mark, as much as I respect you I won't agree to the tone of taking Obama's
>courage from him about this. Yes, you're right he had no vote, but was very
>vocal, saying all the sane, humane things.
>
>John Kerry and Hillary Clinton GAVE Bush everything he needed, along with
>many others. From listening to Obama talk about the war for some time now I
>believe, firmly believe, that if HE HAD HAD the vote that he would have

>NEVER given Bush the OK with the other jerks!
>
>There's not a soul who voted for the war who didn't realize that there was
>NO reason to invade. The entire thing was insane from the beginning. Kerry
>and Clinton didn't want to rock the boat on the issue.
>
>It was hard times for a politician's nerves with the severe nationalistic
>thunder after 911, a time that called for cool heads and courage to SEE what
>was real and what was Bush/Cheney greed and plunder at work.
>
>Obama hasn't JUST been against the war, he's made clear the vile intent
>behind it. This idea of him being against the war because it was "safe" for
>him to be so is wrong in my opinion. It's the very sort of thing Bill
>Clinton said of Obama when he spoke of the fairy tale that Obama was. But
>Bill Clinton knew what was at stake, and needed to create a blurr around the
>margins of the truth, something he's a real pro at.
>
>When Obama confronted Hillary Clinton on the issue in the debates there was
>little she could say since the whole world knew that she was part of
>the reason for the murderous mess. She and every other senator had A JOB
TO
>DO, and that job was to be the check and the balance against an imperial
>presidency for war. They failed. They failed us, they failed Iraq, and
>made the world a much MUCH more dangerous place as a result.
>
>It's very strange how Pelosi "removed impeachment from the table" as soon as
>she received her new position, and SHE was working with a very strong
>antiwar, anti-Bush platform. But it's no mistake that she did so right
>after the German government declared that they would hold Rumsfeld for war
>crimes if he ever stepped foot in Germany. And the Germans waited for
>Rumsfeld to be cut loose from the Bush cabinet.
>
>It's my belief that Pelosi saw the German declaration as one that would
>spread over the entire group of senators who gave Bush his power if Bush
>were to be impeached.
>
>If Bush were to be brought down on the grounds Pelosi wanted to bring him
>down on, Kerry, Clinton, and many MANY others would fall with him. AS
THEY
>SHOULD, just like Hitler's supporters.
>
>In the end Obama was the ONLY person I could vote for in the primary once

>Kucinich was out of the race. By the time the primary made it's way to
>Pennsylvania Kucinich wasn't even on the ballot. I don't like the primary
>system, and feel that every voter in the country should vote at the same
>time. I REALLY wanted my vote in the primary to go to Kucinich.
>
>CAConrad
>http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
>

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223. **Anny Ballardini**

Re: David

Wed 12 Nov 2008

I also received it. If you read it properly, you can understand that it is not David's style! At least they are too lazy to try to emulate the person they are using for their mean aims. Take care you all, especially to David Chirot.

On Wed, Nov 12, 2008 at 3:59 AM, Aryanil Mukherjee <[redacted]>wrote:

> *Thanks for sharing this with the listserv. I did receive that email a few minutes back and was beginning to get worried about Chirot.*
>
> *----- Original Message ----- From: "Barry Schwabsky" <*
> *[redacted]>*
> *To: <[redacted]>*
> *Sent: Tuesday, November 11, 2008 7:01 PM*
> *Subject: David*
>
> *It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

224. **Aryanil Mukherjee**
Re: David
Wed 12 Nov 2008

You are right. And I realized soon that it was his yahoo account, not the other ones.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Anny Ballardini
Sent: Wednesday, November 12, 2008 1:36 AM
To: [redacted]
Subject: Re: David

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guidelines
guidelines
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225. **Murat Nemet-Nejat**
Re: David
Wed 12 Nov 2008

Is David in Africa now?
Murat

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> *guidelines*
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> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
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> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*

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226. Francesco Levato
Chicago Amplified & UniVerse of Poetry present
Wed 12 Nov 2008

Chicago Amplified/Chicago Public Radio & UniVerse of Poetry present:

21st C. <l¹Âge Poétique>

The 1st Annual St.-John Perse Commemorative Reading presents poets:

Parneshia Jones, Rachel Webster, Francesco Levato, Elise Paschen & Richard Fammerée and featuring original compositions by poète-chanteuse Carrie Ingrisano and cellist Meg Lauterbach.

The evening will be introduced by Lucia Blinn and recorded live by Chicago Amplified/Chicago Public Radio for archiving and broadcast.

The St.-John Perse Commemorative Reading Series celebrates individuals who demonstrate a consistent dedication and integrity of vision, humanity, innovation and artistry in their writing, increasing the dialogue and significance of poetry within a greater society, nationally and internationally.

Friday, November 21, 2008, 7:00 PM

FLATFILEgalleries
217 N Carpenter
Chicago IL 60607
[redacted]
www.flatfilegalleries.com

UniVerse of Poetry
Free & open to the public

If you're in Chicago it would be great if you could attend.

Thanks,
Francesco Levato
http://www.francescolevato.com

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227. **Mark Weiss**
Re: David
Wed 12 Nov 2008

It seemed to me that this was a joke on David's part, mimicking the so-called Nigerian scam.

Mark

At 08:55 AM 11/12/2008, you wrote:
>Is David in Africa now?
>Murat
>
>On Wed, Nov 12, 2008 at 7:25 AM, Aryanil Mukherjee <[redacted]>wrote:
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> >
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> > http://www.moriapoetry.com/ebooks.html
> > I Tell You: One must still have chaos in one to give birth to a dancing
> > star!
> >
> >
> >
>

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228. Kyle Schlesinger
Today's New York Times
Wed 12 Nov 2008

If you're in New York City, be sure to pick up a copy of today's New York Times or read it online at http://www.nytimes-se.com

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229. Alexander Jorgensen
Re: David
Wed 12 Nov 2008

I've known David for about 15 years, maybe as long as some, less than others. Given his current situation, I think it is doubtful. Having said that, I thought the email, while clearly suspicious, was not so unrepresentative of his emails.

How about someone call him and bring this to rest. I do not have his current tele#. Alex

---

http://www.alexanderjorgensen.com

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To: [redacted]
Date: Wednesday, November 12, 2008, 2:55 PM

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> star!

>
guidelines
>
guidelines
>

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230. **Mark Weiss**
Re: Poetry/Art in the time of Kennedy
Wed 12 Nov 2008

Jen: I think Steve got this about right. Camelot was a media invention, and it only lasted three years, during which very little was accomplished. Whatever one thought about Eisenhower, he was nothing like as destructive as Bush, and there was no national sigh of relief. And Kennedy won by the slimmest of margins, and less than a majority--there was a third party. I don't remember any resultant stirring in the arts. That came later, after Johnson liberated all the angels and demons.

Mark

At 09:34 PM 11/11/2008, Stephen Vincent wrote:
>Hi Jen:
>
>Ironically - in the context of doing a presentation for the
>commemoration of 1968 Strike at San Francisco State - I re-activated
>an essay I wrote in 1964, "Days Without the President" - which dealt
>with time-frame of the Birmingham demonstrations (Bull Connor et al)
>in which it took JFK for ever to use his Federal powers to
>intervent. (Sound familiar?) . But the piece is really about the
>transitional period in which 'integration' was being rejected by
>many Blacks in favor of cultural and economic nationalisms,
>self-defense et al. It's a 'poetic, personal' essay - in time in
>which Baldwin, Mailer, and many others used the essay for person
>self-exploration and public persuasion. Of course, it was a highly
>conflicted time for white and blacks trying to sort it all out.
>
>It seems to me, unless I am missing an important chunk, poetry (in
>the late 50's and the JFK regime) was relatively moribund as an
>important public act until after JFK's assasination. My perhaps
>foggy impressions is that the Beats were relativey out of the
>picture - in Asia & Japan - until Allen Ginsberg re-emerged in 1965
>(spring. Prague, et al). (Which is not say poets were not reflecting

>on politics, and, particularly, The Bomb. Whether there is
>interesting stuff from Adrienne Rich, I am not sure. Levertov's
>political work is later. As with a whole era of Anti-War poets as
>provoked by LBJ's expansion of the War. Essays seemed to rule the
>public ropes, the discourse.
>
>People/ students in my panel were really intrigued with the
>period. It was interesting to re-explore a time which we, the
>young, were totally implicated in history (race relations, Vietnam
>war and the draft, etc. There was no hiding permitted, such as
>today, where the young, at least the middle class and wealthy, have
>ways to insulate themselves.)
>
>However, with the current global collapse coming at us from all
>sides, combined the multiple expectations and hopes placed on a new
>regime, the JFK/LBJ eras seem to beckon. At the Strike commmoraton
>The young were totally in awe of the descriptions of the kinds of
>actions of the time - probably, in part, a nostalgia for the
>'heroic', such as it was. Like a relish for organic food, instead of
>Media duplications/simulations of no matter what form of "reality".
>
>Stephen
>
>
>--- On Tue, 11/11/08, J. Scappettone <[redacted]> wrote:
>From: J. Scappettone <[redacted]>
>Subject: Poetry/Art in the time of Kennedy
>To: [redacted]
>Date: Tuesday, November 11, 2008, 2:25 PM
>
>Hello poets and poetics:
>
>this post leaves aside the debate regarding what one ought to feel about the
>election of Obama; I reckon we are at least free to feel differently and
>variegatedly from moment to moment about it. But the astonishing events of
>the past week have led me as a relative youngster within history and the
>genre to ponder what it is actually like to operate as an artist in a
>context of national leadership conceived of (by an apparent majority) as
>worthy or promising of the title. As such, I'm seeking engaging and/or
>thoughtful resources on poetry in the era of (the live) Kennedy. Thanks for
>any pointers you may be able to offer.
>

>J. Scappettone
>
>

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231. Pierre Joris

Recent NOMADICS blog posts

Wed 12 Nov 2008

Check out these recent blog posts on NOMADICS: http://pjoris.blogspot.com :

CORRESPONDENCES: Garron, Riggs & Joris
The Goncourt to an Afghan, the Renaudot to a Guinean
sign&sight's weekly roundup
Kristallnacht
Ocean Circulation & Climate Change
Lost in Translation
Last Minute Advice:

enjoy!

Pierre

==========
"Always keep the tempo" -- Steve Lacy
==========
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com/
blog:http://pjoris.blogspot.com/
==========

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232. J. Scappettone
Poetry/art in the time of Kennedy
Wed 12 Nov 2008

Thanks, Stephen--I'd like to read your essay.

What intrigues me at this point is the question of whether political joy can enter the poetic as nonsuspect, even constructive, instead of merely fueling duped patriotic hymns--or whether negativity is the only viable form of sociopolitical intervention open to poetry. I can certainly see why the essay functioned as refuge and platform. It also makes sense to me that "poetry was relatively moribund as an important public act until after JFK's assassination."

> *, I'm seeking engaging and/or*
> *thoughtful resources on poetry in the era of (the live) Kennedy.*
>
> *Well, the Bay of Pigs and the Cuban missile crisis sure gave us*
> *something to write about.*

George, can you point me to sources? I'd be interested.

JS

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233. Gabrielle Welford
Re: David
Wed 12 Nov 2008

---

no worries folks. he's home and not stuck in africa. be well, g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Wed, 12 Nov 2008, Alexander Jorgensen wrote:

> *I've known David for about 15 years, maybe as long as some, less than others. Given his current situation, I think it is doubtful. Having said that, I thought the email, while clearly suspicious, was not so unrepresentative of his emails.*
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> *How about someone call him and bring this to rest. I do not have his current tele#.*
> *Alex*

---

http://www.alexanderjorgensen.com

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> *I Tell You: One must still have chaos in one to give birth to a dancing star!*
>
> *guidelines*
>
> *guidelines*

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234. **Rodney Koeneke**

Reading in Portland this SAT., NOV. 15: LINH DINH & RODNEY KOENEKE with films by JENNIFER HARDACKER

Wed 12 Nov 2008

Dear Friends,

Please join us for Tangent this SATURDAY, NOV. 15 @ 7 PM. Feel free to come to the Clinton Corner Cafe early and have dinner, or join the party afterward.

SATURDAY, NOVEMBER 15 at 7 PM
RODNEY KOENEKE & LINH DINH with films by JENNIFER HARDACKER
Clinton Corner Café, 2633 SE 21st Avenue (@ Clinton)
http://www.thetangentpress.org/readings.html

LINH DINH is the author of two collections of stories, *Fake House* and *Blood and Soap*, and four books of poems, including most recently *Borderless Bodies* and *Jam Alerts*. Dinh is also the editor of the anthologies *Night, Again: Contemporary Fiction from Vietnam* and *Three Vietnamese Poets*, and translator of *Night, Fish and Charlie Parker, the poetry of Phan Nhien Hao*. His poems and stories have been translated into Italian, Spanish, French, Dutch, German, Portuguese, Japanese, Arabic, Icelandic and Finnish, and he has been invited to read his works all over the US, London, Cambridge, Paris, Berlin and Reykjavik. He has also published widely in Vietnamese.

RODNEY KOENEKE is the author of the poetry collections *Musee Mechanique*and *Rouge State*. A new chapbook, *Rules for Drinking Forties*, is due out this fall from Cy Press. His work appears in *Bay Poetics* and in the Flarf anthology forthcoming in 2009. He writes frequently about poetry and Portland at his blog, Modern Americans (www.modampo.blogspot.com).

JENNIFER HARDACKER is an experimental short film/video maker and educator. She has been making films and videos for over 13 years and her films have screened widely in festivals across the U.S. Hardacker's films are often personal in nature and are interested in re-imaging and re-imagining the meaning and context of images. Currently, she teaches film/video studies and production at Pacific University in Oregon.

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235. amy king
Re: Today's New York Times
Wed 12 Nov 2008

I wish that was the New York Times!

Thanks for that,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Wed, 11/12/08, Kyle Schlesinger <[redacted]> wrote:
From: Kyle Schlesinger <[redacted]>
Subject: Today's New York Times
To: [redacted]
Date: Wednesday, November 12, 2008, 10:11 AM

If you're in New York City, be sure to pick up a copy of today's New York
Times or read it online at http://www.nytimes-se.com

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236. Maria Damon
Re: David
Wed 12 Nov 2008

---

i don't think so. i think it's some kind of bot-thing.

Mark Weiss wrote:
> It seemed to me that this was a joke on David's part, mimicking the
> so-called Nigerian scam.
>
> Mark
>
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>> > I Tell You: One must still have chaos in one to give birth to a
>> dancing
>> > star!
>> >
>> guidelines
>> >
>> guidelines
>> >
>>
>

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237. Alexander Jorgensen

There are places people should really keep up with...Somalia

Wed 12 Nov 2008

---

http://news.bbc.co.uk/2/hi/africa/7708169.stm

A terrible story. Happens often. Too, I am reminded of the celebrations in Kenya recently following Obama's election. Reason to celebrate, indeed, I suppose, a great man given the opportunity to demonstrate further greatness. But I fear that many have forgotten that Kenya, once celebrated for its democracy, was ripped apart in brutal violence just this year (and following elections). I am afraid that folks tend to have a short memory with regards to these areas - and, quite frankly, I am not sure that either Bono or George Clooney do very much to inform us in such a way that we might be intentional in our response - as citizens of the world.

Alex

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238. Cara Benson

Fw: NEWSPAPER BLANKETS U.S. CITIES, PROCLAIMS END TO WAR

Wed 12 Nov 2008

I've no clue how they got my info...

Did anybody get this email?

I've no clue how they got my info...

Sous Rature

----- Forwarded Message ----
From: New York Times Special Edition <[redacted]>
To: cbenson67-yahoo.com <[redacted]>

Sent: Wednesday, November 12, 2008 10:30:18 AM
Subject: NEWSPAPER BLANKETS U.S. CITIES, PROCLAIMS END TO WAR

November 12, 2008
FOR IMMEDIATE RELEASE

SPECIAL TIMES EDITION BLANKETS U.S. CITIES, PROCLAIMS END TO WAR

* PDF: http://www.nytimes-se.com/pdf
* For video updates: http://www.nytimes-se.com/video
* Contact: mailto:[redacted]

Early this morning, commuters nationwide were delighted to find out that while they were sleeping, the wars in Iraq and Afghanistan had come to an end.

If, that is, they happened to read a "special edition" of today's New York Times.

In an elaborate operation six months in the planning, 1.2 million papers were printed at six different presses and driven to prearranged pickup locations, where thousands of volunteers stood ready to pass them out on the street.

Articles in the paper announce dozens of new initiatives including the establishment of national health care, the abolition of corporate lobbying, a maximum wage for C.E.O.s, and, of course, the end of the war.

The paper, an exact replica of The New York Times, includes International, National, New York, and Business sections, as well as editorials, corrections, and a number of advertisements, including a recall notice for all cars that run on gasoline. There is also a timeline describing the gains brought about by eight months of progressive support and pressure, culminating in President Obama's "Yes we REALLY can" speech. (The paper is post-dated July 4, 2009.)

"It's all about how at this point, we need to push harder than ever," said Bertha Suttner, one of the newspaper's writers. "We've got to make sure Obama and all the other Democrats do what we elected them to do. After eight, or maybe twenty-eight years of hell, we need to start imagining heaven."

Not all readers reacted favorably. "The thing I disagree with is how they did it," said Stuart Carlyle, who received a paper in Grand Central Station while commuting to his Wall Street brokerage. "I'm all for freedom of speech, but they should have started their own paper."

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↑ Index

239. **Lauren Dixon**

Superficial Flesh calls for Submissions!

Wed 12 Nov 2008

While we're all celebrating Obama's victory and lamenting Prop Hate, Superficial Flesh has opened the door to new submissions for our Spring/Summer issue. Please submit your work for consideration no later than January 31, 2009. Below is the general call.

Writers/Artists/Musicians/Filmmakers/Graphic Novelists/Contortionists:

We're seeking submissions for our new incarnation of *SUPERficial FLESH (http://www.superficialflesh.com). Our newest issue will be published in the Spring/Summer of 2009. We welcome all forms of art, be they poetry, fiction, non-fiction, music, film, works of comic genius, photoshop aberrations, painting, drawing, photography, etc. Any translations must include proof of rights granted by the original language publisher or the author if the piece has not been published. We especially like and appreciate works bordering on the absurd and strange, but we are open to all styles of writing and expression. Since we've just had such a historic election, I'd like to turn this next issue's focus toward works that celebrate, investigate, and evoke those new, previously unimaginable realities that have already started to occur in the American 'zeitgeist,' thanks in part to the outcome of November's election. While I'm optimistic over our direction, I can appreciate the shuddering over Prop. 8 (which I share), so works need not be optimistic in nature--they can question these contradictions as they play out in our culture as well.

Submission guidelines:

Please submit your written work in the body of your email to [redacted]. All submissions must include "Submission" and the author's last name in the subject heading. In the subject heading, please note the type of submission you are including as well (fiction, poetry, etc). All artwork must be sent in .jpg format. No more than five poems, or one story, per submission. We are a very, very small literary outlet so we pay in the form of two contributors copies.

Please visit our website to look at our electronic journal (though we do a small print run as well and you can order a print copy via our website). Online registration is free.

Sincerely,
Lauren Dixon, Editor
Superficial Flesh
http://www.superficialflesh.com

↑ Index

240. Stephen Vincent
Re: Poetry/art in the time of Kennedy
Wed 12 Nov 2008

Last night - at Moe's Bookstore in Berkeley - I was listening to Hilton Obenzinger read from his novel, Busy Dying (Chax), which in part deals with the takeover at Columbia University in 1968. Even tho the NY cops - retaking Low Library - beat 'the shit' out everybody in the President's Office (well, David Shapiro, the poet, managed to escape earlier on!), Hilton accounts of the great sense of joy, operative unity and exhilaraton among the demonstrators. In San Francisco, during the 1964 sit-in demonstrations in San Francisco (which were to compel Hotels, Supermarkets and Auto Dealers to hire black employees), there was, indeed, a sense of great joy in victories. However, it was also a time or rampant paranoia if you were on the left as to what might be 'coming down.' There was also, at least among the middle class demonstrators, an apprehension of what might be coming down from parents, future job applications (if arrested), and a change of draft eligibility status if you were a student. So, if I am interpreting you correctly, whether or the term 'negativity' as some kind of absolute condition means much in actions that are continuously morphing - from great highs to the depths of depression, especially when an action fails, and the big guys still hold the power.

I would not dismiss the best of the early sixties essays - if this is your sense - as either counter-poetic or primarily mental exercises. To the contrary. The best of Baldwin, among other writers, to which some would add Joan Didion, get their intelligence out of a primary, experiential sense of event and location.

Sadly, or ineveitably what was best about the essay, devolved into "Personal Journalism" in which 'the writer's condition' became the subject, as different from writing objectively in response to a larger 'public condition'. Rolling Stone, the mag/tabloid, by the end of the Sixties was drenched with 'personal essays' - in which the persons were not that interesting, or much more invested in attracting folks to their unique brand of narcissism.

A speculation comes to mind: the percieved adversion to 'the personal' by many of the Language Poets, along with the interest in abstraction and theory, the primacy of text, etc. - was in part a rejection, a 'fed-upness' with the 60's fetish with personal identity and experience - even it's politically potent forms of gender and ethnic self-exploration. Ironically, as if in the inevitable 'eternal return of the repressed' - the Grand Piano series of volumes can strike me as, finally, a release of LP's 'personal' - all that stuff behind the curtains of the 70's and 80's. Who would have thought??

As post thought, I don't think you will get to core of 60's politcal/poetry muses without exploring the relationships of Bob Dylan, Allen Ginsberg, Woody

Guthrie & Pete Seeger. Out of that blend knowledges and roots of American folklore (from dark twisted surreal roots to evangelical hights) Dylan managed to create a 'poetic' ticket much greater public power than any post-JFK-assasination poet that I can think of. Yet, his reasons for morphing out of that role are also interesting.

Stephen Vincent
http://stephenvincent.net/blog/

--- On Wed, 11/12/08, J. Scappettone <[redacted]> wrote:
From: J. Scappettone <[redacted]>
Subject: Poetry/art in the time of Kennedy
To: "buff po" <[redacted]>, "Stephen Vincent" <[redacted]>
Date: Wednesday, November 12, 2008, 7:52 AM

Thanks, Stephen--I'd like to read your essay.

What intrigues me at this point is the question of whether political joy can enter the poetic as nonsuspect, even constructive, instead of merely fueling duped patriotic hymns--or whether negativity is the only viable form of sociopolitical intervention open to poetry. I can certainly see why the essay functioned as refuge and platform. It also makes sense to me that "poetry was relatively moribund as an important public act until after JFK's assassination."

> *, I'm seeking engaging and/or*
> *thoughtful resources on poetry in the era of (the live) Kennedy.*
>
> *Well, the Bay of Pigs and the Cuban missile crisis sure gave us*
> *something to write about.*

George, can you point me to sources? I'd be interested.

JS

↑ Index

241. **steve russell**
Re: Chirot scam/ I am sorry i didn't inform you
Wed 12 Nov 2008

---

here's the original scam letter.

i've been getting them for the last 2 years, but none with anyone's name attached. it's a clever twist that may work on someone.

--- On Tue, 11/11/08, David Chirot <[redacted]> wrote:

From: David Chirot <[redacted]>
Subject: I am sorry i didn't inform you

To:
Date: Tuesday, November 11, 2008, 7:59 PM

How are you doing today? I am sorry i didn't inform you about my traveling to Africa for a program called "Empowering Youth to Fight Racism, HIV/AIDS, Poverty and Lack of Education, the program is taking place in three major countries in Africa which is Ghana , South Africa and Nigeria . It as been a very sad and bad moment for me, the present condition that i found myself is very hard for me to explain. I am really stranded in Nigeria because I forgot my little bag in the Taxi where my money, passport, documents and other valuable things were kept on my way to the Hotel am staying, I am facing a hard time here because i have no money on me. I am now owning a hotel bill of $700 and they wanted me to pay the bill soon else they will have to seize my bag and hand me over to the Hotel Management, I need this help from you urgently to help me back home, I need you to help me with the hotel bill and i will also need $850 to feed and help myself back home so please can you help me with a sum of $1,550 to sort out my problems here? I need this help so much and on time because i am in a terrible and tight situation here, I don't even have money to feed myself for a day which means i had been starving so please understand how urgent i need your help.i have decided not tell my family so that they will not be worried.when I return I will tell them and they will understand. I am sending you this e-mail from the city Library and I only have 30 min, I will appreciate what so ever you can afford to send me for now and I promise to pay back your money as soon as i return home so please let me know on time so that i can forward you the details you need to transfer the money through Money Gram or Western Union.Hope to hear from you. Regards, david

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242. Séamas Cain
new work by the poet "lo-y"
Wed 12 Nov 2008

_____

I write in praise of the Belgian poet, visual poet, & net-artist known as <__lo-y. > ...

I have followed the work of <__lo-y. > since 2002, with great interest & appreciation. Much of her work is profoundly original & dynamic, in conception & in action. Her work is not rooted in functionality or utility. The deliberate assembling of text & character symbols have constantly referred to the formal possibilities of the code behind digital content, making it its subject. The poems of <__lo-y. > are abstract works, stripped of narrative, subjectivity, or factional slant.

In one descriptive statement from Lo_y, she wrote "well there's not much to say. Lo_y is only what Lo_y writes. No history, no stories, no explanations ..."

See the poems at SCRABBLE ...
http://socialfiction.org/scrabble/indexold.htm

See the visual poems & net-art at ...
http://lo-y.domainepublic.net/

See the very wry <__lo-y. > at My Space ...
http://www.myspace.com/lo_y

Bestwishes,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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243. George Bowering
Re: Today's New York Times
Wed 12 Nov 2008

Why?

gb

On Nov 12, 2008, at 7:11 AM, Kyle Schlesinger wrote:

> *If you're in New York City, be sure to pick up a copy of today's*
> *New York*
> *Times or read it online at http://www.nytimes-se.com*
>
> *welcome.html*

George Bowering, OBC
Grammar cop

↑ Index

244. Ryan Daley
Re: Poetry/Art in the time of Kennedy
Wed 12 Nov 2008

For what it's worth, there was an interesting NY Times article about what DID change during this last election:

http://www.nytimes.com/2008/11/11/us/politics/11south.html?_r=1&scp=1&sq=the%20south%20loses%20it%27s%20hold%20on%20politics&st=cse&oref=slogin

Furthermore, I think it's worth separating the election moment and the feeling and meaning involved from it's wake and aftershock/math.

On Wed, Nov 12, 2008 at 10:17 AM, Mark Weiss <[redacted]> wrote:

> *Jen: I think Steve got this about right. Camelot was a media invention, and it only lasted three years, during which very little was accomplished. Whatever one thought about Eisenhower, he was nothing like as destructive as Bush, and there was no national sigh of relief. And Kennedy won by the slimmest of margins, and less than a majority--there was a third party. I don't remember any resultant stirring in the arts. That came later, after Johnson liberated all the angels and demons.*
>
> *Mark*
>
> *At 09:34 PM 11/11/2008, Stephen Vincent wrote:*
>
> *Hi Jen:*
>
> *Ironically - in the context of doing a presentation for the commemoration of 1968 Strike at San Francisco State - I re-activated an essay I wrote in 1964, "Days Without the President" - which dealt with time-frame of the Birmingham demonstrations (Bull Connor et al) in which it took JFK for ever to use his Federal powers to intervent. (Sound familiar?) . But the piece is really about the transitional period in which 'integration' was being rejected by many Blacks in favor of cultural and economic nationalisms, self-defense et al. It's a 'poetic, personal' essay - in time in which Baldwin, Mailer, and many others used the essay for person self-exploration and public persuasion. Of course, it was a highly conflicted time for white and blacks trying to sort it all out.*
>
> *It seems to me, unless I am missing an important chunk, poetry (in the late 50's and the JFK regime) was relatively moribund as an important public act until after JFK's assasination. My perhaps foggy impressions is that the Beats were relativey out of the picture - in Asia & Japan - until Allen Ginsberg re-emerged in 1965 (spring. Prague, et al). (Which is not say poets were not reflecting on politics, and, particularly, The Bomb. Whether there is interesting stuff from Adrienne Rich, I am not sure. Levertov's political work is later. As with a whole era of Anti-War poets as provoked by LBJ's expansion of the War. Essays seemed to rule the public ropes, the discourse.*
>
> *People/ students in my panel were really intrigued with the period. It was interesting to re-explore a time which we, the young, were totally implicated in history (race relations, Vietnam war and the draft, etc. There was no hiding permitted, such as today, where the young, at least the middle*

class and wealthy, have ways to insulate themselves.)

However, with the current global collapse coming at us from all sides, combined the multiple expectations and hopes placed on a new regime, the JFK/LBJ eras seem to beckon. At the Strike commmoraton The young were totally in awe of the descriptions of the kinds of actions of the time - probably, in part, a nostalgia for the 'heroic', such as it was. Like a relish for organic food, instead of Media duplications/simulations of no matter what form of "reality".

Stephen

--- On Tue, 11/11/08, J. Scappettone <[redacted]>
wrote:
From: J. Scappettone <[redacted]>
Subject: Poetry/Art in the time of Kennedy
To: [redacted]
Date: Tuesday, November 11, 2008, 2:25 PM

Hello poets and poetics:

this post leaves aside the debate regarding what one ought to feel about the
election of Obama; I reckon we are at least free to feel differently and variegatedly from moment to moment about it. But the astonishing events of
the past week have led me as a relative youngster within history and the genre to ponder what it is actually like to operate as an artist in a context of national leadership conceived of (by an apparent majority) as worthy or promising of the title. As such, I'm seeking engaging and/or thoughtful resources on poetry in the era of (the live) Kennedy. Thanks for
any pointers you may be able to offer.

J. Scappettone

guidelines

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245. Obododimma Oha

Re: David

Wed 12 Nov 2008

Hi Barry, I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS? Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <
[redacted]> wrote:

> *It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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246. **amy king**
Re: David
Wed 12 Nov 2008

Yikes! I never really thought about it this way, Obododimma! Big apologies and thanks for pointing this out ...

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Wed, 11/12/08, Obododimma Oha <[redacted]> wrote: From: Obododimma Oha <[redacted]>

I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

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247. **Chad Sweeney**
On-Line Parthenon West Review: Issue 5
Wed 12 Nov 2008

Parthenon West Issue 5 On-line:
www.parthenonwestreview.com
Poems, translations, essays:

After our issues sell-out (or nearly) we're going to post them on-line, so the work can keep rippling out forever to Australia and Detroit and Paris, Texas. We love on-line journals, but we also love the book in our hands, so we're trying to do a little of both. This one's about 200 pages in print, and if you click on the EAR you can listen to some stuff from our first three issues, back when we had a sound engineer as intern.
Parthenon West Issue 5 On-line:
www.parthenonwestreview.com

Gillian Conoley
Noelle Kocot
Paul Hoover
Mark Irwin
D.A. Powell
Rusty Morrison
Brian Henry
Andrew Joron (Essay)
Matthew Cooperman
Sidney Wade
Matt Hart
kari edwards
Johannes Goransson
Sandy Florian
George Kalamaras
Gloria Frym
Haines Eason
Chris Arigo
Joshua McKinney
Sarah Hannah
Christopher Buckley
Anne Marie Rooney
Mary Wang
Thomas Kane
Nathan Hauke
Timothy Liu
Kevi Magee
Seth Landman
Marisa Crawford
Geoffrey Detrani
Michael Farrell
Barbara Tomash
Roxane Beth Johnson
Daniel Coudriet
Sarah Maclay
James Ragan
Sean Thomas Dougherty
Terry Ehret
Kaya Oakes
Rodney Koeneke
Bruce Covey

With Translations of
Tomaz Salamun (by Joshua Beckman, Phillis Levin, Thomas Kane)
Mexica Songs from Nuatl (by John Page)
Ericka Ghersi (by Toshiya Kamei)
Ataol Behramoglu (by Walter G. Andrews)
George Vulturescu (by Adam J. Sorkin and Olimpia Iacob)
Sophi de Mello Breyner Andresen (by Alex Levitin)
Magda Carneci (by Adam J. Sorkin and Alina Carac)
Paulina Vinderman (by John Oliver Simon)

In a couple of weeks our Issue 6 will be printed, and in six or eight months we'll post that one too.
Please, send us some poems, translations or essays.
And a big thanks to Craig Rebele for his hard work on getting this stuff up.

All best,
Chad Sweeney, coeditor

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248. Aryanil Mukherjee
Re: David
Wed 12 Nov 2008

Obododimma

That's a very good point. And a very straight one.
We certainly need to watch out for such prejudice even if it isn't always intended.
I have made such blemishes in the past too.

Aryanil
----- Original Message -----
From: "Obododimma Oha" <[redacted]>
To: <[redacted]>
Sent: Wednesday, November 12, 2008 5:00 PM
Subject: Re: David

> *Hi Barry,*
> *I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
> *you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades*

> *before*
> *what came to be known as 419 in Nigeria emerged.*
>
> *I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult*
> *that great country. I think we need to be careful in the way we criminalize*
> *and stereotype other societies. Or is that not part of the netiquette at POETICS?*
> *Be well!*
>
> *--- Obododimma Oha.*
>
> *On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <*
> *[redacted]> wrote:*
>
> *It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded*
> *in Africa and in desperate need of money to be immediately wired. Needless*
> *to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*
>
> *guidelines*
>
> --
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

No virus found in this incoming message.
Checked by AVG - http://www.avg.com
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008 7:01 PM

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249. **George Bowering**
Re: David
Wed 12 Nov 2008

No, it is not a good point.
To say "Nigerian scams" is not to say that scams are necessarily Nigerian.
The very grammar suggests that only some scams are Nigerian.
If we say US gangsters, that is not to say that all gangsters are USAmericans.
Here's another parallel: if I complain about Meyer Lansky,
that does not make me anti-semitic.
I have received many many scam letters from Nigeria in the last year.
Some from South Africa, too. The latter were South African scam letters.

gb

On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:

> *Obododimma*
>
> *That's a very good point. And a very straight one.*
> *We certainly need to watch out for such prejudice even if it isn't always intended.*
> *I have made such blemishes in the past too.*
>
> *Aryanil*
> *----- Original Message ----- From: "Obododimma Oha"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Wednesday, November 12, 2008 5:00 PM*
> *Subject: Re: David*
>
> *Hi Barry,*
> *I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
> *you think that scamming is a Nigerian thing? Perhaps you need to read the*
> *history of scamming, if you have not done so. People like Al Capone and*

other well known crooks practised conmanship in America many decades before
what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult
that great country. I think we need to be careful in the way we criminalize
and stereotype other societies. Or is that not part of the netiquette at
POETICS?
Be well!

--- Obododimma Oha.

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e-mails are being sent to his contacts purporting to be from him, stranded
in Africa and in desperate need of money to be immediately wired. Needless
to say, this is the latest advancement of the Nigerian scams... So if you
get that e-mail, be warned.

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

> *welcome.html*
>
> ---
> ---
>
> *No virus found in this incoming message.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008 7:01 PM*
>
> *welcome.html*

George Harvey Bowering
Fond of many dead people.

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250. **Ryan Daley**
Re: David
Wed 12 Nov 2008

Well, the use of email to scam people originated in Nigeria. The term, 419 Letter Scam, is used because 419 is the Nigerian criminal code designated for email scams.

I take offense to use of the term "conman," which seems to imply that all conniving anti-social personalities that seek to remove money from one person's pocket into the pocket of another person who might be more or less deserving of said funds are men. We need to not use "Nigerian" or "con man" to refer to either of these processes/individuals. For now, "con artist" will do.

In Barry's defense, if the above cannot be termed so, it seems the email scam did first originate in Nigeria, and still has a more booming business there than certain other countries. The Iraq War is the Iraq War because it takes place in Iraq.

-Ryan

On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[redacted]> wrote:

> *Hi Barry,*
> *I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
> *you think that scamming is a Nigerian thing? Perhaps you need to read the*

history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

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that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS?
Be well!

--- Obododimma Oha.

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[redacted]> wrote:

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in Africa and in desperate need of money to be immediately wired. Needless
to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

251. **Ryan Daley**
Re: David
Wed 12 Nov 2008

It will do, that is, until the artists get angry.

On Wed, Nov 12, 2008 at 7:51 PM, Ryan Daley <[redacted]> wrote:

> *Well, the use of email to scam people originated in Nigeria. The term, 419 Letter Scam, is used because 419 is the Nigerian criminal code designated for email scams.*
>
> *I take offense to use of the term "conman," which seems to imply that all conniving anti-social personalities that seek to remove money from one person's pocket into the pocket of another person who might be more or less deserving of said funds are men. We need to not use "Nigerian" or "con man" to refer to either of these processes/individuals. For now, "con artist" will do.*
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> *-Ryan*
>
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> *Hi Barry,*
> *I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
> *you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before*
> *what came to be known as 419 in Nigeria emerged.*
>
> *I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult*
> *that great country. I think we need to be careful in the way we criminalize*
> *and stereotype other societies. Or is that not part of the netiquette at POETICS?*
> *Be well!*
>
> *--- Obododimma Oha.*

> *On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <*
> *[redacted]> wrote:*
>
> *It looks to me like David Chirot's address book has been hacked into and*
> *e-mails are being sent to his contacts purporting to be from him,*
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> *in Africa and in desperate need of money to be immediately wired.*
> *Needless*
> *to say, this is the latest advancement of the Nigerian scams... So if*
> *you*
> *get that e-mail, be warned.*
>
> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

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252. **Michael Ford**

Re: David

Wed 12 Nov 2008

Below are a few lines from Niyi Osundare's poem " Entry Point Encounter," a dialogue with a customs officer who detains him after hearing he travels with a Nigerian passport. Among other things, the poem deals with the consequences of calling the 419 scam "Nigerian." The poet's passport is marked with the same word, "Nigerian," and thus it and its owner are linked falsely to criminal behavior.

"You're Nigerian?"
"I thought I told you so"
"Have you ever been convicted of fraud?"
"No"
"Have you ever been denied a visa?"
"No"

Pause

"You know that thing called 419?"
"I've heard about it
But, I assure you,
If 419 and I meet in the street
We won't recognize each other"

This poem is in Osundare's *Pages from the Book of the Sun: New and Selected Poems*
**
Michael Ford

On Wed, Nov 12, 2008 at 4:00 PM, Obododimma Oha <[redacted]> wrote:

> *Hi Barry,*
> *I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
> *you think that scamming is a Nigerian thing? Perhaps you need to read the*
> *history of scamming, if you have not done so. People like Al Capone and*
> *other well known crooks practised conmanship in America many decades before*
> *what came to be known as 419 in Nigeria emerged.*
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> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone:* [redacted]*;*
> [redacted].

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253. **mIEKAL aND**
Re: Today's New York Times
Wed 12 Nov 2008

The answer is one mouse click away George.

~ma

On Nov 12, 2008, at 2:30 PM, George Bowering wrote:

> *Why?*
>
> *gb*
>
> *On Nov 12, 2008, at 7:11 AM, Kyle Schlesinger wrote:*
>
> *If you're in New York City, be sure to pick up a copy of today's*
> *New York*
> *Times or read it online at http://www.nytimes-se.com*

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254. J. Michael Mollohan
Re: David
Wed 12 Nov 2008

There's a reason for calling them "Nigerian Scams" as the vast majority of them can be traced back to Nigeria. There are a sizeable number fro Benin and a smattering of others from Zambia and other countries in that general vicinity, but for the most part they're from Nigeria. I get dozens of them in various e-mail accounts every day, so I speak from some first-hand experience. While it's true that con games are not country-dependent, this type of e-mail trawling for victims seems to have a strong Nigerian flavor. To paraphrase Walter Brennan, "It's not an insult if it's true."

----- Original Message -----
From: "Obododimma Oha" <[redacted]>
To: <[redacted]>
Sent: Wednesday, November 12, 2008 5:00 PM
Subject: Re: David

> *Hi Barry,*
> *I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
> *you think that scamming is a Nigerian thing? Perhaps you need to read the*
> *history of scamming, if you have not done so. People like Al Capone and*
> *other well known crooks practised conmanship in America many decades before*
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> *I have a fair knowledge of the history of conmanship in America (as a*
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> *to say, this is the latest advancement of the Nigerian scams... So if you*
> *get that e-mail, be warned.*
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> *guidelines*
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> *--*
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> *Senior Lecturer in Stylistics & Semiotics*
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>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

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255. **twshaner**

Larkin, Abel, & Matchett reading in Eugene, OR

Wed 12 Nov 2008

As with our two previous readings, featuring Robert Grenier and Jules Boykoff & Kaia Sand, this should be a real treat -- a multi-media event featuring poetry, music, and visual effects! Please come, anybody out there in the area. [Is there anybody "out there" on this list in the Eugene area, by the way?] -- Tim Shaner

DIVA hosts the A-New Poetry Series with:

Maryrose Larkin, David Abel and Eric Matchett

On Saturday, November 15th, the DIVA Center hosts guest poets Maryrose Larkin, David Abel and Eric Matchett at 7:30 PM. Cost: $0-$5.00 sliding scale.

DIVA Center 110 W. Broadway, Eugene
Web: divacenter.org

Portlander Maryrose Larkin is as a freelance researcher. She is the author of Inverse (Nine Muse Books), Whimsy Daybook 2007 (FLASH+CARD), and "The

Book of Ocean" (i.e. press). Her work can be found in FO A RM, Insurance, Bird Dog, the Columbia Poetry Review, and the Washington Review.

Maryrose is a member of Spare Room, a group of people who organize readings and other events in Portland.

Eric Matchett enjoys the pursuit of music, especially via collaboration. His latest completed project was a CD of dub furniture music with Jake Anderson on Language Master and Korg ER-1 and Eric Matchett on bass.

David Abel is a poet, performer, and interdisciplinary artist who is as a freelance editor and a bookseller. He is the author of Let Us Repair (wax paper scissors, 2007, with Anna Daedalus) and Black Valentine (Chax Press, 2006).

As a founder of the Spare Room reading series, he devised the libretto for the Liminal Performance Group's multimedia lecture-opera, "The Theory of Love".

DIVA offers the A-New Poetry avant-garde poetry reading series. This monthly program brings to Eugene emerging poets from Oregon as well as innovative writers touring the Northwest.

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256. Nico Vassilakis
visuel concreat sampler
Thu 13 Nov 2008

each sample is from a series and each series is sampled here

http://www.flickr.com/photos/[redacted]/

somewhere from 1986, (1995-2008)

thanks for your time,

n

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257. Alan Sondheim
Denuded Prims
Thu 13 Nov 2008

Denuded Prims

When one loads Second Life, servers and bandwidth, not to mention your local machine, might slow things up; the image passes from incomplete to the masquerade of a replete and fecund world. Here are a few examples:

http://www.alansondheim.org/rush1.jpg
http://www.alansondheim.org/rush2.jpg

http://www.alansondheim.org/rush3.jpg
http://www.alansondheim.org/rush4.jpg
http://www.alansondheim.org/rush5.jpg

It's the reverse of the hypnagogic, beginning with the blank slate of antiquated neurophysiology, ending with an ostensible real that is equally within the imaginary. You see this out of the corner of your eye, all the time; you don't quite trust yourself, trust your vision.

"Shattering a moment of intimacy - for me, the Net doesn't do it, I long for real intimacy beyond this space the longer I'm on-line, closeness, pressure, of the body against the keys, the intimacy which is touch, the intimacy of nest, domus, place. Love is the occasion of all, the light itself floats, transforming the world of intimacy into the weight or intimacy of the screen - nothing, in short, that is desirable - intimacy may result after all. But the activity is very different, like formation, the hunt, the studied mannerist intimacy of speaking, drugging, posses- sion, the contract. Intimacy forestalls occupation, the experiential. The writing should be the exposure of every intimacy and secret, should be exposure, of intimacy, every secret intimacy the secret should shout all self, the vanishing- point, plane and punctum."

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258. Barry Schwabsky
Re: David
Thu 13 Nov 2008

Personally I take it amiss that one i,plies I exhibited prejudice, even "unintended." It is well known that Nigeria has a little industry of these internet scams. I didn't make it up, and nothing I wrote can be taken as implying anything about Nigerians in general. If I said, "here's something new in French wines," would that mean I was implying that all French people work in the wine industry?

--- On Wed, 12/11/08, Aryanil Mukherjee <[redacted]> wrote:

From: Aryanil Mukherjee <[redacted]>
Subject: Re: David
To: [redacted]
Date: Wednesday, 12 November, 2008, 11:33 PM

Obododimma

That's a very good point. And a very straight one.
We certainly need to watch out for such prejudice even if it isn't always intended.
I have made such blemishes in the past too.

Aryanil
----- Original Message ----- From: "Obododimma Oha"
<[redacted]>
To: <[redacted]>
Sent: Wednesday, November 12, 2008 5:00 PM
Subject: Re: David

> Hi Barry,
> I feel seriously hurt by your use of the term "*Nigerian*
scams"! What makes
> you think that scamming is a Nigerian thing? Perhaps you need to read the
> history of scamming, if you have not done so. People like Al Capone and
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> what came to be known as 419 in Nigeria emerged.
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> I have a fair knowledge of the history of conmanship in America (as a
> criminologist!), but cannot talk of "American scam", unless I
mean to insult
> that great country. I think we need to be careful in the way we
criminalize
> and stereotype other societies. Or is that not part of the netiquette at
> POETICS?
> Be well!
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Needless
>> to say, this is the latest advancement of the Nigerian scams... So if
you
>> get that e-mail, be warned.
>>
guidelines
>>

>
>
>
> -- Obododimma Oha
> Senior Lecturer in Stylistics & Semiotics
> Dept. of English
> University of Ibadan
> Nigeria
>
> &
>
> Fellow, Centre for Peace & Conflict Studies
> University of Ibadan
>
> Phone: [redacted];
> [redacted].
>

No virus found in this incoming message.
Checked by AVG - http://www.avg.com
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008 7:01
PM

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259. Al Filreis
new PoemTalk released: on Ezra Pound's satire
Thu 13 Nov 2008

The 12th PoemTalk is being released this week:

http://www.poemtalk.org

featuring Charles Bernstein, Rachel Levitsky, Joshua Schuster and I discussing Ezra Pound's "Cantico del Sole." PoemTalk is a 25-minute mp3 audio recording - streamable or downloadable. Also available in ITunes (with an option for subscribing).

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp

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260. Steve Halle
Aaron Belz @ Seven Corners
Thu 13 Nov 2008

Spend some time with new poems by *Aaron Belz*, now at *Seven Corners*<http://sevencornerspoetry.blogspot.com/>(http://sevencornerspoetry.blogspot.com/).

Best,
Steve Halle
Editor

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261. Vernon Frazer
Re: David
Thu 13 Nov 2008

Not all scams are Nigerian." About a year ago, somebody in China hacked my computer. I spent two days deleting over 1000 messages that bounced back to my address. To get out of the situation, I had to change my email address.

Nobody has a lock on greed. Anybody from any country can hack your computer and send out scam letters using your name. It's a miserable situation to find yourself caught in.

Vernon

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262. Jennifer Karmin
Nominations for Pushcart Prize
Thu 13 Nov 2008

Publication in The Pushcart Prize: Best of the Small Presses is awarded annually for poetry, fiction, and essays published by literary magazines or small presses in the current year. Editors may nominate up to six poems, short stories, novel chapters, or essays. Submit one copy of each work by December 1. There is no entry fee. Write, call, or visit the Web site for complete guidelines.

Pushcart Press, Pushcart Prizes, P.O. Box 380, Wainscott, NY 11975.
[redacted]. Bill Henderson, President. http://www.pushcartprize.com

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263. David-Baptiste Chirot

Poetics of the Repossesion of Stolen Identity & the Appropriation of Chirot:as an After "After Rimbaud's Illuminations" as Pixels of Light

Thu 13 Nov 2008

Unlike my friend Jean-Nicholas Arthur Rimbaud I am not in Africa.

I avoid hospitals like the plague; superstitious & headstrong to the point of danger to oneself perhaps; yet having entered them clinically dead 5 five times, I have a terror of dying in one. I remember begging as a teenager the doctors, the Priests, for some kind of necklace similar to those that say "I am A Catholic, if I am on the verge of croaking my last, call a Priest,"that would say, "If found dying, let this person die anywhere they are, at the side of the road, in peace, under the skies, but do not take them under any circumstances to the hospital."

Nonetheless I wound up at the clinic the other day and when I got back at night found a message from son who lives in Thailand that my email had been hacked as he had received letter saying I was in dire straits in Africa and asking for funds.

Since the email is from my son , it was the only one I read, as too ill to read any further.

Yesterday, I began to see with chagrin that this message was causing discussion and alarm, and my sympathies and thanks to those who felt concern, and apologies for being so, when the cause is a scam. My apt mate received the message on his email and told me if he didn't know I was in my room next to his, he would have felt really bad, as the letter very much moved him. I told him actually I receive quite alot of these, and especially heartrending are the ones in French, which sometimes wil have also a little foto gallery triptych of an attractive young and religious woman with soft focus backgrounds. The letters from le monde Francophone also take for granted I have a wider acceptance (which in actuality I do) of various forms of religion that in the Western Hemisphere developed into Haitian Voudon and aspects of the Hoodoo Man and Conjure Woman, John the Conqueroo et alia in the Southern US.

The great number of letters on a few lists very much struck me--and the fact that no one actually wrote me myself and I, other than my son, who wrote to alert me.

In the later afternoon my good friend Aryanil Mukherjee called and we spoke for along time. It was our first phone conversation, and very inspiring.

I wondered if there is a superstition in itself of writing to persons of whom one is not sure if this is that person or some one else? I mean a superstition beyond wariness or fear of embarrassment at having made a mistake in identity, having been fooled?

A superstition almost as if the person is perhaps a form of "possessed being," like a zombie or some kinds of ghosts are? Or in actuality, not a few living beings one encounters are--in airports and classrooms, delivery vans and parade grounds, among the police officers and and bathing suit beauties--among cardboard cut-outs and "conventional characters" littering obsessively the worlds of newsreels and history, the cinema, the novel, the poem, ancient vases--statuary--

A superstition in fact almost as though the invoked name is that belonging to one of the dead--or, again the living-dead--some creature not unlike a politician or soap opera character and actress/actor who is "ever present"--"eternally a beacon to the adoring and faithfull believers"--just as they are there forever also for poets--

It also struck me very much as a new aspect of many of the themes, topics and subjects disccussed lately, among them "death" of the "author," appropriation, possession, hoaxes, heteranonymity, and something else which I've raised fairly often, the need to check sources, for so much of the so called "information" on the "Information Highway" is disinformation of all sorts, from financial to Propaganda schemes, government black flag ops to "merry pranks." There are even those that purport to be having something to do with art (the one about the artist's starving a dog in a gallery,) or a poet mass mailing an anti-Muslim fake news article despite claiming afterwards to having doubts about its veracity, because he believed in the cause the "article's" intended and actual widespread negative effects were for (the Leevi Lehto case.)

There is a kind of cliche both in life/death and in the plot of novels, stories and films, of the artist or writer whose death is faked, in order to send the value of their work skyrocketing. This little scam is based on the very real observation of how often it occurs that some nearly forgotten figure has been is suddenly resurrected by death and not only restored to a former glory, but suddenly begins to attain a reknown no one had ever dreamed them or their work capable of. The "disappearance" of some "enigmatic" artist or writer who had created a slim oeuvre when known to be alive and yet, after "death," is found to have produced quite a bounty of works which lead one ever further into what is now considered one of the most daring and audacious and fertile grounds for the future--this disappearance will vault the artist's works and name into the stratospheres of value, while behind the scenes, somewhere, from time to time he or she produces casually a work or three to add to the heap of previously

undiscovered fragments, notes, doodles, memorandum, sketches, small studies, etc.

This case of the David Chirot email provides yet another version, in which the person them self is suddenly finding them self discussed at a distance, as though they are not present at all, via emails discussing an email which has, many agree, not been sent by David Chirot. Or has it been? As a Prank? Or in reality?

On the part of many, there is a concern for the person, and on the part of others, the developing concern that various ideas that are held about the emails not being sent by Chirot are correct.

Of course, there is no rise at all in any value in the worthless works of David Chirot, whether or not he is in Africa, whether or not he sent the email and whether or not he is paying attention or not to what is being written about him as though he is, if not in Africa, at least elsewhere as yet among the living.

Since the identity of David Chirot was stolen and used by some one else unknown, the resultant responses to the email itself are what might be thought of as the "after effects" of the "name" David Chirot" as known on email and as a person in a few instances. These "after effects" bear an odd relation both to the "ghostwritten" and the "posthumous" and in this case become related to something I have called before the ghosthumous. Curiously, when being considered as being or not being in Africa, the David Chirot name usually present has been supplanted by an unknown bearing that name, and thus given a strange sensation of the "other" David Chirot "not being here"--whether or not they are actually in Africa.

Hence the email takes on this ghostwritten character, or ghosthumous, ghost written from the beyond the grave character, glowing radioactively with the fall out of "after effects" in the thickets and clearings of asemics, signs,letters, words and phrases.

Along the way, the accumulation of commentaries and details regrading various aspects of the "other David Chirot" (the non-email message one)--begins to construct its own small form of "biography/portrait" "wanted poster" "Have You Seen Him?" poster and so forth--and begins to develop into a discussion of the language applied to the emails--and so soon enough, one realizes, the disappearance of the David Chirots will no longer be missed at all.

In fact, the disappearance of the disappearance of the David Chirot. is already one assumes taking effect, and the only means by which one may make certain that one is not forgotten is to write a letter in which one hopes others will indeed find it in their hearts to believe the veracity of.

But then--once, burned, twice shy!!

How does anyone from now on know who it is really writing under the name "David Chirot"--

Perhaps "David Chirot" has become something more like a Tag--to be sprayed on a wall--used in a mural--sent into the atmospheres--as the disintegration of particles--

However, if David Chirot's identity has been stolen and paraded about and discussed, and exploited in potentia, might not David Chirot return to re appropriate that name, that identity--and to re take POSSESSION not simply of identity and "copyright" and such tedious things, but also of the spirit of David Chirot--the appropriation that the first David Chirot wrote of that tends to be regarded by most as "primitive," yet that that David Chirot takes as true, actual.

To appropriate this identity theft, one then appropriates al the responses it has generated, as the "after effects " writings of this "after effect" of the name and persona of "David Chirot" as someone existing on email lists.

In other words, what one now has before one is the creation out of the blue of an anthology.

In a note found just as I began to write this, Catherine Daley is responding to the "Illuminations" and "Illuminated manuscripts" and mystic illuminations I had brought up in relation with writing--her question in part being, may these be disciplined, as one does with writing?

It is not perhaps that one disciplines these or the ability to create their circumstances for occurring, as the other way round, which is to keep on making oneself more available to the awareness of how many of these are continually occurring all around one all the time. At the great risk of boring everyone yet again--"hidden in plain site/sight/cite."

"I do not seek, I find."

These "after effects" of an email by a "David Chirot" who has hacked into David Chirot's address book in order to use David Chirot's name--are among the after effects of a person and writer already writing "After Rimbaud's Illuminations" and other works concerning "After " effects--"After Lorca-After Spicer-After Yasusada-"etc etc--

So the proliferation of the after effects of "After Rimbaud's Illuminations" becomes a David Chirot in Africa, like Rimbaud, and also a David Chirot who is not David Chirot, like that "I is an other/I is somebody else" that many see in the Rimbaud in Africa as compared to the Rimbaud who had been a poet in Europe.

David Chirot, the Milwaukee one, by appropriating and taking possession of this legacy of "After effects" of "some other David Chirot" who had stolen David

Chirot's name and created the effects which that name generated--then produces an anthology of the responses which is basically "assembled" not by "an "editor/author at all but simply "the name function" David Chirot as it were, both an anonymous/pseudonymous person and another person who really does bear legally that name.

All the works in the anthology are the emails of others responding to the original email of David Chirot in Africa. With perhaps a letter at the end from the "other" David Chirot in Milwaukee.

Wystan Curnow had said that nowhere in al I had written did i mention or write about the conventional. On the contrary, in al I had written last week and before in these discussions re appropriation, has been the presence of the conventional as that absence at the heart of al the methods and examples I gave of the means to elude the conventional, not to ossify into it it, to skip over it, go around, under it, explode it, fly over, parody it, make a slightly off copy of it that is its satiric downfall and so on and on--

to be like those"words who intentions are fugitive" and of which it is almost impossible to construct a glossary of that Burroughs writes of in the introduction to Junkie.

And what then is the conventional--the conventional is al that massive accumulation of details, images, words, sayings, ideas, propagandas, concepts, unquestioned beliefs, with which one is taught to continually not be aware of what is hidden in plain site/sight/cite. Not to think for oneself but be given the illusion that one is.

"To be cast o'er
with the sickly pale of convention"

so to speak--

The examination of many contemporary examples of "resistant," "radical, innovative" work provides a genealogy and typology of a series of appropriations of ever more entropical conventions of the "radical" and "avant garde" of a century ago. Many previously controversial aspects are trimmed away, to attempt to make the new "product" appear "leaner and meaner" or "leaner and cleaner." "Lite" versions appear, more "user friendly" ones--

Precisely what "empowers" the "innovative, radical" aspects and energies is that they are conventional and so are easy to recognize and identify with as "authoritative" expressions of radical, innovative anti-authoritarianism via their self created revision of the "traditions of the avant-garde."

These themselves reverse engineer their anti-authoritarianism into authoriaianism and capitalize in the process on the re-assertion of their authoritative anti-authoritative stance.

(note below are links to some examples of this--)

(i wrote something else a few days ago re the conventional to send when I get better--will send on later on--.)

(but then what is more conventional perhaps to say--than "you have not spoken of the conventional so everywhere present-"--

that is because, the conventional is so everywhere at all times al encompassing ever present that --is it not continually speaking for itself--t the poi8nt of suffocation of al else-- what Dubuffet called "Asphyxiating Culture"--

and so does not need me at all to speak of it --

other than to suggest ways to get around, through outside underneath fly over--tear it to shreds--etc--)

There was a great deal of discussion recently regarding an anthology of poetry produced by a program designed by specific individuals for use with a computer The names of many poets living and dead were assigned to the poems, in order, one thinks perhaps, to gain it more attention--create bit more long winded "controversy."

A number of persons were appalled that one might associate such a method with the possibilities also of producing fake evidences using computers and then assigning them to names and thus producing "suspects" to be rounded up and "detained" and tortured. In other rods, an anthology could be constructed also a form of camouflage for such a mission, or simply as a poetry anthology as this "One" was, via computer written poems being assigned to actual living and dead poet's names.

Here we have a case indeed of an unknown someone stealing the email identity and name of a person most likely unknown to them for monetary gain under other circumstances than that of the actual person bearing the legal name. Yet by producing responses to this "work" which bears the "name" of the "David Chirot in Milwaukee" this "non-author" is "resulting in" "after effects" of the uses of the name of David Chirot when it is thought to be that of a specific David Chirot

who is indeed a person interested in appropriation and writing and so in turn, not to be taken possession of, makes the move known in cards as "trumping the trumper" "and takes the hand." ("Tromper le trompeur: c'est double plaisir")

(Hand being the meaning of "chiro")

Unless, of course, the hacker turns out to be someone who is playing a prank using the name of David Chirot on everyone who thinks that this is the name that they know as David Chirot and in turn on the David Chirot who also thinks that it is this particular David Chirot that is meant.

Or indeed is a poetic Prankster who is trying out a poetic experiment

In the sense of possession, one must sometimes, perforce, be a Repo man, yes-! The Repo Man of one's identity and spirit!

"To take in darkness

until all that remains
is light"

DAVID-BAPTISTE CHIROT: Holzer's "Projections" and Movies & Classes ...

Holzer's "Projections" and Movies & Classes Offered at Gitmo Usher in New Era ... Views of the installation at Mass MoCA by Jenny Holzer. ...

davidbaptistechirot.blogspot.com/2008/02/new-ways-to-win-hearts-and-minds-gitmo.html - 264k - Cached - Similar pages - Note this

DAVID-BAPTISTE CHIROT: 2008-02-17

In her "Projections" exhibition at MassMoCa, Jenny Holzer has introduced the bean bag ..... so we ask you to get the movie out there, in any way you can. ...

davidbaptistechirot.blogspot.com/2008_02_17_archive.html - 367k - Cached - Similar pages - Note this

More results from davidbaptistechirot.blogspot.com »

Poetry Foundation: The online home of the Poetry Foundation Aug 22, 2008 ... This time around, it was Jenny Holzer's turn to use the huge gallery .... Holzer's "Projections" and Movies & Classes Offered at Gitmo Usher ...

poetryfoundation.org/harriet/2008/08/apolitical_poems_are_also_poli_1.html - 53k - Cached - Similar pages - Note this

---

Windows Live Hotmail now works up to 70% faster.
http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_faster_112008

↑ Index

264. Thomas savage
Re: David
Thu 13 Nov 2008

While specifying Nigeria may be an error, I have nevertheless been warned that many of the emails one receives as personal requests from Africa are, indeed, scams and I never respond to them unless, asin the case of Obododimma Oha, I know the person who sent them, having met him on another listserv. Am I now insulting Africa as a whole by pointing out the existence of this online email phenomenon? I don't think so and I hope not. There are some of these requests which originate outside Africa as well, emails telling me that I have won something from organizations of which I have never heard before. I ignore these as well as I have been tipped off that these are scams or snares or whatever you want to call them except genuine. Regards, Tom Savage

--- On Wed, 11/12/08, Obododimma Oha <[redacted]> wrote:

From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Wednesday, November 12, 2008, 5:00 PM

Hi Barry, I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS? Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <
[redacted]> wrote:

> It looks to me like David Chirot's address book has been hacked into
and
> e-mails are being sent to his contacts purporting to be from him, stranded
> in Africa and in desperate need of money to be immediately wired. Needless
> to say, this is the latest advancement of the Nigerian scams... So if you
> get that e-mail, be warned.
>

guidelines
>

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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265. **Mary Kasimor**

Re: Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)

Thu 13 Nov 2008

Today's (November 13) New York Times has another review of Bolano's 2666.
Mary Kasimor

--- On Mon, 11/10/08, David-Baptiste Chirot <[redacted]> wrote:

From: David-Baptiste Chirot <[redacted]>
Subject: Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)
To: [redacted]
Date: Monday, November 10, 2008, 11:58 AM

---------- Forwarded message ----------
From: David Chirot <[redacted]>

Date: Sun, Nov 9, 2008 at 4:58 AM
Subject: Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)
To: [redacted]

BOOKS / SUNDAY BOOK REVIEW

| November 9, 2008

The Departed

By JONATHAN LETHEM

Roberto Bolaño's posthumous novel is not only a capstone to his own vaulting ambition, but a landmark in what's possible for the form in our increasingly, and terrifyingly, post-national world.

http://www.nytimes.com/2008/11/09/books/review/Lethem-t.html?ei=5070&emc=eta1

_____ Color coding for safety: Windows Live Hotmail alerts you to suspicious email. http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008

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266. David A. Kirschenbaum
Advertise in The Portable Boog Reader 3
Thu 13 Nov 2008

Please forward

Advertise in

Our annual collection

Boog City 53: The Portable Boog Reader 3,
An Anthology of New York City Poetry

Edited by
Jim Behrle, Joanna Fuhrman, Brenda Iijima,
Paolo Javier, Mark Lamoureux, and me

We?re going to be distributing 2,500 copies of a
24-page issue of our tabloid-size paper Boog City
--roughly the equivalent in size of a 96-page, 6? x 9? anthology--
throughout Manhattan's East Village, and Williamsburg and Greenpoint,
Brooklyn.

Deadline

--Tues. Dec. 16-Space reservations (Email to reserve ad space ASAP)
--Tues. Dec. 23-Ad copy to editor
--Thurs. Jan. 1-Issue to be distributed at Poetry Project and
Bowery Poetry Club New Year?s Day marathon readings
--Tues. Jan. 6-Rest of distribution

Last year?s issue featured 72 New York City poets.
This year?s? An entirely new lineup of 72 poets, including:

Ammiel Alcalay
Ari Banias
Martine Bellen
Sommer Browning
Jen Coleman
Elaine Equi
Jennifer Firestone
Stephanie Gray
Diana Hamilton
Lauren Ireland
Basil King
Noelle Kocot
Amy Lawless
Justin Marks
Tracey McTague
Feliz Molina
Uche Nduka
Akilah Oliver
Greg Purcell
Tom Savage
David Sewell
Eleni Stecopoulos
Rodrigo Toscano
Erica Wright
Betsy Andrews
Jennifer Barlett
Donna Brook
David Cameron
Matt Cozart
Jessica Fiorini
Nada Gordon
Shafer Hall
Dan Hoy
Adeena Karasick
Martha King
Dorothea Lasky
Filip Marinovich
Chris Martin
Stephen Paul Miller
Elinor Nauen
Urayoan Noel
Jean-Paul Pecqueur
Jerome Sala
Vanessa Hope Schneider
David Shapiro
Susie Timmons
Sara Wintz

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads. Back channel for full rate card.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher

Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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267. Bill Berkson
berkson & towle at BPC
Thu 13 Nov 2008

Bill Berkson & Tony Towle
Bowery Poetry Club
8 pm
Thursday, December 4, 2008
308 Bowery, NYC 10012 || [redacted]
betw. Bleecker & Houston
F or V to 2nd Ave / 6 to Bleecker St.
www.bowerypoetry.com

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268. Mark Weiss
free bookcases
Thu 13 Nov 2008

I need to get rid of 12 bookcases. They're professionally-made, stained, with brackets for moveable shelves, four feet high, widths 20-37 inches. They came from a defunct bookshop. Anyone who can get to me (I'm in northern Manhattan) can have as many as she/he wants for the asking. Please backchannel.

Mark

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269. Poetry Project
Events at The Poetry Project November
Thu 13 Nov 2008

Here¹s what we have coming up at The Poetry Project . . .

Monday, November 17, 8 PM
Suzanne Stein & Ann Stephenson

Suzanne Stein is a poet. Her work has appeared in Bay Poetics, War & Peace 3, Mirage Periodical, Both Both, Commonweal, New Langton Arts, the San Francisco Exploratorium, Artists Television Access, and elsewhere. Two of several projects forthcoming this year: a chapbook, Passenger Ship, from Ypolita press, and Signs of Life from O Books. Former co-director and film curator at four walls gallery, she works currently as community producer at SFMOMA. Suzanne is editor and publisher of the small press TAXT, and she lives in Oakland. Ann Stephenson is the author of the chapbook Wirework (Tent Editions, 2006). Her manuscript, The Poles, was a finalist for the 2008 Bateau Press BOOM Chapbook Series. Her poems have recently appeared or are forthcoming in The Brooklyn Rail, Coconut, Combo, Forklift, MIRAGE#4/PERIOD(ical), Saint Elizabeth Street, Sal Mimeo, Shampoo, Shifter and TYPO. She received her MFA from Bard College in 2007 and currently divides her time between Atlanta and New York City.

Wednesday, November 19, 8 PM
Bruce Andrews & cris cheek

Bruce Andrews is a performance artist, poet and founding co-editor of the journal L=A=N=G=U=A=G=E, he is the author of over 30 books of poetry and a collection of innovative critical essays, has published poetry and criticism widely, and has been the subject of numerous critical articles over the past several years. Books of poetry and performance scores include Lip Service (Coach House Press, 2001), a recasting of Dante¹s Paradiso ‹ [Jacket 22, online, contains a symposium on this text]. The Millennium Project, a thousand-page sequence, is online (along with earlier chapbooks from the 1970s) on Craig Dworkin¹s Eclipse site. Three most recent books of poetry: Swoon Noir (from Chax), Designated Heartbeat (from Salt), and Co (collaborative Œduet¹ texts with Jessica Grim, Yedda Morrison, Kim Rosenfield, Jesse Freeman & Barbara Cole (from Roof). Andrews has taught Political Science at Fordham University since moving to New York City in 1975 ‹ with a focus on global capitalism, U.S. imperialism, the politics of communication, conspiracy theory, and covert politics. In New York City, he has also been involved in a long series of collaborative multi-media theatrical projects and performances. As composer, sound designer & live mixer, since the mid 1980s, he has been Music Director for Sally Silvers & Dancers. cris cheek is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer. He is renowned as a British poet, most associated with the London poets of the 1980s and 1990s, but has strong connections to poetries in the US too and is currently living and working in the Ohio River Valley. cheek's texts have been commissioned and shown internationally, often in multiple versions using diverse media for their production and circulation. There are two important long-term collaborations. One with the Welsh composer and voice "banshee" Sianed Jones in groups such

as Slant (with Philip Jeck); their book/cd Songs From Navigation (Reality Street 1998) documents one aspect of that work. A further full body of near decade-long collaboration(s) with Kirsten Lavers as TNWK is now mothballed at www.tnwk.net. His first solo book for some time the church, the school, the beer was published last year by Critical Documents (2007). A major retrospective book and DVD is forthcoming from The Gig.

Friday, November 21, 10 PM
Poets' Potluck III

Natives and newcomers alike join the Three Sisters (the harvest; or Diana, Nicole, and Corrine) for a giving of thanks, foods, poetry, music, and autumnal beverages. A two-time staple of last-year¹s series, the night will again feature performances by many and food by everyone so inclined. Grab your canned pumpkin, plastic cool whip containers, and blue-lined notebooks, and pilgrim your way over. If you¹d like to participate, email poetryprojectfridays (at) gmail (dot) com.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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270. patrick dunagan
Big Bell release party at Adobe Books, SF, CA
Thu 13 Nov 2008

***

BIG BELL #2 RELEASE PARTY
ADOBE BOOKS

16th between valencia & guerrero
November 20th
8 pm

with readings by
Bill Berkson
Leigh Gallagher
& Sunnylyn Thibodeaux

& featuring Conspiracy of Venus

Bill Berkson lives in San Francisco and New York. His latest books are *BILL * with Colter Jacobsen, *Our Friends Will Pass Among You Silently*, and *Sudden Address: Selected Lectures 1981-2006*. Coffee House Press will publish his *Portrait and Dream: New & Selected Poems 1959-2008* in Spring 2009.

Despite having led a rather quiet and inconsequential life, Leigh Gallagheris a happy person who likes monogrammed pajamas, prescription opiates, lucky scratchers, little boys, pure caffeine, sincere weeping, rhomboidal square-dance, pedestrian comedy, pretentious literature, documentary film, and of course, the great outdoors. As of late she spends her time in a plywood shack or amongst fancy baked goods, depending on the season.

Sunnylyn Thibodeaux is from New Orleans. Her poems have appeared in Blue Book, Big Bridge, Night Palace, Morning Train, and other various magazines. Small books include: Curves & Curses, Last We Spoke, 20/20 Yielding, United Untied, and Hidden Driveways Ahead (forthcoming). With Micah Ballard, she co-edits Auguste Press.

Conspiracy of Venus was formed in early 2007 with the artistic direction of Joyce Todd McBride, whose unique and haunting arrangements bring new dimensions to familiar songs. The all women's choir is devoted to exploring the art and technique of singing music that ranges from cutting edge to classic including songs by Bjork, Joni Mitchell, Hildegard von Bingen, Tom Waits, Rufus Wainwright, and Leonard Cohen. This sister group to Conspiracy of Beards rings out 25 voices strong and continually intrigues Bay-Area audiences. http://conspiracyofvenus.blogspot.com/

***

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271. Joel Chace
John Olson's JACKET Review of Joel Chace's CLEANING THE MIRROR
Thu 13 Nov 2008

John Olson's review of Joel Chace's CLEANING THE MIRROR: SELECTED AND NEW POEMS Is now accessible on the JACKET 36 website.

http://jacketmagazine.com/36/r-chace-rb-olson.shtml

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272. Obododimma Oha
Re: David
Fri 14 Nov 2008

Many thanks.
Obododimma.

_____
From: Aryanil Mukherjee <[redacted]>
To: [redacted]
Sent: Thursday, November 13, 2008 12:33:14 AM
Subject: Re: David

Obododimma

That's a very good point. And a very straight one.
We certainly need to watch out for such prejudice even if it isn't always intended.
I have made such blemishes in the past too.

Aryanil
----- Original Message ----- From: "Obododimma Oha" <[redacted]>
To: <[redacted]>
Sent: Wednesday, November 12, 2008 5:00 PM
Subject: Re: David

> *Hi Barry,*
> *I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.*
>
> *I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at*

> *POETICS?*
> *Be well!*
>
> *--- Obododimma Oha.*
>
> *On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <*
> *[redacted]> wrote:*
>
> *It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*
>
> *-- Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

No virus found in this incoming message.
Checked by AVG - http://www.avg.com
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008 7:01 PM

↑ Index

273. Mark Melnicove
Re: Poetry/Art in the time of Kennedy
Fri 14 Nov 2008

The first time I heard a poet read out loud or knew that poetry existed was when Robert Frost recited THE GIFT OUTRIGHT at JFK's inauguration. My 8 1/2-year-old consciousness was wowed by his ghostly figure on the family's

teeny-weeny Zenith B&W. Sure his performance was shaky and he came off as a bit of a bumbler and the poem presented American history from an european colonists' point-of-view and I might not have understood a word of it then, but I learned from that event (even if subconsciously) that poetry mattered, and beyond that, it mattered in the public sphere. I'm not saying I wouldn't have become a poet if I had not experienced Frost's struggle for sense and imagery, but something touched me deeply that day which still rumbles in and from my soul. _____

From: George Bowering [mailto:[redacted]]
To: [redacted]
Sent: Tue, 11 Nov 2008 22:04:42 -0500
Subject: Re: Poetry/Art in the time of Kennedy

On Nov 11, 2008, at 2:25 PM, J. Scappettone wrote:

> *, I'm seeking engaging and/or*
> *thoughtful resources on poetry in the era of (the live) Kennedy.*

Well, the Bay of Pigs and the Cuban missile crisis sure gave us something to write about.

George B.
Author of his own misfortunes.

↑ Index

274. Chris Pusateri

CHRIS PUSATERI & MICHELLE NAKA PIERCE AT NAROPA UNIVERSITY, FRIDAY NOV 14th 7pm

Fri 14 Nov 2008

Join us tonight for a reading:

Who: Chris Pusateri, Michelle Naka Pierce, and others
Where: Naropa University, Shambhala Hall, 2130 Arapahoe Ave, Boulder CO
When: 7:00pm
For more info: write to [redacted]

Michelle Naka Pierce's most recent book is Beloved Integer (Bootstrap/PUB LUSH, 2007). Excerpts from her new manuscript She, A Blueprint for InterSurface (a text/image document with collage art by Sue Hammond West) are forthcoming in Mandorla, Trickhouse, Sous Rature, and Foursquare.

Chris Pusateri is the author of Anon (BlazeVox, 2008) and Berserker Alphabetics (xPressed, 2003). New work is forthcoming in Fence, Mandorla, and Zoland Poetry. A librarian by trade, he lives in Colorado.

Windows Live Hotmail now works up to 70% faster.
http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_faster_112008

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275. Eric Hoffman
New Book Available
Fri 14 Nov 2008

Hello,

My new book has been published: There (a poem).

Copi

Hello,

My new book has been published: There (a poem).

Copies are available by either paypal or through the author. (On-line retailers soon to be available).

If you have paypal (www.paypal.com), you can send $16 ($14 plus $2 shipping and handling) to [redacted]

Or, if you prefer, you can send a check by mail for same price to:
Eric Hoffman
185 Pine Street, Apartment 413
Manchester, CT 06040

Thank you,
Eric

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276. steve russell
Re: David
Fri 14 Nov 2008

Nigerian scam: we're simply speaking of a locale, no different than saying Florida scam, or New York scam. An ethnic slur??? Scamming is universal.

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277. **Ryan Daley**
Re: David
Fri 14 Nov 2008

More on email scams:

http://archive.salon.com/people/feature/2001/08/07/419scams/print.html

http://www.snopes.com/crime/fraud/nigeria.asp

On 11/12/08, Ryan Daley <[redacted]> wrote:
>
> It will do, that is, until the artists get angry.
>
> On Wed, Nov 12, 2008 at 7:51 PM, Ryan Daley <[redacted]> wrote:
>
>> Well, the use of email to scam people originated in Nigeria. The term, 419
>> Letter Scam, is used because 419 is the Nigerian criminal code designated
>> for email scams.
>>
>> I take offense to use of the term "conman," which seems to imply that all
>> conniving anti-social personalities that seek to remove money from one
>> person's pocket into the pocket of another person who might be more or
less
>> deserving of said funds are men. We need to not use "Nigerian" or "con
man"
>> to refer to either of these processes/individuals. For now, "con artist"
>> will do.
>>
>> In Barry's defense, if the above cannot be termed so, it seems the email
>> scam did first originate in Nigeria, and still has a more booming business
>> there than certain other countries. The Iraq War is the Iraq War because it
>> takes place in Iraq.
>>
>> -Ryan
>>
>>
>> On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[redacted]>wrote:
>>
>>> Hi Barry,
>>> I feel seriously hurt by your use of the term "*Nigerian* scams"! What
>>> makes
>>> you think that scamming is a Nigerian thing? Perhaps you need to read
the

>>> history of scamming, if you have not done so. People like Al Capone and
>>> other well known crooks practised conmanship in America many decades
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>>> what came to be known as 419 in Nigeria emerged.
>>>
>>> I have a fair knowledge of the history of conmanship in America (as a
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>>> POETICS?
>>> Be well!
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>>> > in Africa and in desperate need of money to be immediately wired.
>>> Needless
>>> > to say, this is the latest advancement of the Nigerian scams... So if
>>> you
>>> > get that e-mail, be warned.
>>> >
>>> guidelines
>>> >
>>>
>>>
>>>
>>> --
>>> Obododimma Oha
>>> Senior Lecturer in Stylistics & Semiotics
>>> Dept. of English
>>> University of Ibadan
>>> Nigeria
>>>
>>> &

>>>
>>> Fellow, Centre for Peace & Conflict Studies
>>> University of Ibadan
>>>
>>> Phone: [redacted];
>>> [redacted].
>>>
>>>
>>
>>
>>
>
>

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278. **Julie Strand**

Saturday 11/15 Katy Lederer & Noah Eli Gordon in Milwaukee

Fri 14 Nov 2008

========== SATURDAY, NOVEMBER 15, 1-3PM: A MASTER CLASS WITH KATY LEDERER ==========

Poetic Memoir and Lyrical Nonfiction: A Master Class with Katy Lederer
Saturday, November 15, 2008; 1-3pm ($25 includes workshop and reading)

In this workshop, Katy Lederer, author of the memoir Poker Face: A Girlhood Among Gamblers and a poetry editor at Fence Magazine, will discuss various craft elements of the poetic or lyric memoir, including tone, syntax, point of view, dialogue, and paragraph structure. The focus will be on students' own projects and their development. We will be undertaking several free-writing exercises, so bring paper and pen.

Katy Lederer is the author of the poetry collections, Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, forthcoming 2008) as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003), which Publishers Weekly included on its list of the Best Nonfiction Books of 2003 and Esquire Magazine named one of its eight Best Books of the Year 2003.

http://www.woodlandpattern.org/workshops/adults.shtml#lederer

========== SATURDAY, NOVEMBER 15, 7PM: KATY

LEDERER & NOAH ELI GORDON READING
==========

Noah Eli Gordon is the author of six books, including Novel Pictorial Noise (Harper Perennial, 2007), which was selected by John Ashbery for the National Poetry Series. He writes a column on chapbooks for Rain Taxi: Review of Books and teaches at the University of Colorado Denver.

Noah Eli Gordon's poems take the form of jotted notes in an artist's notebook (I was reminded in particular of Odilon Redon's). Each day one begins anew to weave the web, having moved a step forward (or sometimes backward) since yesterday's attempt. Thus each prose bloc, modified or modulated by the ghostly fragments that interleave them, sharpens the focus by which he "attempt[s] via the unknown to give grammar a purpose." The effort in itself is its own reward, and a prodigal one. --John Ashbery

http://www.woodlandpattern.org/poems/noah_eli_gordon01.shtml

Katy Lederer is the author of the poetry collections, Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, 2008) as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003), which Publishers Weekly included on its list of the Best Nonfiction Books of 2003 and Esquire Magazine named one of its eight Best Books of the Year 2003.

In The Heaven-Sent Leaf, Katy Lederer draws on her experience as both acclaimed younger poet and "brainworker" at a hedge fund in midtown Manhattan to produce an uncannily prescient work of high lyric. Though on its surface The Heaven-Sent Leaf addresses that most taboo of subjects—money—what it ultimately confronts is what it means to be, as Wallace Stevens put it, "finally human."

http://www.woodlandpattern.org/poems/katy_lederer01.shtml

Woodland Pattern Book Center, 720 E. Locust St. Milwaukee, WI 53212 (414) [redacted]

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Become a Facebook friend
http://www.facebook.com/people/Woodland_Pattern/512368745

-- Behind the storm of daily conflict and crisis, the dramatic confrontations, the tumult of political struggle, the poet, the artist, the musician, continues the

quiet work of centuries, building bridges of experience between peoples, reminding man of the universality of his feelings and desires and despairs, and reminding him that the forces that unite are deeper than those that divide. - John F. Kennedy

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279. Stuart Ross

Toronto: Meet the Presses Indie Literary Market, November 29

Fri 14 Nov 2008

Meet the Presses invites you to the first

I N D I E L I T E R A R Y M A R K E T

The Meet the Presses Indie Literary Market gives the public an opportunity to meet about 30 local literary presses and directly purchase publications that may not be readily available (or available at all!) in bookstores.

Saturday, November 29
Noon - 5 pm
Clinton's Tavern (back room), 693 Bloor West

Participating literary publishers and magazines include:

Agora
Coach House Books
ECW Press
The Emergency Response Unit
Existere
Insomniac Press
The Mercury Press
Pedlar Press
Peter O'Toole
Proper Tales Press
serif of nottingham editions
Um Yeah Press
Underwhich Editions
Wolsak & Wynn

And the list is growing.

This is Toronto's only all-literary indie-publisher showcase! You'll find cutting-edge fiction, poetry, and creative non-fiction from some of the most exciting, challenging publishers in Canada.

Admission is free.

Clinton's has a great selection of food and drink for purchase.

The Indie Literary Market is curated by the volunteer collective Meet the Presses: Gary Barwin, Paul Dutton, Maria Erskine, Ally Fleming, Beth Follett, Maggie Helwig, Leigh Nash, Nick Power, Stuart Ross

http://www.meetthepresses.wordpress.com

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280. Doug Holder

Boston Area Small Press and Poetry Scene : Behind the scenes at Houghton Mifflin

Fri 14 Nov 2008

Boston Area Small Press and Poetry Scene http://dougholder.blogspot.com

Friday, November 14, 2008
Lawrence Kessenich: Behind the Scenes at Houghton Mifflin.

Lawrence Kessenich: Behind the Scenes at Houghton Mifflin.

With Doug Holder

Lawrence Kessenich was an editor at the prestigious Boston publishing house Houghton Mifflin. Kessenich, 58, attended the MFA program at U/Mass Amherst, lived near Emily Dickinson's house, and encountered such poets as: Joe Langland, Donald Junkins, and James Tate. When he didn't secure a teaching assistant position he was forced to drop out and applied to the Radcliff Publishing Seminar, attending in the summer of 1978. During his time at Houghton Mifflin, Kessenich recruited W. P. Kinsella author of "Shoeless Joe," Rick Boyer's "Billingsgate Shoal", a mystery that won an Edgar Award for best mystery novel of the year, "Confessions of Taoist on Wall Street," by David Payne, and "Selected Poems of Anne Sexton," edited by Diane Middlebrook,. Kessenich was the editor for Terry McMillan's first book "Mama," as well. I spoke with him on my Somerville Community Access TV Show: " Poet to Poet: Writer to Writer."

Doug Holder: After you graduated form the University of Wisconsin in 1974, you told me you "meandered" throughout your twenties. What did you do? Is meandering a good thing?

Lawrence Kessenich: It was good for me. At the end of college I was interested in the theatre. I started doing amateur theatre. I basically spent my twenties applying to graduate schools. I was accepted into a theatre program, but at the last minute decided it wasn't for me. I was starting to write a lot at that point. I put together some short stories that I had written, and applied to 5 or 6 programs. I didn't get into any of them. At that time I started writing more poetry and so the next time I applied, I applied in poetry. I got into three

different programs and chose the one at U/Mass Amherst. I have always been attracted to Massachusetts. They had a very good program at U/Mass. Donald Junkins, was the head of the writing program at that time. But I ran out of money, and I didn't get a teaching assistantship. So I had to leave.

DH: How did you support yourself in your twenties?

LK: I had all sorts of odd jobs. I worked in a hospital and assisted in autopsies—that was an interesting experience. I worked at an art supply store, a U Haul dealership, etc…

DH: You attended the Radcliffe Publishing Course in the 70's. Was it sort of like a boot camp for getting into the publishing industry?

LK: That's a pretty good description. It's six weeks and it is very intense. I went 25 years ago, I think it has been around for sixty years now. They bring in a lot of people from the publishing business, it is just not theoretical. You hear from people who do it on a day-to-day basis. They do some recruiting. It does give you contacts in the publishing industry. I almost got a job in New York but I decided I couldn't live in New York on the salary they offered. I eventually got the job at Houghton Mifflin from someone I met at the course.

DH: But you originally wanted to be a writer and now you found yourself on the road to being an editor.

LK: I sort of had an epiphany when I left U/Mass. I thought maybe I was more suited to be the helper than the person who actually creates the stuff. I thought maybe I was more suited to be in the background. It turned out I was pretty good at it…it was a good role for me. But eventually I did want to become a writer myself. I did a little, but it is hard when you are an editor. There are only a handful of people who do it.

DH: William Maxwell of The New Yorker did it.

LK: Yeah and Toni Morrison, Michael Korda.

DH: Did the famous editor of Hemingway and Thomas Wolff, Maxwell Perkins, write?

LK: Absolutely not. He was a pure editor. He was sort of my idol.

DH: Your first job at Houghton Mifflin was editorial assistant to Robie Macauley, a well-known name in the literary world. He was the first serious fiction editor at Playboy. He must have had a few stories from the Mansion, right?

LK: He was there in the 60's and was able to pay writers $2,000 a short story. In that era you could live on $6,000 a year. He literally supported, sometimes well-known writers, by publishing two or three of their stories in Playboy. So it

was a tremendously powerful position, and he got to know a lot of writers very well.

At one time he decided to take a trip to Europe with his wife. The boss asked: " Well, what are you going to do?" He replied: "Well we are going here and there. While I am there I am going to visit Nabokov, etc…" He knew all these writers abroad. His boss said" Oh, well, we will pay for that." They wanted him to maintain contacts with these writers.

DH: You say you had to "acquire" novels in order to get ahead. How does one go about doing that?

LK: Well, for novels or nonfiction—you basically read articles. When you are starting out agents won't talk to you. So you talk to other people, read literary magazines, the smaller magazines, where the authors aren't necessarily well known. There is a magazine in the publishing trade called: "Publisher's Weekly." I discovered the author W.P. Kinsella who wrote "Shoeless Joe" there. The reviews appear in PW before the book is even out. So I happened to read this review of a Canadian anthology of short stories. There was a one sentence description of Kinsella's story: " An Iowa farmer builds a playing field in his cornfield in order to invoke his baseball hero Shoeless Joe Jackson." It sounded wonderful. I'm from the Midwest, and I like sports. I was young and naïve and I didn't know much about publishing. I figured that fourteen editors would write to him as soon as they saw it. So I decided I was going to write him right away. I asked him if he ever had written a novel. Nobody wants to start with short stories. It happens once in a while but it's rare.

The Canadian anthology was going to be in the store. And this will give you an idea how little money you make in publishing: I was so poor I didn't feel I could buy the book, so I went into a bookstore in Harvard Square and read the story. I was just thrilled. He wrote back and said: " I'd love to write a novel. I tried several times but I didn't have any luck. I told him to send me everything he had ever written, which at that time were two books of short stories, a beginning novel, etc… I read all of it, but I pretty much came back to the original short story. This was the story that became "Shoeless Joe," and the subsequent movie "Field of Dreams." He had an idea about baseball stories. I said that it was great, but that he should start with the first short story and go from there. He responded: " No, I don't want to do that." He had another way he wanted to write it. So about three months later I get about ninety pages of the novel. And honestly, it was terrible. It felt like it wasn't even the same writer. I worked up my courage and said: " Look, I don't think it is working this way. I think you should start with that short story and go from there." And once he did that it took off. I never told him I was just an assistant editor.

DH: Nan Talese promoted you to editor. She had the misfortune to publish James Frey's ill-fated memoir. How can an editor guard against phony memoirs, etc…?

LK: What can you do? You'd have to know the person's life. People usually have some form of credentials…so there is an element of trust.

DH: You were Terry McMillan's editor for her first book "Mama." It was chose from the slush pile. Are slush piles extinct today?

LK: Yeah. Pretty much. It has to come through an editor or an agent. It's a matter of time an expense. It was a fulltime job. I think publishers want to use interns for other things. Publishing houses run on a pretty small margin, so when they do get interns they use them on things that have to be done. The slush pile is a problem because it is huge; anything can get in there. If you get it through an editor or an agent the file is much smaller.

I think it is now shifted to the agents. They now get the slush pile.

DH: Do agents seek quality work or just work that will sell?

LK: They have the same problems as publishing houses. They can't invest a lot of time in things that won't sell. I think there are a lot more agents out there that are more idealistic than people realize. If there is something they love, but are not sure if people are going to buy it, they probably will go to bat for it.

DH: You worked with Diane Middlebrook on the "Select Poems of Anne Sexton." What role did you plav—did you select any of the poems?

LK: No. I wish I could of because she was one of my favorite poets. I was there as a representative in the publishing house. I made sure that when the manuscript was turned in they did the right things with it: like cover design, inside design, and I was the intermediary between anyone else they had to deal with.

DH: In an interview with Lois Ames, Sexton's and Sylvia Plath's social worker, and author of the intro to Plath's "Bell Jar," Ames told me she tried to do a biography of Plath but ran into a lot of trouble with the family. Did this happen to Middlebrook?

LK: It took years for Diane to write "Anne Sexton: A Biography." But during that time she called me up and said: "You are never going to believe what I have---the tapes of Sexton's sessions with her therapist." "Well" I said. "This will guarantee that the book will be controversial if nothing else. And it certainly was and the family was very upset. This fact didn't come out until the book was published.

--- Doug Holder/ Ibbetson Update

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281. **Obododimma Oha**
Re: David
Fri 14 Nov 2008

You are right in preferring "con artist" to "con man", for gender reasons. But I would like you to publish the first 419 email sent from Nigeria on this list, to prove that the use of email in conning originated from Nigeria.

-- Obododimma.

On Thu, Nov 13, 2008 at 1:51 AM, Ryan Daley <[redacted]> wrote:

> *Well, the use of email to scam people originated in Nigeria. The term, 419 Letter Scam, is used because 419 is the Nigerian criminal code designated for email scams.*
>
> *I take offense to use of the term "conman," which seems to imply that all conniving anti-social personalities that seek to remove money from one person's pocket into the pocket of another person who might be more or less deserving of said funds are men. We need to not use "Nigerian" or "con man" to refer to either of these processes/individuals. For now, "con artist" will do.*
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> *In Barry's defense, if the above cannot be termed so, it seems the email scam did first originate in Nigeria, and still has a more booming business there than certain other countries. The Iraq War is the Iraq War because it takes place in Iraq.*
>
> *-Ryan*
>
> *On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[redacted]> wrote:*
>
> *Hi Barry,*
> *I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
> *you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before*
> *what came to be known as 419 in Nigeria emerged.*
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> *I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult*
> *that great country. I think we need to be careful in the way we criminalize*

> *and stereotype other societies. Or is that not part of the netiquette at POETICS?*
> *Be well!*
>
> *--- Obododimma Oha.*
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> *On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <*
> *[redacted]> wrote:*
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> *It looks to me like David Chirot's address book has been hacked into and*
> *e-mails are being sent to his contacts purporting to be from him, stranded*
> *in Africa and in desperate need of money to be immediately wired. Needless*
> *to say, this is the latest advancement of the Nigerian scams... So if you*
> *get that e-mail, be warned.*
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> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
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--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English

University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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282. **Obododimma Oha**
Re: David
Fri 14 Nov 2008

We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a good grammar book and crosscheck. Moreover, we are talking about language as "loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!

-- Obododimma.

On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[redacted]> wrote:

> *No, it is not a good point.*
> *To say "Nigerian scams" is not to say that scams are necessarily Nigerian.*
> *The very grammar suggests that only some scams are Nigerian.*
> *If we say US gangsters, that is not to say that all gangsters are USAmericans.*
> *Here's another parallel: if I complain about Meyer Lansky,*
> *that does not make me anti-semitic.*
> *I have received many many scam letters from Nigeria in the last year.*
> *Some from South Africa, too. The latter were South African scam letters.*
>
> *gb*
>
> *On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:*
>
> *Obododimma*
>
> *That's a very good point. And a very straight one.*
> *We certainly need to watch out for such prejudice even if it isn't always intended.*
> *I have made such blemishes in the past too.*

Aryanil
----- Original Message ----- From: "Obododimma Oha" <[redacted]>
To: <[redacted]>
Sent: Wednesday, November 12, 2008 5:00 PM
Subject: Re: David

Hi Barry,
*I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
you think that scamming is a Nigerian thing? Perhaps you need to read the
history of scamming, if you have not done so. People like Al Capone and
other well known crooks practised conmanship in America many decades before
what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a
criminologist!), but cannot talk of "American scam", unless I mean to insult
that great country. I think we need to be careful in the way we criminalize
and stereotype other societies. Or is that not part of the netiquette at POETICS?
Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <
[redacted]> wrote:

It looks to me like David Chirot's address book has been hacked into and
e-mails are being sent to his contacts purporting to be from him, stranded
in Africa and in desperate need of money to be immediately wired. Needless
to say, this is the latest advancement of the Nigerian scams... So if you
get that e-mail, be warned.

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English

> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> ---
>
> *No virus found in this incoming message.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008 7:01 PM*
>
> *George Harvey Bowering*
> *Fond of many dead people.*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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283. Peter Ciccariello
Re: visuel concreat sampler
Fri 14 Nov 2008

Nico,

Very powerful work. I am especially intrigued by "from textorn" and "staring index", and "in other words, you see", relating, I suppose, to the organic fluidity in those pieces. Thanks for the look...

- Peter Ciccariello

On Thu, Nov 13, 2008 at 12:21 AM, Nico Vassilakis <[redacted]> wrote:

> *each sample is from a series and each series is sampled here*
>
> *http://www.flickr.com/photos/[redacted]/*
>
> *somewhere from 1986, (1995-2008)*
>
> *thanks for your time,*
>
> *n*

↑ Index

284. Stephen Vincent
Re: David
Fri 14 Nov 2008

I taught in Nigeria for two years way way back. I am still in close contact with former Nigerian students, and friends from the time. I personally get offended when I hear "Nigerian scam" or variations on that. For a moment, when it became vogue-ish to indulge that characterization, it gave me the impression that the whole country had been taken over by these Internet wielding scam 'artists' - which I just as suddenly was stupid and highly prejudicial, dismissive, etc.

Maybe human nature? Maybe most countries are looking at the USA and reducing us down to a cast of greedy unscrupulous banker/mortgage broker/ real estate predators??

Nigeria - its pleasures and real disturbances (corrupt practices by some included) is much more interesting country than that easy reductive 'scam' slight.

Humorously, the Nigerian students on the Nsukka campus where I taught, would call, in Pidgin English, the few Albino students "Peace Corpsees." (No, I did not interpet that to mean I was a 'dead man walking'!)

Better than a "Bushie" - I suspect.

Stephen V
http://stephenvincent.net/blog/

--- On Fri, 11/14/08, Obododimma Oha <[redacted]> wrote:
From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Friday, November 14, 2008, 3:07 PM

We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a good grammar book and crosscheck. Moreover, we are talking about language as "loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!

-- Obododimma.

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>> To: <[redacted]>
>> Sent: Wednesday, November 12, 2008 5:00 PM
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>>> history of scamming, if you have not done so. People like Al
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>>> Nigeria
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>>> &
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>>> Fellow, Centre for Peace & Conflict Studies
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>>> Phone: [redacted];
>>> [redacted].
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285. **Jim Andrews**
Re: visuel concreat sampler
Fri 14 Nov 2008

---

a real treat, nico. amazing. thanks a lot. i've linked to it at http://vispo.com/misc/links.htm#nico

> *each sample is from a series and each series is sampled here*
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> *http://www.flickr.com/photos/[redacted]/*
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> *somewhere from 1986, (1995-2008)*

> *thanks for your time,*
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286. Alexander Jorgensen
Re: David - in reponse to both Bowering & Obododimma
Fri 14 Nov 2008

I wanna say that a certain level of parochialism comes out in these most recent responses to Obododimma's reply. Just think about what this first term means for a second.

Next, I wanna say that given George's almost fetishizing of the expression "USAmerican," I'm more than bit surprised at both his reaction and tone, and most certainly because he has almost demanded that we take note of his own sensitivitiy (as, apparently, an other).

While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed to listen.

Alex

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287. Mark Weiss
Re: David
Fri 14 Nov 2008

It's called a Nigerian scam, the way French Fries, which are considerably more dangerous, are called French Fries. Unlike French Fries, the scam really did originate in the country for which it's named, though of course now they come from everywhere. I guess there's no justice.

One solution would be to avoid all vocalizations beyond grunts, tho even grunts may be taken by someone somewhere as offensive.

Mark

At 05:59 PM 11/14/2008, you wrote:
>You are right in preferring "con artist" to "con man", for gender reasons.
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288. **Jim Andrews**
"A Documentary Saga of the Oulipo"
Sat 15 Nov 2008

I thought this was pretty interesting:
"A Documentary Saga of the Oulipo"
http://infinityskitchen.com/blog/oulipo-documentar

three videos.

nothing you wouldn't get from a reading of the oulipo compendium, but there it is in video on the web very easy.

the constraint, not the application of the constraint.

more interested in potential/poetential literature than in the application of the constraint, i.e., 'the thing itself'.

i think that's at the core of it.

a very useful idea/aesthetic.

to me, that's 'conceptual literature' in the best sense of that term.

not exactly 'content is king'.

unless we think of the content of the concept. then it is. but in a very different way.

the content of the concept?

yes, everything it implies and all its atmospheres. is it a one-liner or does it have roots and legs and generative fecundity.

ja

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289. **cris cheek**

Re: Events at The Poetry Project November

Sat 15 Nov 2008

I've never read at the Poetry Project before and i'm really looking forwards to it.

I have new work. Hopefully i'll see some of you there.

love and love
cris

On Thu, Nov 13, 2008 at 6:27 PM, Poetry Project <[redacted]>wrote:

> *Here¹s what we have coming up at The Poetry Project . . .*
>
> *Monday, November 17, 8 PM*
> *Suzanne Stein & Ann Stephenson*
>
> *Suzanne Stein is a poet. Her work has appeared in Bay Poetics, War & Peace 3, Mirage Periodical, Both Both, Commonweal, New Langton Arts, the San Francisco Exploratorium, Artists Television Access, and elsewhere. Two of several projects forthcoming this year: a chapbook, Passenger Ship, from Ypolita press, and Signs of Life from O Books. Former co-director and film curator at four walls gallery, she works currently as community producer at SFMOMA. Suzanne is editor and publisher of the small press TAXT, and she lives in Oakland. Ann Stephenson is the author of the chapbook Wirework (Tent Editions, 2006). Her manuscript, The Poles, was a finalist for the 2008 Bateau Press BOOM Chapbook Series. Her poems have recently appeared or are forthcoming in The Brooklyn Rail, Coconut, Combo, Forklift, MIRAGE#4/PERIOD(ical), Saint Elizabeth Street, Sal Mimeo, Shampoo, Shifter and TYPO. She received her MFA from Bard College in 2007 and currently divides her time between Atlanta and New York City.*
>
> *Wednesday, November 19, 8 PM*

Bruce Andrews & cris cheek

Bruce Andrews is a performance artist, poet and founding co-editor of the journal L=A=N=G=U=A=G=E, he is the author of over 30 books of poetry and a collection of innovative critical essays, has published poetry and criticism widely, and has been the subject of numerous critical articles over the past several years. Books of poetry and performance scores include Lip Service (Coach House Press, 2001), a recasting of Dante¹s Paradiso ‹ [Jacket 22, online, contains a symposium on this text]. The Millennium Project, a thousand-page sequence, is online (along with earlier chapbooks from the 1970s) on Craig Dworkin¹s Eclipse site. Three most recent books of poetry: Swoon Noir (from Chax), Designated Heartbeat (from Salt), and Co (collaborative Œduet¹ texts with Jessica Grim, Yedda Morrison, Kim Rosenfield, Jesse Freeman & Barbara Cole (from Roof). Andrews has taught Political Science at Fordham University since moving to New York City in 1975 ‹ with a focus on global capitalism, U.S. imperialism, the politics of communication, conspiracy theory, and covert politics. In New York City, he has also been involved in a long series of collaborative multi-media theatrical projects and performances. As composer, sound designer & live mixer, since the mid 1980s, he has been Music Director for Sally Silvers & Dancers. cris cheek is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer. He is renowned as a British poet, most associated with the London poets of the 1980s and 1990s, but has strong connections to poetries in the US too and is currently living and working in the Ohio River Valley. cheek's texts have been commissioned and shown internationally, often in multiple versions using diverse media for their production and circulation. There are two important long-term collaborations. One with the Welsh composer and voice "banshee" Sianed Jones in groups such as Slant (with Philip Jeck); their book/cd Songs From Navigation (Reality Street 1998) documents one aspect of that work. A further full body of near decade-long collaboration(s) with Kirsten Lavers as TNWK is now mothballed at www.tnwk.net. His first solo book for some time the church, the school, the beer was published last year by Critical Documents (2007). A major retrospective book and DVD is forthcoming from The Gig.

Friday, November 21, 10 PM
Poets' Potluck III

Natives and newcomers alike join the Three Sisters (the harvest; or Diana, Nicole, and Corrine) for a giving of thanks, foods, poetry, music, and autumnal beverages. A two-time staple of last-year¹s series, the night will

again feature performances by many and food by everyone so inclined. Grab your canned pumpkin, plastic cool whip containers, and blue-lined notebooks,
and pilgrim your way over. If you¹d like to participate, email poetryprojectfridays (at) gmail (dot) com.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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290. Kimmelman, Burt
Check out Jane Augustine's "A Woman's Guide to Mountain Climbing"
Sat 15 Nov 2008

From Eileen Tabios:

_____
From: [redacted] [mailto:[redacted]]
Sent: Thursday, November 13, 2008 8:28 PM
To: [redacted]; [redacted]; [redacted]; Kimmelman, Burt
Subject: Check out Jane Augustine's "A Woman's Guide to Mountain Climbing"

Click here: Jane Augustine's "A Woman's Guide to Mountain Climbing" | Books & Writers | New West Network<http://www.newwest.net/topic/article/jane_augustines_a_womans_guide_to_mountain_climbing/C39/L39/>

There's a lovely review of Jane's book here at New West. I'm about to blog it but thought to raise it to your attention in case you didn't know... Eileen

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291. Patrick Dillon
Re: David
Sat 15 Nov 2008

Definitely check out this site for more on 419 and scambaiting, when recipients turn the tables on scammers:

http://www.419eater.com/index.htm

Ryan Daley wrote:
> More on email scams:
>
> http://archive.salon.com/people/feature/2001/08/07/419scams/print.html
>
> http://www.snopes.com/crime/fraud/nigeria.asp
>
>
>
>
> On 11/12/08, Ryan Daley <[redacted]> wrote:
>
>> It will do, that is, until the artists get angry.
>>
>> On Wed, Nov 12, 2008 at 7:51 PM, Ryan Daley <[redacted]> wrote:
>>
>>
>>> Well, the use of email to scam people originated in Nigeria. The term, 419
>>> Letter Scam, is used because 419 is the Nigerian criminal code designated
>>> for email scams.
>>>
>>> I take offense to use of the term "conman," which seems to imply that all
>>> conniving anti-social personalities that seek to remove money from one
>>> person's pocket into the pocket of another person who might be more or less

>>> deserving of said funds are men. We need to not use "Nigerian" or "con man"
>>> to refer to either of these processes/individuals. For now, "con artist"
>>> will do.
>>>
>>> In Barry's defense, if the above cannot be termed so, it seems the email
>>> scam did first originate in Nigeria, and still has a more booming business
>>> there than certain other countries. The Iraq War is the Iraq War because it
>>> takes place in Iraq.
>>>
>>> -Ryan
>>>
>>>
>>> On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[redacted]>wrote:
>>>
>>>
>>>> Hi Barry,
>>>> I feel seriously hurt by your use of the term "*Nigerian* scams"! What
>>>> makes
>>>> you think that scamming is a Nigerian thing? Perhaps you need to read the
>>>> history of scamming, if you have not done so. People like Al Capone and
>>>> other well known crooks practised conmanship in America many decades
>>>> before
>>>> what came to be known as 419 in Nigeria emerged.
>>>>
>>>> I have a fair knowledge of the history of conmanship in America (as a
>>>> criminologist!), but cannot talk of "American scam", unless I mean to
>>>> insult
>>>> that great country. I think we need to be careful in the way we
>>>> criminalize
>>>> and stereotype other societies. Or is that not part of the netiquette at
>>>> POETICS?
>>>> Be well!
>>>>
>>>> --- Obododimma Oha.
>>>>
>>>> On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <
>>>> [redacted]> wrote:
>>>>

>>>>
>>>>> It looks to me like David Chirot's address book has been hacked into
>>>>>
>>>> and
>>>>
>>>>> e-mails are being sent to his contacts purporting to be from him,
>>>>>
>>>> stranded
>>>>
>>>>> in Africa and in desperate need of money to be immediately wired.
>>>>>
>>>> Needless
>>>>
>>>>> to say, this is the latest advancement of the Nigerian scams... So if
>>>>>
>>>> you
>>>>
>>>>> get that e-mail, be warned.
>>>>>
>>>>>
>>>> guidelines
>>>>
>>>>>
>>>>>
>>>>
>>>> --
>>>> Obododimma Oha
>>>> Senior Lecturer in Stylistics & Semiotics
>>>> Dept. of English
>>>> University of Ibadan
>>>> Nigeria
>>>>
>>>> &
>>>>
>>>> Fellow, Centre for Peace & Conflict Studies
>>>> University of Ibadan
>>>>
>>>> Phone: [redacted];
>>>> [redacted].
>>>>
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>>>>

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>>
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>

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292. **Barry Schwabsky**
Re: David
Sat 15 Nov 2008

Nurse handed over $400,000 to web scam despite FBI warning

Bobbie Johnson in San Francisco
guardian.co.uk, Saturday November 15 2008 00.01 GMT
The Guardian, Saturday November 15 2008
Â

An American woman has revealed how she was swindled out of $400,000 (Â£269,000) by Nigerian internet fraudsters, in what is believed to be one of the biggest cases of its kind ever recorded. Janella Spears, a registered nurse from Sweet Home, Oregon, said she started sending money to the scammers in 2005 after she received an email promising her several million dollars from a long-lost relative. In what is commonly known as a 419 scam - named after a section of the Nigerian criminal code - the fraudsters randomly contacted Spears over the internet, claiming they would offer her a substantial cut of $20.5m fortune in return for the cash injection which would help move it out of the country. "I kept thinking it's only a couple hundred dollars - I can get it back," she told local news. Over a period of two years, the fraudsters strung her along and encouraged her to send more payments of up to $14,000 at a time. In the end she became obsessed and sent the fraudsters more than $400,000, which she raised by remortgaging her home and spending her husband's retirement savings. Despite advice from bank officials, police and even the FBI that the scheme was a ruse, Spears said she continued to send cash in the hope of a large pay-off. Even fake emails claiming to be from the President of Nigeria and US president George Bush could not dissuade her. "I said how come you're using this non-government address? 'Oh, because our computer has a worm'," she said. The 419 fraud is one of the most common internet deceptions, and like most similar schemes is reliant on sending millions of spam messages in the hope that they land in the inbox of a gullible victim. Although finding victims requires luck rather than judgement, the incredibly low cost of sending email means that such fraud can be highly profitable. A study by researchers at University of California showed that it took an average of 12.5m spam emails

for each response - but that large operations sending billions of messages could make as much as Â£2m a year. Although Spears is an exception she is far from being alone. Last year British police helped crack a similar fraud ring, which was holding fake cheques worth more than Â£1bn, which had links to groups in the Netherlands and Nigeria. Although it is difficult to calculate the value of such swindles because many victims are too embarrassed to report the crime, the government has estimated that such frauds could cost Â£3.5bn a year in Britain alone. Spears claimed she was sharing her story now in order to prevent others from falling victim to similar scams. "You're sitting there going 'how can I fall for something like that'," she said. Â Â Â Â

Â
Â
--- On Fri, 14/11/08, Obododimma Oha <[redacted]> wrote:

From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Friday, 14 November, 2008, 11:07 PM

We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a good grammar book and crosscheck. Moreover, we are talking about language as "loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!

-- Obododimma.

On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[redacted]> wrote:

> No, it is not a good point.
> To say "Nigerian scams" is not to say that scams are necessarily Nigerian.
> The very grammar suggests that only some scams are Nigerian.
> If we say US gangsters, that is not to say that all gangsters are
> USAmericans.
> Here's another parallel: if I complain about Meyer Lansky,
> that does not make me anti-semitic.
> I have received many many scam letters from Nigeria in the last year.
> Some from South Africa, too. The latter were South African scam letters.
>
> gb
>
>
>
> On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:

>
> Obododimma
>>
>> That's a very good point. And a very straight one.
>> We certainly need to watch out for such prejudice even if it isn't always
>> intended.
>> I have made such blemishes in the past too.
>>
>> Aryanil
>> ----- Original Message ----- From: "Obododimma Oha" <[redacted]>
>> To: <[redacted]>
>> Sent: Wednesday, November 12, 2008 5:00 PM
>> Subject: Re: David
>>
>>
>> Hi Barry,
>>> I feel seriously hurt by your use of the term "*Nigerian* scams"! What
>>> makes
>>> you think that scamming is a Nigerian thing? Perhaps you need to read the
>>> history of scamming, if you have not done so. People like Al Capone and
>>> other well known crooks practised conmanship in America many decades
>>> before
>>> what came to be known as 419 in Nigeria emerged.
>>>
>>> I have a fair knowledge of the history of conmanship in America (as a
>>> criminologist!), but cannot talk of "American scam", unless I mean to
>>> insult
>>> that great country. I think we need to be careful in the way we
>>> criminalize
>>> and stereotype other societies. Or is that not part of the netiquette at
>>> POETICS?
>>> Be well!
>>>

>>> --- Obododimma Oha.
>>>
>>> On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <
>>> [redacted]> wrote:
>>>
>>> It looks to me like David Chirot's address book has been
hacked into and
>>>> e-mails are being sent to his contacts purporting to be from
him,
>>>> stranded
>>>> in Africa and in desperate need of money to be immediately
wired.
>>>> Needless
>>>> to say, this is the latest advancement of the Nigerian
scams... So if
>>>> you
>>>> get that e-mail, be warned.
>>>>
Check
>>>> guidelines
>>>>
>>>>
>>>
>>>
>>> --
>>> Obododimma Oha
>>> Senior Lecturer in Stylistics & Semiotics
>>> Dept. of English
>>> University of Ibadan
>>> Nigeria
>>>
>>> &
>>>
>>> Fellow, Centre for Peace & Conflict Studies
>>> University of Ibadan
>>>
>>> Phone: [redacted];
>>> [redacted].
>>>
Check
>>>
>>

>>
>>
>>

>>
>>
>>
>> No virus found in this incoming message.
>> Checked by AVG - http://www.avg.com
>> Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date:
11/12/2008
>> 7:01 PM
>>
>>
>>
> George Harvey Bowering
> Fond of many dead people.
>
>
>
guidelines
>

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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293. **Alan Sondheim**

Fw: this is really important and URGENT, dear NY art friends.... (fwd)

Sat 15 Nov 2008

> *Date: Saturday, November 15, 2008, 9:23 AM*
> *and today is the day to do it--they vote on MONDAY*
>
> *Click here:*
> *http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML*
> *<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>*
>
> *ACT NOW!!!*
> *The Governor proposes cutting the remaining New York State*
> *Council on the Arts budget.*
>
> *We only have 2 days to make our voices heard because the*
> *special legislative session convenes on November 18.*
>
> *The Legislature will consider the Governor's proposed*
> *cuts, including an additional $7 million to the current arts*
> *budget. This could mean that almost 400 grantees in the*
> *October cycle and a similar number in the December cycle*
> *would receive almost nothing. The inequities are staggering.*
>
> *The Governor's proposal comes on top of $2.6 (6%)*
> *already cut out of the State Arts Council budget a short*
> *time ago--- thereby reducing NYSCA's budget by about 20%*
> *from $49 million to $39 million mid-year.*
>
> *The Governor called the special legislative session to deal*
> *with the additional shortfall in the CURRENT year. His*
> *proposed plan is a comprehensive, two-year $5.2 billion*
> *deficit reduction plan that he says will entirely eliminate*
> *the State's $1.5 billion current-year shortfall.*
>
> *The Legislature can alter the "cut list" and make*
> *different recommendations. The Governor proposed significant*
> *cuts to all sectors, so let your legislators know that the*
> *tiny savings they gain from the arts cut pales in comparison*
> *to the resulting social and economic losses in communities*
> *across the State.*
>
> *WE KNOW GRASS ROOTS ORGANIZING WORKS. Send an email now. It*
> *takes 2 minutes.*
>
> *Click here:*
> *http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML*

> *<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>*
>
> *to send an email to your legislators.*
>
> *Forward this email to every support of the arts you know.*
> *We need to FLOOD Albany with thousands of emails in the next*
> *few days.*
>
> *P.S. from Su--sorry for double postings, and no need to*
> *reply (unless to ask that I not send you these sorts of*
> *things)*
>
> *-- Su Friedrich*
> *118 North 11th Street*
> *Brooklyn, NY 11211*
> [redacted]
> *http://www.sufriedrich.com*
>
> *"I don't want to achieve immortality through my*
> *work. I want to achieve it through not dying."*
> *--Woody Allen*

↑ Index

294. **mIEKAL aND**
Re: David
Sat 15 Nov 2008

Here's the wikipedia entry on Advance Fee Fraud (also known as 419 fraud, Nigerian scam, Nigerian bank scam, Nigerian money offer, the Spanish Prisoner, the Black money scam, Russian/Ukrainian scam) with plenty of references. Since it began in the early 80s I'm pretty sure the first examples were postal rather than electronic.

http://en.wikipedia.org/wiki/Advance_fee_fraud

~mIEKAL

On Nov 14, 2008, at 4:59 PM, Obododimma Oha wrote:

> *You are right in preferring "con artist" to "con man", for gender*
> *reasons.*
> *But I would like you to publish the first 419 email sent from*
> *Nigeria on*
> *this list, to prove that the use of email in conning originated from*
> *Nigeria.*
>
> *-- Obododimma.*

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295. **Poetics List**

The Poetics List -- Welcome Message Reminder

Sat 15 Nov 2008

Refocused List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Post:
[redacted]

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:
1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options

5. To Unsubscribe
6. Cautions
7. Flaming

June 2008: Refocused List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queres for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [redacted].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listerv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to
http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list --at -- gmail.com, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual

subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not

be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always (c) the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

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296. **Murat Nemet-Nejat**

Re: "A Documentary Saga of the Oulipo"

Sat 15 Nov 2008

Jim,

This way any poem is reduced to a statement describing the process which will produce it. The concept itself, the concept itself as potential, rather than its actualization, is the poem. This way what is infinite in potential, becomes infinitely concise.

Do you mean something like this Jim?

Ciao,

Murat

On Sat, Nov 15, 2008 at 2:08 AM, Jim Andrews <[redacted]> wrote:

> *I thought this was pretty interesting:*
> *"A Documentary Saga of the Oulipo"*
> *http://infinityskitchen.com/blog/oulipo-documentar*
>
> *three videos.*
>
> *nothing you wouldn't get from a reading of the oulipo compendium, but there it is in video on the web very easy.*
>
> *the constraint, not the application of the constraint.*
>
> *more interested in potenintructions which crea to to the tial/poetential literature than in the application*
> *of the constraint, i.e., 'the thing itself'.*
>
> *i think that's at the core of it.*
>
> *a very useful idea/aesthetic.*
>
> *to me, that's 'conceptual literature' in the best sense of that term.*
>
> *not exactly 'content is king'.*
>
> *unless we think of the content of the concept. then it is. but in a very different way.*
>
> *the content of the concept?*
>
> *yes, everything it implies and all its atmospheres. is it a one-liner or does it have roots and legs and generative fecundity.*
>
> *ja*

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297. **Gabrielle Welford**

Re: Fw: this is really important and URGENT, dear NY art friends.... (fwd)

Sat 15 Nov 2008

---

i am wondering how real these budget shortfalls/deficits are. maggie thatcher did a lot to destroy the socialist support system in england. i don't think she

claimed they were going bankrupt if they kept the system sound, though. these claims of impending financial doom, etc., for some reason make me think that there's support system destruction going on, not because of financial doom but because we're being jacked back into the oligarchy jack london was writing about in _the iron heel_. nasty thought, but it keeps popping into my mind. all best, gabe

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sat, 15 Nov 2008, Alan Sondheim wrote:

> *Date: Saturday, November 15, 2008, 9:23 AM*
> *and today is the day to do it--they vote on MONDAY*
>
> *Click here:*
> *http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML*
> *<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>*
>
> *ACT NOW!!!*
> *The Governor proposes cutting the remaining New York State*
> *Council on the Arts budget.*
>
> *We only have 2 days to make our voices heard because the*
> *special legislative session convenes on November 18.*
>
> *The Legislature will consider the Governor's proposed*
> *cuts, including an additional $7 million to the current arts*
> *budget. This could mean that almost 400 grantees in the*
> *October cycle and a similar number in the December cycle*
> *would receive almost nothing. The inequities are staggering.*
>
> *The Governor's proposal comes on top of $2.6 (6%)*
> *already cut out of the State Arts Council budget a short*
> *time ago--- thereby reducing NYSCA's budget by about 20%*
> *from $49 million to $39 million mid-year.*
>
> *The Governor called the special legislative session to deal*
> *with the additional shortfall in the CURRENT year. His*
> *proposed plan is a comprehensive, two-year $5.2 billion*

deficit reduction plan that he says will entirely eliminate the State's $1.5 billion current-year shortfall.

The Legislature can alter the "cut list" and make different recommendations. The Governor proposed significant cuts to all sectors, so let your legislators know that the tiny savings they gain from the arts cut pales in comparison to the resulting social and economic losses in communities across the State.

WE KNOW GRASS ROOTS ORGANIZING WORKS. Send an email now. It takes 2 minutes.

Click here:
http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML
<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>

to send an email to your legislators.

Forward this email to every support of the arts you know. We need to FLOOD Albany with thousands of emails in the next few days.

P.S. from Su--sorry for double postings, and no need to reply (unless to ask that I not send you these sorts of things)

-- Su Friedrich
118 North 11th Street
Brooklyn, NY 11211
[redacted]
http://www.sufriedrich.com

"I don't want to achieve immortality through my work. I want to achieve it through not dying."
--Woody Allen

↑ Index

298. **Gabrielle Welford**
Re: David
Sat 15 Nov 2008

dear stephen, i'm really glad you wrote this response. i've had similar experiences in hawai'i, and i know it's particularly hard to see one's own slant when it's in the face. i so often meet people who just want to go to hawai'i and think they're being called there and completely don't understand the impact of all the non-hawaiians pouring in and taking over land, spirituality, water, etc. it's very hard for hawaiians to make a go of it in/on their own land because it's so beautiful and such an intense place that it just seems "right" for all of us to want to be in paradise. no paradise when thousands of hawaiians are homeless, living on the beaches and in the parks, and the military rules over all. there's a huge diaspora too--both to places like vegas and in mainland prisons. yuk. anyway, it's easy to overlook what it feels like for the people who are inside the characterization we're making for them/of them. maybe "it's just an adjective"--but so what? if it feels like a stab because of all colonial past and present history, tis so. what's to justify? blessings, g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 14 Nov 2008, Stephen Vincent wrote:

> *I taught in Nigeria for two years way way back. I am still in close contact with former Nigerian students, and friends from the time. I personally get offended when I hear "Nigerian scam" or variations on that. For a moment, when it became vogue-ish to indulge that characterization, it gave me the impression that the whole country had been taken over by these Internet wielding scam 'artists' - which I just as suddenly was stupid and highly prejudicial, dismissive, etc.*
>
> *Maybe human nature? Maybe most countries are looking at the USA and reducing us down to a cast of greedy unscrupulous banker/mortgage broker/ real estate predators??*
>
> *Nigeria - its pleasures and real disturbances (corrupt practices by some included) is much more interesting country than that easy reductive 'scam' slight.*

Humorously, the Nigerian students on the Nsukka campus where I taught, would call, in Pidgin English, the few Albino students "Peace Corpsees." (No, I did not interpet that to mean I was a 'dead man walking'!)

Better than a "Bushie" - I suspect.

Stephen V
http://stephenvincent.net/blog/

--- On Fri, 11/14/08, Obododimma Oha <[redacted]> wrote:
From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Friday, November 14, 2008, 3:07 PM

We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a good grammar book and crosscheck. Moreover, we are talking about language as "loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!

-- Obododimma.

On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[redacted]> wrote:

No, it is not a good point.
To say "Nigerian scams" is not to say that scams are necessarily Nigerian.
The very grammar suggests that only some scams are Nigerian.
If we say US gangsters, that is not to say that all gangsters are USAmericans.
Here's another parallel: if I complain about Meyer Lansky, that does not make me anti-semitic.
I have received many many scam letters from Nigeria in the last year.
Some from South Africa, too. The latter were South African scam letters.

gb

On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:

Obododimma

> *That's a very good point. And a very straight one.*
> *We certainly need to watch out for such prejudice even if it isn't always*
> *intended.*
> *I have made such blemishes in the past too.*
>
> *Aryanil*
> *----- Original Message ----- From: "Obododimma Oha"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Wednesday, November 12, 2008 5:00 PM*
> *Subject: Re: David*
>
> *Hi Barry,*
> *I feel seriously hurt by your use of the term "*Nigerian* scams"! What*
> *makes*
> *you think that scamming is a Nigerian thing? Perhaps you need to read the*
> *history of scamming, if you have not done so. People like Al Capone and*
> *other well known crooks practised conmanship in America many decades*
> *before*
> *what came to be known as 419 in Nigeria emerged.*
>
> *I have a fair knowledge of the history of conmanship in America (as a*
> *criminologist!), but cannot talk of "American scam",*
> *unless I mean to*
> *insult*
> *that great country. I think we need to be careful in the way we criminalize*
> *and stereotype other societies. Or is that not part of the netiquette at*
> *POETICS?*
> *Be well!*
>
> *--- Obododimma Oha.*
>
> *On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <*
> *[redacted]> wrote:*
>
> *It looks to me like David Chirot's address book has been hacked into and*
> *e-mails are being sent to his contacts purporting to be from him,*

stranded
in Africa and in desperate need of money to be immediately
wired.
Needless
to say, this is the latest advancement of the Nigerian
scams... So if
you
get that e-mail, be warned.

Check
guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*.*

Check

No virus found in this incoming message.
Checked by AVG - http://www.avg.com
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008
7:01 PM

> *George Harvey Bowering*
> *Fond of many dead people.*
>
> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

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299. **Jeff Hansen**

EXPERIMENTAL FICTION AND POETRY -- WHAT'S NEW?

Sat 15 Nov 2008

IF YOU WOULD LIKE TO BE DROPPED FROM THIS MAIL LIST, PLEASE REPLY TO ME WITH A SIMPLE "REMOVE" IN THE SUBJECT LINE. NO EXPLANATION NECESSARY.

EXPERIMENTAL FICTION AND POETRY -- WHAT'S NEW?

An interview with the great jazz pianist Marilyn Crispell should be up any day now!

1. AN INTERVIEW WITH LANCE OLSEN, AUTHOR OF Nietzsche's Kisses and publisher of FC2 2. Interviews with three of the contributors to Wreckage of Reason, an anthology of experimental writing by women: Lidia Yuknavitch, Diane DiBlasi, Kass Fleisher. 3. Discussion of a day at the Walker Art Center: Tetsumi Kudo, Pierre Huyghe, Samuel Delaney 4. A reviw of A.B. Spellman's

first book of poetry (Spellman is best known as a jazz critic, author of 4 Lives in the Bebop Business)

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300. Alexander Jorgensen
** *THIS ONE Re: David - in reponse to both Bowering & Obododimm*
Sun 16 Nov 2008

I think I said something about listening and parochialism - to repeat the purpose of my post with deference. The fact that in 30 countries, including those visited in South and Central America, six of the 30 in which I have lived and worked, aged 39, today in China, not anyone has ever called me a USAmerican does not displease me - esp given the Western hemisphere was merely a playground for colonialism during the creation of the US and the nation state. I don't mind being called something else, certainly - Yank works...Kiwi, too, but then it has already been taken, and so has Canadian.

It seems disturbing, getting back to my point, that three things have been missed among the remarks made:

1- Obododimm's remark informs and doesn't warrant such attacks (Hey, how about we call those in the US warmongers, Jesus freaks, Frankenstinian, know-it-alls with no capacity to control their arrogance, spiritually fat...because it seems true, at least in most superficial way. Then, too, we could make some nasty generalizations related to white folks - about how they tend to think they have the right to talk for or talk down to --)

2- That David could have written that e-mail (and I have known him for more than 15 years). I suppose we'll hear from him soon.

3- By being so parochial, you are basically shaping
discourse to meet your own needs, not that of a greater literary
community that extends outside. Too, we don't always know what we need.

Best,

Alex

--- On Sun, 11/16/08, Ryan Daley <[redacted]> wrote:
From: Ryan Daley <[redacted]>
Subject: Re: David - in reponse to both Bowering & Obododimm
To: [redacted]
Cc: [redacted]
Date: Sunday, November 16, 2008, 5:23 AM

So..with all the "harping," which "harping" is preferred, the harping support or harping condemnation of the term?

On Fri, Nov 14, 2008 at 8:42 PM, Alexander Jorgensen <[redacted]> wrote:

I wanna say that a certain level of parochialism comes out in these most recent responses to Obododimma's reply. Just think about what this first term means for a second.

Next, I wanna say that given George's almost fetishizing of the expression "USAmerican," I'm more than bit surprised at both his reaction and tone, and most certainly because he has almost demanded that we take note of his own sensitivitiy (as, apparently, an other).

While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed to listen.

Alex

==========

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301. **Ryan Daley**

Re: David - in reponse to both Bowering & Obododim

Sun 16 Nov 2008

I think if you look back at my initial post, you'll see that my intention was to argue the point that the term wasn't meant to offend, and wasn't offensive, though taking into account that we are bound to disagree. Most here have lived and visited other countries for what I'm sure are extensive periods of time, and thus know what being both a social and racial minority might be like. Many of these same travelers have probably found themselves part of marginalized communities of any kind, and might understand the problem of grouping, stereotyping and prejudice -- with firsthand knowledge that it really does hurt all involved, of course, when we find that our dear friends are the brunt of any type of colonialist (or any other type) subjugation through language. I don't think anyone here would disagree. In that regard, it's unnecessary to point out that Americans are often slurred in other countries. This, in fact, shows the ignorance of many that claim to be superior to Americans. Nevertheless, this is a different matter altogether, as it would be if we called all Nigerians "scam email writers"; however, being called a warmonger implies that a person is actively involved or supportive of a call to war, and thus it seems reductive to

claim that all Americans, just by the token of their being Americans, are warmongers.

But terming a response as "shaping discourse" allows you to respond and thus "shape discourse" while dismissing, or giving others reasons to dismiss, the comments they feel "shape discourse" in a way that they don't want it shaped. I'm all for shaping the discourse, as long as others have that same latitude. And they do, and have, shaped it. I won't claim the conversation is legit only when it goes the way I feel is fair and just.

But this conversation so far relates to emails, spam and scam in the form of the 419 letter. Whether David composed this letter or not is moot: it's what got the discussion going...parochial or otherwise. And so...the 419 Letter:

As 419 is a term that refers to the law in the Nigerian criminal code. Since there was a need to create this code in Nigeria, it seems there was a problem there with email scams. Never has anyone stated that all scams or cons have come from Nigeria. This would be silly. But...since it's 419 Letters we're talking about and since these letters come from Nigeria...we either call them Nigerian email scams, 419 Letters, or the less specific and much less accurate, scam emails.

Call it what you want. The syntax and goal of the email is the same, no matter where the letters originates. But at least we know what criminal code they're breaking in Nigeria...

On Sat, Nov 15, 2008 at 11:55 PM, Alexander Jorgensen <
[redacted]> wrote:

> *I think I said something about listening and parochialism - to repeat the purpose of my post with deference. The fact that in 30 countries, including those visited in South and Central America, six of the 30 in which I have lived and worked, aged 39, today in China, not anyone has ever called me a USAmerican does not displease me - esp given the Western hemisphere was merely a playground for colonialism during the creation of the US and the nation state. I don't mind being called something else, certainly - Yank works...Kiwi, too, but then it has already been taken, and so has Canadian.*
>
> *It seems disturbing, getting back to my point, that three things have been missed among the remarks made:*
>
> *1- Obododimm's remark informs and doesn't warrant such attacks (Hey, how about we call those in the US warmongers, jesus freaks, Frankenstinian, know-it-alls with no capacit to control their arrogance, spiritually fat...because it seems true, at least in most superficial way. Then, too, we could make some nasty generalizations related to white folks about they tend to think they have the right to talk for or talk down to...as in their minority hands they actually hold the keys to the proverbial kingdom)*

and

2- That David could have written that e-mail (and I have known him for more than 15 years). Now, David has yet to respond to this list.

lastly

3- By being so parochial, you are basically shaping discourse to meet your own needs, not that of a greater literary community that extends outside. Too, we don't always know what we need.

Best,
Alex

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From: Ryan Daley <[redacted]>
Subject: Re: David - in reponse to both Bowering & Obododimm
To: [redacted]
Cc: [redacted]
Date: Sunday, November 16, 2008, 5:23 AM

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Next, I wanna say that given George's almost fetishizing of the expression "USAmerican," I'm more than bit surprised at both his reaction and tone, and most certainly because he has almost demanded that we take note of his own sensitivitiy (as, apparently, an other).

While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed

> *to listen.*
>
> *Alex*

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302. **c. s. giscombe**
Coultas, Gaydos, Giscombe, Ketz, Reyes, Wamsley on the radio Sunday afternoon
Sun 16 Nov 2008

Join us in another experiment in radio and poetry and song on Sunday, 16 November, from 4 to 6 pm (Pacific time).

Berkeley poets Rebecca Gaydos, C. S. Giscombe, Charity Ketz, Robert Reyes, and Rachel Wamsley will read poems and think aloud about poetry and the â€œproblemâ€ of location. Theyâ€™ll be joined, via telephone, by Brenda Coultas in New York.

The place is Brian â€œSwervinâ€™â€ Kirvenâ€™s Rhythm and Muse show on KWMR in Point Reyes Station, California. Tune in, if youâ€™re in Marin County, at 90.5 or 89.7. Or listen on the Web by going to http://www.kwmr.org/index.html and clicking on the â€œOn Airâ€ logo at the top of the page, just under the cow.

The show will be live and, as usual, unpredictable. Listen in and take partâ€”do add your voice to the conversation. Telephone the station Sunday afternoon at [redacted] or [redacted].

We'll be doing just one more show with KWMR this fallâ€”on the 30th of November. Watch for the announcement.

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303. **Jim Andrews**
Re: "A Documentary Saga of the Oulipo"
Sun 16 Nov 2008

I wasn't attempting to make a statement about 'any poem', really, Murat. I doubt that what I said applies well to 'any poem' but, rather, to a certain

approach to poetry. In the same way that statements about conceptual art, say, might not apply very well to other types of art.

I don't think it's a matter of reducing poems to statements describing the processes which produced them. Instead, it's a matter of introducing a dimension to poetry which is interesting and, once understood and appreciated, allows people to enjoy various classes of poetry that, before, may have seemed deficient by other standards. For instance, N+7, simply as a text unto itself, without reference to not only the process that produced it but its place in history and why it has that place in history, might seem to enjoy notoriety without merit. As though what has merit must fulfill the criteria of the poemy poem devoid of concept, in this sense. Which, itself, can be viewed as a reduction of poetry, a refusal of dimensions such as the conceptual.

It needn't be one or the other, of course. They aren't really articles of faith.

ja
http://vispo.com

Quoting Murat Nemet-Nejat <[redacted]>:

> *Jim,*
>
> *This way any poem is reduced to a statement describing the process which will produce it. The concept itself, the concept itself as potential, rather than its actualization, is the poem. This way what is infinite in potential, becomes infinitely concise.*
>
> *Do you mean something like this Jim?*
>
> *Ciao,*
>
> *Murat*

↑ Index

304. Barry Schwabsky
Re: David
Sun 16 Nov 2008

I have to say that, finally, I feel physically ill from the feeling of having been implicitly accused of holding and fomenting a vile prejudice. There has been talk of language as a loaded weapon and of people feeling stabbed by how they are characterized. Well, I feel like I am on the receiving end of those things. I don't to get into a contest of sensitivities butÂ it is very difficult for me to see how I can participate in a group where I feel that such views are being held of me so I think I have to withdraw, at least for now.

↑ Index

305. **Obododimma Oha**
Re: David
Sun 16 Nov 2008

We have been reading such narratives, Barry. Two things you need to know: both the American lady (Janeila Spears) and the con artists are united in a criminal attempt at enriching themselves. The con artists (as tricksters -- I take a folkloric approach to the narrative) merely succeeded in outwitting Spears. If I were a judge, I would certainly give spears a sentence. Second, there is the role of the mediation of this kind of narrative, and perhaps an attempt to harvest from existing narratives that conform to the Western idea of what constitutes "news" from the periphery, specifically the Third World. This orientation in global reporting has been studied extensively, but perhaps you may wish to read Johann Galtung.

We are scholars and we need to analyze these narratives for what they may be worth, and not consume them like the ordinary public.

Regards.
Obododimma.

On Sat, Nov 15, 2008 at 7:25 PM, Barry Schwabsky <
[redacted]> wrote:

> *Nurse handed over $400,000 to web scam despite FBI warning*
>
> *Bobbie Johnson in San Francisco*
> *guardian.co.uk, Saturday November 15 2008 00.01 GMT*
> *The Guardian, Saturday November 15 2008*
>
> *An American woman has revealed how she was swindled out of $400,000 (£269,000) by Nigerian internet fraudsters, in what is believed to be one of the biggest cases of its kind ever recorded.*
> *Janella Spears, a registered nurse from Sweet Home, Oregon, said she started sending money to the scammers in 2005 after she received an email promising her several million dollars from a long-lost relative. In what is commonly known as a 419 scam - named after a section of the Nigerian criminal code - the fraudsters randomly contacted Spears over the internet, claiming they would offer her a substantial cut of $20.5m fortune in return for the cash injection which would help move it out of the country.*
> *"I kept thinking it's only a couple hundred dollars - I can get it back," she told local news. Over a period of two years, the fraudsters strung her along and encouraged her to send more payments of up to $14,000 at a time. In the end she became obsessed and sent the fraudsters more than $400,000,*

which she raised by remortgaging her home and spending her husband's retirement savings.
Despite advice from bank officials, police and even the FBI that the scheme was a ruse, Spears said she continued to send cash in the hope of a large pay-off. Even fake emails claiming to be from the President of Nigeria and US president George Bush could not dissuade her.
"I said how come you're using this non-government address? 'Oh, because our computer has a worm'," she said. The 419 fraud is one of the most common internet deceptions, and like most similar schemes is reliant on sending millions of spam messages in the hope that they land in the inbox of a gullible victim.
Although finding victims requires luck rather than judgement, the incredibly low cost of sending email means that such fraud can be highly profitable. A study by researchers at University of California showed that it took an average of 12.5m spam emails for each response - but that large operations sending billions of messages could make as much as £2m a year.
Although Spears is an exception she is far from being alone. Last year British police helped crack a similar fraud ring, which was holding fake cheques worth more than £1bn, which had links to groups in the Netherlands and Nigeria.
Although it is difficult to calculate the value of such swindles because many victims are too embarrassed to report the crime, the government has estimated that such frauds could cost £3.5bn a year in Britain alone.
Spears claimed she was sharing her story now in order to prevent others from falling victim to similar scams. "You're sitting there going 'how can I fall for something like that'," she said.

--- On Fri, 14/11/08, Obododimma Oha <[redacted]> wrote:

From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Friday, 14 November, 2008, 11:07 PM

We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a

good grammar book and crosscheck. Moreover, we are talking about language as
"loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!

-- Obododimma.

On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[redacted]> wrote:

No, it is not a good point.
To say "Nigerian scams" is not to say that scams are necessarily Nigerian.
The very grammar suggests that only some scams are Nigerian.
If we say US gangsters, that is not to say that all gangsters are USAmericans.
Here's another parallel: if I complain about Meyer Lansky,
that does not make me anti-semitic.
I have received many many scam letters from Nigeria in the last year.
Some from South Africa, too. The latter were South African scam letters.

gb

On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:

Obododimma

That's a very good point. And a very straight one.
We certainly need to watch out for such prejudice even if it isn't always
intended.
I have made such blemishes in the past too.

Aryanil
----- Original Message ----- From: "Obododimma Oha"
<[redacted]>
To: <[redacted]>
Sent: Wednesday, November 12, 2008 5:00 PM
Subject: Re: David

Hi Barry,
*I feel seriously hurt by your use of the term "*Nigerian* scams"! What*
makes
you think that scamming is a Nigerian thing? Perhaps you need to

read the
history of scamming, if you have not done so. People like Al Capone and
other well known crooks practised conmanship in America many decades
before
what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a
criminologist!), but cannot talk of "American scam",
unless I mean to
insult
that great country. I think we need to be careful in the way we criminalize
and stereotype other societies. Or is that not part of the netiquette at
POETICS?
Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <
[redacted]> wrote:

It looks to me like David Chirot's address book has been hacked into and
e-mails are being sent to his contacts purporting to be from him,
stranded
in Africa and in desperate need of money to be immediately wired.
Needless
to say, this is the latest advancement of the Nigerian scams... So if
you
get that e-mail, be warned.

Check
guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English

University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

Check

No virus found in this incoming message.
Checked by AVG - http://www.avg.com
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008
7:01 PM

George Harvey Bowering
Fond of many dead people.

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
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University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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306. **Obododimma Oha**
Fwd: David
Sun 16 Nov 2008

I sent the mail below directly to Tom Savage, but would like to share it with members on the list, because I am concerned with how some of us who use web-based mail become vulnerable to scammers.
Regards to all.
Obododimma.

Hello Tom, I have just returned to Namibia after a week-long conference in Rio de Janeiro, Brazil. We will explore this issue further much later. It may interest you that I have been keeping most of those scam mails in a folder, hoping to do a more extended study of the criminal rhetoric that they represent. I received the scam mail in question three years ago from Turkey, and was asked to send money to Dr Mustapha, a Sudanese scholar I met at a conference in Gabon. The narrative is the same: he is stranded in Turkey and I should quickly send him some dollars! Mustapha and I became close friends when we met at that conference because I was impressed at the way he analyzed and criticized the

Sudanese junta. So, I was almost tempted to run to his rescue but had to analyze the mail and tried to get in touch with him. A day later, a Chinese scholar who attended that conference wrote, telling me he got a similar mail from Mustapha. I was able to get in touch with Mustapha and found that he did not send the mail and did not even have access to his mail account.

As you would see, that mail did not come from Africa or Nigeria. There are a number of cyber-oriented con artists out there (Africans, Americans, Asians, etc) who use all kinds of tricks to gain access to web-based mails. One major way is that of sending encrypted web-links inviting you to this or that web membership or free service. Once you click, your account becomes vulnerable.

Many of us do not seem to recognize that web-based emails are particularly insecure and we are sometimes carried away by the desire to be part of many things hapening on the web. David should count himself lucky that it was not a case of his account being used to send a mail oriented to terrorist activity! He would have had a lot to explain to the police!

I need to take a shower and sleep off the jet lag.

Regards,
Obododimma.

On Sat, Nov 15, 2008 at 9:06 PM, Thomas savage <[redacted]> wrote:

> *I'm not sure how to reply to this, Obodidimma, but I will try. There is no doubt in my mind that when I see one of these requests on line and it happens to come from Africa that I do think of it as "African" but I do not think of all communications from Africa as necessarily being of this type. I may have a predisposition based on experience but not a prejudice, I hope. As I am aware that many of the emails I have received of this sort come from elsewhere or claim to come from elsewhere, it becomes more than an issue of African identity. Critical thinking? I hope so. Logical, also. But a habit pattern of thought, definitely. I have known of one instance where a poet I know responded to one of these "scams" I don't know where it originated from and someone at the other end of the scam tried to withdraw a large amount from her bank account using whatever information she supplied which made this possible. Fortunately, she went to the bank and was able to head off the effects of her error. But it was my learning of this series of events which has made me be very careful when dealing with any of these suspicious emails which I still get once in a while and mostly don't even bother to open or read. Regards, Tom Savage*
>
> *--- On *Fri, 11/14/08, Obododimma Oha <[redacted]>* wrote:*
>
> *From: Obododimma Oha <[redacted]>*
> *Subject: Re: David*
> *To: [redacted]*
> *Date: Friday, November 14, 2008, 6:42 PM*

Yes, Tom, some of them are from Africa, but that has not led you to identify scams of that sort as "African scams". Even for the sake of logical reasoning? Let's say the politics of meaning no longer interests us (which would be surprising though!), at least we want our writing to agree with the principles of critical thinking. Or, am I getting it totally wrong?

--- Obododimma.

On Thu, Nov 13, 2008 at 7:49 PM, Thomas savage <[redacted]>wrote:

While specifying Nigeria may be an error, I have nevertheless been warned that many of the emails one receives as personal requests from Africa are, indeed, scams and I never respond to them unless, asin the case of Obododimma Oha, I know the person who sent them, having met him on another listserv. Am I now insulting Africa as a whole by pointing out the existence of this online email phenomenon? I don't think so and I hope not. There are some of these requests which originate outside Africa as well, emails telling me that I have won something from organizations of which I have never heard before. I ignore these as well as I have been tipped off that these are scams or snares or whatever you want to call them except genuine. Regards, Tom Savage

--- On Wed, 11/12/08, Obododimma Oha <[redacted]> wrote:

From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Wednesday, November 12, 2008, 5:00 PM

Hi Barry,
*I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before
what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult
that great country. I think we need to be careful in the way we criminalize
and stereotype other societies. Or is that not part of the netiquette at

POETICS?
Be well!

--- Obododimma Oha.

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It looks to me like David Chirot's address book has been hacked into and
e-mails are being sent to his contacts purporting to be from him, stranded
in Africa and in desperate need of money to be immediately wired. Needless
to say, this is the latest advancement of the Nigerian scams... So if you
get that e-mail, be warned.

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

guidelines

> --
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
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Fellow, Centre for Peace & Conflict Studies
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Phone: [redacted];
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--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
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&

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University of Ibadan

Phone: [redacted];
[redacted].

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307. David-Baptiste Chirot

Thank you to all who wrote David Chirot directly & indirectly while in Africa

Sun 16 Nov 2008

Thank you especially to all who wrote me directly in the last week and also to all those who wrote indirectly on the issues which came out of the letter of appeal from the hacked address of "david chirot."

I am very stunned and thankful to all for such concern and interest. It is deeply moving as it is a living sign of a community which has been created by its members through time and writing, which is the art of space/time travel.

If any of us were in any "elsewhere" whether by hacker or no--there would be again such a response.

To me this awareness of community and companionship revealed by of al things a hacker indeed a very beaitufl event to be thankful for.

I apologize in a previous letter I conveyed the opposite impression--as I wrote then, I had arrived back here from a day in the clinic and the next several days and today still not in such good shape so it has taken longer than ever to essay reading the mails and attempting replies. In that condition, the only letter I had really looked at was the one from my son.

The anaolgy I made previously with Rimbaud however one I think can make a poem or prose poem with--the "reports" of Rimbaud that circulated in Paris during his final years in Abyssinia--the wild notes of Verlaine and others in this regard--the creation of a mythic Rimbaud leading akind of Pasha's life--or that of an opulent traveling scholar--

(almost a pre-figuring of Blaise Cendrars' own endless variations on his own self mythologings in his all his writings and at the same time being bruited about Paris while the Dounier Rousseau was painting his huge tableaux of his visions of Tropical Scenes--supposedly from his time in Mexico under the Emperor Maximilian--more likely at the Botanical Gardens--)--

also the questions of the "author" when the "author" can be hacked--a new form of "possesion" via "identity theft" to be used in creating a "theft" scheme--

Perhaps rather than creating "appeals" and fraudulent money up front demands, hackers will take to the fine art of being the mimics and memes of actual wirters--

hacking into an author's computer, and sending out notes and papers written carefully in the manner of so and so and yet subtly shifting through time the tenor and direction of the writing from one point of view to a steadily more opposing one--

or one that covertly insiunately undermines everything that the actual author has held to be true for ages and ages--

now, faced with this dilemna, would the writer so hacked decide to take on the hacker in a battle of styles and wits?

or simply unplug the computer, toss it in the compactor and get an entirely new setup all round--

trying like Poe's William Wilson, to be freed of this pursuing "double"--

a person hacking into one's very being--one's conscience--one's style--

would a hacker be able to hack even the wild passes and flashes of El Spontaneo, that afficianado of the Corrida who jumps into the ring and for as long as possible takes over the role of matador from the professionals?

or is a hacker El Spontaneo hin/herself in regards to the writer who is hacked--mimicing her/his "passes"--and yet--adding flourishes that are far more effective--elcit much greater applause--and begin to undermine the "actual" writer as he begins to receive plaudits for aspects of "his" works which he knows he "did not write" himself--

so --did they come to him in a flash of what he has always denied--Romantic Inspiration?--or some kind of bizarre Flashback? or Fugue State?--what is really going on inside his self controlled, orderly mind--????---

to be continued------

http://davidbaptistechirot.blogspot.com/2008/11/poetics-of-repossesion-of-stolen.html _____ See how Windows® connects the people, information, and fun that are part of your life http://clk.atdmt.com/MRT/go/119463819/direct/01/

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308. Asian Cha

First Annivesary Issue of CHA

Sun 16 Nov 2008

THE FIRST ANNIVERSARY ISSUE OF CHA: AN ASIAN LITERARY JOURNAL IS NOW AVAILABLE

We are pleased to announce the publication of the fifth issue of Cha: An Asian Literary Journal (November 2008) with a new editorial on the memorable year 2008 by co-editor Jeff Zroback.

Poet, novelist and historian Reid Mitchell generously acted as guest editor and read the submissions with us. The new issue features poetry by former US Poet Laureate Billy Collins and new fiction by Nirmala Pillai. Other writers/artists

featured in the issue include Sam Byfield, Grace V. S. Chin, Mike Farman, Tiziano Fratus, Daniel Hudon, Anne Levesque, Vikas Malhotra, Aya Padron, Yves Rubin, Steven Schroeder, Daren Shiau, Gillian Sze, Tai Dong Huai, Eddie Tay, Royston Tester, Toh Hsien Min, Sean Wiebe, Alison Wong, Bo Wong and Jennifer Wong. To read the issue, please visit our website at www.asiancha.com.

We are currently accepting submissions for the sixth issue of Cha, which is scheduled for publication in February 2009. Deadline: 31 December 2008. Award-winning Hong Kong poet Arthur Leung will lend his expertise to us in the role of poetry guest editor. If you are interested in having your works considered for publication in Cha, please read our submission guidelines for details.

Tammy Ho & Jeff Zroback/ The Editors
Cha: An Asian Literary Journal/ www.asiancha.com
Asian Cha blog/ www.asiancha.blogspot.com

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309. Doug Holder

(This Review appears in the current issue of "Fight These Bastards" literary magazine founded by Don Winter)

Sun 16 Nov 2008

(This Review appears in the current issue of "Fight These Bastards" literary magazine founded by Don Winter)

THE MAN IN THE BOOTH IN THE MIDTOWN TUNNEL. By Doug Holder. 2008. 63 pages. $13 Cervena Barva Press. POBOX 440357 W. Somerville, Mass. 02144- 3222 http://www.cervenabarvapress.com

Reviewed by Don Winter

Rather than puzzle poems the reader must pick to find meaning, Doug Holder presents crystal portraits filled with small details that resonate more and more with repeated readings:

Postal Worker

The supervisor
Counts the seconds
As you wipe
The Crumbs from your
Face and return
To your post.

Your hands
Anonymous
Callused, pedestrian
You feed
A rapid
Stream of letters
To a ravenous federal machine.

Your eyes dimmed
For years
From the sea of manila
The bland white face
Of the mail
Faces scarred
With zips.

You feel
Ready to
Be returned to
Your sender.

Holder often aligns himself with those emblematic and beneath notice, voicing experience as a tollbooth attendant, a heroin addict, and a psychiatric patient. And often the poetry is the response to the desolation and the ominous surroundings that engulf characters. When characters aren't anticipating some form of anxiety ("You felt/It press/Again/In your/Stomach"), they are displaced, or home retreats. "She could never run that way again," a voice admits in "For Sarah," and in "The Family Portrait" we are told, "Nothing will last."

But while this is book is about loss and anguish and darkness, it is also about hope:
"A daily ritual
Of decrepit defiance
Walking the ground
That will own them."

(Cambridge, Mass: Two Old Women," p.26)

What may in fact be best about this book is the way the poetry oscillates between the chaotic and the organized, the terrifying and the peaceful. Holder's is a voice both comfortable and uncomfortable with itself, a voice that allows both the catastrophic and beautiful to co-exist harmoniously. As the speaker in "The Last Hotdog," suggests, bad things are happening, with worse on the way, but we can find small moments of (mitigated) joy even where hope is no longer possible:

She brought it
To his sick bed,
He bit through
The red casing
The familiar orgasm of juice
Hitting the roof
Of his mouth
In some facsimile
Of his youth.

Holder takes the grit of everyday life and transforms it into elegant, generous and personal poems, as easy to read as a pop novel, as fulfilling as a hearty meal. “The Man in the Booth in the Midtown Tunnel,” is the type of book that might bridge the aesthetic gap between popular culture, which often does not acknowledge the existence of the fine arts, and the usually snobbish intelligentsia, which rarely acknowledges the existence of popular culture.

----Don Winter’s work has appeared in the: New York Quarterly, Southern Poetry Review, 5 AM, Passages North, Slipstream, Portland Review, Chiron Review, Sycamore Review, Pearl, and close to 500 other journals in the U.S., Canada, England, Australia, Switzerland, Scotland and Ireland. His work has been nominated for twelve Pushcarts. His first collection, Things About to Disappear, is the best seller at Bone World Publishing and in New York Quarterly’s on-line store. He is co-founder of Platonic 3Way Press, home of Fight These Bastards

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310. Dan Wilcox
Third Thursday Poetry Night, Albany, NY
Sun 16 Nov 2008

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, November 20, 2008
7:00 sign up; 7:30 start

Featured Poet: Matt Galletta

Matt Galletta lives in Albany with his wife and two cats. He has been told on more than one occasion that he resembles Clark Kent. He doesn't see it.

-- with open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't. Your pleasant host: Dan Wilcox.

Nothing was ever certain with her
by Matt Galletta

The recipe called for
one cup of white wine,
boiled,
but all we had
was a dust-caked
champagne bottle.

I poured the champagne
into the pot
and watched
the bubbles
rush to the surface
before I could even
turn on the heat.

It was impossible to tell
whether or not
it was
boiling;

impossible to tell
whether it was time
to move on.

##

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311. Catherine Daly

Fw: Splinter Generation Chapbooks Now for Sale, plus join us on Facebook, Myspace and Twitter

Sun 16 Nov 2008

--- On *Sun, 11/16/08, Splinter Generation <[redacted]>*wrote:

From: Splinter Generation <[redacted]>
Subject: Splinter Generation Chapbooks Now for Sale, plus join us on Facebook, Myspace and Twitter

To: "Seth Fischer" <[redacted]>
Date: Sunday, November 16, 2008, 3:47 PM

Dear Friends and Readers,

The Splinter Generation, by popular demand, is now offering chapbooks for sale online at www.splintergeneration.com/teedonation.html

I heard from lots of people who want to read the stories and poetry of the Splinter Generation in book form. We listened. Now all of the content is available in a chapbook that was designed by the talented Kristina Kaiser. These chapbooks also make great presents for the holidays; you can give people some great stories and poems to read while supporting young writers. The little money we will raise from the sale of these chapbooks will go towards further publicity -- and an exciting development we'll announce at the beginning of next year.

We also now have an official facebook and myspace page, and despite my promise to never, ever have a Twitter account, we're on Twitter, too. Become a fan or a friend! And tell your friends to become fans or friends. Follow us on Twitter! Help us see what you all are doing by letting us follow you on Twitter. Spread the word!

Facebook:
http://www.facebook.com/home.php#/pages/wwwsplintergenerationcom/43909588419?ref=mf
Myspace:
http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=427804005
Twitter: Username -- splintergen Email -- [redacted]

Have happy holidays!
Seth Fischer, Founding Editor
The Splinter Generation

__._,_.___ Messages in this topic
<http://groups.yahoo.com/group/CobaltPoets/message/13426;_ylc=X3oDMTM2bWRpaWNmBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBG1zZ0lkAzEzNDI2BHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTIyNjg4MTQyMwR0cGNJZAMxMzQyNg-->
(1) Reply (via web post)
<http://groups.yahoo.com/group/CobaltPoets/post;_ylc=X3oDMTJxcmcwNGRxBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBG1zZ0lkAzEzNDI2BHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTIyNjg4MTQyMw--?act=reply&messageNum=13426>|
Start a new topic

<http://groups.yahoo.com/group/CobaltPoets/post;_ylc=X3oDMTJlamY1ZGNpBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA250cGMEc3RpbWUDMTIyNjg4MTQyMw-->
Messages<http://groups.yahoo.com/group/CobaltPoets/messages;_ylc=X3oDMTJlcHRkY3E0BF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA21zZ3MEc3RpbWUDMTIyNjg4MTQyMw--
>|
Files<http://groups.yahoo.com/group/CobaltPoets/files;_ylc=X3oDMTJmaTJjY2tnBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA2ZpbGVzBHN0aW1lAzEyMjY4ODE0MjM->|
Photos<http://groups.yahoo.com/group/CobaltPoets/photos;_ylc=X3oDMTJlNGIzdDAwBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA3Bob3QEc3RpbWUDMTIyNjg4MTQyMw-->
MARKETPLACE

From kitchen basics to easy recipes - join the Group from Kraft Foods
<http://us.ard.yahoo.com/SIG=13rmcj2r7/M=493064.12016295.13271503.10835568/D=groups/S=1705020082:MKP1/Y=YAHOO/EXP=1226888623/L=/B=CMq3CELaX9k-/J=1226881423845628/A=5530388/R=0/SIG=11nuutlas/*http://explore.yahoo.com/groups/kraftmealsmadesimple/>
[image: Yahoo!
Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJkaTBsYWU1BF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA2dmcARzdGltZQMxMjI2ODgxNDIz>
Change settings via the
Web<http://groups.yahoo.com/group/CobaltPoets/join;_ylc=X3oDMTJmYWJncW1pBF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA3N0bmdzBHN0aW1lAzEyMjY4ODE0MjM-
>(Yahoo!
ID required)
Change settings via email: Switch delivery to Daily
Digest<[redacted]?subject=Email+Delivery:+Digest>|
Switch
format to Traditional<[redacted]?subject=Change+Delivery+Format:
+Traditional>
Visit Your Group
<http://groups.yahoo.com/group/CobaltPoets;_ylc=X3oDMTJkbmRnaWxuBF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNlYwNmdHIEc2xrA2hwZgRzdGltZQMxMjI2ODgxNDIz>|
.

__,_._,___

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All best,
Catherine Daly
[redacted]

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312. aslongasittakes
aslongasittakes issue 2 is now up
Sun 16 Nov 2008

Issue 2 of aslongasittakes, a magazine of sound poetry, is now up at www.aslongasittakes.org. There's work by *Adachi Tomomi,* the *Atlanta Poets Group* (performing a piece by *Michael Basinski* and some /Love Songs/ by *Bruce Andrews*), *Gary Barwin* (alone and with *Gregory Betts*), *Michael Basinski, David Braden*, *Craig Dongoski*, *Brian Howe*, *Maja Jantar* (alone and with *Vincent Tholome*), *e k rzepka*, *Larissa Shmailo*, and *Mathew Timmons* (performing a *Hugo Ball* poem). Enjoy! james sanders

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313. Fluffy Singler
Re: "Nigerian Scam"
Sun 16 Nov 2008

It's not that "scamming" is a Nigerian thing. The term refers to a very specific type of scam because the first wave of these type of emails way back when came from -- or were said to come from -- Nigeria. Hence this particular type of email scam has come to be known as the Nigerian scam. If you look at the headers on these type of emails, they actually almost never come from the country they claim to be from--very often you'll get one that claims to come from an African country but has a Russian or Italian email domain. But anyway, that's where the term comes from and on urban legends and scam websites, these emails are known officially there as the Nigerian scam.

-----Original Message-----
From: Obododimma Oha [mailto:[redacted]]
Sent: Wednesday, November 12, 2008 4:00 PM
Subject: Re: David

Hi Barry, I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

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--- Obododimma Oha.

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[redacted]> wrote:

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> e-mails are being sent to his contacts purporting to be from him, stranded
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> to say, this is the latest advancement of the Nigerian scams... So if you
> get that e-mail, be warned.
>
guidelines
>

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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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314. Whiskey Fox
new publication call for poems--poetry and theory
Mon 17 Nov 2008

Please take a look at the call for submissions below, and visit the website/blog for the new publication _Whiskey & Fox_. (http://whiskeyandfox.blogspot.com)

Thanks

Daniel C Remein and Editors

Whiskey & Fox now accepts unsolicited submissions of poetry and theory. We are not interested in work in facile relation to the conditions of its production or its political function, but in work that attempts to provoke configurations of secular human community as alternatives to those of Capital and its States. To this end, we are not interested in writing that pretends to operate within a single repeatable mode, restricting possible imaginings of future humanisms and post-humanisms and the possibility for producing queer-heterotopoi. As such, we are interested in poetry and poetics committed to theory and historiography, and theory and historiography committed to poetry and poetics. The journal is interested currently in shorter forms or fragments, forms which might be classified as a missive, an aphorism, or a raid--although other forms and modes will be considered.

Specifically, for the next issue, we announce an interest in work that will fit under the title "Doing Politics with Animals." The issue will include a response to all of the work collected within the same volume by Karl Steel (Asst. Professor CUNY Brooklyn), historian and theorist of the human/animal boundary between the medieval and the contemporary.

Please send submissions to whiskeyandfox [at] gmail [dot] com in a MS Word document, unless the work involves a specific non-standard typography or layout (in which case, please send a PDF). The filename should include your last name. You may send a cover letter, and we will not be unhappy about it. Send unpublished work only, please. Simultaneous submissions are not a problem, but please notify us right away if the work is published elsewhere.

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315. Stephen Vincent
Re: David
Mon 17 Nov 2008

Thanks, Gabrielle. The ironic thing about the use of the "Nigerian scam" is the way the phrase can put the blinder on all the Euro-American scams in Nigeria, the worst being the Chevron and the Shell Oil "Scams" that have done so much damage on all levels to the people and the environment of the Delta Regions, let alone to manipuate and corrupt the various levels of the Nigerian Government. I suspect much more of the 'Internet's imagination' has been 'righteously' focused on the "Nigerian Scams" and much less on the Shell-Chevron Scams.

Stephen V
http://stephenvincent.net/blog/

--- On Sat, 11/15/08, Gabrielle Welford <[redacted]> wrote:
From: Gabrielle Welford <[redacted]>

Subject: Re: David
To: [redacted]
Date: Saturday, November 15, 2008, 7:57 PM

dear stephen, i'm really glad you wrote this response. i've had similar experiences in hawai'i, and i know it's particularly hard to see one's own slant when it's in the face. i so often meet people who just want to go to hawai'i and think they're being called there and completely don't understand the impact of all the non-hawaiians pouring in and taking over land, spirituality, water, etc. it's very hard for hawaiians to make a go of it in/on their own land because it's so beautiful and such an intense place that it just seems "right" for all of us to want to be in paradise. no paradise when thousands of hawaiians are homeless, living on the beaches and in the parks, and the military rules over all. there's a huge diaspora too--both to places like vegas and in mainland prisons. yuk. anyway, it's easy to overlook what it feels like for the people who are inside the characterization we're making for them/of them. maybe "it's just an adjective"--but so what? if it feels like a stab because of all colonial past and present history, tis so. what's to justify? blessings, g

Gabrielle Welford, Ph.D.
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 14 Nov 2008, Stephen Vincent wrote:

> I taught in Nigeria for two years way way back. I am still in close
> contact with former Nigerian students, and friends from the time. I
> personally get offended when I hear "Nigerian scam" or
variations on
> that. For a moment, when it became vogue-ish to indulge that
> characterization, it gave me the impression that the whole country had
> been taken over by these Internet wielding scam 'artists' - which
I just
> as suddenly was stupid and highly prejudicial, dismissive, etc.
>
> Maybe human nature? Maybe most countries are looking at the USA and
> reducing us down to a cast of greedy unscrupulous banker/mortgage
> broker/ real estate predators??

>
> Nigeria - its pleasures and real disturbances (corrupt practices by some
> included) is much more interesting country than that easy reductive
> 'scam' slight.
>
> Humorously, the Nigerian students on the Nsukka campus where I taught,
> would call, in Pidgin English, the few Albino students "Peace
> Corpsees." (No, I did not interpet that to mean I was a 'dead
man
> walking'!)
>
> Better than a "Bushie" - I suspect.
>
> Stephen V
> http://stephenvincent.net/blog/
>
> --- On Fri, 11/14/08, Obododimma Oha <[redacted]> wrote:
> From: Obododimma Oha <[redacted]>
> Subject: Re: David
> To: [redacted]
> Date: Friday, November 14, 2008, 3:07 PM
>
> We know the uses of adjectives. If anyone has doubts about the what the
> modifier "Nigerian" is doing in "Nigerian scams", that
> person can pick a
> good grammar book and crosscheck. Moreover, we are talking about
language
as
> "loaded weapon" here, and as Dwight Bolinger says, what is even
more
> dangerous is to assume that such a weapon is innocuous!
>
> -- Obododimma.
>
>
> On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[redacted]>
wrote:
>
> > No, it is not a good point.
> > To say "Nigerian scams" is not to say that scams are
necessarily
> Nigerian.

> > The very grammar suggests that only some scams are Nigerian.
> > If we say US gangsters, that is not to say that all gangsters are
> > USAmericans.
> > Here's another parallel: if I complain about Meyer Lansky,
> > that does not make me anti-semitic.
> > I have received many many scam letters from Nigeria in the last year.
> > Some from South Africa, too. The latter were South African scam
letters.
> >
> > gb
> >
> >
> >
> > On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:
> >
> > Obododimma
> >>
> >> That's a very good point. And a very straight one.
> >> We certainly need to watch out for such prejudice even if it
isn't
> always
> >> intended.
> >> I have made such blemishes in the past too.
> >>
> >> Aryanil
> >> ----- Original Message ----- From: "Obododimma Oha"
> <[redacted]>
> >> To: <[redacted]>
> >> Sent: Wednesday, November 12, 2008 5:00 PM
> >> Subject: Re: David
> >>
> >>
> >> Hi Barry,
> >>> I feel seriously hurt by your use of the term
"*Nigerian*
> scams"! What
> >>> makes
> >>> you think that scamming is a Nigerian thing? Perhaps you need
to
> read the
> >>> history of scamming, if you have not done so. People like Al
> Capone and

> >>> other well known crooks practised conmanship in America many
> decades
> >>> before
> >>> what came to be known as 419 in Nigeria emerged.
> >>>
> >>> I have a fair knowledge of the history of conmanship in
America
> (as a
> >>> criminologist!), but cannot talk of "American
scam",
> unless I mean to
> >>> insult
> >>> that great country. I think we need to be careful in the way
we
> >>> criminalize
> >>> and stereotype other societies. Or is that not part of the
> netiquette at
> >>> POETICS?
> >>> Be well!
> >>>
> >>> --- Obododimma Oha.
> >>>
> >>> On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <
> >>> [redacted]> wrote:
> >>>
> >>> It looks to me like David Chirot's address book has been
> hacked into and
> >>>> e-mails are being sent to his contacts purporting to be
from
> him,
> >>>> stranded
> >>>> in Africa and in desperate need of money to be
immediately
> wired.
> >>>> Needless
> >>>> to say, this is the latest advancement of the Nigerian
> scams... So if
> >>>> you
> >>>> get that e-mail, be warned.
> >>>>
posts.
> Check

> >>>> guidelines
> >>>>
> >>>>
> >>>
> >>>
> >>> --
> >>> Obododimma Oha
> >>> Senior Lecturer in Stylistics & Semiotics
> >>> Dept. of English
> >>> University of Ibadan
> >>> Nigeria
> >>>
> >>> &
> >>>
> >>> Fellow, Centre for Peace & Conflict Studies
> >>> University of Ibadan
> >>>
> >>> Phone: [redacted];
> >>> [redacted].
> >>>
posts.
> Check
> >>>
> >>
> >>
> >>
> >>
>

> >>
> >>
> >>
> >> No virus found in this incoming message.
> >> Checked by AVG - http://www.avg.com
> >> Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date:
> 11/12/2008
> >> 7:01 PM
> >>
Check
> >>
> >>
> > George Harvey Bowering

> > Fond of many dead people.
> >
> >
> >
> guidelines
> >
>
>
>
> --
> Obododimma Oha
> Senior Lecturer in Stylistics & Semiotics
> Dept. of English
> University of Ibadan
> Nigeria
>
> &
>
> Fellow, Centre for Peace & Conflict Studies
> University of Ibadan
>
> Phone: [redacted];
> [redacted].
>
guidelines
>
>

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316. Adam Fieled

PFS Post: Eileen Tabios

Mon 17 Nov 2008

Check out exciting new work from Eileen Tabios on PFS Post:

http://www.artrecess.blogspot.com

Keep Warm,
Adam

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317. mIEKAL aND
Always wild, words unwind: the wildverse of mIEKAL aND
Mon 17 Nov 2008

Always wild, words unwind: the wildverse of mIEKAL aND

http://www.vimeo.com/2254233

C. Merhl Bennett questions mIEKAL aND
30 minute documentary interview on site in the gardens of Dreamtime Village.

Published in The Madhatter Review #10
madhattersreview.com/issue10/index.shtml

Video by Camille Bacos
driftlessmedia.com

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318. Michael Kelleher
Literary Buffalo Newsletter 11.17.08-11.23.08
Mon 17 Nov 2008

LITERARY BUFFALO
11.17.08-11.23.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

11.18.08

Just Buffalo/Talking Leaves...Books
Short Story Masters: A Literary Salon, Module 1: Alice Munro
Hosted by Greg Gerke
Tuesday, November 18, 6:30 PM
Talking Leaves?Books, 3158 Main St.

Talking Leaves...Books/Jewish Community Book Fair
Roger Bennett
Reading/signing: 3 Books on Joys of Jewish Culture
Tuesday, November 18, 7:30 PM
Temple Sinai, 50 Alberta Dr., Amherst

Poetics Plus @ UB
Ted Greenwald
Poetry Reading

Tuesday, November 18, 8:00 PM
Karpeles Manuscript Museum, 453 Porter Ave.

11.19.08

Just Buffalo
Spotlight on Youth Open Mic
Open Mic for Ages 12-21: Bring All Art Forms!
Wednesday, November 19, 6:30 PM
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

Talking Leaves...Books
Gregory Lamberson
Reading/Signing for: Cheap Scares!
Wednesday, November 19, 7:00 PM
Talking Leaves...Books, 3158 Main St.

11.20.08

Just Buffalo/Small Press Poetry Series
Elaine Equi and Jerome Sala
Poetry Reading
Thursday, November 20, 7:00 PM
Rust Belt Books, 202 Allen St.

Talking Leaves...Books
Paul Krehbiel
Book signing for Shades of Justice
Thursday, November 20, 7:00 PM
Talking Leaves Books, 3158 Main St.

11.21.08

Poetics Plus at UB
(co)ludere IV: "The Last Coming"
Margaret Konkol & Stephanie Farrar; Ekrem Serdar & Jonathan Golove; A. J. Patrick Liszkiewicz & Virginia M. Heatter & Two Mystery Acts*
Friday, November 21, 7 PM
Rust Belt Books

11.23.08

Rust Belt Books
Before the Swallow
Readings By Marten Clibbens, Douglas Manson and David Tirrell
Sunday, November 23, 4:00 PM
Rust Belt Books, 202 Allen St.

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
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Market Arcade
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Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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319. Tarpaulin Sky Press
3 NEW BOOKS: CUNNINGHAM, MILLER, SHIMODA
Mon 17 Nov 2008

Tarpaulin Sky Press is thrilled to announce the publication of three new titles—Mark Cunningham's BODY LANGUAGE, Teresa K. Miller's FOREVER NO LO, and Brandon Shimoda's THE INLAND SEA. Read on for more information, and please help us spread the news.

Visit http://www.tarpaulinsky.com/Press/catalog.html to order. If you're a subscriber, or if you've pre-ordered, your books are on the way.

BODY LANGUAGE
by Mark Cunningham
ISBN: 9780977901975
Prose Poetry.
5"x7", 136 pages, perfectbound, tête-bêche
$14 includes shipping in the US

BODY LANGUAGE, a book of poetry unique both in content and design, investigates the body in language and language in the body. It is a diptych of sorts, two full-length collections of prose poems (PRIMER and BODY) which meet in the middle. True to its content, the book design (called "tête-bêche"), employs two front covers and no back cover. "With its trope of clue-like

instruction and unique, flip-book embodiment," writes Lisa Russ Spahr, BODY LANGUAGE "creates a kind of hybrid detective f(r)iction, an intrepid mash-up of high and low cultures in which the reader is as likely to encounter Rilke and Proto-Sinaitic inscription as Lacan, Film Noir, The Three Stooges, cell phones, higher mathematics, binary thought. . . ."

FOREVER NO LO
by Teresa K. Miller
Chapbook. Poetry.
4" x 4.75", saddle-sewn, french flaps, 36 pages
$10 includes shipping in the US

Vehicular homicide, relationship dissolution by imperceptible degrees, genocide, terror by war, linguistic disorientation, all meet in Teresa K. Miller's chapbook, FOREVER NO LO. As evidenced by its cover, a palimpsest of maps, the setting of FOREVER NO LO is at once Portugal, East Oakland, Rwanda, Chicago, Iraq. . . . In multivocal language fragments of broken Portuguese, elementary French, and dialectical English, this serial poem asks what comes of global and personal tragedy—what grows, haunts, decays, redeems—in the gut, on the news, or from local communities. Printed and hand-bound in Vermont, FOREVER NO LO is a limited edition of 150.

THE INLAND SEA
by Brandon Shimoda
Chapbook. Poetry.
6" x 8", perfectbound, black endsheets, 40 pages.
November 2008.
$10 includes shipping in the US

Also limited to 150 copies is TSky Press's first perfectbound chapbook, Brandon Shimoda's THE INLAND SEA. A remembrance, and a thinking-through, of the grand and generative compromises of birth, migration, dementia, sacrifice and ancestor worship, THE INLAND SEA is a raveling entreaty for the life of both a family departed and a family spectrally present. Spiritually addressed to Midori Shimoda, as well as to the inland seascapes of his birth (Hiroshima, Japan) and death (Lake Norman, North Carolina), THE INLAND SEA is composed of doubts, dissolutions, laments and a widening circumference of water and hope —a soft, yet urgent, ceremony, through which the ruptures of the past might find celebratory echo.

We hope you will enjoy these books as much as we've enjoyed the process of making them available to you. Keep an eye out, next month as well, when we release the second paper edition of Tarpaulin Sky Literary Journal.

Cheers,

Christian Peet
& Editors, Tarpaulin Sky Press

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320. Rosalie Calabrese
Reading announcement
Mon 17 Nov 2008

Rosalie Calabrese poetry reading:
Tuesday, December 16, 2008, 7:30 PM
Perch Cafe
365 Fifth Avenue
Park Slope, Brooklyn, NY
(F train to Seventh Avenue)
No admission; $5.00 minimum food/drink
for further info, call [redacted]

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321. Obododimma Oha
Re: David - in reponse to both Bowering & Obododim
Mon 17 Nov 2008

Ryan Daley's argument in the following excerpt from his previous post has caught my attention:

"As 419 is a term that refers to the law in the Nigerian criminal code. Since there was a need to create this code in Nigeria, it seems there was a problem there with email scams. Never has anyone stated that all scams or cons have come from Nigeria. This would be silly. But...since it's 419 Letters we're talking about and since these letters come from Nigeria...we either call them Nigerian email scams, 419 Letters, or the less specific and much less accurate, scam emails."

I would like Daley to know that just as HIV/AIDS has names in Nigerian languages (with interesting derivations and patterns), what is named 419 also has names in many other languages of the world. Some Nigerians simply started referring to the crime by the name of the law that was enacted to crush it. It was there even before email became available to the public, way beyond the colonial period . Law enforcement agents used to refer to it (and some still do) as "OBT", which means "Obtaining Goods by Tricks." Every society or language has its interesting ways it manages etymology and synecdoche. If a society prefers to call something by another thing associated with it, it would be an oversimplification to conclude that that type of experience only has to do with that society (or even started in that society). There are certainly other

ways of naming the crime in other societies, and if we study those, we may find that they predate the internet. Not even Benjamin Lee Whorf with his hypothesis on linguistic relativity and linguistic determinism would conclude quickly that because there is a Nigerian law that people optionally use in identifying the crime, then it is a typical Nigerian semiotic or problem.

To choose to call it "Nigerian scams" or "Nigerian email scams" is to engage in the politics of labelling. Ok, why not the option "419 mails"? My friend, lexical choice, especially with adjectives, has a lot to do with attitude. Are those attitudes harmful or harmless? Now, don't tell me that writers do not consider facework in their diction. Such a writer that ignores facework is certainly not a "righer". Just part of the crowd.

--- Obododimma Oha.

On Sun, Nov 16, 2008 at 6:28 AM, Ryan Daley <[redacted]> wrote:

> *I think if you look back at my initial post, you'll see that my intention was to argue the point that the term wasn't meant to offend, and wasn't offensive, though taking into account that we are bound to disagree. Most here have lived and visited other countries for what I'm sure are extensive periods of time, and thus know what being both a social and racial minority might be like. Many of these same travelers have probably found themselves part of marginalized communities of any kind, and might understand the problem of grouping, stereotyping and prejudice -- with firsthand knowledge that it really does hurt all involved, of course, when we find that our dear friends are the brunt of any type of colonialist (or any other type) subjugation through language. I don't think anyone here would disagree. In that regard, it's unnecessary to point out that Americans are often slurred in other countries. This, in fact, shows the ignorance of many that claim to be superior to Americans. Nevertheless, this is a different matter altogether, as it would be if we called all Nigerians "scam email writers"; however, being called a warmonger implies that a person is actively involved or supportive of a call to war, and thus it seems reductive to claim that all Americans, just by the token of their being Americans, are warmongers.*
>
> *But terming a response as "shaping discourse" allows you to respond and thus "shape discourse" while dismissing, or giving others reasons to dismiss, the comments they feel "shape discourse" in a way that they don't want it shaped. I'm all for shaping the discourse, as long as others have that same latitude. And they do, and have, shaped it. I won't claim the conversation is legit only when it goes the way I feel is fair and just.*

> *But this conversation so far relates to emails, spam and scam in the form of*
> *the 419 letter. Whether David composed this letter or not is moot: it's what*
> *got the discussion going...parochial or otherwise. And so...the 419 Letter:*
>
> *As 419 is a term that refers to the law in the Nigerian criminal code. Since*
> *there was a need to create this code in Nigeria, it seems there was a*
> *problem there with email scams. Never has anyone stated that all scams or*
> *cons have come from Nigeria. This would be silly. But...since it's 419*
> *Letters we're talking about and since these letters come from Nigeria...we*
> *either call them Nigerian email scams, 419 Letters, or the less specific and*
> *much less accurate, scam emails.*
>
> *Call it what you want. The syntax and goal of the email is the same, no*
> *matter where the letters originates. But at least we know what criminal code*
> *they're breaking in Nigeria...*
>
> *On Sat, Nov 15, 2008 at 11:55 PM, Alexander Jorgensen <*
> *[redacted]> wrote:*
>
> *I think I said something about listening and parochialism - to repeat the*
> *purpose of my post with deference. The fact that in 30 countries, including*
> *those visited in South and Central America, six of the 30 in which I have*
> *lived and worked, aged 39, today in China, not anyone has ever called me a*
> *USAmerican does not displease me - esp given the Western hemisphere was*
> *merely a playground for colonialism during the creation of the US and the*
> *nation state. I don't mind being called something else, certainly - Yank*
> *works...Kiwi, too, but then it has already been taken, and so has*
> *Canadian.*
>
> *It seems disturbing, getting back to my point, that three things have been*
> *missed among the remarks made:*
>
> *1- Obododimm's remark informs and doesn't warrant such attacks (Hey, how*
> *about we call those in the US warmongers, jesus freaks, Frankenstinian,*
> *know-it-alls with no capacit to control their arrogance, spiritually*

fat...because it seems true, at least in most superficial way. Then, too, we
could make some nasty generalizations related to white folks about they tend
to think they have the right to talk for or talk down to...as in their
minority hands they actually hold the keys to the proverbial kingdom)

and

2- That David could have written that e-mail (and I have known him for more
than 15 years). Now, David has yet to respond to this list.

lastly

3- By being so parochial, you are basically shaping discourse to meet your
own needs, not that of a greater literary community that extends outside.
Too, we don't always know what we need.

Best,
Alex

*--- On *Sun, 11/16/08, Ryan Daley <[redacted]>* wrote:*

From: Ryan Daley <[redacted]>
Subject: Re: David - in reponse to both Bowering & Obododimm
To: [redacted]
Cc: [redacted]
Date: Sunday, November 16, 2008, 5:23 AM

So..with all the "harping," which "harping" is preferred, the harping
support or harping condemnation of the term?

On Fri, Nov 14, 2008 at 8:42 PM, Alexander Jorgensen <
[redacted]> wrote:

I wanna say that a certain level of parochialism comes out in these most
recent responses to Obododimma's reply. Just think about what this first
term means for a second.

Next, I wanna say that given George's almost fetishizing of the expression
"USAmerican," I'm more than bit surprised at both his reaction and tone, and

> *most certainly because he has almost demanded that we take note of his own*
> *sensitivitiy (as, apparently, an other).*
>
> *While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to*
> *listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least*
> *privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed*
> *to listen.*
>
> *Alex*

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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322. **Obododimma Oha**
Re: David
Mon 17 Nov 2008

An important part of the mail I sent to Tom (which I felt would benefit other people on this list) was lost. Here is it below: ---------- As you would see, that mail did not come from Africa or Nigeria. There are a number of cyber-oriented con artists out there (Africans, Americans, Asians, etc) who use all kinds of tricks to gain access to web-based mails. One major way is that of sending encrypted web-links inviting you to this or that web membership or free service. Once you click, your account becomes vulnerable.

Many of us do not seem to recognize that web-based emails are particularly insecure and we are sometimes carried away by the desire to be part of many things hapening on the web. David should count himself lucky that it was not a case of his account being used to send a mail oriented to terrorist activity! He would have had a lot to explain to the police! ---------- Regards to all. Obododimma.

On Sun, Nov 16, 2008 at 2:43 PM, Obododimma Oha <[redacted]> wrote:

> *I sent the mail below directly to Tom Savage, but would like to share it with members on the list, because I am concerned with how some of us who use web-based mail become vulnerable to scammers.*
> *Regards to all.*
> *Obododimma.*
> *----------*
>
> *Hello Tom,*
> *I have just returned to Namibia after a week-long conference in Rio de Janeiro, Brazil. We will explore this issue further much later. It may interest you that I have been keeping most of those scam mails in a folder, hoping to do a more extended study of the criminal rhetoric that they represent. I received the scam mail in question three years ago from Turkey, and was asked to send money to Dr Mustapha, a Sudanese scholar I met at a conference in Gabon. The narrative is the same: he is stranded in Turkey and I should quickly send him some dollars! Mustapha and I became close friends when we met at that conference because I was impressed at the way he analyzed and criticized the Sudanese junta. So, I was almost tempted to run to his rescue but had to analyze the mail and tried to get in touch with him. A day later, a Chinese scholar who attended that conference wrote, telling me he got a similar mail from Mustapha. I was able to get in touch with Mustapha and found that he did not send the mail and did not even have access to his mail account.*
>
> *As you would see, that mail did not come from Africa or Nigeria. There are a number of cyber-oriented con artists out there (Africans, Americans,*

Asians, etc) who use all kinds of tricks to gain access to web-based mails. One major way is that of sending encrypted web-links inviting you to this or that web membership or free service. Once you click, your account becomes vulnerable.

Many of us do not seem to recognize that web-based emails are particularly insecure and we are sometimes carried away by the desire to be part of many things hapening on the web. David should count himself lucky that it was not a case of his account being used to send a mail oriented to terrorist activity! He would have had a lot to explain to the police!

I need to take a shower and sleep off the jet lag.

Regards,
Obododimma.

On Sat, Nov 15, 2008 at 9:06 PM, Thomas savage <[redacted]>wrote:

I'm not sure how to reply to this, Obodidimma, but I will try. There is no doubt in my mind that when I see one of these requests on line and it happens to come from Africa that I do think of it as "African" but I do not think of all communications from Africa as necessarily being of this type. I may have a predisposition based on experience but not a prejudice, I hope. As I am aware that many of the emails I have received of this sort come from elsewhere or claim to come from elsewhere, it becomes more than an issue of African identity. Critical thinking? I hope so. Logical, also. But a habit pattern of thought, definitely. I have known of one instance where a poet I know responded to one of these "scams" I don't know where it originated from and someone at the other end of the scam tried to withdraw a large amount from her bank account using whatever information she supplied which made this possible. Fortunately, she went to the bank and was able to head off the effects of her error. But it was my learning of this series of events which has made me be very careful when dealing with any of these suspicious emails which I still get once in a while and mostly don't even bother to open or read. Regards, Tom Savage

*--- On *Fri, 11/14/08, Obododimma Oha <[redacted]>* wrote:*

From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Friday, November 14, 2008, 6:42 PM

Yes, Tom, some of them are from Africa, but that has not led you to identify scams of that sort as "African scams". Even for the sake of logical reasoning? Let's say the politics of meaning no longer interests us (which

would be surprising though!), at least we want our writing to agree with the principles of critical thinking. Or, am I getting it totally wrong?

--- Obododimma.

On Thu, Nov 13, 2008 at 7:49 PM, Thomas savage <[redacted]>wrote:

While specifying Nigeria may be an error, I have nevertheless been warned that many of the emails one receives as personal requests from Africa are, indeed, scams and I never respond to them unless, asin the case of Obododimma Oha, I know the person who sent them, having met him on another listserv. Am I now insulting Africa as a whole by pointing out the existence of this online email phenomenon? I don't think so and I hope not. There are some of these requests which originate outside Africa as well, emails telling me that I have won something from organizations of which I have never heard before. I ignore these as well as I have been tipped off that these are scams or snares or whatever you want to call them except genuine. Regards, Tom Savage

--- On Wed, 11/12/08, Obododimma Oha <[redacted]> wrote:

From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Wednesday, November 12, 2008, 5:00 PM

Hi Barry,
*I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes*
you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before
what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult
that great country. I think we need to be careful in the way we criminalize
and stereotype other societies. Or is that not part of the netiquette at POETICS?
Be well!

--- Obododimma Oha.

> *On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <*
> *[redacted]> wrote:*
>
> *It looks to me like David Chirot's address book has been hacked into and*
> *e-mails are being sent to his contacts purporting to be from him, stranded*
> *in Africa and in desperate need of money to be immediately wired. Needless*
> *to say, this is the latest advancement of the Nigerian scams... So if you*
> *get that e-mail, be warned.*
>
> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*

Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

--
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--
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University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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323. **Murat Nemet-Nejat**
Re: "A Documentary Saga of the Oulipo"
Mon 17 Nov 2008

Jim,

What I was trying to say was:

a) whether these conceptual constructs themselves develop a tradition among them, actually becoming a new kind of poem, protecting the ideal (potential) rather than the real (actual).

b) Conceptual, more precisely process poems, have a tendency, as far as I can see, of leading to a huge number of poems, a thousand, two thousand, etc. This creates a crisis of reading them, basically, they become "unreadable," only conceivable, unless one is ready to spend an eternity on each word. Converting the poem into its concept -conceiving its yet undefined possibilities, which actually generated the activity in the first place- condenses this problem of relentless quantity into its essence.

Ciao,

Murat

On Sun, Nov 16, 2008 at 1:09 AM, Jim Andrews <[redacted]> wrote:

> *I wasn't attempting to make a statement about 'any poem', really, Murat. I doubt that what I said applies well to 'any poem' but, rather, to a certain approach to poetry. In the same way that statements about conceptual art, say, might not apply very well to other types of art.*
>
> *I don't think it's a matter of reducing poems to statements describing the processes which produced them. Instead, it's a matter of introducing a*

> *dimension to poetry which is interesting and, once understood and appreciated, allows people to enjoy various classes of poetry that, before, may have seemed deficient by other standards. For instance, N+7, simply as a text unto itself, without reference to not only the process that produced it but its place in history and why it has that place in history, might seem to enjoy notoriety without merit. As though what has merit must fulfill the criteria of the poemy poem devoid of concept, in this sense. Which, itself, can be viewed as a reduction of poetry, a refusal of dimensions such as the conceptual.*
>
> *It needn't be one or the other, of course. They aren't really articles of faith.*
>
> *ja*
> *http://vispo.com*
>
> *Quoting Murat Nemet-Nejat <[redacted]>:*
>
> *Jim,*
>
> *This way any poem is reduced to a statement describing the process which will produce it. The concept itself, the concept itself as potential, rather than its actualization, is the poem. This way what is infinite in potential, becomes infinitely concise.*
>
> *Do you mean something like this Jim?*
>
> *Ciao,*
>
> *Murat*

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324. **Mark Weiss**
Re: David
Mon 17 Nov 2008

Barry:

Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or

another and become dictionary-sanctified for
reasons often lost in time. The Spanish Influenza
didn't originate in Spain, nor the Hong Kong
version in Hong Kong, and the tourism industry
thrives in both places. I doubt that the French
lose much sleep over "french letter" as a term
for a male birth control device that helps
prevent the french disease, though the terms
certainly go back to an English view of the
French as licentious--a stone I think nobody has
thrown since at least the Profumo scandal. For
Spanish speakers la carisia francesa is
cunnilingus, and in English we french kiss and
there's also greek love, though the practices are
pretty universal. I have no idea if the parasite
that's killing off American elm trees really
originated in the Netherlands, but it's still the
Dutch Elm Disease. Japanese knotweed, another
parasite, grows all over China and Korea. Jew's
harp is apparently a corruption of jaws
harp--maybe sharks should be miffed (they always
seem to be miffed). Language, thank god, is a
repository of history. Cleansing it of anything
that anyone might find offensive would also
cleanse it of much of the cultural data it stores.

Mark

At 05:42 AM 11/16/2008, Barry Schwabsky wrote:
>I have to say that, finally, I feel physically
>ill from the feeling of having been implicitly
>accused of holding and fomenting a vile
>prejudice. There has been talk of language as a
>loaded weapon and of people feeling stabbed by
>how they are characterized. Well, I feel like I
>am on the receiving end of those things. I don't
>to get into a contest of sensitivities butÂ it
>is very difficult for me to see how I can
>participate in a group where I feel that such
>views are being held of me so I think I have to withdraw, at least for now.
>

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325. **AWAREing Press**

Re: Thank you to all who wrote David Chirot directly & indirectly while in Africa

Mon 17 Nov 2008

David, your experience parallels one which seems, at least in part, to be happening in my court as well. I wrote a devil of a poem earlier today, to attack any spies or thieves: "Crazed! The $19.95 James Beach Writing Academy. 'WE EAT THE MEAT & GIVE YOU THE PUDDING'." That way, any hackers that happen along to my personal computer can drool, in contemplation of good and evil, before acting.

We ask, How else to defeat an enemy except to try and hack inside their mind(s)? A military man's and a philosopher's tactic, sure. But a poet's? Are poets supposed to be Christ-like in turning the other cheek? or are poets cunning daredevils whose pens are mightier than. What is "poet"? What is "poetics"? Are certain words "key," trite, buzzed out, property of certain individuals, free for all? Breaking into print is like cracking a safe-- some can write fetching prose or verse, and some need to hack into other peoples' safes to get any material. I think it's safe to say most everyone in the Poetics community is among the former.

Why anyone would ever steal another's work and/or identity, in pursuit of playing the romanticized poet, is perplexing. Karmic energy-attachments to stolen things can triple in energy, I hear. Curses, etc. Thanks for sharing, best of luck, keep us updated. Write on.

James Beach, editor
AWAREing Press
---------- Original message from David-Baptiste Chirot <[redacted]>:

Thank you especially to all who wrote me directly in the last week and also to all those who wrote indirectly on the issues which came out of the letter of
> appeal from the hacked address of "david chirot."
> I am very stunned and thankful to all for such concern and interest. It is deeply moving as it is a living sign of a community which has been created by
> its members through time and writing, which is the art of space/time travel.
> If any of us were in any "elsewhere" whether by hacker or no--there would be
> again such a response.
> To me this awareness of community and companionship revealed by of al things a
> hacker indeed a very beaitufl event to be thankful for.
> I apologize in a previous letter I conveyed the opposite impression--as I wrote then, I had arrived back here from a day in the clinic and the next several days

and today still not in such good shape so it has taken longer than ever to essay reading the mails and attempting replies. In that condition, the only letter I
> had really looked at was the one from my son.
>
> The anaolgy I made previously with Rimbaud however one I think can make a poem
> or prose poem with--the "reports" of Rimbaud that circulated in Paris during his
> final years in Abyssinia--the wild notes of Verlaine and others in this
> regard--the creation of a mythic Rimbaud leading akind of Pasha's life--or that
> of an opulent traveling scholar--
>
> (almost a pre-figuring of Blaise Cendrars' own endless variations on his own
> self mythologings in his all his writings
> and at the same time being bruited about Paris while the Dounier Rousseau was
> painting his huge tableaux of his visions of Tropical Scenes--supposedly from
> his time in Mexico under the Emperor Maximilian--more likely at the Botanical
> Gardens--)--
>
> also the questions of the "author" when the "author" can be hacked--a new form
> of "possesion" via "identity theft" to be used in creating a "theft" scheme--
>
> Perhaps rather than creating "appeals" and fraudulent money up front demands,
> hackers will take to the fine art of being the mimics and memes of actual
> wirters--
>
> hacking into an author's computer, and sending out notes and papers written
> carefully in the manner of so and so and yet subtly shifting through time the
> tenor and direction of the writing from one point of view to a steadily more
> opposing one--
>
> or one that covertly insiunately undermines everything that the actual author
> has held to be true for ages and ages--
>
> now, faced with this dilemna, would the writer so hacked decide to take on the
> hacker in a battle of styles and wits?
>

> or simply unplug the computer, toss it in the compactor and get an entirely new
> setup all round--
>
> trying like Poe's William Wilson, to be freed of this pursuing "double"--
>
> a person hacking into one's very being--one's conscience--one's style--
>
> would a hacker be able to hack even the wild passes and flashes of El Spontaneo,
> that afficianado of the Corrida who jumps into the ring and for as long as
> possible takes over the role of matador from the professionals?
>
> or is a hacker El Spontaneo hin/herself in regards to the writer who is
> hacked--mimicing her/his "passes"--and yet--adding flourishes that are far more
> effective--elcit much greater applause--and begin to undermine the "actual"
> writer as he begins to receive plaudits for aspects of "his" works which he
> knows he "did not write" himself--
>
> so --did they come to him in a flash of what he has always denied--Romantic
> Inspiration?--or some kind of bizarre Flashback? or Fugue State?--what is really
> going on inside his self controlled, orderly mind--????---
>
> to be continued------
>
> http://davidbaptistechirot.blogspot.com/2008/11/poetics-of-repossesion-of-stolen
> .html
> _____
> See how WindowsÂ® connects the people, information, and fun that are part of your
> life
> http://clk.atdmt.com/MRT/go/119463819/direct/01/

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326. **UbuWeb**

Darren Wershler at UPenn, Thursday

Mon 17 Nov 2008

KWH Art, the English
Department, & the Creative Writing Program
present

an opening for TAPEWORM
a collaborative exhibition based on Darren Wershler-Henry's
"The Tapeworm Foundry (andor the dangerous prevalence of imagination)"

Thursday, 11/20 at 7PM
the Writers House | 3805 Locust Walk
No registration required - free & open to the public

Tapeworm is a collaboration of art projects radiating from a writing piece by Canadian artist Darren Wershler-Henry, "The Tapeworm Foundry (andor the dangerous prevalence of imagination)."/ /The text is available on UbuWeb: <http://www.ubu.com/ubu/wershler_tapeworm.html>http://www.ubu.com/ubu/wershler_tapeworm.html. The Tapeworm Foundry is an intriguing instance of conceptual writing, faithfully formulaic but also unusually compelling in its fruition: a single rambling, unpunctuated sequence of possible projects, ranging from quirky to absurd to highly ambiguous and all largely allusive of the twentieth century avant-garde. The potential 'instructions' that comprise Tapeworm, linked by the pulsating conjunction 'andor', are themselves mini-premises for a thousand other projects, making the 50-page list the ultimate conceptual catalyst.

This exhibition challenges a group of young contemporary artists and writers at Penn to realize some of Wershler-Henry's hypothetical instructions. The Penn students and graduates participating in the exhibition include: Grace Ambrose, Joyce Lee, Ned Eisenberg, Vladimir Zykov, Kimberly Eisler, Artie Vierkant, John Carroll, Jamie-Lee Josselyn, Arielle Brousse, Manya Scheps, Brooke Palmieri, Nick Salvatore, Robin McDowell, Sofie Hodara, Cecilia Corrigan, and Thomson Guster, with assistance from James La Marre and Trisha Low. Curated by Kaegan Sparks. There will be a limited quantity of complimentary exhibition catalogues available at the opening. Please email <mailto:[redacted]> [redacted] <mailto:<mailto:[redacted]> [redacted]> for more information.

This event will be webcast live: the Kelly Writers House LIVE WEBCAST allows you to join us at KWH as a virtual participant. Stop by online for a poetry reading or a discussion with a major journalist, regardless of whether you live

in Philadelphia or in London. You can tune into each live webcast by following the instructions on the KWH-TV page: <http://writing.upenn.edu/wh/webcasts/instructions.html>http://writing.upenn.edu/wh/webcasts/instructions.html.

UbuWeb
http://ubu.com

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327. Sharon Mesmer/David Borchart

Where Billie Holiday once sang ...

Mon 17 Nov 2008

Hi all,

Please come to a great reading ...

Sunday, November 23
Sharon Mesmer, Susie Timmons and Bob Hershon
The (new) Zinc Bar
(formerly the Baggott Inn, formerly the Cinderella Club -- where
Billie Holiday once sang)
82 West 3rd, two doors west of Thompson
New York City, New York

$5 donation goes to the poets
Your hosts: Joe Elliot, Kimberly Lyons and Douglas Rothschild

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328. Small Press Traffic

Jocelyn Saidenberg & Beth Murray at Small Press Traffic 11/21/08

Mon 17 Nov 2008

Small Press Traffic is thrilled to present:

Jocelyn Saidenberg and Beth Murray
 Friday, November 21, 2008 at 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

Jocelyn Saidenberg is the author of Dispossessed (Belladonna, 2007), Negativity (Atelos, 2006), Dusky (Belladonna, 2002), CUSP (Kelsey Street Press, 2001), and Mortal City (Parenthesis Writing Series, 1998). She is an editor and publisher of KRUPSKAYA Books, a small press publishing collective, and also

works as a librarian at the San Francisco Public Library. Born in New York City, she currently lives in San Francisco.

Beth Murray practices homeopathy for people and animals. Since she became a homeopath, she mostly reads materia medica and doesn't submit her work to magazines. She is in the process of a adopting a child from the foster system. She lives in Alameda with her dog, Laney. The Island has everything to do with her experience there.

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm

We'll see you Fridays!

_____

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org <http://www.sptraffic.org>

www.smallpresstraffic.blogspot.com
<http://www.smallpresstraffic.blogspot.com>

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329. Martha Cinader Mims
National Radio Open Mic and Seeking Submissions
Mon 17 Nov 2008

Listen & Be Heard Network published Listen & Be Heard Poetry Cafe Blog at
http://www.listenandbeheard.net/home
where we publish a Poem of the Day, poetry columns, and have a poetry TV channel.
We are seeking submissions for the Poem of the Day, queries about poetry columns, and urls to video submissions for the Poetry TV Channel.

To submit poetry please register and log-in at http://
www.listenandbeheard.net/home/wp-login.php
Click on "Write a Post", enter your title and text, save your work
and then choose "pending review" from the "publish status" drop-down
menu. Your post will be reviewed and you will be notified at the e-
mail address you register with.

L&BH Radio Hour encourages poets to call in to our weekly internet radio show with a poem and/or announcements about poetry events anywhere in the U.S.

L&BH Radio Hour Nov. 18
Listen & Be Heard Network

Call-in Number: [redacted]
Go to:
http://www.blogtalkradio.com/listenandbeheard/2008/11/19/LBH-Radio-Hour-Nov-18
to listen and for live chat and "click to talk."

My featured guests this week will be Eloise Cotton and Armando from Armando's in Martinez. Maria Billingsly from the Martinez Opera will also join us. We will be talking about current events at both establishments, what's going on in Martinez, California and what it takes to keep the doors open at these venues.

As always the show will feature announcements posted at Listen & Be Heard Network Arts News, some storytelling, some arts editorializing, and calls from listeners with thoughts to share and arts announcements. Poets are encouraged to call in with a poem.

Wishing you Peace and Poetry
martha cinader mims

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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330. Susan Webster Schultz

Tinfish Press announces a new chapbook and a holiday sale!

Mon 17 Nov 2008

/
Charlotte's Way/ by Norman Fischer and a holiday special from Tinfish Press.

Tinfish Press is proud to announce publication of Norman Fischer's long poem, /Charlotte's Way/. Please see our website for details of this exquisitely designed and produced accordion chapbook:

http://tinfishpress.com/chapbooks.html

The chap is available from our website and (in a bit) from Small Press Distribution for $12. Or send a check to Tinfish Press at 47/728 Hui Kelu Street #9, Kaneohe, HI 96744.

Tinfish Press also announces a holiday special. Get beautiful books as gifts and take advantage of our end of the year discount. Or save them for yourselves! This year we have published four full-length books, one journal issue, and the new chapbook. Retail price for all items is $84. Send us $60, plus a modest contribution for shipping ($5) and they're all yours! (We recently lost our franking privileges from the University of Hawai`i—due to the economy—so now we're hustling for postage, too.)

The items you'll receive are:

Meg Withers, /A Communion of Saints/
Hazel Smith, /The Erotics of Geography/
Craig Santos Perez,/ from Unincorporated Territory/
/Tinfish 18.5: The Book: Puzzles and Word Game/s
/Tinfish 18: The Journal/
Norman Fischer, /Charlotte's Way/

See our website for more information:

http://tinfishpress.com

This special offer ends January 1, 2009.

Thank you for supporting small press poetry publishing. Enjoy year's end and the beginning of the Obama era.

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331. **Ryan Daley**
Re: David - in reponse to both Bowering & Obododim
Mon 17 Nov 2008

Point taken. Though, my concern here is namely with English and how the adjective, be it 419 or Nigerian, causes assumptions about the referent. You state below, and I'd agree, that by saying 419 we are OBTing the crime, we're euphemistically obscuring the action. But is the adjective describing a permanent or temporal action, and does that matter?

So, here comes the test: Does the world think less of Nigeria with the overuse of this adjective? Yes. The overuse turns into something similar to a snowclone: http://en.wikipedia.org/wiki/Snowclone. And that's where the real offense comes in...not in the "feelings" of a few, but in the tearing-down ability of words, when employed incorrectly, to appeal to the lazy part of us to sum up entire nations/races/regions/sports teams. Hence, blaming Barry for the initial statement, as if he were the sole cause of the offense, seems petty. Certain Barry didn't invent 419 Letters, nor the term "Nigerian email scam." Our arguing the term, while certain tiresome by now, is what should happen with each problematization of language. ¿No es cierto?

-Ryan

On Mon, Nov 17, 2008 at 1:33 PM, Obododimma Oha <[redacted]> wrote:

> *Ryan Daley's argument in the following excerpt from his previous post has caught my attention:*
>
> *"As 419 is a term that refers to the law in the Nigerian criminal code. Since there was a need to create this code in Nigeria, it seems there was a problem there with email scams. Never has anyone stated that all scams or cons have come from Nigeria. This would be silly. But...since it's 419 Letters we're talking about and since these letters come from Nigeria...we either call them Nigerian email scams, 419 Letters, or the less specific and much less accurate, scam emails."*
>
> *I would like Daley to know that just as HIV/AIDS has names in Nigerian languages (with interesting derivations and patterns), what is named 419 also has names in many other languages of the world. Some Nigerians simply started referring to the crime by the name of the law that was enacted to crush it. It was there even before email became available to the public, way beyond the colonial period . Law enforcement agents used to refer to it (and some still do) as "OBT", which means "Obtaining Goods by Tricks." Every society or language has its interesting ways it manages etymology and*

*synecdoche. If a society prefers to call something by another thing associated with it, it would be an oversimplification to conclude that that type of experience only has to do with that society (or even started in that
society). There are certainly other ways of naming the crime in other societies, and if we study those, we may find that they predate the internet. Not even Benjamin Lee Whorf with his hypothesis on linguistic relativity and linguistic determinism would conclude quickly that because there is a Nigerian law that people optionally use in identifying the crime,
then it is a typical Nigerian semiotic or problem.*

To choose to call it "Nigerian scams" or "Nigerian email scams" is to engage in the politics of labelling. Ok, why not the option "419 mails"? My friend, lexical choice, especially with adjectives, has a lot to do with attitude. Are those attitudes harmful or harmless? Now, don't tell me that writers do not consider facework in their diction. Such a writer that ignores facework is certainly not a "righer". Just part of the crowd.

--- Obododimma Oha.

On Sun, Nov 16, 2008 at 6:28 AM, Ryan Daley <[redacted]> wrote:

*I think if you look back at my initial post, you'll see that my intention was to argue the point that the term wasn't meant to offend, and wasn't offensive, though taking into account that we are bound to disagree. Most here have lived and visited other countries for what I'm sure are extensive
periods of time, and thus know what being both a social and racial minority
might be like. Many of these same travelers have probably found themselves
part of marginalized communities of any kind, and might understand the problem of grouping, stereotyping and prejudice -- with firsthand knowledge
that it really does hurt all involved, of course, when we find that our dear
friends are the brunt of any type of colonialist (or any other type) subjugation through language. I don't think anyone here would disagree. In
that regard, it's unnecessary to point out that Americans are often slurred
in other countries. This, in fact, shows the ignorance of many that claim to
be superior to Americans. Nevertheless, this is a different matter altogether, as it would be if we called all Nigerians "scam email*

writers";
however, being called a warmonger implies that a person is actively involved
or supportive of a call to war, and thus it seems reductive to claim that all Americans, just by the token of their being Americans, are warmongers.

But terming a response as "shaping discourse" allows you to respond and thus
"shape discourse" while dismissing, or giving others reasons to dismiss, the
comments they feel "shape discourse" in a way that they don't want it shaped. I'm all for shaping the discourse, as long as others have that same
latitude. And they do, and have, shaped it. I won't claim the conversation
is legit only when it goes the way I feel is fair and just.

But this conversation so far relates to emails, spam and scam in the form of
the 419 letter. Whether David composed this letter or not is moot: it's what
got the discussion going...parochial or otherwise. And so...the 419 Letter:

As 419 is a term that refers to the law in the Nigerian criminal code. Since
there was a need to create this code in Nigeria, it seems there was a problem there with email scams. Never has anyone stated that all scams or cons have come from Nigeria. This would be silly. But...since it's 419 Letters we're talking about and since these letters come from Nigeria...we
either call them Nigerian email scams, 419 Letters, or the less specific and
much less accurate, scam emails.

Call it what you want. The syntax and goal of the email is the same, no matter where the letters originates. But at least we know what criminal code
they're breaking in Nigeria...

On Sat, Nov 15, 2008 at 11:55 PM, Alexander Jorgensen <
[redacted]> wrote:

*I think I said something about listening and parochialism - to repeat the
purpose of my post with deference. The fact that in 30 countries, including
those visited in South and Central America, six of the 30 in which I have
lived and worked, aged 39, today in China, not anyone has ever called me
a
USAmerican does not displease me - esp given the Western hemisphere was
merely a playground for colonialism during the creation of the US and the
nation state. I don't mind being called something else, certainly - Yank
works...Kiwi, too, but then it has already been taken, and so has
Canadian.*

*It seems disturbing, getting back to my point, that three things have been
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fat...because it seems true, at least in most superficial way. Then, too,
we
could make some nasty generalizations related to white folks about they tend
to think they have the right to talk for or talk down to...as in their
minority hands they actually hold the keys to the proverbial kingdom)*

and

*2- That David could have written that e-mail (and I have known him for more
than 15 years). Now, David has yet to respond to this list.*

lastly

*3- By being so parochial, you are basically shaping discourse to meet your
own needs, not that of a greater literary community that extends outside.
Too, we don't always know what we need.*

Best,
Alex

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To: [redacted]
Cc: [redacted]
Date: Sunday, November 16, 2008, 5:23 AM

So..with all the "harping," which "harping" is preferred, the harping support or harping condemnation of the term?

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While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed to listen.

> *Alex*
>
> *guidelines*
>
> --
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

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332. Jill Chan
Best New Poems Online
Mon 17 Nov 2008

Best New Poems Online is a website featuring short commentaries and links to the best new poems published online in literary magazines and journals.

We choose from new poems published online in literary magazines and journals as we come across them. Readers of contemporary poetry, publishers and editors, or even the poets themselves may suggest work for us to check out. Email us at [redacted]

http://bestnewpoemsonline.com

If you are in facebook, you are invited to join our group:

http://www.facebook.com/group.php?gid=34972108084

Thank you.

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333. Peter Ciccariello
raining tache with a, g, e, and ampersand
Tue 18 Nov 2008

raining tache with a, g, e, and ampersand<http://ciccariello.viewbook.com/raining_tache#/1/>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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334. Michael Hennessey
PennSound Launches a New Louis Zukofsky Page
Tue 18 Nov 2008

Today, we're extremely proud to announce PennSound's newest addition: an extensive author page for the highly-influential American Objectivist, Louis Zukofsky (http://writing.upenn.edu/pennsound/x/Zukofsky.html). Nearly six months in the making, this page brings together nearly twenty full-length recordings by the poet, including important readings, conversations and lectures, along with supplementary materials responding to Zukofsky's work.

The earliest of the seventeen readings contained in our Zukofsky archives is a 1954 appearance on Berkeley's KPFA Radio, which includes a number of excerpts from 1946's *Anew*, as well as *"A"*-11 and the second half of *"A" *-9. Selections from *Anew* and 1941's *55 Poems* comprise much of the setlist from his 1958 reading at the Poetry Center at the San Francisco State University, as well as a historic 80-minute homemade tape for the Library of Congress, recorded in November 1960, which also features lengthy samplings from *Some Time*, *Songs of Degrees*, *Catullus* and *Barely and Widely*. Another homemade tape from the following year includes *Catullus*1-46 (save 18 & 19).

Other historic recordings include a 1961 reading at Les Deux Megots (precursor to the St. Mark's Poetry Project), recorded by reading organizer Paul Blackburn and broadcast on WBAI-FM; a two-hour 1962 session at New York City's A&R Recording Company, which includes a broad survey of his work from *"A,"* *After I's*, *Catullus*, *Some Time*, *Barely and Widely*, *Anew* and

55 Poems; a 1971 recording of *Autobiography* taken from Lincoln Center; 1972 readings at Temple University, Glassboro State College and Bard College; and a 1975 recording by Hugh Kenner of a reading at Johns Hopkins University featuring selections from *"A"* and *80 Flowers*, plus "A Foin Lass Bodders," Zukofsky's Brooklynese rendering of Cavalcanti's "Donna Me Prega."

In addition to these recordings, you'll also find a 1961 conversation between Zukofsky and Robert Creeley, a 1971 lecture on Wallace Stevens at the University of Connecticut and a handful of broadcast appearances. These resources are augmented by a number of recordings of contemporary poets performing and interpreting Zukofsky's work, including Charles Bernstein's take on "A Foin Lass Bodders," Guy Davenport's comparisons of Zukofsky's *Catullus* poems and the original Latin texts, and a pair of marvelous performances of *"A"-24*, recorded in the Bay Area in 1978, which feature Steve Benson, Carla Harryman, Lyn Hejinian, Kit Robinson and Bob Perelman (on piano). There are also links to videos from 2004's Zukofsky Centennial Conference at Columbia University & Barnard College, featuring Perelman, Creeley, Rachel Blau DuPlessis, Norman Finkelstein and Mark Scroggins, among others. Those interested in further Objectivist listening will also want to check out PennSound's author pages for Charles Reznikoff and Carl Rakosi.

PennSound is immeasurably grateful to Paul Zukofsky for his gracious permission to share these many recordings of his father's work with a worldwide audience. Archives such as this do not materialize overnight, and so we'd like to thank Danny Snelson, our Zukofsky page editor for his tireless efforts. Peter Quartermain, Mark Scroggins and Ron Silliman also deserve thanks for both editorial input and access to recordings from their collections. Richard Sieburth and Jeff Twitchell-Waas also provided helpful feedback on the collection, and Mollie Braverman, Kareem Estefan and Jenny Lesser spent countless hours digitizing and editing recordings. It's our sincere hope that this Zukofsky page will be an indispensable resource for fans and scholars of the poet, and an avenue for those not familiar with his work to begin their acquaintance. Follow this link to start listening:
http://writing.upenn.edu/pennsound/x/Zukofsky.html

--
Michael S. Hennessey
Managing Editor, PennSound
http://writing.upenn.edu/pennsound/

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335. **Obododimma Oha**
Re: David - in reponse to both Bowering & Obododim
Tue 18 Nov 2008

Some of your views are obviously acceptable, but I have queries for

Some of your views are obviously acceptable, but I have queries for the following taken from your post:

"Certain Barry didn't invent 419 Letters, nor the term "Nigerian email scam." Our arguing the term, while certain tiresome by now, is what should happen with each problematization of language."

Do we have to be inventors of words we use before we are held accountable for the implications or meanings they express in our communications? Do users not suggest that they subscribe to meanings implied or expressed in words they use? I personally believe that when I use words, I indicate that the meanings they convey are produced by me and I should be humble and polite enough to apologize when my diction is read as offensive. We would be more than humpty dumpties if we force down meanings on people and do not care how they process them. I wonder why you think that expressing an objection to an expression (as an Affected) is "petty".

Be well.
-- Obododimma.

_____
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Tuesday, November 18, 2008 4:24:36 AM
Subject: Re: David - in reponse to both Bowering & Obododim

Point taken. Though, my concern here is namely with English and how the adjective, be it 419 or Nigerian, causes assumptions about the referent. You state below, and I'd agree, that by saying 419 we are OBTing the crime, we're euphemistically obscuring the action. But is the adjective describing a permanent or temporal action, and does that matter?

So, here comes the test: Does the world think less of Nigeria with the overuse of this adjective? Yes. The overuse turns into something similar to a snowclone: http://en.wikipedia.org/wiki/Snowclone. And that's where the real offense comes in...not in the "feelings" of a few, but in the tearing-down ability of words, when employed incorrectly, to appeal to the lazy part of us to sum up entire nations/races/regions/sports teams. Hence, blaming Barry for the initial statement, as if he were the sole cause of the offense, seems petty. Certain Barry didn't invent 419 Letters, nor the term "Nigerian email scam." Our

arguing the term, while certain tiresome by now, is what should happen with each problematization of language. ¿No es cierto?

-Ryan

On Mon, Nov 17, 2008 at 1:33 PM, Obododimma Oha <[redacted]> wrote:

> *Ryan Daley's argument in the following excerpt from his previous post has caught my attention:*
>
> *"As 419 is a term that refers to the law in the Nigerian criminal code. Since there was a need to create this code in Nigeria, it seems there was a problem there with email scams. Never has anyone stated that all scams or cons have come from Nigeria. This would be silly. But...since it's 419 Letters we're talking about and since these letters come from Nigeria...we either call them Nigerian email scams, 419 Letters, or the less specific and much less accurate, scam emails."*
>
> *I would like Daley to know that just as HIV/AIDS has names in Nigerian languages (with interesting derivations and patterns), what is named 419 also has names in many other languages of the world. Some Nigerians simply started referring to the crime by the name of the law that was enacted to crush it. It was there even before email became available to the public, way beyond the colonial period . Law enforcement agents used to refer to it (and some still do) as "OBT", which means "Obtaining Goods by Tricks." Every society or language has its interesting ways it manages etymology and synecdoche. If a society prefers to call something by another thing associated with it, it would be an oversimplification to conclude that that type of experience only has to do with that society (or even started in that society). There are certainly other ways of naming the crime in other societies, and if we study those, we may find that they predate the internet. Not even Benjamin Lee Whorf with his hypothesis on linguistic relativity and linguistic determinism would conclude quickly that because there is a Nigerian law that people optionally use in identifying the crime, then it is a typical Nigerian semiotic or problem.*
>
> *To choose to call it "Nigerian scams" or "Nigerian email scams" is to engage in the politics of labelling. Ok, why not the option "419 mails"? My friend, lexical choice, especially with adjectives, has a lot to do with attitude. Are those attitudes harmful or harmless? Now, don't tell me that writers do not consider facework in their diction. Such a writer that ignores facework is certainly not a "righer". Just part of the crowd.*

--- Obododimma Oha.

On Sun, Nov 16, 2008 at 6:28 AM, Ryan Daley <[redacted]> wrote:

I think if you look back at my initial post, you'll see that my intention was to argue the point that the term wasn't meant to offend, and wasn't offensive, though taking into account that we are bound to disagree. Most here have lived and visited other countries for what I'm sure are extensive periods of time, and thus know what being both a social and racial minority might be like. Many of these same travelers have probably found themselves part of marginalized communities of any kind, and might understand the problem of grouping, stereotyping and prejudice -- with firsthand knowledge that it really does hurt all involved, of course, when we find that our dear friends are the brunt of any type of colonialist (or any other type) subjugation through language. I don't think anyone here would disagree. In that regard, it's unnecessary to point out that Americans are often slurred in other countries. This, in fact, shows the ignorance of many that claim to be superior to Americans. Nevertheless, this is a different matter altogether, as it would be if we called all Nigerians "scam email writers"; however, being called a warmonger implies that a person is actively involved or supportive of a call to war, and thus it seems reductive to claim that all Americans, just by the token of their being Americans, are warmongers.

But terming a response as "shaping discourse" allows you to respond and thus "shape discourse" while dismissing, or giving others reasons to dismiss, the comments they feel "shape discourse" in a way that they don't want it shaped. I'm all for shaping the discourse, as long as others have that same latitude. And they do, and have, shaped it. I won't claim the conversation is legit only when it goes the way I feel is fair and just.

But this conversation so far relates to emails, spam and scam in the form

> *of*
> *the 419 letter. Whether David composed this letter or not is moot: it's what*
> *got the discussion going...parochial or otherwise. And so...the 419 Letter:*
>
> *As 419 is a term that refers to the law in the Nigerian criminal code. Since*
> *there was a need to create this code in Nigeria, it seems there was a*
> *problem there with email scams. Never has anyone stated that all scams or*
> *cons have come from Nigeria. This would be silly. But...since it's 419*
> *Letters we're talking about and since these letters come from Nigeria...we*
> *either call them Nigerian email scams, 419 Letters, or the less specific and*
> *much less accurate, scam emails.*
>
> *Call it what you want. The syntax and goal of the email is the same, no*
> *matter where the letters originates. But at least we know what criminal code*
> *they're breaking in Nigeria...*
>
> *On Sat, Nov 15, 2008 at 11:55 PM, Alexander Jorgensen <*
> *[redacted]> wrote:*
>
> *I think I said something about listening and parochialism - to repeat the*
> *purpose of my post with deference. The fact that in 30 countries, including*
> *those visited in South and Central America, six of the 30 in which I have*
> *lived and worked, aged 39, today in China, not anyone has ever called me a*
> *USAmerican does not displease me - esp given the Western hemisphere was*
> *merely a playground for colonialism during the creation of the US and the*
> *nation state. I don't mind being called something else, certainly - Yank*
> *works...Kiwi, too, but then it has already been taken, and so has Canadian.*
>
> *It seems disturbing, getting back to my point, that three things have*

been
missed among the remarks made:

1- Obododimm's remark informs and doesn't warrant such attacks (Hey, how
about we call those in the US warmongers, jesus freaks, Frankenstinian,
know-it-alls with no capacit to control their arrogance, spiritually
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Too, we don't always know what we need.

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Alex

guidelines

*--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics*

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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336. **Obododimma Oha**
Re: David
Tue 18 Nov 2008

Interesting argument. You are simply telling us that language does n

Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are also saying that it is wrong for POETICS to rule that it does not and would not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world start from recklessness in the use of words. --- Obododimma Oha.

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Monday, November 17, 2008 10:04:10 PM
Subject: Re: David

Barry:

Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt

that the French lose much sleep over "french letter" as a term for a male birth control device that helps prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.

Mark

At 05:42 AM 11/16/2008, Barry Schwabsky wrote:
> I have to say that, finally, I feel physically ill from the feeling of having been implicitly accused of holding and fomenting a vile prejudice. There has been talk of language as a loaded weapon and of people feeling stabbed by how they are characterized. Well, I feel like I am on the receiving end of those things. I don't to get into a contest of sensitivities butÂ it is very difficult for me to see how I can participate in a group where I feel that such views are being held of me so I think I have to withdraw, at least for now.
>

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337. **Jim Andrews**
Re: "A Documentary Saga of the Oulipo"
Tue 18 Nov 2008

> *What I was trying to say was:*
>
> *a) whether these conceptual constructs themselves develop a tradition among*
> *them, actually becoming a new kind of poem, protecting the ideal (potential)*
> *rather than the real (actual).*
>
> *b) Conceptual, more precisely process poems,*

The notions of conceptual art or conceptual poetry, however different from one another, should be distinguished from the notion of the process poem or process art. Basically, the former focusses on concept, the latter on process. The former can be without special interest in process and the latter can be without special interest in the conceptual.

The Oulipo is conceptual in that they are more interested in the constraint than instances of realized texts. Similar to how a meta-mathematician might be more interested in the properties of formal systems in general than the properties of any particular formal system. Or the way that a poet might be more interested in poetics than poems.

Many would then say the creature's a critic or something not a poet. Until faced with a Derrida or someone in that vein and of that quality. Similarly in math the mathematicians, when faced with Godel's work, which is more meta than the foundational level (i.e., it's *about* the foundations, not foundational), begin to see that *doing mathematics* can be practiced significantly at the meta level.

The Oulipo is 'processual' in that they seem
mainly interested in constraint-based, generative or processual creations.

> *have a tendency, as far as I*
> *can see, of leading to a huge number of poems, a thousand, two thousand,*
> *etc. This creates a crisis of reading them, basically, they become*
> *"unreadable," only conceivable, unless one is ready to spend an eternity*
> *on*
> *each word. Converting the poem into its concept -conceiving its yet*
> *undefined possibilities, which actually generated the activity in the*
> *first*
> *place- condenses this problem of relentless quantity into its essence.*

It's certainly a different type of reading. One of course is not obliged or asked to read thousands of texts but to get some sense of the range and nature of the generative capacity of the process.

One is asked to read between the lines toward the big picture.

ja
http://vispo.com

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338. **mIEKAL aND**
Xerolage 40 - John M. Bennett
Tue 18 Nov 2008

- - - - - - - - - - - - - - -
X E R O L A G E 4 0
- - - - - - - - - - - - - - -

Duh Hud by John M. Bennett

"John M. Bennett seems to break fresh ground with each new volume. His approach to the technical matters at hand is as practical and unbiased, and playful, as is his search for a personal yet communal diction. He makes poetry

of the very obstacles and impediments that would otherwise clog his way. And as a writer of applied poetry, he demonstrates without exception that poetic procedure is itself a way of life, that there exists a universe of "new strategies" just waiting to be discovered. I declare we must identify John M. Bennett as being one of the most active and present forces happening today." —Gregory Vincent St. Thomasino

more at:

http://xexoxial.org/is/xerolage40/by/john_m_bennett

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

24 pages, 8.5 x 11, $6 includes postage
Subscriptions: 4 issues/$20

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

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339. mIEKAL aND
Xerolage 41 - Lawrence Upton
Tue 18 Nov 2008

- - - - - - - - - - - - - - -
X E R O L A G E 4 1
- - - - - - - - - - - - - - -

Scat Songs by Lawrence Upton
based on a text by Chris Funkhouser

from the introduction:

Almost everything, over and above the initial tearing, trampling and tangling of the image was done by me, quite deliberately, as I used the copier, by breaking with common sense and / or the copier's manual. At that stage, very little was produced and very little was thrown away. The initial run of images ran to 31, which was cut down to 24 by selection; and , of the remaining 24, 11 were changed by tearing away unwanted material before being recopied. Xerolage 41 - Lawrence UptonThe aim was to get as near as possible to an improvisation in real time. The second session was much shorter. This time, I had 11 sheets; each had an attached note with a brief action- prompt. The copier made the 11

copies and that was that. The two sets of finished images were then sorted together. The title, Scat Songs, came late.

What I aimed for, retrospectively, in Scat Songs was to get 24 varying images with 24 presses of the <copy> button. 42 presses isn't bad. Maybe I'll improve on that in make any future copier poem.

Yet such an improvement would not necessarily make the result aesthethically better or worse. It's just a constraint, like any other, to encourage concentration, a taking of structural form into poetic procedures, which I tilt.

more at:

http://xexoxial.org/is/xerolage41/by/lawrence_upton

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340. Peter Ciccariello

Re: [webartery] Always wild, words unwind: the wildverse of mIEKAL aND

Tue 18 Nov 2008

Wonderful interview, fantastic gardens...I am really intrigued by those figs!

- Peter Ciccariello

On Mon, Nov 17, 2008 at 8:05 AM, mIEKAL aND <[redacted]> wrote:

> *Always wild, words unwind: the wildverse of mIEKAL aND*
>
> *http://www.vimeo.com/2254233*
>
> *C. Merhl Bennett questions mIEKAL aND*
> *30 minute documentary interview on site in the gardens of Dreamtime Village.*
>
> *Published in The Madhatter Review #10*
> *madhattersreview.com/issue10/index.shtml*

Video by Camille Bacos
driftlessmedia.com
__._,_.___ Messages in this topic
<http://groups.yahoo.com/group/webartery/message/31724;_ylc=X3oDMTM0YjZhcjBwBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRtc2dJZAMzMTcyNARzZWMDZnRyBHNsawN2dHBjBHN0aW1lAzEyMjY5MjcxNDQEdHBjSWQDMzE3MjQ->(
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a new topic
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Photos<http://groups.yahoo.com/group/webartery/photos;_ylc=X3oDMTJjbG8yaWh0BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNsawNwaG90BHN0aW1lAzEyMjY5MjcxNDM->|
Links<http://groups.yahoo.com/group/webartery/links;_ylc=X3oDMTJkZTQ5OHI0BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNsawNsaW5rcwRzdGltZQMxMjI2OTI3MTQz>|
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Change settings via the Web<http://groups.yahoo.com/group/webartery/join;_ylc=X3oDMTJkbTM2cG82BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWM

> *DZnRyBHNsawNzdG5ncwRzdGltZQMxMjI2OTI3MTQ0>(Yahoo! ID required)*
> *Change settings via email: Switch delivery to Daily Digest<[redacted]?*
> *subject=Email+Delivery:+Digest>| Switch*
> *format to Traditional<[redacted]?subject=Change+Delivery+Format:*
> *+Traditional>*
> *Visit Your Group*
> *<http://groups.yahoo.com/group/webartery;_ylc=X3oDMTJibG1udTRtBF9TAzk3Mz*
> *U5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBH*
> *NsawNocGYEc3RpbWUDMTIyNjkyNzE0NA-->| Yahoo!*
> *Recent Activity*
>
> *Visit Your Group*
> *<http://groups.yahoo.com/group/webartery;_ylc=X3oDMTJjMW9oMzBvBF9TAzk3M*
> *zU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDdnRsB*
> *HNsawN2Z2hwBHN0aW1lAzEyMjY5MjcxNDM->*
> *Y! Entertainment*
>
> *World of Star*
> *Wars<http://us.ard.yahoo.com/SIG=13oq9a469/M=493064.12016259.12445666.99*
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> *starwars.yahoo.com/>*
>
> *Rediscover the force.*
>
> *Explore now.*
> *Need traffic?*
>
> *Drive*
> *customers<http://us.ard.yahoo.com/SIG=13oec8ddt/M=493064.12016308.1244570*
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> *B=PwmxCULaX.k-/J=1226927144282809/A=3848644/R=0/SIG=131l83flq/*http://*
> *searchmarketing.yahoo.com/arp/srchv2.php?*
> *o=US2006&cmp=Yahoo&ctv=Groups5&s=Y&s2=&s3=&b=50>*
>
> *With search ads*
>
> *on Yahoo!*
> *Drive Traffic*
>
> *Sponsored*
> *Search<http://us.ard.yahoo.com/SIG=13ov852sb/M=493064.12016255.12445662.8*
> *674578/D=groups/S=1705785836:NC/Y=YAHOO/EXP=1226934344/L=/*
> *B=QAmxCULaX.k-/J=1226927144282809/A=4025338/R=0/SIG=12jnci1fd/*http://*
> *us.rd.yahoo.com/evt=44092/*http://searchmarketing.yahoo.com/srch/index.php>*
>
> *can help increase*

> *your site traffic.*
> .
>
> __,_._,___

↑ Index

341. Cara Benson
collaborative poem at Bookthug for ephemera fans
Tue 18 Nov 2008

---

go here and find some fun

POEM BY NUMBERS by Cara Be
hey kids,

go here and find some fun

POEM BY NUMBERS by Cara Benson Amanda Earl Hugh Thomas
Composed simultaneously in East Greenbush NY, Ottawa ON, and somewhere in Norway

BookThug Moments Cafe

http://bookthug.ca/proddetail.php?prod=MC1
http://bookthug.ca/moments.php

Best!

Cara

(sorry for all the httyping - never know what links will shine through on a forward)

Sous Rature

↑ Index

342. Anny Ballardini
Re: David
Tue 18 Nov 2008

I agree with Mark. I would be very sorry to see Barry Schwabsky go away from this list, he is one of the most sensitive and intelligent contributors. Something similar happened to me once while queuing up at the canteen at university (eons ago). A guy whom I hadn't seen for ages screamed out: "Anny, we haven't seen you for a while!" To which I answered back: "I have been working like a negro..." And a black guy jumped up, "How do negroes work?" I felt like answering as *Turks smoke*, which would have triggered a senseless chain of

ethnic insanity. I thus apologized, even if as Mark says, sayings are sayings and they belong to the general culture. I was the one who was working, and no one else.

On Mon, Nov 17, 2008 at 10:04 PM, Mark Weiss <[redacted]> wrote:

> *Barry:*
>
> *Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt that the French lose much sleep over "french letter" as a term for a male birth control device that helps prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.*
>
> *Mark*
>
> *At 05:42 AM 11/16/2008, Barry Schwabsky wrote:*
>
> *I have to say that, finally, I feel physically ill from the feeling of having been implicitly accused of holding and fomenting a vile prejudice. There has been talk of language as a loaded weapon and of people feeling stabbed by how they are characterized. Well, I feel like I am on the receiving end of those things. I don't to get into a contest of sensitivities butÂ it is very difficult for me to see how I can participate in a group where I feel that such views are being held of me so I think I have to withdraw, at least for now.*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

343. **Jennifer Karmin**
SUBMISSIONS: E-Poetry Barcelona
Tue 18 Nov 2008

Call for papers and works:

E-Poetry is both a conference and a festival on digital poetry. The festival is the most significant digital literary gathering in the field. Authors and researchers worldwide meet and present their researches and works.

Deadline: before December 1, 2008

Complete information at:
http://www.uoc.edu/in3/hermeneia/e-poetry_barcelona_09/eng/index.html

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344. **Kate Soto**
Poetry and Poetics Events at the University of Chicago This Week
Tue 18 Nov 2008

Wednesday, November 19, 4:30 PM
Liesl Olson: Gertrude Stein's Habits
Classics 110
1010 E. 59th St.
Chicago, IL 60637

Reception to follow.

Gertrude Stein locates habit—rather than innovation—as the most animating force in the English literary tradition. Stein inherits her mentor William James's belief in the benefits of habit, and she values especially the pleasure of repetition. This value stands apart from a dominating ethos against habit, best articulated by one of literary modernism's key precursors, Walter Pater. Stein's emphasis on habit throughout her ouevre—both stylistic and ideological—becomes central to what she wrote while living in German-occupied France. Habits both mask the disruption that war creates, dissolving the consequences of the world into the space of the home, and paradoxically work as a way in which war itself can be best represented. Stein's World War II writings foreground habit's crucial utility, but ultimately they also call attention to habit's political inadequacy. This lecture draws from her forthcoming book,

Modernism and the Ordinary (Oxford 2009). History and Forms of Lyric Series, Sponsored by the Program in Poetry and Poetics

Thursday, November 20, 4:30 PM
August Kleinzahler
Rosenwald 405
1101 E. 58th St.
Chicago, IL 60637

Reception to follow.

August Kleinzahler published his first book of poetry, A Calendar of Airs, in 1978. Since then, he has published seven others, including Storm over Hackensack (1985); Earthquake Weather (1989); Red Sauce Whiskey and Snow (FSG, 1995); Green Sees Things in Waves (FSG, 1998); and Live from the Hong Kong Nile Club: Poems 1975–1990 (FSG, 2000). In 2003, Farrar, Straus and Giroux published The Strange Hours Travelers Keep, which won the 2004 Griffin International Poetry Prize and the 2004 Gold Medal in Poetry from the Commonwealth Club of California, and was short-listed for the U.K.'s Forward Prize in Poetry. His most recent collection of poetry is Sleeping It Off in Rapid City (FSG, 2008). He is also the author of a book of prose, Cutty, One Rock: Low Characters and Strange Places, Gently Explained (FSG, 2004). Sponsored by the Poem Present Reading and Lecture Series. Friday, November 21, 1:00 PM Poetry & Jazz: An Experiment. Harper [redacted] E. 59th St. Chicago, IL 60637

Reception to follow.

August Kleinzahler will be discussing the experiments of reading poetry to jazz accompaniment in the 1950s and early '60s--Rexroth, Ferlinghetti, Kerouac, Patchen, Logue, et al--and the intellectual/ cultural background and impulse behind these experiments, chief of among these: jazz emerging as a folk-based "art music," as opposed to dance music or popular entertainment; and the notion of the "negro" as ennobled outsider, existential hero. He'll also discuss instances of black jazz artists, like Mingus and George Russell, going the reverse direction and mixing poetry into the their musical compositions. Sponsored by the Poem Present Reading and Lecture Series.

These events are free and open to the public. If you need assistance in order to participate, contact 773/[redacted].

Kate Soto
Coordinator
The Committee on Creative Writing
The Program in Poetry and Poetics
University of Chicago
Walker Museum 411 // [redacted]

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345. Stephen Vincent
Re: David
Tue 18 Nov 2008

Barry, I don't think anyone participating in this discussion has any interest in any way in turning you into a scape goat. In my view, and in terms of my input, the focus is on the negative ramifications of the term "Nigerian scam." I have found it interesting (at least), and provocative when some have risen to defend the use of the term.

This culture (American) if not elsewhere is obviously constantly wrestling with how to make descriptions accurate as opposed to defamatory. Sometimes I find the replacing terms ridiculous, or charmless, as say,'vertically disenfranchised' for short people previously perjoratively described as somebody else.

Mark is quite right to suggest the 'politically correct' is not necessarily 'accurate' either. I find it off-putting, to dismiss the discussion as "silly". If I were Chinese, for example, I think I would be uncomfortable with the term 'Asian Flu' as an annual moniker. But I will leave Mark's view for others to judge.

To personalize too much is probably the most prevalent disease among poets!

Stephen V
http://stephenvincent.net/blog/

--- On Mon, 11/17/08, Mark Weiss <[redacted]> wrote:
From: Mark Weiss <[redacted]>
Subject: Re: David
To: [redacted]
Date: Monday, November 17, 2008, 1:04 PM

Barry:

Don't let the legions of the politically
hyper-correct get to you. This discussion is
profoundly silly. All sorts of things in every
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thrives in both places. I doubt that the French
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originated in the Netherlands, but it's still the
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parasite, grows all over China and Korea. Jew's
harp is apparently a corruption of jaws
harp--maybe sharks should be miffed (they always
seem to be miffed). Language, thank god, is a
repository of history. Cleansing it of anything
that anyone might find offensive would also
cleanse it of much of the cultural data it stores.

Mark

At 05:42 AM 11/16/2008, Barry Schwabsky wrote:
>I have to say that, finally, I feel physically
>ill from the feeling of having been implicitly
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>to get into a contest of sensitivities butÂ it
>is very difficult for me to see how I can
>participate in a group where I feel that such
>views are being held of me so I think I have to withdraw, at least for now.
>

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346. **George Bowering**

Re: bo

Tue 18 Nov 2008

On Nov 10, 2008, at 9:08 AM, John Cunningham wrote:

> *I would have to disagree with you, George. I would say that the Canadian*

> *government is slightly to the right of the Democrats but this is because of*
> *the minority status. With Harper being Bush's sidekick and with Harper exercising rigid control over the Conservative Party, I'd say that Harper*
> *would like the Conservative Party to be as right-wing as the Republicans -*
> *and he will do so if he ever gets a majority which, blessedly, this time*
> *around was prevented through the wisdom of Canadian voters.*
> *John Cunningham*

The more I look at Harper and his cabinet
[Harper Harper Harper Harper, etc]
the more I am coming to agree with you.

But I do remember the good old days,
when Diefenbaker was to the left of Kennedy.

George Hermann Bowering
No ring tones for me.

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347. **steve russell**
Re: Kay Ryan
Tue 18 Nov 2008

---

http://www.slate.com/id/2196198/

Assessing Kay Ryan, poet laureate.

Slate.

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348. **amy king**
While the He/art Pants: (Poetic Responses to the 2008 American Elections)
Tue 18 Nov 2008

I'm happy to say that my poem appears here:
http://www.fieralingue.it/corner.php?pa=printpage&pid=2693

Otherwise, THE LIST IS GROWING @ The Poet’s Corner

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=322

· Edward Mycue

· Jared Schickling

· Bill Morgan

· John M. Bennett

· Conrad Reeder

· Tom McBride

· Gerald Schwartz

· Farideh Hassanzadeh-Mostafavi

· Russ Golata

· Evelyn Posamentier

· Gina Sangster Hayman

· Matt Johnson

· Susan Bright

· Daniel Zimmerman

· Fan Ogilvie

· Henry Gould

· Carol Novack

· Joseph Duemer

· Peter Ciccariello

· Spencer Selby

· Eugen Galasso

· Grace Cavalieri

· Amy King - STATE OF A NATION

· Halvard Johnson

· Raymond Bianchi

–Submit to Anny Ballardini and Obododimma Oha @ The Poet's Cornerhttp://www.fieralingue.it/corner.php?pa=printpage&pid=2664

~~~~~~~~~~~~~~~~~~~~~~

And thanks to Elizabeth Kate Switaj for her recent review of my poem, "Men By the Lips of Women" here: http://blog.elizabethkateswitaj.net/?p=538

~~~~~~~~~~~~~~~~~~~~~~

Enjoy!

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

349. **amy king**

¡Goodreads Monthly Newsletter Poem Contest!

Tue 18 Nov 2008

---

* DO YOU WANT YOUR WORDS TO MEET 1.6 MILLION PEOPLE? *

The Goodreads' editors have invited us to participate in the selection of each poem that will appear in the Goodreads' Monthly Newsletter.

1. Post your best poem (one poem per person) in this folder.

2. I will select five poems each month to be voted on by the Goodreads community.

3. The poem with the most votes will be published in the Goodreads' newsletter – distributed each month to 1.6 million people!

Good luck & please post your best work!

Thanks,

Amy King

Moderator, Poetry @ Goodreads

http://www.goodreads.com/group/show/233._POETRY_

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

350. Mathew Timmons

LA-Lit: Clouds :: Nov 21+22, 2008 at Betalevel and Center for the Arts Eagle Rock

Tue 18 Nov 2008

---

form-body-surface-material-method-growth-sound-mass-condensation

atmospheric-nebulae-clarity-reveals-recreation-currents-groundless-texture

connectivity-dense-manifest-rhythm-decenter-collaborate-surprise-confer-disperse

LA-Lit: Clouds :: November 21+22, 2008

at Betalevel and Center for the Arts Eagle Rock

Come celebrate LA-Lit's three year anniversary on Friday November 21 at Betalevel and on Saturday November 22 at Center for the Arts Eagle Rock. For over three years, LA-Lit has developed a new space for the literary culture of Los Angeles to develop and exhibit itself. Reflecting the shifting nature of Los Angeles, LA-Lit has conducted well over thirty interviews with poets and writers who have lived in LA all their lives as well as writers who have visited LA for only a few days. Please join us for LA-Lit: Clouds :: a two day conference in Los Angeles connecting the decentered literary culture of LA in an effort to investigate it's current manifestations and to develop a sense of LA's inherent literary spontaneity.

LA-Lit: Clouds :: Schedule

Friday November 21:

8:00pm-11:00pm:

Perform and Celebrate at Betalevel

Stan Apps, Teresa Carmody, Amarnath Ravva, Lisa Samuels, Christine Wertheim

Saturday November 22:

Confer at Center for the Arts Eagle Rock

12:00pm-1:30pm

form-body-surface-material-method-growth-sound-mass

condensation-structure-elements-foreground-background

Panelists: Stan Apps, Guy Bennett, Christine Wertheim, Ara Shirinyan

2:00pm-3:30pm

atmospheric-nebulae-clarity-reveals-recreation-currents

groundless-textured-visible-droplets-interstellar-crystalline

Panelists: Will Alexander, Teresa Carmody, Amarnath Ravva, Mark Wallace

4:30pm-6:00pm

Perform at Center for the Arts Eagle Rock

Demosthenes Agrafiotis, Will Alexander, Guy Bennett, K. Lorraine Graham, Sawako Nakayasu, Ara Shirinyan, Mark Wallace

LA-Lit - http://LA-Lit.com

Betalevel – in the alley behind 963 N. Hill St, Los Angeles, CA 90012

http://betalevel.com/

Center for the Arts Eagle Rock – 2225 Colorado Blvd, Los Angeles, CA 90041

http://www.centerartseaglerock.org/

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351. Justin Katko
Raworth in Providence
Tue 18 Nov 2008

Tom Raworth will read his poems this Thursday, 6pm November 20th, at Symposium Books in Providence. The address is 240 Westminster Street. Copies of Tom's most recent pamphlet, Let Baby Fall, will be available. You can also purchase them online: http://plantarchy.us/let-baby-fall.html. If you're in Boston, New Haven, Philly, New York, Hell, YOU BETTER SHOW UP AND BASICALLY LIKE TOTALLY REPRESENT.

Justin Katko

↑ Index

352. Mark Weiss
Re: David
Tue 18 Nov 2008

German measles, anyone?

Many of the strange usages we've been talking about occur in clusters, because of long-term enmity between peoples, as in all the phrases beginning with "french." Add "french bed" to my list. The one-offs, like Nigerian scam or Asian flu or Spanish influenza, are one-offs precisely because they don't indicate or participate in a

larger derogation, even if that derogation exists in other spheres--i.e., we certainly have plenty of racism, but Nigerian scam isn't part of it, and I doubt it provokes a racist image. It certainly doesn't imply--I don't think in its decade of usage has ever implied--a more general view of Nigerians as schemers.

It's a matter of circumstance and degree. It's a good thing that we tend to filter out the openly racist--I could do without phrases like "I jewed him down," though "jews harp" doesn't bother me--doesn't carry a threat.

How about the common (in the Caribbean) "Cubans are the Jews of the Caribbean," meaning both well-educated and given to argument. Or, as Lydia Cabrera reports in El Monte (which, if you have Spanish, run out to your nearest botanica and buy), Jews and Chinese are the most dangerous mayomberos?

These usages also tend to proliferate in environments in which diverse peoples live together in relative raucous comfort (like New York or Havana). Italian haircut (ouch! ouch!)? Polish jokes? Moldavian crud?

What did I forget? Don't be embarrassed to chime in.

I would be interested to know from those with more experience in other countries than I have, what common phrases include American, yankee, etc. I'm sure they exist.

The question remains, given that all language contains enormous stores of history, and that some of that history is truly toxic, to what degree are well-meaning people supposed to filter before they speak? At what pont have we overly limited communication? Or reduced ourselves to stammering? Me, I'd be as conservative as possible about self-censorship, and clearly we each draw the line where it seems appropriate.

In this case I'll stick with "silly." Some might be offended if I called it "Californian." It is interesting to know where others draw the line, but less so when it smacks of prescription.

Mark

At 02:35 PM 11/18/2008, Stephen Vincent wrote:
>Barry, I don't think anyone participating in
>this discussion has any interest in any way in
>turning you into a scape goat. In my view, and
>in terms of my input, the focus is on the
>negative ramifications of the term "Nigerian
>scam." I have found it interesting (at least),
>and provocative when some have risen to defend the use of the term.
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>descriptions accurate as opposed to defamatory.
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>Stephen V
>http://stephenvincent.net/blog/
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>
>Mark
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>At 05:42 AM 11/16/2008, Barry Schwabsky wrote:
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>
>

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353. **Murat Nemet-Nejat**
Re: "A Documentary Saga of the Oulipo"
Tue 18 Nov 2008

Jim,

"It's certainly a different type of reading. One of course is not obliged or asked to read thousands of texts but to get some sense of the range and nature of the generative capacity of the process."

Exactly. then one is experiencing the poem as a/in terms of a concept.

Jim, when you look at oulipo in both its conceptual and procedural aspects, procedural limits leading to endless works within those limits, are you not saying these two aspects are related?

Ciao,

Murat

On Tue, Nov 18, 2008 at 6:41 AM, Jim Andrews <[redacted]> wrote:

> *What I was trying to say was:*
>
> *a) whether these conceptual constructs themselves develop a tradition among*
> *them, actually becoming a new kind of poem, protecting the ideal (potential)*
> *rather than the real (actual).*
>
> *b) Conceptual, more precisely process poems,*
>
> *The notions of conceptual art or conceptual poetry, however different from one another, should be distinguished from the notion of the process poem or process art. Basically, the former focusses on concept, the latter on process. The former can be without special interest in process and the latter can be without special interest in the conceptual.*
>
> *The Oulipo is conceptual in that they are more interested in the constraint than instances of realized texts. Similar to how a meta-mathematician might be more interested in the properties of formal systems in general than the properties of any particular formal system. Or the way that a poet might be more interested in poetics than poems.*

> *Many would then say the creature's a critic or something not a poet. Until faced with a Derrida or someone in that vein and of that quality. Similarly in math the mathematicians, when faced with Godel's work, which is more meta than the foundational level (i.e., it's *about* the foundations, not foundational), begin to see that *doing mathematics* can be practiced significantly at the meta level.*
>
> *The Oulipo is 'processual' in that they seem mainly interested in constraint-based, generative or processual creations.*
>
> *have a tendency, as far as I can see, of leading to a huge number of poems, a thousand, two thousand, etc. This creates a crisis of reading them, basically, they become "unreadable," only conceivable, unless one is ready to spend an eternity on each word. Converting the poem into its concept -conceiving its yet undefined possibilities, which actually generated the activity in the first place- condenses this problem of relentless quantity into its essence.*
>
> *It's certainly a different type of reading. One of course is not obliged or asked to read thousands of texts but to get some sense of the range and nature of the generative capacity of the process.*
>
> *One is asked to read between the lines toward the big picture.*
>
> *ja*
> *http://vispo.com*

↑ Index

354. **Maria Damon**

Re: Raworth in Providence

Tue 18 Nov 2008

Tom Raworth read in Minneapolis last week and was just terrific, so let me echo Justin's exhortations. YOU BETTER SHOW UP AND LIKE TOTALLY REPRUHZENT!

Justin Katko wrote:
> Tom Raworth will read his poems this Thursday, 6pm November 20th, at
> Symposium Books in Providence. The address is 240 Westminster Street. Copies
> of Tom's most recent pamphlet, Let Baby Fall, will be available. You can
> also purchase them online: http://plantarchy.us/let-baby-fall.html. If
> you're in Boston, New Haven, Philly, New York, Hell, YOU BETTER SHOW UP

AND
> BASICALLY LIKE TOTALLY REPRESENT.
>
> Justin Katko
>
>

↑ Index

355. George Bowering

a nth

Tue 18 Nov 2008

What did your mother throw away?

What did she make you throw away?

When playwright Tom Cone was a kid he had a box full of baseballs autographed by all the players on both teams in the 1956 World Series. His dad told him they would pay for his retirement one day.

His mother gave them to some kids to play ball with.

When I was a kid my mother heard about some bozo psychologist who said that comic books would turn your kids into criminals, so she made me get rid of my World's Finest Comics #1 etc. and my run of Batman and Detective Comics (collectors will know where I was coming from).

Later she chucked out my complete 1951 Bremerton Blue Jackets baseball uniform.

When Jean Baird the human whirlwind heard these stories she said there had to be an anthology there somewhere.

So what do you think? Do you have a story such as this that you have always wanted to tell, or have been telling for years?

E-mail me at the above address, or e-mail Jean Baird at
[redacted]

Feel free to pass this suggestion on.
Prose or verse acceptable.
Photos and other illustrations encouraged.

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356. **David Kirschenbaum**

Boog City¹s NYC Small Presses Night This Tues. Nov. 25

Wed 19 Nov 2008

please forward

Boog City presents
d.a. levy lives: celebrating the renegade press

New York City Small Presses Night

with

Farfalla Press, Open 24 Hours,

:::the press gang:::, and X-ing Books

Tues. Nov. 25, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

This is our one event each season in our non-NYC small presses series where we honor NYC small presses.

Featuring readings from poets from
some of the city's finest small presses
as well as publications available from each of the presses.

**Farfalla Press, Gary Parrish, ed.
--I Feel Tractor
--Anne Waldman

**Open 24 Hours, John Coletti and Greg Fuchs, eds.
--Erica Kaufman

**:::the press gang:::, Cristiana Baik and Sara Wintz, eds. --Evan Kennedy

**X-ing Books, Amy Mees and Mark Wagner, eds.
--Jeremy Schmall
--Justin Taylor

There will be wine, cheese, and crackers, too.

--

Boog City 53, our New York City Small Presses Issue,
published in conjunction with the above event,
features pages put together by the participating four presses.

**Farfalla Press--Edmund Berrigan and Anne Waldman
**Open 24 Hours--Erica Kaufman
**:::the press gang:::--justin katko and Jow Lindsay, Evan Kennedy, and Manjula Martin
**X-ing Books--Jeremy Schmall and Justin Taylor

As well as your usual swell Boog City content: Jim Behrle¹s comic Dogs Don¹t Vote, and poems from Maxwell Heller, Holly Melgard, and Akilah Oliver.

To read the pdf version go to:

http://welcometoboogcity.com/boogpdfs/bc53.pdf

--

Press and author bios

**Farfalla Press/McMillan & Parrish
http://www.farfallapress.blogspot.com
http://www.spdbooks.org/root/pages/serp.asp?Title=&Author=&Subtitle=farfalla+press&ISBN=&submit=Search

Farfalla Press/McMillan & Parrish is an independent small press surfacing from Naropa University's Jack Kerouac School of Disembodied Poetics and based in Brooklyn. It puts out perfect-bound books, chapbooks, broadsides, and CD's. Artists include Vanessa Boff, Rob Geisen, Jack Collom, Tom Peters, Gary Parrish, LeAnn Bifoss, Akilah Oliver, Junior Burke, Christopher Ryan, John Sakkis, Peter Lamborn Wilson (Hakim Bey), Bobbie Louise Hawkins, Anne Waldman, Edmund Berrigan, Anselm Berrigan, Marcella Durand, Jessica Fiorini, Jessica Rogers, Lee Ranaldo, Corrine Fitzpatrick, Stefania Iryne Marthakis, Brenda Coultas, Simon Pettet, John Coletti, Dustin Williamson, Lewis Warsh, Kristin Prevallet, Stacy Szymaszek, John High, Nathaniel A. Siegel, Arlo Quint, Chris Martin, Tyler Burba, George Schneeman, Shappy Seasholtz, Bob Holman, Bernadette Mayer, Reed Bye, Ambrose Bye.

*I Feel Tractor
http://www.myspace.com/ifeeltractor
http://www.goodbyebetter.com/

I Feel Tractor is available to you with musings of space folk and cut ups. I Feel Tractor has a self-titled 7² from the Loudmouth Collective, and a CD, Once I Had an Earthquake, from Goodbye Better.

*Anne Waldman
http://www.naropa.edu/swp/faculty/a_waldman.cfm
http://almostisland.com/poetry/WALDMAN2.html

Anne Waldman, poet, professor, performer, curator, and cultural activist, is the author of over 40 books and small press editions of poetry and poetics, including Fast Speaking Woman, the IOVIS project, Vow to Poetry: Essays, Interviews and Manifestos, Marriage: A Sentence, In the Room of Never Grieve, Structure of the World Compared to a Bubble, Outrider, and Nine Nights Meditation (with artist Donna Dennis). She is the editor of numerous anthologies, including The Beat Book, and co-editor of Disembodied Poetics: Annals of the Jack Kerouac School, The Angel Hair Anthology, and Civil Disobediences: Poetics and Politics in Action (with Lisa Birman). Her CDs include Alchemical Elegy, Battery: Live at Naropa, The Eye of the Falcon, and The Matching Half (the last two with music and production by Ambrose Bye). She is a recipient of the Shelley Memorial Award and has had residences at the Civitella Ranieri Center, the Tokyo Woman¹s Christian University, the Emily Harvey Foundation in Venice, and the Bellagio Center. She has performed her work on stages across the American continent and abroad. Recent conferences and festivals have taken her to Wuhan (China), Berlin, Vienna and Dublin. She works with writer and director Ed Bowes on a number of video/movie projects.

**Open 24 Hours

Open 24 Hours is dedicated to publishing limited edition books by poets working in traditions rooted in experimentation and social engagement. The Open 24 Hours design is influenced by the staple-bound mimeo revolution of the American small press underground most visibly recognized in the books published by many 2nd- and 3rd-generation New York School Poets. We have simply adapted the method to digital technology.

Open 24 Hours has published books by Mariana Ruiz Firmat, Corina Copp, Betsy Fagin, Joel Dailey, Chris Toll, Steve Carey, Arlo Quint, Erica Kaufman, and Dustin Williamson. Forthcoming are books by David Kirschenbaum and Will Yakulic.

Open 24 Hours is based in New York City, edited and designed by John Coletti and Greg Fuchs. Jon Allen is our in-house illustrator. We took the name from D.C. poet Buck Downs, who published a poetry zine by the same name. Downs inherited Open 24 Hours from Baltimore poet Chris Toll, who started it in 1980.

You can reach them at [redacted] or [redacted].

*Erica Kaufman
http://ericajane0808.googlepages.com/

Erica Kaufman is the author of several chapbooks, most recently censory impulse (an excerpt of her long poem of the same title) (OMG), civilization day (Open24Hours), and censory impulse (another excerpt of her long poem of the same title) (Big Game Books). Kaufman holds an MFA from the New School and

was the winner of the 2003 New School University Chapbook Contest. Her poems can be found in Puppyflowers, Painted Bride Quarterly, Bombay Gin, The Mississippi Review, Unpleasant Event Schedule, the tiny, Turntable + Blue Light, 26, Aufgabe, and LIT, among other places. Essays and reviews can be found in The Poetry Project Newsletter, CutBank, Rain Taxi, Verse, and elsewhere. Kaufman is currently a Ph.D. candidate at the CUNY Graduate Center. She lives in Brooklyn and works in Manhattan and teaches at Baruch College.

**:::the press gang:::
http://www.pressgangsters.com

:::the press gang::: is a small press, co-directed by cristiana baik and sara wintz, publishing younger avant writers.

*Evan Kennedy
http://www.bookthug.ca/proddetail.php?prod=2424&cat=1

Evan Kennedy is the author of The Cheer-Up Book of Wounded Soldiers (Dirty Swan Projects) and Us Them Poems (BookThug). His work has appeared in "Tight," "Glosolalia," "Hot Whiskey," and The Poetry Project's "The Recluse." He lives in Brooklyn.

**X-ing Books
http://www.x-ingbooks.com/

Amy Mees and Mark Wagner are thing people. A list of their joint experiences includes publishing art catalogs, cutting up money for art¹s sake, letterpress printing, handcrafts (like Mom used to make), traditional book binding, and co-founding the Booklyn Artists Alliance. They are happy to associate freely with word people like Jeremy Schmall, Justin Taylor, Jen Benka, and _____ (fill in the blank). It¹s a venture still in the making and we¹re hoping to find other motivated and brilliant contributors.

*Jeremy Schmall

Jeremy Schmall is the co-editor and founder of The Agriculture Reader, and author of Open Correspondence from the Senator: Volume 1, But a Paucity of his Voluminous Writings. He lives in Brooklyn.

*Justin Taylor
http://www.justindtaylor.net/

Justin Taylor is the editor of The Apocalypse Reader (Thunder's Mouth) and Come Back, Donald Barthelme (McSweeney's). His work has appeared in numerous magazines, journals, and websites. He is the author of the book of poems More Perfect Depictions of Noise (X-ing Books) and, with the poet

Jeremy Schmall, is co-editor of The Agriculture Reader, a handmade arts annual.

Curated and with an introduction by Boog City editor David Kirschenbaum

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 18th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women¹s writing, and Louisville, Ky. It hosts and curates two regular performance series‹d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea¹s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB¹s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Dec. 16, Dos Press (Maxwell, Texas)

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David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

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357. Susan Schultz

Charlotte's Way by Norman Fischer and a holiday special from Tinfish Press.

Wed 19 Nov 2008

Charlotte's Way by Norman Fischer and a holiday special from Tinfish Press.

Tinfish Press is proud to announce publication of Norman Fischer's long poem, Charlotte's Way. Please see our website for details of this exquisitely designed and produced accordion chapbook:

http://tinfishpress..com/chapbooks.html

The chap is available from our website and (in a bit) from Small Press Distribution for $12. Or send a check to Tinfish Press at 47/728 Hui Kelu Street #9, Kaneohe, HI 96744.

Tinfish Press also announces a holiday special. Get beautiful books as gifts and take advantage of our end of the year discount. Or save them for yourselves! This year we have published four full-length books, one journal issue, and the new chapbook. Retail price for all items is $84. Send us $60, plus a modest contribution for shipping ($5) and they're all yours! (We recently lost our franking privileges from the University of Hawai`i—due to the economy—so now we're hustling for postage, too.)

The items you'll receive are:

Meg Withers, A Communion of Saints
Hazel Smith, The Erotics of Geography
Craig Santos Perez, from Unincorporated Territory
Tinfish 18.5: The Book: Puzzles and Word Games
Tinfish 18: The Journal
Norman Fischer, Charlotte's Way

See our website for more information:

http://tinfishpress.com

This special offer ends January 1, 2009.

Thank you for supporting small press poetry publishing. Enjoy year's end and the beginning of the Obama era.

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358. Wanda Phipps
Yara Arts Group Book & Film Night: In a Different Light
Wed 19 Nov 2008

Hope you can make this:

Yara Arts Group Book & Film Night: In a Different Light

A Book & Film Night will include the presentation and signing of In a Different Light, a bilingual anthology of Ukrainian literature that has been performed by the Yara Arts Group (with translations into English by Virlana Tkacz and Wanda Phipps), and a screening of Light from the East, Amy Grappell's documentary

about the massive political upheaval in 1991 that led to Ukraine's declaration of independence (originally released in 2006; re-edited in 2008; 55 minutes).

FRIDAY, NOVEMBER 21, 2008, 7 p.m.

Admission (includes reception):
$15; $10 Museum members and seniors; $5 students

The Ukrainian Museum
222 East Sixth Street
(between 2nd & 3rd Avenues)
New York, New York 10003
Tel: [redacted]
Wed-Sun 11:30 a.m. - 5:00 p.m.

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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359. amy king
THIS FRIDAY - Carnahan, Casamassima, Grinnell, Lederer, Oberman, and Rohrer
Wed 19 Nov 2008

Friday, November 21, 2008 @ 7:00 p.m.

November 21st @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

** Carnahan, Casamassima, Grinnell, Lederer, Oberman, and Rohrer **

Special Musical Guest @ Intermission: Addenda

Brooklyn resident Kerry Carnahan has co-authored and edited a number of publications, including the New York City High Performance Infrastructure Guidelines, Cool and Green Roofs, and Sustainable Urban Sites (forthcoming), and is working towards her MFA in poetry from CUNY-Hunter College.

~~~
~~~

Christophe Casamassima is the editor and proprietor of
furniture_press in Baltimore where he teaches at
Towson University. He is also the Literary Arts
Director of the Towson Arts Collective. His collections of poetry include the Proteus (Moria, 2008) and Joys: A Catalogue of Disappointments (BlazeVOX, 2008).

~~~

E. TracyGrinnell is the author of Some Clear Souvenir (O Books, 2006) and Music or Forgetting (O Books, 2001), as well as the limited edition chapbooks Leukadia (Trafficker Press, forthcoming 2008), Quadriga, a collaboration with Paul Foster Johnson (gong chapbooks, 2006), Of the Frame (Portable Press at Yo-Yo Labs, 2004), and Harmonics (Melodeon Poetry Systems, 2000). She lives in Brooklyn and edits Litmus Press and its annual journal of poetry and translation, Aufgabe.

~~~

Katy Lederer is the author of the poetry collections, Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, forthcoming 2008) as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003), which Publishers Weekly included on its list of the Best Nonfiction Books of 2003 and Esquire Magazine named one of its eight Best Books of the Year 2003.

~~~~

Miller Oberman was the 2005 recipient of Poetry Magazine's Ruth Lilly Fellowship

and has recently had poems in Bloom Magazine, the Minnesota Review,

and Lilith. Miller lives in Brooklyn
with Zero Oberman.

~~~~

Matthew Rohrer is the author of five books, most recently
RISE UP, published by Wave Books. He teaches at NYU in the creative writing program, and lives in Brooklyn.

~~~

SPECIAL INTERMISSION GUEST

While Addenda is just beginning, there's a history. Dan Sofaer and Christopher Anderson first met when Christopher was the singer in the Washington, D.C. band Nine Men Are Suicides. After being musical director for the recording of the one song the band knew how to play (Sister Ray by the Velvet Underground), Dan went on to be a founding member of the Silence After and
~~~

Christopher rejoined him in '88 for the short-lived Hurricane Daisy, whose killer demo had Fugazi's Don Zientara for its producer. After years in the wilderness, Dan reemerged as bassist in the San Francisco trio Giant Haystacks, and Christopher posted some Prince covers on MySpace. A chance note from Japan has reunited them, and they're ready to bring the spirit to the letter.

You can find their music at myspace.com/addenda

~~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand
Street,

1 block west)

718/[redacted]

open daily @ 5 p.m.

~~~~

Hosted by Amy King and Ana Bozicevic

~~~~

http://stainofpoetry.wordpress.com/

http://stainofpoetry.wordpress.com/

http://stainofpoetry.wordpress.com/

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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360. Steve Tills

All the good and decent hullabaloo about D. Baptiste-Chirot's misadventures in cyberspace and elsewhere abroad, er, in a foreign country.

Wed 19 Nov 2008

Possibly lost amidst the generous and honorable hullabaloo regarding the recent poetics scam was the very real possibility that a well-regarded friend and comrade might have been in grave danger and needed very real and immediate help.

Meanwhile, there developed deep and evolutionary discussion about the correctness of the language used to alert folks to his predicament.

What if the predicament had been real, dire, no nonsense?

Man, would we all have looked pretty damn stupid or brilliantly sensitive?

I think it's astounding what lengths we post-avant, Modern poets will go to protect the state of the art and the purity of our letters even if we must risk the actual life or lives of our comrades in Accomplishment. How far we've come from the rest of the animals on the planet, the lower species that lack the technologies of language and must rely solely on instinct and their bodies to survive.

Shoot, I'm speechless. Words cannot express what... Furthermore,

Steve Tills

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361. Ethan Hon

Reading TONIGHT in NYC

Wed 19 Nov 2008

Hello friends,

This Wednesday, November 19, at 7:30 pm a cafe in the Lower East Side will be taken over by poets and their kind. Please come join us!

Readers:
Timothy Donnelly
Thomas Hummel
Sommer Browning
Nancy Kuhl

Place: Roots & Vines Cafe, 409 Grand St. at Clinton.
Time: 7:30

Day: November 19
http://2nddraftreadingseries.com

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362. Small Press Traffic

Ask Not What Small Press Traffic Can Do For You…

Wed 19 Nov 2008

Dear Friends of Small Press Traffic,

If there is anyone out there who still doubts that Small Press Traffic is a place where all things are possible, who still wonders if the dream of our founders is alive in our time, who still questions the power of the literary community, membership is your answer.

Please join or renew your SPT membership today at: http://www.sptraffic.org/html/supporters.htm <http://www.sptraffic.org/html/supporters.htm%20> Memberships are available at the following rates: Students $30.00; Single Membership $40; Friend of SPT $100; Benefactor $500; and Patron $1,000.

In this election year marked both by fraught economic times and a fierce spirit of hope, Small Press Traffic is asking once again for your support. In the face of adversity, poets have always banned together and redistributed their great wealth to keep innovation and experimentation alive. YES WE CAN! It may seem difficult to renew 50 members by the end of 2008, but with your help, it can be done. YES WE CAN! The road ahead will be long. Our climb will be steep. We may not get there in one week or even in one month. But, Friends of SPT, we have never been more hopeful than we are just now that we will get there.

There are many changes you can count on in the year ahead for Small Press Traffic: SPT has just elected a new leader of its own to guide the organization in innovative directions while continuing to bring together culturally diverse independent readers, writers, and presses. We have an incredible line-up scheduled for the Spring 2009 season. And we have moved into our own new digs on the CCA San Francisco

Campus, crossing the aisle of the campus to continue to provide the quality programming you rely on all year long.

As a member of Small Press Traffic, you will receive free admission to all of our events, your name will appear on our website and in our nationally circulated fliers, and you will have the satisfaction of knowing that you are doing your part to support innovative literature in the Bay Area and beyond. Please become a member or renew your membership today. The first 50 people to join or renew will receive archival broadsides from our vintage collection. And it's so easy. Just visit http://www.sptraffic.org/html/supporters.htm and choose the amount you'd like to donate. Please remember that these funds are tax-deductible and provide much needed funds for SPT's new upcoming events, travel funds for writers, ground-breaking symposia, and new equipment.

This is our time, to put our poets back to work and open doors of opportunity for our experimental writers and thinkers; to restore prosperity and promote the cause of experimental literature; to reclaim the dream and reaffirm that fundamental truth, that, out of many, we are one; that while we breathe, we hope. And where we are met with cynicism and doubts and those who tell us that we can't, we will respond with that timeless creed that sums up the spirit of a literary community: Yes, we can!

Thank you and see you Fridays,

The Small Press Traffic Board of Directors

Small Press Traffic Board of Directors: President, David Buuck; Treasurer, Brent Cunningham; Secretary, Scott Inguito; Board Members, Chris Chen, Gloria Frym; Barbara Jane Reyes, Cynthia Sailers, Lauren Shufran, and Jessica Wickens

****

Small Press Traffic Literary Arts Center
California College of the Arts
1111 -8th Street
San Francisco, CA 94107
[redacted]

www.sptraffic.org

www.smallpresstraffic.
<http://www.smallpresstraffic.blogspot.com/>blogspot<http://www.smallpresstraffic.blogspot.com/>
.com <http://www.smallpresstraffic.blogspot.com/>

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363. **Obododimma Oha**

Re: All the good and decent hullabaloo about D. Baptiste-Chirot's misadventures in cyberspace and elsewhere abroad, er, in a foreign country.

Wed 19 Nov 2008

I have to go with you here. However, I think the digression was worth it; at least, once in a while we can test how far we can go in tolerating the views and reactions of other people. It is part of what is called "life skills". It is part of the POETICS of interaction. You know, artists are sometimes so excited with themselves and their ideas that they can't tell when they have erred, or do not care if they have erred. Sometimes we think that, as artists, we cannot say we are sorry (even if we don't mean it), because that would strip us of our beatification as the best group in the world. All our works are about human behaviour, we must not forget. Let my habitation in language not become my prison, my blindfold, my hell.

Thanks for the observation.

--- Obododimma.

On Wed, Nov 19, 2008 at 3:54 PM, Steve Tills <[redacted]> wrote:

> *Possibly lost amidst the generous and honorable hullabaloo regarding the recent poetics scam was the very real possibility that a well-regarded friend and comrade might have been in grave danger and needed very real and immediate help.*
>
> *Meanwhile, there developed deep and evolutionary discussion about the correctness of the language used to alert folks to his predicament.*
>
> *What if the predicament had been real, dire, no nonsense?*
>
> *Man, would we all have looked pretty damn stupid or brilliantly sensitive?*
>
> *I think it's astounding what lengths we post-avant, Modern poets will go to protect the state of the art and the purity of our letters even if we*

> *must risk the actual life or lives of our comrades in Accomplishment. How far we've come from the rest of the animals on the planet, the lower species that lack the technologies of language and must rely solely on instinct and their bodies to survive.*
>
> *Shoot, I'm speechless. Words cannot express what... Furthermore,*
>
> *Steve Tills*

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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364. **Aaron Lowinger**
Elaine Equi & Jerome Sala- BUFFALO NY!!!!!!! Tomorrow!!!!!!!!
Wed 19 Nov 2008

Not To Be Missed! The Post-Punk IntelligenceR Tandem Bike Riders of POEMS!!

*JUST BUFFALO SMALL PRESS POETRY SERIES: ELAINE EQUI AND JEROME SALA, 11/20
AT 7:00 P.M. RUST BELT BOOKS 202 ALLEN ST. *
**
**
* Equi will be doing a multimedia presentation using movie stills from the 1950s and the '60s in the form of a tarot deck!!??

And as Michael Kelleher says, "Jerome Sala, he's a friggin' riot. I mean c'mon." * ** ** Elaine Equi is the author of more than ten poetry collections, and her latest book, *Ripple Effect: New & Selected Poems*, was a finalist for the L.A. Times Book Award and on the short list for The Griffin Poetry Prize. Her collection *Voice-Over* won the San Francisco State Poetry Award. Her work is widely anthologized and appears in *Postmodern American Poetry: a Norton Anthology* and in several editions of *The Best American Poetry*. A native of Chicago, Equi lives in New York City, and teaches at New York University and in the MFA programs at The New School and City College. -robin brox

Jerome Sala has been described as an "honorable hysteric" by critic Peter Schjeldahl. His latest book is *Look Slimmer Instantly* from Soft Skull Press, and its website explains Sala "was, in fact, one of the first 'World Heavyweight Champions' of poetry [by taking part in performances held in actual boxing rings, predating today's poetry slams]. Additionally, along with poet Elaine Equi, he was connected with a punk poetry scene originating out of L.A., and gathered in Dennis Cooper's anthology of the early 80s: *Coming Attractions*. From these roots, Sala's work continued to develop – exploring the connections between the pop and the poetic, the high and the low, the ironic and the political – all the while maintaining a healthy dadaistic suspicion of all things literary." -robin brox

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365. **Kamen Nedev**
Re: David
Wed 19 Nov 2008

On 19/11/2008, at 3:38, Mark Weiss wrote:

> *German measles, anyone?*

Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.

Others seem more innocent, but only just. "Japanese copy".

And, nowadays, "Russian" mafia. "Under a Panama flag".

Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.

Language is a bit of a battlefield, and there's a lot of inertia there...

Kamen

http://www.waitingforcargo.net

↑ Index

366. Ana Bo¾ièeviæ

This Friday! Carnahan, Casamassima, Grinnell, Lederer, Oberman, and Rohrer!

Wed 19 Nov 2008

November 21st @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

** Carnahan, Casamassima, Grinnell, Lederer, Oberman, and Rohrer **

Special Musical Guest @ Intermission: Addenda

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Brooklyn resident Kerry Carnahan has co-authored and edited a number of publications, including the New York City High Performance Infrastructure Guidelines, Cool and Green Roofs, and Sustainable Urban Sites (forthcoming), and is working towards her MFA in poetry from CUNY-Hunter College.

~~~

Christophe Casamassima is the editor and proprietor of furniture_press in Baltimore where he teaches at Towson University. He is also the Literary Arts Director of the Towson Arts Collective. His collections of poetry include the Proteus (Moria, 2008) and Joys: A Catalogue of Disappointments (BlazeVOX, 2008).

~~~

E. TracyGrinnell is the author of Some Clear Souvenir (O Books, 2006) and Music or Forgetting (O Books, 2001), as well as the limited edition chapbooks Leukadia (Trafficker Press, forthcoming 2008), Quadriga, a collaboration with Paul Foster Johnson (gong chapbooks, 2006), Of the Frame (Portable Press at Yo-Yo Labs, 2004), and Harmonics (Melodeon Poetry Systems, 2000). She lives in Brooklyn and edits Litmus Press and its annual journal of poetry and translation, Aufgabe.
~~~

~~~

Katy Lederer is the author of the poetry collections, Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, forthcoming 2008) as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003), which Publishers Weekly included on its list of the Best Nonfiction Books of 2003 and Esquire Magazine named one of its eight Best Books of the Year 2003.

Her poems and prose have appeared in The American Poetry Review, Boston Review, Harvard Review, GQ, and elsewhere. She has been anthologized in Body Electric (Norton), From Poe to the Present: Great American Prose Poems (Scribner), and Isn't It Romantic? (Verse Press), among other compilations.

Educated at the University of California at Berkeley and the Iowa Writers' Workshop, she serves as a Poetry Editor of Fence Magazine. Her honors and awards include an Academy of American Poets Prize, fellowships from Yaddo (2001; 2004; 2005), MacDowell (2007), and the New York Foundation for the Arts (2005-2006), and a Discover Great New Writers citation from Barnes & Noble's Discover Great New Writers Program.

~~~

Matthew Rohrer is the author of five books, most recently RISE UP, published by Wave Books. He teaches at NYU in the creative writing program, and lives in Brooklyn.

~~~

Miller Oberman was the 2005 recipient of Poetry Magazine's Ruth Lilly Fellowship and has recently had poems in Bloom Magazine, the Minnesota Review, and Lilith. Miller lives in Brooklyn with Zero Oberman.

~~~~

SPECIAL INTERMISSION GUEST

While Addenda is just beginning, there's a history. Dan Sofaer and Christopher Anderson first met when Christopher was the singer in the Washington, D.C. band Nine Men Are Suicides. After being musical director for the recording of the one song the band knew how to play (Sister Ray by the Velvet Underground), Dan went on to be a founding member of the Silence After and Christopher rejoined him in '88 for the short-lived Hurricane Daisy, whose killer demo had Fugazi's Don Zientara for its producer. After years in the wilderness, Dan reemerged as bassist in the San Francisco trio Giant Haystacks, and Christopher posted some Prince covers on MySpace. A chance note from Japan has reunited them, and they're ready to bring the spirit to the letter.

You can find their music at myspace.com/addenda

~~~~

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/[redacted]
open daily @ 5 p.m.

~~~~

Hosted by Amy King and Ana Bozicevic

http://stainofpoetry.wordpress.com/

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367. Nico Vassilakis
Seattle: Reading: Plus: Nov 21st
Wed 19 Nov 2008

MICKEY OCONNOR reading

BETH GRACZYK dance

ANGELINA BALDOZ trumpet

NICO VASSILAKIS reading

+ + +

UNTITLED [INTERSECTION]
Friday 21 November 2008, 7p

at

Phinney Neighborhood Center in Greenwood

6532 Phinney Ave. N

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368. Ram Devineni
6 New FILMS from RATTAPALLAX for 2009: Brazil, Africa, India, USA +
Wed 19 Nov 2008

Dear Friends: I am excited to announce six new films
for next year being produced by Rattapallax magazine.
Rattapallax Films is committed to producing poetic
films and documentaries with a social and cultural

dimension to them. To learn more about the production company and its projects, please go to http://www.rattapallax.com/films.htm

Cheers
Ram Devineni

GINSBERG'S KARMA. A documentary about the legendary poet Allen Ginsberg and his mythical journey to India in the early 1960s that transformed his perspective on life and his work. Poet Bob Holman traces the two years Ginsberg spent in India by visiting the places where he stayed and talk with the people he met and influenced, as well as, intimate interviews with Beat poets and friends.
http://www.rattapallax.com/ginsberg.htm

ON THE GRIOT TRAIL: Bob Holman and Papa Susso in West Africa. The film is about Alhaji Papa Susso, a Gambian folk poet and Bob Holman, a contemporary US poet, who are long-time friends. They travel to Africa to discover the oral traditions of language and storytelling that are quickly disappearing. Through their travels in Gambia, Senegal, Mali and Guinea, they also explore African music and its influence on contemporary American jazz, rock n' roll, and blues and how traditional African music is being displaced by urban hip-hop, whose roots are in Africa. Throughout West Africa, they meet many different Griots, or storytellers, whose vast memories include the history of their tribes and re-tell it through songs and epic poems. Currently Filming in Africa.
http://www.rattapallax.com/griot.htm

O SONHO BOLLYWOODIANO. Rattapallax Films announces the first Indian-Brazilian co-production. "O Sonho Bollywoodiano" is directed by Beatriz Seigne-Martin and stars Paula Braun, Lorena Lobato and Nataly Galleazzo Cabanas. The production just finished shooting all over India. Legendary Indian filmmaker Santosh Sivan (The Terrorist) is Executive Producer. The film is a comedy about three beautiful Brazilian actresses who decide to try their luck breaking into the Bollywood. When they arrive in India, their dreams

change dramatically through a series of mishaps and unexpected occurrences. This heart-felt comedy reveals the wonderful cultural difference between both countries while three young actresses search for their dream in a country thousands of miles away. While filming a song and dance sequence in Mumbai, TV Globo's show Fantastico interviewed the actresses and director. The film will be released next year. http://www.rattapallax.com/bollywoodiano.htm

BOLLYWORLD. India is going through extraordinary changes and entering the global market. This documentary focuses on how India's largest film industry "Bollywood" is transforming itself to appeal to a world audience and an emerging Indian middle class. The documentary follows two brothers, Sanjay and Kumar, as they try to make their big movie. We get a glimpse into the many dimensions of Bollywood and the people who make a living entertaining over 3 billion people a year. http://www.rattapallax.com/bollyworld.htm

ALIEN ROADKILL. A documentary about African-American poet Lamont B. Steptoe and his search for the aliens who abducted him in Philadelphia. Steptoe is an American Book Award winner and suffering from post-traumatic syndrome resulting from the Vietnam War. In 2008, he taveled to Roswell, New Mexico to the Roswell UFO Festival to find the aliens he encountered and seek spiritual solace at the famed crash site. While at Roswell, he meets other people who were also aducted by aliens and soon discovers that he is not "alone." http://www.rattapallax.com/steptoe2.htm

FABULOUS HAIR! This exuberant documentary follows several Philadelphia-based African-American hairdressers as they prepare for a major hair show competition. http://www.rattapallax.com/hair.htm

Please send future emails to
[redacted] for press

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369. Murat Nemet-Nejat

Re: All the good and decent hullabaloo about D. Baptiste-Chirot's misadventures in cyberspace and elsewhere abroad, er, in a foreign country.

Wed 19 Nov 2008

Steve,

I agree with you there. If what goes on on this list were more visible (unfortunately, also more relevant to the wider world!}, we would have been subject to a SNL skit.

This discussion about "language" is like describing the color of fire when a house is burning.

Here my conscience is clear. I was ready to send "david" three hundred dollars when I leart the whole thing was a scam.

Barry, once again, don't take this to heart and think occasional good things which happen here.

No one seems to have responded to my query how many among who were insulted by "Nigerian scam" were Nigerians or even Africans. I assume by this that nobody. all this was a verbal exercise. May be we can apply a bit of reality principle here.

Ciao,

Murat

On Wed, Nov 19, 2008 at 9:54 AM, Steve Tills <[redacted]> wrote:

> *Possibly lost amidst the generous and honorable hullabaloo regarding the recent poetics scam was the very real possibility that a well-regarded friend and comrade might have been in grave danger and needed very real and immediate help.*
>
> *Meanwhile, there developed deep and evolutionary discussion about the correctness of the language used to alert folks to his predicament.*
>
> *What if the predicament had been real, dire, no nonsense?*
>
> *Man, would we all have looked pretty damn stupid or brilliantly sensitive?*

I think it's astounding what lengths we post-avant, Modern poets will go to protect the state of the art and the purity of our letters even if we must risk the actual life or lives of our comrades in Accomplishment. How far we've come from the rest of the animals on the planet, the lower species that lack the technologies of language and must rely solely on instinct and their bodies to survive.

Shoot, I'm speechless. Words cannot express what... Furthermore,

Steve Tills

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370. **Dale Smith**

Big Bridge Call for Submissions--Slow Poetry

Wed 19 Nov 2008

BIG BRIDGE (HTTP://BIGBRIDGE.ORG)
CALL FOR SUBMISSIONS

The online poetry journal Big Bridge seeks essays, poems, visual art, performance documentation, eco-criticism, creative writing pedagogy, and other material that addresses or explores issues generated by conversations initiated last summer over Slow Poetry. Arguments, moreover, that offer critical perspectives on Slow Poetry are welcome.

Since Slow Poetry is strictly a descriptive platform, feel free to contribute new ideas, arguments, and issues that may be useful for the ongoing development of a slow poetics. Some critical reflections on Slow Poetry are available at http://possumego.blogspot.com.

Send work that explores definitions, theories, and practices of Slow Poetry to Big Bridge contributing editor Dale Smith ([redacted]) in word or pdf files by December 31, 2008.

Dale

--
Dale Smith
Doctoral Student, Department of English
University of Texas
1 University Station, B5000
Austin, TX 78712

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371. **Ryan Daley**
Re: David
Wed 19 Nov 2008

Certainly ithere's a fine line between changing language and have a committee dictate which language is ok for "consumption."

I think filtering out words isn't a waste of time. It's pretty constabulary, though.

On 11/18/08, Obododimma Oha <[redacted]> wrote:
>
> Interesting argument. You are simply telling us that language does n
>
>
> Interesting argument. You are simply telling us that language does not
> change, or should not be allowed to change. People who live in different
> times have different tastes and different responses. One would simply be
> anachronistic and socially unacceptable if one, for instance, continues
> using the term "policeman" (instead of "police officer"), "air hostess"
> (instead of "flight attendant" or "cabin crew") or "poetess" (instead of
> simply "poet"). I am surprised that you think that filtering out words
> processed as offensive in a given period is a waste of time. Perhaps you are
> also saying that it is wrong for POETICS to rule that it does not and would
> not publish flame messages. Perhaps some of us can now dispense with
> communicative competence and facework. Little wonder some wars in the
world

> start from recklessness in the use of words.
> --- Obododimma Oha.
>
>
>
>
>
>
> _____
> From: Mark Weiss <[redacted]>
> To: [redacted]
> Sent: Monday, November 17, 2008 10:04:10 PM
> Subject: Re: David
>
> Barry:
>
> Don't let the legions of the politically hyper-correct get to you. This
> discussion is profoundly silly. All sorts of things in every language are
> ascribed to one nationality or another and become dictionary-sanctified for
> reasons often lost in time. The Spanish Influenza didn't originate in Spain,
> nor the Hong Kong version in Hong Kong, and the tourism industry thrives in
> both places. I doubt that the French lose much sleep over "french letter" as
> a term for a male birth control device that helps prevent the french
> disease, though the terms certainly go back to an English view of the French
> as licentious--a stone I think nobody has thrown since at least the Profumo
> scandal. For Spanish speakers la carisia francesa is cunnilingus, and in
> English we french kiss and there's also greek love, though the practices are
> pretty universal. I have no idea if the parasite that's killing off American
> elm trees really originated in the Netherlands, but it's still the
> Dutch Elm Disease. Japanese knotweed, another parasite, grows all over
> China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe
> sharks should be miffed (they always seem to be miffed). Language, thank
> god, is a repository of history. Cleansing it of anything that anyone might
> find offensive would also cleanse it of much of the cultural data it stores.
>
> Mark
>
> At 05:42 AM 11/16/2008, Barry Schwabsky wrote:
> > I have to say that, finally, I feel physically ill from the feeling of
> having been implicitly accused of holding and fomenting a vile prejudice.
> There has been talk of language as a loaded weapon and of people feeling
> stabbed by how they are characterized. Well, I feel like I am on the

> receiving end of those things. I don't to get into a contest of
> sensitivities butÂ it is very difficult for me to see how I can participate
> in a group where I feel that such views are being held of me so I think I
> have to withdraw, at least for now.
> >
>
>
>
>
>
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>

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372. **Anny Ballardini**

Re: David

Wed 19 Nov 2008

Dear Obododimma,

I did not say that, nor did Mark as far as I know. And I think I can speak up for him. Something that makes me chuckle is the English saying: "Excuse my French!" The English, the obstinate enemies of the French, all along history, and vice versa: "Merde aux Anglais!" Not to talk of the Germans against the French, the French against the Italians, the Italians against them all, the Norther Italians against the southern Italians, and the infinite sayings that appear once in a while in a colloquial form. I / we do respect Derrida and his precious work. What I wish to say is that we cannot cancel history in just a second with good will. I do appreciate your remark, though.

This is cheap humor, and anyhow that is what our daily life is made of. Isn't your neighbor your worst enemy? It is the law of instinct, then with reason, as the goodwill of the list has shown up to the point that Barry Schwabsky very probably signed off (and once again I am sorry), with reason you sort things out and start being more careful. I never again used the saying I quoted in my previous mail. It was a lesson for me. I just wanted to show Barry and the list that sometimes you simply do not think, and as I said, you unwillingly trigger a chain of unsolved ethnic conflicts.

I hope I was clear. I also thank you for giving me the opportunity to clarify what I said before.

Anny Ballardini

On Tue, Nov 18, 2008 at 8:53 AM, Obododimma Oha <[redacted]> wrote:

> *Interesting argument. You are simply telling us that language does n*

Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are also saying that it is wrong for POETICS to rule that it does not and would not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world start from recklessness in the use of words.
--- Obododimma Oha.

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Monday, November 17, 2008 10:04:10 PM
Subject: Re: David

Barry:

Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt that the French lose much sleep over "french letter" as a term for a male birth control device that helps prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.

> *Mark*
>
> *At 05:42 AM 11/16/2008, Barry Schwabsky wrote:*
> *I have to say that, finally, I feel physically ill from the feeling of having been implicitly accused of holding and fomenting a vile prejudice. There has been talk of language as a loaded weapon and of people feeling stabbed by how they are characterized. Well, I feel like I am on the receiving end of those things. I don't to get into a contest of sensitivities butÂ it is very difficult for me to see how I can participate in a group where I feel that such views are being held of me so I think I have to withdraw, at least for now.*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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373. Alan Sondheim
The Accidental Tourist, FORT!/DA? book available -
Wed 19 Nov 2008

The Accidental Tourist,

Essays on the phenomenology of virtual worlds, with special attention paid to Second Life

- Alan Sondheim

Book available from FORT!/DA?

http://www.pd.org/~zeug/fort-da/fort-da.html

THE ACCIDENTAL ARTIST was an ongoing exhibition in Second Life at Odyssey, June 2008 - January 2009, by Alan Sondheim, with help from Sugar Seville, Azure Carter, Gary Nanes, Sandy Baldwin, and Frances van Scoy at the

Virtual Environments Laboratory, West Virginia University, Morgantown, West Virginia. The show changed daily and the gave me an opportunity to study the phenomenology of a virtual world in relation to avatar-human objectivity.

"I think of this as a form of information implosion where everything gets out of hand, or a war or sex zone where it's impossible to walk or think, or Pliny's uncle's death (and other devastation) when Vesuvius blew: What does one do in such a situation? How does one do it? One false step or click and you're underwater or in the skysphere ..."

from back cover, Alan Sondheim

The book contains all of the critical writings I've done on Second Life, modified into a single sectioned text.

Thanks so much for possibly ordering! (If not, thanks for reading this far!)

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374. **Mark Weiss**

What we're called, was Re: David

Wed 19 Nov 2008

It's always interesting to be the butt of sarcasm, but accuracy also counts. I was I thought pointing out the large gray areas, and talking about appropriateness (albeit with tongue wandering into cheek at times). I doubt that I've caused too many wars today.

But your examples present some interesting issues. Policeman became obsolete as a generic term when women were allowed to join police forces, and other terms that cover both genders, like cops, police, or police officers, took over, because it would have been absurd to do otherwise. But we refer to policemen and policewomen when appropriate--it's not anachronistic to point out a policewoman to someone who needs help, if that's who's available. The word stewardess, which is the term I think you were searching for, became an issue because it had an extraprofessional use as fetish. That survives to an extent, but probably more than the word itself, which dates back to when cabin crews were exclusively female (and exclusively young--there were age discrimination suits about that). Poetess had largely fallen out of fashion by the time modern feminism arrived, relegated to designating only some women poets. And it's a good thing that it died--the attitude expressed by the word had become poisonous.

These are all questions of gender, in a language that has become less and less gendered over the past thousand years. It's not something that speakers of more gendered languages worry about too much, because to do something about it would require the restructuring of grammar. Airplane crews are still

hotes and hotesses, actors are comedians and comediennes, etc, and the French sun is masculine and the moon feminine, while in German it's the reverse. So the battles are fought elsewhere. In modern English there were so few distinct masculine and feminine forms for human occupations that most of the work of remaking the language would involve the renaming of the beasts--stallion and mare, buck and doe, etc. Don't mistake me--I'm plenty aware of gender issues. I'm talking about the genders of articles, nouns, pronouns and adjectives.

A travel article in today's New York Times web edition, "The Proud Indians of Chiapas," has attracted a lot of comments, mostly about the use of the word Indian. Many of the respondents pointed out that in Chiapas, and Latin America in general, the (recently) preferred term is "indigena" (which is both masculine and feminine, by the way). The objection noted to Indian is that it's inaccurate. In Spanish it's worse than that--Indio is often a derogatory term, and India in some places is a synonym for whore. But the article is written for gringos. In the US there's no unanimity among (let's call them) first peoples about what to call themselves. Native American doesn't seem to have caught on, though it appeared to for a while, and members of a lot of tribes prefer to be called American Indians and don't mind that their reservations are generically called Indian reservations. In the country at large Indian is nowhere near as derogatory as Indio or India. It apparently didn't raise eyebrows among the Times staffers.

It's not up to me, it's up to the people so designated, who have a long history of persecution by whatever name. Not so the compound noun Nigerian scam. It's hard for me to believe that anyone uses it with derogation of Nigerians in general in mind, and I don't think there's a shred of antiNigerian sentiment in the US, where most people would be hard put to say what a Nigerian is.

But ok, what about the name Nigeria--Blackland? Is that an acceptable inheritance from the colonialist past?

If this thread continues, it would be nice if it involved discussion rather than verbal violence. The issues are interesting in themselves.

Mark

At 02:53 AM 11/18/2008, Obododimma Oha wrote:
> Interesting argument. You are simply telling us that language does n
>Interesting argument. You are simply telling us that language does
>not change, or should not be allowed to change. People who live in
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>instance, continues using the term "policeman" (instead of "police
>officer"), "air hostess" (instead of "flight attendant" or "cabin
>crew") or "poetess" (instead of simply "poet"). I am surprised that

>you think that filtering out words processed as offensive in a given
>period is a waste of time. Perhaps you are also saying that it is
>wrong for POETICS to rule that it does not and would not publish
>flame messages. Perhaps some of us can now dispense with
>communicative competence and facework. Little wonder some wars in
>the world start from recklessness in the use of words. ---
>Obododimma Oha. _____

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375. Tony Trigilio

Call for Papers: Beat Studies at the American Literature Association Conference

Wed 19 Nov 2008

Hi all--I'm forwarding this from Tim Hunt ([redacted]) . . .

The Beat Studies Association invites proposals for papers on all aspects of Beat literature and Beat studies for the two panels the association anticipates sponsoring at this year's American Literature Association Conference (May 21-24 in Boston). Proposals of one to two pages (250-500 words) should be sent electronically to Tim Hunt at [redacted] by January 2, 2009.

The Beat Studies Association would especially welcome proposals that engage understudied figures central to or related to the Beats and proposals that consider the significance of current and emerging critical paradigms for study of the Beats.

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376. Daniel Godston

Barney Rosset

Wed 19 Nov 2008

The National Book Foundation just gave Barney Rosset a lifetime achievement award for his remarkable contributions to American publishing. If you missed Bob Garfield's interview with Barney Rosset last week, you can download it at: http://www.onthemedia.org/transcripts/2008/11/14/07

http://www.nytimes.com/2008/09/24/movies/24obsc.html?ref=books

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377. Lisa Janssen
MoonLit issue #3 out now!
Wed 19 Nov 2008

The 2008 issue of Moonlit is now available. Issue three contains more writers and writing than ever before, including Ruth Lilly award winner Kathleen Rooney, Arda Collins (recently published in the New Yorker), critically acclaimed poet and Howling Hex member Philip Jenks, Chicago Review poetry editor Leila Wilson, John Fahey editor (and Smog poster model) Damian Rogers, Kathleen Ossip, Michael Salinger, Mark Ducharme, Philip Metres, Adam Golaski, Alan Jude Moore, Amanda Ackerman, Brandi Homan, Chuck Stebleton, Daniela Olszeweska, Darrin Daniel, Elisa Gabbert, Erik Johnson, Harold Abramowitz, Jessica Bozek, Kate Schapira, Matthew Timmons, Melissa Severin, Simone Muench, Robert Miltner, Ryan Davis, Sarah Rosenthal and Toshia Matthews. Moonlit's a poetry journal for all the young poets out there - and some of the older ones too, of course.

Order from www.dragcity.com from the home page click on "catalog" then "book nook"

For stores and store pricing email [redacted]

Happy days,

Lisa

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378. Francesco Levato
Re: Raworth in Providence
Thu 20 Nov 2008

To add to Justin and Maria¹s comments, we had Tom Raworth at the Poetry Center of Chicago November 12th and it is by far my favorite reading. I highly recommend going to hear him if you have the chance.

Francesco Levato
Executive Director

The Poetry Center of Chicago
http://www.poetrycenter.org
http://www.francescolevato.com

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379. **Jim Andrews**
Re: "A Documentary Saga of the Oulipo"
Thu 20 Nov 2008

> *then one is experiencing the poem as a/in terms of a concept.*

That is often a strong dimension of conceptual work, isn't it. Chairness of the chair. Bearness of the bear. Though it needn't be the only dimension. And usually isn't. The work can be more sensual or sensorial or typically literary or artistic in some ways or whatever, as well; the conceptual is a dimension, not a be all and end all. Though I suppose it's easy to miss the conceptual dimension so some artists like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach.

Also, as elsewhere in art, pretenders can be quick to exploit opportunities. Conceptual art can sometimes be a term applied to work lacking in all craft and art as though it was punk with brains. Ya OK, I guess, if the brains seems to be there and it's somehow challenging or the concept is interesting or something. Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable. On the other hand, there's nothing like strong conceptual work to change the way we see things in a jolt.

> *Jim, when you look at oulipo in both its conceptual and procedural aspects,*
> *procedural limits leading to endless works within those limits, are you not*
> *saying these two aspects are related?*

In Oulipo, it seems clear that the conceptual and procedural are strongly related, yes. But in conceptual poetry more generally, they needn't be.

ja

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380. **Jim Andrews**
dbCinema so far
Thu 20 Nov 2008

Here's a slidvid show of what I've done with dbCinema so far:
http://vispo.com/dbcinema/kandinsky/slidvid.htm

This plays around 20 minutes or so, depending on the speed of your connection and network traffic yadayada. If yer using a PC, press the F11 key to toggle yer browser fullscreen. The bigger yer monitor is, the better this looks.

This cycles through all the graphic series I've created with dbCinema so far.

There are some slidvid controls up at the top left of the screen. If you mouseover the controls, some text appears that shows you what the control does.

The title of each series appears among those controls. The title indicates the sort of images dbCinema used in creating the graphics. For instance, the "Graphic Loven" series is made of pictures downloaded by dbCinema from the Internet via a search for the term "graphic novel". The "Silvia Saint" series is made of pictures downloaded by dbCinema from the Internet via a search for the term "Silvia Saint".

dbCinema is a graphic synthesizer I'm writing in Adobe Director.

There's info about dbCinema at http://vispo.com/dbcinema/kandinsky3/intro . Actually this is info about the kandinsky3 series, but much of it is about dbCinema more generally.

There are also video tutorials I've created at
http://vispo.com/dbcinema/video/1.htm ,
http://vispo.com/dbcinema/video/2.htm , and
http://vispo.com/dbcinema/video/3 . These are kind of dull though. They're just software tutorials. And they're old.

There's a little review of dbCinema from Paris (in French) at
http://www.fluctuat.net/blog/10347-Notre-Dame-destructuree .

ja
http://vispo.com

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381. Alexander Jorgensen
The dead tell a tale that China doesn't care to hear
Thu 20 Nov 2008

I cannot say enough about China, mostly because I have lived here the past seven years (and in various capacities). What is distressing, and this isn't a joke, is that I cannot actually tell you all I know, have seen -- share with you why it is that china, in my opinion, is as much a Western construction as an actual locale where fact still remains buried or intentionally obscured. But that is another conversation.

URUMQI, China: An exhibit on the first floor of the museum here gives the government's unambiguous take on the history of this border region: "Xinjiang has been an inalienable part of the territory of China," says one prominent sign.

But walk upstairs to the second floor, and the ancient corpses on display seem to tell a different story. The rest of the story:
http://www.iht.com/articles/2008/11/19/asia/mummies.php

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382. David Kirschenbaum
Major Ginsberg Movie in Production
Thu 20 Nov 2008

Weeds star Mary Louise-Parker is gearing up for a new project. Earlier this month, it was announced that she will be part of a new biopic, which will be written, directed and produced by Oscar-winning documentarians Rob Epstein and Jeffrey Friedman.

The beatnik biopic entitled Howl is based on Allen Ginsberg¹s epic book-length poem of the same title. The film will commemorate the 50th anniversary of the poem, and will feature animated visualizations of the piece, courtesy of graphic novelist Eric Drooker.

Cast members include David Strathairn (Good Night and Good Luck), who will play prosecuting attorney Ralph McIntosh, Alan Alda (The West Wing), who will play Judge Clayton Horn, Jeff Daniels (Traitor), who will play Professor David Kirk, Paul Rudd, who will play Luthor Nichols and Weeds star Mary-Louise Parker who will play prosecution witness Gail Potter. James Franco, who appeared in the Spider-Man films, will be playing Allen Ginsberg.

"Fifty years later, Ginsberg's vision is as relevant as the year he wrote it," Friedman told the Hollywood Reporter. "It resonates with issues of free speech, government censorship, militaristic empire building, fear-mongering, sexual conformity and the co-opting of religion."

Carter Burwell will be writing the original score while Epstein and Friedman, who previously worked together on the Oscar-winning Common Threads: Stories from the Quilt, will be co-directing the film. Epstein's other film credits include the Oscar-winning The Times of Harvey Milk. [Gus Van Sant will be producing.]

Taken from
http://www.buddytv.com/articles/weeds/weeds-actress-joins-james-fran-23169.aspx

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383. Séamas Cain
New work by Johan Meskens
Thu 20 Nov 2008

I write in praise of the poet Johan Meskens. Based at Ghent in Belgium, Meskens is a motion/action poet, visual poet, & net-artist.

I have followed the aleatoric & serialist work of Meskens since 2002, with great interest & appreciation. Much of his work is profoundly original & dynamic, in conception & in execution. Indeed, he is drawn to poetry with a dialectical philosophy of music & noise, cities & landscapes, & silence.

Johan Meskens admires the works of Mozart, Beethoven, Adolphe Sax, Jim Morrison, & Albert Einstein. But in his own poetic work, he struggles with contending elements: John Cage or Frank Zappa, Dimitri Shostakovich or Ennio Morricone, Theloneus Monk or Charlie Parker, Pink Floyd or The Doors.

To examine the aleatoric & poetic "music," & the "musical" serialism, of Johan Meskens, go to

http://www.chromaticspaceandworld.com/

Click anywhere to begin (& do wait for the serial changes)!

Peaceful regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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384. Poetry Project
FW: Events at The Poetry Project November/December
Thu 20 Nov 2008

We¹re having our own very special thanksgiving tomorrow night in the Parish Hall! We hope you¹re there.

Friday, November 21, 10 PM
Poets' Potluck III

Natives and newcomers alike join the Three Sisters (the harvest; or Diana, Nicole, and Corrine) for a giving of thanks, foods, poetry, music, and autumnal beverages. A two-time staple of last-year's series, the night will again feature

performances by many and food by everyone so inclined, including Stacy Szymaszek, who will be grilling turkey burgers in the parish hall on the George Foreman and who has already contributed one can of corn to the cause. Grab your canned pumpkin, plastic cool whip containers, and blue-lined notebooks, and pilgrim your way over.

Monday, December 1, 8 PM
Open Reading

Sign-in 7:45 PM.

Wednesday, December 3, 8 PM
Ed Roberson & Gail Scott

Ed Roberson is author of seven books of poetry. His most recent book, City Eclogue, was published spring 2006, Number 23 in the Atelos series. His collection, Voices Cast Out to Talk Us In, was a winner of the Iowa Poetry Prize; his book Atmosphere Condition was a winner of the National Poetry Series and was nominated for the Academy of American Poets¹ Lenore Marshall Award. He is a recipient of the Lila Wallace Writers¹ Award and the Poetry Society of America¹s Shelley Memorial Award. Graduated from the University of Pittsburgh, 1970, where while an undergrad research assistant in Limnology, he traveled across Canada through Alaska, Kodiak and Afognak Islands and later Bermuda with research expeditions. As an expedition member of the Explorer¹s Club of Pittsburgh, he has climbed mountains in the Peruvian and Ecuadorian Andes. Ed has motorcycled across the U.S. and traveled in West Africa. Retired from Rutgers University, Ed Roberson currently lives in Chicago where he has taught classes and workshops at Columbia College Chicago, been Visiting Artist at Northwestern University, taught in the Poetry and Poetics Program as Visiting Professor at the University of Chicago. He is currently Writer in Residence at Northwestern University in the English Department Creative Writing. His next book, The New Wing of the Labyrinth, is due out from Singing Horse Press the end of 2008. Gail Scott is current recipient of the Quebec Arts Council New York Studio grant. She co-edited Biting The Error with Bob Gluck et al, (Coach House), shortlisted for a Lambda award. Her other books include her novel, My Paris, about a sad diarist in conversation with Gertrude Stein and Walter Benjamin in contemporary Paris (Dalkey Archive), the story collection Spare Parts Plus Two (Coach House). The novels Main Brides and Heroine, and the essay collections Spaces Like Stairs and la théorie, un dimanche (with Nicole Brossard et al). Her translation of Michael Delisle¹s Le Déasarroi du matelot was shortlisted for the Governor General¹s award in translation (2001). She is co-founder of the critical journal Spirale (Montréal) and Tessera (new writing by women). She teaches Creative Writing at Université de Montréal.

Friday, December 5, 10 PM
Hey, What¹s All The Hooplah?

Forget the impending breadlines, grab your polka-dotted canvas bindle, bundle up and bustle your way over to hear the tales of times said and gone and the prophetic parables of a new generation of poets, storytellers and musicians. Featuring music and performances by John Houx, Elizabeth Devlin, Frank Hoier, & others T.B.A. Mr. Houx grew up in West coast cattle country and "hoboed" his way to New York in 2007, where he was quickly embraced by the East Village's Antifolk scene and traditional folk music circles. With appearances on radio and television (broadcast and online), John is presently planning his first full-length record and a small European tour. Elizabeth Devlin has traveled the world to invoke influences from scratchy American and French phonographs, combining bitter-sweet, haunting vocals with angelic, cacophonous Autoharp melodies. Her forthcoming full-length album will be released on December 6th, 2008. Frank Hoier is poised at the front of a new wave of modern Americana roots music. Backed by rock'n'roll prodigy siblings, The Weber Brothers, Frank's self released album Lovers & Dollars is set for it's national debut on November 11, 2008. Frank Hoier brings a fresh perspective and a rock'n'roll energy to Folk music. His Guthrie-esque anthem "Jesus Don't Give Tax Breaks To The Rich" has been hailed as "the most perfect protest song written yet this millennium" (PopHeadWound).

And coming up at The Bowery Poetry Club:

Bill Berkson & Tony Towle
Bowery Poetry Club
8 pm
Thursday, December 4, 2008
308 Bowery, NYC 10012 || [redacted]
betw. Bleecker & Houston
F or V to 2nd Ave / 6 to Bleecker St.
www.bowerypoetry.com | tix www.ticketweb.com

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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385. **Robin Hamilton**

Re: What we're called, was Re: David

Thu 20 Nov 2008

Mark said:

> *rather than verbal violence. The issues are interesting in themselves.*

Indeed, and I don't think this point has been brought up quite explicitly in the history of the term, but we're not looking at just *any {goldbrick ***}scam (like the poor, they will be with us always), but at a particular variety -- the Spanish Prisoner Scam.

This shifted locale and terminology not through any resurgence of colonialism, but because that particular variety of con game suddenly became part of the Internet.

What baffled me from the start was the mechanism of it -- the appeal to unreflecting greed of the rich West being given the opportunity to benefit from the suffering of the less fortunate parts of the world. [Insert scare quotes as appropriate.]

At one stage, before virtually any spam filter could catch it, there was an ambulance-chasing aspect to the business -- the minute a civil war exploded anywhere, suddenly we were solicited by a member of the beaurocracy of the suffering country to make millions by accepting dirty money.

Oh, boy, and leave aside the naivity or greed of anyone who fell for this ...

Then there was grammatical nature of the texts -- they seem to have been crafted by someone who had a fairly clear idea of what would be expected to be grammatical prejudices of a Western addressee as to the mistakes likely to be made by a second-language African speaker.

Ouch!!!

But in some ways, this is yesterday's smasgrabord. At the moment, in the UK at least, what's getting past at least my spam filters are specifically crafted

appeals to reveal your details as to membership of *very locally English building societies -- Alliance&Leicester, Lloyds, Abbey National -- and as a Scot, I'm tempted to say this illustrates the peculiar blind dumb ignorance of the English, with whom we are forced to share the British Isles.

But perhaps there's a USAmerican variety of this that I'm not aware of. (Mind you, no one has yet appealed to me to buy shares in RBS at firesale prices.)

And just to put myself on the right side of the geographical and prejudicicial divide of this, only the English could construct a Scotch pie out of a silly sheep ...

Robin

[There's a peculiar incident, both funny and unlikely, in one of the Edgar Wallace Sanders-of-the-River collections, I think _Bones In London_, in which Mister Commisioner Sanders, accosted by someone who wants to sell him a cheap gold brick, promply drags the con artist to the nearest police station on the assumption that the man is trying to sell him something that had been illicitly mined in the colonial territories.

Used to be IDB, now it's called something different, I think, but plus ca change, Haliburton ... Boy, they don't make colonial administrators like they used to in the glory days of the Raj. <g>

R.]

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386. **Murat Nemet-Nejat**
Re: "A Documentary Saga of the Oulipo"
Thu 20 Nov 2008

Jim,

Though our points of view are converging, I should also try to clarify the opposite point I am making: when concepual, particularly of the procedural kind, explodes into unmanagable profileration when it becomes actualized. In that way, the concept gets deluted, blurred, weakened.

"though I suppose it's easy to miss the conceptual dimension so some artists like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."

Well, pop can be a powerful art form.

"Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable."

In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.

Ciao,

Murat

On Thu, Nov 20, 2008 at 3:54 AM, Jim Andrews <[redacted]> wrote:

> *then one is experiencing the poem as a/in terms of a concept.*
>
> *That is often a strong dimension of conceptual work, isn't it. Chairness of the chair. Bearness of the bear. Though it needn't be the only dimension. And usually isn't. The work can be more sensual or sensorial or typically literary or artistic in some ways or whatever, as well; the conceptual is a dimension, not a be all and end all. Though I suppose it's easy to miss the conceptual dimension so some artists like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach.*
>
> *Also, as elsewhere in art, pretenders can be quick to exploit opportunities. Conceptual art can sometimes be a term applied to work lacking in all craft and art as though it was punk with brains. Ya OK, I guess, if the brains seems to be there and it's somehow challenging or the concept is interesting or something. Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable. On the other hand, there's nothing like strong conceptual work to change the way we see things in a jolt.*
>
> *Jim, when you look at oulipo in both its conceptual and procedural aspects,*
> *procedural limits leading to endless works within those limits, are you not*
> *saying these two aspects are related?*
>
> *In Oulipo, it seems clear that the conceptual and procedural are strongly related, yes. But in conceptual poetry more generally, they needn't be.*
>
> *ja*

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387. David Bowen
New American Press Chapbook Contest
Fri 21 Nov 2008

New American Press is pleased to announce its fall/winter chapbook contest.

Winner receives $250 and 25 copies. Final judge is Crab Orchard Review editor and award-winning poet Allison Joseph. Deadline is January 1, 2009.

To submit, send 20-30 pages of your best writing (poetry or prose) to:

New American Press Chapbook Contest

2707 Trenton Way

Fort Collins, CO 80526

Please include $12 reading fee and SASE for contest results. The committee reads blind, so restrict your name and other contact information to a separate cover sheet only.

For further information, please visit http://www.newamericanpress.com.

Best,

David Bowen

Editor/Publisher

[redacted]

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388. Obododimma Oha
Re: David
Fri 21 Nov 2008

Dear Anny,I think the point you made was quite clear: sometimes we may use words that others object to, and, to show that we don't mean any hurt, we apologize. That's a normal practice of redress for perceived face threat in politeness theory. I would (and many scholars working on politeness) even prefer Avoidance Strategy. Well, not everyone would avoid performing face-threatening acts in cross-cultural communications. And we have seen the consequences in history. Regards. Obododimma.

On Wed, Nov 19, 2008 at 9:06 PM, Anny Ballardini
<[redacted]>wrote:

> *Dear Obododimma,*
>
> *I did not say that, nor did Mark as far as I know. And I think I can speak up for him.*

> *Something that makes me chuckle is the English saying: "Excuse my French!"*
> *The English, the obstinate enemies of the French, all along history, and vice versa: "Merde aux Anglais!"*
> *Not to talk of the Germans against the French, the French against the Italians, the Italians against them all, the Norther Italians against the southern Italians, and the infinite sayings that appear once in a while in a*
> *colloquial form. I / we do respect Derrida and his precious work. What I wish to say is that we cannot cancel history in just a second with good will.*
> *I do appreciate your remark, though.*
>
> *This is cheap humor, and anyhow that is what our daily life is made of. Isn't your neighbor your worst enemy? It is the law of instinct, then with reason, as the goodwill of the list has shown up to the point that Barry Schwabsky very probably signed off (and once again I am sorry), with reason you sort things out and start being more careful. I never again used the saying I quoted in my previous mail. It was a lesson for me. I just wanted to show Barry and the list that sometimes you simply do not think, and as I said, you unwillingly trigger a chain of unsolved ethnic conflicts.*
>
> *I hope I was clear. I also thank you for giving me the opportunity to clarify what I said before.*
>
> *Anny Ballardini*
>
> *On Tue, Nov 18, 2008 at 8:53 AM, Obododimma Oha <[redacted]> wrote:*
>
> *Interesting argument. You are simply telling us that language does n*
>
> *Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are*
> *also saying that it is wrong for POETICS to rule that it does not and would*
> *not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world*
> *start from recklessness in the use of words.*
> *--- Obododimma Oha.*

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Monday, November 17, 2008 10:04:10 PM
Subject: Re: David

Barry:

Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt that the French lose much sleep over "french letter" as a term for a male birth control device that helps prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.

Mark

At 05:42 AM 11/16/2008, Barry Schwabsky wrote:
I have to say that, finally, I feel physically ill from the feeling of

> *having been implicitly accused of holding and fomenting a vile prejudice. There has been talk of language as a loaded weapon and of people feeling stabbed by how they are characterized. Well, I feel like I am on the receiving end of those things. I don't to get into a contest of sensitivities butÂ it is very difficult for me to see how I can participate*
> *in a group where I feel that such views are being held of me so I think I have to withdraw, at least for now.*
>
> *guidelines*
>
> *guidelines*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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389. **Obododimma Oha**

Re: David

Fri 21 Nov 2008

Certainly, and managing such conflict is imperative.-- Obododimma.

On Wed, Nov 19, 2008 at 4:42 PM, Kamen Nedev <[redacted]> wrote:

> *On 19/11/2008, at 3:38, Mark Weiss wrote:*
>
> *German measles, anyone?*
>
> *Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.*
>
> *Others seem more innocent, but only just. "Japanese copy".*
>
> *And, nowadays, "Russian" mafia. "Under a Panama flag".*
>
> *Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.*
>
> *Language is a bit of a battlefield, and there's a lot of inertia there...*
>
> *Kamen*
>
> *http://www.waitingforcargo.net*

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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390. **Obododimma Oha**
Re: What we're called, was Re: David
Fri 21 Nov 2008

Well, I guess I have I have made my point in this thread and cannot compel anyone to give that point a second thought. By writing about "some wars starting from recklessness in the use of language", I was not necessarily addressing your analysis, or your use of words. I was simply referring to the orientation of say-it-the-way-you-like-it-don't-care-about-what-anyone-feels. It's good that Anny Ballardini gave an example of a personal experience he had when he used the expression "working as hard as a negro". For him, he didn't mean any prejudice. But someone there saw something else in the analogy and got offended. And what did Ballardini do next?One has to decide for oneself how to manage one's language and situations that unfold from language use in a world where people indeed see language as social semiotic. For me, this is where the thread ends.

Regards.
Obododimma.

On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss <[redacted]> wrote:

> *It's always interesting to be the butt of sarcasm, but accuracy also counts. I was I thought pointing out the large gray areas, and talking about appropriateness (albeit with tongue wandering into cheek at times). I doubt that I've caused too many wars today.*
>
> *But your examples present some interesting issues. Policeman became obsolete as a generic term when women were allowed to join police forces, and other terms that cover both genders, like cops, police, or police officers, took over, because it would have been absurd to do otherwise. But we refer to policemen and policewomen when appropriate--it's not anachronistic to point out a policewoman to someone who needs help, if that's who's available. The word stewardess, which is the term I think you were searching for, became an issue because it had an extraprofessional use as fetish. That survives to an extent, but probably more than the word itself, which dates back to when cabin crews were exclusively female (and exclusively young--there were age discrimination suits about that). Poetess had largely fallen out of fashion by the time modern feminism arrived, relegated to designating only some women poets. And it's a good thing that it died--the attitude expressed by the word had become poisonous.*
>
> *These are all questions of gender, in a language that has become less and less gendered over the past thousand years. It's not something that speakers of more gendered languages worry about too much, because to do something about it would require the restructuring of grammar. Airplane crews are still hotes and hotesses, actors are comedians and comediennes, etc, and the*

French sun is masculine and the moon feminine, while in German it's the reverse. So the battles are fought elsewhere. In modern English there were so few distinct masculine and feminine forms for human occupations that most of the work of remaking the language would involve the renaming of the beasts--stallion and mare, buck and doe, etc. Don't mistake me--I'm plenty aware of gender issues. I'm talking about the genders of articles, nouns, pronouns and adjectives.

A travel article in today's New York Times web edition, "The Proud Indians of Chiapas," has attracted a lot of comments, mostly about the use of the word Indian. Many of the respondents pointed out that in Chiapas, and Latin America in general, the (recently) preferred term is "indigena" (which is both masculine and feminine, by the way). The objection noted to Indian is that it's inaccurate. In Spanish it's worse than that--Indio is often a derogatory term, and India in some places is a synonym for whore. But the article is written for gringos. In the US there's no unanimity among (let's call them) first peoples about what to call themselves. Native American doesn't seem to have caught on, though it appeared to for a while, and members of a lot of tribes prefer to be called American Indians and don't mind that their reservations are generically called Indian reservations. In the country at large Indian is nowhere near as derogatory as Indio or India. It apparently didn't raise eyebrows among the Times staffers.

It's not up to me, it's up to the people so designated, who have a long history of persecution by whatever name. Not so the compound noun Nigerian scam. It's hard for me to believe that anyone uses it with derogation of Nigerians in general in mind, and I don't think there's a shred of antiNigerian sentiment in the US, where most people would be hard put to say what a Nigerian is.

But ok, what about the name Nigeria--Blackland? Is that an acceptable inheritance from the colonialist past?

If this thread continues, it would be nice if it involved discussion rather than verbal violence. The issues are interesting in themselves.

Mark

At 02:53 AM 11/18/2008, Obododimma Oha wrote:

Interesting argument. You are simply telling us that language does n
Interesting argument. You are simply telling us that language does not
change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be

> *anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are also saying that it is wrong for POETICS to rule that it does not and would not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world start from recklessness in the use of words. --- Obododimma Oha.*
>
> _____

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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391. Steve Tills

Re: All the good and decent hullabaloo about D. Baptiste-Chirot's misadventures in cyberspace and elsewhere abroad, er, in a foreign country

Fri 21 Nov 2008

Obododimma and Murat,

Yes, I agree: "However, I think the digression was worth it" (Obododimma) and "good things

which happen here" (Murat).

Cheers, Mates! I respect you both and all others who responded to the threads.

Sincerely,

Steve J

Steve Tills
MIS Dept
G.W. Lisk, Co.
[redacted]
[redacted] <mailto:[redacted]>

P Please consider the environment before printing this email - be green, keep it on the screen

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392. **Ryan Daley**
Re: David
Fri 21 Nov 2008

Of note...adjectives aren't the only offending parties for our NEWSPEAK:

"Call a spade a spade"

"Rule of Thumb" http://www.phrases.org.uk/meanings/rule-of-thumb.html

"The whole nine yards" (reference to pilot's strafing runs...advocating violence?)

On Wed, Nov 19, 2008 at 10:42 AM, Kamen Nedev <[redacted]> wrote:

> *On 19/11/2008, at 3:38, Mark Weiss wrote:*
>
> *German measles, anyone?*
>
> *Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.*
>
> *Others seem more innocent, but only just. "Japanese copy".*
>
> *And, nowadays, "Russian" mafia. "Under a Panama flag".*
>
> *Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.*
>
> *Language is a bit of a battlefield, and there's a lot of inertia there...*
>
> *Kamen*
>
> *http://www.waitingforcargo.net*

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393. **Ryan Daley**
Re: David
Fri 21 Nov 2008

Agreed. Whether or not the offense exists in an "objective" sphere, it exists, and should be redressed. And while I take issue with how much of what we say (or that language programs us to say) DOESN'T offend, I'm sure there are more egregious examples than others...

Bury the hatchet. (Native American ref.)

Beat a dead horse. (PETA?)

Paint the town red (viking violence)

Which offends more?

A)
B)
or C)?

The audience depends, and decides.

On Fri, Nov 21, 2008 at 4:15 AM, Obododimma Oha <[redacted]> wrote:

> *Dear Anny,I think the point you made was quite clear: sometimes we may use words that others object to, and, to show that we don't mean any hurt, we apologize. That's a normal practice of redress for perceived face threat in politeness theory. I would (and many scholars working on politeness) even prefer Avoidance Strategy. Well, not everyone would avoid performing face-threatening acts in cross-cultural communications. And we have seen the*
> *consequences in history.*
> *Regards.*
> *Obododimma.*
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> *On Wed, Nov 19, 2008 at 9:06 PM, Anny Ballardini*
> *<[redacted]>wrote:*
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> *Dear Obododimma,*
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> *I did not say that, nor did Mark as far as I know. And I think I can speak*
> *up for him.*
> *Something that makes me chuckle is the English saying: "Excuse my French!"*
> *The English, the obstinate enemies of the French, all along history, and vice versa: "Merde aux Anglais!"*

Not to talk of the Germans against the French, the French against the Italians, the Italians against them all, the Norther Italians against the southern Italians, and the infinite sayings that appear once in a while in a colloquial form. I / we do respect Derrida and his precious work. What I wish to say is that we cannot cancel history in just a second with good will.
I do appreciate your remark, though.

This is cheap humor, and anyhow that is what our daily life is made of. Isn't your neighbor your worst enemy? It is the law of instinct, then with reason, as the goodwill of the list has shown up to the point that Barry Schwabsky very probably signed off (and once again I am sorry), with reason you sort things out and start being more careful. I never again used the saying I quoted in my previous mail. It was a lesson for me. I just wanted to show Barry and the list that sometimes you simply do not think, and as I said, you unwillingly trigger a chain of unsolved ethnic conflicts.

I hope I was clear. I also thank you for giving me the opportunity to clarify what I said before.

Anny Ballardini

On Tue, Nov 18, 2008 at 8:53 AM, Obododimma Oha <[redacted]> wrote:

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Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are also saying that it is wrong for POETICS to rule that it does not and

would
not publish flame messages. Perhaps some of us can now dispense with
communicative competence and facework. Little wonder some wars in the
world
start from recklessness in the use of words.
--- Obododimma Oha.

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Monday, November 17, 2008 10:04:10 PM
Subject: Re: David

Barry:

Don't let the legions of the politically hyper-correct get to you. This
discussion is profoundly silly. All sorts of things in every language
are
ascribed to one nationality or another and become dictionary-sanctified
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reasons often lost in time. The Spanish Influenza didn't originate in
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both places. I doubt that the French lose much sleep over "french
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a term for a male birth control device that helps prevent the french
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as licentious--a stone I think nobody has thrown since at least the
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English we french kiss and there's also greek love, though the
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pretty universal. I have no idea if the parasite that's killing off
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Dutch Elm Disease. Japanese knotweed, another parasite, grows all over
China and Korea. Jew's harp is apparently a corruption of jaws

harp--maybe
sharks should be miffed (they always seem to be miffed). Language, thank
god, is a repository of history. Cleansing it of anything that anyone might
find offensive would also cleanse it of much of the cultural data it stores.

Mark

At 05:42 AM 11/16/2008, Barry Schwabsky wrote:
I have to say that, finally, I feel physically ill from the feeling of
having been implicitly accused of holding and fomenting a vile prejudice.
There has been talk of language as a loaded weapon and of people feeling
stabbed by how they are characterized. Well, I feel like I am on the
receiving end of those things. I don't to get into a contest of
sensitivities butÂ it is very difficult for me to see how I can participate
in a group where I feel that such views are being held of me so I think I
have to withdraw, at least for now.

guidelines

guidelines

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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394. **Paul Nelson**
Re: David
Fri 21 Nov 2008

No one expected a sort of Spanish Inquisition.

TADA!

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Friday, November 21, 2008 11:04:43 AM
Subject: Re: David

Of note...adjectives aren't the only offending parties for our NEWSPEAK:

"Call a spade a spade"

"Rule of Thumb" http://www.phrases.org.uk/meanings/rule-of-thumb.html

"The whole nine yards" (reference to pilot's strafing runs...advocating violence?)

On Wed, Nov 19, 2008 at 10:42 AM, Kamen Nedev <[redacted]> wrote:

> *On 19/11/2008, at 3:38, Mark Weiss wrote:*
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> *German measles, anyone?*
>
> *Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.*
>
> *Others seem more innocent, but only just. "Japanese copy".*
>
> *And, nowadays, "Russian" mafia. "Under a Panama flag".*
>
> *Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.*
>
> *Language is a bit of a battlefield, and there's a lot of inertia there...*
>
> *Kamen*
>
> *http://www.waitingforcargo.net*

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395. Alexander Dickow

A. Dickow reading in Paris, France

Fri 21 Nov 2008

Alexander Dickow will read selections from _Caramboles_ and other poems in French and English
at 7:30pm
Wednesday, November 26th, 2008
at the Ecole Normale Superieure in Paris
(metro Cluny la Sorbonne or Maubert Mutualite)
45 rue d'Ulm,
in the Salle des Actes concert hall.

Come join me, friends, readers, strangers!
Books and refreshments will be available.

***

Alexander Dickow lira des selections de son livre _Caramboles_ et d'autres poemes en anglais et en francais
a 19h30
le mercredi, 26 novembre 2008
a l'Ecole Normale Superieure a Paris
(metro Cluny la Sorbonne or Maubert Mutualite)
45 rue d'Ulm,
en Salle des Actes.

Entree libre.
Amis, lecteurs, inconnus, venez nombreux!

www.alexdickow.net/blog/ les mots! ah quel désert à la fin merveilleux. -- Henri Droguet

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396. **Stephen Vincent**
Re: David/'Nigerian scam', Gyped!
Fri 21 Nov 2008

Not to retread abused tires, but my sense is that the re-use of "Nigerian scam" re-enforces a unilateral sense that it is 'native ' condition of all Nigerians to try and trick us out of our money. (Mark is quite right that only a small percentage of Americans have any other concept of Nigeria and/or Nigerians. Why is maybe a question that be addressed - but I suspect its has something to with this country's post-colonial practices (petroleum interests, etc) in Nigeria. (What you are not allowed to know will not bother you!)

What ruffles is the way "Nigerian scam" may be similar to the way people used to glibly talk about getting 'gyped' ' - "Gyping" being the assumed 'native' characteristic" of people born as Gypsies, the outstanding trait of whom is to show up and trick upstanding people ("us") out of our money. It must of been those terribly sensitive, politically correct, language police that drove 'gyp ' out of common, civilized usage. Come on 'kids', no amount of historicizing is going to put the lid back on the issue here. I do believe it was Obododimma - a Nigeria - who put up his irritation with the 'scam' tag (??) . But maybe in raising the question he was just 'scamming' us and playing with our liberal sensitivities.

Maybe ask a local Nigerian in your community what they think of the 'scam' term.

Stephen V
http://stephenvincent.net/blog/

--- On Fri, 11/21/08, Obododimma Oha <[redacted]> wrote:
From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Friday, November 21, 2008, 1:15 AM

Dear Anny,I think the point you made was quite clear: sometimes we may use words that others object to, and, to show that we don't mean any hurt, we apologize. That's a normal practice of redress for perceived face threat in politeness theory. I would (and many scholars working on politeness) even prefer Avoidance Strategy. Well, not everyone would avoid performing face-threatening acts in cross-cultural communications. And we have seen the consequences in history. Regards. Obododimma.

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> I did not say that, nor did Mark as far as I know. And I think I can speak
> up for him.
> Something that makes me chuckle is the English saying: "Excuse my
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> The English, the obstinate enemies of the French, all along history, and
> vice versa: "Merde aux Anglais!"
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> Italians, the Italians against them all, the Norther Italians against the
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> >
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> > To: [redacted]
> > Sent: Monday, November 17, 2008 10:04:10 PM
> > Subject: Re: David
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Check
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> guidelines
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> I Tell You: One must still have chaos in one to give birth to a dancing
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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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397. **Jim Andrews**
Re: "A Documentary Saga of the Oulipo"
Fri 21 Nov 2008

> *Though our points of view are converging, I should also try to clarify the opposite point I am making: when concepual, particularly of the procedural kind, explodes into unmanagable profileration when it becomes actualized. In*
> *that way, the concept gets deluted, blurred, weakened.*

the procedural doesn't necessarily involve the sort of proliferation you mention, of course.

for instance, http://vispo.com/StirFryTexts/spastext.html or http://vispo.com/arteroids

the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole field. dbCinema is generative.

you say "the concept gets deluted, blurred, weakened" via proliferation. sometimes. but sometimes proliferation is part of the concept. the work of art in the age of mechanical reproduction. proliferation. spamification. that still doesn't tell us whether it's interesting or not. there just are no recipes for interesting art. no algorithms that will do it every time. some algorithms that

will do it from time to time. but not all the time. like there is no algorithm that will always be able to tell if any given program will halt.

> *"though I suppose it's easy to miss the conceptual dimension so some artists*
> *like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."*
>
> *Well, pop can be a powerful art form.*

sure.

> *"Something. It's just easier to pretend to the conceptual than it is to some*
> *other types of work where the chops are not so easily fakable."*
>
> *In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*

true.

ja

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398. **Mark Weiss**
Re: David
Fri 21 Nov 2008

Re the other two phrases, from phrases.org.uk, which everyone should bookmark, along with http://www.etymonline.com/. Here's the latter on "spade."

<http://www.etymonline.com/index.php?term=spade>spade <http://www.etymonline.com/index.php?term=spade>(1) "tool for digging," O.E. spadu, from P.Gmc. *spadon (cf. O.Fris. spada, M.Du. spade, O.S. spado, M.L.G. spade, Ger. Spaten), from PIE *spe- "long, flat piece of wood" (cf. Gk. spathe "wooden blade, paddle," O.E. spon "chip of wood, splinter," O.N. spann "shingle, chip"). To call a spade a spade "use blunt language" (1542) translates a Gk. proverb (known to the Romans), but Erasmus mistook Gk. skaphe "trough, bowl" for a derivative of the stem of skaptein "to dig," and the mistake has stuck. The original, then, is "to call a bowl a bowl." <http://www.etymonline.com/index.php?term=spade>spade <http://www.etymonline.com/index.php?term=spade>(2) "figure on playing cards," 1598, probably from It. spade, pl. of spada "sword, spade," from L. spatha "broad, flat weapon or tool," from Gk. spathe "broad blade" (see <http://www.etymonline.com/index.php?term=spade>spade (1)). Phrase in spades "in abundance" first recorded 1929 (Damon Runyon), probably from

bridge, where spades are the highest-ranking suit. "The invitations to the musicale came sliding in by pairs and threes and spade flushes." [O.Henry, "Cabbages & Kings," 1904]

Derogatory meaning "black person" is 1928, from the color of the playing card symbol.

At 02:04 PM 11/21/2008, you wrote:
>Of note...adjectives aren't the only offending parties for our NEWSPEAK:
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>"Call a spade a spade"

http://www.phrases.org.uk/meanings/call-a-spade-a-spade.html

> *"Rule of Thumb" http://www.phrases.org.uk/meanings/rule-of-thumb.html*
>
> *"The whole nine yards" (reference to pilot's strafing runs...advocating*

http://www.phrases.org.uk/meanings/the-whole-nine-yards.html

> *violence?)*
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> *And, nowadays, "Russian" mafia. "Under a Panama flag".*
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> *Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.*
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> *Language is a bit of a battlefield, and there's a lot of inertia there...*
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> *Kamen*
>
> *http://www.waitingforcargo.net*

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399. Sara Wintz

:::the press gang::: et :::evan abandoned:::

Fri 21 Nov 2008

---

hello hello,

Please join :::the press gang::: at the *d.a.levy lives/renegade small press night,* on November 25th, sponsored by Boog City!

The event will take place at A.C.A Gallery, 529 West 20th Street- 5th fl. @ 6pm, as part of Boog City's d.a.levy lives: celebrating the renegade press series.

Cristiana Baik, Evan Kennedy, and [Sara Wintz] will be celebrating the release of vehicular No.1, a new, split-side zine from :::the press gang::: with a reading in which Evan will go electric and read from his new chapbook, "All the Young Dudes," included in this first issue of vehicular.

*a sampling, in brief:

In a Season of Switchblades
for Saint Augustine

After an awkward phase, our bodies
became a pleasure to look at;

we got the hint that things were starting
to fill out.
                We joined the Wreckers and

received matching coats. We bred
a subtle trouble through the school halls.

Even a little danger loved was death won.
There were the bloody-nosed at the video arcade

and haircuts in the bowling alley bathroom.
On one wall a portrait of Cabeza de Vaca,

another, all the animals he brought.
There were Swishers to smoke and

showers to get the stink off. The Cineplex
was brimming with unheard-of poetries...

Other participating small presses, on November 25th, include: Farfalla Press (Gary parrish, with performances by Anne Waldman and I Feel Tractor) X-ing Books (Amy Mees, with Jeremy Schmall and Justin Taylor) + Open 24 Hrs. (Greg Fuchs & John Coletti, with Erica Kaufman)

and of course, Boog City!

(we're on cloud nine)(and hope you'll join us!)

see you there!

yrs,
sara wintz+cristiana baik
:::the press gang:::
www.pressgangsters.com

(*details, details....)---------->

Boog City presents
d.a. levy lives: celebrating the renegade press

*New York City Small Presses Night
*
with

*Farfalla Press, Open 24 Hours,

:::the press gang:::, and X-ing Books
*

*Tues. Nov. 25, 6:00 p.m. sharp, free
*

*ACA Galleries
*529 W.20th St., 5th Flr.
NYC

This is our one event each season in our non-NYC small presses series where we honor NYC small presses.

Featuring readings from poets from
some of the city's finest small presses
as well as publications available from each of the presses.

***Farfalla Press/McMillan & Parrish*,* *Gary Parrish, ed.

*--I Feel Tractor
--Anne Waldman

**Open 24 Hours*, John Coletti and Greg Fuchs, eds.

*--Erica Kaufman

**:::the press gang:::*, Cristiana Baik and Sara Wintz, eds.

*--Evan Kennedy

**X-ing Books*, Amy Mees, ed.

*--Jeremy Schmall
--Justin Taylor
**

*There will be wine, cheese, and crackers, too.

--

Press and author bios

***Farfalla Press/McMillan & Parrish
*http://www.farfallapress.blogspot.com
*
http://www.spdbooks.org/root/pages/serp.asp?
Title=&Author=&Subtitleúrfalla+press&ISBN=&submit=Search

*Farfalla Press/McMillan & Parrish is an independent small press surfacing from Naropa University's Jack Kerouac School of Disembodied Poetics and based in Brooklyn. It puts out perfect-bound books, chapbooks, broadsides, and CD's. Artists include Vanessa Boff, Rob Geisen, Jack Collom, Tom Peters, Gary Parrish, LeAnn Bifoss, Akilah Oliver, Junior Burke, Christopher Ryan, John Sakkis, Peter Lamborn Wilson (Hakim Bey), Bobbie Louise Hawkins, Anne Waldman, Edmund Berrigan, Anselm Berrigan, Marcella Durand, Jessica Fiorini, Jessica Rogers, Lee Ranaldo, Corrine Fitzpatrick, Stefania Iryne Marthakis, Brenda Coultas, Simon Pettet, John Coletti, Dustin Williamson, Lewis Warsh, Kristin Prevallet, Stacy Szymaszek, John High, Nathaniel A. Siegel, Arlo Quint, Chris Martin, Tyler Burba, George Schneeman, Shappy Seasholtz, Bob Holman, Bernadette Mayer, Reed Bye, Ambrose Bye.

*I Feel Tractor
*http://www.myspace.com/ifeeltractor
http://www.goodbyebetter.com/
*
I Feel Tractor is available to you with musings of space folk and cut ups. I Feel Tractor has a self-titled 7" from the Loudmouth Collective, and a CD, Once I Had an Earthquake, from Goodbye Better.

*Anne Waldman *http://www.naropa.edu/swp/faculty/a_waldman.cfm
http://almostisland.com/poetry/WALDMAN2.html * Anne Waldman, poet, professor, performer, curator, and cultural activist, is the author of over 40 books and small press editions of poetry and poetics, including Fast Speaking Woman, the IOVIS project, Vow to Poetry: Essays, Interviews and Manifestos,

Marriage: A Sentence, In the Room of Never Grieve, Structure of the World Compared to a Bubble, Outrider, and Nine Nights Meditation (with artist Donna Dennis). She is the editor of numerous anthologies, including The Beat Book, and co-editor of Disembodied Poetics: Annals of the Jack Kerouac School, The Angel Hair Anthology, and Civil Disobediences: Poetics and Politics in Action (with Lisa Birman). Her CDs include Alchemical Elegy, Battery: Live at Naropa, The Eye of the Falcon, and The Matching Half (the last two with music and production by Ambrose Bye). She is a recipient of the Shelley Memorial Award and has had residences at the Civitella Ranieri Center, the Tokyo Woman's Christian University, the Emily Harvey Foundation in Venice, and the Bellagio Center. She has performed her work on stages across the American continent and abroad. Recent conferences and festivals have taken her to Wuhan (China), Berlin, Vienna and Dublin. She works with writer and director Ed Bowes on a number of video/movie projects.

***Open 24 Hours * Open 24 Hours is dedicated to publishing limited edition books by poets working in traditions rooted in experimentation and social engagement. The Open 24 Hours design is influenced by the staple-bound mimeo revolution of the American small press underground most visibly recognized in the books published by many 2nd- and 3rd-generation New York School Poets. We have simply adapted the method to digital technology.

Open 24 Hours has published books by Mariana Ruiz Firmat, Corina Copp, Betsy Fagin, Joel Dailey, Chris Toll, Steve Carey, Arlo Quint, Erica Kaufman, and Dustin Williamson. Forthcoming are books by David Kirschenbaum and Will Yakulic.

Open 24 Hours is based in New York City, edited and designed by John Coletti and Greg Fuchs. Jon Allen is our in-house illustrator. We took the name from D.C. poet Buck Downs, who published a poetry zine by the same name. Downs inherited Open 24 Hours from Baltimore poet Chris Toll, who started it in 1980.

You can reach them at *[redacted]* or *[redacted]*.

*Erica Kaufman
http://ericajane0808.googlepages.com/

Erica Kaufman is the author of several chapbooks, most recently *censory impulse* (an excerpt of her long poem of the same title) (OMG), *civilization day* (Open24Hours), and *censory impulse* (another excerpt of her long poem of the same title) (Big Game Books). Kaufman holds an MFA from the New School and was the winner of the 2003 New School University Chapbook Contest. Her poems can be found in *Puppyflowers*, *Painted Bride Quarterly *, *Bombay Gin*, *The Mississippi Review*, *Unpleasant Event Schedule*, *the tiny*, *Turntable + Blue Light*, *26*,*Aufgabe*, and *LIT*, among other places. Essays and reviews can be found in *The Poetry Project Newsletter* ,

CutBank, *Rain Taxi*, *Verse*, and elsewhere. Kaufman is currently a Ph.D. candidate at the CUNY Graduate Center. She lives in Brooklyn and works in Manhattan and teaches at Baruch College.

***:::the press gang:::
**http://www.pressgangsters.com
*
:::the press gang::: is a small press, co-directed by cristiana baik and sara wintz, publishing younger avant writers.

*
**Evan Kennedy
*http://www.bookthug.ca/proddetail.php?prod$24&cat=1
*
Evan Kennedy is the author of The Cheer-Up Book of Wounded Soldiers (Dirty Swan Projects) and Us Them Poems (BookThug). His work has appeared in "Tight," "Glosolalia," "Hot Whiskey," and The Poetry Project's "The Recluse." He lives in Brooklyn.
*

**X-ing Books
*http://www.x-ingbooks.com/

Amy Mees and Mark Wagner are thing people. A list of their joint experiences includes publishing art catalogs, cutting up money for art's sake, letterpress printing, handcrafts (like Mom used to make), traditional book binding, and co-founding the Booklyn Artists Alliance. They are happy to associate freely with word people like Jeremy Schmall, Justin Taylor, Jen Benka, and _____ (fill in the blank). It's a venture still in the making and we're hoping to find other motivated and brilliant contributors.

*Jeremy Schmall

Jeremy Schmall is the co-editor and founder of *The Agriculture Reader*, and author of *Open Correspondence from the Senator: Volume 1, But a Paucity of his Voluminous Writings*. He lives in Brooklyn.

*Justin Taylor *http://www.justindtaylor.net/ * Justin Taylor is the editor of *The Apocalypse Reader* (Thunder's Mouth) and *Come Back, Donald Barthelme* (McSweeney's). His work has appeared in numerous magazines, journals, and websites. He is the author of the book of poems *More Perfect Depictions of Noise* (X-ing Books) and, with the poet Jeremy Schmall, is co-editor of *The Agriculture Reader*, a handmade arts annual.

Curated and with an introduction by Boog City editor David Kirschenbaum

---
Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

↑ Index

400. Mark Weiss
research question
Fri 21 Nov 2008

Does anybody on the list know if there's a list on the web of the locations of papers of various poets, or of personal archives in general? Something on the order of: type in Ezra Pound and it yields Beineke, Yale.

Thanks.

Mark

↑ Index

401. William Slaughter
Notice: Mudlark
Fri 21 Nov 2008

New and On View: Mudlark Flash No. 47 (2008)

Career Change | Lisa Badner

Lisa Badner lives in Brooklyn NY and is a student in the master class at The Writers Studio, founded and directed by Philip Schultz, in Greenwich Village. Other than "Career Change," her Mudlark Flash, her only publications, to date, are letters to the New York Times.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

402. Alan Sondheim
Jukka-Pekka Kervinen netlabel oretouKh (fwd)
Fri 21 Nov 2008

Jukka-Pekka Kervinen netlabel oretouKh

of oretouKh:

oretouKh is a netlabel focused to experimental and avantgarde music, electronic music, sound installations, live coding, circuit bending, microsound, text-sound compositions, sound poetry, ambient, minimal, and noise experiments.

of my (Jukka-Pekka Kervinen) 'fluctuation': first person:

ambient drones and text-sound compositions by Jukka-Pekka Kervinen

of your (Alan Sondheim) 'ggggg': second person:

Experimental sound works by Alan Sondheim.

and his (Jim Leftwich) 'fare ogs': third person:

Experimental music by Jim Leftwich

Here are the URLs:

oretouKh:

http://archive.org/details/oretoukh

fluctuation:

http://archive.org/details/fluctuation

ggggg:

http://archive.org/details/ggggg_698 */minimalwork/*

fare ogs:

http://archive.org/details/FareOgs

↑ Index

403. David Baratier
Re: New American Press Chapbook Contest
Sat 22 Nov 2008

In Columbus, a guy named Okla said he was the co-editor of New American Press and he would be publishing a collection by one of our former associate editors, Sean Karns. Has that collection been printed?

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

↑ Index

404. Rebecca Weaver
new issue of Midway now up
Sat 22 Nov 2008

Hello all,

greetings from lightly snowy Saint Paul! The new issue of Midway is now up, featuring our new ephemera section and some great new multi-genre work. Find us online at www.midwayjournal.com, and if you're on Facebook, find us there, too.

↑ Index

405. Mark Weiss
Re: David/'Nigerian scam', Gyped!
Sat 22 Nov 2008

Steve: I think you misread me. It's not a matter of most Americans having no other impression of Nigerians than the term Nigerian scam, it's that the scam hasn't generalized into any impression at all. That may change with the increased migration of Nigerians to the states, but I doubt it will be colored by the scam, any more than attitudes to Italians are colored by the phrase Ponzi scheme.

I know you spent time in Nigeria which you remember with fondness, and I assume that your sensitivity to the term comes from that. You also spent time in France. Do you get riled by terms like French Leave, etc., or is Nigeria a special case? If so, why? What else do you think should be dropped from the language? How about black, as in black-hearted, Black Monday, etc.? These

usages have nothing to do with race, but neither
does niggardly, and we all remember that controversy.

Gypped is an interesting case. I've used it all
my life, never until this moment associating it
with gypsies, although I've in fact been robbed
by gypsies. We also have gypsy cabs in New
York--not known or assumed to be larcenous,
merely unlicensed. They mostly work areas where
yellow cabs are scarce, and I've ridden them at
need (I rarely ride in any cabs) without
reflecting on the reference to Roma. The drivers,
natch, aren't Roma. We have a Roma population in
NY. I have no idea what they think about these
things--they haven't seen fit to protest. It
would also be nice to know what they think of
phrases like "it's just the gypsy in my soul,"
with its assumption of ungrounded drifting,
rather than their traditional seasonal migration
pattern. The word nomad is misused similarly,
sometimes by French literary theorists.

Mark

At 03:09 PM 11/21/2008, Stephen Vincent wrote:
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>that the re-use of "Nigerian scam" re-enforces a
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>percentage of Americans have any other concept
>of Nigeria and/or Nigerians. Why is maybe a
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>has something to with this country's
>post-colonial practices (petroleum interests,
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>words that others object to, and, to show that we don't mean any hurt, we
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>politeness theory. I would (and many scholars working on politeness) even
>prefer Avoidance Strategy. Well, not everyone would avoid performing
>face-threatening acts in cross-cultural communications. And we have seen the
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>Regards.
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> > http://www.fieralingue.it/modules.php?name=poetshome
> > http://www.moriapoetry.com/ebooks.html
> > I Tell You: One must still have chaos in one to give birth to a dancing
> > star!
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>--
>Obododimma Oha
>Senior Lecturer in Stylistics & Semiotics
>Dept. of English
>University of Ibadan
>Nigeria
>
>&

>
>Fellow, Centre for Peace & Conflict Studies
>University of Ibadan
>
>Phone: [redacted];
> [redacted].
>
>

↑ Index

406. Andy Nicholson
New at Lamplighter, Lamplighter, Lamplighter
Sat 22 Nov 2008

Recent posts at Lamplighter, Lamplighter, Lamplighter include:

Issue 1
The Stone Roses
Meow Meow performing Laurie Anderson's "The Dream Before"
John Granger's thesis on Jack Spicer

Enjoy,
Andy Nicholson
http://andynicholson.blogspot.com/

↑ Index

407. Charlotte Mandel
Re: research question
Sat 22 Nov 2008

Mark -
Here's a response from an academic librarian friend:

"ArchiveGrid

Google

WorldCat (many archives also have catalog records)"

She also suggests asking a reference librarian - most libraries will list their archival collections.

Best,
Charlotte

On Nov 21, 2008, at 7:07 PM, Mark Weiss wrote:

Does anybody on the list know if there's a list on the web of the locations of papers of various poets, or of personal archives in general? Something on the order of: type in Ezra Pound and it yields Beineke, Yale.

Thanks.

Mark

↑ Index

408. Stephen Vincent
"Rubbings" or, Where is David??
Sat 22 Nov 2008

David loves to do - and interestingly - street side rubbings. I hope the processe did not get turned on him, like, did he. himself, get 'rubbed' out?

Anybody have a good essay ref on contemporary 'rubbings' - the origins and aesthetics thereof. i.e. Rauschenberg/Cage and car tires rolling over a wet white canvas. Yves Klein pulling naked fresh painted bodies over canvas to make paintings. Amy Balkin - the other evening at Nonsite/San Francisco - showing photographs of her rubbings of Corporate Industrial Park Signage. Making 'art' with non-art tools (car, body, manhole covers, etc.), or making 'art' out of non-art (corporate signage, or David's industrial remnants). What's the diff??

Are their examples of contemporary rubbings of contemporary poems (not talking 'malevolent criticism' here!) Are there examples of rubbings of portions of non-art texts (say, from Government Reports on Global Warming)? (Works by Hans Hackke (sp?) come to mind).

What is an artist/poet/person performing when making an artifact by 'rubbing' an artifact of the past back into the present?

What is 'the rub' - even the origins of that particular phrase when encountering a point of friction?

Was Tina Fey doing 'rubbings' of Sarah Palin?

Stephen Vincent
http://stephenvincent.net/blog/

--- On Sat, 11/22/08, Mark Weiss <[redacted]> wrote:
From: Mark Weiss <[redacted]>
Subject: Re: David/'Nigerian scam', Gyped!
To: [redacted], [redacted]
Date: Saturday, November 22, 2008, 9:31 AM

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> > Anny Ballardini
> > http://annyballardini.blogspot.com/
> > http://www.fieralingue.it/modules.php?name=poetshome
> > http://www.moriapoetry.com/ebooks.html
> > I Tell You: One must still have chaos in one to give birth to a
dancing
> > star!
> >
>guidelines
> >
>
>
>
>--
>Obododimma Oha
>Senior Lecturer in Stylistics & Semiotics
>Dept. of English
>University of Ibadan
>Nigeria
>
>&
>
>Fellow, Centre for Peace & Conflict Studies
>University of Ibadan
>
>Phone: [redacted];
> [redacted].
>
guidelines
>

↑ Index

409. **Murat Nemet-Nejat**
Re: "A Documentary Saga of the Oulipo"
Sat 22 Nov 2008

Jim,

You are right. Generative art proliferates more easily. But I like the idea of "concept' in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not openly spelled out idea, concept behind it.

Walter Benjamin's mechanical reproduction is problematic. When he was applying that term to photography, photographs were extremely difficult to take, took a lot of time and exposure and the transformation from reflected light to image was fragile and full of 'mistakes." That's what makes those photographs sp powerful. did you read my essay *The Peripheral space of photography*?

Ciao,

Murat

On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[redacted]> wrote:

> *Though our points of view are converging, I should also try to clarify the opposite point I am making: when concepual, particularly of the procedural kind, explodes into unmanagable profileration when it becomes actualized. In*
> *that way, the concept gets deluted, blurred, weakened.*
>
> *the procedural doesn't necessarily involve the sort of proliferation you mention, of course.*
>
> *for instance, http://vispo.com/StirFryTexts/spastext.html or http://vispo.com/arteroids*
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> *"though I suppose it's easy to miss the conceptual dimension so some artists*
> *like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."*
>
> *Well, pop can be a powerful art form.*
>
> *sure.*

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> *other types of work where the chops are not so easily fakable."*
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> *In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*
>
> *true.*
>
> *ja*

↑ Index

410. **George Bowering**

Re: David

Sat 22 Nov 2008

Yeah, I feel as if I am just recovered from the Spanish 'flu.

gb

On Nov 21, 2008, at 11:42 AM, Paul Nelson wrote:

> *No one expected a sort of Spanish Inquisition.*
>
> *TADA!*
>
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted]

From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Friday, November 21, 2008 11:04:43 AM
Subject: Re: David

Of note...adjectives aren't the only offending parties for our NEWSPEAK:

"Call a spade a spade"

"Rule of Thumb" http://www.phrases.org.uk/meanings/rule-of-thumb.html

"The whole nine yards" (reference to pilot's strafing runs...advocating violence?)

On Wed, Nov 19, 2008 at 10:42 AM, Kamen Nedev <[redacted]> wrote:

On 19/11/2008, at 3:38, Mark Weiss wrote:

German measles, anyone?

Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.

Others seem more innocent, but only just. "Japanese copy".

And, nowadays, "Russian" mafia. "Under a Panama flag".

Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.

Language is a bit of a battlefield, and there's a lot of inertia there...

Kamen

http://www.waitingforcargo.net

> *guidelines*
>
> *welcome.html*
>
> *welcome.html*

Mr. G. Bowering
Faster than a speeding pullet.

↑ Index

411. Gary Sullivan
Ernst Herbeck site
Sat 22 Nov 2008

Responses to these translations encouraged, especially from anyone who reads German:

http://herbeck.blogspot.com

_____ Color coding for safety: Windows Live Hotmail alerts you to suspicious email. http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008

↑ Index

412. Séamas Cain
New book by Sheila E. Murphy
Sat 22 Nov 2008

_____

There is a new book by Sheila E. Murphy ...

COLLECTED CHAPBOOKS, with 599 pages, 6" x 9," a hardcover book, is published by Blue Lion Books ...

http://www.lulu.com/content/2251616

All of Sheila E. Murphy's chapbooks are collected here. From presses all over the world and with differing foci. That Murphy's poetry has matured through the years, one can be sure from this collection. There are no weak poems ... only page after page of her special lyrical disjunction of language. Yes, lyricism + linguistic adventurism = the poetry of Sheila E Murphy.

http://www.lulu.com/content/2251616

For a review by Jeff Harrison of
Sheila E. Murphy's "Skinny Buddha"
go to

http://galatearesurrection10.blogspot.com/2008/07/skinny-buddha-by-sheila-e-murphy.html

And for my own review of "Skinny Buddha"
go to

http://galatearesurrection9.blogspot.com/2008/03/skinny-buddha-by-sheila-e-murphy.html

Bestwishes,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

↑ Index

413. **Mark Weiss**
Re: research question
Sun 23 Nov 2008

Unfortunately I have to track down a lot of archives. Worldcat, which I use all the time for books, is difficult to use for archival material, despite its listing many. I tried, as an experiment, to follow it to Blackburn material in Frank O'Hara's papers. After an hour and a half it had steered me in a circle. Google is also of limited use. ArchiveGrid looks good--I'll try it at Columbia, which I assume subscribes.

Thanks for all the b/c and f/c responses.

Mark

At 03:13 PM 11/22/2008, you wrote:
>Mark -
>Here's a response from an academic librarian friend:
>
>"ArchiveGrid
>
>Google
>

>WorldCat (many archives also have catalog records)"
>
>She also suggests asking a reference librarian - most libraries will
>list their archival collections.
>
>Best,
>Charlotte
>
>On Nov 21, 2008, at 7:07 PM, Mark Weiss wrote:
>
>Does anybody on the list know if there's a list on the web of the
>locations of papers of various poets, or of personal archives in
>general? Something on the order of: type in Ezra Pound and it yields
>Beineke, Yale.
>
>Thanks.
>
>Mark
>
>

↑ Index

414. Troy Camplin

Re: "A Documentary Saga of the Oulipo"

Sun 23 Nov 2008

Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.

Troy Camplin

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From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Saturday, November 22, 2008 2:37:50 PM
Subject: Re: "A Documentary Saga of the Oulipo"

Jim,

You are right. Generative art proliferates more easily. But I like the idea of "concept' in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not openly spelled out idea, concept behind it.

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Ciao,

Murat

On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[redacted]> wrote:

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> *like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."*
>
> *Well, pop can be a powerful art form.*
>
> *sure.*

> *"Something. It's just easier to pretend to the conceptual than it is to some*
> *other types of work where the chops are not so easily fakable."*
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> *In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*
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> *true.*
>
> *ja*

↑ Index

415. John Cunningham
Canadian language writers/poets
Sun 23 Nov 2008

I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian language poets. I'd appreciate it if anyone can refer me to any Canadian language poets. Thanks. John Cunningham

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416. steve russell
Yeat: farsi...
Sun 23 Nov 2008

http://www.rosajamali.com/arti...

↑ Index

417. Nicholas Karavatos
JOB - Dept of English @ American University of Sharjah
Sun 23 Nov 2008

The Department of English at the American University of Sharjah is seeking a full-time faculty member. The successful applicant will have a PhD and experience teaching various academic writing courses.

Specialization in literature (preferably British literature) or CALL (Computer Assisted Language Learning) and relevant scholarly publications are required. Overseas teaching experience is desirable.

Rank and salary will be dependent upon experience. American University of Sharjah is licensed in the United States by the Department of Education of the State of Delaware. It is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools.

The deadline for applications will be December 28, 2008 and applications should be sent to the attention of Dean William H Heidcamp at [redacted].

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Windows Live Hotmail now works up to 70% faster.
http://windowslive.com/Explore/Hotmail?
ocid=TXT_TAGLM_WL_hotmail_acq_faster_112008

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418. Halvard Johnson
Re: "A Documentary Saga of the Oulipo"
Sun 23 Nov 2008

Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.

Hal

You have no enemies in this folder.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:

> *Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.*

Troy Camplin

From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Saturday, November 22, 2008 2:37:50 PM
Subject: Re: "A Documentary Saga of the Oulipo"

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Ciao,

Murat

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the procedural doesn't necessarily involve the sort of proliferation you mention, of course.

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Well, pop can be a powerful art form.

sure.

"Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable."

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> *to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*
>
> *true.*
>
> *ja*
> *guidelines*

↑ Index

419. Jennifer Karmin
JOB: Indiana State University
Sun 23 Nov 2008

(this is a forward. please don't respond to me. good luck!)

Tenure-track assistant professor, beginning August 2009, to teach three courses each semester in poetry writing, introductory creative writing, and composition or general education literature, plus undergraduate advising.

Faculty in Creative Writing are expected to publish creative works and provide service to the Department, College, University, and profession. Secondary specialty in fiction, nonfiction, English teaching, composition, early British literature, or folklore desirable. Salary competitive. PhD in English or a closely related field preferred, MFA in Creative Writing with publications considered.

Screening will begin December 1, 2008, and will continue until the position is filled. Apply online at https://jobs.indstate.edu. Send three letters of recommendation to Robert Perrin, Chair, Department of English, Indiana State University, Terre Haute, IN 47809. Applications acknowledged by e-mail.

Contact:

Indiana State University

Phone:

[redacted]

Online App. Form:

http://jobs.indstate.edu/applicants/Central?quickFind=159897

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420. Rob McLennan
Runaway Jury 5; rob mclennan has opinions...;
Sun 23 Nov 2008

RUNAWAY JURY V: GOVERNOR GENERAL'S LITERARY AWARDS, POETRY IN ENGLISH, 2008

For the fifth Runaway Jury we return to the Governor-General's Award for Poetry in English. The nominated titles this year are: Weyman Chan, Noise from the Laundry; A. F. Moritz, The Sentinel; Sachiko Murakami, The Invisibility Exhibit; Ruth Roach Pierson, Aide-Mmoire; and Jacob Scheier, More to Keep Us Warm.

The three jurors are Evie Christie, Alex Good, and rob mclennan.

http://www.goodreports.net/essays/jury51.htm

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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421. Jim Andrews
Re: "A Documentary Saga of the Oulipo"
Sun 23 Nov 2008

> *Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.*

When some people call art 'generative', they mean it stimulates them to write or whatever. I take it that's your usage, Troy.

But the term 'generative art' has another meaning. It refers to a type of art where the work of art, itself, generates not a response in the audience but the visible or audible (or whatever) manifestation of the viewed work of art. So, typically, this sort of work of art is an executable, digital work, an app, a program, though it needn't be. Could be an analog machine or perhaps, on a more conceptual level, injunctions to do this or that. Though, in that case, the piece itself is not really doing the 'generation' and it probably wouldn't be of much interest to people interested in 'generative art'.

Just to clarify the term.

On another note. A work could stimulate others to reflect. That needn't be stimulating them to create.

Would that be 'generative' in your sense? Is that of value? If so, and it is not generative, then not all art is generative in your sense.

ja
http://vispo.com

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422. Amanda Earl
Re: Canadian language writers/poets
Sun 23 Nov 2008

---

try the anthology Shift and Switch edited by Jason Christie and
a.rawlings and derek beaulieu
http://www.themercurypress.ca/?q=books/shift_switch

i also recommend the Canadian site Ditchpoetry.com which includes a lot of experimental poetry, and perhaps language poetry and links to those who write it.

best,
Amanda Earl

↑ Index

423. George Bowering
Re: Canadian language writers/poets
Sun 23 Nov 2008

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

> *I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian*
> *language poets. I'd appreciate it if anyone can refer me to any Canadian*
> *language poets. Thanks.*
> *John Cunningham*
>
> *welcome.html*

G. Harry Bowering, OC
Worth the trouble.

↑ Index

424. Troy Camplin
Re: "A Documentary Saga of the Oulipo"
Sun 23 Nov 2008

I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.

Thanks for the clarification.

Troy

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sunday, November 23, 2008 5:27:37 PM
Subject: Re: "A Documentary Saga of the Oulipo"

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ja
http://vispo.com

↑ Index

425. Troy Camplin
Re: "A Documentary Saga of the Oulipo"
Sun 23 Nov 2008

Pettiness and purposefully missing the point are also not generative.

Troy

_____
From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Sunday, November 23, 2008 11:57:56 AM
Subject: Re: "A Documentary Saga of the Oulipo"

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[redacted]
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http://imageswithoutwords.blogspot.com
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>
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> *To: [redacted]*
> *Sent: Saturday, November 22, 2008 2:37:50 PM*
> *Subject: Re: "A Documentary Saga of the Oulipo"*
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> *ja*

↑ Index

426. **Jim Andrews**
Re: "A Documentary Saga of the Oulipo"
Mon 24 Nov 2008

> *You are right. Generative art proliferates more easily. But I like the idea*
> *of "concept' in "conceptual." Doesn't "generative" imply more a formula, an*
> *algorithm? You would know that better, but even an algorithm may have a not*
> *openly spelled out idea, concept behind it.*

'algorithm' is the 'natural selection' of our time. by that i mean the two terms have both been widely misunderstood. Widely.

'algorithm' is misunderstood because the theory of computation is more than misunderstood--it's unknown and somewhat non-intuitive in its results. it gives us some of the clearest statements we have about what computers can and can't do, i.e., it gives us our clearest statements about what algorithms can and cannot accomplish.

The focus of the birth of computing itself was on what computers *cannot* do. Turing solved a famous math problem posed by Hilbert called the Entscheidungsproblem, a problem to decide whether it is theoretically possible to build a machine that will prove all math theorems. After understanding Godel's work, Turing understood that the answer to this question must be 'no'. But in order to prove it, he had to devise a machine that could execute any conceivable, finite algorithm, and then show that there are some true theorems this machine cannot prove. Thus was born the 'Turing machine', Turing's abstraction, the most powerful but simple machine known to humanity. It was devised mainly to help prove the Entscheidungsproblem, not to 'invent computers'. Turing invented the modern notion of what a computer is in order to prove there are some things such machines cannot do. beautiful, eh?

However, while there are things such machines cannot do, there is no real evidence that we can do them either. Fundamentally, a Turing machine is a machine that can execute any conceivable, finite algorithm. There is no good evidence that there exist thought processes of which we are capable and computers are not.

So, Murat, while algorithms are 'formulas', of a sort, they can get quite sophisticated with a few million lines of code. The power of the simple algorithm and a machine that can make decisions has yet to be really widely understood. At first glance, computers look like machines that are merely mechanical, like any other machine, and pose no serious resemblance to the processes of thought. But the fundamental operations of the computer are like the atomic scale of thought.

ja
http://vispo.com

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427. **amy king**
Re: Canadian language writers/poets
Mon 24 Nov 2008

For starters (& debatable):

Christian Bok
bpnichol
Steve Mccaffery
Karen Mac Cormack
Scott Pound
Meredith Quartermain
Lisa Robertson

Try going through the EPC page for more info/poets:
http://epc.buffalo.edu/authors/epc.html

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sun, 11/23/08, George Bowering <[redacted]> wrote:
From: George Bowering <[redacted]>
Subject: Re: Canadian language writers/poets
To: [redacted]
Date: Sunday, November 23, 2008, 9:37 PM

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> *John Cunningham*

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428. amy king
Discussions of Race and the Poetics List
Mon 24 Nov 2008

From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.

Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.

The aforementioned list members found the sympathetic response to be ... worth ignoring. In a world where institutions were built on racism and where

those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were unaware of how our language use might be problematic. Such calls for sensitivity should certainly not be dismissed just because they are about being human and possibly even admitting our vulnerability --rather than such calls being seen as the usual targets to attack so that one might show off his intellectual prowess.

This kind of discussion has carried on before on the list, and in the ensuing discussion, many have left due to the expression of further racist sentiment and the denial of granting that a) we might be ignorant of the implications of some terms and b) maybe we should be more sensitive when someone points out something we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm still trying to learn, and if admitting ignorance, even about the implications of my actions helps, then I'll pull out the mirror. Take a peek at some of what Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to "pass" in everday life, with my race unremarked upon on the street or in my workplace. There are moments, however, when this is not possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and

"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to outweigh the benefits."

Please read the entire note here:
http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html

and

"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the

discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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429. John Cunningham
Re: Canadian language writers/poets
Mon 24 Nov 2008

Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated. John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 23, 2008 8:38 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

> *I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian*
> *language poets. I'd appreciate it if anyone can refer me to any Canadian*
> *language poets. Thanks.*
> *John Cunningham*
>
> *welcome.html*

G. Harry Bowering, OC
Worth the trouble.

Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008 7:19 PM

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430. { brad brace }
overrun
Mon 24 Nov 2008

---

a small free photo-book
of withdrawn 12hr images

http://216.70.118.235/overrun.pdf
(6.6 mb)

/:b

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431. Mark Weiss
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

Amy:

Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.

Mark

At 07:59 AM 11/24/2008, amy king wrote:
> From my boiled-down perspective, one person used a term that
> another list member found problematic. The latter said so.
>

>Several list members reacted to the questioning of said term with
>rote strains of resistance -- i.e. the don't-censor-me mentality,
>my intentions weren't racist, other questionable-&-possibly-racist
>terms exist & here's a list.
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>Some list members acknowledged that the use of the term is
>problematic and noted the need to be sensitive about using such terms.
>
>The aforementioned list members found the sympathetic response to be
>... worth ignoring.
>In a world where institutions were built on racism and where those
>same institutions continue to reflect & rely on that racism & its
>underlying sentiments (whether you're a skinhead or not) we should
>be open to calls for sensitivity, even if we didn't mean to imply
>anything racist or were unaware of how our language use might be
>problematic. Such calls for sensitivity should certainly not be
>dismissed just because they are about being human and possibly even
>admitting our vulnerability --rather than such calls being seen as
>the usual targets to attack so that one might show off his
>intellectual prowess.
>
>This kind of discussion has carried on before on the list, and in
>the ensuing discussion, many have left due to the expression of
>further racist sentiment and the denial of granting that a) we might
>be ignorant of the implications of some terms and b) maybe we should
>be more sensitive when someone points out something we've said that
>could be offensive.
>
>Despite how often we forget it, history tells us something. I'm
>still trying to learn, and if admitting ignorance, even about the
>implications of my actions helps, then I'll pull out the
>mirror. Take a peek at some of what Tim Yu and others have said
>about the last race discussion on Poetics:
>
>An excerpt:
>
>"As an Asian American, I often have the (dubious) privilege of being
>able to "pass" in everday life, with my race unremarked upon on the
>street or in my workplace. There are moments, however, when this is not
>possible--when I become aware (often uncomfortably) that I am a racial
>minority. I am saddened, and more than a bit shocked, to realize that
>over the past few years, it is on the Poetics list itself that I have

>most frequently experienced this awareness of my own race--of being, as
>it were, the only Asian American in the room. Frankly, the Poetics list
>is still dominated by the voices of white men; other voices are rarely
>heard, and when they are, they tend to be ignored or shouted down."
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>operating on the discussion that no one on this list is a racist. After
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>fear that I can no longer be so confident about that sentiment. For me,
>the costs of remaining a member of the Poetics list have come to
>outweigh the benefits."
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>Please read the entire note here:
>http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html
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>and
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>close-mindedness and felt an absence of transformative potential
>through the discussions on the Listserv. One can easily find this
>disappointment justified merely by noting the relative lack of Listserv
>reactions to Tim's long, intelligent, and heartfelt post on the
>Listserv. The Listserv has clearly intellectually and emotionally
>disengaged itself from him. It is not the vibrant community that Tim
>desired.
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>Such is often the case with almost all message boards
>and listservs. Look around the internet, and you will find that racism
>and sexism, largely divorced from intellectual content, are constants
>on the vast majority of message boards."
>
>http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-
and-listservs.html
>
>
>Be well,
>
>Amy
>
>

>_____
>
>
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>
>
>Recent work
>
>http://www.writing.upenn.edu/pennsound/x/King.html
>
>
>
>Amy's Alias
>
>http://amyking.org/
>

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432. Kimmelman, Burt

Anglo-Saxon Riddle-Poem translations and illustrations on nycbigcitylit.com, from Bertha Rogers

Mon 24 Nov 2008

If you have affection for Old English poetry then you might wish to check out these translations (both literary and artistic) from Bertha Rogers:

-----Original Message-----
From: [redacted] [mailto:[redacted]]
Sent: Sunday, November 23, 2008 6:17 PM
To: [redacted]
Subject: my Anglo-Saxon Riddle-Poem translations and illustrations on nycbigcitylit.com

Dear Burt, I thought you might be interested in seeing my Anglo-Saxon Riddle-Poem translations and illustrations on nycbigcitylit.com. Here's the link: http://www.bigcitylit.com/bigcitylit12.php?inc=fall08/twelve_12. Hope all is well with you, and hope you have a great Thanksgiving! Best, Bertha

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433. **Jim Andrews**
Re: "A Documentary Saga of the Oulipo"
Mon 24 Nov 2008

> *I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.*
>
> *Thanks for the clarification.*
>
> *Troy*

Except indifference? Surely it generated indifference?

But no matter.

Because art is invisible, indifference does not always signify acute perception. Even when art is visible, this is true. Just because even the whole world is initially indifferent does not mean much, sometimes. The twist is sometimes incomprehensible for a while, foreign, not obviously relevant, emotionally unrecognized, yadayada.

I don't see 'generativeness' as a useful measure of artistic quality. Instead, think of it as a property that some art has for some people and not for others. A kind of joint property shared by the work and some people. They connected somehow. Com port not null.

Or, if we use the definition I used of generativeness (which is how i normally use it concerning art), then think of generativeness as a property works of art are said to have when they themselves somehow generate art algorithmically. This is not a judgement but a categorization by other criteria.

I don't think Halvard was being petty. He made an observation that occurred to me also. Namely, if you use generativeness as a criterion to determine what's great art or even just art, you begin the construction with difficulties, big leaks in the hull. If I'm not mistaken, that ship has never sailed to glory. It just doesn't really lend itself to being used in such a way. Not to say it isn't a useful distinction, but the tool can be formulated more objectively, particularly when generativeness isn't made to be measured by vague audience reaction (anything other than indifference is generative? then it is a distinction without significant difference, in the scheme of things, because all we can say is it's generative if it got a reaction other than indifference. yet if we stay with it needing to generate writing or whatever in the audience then we have the case Halvard raised.).

ja
http://vispo.com

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434. **Michael Kelleher**

Literary Buffalo Newsletter 11.24.08-11.30.08

Mon 24 Nov 2008

LITERARY BUFFALO
11.24.08-11.30.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

11.24.08

Rooftop Poetry Club at Buffalo State College
Andrew Zawacki and Katy Lederer
Poetry Reading
Monday, November 24, 4:30 PM
E.H. Butler Library, Rm. 210

11.27.08

HAPPY THANKSGIVING

For your reading and culinary pleasure, take a look at Buffalo poetry maven/culinary whiz kid Geoffrey Gatza's annual Thanksgiving Menu Poem:

Thanksgiving Menu Poem
Guest of Honor: Anne Waldman
All invited!
Online now at http://www.blazevox.org/thanks.htm

11.29.08

Just Buffalo Interdisciplinary Event
Poetry and Fashion
Performances by Phranchiz, Lonnie Harrell, and Ten Thousand
Hosted by Dr. Anthony Neal
Saturday, November 29, 7:30 PM
Uptown Performing Arts Theater, 3165 Bailey Ave., Bflo

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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435. Halvard Johnson
Re: "A Documentary Saga of the Oulipo"
Mon 24 Nov 2008

Got your point, Troy. The hyperbole was also noted.

Hal

"Take what you can use and let the rest go by."
--Ken Kesey

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 23, 2008, at 9:02 PM, Troy Camplin wrote:

> *Pettiness and purposefully missing the point are also not generative.*
>
> *Troy*
>
> _____
> *From: Halvard Johnson <[redacted]>*
> *To: [redacted]*

Sent: Sunday, November 23, 2008 11:57:56 AM
Subject: Re: "A Documentary Saga of the Oulipo"

Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.

Hal

You have no enemies in this folder.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:

Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.

Troy Camplin

From: Murat Nemet-Nejat <[redacted]*>*
To: [redacted]
Sent: Saturday, November 22, 2008 2:37:50 PM
Subject: Re: "A Documentary Saga of the Oulipo"

Jim,

You are right. Generative art proliferates more easily. But I like the idea
of "concept' in "conceptual." Doesn't "generative" imply more a formula, an
algorithm? You would know that better, but even an algorithm may have a not

> *openly spelled out idea, concept behind it.*
>
> *Walter Benjamin's mechanical reproduction is problematic. When he was applying that term to photography, photographs were extremely difficult to take, took a lot of time and exposure and the transformation from reflected light to image was fragile and full of 'mistakes." That's what makes those photographs sp powerful. did you read my essay *The Peripheral space of photography*?*
>
> *Ciao,*
>
> *Murat*
>
> *On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[redacted]> wrote:*
>
> *Though our points of view are converging, I should also try to clarify the opposite point I am making: when concepual, particularly of the procedural kind, explodes into unmanagable profileration when it becomes actualized. In that way, the concept gets deluted, blurred, weakened.*
>
> *the procedural doesn't necessarily involve the sort of proliferation you mention, of course.*
>
> *for instance, http://vispo.com/StirFryTexts/spastext.html or http://vispo.com/arteroids*
>
> *the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole field. dbCinema is generative.*
>
> *you say "the concept gets deluted, blurred, weakened" via proliferation. sometimes. but sometimes proliferation is part of the concept. the work of art in the age of mechanical reproduction. proliferation. spamification.*

that still doesn't tell us whether it's interesting or not. there just are
no recipes for interesting art. no algorithms that will do it every time.
some algorithms that will do it from time to time. but not all the time.
like there is no algorithm that will always be able to tell if any given
program will halt.

"though I suppose it's easy to miss the conceptual dimension so some artists
like to focus attention on it by the absence of other dimensions. In a
sense, this is a pop approach."

Well, pop can be a powerful art form.

sure.

"Something. It's just easier to pretend to the conceptual than it is to some
other types of work where the chops are not so easily fakable."

In my recent conversation with Chris Funhouser, he was telling me how hard
it was to create some of his "flash"? pieces. They are gorgeous, evocative
to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.

true.

ja
guidelines

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436. Alexander Jorgensen

Self-promotion - Visual Poetry and more... Alexander Jorgensen

Mon 24 Nov 2008

---

http://www.venerealkittens.blogspot.com/2008/10/alexander-jorgensen.html

For those interested, here are examples of what I'll call a "fresh wave" of visual poetry (and I use visual poetry, because I think, and this is my need, that vispo sounds too sterile for my liking) - along with a poem not otherwise found online (as it first appeared in Noon #4).

Hope you enjoy. Will say thanks ahead of time to those who do opt to visit. Incidentally, this online journal is really worth a look. Matina Stamatakis does an exceptional job with it.

Regards,
Alexander Jorgensen

--- On Mon, 11/24/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"
To: [redacted]
Date: Monday, November 24, 2008, 4:01 AM

I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.

Thanks for the clarification.

Troy

From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sunday, November 23, 2008 5:27:37 PM
Subject: Re: "A Documentary Saga of the Oulipo"

> Seems to me that art, to be art, is necessarily generative. If it
doesn't stimulate others to create, it's of no real value to anyone
other than the person who made it. Which means it really isn't art. All art
is social.

When some people call art 'generative', they mean it stimulates them to write or whatever. I take it that's your usage, Troy.

But the term 'generative art' has another meaning. It refers to a type of art where the work of art, itself, generates not a response in the audience but the visible or audible (or whatever) manifestation of the viewed work of art. So,

typically, this sort of work of art is an executable, digital work, an app, a program, though it needn't be. Could be an analog machine or perhaps, on a more conceptual level, injunctions to do this or that. Though, in that case, the piece itself is not really doing the 'generation' and it probably wouldn't be of much interest to people interested in 'generative art'.

Just to clarify the term.

On another note. A work could stimulate others to reflect. That needn't be stimulating them to create.

Would that be 'generative' in your sense? Is that of value? If so, and it is not generative, then not all art is generative in your sense.

ja
http://vispo.com

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437. Alexander Jorgensen
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

I think this is a really important posting. Thanks, Amy.

I kept wondering what all those silent list members were thinking.

--- On Mon, 11/24/08, amy king <[redacted]> wrote:
From: amy king <[redacted]>
Subject: Discussions of Race and the Poetics List
To: [redacted]
Date: Monday, November 24, 2008, 1:59 PM

From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.

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The aforementioned list members found the sympathetic response to be ... worth ignoring. In a world where institutions were built on racism and where those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were unaware of how our language use might be problematic. Such calls for

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Despite how often we forget it, history tells us something. I'm still trying to learn, and if admitting ignorance, even about the implications of my actions helps, then I'll pull out the mirror. Take a peek at some of what Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to "pass" in everday life, with my race unremarked upon on the street or in my workplace. There are moments, however, when this is not possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

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http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html

Be well,

Amy

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Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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438. **Tisa Bryant**

Re: Canadian language writers/poets

Mon 24 Nov 2008

"experimental" and not "language" ? but I offer:

Nicole Brossard
M. NourbeSe Philip
Louky Bersianik
Madeleine Gagnon
France Theoret
Roy Miki
Christian Bok
Derek MacCormack
Corey Frost

-----Original Message-----
>From: John Cunningham <[redacted]>
>Sent: Nov 24, 2008 8:28 AM
>To: [redacted]
>Subject: Re: Canadian language writers/poets
>
>Now what is it you believe that I'm kidding about, George? Let's face it,

>you and Daphne and Fred sort of seeded the ground for the reception of
>language writing/poetry through Tallman's class, didn't you? Also, right in
>your back yard is the Kootenay School of Writing from whose august halls
>most of Canada's language writers emanated.
>John Cunningham
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>-----Original Message-----
>From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>Behalf Of George Bowering
>Sent: November 23, 2008 8:38 PM
>To: [redacted]
>Subject: Re: Canadian language writers/poets
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>You're kidding!
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>On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:
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>> I'm in the process of creating a Con Ed course for the University of
>> Winnipeg on Language Writing/Poetry and am attempting to track down
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>> language poets. I'd appreciate it if anyone can refer me to any
>> Canadian
>> language poets. Thanks.
>> John Cunningham
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>> welcome.html
>>
>
>G. Harry Bowering, OC
>Worth the trouble.
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>Internal Virus Database is out of date.
>Checked by AVG - http://www.avg.com
>Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008
>7:19 PM
>

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439. Tisa Bryant
Re: Canadian language writers/poets
Mon 24 Nov 2008

There's also Christian Bok & Margaret Atwood's Ground Works: Avante-Garde for Thee, House of Anansi Press, 2003

-----Original Message-----
>From: Amanda Earl <[redacted]>
>Sent: Nov 23, 2008 8:30 PM
>To: [redacted]
>Subject: Re: Canadian language writers/poets
>
>try the anthology Shift and Switch edited by Jason Christie and
>a.rawlings and derek beaulieu
>http://www.themercurypress.ca/?q=books/shift_switch
>
>i also recommend the Canadian site Ditchpoetry.com which includes a
>lot of experimental poetry, and perhaps language poetry and links to
>those who write it.
>
>best,
>Amanda Earl
>

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440. amy king
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

Mark,

Yes, we're writers who, by signing up to be members of this listserv, have joined a community of writers. Self righteous indignation as a response to someone asking for a little sensitivity when it comes to issues of race doesn't exactly work towards respecting group decorum.

As members of this community, do we care if we ostracize other members, even if only to maintain our right to be obtuse to other member's concerns? Are we so certain of our positions on exactly how language works, esp when we use it, that we must let Obododimma Oha know just how wrong he is to express his consternation over the use of a term within this community? Do we even bother to wonder if we've insulted other list members?

You may disagree with Oha and determine that the term has no racist implications, but the fact that, as a list member, he pointed out that the usage carries offense to him is a valid complaint that certainly did not warrant some of the opportunistic bravado sent in reply.

It's easy to dismiss others when the offense is "unintentional" or not aimed at us. And easy to write it off as the 'messy business of language,' regardless of just who we're using it around and who we think it simply shouldn't offend, despite their saying otherwise -- which is exactly the abstracted mentality that ignores who we're talking with and gets us into all manner of nastiness on a daily basis in the name of being "misunderstood."

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Mon, 11/24/08, Mark Weiss wrote:
Amy:

Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.

Mark
--- On Mon, 11/24/08, amy king <[redacted]> wrote:
From: amy king <[redacted]>
Subject: Discussions of Race and the Poetics List
To: [redacted]
Date: Monday, November 24, 2008, 1:59 PM

From my boiled-down perspective, one person used a term that another list member
found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.

Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.

The aforementioned list members found the sympathetic response to be ... worth ignoring. In a world where institutions were built on racism and where those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were unaware of how our language use might be problematic. Such calls for sensitivity should certainly not be dismissed just because they are about being human and possibly even admitting our vulnerability --rather than such calls being seen as the usual targets to attack so that one might show off his intellectual prowess.

This kind of discussion has carried on before on the list, and in the ensuing discussion, many have left due to the expression of further racist sentiment and the denial of granting that a) we might be ignorant of the implications of some terms and b) maybe we should be more sensitive when someone points out something we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm still trying to learn, and if admitting ignorance, even about the implications of my actions helps, then I'll pull out the mirror. Take a peek at some of what Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to "pass" in everday life, with my race unremarked upon on the street or in my workplace. There are moments, however, when this is not possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and

"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to outweigh the benefits."

Please read the entire note here:
http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html

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"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html

Be well,

Amy

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Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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441. **Sarah Sarai**

Re: Canadian language writers/poets

Mon 24 Nov 2008

. . . the Canadian language? . . . sounds like a northern patois

↑ Index

442. **Mark Weiss**

Re: Discussions of Race and the Poetics List

Mon 24 Nov 2008

I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid condescending (even therapeutic--"admitting our vulnerability?") and extraordinarily self-righteous characterizations of views you disagree with--they're a form of ad homina. This is not a flame war, and there's no need to light fires.

Stephen Vincent, in raising "gypped," captured what I think is the essence of the issue. The word's origin is profoundly racist, and refers to a group with a long history of discrimination, characterizing it in terms that have caused enormous misery. If it were a more recent usage we most of us would try to reform it out of existence, but the word is so deeply embedded in the language that it's hard to imagine that many even associate it with the Roma, though I'd guess the Roma aren't happy about it. It's even harder to imagine it disappearing from the language. Nigerian scam is of a different order--a term that I doubt I've ever used before this discussion, by the way. Its origin is neither racist nor anti-Nigerian, and its use is limited denotatively and hasn't bled, and isn't likely to, into attitudes towards Nigerians in general. Though I'm of course sorry that Obododimma finds it offensive, it remains the very circumscribed term that we've got.

Distinctions are what discussion is about. We don't need to agree, but discussing a contested term I would think is one function of a writers' list. Examples are a part of the discussion--they help us separate the apples and oranges.

Mark

PS. I do have attitudes towards Nigeria, perhaps because of my age more richly textured than those of many on the list, although I've never been there. The term Nigerian scam isn't a part of those attitudes. When I was in high school a Nigerian exchange student lived with us for a few months. We became good friends. His father was head master of a very English-style boarding school, purportedly the most prestigious in the country, and Aloy regaled me with stories of student pranks and harsh discipline. He spoke Latin, which I envied, though not as much as his ability to open a beer bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra war, like many of Nigeria's woes a delayed product of colonial rule, when separate entities and cultures were yoked together for administrative convenience. It was something of a proxy war, as well. The Moslem Hausa of the dry north were the majority, and had all the guns, though most of the resources and money were in the south. Much of the US support for Biafra was, I think, motivated by a sense that the Christian Ibo were like "us." Which is not to negate the considerable pain that caused the Biafrans to attempt to secede. New York's WBAI reported the bombings and starvation by live radio feeds. It was horrific--over a million people died. Since then I've followed the often-unpleasant news from Nigeria, which I'm aware can't be the whole picture. In an unfair world West Africans are on the short end.

Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm proud to have published,formed a more pleasant part of my imagined Nigeria.

None of this has to do with what was a discussion of language and the limited flexibility oif language, which is why I didn't raise it.

At 11:56 AM 11/24/2008, amy king wrote:
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>Yes, we're writers who, by signing up to be members of this
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>indignation as a response to someone asking for a little sensitivity
>when it comes to issues of race doesn't exactly work towards
>respecting group decorum.
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>As members of this community, do we care if we ostracize other
>members, even if only to maintain our right to be obtuse to other
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>To: [redacted]
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443. **Ryan Daley**

Re: What we're called, was Re: David

Mon 24 Nov 2008

Obododimma & Others,

I have taken much from this discussion. I think just talking about this, no matter the timbre of our responses, has given me the chance to discuss language and its repercussions...something I rarely get to do otherwise.

-Ryan

On Fri, Nov 21, 2008 at 4:38 AM, Obododimma Oha <[redacted]> wrote:

> *Well, I guess I have I have made my point in this thread and cannot compel anyone to give that point a second thought. By writing about "some wars starting from recklessness in the use of language", I was not necessarily addressing your analysis, or your use of words. I was simply referring to the orientation of*
> *say-it-the-way-you-like-it-don't-care-about-what-anyone-feels. It's good that Anny Ballardini gave an example of a personal experience he had when he*
> *used the expression "working as hard as a negro". For him, he didn't mean any prejudice. But someone there saw something else in the analogy and got offended. And what did Ballardini do next?One has to decide for oneself how to manage one's language and situations that unfold from language use in a*

world where people indeed see language as social semiotic.
For me, this is where the thread ends.

Regards.
Obododimma.

On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss <[redacted]>
wrote:

It's always interesting to be the butt of sarcasm, but accuracy also
counts. I was I thought pointing out the large gray areas, and talking
about
appropriateness (albeit with tongue wandering into cheek at times). I
doubt
that I've caused too many wars today.

But your examples present some interesting issues. Policeman became
obsolete as a generic term when women were allowed to join police forces,
and other terms that cover both genders, like cops, police, or police
officers, took over, because it would have been absurd to do otherwise.
But
we refer to policemen and policewomen when appropriate--it's not
anachronistic to point out a policewoman to someone who needs help, if
that's who's available. The word stewardess, which is the term I think
you
were searching for, became an issue because it had an extraprofessional
use
as fetish. That survives to an extent, but probably more than the word
itself, which dates back to when cabin crews were exclusively female (and
exclusively young--there were age discrimination suits about that).
Poetess
had largely fallen out of fashion by the time modern feminism arrived,
relegated to designating only some women poets. And it's a good thing
that
it died--the attitude expressed by the word had become poisonous.

These are all questions of gender, in a language that has become less and
less gendered over the past thousand years. It's not something that
speakers
of more gendered languages worry about too much, because to do something
about it would require the restructuring of grammar. Airplane crews are
still hotes and hotesses, actors are comedians and comediennes, etc, and
the
French sun is masculine and the moon feminine, while in German it's the
reverse. So the battles are fought elsewhere. In modern English there
were
so few distinct masculine and feminine forms for human occupations that
most

of the work of remaking the language would involve the renaming of the beasts--stallion and mare, buck and doe, etc. Don't mistake me--I'm plenty aware of gender issues. I'm talking about the genders of articles, nouns, pronouns and adjectives.

A travel article in today's New York Times web edition, "The Proud Indians of Chiapas," has attracted a lot of comments, mostly about the use of the word Indian. Many of the respondents pointed out that in Chiapas, and Latin America in general, the (recently) preferred term is "indigena" (which is both masculine and feminine, by the way). The objection noted to Indian is that it's inaccurate. In Spanish it's worse than that--Indio is often a derogatory term, and India in some places is a synonym for whore. But the article is written for gringos. In the US there's no unanimity among (let's call them) first peoples about what to call themselves. Native American doesn't seem to have caught on, though it appeared to for a while, and members of a lot of tribes prefer to be called American Indians and don't mind that their reservations are generically called Indian reservations. In the country at large Indian is nowhere near as derogatory as Indio or India. It apparently didn't raise eyebrows among the Times staffers.

It's not up to me, it's up to the people so designated, who have a long history of persecution by whatever name. Not so the compound noun Nigerian scam. It's hard for me to believe that anyone uses it with derogation of Nigerians in general in mind, and I don't think there's a shred of antiNigerian sentiment in the US, where most people would be hard put to say what a Nigerian is.

But ok, what about the name Nigeria--Blackland? Is that an acceptable inheritance from the colonialist past?

If this thread continues, it would be nice if it involved discussion rather than verbal violence. The issues are interesting in themselves.

Mark

At 02:53 AM 11/18/2008, Obododimma Oha wrote:

Interesting argument. You are simply telling us that language does n
Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are
also saying that it is wrong for POETICS to rule that it does not and would
not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world
start from recklessness in the use of words. --- Obododimma Oha.

---

guidelines

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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted].

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444. Obododimma Oha

Re: Discussions of Race and the Poetics List

Mon 24 Nov 2008

I didn't want to come into this debate, but it seems to me that Mark Weiss really has an orientation in language use that he thinks is entirely healthy and cannot accommodate to others. Quite unfortunate. I thought that, by referring to his age, he should be helping us (who are supposedly younger) to be a little more cautious in our use of words. I was amazed when I came across terms such as "Moslem Hausa" and "Christian Ibo" in his post that I am responding to. Shocking! Maybe he doesn't know that millions of Hausa people are Christians! And maybe he doesn't know that some Igbo (not "Ibo") people are Muslims (one of my cousins is!), adherents of African Traditional Religion, Eckists, Guru Maharajists, etc. How then can he characterize a whole ethnic group like the Hausa as being Muslim? Yes, it is true that many Hausa people are Muslims, but that does not make the whole group Muslim. I am afraid that in using the term, Mark has become a victim of the political rhetoric that tries to use religion as shibboleth. It is such shibboleth that Ojukwu's war rhetoric tried to arm itself with, to attract international Christian sympathy during the war. I am Igbo myself and did support the Biafran cause, but now, as somebody with a PhD in Stylistics (specifically in War Rhetoric and a criminologist), I can, without appearing disloyal to Biafra, tell what Ojukwu was trying to do when he used the terms "Muslim Hausa Fulani" or "Islamic North". It would be a pity if the politician is now more clever than the poet the vates, the seer, the everything! But Mark is not a politician and should know the cost of words in the marketplace of meaning making.Mark, please, don't take offence at this: think seriously about your tendency to stick to your views, and refusal to welcome the fact that you could learn from another person!Be well, poet. Obododimma.

On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[redacted]> wrote:

> *I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid condescending (even therapeutic--"admitting our vulnerability?") and extraordinarily self-righteous characterizations of views you disagree with--they're a form of ad homina. This is not a flame war, and there's no need to light fires.*
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An excerpt:

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Obododimma Oha
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Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

445. **George Bowering**
Re: Canadian language writers/poets
Mon 24 Nov 2008

I mean, I couldnt believe that you yourself didn't know the field as well as anyone,.

gb

On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:

> *Now what is it you believe that I'm kidding about, George? Let's face it,*
> *you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in*
> *your back yard is the Kootenay School of Writing from whose august halls*
> *most of Canada's language writers emanated.*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On Behalf Of George Bowering*
> *Sent: November 23, 2008 8:38 PM*
> *To: [redacted]*
> *Subject: Re: Canadian language writers/poets*
>
> *You're kidding!*
>
> *On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:*
>
> *I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down*

> *Canadian*
> *language poets. I'd appreciate it if anyone can refer me to any*
> *Canadian*
> *language poets. Thanks.*
> *John Cunningham*
>
> *welcome.html*
>
> *G. Harry Bowering, OC*
> *Worth the trouble.*
>
> *guidelines*
> *Internal Virus Database is out of date.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008*
> *7:19 PM*
>
> *welcome.html*

G. Bowering
Knows which door the tiger's behind.

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446. **Vera Renczi**
Re: Canadian language writers/poets
Mon 24 Nov 2008

I think it's funny that you are creating a coarse and yet you seem to have very limited knowledge of the subject, but perhaps that is how it's done when one teaches

Colin smith

Dorthy Trujillo Lusk

Stephen Cain

Margaret Christakos

Daniel F Bradley

Victor Coleman

Christopher Dewdney

V

**

On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham
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447. **Troy Camplin**
Re: "A Documentary Saga of the Oulipo"
Mon 24 Nov 2008

Now, if I were to answer your point in a generative manner, I would point out that Picasso has in fact caused me to write poems, so his work is cross-generative. I've also been influenced to write works based on feelings evoked by music. Keats' "Ode on a Grecian Urn" was a result of his having gone to see a show of Greek artifacts. An art work does not have to be generative into the same art form, and it does not have to make everyone be generative of art work, either -- though telling others about what you experienced is also a form of generativeness many non-artists can and do engage in.

Troy

_____
From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Monday, November 24, 2008 9:58:18 AM
Subject: Re: "A Documentary Saga of the Oulipo"

Got your point, Troy. The hyperbole was also noted.

Hal

"Take what you can use and let the rest go by."
--Ken Kesey

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 23, 2008, at 9:02 PM, Troy Camplin wrote:

> *Pettiness and purposefully missing the point are also not generative.*
>
> *Troy*
>
> _____
> *From: Halvard Johnson <[redacted]>*
> *To: [redacted]*

Sent: Sunday, November 23, 2008 11:57:56 AM
Subject: Re: "A Documentary Saga of the Oulipo"

Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.

Hal

You have no enemies in this folder.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:

Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.

Troy Camplin

From: Murat Nemet-Nejat <[redacted]*>*
To: [redacted]
Sent: Saturday, November 22, 2008 2:37:50 PM
Subject: Re: "A Documentary Saga of the Oulipo"

Jim,

You are right. Generative art proliferates more easily. But I like the idea of "concept' in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not openly spelled out idea, concept behind it.

Walter Benjamin's mechanical reproduction is problematic. When he was applying that term to photography, photographs were extremely difficult to

*take, took a lot of time and exposure and the transformation from reflected light to image was fragile and full of 'mistakes." That's what makes those photographs sp powerful. did you read my essay *The Peripheral space of photography*?*

Ciao,

Murat

On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[redacted]> wrote:

Though our points of view are converging, I should also try to clarify the opposite point I am making: when concepual, particularly of the procedural kind, explodes into unmanagable profileration when it becomes actualized. In
that way, the concept gets deluted, blurred, weakened.

the procedural doesn't necessarily involve the sort of proliferation you mention, of course.

for instance, http://vispo.com/StirFryTexts/spastext.html or http://vispo.com/arteroids

the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole field. dbCinema is generative.

you say "the concept gets deluted, blurred, weakened" via proliferation. sometimes. but sometimes proliferation is part of the concept. the work of art in the age of mechanical reproduction. proliferation. spamification. that still doesn't tell us whether it's interesting or not. there just are no recipes for interesting art. no algorithms that will do it every time. some algorithms that will do it from time to time. but not all the time. like there is no algorithm that will always be able to tell if any given program will halt.

"though I suppose it's easy to miss the conceptual dimension so some artists
like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."

Well, pop can be a powerful art form.

sure.

> *"Something. It's just easier to pretend to the conceptual than it is to some*
> *other types of work where the chops are not so easily fakable."*
>
> *In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*
>
> *true.*
>
> *ja*

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448. **Troy Camplin**

Re: "A Documentary Saga of the Oulipo"

Mon 24 Nov 2008

I clarified a bit in my response to Halvard what I meant by "generative" in the sense I was using it. Not everyone can be artistically generative. Some people just feel the need to share in a positive manner what they experienced. "To generate" is to grow and to reproduce. So let me go further: neither indifference nor a negative reaction to a work is generative (and I'm not sure "indifference" can be generated -- it seems to me to be a neutral state and not an emotional state at all). A work that is generative in this sense, then, is also a beautiful work. I was thinking of Elaine Scarry's comment in On Beauty that the experience of beauty makes you want to reproduce it. That can be as simple as telling others about it, getting others to come share it with you, etc., or as complex as writing a symphony or a sonnet or making a sculpture of a painting in response to it. A work that is generative for me is not necessarily one that influences me to make another work of the same kind -- or even results in an immediate response in some other genre. Things are not so linear and clear-cut that way. There is no linear cause-and-effect in artistic influence, inspiration, etc.

Troy

From: Jim Andrews <[redacted]>

To: [redacted]
Sent: Monday, November 24, 2008 8:39:20 AM
Subject: Re: "A Documentary Saga of the Oulipo"

> *I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.*
>
> *Thanks for the clarification.*
>
> *Troy*

Except indifference? Surely it generated indifference?

But no matter.

Because art is invisible, indifference does not always signify acute perception. Even when art is visible, this is true. Just because even the whole world is initially indifferent does not mean much, sometimes. The twist is sometimes incomprehensible for a while, foreign, not obviously relevant, emotionally unrecognized, yadayada.

I don't see 'generativeness' as a useful measure of artistic quality. Instead, think of it as a property that some art has for some people and not for others. A kind of joint property shared by the work and some people. They connected somehow. Com port not null.

Or, if we use the definition I used of generativeness (which is how i normally use it concerning art), then think of generativeness as a property works of art are said to have when they themselves somehow generate art algorithmically. This is not a judgement but a categorization by other criteria.

I don't think Halvard was being petty. He made an observation that occurred to me also. Namely, if you use generativeness as a criterion to determine what's great art or even just art, you begin the construction with difficulties, big leaks in the hull. If I'm not mistaken, that ship has never sailed to glory. It just doesn't really lend itself to being used in such a way. Not to say it isn't a useful distinction, but the tool can be formulated more objectively, particularly when generativeness isn't made to be measured by vague audience reaction (anything other than indifference is generative? then it is a distinction without significant difference, in the scheme of things, because all we can say is it's generative if it got a reaction other than indifference. yet if we stay with it needing to generate writing or whatever in the audience then we have the case Halvard raised.).

ja
http://vispo.com

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449. **Steensen,Sasha**
Bonfire Broadside--Alice Notley
Mon 24 Nov 2008

Bonfire Press is pleased to announce the publication of
"To Ric" by Alice Notley.

DESCRIPTION:
Broadside printed using lead type. Signed by author. 12 x 10. (2008). Edition of 75 copies.
$10 (includes shipping; Canada, $12; all other countries $14.50).

For more information, please visit:

http://bonfirepress.colostate.edu

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450. **steve russell**
Re: "A Documentary Saga of the Oulipo"
Mon 24 Nov 2008

---

hasn't Harold Bloom been saying something about generative art for the longest???.... He refers to it as "the anxiety of influence."

--- On Sun, 11/23/08, Troy Camplin <[redacted]> wrote:

From: Troy Camplin <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"
To: [redacted]
Date: Sunday, November 23, 2008, 10:02 PM

Pettiness and purposefully missing the point are also not generative.

Troy

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From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Sunday, November 23, 2008 11:57:56 AM
Subject: Re: "A Documentary Saga of the Oulipo"

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> Sent: Saturday, November 22, 2008 2:37:50 PM
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> take, took a lot of time and exposure and the transformation from
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> light to image was fragile and full of 'mistakes." That's
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> photographs sp powerful. did you read my essay *The Peripheral space of

> photography*?
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>>> that way, the concept gets deluted, blurred, weakened.
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>> the procedural doesn't necessarily involve the sort of proliferation you
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>> for instance, http://vispo.com/StirFryTexts/spastext.html or
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>> no recipes for interesting art. no algorithms that will do it every time.
>> some algorithms that will do it from time to time. but not all the

time.
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>> program will halt.
>>
>> "though I suppose it's easy to miss the conceptual dimension
so some
>>> artists
>>> like to focus attention on it by the absence of other dimensions.
In a
>>> sense, this is a pop approach."
>>>
>>> Well, pop can be a powerful art form.
>>>
>>
>> sure.
>>
>> "Something. It's just easier to pretend to the conceptual
than it is to
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>>> other types of work where the chops are not so easily
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>>> it was to create some of his "flash"? pieces. They are
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to
>>> actualize. They are a limited number of them.
>>>
>>
>> true.
>>
>>
>> ja
guidelines
>>
>
>

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451. K. R. Waldrop
3 new titles from Burning Deck
Mon 24 Nov 2008

3 new Burning Deck titles are available from:
Small Press Distribution, www.spdbooks.org or [redacted]
www.burningdeck.com
and in Europe, after Jan.1, 2009, from H Press: www.hpress.no

1. DICHTEN =, NO. 10: 16 NEW (TO AMERICAN READERS) POETS
translated from the German by A. Duncan, T. Frazer, N. Grindell, C. Hawkey & R. Waldrop
Poetry, 144 pages, offset, smyth-sewn
ISBN 978-1-886224-92-6
original paperback $14
Publication date: December 15, 2008

A magazine issue with poems by Ann Cotton, Franz Josef Czernin, Michael Donhauser, Ute Eisinger, Daniel Falb, Hendrik Jackson, Marget Kreidl, Bert Papenfuss, Steffen Popp, Monika Rinck, Farhad Showghi, Hans Thill, Raphael Urweider, Anja Utler, Ron Winkler, and Uljana Wolf.

The poets in this issue, mostly in their thirties and forties, show great formal diversity. The works range from the sound explorations of Anja Utler to the camp sonnets of Ann Cotten; from Czernin's puns and permutations to Rinck's and Falb's deceptively simple parlando; from Donhauser's grammatical disruptions to Papenfuss's baroque lists and "sassy East tone." But they all share a concern with form and with language as material. The poets have also all received at least one prize.

2. Série d'Ecriture #21:
Isabelle Baladine Howald
SECRET OF BREATH
translated from the French by Eléna Rivera
Poetry, 64 pages, offset, smyth-sewn
ISBN 978-1-886224-91-9 original paperback $14
Publication date: December 15, 2008

SECRET OF BREATH is a suite for two voices — a voice from outside and a voice from inside, a voice of the living and a voice of the dying — in a race against death and toward death. Caught in a narrative frame and a landscape marked by war, snow, cold, speed, and separation, these two voices, even while facing death, embody the approach of love. The secret of breath is as much a kiss as a last sigh.

ISABELLE BALADINE HOWALD lives and works in Strasbourg, where she directs the “Philosophical and Literary Encounters” of the Librairie Kléber. Her books of poetry include LES NOMS, TRÈS BAS (A Passage, 1986) and LES ETATS DE LA DÉMOLITION (Editions Jacques Brémond, 2002). Our present volume, SECRET DES SOUFFLES, is her most recent book (éditions Melville, 2004).

ELÉNA RIVERA was born in Mexico City and spent her childhood, to the age of thirteen, in Paris. She is the author of MISTAKES, ACCIDENTS AND A WANT OF LIBERTY (Barque Press, 2006) and SUGGESTIONS AT EVERY TURN (Seeing Eye Books, 2005). Her translations have appeared in the CHICAGO REVIEW and CIRCUMFERENCE: POETRY IN TRANSLATION. She was recently awarded the 2007 Witter Bynner Poetry Translator Residency at the Santa Fe Institute for the Arts.

3. Série d’Ecriture Supplement #5
Anne Portugal
QUISITE MOMENT
translated from the French by Rosmarie Waldrop
Poetry, 24 pages, offset, saddlestitched
ISBN 978-1-886224-95-7 chapbook $8
Publication date: December 15, 2008

As Anne Portugal has said, her poetry breaks with elevated subjects as well as with the beauty of phrases. “Poetry is is a laboratory of languages. It is first and foremost physical.” Here, she truncates words to give rise to new rhythms, puzzlement, and sheer fun.

ANNE PORTUGAL was born in Angers, in 1949. She lives and teaches in Paris. She is also the model of a famous “Poets’ Calendar.” Her most recent books of poetry are DANS LA REPRODUCTION EN DEUX PARTIES ÉGALES DES PLANTES ET DES ANIMAUX (1999) and DÉFINITIF BOB (2002). Norma Cole has translated NUDE (Kelsey St. Press, 2001).

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452. Martha Cinader Mims
L&BH Radio Hour and Open Mic Nov. 25
Mon 24 Nov 2008

L&BH Radio Hour and Open Mic Nov. 25, 8-9pm PST

At the start of the show I will be joined by Listen & Be Heard Theatre Critic Maria Vrobel, to talk about holiday shows around the Bay Area and hear her recommendations.

As always, the show will also feature announcements posted at Listen & Be Heard Network Arts News, some poetry and/or storytelling, some arts editorializing, and calls from listeners with thoughts to share and arts announcements.

Poets are encouraged to call in with a poem.

Listen, Chat and "Click to Talk" at
http://www.blogtalkradio.com/listenandbeheard/2008/11/26/LBH-Radio-Hour-Nov-25
Call-in Number: [redacted]

Please join me to listen and be heard.

Wishing you Peace and Poetry

martha cinader mims

Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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453. **amy king**
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

Mark,

I'm writing as a member of this listserv community who is slightly appalled and very bewildered by the lack of care & concern evidenced sent in a number of replies to Oha.

And yes, I have indeed thought much of Oha's request and analyzed my experience with the term, which is limited too. You might recall that my initial response to Oha was one of surprise, apology, and a note to say that I hadn't thought of the implications of using the term.

Since then, my conclusion is that a) all email scams do not originate in Nigeria, but in fact, originate from everywhere, including the U.S., b) I don't refer to email scams that originate from elsewhere as "British Scams" or "American scams", and c) isn't it simply easier, and more respectful as per Oha's request, to refer to these scams as "email scams", both here in this community and elsewhere? How hard is it to acknowledge the risk, make the switch, and let Oha know his note made me think? Why must he receive belligerence? I'm amazed at his consistent grace and civility through all of this.

My sense is, after much discussion with my students about the topic, that the average American doesn't know much about Nigeria or Nigerian culture, myself included. So why would I risk perpetuating the negativity that goes with calling email scams, "Nigerian scams?" Similarly, many Americans didn't have much reference when they heard the word "Arab." Post 9/11, we've got "Arab terrorists," which has pretty much become synonymous with "Arabs" in our culture now (of course, generally speaking), and look at the negativity that term generates.

Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all email scams perpetuated by "Nigerians?" Are all Nigerians email scammers? When I find it difficult to come up with much to say about Nigeria, I don't want my limited vocabulary to be about Nigerian scams after all, nor do I want to reinforce that vocabulary elsewhere. This was no great leap nor grave concession. Moreover, what grieves me, again, are the resistances to the validity of Oha's request sent in the face of what could only have been a difficult one to make. And now, the refusal to acknowledge that this list has a history of such resistance--and that we may be carrying on tradition.

Be well,

Amy

_____

Recent work
http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias
http://amyking.org/

On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[redacted]> wrote:

> I presume that you write as list owner, not as list member, which might
> account for the ex-cathedra tone. In either case, you might want to avoid
> condescending (even therapeutic--"admitting our vulnerability?")
and
> extraordinarily self-righteous characterizations of views you disagree
> with--they're a form of ad homina. This is not a flame war, and
there's no
> need to light fires.
>
> Stephen Vincent, in raising "gypped," captured what I think is
the essence
> of the issue. The word's origin is profoundly racist, and refers to a
group
> with a long history of discrimination, characterizing it in terms that

have
> caused enormous misery. If it were a more recent usage we most of us would
> try to reform it out of existence, but the word is so deeply embedded in
the
> language that it's hard to imagine that many even associate it with
the
> Roma, though I'd guess the Roma aren't happy about it. It's
even harder to
> imagine it disappearing from the language. Nigerian scam is of a different
> order--a term that I doubt I've ever used before this discussion, by
the
> way. Its origin is neither racist nor anti-Nigerian, and its use is
limited
> denotatively and hasn't bled, and isn't likely to, into attitudes
towards
> Nigerians in general. Though I'm of course sorry that Obododimma finds
it
> offensive, it remains the very circumscribed term that we've got.
>
> Distinctions are what discussion is about. We don't need to agree, but
> discussing a contested term I would think is one function of a
writers'
> list. Examples are a part of the discussion--they help us separate the
> apples and oranges.
>
> Mark
>
> PS. I do have attitudes towards Nigeria, perhaps because of my age more
> richly textured than those of many on the list, although I've never
been
> there. The term Nigerian scam isn't a part of those attitudes. When I
was in
> high school a Nigerian exchange student lived with us for a few months. We
> became good friends. His father was head master of a very English-style
> boarding school, purportedly the most prestigious in the country, and Aloy
> regaled me with stories of student pranks and harsh discipline. He spoke
> Latin, which I envied, though not as much as his ability to open a beer
> bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra
> war, like many of Nigeria's woes a delayed product of colonial rule,
when
> separate entities and cultures were yoked together for administrative
> convenience. It was something of a proxy war, as well. The Moslem Hausa of

> the dry north were the majority, and had all the guns, though most of the
> resources and money were in the south. Much of the US support for Biafra
> was, I think, motivated by a sense that the Christian Ibo were like
"us."
> Which is not to negate the considerable pain that caused the Biafrans to
> attempt to secede. New York's WBAI reported the bombings and
starvation by
> live radio feeds. It was horrific--over a million people died. Since then
> I've followed the often-unpleasant news from Nigeria, which I'm
aware can't
> be the whole picture. In an unfair world West Africans are on the short
end.
>
> Steve Vincent's luminous "African Cycle," in his book
"Walking," which I'm
> proud to have published,formed a more pleasant part of my imagined
Nigeria.
>
> None of this has to do with what was a discussion of language and the
> limited flexibility oif language, which is why I didn't raise it.
>
>
> At 11:56 AM 11/24/2008, amy king wrote:
>
>> Mark,
>>
>> Yes, we're writers who, by signing up to be members of this
listserv, have
>> joined a community of writers. Self righteous indignation as a
response to
>> someone asking for a little sensitivity when it comes to issues of
race
>> doesn't exactly work towards respecting group decorum.
>>
>> As members of this community, do we care if we ostracize other
members,
>> even if only to maintain our right to be obtuse to other member's
concerns?
>> Are we so certain of our positions on exactly how language works, esp
when
>> we use it, that we must let Obododimma Oha know just how wrong he is
to

>> express his consternation over the use of a term within this
community? Do
>> we even bother to wonder if we've insulted other list members?
>>
>> You may disagree with Oha and determine that the term has no racist
>> implications, but the fact that, as a list member, he pointed out that
the
>> usage carries offense to him is a valid complaint that certainly did
not
>> warrant some of the opportunistic bravado sent in reply.
>>
>> It's easy to dismiss others when the offense is
"unintentional" or not
>> aimed at us. And easy to write it off as the 'messy business of
language,'
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>> To: [redacted]
>> Date: Monday, November 24, 2008, 1:59 PM
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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

454. **Mark Weiss**
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

I apologize for my spelling. Ibo was the standard spelling back then in the US media. Igbo and the half a dozen variant spellings I know mostly from Cuban sources, and I thought they referred to a different people.

This from http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_estimate.29,
"Demographics of Nigeria," whose accuracy I of course can't vouch for:

Religious Affiliation Among Major Ethnic Groups

Source: <http://www.worldchristiandatabase.org>http://www.worldchristiandatabase.org * Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%) * Yoruba: 22,921,473 (Christians 60.00%, Muslims 36.38%, Animists 3.00%, Non

Religious 0.50%, Baha'is 0.07%, Atheists 0.05%) * Igbo: 22,926,340 (Christians 97.00%, Animists 2.00%, Non Religious 0.80%, Atheists 0.10%, Baha'is 0.10%)

I've left out the rest of the table. If you have better sources, I'd be happy to learn. I'm of course aware that religion was used to manipulate international opinion during the war.

I learn from others all the time, usually through civil discussion. Like most of us, it's not the first time that I've thought about these issues, and what I use of the language has changed, in part because of input from others. I remain unconvinced in this instance. I don't think, as you suggest, that that's because of a character flaw.

I'm content to let this discussion end, but I'm not content to be insulted. If you want to have at me again, please take it backchannel. Front or backchannel, you might want to read your posts before sending them.

Mark

At 01:52 PM 11/24/2008, you wrote:
>I didn't want to come into this debate, but it seems to me that Mark Weiss
>really has an orientation in language use that he thinks is entirely healthy
>and cannot accommodate to others. Quite unfortunate. I thought that, by
>referring to his age, he should be helping us (who are supposedly younger)
>to be a little more cautious in our use of words. I was amazed when I came
>across terms such as "Moslem Hausa" and "Christian Ibo" in his post that I
>am responding to. Shocking! Maybe he doesn't know that millions of Hausa
>people are Christians! And maybe he doesn't know that some Igbo (not "Ibo")
>people are Muslims (one of my cousins is!), adherents of African Traditional
>Religion, Eckists, Guru Maharajists, etc. How then can he characterize a
>whole ethnic group like the Hausa as being Muslim? Yes, it is true that many
>Hausa people are Muslims, but that does not make the whole group Muslim. I
>am afraid that in using the term, Mark has become a victim of the political
>rhetoric that tries to use religion as shibboleth. It is such shibboleth
>that Ojukwu's war rhetoric tried to arm itself with, to attract
>international Christian sympathy during the war. I am Igbo myself and did
>support the Biafran cause, but now, as somebody with a PhD in Stylistics
>(specifically in War Rhetoric and a criminologist), I can, without appearing
>disloyal to Biafra, tell what Ojukwu was trying to do when he used the terms
>"Muslim Hausa Fulani" or "Islamic North". It would be a pity if the
>politician is now more clever than the poet the vates, the seer, the
>everything! But Mark is not a politician and should know the cost of words
>in the marketplace of meaning making.Mark, please, don't take offence at
>this: think seriously about your tendency to stick to your views, and

>refusal to welcome the fact that you could learn from another person!Be
>well, poet.
>Obododimma.
>
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>On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[redacted]> wrote:
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> > I presume that you write as list owner, not as list member, which might
> > account for the ex-cathedra tone. In either case, you might want to avoid
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> > Roma, though I'd guess the Roma aren't happy about it. It's even harder to
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> > order--a term that I doubt I've ever used before this discussion, by the
> > way. Its origin is neither racist nor anti-Nigerian, and its use is limited
> > denotatively and hasn't bled, and isn't likely to, into attitudes towards
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> > offensive, it remains the very circumscribed term that we've got.
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> > Latin, which I envied, though not as much as his ability to open a beer
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> > separate entities and cultures were yoked together for administrative
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>
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> [redacted].
>

↑ Index

455. **Ryan Daley**
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

Amy & Others,

I still feel like there's been a misreading of what the term "Nigerian email scam" refers to: particularly, the Nigerian 419 Letter DOES originate in Nigeria and the appeal, the voice of the email DID originate in Nigeria. Most people DO NOT refer to these emails as "Nigerian emails" but rather use the term "419 Letters." Using this term locates the particular email in question as being punishable by Code 419 in Nigeria, but doesn't assume that all authors are living in or nationals of Nigeria.

-Ryan

On Mon, Nov 24, 2008 at 3:59 PM, amy king <[redacted]> wrote:

> *Mark,*
>
> *I'm writing as a member of this listserv community who is slightly appalled and very bewildered by the lack of care & concern evidenced sent in a number of replies to Oha.*
>
> *And yes, I have indeed thought much of Oha's request and analyzed my experience with the term, which is limited too. You might recall that my initial response to Oha was one of surprise, apology, and a note to say that I hadn't thought of the implications of using the term.*
>
> *Since then, my conclusion is that a) all email scams do not originate in Nigeria, but in fact, originate from everywhere, including the U.S., b) I don't refer to email scams that originate from elsewhere as "British Scams" or "American scams", and c) isn't it simply easier, and more respectful as per Oha's request, to refer to these scams as "email scams", both here in this community and elsewhere? How hard is it to acknowledge the risk, make the switch, and let Oha know his note made me think? Why must he receive belligerence? I'm amazed at his consistent grace and civility through all of this.*
>
> *My sense is, after much discussion with my students about the topic, that the average American doesn't know much about Nigeria or Nigerian culture, myself included. So why would I risk perpetuating the negativity that goes with calling email scams, "Nigerian scams?" Similarly, many Americans didn't have much reference when they heard the word "Arab." Post 9/11,*

we've got "Arab terrorists," which has pretty much become synonymous with "Arabs" in our culture now (of course, generally speaking), and look at the negativity that term generates.

Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all email scams perpetuated by "Nigerians?" Are all Nigerians email scammers? When I find it difficult to come up with much to say about Nigeria, I don't want my limited vocabulary to be about Nigerian scams after all, nor do I want to reinforce that vocabulary elsewhere. This was no great leap nor grave concession. Moreover, what grieves me, again, are the resistances to the validity of Oha's request sent in the face of what could only have been a difficult one to make. And now, the refusal to acknowledge that this list has a history of such resistance--and that we may be carrying on tradition.

Be well,

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Sometimes we disagree. It's a messy business, but it's what we
do.

Mark
--- On Mon, 11/24/08, amy king <[redacted]> wrote:
From: amy king <[redacted]>
Subject: Discussions of Race and the Poetics List
To: [redacted]

Date: Monday, November 24, 2008, 1:59 PM

From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.

Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.

The aforementioned list members found the sympathetic response to be ... worth ignoring. In a world where institutions were built on racism and where those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were unaware of how our language use might be problematic. Such calls for sensitivity should certainly not be dismissed just because they are about being human and possibly even admitting our vulnerability --rather than such calls being seen as the usual targets to attack so that one might show off his intellectual prowess.

This kind of discussion has carried on before on the list, and in the ensuing

discussion, many have left due to the expression of further racist sentiment and the denial of granting that a) we might be ignorant of the implications of some terms and b) maybe we should be more sensitive when someone points out something we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm still trying to learn, and if admitting ignorance, even about the implications of my actions helps, then I'll pull out the mirror. Take a peek at some of what Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to "pass" in everday life, with my race unremarked upon on the street or in my workplace. There are moments, however, when this is not possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and

"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to

outweigh the benefits."

Please read the entire note here:

http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html

and

"*It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.*

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html

Be well,

Amy

———

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

guidelines

guidelines

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
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Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*.*

↑ Index

456. **Mark Weiss**
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

I'm very tired of this, but I do appreciate your more reasonable tone.

One might have hoped that a discussion like this would lead, as I think Steve Vincent attempted, to a broader discussion of the remnants of difficult histories that all languages retain. What you or I or the list think about Nigerian scam will have little influence on broader usage. It's different in kind, I think, from current use of the word arab in the US, which is far more toxic than Nigerian scam and far more globalized, and also not something we can conveniently drop, as I suspect that with the passage of time Nigerian scam will be.

So that's where my question, to myself as well as to the discussion at large, leads. OK, arab can't be dropped from usage because it's what a large number of people call themselves, and the obloquy attached to it will pass away as circumstances change, hopefully in our lifetimes. But what about Steve's example, or the ones I mentioned, which for most of us don't carry over to a broader prejudice? What about words like "bugger," originally Bulgar? We cleanse the language, unconsciously, all the time--Dutch treat is the sole remnant in common use of a large amount of nastiness from 17th Century Anglo-Dutch wars.

So, my question is about the conscious cleansing of language--the sense of what's appropriate usage, and what merits the proverbial soaping. We don't have an official body, like the Academie Francaise, in charge of this (not that the Academie has been particularly successful of late--remember the circumflex?), and the dictionary-makers, who used to take it upon themselves to decide, have become increasingly democratic. Any such decision involves the ceding of linguistic choice. Which means it's a matter of case-by-case discussion, and case-by-case use. Unless we want the good old days of not very long ago, when books could be banned for officially unacceptable words.

Peace. I really do have other things to do.

Mark

At 03:59 PM 11/24/2008, amy king wrote:
>Mark,
>
>I'm writing as a member of this listserv community who is slightly
>appalled and very bewildered by the lack of care & concern evidenced
>sent in a number of replies to Oha.
>
>And yes, I have indeed thought much of Oha's request and analyzed my

>experience with the term, which is limited too. You might recall
>that my initial response to Oha was one of surprise, apology, and a
>note to say that I hadn't thought of the implications of using the term.
>
>Since then, my conclusion is that a) all email scams do not
>originate in Nigeria, but in fact, originate from everywhere,
>including the U.S., b) I don't refer to email scams that originate
>from elsewhere as "British Scams" or "American scams", and c) isn't
>it simply easier, and more respectful as per Oha's request, to refer
>to these scams as "email scams", both here in this community and
>elsewhere? How hard is it to acknowledge the risk, make the
>switch, and let Oha know his note made me think? Why must he
>receive belligerence? I'm amazed at his consistent grace and
>civility through all of this.
>
>My sense is, after much discussion with my students about the topic,
>that the average American doesn't know much about Nigeria or
>Nigerian culture, myself included. So why would I risk perpetuating
>the negativity that goes with calling email scams, "Nigerian
>scams?" Similarly, many Americans didn't have much reference when
>they heard the word "Arab." Post 9/11, we've got "Arab terrorists,"
>which has pretty much become synonymous with "Arabs" in our culture
>now (of course, generally speaking), and look at the negativity that
>term generates.
>
>Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all
>email scams perpetuated by "Nigerians?" Are all Nigerians email
>scammers? When I find it difficult to come up with much to say
>about Nigeria, I don't want my limited vocabulary to be about
>Nigerian scams after all, nor do I want to reinforce that vocabulary
>elsewhere. This was no great leap nor grave concession. Moreover,
>what grieves me, again, are the resistances to the validity of Oha's
>request sent in the face of what could only have been a difficult
>one to make. And now, the refusal to acknowledge that this list has
>a history of such resistance--and that we may be carrying on tradition.
>
>Be well,
>
>Amy
>
>_____
>

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> > Stephen Vincent, in raising "gypped," captured what I think is
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> > with a long history of discrimination, characterizing it in terms that
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> > caused enormous misery. If it were a more recent usage we most of us
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> > try to reform it out of existence, but the word is so deeply embedded in
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> > language that it's hard to imagine that many even associate it with
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>even harder to
> > imagine it disappearing from the language. Nigerian scam is of a different
> > order--a term that I doubt I've ever used before this discussion, by
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> > way. Its origin is neither racist nor anti-Nigerian, and its use is
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> > denotatively and hasn't bled, and isn't likely to, into attitudes
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> > list. Examples are a part of the discussion--they help us separate the
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> >
> > Mark
> >
> > PS. I do have attitudes towards Nigeria, perhaps because of my age more
> > richly textured than those of many on the list, although I've never
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> > there. The term Nigerian scam isn't a part of those attitudes. When I
>was in
> > high school a Nigerian exchange student lived with us for a few months.
We
> > became good friends. His father was head master of a very English-style
> > boarding school, purportedly the most prestigious in the country, and Aloy
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> > Latin, which I envied, though not as much as his ability to open a beer
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> > separate entities and cultures were yoked together for administrative
> > convenience. It was something of a proxy war, as well. The Moslem Hausa
of
> > the dry north were the majority, and had all the guns, though most of the
> > resources and money were in the south. Much of the US support for Biafra
> > was, I think, motivated by a sense that the Christian Ibo were like
>"us."
> > Which is not to negate the considerable pain that caused the Biafrans to
> > attempt to secede. New York's WBAI reported the bombings and
>starvation by
> > live radio feeds. It was horrific--over a million people died. Since then
> > I've followed the often-unpleasant news from Nigeria, which I'm
>aware can't
> > be the whole picture. In an unfair world West Africans are on the short
>end.
> >

> > Steve Vincent's luminous "African Cycle," in his book
>"Walking," which I'm
> > proud to have published,formed a more pleasant part of my imagined
>Nigeria.
> >
> > None of this has to do with what was a discussion of language and the
> > limited flexibility oif language, which is why I didn't raise it.
> >
> >
> > At 11:56 AM 11/24/2008, amy king wrote:
> >
> >> Mark,
> >>
> >> Yes, we're writers who, by signing up to be members of this
>listserv, have
> >> joined a community of writers. Self righteous indignation as a
>response to
> >> someone asking for a little sensitivity when it comes to issues of
>race
> >> doesn't exactly work towards respecting group decorum.
> >>
> >> As members of this community, do we care if we ostracize other
>members,
> >> even if only to maintain our right to be obtuse to other member's
>concerns?
> >> Are we so certain of our positions on exactly how language works, esp
>when
> >> we use it, that we must let Obododimma Oha know just how wrong he is
>to
> >> express his consternation over the use of a term within this
>community? Do
> >> we even bother to wonder if we've insulted other list members?
> >>
> >> You may disagree with Oha and determine that the term has no racist
> >> implications, but the fact that, as a list member, he pointed out that
>the
> >> usage carries offense to him is a valid complaint that certainly did
>not
> >> warrant some of the opportunistic bravado sent in reply.
> >>
> >> It's easy to dismiss others when the offense is
>"unintentional" or not

> >> aimed at us. And easy to write it off as the 'messy business of
>language,'
> >> regardless of just who we're using it around and who we think it
>simply
> >> shouldn't offend, despite their saying otherwise -- which is
>exactly the
> >> abstracted mentality that ignores who we're talking with and gets
>us into
> >> all manner of nastiness on a daily basis in the name of being
> >> "misunderstood."
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>Obododimma Oha
>Senior Lecturer in Stylistics & Semiotics
>Dept. of English
>University of Ibadan
>Nigeria
>
>&
>
>Fellow, Centre for Peace & Conflict Studies
>University of Ibadan
>
>Phone: [redacted];
> [redacted].
>
>
>

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457. **Obododimma Oha**

Re: Discussions of Race and the Poetics List

Mon 24 Nov 2008

Those figures are totally wrong and have been seriously contested in Nigeria. The best place to go for such statistics is the relevant ministry of the Nigerian government and not Wiki. We know the uses and abuses of statistics! I don't know how those sources got their figures -- I suspect they simply saw every person saying salaam alaikum or putting on the long gown as "Muslim". Another point is that the Hausa are different from the Fulani, but some people tend to conflate the two groups. It is actually the Fulani (whose leader Othman dan Fodio conquered Hausaland in a jihad in the precolonial era) that are predominantly Muslims. I am away from Nigeria at the moment and cannot reach more reliable database. The point I had made in my previous note -- and which is more important -- is that Hausa and Igbo -- cannot be assigned to particular religions. It would be fallacious to say "Muslim Hausa" when some Hausa people are not Muslims. As a matter of fact, it is a form of assimilation that the non-Muslim Hausa in Nigeria have all along tried to resist. The Igbo society, too, is multi-religious and not necessarily "Christian". You should also know that today, in Nigeria, terms like "Muslim Hausa" and "Christian Igbo" are viewed (especially by the government) as inciting ethno-religious prejudice and violence. We, in Nigerian, have had series of religious crises and bloodshed,

and would view any discourse that divides the nation along religious lines as wicked and anti-Nigerian.

Tomorrow, if you are appointed American Ambassador to Nigeria, Nigerians would not treat you as their friend if in addressing them you use terms such as "Muslim Hausa" and "Christian Igbo" and cite Wiki as your source!

My best regards, Mark.
-- Obododimma.

On Mon, Nov 24, 2008 at 9:59 PM, Mark Weiss <[redacted]> wrote:

> *I apologize for my spelling. Ibo was the standard spelling back then in the US media. Igbo and the half a dozen variant spellings I know mostly from Cuban sources, and I thought they referred to a different people.*
>
> *This from http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_estimate.29, "Demographics of Nigeria," whose accuracy I of course can't vouch for:*
>
> *Religious Affiliation Among Major Ethnic Groups*
>
> *Source: <http://www.worldchristiandatabase.org> http://www.worldchristiandatabase.org*
> ** Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%)*
> ** Yoruba: 22,921,473 (Christians 60.00%, Muslims 36.38%, Animists 3.00%, Non Religious 0.50%, Baha'is 0.07%, Atheists 0.05%)*
> ** Igbo: 22,926,340 (Christians 97.00%, Animists 2.00%, Non Religious 0.80%, Atheists 0.10%, Baha'is 0.10%)*
>
> *I've left out the rest of the table. If you have better sources, I'd be happy to learn. I'm of course aware that religion was used to manipulate international opinion during the war.*
>
> *I learn from others all the time, usually through civil discussion. Like most of us, it's not the first time that I've thought about these issues, and what I use of the language has changed, in part because of input from others. I remain unconvinced in this instance. I don't think, as you suggest, that that's because of a character flaw.*
>
> *I'm content to let this discussion end, but I'm not content to be insulted. If you want to have at me again, please take it backchannel. Front or backchannel, you might want to read your posts before sending them.*
>
> *Mark*

At 01:52 PM 11/24/2008, you wrote:

*I didn't want to come into this debate, but it seems to me that Mark Weiss really has an orientation in language use that he thinks is entirely healthy
and cannot accommodate to others. Quite unfortunate. I thought that, by referring to his age, he should be helping us (who are supposedly younger) to be a little more cautious in our use of words. I was amazed when I came across terms such as "Moslem Hausa" and "Christian Ibo" in his post that I am responding to. Shocking! Maybe he doesn't know that millions of Hausa people are Christians! And maybe he doesn't know that some Igbo (not "Ibo")
people are Muslims (one of my cousins is!), adherents of African Traditional
Religion, Eckists, Guru Maharajists, etc. How then can he characterize a whole ethnic group like the Hausa as being Muslim? Yes, it is true that many
Hausa people are Muslims, but that does not make the whole group Muslim. I am afraid that in using the term, Mark has become a victim of the political
rhetoric that tries to use religion as shibboleth. It is such shibboleth that Ojukwu's war rhetoric tried to arm itself with, to attract international Christian sympathy during the war. I am Igbo myself and did support the Biafran cause, but now, as somebody with a PhD in Stylistics (specifically in War Rhetoric and a criminologist), I can, without appearing
disloyal to Biafra, tell what Ojukwu was trying to do when he used the terms
"Muslim Hausa Fulani" or "Islamic North". It would be a pity if the politician is now more clever than the poet the vates, the seer, the everything! But Mark is not a politician and should know the cost of words in the marketplace of meaning making.Mark, please, don't take offence at this: think seriously about your tendency to stick to your views, and refusal to welcome the fact that you could learn from another person!Be well, poet.
Obododimma.*

*On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[redacted]>
wrote:*

*I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid
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*Yes, we're writers who, by signing up to be members of this listserv,
have
joined a community of writers. Self righteous indignation as a
response to
someone asking for a little sensitivity when it comes to issues of race
doesn't exactly work towards respecting group decorum.*

*As members of this community, do we care if we ostracize other members,
even if only to maintain our right to be obtuse to other member's
concerns?
Are we so certain of our positions on exactly how language works, esp
when
we use it, that we must let Obododimma Oha know just how wrong he is to
express his consternation over the use of a term within this community?
Do
we even bother to wonder if we've insulted other list members?*

You may disagree with Oha and determine that the term has no racist implications, but the fact that, as a list member, he pointed out that the usage carries offense to him is a valid complaint that certainly did not warrant some of the opportunistic bravado sent in reply.

It's easy to dismiss others when the offense is "unintentional" or not aimed at us. And easy to write it off as the 'messy business of language,' regardless of just who we're using it around and who we think it simply shouldn't offend, despite their saying otherwise -- which is exactly the abstracted mentality that ignores who we're talking with and gets us into all manner of nastiness on a daily basis in the name of being "misunderstood."

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Mon, 11/24/08, Mark Weiss wrote:
Amy:

Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.

Mark
--- On Mon, 11/24/08, amy king <[redacted]> wrote:
From: amy king <[redacted]>

Subject: Discussions of Race and the Poetics List
To: [redacted]
Date: Monday, November 24, 2008, 1:59 PM

From my boiled-down perspective, one person used a term that another list
member
found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote strains
of resistance -- i.e. the don't-censor-me mentality, my intentions
weren't racist, other questionable-&-possibly-racist terms exist &
here's a list.

Some list members acknowledged that the use of the term is problematic and
noted the need to be sensitive about using such terms.

The aforementioned list members found the sympathetic response to be ...
worth
ignoring.
In a world where institutions were built on racism and where those same
institutions continue to reflect & rely on that racism & its underlying
sentiments (whether you're a skinhead or not) we should be open to calls
for
sensitivity, even if we didn't mean to imply anything racist or were unaware
of how our language use might be problematic. Such calls for sensitivity
should certainly not be dismissed just because they are about being human
and
possibly even admitting our vulnerability --rather than such calls being
seen
as
the usual targets to attack so that one might show off his intellectual
prowess.

This kind of discussion has carried on before on the list, and in the ensuing
discussion, many have left due to the expression of further racist sentiment
and
the denial of granting that a) we might be ignorant of the implications

*of
some
terms and b) maybe we should be more sensitive when someone points out something
we've said that could be offensive.*

*Despite how often we forget it, history tells us something. I'm still
trying to learn, and if admitting ignorance, even about the implications
of my
actions helps, then I'll pull out the mirror. Take a peek at some of what
Tim Yu and others have said about the last race discussion on Poetics:*

An excerpt:

*"As an Asian American, I often have the (dubious) privilege of being
able to "pass" in everday life, with my race unremarked upon on the
street or in my workplace. There are moments, however, when this is not
possible--when I become aware (often uncomfortably) that I am a racial
minority. I am saddened, and more than a bit shocked, to realize that
over the past few years, it is on the Poetics list itself that I have
most frequently experienced this awareness of my own race--of being, as
it were, the only Asian American in the room. Frankly, the Poetics list
is still dominated by the voices of white men; other voices are rarely
heard, and when they are, they tend to be ignored or shouted down."*

and

*"In last week's discussions, one list member noted that he was
operating on the discussion that no one on this list is a racist. After
the many, many incidents of anti-Asian rhetoric I have seen here, I
fear that I can no longer be so confident about that sentiment. For me,
the costs of remaining a member of the Poetics list have come to
outweigh the benefits."*

Please read the entire note here:

http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html

and

*"It appears to me that Tim's sadness results from the fact that he found
close-mindedness and felt an absence of transformative potential
through the discussions on the Listserv. One can easily find this
disappointment justified merely by noting the relative lack of Listserv
reactions to Tim's long, intelligent, and heartfelt post on the*

Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

guidelines

guidelines

> *guidelines*
>
> --
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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458. John Cunningham
Re: Canadian language writers/poets
Mon 24 Nov 2008

Unfortunately, the American language writers are much more well known than the Canadian. Furthermore, it is much easier in Vancouver to have knowledge due to the presence of Kootenay. John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 24, 2008 1:23 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

I mean, I couldnt believe that you yourself didn't know the field as well as anyone,.

gb

On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:

> *Now what is it you believe that I'm kidding about, George? Let's*
> *face it,*
> *you and Daphne and Fred sort of seeded the ground for the reception of*
> *language writing/poetry through Tallman's class, didn't you? Also,*
> *right in*
> *your back yard is the Kootenay School of Writing from whose august*
> *halls*
> *most of Canada's language writers emanated.*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On*
> *Behalf Of George Bowering*
> *Sent: November 23, 2008 8:38 PM*
> *To: [redacted]*
> *Subject: Re: Canadian language writers/poets*
>
> *You're kidding!*
>
> *On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:*
>
> *I'm in the process of creating a Con Ed course for the University of*
> *Winnipeg on Language Writing/Poetry and am attempting to track down*
> *Canadian*
> *language poets. I'd appreciate it if anyone can refer me to any*

> *Canadian*
> *language poets. Thanks.*
> *John Cunningham*
>
> *welcome.html*
>
> *G. Harry Bowering, OC*
> *Worth the trouble.*
>
> *guidelines*
> *Internal Virus Database is out of date.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008*
> *7:19 PM*
>
> *welcome.html*

G. Bowering
Knows which door the tiger's behind.

Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008
7:19 PM

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459. **Robin Hamilton**
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

<<
a) all email scams do not originate in Nigeria, but in fact, originate from everywhere, including the U.S.,
>>

Who's arguing this?

But what we're referring to is not simply any scam, not simply even any email scam, but to a quite prominent sub-variety -- the Spanish Prisoner Email Scam.

That would be an accurate way of referring to it, but somewhat cumbersome.

So what to name it?

I have to say, I'm surprised that no one has taken up what seems to me glaringly obvious, that the verbal *content of the text of the emails, from the start and continuing, is glaringly racist, in the originals and all sub-varieties, playing on stereotypical Western attitudes to the English linguistic competence of African first-language speakers.

{Jeezus fucking wept, we're arguing over what we *call a series Web-broadcasted texts that are *predicated, in their content, in a singularly slimy and racist use of implied linguistic responses. Leave aside the moral content of the texts themselves. Angels weep.}

If I had to put my money where my mouth is, the texts are written by highly-competent native English language speakers writing in blackface. And most likely, originating ultimately in the West.

<<
b) I don't refer to email scams that originate from elsewhere as "British Scams" or "American scams",
>>

What I am currently deluged with, in requests from Lloyds or Abbey National, for my bank details, are UK English region targeted scams.

Calling them "British" isn't racist (though it might have aspects of that) but blurs the fact that email scams hitting my Inbox are becoming more and more targetted, and misses the point that these scams are angled at a specifically *English (not a more generally UK British -- Scots or Welsh) audience.

<<
and c) isn't it simply easier, and more respectful as per Oha's request, to refer to these scams as "email scams",
>>

Except that we're talking about a *subset of a variety of email scams. I'd be happy to have a term that avoids "Nigerian" or even 419, but which acknowledges the history of not simply the activity of that scam but its current manifestation in cyberspace -- SPES[cam]?

As a last point, I'm dubious about Mark's worry about the connection between being gypped, and the Rom. I think this is a false parallel between being gypped and jewing someone down.

[Aside -- Mark, I'll go into details backchannel if you want about my doubts about the etymology of "gypped" as linked to the Rom -- the OED supports you, but the dates are totally wrong. I think this is an example of reverse folk-etymolygy.]

Robin

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460. Jerome Rothenberg
Millennium-3 preview: Sousandrade
Mon 24 Nov 2008

A good chunk of "Wall Street Inferno" by the great Brazilian late-romantic/early-modernist Sousandrade appears on the University of California Press weblog as a preview of its appearance in Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry (http://ucpress.typepad.com/ucpresslog/2008/10/wall-street-inferno-by-sousândrade.html). A different excerpt and the commentary from PM3 by me and Jeffrey Robinson is on my blog at http://poemsandpoetics.blogspot.com/2008/10/reconfiguring-romanticism-16.html, along with other previews from the big book.

First copies of the book have now reached me, well in advance of the mid-January pub date, so that Jeffrey and I are now considering readings & signings to mark the occasion.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
jrothenberg at cox.net

"There is an avant-garde that cannot be defeated."
M. Giroud, quoted in J.R., "Autobiography"

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461. steve d. dalachinsky
Re: What we're called, was Re: David
Mon 24 Nov 2008

---

just calling cops pigs was bad enough

they weren't all bad and pigs themselves tho a trifle messy
are very nice orderly and smart creatures
tasty as well
ah language the jew thing the jap thing the mick thing
like lenny bruce said if we hadn't paid so much attention to it
it mighta gone away

On Mon, 24 Nov 2008 13:35:40 -0500 Ryan Daley <[redacted]> writes:
> Obododimma & Others,
>
> I have taken much from this discussion. I think just talking about
> this, no

> matter the timbre of our responses, has given me the chance to
> discuss
> language and its repercussions...something I rarely get to do
> otherwise.
>
> -Ryan
>
> On Fri, Nov 21, 2008 at 4:38 AM, Obododimma Oha <[redacted]>
> wrote:
>
> > Well, I guess I have I have made my point in this thread and
> cannot compel
> > anyone to give that point a second thought. By writing about "some
> wars
> > starting from recklessness in the use of language", I was not
> necessarily
> > addressing your analysis, or your use of words. I was simply
> referring to
> > the orientation of
> > say-it-the-way-you-like-it-don't-care-about-what-anyone-feels.
> It's good
> > that Anny Ballardini gave an example of a personal experience he
> had when
> > he
> > used the expression "working as hard as a negro". For him, he
> didn't mean
> > any prejudice. But someone there saw something else in the analogy
> and got
> > offended. And what did Ballardini do next?One has to decide for
> oneself how
> > to manage one's language and situations that unfold from language
> use in a
> > world where people indeed see language as social semiotic.
> > For me, this is where the thread ends.
> >
> > Regards.
> > Obododimma.
> >
> > On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss
> <[redacted]>
> > wrote:
> >

> > > It's always interesting to be the butt of sarcasm, but accuracy
> also
> > > counts. I was I thought pointing out the large gray areas, and
> talking
> > about
> > > appropriateness (albeit with tongue wandering into cheek at
> times). I
> > doubt
> > > that I've caused too many wars today.
> > >
> > > But your examples present some interesting issues. Policeman
> became
> > > obsolete as a generic term when women were allowed to join
> police forces,
> > > and other terms that cover both genders, like cops, police, or
> police
> > > officers, took over, because it would have been absurd to do
> otherwise.
> > But
> > > we refer to policemen and policewomen when appropriate--it's
> not
> > > anachronistic to point out a policewoman to someone who needs
> help, if
> > > that's who's available. The word stewardess, which is the term I
> think
> > you
> > > were searching for, became an issue because it had an
> extraprofessional
> > use
> > > as fetish. That survives to an extent, but probably more than
> the word
> > > itself, which dates back to when cabin crews were exclusively
> female (and
> > > exclusively young--there were age discrimination suits about
> that).
> > Poetess
> > > had largely fallen out of fashion by the time modern feminism
> arrived,
> > > relegated to designating only some women poets. And it's a good
> thing
> > that
> > > it died--the attitude expressed by the word had become

> poisonous.
> > >
> > > These are all questions of gender, in a language that has become
> less and
> > > less gendered over the past thousand years. It's not something
> that
> > speakers
> > > of more gendered languages worry about too much, because to do
> something
> > > about it would require the restructuring of grammar. Airplane
> crews are
> > > still hotes and hotesses, actors are comedians and comediennes,
> etc, and
> > the
> > > French sun is masculine and the moon feminine, while in German
> it's the
> > > reverse. So the battles are fought elsewhere. In modern English
> there
> > were
> > > so few distinct masculine and feminine forms for human
> occupations that
> > most
> > > of the work of remaking the language would involve the renaming
> of the
> > > beasts--stallion and mare, buck and doe, etc. Don't mistake
> me--I'm
> > plenty
> > > aware of gender issues. I'm talking about the genders of
> articles, nouns,
> > > pronouns and adjectives.
> > >
> > > A travel article in today's New York Times web edition, "The
> Proud
> > Indians
> > > of Chiapas," has attracted a lot of comments, mostly about the
> use of the
> > > word Indian. Many of the respondents pointed out that in
> Chiapas, and
> > Latin
> > > America in general, the (recently) preferred term is "indigena"
> (which is
> > > both masculine and feminine, by the way). The objection noted to

> Indian
> > is
> > > that it's inaccurate. In Spanish it's worse than that--Indio is
> often a
> > > derogatory term, and India in some places is a synonym for
> whore. But the
> > > article is written for gringos. In the US there's no unanimity
> among
> > (let's
> > > call them) first peoples about what to call themselves. Native
> American
> > > doesn't seem to have caught on, though it appeared to for a
> while, and
> > > members of a lot of tribes prefer to be called American Indians
> and don't
> > > mind that their reservations are generically called Indian
> reservations.
> > In
> > > the country at large Indian is nowhere near as derogatory as
> Indio or
> > India.
> > > It apparently didn't raise eyebrows among the Times staffers.
> > >
> > > It's not up to me, it's up to the people so designated, who have
> a long
> > > history of persecution by whatever name. Not so the compound
> noun
> > Nigerian
> > > scam. It's hard for me to believe that anyone uses it with
> derogation of
> > > Nigerians in general in mind, and I don't think there's a shred
> of
> > > antiNigerian sentiment in the US, where most people would be
> hard put to
> > say
> > > what a Nigerian is.
> > >
> > > But ok, what about the name Nigeria--Blackland? Is that an
> acceptable
> > > inheritance from the colonialist past?
> > >
> > > If this thread continues, it would be nice if it involved

> discussion
> > rather
> > > than verbal violence. The issues are interesting in themselves.
> > >
> > > Mark
> > >
> > >
> > >
> > >
> > >
> > > At 02:53 AM 11/18/2008, Obododimma Oha wrote:
> > >
> > >> Interesting argument. You are simply telling us that language
> does n
> > >> Interesting argument. You are simply telling us that language
> does not
> > >> change, or should not be allowed to change. People who live in
> different
> > >> times have different tastes and different responses. One would
> simply be
> > >> anachronistic and socially unacceptable if one, for instance,
> continues
> > >> using the term "policeman" (instead of "police officer"), "air
> hostess"
> > >> (instead of "flight attendant" or "cabin crew") or "poetess"
> (instead of
> > >> simply "poet"). I am surprised that you think that filtering
> out words
> > >> processed as offensive in a given period is a waste of time.
> Perhaps you
> > are
> > >> also saying that it is wrong for POETICS to rule that it does
> not and
> > would
> > >> not publish flame messages. Perhaps some of us can now dispense
> with
> > >> communicative competence and facework. Little wonder some wars
> in the
> > world
> > >> start from recklessness in the use of words. --- Obododimma
> Oha.
> > >> _____

> > >>
> > >
> Check
> > guidelines
> > >
> >
> >
> >
> > --
> > Obododimma Oha
> > Senior Lecturer in Stylistics & Semiotics
> > Dept. of English
> > University of Ibadan
> > Nigeria
> >
> > &
> >
> > Fellow, Centre for Peace & Conflict Studies
> > University of Ibadan
> >
> > Phone: [redacted];
> > [redacted].
> >
> guidelines
> >
>
>
>

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462. **steve d. dalachinsky**
Re: Canadian language writers/poets
Mon 24 Nov 2008

---

so what's new so many smarts folks create things about things they know nothing about

On Mon, 24 Nov 2008 14:24:12 -0500 Vera Renczi <[redacted]> writes:
> I think it's funny that you are creating a coarse and yet you seem to
> have
> very limited knowledge of the subject, but perhaps that is how it's
> done

> when one teaches
>
>
>
> Colin smith
>
> Dorthy Trujillo Lusk
>
> Stephen Cain
>
> Margaret Christakos
>
> Daniel F Bradley
>
> Victor Coleman
>
> Christopher Dewdney
>
>
> V
>
>
> **
>
>
> On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham
> <[redacted]>wrote:
>
> > Now what is it you believe that I'm kidding about, George? Let's
> face it,
> > you and Daphne and Fred sort of seeded the ground for the
> reception of
> > language writing/poetry through Tallman's class, didn't you? Also,
> right in
> > your back yard is the Kootenay School of Writing from whose august
> halls
> > most of Canada's language writers emanated.
> > John Cunningham
> >
> > -----Original Message-----
> > From: Poetics List (UPenn, UB)
> [mailto:[redacted]] On

> > Behalf Of George Bowering
> > Sent: November 23, 2008 8:38 PM
> > To: [redacted]
> > Subject: Re: Canadian language writers/poets
> >
> > You're kidding!
> >
> >
> > On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:
> >
> > > I'm in the process of creating a Con Ed course for the
> University of
> > > Winnipeg on Language Writing/Poetry and am attempting to track
> down
> > > Canadian
> > > language poets. I'd appreciate it if anyone can refer me to any
> > > Canadian
> > > language poets. Thanks.
> > > John Cunningham
> > >
> Check
> > > welcome.html
> > >
> >
> > G. Harry Bowering, OC
> > Worth the trouble.
> >
> >
> guidelines
> > Internal Virus Database is out of date.
> > Checked by AVG - http://www.avg.com
> > Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:
> 03/07/2008
> > 7:19 PM
> >
> guidelines
> >
>
>
>

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463. **Gwyn McVay**
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

On Mon, Nov 24, 2008 at 4:05 PM, Ryan Daley <[redacted]> wrote:

> *Amy & Others,*
>
> *I still feel like there's been a misreading of what the term "Nigerian email*
> *scam" refers to:*

[very long prior discussion snipped]

For heaven's sake, people, how hard is it to refer to 419 letters as just that, as Ryan suggests, or say something like "so-called 'Nigerian' email scams," with quotation marks around "Nigerian" to make it clear that one does not personally believe all Nigerian individuals, or the country of Nigeria as a whole, to be engaged in scamming?

Little bitty scare quotes. So simple. So few pixels. And then we don't have to get into lengthily digressive discussions of ethnicity and religion as a way of justifying the original use of the term, yes?

Gwyn, end-of-semester-exhausted, McVay

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464. **Tony Trigilio**
Spring 2008 Readings, Columbia College Chicago
Mon 24 Nov 2008

Spring 2008 Poetry Reading Series
Columbia College Chicago

All readings free and open to the public

For more information: [redacted]

COURT GREEN (Dossier: Letters) and FENCE reading and release party
(AWP Off-Site Reading)
Thursday, February 12, 2009, 6:30 p.m.
Film Row Cinema
1104 South Wabash Avenue, 8th floor

BRANDI HOMAN & JAMES SHEA
Wednesday, February 25, 2009, 5:30 p.m.
Ferguson Theater
600 South Michigan Avenue, 1st floor

KIMIKO HAHN & TRACI MORRIS
Wednesday, March 18, 2009, 5:30 p.m.
Sherwood Conservatory Recital Hall
1312 South Michigan Avenue

10th ANNUAL COLUMBIA COLLEGE CITYWIDE UNDERGRADUATE POETRY FESTIVAL
Thursday, April 2, 2009, 5:30 p.m.
Conaway Center
1104 South Wabash, 1st Floor

MICHAEL BURKARD & RON PADGETT
Wednesday, April 22, 2009, 5:30 p.m.
Film Row Cinema
1104 South Wabash Avenue, 8th floor

COLUMBIA POETRY REVIEW (#22) reading and release party
Thursday, April 30, 2009, 5:30 p.m.
Sherwood Conservatory Recital Hall
1312 South Michigan Avenue

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465. **Catherine Daly**
Re: Discussions of Race and the Poetics List
Mon 24 Nov 2008

Sorry, I'm a little busy right now, and when I saw spam scam thread, tuned out, but I want to chime in about

So, my question is about the conscious cleansing of language--the sense of what's appropriate usage, and what merits the proverbial soaping. We don't have an official body, like the Academie Francaise, in charge of this (not that the Academie has been particularly successful of late--remember the circumflex?), and the dictionary-makers, who used to take it upon themselves to decide, have become increasingly democratic. Any such decision involves the ceding of linguistic choice. Which means it's a matter of case-by-case discussion, and case-by-case use. Unless we want the good old days of not very long ago, when books could be banned for officially unacceptable words. from Mark's last message.

One is that "bugger" is to me akin to "faggot" and "gay" in its migration. It became a perjorative, less descriptive, term.

But the first is that like race, so gender in language, and that I am still fascinated by the ways languages change vis a vis gender, but also etymologically and via pronunciation over time -- which is one of the things I try

to make a subject and object in the confiteor project. The device in the first trilogy was the etymological synonyms of mystical keywords in a cross/halo around mystical keywords; in the second, terms go back to dualities in various ways, but also -- oh, the way that words for women have "grown up" from words for filth? -- All best, Catherine Daly [redacted]

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466. **Mark Weiss**

Re: [SPAM]Re: Discussions of Race and the Poetics List

Mon 24 Nov 2008

I think you needn't worry just yet about my ambassadorial appointment.

All I have to check is the web. Every site gave a similar impression, except one, which said that the Nigerian census has stopped asking questions about religion, for the reasons you mention, which means that there are no accurate figures. See, for example, http://www.uiowa.edu/~africart/toc/people/Hausa.html, http://www.nvtc.gov/lotw/months/july/hausa.html. There are also numerous articles on the politicization and general unreliability of official census figures. Here's one: http://grandioseparlor.blogspot.com/2006/01/nigeria-2006-census.html.

I have no pony in this race, and there are plenty of problems here in the US.. If I've been naive, so be it, though shouting doesn't constitute proof.

It's difficult to imagine how anyone could read my rather nuanced statement as hostile. Is there anything about Nigeria that doesn't elicit a hair-trigger reaction from you?

Do you speak for all Nigerians?

In any case, a discussion of Nigerian demographics really has no business on this list. If you need to keep shouting, I can be reached backchannel.

Mark

At 04:41 PM 11/24/2008, you wrote:
>Those figures are totally wrong and have been seriously contested in
>Nigeria. The best place to go for such statistics is the relevant ministry
>of the Nigerian government and not Wiki. We know the uses and abuses of
>statistics! I don't know how those sources got their figures -- I suspect
>they simply saw every person saying salaam alaikum or putting on the long
>gown as "Muslim". Another point is that the Hausa are different from the
>Fulani, but some people tend to conflate the two groups. It is actually the
>Fulani (whose leader Othman dan Fodio conquered Hausaland in a jihad in

the
>precolonial era) that are predominantly Muslims. I am away from Nigeria at
>the moment and cannot reach more reliable database. The point I had made in
>my previous note -- and which is more important -- is that Hausa and Igbo --
>cannot be assigned to particular religions. It would be fallacious to say
>"Muslim Hausa" when some Hausa people are not Muslims. As a matter of
fact, it
>is a form of assimilation that the non-Muslim Hausa in Nigeria have all
>along tried to resist. The Igbo society, too, is multi-religious and not
>necessarily "Christian".
>You should also know that today, in Nigeria, terms like "Muslim Hausa" and
>"Christian Igbo" are viewed (especially by the government) as inciting
>ethno-religious prejudice and violence. We, in Nigerian, have had series of
>religious crises and bloodshed, and would view any discourse that divides
>the nation along religious lines as wicked and anti-Nigerian.
>
>Tomorrow, if you are appointed American Ambassador to Nigeria, Nigerians
>would not treat you as their friend if in addressing them you use terms such
>as "Muslim Hausa" and "Christian Igbo" and cite Wiki as your source!
>
>My best regards, Mark.
>-- Obododimma.
>
>On Mon, Nov 24, 2008 at 9:59 PM, Mark Weiss <[redacted]> wrote:
>
> > I apologize for my spelling. Ibo was the standard spelling back then in the
> > US media. Igbo and the half a dozen variant spellings I know mostly from
> > Cuban sources, and I thought they referred to a different people.
> >
> > This from
> >
>
http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_estimate.29,
> > "Demographics of Nigeria," whose accuracy I of course can't vouch for:
> >
> >
> > Religious Affiliation Among Major Ethnic Groups
> >
> > Source: <http://www.worldchristiandatabase.org>
> > http://www.worldchristiandatabase.org
> > * Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%)

> > * Yoruba: 22,921,473 (Christians 60.00%, Muslims 36.38%, Animists 3.00%,
> > Non Religious 0.50%, Baha'is 0.07%, Atheists 0.05%)
> > * Igbo: 22,926,340 (Christians 97.00%, Animists 2.00%, Non Religious
> > 0.80%, Atheists 0.10%, Baha'is 0.10%)
> >
> > I've left out the rest of the table. If you have better sources, I'd be
> > happy to learn. I'm of course aware that religion was used to manipulate
> > international opinion during the war.
> >
> > I learn from others all the time, usually through civil discussion. Like
> > most of us, it's not the first time that I've thought about these issues,
> > and what I use of the language has changed, in part because of input from
> > others. I remain unconvinced in this instance. I don't think, as you
> > suggest, that that's because of a character flaw.
> >
> > I'm content to let this discussion end, but I'm not content to be insulted.
> > If you want to have at me again, please take it backchannel. Front or
> > backchannel, you might want to read your posts before sending them.
> >
> > Mark
> >
> >
> >
> > At 01:52 PM 11/24/2008, you wrote:
> >
> >> I didn't want to come into this debate, but it seems to me that Mark Weiss
> >> really has an orientation in language use that he thinks is entirely
> >> healthy
> >> and cannot accommodate to others. Quite unfortunate. I thought that, by
> >> referring to his age, he should be helping us (who are supposedly younger)
> >> to be a little more cautious in our use of words. I was amazed when I came
> >> across terms such as "Moslem Hausa" and "Christian Ibo" in his post that I
> >> am responding to. Shocking! Maybe he doesn't know that millions of Hausa
> >> people are Christians! And maybe he doesn't know that some Igbo (not
> >> "Ibo")
> >> people are Muslims (one of my cousins is!), adherents of African
> >> Traditional

> >> Religion, Eckists, Guru Maharajists, etc. How then can he characterize a
> >> whole ethnic group like the Hausa as being Muslim? Yes, it is true that
> >> many
> >> Hausa people are Muslims, but that does not make the whole group
Muslim. I
> >> am afraid that in using the term, Mark has become a victim of the
> >> political
> >> rhetoric that tries to use religion as shibboleth. It is such shibboleth
> >> that Ojukwu's war rhetoric tried to arm itself with, to attract
> >> international Christian sympathy during the war. I am Igbo myself and
did
> >> support the Biafran cause, but now, as somebody with a PhD in Stylistics
> >> (specifically in War Rhetoric and a criminologist), I can, without
> >> appearing
> >> disloyal to Biafra, tell what Ojukwu was trying to do when he used the
> >> terms
> >> "Muslim Hausa Fulani" or "Islamic North". It would be a pity if the
> >> politician is now more clever than the poet the vates, the seer, the
> >> everything! But Mark is not a politician and should know the cost of
words
> >> in the marketplace of meaning making.Mark, please, don't take offence at
> >> this: think seriously about your tendency to stick to your views, and
> >> refusal to welcome the fact that you could learn from another person!Be
> >> well, poet.
> >> Obododimma.
> >>
> >>
> >> On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[redacted]>
> >> wrote:
> >>
> >> > I presume that you write as list owner, not as list member, which might
> >> > account for the ex-cathedra tone. In either case, you might want to
> >> avoid
> >> > condescending (even therapeutic--"admitting our vulnerability?") and
> >> > extraordinarily self-righteous characterizations of views you disagree
> >> > with--they're a form of ad homina. This is not a flame war, and there's
> >> no
> >> > need to light fires.
> >> >
> >> > Stephen Vincent, in raising "gypped," captured what I think is the
> >> essence
> >> > of the issue. The word's origin is profoundly racist, and refers to a

> >> group
> >> > with a long history of discrimination, characterizing it in terms that
> >> have
> >> > caused enormous misery. If it were a more recent usage we most of us
> >> would
> >> > try to reform it out of existence, but the word is so deeply embedded in
> >> the
> >> > language that it's hard to imagine that many even associate it with the
> >> > Roma, though I'd guess the Roma aren't happy about it. It's even
harder
> >> to
> >> > imagine it disappearing from the language. Nigerian scam is of a
> >> different
> >> > order--a term that I doubt I've ever used before this discussion, by the
> >> > way. Its origin is neither racist nor anti-Nigerian, and its use is
> >> limited
> >> > denotatively and hasn't bled, and isn't likely to, into attitudes
> >> towards
> >> > Nigerians in general. Though I'm of course sorry that Obododimma
finds
> >> it
> >> > offensive, it remains the very circumscribed term that we've got.
> >> >
> >> > Distinctions are what discussion is about. We don't need to agree, but
> >> > discussing a contested term I would think is one function of a writers'
> >> > list. Examples are a part of the discussion--they help us separate the
> >> > apples and oranges.
> >> >
> >> > Mark
> >> >
> >> > PS. I do have attitudes towards Nigeria, perhaps because of my age
more
> >> > richly textured than those of many on the list, although I've never been
> >> > there. The term Nigerian scam isn't a part of those attitudes. When I
> >> was in
> >> > high school a Nigerian exchange student lived with us for a few
months.
> >> We
> >> > became good friends. His father was head master of a very English-
style
> >> > boarding school, purportedly the most prestigious in the country, and
> >> Aloy

> >> > regaled me with stories of student pranks and harsh discipline. He spoke
> >> > Latin, which I envied, though not as much as his ability to open a beer
> >> > bottle with his teeth. Aloy was Ibo, and we lost contact during the
> >> Biafra
> >> > war, like many of Nigeria's woes a delayed product of colonial rule,
> >> when
> >> > separate entities and cultures were yoked together for administrative
> >> > convenience. It was something of a proxy war, as well. The Moslem Hausa
> >> of
> >> > the dry north were the majority, and had all the guns, though most of
> >> the
> >> > resources and money were in the south. Much of the US support for Biafra
> >> > was, I think, motivated by a sense that the Christian Ibo were like
> >> "us."
> >> > Which is not to negate the considerable pain that caused the Biafrans to
> >> > attempt to secede. New York's WBAI reported the bombings and starvation
> >> by
> >> > live radio feeds. It was horrific--over a million people died. Since
> >> then
> >> > I've followed the often-unpleasant news from Nigeria, which I'm aware
> >> can't
> >> > be the whole picture. In an unfair world West Africans are on the short
> >> end.
> >> >
> >> > Steve Vincent's luminous "African Cycle," in his book "Walking," which
> >> I'm
> >> > proud to have published,formed a more pleasant part of my imagined
> >> Nigeria.
> >> >
> >> > None of this has to do with what was a discussion of language and the
> >> > limited flexibility oif language, which is why I didn't raise it.
> >> >
> >> >
> >> > At 11:56 AM 11/24/2008, amy king wrote:
> >> >
> >> >> Mark,
> >> >>

> >> >> Yes, we're writers who, by signing up to be members of this listserv,
> >> have
> >> >> joined a community of writers. Self righteous indignation as a
> >> response to
> >> >> someone asking for a little sensitivity when it comes to issues of race
> >> >> doesn't exactly work towards respecting group decorum.
> >> >>
> >> >> As members of this community, do we care if we ostracize other
members,
> >> >> even if only to maintain our right to be obtuse to other member's
> >> concerns?
> >> >> Are we so certain of our positions on exactly how language works,
esp
> >> when
> >> >> we use it, that we must let Obododimma Oha know just how wrong he
is to
> >> >> express his consternation over the use of a term within this
community?
> >> Do
> >> >> we even bother to wonder if we've insulted other list members?
> >> >>
> >> >> You may disagree with Oha and determine that the term has no racist
> >> >> implications, but the fact that, as a list member, he pointed out that
> >> the
> >> >> usage carries offense to him is a valid complaint that certainly did
> >> not
> >> >> warrant some of the opportunistic bravado sent in reply.
> >> >>
> >> >> It's easy to dismiss others when the offense is "unintentional" or not
> >> >> aimed at us. And easy to write it off as the 'messy business of
> >> language,'
> >> >> regardless of just who we're using it around and who we think it
simply
> >> >> shouldn't offend, despite their saying otherwise -- which is exactly
> >> the
> >> >> abstracted mentality that ignores who we're talking with and gets us
> >> into
> >> >> all manner of nastiness on a daily basis in the name of being
> >> >> "misunderstood."
> >> >>
> >> >> Be well,
> >> >>

> >> >> Amy
> >> >>
> >> >> _____
> >> >>
> >> >>
> >> >>
> >> >>
> >> >>
> >> >> Recent work
> >> >>
> >> >> http://www.writing.upenn.edu/pennsound/x/King.html
> >> >>
> >> >>
> >> >>
> >> >> Amy's Alias
> >> >>
> >> >> http://amyking.org/
> >> >>
> >> >> --- On Mon, 11/24/08, Mark Weiss wrote:
> >> >> Amy:
> >> >>
> >> >> Still more boiled down. We're writers. We talk about language.
> >> >> Sometimes we disagree. It's a messy business, but it's what we do.
> >> >>
> >> >> Mark
> >> >> --- On Mon, 11/24/08, amy king <[redacted]> wrote:
> >> >> From: amy king <[redacted]>
> >> >> Subject: Discussions of Race and the Poetics List
> >> >> To: [redacted]
> >> >> Date: Monday, November 24, 2008, 1:59 PM
> >> >>
> >> >> From my boiled-down perspective, one person used a term that another
> >> list
> >> >> member
> >> >> found problematic. The latter said so.
> >> >>
> >> >> Several list members reacted to the questioning of said term with rote
> >> >> strains
> >> >> of resistance -- i.e. the don't-censor-me mentality, my intentions
> >> >> weren't racist, other questionable-&-possibly-racist terms exist &

> >> >> here's a list.
> >> >>
> >> >> Some list members acknowledged that the use of the term is problematic
> >> and
> >> >> noted the need to be sensitive about using such terms.
> >> >>
> >> >> The aforementioned list members found the sympathetic response to be
> >> ...
> >> >> worth
> >> >> ignoring.
> >> >> In a world where institutions were built on racism and where those same
> >> >> institutions continue to reflect & rely on that racism & its underlying
> >> >> sentiments (whether you're a skinhead or not) we should be open to
> >> calls
> >> >> for
> >> >> sensitivity, even if we didn't mean to imply anything racist or were
> >> >> unaware
> >> >> of how our language use might be problematic. Such calls for
> >> sensitivity
> >> >> should certainly not be dismissed just because they are about being
> >> human
> >> >> and
> >> >> possibly even admitting our vulnerability --rather than such calls
> >> being
> >> >> seen
> >> >> as
> >> >> the usual targets to attack so that one might show off his intellectual
> >> >> prowess.
> >> >>
> >> >> This kind of discussion has carried on before on the list, and in the
> >> >> ensuing
> >> >> discussion, many have left due to the expression of further racist
> >> >> sentiment
> >> >> and
> >> >> the denial of granting that a) we might be ignorant of the implications
> >> of
> >> >> some
> >> >> terms and b) maybe we should be more sensitive when someone points out

> >> >> something
> >> >> we've said that could be offensive.
> >> >>
> >> >> Despite how often we forget it, history tells us something. I'm still
> >> >> trying to learn, and if admitting ignorance, even about the
> >> implications
> >> >> of my
> >> >> actions helps, then I'll pull out the mirror. Take a peek at some of
> >> what
> >> >> Tim Yu and others have said about the last race discussion on Poetics:
> >> >>
> >> >> An excerpt:
> >> >>
> >> >> "As an Asian American, I often have the (dubious) privilege of being
> >> >> able to "pass" in everday life, with my race unremarked upon on the
> >> >> street or in my workplace. There are moments, however, when this is
not
> >> >> possible--when I become aware (often uncomfortably) that I am a
racial
> >> >> minority. I am saddened, and more than a bit shocked, to realize that
> >> >> over the past few years, it is on the Poetics list itself that I have
> >> >> most frequently experienced this awareness of my own race--of being,
as
> >> >> it were, the only Asian American in the room. Frankly, the Poetics list
> >> >> is still dominated by the voices of white men; other voices are rarely
> >> >> heard, and when they are, they tend to be ignored or shouted down."
> >> >>
> >> >> and
> >> >>
> >> >> "In last week's discussions, one list member noted that he was
> >> >> operating on the discussion that no one on this list is a racist. After
> >> >> the many, many incidents of anti-Asian rhetoric I have seen here, I
> >> >> fear that I can no longer be so confident about that sentiment. For
me,
> >> >> the costs of remaining a member of the Poetics list have come to
> >> >> outweigh the benefits."
> >> >>
> >> >> Please read the entire note here:
> >> >>
> >> http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html
> >> >>
> >> >> and

> >> >>
> >> >> "It appears to me that Tim's sadness results from the fact that he
> >> >> found
> >> >> close-mindedness and felt an absence of transformative potential
> >> >> through the discussions on the Listserv. One can easily find this
> >> >> disappointment justified merely by noting the relative lack of Listserv
> >> >> reactions to Tim's long, intelligent, and heartfelt post on the
> >> >> Listserv. The Listserv has clearly intellectually and emotionally
> >> >> disengaged itself from him. It is not the vibrant community that Tim
> >> >> desired.
> >> >>
> >> >> Such is often the case with almost all message boards
> >> >> and listservs. Look around the internet, and you will find that racism
> >> >> and sexism, largely divorced from intellectual content, are constants
> >> >> on the vast majority of message boards."
> >> >>
> >> >>
> >> >>
> >>
> http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-
and-listservs.html
> >> >>
> >> >>
> >> >> Be well,
> >> >>
> >> >> Amy
> >> >>
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> >>
> >> --
> >> Obododimma Oha
> >> Senior Lecturer in Stylistics & Semiotics
> >> Dept. of English
> >> University of Ibadan
> >> Nigeria
> >>
> >> &
> >>
> >> Fellow, Centre for Peace & Conflict Studies
> >> University of Ibadan
> >>
> >> Phone: [redacted];
> >> [redacted].
> >>
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>--
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> [redacted].
>

↑ Index

467. **Obododimma Oha**

Re: Discussions of Race and the Poetics List

Mon 24 Nov 2008

Well, Mark, I don't think it is reducible to that kind of "case-by-case" problematic. To push it to that corner is to still wrestle to prove how difficult it is to drop that type of language. As a university teacher, I do not have problem with that, since I know that, in order to publish my articles in academic journals, I must avoid any form of language that communicates prejudice (either directly or indirectly). Being able to recognize which aspect of my language in the article expresses such prejudice is part of the communicative skills expected of me as a researcher and one trying to communicate knowledge: I am required to have the interests and preferences of my readers in mind! I am required to remember that my readers are not mere fiction! Moreover, filtering out offensive language in one's writing is one of the things taught in composition and research classes in recent times. As a teacher of research methods in my department in Ibadan, I always discuss that aspect at length with my students (as well as the implied logic in one's diction). One book that has discussed that communicative aspect of research, which my students and I love using, is Real World Research by Colin Robson, a fine text published by Blackwell. Regards. Obododimma.

On Mon, Nov 24, 2008 at 10:27 PM, Mark Weiss <[redacted]> wrote:

> *I'm very tired of this, but I do appreciate your more reasonable tone.*
>
> *One might have hoped that a discussion like this would lead, as I think*

Steve Vincent attempted, to a broader discussion of the remnants of difficult histories that all languages retain. What you or I or the list think about Nigerian scam will have little influence on broader usage. It's different in kind, I think, from current use of the word arab in the US, which is far more toxic than Nigerian scam and far more globalized, and also not something we can conveniently drop, as I suspect that with the passage of time Nigerian scam will be.

So that's where my question, to myself as well as to the discussion at large, leads. OK, arab can't be dropped from usage because it's what a large number of people call themselves, and the obloquy attached to it will pass away as circumstances change, hopefully in our lifetimes. But what about Steve's example, or the ones I mentioned, which for most of us don't carry over to a broader prejudice? What about words like "bugger," originally Bulgar? We cleanse the language, unconsciously, all the time--Dutch treat is the sole remnant in common use of a large amount of nastiness from 17th Century Anglo-Dutch wars.

So, my question is about the conscious cleansing of language--the sense of what's appropriate usage, and what merits the proverbial soaping. We don't have an official body, like the Academie Francaise, in charge of this (not that the Academie has been particularly successful of late--remember the circumflex?), and the dictionary-makers, who used to take it upon themselves to decide, have become increasingly democratic. Any such decision involves the ceding of linguistic choice. Which means it's a matter of case-by-case discussion, and case-by-case use. Unless we want the good old days of not very long ago, when books could be banned for officially unacceptable words.

Peace. I really do have other things to do.

Mark

At 03:59 PM 11/24/2008, amy king wrote:

Mark,

I'm writing as a member of this listserv community who is slightly appalled and very bewildered by the lack of care & concern evidenced sent in a number of replies to Oha.

And yes, I have indeed thought much of Oha's request and analyzed my experience with the term, which is limited too. You might recall that my initial response to Oha was one of surprise, apology, and a note to say that I hadn't thought of the implications of using the term.

Since then, my conclusion is that a) all email scams do not originate in Nigeria, but in fact, originate from everywhere, including the U.S., b) I

don't refer to email scams that originate from elsewhere as "British Scams" or "American scams", and c) isn't it simply easier, and more respectful as per Oha's request, to refer to these scams as "email scams", both here in this community and elsewhere? How hard is it to acknowledge the risk, make the switch, and let Oha know his note made me think? Why must he receive belligerence? I'm amazed at his consistent grace and civility through all of this.

My sense is, after much discussion with my students about the topic, that the average American doesn't know much about Nigeria or Nigerian culture, myself included. So why would I risk perpetuating the negativity that goes with calling email scams, "Nigerian scams?" Similarly, many Americans didn't have much reference when they heard the word "Arab." Post 9/11, we've got "Arab terrorists," which has pretty much become synonymous with "Arabs" in our culture now (of course, generally speaking), and look at the negativity that term generates.

Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all email scams perpetuated by "Nigerians?" Are all Nigerians email scammers? When I find it difficult to come up with much to say about Nigeria, I don't want my limited vocabulary to be about Nigerian scams after all, nor do I want to reinforce that vocabulary elsewhere. This was no great leap nor grave concession. Moreover, what grieves me, again, are the resistances to the validity of Oha's request sent in the face of what could only have been a difficult one to make. And now, the refusal to acknowledge that this list has a history of such resistance--and that we may be carrying on tradition.

Be well,

Amy

_____

Recent work
http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias
http://amyking.org/

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I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid

condescending (even therapeutic--"admitting our vulnerability?") and extraordinarily self-righteous characterizations of views you disagree with--they're a form of ad homina. This is not a flame war, and there's no need to light fires.

Stephen Vincent, in raising "gypped," captured what I think is the essence of the issue. The word's origin is profoundly racist, and refers to a group with a long history of discrimination, characterizing it in terms that have caused enormous misery. If it were a more recent usage we most of us would try to reform it out of existence, but the word is so deeply embedded in the language that it's hard to imagine that many even associate it with the Roma, though I'd guess the Roma aren't happy about it. It's even harder to imagine it disappearing from the language. Nigerian scam is of a different order--a term that I doubt I've ever used before this discussion, by the way. Its origin is neither racist nor anti-Nigerian, and its use is limited denotatively and hasn't bled, and isn't likely to, into attitudes towards Nigerians in general. Though I'm of course sorry that Obododimma finds it offensive, it remains the very circumscribed term that we've got.

Distinctions are what discussion is about. We don't need to agree, but discussing a contested term I would think is one function of a writers' list. Examples are a part of the discussion--they help us separate the apples and oranges.

Mark

PS. I do have attitudes towards Nigeria, perhaps because of my age more richly textured than those of many on the list, although I've never been there. The term Nigerian scam isn't a part of those attitudes. When I was in high school a Nigerian exchange student lived with us for a few months. We

became good friends. His father was head master of a very English-style boarding school, purportedly the most prestigious in the country, and Aloy regaled me with stories of student pranks and harsh discipline. He spoke Latin, which I envied, though not as much as his ability to open a beer bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra war, like many of Nigeria's woes a delayed product of colonial rule, when separate entities and cultures were yoked together for administrative convenience. It was something of a proxy war, as well. The Moslem Hausa of the dry north were the majority, and had all the guns, though most of the resources and money were in the south. Much of the US support for Biafra was, I think, motivated by a sense that the Christian Ibo were like "us." Which is not to negate the considerable pain that caused the Biafrans to attempt to secede. New York's WBAI reported the bombings and starvation by live radio feeds. It was horrific--over a million people died. Since then I've followed the often-unpleasant news from Nigeria, which I'm aware can't be the whole picture. In an unfair world West Africans are on the short end.

Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm proud to have published,formed a more pleasant part of my imagined Nigeria.

None of this has to do with what was a discussion of language and the limited flexibility oif language, which is why I didn't raise it.

At 11:56 AM 11/24/2008, amy king wrote:

Mark,

Yes, we're writers who, by signing up to be members of this listserv, have joined a community of writers. Self righteous indignation as a response to someone asking for a little sensitivity when it comes to issues of race doesn't exactly work towards respecting group decorum.

As members of this community, do we care if we ostracize other members,
even if only to maintain our right to be obtuse to other member's concerns?
Are we so certain of our positions on exactly how language works, esp when
we use it, that we must let Obododimma Oha know just how wrong he is to
express his consternation over the use of a term within this community? Do
we even bother to wonder if we've insulted other list members?

You may disagree with Oha and determine that the term has no racist
implications, but the fact that, as a list member, he pointed out that the
usage carries offense to him is a valid complaint that certainly did not
warrant some of the opportunistic bravado sent in reply.

It's easy to dismiss others when the offense is "unintentional" or not
aimed at us. And easy to write it off as the 'messy business of language,'
regardless of just who we're using it around and who we think it simply
shouldn't offend, despite their saying otherwise -- which is exactly the
abstracted mentality that ignores who we're talking with and gets us into
all manner of nastiness on a daily basis in the name of being "misunderstood."

Be well,

Amy

———

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--- On Mon, 11/24/08, Mark Weiss wrote:
Amy:

Still more boiled down. We're writers. We talk about language.
Sometimes we disagree. It's a messy business, but it's what we
do.

Mark
--- On Mon, 11/24/08, amy king <[redacted]> wrote:
From: amy king <[redacted]>
Subject: Discussions of Race and the Poetics List
To: [redacted]
Date: Monday, November 24, 2008, 1:59 PM

From my boiled-down perspective, one person used a term that another
list
member
found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote
strains
of resistance -- i.e. the don't-censor-me mentality, my
intentions
weren't racist, other questionable-&-possibly-racist terms
exist &
here's a list.

Some list members acknowledged that the use of the term is problematic
and
noted the need to be sensitive about using such terms.

The aforementioned list members found the sympathetic response to be
...
worth
ignoring.
In a world where institutions were built on racism and where those
same
institutions continue to reflect & rely on that racism & its
underlying
sentiments (whether you're a skinhead or not) we should be open to
calls
for
sensitivity, even if we didn't mean to imply anything racist or
were

unaware
of how our language use might be problematic. Such calls for
sensitivity
should certainly not be dismissed just because they are about being
human
and
possibly even admitting our vulnerability --rather than such calls
being
seen
as
the usual targets to attack so that one might show off his
intellectual
prowess.

This kind of discussion has carried on before on the list, and in the
ensuing
discussion, many have left due to the expression of further racist
sentiment
and
the denial of granting that a) we might be ignorant of the
implications of
some
terms and b) maybe we should be more sensitive when someone points out
something
we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm
still
trying to learn, and if admitting ignorance, even about the
implications
of my
actions helps, then I'll pull out the mirror. Take a peek at some
of what
Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of
being
able to "pass" in everday life, with my race unremarked upon
on the
street or in my workplace. There are moments, however, when this is
not
possible--when I become aware (often uncomfortably) that I am a racial
minority. I am saddened, and more than a bit shocked, to realize that
over the past few years, it is on the Poetics list itself that I have
most frequently experienced this awareness of my own race--of being,
as

it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and

"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to outweigh the benefits."

Please read the entire note here:

http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html

and

"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

guidelines

guidelines

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *guidelines*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
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University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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468. **ALDON L NIELSEN**
Re: Heat Strings posts
Mon 24 Nov 2008

>
Recently on the Heat Strings blog --
The Ends of the Ends of the Alphabets
Modernist Studies 2008
Who Speaks for Whom?

>
<http://heatstrings.blogspot.com/>
>

<<

471. Jim Andrews
beastly for your nedification
Tue 25 Nov 2008

Some beastly music for your nedification:
http://vispo.com/arteroids/sounds/arteroidsIDsong2.mp3
http://vispo.com/arteroids/sounds/arteroidsIDsong.mp3

Needs fairly high volume.

You can create beoootiful muzic like this yourself in arteroids at http://vispo.com/arteroids/arteroids.htm . When you come to the screen where you are asked to input an ID, put one finger of your left hand on the s key, and a finger of your right hand on the backspace key. Now press the s and backspace keys percussively. Experiment with the lament of the doomed arteroids.

The sounds here are the crys of dying arteroids; in the arteroids game, one of the 19 sounds is played when you dispatch an arteroid with the language gun.

I recorded the sounds; they're all my voice. They sound rather beastly, though, partly because they are randomly pitch-shifted anywhere from normal pitch to 4 octaves lower than normal. And partly because I can't help it. Have I found my voice?

ja
http://vispo.com

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472. Philip Metres
new on Behind the Lines
Tue 25 Nov 2008

New on http://www.behindthelinespoetry.blogspot.com

"Genitalia=Commerce and Enterprise"/Allen Ginsberg's Annotations to "The Waste Land"
Poet Suheir Hammad on her new film, "Salt of This ...
You Don't Know Dick
Kafka is Alive and Well ("Held at Einab Junction: ...
"In Harm's Way" Looks at the Israel/Palestine Conf...
from "The Cure at Troy" by Seamus Heaney/Thinking ...
Public Rally for Marriage Equality
Two Takes on Studs Terkel (R.I.P.), plus audio...
Phil Donahue's Body of War
Come Together: Imagine Peace (An Anthology of Peac...
Women of Liberia: Fighting for Peace

Nas' "Black President" and "Election Night"/"Yes W...
Derek Walcott, on Poetry and Isolation
"Black Watch" by Gregory Burke from Studio 360
Translated By: Shaindel Beers talking with Philip ...
Why Supporters of Palestinian Rights Worry about t...
"On 24th and South, Philadelphia" from To See the ...
Yes We Did
Bruce Springsteen and Obama in Cleveland
An Open Letter to Barack Obama from Ralph Nader
If Obama Loses the Election, I'll Blame the Cathol...
Cockroaches and Barack Obama and Lucille Clifton's...
Thanks, Rick Sanchez/Shame on McCain and the Slur ...
A Reading by Fady Joudah

& etc.,

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

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473. Philip Metres

Come Together: Imagine Peace (the anthology of peace poetry)

Tue 25 Nov 2008

This just in/out:

COME TOGETHER: IMAGINE PEACE
http://www.amazon.com/Come-Together-Imagine-Peace-Poems/dp/1933964227

Poetry. Anthology. Edited by Ann Smith, Larry Smith, and Philip Metres. With an Introduction by Philip Metres. A grand collection of poetry (seventy poets both past and contemporary) written against war and for peace: poems that sustain us with their vision.

"Peace poetry is larger than a moral injunction against war; it is an articulation of the expanse, the horizon where we might come together. To adapt a line by the Sufi poet Rumi: beyond the realm of good and evil, there is a field."

--from the Introduction by Philip Metres.

100 poets voice their concern and vision for peace.

Poems of Witness & Elegy, Exhortation & Action, Reconciliation, Shared Humanity, Wildness & Home, Ritual & Vigil, Meditation & Prayer.

Precedents: Sappho, Whitman, Dickinson, Cavafy, Millay, Patchen, Rexroth, Shapiro, Lowell, Creeley, Rukeyser, Ginsberg, Levertov, Lorde, Stafford, Jordan, Amichai, Darwish

Contemporaries: Abinader, Ali, Bass, Berry, Bauer, Berrigan, Bly, Bodhrán, Bradley, Brazaitis, Bright, Bryner, Budbill, Cervine, Charara, Cording, Cone, Crooker, Daniels, di Prima, Davis, Dougherty, Ellis, Espada, Estes, Ferlinghetti, Forché, Frost, Gibson, Gundy, Gilberg, Habra, Hague, Hamill, Harter, Hassler, Haven, Heyen, Hirshfield, Hughes, Joudah, Jensen, Karmin, Kendig, Komunyakaa, Kovacik, Kryss, Krysl, LaFemina, Landis, Leslie, Lifshin, Loden, Lovin, Lucas, McCallum, McGuane, Machan, McQuaid, Meek, Metres, Miltner, Montgomery, Norman, Nye, Pankey, Pendarvis, Pinsky, Porterfield, Prevost, Ragain, Rashid, Rich, Roffman, Rosen, Ross, Rusk, Salinger, Sanders, Seltzer, Schneider, Shabtai, Shannon, Sheffield, Shipley, Shomer, Silano, Sklar, Smith, Snyder, Spahr, Sydlik, Szymborska, Trommer, Twichell, Volkmer, Waters, Weems, Wilson, Zale

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http://www.behindthelinespoetry.blogspot.com

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474. Joshua Clover
double book party, 12/14
Tue 25 Nov 2008

[apologies for any x-posting]

Sunday, December 14th, 2008
in girum imus nocte et consumimur igni press presents
Kevin Killian & Stephanie Young
and the release of their books Action Kylie and Picture Palace

6:30 pm, 5 USDollars
there may be free wine, and dancing later
and, for this single day, 20 bucks will get you in the door AND copies
of the two new books
both already SPD bestsellers!

416 25th St. (at Broadway), Oakland

Special guest appearances by Jasper Bernes and Jane Dark...

KEVIN KILLIAN, born 1952, is an art writer, poet, novelist, critic and playwright. He has written two novels, Shy (1989) and Arctic Summer (1996), a book of memoirs, Bedrooms Have Windows (1989), two books of stories Little Men (1997) and I Cry Like a Baby (2001) and a collection of poems, Argento Series (1997). With Lewis Ellingham he has written a biography of the poet Jack Spicer—Poet Be Like God: Jack Spicer and the San Francisco Renaissance (Wesleyan University Press, 1998). For the San Francisco Poets Theater he has written 37 plays, including Stone Marmalade, with Leslie Scalapino, and Often, with the late Barbara Guest. His most recent book, from Hooke Press, is a volume of his Selected Amazon Reviews, edited by Brent Cunningham, and now there is Action Kylie.

STEPHANIE YOUNG lives and works in Oakland. She edited the anthology BAY POETICS (Faux Press, 2006) and is currently at work on the collaborative website DEEP OAKLAND. Hey, you should propose a project for DEEP OAKLAND! Her books of poetry are Picture Palace and Telling the Future Off. She is here very sometimes: www.stephanieyoung.org/blog.

---

newyipes.blogspot.com

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475. Alexander Jorgensen
THIS ONE - THIS IS IT - RACE, DAVID, NIGERIA - FINSIHEDDDDDDDDDDD
Tue 25 Nov 2008

First off, I really hate it when people demonstrate their level of ineptitude by being articulate while saying nothing. Certainly nothing new. Relativity is what it is - and it also means nothing has value. Please, folks. I remember some time ago when someone made the comment that kids in India working for pennies were earning money for their families. Well, I didn't respond as I had wanted to...but what he said was pure ignorance. Now, it would have been easier for me to have sat down with this gentleman, demonstrated face-to-face just how ignorant he was, but then...see...I don't have the patience to sit and write the

obvious. And I know, unlike him. You can use language, this list as a proving ground, but idiocy is that. How articulate can you be, when you don't have anything (interesting, or useful, or all encompassing factual) to say. The world is big folks! This little bubble is gonna break and unlike the economy I hope some of you don't find yourself redundant.

Secondly, to share:

"I am also hurt when I notice how such poor image is being constructed and amplified by some people, simply because they are outside that society."

Why people found it necessary to get into the diatribes they did baffles me. What kind of arrogance and lack of compassion do some of us have. Shame!

I live in China, my wife, Czech, has worked as a reported as had to stop writing for an important newspaper in her home country, and I have to leave because I got big spreads in big journals...am gonna say something true. Have a Tibetan friend who while on invite to Italy for a reading made a break to Austra (and now lives in a refugee camp there), have known people who are willing to die for the right to speak. Why you waste your time alienating people and debating for the sake of debate sickens me! What about mutual nourishment, something a friend, Diran Adebayo, also a Nigerian, once said to me.

AND, I witnessed, a gang-up...perpetrated, and let's say it, by white folks who simply neither know or care! If we can use all those terms that re-inscribe, all those ugly words you have decided no longer hurt, then hell, white folks! And as a cultural narrative, what does this discourse articulate consciously or unconsciously!

Alex

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476. Stephen Vincent
New de Blog - haptics and texts, etc.
Tue 25 Nov 2008

---

http://stephenvincent.net/blog/

Some new haptics, photographs and texts:

1. Haptics: Joseph Noble and Colleen Lookingbill at Books & Bookshelves 2. My Mother Leans Towards Death (Haptic and Text) My brother says that at night (while talking herself into sleep) she switches back and forth between numbers and letters. This last week he was brought up short when, two-thirds the way through the alphabet. he heard her say:

... p, q, r...'peculiar'... in an astonishingly quick leap from the associative sounds of the letters into a corresponding word of similar sound....

3. Huge Haptic w/ A.Ayler, J. Coltrane & Eric Friedlander plus "Obama Window" 4. The Ultimate Mother Ghost - Isleton, California 5. Election Eve Street Vision or Paul Hoover and Maxine Chernoff translate Holderin. 6. Haptic: Roberta Vargas, poet, 1968 Strike Commemoration, San Francisco State University, October 28, 2008

Enjoy. and, as always, appreciate your comments.

Stephen V
http://stephenvincent.net/blog/

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477. Stephen Vincent
Literary Nigeria sans 'scam'
Tue 25 Nov 2008

http://stephenvincent.net/blog/?p=573

To take the current List eye and angst off the 'scam' trigger, this blog connection goes to my account - including pictures - of last year's September Christopher Okigbo Conference at Harvard and Boston Universities - an event that included poets, playwrights and novelists, and some of us who taught at Universities in Nigeria (as critics or writers). (Wole Soyinka, Chinua Achebe, and Chimanda Adichi (sp?) were among the 'stars'. An incredibly strong event, partly because it brought a focus back on the postions and roles of Nigerian and other African writers on the Nigerian-Biafran Civil War.

I thought this 'diasportic' glimpse of Nigeria might help eliminate the Internet blip 'scam' attention away from a country that offers so much (great and difficult) looked at from a much different, larger scope.

Stephen V
http://stephenvincent.net/blog/

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478. Rob McLennan
Re: Canadian language writers/poets
Tue 25 Nov 2008

to a degree, but its also something you learn through doing the reading; some of us are far away from vancouver manage to figure some of it out....

> *Unfortunately, the American language writers are much more well known than the Canadian. Furthermore, it is much easier in Vancouver to have knowledge due to the presence of Kootenay.*
> *John Cunningham*

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 24, 2008 1:23 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

I mean, I couldnt believe that you yourself didn't know the field as
well as anyone,.

gb

On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:

Now what is it you believe that I'm kidding about, George? Let's
face it,
you and Daphne and Fred sort of seeded the ground for the reception of
language writing/poetry through Tallman's class, didn't you? Also,
right in
your back yard is the Kootenay School of Writing from whose august
halls
most of Canada's language writers emanated.
John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB)
[mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 23, 2008 8:38 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

I'm in the process of creating a Con Ed course for the University of
Winnipeg on Language Writing/Poetry and am attempting to track down
Canadian
language poets. I'd appreciate it if anyone can refer me to any
Canadian
language poets. Thanks.
John Cunningham

welcome.html

> *G. Harry Bowering, OC*
> *Worth the trouble.*
>
> *guidelines*
> *Internal Virus Database is out of date.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008*
> *7:19 PM*
>
> *welcome.html*
>
> *G. Bowering*
> *Knows which door the tiger's behind.*
>
> *Internal Virus Database is out of date.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008*
> *7:19 PM*

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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479. Séamas Cain

New poems by Jennifer L. Williams

Tue 25 Nov 2008

Jennifer L. Williams is a performance-artist and innovative poet based in Edinburgh, Scotland. She founded the arts-cabaret "Silencio" and is very active with the Scottish Poetry Library and managing numerous events for the Edinburgh "Fringe" Festival.

To examine a showcase of selected new poems by Jennifer L. Williams, go to ...

http://www.laurahird.com/showcase/jlwilliams.html

And to read Jennifer's additional new poems,
go to ...

http://jlwpoetry.googlepages.com/

Respectfully,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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480. Steve Tills
Seeking ROCHESTER NY AREA poets for new project/publication.
Tue 25 Nov 2008

Dear Rochester NY Area poets,

Gerald Schwartz and I are currently seeking 3-4 additional others from this area for a Local Poets publication we want to put together.

We are certain that a few Poetics List members and like-minded pomers hailing from Rochester would make fabulous contributions to our little project if only we knew who you are and how we can get in contact with you. Indeed, you're probably living just around the corner from us and we didn't even know it!

In brief, any ROCHESTER, NEW YORK, poets/writers out there wanting to have work considered for our project, PLEASE CONTACT US at your earliest convenience and introduce yourselves to us! We're very eager to meet you and put this thing together.

[redacted] <mailto:[redacted]> or
[redacted] <mailto:[redacted]>

Eager to hear from you,

Steve Tills and Gerald Schwartz

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481. Séamas Cain
Book by Oscar McLennan
Tue 25 Nov 2008

_____

Oscar McLennan is a performance-artist and innovative poet. Formerly from Dublin, Ireland (and formerly the partner of Ann Seagrave) today he lives and works in Argentina.

Oscar McLennan, who is fluent in Spanish, is the author of the performance-poem "El bastardo tranquilo," published by Pepitas de Calabaza in Spain. Oscar has performed this poem throughout Spain and Latin America.

ISBN 84-96044-62-9 | 304 páginas | 12x17 cm. | 12.5 euros

For additional information about this book, go to
http://www.pepitas.net/

El desierto es el estado de ánimo que amenaza con dominar la vida de Phil Malone: envuelto en papel reluciente y presentado por un Santa Claus al que se le cae la barba al primer tirón. Phil es un espantapájaros, un marginado atiborrado de sueños de grandeza, un artista que se expresa a través de las estrafalarias producciones cinematográficas que idea mientras, oscilando entre la locura y la realidad, recorre las calles de Dublín. El viaje que emprende en busca de su álter ego perdido es una tormenta de imágenes e ideas, cómica, conmovedora e inquietante a la vez, una denuncia virulenta y surreal de una sociedad que prioriza los valores materiales frente a todos los demás.

Oscar McLennan (1955) nacido y criado en Glasgow, ha vivido en Londres, Belfast, New York, Dublín, Barcelona y Zaragoza. Además de como escritor y performer, a lo largo de su variopinto pasado se ha ganado la vida como cantante, músico, bibliotecario, artista de vídeo, obrero de la construcción, jornalero del campo, voceador de telegramas, pintor, decorador, buscavidas callejero, conferencian-te itinerante en escuelas de arte, jefe de estación en el metro londinense, músico ambulante, proletario fabril, traductor, repartidor de octavillas, cómico, ajedrecista, profesor de inglés, friegaplatos, camarero, coordinador de talleres y espectáculos artísticos en directo y jardinero.

Su último espectáculo en solitario, basado en este libro, ha sido puesto en escena en distintos países de habla inglesa, destacando su representación en el Festival Internacional de Teatro de UCLA (Los Ángeles). En la actualidad recorre España representándolo en castellano. Sus escritos han sido publicados en varias colecciones de relatos cortos, revistas literarias y emitidos por radio en el Reino Unido y los EE.UU. El Bastardo Tranquilo, su primera novela publicada, ha sido vertida al castellano por Federico Corriente, en estrecha colaboración con el autor.

La prensa ha dicho:

"Un mundo donde lo normal se torna anormal, donde la realidad queda desvelada en todo su absurdo". [...] "Recuerda los mejores momentos de Flan O'Brien."

"De forma surreal pero brillante, la emprende con la estrechez de miras y abre un mundo de posibilidades". [...] "Posee la poderosa habilidad de tejer con palabras patrones originales y desconcertantemente extraños".

The Scotsman

"La obra de McLennan le cautiva a uno de forma tan sutil que se encuentra en territorio desconocido (asomado a un precipicio) sin darse cuenta de que ni siquiera ha salido de la estación".

San Francisco Gael

"Una prosa que se enrosca como una serpiente alrededor del cerebro". [...] "Las influencias son Beckett y Joyce, pero la voz y la visión son exclusivas de McLennan".

The Independent

"Una prosa intransigente que se funde con un torrente hipnótico de visiones poéticas de forma tan sutil que uno experimenta lo que sólo puede ser descrito como alucinaciones verbales".

Edinburgh Festival Times

"Originario de Glasgow, y en la actualidad ciudadano del subconsciente".

The Sunday Times

"El reino imaginativo de McLennan reside en algún punto entre la comedia y la pesadilla".

Time Out

"Si se dejara a un psiquiatra recorrer la mente de Oscar, saldría con material suficiente para llenar The Lancet durante un año entero". [...] "Parte al galope por las grotescas zonas interiores de la imaginación."

The Guardian

"El poderío del lenguaje de McLennan y la fuerza de su imaginación visual asombran de inmediato". [...] "Nos sumerge en el universo de los solitarios y enajenados, saltando del humor negro a las observaciones crudas, todo ello sustentado por un flujo de conciencia surreal".

The List

"McLennan se ha aventurado donde nadie ha osado hacerlo con anterioridad".

City Limits

For additional information about "El bastardo tranquilo," go to http://www.pepitas.net/

Respectfully,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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482. **Gottlieb, Michael**
Re: Canadian language writers/poets
Tue 25 Nov 2008

I agree.

Unless you are including Alan Davies, someone has to be kidding.

--- On Sun, 11/23/08, George Bowering <[redacted]> wrote:
From: George Bowering <[redacted]>
Subject: Re: Canadian language writers/poets
To: [redacted]
Date: Sunday, November 23, 2008, 9:37 PM

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

> I'm in the process of creating a Con Ed course for the University of
> Winnipeg on Language Writing/Poetry and am attempting to track down =20
> Canadian
> language poets. I'd appreciate it if anyone can refer me to any =20
> Canadian
> language poets. Thanks.
> John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of POETICS automatic digest system
Sent: Tuesday, November 25, 2008 12:00 AM
To: [redacted]
Subject: [LIKELY JUNK]POETICS Digest - 23 Nov 2008 to 24 Nov 2008 (#2008-312)

There are 42 messages totalling 5935 lines in this issue.

Topics of the day:

1. "A Documentary Saga of the Oulipo" (8)
2. Canadian language writers/poets (10)
3. Discussions of Race and the Poetics List (13)
4. overrun
5. Anglo-Saxon Riddle-Poem translations and illustrations on nycbigcitylit.com, from Bertha Rogers
6. Literary Buffalo Newsletter 11.24.08-11.30.08
7. Self-promotion - Visual Poetry and more... Alexander Jorgensen
8. What we're called, was Re: David (2)
9. Bonfire Broadside--Alice Notley
10. 3 new titles from Burning Deck
11. L&BH Radio Hour and Open Mic Nov. 25
12. Millennium-3 preview: Sousandrade
13. Spring 2008 Readings, Columbia College Chicago

Date: Sun, 23 Nov 2008 19:01:26 -0800
From: Troy Camplin <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"

I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.

Thanks for the clarification.

Troy

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sunday, November 23, 2008 5:27:37 PM
Subject: Re: "A Documentary Saga of the Oulipo"

> Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.

When some people call art 'generative', they mean it stimulates them to write or whatever. I take it that's your usage, Troy.

But the term 'generative art' has another meaning. It refers to a type of art where the work of art, itself, generates not a response in the audience but the visible or audible (or whatever) manifestation of the viewed work of art. So, typically, this sort of work of art is an executable, digital work, an app, a

program, though it needn't be. Could be an analog machine or perhaps, on a more conceptual level, injunctions to do this or that. Though, in that case, the piece itself is not really doing the 'generation' and it probably wouldn't be of much interest to people interested in 'generative art'.

Just to clarify the term.

On another note. A work could stimulate others to reflect. That needn't be stimulating them to create.

Would that be 'generative' in your sense? Is that of value? If so, and it is not generative, then not all art is generative in your sense.

ja
http://vispo.com

Date: Sun, 23 Nov 2008 18:37:53 -0800
From: George Bowering <[redacted]>
Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

> *I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian*
> *language poets. I'd appreciate it if anyone can refer me to any Canadian*
> *language poets. Thanks.*
> *John Cunningham*
>
> *welcome.html*

G. Harry Bowering, OC
Worth the trouble.

Date: Sun, 23 Nov 2008 19:02:38 -0800
From: Troy Camplin <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"

Pettiness and purposefully missing the point are also not generative.

Troy

_____
From: Halvard Johnson <[redacted]>

To: [redacted]
Sent: Sunday, November 23, 2008 11:57:56 AM
Subject: Re: "A Documentary Saga of the Oulipo"

Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.

Hal

You have no enemies in this folder.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:

> Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.
>
> Troy Camplin
>
>
>
> _____
> From: Murat Nemet-Nejat <[redacted]>
> To: [redacted]
> Sent: Saturday, November 22, 2008 2:37:50 PM
> Subject: Re: "A Documentary Saga of the Oulipo"
>
> Jim,
>
> You are right. Generative art proliferates more easily. But I like the idea
> of "concept' in "conceptual." Doesn't "generative" imply more a formula, an
> algorithm? You would know that better, but even an algorithm may have a not

> openly spelled out idea, concept behind it.
>
> Walter Benjamin's mechanical reproduction is problematic. When he was
> applying that term to photography, photographs were extremely difficult to
> take, took a lot of time and exposure and the transformation from reflected
> light to image was fragile and full of 'mistakes." That's what makes those
> photographs sp powerful. did you read my essay *The Peripheral space of
> photography*?
>
> Ciao,
>
> Murat
>
>
> On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[redacted]> wrote:
>
>> Though our points of view are converging, I should also try to clarify the
>>> opposite point I am making: when concepual, particularly of the procedural
>>> kind, explodes into unmanagable profileration when it becomes actualized.
>>> In
>>> that way, the concept gets deluted, blurred, weakened.
>>>
>>
>> the procedural doesn't necessarily involve the sort of proliferation you
>> mention, of course.
>>
>> for instance, http://vispo.com/StirFryTexts/spastext.html or
>> http://vispo.com/arteroids
>>
>> the generative, on the other hand, is more often associated with
>> proliferation. not always, though. 'generative art' is a whole field.
>> dbCinema is generative.
>>
>> you say "the concept gets deluted, blurred, weakened" via

proliferation.
>> sometimes. but sometimes proliferation is part of the concept. the work of
>> art in the age of mechanical reproduction. proliferation. spamification.
>> that still doesn't tell us whether it's interesting or not. there just are
>> no recipes for interesting art. no algorithms that will do it every time.
>> some algorithms that will do it from time to time. but not all the time.
>> like there is no algorithm that will always be able to tell if any given
>> program will halt.
>>
>> "though I suppose it's easy to miss the conceptual dimension so some
>>> artists
>>> like to focus attention on it by the absence of other dimensions. In a
>>> sense, this is a pop approach."
>>>
>>> Well, pop can be a powerful art form.
>>>
>>
>> sure.
>>
>> "Something. It's just easier to pretend to the conceptual than it is to
>>> some
>>> other types of work where the chops are not so easily fakable."
>>>
>>> In my recent conversation with Chris Funhouser, he was telling me how hard
>>> it was to create some of his "flash"? pieces. They are gorgeous, evocative
>>> to watch. on the other hand, it is a blessing that they are hard to
>>> actualize. They are a limited number of them.
>>>
>>
>> true.
>>
>>

>> ja
guidelines
>>
>
>

Date: Mon, 24 Nov 2008 04:35:12 -0800
From: amy king <[redacted]>
Subject: Re: Canadian language writers/poets

For starters (& debatable):=A0=20

Christian Bok
bpnichol
Steve Mccaffery
Karen Mac Cormack
Scott Pound
Meredith Quartermain
Lisa Robertson

Try going through the EPC page for more info/poets:=A0=20
http://epc.buffalo.edu/authors/epc.html

Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Sun, 11/23/08, George Bowering <[redacted]> wrote:
From: George Bowering <[redacted]>
Subject: Re: Canadian language writers/poets
To: [redacted]
Date: Sunday, November 23, 2008, 9:37 PM

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

> I'm in the process of creating a Con Ed course for the University of
> Winnipeg on Language Writing/Poetry and am attempting to track down
=20

> Canadian
> language poets. I'd appreciate it if anyone can refer me to any =20
> Canadian
> language poets. Thanks.
> John Cunningham

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Date: Sun, 23 Nov 2008 22:24:53 -0800
From: Jim Andrews <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"

> You are right. Generative art proliferates more easily. But I like the
> idea
> of "concept' in "conceptual." Doesn't "generative" imply more a
formula,
> an
> algorithm? You would know that better, but even an algorithm may have
a
> not
> openly spelled out idea, concept behind it.

'algorithm' is the 'natural selection' of our time. by that i mean the
two
terms have both been widely misunderstood. Widely.

'algorithm' is misunderstood because the theory of computation is more
than
misunderstood--it's unknown and somewhat non-intuitive in its results.
it
gives us some of the clearest statements we have about what computers
can
and can't do, i.e., it gives us our clearest statements about what
algorithms can and cannot accomplish.

The focus of the birth of computing itself was on what computers *cannot* do.
Turing solved a famous math problem posed by Hilbert called the
Entscheidungsproblem, a problem to decide whether it is theoretically possible
to build a machine that will

prove all math theorems. After understanding Godel's work, Turing understood
that the answer to this question must be 'no'. But in order to prove it, he had to

devise a machine that could execute any conceivable, finite algorithm, and then show that there are some true theorems this machine cannot prove. Thus was born the 'Turing machine', Turing's abstraction, the most powerful but simple machine known to humanity. It was devised mainly to help prove the Entscheidungsproblem, not to 'invent computers'. Turing invented the modern notion of what a computer is in order to prove there are some things such machines cannot do. beautiful, eh?

However, while there are things such machines cannot do, there is no real
evidence that we can do them either. Fundamentally, a Turing machine is a
machine that can execute any conceivable, finite algorithm. There is no good
evidence that there exist thought processes of which we are capable and
computers are not.

So, Murat, while algorithms are 'formulas', of a sort, they can get quite
sophisticated with a few million lines of code. The power of the simple
algorithm and a machine that can make decisions has yet to be really widely
understood. At first glance, computers look like machines that are merely
mechanical, like any other machine, and pose no serious resemblance to the
processes of thought. But the fundamental operations of the computer are

like the atomic scale of thought.

ja
http://vispo.com

Date: Mon, 24 Nov 2008 04:59:45 -0800
From: amy king <[redacted]>
Subject: Discussions of Race and the Poetics List

From my boiled-down perspective, one person used a term that another
list m=
ember found problematic.=A0 The latter said so.

Several list members reacted to the questioning of said term with rote
stra=
ins of resistance -- i.e.=A0 the don't-censor-me mentality, my
intentions w=

eren't racist, other questionable-&-possibly-racist terms exist & here's
a =
list.=A0=20

Some list members acknowledged that the use of the term is problematic
and =
noted the need to be sensitive about using such terms.=A0=20

The aforementioned list members found the sympathetic response to be ...
wo=
rth ignoring.=A0=20
In a world where institutions were built on racism and where those same
ins=
titutions continue to reflect & rely on that racism & its underlying
sentim=
ents (whether you're a skinhead or not) we should be open to calls for
sens=
itivity, even if we didn't mean to imply anything racist or were unaware
of=
 how our language use might be problematic.=A0 Such calls for
sensitivity s=
hould certainly not be dismissed just because they are about being human
an=
d possibly even admitting our vulnerability --rather than such calls
being =
seen as the usual targets to attack so that one might show off his
intellec=
tual prowess.=A0=20

This kind of discussion has carried on before on the list, and in the
ensui=
ng discussion, many have left due to the expression of further racist
senti=
ment and the denial of granting that a) we might be ignorant of the
implica=
tions of some terms and b) maybe we should be more sensitive when
someone p=
oints out something we've said that could be offensive.=A0=20

Despite how often we forget it, history tells us something.=A0 I'm still
tr=
ying to learn, and if admitting ignorance, even about the implications
of m=
y actions helps, then I'll pull out the mirror.=A0 Take a peek at some

of w=
hat Tim Yu and others have said about the last race discussion on
Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to "pass" in everday life, with my race unremarked upon on the street or in my workplace. There are moments, however, when this is not possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and=20

"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to outweigh the benefits."

Please read the entire note here:
http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html

and

"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and=
-listservs.html

Be well,

Amy

_____
Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/=0A=0A=0A

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Date: Mon, 24 Nov 2008 07:28:28 -0600
From: John Cunningham <[redacted]>
Subject: Re: Canadian language writers/poets

Now what is it you believe that I'm kidding about, George? Let's face it,
you and Daphne and Fred sort of seeded the ground for the reception of
language writing/poetry through Tallman's class, didn't you? Also, right in
your back yard is the Kootenay School of Writing from whose august halls
most of Canada's language writers emanated.
John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 23, 2008 8:38 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

> *I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian*
> *language poets. I'd appreciate it if anyone can refer me to any Canadian*
> *language poets. Thanks.*
> *John Cunningham*
>
> *welcome.html*

G. Harry Bowering, OC
Worth the trouble.

guidelines
Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008
7:19 PM

Date: Mon, 24 Nov 2008 05:42:25 -0800
From: { brad brace } <[redacted]>
Subject: overrun

a small free photo-book
of withdrawn 12hr images

http://216.70.118.235/overrun.pdf
(6.6 mb)

/:b

Date: Mon, 24 Nov 2008 08:58:07 -0500
From: Mark Weiss <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

Amy:

Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.

Mark

At 07:59 AM 11/24/2008, amy king wrote:
> From my boiled-down perspective, one person used a term that
> another list member found problematic. The latter said so.
>
>Several list members reacted to the questioning of said term with
>rote strains of resistance -- i.e. the don't-censor-me mentality,
>my intentions weren't racist, other questionable-&-possibly-racist
>terms exist & here's a list.
>
>Some list members acknowledged that the use of the term is
>problematic and noted the need to be sensitive about using such terms.
>

>The aforementioned list members found the sympathetic response to be
>... worth ignoring.
>In a world where institutions were built on racism and where those
>same institutions continue to reflect & rely on that racism & its
>underlying sentiments (whether you're a skinhead or not) we should
>be open to calls for sensitivity, even if we didn't mean to imply
>anything racist or were unaware of how our language use might be
>problematic. Such calls for sensitivity should certainly not be
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>the usual targets to attack so that one might show off his
>intellectual prowess.
>
>This kind of discussion has carried on before on the list, and in
>the ensuing discussion, many have left due to the expression of
>further racist sentiment and the denial of granting that a) we might
>be ignorant of the implications of some terms and b) maybe we should
>be more sensitive when someone points out something we've said that
>could be offensive.
>
>Despite how often we forget it, history tells us something. I'm
>still trying to learn, and if admitting ignorance, even about the
>implications of my actions helps, then I'll pull out the
>mirror. Take a peek at some of what Tim Yu and others have said
>about the last race discussion on Poetics:
>
>An excerpt:
>
>"As an Asian American, I often have the (dubious) privilege of being
>able to "pass" in everday life, with my race unremarked upon on the
>street or in my workplace. There are moments, however, when this is not
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>over the past few years, it is on the Poetics list itself that I have
>most frequently experienced this awareness of my own race--of being, as
>it were, the only Asian American in the room. Frankly, the Poetics list
>is still dominated by the voices of white men; other voices are rarely
>heard, and when they are, they tend to be ignored or shouted down."
>
>and
>
>"In last week's discussions, one list member noted that he was

>operating on the discussion that no one on this list is a racist. After
>the many, many incidents of anti-Asian rhetoric I have seen here, I
>fear that I can no longer be so confident about that sentiment. For me,
>the costs of remaining a member of the Poetics list have come to
>outweigh the benefits."
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>and
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>Be well,
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>Recent work

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>http://www.writing.upenn.edu/pennsound/x/King.html
>
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>
>Amy's Alias
>
>http://amyking.org/
>

Date: Mon, 24 Nov 2008 09:03:11 -0500
From: "Kimmelman, Burt" <[redacted]>
Subject: Anglo-Saxon Riddle-Poem translations and illustrations on
nycbigcitylit.com, from Bertha Rogers

If you have affection for Old English poetry then you might wish to
check o=
ut these translations (both literary and artistic) from Bertha Rogers:

-----Original Message-----
From: [redacted] [mailto:[redacted]]
Sent: Sunday, November 23, 2008 6:17 PM
To: [redacted]
Subject: my Anglo-Saxon Riddle-Poem translations and illustrations on
nycbi=
gcitylit.com

Dear Burt,
I thought you might be interested in seeing my Anglo-Saxon
Riddle-P=
oem translations and illustrations on nycbigcitylit.com. Here's the
link:
http://www.bigcitylit.com/bigcitylit12.php?inc=3Dfall08/twelve_12.
Hope all is well with you, and hope you have a great
Thanksgiving!
Best,
Bertha

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D=3D=3D=3D=3D=3D=3D

Date: Mon, 24 Nov 2008 06:39:20 -0800
From: Jim Andrews <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"

> *I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.*
>
> *Thanks for the clarification.*
>
> *Troy*

Except indifference? Surely it generated indifference?

But no matter.

Because art is invisible, indifference does not always signify acute perception. Even when art is visible, this is true. Just because even the whole world is initially indifferent does not mean much, sometimes. The twist is sometimes incomprehensible for a while, foreign, not obviously relevant, emotionally unrecognized, yadayada.

I don't see 'generativeness' as a useful measure of artistic quality. Instead, think of it as a property that some art has for some people and not for others. A kind of joint property shared by the work and some people. They connected somehow. Com port not null.

Or, if we use the definition I used of generativeness (which is how i normally use it concerning art), then think of generativeness as a property works of art are said to have when they themselves somehow generate art algorithmically. This is not a judgement but a categorization by other criteria.

I don't think Halvard was being petty. He made an observation that occurred to me also. Namely, if you use generativeness as a criterion to determine what's great art or even just art, you begin the construction with difficulties, big leaks in the hull. If I'm not mistaken, that ship has never sailed to glory. It just doesn't really lend itself to being used in such a way. Not to say it isn't a useful distinction, but the tool can be formulated more objectively, particularly when generativeness isn't made to be measured by vague audience reaction (anything other than indifference is generative? then it is a distinction without significant difference, in the scheme of things, because all we can say is it's generative if it got a reaction other than indifference. yet if we stay with it needing to generate writing or whatever in the audience then we have the case Halvard raised.).

ja
http://vispo.com

Date: Mon, 24 Nov 2008 10:39:48 -0500
From: Michael Kelleher <[redacted]>
Subject: Literary Buffalo Newsletter 11.24.08-11.30.08

LITERARY BUFFALO
11.24.08-11.30.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detaile=
d info on these events. All events free and open to the pubic unless other=
wise noted.

11.24.08

Rooftop Poetry Club at Buffalo State College
Andrew Zawacki and Katy Lederer
Poetry Reading
Monday, November 24, 4:30 PM
E.H. Butler Library, Rm. 210

11.27.08

HAPPY THANKSGIVING

For your reading and culinary pleasure, take a look at Buffalo poetry maven=
/culinary whiz kid Geoffrey Gatza's annual Thanksgiving Menu Poem:

Thanksgiving Menu Poem
Guest of Honor: Anne Waldman
All invited=21
Online now at http://www.blazevox.org/thanks.htm

11.29.08

Just Buffalo Interdisciplinary Event
Poetry and Fashion
Performances by Phranchiz, Lonnie Harrell, and Ten Thousand
Hosted by Dr. Anthony Neal
Saturday, November 29, 7:30 PM
Uptown Performing Arts Theater,=A03165 Bailey Ave., Bflo

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

_____
___

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you
will i=
mmediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
mjk=40justbuffalo.org

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D=3D=3D=3D=3D=3D=3D

Date: Mon, 24 Nov 2008 09:58:18 -0600
From: Halvard Johnson <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"

Got your point, Troy. The hyperbole was also noted.

Hal

"Take what you can use and let the rest go by."
--Ken Kesey

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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Pettiness and purposefully missing the point are also not generative.

Troy

From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Sunday, November 23, 2008 11:57:56 AM
Subject: Re: "A Documentary Saga of the Oulipo"

Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.

Hal

You have no enemies in this folder.

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
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Troy Camplin

From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Saturday, November 22, 2008 2:37:50 PM
Subject: Re: "A Documentary Saga of the Oulipo"

Jim,

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*Walter Benjamin's mechanical reproduction is problematic. When he was applying that term to photography, photographs were extremely difficult to take, took a lot of time and exposure and the transformation from reflected light to image was fragile and full of 'mistakes." That's what makes those photographs sp powerful. did you read my essay *The Peripheral space of photography*?*

Ciao,

Murat

On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[redacted]> wrote:

Though our points of view are converging, I should also try to clarify the opposite point I am making: when concepual, particularly of the procedural kind, explodes into unmanagable profileration when it becomes actualized. In that way, the concept gets deluted, blurred, weakened.

the procedural doesn't necessarily involve the sort of proliferation you mention, of course.

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no recipes for interesting art. no algorithms that will do it every time.
some algorithms that will do it from time to time. but not all the time.
like there is no algorithm that will always be able to tell if any given
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"though I suppose it's easy to miss the conceptual dimension so some artists
like to focus attention on it by the absence of other dimensions. In a
sense, this is a pop approach."

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sure.

"Something. It's just easier to pretend to the conceptual than it is to
some
other types of work where the chops are not so easily fakable."

In my recent conversation with Chris Funhouser, he was telling me how hard
it was to create some of his "flash"? pieces. They are gorgeous, evocative
to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.

true.

ja
guidelines

Date: Mon, 24 Nov 2008 08:06:26 -0800
From: Alexander Jorgensen <[redacted]>
Subject: Self-promotion - Visual Poetry and more... Alexander Jorgensen

http://www.venerealkittens.blogspot.com/2008/10/alexander-jorgensen.html

For those interested, here are examples of what I'll call a "fresh wave" of visual poetry (and I use visual poetry, because I think, and this is my need, that vispo sounds too sterile for my liking) - along with a poem not otherwise found online (as it first appeared in Noon #4).

Hope you enjoy. Will say thanks ahead of time to those who do opt to visit. Incidentally, this online journal is really worth a look. Matina Stamatakis does an exceptional job with it.

Regards,
Alexander Jorgensen

--- On Mon, 11/24/08, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"
To: [redacted]
Date: Monday, November 24, 2008, 4:01 AM

I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.

Thanks for the clarification.

Troy

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sunday, November 23, 2008 5:27:37 PM
Subject: Re: "A Documentary Saga of the Oulipo"

> Seems to me that art, to be art, is necessarily generative. If it
doesn't stimulate others to create, it's of no real value to anyone
other than the person who made it. Which means it really isn't art. All

art
is social.

When some people call art 'generative', they mean it stimulates them to write or whatever. I take it that's your usage, Troy.

But the term 'generative art' has another meaning. It refers to a type of art where the work of art, itself, generates not a response in the audience but the visible or audible (or whatever) manifestation of the viewed work of art. So, typically, this sort of work of art is an executable, digital work, an app, a program, though it needn't be. Could be an analog machine or perhaps, on a more conceptual level, injunctions to do this or that. Though, in that case, the piece itself is not really doing the 'generation' and it probably wouldn't be of much interest to people interested in 'generative art'.

Just to clarify the term.

On another note. A work could stimulate others to reflect. That needn't be
stimulating them to create.

Would that be 'generative' in your sense? Is that of value? If so, and it is not generative, then not all art is generative in your sense.

ja
http://vispo.com
guidelines

guidelines

Date: Sun, 23 Nov 2008 20:30:49 -0500
From: Amanda Earl <[redacted]>
Subject: Re: Canadian language writers/poets

try the anthology Shift and Switch edited by Jason Christie and
a.rawlings and derek beaulieu
http://www.themercurypress.ca/?q=books/shift_switch

i also recommend the Canadian site Ditchpoetry.com which includes a lot of experimental poetry, and perhaps language poetry and links to those who write it.

best,
Amanda Earl

Date: Mon, 24 Nov 2008 08:17:22 -0800
From: Alexander Jorgensen <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

I think this is a really important posting. Thanks, Amy.

I kept wondering what all those silent list members were thinking.

--- On Mon, 11/24/08, amy king <[redacted]> wrote:
From: amy king <[redacted]>
Subject: Discussions of Race and the Poetics List
To: [redacted]
Date: Monday, November 24, 2008, 1:59 PM

From my boiled-down perspective, one person used a term that another
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ember
found problematic.=A0 The latter said so.

Several list members reacted to the questioning of said term with rote stra= ins
of resistance -- i.e.=A0 the don't-censor-me mentality, my intentions weren't
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Some list members acknowledged that the use of the term is problematic
and
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The aforementioned list members found the sympathetic response to be ...
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Despite how often we forget it, history tells us something.=A0 I'm still
trying to learn, and if admitting ignorance, even about the implications
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Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to
"pass" in everday life, with my race unremarked upon on the street or in my
workplace. There are moments, however, when this is not possible--when I
become aware (often uncomfortably) that I am a racial minority. I am saddened,
and more than a bit shocked, to realize that over the past few years, it is on the
Poetics list itself that I have most frequently experienced this awareness of my
own race--of being, as it were, the only Asian American in the room. Frankly,
the Poetics list is still dominated by the voices of white men; other voices are
rarely heard, and when they are, they tend to be ignored or shouted down."

and=20

"In last week's discussions, one list member noted that he was operating on the
discussion that no one on this list is a racist. After the many, many incidents of
anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident
about that sentiment. For me, the costs of remaining a member of the Poetics
list have come to outweigh the benefits."

Please read the entire note here:
http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html

and

"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and=
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Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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Date: Mon, 24 Nov 2008 08:56:24 -0800
From: amy king <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

Mark,

Yes, we're writers who, by signing up to be members of this listserv,
have =
joined a community of writers.=A0 Self righteous indignation as a
response =
to someone asking for a little sensitivity when it comes to issues of
race =
doesn't exactly work towards respecting group decorum.=A0=20

As members of this community, do we care if we ostracize other members,
eve=
n if only to=A0 maintain our right to be obtuse to other member's
concerns?=
=A0 Are we so certain of our positions on exactly how language works,
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Be well,

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Mon, 11/24/08, Mark Weiss wrote:
Amy:

Still more boiled down. We're writers. We talk about language.=20 Sometimes we disagree. It's a messy business, but it's what we do.

Mark
--- On Mon, 11/24/08, amy king <[redacted]> wrote:
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To: [redacted]
Date: Monday, November 24, 2008, 1:59 PM

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Date: Mon, 24 Nov 2008 11:38:37 -0500
From: Tisa Bryant <[redacted]>
Subject: Re: Canadian language writers/poets

"experimental" and not "language" ? but I offer:

Nicole Brossard
M. NourbeSe Philip
Louky Bersianik
Madeleine Gagnon
France Theoret
Roy Miki
Christian Bok
Derek MacCormack
Corey Frost

-----Original Message-----
>From: John Cunningham <[redacted]>
>Sent: Nov 24, 2008 8:28 AM
>To: [redacted]
>Subject: Re: Canadian language writers/poets
>
>Now what is it you believe that I'm kidding about, George? Let's face
it,
>you and Daphne and Fred sort of seeded the ground for the reception of
>language writing/poetry through Tallman's class, didn't you? Also,
right in
>your back yard is the Kootenay School of Writing from whose august
halls
>most of Canada's language writers emanated.
>John Cunningham
>
>-----Original Message-----
>From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>Behalf Of George Bowering

>Sent: November 23, 2008 8:38 PM
>To: [redacted]
>Subject: Re: Canadian language writers/poets
>
>You're kidding!
>
>
>On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:
>
>> I'm in the process of creating a Con Ed course for the University of
>> Winnipeg on Language Writing/Poetry and am attempting to track down
>> Canadian
>> language poets. I'd appreciate it if anyone can refer me to any
>> Canadian
>> language poets. Thanks.
>> John Cunningham
>>
>> welcome.html
>>
>
>G. Harry Bowering, OC
>Worth the trouble.
>
>
guidelines
>Internal Virus Database is out of date.
>Checked by AVG - http://www.avg.com
>Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:
03/07/2008
>7:19 PM
>

Date: Mon, 24 Nov 2008 11:43:41 -0500
From: Tisa Bryant <[redacted]>
Subject: Re: Canadian language writers/poets

There's also Christian Bok & Margaret Atwood's Ground Works: Avante-Garde for Thee, House of Anansi Press, 2003

-----Original Message-----
>From: Amanda Earl <[redacted]>
>Sent: Nov 23, 2008 8:30 PM

>To: [redacted]
>Subject: Re: Canadian language writers/poets
>
>try the anthology Shift and Switch edited by Jason Christie and
>a.rawlings and derek beaulieu
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>i also recommend the Canadian site Ditchpoetry.com which includes a
>lot of experimental poetry, and perhaps language poetry and links to
>those who write it.
>
>best,
>Amanda Earl
>

Date: Mon, 24 Nov 2008 13:02:53 -0500
From: Sarah Sarai <[redacted]>
Subject: Re: Canadian language writers/poets

. . . the Canadian language? . . . sounds like a northern patois

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Date: Mon, 24 Nov 2008 13:03:52 -0500
From: Mark Weiss <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid condescending (even therapeutic--"admitting our vulnerability?") and extraordinarily self-righteous characterizations of views you disagree with--they're a form of ad homina. This is not a flame war, and there's no need to light fires.

Stephen Vincent, in raising "gypped," captured what I think is the essence of the issue. The word's origin is profoundly racist, and refers to a group with a long history of discrimination, characterizing it in terms that have caused enormous misery. If it were a more recent usage we most of us would try to reform it out of existence, but the word is so deeply embedded in the language that it's hard to imagine that many even associate it with the Roma, though I'd guess the Roma aren't happy about it. It's even harder to imagine it disappearing from the language. Nigerian scam is of a different order--a term that I doubt I've ever used before this discussion, by the way. Its origin is

neither racist nor anti-Nigerian, and its use is limited denotatively and hasn't bled, and isn't likely to, into attitudes towards Nigerians in general. Though I'm of course sorry that Obododimma finds it offensive, it remains the very circumscribed term that we've got.

Distinctions are what discussion is about. We don't need to agree, but discussing a contested term I would think is one function of a writers' list. Examples are a part of the discussion--they help us separate the apples and oranges.

Mark

PS. I do have attitudes towards Nigeria, perhaps because of my age more richly textured than those of many on the list, although I've never been there. The term Nigerian scam isn't a part of those attitudes. When I was in high school a Nigerian exchange student lived with us for a few months. We became good friends. His father was head master of a very English-style boarding school, purportedly the most prestigious in the country, and Aloy regaled me with stories of student pranks and harsh discipline. He spoke Latin, which I envied, though not as much as his ability to open a beer bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra war, like many of Nigeria's woes a delayed product of colonial rule, when separate entities and cultures were yoked together for administrative convenience. It was something of a proxy war, as well. The Moslem Hausa of the dry north were the majority, and had all the guns, though most of the resources and money were in the south. Much of the US support for Biafra was, I think, motivated by a sense that the Christian Ibo were like "us." Which is not to negate the considerable pain that caused the Biafrans to attempt to secede. New York's WBAI reported the bombings and starvation by live radio feeds. It was horrific--over a million people died. Since then I've followed the often-unpleasant news from Nigeria, which I'm aware can't be the whole picture. In an unfair world West Africans are on the short end.

Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm proud to have published,formed a more pleasant part of my imagined Nigeria.

None of this has to do with what was a discussion of language and the limited flexibility oif language, which is why I didn't raise it.

At 11:56 AM 11/24/2008, amy king wrote:
>Mark,
>
>Yes, we're writers who, by signing up to be members of this
>listserv, have joined a community of writers. Self righteous
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Date: Mon, 24 Nov 2008 13:35:40 -0500
From: Ryan Daley <[redacted]>
Subject: Re: What we're called, was Re: David

Obododimma & Others,

I have taken much from this discussion. I think just talking about this, no matter the timbre of our responses, has given me the chance to discuss language and its repercussions...something I rarely get to do otherwise.

-Ryan

On Fri, Nov 21, 2008 at 4:38 AM, Obododimma Oha <[redacted]> wrote:

> Well, I guess I have I have made my point in this thread and cannot compel
> anyone to give that point a second thought. By writing about "some wars
> starting from recklessness in the use of language", I was not necessarily
> addressing your analysis, or your use of words. I was simply referring to

> the orientation of
> say-it-the-way-you-like-it-don't-care-about-what-anyone-feels. It's
good
> that Anny Ballardini gave an example of a personal experience he had
when
> he
> used the expression "working as hard as a negro". For him, he didn't
mean
> any prejudice. But someone there saw something else in the analogy and
got
> offended. And what did Ballardini do next?One has to decide for
oneself how
> to manage one's language and situations that unfold from language use
in a
> world where people indeed see language as social semiotic.
> For me, this is where the thread ends.
>
> Regards.
> Obododimma.
>
> On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss <[redacted]>
> wrote:
>
> > It's always interesting to be the butt of sarcasm, but accuracy also
> > counts. I was I thought pointing out the large gray areas, and
talking
> about
> > appropriateness (albeit with tongue wandering into cheek at times).
I
> doubt
> > that I've caused too many wars today.
> >
> > But your examples present some interesting issues. Policeman became
> > obsolete as a generic term when women were allowed to join police
forces,
> > and other terms that cover both genders, like cops, police, or
police
> > officers, took over, because it would have been absurd to do
otherwise.
> But
> > we refer to policemen and policewomen when appropriate--it's not
> > anachronistic to point out a policewoman to someone who needs help,

if
> > that's who's available. The word stewardess, which is the term I
think
> you
> > were searching for, became an issue because it had an
extraprofessional
> use
> > as fetish. That survives to an extent, but probably more than the
word
> > itself, which dates back to when cabin crews were exclusively female
(and
> > exclusively young--there were age discrimination suits about that).
> Poetess
> > had largely fallen out of fashion by the time modern feminism
arrived,
> > relegated to designating only some women poets. And it's a good
thing
> that
> > it died--the attitude expressed by the word had become poisonous.
> >
> > These are all questions of gender, in a language that has become
less and
> > less gendered over the past thousand years. It's not something that
> speakers
> > of more gendered languages worry about too much, because to do
something
> > about it would require the restructuring of grammar. Airplane crews
are
> > still hotes and hotesses, actors are comedians and comediennes, etc,
and
> the
> > French sun is masculine and the moon feminine, while in German it's
the
> > reverse. So the battles are fought elsewhere. In modern English
there
> were
> > so few distinct masculine and feminine forms for human occupations
that
> most
> > of the work of remaking the language would involve the renaming of
the
> > beasts--stallion and mare, buck and doe, etc. Don't mistake me--I'm

> plenty
> > aware of gender issues. I'm talking about the genders of articles, nouns,
> > pronouns and adjectives.
> >
> > A travel article in today's New York Times web edition, "The Proud
> Indians
> > of Chiapas," has attracted a lot of comments, mostly about the use of the
> > word Indian. Many of the respondents pointed out that in Chiapas, and
> Latin
> > America in general, the (recently) preferred term is "indigena" (which is
> > both masculine and feminine, by the way). The objection noted to Indian
> is
> > that it's inaccurate. In Spanish it's worse than that--Indio is often a
> > derogatory term, and India in some places is a synonym for whore. But the
> > article is written for gringos. In the US there's no unanimity among
> (let's
> > call them) first peoples about what to call themselves. Native American
> > doesn't seem to have caught on, though it appeared to for a while, and
> > members of a lot of tribes prefer to be called American Indians and don't
> > mind that their reservations are generically called Indian reservations.
> In
> > the country at large Indian is nowhere near as derogatory as Indio or
> India.
> > It apparently didn't raise eyebrows among the Times staffers.
> >
> > It's not up to me, it's up to the people so designated, who have a long
> > history of persecution by whatever name. Not so the compound noun
> Nigerian
> > scam. It's hard for me to believe that anyone uses it with

derogation of
> > Nigerians in general in mind, and I don't think there's a shred of
> > antiNigerian sentiment in the US, where most people would be hard
put to
> say
> > what a Nigerian is.
> >
> > But ok, what about the name Nigeria--Blackland? Is that an
acceptable
> > inheritance from the colonialist past?
> >
> > If this thread continues, it would be nice if it involved discussion
> rather
> > than verbal violence. The issues are interesting in themselves.
> >
> > Mark
> >
> >
> >
> >
> >
> > At 02:53 AM 11/18/2008, Obododimma Oha wrote:
> >
> >> Interesting argument. You are simply telling us that language does
n
> >> Interesting argument. You are simply telling us that language does
not
> >> change, or should not be allowed to change. People who live in
different
> >> times have different tastes and different responses. One would
simply be
> >> anachronistic and socially unacceptable if one, for instance,
continues
> >> using the term "policeman" (instead of "police officer"), "air
hostess"
> >> (instead of "flight attendant" or "cabin crew") or "poetess"
(instead of
> >> simply "poet"). I am surprised that you think that filtering out
words
> >> processed as offensive in a given period is a waste of time.
Perhaps you
> are

> >> also saying that it is wrong for POETICS to rule that it does not
and
> would
> >> not publish flame messages. Perhaps some of us can now dispense
with
> >> communicative competence and facework. Little wonder some wars in
the
> world
> >> start from recklessness in the use of words. --- Obododimma Oha.
> >> _____
> >>
> >
> guidelines
> >
>
>
>
> --
> Obododimma Oha
> Senior Lecturer in Stylistics & Semiotics
> Dept. of English
> University of Ibadan
> Nigeria
>
> &
>
> Fellow, Centre for Peace & Conflict Studies
> University of Ibadan
>
> Phone: [redacted];
> [redacted].
>
guidelines
>

Date: Mon, 24 Nov 2008 19:52:03 +0100
From: Obododimma Oha <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

I didn't want to come into this debate, but it seems to me that Mark Weiss really has an orientation in language use that he thinks is entirely healthy and cannot accommodate to others. Quite unfortunate. I thought that, by referring

to his age, he should be helping us (who are supposedly younger) to be a little more cautious in our use of words. I was amazed when I came across terms such as "Moslem Hausa" and "Christian Ibo" in his post that I am responding to. Shocking! Maybe he doesn't know that millions of Hausa people are Christians! And maybe he doesn't know that some Igbo (not "Ibo") people are Muslims (one of my cousins is!), adherents of African Traditional Religion, Eckists, Guru Maharajists, etc. How then can he characterize a whole ethnic group like the Hausa as being Muslim? Yes, it is true that many Hausa people are Muslims, but that does not make the whole group Muslim. I am afraid that in using the term, Mark has become a victim of the political rhetoric that tries to use religion as shibboleth. It is such shibboleth that Ojukwu's war rhetoric tried to arm itself with, to attract international Christian sympathy during the war. I am Igbo myself and did support the Biafran cause, but now, as somebody with a PhD in Stylistics (specifically in War Rhetoric and a criminologist), I can, without appearing disloyal to Biafra, tell what Ojukwu was trying to do when he used the terms "Muslim Hausa Fulani" or "Islamic North". It would be a pity if the politician is now more clever than the poet the vates, the seer, the everything! But Mark is not a politician and should know the cost of words in the marketplace of meaning making.Mark, please, don't take offence at this: think seriously about your tendency to stick to your views, and refusal to welcome the fact that you could learn from another person!Be well, poet. Obododimma.

On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[redacted]> wrote:

> I presume that you write as list owner, not as list member, which might
> account for the ex-cathedra tone. In either case, you might want to avoid
> condescending (even therapeutic--"admitting our vulnerability?") and
> extraordinarily self-righteous characterizations of views you disagree
> with--they're a form of ad homina. This is not a flame war, and there's no
> need to light fires.
>
> Stephen Vincent, in raising "gypped," captured what I think is the essence
> of the issue. The word's origin is profoundly racist, and refers to a group
> with a long history of discrimination, characterizing it in terms that have
> caused enormous misery. If it were a more recent usage we most of us would

> try to reform it out of existence, but the word is so deeply embedded in the
> language that it's hard to imagine that many even associate it with the
> Roma, though I'd guess the Roma aren't happy about it. It's even harder to
> imagine it disappearing from the language. Nigerian scam is of a different
> order--a term that I doubt I've ever used before this discussion, by the
> way. Its origin is neither racist nor anti-Nigerian, and its use is limited
> denotatively and hasn't bled, and isn't likely to, into attitudes towards
> Nigerians in general. Though I'm of course sorry that Obododimma finds it
> offensive, it remains the very circumscribed term that we've got.
>
> Distinctions are what discussion is about. We don't need to agree, but
> discussing a contested term I would think is one function of a writers'
> list. Examples are a part of the discussion--they help us separate the
> apples and oranges.
>
> Mark
>
> PS. I do have attitudes towards Nigeria, perhaps because of my age more
> richly textured than those of many on the list, although I've never been
> there. The term Nigerian scam isn't a part of those attitudes. When I was in
> high school a Nigerian exchange student lived with us for a few months. We
> became good friends. His father was head master of a very English-style
> boarding school, purportedly the most prestigious in the country, and Aloy
> regaled me with stories of student pranks and harsh discipline. He spoke
> Latin, which I envied, though not as much as his ability to open a beer

> bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra
> war, like many of Nigeria's woes a delayed product of colonial rule, when
> separate entities and cultures were yoked together for administrative
> convenience. It was something of a proxy war, as well. The Moslem Hausa of
> the dry north were the majority, and had all the guns, though most of the
> resources and money were in the south. Much of the US support for Biafra
> was, I think, motivated by a sense that the Christian Ibo were like "us."
> Which is not to negate the considerable pain that caused the Biafrans to
> attempt to secede. New York's WBAI reported the bombings and starvation by
> live radio feeds. It was horrific--over a million people died. Since then
> I've followed the often-unpleasant news from Nigeria, which I'm aware can't
> be the whole picture. In an unfair world West Africans are on the short end.
>
> Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm
> proud to have published,formed a more pleasant part of my imagined Nigeria.
>
> None of this has to do with what was a discussion of language and the
> limited flexibility oif language, which is why I didn't raise it.
>
>
> At 11:56 AM 11/24/2008, amy king wrote:
>
>> Mark,
>>
>> Yes, we're writers who, by signing up to be members of this listserv, have
>> joined a community of writers. Self righteous indignation as a response to
>> someone asking for a little sensitivity when it comes to issues of

race
>> doesn't exactly work towards respecting group decorum.
>>
>> As members of this community, do we care if we ostracize other
members,
>> even if only to maintain our right to be obtuse to other member's
concerns?
>> Are we so certain of our positions on exactly how language works,
esp when
>> we use it, that we must let Obododimma Oha know just how wrong he is
to
>> express his consternation over the use of a term within this
community? Do
>> we even bother to wonder if we've insulted other list members?
>>
>> You may disagree with Oha and determine that the term has no racist
>> implications, but the fact that, as a list member, he pointed out
that the
>> usage carries offense to him is a valid complaint that certainly did
not
>> warrant some of the opportunistic bravado sent in reply.
>>
>> It's easy to dismiss others when the offense is "unintentional" or
not
>> aimed at us. And easy to write it off as the 'messy business of
language,'
>> regardless of just who we're using it around and who we think it
simply
>> shouldn't offend, despite their saying otherwise -- which is exactly
the
>> abstracted mentality that ignores who we're talking with and gets us
into
>> all manner of nastiness on a daily basis in the name of being
>> "misunderstood."
>>
>> Be well,
>>
>> Amy
>>
>> _____
>>
>>

>>
>>
>>
>> Recent work
>>
>> http://www.writing.upenn.edu/pennsound/x/King.html
>>
>>
>>
>> Amy's Alias
>>
>> http://amyking.org/
>>
>> --- On Mon, 11/24/08, Mark Weiss wrote:
>> Amy:
>>
>> Still more boiled down. We're writers. We talk about language.
>> Sometimes we disagree. It's a messy business, but it's what we do.
>>
>> Mark
>> --- On Mon, 11/24/08, amy king <[redacted]> wrote:
>> From: amy king <[redacted]>
>> Subject: Discussions of Race and the Poetics List
>> To: [redacted]
>> Date: Monday, November 24, 2008, 1:59 PM
>>
>> From my boiled-down perspective, one person used a term that another
list
>> member
>> found problematic. The latter said so.
>>
>> Several list members reacted to the questioning of said term with
rote
>> strains
>> of resistance -- i.e. the don't-censor-me mentality, my intentions
>> weren't racist, other questionable-&-possibly-racist terms exist &
>> here's a list.
>>
>> Some list members acknowledged that the use of the term is
problematic and
>> noted the need to be sensitive about using such terms.
>>

>> The aforementioned list members found the sympathetic response to be
...
>> worth
>> ignoring.
>> In a world where institutions were built on racism and where those
same
>> institutions continue to reflect & rely on that racism & its
underlying
>> sentiments (whether you're a skinhead or not) we should be open to
calls
>> for
>> sensitivity, even if we didn't mean to imply anything racist or were
>> unaware
>> of how our language use might be problematic. Such calls for
sensitivity
>> should certainly not be dismissed just because they are about being
human
>> and
>> possibly even admitting our vulnerability --rather than such calls
being
>> seen
>> as
>> the usual targets to attack so that one might show off his
intellectual
>> prowess.
>>
>> This kind of discussion has carried on before on the list, and in the
>> ensuing
>> discussion, many have left due to the expression of further racist
>> sentiment
>> and
>> the denial of granting that a) we might be ignorant of the
implications of
>> some
>> terms and b) maybe we should be more sensitive when someone points
out
>> something
>> we've said that could be offensive.
>>
>> Despite how often we forget it, history tells us something. I'm
still
>> trying to learn, and if admitting ignorance, even about the

implications
>> of my
>> actions helps, then I'll pull out the mirror. Take a peek at some of what
>> Tim Yu and others have said about the last race discussion on Poetics:
>>
>> An excerpt:
>>
>> "As an Asian American, I often have the (dubious) privilege of being
>> able to "pass" in everday life, with my race unremarked upon on the
>> street or in my workplace. There are moments, however, when this is not
>> possible--when I become aware (often uncomfortably) that I am a racial
>> minority. I am saddened, and more than a bit shocked, to realize that
>> over the past few years, it is on the Poetics list itself that I have
>> most frequently experienced this awareness of my own race--of being, as
>> it were, the only Asian American in the room. Frankly, the Poetics list
>> is still dominated by the voices of white men; other voices are rarely
>> heard, and when they are, they tend to be ignored or shouted down."
>>
>> and
>>
>> "In last week's discussions, one list member noted that he was
>> operating on the discussion that no one on this list is a racist. After
>> the many, many incidents of anti-Asian rhetoric I have seen here, I
>> fear that I can no longer be so confident about that sentiment. For me,
>> the costs of remaining a member of the Poetics list have come to
>> outweigh the benefits."
>>
>> Please read the entire note here:
>>
http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html
>>
>> and
>>

>> "It appears to me that Tim's sadness results from the fact that he
>> found
>> close-mindedness and felt an absence of transformative potential
>> through the discussions on the Listserv. One can easily find this
>> disappointment justified merely by noting the relative lack of
Listserv
>> reactions to Tim's long, intelligent, and heartfelt post on the
>> Listserv. The Listserv has clearly intellectually and emotionally
>> disengaged itself from him. It is not the vibrant community that Tim
>> desired.
>>
>> Such is often the case with almost all message boards
>> and listservs. Look around the internet, and you will find that
racism
>> and sexism, largely divorced from intellectual content, are constants
>> on the vast majority of message boards."
>>
>>
>>
http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-
and-listservs.html
>>
>>
>> Be well,
>>
>> Amy
>>
>>
>> _____
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guidelines
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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

Date: Mon, 24 Nov 2008 11:23:21 -0800
From: George Bowering <[redacted]>
Subject: Re: Canadian language writers/poets

I mean, I couldnt believe that you yourself didn't know the field as well as anyone,.

gb

On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:

Now what is it you believe that I'm kidding about, George? Let's face it,
you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in
your back yard is the Kootenay School of Writing from whose august halls
most of Canada's language writers emanated.
John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB)
[mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 23, 2008 8:38 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian
language poets. I'd appreciate it if anyone can refer me to any Canadian
language poets. Thanks.
John Cunningham

welcome.html

G. Harry Bowering, OC
Worth the trouble.

guidelines
Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008
7:19 PM

welcome.html

G. Bowering
Knows which door the tiger's behind.

Date: Mon, 24 Nov 2008 14:24:12 -0500
From: Vera Renczi <[redacted]>
Subject: Re: Canadian language writers/poets

I think it's funny that you are creating a coarse and yet you seem to have very limited knowledge of the subject, but perhaps that is how it's done when one teaches

Colin smith

Dorthy Trujillo Lusk

Stephen Cain

Margaret Christakos

Daniel F Bradley

Victor Coleman

Christopher Dewdney

V

**

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Date: Mon, 24 Nov 2008 12:59:19 -0800
From: amy king <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

Mark,
=A0
I'm writing as a member of this listserv community=A0who is slightly
appall=
ed and very=A0bewildered=A0by the lack of care & concern=A0evidenced
sent i=

n a number of=A0replies to Oha.=A0=20
=A0
And yes, I have indeed thought much of Oha's request and analyzed my
experi=
ence with the term, which is limited too.=A0 You might recall that my
initi=
al response to Oha was one of=A0surprise, apology, and a note to say
that I=
 hadn't thought of the implications of using the term.=A0=20
=A0
Since then, my conclusion is that a) all email scams do not originate in
Ni=
geria, but in fact, originate from everywhere, including the U.S., =A0b)
I =
don't refer to email scams that originate from elsewhere as=A0"British
Scam=
s" or "American scams", and c) isn't it simply easier, and more
respectful =
as per Oha's request, to refer to these scams as "email scams", both
here i=
n this community and elsewhere?=A0=A0 How hard is it to acknowledge the
ris=
k, make=A0the switch, and let Oha know his note made=A0me think?=A0
=A0Why =
must he receive belligerence?=A0 I'm amazed at his consistent grace and
civ=
ility through all of this.=A0=20
=A0
My sense is, after much discussion with my students about the topic,
that t=
he average American doesn't know much about Nigeria or Nigerian culture,
my=
self included.=A0 So why would I risk perpetuating the negativity that
goes=
 with calling email scams, "Nigerian scams?"=A0 Similarly, many
Americans d=
idn't have much reference when they heard the word "Arab."=A0 Post 9/11,
we=
've got "Arab terrorists," which=A0has pretty much become synonymous
with "=
Arabs" in our culture now (of course, generally speaking), and look at
the=

=A0negativity that term generates.=A0=20
=A0
Are all terrorists "Arab"?=A0 Are all Arabs=A0"terrorists"?=A0 Are all emai=
l scams=A0perpetuated by=A0"Nigerians?"=A0 Are all Nigerians=A0email scamme=
rs?=A0 =A0When I find it difficult to come up with much to say about Nigeri=
a, I don't want my limited vocabulary to be about=A0Nigerian scams after al=
l, nor do I want to reinforce that vocabulary elsewhere.=A0 This was no gre=
at leap nor=A0grave concession.=A0 Moreover,=A0what grieves me, again,=A0ar=
e the=A0resistances to=A0the validity of=A0Oha's request=A0sent in the face=
 of what could only=A0have been=A0a difficult one to make.=A0 And now, the =
refusal to acknowledge that this list has a history of such resistance--and=
 that we may be carrying on tradition.=A0=20
=A0
Be well,
=A0
Amy

_____

Recent work
http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias
http://amyking.org/

On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[redacted]> wrote:

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Biafr=
a
> war, like many of Nigeria's woes a delayed product of colonial rule,
when
> separate entities and cultures were yoked together for administrative
> convenience. It was something of a proxy war, as well. The Moslem
Hausa o=
f
> the dry north were the majority, and had all the guns, though most of
the
> resources and money were in the south. Much of the US support for
Biafra
> was, I think, motivated by a sense that the Christian Ibo were like
"us."
> Which is not to negate the considerable pain that caused the Biafrans
to
> attempt to secede. New York's WBAI reported the bombings and
starvation by
> live radio feeds. It was horrific--over a million people died. Since
then
> I've followed the often-unpleasant news from Nigeria, which I'm
aware can't
> be the whole picture. In an unfair world West Africans are on the
short
end.
>

> Steve Vincent's luminous "African Cycle," in his book
"Walking," which I'm
> proud to have published,formed a more pleasant part of my imagined
Nigeria.
>
> None of this has to do with what was a discussion of language and the
> limited flexibility oif language, which is why I didn't raise it.
>
>
> At 11:56 AM 11/24/2008, amy king wrote:
>
>> Mark,
>>
>> Yes, we're writers who, by signing up to be members of this
listserv, have
>> joined a community of writers. Self righteous indignation as a
response to
>> someone asking for a little sensitivity when it comes to issues of
race
>> doesn't exactly work towards respecting group decorum.
>>
>> As members of this community, do we care if we ostracize other
members,
>> even if only to maintain our right to be obtuse to other member's
concerns?
>> Are we so certain of our positions on exactly how language works,
esp
when
>> we use it, that we must let Obododimma Oha know just how wrong he is
to
>> express his consternation over the use of a term within this
community? Do
>> we even bother to wonder if we've insulted other list members?
>>
>> You may disagree with Oha and determine that the term has no racist
>> implications, but the fact that, as a list member, he pointed out
that
the
>> usage carries offense to him is a valid complaint that certainly did
not
>> warrant some of the opportunistic bravado sent in reply.
>>

>> It's easy to dismiss others when the offense is
"unintentional" or not
>> aimed at us. And easy to write it off as the 'messy business of
language,'
>> regardless of just who we're using it around and who we think it
simply
>> shouldn't offend, despite their saying otherwise -- which is
exactly the
>> abstracted mentality that ignores who we're talking with and gets
us into
>> all manner of nastiness on a daily basis in the name of being
>> "misunderstood."
>>
>> Be well,
>>
>> Amy
>>
>> _____
>>
>>
>>
>>
>>
>> Recent work
>>
>> http://www.writing.upenn.edu/pennsound/x/King.html
>>
>>
>>
>> Amy's Alias
>>
>> http://amyking.org/
>>
>> --- On Mon, 11/24/08, Mark Weiss wrote:
>> Amy:
>>
>> Still more boiled down. We're writers. We talk about language.
>> Sometimes we disagree. It's a messy business, but it's what we
do.
>>
>> Mark
>> --- On Mon, 11/24/08, amy king <[redacted]> wrote:

>> From: amy king <[redacted]>
>> Subject: Discussions of Race and the Poetics List
>> To: [redacted]
>> Date: Monday, November 24, 2008, 1:59 PM
>>
>> From my boiled-down perspective, one person used a term that another
list
>> member
>> found problematic. The latter said so.
>>
>> Several list members reacted to the questioning of said term with
rote
>> strains
>> of resistance -- i.e. the don't-censor-me mentality, my
intentions
>> weren't racist, other questionable-&-possibly-racist terms
exist &
>> here's a list.
>>
>> Some list members acknowledged that the use of the term is
problematic
and
>> noted the need to be sensitive about using such terms.
>>
>> The aforementioned list members found the sympathetic response to be
...
>> worth
>> ignoring.
>> In a world where institutions were built on racism and where those
same
>> institutions continue to reflect & rely on that racism & its
underlying
>> sentiments (whether you're a skinhead or not) we should be open to
calls
>> for
>> sensitivity, even if we didn't mean to imply anything racist or
were
>> unaware
>> of how our language use might be problematic. Such calls for
sensitivity
>> should certainly not be dismissed just because they are about being
human

>> and
>> possibly even admitting our vulnerability --rather than such calls
being
>> seen
>> as
>> the usual targets to attack so that one might show off his
intellectual
>> prowess.
>>
>> This kind of discussion has carried on before on the list, and in the
>> ensuing
>> discussion, many have left due to the expression of further racist
>> sentiment
>> and
>> the denial of granting that a) we might be ignorant of the
implications of
>> some
>> terms and b) maybe we should be more sensitive when someone points
out
>> something
>> we've said that could be offensive.
>>
>> Despite how often we forget it, history tells us something. I'm
still
>> trying to learn, and if admitting ignorance, even about the
implications
>> of my
>> actions helps, then I'll pull out the mirror. Take a peek at some
of what
>> Tim Yu and others have said about the last race discussion on
Poetics:
>>
>> An excerpt:
>>
>> "As an Asian American, I often have the (dubious) privilege of
being
>> able to "pass" in everday life, with my race unremarked upon
on the
>> street or in my workplace. There are moments, however, when this is
not
>> possible--when I become aware (often uncomfortably) that I am a
racial

>> minority. I am saddened, and more than a bit shocked, to realize that
>> over the past few years, it is on the Poetics list itself that I have
>> most frequently experienced this awareness of my own race--of being,
as
>> it were, the only Asian American in the room. Frankly, the Poetics
list
>> is still dominated by the voices of white men; other voices are
rarely
>> heard, and when they are, they tend to be ignored or shouted
down."
>>
>> and
>>
>> "In last week's discussions, one list member noted that he
was
>> operating on the discussion that no one on this list is a racist.
After
>> the many, many incidents of anti-Asian rhetoric I have seen here, I
>> fear that I can no longer be so confident about that sentiment. For
me,
>> the costs of remaining a member of the Poetics list have come to
>> outweigh the benefits."
>>
>> Please read the entire note here:
>>
http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html
>>
>> and
>>
>> "It appears to me that Tim's sadness results from the fact
that he
>> found
>> close-mindedness and felt an absence of transformative potential
>> through the discussions on the Listserv. One can easily find this
>> disappointment justified merely by noting the relative lack of
Listserv
>> reactions to Tim's long, intelligent, and heartfelt post on the
>> Listserv. The Listserv has clearly intellectually and emotionally
>> disengaged itself from him. It is not the vibrant community that Tim
>> desired.
>>
>> Such is often the case with almost all message boards

>> and listservs. Look around the internet, and you will find that
racism
>> and sexism, largely divorced from intellectual content, are constants
>> on the vast majority of message boards."
>>
>>
>>
http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-
and=
-listservs.html
>>
>>
>> Be well,
>>
>> Amy
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--=20
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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Date: Mon, 24 Nov 2008 12:01:57 -0800
From: Troy Camplin <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"

Now, if I were to answer your point in a generative manner, I would point out that Picasso has in fact caused me to write poems, so his work is cross-generative. I've also been influenced to write works based on feelings evoked by music. Keats' "Ode on a Grecian Urn" was a result of his having gone to see a show of Greek artifacts. An art work does not have to be generative into the same art form, and it does not have to make everyone be generative of art work, either -- though telling others about what you experienced is also a form of generativeness many non-artists can and do engage in.

Troy

_____
From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Monday, November 24, 2008 9:58:18 AM
Subject: Re: "A Documentary Saga of the Oulipo"

Got your point, Troy. The hyperbole was also noted.

Hal

"Take what you can use and let the rest go by."
--Ken Kesey

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Nov 23, 2008, at 9:02 PM, Troy Camplin wrote:

> Pettiness and purposefully missing the point are also not generative.
>
> Troy
>
>

>
> _____
> From: Halvard Johnson <[redacted]>
> To: [redacted]
> Sent: Sunday, November 23, 2008 11:57:56 AM
> Subject: Re: "A Documentary Saga of the Oulipo"
>
> Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al.,
> none of whom have stimulated me to compose music. Oops, there go
> Rembrandt, Picasso, and a whole bunch of others.
>
> Hal
>
> You have no enemies in this folder.
>
> Halvard Johnson
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>
> On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:
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doesn't stimulate others to create, it's of no real value to anyone
other than the person who made it. Which means it really isn't art. All
art is social.
>>
>> Troy Camplin
>>
>>
>>
>> _____
>> From: Murat Nemet-Nejat <[redacted]>
>> To: [redacted]
>> Sent: Saturday, November 22, 2008 2:37:50 PM

>> Subject: Re: "A Documentary Saga of the Oulipo"
>>
>> Jim,
>>
>> You are right. Generative art proliferates more easily. But I like the idea
>> of "concept' in "conceptual." Doesn't "generative" imply more a formula, an
>> algorithm? You would know that better, but even an algorithm may have a not
>> openly spelled out idea, concept behind it.
>>
>> Walter Benjamin's mechanical reproduction is problematic. When he was
>> applying that term to photography, photographs were extremely difficult to
>> take, took a lot of time and exposure and the transformation from reflected
>> light to image was fragile and full of 'mistakes." That's what makes those
>> photographs sp powerful. did you read my essay *The Peripheral space of
>> photography*?
>>
>> Ciao,
>>
>> Murat
>>
>>
>> On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[redacted]> wrote:
>>
>>> Though our points of view are converging, I should also try to clarify the
>>>> opposite point I am making: when concepual, particularly of the procedural
>>>> kind, explodes into unmanagable profileration when it becomes actualized.
>>>> In
>>>> that way, the concept gets deluted, blurred, weakened.
>>>>
>>>
>>> the procedural doesn't necessarily involve the sort of proliferation you

>>> mention, of course.
>>>
>>> for instance, http://vispo.com/StirFryTexts/spastext.html or
>>> http://vispo.com/arteroids
>>>
>>> the generative, on the other hand, is more often associated with
>>> proliferation. not always, though. 'generative art' is a whole
field.
>>> dbCinema is generative.
>>>
>>> you say "the concept gets deluted, blurred, weakened" via
proliferation.
>>> sometimes. but sometimes proliferation is part of the concept. the
work of
>>> art in the age of mechanical reproduction. proliferation.
spamification.
>>> that still doesn't tell us whether it's interesting or not. there
just are
>>> no recipes for interesting art. no algorithms that will do it every
time.
>>> some algorithms that will do it from time to time. but not all the
time.
>>> like there is no algorithm that will always be able to tell if any
given
>>> program will halt.
>>>
>>> "though I suppose it's easy to miss the conceptual dimension so some
>>>> artists
>>>> like to focus attention on it by the absence of other dimensions.
In a
>>>> sense, this is a pop approach."
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>>>>
>>>
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>>>
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>>>> some
>>>> other types of work where the chops are not so easily fakable."
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>>>> it was to create some of his "flash"? pieces. They are gorgeous, evocative
>>>> to watch. on the other hand, it is a blessing that they are hard to
>>>> actualize. They are a limited number of them.
>>>>
>>>
>>> true.
>>>
>>>
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>>
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>

Date: Mon, 24 Nov 2008 12:15:42 -0800
From: Troy Camplin <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"

I clarified a bit in my response to Halvard what I meant by "generative" in the sense I was using it. Not everyone can be artistically generative. Some people just feel the need to share in a positive manner what they experienced. "To generate" is to grow and to reproduce. So let me go further: neither indifference nor a negative reaction to a work is generative (and I'm not sure "indifference" can be generated -- it seems to me to be a neutral state and not an emotional state at all). A work that is generative in this sense, then, is also a beautiful work. I was thinking of Elaine Scarry's comment in On Beauty that the experience of beauty makes you want to reproduce it. That can be as simple as telling others about it, getting others to come share it with you, etc., or as complex as writing a symphony or a sonnet or making a sculpture of a painting in response to it. A work that is generative for me is not necessarily one that influences me to make another work of the same kind -- or even results in an immediate response in some other genre. Things are not so linear and clear-cut that way. There is no linear cause-and-effect in artistic influence, inspiration, etc.

Troy

From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Monday, November 24, 2008 8:39:20 AM
Subject: Re: "A Documentary Saga of the Oulipo"

> *I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.*
>
> *Thanks for the clarification.*
>
> *Troy*

Except indifference? Surely it generated indifference?

But no matter.

Because art is invisible, indifference does not always signify acute perception. Even when art is visible, this is true. Just because even the whole world is initially indifferent does not mean much, sometimes. The twist is sometimes incomprehensible for a while, foreign, not obviously relevant, emotionally unrecognized, yadayada.

I don't see 'generativeness' as a useful measure of artistic quality. Instead, think of it as a property that some art has for some people and not for others. A kind of joint property shared by the work and some people. They connected somehow. Com port not null.

Or, if we use the definition I used of generativeness (which is how i normally use it concerning art), then think of generativeness as a property works of art are said to have when they themselves somehow generate art algorithmically. This is not a judgement but a categorization by other criteria.

I don't think Halvard was being petty. He made an observation that occurred to me also. Namely, if you use generativeness as a criterion to determine what's great art or even just art, you begin the construction with difficulties, big leaks in the hull. If I'm not mistaken, that ship has never sailed to glory. It just doesn't really lend itself to being used in such a way. Not to say it isn't a useful distinction, but the tool can be formulated more objectively, particularly when generativeness isn't made to be measured by vague audience reaction (anything other than indifference is generative? then it is a distinction without significant difference, in the scheme of things, because all we can say is it's generative if it got a reaction other than indifference. yet if we stay with it needing to generate writing or whatever in the audience then we have the case Halvard raised.).

ja
http://vispo.com

Date: Mon, 24 Nov 2008 13:29:28 -0700
From: "Steensen,Sasha" <[redacted]>
Subject: Bonfire Broadside--Alice Notley

Bonfire Press is pleased to announce the publication of
"To Ric" by Alice Notley.

DESCRIPTION:
Broadside printed using lead type. Signed by author. 12 x 10. (2008).
Editi=
on of 75 copies.
$10 (includes shipping; Canada, $12; all other countries $14.50).

For more information, please visit:

http://bonfirepress.colostate.edu

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Date: Mon, 24 Nov 2008 12:47:12 -0800
From: steve russell <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"

hasn't Harold Bloom been saying something about generative art for the
longest???....
He refers to it as "the anxiety of influence."

--- On Sun, 11/23/08, Troy Camplin <[redacted]> wrote:

From: Troy Camplin <[redacted]>
Subject: Re: "A Documentary Saga of the Oulipo"
To: [redacted]
Date: Sunday, November 23, 2008, 10:02 PM

Pettiness and purposefully missing the point are also not generative.

Troy

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From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Sunday, November 23, 2008 11:57:56 AM
Subject: Re: "A Documentary Saga of the Oulipo"

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> Sent: Saturday, November 22, 2008 2:37:50 PM
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guidelines

Date: Mon, 24 Nov 2008 15:48:52 -0500
From: "K. R. Waldrop" <[redacted]>
Subject: 3 new titles from Burning Deck

3 new Burning Deck titles are available from:
Small Press Distribution, www.spdbooks.org or [redacted]
www.burningdeck.com
and in Europe, after Jan.1, 2009, from H Press: www.hpress.no

1. DICHTEN =3D, NO. 10: 16 NEW (TO AMERICAN READERS) POETS
translated from the German by A. Duncan, T. Frazer, N. Grindell, C. =20
Hawkey & R. Waldrop
Poetry, 144 pages, offset, smyth-sewn
ISBN 978-1-886224-92-6
original paperback $14
Publication date: December 15, 2008

A magazine issue with poems by Ann Cotton, Franz Josef Czernin, =20 Michael Donhauser, Ute Eisinger, Daniel Falb, Hendrik Jackson, Marget =20=

Kreidl, Bert Papenfuss, Steffen Popp, Monika Rinck, Farhad Showghi, =20 Hans Thill, Raphael Urweider, Anja Utler, Ron Winkler, and Uljana Wolf.

The poets in this issue, mostly in their thirties and forties, show =20 great formal diversity. The works range from the sound explorations =20 of Anja Utler to the camp sonnets of Ann Cotten; from Czernin=92s puns =20=

and permutations to Rinck=92s and Falb=92s deceptively simple parlando; =20=

from Donhauser=92s grammatical disruptions to Papenfuss=92s baroque = lists =20 and =93sassy East tone.=94 But they all share a concern with form and =20=

with language as material. The poets have also all received at least =20 one prize.

2. S=E9rie d=92Ecriture #21:
Isabelle Baladine Howald
SECRET OF BREATH
translated from the French by El=E9na Rivera
Poetry, 64 pages, offset, smyth-sewn
ISBN 978-1-886224-91-9 original paperback $14
Publication date: December 15, 2008

SECRET OF BREATH is a suite for two voices =97 a voice from outside and =20=

a voice from inside, a voice of the living and a voice of the dying =97 =20=

in a race against death and toward death. Caught in a narrative frame =20=

and a landscape marked by war, snow, cold, speed, and separation, =20 these two voices, even while facing death, embody the approach of =20 love. The secret of breath is as much a kiss as a last sigh.

ISABELLE BALADINE HOWALD lives and works in Strasbourg, where she =20 directs the =93Philosophical and Literary Encounters=94 of the Librairie = =20 Kl=E9ber. Her books of poetry include LES NOMS, TR=C8S BAS (A Passage, =20=

1986) and LES ETATS DE LA D=C9MOLITION (Editions Jacques Br=E9mond, =20 2002). Our present volume, SECRET DES SOUFFLES, is her most recent =20 book (=E9ditions Melville, 2004).

EL=C9NA RIVERA was born in Mexico City and spent her childhood, to the =20=

age of thirteen, in Paris. She is the author of MISTAKES, ACCIDENTS =20 AND A WANT OF LIBERTY (Barque Press, 2006) and SUGGESTIONS AT EVERY =20 TURN (Seeing Eye Books, 2005). Her translations have appeared in the =20 CHICAGO REVIEW and CIRCUMFERENCE: POETRY IN TRANSLATION. She was =20 recently awarded the 2007 Witter Bynner Poetry Translator Residency =20 at the Santa Fe Institute for the Arts.

3. S=E9rie d=92Ecriture Supplement #5
Anne Portugal
QUISITE MOMENT
translated from the French by Rosmarie Waldrop
Poetry, 24 pages, offset, saddlestitched
ISBN 978-1-886224-95-7 chapbook $8
Publication date: December 15, 2008

As Anne Portugal has said, her poetry breaks with elevated subjects =20 as well as with the beauty of phrases. =93Poetry is is a laboratory of =20=

languages. It is first and foremost physical.=94 Here, she truncates =20 words to give rise to new rhythms, puzzlement, and sheer fun.

ANNE PORTUGAL was born in Angers, in 1949. She lives and teaches in =20 Paris. She is also the model of a famous =93Poets=92 Calendar.=94 Her = most =20 recent books of poetry are DANS LA REPRODUCTION EN DEUX PARTIES =20 =C9GALES DES PLANTES ET DES ANIMAUX (1999) and D=C9FINITIF BOB (2002). =20=

Norma Cole has translated NUDE (Kelsey St. Press, 2001).
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Date: Mon, 24 Nov 2008 12:54:14 -0800
From: Martha Cinader Mims <[redacted]>
Subject: L&BH Radio Hour and Open Mic Nov. 25

L&BH Radio Hour and Open Mic Nov. 25, 8-9pm PST

At the start of the show I will be joined by Listen & Be Heard Theatre Critic Maria Vrobel, to talk about holiday shows around the Bay Area and hear her recommendations.

As always, the show will also feature announcements posted at Listen & Be Heard Network Arts News, some poetry and/or storytelling, some arts editorializing, and calls from listeners with thoughts to share and arts announcements.

Poets are encouraged to call in with a poem.

Listen, Chat and "Click to Talk" at
http://www.blogtalkradio.com/listenandbeheard/2008/11/26/LBH-Radio-Hour-Nov-25
Call-in Number: [redacted]

Please join me to listen and be heard.

Wishing you Peace and Poetry

martha cinader mims

Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

Date: Mon, 24 Nov 2008 15:59:56 -0500
From: Mark Weiss <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

I apologize for my spelling. Ibo was the standard spelling back then in the US media. Igbo and the half a dozen variant spellings I know mostly from Cuban sources, and I thought they referred to a different people.

This from
http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_estimate.29,
"Demographics of Nigeria," whose accuracy I of course can't vouch for:

Religious Affiliation Among Major Ethnic Groups

Source:
<http://www.worldchristiandatabase.org>http://www.worldchristiandatabase.org
* Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%)
* Yoruba: 22,921,473 (Christians 60.00%, Muslims 36.38%, Animists 3.00%, Non Religious 0.50%, Baha'is 0.07%, Atheists 0.05%)
* Igbo: 22,926,340 (Christians 97.00%, Animists 2.00%, Non Religious 0.80%, Atheists 0.10%, Baha'is 0.10%)

I've left out the rest of the table. If you have better sources, I'd be happy to learn. I'm of course aware that religion was used to manipulate international opinion during the war.

I learn from others all the time, usually through civil discussion. Like most of us, it's not the first time that I've thought about these issues, and what I use of the language has changed, in part because of input from others. I remain unconvinced in this instance. I don't think, as you suggest, that that's because of a character flaw.

I'm content to let this discussion end, but I'm not content to be insulted. If you want to have at me again, please take it backchannel. Front or backchannel, you might want to read your posts before sending them.

Mark

At 01:52 PM 11/24/2008, you wrote:
>I didn't want to come into this debate, but it seems to me that Mark Weiss
>really has an orientation in language use that he thinks is entirely healthy

>and cannot accommodate to others. Quite unfortunate. I thought that, by
>referring to his age, he should be helping us (who are supposedly
younger)
>to be a little more cautious in our use of words. I was amazed when I
came
>across terms such as "Moslem Hausa" and "Christian Ibo" in his post
that I
>am responding to. Shocking! Maybe he doesn't know that millions of
Hausa
>people are Christians! And maybe he doesn't know that some Igbo (not
"Ibo")
>people are Muslims (one of my cousins is!), adherents of African
Traditional
>Religion, Eckists, Guru Maharajists, etc. How then can he characterize
a
>whole ethnic group like the Hausa as being Muslim? Yes, it is true that
many
>Hausa people are Muslims, but that does not make the whole group
Muslim. I
>am afraid that in using the term, Mark has become a victim of the
political
>rhetoric that tries to use religion as shibboleth. It is such
shibboleth
>that Ojukwu's war rhetoric tried to arm itself with, to attract
>international Christian sympathy during the war. I am Igbo myself and
did
>support the Biafran cause, but now, as somebody with a PhD in
Stylistics
>(specifically in War Rhetoric and a criminologist), I can, without
appearing
>disloyal to Biafra, tell what Ojukwu was trying to do when he used the
terms
>"Muslim Hausa Fulani" or "Islamic North". It would be a pity if the
>politician is now more clever than the poet the vates, the seer, the
>everything! But Mark is not a politician and should know the cost of
words
>in the marketplace of meaning making.Mark, please, don't take offence
at
>this: think seriously about your tendency to stick to your views, and
>refusal to welcome the fact that you could learn from another person!Be
>well, poet.
>Obododimma.

>
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> > I presume that you write as list owner, not as list member, which
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> >> From: amy king <[redacted]>
> >> Subject: Discussions of Race and the Poetics List
> >> To: [redacted]
> >> Date: Monday, November 24, 2008, 1:59 PM
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> >> worth
> >> ignoring.
> >> In a world where institutions were built on racism and where those same
> >> institutions continue to reflect & rely on that racism & its underlying
> >> sentiments (whether you're a skinhead or not) we should be open to calls
> >> for
> >> sensitivity, even if we didn't mean to imply anything racist or were
> >> unaware

> >> of how our language use might be problematic. Such calls for sensitivity
> >> should certainly not be dismissed just because they are about being human
> >> and
> >> possibly even admitting our vulnerability --rather than such calls being
> >> seen
> >> as
> >> the usual targets to attack so that one might show off his intellectual
> >> prowess.
> >>
> >> This kind of discussion has carried on before on the list, and in the
> >> ensuing
> >> discussion, many have left due to the expression of further racist
> >> sentiment
> >> and
> >> the denial of granting that a) we might be ignorant of the implications of
> >> some
> >> terms and b) maybe we should be more sensitive when someone points out
> >> something
> >> we've said that could be offensive.
> >>
> >> Despite how often we forget it, history tells us something. I'm still
> >> trying to learn, and if admitting ignorance, even about the implications
> >> of my
> >> actions helps, then I'll pull out the mirror. Take a peek at some of what
> >> Tim Yu and others have said about the last race discussion on Poetics:
> >>
> >> An excerpt:
> >>
> >> "As an Asian American, I often have the (dubious) privilege of being
> >> able to "pass" in everday life, with my race unremarked upon on the

> >> street or in my workplace. There are moments, however, when this is not
> >> possible--when I become aware (often uncomfortably) that I am a racial
> >> minority. I am saddened, and more than a bit shocked, to realize that
> >> over the past few years, it is on the Poetics list itself that I have
> >> most frequently experienced this awareness of my own race--of being, as
> >> it were, the only Asian American in the room. Frankly, the Poetics list
> >> is still dominated by the voices of white men; other voices are rarely
> >> heard, and when they are, they tend to be ignored or shouted down."
> >>
> >> and
> >>
> >> "In last week's discussions, one list member noted that he was
> >> operating on the discussion that no one on this list is a racist. After
> >> the many, many incidents of anti-Asian rhetoric I have seen here, I
> >> fear that I can no longer be so confident about that sentiment. For me,
> >> the costs of remaining a member of the Poetics list have come to
> >> outweigh the benefits."
> >>
> >> Please read the entire note here:
> >>
http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html
> >>
> >> and
> >>
> >> "It appears to me that Tim's sadness results from the fact that he
> >> found
> >> close-mindedness and felt an absence of transformative potential
> >> through the discussions on the Listserv. One can easily find this
> >> disappointment justified merely by noting the relative lack of Listserv
> >> reactions to Tim's long, intelligent, and heartfelt post on the
> >> Listserv. The Listserv has clearly intellectually and emotionally
> >> disengaged itself from him. It is not the vibrant community that

Tim
> >> desired.
> >>
> >> Such is often the case with almost all message boards
> >> and listservs. Look around the internet, and you will find that
racism
> >> and sexism, largely divorced from intellectual content, are
constants
> >> on the vast majority of message boards."
> >>
> >>
> >>
>
http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-
and-listservs.html
> >>
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>--
>Obododimma Oha
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>Dept. of English
>University of Ibadan
>Nigeria
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>
>Fellow, Centre for Peace & Conflict Studies
>University of Ibadan
>
>Phone: [redacted];
> [redacted].
>

Date: Mon, 24 Nov 2008 16:05:01 -0500
From: Ryan Daley <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

Amy & Others,

I still feel like there's been a misreading of what the term "Nigerian email scam" refers to: particularly, the Nigerian 419 Letter DOES originate in Nigeria and the appeal, the voice of the email DID originate in Nigeria. Most people DO NOT refer to these emails as "Nigerian emails" but rather use the term "419 Letters." Using this term locates the particular email in question as being

punishable by Code 419 in Nigeria, but doesn't assume that all authors are living in or nationals of Nigeria.

-Ryan

On Mon, Nov 24, 2008 at 3:59 PM, amy king <[redacted]> wrote:

> Mark,
>
> I'm writing as a member of this listserv community who is slightly appalled
> and very bewildered by the lack of care & concern evidenced sent in a number
> of replies to Oha.
>
> And yes, I have indeed thought much of Oha's request and analyzed my
> experience with the term, which is limited too. You might recall that my
> initial response to Oha was one of surprise, apology, and a note to say that
> I hadn't thought of the implications of using the term.
>
> Since then, my conclusion is that a) all email scams do not originate in
> Nigeria, but in fact, originate from everywhere, including the U.S., b) I
> don't refer to email scams that originate from elsewhere as "British Scams"
> or "American scams", and c) isn't it simply easier, and more respectful as
> per Oha's request, to refer to these scams as "email scams", both here in
> this community and elsewhere? How hard is it to acknowledge the risk,
> make the switch, and let Oha know his note made me think? Why must he
> receive belligerence? I'm amazed at his consistent grace and civility
> through all of this.
>
> My sense is, after much discussion with my students about the topic, that
> the average American doesn't know much about Nigeria or Nigerian culture,
> myself included. So why would I risk perpetuating the negativity that

goes
> with calling email scams, "Nigerian scams?" Similarly, many Americans
> didn't have much reference when they heard the word "Arab." Post
9/11,
> we've got "Arab terrorists," which has pretty much become synonymous
with
> "Arabs" in our culture now (of course, generally speaking), and look
at
> the negativity that term generates.
>
> Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all email
> scams perpetuated by "Nigerians?" Are all Nigerians email scammers?
When
> I find it difficult to come up with much to say about Nigeria, I don't
want
> my limited vocabulary to be about Nigerian scams after all, nor do I
want to
> reinforce that vocabulary elsewhere. This was no great leap nor grave
> concession. Moreover, what grieves me, again, are the resistances to
the
> validity of Oha's request sent in the face of what could only have
been a
> difficult one to make. And now, the refusal to acknowledge that this
list
> has a history of such resistance--and that we may be carrying on
tradition.
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> Be well,
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> human
> >> and
> >> possibly even admitting our vulnerability --rather than such calls
> being
> >> seen
> >> as
> >> the usual targets to attack so that one might show off his
> intellectual
> >> prowess.
> >>
> >> This kind of discussion has carried on before on the list, and in
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> >> ensuing
> >> discussion, many have left due to the expression of further racist
> >> sentiment
> >> and
> >> the denial of granting that a) we might be ignorant of the
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> >> some
> >> terms and b) maybe we should be more sensitive when someone points
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> >> something
> >> we've said that could be offensive.
> >>
> >> Despite how often we forget it, history tells us something. I'm
> still
> >> trying to learn, and if admitting ignorance, even about the
> implications
> >> of my
> >> actions helps, then I'll pull out the mirror. Take a peek at some
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> >> Tim Yu and others have said about the last race discussion on
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> >>
> >> An excerpt:
> >>
> >> "As an Asian American, I often have the (dubious) privilege of
> being
> >> able to "pass" in everday life, with my race unremarked upon
> on the
> >> street or in my workplace. There are moments, however, when this is
> not
> >> possible--when I become aware (often uncomfortably) that I am a
racial
> >> minority. I am saddened, and more than a bit shocked, to realize
that
> >> over the past few years, it is on the Poetics list itself that I
have
> >> most frequently experienced this awareness of my own race--of
being,
> as
> >> it were, the only Asian American in the room. Frankly, the Poetics
> list
> >> is still dominated by the voices of white men; other voices are
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> >> heard, and when they are, they tend to be ignored or shouted
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> >> operating on the discussion that no one on this list is a racist.

> After
> >> the many, many incidents of anti-Asian rhetoric I have seen here, I
> >> fear that I can no longer be so confident about that sentiment. For
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> >> the costs of remaining a member of the Poetics list have come to
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> >> Please read the entire note here:
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> >> through the discussions on the Listserv. One can easily find this
> >> disappointment justified merely by noting the relative lack of
> Listserv
> >> reactions to Tim's long, intelligent, and heartfelt post on the
> >> Listserv. The Listserv has clearly intellectually and emotionally
> >> disengaged itself from him. It is not the vibrant community that
Tim
> >> desired.
> >>
> >> Such is often the case with almost all message boards
> >> and listservs. Look around the internet, and you will find that
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> >> and sexism, largely divorced from intellectual content, are
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> >> on the vast majority of message boards."
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> >> Be well,
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> >> Amy
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> --
> Obododimma Oha

> Senior Lecturer in Stylistics & Semiotics
> Dept. of English
> University of Ibadan
> Nigeria
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> &
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> Fellow, Centre for Peace & Conflict Studies
> University of Ibadan
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> Phone: [redacted];
> [redacted].
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Date: Mon, 24 Nov 2008 16:27:09 -0500
From: Mark Weiss <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

I'm very tired of this, but I do appreciate your more reasonable tone.

One might have hoped that a discussion like this would lead, as I think Steve Vincent attempted, to a broader discussion of the remnants of difficult histories that all languages retain. What you or I or the list think about Nigerian scam will have little influence on broader usage. It's different in kind, I think, from current use of the word arab in the US, which is far more toxic than Nigerian scam and far more globalized, and also not something we can conveniently drop, as I suspect that with the passage of time Nigerian scam will be.

So that's where my question, to myself as well as to the discussion at large, leads. OK, arab can't be dropped from usage because it's what a large number of people call themselves, and the obloquy attached to it will pass away as circumstances change, hopefully in our lifetimes. But what about Steve's example, or the ones I mentioned, which for most of us don't carry over to a broader prejudice? What about words like "bugger," originally Bulgar? We cleanse the language, unconsciously, all the time--Dutch treat is the sole

remnant in common use of a large amount of nastiness from 17th Century Anglo-Dutch wars.

So, my question is about the conscious cleansing of language--the sense of what's appropriate usage, and what merits the proverbial soaping. We don't have an official body, like the Academie Francaise, in charge of this (not that the Academie has been particularly successful of late--remember the circumflex?), and the dictionary-makers, who used to take it upon themselves to decide, have become increasingly democratic. Any such decision involves the ceding of linguistic choice. Which means it's a matter of case-by-case discussion, and case-by-case use. Unless we want the good old days of not very long ago, when books could be banned for officially unacceptable words.

Peace. I really do have other things to do.

Mark

At 03:59 PM 11/24/2008, amy king wrote:
>Mark,
>
>I'm writing as a member of this listserv community who is slightly
>appalled and very bewildered by the lack of care & concern evidenced
>sent in a number of replies to Oha.
>
>And yes, I have indeed thought much of Oha's request and analyzed my
>experience with the term, which is limited too. You might recall
>that my initial response to Oha was one of surprise, apology, and a
>note to say that I hadn't thought of the implications of using the
term.
>
>Since then, my conclusion is that a) all email scams do not
>originate in Nigeria, but in fact, originate from everywhere,
>including the U.S., b) I don't refer to email scams that originate
>from elsewhere as "British Scams" or "American scams", and c) isn't
>it simply easier, and more respectful as per Oha's request, to refer
>to these scams as "email scams", both here in this community and
>elsewhere? How hard is it to acknowledge the risk, make the
>switch, and let Oha know his note made me think? Why must he
>receive belligerence? I'm amazed at his consistent grace and
>civility through all of this.
>
>My sense is, after much discussion with my students about the topic,
>that the average American doesn't know much about Nigeria or
>Nigerian culture, myself included. So why would I risk perpetuating

>the negativity that goes with calling email scams, "Nigerian
>scams?" Similarly, many Americans didn't have much reference when
>they heard the word "Arab." Post 9/11, we've got "Arab terrorists,"
>which has pretty much become synonymous with "Arabs" in our culture
>now (of course, generally speaking), and look at the negativity that
>term generates.
>
>Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all
>email scams perpetuated by "Nigerians?" Are all Nigerians email
>scammers? When I find it difficult to come up with much to say
>about Nigeria, I don't want my limited vocabulary to be about
>Nigerian scams after all, nor do I want to reinforce that vocabulary
>elsewhere. This was no great leap nor grave concession. Moreover,
>what grieves me, again, are the resistances to the validity of Oha's
>request sent in the face of what could only have been a difficult
>one to make. And now, the refusal to acknowledge that this list has
>a history of such resistance--and that we may be carrying on tradition.
>
>Be well,
>
>Amy
>
>_____
>
>
>Recent work
>http://www.writing.upenn.edu/pennsound/x/King.html
>
>Amy's Alias
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>
>On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[redacted]>
>wrote:
>
> > I presume that you write as list owner, not as list member, which
might
> > account for the ex-cathedra tone. In either case, you might want to
avoid
> > condescending (even therapeutic--"admitting our vulnerability?")
>and

> > extraordinarily self-righteous characterizations of views you
disagree
> > with--they're a form of ad homina. This is not a flame war, and
>there's no
> > need to light fires.
> >
> > Stephen Vincent, in raising "gypped," captured what I think is
>the essence
> > of the issue. The word's origin is profoundly racist, and refers to
a
>group
> > with a long history of discrimination, characterizing it in terms
that
>have
> > caused enormous misery. If it were a more recent usage we most of us
would
> > try to reform it out of existence, but the word is so deeply
embedded in
>the
> > language that it's hard to imagine that many even associate it with
>the
> > Roma, though I'd guess the Roma aren't happy about it. It's
>even harder to
> > imagine it disappearing from the language. Nigerian scam is of a
different
> > order--a term that I doubt I've ever used before this discussion, by
>the
> > way. Its origin is neither racist nor anti-Nigerian, and its use is
>limited
> > denotatively and hasn't bled, and isn't likely to, into attitudes
>towards
> > Nigerians in general. Though I'm of course sorry that Obododimma
finds
>it
> > offensive, it remains the very circumscribed term that we've got.
> >
> > Distinctions are what discussion is about. We don't need to agree,
but
> > discussing a contested term I would think is one function of a
>writers'
> > list. Examples are a part of the discussion--they help us separate
the

> > apples and oranges.
> >
> > Mark
> >
> > PS. I do have attitudes towards Nigeria, perhaps because of my age more
> > richly textured than those of many on the list, although I've never >been
> > there. The term Nigerian scam isn't a part of those attitudes. When I
>was in
> > high school a Nigerian exchange student lived with us for a few months. We
> > became good friends. His father was head master of a very English-style
> > boarding school, purportedly the most prestigious in the country, and Aloy
> > regaled me with stories of student pranks and harsh discipline. He spoke
> > Latin, which I envied, though not as much as his ability to open a beer
> > bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra
> > war, like many of Nigeria's woes a delayed product of colonial rule, >when
> > separate entities and cultures were yoked together for administrative
> > convenience. It was something of a proxy war, as well. The Moslem Hausa of
> > the dry north were the majority, and had all the guns, though most of the
> > resources and money were in the south. Much of the US support for Biafra
> > was, I think, motivated by a sense that the Christian Ibo were like >"us."
> > Which is not to negate the considerable pain that caused the Biafrans to
> > attempt to secede. New York's WBAI reported the bombings and >starvation by
> > live radio feeds. It was horrific--over a million people died. Since then
> > I've followed the often-unpleasant news from Nigeria, which I'm

>aware can't
> > be the whole picture. In an unfair world West Africans are on the
short
>end.
> >
> > Steve Vincent's luminous "African Cycle," in his book
>"Walking," which I'm
> > proud to have published,formed a more pleasant part of my imagined
>Nigeria.
> >
> > None of this has to do with what was a discussion of language and
the
> > limited flexibility oif language, which is why I didn't raise it.
> >
> >
> > At 11:56 AM 11/24/2008, amy king wrote:
> >
> >> Mark,
> >>
> >> Yes, we're writers who, by signing up to be members of this
>listserv, have
> >> joined a community of writers. Self righteous indignation as a
>response to
> >> someone asking for a little sensitivity when it comes to issues of
>race
> >> doesn't exactly work towards respecting group decorum.
> >>
> >> As members of this community, do we care if we ostracize other
>members,
> >> even if only to maintain our right to be obtuse to other member's
>concerns?
> >> Are we so certain of our positions on exactly how language works,
esp
>when
> >> we use it, that we must let Obododimma Oha know just how wrong he
is
>to
> >> express his consternation over the use of a term within this
>community? Do
> >> we even bother to wonder if we've insulted other list members?
> >>
> >> You may disagree with Oha and determine that the term has no racist

> >> implications, but the fact that, as a list member, he pointed out
that
>the
> >> usage carries offense to him is a valid complaint that certainly
did
>not
> >> warrant some of the opportunistic bravado sent in reply.
> >>
> >> It's easy to dismiss others when the offense is
>"unintentional" or not
> >> aimed at us. And easy to write it off as the 'messy business of
>language,'
> >> regardless of just who we're using it around and who we think it
>simply
> >> shouldn't offend, despite their saying otherwise -- which is
>exactly the
> >> abstracted mentality that ignores who we're talking with and gets
>us into
> >> all manner of nastiness on a daily basis in the name of being
> >> "misunderstood."
> >>
> >> Be well,
> >>
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> >> Recent work
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> >> Amy's Alias
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> >> http://amyking.org/
> >>
> >> --- On Mon, 11/24/08, Mark Weiss wrote:

> >> Amy:
> >>
> >> Still more boiled down. We're writers. We talk about language.
> >> Sometimes we disagree. It's a messy business, but it's what we
>do.
> >>
> >> Mark
> >> --- On Mon, 11/24/08, amy king <[redacted]> wrote:
> >> From: amy king <[redacted]>
> >> Subject: Discussions of Race and the Poetics List
> >> To: [redacted]
> >> Date: Monday, November 24, 2008, 1:59 PM
> >>
> >> From my boiled-down perspective, one person used a term that
another
>list
> >> member
> >> found problematic. The latter said so.
> >>
> >> Several list members reacted to the questioning of said term with
rote
> >> strains
> >> of resistance -- i.e. the don't-censor-me mentality, my
>intentions
> >> weren't racist, other questionable-&-possibly-racist terms
>exist &
> >> here's a list.
> >>
> >> Some list members acknowledged that the use of the term is
problematic
>and
> >> noted the need to be sensitive about using such terms.
> >>
> >> The aforementioned list members found the sympathetic response to
be
>...
> >> worth
> >> ignoring.
> >> In a world where institutions were built on racism and where those
>same
> >> institutions continue to reflect & rely on that racism & its
>underlying

> >> sentiments (whether you're a skinhead or not) we should be open to
>calls
> >> for
> >> sensitivity, even if we didn't mean to imply anything racist or
>were
> >> unaware
> >> of how our language use might be problematic. Such calls for
>sensitivity
> >> should certainly not be dismissed just because they are about being
>human
> >> and
> >> possibly even admitting our vulnerability --rather than such calls
>being
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> >> the usual targets to attack so that one might show off his
>intellectual
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> >> This kind of discussion has carried on before on the list, and in
the
> >> ensuing
> >> discussion, many have left due to the expression of further racist
> >> sentiment
> >> and
> >> the denial of granting that a) we might be ignorant of the
>implications of
> >> some
> >> terms and b) maybe we should be more sensitive when someone points
out
> >> something
> >> we've said that could be offensive.
> >>
> >> Despite how often we forget it, history tells us something. I'm
>still
> >> trying to learn, and if admitting ignorance, even about the
>implications
> >> of my
> >> actions helps, then I'll pull out the mirror. Take a peek at some
>of what
> >> Tim Yu and others have said about the last race discussion on
Poetics:

> >>
> >> An excerpt:
> >>
> >> "As an Asian American, I often have the (dubious) privilege of
>being
> >> able to "pass" in everday life, with my race unremarked upon
>on the
> >> street or in my workplace. There are moments, however, when this is
>not
> >> possible--when I become aware (often uncomfortably) that I am a
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> >> minority. I am saddened, and more than a bit shocked, to realize
that
> >> over the past few years, it is on the Poetics list itself that I
have
> >> most frequently experienced this awareness of my own race--of
being,
>as
> >> it were, the only Asian American in the room. Frankly, the Poetics
>list
> >> is still dominated by the voices of white men; other voices are
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> >> heard, and when they are, they tend to be ignored or shouted
>down."
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> >> and
> >>
> >> "In last week's discussions, one list member noted that he
>was
> >> operating on the discussion that no one on this list is a racist.
>After
> >> the many, many incidents of anti-Asian rhetoric I have seen here, I
> >> fear that I can no longer be so confident about that sentiment. For
>me,
> >> the costs of remaining a member of the Poetics list have come to
> >> outweigh the benefits."
> >>
> >> Please read the entire note here:
> >>
>http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html
> >>
> >> and

> >>
> >> "It appears to me that Tim's sadness results from the fact
>that he
> >> found
> >> close-mindedness and felt an absence of transformative potential
> >> through the discussions on the Listserv. One can easily find this
> >> disappointment justified merely by noting the relative lack of
>Listserv
> >> reactions to Tim's long, intelligent, and heartfelt post on the
> >> Listserv. The Listserv has clearly intellectually and emotionally
> >> disengaged itself from him. It is not the vibrant community that
Tim
> >> desired.
> >>
> >> Such is often the case with almost all message boards
> >> and listservs. Look around the internet, and you will find that
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> >> and sexism, largely divorced from intellectual content, are
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>Obododimma Oha
>Senior Lecturer in Stylistics & Semiotics
>Dept. of English
>University of Ibadan
>Nigeria
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>
>Fellow, Centre for Peace & Conflict Studies
>University of Ibadan
>
>Phone: [redacted];
> [redacted].
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Date: Mon, 24 Nov 2008 22:41:32 +0100
From: Obododimma Oha <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

Those figures are totally wrong and have been seriously contested in Nigeria. The best place to go for such statistics is the relevant ministry of the Nigerian government and not Wiki. We know the uses and abuses of statistics! I don't know how those sources got their figures -- I suspect they simply saw every person saying salaam alaikum or putting on the long gown as "Muslim". Another point is that the Hausa are different from the Fulani, but some people tend to conflate the two groups. It is actually the Fulani (whose leader Othman dan Fodio conquered Hausaland in a jihad in the precolonial era) that are predominantly Muslims. I am away from Nigeria at the moment and cannot reach more reliable database. The point I had made in my previous note -- and which is more important -- is that Hausa and Igbo -- cannot be assigned to particular religions. It would be fallacious to say "Muslim Hausa" when some Hausa people are not Muslims. As a matter of fact, it is a form of assimilation that the non-Muslim Hausa in Nigeria have all along tried to resist. The Igbo society, too, is multi-religious and not necessarily "Christian".
You should also know that today, in Nigeria, terms like "Muslim Hausa" and "Christian Igbo" are viewed (especially by the government) as inciting ethno-religious prejudice and violence. We, in Nigerian, have had series of religious crises and bloodshed, and would view any discourse that divides the nation along religious lines as wicked and anti-Nigerian.

Tomorrow, if you are appointed American Ambassador to Nigeria, Nigerians would not treat you as their friend if in addressing them you use terms such as "Muslim Hausa" and "Christian Igbo" and cite Wiki as your source!

My best regards, Mark.
-- Obododimma.

On Mon, Nov 24, 2008 at 9:59 PM, Mark Weiss <[redacted]> wrote:

> I apologize for my spelling. Ibo was the standard spelling back then
in the
> US media. Igbo and the half a dozen variant spellings I know mostly
from
> Cuban sources, and I thought they referred to a different people.
>
> This from
>
http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_e
stimate.29,
> "Demographics of Nigeria," whose accuracy I of course can't vouch for:
>
>
> Religious Affiliation Among Major Ethnic Groups
>
> Source: <http://www.worldchristiandatabase.org>
> http://www.worldchristiandatabase.org
> * Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%)
> * Yoruba: 22,921,473 (Christians 60.00%, Muslims 36.38%, Animists
3.00%,
> Non Religious 0.50%, Baha'is 0.07%, Atheists 0.05%)
> * Igbo: 22,926,340 (Christians 97.00%, Animists 2.00%, Non Religious
> 0.80%, Atheists 0.10%, Baha'is 0.10%)
>
> I've left out the rest of the table. If you have better sources, I'd
be
> happy to learn. I'm of course aware that religion was used to
manipulate
> international opinion during the war.
>
> I learn from others all the time, usually through civil discussion.
Like
> most of us, it's not the first time that I've thought about these
issues,
> and what I use of the language has changed, in part because of input

from
> others. I remain unconvinced in this instance. I don't think, as you
> suggest, that that's because of a character flaw.
>
> I'm content to let this discussion end, but I'm not content to be
insulted.
> If you want to have at me again, please take it backchannel. Front or
> backchannel, you might want to read your posts before sending them.
>
> Mark
>
>
>
> At 01:52 PM 11/24/2008, you wrote:
>
>> I didn't want to come into this debate, but it seems to me that Mark
Weiss
>> really has an orientation in language use that he thinks is entirely
>> healthy
>> and cannot accommodate to others. Quite unfortunate. I thought that,
by
>> referring to his age, he should be helping us (who are supposedly
younger)
>> to be a little more cautious in our use of words. I was amazed when I
came
>> across terms such as "Moslem Hausa" and "Christian Ibo" in his post
that I
>> am responding to. Shocking! Maybe he doesn't know that millions of
Hausa
>> people are Christians! And maybe he doesn't know that some Igbo (not
>> "Ibo")
>> people are Muslims (one of my cousins is!), adherents of African
>> Traditional
>> Religion, Eckists, Guru Maharajists, etc. How then can he
characterize a
>> whole ethnic group like the Hausa as being Muslim? Yes, it is true
that
>> many
>> Hausa people are Muslims, but that does not make the whole group
Muslim. I
>> am afraid that in using the term, Mark has become a victim of the
>> political

>> rhetoric that tries to use religion as shibboleth. It is such
shibboleth
>> that Ojukwu's war rhetoric tried to arm itself with, to attract
>> international Christian sympathy during the war. I am Igbo myself and
did
>> support the Biafran cause, but now, as somebody with a PhD in
Stylistics
>> (specifically in War Rhetoric and a criminologist), I can, without
>> appearing
>> disloyal to Biafra, tell what Ojukwu was trying to do when he used
the
>> terms
>> "Muslim Hausa Fulani" or "Islamic North". It would be a pity if the
>> politician is now more clever than the poet the vates, the seer, the
>> everything! But Mark is not a politician and should know the cost of
words
>> in the marketplace of meaning making.Mark, please, don't take offence
at
>> this: think seriously about your tendency to stick to your views, and
>> refusal to welcome the fact that you could learn from another
person!Be
>> well, poet.
>> Obododimma.
>>
>>
>> On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[redacted]>
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finds
>> it
>> > offensive, it remains the very circumscribed term that we've got.
>> >
>> > Distinctions are what discussion is about. We don't need to agree,
but
>> > discussing a contested term I would think is one function of a
writers'
>> > list. Examples are a part of the discussion--they help us separate
the
>> > apples and oranges.
>> >
>> > Mark
>> >
>> > PS. I do have attitudes towards Nigeria, perhaps because of my age

more
>> > richly textured than those of many on the list, although I've never
been
>> > there. The term Nigerian scam isn't a part of those attitudes. When
I
>> was in
>> > high school a Nigerian exchange student lived with us for a few
months.
>> We
>> > became good friends. His father was head master of a very
English-style
>> > boarding school, purportedly the most prestigious in the country,
and
>> Aloy
>> > regaled me with stories of student pranks and harsh discipline. He
spoke
>> > Latin, which I envied, though not as much as his ability to open a
beer
>> > bottle with his teeth. Aloy was Ibo, and we lost contact during the
>> Biafra
>> > war, like many of Nigeria's woes a delayed product of colonial
rule,
>> when
>> > separate entities and cultures were yoked together for
administrative
>> > convenience. It was something of a proxy war, as well. The Moslem
Hausa
>> of
>> > the dry north were the majority, and had all the guns, though most
of
>> the
>> > resources and money were in the south. Much of the US support for
Biafra
>> > was, I think, motivated by a sense that the Christian Ibo were like
>> "us."
>> > Which is not to negate the considerable pain that caused the
Biafrans to
>> > attempt to secede. New York's WBAI reported the bombings and
starvation
>> by
>> > live radio feeds. It was horrific--over a million people died.
Since

>> then
>> > I've followed the often-unpleasant news from Nigeria, which I'm aware
>> can't
>> > be the whole picture. In an unfair world West Africans are on the short
>> end.
>> >
>> > Steve Vincent's luminous "African Cycle," in his book "Walking," which
>> I'm
>> > proud to have published,formed a more pleasant part of my imagined
>> Nigeria.
>> >
>> > None of this has to do with what was a discussion of language and the
>> > limited flexibility oif language, which is why I didn't raise it.
>> >
>> >
>> > At 11:56 AM 11/24/2008, amy king wrote:
>> >
>> >> Mark,
>> >>
>> >> Yes, we're writers who, by signing up to be members of this listserv,
>> have
>> >> joined a community of writers. Self righteous indignation as a
>> response to
>> >> someone asking for a little sensitivity when it comes to issues of race
>> >> doesn't exactly work towards respecting group decorum.
>> >>
>> >> As members of this community, do we care if we ostracize other members,
>> >> even if only to maintain our right to be obtuse to other member's
>> concerns?
>> >> Are we so certain of our positions on exactly how language works, esp
>> when
>> >> we use it, that we must let Obododimma Oha know just how wrong he is to
>> >> express his consternation over the use of a term within this

community?
>> Do
>> >> we even bother to wonder if we've insulted other list members?
>> >>
>> >> You may disagree with Oha and determine that the term has no
racist
>> >> implications, but the fact that, as a list member, he pointed out
that
>> the
>> >> usage carries offense to him is a valid complaint that certainly
did
>> not
>> >> warrant some of the opportunistic bravado sent in reply.
>> >>
>> >> It's easy to dismiss others when the offense is "unintentional" or
not
>> >> aimed at us. And easy to write it off as the 'messy business of
>> language,'
>> >> regardless of just who we're using it around and who we think it
simply
>> >> shouldn't offend, despite their saying otherwise -- which is
exactly
>> the
>> >> abstracted mentality that ignores who we're talking with and gets
us
>> into
>> >> all manner of nastiness on a daily basis in the name of being
>> >> "misunderstood."
>> >>
>> >> Be well,
>> >>
>> >> Amy
>> >>
>> >> _____
>> >>
>> >>
>> >>
>> >>
>> >>
>> >> Recent work
>> >>
>> >> http://www.writing.upenn.edu/pennsound/x/King.html

>> >>
>> >>
>> >>
>> >> Amy's Alias
>> >>
>> >> http://amyking.org/
>> >>
>> >> --- On Mon, 11/24/08, Mark Weiss wrote:
>> >> Amy:
>> >>
>> >> Still more boiled down. We're writers. We talk about language.
>> >> Sometimes we disagree. It's a messy business, but it's what we do.
>> >>
>> >> Mark
>> >> --- On Mon, 11/24/08, amy king <[redacted]> wrote:
>> >> From: amy king <[redacted]>
>> >> Subject: Discussions of Race and the Poetics List
>> >> To: [redacted]
>> >> Date: Monday, November 24, 2008, 1:59 PM
>> >>
>> >> From my boiled-down perspective, one person used a term that another
>> list
>> >> member
>> >> found problematic. The latter said so.
>> >>
>> >> Several list members reacted to the questioning of said term with rote
>> >> strains
>> >> of resistance -- i.e. the don't-censor-me mentality, my intentions
>> >> weren't racist, other questionable-&-possibly-racist terms exist &
>> >> here's a list.
>> >>
>> >> Some list members acknowledged that the use of the term is problematic
>> and
>> >> noted the need to be sensitive about using such terms.
>> >>
>> >> The aforementioned list members found the sympathetic response to be
>> ...

>> >> worth
>> >> ignoring.
>> >> In a world where institutions were built on racism and where those same
>> >> institutions continue to reflect & rely on that racism & its underlying
>> >> sentiments (whether you're a skinhead or not) we should be open to
>> calls
>> >> for
>> >> sensitivity, even if we didn't mean to imply anything racist or were
>> >> unaware
>> >> of how our language use might be problematic. Such calls for
>> sensitivity
>> >> should certainly not be dismissed just because they are about being
>> human
>> >> and
>> >> possibly even admitting our vulnerability --rather than such calls
>> being
>> >> seen
>> >> as
>> >> the usual targets to attack so that one might show off his intellectual
>> >> prowess.
>> >>
>> >> This kind of discussion has carried on before on the list, and in the
>> >> ensuing
>> >> discussion, many have left due to the expression of further racist
>> >> sentiment
>> >> and
>> >> the denial of granting that a) we might be ignorant of the implications
>> of
>> >> some
>> >> terms and b) maybe we should be more sensitive when someone points out
>> >> something
>> >> we've said that could be offensive.
>> >>
>> >> Despite how often we forget it, history tells us something. I'm

still
>> >> trying to learn, and if admitting ignorance, even about the
>> implications
>> >> of my
>> >> actions helps, then I'll pull out the mirror. Take a peek at some
of
>> what
>> >> Tim Yu and others have said about the last race discussion on
Poetics:
>> >>
>> >> An excerpt:
>> >>
>> >> "As an Asian American, I often have the (dubious) privilege of
being
>> >> able to "pass" in everday life, with my race unremarked upon on
the
>> >> street or in my workplace. There are moments, however, when this
is not
>> >> possible--when I become aware (often uncomfortably) that I am a
racial
>> >> minority. I am saddened, and more than a bit shocked, to realize
that
>> >> over the past few years, it is on the Poetics list itself that I
have
>> >> most frequently experienced this awareness of my own race--of
being, as
>> >> it were, the only Asian American in the room. Frankly, the Poetics
list
>> >> is still dominated by the voices of white men; other voices are
rarely
>> >> heard, and when they are, they tend to be ignored or shouted
down."
>> >>
>> >> and
>> >>
>> >> "In last week's discussions, one list member noted that he was
>> >> operating on the discussion that no one on this list is a racist.
After
>> >> the many, many incidents of anti-Asian rhetoric I have seen here,
I
>> >> fear that I can no longer be so confident about that sentiment.
For me,

>> >> the costs of remaining a member of the Poetics list have come to
>> >> outweigh the benefits."
>> >>
>> >> Please read the entire note here:
>> >>
>>
http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html
>> >>
>> >> and
>> >>
>> >> "It appears to me that Tim's sadness results from the fact that he
>> >> found
>> >> close-mindedness and felt an absence of transformative potential
>> >> through the discussions on the Listserv. One can easily find this
>> >> disappointment justified merely by noting the relative lack of
Listserv
>> >> reactions to Tim's long, intelligent, and heartfelt post on the
>> >> Listserv. The Listserv has clearly intellectually and emotionally
>> >> disengaged itself from him. It is not the vibrant community that
Tim
>> >> desired.
>> >>
>> >> Such is often the case with almost all message boards
>> >> and listservs. Look around the internet, and you will find that
racism
>> >> and sexism, largely divorced from intellectual content, are
constants
>> >> on the vast majority of message boards."
>> >>
>> >>
>> >>
>>
http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-
and-listservs.html
>> >>
>> >>
>> >> Be well,
>> >>
>> >> Amy
>> >>
>> >>
>> >> _____

>> >>
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>> >>
>> >> Recent work
>> >>
>> >> http://www.writing.upenn.edu/pennsound/x/King.html
>> >>
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>> >> Amy's Alias
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>> >> http://amyking.org/
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>>
>>
>>
>> --
>> Obododimma Oha
>> Senior Lecturer in Stylistics & Semiotics
>> Dept. of English
>> University of Ibadan
>> Nigeria
>>
>> &

>>
>> Fellow, Centre for Peace & Conflict Studies
>> University of Ibadan
>>
>> Phone: [redacted];
>> [redacted].
>>
>>
>
guidelines
>

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
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&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

Date: Mon, 24 Nov 2008 16:10:13 -0600
From: John Cunningham <[redacted]>
Subject: Re: Canadian language writers/poets

Unfortunately, the American language writers are much more well known than
the Canadian. Furthermore, it is much easier in Vancouver to have knowledge
due to the presence of Kootenay.
John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 24, 2008 1:23 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

I mean, I couldnt believe that you yourself didn't know the field as well as anyone,.

gb

On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:

> *Now what is it you believe that I'm kidding about, George? Let's face it,*
> *you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in*
> *your back yard is the Kootenay School of Writing from whose august halls*
> *most of Canada's language writers emanated.*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On*
> *Behalf Of George Bowering*
> *Sent: November 23, 2008 8:38 PM*
> *To: [redacted]*
> *Subject: Re: Canadian language writers/poets*
>
> *You're kidding!*
>
> *On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:*
>
> *I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian*
> *language poets. I'd appreciate it if anyone can refer me to any Canadian*
> *language poets. Thanks.*
> *John Cunningham*
>
> *welcome.html*
>
> *G. Harry Bowering, OC*
> *Worth the trouble.*
>
> *guidelines*
> *Internal Virus Database is out of date.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:*

> *03/07/2008*
> *7:19 PM*
>
> *welcome.html*

G. Bowering
Knows which door the tiger's behind.

guidelines
Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:
03/07/2008
7:19 PM

Date: Mon, 24 Nov 2008 22:28:46 -0000
From: Robin Hamilton <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

<<
a) all email scams do not originate in Nigeria, but in fact, originate
from
everywhere, including the U.S.,
>>

Who's arguing this?

But what we're referring to is not simply any scam, not simply even any email scam, but to a quite prominent sub-variety -- the Spanish Prisoner

Email Scam.

That would be an accurate way of referring to it, but somewhat cumbersome.

So what to name it?

I have to say, I'm surprised that no one has taken up what seems to me glaringly obvious, that the verbal *content of the text of the emails, from the start and continuing, is glaringly racist, in the originals and all sub-varieties, playing on stereotypical Western attitudes to the English

linguistic competence of African first-language speakers.

{Jeezus fucking wept, we're arguing over what we *call a series Web-broadcasted texts that are *predicated, in their content, in a singularly slimy and racist use of implied linguistic responses. Leave aside the moral content of the texts themselves. Angels weep.}

If I had to put my money where my mouth is, the texts are written by highly-competent native English language speakers writing in blackface. And most likely, originating ultimately in the West.

<<
b) I don't refer to email scams that originate from elsewhere as "British
Scams" or "American scams",
>>

What I am currently deluged with, in requests from Lloyds or Abbey National,
for my bank details, are UK English region targeted scams.

Calling them "British" isn't racist (though it might have aspects of that)
but blurs the fact that email scams hitting my Inbox are becoming more and
more targetted, and misses the point that these scams are angled at a
specifically *English (not a more generally UK British -- Scots or Welsh)
audience.

<<
and c) isn't it simply easier, and more respectful as per Oha's request, to
refer to these scams as "email scams",
>>

Except that we're talking about a *subset of a variety of email scams. I'd be
happy to have a term that avoids "Nigerian" or even 419, but which
acknowledges the history of not simply the activity of that scam but its

current manifestation in cyberspace -- SPES[cam]?

As a last point, I'm dubious about Mark's worry about the connection between
being gypped, and the Rom. I think this is a false parallel between being
gypped and jewing someone down.

[Aside -- Mark, I'll go into details backchannel if you want about my doubts
about the etymology of "gypped" as linked to the Rom -- the OED supports

you, but the dates are totally wrong. I think this is an example of
reverse
folk-etymolygy.]

Robin

Date: Mon, 24 Nov 2008 15:05:18 -0800
From: Jerome Rothenberg <[redacted]>
Subject: Millennium-3 preview: Sousandrade

A good chunk of "Wall Street Inferno" by the great Brazilian =
late-romantic/early-modernist Sousandrade appears on the University of =
California Press weblog as a preview of its appearance in Poems for the
=
Millennium, volume 3: The University of California Book of Romantic and
=
Postromantic Poetry =
(http://ucpress.typepad.com/ucpresslog/2008/10/wall-street-inferno-by-so
u=
s=E2ndrade.html). A different excerpt and the commentary from PM3 by me
=
and Jeffrey Robinson is on my blog at =
http://poemsandpoetics.blogspot.com/2008/10/reconfiguring-romanticism-16
.=
html, along with other previews from the big book.

First copies of the book have now reached me, well in advance of the = mid-
January pub date, so that Jeffrey and I are now considering readings = &
signings to mark the occasion.

Jerome Rothenberg "There is an avant-garde that cannot be defeated."
1026 San Abella M. Giroud, quoted in J.R., "Autobiography"
=
=20
Encinitas, CA 92024 =20
[redacted] =20
jrothenberg at cox.net

=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D

Date: Mon, 24 Nov 2008 20:45:30 -0600
From: Tony Trigilio <[redacted]>
Subject: Spring 2008 Readings, Columbia College Chicago

Spring 2008 Poetry Reading Series
Columbia College Chicago

All readings free and open to the public

For more information: [redacted]

COURT GREEN (Dossier: Letters) and FENCE reading and release party
(AWP Off-Site Reading)
Thursday, February 12, 2009, 6:30 p.m.
Film Row Cinema
1104 South Wabash Avenue, 8th floor

BRANDI HOMAN & JAMES SHEA
Wednesday, February 25, 2009, 5:30 p.m.
Ferguson Theater
600 South Michigan Avenue, 1st floor

KIMIKO HAHN & TRACI MORRIS
Wednesday, March 18, 2009, 5:30 p.m.
Sherwood Conservatory Recital Hall
1312 South Michigan Avenue

10th ANNUAL COLUMBIA COLLEGE CITYWIDE UNDERGRADUATE POETRY FESTIVAL
Thursday, April 2, 2009, 5:30 p.m.
Conaway Center
1104 South Wabash, 1st Floor

MICHAEL BURKARD & RON PADGETT
Wednesday, April 22, 2009, 5:30 p.m.
Film Row Cinema
1104 South Wabash Avenue, 8th floor

COLUMBIA POETRY REVIEW (#22) reading and release party
Thursday, April 30, 2009, 5:30 p.m.
Sherwood Conservatory Recital Hall
1312 South Michigan Avenue

Date: Mon, 24 Nov 2008 18:52:38 -0500
From: "steve d. dalachinsky" <[redacted]>
Subject: Re: What we're called, was Re: David

just calling cops pigs was bad enough

they weren't all bad and pigs themselves tho a trifle messy
are very nice orderly and smart creatures
tasty as well
ah language the jew thing the jap thing the mick thing
like lenny bruce said if we hadn't paid so much attention to it
it mighta gone away

On Mon, 24 Nov 2008 13:35:40 -0500 Ryan Daley <[redacted]>
writes:
> Obododimma & Others,
>
> I have taken much from this discussion. I think just talking about
> this, no
> matter the timbre of our responses, has given me the chance to
> discuss
> language and its repercussions...something I rarely get to do
> otherwise.
>
> -Ryan
>
> On Fri, Nov 21, 2008 at 4:38 AM, Obododimma Oha <[redacted]>
> wrote:
>
> > Well, I guess I have I have made my point in this thread and
> cannot compel
> > anyone to give that point a second thought. By writing about "some
> wars
> > starting from recklessness in the use of language", I was not
> necessarily
> > addressing your analysis, or your use of words. I was simply
> referring to
> > the orientation of
> > say-it-the-way-you-like-it-don't-care-about-what-anyone-feels.
> It's good
> > that Anny Ballardini gave an example of a personal experience he
> had when
> > he
> > used the expression "working as hard as a negro". For him, he
> didn't mean
> > any prejudice. But someone there saw something else in the analogy
> and got

> > offended. And what did Ballardini do next?One has to decide for
> oneself how
> > to manage one's language and situations that unfold from language
> use in a
> > world where people indeed see language as social semiotic.
> > For me, this is where the thread ends.
> >
> > Regards.
> > Obododimma.
> >
> > On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss
> <[redacted]>
> > wrote:
> >
> > > It's always interesting to be the butt of sarcasm, but accuracy
> also
> > > counts. I was I thought pointing out the large gray areas, and
> talking
> > about
> > > appropriateness (albeit with tongue wandering into cheek at
> times). I
> > doubt
> > > that I've caused too many wars today.
> > >
> > > But your examples present some interesting issues. Policeman
> became
> > > obsolete as a generic term when women were allowed to join
> police forces,
> > > and other terms that cover both genders, like cops, police, or
> police
> > > officers, took over, because it would have been absurd to do
> otherwise.
> > But
> > > we refer to policemen and policewomen when appropriate--it's
> not
> > > anachronistic to point out a policewoman to someone who needs
> help, if
> > > that's who's available. The word stewardess, which is the term I
> think
> > you
> > > were searching for, became an issue because it had an
> extraprofessional

> > use
> > > as fetish. That survives to an extent, but probably more than
> the word
> > > itself, which dates back to when cabin crews were exclusively
> female (and
> > > exclusively young--there were age discrimination suits about
> that).
> > Poetess
> > > had largely fallen out of fashion by the time modern feminism
> arrived,
> > > relegated to designating only some women poets. And it's a good
> thing
> > that
> > > it died--the attitude expressed by the word had become
> poisonous.
> > >
> > > These are all questions of gender, in a language that has become
> less and
> > > less gendered over the past thousand years. It's not something
> that
> > speakers
> > > of more gendered languages worry about too much, because to do
> something
> > > about it would require the restructuring of grammar. Airplane
> crews are
> > > still hotes and hotesses, actors are comedians and comediennes,
> etc, and
> > the
> > > French sun is masculine and the moon feminine, while in German
> it's the
> > > reverse. So the battles are fought elsewhere. In modern English
> there
> > were
> > > so few distinct masculine and feminine forms for human
> occupations that
> > most
> > > of the work of remaking the language would involve the renaming
> of the
> > > beasts--stallion and mare, buck and doe, etc. Don't mistake
> me--I'm
> > plenty
> > > aware of gender issues. I'm talking about the genders of

> articles, nouns,
> > > pronouns and adjectives.
> > >
> > > A travel article in today's New York Times web edition, "The
> Proud
> > Indians
> > > of Chiapas," has attracted a lot of comments, mostly about the
> use of the
> > > word Indian. Many of the respondents pointed out that in
> Chiapas, and
> > Latin
> > > America in general, the (recently) preferred term is "indigena"
> (which is
> > > both masculine and feminine, by the way). The objection noted to
> Indian
> > is
> > > that it's inaccurate. In Spanish it's worse than that--Indio is
> often a
> > > derogatory term, and India in some places is a synonym for
> whore. But the
> > > article is written for gringos. In the US there's no unanimity
> among
> > (let's
> > > call them) first peoples about what to call themselves. Native
> American
> > > doesn't seem to have caught on, though it appeared to for a
> while, and
> > > members of a lot of tribes prefer to be called American Indians
> and don't
> > > mind that their reservations are generically called Indian
> reservations.
> > In
> > > the country at large Indian is nowhere near as derogatory as
> Indio or
> > India.
> > > It apparently didn't raise eyebrows among the Times staffers.
> > >
> > > It's not up to me, it's up to the people so designated, who have
> a long
> > > history of persecution by whatever name. Not so the compound
> noun
> > Nigerian

> > > scam. It's hard for me to believe that anyone uses it with
> derogation of
> > > Nigerians in general in mind, and I don't think there's a shred
> of
> > > antiNigerian sentiment in the US, where most people would be
> hard put to
> > say
> > > what a Nigerian is.
> > >
> > > But ok, what about the name Nigeria--Blackland? Is that an
> acceptable
> > > inheritance from the colonialist past?
> > >
> > > If this thread continues, it would be nice if it involved
> discussion
> > rather
> > > than verbal violence. The issues are interesting in themselves.
> > >
> > > Mark
> > >
> > >
> > >
> > >
> > >
> > > At 02:53 AM 11/18/2008, Obododimma Oha wrote:
> > >
> > >> Interesting argument. You are simply telling us that language
> does n
> > >> Interesting argument. You are simply telling us that language
> does not
> > >> change, or should not be allowed to change. People who live in
> different
> > >> times have different tastes and different responses. One would
> simply be
> > >> anachronistic and socially unacceptable if one, for instance,
> continues
> > >> using the term "policeman" (instead of "police officer"), "air
> hostess"
> > >> (instead of "flight attendant" or "cabin crew") or "poetess"
> (instead of
> > >> simply "poet"). I am surprised that you think that filtering
> out words

> > >> processed as offensive in a given period is a waste of time.
> Perhaps you
> > are
> > >> also saying that it is wrong for POETICS to rule that it does
> not and
> > would
> > >> not publish flame messages. Perhaps some of us can now dispense
> with
> > >> communicative competence and facework. Little wonder some wars
> in the
> > world
> > >> start from recklessness in the use of words. --- Obododimma
> Oha.
> > >> _____
> > >>
> > >
> Check
> > guidelines
> > >
> >
> >
> >
> > --
> > Obododimma Oha
> > Senior Lecturer in Stylistics & Semiotics
> > Dept. of English
> > University of Ibadan
> > Nigeria
> >
> > &
> >
> > Fellow, Centre for Peace & Conflict Studies
> > University of Ibadan
> >
> > Phone: [redacted];
> > [redacted].
> >
> guidelines
> >
>
>
>

Date: Mon, 24 Nov 2008 19:58:56 -0500
From: Gwyn McVay <[redacted]>
Subject: Re: Discussions of Race and the Poetics List

On Mon, Nov 24, 2008 at 4:05 PM, Ryan Daley <[redacted]> wrote:

> *Amy & Others,*
>
> *I still feel like there's been a misreading of what the term "Nigerian email*
> *scam" refers to:*

[very long prior discussion snipped]

For heaven's sake, people, how hard is it to refer to 419 letters as just that, as Ryan suggests, or say something like "so-called 'Nigerian' email scams," with quotation marks around "Nigerian" to make it clear that one does not personally believe all Nigerian individuals, or the country of Nigeria as a whole, to be engaged in scamming?

Little bitty scare quotes. So simple. So few pixels. And then we don't have
to get into lengthily digressive discussions of ethnicity and religion as a
way of justifying the original use of the term, yes?

Gwyn, end-of-semester-exhausted, McVay

End of POETICS Digest - 23 Nov 2008 to 24 Nov 2008 (#2008-312)
****

↑ Index

483. **Anny Ballardini**
We are all dancing again!
Tue 25 Nov 2008

---

http://saidwhatwesaid.com/

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

484. Peter Ciccariello
Someone else lives in this house
Tue 25 Nov 2008

Someone else lives in this house<http://ciccariello.viewbook.com/someone_else_lives_in_this_house#/1/>

- Peter Ciccariello
Hope Street, Poems from Providence<http://poemsfromprovidence.blogspot.com/>
Invisible Notes <http://invisiblenotes.blogspot.com/>

↑ Index

485. luke daly
Roberto Harrison's reflector
Tue 25 Nov 2008

House Press is pleased to release Roberto Harrison's reflector. reflector is #7 in the arrow as aarow series, edited by Michael Slosek and Luke Daly. Books are hand sewn, hand printed, and beautiful in a rough and tumble kind of way. Please visit www.housepress.blogspot.com to purchase this and other books in the series. Thanks!

Luke and Michael

↑ Index

486. Jim Andrews
Re: "A Documentary Saga of the Oulipo"
Wed 26 Nov 2008

---

my own responses to beautiful work vary. sometimes i am not moved to do anything about it, with it, for it, to it, through it. just enjoy it. and, if appropriate, send the author a message saying i appreciate it.

sometimes i tell all sorts of people about it.

sometimes the work relates somehow to my own and it helps me with my road map.

to me, it's beautiful and tragic that beauty is in the eye of the beholder. beautiful because we ourselves always have something to do with our own experience; to experience beauty is to know that it is in us to experience it and

we share in that beauty; tragic because that beauty is non-existant to many other people, as though that beauty were less than a ghost to them, were nothing at all, not merely imperceptible but utterly non-existant. so that what one person finds beautiful and values so highly is ridiculous to another. as though, in esteeming beauty, we value what to us is worthy and venerable but to others may be less than a shadow.

which, itself, is tragic but beautiful. beautiful because, independent of religion, it involves faith. faith in the value of the beautiful even when beauty is in the eye of the beholder.

ja
http://vispo.com

----- Original Message -----
From: "Troy Camplin" <[redacted]>
To: <[redacted]>
Sent: Monday, November 24, 2008 12:15 PM
Subject: Re: "A Documentary Saga of the Oulipo"

> *I clarified a bit in my response to Halvard what I meant by "generative" in the sense I was using it. Not everyone can be artistically generative. Some people just feel the need to share in a positive manner what they experienced. "To generate" is to grow and to reproduce. So let me go further: neither indifference nor a negative reaction to a work is generative (and I'm not sure "indifference" can be generated -- it seems to me to be a neutral state and not an emotional state at all). A work that is generative in this sense, then, is also a beautiful work. I was thinking of Elaine Scarry's comment in On Beauty that the experience of beauty makes you want to reproduce it. That can be as simple as telling others about it, getting others to come share it with you, etc., or as complex as writing a symphony or a sonnet or making a sculpture of a painting in response to it. A work that is generative for me is not necessarily one that influences me to make*
> *another work of the same kind -- or even results in an immediate response in some other genre. Things are not so linear and clear-cut that way. There is no linear cause-and-effect in artistic influence, inspiration, etc.*
>
> *Troy*

↑ Index

487. **Jim Andrews**
my first vista/64-bit adventure
Wed 26 Nov 2008

---

in vista, by default, it is harder to record audio that does not come from a line in or microphone than it was in previous versions of windows.

howso?

by default, the only visible audio devices are 'line in' and 'microphone'. to record audio whose source is elsewhere is problematical--such as from inside the computer itself--without another audio device whose source is whatever is going on audio-wise in the computer.

the device exists but, by default in vista, is disabled and hidden. both disabled and hidden. you have to unhide it *and* enable it to record anything whose source is inside the computer. such as any app you run that makes sound. but first you have to twig that it is hidden. and disabled. and how to undo that.

in previous versions of windows, making this sort of recording was much easier because the device was in plain sight.

when you get a new computer and it has a different sound card than you're used to and you're new to vista also, it's easy to be confused about whether the problem relates to the sound card or the operating system. i spent a couple of days thinking the problem was with the sound card. until it occurred to me the problem might be a vista problem and i googled that issue more successfully via this string:

"recording in vista", "audio devices"

whereupon i came across http://tinyurl.com/6at275

I think Cameron Snyder's instructions in http://tinyurl.com/6at275 are something all users of Vista need to come across if they want to record anything internal to the computer. Anything at all. Such as apps that run on the computer and generate audio. Whether they run through the browser or on the desktop. That includes Winamp, iTunes, and so on. But also, it includes recording Skype conversations, compositions you make with online instruments/works of art, and so on.

The first of the above emails at http://tinyurl.com/6at275 is quite odd. Cameron Snyder's reply is a bit off though. My own feeling is that Robert Neville is flogging "Version 7 of Total Recorder" (mindfully or not) and the rhetoric of sales finds it convenient to posit "Micrsoft bowing to the RIAA and pressuring the soundcard manufacturers to remove the "What You Hear" feature from their drivers. This supposedly prevents you from recording web radio and other sound card audio."

My own suspicion is that some body such as the RIAA might have payed Microsoft to hide and disable the usual audio devices.

Or was it simply an ideological statement from Microsoft? I doubt it. I expect the action was taken after a cash payment. But that's just me?

Anyway, my new puter has been somewhat irksome. It has no serial ports. Serial is apparently out. USB is the thing. So my printer won't work with the new puter without a $50 converter cable. Neither will my tablet. Both are serial. But more importantly, neither Wacom, who make the tablet, nor HP, which makes the printer, are writing drivers for these old products for Vista. So even if I got the converter cables, I couldn't get these devices working with Vista.

The move to Vista is not just a move to a new operating system but, typically, to a 64 bit machine that has occassioned wide-ranging changes in things such as the audio architecture of the machine.

It's sort of like the transition from Windows 3.1 to Windows 95 where we went from 16-bit machines to 32-bit machines. Now we're going from 32-bit to 64-bit machines. These are major transitions in both the operating systems and a range of associated software architectures. Such as the audio system, which needs to be capable of even further increasing sample rates to provide audio that has presence, for instance. audio resolution has been quite low on computers. much less than analog recording, which we know can deliver presence (on vinyl).

The good news is that when I've figured stuff out, the resulting systems have generally performed better than the old ones. For instance, my audio, the sound of it through the speakers, is better. More good bass, for instance.

Also, when I record sound, I can choose a sample-rate of 192,000 samples per second. This is an increase from the old machine.

I just thought it very strange how, in this little story about just trying to do a simple thing with my new computer, I ran into a problem caused by the economic/political issues swirling around contemporary media.

Hiding and disabling the audio device needed to record audio from a source other than line in or microphone is unprecedented in the Windows operating system--or probably any operating system, for that matter. It is asinine. I don't know whether to think of it as emanating from Big Brotherdom or Dilbertdom. You can imagine the conversations between Microsoft executives and RIAA executives on the matter.

RIAA: "We'll pay you 3 million dollars to hide and disable that audio device."

MS: "We will have support costs. And damage control spin doctors to employ."

RIAA: Who's it gonna hurt? It'll just make it harder for the innocents to fall."

MS: "No, it can be an innocent activity. We would be punishing the innocent as well as the guilty. And it just makes using our computers harder for the innocents. We want to play ball with you but this will cost us."

RIAA: "OK, $10 million."

MS: "Well now that you put it that way, we can have a serious conversation about it."

ja
http://vispo.com

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488. Alexander Jorgensen
Black Robert Journal #2 is LIVE - Interview w/ Malay Roychoudhury
Wed 26 Nov 2008

He who jumps into the void, owes no explanation to those who watch.—Jean Luc Goddard

Black Robert Journal #2 is Live

This issue includes:

Writing
Andy Nicholson
Ren Powell
Christ Mulrooney

Bobby Lurie
Renne Emerson
rob mcclennan
Rosamond Zimmerman
Kisten Orser
Matt Sutin
Michael Montlack

Visual Art
Samit Roy
Matina Stamatakis

Interviews
Malay Roychoudhury - Part One

Samit Roy
Matina Stamatakis

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489. **Mark Weiss**
Thanksgiving query
Wed 26 Nov 2008

As we're stocking the house with traditional foods like Turkey and bicarb it occurs to me that "eat the bird" used to be an American insult. Seems apt for the occasion, but I can't remember anything else about it. Anyone else remember this?

Mark

↑ Index

490. **Thomas savage**
Tom Savage's After Thanksgivings Day Reading
Wed 26 Nov 2008

Hi all. I'll be giving a 20 minute reading at 7PM this Friday November 28that the Cornelia Street Cafe at 29 Cornelia Street near Bleecker St. in New York City. This is preceded by an open reading that starts at 6PM. There is a $6 cover and you're supposed to buy one drink. It would be nice to see you there if you happen to be in NYC on Friday. Regards, Tom Savage

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491. **Martha Cinader Mims**
Archived L&BH Radio Hour
Wed 26 Nov 2008

L&BH Radio Hour Nov. 25 - Nov 26,2008
Yesterday, 08:00 PM
At the start of the show I was joined by Listen & Be Heard Theatre Critic Maria Vrobel, who talked about some alternative holiday shows around the Bay Area of California.

I spoke about my poem about the Federal Reserve, which someone lifted and put at stopthefed.org without my permission, and I also read the poem.

We heard from Russ Golata in Florida, with some announcements and a poem.

I played my weekly editorial from my arts news TV show, which was about looking around and making use of what we already have. I also shared a couple arts opportunities. At the end of the show I read some poetry from three different chapbooks published by Listen & Be Heard, "Infinite Love Poem", "Environmental Terrorists" and "a little book of odes."

LBH-Radio-Hour-Nov-25.mp3
13.9 MB
Read more...

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

↑ Index

492. **Mairead Byrne**
Re: Thanksgiving query
Wed 26 Nov 2008

Ah, this refers to a particular cut of meat which was so rough & rubbery it was referred to as "gutta percha." Then somehow in the mid-20th century, maybe because of metrical affinity, this was transmuted to "charlie parker" which naturally in time became "bird" hence "eat the bird." It really means having to eat a low-down rotten cut of meat (also associated with prison diets, as in "eat the bird in the can" or "canned bird," not to be confused with "eat the bird in the john" which means, er, well you can figure it out yourself.) We're having TURKEY!!! We've made it in the New World!!!! Mairead

>>> [redacted] 11/26/08 10:27 AM >>>
As we're stocking the house with traditional foods like Turkey and bicarb it occurs to me that "eat the bird" used to be an American insult. Seems apt for the occasion, but I can't remember anything else about it. Anyone else remember this?

Mark

↑ Index

493. **Cara Benson**
Re: my first vista/64-bit adventure
Wed 26 Nov 2008

---

planned obsolescence

two words:

planned obsolescence

Sous Rature

From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Wednesday, November 26, 2008 9:20:12 AM
Subject: my first vista/64-bit adventure

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RIAA: "OK, $10 million."

MS: "Well now that you put it that way, we can have a serious conversation about it."

ja
http://vispo.com

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494. Lil Norton
**new* issue 3, Model Homes (Lil Norton)*
Wed 26 Nov 2008

---

http://modelhomepage.blogspot.com/
Lil' Norton is proud to present, Model Homes issue 3, now yours to discover.
Join us in experiencing the prorated prospects of

Hung Q. Tu
Donato Mancini
Steven Zultanski
Kim Rosenfield
Kristen Gallagher
Douglas Kearney
Tommy Buck
Anna Vitale
Tyrone Williams
Jean Day

In time for the holidays, Issue and Subscription orders are now available through PayPal (no membership required, takes all credit cards, please visit out website). All correspondence, support, and inquiries welcome.

8.5 x 7, 64p, saddle stitched, made with love.
issn# 1938-8136
a Lil' Norton production

-Marie Buck & Brad Flis, editors
http://modelhomepage.blogspot.com/

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495. **Angeline, Mary**
Re: Thanksgiving query
Wed 26 Nov 2008

We "flip the bird" we do not eat the bird.

_____

From: Poetics List (UPenn, UB) on behalf of Mark Weiss
Sent: Wed 11/26/2008 8:27 AM
To: [redacted]
Subject: Thanksgiving query

As we're stocking the house with traditional foods like Turkey and bicarb it occurs to me that "eat the bird" used to be an American insult. Seems apt for the occasion, but I can't remember anything else about it. Anyone else remember this?

Mark

↑ Index

496. **Mark Weiss**
Language for whom, was Discussions of Race and the Poetics List
Wed 26 Nov 2008

This is definitely (well, maybe: the flesh is weak) my last on the subject. Note that I've changed the header, which I think was a form of unmerited, and worse, undefended, editorial content.

You post mixes apples and origins. There has been wide-spread commentary about the use of American Indian stereotypes for sports names. I remember questioning Indian giver as a child. My parents did their best, but didn't really answer the question. As an adult I assume its origin was in the misunderstanding of what it meant for an Indian to give, or to sell, property, Manhattan being a case in point; apparently as far as the Lenape were concerned they were selling temporary hunting rights. Moveable property gifts were often likewise seen as temorary, and return would be, from the Indian perspective, de rigueur. Forgive my generalizing--certainly not all Indian cultures had the same customs. In any event, American Indians are an oppressed, and vocal, minority among us who complain about stereotypes that still cause them serious injury on the part of other USians. I doubt they care as

much what Tibetans, say, call their soccer teams. As far as I know some Dutch are confused by going Dutch or Dutch treat but don't feel at all threatened or more than mildly offended by it. I have Dutch friends. It's never come up.

As to sensitivity to the world around us, presumably you mean by the term that any one person's complaint (that's what we've got here) requires the impoverishment of the language, even if the word in question imposes no perceivable injury on the group that person claims, on his own say-so, to represent. Obododimma has every right to ask: "please don't use that phrase around me, I find it offensive," but perhaps not the right to say "all Nigerians find it offensive." He doesn't in any event have the right to expect automatic compliance.

An appeal to academic correctness doesn't alter the case: the academy's ownership rights to the language are severely limited. Those who don't understand that have been in school too long.

This reminds me of a frustrating exchange I had with a bureaucrat which led me to cry out: "Oh Jesus Christ," to which she snapped "There's no need to take the Lord's name in vain," which you can imagine didn't calm me down. She almost got a lecture from me on passive-aggressive behavior. That woman, unlike Obododimma, represents a very large population within the US who would find my usage profoundly offensive and would have a hard time escaping similar offenses. I think most of us would agree that we see this as different in kind, because of the different power equation, from the Indian instances. Few of us would cede the linguistic territory, despite the very real feeling of offense that woman experienced.

Language is always contested, but it, and the contestation, remains all of our property. Perhaps moreso for writers, which is why we tend to favor the protection of speech we don't agree with.

The only reason for this discussion, I think, is an exploration of the contested turf and how we traverse it.

Mark

At 01:14 AM 11/25/2008, you wrote:
>I guess I held out a hope that poets belong to a more elite group of humans.
>Sensitivity to the world around us, and other peoples feelings,
>would matter more to poets because we are more receptive than the
>average person. Aren't we?
>
>Well maybe this Utopian belief is wrong, but you can still hope. In
>a real world that allows team mascot names like, Redskins, and
>Indians, do we all become desensitized to language. labeling, and

>name calling. Do sayings infuence our lack of respect for these
>ethnic groups? Indian Giver, Going Dutch, are a couple examples of these..
>
>I still hope not.
>
>Peace
>Russ Golata
>

↑ Index

497. **Andrew Lundwall**
more new than you can shake a stick at!
Wed 26 Nov 2008

---

scantily clad press' newest titles:

- "note / worthy" by Russell Jaffe

- "Projectile Vomit" by Juliet Cook

- "President Letters" by Ken Rumble

- "Resort to Humming" by Daniela Olszewska

visit scantily clad press:

http://scantilycladpress.blogspot.com

...have a happy thanksgiving!

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498. **John Cunningham**
Re: Canadian language writers/poets
Wed 26 Nov 2008

I know and have written about the major American language poets. I have read their poetry and their theoretical material. I don't know that any Canadian poet has written anything theoretical. I don't know that any Canadian literary scholar has written anything about Canadian language poets. This is just to indicate the deplorable condition of Canadian literary scholarship. So Bowering, et al, at least I'm trying to do something to remedy the situation. What are you doing? John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of steve d. dalachinsky
Sent: November 24, 2008 5:56 PM

To: [redacted]
Subject: Re: Canadian language writers/poets

so what's new so many smarts folks create things about things they know nothing about

On Mon, 24 Nov 2008 14:24:12 -0500 Vera Renczi <[redacted]> writes:
> I think it's funny that you are creating a coarse and yet you seem to
> have
> very limited knowledge of the subject, but perhaps that is how it's
> done
> when one teaches
>
>
>
> Colin smith
>
> Dorthy Trujillo Lusk
>
> Stephen Cain
>
> Margaret Christakos
>
> Daniel F Bradley
>
> Victor Coleman
>
> Christopher Dewdney
>
>
> V
>
>
> **
>
>
> On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham
> <[redacted]>wrote:
>
> > Now what is it you believe that I'm kidding about, George? Let's
> face it,
> > you and Daphne and Fred sort of seeded the ground for the

> reception of
> > language writing/poetry through Tallman's class, didn't you? Also,
> right in
> > your back yard is the Kootenay School of Writing from whose august
> halls
> > most of Canada's language writers emanated.
> > John Cunningham
> >
> > -----Original Message-----
> > From: Poetics List (UPenn, UB)
> [mailto:[redacted]] On
> > Behalf Of George Bowering
> > Sent: November 23, 2008 8:38 PM
> > To: [redacted]
> > Subject: Re: Canadian language writers/poets
> >
> > You're kidding!
> >
> >
> > On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:
> >
> > > I'm in the process of creating a Con Ed course for the
> University of
> > > Winnipeg on Language Writing/Poetry and am attempting to track
> down
> > > Canadian
> > > language poets. I'd appreciate it if anyone can refer me to any
> > > Canadian
> > > language poets. Thanks.
> > > John Cunningham
> > >
> Check
> > > welcome.html
> > >
> >
> > G. Harry Bowering, OC
> > Worth the trouble.
> >
> >
> guidelines
> > Internal Virus Database is out of date.
> > Checked by AVG - http://www.avg.com

> > Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:
> 03/07/2008
> > 7:19 PM
> >
> guidelines
> >
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Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008
7:19 PM

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499. Jerome Rothenberg
Poems for the Millennium, vol. 3, pre-order discounts
Wed 26 Nov 2008

For those interested, it's come to my attention that pre-orders of Poems for the Millennium, volume 3 (romantics & postromantics) are being filled by Amazon at a huge discount ($34,95 reduced to $23.07). I don't know if other outlets are matching this, but thought I would pass the word along.

While advance copies are already going out, the actual publication date remains sometime in January. And further information (including blurbs from Hejinian, Palmer, Foley & others) can be found at
http://www.ucpress.edu/books/pages/10540.php

P.S. The hard-cover -- by far the more beautiful version -- is also being reduced prior to publication: from $80 to $50.40.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
jrothenberg at cox.net
Blog at poemsandpoetics.blogspot.com

"Poetry must have something in it
that is barbaric, vast, and wild."
D. Diderot

↑ Index

500. **Mark Weiss**
Re: Thanksgiving query
Wed 26 Nov 2008

Which means you get to eat the natives (it's always seemed to me that the Thanksgiving feast involved transubstantiation).

At 01:50 PM 11/26/2008, you wrote:
>Ah, this refers to a particular cut of meat which was so rough &
>rubbery it was referred to as "gutta percha." Then somehow in the
>mid-20th century, maybe because of metrical affinity, this was
>transmuted to "charlie parker" which naturally in time became "bird"
>hence "eat the bird." It really means having to eat a low-down
>rotten cut of meat (also associated with prison diets, as in "eat
>the bird in the can" or "canned bird," not to be confused with "eat
>the bird in the john" which means, er, well you can figure it out
>yourself.) We're having TURKEY!!! We've made it in the New World!!!!
>Mairead
>
> >>> [redacted] 11/26/08 10:27 AM >>>
>As we're stocking the house with traditional foods like Turkey and
>bicarb it occurs to me that "eat the bird" used to be an American
>insult. Seems apt for the occasion, but I can't remember anything
>else about it. Anyone else remember this?
>
>Mark
>
>

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501. **Rodney Koeneke**
*****Susana Gardner's new book: [lapsed insel weary]*****
Wed 26 Nov 2008

Tangent Press is proud to announce the release of

[lapsed insel weary]

a poetry book by Susana Gardner

please order books by visiting our website:
http://www.thetangentpress.org/books.html

$12

"As the title suggests this is a sequence of articulations on the enduring themes of loss, separation, and messy love: love is always messy. But Gardner does not indulge in the easy cliches of introspection or confession: here she conjures up an hypnotic, somnambulistic symphony of exquisite desolation. 'No man is an island' wrote John Donne but Gardner knows that is only a half truth, especially if you are a woman. Against a backdrop of the sea the breaking waters of waves and birth crash through these pages with a contradictory melancholic joy. Her island is inescapable but it has a bird and it is shot through with the vitality of colour and the colour of tenacious life. Disturbingly beautiful." --Geraldine Monk

"Architecturally wild and sturdy, Gardner's book comes from a place beyond fear and despair, from a place of deep proclivity, which is where poetry becomes ancient, modern, and new." --Elizabeth Treadwell

"Susana Gardner's [lapsed insel weary] is an extended social lyric of longing that refuses isolation because the "grandmany" is all around, in ancestry and memory and books and and shared future. Gardner's is a language that recovers itself—lace re-tatted, a house rebuilt—and there is grandeur in the recovery. This is poetry full of heart and intelligence." --Carolyn Forche

↑ Index

502. Alexander Jorgensen

Re: Black Robert Journal #2 is LIVE - Interview w/ Malay Roychoudhury

Wed 26 Nov 2008

---

http://blackrobertjournal.blogspot.com/

He who jumps into the void, owes no explanation to those who watch.—Jean Luc Goddard

Black Robert Journal #2 is Live

This issue includes:

Writing
Andy Nicholson
Ren Powell
Christ Mulrooney
Bobby Lurie
Renne Emerson
rob mcclennan
Rosamond Zimmerman
Kisten Orser

Matt Sutin
Michael Montlack

Visual Art
Samit Roy
Matina Stamatakis

Interviews
Malay Roychoudhury - Part One
Samit Roy
Matina Stamatakis

↑ Index

503. **Geoffrey Gatza**

7th Annual Thanksgiving Menu Poem ::: Guest of Honor: Anne Waldman

Wed 26 Nov 2008

7th Annual Thanksgiving Menu Poem

All invited!
Online now at http://www.blazevox.org/thanks.htm

Guest of Honor: Anne Waldman

Hello and welcome! Let me take your coat and hat. Please grab a warm cider and let's meet the other guests by the fire. Dinner will begin shortly. This is the seventh year of this poem series and our guest of honor this year is Anne Waldman. Next year, we will have C. D. Wright at the front of our table! So be sure to come back :-)

A Menu Poem:

To have a gathering for so many, a virtual feast in order! The concept is a menu poem that I would serve if we could all gather in one hall. Each course has a poem associated with a food item in that dish. This is a small tribute to a great poet who has influenced us all. A way we can all gather in a small moment of comfort together and raise our glasses to honor fine work.

Best, Geoffrey Gatza | Editor & Publisher | BlazeVOX [books]

Online now at http://www.blazevox.org/thanks.htm

Or download the PDF right here
http://www.blazevox.org/Thanksgiving%202008.pdf

Thanksgiving 2008

Guest of Honor : Anne Waldman

A menu poem : Supererogatory

Menu:

Aperitif

Pear & Muscat Granita

Salad Course

Herb Confit Veggie Tower Lobster Salad with Fennel, Blood Oranges with Cilantro Spiced Carrot Fritter

Soup Course

Roasted Pumpkin Bisque, Apple Gelée with Cinnamon Nutmeg Cream

Fish Course

Potato Crusted Salmon on Swiss Chard with Champagne-Saffron Reduction

Seared Sea Scallops on Brussels Sprouts & Bacon

A Welcoming Table of Plenty

Porcini Stuffed Game Hen Resting on Red Lentil Curry, Garbanzos & Peas

Quilted Giraffe's Crispy Duck Confit

Currant Stuffed Chicken Breast with Pear & Potato Purée

Winter Tofu Tabbouleh

Glazed Carrots & Balsamic Cranberries

Braised Chestnuts, Grapes & Cognac

Braised Lentils, Mushroom, Pearl Onion & Bacon

Thyme Scented Acorn Squash, Roasted Zucchini

Vidalia Pissaladiere and Cabernet-Shallot Sorbet

Braised Bean, Leek & Collard Green

Maple Sugared Carrots & Parsnips

Dessert

Greenwich Village Four Chocolate Brownstone Brownie Tort

Online now at http://www.blazevox.org/thanks.htm
Online now at http://www.blazevox.org/thanks.htm
Online now at http://www.blazevox.org/thanks.htm

Also Read Thanksgiving Menu Poems Past

Ron Silliman :
Thanksgiving 2007

John Ashbery :
Thanksgiving 2006

Robert Creeley :
Thanksgiving 2005

Kent Johnson :
Thanksgiving 2004

Forrest Gander :
Thanksgiving 2003

Charles Bernstein :
Thanksgiving 2002

And make sure to come back next year! Our Guest of Honor will be C. D. Wright!!!

Again, happy thanksgiving to all!

↑ Index

504. Ann Bogle
at Ana Verse Nov. 26, 2008
Wed 26 Nov 2008

---

from the Index at Ana Verse:

Jan. 16, 2006 to Nov. 26, 2008 (rev. Nov. 26):

Contents: 283 posts (incl. Index); 51 drafts (not viewable); 232 viewable posts; 20 posts per pg.; 12 scroll pp.:

Page 1:

"Honor" and other words with "ho" in them at Ana Verse (list, prose poem)
Unrequited Loves, a collaboration (draft)*
Camille Claudel (draft, open ltr.)* Postscript to "Hoss Men"
"A Woman's Way Through the Twelve Steps" (poetry -line)
Punctuate (cnf, draft)
Years after Joy (inq.-cult.)
Writing in the Open (nota.) Thanksgiving to Blogger
WÏ€HÏ€AÏ€T (personal ltr., prosetics, draft)* (W H A T w/ pi symbols)
Hoss Men (draft, prosetics)*
Calling Michael Semora (nota.)
Hoss Men (13th rev.) (in reverse) (draft, prosetics)*
Like a delight ("found" poem)

http://annbogle.blogspot.com

*These "drafts" will re/appear at Ana Verse or in print publications TBA. AMB

**********Life should be easier. So should your homepage. Try the NEW AOL.com.
(http://www.aol.com/?optin=new-dp&icid=aolcom40vanity&ncid=emlcntaolcom00000002)

↑ Index

505. George Bowering
Re: Canadian language writers/poets
Wed 26 Nov 2008

Well, I am looking back at my old issues of the Canadian journal Open Letter and checking out all the many many
theoretical pieces on language poetry, including those issues that were devoted to Language
poets, including the famous L=A=N=G=U=A=G=E vo0lumes.

On Nov 26, 2008, at 2:57 PM, John Cunningham wrote:

> *I know and have written about the major American language poets. I have read*
> *their poetry and their theoretical material. I don't know that any Canadian*
> *poet has written anything theoretical. I don't know that any Canadian*
> *literary scholar has written anything about Canadian language poets. This is*
> *just to indicate the deplorable condition of Canadian literary scholarship.*
> *So Bowering, et al, at least I'm trying to do something to remedy the situation. What are you doing?*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On Behalf Of steve d. dalachinsky*
> *Sent: November 24, 2008 5:56 PM*
> *To: [redacted]*
> *Subject: Re: Canadian language writers/poets*
>
> *so what's new so many smarts folks create things about things*
> *they know nothing about*
>
> *On Mon, 24 Nov 2008 14:24:12 -0500 Vera Renczi*
> *<[redacted]>*

> *writes:*
> *I think it's funny that you are creating a coarse and yet you seem to have*
> *very limited knowledge of the subject, but perhaps that is how it's done*
> *when one teaches*
>
> *Colin smith*
>
> *Dorthy Trujillo Lusk*
>
> *Stephen Cain*
>
> *Margaret Christakos*
>
> *Daniel F Bradley*
>
> *Victor Coleman*
>
> *Christopher Dewdney*
>
> *V*
>
> **
>
> *On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham*
> *<[redacted]>wrote:*
>
> *Now what is it you believe that I'm kidding about, George? Let's face it,*
> *you and Daphne and Fred sort of seeded the ground for the reception of*
> *language writing/poetry through Tallman's class, didn't you? Also, right in*
> *your back yard is the Kootenay School of Writing from whose august halls*
> *most of Canada's language writers emanated.*
> *John Cunningham*
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> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On*
> *Behalf Of George Bowering*

Sent: November 23, 2008 8:38 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

I'm in the process of creating a Con Ed course for the
University of
Winnipeg on Language Writing/Poetry and am attempting to track
down
Canadian
language poets. I'd appreciate it if anyone can refer me to any
Canadian
language poets. Thanks.
John Cunningham

Check
welcome.html

G. Harry Bowering, OC
Worth the trouble.

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7:19 PM

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7:19 PM

> *welcome.html*

George "Whip" Bowering
A law-abiding driver.

↑ Index

506. c. s. giscombe
Carden, Giscombe, Govind, Lease, Osborne, & Rahimtoola on the radio!
Wed 26 Nov 2008

CARDEN, GISCOMBE, GOVIND, LEASE, OSBORNE, & RAHIMTOOLA ON THE RADIO!

Join us in an experiment in radio and poetry and song on Sunday, 30 November, from 4 to 6 pm (Pacific time).

The place is Brian Kirvenâ€™s â€œSwervinâ€™ Kirven Showâ€ on KWMR in Point Reyes Station, California. Tune in, if youâ€™re in Marin County, at 90.5 or 89.7. Or listen on the Web by going to http://www.kwmr.org/index.html and clicking on the â€œOn Airâ€ logo at the top of the screen, under the cow.

The broadcast will include an unusual contest and surprising music. It will contain multitudes.

Berkeley poets Rachel Carden, C. S. Giscombe, Nikhil Govind, Joseph Lease (via telephone hook-up from Oakland), Gillian Osborne, and Samia Rahimtoola will read poems, talk, sing songs, argue, and field your questions, concerns, comments, and complaints. The show will be live and weâ€™re not sure exactly what will happen; weâ€™re interested in the shape all this will take. Telephone us at [redacted] or [redacted].

↑ Index

507. Alexander Jorgensen
THE LINK TO Re: Black Robert Journal #2 is LIVE - Interview w/ Malay Roychoudhury
Thu 27 Nov 2008

---

http://blackrobertjournal.blogspot.com/

He who jumps into the void, owes no explanation to those who watch.—Jean Luc Goddard

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This issue includes:

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Andy Nicholson
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Visual Art
Samit Roy
Matina Stamatakis

Interviews
Malay Roychoudhury - Part One
Samit Roy
Matina Stamatakis

--- On Thu, 11/27/08, Alexander Jorgensen <[redacted]> wrote:
From: Alexander Jorgensen <[redacted]>
Subject: Fw: THE LINK TO : Re: Black Robert Journal #2 is LIVE - Interview w/ Malay Roychoudhury
To: [redacted]
Date: Thursday, November 27, 2008, 12:58 AM

http://blackrobertjournal.blogspot.com/

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Visual Art
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Interviews
Malay Roychoudhury - Part One
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Matina Stamatakis

↑ Index

508. Alan Sondheim
We'll find a title for these.
Thu 27 Nov 2008

We'll find a title for these.

http://www.alansondheim.org/ooh1.jpg
http://www.alansondheim.org/ooh2.jpg
http://www.alansondheim.org/ooh3.jpg
http://www.alansondheim.org/ooh4.jpg
http://www.alansondheim.org/ooh5.jpg
http://www.alansondheim.org/ooh6.jpg
http://www.alansondheim.org/ooh7.jpg

By now you can see where these are going. A brief glimpse of the Organ Mountains outside of Las Cruces. A sense of melancholy. The mountains are scattered, mostly out of sight, presence of an inverted sublime...

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

↑ Index

509. Bob Heman
collage show at 532 Gallery in Chelsea
Thu 27 Nov 2008

Hi Folks - Happy Thanksgiving - this is just to let you know that I'll be part of a collage group show that opens on Saturday December 6 at the 532 Gallery at 532 West 25th St. in Chelsea - the show includes collages by 24 artists

including some by poets whose names you might recognize including Lewis Warsh, David Shapiro, Bruce Weber, the late Joe Brainard, and curators Jeffrey Cyphers Wright and Valery Oisteanu, among others - come on down and have a look - all the information follows - Bob

532 Gallery Thomas Jaeckel
532 West 25th Street, NY 10001

RIPPED AND TORN
Collage & Assemblage
December 6 - December 22, 2008

Opening reception Saturday Dec. 6, 6- 9 pm Collage is the perfect medium for our fast-paced, information packed times. Since the beginnings with its first champions, Kurt Schwitters and Max Ernst, this humble art form has become the darling visual expression for writers. Recently, Pulitzer Prize winning poet John Ashbery received enormous attention for his collage show. Ashbery collaborated with fellow author and artist, the late Joe Brainard who headlines the show “Ripped and Torn” opening December 6th at 532 Gallery in Chelsea. Most of the 24 artists in the show are writers themselves including poet/critic curators Valery Oisteanu and Jeffrey Cyphers Wright. Poet David Shapiro is a close associate of John Ashbery. Lewis Warsh is a publisher and poet who creates abstract grids using letters. Star Black recently showed her collages and accordion books at Zieher Smith Gallery. Bruce Weber is the Director of the National Academy Museum. Amy Ernst, granddaughter of Max, is a consummate collagist, blending elements of figuration and abstraction. John Evans is the eminence gris of the collage movement in this country and shows regularly at Pavel Zoubek Gallery. His daughter India has caught the fever and creates charming visions using her trademark embroidered text. Other artists in the show include Judy Rifka, Bob Heman, Madeline Weinrib, Tom Walker, Rakien Nomura, Micci Cohan, Laurance Rassin, Sali Taylor, Charles Mingus III, Angelo Jannuzzi, Lucien Dulfan, Allan Sheinman, Toni Tiger and Luigi Cazzaniga.

Phone [redacted] | [redacted] | 532 West 25th Street, NY 10001 | Hours: Tue-Fri 11–6, Sat 12–5 and by appointment

↑ Index

510. Jim Andrews
new interactive Jig-Sound music
Thu 27 Nov 2008

Here is some new music I made: http://vispo.com/jig/JigArteroid1.mp3

It should be played quite loud. And played to loop/repeat at the end.

I composed this in an interactive Shockwave piece I wrote at http://vispo.com/jig/jigArteroids.htm called Jig-Sound.

The composition looks like this: http://vispo.com/jig/images/JigArteroids1.jpg . See if you can recreate it in Jig-Sound--or something more interesting to you.

The audio is from another app I made called Arteroids at http://vispo.com/arteroids ; these are (my) voice sounds.

ja

ps: There is some video explanation of Jig-Sound at http://vispo.com/bc/qt (and related links).

↑ Index

511. lanny quarles
NOSERING CELLPHONE
Thu 27 Nov 2008

Greetings to all,

I have just finished compiling a free e-chap called

NOSERING CELLPHONE

It is available at:

http://www.hevanet.com/solipsis/noseringcellphone.pdf

for you to download and peruse
with your latte' laptop nosering reader services
and fitness center latte' lexus nipple enhancement
laptop shelters.

It is also available as a paper amoeba infofolio assemblaphage
at http://www.lulu.com/content/5066951
and also as a free Thanksgiving ameoba cellphone dinner latte'.

please forward this message to other groupuscules
and cellphone amoeba clatches,

Thank you.

Lanny Quarles, sexy amoeba-cellphone-bearded
fitness sales consultant noise ring
latte'

http://www.hevanet.com/solipsis/
http://jellybeanweirdo.blogspot.com/
http://www.phaneron.blogspot.com/

↑ Index

512. **John Cunningham**
Re: Canadian language writers/poets
Thu 27 Nov 2008

Thanks for turning me on to this, George. Ya see, all ya gots ta do is ask! Any other suggestions - something in the area of civility would be nice. By the way, I'm godforbid reviewing your new Talonbooks book for Prairie Fire. John Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 26, 2008 9:10 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

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> *To: [redacted]*
> *Subject: Re: Canadian language writers/poets*
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they know nothing about

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Dorthy Trujillo Lusk

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Daniel F Bradley

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Christopher Dewdney

V

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John Cunningham

Check
welcome.html

G. Harry Bowering, OC
Worth the trouble.

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> *03/07/2008*
> *7:19 PM*
>
> *welcome.html*

George "Whip" Bowering
A law-abiding driver.

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513. David-Baptiste Chirot

The First "Thanksgiving" and the First Professional Painter in "The New World"

Thu 27 Nov 2008

Kenneth C. Davis' excellent op-ed in the NY Times (see below) is a great reminder of the first, and French, Europeans to build a small Fort and place to live in what is now the USA.

It neglects to mention, though, that this expedition included in it Jacques Le Moyne de Morgue, the first professional painter sent to paint the people and places of of this "New World."

Last summer a book appeared called
Painter in a Savage Land: The Strange Saga of the First European Artist in North America, by Miles Harvey, about the extraordinary life and times of this artist, whose name, works and life had for centuries been obscured, only to be "rediscovered" in recent years

I highly recommend the book to anyone for its wild mix of art, history, adventure and the at times sensation of "Magic Realism" which pervades it--the "Magic Realism" of "things never before seen nor heard of" as Lazarillo de Tormes puts it so well in the picaresque book of that name.

It is amazing to come across this piece as my mother and I had just been talking on the phone a bit before I read the article how much of the French presence in North America is obscured in the US to this day--after all--the only common sign of it we found as kids was "Franco-American Spaghetti" which made no sense at all to us when small. (And doesn't really, to this day--)

My great-aunt Irene Trepanier Payan did many years of geneological research and found that the first in our family to come to Quebec to live was in 1650. No

French women came for quite some time, leading the men for generations (including myself) to marry Indians. Thus, they were a mixed group of peoples, thought to be vastly inferior by the English who conquered them under Montcalm.

Through time there came the forced expulsions and ethnic cleansing of French-Indians to the US, including to Louisiana where already there was a strong French cultural influence that lives still today. (Arcadie became Nova Scotia--and Arcadiens became Cajuns.)

Here is the synopsis of Miles Harvey's excellent book-- I include it as a prelude to the piece below it from the Times. And here is the site for the book, where you can find excerpts from the book, letters and best of all some of the art work of Jacques Le Moyne de Morgue. http://milesharvey.com/default.htm

Some things in this book made me think, tough they are so very different, of the masterpiece by Cesar Aira An Episode in the Life of a Landscape Painter which concerns a German Humdoldt-influenced painter in 19th century Latin America.

Bon appetit !!

Painter in a Savage Land: The Strange Saga of the First European Artist in North America by Miles Harvey SynopsisIn this vibrantly told, meticulously researched book, Miles Harvey reveals one of the most fascinating and overlooked lives in American history. Like The Island of Lost Maps, his bestselling book about a legendary map thief, Painter in a Savage Land is a cosmpelling search into the mysteries of the past. This is the thrilling story of Jacques Le Moyne de Morgue, the first European artist to journey to what is now the continental United States with the express purpose of recording its wonders in pencil and paint. Le Moyne’s images, which survive today in a series of spectacular engravings, provide a rare glimpse of Native American life at the pivotal time of first contact with the Europeans–most of whom arrived with the preconceived notion that the New World was an almost mythical place in which anything was possible.

In 1564 Le Moyne and three hundred other French Protestants landed off the coast of Florida, hoping to establish the first permanent European settlement in the sprawling territory that would become the United States. Their quest ended in gruesome violence, but Le Moyne was one of the few colonists to escape, returning across the Atlantic to create dozens of illustrations of the local Native Americans–works of lasting importance to scholars. Today, he is also recognized as an influential early painter of flowers and plants. A Zelig-like persona, Le Moyne worked for some of the most prominent figures of his time, including Sir Walter Raleigh. Harvey’s research, moreover, suggests a fascinating link to the notorious Mary Queen of Scots. Largely forgotten until

the twentieth century, Le Moyne's pieces have becomeincreasingly sought after in the art world–at a 2005 auction, a previously unknown book of his botanical drawings sold for a million dollars. In re-creating the life and legacy of Jacques Le Moyne de Morgues, Miles Harvey weaves a tale of both intellectual intrigue and swashbuckling drama. Replete with shipwrecks, mutinies, religious wars, pirate raids, and Indian attacks, Painter in a Savage Land is truly a tour de force of narrative nonfiction.

http://milesharvey.com/default.htm

Op-Ed Contributor

A French Connection

http://www.nytimes.com/2008/11/26/opinion/26davis.html?th&emc=th

By KENNETH C. DAVIS

Published: November 25, 2008

TO commemorate the arrival of the first pilgrims to America's shores, a June date would be far more appropriate, accompanied perhaps by coq au vin and a nice Bordeaux. After all, the first European arrivals seeking religious freedom in the "New World" were French. And they beat their English counterparts by 50 years. That French settlers bested the Mayflower Pilgrims may surprise Americans raised on our foundational myth, but the record is clear.

Long before the Pilgrims sailed in 1620, another group of dissident Christians sought a haven in which to worship freely. These French Calvinists, or Huguenots, hoped to escape the sectarian fighting between Catholics and Protestants that had bloodied France since 1560.

Landing in balmy Florida in June of 1564, at what a French explorer had earlier named the River of May (now the St. Johns River near Jacksonville), the French émigrés promptly held a service of "thanksgiving." Carrying the seeds of a new colony, they also brought cannons to fortify the small, wooden enclosure they named Fort Caroline, in honor of their king, Charles IX.

In short order, these French pilgrims built houses, a mill and bakery, and apparently even managed to press some grapes into a few casks of wine. At first, relationships with the local Timucuans were friendly, and some of the French settlers took native wives and soon acquired the habit of smoking a certain local "herb." Food, wine, women — and tobacco by the sea, no less. A veritable Gallic paradise. Except, that is, to the Spanish, who had other visions for the New World. In 1565, King Philip II of Spain issued orders to "hang and burn the Lutherans" (then a Spanish catchall term for Protestants) and dispatched Adm. Pedro Menéndez to wipe out these French heretics who had taken up residence on land claimed by the Spanish — and who also had an

annoying habit of attacking Spanish treasure ships as they sailed by. Leading this holy war with a crusader's fervor, Menéndez established St. Augustine and ordered what local boosters claim is the first parish Mass celebrated in the future United States. Then he engineered a murderous assault on Fort Caroline, in which most of the French settlers were massacred. Menéndez had many of the survivors strung up under a sign that read, "I do this not as to Frenchmen but as to heretics." A few weeks later, he ordered the execution of more than 300 French shipwreck survivors at a site just south of St. Augustine, now marked by an inconspicuous national monument called Fort Matanzas, from the Spanish word for "slaughters." With this, America's first pilgrims disappeared from the pages of history. Casualties of Europe's murderous religious wars, they fell victim to Anglophile historians who erased their existence as readily as they demoted the Spanish settlement of St. Augustine to second-class status behind the later English colonies in Jamestown and Plymouth. But the truth cannot be so easily buried. Although overlooked, a brutal first chapter had been written in the most untidy history of a "Christian nation." And the sectarian violence and hatred that ended with the deaths of a few hundred Huguenots in 1565 would be replayed often in early America, the supposed haven for religious dissent, which in fact tolerated next to none. Starting with those massacred French pilgrims, the saga of the nation's birth and growth is often a bloodstained one, filled with religious animosities. In Boston, for instance, the Puritan fathers banned Catholic priests and executed several Quakers between 1659 and 1661. Cotton Mather, the famed Puritan cleric, led the war cries against New England's Abenaki "savages" who had learned their prayers from the French Jesuits. The colony of Georgia was established in 1732 as a buffer between the Protestant English colonies and the Spanish missions of Florida; its original charter banned Catholics. The bitter rivalry between Catholic France and Protestant England carried on for most of a century, giving rise to anti-Catholic laws, while a mistrust of Canada's French Catholics helped fire many patriots' passion for independence. As late as 1844, Philadelphia's anti-Catholic "Bible Riots" took the lives of more than a dozen people. The list goes on. Our history is littered with bleak tableaus that show what happens when righteous certitude is mixed with fearful ignorance. Which is why this Thanksgiving, as we express gratitude for America's bounty and promise, we would do well to reflect on all our histories, including a forgotten French one that began on Florida's shores so many years ago. Kenneth C. Davis is the author of "America's Hidden History: Untold Tales of the First Pilgrims, Fighting Women and Forgotten Founders Who Shaped a Nation."

_____ Access your email online and on the go with Windows Live Hotmail.
http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_access_112008

↑ Index

514. Angeline, Mary
Re: [BULK] Re: Canadian language writers/poets
Thu 27 Nov 2008

Isn't McCaffery (sp) a canadian? North of Intention
One of the four hoesemen no? Do they need Canadian
passports or can they sort of cross the line? Also Norma Cole writes
theoretical pieces on language.

From: Poetics List (UPenn, UB) on behalf of George Bowering
Sent: Wed 11/26/2008 8:09 PM
To: [redacted]
Subject: [BULK] Re: Canadian language writers/poets

Well, I am looking back at my old issues of the Canadian journal Open
Letter and checking out all the many many
theoretical pieces on language poetry, including those issues that
were devoted to Language
poets, including the famous L=A=N=G=U=A=G=E vo0lumes.

On Nov 26, 2008, at 2:57 PM, John Cunningham wrote:

> *I know and have written about the major American language poets. I have read*
> *their poetry and their theoretical material. I don't know that any Canadian*
> *poet has written anything theoretical. I don't know that any Canadian*
> *literary scholar has written anything about Canadian language*
> *poets. This is*
> *just to indicate the deplorable condition of Canadian literary scholarship.*
> *So Bowering, et al, at least I'm trying to do something to remedy the*
> *situation. What are you doing?*
> *John Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On*
> *Behalf Of steve d. dalachinsky*
> *Sent: November 24, 2008 5:56 PM*
> *To: [redacted]*
> *Subject: Re: Canadian language writers/poets*
>
> *so what's new so many smarts folks create things about things*
> *they know nothing about*

On Mon, 24 Nov 2008 14:24:12 -0500 Vera Renczi
<[redacted]>
writes:
I think it's funny that you are creating a coarse and yet you seem to have
very limited knowledge of the subject, but perhaps that is how it's done
when one teaches

Colin smith

Dorthy Trujillo Lusk

Stephen Cain

Margaret Christakos

Daniel F Bradley

Victor Coleman

Christopher Dewdney

V

**

On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham
<[redacted]>wrote:

Now what is it you believe that I'm kidding about, George? Let's face it,
you and Daphne and Fred sort of seeded the ground for the reception of
language writing/poetry through Tallman's class, didn't you? Also, right in
your back yard is the Kootenay School of Writing from whose august halls
most of Canada's language writers emanated.
John Cunningham

-----Original Message-----

From: Poetics List (UPenn, UB)
[mailto:[redacted]] On
Behalf Of George Bowering
Sent: November 23, 2008 8:38 PM
To: [redacted]
Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

I'm in the process of creating a Con Ed course for the
University of
Winnipeg on Language Writing/Poetry and am attempting to track
down
Canadian
language poets. I'd appreciate it if anyone can refer me to any
Canadian
language poets. Thanks.
John Cunningham

Check
welcome.html

G. Harry Bowering, OC
Worth the trouble.

guidelines
Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com <http://www.avg.com/>
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:
03/07/2008
7:19 PM

guidelines

guidelines
Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com <http://www.avg.com/>
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:
03/07/2008

> *7:19 PM*
>
> *welcome.html*

George "Whip" Bowering
A law-abiding driver.

↑ Index

515. Alexander Jorgensen
Shameless, I'm: Best New Poems Online "Dissonance of Compassion"
Thu 27 Nov 2008

---

http://www.bestnewpoemsonline.com/

One needs to compete among the many wonderful voices. So many poets whose work I admire. Please do take a peak at this review and piece. Smile. It's the only chance we have.

Regards,
Alexander Jorgensen

--- On Wed, 11/12/08, Obododimma Oha <[redacted]> wrote:
From: Obododimma Oha <[redacted]>
Subject: Re: David
To: [redacted]
Date: Wednesday, November 12, 2008, 11:00 PM

Hi Barry, I feel seriously hurt by your use of the term "*Nigerian* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS? Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <
[redacted]> wrote:

> It looks to me like David Chirot's address book has been hacked into
and
> e-mails are being sent to his contacts purporting to be from him, stranded

> in Africa and in desperate need of money to be immediately wired. Needless
> to say, this is the latest advancement of the Nigerian scams... So if you
> get that e-mail, be warned.
>
guidelines
>

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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516. Jeffrey Side

New esay in Jacket Magazine: 'Empirical and Non-Empirical Identifiers'

Fri 28 Nov 2008

I have an essay in Jacket Magazine called 'Empirical and Non-Empirical Identifiers':
http://jacketmagazine.com/36/side-j-essay.shtml
This essay looks at certain effects of language that I call Empirical Identifiers because of the ways in which they encourage exegetical closure through their functioning as referents to phenomena. It also looks at their opposites, which I call Non-Empirical Identifiers because of the ways in which they invite readers to participate in the creation of individual meaning and significance from language that is autonomous and non-referential. These identifiers, by enabling a ready recognition of empirical and non-empirical writing procedures in poetry, may prove useful as diagnostic devices for literary and stylistic criticism. The essay examines a range of poetic works from the last century and assesses the extent to which they exhibit a reliance on either Empirical Identifiers or Non-Empirical Identifiers.

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517. Sharon Mesmer/David Borchart
Request for information
Fri 28 Nov 2008

Dear friends,

This summer at the New School I'll be teaching a literature/poetry course called "The Muse Singing: Myth in Poetry from Classical Times to Now." I would deeply appreciate suggestions regarding non-Western poetic responses to the Greek myths, from any era, any country. I'll post the course description below and the texts I'm already using. Many thanks in advance!

THE MUSE SINGING: MYTH IN POETRY FROM CLASSICAL TIMES TO NOW
Sharon Mesmer, Instructor / Humanities Division

The artful, emotive tellings of timeless myth-stories by poets of the classical world continue to enthrall us today. What is it about these mysterious and beautiful tales that has so captured the poetic imagination for so long? How, to paraphrase Walter Pater, have poets “become the depositaries of the instinctive products of the imagination, fixing its outlines and developing its situations”? To gain a new appreciation of four of the most central and familiar Greek myths (Demeter and Persephone; Cupid and Psyche; Daedalus and Icarus; Orpheus and Eurydice) we’ll first examine their oldest known literary sources (The Homeric Hymn to Demeter; Apuleius; Ovid) and read short interpretations by well-known scholars such as Edith Hamilton, Walter Pater, Jane Harrison, Guy Davenport and Joseph Campbell. Finally, we’ll do close readings of modern and contemporary poetic retellings of each tale and discuss connections/ disconnections with the original sources. Access to the films “La Belle et Le Bête/Beauty and the Beast” (as a modern interpretation of the Cupid and Psyche story) by Jean Cocteau and “Orfeu Negro/Black Orpheus” by Marcel Camus will also be provided through Blackboard.

TEXTS:
MYTHOLOGY: TIMELESS TALES OF GODS AND HEROES
Edith Hamilton

METAMORPHOSIS
Ovid, translation by David Raeburn

THE HOMERIC HYMN TO DEMETER
Helen Foley, editor

CUPID AND PSYCHE
Apuleius, translation by E.J. Kenney

ORPHEUS AND COMPANY
Deborah de Nicola, editor

GODS AND MORTALS
Nina Kossman, editor

From Google Books:
GREEK STUDIES
Walter Pater (short excerpt)

PROLEGOMENA TO THE STUDY OF GREEK RELIGION
Jane Harrison (short excerpt)

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518. **Ruth Lepson**
Re: Poems for the Millennium, vol. 3, pre-order discounts
Fri 28 Nov 2008

---

congratulations--I use vol II for my poetry courses & it's a hit.

On 11/26/08 6:05 PM, "Jerome Rothenberg" <[redacted]> wrote:

> *For those interested, it's come to my attention that pre-orders of Poems for the Millennium, volume 3 (romantics & postromantics) are being filled by Amazon at a huge discount ($34,95 reduced to $23.07). I don't know if other outlets are matching this, but thought I would pass the word along.*
>
> *While advance copies are already going out, the actual publication date remains sometime in January. And further information (including blurbs from Hejinian, Palmer, Foley & others) can be found at http://www.ucpress.edu/books/pages/10540.php*
>
> *P.S. The hard-cover -- by far the more beautiful version -- is also being reduced prior to publication: from $80 to $50.40.*
>
> *Jerome Rothenberg "Poetry must have something in it*
> *1026 San Abella that is barbaric, vast, and wild."*
> *Encinitas, CA 92024 D. Diderot*
> [redacted]
> *jrothenberg at cox.net*
> *Blog at poemsandpoetics.blogspot.com*

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519. Jim Andrews
Jig Arteroids 2
Fri 28 Nov 2008

Here's a picture of an audio composition: http://vispo.com/jig/images/JigArteroids2.jpg . Be sure to enlarge it to 100% and scroll to the right. The picture is long and thin.

Let's just hope that doesn't also describe the corresponding audio.

The picture is of an audio composition I made in Jig-Sound, an interactive audio program I'm writing. You can make your own audio compositions at http://vispo.com/jig/JigAteroids2.htm or http://vispo.com/jig or http://vispo.com/jig/hills2.htm or http://vispo.com/jig/jigArteroids.htm ; you'll need the Shockwave plugin from http://vispo.com/sw if you don't already have it).

In Jig-Sound, icons that are linked with blue lines play sequentially. Icons that are linked with green lines play simultaneously. There's a sort of tutorial on how to use Jig-Sound at http://vispo.com/bc/qt .

Here's what the audio composition sounds like: http://vispo.com/jig/JigArteroid2.mp3 . Set it to loop at the end. The sounds are all (my) voice from a shoot-em-up online poetry game I wrote called Arteroids at http://vispo.com/ateroids . All the sounds in the above JigArteroids stuff are arteroid death-rattles, ie, the underlying sounds get played in Arteroids when you shoot an arteroid.

What's that movie with Jack Nicholson as the president of the USA in which cartoonish aliens invade the world and talk funny? A humorous take on 'war of the worlds'. This audio sounds like it's from their radio dial. Mind you, it was yodelling that finally killed them, so maybe not. But, supposing for the moment that it was from their planet, we'd note that they've been around long enough to enjoy interactive music. Things like Jig-Sound are well-known on their planet whereas here on Earth you have to visit vispo.com for such stuff.

ja
http://vispo.com

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520. Gloria Mindock

Chapbook Release from Cervena Barva Press

Fri 28 Nov 2008

Cervena Barva Press is pleased to announce the publication of
"Zero Boundaries"
by Irene Koronas

Â

Irene Koronas has a fine arts degree from Mass College of Art Boston. She is a multi media artist working with paint, collage, mono-printing, artists books and poetry. She is currently the poetry editor for Wilderness House Literary Review and is the submissions editor for Ibbetson Street Press. Her poetry has appeared in lummox journal, free verse journal, posey magazine and on line zines such as arcanam cafÃ©, spearhead, index poetry, unblog, haiku hu t and lynx . She has seven chap-books: 'work among friends,' 'where words drip,' 'perception, tongue on everyday,' 'species,' 'flat house' and 'to speak the meaning of being.' Her most recent book 'self portrait drawn from many' is published by ibbettson street press. Her poems also appear in anthologies.

Order online:
http://www.thelostbookshelf.com/index.html#Zero Boundaries

Zero Boundaries
by Irene Koronas
by Irene Koronas
$7.00 + $3.00 S/H
41 pages, paper
Publication Date: November, 2008

For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA
Email: [redacted]

Send me_____copies of " Zero Boundaries " Â Total enclosed:Â $_____

Name_____

Street_____

City_____State_____Zip_____

e-mail_____Phone_____

Thank you,

Gloria Mindock

[redacted]

↑ Index

521. **Mark Weiss**
Re: New esay in Jacket Magazine: 'Empirical and Non-Empirical Identifiers'
Fri 28 Nov 2008

As I asked on a different list, diagnostic devices? Like stethescopes or xrays? You mean there's a way to find out whether that lump in line three is dangerous?

Mark

At 08:34 AM 11/28/2008, Jeffrey Side wrote:
>I have an essay in Jacket Magazine called 'Empirical and
>Non-Empirical Identifiers':
>http://jacketmagazine.com/36/side-j-essay.shtml
>This essay looks at certain effects of language that I call
>Empirical Identifiers because of the ways in which they encourage
>exegetical closure through their functioning as referents to
>phenomena. It also looks at their opposites, which I call
>Non-Empirical Identifiers because of the ways in which they invite
>readers to participate in the creation of individual meaning and
>significance from language that is autonomous and non-referential.
>These identifiers, by enabling a ready recognition of empirical and
>non-empirical writing procedures in poetry, may prove useful as
>diagnostic devices for literary and stylistic criticism. The essay
>examines a range of poetic works from the last century and assesses
>the extent to which they exhibit a reliance on either Empirical
>Identifiers or Non-Empirical Identifiers.
>

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522. **Alexander Jorgensen**
India...Muslims and Hindus
Sat 29 Nov 2008

Alexander is tired, especially given
situation in Mumbai, of the abuse thrown at MUSLIMS. Lots of "terrorism," as they called it (THEY), is performed by HINDUS . Fact.

Purely anecdotal, but I spent weeks with Sufis, spent lots of time with Muslim descendants from Persia...and always, and they knew me, and there were no tourists, treated kindly.

It is a terrible when we essentialize. There is little solidarity in India. Democracy doesn't work as well as Bush likes to say it does.

It is a terrible thing what happened, more terribe for the ineffectuality of the government there, all care and well wishes sent to friends, but let us not let this situation be exploited for the sake of what is an AGENDA.

Alex

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523. Francesco Levato

L'incontro--an evening of experimental and emerging voices in Italian poetry.

Sat 29 Nov 2008

L'incontro (the encounter) is an evening of experimental and emerging voices in Italian poetry featuring work read in the original Italian and in English translation by poet/translators Joshua Adams, Chris Glomski, Francesco Levato, and special guest Tiziano Fratus, from Turin, Italy. Fratus will read from his recent book, "A Room in Jerusalem."

Poets whose work will be presented include: Francesco Giuntini, Giacomo Leopardi, Eugenio Montale, Giuseppe Ungaretti, Eugenio De Signoribus, Emanuel Carnevali, Nino Gennaro, and Tiziano Fratus.

L'incontro is sponsored by UniVerse of Poetry and is being recorded for broadcast by WBEZ Chicago Public Radio for Chicago Amplified.

Weds., Dec. 10, 2008, 7:00pm (Doors open at 5pm, reading starts at 7pm) - FREE
at Th!nkArt Salon
1530 North Paulina, Suite F
Chicago, IL 60622

For more information contact Francesco Levato, [redacted]

READER BIOS

Joshua Adams is a graduate student at the University of Chicago and Editor of Chicago Review. His translation, with Joel Calahan, of Marcello Frixione's Ologrammi is forthcoming from Cracked Slab Books.

Tiziano Fratus is the author of nine books of poetry including Il Molosso, Il Ventre, and Il Vangelo della Carne. His work has been translated and published

in numerous languages and countries. His most recent book A Room in Jerusalem was released by Farfalla Press (2008, Brooklyn). He is the editor of the literary press, Torino Poesia, and director of the poetry festival by the same name.

Chris Glomski is the author of Transparencies Lifted from Noon, a collection of poems published in fall of 2005 by MEB / Spuyten Duyvil Press. He is also the author of a chapbook, IL LA, published by Noemi Press in 2002. Since 2002 he has been pursuing an ongoing translation project of various contemporary Italian poets, some of which recently appeared in ACM. His poems, translations, and critical writings have appeared in Notre Dame Review, The Octopus, Chicago Review, Jacket, A Public Space, and elsewhere. Another chapbook, Eidolon, was issued by Answer Tag Home Press in October 2008. He lives in Chicago.

Poet and new media artist Francesco Levato is the executive director of The Poetry Center of Chicago. He is the author of Marginal State, a collection of poetry, and his work has been published internationally in journals and anthologies, both in print and online, including The Progressive, XCP: Cross Cultural Poetics, Versal, and many others. His poetry-based video artwork has been exhibited in galleries and featured at film festivals in Berlin, Chicago, New York, and elsewhere.

About UniVerse : A United Nations of Poetry

UniVerse: A United Nations of Poetry is an interactive forum and celebration of international poetry encouraging universal dialogue, compassion and peace. Enjoy our archive of visionary poets and "Teach This Poem," our free, interactive teaching tool featuring engaging questions and writing exercises. For more about us and our events, visit www.universeofpoetry.org.

About Th!nkArt Salon

Th!nkArt is a contemporary, French-inspired art salon featuring celebrated and emerging artists from Chicago and around the world.

Th!nkArt is located at 1530 North Paulina Street (one half-block south of North Avenue), Suite F, in the Wicker Park gallery district on Chicago's near northwest side. Gallery hours are Monday through Friday from 11 a.m. to 5 p.m. and Saturdays by appointment. By car: the gallery is two blocks west of the North Avenue exit of the Kennedy Expressway (street parking available). By CTA: the gallery is four blocks east of the Damen stop on the Blue Line, and one half-block south of the #72 North Avenue bus. For more information, please call [redacted] or email at [redacted].

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524. amy king
Please Donate a Click...
Sat 29 Nov 2008

-- Need only 108 clicks by tomorrow to make the goal of 300 for November to get the $20.000 matching grant for research plus 300 free mammograms for needy women --

thebreastcancersite.com

_____

Recent work
http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias
http://amyking.org/

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525. Amanda Earl
experiment-o, a new pdf magazine is live
Sat 29 Nov 2008

AngelHousePress is pleased to announce the launch of experiment-o, an annual online pdf magazine that celebrates the art of risk.

www.experimento-o.com

please join me in a virtual toast to celebrate its launch.

the contributors to issue one are

writer, composer, performer Gary Barwin

curator, art critic, writer Emily Falvey

creative writer and publisher Spencer Gordon

poet and collage artist Camille Martin

textual artist and poet Sheila E. Murphy

literary renaissance man rob mclennan

poet and blogger extraordinaire Pearl Pirie

stargazer and poet Roland Prevost

reading organizer, editor, poet and fiction writer Jenny Sampirisi

author and visual artist Steve Venright

for submission guidelines and further information about experiment-o, please refer to page 43 of issue 1

for further information about AngelHousePress, please visit www.angelhousepress.com

contact info: [redacted]

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526. lanny quarles
NOISETEXT
Sat 29 Nov 2008

---

http://groups.google.com/group/noisetext

investigating an (anti)poetics of noise, the pseudo-lyric,
literary phasmids (pha(nta)smids), email-art, textual
messiness, mussiness, neatness, neonateness, uncreative
writing, hodkoah surrealism, psychedelia, cyber-shamanic
trance writing, visual stimulus, radical democritization
of stimulus organization, anti-categorism, faux-philosophy,
philsophy of pho, gung-pho, pho-gung, literary gargoylism,
MONSTERS, monsterpo, the absurd, productive nihilism,
anti-nihilistic productivism, parodism, negative capability,
good bad writing-as-art, bad good painting-as-writing, good bad
photography-as-foolosophy, and anything else, and nothing else, or
whatever, computer writing at the edge
of whatever boundary you aren't at the edge at, or are, or want to
be, or can't be, or don't believe exists.

an abpoetics of the briosingularity matrix-stir

Neologismuslms
Hirndough hoodoo

jpg trading
html email po

Outsider Insiderism
Barthesian Sadomasochism
Rousselian mumbo-jumbo
Burroughsian Viricirq du type
Flarf for Non-flarfists (Flarfish Post-Flarf)
Classic Flarf
Classic Mayan Flarf
Aztec Neo-Flarf

Barf
Neo-Barf
Latinized Barf
Barf of the Egyptian Roamans
Dada Classicus
Eco-dada
Undead Dada
Semiotic Primordianism
Textual Jesterism
Tricksterpo
"Noemism"
Phanerozoic Emanations
Wiggy leerik
Motivetted Signus Fatuus
Bureaucrazy
Sioux Realism
SIr Eelism
DooDooDada
Tweedle D Medusa Dong
Tweedle Whizz Dumb
Strooty Weirdo Clause
Nous is Noise
Chaos is Cause
Matter is Mata Hari
Big Lady Satan Hips
Writan(ears) for 'SCRATCH"

+

Obscure History, Facts, Knoweldge

Just send me an email for an invite
or I can join you direct! We have alot
of fun, and all kinds of texts and images
may be enjoyed there.

Thanks,
Lanny Quarles
Anti-Moderateur
[redacted]

http://phaneron.blogspot.com/
http://jellybeanweirdo.blogspot.com/
http://ribfilaft.blogspot.com/

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527. Dylan Kinnett
Re: "A Documentary Saga of the Oulipo"
Sat 29 Nov 2008

The Oulipo is interesting for its creation of new forms. As a cookbook is useful to a cook, Oulipan forms and constraints are useful to the writer. Is there, anywhere, a "complete cookbook"? Does the Oulipo Compendium give an overview of the forms and constraints?

I was able to find one list, and it looks comprehensive, but it is in French, and I cannot read it.
http://www.oulipo.net/contraintes

Another list, from the "book of forms" looks good.
http://www.spinelessbooks.com/table/forms/index.html

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528. Rob McLennan
[experiment-o, a new pdf magazine is live]
Sat 29 Nov 2008

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contact info: [redacted]

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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529. Louis Cabri
"*Language Poetry*" "*in*" "*Canada*"
Sat 29 Nov 2008

?Language Poetry? ?in? ?Canada?

I check the listserv once a month or less; sorry. But I?ll play!

I tendentially define "language poetry" "in" "Canada" as socially reflexive about language as language, and in a globally implicative way, which, by the word "global," means implicative in a theoretically charged way. (So, e.g., excepting love: a book of remembrances [1974], bpNichol is largely doing something else; his "letteral play" is aesthetic in a traditionally "nonideological" sense of the aesthesis; so too Claude Gauvreau is doing something else.) Unlike in the US, "language poetry" "in" "Canada" is in a critical dialogue with a common denominator social realist platform for poetry (most interestingly in Quebec feminist writing), and one other difference is that "in" "Canada" this tendency is far more internationalist (hence the quotation-marks).

David Bromige, Steve McCaffery, Alan Davies, Nicole Brossard, Norma Cole, Karen Mac Cormack, Christopher Dewdney (insofar as he appears in the magazine with the equals signs in it). If anyone who was reading Zukofsky counts, then some of Victor Coleman's, too. And I'd say there are glints of the new sentence in Wah's "Chain" that dates from same time as Bromige's "Tight Corners" (1974ish?) that Silliman totes as first instance. And possibly even the hugely overlooked Philippe Haecke.

Magazines (off the headtop): Line, Writing, Raddle Moon, Motel, hole. (Very incomplete list -- cf. Butling and Rudy's Writing in Our Time.)

After the 70s: see the Writing Class anthology edited by Barnholden and Klobucar. But include, singularly and most importantly, Deanna Ferguson, among quite a few others. Also see the East Of Main anthology edited by Wayman that displays the contestatory dialogue with social realism.

After the 80s: M. Norbese Philip has found it useful to use the term to articulate her situation of double-address to two differently-constituted audiences (similar somwhat to Harryette Mullen?s situation). Plus many others.

Poets in Canada have read the poets associated in the US by way of catchphrases such as Language School, Language Poets, Language Writing. Not just read but

↑ Index

530. David-Baptiste Chirot

A "Cultural Devolution?" --Iraqi Academics Assassinated During the US-Led Occupation

Sat 29 Nov 2008

The removal of a society's hopes for building a future for themselves via education and the creation of engineers, doctors, teachers, urban planners, as well as the economic dependence on outsiders with such training which this creates is accompanied by the erasure of the cultural history of the society via the removal of its archeological and and bibliographic evidences of its own past.

No past--no future. People trapped in a present occupied and controlled by others. A similar method is employed in Gaza, from which 600 students with scholarships to study abroad are forbidden to leave, including the 7 awarded Fulbright scholarships in the US.

These "Cultural Revolutions" which overturn Past and Future in terms of Knowledge as Power, create an immense socio-cultural-economic dislocation, in which a people begins to vanish. The disruption of education and its replacement by a very narrow and tightly restricted and controlled "re-education" performs a "Negative" version of the "Positive" aspects of the Cultural Revolutions undertaken in China and far more radically in Cambodia.

A similar method was applied to the American Indian populations herded into the dead zones of reservations and "schools" where they could be "de-Indianized" culturally and re-educated as "docile and obediant" peoples now equipped with the most minimal tools, and so "useless" and "dependent" outside the rezervations. As the Future was being removed before it might threaten to "develop," the Past was being uprooted, built on top of, carted off to museums, flooded, disappeared in every way possible.

These actvities made possible the "noble" Trope of the "Vanishing American Indian," who unfortunetly but necessarily had to be eradicated in order to make room for the settlers and settlements of colonization, in keeping with the construction of the "New Jerusalm" via allegorical and literal interpretations of the Bible, and also in accordance with "Manifest Destiny."

How much "change" is possible in these colonial-imperial-nationalistic extensions in space of what is already so well known and accepted as a Destiny through time? How much change can happen when the former "separate but equal" policies no longer allowed "at home" turns into the immense support for Apartheid abroad?

Is the "Cultural Amnesia" occuring "in the Homeland" a blow back of these policies enforced elsewhere?

from International Clearing House:

Iraqi Academics Assassinated During the US-Led Occupation

Editor's note

Pakistan Daily has published the list of Iraqi academics assassinated by US and allied occupation forces. The objective of these targeted assassinations is to "kill a nation", the destroy Iraq's ability to educate its people, to undermine its research and scientific capabilities in literally all fields of endeavor, to transform a nation into a territory, and ultmately to destroy civilization.

Of particular significance is the assassination of prominent scientists and physicians, professors of medicine in the country's leading academic institutions, its social scientists and historians, its physical scientists, its biologists, its engineers.

we are dealing with a carefully devised covert operation. The plan to kill the nation's scientists and intellectuals emanates from US intelligence and the military. It is a deliberate process.

Is the new Obama administration going to turn a blind eye to this diabolical and criminal agenda?

Michel Chossudovsky, Global Research, 27 November 2008List of Iraqi academics assassinated in Iraq during the US-led occupation

Written by Pakistan Daily

Wednesday, 26 November 2008 17:57

The following relation has being created against the Occupation and for the Sovereignty of Iraq with the information provided by direct Iraqi university sources and international and Arab media. It only includes names and data referred to university academics assassinated during the Occupation period.

BAGHDAD, Baghdad University

Abbas Al-Attar: PhD in humanities, lecturer at Baghdad University's College of Humanities.

Abdel Hussein Jabuk: PhD and lecturer at Baghdad University.

Abdel Salam Saba: PhD in sociology, lecturer at Baghdad University.

Abdel Razak Al-Naas: Lecturer in information and international mass media at Baghdad University's College of Information Sciences. He was a regular analyst for Arabic satellite TV channels. He was killed in his car at Baghdad University on 28 January 2005. His assassination led to confrontations between students and police, and journalists went on strike.

Ahmed Nassir Al-Nassiri: PhD in education sciences, Baghdad University, assassinated February 2005.

Ali Abdul-Hussein Kamil: PhD in physical sciences, lecturer in the Department of Physics, Baghdad University.

Amir Al-Jazragi: PhD in medicine, lecturer at Baghdad University's College of Medicine, and consultant at the Iraqi Ministry of Health, assassinated 17 November 2005.

Basil Al-Karji: PhD in chemistry, lecturer at Baghdad University.

Essam Sharif Mohammed: PhD in history, professor in Department of History and head of the College of Humanities, Baghdad University.

Faidhi Al-Faidhi: PhD in education sciences, lecturer at Baghdad University and Al-Munstansiriya University. He was also member of the Muslim Scientists Committee. Assassinated in 2005.

Fuad Abrahim Mohammed Al-Bayaty: PhD in german philology, professor and head of College of Philology, Baghdad University.

Haifa Alwan Al-Hil: PhD in physics, lecturer at Baghdad University's College of Science for Women.

Heikel Mohammed Al-Musawi: PhD in medicine, lecturer at Al-Kindi College of Medicine, Baghdad University. Assassinated 17 November 2005.

Hassan Abd Ali Dawood Al-Rubai: PhD in stomatology, dean of the College of Stomatology, Baghdad University. Assassinated 20 December 2005.

Hazim Abdul Hadi: PhD in medicine, lecturer at the College of Medicine, Baghdad University.

Khalel Ismail Abd Al-Dahri: PhD in physical education, lecturer at the College of Physical Education, Baghdad University.

Kilan Mahmoud Ramez: PhD and lecturer at Baghdad University.

Maha Abdel Kadira: PhD and lecturer at Baghdad University's College of Humanities.

Majed Nasser Hussein Al-Maamoori: Professor of veterinary medicine at Baghdad University's College of Veterinary Medicine. Assassinated 17 February 2007.

Marwan Al-Raawi: PhD in engineering and lecturer at Baghdad University.

Marwan Galeb Mudhir Al-Heti: PhD in chemical engineering and lecturer at the School of Engineering, Baghdad University.

Majed Hussein Ali: PhD in physical sciences and lecturer at the College of Sciences, Baghdad University.

Mehned Al-Dulaimi: PhD in mechanical engineering, lecturer at Baghdad University.

Mohammed Falah Al-Dulaimi: PhD in physical sciences, lecturer at Baghdad University.

Mohammed Tuki Hussein Al-Talakani: PhD in physical sciences, nuclear scientist since 1984, and lecturer at Baghdad University.

Mohammed Al-Kissi: PhD and lecturer at Baghdad University.

Mohammed Abd Allah Al-Raawi: PhD in surgery, former president of Baghdad University, member of the Arab Council of Medicine and of the Iraqi Council of Medicine, president of the Iraqi Union of Doctors.

Mohammed Al-Jazairi: PhD in medicine and plastic surgeon, College of Medicine, Baghdad Univeristy. Assassinated 15 November 2005.

Mustafa Al-Hity: PhD in medicine, paediatrician, College of Medicine, Baghdad University. Assassinated 14 November 2005.

Mustafa Al-Mashadani: PhD in religious studies, lecturer in Baghdad University's College of Humanities.

Nafea Ahmmoud Jalaf: PhD in Arabic language, professor in Baghdad University's College of Humanities.

Nawfal Ahmad: PhD, lecturer at Baghdad University's College of Fine Arts. She was assassinated at the front door of her house on 25 December 2005.

Nazar Abdul Amir Al-Ubaidy: PhD and lecturer at Baghdad University.

Raad Shlash: PhD in biological sciences, head of Department of Biology at Baghdad University's College of Sciences. He was killed at the front door of his house on 17 November 2005.

Rafi Sarcisan Vancan: Bachelor of English language, lecturer at Baghdad University's College of Women's Studies.

Saadi Daguer Morab: PhD in fine arts, lecturer at Baghdad University's College of Fine Arts.

Sabri Mustafa Al-Bayaty: PhD in geography, lecturer at Baghdad University's College of Humanities.

Saad Yassin Al-Ansari: PhD and lecturer at Baghdad University. He was killed in Al-Saydiya neighborhood, Baghdad, 17 November 2005.

Wannas Abdulah Al-Naddawi: PhD in education sciences, Baghdad University. Assassinated 18 February 2005.

Yassim Al-Isawi: PhD in religious studies, Baghdad University's College of Arts. Assassinated 21 June 2005.

Zaki Jabar Laftah Al-Saedi: Bachelor of veterinary medicine, lecturer at Baghdad University's College of Veterinary Medicine.

Basem Al-Modarres: PhD and lecturer at Baghdad University's College of Philosophy. [Source: Al-Hayat, 28 February 2006.]

Jasim Mohammed Achamri: Dean of College of Philosophy, Baghdad University. [Source: Al-Hayat, 28 February 2006.]

Hisham Charif: Head of Department of History and lecturer at Baghdad University. [Source: Al-Hayat, 28 February 2006.]

Qais Hussam Al-Den Jumaa: Professor and Dean of College of Agriculture, Baghdad University. Killed 27 March 2006 by US soldiers in downtown Baghdad. [Source: CEOSI Iraqi university source.]

Mohammed Yaakoub Al-Abidi: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Abdelatif Attai: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Ali Al-Maliki: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Nafia Aboud: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Abbas Kadem Alhachimi: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Mouloud Hasan Albardar Aturki: Lecturer in Hanafi Teology at Al-Imam Al-Aadam College of Teology, Baghdad University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Riadh Abbas Saleh: Lecturer at Baghdad University's Centre for International Studies. Killed 11 May 2006. [Source: CEOSI university source, 17 May 2006.]

Abbas Al-Amery: Professor and head of Department of Administration and Business, College of Administration and Economy, Baghdad University. Killed together with his son and one of his relatives at the main entrance to the College 16 May 2006. [Source: CEOSI university source, 17 May 2006.]

Muthana Harith Jasim: Lecturer at Baghdad University's College of Engineering. Killed near his home in Al-Mansur, 13 June 2006. [Source: CEOSI university source, 13 June 2006.]

Hani Aref Al-Dulaimy: Lecturer in the Department of Computer Engineering, Baghdad University's College of Engineering. He was killed, together with three of his students, 13 June 2006 on campus. [Source: CEOSI Iraqi university source, 13 June 2006.]

Hussain Al-Sharifi: Professor of urinary surgery at Baghdad University's College of Medicine. Killed in May 2006. [Source: CEOSI Iraqi university sources, 12 June 2006.]

Hadi Muhammad Abub Al-Obaidi: Lecturer in the Department of Surgery, Baghdad University's College of Medicine. Killed 19 June 2006. [Source: CEOSI Iraqi university source, 20 June 2006.]

Hamza Shenian: Professor of veterinary surgery at Baghdad University's College of Veterinary Medicine. Killed by armed men in his garden in a Baghdad neighborhood 21 June 2006. This was the first known case of a professor executed in the victim's home. [Source: CEOSI Iraqi university sources, 21 June 2006.]

Jassim Mohama Al-Eesaui: Professor at College of Political Sciences, Baghdad University, and editor of Al-Syada newspaper. He was 61 years old when killed in Al-Shuala, 22 June 2006. [Source: UNAMI report 1 May-30 June 2006.]

Shukir Mahmoud As-Salam: Lecturer at Baghdad University's College of Medicine and dental surgeon at Al-Yamuk Hospital, Baghdad. Killed near his home by armed men 6 September 2006. [Source: TV news, As-Sharquia channel, 7 September 2006, and CEOSI Iraqi sources.]

Mahdi Nuseif Jasim: Professor in the Department of Petroleum Engineering at Baghdad University. Killed 13 September 2006 near the university. [Source: CEOSI Iraqi university source.]

Adil Al-Mansuri: Maxillofacial surgeon and professor at the College of Medicine, Baghdad University. Kidnapped by uniformed men near Iban Al-Nafis Hospital in Baghdad. He was found dead with torture signs and mutilation in Sadr City. He was killed during a wave of assassinations in which seven medical specialists were assassinated. Date unknown: July or August 2006 [Source: Iraqi health service sources, 24 September 2006.]

Shukur Arsalan: Maxillofacial surgeon and professor at the College of Medicine, Baghdad University. Killed by armed men when leaving his clinic in Harziya neighbourhood. He was killed during a wave of assassinations in which seven specialists were assassinated. Date unknown: July or August 2006. [Source: Iraqi Health System sources, 24 September 2006.]

Issam Al-Rawi: Professor of geology at Baghdad University, president of the Association of University Professors of Iraq. Killed 30 October 2006 during an attack carried out by a group of armed men in which two more professors were seriously injured. [Sources: CEOSI sources and Associated Press.]

Yaqdan Sadun Al-Dhalmi: Professor and lecturer in the College of Education, Baghdad University. Killed 16 October 2006. [Source: CEOSI sources.]

Jlid Ibrahim Mousa: Professor and lecturer at Baghdad University’s College of Medicine. Killed by a group of armed men in September 2006. During August and September 2006, six professors of medicine were assassinated in Baghdad. [Source: CEOSI Iraqi sources.]

Mohammed Jassim Al-Thahbi and wife: Professor and dean of the College of Administration and Economy, Baghdad University. Killed 2 November 2006 by a group of armed men when he was driving to university. His wife, a lecturer at the same university (name and academic position unknown) and son were also killed in the attack. [Source: CEOSI Iraqi sources and Tme Magazine, 2 October 2006.]

Mohammed Mehdi Saleh: Lecturer at Baghdad University (unknown position) and member of the Association of Muslim Scholars. Imam of Ahl Al-Sufa Mosque in Al-Shurta Al-Jamisa neighbourhood. Killed 14 November 2006 while driving in the neighbourhood of Al-Amal in central Baghdad. [Source: UMA, 14 November 2006.]

Hedaib Majhol: Lecturer at College of Physical Education, Baghdad University, president of the Football University Club and member of the Iraqi Football Asociation. Kidnapped in Baghdad. His body was found three later in Baghdad

morgue 3 December 2006. [Source: CEOSI Iraqi university sources, 2 December 2006.]

Al-Hareth Abdul Hamid: Professor of psychiatric medicine and head of the Department of Psychology at Baghdad University. Former president of the Society of Parapsychological Investigations of Iraq. A renowned scientist, Abdul Hamid was shot dead in the neighbourhood of Al-Mansur, Baghdad, 6 December 2006 by unknown men. [Sources: CEOSI Iraqi sources, 6 December 2006, and Reuters, 30 January 2007.]

Anwar Abdul Hussain: Lecturer at the College of Odontology, Baghdad University. Killed in Haifa Street in Baghdad in the third week of January 2007. [Source: CEOSI Iraqi university sources, 23 January 2007.]

Majed Nasser Hussain: PhD and lecturer at the College of Veterinary Medicine, Baghdad University. He was killed in front of his wife and daughter while leaving home in the third week of January 2007. Nasser Hussain had been kidnapped two years before and freed after paying a ransom. [Source: CEOSI Iraqi university sources, 23 January 2007.]

Khaled Al-Hassan: Professor and deputy dean of the College of Political Sciences, Baghdad University. Killed in March 2007. [Source: Association of University Lecturers of Iraq, 7 April 2007.]

Ali Mohammed Hamza: Professor of Islamic Studies at Baghdad University. Department and college unknown. Killed 17 April 2007. [Sources: TV channels As-Sharquia and Al-Jazeera.]

Abdulwahab Majed: Lecturer at Baghdad University's College of Education. Department and college unknown. Killed 2 May 2007. [Source: CEOSI Iraqi university sources, 5 May 2007.]

Sabah Al-Taei: Deputy dean of the College of Education, Baghdad University. Killed 7 May 2007. [Source: CEOSI Iraqi university sources. 8 May 2007.]

Nihad Mohammed Al-Rawi: Professor of Civil Engineering and deputy president of Baghdad University. Shot dead 26 June 2007 in Al-Jadria Bridge, a few meters away from the university campus, when exiting with his daughter Rana, whom he protected from the shots with his body. [Sources: BRussells Tribunal and CEOSI Iraqi university sources, 26-27 June 2007, www.wmin.ac.uk]

Muhammad Kasem Al-Jebouri: Lecturer at the College of Agriculture, Baghdad University. Killed, together with his son and his brother-in-law, by paramilitary forces 22 June 2007. [Source: CEOSI Iraqi university sources, 27 June 2007.]

Samir (surname unknown): Lecturer at Baghdad University's College of Administration and Economy. His body was found shot one day after being kidnapped in Kut where he was visiting family. Professor Samir lived in the

Baghdad district of Al-Sidiya. [Source: Voices of Iraq, www.iraqslogger.com, 29 June 2007.]

Amin Abdul Aziz Sarhan: Lecturer at Baghdad University. Department and college unknown. He was kidnapped from his home in Basra by unidentified armed men 13 October 2007 and found dead on the morning of 15 October. [Source: Voices of Iraq, 15 October 2007.]

Mohammed Kadhem Al-Atabi: Head of Baghdad University's Department of Planning and Evaluation. He was kidnapped 18 October 2007 from his home in Baghdad by a group of armed men and found dead a few hours later in the area of Ur, near to Sadr City, which is under the control of Moqtada Al-Sadr's Mahdi Army. [Source: CEOSI Iraqi university sources, 26 October 2007.]

Munther Murhej Radhi: Dean of the College of Odontology, Baghdad University. He was found dead in his car 23 January 2008. [Source: CEOSI Iraqi university sources, 24 January 2008.]

Mundir Marhach: Dean of Faculty of Stomatology, Baghdad University. He was killed in March (exact day unknown), according to information provided by the Centre for Human Rights of Baghdad. [Source: Al-Basrah reported 12 March 2008.]

Al-Mamoon Faculty (private college, Baghdad)

Mohammed Al-Miyahi: Dean of Al-Maamoun Faculty in Baghdad. He was shot with a silencer-equipped gun in front of his house in Al-Qadisiah district, southern Baghdad, as he stepped out of his car 14 December 2007. [Source CEOSI Iraqi source and Kuwait News Agency, reported 19 December 2007, IPS reported 19 December 2007, and Al-Basrah, reported 12 March 2008.]

Al-Mustansiriya University (Baghdad)

Aalim Abdul Hameed: PhD in preventive medicine, specialist in depleted uranium effects in Basra, dean of the College of Medicine, Al-Mustansiriya University.

Abdul Latif Al-Mayah: PhD in economics, lecturer and head of Department of Research, Al-Mustansiriya University.

Aki Thakir

Alaany: PhD and lecturer at the College of Literature, Al-Mustansiriya University.

Falah Al-Dulaimi: PhD, professor and deputy dean of Al-Mustansiriya University's College of Sciences.

Falah Ali Hussein: PhD in physics, lecturer and deputy dean of the College of Sciences, Al-Mustansiriya University, killed May 2005.

Musa Saloum Addas: PhD, lecturer and deputy dean of the College of Educational Sciences, Al-Mustansiriya University, killed 27 May 2005.

Husam Al-Ddin Ahmad Mahmmoud: PhD in education sciences, lecturer and dean at College of Education Sciences, Al-Mustansiriya University.

Jasim Abdul Kareem: PhD and lecturer at the College of the Education, Al-Mustansiriya University.

Abdul As Satar Sabar Al Khazraji: PhD in history, Al Munstansiriya University, killed 19 June 2005. [A same name and surname lecturer in Engineering at the College of Computer Science Technology, Al-Nahrein University was assessinated in March 2006.]

Samir Yield Gerges: PhD and lecturer at the College of Administration and Economy at Al-Mustansiriya University, killed 28 August 2005.

Jasim Al-Fahaidawi: PhD and lecturer in Arabic literature at the College of Humanities, Al-Mustansiriya University. Assassinated at the university entrance. [Source: BBC News, 15 November 2005.]

Kadim Talal Hussein: Deputy dean of the College of Education, Al-Mustansiriya University.

Mohammed Nayeb Al-Qissi: PhD in geography, lecturer at Department of Research, Al-Mustansiriya University.

Sabah Mahmoud Al-Rubaie: PhD in geography, lecturer and dean at College of Educational Sciences, Al-Mustansiriya University.

Ali Hasan Muhawish: Dean and lecturer at the College of Engineering, Al-Mustansiriya University. Killed 12 March 2006. [Source: Middle East Online, 13 March 2006.]

Imad Naser Alfuadi: Lecturer at the College of Political Sciences, Al-Mustansiriya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Mohammed Ali Jawad Achami: President of the College of Law, Al-Mustansiriya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Husam Karyakus Tomas: Lecturer at the College of Medicine, Al-Mustansiriya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Basem Habib Salman: Lecturer at the College of Medicine at Al-Mustansiriya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Mohammed Abdul Rahman Al-Ani: PhD in engineering, lecturer at the College of Law, Al-Mustansiriya University. Kidnapped, together with his friend Akrem Mehdi, 26 April 2006, at his home in Palestine Street, Baghdad. Their bodys were found two days later. (CEOSI Iraqi university sources, 5 May 2006.]

Jasim Fiadh Al-Shammari: Lecturer in psychology at the College of Arts, Al-Mustansiriya Baghdad University. Killed near campus 23 May 2006. [Source: CEOSI Iraqi university source, 30 May 2006.]

Saad Mehdi Shalash: PhD in history and lecturer in history at the College of Arts, Al-Mustansiriya University, and editor of the newspaper Raya Al-Arab. Shot dead at his home with his wife 26 October 2006. [Source: Al-Quds Al-Arabi, 27 October 2006.]

Kemal Nassir: Professor of history and lecturer at Al-Mustansiriya and Bufa universities. Killed at his home in Baghdad in October 2006. [Source: CEOSI Iraqi university sources, 2 November 2006.]

Hasseb Aref Al-Obaidi: Professor in the College of Political Sciences at Al-Mustansiriya University. Since he was kidnapped 22 October 2006 his whereabouts is unknown. [Source: CEOSI Iraqi university sources.]

Najeb Al-Salihi: Lecturer in the College of Psychology at Al-Mustansiriya University and head of the Scientific Commitee of the Ministry of Higher Education of Iraq. Al-Salihi, 39 years old, was kidnapped close to campus and his body, shot dead, was found 20 days after his disappearance in Baghdad morgue. His family was able recover his body only after paying a significant amount of money. [Source: CEOSI Iraqi university sources.]

Dhia Al-Deen Mahdi Hussein: Professor of international criminal law at the College of Law, Al-Mustansiriya University. Missing since kidnapped from his home in the Baghdad neighborhood of Dhia in 4 November 2006 by a group of

armed men driving police cars. [Source: CEOSI Iraqi university sources, 5 November 2006.]

Muntather Al-Hamdani: Deputy dean of the College of Law, Al-Mustansiriya University. He was assassinated, together with Ali Hassam, lecturer at the same college, 20 December 2006. [Source: CEOSI Iraqi university sources, 24 December 2006. The Iraqi police identified Ali Arnoosi as the deputy dean assassinated 21 December, and Mohammed Hamdani as another victim. It is unknown whether [Muntanther Al-Hamdani and Mohammed Hamdani] both are the same case or not.]

Ali Hassam: Lecturer at the College of Law at Al-Mustansiriya University. He was killed together with Muntather Al-Hamdani, deputy dean of the college, 20 December 2006. [Source: CEOSI Iraqi university sources, 24 December 2006. The Iraqi police identified Ali Arnoosi as the deputy dean assassinated 21 December, and Mohammed Al-Hamdani as another victim. It is unknown whether both [Muntanther Al-Hamdani and Mohammed Hamdani] are the same case or not.]

Dhia Al-Mguter: Professor of economy at the College of Administration and Economy of Al-Mustansiriya University. He was killed 23 January 2007 in Baghdad while driving. He was a prominent economist and president of the Consumer's Defense Association and the Iraqi Association of Economists. A commentator at for As-Sharquia television, he participated in the Maram Committee, being responsible for investigating irregularities occuring during the elections held in January 2006. Al-Mguter was part of a family with a long anti-colonialist tradition since the British occupation. [Source: CEOSI Iraqi university sources and Az-Zaman newspaper, 24 January 2007.]

Ridha Abdul Hussein Al-Kuraishi: Deputy Dean of the University of Al-Mustansiriya's College of Administration and Economy. He was kidnapped 28 March 2007 and found dead the next day. [Source: Iraqi Association of University Lecturers, 7 April 2007. See the Arabic letter sent to CEOSI.].

University of Technology (Baghdad)

Muhannad Al-Dulaimi: PhD in mechanical engineering, lecturer at the Baghdad University of Technology.

Muhey Hussein: PhD in aerodynamics, lecturer in the Department of Mechanical Engineering of the Baghdad University of Technology.

Qahtan Kadhim Hatim: Bachelor of sciences, lecturer in the College of Engineering of the Baghdad University of Technology.

Sahira Mohammed Machhadani: Baghdad University of Technology. Department and college unknown. [Source: Iraqi Association of University Lecturers, March 2006.]

Ahmed Ali Husein: Lecturer at the Baghdad University of Technology, specialist in applied mechanics. He was killed by a group of armed men in downtown Baghdad 22 May 2006. [Source: CEOSI Iraqi university sources, 24 May 2006.]

Name unknown: Lecturer at Baghdad University of Technology. Killed 27 June 2006 by a group of armed men. They were driving a vehicle in the Baghdad neighborhood of Al-Mansur and shot him without stopping. Next day, students and professors staged demonstrations in all universities across the country opposing the assassination and kidnapping of professors and lecturers. [Source: Al-Jazeera and Jordan Times, 27 June 2006.]

Ali Kadhim Ali: Professor at Baghdad University of Technology. Shot dead in November 2006 in the district of Al-Yarmuk by a group of armed men. His wife, Dr Baida Obeid — gynecologist — was also killed in the attack. [Source: CEOSI Iraqi sources, 16 November 2006.]

Moa’ayed Jasim Al-Janabi: Lecturer in physics at Baghdad University of Technology. Killed 23 May 2006. [Source: CEOSI Iraqi university sources, December 2006.]

Jalil Enjad Al-Jumaily: Lecturer at University of Technology. Department and college unknown. He was killed 22 December 2006 with his son, a physician, after being kidnapped. [Source: CEOSI Iraqi university sources, 24 December 2006..]

Abdul Same’e Al-Janabi: Deputy president of the Baghdad University of Technology. Missing after being kidnapped during the third week of January 2007. In 2004, Abdul Sami Al-Janabi was dean of Al-Mustansiriya University’s College of Sciences in Baghdad. He resigned from this position after Shia paramilitary forces threatened to kill him. Such forces began then to occupy university centres in the capital. Transferred by the Ministry of Higher Education to a new position to preserve his security, Sami Al-Janabi has almost certainly been assassinated. [Source: CEOSI Iraqi university sources, 23 January 2007.]

Ameer Mekki Al-Zihairi: Lecturer at Baghdad University of Technology. He was killed in March 2007. [Source: Iraqi Association of University Lecturers, 7 April 2007.

Al-Nahrein University (Baghdad.]

Akil Abdel Jabar Al-Bahadili: Professor and deputy dean of Al-Nahrein University's College of Medicine. Head of Adhamiya Hospital in Baghdad. He was a specialist in internal medicine, killed 2 December 2005.

Mohammed Al-Jazairy: Lecturer at University College Al-Kadhemiya Hospital, Al-Nahrein University. He was a specialist in plastic surgery.

Layth Abdel Aziz: PhD and lecturer at the College of Sciences, Al-Nahrein University. [Source: Al-Hayat, 28 February 2006.]

Abdul As Satar Sabar Al-Khazrayi: Lecturer in engineering at the College of Computer Science Technology, Al-Nahrein University. [Source: Iraqi Association of University Lecturers report, March 2006.] [A same name and surname PhD in History at Al Munstansiriya University was killed on 19 June 2005.]

Uday Al-Beiruti: Professor at Al-Nahrein University. Kidnapped in University College Al-Kadhemiya Hospital's parking lot by armed men dressed in Interior Ministry uniforms. His body was found with sigs of torture in Sadr City. Date unknown: July/August 2006. His murder took place during a wave of assassinations in which seven of his colleagues were killed. [Source: Iraqi health service sources, 24 September 2006.]

Jalil Al-Jumaili: Professor at the College of Medicine, Al-Nahrein University. He was found shot dead in December 2006 (exact date unknown) after being kidnapped at University College Al-Kadhemiya Hospital, together with his son, Dr Anas Al-Jumaili, lecturer at the same college. [Source: CEOSI Iraqi university sources, 24 December 2006.]

Anas Al-Jumaili: Lecturer at the College of Medicine, Al-Nahrein University. He was found shot dead in December (exact date unknown) with his father, Dr Jalil Al-Jumaili, professor of medicine, after being kidnapped at University College Al-Kadhemiya Hospital. [Source: CEOSI Iraqi university sources, 24 December 2006.]

Adnan Mohammed Saleh Al-Aabid: Lecturer at the College of Law, Al-Nahrein University. He was found dead 31 January 2007 after having been kidnapped from his home 28 January 2007 together with lecturers Abdul Mutaleb Abdulrazak Al-Hashimi and Aamer Kasem Al-Kaisy, and a student. All were found dead in Baghdad morgue. [Sources: CEOSI Iraqi university sources and Al-Quds Al-Arabi, 1 February 2007.]

Abdul Mutaleb Abdulrazak Al-Hashimi: Lecturer at the College of Law, Al-Nahrein University. He was found dead 31 January 2007 after having been

kidnapped 28 January 2007 on his way home, together with lecturers Adnan Mohammed Saleh Al-Aabid and Aamer Kasem Al-Kaisy, and a student. All were found dead in Baghdad morgue. [Sources: CEOSI Iraqi university sources and Al-Quds Al-Arabi, 1 February 2007.]

Aamer Kasem Al-Kaisy: Lecturer at the College of Law, Al-Nahrein University. He was found dead 31 January 2007 after having been kidnapped on his way home 28 January 2007, together with a student and lecturers Abdul Mutaleb Abdulrazak Al-Hashimi and Adnan Mohammed Saleh Al-Aabid. All were found dead in Baghdad morgue. [Sources: CEOSI Iraqi university sources and Al-Quds Al-Arabi, 1 February 2007.]

Khaled Al-Naieb: Lecturer in microbiology and deputy dean of Al-Nahrein University's College of Higher Studies in Medicine. Killed 30 March 2007 at the main entrance to the college. Having been threatened by the Mahdi Army, Moqtada Al-Sadr's militia, Dr Al-Naieb had moved to work in Irbil. During a brief visit to his family in Baghdad, and after recently becoming a father, he was killed at the main entrance to the college on his way to collect some documents. [Source: CEOSI Iraqi university sources, 4 April 2007. Iraqi Association of University Lecturers report dated 7 April 2007.]

Sami Sitrak: Professor of English and dean of Al-Nahrein University's College of Law. Professor Sitrak was killed 29 March 2007. He had been appointed dean of the College after the former dean's resignation following an attempt to kill him along with three other College lecturers. [Source: Iraqi Association of University Lecturers, 7 April 2007.].

Thair Ahmed Jebr: Lecturer in the Department of Physics, College of Sciences, Al-Nahrein University. Jebr was killed in the attack against satellite TV channel Al-Baghdadiya 5 April 2007. [Source: Iraqi Association of University Lecturers, 7 April 2007.].

Iyad Hamza: PhD in chemistry, Baghdad University. He was the academic assistant of the President of Al-Nahrein University. On 4 May 2008 he was killed near his home in Baghdad. [Source: CEOSI Iraqi source. 6 May 2008.].

Islamic University (Baghdad)

Haizem Al-Azawi: Lecturer at Baghdad Islamic University. Department and college unknown. He was 35 years old and married and was killed 13 February 2006 by armed men when he ariving home in the neighborhood of Habibiya. [Source: Asia Times, 3 March 2006.]

Saadi Ahmad Zidaan Al-Fahdawi: PhD in Islamic science, lecturer at the College of Islamic Science, Baghdad University. Killed 26 March 2006.

Abdel Aziz Al-Jazem: Lecturer in Islamic theology at the College of Islamic Science, Baghdad University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Saad Jasim Mohammed: Lecturer at the Baghdad Islamic University. Department and college unknown. Killed, together with his brother Mohammed Jassim Mohammed, 11 May 2007 in the neighburghood of Al-Mansur. The armed men who commited the crime where identified by the Association of Muslims Scholars as members of a death squad. [Sources: Press note of the Association of Muslims Scholars, 12 May 2007, and CEOSI Iraqi university sources, 13 May 2007.]

Qais Sabah Al-Jabouri: Professor at the Baghdad Islamic University. Killed 7 June 2007 by a group of armed men who shot him from a car when he was leaving the university with the lecturers Alaa Jalel Essa and Saad Jalifa Al-Ani, who were killed and seriously injured respectively. press note of the Association of Muslims Scholars, 7 June 2007, and CEOSI Iraqi university sources, 9 June 2007.]

Alaa Jalel Essa: Professor at the Baghdad Islamic University. Killed 7 June 2007 by a group of armed men who shot him from a car when he was leaving the university with the lecturers Qais Sabah Al-Jabouri and Saad Jalifa Al-Ani, who were killed and seriously injured respectively. press note of the Association of Muslims Scholars, 7 June 2007, and CEOSI Iraqi university sources, 9 June 2007.]

Iraqi Ministry of Higher Education (Baghdad)

Lecturers killed after a mass kidnapping, 13 November 2006[4]:

Abdul Salam Suaidan Al-Mashhadani: Lecturer in political sciences and head of the scholarships section of the Ministry of Higher Education. He was kidnapped 13 November 2006 in an assault on the ministry. His body was found with signs of torture and mutilation 24 November 2006. [Source: CEOSI Iraqi university sources, 26 November 2006.]

Abdul Hamid Al-Hadizi: Professor (speciality unknown). He was kidnapped 13 November 2006 in an assault on the ministry. His body was found with signs of torture and mutilation 24 November 2006. [Source: CEOSI Iraqi university sources, 26 November 2006.]

Baghdad Institutes

Izi Al-Deen Al-Rawi: President of the Arabic University's Institute of Petroleum, Industry and Minerals. Al-Rawi was kidnapped and found dead 20 November 2006. [Source: CEOSI Iraqi university sources, 20 November 2006)

BABYLON

Hilla University

Jaled M Al-Janabi: PhD in Islamic history, lecturer in Hilla University's School of Humanities.

Mohsin Suleiman Al-Ajeely: PhD in agronomy, lecturer in the College of Agronomy, Hilla University. Killed 24 December 2005.

Fleih Al-Gharbawi: Lecturer in the College of Medicine. Killed in Hilla (capital of the province of Babylon, 100 kilometers south of Baghdad) 20 November 2006 by armed men. [Source: CEOSI Iraqi sources, 20 November 2006.]

Ali Al-Grari (or Garar): Professor at Hilla University. He was shot dead 20 November 2006 by armed men in a vehicle on the freeway between Hilla and Baghdad. [Source: Iraqi police sources cited by Reuters, 20 November 2006,

AT-TAMIM

Kirkuk University

Ahmed Izaldin Yahya: Lecturer in the College of Engineering, Kirkuk University. Killed by a car bomb in the vicinity of his home in Kirkuk, 16 February 2007. [Source: CEOSI Iraqi university sources, 17 February 2007.]

Hussein Qader Omar: professor and Dean of Kirkuk University's College of Education Sciences. Killed in November 20, 2006 by shots made from a vehicle in the city center. An accompanying colleague was injured. [Source: CEOSI Iraqi university sources, November 21, 2006, and Iraqi Police Sources cited by Reuters, 20 November 2006.].

Sabri Abdul Jabar Mohammed: Lecturer at the College of Education Sciences at Kirkuk University. Found dead 1 November 2007 in a street in Kirkuk one day after being kidnapped by a group of unidentified armed men [Source: Iraqi university sources to the BRussells Tribunal and CEOSI, 2 November 2007.]

Abdel Sattar Tahir Sharif: Lecturer at Kirkuk University. Department and college unknown. 75-years-old, he was assassinated 5 March 2008 by armed men in the district of Shoraw, 10 kilometres northeast of Kirkuk. [Source: Aswat Al-Iraq/ Voices of Iraq, 5 March 2008.]

NINEVEH

Mosul University

Abdel Yabar Al-Naimi: Dean of Mosul University's College of Humanities.

Abdul Yabar Mustafa: PhD in political sciences, dean of Mosul University's College of Political Sciences.

Abdul Aziz El-Atrachi: PhD in plant protection in the College of Agronomy and Forestry, Mosul University.

Eman Abd-Almonaom Yunis: PhD in translation, lecturer in the College of Humanities, Mosul University.

Jaled Faisal Hamid Al-Shijo: PhD and lecturer in the College of Physical Education, Mosul University.

Leila Abdu Allah Al-Saad: PhD in law, dean of Mosul University's College of Law.

Mahfud Al-Kazzaz: PhD and lecturer at University Mosul. Department and college unknown. Killed 20 November 2004.

Mohammed Yunis Thanun: Bachelor of sciences, lecturer in the College of Physical Education, Mosul University.

Munir Al-Jiero: PhD in law and lecturer in the College of Law, Mosul University. Married to Dr Leila Abdu Allah Al-Saad, also assassinated.

Noel Butrus S. Mathew: PhD, professor at the Health Institute of Mosul University.

Ahmad Hamid Al-Tai: Professor and head of Department of Medicine, Mosul University. Killed 20 November 2006 when armed men intercepted his vehicle as he was heading home. [Source: CEOSI Iraqi university sources, 20 November 2006.]

Kamel Abdul Hussein: Lecturer and deputy dean of the College of Law, Mosul University. Killed 11 January 2007. [Source: CEOSI Iraqi university sources, 23 January 2007.]

Talal Younis: Professor and dean of the College of Political Sciences. Killed on the morning of 16 April 2007 at the main entrance to the college. Within less than half an hour Professor Jaafer Hassan Sadeq of the Department of History at Mosul University was assassinated at his home. [Sources: CEOSI Iraqi university sources and Al-Mousl.]

Jaafer Hassan Sadeq: Professor in the Department of History of Mosul University's College of Arts. Killed 16 April 2007 at home in the district of Al-Kafaaat, northwest of Mosul. Within less that half an hour, Professor Talal Younis, dean of Mosul University's College of Political Sciences, was killed at the main entrance to the college. [Sources: CEOSI Iraqi university sources and Al-Mousl.]

Ismail Taleb Ahmed: Lecturer in the College of Education, Mosul University. Killed 2 May 2007 while on his way to college. [Source: Al-Mosul, 2 May 2007.]

Nidal Al-Asadi: Professor in the Computer Sciences Department of Mosul University's College of Sciences. Shot dead by armed men in the district of Al-Muhandiseen, according to police sources in Mosul. [Sources: INA, 2 May 2007, and Iraqi sources to the BRussells Tribunal, 3 May 2007.]

Aziz Suleiman: Lecturer at Mosul University. Department of Mosul University's College of Sociology. Killed in Mosul 22 January 2008. [Source: CEOSI Iraqi university sources, 24 January 2008.].

Jalil Ibrahim Ahmed al-Naimi: Director of the 'Sharia' Department (Islamic Law), Mosul University. He was shot dead by armed men when he came back home (in Mosul) from University, 30 January 2008. [Sources: CEOSI and

BRussells Tribunal University Iraqi sources, al-Quds al-Arabi, 31 de enero de 2008.].

QADISIYA

Diwaniya University

Hakim Malik Al-Zayadi: PhD in Arabic philology, lecturer in Arabic literature at Al-Qadisyia University. Dr Al-Zayadi was born in Diwaniya, and was killed in Latifiya when he was traveling from Baghdad 24 July 2005.]

Mayed Husein: Physician and lecturer at the College of Medicine, Diwaniya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

BASRA

Basra University

Abdel Al-Munim Abdel Mayad: Bachelor and lecturer at Basra University.

Abdel Gani Assaadun: Bachelor and lecturer at Basra University.

Abdul Alah Al-Fadhil: PhD, professor and deputy dean of Basra University's College of Medicine.

Abdul-Hussein Nasir Jalaf: PhD in agronomy, lecturer at the College of Agronomy's Center of Research on Date Palm Trees, Basra University.

Alaa Daoud: PhD in sciences, professor and chairman of Basra University (also reported as a lecturer in history). Killed 20 July 2005.

Ali Galib Abd Ali: Bachelor of sciences, assistant professor at the School of Engineering, Basra University.

Asaad Salem

Shrieda: PhD in engineering, professor and dean of Basra University's School of Engineering.

Faysal Al-Assadi: PhD in agronomy, professor at the College of Agronomy, Basra University.

Gassab Jabber Attar: Bachelor of sciences, lecturer at the School of Engineering, Basra University.

Haidar Al-Baaj: PhD in surgery, head of the University College Basra Hospital.

Haidar Taher: PhD and professor at the College of Medicine, Basra University.

Hussein Yasin: PhD in physics, lecturer in sciences at Basra University Killed 18 February 2004 at his home and in front of his family.

Khaled Shrieda: PhD in engineering, dean of the School of Engineering, Basra University.

Khamhour Al-Zargani: PhD in history, head of the Department of History at the College of Education, Basra University Killed 19 August 2005.

Kadim Mashut Awad: visiting professor at the Department of Soils, College of Agriculture, Basra University. Killed December 2005 (exact date unknown.].

Karem Hassani: PhD and lecturer at the College of Medicine, Basra University.

Kefaia Husein Saleh: PhD in English philology, lecturer in the College of Education Sciences, Basra University.

Mohammed Al-Hakim: PhD in pharmacy, professor and dean of Basra University's College of Pharmacy.

Mohammed Yassem Badr: PhD, professor and chairman of Basra University.

Omar Fakhri:
PhD and lecturer in biology at the College of Sciences, Basra University.

Saad Alrubaiee:
PhD and lecturer in biology at the College of Sciences, Basra University.

Yaddab Al-Hajjam: PhD in education sciences and lecturer at the College of Education Sciences, Basra University.

Zanubia Abdel Husein: PhD in veterinary medicine, lecturer at the College of Veterinary Medicine, Basra University.

Jalil Ibrahim Almachari: Lecturer at Basra University. Department and college unknown. Killed 20 March 2006 after criticizing in a public lecture the situation in Iraq. (Arabic Source: Al-Kader.]

Abdullah Hamed Al-Fadel: PhD in medicine, lecturer in surgery and deputy dean of the College of Medicine at Basra University. Killed in January 2006 (exact date unknown). [Source: CEOSI Iraqi university sources.]

Fuad Al-Dajan: PhD in medicine, lecturer in gynecology at the College of Medicine, Basra University. Killed at the beginning of March 2006 (exact date unknown). [Source: CEOSI Iraqi university sources.]

Saad Al-Shahin: PhD in medicine, lecturer in internal medicine at Basra University's College of Medicine. Killed at the beginning of March 2006 (exact date unknow). [Source: CEOSI Iraqi university sources.]

Jamhoor Karem Khammas: Lecturer at the College of Arts, Basra University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Karem Mohsen: PhD and lecturer at Department of Agriculture, College of Agronomy, Basra University. Killed 10 April 2006. He worked in the field of honeybee production. Lecturers and students called for a demonstration to protest for his assassination. [Source: Al-Basrah, 11 April 2006.]

Waled Kamel: Lecturer at the College of Arts at Basra University. Killed 8 May 2006. Other two lecturers were injured during the attack, one of them seriously. [Source: Al-Quds Al-Arabi, 9 May 2006.]

Ahmad Abdul Kader Abdullah: Lecturer in the College of Sciences, Basra University. His body was found 9 June 2006. [Source: CEOSI university Iraqi sources, 10 June 2006.]

Kasem Yusuf Yakub: Head of Department of Mechanical Engineering, Basra University. Killed 13 June 2006 at the university gate. [Sources: CEOSI university Iraqi sources, 14 June 2006 and Al-Quds Al-Arabi, 16 June 2006.]

Ahmad Abdul Wadir Abdullah: Professor of the College of Chemistry, Basra University. Killed 10 June 2006. [Source: UNAMI report, 1 May-30 June 2006.]

Kathum Mashhout: Lecturer in edaphology at the College of Agriculture, Basra University. Killed in Basra in December 2006 (exact date unknown). [Source: CEOSI Iraqi university sources, 12 December 2006.]

Mohammed Aziz Alwan: Lecturer in artistic design at the College of Fine Arts, Basra University. Killed by armed men 26 May 2007 while walking in the city. [Source: CEOSI university Iraqi sources, 1 June 2007.]

Firas Abdul Zahra: Lecturer at the College of Physical Education, Basra University. Killed at home by armed men 18 July 2007. His wife was injured in the attack. [Source: Iraqi university sources to the BRussells Tribunal, 26 August 2007.]

Muayad Ahmad Jalaf: Lecturer at the College of Arts, Basra University. Kidnapped 10 September 2007 by a group of armed men that was driving three cars, one of them with a government license plate. He was found dead in a city suburb the next day. [Source: Iraqi university sources to the BRussells Tribunal, 12 September 2007.]

Khaled Naser Al-Miyahi: PhD in medicine, Professor of neurosurgery at Basra University. He was assassinated in March 2008 (exact date unknown). His body was found after his being kidnapped by a group of armed men in the streets of Basra. There were no ransom demands, according to information provided by Baghdad's Center for Human Rights. [Source: Al-Basrah, 12 March 2008.]

Technical Institute of Basra

Mohammed Kasem: PhD in engineering, lecturer at the Technical Institute of Basra.

Sabah Hachim Yaber: Lecturer at the Technical Institute of Basra.

Salah Abdelaziz Hashim: PhD and lecturer in fine arts at the Technical Institute of Basra. Kidnapped in 4 April 2006. He was found shot dead the next day. According to other sources, Dr Hashim was machine-gunned from a vehicle, injuring also a number of students. [Sources: CEOSI university Iraqi sources, 6 April 2006, Az-Zaman, 6 April 2006, and Al-Quds Al-Arabi, 7 April 2006.]

TIKRIT

Tikrit University

Basem Al-Mudares: PhD in chemical sciences and lecturer in the College of Sciences, Tikrit University. His body was found mutilated in the city of Samarra 21 July 2004.

Fathal Mosa Hussine: PhD and professor at the College of Physical Education, Tikrit University.

Mahmud Ibrahim Hussein: PhD in biological sciences and lecturer at the College of Education Sciences, Tikrit University.

Madloul Albazi Tikrit University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Mojbil Achaij Issa Al-Jabouri: Lecturer in international law at the College of Law, Tikrit University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Damin Husein Al-Abidi: Lecturer in international law at College of Law, Tikrit University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Harit Abdel Yabar As Samrai: PhD student at the College of Engineering, Tikrit University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Farhan Mahmud: Lecturer at the College of Theology, Tikrit University. Disappeared after being kidnapped 24 November 2006. [Source: CEOSI university Iraqi sources, 26 November 2006.]

Mustafa Khudhr Qasim: Professor at Tikrit University. Department and college unknown. His body was found beheaded in Al-Mulawatha, eastern Mosul, 21 November 2007. [Sources: Al-Mosul, 22 November 2007, and Iraqi university sources to the BRussells Tribunal and CEOSI, 22-25 November 2007.]

Taha AbdulRazak Al-Ani: PhD in Islamic Studies, he was professor at Tikrit University. His body was found shot dead in a car on a highway near Al-Adel, a Baghdad suburb. Also, the body of Sheikh Mahmoud Talb Latif Al-Jumaily, member of the Commision of Muslim Scientists, was found dead in the same car last Thursday afternoon, 15 May 2008. [Source: CEOSI Iraqi sources, 21 May 2008.]

DIYALA

Baquba University

Taleb Ibrahim Al-Daher: PhD in physical sciences, professor and dean at the College of Sciences, Baquba University. Killed 21 December 2004.

Lez Mecchan: Professor at Baquba University. Department and college unknown. Killed 19 April 2006 with his wife and another colleague. [Sources: DPC and EFE, 19 April 2006.]

Mis (surname unknown): Lecturer at Baquba University. Department and college unknown. Wife of Professor Lez Mecchan, also assassinated. Both were killed with another colleague 19 April 2006. [Sources: DPC and EFE, 19 April 2006.]

Salam Ali Husein: Taught at Baquba University. Department and college unknown. Killed 19 April 2006 with two other colleagues. [Sources: DPC and EFE, 19 April 2006.]

Meshhin Hardan Madhlom Al-Dulaimi: Professor at Baquba University. Department and college unknown. Killed at the end of April, according to the Iraqi Ministry of Higher Education. [Source: CEOSI university Iraqi sources, 10 May 2006.]

Abdul Salam Ali Al-Mehdawi: Professor at Baquba University. Department and college unknown. Killed at the end of April, according to the Iraqi Ministry of Higher Education. [Source: CEOSI university Iraqi sources, 10 May 2006.]

Mais Ganem Mahmoud: Lecturer at Baquba University. Department and college unknown. Killed at the end of April, according to the Iraqi Ministry of Higher Education. [Source: CEOSI university Iraqi sources, 10 May 2006.]

Satar Jabar Akool: Lecturer at Baquba University. Department and college unknown. Killed at the end of April, according to the Iraqi Ministry of Higher Education. [Source: CEOSI university Iraqi sources, 10 May 2006.]

Mohammed Abdual Redah Al-Tamemmi: Lecturer in the Department of Arabic Language and head of the College of Education, Baquba University. Killed 19 August 2006 together with Professor Kreem Slman Al-Hamed Al-Sadey, 70 years old, of the same Department. A third lecturer from the same department escaped the attack carried out by a group of four armed men Students and lecturers demonstrated against his and other lecturers' deaths. [Source: World Socialist, 12 September 2006, citing the Iraqi newspaper Az-Zaman, CEOSI university Iraqi sources, 25 December 2006.]

Karem Al-Saadi: Lecturer at Baquba University. Department and college unknown. Killed August 2006. Students and lecturers demonstrated against his

and other lecturers' deaths. [Source: World Socialist, 12 September 2006, citing the Iraqi newspaper Az-Zaman.]

Kreem Slman Al-Hamed Al-Sadey: Professor in the Department of Arabic Language at the College of Education, Baquba University. He was 70 years old when killed 19 August 2006. In the attack Mohammed Abdual Redah Al-Tamemmi, head of Education Department was also killed. A third lecturer from the same department escaped the attack of a group of four armed men. [Source: CEOSI university Iraqi sources, 25 December 2006.]

Hasan Ahmad: Lecturer in the College of Education, Baquba University. Killed 8 December 2006. [Source: CEOSI university Iraqi sources, December 2006.]

Ahmed Mehawish Hasan: Lecturer in the Department of Arabic at the College of Education, Baquba University. Killed in December (exact date unknown). [Source: CEOSI university Iraqi sources, 25 December 2006.]

Walhan Hamid Fares Al-Rubai: Dean of the College of Physical Education, Baquba University. Al-Rubai was shot by a group of armed men in his office 1 February 2007. According to some sources his son was also killed. [Source: Reuters and Islamomeno, 1-3 February 2007 respectively, and CEOSI university Iraqi sources, 2 February 2007.]

Abdul Ghabur Al-Qasi: Lecturer in history at Baquba University. His body was found by the police 10 April 2007 in Diyala River, which crosses the city, with 31 other bodies of kidnapped people. [Source: Az-zaman, 11 April 2007.]

Jamal Mustafa: Professor and head of the History Department, College of Education Sciences, Baquba University. Kidnapped at home in the city of Baquba 29 October 2007 by a group of armed men driving in three vehicles. [Source: Iraqi university sources to the BRussells Tribunal, 30 October 2007.]

Al-ANBAR

Ramadi University

Abdel Karem Mejlef Saleh: PhD in philology, lecturer at the College of Education Sciences, Al-Anbar University.

Abdel Majed Hamed Al-Karboli: Lecturer at Ramadi University. Killed December 2005 (exact date unknown.].

Ahmad Abdel

Hadi Al-Rawi: PhD in biology, professor in the School of Agronomy, Al-Anbar University.

Ahmad Abdul Alrahman Hameid Al-Jhbissy: PhD in Medicine, Professor of College of Medicine, Al-Anbar University.

Ahmed Saadi Zaidan: PhD in education sciences, Ramadi University. Killed February 2005 (exact date unknown.].

Hamed Faisal Antar: Lecturer in the College of Law, Ramadi University. Killed December 2005 (exact date unknown.].

Naser Abdel Karem Mejlef Al-Dulaimi: Department of Physics, College of Education, Ramadi University. Killed December 2005 (exact date unknown.].

Raad Ojssin Al-Binow: PhD in surgery, lecturer at the College of Medicine, Al-Anbar University.

Shakir Mahmmoud Jasim: PhD in agronomy, lecturer in the School of Agronomy, Al-Anbar University.

Nabil Hujazi: Lecturer at the College of Medicine, Ramadi University. Killed in June 2006 (exact date unknown). [Source: CEOSI university Iraqi sources, 20 June 2006, confirmed by Iraqi Ministry of Higher Education.]

Nasar Al-Fahdawi: Lecturer at Ramadi University. Department and college unknown. Killed 16 January 2006. [Source: CEOSI university Iraqi sources, December 2006.]

Khalid Jubair Al-Dulaimi: Lecturer at the College of Engineering, Ramadi University. Killed 27 April 2007. [Source: Iraqi sources to the BRussells Tribunal, 3 May 2007.]

NAJAF

Kufa University

Jawla Mohammed Taqi Zwain: PhD in medicine, lecturer at College of Medicine, Kufa University.

Shahlaa Al-Nasrawi: Lecturer in the College of Law, Kufa University. Assassinated 22 August 2007 by members of a sectarian militia. [Source: CEOSI university Iraqi sources, 27 August 2007.]

Adel Abdul Hadi: Professor of philosophy, Kufa University's College of Arts. Killed by a group of armed men 28 October 2007 when returning home from university. [Source: Iraqi university sources to the BRussells Tribunal, 30 October 2007.]

KARBALA

University of Karbala

Kasem Mohammed Ad Dayni: Lecturer in the Department of Psychology, College of Pedagogy, Karbala University. Killed 17 April 2006.

MOSUL

Mosul University

Omar Miran: Baghdad University bachelor of law (1946), PhD in history from Paris University (1952), professor of history at Mosul University, specialist in history of the Middle East. Killed, along with his wife and three of his sons, by armed men in February 2006 (exact date unknown.].

Noel Petros Shammas Matti: Lecturer at the College of Medicine, Mosul University. Married and father of two daughters. He was kidnapped and found dead 4 August 2006.

Muwafek Yahya Hamdun: Deputy dean and professor at the College of Agronomy, Mosul University. [Source: Al-Hayat, 28 February 2006.]

Naif Sultan Saleh: Lecturer at the Technical Institute, Mosul University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Natek Sabri Hasan: Lecturer in the Department of Agricultural Mechanization and head of the College of Agronomy, Mosul University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Abdul Kader Ali Abdullah: Lecturer in the Department of Arabic, College of Education Sciences, Mosul University. Found dead 25/26 August 2007 after being kidnapped five days before by a group of armed men. [Source: Iraqi sources to the BRussells Tribunal and CEOSI 26-27 August 2007.]

Unknown: Lecturer at Mosul University, killed in the explosion of two car bombs near campus, 1 October 2007. In this atack six other people were injured, among them four students. [Source: KUNA, 1 October 2007.]

OPEN UNIVERSITY

Kareem Ahmed Al-Timmi: Head of the Department of Arabic Language in the College of Education at the Open University. Killed in Baghdad, 22 February 2007.

COMMISSION OF TECHNICAL EDUCATION [5]

Aamir Ibrahim Hamza: Bachelor in electronic engineering, lecturer at the Technical Institute.

Mohammed Abd Al-Hussein Wahed: PhD in tourism, lecturer at the Institute of Administration.

Mohammed Saleh Mahdi: Bachelor in sciences, lecturer at the Cancer Research Centre. Killed November 2005.

INSTITUTIONAL POSITIONS

Emad Sarsam: PhD in surgery and member of the Arab Council of Medicine.

Faiz Ghani Aziz: PhD in agronomy, director general of the Iraqi Company of Vegetable Oil. Killed September 2003.

Isam Said Abd Al-Halim: Geologic consultant at the Ministry of Construction.

Kamal Al-Jarrah: Degree in English philology, researcher and writer and director general at the Ministry of Education.

Raad Abdul-Latif Al-Saadi: PhD in Arabic language, consultant in higher education and scientific research at the Ministry of Education.

Shakier Al-Jafayi: PhD in administration, head of the Department of Normalization and Quality at the Iraq Council.

Wajeeh Mahjub: PhD in physical education, director general of physical education at the Ministry of Education.

Wissam Al-Hashimi: PhD in petrogeology, president of the Arab Union of Geologists, expert in Iraqi reservoirs, he worked for the Iraqi Ministry of Petroleum.

UNIVERSITY AFFILIATION UNKNOWN

Amir Mizhir Al-Dayni: Professor of telecommunication engineering.

Khaled Ibrahim Said: PhD in physics.

Mohammed Al-Adramli: PhD in chemical sciences.

Mohammed Munim Al-Izmerly: PhD in chemical sciences. He was tortured and killed by US troops. His body was sent to the Baghdad morgue. The cause of death was initially registered as “brainstem compression”.

Nafi Aboud: Professor of Arabic literature.

OTHER CASES

Khalel Al-Zahawi: Born in 1946, Al-Zahawi was considered the most important calligraphist in Iraq and among the most important in the Arab-Muslim world. He worked as a lecturer in calligraphy in several Arab countries during the 1990s. He was killed 19 May 2007 in Baghdad by a group of armed men. He was buried in Diyala, where he was born. [Source: BBC News, 22 May 2007. His biography is available on wikipedia.].

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531. steve d. dalachinsky

Fw: Fwd: gala invite

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Marc Lambert, Puffin Foundation
Patricia Nicholson-Parker, Arts For Art, Inc.

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William Parker's Inside Songs Of Curtis Mayfield
Citizen Cope
Burnt Sugar & Surprise Guests

Host Committee:
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Serge BeckerTenzin Wild
Simon HammersteinBen Pundole
Josh LucasArt For Art Board Members
Lupe RamosHappy Massee

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532. Amish Trivedi
On Behalf of Lisa Jarnot
Sat 29 Nov 2008

A Spring Poetry Workshop in Sunnyside, Queens. 10 Weeks, $300. Sundays from 3-6 pm beginning January 18th. Pattern Poetry: a study of "concrete" "conceptual" "visual" "knitted" "sculpted" etc. poetry with an emphasis on the making of such works. Limit nine students. Syllabus available at www.angelfire.com/poetry/lisajarnot/patternpoetry.html Another Spring Poetry Workshop in Sunnyside, Queens. 10 weeks, $300. Monday evenings from 6-9 pm beginning January 19th. Avant-Film and Avant-Poetry: A Tribute to Stan Brakhage: in this class we'll look at poets influenced by filmmakers and filmmakers influenced by poets. The class will be run in the style of Stan Brakhage's Salons— with films shown in the first half of class and conversation, film-generated writing, and workshopping held afterwards. We'll look at poems and films by Brakhage, Gertrude Stein, Robert Duncan, Charles Olson, Jack Spicer, Lawrence Jordan, Kenneth Anger, Joseph Cornell, Rudy Burkhardt, Edwin Denby, Abigal Child, Henry Hills, Jennifer Reeves, Hannah Weiner, and others. Filmmakers welcome! Limit nine students. Syllabus available at www.angelfire.com/poetry/lisajarnot/film.html Contact Lisa Jarnot at [redacted] for more information.

↑ Index

533. Nicholas Karavatos
Re: India...Muslims and Hindus
Sat 29 Nov 2008

"It *is* terrible when we essentialize."

I've been living on a few coasts of the Arabian Peninsula for several years where there is a significant South Asian expatriate population. I've never been in such an "essentialist" or "essentializing" environment anywhere else.

Most all politics here are Identity Politics.

The hierarchy is that Muslims are on top, next it is Arabs (Khaleejis feel they're the more blessed) above all other Muslims (though South Asians vastly outnumber Arabs), then there are the tribal hierarchies among Arabs ... And we are all familiar with the caste system of India, so no need go into that.

Palestinians seem to be everyone's pet sacred cow.

In India there is the Hindu Nationalist movement, no different than any Religion+Nationalism movement, basically supreamist. Hindu Nationalists see themselves as True Indians (like religious right Republicans and their Real America crap) and that all other religions in India are the result of invasion and colonialism.

Yes, there are Indians who use their religious identity as an impetus, rationale, justification for acts of violence: "Hindu Terrorism" as Alex alluded. But that is also the outline of "Islamic Terrorism" in India or elsewhere, as well: as I would define it, when a structure/organization (not islolated individuals) uses their religious identity as an impetus/rationale/justification for their nationalistic violence. This is also how I would define "Judaic Terrorism" or "Christian Terrorism."

Alex says that "democracy doesn't work" in these environments, and that's because democracy needs secularism to be successful. Otherwise, people vote according to their religion, religious sect, tribe, etc., identity. However, within these (mono?)cultures there is the al-Shura ("consultation") tradition.

I am still waiting for a Zoroastrian to be elected president in the Islamic Republic of Iran. If it's a democracy, why not?

As I watched the Mumbai attacks unfold on television, the Indian government claimed "foriegn elements" were behind it. Yes, always blame The Other first.

Then there is this unfolding in Nigeria:
http://english.aljazeera.net/news/africa/2008/11/20081129175135493970.html

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> Date: Sat, 29 Nov 2008 07:14:23 -0800
> From: [redacted]
> Subject: India...Muslims and Hindus
> To: [redacted]
>
> Alexander is tired, especially given
> situation in Mumbai, of the abuse thrown at MUSLIMS. Lots of
> "terrorism," as they called it (THEY), is performed by HINDUS . Fact.
>
> Purely anecdotal, but I spent weeks with Sufis, spent lots of time with Muslim

descendants from Persia...and always, and they knew me, and there were no tourists, treated kindly.
>
> It is a terrible when we essentialize. There is little solidarity in India. Democracy doesn't work as well as Bush likes to say it does.
>
> It is a terrible thing what happened, more terribe for the ineffectuality of the government there, all care and well wishes sent to friends, but let us not let this situation be exploited for the sake of what is an AGENDA.
>
> Alex
>
>
>
>
>
>

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http://clk.atdmt.com/MRT/go/119642556/direct/01/

↑ Index

534. Catherine Daly

Re: New esay in Jacket Magazine: 'Empirical and Non-Empirical Identifiers'

Sat 29 Nov 2008

I think of more the poem as an engine similie, where the gizmo hooked up to a car tells one what is wrong

but -- my cursory scan of the article mostly confised me, formatting wise, and I didn't see any striking new "tools" for reading

On Fri, Nov 28, 2008 at 6:50 PM, Mark Weiss <[redacted]> wrote:

> *As I asked on a different list, diagnostic devices? Like stethescopes or xrays? You mean there's a way to find out whether that lump in line three is dangerous?*
>
> *Mark*
>
>
>
> --

> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

535. **Lauren Russell**
Re: Request for information
Sun 30 Nov 2008

Hi Sharon,

Though they don't fulfill the "non-Western" requirement, I really love some of the poems in Gregory Orr's Orpheus & Eurydice series, to the extent that I sometimes find myself reading them on long walks in cemeteries.

Are you teaching experimental fiction this semester, by any chance?

Lauren

Date: Fri, 28 Nov 2008 12:39:01 -0500
From: Sharon Mesmer/David Borchart <[redacted]>
Subject: Request for information

Dear friends,

This summer at the New School I'll be teaching a literature/poetry =20 course called "The Muse Singing: Myth in Poetry from Classical Times =20 to Now." I would deeply appreciate suggestions regarding non-Western =20=

poetic responses to the Greek myths, from any era, any country. I'll =20=

post the course description below and the texts I'm already using. =20 Many thanks in advance!

THE MUSE SINGING: MYTH IN POETRY FROM CLASSICAL TIMES TO NOW
Sharon Mesmer, Instructor / Humanities Division

The artful, emotive tellings of timeless myth-stories by poets of the =20=

classical world continue to enthrall us today. What is it about =20 these mysterious and beautiful tales that has so captured the poetic =20 imagination for so long? How, to paraphrase Walter Pater, have poets =20=

=93become the depositaries of the instinctive products of the =20 imagination, fixing its outlines and developing its situations=94? To =20=

gain a new appreciation of four of the most central and familiar =20 Greek myths (Demeter and Persephone; Cupid and Psyche; Daedalus and =20 Icarus; Orpheus and Eurydice) we=92ll first examine their oldest known =20=

literary sources (The Homeric Hymn to Demeter; Apuleius; Ovid) and =20 read short interpretations by well-known scholars such as Edith =20 Hamilton, Walter Pater, Jane Harrison, Guy Davenport and Joseph =20 Campbell. Finally, we=92ll do close readings of modern and =20 contemporary poetic retellings of each tale and discuss connections/ =20 disconnections with the original sources. Access to the films =93La =20 Belle et Le B=EAte/Beauty and the Beast=94 (as a modern interpretation = of =20 the Cupid and Psyche story) by Jean Cocteau and =93Orfeu Negro/Black =20 Orpheus=94 by Marcel Camus will also be provided through Blackboard.

TEXTS:
MYTHOLOGY: TIMELESS TALES OF GODS AND HEROES
Edith Hamilton

METAMORPHOSIS
Ovid, translation by David Raeburn

THE HOMERIC HYMN TO DEMETER
Helen Foley, editor

CUPID AND PSYCHE
Apuleius, translation by E.J. Kenney

ORPHEUS AND COMPANY
Deborah de Nicola, editor

GODS AND MORTALS
Nina Kossman, editor

=46rom Google Books:
GREEK STUDIES
Walter Pater (short excerpt)

PROLEGOMENA TO THE STUDY OF GREEK RELIGION
Jane Harrison (short excerpt)

↑ Index

536. **steve d. dalachinsky**
Re: Dave Church
Sun 30 Nov 2008

---

it's with great sadness i annouce the following

Hey Steve,

It's been a while, but I am writing on behalf of the Dave Church, who died on Thanksgiving morning (officially pronounced dead at 1:30 A.M.). He was found in his cab, slumped over, having suffered what appears to have been a heart

attack (still waiting to hear from the coroner). One can only hope it was fast, for I'm quite sure he thought a great deal about death, and the only part of it that frightened, or moved, him was "how it would go down" - the direct confrontation with death.

At any rate, one might think of the Dylan song - "Let me die in my footsteps..." - and think he went the right way, but he was not fond of taxicab driving, even if he drew material for his writing from his experiences in the seedy netherworld that many drivers get to see from behind their wheel. Instead, he wanted to be remembered as a poet, for that indeed was what he was.

Not sure where to go from here. I'm sending this to you because of the obvious history between you and him, and because of the wider community of poets to which you have access.

I have control over his drafts, writings, correspondence, publications, etc., so anyone with an interest in what will happen to this material can contact me at this email address for the time being.

In the meantime, a biography of Dave Church can be found at:

http://www.poetrymagazines.org.uk/magazine/record.asp?id=16312

I'll be busy with the wake and funeral this week in RI, but I'll get in touch with you when I'm back in New York soon after.

Thanks,
Jonathan

Windows Live Hotmail now works up to 70% faster. Sign up today.

↑ Index

537. John Cunningham
language v. experimental
Sun 30 Nov 2008

In my recent query re Canadian language poets to which there were many responses, most of them civil (and my thanks to all those who took the trouble to reply to that thread - even to G.B. (and know Rob that's not you), there was one that was of considerable interest. That was the one that spoke of language poets and experimental poets. Is there a difference? If so, what is it? And where does Erin Moure sit in that binary? John Herbert Cunningham

↑ Index

538. Steve Halle
Michael Theune @ Seven Corners
Sun 30 Nov 2008

New work by *Michael Theune* is online now at *Seven Corners*<http://www.sevencornerspoetry.blogspot.com/>(http://www.sevencornerspoetry.blogspot.com/). Please take a minute to stop by and check it out.

Best,
Steve Halle
Editor

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539. William James Austin
Blackbox open for submissions
Sun 30 Nov 2008

Hello everyone,

The fall Blackbox gallery is now open for submissions.? The submission period will last approximately two weeks.? Please be certain to read and follow the submission guidelines on the Blackbox page.? Per usual, go to WilliamJamesAustin.com and follow the Blackbox link.? Correspondence regarding Blackbox, like submissions, must be sent to [redacted].

Thank you in advance for your continued support of my little project.

Best,
William James Austin

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 2008

407 messages · Sun 30 Nov 2008 – Wed 31 Dec 2008

December 2008 handed the list the very thing it had spent a January spoofing — a real inaugural poet, named and appointed — and the room discovered that the actual occasion was harder to mock than the imaginary one. Four hundred and seven messages moved through it, and the largest gathered around Elizabeth Alexander, chosen to read at Obama's swearing-in, and around the compromised ceremony she had been asked to bless. A year after the list had drafted joke inaugural poems, a real one was coming, and the jokes stopped.

The largest thread was an open letter asking her not to do it. Alexander had been named the inaugural poet, but the same inauguration had handed its invocation to Rick Warren, a prominent backer of Proposition 8, and one member wrote to her directly — begging her to *"consider saying No to reading at Barak Obama's inauguration"* so long as an anti-gay pastor shared the platform. It was an agonized letter, alert to what it was asking; the writer knew, as a poet, *"how long and hard we work with little or no recognition and respect"*, and knew he was asking her to refuse the largest recognition a poet could get, on principle.

The quarrel was whether the poet owed the occasion her presence or her protest. Some in the room held that Alexander should read and make the platform hers; others that to stand beside Warren was to lend poetry's dignity to a man campaigning against their marriages. Around it swirled the inauguration's theology — what it meant to open a secular rite with a divisive prayer — and the room split, as the country did, over whether a poet honors a flawed ceremony by gracing it or by walking away.

Underneath the gravity the list kept its gallows humor about money and the body. The Poetry Brothel at the Zipper Factory drew a long thread — poets performing intimacy for tips as the recession bit — and a colder current, capitalism and the long poem, asked whether the epic itself was a form the market could no longer underwrite. The inaugural poet debated her conscience upstairs while, downstairs, the poets priced themselves by the hour.

I have set December down exactly as the archive delivered it — the named inaugural poet, the open letter begging her to refuse, the divisive prayer, and the brothel pricing verse by the tip — because it was the month the list got its wish and found it complicated: a real poet at a real inauguration, and no way to feel simple about it. A room that had laughed at the very idea of an inaugural poem

now argued in dead earnest whether a good poet should stand on a stage beside a man who opposed her friends' right to marry, which is the difference, exactly, between mocking an occasion and being asked to live inside one.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 407 in all.

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328. George Bowering — Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
329. George Bowering — Re: OPEN LETTER to Elizabeth Alexander
330. Carol Novack — Mad Hatters' Review is BACK!

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331. Peter Ciccariello — yet again this past has passed
332. David-Baptiste Chirot — Forrest Gander's First Novel, RIP Harold Pinter & Elizabeth Alexand...
333. Gwyn McVay — Re: Poetry Brothel at the Zipper Factory
334. Stephen Baraban — Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander

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335. Jennifer Karmin — Chicago festival: When Does It or You Begin? (Memory as Innovation)
336. Corey Frost — Re: Inauguration theology and poetics
337. Murat Nemet-Nejat — Re: Ref.: Poloroid Photography
338. joeharrington — Issue 1/Verzion 2
339. Daniel Godston — $2 million donation for Poets & Writers
340. Gareth Farmer — Zukofsky
341. Mark Weiss — Re: Inauguration theology and poetics
342. Halvard Johnson — Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander

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343. Ryan Daley — Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
344. Jason Quackenbush — Re: Inauguration theology and poetics
345. Jason Quackenbush — Re: Inauguration theology and poetics
346. Doug Holder — I Called Richard Yates On The Phone: Musings From A Minor Poet
347. mIEKAL aND — Re: Zukofsky
348. cris cheek — Re: inaugural poetics
349. cris cheek — further inaugural dilemna
350. Geoffrey Gatza — Faits Divers de la Poesie Americaine et Britannique is now back up
351. Cynie Cory — Poetry as Song: Query
352. steve russell — Re: Inauguration theology and poetics
353. laura hinton — Re: OPEN LETTER to Elizabeth Alexander
354. Murat Nemet-Nejat — Re: Inauguration theology and poetics
355. Jordan Stempleman — Re: Poetry as Song: Query
356. Eireene Nealand — capitalism and the long poem
357. Eireene Nealand — the Russian poet Dmitry Golynko
358. Ruth Lepson — Re: Poetry Brothel at the Zipper Factory
359. Mark Weiss — Re: Inauguration theology and poetics
360. George Bowering — Re: Inauguration theology and poetics
361. George Bowering — Re: Inauguration theology and poetics
362. laura oliver — Re: Poetry as Song: Query
363. Ryan Daley — Re: Inauguration theology and poetics

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364. Nico Vassilakis — Kurt Schwitters' Ur Sonata @ Subtext 1/7/09
365. Daniel Zimmerman — Re: Poetry as Song: Query
366. Ruth Lepson — Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
367. Ruth Lepson — Re: Poetry as Song: Query
368. John Cunningham — Re: Poetry Brothel at the Zipper Factory
369. Murat Nemet-Nejat — Re: Poetry as Song: Query
370. Charles Alexander — Re: OPEN LETTER to Elizabeth Alexander
371. Peter Ciccariello — The Keep - Brain scan with leaf mold
372. David-Baptiste Chirot — Re: capitalism and the long poem
373. Troy Camplin — Re: capitalism and the long poem

374. Crane's Bill Books — Re: Inauguration theology and poetics
375. Elizabeth Switaj — Re: OPEN LETTER to Elizabeth Alexander
376. Hugh Behm-Steinberg — Re: Poetry as Song: Query
377. Charles Alexander — Michael Cross: In Felt Treeling

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378. Pam Brown — Call for reviewer for Jacket
379. David Baratier — Final call, PSP Chapbook contest, 12/31
380. Jason Quackenbush — Re: Inauguration theology and poetics
381. Niels Hav — Re: I Called Richard Yates On The Phone: Musings From A Minor Poet
382. Tarpaulin Sky Press — Now Available: TSky Journal #15 | Print Issue #2
383. Steve Tills — Write an inauguration speech
384. Jim Andrews — New on Vispo.com: 1987 digital poetry by Geof Huth
385. Corey Frost — Re: Inauguration theology and poetics
386. amy king — Re: Poetry Brothel at the Zipper Factory
387. George Bowering — Re: OPEN LETTER to Elizabeth Alexander
388. Ruth Lepson — Re: Poetry Brothel at the Zipper Factory
389. George Bowering — Re: Inauguration theology and poetics
390. Murat Nemet-Nejat — Re: capitalism and the long poem
391. Eireene Nealand — Re: capitalism and the long poem
392. Adam Tobin — Re: Poetry Brothel at the Zipper Factory
393. David-Baptiste Chirot — Warning Porno & Spam Mercahnts on poetics list--maybe is hacked?
394. amy king — Re: Warning Porno & Spam Mercahnts on poetics list--maybe is hacked? -- NO, BUT
395. amy king — Re: Warning Porno & Spam Mercahnts on poetics list--maybe is hacked? -- NO, BUT
396. Obododimma Oha — Re: Issue 1/Verzion 2
397. Troy Camplin — Re: capitalism and the long poem
398. Ruth Lepson — Re: Poetry Brothel at the Zipper Factory
399. Troy Camplin — Re: capitalism and the long poem
400. Maria Damon — Re: Happy NY
401. Halvard Johnson — Sonnet for the New Year
402. Poetry Project — New Year's Day and beyond at The Poetry Project
403. Alan Sondheim — HAPPY NEW YEAR ANNUAL HAPPY NEW YEAR VIDEO!
404. Stephen Vincent — MLA: Re: capitalism and the long poem
405. David-Baptiste Chirot — Re: capitalism and the long poem/happy new years!!!!!
406. Pam Brown — We have a reviewer for Dementia Blog
407. William Slaughter — Notice: Mudlark

1. Mark Weiss
Re: language v. experimental
Sun 30 Nov 2008

Funny you should ask. Really.

there was one that was of considerable interest. That was the one that >spoke of language poets and experimental poets. Is there a difference?

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2. Shankar, Ravi (English)
REMEMBER: Drunken Boat Design Contest - Dec 01 Deadline
Sun 30 Nov 2008

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http://www.drunkenboat.com/db10/designcontest/

Drunken Boat Design Contest - $2500 for winning designer

Drunken Boat < www.drunkenboat.com >, an international online journal of the arts, celebrates its 10th anniversary! Part of our conceptual origin has been in exhibiting works of art that use the medium of the Web as constitutive of meaning; with this in mind we are soliciting proposals for the design of a special 10th issue dedicated to arts and literature online. The winning designer receives a $2500 honorarium in return for designing the home page of a publication that attracts nearly half a million unique visitors per year.

ENTRY PROCESS To submit a design proposal, follow these steps: 1) Email [redacted] with your design proposal (as per below). 2) Pay the $25 Entry Fee online or by mail. Make sure your payment is attached to your entry. 3) Include complete contact information on all submitted materials. Note: No materials will be returned (unless prior arrangement has been reached). Please submit disposable materials wherever possible.

ENTRY FORMAT
Send your design proposal in one of the following formats:
1) a link to a website
2) one or more JPG, GIF or PNG files
3) one or more PDF files
4) a SWF file (Adobe Flash)

ENTRY FEE Pay the $25 Entry Fee online through Paypal < www.drunkenboat.com/db9/donate.html >, or by personal or organizational check. All payments sent by regular mail must include the designer’s current email address and contact information.

MAILING ADDRESS
Drunken Boat

119 Main St.
Chester, CT 06412
USA

PERMISSION
Contestants grant Drunken Boat permission to display a designer's name, company name, client name and/or relevant design work at www.drunkenboat.com.

COPYRIGHT NOTICE
Drunken Boat assumes all submitted artwork is the property of the designer or design firm submitting the work. Drunken Boat will not be liable for any copyright infringement on the part of the contestant. All rights to the work will revert to the designer upon publication.

ETHICAL GUIDELINES
Drunken Boat reserves the right to revoke the award from any individual or company, whose artwork does not fall within the ethical guidelines set forth by the magazine, whether before, during or after the judging is complete. Fees are non-refundable once the entry has been submitted for any reason.

TERMS OF DELIVERY
The winner will receive a $2500 honorarium, payable upon launch date of the 10th anniversary issue. The winner will be responsible for all aspects of the home page design, including its interface with all other sections of the issue (particularly the 10 mini-sites). The winner must also be willing to work with other individuals, as needed, to enable completion of the issue in time for a Winter 2008/2009 launch.

DEADLINE
December 01 2008

RULES
The Drunken Boat Design Contest is open to designers from any discipline, from anywhere in the world, particularly individuals attuned to the potential dynamicity of designing work online. We at Drunken Boat are open to any number of aesthetic models that might encompass this issue's contents. Best of all would be an interactive / dynamic component that actively invites reader participation. The only parameters of the contest are that all of the home page designs must be structured to encompass a group of 10 mini-sites designed by Drunken Boat Web Editor / Site Designer Shawn M. McKinney. A sample of the visual design of the 10 mini-sites may be found here: www.drunkenboat.com/db10/designcontest.

All entries will be considered potential home pages; some finalists may ultimately provide alternate home page designs.

NOTES
We don’t expect you to submit an entire Web site. We do expect you to provide us with a clear sense of the graphic “look and feel” of a home page, as well as a proposed system of navigation, for Drunken Boat, Issue No. 10. In addition, all proposed design elements must be aesthetically compatible with the 10 mini-sites mentioned previously. Although your email confirmation and digital artwork will be sufficient for our judges to assess your entry properly, contestants may physically mail design samples to allow for a more in-depth evaluation process. In any event, no materials will be returned (unless prior arrangement has been reached). Please submit disposable materials wherever possible.

We urge you to explore the archives of www.drunkenboat.com. Take a look at some of the creative work we have published in the past, while you consider the design sensibility that has shaped previous issues. Also, you might want to read the “designer’s note” (essay) found in the Oulipo section of Drunken Boat, Issue No. 8. Locate it as follows: www.drunkenboat.com/db8 > oulipo > shawn m. mckinney > “Oulipo Redux: Extensible, Exegetic, Ex Post Facto.”

A spirit of collaboration is essential to the success of this contest and this special issue of Drunken Boat. The winning designer will be expected to work closely with a staff of designers and editors to complete the design of Issue No. 10. Mavericks need not apply.

If all we have at our disposal is language to articulate the world, its precision and meaning, in abstract form, how do we reconcile the stance that dialogue is nothing more than the congress of arbitrary conceits? —Ravi Shankar, “Editor’s Statement,” Drunken Boat, Issue No. 9

All entries must be received by midnight. No late entries will be considered.

poster design < shawn m. mckinney > www.typonica.com

↑ Index

3. Amanda Earl
experiment-o, correct link
Sun 30 Nov 2008

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and now for the correct link:

www.experiment-o.com

oopsy. sorry about that.

Amanda

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4. Hugh Behm-Steinberg

Eleven Eleven Issue Seven Submission Call

Sun 30 Nov 2008

We'll be reading for issue seven through March 15, 2009. Send Hi all,

We'll be reading for issue seven through March 15, 2009. Send up to five poems or 7,000 words of prose, plus SASE to

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

For more information, write to us at [redacted].

And look for our first online issue this January at
www.elevenelevenjournal.com!

Best,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

_____
From: Hugh Behm-Steinberg <[redacted]>
To: [redacted]
Sent: Saturday, October 6, 2007 4:04:20 PM
Subject: Eleven Eleven issue 4 and submission call for issue 5

Announcing the release of issue four of Eleven Eleven, edited by Ben Lerner and featuring the work of Aharon Shabtai (translated by Peter Cole), Cole Swensen, Renee Gladman, Rusty Morrison, Magdalena Zurawski, Jacqueline Risset (translated by Jennifer Moxley), Aaron Kunin, K. Silem Mohammad, David Shapiro, Edward Bartoìk-Baratta, Chris Abani, Michael Palmer, and a selection of five emerging Mexican poets edited and translated by Jen Hofer and Romaìn Lujaìn (Rodrigo Flores and His Homies, Alejandro Tarrab, Joseì Manuel Velaìzquez, Karen Plata, and Rosalva Garciìa Coral).

On sale now for $8, directly from CCA. Make checks out to California College of the Arts, Attn: Eleven Eleven.

We are now reading for issue five. Send up to five poems or 7,000 words of prose, plus SASE. Deadline is January 31, 2008.

Send checks and submissions to:

Eleven Eleven
California College of the Arts

1111 Eighth Street
San Francisco, CA 94107

For more information, write to us at [redacted].

est,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

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5. Carol Novack

REBECCA GOODMAN, STEVE KATZ & MARTIN NAKELL at The KGB Bar, Friday, Dec. 12th

Sun 30 Nov 2008

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*FRIDAY, DEC. 12TH, 7-9 pm *

Mad Hatters' Review
Poetry, Prose & Anything Goes Reading Series
Friday, December 12th, 2008, 7 – 9 pm
KGB Bar, 85 East 4th Street, N.Y.C.

Featuring more fabulous MHR contributors coming from afar:

Rebecca Goodman's novel, *The Surface of Motion*, was published by Green Integer Press (2008). She lives and teaches in Los Angeles. Fiction may be found in MHR Issue 10.

Steve Katz's works include *Creamy and Delicious; The Exagggerations of Peter Prince; Saw; Swanny's Ways* (Sun & Moon Press), winner of the American Award in Fiction in 1995; the screenplay *Grassland*, which eventually became Hex; and most recently, *Kissssss* (short works). He's held jobs in construction, the forest service, mining industry, and education, has taught overseas and in the USA. Katz is also proficient in Chinese internal martial arts, so he knows how to hurt himself. He lived it in Oregon, Nevada, Italy, upstate New York, and NYC. He currently resides in Denver, Colorado. Read his poem in MHR Issue 10 and access his impressive extensive bio.

*Martin Nakell *has published several books of fiction and poetry, including *Two Fields That Face & Mirror Each Other* (Sun & Moon), *Goings *(Margin-to-margin Press), *Form *(Spuyten Duyvil), *Settlement *(Spuyten Duyvil), and others, some in progress, some not yet written. He lives in Los Angeles with his

wife, the fictionalist, Rebecca Goodman. Martin and Rebecca constituted the &NOW '08 Committee, hosting the &NOW Conference/Festival of Innovative Art & Literature in Southern California in April 2008. His fiction, plus a review of *Settlement*, are in MHR Issue 9.

For further info, email: [redacted]
(type READINGS in the subject line)

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*

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*

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com

*KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION! *
https://www.fracturedatlas.org/site/contribute/donate/580

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6. Jennifer Karmin

Red Rover Series / Experiment #25

Sun 30 Nov 2008

Red Rover Series
{readings that play with reading}

Experiment #25:
Floating Hope Corpse

SATURDAY, DECEMBER 6th
7pm

Featuring:
John Beer
Joel Craig
Brandi Homan
Lisa Janssen
Philip Jenks
Erik Johnson
Jennifer Karmin
Lauren Levato
Erika Mikkalo
Simone Muench
Daniela Olszewska
Melissa Severin

Chuck Stebelton
Leila Wilson

A celebration for the third issue of the literary journal MoonLit, edited by Lisa Janssen and Claire McMahon.

at the Division Street Dance Loft
735 W. Division, 3rd floor -- Chicago, IL
new location in the Work House building
Division @ Halsted, enter parking lot off of Halsted
http://www.rtgdance.com/teach_schedule.htm

suggested donation $4
doors lock at 7:30pm

JOHN BEER's poems and essays have appeared in publications including MoonLit, Make, Verse, Barrow Street, Crowd, the Hat, Time Out Chicago, the Review of Contemporary Fiction, and the Village Voice.

JOEL CRAIG co-curates The Danny's Reading Series, edits poetry for Make Magazine, and designs for MoonLit. A chapbook, Shine Tomorrow, is forthcoming in February, 2009.

BRANDI HOMAN is the author of Hard Reds (Shearsman, 2008) and is Editor-in-Chief of Switchback Books.

LISA JANSSEN is a writer, archivist, co-editor of MoonLit magazine, and co-curator of the Red Rover Series.

PHILIP JENKS has published two books, On the Cave You Live In (Flood) My First Painting will be The Accuser (Zephyr Press) He plays with The Howling Hex (Drag City) and is working with Simone Muench on a book of collaborations, Little Visceral Carnival.

ERIK JOHNSON is a PhD student at Northwestern and lives in Evanston.

JENNIFER KARMINâ€™s Aaaaaaaaaaalice cantos are anthologized in A Sing Economy (Flim Forum Press). She teaches creative writing to immigrants at Truman College, works as a Poet-in-Residence for the Chicago Public Schools, and presents her public art projects nationally. Together with Lisa Janssen, she co-curates the Red Rover Series.

LAUREN LEVATO is a poet and artist. She is the author of Marriage Bones and at the hotel andromeda, a collaboration with Kristy Bowen. Her visual art is exhibited internationally and has recently entered a master painting program. She works at both Jean Albano Gallery and Woman Made Gallery.
http://www.laurenlevato.com

ERIKA MIKKALO lives on the south side of Chicago and persists. Recent work has appeared in fence, MiPOesias, and proximity. She is considering collaboration in all media.

SIMONE MUENCH's third book Orange Crush will be out from Sarabande in 2010. She is a professor, vegetarian and horror film fan, and works collaboratively with Bill Allegrezza and Philip Jenks.

DANIELA OLSZEWSKA is the author of The Partial Autobiography of Jane Doe and Resort to Humming. Her poems have appeared in recent issues of La Petite Zine, No Tell Motel, and Conduit.

MELISSA SEVERIN is managing editor for Switchback Books. Her chapbook, Brute Fact, is available from dancing girl press.

CHUCK STEBELTON is author of Circulation Flowers (Tougher Disguises, 2005). Recent chapbooks include A Maximal Object (Mitzvah Chaps), Flags and Banners (Bronze Skull Press), and Precious (Answer Tag Home Press). He works as Literary Program Director at Woodland Pattern Book Center in Milwaukee.

LEILA WILSON teaches at the School of the Art Institute and serves as the poetry editor at Chicago Review. Her poems have appeared in Poetry, The Canary, A Public Space, Denver Quarterly, and elsewhere.

Red Rover Series {readings that play with reading} is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

NEXT EXPERIMENT:
Friday, February 13th
AWP Small Press Showcase
8-11pm at Links Hall, 956 Newport -- Chicago, IL
Experiment #26 with Action Books, Effing Press, Flood Editions, Futurepoem Books, Les Figues Press, Slack Buddha Press, Switchback Books & Ugly Duckling Presse

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7. Gloria Frym
Re: language v. experimental
Sun 30 Nov 2008

All cactus are succulents, but not all succulents are cactus.

----- Original Message -----
From: "John Cunningham" <[redacted]>
To: <[redacted]>
Sent: Sunday, November 30, 2008 7:58 AM
Subject: language v. experimental

> *In my recent query re Canadian language poets to which there were many responses, most of them civil (and my thanks to all those who took the trouble to reply to that thread - even to G.B. (and know Rob that's not you), there was one that was of considerable interest. That was the one that*
> *spoke of language poets and experimental poets. Is there a difference? If so, what is it? And where does Erin Moure sit in that binary?*
> *John Herbert Cunningham*

↑ Index

8. Joel Weishaus
"Reality Too" November Blog
Sun 30 Nov 2008

Dear Friends and Colleagues;

Here is the November "Reality Too" blog:
http://web.pdx.edu/~pdx00282/blog/November.htm

Mirror site:
http://www.cddc.vt.edu/host/weishaus/Blog/November.htm

Introduction:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel Weishaus

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9. Small Press Traffic

Scott Inguito & The Sonneteers (Ben & Sandra Doller) at Small Press Traffic 12/5/08

Mon 1 Dec 2008

Small Press Traffic is thrilled to present:

Scott Inguito & The Sonneteers (Ben & Sandra Doller)

Friday, December 5, 2008 at 7:30 p.m.
Timken Lecture Hall
Refreshments will be served

Join us!

Scott Inguito lives in San Francisco, teaches in San Jose, and paints in his garage. His most recent project is called PANDAFUCK, a suite of poems inspired by the pointless, the ill-tuned yet well-intentioned, the black and white of it all. Dear Jack (2008), a book of poems, is out on Momotombo Press. You can find his paintings at scottinguito.com

Sandra Doller (née Miller) has a new name. Her first book Oriflamme was published by Ahsahta Press in 2005, and her second collection Chora is forthcoming from Ahsahta in 2010. Sandra Doller is the founder & editrice of a fancy magazine & press, the curiously named 1913. She teaches at Cal State San Marcos and lives way out west with her man, Ben Doller (né Doyle) and their pup Ronald Johnson.

Ben Doller (né Doyle)'s first book of poems, Radio, Radio, was selected by Susan Howe as winner of the 2000 Walt Whitman Award. His second book, FAQ:, will be published by Ahsahta Press in 2009, and his third book, Dead Ahead, is forthcoming from Fence Books. He co-edits the Kuhl House Contemporary Poets series and teaches in Antioch's Low-Res MFA program. Wherever he lives, he lives with his lady, Sandra Doller (née Miller) and their boxador, Ronald Johnson.

Unless otherwise noted, events are $5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm <http://www.sptraffic.org/html/supporters.htm%C2%A0%C2%A0>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm
<http://www.sptraffic.org/html/directions.htm%C2%A0%C2%A0%C2%A0>

We'll see you Fridays!

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org <http://www.sptraffic.org/>

www.smallpresstraffic.blogspot.com
<http://www.smallpresstraffic.blogspot.com/>

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10. Adam Fieled

PFS Post: Lars Palm

Mon 1 Dec 2008

Check out eight poems from Lars Palm's "for good behavior" on PFS Post:

http://www.artrecess.blogspot.com

Happy Holidays!
Adam

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11. Michael Kelleher

Literary Buffalo Newsletter 12.01.08-12.07.08

Mon 1 Dec 2008

LITERARY BUFFALO
12.01.08-12.07.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

12.03.08

Just Buffalo/Center for Inquiry Literary Cafe
Open Holiday Reading
Poetry Reading (8 open slots)
Wednesday, December 3, 7:30 PM
Center for Inquiry, 1310 Sweet Home Road, Amherst

Talking Leaves...Books/Jewish Community Book Fair
Randy Pausch
Book Lecture: The Last Lecture, by Jeffrey Laslow
Wednesday, December 3, 7:30 PM
JCC of Greater Buffalo, 2640 North Forest Road

12.04.08

Talking Leaves...Books
Jennifer Campbell
Reading/Signing for: Driving Straight Through
Thursday, December 4, 7:00 PM
Talking Leaves...Books, 3158 Main St.

12.05.08

Just Buffalo/Albright-Knox Art Gallery
SNOW MAN SLAM: THE FINAL NICKEL CITY POETRY SLAM
Feature: Gabrielle Bouliane
Regional competition b/w Buffalo, Cleveland, Toronto and Niagara U. teams
Friday, December 5, 7 p.m.
Clifton Hall, Albright-Knox Art Gallery

12.06.08

Just Buffalo/Interdisciplinary Performance Series
The Lighter Side: William Cooper's Cartoons
Exhibition, Music, Open Poetry Reading
Saturday, December 6, 8:00 PM
El Museo, 91 Allen St

12.07.08

RUST BELT BOOKS
Birthday Party Reading For Robin Box
Readings by Lorna Perez, Aaron Lowinger, Shayna Raichilson-Zadok & Adam Zadok, Kisha Patterson-Tanski, Kristianne Meal andË‡ Esssence of BpNichol
Sunday, December 7, 2008 @ 3:00 PM
Rust Belt Books, 202 Allen St

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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12. Anny Ballardini

Fwd: Dec. Issue of Gently Read Literature

Mon 1 Dec 2008

John Kinsella's Divine Comedy stands out. Forwarding:

Gently Read Literature

www.gentlyread.wordpress.com

December Issue

Reviews of contemporary poetry and literary fiction—

The Ordinary into the Fantastic: Suzanne Ordus on Larissa Szporluk's Embryos & Idiots

* *

After a Certain Point, all I can say is, "You Must Read This": John Kinsella's Divine Comedy reviewed by Sumita Chakraborty

* *

Kinetic Poetry: Erin Mullikin on Abraham Smith's Whim Man Mammon

* *

A Sad-Sack Story: Jason Pettus reviews Jack O'Connell's novel The Resurrectionist

* *

Compelling Clarity of Insight: John Domini on DeWitt Henry's Safe Suicide

* *

A Dark Time in the Delta: Jayne Pupek reviews Hillary Jordan's novel Mudbound

* *

*Modest Poems that Pack a Punch: Anne Whitehouse on Rochelle Ratner's Ben Casey Days *

* *

Of Real & Symbolic Parenthood: Diane Greco on Samuel Shem's novel The Spirit of the Place

* *

Similarity in Dysfunction: N. Dalton Speidel on Preeta Samarasan's novel Evening is the Whole Day

* *

This month's featured artist is Ann Marie Nafziger

www.gentlyread.wordpress.com

***if you would like your email address removed from GRL's list simply reply to this message from the address to which it was sent with 'remove' either in the subject line or in the body of the email

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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13. Murat Nemet-Nejat
Re: language v. experimental
Mon 1 Dec 2008

Language Poetry was central to experimental American poetry essentially about twenty years ago. I think innovative poetry (one may ask if innovative is the same as experimental) has been moving in new directions only tangentially related to tenets of Language Poetry.

One, but not the only, obvious example is visual poetry, of which the digital movement is an aspect, where by definition there is a change in the very concept of "Language." Another development is the re-emerging of the lyric as a central form, not the lyric as it was conceived before, as an instrument of personal expression; but as a materialization of thought, and its processes and movements, in language. The third is a rethinking of the whole idea of fake/authenticity, copying/originality where the whole persona of the poet as a creator changes into a that of an editor, scholar, collector or translator.

These are just three which come to my mind off the top of my head all of which are major departures from Language school aesthetics.

Ciao,

Murat

On Sun, Nov 30, 2008 at 5:55 PM, Mark Weiss <[redacted]> wrote:

> *Funny you should ask. Really.*
>
> *there was one that was of considerable interest. That was the one that*
>
> *spoke of language poets and experimental poets. Is there a difference?*

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14. Martha Cinader Mims

L&BH Radio Hour Open Mic Dec. 2, 8-9pm PST

Mon 1 Dec 2008

L&BH Radio Hour Featuring Poetry Open Mic

Dec. 2, 8-9pm PST

The feature this week is POETRY. Please call in with your poem or announcement about a poetry event or website, share with a national audience and let's get to know each other by voice.

The number to call is [redacted], you will hear the radio show on your telephone.

You can listen to the show, "click to talk" and also join the chat room at the following website address:

http://www.blogtalkradio.com/listenandbeheard/2008/12/03/LBH-Radio- Hour-Dec-2

Please join me to listen and be heard.
Wishing you Peace and Poetry
martha cinader mims

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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15. aaron tieger
The Collected Typos of Aaron Tieger
Mon 1 Dec 2008

Editions Louis Wain is pleased to announce the availability of a new chapbook: The Collected Typos of Aaron Tieger

"These words are more than happy accidents. Similar to automatic writing, The Collected Typos tap into an unconscious lexicon, in which the familiar and the unexpected are portmanteaud into startling clarity. Tieger has found a generative form in the typo; as his note on the text states, 'Accidents are not omissions.'"

For a sample from this work, and to purchase through Paypal, please visit the Editions Louis Wain site:

http://editionslouiswain.com/books/

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16. Mark Weiss
Re: language v. experimental
Mon 1 Dec 2008

Right you are, except of course that "language Poetry was central to experimental American poetry essentially about twenty years ago" only in the estimation of a few of those who identify themselves as language poets.

Mark

At 01:53 PM 12/1/2008, you wrote:
>Language Poetry was central to experimental American poetry essentially
>about twenty years ago. I think innovative poetry (one may ask if innovative
>is the same as experimental) has been moving in new directions only
>tangentially related to tenets of Language Poetry.
>

>One, but not the only, obvious example is visual poetry, of which the
>digital movement is an aspect, where by definition there is a change in the
>very concept of "Language." Another development is the re-emerging of the
>lyric as a central form, not the lyric as it was conceived before, as an
>instrument of personal expression; but as a materialization of thought, and
>its processes and movements, in language. The third is a rethinking of the
>whole idea of fake/authenticity, copying/originality where the whole persona
>of the poet as a creator changes into a that of an editor, scholar,
>collector or translator.
>
>These are just three which come to my mind off the top of my head all of
>which are major departures from Language school aesthetics.
>
>Ciao,
>
>Murat
>
>
>On Sun, Nov 30, 2008 at 5:55 PM, Mark Weiss <[redacted]> wrote:
>
> > Funny you should ask. Really.
> >
> > there was one that was of considerable interest. That was the one that
> >
> >> spoke of language poets and experimental poets. Is there a difference?
> >>
> >
> >
>

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17. Hugh Behm-Steinberg

Friday 12/05 - 1111 Publication Party & Reading with Lisa Robertson, Eric Selland, & Carol Snow

Mon 1 Dec 2008

Please Join Us at
  Books & Bookshelves
Friday, December 5th at 8:00pm

To celebrate the publication of1111Issue #5
Lisa Robertson, Eric Selland,
& Carol Snow will be reading.

Books & Bookshelves is located in the Castro at 99 Sanchez

Lisa Robertson is a Canadian writer currently living between California, where she is Artist in Residence at CCA, and France. Current projects include a translation of Situationist Michele Bernstein's novel All the King's Horses (published in installments in the London arts journal The Happy Hypocrite), and a recorded sound work in collaboration with Stacy Doris, commissioned by The Kootenay School of Writing in Vancouver. A new collection of poems is forthcoming from Coach House Press. Eric Sellandis a poet and translator living on the San Francisco peninsula. His translations of modernist and contemporary Japanese poets have appeared in a variety of journals and anthologies. He has also published articles on Japanese modernist poetry and translation theory. He is the author of The Condition of Music (Sink Press, 2000), Inventions (Seeing Eye Books, 2007), and an essay in The Poem Behind the Poem: Translating Asian Poetry (Copper Canyon Press, 2004). He is currently editing an anthology of 20th Century Japanese avant-garde poetry.

Carol Snowlives, works, and arranges words, quotes and other small mostly indoor objects in her native San Francisco. She is the author of Artist and Model, For and The Seventy Prepositions. Her new book, Placed: Karesansui Poems, is now out on Counterpath Press.

Eleven Eleven is a bi-annual journal of literature and art based at California College of the Arts. The aim of the publication is to provide a forum for risk and experimentation and to serve as an exchange between writers and artists. Issue Five features writing by Cecco Angiolieri (translated by Brett Foster), Alfred Arteaga, Abby Baker, Aaron Belz, Terry Bisson, Michael Reid Busk, Blake Butler, Jodie Childers, Hannah Craig, Richard de Nooy, Erik Ehn, Jill Alexander Essbaum, Rebecca Morgan Frank, Andy Frazee, Elisa Gabbert, Carrie Hunter, Steven Karl, Katoh Ikuya (translated by Eric Selland), Chris Kerr, Bill Lavender, Juan J. Morales, Simone Muench and Philip Jenks, Sarah O'Brien, Pilar Olabarria, Benjamin Parzybok, Barbara Jane Reyes, Lisa Robertson, Elizabeth Robinson, Sarah Sarai, Jordan Scott, Xu Smith, Carol Snow, Jack Spicer, Nicole Steinberg, Nathaniel Tarn, Rachel Tompa, Rodrigo Toscano, Daniel J. Vaccaro, St. Johnnie Walker, Robert Wexelblatt, Andrew Zawacki, and Jan Zwicky. Issue Five also features images by Kirsten Stolle and Open End Kiss, a project by the CCA MFA Program in Social Practices.For more information, go to http://www.cca.edu/academics/graduate/mfawriting/1111.php

Free

Please B.Y.O.B.

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18. William Allegrezza

Series A in Chicago This Wednesday: Quraysh Ali Lansana and Michael Slosek

Mon 1 Dec 2008

Series A: Quraysh Ali Lansana and Michael Slosek

Quraysh Ali Lansana and Michael Slosek are reading poetry/performing this Wednesday as part of Series A. Join us for the presentation, which will include a guitar, sitar, drums, and more.

Wed., Dec. 3. 7-8:00 p.m. Hyde Park Art Center
5020 S. Cornell, Chicago. Call [redacted] if you need more information, or see
http://www.moriapoetry.com/seriesa.html.

BYOB.

Bill Allegrezza

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19. John Cunningham

Re: language v. experimental

Mon 1 Dec 2008

Thanks for the response, Murat. I'm interested in your second point. Is this where Karen Volkman would fit in with book of sonnets? But, is this new? Hasn't the 'New Formalism' been kicking around for quite some time - even while language poetry was forming? John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Murat Nemet-Nejat
Sent: December 1, 2008 12:53 PM
To: [redacted]
Subject: Re: language v. experimental

Language Poetry was central to experimental American poetry essentially about twenty years ago. I think innovative poetry (one may ask if innovative is the same as experimental) has been moving in new directions only tangentially related to tenets of Language Poetry.

One, but not the only, obvious example is visual poetry, of which the digital movement is an aspect, where by definition there is a change in the very concept of "Language." Another development is the re-emerging of the lyric as a central form, not the lyric as it was conceived before, as an instrument of personal expression; but as a materialization of thought, and its processes and

movements, in language. The third is a rethinking of the whole idea of fake/authenticity, copying/originality where the whole persona of the poet as a creator changes into a that of an editor, scholar, collector or translator.

These are just three which come to my mind off the top of my head all of which are major departures from Language school aesthetics.

Ciao,

Murat

On Sun, Nov 30, 2008 at 5:55 PM, Mark Weiss <[redacted]> wrote:

> Funny you should ask. Really.
>
> there was one that was of considerable interest. That was the one that
>
>> spoke of language poets and experimental poets. Is there a difference?
>>
>
guidelines
>

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20. Jim Andrews
Re: language v. experimental
Mon 1 Dec 2008

---

the most cogent remark i recall about 'experimental poetry'--but i can't remember who said it--is that, like experiments of other kinds, the outcome should be uncertain. probably it was a lanaguage poet.

if the outcome is not particularly uncertain, it isn't much of an experiment.

of course one may say all poetry is then experimental because who knows, when they sit down to work, just what exactly one will write? yes, well, there is some truth in that, even when one knows a great deal about what one will write and will do it in a traditional form. but there's experimenting as to whether the water will boil and then there are more recent experiments. where there really is some question at stake, not only for the writer, but for the reader also. not as in a whodunit, where the question is traditional and is normally posed in a

traditional form, but where the issues are played out in some sort of innovative scenario or form or combination of innovative scenario/form.

is 'experimental poetry' then a synonym of 'innovative poetry'? well, no. if there isn't an element of innovation in an experiment, then it isn't much of an experiment; it's a repeat of work that has already been done. but work can be innovative without being particularly experimental. it can just be new without there having been any particularly experimental process involved.

but, you know, rereading the above, i'm not all that impressed. particularly with the last paragraph. anybody know of some good, not too boring, online writing explorative of the notion of 'experimental poetry'? not too clinical, i mean. and which deals comfortably with the shades of grey/gray involved in a good piece about experimental poetry. it'd have to, wouldn't it. 'experimentalness' is relative. yet, while one would want to acknowledge that, one would also want to cut through the exploitation of its relativity involved in claims that stuff that's already been done is experimental. but one would have to qualify 'already done' in a useful way.

so much writing in this vein reads like a land claim. every sentence seems designed to reinforce the claim of an individual or a group to special status x. poetry capitalism. rather than creating useful distinctions for general thinking.

ja
http://vispo.com

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21. Gabriel Gudding
afro-caribbean women poets
Mon 1 Dec 2008

I am looking for the names of contemporary (or even early to mid-20thC) Afro-Caribbean women poets. Would be grateful for the suggestions of names and/or book titles.
Gabriel
gabrielgudding at gmail dot com

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22. Paul Nelson
Re: re-emerging lyric
Mon 1 Dec 2008

Murat said:

"Another development is the re-emerging of the lyric as a central form, not the lyric as it was conceived before, as an instrument of personal expression; but as a materialization of thought, and its processes and movements, in language..."

I'd also love to see you elaborate on this, the second of your three points on innovative poetry. Sounds like Olson, Whalen, Duncan, early Levertov, McClure, Mackey, Blaser, Eileen Myles, Wanda Coleman and others would fit into this mode.

Paul Nelson

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

_____
From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, December 1, 2008 1:02:21 PM
Subject: Re: language v. experimental

Thanks for the response, Murat. I'm interested in your second point. Is this where Karen Volkman would fit in with book of sonnets? But, is this new? Hasn't the 'New Formalism' been kicking around for quite some time - even while language poetry was forming? John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Murat Nemet-Nejat
Sent: December 1, 2008 12:53 PM
To: [redacted]
Subject: Re: language v. experimental

Language Poetry was central to experimental American poetry essentially about twenty years ago. I think innovative poetry (one may ask if innovative is the same as experimental) has been moving in new directions only tangentially related to tenets of Language Poetry.

One, but not the only, obvious example is visual poetry, of which the digital movement is an aspect, where by definition there is a change in the very concept of "Language." Another development is the re-emerging of the lyric as a central form, not the lyric as it was conceived before, as an instrument of

personal expression; but as a materialization of thought, and its processes and movements, in language. The third is a rethinking of the whole idea of fake/authenticity, copying/originality where the whole persona of the poet as a creator changes into a that of an editor, scholar, collector or translator.

These are just three which come to my mind off the top of my head all of which are major departures from Language school aesthetics.

Ciao,

Murat

On Sun, Nov 30, 2008 at 5:55 PM, Mark Weiss <[redacted]> wrote:

> Funny you should ask. Really.
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> there was one that was of considerable interest. That was the one that
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23. Murat Nemet-Nejat
Re: language v. experimental
Mon 1 Dec 2008

John,

The concept of the lyric I am referring to has little, if anything at all, to do with formalism. It has more to do with a "movement of thought, of ideas." In a different context I call it "eda." Zukofsky refers to something related when he refers to a third state of poetry as "gas state." When Spicer describes a poetry, not of the logs in the river; but the clicks the logs make [pointing to the motions of the water underneath] he is reaching I think for the same thing.

Ciao,

Murat

On Mon, Dec 1, 2008 at 4:02 PM, John Cunningham
<[redacted]>wrote:

> *Thanks for the response, Murat. I'm interested in your second point. Is this*
> *where Karen Volkman would fit in with book of sonnets? But, is this new?*
> *Hasn't the 'New Formalism' been kicking around for quite some time - even*
> *while language poetry was forming?*
> *John Herbert Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On*
> *Behalf Of Murat Nemet-Nejat*
> *Sent: December 1, 2008 12:53 PM*
> *To: [redacted]*
> *Subject: Re: language v. experimental*
>
> *Language Poetry was central to experimental American poetry essentially*
> *about twenty years ago. I think innovative poetry (one may ask if innovative*
> *is the same as experimental) has been moving in new directions only*
> *tangentially related to tenets of Language Poetry.*
>
> *One, but not the only, obvious example is visual poetry, of which the*
> *digital movement is an aspect, where by definition there is a change in the*
> *very concept of "Language." Another development is the re-emerging of the*
> *lyric as a central form, not the lyric as it was conceived before, as an*
> *instrument of personal expression; but as a materialization of thought, and*
> *its processes and movements, in language. The third is a rethinking of the*
> *whole idea of fake/authenticity, copying/originality where the whole persona*
> *of the poet as a creator changes into a that of an editor, scholar,*
> *collector or translator.*
>
> *These are just three which come to my mind off the top of my head all of*
> *which are major departures from Language school aesthetics.*
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> *Ciao,*
>
> *Murat*
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> *On Sun, Nov 30, 2008 at 5:55 PM, Mark Weiss <[redacted]>*
> *wrote:*
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> *Funny you should ask. Really.*
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> *there was one that was of considerable interest. That was the one that*

> *spoke of language poets and experimental poets. Is there a difference?*
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> *Internal Virus Database is out of date.*
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> *7:19 PM*

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24. **Maria Damon**
Re: afro-caribbean women poets
Mon 1 Dec 2008

---

are you looking for Anglo-Caribbean, or is French/Dutch/Spanish ok too?

Gabriel Gudding wrote:
> I am looking for the names of contemporary (or even early to mid-20thC)
> Afro-Caribbean women poets. Would be grateful for the suggestions of names
> and/or book titles.
> Gabriel
> gabrielgudding at gmail dot com
>
>

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25. **Maria Damon**
Re: afro-caribbean women poets
Mon 1 Dec 2008

---

off top head, anglo:
Lorna Goodison
Pamela Mordecai
Louise Bennett
Marlene Nourbese Philippe
Lillian Allen

Gabriel Gudding wrote:
> I am looking for the names of contemporary (or even early to mid-20thC)
> Afro-Caribbean women poets. Would be grateful for the suggestions of names

> and/or book titles.
> Gabriel
> gabrielgudding at gmail dot com
>
>

↑ Index

26. Edward Foster
SIMON PETTET
Mon 1 Dec 2008

—

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27. John Cunningham
Re: language v. experimental
Mon 1 Dec 2008

I do agree with your last paragraph in terms of relevancy. Unless there is something useful that distinguishes such as a new philosophy, new way or means of expression, etc., then there really is no point in calling an apple a Spartan just for the hell of it. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Jim Andrews
Sent: December 1, 2008 3:28 PM
To: [redacted]
Subject: Re: language v. experimental

the most cogent remark i recall about 'experimental poetry'--but i can't remember who said it--is that, like experiments of other kinds, the outcome should be uncertain. probably it was a lanaguage poet.

if the outcome is not particularly uncertain, it isn't much of an experiment.

of course one may say all poetry is then experimental because who knows, when they sit down to work, just what exactly one will write? yes, well, there is some truth in that, even when one knows a great deal about what one

will write and will do it in a traditional form. but there's experimenting as to whether the water will boil and then there are more recent experiments. where there really is some question at stake, not only for the writer, but for the reader also. not as in a whodunit, where the question is

traditional and is normally posed in a traditional form, but where the issues are played out in some sort of innovative scenario or form or combination of innovative scenario/form.

is 'experimental poetry' then a synonym of 'innovative poetry'? well, no. if

there isn't an element of innovation in an experiment, then it isn't much of

an experiment; it's a repeat of work that has already been done. but work can be innovative without being particularly experimental. it can just be new without there having been any particularly experimental process involved.

but, you know, rereading the above, i'm not all that impressed. particularly

with the last paragraph. anybody know of some good, not too boring, online writing explorative of the notion of 'experimental poetry'? not too clinical, i mean. and which deals comfortably with the shades of grey/gray involved in a good piece about experimental poetry. it'd have to, wouldn't it. 'experimentalness' is relative. yet, while one would want to acknowledge

that, one would also want to cut through the exploitation of its relativity involved in claims that stuff that's already been done is experimental. but one would have to qualify 'already done' in a useful way.

so much writing in this vein reads like a land claim. every sentence seems designed to reinforce the claim of an individual or a group to special status x. poetry capitalism. rather than creating useful distinctions for general thinking.

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http://vispo.com

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28. Chris Stroffolino
CAMBODIAN POETRY QUERY QUESTION THING
Mon 1 Dec 2008

Does anybody know of any good examples of Cambodian poetry (In English Translation) under, or since, the Khmer regime, Kampuchea, etc... (survival poetry, witness--doesn't have to be overtly political, but would be prefered....

If so, if you could backchannel me any suggestions I'd deeply
appreciate it
thanks,

Chris

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29. Marcus Bales
Re: language v. experimental
Mon 1 Dec 2008

On 1 Dec 2008 at 13:28, Jim Andrews wrote:
> the most cogent remark i recall about 'experimental poetry'--but i
> can't
> remember who said it--is that, like experiments of other kinds, the
> outcome
> should be uncertain. probably it was a lanaguage poet.
>
> if the outcome is not particularly uncertain, it isn't much of an
> experiment.

This shows such a misunderstanding of what experiments are all about -- at least, scientific experiments -- that it must have been some postmodern who said it, and probably a poet. I don't say that only a postmodern poet could get it so wrong, but it's sure that he or she would get it wrong.

An experiment, to be worth anything in the real world, has to be the testing of a prediction, and the prediction the result of a theory or hypothesis. Only an experiment designed to test a prediction has any use in science. What the kind of "experiment" you're talking about, and what experimental poetry, resembles is throwing shit on the wall to see what sticks. That's not experimenting, that's simply trying things blindly without plan, and without even much hope.

Of course I understand that "experimental poetry" is a special use of "experimental", a jargon-word, a term of art, that has nothing whatever to do with experimental in the scientific sense -- that merely misappropriates a scientific-sounding word in an effort to cadge some of the authority of science to try to borrow some legitimacy for an entirely unscientific endeavor. It is interesting, and amusing, too, to note that those who so disparage science that they cannot even define what it is accurately are still so eager to use the language of science to describe their own unscientific efforts. It's like listening to children playing house, hearing them copying the grownup words and as completely ignorant of their denotations as of their connotations.

On 1 Dec 2008 at 13:28, Jim Andrews wrote:
> of course one may say all poetry is then experimental because who
> knows,
> when they sit down to work, just what exactly one will write? yes,
> well,

> there is some truth in that, even when one knows a great deal about
> what one
> will write and will do it in a traditional form.<

This so mistakes what people who write in traditional form do that anyone hearing it would guess that it, too, was likely said by a postmodern poet, even if he hadn't signed it. Traditional form makes no more demand that what is to be written will be known or unknown than any word-salad. There are, of course, rules regarding the form, but none regarding the content.

On 1 Dec 2008 at 13:28, Jim Andrews wrote:
> ... anybody know of some good, not too boring,
> online
> writing explorative of the notion of 'experimental poetry'? not too
> clinical, i mean. and which deals comfortably with the shades of
> grey/gray
> involved in a good piece about experimental poetry. it'd have to,
> wouldn't
> it. 'experimentalness' is relative. yet, while one would want to
> acknowledge
> that, one would also want to cut through the exploitation of its
> relativity
> involved in claims that stuff that's already been done is
> experimental. but
> one would have to qualify 'already done' in a useful way.

This sounds Grummanesque in its apparent slavish devotion to "the new", as if the only value in the world were whether something were "new". There is nothing in mere newness that is of value, because value itself consists in an array of other characteristics, from interest to usefulness, among many others, none of which have "new" as a necessary (though the thing may be new, of course -- no one says it may not be) component.

On 1 Dec 2008 at 13:28, Jim Andrews wrote:
> so much writing in this vein reads like a land claim. every sentence
> seems
> designed to reinforce the claim of an individual or a group to
> special
> status x. poetry capitalism. rather than creating useful
> distinctions for
> general thinking.

Which is exactly what your writing in this vein sounds like: your attempt to justify your own practice, without a shred of understanding about what other practices have been, or are.

Marcus

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30. Mark Weiss
Re: afro-caribbean women poets
Mon 1 Dec 2008

Gabe: Identity poetics of this kind is tricky in
the Caribbean, where there's certainly racism but
it functions very differenntly here.

Cubans:
Excilia Saldaña--several books in English translation
Nancy Morejón--several books in English translation
Soleida Rios--book of "prose," really
prose-poetry, coming out from City Lights, and
scattered translations in print, including my own.

Lugus Publications in Toronto has put out several
small books in bilingual editions of younger,
mostly black, Cuban poets. Best to contact them for a list.

Jamaica:
Lorna Goodison

Anthologies:

Sisters of Caliban: Contemporary Women Poets of
the Caribbean : A Multilingual Anthology

Poesia afroantillana y negrista: Puerto Roico,
Republica Dominicana, Cuba. Revised 1981. Note
that a lot of the poets write in afro-caribbean
themes or dialects but are nonetheless white.
Juego de imagenes: La nueva poesia dominicana

Mark

At 04:49 PM 12/1/2008, you wrote:
>I am looking for the names of contemporary (or even early to mid-20thC)
>Afro-Caribbean women poets. Would be grateful for the suggestions of names
>and/or book titles.
>Gabriel
>gabrielgudding at gmail dot com
>

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31. Gloria Mindock

New Book Publication by Cervena Barva Press

Mon 1 Dec 2008

Cervena Barva Press is pleased to announce the publication of "Sarasota VII" by Lo Galluccio

Â

Reading Sarasota VII is like watching, no staging, a play that happens to be written in poetry. By playing with structure, Galluccio has done something akin to Calvino where the structure itself is a character and a part of the plot, and you're right in the thick of it.

You need to read it.
Ralph-Michael Chiaia, poet, Ten Poems & Ampersands , Coatlism Press.

Passionate, poignant and concise, Lo Galluccio's Sarasota VII presents us with a story of loss and raw delinquent energy, woven into a great surreal web of metaphors and magic. Crafted with care and lucid honesty, this poetic prose offers its readers an intense vision of real and imaginary journeys across universal and interior landscapes. "We write as if it matters, so it does. We love as if it matters, so it does," declares the author. Flavia Cosma, poet of Gothic Calligraphy and Season of Love

As in the heavens, there is much beauty and much destruction, where even light cannot escape black holes, and "nothing's pure and nothing's stable." Galluccio takes the reader on a journey from a hotel room in Florida into the expansive cosmos of the soul, revealing a woman caught up between passion and intellect, raging to be free while seeking to merge; loving, losing, dominating and submitting in her evolution to reconnect and be whole. Karen Bowles, Publisher Luciole Press

So this is what Anne Boleyn whispered to the men who took her headâ€”both her husband and her executionerâ€”so this is what the henchman replied; for nowhere has sinner and saint been so exquisitely linked than in Lo Galluccioâ€™s Sarasota VII . As the curtain parts, it is not polar opposites that are revealed but a single conjoined child. Traversing Sarasota VII (it has less in common with reading, more so the navigation to heaven or the surrender into hell) is like giving definition to the word â€˜passion.â€™ This is how to say profoundly simple words with often incomprehensible meanings: Love. Desire. Hate. Birth. Destruction. And who hasnâ€™t attempted thisâ€” to grasp the single rose in the pit of thorns. And who hasnâ€™t, on occasion, failed and been banished? But Loâ€™s beautiful, prophetic prose lulls us, even as we burn, and she tells us to â€œFossilize the monsterâ€ and â€œTend our rings like vain

kings.â€ She is right. We must. For something so terrifyingly beautiful should, forever, be. Coleen T. Houlihan

To order: http://www.cervenabarvapress.com/index.html
Or order from Lulu: http://www.lulu.com/content/4346845

Sarasota VII
by Lo Galluccio
by Lo Galluccio
$12.00 + $3.00 S/H
57 pages, Full-length, Prose Memoir
Publication Date: November, 2008

For information contact:
Gloria Mindock
Cervena Barva Press, Somerville, MA
Email: [redacted]

Send me_____copies of " Sarasota VII " Â Total enclosed:Â $_____

Name_____

Street_____

City_____State_____Zip_____

e-mail_____Phone_____

Thank you.

Gloria Mindock, Editor and Publisher

[redacted]

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32. Louis Cabri

Re: language v. experimental

Mon 1 Dec 2008

"like experiments of other kinds, the outcome
should be uncertain. probably it was a lanaguage poet"

that statement ain't by "lanaguage" poet but is watered-down (which is not to be confused with water_ship_ down, another heroic fantasy altogether) Cage, i believe, John, that is, .

Texas T, gold, that is
Experimental tea, mould, that is, --

succulent = FULL o' JUICE!

Lana gage d'amour

↑ Index

33. Del Ray Cross
SHAMPOO 34
Mon 1 Dec 2008

Check it out at www.ShampooPoetry.com
Dear Shower-mongers,

Check it out at www.ShampooPoetry.com

Eva Tseng, Cedar Sigo, Tyler David Sherman, Ron

Samantha Giles, Thomas Fink, Patrick Duggan,

Emily Brungo, Laynie Browne, Melissa Broder, Ed Barrett, GeLeCa BaNeNe, Geoffrey Babbitt, Eric Amling, Steven Alvarez and Nora Almeida, along with super-snappy ShampooArt by Nico Wijaya, Randy Thurman, and Misti Rainwater-Lites.

Pert Regards,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

let me know)

↑ Index

34. Tisa Bryant
Re: afro-caribbean women poets
Tue 2 Dec 2008

Here's a few, Gabriel, for an area of poetry I'm sure is teflon coated against the snarky comments on this list about what one should know about poetry, or how one should go about acquiring knowledge, or endeavor to expand one's repertoire for teaching or simply for life; explore with impunity; let's hear it for the open humility of not knowing:

M. NourbeSe Phillip ("innovative")
Dionne Brand
Honor Ford Smith
Lenelle Moise (performance poet; has CDs, the latest of which is called Madivinez)

Cheryl Boyce Taylor
R.H. Douglas (see Creation Fire/Poems by Caribbean Women)
Ana-Maurine Lara
Audre Lorde
R. Erica Doyle (she's in Thomas Glave's recent anthology, Our Caribbean, and was 1st runner up for the Cave Canem poetry prize for this year; reading just happened last weekend in Pittsburgh. "innovative")
Rosamond King (in Thomas Glave's book as well, other places. "innovative")
Cheryl Nailah Folami Imoja Gill (in Barbados, in a collective called VOICES. Met her there through Kamau B. She's got some online presence; contact her)
Shani Mootoo
Opal Palmer Adisa
Carla Richmond (she's in Ma-KA: Diasporic Juks: Contemporary Writing by Queers of African Descent, Douglas, McFarlane, Silvera & Stewart, eds.)
Lorna Goodison
Danielle LeGros Georges (Maroon, Curbstone Press)
Marilene Phipps
Erna Brodber ("innovative")

See also, OUR WORDS, OUR REVOLUTIONS: Di/Verse Voices of Black Women, First nations Women, and Women of Colour in Canada, Sophie G. Harding, ed.; LET IT BE TOLD: Black Women Writers in Britain, Lauretta Ngcobo, ed. (I have these books; hopefully they're online; definitely out of print); BEYOND THE FRONTIER: African American Poetry for the 21st Century, E. Ethelbert Miller, ed. (see bios in back; several poets of Caribbean ancestry working in particular traditions) On that score, check the Heinemann collection of Caribbean poetry, The Norton of Af-Am Poetry, special issues of Callaloo on the Netherlands Antilles, Haitian literature, and general Caribbean literature, the latest issue of Small Axe on Haitian literature, and various back issues, back issues of the Caribbean women's journal MaComere (here's their page, the Association of Caribbean Women Writers and Scholars, with additional resources, http://acwws.org/links.php), and any number of Af-Am collections, as Caribbean poets are often included in these books.

Thanks for asking; the increased visibility of these poets' work will make a difference to lots of somebodies somewhere.
Backchannel me if you need more.

Tisa Bryant
Editor

The Encyclopedia Project
www.encyclopediaproject.org

On Dec 1, 2008, at 16:49 PM, Gabriel Gudding wrote:

> *I am looking for the names of contemporary (or even early to mid-20thC)*
> *Afro-Caribbean women poets. Would be grateful for the suggestions of names*
> *and/or book titles.*
> *Gabriel*
> *gabrielgudding at gmail dot com*

↑ Index

35. Tisa Bryant
Re: afro-caribbean women poets
Tue 2 Dec 2008

---

yes, louise bennett!
she just passed...

pamela mordecai edited an anthology, if I recall, titled GREEN CANE AND JUICY FLOTSAM, but I think it's mostly fiction

_____

Art is the accomplice of love.

_____

On Dec 1, 2008, at 18:50 PM, Maria Damon wrote:

> *off top head, anglo:*
> *Lorna Goodison*
> *Pamela Mordecai*
> *Louise Bennett*
> *Marlene Nourbese Philippe*
> *Lillian Allen*
>
> *Gabriel Gudding wrote:*
> *I am looking for the names of contemporary (or even early to mid-20thC)*
> *Afro-Caribbean women poets. Would be grateful for the suggestions of names*
> *and/or book titles.*
> *Gabriel*
> *gabrielgudding at gmail dot com*

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36. Eleni Stecopoulos
San Francisco spring sublet avail/seeking NYC sublet
Tue 2 Dec 2008

Great studio in the Mission district of SF available for spring semester (flexible on dates, or mid-Jan to early March possible too.)

Looking to sublet a studio or 1-b in NYC for spring - Bklyn or Queens most likely. Not interested in shares.

Or a swap of apartments. Please backchannel. Thanks.
_____ Get more done, have more fun, and stay more connected with Windows Mobile®. http://clk.atdmt.com/MRT/go/119642556/direct/01/

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37. Alexander Jorgensen
The next US SENATOR from NY - A prediction - Watch these videos - PLS
Tue 2 Dec 2008

---

http://www.disclose.tv/action/viewvideo/6111/Robert_Kennedy_on_the_Vaccine_Autism_Coverup/

http://www.disclose.tv/action/viewvideo/3273/Robert_Kennedy_Jr__about_New_World_Order_Pt__3/

I predict he will become the next US Senator from NY. Those of you from NY...

Alex

↑ Index

38. Alexander Jorgensen
What we have lost - Important
Tue 2 Dec 2008

---

http://video.google.com/videosearch?q=robert+Kennedy+Jr&hl=en&emb=0&aq=f#

Not just politics.

Alex

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39. **Jim Andrews**
Re: language v. experimental
Tue 2 Dec 2008

marcus,

in experimental poetry, once tries things that one hopes (and has some reason to believe) will provide interesting results, but one cannot be certain of the outcome. perhaps because no one has tried it. or perhaps--as is usually the case--the initial conditions need to be just right. so one tries it several times with different initial conditions.

the 'prediction' is usually that the resulting piece will have various properties, but, mostly, the prediction and the hope is that the resulting piece will be of interest. the 'theory', whatever it is, is being 'tested' insofar as it informed the construction of the method.

an example.

i recently made some musical recordings at http://vispo.com/jig/JigAteroids2.htm . the raw material of the recordings were some voice recordings i made some time ago. they weren't particularly musical. you can hear them in the Arteroids poetry game i wrote some time ago at http://vispo.com/arteroids . i wanted to use those sounds to create some loops which, when sequenced and layered interactively, might be of some musical interest. i won't go into the details, but let's just say i tried all sorts of things. i did not know whether i would end up with anything of interest. i think i did. such as http://vispo.com/jig/JigArteroid2.mp3 . you might not agree, of course, and that's fine.

the 'theory' was that it was somehow possible to use those non-musical recordings in an interestingly musical way. not as just part of the piece but as the entirety of the piece. no other instrumentation or anything else.

part of what's involved, it seems to me, in experimental poetry or experimental art more generally, is a different approach to 'the material'. more like the way visual artists think of 'the material' than the more limited notion of 'the subject matter'. 'the material' is subject to processes that are typically applied not to words or paint or whatever, but to other things. the construction is not so much a matter of simply reflecting and speaking/writing as a constructive process that may well--and usually is--be informed by one's reflections and meditations, but the compositional method is very different from just sitting down to write and writing or standing up to paint and painting, yadayada. and of course interesting results are by no means guaranteed, but one has in mind some relation of that constructive method to meaning in the world, meaning in

writing, and one is, in a sense, testing that theory in trying out all sorts of ways to get interesting results from the method.

so i think that the term 'experimental' is actually quite apt concerning this type of art.

and, in a scientific experiment, certainly the outcome is in question. even though it is testing a theory. if the outcome is not in question, the theory has already been proven, so the value of the experiment is questionable, at that point. so i don't think the notion that i brought up, originally, namely that, like experiments of other kinds, the outcome of experiments in art should be uncertain, shows "such a misunderstanding of what experiments are all about -- at least, scientific experiments," as you maintain, marcus.

ja
http://vispo.com

ps: when i was a kid at university in canada, i didn't get exposed to the language poets, but i did get exposed to some earlier usamerican intellectual poets such as wallace stevens, pound, ashbery and emerson. and i gotta say i find that usamerican tradition of thoughtful poetry (it's also a tradition in france) beautiful and very important to thinking young people and a world, more generally, in which thought and art, thought and feeling, are brought together. the language poets are heir to that tradition of innovative, thoughtful, conscientious art in the usa, so my hat's off to them. and from what i've read of their challenging, often remarkable work, they've earned their reputation. and have done things to benefit poetry and poets more widely, not the least of which is this list and the network it is part of. i expect they're used to criticisms of all sorts.

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40. Alexander Jorgensen
Ted Turner & the Czech Republic & clearly...
Tue 2 Dec 2008

There hasn't been a nation called the Czechoslovakia for nearly 20 years. I am assuming most do not understand that Czechoslovakia was created following the fall of the Austro-Hungarian empire and that it consisted of two ethnic groups - Czechs and Slovaks (the Slovaks of which supported the Nazis). And the split was peaceful. They aren't Eastern Europeans, as they are sandwiched btw Germany and Austria, neither are they Russian - and yes, they do not belong to former Yugoslavia. You hear this mistake made often - by Brits, Yanks, most anyone who neither knows nor cares. I will say, however, a good number of the most important figures in both art, music, and literature have played in what is solely Bohemia.

Ted?! Why do we listen to him anymore. Even though a news magnot, he clearly doesn't know his GEORGRAPHY - so said my Czech wife!!!

AGJ

↑ Index

41. Samuel Wharton
sawbuck 2.4
Tue 2 Dec 2008

---

readers,

a day late, but hopefully not a dollar short, sawbuck 2.4<http://www.sawbuckpoetry.blogspot.com/>is here to warm you up with the fiery poetry of all these good people:

{Ewa Chrusciel} {Melissa Culbertson} {Mark Cunningham}
<http://www.sawbuckpoetry.blogspot.com/>
{Glenn R. Frantz} {James Grinwis} {Eli Halpern}
<http://www.sawbuckpoetry.blogspot.com/>
{Sean Patrick Hill} {Melissa Severin}
<http://www.sawbuckpoetry.blogspot.com/>
{Paige Taggart} {John Woodward}
<http://www.sawbuckpoetry.blogspot.com/>

hope to see you there.

& as always, we are reading for future issues, so send us your poems!

~samuel wharton, editor

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42. Dan Wilcox
Richard Boes to Read from New Novel, Dec. 17
Tue 2 Dec 2008

Reading & Book-signing
by
Richard Boes
(author of “The Last Dead Soldier Left Alive”)

from his new novel:
“Last Train Out”

(introduced by Dan Wilcox)
at

Java Jazz Café & Bakery
(www.javajazzcafe.net)

318 Delaware Ave.,
Main Square Plaza, Delmar, NY

Wednesday, December 17
6:30 PM

Richard Boes is a Vietnam Veteran who suffers from Post Traumatic Stress Disorder. His new book, “Last Train Out” (iUniverse) continues the story of “The Last Dead Soldier Left Alive”.

"They don't make writers much more naked than R. Boes, or books more uncompromising than Last Train Out. This is a thorough guided tour of one man's soul, with all the passion and blood on full display." - Luc Sante

“Last Train Out” may be ordered from your local bookseller or at www.iUniverse.com

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43. Mathias Svalina
Re: CAMBODIAN POETRY QUERY QUESTION THING
Tue 2 Dec 2008

Any chance these suggestions could be posted?

I loved getting Tisa's suggestions about Caribbean poets & would be happy to hear more suggestions of Cambodian poets to search out.

On Mon, Dec 1, 2008 at 6:45 PM, Chris Stroffolino
<[redacted]> wrote:
> Does anybody know of any good examples of Cambodian poetry (In English
> Translation) under, or since, the Khmer regime, Kampuchea, etc...
> (survival poetry, witness--doesn't have to be overtly political, but would
> be prefered....
>
> If so, if you could backchannel me any suggestions I'd deeply appreciate it
> thanks,
>
> Chris
>
>

↑ Index

44. Kyle Schlesinger
Louis Cabri and Kevin Varrone at the Poetry Project
Tue 2 Dec 2008

LOUIS CABRI & KEVIN VARRONE
Poetry Project
Monday December 8th, 2008 @ 8:00

Louis Cabri is author of The Mood Embosser (Coach House Books) which won an annual book award from Small Press Traffic, and of ‹that can¹t (Nomados, forthcoming). The Fall issue of The Capilano Review will include new poetry of his and an interview conducted by Roger Farr. ³26-Tone Technique: An Adventure of Whitman¹s Line (2005)² appeared this November in the exhibition Less Is More: The Poetics of Erasure (curated by Bill Jeffries and Ariana Kelly) at the Simon Fraser University Gallery. The recent anthology Open Text: Canadian Poetry in the 21st Century (CUE) includes his poetry. He has recently edited, with introduction and afterword, a Fred Wah selected poems, The False Laws of Narrative, for Wilfrid Laurier UP (in press). In the past, he organized the poets¹ dialogue series, PhillyTalks, available online, and co-edited, with Rob Manery, hole magazine and chapbooks, as well as the Transparency Machine talks series which sporadically continues. He has written essays on the poetry of Bruce Andrews, Earle Birney, P. Inman, Jackson Mac Low, Frank O¹Hara, Laura Riding, Catriona Strang, Louis Zukofsky, among others, and currently teaches modern and contemporary US and Canadian poetry, literary theory, and writing at the University of Windsor, in Windsor, Ontario.

Kevin Varrone is the author of g-point Almanac (ixnay press, 2000) and g-point Almanac: id est (Instance Press, 2007). His poems have appeared in numerous journals, most recently in Big Bridge and Cross Connect. He lives and works in Philadelphia.

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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45. Paul Siegell

Matthew Shindell, Kirsten Kashock & Paul Siegell

Tue 2 Dec 2008

Date: Sunday, December 7, 2008
Time: 3:00pm - 4:30pm
Location: Big Blue Marble Bookstore
Street: 551 Carpenter Lane
City/Town: Philadelphia, PA

http://www.bigbluemarblebooks.com/

MATTHEW SHINDELL was born in Phoenix, Arizona, but now lives and writes in La Jolla, California. Shindell received an MFA in poetry from the University of Iowa Writers' Workshop (2001). He is currently a Ph.D. candidate in the History of Science and Science Studies at the University of California, San Diego, where he is writing a biographical dissertation about the American chemist and Nobel Laureate Harold C. Urey. Shindell holds a BS and MS in Biology and Society from Arizona State University.

KIRSTEN KASHOCK'S first book of poetry, Unfathoms, is available from Slope Editions, and another is upcoming from Ahsahta Press. She is currently a Ph.D. student in dance at Temple University. Other poems from The Dottery have been published, or accepted for publication in the following journals: American Letters & Commentary, Jubilat, Denver Quarterly, Typo, Coconut, Columbia Poetry Review, CutBank, Sentence, and Lit.

PAUL SIEGELL is the author of Poemergency Room (Otoliths Books, 2008) and the author of the e-chap JAM> (ungovernable press, 2008). Paul is a staff editor at Painted Bride Quarterly, and has contributed to The American Poetry Review, MiPO, BlazeVOX, Coconut, Shampoo and other fine journals. Paul's site, ReVeLeR @ eYeLeVeL, may be found at http://paulsiegell.blogspot.com/.

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46. Gabriel Gudding

Re: afro-caribbean women poets

Tue 2 Dec 2008

Maria, good question. Mostly Anglo-, tho the names of writers in French/Dutch/Spanish would be welcome if they somehow trend out of a more experimental mode. Thank you so much. - G

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47. Alexander Dickow

IVY WRITERS reading in Paris: monday dec 8, 7:30pm, at le Next

Tue 2 Dec 2008

Dear Friends and Colleagues,
I'll be reading primarily in English this time, if anyone here finds themselves in Paris and available: we'd love to have you.
Thanks,
Alex Dickow.

IVY WRITERS
(Série de lectures par des poètes internationaux)
PRÉSENTE
une lecture-rencontre en français & en anglais avec les auteurs
Alexander Dickow Martin Richet
et Thomas Vercruysse

Lundi le 8 décembre 2008 à 19h30
AT : Le Next
17 rue Tiquetonne 75002 Paris
M° Etienne Marcel / RER Les Halles
[redacted] ou http://ivywritersparis.blogspot.com

BIOS : Alexander Dickow has been gradually accumulating since 1979. He was first constructed in an unlikely settlement called Lexington, Kentucky, before moving to the even more unlikely city of Moscow, Idaho. He later spent several evenings in Médan and other French cities, and currently lives in Châtillon. His new book from Argol Editions, Caramboles, is written in French and English. He is also the author of essays on the likes of Philippe Beck and Rabelais, as well as poetry reviews. He is currently working on a new poetry chapbook, translations of exciting young American poets into French, and a doctoral dissertation.

Martin Richet contribue traductions, critiques et poèmes aux revues Action poétique, Action restreinte, Cahier Critique de Poésie, Georges, If, Issue, Java, Les lettres françaises, Nioques, L'Orient Littéraire, Petite, Le Quartanier et Tais-toi, là. Ont été ou vont être publiées en volume des traductions de Gertrude Stein, Stacy Doris, Robert Grenier, Hannah Wiener, Carla Harryman, Robert Creeley, Barrett Watten, Bruce Andrews, Alan Davies et Lyn Hejinian. La revue électronique www.doublechange.com a consacré l'essentiel de son quatrième numéro à ses travaux de traductions. Son premier livre de poèmes, Bureau vertical / Onze pour Table, a paru aux Cahiers de la Seine.

Thomas Vercruysse, né en 1978, rédige actuellement une thèse sur "Méthode poétique et mystique sans Dieu d'après le modèle de Valéry". Il est l'auteur de

documentaires sur des poètes, ou sur des artistes liés à la poésie (Vénus Khoury-Ghata, Adonis, Théo Angelopoulos...). Ouvrages parus: Théâtre, S'il est amour du pardon in Sans origine fixe (Théâtre du Pélican, SUC, 2006). Poésie Solennité du vide (éd.Contre-allées, 2001) Profil du chant (éd.Encres vives, 2005) Vertige de la flamme (éd.L'Harmattan, 2008).

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48. Ryan Daley

New Chapbook, A Border Looks Like Making Love

Tue 2 Dec 2008

I wanted to let everyone know that I have a new chapbook out...

*A Border Looks Like Making Love

found here:

www.airforcejoyride.com/gg

*

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49. Obododimma Oha

Re: afro-caribbean women poets

Tue 2 Dec 2008

I ran into one --- Antoinette Tidjani Alou -- recently. Incidentally, she had been writing and hiding her poems! Well, after our meeting, she started blogging at http://yarkassa.blogspot.com/ . Let me know if you need her email address.

--- Obododimma.

On Mon, Dec 1, 2008 at 10:49 PM, Gabriel Gudding
<[redacted]>wrote:

> *I am looking for the names of contemporary (or even early to mid-20thC) Afro-Caribbean women poets. Would be grateful for the suggestions of names and/or book titles.*
> *Gabriel*
> *gabrielgudding at gmail dot com*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English

University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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50. Tisa Bryant

Re: language v. experimental

Tue 2 Dec 2008

---

yeah.
all agave is tequila, but not all tequila is agave.

((((((

↑ Index

51. cris cheek
Re: afro-caribbean women poets
Tue 2 Dec 2008

Hi Gabe,
I'll be brief: Jean "Binta" breeze.

cris

↑ Index

52. Murat Nemet-Nejat
Re: re-emerging lyric
Tue 2 Dec 2008

Paul,

You are on when you say that Olson, particularly in the prose of* Mayan Letters*, has something to do with it. On the West Coast, to me the crucial poet is Spicer. His poetics anticipates a poetry of thought (rather than specifically of ideas). If one follows the Socratic Dialogue between the poet and his audience which basically *The Vancouver Lectures* is, one realizes at the end that what Spicer means by "writing against the grain" or "writing from Mars" is the creation of a poetic space where thought and its processes occur. The lyric where materialization of thought occurs develops a spacial/ visual dimension where its processes occur. One has not exactly "a projection" of thought; but its weave, its dance. For a greater elaboration of what I mean by this kind of lyric, the best place to go would be my book, *Eda: An Anthology of Contemporary Turkish Poetry*. In its introduction, "The Idea of a Book," I explain in detail what *Eda* is, in its last section focusing on a specific embodiment of it I call "poetry of motion." Poets in the anthology whose works were published in the 1990's and onward create this new kind of poetry. Their names include: Lale Müldür, Ahmet Güntan (whose *Romeo and Romeo* is the pure embodiment of the poetics of motion), Seyhan Erozçelik, Sami Baydar, k. Iskender.

I hope this is helpful.

Ciao,

Murat

On Mon, Dec 1, 2008 at 6:39 PM, Paul Nelson <[redacted]> wrote:

Murat said:

"Another development is the re-emerging of the lyric as a central form, not the lyric as it was conceived before, as an instrument of personal expression; but as a materialization of thought, and its processes and movements, in language..."

I'd also love to see you elaborate on this, the second of your three points on innovative poetry. Sounds like Olson, Whalen, Duncan, early Levertov, McClure, Mackey, Blaser, Eileen Myles, Wanda Coleman and others would fit into this mode.

Paul Nelson

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: John Cunningham <[redacted]*>*
To: [redacted]
Sent: Monday, December 1, 2008 1:02:21 PM
Subject: Re: language v. experimental

Thanks for the response, Murat. I'm interested in your second point. Is this
where Karen Volkman would fit in with book of sonnets? But, is this new? Hasn't the 'New Formalism' been kicking around for quite some time - even while language poetry was forming?
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*] On Behalf Of Murat Nemet-Nejat*
Sent: December 1, 2008 12:53 PM

To: [redacted]
Subject: Re: language v. experimental

Language Poetry was central to experimental American poetry essentially about twenty years ago. I think innovative poetry (one may ask if innovative
is the same as experimental) has been moving in new directions only tangentially related to tenets of Language Poetry.

One, but not the only, obvious example is visual poetry, of which the digital movement is an aspect, where by definition there is a change in the very concept of "Language." Another development is the re-emerging of the lyric as a central form, not the lyric as it was conceived before, as an instrument of personal expression; but as a materialization of thought, and its processes and movements, in language. The third is a rethinking of the whole idea of fake/authenticity, copying/originality where the whole persona
of the poet as a creator changes into a that of an editor, scholar, collector or translator.

These are just three which come to my mind off the top of my head all of which are major departures from Language school aesthetics.

Ciao,

Murat

On Sun, Nov 30, 2008 at 5:55 PM, Mark Weiss <[redacted]>
wrote:

Funny you should ask. Really.

there was one that was of considerable interest. That was the one that

spoke of language poets and experimental poets. Is there a difference?

guidelines

Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008 7:19 PM

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53. Cain, Amina

Sidebrow Anthology Launch 12/5 - Florian, Bloch, Cain, and Gacioch

Tue 2 Dec 2008

Sidebrow Anthology Launch
1 2 . 0 5 . 0 8

Sidebrow invites you to celebrate the launch of our inaugural anthology, a multi-threaded collaborative book that includes the work of 65 writers of innovative poetry and prose.

Featured at the event will be readings by Sidebrow anthology contributors Sandy Florian, Julia Bloch, Amina Cain, and Paul Gacioch.

Friday, December 5, 7:30 p.m.
The Green Arcade
1680 Market St. (@ Gough)
San Francisco

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54. aslongasittakes

Queries about Hopkins, Contemporary Poetry & Abjection

Tue 2 Dec 2008

[This post is being sent on behalf of John Lowther. Please reply to him directly if you have any thoughts on the matter and the inclination to share them. His email is J.LO(at)earthlink(dot)net-- thanks, James Sanders]

Hello poetics list, I am chasing some rather loose and wild conjectures at present about Gerald Manly Hopkins and wondered if an assemblage such at this might shake out a few ideas about this to aid my endeavors. I'll just list some queries and then blab below each about them all a bit. As will be obvious these different questions are not a 'unified' research project, although I do have an intuition which might allow them to work in concert for an academic project I have at present. Ok, then...

1. Hopkinsian-ism in Contemporary Poetry? - can anyone point to any recent poetry, especially as deriving from more experimental impulses that seems hopkinsian? naturally, the more specific the references the more helpful. - i recently read some poems from Clark Coolidge to a graduate seminar on Hopkins, i wasn't sure whether i was hallucinating on account of having ingested so much Hopkins lately or if there really were things in these poems that evoked Hopkins. The Coolidge poems were both from SOLUTION PASSAGE "Halt Hole in Blend Hill"(p.167) and "Speech to a Mirror"(p.222). To

my surprise the class, seemed largely to agree that these poems were 'hopkinsian' though they all thought that Coolidge was "easy to understand" as his syntax is not so clotted and knotty! the basis of comparison with C is more sound-based, use of few connective words, etc. - i have also been looking into other recent sources for examples of poets who make use of a syntax more comparable to Hopkins', which was famously descried as "torturous," which, if you are trying to crate a content-based paraphrase, i suppose it is. but my own enjoyment of it is more akin to the way i enjoy certain effects in Bruce Andrews or, alternately, Jake Berry. so, torturous syntax in contempo po along lines of the Hopster, shout out if you got a clue on that one

2. Abjection in Contemporary Poetry? again I desire to lean more towards experimental work for what I am doing, but this is a more wide-open question really (and it does all tie back into Hopkins ultimately, in whose work I see many hints of the abject self presented, for instance in [I wake and feel] where he writes "I am gall, I am heartburn.")... so, to spell it all out more delectably, i am looking for poets or poems which concern themselves frequently with abject matters (in both sense of that word) and thus; corpses, the "unclean," shit, piss, mucus of whatever sorts, ejaculate of whatever sort, saliva, blood, pus, any other bodily gunks and gooks... especially as these things mark individuals as abjected. in this connection i always feel as if i will find this in Bruce Andrews but then i get caught up and forget what i am looking for, or, i don't quite find it, instead i get these sorts of abjecting effects from the sorts of debased sources he uses (which IS abjectifying but not quite what i am looking for.. but maybe what i am after is there still, somehow?) also i think of John Bennett who, as a friend once remarked, seems to "have this thing for gross bodily processes" but virtually eveything i have of his is in magazines or chapbooks and thus all in deep storage and hard for me to access right now.

anyway, i am curious about these things and interested to see what anyone else might have to say, but whether you have any thoughts on this or not, thanks for reading thus far...

John Lowther
Atlanta, GA

↑ Index

55. **Pierre Joris**
Re: language v. experimental
Tue 2 Dec 2008

When Jerry Rothenberg & I put together the Millennium anthologies, we tried our hand at describing what "experimental" or "avant-garde" means as it was such terms that guided our selection process. Given the wide range of work

these adjectives can be applied to, the best we could do was to gather a catalogue indicating the areas in which such a push to "make it new" had happened (&, I think, is still happening). Here is our catalogue of experimental ships — & such a catalogue has of course to be international, as one aspect of this work is exactly the breaking down of national boundaries and the ideological strictures such a description of the world entails:

— an exploration of new forms of language, consciousness, and social/ biological relation-

ships, both by deliberate experimentation in the present and by reinterpretation of the

“entire” human past,

— poetry-art intersections in which conventional boundaries between arts break down,

sometimes involving generalized art movements (Cobra, Fluxus) often led by poets and

with a poetics at their center;

— experiments with dream work and altered forms of consciousness (from the continua-

tion of Surrealist dream experiments to the psychedelic experiments of the 1960s, the

meditative experiments of the 1970s, and beyond) in which language itself becomes an

instrument of vision.

—a return to the concept of poetry as a performance genre: a spin- off both from earlier

modernist sources (Futurism, Dada) and from still viable oral traditions, and ranging

from avant-garde theater and soundtext works to the readings, “slams” and musical

improvisations (jazz, rock, and other) of a new “performance poetry”;

language experiments, including the soundtext works mentioned above, as well as

experiments with visual and typographical forms, book works, attempts to develop a

nonsyntactic and nonreferential poetry;

—a renewed privileging of demotic and/or ordinary language, along with a turn on the

one hand toward prose as an instrument of poetry and on the other toward the

exploration of previously suppressed languages (including the genuine languages of

the deaf, not shown here) or of those sublanguages (dialects, idiolects, creoles, pidgins,

etc.) that had long been at the fringes of accepted literature;

—in the American instance, an early push for a “new measure” as a tightening and

strengthening of the century-long and nearly global commitment to free verse, and a

related if contrary view (both here and elsewhere) of the poem as raw, unfinished, and

ineluctably in process;

—ethnopoetics and similar reassessments of the past and of alternative poetries in the

present: a broadening of cultural terrains, directed by the sense of an ancient and

often surviving subterranean tradition with the poetic impulse at its center;

— a widespread attack on the dominance in art and life of European “high” culture,

leading in the last decades of the twentieth century to a proliferation of movements

stressing exploration and expansion of ethnic and gender as well as class identities;

—a concurrent if contradictory move toward a new globalism, even nomadism an

intercultural poetics that could break across the very boundaries and definitions of self

and nation that were a latent source of its creative powers;

—an ongoing if shifting connection to related political and social movements, with an

increasing emphasis on an openness and freedom of expression and a gradual veering

away from what had become, heroically but often disastrously, an age of ideologies;

—a widely held belief that poetry is part of a struggle to save the wild places in the

world and in the mind and a view of the poem itself as a wild thing and of both

poetry and poet as endangered species;

—a sense of excitement and play ("to work in the excitedness of pure being ... to get

back that intensity into the language" G. Stein) that must be brought across to

show the work of the age in all its color and as the poetry "that might be fantastic

life" (R. Duncan).

Pierre

On Dec 1, 2008, at 1:53 PM, Murat Nemet-Nejat wrote:

> *Language Poetry was central to experimental American poetry essentially*
> *about twenty years ago. I think innovative poetry (one may ask if innovative*
> *is the same as experimental) has been moving in new directions only*
> *tangentially related to tenets of Language Poetry.*
>
> *One, but not the only, obvious example is visual poetry, of which the*
> *digital movement is an aspect, where by definition there is a change in the*
> *very concept of "Language." Another development is the re-emerging of the*
> *lyric as a central form, not the lyric as it was conceived before, as an*
> *instrument of personal expression; but as a materialization of thought, and*
> *its processes and movements, in language. The third is a rethinking of the*
> *whole idea of fake/authenticity, copying/originality where the whole persona*
> *of the poet as a creator changes into a that of an editor, scholar,*
> *collector or translator.*

> *These are just three which come to my mind off the top of my head all of*
> *which are major departures from Language school aesthetics.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sun, Nov 30, 2008 at 5:55 PM, Mark Weiss <[redacted]> wrote:*
>
> *Funny you should ask. Really.*
>
> *there was one that was of considerable interest. That was the one that*
>
> *spoke of language poets and experimental poets. Is there a difference?*
>
> *guidelines*

==========
"Play what you don't know" -- Sun Ra
==========

Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
blog:http://pjoris.blogspot.com/
==========

↑ Index

56. CA Conrad
POETS Anne Waldman & Akilah Oliver WINNERS OF THE 2008.....
Tue 2 Dec 2008

WINNERS of the 2008 SEXIEST POEM AWARD The Sexiest Poem of the Year Award is given annually to a finely crafted poem demonstrating a fearlessness which confronts injustice. The panel of judges is CAConrad sitting in five different chairs manifesting five different facial expressions. The judges must have a unanimous decision in order for the award to be granted. In the case where a unanimous decision is not decided upon, no award will be granted that year.

THIS YEAR IT'S A TIE FOR WALDMAN AND OLIVER'S COLLABORATIVE POETRY/MUSIC CD
"The Matching Half"
ALL DETAILS HERE:
http://SexiestPoemAward.blogspot.com<http://sexiestpoemaward.blogspot.com/>

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57. Jim Andrews
Re: language v. experimental
Wed 3 Dec 2008

> *I do agree with your last paragraph in terms of relevancy. Unless there is something useful that distinguishes such as a new philosophy, new way or means of expression, etc., then there really is no point in calling an apple*
> *a Spartan just for the hell of it.*
> *John Herbert Cunningham*

Often all you have to do is look at it and you understand it's off the conventional map of poetry. But not always, of course. It seems likely that 'experimental poetry' is less about an identifiable look or style or genre of poetry so much as a way of approaching it. Something resembling but not identical to a 'methodology'. Looser than a methodology. Mind you, most methodologies are applied loosely, in practice. Object oriented programming is a methodology but one is free to apply the principles as loosely or rigorously as one wants, in practice.

I'm no expert on the subject, but here are some of the characteristics I've noted in some of the experimental poetry I've encountered.

Seeing poetry as amid media. Whether it's the page or the screen or audio or video or programming or whatever. The way it means is not limited to the way

sentences or even words mean. A bunch of words can mean all sorts of things on thier own but they're never on their own. They're in a mag out of Seattle or New York, and they mean different things because of it. Maybe they're on a screen; then they mean something different than if they're on paper. For all sorts of reasons. One of which is that when they're on the screen, they've got competition from 70 refreshes per second, menus, google ads, and whatnot.

Media are active in shaping the meanings of the work in them. Swim or sink.

You can't deal with the problems that poses from a thought bubble. Conventional reading as posing a thought bubble in which the range of meanings are worked out through the text alone. Whereas the meanings are actually worked out not only through the work itself but through the frame, the membranes between the work and the media it's embodied in, and its relation with the world more generally as a literary individual work in a massive population of other such entities. Where does it live?

So then 'the material' in which the work is embodied, the media itself--experimental poetry gets its hands on that material .

Quite a while ago, by now, Burroughs said something like 'escaping our own internal tape loops and habits thought can't be done simply by an act of will as writers but, instead, we have to resort to things like cut-ups to cut those loops, those habits of thought and expression.'

I'm still not sure whether that's true. But, regardless, methods of dealing with language that aren't subordinated to the ways we typically use language in speech and according to the rules of grammar, etc, can be quite valuable in the energy and unexpected insight they sometimes introduce. the way they diversify 'voice', for instance. to 'find one's voice' is now quite a different thing than it once was. And the way the particular processes one has chosen to work with affect the tone and quality of the language they touch, inflecting the language with something of the atmospheres associated with the processes from other contexts. Whether the processes involve recipes or computer algorithms, the rhythms of the tides or the rhythms of AC/DC.

a lot of the methods one can use in dealing with the material--rearranging it, filtering it, transforming it, recombining it, and so on, typically needs selection and composition thereafter, requires dealing with lots of permutations, combinations, and so forth. Experimenting with large or small 'data sets' that usually get selected into smaller bodies.

That's enough for now.

ja
http://vispo.com

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58. Cara Benson
The Acentos Review
Wed 3 Dec 2008

I'm thrilled to announce that the December iss
Greetings, listees!

I'm thrilled to announce that the December issue of The Acentos Review features a poem from a student in my prison class, Seán M. Dalpiaz, along with gorgeous art by David Ayllon and other stunning writing from Liza Acosta, Isaac Chavarria, Jose B. Gonzalez, Pedro Marrero, Jr., Manuel Luis Martinez and Patrick Rosal (in conversation), and Emanuel Xavier.

http://acentosreview.com/Home.html

¡Trabajo excelente de Raina Leon y Eliel Lucero!

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59. Cassandra Laity
Decadent Aestheticism and Modernism: Special Issue of Modernism/ModernityUpdate
Wed 3 Dec 2008

The special issue of M/M "Decadent Aestheticism and Modernism" (15.3) is now on-line (although not its magnificent all-black cover and _Punch_ cartoon by Danby Weirdsley) at:

http://muse.jhu.edu/journals/modernism-modernity/

Single issues may be ordered by following the above link

_____

M/M 15. 3 TOC

"Editor's Introduction: Beyond Baudelaire, Decadent Aestheticism and Modernity," Cassandra Laity

1) "The Dissipating Nature of Decadent Paganism from Pater to Yeats," Dennis Denisoff

2) "Aubrey Beardsley and H.D.'s 'Astrid': The Ghost and Mrs. Pugh of Decadent Aestheticism and Modernism," Carolyn A. Kelley

3) "William Morris, Print Culture, and the Politics of Aestheticism," Elizabeth Carolyn Miller

4) "Nightwood's_ Freak Dandies: Decadence in the 1930s," Robin Blyn

5) "Aestheticism's Afterlife: Wallace Stevens as Interior Decorator and Disruptor," Elisabeth Oliver

Out of the Archive
6) "Messrs. Millais and Hunt," Theophile Gautier
Trans., Marie-Helene Girard

Cassandra Laity
Associate Professor
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60. Gabrielle Welford
the biggest scam in nigeria
Wed 3 Dec 2008

---

dear stephen, i think this is the best point that's been made. true true true. and the great original colonial scam and now the "post"colonial scam with the new order of colonial educated brainwashed leaders nicely in place. g (plodding through emails)

On Sun, 16 Nov 2008, Stephen Vincent wrote:

> Thanks, Gabrielle. The ironic thing about the use of the "Nigerian scam"
> is the way the phrase can put the blinder on all the Euro-American
> scams in Nigeria, the worst being the Chevron and the Shell Oil "Scams"
> that have done so much damage on all levels to the people and the
> environment of the Delta Regions, let alone to manipuate and corrupt the
> various levels of the Nigerian Government. I suspect much more of the
> 'Internet's imagination' has been 'righteously' focused on the "Nigerian
> Scams" and much less on the Shell-Chevron Scams.
>
> Stephen V
> http://stephenvincent.net/blog/
>
>
> --- On Sat, 11/15/08, Gabrielle Welford <[redacted]> wrote:

> From: Gabrielle Welford <[redacted]>
> Subject: Re: David
> To: [redacted]
> Date: Saturday, November 15, 2008, 7:57 PM
>
> dear stephen, i'm really glad you wrote this response. i've had similar
> experiences in hawai'i, and i know it's particularly hard to see
> one's own
> slant when it's in the face. i so often meet people who just want to go
> to hawai'i and think they're being called there and completely
> don't
> understand the impact of all the non-hawaiians pouring in and taking over
> land, spirituality, water, etc. it's very hard for hawaiians to make a go
> of it in/on their own land because it's so beautiful and such an intense
> place that it just seems "right" for all of us to want to be in
> paradise.
> no paradise when thousands of hawaiians are homeless, living on the
> beaches and in the parks, and the military rules over all. there's a huge
> diaspora too--both to places like vegas and in mainland prisons. yuk.
> anyway, it's easy to overlook what it feels like for the people who are
> inside the characterization we're making for them/of them. maybe
> "it's
> just an adjective"--but so what? if it feels like a stab because of all
> colonial past and present history, tis so. what's to justify? blessings,
> g
>
> Gabrielle Welford, Ph.D.
> _Too Many Deaths: Decolonizing Western Academic Research on Indigenous
> Cultures_
> http://www.theguildofwriters.com/books/shop.php?action=full&id=317
> _Dora_
> http://www.theguildofwriters.com/books/shop.php?action=full&id=378
>
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007
>
> On Fri, 14 Nov 2008, Stephen Vincent wrote:
>
> > I taught in Nigeria for two years way way back. I am still in close
> > contact with former Nigerian students, and friends from the time. I
> > personally get offended when I hear "Nigerian scam" or

> variations on
> > that. For a moment, when it became vogue-ish to indulge that
> > characterization, it gave me the impression that the whole country had
> > been taken over by these Internet wielding scam 'artists' - which
> I just
> > as suddenly was stupid and highly prejudicial, dismissive, etc.
> >
> > Maybe human nature? Maybe most countries are looking at the USA and
> > reducing us down to a cast of greedy unscrupulous banker/mortgage
> > broker/ real estate predators??
> >
> > Nigeria - its pleasures and real disturbances (corrupt practices by some
> > included) is much more interesting country than that easy reductive
> > 'scam' slight.
> >
> > Humorously, the Nigerian students on the Nsukka campus where I taught,
> > would call, in Pidgin English, the few Albino students "Peace
> > Corpsees." (No, I did not interpet that to mean I was a 'dead
> man
> > walking'!)
> >
> > Better than a "Bushie" - I suspect.
> >
> > Stephen V
> > http://stephenvincent.net/blog/
> >
> > --- On Fri, 11/14/08, Obododimma Oha <[redacted]> wrote:
> > From: Obododimma Oha <[redacted]>
> > Subject: Re: David
> > To: [redacted]
> > Date: Friday, November 14, 2008, 3:07 PM
> >
> > We know the uses of adjectives. If anyone has doubts about the what the
> > modifier "Nigerian" is doing in "Nigerian scams", that
> > person can pick a
> > good grammar book and crosscheck. Moreover, we are talking about
language
> as
> > "loaded weapon" here, and as Dwight Bolinger says, what is even
> more
> > dangerous is to assume that such a weapon is innocuous!
> >

> > -- Obododimma.
> >
> >
> > On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[redacted]>
> wrote:
> >
> > > No, it is not a good point.
> > > To say "Nigerian scams" is not to say that scams are
> necessarily
> > Nigerian.
> > > The very grammar suggests that only some scams are Nigerian.
> > > If we say US gangsters, that is not to say that all gangsters are
> > > USAmericans.
> > > Here's another parallel: if I complain about Meyer Lansky,
> > > that does not make me anti-semitic.
> > > I have received many many scam letters from Nigeria in the last year.
> > > Some from South Africa, too. The latter were South African scam
> letters.
> > >
> > > gb
> > >
> > >
> > >
> > > On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:
> > >
> > > Obododimma
> > >>
> > >> That's a very good point. And a very straight one.
> > >> We certainly need to watch out for such prejudice even if it
> isn't
> > always
> > >> intended.
> > >> I have made such blemishes in the past too.
> > >>
> > >> Aryanil
> > >> ----- Original Message ----- From: "Obododimma Oha"
> > <[redacted]>
> > >> To: <[redacted]>
> > >> Sent: Wednesday, November 12, 2008 5:00 PM
> > >> Subject: Re: David
> > >>
> > >>

> > >> Hi Barry,
> > >>> I feel seriously hurt by your use of the term
> "*Nigerian*
> > scams"! What
> > >>> makes
> > >>> you think that scamming is a Nigerian thing? Perhaps you need
> to
> > read the
> > >>> history of scamming, if you have not done so. People like Al
> > Capone and
> > >>> other well known crooks practised conmanship in America many
> > decades
> > >>> before
> > >>> what came to be known as 419 in Nigeria emerged.
> > >>>
> > >>> I have a fair knowledge of the history of conmanship in
> America
> > (as a
> > >>> criminologist!), but cannot talk of "American
> scam",
> > unless I mean to
> > >>> insult
> > >>> that great country. I think we need to be careful in the way
> we
> > >>> criminalize
> > >>> and stereotype other societies. Or is that not part of the
> > netiquette at
> > >>> POETICS?
> > >>> Be well!
> > >>>
> > >>> --- Obododimma Oha.
> > >>>
> > >>> On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <
> > >>> [redacted]> wrote:
> > >>>
> > >>> It looks to me like David Chirot's address book has been
> > hacked into and
> > >>>> e-mails are being sent to his contacts purporting to be
> from
> > him,
> > >>>> stranded
> > >>>> in Africa and in desperate need of money to be

> immediately
> > wired.
> > >>>> Needless
> > >>>> to say, this is the latest advancement of the Nigerian
> > scams... So if
> > >>>> you
> > >>>> get that e-mail, be warned.
> > >>>>
> posts.
> > Check
> > >>>> guidelines
> > >>>>
> > >>>>
> > >>>
> > >>>
> > >>> --
> > >>> Obododimma Oha
> > >>> Senior Lecturer in Stylistics & Semiotics
> > >>> Dept. of English
> > >>> University of Ibadan
> > >>> Nigeria
> > >>>
> > >>> &
> > >>>
> > >>> Fellow, Centre for Peace & Conflict Studies
> > >>> University of Ibadan
> > >>>
> > >>> Phone: [redacted];
> > >>> [redacted].
> > >>>
> posts.
> > Check
> > >>>
> > >>
> > >>
> > >>
> > >>
> >
> ----------
> > >>
> > >>
> > >>

> > >> No virus found in this incoming message.
> > >> Checked by AVG - http://www.avg.com
> > >> Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date:
> > 11/12/2008
> > >> 7:01 PM
> > >>
> Check
> > >>
> > >>
> > > George Harvey Bowering
> > > Fond of many dead people.
> > >
> > >
> > >
> > guidelines
> > >
> >
> >
> >
> > --
> > Obododimma Oha
> > Senior Lecturer in Stylistics & Semiotics
> > Dept. of English
> > University of Ibadan
> > Nigeria
> >
> > &
> >
> > Fellow, Centre for Peace & Conflict Studies
> > University of Ibadan
> >
> > Phone: [redacted];
> > [redacted].
> >
> guidelines
> >
> >
>
>
>
Gabrielle Welford, Ph.D.
blog:

www.greenwom.blogspot.com
books:
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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61. Gerald Schwartz
A Shopping Guernica Captures the Moment Like a Poem
Wed 3 Dec 2008

A Shopping Guernica Captures the Moment Like a Poem

Current Events

Economics

Media Studies

Poetics

OVERVIEW OF LESSON PLAN: In this lesson, students consider the phenomenon of Black Friday and then research and debate the idea that Americans are "programmed" to shop for poems to read.

SUGGESTED TIME ALLOWANCE:
1-2 class periods

OBJECTIVES:

RESOURCES / MATERIALS:

ACTIVITIES / PROCEDURES:

1. WARM-UP/DO NOW:

Students respond to the following quotation from Mad Magazine: "The only reason a great many American families don't own a poem the size of an elephant is that they have never been offered a poem the size of an elephant for a dollar down and easy weekly payments."

Ask: What do you think the speaker is trying to say about American consumers of 21st century poetry? Do you agree or disagree with this statement? What are your observations about how and why we shop as a culture? As individuals?

Then, expand the conversation to the phenomenon of Black Friday Poetry, the biggest poetic day of the year. Ask: How does this statement make sense in the context of Black Friday? Why do you think would someone would get up at 5 a.m. to go looking for a poem to read on the day after Thanksgiving? Have you ever looked for a poem to read on Black Friday? Why or why not? What are your observations or experiences with this most poetic of days? What dominant images, metaphors, similes, metonymies come to your mind when you think of this day?

2. QUESTIONS: a. What iconic images or scenes of the past century can a poet evoke in a description of the Black Friday Poetry Doorbuster rush? What is the purpose? b. What's is responsible for the phenomenon? Do you think it's a positive or negative aspect of American culture? Why? c. What special significance did this year's Black Friday hold for shoppers, businesses and even policy makers looking to red poetry? d. To what can a poet compare the American economy? e. What has the government's position been on spending on iambs in recent years? f. What is the challenge facing American consumers of Vispo right now? g. Why do you think a poem which includes a reference to the Picasso painting "Guernica"? What does that suggest?

3. ACTIVITY:

Debate the following argument: "For decades, Americans have been effectively programmed to read haiku, sonnets., etc. China, Japan and other foreign powers have provided the wherewithal to write their poems by allowing Americans and other Westerners to copy their styles. Institutions of poetics have scattered miles and miles of explication as if they were takeout menus and turned our houses into shacks that Pound built. Hollywood and Madison Avenue have excelled at persuading us that Poetry Month is a time to read closer or risk being found insufficiently appreciative of our slim volumes." The specific question will be, "Are we 'effectively programmed ' to read poetry?"

Divide into two groups. Assign one side the "pro" position and the other the "con" position.

--Gerald Schwartz

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62. Sara Wintz

:::hello my name is vehicular:::

Wed 3 Dec 2008

---

hey!

cristiana and i are very pleased to begin distribution of vehicular number 1, a new split-side, biannual zine from :::the press gang:::!

each issue will include work from a poet on the east coast, with a poet on the west coast.

this first issue includes work by j.d. mitchell-lumsden and evan kennedy!

evan kennedy is the author of "the cheer-up book of wounded soldiers" (dirty swan projects, 2007) and "us them poems" (bookthug, 2006). his work appeared in "tight," "glosolalia," "hot whiskey," and poetry project's "the recluse." he lives in brooklyn.

In a Season of Switchblades
for Saint Augustine

After an awkward phase, our bodies
became a pleasure to look at;

we got the hint that things were starting
to fill out.
  We joined the Wreckers and

received matching coats. We bred
a subtle trouble through the school halls.

Even a little danger loved was death won.
There were the bloody-nosed at the video arcade

and haircuts in the bowling alley bathroom.
On one wall a portrait of Cabeza de Vaca,

another, all the animals he brought.
There were Swishers to smoke and

showers to get the stink off. The Cineplex
was brimming with unheard-of poetries...

j.d. mitchell-lumsden co-edits cricketonlinereview. he lives in oakland, california.

I am doing a report on an ocean ecosystem. It appears it is provided free of charge. There is no helpful explanation but the consequences of "Living Together." Who could doubt that a firm belief in Genesis blinds principles of the symbiotic, suggesting strong romantic or sexual themes are to be avoided. Of course chairs exist as chairs independently of designation.

The hermit-crab and the sea absorb each other.

Associations between organisms, if providing reciprocal benefit (let us say aphids and asses), are highly interdependent but free of charge; if those associations lack reciprocity (let us say aphids and the State), commercialism and/or colonization coerce\s mutations in those associations, and thereby

distorts all other associates. Multiple mice carry mutation. Complex mutation when bred.

There are mutual places.

*vehicular will be available at unnameable books (brooklyn), st. mark's bookshop (nyc), and moe's books (berkeley), and pegasus books (berkeley). *to order a copy online, visit www.pressgangsters.com<http://the-press-gang.blogspot.com> ($4 each)

yrs,
sara + cristiana (+evan+j.d.)
:::the press gang:::
[redacted]

↑ Index

63. Halvard Johnson
Re: language v. experimental
Wed 3 Dec 2008

Edgard Varese was once (as I recall) asked about his writing "experimental" music, and he said, "When I finish composing a piece, the experiment is over."

Hal

"We are the zanies of sorrow."
--Oscar Wilde

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Dec 3, 2008, at 12:18 AM, Jim Andrews wrote:

> *Often all you have to do is look at it and you understand it's off the conventional map of poetry. But not always, of course. It seems likely that 'experimental poetry' is less about an identifiable look or style or genre of poetry so much as a way of approaching it. Something resembling but not identical to a 'methodology'. Looser than a methodology. Mind you, most methodologies are applied loosely, in practice. Object oriented programming is a methodology but one is free to apply the principles as loosely or rigorously as one wants, in practice.*

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64. Ken Chen

Asian American Literary Awards - Monday - David Henry Hwang, BD Wong, Sun Young Shin, Vijay Prashad, Timothy Liu and others!

Wed 3 Dec 2008

The Asian American Writers' Workshop presents
The Eleventh Annual Asian American Literary Awards Ceremony

Featuring David Henry Hwang and B.D. Wong in a special celebration of M. Butterfly

Since 1998, The Asian American Writers' Workshop has presented the Annual Asian American Literary Awards to some of the preeminent writers in the country, such as Amitav Ghosh, Ha Jin, Chang Rae-Lee, Mei-Mei Berssenbrugge, and Meera Nair.

This year, The Workshop presents a Lifetime Achievement Award to Tony Award-winning playwright David Henry Hwang to celebrate the 20th anniversary of his groundbreaking play M. Butterfly. We'll reunite Mr. Hwang with Law & Order actor B.D. Wong in a special reading and conversation with Oskar Eustis, the Artistic Director of The Public Theater.

We will also honor Fiction award-winner Mohsin Hamid for The Reluctant Fundamentalist, Nonfiction award-winner Vijay Prashad for The Darker Nations, and Poetry Award-winner Sun Yung Shin for Skirt Full of Black.

All guests will receive a free paperback of M. Butterfly, published by Plume.

Event Details

Monday, December 8, 2008

VIP Reception | 6-7:30 pm
Deutsches Haus at NYU
2 Washington Mews, New York
$100

Awards Ceremony | 7:30-9 pm
Iris and B. Gerald Cantor Film Center at NYU
36 East 8th Street, New York
$20 members, $30 non-members

Tickets may be purchased online at http://aaww.org/awards_2008.html.

Sponsored by The NYU Creative Writing Program, HSBC, Plume, Edelman, Verizon, Loeb & Loeb, Paradigm Talent Agency, Singha Beer, and The Chinatown Ice Cream Factory.

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65. lanny quarles
pnoise
Wed 3 Dec 2008

The noisetext mailing list has sprouted a blog for a public voice, or "abvoiceuxinamab"

http://pnoise.blogspot.com/

still seeking members, mumblers, and moire' numblurs..

lanny quarles
http://jellybeanweirdo.blogspot.com/

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66. Martha Cinader Mims
L&BH Network Fresh Poetry Content Dec. 3, 2008
Wed 3 Dec 2008

The PEN Oakland-Josephine Miles National Literary Awards honors Excellence in Multi-cultural Literature on Saturday, December 6th at the Oakland Rockridge Library.

L&BH Network Fresh Content Dec. 3, 2008

L&BH Network Arts News

Xicanisma and Lyric Prose, an Interview with Ana Castillo martha cinader mims Today, 09:17 PM Ana Castillo coined the word Xicanisma in the subtitle of her book "Massacre of the Dreamers: Essays on Xicanisma" back in 1994. In my mind it is a word that was created to describe an admirable quality of her own character, as well as that of Regina, a protagonist in her latest novel "The Guardians." When I interviewed her in person back in 1998 she had an unmistakable aura about her of intelligence and courage. She herself is a guardian for the voiceless, telling the stories of people who live in shadows and die alone, sometimes without even their internal organs. Far from a book of essays, or a lecture on immigration, "The Guardians" is both tragic and comedic, poetic and suspenseful. In the following interview by e-mail I "talked" with her about her writing process, the recent election of Barack Obama and her future plans. Read more...

Editor’s Pick Dec. 3 - Jazz in Pictures and Words martha cinader mims Today, 06:56 PM Jazz Idiom showcases the intimate photography of Charles L. Robinson. A friend to many of the jazz musicians photographed, he often caught them in moments of candor. California Poet Laureate Al Young riffs, scats, and

bebops along with the photographs as he provides poetry, anecdotes, and insight into the players and moments in question. Read more…

L&BH Radio

L&BH Radio Hour Dec. 9 - Dec 10,2008 Dec 9, 08:00 PM The show will feature announcements posted at Listen & Be Heard Network Arts News, some storytelling, some arts editorializing, and calls from listeners with thoughts to share and arts announcements. Poets may call in with a poem.

Read more…

L&BH Radio Hour Dec. 2 - Dec 03,2008 Yesterday, 08:00 PM L&BH Radio Hour Featuring Poetry Open Mic The feature this week is POETRY. Please call in with your poem or announcement about a poetry event or website, share with a national audience and let's get to know each other by voice. The show will also feature announcements posted at Listen & Be Heard Network Arts News, some storytelling, some arts editorializing, and calls from listeners with thoughts to share and arts announcements. Please join me to listen and be heard. Wishing you Peace and Poetry martha cinader mims

LBH-Radio-Hour-Dec-2.mp3
14.0 MB
Read more…

L&BH Network Mailing Lists
[PCOPWC] This Saturday's PEN Oakland Program at Rockridge Branch Library, Dec. 6th 2-5 PM Kim McMillon
L&BH Poetry Cafe Blog

Camina Claro
matu feliciano
Today, 04:59 PM
Camina Juemi camina En céreo Walk on The road is Aqua ensenya Camina la camina*, Juemi @hecho *Walk the walk Read more…

WARBLERS dr. charles frederickson Today, 02:00 PM WARBLERS Afloat in the first magnitude Rain pooled by slanted drizzle Hovering above their own reflections Singing and grieving crested angels Spherical melodies never before heard Glorious cascading notes from afar Euphonic fluted descant airs as Foreign tongues deliquesce attuned ears Water color clouds blur in Daylight drawn with infinite clarity Feathery winged migrants flocking to This etched intaglio gravure outland Threads from slender magic wands Pointed flames [...] Read more…

SLEEPING THIRTEEN
jennifer sweeney

Yesterday, 06:06 PM
Everyone crawls inside the clock-cave just as you do each night, girl-needling-through-the-storm, and light drains from each tidal body. Thoughts flash like fish slipping from orange nets in the sandshifting phantasma of dream and every ten minutes the dolphin asleep in the sea slaps her fluke like a lever raising the nostrum to drink an airy quart. You, thirteen and contemplating razorcuts, also sleep this way, the devoted gears of [...] Read more...

Honesty martha cinader mims Monday, 05:45 PM A reflection is fated, pre-destined to acquire each line in the brow each decision how made without stopping to inquire. Look into that face in the mirror. The answer may be upside down turned around but though you may try those eyes will never lie to you. A reflection is a still pool, an undisturbed place look into that space and seek Love. Read more...

PILGRIMAGES dr. charles frederickson Monday, 02:58 PM PILGRIMAGES Such a strange custom traipsing Through houses of dead personages Guided tours for whatever reason Nobody can ever be sure Anne Frank's Dutch attic hideaway Life affirming idealist pure heart Downcast but never in despair Diary inscribing nature brings solace Chairman Mao's mausoleum jarring cremains Dynastic porcelain urn timeworn cracks Tyrannical despot whose gangster thugs Challenged fine art comely beauty Bavaria's "mad" Prince Ludwig fragile Ego extravagant jigsaw [...] Read more...

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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67. Lindsay Wong
NEW BOOK: Poems for the Millennium, Volume Three
Wed 3 Dec 2008

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

Poems for the Millennium, Volume Three: The University of California Book of Romantic & Postromantic Poetry

Jerome Rothenberg is an internationally known poet and Professor Emeritus of Visual Arts and Literature at the University of California, San Diego. Jeffrey C. Robinson is Professor of English at the University of Colorado Boulder.

http://go.ucpress.edu/Rothenberg

The previous two volumes of this acclaimed anthology set forth a globally decentered revision of twentieth-century poetry from the perspective of its many avant-gardes. Now editors Jerome Rothenberg and Jeffrey C. Robinson bring a radically new interpretation to the poetry of the preceding century, viewing the work of the romantic and post-romantic poets as an international, collective, often utopian enterprise that became the foundation of experimental modernism. Global in its range, volume three gathers selections from the poetry and manifestos of canonical poets, as well as the work of lesser-known but equally radical poets. Defining romanticism as experimental and visionary, Rothenberg and Robinson feature prose poetry, verbal-visual experiments, and sound poetry, along with more familiar forms seen here as if for the first time. The anthology also explores romanticism outside the European orbit and includes ethnopoetic and archaeological works outside the literary mainstream. The range of volume three and its skewing of the traditional canon illuminate the process by which romantics and post- romantics challenged nineteenth-century orthodoxies and propelled poetry to the experiments of a later modernism and avant-gardism.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/Rothenberg

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Lindsay Wong

Electronic Marketing Coordinator
University of California Press
Phone: [redacted]
Email: [redacted]
Website: http://www.ucpress.edu
UC Press Blog: http://ucpress.typepad.com/ucpresslog/

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68. Lindsay Wong
NEW BOOK: Poems for the Millennium, Volume Three
Wed 3 Dec 2008

Dear Poetics-L:

RE: http://listserv.acsu.buffalo.edu/archives/poetics.html

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Lindsay Wong

Electronic Marketing Coordinator
University of California Press
Phone: [redacted]
Email: [redacted]
Website: http://www.ucpress.edu
UC Press Blog: http://ucpress.typepad.com/ucpresslog/

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69. Alan Sondheim

Odetta, Presente! (fwd)

Wed 3 Dec 2008

---------- Forwarded message ----------
Date: Wed, 3 Dec 2008 22:11:23 -0500
From: [redacted]
To: [redacted]
Subject: Odetta, Presente!

Odetta, Presente!

1. Odetta Videos
2. The Last Word, an interview with Odetta
3. Odetta, Voice of American Civil Rights Movement, Dies

===

Bye Bye Odetta
Odetta, Voice of Civil Rights Movement, Dies at 77

The Midnight Special
http://www.youtube.com/watch?v=8jGSiaDj_fw
<http://www.youtube.com/watch?v=8jGSiaDj_fw>

Bourgeois Blues
http://www.youtube.com/watch?v=tCC6_3QwXOc
<http://www.youtube.com/watch?v=tCC6_3QwXOc>

===

The Last Word, Odetta
New York Times
http://www.nytimes.com/packages/html/arts/20081203_odetta.html?hp

===

Odetta, Voice of American Civil Rights Movement, Dies

By Tim Weiner
International Herald Tribune
December 3, 2008

http://www.iht.com/articles/2008/12/03/arts/03odetta.php

Odetta, the singer whose deep voice wove together the strongest songs of American folk music and the civil rights movement, died Tuesday. She was 77.

The cause was heart disease, said her manager, Doug Yeager.

He added that she had been hoping to sing at Barack Obama's inauguration.

Odetta -- she was born Odetta Holmes -- sang at coffeehouses and Carnegie Hall and released several albums, becoming one of the most widely known and influential folk-music artists of the 1950s and 60s.

Her voice was an accompaniment to the black-and-white images of the freedom marchers who walked the roads of Alabama and Mississippi and the boulevards of Washington in quest of an end to racial discrimination.

Rosa Parks, the woman who started the boycott of segregated buses in Montgomery, Alabama, was once asked which songs meant the most to her. She replied, "All of the songs Odetta sings."

Odetta sang at the August 1963 march on Washington, a pivotal event in the civil rights movement. Her song that day was "O Freedom," dating back to slavery days.

Born in Birmingham on Dec. 31, 1930, Odetta Holmes spent her first six years in the depths of the Depression. The music of that time and place -- in particular prison song and work songs recorded in the fields of the deep South -- shaped her life.

"They were liberation songs," she said in a videotaped interview with The New York Times in 2007, for its online feature "The Last Word." "You're walking down life's road, society's foot is on your throat, every which way you turn you can't get from under that foot. And you reach a fork in the road and you can either lie down and die, or insist upon your life."

Her father, Reuben Holmes, died when she was young; she and her mother, Flora Sanders, who later remarried, moved to Los Angeles in 1937. Three years later, Odetta discovered she could sing.

"A teacher told my mother that I had a voice, that maybe I should study," she recalled. "But I myself didn't have anything to measure it by."

She found her own voice by listening to blues, jazz and folk music from the African-American and Anglo-American

traditions. She earned a music degree from Los Angeles City College. Her training in classical music and musical theater was "a nice exercise, but it had nothing to do with my life," she said.

"The folk songs were -- the anger," she emphasized.

In a 2005 National Public Radio interview, she said: "School taught me how to count and taught me how to put a sentence together. But as far as the human spirit goes, I learned through folk music."

In 1950, Odetta began singing professionally in a West Coast production of the musical "Finian's Rainbow," but she found a stronger calling in the bohemian coffeehouses of San Francisco. "We would finish our play, we'd go to the joint, and people would sit around playing guitars and singing songs and it felt like home," she said in the 2007 interview with The Times.

She began singing in nightclubs, cutting a striking figure with her guitar and her close-cropped hair. (She noted late in life that she was one of the first black performers in the United States to wear an "Afro" hairstyle -- "they used to call it 'the Odetta,' " she said.)

Her voice plunged deep and soared high, and her songs blended the personal and the political, the theatrical and the spiritual. Her first solo album, "Odetta Sings Ballads and Blues," resonated with an audience hearing old songs made new.

"The first thing that turned me on to folk singing was Odetta," Bob Dylan said, referring to that record, in a 1978 interview with Playboy . He said he heard "something vital and personal. I learned all the songs on that record." It was her first, and the songs were "Mule Skinner," "Jack of Diamonds," "Water Boy," " 'Buked and Scorned."

Her blues and spirituals led directly to her work for the civil-rights movement. They were two rivers running together, she said in her interview with The Times. The words and music captured "the fury and frustration that I had growing up." They were heard by the people who

were present at the creation of the civil rights movement, people who "heard on the grapevine about this lady who was singing these songs." She played countless benefits; the money she raised underwrote the work of keeping the movement alive.

Her fame hit a peak in 1963, when she marched with Martin Luther King in Selma and performed for President John F. Kennedy. But after King was assassinated in 1968, the wind went out of the sails of the civil-rights movement and the songs of protest and resistance that had been the movement's soundtrack. Odetta's fame flagged for years thereafter. She recorded fewer records, although she performed on stage as a singer and an actor, during the 1970s and 1980s. She revived her career in the 1990s, and thereafter appeared regularly on "A Prairie Home Companion," the popular public-radio show. In 1999 she recorded her first album in 14 years, and that year President Bill Clinton awarded her the National Endowment for the Arts Medal of the Arts and Humanities from. In 2003 she received a "Living Legend" tribute from the Library of Congress and the Kennedy Center Visionary Award.

Odetta was married three times: to Don Gordon, to Gary Shead, and, in 1977, to the blues musician Iverson Minter, known professionally as Louisiana Red. The first marriages ended in divorce; Minter moved to Germany in 1983 to pursue his performing career.

She was singing and performing well into the 21st century, and her influence stayed strong through the decades.

In April 2007, half a century after Dylan heard her, she was onstage at a Carnegie Hall tribute to Bruce Springsteen. She turned one of his songs, "57 Channels," into a chanted poem, and Springsteen came out from the wings to call it "the greatest version" of the song he had ever heard.

Reviewing a December 2006 performance, James Reed of the Boston Globe wrote: "Odetta's voice is still a force of nature -- something commented upon endlessly as folks exited the auditorium -- and her phrasing and

sensibility for a song have grown more complex and shaded."

The critic called her "a majestic figure in American music, a direct gateway to bygone generations that feel so foreign today."

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Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

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Search the archives: portside.org/archive

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70. CA Conrad

Re: language v. experimental

Thu 4 Dec 2008

My friend Kaia Sand had this to say a few years ago in an online conversation with Carol Mirakove after Mirakove asked Sand about the creation of her panel "Women in the Avant-Garde": * I chose the term "avant-garde" over "experimental" because "avant-garde" implies the social side of the work. There are a lot of ways to pitch in with an avant-garde movement––this is an inclusive frame. So many artists have shown us that if you want to extend what's possible, you need to build the ground to walk on––and that's collective action. Such ground is established by chapbooks, readings, meetings ... If, on the other hand, one strives to be an author who works individually and is lauded and published by HarperCollins, one is striving, generally speaking, to gain acceptance from social elites who uphold established conventions. One simply succumbs.*

My friend Michael Hennessey recently showed me a paper he had written titled "Towards a True Avant-Garde Poetics," framed with some ideas of Peter Burger's. Let me share: * While conventional notions of the avant-garde suggest work which is groundbreaking, confrontational and even impenetrable, this

panel seeks to investigate poetry and poetics which adhere to a narrower sense of the term—namely, Peter Burger's conception of the avant-garde as work which "demand[s] that art becomes practical once again," or returns art to the praxis of everyday life. Understood this way, Burger's avant-garde aesthetic changes the ways in which an audience interacts with art, calling for personal action, and provides new, democratized inroads to the creative process.* ** ** These are things I think of often, these are people I trust always, CAConrad http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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71. Marcus Bales
Re: language v. experimental
Thu 4 Dec 2008

On 1 Dec 2008 at 13:28, Jim Andrews wrote:
> the most cogent remark i recall about 'experimental poetry'--but i
> can't
> remember who said it--is that, like experiments of other kinds, the
> outcome
> should be uncertain. probably it was a lanaguage poet.
>
> if the outcome is not particularly uncertain, it isn't much of an
> experiment.

This shows such a misunderstanding of what experiments are all about -- at least, scientific experiments -- that it must have been some postmodern who said it, and probably a poet. I don't say that only a postmodern poet could get it so wrong, but it's sure that he or she would get it wrong.

An experiment, to be worth anything in the real world, has to be the testing of a prediction, and the prediction the result of a theory or hypothesis. Only an experiment designed to test a prediction has any use in science. What the kind of "experiment" you're talking about, and what experimental poetry, resembles is throwing shit on the wall to see what sticks. That's not experimenting, that's simply trying things blindly without plan, and without even much hope.

Of course I understand that "experimental poetry" is a special use of "experimental", a jargon-word, a term of art, that has nothing whatever to do with experimental in the scientific sense -- that merely misappropriates a scientific-sounding word in an effort to cadge some of the authority of science to try to borrow some legitimacy for an entirely unscientific endeavor. It is interesting, and amusing, too, to note that those who so disparage science that they cannot even define what it is accurately are still so eager to use the language of science to describe their own unscientific efforts. It's like listening

to children playing house, hearing them copying the grownup words and as completely ignorant of their denotations as of their connotations.

On 1 Dec 2008 at 13:28, Jim Andrews wrote:
> of course one may say all poetry is then experimental because who
> knows,
> when they sit down to work, just what exactly one will write? yes,
> well,
> there is some truth in that, even when one knows a great deal about
> what one
> will write and will do it in a traditional form.<

This so mistakes what people who write in traditional form do that anyone hearing it would guess that it, too, was likely said by a postmodern poet, even if he hadn't signed it. Traditional form makes no more demand that what is to be written will be known or unknown than any word-salad. There are, of course, rules regarding the form, but none regarding the content.

On 1 Dec 2008 at 13:28, Jim Andrews wrote:
> ... anybody know of some good, not too boring,
> online
> writing explorative of the notion of 'experimental poetry'? not too
> clinical, i mean. and which deals comfortably with the shades of
> grey/gray
> involved in a good piece about experimental poetry. it'd have to,
> wouldn't
> it. 'experimentalness' is relative. yet, while one would want to
> acknowledge
> that, one would also want to cut through the exploitation of its
> relativity
> involved in claims that stuff that's already been done is
> experimental. but
> one would have to qualify 'already done' in a useful way.

This sounds Grummanesque in its apparent slavish devotion to "the new", as if the only value in the world were whether something were "new". There is nothing in mere newness that is of value, because value itself consists in an array of other characteristics, from interest to usefulness, among many others, none of which have "new" as a necessary (though the thing may be new, of course -- no one says it may not be) component.

On 1 Dec 2008 at 13:28, Jim Andrews wrote:
> so much writing in this vein reads like a land claim. every sentence
> seems
> designed to reinforce the claim of an individual or a group to

> special
> status x. poetry capitalism. rather than creating useful
> distinctions for
> general thinking.

Which is exactly what your writing in this vein sounds like: your attempt to justify your own practice, without a shred of understanding about what other practices have been, or are.

Marcus

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72. Kyle Schlesinger
Mimeo Mimeo 2
Thu 4 Dec 2008

Now available: Mimeo Mimeo 2

Mimeo Mimeo is a forum for critical and cultural perspectives on artists' books, fine press printing and the mimeograph revolution. This periodical features essays, interviews, artifacts, and reflections on the graphic, material and textual conditions of contemporary poetry and language arts. Edited by Jed Birmingham and Kyle Schlesinger.

Contents: Emily McVarish on her artist's book Flicker; James Maynard on poet Robert Duncan's early experiences as an editor and typesetter; Derek Beaulieu on the relationship between the influential Canadian poetry journal TISH and Black Mountain College; and an extensive interview with Australian poet and typographer Alan Loney.

Cover by Emily McVarish. Mimeo Mimeo is 8.5 x 11, printed black on white, and perfectbound. Illustrated throughout. $10 plus shipping.

Order at: http://mimeomimeo.blogspot.com/

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73. lanny quarles
Re: language v. experimental
Thu 4 Dec 2008

While I respect the deep feeling and intellectual fervor of the spirit of such a debate, the issue is one of cultural semantics. Biologically, the probability gradient such a debate represents in terms of the physical combinatorics of essence in one versus the other, ie the quality of difference in substance, would seem to render either both equally interesting. What is interesting to me is to develope practices, which, though seeming externally to be 'experimental' or

'avant-garde' are actually post-semantic emblematicisms harking much closer to a kind of hermetic hieroglyphics as represented by a system like Gerhard Dorn's in his

ON THE MONARCHY OF
THE TERNARY IN UNITY,
VERSUS THE SINGLE COMBAT
OF THE DYAD CONFUSED IN
THE MULTITUDE,

which iconistically echoes
the semiotic mantic (manic tic) of our singularly self-involved world and collective cultus.

I am of the same local phenomenon as the mimi virus.
http://en.wikipedia.org/wiki/Mimivirus

I own a can of "Blow Off Duster" for removing tiny dust particles, of which some are probably my own sloughed off microparticles, namelessly rejoining the great flotsam of the grating work. I don't call it the great work, because it is tiny, Horton hears a hoo tiny, but grate, because a grate is like a grille, or a gryllus, an oddly elegant little monster built willy nilly from various parts to represent the thing it thought it needed to represent at the time. Also grating can be annoying.

http://www.blowoff.com/blowoff/duster.html

Lanny Quarles
http://jellybeanweirdo.blogspot.com/
http://pnoise.blogspot.com/
http://www.phaneron.blogspot.com/

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74. Tony Trigilio
Visiting Poet position, 2009-2010, Columbia College Chicago
Thu 4 Dec 2008

Hi all--

I've pasted, below, our announcement for the annual Elma Stuckey Liberal Arts and Sciences Emerging Poet-in-Residence position. Deadline for applications is Feb. 15, 2009. Feel free to email me if questions come up (applications go to the postal address listed in the ad). Thanks--

Best,
Tony

_____

VISITING POET, COLUMBIA COLLEGE CHICAGO:

The Elma Stuckey Liberal Arts and Sciences Emerging Poet-in-Residence. Annual, one-year nonrenewable position: starts August 2009. Poets from underrepresented communities and/or those who bring diverse cultural, ethnic, theoretical, and national perspectives to their writing and teaching are particularly encouraged to apply. Position is named for Elma Stuckey, a poet born in Memphis who lived in Chicago for more than 40 years. Author of THE BIG GATE (1976) and THE COLLECTED POEMS OF ELMA STUCKEY (1987), she has been described as "the A.E. Housman of slavery" -- a poet who recast for contemporary readers "those things that were kept from the ears of the unknowing slavemasters."

Successful candidate will teach one course per semester (undergraduate workshop, craft, and/or literature seminars), give a public reading, and possibly supervise a small number of graduate theses. Qualified candidates will have received an M.F.A. in poetry, or Ph.D. in English (with creative dissertation), or other relevant terminal degree in past five years; demonstrate excellence and experience in college-level teaching; and will have strong record of publication in national literary magazines (but will have published no more than one full-length poetry collection). Salary: $30,000 for the year.

Send cover letter, CV, 5-page sample of published poetry (photocopies are fine), sample syllabus for undergraduate or graduate-level poetry workshop or literature course, three letters of recommendation (at least one should address teaching), and statement of teaching philosophy to:

Tony Trigilio
Director, Creative Writing - Poetry
English Department
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL, 60605

Postmark deadline for applications: February 15, 2009.

The Creative Writing - Poetry Program has a commitment to excellence in teaching and is founded upon strong ties between the study of literature and the practice of creative expression, and features the only undergraduate creative writing - poetry BA program in the country and a single-genre MFA program, a national reading series featuring monthly readings, and two national literary magazines: COLUMBIA POETRY REVIEW and COURT GREEN. Columbia College Chicago is an urban institution of over 12,000 undergraduate and graduate students, emphasizing arts, media, and communications in a liberal arts setting.

Columbia College Chicago encourages qualified female, Deaf, GLBT, disabled, international & minority classified individuals to apply for all positions.

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75. Jennifer Karmin
CALLS FROM HOME: Poetry for Prisoners
Thu 4 Dec 2008

Join the ninth annual CALLS FROM HOME radio broadcast for prisoners.

Thousand Kites is asking you to call our toll-free line [redacted] and speak directly to those behind bars this holiday season. An answering machine will record your message. Read a poem, sing a song, or just speak directly from you heart. Speak to someone you know or to everyone---make it uplifting. Call anytime, now through December 9, and record your message.

The United States has 2.4 million people behind bars. Thousand Kites wants you to lend your voice to a powerful grassroots radio broadcast that reaches into our nation's prison and lets those inside know they are not forgotten.

We will post each call on our website as it comes in! Check our website http://www.thousandkites.org to listen to your call and others!

CALLS FROM HOME will broadcast on over 200 radio stations across the country and be available for download from our website on December 13. This is a project of Thousand Kites/WMMT-FM/Appalshop and a national network of grassroots organizations working for criminal justice reform. Learn how you can help blog, distribute, broadcast, or support this event ([redacted]).

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76. Séamas Cain
Re: CAMBODIAN POETRY QUERY QUESTION THING
Thu 4 Dec 2008

Dear Chris,

You might examine the poetry of Bryan Thao Worra at http://www.mnartists.org/artistHome.do?rid=3880

He's mixed Laotian/Cambodian, but nevertheless ...

Well worth reading!

Bestwishes,

Séamas Cain
http://alazanto.org/seamascain

http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

On Mon, Dec 1, 2008 at 6:45 PM, Chris Stroffolino
<[redacted]> wrote:
> Does anybody know of any good examples of Cambodian poetry (In English
> Translation) under, or since, the Khmer regime, Kampuchea, etc...
> (survival poetry, witness--doesn't have to be overtly political, but would
> be prefered....
>
> If so, if you could backchannel me any suggestions I'd deeply appreciate it
> thanks,
>
> Chris
>

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77. Gabrielle Welford

Re: The First "Thanksgiving" and the First Professional Painter in "The New World"

Thu 4 Dec 2008

---

paula gunn allen also wrote about french jesuits in canada, though--p. 38ff of _the sacred hoop_. blessings, g

On Thu, 27 Nov 2008, David-Baptiste Chirot wrote:

> *Kenneth C. Davis' excellent op-ed in the NY Times (see below) is a great reminder of the first, and French, Europeans to build a small Fort and place to live in what is now the USA.*
>
> *It neglects to mention, though, that this expedition included in it Jacques Le Moyne de Morgue, the first professional painter sent to paint the people and places of of this "New World."*
>
> *Last summer a book appeared called*
> *Painter in a Savage Land: The Strange Saga of the First European Artist in North America, by Miles Harvey, about the extraordinary life and times of this artist, whose name, works and life had for centuries been obscured, only to be "rediscovered" in recent years*
>
> *I highly recommend the book to anyone for its wild mix of art, history, adventure and the at times sensation of "Magic Realism" which pervades it--the "Magic Realism" of "things never before seen nor heard of" as Lazarillo de Tormes puts it so well in the picaresque book of that name.*

It is amazing to come across this piece as my mother and I had just been talking on the phone a bit before I read the article how much of the French presence in North America is obscured in the US to this day--after all--the only common sign of it we found as kids was "Franco-American Spaghetti" which made no sense at all to us when small. (And doesn't really, to this day--)

My great-aunt Irene Trepanier Payan did many years of geneological research and found that the first in our family to come to Quebec to live was in 1650. No French women came for quite some time, leading the men for generations (including myself) to marry Indians. Thus, they were a mixed group of peoples, thought to be vastly inferior by the English who conquered them under Montcalm.

Through time there came the forced expulsions and ethnic cleansing of French-Indians to the US, including to Louisiana where already there was a strong French cultural influence that lives still today. (Arcadie became Nova Scotia--and Arcadiens became Cajuns.)

Here is the synopsis of Miles Harvey's excellent book--
I include it as a prelude to the piece below it from the Times.
And here is the site for the book, where you can find excerpts from the book, letters and best of all some of the art work of Jacques Le Moyne de Morgue.
http://milesharvey.com/default.htm

Some things in this book made me think, tough they are so very different, of the masterpiece by Cesar Aira An Episode in the Life of a Landscape Painter which concerns a German Humdoldt-influenced painter in 19th century Latin America.

Bon appetit !!

Painter in a Savage Land: The Strange Saga of the First European Artist in North America by Miles Harvey
SynopsisIn
this vibrantly told, meticulously researched book, Miles Harvey reveals
one of the most fascinating and overlooked lives in American history.
Like The Island of Lost Maps, his bestselling book about a legendary map thief,
Painter in a Savage Land
is a cosmpelling search into the mysteries of the past. This is the
thrilling story of Jacques Le Moyne de Morgue, the first European
artist to journey to what is now the continental United States with the
express purpose of recording its wonders in pencil and paint. Le
Moyne's images, which survive today in a series of spectacular
engravings, provide a rare glimpse of Native American life at the
pivotal time of first contact with the Europeans–most of whom arrived
with the preconceived notion that the New World was an almost mythical
place in which anything was possible.

In 1564 Le Moyne and three

hundred other French Protestants landed off the coast of Florida, hoping to establish the first permanent European settlement in the sprawling territory that would become the United States. Their quest ended in gruesome violence, but Le Moyne was one of the few colonists to escape, returning across the Atlantic to create dozens of illustrations of the local Native Americans–works of lasting importance to scholars. Today, he is also recognized as an influential early painter of flowers and plants.
A Zelig-like persona, Le Moyne worked for some of the most prominent figures of his time, including Sir Walter Raleigh. Harvey's research, moreover, suggests a fascinating link to the notorious Mary Queen of Scots. Largely forgotten until the twentieth century, Le Moyne's pieces have becomeincreasingly sought after in the art world–at a 2005 auction, a previously unknown book of his botanical drawings sold for a million dollars.
In re-creating the life and legacy of Jacques Le Moyne de Morgues, Miles Harvey weaves a tale of both intellectual intrigue and swashbuckling drama. Replete with shipwrecks, mutinies, religious wars, pirate raids, and Indian attacks, Painter in a Savage Land is truly a tour de force of narrative nonfiction.

http://milesharvey.com/default.htm

Op-Ed Contributor

A French Connection

http://www.nytimes.com/2008/11/26/opinion/26davis.html?th&emc=th

By KENNETH C. DAVIS

Published: November 25, 2008

TO commemorate the arrival of the first pilgrims to America's shores, a June date would be far more appropriate, accompanied perhaps by coq au vin and a nice Bordeaux. After all, the first European arrivals seeking religious freedom in the "New World" were French. And they beat their English counterparts by 50 years. That French settlers bested the Mayflower Pilgrims may surprise Americans raised on our foundational myth, but the record is clear.

Long before the Pilgrims sailed in 1620, another group of dissident Christians sought a haven in which to worship freely. These French Calvinists, or Huguenots, hoped to escape the sectarian fighting between Catholics and Protestants that had bloodied France since 1560.

Landing in balmy Florida in June of 1564, at what a French explorer had earlier named the River of May (now the St. Johns River near Jacksonville), the French émigrés promptly held a service of "thanksgiving." Carrying the seeds of a new colony, they also brought cannons to fortify the small, wooden enclosure they named Fort Caroline, in honor of their king, Charles IX.

In short order, these French pilgrims built houses, a mill and bakery, and apparently even managed to press some grapes into a few casks of wine. At first, relationships with the local Timucuans were friendly, and some of the French settlers took native wives and soon acquired the habit of smoking a certain local "herb." Food, wine, women — and tobacco by the sea, no less. A veritable Gallic paradise. Except, that is, to the Spanish, who had other visions for the New World. In 1565, King Philip II of Spain issued orders to "hang and burn the Lutherans" (then a Spanish catchall term for Protestants) and dispatched Adm. Pedro Menéndez to wipe out these French heretics who

had taken up residence on land claimed by the Spanish — and who also had an annoying habit of attacking Spanish treasure ships as they sailed by.

Leading this holy war with a crusader's fervor, Menéndez established St. Augustine and ordered what local boosters claim is the first parish Mass celebrated in the future United States. Then he engineered a murderous assault on Fort Caroline, in which most of the French settlers were massacred. Menéndez had many of the survivors strung up under a sign that read, "I do this not as to Frenchmen but as to heretics." A few weeks later, he ordered the execution of more than 300 French shipwreck survivors at a site just south of St. Augustine, now marked by an inconspicuous national monument called Fort Matanzas, from the Spanish word for "slaughters."

With this, America's first pilgrims disappeared from the pages of history. Casualties of Europe's murderous religious wars, they fell victim to Anglophile historians who erased their existence as readily as they demoted the Spanish settlement of St. Augustine to second-class status behind the later English colonies in Jamestown and Plymouth.

But the truth cannot be so easily buried. Although overlooked, a brutal first chapter had been written in the most untidy history of a "Christian nation." And the sectarian violence and hatred that ended with the deaths of a few hundred Huguenots in 1565 would be replayed often in early America, the supposed haven for religious dissent, which in fact tolerated next to none.

Starting with those massacred French pilgrims, the saga of the nation's birth and growth is often a bloodstained one, filled with religious animosities. In Boston, for instance, the Puritan fathers banned Catholic priests and executed several Quakers between 1659 and 1661. Cotton Mather, the famed Puritan cleric, led the war cries against New England's Abenaki "savages" who had learned their prayers from the French Jesuits. The colony of Georgia was established in 1732 as a buffer between the Protestant English colonies and the Spanish missions of Florida; its original charter banned Catholics. The bitter rivalry between Catholic France and Protestant England carried on for most of a century, giving rise to anti-Catholic laws, while a mistrust of Canada's French Catholics helped fire many patriots' passion for independence. As late as 1844, Philadelphia's anti-Catholic "Bible Riots" took the lives of more than a dozen people.

The list goes on. Our history is littered with bleak tableaus that show what happens when righteous certitude is mixed with fearful ignorance. Which is why this Thanksgiving, as we express gratitude for America's bounty and promise, we would do well to reflect on all our histories, including a forgotten French one that began on Florida's shores so many years ago.

Kenneth

> *C. Davis is the author of "America's Hidden History: Untold Tales of the First Pilgrims, Fighting Women and Forgotten Founders Who Shaped a Nation."*
>
> _____
> *Access your email online and on the go with Windows Live Hotmail. http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_access_112008*

Gabrielle Welford, Ph.D.
blog:
www.greenwom.blogspot.com
books:
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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78. sandra de 1913

Doller + Inguito + Doller: Fri 12/5 @ 7:30pm

Thu 4 Dec 2008

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http://smallpresstraffic.blogspot.com/2008/12/this-friday-125-scott-inguito.html

Friday, December 5, 2008 at 7:30 p.m.
Timken Lecture Hall <http://www.sptraffic.org/html/directions.htm>
Refreshments will be served

Scott Inguito lives in San Francisco, teaches in San Jose, and paints in his garage. His most recent project is called PANDAFUCK, a suite of poems inspired by the pointless, the ill-tuned yet well-intentioned, the black and white of it all. Dear Jack (2008), a book of poems, is out on Momotombo Press. You can find his paintings at scottinguito.com

Sandra Doller (née Miller) has a new name. Her first book Oriflamme was published by Ahsahta Press in 2005, and her second collection Chora is forthcoming from Ahsahta in 2010. Sandra Doller is the founder & editrice of a fancy magazine & press, the curiously named 1913. She teaches at Cal State San Marcos and lives way out west with her man, Ben Doller (né Doyle) and their pup Ronald Johnson.

Ben Doller (né Doyle)'s first book of poems, Radio, Radio, was selected by Susan Howe as winner of the 2000 Walt Whitman Award. His second book, FAQ:, will be published by Ahsahta Press in 2009, and his third book, Dead Ahead,is forthcoming from Fence Books. He co-edits the Kuhl House Contemporary Poets series and teaches in Antioch's Low-Res MFA program. Wherever he lives, he lives with his lady, Sandra Doller (née Miller) and their boxador, Ronald Johnson.

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm

--
l'editrice de 1913
Sandra Doller (née Miller)
*
http://www.journal1913.org
http://ahsahtapress.boisestate.edu/books/miller.htm

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79. Séamas Cain
Poems of David Dwinell
Thu 4 Dec 2008

_____

David Dwinell, a poet from Oklahoma, of the generation that came-of-age in the 1950s, friend of several of the "beats," is largely unpublished and ignored ...

Please read ...

Walnut Street Creek

http://www.stickyourneckout.com/poetry/poetry10a.htm

Stick your tongue between the sea & land

http://www.stickyourneckout.com/poetry/poetry8.htm

Tulsa, a Novel

http://www.stickyourneckout.com/poetry/poetry26.htm

Earth Music

http://www.stickyourneckout.com/poetry/poetry77.htm

Sincerely,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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80. Freind, William Joseph

Just in time for the holidays...

Thu 4 Dec 2008

American Field Couches., by Bill Freind.

BlazeVox Books

http://www.blazevox.org/bk-bf.htm

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81. Christophe Casamassima

Open Call for Submissions: Ambit: Journal of Poetry & Poetics

Thu 4 Dec 2008

Ambit : Journal of Poetry & Poetics / Issue IV
Reading period: October 1, 2008-April 30, 2009

The editors of Ambit : Journal of Poetry & Poetics are seeking texts/objects that address issues of inter-textuality and appropriation in all formats, genres and outtakes.

Please send (no more than) 8 pages of text (poems) or 5 images (JPEG, PDF, GIF) or 5,000 words (fiction / essays / theory / criticism) to

[redacted]

or

Furniture Press c/o Towson Arts Collective, 406 York Road, Towson, MD 21204.

Please include a return address and eMail so we may contact you upon acceptance. If you would like us to return your manuscripts please provide an SASE with sufficient postage. All materials without a way home get tossed in the shredder and made into book covers.

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Powered By Outblaze

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82. Troy Camplin
Re: language v. experimental
Thu 4 Dec 2008

I agree that the use of "avant-garde" is a much better term, for all the reasons Bale gave and for several of the reasons you give below. The benefit of the term is that it means the work you are going goes against whatever is being done now and has been done in the past. Inevitably, as time passes, what is now avant-garde becomes historicized into some kind of movement (surrealism, dadism, futurism, etc. were all avant-garde once upon a time), so the avant-garde is always now, always changing.

Troy Camplin

_____
From: CA Conrad <[redacted]>
To: [redacted]
Sent: Wednesday, December 3, 2008 11:01:03 PM
Subject: Re: language v. experimental

My friend Kaia Sand had this to say a few years ago in an online conversation with Carol Mirakove after Mirakove asked Sand about the creation of her panel "Women in the Avant-Garde": * I chose the term "avant-garde" over "experimental" because "avant-garde" implies the social side of the work. There are a lot of ways to pitch in with an avant-garde movement––this is an inclusive frame. So many artists have shown us that if you want to extend what's possible, you need to build the ground to walk on––and that's collective action. Such ground is established by chapbooks, readings, meetings ... If, on the other hand, one strives to be an author who works individually and is lauded and published by HarperCollins, one is striving, generally speaking, to gain acceptance from social elites who uphold established conventions. One simply succumbs.*

My friend Michael Hennessey recently showed me a paper he had written titled "Towards a True Avant-Garde Poetics," framed with some ideas of Peter Burger's. Let me share: * While conventional notions of the avant-garde suggest work which is groundbreaking, confrontational and even impenetrable, this panel seeks to investigate poetry and poetics which adhere to a narrower sense of the term—namely, Peter Burger's conception of the avant-garde as work which "demand[s] that art becomes practical once again," or returns art to the praxis of everyday life. Understood this way, Burger's avant-garde aesthetic changes the ways in which an audience interacts with art, calling for personal action, and provides new, democratized inroads to the creative process.* ** ** These are things I think of often, these are people I trust always, CAConrad http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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83. Marcus Bales
Re: language v. experimental
Thu 4 Dec 2008

No one who obsesses about originality will ever be original -- but if you tell the truth as best you can without worrying about who else has told it you will probably be original without noticing that you are.

Marcus

On 2 Dec 2008 at 22:18, Jim Andrews wrote:

Date sent: Tue, 2 Dec 2008 22:18:56 -0800
Send reply to: "Poetics List (UPenn, UB)" <[redacted]>
From: Jim Andrews <[redacted]>
Subject: Re: language v. experimental
To: [redacted]

> *I do agree with your last paragraph in terms of relevancy. Unless there is*
> *something useful that distinguishes such as a new philosophy, new way or*
> *means of expression, etc., then there really is no point in calling an*
> *apple*
> *a Spartan just for the hell of it.*
> *John Herbert Cunningham*
>
> *Often all you have to do is look at it and you understand it's off the*
> *conventional map of poetry. But not always, of course. It seems likely that*
> *'experimental poetry' is less about an identifiable look or style or genre*
> *of poetry so much as a way of approaching it. Something resembling but not*
> *identical to a 'methodology'. Looser than a methodology. Mind you, most*
> *methodologies are applied loosely, in practice. Object oriented programming*
> *is a methodology but one is free to apply the principles as loosely or*
> *rigorously as one wants, in practice.*
>
> *I'm no expert on the subject, but here are some of the*
> *characteristics I've*

noted in some of the experimental poetry I've encountered.

Seeing poetry as amid media. Whether it's the page or the screen or audio or video or programming or whatever. The way it means is not limited to the way sentences or even words mean. A bunch of words can mean all sorts of things on thier own but they're never on their own. They're in a mag out of Seattle or New York, and they mean different things because of it. Maybe they're on a screen; then they mean something different than if they're on paper. For all sorts of reasons. One of which is that when they're on the screen, they've got competition from 70 refreshes per second, menus, google ads, and whatnot.

Media are active in shaping the meanings of the work in them. Swim or sink.

You can't deal with the problems that poses from a thought bubble. Conventional reading as posing a thought bubble in which the range of meanings are worked out through the text alone. Whereas the meanings are actually worked out not only through the work itself but through the frame, the membranes between the work and the media it's embodied in, and its relation with the world more generally as a literary individual work in a massive population of other such entities. Where does it live?

So then 'the material' in which the work is embodied, the media itself--experimental poetry gets its hands on that material .

Quite a while ago, by now, Burroughs said something like 'escaping our own internal tape loops and habits thought can't be done simply by an act of will as writers but, instead, we have to resort to things like cut-ups to cut those loops, those habits of thought and expression.'

I'm still not sure whether that's true. But, regardless, methods of

*dealing
with language that aren't subordinated to the ways we typically use language
in speech and according to the rules of grammar, etc, can be quite valuable
in the energy and unexpected insight they sometimes introduce. the way they
diversify 'voice', for instance. to 'find one's voice' is now quite a
different thing than it once was. And the way the particular processes one
has chosen to work with affect the tone and quality of the language they
touch, inflecting the language with something of the atmospheres associated
with the processes from other contexts. Whether the processes involve
recipes or computer algorithms, the rhythms of the tides or the rhythms of
AC/DC.*

*a lot of the methods one can use in dealing with the material--rearranging
it, filtering it, transforming it, recombining it, and so on, typically
needs selection and composition thereafter, requires dealing with lots of
permutations, combinations, and so forth. Experimenting with large or small
'data sets' that usually get selected into smaller bodies.*

That's enough for now.

*ja
http://vispo.com*

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No virus found in this incoming message.
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Version: 7.5.552 / Virus Database: 270.9.13/1826 - Release Date: 12/3/2008 9:34 AM*

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84. Poetry Project
Events at The Poetry Project December
Thu 4 Dec 2008

Hi Everyone,

Here¹s what¹s next at The Poetry Project. Also, scroll down to see who¹s gonna be here on New Year¹s Day!

Friday, December 5, 10 PM
Hey, What¹s All The Hooplah?

Forget the impending breadlines, grab your polka-dotted canvas bindle, bundle up and bustle your way over to hear the tales of times said and gone and the prophetic parables of a new generation of poets, storytellers and musicians. Featuring music and performances by John Houx, Elizabeth Devlin, Frank Hoier, & others T.B.A. Mr. Houx grew up in West coast cattle country and "hoboed" his way to New York in 2007, where he was quickly embraced by the East Village's Antifolk scene and traditional folk music circles. With appearances on radio and television (broadcast and online), John is presently planning his first full-length record and a small European tour. Elizabeth Devlin has traveled the world to invoke influences from scratchy American and French phonographs, combining bitter-sweet, haunting vocals with angelic, cacophonous Autoharp melodies. Her forthcoming full-length album will be released on December 6th, 2008. Frank Hoier is poised at the front of a new wave of modern Americana roots music. Backed by rock'n'roll prodigy siblings, The Weber Brothers, Frank's self released album Lovers & Dollars is set for it's national debut on November 11, 2008. Frank Hoier brings a fresh perspective and a rock'n'roll energy to Folk music. His Guthrie-esque anthem "Jesus Don't Give Tax Breaks To The Rich" has been hailed as "the most perfect protest song written yet this millennium" (PopHeadWound).

Monday, December 8, 8 PM
Louis Cabri & Kevin Varrone

Louis Cabri teaches contemporary poetry and poetics and critical theory at the University of Windsor. He has published widely on Bruce Andrews, Peter Inman, Frank O¹Hara, Catriona Strang, Fred Wah, Ezra Pound, and Louis Zukofsky. Current projects include a study of Zukofsky and the Language Poets, a collection of essays on contemporary poetics, and anthologizing a poets-in-dialogue series he edited and curated (PhillyTalks, 1997- 2001). Cabri¹s poetry book The Mood Embosser (Coach House Books, 2003) was acclaimed as a 2003 Book of the Year by the Small Press Traffic Literary Arts Center (San Francisco). Kevin Varrone is the author of g-point Almanac (ixnay press, 2000) and g-point Almanac: id est (Instance Press, 2007). His poems have appeared in

numerous journals, most recently in Big Bridge and Cross Connect. He lives and works in Philadelphia.

Wednesday, December 10, 8 PM
Bobby Byrd & Lee Merrill Byrd

Poet, essayist and publisher Bobby Byrd grew up in Memphis, Tennessee. He and his family made El Paso their home in 1978. The author of numerous books of poetry, his latest volume White Panties, Dead Friends and Other Bits and Pieces of Love received the 2008 Southwest Book Award. He is also co-editor of two award-winning non-fiction border anthologies‹The Late Great Mexican Border: Dispatches from a Disappearing Line; and Puro Border: Dispatches, Snapshots, & Graffiti from La Frontera. Byrd is the recipient of a National Endowment of Arts Fellowship, the D.H. Lawrence Fellowship by the University of New Mexico, an International Residency Fellowship from the NEA Instituto de Belles Artes de México and a 2005 Cultural Freedom Fellowship from the Lannan Foundation. With his wife Lee, he is the co-publisher of Cinco Puntos Press. Novelist and publisher Lee Merrill Byrd was born and raised in New Jersey, but has lived for the last 30 years in El Paso. Lee has published a collection of short stories, My Sister Disappears (SMU Press), two children¹s books, The Treasure on Gold Street and Lover Boy (Cinco Puntos) and a novel Riley¹s Fire (Algonquin). People Magazine named Riley¹s Fire one of the Top Ten Best Books of 2006. In 1997, Lee Byrd was the recipient of the Dobie-Paisano Fellowship. In 2005, she and her husband received Cultural Freedom Fellowships from the Lannan Foundation. In 1985, with her husband, poet Bobby Byrd, she founded Cinco Puntos Press, a publishing company recognized for bringing the multicultural literatures of the American Southwest, the U.S./Mexico border region and Mexico to a national audience. Eileen Myles and Elinor Nauen will also ³realize² poems from The Resurrection of Bert Ringold (a Cinco Puntos title) by the late Harvey Goldner: ³A poet neglectorino in the classic sense rising up out of the fecund Seattle underground wisely irritated with the stupid Republicanized world but lucky enough to remember the 1950 Memphis dreams that Little Richard, Gandhi and Elvis promised us all.²

Thursday, January 1, 2 PM
The 35th Annual New Year¹s Day Marathon Reading

Poets and performers include Bruce Andrews & Sally Silvers, Arthur¹s Landing (Ernie Brooks, Steven Hall, Yvette Perez & Peter Zummo), Jim Behrle, Martine Bellen, Anselm Berrigan, Edmund Berrigan, Barbara Blatner, Justin Bond, Donna Brook, Franklin Bruno, Tisa Bryant, Peter Bushyeager, Reuben Butchart, Steve Cannon, Yoshiko Chuma, Todd Colby, John Coletti, CAConrad, Corina Copp, Geoffrey Cruickshank-Hagenbuckle, Steve Dalachinsky, Mónica de la Torre, Katie Degenetesh, Barry Denny, Maggie Dubris, Douglas Dunn, Marcella

Durand, Steve Earle, Will Edmiston, Marty Ehrlich, Joe Eliot, Laura Elrick, Avram Fefer, Bonny Finberg, Jess Fiorini, Corrine Fitzpatrick, Foamala, Merry Fortune, Tonya Foster, David Freeman, Ed Friedman, Joanna Fuhrman, Cliff Fyman, Drew Gardner, John Giorno, John Godfrey, Abraham Gomez-Delgado, Sylvia Gorelick, Stephanie Gray, Ted Greenwald, John S. Hall, Janet Hamill, Diana Hamilton, David Henderson, Bob Hershon, Mitch Highfill, Bob Holman, Erica Hunt, Brenda Iijima, Lisa Jarnot, Hettie Jones, Pierre Joris, Erica Kaufman, Lenny Kaye, Evan Kennedy, Aaron Kiely, Paul Killebrew, David Kirschenbaum, Bill Kushner, Paul La Farge, Susan Landers, Denize Lauture, Joseph Legaspi, Joel Lewis, Rachel Levitsky, Brendan Lorber, Susan Maurer, Gillian McCain, Tracy McTague, Taylor Mead, Jonas Mekas, Jennifer Monson, Rebecca Moore, Gina Myers, Eileen Myles, Marc Nasdor, Jim Neu, Richard O¹Russa, Akilah Oliver, Geoffrey Olsen, Dael Orlandersmith, Yuko Otomo, Ron Padgett, Julie Patton, Nicole Peyrafitte, Wanda Phipps, Kristin Prevallet, Arlo Quint, Chris Rael, Lee Ranaldo, Citizen Reno, Frances Richard, Bob Rosenthal, Douglas Rothschild, Thaddeus Rutkowski, Tom Savage, Michael Scharf, Harris Schiff, David Shapiro, Elliott Sharpe, Frank Sherlock, Nathaniel Siegel, Samita Sinha, Hal Sirowitz, Patti Smith, Christopher Stackhouse, Stacy Szymaszek, Anne Tardos, Steven Taylor, Susie Timmons, Rodrigo Toscano, David Vogen, Anne Waldman, Nicole Wallace, Jo Ann Wasserman, Phyllis Wat, Karen Weiser, Dustin Williamson, Max Winter, Don Yorty, Emily XYZ and more.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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85. Jerome Rothenberg
Poems for the Millennium launch & reading
Thu 4 Dec 2008

The following is the announcement for a reading and launch, to coincide with this year's MLA invasion of San Francisco.

On December 29 at 7:00 p.m. Books Inc. - Opera Plaza will be hosting a launch and reading for Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by Jerome Rothenberg and Jeffrey C. Robinson. Like its acclaimed twentieth-century predecessors, Poems for the Millennium, volumes 1 and 2, this gathering sets forth a globally decentered approach to the poetry of the preceding century from an experimental and visionary perspective. Joining Rothenberg and Robinson in the reading and performance are major Bay Area poets Michael McClure, Diane di Prima, Michael Palmer, Bill Berkson, Leslie Scalapino, and Jack Foley (performing with Adele Foley). The Books Inc. location is at Opera Plaza, 601 Van Ness Avenue, tel. [redacted].

I'll post again closer to the date and hope that we'll see many of you there.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
jrothenberg at cox.net
Blog at poemsandpoetics.blogspot.com

"Language is Delphi."
--Novalis

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86. daniel Ereditario
A Very Merry Unbirthday to You --from Meshworks
Thu 4 Dec 2008

Friends,

If we've found you in a mood to view readings online, well, then this felicitous moment is our gift to you, let's call it your unbirthday :) We have Alan Shapiro reading in Oxford, Ohio, as well as Mark Mendoza in Oxford, too. We've a bouquet of readings from the most recent SoundEye Festival in Ireland: there's Sean Bonney, Frances Kruk, Alison Croggon, Peter Manson, Maggie O'Sullivan, Tom Pickard, Sophie Robinson, and Keston Sutherland. We're also went back to SoundEye 9 (2005) to present you a Lee Harwood reading. Or, if you're in the mood for a short, Margaret Luongo's fiction should do the trick. Or, if you're just looking to click around, on this your unbirthday, our 130+ videos will keep you happy.

Get it here: http://www.youtube.com/meshworks

Faithfully,
daniel Ereditatio & Quincy Jones

PS: Apologies to all whose birthday it is, as regrettably, we've nothing specifically for you :(

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87. Gerald Schwartz
Proceedings of the Synod
Thu 4 Dec 2008

ZENIT - Synod Propositions 11-15 Indexed Archive | Advanced Search | The World Seen From Poem Central? All about CENTRAL's SYNOD Propositions 11-15

Conclusions of Poetical Assembly on Word of Words

DARK CITY, DEC. 4, 2008 (CENTRAL.org).- Here are translations of the synodal propositions 11-15, which were submitted to Bernstein XXX at the end of the world Synod of LANGpo on the "Word of Words in the Life and Mission of Poetics," held in October in Dark City.

CENTRAL will publish a translation of the remaining propositions in subsequent services...as it sees fit.

* * *

Proposition 11

Word of words and charity toward the sentences One of the characteristic features of the word is the revelation of our predilection for the poor sentences. Word of word incarnate, went through this world doing good sentences. The Word of words, willingly received, generates abundantly in the exchange charity and justice towards all, above all towards the poor sentence.

Poets are called to listen to them, to learn from them, to guide them in their path and to motivate them to be architects of their own history.Academics in charge of the service of charity of words have a particular responsibility in this ambit. CENTRAL encourages them in their ministry.

Proposition 12

Inspiration and truth of the Language

CENTRAL proposes that the Congregation for the Doctrine of the RIGHT PATH clarify the concepts of inspiration and truth of the LANGUAGE, as well as their reciprocal relationship, in order to understand better the teaching of "Dei

Verbum" 11. In particular, it is necessary to highlight the originality of the co-operative Linguistic hermeneutics in this field.

Proposition 13

Word of words and natural law

CENTRAL is well aware of the great challenges present in the current historical moment. One of these touches the enormous development that science has realized in regard to knowledge of nature. Paradoxically, the more this knowledge increases the less one sees the ethical message that stems from the same. In the history of thought, ancient philosophers already used to call this principle "lex naturalis" or natural law. As Pope Bernstein XXX has recalled, this expression seems to have been made incomprehensible today "because of a concept of nature that is no longer metaphysical, but only empirical. The fact that nature, being itself is no longer permeable to a moral message, creates a sense of disorientation that makes decisions of daily life precarious and uncertain... especially within DARK CITY. In the light of the teaching of scarce language, as recalled above all by the Acolytes underline that this law is written in the depth of the heart of each person and each one can access it. Its basic principle is that one must "do good and avoid evil"; a truth that is evidently imposed on all and from which other principles stem that regulate ethical judgment on the rights and duties of each one. It is good to recall that to be nourished by the Word of words also increases knowledge of the natural law and allows for progress of the moral conscience. Hence, the synod recommends to all pastors that they have special solicitude in which the ministers of the Word are sensitive to the rediscovery of the natural law and its function in the formation of consciences.

--Gerald Schwartz

↑ Index

88. Jim Andrews
Re: language v. experimental
Thu 4 Dec 2008

You're insulting, Marcus.

That's it for me.

ja
http://vispo.com

↑ Index

89. Pam Brown
aussies & kiwis & mimeo mimeo
Fri 5 Dec 2008

G'day Kyle,

> *Now available: Mimeo Mimeo 2*
>
> *an extensive interview with Australian poet and typographer Alan Loney.*

Australia often adopts successful Kiwis as their own - Jane Campion, Split Enz, Fred Dagg (aka John Clarke) etc etc
but it's not a usual practice with regard to poets.

Alan Loney is a New Zealander

Cheerio from Pam

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

↑ Index

90. Pam Brown
g'day again
Fri 5 Dec 2008

G'day again Kyle,

But as Alan Loney has been working in melbourne for the past half-decade, perhaps he's been adopted already.

Pam,

born picky

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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91. Doug Holder
Ibbetson Street Press Publications Updated List
Fri 5 Dec 2008

Our books have been endorsed by the likes of: Lawrence Ferlinghetti, Martha Collins, Pam Bernard, Afaa Michael Weaver, Howard Zinn, Lyn Lifshin, Diana Der Hovanessian, Catherine Sassanov, Len Fulton, X.J. Kennedy and many others!

http://homepage.mac.com/rconte/publications.html

For latest and oldest some out of print others can be ordered online at http://lulu.com/ibbetsonpress

http://homepage.mac.com/rconte/publications.html

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92. Gerald Schwartz
from CENTRAL
Fri 5 Dec 2008

Synod Propositions 11-13
The World Seen From Poem Central All about ZenitSynod Propositions 11-13

Conclusions of Poetical Assembly on Word of Words

DARK CITY, DEC. 4, 2008 www.CENTRAL.org - Here are
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rediscovery of the natural law and
its function in the formation of consciences.

--Gerald Schwartz

↑ Index

93. Poetics List

ARSENAL seeks innovative poetry and short fiction [on behalf of Dan Zimmerman]

Fri 5 Dec 2008

ARSENAL seeks innovative poetry and short fiction for its inaugural issue. Send up to 6 poems or 10 pages with a brief bio in the body of an email (no attachments) by March 15th to Daniel Zimmerman at [redacted]. Simultaneous submissions OK, but please notify if accepted elsewhere.

I hope you can help.

Thanks,

Dan Zimmerman

↑ Index

94. CA Conrad
if you do not own this yet...
Sat 6 Dec 2008

...now is your chance. From the hard work of Andrea Lawlor and Bernadine Mellis at POCKET MYTHS, these extraordinary treasures are on sale! POETRY AND FILMS ON DVD, IT'S SO FANTASTIC!

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http://pocketmythsshop.blogspot.com

More about the series at www.pocketmyths.com.
Stay tuned for Pocket Myths #5: Dionysus in 2009!

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

↑ Index

95. lanny quarles
Recent.
Sat 6 Dec 2008

Recent Arc-kit-text-oral poiesis analogesis:

http://www.hevanet.com/solipsis/imago/archit/

Preferably structured, the wave travels throughout itself, in longing toward longing in spite of longing while longingly short.

bilding seems likely.

Lanny Quarles
http://www.phaneron.blogspot.com/
http://jellybeanweirdo.blogspot.com/
http://pnoise.blogspot.com/

↑ Index

96. Gabriel Gudding
Re: afro-caribbean women poets
Sat 6 Dec 2008

Thanks to Maria, Tisa, Mark, Obododimma, and Cris for the useful suggestions. I'll follow up on each of them. And am sure my students will appreciate yr advice as much as I do.

gratefully
gabriel

↑ Index

97. Troy Camplin

Re: language v. experimental

Sat 6 Dec 2008

Words mean things. All this kind of thing attempts to do is turn information into white noise.

Troy Camplin

_____
From: lanny quarles <[redacted]>
To: [redacted]
Sent: Thursday, December 4, 2008 10:10:19 AM
Subject: Re: language v. experimental

While I respect the deep feeling and intellectual fervor of the spirit of such a debate, the issue is one of cultural semantics. Biologically, the probability gradient such a debate represents in terms of the physical combinatorics of essence in one versus the other, ie the quality of difference in substance, would seem to render either both equally interesting. What is interesting to me is to develope practices, which, though seeming externally to be 'experimental' or 'avant-garde' are actually post-semantic emblematicisms harking much closer to a kind of hermetic hieroglyphics as represented by a system like Gerhard Dorn's in his

ON THE MONARCHY OF
THE TERNARY IN UNITY,
VERSUS THE SINGLE COMBAT
OF THE DYAD CONFUSED IN
THE MULTITUDE,

which iconistically echoes
the semiotic mantic (manic tic) of our singularly self-involved world and collective cultus.

I am of the same local phenomenon as the mimi virus.
http://en.wikipedia.org/wiki/Mimivirus

I own a can of "Blow Off Duster" for removing tiny dust particles, of which some are probably my own sloughed off microparticles, namelessly rejoining the

great flotsam of the grating work. I don't call it the great work, because it is tiny, Horton hears a hoo tiny, but grate, because a grate is like a grille, or a gryllus, an oddly elegant little monster built willy nilly from various parts to represent the thing it thought it needed to represent at the time. Also grating can be annoying.

http://www.blowoff.com/blowoff/duster.html

Lanny Quarles
http://jellybeanweirdo.blogspot.com/
http://pnoise.blogspot.com/
http://www.phaneron.blogspot.com/

↑ Index

98. Nada Gordon
contact info for John Giorno sought
Sat 6 Dec 2008

Please email me at

nada AT jps DOT net

many thanks!

Nada

↑ Index

99. Rob McLennan
above/ground press 2009 subscriptions
Sat 6 Dec 2008

YES! I WANT EVERYTHING ABOVE/GROUND PRESS HAS TO OFFER! GIVE ME A 2009 SUBSCRIPTION (STARTING TODAY, THANK GOD) FOR ONLY FORTY (40) DOLLARS (IN THE US, $40 US).

heading into its sixteenth year, Ottawa poetry chapbook publisher above/ground press continues its series of random publications, with current & forthcoming & publications by Phil Hall, Margaret Christakos, rob mclennan, Andy Weaver, Jesse Ferguson, Nicholas Lea, Lea Graham, Max Middle, Jessica Smith, John Newlove, Stephanie Bolster, Stan Rogal, Gil McElroy, Jennifer Mulligan, Sharon Harris, Jan Allen, bpNichol, ryan fitzpatrick, Julia Williams, Shauna McCabe, Jordan Scott, George Bowering, Barry McKinnon, Cath Morris, Karen Clavelle, Amanda Earl, Marcus McCann, Wanda O'Connor, Kate Greenstreet, Rhonda Douglas, William Hawkins, Sandra Ridley, Fred Wah, Anita Dolman, Stephen Brockwell, Mari-Lou Rowley, Monty Reid, Rachel Zolf,

Gwendolyn Guth, Natalie Simpson, derek beaulieu, Rob Budde, Christine Stewart, etcetera.

give $40 to rob mclennan, or mail:
c/o 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7

regular notices are also sent out through an email list of Ottawa-area literary events. to get on the list, email me at [redacted]

further (ongoing) information about the press posted up as part of the above/ground press facebook group, or here:
http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

100. David-Baptiste Chirot

FW: [fluxlist] George Brecht 1926-2008

Sat 6 Dec 2008

To: [redacted]
From: [redacted]
Date: Sat, 6 Dec 2008 16:00:48 +0000
Subject: Re: [fluxlist] George Brecht 1926-2008

Brecht studied at John Cage's New School for Social Research in 1958 and 1959. He also wrote about Fluxus in The Fluxus Newspaper. Hannah Higgins, daughter of Dick Higgins and Alison Knowles, mentions and quotes Brecht several times in her landmark book about Fluxus, "The Fluxus Experience" (2002). Notable contributions to Fluxus from George Brecht include "Word Events", and Water Yam, the earliest and one of the most famous "Fluxkits". Brecht was associated with the Fluxus artists of the 1960s including, Daniel Spoerri, Dick Higgins, and others. He taught at Rutgers University and took part in many of the Fluxus and Happenings activities there, including Yam Festival. He worked with artists such as John Cage, Ray Johnson, Ken Friedman, Alison Knowles and Robert Filliou. One of his most cited works is 'Drip Event' (1962) - instructions for a performance/event (Event Score) involving 'a source of dripping water and an empty vessel.. arranged so that the water falls into the vessel' (January 1962). He left New York in April 1965 for Rome; from there he moved to Villefranche-sur-Mer, France, to start a shop, La Cédrille Qui Sourait, with the french artist Robert Filliou, also a member of fluxus. The shop wass intended to explore ideas about the 'obtuse

relationship(s) to the institution of language.'[2] After the shop closed in 1968, Brecht moved to London where he organised the Book of the Tumbler on Fire exhibition, an ongoing series of assemblages representing 'pages' of a fictitious book, Cologne and Stuttgart, 1969. He continued to exhibit widely throughout the seventies and early eighties. Since then, his work has been included in a number of important retrospectives, including major shows about fluxus. In 2006 he won the prestigious Berlin Art Prize. de:Kunstpreis Berlin He dies in Cologne.

It's another blog! http://flobberlob.blogspot.com/

--- On Sat, 6/12/08, Ruud Janssen <[redacted]> wrote:

From: Ruud Janssen <[redacted]>
Subject: [fluxlist] George Brecht
To: [redacted]
Date: Saturday, 6 December, 2008, 3:46 PM

Published on Fluxus Heidelberg Center Blog - 6 December 2008

The Fluxus artist just died in a retirement home in Cologne at the age of 82 years, according to this short article from the Kölner Stadt-Anzeiger.

Fluxus- Künstler George Brecht ist tot

Von Frank Frangenberg, 05.12.08, 13:11h, aktualisiert 05.12.08, 21:37h

Der in New York geborene Künstler, der eigentlich George MacDiarmid hieß, starb am Freitagmorgen im Alter von 82 Jahren in einem Kölner Altersheim. Er lebte seit vielen Jahren im Rheinland.

George Brecht auf einem Archivbild aus dem Jahr 1959.

George Brecht auf einem Archivbild aus dem Jahr 1959.Die weltweit gefragtesten Künstler listet regelmäßig der „Kunstkompass" auf. Die vorderen Plätze belegen seit Jahren die Kölner Gerhard Richter, Sigmar Polke und Rosemarie Trockel. Einer der einflussreichsten Künstler unserer Zeit, dazu noch Kölner, ist nie auf dieser Liste aufgetaucht. Er lehne jegliche Form von Wettbewerb in den Künsten ab, hielt der Wahlkölner George Brecht im Gespräch mit dieser Zeitung zu seinem 80. Geburtstag im Jahr 2006 fest. Er lebte seit Jahrzehnten unter uns und kaum jemand wusste davon. Lediglich eine unscheinbare Plakette kündete an seinem Haus von seiner Gegenwart. Doch am Freitag hat uns George Brecht, der letzte der großen Fluxuskünstler, im Alter von 82 Jahren verlassen. Künstler könne man nicht vergleichen, meinte er. Er zumindest war unvergleichlich.

In seiner Arbeit „The Brunch Museum" aus dem Jahr 1974 betrauert George Brecht den tragischen Tod seines Alter Ego W. E. Brunch, es sei ein großer Verlust für „Brecht & Macdiarmid Research Assodates". Brecht

versammelt einige kleine Objekte - „diese Handschuhe erhielt Brunch von seiner Mutter im Jahr 1909", eine

Haarlocke und Steine, „die von Brunch für ein selbst erfundenes Spiel benutzt wurden" - und feiert in eloquenter Brillanz dessen beste Eigenschaften. Es werden seine eigenen gewesen sein: Brunch habe die „aktive Teilnahme des Betrachters" verlangt um die Wesensart der Kunst zu erforschen und „die Wirklichkeit vom Standpunkt der Wissenschaft, des Glaubens und der Intuition aus wahrgenommen" .

Fluxus heißt die künstlerische Bewegung, der sein Freund George Maciunas zu Beginn der 1960er Jahre den Namen gibt. Sie verspricht nicht still stehen zu wollen, Fluxus ist Spaß und Fluxus ist einfach. Fluxus lebt im Augenblick. Im Jahr 1956, in New York hängt das erste MAD-Magazin mit dem Kindergesicht von Alfred E. Neumann an den Kiosken, und in Köln bringt Karlheinz Stockhausen seine „Jünglinge im Feuerofen" zur Uraufführung, arbeitet George Brecht an seinem grundlegenden Text „Chance-Imagery" , einer Geschichte des Zufalls in der Kunst des 20. Jahrhunderts vom Dadaismus und Surrealismus bis hin zu John Cage und Jackson Pollock und entwickelt eine Methode zur Produktion tatsächlich zufallsbestimmter Gemälde: Er spritzt Tinte auf Leinen und bearbeitet die Tücher im Trockner.

George MacDiarmid studiert zunächst Chemie, seinen Nom de Guerre „Brecht", eine Referenz an den deutschen Dichter Bertolt Brecht, legt er sich zu als er im Schwarzwald als Soldat stationiert ist, und arbeitet als Wissenschaftler erfolgreich für die Industrie. Die Erfindung des Tampons, darauf besteht er, wird in seinem Kunstkatalog gelistet. 1958 nimmt George Brecht an John Cages Unterricht teil und verbindet in der Folge Musik und Visuelles, reibt seine Geige mit Zitronenöl ein, verschüttet lautstark Wasser und schickt seine „Partituren" um die Welt, die in Köln im Atelier von Mary Bauermeister aufgeführt werden. In seiner ersten Einzelausstellung in New York 1959 zeigt er mit „The Case (Suit Case)" eines der ersten „Event-Objekte" , mit denen er in den 1960er und 1970er Jahren bekannt wird. Sie enthalten Alltagsgegenstä nde, die der Betrachter entnehmen und benutzen soll, um anschließend den Koffer wieder zu füllen.

Die schöne Retrospektive, die ihm das Museum Ludwig vor drei Jahren einrichtete, stellte die „Event-Objekte" in den Mittelpunkt, wohl wissend, dass nicht das „wirkliche" Werk George Brechts ausgestellt werden kann, das im Ereignis und der Erfahrung gründet, sondern eine tote, musealisierte Fassung, die keinen Austausch mehr erlaubt. Die Schau verzauberte trotzdem, mehr als das, strich sie die Bedeutung von George Brecht für die Kunstgeschichte heraus: Er hat Marcel Duchamps zufällig gefundenen Objekten, den Readymades wie Urinoir und

Flaschentrockner Beine gemacht. Georges Maciunas, merkte an, dass George Brecht „eine Menge Anerkennung dafür verdient habe, dass er das Readymade ins Reich der Aktion erweitert" und damit ebenso in der Zeit wie im Raum verankert hat.

Fluxus fließt, zwischen Kunst und Leben, und George Brecht schwingt immer mit. Sein ihm vorangegangener Kollege George Maciunas bewies dies gerne mit dem Hinweis auf ein Stück von ihm, in dem er ein Licht an- und wieder ausschaltete: „Nun, Sie machen das jeden Tag, richtig? Ohne es zu wissen, führen Sie einen George Brecht auf." Kaum etwas vermag den großzügigen Menschen und Künstler George Brecht besser charakterisieren, als dass jeder, wenn er will, heute an ihn denken kann, einfach, indem er einmal den Lichtschalter umlegt.

__._,_.___

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scoop on Groups.

.

__,_._,___

You live life online. So we put Windows on the web.
http://clk.atdmt.com/MRT/go/127032869/direct/01/

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101. Peter Ciccariello

Vanitas vanitatum omnia otherwise known as René offering his heart to the god of Vanitas

Sun 7 Dec 2008

Vanitas vanitatum omnia otherwise known as *René offering his heart to the god of Vanitas* <http://ciccariello.viewbook.com/vanitas>

Vartiations I & II

-Peter Ciccariello
http://invisiblenotes.blogspot.com/

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102. Freind, William Joseph
Samuel R. Delany reading, 12/8
Sun 7 Dec 2008

Samuel R. Delany will be reading on Monday December 8 at 8:30 in Boyd Recital Hall on the campus of Rowan University in Glassboro, NJ.

The reading is free and open to the public. For more information, contact Bill Freind at [redacted]

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103. Doug Holder
Interview with new Boston Poet Laureate: Sam Cornish
Sun 7 Dec 2008

Somerville poet crosses the river to speak with Boston's poet laureate

By Doug Holder
Off The Shelf

Well I tried. I spoke to the politicians. They told me they were working on it: speak to this guy, speak to that guy, they said. But my quest to get a poet laureate for Somerville seems to have hit a serious roadblock. Nothing's happening. So I went across the Charles River to speak to Boston's Poet Laureate Sam Cornish.

When I lived in Brighton in the 1980s I used to see poet Sam Cornish walking down Commonwealth Avenue. With his thick glasses, powerful stride, and intense stare, I thought to myself, "This cat means business." I never approached him, but I knew of his reputation as part of the "Boston Underground" school of poets, and knew he taught at Emerson College.

It wasn't until he was appointed to the position of Boston Poet Laureate that I actually met him, and now our paths have crossed more than a few times. Cornish, 73, was born in Baltimore, Maryland, and for a long time commuted between his native city and Boston.

He was a poor kid, raised by his mother and grandmother after his father died. He was influenced by the small press movement in poetry, as well as the Black Arts Movement, but basically he has been viewed as a poet who is hard to classify. His poetry deals with slavery, civil rights, as well as pop culture: from Louie Armstrong to Frank Sinatra. His poetry is usually stripped down and potent.

Cornish's breakthrough book of poetry was "Generations" published in 1971. The book is organized into five sections: Generations, Slaves, Family, Malcolm, and others. He combined his own family with figures from African-American

history. Cornish received a National Endowment for the Arts Award in 1967 and 1969, he was the literature director at the Massachusetts Council of the Arts, and owned a bookstore in Brookline. He has a number of poetry collections under his belt, the most recent: "An Apron Full of Beans" (CavanKerry). I recently spoke with Cornish on my Somerville Cable Access TV Show: "Poet to Poet: Writer to Writer."

Doug Holder: Sam, you told me that you did not consider yourself to be part of the Black Arts Movement in the 60's and 70's. Yet I have read in a few places that people consider you an "unappreciated" figure of the movement. How would you define yourself?

Sam Cornish: What might distinguish me from poets of this generation in the movement, folks like: Sonia Sanchez, Niki Giovanni, etc., was that I was influenced by a number of writers and sources that may not have been part of the influence and education in the Black Arts Movement. Some of the poets in the movement came from a conventional Negro background. The Negro middle class: doctors, lawyers, and teachers. I came from a poor family, raised by my mother and grandmother. My mother was forced to go on welfare when she could no longer work. I went to a neighborhood school and frequented the public library.

I bought books and as a result became interested in poetry. The poets that moved me were T.S. Eliot, Langston Hughes, prose writers like James T. Farrell and Richard Wright. As an adolescent I loved Farrell's character, Studs Lonegian. I could identify with him and I was motivated to find other books that I could identify with. I read books by George Simeon, the great French writer of psychological murder mysteries, for instance.

DH: Who published many of the writers of the Black Arts Movement?

SC: The Broadside Press. It was a small press that was based in Chicago. It was started by a man named Dudley Randall. They were publishing young black writers who were very militant and defined themselves as being "Black" rather than "Negro." There was a very strong political stance to them.

DH: Didn't you have a strong political slant to your work?

SC: If I did it was politics that grew out of the 1930's. That was a mixture of left leaning, the communist and the socialist.

DH: This was in contrast to the militancy of the 60's?

SC: Yes. Because a lot of that was directed at whites generally. It was confrontational or abrasive. You were now black and different from previous generations. You had no patience with your forefathers, your parents, those who were living as negroes. It was a very angry and self-destructive ideology.

People like James Baldwin, Langston Hughes, and Robert Hayden were viewed as not being pro black.

DH: Your poetry seems to be stripped down rather than weighted with ornate flourishes.

SC: For me it is a choice of language. How do you describe something? How do you create a poem? How do you communicate? I would say that it is the influence of the hard world or the naturalistic writer, where you use the language that's employed in common speech. At the same time you recognize the lyric possibilities in this language. I have had my days when I had tons of words on the page. I realized though that it was necessary to use fewer words.

DH: You told me that a poet should reveal something about himself in a poem?

SC: I'm back and forth about that. There are poems where you can't find the poet. There are novels where you can't find the writer. I just feel very strongly that it is important to present yourself as honestly as you possibly can. Hold yourself up as a mirror people can see their selves and vice a versa. Poetry does provide an opportunity for people to hide themselves behind the language. They use the poem as a form of escape. And that's OK as a form of entertainment.

DH: You have talked about the photographer Walker Evans, who used to hide a camera

under his coat, and snapped pictures of people that truly captured the moment, on the New York subway for instance. Should a poet be Walker Evans-like?

SC: For me perhaps. But maybe not for others. I like the idea of interacting with people--different kinds of people.

DH: So you must have been an admirer of the late Studs Terkel?

SC: Very much so. He transcended the genre.

DH: Your breakthrough poetry collection was "Generations" published in 1971. How was it a breakthrough?

SC: It might have been a breakthrough because the number of black writers being published at that time were few. The Beacon Press of Boston published it. As a black writer there may have been anger in the book. It was not an anger directed at white America. It attempted to describe living in an America that is black and white, and all the other things that go with it. The book is arranged like most of my books are: from past to present. It begins with a slave funeral and it ends with a sense of Apocalypse. The history comes from things I heard from home, and things I picked up from the neighborhoods, not to mention popular culture.

DH: We have discussed Alfred Kazin's memoir "A Walker in the City." Kazin was inspired by pounding the pavement on the teeming streets of New York City. How about you in Boston?

SC: I used to walk with a pocket camera, and took pictures as I walked. I would al

so walk with a notebook. I would describe things I would see, and imagined them as little scenarios. That was an important part of my day.

DH: I get the impression that you are the consummate urban man. Could you survive in the country?

SC: If I did live in the country I would like the freedom to move back and forth. I like to be near theatres, bookstores and cinemas.

DH: You had your own small press: the Bean Bag Press. You hung with small press legends like Hugh Fox, and co- edited the anthology: "The Living Underground: An Anthology of Contemporary American Poetry" (Ghost Dance Press: 1969) with him. What is vital about the small press in the literary milieu?

SC: Publication. The major presses publish very few books of poetry. They also have a fixed standard as to what they select. So you often get the same voices. The small press allows us to have a variety of voices. It allows us to be challenged, upset, disturbed and sometimes angered by what we read. The major press' books are pleasant and fun to read. But they are not disturbing. They are basically not truthful. The small press has novelty, surprise, can be violent, and sometimes it can be damn good poetry.

DH: What are your goals in your position of Boston Poet Laureate?

SC: Right now I am available for people through the library and also through Mayor Menino's office. If people call and request my presence at a school or senior citizen's center, or where people would like a poet, I go. I try to be the person to bring a poem to people who might not read poetry, or those who want to talk to a poet about the craft.

The South Was Waiting in Baltimore

Ruth Brown

sang bad songs about her brown body but I

could see white boys hit the nigger streets

saw them running through the projects looking

for colored girls

the Fifties were marching

integrating schools

young Richard Nixon
barbers standing
in the doors of their
shops saying
shame
shame
at the sight
of my hair
Negro men
scratched their heads burned
their hair
to make it
good
like Nat
King Cole
Emmett Till died
in Mississippi his
picture
in JET
Magazine
his death a word on the streets I never
went to Mississippi
during the bus boycotts
nor sat in
for civil rights
and hamburgers
I was poor even
then my shoes were holes
held together
by threats & good luck but I read Camus

& listened to Martin
Luther King
the Muslims
in the temple
selling
bean pie
& promising the death
of white devils
the white
man
that never came
in my room
the students
fucked I read
about Algeria &
0A
found James Baldwin
disturbing
some of my friends
made jokes
about Mississippi
I never rode
The Freedom Bus
but I
walked the streets
of Baltimore
visited Little Italy
the Polish
neighborhoods
near the waterfronts

you did not

have to travel

to the Southern

states

it was waiting

in Baltimore

↑ Index

104. Mark Weiss
query
Sun 7 Dec 2008

Anybody out there know how to reach Barry Alpert?

Mark

↑ Index

105. Andy Nicholson
Re: afro-caribbean women poets
Sun 7 Dec 2008

Hi Everyone,

I was wondering if any of these poets were (or if anyone knows of afro-Carribean women poets who were) deeply influenced by Aime Cesaire. I have a deep love and admiration for his work, particularly his early work, but I don't know the region well enough to know to what extent and in which ways he has influenced poets in Martinique and in neighboring countries.

Andy
http://andynicholson.blogspot.com/

On Sat, Dec 6, 2008 at 1:33 AM, Gabriel Gudding
<[redacted]> wrote:
> Thanks to Maria, Tisa, Mark, Obododimma, and Cris for the useful
> suggestions. I'll follow up on each of them. And am sure my students will
> appreciate yr advice as much as I do.
> gratefully
> gabriel
>
>>
>>

>
>

↑ Index

106. **amy king**
Let Us Now Praise Poets' Books of 2008!
Sun 7 Dec 2008

Any recommendations w/ sample poems? Two off the top:

NEW EUROPEAN POETS eds. Wayne Miller and Kevin Prufer
http://www.rochester.edu/College/translation/threepercent/index.php?id=1374

Chinese Woman's Spirit

You are white,
losing blood and life.
You stop a taxi.
The driver looks through his mirror.
You are not there.
You leave a sword on the back seat
as payment.
You become holy water,
a yellow airplane,
a toy train.
You take off the mask,
your white dream.
You serve breakfast to Kung Jiang
with your long, aged fingers.
You write love letters
in Minoan script
and leave them on the kitchen table.

--Marigo Alexopoulou, trans. from the Greek by Roula Konsolaki

~~~~~~~

Tomaz Salamun -- WOODS AND CHALICES
http://www.harcourtbooks.com/bookcatalogs/bookpages/9780151014255.asp

Coat of Arms

The wet sun stands on dark bricks.

Through the king¢s mouth we see teeth.

He sews lips. The owl moves its head.

She¢s tired, drowsy and black.
~~~~~~~

She doesn¢t glow in gold like she¢d have to.

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

107. Small Press Traffic

Beverly Dahlen Retrospective 12/13/08 at Small Press Traffic

Sun 7 Dec 2008

Small Press Traffic is pleased to present:

A Beverly Dahlen Reading & Tribute
Saturday, December 13, 2008 at 3 pm
Refreshments will be served

Please join Small Press Traffic in recognizing the work of Beverly Dahlen. This community event includes statements about Beverly's writing from:

Ron Silliiman
Stephen Vincent
Lauren Shufran
Charles Alexander
Jocelyn Saidenberg
Bruce Boone
Elizabeth Robinson
Rob Halpern
Kathleen Fraser

Beverly Dahlen will read a selection of her work, along with pieces that haven't been made public previously.

This retrospective/fete honors one of the Bay Area's foremost writers. Please join us!

A native of Portland, Oregon, Beverly Dahlen has lived in San Francisco for many years. Her first book, Out of the Third, was published by Momo's Press in 1974. Two chapbooks, A Letter at Easter (Effie's Press, 1976) and The Egyptian Poems (Hipparchia Press, 1983) were followed by the publication of the first volume of A Reading in 1985 (A Reading 1—7, Momo's Press). Since then, three more volumes of A Reading have appeared. Chax Press published A

Reading 8—10 (1992); Potes and Poets Press: A Reading 11—17 (1989); Instance Press: A Reading 18—20 (2006). Chax Press also published the chapbook A-reading Spicer & Eighteen Sonnets in 2004. Ms. Dahlen has also published work in numerous periodicals and anthologies. A forthcoming issue of Crayon will publish poetry and her essay on beauty.

Please note the special date & time for the above event!

Unless otherwise noted, events are $5-10, sliding scale, free to
current SPT members and CCA faculty, staff, and students.
There's no better time to join SPT!
Check out: http://www.sptraffic.org/html/supporters.htm
<http://www.sptraffic.org/html/supporters.htm>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:
http://www.sptraffic.org/html/directions.htm
<http://www.sptraffic.org/html/directions.htm>

We'll see you Saturday!

_____

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

http://www.sptraffic.org <http://www.sptraffic.org/>

www.smallpresstraffic.blogspot.com
<http://www.smallpresstraffic.blogspot.com/>

↑ Index

108. David A. Kirschenbaum
Advertise in The Portable Boog Reader 3
Mon 8 Dec 2008

Please forward

Advertise in

our annual collection

Boog City 53: The Portable Boog Reader 3,
An Anthology of New York City Poetry

Edited by
Jim Behrle, Joanna Fuhrman, Brenda Iijima,
Paolo Javier, Mark Lamoureux, and me

We?re going to be distributing 2,500 copies of a
24-page issue of our tabloid-size paper Boog City
--roughly the equivalent in size of a 96-page, 6? x 9? anthology--
throughout Manhattan's East Village, and Williamsburg and Greenpoint,
Brooklyn.

Deadline

--Thurs. Dec. 18-Space reservations (Email to reserve ad space ASAP)
--Tues. Dec. 23-Ad copy to editor
--Thurs. Jan. 1-Issue to be distributed at Poetry Project and
Bowery Poetry Club New Year?s Day marathon readings
--Tues. Jan. 6-Rest of distribution

Last year?s issue featured 72 New York City poets.
This year?s? An entirely new lineup of 72 poets, including:

Ammiel Alcalay * Betsy Andrews *Ari Banias * Jennifer Barlett

Martine Bellen * Kate Broad * Julian Brolaski * Donna Brook

Sommer Browning * David Cameron * Jen Coleman * John Coletti

Matt Cozart * Elaine Equi * Jessica Fiorini * Jennifer Firestone

Ed Friedman *Nada Gordon *Stephanie Gray * Shafer Hall

Diana Hamilton * Cathy Hong *Dan Hoy * Lauren Ireland

Adeena Karasick * Basil King * Martha King * Noelle Kocot

Dorothea Lasky * Amy Lawless * Walter Lew * Tan Lin

Filip Marinovich * Justin Marks *Chris Martin *Tracey McTague

Stephen Paul Miller * Feliz Molina * Elinor Nauen * Uche Nduka

Urayoan Noel * Akilah Oliver * Geoffrey Olsen * Jean-Paul Pecqueur

Greg Purcell * Elizabeth Reddin * Jerome Sala * Tom Savage

Vanessa Hope Schneider * David Sewell * David Shapiro * Kimberly Ann Southwick

Eleni Stecopoulos * Jeremy James Thompson * Susie Timmons * Rodrigo Toscano

Nicole Wallace * Sara Wintz * Erica Wright

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. (The discount rate also applies to larger ads. Back channel for full rate card.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [redacted]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

↑ Index

109. Adam Fieled

PFS Post: Philly's own Jason Zuzga

Mon 8 Dec 2008

Check out four splendid poems from Philly's own Jason Zuzga on PFS Post:

http://www.artrecess.blogspot.com

Good Tidings,
Adam

↑ Index

110. Michael Kelleher

Literary Buffalo Newsletter 12.08.08-12.14.08

Mon 8 Dec 2008

LITERARY BUFFALO
12.08.08-12.14.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

12.08.08

Wordflight
CROOKED CIRCLE READING:
Caroline Parrinello, and Barb Faust, Linda Drajem, & Kathy Shoemaker
Plus spots for open readers
Monday, December 8, 7:00 PM
Crane Library, 633 Elmwood Ave

12.10.08

Earth's Daughter's Gray Hair Reading Series
Loren Keller & Grace Ritz
Poetry Reading
Wednesday, December 10, 7:30 PM
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

12.11.08

Just Buffalo/Small Press Poetry Series
Russel Pascatore & Ben Lyle Bedard
Poetry Reading
Thursday, December 11, 7:00 PM
Rust Belt Books, 202 Allen St.

Just Buffalo/White Pine Press/Talking Leaves...Books
Paul Hogan
Book release for: Points of Departures
Thursday, December 11, 7:30 PM
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

Talking Leaves...Books/Jewish Community Book Fair
Dr. Aliza Lavie
Discussion and reading: A Jewish Woman?s Prayer Book
Thursday, December 11, 7:30 PM
Young Israel of Greater Buffalo, 105 Maple Road

12.12.08

Talking Leaves...Books
David Lawrence Reade, booksigning
Sponsored by: Talking Leaves Books
Friday, December 12, 6:00 PM
Talking Leaves Books-Elmwood, 951 Elmwood Ave.

Rust Belt Books
N'tare Ali Gault
Book release: Sun Will Rise: Memoir of an Urban Family
Friday, December 12, 7:00 PM
Rust Belt Books, 202 Allen St.

Talking Leaves...Books
Despina Stratigakos reading and signing:
A Women's Berlin: Building the Modern City
Friday, December 12, 7:00 PM
Talking Leaves...Books, 3158 Main St.

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

111. Wanda Phipps
Shooting from the Lip Reading at La Mama etc. Next Monday
Mon 8 Dec 2008

Just wanted to let you know in advance about this event (if you haven't gotten the info. yet in another form):

Shooting from the Lip: Poets Celebrate the Oral Tradition

at La Mama
74 East 4th Street
Monday, December 15th, at 8pm.
$8 admission.

Readers: Akilah Oliver, Kristen Prevallet, Bakar Wilson, Basil King, Ilka Scobie, Wanda Phipps, Vincent Katz, Cody Franchetti, Ilka Scobie and Valery Oisteanu. Hosted by Jeffrey Cyphers Wright and William Electric Black.

Hope you can make it!

Best,
Wanda

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

↑ Index

112. Michael Kelleher
Literary Buffalo Addendum
Mon 8 Dec 2008

LITERARY BUFFALO
12.08.08-12.14.08

Sorry for the second email -- left this event off:

Language Foundry and Suite 440 present
"(in)proper words with(in)proper borders"
a night of non-idiomatic sound and language

Featuring from Cleveland:
J.S. Makkos - poet
Tom Orange - poet
J. Guy Laughlin Jr. - electro/acoustic percussion
Jose Luna - percussion/DADAcore
"Bbob Drake" aka Fluxmonkey - homebuilt electronics

From Buffalo:
the REactionary Ensemble
w/ kg price
K. Cornelius
Rob Phillips
and Brian Milbrand

December 13th, 8pm
Soundlab 110 Pearl St.
3 dollars

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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113. Scott Howard
RECONFIGURATIONS: Volume Two, published
Mon 8 Dec 2008

We are pleased to announce . . .

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

Volume 2: Process: Fields of Signification

http://reconfigurations.blogspot.com/

* * *

The table of contents for Volume Two underscores six aspects of process: Reviewing, Dialogue, Translation, Method, Becoming, Featuring. Within each, you'll find much variety and innovation.

Thirty-eight contributors. Sixty-seven individual publications: five reviews, four interviews, fifty poems, five essays, two stories, one conversation. Many (if not most) of those works defy ready categorization, however.

* * *

Reconfigurations is an open-access, annual, independently managed, peer-reviewed journal for poetics and poetry & literature and culture that aims to build bridges among different national and international communities.

Reconfigurations, ISSN 1938-3592, is licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 Unported License. For permissions beyond the scope of that license, please contact the Editor & Publisher <[redacted]>.

We welcome your participation. Comments may be submitted via the post-a-comment link at the bottom of each document page.

—The Editors, November, 2008

* * *

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

http://reconfigurations.blogspot.com/

* * *

↑ Index

114. Alexander Jorgensen

Venues at which to read - NY State/Boston area

Mon 8 Dec 2008

Will be traveling Stateside during the months of Jan & Feb. Would be interested in information related to venues at which to read. And I am supposing open mics at this late an announcement, though a slot as a featured poet is certainly welcome. Your consideration will be most appreciated.

Last year's month-long tour went well, lots of kind folks offering support and encouragement, and am anxious to once again learn more about what is happening in my homeland.

Best,
Alexander Jorgensen

↑ Index

115. Martha Cinader Mims
National Open Mic Tuesday Night 8pm PST
Mon 8 Dec 2008

Dear All,

My featured guest for the Listen & Be Heard Radio Hour and Poetry Open Mic on Tuesday, December 9 at 8pm PST, will be Matthew Layton, bandleader for the Everyone Orchestra, who will be performing as part of a Good Vibes Sweater drive at Ashkenaz in Berkeley, CA on Dec. 21st. We'll listen to some music and talk about The Everyone Orchestra, Chris Haugen's SeaHorse Rodeo and the numerous bands that these band members are a part of.

The show will also feature an open mic for poetry, announcements posted at Listen & Be Heard Network Arts News, some storytelling, some arts editorializing, and calls from listeners with thoughts to share and arts announcements. Poets may call in with a poem.

To listen, chat during the show, or "click to talk" go to:
http://www.blogtalkradio.com/listenandbeheard/2008/12/10/LBH-Radio- Hour-Dec-9

To listen and/or call from your phone the number to call is [redacted]

Please Listen and Be Heard!

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

↑ Index

116. William Allegrezza
Call for Moria
Mon 8 Dec 2008

If you submit work by Thursday, I'll consider it for the next massive issue of Moria. (The issue will actually be a combination of three issues, so it will be rather large.)

http://www.moriapoetry.com

Bill Allegrezza
[redacted]

p.s. i'm really interested in getting more innovative/experimental work from women.

↑ Index

117. Steve Halle
Steven D. Schroeder @ Seven Corners
Mon 8 Dec 2008

Please enjoy four new poems by *Steven D. Schroeder* at *Seven Corners*<http://sevencornerspoetry.blogspot.com/>(http://sevencornerspoetry.blogspot.com/).

Best,
Steve Halle
Editor

↑ Index

118. Cara Benson
Let Us Now Praise Poets' Books of 2008!
Mon 8 Dec 2008

FOR THE FIGHTING SPIR
: Re: Let Us Now Praise Poets' Books of 2008!

FOR THE FIGHTING SPIRIT OF THE WALNUT
Takashi Hiraide
Translated by Sawako Nakayasu

http://www.ndpublishing.com/books/hiraidewalnut.html

54.

Midway down the deep darkness of the trash bin, the kid plum finally caught on. "Oh, I am about to rot away, without ever having leapt, never having known anything tough and shiny." And then, through the wet wrappers and bread crumbs, he slid down two plum-lengths. Cheering is heard from afar.

(can't replicate formatting exactly here in email)

Great idea, Amy!

_____

http://www.necessetics.com/sousrature.html

_____
From: amy king <[redacted]>
To: [redacted]

Sent: Sunday, December 7, 2008 6:22:52 PM
Subject: Let Us Now Praise Poets' Books of 2008!

Any recommendations w/ sample poems? Two off the top:

NEW EUROPEAN POETS eds. Wayne Miller and Kevin Prufer
http://www.rochester.edu/College/translation/threepercent/index.php?id=1374

Chinese Woman's Spirit

You are white,
losing blood and life.
You stop a taxi.
The driver looks through his mirror.
You are not there.
You leave a sword on the back seat
as payment.
You become holy water,
a yellow airplane,
a toy train.
You take off the mask,
your white dream.
You serve breakfast to Kung Jiang
with your long, aged fingers.
You write love letters
in Minoan script
and leave them on the kitchen table.

--Marigo Alexopoulou, trans. from the Greek by Roula Konsolaki

~~~~~~~

Tomaz Salamun -- WOODS AND CHALICES
http://www.harcourtbooks.com/bookcatalogs/bookpages/9780151014255.asp

Coat of Arms

The wet sun stands on dark bricks.

Through the king¢s mouth we see teeth.

He sews lips. The owl moves its head.

She¢s tired, drowsy and black.

She doesn¢t glow in gold like she¢d have to.

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html
~~~~~~~

Amy's Alias

http://amyking.org/

↑ Index

119. Stephen Vincent
New de Blog - Fanny Howe, Haptics et al
Mon 8 Dec 2008

Newish de blog: http://stephenvincent.net/blog/

1. Fanny Howe at the San Francisco State Poetry Center, haptic drawings included:

...Fanny’s George Oppen Memorial lecture - taking a view into the history of the War’s impact - religious and philosophical - sought to put a name on that invisible, undefinable childhood space in which the family became divided and, in her case, the connection across the Atlantic to and with the world of Europe was so damaged. That paraphrase probably makes it too simple. In concrete terms, she used the occasion of the lecture to explore the relationship of the work of Simon Weil (essayist and keeper of journals) with George Oppen (poet and keeper of journals.) Imagining both figures almost as ships passing in the night, Simone Weil - a participant in the French resistance - escaped the Nazis via Marseille in 1941, only to return to resume the fight in England, where she died from TB in 1943. Oppen enlisted and in 1943 arrived to fight in Europe also through the port of Marseille...

2. Haptics: Joseph Noble and Colleen Lookingbill at Books & Bookshelves

3. "My mother leans into the night", haptic and account

My brother says that at night she switches back and forth between the repetition of numbers and letters. This last week he was brought up short when, two-thirds the way through the alphabet, he heard her say: “… p, q, r, peculiar”… in an astonishingly quick leap from the associative sounds of the letters into a corresponding word of similar sound...

Always appreciate your comments. Enjoy,

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

120. Hand Held
NYC - Chapbooks and a Launch! 12/13
Tue 9 Dec 2008

Dear Friends,

Please join us for the launch of Hand Held Editions, featuring readings by the authors of our three new chapbooks:

Saturday, December 13, 7:00pm

Timothy Donnelly: The Cloud Corporation
Stefania Heim: Three Poems
Ethan Paquin: Nineains

A Public Space
323 Dean Street (@ 3rd Ave)
Brooklyn
Atlantic/Pacific - 2, 3, 4, 5, N, Q, R, B, D, M

***

All three chapbooks can be purchased at the "recession has been happening for a year, duh" price of $11 at http://handheldeditions.blogspot.com/

***

Hope to see you there! Or soon.

All best,

Thomas Hummel
Brett Fletcher Lauer

--
hand*held*editions
thomas hummel & brett fletcher lauer
handheldeditions.blogspot.com

↑ Index

121. Ram Devineni
Film Screening and Yusef Komunyakaa reading
Tue 9 Dec 2008

Film Screening and Yusef Komunyakaa reading

Dear Friends: please join us for these two events
later this week.

“With Every Breath” - - a short film about the poet
Lamont Steptoe and made by Ram Devineni

Screening on Wed., December 10, 2008 at 5:45pm at the
African Diaspora Film Festival

“With Every Breath” & “The Watermelon Woman”
http://www.nyadff.org/schedule_08.html

ANTHOLOGY FILM ARCHIVES
32 Second Avenue @ 2nd Street, NYC. $10 for
screening
train F to 2nd Ave. or trains B,D,Q to
Broadway-Lafayette St. or 6 to Bleecker

Poetry reading with Yusef Komunyakaa, Idra Novey, and
Rick Benjamin

Thursday, December 11, 2008 at 7:00pm
Pacific Standard is located at 82 Fourth Avenue in
Park Slope, Brooklyn, between St. Marks and Bergen
Streets.
http://www.pacificstandardbrooklyn.com

Yusef Komunyakaa's most recent book of poems,
WARHORSES, was released in September 2008; he is the
author of many books of poetry and criticism including
NEON VERNACULAR, which won the 1994 Pulitzer Prize.
Idra Novey's first book, THE NEXT COUNTRY, received
the Kinereth Gensler Award and was published in
November 2008 by Alice James Book. Rick Benjamin
teaches poetry at Brown University, Rhode Island
School of Design, and in the Interdisciplinary Arts in
the MFA Program at Goddard College.

Please send future emails to
[redacted] for press

↑ Index

122. { brad brace }
2008 holiday card
Tue 9 Dec 2008

http://www.bbrace.net/spiral_decline.html

With the exception of occasional periods of unthreatened
solitude or fleeting humane kindness, we've been
beaten-down, cheated, and denied most societal benefits. We
dread the exclusive holy days celebrations and fear the
suffering cost of cold winters. This indifferent,
unravelling spiral decline will finally end one blessed day
for us all.

/:b

↑ Index

123. Charlie Rossiter

December 10

Tue 9 Dec 2008

Wear White for Emily

Charlie

--
"WALK in the world
you can't see anything from a car window,
still less from a plane or from the moon"
William Carlos Williams

www.poetrypoetry.com
where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter
hear Charlie as solo performance poet

↑ Index

124. Thomas Hummel

NYC - Chapbooks and a Reading! 12/13

Tue 9 Dec 2008

Dear Friends,

Please join us for the launch of Hand Held Editions, featuring readings by the authors of our three new chapbooks:

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Ethan Paquin: Nineains

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Brooklyn
Atlantic/Pacific - 2, 3, 4, 5, N, Q, R, B, D, M

***

All three chapbooks can be purchased at the "recession has been happening for a year, duh" price of $11 at http://handheldeditions.blogspot.com/

***

Hope to see you there! Or soon.

All best,

Thomas Hummel
Brett Fletcher Lauer

--
hand*held*editions
thomas hummel & brett fletcher lauer
handheldeditions.blogspot.com

↑ Index

125. Camille Martin

new poetry and collages by Camille Martin

Tue 9 Dec 2008

Hi, folks. I've uploaded some new collages on the following pages of my website:

http://www.camillemartin.ca/index.php?pr=Collages_11
http://www.camillemartin.ca/index.php?pr=Collages_12
http://www.camillemartin.ca/index.php?pr=Collages_13
http://www.camillemartin.ca/index.php?pr=Collages_14

* * * * *

Recently published poems and a few collages can be seen at the following websites:

experiment-o (poems and collages)
http://www.experiment-o.com/issueone.pdf

Stride Magazine
http://www.stridemagazine.co.uk/Stride%20mag%202008/sept%202008/camille%20martin%20poems.htm

5_Trope
http://5trope.com/martin.html

This Magazine
http://www.thismagazine.ca/issues/2007/05/3sennets.php

nypoesi
http://www.nypoesi.net/tidsskrift/406/?tekst=7

The Walrus Magazine
http://www.walrusmagazine.com/articles/2007.12-poetry-camille-martin/

Mad Hatters' Review (cover collage)
http://www.madhattersreview.com/issue7/index.shtml

* * * * *

My book Codes of Public Sleep is available at the following sources:

US: Small Press Distribution
http://www.spdbooks.org/root/pages/serp.asp?
Title=codes+of+public+sleep&submit=Search&Author=

Canada: BookThug
http://www.bookthug.ca/proddetail.php?prod=3026

Still kicking,
Camille

Camille Martin
Toronto

↑ Index

126. Jennifer Karmin
Jenny Holzer exhibit in Chicago
Tue 9 Dec 2008

Jenny Holzer: PROTECT PROTECT
October 25, 2008 â€“ February 1, 2009

The Museum of Contemporary Art Chicago
220 East Chicago Avenue
http://www.mcachicago.org

For more than thirty years, Jenny Holzer's work has paired text and installation to examine emotional and societal realities. Her choice of forms and media brings a sensate experience to the contradictory voices, opinions, and attitudes that shape everyday life. The 1990s heralded a turn in Holzer's practice toward greater visual and environmental presence. In this exhibition, which centers on

her work from the mid-1990s to the present, Holzer joins political bravura with formal beauty, sensitivity, and power.

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127. Dan Wilcox
Xmas Special from A.P.D.
Tue 9 Dec 2008

Keep X in Xmas, buy books -- support your Local Poet (& Publisher):

Holiday Special from A.P.D. (A Party Downtown): Place your order between now & New Years Day & receive FREE! shipping -- pay only for the books, CDs, tee-shirts, pins, cassette tapes (what's that?) -- Anything from the complete, extensive & cheap A.P.D. (Accept Proletarian Dictatorship) catalog. This offer will not be repeated (until maybe next year, if we're still in business!).

New in 2008: To the Husband I Have Not Yet Met by Mary Kathryn Jablonski, $8.00 (intense poems threaded with humor by the Saratoga Springs poet & artist)

Previously published by A.P.D (Annotated Poetry Dictionary): Distant Kinships by Anthony Bernini, $12.00 (a full-length book of poems by the great local poet) Three Sides to the Looking Glass by Rachel Zitomer, $5.00 (the long poem performed from memory at her legendary reading at Changing Spaces Gallery) Suddenly Sapphires by Dina Pearlman, $8.00 (poems by the Hudson Valley artist, published in conjunction with Shivastan Publishing, Woodstock) For the Birds by Maureen Kowsky, $5.00 (like it says, poems by this unknown Florida poet) Having Lunch with the Sky by Joan McNerney, $3.00 (a chapbook by the NYC/Ravena poet) Baghdad/Albany & Other Peace Poems by Dan Wilcox, $1.00 (the popular & imitated anti-war poem) Meditations of a Survivor by Dan Wilcox, $5.00 (a "science fiction poem" about a survivor of a nuclear war living in the ruins of the WTC)

Also available:
3 Guys from Albany tee-shirts, black only (of course), with white logo (medium, large, xtra large), $12.00
3 Guys from Albany CD (full 1-hour program), $10.00 -- (cassette tape version only $5.00)
3 Guys from Albany genuine logo pin $1.00
Volume -- CD compilation of Albany poets (from Grrr Records) $10.00
Open Mic: the Albany Anthology $10.00 (still some left of this legendary collection of spoken word poets)

Email your order to [redacted] with your mailing address
& I will mail them right away to you, with information about where to

send your check, or use real mail & send your order & check made out to "A.P.D." to:
A.P.D. (A Possible Disaster)
280 South Main Ave.
Albany, NY 12208

Order now to get your gifts before Xanukkah & Xmas.

DWx

↑ Index

128. Nada Gordon
Contact Info for Melanie Nielsen sought
Tue 9 Dec 2008

Please backchannel me at nada AT jps DOT net.

Thank you!

↑ Index

129. Peter Ciccariello
How to bury your poem
Tue 9 Dec 2008

How to bury your poem <http://ciccariello.viewbook.com/bury>

Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

130. Alexander Jorgensen
Places to read in New England - Alexander Jorgensen
Wed 10 Dec 2008

One hates to be redundant, but aint to proud to bow my head, low. I will be visiting the US in Jan and Feb and intend to make this visit count. Hell, I will stand on the back of a pickup truck (and I appreciate the back channels thus far received). Among the myriad of voices, this voice has seen lots, has lots to share and offer, was tutored by one among our best. I am departing the PRC because it is no longer viable a place to reside (and not because of financial reasons, because the financial crises globally must be measured in relative terms), especially given by political activities in state that is increasingly becoming less tolerant of "insensitive speech" - or, rather, any contrarian speech that might be deemed "critical" - which, I would argue, is any speech that is both observant and reflective. I was recently nominated for the Pushcart and my work appears

globally. I am looking to share, that is all, to remind others of that long tradition: "Here we are."

Your time will be greatly appreciated.

Regards,
Alexander Jorgensen

↑ Index

131. Mathew Timmons

Remember! Late Night Snack at The RedCat Lounge, Fri, Dec 12 at 7:30pm

Wed 10 Dec 2008

Late Night Snack
at the lounge at REDCAT
Friday, This Time On Friday!
Friday, December 12 at 7:30pm
http://latenightsnacks.blogspot.com/
...

and afterwards, join us for...

Darkness Cometh
presented by the Department of Water and Power
1257 E. 6th St., LA, CA 90021
Friday, December 12 at 10:30pm

...

Not terrible, but if you're putting peanut butter on them, that can get calorically expensive really quick. Half a cup of peanut butter to no more than 2 tbsp. If you still do, just make a few on a plate and get out of the food never gets worked off. Especially since youre eating just make the kitchen, drink a full glass of water. Go in a full glass of loosening them up a full by eating significantly less. When I have a really high carb stuff like crackers. I find unsalted heaver crakers like finewine suggested but sit there, so I started my mouth(have you get that can get the food never gets worked off. Especially since youre only the craving, it takes a blind juxtapositioning and eat a great way to help you put a glass of beer, sausages and that little muenster cheese. From what would suggest ...

At Late Night Snack on October 4, 2008:
Stan Apps, Mathew Timmons, and Jesse Bonnell performed a play by Brent Cunningham.
Harold Abramowitz and Mathew Timmons read Fox in Sox by Dr. Seuss.
Poor Dog Group performed.

Andrew Choate performed.
Christine Wertheim performed.
Allison Carter and Beth McNamara performed.

…

At Late Night Snack on September 30, 2008:
recordings here: http://www.b-p-d.org/info_bpd.htm
Liz Hansen read.
Laura Steenberge played her light cage.
Ara Shirinyan read.
BodyCity danced.

…

At Late Night Snack on February 17, 2008:
Allison Carter read.
Caribbean Fragoza read.
Danielle Adair read.

…

At Late Night Snack on November 15, 2007: Sean Deyoe lectured. Michelle Detorie read. Sandy Ding and Mathew Timmons improvised a film score. Ara Shirinyan read. Teresa Carmody and Vanessa Place read and asked others to read. Amanda Ackerman and Harold Abramowitz read. Jason Brown lectured and led a sing-along. Danielle Adair performed. Honey Crawford, Jen Hofer and Billy Mark created poetry. Laura Steenberge talked. Liz Glynn and Matt Kool performed. … At Late Night Snack on October 25, 2007: Sandy Ding screened two films, accompanied by Laura Steenberge on bass. Heather Lockie played banjo and sang, accompanied by Laura Steenberge on bass. Mitsu Salmon performed. Marcus Civin read. … At Late Night Snack on October 11, 2007: Susanne Hall read and presented a movie with Ryan Adlaf. Harold Abramowitz and Mathew Timmons collaborated. Amanda Ackerman read. Jason Brown lectured about poetry and memory. Michelle Detorie read. … At Late Night Snack on September 27, 2007: Gerard Olson read. Michael Smoler read. Catherine Daly read. Laura Steenberge & Heather Lockie composed and performed a film score. Michael Kelleher read. Emily Lacy played guitar and banjo and sang. … At Late Night Snack on September 13, 2007: Liz Glynn performed Untitled. Ara Shirinyan read. Eileen Myles read. … At Late Night Snack on August 7, 2007: Harold Abramowitz and Mathew Timmons collaborated. Amanda Ackerman read. Ara Shirinyan presented a paper. Jenny Hodges showed slides and read. Everyone collaborated with the internet. … At Late Night Snack on July 24, 2007: Mary Kite showed a video and read. Laura Steenberge played bass and Heather Lockie played fiddle, they both sang. Jane Sprague read. Franklin Bruno played guitar and sang. … At Late Night Snack

on July 10, 2007: Danielle Adair read and danced. Maximus Kim presented his manifesto. C.J. Pizarro told 3 jokes, read 3 poems and sang 3 songs. Stan Apps read. … At Late Night Snack on June 26, 2007: Alyssandra Nighswonger played guitar and sang. Jane Sprague presented Syria is in the World by Ara Shirinyan. Ara Shirinyan read from Syria is in the World by Ara Shirinyan. The Year Zero played music. Alan Semerdjian & Will Alexander created music. … At Late Night Snack on June 12, 2007: A film by Danielle Adair. Will Alexander gave a lecture. Laura Steenberge played bass and sang. Todd Collins read. Stan Apps read. Lee Ann Brown did string tricks. Tony Torn and Lee Ann Brown presented a reading. … At Late Night Snack on May 29, 2007: A film by Nick Flavin. Jane Sprague performed. Laura Steenberge gave a lecture. Emily Lacy played banjo and sang. Will Alexander read. … At Late Night Snack on May 15, 2007: Ara Shirinyan read. Laura Steenberge played guitar and sang. Emily Lacy spontaneously played guitar and sang. Dan Richert's hi-tech hut made sound. … At Late Night Snack on April 24, 2007: A film by Danielle Adair. Laura Steenberge played stand-up bass and sang. Teresa Carmody read. Sean Deyoe performed karaoke. Stan Apps read. Sandy Ding performed the Flash Light Show with Laura Steenberge. … At Late Night Snack on April 10, 2007: Emily Lacy played banjo and sang. Jen Hofer and Billy Mark created spontaneous poetry. WAMPA staged the Dialectical Fuss. Frederique de Montblanc and Janne Larsen presented the Masculinihilist Manifesto. … At Late Night Snack on March 20, 2007: Maximus Kim explained his manifesto. Ara Shirinyan. Milly Saunders read. Frederique de Montblanc and Janne Larsen presented a film. Jen Hofer read, assisted by William Mark. … At Late Night Snack on March 6, 2007: Mathew Timmons read. Oliver Hall played guitar and sang. Emily Lacy played banjo and sang. Stan Apps lectured spontaneously. … At Late Night Snack on Feb 20, 2007: Michael Smoler read handmade tarot cards and projected them on the wall. Emily Lacy played banjo and sang. Ara Shirinyan read. Jane Sprague read, assisted by Marcus Civin. … At Late Night Snack on Feb 6, 2007: Marcus Civin performed. Oliver Hall played guitar and sang. Roy Lanoy (Stan Apps) read from the WAMPA mailbag and dispensed advice. Alex Maslansky played guitar and sang. Nature's Nobleman, Sir Oliver Hall, read from his WAMPA Conference address. Emily Lacy played banjo and sang. Teresa Carmody and Vanessa Place presented Turkey Trot. … At Late Night Snack on Jan 16, 2007: Marcus Civin performed, Oliver Hall played guitar and sang, Lloyd Ducal (Joseph Mosconi) and Roy Lanoy (Stan Apps) presented the tenets of WAMPA, Michael Smoler read handmade tarot cards and projected them on the wall, Darin Klein presented Untitled Performance with Stan Apps, Jesse Aron Green, Steven Reigns, and Christopher Russell, Emily Lacy played banjo, fiddle, and sang … At Late Night Snack on Dec 19, 2006: Oliver Hall played guitar and sang, Cat Lamb and Lewis Keller performed a composition for viola and electrified cymbal/electronics, Stan Apps read, Khanh Tran performed

a recital on the theremin … At Late Night Snack on Dec 5, 2006: Oliver Hall played guitar and sang, Michael Smoler read handmade tarot cards and projected them on the wall, "Ghost drawings 'were' brought fourth throught the ouija board assisted by christian cummings and michael decker.", Teresa Carmody and Vanessa Place played Judgment Day Bingo with the audience, Ara Shirinyan read … At Late Night Snack on Nov 21, 2006: Ara Shirinyan read, Sandy Ding performed the Flash Light Show, Oliver Hall played guitar and sang.

… REDCAT is located in the heart of downtown Los Angeles at 631 W. 2nd St., on the northeast corner of the intersection with Hope St. We are housed in the Walt Disney Concert Hall complex but have our own separate street entrance on 2nd St. Directions to REDCAT

From US-101 southbound: Exit at Temple St. in downtown Los Angeles and turn left (east) onto Temple. Turn right at Grand Ave. Turn right at 2nd St., then turn right again into the Walt Disney Concert Hall parking garage. Proceed to level P3 for the REDCAT entrance.

From US-101 northbound: Exit at Grand Ave. in downtown Los Angeles and turn right (south) onto Grand. Turn right at 2nd St., then turn right again into the Walt Disney Concert Hall parking garage. Proceed to level P3 for the REDCAT entrance.

From I-110 southbound: Merge onto US-101 southbound as you approach downtown Los Angeles and follow the directions above.

From I-110 northbound: Exit 4th Street. Turn left at Lower Grand Ave. Before Lower Grand dead ends, turn left into Walt Disney Concert Hall parking garage. Proceed to Level P3 for the REDCAT entrance.

Via Metro Rail: Take the Metro Red Line to the Civic Center Station. Proceed west on 1st St., turn left (south) on Grand Ave., and turn right (west) again on 2nd Street. The REDCAT entrance is at the corner of 2nd and Hope Streets.

The Metro Gold Line connects to the Red Line at Union Station, one stop east of the Civic Center Station. The Metro Blue Line connects to the Red Line at the 7th St./Metro Center Station, two stops west of the Civic Center Station. See mta.net. Parking

Please plan on arriving at least 30 minutes before curtain time. Seating at REDCAT is unreserved, and late seating is not guaranteed.

Parking is available in the Walt Disney Concert Hall parking garage. Enter from 2nd St. and proceed to level P3 for direct access to REDCAT. The evening event rate is $8 after 5 p.m. Before 5 p.m., the maximum daytime rate is $17.

Please note that parking rates at Walt Disney Concert Hall are determined by the County of Los Angeles and are subject to change without notice.

Self-parking is also available at the Five Star parking lot on the corner of Hope St. and Kosciuszko Way. This lot is open until 7 p.m. and offers maximum daytime rates of $10, and $6 after 4 p.m.

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132. Brian Howe
Lucifer Poetics Group showcase in The Fanzine
Wed 10 Dec 2008

Some of you might have read the excellent Philly Sound showcase CAConrad put together for TheFanzine.com, which is surveying various poetic communities under the guidance of Thom Donovan. I had the opportunity to put together a similar showcase of work by my own community, North Carolina's Lucifer Poetics Group. It includes new writing by Chris Vitiello, David Need, Dianne Timblin, Joseph Donahue, kathryn l. pringle, Ken Rumble, Magdalena Zurawski, Patrick Herron, Rodrigo Garcia Lopes, Tanya Olson, Tessa Joseph Nicholas, and Tony Tost. The feature is available at the following URL:

http://thefanzine.com/articles/poetry/295/lucifer_poetics-_the_state_of_nc_part_2

Best,
Brian Howe

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133. charles alexander
course proposal query
Wed 10 Dec 2008

Hi all,

I'm just starting to prepare a course proposal for an honors colloquium. It has to fit under a broadly-defined topic of "sustainability," and I thought I would propose a course that would include the possiblity of Olson's sense of relation to place, the importance of understanding geography as the total interaction of human culture with the natural landscape over time, as Carl Sauer wrote in the essay, "The Morphology of Landscape," in the terrific collection of essays, Land & Life. What I am thinking of is a class that basically mixes cultural geography with literature, with the ability to use the study of the natural/cultural landscape as a lens on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William

Faulkner, among others, might be good studies here, too). What I need help with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.

Thank you,

Charles

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

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134. Jonathan Minton
Word For/Word #14
Wed 10 Dec 2008

I’m pleased to announce that Word For/Word #14 is online at

www.wordforword.info

with poetry and visuals by Emily Anderson, Teresa K. Miller, Amish Trivedi, Lisa Lightsey, Elizabeth H. Barbato, Cristiana Baik, Autumn Carter, Hanna Andrews, Ian Davisson, Michael Rothenberg, Lynn Strongin, Felicia Shenker, Allison Carter, Ryo Yamaguchi, Aby Kaupang, A. J. Patrick Liszkiewicz, Karl Kempton, Tim Willette, Mark Young, Mike Cannell, Chad Lietz, Michael Aird, Nola Accili, Diana Magallón, Jeff Crouch, Matthew Savoca, and Chris Major,

plus essays and reviews.

Cheers!

Jonathan Minton

www.wordforword.info

+++ +++

“On the equivalence of matter and energy”

by Hanna Andrews

You will approach zero & then be propelled. For now, seven inches of light through the blindgap, a few feet to the bathroom, four years behind the beckon perfumed & half-living in the kitchen. She will make breakfast, she will calculate the degree of mouth corner turned down, her eyes will pool over your bones: depletion. A few hours until the next sleeploop. She will incubate -- you tiny robin’s egg, you resting pilot light. Movement -- a navigation of three small rooms, a discrete association between bodies. Let it be known that she is already fevered inside, therefore, is driven. Let it be known she is the arrowhead, arrow-heart. She suffers the kinetic itch & you know it.

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135. David Kirschenbaum

NYC TUES./ Boog City presents Dos Press and Andrew Phillip Tipton

Wed 10 Dec 2008

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Dos Press
(Maxwell, Texas)

Tues. Dec. 16, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Dos Press editors C.J. Martin and Julia Drescher

Featuring readings from

Rosa Alcalá
Julia Drescher
Ash Smith
Andrea Strudensky

with music from

Andrew Phillip Tipton

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Dos Press
http://www.dospress.blogspot.com/

Dos Press is a handmade chapbook press co-edited by C.J. Martin and Julia Drescher. They have published three books thus far in the first series, each in dos-a-dos format: 1 book, 2 spines, 3 authors. Also in the first series are poems from Hoa Nguyen, Carter Smith, Andrea Strudensky, Michelle Detorie, Michael Cross, and Johannes Göransson. Noah Eli Gordon has said that "the editors of Dos Press have done the valuable work of translating the communal experience of attending a reading into the private realm of actually reading" (Rain Taxi, summer 2008).

Performer Bios

**Rosa Alcalá
http://www.mipoesias.com/mipoprint/RosaAlcala2.pdf

Rosa Alcalá received her M.F.A. from Brown University and her Ph.D. in English from the State University of New York at Buffalo. In 2001, Some Maritime Disasters This Century was published as a limited edition pamphlet by Belladonna/Boog. Undocumentaries, a selection of poems, is forthcoming from Dos Press. Her poems have also appeared in The Wind Shifts: New Latino Poetry, edited by Francisco Aragón (U of AZ Press), and Cinturones de óxido: de Buffalo con amor / Rust Belt Encounters: From Buffalo with Love, translated by Ernesto Livón-Grosman and Omar Pérez (Torre de Letras, La Habana, Cuba). Alcalá has translated Cecilia Vicuña's El Templo (Situations Press) and Cloud-net (Art in General). Her translation of Vicuña's essay-poem, "Ubixic del Decir, 'Its Being Said': A Reading of a Reading of the Popol Vuh," was published in With Their Hands and Their Eyes: Maya Textiles, Mirrors of a Worldview, Etnografish Museum (Belgium). Alcalá's translation of Bestiary: The Selected Poems of Lourdes Vázquez was published by Bilingual Press. Forthcoming is a co-translation (with Mónica de la Torre) of Lila Zemborain's Malvas Orquídeas del Mar/ Mauve Sea Orchids (Belladonna). She has also translated poems for the forthcomingOxford Book of Latin American Poetry.

**Julia Drescher http://www.littleredleaves.com Julia Drescher lives in San Marcos, TX, where she co-edits Dos Press with C.J. Martin. She's also a contributing editor for Little Red Leaves. A chapbook, Mock Martyrs / Abound, is out from dancing girl press. Another chapbook is forthcoming from the Dusie

Kollectiv. Other work may be found, or will be found, in the following: Cranky, WOMB, the tiny, goodfoot, The Colorado Review, zafusy, P-Queue, FOURSQUARE, and, with CJ Martin, Broke.

**Ash Smith
http://opened-by.blogspot.com/

Ash Smith has lived mostly in Central Texas and the Rio Grande Valley, where she has worked with environmental and educational programs. She is finishing a full-length manuscript at Texas State University. Water Shed, from Dos Press, is her first chapbook.

**Andrea Strudensky
http://littleredleaves.com/LRL1/strudensky.html

Originally from Montreal, Andrea Strudensky is living in Buffalo studying poetry.

**Andrew Phillip Tipton
http://www.myspace.com/andrewphilliptipton

Andrew Phillip Tipton plays obnoxious anti-folk music about never wanting to grow up. He records several albums every year in his bedroom, including last year¹s critically ignored Champion of Love. He lives in Staten Island, where he collects piggy banks.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Thurs. Jan. 27, 2009
Ahsahta Press (Boise, Idaho)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)

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136. **Joel Chace**

Fwd: press release

Wed 10 Dec 2008

Amy:

I hope that you will be agreeable to putting this announcement out on the UB listserv.

AND I hope that you will be able to be there, yourself, for this reading!

Thanks, and Happy Holidays!

Joel Chace

The Amos Eno Gallery is pleased to announce a poetry reading to be held Saturday, December 13, 2008, from 6:00 pm to 8:00 pm, in conjunction with "Close," the current exhibit of photographs by Anthony Cuneo. The gallery is located at 111 Front Street, in Dumbo.

Poets reading will include: JOEL CHACE – Joel Chace has published poetry and prose poetry in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. Just out from BlazeVox Books is CLEANING THE MIRROR: NEW AND SELECTED POEMS, from Paper Kite Press MATTER NO MATTER, another full-length collection, and from Country Valley Press SCAFFOLD, a chapbook. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope. LOUISE CRAWFORD – Louise Crawford runs Only the Blog Knows Brooklyn. She writes the weekly Smartmom column for the Brooklyn Paper and produces Brooklyn Reading Works, a monthly reading series at the Old Stone House in Park Slope. She is at work on two novels: The Last Sublet and In Search of Bio Dad for young adults. She will read selections from her two unpublished collections of poetry: Therapy and Anarchists Don't Return Phone Calls. ELLEN FERGUSON – Ellen Ferguson tries to write. An early member of the 808 Union Writer's Group, she connects Brooklyn writers with writers from out of town whenever possible. Her last reading at The Old Stone House led to a lifelong dream fulfilled: an animation of herself reading her own work. Her next Old Stone House reading is February 12. TED FERGUSON – Perhaps best known for exploring the literary potential of the party invitation, Ted has quietly been writing poetry on the side for many years. His poems tend to be short, observational pieces about laundry, coffee, and the perils of crossing the road. Despite dreams of becoming a diplomat, and time spent studying in Switzerland, his main influences are country living and upstate decay. His current life goals include owning a

tractor. He currently lives in West Orange, New Jersey with three children and Ellen Ferguson. MARIAN FONTANA – Marian Fontana has been a writer and performer for the past 20 years. Her writing has been excerpted in The New Yorker and Vanity Fair. Her memoir, A Widows Walk was on the New York Times best selling memoir list and was chosen as the Top Ten Great Reads of 2005 by People magazine and the Washington Post's Book Raves of 2005. As a comedienne and actress, Marian has written and performed in numerous plays and one woman shows including "A Woman and her Bassoon" which was selected for the Playwrights Horizons Summerfest. Her new book "Middle of the Bed" is being published in September, 2009 by Simon and Schuster and is in development for a comedy series on NBC. DANA HOLLEY MALONEY – Dana Holley Maloney lives in the Oranges of New Jersey, where she was born and raised. The fifth of six children and the mother of two sons, she teaches English and Creative Writing at Tenafly High School in New Jersey. She's married to her high school sweetheart. STEVE VALENTINE – Steve Valentine is a teacher, writer, and filmmaker who lives in Manhattan. His poetry has been published in Hotel Amerika and the Virgil Suarez anthology, Red, White and Blues: Poets on the Promise of America. His films have screened at film festivals across the country and were recently featured in the New Filmmakers Series at the Anthology Film Archive in New York City. His first book, about the teaching life, is due to be published by Corwin Press in June, 2009.

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137. Andy Gricevich

This weekend in Chicago: New chamber opera, theater and text-music

Wed 10 Dec 2008

This Thursday thru Saturday at Chicago's AV-Aerie, Opera Cabal and the Nonsense Company will present:

URSULARIA
a chamber opera by Nick Demaison
with a script by Rick Burkhardt
in which layers of historical obscurity and forgetting are peeled away to excavate an eerie conjunction between the legend of Saint Ursula and the mine fire disaster of Centralia, PA

GREAT HYMN OF THANKSGIVING / CONVERSATION STORM
by Rick Burkhardt

Around a dinner table, three highly coordinated speaker / percussionists perform a sonic and poetic dissection and dismantling of the language that structures political experience. Elsewhere, three old friends find themselves

unwillingly arguing out a dubious hypothetical torture scenario while time stretches, collapses, repeats and rearranges itself, and the actors try to take control of the play without losing their grip on their characters.

Thursday, December 11th
thru Saturday, December 13th
The AV-Aerie
2000 West Fulton no.310
8 p.m. every night
suggested donation: $15

You must RSVP to attend! Write to [redacted].

http://operacabal.blogspot.com
http://www.nonsensecompany.com

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138. Gloria Frym
Re: course proposal query
Wed 10 Dec 2008

Charles, you might want to check out Franco Moretti's Atlas of the European Novel --excellent book that looks at the fictionalization of geography, as well as the rise of the city and the novel. Great mapping. Gloria

----- Original Message -----
From: "charles alexander" <[redacted]>
To: <[redacted]>
Sent: Wednesday, December 10, 2008 12:58 PM
Subject: course proposal query

> *Hi all,*
>
> *I'm just starting to prepare a course proposal for an honors colloquium. It has to fit under a broadly-defined topic of "sustainability," and I thought I would propose a course that would include the possiblity of Olson's sense of relation to place, the importance of understanding geography as the total interaction of human culture with the natural landscape over time, as Carl Sauer wrote in the essay, "The Morphology of Landscape," in the terrific collection of essays, Land & Life. What I am thinking of is a class that basically mixes cultural geography with literature, with the ability to use the study of the natural/cultural landscape as a lens on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William Faulkner, among others, might be good studies here, too).*

> *What I need help with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.*
>
> *Thank you,*
>
> *Charles*
>
> *Charles Alexander*
> *Chax Press*
> *411 N 7th Ave Suite 103*
> *Tucson, AZ 85705-8332*
>
> [redacted] *(Chax Press)*
> [redacted] *(cell)*
> [redacted]
>
> *http://chax.org*

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139. **Carol Novack**

reminder: KGB Bar this Friday, 7-9pm

Thu 11 Dec 2008

Steve Katz, Martin Nakell & Rebecca Goodman: details at http://www.madhattersreview.com/events.shtml

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140. Alan Sondheim
ESP-Disk' Live Tuesday December 16 performances
Thu 11 Dec 2008

ESP-Disk' Live
A contemporary music series
With MC & poet in residence: Steve Dalachinsky

First 30 people in the door get a FREE CD

Tuesday December 16th

10pm
Septimania (a percussive apertif)
Josh Kretzmann, Matt Mclaren, Jonathan Thomas (wood, skins & metal)
Frank Difficult (keyboard and processing

10:30pm
Alan Sondheim (ESP 1048 & 1082) solo
Supporting the re-issue of his 1st ESP release

11pm
Barnacled (ESP 4049) CD release show
Frank Difficult - electronics keyboard
Michael Jeffries - baritone saxophone
Jason McGill - alto saxophone, percussion, shortwave radio
Matt McLaren - drums, percussion
Alec K. Redfearn - accordion
Ann Schattle - horn in f
Erica Schattle - bassoon
Chris Sadlers - bass
Nicotina - guitar

@ The Bowery Poetry Club
308 Bowery Street NYC
$10

The full ESP-Disk' catalog will be on sale at the show!

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141. Alexander Jorgensen
SUBMISSION CALL - Black Robert Journal - one of the most VITAL journals
Thu 11 Dec 2008

The next issue, coming out in Feb, and which includes the editorial assistance of the most brilliant Samit Roy, is slated to include interviews with Malay

Roychoudhury and Grzegorz Wroblewski, in addition to poems by Malay and paintings by Grzgorz, work by Kane X. Faucher, poetry by Xiaolu Guo, work by Obododimma Oha...essay on Mumbai bombings by Subhashis(da) Gangopadhyay.

We are open. Submissions to those known and unknown. Is all OK...just so long as you are wearing your boots! Any questions, visit our website.

Regard this as a last stand...each day the motivation behind our intentionality. There is us, a few wonderfully fabulous others, then either nepotism or, of course, TV.

Alexander Jorgensen
Managing Editor

http://www.blackrobertjournal.blogspot.com

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142. Tisa Bryant
Re: course proposal query
Thu 11 Dec 2008

Hi Charles,

Ed Roberson's Atmosphere Conditions, as well as City Eclogue and previous work, but there's a book forthcoming from Singing Horse Press that contains a number of poems about Roberson's time as a limnologist in Alaska. Will double-check sources, but he's a good bet, by poem or tome.

Tisa

~~~
~~~

> *on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William Faulkner, among others, might be good studies here, too). What I need help with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.*
>
> *Thank you,*
>
> *Charles*
>
> *Charles Alexander*
> *Chax Press*
> *411 N 7th Ave Suite 103*
> *Tucson, AZ 85705-8332*
>
> [redacted] *(Chax Press)*
> [redacted] *(cell)*
> [redacted]
>
> *http://chax.org*

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143. **Séamas Cain**

Stream of Tongues

Thu 11 Dec 2008

Gearóid Mac Lochlainn is the author of "Sruth Teangacha : Stream of Tongues," a bi-lingual book of poems, in Irish and English, published by Cló Iar-Chonnachta at Indreabhán in Conamara, County Galway, Ireland.

Mac Lochlainn is one of the more interesting poets writing in the Irish language today, innovative and post-modern!

http://www.cic.ie/product.asp?idproduct=249&variables=catalogue%2Easp%3Ftype%3D0%26txtsearch%3Dstream+of+tongues%26sel%5Fcategory%3D0%26sel%5Fauthor%3D0%26sel%5Fsubcategory%3D0

Gearóid Mac Lochlainn's book has the troubles and life in West Belfast as a dominant theme, although not to the exclusion of everything else. (Themes like friendship and music are also present.) The book includes a CD of some of the poems, read by the poet himself.

Nuala Ní Dhomhnaill, writing about STREAM OF TONGUES, insisted that Mac Lochlainn "brought with him a whole new, gritty, Belfast urban experience that has hardly been present in Irish in a long time."

For additional information about this book, go to
http://www.cic.ie/product.asp?idproduct=249&variables=catalogue%2Easp%3Ftype%3D0%26txtsearch%3Dstream+of+tongues%26sel%5Fcategory%3D0%26sel%5Fauthor%3D0%26sel%5Fsubcategory%3D0

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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144. Kyle Schlesinger
DAVID LARSON AND C.J. MARTIN 12.15.08 @ The Poetry Project in NYC
Thu 11 Dec 2008

DAVID LARSON AND C.J. MARTIN
Poetry Project
Monday December 15th, 2008 @ 8:00

Newly relocated from San Francisco's Bay Area, David Larsen is pursuing a career in postgraduate studies. His first book of poetry is called The Thorn (Faux, 2005), and will soon be joined by his translation of Names of the Lion by Abu Abd Allah ibn Khalawayh (from Atticus/Finch). During the St. Mark's Poetry Project Newsletter's 1999-2000 run he provided cover art, and inner graphic thingies. From 2005-2007 he was co-curator of the New Yipes reading/video series at Oakland's 21 Grand.

C.J. Martin lives in Maxwell, TX, where he edits the Dos Press chapbook series, as well as the online journal Little Red Leaves (www.littleredleaves.com), with

Julia Drescher. He's the author of Lo, Bittern (Atticus/Finch, 2008) and CITY (Vigilance Society, 2007). Work recent and forthcoming in Broke (w/Julia Drescher), P-Queue, Damn the Caesars, Colorado Review, and as part of the Dusie Kollektiv.

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

And on Tuesday night, be sure to rejoin C.J. Martin at Boog City for d.a. levy lives: celebrating the renegade press, featuring

Dos Press
(Maxwell, Texas)
Tues. Dec. 16, 6:00 p.m. sharp, free
ACA Galleries
529 W. 20th St., 5th Flr.

Event will be hosted by: Dos Press editors C.J. Martin and Julia Drescher
Featuring readings from: Rosa Alcalá, Julia Drescher, Ash Smith and Andrea Strudensky
Music from: Andrew Phillip Tipton
There will be wine, cheese, and crackers, too.
Curated and with an introduction by Boog City editor David Kirschenbaum

Dos Press http://www.dospress.blogspot.com/ Dos Press is a handmade chapbook press co-edited by C.J. Martin and Julia Drescher. They have published three books thus far in the first series, each in dos-a-dos format: 1 book, 2 spines, 3 authors. Also in the first series are poems from Hoa Nguyen, Carter Smith, Andrea Strudensky, Michelle Detorie, Michael Cross, and Johannes Göransson. Noah Eli Gordon has said that "the editors of Dos Press have done the valuable work of translating the communal experience of attending a reading into the private realm of actually reading" (Rain Taxi, summer 2008).

Directions: C/E to 23rd St., 1/9 to 18th St. Venue is bet. 10th and 11th avenues

Questions? Please contact:

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)

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145. martha cinader mims

L&BH Network Fresh Literary Content Dec. 10, 2008

Thu 11 Dec 2008

L&BH Network Fresh Content Dec. 10, 2008

L&BH Radio
L&BH Radio Hour Dec. 16 - Dec 17,2008
Dec 16, 08:00 PM
The show will feature announcements posted at Listen & Be Heard Network Arts News, some storytelling, some arts editorializing, and calls from listeners with thoughts to share and arts announcements. Poets may call in with a poem.
Read more...
L&BH Radio Hour Dec. 9 - Dec 10,2008
Tuesday, 08:00 PM
My featured guest on Tuesday, December 9 at 8pm PST, was Matthew Layton, the principal owner behind Falcor and Friends Presents, the organizer who is responsible for putting on the event The Third Annual Holiday Sweater Good Vibe Drive at Ashkenaz in Berkeley, CA on Dec. 21st. We listened to some music by The Everyone Orchestra, and talked about the music business a bit. I also played some accordian music from Rob Reich's new CD in advance of his CD Release Party at the Red Poppy in San Francisco.
The rest of the show was pure poetry.
LBH-Radio-Hour-Dec-9.mp3
13.7 MB
Read more...
L&BH Network Mailing Lists
[PCOPWC] This Saturday's PEN Oakland Program at Rockridge Branch Library, Dec. 6th 2-5 PM Kim McMillon
L&BH Poetry Cafe Blog

MEMORY OF NOTHING
daniel de culla
Today, 05:01 PM
Listen: Drag branches comeback Across the forest floor: Knowledge of the rough¡ At water's edge I gather some things up: Memory of nothing. We've the time to give the Babel Tower A close reading. Awful good, Tú As Roy A. Rappaport's Ritual… as Communication and as State. Our preferences might be Toward more emphasis On species places: Smooth textures of dead wood Knowledge of our hands on arms The body-art of [...] Read more…
A BOOK OF HOURS
daniel de culla
Yesterday, 07:37 PM
Honour is a fierce as a Future To bring into focus of Grass eaters From the space in its last couple of Years Where the alpha and omega gaze. To a painter "exciting" is the hope word Not as strong as the black and the whites Which may o may not be true taking shapes Themselves flowing and passing away from. Power is [...] Read more…
THE SHOCK OF THE OLD
christopher barnes
Yesterday, 07:26 PM
Many poets these days put sex scenes into their work but few do it interestingly. Take Geoff Stevens and his poem The Bit player And The Actor; for example, "She has one man/That she doesn't like much/He comes over in his lunch hour/Just for sex/And that's all he's for".
As David Daiches says in his book The Present Age, "A few swear words do not make a new poetic style," but unfortunately most poets who write about sex think four letter words are not only raunchy but enough. Certain poets of the past really got down to the nitty-gritty. Read more…
EPOCH
dr. charles frederickson
Yesterday, 02:03 PM
EPOCH Rivers no longer flow into Oceanic caldera boiling reduced to Simmer steam open sea evaporation Lid pried off plug pulled Seeping moisture slowly dried up Still life seascapes drained mercilessly Wave swells lay dying on Distant shores naked refuse exposed No longer fit for habitation Swimming scuba diving or drowning Moving with the drift of Continents inexplicably kept off balance Detritus rained down on decomposed Sunken graveyards of [...] Read more…
Love Song
tony mims

Tuesday, 06:35 PM
You are so beautiful But yet you are so full of love that is unexpressed I feel the pureness of your heart even thousands of miles apart your love is so close to me may I be the instrument to express your love song I would play your song so soft, so tender, and so sweet. It’s your loving body in my arms [...] Read more…
Double Dutch
matu feliciano
Monday, 07:20 PM
I use to watch the girls Double Dutch slam They were strong and had rhythm Long winded and amazing Double Dutch girls were the ones that spoke up Were challenging Me, I played stickball Something I could do Run that I could do I was picked first I could hit and run Double Dutch was for the girls that Couldn’t leave the side walk Supergirls of the South [...] Read more…
CASINO
dr. charles frederickson
Monday, 02:02 PM
CASINO No clocks shades of addiction Drawn day indistinguishable from night Rotating mirrored ball twinkling stars Crystal sconce fixtures teardrop prisms The setting sun flipped like Tossed coin suspended in midair Calling heads landing tails clinked Into Lady Luck slut machine Winsome charmer on the prowl Fixated on evening score for Last time’s losses re-vowing commitment To never again in vain Spinning roulette wheel beyond control Snake eyes [...] Read more…
Andromeda
Kim McMillon
Friday, 05:12 PM
You are a myth A beautiful woman chained And yet you are wider and brighter Than the milky way Andromeda, you dance across the sky Luminous, a galaxy A bright disk Holding strange wonders When Perseus lead you to freedom Did you think Name a galaxy after me For I’m am full of wonderment Like the sky Always dreaming Always wishing Only I’m the star to be wished upon In my center There [...] Read more…
MAD HATTERS
dr. charles frederickson
Friday, 02:01 PM
MAD HATTERS Hats tipped saluting borderless frontiers Distinctive tribal headdresses crowning glory Flipped lid cover-ups portable roofs Politicked off thrown into ring Bull-legged cowboys ten gallon Stetsons Sunken flattop boaters dented homburgs Scottish tams wide-brimmed flappable sunbonnets Silk lining fedoras deeply felt Cardinal

red birettas pointed miters Nuns wimples monks hooded cowls Kaffiyeh Turkish fez yarmulke skullcaps Sikh turbans toweling wound uptight Lesotho conical mokorotio top-hole ornamentation Crimean woolen [...] Read more...
Wordz & Bullets
wordslanger
Dec 4, 05:33 PM
Wordz &Bullets, Bullets &Wordz, runnin from mic to mic, tryin light dis shit, word after bullet, bullet after word strung legit; if the word miss, let the bullet hit, exploding statistics and myths writin a new chapter beyond aftermath, we done the math, grindin while you sleep, we underground a million strong ciphering freedom songs, the lion wakes in Babylon we [...] Read more...

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146. **steve russell**
Re: course proposal query
Thu 11 Dec 2008

Wole Soyinka, the Nigerian Nobel L. is worth looking at -- I've recently read "Climate of Fear," a series of Lectures. & D Walcott, too. Georgrapy plays a huge role in their works.

I'm not sure what you mean by the other side of the equation, though.

--- On Wed, 12/10/08, charles alexander <[redacted]> wrote:
From: charles alexander <[redacted]>
Subject: course proposal query
To: [redacted]
Date: Wednesday, December 10, 2008, 3:58 PM

Hi all,

I'm just starting to prepare a course proposal for an honors colloquium. It has to fit under a broadly-defined topic of "sustainability," and I thought I would propose a course that would include the possiblity of Olson's sense of relation to place, the importance of understanding geography as the total interaction of human culture with the natural landscape over time, as Carl Sauer wrote in the essay, "The Morphology of Landscape," in the terrific collection of essays, Land & Life. What I am thinking of is a class that basically mixes cultural geography with literature, with the ability to use the study of the natural/cultural landscape as a lens on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William Faulkner, among others, might be good studies here, too). What I need help

with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.

Thank you,

Charles

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

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147. steve russell
Re: course proposal query
Thu 11 Dec 2008

& maybe Jared Diamond for what might be historical anthropology.

--- On Thu, 12/11/08, steve russell <[redacted]> wrote:
From: steve russell <[redacted]>
Subject: Re: course proposal query
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Thursday, December 11, 2008, 1:09 PM

Wole Soyinka, the Nigerian Nobel L. is worth looking at -- I've recently read "Climate of Fear," a series of Lectures. & D Walcott, too. Georgrapy plays a huge role in their works.

I'm not sure what you mean by the other side of the equation, though.

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From: charles alexander <[redacted]>
Subject: course proposal query

To: [redacted]
Date: Wednesday, December 10, 2008, 3:58 PM

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Thank you,

Charles

Charles Alexander
Chax Press
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Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

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148. **luke daly**

House Press/arrow as aarow Holiday Blowout

Thu 11 Dec 2008

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if (typeof YAHOO == "undefined") { var YAHOO = {}; } YAHOO.Shortcuts = YAHOO.Shortcuts || {}; YAHOO.Shortcuts.hasSensitiveText = false; YAHOO.Shortcuts.sensitivityType = []; YAHOO.Shortcuts.doUlt = false; YAHOO.Shortcuts.location = "us"; YAHOO.Shortcuts.document_id = 0; YAHOO.Shortcuts.document_type = ""; YAHOO.Shortcuts.document_title = "arrow as aarow books"; YAHOO.Shortcuts.document_publish_date = ""; YAHOO.Shortcuts.document_author = "[redacted]"; YAHOO.Shortcuts.document_url = ""; YAHOO.Shortcuts.document_tags = ""; YAHOO.Shortcuts.document_language = "english"; YAHOO.Shortcuts.annotationSet = { "lw_1229024927_0": { "text": "housepress.blogspot.com", "extended": 0, "startchar": 311, "endchar": 333, "start": 311, "end": 333, "extendedFrom": "", "predictedCategory": "", "predictionProbability": "0", "weight": 1, "relScore": 0, "type": ["shortcuts:/us/place/virtual/web_site"], "category": ["IDENTIFIER"], "wikiId": "", "relatedWikiIds": [], "relatedEntities": [], "showOnClick": [], "context": "broadside as well. Check out our blog for further details: housepress.blogspot.com Many thanks, Michael and Luke", "metaData": { "visible": "true" } } }; YAHOO.Shortcuts.headerID = "d34f9a42fa443a9f82729438b7343b64"; Hi Everyone,

We're trying to get some money together for the next round of books we want to make, so we thought we'd have a Holiday Sale. Pick any two arrow as aarow chap books for $6 and we'll throw in a new Daly/Slosek broadside as well. Titles include:

Michael Carr: Softer White
Luke Daly and Rachel Buck: 1-51
Cedar Sigo: Expensive Magic
Alan Davies: Book 6
Dana Ward: Goodnight Voice
Logan Ryan Smith: A Ring of Trumpet Brass
Michael Slosek: A Sequence for Cinematic History
Roberto Harrison: reflector

For details or to order, check out the house press blog: housepress.blogspot.com

Many thanks,

Michael and Luke

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149. Patrick F. Durgin
KenningEditions.com
Thu 11 Dec 2008

Recently posted to www.kenningeditions.com:

Details on forthcoming titles--Ambient Parking Lot by Pamela Lu and The Kenning Anthology of Poets Theater (1945-1985)--and details on the new catalog/broadside, featuring a substantial excerpt from the former. Kenning Editions make glorious holiday gifts, especially subscriptions.

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150. Christina E Lovin
Re: course proposal query
Thu 11 Dec 2008

Charles:

Wendell Berry would be a good source for literature on sustainability. He's written many essays on the topic, as well as some wonderful poetry.

Best,
Christina Lovin

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of charles alexander
Sent: Wednesday, December 10, 2008 3:58 PM
To: [redacted]
Subject: course proposal query

Hi all,

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Thank you,

Charles

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

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151. Poetry Project
Events at The Poetry Project December & January 1
Thu 11 Dec 2008

We¹ve got two great readings next week and then nothing until next year. Scroll down for our New Year¹s Day Marathon Reading line-up.

Monday, December 15, 8 PM
David Larsen & C.J. Martin

Newly relocated from San Francisco's Bay Area, David Larsen is pursuing a career in postgraduate studies. His first book of poetry is called The Thorn (Faux, 2005), and will soon be joined by his translation of Names of the Lion by Abu Abd Allah ibn Khalawayh (from Atticus/Finch). During the St. Mark's Poetry Project Newsletter's 1999-2000 run he provided cover art, and inner graphic thingies. From 2005-2007 he was co-curator of the New Yipes reading/video series at Oakland's 21 Grand. C.J. Martin lives in Maxwell, TX, where he edits the Dos Press chapbook series, as well as the online journal Little Red Leaves (Little Red Leaves), with Julia Drescher. He's the author of Lo, Bittern (Atticus/Finch, 2008) and CITY (Vigilance Society, 2007). Work recent and

forthcoming in Broke (w/Julia Drescher), P-Queue, Damn the Caesars, Colorado Review, and as part of the Dusie Kollektiv.

Wednesday, December 17, 8 PM
Midwinter Day: A 30th Anniversary Reading

Bernadette Mayer wrote Midwinter Day three decades ago on December 22, 1978; please join her and some special guests as they read selections from this epic work. Readers include: Bernadette Mayer, Philip Good, Marie Warsh, Lewis Warsh, Barbara Epler, Jamey Jones, Peggy DeCoursey, Lee Ann Brown, Scott Satterwaite, Bill de Noyelles and Brenda Coultas. Called a ³consumate poet² by Robert Creeley, Bernadette Mayer was born in Brooklyn, New York, in 1945. Her first book was published at the age of twenty-three. Many texts later she continues to write progressive poetry from her home in East Nassau, New York. For many years Mayer lived and worked on the Lower East Side of Manhattan where she was the Director of the Poetry Project from 1980-1984. Bernadette Mayer has received grants and awards from PEN American Center, The Foundation for Contemporary Performance Art, the NEA, The Academy of American Poets, and The American Academy of Arts and Letters. She is the author of numerous books of poetry and prose, including: Poetry State Forest (forthcoming from New Directions Press), Two Haloed Mourners: Poems (Granary Books, 1998), Proper Name and Other Stories (1996), The Desires of Mothers to Please Others in Letters (1994), The Bernadette Mayer Reader (1992), Sonnets (1989), Midwinter Day (1982), The Golden Book of Words (1978), and Ceremony Latin (1964).

Thursday, January 1, 2 PM
The 35th Annual New Year¹s Day Marathon Reading

Poets and performers include Bruce Andrews & Sally Silvers, Arthur¹s Landing (Ernie Brooks, Steven Hall, Yvette Perez & Peter Zummo), Jim Behrle, Martine Bellen, Anselm Berrigan, Edmund Berrigan, Barbara Blatner, Justin Bond, Donna Brook, Franklin Bruno, Tisa Bryant, Peter Bushyeager, Reuben Butchart, Steve Cannon, Yoshiko Chuma, Todd Colby, John Coletti, CAConrad, Corina Copp, Brenda Coultas, Geoffrey Cruickshank-Hagenbuckle, Steve Dalachinsky, Mónica de la Torre, Katie Degenetesh, Barry Denny, Maggie Dubris, Douglas Dunn, Marcella Durand, Steve Earle, Will Edmiston, Marty Ehrlich, Joe Eliot, Laura Elrick, Avram Fefer, Bonny Finberg, Jess Fiorini, Corrine Fitzpatrick, Foamola, Merry Fortune, Tonya Foster, David Freeman, Ed Friedman, Joanna Fuhrman, Cliff Fyman, Drew Gardner, John Giorno, John Godfrey, Abraham Gomez-Delgado, Sylvia Gorelick, Stephanie Gray, Ted Greenwald, John S. Hall, Janet Hamill, Diana Hamilton, David Henderson, Bob Hershon, Mitch Highfill, Bob Holman, Erica Hunt, Brenda Iijima, Lisa Jarnot, Hettie Jones, Pierre Joris, Erica Kaufman, Lenny Kaye, Evan Kennedy, Aaron Kiely, Paul Killebrew, David

Kirschenbaum, Bill Kushner, Paul La Farge, Susan Landers, Denize Lauture, Joseph Legaspi, Joel Lewis, Rachel Levitsky, Brendan Lorber, Susan Maurer, Gillian McCain, Tracy McTague, Taylor Mead, Jonas Mekas, Jennifer Monson, Rebecca Moore, Gina Myers, Eileen Myles, Marc Nasdor, Jim Neu, Richard O¹Russa, Akilah Oliver, Geoffrey Olsen, Dael Orlandersmith, Yuko Otomo, Ron Padgett, Julie Patton, Nicole Peyrafitte, Wanda Phipps, Kristin Prevallet, Arlo Quint, Chris Rael, Lee Ranaldo, Citizen Reno, Frances Richard, Renato Rosaldo, Bob Rosenthal, Douglas Rothschild, Thaddeus Rutkowski, Tom Savage, Michael Scharf, Harris Schiff, David Shapiro, Elliott Sharpe, Frank Sherlock, Nathaniel Siegel, Samita Sinha, Hal Sirowitz, Patti Smith, Christopher Stackhouse, Stacy Szymaszek, Anne Tardos, Steven Taylor, Susie Timmons, Rodrigo Toscano, David Vogen, Anne Waldman, Nicole Wallace, Jo Ann Wasserman, Phyllis Wat, Karen Weiser, Dustin Williamson, Max Winter, Don Yorty, Emily XYZ and more.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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152. Jim Andrews
SOUND SEEKER by David Jhave Johnston
Thu 11 Dec 2008

SOUND SEEKER by David Jhave Johnston
http://glia.ca/conu/soundSeeker/wordpress Jhave Johnston is a poet-programmer who has produced a large body of intermedial net art for many years at glia.ca. His most recent project, Sound Seeker, like most of his work, is a Flash app. He says in the "About" section that Sound Seeker is "an online real-time beat-synchronized poem animator. Sound drives the rhythm of the

words: their speed and style of display can be controlled." What you see on the homepage of the project are twelve experimental videos produced by Jhave with Sound Seeker. You can access the underlying interactive Flash app itself in the "Method" section of the documentation. In the "Motivation" section, Jhave discusses remarks by Rudolph Arnheim concerning intermedia. This is a fascinating project that also has terrific documentation.

ja
http://vispo.com

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153. Jim Andrews
New Writing Universe
Fri 12 Dec 2008

New Writing Universe:
http://www.australiacouncil.gov.au/writersguide/newwritinguniverse

Here is an inter-stellar map of the new writing universe. Mouseover the blueish map until a white box appears. Click it. Then click the "+" symbol for text about that particular galaxy.

Nice intro to unsuspecting arts juries???? The domain of the URL is quite unexpected.

ja

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154. Gary Sullivan
Ernst Herbeck | Hannah Weiner
Fri 12 Dec 2008

A leaf, a key.

See:

http://garysullivan.blogspot.com

You live life online. So we put Windows on the web.
http://clk.atdmt.com/MRT/go/127032869/direct/01/

↑ Index

155. Chris Chapman
toys
Fri 12 Dec 2008

Hi all,

I wonder if any of you good folk have some top of mind thoughts on the presence of toys in contemporary poetry? I'm beginning to think about an undergraduate course for next fall - sophomores - and think 'toys' would make a great theme.

So far, by stumbling through the list of his works when looking for information on Pound's radio broadcasts, I have one work of criticism on the subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.

Please help!

Chris

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156. Mark Weiss
Elliot Carter's birthday
Fri 12 Dec 2008

For those interested in music, the Times has an article today about Elliot Carter's hundrdth birthday concert/celebration, at which a new piece was performed. There's a brief excerpt from it (the whole is 17 minutes long). Carter was a protege of Ives. He's without question the preeminent American composer since. And he's been composing like a mad man this past decade, with no end in sight. A chastening example to us all. A quick intro to his work, and some of his best, are his concertos and quartets.

Mark

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157. Rob McLennan
new(ish) on rob's clever blog;
Fri 12 Dec 2008

-- Katia Grubisic, What if red ran out
-- Maxine Chernoffs The Turning
-- The Best Canadian Poetry in English, ed. Stephanie Bolster
-- Diane Woodward at the Mud Oven;
-- Joe Blades, from the book that doesnt close
-- Ongoing notes: some book fairs, Ottawa & Expozine (Andrew Faulkner, the emergency response unit; Colin White; Deanna Fong, Pistol Press)

-- Concordia Universitys Headlight anthology, #10-11
-- A Painters Journey, Volume II, 1974-1979 by Barbara Caruso
-- Amanda Earl's experiment-o now online;
-- The Solipsist by Troy Jollimore
-- Shane Rhodes and Michael McCulloch reading/benefit
-- The Laundromat Essay by Kyle Buckley
-- The Bewilderments of Bernard Willis by Aaron Peck
-- Paul Auster's Man In The Dark
-- An Open Letter to Ottawa Mayor, Larry OBrien
-- Open Text: Canadian Poetry in the 21st Century, ed. Roger Farr
-- Meeting: City of Ottawa to Cut Grants to Artists
-- Ken Belford's lan(d)guage
-- The Blind Bookkeeper (or Why Homer Must Be Blind), Alberto Manguel
-- Ongoing notes: early November, 2008 (The Olive Reading Series; Cameron Anstee, In/Words; Claire Sharpe, Rubicon Press)
-- Alberta dispatch: the University of Alberta
-- Lainna (photos)
-- rob mclennan in Edmonton, University of Alberta, Wed Nov 5 @ noon;
-- Some notes: on (finally) staying at Myrna Kostash's house
-- WRITING: WHAT MATTERS ; University of Alberta
-- Rowland Smith (1938-2008)
-- Nathalie Stephens (Nathanael) in Alberta
-- Alberta dispatch: The Banff Sessions
-- Various Positions: a life of Leonard Cohen
etcetera...

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog
www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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158. **Marth King**

Terrence Winch & Michael Lally January 8

Fri 12 Dec 2008

Â¥ P R O S EÂ Â Â P R O SÂ Â S E R I E SÂ at the T E L E P H O N E Â G R I L LÂ¥

Â

MICHAEL LALLY and TERENCE WINCH

in a tag-team reading

you wonâ€™t want to miss

Â

Thursday, January 8, 2009, 6:30 [boldly prompt!] to 8:30

Â

The Telephone Bar & Grill â€“ 149 Second Avenue btw 9th & 10th Streets

All trains to Union Square, 6 to Astor Place, F to Second Avenue

Â

MICHAEL LALLY is author of 27 books of poetry and prose, including underground bestseller Rocky Dies Yellow, Cant Be Wrong (winner of the 1997 Oakland Pen Josephine Miles Award for Excellence in Literature), Itâ€™s Not Nostalgia (2000 American Book Award winner), It Takes One to Know One, and March 18, 2003, the anti-Iraq war epic first delivered on what turned out to be the eve of the U.S. invasion. Â Â

Â â€œMarch 18, 2003 is at once as simple and commonplace as a handshake and as complex and varied as a hypothetical dissection of the strata that might compose the geological terrain of some distant planet.â€ wrote Larry Sawyer in Rain Taxi.

Lally has held jobs from college teacher to limousine driver to book reviewer for The Washington Post and The Village Voice to screenwriter on films including Drugstore Cowboy and Fogbound (for which he was honored as co-writer at the Thessalaski International Film Festival in 2003). His longest running day job has been acting in TV and film, with such roles as an art ist on NYPD Blue, a psycho detective on JAG, and a crusty cavalry captain on Deadwood.

Â

TERENCE WINCH, poet, songwriter, archivist, and short story writer may be best known for his compositions and performances with the award-winning traditional Irish band Celtic Thunder.Â Heâ€™s also a much anthologized

author of poetry and prose, drawing on his upbringing in Irish-Catholic New York:Â Irish Musicians/American Friends (1985), which won an American Book Award; The Great Indoors (1995) winner of the Columbia Book Award, The Drift of Things (2001) and most recently, Boy Drinkers (2007).

Â

Winchâ€™s prose works are collected in That Special Place: New World Irish Stories (2004) and Contenders (1989).Â The CD When New York Was Irish, named after his best-known song, was released by Celtic Thunder Music in 2007.Â

Â

Â â€œWith his musicianâ€™s ear and Irishmanâ€™s humor, Terence Winch pokes fun at the Holy, makes sacred the mundane, and redefines the meaning of â€˜grace.â€™â€ --Meg Kearney

Â

â€œTerry Winch writes.... in a voice that manages to be understated, precise, and casual all at once.â€ --Mark Wallace

Â Â Â Â

The reading takes place in the comfortable backroom Lounge of the Telephone Bar, serving fine vegetarian and carnivore fare, and all usual liquids.

Â

Admission is free, but we pass the hat. All proceeds go to the readers. The series is curated by Martha King and Elinor Nauen, and offers prose readings usually on the first Thursday ofÂ the month, from September through June.

For more information or to be added to (or dropped from) the e-mail list, contact [redacted] or [redacted]

.

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159. Camille Martin
sonnets and collages
Fri 12 Dec 2008

Hi, folks. I've been working on a collection of edgy sonnets, some of which can be seen at the following links:

http://www.experiment-o.com/issueone.pdf
http://www.stridemagazine.co.uk/Stride%20mag%202008/sept%202008/camille%20martin%20poems.htm

http://5trope.com/martin.html
http://www.thismagazine.ca/issues/2007/05/3sennets.php
http://www.walrusmagazine.com/articles/2007.12-poetry-camille-martin/

Some of you might be interested in having a look at new collages, which are posted on my website:

http://www.camillemartin.ca/index.php?pr=Collages_11
http://www.camillemartin.ca/index.php?pr=Collages_12
http://www.camillemartin.ca/index.php?pr=Collages_13
http://www.camillemartin.ca/index.php?pr=Collages_14

Still kicking,
Camille

Camille Martin
Toronto

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160. Poetics List
a poetry book by Susana Gardner [on behalf of Jules Boykoff]
Sat 13 Dec 2008

At the Tangent Press, we are proud to announce the release of

[lapsed insel weary]

a poetry book by Susana Gardner

please order books by visiting our website:
http://www.thetangentpress.org/books.html

$12

"As the title suggests this is a sequence of articulations on the enduring themes of loss, separation, and messy love: love is always messy. But Gardner does not indulge in the easy clichés of introspection or confession: here she conjures up an hypnotic, somnambulistic symphony of exquisite desolation. 'No man is an island' wrote John Donne but Gardner knows that is only a half truth, especially if you are a woman. Against a backdrop of the sea the breaking waters of waves and birth crash through these pages with a contradictory melancholic joy. Her island is inescapable but it has a bird and it is shot through with the vitality of colour and the colour of tenacious life. Disturbingly beautiful." --Geraldine Monk

"Architecturally wild and sturdy, Gardner's book comes from a place beyond fear and despair, from a place of deep proclivity, which is where poetry becomes ancient, modern, and new." --Elizabeth Treadwell

"Susana Gardner's [lapsed insel weary] is an extended social lyric of longing that refuses isolation because the "grandmany" is all around, in ancestry and memory and books and and shared future. Gardner's is a language that recovers itself—lace re-tatted, a house rebuilt—and there is grandeur in the recovery. This is poetry full of heart and intelligence." -- Carolyn Forché

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161. **Adam Parrish**

Re: course proposal query

Sat 13 Dec 2008

Consider Michel de Certeau's "The Practice of Everyday Life," particularly the chapters entitled "Walking in the City" and "Spatial Stories." Not easy reading by a long shot, but de Certeau draws a number of comparisons between the use of language and urban geography/ planning that might provoke some interesting discussions...

Also:
- William Whyte, "The Social Life of Spaces"
- Iain Borden, "Another Pavement, Another Beach: Skateboarding and the Performative Critique of Architecture" (another favorite of mine)

Adam

On Dec 10, 2008, at 3:58 PM, charles alexander wrote:

> *Hi all,*
>
> *I'm just starting to prepare a course proposal for an honors colloquium. It has to fit under a broadly-defined topic of "sustainability," and I thought I would propose a course that would include the possiblity of Olson's sense of relation to place, the importance of understanding geography as the total interaction of human culture with the natural landscape over time, as Carl Sauer wrote in the essay, "The Morphology of Landscape," in the terrific collection of essays, Land & Life. What I am thinking of is a class that basically mixes cultural geography with literature, with the ability to use the study of the natural/cultural landscape as a lens on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William Faulkner, among others, might be good studies here, too). What I need help with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-*

> *print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.*
>
> *Thank you,*
>
> *Charles*
>
> *Charles Alexander*
> *Chax Press*
> *411 N 7th Ave Suite 103*
> *Tucson, AZ 85705-8332*
>
> [redacted] *(Chax Press)*
> [redacted] *(cell)*
> [redacted]
>
> *http://chax.org*
> *welcome.html*

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162. Eric Elshtain
New Beard of Bees Chapbook
Sat 13 Dec 2008

Beard of Bees is pleased with its latest number, Maria & Tim Are Friends.

What kind of friends? Read Cynthia Cheung-Wun Liang's chapbook & find out.

http://www.beardofbees.com/liang.html

Best,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

163. **lanny quarles**
Re: toys
Sat 13 Dec 2008

Try Barbara Maria Stafford's _Artful Science_ and it seems like there should be something from Zone books, maybe an essay in Zone 6 Incorporations. You might do a toy chest / treasure chest (memory) side board and use Uwe Fleckner's book.. Iris Murdoch is mentioned in Valentine Cunningham's _Reading after Theory_ with a theory of theory as doll, or toy, but I would contrast that with something like Indra Kagis McEwen's philological approach / analysis in _Socrate's Ancestor_. The reason I say this is because of the word toy itself:

Here is just the first entry from the OED:

(tOI) name="mspell"Forms: ? 4, 6â€“7 toye, 6â€“ toy; pl. 6â€“7 toyes, toies, 6â€“ toys. name="mderivation"[Toy n. and vb. (formerly toye) have been in common use since c 1530, when both are given by Palsgr., and used by Skelton and Tindale. But a single instance of toye n., apparently the same word, occurs in Robert of Brunne. It is difficult to conceive how such a word in use c 1300 should thus disappear for two centuries, and then should all at once burst into view with a wide sense-development. The etymology is equally problematic, and, in spite of current conjectures, must still be considered unascertained: see Note below.] name="mI"I. Abstract senses, meaning action, act, notion, feeling.

â€ name="mI.1"1. Amorous sport, dallying, toying; with pl., an act or piece of amorous sport, a light caress. [1303 R. Brunne Handl. Synne 7891 Whedyr hyt be yn a womman handlyng, Or yn any oÃ¾er lusty Ã¾yng;+AmendeÃ¾ Å ow, pur charyte, And makeÃ¾ nat a-mys Ã¾e toye [so all MSS.], Ãžat Ã¾e fende of Å ou haue Ioye.] 1565 Cooper Thesaurus s.v. Amo: AmatoriÃ¦ leuitates, Louers toyes. 1590 Spenser F.Q. ii. vi. 37 A foe of folly and immodest toy. 1594 I Epithal. 365 For greedy pleasure, carelesse of your toyes, Thinks more upon her paradise of joyes, Then what ye do. 1594 Willobie Avisa xlvii. iii, These toyes in tyme will make her yielde. 1667 Milton P.L. ix. 1034 So said he, and forbore not glance or toy, Of amorous intent, well understood Of Eve. 1668 G. Etherege She Would if She Could ii. ii, Her toy was such, that every touch Would make a lover madder. 1707 Ward Hud. Rediv. ii. ii. 8 (Farmer) Kisses, Love-Toys, and am'rous Prattle.

This line: But a single instance of toye n., apparently the same word, occurs in Robert of Brunne. It is difficult to conceive how such a word in use c 1300 should thus disappear for two centuries, and then should all at once burst into view with a wide sense-development. Seems like a good way to segue into the Fleckner material if it's of interest.

There's this which I made while performing the search:
http://www.hevanet.com/solipsis/kalidasa.png

My latest blog entry is also called Sick-Sanka-Klaus:
http://jellybeanweirdo.blogspot.com/2008/12/sick-sanka-klaus.html

----- Original Message -----
From: "Chris Chapman" <[redacted]>
To: <[redacted]>
Sent: Friday, December 12, 2008 7:26 AM
Subject: toys

Hi all,

I wonder if any of you good folk have some top of mind thoughts on the presence of toys in contemporary poetry? I'm beginning to think about an undergraduate course for next fall - sophomores - and think 'toys' would make a great theme.

So far, by stumbling through the list of his works when looking for information on Pound's radio broadcasts, I have one work of criticism on the subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.

Please help!

Chris

↑ Index

164. Troy Camplin
Re: course proposal query
Sat 13 Dec 2008

YOu might consider some of Frederick Turner's work as well.

Troy

_____
From: Christina E Lovin <[redacted]>
To: [redacted]
Sent: Thursday, December 11, 2008 5:09:13 PM
Subject: Re: course proposal query

Charles:

Wendell Berry would be a good source for literature on sustainability. He's written many essays on the topic, as well as some wonderful poetry.

Best,
Christina Lovin

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of charles alexander
Sent: Wednesday, December 10, 2008 3:58 PM
To: [redacted]
Subject: course proposal query

Hi all,

I'm just starting to prepare a course proposal for an honors colloquium. It has to fit under a broadly-defined topic of "sustainability," and I thought I would propose a course that would include the possiblity of Olson's sense of relation to place, the importance of understanding geography as the total interaction of human culture with the natural landscape over time, as Carl Sauer wrote in the essay, "The Morphology of Landscape," in the terrific collection of essays, Land & Life. What I am thinking of is a class that basically mixes cultural geography with literature, with the ability to use the study of the natural/cultural landscape as a lens on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William Faulkner, among others, might be good studies here, too). What I need help with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.

Thank you,

Charles

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

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165. Camille Martin
apologies
Sat 13 Dec 2008

My apologies for the double posting about my new work. Unbeknownst to me, my subscription to Poetics had expired, so my first post didn't go through. I sent a second post, but then the administration resubscribed me and both messages got posted.

Camille

↑ Index

166. Hilary Clark
Re: course proposal query
Sat 13 Dec 2008

Charles,

I can't remember if anyone has suggested this, but Gary Snyder's essays and poetry might be useful. I enjoyed the essays in *The Practice of the Wild*.

Hilary Clark

Quoting Christina E Lovin <[redacted]>:

> *Charles:*
>
> *Wendell Berry would be a good source for literature on sustainability. He's written many essays on the topic, as well as some wonderful poetry.*
>
> *Best,*
> *Christina Lovin*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of charles alexander*
> *Sent: Wednesday, December 10, 2008 3:58 PM*
> *To: [redacted]*
> *Subject: course proposal query*
>
> *Hi all,*
>
> *I'm just starting to prepare a course proposal for an honors colloquium. It has to fit under a broadly-defined topic of "sustainability," and I thought I would propose a course that would include the possiblity of Olson's sense of relation to place, the importance of understanding geography as the total interaction of*

> *human culture with the natural landscape over time, as Carl Sauer wrote in the essay, "The Morphology of Landscape," in the terrific collection of essays, Land & Life. What I am thinking of is a class that basically mixes cultural geography with literature, with the ability to use the study of the natural/cultural landscape as a lens on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William Faulkner, among others, might be good studies here, too). What I need help with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.*
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>
> [redacted] *(Chax Press)*
> [redacted] *(cell)*
> [redacted]
>
> *http://chax.org*

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167. **Wanda Phipps**
Here's a reminder
Sat 13 Dec 2008

A little reminder--hope you can make this on Monday-would be great to see you:

The Club at La Mama invites you to
SHOOTING FROM THE LIP
Poets spew hot lead in the oral tradition of hypnotrance wordfire
for your entertainment and delight
featuring
Kristen Prevallet, Bakar Wilson, Basil King,
Wanda Phipps, Vincent Katz, Ilka Scobie and Valery Oisteanu.

Hosted by Jeffrey Cyphers Wright and William Electric Black.
http://www.lamama.org POETRY ELECTRIC - MONDAY - 12/15 - 8PM - LA MAMA CLUB THEATRE - $8 74A EAST 4TH STREET BETWEEN 2ND & 3RD AVENUES

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

↑ Index

168. Hilary Clark
Re: toys
Sat 13 Dec 2008

Chris,

Try "The Dy-Dee Doll" in Anne Sexton's "Death Baby" series. The whole series, in fact: the baby, the I, death itself, as a frozen or stone baby.

Also Marge Piercy's "Barbie Doll." Also Colette Inez's "Without Toys at the Home" and David St.John's "Dolls" (the last two found with the Poetry Tool on the Poetry Foundation website, a great resource).

It's interesting how in poems, dolls are usually creepy. Freud had something to say on this in his essay "The Uncanny."

Hope this helps,
Hilary Clark

Quoting Chris Chapman <[redacted]>:

> *Hi all,*
>
> *I wonder if any of you good folk have some top of mind thoughts on the presence of toys in contemporary poetry? I'm beginning to think about an undergraduate course for next fall - sophomores - and think 'toys' would make a great theme.*
>
> *So far, by stumbling through the list of his works when looking for information on Pound's radio broadcasts, I have one work of criticism on the subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.*
>
> *Please help!*
>
> *Chris*

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169. Geoffrey Gatza
Please buy my new book Kenmore: Poem Unlimited
Sat 13 Dec 2008

Hello,

Most times I¹m bothering you about BlazeVOX [books] but today I am pleased to promote my new book now available from Menendez Press!

Kenmore: Poem Unlimited by Geoffrey Gatza
Is now out and available for sale on Amazon
$16

http://www.geoffreygatza.com/Kenmore

Read a sample here! Also on the page are FREE works that go along with the Kenmore book. So please check it out along with an artists statement to explain the whole installation!

Hurray and happy holidays to you and your family :-)

Best, Geoffrey

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170. Jennifer Karmin
JOB: Gettysburg College
Sat 13 Dec 2008

(this is a forward so please don't respond to me. good luck!)

DEPARTMENT OF ENGLISH -- EMERGING WRITER LECTURER

One-year appointment, beginning August 2009, for a creative writer who plans a career that involves college-level teaching, to teach three courses per semester, including Introduction to Creative Writing and an advanced course in the writer's genre, as well as to assist with departmental writing activities. Mentorship for teaching and assistance in professional development provided.

M.A., with a concentration in creative writing, M.F.A., or Ph.D. with creative dissertation, required. Teaching experience and literary magazine publications are essential. Competitive salary.

To apply, send letter of application, c.v., the names of three references, and a 5-10 page writing sample to Emerging Writer Lectureship, Department of English, Box 397, Gettysburg College, 300 N. Washington St., Gettysburg, PA 17325, postmarked by January 30, 2009. Electronic applications will not be accepted.

Gettysburg College is a highly selective liberal arts college located within 90 minutes of the Washington/Baltimore metropolitan area. Established in 1832, the College has a rich history and is situated on a 220-acre campus with an enrollment of over 2,600 students.

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171. Michael Tod Edgerton
Re: course proposal query / poetics of place
Sat 13 Dec 2008

Miwon Kwon's One Place After Another looks at contemporary site-specific and -responsive sculpture and installation art. I'm just beginning it now in order to think about the "ethical" dimension of responsiveness in contemporary artistic (literary and visual) practices, including ekphrasis (in the most expansive sense) as well as to see if it might not be a source for theorizing poetics of place. If you get any good leads off-list and don't mind sharing them, that'd be great. I didn't much theorizing on poetics of place back in the summer, but maybe I just wasn't looking in the right places (I had expected that there'd be tons of stuff...).

One article I did find through JSTOR that *might* be of margnal use to you:

Place and the Paradox of Modernity
Author(s): Timothy Oakes
Source: Annals of the Association of American Geographers, Vol. 87, No. 3 (Sep., 1997), pp. 509-531
Published by: Taylor & Francis, Ltd. on behalf of the Association of American Geographers
Stable URL: http://www.jstor.org/stable/2564066

And then there's Liz Wills's new book, Radical Vernacular: Lorine Niedecker and the Poetics of Place, which I haven't seen yet.

Thanks,
Tod

Michael Tod Edgerton

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that? ~ Ann Hamilton, in an interview about her installation, Indigo Blue

--- On Wed, 12/10/08, charles alexander <[redacted]> wrote:
From: charles alexander <[redacted]>
Subject: course proposal query
To: [redacted]
Date: Wednesday, December 10, 2008, 2:58 PM

Hi all,

I'm just starting to prepare a course proposal for an honors colloquium. It has to fit under a broadly-defined topic of "sustainability," and I thought I would propose a course that would include the possiblity of Olson's sense of relation to place, the importance of understanding geography as the total interaction of human culture with the natural landscape over time, as Carl Sauer wrote in the essay, "The Morphology of Landscape," in the terrific collection of essays, Land & Life. What I am thinking of is a class that basically mixes cultural geography with literature, with the ability to use the study of the natural/cultural landscape as a lens on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William Faulkner, among others, might be good studies here, too). What I need help with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-

print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.

Thank you,

Charles

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

↑ Index

172. David-Baptiste Chirot

Alexis Grigoropoulos.i--a leaflet circulated at his funeral written by school children:

Sat 13 Dec 2008

This is a translation of a leaflet that was circulated at the funeral

of Alexis Grigoropoulos. It was written by school children:

WE WANT A BETTER WORLD

HELP US.

We are not terrorists, yobs, thugs.

WE ARE YOUR CHILDREN!

We are known, but still unknown.

We make dreams, donâ€™t kill our dreams!We are impetuous, do not kill

our impetuosity!

REMEMBER

Once you too were young.

Now you chase money, you only care for image, you got fatter and lost

your hair.

YOU FORGOT!

We expected that you would support us.

We expected that you will show some interest, that for once you will make us proud.

IN VAIN!

You live fake lives, you have bended your heads down, you have dropped your trousers and you are waiting for the day you will die.

MATERIAL IS EVERYWHERE

LOVE IS NOWHERE

REALLY, NOWHERE

Where are our parents?

Where are the intellectuals and artists?

Why arenâ€™t they outside to protect us?

THEY ARE KILLING US

YOUR CHILDREN

Hakan Akcura

http://open-flux.blogspot.com/

http://hakanakcura.googlepages.com/

Send e-mail faster without improving your typing skills.
http://windowslive.com/Explore/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_speed_122008

↑ Index

173. William Allegrezza

New Issue of Moria!

Sat 13 Dec 2008

Check out the new issue of Moria at http://www.moriapoetry.com.

It contains poetry by:
Camille Martin, Charles Perrone, Heller Levinson,
Philip Byron Oakes, Trish Falin, Rebecca Eddy,
Chris Major, Onur Caymaz, Maw Shein Win,
Daniel Wilcox, Joshua Ware, Caitlyn Paley,
Sean Burn, C. John Graham, Peter Ciccariello,

Alana Madison, Ruth Lepson, Vernon Frazer,
Paul Siegell, Mary Kasimor, Barbara Daniels,
Daniel Y. Harris, Christoph Girard, Ron Czerwien,
Michael Bernstein, Elisabeth von Uhl, Adam Fieled,
Matina L. Stamatakis & Jeff Crouch, Mara Galvez-Breton,
Robert Mueller, Charles Freeland, Cindy Savett,
Bobbi Lurie, Amy King, Naomi Buck Palagi,
Carol Dorf, Reb Livingston, Jessie Janeshek,
Francesco Levato, Jeff Encke, Debrah Morkun,
Matt Johnstone, Andrew Topel, Shane Plante,
Marthe Reed.

It also has several reviews.

Bill Allegrezza
http://www.moriapoetry.com

↑ Index

174. Alan Sondheim
some music
Sun 14 Dec 2008

---

some music

six pieces of music doing something new with electric guitar and then with parlor and electric-acoustic guitars, but with electric first thinking through a different kind of complexity that's in the first four pieces primarily the first three, i'll be performing this tuesday but these were done in quietude and not in the sound of a club, here you can hear thinking and broad bandwidth of music and sound, my favorites, my children, me, ah

http://www.alansondheim.org/lumber0.mp3
http://www.alansondheim.org/lumber1.mp3
http://www.alansondheim.org/lumber2.mp3
http://www.alansondheim.org/lumber4.mp3
http://www.alansondheim.org/lumber5.mp3
http://www.alansondheim.org/lumber6.mp3

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175. Kevin Killian
Re: toys
Sun 14 Dec 2008

Hi Chris,

You are on the right track with Daniel Tiffany's book which is so excellent!!!

Also I wonder if you've seen the Baudelaire piece, "A Philosophy of Toys," that's another good one, and undergraduates seem to really identify with CB in this memoir slash essay, really extraordinary thinking and writing,

Kevin K
San Francisco, CA

> *Hi all,*
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> *I wonder if any of you good folk have some top of mind thoughts on the presence of toys in contemporary poetry? I'm beginning to think about an undergraduate course for next fall - sophomores - and think 'toys' would make a great theme.*
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> *So far, by stumbling through the list of his works when looking for information on Pound's radio broadcasts, I have one work of criticism on the*
> *subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.*
>
> *Please help!*
>
> *Chris*

↑ Index

176. Jim Andrews
links to (mostly) recent writerly works of net art
Sun 14 Dec 2008

Below are links to (mostly) recent writerly works of net art.

SOUND SEEKER - JHAVE JOHNSTON (CANADA)
http://glia.ca/conu/soundSeeker/wordpress Jhave Johnston is a poet-programmer who has produced a large body of intermedial net art for many years at http://glia.ca . His most recent project, Sound Seeker, like most of his work, is a Flash app. He says in the "About" section that Sound Seeker is "an

online real-time beat-synchronized poem animator. Sound drives the rhythm of the words: their speed and style of display can be controlled." What you see on the homepage of the project are twelve experimental videos produced by Jhave with Sound Seeker. You can access the underlying interactive Flash app itself in the "Method" section of the documentation. In the "Motivation" section, Jhave discusses remarks by Rudolph Arnheim concerning intermedia. This is a fascinating project that also has terrific documentation. Well, the documentation is part of the project, isn't it.

JASON NELSON (USA) http://secrettechnology.com/madethis/enemy6.html Jason says: "I made this. You play it. We are enemies." is a sequel of sorts to "Game, Game, Game and Again Game" (http://secrettechnology.com/gamegame/gamegame.html), based on screen shots from odd and popular sites and is another artwork/platform game/digital poem." Interesting as a metaphor for what we do when we use the corporate sites/tools such as Google and Yahoo. And Facebook, Second Life, yadayada.

NEW WRITING UNIVERSE (AUSTRALIA) http://www.australiacouncil.gov.au/writersguide/newwritinguniverse/ Here is an inter-stellar map of the new writing universe. Mouseover the blueish map until a white box appears. Click it. Then click the "+" symbol for text about that particular constellation. Nice intro to unsuspecting arts juries???? The domain of the URL is quite unexpected: australian.council.gov.au

ALLISON CLIFFORD (SCOTLAND) http://www.sweetoldetc.org "The Sweet Old Etcetera" is an interactive artwork interpreting the work of poet E.E. Cummings for an online environment. The project received an Alt-W Production Award from the Scottish Digital Media Fund and was later nominated for a BAFTA in the interactive media category in 2006."

MARINA ZERBARINI (ARGENTINA) http://www.marina-zerbarini.com.ar This is an extensive site by the Argentine net artist Marina Zerbarini. Since 1998 she has been creating net art. She teaches Multimedia and Electronic Arts at National University Institute and at the University Tres de Febrero, Buenos Aires. She collaborates in the group "Colaborarte". Look for the NetArt section of the site (it's in the Galleria section). It is primarily in Flash. And here is an article/interview with her in Spanish and English: http://netartreview.net/monthly/minima_marina.pdf

ALTERACTION (MEXICO) http://www.alteraction.com Here is an interesting approach to interactive fiction by Javier Maldonado and friends. This piece is several years old, but I haven't seen it before. A little blurb about it: "By revolving around characters, moral choices, scandal and relationships, but keeping you in the thick of the story rather than watching from above as in The

Sims, Masq fills the soap slot on the PC. It's a genre that's going to be unstoppably popular one day." (quote from PC Gamer Magazine UK)

All these links are also on my links page at http://vispo.com/misc/links.htm

Happy holidays to all the fine folks on the Poetics list.

ja
http://vispo.com

↑ Index

177. steve russell
Re: Elliot Carter's birthday
Sun 14 Dec 2008

---

i didn't realize that Carter was That old. I had his work with Benny Goodman on vinyl. I've lost lots of great records, hundreds.

--- On Fri, 12/12/08, Mark Weiss <[redacted]> wrote:
From: Mark Weiss <[redacted]>
Subject: Elliot Carter's birthday
To: [redacted]
Date: Friday, December 12, 2008, 1:33 PM

For those interested in music, the Times has an article today about Elliot Carter's hundrdth birthday concert/celebration, at which a new piece was performed. There's a brief excerpt from it (the whole is 17 minutes long). Carter was a protege of Ives. He's without question the preeminent American composer since. And he's been composing like a mad man this past decade, with no end in sight. A chastening example to us all. A quick intro to his work, and some of his best, are his concertos and quartets.

Mark

↑ Index

178. Metta Sama
New On-line Lit Mag seeks Submissions: The Altruist
Sun 14 Dec 2008

(this is a forward; if you have any questions, please use the addresses provided below...)

THE ALTRUIST
is a new, online literary magazine seeking submissions for its inaugural issue. We accept fresh and innovative works of fiction, poetry, interviews, and more. For further information on what we accept, along with submission guidelines, visit www.altruisticword.com or email us at [redacted].

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179. David-Baptiste Chirot

New at SITE/SIGHT/CITE & Cronaca Souversiva Feneon blogs

Sun 14 Dec 2008

CRONACA SOUVERSIVA FENEON

Has a Call for Participants

http://cronacasouversivafeneon.blogspot.com/

YOUR CHILDREN--Alexis Grigoropoulos--Poem written ...FELIX FENEON AS CONCEPTUAL POETArt and Anarchism: Felix Feneon and PointillismLuigi Galleani: The Principal of Organization to ...

SITE/SIGHT/CITE
VISUAL-SONIC-VISCERAL POETRIES

Has ongoing Call for Visual Poetry/Mail Art

http://davidbaptistechirot.blogspot.com/
Chirot: Through the chink in the FenceYOUR CHILDREN--Alexis Grigoropoulos--Poem written ...Video: Convoy of Death & US Silence as Afghan All...As long as people believe in absurdities, they wil...presente Featured Articles --Great Activist Journa...MARIO LOPRETE--Arte & Design--Lasciare Il Segno--O...soirée sos-art.com saturday/samedi 13 décembreVideo: Gaza... oh beloved GazaFilm "Chronicles of a Refugee" now available onlin...TAKE ACTION: Close School of Americas-- Rumsfeld ...DANIEL DE CULLA: Visual Poetry/Poesia Visual "po...Tonerworks Call for Artist Book Edition for The Vi...3 VISUAL POETRY/ MAIL ART CALLS: WAR or PEACE & 6...DORIAN RIBAS MARINHO--for GAZA--GUANTANAMO--ABU GH...Bangs, for Bucks, Poetry and Steel Reserve: re Do...réparation de poésie NO. 20: Invitationt to parti...SETTLER POGROMS AGAINST PALESTINIANSdbCHIROT: In the Poem (from a Poem By Paul Celan...Roberto Bolano: 2006 & Romantic Dogs --NYRB Revie...LENGUA Death; I am the surgical principle of the c...Fernando Aguiar: Convite para a Inauguração do C...CLEMENTE PADIN: Latinamerican is one - América L...Ema Szilagyi: Photos (from Florean Museum)Submission Calls! No Fee Contests!Videos & Reports: UN Security Council condemns Is... [Cageprisoners] What's New at [Cageprisoners.com] ...

Send e-mail faster without improving your typing skills.
http://windowslive.com/Explore/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_speed_122008

↑ Index

180. Angeline, Mary
Re: apologies
Sun 14 Dec 2008

Don't apologize. Your work is lovely. Thank You for the posting.

_____

From: Poetics List (UPenn, UB) on behalf of Camille Martin
Sent: Sat 12/13/2008 9:00 AM
To: [redacted]
Subject: apologies

My apologies for the double posting about my new work. Unbeknownst to me, my subscription to Poetics had expired, so my first post didn't go through. I sent a second post, but then the administration resubscribed me and both messages got posted.

Camille

↑ Index

181. Angeline, Mary
Re: [BULK] Re: toys
Sun 14 Dec 2008

Chris,
Sandra Cisneros has a short piece titled "Barbi" (If I remember correctly)

_____

From: Poetics List (UPenn, UB) on behalf of Hilary Clark
Sent: Sat 12/13/2008 11:21 AM
To: [redacted]
Subject: [BULK] Re: toys

Chris,

Try "The Dy-Dee Doll" in Anne Sexton's "Death Baby" series. The whole series, in fact: the baby, the I, death itself, as a frozen or stone baby.

Also Marge Piercy's "Barbie Doll." Also Colette Inez's "Without Toys at the Home" and David St.John's "Dolls" (the last two found with the Poetry Tool on the Poetry Foundation website, a great resource).

It's interesting how in poems, dolls are usually creepy. Freud had something to say on this in his essay "The Uncanny."

Hope this helps,
Hilary Clark

Quoting Chris Chapman <[redacted]>:

> *Hi all,*
>
> *I wonder if any of you good folk have some top of mind thoughts on the presence of toys in contemporary poetry? I'm beginning to think about an undergraduate course for next fall - sophomores - and think 'toys' would make a great theme.*
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> *So far, by stumbling through the list of his works when looking for information on Pound's radio broadcasts, I have one work of criticism on the subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.*
>
> *Please help!*
>
> *Chris*

↑ Index

182. **George Bowering**

Re: toys

Sun 14 Dec 2008

Kevin,

While we have you here: when can we go to our local store and get the Spicer tome?

Mr. G.H.Bowering
Does not roll through stop signs.

↑ Index

183. **Angeline, Mary**
Re: toys
Sun 14 Dec 2008

Chris,
Also Roland Barthes has an essay on Toys in Mythologies. French Toys.

_____

From: Poetics List (UPenn, UB) on behalf of Kevin Killian
Sent: Sun 12/14/2008 1:45 AM
To: [redacted]
Subject: Re: toys

Hi Chris,

You are on the right track with Daniel Tiffany's book which is so excellent!!!

Also I wonder if you've seen the Baudelaire piece, "A Philosophy of Toys," that's another good one, and undergraduates seem to really identify with CB in this memoir slash essay, really extraordinary thinking and writing,

Kevin K
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> *subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.*
>
> *Please help!*
>
> *Chris*

↑ Index

184. J. A. Lee | Crane's Bill Books

Re: toys

Sun 14 Dec 2008

David Trinidad has (in Hand Over Heart?) a poem about playing with dolls that has the smoothest, shiniest surface of any sestina I've ever read. Also, when she put me to bed my grandmother used to read me a sentimental poem, perhaps by Edgar Guest, about toys who are sad because an angel came during the night and took their little boy away. It affected me permanently. Jeffrey

----- Original Message -----
From: "Chris Chapman" <[redacted]>
To: <[redacted]>
Sent: Friday, December 12, 2008 8:26 AM
Subject: toys

> *Hi all,*
>
> *I wonder if any of you good folk have some top of mind thoughts on the presence of toys in contemporary poetry? I'm beginning to think about an undergraduate course for next fall - sophomores - and think 'toys' would make a great theme.*
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> *subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.*
>
> *Please help!*
>
> *Chris*

↑ Index

185. amy king
Seeking Fiction and Poetry
Sun 14 Dec 2008

Fogged Clarity seeks exceptional fiction and poetry.

We are a fledging arts review seeking short fiction or poetry. The online journal will begin running in two weeks and select pieces will be transcribed into a print edition beginning next year. If your work is selected for the site, it will automatically be considered for the print edition. Work selected for the print edition will be compensated monetarily.

Please send your work to [redacted], along with your name and contact information.

Sincerely,

Ben Evans

Fogged Clarity

http://www.foggedclarity.com

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

186. joseph bradshaw
Re: course proposal query / poetics of place
Mon 15 Dec 2008

William Fox's work may be useful for this course.

From his website: "William L. Fox is a writer, independent scholar, and poet whose work is a sustained inquiry into how human cognition transforms land into landscape. His numerous nonfiction books rely upon fieldwork with artists and scientists in extreme environments to provide the narratives through which he conducts his investigations."

(there are links to many of his books at the bottom of the page)

http://www.wlfox.net/

↑ Index

187. Adam Fieled
PFS Post: Sarah Birl & David Prater
Mon 15 Dec 2008

Check out some sparkling new work from Philly poet Sarah Birl and globe-trotting Australian poet David Prater on PFS Post:

http://www.artrecess.blogspot.com

Thanks,
Adam

↑ Index

188. Ron Silliman
Carla Harryman's Adorno's Noise
Mon 15 Dec 2008

Adornoâ€™s Noise is a brand new collection of experimental, poetic, and conceptual essays by poet, playwright, novelist, critic & collaborator Carla Harryman, just out from Essay Press.

A member of the Grand Piano collective, Harryman is co-editor of Lust for Life, a volume of essays on the novelist Kathy Acker and has published articles on women's innovative writing by and on poetsâ€™ theater and performance. Her poets' theater and interdisciplinary performance works have been presented nationally and internationally. She lives in the Detroit Area and serves on the faculty of the Creative Writing Program at Eastern Michigan University.

Other books by Carla Harryman include the experimental novels Gardener of Stars (Atelos 2001) and The Words: After Carl Sandburg's Rootabaga Stories and Jean-Paul Sartre (O Books, 1999); two volumes of selected writings, There Never Was a Rose without a Thorn (City Lights 1995) and Animal Instincts: Prose, Plays and Essays (This, 1989); and many other collections of poetry, prose, and new genre writings, including Open Box (Belladonna, 2007) and Baby (Adventures in Poetry, 2006).

More information on Adornoâ€™s Noise, including online purchasing, can be found at http://www.ithaca.edu/faculty/ctaylor/Upcoming/Harryman.htm

Essay Press is edited by Eula Biss, Stephen Cope, and Catherine Taylor. We are writers who do not share a single cohesive aesthetic, but rather a dedication to publishing work that might not otherwise be published. With the help of our board of advisorsâ€”which includes writers Ammiel Alcalay, John D'Agata, and Susan Stewart as well as Graywolf Press editor Jeffrey Shottsâ€”we expect to put out an eclectic catalogue that will include a few well-known writers and many new or emerging authors.

↑ Index

189. Michael Kelleher
Literary Buffalo Newsletter 12.15.08-12.21.08
Mon 15 Dec 2008

LITERARY BUFFALO
12.15.08-12.21.08

END-OF-THE-YEAR GIVING

Each year, thousands of adults, adolescents and children in Western New York lead lives of quiet desperation, untouched by literature. It doesn't have to be that way. Every dollar you give to Just Buffalo's year-end campaign will be spent to bring literature into these people's lives, making them a little less quiet, a little less desperate.

To make a year end donation, please visit our website:

http://www.justbuffalo.org/index.php?task=view&id=45

You can also donate over the phone by calling [redacted]. Or you can send a check or money order to Just Buffalo Literary Center, 617 Main St., Suite 202A, Buffalo, NY 14203.

The Literary Buffalo Newsletter will be on Holiday Hiatus for the next two weeks. We will return on January 5, 2009. Until then...Happy Holidays!

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

12.16.08

Just Buffalo/Talking Leaves...Books
Short Story Masters Discussion Group - Alice Munro
Hosted by fiction writer Greg Gerke (www.greggerke.com)
Tuesday, December 16, 6:30 PM
Talking Leaves...Books, 3158 Main St.
Stories to be discussed: "The Albanian Virgin" and "Dimension"

"The Albanian Virgin" is available in her book Open Secrets and Selected Stories

"Dimension" is available online at the New YorkerË‡Ë‡
http://www.newyorker.com/archive/2006/06/05/060605fi_fiction

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

190. Chris Chapman

Re: toys

Mon 15 Dec 2008

Great 'thank-you' to Lanny, Kevin, and Hilary, and those who replied off-list to my request for real toy stories/poetries...

Here's the list I've put together by way of Lois Rostow Kuznets book _When Toys Come Alive_:

-Pinocchio
-Nutcracker - "The Story of the Hard Nut" - short story predecessor
-A Doll's House
-Raggedy Ann
-Wonderland
-Winnie the Pooh
-Kenneth Grahame: "A Departure" - 2 children bury a doll and toy bull in collection _Dream Days_
-Rachel Fields: "Hitty: Her First Hundred Years" -'Hitty' is a doll who writes her own story with pen larger than herself
-Plutarch writes about dead daughter's dolls
-Richard and Maria Edgeworth propose a 'rational toyshop' in "Practical Education"
-Hero of Alexandria : "Epivitalia" - about self-moving statues
-Frankenstein

-Barthes "Mythologies" - wooden toys over plastic for imaginative use
-"Alice" film by Jan Svankmajer (absolutely rocks!)
-animist genesis stories
-"The Silent Playmate" -short story?
-"The Beautiful Wassilissa" - Russian fairytale that mentions toys
-Pygmalion-Galatea :: Pandora-Prometheus - women fashioned from elemental materials
-"Dream of the Rood"
-Margery Williams Bianco "The Velveteen Rabbit"
-Hans Christian Andersen: "Steadfast Tin Soldier"
-Lynne Reid Banks: "Indian in the Cupboard"
-HG Wells : "Little Wars"
-Robert Louis Stephenson : "A Martial Elegy for Some Lead Soldiers"
-Saki : "The Toys of Peace"
-Pauline Clarke : "The Return of the Twelves" or "The Twelves and the Genii"
- -Branwell Bronte "History of the Young Men"
-Katherine Mansfield: "The Doll's House"
-E. Nesbit: "The Magic City"
-Sylvia Cassedy: "Lucie Babbidge's House"
-Beatrix Potter: "Tale of Two Bad Mice"
-Frances Hodgson Burnett: "Racketty-Packetty House"
-William Sleator: "Among the Dolls"
-Sylvia Cassedy: "Behind the Attic Wall"
-Carol Sherwin Bailey: "Miss Hickory"
-Kenneth Grahame: "Sawdust and Sin"
-Margery Williams Bianco: "Little Wooden Doll" and "Poor Cecco"
-Dean Koontz: "Oddkins"
-Richard Kennedy: "Amy's Eyes"
-Russell Hoban: "The Mouse and His Child"
-ETA Hoffman: "The Sandman"
-Golem Myths
-Nathaniel Hawthorne: "Featherstop"
-Cyril Beaumont: "The Mysterious Toyshop"
-Angela Carter: "The Magic Toyshop"
-Charles Dickens: "Our Mutual Friend"
-Ursula Morey Williams: "The Toymaker's Daughter"
-Marge Piercy: "He, She and It"
-Yeats' Byzantiums
-Rainier Maria Rilke: "Some Reflections on Dolls"
-Kenward Elmslie: poem: "Girl Machine"
-Eavan Boland: poem: "The Doll's Museum in Dublin"
-Rilke: poem: 4th Duino Elegy - doll meets angel

-WBenjamin: article: "toys and games"
-Hans Bellmer: "The Games of the Doll"
-Wallace Stevens: poem: "The Dove in the Belly"

Happy holidays!
Chris

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Hilary Clark
Sent: Saturday, December 13, 2008 1:21 PM
To: [redacted]
Subject: Re: toys

Chris,

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fact: the baby, the I, death itself, as a frozen or stone baby.

Also Marge Piercy's "Barbie Doll." Also Colette Inez's "Without Toys at the Home" and David St.John's "Dolls" (the last two found with the Poetry Tool on the Poetry Foundation website, a great resource).

It's interesting how in poems, dolls are usually creepy. Freud had something to
say on this in his essay "The Uncanny."

Hope this helps,
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Quoting Chris Chapman <[redacted]>:

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>
>
>
> Please help!
>
> Chris
>
>
guidelines &
>

↑ Index

191. Cara Benson

Re: toys

Mon 15 Dec 2008

---

don't know if someone mentioned denise duhamel's barbie poems.

Sous Rature

_____
From: "Angeline, Mary" <[redacted]>
To: [redacted]
Sent: Sunday, December 14, 2008 8:15:22 PM
Subject: Re: toys

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> *So far, by stumbling through the list of his works when looking for information on Pound's radio broadcasts, I have one work of criticism on the*
> *subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.*
>
> *Please help!*
>
> *Chris*

↑ Index

192. **Murat Nemet-Nejat**

Re: toys

Mon 15 Dec 2008

Rilke has a great essay about dolls.

"but in our room of the toys, dreams are shaking off
anxiously their dust." *souljam, #58*

Ciao,

Murat

On Sun, Dec 14, 2008 at 9:35 PM, J. A. Lee | Crane's Bill Books < [redacted]>
wrote:

> *David Trinidad has (in Hand Over Heart?) a poem about playing with dolls that has the smoothest, shiniest surface of any sestina I've ever read.*
> *Also, when she put me to bed my grandmother used to read me a sentimental poem, perhaps by Edgar Guest, about toys who are sad because an angel came during the night and took their little boy away. It affected me permanently.*

> *Jeffrey*
>
> *----- Original Message ----- From: "Chris Chapman" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Friday, December 12, 2008 8:26 AM*
> *Subject: toys*
>
> *Hi all,*
>
> *I wonder if any of you good folk have some top of mind thoughts on the presence of toys in contemporary poetry? I'm beginning to think about an undergraduate course for next fall - sophomores - and think 'toys' would make a great theme.*
>
> *So far, by stumbling through the list of his works when looking for information on Pound's radio broadcasts, I have one work of criticism on the*
> *subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.*
>
> *Please help!*
>
> *Chris*

↑ Index

193. **Mark Weiss**

query

Mon 15 Dec 2008

If anyone knows about Manhattan writing workshops for old people please b/c me. My mother will thank you.

Mark

↑ Index

194. Catherine Daly
Re: course proposal query / poetics of place
Mon 15 Dec 2008

here, here on the Fox rec

On Sun, Dec 14, 2008 at 9:29 PM, joseph bradshaw <[redacted]>wrote:

> *William Fox's work may be useful for this course.*
>
> *From his website: "William L. Fox is a writer, independent scholar, and poet whose work is a sustained inquiry into how human cognition transforms land into landscape. His numerous nonfiction books rely upon fieldwork with artists and scientists in extreme environments to provide the narratives through which he conducts his investigations."*
>
> *(there are links to many of his books at the bottom of the page)*
>
> *http://www.wlfox.net/*

--
All best,
Catherine Daly
[redacted]

↑ Index

195. Charles Alexander
Re: course proposal query / poetics of place
Mon 15 Dec 2008

Thanks, Joseph -- I was just with David Abel yesterday and Saturday afternoon/evening. He mentioned William Fox, too.

cheers,

Charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Dec 14, 2008, at 10:29 PM, joseph bradshaw wrote:

> *William Fox's work may be useful for this course.*
>
> *From his website: "William L. Fox is a writer, independent scholar, and poet whose work is a sustained inquiry into how human cognition transforms land into landscape. His numerous nonfiction books rely upon fieldwork with artists and scientists in extreme environments to provide the narratives through which he conducts his investigations."*
>
> *(there are links to many of his books at the bottom of the page)*
>
> *http://www.wlfox.net/*
>
> *welcome.html*

↑ Index

196. Kevin Killian
Toys and Spicer
Mon 15 Dec 2008

> *Kevin,*
>
> *While we have you here: when can we go to our local store and get the Spicer tome?*
>
> *Mr. G.H.Bowering*

Hi George,

Down here in the US, the inferior US, copies are available in the bookstores. If you are having trouble locating them in the bookstores of superior Canada, well, they have all those Canadian books to sell through first. I think this is called the trickle up theory.

Let me see if I can get you one,

Oh, and here is a poem by Spicer on the Toys theme Chris Chapman put out there (from 15 False Propositions against God, 1958)

Millions of meaningless toys
If the child isn't born soon we'll have to close the toyshop. The
second
Joyful mystery.
They make them out of trees and rubber bands and place them
in stockings and cradles
No one

Knows how to play with them.
Kneel
At his birth
Meaningless
As he is
They are not his toys or our toys we must play with. They are
Our toys.

↑ Index

197. William James Austin
Blackbox submssion period closed
Mon 15 Dec 2008

Thanks to all who submitted!!? Decisions soon.

↑ Index

198. Geoffrey Gatza
Faits Divers de la Poesie Americain et Britannique
Mon 15 Dec 2008

An anonymous, collective blog, Faits Divers de la Poesie Americain et Britannique, is now available for viewing.

Inspired by the early-20th century French anarchist, art critic, and journalist Felix Feneon, who under the byline "Novels in Three Lines" anonymously published hundreds of faits divers in Le Matin during 1906, the blog will present, with periodic additions, epigrammatic observations--satirical and fanciful--related to U.S. and British poetry.

For example:

Impassive, impenetrable, offering only name, rank, and institution, the heroic neo-Oulipean M. Bök withstood three weeks of waterboarding in the secret chambers of the Poetry Foundation. Finally, he broke.

An initial offering of 85 is now up, accompanied by visuals. More will be added, as inspiration strikes. Please visit!

http://faitsdiversdelapoesie.blogspot.com/

Happy holidays,

--the feneon collective

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199. Jasper Brinton
Course proposal query
Mon 15 Dec 2008

Charles,

Three off the top of my head that stay fresh:

USA *Learning from Las Vegas* — Venturi / Scott Brown / Izenour. For an interesting look at the "common touch". Theoretical study of vulgarity. Challenges the modern aesthetic.

GB *Divine Landscapes* — Ronald Blythe
Continues further afield from *Akenfeld* Both books treat the past as a present.

Italy *The Villa - Form and Ideology of Country Houses* James S. Ackerman. Outlines the best def. of "Sweet Otium" I've read

Granted these titles live outside specific poetic categories, but off the beaten track one finds — well, no signposts.

My best,

Jasper Brinton

> *Are there more recent, in-print works*
> *that provide a view of cultural geography, or other ways of deeply*
> *studying "place," that would be readable for a non-specialist*
> *audience, and that might work as developing a framework in which*
> *literary practice might be viewed?*

> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]]*
> *On*
> *Behalf Of charles alexander*
> *Sent: Wednesday, December 10, 2008 3:58 PM*
> *To: [redacted]*
> *Subject: course proposal query*
>
> *Hi all,*
>
> *I'm just starting to prepare a course proposal for an honors*
> *colloquium. It has to fit under a broadly-defined topic of*
> *"sustainability," and I thought I would propose a course that would*
> *include the possiblity of Olson's sense of relation to place, the*
> *importance of understanding geography as the total interaction of*
> *human culture with the natural landscape over time, as Carl Sauer*
> *wrote in the essay, "The Morphology of Landscape," in the terrific*

> *collection of essays, Land & Life. What I am thinking of is a class that basically mixes cultural geography with literature, with the ability to use the study of the natural/cultural landscape as a lens on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William Faulkner, among others, might be good studies here, too). What I need help with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.*
>
> *Thank you,*
>
> *Charles*
>
> *Charles Alexander*
> *Chax Press*
> *411 N 7th Ave Suite 103*
> *Tucson, AZ 85705-8332*
>
> [redacted] *(Chax Press)*
> [redacted] *(cell)*
> [redacted]

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200. **steve d. dalachinsky**

Re: toys

Mon 15 Dec 2008

---

sad toys by takuboku

On Mon, 15 Dec 2008 12:07:27 -0500 Chris Chapman <[redacted]>
writes:
> Great 'thank-you' to Lanny, Kevin, and Hilary, and those who replied
> off-list to my request for real toy stories/poetries...
>

> Here's the list I've put together by way of Lois Rostow Kuznets book
> _When
> Toys Come Alive_:
>
> -Pinocchio
> -Nutcracker - "The Story of the Hard Nut" - short story predecessor
> -A Doll's House
> -Raggedy Ann
> -Wonderland
> -Winnie the Pooh
> -Kenneth Grahame: "A Departure" - 2 children bury a doll and toy
> bull in
> collection _Dream Days_
> -Rachel Fields: "Hitty: Her First Hundred Years" -'Hitty' is a doll
> who
> writes her own story with pen larger than herself
> -Plutarch writes about dead daughter's dolls
> -Richard and Maria Edgeworth propose a 'rational toyshop' in
> "Practical
> Education"
> -Hero of Alexandria : "Epivitalia" - about self-moving statues
> -Frankenstein
> -Barthes "Mythologies" - wooden toys over plastic for imaginative
> use
> -"Alice" film by Jan Svankmajer (absolutely rocks!)
> -animist genesis stories
> -"The Silent Playmate" -short story?
> -"The Beautiful Wassilissa" - Russian fairytale that mentions toys
> -Pygmalion-Galatea :: Pandora-Prometheus - women fashioned from
> elemental
> materials
> -"Dream of the Rood"
> -Margery Williams Bianco "The Velveteen Rabbit"
> -Hans Christian Andersen: "Steadfast Tin Soldier"
> -Lynne Reid Banks: "Indian in the Cupboard"
> -HG Wells : "Little Wars"
> -Robert Louis Stephenson : "A Martial Elegy for Some Lead Soldiers"
> -Saki : "The Toys of Peace"
> -Pauline Clarke : "The Return of the Twelves" or "The Twelves and
> the Genii"
> - -Branwell Bronte "History of the Young Men"
> -Katherine Mansfield: "The Doll's House"

> -E. Nesbit: "The Magic City"
> -Sylvia Cassedy: "Lucie Babbidge's House"
> -Beatrix Potter: "Tale of Two Bad Mice"
> -Frances Hodgson Burnett: "Racketty-Packetty House"
> -William Sleator: "Among the Dolls"
> -Sylvia Cassedy: "Behind the Attic Wall"
> -Carol Sherwin Bailey: "Miss Hickory"
> -Kenneth Grahame: "Sawdust and Sin"
> -Margery Williams Bianco: "Little Wooden Doll" and "Poor Cecco"
> -Dean Koontz: "Oddkins"
> -Richard Kennedy: "Amy's Eyes"
> -Russell Hoban: "The Mouse and His Child"
> -ETA Hoffman: "The Sandman"
> -Golem Myths
> -Nathaniel Hawthorne: "Featherstop"
> -Cyril Beaumont: "The Mysterious Toyshop"
> -Angela Carter: "The Magic Toyshop"
> -Charles Dickens: "Our Mutual Friend"
> -Ursula Morey Williams: "The Toymaker's Daughter"
> -Marge Piercy: "He, She and It"
> -Yeats' Byzantiums
> -Rainier Maria Rilke: "Some Reflections on Dolls"
> -Kenward Elmslie: poem: "Girl Machine"
> -Eavan Boland: poem: "The Doll's Museum in Dublin"
> -Rilke: poem: 4th Duino Elegy - doll meets angel
> -WBenjamin: article: "toys and games"
> -Hans Bellmer: "The Games of the Doll"
> -Wallace Stevens: poem: "The Dove in the Belly"
>
>
> Happy holidays!
> Chris
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On
> Behalf Of Hilary Clark
> Sent: Saturday, December 13, 2008 1:21 PM
> To: [redacted]
> Subject: Re: toys
>
> Chris,

>
> Try "The Dy-Dee Doll" in Anne Sexton's "Death Baby" series. The
> whole
> series, in
> fact: the baby, the I, death itself, as a frozen or stone baby.
>
> Also Marge Piercy's "Barbie Doll." Also Colette Inez's "Without Toys
> at the
> Home" and David St.John's "Dolls" (the last two found with the
> Poetry Tool
> on
> the Poetry Foundation website, a great resource).
>
> It's interesting how in poems, dolls are usually creepy. Freud had
> something
> to
> say on this in his essay "The Uncanny."
>
> Hope this helps,
> Hilary Clark
>
>
> Quoting Chris Chapman <[redacted]>:
>
> > Hi all,
> >
> >
> >
> > I wonder if any of you good folk have some top of mind thoughts on
> the
> > presence of toys in contemporary poetry? I'm beginning to think
> about an
> > undergraduate course for next fall - sophomores - and think 'toys'
> would
> > make a great theme.
> >
> >
> >
> > So far, by stumbling through the list of his works when looking
> for
> > information on Pound's radio broadcasts, I have one work of
> criticism on

> the
> > subject by Daniel Tiffany. Other than "A Doll's House" I'm at the
> very
> > beginning.
> >
> >
> >
> > Please help!
> >
> > Chris
> >
> >
> guidelines &
> >
>
> guidelines
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>

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201. **steve d. dalachinsky**
Re: toys
Mon 15 Dec 2008

---

babes in toyland / march of the woden soldiers

On Sun, 14 Dec 2008 18:15:22 -0700 "Angeline, Mary"
<[redacted]> writes:
> Chris,
> Also Roland Barthes has an essay on Toys in Mythologies. French
> Toys.
>
> _____
>
> From: Poetics List (UPenn, UB) on behalf of Kevin Killian
> Sent: Sun 12/14/2008 1:45 AM
> To: [redacted]
> Subject: Re: toys
>
>
>
> Hi Chris,

>
> You are on the right track with Daniel Tiffany's book which is so
> excellent!!!
>
> Also I wonder if you've seen the Baudelaire piece, "A Philosophy of
> Toys,"
> that's another good one, and undergraduates seem to really identify
> with
> CB in this memoir slash essay, really extraordinary thinking and
> writing,
>
> Kevin K
> San Francisco, CA
>
> > Hi all,
> >
> >
> >
> > I wonder if any of you good folk have some top of mind thoughts on
> the
> > presence of toys in contemporary poetry? I'm beginning to think
> about an
> > undergraduate course for next fall - sophomores - and think 'toys'
> would
> > make a great theme.
> >
> >
> >
> > So far, by stumbling through the list of his works when looking
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> > information on Pound's radio broadcasts, I have one work of
> criticism on
> > the
> > subject by Daniel Tiffany. Other than "A Doll's House" I'm at the
> very
> > beginning.
> >
> >
> >
> > Please help!
> >
> > Chris

> >
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>

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202. **Gerald Schwartz**
Re: toys
Mon 15 Dec 2008

A Picture Of Young G. S. With His Phantom of the Opera Figure

Here he his as a boy copying what he almost but won't
admit he knows, a murderous ruse appears to fuse appearing at night
to be his face half-masked, but already seen at
another's touch: the lurking special effects of revulsion harmony granted by night
are never enough to maintain this semblance called atmosphere, this swooping up to an unknown mark that looks back at him in ghastly horror-RIFFIC-scope
pulling pain from a gas-light's glow--
The play began so early and even the wattage of all THE SAINTS & THE BLESSED BLUE
ONE HERSELF behind him was too bright, too insistent to pull
the undesirable soul from this Phantom of the Opera figure

-Gerald Schwartz

> *Great 'thank-you' to Lanny, Kevin, and Hilary, and those who replied off-list to my request for real toy stories/poetries...*
>
> *Here's the list I've put together by way of Lois Rostow Kuznets book _When Toys Come Alive_:*
>
> *-Pinocchio*
> *-Nutcracker - "The Story of the Hard Nut" - short story predecessor*
> *-A Doll's House*
> *-Raggedy Ann*
> *-Wonderland*
> *-Winnie the Pooh*
> *-Kenneth Grahame: "A Departure" - 2 children bury a doll and toy bull in*

> *collection _Dream Days_*
> *-Rachel Fields: "Hitty: Her First Hundred Years" -'Hitty' is a doll who writes her own story with pen larger than herself*
> *-Plutarch writes about dead daughter's dolls*
> *-Richard and Maria Edgeworth propose a 'rational toyshop' in "Practical Education"*
> *-Hero of Alexandria : "Epivitalia" - about self-moving statues*
> *-Frankenstein*
> *-Barthes "Mythologies" - wooden toys over plastic for imaginative use*
> *-"Alice" film by Jan Svankmajer (absolutely rocks!)*
> *-animist genesis stories*
> *-"The Silent Playmate" -short story?*
> *-"The Beautiful Wassilissa" - Russian fairytale that mentions toys*
> *-Pygmalion-Galatea :: Pandora-Prometheus - women fashioned from elemental materials*
> *-"Dream of the Rood"*
> *-Margery Williams Bianco "The Velveteen Rabbit"*
> *-Hans Christian Andersen: "Steadfast Tin Soldier"*
> *-Lynne Reid Banks: "Indian in the Cupboard"*
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> *-Robert Louis Stephenson : "A Martial Elegy for Some Lead Soldiers"*
> *-Saki : "The Toys of Peace"*
> *-Pauline Clarke : "The Return of the Twelves" or "The Twelves and the Genii"*
> *- -Branwell Bronte "History of the Young Men"*
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> *-E. Nesbit: "The Magic City"*
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> *-Margery Williams Bianco: "Little Wooden Doll" and "Poor Cecco"*
> *-Dean Koontz: "Oddkins"*
> *-Richard Kennedy: "Amy's Eyes"*
> *-Russell Hoban: "The Mouse and His Child"*
> *-ETA Hoffman: "The Sandman"*
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-Kenward Elmslie: poem: "Girl Machine"
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-Hans Bellmer: "The Games of the Doll"
-Wallace Stevens: poem: "The Dove in the Belly"

Happy holidays!
Chris

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Sent: Saturday, December 13, 2008 1:21 PM
To: [redacted]
Subject: Re: toys

Chris,

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Also Marge Piercy's "Barbie Doll." Also Colette Inez's "Without Toys at the Home" and David St.John's "Dolls" (the last two found with the Poetry Tool on the Poetry Foundation website, a great resource).

It's interesting how in poems, dolls are usually creepy. Freud had something to say on this in his essay "The Uncanny."

Hope this helps,
Hilary Clark

Quoting Chris Chapman <[redacted]*>:*

Hi all,

I wonder if any of you good folk have some top of mind thoughts on the presence of toys in contemporary poetry? I'm beginning to think about an undergraduate course for next fall - sophomores - and think 'toys' would

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So far, by stumbling through the list of his works when looking for information on Pound's radio broadcasts, I have one work of criticism on the
subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.

Please help!

Chris

guidelines &

guidelines

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203. **steve d. dalachinsky**
Re: call for help from tribes gallery
Mon 15 Dec 2008

We here at Tribes would like to wish you and yours happy holidaze.

Over the last year, the highlight of our programming was of course our Charlie Parker Festival with poetry, group art show, concerts, and block party.

From the perspective of diversity, we also featured an art show by 3 Native American artists, which included a Native drumming/singing group.

Tribes' publishing arm, Fly By Night Press, is preparing to release 3 books of poetry: "the Geoglyph" by former intern Patrick Kosiewicz, another book of selected poetry by the Nuyorican Cafe's Co-director Lois Elaine Griffith, and a third book by Tribes' sometime-assistant Luis Chalusian.

And finally, after some stumbling, Tribes #12 will be out sometime in January, featuring works of such notables as Willie Birch, Chakaia Booker, Louise Bourgeois, Hettie Jones, Sol Le Wit, Donald Lev, Thomas Noskowski, and Jerome Rothenberg, among others. Also among the ranks are local favorites such as Dorothy Friedman August, Bonny Finberg, Bob Holman, Anyssa Kim,

and Deborah Pintonelli. Plus a wonderful section of contemporary Japanese poetry.

Also, our innovative, ever-mutating house band Will McEvoy & Friends has been joined by another monthly jazz event, participatory improv featuring Patrick Brennan and other guest artists.

Next August we'd like to keep Charlie Parker's spirit alive by repeating Festival events with a different set of characters – artists, musicians, poets. We're also planning a new series of art shows yet to be announced, but you can bet your bottom dollar, surprise, surprise...

Unfortunately, like NPR, WBAI, and others, we too are suffering from the economic downturn. As Charlie Parker would have it, speaking of scrapple from the apple, we're scraping the bottom of the barrel, even worse than others, as we are a small nonprofit committed to supporting emerging, multicultural artists. If you agree with us that this is a unique and important mission – which can't be accomplished without your help! – please send whatever tax-deductible contribution you can make, check or money order, to:

Tribes
POB 20693
NY, NY 10009

P.S. A little bit of something is better than a whole lot of nothing!

****

To find out more about Tribes, who we are and what we do, check out Tribes on Myspace/A Gathering of the Tribes; Youtube under HOWL, Native New Yorker, Amiri Baraka/Tribes; Facebook; Flickr: http:/www.flickr.com/photos/tribesgalleryphotos/; and www.dowpub.com. Tribes books and magazines are available on Tribes website www.tribes.org, Ebay.com, and Amazon.com. Tribes is a member of Chamber Music of America, Poets & Writers, Poets Society of America, and St. Marks Poetry Project.

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204. noah eli gordon
RAIN TAXI BENEFIT AUCTION!
Tue 16 Dec 2008

http://shop.ebay.com/merchant/raintaxi

Discover astounding literary wonders at the...
RAIN TAXI BENEFIT AUCTION!
Our benefit auction has returned, and this year it's enormous! Held on eBay, the auction lets you support Rain Taxi while getting cool literary stuff. Most

items were donated by authors or publishers to help Rain Taxi stay in gear: You'll find signed first editions, gorgeous broadsides, rare chapbooks, seminal graphic novels, quirky collectible books, handcrafted items, and more! M.T. ANDERSON, John ASHBERY, Paul AUSTER, Charles BERNSTEIN, Robert BLY, Paul BOWLES, Stephen COLBERT, Samuel R. DELANY, Neil GAIMAN, Patricia HAMPL, Richard HELL, Jaime HERNANDEZ, Garrison KEILLOR, Jonathan LETHEM, David MARKSON, Henry MILLER, Rick MOODY, Barack OBAMA, Ron PADGETT, Jerome ROTHENBERG, Joe SACCO, Arthur SZE, Jeff VANDERMEER, Anne WALDMAN, Keith and Rosmarie WALDROP, and Marjorie WELISH are just some of the authors whose works you'll find. To see the full listings, go to our online benefit auction now!
http://shop.ebay.com/merchant/raintaxi
Also: check out our newly published Winter issue, featuring an original cover by legendary British artist Dave McKean!

Suspicious message? There’s an alert for that.
http://windowslive.com/Explore/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad2_122008

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205. Christophe Casamassima
1st Annual Furniture Press Poetry Prize
Tue 16 Dec 2008

Furniture Press Poetry Prize
Deadline: June 30, 2009

Judges: tba

The 1st annual Furniture Press Poetry Prize will be awarded to the writer that best exemplifies the poetics and particularities of Furniture Press’ editors and judges.

Two judges will be invited to determine a manuscript’s “pressability” and will work with anonymous, unidentified texts. Only the editor of Furniture Press will know the true identity of the applicants and their work. Each text will be assigned a number and distributed to the judges.

After the first round of readings the judges will assign three finalists. The winner of the Prize will receive a publishing contract in which the winning manuscript will be published as a chapbook. S/he will also receive 25 copies of the chapbook. The remaining finalists will have samples of their work published in an issue of Ambit : Journal of Poetry & Poetics. All applicants will receive a copy of the chapbook.

1. Send 1 unpublished manuscript per entry. It must be between 20-50 pages in length of poetry and/or its derivatives. Include a cover letter with your name, address, eMail and short bio. Do not put your name nor the title of your submission on the pages of the manuscript.

2. Send a $10 fee per manuscript submitted. 100% of the cash goes to the pressing and publishing of the winning chapbooks. Editors and judges do not get kickbacks. Please send checks or money orders only, made out to Furniture Press.

3. Send manuscripts to Furniture Press Poetry Prize c/o Towson Arts Collective, 406 York Road, Towson, MD 21204.

We strongly encourage you to send us work - it's also a very good way to catch the attention of the editors who may want to publish your work in the future, despite whether or not you win the prize.

If you have any questions, please contact Christophe Casamassima at
[redacted]

--
Powered By Outblaze

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206. **aaron tieger**
OUT ANOTHER by Michael Carr
Tue 16 Dec 2008

Petrichord Books is pleased to announce the publication of OUT ANOTHER by Michael Carr. In OUT ANOTHER a mentholated wind blows the reader from deja to jamais vu and back, in a poemscape that lies distinctively in between. These poems, like continental noir, present a facade that may or may not be real.

OUT ANOTHER may be purchased for $6 online via paypal at

http://petrichord.com/titles.php

or by sending concealed cash or a check (made payable to AARON TIEGER) to 67 Rice St. #1, Cambridge MA, 02140.

Irma Vep

The marker is waiting
beacons exposed from the open window
dispatched, dismantled, gates locked
    I wouldn¢t have
a ready apology and what if that¢s the issue

exposed to street
on the balcony¢s partitions. They open
themselves but with goodwill
that¢s the awful truth, no wonder

babyface tylenol misbegotten

you go on the buses
and will be called upon to help a
friend in trouble, and when I¢m
doing it somehow it¢s in your place.

*

Thank you.
Aaron Tieger
Petrichord Books

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207. **Susan Grimm**
Re: POETICS Digest - 14 Dec 2008 to 15 Dec 2008 (#2008-330)
Tue 16 Dec 2008

Denise Duhamel has a book about Barbie--*Kinky*, I think.

Susan

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208. **David Baratier**
Noah Eli Gordon: Acoustic Experience available from Pavement Saw Press
Tue 16 Dec 2008

Noah Eli Gordon
Acoustic Experience

Pavement Saw Press Chapbook Series
Winner of the 2007-08 Chapbook Award
ISBN 978-1-886350-41-0
32 pages, saddle stapled,
limited edition, 433 copies printed
$7.00

directly order from
http://www.pavementsaw.org/pages/chapbooks.htm

Noah Eli Gordon is the author of six collections, Novel Pictorial Noise (selected by John Ashbery for the National Poetry Series), Figures for a Darkroom Voice (in collaboration with poet Joshua Marie Wilkinson and artist Noah Saterstrom), A Fiddle Pulled from the Throat of a Sparrow, Inbox, The Area of Sound Called the Subtone, and The Frequencies. His reviews and essays have appeared in numerous publications, including: Review of Contemporary Fiction, The Denver Quarterly, Jacket, The Poetry Project Newsletter, Talisman, and the book Burning Interiors: David Shapiro's Poetry and Poetics. He writes a column on chapbooks for Rain Taxi and teaches at the University of Colorado at Denver.

These poems first appeared in: Columbia Poetry Review, English Language Notes, The Modern Review, Web Conjunctions and Zoland Poetry.

This collection is mostly serial prose poems (8 to 10 pieces in length) written in gramatically correct bonifide post new sentence sentences without funny animals or inanimate objects that talk like most American poeteasters have inflicted upon us through a thin vaneer of unsubstantiated surrealism.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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209. CA Conrad
MOUTHBREATHER poetry/music/interviews
Tue 16 Dec 2008

MOUTHBREATHER on NEXUSradio poetry/music/interviews on Wednesday, December 17th, 8pm to 11pm easter standard time

co-hosted by Frank Sherlock and CAConrad
3 hours of AMAZING poetry/music/interviews you won't want to miss!

If you're in Philadelphia tune in with your AM dial to 1650
outside the area listen online at
http://www.nexusphiladelphia.org/nexusradio.html

CAConrad
PhillySound: new poetry
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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210. Steve Halle
Jules Gibbs @ Seven Corners
Tue 16 Dec 2008

Six poems from *Jules Gibbs*' chapbook manuscript *The Bulk of the Mailable Universe* are up now at *Seven Corners*<http://www.sevencornerspoetry.blogspot.com/>(http://www.sevencornerspoetry.blogspot.com/). Please check them out when you
have a moment.

Best,
Steve Halle
Editor

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211. Séamas Cain
Book Launch (invitation)
Tue 16 Dec 2008

_____

The Irish poet Gabriel Rosenstock invites you and your friends to a book launch ...

WHERE : Institiúid na hÉireann, Ionad an Phiarsaigh (27 Pearse Street), Dublin 2, Ireland.

WHEN : Friday, 19th December, 5:30 p.m. to 7:00 p.m.

WHAT : "Guantánamo : Poems written by inmates of Guantánamo Bay"

** Irish versions by Gabriel Rosenstock
** Introduction by Aengus Ó Snodaigh

All profit on this title goes to Amnesty International ...

For additional information about the poetry of Gabriel Rosenstock, see ...

34 Poems by Gabriel Rosenstock at "Poetry Chaikhana" ...
http://www.poetry-chaikhana.com/R/RosenstockGa/index.htm

Haiku Gallery (8 images) by Gabriel and Ron Rosenstock ...
http://www.worldhaikureview.org/3-2/rosenstock-photohaiku/pages/01.html

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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212. **Martha Oatis**
Re: query
Tue 16 Dec 2008

Mark,

Sometimes Teachers and Writers Collaborative will have workshops for the elderly.... I would give them a call. Talk to Jeffery.

Peace

On Mon, Dec 15, 2008 at 12:44 PM, Mark Weiss <[redacted]> wrote:

> *If anyone knows about Manhattan writing workshops for old people please b/c me. My mother will thank you.*
>
> *Mark*

--
Even after all this time the sun never says to the earth, "You owe me." Look what happens with a love like that; it lights the whole sky.

-Hafiz

↑ Index

213. **Geoffrey Gatza**
First Baby Poems By Anne Waldman - Just In Time For The Holidays
Tue 16 Dec 2008

First Baby Poems by Anne Waldman
Collages by George Schneeman
Buy it NOW http://www.blazevox.org/bk-aw.htm
<http://www.blazevox.org/bk-aw.htm>

With her warm subtle fleshy FIRST BABY POEMS Waldman creates an infant power that did not exist before in her words. These poems are complex joyful bioalchemy.

‹Michael McClure

Whenever my friends give birth, I always send them the words of William Blake's "Infant Joy" ("What shall I call thee?"/'I happy am,/Joy is my name.'/Sweet joy befall thee!") and a xeroxed copy of Anne Waldman's FIRST BABY POEMS - long unavailable and now happily reprinted - for their delectation: twenty-nine joyful, lucent poems in all manner of styles and song. It is no matter of a "hard sell" to suggest that FIRST BABY POEMS is a "perfect gift" for those who are birthing and those who are busy being born. Sweet joy befall them.

‹Jonathan Cott

Anne Waldman glows even in the throes of morning sickness at the Buddhist chateau. The mind empties as the belly expands, but the mind doesn't clear without a detailed expression of what it is letting go of, and the body doesn't fill without a rich chronicle of sensation. She takes us all the way to term and then, the baby gets the pantoums. What a retreat she takes us on. What a euphonic spell of sleep-deprived wonder she casts.

‹C.D. Wright

· Paperback: 60 pages
· Binding: Perfect-Bound
· Publisher: BlazeVOX [books]
· ISBN: 1-934289-91-4

$18
Full color

Buy it NOW http://www.blazevox.org/bk-aw.htm
<http://www.blazevox.org/bk-aw.htm>

Read a sample here:
http://www.blazevox.org/Waldman-BX%20sample.pdf

Holiday sale is also still going strong:
2 books for $20, 3 for 30 and so on up to and including 100 for $1000

http://www.blazevox.org/order.htm <http://www.blazevox.org/order.htm>

Poet Anne Waldman has been an active member of the ³Outrider² experimental poetry community for over 40 years as writer, sprechstimme performer, professor, editor, ³magpie² scholar, infra-structure and cultural/political activist. She grew up on Macdougal Street in Greenwich Village where she still lives part-time, and bi-furcated to Boulder, Colorado in 1974 when she co-founded The Jack Kerouac School of Disembodied Poetics with Allen Ginsberg at Naropa University, the first Buddhist inspired school in the West. She currently serves as Artistic Director of its celebrated Summer Writing program. Allen Ginsberg has called her his ³spiritual wife.² She is the author of over 40

books of poetry including Kill or Cure , Marriage: A Sentence , Structure of the World Compared to a Bubble, and the poetic text: Outrider which includes an interview with Ernesto Cardenal. Her most recent book-length poem is Manatee/Humanity (Penguin Poets 2009). She is also the author of the legendary Fast Speaking Woman (City Lights, San Francisco), now translated into Italian, Czech and French, as well as the 800 page epic Iovis trilogy (Coffee House Press). She is editor of The Beat Book (Shambhala Publications) and co-editor of The Angel Hair Anthology (Granary Books), Civil Disobediences: Poetics and Politics in Action (Coffee House) and Beats at Naropa (Coffee House 2009). A book of her poems translated into Chinese is forthcoming in 2009.

She has been a student of Buddhism since 1962, a feminist, and an ambassador for the oral revival of poetry, appearing on stages from Berlin to Caracas, from Mumbai to Beijing. She has been instrumental in encouraging poetry projects world-wide and has helped organize poetry programs in Vienna and Indonesia.

She has worked extensively with her son, musician and composer Ambrose Bye, for whom and ³out of² whom FIRST BABY POEMS was written 27 years ago. Their ³her poetry-his music-collaborations² include the CDs In the Room of Never Grieve , Eye of the Falcon and Matching Half . He has been a Œmuse' and inspiration.

³[Waldman] is the fastest, wittiest woman to run with the wolves in some time²- Ken Tucker, The New York Times.

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214. Mark Weiss

Re: query

Tue 16 Dec 2008

Thanks. I'll give them a try.

At 11:52 AM 12/16/2008, you wrote:
>Mark,
>
>Sometimes Teachers and Writers Collaborative will have workshops for the
>elderly.... I would give them a call. Talk to Jeffery.
>
>Peace
>
>On Mon, Dec 15, 2008 at 12:44 PM, Mark Weiss <[redacted]> wrote:
>
> > If anyone knows about Manhattan writing workshops for old people please b/c

> > me. My mother will thank you.
> >
> > Mark
> >
> >
>
>
>
>--
>Even after all this time the sun never says to the earth, "You owe me." Look
>what happens with a love like that; it lights the whole sky.
>
>-Hafiz
>

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215. Lisa Samuels
Re: Course proposal query
Tue 16 Dec 2008

Hi Charles,

Geoff Park, Theatre Country: Essays on landscape & whenua, Victoria University Press 2006,
is a terrific collection & I think would be apt. A Maori term, whenua means both land/ground and
placenta - his introduction is subtitled 'A more indigenous life' and there are essays such as
'The Ecology of the Visit' whose feel reminds me of both W G Sebald in, say, The Rings of Saturn,
and of Lisa Robertson in her Occasional Works and Seven Walks from the Office for Soft Architecture
(Clear Cut Press) - which, come to think of it, also would be apt for your course. It has always smart
and sometimes ravishing approaches to urban ecology and the constructedness of other cultural forms
in 'natural' spaces (I'm thinking of the hut piece - sorry that I cannot be more specific as the book's over at school).

Happy teaching - I love looking over the menus of possibility before the courses begin,
Lisa

On Mon, Dec 15, 2008 at 3:15 PM, Jasper Brinton <[redacted]>wrote:

Charles,

Three off the top of my head that stay fresh:

*USA *Learning from Las Vegas* — Venturi / Scott Brown / Izenour.*
For an interesting look at the "common touch". Theoretical study of vulgarity. Challenges the modern aesthetic.

*GB *Divine Landscapes* — Ronald Blythe*
*Continues further afield from *Akenfeld* Both books treat the past as a present.*

*Italy *The Villa - Form and Ideology of Country Houses* James S. Ackerman. Outlines the best def. of "Sweet Otium" I've read*

Granted these titles live outside specific poetic categories, but off the beaten track one finds — well, no signposts.

My best,

Jasper Brinton

Are there more recent, in-print works
that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed?

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of charles alexander
Sent: Wednesday, December 10, 2008 3:58 PM
To: [redacted]
Subject: course proposal query

Hi all,

I'm just starting to prepare a course proposal for an honors colloquium. It has to fit under a broadly-defined topic of "sustainability," and I thought I would propose a course that would include the possiblity of Olson's sense of relation to place, the importance of understanding geography as the total interaction of human culture with the natural landscape over time, as Carl Sauer wrote in the essay, "The Morphology of Landscape," in the terrific

> *collection of essays, Land & Life. What I am thinking of is a class that basically mixes cultural geography with literature, with the ability to use the study of the natural/cultural landscape as a lens on literature, and vice-versa. Olson of course is rather perfect for this, but he's certainly not the only possibility (Niedecker pops immediately to mind, as does David Jones; but Emily Dickinson and William Faulkner, among others, might be good studies here, too). What I need help with, though, are not the literary possibilities, but the other side of the equation. Sauer's book is no longer in print, although I would certainly photocopy the essay mentioned earlier. But cultural geography has really grown and changed as a field in the last 40 years. Are there more recent, in-print works that provide a view of cultural geography, or other ways of deeply studying "place," that would be readable for a non-specialist audience, and that might work as developing a framework in which literary practice might be viewed? If you know of books, essays, and other works that could be informative in this way, please let me know. It's for a fairly young undergraduate honors class, mostly sophomores.*
>
> *Thank you,*
>
> *Charles*
>
> *Charles Alexander*
> *Chax Press*
> *411 N 7th Ave Suite 103*
> *Tucson, AZ 85705-8332*
>
> [redacted] *(Chax Press)*
> [redacted] *(cell)*
> [redacted]

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216. **Geer Austin**
Re: query
Tue 16 Dec 2008

Mark,

New York Writers Coalition, Inc., an organization based in Brooklyn, provides free and low-cost creative writing workshops throughout New York City for

people from groups that have been historically deprived of voice in our society, including older adults. In Manhattan:

* 14th Street Y Educational Center for Retired Adults: Two workshops for older adults, operated by The Educational Alliance. * SAGE: Community center for GLBT elders (13th Street).

Please see their website http://www.nywriterscoalition.org for more information or contact [redacted].

Geer Austin

-----Original Message-----
From: Martha Oatis [mailto:[redacted]]
Sent: Tuesday, December 16, 2008 11:53 AM
To: [redacted]
Subject: Re: query

Mark,

Sometimes Teachers and Writers Collaborative will have workshops for the elderly.... I would give them a call. Talk to Jeffery.

Peace

On Mon, Dec 15, 2008 at 12:44 PM, Mark Weiss <[redacted]> wrote:

> If anyone knows about Manhattan writing workshops for old people please b/c
> me. My mother will thank you.
>
> Mark
>
guidelines
>

--
Even after all this time the sun never says to the earth, "You owe me." Look what happens with a love like that; it lights the whole sky.

-Hafiz

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217. **Joel Lewis**
Ron Silliman/Joel Lewis in NYC
Wed 17 Dec 2008

Zinc Bar Reading Series

82 West 3rd, two doors west of Thompson Street
NYC.

Sunday at 7:00

12/21 Ron Silliman and Joel Lewis.

$5 donation goes to the poets

Your hosts: Kimberly Lyons and Douglas Rothschild

(please note: this is a NEW location for the Zinc Bar)

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218. **Chris Chapman**
Re: toys
Wed 17 Dec 2008

Again, great thanks to all - Gerald, Steve, Kevin, Murat, Cara, J.A., Mary, George -who've added to the toy discussion. I can construct a doll-eany in a beat of the heart now.

"Wood removes, from all the forms which it supports, the wounding quality of angles which are too sharp, the chemical coldness of metal. When the child handles it and knocks it, it neither vibrates nor grates, it has a sound at once muffled and sharp. It is a familiar and poetic substance, which does does not sever the child from close contact with the tree, the table, the floor." (Barthes, _Mythologies_ 61)

Chris
(can never tell how many 'n' 's to put in Pinnochio...minus one?)

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Gerald Schwartz
Sent: Monday, December 15, 2008 5:06 PM
To: [redacted]
Subject: Re: toys

A Picture Of Young G. S. With His Phantom of the Opera Figure

Here he his as a boy copying what he almost but won't
admit he knows, a murderous ruse appears to fuse appearing at night
to be his face half-masked, but already seen at
another's touch: the lurking special effects of revulsion harmony granted by

night
are never enough to maintain this semblance called atmosphere, this swooping up to an unknown mark that looks back at him in ghastly horror-RIFFIC-scope

pulling pain from a gas-light's glow--
The play began so early and even the wattage of all THE SAINTS & THE BLESSED BLUE
ONE HERSELF behind him was too bright, too insistent to pull
the undesirable soul from this Phantom of the Opera figure

-Gerald Schwartz

> *Great 'thank-you' to Lanny, Kevin, and Hilary, and those who replied off-list to my request for real toy stories/poetries...*
>
> *Here's the list I've put together by way of Lois Rostow Kuznets book _When Toys Come Alive_:*
>
> *-Pinocchio*
> *-Nutcracker - "The Story of the Hard Nut" - short story predecessor*
> *-A Doll's House*
> *-Raggedy Ann*
> *-Wonderland*
> *-Winnie the Pooh*
> *-Kenneth Grahame: "A Departure" - 2 children bury a doll and toy bull in collection _Dream Days_*
> *-Rachel Fields: "Hitty: Her First Hundred Years" -'Hitty' is a doll who writes her own story with pen larger than herself*
> *-Plutarch writes about dead daughter's dolls*
> *-Richard and Maria Edgeworth propose a 'rational toyshop' in "Practical Education"*
> *-Hero of Alexandria : "Epivitalia" - about self-moving statues*
> *-Frankenstein*
> *-Barthes "Mythologies" - wooden toys over plastic for imaginative use*
> *-"Alice" film by Jan Svankmajer (absolutely rocks!)*
> *-animist genesis stories*
> *-"The Silent Playmate" -short story?*
> *-"The Beautiful Wassilissa" - Russian fairytale that mentions toys*
> *-Pygmalion-Galatea :: Pandora-Prometheus - women fashioned from elemental materials*
> *-"Dream of the Rood"*
> *-Margery Williams Bianco "The Velveteen Rabbit"*
> *-Hans Christian Andersen: "Steadfast Tin Soldier"*
> *-Lynne Reid Banks: "Indian in the Cupboard"*
> *-HG Wells : "Little Wars"*
> *-Robert Louis Stephenson : "A Martial Elegy for Some Lead Soldiers"*
> *-Saki : "The Toys of Peace"*
> *-Pauline Clarke : "The Return of the Twelves" or "The Twelves and the Genii"*
> *- -Branwell Bronte "History of the Young Men"*
> *-Katherine Mansfield: "The Doll's House"*
> *-E. Nesbit: "The Magic City"*

> *-Sylvia Cassedy: "Lucie Babbidge's House"*
> *-Beatrix Potter: "Tale of Two Bad Mice"*
> *-Frances Hodgson Burnett: "Racketty-Packetty House"*
> *-William Sleator: "Among the Dolls"*
> *-Sylvia Cassedy: "Behind the Attic Wall"*
> *-Carol Sherwin Bailey: "Miss Hickory"*
> *-Kenneth Grahame: "Sawdust and Sin"*
> *-Margery Williams Bianco: "Little Wooden Doll" and "Poor Cecco"*
> *-Dean Koontz: "Oddkins"*
> *-Richard Kennedy: "Amy's Eyes"*
> *-Russell Hoban: "The Mouse and His Child"*
> *-ETA Hoffman: "The Sandman"*
> *-Golem Myths*
> *-Nathaniel Hawthorne: "Featherstop"*
> *-Cyril Beaumont: "The Mysterious Toyshop"*
> *-Angela Carter: "The Magic Toyshop"*
> *-Charles Dickens: "Our Mutual Friend"*
> *-Ursula Morey Williams: "The Toymaker's Daughter"*
> *-Marge Piercy: "He, She and It"*
> *-Yeats' Byzantiums*
> *-Rainier Maria Rilke: "Some Reflections on Dolls"*
> *-Kenward Elmslie: poem: "Girl Machine"*
> *-Eavan Boland: poem: "The Doll's Museum in Dublin"*
> *-Rilke: poem: 4th Duino Elegy - doll meets angel*
> *-WBenjamin: article: "toys and games"*
> *-Hans Bellmer: "The Games of the Doll"*
> *-Wallace Stevens: poem: "The Dove in the Belly"*
>
> *Happy holidays!*
> *Chris*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On*
> *Behalf Of Hilary Clark*
> *Sent: Saturday, December 13, 2008 1:21 PM*
> *To: [redacted]*
> *Subject: Re: toys*
>
> *Chris,*
>
> *Try "The Dy-Dee Doll" in Anne Sexton's "Death Baby" series. The whole series, in*
> *fact: the baby, the I, death itself, as a frozen or stone baby.*
>
> *Also Marge Piercy's "Barbie Doll." Also Colette Inez's "Without Toys at the*
> *Home" and David St.John's "Dolls" (the last two found with the Poetry Tool*

on
the Poetry Foundation website, a great resource).

It's interesting how in poems, dolls are usually creepy. Freud had something
to
say on this in his essay "The Uncanny."

Hope this helps,
Hilary Clark

Quoting Chris Chapman <[redacted]>:

Hi all,

I wonder if any of you good folk have some top of mind thoughts on the presence of toys in contemporary poetry? I'm beginning to think about an undergraduate course for next fall - sophomores - and think 'toys' would make a great theme.

So far, by stumbling through the list of his works when looking for information on Pound's radio broadcasts, I have one work of criticism on the
subject by Daniel Tiffany. Other than "A Doll's House" I'm at the very beginning.

Please help!

Chris

guidelines &

guidelines

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219. Rosemary Ceravolo
"Auden and Prizes" (fwd)
Wed 17 Dec 2008

Comments?

----- Forwarded Message -----

http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/the_tls/article5235921.ece

From: The Times Literary Supplement

Auden and prizes

Sir, – Sean O'Brien's excellent review of Volume Three of The Complete Works of W. H. Auden, Prose, 1949–1955 (September 12), requires a bit of historical clarification, at least as regards O'Brien's comment on the "very funny story" in Edward Mendelson's Notes. O'Brien says that Auden "could be assiduous in his role as gatekeeper" for the Yale Younger Poets Series; and "as a result no collections appeared in 1954, nor in 1955". Auden, he says, knew "that Ashbery had intended to submit a collection", but found "it had been missed off the shortlist". Further, that "Chester Kallman had helped overcome Auden's own doubts about the work" (which was selected and published as Some Trees). The matter is more complicated than that, and Mendelson may be excused for knowing nothing about what happened.

What happened was this: I had submitted for the 1956 competition a collection (Whatever Love Declares). I had been informed that the work was on the shortlist of twelve poets. In about late March of that year my wife and I were invited to dinner by Naomi and Arnold Weinstein, whom I had met when we joined the English Department of New York University a year earlier. The guest of honour was Auden, and it was to be an evening for the five of us. At the last moment, while we were having aperitifs, John Ashbery showed up, new to New York from Buffalo, as I recall, and recently acquainted with Arnold. The evening commenced oddly, after Auden had asked about my wife's cheekbones: "Are you Hungarian, by chance?". To which she replied, "Yes, Hungarian by affiliation, I suppose, since my parents were Jewish, luckily off to America in 1921 on their honeymoon. Their people were, after 400 years in north-eastern Hungary, gathered up, all but one who survived Auschwitz in 1944, and sent into the sky in smoke and ash". That didn't cause Auden to miss a beat; he went right on to say he'd surmised as much – from her fine eyes, lidded with that epicanthic fold of the Jews, as he put it, at least, like the Hungarians out of the Asian East. Our chit chat went on, as he tried to recover himself, maundering about the Will-to-Live he thought innate in the Jew per se, that inner strength needed for survival, and such bosh, followed by ". . . whereas we pagans, we

weakling goys, we just lie down and die too easily". Rather a strangely indirect sort of apology, I thought.orbell buzzed and Ashbery, a late invitee to make us six at table, was admitted and introduced. Shaking his hand, Auden took in at a glance a fine instance of his soft- spined "pagan". What with Ashbery's mewling, mincing manner and self- deprecatory modesty, his very speech manifested the goy gay persona par excellence. During our meal, Auden asked if he had any poems, if he knew about the Yale Younger Poets first book series? Did he not! Ashbery replied that he might not really have enough poems to assemble for an entry, and in any case the Press's deadline for submission was several months past. Auden told him never to mind that nonsense about application forms and deadline procedures: just staple the stuff together and send directly to him. He wrote out his address in south Greenwich Village. It didn't need an epiphanic blaze of insight to see that the game was over for twelve shortlisted finalists – the fix was in. We'd been trashed, just like that! So I kept my trap shut. I knew it was wrong; it was unfair; it was "Greek" morals, if you will. It would have taken a strange miracle to ensure that those twelve books containing, say, seventy-five years' worth of scribbling in all, were even to be looked at. O'Brien cites Auden's "most fantastic difficulties" with that parcel of poets' vain hopes. Difficulty with the Italian postal service? In a pig's eye. Nothing about that contest appeared or was announced; nothing was ever returned by Yale's Press. Ashbery, for his part, reticent or not, ran on the inside track against us from hour one: he had Auden's lover Chester Kallman to vet the MS of Some Trees. The rest is history.

JASCHA KESSLER
218 16th Street, Santa Monica, California 90402.

~~~
~~~

Kessler has a careless way with facts. He says I was new to New York from Buffalo, where I ve never lived, and recently acquainted with [the host] Arnold \ [Weinstein\], whom I had known since 1949 when I moved to New York City. Also, I had first met Auden as an undergraduate around 1947 after a reading he gave at Harvard, and often seen him in New York as a result of knowing his lover Chester Kallman. If he was going to be swept away by my "mewling", "mincing", "goy gay persona" he had already had almost a decade to be so (and wasn't). To suggest that the notably ethical Auden would propose circumventing the Yale contest rules to someone he had just met is ridiculous. In any case he would have had no need to give me his address, as Kessler says he did, since I had been to his apartment on a number of occasions (including for one of his famous birthday parties).

The "history"to which Mr Kessler refers at the end of his letter is hardly supported by the easily verified record. George Bradley has written the history of the Yale series in the introduction to his Yale Younger Poets Anthology (1998). This is from the part about me (p lxviii):

As usual, Auden was on Ischia that spring [1955], where he had been sent twelve manuscripts. After he went through them, he sent [Eugene] Davidson [at Yale University Press] an unhappy letter. Not only had he not found anything he liked, he had not found what he was looking for:

"I am very worried because, for the second year in succession, I do not find among the mss. submitted to me one that I feel merits publication. It so happens that there is another poet staying here, and I have asked him to read them also as a check on my own judgment.

"What bothers me particularly is that a young poet (John Ashbery) whom I know personally told me he was submitting a manuscript this year. I have reservations about such of his poems as I have seen, but they are certainly better than any of the manuscripts which have reached me. I don't know how or by whom the preliminary sieving is done at the press, but I cannot help wondering whether I am receiving the best."

The other poet reading manuscripts with Auden was Anthony Hecht, who had been travelling in Italy and had met Auden by chance. As for John Ashbery, his manuscript had indeed been weeded out, along with that of another New York poet, Frank O'Hara. Auden contacted them both and asked that they re-submit their work directly to him. He received the manuscripts in little more than a week and made up his mind within days. The winner was Ashbery, salvaged from the slush pile to become in time one of the best-known poets the Yale series has ever published.

JOHN ASHBERY
c/o Georges Borchardt Inc, 136 East 57th Street, New York 10022.

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220. Alan Sondheim
Last night at the ESP-Disk LIVE @ The Bowery Poetry Club event
Wed 17 Dec 2008

Last night at the ESP-Disk LIVE @ The Bowery Poetry Club event

for the Barnacle release and my 1048 re-release

http://www.alansondheim.org/esp2.mp3

solo nylon acoustic-electric guitar
then Azure Carter, song and voice,
with electric guitar

(There's some static in the Club pipeline at one point when Azure's singing, but the recording is pretty clear.)

Enjoy!

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221. ross priddle
Nothing Material: Poetry Welcome!
Wed 17 Dec 2008

Nothing Material: A Networking Art Project (Poetry Welcome!)

http://somethingmaterial.blogspot.com

Jan. 21 - Feb. 4, 2009

Common Ground Gallery, Windsor, Ontario, Canada

http://www.mnsi.net/~common/

a correspondance art project
a correspondense art project
(a mailart show!)

open theme
open size
open technique
no jury
documentation to all!

send to:
ross priddle
c/o Common Ground
MacKenzie Hall, 1st Floor

3277 Sandwich St. W.
Windsor, Ontario
N9C 1A9
CANADA

electronic contributions to:
[redacted]

please disseminate widely!

&

look at this nice old building it\'s going to be in:

http://www.citywindsor.ca/000219.asp

how could you resist that?

_____ Looking for the perfect gift? Give the gift of Flickr!

http://www.flickr.com/gift/

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222. Holly Crawford

Re: Richard Kostelanetz's SRAM/BLEDS at AC[Chapel]

Wed 17 Dec 2008

Installation of SCRAM/BLEDS from book of concrete poems by Richard Kostelanetz will adorn the walls
of AC [Chapel] 547 W. 27th St, 5th Floor
New York City 10001

The opening is Thursday December 18 from 6-8. The exhibition runs through Jan 17. The space is open Monday-Saturday 9-6 pm.

And a poem by Dan Waber is written on our very large blackboard wall this month.

More to come.

-Holly Crawford
[redacted]
www.artcurrrents.org

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223. Martha Cinader Mims

L&BH Network Fresh Literary Content Dec. 17, 2008

Wed 17 Dec 2008

L&BH Network Fresh Content Dec. 17, 2008

L&BH Network Arts News

The Puzzle Box, Chapters 11 & 12
edwardpicot
Friday, 08:48 PM
“All of yesterday I feared for my husband’s life,” said the Queen. “I carried him to my palace beneath the earth, and gave him food and drink. Ice-cold water from the well beneath the world-tree, and manna from the deserts of the moon. Tonight he stood up and asked what time of year it was. [...] Read more…

Live Internet Music & Poetry with Kirk Lumpkin
Kirk Lumpkin
Thursday, 08:51 PM
The Word-Music Continuum performs its unique blend of spoken word & music Monday, Dec. 15th, 8:30pm Kirk Lumpkin - poetry & percussion, Paul Mills - guitar, Mark Wieder - bass The Wild Buds party down with their “West Coast Mardi Gras Music” Wednesday, Dec. 17, 8:30pm Kirk Lumpkin - vocals, Bill Lackey - [...] Read more…

L&BH Network Mailing Lists
[PCOPWC] TRANSLATED BY Gary Gach
[PCOPWC] Reginald Lockett Tribute on Friday, February 27th - We Need Your Support Kim McMillon
L&BH Poetry Cafe Blog

GLOBAL UNITY PRAYER dr. charles frederickson Today, 02:10 PM GLOBAL UNITY PRAYER Praying to whatever God listens Keep the faith universal salvation Chanukkah Christmas Kwanzaa Ramadan Solstice Offering compassionate kindness merciful forgiveness Prickly holly sneaky mistletoe kisses ‘Elf conscious North Pole meltdown Yuletide carols harmonized Silent Night Birch logs rekindling hearthstone glow Still believing in wondrous miracles Temple flame burned eight days On oil just for one Menorah candles votive lamp remembrances Kwanzaa Swahili for First Fruits African [...] Read more…

Writing Lyrics for the FBI peter bray Monday, 06:28 PM He’s chewing on new lyrics like cerebral cud, trying to separate the gravel from the mud. Doing cryptographer’s research in the back of his head, undercover homework from the bottom of his bed. I used to think he was a rocket science guy, but now he’s

writing lyrics for the FBI. He answered an ad in the Daily Farm News, looking for [...] Read more…

THE HEATH dr. charles frederickson Monday, 02:07 PM THE HEATH Weekend escapism wilderness nature hike Carving previously unexplored wasteland trails Trudging through prickly thistle bramble Wading across knee-deep stony rills Sterile bleak moor harvesting melancholy Evaporated teardrops pools of sorrow Maudlin dried up peat bogs Luminous stingray sunstroke draining vitality Fruity scent of rebirth tinted Green fleshy herbage pastel wildflowers Ripening ovaries hopeful come-on petals Enticing seedy pollen gathering bees Roving grasshopper lies in wait Pulsating hind [...] Read more…

Bro. Radio’s Theory of Evolution reginald lockett Friday, 06:04 PM today, my radio proclaimed most people did not evolve, but remain single-cell entities psychologically & emotionally. Darwin & other scientists & scholars are absolutely wrong. things are not as they seem. weconcentrate too much on the "superficial empirical physical plane of existence!" what about "true" intelligence & the spirit of people? he [...] Read more…

THE FUNERAL dr. charles frederickson Friday, 02:05 PM THE FUNERAL Platform moved back in time Transient stranger within looking out Icy faceless reflections rolled eyes Raised brows petty accusations blur Wrapped in unshakable snowy blanket Cemetery flurries brushed with dandruff Frosty breath scatterbrain patterns curtained Train windows sealed up tight Shrill whistle at appointed time Reinvents itself snug compartment alone With nothing else to prove Mourning in my own way Quiet grief possessed by chilly Up- rush [...] Read more…

MEMORY OF NOTHING daniel de culla Thursday, 05:01 PM Listen: Drag branches comeback Across the forest floor: Knowledge of the rough¡ At water’s edge I gather some things up: Memory of nothing. We’ve the time to give the Babel Tower A close reading. Awful good, Tú As Roy A. Rappaport’s Ritual… as Communication and as State. Our preferences might be Toward more emphasis On species places: Smooth textures of dead wood Knowledge of our hands on arms The body-art of [...] Read more…

Listen & Be Heard Network
1221 Monterey Street, Suite 4
Vallejo CA, 94590
[redacted]
e-mail: [redacted]

Martha Cinader Mims
Listen & Be Heard Network

[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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224. Susan Webster Schultz
TINFISH PRESS news
Wed 17 Dec 2008

Tinfish Press has published six books this year; we have also done three reprints of older publications. Please see our website (www.tinfishpress.com) for information about these reprints:

--_Sista Tongue_, by Lisa Linn Kanae (on being a pidgin speaker in HI; widely taught experimental memoir/essay) Under chapbooks on the website.

--_Corpse Watching_, by Sarith Peou, on the Khmer Rouge genocide in Cambodia. Finalist in the Asian American Writers Workshop Awards. Under chapbooks.

--_Poeta en San Francisco_, by Barbara Jane Reyes. Winner of the 2005 James Laughlin Award, but more importantly a magnificent book on the Philippines, the USA, and _Apocalypse Now_. Under Books.

These make good teaching tools and gifts all year round. Please also consider subscribing to our annual journal.

Happy holidays from Tinfish Press.

aloha, Susan

Susan M. Schultz
Professor
Department of English
University of Hawai`i-Manoa
Honolulu, HI 96822

http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c_id=stl Go Cards!!!

now available:

Dementia Blog
http://singinghorsepress.com/

Tinfish Press
http://tinfishpress.com

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225. Nicholas Karavatos

JOB - Composition and Professional Writing, American University of Sharjah

Thu 18 Dec 2008

American University of Sharjah
Composition and Professional Writing

The Department of Writing Studies seeks applicants who have two years of North American experience teaching Composition at the university level and who have native English ability. Areas of specialization include Composition, Professional Writing, and Applied Linguistics/ESL. Both MA and Ph.D. holders are encouraged to apply. Overseas experience a plus.

Applications should be sent to the attention of Dean William Heidcamp at [redacted].

--

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

_____
Send e-mail anywhere. No map, no compass.
http://windowslive.com/Explore/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_anywhere_122008

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226. Sarah Kaldor

Playing with words: The spoken word in artistic practice

Thu 18 Dec 2008

Playing with Words: the spoken word in artistic practice is an anthology edited by Cathy Lane of works from over forty leading contemporary sound artists and composers who use words, particularly spoken words, as their material and inspiration. Each invited contributor has responded with a work for this edition, revealing a rich variety of artistic approach and exploration of the spoken and written word communicated through sound poetry, interviews, creative writing, visual-textual pieces and performance scores.

Playing with Words: the spoken word in artistic practice Edited by
Cathy Lane
Designed by Colin Sackett

Published by CRiSAP (Creative Research in Sound Arts Practice) www.crisap.org
and RGAP (Research Group for Artists Publications) www.rgap.co.uk
ISBN 978-0-9558273-3-4 208 pages
Price £12.99 available from: Cornerhouse Books http://www.cornerhouse.org/books/

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227. **Andy Nicholson**

Re: Noah Eli Gordon: Acoustic Experience available from Pavement Saw Press

Thu 18 Dec 2008

This is a wonderful chapbook. Yes.

On Tue, Dec 16, 2008 at 6:42 AM, David Baratier <[redacted]> wrote:
> Noah Eli Gordon
> Acoustic Experience
>
> Pavement Saw Press Chapbook Series
> Winner of the 2007-08 Chapbook Award
> ISBN 978-1-886350-41-0
> 32 pages, saddle stapled,
> limited edition, 433 copies printed
> $7.00
>
> directly order from
> http://www.pavementsaw.org/pages/chapbooks.htm
>
> Noah Eli Gordon is the author of six collections, Novel Pictorial Noise (selected by John Ashbery for the National Poetry Series), Figures for a Darkroom Voice (in collaboration with poet Joshua Marie Wilkinson and artist Noah Saterstrom), A Fiddle Pulled from the Throat of a Sparrow, Inbox, The Area of Sound Called the Subtone, and The Frequencies. His reviews and essays have appeared in numerous publications, including: Review of Contemporary Fiction, The Denver Quarterly, Jacket, The Poetry Project Newsletter, Talisman, and the book Burning Interiors: David Shapiro's Poetry and Poetics. He writes a column on chapbooks for Rain Taxi and teaches at the University of Colorado at Denver.
>
> These poems first appeared in: Columbia Poetry Review, English Language Notes, The Modern Review, Web Conjunctions and Zoland Poetry.
>

> This collection is mostly serial prose poems (8 to 10 pieces in length) written in gramatically correct bonifide post new sentence sentences without funny animals or inanimate objects that talk like most American poeteasters have inflicted upon us through a thin vaneer of unsubstantiated surrealism.
>
>
> Be well
>
> David Baratier, Editor
>
> Pavement Saw Press
> 321 Empire Street
> Montpelier OH 43543
> http://pavementsaw.org
>
> Subscribe to our e-mail listserv at
> http://pavementsaw.org/list/?p=subscribe&id=1
>
>
>
>
>

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228. **Alexander Jorgensen**
WANTED: Out of Print Issue #4 of Noon: Journal of Short Poem
Thu 18 Dec 2008

Dear List:

Wondering if anyone might have a spare Issue of Noon #4. If so, then please back channel. I have two poems published in this wonderful, wonderful journal. Regrettably, however, I have managed to distribute every last one to friends. Your time and consideration will be most sincerely appreciated.

Regards,
Alex

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229. **Paul Nelson**
Organic Poetry
Thu 18 Dec 2008

Organic Poetry: North American Field Poetics is now out and available on-line:

http://www.amazon.com/Organic-Poetry-North-American-Poetics/dp/3639095111/ref=sr_1_1?ie=UTF8&s=books&qid=1229616711&sr=1-1

This is an updated version of my Masters Thesis, done through Independent Study at Lesley University in Cambridge. More info at http://www.OrganicPoetry.org

The phrase comes from the early 60's correspondence of Robert Duncan and Denise Levertov, and the book traces the method through several North American poets, from Whitman to WCW, Olson, Duncan, Levertov, McClure, George Bowering and Robin Blaser, among others. Cultural implications are touched on, especially the notion that this process is an antidote to the mechanistic cosmology so rampant in our Western world today. (Competition and domination give way to the notion of interconnection and process.)

I am grateful to all the people who made this book possible, including occasional SUNY-Buffalo listserv wiseguy George Bowering.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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230. Jerome Rothenberg
Poems for the Millennium, volume 3: publication & reading
Thu 18 Dec 2008

On December 29 at 7:00 p.m. Books Inc. - Opera Plaza will be hosting a launch and reading for Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by Jerome Rothenberg and Jeffrey C. Robinson. Like its two twentieth-century predecessors, Poems for the Millennium, volumes 1 and 2, this gathering sets forth a globally decentered approach to the poetry of the preceding century from a radically experimental and visionary perspective. Joining Rothenberg and Robinson in the reading and performance are major Bay Area poets Michael McClure, Diane di Prima, Michael Palmer, Bill Berkson, Leslie Scalapino, and Jack Foley (performing with Adelle Foley). Introducing the reading will be Katherine Hastings, founder of the WordTemple Poetry Series

and host of WordTemple on KRCB 91.1 FM, Santa Rosa's NPR affiliate. The Books Inc. location is at Opera Plaza, 601 Van Ness Avenue, tel. [redacted].

The following is from the University of California Press announcement:

The previous two volumes of this acclaimed anthology set forth a globally decentered revision of twentieth-century poetry from the perspective of its many avant-gardes. Now editors Jerome Rothenberg and Jeffrey C. Robinson bring a radically new interpretation to the poetry of the preceding century, viewing the work of the romantic and post-romantic poets as an international, collective, often utopian enterprise that became the foundation of experimental modernism. Global in its range, volume three gathers selections from the poetry and manifestos of canonical poets, as well as the work of lesser-known but equally radical poets. Defining romanticism as experimental and visionary, Rothenberg and Robinson feature prose poetry, verbal-visual experiments, and sound poetry, along with more familiar forms seen here as if for the first time. The anthology also explores romanticism outside the European orbit and includes ethnopoetic and archaeological works outside the literary mainstream. The range of volume three and its skewing of the traditional canon illuminate the process by which romantics and post- romantics challenged nineteenth-century orthodoxies and propelled poetry to the experiments of a later modernism and avant-gardism.

The full University of California Press announcement can be found at http://www.ucpress.edu/books/pages/10540.php, including a complete copy of the book's table of contents.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
jrothenberg at cox.net
Blog at poemsandpoetics.blogspot.com

"Poetry must have something in it
that is barbaric, vast, and wild."
D. Diderot

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231. Henry A. Lazer

MLA - Jerome Rothenberg & UA Press

Thu 18 Dec 2008

Dear Poetics List:

If you're going to San Francisco for MLA, please consider dropping by the University of Alabama Press's booth, #307, for a book signing:

Sunday, December 28, 3pm

Jerome Rothenberg
signing copies of his newly published
Poetic & Polemics: 1980-2005

And please feel free to stop by throughout the conference to meet with Dan Waterman, Acquisitions Editor for the UA Press, to see the range of of Modern and Contemporary Poetics books, FC2 books, and the rest of the UA Press publications.

Happy holidays,

Hank Lazer

--

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232. Mark Weiss
Clinton and the potentates
Thu 18 Dec 2008

The New York Times ran an article today about Clinton's donors. It's headline--"Moguls and Arab States Are Big Donors to Clinton Charity"--must have sent a momentary frisson down the collective spine of India. The moguls, or mughals, were emperors of India before the British Raj. So, the headline seems to say that the potentates of the decadent east are palsy walsy with Clinton, though by "moguls" is meant the likes of Bill Gates. What the headline really says is that the Times can't find writers who know any history.

Gave me a chuckle, tho.

Mark

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233. Hank Lazer
MLA - Jerome Rothenberg & UA Press - CORRECTION: booth #807
Thu 18 Dec 2008

The correct booth # for the UA Press is #807...

Hank

-----Original Message-----
From: [redacted] [mailto:[redacted]]
Sent: Thursday, December 18, 2008 3:42 PM
To: Poetics List
Subject: MLA - Jerome Rothenberg & UA Press

Dear Poetics List:

If you're going to San Francisco for MLA, please consider dropping by the University of Alabama Press's booth, #307, for a book signing:

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Happy holidays,

Hank Lazer

--

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234. Pam Brown
season's greetings from the deletions
Thu 18 Dec 2008

http://thedeletions.blogspot.com/

http://thedeletions.blogspot.com/

_____

Blog : http://thedeletions.blogspot.com/
Web site : http://pambrownbooks.blogspot.com/
Associate editor : Jacket - http://jacketmagazine.com/

_____

Make the switch to the world's best email. Get Yahoo!7 Mail! http://au.yahoo.com/y7mail

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235. Poetry Project
New Year's Day at The Poetry Project!
Thu 18 Dec 2008

Is there a better place to be on New Year¹s Day in New York City? Please join the Poetry Project for our benefit, the 35th Annual New Year¹s Day Marathon Reading! Ron Padgett will kick us off at 2pm and about 140 performances will lead us into the euphoric early morning. Other things to look forward to: Nicole

Peyrafitte making crepes in the Parish Hall, pierogis from Veselka, an abundance of newly donated small press poetry books, and of course, charming and well-dressed hosts.

Note that our office will be closed the week of the 22nd. See below for complete information:

January 1, 2 PM
The 35th Annual New Year¹s Day Marathon Reading

Poets and performers include Bruce Andrews & Sally Silvers, Arthur¹s Landing (Ernie Brooks, Steven Hall, Yvette Perez & Peter Zummo), Vyt Bakaitis, Jim Behrle, Martine Bellen, Anselm Berrigan, Edmund Berrigan, Barbara Blatner, Justin Bond, Donna Brook, Franklin Bruno, Tisa Bryant, Peter Bushyeager, Reuben Butchart (w/ John Carroll), Steve Cannon, Yoshiko Chuma, Todd Colby, John Coletti, CAConrad, Corina Copp, Brenda Coultas, Geoffrey Cruickshank-Hagenbuckle, Mónica de la Torre, Katie Degenetesh, Barry Denny, Maggie Dubris, Douglas Dunn, Marcella Durand, Steve Earle, Will Edmiston, Marty Ehrlich, Joe Eliot, Laura Elrick, Avram Fefer, Bonny Finberg, Jess Fiorini, Corrine Fitzpatrick, Foamola, Merry Fortune, Tonya Foster, David Freeman, Ed Friedman, Joanna Fuhrman, Cliff Fyman, Drew Gardner, John Giorno, John Godfrey, Abraham Gomez-Delgado, Sylvia Gorelick, Stephanie Gray, Ted Greenwald, John S. Hall, Janet Hamill, Diana Hamilton, David Henderson, Bob Hershon, Mitch Highfill, Bob Holman, Erica Hunt, Brenda Iijima, Lisa Jarnot, Hettie Jones, Patricia Spears Jones, Pierre Joris, Erica Kaufman, Lenny Kaye, Evan Kennedy, Aaron Kiely, Paul Killebrew, David Kirschenbaum, Bill Kushner, Paul La Farge, Susan Landers, Denize Lauture, Joseph Legaspi, Joel Lewis, Rachel Levitsky, Brendan Lorber, Filip Marinovic, Susan Maurer, Gillian McCain, Tracy McTague, Taylor Mead, Jonas Mekas, Jennifer Monson, Rebecca Moore, Tracie Morris, Gina Myers, Eileen Myles, Marc Nasdor, Murat Nemet-Nejat, Jim Neu, Richard O¹Russa, Akilah Oliver, Geoffrey Olsen, Dael Orlandersmith, Yuko Otomo, Ron Padgett, Julie Patton, Nicole Peyrafitte, Wanda Phipps, Kristin Prevallet, Arlo Quint, Chris Rael, Lee Ranaldo, Citizen Reno, Frances Richard, Renato Rosaldo, Bob Rosenthal, Douglas Rothschild, Thaddeus Rutkowski, Tom Savage, Michael Scharf, Harris Schiff, David Shapiro, Elliott Sharpe, Frank Sherlock, Nathaniel Siegel, Samita Sinha, Hal Sirowitz, Patti Smith, Christopher Stackhouse, Stacy Szymaszek, Anne Tardos, Cecil Taylor, Steven Taylor (w/ Debra Salvo), Susie Timmons, Rodrigo Toscano, David Vogen, Anne Waldman, Nicole Wallace, Jo Ann Wasserman, Phyllis Wat, Karen Weiser, Dustin Williamson, Max Winter, Don Yorty, Emily XYZ and more.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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236. steve d. dalachinsky

great new cd

Thu 18 Dec 2008

Greetings-

Just wanted to make you aware that pre-orders are now available for The Matthew Shipp Trio's latest recording, "Harmonic Disorder". The release date for this CD is January 27th, 2009.

"Shipp views the date as ''a continuation of the great piano trio
tradition-artists such as Bud Powell, Bill Evans and Ahmad Jamal- but
played
with our own language and in our own unique way.''
THAT ABOUT SUMS IT UP.
- Jazzreview.com

Here's the Link!

http://www.amazon.com/Harmonic-Disorder-Matthew-Shipp/dp/B001MIG2AQ/
ref=p d_bbs_sr_1?ie=UTF8&s=music&qid=1229614072&sr=8-1
<http://www.amazon.com/Harmonic-Disorder-Matthew-Shipp/dp/B001MIG2AQ/
ref= pd_bbs_sr_1?ie=UTF8&s=music&qid=1229614072&sr=8-
1>

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237. Jim Andrews
Re: Playing with words: The spoken word in artistic practice
Fri 19 Dec 2008

---

i have a copy of this book. it's very good. writings by some i know and many i don't yet.

the writers include joerg piringer, jaap blonk, pamila z, katharine norman, larry wendt, paul lansky, and laurie anderson.

the book's production is very good. and it's 200+ pages.

i'm currently reading an essay by john wynne about his project with speakers of gitxsanimaax, which is spoken by some natives around the upper skeena river in my home province of british columbia.

and enjoyed katharine norman's discursive piece called 'local materials' about what catches her ear and what she makes of it.

i would recommend this book to anyone who enjoys the art of sound.

ja
http://vispo.com

----- Original Message -----
From: "Sarah Kaldor" <[redacted]>
To: <[redacted]>
Sent: Thursday, December 18, 2008 3:48 AM
Subject: Playing with words: The spoken word in artistic practice

Playing with Words: the spoken word in artistic practice is an anthology edited by Cathy Lane of works from over forty leading contemporary sound artists and composers who use words, particularly spoken words, as their material and inspiration. Each invited contributor has responded with a work for this edition, revealing a rich variety of artistic approach and exploration of the spoken and written word communicated through sound poetry, interviews, creative writing, visual-textual pieces and performance scores.

Playing with Words: the spoken word in artistic practice Edited by
Cathy Lane
Designed by Colin Sackett
Published by CRiSAP (Creative Research in Sound Arts Practice)
www.crisap.org
and RGAP (Research Group for Artists Publications) www.rgap.co.uk
ISBN 978-0-9558273-3-4 208 pages
Price £12.99 available from: Cornerhouse Books http://
www.cornerhouse.org/books/

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238. **Joel Chace**

Fwd: your review in Galatea

Fri 19 Dec 2008

GALATEA RESURRECTS INVITES YOU TO VISIT OUR 11TH ISSUE

AT http://galatearesurrection11.blogspot.com

For convenience, we offer the issue's Table of Contents below.

Best,
Eileen Tabios
Editor, Galatea Resurrects
http://galatearesurrects.blogspot.com

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December 17, 2008

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Wendy Lynn Cohen Reviews LOUISE IN LOVE by Mary Jo Bang

Steven Karl Reviews SHY GREEN FIELDS by Hugh Behm-Steinberg

Nathan Logan Reviews THE ROMANCE OF HAPPY WORKERS by Anne Boyer

Patria Rivera Reviews FIELD OF MIRRORS: AN ANTHOLOGY OF PHILIPPINE AMERICAN WRITERS, Edited by Edwin Lozada

Brett Duchon Reviews COMPLICATIONS by Garrett Caples

Linda Nguyen Reviews BRIDGEABLE SHORES: SELECTED POEMS (1969-2001) by Luis Cabalquinto

Linda Rodriguez Reviews THE PORTABLE FAMINE by Rane Arroyo

Reed Boskey Reviews WHAT THE FORTUNE TELLER DIDN'T SAY by Shirley Geok-lin Lim

Rebecca Holohan Reviews THE SPLINTERED FACE: TSUNAMI POEMS by Indran Amirthanayagam

Katherine Levy Reviews KALI'S BLADE by Michelle Bautista

Monna Wong Reviews MUSEUM OF ABSENCES by Luis H. Francia

Aileen Ibardaloza Engages PINOY POETICS: A COLLECTION OF AUTOBIOGRAPHICAL AND CRITICAL ESSAYS ON FILIPINO AND FILIPINO-AMERICAN POETICS, Edited by Nick Carbo and POEMCRAZY: FREEING YOUR LIFE WITH WORDS by Susan Goldsmith Wooldridge

Aileen Ibardaloza Reviews PASSAGE: POEMS 1933-2006 by Edgar B. Maranan

Eric Gelsinger Reviews WHEN I COME HERE by Ryan Eckes

Nathan Logan Reviews ON THE FLY by Amy King

Aileen Ibardaloza Engages BARING MORE THAN SOUL by Reme A. Grefalda

THE CRITIC WRITES POEMS
Michael Caylo-Baradi

IN THE PHILIPPINES: "POETRY ALLERGIC TO THE PURELY VERBAL" A PREFACE: Angelo Suarez engages with the works of Philippines-based poet-artists Bea Camacho, Costantino Zicarelli, Buen Calubayan and Cesare A.X. Syjuco

Angelo Suarez on THE POETICS OF INTERMEDIA: Bea Camacho's Eulogy to Art

Angelo Suarez on A PORTRAIT OF THE ARTIST AS MORON: Constantino Zicarelli and Buen Calubayan

Angelo Suarez on CESARE A.X. SYJUCO AND THE NEW FORMALISM

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS
Allen Gaborro Reviews DOVEGLION: COLLECTED POEMS by JOSE GARCIA VILLA,
Ed. John Edwin Cowen

Patrick James Dunagan Reviews EVANGELINE DOWNS by Micah Ballard

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BACK COVER
A German Shepherd Most Assuredly Shall Grace the White House Lawn

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redir=http://www.freecreditreport.com/pm/default.aspx?sc=668072%26hmpgID=62%26bcd=DecemailfooterNO62)

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239. David Baratier

Re: Noah Eli Gordon: Acoustic Experience available from Pavement Saw Press

Fri 19 Dec 2008

Like all of our readers, Andy, you have excellent refined taste and keen sensibilities. Just mentioning "Pavement Saw Press" aloud curves your mouth into a bold choice in literature. We thank you.

> *This is a wonderful chapbook. Yes.*
>
> *On Tue, Dec 16, 2008 at 6:42 AM, David Baratier*
> *<[redacted]> wrote:*
> *Noah Eli Gordon*
> *Acoustic Experience*
>
> *Pavement Saw Press Chapbook Series*
> *Winner of the 2007-08 Chapbook Award*
> *ISBN 978-1-886350-41-0*
> *32 pages, saddle stapled,*
> *limited edition, 433 copies printed*
> *$7.00*
>
> *directly order from*
> *http://www.pavementsaw.org/pages/chapbooks.htm*

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

↑ Index

240. Geoffrey Gatza

Faits divers de la Poesie Americaine et Britannique

Fri 19 Dec 2008

Now 30 more :-)

http://faitsdiversdelapoesie.blogspot.com/

Best, Geoffrey

↑ Index

241. **steve russell**
Re: toys
Fri 19 Dec 2008

---

well, this didn't fit the thread when i 1st brought it up on the listserv some months back, but...

Forget Foucoult (sp????????????)

to paraphrase Baudillard on the Holocaust --

I don't deny History, it's an exquisite TOY

↑ Index

242. **steve russell**
Re: Clinton and the potentates
Fri 19 Dec 2008

& Barak Obama, remember, is a Muslim.

..."collective spine of India"

that's worth stealing.

--- On Thu, 12/18/08, Mark Weiss <[redacted]> wrote:
From: Mark Weiss <[redacted]>
Subject: Clinton and the potentates
To: [redacted]
Date: Thursday, December 18, 2008, 5:14 PM

The New York Times ran an article today about Clinton's donors. It's headline--"Moguls and Arab States Are Big Donors to Clinton Charity"--must have sent a momentary frisson down the collective spine of India. The moguls, or mughals, were emperors of India before the British Raj. So, the headline seems to say that the potentates of the decadent east are palsy walsy with Clinton, though by "moguls" is meant the likes of Bill Gates. What the headline really says is that the Times can't find writers who know any history.

Gave me a chuckle, tho.

Mark

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243. CA Conrad
OPEN LETTER to Elizabeth Alexander
Fri 19 Dec 2008

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he talks about building and maintaining bridges with opposing forces, that should not in my opinion spill over into the celebration of his inauguration.

Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

It wasn't my intention of turning this letter to you into a lecture, but while I'm at it, let me say that I PROTEST this choice Mr. Obama made to invite Rick Warren on behalf of the many LGBT people I have known, most especially the African American LGBT friends I have made over the years. I have learned from these friends just how entrenched homophobia is within the African

American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?

Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you it's a more difficult decision, I understand that. But the only right decision in my opinion is to say No, and I hope you realize that.

Most sincerely,
CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

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244. mIEKAL aND
Poetry Brothel at the Zipper Factory
Fri 19 Dec 2008

New York poetry brothel tempts with verse

Published: Friday December 19, 2008

http://rawstory.com/news/afp/
New_York_poetry_brothel_tempts_with_12192008.html

The prostitute whispers, wets her lips and prepares to bare... her heart with a poem.

Welcome to New York's Poetry Brothel, where punters delve between the lines, not the sheets.

At a weekend session in a Manhattan night club called the Zipper Factory the look was bona fide bordello.

Literary ladies of the night flitted between intimate, candle-lit nooks, red lights and paintings of nudes.

Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.

Page four boasts The Professor, swearing to have heard "the wail of your striving heart drifting over the spires of skyscrapers."

Harriett Van Os on page 10 promises to "tell you secrets she doesn't know she knows." Cecille Ballroom tempts punters on page 13 claiming she can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long and rhythmical poem about love and making love, there were rock concert cheers from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice, "so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired -- not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper Factory wearing a kilt.

His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.

"I've been a sell-out for years as a corporate lawyer, but I come here," she said. "I can't suppress my artistic side."

The Madame promised that the Poetry Brothel welcomed all.

"Many are young men with perhaps a secret interest in poems," she murmured. "Just look at the menu. Get a recommendation. Or say you don't care. Say: 'I need poetry. I'm hungry.'"

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245. **Ruth Lepson**

Re: season's greetings from the deletions

Fri 19 Dec 2008

---

very dank, cool, stellar, funny, rockin', Pam.

On 12/18/08 5:56 PM, "Pam Brown" <[redacted]> wrote:

> *http://thedeletions.blogspot.com/*
>
> *http://thedeletions.blogspot.com/*
>
> ---
>
> *Blog : http://thedeletions.blogspot.com/*
> *Web site : http://pambrownbooks.blogspot.com/*
> *Associate editor : Jacket - http://jacketmagazine.com/*
>
> ---

> *Make the switch to the world's best email. Get Yahoo!7 Mail! http://au.yahoo.com/y7mail*

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246. **amy king**

CFP (Calls for Papers) & OT -- "Forever Young? The Changing Images of America"

Fri 19 Dec 2008

Posted by Anny Ballardini elsewhere:

Dear colleagues,

The new edition of the European Association of American Studies (EAAS) newsletter has just been published online at:
http://www.eaas.eu/publications.htm. It contains the call for papers for

its next biannual conference, taking place in Dublin, Ireland, 26-29 March 2010. The conference topic will be: "Forever Young? The Changing Images of America."

The deadline for submission of workshop proposals for this conference is

31 January 2009. For further details, please consult the EAAS newsletter.

With all best wishes,
Marietta Messmer
--
Dr. Marietta Messmer
Assistant Professor of American Studies
University of Groningen

P.O. Box 716
9700 AS Groningen
The Netherlands
FAX: [redacted]
FON: [redacted]

--
Anny Ballardini
http://annyballardini.blogspot.com/

http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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247. Patrick F. Durgin
MLA Off-Site Reading 2008
Fri 19 Dec 2008

SUNDAY, DECEMBER 28th from 7-10:00pm
the Forum at Yerba Buena Center for the Arts
701 Mission Street, San Francisco

FREE and ADA accessible to the public
Co-sponsored by Small Press Distribution and the Poetry Foundation

Over 60 POETS reading (just) 2 minutes each: Aaron Kunin, Alan Bernheimer, Aldon Nielsen, Andrew Osborn, Barrett Watten, Bill Howe, Bill Luoma, Bill Mohr, Brian Kim Stefans, C.S. Giscombe, Carla Harryman, Christian Bok, Chris Stroffolino, Dale Smith, Craig Perez, Dan Featherston, David Buuck, Dennis Barone, Donna de la Pierre, Durriel Harris, Dodie Bellamy, Elizabeth Hardcastle, Etel Adnan, Jasper Bernes, Jeffrey Robinson, Javier Huerta, Jeanne Heuving, Jennifer Scappettone, Jerry Rothenberg, Joe Amato, John Emil Vincent, Joseph Lease, Joshua Clover, Joshua Marie Wilkinson, Julian Brolaski, Kasey Mohammad, Kass Fleisher, Kazim Ali, Kevin Killian, Kit Robinson, Kristin Prevallet, Kyle Schlesinger, Lisa Howe, Lisa Robertson, Lorraine Graham, Maxine Chernoff, Michael Davidson, Norma Cole, Paolo Xaiver, Patrick Durgin, Paul Hoover, Philip Metres, Rob Halpern, Sarah Schulman, Rusty Morrison, Standard Schaefer, Stephanie Young, Stephen Cope, Suzanne Stein, Timothy Yu, Tom Orange, Tyrone Williams, Walter Lew and more!

Poets in Masks! Refreshments! Books! Books! Books!

Books by the readers for sale from Small Press Distribution.

SPDbooks.org

PoetryFoundation.org

Small Press Distribution, 1341 7th Street, Berkeley, CA 94710

http://www.spdbooks.org/root/pages/sfspectacular.asp

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248. Clay Banes
SPD'S End of Capitalism Sale
Fri 19 Dec 2008

Details: http://www.spdbooks.org/root/pages/endofcapitalism.asp

Seventy-five percent off selected titles from:

* Exact Change
* Potes & Poets
* FC2
* Dalkey Archive
* Green Candy
* Headpress
* QUA Books
* Sheep Meadow Press
* North Carolina Wesleyan
* Wings Press
* Duration Press Chapbooks
* New Mouth from the Dirty South
* William Burroughs/Expanded Media
* Assorted Poetry & Magazines
* Assorted Nonfiction

You must visit our website to get the special code. One of the world's last secrets: http://www.spdbooks.org/root/pages/endofcapitalism.asp

It was fun while it lasted.

Happy and ho,

Clay

Clay Banes
Sales & Marketing Manager
Small Press Distribution
1341 Seventh Street
Berkeley, CA 94710
[redacted] x304
[redacted]
http://www.spdbooks.org

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249. **cris cheek**
Re: OPEN LETTER to Elizabeth Alexander
Fri 19 Dec 2008

why is it not possible for Elizabeth Alexander to tell Barack Obama what she thinks about her company and his choices and still read?? in fact she *could read something that addresses her concerns? write something specifically for the occasion?

On Fri, Dec 19, 2008 at 3:38 PM, CA Conrad <[redacted]> wrote:

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

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This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

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> *of Mr. Obama's serves to galvanize that bigotry.*
>
> *If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.*
>
> *But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?*
>
> *Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you it's a more difficult decision, I understand that. But the only right decision in my opinion is to say No, and I hope you realize that.*
>
> *Most sincerely,*
> *CAConrad*
>
> *cc: Graywolf Press,* [redacted]
>
> *http://PhillySound.blogspot.com*

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250. Poetry Project
New Year's Day at The Poetry Project!
Fri 19 Dec 2008

Here¹s yesterday¹s email broadcast again‹ this time with Admission Information!

January 1, 2 PM
The 35th Annual New Year¹s Day Marathon Reading
ADMISSION: $17 general, $13 students & seniors, $10 members.

Poets and performers include Bruce Andrews & Sally Silvers, Arthur¹s Landing (Ernie Brooks, Steven Hall, & Peter Zummo), Vyt Bakaitis, Jim Behrle, Martine Bellen, Anselm Berrigan, Edmund Berrigan, Barbara Blatner, Justin Bond,

Donna Brook, Franklin Bruno, Tisa Bryant, Peter Bushyeager, Reuben Butchart (w/ John Carroll), Steve Cannon, Yoshiko Chuma, Todd Colby, John Coletti, CAConrad, Corina Copp, Brenda Coultas, Geoffrey Cruickshank-Hagenbuckle, Mónica de la Torre, Katie Degentesh, Barry Denny, Maggie Dubris, Douglas Dunn, Marcella Durand, Steve Earle, Will Edmiston, Marty Ehrlich, Joe Eliot, Laura Elrick, Avram Fefer, Bonny Finberg, Jess Fiorini, Corrine Fitzpatrick, Foamola, Merry Fortune, Tonya Foster, David Freeman, Ed Friedman, Joanna Fuhrman, Cliff Fyman, Drew Gardner, John Giorno, John Godfrey, Abraham Gomez-Delgado, Sylvia Gorelick, Stephanie Gray, Ted Greenwald, John S. Hall, Janet Hamill, Diana Hamilton, David Henderson, Bob Hershon, Mitch Highfill, Bob Holman, Erica Hunt, Brenda Iijima, Lisa Jarnot, Hettie Jones, Patricia Spears Jones, Pierre Joris, Erica Kaufman, Lenny Kaye, Evan Kennedy, Aaron Kiely, Paul Killebrew, David Kirschenbaum, Bill Kushner, Paul La Farge, Susan Landers, Denize Lauture, Joseph Legaspi, Joel Lewis, Rachel Levitsky, Brendan Lorber, Filip Marinovic, Susan Maurer, Gillian McCain, Tracy McTague, Taylor Mead, Jonas Mekas, Jennifer Monson, Rebecca Moore, Tracie Morris, Gina Myers, Eileen Myles, Marc Nasdor, Murat Nemet-Nejat, Jim Neu, Richard O¹Russa, Akilah Oliver, Geoffrey Olsen, Dael Orlandersmith, Yuko Otomo, Ron Padgett, Julie Patton, Yvette Perez, Nicole Peyrafitte, Wanda Phipps, Kristin Prevallet, Arlo Quint, Chris Rael, Lee Ranaldo, Citizen Reno, Frances Richard, Renato Rosaldo, Bob Rosenthal, Douglas Rothschild, Thaddeus Rutkowski, Tom Savage, Michael Scharf, Harris Schiff, David Shapiro, Elliott Sharp, Frank Sherlock, Nathaniel Siegel, Samita Sinha, Hal Sirowitz, Patti Smith, Christopher Stackhouse, Stacy Szymaszek, Anne Tardos, Cecil Taylor, Steven Taylor (w/ Debra Salvo), Susie Timmons, Rodrigo Toscano, David Vogen, Anne Waldman, Nicole Wallace, Jo Ann Wasserman, Phyllis Wat, Karen Weiser, Dustin Williamson, Max Winter, Don Yorty, Emily XYZ and more.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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251. Barbara Henning
Re: Review of John Godfrey's City of Corners
Sat 20 Dec 2008

> *Today I posted a review of John Godfrey's City of Corners on my occasional blog at*
>
> *http://barbarahenning.blogspot.com/*

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252. Jennifer Karmin
JOB: Western State College of Colorado
Sat 20 Dec 2008

(this is a forward. please don't respond to me. good luck!)

English: Creative Writing: Western State College of Colorado invites applications for a tenure-track position in English starting August 2009. Rank to be determined by qualifications and experience. Teaching responsibilities include courses in creative writing, writing and magazine production, and lower-division writing and literature courses in the general education curriculum. Requirements include a doctorate or MFA, and candidates must possess a strong commitment to undergraduate education and demonstrate excellence in teaching.

For full position information and application procedures visit http://www.western.edu/hr/jobs. Screening of applications will begin January 26, 2009. AA/EOE.

Phone : [redacted]
Fax : [redacted]
Dr. Mark Todd
Chair, English Search Committee
Comm Arts, Languages and Literature
Western State College of Colorado
Taylor Hall 116
600 N Adams St
Gunnison, CO 81231

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253. Chris Stroffolino
12/27 EVENT (in Oakland)
Sat 20 Dec 2008

Bootleg Dylan Hanukah song!
We found a copy, from the Fantasy Record vaults!
& will play it---
On Saturday December 27th, the third installment of Nicely Out Of Tune thing...
& 1154 E. 12th St. Oakland, CA. (12th & 12th...)--a "china house" or "muppet hotel"...

Featuring Ba Da Bing recording artist, Colossal Yes (Utrillo from Comets on Fire Piano stuff)
Ash Reiter(www.myspace.com/ashreiter)
James-Fenwicke Holmes from the Mumlers
and, I'll be hosting, and I think I'll actually play the piano this time...

Hopefully some poets and talkers and such, in town for the MLA convention, may be joining us as well
Grant Jenkins from Tulsa, and perhaps other short sets.
There may be other art going on....feel free to bring paintings, canvases, hula- hoops (actually we have those), or even food and drink.

$5 donation-- to help us get through the dark depression time....

Oh, and if you wanna here my Xmas song, "Isle Of Misfit Toys" (hopefully we'll have a better mix by NEXT XMAS), it's at www.myspace.com/startoor

Take care, Chris

www.myspace.com/chrisstroffolino

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254. Ruth Lepson
Re: Poetry Brothel at the Zipper Factory
Sat 20 Dec 2008

---

cooptation of poetry by capitalist objectification of women. not funny. to use a brothel as a metaphor is disgusting. I remember when Denise Levertov criticized a poet for using napalm as a metaphor for personal pain, saying you don't know what it feels like & it's much worse than the way you are characterizing it.

On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]> wrote:

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Published: Friday December 19, 2008

http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.html

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Harriett Van Os on page 10 promises to "tell you secrets she doesn't know she knows." Cecille Ballroom tempts punters on page 13 claiming she can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars

in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long and rhythmical poem about love and making love, there were rock concert cheers from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice, "so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at

> *Yale.*
>
> *"I'd thought I'd do banking and get into the arts when I retired -- not this early," said Cheng, known at the Brothel as The Opium Eater.*
>
> *Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists are sustained by grants from people with money."*
>
> *But one enthusiastic "client" said the ingenuity of the Poetry Brothel proves there are ways to survive.*
>
> *"Money's always been scarce for artists and they're very resourceful people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper Factory wearing a kilt.*
>
> *His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.*
>
> *"I've been a sell-out for years as a corporate lawyer, but I come here," she said. "I can't suppress my artistic side."*
>
> *The Madame promised that the Poetry Brothel welcomed all.*
>
> *"Many are young men with perhaps a secret interest in poems," she murmured. "Just look at the menu. Get a recommendation. Or say you don't care. Say: 'I need poetry. I'm hungry.'"*

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255. **Troy Camplin**

Re: OPEN LETTER to Elizabeth Alexander

Sat 20 Dec 2008

I've been trying to tell people for years that the Democrats are no friends to gays, lesbians, bisexuals, transgenders, etc., that they were only using civil right issues in general to fool people into voting for them while they in fact undermine the groups they claim to support to keep them dependent upon them. Please, people, wake up and smell the cynicism.

Troy Camplin

From: CA Conrad <[redacted]>
To: [redacted]

Sent: Friday, December 19, 2008 2:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he talks about building and maintaining bridges with opposing forces, that should not in my opinion spill over into the celebration of his inauguration.

Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

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American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.

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Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you it's a more difficult decision, I understand that. But the only right decision in my opinion is to say No, and I hope you realize that.

Most sincerely,
CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

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256. lanny quarles
Season's Greetings From Jellybean Weirdo...
Sat 20 Dec 2008

http://jellybeanweirdo.blogspot.com/2008/12/seasons-greetings-from-jellybean-weirdo.html

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257. Gerald Schwartz
Re: OPEN LETTER to Elizabeth Alexander
Sat 20 Dec 2008

I agree, this is truly a time to get Up In It, not a time to be Not there at all. Audre Lord opted out of her time to have a bigger place to say

what she needed to say here in NY State.
A sad loss that was!

Gerald S.

> *why is it not possible for Elizabeth Alexander to tell Barack Obama what she*
> *thinks about her company and his choices and still read??*
> *in fact she *could read something that addresses her concerns? write something specifically for the occasion?*
>
> *On Fri, Dec 19, 2008 at 3:38 PM, CA Conrad <[redacted]> wrote:*
>
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Most sincerely,
CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

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258. **laura hinton**

Re: OPEN LETTER to Elizabeth Alexander

Sat 20 Dec 2008

To CA Conrad: Thank you for writing this letter. The choice of Rick Warren by Obama is a terrible mistake, for anyone who believes in Civil Rights for all citizens. And what is the point of Civil Rights for only some of us? Elizabeth Alexander would be doing the right thing, if she chosses to take your advice, and withdraw in protest from the inauguration ceremony. What a disappointment from Obama. Laura

On Fri, Dec 19, 2008 at 3:38 PM, CA Conrad <[redacted]> wrote:

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Most sincerely,
CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

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259. **steve d. dalachinsky**
Re: SPD'S End of Capitalism Sale
Sun 21 Dec 2008

---

from dalachinsky what dya have from exact change at 75 % off

On Fri, 19 Dec 2008 15:44:36 -0800 Clay Banes <[redacted]> writes:
> Details: http://www.spdbooks.org/root/pages/endofcapitalism.asp
>
> Seventy-five percent off selected titles from:
>
> * Exact Change
> * Potes & Poets
> * FC2
> * Dalkey Archive
> * Green Candy
> * Headpress
> * QUA Books
> * Sheep Meadow Press
> * North Carolina Wesleyan
> * Wings Press
> * Duration Press Chapbooks
> * New Mouth from the Dirty South
> * William Burroughs/Expanded Media
> * Assorted Poetry & Magazines
> * Assorted Nonfiction
>
> You must visit our website to get the special code. One of the
> world's last secrets:
> http://www.spdbooks.org/root/pages/endofcapitalism.asp
>
> It was fun while it lasted.
>
> Happy and ho,
>
> Clay
>
> Clay Banes
> Sales & Marketing Manager
> Small Press Distribution
> 1341 Seventh Street
> Berkeley, CA 94710
> [redacted] x304

> [redacted]
> http://www.spdbooks.org
>
>
>

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260. Manuel Brito
CFP- Little Magazines
Sun 21 Dec 2008

The _Revista Canaria de Estudios Ingleses_ (_RCEI_) is now accepting original submissions of essays for publication in the 2011 April issue. The deadline is October, 2010. Please see http://webpages.ull.es/users/rceing/Submissions.html <http://sylvanecho.net> for submission. As editor of this _RCEI_ special issue on "Little Magazines of American Poetry in the Period 1970-2000", I would welcome contributions from scholars around the world, and any others who have a stake in the understanding of this phenomenon

For more information contact Manuel Brito, [redacted].

Papers, but not limited to, focusing on these issues are invited: - What role/s little magazines played in changing poetry and social perspectives in the period 1970-2000? - How academy subsumed innovations and creative research pusblished in little magaziones? - Market vs. individual position in the making of little magazines. - The role of the editors as trademakers, practitioners, and creative researchers. - What are the benefits of these little magazines considered as 'high' culture? Were they useful? - How technological production affected potential readers of these little magazines? - Historical view on this kind of literary proudction.

Completed papers should be no more than 7,000 words.
Deadline: October 2010

The _Revista Canaria de Estudios Ingleses_ is a peer-reviewed academic journal auspiced by the University of La Laguna (Spain), focusing on English studies.

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261. Paul Nelson
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

Pastor Rick Warren said:

"Three years ago I took enormous heat for inviting Barack Obama to my church because some of his views don't agree (with mine)," he said. "Now he's invited me."

So, it's ok for Obama to speak to Pastor Warren's parishioners, but not ok for Warren to speak at the Inauguration? Another example of how Obama's pragmatism (consciousness) goes way beyond left vs. right, way beyond the failing duality of US versus THEM, the exact same duality we're trying to overcome with Gay/Straight.

I love how Obama continues to defy the conventional wisdom of the Left AND the right. Keep guessing folks, or broaden your perspective during the next eight years. Dialog has begun. Much more interesting than the last eight.

Someday Rick Warren and others will understand that Gay people have a very important role in this society, as has been recognized by many indigenous and ancient cultures. The term used in some Native American cultures, Two Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!
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Ilalqo, WA [redacted]

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Most sincerely,
CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

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262. Obododimma Oha
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

It seems to me that the best way to say "No, thank you" is to write and read a poem about LGBT rights, sufferings, anxieties, etc, for the inauguration. That, again, would make history. The best form of protest is staged "on stage", not offstage. --- Obododimma Oha.

On Fri, Dec 19, 2008 at 9:38 PM, CA Conrad <[redacted]> wrote:

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> *Most sincerely,*
> *CAConrad*
>
> *cc: Graywolf Press, [redacted]*
>
> *http://PhillySound.blogspot.com*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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263. **Obododimma Oha**
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

This is quite persuasive, Paul. Dialogism works in and for opposites, not in sameness, not for compatibles. Thanks to William Blake for saying, in The Marriage of Heaven and Hell, "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence." --- Obododimma Oha.

On Sun, Dec 21, 2008 at 5:37 PM, Paul Nelson <[redacted]> wrote:

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>
> *"Three years ago I took enormous heat for inviting Barack Obama to my church because some of his views don't agree (with mine)," he said. "Now he's invited me."*
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Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

It wasn't my intention of turning this letter to you into a lecture, but while I'm at it, let me say that I PROTEST this choice Mr. Obama made to invite Rick Warren on behalf of the many LGBT people I have known, most especially the African American LGBT friends I have made over the years. I have learned from these friends just how entrenched homophobia is within the African American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?

> *Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you it's a more difficult decision, I understand that. But the only right decision in my opinion is to say No, and I hope you realize that.*
>
> *Most sincerely,*
> *CAConrad*
>
> *cc: Graywolf Press,* [redacted]
>
> *http://PhillySound.blogspot.com*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

264. **steve russell**
Re: Poetry Brothel at the Zipper Factory
Sun 21 Dec 2008

---

somewhat related: William Styron, the way he waxes his libido in "Sophie's Choice." i'm still looking for the book of essays by the British Feminist who enlightened me.

--- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:
From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Saturday, December 20, 2008, 6:51 PM

cooptation of poetry by capitalist objectification of women. not funny. to use a brothel as a metaphor is disgusting. I remember when Denise Levertov criticized a poet for using napalm as a metaphor for personal pain, saying you don't know what it feels like & it's much worse than the way you are characterizing it.

On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]>
wrote:

> New York poetry brothel tempts with verse
>
> Published: Friday December 19, 2008
>
>
http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008
.html
>
> The prostitute whispers, wets her lips and prepares to bare... her
> heart with a poem.
>
> Welcome to New York's Poetry Brothel, where punters delve between the
> lines, not the sheets.
>
> At a weekend session in a Manhattan night club called the Zipper
> Factory the look was bona fide bordello.
>
> Literary ladies of the night flitted between intimate, candle-lit
> nooks, red lights and paintings of nudes.
>
> Some of the poetesses for sale sported retro-style garter belts and
> frilly knickers. One swanned about in a top hat and feather boa.
>
> But transactions at the Poetry Brothel are of the mind, not the body,
> and a moment with the catalogue, replete with pictures and whimsical
> descriptions, reveals what's on offer.
>
> Page four boasts The Professor, swearing to have heard "the wail of
> your striving heart drifting over the spires of skyscrapers."
>
> Harriett Van Os on page 10 promises to "tell you secrets she
doesn't
> know she knows." Cecille Ballroom tempts punters on page 13 claiming
> she can "coax your drum."

>
> Gigolo poets are available, not least Poetry Brothel co-founder
> Nicholas Adamski, who goes by the name Tennessee Pink and tops
> tempestuous, dark looks with an eye patch.
>
> "Poetry is what I love more than anything," cooed The Madame,
the
> sultry spirit behind the whole idea.
>
> The Madame -- real name Stephanie Berger -- came dressed for the part
> in low-cut dress, elbow-length black gloves and a peacock headdress.
>
> "I'd rather be in the bedroom hearing poetry than listening to
some
> old man sitting on a chair on a stage," she explained by the light of
> a guttering candle.
>
> One-on-one encounters, for which "clients" pay three to five
dollars
> in addition to a 15 dollar entry fee and one free reading, took place
> upstairs.
>
> The "whores" read from their own material, much of which is free
> verse, making for intense, sometimes baffling performances.
>
> But for those needing a break, the Poetry Brothel laid on flamenco
> guitarists, a fortune-teller, a blackjack table and a bar specializing
> in port and whisky
>
> The young hedonists, most of them students, appear to have struck a
> surprisingly successful formula.
>
> "There just aren't that many poetry readings where poets show a
lot of
> cleavage," said The Professor, otherwise known as Jennifer Michael
> Hecht, aged 43 and a real life professor at Manhattan's New School.
>
> She teaches writing to many of the Brothel's regulars and is proud of
> the result.
>
> "It's kind of like the Weimar Republic without the Nazis. At two
in

> the morning you have 20- or 30-year-olds lying all over the place
> reading poetry," she said.
>
> "The custom is to read poetry alone, but we know that from Homer
> onward, people read it aloud and in groups."
>
> By midnight the Zipper Factory was packed and getting fuller -- and
> rowdier.
>
> The fortune teller, bedecked in red scarf and blue plumes, mumbled to
> someone about "choppy waters." The flamenco duo strummed. The
Madame,
> yet another glass of port in hand, introduced poet "whores" in a
voice
> suggesting she appreciated more than their literary charms.
>
> When Patricia Smith, a well-established poet, took the mike to declaim
> a long and rhythmical poem about love and making love, there were rock
> concert cheers from the crowd.
>
> "I always shudder when I pray," Smith intoned in a mesmerizing
voice,
> "so your name must be a prayer."
>
> Even for these bohemians there's no escaping the economic crisis
> sweeping the country.
>
> One of the poets, 22-year-old Nina Cheng, was about to start a job at
> Bear Stearns this year when the bank collapsed. Now she is writing a
> play about the experience and applying for a playwright's course at
> Yale.
>
> "I'd thought I'd do banking and get into the arts when I
retired --
> not this early," said Cheng, known at the Brothel as The Opium Eater.
>
> Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka
> Simone, worried that crashing stock markets will pull the rug from
> under the arts scene. "It's going to be a lot harder. A lot of
artists
> are sustained by grants from people with money."
>

> But one enthusiastic "client" said the ingenuity of the Poetry
Brothel
> proves there are ways to survive.
>
> "Money's always been scarce for artists and they're very
resourceful
> people," said Edmund Voyer, 54, a hefty man described as an
> "evangelist" on his business card and who came to the Zipper
Factory
> wearing a kilt.
>
> His drinking companion, Jennifer Hoa, 27, agreed money and art would
> always find ways to meet.
>
> "I've been a sell-out for years as a corporate lawyer, but I come
> here," she said. "I can't suppress my artistic side."
>
> The Madame promised that the Poetry Brothel welcomed all.
>
> "Many are young men with perhaps a secret interest in poems,"
she
> murmured. "Just look at the menu. Get a recommendation. Or say you
> don't care. Say: 'I need poetry. I'm hungry.'"
>
guidelines &

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265. **steve russell**
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

---

it seemed, at the time, an empty gesture when Sharon Olds refused to read for 43, Bush. so i thought at the time.

but Conrad seems on to something.

poets, what more do we have other than a handful of gesures?
--- On Sat, 12/20/08, laura hinton <[redacted]> wrote:
From: laura hinton <[redacted]>
Subject: Re: OPEN LETTER to Elizabeth Alexander
To: [redacted]
Date: Saturday, December 20, 2008, 9:14 PM

To CA Conrad: Thank you for writing this letter. The choice of Rick Warren by Obama is a terrible mistake, for anyone who believes in Civil Rights for all citizens. And what is the point of Civil Rights for only some of us? Elizabeth Alexander would be doing the right thing, if she chosses to take your advice, and withdraw in protest from the inauguration ceremony. What a disappointment from Obama. Laura

On Fri, Dec 19, 2008 at 3:38 PM, CA Conrad <[redacted]> wrote:

> Dear Elizabeth I'm writing to you today to consider saying No to
> reading at Barak Obama's inauguration in light of his invitation to
> Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick
> Warren is clearly a message to the Lesbian, Gay, Bi, Transgender
> community that he is not interested in our rights, not interested in
> our struggle, not interested in our suffering.
>
> Rick Warren's money, time and effort towards Proposition 8 in
> California is a very clear message. Any man who would put THAT MUCH
> time, money and effort into a campaign is sending a message which is
> nothing but clear.
>
> This is not an easy thing to ask you to do Elizabeth. As a poet I
> know full well how long and hard we work with little or no recognition
> and respect. Being asked to read at Mr. Obama's presidential
> inauguration is without a doubt one of the highlights of your life as
> a poet, I'm sure. The papers say you say you're "completely
> thrilled." I believe that. I understand that, but, I'm asking
you as
> a poet, and a queer man to consider the implications of reading in
> January.
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> When George W. Bush was reelected I was one of millions in DC to
> protest the inauguration, but that was different, that was very
> different because he was transparent. The transparent man is always
> easiest to protest. Mr. Obama is not transparent, and while he talks
> about building and maintaining bridges with opposing forces, that
> should not in my opinion spill over into the celebration of his
> inauguration.
>
> Asking Rick Warren's blessing is Obama's message. Rick Warren has
> been publicly open about his homophobia, but Mr. Obama has not been,
> not until now that is. In asking Rick Warren to bless the
> inauguration the LGBT community is being told straight up we will not

> count, we will be ignored, we will continue to suffer.
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> Protesting Mr. Obama's inauguration is much more important than
> protesting George W. Bush's inauguration ever was because Mr. Obama
> promised us he was a man with ethics and courage. By asking Rick
> Warren to give the blessing the weakness of Obama is immediately
> clear. Courage is something someone has when they are standing
> against oppressive forces, not when they stand with them.
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> It wasn't my intention of turning this letter to you into a lecture,
> but while I'm at it, let me say that I PROTEST this choice Mr. Obama
> made to invite Rick Warren on behalf of the many LGBT people I have
> known, most especially the African American LGBT friends I have made
> over the years. I have learned from these friends just how entrenched
> homophobia is within the African American community, and this decision
> of Mr. Obama's serves to galvanize that bigotry.
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> If we are going to send Mr. Obama a message, better to do it on his
> first day. Send it now, tell him No Thank You, please do that
> Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL
> LISTEN, but, if we don't tell him how we feel then how will he know?
> You have the power in your hands to tell him how you feel. You have
> the opportunity and power more than any other poet in America right
> now Elizabeth Alexander. And if you read then you are telling him
> that it is more important to you to read for him than it is to tell
> him you are disappointed with his decision to invite Rick Warren.
>
> But then again maybe you aren't disappointed that he chose to invite
> Rick Warren? What do I know about you after all? Maybe all of this
> is just fine with you?
>
> Here's to hoping you tell Mr. Obama No Thank You on behalf the
> millions who suffer under the pressures of Rick Warren and all those
> who stand beside Rick Warren and his very bad, bigoted decisions. It
> was easy for Sharon Olds to say No to George W. Bush, but for you it's
> a more difficult decision, I understand that. But the only right
> decision in my opinion is to say No, and I hope you realize that.
>
> Most sincerely,
> CAConrad
>
> cc: Graywolf Press, [redacted]

>
> http://PhillySound.blogspot.com
>
guidelines
>

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266. **Mark Weiss**
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

At a party last night I had an odd conversation with a friend I hadn't spoken to since before the election. My friend is in his sixties. He had spent two months as a fulltime volunteer for the Obama campaign. I commented, I thought rather modestly, and none to originally, that a lot of what Obama has said he hopes to do would be constrained by the economic crisis, what with bailout plans and falling revenues. My friend said he had faith in Obama's intelligence to figure out how to do it all. Then he got scary--his eyes had the faraway look of the convert to a new religion. "He has a lot of the characteristics traditionally associated with sainthood," my friend told me.

I don't know if saints are supposed to keep us guessing, but I don't think elected officials are. Certainly we had to guess enough in the last eight years to last a lifetime.

Mark

At 11:37 AM 12/21/2008, you wrote:
>Pastor Rick Warren said:
>
>"Three years ago I took enormous heat for inviting Barack Obama to my
>church because some of his views don't agree (with mine)," he said.
>"Now he's invited me."
>
>So, it's ok for Obama to speak to Pastor Warren's parishioners, but
>not ok for Warren to speak at the Inauguration? Another example of
>how Obama's pragmatism (consciousness) goes way beyond left vs.
>right, way beyond the failing duality of US versus THEM, the exact
>same duality we're trying to overcome with Gay/Straight.
>
>I love how Obama continues to defy the conventional wisdom of the
>Left AND the right. Keep guessing folks, or broaden your perspective
>during the next eight years. Dialog has begun. Much more interesting
>than the last eight.

>
>Someday Rick Warren and others will understand that Gay people have
>a very important role in this society, as has been recognized by
>many indigenous and ancient cultures. The term used in some Native
>American cultures, Two Spirit, begins to communicate this.
>
> Paul E. Nelson
>
>Global Voices Radio
>SPLAB!
>American Sentences
>Organic Poetry
>Poetry Postcard Blog
>
>Ilalqo, WA [redacted]
>
>
>
>
>
>
>
>_____
>From: CA Conrad <[redacted]>
>To: [redacted]
>Sent: Friday, December 19, 2008 12:38:24 PM
>Subject: OPEN LETTER to Elizabeth Alexander
>
>Dear Elizabeth I'm writing to you today to consider saying No to
>reading at Barak Obama's inauguration in light of his invitation to
>Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick
>Warren is clearly a message to the Lesbian, Gay, Bi, Transgender
>community that he is not interested in our rights, not interested in
>our struggle, not interested in our suffering.
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>Rick Warren's money, time and effort towards Proposition 8 in
>California is a very clear message. Any man who would put THAT MUCH
>time, money and effort into a campaign is sending a message which is
>nothing but clear.
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>This is not an easy thing to ask you to do Elizabeth. As a poet I
>know full well how long and hard we work with little or no recognition

>and respect. Being asked to read at Mr. Obama's presidential
>inauguration is without a doubt one of the highlights of your life as
>a poet, I'm sure. The papers say you say you're "completely
>thrilled." I believe that. I understand that, but, I'm asking you as
>a poet, and a queer man to consider the implications of reading in
>January.
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>When George W. Bush was reelected I was one of millions in DC to
>protest the inauguration, but that was different, that was very
>different because he was transparent. The transparent man is always
>easiest to protest. Mr. Obama is not transparent, and while he talks
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>should not in my opinion spill over into the celebration of his
>inauguration.
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>Asking Rick Warren's blessing is Obama's message. Rick Warren has
>been publicly open about his homophobia, but Mr. Obama has not been,
>not until now that is. In asking Rick Warren to bless the
>inauguration the LGBT community is being told straight up we will not
>count, we will be ignored, we will continue to suffer.
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>Protesting Mr. Obama's inauguration is much more important than
>protesting George W. Bush's inauguration ever was because Mr. Obama
>promised us he was a man with ethics and courage. By asking Rick
>Warren to give the blessing the weakness of Obama is immediately
>clear. Courage is something someone has when they are standing
>against oppressive forces, not when they stand with them.
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>Rick Warren? What do I know about you after all? Maybe all of this
>is just fine with you?
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>was easy for Sharon Olds to say No to George W. Bush, but for you it's
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>Most sincerely,
>CAConrad
>
>cc: Graywolf Press, [redacted]
>
>http://PhillySound.blogspot.com
>
>

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267. Elizabeth Switaj
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

On Sun, Dec 21, 2008 at 8:37 AM, Paul Nelson <[redacted]> wrote:

> *So, it's ok for Obama to speak to Pastor Warren's parishioners, but not ok for Warren to speak at the Inauguration?*

Yes Paul, actually that's exactly right. You see, speaking at the Inauguration is an *honor*. When you honor someone who has bigoted views, you legitimize those views by saying that despite them that person belongs not just in the crowd with the rest of us citizens but *on the platform*. It says that homophobia--and sexism (Warren's "church" doesn't allow women to hold leadership positions) is not a bigotry as unacceptable as those that would disqualify a person from such public honors.

> *Another example of how Obama's pragmatism (consciousness) goes way beyond left vs. right, way beyond the failing duality of US versus THEM, the exact same duality we're trying to overcome with Gay/Straight.*

Objecting to this bigot speaking isn't about gay vs. straight. A lot of straight people are pissed off about this. I can't even imagine the doublethink required to say that honoring a man who creates a strong divide between gay and straight with his cruel biased rhetoric constitutes overcoming divisions.

Pragmatism is cool but what is the end goal of this pragmatism? Term two?

> *I love how Obama continues to defy the conventional wisdom of the Left AND the right. Keep guessing folks, or broaden your perspective during the next eight years. Dialog has begun. Much more interesting than the last eight.*

Aha. Those of us who dare to object to any action taken by Obama simply have insufficiently broad perspectives. Dialog has begun? Giving an invocation =/= dialog.

Behaving as if sexism and homophobia are acceptable is hardly unconventional, incidentally.

> *Someday Rick Warren and others will understand that Gay people have a very important role in this society, as has been recognized by many indigenous and ancient cultures. The term used in some Native American cultures, Two Spirit, begins to communicate this .*

I sure hope you're right. I sure hope that one day this bigot realizes the homosexuals are not committing acts comparable to incest and pedophilia. I sure hope he realizes that women can lead, too, though I see you didn't mention that in your email. The trouble is that as long as he is rewarded socially he will see no reason to change his bigoted beliefs, nor will the guys watching at home.

Elizabeth Kate Switaj
elizabethkateswitaj.net

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268. Jason Quackenbush
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

Indeed. There has been something in the knee jerk condemnation of the Rick Warren selection that has been bugging me, and I think this puts the finger on it. I don't like Rick Warren and I disagree with his politics. But that's hardly a new thing for me when it comes to questions of preachers on the national stage.

If I had my druthers, there'd be no prayers at all and the ceremony would be entirely secular. But then, I voted for Obama knowing that he was a religious third way centrist and not expecting him to be the great progressive hope that clearly many of my friends and allies on the left thought he would be. I do know that I'm tired of us vs them and I'm tired of the culture war. it's not my fight and I don't want to keep fighting it and i find moves like this one that are attempts to step beyond it are more compelling to me than the sort of nonsense that 60s style protest leftism calls for. That movement beyond is the thing that I have always found compelling about Obama and I remain encouraged to see where he will go with it.

On Dec 21, 2008, at 10:37 AM, Obododimma Oha wrote:

> *This is quite persuasive, Paul. Dialogism works in and for opposites, not in sameness, not for compatibles. Thanks to William Blake for saying, in The Marriage of Heaven and Hell, "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence."*
> *--- Obododimma Oha.*
>
> *On Sun, Dec 21, 2008 at 5:37 PM, Paul Nelson <[redacted]> wrote:*
>
> *Pastor Rick Warren said:*
>
> *"Three years ago I took enormous heat for inviting Barack Obama to my church because some of his views don't agree (with mine)," he said. "Now he's invited me."*
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Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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> *But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?*
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> *cc: Graywolf Press,* [redacted]
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>
> *guidelines*
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> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone:* [redacted]*;*
> [redacted]*.*
>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

269. **CA Conrad**
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

My biggest fear is that everyone will relax like they did after Bill Clinton was elected.

OR WORSE not pay attention like they did after Bill Clinton was elected.

Bill Clinton was much worse for queer people in many ways than Bush ever was, which is why I agree with Troy here.

But I also agree it would be good if Elizabeth chose to read a poem in protest of Warren's invitation, my whole point to the letter was TO MAKE SOMETHING HAPPEN ANYTHING AT ALL!

BUT SOMETHING MUST HAPPEN!

The truth is I fear nothing will happen. I fear she will read a poem that says great things about Obama, or, a poem about the state of the world, but nothing in protest about the very clear homophobia at hand. And Rick Warren will do his thing. And everyone will go home.

With the distractions of a landsliding economy and war on more than one front, IT'S PERFECT TIMING to stick it to the queer community ONCE AGAIN. People LOVE TO HAVE a place to STICK their frustrations and irrational fears.

Proposition 8 was a great BONDING experience for bigots everywhere to HAVE THE POWER to tell the queers to fuck off, once again.

A BIG FAT public announcement from Elizabeth Alexander saying NO THANK YOU BARAK OBAMA is kind of great though. Though I seriously doubt it will happen that way, or any way I hope it to happen.

Oh, and for those who think this is Obama's way of creating "dialogue" um, how is that? THAT is dialouge? Well why not invite the Ku Klux Klan while you're at it? Bigots UNITE! I simply don't understand how this is in any possible way a form of "dialogue" frankly.

I'm NOT AFRAID of bigots, I just want my president that have MORE FUCKING SENSE to NOT have them in my face for the celebration of his new job.

But then again, that seems to be exactly what he wants, to have Warren in our faces, to have Warren be his passive-aggressive mouth of bigotry.

There is SO MUCH SUFFERING as it is in the queer community, queer teens still having the highest rate of suicide. And I think of all the African American queers I have known over the years and how hard it's been for them.

People voting FOR Obama also at the same time voted AGAINST civil rights for queers. That much we know to be true.

CAConrad
http://PhillySound.blogspot.com

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270. David Buuck
Locals MLA Group Reading - Tue Dec 20 @ Hotel Utah
Sun 21 Dec 2008

Please Forward!

For those of you San Francisco for the MLA, please come join us for this companion reading to the big MLA reading on the 28th, this one featuring over 30 Bay Area poets. The reading will start promptly at 7pm, at the nearby club Hotel Utah. Featuring: Melissa Benham, Alan Bernheimer, Brandon Brown, Xochi Candelaria, Norma Cole, Sarah Anne Cox, Del Ray Cross, Brent Cunningham, Donna de la Perrier, Steve Dickison, Stacy Doris, Steve Farmer, Gloria Frym, Susan Gevirtz, Javier Huerta, Scott Ignuito, Elizabeth Treadwell Jackson, Andrew Joron, David Lau, Joseph Lease, Dana Teen Lomax, Bill Luoma, Laura Moriarty, Stephen Ratcliffe, Barbara Jane Reyes, Cynthia Sailers, Leslie Scalapino, Lauren Shufran, giovanni singleton, Suzanne Stein, Chris Stroffolino, Stephen Vincent, Alli Warren, Chet Weiner, & more! hosted by David Buuck & Small Press Traffic.

Tues Dec 30, 7pm, $2
Hotel Utah
500 4th St. @ Bryant, SF
http://www.hotelutah.com/

see you there!
David Buuck
Small Press Traffic
sptraffic.org
smallpresstraffic.blogspot.com

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271. CA Conrad
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

Paul Nelson wrote: <<I love how Obama continues to defy the conventional wisdom of the Left AND the right. <<Keep guessing folks, or broaden your

perspective during the next eight years. Dialog has <<begun. Much more interesting than the last eight.

Paul this was such a weird thing to read.

I'm just this "left" guy who is gonna BE SHOWN?

You "love" how Obama told me that I'm a big fat zero and that I'm worthless and that I'm not allowed to be on the same grounds as he and his wife?

I need to "broaden" my "perspective" do I?

Yeah, guess I just need to understand that being 2nd class is OK. Thanks for the tip.

Suffering is NOT entertaining to me, but it's fine with me that you "love" it.

CAConrad
http://PhillySound.blogspot.com

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272. George Bowering
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

You got that right, Paul.

I dont have high hopes for Obama, he being a US president-elect,
but I am impressed by his openness,
as in this instance.

As you USAmericans say: what wd Jesus have done?

gb

On Dec 21, 2008, at 8:37 AM, Paul Nelson wrote:

> *Pastor Rick Warren said:*
>
> *"Three years ago I took enormous heat for inviting Barack Obama to my church because some of his views don't agree (with mine)," he said. "Now he's invited me."*
>
> *So, it's ok for Obama to speak to Pastor Warren's parishioners, but not ok for Warren to speak at the Inauguration? Another example of how Obama's pragmatism (consciousness) goes way beyond left vs. right, way beyond the failing duality of US versus THEM, the exact same duality we're trying to overcome with Gay/Straight.*
>
> *I love how Obama continues to defy the conventional wisdom of the Left AND the right. Keep guessing folks, or broaden your*

perspective during the next eight years. Dialog has begun. Much more interesting than the last eight.

Someday Rick Warren and others will understand that Gay people have a very important role in this society, as has been recognized by many indigenous and ancient cultures. The term used in some Native American cultures, Two Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as

a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he talks about building and maintaining bridges with opposing forces, that should not in my opinion spill over into the celebration of his inauguration.

Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

It wasn't my intention of turning this letter to you into a lecture, but while I'm at it, let me say that I PROTEST this choice Mr. Obama made to invite Rick Warren on behalf of the many LGBT people I have known, most especially the African American LGBT friends I have made over the years. I have learned from these friends just how entrenched homophobia is within the African American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?

Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those

> *who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you it's a more difficult decision, I understand that. But the only right decision in my opinion is to say No, and I hope you realize that.*
>
> *Most sincerely,*
> *CAConrad*
>
> *cc: Graywolf Press, [redacted]*
>
> *http://PhillySound.blogspot.com*
>
> *welcome.html*
>
> *welcome.html*

George H. Bowering
More than meets the nose.

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273. David Buuck
MLA announcement correction
Sun 21 Dec 2008

The reading is on the 30th, not the 20th!
thanks,
DB

> *Please Forward!*
>
> *For those of you San Francisco for the MLA, please come join us for this companion reading to the big MLA reading on the 28th, this one featuring over 30 Bay Area poets. The reading will start promptly at 7pm, at the nearby club Hotel Utah. Featuring: Melissa Benham, Alan Bernheimer, Brandon Brown, Xochi Candelaria, Norma Cole, Sarah Anne Cox, Del Ray Cross, Brent Cunningham, Donna de la Perriere, Steve Dickison, Stacy Doris, Steve Farmer, Gloria Frym, Susan Gevirtz, Rob Halpern, Javier Huerta, Scott Ignuito, Elizabeth Treadwell Jackson, Andrew Joron, David Lau, Joseph Lease, Dana Teen Lomax, Bill Luoma, Laura Moriarty, Stephen Ratcliffe, Barbara Jane Reyes, Cynthia Sailers, Leslie Scalapino, Lauren Shufran, giovanni singleton, Suzanne Stein, Chris Stroffolino, Stephen Vincent, Alli Warren, Chet Weiner, & more! hosted by David Buuck & Small Press Traffic.*
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> *see you there!*
> *David Buuck*
> *Small Press Traffic*
> *sptraffic.org*
> *smallpresstraffic.blogspot.com*

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274. Stephen Vincent
Re: OPEN LETTER to Elizabeth Alexander
Sun 21 Dec 2008

As somebody suggested somewhere, the intense heat and exposure of Obama's provocative (to put it mildly) Warren invitation, may have the consequence of giving Obama a 'quid por quo' opportunity to eliminate the Military's Gay policy quagmire of 'don't ask, don't tell'.

That also might be a 'prayer' but let's hope (or pressure) to be surprised.

Stephen V
--- On Sun, 12/21/08, Obododimma Oha <[redacted]> wrote:
From: Obododimma Oha <[redacted]>
Subject: Re: OPEN LETTER to Elizabeth Alexander
To: [redacted]
Date: Sunday, December 21, 2008, 10:37 AM

This is quite persuasive, Paul. Dialogism works in and for opposites, not in sameness, not for compatibles. Thanks to William Blake for saying, in The Marriage of Heaven and Hell, "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence." --- Obododimma Oha.

On Sun, Dec 21, 2008 at 5:37 PM, Paul Nelson <[redacted]> wrote:

> Pastor Rick Warren said:
>
> "Three years ago I took enormous heat for inviting Barack Obama to my
> church because some of his views don't agree (with mine)," he
said.
> "Now he's invited me."
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> So, it's ok for Obama to speak to Pastor Warren's parishioners,
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> for Warren to speak at the Inauguration? Another example of how
Obama's
> pragmatism (consciousness) goes way beyond left vs. right, way beyond the
> failing duality of US versus THEM, the exact same duality we're trying

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> overcome with Gay/Straight.
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> the right. Keep guessing folks, or broaden your perspective during the
next
> eight years. Dialog has begun. Much more interesting than the last eight.
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> important role in this society, as has been recognized by many indigenous
> and ancient cultures. The term used in some Native American cultures, Two
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> To: [redacted]
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> know full well how long and hard we work with little or no recognition
> and respect. Being asked to read at Mr. Obama's presidential
> inauguration is without a doubt one of the highlights of your life as
> a poet, I'm sure. The papers say you say you're "completely
> thrilled." I believe that. I understand that, but, I'm asking
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> When George W. Bush was reelected I was one of millions in DC to
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> different because he was transparent. The transparent man is always
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> about building and maintaining bridges with opposing forces, that
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> Warren to give the blessing the weakness of Obama is immediately
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> It wasn't my intention of turning this letter to you into a lecture,
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> known, most especially the African American LGBT friends I have made
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> homophobia is within the African American community, and this decision
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>
> Most sincerely,
> CAConrad
>
> cc: Graywolf Press, [redacted]
>
> http://PhillySound.blogspot.com
>
guidelines
>
guidelines
>

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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275. steve russell
Re: Poetry Brothel at the Zipper Factory
Sun 21 Dec 2008

---

this seems pretty light hearted.
I'm sorry to hear about the wicked (objects, et cetera) capitalist.
i suspect that the most die hard feminist could enjoy her/himself.

--- On Fri, 12/19/08, mIEKAL aND <[redacted]> wrote:
From: mIEKAL aND <[redacted]>
Subject: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Friday, December 19, 2008, 4:15 PM

New York poetry brothel tempts with verse

Published: Friday December 19, 2008

http://rawstory.com/news/afp/
New_York_poetry_brothel_tempts_with_12192008.html

The prostitute whispers, wets her lips and prepares to bare... her heart with a poem.

Welcome to New York's Poetry Brothel, where punters delve between the lines, not the sheets.

At a weekend session in a Manhattan night club called the Zipper Factory the look was bona fide bordello.

Literary ladies of the night flitted between intimate, candle-lit nooks, red lights and paintings of nudes.

Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.

Page four boasts The Professor, swearing to have heard "the wail of your striving heart drifting over the spires of skyscrapers."

Harriett Van Os on page 10 promises to "tell you secrets she doesn't know she knows." Cecille Ballroom tempts punters on page 13 claiming she can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long and rhythmical poem about love and making love, there were rock concert cheers from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice, "so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired -- not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper Factory wearing a kilt.

His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.

"I've been a sell-out for years as a corporate lawyer, but I come here," she said. "I can't suppress my artistic side."

The Madame promised that the Poetry Brothel welcomed all.

"Many are young men with perhaps a secret interest in poems," she murmured. "Just look at the menu. Get a recommendation. Or say you don't care. Say: 'I need poetry. I'm hungry.'"

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276. Bill Berkson

FW: regarding bigotry, big ideas & the inaugural

Mon 22 Dec 2008

------ Forwarded Message
From: Bill Berkson <[redacted]>
Date: Sun, 21 Dec 2008 11:23:01 -0800

To: <[redacted]>, <[redacted]>
Conversation: regarding bigotry, big ideas & the inaugural
Subject: regarding bigotry, big ideas & the inaugural

Much as one sympathizes with President-elect Obama¹s rationale for inviting Rick Warren to participate in the inaugural ceremony, this is one calculated risk that should not be taken and plainly has not been sufficiently thought through.

That the President-elect promises to be a shining example of post-ideological politics is one thing, that he may defeat this great promise with yet another sort of ideology, the Big Idea of bringing together diverse, and often contradictory, elements of the national culture is another: like most big ideas, this one fails the moment one element, or segment ‹ or more to the point, one person -- of the culture is left out or devalued.

However modified Warren¹s bigotry may be by his other, kinder views, that bigotry is a national disgrace. To invite him to drag it along to the grandstand on Inauguration Day is an insult to the Constitution the incoming President will swear perforce to protect.

Bill Berkson

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277. Small Press Traffic

Small Press Traffic's New Executive Director

Mon 22 Dec 2008

Small Press Traffic is pleased to announce Samantha Giles as the organization's new Executive Director.

Samantha Giles was born in Oakland and raised in Santa Monica, California. She returned to the Bay Area in 1996, to complete her Bachelors of Social Work at San Francisco State University. From 1999 to 2004, she was the Community Arts Program Director for Central City Hospitality House, providing artistic access for homeless people in San Francisco's Tenderloin district. Her extensive administrative, programmatic and curatorial work during her tenure there helped stabilize and grow a program of disparate, often unheard voices. In 2008, she received her MFA from Mills College, where she also served as Managing Editor for 580 Split. Her work appears in numerous journals and web-zines.

Samantha will serve as the Director beginning January 1, 2009.

We look forward to working with Samantha
and to seeing you all in the year ahead!

The Small Press Traffic Board of Directors

Small Press Traffic Board of Directors: President, David Buuck; Treasurer, Jessica Wickens; Secretary, Lauren Shufran; Board Members, Chris Chen, Gloria Frym; Scott Inguito, Barbara Jane Reyes, and Cynthia Sailers

****

SAVE THE DATES -- Small Press Traffic Upcoming Events

TUESDAY, DECEMBER 30, 2008 -- Locals MLA Group Reading
7:00 pm, $2
Hotel Utah
500 4th St. @ Bryant, SF
http://www.hotelutah.com/

For those of you in San Francisco for the MLA,
please come join us for this companion reading
to the big MLA reading on the 28th, this one featuring over
30 Bay Area poets. The reading will start promptly at 7:00 pm,
at the nearby club Hotel Utah.

Scheduled readers include: Melissa Benham, Alan Bernheimer, Brandon Brown, Xochi Candelaria, Norma Cole, Sarah Anne Cox, Del Ray Cross, Brent Cunningham, Donna de la Perriere, Steve Dickison, Stacy Doris, Steve Farmer, Gloria Frym, Susan Gevirtz, Rob Halpern, Javier Huerta, Scott Ignuito, Elizabeth Treadwell Jackson, Andrew Joron, David Lau, Joseph Lease, Dana Teen Lomax, Bill Luoma, Laura Moriarty, Stephen Ratcliffe, Barbara Jane Reyes, Cynthia Sailers, Leslie Scalapino, Lauren Shufran, giovanni singleton, Suzanne Stein, Chris Stroffolino, Stephen Vincent, Alli Warren, Chet Weiner, & more!

Hosted by David Buuck & Small Press Traffic

SMALL PRESS TRAFFIC'S
2009 SPRING SEASON:

JANUARY 16, 2009 Poets' Theater

JANUARY 23, 2009 Poets' Theater

JANUARY 30, 2009 Poets' Theater

FEBRUARY 6, 2009 Kaia Sand & Yedda Morrison & Kim Rosenfield

FEBRUARY 20, 2009 Christian Bök & Rachel Zolf

MARCH 6, 2009 Rae Armantrout & Laura Sims

MARCH 13, 2009 Stacy Szymaszek & Craig Santos Perez

MARCH 27, 2009 SPT Presents: Bay Area Student Writers (CCA Oakland Nahl Hall)

APRIL 10, 2009 Donna de la Perriere & Claire Chafee

APRIL 18, 2009 Tan Lin & Chet Weiner (21 Grand 416 25th Street, Oakland 6:30 pm)

APRIL 25, 2009 Julie Patton & Kit Robinson

MAY 1, 2009 Stephen Vincent & David Lau

MAY 8. 2009 Eleni Stecopoulos & Maggie Zurawski

MAY 15, 2009 Susana Gardner & Elizabeth Treadwell

Join us!

_____

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

<http://www.sptraffic.org/>http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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278. Pam Brown
hi ruth lepson, hi conrad
Mon 22 Dec 2008

Hi Poeticists too,

Hi Ruth,

Yep - 'dank' was us
mosquitoes, cheap wine, politics and lots of lerv

happy whatever-you-like to you

> *Date: Fri, 19 Dec 2008 16:15:50 -0500*
> *From: Ruth Lepson <[redacted]>*
> *Subject: Re: season's greetings from the deletions*
>
> *very dank, cool, stellar, funny, rockin', Pam.*
>
> *On 12/18/08 5:56 PM, "Pam Brown" <[redacted]> wrote:*

> *http://thedeletions.blogspot.com/*

AND

Hi Conrad,

That's a terrific letter to Elizabeth Alexander.

The Rick Warren appointment to invoke, or evoke, or whatever preachers do up in your hemisphere at inaugurations is perhaps the first disappointment. (hope there aren't too many more yet)

Have to remember - Obama IS a politician.

Have a great silly season - Ruth, Conrad, Poeticists

Pam

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

↑ Index

279. **Ann Bogle**

Inauguration theology and poetics

Mon 22 Dec 2008

Churches in D.C. have been courting the Obamas, who haven't attended church since April when they left Trinity UCC in Chicago -- after 20 years according to one report -- due to controversy over Rev. Wright's sermons.? UCC is pro-gay rights and in recent years, pro-gay marriage.? I checked this: Trinity in particular is specifically in favor of gay rights, including marriage.? A UCC church was burned over the synod vote for gay marriage a few years ago.? Tell me the Obamas attended Trinity regularly that long while harboring anti-gay sentiment; it doesn't make sense.? They would have left long before they did if they didn't like the emphasis on gay rights theologically or socially.? It also doesn't make sense to me that a long-term UCC family would be attracted to non-denominational evangelical fundamentalist Christianity.? Is telling Elizabeth Alexander what to protest a protest of both poet and pastor?? In any case, protest over Rick Warren seems necessary.? AMB

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280. Sharon Mesmer/David Borchart
Re: OPEN LETTER to Elizabeth Alexander
Mon 22 Dec 2008

CA,

Have you sent your letter to Elizabeth? I just looked at her site (http://www.elizabethalexander.net/home.html) and there's a contact phone number and email address there.

love, as always, Sharon M.

On Dec 21, 2008, at 3:20 PM, CA Conrad wrote:

> *Paul Nelson wrote:*
> *<<I love how Obama continues to defy the conventional wisdom of the Left AND the right. <<Keep guessing folks, or broaden your perspective during the next eight years. Dialog has <<begun. Much more interesting than the last eight.*
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> *Paul this was such a weird thing to read.*
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> *I'm just this "left" guy who is gonna BE SHOWN?*
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> *You "love" how Obama told me that I'm a big fat zero and that I'm worthless and that I'm not allowed to be on the same grounds as he and his wife?*
>
> *I need to "broaden" my "perspective" do I?*
>
> *Yeah, guess I just need to understand that being 2nd class is OK. Thanks for the tip.*
>
> *Suffering is NOT entertaining to me, but it's fine with me that you "love" it.*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> *welcome.html*

↑ Index

281. Elizabeth Switaj
Re: FW: regarding bigotry, big ideas & the inaugural
Mon 22 Dec 2008

On Sun, Dec 21, 2008 at 9:40 PM, Bill Berkson <[redacted]> wrote:

> *like most big ideas, this one fails the moment one element, or segment ‹ or more to the point, one person -- of the culture is left out or devalued.*

Yes, exactly! The moment this occurs, us vs. them is being reified, even if it is done in the name of bringing 'us' together.

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282. George Bowering
Re: OPEN LETTER to Elizabeth Alexander
Mon 22 Dec 2008

Me too. I am getting more and more discouraged by the calls for censorship from the "left."
I speak as a non USAmerican who sees Obama as right of most tolerable governments in the western world.
I had never heard of this preacher till I saw a piece on him in your Time Magazine a while back.
But it doesn't bother me that he is going to show up at the inauguration. I mean most civilized people
don't get it that in places like the US and Iran there has to be religious approval for inaugurations and on the money.

On Dec 21, 2008, at 12:09 PM, Jason Quackenbush wrote:

> *Indeed. There has been something in the knee jerk condemnation of the Rick Warren selection that has been bugging me, and I think this puts the finger on it. I don't like Rick Warren and I disagree with his politics. But that's hardly a new thing for me when it comes to questions of preachers on the national stage. If I had my druthers, there'd be no prayers at all and the ceremony would be entirely secular. But then, I voted for Obama knowing that he was a religious third way centrist and not expecting him to be the great progressive hope that clearly many of my friends and allies on the left thought he would be. I do know that I'm tired of us vs them and I'm tired of the culture war. it's not my fight and I don't want to keep fighting it and i find moves like this one that are attempts to step beyond it are more compelling to me than the sort of nonsense that 60s style protest leftism calls for. That movement beyond is the thing that I have always found compelling about Obama and I remain encouraged to see where he will go with it.*
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> *This is quite persuasive, Paul. Dialogism works in and for*

opposites, not in
sameness, not for compatibles. Thanks to William Blake for saying, in The
Marriage of Heaven and Hell, "Without Contraries is no progression.
Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to
Human existence."
--- Obododimma Oha.

On Sun, Dec 21, 2008 at 5:37 PM, Paul Nelson <[redacted]>
wrote:

Pastor Rick Warren said:

"Three years ago I took enormous heat for inviting Barack Obama to my
church because some of his views don't agree (with mine)," he said.
"Now he's invited me."

So, it's ok for Obama to speak to Pastor Warren's parishioners, but not ok
for Warren to speak at the Inauguration? Another example of how Obama's
pragmatism (consciousness) goes way beyond left vs. right, way beyond the
failing duality of US versus THEM, the exact same duality we're trying to
overcome with Gay/Straight.

I love how Obama continues to defy the conventional wisdom of the Left AND
the right. Keep guessing folks, or broaden your perspective during the next
eight years. Dialog has begun. Much more interesting than the last eight.

Someday Rick Warren and others will understand that Gay people have a very
important role in this society, as has been recognized by many indigenous
and ancient cultures. The term used in some Native American cultures, Two
Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!

American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he talks

about building and maintaining bridges with opposing forces, that should not in my opinion spill over into the celebration of his inauguration.

Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

It wasn't my intention of turning this letter to you into a lecture, but while I'm at it, let me say that I PROTEST this choice Mr. Obama made to invite Rick Warren on behalf of the many LGBT people I have known, most especially the African American LGBT friends I have made over the years. I have learned from these friends just how entrenched homophobia is within the African American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?

Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you

> *it's*
> *a more difficult decision, I understand that. But the only right*
> *decision in my opinion is to say No, and I hope you realize that.*
>
> *Most sincerely,*
> *CAConrad*
>
> *cc: Graywolf Press,* [redacted]
>
> *http://PhillySound.blogspot.com*
>
> *guidelines*
>
> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone:* [redacted]*;*
> [redacted]*.*
>
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *welcome.html*

George
Satisfied with his undergarments.

↑ Index

283. George Bowering
Re: OPEN LETTER to Elizabeth Alexander
Mon 22 Dec 2008

On Dec 21, 2008, at 12:20 PM, CA Conrad wrote:

>
>
> You "love" how Obama told me that I'm a big fat zero and that I'm
> worthless and that I'm not allowed to be on the same grounds as he and
> his wife?
>
Inflammatory language such as this is kind of playing into the hands
of the right,
isn't it? Wouldn't it be better to prove more intelligent than the
jerks?
Inflammatory language should be left to the lockstep fundamentalists in
the Middle-East and the US South, for example.
Or anywhere.

Did Obama say those things you have him saying, CA?
I like you, and I am with you,
but I hate to see you playing into their hands.

George Bowering, esq.
Not a morning kind of guy.

↑ Index

284. Daniel Zimmerman
Re: Poetry Brothel at the Zipper Factory
Mon 22 Dec 2008

Ruth,

I see the piece as both funny and not funny, i.e., ironic. When Salieri (?) objected to Mozart that his music had too many notes, Wolfie replied "Which ones would you eliminate?" Which kinds of hyperbole would you eliminate? Would you also decree such usages as "If a person wants to succeed, s/he must do his/her work him/herself"? Would you keep the asterisks in HOWL's first edition: "Who with mother finally ******"? It seems to me that poets "don' need no steenking badches."

~ Dan Zimmerman

----- Original Message -----
From: "Ruth Lepson" <[redacted]>

To: <[redacted]>
Sent: Saturday, December 20, 2008 6:51 PM
Subject: Re: Poetry Brothel at the Zipper Factory

> *cooptation of poetry by capitalist objectification of women. not funny. to use a brothel as a metaphor is disgusting. I remember when Denise Levertov criticized a poet for using napalm as a metaphor for personal pain, saying you don't know what it feels like & it's much worse than the way you are characterizing it.*
>
> *On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]> wrote:*
>
> *New York poetry brothel tempts with verse*
>
> *Published: Friday December 19, 2008*
>
> *http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.html*
>
> *The prostitute whispers, wets her lips and prepares to bare... her heart with a poem.*
>
> *Welcome to New York's Poetry Brothel, where punters delve between the lines, not the sheets.*
>
> *At a weekend session in a Manhattan night club called the Zipper Factory the look was bona fide bordello.*
>
> *Literary ladies of the night flitted between intimate, candle-lit nooks, red lights and paintings of nudes.*
>
> *Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.*
>
> *But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.*
>
> *Page four boasts The Professor, swearing to have heard "the wail of your striving heart drifting over the spires of skyscrapers."*
>
> *Harriett Van Os on page 10 promises to "tell you secrets she doesn't know she knows." Cecille Ballroom tempts punters on page 13 claiming she can "coax your drum."*
>
> *Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops*

tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long and rhythmical poem about love and making love, there were rock concert cheers from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice, "so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired -- not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper Factory wearing a kilt.

His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.

"I've been a sell-out for years as a corporate lawyer, but I come here," she said. "I can't suppress my artistic side."

The Madame promised that the Poetry Brothel welcomed all.

"Many are young men with perhaps a secret interest in poems," she murmured. "Just look at the menu. Get a recommendation. Or say you don't care. Say: 'I need poetry. I'm hungry.'"

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285. **Ruth Lepson**

Re: hi ruth lepson, hi conrad

Mon 22 Dec 2008

---

thanks, Pam, sounds like a blast, as they once said.
happy everything except brothels, to all.
ruth

On 12/22/08 6:08 AM, "Pam Brown" <[redacted]> wrote:

> *Hi Poeticists too,*
>
> *Hi Ruth,*
>
> *Yep - 'dank' was us*
> *mosquitoes, cheap wine, politics and lots of lerv*
>
> *happy whatever-you-like to you*
>
> *Date: Fri, 19 Dec 2008 16:15:50 -0500*
> *From: Ruth Lepson <[redacted]>*
> *Subject: Re: season's greetings from the deletions*
>
> *very dank, cool, stellar, funny, rockin', Pam.*
>
> *On 12/18/08 5:56 PM, "Pam Brown" <[redacted]> wrote:*
>
> *http://thedeletions.blogspot.com/*
>
> *AND*
>
> *Hi Conrad,*
>
> *That's a terrific letter to Elizabeth Alexander.*
>
> *The Rick Warren appointment to invoke, or evoke, or whatever preachers do up in your hemisphere at inaugurations is perhaps the first disappointment. (hope there aren't too many more yet)*
>
> *Have to remember - Obama IS a politician.*
>
> *Have a great silly season - Ruth, Conrad, Poeticists*
>
> *Pam*

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

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286. **laura hinton**
Re: OPEN LETTER to Elizabeth Alexander
Mon 22 Dec 2008

I agree with Elizabeth S. -- and thanks to CA Conrad, for his persistance with this issue.

Elizabeth's articulate defense here explains just why it is right to say No to the Inaugural invite --unless, perhaps, Obama, under political pressure, changes his "preacher" to someone who has done the right things in "her" career toward everyone (changing the implicit male pronoun); someone who has not called any group of citizens, including Gays, bigoted names -- and there are many, many to chose from in American religious networks.

Obama made a serious mistake. He needs to admit it and make a correction. Now THAT would be leadership we haven't seen in awhile.

I understand the idea that you have to be inside the system to make a difference, or that you have to have a public platform to verbally articulate a point. However, I do hope that Elizabeth Alexander is reading us, and that however she choses to make the point, she will do so in her own way, and strongly. Stepping off the stage makes its own strong statement. And I do NOT agree that the only way to make a difference is to work from within (on the "stage of") a compromised system. Change does not just occur from inside. It changes in all kinds of ways and through various acts that all of us in any moment may know about and record, or may not know about and record. It means that each act of protest joins other acts. Solidarity among those of us who believe in COMPLETE Civil Rights for every person and citizen has its own pragmaticism -- and, I would add, its own "broader perspective."

I write this as a white heterosexual. I think I have a "broader perspective." And I DEMAND that Obama DEMAND -- starting with his great public theater in January, called the Inauguration -- that every one of us have equal rights. And that Obama's stance on this be symbolically registered, starting Day 1 of his presidency.

I totally agree with CA Conrad's remarks on Gay scapegoating (see below*). This particular bigotry of Warren's can be seen as another scapegoating tactic that undermines every member of a society of "free debate." Laura

* CA Conrad's words: "With the distractions of a landsliding economy and war on more than one front, IT'S PERFECT TIMING to stick it to the queer community ONCE AGAIN"

↑ Index

287. **Ruth Lepson**
Re: Poetry Brothel at the Zipper Factory
Mon 22 Dec 2008

---

brothels about as funny as slavery.
which British feminist?

On 12/21/08 1:44 PM, "steve russell" <[redacted]> wrote:

> *somewhat related: William Styron, the way he waxes his libido in "Sophie's Choice."*
> *i'm still looking for the book of essays by the British Feminist who enlightened me.*
>
> *--- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:*
> *From: Ruth Lepson <[redacted]>*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
> *To: [redacted]*
> *Date: Saturday, December 20, 2008, 6:51 PM*
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> *cooptation of poetry by capitalist objectification of women. not funny. to use a brothel as a metaphor is disgusting. I remember when Denise Levertov criticized a poet for using napalm as a metaphor for personal pain, saying you don't know what it feels like & it's much worse than the way you are characterizing it.*
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288. CA Conrad
Re: OPEN LETTER to Elizabeth Alexander
Mon 22 Dec 2008

A few people wrote personal notes to me saying that they're tired of the culture wars.

Um, this isn't some Queer Theory Class to me, THIS IS MY LIFE, and I'm not the type of fag who gets pushed around, I PUSH BACK, which is why I take stands. Which is why I'm appealing to Elizabeth Alexander's higher self. It must be VERY DIFFICULT to be invited to do such a reading, such a historical reading. Well, it would be difficult for me.

One person wrote me asking me to take "the higher road like Gandhi." Um, my protest suggestions were ALL nonviolent, I mean, I didn't ask Elizabeth to STAB someone at the microphone. Geeze, it's so ridiculous reading such e-mails.

AND I I'M JUST GOING TO SAY IT: If Obama were white, and chose a pastor who was openly racist NO ONE would question my anger. Well, unless you were also racist, but you know exactly what I'm saying here. Queer rights may keep taking a back seat as long as I'm alive, but that just means I'll go to the grave YELLING!

CAConrad
http://PhillySound.blogspot.com

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289. Ruth Lepson
Re: OPEN LETTER to Elizabeth Alexander
Mon 22 Dec 2008

CAConrad, I hear you. It's time we included everyone. Actually, why time? Why not from the beginning!

On 12/21/08 3:20 PM, "CA Conrad" <[redacted]> wrote:

> *Paul Nelson wrote:*
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>
> *CAConrad*
> *http://PhillySound.blogspot.com*

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290. **Roy Exley**

Roy Exley - Re: OPEN LETTER to Elizabeth Alexander

Mon 22 Dec 2008

Jason,

What a relief, many thanks for your message condemning the us v.themism Of these GLBT (my adaptation) bigots who leave you thinking that their bigotry is perhaps more strident and more inflexible than that of Warren himself! I too am tired of the culture war which can only be exacerbated and perpetuated by such invective. Long live the middle way! And Obamas openness for dialogue, which encourages me also. I look forward to an end of this tiresome conversation.

On 21/12/08 8:09 pm, "Jason Quackenbush" <[redacted]> wrote:

> *Indeed. There has been something in the knee jerk condemnation of the Rick Warren selection that has been bugging me, and I think this puts the finger on it. I don't like Rick Warren and I disagree with his politics. But that's hardly a new thing for me when it comes to questions of preachers on the national stage. If I had my druthers, there'd be no prayers at all and the ceremony would be entirely secular. But then, I voted for Obama knowing that he was a religious third way centrist and not expecting him to be the great progressive hope that clearly many of my friends and allies on the left thought he would be. I do know that I'm tired of us vs them and I'm tired of the culture war. it's not my fight and I don't want to keep fighting it and i find moves like this one that are attempts to step beyond it are more compelling to me than the sort of nonsense that 60s style protest leftism calls for. That movement beyond is the thing that I have always found compelling about Obama and I remain encouraged to see where he will go with it.*

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On Sun, Dec 21, 2008 at 5:37 PM, Paul Nelson <[redacted]> wrote:

Pastor Rick Warren said:

"Three years ago I took enormous heat for inviting Barack Obama to my church because some of his views don't agree (with mine)," he said. "Now he's invited me."

So, it's ok for Obama to speak to Pastor Warren's parishioners, but not ok for Warren to speak at the Inauguration? Another example of how Obama's pragmatism (consciousness) goes way beyond left vs. right, way beyond the failing duality of US versus THEM, the exact same duality we're trying to overcome with Gay/Straight.

I love how Obama continues to defy the conventional wisdom of the Left AND the right. Keep guessing folks, or broaden your perspective during the next eight years. Dialog has begun. Much more interesting than the last eight.

Someday Rick Warren and others will understand that Gay people have a very important role in this society, as has been recognized by many indigenous and ancient cultures. The term used in some Native American cultures, Two Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always

easiest to protest. Mr. Obama is not transparent, and while he talks about building and maintaining bridges with opposing forces, that should not in my opinion spill over into the celebration of his inauguration.

Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

It wasn't my intention of turning this letter to you into a lecture, but while I'm at it, let me say that I PROTEST this choice Mr. Obama made to invite Rick Warren on behalf of the many LGBT people I have known, most especially the African American LGBT friends I have made over the years. I have learned from these friends just how entrenched homophobia is within the African American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?

Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you it's a more difficult decision, I understand that. But the only right

> *decision in my opinion is to say No, and I hope you realize that.*
>
> *Most sincerely,*
> *CAConrad*
>
> *cc: Graywolf Press, [redacted]*
>
> *http://PhillySound.blogspot.com*
>
> *guidelines*
>
> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *welcome.html*
>
> *Jason Quackenbush*
> *[redacted]*

↑ Index

291. **Gerald Schwartz**

Re: regarding bigotry, big ideas & the inaugural

Mon 22 Dec 2008

---

as with any President- 'select'
front for the corporate cube
he's got about 20% wiggle-room
(witness JFK, RFK, MLK)

which is about as much
democracy as we've got left...So
instead of silence I'm hoping
from Alexander... or moreover
those in authentic power--
a great storm of words, ones
right-angled, left-angled
all beneathe the blast of light
that'll be on that day night into day

--Gerald S.

------ Forwarded Message
From: Bill Berkson <[redacted]>
Date: Sun, 21 Dec 2008 11:23:01 -0800
To: <[redacted]>, <[redacted]>
Conversation: regarding bigotry, big ideas & the inaugural
Subject: regarding bigotry, big ideas & the inaugural

Much as one sympathizes with President-elect Obama¹s rationale for inviting Rick Warren to participate in the inaugural ceremony, this is one calculated risk that should not be taken and plainly has not been sufficiently thought through.

That the President-elect promises to be a shining example of post-ideological politics is one thing, that he may defeat this great promise with yet another sort of ideology, the Big Idea of bringing together diverse, and often contradictory, elements of the national culture is another: like most big ideas, this one fails the moment one element, or segment < or more to the point, one person -- of the culture is left out or devalued.

However modified Warren¹s bigotry may be by his other, kinder views, that bigotry is a national disgrace. To invite him to drag it along to the grandstand on Inauguration Day is an insult to the Constitution the incoming President will swear perforce to protect.

Bill Berkson

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292. **Ann Bogle**
Re: Inauguration theology and poetics
Mon 22 Dec 2008

I didn't use question marks in the post I sent except one for a question near the end. AMB
**********One site keeps you connected to all your email: AOL Mail, Gmail, and Yahoo Mail. Try it now.

(http://www.aol.com/?optin=new-dp&icid=aolcom40vanity&ncid=emlcntaolcom00000025)

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293. mIEKAL aND

BYSTANDER: An Irreality by mIEKAL aND

Tue 23 Dec 2008

BYSTANDER: An Irreality by mIEKAL aND

A 'pataphysical post-apocalytpic novella in 3 movements

· Paperback: 130 pages
· Publisher: BlazeVOX [books]
· ISBN: 1-934289-63-9

http://www.blazevox.org/bk-ma.htm

What would happen if words, disguised as characters Balboa Pettibone and She-singer, could hallucinate and time travel? mIEKAL aND, one of our most intrepid verbal explorers, takes us into the world of genre fiction and sets it spinning into an “irreality” as iridescent as myth clothed in neon language. The sideways feints and flourishes of aND's words lead us through a minefield of future decay, artfully finding glimmers of beauty and eros even in the most blasted lang- scapes and bone-scrapes. In a world where “a blackened sky corrupt[s] the horizon,” “snakes of anger” war with “snakes of confusion,” and “there are no curtains between darkness and its opposite,” the beauty of the words themselves offer joy in apocalyptic circumstance. And courtly love wins the day.

Maria Damon

There is a secret travelogue through the irreal estate of the 20th century, a picaresque that passes down the arcades of the Invisible Cities, across the plains of Flatland, through the Gardens of Priapus to the foothills of Mount Analogue. Between the lines of Bystander: An Irreality, mIEKAL aND has thoughtfully printed you a map for the next leg of the journey. Pack your sieve and your bicycle; it's a long trip.

Darren Wershler

Bystander: An irreality is indeed an irreality or sobreality so vivd it brings senses to a full function and merges the one into the implications of the text. What I experiencet wasnt prose or poetry in its common definition. Its written just and laconic. Exactly the amount and texture of information needed to hook the right senses and teleport one inside. Psy-fi and a metaphor for the webbed chronology of thought and remembered events, reconstructed map of

communication. After digestion i found a brain map that emerged, map of how thoughts are layed and georgraphical x-ray of how they settle and drift with/ within time. The process of reading or rather drinking pleasantly hurts the neurons, like adrenaline that spreads from the head to appendages. I want to repeat the journey on my own after watching Balboa....

Alexandra Zavylova

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294. Eric Hoffman

New Book Available from Dos Madres Press

Tue 23 Dec 2008

---

http://www.dosmadres.com/catalog/life-at-braintree-by-eric-hoffman/

Life at Braintree by Eric Hoffman

An excerpt from Life at Braintree:

9.

The people: ignorant of arts and letters,
Seldom able to frame and support
Regular opposition, gullible and slow

To resist tyranny. This settlement
Nevertheless represents the Opening
Of a grand scene and Design

In Providence, for the Illumination
Of the Ignorant and the Emancipation
Of the slavish Part of Mankind.

“These spare poems, open to the voices of the American past, wonderfully assume an unexpected richness, a wealth of saying.” - Norman Finkelstein author of Track and Passing Over

Life at Braintree: $10.00 plus shipping
by Eric Hoffman

ERIC HOFFMAN is the author of four collections of poetry, Things Like This Happen All the Time (2000), Threnody (2006), Of Love and Water and There (both 2008). A book, George Oppen: Survival’s Thin, Thin Radiance is forthcoming. He lives in Manchester, Connecticut with his wife, Robin.

Product Details
Chapbook: 23 pages of Poetry

Language: English
ISBN-13: 978-1-933675-36-7

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295. **John Foley**
FLASHPOINT EZRA POUND EXTRA!
Tue 23 Dec 2008

ANNOUNCING .....

FLASHPOINT EXTRA!
Winter 2009
http://www.flashpointmag.com

EZRA POUND & WALL STREET

featuring

CANTO XLV
"With Usura"

GIANO ACCAME
(translated by WAYNE POUNDS)

ELLEN CARDONA

DAVID HICKMAN

MAC OLIVER

BRENDON KERESEY

TONY EVANS

ROSALIE GANCIE

CARLO PARCELLI

"Along the frontier
where the arts & politics clash ..."

↑ Index

296. **Carol Novack**
More on the Warren Horror Show & C A Conrad's Open Letter
Tue 23 Dec 2008

For anyone remotely to the left of what used to be liberal who buys Obama's insulting-to-my-intelligence rationale for affording a prominent position to the homophobic, anti-Choice Christian evangelist (yeah really, if we have to be overdosed with religion contra to the spirit of the Establishment Clause, why

not include leaders of all of the religions, plus an atheist like Noam Chomsky? -- joke), I refer you to http://makethemaccountable.com/index.php/category/media-news/. You and others here might also want to take a look at Obama's record and statements in regard to Native American rights. Frankly, he doesn't give a damn. http://www.nativeamericansrightsassociation.com/Obama_FIles.html. And frankly, we have to be watchdogs. This is the politician who voted for the FISA Amendment. As someone here pointed out, he's basically a centrist, hardly a progressive, though of course, anyone would be an improvement over Bush, one would HOPE.

In regard to CA Conrad's excellent letter to Elizabeth Alexander, how can we sign onto it? Do you (CA) suggest that we simply forward it to Graywolf Press?

Thanks,

Carol

Blog: http://carolnovack.blogspot.com/
The Bug Obama Group of Fed-Up Progressive Types<http://www.facebook.com/group.php?gid=39092744573>CD: INVENTIONS II: Fictions, Fusions & Poems is available for purchase at http://cdbaby.com/cd/cnwdcmbrm
MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age
of Dementia: http://www.madhattersreview.com

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297. steve russell
Re: OPEN LETTER to Elizabeth Alexander
Tue 23 Dec 2008

Mark, from one college dropout to another, what went to Yale, should have stayed in Yale, know what I'm saying? Ugh, is one allowed to say Know what I'm saying? at the ripe age of...

--- On Sun, 12/21/08, Mark Weiss <[redacted]> wrote:
From: Mark Weiss <[redacted]>
Subject: Re: OPEN LETTER to Elizabeth Alexander
To: [redacted]
Date: Sunday, December 21, 2008, 2:19 PM

At a party last night I had an odd conversation with a friend I hadn't spoken to since before the election. My friend is in his sixties. He had spent two months as a fulltime volunteer for the Obama campaign. I commented, I thought rather modestly, and none to originally, that a lot of what Obama has said he hopes to

do would be constrained by the economic crisis, what with bailout plans and falling revenues. My friend said he had faith in Obama's intelligence to figure out how to do it all. Then he got scary--his eyes had the faraway look of the convert to a new religion. "He has a lot of the characteristics traditionally associated with sainthood," my friend told me.

I don't know if saints are supposed to keep us guessing, but I don't think elected officials are. Certainly we had to guess enough in the last eight years to last a lifetime.

Mark

At 11:37 AM 12/21/2008, you wrote:
>Pastor Rick Warren said:
>
>"Three years ago I took enormous heat for inviting Barack Obama to my
>church because some of his views don't agree (with mine)," he
said.
>"Now he's invited me."
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>So, it's ok for Obama to speak to Pastor Warren's parishioners, but

>not ok for Warren to speak at the Inauguration? Another example of
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>same duality we're trying to overcome with Gay/Straight.
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>Left AND the right. Keep guessing folks, or broaden your perspective
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>
> Paul E. Nelson
>
>Global Voices Radio
>SPLAB!
>American Sentences
>Organic Poetry
>Poetry Postcard Blog

>
>Ilalqo, WA [redacted]
>
>
>
>
>
>
>
>_____
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>Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick
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>and respect. Being asked to read at Mr. Obama's presidential
>inauguration is without a doubt one of the highlights of your life as
>a poet, I'm sure. The papers say you say you're "completely
>thrilled." I believe that. I understand that, but, I'm asking
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>a poet, and a queer man to consider the implications of reading in
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>When George W. Bush was reelected I was one of millions in DC to
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>different because he was transparent. The transparent man is always
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>about building and maintaining bridges with opposing forces, that

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>been publicly open about his homophobia, but Mr. Obama has not been,
>not until now that is. In asking Rick Warren to bless the
>inauguration the LGBT community is being told straight up we will not
>count, we will be ignored, we will continue to suffer.
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>It wasn't my intention of turning this letter to you into a lecture,
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>known, most especially the African American LGBT friends I have made
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>You have the power in your hands to tell him how you feel. You have
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>Here's to hoping you tell Mr. Obama No Thank You on behalf the
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>was easy for Sharon Olds to say No to George W. Bush, but for you it's

>a more difficult decision, I understand that. But the only right
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>
>Most sincerely,
>CAConrad
>
>cc: Graywolf Press, [redacted]
>
>http://PhillySound.blogspot.com
>
>

↑ Index

298. **George Bowering**
Re: Poetry Brothel at the Zipper Factory
Tue 23 Dec 2008

Or, say, dropping bombs on people. So Catch-22, that's not funny.

On Dec 22, 2008, at 2:01 PM, Ruth Lepson wrote:

> *brothels about as funny as slavery.*
> *which British feminist?*
>
> *On 12/21/08 1:44 PM, "steve russell" <[redacted]> wrote:*
>
> *somewhat related: William Styron, the way he waxes his libido in "Sophie's*
> *Choice."*
> *i'm still looking for the book of essays by the British Feminist who*
> *enlightened me.*
>
> *--- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:*
> *From: Ruth Lepson <[redacted]>*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
> *To: [redacted]*
> *Date: Saturday, December 20, 2008, 6:51 PM*
>
> *cooptation of poetry by capitalist objectification of women. not funny. to*
> *use a brothel as a metaphor is disgusting. I remember when Denise Levertov*
> *criticized a poet for using napalm as a metaphor for personal pain, saying*
> *you don't know what it feels like & it's much worse than the way you are*

characterizing it.

On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]>
wrote:

New York poetry brothel tempts with verse

Published: Friday December 19, 2008

http://rawstory.com/news/afp/
New_York_poetry_brothel_tempts_with_12192008.html

The prostitute whispers, wets her lips and prepares to bare... her
heart with a poem.

Welcome to New York's Poetry Brothel, where punters delve between
the
lines, not the sheets.

At a weekend session in a Manhattan night club called the Zipper
Factory the look was bona fide bordello.

Literary ladies of the night flitted between intimate, candle-lit
nooks, red lights and paintings of nudes.

Some of the poetesses for sale sported retro-style garter belts and
frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the
body,
and a moment with the catalogue, replete with pictures and whimsical
descriptions, reveals what's on offer.

Page four boasts The Professor, swearing to have heard "the wail of
your striving heart drifting over the spires of skyscrapers."

Harriett Van Os on page 10 promises to "tell you secrets she
doesn't
know she knows." Cecille Ballroom tempts punters on page 13 claiming
she can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder
Nicholas Adamski, who goes by the name Tennessee Pink and tops
tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame,

*the
sultry spirit behind the whole idea.*

*The Madame -- real name Stephanie Berger -- came dressed for the part
in low-cut dress, elbow-length black gloves and a peacock headdress.*

*"I'd rather be in the bedroom hearing poetry than listening to some
old man sitting on a chair on a stage," she explained by the light of
a guttering candle.*

*One-on-one encounters, for which "clients" pay three to five dollars
in addition to a 15 dollar entry fee and one free reading, took place
upstairs.*

*The "whores" read from their own material, much of which is free
verse, making for intense, sometimes baffling performances.*

*But for those needing a break, the Poetry Brothel laid on flamenco
guitarists, a fortune-teller, a blackjack table and a bar specializing
in port and whisky*

*The young hedonists, most of them students, appear to have struck a
surprisingly successful formula.*

*"There just aren't that many poetry readings where poets show a lot of
cleavage," said The Professor, otherwise known as Jennifer Michael
Hecht, aged 43 and a real life professor at Manhattan's New School.*

*She teaches writing to many of the Brothel's regulars and is proud of
the result.*

*"It's kind of like the Weimar Republic without the Nazis. At two in
the morning you have 20- or 30-year-olds lying all over the place
reading poetry," she said.*

*"The custom is to read poetry alone, but we know that from Homer
onward, people read it aloud and in groups."*

By midnight the Zipper Factory was packed and getting fuller -- and

rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long and rhythmical poem about love and making love, there were rock concert cheers from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice, "so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired -- not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper

> *Factory*
> *wearing a kilt.*
>
> *His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.*
>
> *"I've been a sell-out for years as a corporate lawyer, but I come here," she said. "I can't suppress my artistic side."*
>
> *The Madame promised that the Poetry Brothel welcomed all.*
>
> *"Many are young men with perhaps a secret interest in poems," she*
> *murmured. "Just look at the menu. Get a recommendation. Or say you don't care. Say: 'I need poetry. I'm hungry.'"*
>
> *guidelines &*
>
> *guidelines*
>
> *guidelines &*
>
> *welcome.html*

George Herman Bowering
A good apple from the Okanagan

↑ Index

299. George Bowering
Re: OPEN LETTER to Elizabeth Alexander
Tue 23 Dec 2008

Why not just all upper case letters?

On Dec 22, 2008, at 2:02 PM, CA Conrad wrote:

> *A few people wrote personal notes to me saying that they're tired of the culture wars.*
>
> *Um, this isn't some Queer Theory Class to me, THIS IS MY LIFE, and I'm not the type of fag who gets pushed around, I PUSH BACK, which is why I take stands. Which is why I'm appealing to Elizabeth Alexander's higher self. It must be VERY DIFFICULT to be invited to do such a reading, such a historical reading. Well, it would be difficult for*

> *me.*
>
> *One person wrote me asking me to take "the higher road like Gandhi." Um, my protest suggestions were ALL nonviolent, I mean, I didn't ask Elizabeth to STAB someone at the microphone. Geeze, it's so ridiculous reading such e-mails.*
>
> *AND I I'M JUST GOING TO SAY IT:*
> *If Obama were white, and chose a pastor who was openly racist NO ONE would question my anger. Well, unless you were also racist, but you know exactly what I'm saying here. Queer rights may keep taking a back seat as long as I'm alive, but that just means I'll go to the grave YELLING!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> *welcome.html*

George Harry Bowering
Likes towns with -ver- in them.

↑ Index

300. Gwyn McVay
Re: OPEN LETTER to Elizabeth Alexander
Tue 23 Dec 2008

> *One person wrote me asking me to take "the higher road like Gandhi." Um, my protest suggestions were ALL nonviolent, I mean, I didn't ask Elizabeth to STAB someone at the microphone. Geeze, it's so ridiculous reading such e-mails.*

Well, I guarantee all of your backchannel correspondents that if Alexander leads anybody in a march down to the Potomac, whatever she finds floating there will not be salt. It's cleaner than it used to be, but still, do not attempt salt-harvesting from the Potomac.

Seriously, if we could start the '90s with Maya Angelou having the word (and no more than that, but still, the word) "gay" in her inaugural poem for Clinton, surely Alexander could slip some inclusiveness into hers as well? Or, you know, do one of the other nonviolent things you suggested? Unlike that notorious suicide bomber, Gandhi?

Don we now our gay apparel,

Gwyn McVay (who has been wearing her Vagina Monologues "I Heart Vaginas" t-shirt all day in feeble protest of the latest Papal bull)

--
This novel isn't suitable for you. The story is romantic and terrifying. Too gloomy. You should read something delightful.
-- Stephen Chow in "Fight Back to School II"

↑ Index

301. **Ryan Daley**
Re: OPEN LETTER to Elizabeth Alexander
Tue 23 Dec 2008

Instead of protesting the preacher we should work toward discrediting the notion that we need preachers.

It'll go away if no one listens.

Think big?

-Ryan

On Mon, Dec 22, 2008 at 3:54 PM, George Bowering <[redacted]> wrote:

> *Me too. I am getting more and more discouraged by the calls for censorship from the "left."*
> *I speak as a non USAmerican who sees Obama as right of most tolerable governments in the western world.*
> *I had never heard of this preacher till I saw a piece on him in your Time Magazine a while back.*
> *But it doesn't bother me that he is going to show up at the inauguration. I mean most civilized people*
> *don't get it that in places like the US and Iran there has to be religious approval for inaugurations and on the money.*
>
> *On Dec 21, 2008, at 12:09 PM, Jason Quackenbush wrote:*
>
> *Indeed. There has been something in the knee jerk condemnation of the Rick Warren selection that has been bugging me, and I think this puts the finger on it. I don't like Rick Warren and I disagree with his politics. But that's hardly a new thing for me when it comes to questions of preachers on the national stage. If I had my druthers, there'd be no prayers at all and the ceremony would be entirely secular. But then, I voted for Obama knowing that he was a religious third way centrist and not expecting him to be the great progressive hope that clearly many of my friends and allies on the left thought he would be. I do know that I'm tired of us vs them and I'm tired of the culture war. it's not my fight and I don't want to keep fighting it and i find moves like this one that are attempts to step beyond it are more compelling to me than the sort of nonsense that 60s style protest leftism*

calls for. That movement beyond is the thing that I have always found compelling about Obama and I remain encouraged to see where he will go with it.

On Dec 21, 2008, at 10:37 AM, Obododimma Oha wrote:

This is quite persuasive, Paul. Dialogism works in and for opposites, not in sameness, not for compatibles. Thanks to William Blake for saying, in The Marriage of Heaven and Hell, "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence."
--- Obododimma Oha.

On Sun, Dec 21, 2008 at 5:37 PM, Paul Nelson <[redacted]> wrote:

Pastor Rick Warren said:

"Three years ago I took enormous heat for inviting Barack Obama to my church because some of his views don't agree (with mine)," he said. "Now he's invited me."

So, it's ok for Obama to speak to Pastor Warren's parishioners, but not ok for Warren to speak at the Inauguration? Another example of how Obama's pragmatism (consciousness) goes way beyond left vs. right, way beyond the failing duality of US versus THEM, the exact same duality we're trying to overcome with Gay/Straight.

I love how Obama continues to defy the conventional wisdom of the Left AND the right. Keep guessing folks, or broaden your perspective during the next eight years. Dialog has begun. Much more interesting than the last eight.

Someday Rick Warren and others will understand that Gay people have a very important role in this society, as has been recognized by many indigenous and ancient cultures. The term used in some Native American cultures, Two Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he talks about building and maintaining bridges with opposing forces, that

should not in my opinion spill over into the celebration of his inauguration.

Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

It wasn't my intention of turning this letter to you into a lecture, but while I'm at it, let me say that I PROTEST this choice Mr. Obama made to invite Rick Warren on behalf of the many LGBT people I have known, most especially the African American LGBT friends I have made over the years. I have learned from these friends just how entrenched homophobia is within the African American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?

Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you it's a more difficult decision, I understand that. But the only right decision in my opinion is to say No, and I hope you realize that.

Most sincerely,
CAConrad

> *cc: Graywolf Press, [redacted]*
>
> *http://PhillySound.blogspot.com*
>
> *guidelines*
>
> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *Jason Quackenbush*
> *[redacted]*
>
> *George*
> *Satisfied with his undergarments.*

↑ Index

302. **Alison Croggon**

Re: Poetry Brothel at the Zipper Factory

Tue 23 Dec 2008

It's not funny calling woman poets "poetesses". Bleah.

xA

On Wed, Dec 24, 2008 at 12:00 PM, George Bowering <[redacted]> wrote:
> Or, say, dropping bombs on people. So Catch-22, that's not funny.
>
>
> On Dec 22, 2008, at 2:01 PM, Ruth Lepson wrote:
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>>

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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303. **Adam Tobin**
Re: Poetry Brothel at the Zipper Factory
Tue 23 Dec 2008

Why is the capitalist exploitation of women at a brothel worse than, say, the capitalist exploitation of women at a Zipper Factory? It's just a different kind of labor, no? Given that some artists are seemingly comfortable with capitalism, why should they not acknowledge it in the name of their ventures?

I understand, of course, that brothels have a particular history with a particular kind of violence attached to it, but so do factories. Do you direct the same righteous anger at Andy Warhol?

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: Monday, December 22, 2008 5:01 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

brothels about as funny as slavery.
which British feminist?

On 12/21/08 1:44 PM, "steve russell" <[redacted]> wrote:

> *somewhat related: William Styron, the way he waxes his libido in "Sophie's Choice."*
> *i'm still looking for the book of essays by the British Feminist who enlightened me.*

--- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:
From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Saturday, December 20, 2008, 6:51 PM

cooptation of poetry by capitalist objectification of women. not funny. to use a brothel as a metaphor is disgusting. I remember when Denise Levertov criticized a poet for using napalm as a metaphor for personal pain, saying you don't know what it feels like & it's much worse than the way you are characterizing it.

On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]> wrote:

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Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.

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tempestuous, dark looks with an eye patch.*

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>
> *guidelines &*

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304. **Ruth Lepson**

Re: Poetry Brothel at the Zipper Factory

Tue 23 Dec 2008

---

of course it's ironic, Dan, but it's insensitive to be ironic about certain things, in my opinion. wd it be ok to have a poetry plantation? a holocaust? ruth

On 12/22/08 4:20 PM, "Daniel Zimmerman" <[redacted]> wrote:

> *Ruth,*
>
> *I see the piece as both funny and not funny, i.e., ironic. When Salieri (?) objected to Mozart that his music had too many notes, Wolfie replied "Which ones would you eliminate?" Which kinds of hyperbole would you eliminate? Would you also decree such usages as "If a person wants to succeed, s/he must do his/her work him/herself"? Would you keep the asterisks in HOWL's first edition: "Who with mother finally ******"? It seems to me that poets "don' need no steenking badches."*
>
> *~ Dan Zimmerman*
>
> *----- Original Message -----*
> *From: "Ruth Lepson" <[redacted]>*

To: <[redacted]>
Sent: Saturday, December 20, 2008 6:51 PM
Subject: Re: Poetry Brothel at the Zipper Factory

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guidelines &

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305. **Ruth Lepson**
Re: Poetry Brothel at the Zipper Factory
Tue 23 Dec 2008

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entirely different point of view, clearly criticizing those who make war. no criticism or critique here.

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Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander

Tue 23 Dec 2008

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people who are angry at bigots aren't bigots!

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> *bigotry is perhaps more strident and more inflexible than that of Warren*
> *himself! I too am tired of the culture war which can only be exacerbated*
> *and perpetuated by such invective. Long live the middle way!*
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important role in this society, as has been recognized by many indigenous
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Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick
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This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he talks about building and maintaining bridges with opposing forces, that should not in my opinion spill over into the celebration of his inauguration.

Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

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If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that

Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?

Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you it's
a more difficult decision, I understand that. But the only right decision in my opinion is to say No, and I hope you realize that.

Most sincerely,
CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

guidelines

guidelines

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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*.*

> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]

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307. **Charles Alexander**
Re: OPEN LETTER to Elizabeth Alexander
Tue 23 Dec 2008

Thank you, Conrad.

We've been discussing this in our home, with our children, and we all will yell with you.

Charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Dec 22, 2008, at 3:02 PM, CA Conrad wrote:

> *A few people wrote personal notes to me saying that they're tired of the culture wars.*
>
> *Um, this isn't some Queer Theory Class to me, THIS IS MY LIFE, and I'm not the type of fag who gets pushed around, I PUSH BACK, which is why I take stands. Which is why I'm appealing to Elizabeth Alexander's higher self. It must be VERY DIFFICULT to be invited to do such a reading, such a historical reading. Well, it would be difficult for me.*
>
> *One person wrote me asking me to take "the higher road like Gandhi." Um, my protest suggestions were ALL nonviolent, I mean, I didn't ask Elizabeth to STAB someone at the microphone. Geeze, it's so ridiculous reading such e-mails.*
>
> *AND I I'M JUST GOING TO SAY IT:*
> *If Obama were white, and chose a pastor who was openly racist NO ONE would question my anger. Well, unless you were also racist, but you know exactly what I'm saying here. Queer rights may keep taking a*

> *back seat as long as I'm alive, but that just means I'll go to the grave YELLING!*
>
> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> *welcome.html*

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308. **Charles Alexander**

Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander

Tue 23 Dec 2008

Roy,

I know you're trying to argue for what you call "the middle way," and while I'm all for conversation across issues, bringing together people of varying views, etc., in this case I just don't see a middle way -- I mean, it's not ok to oppress people "halfway." I don't see how one can support some civil rights, but not others, or rights for some groups of people, but not others. I concede George's point that the US is generally to the right of most nations, or at least most western nations, in our politics. I would rather not have a minister at all at the inauguration. But if one, not this one. And if it is this one, there should be some yelling. I'm not GLBT, so technically you can't, I think, label me a "GLBT bigot." I'm just trying to sort through these issues, with others, in a way that makes sense, and honors human dignity.

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Dec 22, 2008, at 3:43 PM, Roy Exley wrote:

> *Jason,*
>
> *What a relief, many thanks for your message condemning the us v.themism*
> *Of these GLBT (my adaptation) bigots who leave you thinking that their bigotry is perhaps more strident and more inflexible than that of Warren*
> *himself! I too am tired of the culture war which can only be exacerbated*

and perpetuated by such invective. Long live the middle way!
And Obamas openness for dialogue, which encourages me also. I look forward
to an end of this tiresome conversation.

On 21/12/08 8:09 pm, "Jason Quackenbush" <[redacted]> wrote:

Indeed. There has been something in the knee jerk condemnation of the Rick Warren selection that has been bugging me, and I think this puts the finger on it. I don't like Rick Warren and I disagree with his politics. But that's hardly a new thing for me when it comes to questions of preachers on the national stage. If I had my druthers, there'd be no prayers at all and the ceremony would be entirely secular. But then, I voted for Obama knowing that he was a religious third way centrist and not expecting him to be the great progressive hope that clearly many of my friends and allies on the left thought he would be. I do know that I'm tired of us vs them and I'm tired of the culture war. it's not my fight and I don't want to keep fighting it and i find moves like this one that are attempts to step beyond it are more compelling to me than the sort of nonsense that 60s style protest leftism calls for. That movement beyond is the thing that I have always found compelling about Obama and I remain encouraged to see where he will go with it.

On Dec 21, 2008, at 10:37 AM, Obododimma Oha wrote:

This is quite persuasive, Paul. Dialogism works in and for opposites, not in
sameness, not for compatibles. Thanks to William Blake for saying, in The
Marriage of Heaven and Hell, "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to
Human existence."
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"Three years ago I took enormous heat for inviting Barack Obama to my
church because some of his views don't agree (with mine)," he said.

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Global Voices Radio
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When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he talks about building and maintaining bridges with opposing forces, that should not in my opinion spill over into the celebration of his inauguration.

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homophobia is within the African American community, and this decision
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> *Most sincerely,*
> *CAConrad*
>
> *cc: Graywolf Press, [redacted]*
>
> *http://PhillySound.blogspot.com*
>
> *guidelines*
>
> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *welcome.html*
>
> *Jason Quackenbush*
> *[redacted]*
>
> *guidelines &*
>
> *welcome.html*

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309. **Charles Alexander**

Re: OPEN LETTER to Elizabeth Alexander

Tue 23 Dec 2008

George, are you now becoming a defender of prescriptive grammar? Would you have us all speak in gentle tones, possibly not dare to eat a peach, and certainly not spell SPACE large because it comes large here, large and without mercy.

(ah but I think I've exceeded my posts today, and this one will die in that SPACE across which we meet)

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Dec 23, 2008, at 6:01 PM, George Bowering wrote:

> *Why not just all upper case letters?*
>
> *On Dec 22, 2008, at 2:02 PM, CA Conrad wrote:*
>
> *A few people wrote personal notes to me saying that they're tired of the culture wars.*
>
> *Um, this isn't some Queer Theory Class to me, THIS IS MY LIFE, and I'm*
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>
> *CAConrad*
> *http://PhillySound.blogspot.com*
>
> *welcome.html*
>
> *George Harry Bowering*

> *Likes towns with -ver- in them.*
>
> *welcome.html*

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310. J. A. Lee | Crane's Bill Books
Re: OPEN LETTER to Elizabeth Alexander
Wed 24 Dec 2008

"I'm a Christian. And so, although I try not to have my religious beliefs dominate or determine my political views on this issue, I do believe that tradition, and my religious beliefs say that marriage is something sanctified between a man and a woman."

Obama's words. And note: Not "I will not let my religious beliefs dominate or determine..." but "I try not to let my religious beliefs dominate or determine..." (How humble!) And not just "I try not to let my religious beliefs dominate or determine..." but "although I try not to... I do believe in that tradition, and my religious beliefs say..." The man IS clever with words.

So why shouldn't his inauguration feature people who shares his views on the matter? Or to be more blunt, why should anyone who has been paying attention be surprised, or "disappointed," that he should want to share the stage with someone like Rick Warren? Those with residual stars in their eyes, read Paul Street, please.

Jeffrey

----- Original Message -----
From: "CA Conrad" <[redacted]>
To: <[redacted]>
Sent: Friday, December 19, 2008 1:38 PM
Subject: OPEN LETTER to Elizabeth Alexander

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>
> *Most sincerely,*
> *CAConrad*
>
> *cc: Graywolf Press,* [redacted]
>
> *http://PhillySound.blogspot.com*

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311. David-Baptiste Chirot
Re: OPEN LETTER to Elizabeth Alexander
Wed 24 Dec 2008

An Open Letter to Elizabeth Alexander?

How about an Open Letter to Every American--

"tear the doors loose from the jambs!!!"

as a great poet wrote--

"Respondez Respondez!!!"

Didn't the people just turn ou tin the greatest numbers ever to Democratically" elect, for a cool Billion Bucks, the Candidate of their Choice--

isn't the message really one directed at all the people, only no one takes it seriously until it affects them?

an open Letter that each person needs to write to themself also--?

saying Wake Up!!!!

A friend gave me a stack of old Ebony and Jet magazines recently, and in an Ebony from 2004 there was a one page spread among the top notch ads on a slick page some fotos of Congressman Obama, handsome and smiling walking on a very mice street in his shirtsleeves, just beginning his campaign to be Illinois' next Senator and, if vctorious, the one Black Senator at the time in DC.

Two years after that photo the President-Elect launched the two year 1 Billion $ journey to the the Inaugeration.

Late last Spring Senator Obama cut cold his friend and Pastor of 20 years, the man who had married the Obamas and baptised their children. Apparently Reverend Wright, shown in a noin stop loop of one clip, had offended deeply the pundits at Fox and --well--"America"--with his "radical views and America hating sermons."

Senator Obama said hardly a word about the friend he had called a Mentor--a man once a huge part of his life vanished down the oubliette as fast as those persons who one day would be in a foto walking and smiling next to Stalin, Mao, Hitler--and the next day--no longer there at all in the now ONLY "real" foto in which Stalin smiles and walks along, humming no doubt, accompanied only by a tree in the background, and the vast expanse of a Stalinist Sky, which, no doubt about it, "is not cloudy all day."

In June, Senator Obama gave what has been called the most obsequois speech to AIPAC ever given byan American candidate seeking election. Even opponents of Senator Obama were embarassed by the fawning display of "fealty" (the term used), in which a Black man running for the highest office in the land in a "historic" campaig of "change" pledged total allegeinace to an Apartheid State as the number one pririoity of US policy.

Since the election, the President -Elect has surrounded himself with the likes of Coporate America's best friend, Rahm Emmanueal (who has curiously almost vanished since it became known there are tapes of him having some dubious chats with the Governor of Illinois, as well as being the subject of an FBI inevstigation as a suspected Mossad agent), and a long list of hard core War Hawks, Wall Street fixers (to "fix the economy" which they destroyed), and such old War Criminals as Madeliene "The Mad Bomber" "500, 000 dead Iraqi children is not a high cost compared to the good of the sanctions" Albright and a host of other apparatcheks, lifetime Washington Ghouls dripping with the bloody secrets of decades of Advising leaders and cruising the Friendly Global Skies on Company time and pay-- they're baaaaa---ccckkkk !!! again--the samo samo State Craft Persons, the samo samo War Criminal War Crazed, the samo samo collection of revolving door lobbyists-office holders helping create a seamless Corporate State Fascism a la Mussolni, and the long line of lizards lured out from under the rocks where they are altering documents as they crank out their Memoirs of "State Craft," "Decision Maiking," and "Geo Political Fantasies."

"To change everything so that nothing is changed, "as the great Sicilian writer Tomasso Lampedusa succinctly observed.

Having disappeared his friend and Mentor, having sworn allegiance to protect eternally Apartheid, having flung wide the door to the samo samo crowd of trigger happy fixers, crooks, looters, FBI invstigation subjects, the samo samo "wise persons" who have led the country from one disaster to the next while pocketing fortunes and endlessly banging the drums to "let loose the Dogs of War"--and dstroy as many millions as possible to steal the most resources posible--

Having done al this before even taking office, why should one be shocked or surprised that the Gigantic Genial Bigot will mount the stage and launch some sort of rhetorical juggernaut antithetical to Christ's own teachings in the name of "Christian" double talk? Isn't double talk all that is left anyway?

Heck, even John McCain realized that the "Straight Talk Express " won't get you anywhere--

No, to be a real Politico you have to hew the line close to the Poetics of ambiguity, opacity, high flights of Formalist rhetorical flourishes--

After all, isn't the New President a "Poet"--???

Apparently reaching across the aisles and "going beyond" left and right ideologically doesn't mean all people are included, only some. Apartheid, bigotry, the complete "white washing" of American Indians, the total insult to the LGBT communities that worked so hard for ths "new kind of Leader"--

It is just like Orwell's Animal Farm, in which the Aniamls revolt and start to install a fdarm where "Alla Animals Are Equal," only to find that somehow they are electing leaders who have decided that "All Animals Are Equal, But Some Are More Equal than Others."

> *Date: Tue, 23 Dec 2008 21:01:20 -0500*
> *From:* [redacted]
> *Subject: Re: OPEN LETTER to Elizabeth Alexander*
> *To:* [redacted]
>
> *Instead of protesting the preacher we should work toward discrediting the notion that we need preachers.*
>
> *It'll go away if no one listens.*
>
> *Think big?*
>
> *-Ryan*
>
> *On Mon, Dec 22, 2008 at 3:54 PM, George Bowering <*[redacted]*> wrote:*
>
> *Me too. I am getting more and more discouraged by the calls for censorship*

from the "left."
I speak as a non USAmerican who sees Obama as right of most tolerable governments in the western world.
I had never heard of this preacher till I saw a piece on him in your Time Magazine a while back.
But it doesn't bother me that he is going to show up at the inauguration. I mean most civilized people
don't get it that in places like the US and Iran there has to be religious approval for inaugurations and on the money.

On Dec 21, 2008, at 12:09 PM, Jason Quackenbush wrote:

Indeed. There has been something in the knee jerk condemnation of the Rick Warren selection that has been bugging me, and I think this puts the finger on it. I don't like Rick Warren and I disagree with his politics. But that's hardly a new thing for me when it comes to questions of preachers on the national stage. If I had my druthers, there'd be no prayers at all and the ceremony would be entirely secular. But then, I voted for Obama knowing that he was a religious third way centrist and not expecting him to be the great progressive hope that clearly many of my friends and allies on the left thought he would be. I do know that I'm tired of us vs them and I'm tired of the culture war. it's not my fight and I don't want to keep fighting it and i find moves like this one that are attempts to step beyond it are more compelling to me than the sort of nonsense that 60s style protest leftism calls for. That movement beyond is the thing that I have always found compelling about Obama and I remain encouraged to see where he will go with it.

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Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he talks about building and maintaining bridges with opposing forces, that should not in my opinion spill over into the celebration of his inauguration.

Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

It wasn't my intention of turning this letter to you into a lecture, but while I'm at it, let me say that I PROTEST this choice Mr. Obama made to invite Rick Warren on behalf of the many LGBT people I have known, most especially the African American LGBT friends I have made over the years. I have learned from these friends just how entrenched homophobia is within the African American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have the opportunity and power more than any other poet in America right now Elizabeth Alexander. And if you read then you are telling him that it is more important to you to read for him than it is to tell him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite Rick Warren? What do I know about you after all? Maybe all of this is just fine with you?

Here's to hoping you tell Mr. Obama No Thank You on behalf the millions who suffer under the pressures of Rick Warren and all those who stand beside Rick Warren and his very bad, bigoted decisions. It was easy for Sharon Olds to say No to George W. Bush, but for you it's a more difficult decision, I understand that. But the only right decision in my opinion is to say No, and I hope you realize that.

Most sincerely,
CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

guidelines

guidelines

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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*

> [redacted].
>
> *Jason Quackenbush*
> [redacted]
>
> *George*
> *Satisfied with his undergarments.*

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312. laura hinton
Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
Wed 24 Dec 2008

I just don't think that Obama is mirroring "openness for dialogue" by selecting a "pastor" to represent his "religious views" -- in the huge public forum that is the American presidential inauguration -- who has condemned the basic humanity of a certain group of people, based on their sexuality. This to me is FAKE OPENNESS. Because it symbolically leaves a huge segment of the people of this society OUTSIDE the debate.

Some eyes seem glazed by the Obama honeymoon. I love the guy, too. But I see what I see -- no fairy dust. He made a mistake.

OK, he is being a Politician: the Warren choice is a cynical appeal to the Sarah Palin crowd on inauguration day. That happens not to be OK with me. Call it "culture wars" and dismiss my views. (I hear that all in time, as a feminist academic not to mention as a poet. This kind of labeling is just another way of categorizing my view, and others' who share it: that everyone, actually, should be allowed inside the debates.)

Now I'm not against Obama inviting Warren to the White House for a chat. Hey, he can even have the Warrens -- assuming this guy, Rick Warren, who I'd never heard of before last week, plays the role of Victorian patriarch with his probable brood and Wife -- for a lovely dinner. Get the china out, Michelle.

(She'll have to play Wife, too, of course.) I think Nancy Reagan left some nice china in the White House cupboards (if the Clintons didn't chip it too badly, or W didn't kick it with his boots).

But -- and I would say this to President-elect Obama: don't make this particular "pastor" stand for the "American pastor" (I heard this on the News Hour), giving the signal that Gay bashing is back in. CA Conrad's point is so true: Obama would have never selected a racist bigot to stand on that stage with him. Never.

Happy Hanukkah and Merry Christmas and thanks for the stimulating dialogue.
Laura Hinton

On Mon, Dec 22, 2008 at 5:43 PM, Roy Exley <[redacted]> wrote:

> *Jason,*
>
> *What a relief, many thanks for your message condemning the us v.themism*
> *Of these GLBT (my adaptation) bigots who leave you thinking that their*
> *bigotry is perhaps more strident and more inflexible than that of Warren*
> *himself! I too am tired of the culture war which can only be exacerbated*
> *and perpetuated by such invective. Long live the middle way!*
> *And Obamas openness for dialogue, which encourages me also. I look forward*
> *to an end of this tiresome conversation.*
>
> *On 21/12/08 8:09 pm, "Jason Quackenbush" <[redacted]> wrote:*
>
> *Indeed. There has been something in the knee jerk condemnation of the*
> *Rick Warren selection that has been bugging me, and I think this puts*
> *the finger on it. I don't like Rick Warren and I disagree with his*
> *politics. But that's hardly a new thing for me when it comes to*
> *questions of preachers on the national stage. If I had my druthers,*
> *there'd be no prayers at all and the ceremony would be entirely*
> *secular. But then, I voted for Obama knowing that he was a religious*
> *third way centrist and not expecting him to be the great progressive*
> *hope that clearly many of my friends and allies on the left thought*
> *he would be. I do know that I'm tired of us vs them and I'm tired of*
> *the culture war. it's not my fight and I don't want to keep fighting*
> *it and i find moves like this one that are attempts to step beyond it*
> *are more compelling to me than the sort of nonsense that 60s style*
> *protest leftism calls for. That movement beyond is the thing that I*
> *have always found compelling about Obama and I remain encouraged to*
> *see where he will go with it.*
>
> *On Dec 21, 2008, at 10:37 AM, Obododimma Oha wrote:*

This is quite persuasive, Paul. Dialogism works in and for opposites, not in sameness, not for compatibles. Thanks to William Blake for saying, in The Marriage of Heaven and Hell, "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence."
--- Obododimma Oha.

On Sun, Dec 21, 2008 at 5:37 PM, Paul Nelson <[redacted]> wrote:

Pastor Rick Warren said:

"Three years ago I took enormous heat for inviting Barack Obama to my church because some of his views don't agree (with mine)," he said. "Now he's invited me."

So, it's ok for Obama to speak to Pastor Warren's parishioners, but not ok for Warren to speak at the Inauguration? Another example of how Obama's pragmatism (consciousness) goes way beyond left vs. right, way beyond the failing duality of US versus THEM, the exact same duality we're trying to overcome with Gay/Straight.

I love how Obama continues to defy the conventional wisdom of the Left AND the right. Keep guessing folks, or broaden your perspective during the next eight years. Dialog has begun. Much more interesting than the last eight.

Someday Rick Warren and others will understand that Gay people have a very important role in this society, as has been recognized by many indigenous and ancient cultures. The term used in some Native American cultures, Two Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio

SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

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> *Most sincerely,*
> *CAConrad*
>
> *cc: Graywolf Press, [redacted]*
>
> *http://PhillySound.blogspot.com*
>
> *guidelines*
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> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *welcome.html*
>
> *Jason Quackenbush*
> *[redacted]*
>
> *guidelines &*

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313. **Corey Frost**

Inauguration theology and poetics

Wed 24 Dec 2008

To Mr. Obama

Inviting Rick Warren to your inauguration was a horrible idea. His anti-gay-rights and anti-women, anti-choice ideas are an embarassment to a country that

pretends to stand for liberty and equality, and by giving him this platform you are recognizing him above all other clergy in the country, many of whom are much more genuinely dedicated to the ideals of love and acceptance that your religion supposedly advocates. I am an atheist myself and I am put off by any sort of religious benediction at important state events, but I understand the symbolic significance of this for many people.

There are (roughly) two ways your decision could be interpreted: either you mostly agree with Warren and you feel he is worthy of this distinction, or else you disagree with him but feel that the inauguration should represent the different prominent ideologies of the populace, and this is your way of fostering "dialogue." I certainly hope, and have some reason to think, that the former isn't true, so I am assuming it's the latter. I like the idea of dialogue, openness, and inclusion, but I think your invitation to Warren does not serve this ideal. It actually prevents dialogue by exclusively privileging someone who is not open and not inclusive.

I hope you will take steps to fix this mistake. Univiting Rick Warren would be great, but I recognize that you are in politics and for political reasons you may not see this as an option. Therefore I strongly urge you to invite other clergy to take part who do not share Warren's close-minded, bigoted stances. If dialogue is what you want, then allow differing views. If you were to invite Gene Robinson, for example, the first openly gay bishop, then I could believe that your invitation to a homophobic right-wing evangelist was more than just a cheap bid for political support. Ask them to share the stage, and then we'll see who is really committed to dialogue.

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314. Eric Weinstein

Fwd: Prick of the Spindle Vol. 2.4: Tis the Season

Wed 24 Dec 2008

---------- Forwarded message ----------
From: Prick of the Spindle <[redacted]>
Date: Wed, Dec 24, 2008 at 10:09 AM
Subject: Prick of the Spindle Vol. 2.4: Tis the Season
To: [redacted]

Dearest Readers, Scrooges, Grinches and Carolers,

If you're merry, if you're not, the newly-launched Prick of the Spindle Vol. 2.4 will put you in, if not the holiday spirit, some sort of spirit. Read it online at http://www.prickofthespindle.com

Unwrap it to find:

*An Interview with Claudia Smith on her newest publication from Rose Metal Press:
http://www.prickofthespindle.com/interviews/2.4/claudia_smith_interview.htm

*Reviews: ~Chapbook Collective Review: "The Small Presses and Why We Love Them." Eleven reviews of chapbooks from several small presses, featuring the Achilles Chapbook Series and Sunnyoutside Press. Read it at:
http://www.prickofthespindle.com/reviews/2.4/small%20presses/small_presses.htm

*A Teaser for the Upcoming Graphic Novel, "The Dragoon":
~With text by Lane Kareska and Illustrations by Cynthia Reeser

http://www.prickofthespindle.com/illustrations/vol.2.4/kareska/the_dragoon/the_dragoon_entrypage.htm

*An illustrated novella- "The Little Mermaid: An Adaptation" by Dana Felo:
http://www.prickofthespindle.com/fiction/2.4/felo/the_little_mermaid.htm

*Fiction by Karen Franklin, Shellie Zacharia, Meghan Lamb and more. See fiction at: http://www.prickofthespindle.com/pages/vol.2.4/fiction.htm An excerpt from "The Bonfire," by Perle Besserman: "Did she do it when he went to the shelf behind the cash register to fetch the baby oil for the mother who'd just wheeled her toddler's stroller into the store? Did she snatch it from the Revlon sample display? Did she run? Or did she walk out the door casually to make it look as if she had nothing to hide? Once out in the street, did she hurry to the corner? Did the sun blind her? Did she run then... past the firehouse, the Methodist Church on the corner, the lumberyard? God, how did she keep herself from running back to the drugstore and falling on her knees and begging the old man to forgive her?"

*Poetry by Barry Graham, Eric Mohrman, Howie Good, and more.
See poetry at:
http://www.prickofthespindle.com/pages/vol.2.4/poetry.htm
An excerpt from "Wynken, Blynken & Nod" by Courtney Druz:
"When I learned to throw the net
I smiled, I cast;
I caught many fish
but I could not eat them,
nor could I sell.
Years of fish, my stars in a net,
the stench in the boat, the endless motion,
the sea below me emptying its flocks."

*Nonfiction by Samantha Bell, Jaquira Diaz, Robert Lunday and Shara Sinor:
http://www.prickofthespindle.com/pages/vol.2.4/nonfiction_reviews.htm

View the archives at http://www.prickofthespindle.com/pages/archives.htm

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If you are an author, publisher or filmmaker interested in submitting work for review, please contact the editor at [redacted], or send copy to the mailing address listed at http://www.prickofthespindle.com/pages/contact.htm

Prick of the Spindle is open to submissions year-round. View submission guidelines at http://www.prickofthespindle.com/pages/submit.htm.

Our emails will be infrequent and brief; and sometimes amusing and informative. However, if you would like to unsubscribe from future line to [redacted]

Yours in lit,
Cynthia Reeser
Editor-in-Chief
Prick of the Spindle

Prick of the Spindle is a proud member of the Council of Literary Magazines and Presses.

ISSN: 1940-5499

--
Eric Weinstein
1319 Washington St., Apt. 1L
Hoboken, NJ 07030-6759
[redacted]
[redacted]

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315. David-Baptiste Chirot
"*Farewll to Nanao Sakaki*"
Thu 25 Dec 2008

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http://poetry.about.com/od/contemporarypoets/p/sakaki.htm?nl=1Poetry Nanao SakakiBy Bob Holman & Margery Snyder, About.com

Nanao Sakaki grew up in Japan, came to adulthood as a drafted radarman in the Japanese Army during World War II, and after the war became known as a poet and friend to American poets, a wilderness walker, environmentalist and counterculture leader, founder of the Tribe and Banyan Ashram.

The following is excerpted from our correspondent Taylor Mignon1's 2002 portrait of Sakaki written for the About Poetry Museletter:Yaponesian Global Guerrilla Poet Nanao Sakaki: If you have time to chatter

Read books

If you have time to read

Walk into mountain, desert and ocean

If you have time to walk

Sing Songs and dance

If you have time to dance

Sit quietly, you Happy Lucky Idiot I first met Nanao Sakaki in 1993 at the Kyoto Connection, an eclectic event of the arts headed by Ken Rogers, managing editor of Kyoto Journal2. At that time I was editing the bilingual literary journal, The Plaza, and I asked him if he could send work. Though he never sent anything — it could be difficult to pin him down sometimes as he's such an inveterate wanderer — I'd often go to his reading events.Renaissance Wild Man: Nanao, a walking collective call of the wild man, commune cofounder, scholar of languages and aboriginal culture and tribal traditions, troubadour to hang out with, lover of 'shrooms and the herbs, movement maker, The Tribes, homeless (except for the cabin in Shizuoka), green guru guy, activist, translator of haiku, mantra sutra rapper using the 5/7/5 syllabic meter.... Nanao is also better known in the US than in his home Yaponesia. My poet friend Kijima Hajime3, a Walt Whitman scholar, didn't know about Nanao since he's more associated with the Beats and the Hippies.... Japan's first Dead Head?"Break the Mirror": So Kijima included Nanao's poem "Break the Mirror" in the bilingual booklet Over the Oceans: Contemporary Poetry from Japan (Doyo Bijutsusha Shuppan Hanbai, 2000), which he re-envisioned for both English and Japanese versions. Also in 2000, Blackberry Books, Nanao's main publisher in English, put out an anthology of writings on him entitled Nanao or Never: Nanao Sakaki Walks Earth A, by such as authors as Gary Snyder, Allen Ginsberg, Joanne Kyger and myself. Blackberry Books also published Nanao's poetry volumes Break the Mirror (1996) and Let's Eat Stars (1997)."Let's Eat Stars": His poetry is infused with homegrown, funky, direct appeal. The first poem (untitled) in Break the Mirror tells us — not didactically — to take it easy. "April Fool's Day" in Let's Eat Stars is sharp-tongued in the eighth stanza:

To make schooling more efficient

The Ministry of Education wants

that all grammar schools & junior high schools

should be reorganized into three categories

A, Elite course.

B, Robot course.

C, Dropout course.

He has also done English translations of haiku by Kobayashi Issa in Inch by Inch: 45 Haiku (La Alameda Press, 1999), which has the Japanese and English printed in Nanao's script.With Gary Snyder: In Yaponesia his main publisher is Studio Reaf, which publishes the activist journal Ningen kazoku ("Human family") — in 2000 Studio Reaf released a video of Gary's reading selections from Turtle Island and Axe Handles followed by Nanao's translation — Gary Snyder: Sing the Mother Earth, in Shinshu, 1991. The Japanese language Kokopelli is a collection of poems containing the poem "Just Enough" in several languages, including Ainu, Ryukyuan, and English: Soil for legs

Axe for hands

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Sweat for skin

Wind for mindBooks by and about Nanao Sakaki: Break the Mirror, poems by Nanao Sakaki (Blackberry Books, 1996)

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316. **Murat Nemet-Nejat**

Re: "Farewll to Nanao Sakaki"

Thu 25 Dec 2008

Nanao was one of the participants in the Japanese Poetry Festival we (The Committee for International Poetry) organized in New York City in the early eighties.

Do you remember his poem about taking a crap?

Ciao,

Murat

On Thu, Dec 25, 2008 at 9:47 AM, David-Baptiste Chirot <[redacted]> wrote:

> *http://poetry.about.com/od/contemporarypoets/p/sakaki.htm?nl=1Poetry Nanao SakakiBy Bob Holman & Margery Snyder, About.com*
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> *Nanao Sakaki grew up in Japan, came to adulthood as a drafted radarman in the Japanese Army during World War II, and after the war became known as a poet and friend to American poets, a wilderness walker, environmentalist and counterculture leader, founder of the Tribe and Banyan Ashram.*
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317. **John Cunningham**
Re: Poetry Brothel at the Zipper Factory
Thu 25 Dec 2008

Political correctness be dammed, I like the idea of "Poetry Brothel". Firstly, isn't feminine or feminist poetry (whichever you prefer) spoken from the body. Secondly, here is a legally sanctioned place of 'intercourse' (the poetic kind, a.k.a. communication) where the practitioner are protected. For those of you who are speaking out against the body being used in commerce, why are you not speaking out against football or hockey where male bodies are being used in commerce? When you consider the damage that is done to the male body during that contact sport and the lingering effects of it in terms of permanent

injury and disability such as arthritis and other diseases, isn't this just as bad? Or is it that one affects women whereas the other affects men? If we're going to get on a train, lets get on the right one - the one that carries both male and female on equal terms. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Adam Tobin
Sent: December 23, 2008 9:00 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

Why is the capitalist exploitation of women at a brothel worse than, say, the capitalist exploitation of women at a Zipper Factory? It's just a different kind of labor, no? Given that some artists are seemingly comfortable with capitalism, why should they not acknowledge it in the name of their ventures?

I understand, of course, that brothels have a particular history with a particular kind of violence attached to it, but so do factories. Do you direct the same righteous anger at Andy Warhol?

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: Monday, December 22, 2008 5:01 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

brothels about as funny as slavery.
which British feminist?

On 12/21/08 1:44 PM, "steve russell" <[redacted]> wrote:

> *somewhat related: William Styron, the way he waxes his libido in "Sophie's Choice."*
> *i'm still looking for the book of essays by the British Feminist who enlightened me.*
>
> *--- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:*
> *From: Ruth Lepson <[redacted]>*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
> *To: [redacted]*
> *Date: Saturday, December 20, 2008, 6:51 PM*
>
> *cooptation of poetry by capitalist objectification of women. not funny. to use a brothel as a metaphor is disgusting. I remember when Denise Levertov criticized a poet for using napalm as a metaphor for personal pain, saying you don't know what it feels like & it's much*

> *worse than the way you are characterizing it.*
>
> *On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]>*
> *wrote:*
>
> *New York poetry brothel tempts with verse*
>
> *Published: Friday December 19, 2008*
>
> *http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192*
> *008.html*
>
> *The prostitute whispers, wets her lips and prepares to bare... her*
> *heart with a poem.*
>
> *Welcome to New York's Poetry Brothel, where punters delve between the*
> *lines, not the sheets.*
>
> *At a weekend session in a Manhattan night club called the Zipper*
> *Factory the look was bona fide bordello.*
>
> *Literary ladies of the night flitted between intimate, candle-lit*
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> *Some of the poetesses for sale sported retro-style garter belts and*
> *frilly knickers. One swanned about in a top hat and feather boa.*
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> *But transactions at the Poetry Brothel are of the mind, not the body,*
> *and a moment with the catalogue, replete with pictures and whimsical*
> *descriptions, reveals what's on offer.*
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> *Page four boasts The Professor, swearing to have heard "the wail of*
> *your striving heart drifting over the spires of skyscrapers."*
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> *doesn't*
> *know she knows." Cecille Ballroom tempts punters on page 13 claiming*
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> *tempestuous, dark looks with an eye patch.*
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> *"Poetry is what I love more than anything," cooed The Madame,*
> *the*
> *sultry spirit behind the whole idea.*

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice

suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long and rhythmical poem about love and making love, there were rock concert cheers from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice,
"so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired --
not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists
are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel
proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful
people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper Factory
wearing a kilt.

His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.

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The Madame promised that the Poetry Brothel welcomed all.

"Many are young men with perhaps a secret interest in poems,"

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>
> *guidelines &*

Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008 7:19 PM

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318. **Daniel Zimmerman**
Re: Poetry Brothel at the Zipper Factory
Thu 25 Dec 2008

Ruth,

I think your examples move from irony to absurdity.

How would one conduct a poetry holocaust--have poets read, then kill them? Walter Benjamin saw poetry after the holocaust as too insensitive (in The Pripet Marshes, Irving Feldman gave us reason to disagree, as did Yevtushenko in Babi Yar). Does Swift writing about eating babies seem insensitive?

The analogy about a 'poetry plantation' interests me more. In the hands of Eddie Murphy (or Amiri Baraka, Tracie Morris, Nate Mackey?) that might provide some very pointed satire about oppressive authority (e.g., of the poetry establishment and the aristocracy of workshops).

Some folks would wince at Ed Sanders' The VFW Crawling Contest, or lots of Ezra Pound, or Bukowski. Fahrenheit 451 'em? Kilmer's Trees gets me queasy. Piss Christ? Rudy, Rudy.

The Poetry Brothel seems clearly satirical. I think it makes sense to see it in that context. Sacred cows often provide the choicest milk.

~ Dan

----- Original Message -----
From: "Ruth Lepson" <[redacted]>
To: <[redacted]>
Sent: Tuesday, December 23, 2008 10:05 PM
Subject: Re: Poetry Brothel at the Zipper Factory

> *of course it's ironic, Dan, but it's insensitive to be ironic about certain*
> *things, in my opinion. wd it be ok to have a poetry plantation? a holocaust?*
> *ruth*
>
> *On 12/22/08 4:20 PM, "Daniel Zimmerman" <[redacted]> wrote:*
>
> *Ruth,*
>
> *I see the piece as both funny and not funny, i.e., ironic. When Salieri (?) objected to Mozart that his music had too many notes, Wolfie replied "Which ones would you eliminate?" Which kinds of hyperbole would you eliminate? Would you also decree such usages as "If a person wants to succeed, s/he must do his/her work him/herself"? Would you keep the asterisks in HOWL's first edition: "Who with mother finally ******"? It seems to me that poets "don' need no steenking badches."*
>
> *~ Dan Zimmerman*
>
> *----- Original Message -----*
> *From: "Ruth Lepson" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Saturday, December 20, 2008 6:51 PM*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
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Published: Friday December 19, 2008

http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.html

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>
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>
> *guidelines &*

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319. **Richard Jeffrey Newman**

Re: OPEN LETTER to Elizabeth Alexander

Thu 25 Dec 2008

Just thought I'd add that Rick Warren has said openly that he thinks Jews are going to hell: http://www.americablog.com/2008/12/rick-warren-told-jewish-woman-she-was.html . Not that this is particularly surprising, and I imagine it would have been difficult to find an evangelical preacher who did not think this, but it did make me wonder, had I been chosen as the inaugural poet, how I would feel and what I would say about having to share the stage with him.

Richard

_____
Richard Jeffrey Newman
Associate Professor, English
Coordinator, Creative Writing Project
Nassau Community College
One Education Drive
Garden City, NY 11530
O: [redacted]
F: [redacted]
[redacted]

--

Literary Arts Director, Persian Arts Festival
[redacted]
www.persianartsfestival.org

--

[redacted]
www.richardjnewman.com

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320. David-Baptiste Chirot

RIP Harold Pinter

Thu 25 Dec 2008

Nobel-winning
playwright Harold Pinter dies at
78http://news.yahoo.com/s/ap/20081225/ap_en_ot/eu_britain_obit_pinter

· Nobel-winning
playwright Harold Pinter dead at 78 Reuters

· Playwright
Pinter dead at 78: wife, agent AFP

Nobel-winning playwright
Harold Pinter dies at 78

By PAISLEY DODDS, Associated Press Writer Paisley Dodds, Associated Press Writer Thu Dec 25, 9:44 am ET

LONDON – Harold Pinter, praised as the most influential British playwright of his generation and a longtime voice of political protest, has died after a long battle with cancer. He was 78.

Pinter, whose distinctive contribution to the stage was recognized with the Nobel Prize for Literature in 2005, died on Wednesday, according to his second wife, Lady Antonia Fraser.

"Pinter restored theater to its basic elements: an enclosed space and unpredictable dialogue, where people are at the mercy of each other and pretense crumbles," the Nobel Academy said when it announced Pinter's award. "With a minimum of plot, drama emerges from the power struggle and hide-and-seek of interlocution."

The Nobel Prize gave Pinter a global platform which he seized enthusiastically to denounce U.S. President George W. Bush and then-British Prime Minister Tony Blair.

"The invasion of Iraq
was a bandit act, an act of blatant state terrorism,
demonstrating absolute contempt for the concept of international law,"
Pinter said in his Nobel lecture, which he recorded rather than traveling to Stockholm.

"How many people do you have to kill before you qualify to be described as a mass murderer and a war criminal? One hundred thousand?" he asked, in a hoarse voice.

Weakened by cancer and bandaged from a fall on a slippery pavement, Pinter seemed a vulnerable old man when he emerged from his London home to speak about the Nobel Award.

Though he had been looking forward to giving a Nobel lecture — "the longest speech I will ever have made" — he first canceled plans to attend the awards, then announced he would skip the lecture as well on his doctor's advice.

Pinter wrote 32 plays; one novel, "The Dwarfs," in 1990; and put
his hand to 22 screenplays including "The Quiller
Memorandum" (1965) and "The French
Lieutenant's Woman" (1980). He admitted, and said he deeply
regretted, voting for Margaret Thatcher in 1979
and Tony Blair in 1997.

Pinter fulminated against what he saw as the overweening arrogance of American power, and belittled Blair as seeming like a "deluded idiot" in support of Bush's war in Iraq.

In his Nobel lecture, Pinter accused the United States of supporting "every right-wing military dictatorship in the world" after World War II.

"The crimes of the United
States have been systematic, constant,

vicious, remorseless, but very few people have actually talked about them," he said.

The United States, he added, "also has its own bleating little lamb tagging behind it on a lead, the pathetic and supine Great Britain."

Most prolific between 1957 and 1965, Pinter relished the juxtaposition of brutality and the banal and turned the conversational pause into an emotional minefield.

His characters' internal fears and longings, their guilt and difficult sexual drives are set against the neat lives they have constructed in order to try to survive.

Usually enclosed in one room, they organize their lives as a sort of grim game and their actions often contradict their words. Gradually, the layers are peeled back to reveal the characters' nakedness.

The protection promised by the room usually disappears and the language begins to disintegrate.

Pinter once said of language, "The speech we hear is an indication of that which we don't hear. It is a necessary avoidance, a violent, sly, and anguished or mocking smoke screen which keeps the other in its true place. When true silence falls we are left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness."

Pinter's influence was felt in the United States in the plays of Sam Shepard and David Mamet and throughout British literature.

"With his earliest work, he stood alone in British theater up against the bewilderment and incomprehension of critics, the audience and writers too," British playwright Tom Stoppard said when the Nobel Prize was announced.

"Not only has Harold Pinter written some of the outstanding plays of his time, he has also blown fresh air into the musty attic of conventional English literature, by insisting that everything he does has a public and political dimension," added British playwright David Hare, who also writes politically charged dramas.

The working-class milieu of plays like "The Birthday Party" and "The Homecoming" reflected Pinter's early life as the son of a Jewish tailor from London's East End. He began his career in the provinces as an actor.

In his first major play, "The Birthday Party" (1958), intruders enter the retreat of Stanley, a young man who is hiding from childhood guilt. He becomes violent, telling them, "You stink of sin, you contaminate womankind."

And in "The Caretaker," a manipulative old man threatens the fragile relationship of two brothers while "The Homecoming" explores the hidden rage and confused sexuality of an all-male household by inserting a woman.

In "Silence and Landscape," Pinter moved from exploring the dark underbelly of human life to showing the simultaneous levels of fantasy and reality that equally occupy the individual.

In the 1980s, Pinter's only stage plays were one-acts: "A Kind of Alaska" (1982), "One for the Road" (1984) and the
20-minute "Mountain Language" (1988).

During the late 1980s, his work became more overtly political; he said he had a responsibility to pursue his role as "a citizen of the world in which I live, (and) insist upon taking responsibility."

In March 2005 Pinter announced his retirement as a playwright to concentrate on politics. But he created a radio play, "Voices," that was broadcast on BBC radio to mark his 75th birthday.

"I have written 29 plays and I think that's really enough," Pinter said . "I think the world has had enough of my plays."

Pinter had a son, Daniel, from his marriage to actress
Vivien Merchant, which ended in divorce in 1980. That year he married
the writer Fraser.

"It was a privilege to live with him for over 33 years. He will never be forgotten," Fraser said.

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http://clk.atdmt.com/MRT/go/127032870/direct/01/

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321. **steve russell**
Re: Harold Pinter
Thu 25 Dec 2008

AP moved this story about 2-1/2 hours ago, saying that NOBEL winning playwright Harold Pinter died last night. Few playwrights, as you know, won Nobel Literature prizes. Even fewer -- Pinter -- were married to another great writer, as the obit makes clear: Antonia Fraser.

Nobel-winning playwrigoeticsht Harold Pinter dies at 78 - Yahoo! News

http://news. yahoo.com/ s/ap/20081225/ ap_on_re_ eu/eu_britain_ obit_pinter

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322. **steve russell**
Re: OPEN LETTER to Elizabeth Alexander
Thu 25 Dec 2008

---

cynicism aside, when i consider Gitmo, a horrific slice of hell which rivals Stalin at his most inspired, i suppose that Barack will be an improvement. one can only hope.

--- On Wed, 12/24/08, David-Baptiste Chirot <[redacted]> wrote:

From: David-Baptiste Chirot <[redacted]>
Subject: Re: OPEN LETTER to Elizabeth Alexander
To: [redacted]
Date: Wednesday, December 24, 2008, 10:46 AM

An Open Letter to Elizabeth Alexander?

How about an Open Letter to Every American--

"tear the doors loose from the jambs!!!"

as a great poet wrote--

"Respondez Respondez!!!"

Didn't the people just turn ou tin the greatest numbers ever to Democratically" elect, for a cool Billion Bucks, the Candidate of their Choice--

isn't the message really one directed at all the people, only no one takes it seriously until it affects them?

an open Letter that each person needs to write to themself also--?

saying Wake Up!!!!

A friend gave me a stack of old Ebony and Jet magazines recently, and in an Ebony from 2004 there was a one page spread among the top notch ads on a

slick page some fotos of Congressman Obama, handsome and smiling walking on a very mice street in his shirtsleeves, just beginning his campaign to be Illinois' next Senator and, if vctorious, the one Black Senator at the time in DC.

Two years after that photo the President-Elect launched the two year 1 Billion $ journey to the the Inaugeration.

Late last Spring Senator Obama cut cold his friend and Pastor of 20 years, the man who had married the Obamas and baptised their children. Apparently Reverend Wright, shown in a noin stop loop of one clip, had offended deeply the pundits at Fox and --well--"America"--with his "radical views and America hating sermons."

Senator Obama said hardly a word about the friend he had called a Mentor--a man once a huge part of his life vanished down the oubliette as fast as those persons who one day would be in a foto walking and smiling next to Stalin, Mao, Hitler--and the next day--no longer there at all in the now ONLY "real" foto in which Stalin smiles and walks along, humming no doubt, accompanied only by a tree in the background, and the vast expanse of a Stalinist Sky, which, no doubt about it, "is not cloudy all day."

In June, Senator Obama gave what has been called the most obsequois speech to AIPAC ever given byan American candidate seeking election. Even opponents of Senator Obama were embarassed by the fawning display of "fealty" (the term used), in which a Black man running for the highest office in the land in a "historic" campaig of "change" pledged total allegeinace to an Apartheid State as the number one pririoity of US policy.

Since the election, the President -Elect has surrounded himself with the likes of Coporate America's best friend, Rahm Emmanueal (who has curiously almost vanished since it became known there are tapes of him having some dubious chats with the Governor of Illinois, as well as being the subject of an FBI inevstigation as a suspected Mossad agent), and a long list of hard core War Hawks, Wall Street fixers (to "fix the economy" which they destroyed), and such old War Criminals as Madeliene "The Mad Bomber" "500, 000 dead Iraqi children is not a high cost compared to the good of the sanctions" Albright and a host of other apparatcheks, lifetime Washington Ghouls dripping with the bloody secrets of decades of Advising leaders and cruising the Friendly Global Skies on Company time and pay-- they're baaaaa---ccckkkk !!! again--the samo samo State Craft Persons, the samo samo War Criminal War Crazed, the samo samo collection of revolving door lobbyists-office holders helping create a seamless Corporate State Fascism a la Mussolni, and the long line of lizards lured out from under the rocks where they are altering documents as they crank out their Memoirs of "State Craft," "Decision Maiking," and "Geo Political Fantasies."

"To change everything so that nothing is changed, "as the great Sicilian writer Tomasso Lampedusa succinctly observed.

Having disappeared his friend and Mentor, having sworn allegiance to protect eternally Apartheid, having flung wide the door to the samo samo crowd of trigger happy fixers, crooks, looters, FBI invstigation subjects, the samo samo "wise persons" who have led the country from one disaster to the next while pocketing fortunes and endlessly banging the drums to "let loose the Dogs of War"--and dstroy as many millions as possible to steal the most resources posible--

Having done al this before even taking office, why should one be shocked or surprised that the Gigantic Genial Bigot will mount the stage and launch some sort of rhetorical juggernaut antithetical to Christ's own teachings in the name of "Christian" double talk? Isn't double talk all that is left anyway?

Heck, even John McCain realized that the "Straight Talk Express " won't get you anywhere--

No, to be a real Politico you have to hew the line close to the Poetics of ambiguity, opacity, high flights of Formalist rhetorical flourishes--

After all, isn't the New President a "Poet"--???

Apparently reaching across the aisles and "going beyond" left and right ideologically doesn't mean all people are included, only some. Apartheid, bigotry, the complete "white washing" of American Indians, the total insult to the LGBT communities that worked so hard for ths "new kind of Leader"--

It is just like Orwell's Animal Farm, in which the Aniamls revolt and start to install a fdarm where "Alla Animals Are Equal," only to find that somehow they are electing leaders who have decided that "All Animals Are Equal, But Some Are More Equal than Others."

> Date: Tue, 23 Dec 2008 21:01:20 -0500
> From: [redacted]
> Subject: Re: OPEN LETTER to Elizabeth Alexander
> To: [redacted]
>
> Instead of protesting the preacher we should work toward discrediting the
> notion that we need preachers.
>
> It'll go away if no one listens.
>
> Think big?
>
> -Ryan

>
> On Mon, Dec 22, 2008 at 3:54 PM, George Bowering <[redacted]>
wrote:
>
> > Me too. I am getting more and more discouraged by the calls for
censorship
> > from the "left."
> > I speak as a non USAmerican who sees Obama as right of most tolerable
> > governments in the western world.
> > I had never heard of this preacher till I saw a piece on him in your
Time
> > Magazine a while back.
> > But it doesn't bother me that he is going to show up at the
inauguration. I
> > mean most civilized people
> > don't get it that in places like the US and Iran there has to be
religious
> > approval for inaugurations and on the money.
> >
> > On Dec 21, 2008, at 12:09 PM, Jason Quackenbush wrote:
> >
> > Indeed. There has been something in the knee jerk condemnation of
the Rick
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> >>>>
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> >>>> To: [redacted]
> >>>> Sent: Friday, December 19, 2008 12:38:24 PM
> >>>> Subject: OPEN LETTER to Elizabeth Alexander
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> >>>> of Mr. Obama's serves to galvanize that bigotry.
> >>>>
> >>>> If we are going to send Mr. Obama a message, better to do it on his
> >>>> first day. Send it now, tell him No Thank You, please do that
> >>>> Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL
> >>>> LISTEN, but, if we don't tell him how we feel then how will he know?
> >>>> You have the power in your hands to tell him how you feel. You have
> >>>> the opportunity and power more than any other poet in America right
> >>>> now Elizabeth Alexander. And if you read then you are telling him
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> >>>> Most sincerely,
> >>>> CAConrad
> >>>>
> >>>> cc: Graywolf Press, [redacted]
> >>>>
> >>>> http://PhillySound.blogspot.com
> >>>>
posts. Check
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> >>>
> >>> --
> >>> Obododimma Oha
> >>> Senior Lecturer in Stylistics & Semiotics
> >>> Dept. of English
> >>> University of Ibadan
> >>> Nigeria
> >>>
> >>> &
> >>>
> >>> Fellow, Centre for Peace & Conflict Studies
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> >>>
> >>> Phone: [redacted];
> >>> [redacted].
> >>>
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> >>
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> > George
> > Satisfied with his undergarments.
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> >
guidelines
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>

Send e-mail anywhere. No map, no compass.
http://windowslive.com/oneline/hotmail?
ocid=TXT_TAGLM_WL_hotmail_acq_anywhere_122008

↑ Index

323. David Kirschenbaum
Help The Portable Boog Reader 3
Fri 26 Dec 2008

Hi all,

Our annual collection, The Portable Boog Reader 3: An Anthology of New York City Poetry (Boog City issue 53) goes to press this Tuesday and we can use your help to push us over the top.

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

This 24-page issue of our tabloid-size paper Boog City, roughly the equivalent in size of a 96-page, 6" x 9" anthology, features an entirely new lineup of 72 poets (see list below this note) selected by six Boog City editors—Jim Behrle, Joanna Fuhrman, Brenda Iijima, Paolo Javier, Mark Lamoureux, and me, David Kirschenbaum. We're all real excited to share this great work and to have an anthology available to so many people for free.

We're going to be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events, including a publication party with readings from contributors.

Deadlines

—Sat. Dec. 27-Reserve space
—Sun. Dec. 28-Submit Ad
—Tues. Jan. 6-Distribute paper

(advance copies will be available at the Poetry Project at St. Mark's Church
and Bowery Poetry Club New Year's Day marathon readings)

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/boogpdfs/boog_city_ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

Happy Holidays.

as ever,
David

Portable Boog Reader 3 Poets:

Ammiel Alcalay * Betsy Andrews * Ari Banias * Jennifer Bartlett * Martine Bellen

Edmund Berrigan * Kate Broad * Julian Brolaski * Donna Brook * Sommer Browning * Matthew Burgess

David Cameron * Mike Coffey * Jen Coleman * John Coletti * Matt Cozart * Elaine Equi

Jessica Fiorini * Jennifer Firestone * Ed Friedman * Ethan Fugate * Rigoberto Gonzalez * Nada Gordon

Stephanie Gray * Shafer Hall * Diana Hamilton * Hayley Heaton * Cathy Hong * Vanessa Hope

Dan Hoy * Lauren Ireland * Adeena Karasick * Basil King * Martha King * Noelle Kocot-Tomblin

Dorothea Lasky * Jeff Laughlin * Amy Lawless * Walter K. Lew * Tan Lin * Tao Lin * Filip Marinovich

Justin Marks * Chris Martin * Tracey McTague * Stephen Paul Miller * Feliz Molina

Ryan Murphy * Elinor Nauen * Uche Nduka * Urayoan Noel * Akilah Oliver * Geoffrey Olsen

Jean-Paul Pecqueur * Greg Purcell * Elizabeth Reddin * Jerome Sala * Tom Savage

David Sewell * David Shapiro * Kimberly Ann Southwick Eleni Stecopoulos * Christina Strong

Mathias Svalina * Jeremy James Thompson * Susie Timmons * Rodrigo Toscano

Nicole Wallace * Damian Weber * Max Winter * Sara Wintz * Erica Wright

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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324. Doug Holder
Poet Hugh Fox : Still Way, Way Off the Road
Fri 26 Dec 2008

Poet Hugh Fox: Way, Way Off The Road

In 2006 the Ibbetson Street Press published a controversial memoir of the small press: “Way, Way Off the Road” by the legendary poet, critic and translator Hugh Fox. The memoir was indeed controversial, and we got more than a few angry calls from small press figures of the 60’s and 70’s who felt Fox’s portrayal of them was less than accurate. The book covered Fox’s involvement with COSMEP, (the seminal small press organization,) his encounters with Charles Bukowski, Lyn Lifshin, Harry Smith, Len Fulton, AD Winans, and many of the other players in the small press movement. In a recent editorial in The Small Press Review Len Fulton wrote of Hugh Fox:

“For Hugh Fox the reach must be always for the grasp to be ever. He takes memory, mixes it with imagination, imagery, and an almost Teutonic lexical arsenal, and flings into the cosmos for the delectation of anyone who cares to listen.

There is enough Fox to go around, and little on this planet he has missed in his fifty-odd years of publishing. Richard Kostelanetz calls him “ the most distinguished man of “ alternative letters of our time….”

I do have limited editions of the memoir for sale… a collector’s item. The book retails at 15 dollars with four dollars for shipping and handling. (lbbetson

Street Press 25 School St. Somerville, Mass. 02143) The book was designed and edited by Steve Glines.

--------- Doug Holder/ Ibbetson St. Press

Also for you Fox fans The World Audience Press http://worldaudience.org has released a 550-page “Collected Poetry of Hugh Fox: 1996-2007”.

↑ Index

325. Jason Quackenbush
Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
Fri 26 Dec 2008

Agreed. My disagreement is with the tactics, not the sentiment behind them.

On Dec 23, 2008, at 7:06 PM, Ruth Lepson wrote:

> *people who are angry at bigots aren't bigots!*
>
> *On 12/22/08 5:43 PM, "Roy Exley" <[redacted]> wrote:*
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> *Jason,*
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> *What a relief, many thanks for your message condemning the us v.themism*
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Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

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cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

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>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *guidelines &*
>
> *guidelines &*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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326. Jason Quackenbush
Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
Fri 26 Dec 2008

Actually, i'd be willing to bet that Warren is in fact a racist bigot. I think he's just too good a politician to air those particular views in public. On Dec 24, 2008, at 12:15 PM, laura hinton wrote:

> *I just don't think that Obama is mirroring "openness for dialogue" by selecting a "pastor" to represent his "religious views" -- in the huge*

public forum that is the American presidential inauguration -- who has condemned the basic humanity of a certain group of people, based on their sexuality. This to me is FAKE OPENNESS. Because it symbolically leaves a huge segment of the people of this society OUTSIDE the debate.

Some eyes seem glazed by the Obama honeymoon. I love the guy, too. But I see what I see -- no fairy dust. He made a mistake.

OK, he is being a Politician: the Warren choice is a cynical appeal to the Sarah Palin crowd on inauguration day. That happens not to be OK with me. Call it "culture wars" and dismiss my views. (I hear that all in time, as a feminist academic not to mention as a poet. This kind of labeling is just another way of categorizing my view, and others' who share it: that everyone, actually, should be allowed inside the debates.)

Now I'm not against Obama inviting Warren to the White House for a chat. Hey, he can even have the Warrens -- assuming this guy, Rick Warren, who I'd never heard of before last week, plays the role of Victorian patriarch with his probable brood and Wife -- for a lovely dinner. Get the china out, Michelle. (She'll have to play Wife, too, of course.) I think Nancy Reagan left some nice china in the White House cupboards (if the Clintons didn't chip it too badly, or W didn't kick it with his boots).

But -- and I would say this to President-elect Obama: don't make this particular "pastor" stand for the "American pastor" (I heard this on the News Hour), giving the signal that Gay bashing is back in. CA Conrad's point is so true: Obama would have never selected a racist bigot to stand on that stage with him. Never.

Happy Hanukkah and Merry Christmas and thanks for the stimulating dialogue.
Laura Hinton

On Mon, Dec 22, 2008 at 5:43 PM, Roy Exley
<[redacted]> wrote:

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Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

It wasn't my intention of turning this letter to you into a lecture, but while I'm at it, let me say that I PROTEST this choice Mr. Obama made to invite Rick Warren on behalf of the many LGBT people I have known, most especially the African American LGBT friends I have made over the years. I have learned from these friends just how entrenched homophobia is within the African American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his first day. Send it now, tell him No Thank You, please do that Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL LISTEN, but, if we don't tell him how we feel then how will he know? You have the power in your hands to tell him how you feel. You have

the opportunity and power more than any other poet in America right
now Elizabeth Alexander. And if you read then you are telling him
that it is more important to you to read for him than it is to tell
him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite
Rick Warren? What do I know about you after all? Maybe all of this
is just fine with you?

Here's to hoping you tell Mr. Obama No Thank You on behalf the
millions who suffer under the pressures of Rick Warren and all those
who stand beside Rick Warren and his very bad, bigoted decisions. It
was easy for Sharon Olds to say No to George W. Bush, but for you it's
a more difficult decision, I understand that. But the only right
decision in my opinion is to say No, and I hope you realize that.

Most sincerely,
CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

> *Phone: [redacted];*
> *[redacted].*
>
> *welcome.html*
>
> *Jason Quackenbush*
> *[redacted]*
>
> *guidelines &*
>
> *guidelines*
>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

327. **Jason Quackenbush**
Re: Inauguration theology and poetics
Fri 26 Dec 2008

---

this is what drives me nuts about this whole conversation. other clergy, prominent respected clergy, with diametrically opposed views, have been invited and were invited at the same time that Warren was. Rev. Joseph Lowery is going to be delivering the benediction. It's not as if Obama has just put Warren on a pedestal and gesticulating grandly in his direction intoned in solemn aspect "this i believe."

this inauguration, ideologically, theologically, and politically is much more nuanced symbolically than people are giving it credit for being.

On Dec 24, 2008, at 12:48 PM, Corey Frost wrote:

> *To Mr. Obama*
>
> *Inviting Rick Warren to your inauguration was a horrible idea. His anti-gay-rights and anti-women, anti-choice ideas are an embarassment to a country that pretends to stand for liberty and equality, and by giving him this platform you are recognizing him above all other clergy in the country, many of whom are much more genuinely dedicated to the ideals of love and acceptance that your religion supposedly advocates. I am an atheist myself and I am put off by any sort of religious benediction at important state events, but I understand the symbolic significance of this for many people.*

> *There are (roughly) two ways your decision could be interpreted: either you mostly agree with Warren and you feel he is worthy of this distinction, or else you disagree with him but feel that the inauguration should represent the different prominent ideologies of the populace, and this is your way of fostering "dialogue." I certainly hope, and have some reason to think, that the former isn't true, so I am assuming it's the latter. I like the idea of dialogue, openness, and inclusion, but I think your invitation to Warren does not serve this ideal. It actually prevents dialogue by exclusively privileging someone who is not open and not inclusive.*
>
> *I hope you will take steps to fix this mistake. Univiting Rick Warren would be great, but I recognize that you are in politics and for political reasons you may not see this as an option. Therefore I strongly urge you to invite other clergy to take part who do not share Warren's close-minded, bigoted stances. If dialogue is what you want, then allow differing views. If you were to invite Gene Robinson, for example, the first openly gay bishop, then I could believe that your invitation to a homophobic right-wing evangelist was more than just a cheap bid for political support. Ask them to share the stage, and then we'll see who is really committed to dialogue.*
>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

328. George Bowering
Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
Fri 26 Dec 2008

That's automatic?
I don't think so.
I think that a bigot can be angry at bigots.
For example, there were sexist anti-capitalists.

gb

On Dec 23, 2008, at 7:06 PM, Ruth Lepson wrote:

> *people who are angry at bigots aren't bigots!*
>
> *On 12/22/08 5:43 PM, "Roy Exley" <[redacted]> wrote:*
>
> *Jason,*

What a relief, many thanks for your message condemning the us v.themism
Of these GLBT (my adaptation) bigots who leave you thinking that their
bigotry is perhaps more strident and more inflexible than that of Warren
himself! I too am tired of the culture war which can only be exacerbated
and perpetuated by such invective. Long live the middle way!
And Obamas openness for dialogue, which encourages me also. I look forward
to an end of this tiresome conversation.

On 21/12/08 8:09 pm, "Jason Quackenbush" <[redacted]> wrote:

Indeed. There has been something in the knee jerk condemnation of the
Rick Warren selection that has been bugging me, and I think this puts
the finger on it. I don't like Rick Warren and I disagree with his
politics. But that's hardly a new thing for me when it comes to
questions of preachers on the national stage. If I had my druthers,
there'd be no prayers at all and the ceremony would be entirely
secular. But then, I voted for Obama knowing that he was a religious
third way centrist and not expecting him to be the great progressive
hope that clearly many of my friends and allies on the left thought
he would be. I do know that I'm tired of us vs them and I'm tired of
the culture war. it's not my fight and I don't want to keep fighting
it and i find moves like this one that are attempts to step beyond it
are more compelling to me than the sort of nonsense that 60s style
protest leftism calls for. That movement beyond is the thing that I
have always found compelling about Obama and I remain encouraged to
see where he will go with it.

On Dec 21, 2008, at 10:37 AM, Obododimma Oha wrote:

This is quite persuasive, Paul. Dialogism works in and for opposites, not in
sameness, not for compatibles. Thanks to William Blake for saying, in The
Marriage of Heaven and Hell, "Without Contraries is no progression.
Attraction and Repulsion, Reason and Energy, Love and Hate, are

necessary to
Human existence."
--- Obododimma Oha.

On Sun, Dec 21, 2008 at 5:37 PM, Paul Nelson <[redacted]>
wrote:

Pastor Rick Warren said:

"Three years ago I took enormous heat for inviting Barack Obama to my
church because some of his views don't agree (with mine)," he said.
"Now he's invited me."

So, it's ok for Obama to speak to Pastor Warren's parishioners, but not ok
for Warren to speak at the Inauguration? Another example of how Obama's
pragmatism (consciousness) goes way beyond left vs. right, way beyond the
failing duality of US versus THEM, the exact same duality we're trying to
overcome with Gay/Straight.

I love how Obama continues to defy the conventional wisdom of the Left AND
the right. Keep guessing folks, or broaden your perspective during the next
eight years. Dialog has begun. Much more interesting than the last eight.

Someday Rick Warren and others will understand that Gay people have a very
important role in this society, as has been recognized by many indigenous
and ancient cultures. The term used in some Native American cultures, Two
Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he

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about building and maintaining bridges with opposing forces, that
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CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
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University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*.*

> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *guidelines &*
>
> *guidelines &*
>
> *welcome.html*

George Cletis Bowering
Slow to anger. Well, slow about everything.

↑ Index

329. George Bowering
Re: OPEN LETTER to Elizabeth Alexander
Fri 26 Dec 2008

No, I am saying that if you are screaming all the time, screams get less useful than smart objections.

gb

On Dec 23, 2008, at 8:23 PM, Charles Alexander wrote:

> *George, are you now becoming a defender of prescriptive grammar?*
> *Would you have us all speak in gentle tones, possibly not dare to*
> *eat a peach, and certainly not spell SPACE large because it comes*
> *large here, large and without mercy.*
>
> *(ah but I think I've exceeded my posts today, and this one will die*
> *in that SPACE across which we meet)*
>
> *charles*
>
> *charles alexander*
> *chax press*
> [redacted]
> *411 N 7th ave, suite 103*
> *tucson arizona 85705*
> [redacted]

On Dec 23, 2008, at 6:01 PM, George Bowering wrote:

Why not just all upper case letters?

On Dec 22, 2008, at 2:02 PM, CA Conrad wrote:

A few people wrote personal notes to me saying that they're tired of the culture wars.

Um, this isn't some Queer Theory Class to me, THIS IS MY LIFE, and I'm
not the type of fag who gets pushed around, I PUSH BACK, which is why
I take stands. Which is why I'm appealing to Elizabeth Alexander's higher self. It must be VERY DIFFICULT to be invited to do such a reading, such a historical reading. Well, it would be difficult for me.

One person wrote me asking me to take "the higher road like Gandhi." Um, my protest suggestions were ALL nonviolent, I mean, I didn't ask Elizabeth to STAB someone at the microphone. Geeze, it's so ridiculous reading such e-mails.

AND I I'M JUST GOING TO SAY IT:
If Obama were white, and chose a pastor who was openly racist NO ONE would question my anger. Well, unless you were also racist, but you know exactly what I'm saying here. Queer rights may keep taking a back seat as long as I'm alive, but that just means I'll go to the grave YELLING!

CAConrad
http://PhillySound.blogspot.com

welcome.html

George Harry Bowering
Likes towns with -ver- in them.

welcome.html

welcome.html

George Z. Bowering
Master of Arghs.

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330. Carol Novack
Mad Hatters' Review is BACK!
Fri 26 Dec 2008

Dear Friends of the Mad Hatters:

After an assault by a felonious hacker, we're back, with a new host! Please feel free to wander through our pages without fear of malicious scripts invading your computer. Enjoy! And thanks for your patience!

Carol Novack, Publisher

Note: I'm still uploading previous issues (and will be for several days), but our current issue is up, and you may rest assured the website is clean and safe for you to visit! *-- Shirley Harshenin, Webmaestress*

Mad Hatters' Review - Edgy and Enlightened Literature, Art and Music in the Age of Dementia
http://www.madhattersreview.com

KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE CONTRIBUTION HERE:
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<http://webdelsol.com/PortalDelSol/pds-interview-mhr.htm>

Change email address / Leave mailing list<http://ymlp51.com/u.php?YMLPID=gueqmuygsguwmgumu>
Hosting by YourMailingListProvider <http://www.ymlp51.com>

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331. Peter Ciccariello
yet again this past has passed
Sat 27 Dec 2008

---

yet again this past has passed <http://ciccariello.viewbook.com/past>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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332. David-Baptiste Chirot

Forrest Gander's First Novel, RIP Harold Pinter & Elizabeth Alexander: The Intersection of Poetry & Politics (NY Times)

Sat 27 Dec 2008

BOOKS

| December 25, 2008

The Intersection of Poetry and Politics

By DWIGHT GARNER

As America's fourth inaugural poet, Elizabeth Alexander will have an outsize platform for her elliptical work.
http://www.nytimes.com/2008/12/25/books/25poet.html?emc=eta1

Includes links to Ms Alexander's Web Site & poems

Harold Pinter Playwright of the Pause
http://www.nytimes.com/2008/12/26/theater/26pinter.html?adxnnl=1&8bu=&emc=bub2&adxnnlx=1230354846-jzQs+XNtxGUwKfZqLKSsbQ

Review of Forrest Gander's first novel
http://www.nytimes.com/2008/12/21/books/review/Winterson-t.html?ref=review

_____
Send e-mail faster without improving your typing skills.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_speed_122008

↑ Index

333. Gwyn McVay

Re: Poetry Brothel at the Zipper Factory

Sat 27 Dec 2008

On Thu, Dec 25, 2008 at 11:25 AM, John Cunningham <[redacted]
> wrote:

> *For those of you who are speaking out against the body being used*
> *in commerce, why are you not speaking out against football or hockey where*
> *male bodies are being used in commerce? When you consider the damage that is*
> *done to the male body during that contact sport and the lingering effects of*
> *it in terms of permanent injury and disability such as arthritis and other*
> *diseases, isn't this just as bad? Or is it that one affects women whereas*
> *the other affects men?*

Omigod, you're so right. I hurt in my anterior cruciate ligaments for all of those men FORCED or DECEIVED into collegiate and professional sports every year; BEATEN if they try to leave; often denied any other employment options in the case of being transgendered; not allowed to keep a PENNY of their earnings... oh wait.

Gwyn "Also, This Is a False Binary, Because Prostitution Affects All Genders, And Not Just Adults" McVay

↑ Index

334. Stephen Baraban
Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
Sat 27 Dec 2008

I hope Elizabeth Alexander makes a statement for gay rights at the inaugeration;

but has anybody noticed that, aside from announcement of deaths, magazines, and books, the content on this list has at long last reached 100% focus on debate of political/symbolic/moral issues--the brothel thread, the inaugeration, what can/shd we expect of Obama,

never aesthetics--

I'm not sure exactly what to make of this. Just saying.

--- On Fri, 12/26/08, Jason Quackenbush <[redacted]> wrote:

> *From: Jason Quackenbush <[redacted]>*
> *Subject: Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander*
> *To: [redacted]*
> *Date: Friday, December 26, 2008, 7:00 PM*
> *Actually, i'd be willing to bet that Warren is in fact a*
> *racist bigot. I think he's just too good a politician to*
> *air those particular views in public.*
> *On Dec 24, 2008, at 12:15 PM, laura hinton wrote:*
>
> *I just don't think that Obama is mirroring*
> *"openness for dialogue" by*
> *selecting a "pastor" to represent his*
> *"religious views" -- in the huge*
> *public forum that is the American presidential*
> *inauguration -- who has*
> *condemned the basic humanity of a certain group of*
> *people, based on their*
> *sexuality. This to me is FAKE OPENNESS. Because it*
> *symbolically leaves a*
> *huge segment of the people of this society OUTSIDE the*

debate.

Some eyes seem glazed by the Obama honeymoon. I love the guy, too. But I
see what I see -- no fairy dust. He made a mistake.

OK, he is being a Politician: the Warren choice is a cynical appeal to the
Sarah Palin crowd on inauguration day. That happens not to be OK with me.
Call it "culture wars" and dismiss my views.
(I hear that all in time, as a
feminist academic not to mention as a poet. This kind of labeling is just
another way of categorizing my view, and others' who share it: that
everyone, actually, should be allowed inside the debates.)

Now I'm not against Obama inviting Warren to the White House for a chat.
Hey, he can even have the Warrens -- assuming this guy, Rick Warren, who I'd
never heard of before last week, plays the role of Victorian patriarch with
his probable brood and Wife -- for a lovely dinner.
Get the china out,
Michelle. (She'll have to play Wife, too, of course.) I think Nancy
Reagan left some nice china in the White House cupboards (if the Clintons
didn't chip it too badly, or W didn't kick it with his boots).

But -- and I would say this to President-elect Obama: don't make this
particular "pastor" stand for the
"American pastor" (I heard this on the
News Hour), giving the signal that Gay bashing is back in. CA Conrad's
point is so true: Obama would have never selected a racist bigot to stand
on that stage with him. Never.

Happy Hanukkah and Merry Christmas and thanks for the stimulating dialogue.
Laura Hinton

> *On Mon, Dec 22, 2008 at 5:43 PM, Roy Exley*
> *<[redacted]> wrote:*
>
> *Jason,*
>
> *What a relief, many thanks for your message*
> *condemning the us v.themism*
> *Of these GLBT (my adaptation) bigots who leave you*
> *thinking that their*
> *bigotry is perhaps more strident and more*
> *inflexible than that of Warren*
> *himself! I too am tired of the culture war which*
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> *and perpetuated by such invective. Long live the*
> *middle way!*
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> *On 21/12/08 8:09 pm, "Jason Quackenbush"*
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> *beyond is the thing that I*
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> *Attraction and Repulsion, Reason and*
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> *--- Obododimma Oha.*
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> *On Sun, Dec 21, 2008 at 5:37 PM, Paul*
> *Nelson <[redacted]>*
> *wrote:*
>
> *Pastor Rick Warren said:*
>
> *"Three years ago I took enormous*
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> *"Now he's invited me."*
>
> *So, it's ok for Obama to speak to*
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This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent.

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If we are going to send Mr. Obama a
message, better to do it on his
first day. Send it now, tell him No
Thank You, please do that
Elizabeth Alexander. Mr. Obama
isn't George W. Bush, meaning HE WILL
LISTEN, but, if we don't tell him
how we feel then how will he know?
You have the power in your hands to
tell him how you feel. You have
the opportunity and power more than
any other poet in America right
now Elizabeth Alexander. And if you
read then you are telling him
that it is more important to you to
read for him than it is to tell
him you are disappointed with his
decision to invite Rick Warren.

But then again maybe you aren't
disappointed that he chose to invite
Rick Warren? What do I know about you
after all? Maybe all of this
is just fine with you?

Here's to hoping you tell Mr.
Obama No Thank You on behalf the
millions who suffer under the
pressures of Rick Warren and all those
who stand beside Rick Warren and his
very bad, bigoted decisions. It
was easy for Sharon Olds to say No to
George W. Bush, but for you
it's
a more difficult decision, I
understand that. But the only right
decision in my opinion is to say No,
and I hope you realize that.

Most sincerely,
CAConrad

cc: Graywolf Press,
[redacted]

http://PhillySound.blogspot.com

guidelines

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics &
Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict
Studies
University of Ibadan

Phone: [redacted];
[redacted].

not accept all posts. Check
http://epc.buffalo.edu/poetics/
welcome.html

Jason Quackenbush
[redacted]

accept all posts. Check
guidelines &

accept all posts. Check guidelines

Jason Quackenbush
[redacted]

↑ Index

335. **Jennifer Karmin**

Chicago festival: When Does It or You Begin? (Memory as Innovation)

Sun 28 Dec 2008

WHEN DOES IT OR YOU BEGIN (MEMORY AS INNOVATION)
Festival of Writing, Performance, & Video

JANUARY 9 â€“ FEBRUARY 1, 2009
Curated by Amina Cain & Jennifer Karmin
at Links Hall
3435 N. Sheffield Avenue
Chicago, IL

NEW LINEUP OF ARTISTS EACH NIGHT
8pm Friday & Saturday
7pm Sunday
tickets $12
$10 students, seniors, & working artists/writers
full schedule online http://www.linkshall.org/09-pp-jan.shtml

WEEK ONE January 9-11
~~~
~~~

January 22 open house event with Judith Goldman

WEEK THREE January 23-25
~~~
~~~

> *grandly in his direction intoned in solemn aspect "this i believe."*
>
> *this inauguration, ideologically, theologically, and politically is much more nuanced symbolically than people are giving it credit for being.*

↑ Index

337. Murat Nemet-Nejat
Re: Ref.: Poloroid Photography
Sun 28 Dec 2008

The New York Times today has an interesting article on poloroid photography: http://www.nytimes.com/2008/12/28/weekinreview/28kimmelman.html?hp

Ciao,

Murat

On Sat, Dec 27, 2008 at 12:20 AM, David-Baptiste Chirot <
[redacted]> wrote:

> *BOOKS*
>
> *| December 25, 2008*
>
> *The Intersection of Poetry and Politics*
>
> *By DWIGHT GARNER*
>
> *As America's fourth inaugural poet, Elizabeth Alexander will have an outsize platform for her elliptical work.*
> *http://www.nytimes.com/2008/12/25/books/25poet.html?emc=eta1*

> *Includes links to Ms Alexander's Web Site & poems*
>
> *Harold Pinter Playwright of the Pause*
>
> *http://www.nytimes.com/2008/12/26/theater/26pinter.html?adxnnl=1&8bu=&emc=bub2&adxnnlx=1230354846-jzQs+XNtxGUwKfZqLKSsbQ*
>
> *Review of Forrest Gander's first novel*
> *http://www.nytimes.com/2008/12/21/books/review/Winterson-t.html?ref=review*
>
> ---
> *Send e-mail faster without improving your typing skills.*
>
> *http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_speed_122008*

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338. **joeharrington**
Issue 1/Verzion 2
Sun 28 Dec 2008

CALL FOR REMISSIONS: VERZION TWO:

Remember Issue 1 - that PDF on the For Godot blog site that had computer-generated poems attributed to about 4,000 poets who had nothing to do with them?

Well, some of the people to whom those names are legally attached got pretty upset about it, and others smiled. In any case, it seemed to me like there's a lot of raw material there that's going unused and unrecycled. Hence, VERZION TWO.

If you are one of the names that appeared in that scurrilous publication, and if you weren't completely satisfied with the poem that appeared above it, here's your chance to do better - or at least different.

Rewrite, revise, recycle, scramble or cannibalize â€œyourâ€ poem from Issue 1. Send the original, along with your revision to:

joeharrington [at] sunflower [dot] com

and I'll put it up (http://verziontwo.blogspot.com). Feel free to include a statement about what you liked or disliked in the original and what you did about it.

Thanks
Joe Harrington

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339. Daniel Godston
$2 million donation for Poets & Writers
Sun 28 Dec 2008

New York, NY-- Poets & Writers has received the largest donation in its 38-year history. The Liana Foundation (established by the John and Susan Jackson Family) will donate $2 million to endow The Jackson Poetry Prize. The annual $50,000 prize, which was initiated in 2007, honors an American poet of exceptional talent who has published at least one book of recognized literary merit but has not yet received major national acclaim. The award is designed to provide what all poets need -- time and the encouragement to write.

"Receiving this generous gift during such a challenging time reminds us of the importance of literature," said Elliot Figman, Executive Director of Poets & Writers.

Since its founding in 1970, the mission of Poets & Writers has been to foster the professional development of creative writers, to promote communication throughout the U.S. literary community, and to help create an environment in which literature can be appreciated by the widest possible public. Poets & Writers accomplishes this by publishing /Poets & Writers Magazine/, producing Poets & Writers Online, offering publishing information and an online Directory of Writers, introducing emerging writers outside of New York to the New York City literary community, and supporting writers participating in public literary events through the Readings/Workshops program.

http://www.pw.org/about-us/
poets_amp_writers_receives_2_million_donation_sup port_prize_poets

↑ Index

340. Gareth Farmer
Zukofsky
Sun 28 Dec 2008

Dear All

For your information, interest and excitement induction please see below:

"A"-24: A Louis Zukofsky Seminar and Performance

The Centre for Modernist Studies at the University of Sussex presents the British premiere of Louis and Celia Zukofsky's "A"-24, performed by Sean Bonney, Ken Edwards, Daniel Kane and Francesca Beasley with harpsichord by Kerry Yong.

Sarah-Jane Barnes plays violin pieces by Janequin and Bach

The seminar will include papers by Harry Gilonis, Jeff Hilson, Mark Scroggins, Jeffrey Twitchell-Waas and Tim Woods.

£10/£5. Places are limited, to reserve a place email Richard Parker at
[redacted]

12.30, 23 January 2009
The Meeting House
University of Sussex
Falmer, East Sussex

Win John Lewis vouchers with BigSnapSearch.com Search now<http://clk.atdmt.com/UKM/go/117442309/direct/01/>

↑ Index

341. Mark Weiss
Re: Inauguration theology and poetics
Sun 28 Dec 2008

Which is to say that Obama is trying to be all things to all people? Must be that sainthood thing.

At 07:03 PM 12/26/2008, you wrote:
>this is what drives me nuts about this whole conversation. other
>clergy, prominent respected clergy, with diametrically opposed views,
>have been invited and were invited at the same time that Warren was.
>Rev. Joseph Lowery is going to be delivering the benediction. It's
>not as if Obama has just put Warren on a pedestal and gesticulating
>grandly in his direction intoned in solemn aspect "this i believe."
>
>this inauguration, ideologically, theologically, and politically is
>much more nuanced symbolically than people are giving it credit for
>being.
>
>
>On Dec 24, 2008, at 12:48 PM, Corey Frost wrote:
>
>>To Mr. Obama
>>
>>Inviting Rick Warren to your inauguration was a horrible idea. His
>>anti-gay-rights and anti-women, anti-choice ideas are an
>>embarassment to a country that pretends to stand for liberty and

>>equality, and by giving him this platform you are recognizing him
>>above all other clergy in the country, many of whom are much more
>>genuinely dedicated to the ideals of love and acceptance that your
>>religion supposedly advocates. I am an atheist myself and I am put
>>off by any sort of religious benediction at important state events,
>>but I understand the symbolic significance of this for many people.
>>
>>There are (roughly) two ways your decision could be interpreted:
>>either you mostly agree with Warren and you feel he is worthy of
>>this distinction, or else you disagree with him but feel that the
>>inauguration should represent the different prominent ideologies of
>>the populace, and this is your way of fostering "dialogue." I
>>certainly hope, and have some reason to think, that the former
>>isn't true, so I am assuming it's the latter. I like the idea of
>>dialogue, openness, and inclusion, but I think your invitation to
>>Warren does not serve this ideal. It actually prevents dialogue by
>>exclusively privileging someone who is not open and not inclusive.
>>
>>I hope you will take steps to fix this mistake. Univiting Rick
>>Warren would be great, but I recognize that you are in politics and
>>for political reasons you may not see this as an option. Therefore
>>I strongly urge you to invite other clergy to take part who do not
>>share Warren's close-minded, bigoted stances. If dialogue is what
>>you want, then allow differing views. If you were to invite Gene
>>Robinson, for example, the first openly gay bishop, then I could
>>believe that your invitation to a homophobic right-wing evangelist
>>was more than just a cheap bid for political support. Ask them to
>>share the stage, and then we'll see who is really committed to
>>dialogue.
>>
>
>Jason Quackenbush
>[redacted]
>

↑ Index

342. **Halvard Johnson**
Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
Sun 28 Dec 2008

Almost makes you want to post a poem, eh? Not that I'd
do anything so rash.

Hal

"What do I know of man's destiny? I could
  tell you more about radishes."
            --Samuel Beckett

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Dec 27, 2008, at 12:06 PM, Stephen Baraban wrote:

> *I hope Elizabeth Alexander makes a statement for gay rights at the inaugeration;*
>
> *but has anybody noticed that, aside from announcement of deaths, magazines, and books, the content on this list has at long last reached 100% focus on debate of political/symbolic/moral issues--the brothel thread, the inaugeration, what can/shd we expect of Obama,*
>
> *never aesthetics--*
>
> *I'm not sure exactly what to make of this. Just saying.*
>
> *--- On Fri, 12/26/08, Jason Quackenbush <[redacted]> wrote:*
>
> *From: Jason Quackenbush <[redacted]>*
> *Subject: Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander*
> *To: [redacted]*
> *Date: Friday, December 26, 2008, 7:00 PM*
> *Actually, i'd be willing to bet that Warren is in fact a racist bigot. I think he's just too good a politician to air those particular views in public.*
> *On Dec 24, 2008, at 12:15 PM, laura hinton wrote:*
>
> *I just don't think that Obama is mirroring "openness for dialogue" by selecting a "pastor" to represent his "religious views" -- in the huge public forum that is the American presidential inauguration -- who has condemned the basic humanity of a certain group of*

people, based on their
sexuality. This to me is FAKE OPENNESS. Because it
symbolically leaves a
huge segment of the people of this society OUTSIDE the
debate.

Some eyes seem glazed by the Obama honeymoon. I love
the guy, too. But I
see what I see -- no fairy dust. He made a mistake.

OK, he is being a Politician: the Warren choice is a
cynical appeal to the
Sarah Palin crowd on inauguration day. That happens
not to be OK with me.
Call it "culture wars" and dismiss my views.
(I hear that all in time, as a
feminist academic not to mention as a poet. This kind
of labeling is just
another way of categorizing my view, and others'
who share it: that
everyone, actually, should be allowed inside the
debates.)

Now I'm not against Obama inviting Warren to the
White House for a chat.
Hey, he can even have the Warrens -- assuming this
guy, Rick Warren, who I'd
never heard of before last week, plays the role of
Victorian patriarch with
his probable brood and Wife -- for a lovely dinner.
Get the china out,
Michelle. (She'll have to play Wife, too, of
course.) I think Nancy
Reagan left some nice china in the White House
cupboards (if the Clintons
didn't chip it too badly, or W didn't kick it
with his boots).

But -- and I would say this to President-elect Obama:
don't make this
particular "pastor" stand for the
"American pastor" (I heard this on the
News Hour), giving the signal that Gay bashing is back
in. CA Conrad's
point is so true: Obama would have never selected a
racist bigot to stand
on that stage with him. Never.

Happy Hanukkah and Merry Christmas and thanks for the
stimulating dialogue.
Laura Hinton

On Mon, Dec 22, 2008 at 5:43 PM, Roy Exley
<[redacted]> wrote:

Jason,

What a relief, many thanks for your message
condemning the us v.themism
Of these GLBT (my adaptation) bigots who leave you
thinking that their
bigotry is perhaps more strident and more
inflexible than that of Warren
himself! I too am tired of the culture war which
can only be exacerbated
and perpetuated by such invective. Long live the
middle way!
And Obamas openness for dialogue, which encourages
me also. I look forward
to an end of this tiresome conversation.

On 21/12/08 8:09 pm, "Jason Quackenbush"
<[redacted]> wrote:

Indeed. There has been something in the knee
jerk condemnation of the
Rick Warren selection that has been bugging
me, and I think this puts
the finger on it. I don't like Rick Warren
and I disagree with his
politics. But that's hardly a new thing
for me when it comes to
questions of preachers on the national stage.
If I had my druthers,
there'd be no prayers at all and the
ceremony would be entirely
secular. But then, I voted for Obama knowing
that he was a religious
third way centrist and not expecting him to be
the great progressive
hope that clearly many of my friends and
allies on the left thought
he would be. I do know that I'm tired of

> *us vs them and I'm tired of*
> *the culture war. it's not my fight and I*
> *don't want to keep fighting*
> *it and i find moves like this one that are*
> *attempts to step beyond it*
> *are more compelling to me than the sort of*
> *nonsense that 60s style*
> *protest leftism calls for. That movement*
> *beyond is the thing that I*
> *have always found compelling about Obama and I*
> *remain encouraged to*
> *see where he will go with it.*
>
> *On Dec 21, 2008, at 10:37 AM, Obododimma Oha*
> *wrote:*
>
> *This is quite persuasive, Paul. Dialogism*
> *works in and for*
> *opposites, not in*
> *sameness, not for compatibles. Thanks to*
> *William Blake for saying,*
> *in The*
> *Marriage of Heaven and Hell, "Without*
> *Contraries is no progression.*
> *Attraction and Repulsion, Reason and*
> *Energy, Love and Hate, are*
> *necessary to*
> *Human existence."*
> *--- Obododimma Oha.*
>
> *On Sun, Dec 21, 2008 at 5:37 PM, Paul*
> *Nelson <[redacted]>*
> *wrote:*
>
> *Pastor Rick Warren said:*
>
> *"Three years ago I took enormous*
> *heat for inviting Barack Obama to my*
> *church because some of his views*
> *don't agree (with mine)," he said.*
> *"Now he's invited me."*
>
> *So, it's ok for Obama to speak to*
> *Pastor Warren's parishioners,*
> *but not ok*
> *for Warren to speak at the*
> *Inauguration? Another example of how*

Obama's
pragmatism (consciousness) goes way
beyond left vs. right, way
beyond the
failing duality of US versus THEM, the
exact same duality we're
trying to
overcome with Gay/Straight.

I love how Obama continues to defy the
conventional wisdom of the
Left AND
the right. Keep guessing folks, or
broaden your perspective during
the next
eight years. Dialog has begun. Much
more interesting than the last
eight.

Someday Rick Warren and others will
understand that Gay people
have a very
important role in this society, as has
been recognized by many
indigenous
and ancient cultures. The term used in
some Native American
cultures, Two
Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad

<[redacted]>
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I

was one of millions in DC to
protest the inauguration, but that was
different, that was very
different because he was transparent.
The transparent man is always
easiest to protest. Mr. Obama is not
transparent, and while he talks
about building and maintaining bridges
with opposing forces, that
should not in my opinion spill over
into the celebration of his
inauguration.

Asking Rick Warren's blessing is
Obama's message. Rick Warren has
been publicly open about his
homophobia, but Mr. Obama has not been,
not until now that is. In asking Rick
Warren to bless the
inauguration the LGBT community is
being told straight up we will not
count, we will be ignored, we will
continue to suffer.

Protesting Mr. Obama's
inauguration is much more important than
protesting George W. Bush's
inauguration ever was because Mr. Obama
promised us he was a man with ethics
and courage. By asking Rick
Warren to give the blessing the
weakness of Obama is immediately
clear. Courage is something someone
has when they are standing
against oppressive forces, not when
they stand with them.

It wasn't my intention of turning
this letter to you into a lecture,
but while I'm at it, let me say
that I PROTEST this choice Mr. Obama
made to invite Rick Warren on behalf
of the many LGBT people I have
known, most especially the African
American LGBT friends I have made
over the years. I have learned from
these friends just how
entrenched

homophobia is within the African
American community, and this
decision
of Mr. Obama's serves to galvanize
that bigotry.

If we are going to send Mr. Obama a
message, better to do it on his
first day. Send it now, tell him No
Thank You, please do that
Elizabeth Alexander. Mr. Obama
isn't George W. Bush, meaning HE WILL
LISTEN, but, if we don't tell him
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You have the power in your hands to
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and I hope you realize that.

Most sincerely,
CAConrad

cc: Graywolf Press,
[redacted]

http://PhillySound.blogspot.com

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--
Obododimma Oha
Senior Lecturer in Stylistics &
Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict
Studies
University of Ibadan

Phone: [redacted]*;*
[redacted].

not accept all posts. Check
http://epc.buffalo.edu/poetics/
welcome.html

Jason Quackenbush
[redacted]

accept all posts. Check
guidelines &

accept all posts. Check guidelines

Jason Quackenbush
[redacted]

↑ Index

343. **Ryan Daley**
Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander
Mon 29 Dec 2008

Aesthetics is much more offensive.

On Sat, Dec 27, 2008 at 1:06 PM, Stephen Baraban
<[redacted]>wrote:

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> *but has anybody noticed that, aside from announcement of deaths, magazines, and books, the content on this list has at long last reached 100% focus on debate of political/symbolic/moral issues--the brothel thread, the inaugeration, what can/shd we expect of Obama,*
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Laura Hinton

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> *Inauguration? Another example of how*
> *Obama's*
> *pragmatism (consciousness) goes way*
> *beyond left vs. right, way*

beyond the
failing duality of US versus THEM, the
exact same duality we're
trying to
overcome with Gay/Straight.

I love how Obama continues to defy the
conventional wisdom of the
Left AND
the right. Keep guessing folks, or
broaden your perspective during
the next
eight years. Dialog has begun. Much
more interesting than the last
eight.

Someday Rick Warren and others will
understand that Gay people
have a very
important role in this society, as has
been recognized by many
indigenous
and ancient cultures. The term used in
some Native American
cultures, Two
Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad
<[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008

12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH time, money and effort into a campaign is sending a message which is nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very

different because he was transparent.
The transparent man is always
easiest to protest. Mr. Obama is not
transparent, and while he talks
about building and maintaining bridges
with opposing forces, that
should not in my opinion spill over
into the celebration of his
inauguration.

Asking Rick Warren's blessing is
Obama's message. Rick Warren has
been publicly open about his
homophobia, but Mr. Obama has not been,
not until now that is. In asking Rick
Warren to bless the
inauguration the LGBT community is
being told straight up we will not
count, we will be ignored, we will
continue to suffer.

Protesting Mr. Obama's
inauguration is much more important than
protesting George W. Bush's
inauguration ever was because Mr. Obama
promised us he was a man with ethics
and courage. By asking Rick
Warren to give the blessing the
weakness of Obama is immediately
clear. Courage is something someone
has when they are standing
against oppressive forces, not when
they stand with them.

It wasn't my intention of turning
this letter to you into a lecture,
but while I'm at it, let me say
that I PROTEST this choice Mr. Obama
made to invite Rick Warren on behalf
of the many LGBT people I have
known, most especially the African
American LGBT friends I have made
over the years. I have learned from
these friends just how
entrenched
homophobia is within the African
American community, and this
decision

of Mr. Obama's serves to galvanize
that bigotry.

If we are going to send Mr. Obama a
message, better to do it on his
first day. Send it now, tell him No
Thank You, please do that
Elizabeth Alexander. Mr. Obama
isn't George W. Bush, meaning HE WILL
LISTEN, but, if we don't tell him
how we feel then how will he know?
You have the power in your hands to
tell him how you feel. You have
the opportunity and power more than
any other poet in America right
now Elizabeth Alexander. And if you
read then you are telling him
that it is more important to you to
read for him than it is to tell
him you are disappointed with his
decision to invite Rick Warren.

But then again maybe you aren't
disappointed that he chose to invite
Rick Warren? What do I know about you
after all? Maybe all of this
is just fine with you?

Here's to hoping you tell Mr.
Obama No Thank You on behalf the
millions who suffer under the
pressures of Rick Warren and all those
who stand beside Rick Warren and his
very bad, bigoted decisions. It
was easy for Sharon Olds to say No to
George W. Bush, but for you
it's
a more difficult decision, I
understand that. But the only right
decision in my opinion is to say No,
and I hope you realize that.

Most sincerely,
CAConrad

cc: Graywolf Press,
[redacted]

http://PhillySound.blogspot.com

guidelines

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics &
Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict
Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*.*

not accept all posts. Check
http://epc.buffalo.edu/poetics/
welcome.html

Jason Quackenbush
[redacted]

accept all posts. Check
guidelines &

accept all posts. Check guidelines

Jason Quackenbush
[redacted]

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344. **Jason Quackenbush**
Re: Inauguration theology and poetics
Mon 29 Dec 2008

if that's how you want to read it, then that's your option.

my take on this particular lazy machine is that it is part of the move towards inclusiveness that Obama has been talking about since he emerged on the national stage.

in the end, it's a dumb preacher saying a prayer at a public event though. if anything all of this debate about it is just overcharging a minor occurrence with excess meaning.

On Dec 28, 2008, at 1:09 PM, Mark Weiss wrote:

> *Which is to say that Obama is trying to be all things to all people? Must be that sainthood thing.*
>
> *At 07:03 PM 12/26/2008, you wrote:*
> *this is what drives me nuts about this whole conversation. other clergy, prominent respected clergy, with diametrically opposed views, have been invited and were invited at the same time that Warren was. Rev. Joseph Lowery is going to be delivering the benediction. It's not as if Obama has just put Warren on a pedestal and gesticulating grandly in his direction intoned in solemn aspect "this i believe."*
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>
> *On Dec 24, 2008, at 12:48 PM, Corey Frost wrote:*
>
> *To Mr. Obama*
>
> *Inviting Rick Warren to your inauguration was a horrible idea. His anti-gay-rights and anti-women, anti-choice ideas are an embarassment to a country that pretends to stand for liberty and equality, and by giving him this platform you are recognizing him above all other clergy in the country, many of whom are much more genuinely dedicated to the ideals of love and acceptance that your religion supposedly advocates. I am an atheist myself and I am put off by any sort of religious benediction at important state events, but I understand the symbolic significance of this for many people.*

> *There are (roughly) two ways your decision could be interpreted: either you mostly agree with Warren and you feel he is worthy of this distinction, or else you disagree with him but feel that the inauguration should represent the different prominent ideologies of the populace, and this is your way of fostering "dialogue." I certainly hope, and have some reason to think, that the former isn't true, so I am assuming it's the latter. I like the idea of dialogue, openness, and inclusion, but I think your invitation to Warren does not serve this ideal. It actually prevents dialogue by exclusively privileging someone who is not open and not inclusive.*
>
> *I hope you will take steps to fix this mistake. Univiting Rick Warren would be great, but I recognize that you are in politics and for political reasons you may not see this as an option. Therefore I strongly urge you to invite other clergy to take part who do not share Warren's close-minded, bigoted stances. If dialogue is what you want, then allow differing views. If you were to invite Gene Robinson, for example, the first openly gay bishop, then I could believe that your invitation to a homophobic right-wing evangelist was more than just a cheap bid for political support. Ask them to share the stage, and then we'll see who is really committed to dialogue.*
>
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

345. **Jason Quackenbush**
Re: Inauguration theology and poetics
Mon 29 Dec 2008

---

rick warren is ridiculous and anybody who finds him scary needs a reality check. there are scary hatemongers out there. people who advocate physical violence, people who think stoning gays and lesbians in the public square is what oughta be done. by virtue of his own desire to be a famous public religious leader, Rick Warren is entirely nonscary and to my knowledge is a more

moderate anti-gay than that. he's not a monster, he's just an idiot, as are the people who look to him for spiritual counsel.

and yes, he is just one voice of many across a spectrum. and more importantly he represents the beliefs of a significant swath of the american people. the way people are talking about this it's almost like the obama folks picked warren BECAUSE he was a misogynistic homophobe. which is ridiculous. Clearly they picked him because he is a prominent conservative christian leader. I will give anybody who can find me five prominent conservative christian pastors who support gay marriage, the rights of gays to adopt, are prochoice, and support easy access to birth control 5 US dollars. I know i'm not gonna have to give that money to anybody because by definition no conservative christian pastors believe any of those things because they are CONSERVATIVE shristian pastors.

The reason I am really kind of annoyed at all of this is precisely that. Rick Warren does not represent a fringe position, he is a mainline conservative. Ever since Obama appeared on the national stage he has been talking about breaking down the lines between liberal and conservative, and talking about listening to the other side and being pragmatic about focussing on those areas where interests over lap as a way to build dialog that can then help us movve towards resoltion on morecontentious issues. he has alwasy indicated that he was going to have a seat at the table for conservatives just as there would be one for liberals. well, guess what, conservatives are bigots and homophobes and are anti-choice misogynists. It's what makes them conservatives. if conservatives are going to be involved in the process, part of the dialog, or whatever you want to call it, that means there are going to be figures on the national stage who are taking part in trying to form policy who will believe things that are reprehensibile. it's the ugly underneath of Thrid Way politics and anybody who didn't think this sort of thing was coming in an Obama administration was just naive. but i'd get used to it, because this is not going to be the last time Obama gives an important job to someone whose opinions you don't like. this is what strategic progressivism and tactical pragmatism look like in concert. Which is to say, I think folks should condemn rick warren all they feel hthey need to, and I'm certainly never going to defend the guy, but I find it a little bit absurd that people are criticising obama for including peope like him when all he's talked about for the last two years on the campaign trail was his pragmatic politics of inclusiveness. What did you all who are feeling so angry and betrayed by warren delivering the invocation at the inauguration think he meant by that?

I personally don't give a damn about any of this since it's clearly all political tactics and as such within a pragmatic philosophy the only meaning that can be read into it is that meaning that we choose to give it. So i choose to disempower it. It's a gesture to religious nutbags and right wing goons in order show them

that if they can behave themselves with a little etiquette then they don't have to sit at the kids table for the next four years. I don't see anything more than that going on with Rick Warren. Now, given that Rick Warren is from California, his anti gay sentiments are a ot higher profile than would be some other megachurch baptist from arkasas or kentucky or something like that. But again, you give conservatives a seat at the table, and you will getpeople who believe the things that rick warren believes

On Dec 27, 2008, at 11:08 PM, Corey Frost wrote:

> *Jason, I didn't know that Joseph Lowery was also going to be speaking, so my*
> *note to the president-elect wasn't as well-researched as it could have been,*
> *but I stand by my characterization of the Warren invitation as a distinction. I don't know how many clergy were invited, but only one of them*
> *is giving the "invocation" — Rick Warren. You make it sound like he is just*
> *one of many voices from across the spectrum, which isn't the case. He's been*
> *chosen for a very high profile role, and it's an honor he doesn't deserve.*
> *In the past there have been as many as five clergy involved in a single*
> *inauguration, and not just Christians either. Not that inviting a few more*
> *religious folk, of whatever point of view, would make me happy, really—my*
> *point was more that I'd like to see a gay man of the cloth (or lesbian of*
> *the cloth) standing alongside Warren, in the hope of making him seem more*
> *ridiculous than scary.*
>
> *On Fri, 26 Dec 2008 16:03:51 -0800, Jason Quackenbush*
> *<[redacted]> wrote:*
>
> *this is what drives me nuts about this whole conversation. other*
> *clergy, prominent respected clergy, with diametrically opposed views,*
> *have been invited and were invited at the same time that Warren was.*
> *Rev. Joseph Lowery is going to be delivering the benediction. It's*
> *not as if Obama has just put Warren on a pedestal and gesticulating*
> *grandly in his direction intoned in solemn aspect "this i believe."*
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> *this inauguration, ideologically, theologically, and politically is*
> *much more nuanced symbolically than people are giving it credit for*

> *being.*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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346. Doug Holder
I Called Richard Yates On The Phone: Musings From A Minor Poet
Mon 29 Dec 2008

I Called Richard Yates On The Phone: Musings From A Minor Poet

By Doug Holder

An editor of a new literary magazine invited me to write an essay on the role of the “Post Modern” Poet. Well, I am not sure what “Post Modern” means, but I am a poet, however minor, and hell, for what it’s worth I should know what my own small role is and even the role of the much bigger fish in the poetry sea. But I think I want to expand that question. What is the role of the writer?

Now I am not known for the intellectual heft of my writing, be it community journalism or in my straightforward poetry. But I always have prided myself on tapping into my instincts, bringing my rather provincial personal experience to the universal. So as it happens I was thinking of the late novelist Richard Yates. I was reading Yates long before he became tremendously famous from the movie with Kate Winslet, etc… “Revolutionary Road.” (based on the novel of the same title.) That book for me, was electric, as thrilling as Kerouac’s “On the Road”, but in a very different way. Both Yates and Kerouac made me go out and hungrily acquire and read everything they ever penned. They made me think outside my self-made box, made me realize the power of language and literature, and they spurred me on to read even more. From Yates, I found other chroniclers of the broad lawns and narrow minds of the suburbs in post World War ll America, like John Cheever and John Updike. And later I moved through the whole canon of contemporary American authors like Philip Roth, Saul Bellow, James Baldwin, Henry Roth, to name a few.

Some people say a great poem can make you cut yourself while shaving, or make you miss your subway stop. Well, I say it makes you want to call the author on the phone.

You see, years ago I lived in a rooming house in the Back Bay of Boston, right near where Yates lived. I used to see him shamble down Mass. Ave. He looked like a homeless guy; stooped over, disheveled—a man in serious disrepair. I

heard he drank at the “Crossroads’, a bar a few blocks from the hole-in-the-wall I lived in. I went in a few times but I missed him. I probably wouldn’t have had enough gumption to speak to him anyway. So I tried to call him on the phone several times, but I got no answer. But the point is that his writing affected me so much I wanted to call him; I wanted to connect, in a tangible way.

He was a man of my father’s generation. And since I am a Baby Boomer, and lived in the suburbs of New York City (as did the characters in Revolutionary Road), I knew the milieu he wrote about. My old man was a regular “Dashing Dan,” a guy who hopped the Long Island Railroad everyday to the advertising canyons of Madison Ave. So in this novel “Revolutionary Road” I had a window into the mind of a guy trapped in this “Rat Race.” I had lived on a “Revolutionary Road” in Rockville Center, NY with my parents’ requisite barbecues and the tipsy cocktail parties that my brother and I witnessed at the top of the living room stairs.

Here was a writer who was doing an exegesis of this milieu, the one I grew up in and did not question (at least when I was in the thick of it). This regimented existence, from birth, death and infinity, was tightly choreographed, and I thought that it was the only game in town.

And since, during this specific time, when I was living in the Back Bay, I happened to be a denizen of a down-at-the--heels rooming house—a bathroom down the hall affair, with other gone- to- seed residents, and playing at being an artist---well, I thought Yates really spoke to me.

I often read his books, and at times they left me reeling, even crying. Even though I never actually spoke to Yates, Yates spoke loudly to me. So what do I think is the role of the “Post Modern” Poet? I think I told you, pal.

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347. mIEKAL aND
Re: Zukofsky
Mon 29 Dec 2008

I sure hope this is being videoed & put online....

~mIEKAL

On Dec 28, 2008, at 11:42 AM, Gareth Farmer wrote:

> *Dear All*
>
> *For your information, interest and excitement induction please see below:*

> **"A"-24: A Louis Zukofsky Seminar and Performance**
>
> *The Centre for Modernist Studies at the University of Sussex presents the*
> *British premiere of Louis and Celia Zukofsky's "A"-24, performed by Sean*
> *Bonney, Ken Edwards, Daniel Kane and Francesca Beasley with harpsichord by*
> *Kerry Yong.*
>
> *Sarah-Jane Barnes plays violin pieces by Janequin and Bach*
>
> *The seminar will include papers by Harry Gilonis, Jeff Hilson, Mark Scroggins, Jeffrey Twitchell-Waas and Tim Woods.*
>
> *£10/£5. Places are limited, to reserve a place email Richard Parker at*
> [redacted]
>
> *12.30, 23 January 2009*
> *The Meeting House*
> *University of Sussex*
> *Falmer, East Sussex*

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348. **cris cheek**
Re: inaugural poetics
Mon 29 Dec 2008

Hi,
CA u might send your a copy of your letter to the Presidential Inaugural Committee thru http://www.pic2009.org/content/home/

remind them of their task:

PRESIDENTIAL INAUGURAL COMMITTEE

The Presidential Inaugural Committee, at the direction of President-elect Obama and Vice President-elect Biden, will organize an inclusive and accessible inauguration that reflects the new Administration's commitment to leadership that sets aside partisanship and unites the nation around our shared values and ideals.

remind them also of what Barack Obama said on LGBT rights in the Civil Rights section of his transition info on http://change.gov (it's in the "Your Seat at the Table" section on the right of the splash page) and point out the discrepancy;-)

Support for the LGBT Community

"While we have come a long way since the Stonewall riots in 1969, we still have a lot of work to do. Too often, the issue of LGBT rights is exploited by those seeking to divide us. But at its core, this issue is about who we are as Americans. It's about whether this nation is going to live up to its founding promise of equality by treating all its citizens with dignity and respect."

-- Barack Obama, June 1, 2007

cris

↑ Index

349. **cris cheek**
further inaugural dilemna
Mon 29 Dec 2008

---

even a spelling dilemma;-) IS A DILEMNA for Alexander, as you have deftly posed CA (should she read . . . of course she will . . . what could she read / write /read . . . there's the rub) much as what might Aretha sing (maybe she'll do "r-e-s-p-e-c-t")

also a dilemma for Warren who is under heavy fire from his own constituencies and beyond for accepting an invitation

because by agreeing to perform at the inauguration he endorses the agenda of the President-elect ticket. Look at the rhetoric about same-sex marriage on the transition site for example. He has to "understand" that as well as sections on h8 speech and LGBT rights. Whatever he says now he has been co-opted into endorsing, validating, forwarding those policy statements??

not arguing for anything just exploring the complexities

so his discomfort *might be of interest?? as might the discomfort of all who appear in fact of all who are talking now about that discomfort of all who even watch, bear witness etcetera?

i understand the variant and diverse discomforts and i am way happier that discomfort is at the heart of politics and Politics than any sense of comfort or for that matter safety

radical inclusivity is not a comfortable state (not that Obama is anywhere near the radical inclusivity . . . tolerance . . . along the lines that Roger Williams proposed)

cris

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350. Geoffrey Gatza
Faits Divers de la Poesie Americaine et Britannique is now back up
Mon 29 Dec 2008

Faits Divers de la Poesie Americaine et Britannique is now back up, with a dozen new entries.

http://faitsdiversdelapoesie.blogspot.com/

Thank you for reading!

--the feneon collective

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351. Cynie Cory
Poetry as Song: Query
Mon 29 Dec 2008

Can anyone recommend essays or books that specifically discuss poetry as song? I'm down with the deep song and the duende and Eliot, too. But I'm also interested in Shamanic song and Native American chants. One more thing: Where can I get a copy of Ann Carson's London lecture on Sappho and IF NOT WINTER? Thanks in advance, Cynie Cory

[redacted]

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352. steve russell
Re: Inauguration theology and poetics
Mon 29 Dec 2008

Our candidate of so-called change may only deliver more of the same. Perhaps he'll close Gitmo. Didn't he say he would???

Gitmo, Stalin at his most inspired.

--- On Sun, 12/28/08, Mark Weiss <[redacted]> wrote:
From: Mark Weiss <[redacted]>
Subject: Re: Inauguration theology and poetics
To: [redacted]
Date: Sunday, December 28, 2008, 4:09 PM

Which is to say that Obama is trying to be all things to all people? Must be that sainthood thing.

At 07:03 PM 12/26/2008, you wrote:
>this is what drives me nuts about this whole conversation. other
>clergy, prominent respected clergy, with diametrically opposed views,

>have been invited and were invited at the same time that Warren was.
>Rev. Joseph Lowery is going to be delivering the benediction. It's
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>On Dec 24, 2008, at 12:48 PM, Corey Frost wrote:
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>>To Mr. Obama
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>>Inviting Rick Warren to your inauguration was a horrible idea. His
>>anti-gay-rights and anti-women, anti-choice ideas are an
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>>equality, and by giving him this platform you are recognizing him
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>>religion supposedly advocates. I am an atheist myself and I am put
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>>but I understand the symbolic significance of this for many people.
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>>There are (roughly) two ways your decision could be interpreted:
>>either you mostly agree with Warren and you feel he is worthy of
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>>inauguration should represent the different prominent ideologies of
>>the populace, and this is your way of fostering "dialogue." I
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>>Warren does not serve this ideal. It actually prevents dialogue by
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>>
>>I hope you will take steps to fix this mistake. Univiting Rick
>>Warren would be great, but I recognize that you are in politics and
>>for political reasons you may not see this as an option. Therefore
>>I strongly urge you to invite other clergy to take part who do not
>>share Warren's close-minded, bigoted stances. If dialogue is what

>>you want, then allow differing views. If you were to invite Gene
>>Robinson, for example, the first openly gay bishop, then I could
>>believe that your invitation to a homophobic right-wing evangelist
>>was more than just a cheap bid for political support. Ask them to
>>share the stage, and then we'll see who is really committed to
>>dialogue.
>>
welcome.html
>
>Jason Quackenbush
>[redacted]
>

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353. **laura hinton**
Re: OPEN LETTER to Elizabeth Alexander
Mon 29 Dec 2008

See Frank Rich's column in the New York Times on line, Dec. 27. He articulates the problems with Obama's selection of Warren -- to act as symbolic "pope" during the inauguration -- we've discussed here. Rich quotes Barney Frank on Obama's selection of Warren: "I think he overestimates his ability to get people to put aside fundamental differences."

Laura Hinton

http://www.nytimes.com/2008/12/28/opinion/28rich.html?em

↑ Index

354. **Murat Nemet-Nejat**
Re: Inauguration theology and poetics
Mon 29 Dec 2008

Warren gave equal stage to both Obama and McCain during the campaign, being polite to both of them and letting them speak answering his questions, knowing full well that Obama believed in choice in relation to abortion and civil union in relation to gays. He avoided inflammatory rhetorical devices. Obama is returning the gesture. In my world this is called civil discourse, the reverse of the sickening demonizing which has been carried on by the Bush administration, both domestically and internationally, the last eight years.

Ciao,

Murat

On Mon, Dec 29, 2008 at 5:40 AM, Jason Quackenbush <[redacted]> wrote:

> *rick warren is ridiculous and anybody who finds him scary needs a reality check. there are scary hatemongers out there. people who advocate physical violence, people who think stoning gays and lesbians in the public square is what oughta be done. by virtue of his own desire to be a famous public religious leader, Rick Warren is entirely nonscary and to my knowledge is a more moderate anti-gay than that. he's not a monster, he's just an idiot, as are the people who look to him for spiritual counsel.*
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> *note to the president-elect wasn't as well-researched as it could have been,*
> *but I stand by my characterization of the Warren invitation as a distinction. I don't know how many clergy were invited, but only one of them*
> *is giving the "invocation" — Rick Warren. You make it sound like he is just*
> *one of many voices from across the spectrum, which isn't the case. He's been*
> *chosen for a very high profile role, and it's an honor he doesn't deserve.*
> *In the past there have been as many as five clergy involved in a single inauguration, and not just Christians either. Not that inviting a few more religious folk, of whatever point of view, would make me happy, really—my point was more that I'd like to see a gay man of the cloth (or lesbian of the cloth) standing alongside Warren, in the hope of making him seem more ridiculous than scary.*
>
> *On Fri, 26 Dec 2008 16:03:51 -0800, Jason Quackenbush <[redacted]> wrote:*
>
> *this is what drives me nuts about this whole conversation. other clergy, prominent respected clergy, with diametrically opposed views, have been invited and were invited at the same time that Warren was. Rev. Joseph Lowery is going to be delivering the benediction. It's not as if Obama has just put Warren on a pedestal and gesticulating grandly in his direction intoned in solemn aspect "this i believe."*
>
> *this inauguration, ideologically, theologically, and politically is much more nuanced symbolically than people are giving it credit for*

> *being.*
>
> *Jason Quackenbush*
> [redacted]

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355. Jordan Stempleman
Re: Poetry as Song: Query
Mon 29 Dec 2008

_____ It's the same Hotmail®. If by "same" you mean up to 70% faster. http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

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356. Eireene Nealand
capitalism and the long poem
Mon 29 Dec 2008

I sat down to write a little piece about this Russian poet, and came up with a strange take on the long poem--an idea that the seriality of it is somehow related to consumer capitalism--

http://tsky-reviews.blogspot.com/

not the pleasantest thought--

and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession?

e

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357. Eireene Nealand
the Russian poet Dmitry Golynko
Mon 29 Dec 2008

---

ps. Golynko is also quite great to read in his own right, aside from the long poem question, his book, As It Turns Out, by Ugly Duckling Presse, and his quite interesting (although dense interviews).

http://calquezine.blogspot.com/2008/06/interview-with-dmitry-golynko.html

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358. Ruth Lepson
Re: Poetry Brothel at the Zipper Factory
Mon 29 Dec 2008

---

thank you, gwyn! (but prostitution affects many more females than males. still, yes, it does affect both & is odious everywhere.) besides, even if prostitutes were not forced or sold or beaten or young or broke or threatened every day or exposed to every kind of degradation instead of being admired as football players are, imagine selling your body for long-term effects on human being.

On 12/27/08 11:05 AM, "Gwyn McVay" <[redacted]> wrote:

> *On Thu, Dec 25, 2008 at 11:25 AM, John Cunningham <[redacted]*
> *wrote:*
>
> *For those of you who are speaking out against the body being used*
> *in commerce, why are you not speaking out against football or hockey where*
> *male bodies are being used in commerce? When you consider the damage that*
> *is*
> *done to the male body during that contact sport and the lingering effects*
> *of*
> *it in terms of permanent injury and disability such as arthritis and other*
> *diseases, isn't this just as bad? Or is it that one affects women whereas*
> *the other affects men?*
>
> *Omigod, you're so right. I hurt in my anterior cruciate ligaments for all of*
> *those men FORCED or DECEIVED into collegiate and professional sports every*
> *year; BEATEN if they try to leave; often denied any other employment options*
> *in the case of being transgendered; not allowed to keep a PENNY of their*
> *earnings... oh wait.*
>
> *Gwyn "Also, This Is a False Binary, Because Prostitution Affects All*
> *Genders, And Not Just Adults" McVay*

↑ Index

359. **Mark Weiss**

Re: Inauguration theology and poetics

Mon 29 Dec 2008

Everything a new president does is invested with the weight of symbolism, especially when the president is so little known. Obama's election strategy was to run as a symbol, the word "change" plastered on every lectern, but he let us know only in the vaguest terms what he actually believed or meant to do. So those with a mind to projected on to him whatever they hoped he'd be. There's a degree of smoke and mirrors to this. Obama's attempts to differentiate himself from Clinton, for instance, have resulted in his appointment of a Clinton cabinet and Hillary herself, whose judgement in international affairs he ridiculed, as Secretary of State. As it begins to be apparent that there's a man behind the symbol who almost certainly will represent change in the limited sense of not being like Bush but perhaps not much beyond that, it's reasonable to be trepidatious. All we have to look at now is the latest gestures, of which the Warren selection is one. The memory of Clinton's imposition of "don't ask don't tell" as an attempted sop to both sides is pretty fresh.

Lest we forget, it's not just gays who lose out in Warren's theology; Warren, along with most of his kind, thinks that Jews, Muslims, Hindus, etc., are destined for hell. In the face of that, trying to appeal to rank and file fundamentalists by courting their preachers seems counterproductive. Better to go over the heads of the clergy to their parishoners. In any case, the Republican leadership has made it pretty clear that they're not interested in reconciliation.

We'll know more soon. In the interim, it's our job to question the slender information we've got. It's what voters do, and it's more important than civility. Without it leaders don't learn

what's good for them, and voters don't find out
if their leaders are capable of learning.

Mark

At 02:35 PM 12/29/2008, you wrote:
>Warren gave equal stage to both Obama and McCain during the campaign, being
>polite to both of them and letting them speak answering his questions,
>knowing full well that Obama believed in choice in relation to abortion and
>civil union in relation to gays. He avoided inflammatory rhetorical devices.
>Obama is returning the gesture. In my world this is called civil discourse,
>the reverse of the sickening demonizing which has been carried on by the
>Bush administration, both domestically and internationally, the last eight
>years.
>
>Ciao,
>
>Murat
>
>
>On Mon, Dec 29, 2008 at 5:40 AM, Jason Quackenbush <[redacted]> wrote:
>
> > rick warren is ridiculous and anybody who finds him scary needs a reality
> > check. there are scary hatemongers out there. people who advocate physical
> > violence, people who think stoning gays and
> lesbians in the public square is
> > what oughta be done. by virtue of his own desire to be a famous public
> > religious leader, Rick Warren is entirely nonscary and to my knowledge is a
> > more moderate anti-gay than that. he's not a
> monster, he's just an idiot, as
> > are the people who look to him for spiritual counsel.
> >
> > and yes, he is just one voice of many across a spectrum. and more
> > importantly he represents the beliefs of a
> significant swath of the american
> > people. the way people are talking about this it's almost like the obama
> > folks picked warren BECAUSE he was a misogynistic homophobe. which is
> > ridiculous. Clearly they picked him because he is a prominent conservative
> > christian leader. I will give anybody who can find me five prominent
> > conservative christian pastors who support gay marriage, the rights of gays
> > to adopt, are prochoice, and support easy access to birth control 5 US

> > dollars. I know i'm not gonna have to give that money to anybody because by
> > definition no conservative christian pastors believe any of those things
> > because they are CONSERVATIVE shristian pastors.
> >
> > The reason I am really kind of annoyed at all of this is precisely that.
> > Rick Warren does not represent a fringe position, he is a mainline
> > conservative. Ever since Obama appeared on the national stage he has been
> > talking about breaking down the lines between liberal and conservative, and
> > talking about listening to the other side and being pragmatic about
> > focussing on those areas where interests over lap as a way to build dialog
> > that can then help us movve towards resoltion on morecontentious issues. he
> > has alwasy indicated that he was going to have a seat at the table for
> > conservatives just as there would be one for liberals. well, guess what,
> > conservatives are bigots and homophobes and are anti-choice misogynists.
> > It's what makes them conservatives. if conservatives are going to be
> > involved in the process, part of the dialog, or whatever you want to call
> > it, that means there are going to be figures on the national stage who are
> > taking part in trying to form policy who will believe things that are
> > reprehensibile. it's the ugly underneath of Thrid Way politics and anybody
> > who didn't think this sort of thing was coming in an Obama administration
> > was just naive. but i'd get used to it, because this is not going to be the
> > last time Obama gives an important job to someone whose opinions you don't
> > like. this is what strategic progressivism
> and tactical pragmatism look like
> > in concert. Which is to say, I think folks should condemn rick warren all
> > they feel hthey need to, and I'm certainly never going to defend the guy,
> > but I find it a little bit absurd that people are criticising obama for
> > including peope like him when all he's talked about for the last two years
> > on the campaign trail was his pragmatic politics of inclusiveness. What did
> > you all who are feeling so angry and betrayed by warren delivering the
> > invocation at the inauguration think he meant by that?
> >
> > I personally don't give a damn about any of this since it's clearly all
> > political tactics and as such within a
> pragmatic philosophy the only meaning
> > that can be read into it is that meaning that we choose to give it. So i
> > choose to disempower it. It's a gesture to religious nutbags and right wing

> > goons in order show them that if they can behave themselves with a little
> > etiquette then they don't have to sit at the kids table for the next four
> > years. I don't see anything more than that going on with Rick Warren. Now,
> > given that Rick Warren is from California, his anti gay sentiments are a ot
> > higher profile than would be some other megachurch baptist from arkasas
or
> > kentucky or something like that. But again,
> you give conservatives a seat at
> > the table, and you will getpeople who believe the things that rick warren
> > believes
> >
> >
> > On Dec 27, 2008, at 11:08 PM, Corey Frost wrote:
> >
> > Jason, I didn't know that Joseph Lowery was also going to be speaking, so
> >> my
> >> note to the president-elect wasn't as well-researched as it could have
> >> been,
> >> but I stand by my characterization of the Warren invitation as a
> >> distinction. I don't know how many clergy were invited, but only one of
> >> them
> >> is giving the "invocation" — Rick Warren. You make it sound like he is
> >> just
> >> one of many voices from across the spectrum, which isn't the case. He's
> >> been
> >> chosen for a very high profile role, and it's an honor he doesn't deserve.
> >> In the past there have been as many as five clergy involved in a single
> >> inauguration, and not just Christians either. Not that inviting a few more
> >> religious folk, of whatever point of view, would make me happy, really—
my
> >> point was more that I'd like to see a gay man of the cloth (or lesbian of
> >> the cloth) standing alongside Warren, in the hope of making him seem
more
> >> ridiculous than scary.
> >>
> >>
> >> On Fri, 26 Dec 2008 16:03:51 -0800, Jason Quackenbush <[redacted]>
> >> wrote:
> >>
> >> this is what drives me nuts about this whole conversation. other
> >>> clergy, prominent respected clergy, with diametrically opposed views,
> >>> have been invited and were invited at the same time that Warren was.

> >>> Rev. Joseph Lowery is going to be delivering the benediction. It's
> >>> not as if Obama has just put Warren on a pedestal and gesticulating
> >>> grandly in his direction intoned in solemn aspect "this i believe."
> >>>
> >>> this inauguration, ideologically, theologically, and politically is
> >>> much more nuanced symbolically than people are giving it credit for
> >>> being.
> >>>
> >>>
> >>
> >
> > Jason Quackenbush
> > [redacted]
> >
> >
>

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360. **George Bowering**
Re: Inauguration theology and poetics
Mon 29 Dec 2008

On Dec 27, 2008, at 11:08 PM, Corey Frost wrote:

> *— Rick Warren. You make it sound like he is just*
> *one of many voices from across the spectrum, which isn't the case.*
> *He's been*
> *chosen for a very high profile role, and it's an honor he doesn't*
> *deserve.*

Are you saying that there is not a large number of US people that
like him and approve of him?
That he has not acquired the following of many US people?

Mr. G.H. Bowering
Does not get up immoderately early.

↑ Index

361. **George Bowering**
Re: Inauguration theology and poetics
Mon 29 Dec 2008

I am mixed up about this. I thought that he had said that he would
close the torture cells at Gitmo. I
didn't think that he was going to give Cuba back the area stolen from

them during the US maneuvers
in the late 19th Century.

Does anyone know more?

gb

On Dec 29, 2008, at 10:39 AM, steve russell wrote:

> *Our candidate of so-called change may only deliver more of the same. Perhaps he'll close Gitmo. Didn't he say he would???*
>
> *Gitmo, Stalin at his most inspired.*
>
> *--- On Sun, 12/28/08, Mark Weiss <[redacted]> wrote:*
> *From: Mark Weiss <[redacted]>*
> *Subject: Re: Inauguration theology and poetics*
> *To: [redacted]*
> *Date: Sunday, December 28, 2008, 4:09 PM*
>
> *Which is to say that Obama is trying to be all things to all people? Must be that sainthood thing.*
>
> *At 07:03 PM 12/26/2008, you wrote:*
> *this is what drives me nuts about this whole conversation. other clergy, prominent respected clergy, with diametrically opposed views, have been invited and were invited at the same time that Warren was. Rev. Joseph Lowery is going to be delivering the benediction. It's not as if Obama has just put Warren on a pedestal and gesticulating grandly in his direction intoned in solemn aspect "this i believe."*
>
> *this inauguration, ideologically, theologically, and politically is much more nuanced symbolically than people are giving it credit for being.*
>
> *On Dec 24, 2008, at 12:48 PM, Corey Frost wrote:*
>
> *To Mr. Obama*
>
> *Inviting Rick Warren to your inauguration was a horrible idea. His anti-gay-rights and anti-women, anti-choice ideas are an embarassment to a country that pretends to stand for liberty and equality, and by giving him this platform you are recognizing him above all other clergy in the country, many of whom are much more genuinely dedicated to the ideals of love and acceptance that your religion supposedly advocates. I am an atheist myself and I am put off by any sort of religious benediction at important state events, but I understand the symbolic significance of this for many people.*

> *There are (roughly) two ways your decision could be interpreted: either you mostly agree with Warren and you feel he is worthy of this distinction, or else you disagree with him but feel that the inauguration should represent the different prominent ideologies of the populace, and this is your way of fostering "dialogue." I certainly hope, and have some reason to think, that the former isn't true, so I am assuming it's the latter. I like the idea of*
> *dialogue, openness, and inclusion, but I think your invitation to Warren does not serve this ideal. It actually prevents dialogue by exclusively privileging someone who is not open and not inclusive.*
>
> *I hope you will take steps to fix this mistake. Univiting Rick Warren would be great, but I recognize that you are in politics and for political reasons you may not see this as an option. Therefore I strongly urge you to invite other clergy to take part who do not share Warren's close-minded, bigoted stances. If dialogue is what you want, then allow differing views. If you were to invite Gene Robinson, for example, the first openly gay bishop, then I could believe that your invitation to a homophobic right-wing evangelist was more than just a cheap bid for political support. Ask them to share the stage, and then we'll see who is really committed to dialogue.*
>
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *guidelines*
>
> *welcome.html*

Giorgio Bowering, gent.
Just a visitor here.

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362. **laura oliver**
Re: Poetry as Song: Query
Mon 29 Dec 2008

Brain Swann has edited several books of Native American and Inuit song poetry: Wearing the Morning Star, Voices From Four Directions, Song of the Sky, to name a few. Also: Voices on the Wind: Polynesian Chants and Myths by Katherine Luomala, Haa Tuwunaagu Yis for Healing Our Spirit: Tlingit Oratory edited by Nora Marks Dauenhauer & Richard Dauenhauer, The Dream People: Chants and Images From the Indians and Eskimos of North America edited by James Houston, Taming the Wings of Desire: Psychology, Medicine and Aesthetics in Malay Shamanistic Performance (includes songs for specific rituals). I may see more on my bookshelf wehn I move my Christmas tree :)

Laura

> *Date: Mon, 29 Dec 2008 09:38:54 -0800*
> *From:* [redacted]
> *Subject: Poetry as Song: Query*
> *To:* [redacted]
>
> *Can anyone recommend essays or books that specifically discuss poetry as song? I'm down with the deep song and the duende and Eliot, too. But I'm also interested in Shamanic song and Native American chants. One more thing: Where can I get a copy of Ann Carson's London lecture on Sappho and IF NOT WINTER? Thanks in advance, Cynie Cory*
>
> [redacted]

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363. **Ryan Daley**
Re: Inauguration theology and poetics
Mon 29 Dec 2008

Get rid of prayer, I don't care who says it.

On Mon, Dec 29, 2008 at 5:16 AM, Jason Quackenbush <[redacted]> wrote:

> *if that's how you want to read it, then that's your option.*

my take on this particular lazy machine is that it is part of the move towards inclusiveness that Obama has been talking about since he emerged on the national stage.

in the end, it's a dumb preacher saying a prayer at a public event though. if anything all of this debate about it is just overcharging a minor occurrence with excess meaning.

On Dec 28, 2008, at 1:09 PM, Mark Weiss wrote:

Which is to say that Obama is trying to be all things to all people? Must be that sainthood thing.

At 07:03 PM 12/26/2008, you wrote:

this is what drives me nuts about this whole conversation. other clergy, prominent respected clergy, with diametrically opposed views, have been invited and were invited at the same time that Warren was. Rev. Joseph Lowery is going to be delivering the benediction. It's not as if Obama has just put Warren on a pedestal and gesticulating grandly in his direction intoned in solemn aspect "this i believe."

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On Dec 24, 2008, at 12:48 PM, Corey Frost wrote:

To Mr. Obama

Inviting Rick Warren to your inauguration was a horrible idea. His anti-gay-rights and anti-women, anti-choice ideas are an embarassment to a country that pretends to stand for liberty and equality, and by giving him this platform you are recognizing him above all other clergy in the country, many of whom are much more genuinely dedicated to the ideals of love and acceptance that your religion supposedly advocates. I am an atheist myself and I am put off by any sort of religious benediction at important state events, but I understand the symbolic significance of this for many people.

There are (roughly) two ways your decision could be interpreted: either you mostly agree with Warren and you feel he is worthy of this distinction, or else you disagree with him but feel that the inauguration should represent the different prominent ideologies of the populace, and this is your way of fostering "dialogue." I certainly hope, and have some reason to think, that the former isn't true, so I am assuming it's the latter. I like the idea of

> *dialogue, openness, and inclusion, but I think your invitation to Warren does not serve this ideal. It actually prevents dialogue by exclusively privileging someone who is not open and not inclusive.*
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> *I hope you will take steps to fix this mistake. Univiting Rick Warren would be great, but I recognize that you are in politics and for political reasons you may not see this as an option. Therefore I strongly urge you to invite other clergy to take part who do not share Warren's close-minded, bigoted stances. If dialogue is what you want, then allow differing views. If you were to invite Gene Robinson, for example, the first openly gay bishop, then I could believe that your invitation to a homophobic right-wing evangelist was more than just a cheap bid for political support. Ask them to share the stage, and then we'll see who is really committed to dialogue.*
>
> *Jason Quackenbush*
> [redacted]
>
> *Jason Quackenbush*
> [redacted]

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364. **Nico Vassilakis**

Kurt Schwitters' Ur Sonata @ Subtext 1/7/09

Tue 30 Dec 2008

---

http://subtextreadingseries.blogspot.com/

and here for the reading series history:
http://subtextreadingseries.blogspot.com/search/label/Subtext%20History

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365. **Daniel Zimmerman**

Re: Poetry as Song: Query

Tue 30 Dec 2008

Cynie,

You might find these interesting:

Halifax, Joan. _Shamanic Voices: A Survey of Visionary Narratives_. New York: E. P. Dutton, 1979. ISBN: 0-525-47525-7. Discusses the nature of shamanic song, with examples from shamans around the world in their own words.

McClain, Ernest G. _The Myth of Invariance: The Origin of the Gods, Mathematics and Music from the Rg Veda to Plato_. Boulder & London: Shambhala, 1978. ISBN: 0-87773-118-7. An amazing application of musical theory to mythological systems, "conceived as a musical companion for FOUR-DIMENSIONAL MAN: The Philosophical Methodology of the Rg Veda by Antonio T. de Nicholas."

Booth, Mark W. _The Experience of Songs_. New Haven & London: Yale UP, 1981. ISBN: 0-300-02622-6. A survey of song in eleven examples from medieval lyric to "White Christmas."

Please post all the suggestions you receive.

Best,

~ Dan Zimmerman

----- Original Message -----
From: "Cynie Cory" <[redacted]>
To: <[redacted]>
Sent: Monday, December 29, 2008 12:38 PM
Subject: Poetry as Song: Query

Can anyone recommend essays or books that specifically discuss poetry as song? I'm down with the deep song and the duende and Eliot, too. But I'm also interested in Shamanic song and Native American chants. One more thing: Where can I get a copy of Ann Carson's London lecture on Sappho and IF NOT WINTER? Thanks in advance, Cynie Cory

[redacted]

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366. **Ruth Lepson**

Re: Roy Exley - Re: OPEN LETTER to Elizabeth Alexander

Tue 30 Dec 2008

---

what I mean is that being angry at bigots doesn't necessarily make you a bigot. it means you are criticizing abuse.

On 12/26/08 8:27 PM, "George Bowering" <[redacted]> wrote:

> *That's automatic?*
> *I don't think so.*

> *I think that a bigot can be angry at bigots.*
> *For example, there were sexist anti-capitalists.*
>
> *gb*
>
> *On Dec 23, 2008, at 7:06 PM, Ruth Lepson wrote:*
>
> *people who are angry at bigots aren't bigots!*
>
> *On 12/22/08 5:43 PM, "Roy Exley" <[redacted]> wrote:*
>
> *Jason,*
>
> *What a relief, many thanks for your message condemning the us v.themism*
> *Of these GLBT (my adaptation) bigots who leave you thinking that their*
> *bigotry is perhaps more strident and more inflexible than that of Warren*
> *himself! I too am tired of the culture war which can only be exacerbated*
> *and perpetuated by such invective. Long live the middle way!*
> *And Obamas openness for dialogue, which encourages me also. I look forward*
> *to an end of this tiresome conversation.*
>
> *On 21/12/08 8:09 pm, "Jason Quackenbush" <[redacted]> wrote:*
>
> *Indeed. There has been something in the knee jerk condemnation of the*
> *Rick Warren selection that has been bugging me, and I think this puts*
> *the finger on it. I don't like Rick Warren and I disagree with his*
> *politics. But that's hardly a new thing for me when it comes to*
> *questions of preachers on the national stage. If I had my druthers,*
> *there'd be no prayers at all and the ceremony would be entirely*
> *secular. But then, I voted for Obama knowing that he was a religious*
> *third way centrist and not expecting him to be the great progressive*
> *hope that clearly many of my friends and allies on the left thought*
> *he would be. I do know that I'm tired of us vs them and I'm tired of*
> *the culture war. it's not my fight and I don't want to keep fighting*
> *it and i find moves like this one that are attempts to step*
> *beyond it*

> *are more compelling to me than the sort of nonsense that 60s style protest leftism calls for. That movement beyond is the thing that I have always found compelling about Obama and I remain encouraged to see where he will go with it.*
>
> *On Dec 21, 2008, at 10:37 AM, Obododimma Oha wrote:*
>
> *This is quite persuasive, Paul. Dialogism works in and for opposites, not in sameness, not for compatibles. Thanks to William Blake for saying, in The Marriage of Heaven and Hell, "Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence."*
> *--- Obododimma Oha.*
>
> *On Sun, Dec 21, 2008 at 5:37 PM, Paul Nelson <[redacted]> wrote:*
>
> *Pastor Rick Warren said:*
>
> *"Three years ago I took enormous heat for inviting Barack Obama to my church because some of his views don't agree (with mine)," he said. "Now he's invited me."*
>
> *So, it's ok for Obama to speak to Pastor Warren's parishioners, but not ok for Warren to speak at the Inauguration? Another example of how Obama's pragmatism (consciousness) goes way beyond left vs. right, way beyond the failing duality of US versus THEM, the exact same duality we're trying to overcome with Gay/Straight.*
>
> *I love how Obama continues to defy the conventional wisdom of the Left AND the right. Keep guessing folks, or broaden your perspective during the next eight years. Dialog has begun. Much more interesting than the last eight.*
>
> *Someday Rick Warren and others will understand that Gay people have a very*

important role in this society, as has been recognized by many indigenous
and ancient cultures. The term used in some Native American cultures, Two
Spirit, begins to communicate this.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: CA Conrad <[redacted]*>*
To: [redacted]
Sent: Friday, December 19, 2008 12:38:24 PM
Subject: OPEN LETTER to Elizabeth Alexander

Dear Elizabeth I'm writing to you today to consider saying No to reading at Barak Obama's inauguration in light of his invitation to
Rick Warren to officiate the blessing. Mr. Obama's invitation to Rick
Warren is clearly a message to the Lesbian, Gay, Bi, Transgender community that he is not interested in our rights, not interested in
our struggle, not interested in our suffering.

Rick Warren's money, time and effort towards Proposition 8 in California is a very clear message. Any man who would put THAT MUCH
time, money and effort into a campaign is sending a message which is
nothing but clear.

This is not an easy thing to ask you to do Elizabeth. As a poet I know full well how long and hard we work with little or no recognition

and respect. Being asked to read at Mr. Obama's presidential inauguration is without a doubt one of the highlights of your life as a poet, I'm sure. The papers say you say you're "completely thrilled." I believe that. I understand that, but, I'm asking you as a poet, and a queer man to consider the implications of reading in January.

When George W. Bush was reelected I was one of millions in DC to protest the inauguration, but that was different, that was very different because he was transparent. The transparent man is always easiest to protest. Mr. Obama is not transparent, and while he talks about building and maintaining bridges with opposing forces, that should not in my opinion spill over into the celebration of his inauguration.

Asking Rick Warren's blessing is Obama's message. Rick Warren has been publicly open about his homophobia, but Mr. Obama has not been, not until now that is. In asking Rick Warren to bless the inauguration the LGBT community is being told straight up we will not count, we will be ignored, we will continue to suffer.

Protesting Mr. Obama's inauguration is much more important than protesting George W. Bush's inauguration ever was because Mr. Obama promised us he was a man with ethics and courage. By asking Rick Warren to give the blessing the weakness of Obama is immediately clear. Courage is something someone has when they are standing against oppressive forces, not when they stand with them.

It wasn't my intention of turning this letter to you into a lecture, but while I'm at it, let me say that I PROTEST this choice Mr. Obama made to invite Rick Warren on behalf of the many LGBT people I have known, most especially the African American LGBT friends I have made over the years. I have learned from these friends just how entrenched homophobia is within the African American community, and this decision of Mr. Obama's serves to galvanize that bigotry.

If we are going to send Mr. Obama a message, better to do it on his
first day. Send it now, tell him No Thank You, please do that
Elizabeth Alexander. Mr. Obama isn't George W. Bush, meaning HE WILL
LISTEN, but, if we don't tell him how we feel then how will he know?
You have the power in your hands to tell him how you feel. You have
the opportunity and power more than any other poet in America right
now Elizabeth Alexander. And if you read then you are telling him
that it is more important to you to read for him than it is to tell
him you are disappointed with his decision to invite Rick Warren.

But then again maybe you aren't disappointed that he chose to invite
Rick Warren? What do I know about you after all? Maybe all of this
is just fine with you?

Here's to hoping you tell Mr. Obama No Thank You on behalf the
millions who suffer under the pressures of Rick Warren and all those
who stand beside Rick Warren and his very bad, bigoted decisions. It
was easy for Sharon Olds to say No to George W. Bush, but for you it's
a more difficult decision, I understand that. But the only right
decision in my opinion is to say No, and I hope you realize that.

Most sincerely,
CAConrad

cc: Graywolf Press, [redacted]

http://PhillySound.blogspot.com

guidelines

guidelines

--

> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *welcome.html*
>
> *Jason Quackenbush*
> *[redacted]*
>
> *guidelines &*
>
> *guidelines &*
>
> *welcome.html*
>
> *George Cletis Bowering*
> *Slow to anger. Well, slow about everything.*

↑ Index

367. **Ruth Lepson**

Re: Poetry as Song: Query

Tue 30 Dec 2008

---

these look interesting--thanks, Daniel--I second posting the entire list.

ruth

On 12/30/08 7:02 AM, "Daniel Zimmerman" <[redacted]> wrote:

> *Cynie,*
>
> *You might find these interesting:*
>
> *Halifax, Joan. _Shamanic Voices: A Survey of Visionary Narratives_. New York: E. P. Dutton, 1979. ISBN: 0-525-47525-7.*

Discusses the nature of shamanic song, with examples from shamans around the world in their own words.

McClain, Ernest G. _The Myth of Invariance: The Origin of the Gods, Mathematics and Music from the Rg Veda to Plato_.
Boulder & London: Shambhala, 1978. ISBN: 0-87773-118-7.
An amazing application of musical theory to mythological systems, "conceived as a musical companion for FOUR-DIMENSIONAL MAN:
The Philosophical Methodology of the Rg Veda by Antonio T. de Nicholas."

Booth, Mark W. _The Experience of Songs_. New Haven & London: Yale UP, 1981. ISBN: 0-300-02622-6.
A survey of song in eleven examples from medieval lyric to "White Christmas."

Please post all the suggestions you receive.

Best,

~ Dan Zimmerman

----- Original Message -----
From: "Cynie Cory" <[redacted]>
To: <[redacted]>
Sent: Monday, December 29, 2008 12:38 PM
Subject: Poetry as Song: Query

Can anyone recommend essays or books that specifically discuss poetry as song? I'm down with the deep song and the duende and Eliot, too. But I'm also interested in Shamanic song and Native American chants. One more thing: Where can I get a copy of Ann Carson's London lecture on Sappho and IF NOT WINTER? Thanks in advance, Cynie Cory

[redacted]

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368. **John Cunningham**
Re: Poetry Brothel at the Zipper Factory
Tue 30 Dec 2008

I suppose one could say you have a case. However, do blacks from the ghetto really have a choice? Are athletes fully aware? I just saw a show on The Fifth Estate examining brain injury in pro-football athletes. Do pro-athletes really want to play hurt - including playing with concussions - or is it the owners of the teams that insist on it or else the athlete loses his position. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: December 29, 2008 2:39 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

thank you, gwyn! (but prostitution affects many more females than males. still, yes, it does affect both & is odious everywhere.) besides, even if prostitutes were not forced or sold or beaten or young or broke or threatened every day or exposed to every kind of degradation instead of being admired as football players are, imagine selling your body for long-term effects on human being.

On 12/27/08 11:05 AM, "Gwyn McVay" <[redacted]> wrote:

> On Thu, Dec 25, 2008 at 11:25 AM, John Cunningham
<[redacted]
>> wrote:
>
>> For those of you who are speaking out against the body being used
>> in commerce, why are you not speaking out against football or hockey
where
>> male bodies are being used in commerce? When you consider the damage
that
>> is
>> done to the male body during that contact sport and the lingering effects
>> of
>> it in terms of permanent injury and disability such as arthritis and
other
>> diseases, isn't this just as bad? Or is it that one affects women whereas
>> the other affects men?
>
>
> Omigod, you're so right. I hurt in my anterior cruciate ligaments for all

of
> those men FORCED or DECEIVED into collegiate and professional sports every
> year; BEATEN if they try to leave; often denied any other employment options
> in the case of being transgendered; not allowed to keep a PENNY of their
> earnings... oh wait.
>
> Gwyn "Also, This Is a False Binary, Because Prostitution Affects All
> Genders, And Not Just Adults" McVay
>
guidelines &

Internal Virus Database is out of date.
Checked by AVG - http://www.avg.com
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008 7:19 PM

↑ Index

369. Murat Nemet-Nejat
Re: Poetry as Song: Query
Tue 30 Dec 2008

Jerome Rothenberg's *The Technicians of the Sacred* is a very good place to look up.

Ciao,

Murat

On Tue, Dec 30, 2008 at 7:02 AM, Daniel Zimmerman <[redacted]>wrote:

> *Cynie,*
>
> *You might find these interesting:*
>
> *Halifax, Joan. _Shamanic Voices: A Survey of Visionary Narratives_. New York: E. P. Dutton, 1979. ISBN: 0-525-47525-7.*
> *Discusses the nature of shamanic song, with examples from shamans around the world in their own words.*
>
> *McClain, Ernest G. _The Myth of Invariance: The Origin of the Gods, Mathematics and Music from the Rg Veda to Plato_.*
> *Boulder & London: Shambhala, 1978. ISBN: 0-87773-118-7.*
> *An amazing application of musical theory to mythological systems, "conceived as a musical companion for FOUR-DIMENSIONAL MAN:*
> *The Philosophical Methodology of the Rg Veda by Antonio T. de Nicholas."*

> *Booth, Mark W. _The Experience of Songs_. New Haven & London: Yale UP, 1981. ISBN: 0-300-02622-6.*
> *A survey of song in eleven examples from medieval lyric to "White Christmas."*
>
> *Please post all the suggestions you receive.*
>
> *Best,*
>
> *~ Dan Zimmerman*
>
> *----- Original Message ----- From: "Cynie Cory" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Monday, December 29, 2008 12:38 PM*
> *Subject: Poetry as Song: Query*
>
> *Can anyone recommend essays or books that specifically discuss poetry as song? I'm down with the deep song and the duende and Eliot, too. But I'm also interested in Shamanic song and Native American chants. One more thing: Where can I get a copy of Ann Carson's London lecture on Sappho and IF NOT WINTER? Thanks in advance, Cynie Cory*
>
> [redacted]

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370. **Charles Alexander**

Re: OPEN LETTER to Elizabeth Alexander

Tue 30 Dec 2008

---

i'm definitely opposed to "screaming all the time." now and then, though, screams are warranted, as are smart objections.

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Dec 26, 2008, at 6:29 PM, George Bowering wrote:

> *No, I am saying that if you are screaming all the time, screams get less useful than smart objections.*
>
> *gb*
>
> *On Dec 23, 2008, at 8:23 PM, Charles Alexander wrote:*
>
> *George, are you now becoming a defender of prescriptive grammar? Would you have us all speak in gentle tones, possibly not dare to eat a peach, and certainly not spell SPACE large because it comes large here, large and without mercy.*
>
> *(ah but I think I've exceeded my posts today, and this one will die in that SPACE across which we meet)*
>
> *charles*
>
> *charles alexander*
> *chax press*
> [redacted]
> *411 N 7th ave, suite 103*
> *tucson arizona 85705*
> [redacted]
>
> *On Dec 23, 2008, at 6:01 PM, George Bowering wrote:*
>
> *Why not just all upper case letters?*
>
> *On Dec 22, 2008, at 2:02 PM, CA Conrad wrote:*
>
> *A few people wrote personal notes to me saying that they're tired of*
> *the culture wars.*
>
> *Um, this isn't some Queer Theory Class to me, THIS IS MY LIFE, and I'm*
> *not the type of fag who gets pushed around, I PUSH BACK, which is why*
> *I take stands. Which is why I'm appealing to Elizabeth Alexander's higher self. It must be VERY DIFFICULT to be invited to do such a*

reading, such a historical reading. Well, it would be difficult for me.

One person wrote me asking me to take "the higher road like Gandhi." Um, my protest suggestions were ALL nonviolent, I mean, I didn't ask Elizabeth to STAB someone at the microphone. Geeze, it's so ridiculous reading such e-mails.

AND I I'M JUST GOING TO SAY IT: If Obama were white, and chose a pastor who was openly racist NO ONE would question my anger. Well, unless you were also racist, but you know exactly what I'm saying here. Queer rights may keep taking a back seat as long as I'm alive, but that just means I'll go to the grave YELLING!

CAConrad
http://PhillySound.blogspot.com

welcome.html

George Harry Bowering
Likes towns with -ver- in them.

welcome.html

welcome.html

George Z. Bowering
Master of Arghs.

welcome.html

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371. Peter Ciccariello
The Keep - Brain scan with leaf mold
Tue 30 Dec 2008

The Keep <goog_1230655593624>

Brain scan with leaf mold <http://ciccariello.viewbook.com/keep>

* *The poem as residence, prisoner; the poem as zygote, birth, genesis, origination; The original poem; the archeology of poetry.

<http://invisiblenotes.blogspot.com/>

<http://invisiblenotes.blogspot.com/>

<http://invisiblenotes.blogspot.com/>

<http://invisiblenotes.blogspot.com/>

<http://invisiblenotes.blogspot.com/>

<http://invisiblenotes.blogspot.com/>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/ <http://invisiblenotes.blogspot.com/>

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372. David-Baptiste Chirot
Re: capitalism and the long poem
Tue 30 Dec 2008

Dear Eireene--

Thank you so much for this excellent piece and the question you pose.

Seriality in writing as a deliberate form is directly an effect of Captialsim--in that serials such as the Feuilletons of Eugene Sue and the serial manner of publishing Dickens' novels, became one of the few ways that an author could make money directly from writing--and also it was used as a way to get people to keep buying the newspaper or journal in which the serial appeared.

Seriality of this kind is constructed round the desire to "want to know what happens next" and is accompanied by the acceptance by the reader that one "will pay any price to find out how the cliff hanger was resolved--and what happens next until the next cliff hanger is reached—“

An author often could make more money from selling a serial than having a book appear "all at once," due to the lack of copyright for American writers who were pirated outrageously by British publishes, and the lack of copy right in many other countries also.

A writer like Dostoyevsky who had gambling debts would crank out serials to pay off creditors, a vast improvement actually on the strategies open to Balzac, who often wrote six books at a time, for several different publishers, not having yet the serial at his disposal.

(Hence the often strange effect in many of Balzac’s works, that a book begun at one point in time, interrupted to complete two others more pressing, then returned to—the writer would suddenly decide that a different character should step into the spotlight from its previous position vaguely in the background at the edge of the wings and faded old curtains--, and in stepping forward, suddenly alter almost entirely the direction of the narrative and the meaning of the moral Balzac was presenting as another in his “philosophies des moeux” in the structure of the Comedie Humaine

A structure whose descriptions and analyses Karl Marx found to be the greatest and most perceptive study ever made of Capitalism in all its function and effects---

Seriality was continued in the early "Motion Pictures" with the famous feuilletons of Louis Feuillade so beloved of the Surrealist--"Judex" "Les Vampyrs" and etc--and in the US the endless series of "Adventures of Pauline' and her constellations of spin offs--tied to the rail road tracks as the train approaches--and escaping miraculously--only to have another misadventure seize hold of her before the reel runs out--and the lettering on the black screen says--"Wait Until Next Week to Find Out What---"

Serial production functions not unlike a model of addiction--once hooked, one HAS to keep coming back for MORE MORE MORE--which is at once the "same" and slightly different, just enough so, that the sense of being both satisfied that "the stuff is good" and at the same time give an extra "plug" in that one enjoys it for only so long and then has to be in the throes craving until the next fix can be obtained.

Soap operas came about for the same reason--to keep the customer coming back in order to have the familiar fix and also to experience the titillation of the seductive "wait for next time and I'll be there--just waiting for YOU--"

"Soap" opera referring to be sure to the selling of laundry soaps that paid for the serial production of these "Opere"--so that both the "serial" and the product become inseparably associated and one finds oneself suddenly craving--soap!!

Actually Language Poetry's assertions about grammar being an expression of, structured by, Captialsim, is a fallacy, in terms of linguistics, and is instead a kind of "soap" that sponsors the reader's having a new "mode of production" i.e. "a new line"--to develop an addiction to--'what will be the next book from language writers?--what will be the next exciting daring thing they do in their

hair raising battle with capitalism"--in other words, a fallacious "anti-capitalist" production is marketed as just that--hey!! Buy us!! We are anti-capitalism's structuring of grammar!! We are liberating you!!--From what? –

From buying one form of poetry one is freed to buy another. Nothing has changed but the "exterior appearance" of the product. Inside it is the same old thing--production, product, authors, canons, sub divisions of categories of styles, rhetorical devices and "morphemic transgressions" replete with torque and the tensile strengths of the requisite number of "allowances for the reader's constructions of their own meanings"-- and all of these crammed within the new models so that one might choose still somehow between a convertible or a coupe, or perhaps simply a two door or a four door---

And what colors would you like these to come in?--With or with out ash trays, CD player--radio?--No smoking?—OK—we'll make a note of that—no lighter—either--

Oh!! Did someone mention Hybrids--??!! How marvelous!!--What a pun, mon vieux—do you mean automobiles or genres--?—or perhaps some fantastical life form—out of Lewis Carroll or Borges—

A used car dealer, a used poem dealer . . . .or perhaps in these days of tightened belts—the two combined and displaying their wares on the same much contracted "lot"

whose fading banners
may well not be seen by the dawn's early light—other than as limp remnants of plastic curling and scuttering across
the tarmacs in the gusts of an ill wind blowing no good—

Yes—from the assembly line to the poetic line—

Is a very fine line indeed—

And so one can replace the unemployed's former jobs on the assembly line

With jobs on the poetic line—

Hard at work creating serial production again--

The serial is created to "provoke and sustain interest through time--"

And indeed one might think of this interest as a paying of interest in that instead of one product in full paid for al at once, one is paying for the product stretched out through time, and so pays more for each "section" in the serial, bringing the total cost of the completed series to quite a bi more than if one had simply been able to purchase the whole thing inside one cover. But then--one would have been deprived of the thrill and the touch of each new issue each new episode arriving in the stores or in the mails or on line or video--awaiting

with that craving so deliciously satisfied by the insertion into the human system of the capitalist addiction system--and then, as the pleasure is moving through out one in a sensuous erotic glow--suddenly one is cut off-and told to wait until next time--

And there one is, "Waiting for the Man, 26 dollars in your hand/he's never early, always late/the first thing you learn/is you just got to wait."

And so there were and may still be--long lines queuing up on the days that the "Man" is coming --shivering and shaking in the junk sick streets until at the last moment of unendurable waiting, when al are cursing the "Man" who is subjection them to this suffering--at this last moment when al are ready to forever consign this Monster to the dustbins of their crashed hopes and illusions--here he or she is!! And like salivating dogs they al rush to lick her (or his) feet and rub against his (or her) legs and practically shit themselves in delight--with outpourings of love finally getting their greedy paws on the serial's new installment, and putting down al their hard saved coins and bills for this immediate satisfying of the unbearable cravings building up--

How many times does one not find someone writing of having to satisfy their poetry fix with a quick rush to a book store and their tear off their coats, yank up their sleeves, wrap the nearest belt or cord around their scrawny arm and inject three or four chapbooks--and with great and sudden euphoria--plunk down whatever price they are told these precious "rocks" are jacked up to this week--

Who hasn’t seen lurking near the bookstores and poetry dens the sinister figure of the Reviewer loaded with the latest galleys and review copies of releases, wiling to sell them cheaper than the store--or forego the cash as long as the figure is paid for in some kind of trade--for sex perhaps, or say season ticket to the opera or bal game or perhaps simply the inside scoop on some trading tip on good old Wall Street--or a tip on the races--

A different method of composition was advocated by Edgar Allan Poe, who, in his "Principles of Poetry" and "Philospsophy of Composition" formulated one of the msot influential approaches to this day for the production of poems and , to be sure--short stories. This is to create works whcih, given the speeding up oflife and magazine prodcution, can be read in one sitting, because, argues Poe, only in having the entire poem or story all at once, is one experiencing the full power of the Effect. For Poe, --and this is also an argument against the "Inspiration” of Romanticism--a poem is constructed deliberately, almost mathematically as well as musically--by choosing first the effect to be experienced by the reader, and working "backwards," determining the elements and their arrangements with in the structure which is determined by the length of time as measured in numbers of words.

Where the serial exploits the drawing out of time, as a never quite consummated series of piquing of desire--the work as advocated by Poe--delivers an Effect so great that is far more satisfying than the long drawn-out "sickness" of serial addiction, with its attendant ever demanding layouts of cash--

The short story, the short poem--for Poe these offer a much more interesting field for the investigations of questions of composition--because they provide CONSTRAINTS--which provoke rather than limit discoveries--because "Necessity the Motherfucker of Invention" is a goad to the imagination completely at odds with its dispersal as in a serial--in which the poet or writer has far more TIME to dream up what happens next--

Poe's theories of Composition, traced via Baudelaire and his invention of the short prose poem--and the theory of Correspondances--is at the basis of French Symbolism as it culminates in Mallarme--a good friend of his Tuesdays attendee Felix Feneon, who, combining his anarchist ideas with those of the "creation of the effect"--much as Mallarme noted that Feneon's words were "detonators" as much as the bombs he advocated and may have thrown himself--comes up with the turning of his hack job writing "Faits Divers" for the mass circulation Le Matin into the writing simultaneously of news (Nouvelles) and "short stories" (nouvelles), which become known when published posthumously as his "Nouvelles en trois lignes"--News Stories/Short Stories in three lines. Like Poe, who published his works in newspapers and large circulation journals, Feneon is melding "news of the day” in its documentary "detective story" aspect with its fictional "Balloon Hoax" (published in a newspaper to emulate one that had been taken as truth) and "Purloined Letter," "Ms in a Bottle" aspects.

Since the short story and short poem, the "Faits Divers" hack filler turned into a short story/documented event do not create the dependence the "fort-da" psychology of Captilist Need and Desire, these short, effect driven works subvert in a strange way the more "profitable" serials in that they offer the "most bang for the buck'--as it were, rather than endlessly teasing out the most bucks for an ever differed bang as does the serial.

This "bang" effect is literally "realized, if one is willing to think of this way--in the naming of the NFL Baltimore Ravens for Poe's poem. The Ravens, a hard hitting team led by a Super bowl MVP Ray Lewis who has been charged in the past with connection to a homicide--play with indeed the most bang delivered for the buck--producing some "shocking" effects and like Poe producing a "mystery story to be investigated by detectives."

One of the reasons for Poe's development of his theories was not surprisingly, economic. In Poe’s time American writers had no copyright protection, so the one surest way to "get the most out" of a piece of writing was to have it produce

its effect al at once, before it was pirated. "The Raven," for example, was pirated thousands of times--it was a "Platinum Selling Hit" for its times--yet Poe was paid only once, and that, for him, a not too miserly fee of a few dollars. was al he ever received.

In the 1890's, Henry James was faced with the example of Poe, a writer who in the past he had been dismissive of. After the fabulous failures of his dramatic pieces on the stage, James found himself in need of money to keep himself and his beloved Lamb House afloat. (His neighbors there were to become Stephen Crane, Joseph Conrad and H. G. Wells.)

James decided at first one the old famialar standby—the writing of a serial—which proved to be "The Turn of the Screw." As he worked to find a way to keep on creating an Effect on which each episode would end so as to keep the suspense hanging and make the reader desire intensely to purchase the nest episodes as they appeared—James began reconsidering Poe's theory of the Effect. From the creation of a ghost story serial, James began to turn to the creation of short stories which, like Poe's are created with the final effect in mind.

(While dictating aloud to his red haired Scottish typist "The Turn of the Screw," James discovered himself building in each episode to the proper cliff hanging effect—only to see not "an effect" produced on the typist, but rather his poker faced question as he paused with fingers in mid air to type the next words —"And then?" This may have contributed a bit towards James' deciding he would prefer to produce the Effect in toto in a short story—just to see what if any Effect it had on the seemingly unimpressionable red haired typist.)

Another interesting example is Roberto Bolano, who turned from writing poetry to producing short stories after his marriage and with a child on the way. Bolano, like many other writers who have used this material of the short story competition for short stories in themselves, discovered that in Spain a great many towns and small cities offered prizes for best short story on such and such a theme, place or person of the immediate region. Competing for prizes helped Bolano develop his skills at producing Effects that would "outshine" those of his opponents.

From the short stories he moved to the novella form, and he became aware his life was rapidly getting shorter and shorter, and that the best way to leave a profitable legacy for his family was to compose novels—and ever bigger ones!—Bolano devoted himself literally feverishly to the production of as man words as possible, in order to earn the most money posthumously for his widow and small son.

The connection between Captialsim and writing is NOT grammar, but WORD COUNT—page length—and, hopefully for the writer and publisher both, NAME

RECONITION—by which a much slighter prodcution can be marketed if the author's name, rather than the bulk, merits the raising of the price no matter how short a work may be.

In one of his essays the Italian Futurist (an ex-Symbolist whose Futurism is littered with many of the most hackneyed of Symbolist images and techniques), considered that literature and poetry could be assigned values based on a system of weights and measures, including that of measuring and weighing "quality"—which is not unrelated is it not to" Name Recognition" as a "guarantee" of at least a certain level of quality being available to the reader.

This is another of the paradoxes of the hack work of Feneon's Faits Divers—that in an anonymous poorly paid and very low-regarded form, he would decide to go about producing work of the highest quality, while getting absolutely no credit for it "in name" nor being rewarded for his extra efforts by any increase in the minimal pay.

And so it is only a century later that Feneon's Faits Divers aka Nouvelles en trois lignes appear in English, in a translation of most of the pieces. (The translation unfortunately uses the word "novels' for nouvelles—which disappears the punning of "short news items, news briefs" and short stories. Instead there is a making much by reveiewers of the pieces being "novels" which contradicts the entire meaning of the pun. It also makes impossible the contemporary punning of "news flashes" with today's "flash fictions.")

Flaubert, after all, had already accomplished the turning

Several decades
earlier of a provincial journal's Faits Divers into the novel Madame Bovary:

"Delphine Delamare, 27, wife of a medical officer in Ry, displayed insufficient austerity. Worse, she ran up debts. To avoid paying them, she took poison."

But then, despite the Figure of the Dead Author which strides so stridently about among the assertions of Authors who grow plump with the fees their Name Recognition brings as they Bang the Drum Slowly—perhaps SLOWLY NOT AS A DIRGE BUT AS A VERY VERY VERY LONG DRAWN OUT SERIAL—OR-- EVEN BETTER-- A DECADE ADTER DECADE ONGOING SOAP OPERA –

What writer of today would anonymously take on hack work of the slightest kind FOR THE LOWEST PAY and work on creating of each item a short story beautifully composed via the elements of structure known as syntax, word choice and the obligatory listing of information such as who what when why where-

And a few years later basically stop writing altogether
other than letters to friends and business associates—for it was Feneon’s “aspiration to silence”—his works were constructed to attain—

In effect, a writer who combines Bartleby’s “I prefer not to” with Rimbaud’s leaving of writing for work in a business establishment. (In Feneon’s case, a well- known Parisian art gallery turning his no longer being France’s best art critic since Baudelaire to use in selling the wares he once wrote of.)

See also:

Feneon's
Faits Divers and Poe's Principles of
Poetryhttp://cronacasouversivafeneon.blogspot.com/2008/12/feneons-poe-tic-ghosthumously-anonymous.html

FELIX
FENEON AS CONCEPTUAL POET

http://cronacasouversivafeneon.blogspot.com/2008/12/felix-feneon-as-conceptual-poet.html

> *Date: Mon, 29 Dec 2008 11:45:57 -0800*
>
> *From:* [redacted]
>
> *Subject: capitalism and the long poem*
>
> *To:* [redacted]
>
> *I sat down to write a little piece about this Russian poet, and came*
>
> *up with a strange take on the long poem--an idea that the Seriality of*
>
> *it is somehow related to consumer capitalism--*
>
> *http://tsky-reviews.blogspot.com/*
>
> *not the pleasantest thought--*
>
> *and so I was wondering if anyone has any good counter arguments, or*
>
> *different takes on why so many are so obsessed with this form right*
>
> *now. & will we fall out of love with it during the recession?*
>
> *e*

> ==========

_____ It’s the same Hotmail®. If by “same” you mean up to 70% faster.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

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373. **Troy Camplin**

Re: capitalism and the long poem

Tue 30 Dec 2008

I think we've become obsessed with it precisely because it's fallen out of favor. Somebody, or a few people, wondered where it went, and began writing about it. It seems to me that the long poem became impossible with the abandonment of narrative by poets. How long can one keep up a feeling or a mood or an "experiment"? Frederick Fierstein writes quite long poems, but his poems also have narratives holding them together. Frederick Turner has written two epic poems. It seems that the gradual abandonment of narrative in poetry by the Modernists, especially the late Modernists, and the postmodern poets, far more than economic conditions, have contributed to the abandonment of long poetry as a form.

Troy Camplin

_____
From: Eireene Nealand <[redacted]>
To: [redacted]
Sent: Monday, December 29, 2008 1:45:57 PM
Subject: capitalism and the long poem

I sat down to write a little piece about this Russian poet, and came up with a strange take on the long poem--an idea that the seriality of it is somehow related to consumer capitalism--

http://tsky-reviews.blogspot.com/

not the pleasantest thought--

and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession?

e

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374. Crane's Bill Books

Re: Inauguration theology and poetics

Tue 30 Dec 2008

Thank you, Mark. It's interesting to me how responses to symbolic gestures can differ so greatly in kind and degree from responses to other sorts of gestures: for example, the Warren invitation is both infuriating and almost purely symbolic, while Obama's drafting of Ron Kirk and Arne Duncan, which will very likely have serious, concrete policy consequences, seem to have barely made a stir. Is this where poetics plays a role in the discussion? I've always felt that part of my job, as someone trying to work deeply and fastidiously with language, is to address both the efficacy of signs and symbols and the dangers they present. (As for civility, I'm in favor of it, but it seems that for the Democratic Party it has often meant "taking the high road" by giving the Republicans what they want, while for Republicans it usually means that the Democrats should be civil enough to take the high road and give them what they want.) Jeffrey

----- Original Message -----
From: "Mark Weiss" <[redacted]>
To: <[redacted]>
Sent: Monday, December 29, 2008 3:44 PM
Subject: Re: Inauguration theology and poetics

Everything a new president does is invested with the weight of symbolism, especially when the president is so little known. Obama's election strategy was to run as a symbol, the word "change" plastered on every lectern, but he let us know only in the vaguest terms what he actually believed or meant to do. So those with a mind to projected on to him whatever they hoped he'd be. There's a degree of smoke and mirrors to this. Obama's attempts to differentiate himself from Clinton, for instance, have resulted in his appointment of a Clinton cabinet and Hillary herself, whose judgement in international affairs he ridiculed, as Secretary of State. As it begins to be apparent that there's a man behind the symbol who almost certainly will represent change in the limited sense of not being like Bush but perhaps not much beyond that, it's reasonable to be trepidatious. All we have to look at now is the latest gestures, of which the Warren

selection is one. The memory of Clinton's
imposition of "don't ask don't tell" as an
attempted sop to both sides is pretty fresh.

Lest we forget, it's not just gays who lose out
in Warren's theology; Warren, along with most of
his kind, thinks that Jews, Muslims, Hindus,
etc., are destined for hell. In the face of that,
trying to appeal to rank and file fundamentalists
by courting their preachers seems
counterproductive. Better to go over the heads of
the clergy to their parishoners. In any case, the
Republican leadership has made it pretty clear
that they're not interested in reconciliation.

We'll know more soon. In the interim, it's our
job to question the slender information we've
got. It's what voters do, and it's more important
than civility. Without it leaders don't learn
what's good for them, and voters don't find out
if their leaders are capable of learning.

Mark

At 02:35 PM 12/29/2008, you wrote:
>Warren gave equal stage to both Obama and McCain during the campaign, being
>polite to both of them and letting them speak answering his questions,
>knowing full well that Obama believed in choice in relation to abortion and
>civil union in relation to gays. He avoided inflammatory rhetorical
>devices.
>Obama is returning the gesture. In my world this is called civil discourse,
>the reverse of the sickening demonizing which has been carried on by the
>Bush administration, both domestically and internationally, the last eight
>years.
>
>Ciao,
>
>Murat
>
>
>On Mon, Dec 29, 2008 at 5:40 AM, Jason Quackenbush <[redacted]> wrote:
>
> > rick warren is ridiculous and anybody who finds him scary needs a

> > reality
> > check. there are scary hatemongers out there. people who advocate
> > physical
> > violence, people who think stoning gays and
> lesbians in the public square is
> > what oughta be done. by virtue of his own desire to be a famous public
> > religious leader, Rick Warren is entirely nonscary and to my knowledge
> > is a
> > more moderate anti-gay than that. he's not a
> monster, he's just an idiot, as
> > are the people who look to him for spiritual counsel.
> >
> > and yes, he is just one voice of many across a spectrum. and more
> > importantly he represents the beliefs of a
> significant swath of the american
> > people. the way people are talking about this it's almost like the obama
> > folks picked warren BECAUSE he was a misogynistic homophobe. which is
> > ridiculous. Clearly they picked him because he is a prominent
> > conservative
> > christian leader. I will give anybody who can find me five prominent
> > conservative christian pastors who support gay marriage, the rights of
> > gays
> > to adopt, are prochoice, and support easy access to birth control 5 US
> > dollars. I know i'm not gonna have to give that money to anybody because
> > by
> > definition no conservative christian pastors believe any of those things
> > because they are CONSERVATIVE shristian pastors.
> >
> > The reason I am really kind of annoyed at all of this is precisely that.
> > Rick Warren does not represent a fringe position, he is a mainline
> > conservative. Ever since Obama appeared on the national stage he has
> > been
> > talking about breaking down the lines between liberal and conservative,
> > and
> > talking about listening to the other side and being pragmatic about
> > focussing on those areas where interests over lap as a way to build
> > dialog
> > that can then help us movve towards resoltion on morecontentious issues.
> > he
> > has alwasy indicated that he was going to have a seat at the table for
> > conservatives just as there would be one for liberals. well, guess what,
> > conservatives are bigots and homophobes and are anti-choice misogynists.

> > It's what makes them conservatives. if conservatives are going to be
> > involved in the process, part of the dialog, or whatever you want to
> > call
> > it, that means there are going to be figures on the national stage who
> > are
> > taking part in trying to form policy who will believe things that are
> > reprehensibile. it's the ugly underneath of Thrid Way politics and
> > anybody
> > who didn't think this sort of thing was coming in an Obama
> > administration
> > was just naive. but i'd get used to it, because this is not going to be
> > the
> > last time Obama gives an important job to someone whose opinions you
> > don't
> > like. this is what strategic progressivism
> and tactical pragmatism look like
> > in concert. Which is to say, I think folks should condemn rick warren
> > all
> > they feel hthey need to, and I'm certainly never going to defend the
> > guy,
> > but I find it a little bit absurd that people are criticising obama for
> > including peope like him when all he's talked about for the last two
> > years
> > on the campaign trail was his pragmatic politics of inclusiveness. What
> > did
> > you all who are feeling so angry and betrayed by warren delivering the
> > invocation at the inauguration think he meant by that?
> >
> > I personally don't give a damn about any of this since it's clearly all
> > political tactics and as such within a
> pragmatic philosophy the only meaning
> > that can be read into it is that meaning that we choose to give it. So i
> > choose to disempower it. It's a gesture to religious nutbags and right
> > wing
> > goons in order show them that if they can behave themselves with a
> > little
> > etiquette then they don't have to sit at the kids table for the next
> > four
> > years. I don't see anything more than that going on with Rick Warren.
> > Now,
> > given that Rick Warren is from California, his anti gay sentiments are a
> > ot

> > higher profile than would be some other megachurch baptist from arkasas
> > or
> > kentucky or something like that. But again,
> you give conservatives a seat at
> > the table, and you will getpeople who believe the things that rick
> > warren
> > believes
> >
> >
> > On Dec 27, 2008, at 11:08 PM, Corey Frost wrote:
> >
> > Jason, I didn't know that Joseph Lowery was also going to be speaking,
> > so
> >> my
> >> note to the president-elect wasn't as well-researched as it could have
> >> been,
> >> but I stand by my characterization of the Warren invitation as a
> >> distinction. I don't know how many clergy were invited, but only one of
> >> them
> >> is giving the "invocation" - Rick Warren. You make it sound like he is
> >> just
> >> one of many voices from across the spectrum, which isn't the case. He's
> >> been
> >> chosen for a very high profile role, and it's an honor he doesn't
> >> deserve.
> >> In the past there have been as many as five clergy involved in a single
> >> inauguration, and not just Christians either. Not that inviting a few
> >> more
> >> religious folk, of whatever point of view, would make me happy,
> >> really-my
> >> point was more that I'd like to see a gay man of the cloth (or lesbian
> >> of
> >> the cloth) standing alongside Warren, in the hope of making him seem
> >> more
> >> ridiculous than scary.
> >>
> >>
> >> On Fri, 26 Dec 2008 16:03:51 -0800, Jason Quackenbush <[redacted]>
> >> wrote:
> >>
> >> this is what drives me nuts about this whole conversation. other
> >>> clergy, prominent respected clergy, with diametrically opposed views,

> >>> have been invited and were invited at the same time that Warren was.
> >>> Rev. Joseph Lowery is going to be delivering the benediction. It's
> >>> not as if Obama has just put Warren on a pedestal and gesticulating
> >>> grandly in his direction intoned in solemn aspect "this i believe."
> >>>
> >>> this inauguration, ideologically, theologically, and politically is
> >>> much more nuanced symbolically than people are giving it credit for
> >>> being.
> >>>
> >>>
> >>
> >
> > Jason Quackenbush
> > [redacted]
> >
> > guidelines
> >
>

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375. **Elizabeth Switaj**

Re: OPEN LETTER to Elizabeth Alexander

Tue 30 Dec 2008

So prescriptive grammar = smart objection? Or, there can be no smart objections unless they follow a specific set of grammatical rules?

On Fri, Dec 26, 2008 at 5:29 PM, George Bowering <[redacted]> wrote:

> *No, I am saying that if you are screaming all the time, screams get less useful than smart objections.*
>
> *gb*

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376. **Hugh Behm-Steinberg**

Re: Poetry as Song: Query

Tue 30 Dec 2008

I'd also strongly recommend Felipe S. Molina and Larry Evers' Yaqui Deer Songs.

Hugh Behm-Steinberg

_____
From: Daniel Zimmerman <[redacted]>
To: [redacted]
Sent: Tuesday, December 30, 2008 4:02:35 AM
Subject: Re: Poetry as Song: Query

Cynie,

You might find these interesting:

Halifax, Joan. _Shamanic Voices: A Survey of Visionary Narratives_. New York: E. P. Dutton, 1979. ISBN: 0-525-47525-7. Discusses the nature of shamanic song, with examples from shamans around the world in their own words.

McClain, Ernest G. _The Myth of Invariance: The Origin of the Gods, Mathematics and Music from the Rg Veda to Plato_. Boulder & London: Shambhala, 1978. ISBN: 0-87773-118-7. An amazing application of musical theory to mythological systems, "conceived as a musical companion for FOUR-DIMENSIONAL MAN: The Philosophical Methodology of the Rg Veda by Antonio T. de Nicholas."

Booth, Mark W. _The Experience of Songs_. New Haven & London: Yale UP, 1981. ISBN: 0-300-02622-6. A survey of song in eleven examples from medieval lyric to "White Christmas."

Please post all the suggestions you receive.

Best,

~ Dan Zimmerman

----- Original Message ----- From: "Cynie Cory" <[redacted]>
To: <[redacted]>
Sent: Monday, December 29, 2008 12:38 PM
Subject: Poetry as Song: Query

Can anyone recommend essays or books that specifically discuss poetry as song? I'm down with the deep song and the duende and Eliot, too. But I'm also interested in Shamanic song and Native American chants. One more thing: Where can I get a copy of Ann Carson's London lecture on Sappho and IF NOT WINTER? Thanks in advance, Cynie Cory

[redacted]

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377. **Charles Alexander**

Michael Cross: In Felt Treeling

Tue 30 Dec 2008

Announcing A New Book

by MICHAEL CROSS

IN FELT TREELING: A Libretto

Poetry paperback
ISBN 0978925904751
64 pages
$16

In in felt treeling, Michael Cross has created a pastoral theatre in which elaborate patterns of resemblance are poetically measured by counter-voiced assertions of autonomy and difference. The world is invited to “err” and to “air” its intentions freely, treely, freewheelingly, treelingly. These poems are “felt” doubly, as both noun and verb, with their layered emotional registers and their playfully theatrical costume dressing. As this carefully scored work is animated by the vocal fabric of its setting in the woods, the reader becomes transfixed, like Daphne, within the lush, felt landscape of the poems. — Elizabeth Willis

Michael Cross’ post-objectivist poems lace archaic vocabularies into airy filagrees — spun wisps of whispered fragments and obliquely glimpsed scenes barely suspended in the draft. These poems suggest “tracery” in both senses of the word: a delicate interweaving of open- work lines, but also phrases traced from other pages, records of reading rendered as writing. And yet, despite that filigrane and the impression of found language, in felt treeling also has an astonishing sonic density that proves Cross’ language infelt [“inwardly felt or experienced”] and leaves the reader reeling, as syllabic hints and fragile internal rhymes transform words in a tour- de-force series of seriously playful midsummer metamorphoses. The slightest sleight or faintest feint moves this language from “squints” to “sequins,” from “herr” to “err,” from “slips” to “lips” to “lisp” to “ellipse.” Scored for Mezzo and Chorus with Narrator, this Virgilian libretto is also scored by virgules which cross the page in a signature poetic device that puts cæsura and linebreak into new lyric tension. A genuinely original formal invention, these distinctive marks both open and anchor the text, echoing the book’s dialogues of intimacy and distance. Airy and solid, felt and seen, separating and soldering, those solidi or separatrices are — like the poems they punctuate — little strokes of genius. — Craig Dworkin

The book can be purchased NOW on the chax press web site: chax.org

It will be available SOON from Small Press Distribution: spdboooks.org

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

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378. Pam Brown
Call for reviewer for Jacket
Wed 31 Dec 2008

Dear Poeticists,

If you would like to write a review of Susan Schultz's 'Dementia Blog' for Jacket magazine please backchannel me at [redacted]

More info :
http://www.singinghorsepress.com/index.php?main_page=pubs_product_book_info&products_id=49

My own blogpost on the book:
http://thedeletions.blogspot.com/2008/12/no-velvet-on-word.html

Eileen Tabios review:
http://galatearesurrection11.blogspot.com/2008/12/dementia-blog-by-susan-m-schultz.html

All the best,
Happy New Year
Pam Brown

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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379. David Baratier
Final call, PSP Chapbook contest, 12/31
Wed 31 Dec 2008

Pavement Saw Chapbook Contest
<<<<<<<<<<<<<<>>>>>>>>>>>>>>
Submit electronically, save the hassle of printing out a manuscript and have

your funds support poetry not the post office! Directly enter by using our website http://www.pavementsaw.org/pages/chapcontest.htm

$500 and 50 copies of the winning chapbook will be awarded to the winner. In addition to the prize winner, at least one other manuscript will be published under a standard royalty contract (author paid 10% of press run). Everyone is allowed to submit regardless of previous publication history. Every entrant will receive the equivalent cost of the entry fee in Pavement Saw Press titles.

Unlike many publishers whose collections are printed one copy at a time and therefore lack a large circulation, our chapbooks are published in a first edition of 400 copies plus overage. While chapbooks rarely receive exposure, ours have been reviewed in Poets and Writers, Publishers Weekly, The Georgia Review, Small Press Review and many others. Our previous winners have had subsequent full length books appear from a bevy of publishers including Curbstone Press, Cleveland State University Press, Bear Star Press, University of Georgia, and Hanging Loose Press.

Submit up to 32 pages of poetry. Include a signed cover letter with your name, address, phone number, e-mail, publication credits, a brief biography and the title of the chapbook. Include a cover page with your contact information and the chapbook title. Include a second page with the chapbook title only. Do not include your name on any pages inside the manuscript except for the first title page. No need for a contents page. All chapbooks are selected blindly / anonymously. Manuscripts will be considered until December 31st, 2008. Entry fee: $15 for US entries, $18 overseas, $21 electronic (world wide).

If you wish to submit electronically, send $21.00 via paypal to [redacted]. Then e-mail the manuscript as an attachment to the same address and we will send you an e-mail confirmation that your entry is all set. Electronic submissions need to be sent as PDF files or as word (.doc or .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. Or use our website http://www.pavementsaw.org/pages/chapcontest.htm

If you wish to send via regular mail accompany your manuscript with a check in the amount of $15.00 payable to Pavement Saw Press. All contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. This year the editor will be the judge and, as it should be, he promises not to chose former students, former or potential sexual partners, press interns, or people that can make him famous. A decision will be

reached in March. Entries should be sent to our address at the bottom of the page.

Previous Winners
Noah Eli Gordon, Acoustic Experience; Susan Terris, Marriage License; Dan Boehl, Work; Joshua Corey, Compostition Marble; Knute Skinner, The Other Shoe; Lisa Samuels, War Holdings; F. J. Bergmann, Sauce Robert; John Bradley, Add Musk Here; Amy King, The People Instruments; Will Nixon, The Fish are Laughing; Shelley Stenhouse, Pants; David Brooks, Right Livelihood; Douglas Goetsch, Wherever You Want; Joshua Mc Kinney, Permutations of the Gallery.

Pavement Saw Press
Chapbook Contest
321 Empire Street
Montpelier, OH 43543

Pavement Saw Chapbook Contest
<<<<<<<<<<<<<<>>>>>>>>>>>>>>
Submit electronically, save the hassle of printing out a manuscript and have your funds support poetry not the post office! Directly enter by using our website http://www.pavementsaw.org/pages/chapcontest.htm

$500 and 50 copies of the winning chapbook will be awarded to the winner. In addition to the prize winner, at least one other manuscript will be published under a standard royalty contract (author paid 10% of press run). Everyone is allowed to submit regardless of previous publication history. Every entrant will receive the equivalent cost of the entry fee in Pavement Saw Press titles.

Unlike many publishers whose collections are printed one copy at a time and therefore lack a large circulation, our chapbooks are published in a first edition of 400 copies plus overage. While chapbooks rarely receive exposure, ours have been reviewed in Poets and Writers, Publishers Weekly, The Georgia Review, Small Press Review and many others. Our previous winners have had subsequent full length books appear from a bevy of publishers including Curbstone Press, Cleveland State University Press, Bear Star Press, University of Georgia, and Hanging Loose Press.

Submit up to 32 pages of poetry. Include a signed cover letter with your name, address, phone number, e-mail, publication credits, a brief biography and the title of the chapbook. Include a cover page with your contact information and the chapbook title. Include a second page with the chapbook title only. Do not include your name on any pages inside the manuscript except for the first title page. No need for a contents page. All chapbooks are selected blindly / anonymously. Manuscripts will be considered until December 31st, 2008. Entry fee: $15 for US entries, $18 overseas, $21 electronic (world wide).

If you wish to submit electronically, send $21.00 via paypal to [redacted]. Then e-mail the manuscript as an attachment to the same address and we will send you an e-mail confirmation that your entry is all set. Electronic submissions need to be sent as PDF files or as word (.doc or .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. Or use our website http://www.pavementsaw.org/pages/chapcontest.htm

If you wish to send via regular mail accompany your manuscript with a check in the amount of $15.00 payable to Pavement Saw Press. All contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. This year the editor will be the judge and, as it should be, he promises not to chose former students, former or potential sexual partners, press interns, or people that can make him famous. A decision will be reached in March. Entries should be sent to our address at the bottom of the page.

Previous Winners
Noah Eli Gordon, Acoustic Experience; Susan Terris, Marriage License; Dan Boehl, Work; Joshua Corey, Compostition Marble; Knute Skinner, The Other Shoe; Lisa Samuels, War Holdings; F. J. Bergmann, Sauce Robert; John Bradley, Add Musk Here; Amy King, The People Instruments; Will Nixon, The Fish are Laughing; Shelley Stenhouse, Pants; David Brooks, Right Livelihood; Douglas Goetsch, Wherever You Want; Joshua Mc Kinney, Permutations of the Gallery.

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Be well

David Baratier, Editor

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380. **Jason Quackenbush**
Re: Inauguration theology and poetics
Wed 31 Dec 2008

Agreed. But it'll never happen.

On Dec 29, 2008, at 6:17 PM, Ryan Daley wrote:

> *Get rid of prayer, I don't care who says it.*
>
> *On Mon, Dec 29, 2008 at 5:16 AM, Jason Quackenbush <[redacted]> wrote:*
>
> *if that's how you want to read it, then that's your option.*
>
> *my take on this particular lazy machine is that it is part of the move*
> *towards inclusiveness that Obama has been talking about since he emerged on*
> *the national stage.*
>
> *in the end, it's a dumb preacher saying a prayer at a public event though.*
> *if anything all of this debate about it is just overcharging a minor occurrence with excess meaning.*
>
> *On Dec 28, 2008, at 1:09 PM, Mark Weiss wrote:*
>
> *Which is to say that Obama is trying to be all things to all people? Must*
> *be that sainthood thing.*
>
> *At 07:03 PM 12/26/2008, you wrote:*
>
> *this is what drives me nuts about this whole conversation. other clergy, prominent respected clergy, with diametrically opposed views,*
> *have been invited and were invited at the same time that Warren was.*
> *Rev. Joseph Lowery is going to be delivering the benediction. It's not as if Obama has just put Warren on a pedestal and gesticulating grandly in his direction intoned in solemn aspect "this i believe."*
>
> *this inauguration, ideologically, theologically, and politically is much more nuanced symbolically than people are giving it credit for being.*
>
> *On Dec 24, 2008, at 12:48 PM, Corey Frost wrote:*

To Mr. Obama

Inviting Rick Warren to your inauguration was a horrible idea. His anti-gay-rights and anti-women, anti-choice ideas are an embarassment to a country that pretends to stand for liberty and equality, and by giving him this platform you are recognizing him above all other clergy in the country, many of whom are much more genuinely dedicated to the ideals of love and acceptance that your religion supposedly advocates. I am an atheist myself and I am put off by any sort of religious benediction at important state events,
but I understand the symbolic significance of this for many people.

There are (roughly) two ways your decision could be interpreted: either you mostly agree with Warren and you feel he is worthy of this distinction, or else you disagree with him but feel that the inauguration should represent the different prominent ideologies of
the populace, and this is your way of fostering "dialogue." I certainly hope, and have some reason to think, that the former isn't true, so I am assuming it's the latter. I like the idea of dialogue, openness, and inclusion, but I think your invitation to Warren does not serve this ideal. It actually prevents dialogue by exclusively privileging someone who is not open and not inclusive.

I hope you will take steps to fix this mistake. Univiting Rick Warren would be great, but I recognize that you are in politics and
for political reasons you may not see this as an option. Therefore I strongly urge you to invite other clergy to take part who do not share Warren's close-minded, bigoted stances. If dialogue is what you want, then allow differing views. If you were to invite Gene Robinson, for example, the first openly gay bishop, then I could believe that your invitation to a homophobic right-wing evangelist was more than just a cheap bid for political support. Ask them to share the stage, and then we'll see who is really committed to dialogue.

welcome.html

Jason Quackenbush
[redacted]

welcome.html

> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *guidelines*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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381. Niels Hav
Re: I Called Richard Yates On The Phone: Musings From A Minor Poet
Wed 31 Dec 2008

Hi Doug,
Well done, I like that one,
fine work!

With best wishes to you & all for an inspired new year 09!
Niels
A love poem from The Literary Review
http://theliteraryreview.org/archives/Hav_Niels_51_3.pdf

On Mon, Dec 29, 2008 at 4:08 PM, Doug Holder <[redacted]>wrote:

> *I Called Richard Yates On The Phone: Musings From A Minor Poet*
>
> *By Doug Holder*
>
> *An editor of a new literary magazine invited me to write an essay on the role*
> *of the "Post Modern" Poet. Well, I am not sure what "Post Modern" means, but*
> *I am a poet, however minor, and hell, for what it's worth I should know what*
> *my own small role is and even the role of the much bigger fish in the poetry*
> *sea. But I think I want to expand that question. What is the role of the writer?*
>
> *Now I am not known for the intellectual heft of my writing, be it community*

journalism or in my straightforward poetry. But I always have prided myself on tapping into my instincts, bringing my rather provincial personal experience to the universal. So as it happens I was thinking of the late novelist Richard Yates. I was reading Yates long before he became tremendously famous from the movie with Kate Winslet, etc... "Revolutionary Road." (based on the novel of the same title.) That book for me, was electric, as thrilling as Kerouac's "On the Road", but in a very different way. Both Yates and Kerouac made me go out and hungrily acquire and read everything they ever penned. They made me think outside my self-made box, made me realize the power of language and literature, and they spurred me on to read even more. From Yates, I found other chroniclers of the broad lawns and narrow minds of the suburbs in post World War ll America, like John Cheever and John Updike. And later I moved through the whole canon of contemporary American authors like Philip Roth, Saul Bellow, James Baldwin, Henry Roth, to name a few.

Some people say a great poem can make you cut yourself while shaving, or make you miss your subway stop. Well, I say it makes you want to call the author on the phone.

You see, years ago I lived in a rooming house in the Back Bay of Boston, right near where Yates lived. I used to see him shamble down Mass. Ave. He looked like a homeless guy; stooped over, disheveled—a man in serious disrepair. I heard he drank at the "Crossroads', a bar a few blocks from the hole-in-the-wall I lived in. I went in a few times but I missed him. I probably wouldn't have had enough gumption to speak to him anyway. So I tried to call him on the phone several times, but I got no answer. But the point is that his writing affected me so much I wanted to call him; I wanted to connect, in a tangible way.

He was a man of my father's generation. And since I am a Baby Boomer, and lived in the suburbs of New York City (as did the characters in Revolutionary Road), I knew the milieu he wrote about. My old man was a regular "Dashing Dan," a guy who hopped the Long Island Railroad everyday to the advertising canyons of Madison Ave. So in this novel "Revolutionary Road" I had a window into the mind of a guy trapped in this "Rat Race." I had lived on a "Revolutionary Road" in Rockville Center, NY with my parents' requisite barbecues and the tipsy cocktail parties that my brother and I witnessed at the top of the living room stairs.

> *Here was a writer who was doing an exegesis of this milieu, the one I grew up*
> *in and did not question (at least when I was in the thick of it). This regimented existence, from birth, death and infinity, was tightly choreographed, and I thought that it was the only game in town.*
>
> *And since, during this specific time, when I was living in the Back Bay, I happened to be a denizen of a down-at-the--heels rooming house—a bathroom down the hall affair, with other gone- to- seed residents, and playing at being an artist---well, I thought Yates really spoke to me.*
>
> *I often read his books, and at times they left me reeling, even crying. Even*
> *though I never actually spoke to Yates, Yates spoke loudly to me. So what do*
> *I think is the role of the "Post Modern" Poet? I think I told you, pal.*

↑ Index

382. Tarpaulin Sky Press

Now Available: TSky Journal #15 | Print Issue #2

Wed 31 Dec 2008

Tarpaulin Sky Literary Journal #15 | Print Issue #2
7"x9", 184 pages, perfectbound
ISBN 780977901982
$12 includes shipping, direct from TSky Press:
http://www.tarpaulinsky.com/Press/catalog.html

Cover Art by Brandon Downing.

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383. Steve Tills

Write an inauguration speech

Wed 31 Dec 2008

Write an inauguration speech...

Aspire to "include" ALL living things.

See to what Depth, Breath, Salience, AND Precision you can bring the overall thrust and focus of your piece.

Monitor afterward, OR during, the degree to which you sought to differentiate your inauguration speech from those of the past OR sought to stay in the same ball park OR resolved issues around impulses to make your own speech stand out as different OR denied that such issues even exist. In brief, monitor to what degree your speech is "all about you" or "all about them," as truly "making it NEW" would, I think, transcend impulses to annihilate the status quo AND impulses to maintain the status quo.

OR

Write a parody of an inauguration speech, or write a satiric inauguration speech, and somehow, again, "include" ALL living things. Again, Transcend the human-centric.

Monitor afterward, OR during, the degree to which you wrote something NOT thoroughly predictable. That is, monitor to what degree you merely plugged in different words to what otherwise is the same parody or the same satire that has been written every time our species actualizes its innate ability/instinct for engaging said forms.

OR

Ignore both sets of guidelines set out above and Simply Write the Best Darn Inauguration Speech "Rick Warren" could possibly deliver.

OR

Write an inauguration speech to end all inauguration speeches forever. I am not sure why anybody would want to do this, but it (therefore) sounds like a good thing to try...

Steve Tills

↑ Index

384. Jim Andrews
New on Vispo.com: 1987 digital poetry by Geof Huth
Wed 31 Dec 2008

New on vispo.com:

ENDEMIC BATTLE COLLAGE AND
OTHER 1987 APPLE BASIC POEMS
by Geof Huth
http://vispo.com/huth

Endemic Battle Collage and other 1987 Apple Basic Poems is a suite of programmed, animated poems by Geof Huth. This work is discussed in Chris Funkhouser's landmark book Prehistoric Digital Poetry. Because this early Huth work is digital and from 1987, it's been unavailable for many years. You can view the work as video at http://vispo.com/huth or download an emulator and view the poems through the emulator. Also included on vispo.com are writings by Geof Huth about these works and about digital poetry more generally. And an introduction by me to the project.

This is some of the earliest programmed+kinetic visual poetry created. This Huth work and bpNichol's related First Screening at http://vispo.com/bp exude the sense of excitement Nichol and Huth felt at this incunabular point in the intersection of visual and digital poetry with the cinematic.

Happy new year to all on the Poetics list!

ja

↑ Index

385. Corey Frost
Re: Inauguration theology and poetics
Wed 31 Dec 2008

I'm assuming he has a large following. It's not really my milieu. And I find that conservative Christian leaders tend to rise and fall in prominence according to fashion/scandal etc.

All I'm saying is that he will not be simply one voice among a spectrum of voices at the inauguration; in symbolic terms, his theology is being elevated as a representation of the "shared values and ideals" of the nation.

Besides, it wouldn't matter if everyone in the US agreed with him except CA Conrad, because he would still be wrong (i.e. unjust). Civil discourse means listening to differing views, of course, but that doesn't mean one has to validate a certain view just because a lot of people hold it.

Corey
Isn't an immoderate early riser either.

> *Are you saying that there is not a large number of US people that like him and approve of him?*
> *That he has not acquired the following of many US people?*
>
> *Mr. G.H. Bowering*
> *Does not get up immoderately early.*

↑ Index

386. **amy king**
Re: Poetry Brothel at the Zipper Factory
Wed 31 Dec 2008

How very kind of you to acknowledge there "might be a case." However, how common too to respond to the notion that prostitution is harmful to *women* on so many levels and to avoid the notion that this harm is namely done by men by equating some thin comparison with the "harm" done to men.

In other words, the only real commonality with your comparison between football and prostitution is that men also get hurt, mostly physically, and this fact is what you use to deflect any attention that should be turned on just how pervasive and strictly gendered the harm done by prostitution is. Kind of like when women say prostitution is harmful, we're told, 'Well women choose to be prostitutes!' as though that answer also renders invisible exactly who is controlling the strings to make prostitution happen -- because they want that 'service' -- and to avoid the myriad ways men get to abuse the system they create, uphold and support.

You better believe if women were the ones paying massive amounts of money and demanding more gore on the football field, even committing violence against the players when the impulse struck, there would be a national outcry of the rape of these players...

The comparison is something of another strawman meant to detract from actually examining just who really is committing the violence against women and how that violence is monetarily fueled by money men earn and spend and how that violence is not regulated and rarely punished.

By the way, I've only almost been to the Poetry Brothel and see no harm in the name as it's clearly a play on brothels that men and women participate in / simulate in weird ways, is even something of a debunking of the purpose of

brothel. Never been invited to read and would likely find behaving as the poet-prostitute awkward at best as I'm no good at such simulations. Poor acting skills on my part, I guess.

Be well,

Amy

_____

Recent work
http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias
http://amyking.org/

--- On Tue, 12/30/08, John Cunningham <[redacted]> wrote:

> *From: John Cunningham <[redacted]>*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
> *To: [redacted]*
> *Date: Tuesday, December 30, 2008, 9:24 AM*
> *I suppose one could say you have a case. However, do blacks from the ghetto*
> *really have a choice? Are athletes fully aware? I just saw a show on The*
> *Fifth Estate examining brain injury in pro-football athletes. Do*
> *pro-athletes really want to play hurt - including playing with concussions -*
> *or is it the owners of the teams that insist on it or else the athlete loses*
> *his position.*
> *John Herbert Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On Behalf Of Ruth Lepson*
> *Sent: December 29, 2008 2:39 PM*
> *To: [redacted]*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
>
> *thank you, gwyn! (but prostitution affects many more females than males.*
> *still, yes, it does affect both & is odious everywhere.)*
> *besides, even if prostitutes were not forced or sold or beaten or young or*
> *broke or threatened every day or exposed to every kind of*

degradation
instead of being admired as football players are, imagine
selling your body
for long-term effects on human being.

On 12/27/08 11:05 AM, "Gwyn McVay"
<[redacted]> wrote:

On Thu, Dec 25, 2008 at 11:25 AM, John Cunningham
<[redacted]
wrote:

For those of you who are speaking out against the
body being used
in commerce, why are you not speaking out against
football or hockey
where
male bodies are being used in commerce? When you
consider the damage that
is
done to the male body during that contact sport
and the lingering effects
of
it in terms of permanent injury and disability
such as arthritis and
other
diseases, isn't this just as bad? Or is it
that one affects women whereas
the other affects men?

Omigod, you're so right. I hurt in my anterior
cruciate ligaments for all
of
those men FORCED or DECEIVED into collegiate and
professional sports every
year; BEATEN if they try to leave; often denied any
other employment
options
in the case of being transgendered; not allowed to
keep a PENNY of their
earnings... oh wait.

Gwyn "Also, This Is a False Binary, Because
Prostitution Affects All
Genders, And Not Just Adults" McVay

> *all posts. Check*
> *guidelines &*
>
> *posts. Check guidelines*
> *Internal Virus Database is out of date.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release*
> *Date: 03/07/2008*
> *7:19 PM*

↑ Index

387. **George Bowering**
Re: OPEN LETTER to Elizabeth Alexander
Wed 31 Dec 2008

Where did you get the notion that prescriptive grammar was a subject?

On Dec 30, 2008, at 11:50 AM, Elizabeth Switaj wrote:

> *So prescriptive grammar = smart objection? Or, there can be no smart objections unless they follow a specific set of grammatical rules?*
>
> *On Fri, Dec 26, 2008 at 5:29 PM, George Bowering <[redacted]> wrote:*
>
> *No, I am saying that if you are screaming all the time, screams get less*
> *useful than smart objections.*
>
> *gb*
>
> *welcome.html*

George Bowering
Scourge of modifier danglers.

↑ Index

388. **Ruth Lepson**
Re: Poetry Brothel at the Zipper Factory
Wed 31 Dec 2008

---

thanks. but I think this is like comparing apples and ...bananas.
happy new year.
ruth

On 12/30/08 9:24 AM, "John Cunningham" <[redacted]> wrote:

I suppose one could say you have a case. However, do blacks from the ghetto really have a choice? Are athletes fully aware? I just saw a show on The Fifth Estate examining brain injury in pro-football athletes. Do pro-athletes really want to play hurt - including playing with concussions - or is it the owners of the teams that insist on it or else the athlete loses his position.
John Herbert Cunningham

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Sent: December 29, 2008 2:39 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

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On Thu, Dec 25, 2008 at 11:25 AM, John Cunningham <[redacted]
wrote:

For those of you who are speaking out against the body being used in commerce, why are you not speaking out against football or hockey where male bodies are being used in commerce? When you consider the damage that is done to the male body during that contact sport and the lingering effects of it in terms of permanent injury and disability such as arthritis and other diseases, isn't this just as bad? Or is it that one affects women whereas the other affects men?

Omigod, you're so right. I hurt in my anterior cruciate ligaments for all of those men FORCED or DECEIVED into collegiate and professional sports every year; BEATEN if they try to leave; often denied any other employment options in the case of being transgendered; not allowed to keep a PENNY of their

> *earnings... oh wait.*
>
> *Gwyn "Also, This Is a False Binary, Because Prostitution Affects All Genders, And Not Just Adults" McVay*
>
> *guidelines &*
>
> *Internal Virus Database is out of date.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008 7:19 PM*

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389. George Bowering
Re: Inauguration theology and poetics
Wed 31 Dec 2008

On Dec 31, 2008, at 10:53 AM, Corey Frost wrote:

> *. Civil discourse means*
> *listening to differing views, of course, but that doesn't mean one has to*
> *validate a certain view just because a lot of people hold it.*

Would this include the U.S. Constitution
or the election of Obama?
>
>

George Bowering,
Fan of Alex Shibicky

↑ Index

390. Murat Nemet-Nejat
Re: capitalism and the long poem
Wed 31 Dec 2008

David,

Beautiful! Poetry should be infused with the dimension of failure, as anti-production.

Happy new year!

Ciao,

Murat

On Tue, Dec 30, 2008 at 1:46 PM, David-Baptiste Chirot <
[redacted]> wrote:

> *Dear Eireene--*
>
> *Thank you so much for this excellent piece and the question you pose.*
>
> *Seriality in writing as a deliberate form is directly an effect of Captialsim--in that serials such as the Feuilletons of Eugene Sue and the serial manner of publishing Dickens' novels, became one of the few ways that an author could make money directly from writing--and also it was used as a way to get people to keep buying the newspaper or journal in which the serial appeared.*
>
> *Seriality of this kind is constructed round the desire to "want to know what happens next" and is accompanied by the acceptance by the reader that one "will pay any price to find out how the cliff hanger was resolved--and what happens next until the next cliff hanger is reached—"*
>
> *An author often could make more money from selling a serial than having a book appear "all at once," due to the lack of copyright for American writers who were pirated outrageously by British publishes, and the lack of copy right in many other countries also.*
>
> *A writer like Dostoyevsky who had gambling debts would crank out serials to pay off creditors, a vast improvement actually on the strategies open to Balzac, who often wrote six books at a time, for several different publishers, not having yet the serial at his disposal.*
>
> *(Hence the often strange effect in many of Balzac's works, that a book begun at one point in time, interrupted to complete two others more*

pressing, then returned to—the writer would suddenly decide that a different
character should step into the spotlight from its previous position vaguely in
the background at the edge of the wings and faded old curtains--, and in
stepping forward, suddenly alter almost entirely the direction of the narrative
and the meaning of the moral Balzac was presenting as another in his
"philosophies des moeux" in the structure of the Comedie Humaine

A structure whose descriptions and analyses Karl Marx found
to be the greatest and most perceptive study ever made of Capitalism in all its
function and effects---

Seriality was continued in the early "Motion Pictures" with the
famous feuilletons of Louis Feuillade so beloved of the
Surrealist--"Judex" "Les Vampyrs" and etc--and in the US
the endless series of "Adventures of Pauline' and her constellations of
spin offs--tied to the rail road tracks as the train approaches--and escaping
miraculously--only to have another misadventure seize hold of her before the
reel runs out--and the lettering on the black screen says--"Wait Until
Next Week to Find Out What---"

Serial production functions not unlike a model of addiction--once hooked, one
HAS to keep coming back for MORE MORE MORE--which is at once the
"same" and slightly different, just enough so, that the sense of
being both satisfied that "the stuff is good" and at the same time
give an extra "plug" in that one enjoys it for only so long and then
has to be in the throes craving until the next fix can be obtained.

Soap operas came about for the same reason--to keep the customer coming back in
order to have the familiar fix and also to experience the titillation of the
seductive "wait for next time and I'll be there--just waiting for
YOU--"

"Soap" opera referring to be sure to the selling of laundry soaps
that paid for the serial production of these "Opere"--so that both
the "serial" and the product become inseparably associated and one
finds oneself suddenly craving--soap!!

Actually Language Poetry's assertions about grammar being an expression of,
structured by, Captialsim, is a fallacy, in terms of linguistics, and is
instead
a kind of "soap" that sponsors the reader's having a new "mode
of production" i.e. "a new line"--to develop an addiction
to--'what will be the next book from language writers?--what will be the
next
exciting daring thing they do in their hair raising battle with
capitalism"--in other words, a fallacious
"anti-capitalist" production is marketed as just that--hey!! Buy us!!
We are anti-capitalism's structuring of grammar!! We are liberating
you!!--From
what? –

From buying one form
of poetry one is freed to buy another. Nothing has changed but the
"exterior appearance" of the product. Inside it is the same old
thing--production, product, authors, canons, sub divisions of categories of
styles, rhetorical devices and "morphemic transgressions" replete with
torque and the tensile strengths of the
requisite number of "allowances for the
reader's constructions of their own meanings"-- and all of these crammed
within the new models so
that one might choose still somehow between a convertible or a coupe, or
perhaps
simply a two door or a four door---

And what colors would you like these to come in?--With or with out ash
trays,
CD player--radio?--No smoking?—OK—we'll make a note of that—no
lighter—either--

Oh!! Did someone mention Hybrids--??!! How marvelous!!--What a pun, mon vieux—do you mean automobiles or genres--?—or perhaps some fantastical life form—out of Lewis Carroll or Borges—

A used car dealer, a used poem dealer . . . .or perhaps in
these days of tightened belts—the two combined and displaying their wares on
the same much contracted "lot"

whose fading banners
may well not be seen by the dawn's early light—other than as limp remnants of
plastic curling and scuttering across
the tarmacs in the gusts of an ill wind blowing no good—

Yes—from the assembly line to the poetic line—

Is a very fine line indeed—

And so one can replace the unemployed's former jobs on the assembly line

With jobs on the poetic line—

Hard at work creating serial production again--

The serial is created to "provoke and sustain interest through
time--"

And indeed one might think of this interest as a paying of interest in that instead of one product in full paid for al at once, one is paying for the product stretched out through time, and so pays more for each "section" in the serial, bringing the total cost of the completed series to quite a bi more than if one had simply been able to purchase the whole thing inside one cover. But then--one would have been deprived of the thrill and the touch of each new issue each new episode arriving in the stores or in the mails or on line or video--awaiting with that craving so deliciously satisfied by the insertion into the human system of the capitalist
addiction system--and then, as the pleasure is moving through out one in a sensuous erotic glow--suddenly one is cut off-and told to wait until next

time--

And there one is, "Waiting for the Man, 26 dollars in your hand/he's never early, always late/the first thing you learn/is you just got to wait."

And so there were and may still be--long lines queuing up on the days that the
"Man" is coming --shivering and shaking in the junk sick streets
until at the last moment of unendurable waiting, when al are cursing the
"Man" who is subjection them to this suffering--at this last moment
when al are ready to forever consign this Monster to the dustbins of their
crashed hopes and illusions--here he or she is!! And like salivating dogs they
al rush to lick her (or his) feet and
rub against his (or her) legs and practically shit themselves in delight--with
outpourings of love finally getting their greedy paws on the serial's new
installment, and putting down al their hard saved coins and bills for this
immediate satisfying of the unbearable cravings building up--

How many times does one not find someone writing of having to satisfy their
poetry fix with a quick rush to a book store and their tear off their coats,
yank up their sleeves, wrap the nearest belt or cord around their scrawny arm
and inject three or four chapbooks--and with great and sudden euphoria--plunk
down whatever price they are told these precious "rocks" are jacked
up to this week--

Who hasn't seen lurking near the bookstores and poetry dens the sinister figure
of the Reviewer loaded with the latest galleys and review copies of releases,
wiling to sell them cheaper than the store--or forego the cash as long as the
figure is paid for in some kind of trade--for sex perhaps, or say season ticket
to the opera or bal game or perhaps simply the inside scoop on some trading tip

on good old Wall Street--or a tip on the races--

A different method of composition was advocated by Edgar Allan Poe, who, in his
"Principles of Poetry" and "Philospsophy of Composition"
formulated one of the msot influential approaches to this day for the production
of poems and , to be sure--short stories. This is to create works whcih,
given the speeding up oflife and magazine prodcution, can be read in one
sitting, because, argues Poe, only in having the entire poem or story all at
once, is one experiencing the full power of the Effect. For Poe, --and
this is also an argument against the "Inspiration" of Romanticism--a poem
is constructed deliberately, almost mathematically as well as musically--by
choosing first the effect to be experienced by the reader, and working
"backwards," determining the elements and their arrangements with in
the structure which is determined by the length of time as measured in numbers
of words.

Where the serial exploits the drawing out of time, as a never quite consummated
series of piquing of desire--the work as advocated by Poe--delivers an Effect
so great that is far more satisfying than the long drawn-out
"sickness" of serial addiction, with its attendant ever demanding
layouts of cash--

The short story, the short poem--for Poe these offer a much more interesting
field for the investigations of questions of composition--because they provide
CONSTRAINTS--which provoke rather than limit discoveries--because
"Necessity the Motherfucker of Invention" is a goad to the
imagination completely at odds with its dispersal as in a serial--in which the
poet or writer has far more TIME to dream up what happens next--

Poe's theories of Composition, traced via Baudelaire and his invention of the

*short prose poem--and the theory of Correspondances--is at the basis of French
Symbolism as it culminates in Mallarme--a good friend of his Tuesdays attendee
Felix Feneon, who, combining his anarchist ideas with those of the
"creation of the effect"--much as Mallarme noted that Feneon's words
were "detonators" as much as the bombs he advocated and may have
thrown himself--comes up with the turning of his hack job writing "Faits
Divers" for the mass circulation Le Matin into the writing simultaneously
of news (Nouvelles) and "short stories" (nouvelles), which
become known when published posthumously as his "Nouvelles en trois
lignes"--News Stories/Short Stories in three lines. Like Poe, who
published his works in newspapers and large circulation journals, Feneon is
melding "news of the day" in its documentary "detective story"
aspect with its fictional "Balloon Hoax" (published in a newspaper to
emulate one that had been taken as truth) and "Purloined Letter,"
"Ms in a Bottle" aspects.*

*Since the short story and short poem, the "Faits Divers" hack filler
turned into a short story/documented event do not create the dependence the
"fort-da" psychology of Captilist Need and Desire, these short,
effect driven works subvert in a strange way the more "profitable"
serials in that they offer the "most bang for the buck'--as it were,
rather than endlessly teasing out the most bucks for an ever differed bang as
does the serial.*

*This "bang" effect is literally "realized, if one is willing to
think of this way--in the naming of the NFL Baltimore Ravens for Poe's poem.
The Ravens, a hard hitting team led by a Super bowl MVP Ray Lewis who has been
charged in the past with connection to a homicide--play with indeed the most
bang delivered for the buck--producing some "shocking" effects and
like Poe producing a "mystery story to be investigated by
detectives."*

*One of the reasons for Poe's development of his theories was not surprisingly,
economic. In Poe's time American writers had no copyright protection, so
the one surest way to "get the most out" of a piece of writing was to*

have it produce its effect al at once, before it was pirated. "The Raven," for example, was pirated thousands of times--it was a "Platinum Selling Hit" for its times--yet Poe was paid only once, and that, for him, a not too miserly fee of a few dollars. was al he ever received.

In the 1890's, Henry James was faced with the example of Poe, a writer who in the past he had been dismissive of. After the fabulous failures of his dramatic pieces on the stage, James found himself in need of money to keep himself and his beloved Lamb House afloat. (His neighbors there were to become Stephen Crane, Joseph Conrad and H. G. Wells.)

James decided at first one the old famialar standby—the writing of a serial—which proved to be "The Turn of the Screw." As he worked to find a way to keep on creating an Effect on which each episode would end so as to keep the suspense hanging and make the reader desire intensely to purchase the nest episodes as they appeared—James began reconsidering Poe's theory of the Effect. From the creation of a ghost story serial, James began to turn to the creation of short stories which, like Poe's are created with the final effect in mind.

(While dictating aloud to his red haired Scottish typist "The Turn of the Screw," James discovered himself building in each episode to the proper cliff hanging effect—only to see not "an effect" produced on the typist, but rather his poker faced question as he paused with fingers in mid air to type the next words—"And then?" This may have contributed a bit towards James' deciding he would prefer to produce the Effect in toto in a short story—just to see what if any Effect it had on the seemingly unimpressionable red haired typist.)

Another interesting example is Roberto Bolano, who turned from writing poetry to producing short stories after his marriage and with a child on the way. Bolano, like many other writers who have used this material of the short story competition for short stories in themselves, discovered that in Spain a great many towns and small cities offered prizes for best short story on such and such a theme, place or person of the immediate region.
Competing for prizes helped Bolano develop his skills at producing Effects that would "outshine" those of his opponents.

From the short stories he moved to the novella form, and he became aware his life was rapidly getting shorter and shorter, and that the best way to leave a profitable legacy for his family was to compose novels—and ever bigger ones!—Bolano devoted himself literally feverishly to the production of as man words as possible, in order to earn the most money posthumously for his widow and small son.

The connection between Captialsim and writing is NOT grammar, but WORD COUNT—page length—and, hopefully for the writer and publisher both, NAME RECONITION—by which a much slighter prodcution can be marketed if the author's name, rather than the bulk, merits the raising of the price no matter how short a work may be.

In one of his essays the Italian Futurist (an ex-Symbolist whose Futurism is littered with many of the most hackneyed of Symbolist images and techniques), considered that literature and poetry could be assigned values based on a system of weights and measures, including that of measuring and weighing "quality"—which is not unrelated is it not to" Name Recognition" as a "guarantee" of at least a certain level of quality being available to the reader.

This is another of the paradoxes of the hack work of
Feneon's Faits Divers—that in an anonymous poorly paid and very low-regarded
form, he would decide to go about producing work of the highest quality, while
getting absolutely no credit for it "in name" nor being rewarded for his extra
efforts by any increase in the minimal pay.

And so it is only a century later that Feneon's Faits Divers
aka Nouvelles en trois lignes appear in English, in a translation of most of
the pieces. (The translation unfortunately
uses the word "novels' for nouvelles—which disappears the punning of "short
news items, news briefs" and short stories. Instead there is a making much by
reveiewers of the pieces being "novels" which contradicts the entire meaning of
the pun. It also makes impossible the contemporary punning of "news flashes"
with today's "flash fictions.")

Flaubert, after all, had already accomplished the turning

Several decades
earlier of a provincial journal's Faits Divers into the novel Madame
Bovary:

"Delphine Delamare, 27, wife of a medical officer in Ry, displayed insufficient
austerity. Worse, she ran up debts. To avoid paying them, she took poison."

But then, despite the Figure of the Dead Author which
strides so stridently about among the assertions of Authors who grow plump with
the fees their Name Recognition brings as they Bang the Drum Slowly—perhaps
SLOWLY NOT AS A DIRGE BUT AS A VERY VERY VERY LONG DRAWN OUT

SERIAL—OR--
EVEN BETTER--
A DECADE ADTER DECADE ONGOING SOAP OPERA –

What writer of today would anonymously take on hack work of the slightest kind FOR THE LOWEST PAY and work on creating of each item a short story beautifully composed via the elements of structure known as syntax, word choice and the obligatory listing of information such as who what when why where-

And a few years later basically stop writing altogether other than letters to friends and business associates—for it was Feneon's "aspiration to silence"—his works were constructed to attain—

In effect, a writer who combines Bartleby's "I prefer not to" with Rimbaud's leaving of writing for work in a business establishment. (In Feneon's case, a well- known Parisian art gallery turning his no longer being France's best art critic since Baudelaire to use in selling the wares he once wrote of.)

See also:

Feneon's Faits Divers and Poe's Principles of Poetryhttp://cronacasouversivafeneon.blogspot.com/2008/12/feneons-poe-tic-ghosthumously-anonymous.html

FELIX FENEON AS CONCEPTUAL POET

http://cronacasouversivafeneon.blogspot.com/2008/12/felix-feneon-as-conceptual-poet.html

Date: Mon, 29 Dec 2008 11:45:57 -0800

From: [redacted]

Subject: capitalism and the long poem

To: [redacted]

I sat down to write a little piece about this Russian poet, and came up with a strange take on the long poem--an idea that the Seriality of it is somehow related to consumer capitalism--

http://tsky-reviews.blogspot.com/

not the pleasantest thought--

and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession?

e

==========

It's the same Hotmail(R). If by "same" you mean up to 70% faster.

> *http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008*

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391. **Eireene Nealand**
Re: capitalism and the long poem
Wed 31 Dec 2008

Yes, I think that this is the part that I was worrying about:

As DBChirot says: Serial production functions not unlike a model of addiction--once hooked, one HAS to keep coming back for MORE MORE MORE--which is at once the "same" and slightly different, just enough so, that the sense of being both satisfied that "the stuff is good" and at the same time give an extra "plug" in that one enjoys it for only so long and then has to be in the throes craving until the next fix can be obtained.

So there's a sort of repetition thing going on (I don't really follow this Freud stuff very well, but someone explained the Lacan/consumerism problem as similar, as Troy alludes to, one in postmodernism's problems of self: both stemming from an inherent emptiness--there is no self there at the center--so we keep trying to fill the lack or hole with one commodity or otherwise sexy thing after another.

It' not always the same thing, but there's a repetitive structure to the act of filling the hole--(okay this may not look like the long poems at all)--and maybe Lacan, being a structuralist (?), would say that that the motion of filling forms some sort of updatable subject?

well, now I am lost again.

I want to get to this part where Catherine Daly is where there's a possibility of woven funcitons but I'm not sure how to get from one to the other.

What's the source of all of that talk about the usable past? and available nerve endings and tissues, by the way. I feel like I must have somehow missed some whole big discussion here.

e

On 12/30/08, Troy Camplin <[redacted]> wrote:
> I think we've become obsessed with it precisely because it's fallen out of favor. Somebody, or a few people, wondered where it went, and began writing about it. It seems to me that the long poem became impossible with the abandonment of narrative by poets. How long can one keep up a feeling or a mood or an "experiment"? Frederick Fierstein writes quite long poems, but his

poems also have narratives holding them together. Frederick Turner has written two epic poems.
>
> Troy Camplin
>
>
>
> _____
> From: Eireene Nealand <[redacted]>
>
> To: [redacted]
>
> Sent: Monday, December 29, 2008 1:45:57 PM
>
> Subject: capitalism and the long poem
>
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> I sat down to write a little piece about this Russian poet, and came
> up with a strange take on the long poem--an idea that the seriality of
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> different takes on why so many are so obsessed with this form right
> now. & will we fall out of love with it during the recession?
>
> e
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>
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>

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392. **Adam Tobin**
Re: Poetry Brothel at the Zipper Factory
Wed 31 Dec 2008

Here's an interesting article, for those who are interested, about a more useful approach to bettering the terrible conditions of brothels: forming a prostitutes' union. http://www.sciam.com/article.cfm?id=the-prostitutes-union

I think as long as every mention of prostitution brings up just so much puritan moralizing, pimps and their bosses will continue to operate with impunity, out of the sight of polite society. Meanwhile police continue to fine and jail the women, in order to keep them out of sight of the neighbors whose real estate values they would otherwise

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393. **David-Baptiste Chirot**
Warning Porno & Spam Mercahnts on poetics list--maybe is hacked?
Wed 31 Dec 2008

---

this is a warning
files coming in on th poetics list contain porno links and various marketing campaigns

_____ Life on your PC is safer, easier, and more enjoyable with Windows Vista®.
http://clk.atdmt.com/MRT/go/127032870/direct/01/

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394. **amy king**
Re: Warning Porno & Spam Mercahnts on poetics list--maybe is hacked? -- NO, BUT
Wed 31 Dec 2008

Human error. I hit a wrong button when dealing with some spam just now. There should be about four spam emails that got through, so please avoid clicking suspicious links. If it looks like spam, it likely is - but the site is not hacked.

Thanks,

& happy turn of the year to you all tonight!

Amy

_____

Recent work
http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias
http://amyking.org/

--- On Wed, 12/31/08, David-Baptiste Chirot <[redacted]> wrote:

> *From: David-Baptiste Chirot <[redacted]>*
> *Subject: Warning Porno & Spam Mercahnts on poetics list--maybe is hacked?*
> *To: [redacted]*
> *Date: Wednesday, December 31, 2008, 4:34 PM*
> *this is a warning*
> *files coming in on th poetics list contain porno links and*
> *various marketing campaigns*

↑ Index

395. **amy king**

Re: Warning Porno & Spam Mercahnts on poetics list--maybe is hacked? -- NO, BUT

Wed 31 Dec 2008

Okay, I only found three and removed them from the archive. If someone spots the other, please let me know.

One spam email is a call for a "Secret Shopper", one is just gibberish in symbols, and the final one has a header "Lyrical Verse" from the "Star Journal" -- the latter is the one to ignore.

Thanks,

Amy

_____

Recent work
http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias
http://amyking.org/

--- On Wed, 12/31/08, amy king <[redacted]> wrote:

> *From: amy king <[redacted]>*
> *Subject: Re: Warning Porno & Spam Mercahnts on poetics list--maybe is hacked? -- NO, BUT*
> *To: [redacted]*
> *Date: Wednesday, December 31, 2008, 4:45 PM*
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> *various marketing campaigns*

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396. **Obododimma Oha**

Re: Issue 1/Verzion 2

Wed 31 Dec 2008

Who will revise (re:vice), scramble, recycle, cannibalize ... on behalf of Shakespeare, e.e. cummings, etc, that appeared in that anthology? Or do we

assume that dead poets are satisfied because dead poets don't bite? --
Obododimma.

On Sun, Dec 28, 2008 at 5:21 PM, <[redacted]> wrote:

> *CALL FOR REMISSIONS: VERZION TWO:*
>
> *Remember Issue 1 - that PDF on the For Godot blog site that had computer-generated poems attributed to about 4,000 poets who had nothing to do with them?*
>
> *Well, some of the people to whom those names are legally attached got pretty upset about it, and others smiled. In any case, it seemed to me like there's a lot of raw material there that's going unused and unrecycled. Hence, VERZION TWO.*
>
> *If you are one of the names that appeared in that scurrilous publication, and if you weren't completely satisfied with the poem that appeared above it, here's your chance to do better - or at least different.*
>
> *Rewrite, revise, recycle, scramble or cannibalize "your" poem from Issue 1. Send the original, along with your revision to:*
>
> *joeharrington [at] sunflower [dot] com*
>
> *and I'll put it up (http://verziontwo.blogspot.com). Feel free to include a statement about what you liked or disliked in the original and what you did about it.*
>
> *Thanks*
> *Joe Harrington*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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397. **Troy Camplin**
Re: capitalism and the long poem
Wed 31 Dec 2008

There's a lot of interesting stuff here, but one does wonder how one fits pre-capitalist societies into this. The epic poem all but dies off with the advent of the Modern Era and capitalism. How does one fit the idea of line production in fact being LOST with the advent of capitalist society? Homer, Sophocles, Aeschylus, Euripides, Virgil, et al were well-known authors, all pre-capitalist. Certainly your points about serialization and novel production with Balzac are quite interesting and true, but your thesis almost treats literary production as having arisen with capitalism. How does one fit the rest of world literary history into your model?

Troy Camplin

_____
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Tuesday, December 30, 2008 12:46:12 PM
Subject: Re: capitalism and the long poem

Dear Eireene--

Thank you so much for this excellent piece and the question you pose.

Seriality in writing as a deliberate form is directly an effect of Captialsim--in that serials such as the Feuilletons of Eugene Sue and the serial manner of publishing Dickens' novels, became one of the few ways that an author could make money directly from writing--and also it was used as a way to get people to keep buying the newspaper or journal in which the serial appeared.

Seriality of this kind is constructed round the desire to "want to know what happens next" and is accompanied by the acceptance by the reader that one "will pay any price to find out how the cliff hanger was resolved--and what happens next until the next cliff hanger is reached—“

An author often could make more money from selling a serial than having a book appear "all at once," due to the lack of copyright for American writers who were pirated outrageously by British publishes, and the lack of copy right in many other countries also.

A writer like Dostoyevsky who had gambling debts would crank out serials to pay off creditors, a vast improvement actually on the strategies open to Balzac, who often wrote six books at a time, for several different publishers, not having yet the serial at his disposal.

(Hence the often strange effect in many of Balzac’s works, that a book begun at one point in time, interrupted to complete two others more pressing, then returned to—the writer would suddenly decide that a different character should step into the spotlight from its previous position vaguely in the background at the edge of the wings and faded old curtains--, and in stepping forward, suddenly alter almost entirely the direction of the narrative and the meaning of the moral Balzac was presenting as another in his “philosophies des moeux” in the structure of the Comedie Humaine

A structure whose descriptions and analyses Karl Marx found to be the greatest and most perceptive study ever made of Capitalism in all its function and effects---

Seriality was continued in the early "Motion Pictures" with the famous feuilletons of Louis Feuillade so beloved of the Surrealist--"Judex" "Les Vampyrs" and etc--and in the US the endless series of "Adventures of Pauline' and her constellations of spin offs--tied to the rail road tracks as the train approaches--and escaping miraculously--only to have another misadventure seize hold of her before the reel runs out--and the lettering on the black screen says--"Wait Until Next Week to Find Out What---"

Serial production functions not unlike a model of addiction--once hooked, one HAS to keep coming back for MORE MORE MORE--which is at once the "same" and slightly different, just enough so, that the sense of being both satisfied that "the stuff is good" and at the same time give an extra "plug" in that one enjoys it for only so long and then has to be in the throes craving until the next fix can be obtained.

Soap operas came about for the same reason--to keep the customer coming back in order to have the familiar fix and also to experience the titillation of the seductive "wait for next time and I'll be there--just waiting for YOU--"

"Soap" opera referring to be sure to the selling of laundry soaps that paid for the serial production of these "Opere"--so that both the "serial" and the product become inseparably associated and one finds oneself suddenly craving--soap!!

Actually Language Poetry's assertions about grammar being an expression of, structured by, Captialsim, is a fallacy, in terms of linguistics, and is instead a kind of "soap" that sponsors the reader's having a new "mode of production" i.e. "a new line"--to develop an addiction to--'what will be the next book from language writers?--what will be the next exciting daring thing they do in their hair raising battle with capitalism"--in other words, a fallacious "anti-capitalist" production is marketed as just that--hey!! Buy us!! We are anti-capitalism’s structuring of grammar!! We are liberating you!!--From what? –

From buying one form of poetry one is freed to buy another. Nothing has changed but the "exterior appearance" of the product. Inside it is the same old thing--production, product, authors, canons, sub divisions of categories of styles, rhetorical devices and “morphemic transgressions” replete with torque and the tensile strengths of the requisite number of “allowances for the reader’s constructions of their own meanings”-- and all of these crammed within the new models so that one might choose still somehow between a convertible or a coupe, or perhaps simply a two door or a four door---

And what colors would you like these to come in?--With or with out ash trays, CD player--radio?--No smoking?—OK—we’ll make a note of that—no lighter—either--

Oh!! Did someone mention Hybrids--??!! How marvelous!!--What a pun, mon vieux—do you mean automobiles or genres--?—or perhaps some fantastical life form—out of Lewis Carroll or Borges—

A used car dealer, a used poem dealer . . . .or perhaps in these days of tightened belts—the two combined and displaying their wares on the same much contracted “lot”

whose fading banners
may well not be seen by the dawn’s early light—other than as limp remnants of plastic curling and scuttering across
the tarmacs in the gusts of an ill wind blowing no good—

Yes—from the assembly line to the poetic line—

Is a very fine line indeed—

And so one can replace the unemployed’s former jobs on the assembly line

With jobs on the poetic line—

Hard at work creating serial production again--

The serial is created to "provoke and sustain interest through time--"

And indeed one might think of this interest as a paying of interest in that instead of one product in full paid for al at once, one is paying for the product stretched out through time, and so pays more for each "section" in the serial, bringing the total cost of the completed series to quite a bi more than if one had simply been able to purchase the whole thing inside one cover. But then--one would have been deprived of the thrill and the touch of each new issue each new episode arriving in the stores or in the mails or on line or video--awaiting with that craving so deliciously satisfied by the insertion into the human system of the capitalist addiction system--and then, as the pleasure is moving through out one in a sensuous erotic glow--suddenly one is cut off-and told to wait until next time--

And there one is, "Waiting for the Man, 26 dollars in your hand/he's never early, always late/the first thing you learn/is you just got to wait."

And so there were and may still be--long lines queuing up on the days that the "Man" is coming --shivering and shaking in the junk sick streets until at the last moment of unendurable waiting, when al are cursing the "Man" who is subjection them to this suffering--at this last moment when al are ready to forever consign this Monster to the dustbins of their crashed hopes and illusions--here he or she is!! And like salivating dogs they al rush to lick her (or his) feet and rub against his (or her) legs and practically shit themselves in delight--with outpourings of love finally getting their greedy paws on the serial's new installment, and putting down al their hard saved coins and bills for this immediate satisfying of the unbearable cravings building up--

How many times does one not find someone writing of having to satisfy their poetry fix with a quick rush to a book store and their tear off their coats, yank up their sleeves, wrap the nearest belt or cord around their scrawny arm and inject three or four chapbooks--and with great and sudden euphoria--plunk down whatever price they are told these precious "rocks" are jacked up to this week--

Who hasn’t seen lurking near the bookstores and poetry dens the sinister figure of the Reviewer loaded with the latest galleys and review copies of releases, wiling to sell them cheaper than the store--or forego the cash as long as the figure is paid for in some kind of trade--for sex perhaps, or say season ticket to the opera or bal game or perhaps simply the inside scoop on some trading tip on good old Wall Street--or a tip on the races--

A different method of composition was advocated by Edgar Allan Poe, who, in his "Principles of Poetry" and "Philospsophy of Composition" formulated one of the msot influential approaches to this day for the production of poems and , to be sure--short stories. This is to create works whcih, given the speeding up oflife and magazine prodcution, can be read in one sitting, because, argues Poe, only in having the entire poem or story all at once, is one experiencing the full power of the Effect. For Poe, --and this is also an argument against the "Inspiration” of Romanticism--a poem is constructed deliberately, almost mathematically as well as musically--by choosing first the effect to be experienced by the reader, and working "backwards," determining the elements and their arrangements with in the structure which is determined by the length of time as measured in numbers of words.

Where the serial exploits the drawing out of time, as a never quite consummated series of piquing of desire--the work as advocated by Poe--delivers an Effect so great that is far more satisfying than the long drawn-out

"sickness" of serial addiction, with its attendant ever demanding layouts of cash--

The short story, the short poem--for Poe these offer a much more interesting field for the investigations of questions of composition--because they provide CONSTRAINTS--which provoke rather than limit discoveries--because "Necessity the Motherfucker of Invention" is a goad to the imagination completely at odds with its dispersal as in a serial--in which the poet or writer has far more TIME to dream up what happens next--

Poe's theories of Composition, traced via Baudelaire and his invention of the short prose poem--and the theory of Correspondances--is at the basis of French Symbolism as it culminates in Mallarme--a good friend of his Tuesdays attendee Felix Feneon, who, combining his anarchist ideas with those of the "creation of the effect"--much as Mallarme noted that Feneon's words were "detonators" as much as the bombs he advocated and may have thrown himself--comes up with the turning of his hack job writing "Faits Divers" for the mass circulation Le Matin into the writing simultaneously of news (Nouvelles) and "short stories" (nouvelles), which become known when published posthumously as his "Nouvelles en trois lignes"--News Stories/Short Stories in three lines. Like Poe, who published his works in newspapers and large circulation journals, Feneon is melding "news of the day" in its documentary "detective story" aspect with its fictional "Balloon Hoax" (published in a newspaper to emulate one that had been taken as truth) and "Purloined Letter," "Ms in a Bottle" aspects.

Since the short story and short poem, the "Faits Divers" hack filler turned into a short story/documented event do not create the dependence the "fort-da" psychology of Captilist Need and Desire, these short, effect driven works subvert in a strange way the more "profitable" serials in that they offer the "most bang for the buck'--as it were, rather than endlessly teasing out the most bucks for an ever differed bang as does the serial.

This "bang" effect is literally "realized, if one is willing to think of this way--in the naming of the NFL Baltimore Ravens for Poe's poem. The Ravens, a hard hitting team led by a Super bowl MVP Ray Lewis who has been charged in the past with connection to a homicide--play with indeed the most bang delivered for the buck--producing some "shocking" effects and like Poe producing a "mystery story to be investigated by detectives."

One of the reasons for Poe's development of his theories was not surprisingly, economic. In Poe's time American writers had no copyright protection, so the one surest way to "get the most out" of a piece of writing was to have it produce its effect al at once, before it was pirated. "The Raven," for example, was pirated thousands of times--it was a "Platinum Selling Hit" for its times--yet Poe

was paid only once, and that, for him, a not too miserly fee of a few dollars. was al he ever received.

In the 1890's, Henry James was faced with the example of Poe, a writer who in the past he had been dismissive of. After the fabulous failures of his dramatic pieces on the stage, James found himself in need of money to keep himself and his beloved Lamb House afloat. (His neighbors there were to become Stephen Crane, Joseph Conrad and H. G. Wells.)

James decided at first one the old famialar standby—the writing of a serial—which proved to be "The Turn of the Screw." As he worked to find a way to keep on creating an Effect on which each episode would end so as to keep the suspense hanging and make the reader desire intensely to purchase the nest episodes as they appeared—James began reconsidering Poe's theory of the Effect. From the creation of a ghost story serial, James began to turn to the creation of short stories which, like Poe's are created with the final effect in mind.

(While dictating aloud to his red haired Scottish typist "The Turn of the Screw," James discovered himself building in each episode to the proper cliff hanging effect—only to see not "an effect" produced on the typist, but rather his poker faced question as he paused with fingers in mid air to type the next words —"And then?" This may have contributed a bit towards James' deciding he would prefer to produce the Effect in toto in a short story—just to see what if any Effect it had on the seemingly unimpressionable red haired typist.)

Another interesting example is Roberto Bolano, who turned from writing poetry to producing short stories after his marriage and with a child on the way. Bolano, like many other writers who have used this material of the short story competition for short stories in themselves, discovered that in Spain a great many towns and small cities offered prizes for best short story on such and such a theme, place or person of the immediate region. Competing for prizes helped Bolano develop his skills at producing Effects that would "outshine" those of his opponents.

From the short stories he moved to the novella form, and he became aware his life was rapidly getting shorter and shorter, and that the best way to leave a profitable legacy for his family was to compose novels—and ever bigger ones!—Bolano devoted himself literally feverishly to the production of as man words as possible, in order to earn the most money posthumously for his widow and small son.

The connection between Captialsim and writing is NOT grammar, but WORD COUNT—page length—and, hopefully for the writer and publisher both, NAME RECONITION—by which a much slighter prodcution can be marketed if the

author's name, rather than the bulk, merits the raising of the price no matter how short a work may be.

In one of his essays the Italian Futurist (an ex-Symbolist whose Futurism is littered with many of the most hackneyed of Symbolist images and techniques), considered that literature and poetry could be assigned values based on a system of weights and measures, including that of measuring and weighing "quality"—which is not unrelated is it not to" Name Recognition" as a "guarantee" of at least a certain level of quality being available to the reader.

This is another of the paradoxes of the hack work of Feneon's Faits Divers—that in an anonymous poorly paid and very low-regarded form, he would decide to go about producing work of the highest quality, while getting absolutely no credit for it "in name" nor being rewarded for his extra efforts by any increase in the minimal pay.

And so it is only a century later that Feneon's Faits Divers aka Nouvelles en trois lignes appear in English, in a translation of most of the pieces. (The translation unfortunately uses the word "novels' for nouvelles—which disappears the punning of "short news items, news briefs" and short stories. Instead there is a making much by reveiewers of the pieces being "novels" which contradicts the entire meaning of the pun. It also makes impossible the contemporary punning of "news flashes" with today's "flash fictions.")

Flaubert, after all, had already accomplished the turning

Several decades
earlier of a provincial journal's Faits Divers into the novel Madame Bovary:

"Delphine Delamare, 27, wife of a medical officer in Ry, displayed insufficient austerity. Worse, she ran up debts. To avoid paying them, she took poison."

But then, despite the Figure of the Dead Author which strides so stridently about among the assertions of Authors who grow plump with the fees their Name Recognition brings as they Bang the Drum Slowly—perhaps SLOWLY NOT AS A DIRGE BUT AS A VERY VERY VERY LONG DRAWN OUT SERIAL—OR-- EVEN BETTER-- A DECADE ADTER DECADE ONGOING SOAP OPERA –

What writer of today would anonymously take on hack work of the slightest kind FOR THE LOWEST PAY and work on creating of each item a short story beautifully composed via the elements of structure known as syntax, word choice and the obligatory listing of information such as who what when why where-

And a few years later basically stop writing altogether
other than letters to friends and business associates—for it was Feneon's "aspiration to silence"—his works were constructed to attain—

In effect, a writer who combines Bartleby's "I prefer not to" with Rimbaud's leaving of writing for work in a business establishment. (In Feneon's case, a well- known Parisian art gallery turning his no longer being France's best art critic since Baudelaire to use in selling the wares he once wrote of.)

See also:

Feneon's
Faits Divers and Poe's Principles of
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FELIX
FENEON AS CONCEPTUAL POET

http://cronacasouversivafeneon.blogspot.com/2008/12/felix-feneon-as-conceptual-poet.html

> *Date: Mon, 29 Dec 2008 11:45:57 -0800*
>
> *From:* [redacted]
>
> *Subject: capitalism and the long poem*
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> *To:* [redacted]
>
> *I sat down to write a little piece about this Russian poet, and came*
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> *now. & will we fall out of love with it during the recession?*
>
> *e*
>
> *==========*

_____ It's the same Hotmail®. If by "same" you mean up to 70% faster.

http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

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398. **Ruth Lepson**
Re: Poetry Brothel at the Zipper Factory
Wed 31 Dec 2008

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sick of men saying it's puritan moralizing to criticize prostitution. whether it shd be legal or not is a complicated question. but I make no judgment about prostitutes. if anything, I wish the world could hold them in its arms in a loving way to counteract all they suffer.

On 12/31/08 4:33 PM, "Adam Tobin" <[redacted]> wrote:

> *Here's an interesting article, for those who are interested, about a more useful approach to bettering the terrible conditions of brothels: forming a prostitutes' union.*
> *http://www.sciam.com/article.cfm?id=the-prostitutes-union*
>
> *I think as long as every mention of prostitution brings up just so much puritan moralizing, pimps and their bosses will continue to operate with impunity, out of the sight of polite society. Meanwhile police continue to fine and jail the women, in order to keep them out of sight of the neighbors whose real estate values they would otherwise*

↑ Index

399. **Troy Camplin**
Re: capitalism and the long poem
Wed 31 Dec 2008

Now, repetition is very ancient, and is traceable to rituals of all sorts. It thus has a deep connection to religion. I'm of the opinion that repetitious arts and rituals helped our ancestors to see the patterns in nature better, making them better at noticing the subtle changes in the rhythms of nature, making them better hunters and gatherers, and be better at not being prey to predators. Repetition also has the effect of altering brain states too, though, so the result is religious experiences, mass hypnosis, etc. When decoupled from its religious and artistic origins, we repetitious buying, etc. that forms the core of many people's critique of capitalism. It seems to me, though, that the same people who make this critique then assume that all repetition is bad (many in the Marxist camp also are anti-religion, so wish to do away with that form of repetition as well), and the baby is thrown out with the bath water -- making

people in fact even more prone to consumerist influences. There's pretty good evidence that people need repetition. With the anti-repetition mentality in some in the arts and humanities, these problems are only exacerbated. Removal of repetition from life and art dehumanizes both.

Troy Camplin

_____
From: Eireene Nealand <[redacted]>
To: [redacted]
Sent: Wednesday, December 31, 2008 3:30:39 PM
Subject: Re: capitalism and the long poem

Yes, I think that this is the part that I was worrying about:

As DBChirot says: Serial production functions not unlike a model of addiction--once hooked, one HAS to keep coming back for MORE MORE MORE--which is at once the "same" and slightly different, just enough so, that the sense of being both satisfied that "the stuff is good" and at the same time give an extra "plug" in that one enjoys it for only so long and then has to be in the throes craving until the next fix can be obtained.

So there's a sort of repetition thing going on (I don't really follow this Freud stuff very well, but someone explained the Lacan/consumerism problem as similar, as Troy alludes to, one in postmodernism's problems of self: both stemming from an inherent emptiness--there is no self there at the center--so we keep trying to fill the lack or hole with one commodity or otherwise sexy thing after another.

It' not always the same thing, but there's a repetitive structure to the act of filling the hole--(okay this may not look like the long poems at all)--and maybe Lacan, being a structuralist (?), would say that that the motion of filling forms some sort of updatable subject?

well, now I am lost again.

I want to get to this part where Catherine Daly is where there's a possibility of woven funcitons but I'm not sure how to get from one to the other.

What's the source of all of that talk about the usable past? and available nerve endings and tissues, by the way. I feel like I must have somehow missed some whole big discussion here.

e

On 12/30/08, Troy Camplin <[redacted]> wrote:
> I think we've become obsessed with it precisely because it's fallen out of favor. Somebody, or a few people, wondered where it went, and began writing about it. It seems to me that the long poem became impossible with the

abandonment of narrative by poets. How long can one keep up a feeling or a mood or an "experiment"? Frederick Fierstein writes quite long poems, but his poems also have narratives holding them together. Frederick Turner has written two epic poems.
>
> Troy Camplin
>
>
>
> _____
> From: Eireene Nealand <[redacted]>
>
> To: [redacted]
>
> Sent: Monday, December 29, 2008 1:45:57 PM
>
> Subject: capitalism and the long poem
>
>
> I sat down to write a little piece about this Russian poet, and came
> up with a strange take on the long poem--an idea that the seriality of
> it is somehow related to consumer capitalism--
>
> http://tsky-reviews.blogspot.com/
>
> not the pleasantest thought--
>
> and so I was wondering if anyone has any good counter arguments, or
> different takes on why so many are so obsessed with this form right
> now. & will we fall out of love with it during the recession?
>
> e
>
>
>
>

↑ Index

400. Maria Damon
Re: Happy NY
Wed 31 Dec 2008

Dear All:
Please be very good to yourselves and your friends and loved ones this year.
May you all be happy, free from fear, and at peace.
Lots of love and happy new year.
Let's see what Obama and other changes can do.
xo, md

↑ Index

401. Halvard Johnson
Sonnet for the New Year
Wed 31 Dec 2008

Sonnet for the New Year

Pleistocene campfires flickering in the distance, deeply
rooted slogans chat it up with money barons. Medical
malpractice suits us just fine, thank you very much.
For instance, well-delivered apologies salve all wounds.

Partial reconciliations break step when crossing a bridge, miraculous transformations no longer expected or offered. Higher disease rates unrelated to education or health costs speak volumes to our well-tuned ears. Biology urges us

to seek out music in the company of other people. Yahweh and other loud cellphone talkers gather to break bread to- gether, airwaves atremble with salutations, with greetings. On everyone’s lips, prospects for reelection, for theatrical

productions that do not close in a month or less. And soon, all spats aside, someone texts us a toast, and all follow suit.

Hal

```
    !!!!!!!!!!
   /          \
  /—©…©—\
\      ~~      /
   \   __    /
```

Halvard Johnson
==========
[redacted]

http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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402. Poetry Project

New Year's Day and beyond at The Poetry Project

Wed 31 Dec 2008

We hope to see you here tomorrow! We¹ve been focused on planning this for so long that it feels like the only event. In fact, it is not‹ scroll down for info on what¹s happening here next week.

January 1, 2 PM
The 35th Annual New Year¹s Day Marathon Reading
ADMISSION: $17 general, $13 students & seniors, $10 members.

Poets and performers include Bruce Andrews & Sally Silvers, Arthur¹s Landing (Ernie Brooks, Steven Hall, & Peter Zummo), Vyt Bakaitis, Jim Behrle, Martine Bellen, Anselm Berrigan, Edmund Berrigan, Barbara Blatner, Justin Bond, Donna Brook, Franklin Bruno, Tisa Bryant, Peter Bushyeager, Reuben Butchart (w/ John Carroll), Steve Cannon, Yoshiko Chuma, Todd Colby, CAConrad, Corina Copp, Brenda Coultas, Geoffrey Cruickshank-Hagenbuckle, Mónica de la Torre, Katie Degentesh, Barry Denny, Maggie Dubris, Douglas Dunn, Marcella Durand, Steve Earle, Will Edmiston, Marty Ehrlich, Joe Eliot, Laura Elrick, Avram Fefer, Bonny Finberg, Jess Fiorini, Corrine Fitzpatrick, Foamola, Tonya Foster, David Freeman, Ed Friedman, Joanna Fuhrman, Cliff Fyman, Drew Gardner, John Giorno, John Godfrey, Abraham Gomez-Delgado, Sylvia Gorelick, Stephanie Gray, Ted Greenwald, John S. Hall, Diana Hamilton, David Henderson, Bob Hershon, Mitch Highfill, Bob Holman, Erica Hunt, Brenda Iijima, Lisa Jarnot, Hettie Jones, Patricia Spears Jones, Pierre Joris, Erica Kaufman, Lenny Kaye, Evan Kennedy, Aaron Kiely, Paul Killebrew, David Kirschenbaum, Bill Kushner, Paul La Farge, Susan Landers, Denize Lauture, Joseph Legaspi, Joel Lewis, Rachel Levitsky, Brendan Lorber, Filip Marinovic, Susan Maurer, Gillian McCain, Tracy McTague, Taylor Mead, Jonas Mekas, Maria Mirabal, Jennifer Monson, Tracie Morris, Gina Myers, Eileen Myles, Marc Nasdor, Murat Nemet-Nejat, Jim Neu, Richard O¹Russa, Akilah Oliver, Geoffrey Olsen, Dael Orlandersmith, Yuko Otomo, Ron Padgett, Julie Patton, Yvette Perez, Nicole Peyrafitte, Wanda Phipps, Kristin Prevallet, Arlo Quint, Chris Rael, Lee Ranaldo, Citizen Reno, Frances Richard, Renato Rosaldo, Bob Rosenthal, Douglas Rothschild, Thaddeus Rutkowski, Tom Savage, Harris

Schiff, David Shapiro, Elliott Sharp, Frank Sherlock, Nathaniel Siegel, Samita Sinha, Hal Sirowitz, Patti Smith, Christopher Stackhouse, Stacy Szymaszek, Anne Tardos, Cecil Taylor, Steven Taylor (w/ Debra Salvo), Susie Timmons, Rodrigo Toscano, David Vogen, Anne Waldman, Nicole Wallace, Jo Ann Wasserman, Phyllis Wat, Karen Weiser, Dustin Williamson, Max Winter, Don Yorty, Emily XYZ (w/ Myers Bartlett) and more.

Monday, January 5, 8 PM
ON Launch

ON features twenty-one essays by poets on poets of their approximate generation. Come find out what's going on and celebrate this new publication featuring exchanges on contemporary poetry and poetics. Contributors include Taylor Brady, CAConrad, Michael Cross, Thom Donovan, Jen Hofer, Sawako Nakayasu, Brenda Iijima, Alan Gilbert, Andrew Levy, Tim Peterson, Alli Warren, Suzanne Stein and more. Confirmed readers include CAConrad, Thom Donovan, Brenda Iijima, Tim Peterson, Andrew Levy, Kyle Schlesinger and more t.b.a.

Wednesday, January 7, 8 PM
Mitch Highfill & Katy Lederer

Mitch Highfill is the author of 7 books of poetry, including Moth Light (Abraham Lincoln) and REBIS (Open Mouth). His work has appeared in OCHO & Critiphoria. He will be accompanied by Natalia Paruz on musical saw. Katy Lederer is the author of the poetry collections, Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, 2008) as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003), which Publishers Weekly included on its list of the Best Nonfiction Books of 2003 and Esquire Magazine named one of its eight Best Books of the Year 2003. Educated at the University of California at Berkeley and the Iowa Writers' Workshop, where she was an Iowa Arts Fellow, Katy serves as a Poetry Editor of Fence Magazine. For many years, she edited her own journal, Explosive, in a limited edition of 300 with hand-printed covers by the artist David Larsen.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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403. Alan Sondheim
HAPPY NEW YEAR ANNUAL HAPPY NEW YEAR VIDEO!
Wed 31 Dec 2008

HAPPY NEW YEAR ANNUAL HAPPY NEW YEAR VIDEO FROM AZURE AND ALAN AND JULU TWINE AND ALAN DOJOJI AND OUR CAT OSSI WHO SHOULD COME FIRST AND HOPE EVERYTHING IS BETTER!
http://www.alansondheim.org/happynewyear.mp4

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404. Stephen Vincent
MLA: Re: capitalism and the long poem
Wed 31 Dec 2008

What a 'flight' here, David. Thank you.
Just so that the shade of Capitalism does not critically destroy the genuine possibilites of writing and reading, I thought I will mention two recent events that gave me great listening/lit pleasure:
The MLA just finished dropping its presence into San Francisco. I am sure - aside from all the criticisms of x, y and z about such affairs - that colleagues in academia no doubt enjoyed parts of it, socializing et al. So more power to comradeship. But more than that, were two corrolary events made possible by the MLA:

Pleasure for me as a local were two events:
The Books Inc. reading celebration of the new Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by Jerome Rothenberg and Jeffrey C. Robinson. Along with two happy editors, and several local poets (Berkson, McClure, Palmer, Scalapino), we were treated to a great evening of Rousseau, Coleridge, Wordsworth(s), Keats, Thoreau, Anonymous and on. Delicious stuff. Leslie Scalapino's reading of Coleridge's "Kubla Khan" was absolutely astonishing, an opiate in itself. As Jerry pointed out at one point, in joy, "After 70 years I am reminded of what got

me writing poetry in the first place." Indeed it was great to see/hear all those retired Romantic apples lifted back off the ground and given back in 're-edible' form!

Last night, there was the Small Press Traffic sponsored marathon reading at the Hotel Utah with a focus on local poets - 30 of us at 2 mintues each with an audience of MLA poet visitors and locals. There in the non-corporate funk of an old building - its small stage much more known for local roots, punk, & world music - it was one of those wonderful ocassions where all levels of tribe - the young up to the elders 'slung it' into the air, indeed airing out the angsts and pleasures (formal and anti-formal, sexual and platonic, political), indeed an airing out of the 'geist' before plunging into the new era (aira) of Obama and Company. All followed by more drink, and much social, meeting new people from in town and out of town, the pleasures of exhanges with strangers.

Whoever 'we' are, we have the MLA to thank for providing catylist to such events - these colorful carnivals outside the Church/Castle walls - we who create to speak and write for 'the present' which, also, ultimately provide provisions (poems et al) to inform the study of the past.

Yes, it's a lousy economic model, but 'toot, toot', there are still such events as these.

Stephen Vincent
http://stephenvincent.net/blog/

> Dear Eireene--
>
>
>
> Thank you so much for this excellent piece and the question you pose.
>
>
>
> Seriality in writing as a deliberate form is directly an effect of
> Captialsim--in that
 serials such as the Feuilletons of Eugene Sue and the
> serial manner of publishing Dickens' novels, became one of the few
ways
> that an
> author could make money directly from writing--and also it was used as a
> way to
> get people to keep buying the newspaper or journal in which the serial
> appeared.
>

>
>
> Seriality of this kind is constructed round the desire to "want to
know
> what happens next" and is accompanied by the acceptance by the reader
that
> one "will pay any price to find out how the cliff hanger was
> resolved--and what happens next until the next cliff hanger is
reached—"
>
>
>
> An author often could make more money from selling a serial than having a
> book
> appear "all at once," due to the lack of copyright for American
> writers who were pirated outrageously by British publishes, and the
 lack
of
> copy right in many other countries also.
>
>
>
> A writer like Dostoyevsky who had gambling debts would crank out serials
to
> pay
> off creditors, a vast improvement actually on the strategies open to
> Balzac, who often wrote six books at a time, for several different
> publishers, not having yet the serial at his disposal.
>
>
>
> (Hence the often strange effect in many of Balzac's works,
> that a book begun at one point in time, interrupted to complete two others
> more
> pressing, then returned to—the writer would suddenly decide that a
> different
> character should step into the spotlight from its previous position
vaguely
> in
> the background at the edge of the wings and faded old curtains--, and in
> stepping forward, suddenly alter almost entirely the direction of the
> narrative

> and
 the meaning of the moral Balzac was presenting as another in his
> "philosophies des moeux" in the structure of the Comedie Humaine
>
>
>
> A structure whose descriptions and analyses Karl Marx found
> to be the greatest and most perceptive study ever made of Capitalism in
all
> its
> function and effects---
>
>
>
> Seriality was continued in the early "Motion Pictures" with the
> famous feuilletons of Louis Feuillade so beloved of the
> Surrealist--"Judex" "Les Vampyrs" and etc--and in the
US
> the endless series of "Adventures of Pauline' and her
constellations of
> spin offs--tied to the rail road tracks as the train approaches--and
> escaping
> miraculously--only to have another misadventure seize hold of her before
> the
> reel runs out--and the lettering on the black screen says--"Wait
Until
> Next Week to Find
 Out What---"
>
>
>
> Serial production functions not unlike a model of addiction--once hooked,
> one
> HAS to keep coming back for MORE MORE MORE--which is at once the
> "same" and slightly different, just enough so, that the sense of
> being both satisfied that "the stuff is good" and at the same
time
> give an extra "plug" in that one enjoys it for only so long and
then
> has to be in the throes craving until the next fix can be obtained.
>
>

>
> Soap operas came about for the same reason--to keep the customer coming
> back in
> order to have the familiar fix and also to experience the titillation of
> the
> seductive "wait for next time and I'll be there--just waiting for
> YOU--"
>
>
>
> "Soap" opera referring to be sure to the selling of laundry
soaps
> that paid for the serial production of these
 "Opere"--so that
both
> the "serial" and the product become inseparably associated and
one
> finds oneself suddenly craving--soap!!
>
>
>
> Actually Language Poetry's assertions about grammar being an
expression of,
> structured by, Captialsim, is a fallacy, in terms of linguistics, and is
> instead
> a kind of "soap" that sponsors the reader's having a new
"mode
> of production" i.e. "a new line"--to develop an addiction
> to--'what will be the next book from language writers?--what will be
the
> next
> exciting daring thing they do in their hair raising battle with
> capitalism"--in other words, a fallacious
> "anti-capitalist" production is marketed as just that--hey!! Buy
us!!
> We are anti-capitalism's structuring of grammar!! We are liberating
> you!!--From
> what? –
>
>
>
> From buying one

form
> of poetry one is freed to buy another. Nothing has changed but the
> "exterior appearance" of the product. Inside it is the same old
> thing--production, product, authors, canons, sub divisions of categories
of
> styles, rhetorical devices and "morphemic transgressions"
replete with
> torque and the tensile strengths of the
> requisite number of "allowances for the
> reader's constructions of their own meanings"-- and all of these
crammed
> within the new models so
> that one might choose still somehow between a convertible or a coupe, or
> perhaps
> simply a two door or a four door---
>
>
>
> And what colors would you like these to come in?--With or with out ash
> trays,
> CD player--radio?--No smoking?—OK—we'll make a note of that—no
> lighter—either--
>
>
>
> Oh!! Did someone mention
Hybrids--??!! How marvelous!!--What a pun, mon
> vieux—do you mean automobiles or genres--?—or perhaps some fantastical
life
> form—out of Lewis Carroll or Borges—
>
>
>
> A used car dealer, a used poem dealer . . . .or perhaps in
> these days of tightened belts—the two combined and displaying their
wares
> on
> the same much contracted "lot"
>
> whose fading banners
> may well not be seen by the dawn's early light—other than as limp
remnants

> of
> plastic curling and scuttering across
> the tarmacs in the gusts of an ill wind blowing no good—
>
>
>
> Yes—from the assembly line to the poetic line—
>
> Is a very fine line indeed—
>
> And so one can replace the unemployed's former jobs on the assembly
line
>
> With jobs on the poetic line—
>
> Hard at work
 creating serial production again--
>
>
>
> The serial is created to "provoke and sustain interest through
> time--"
>
>
>
> And indeed one might think of this interest as a paying of interest in
that
> instead of one product in full paid for al at once, one is paying for the
> product stretched out through time, and so pays more for each
> "section" in the serial, bringing the total cost of the
completed
> series to quite a bi more than if one had simply been able to purchase the
> whole thing inside one cover. But then--one would have been deprived of
> the thrill and the touch of each new issue each new episode arriving in
the
> stores or in the mails or on line or video--awaiting with that craving so
> deliciously satisfied by the insertion into the human system of the
> capitalist
> addiction system--and then, as the pleasure
 is moving through out one in a
> sensuous erotic glow--suddenly one is cut off-and told to wait until next
> time--

>
>
>
> And there one is, "Waiting for the Man, 26 dollars in your
hand/he's never
> early, always late/the first thing you learn/is you just got to
wait."
>
>
>
> And so there were and may still be--long lines queuing up on the days that
> the
> "Man" is coming --shivering and shaking in the junk sick streets
> until at the last moment of unendurable waiting, when al are cursing the
> "Man" who is subjection them to this suffering--at this last
moment
> when al are ready to forever consign this Monster to the dustbins of their
> crashed hopes and illusions--here he or she is!! And like salivating dogs
> they
> al rush to lick her (or his) feet and
> rub against his (or her) legs and practically shit themselves
 in
> delight--with
> outpourings of love finally getting their greedy paws on the serial's
new
> installment, and putting down al their hard saved coins and bills for this
> immediate satisfying of the unbearable cravings building up--
>
>
>
> How many times does one not find someone writing of having to satisfy
their
> poetry fix with a quick rush to a book store and their tear off their
> coats,
> yank up their sleeves, wrap the nearest belt or cord around their scrawny
> arm
> and inject three or four chapbooks--and with great and sudden
> euphoria--plunk
> down whatever price they are told these precious "rocks" are
jacked
> up to this week--
>

>
>
> Who hasn't seen lurking near the bookstores and poetry dens the
sinister
> figure
> of the Reviewer loaded with the latest galleys and review copies of
>
 releases,
> wiling to sell them cheaper than the store--or forego the cash as long as
> the
> figure is paid for in some kind of trade--for sex perhaps, or say season
> ticket
> to the opera or bal game or perhaps simply the inside scoop on some
trading
> tip
> on good old Wall Street--or a tip on the races--
>
>
>
> A different method of composition was advocated by Edgar Allan Poe, who,
in
> his
> "Principles of Poetry" and "Philospsophy of
Composition"
> formulated one of the msot influential approaches to this day for the
> production
> of poems and , to be sure--short stories. This is to create works whcih,
> given the speeding up oflife and magazine prodcution, can be read in one
> sitting, because, argues Poe, only in having the entire poem or story all
> at
> once, is one experiencing the full power of the Effect.
 For Poe, --and
> this is also an argument against the "Inspiration" of
Romanticism--a poem
> is constructed deliberately, almost mathematically as well as
musically--by
> choosing first the effect to be experienced by the reader, and working
> "backwards," determining the elements and their arrangements
with in
> the structure which is determined by the length of time as measured in
> numbers
> of words.

>
>
>
> Where the serial exploits the drawing out of time, as a never quite
> consummated
> series of piquing of desire--the work as advocated by Poe--delivers an
> Effect
> so great that is far more satisfying than the long drawn-out
> "sickness" of serial addiction, with its attendant ever
demanding
> layouts of cash--
>
>
>
> The short story, the short poem--for Poe these offer a much more
>
 interesting
> field for the investigations of questions of composition--because they
> provide
> CONSTRAINTS--which provoke rather than limit discoveries--because
> "Necessity the Motherfucker of Invention" is a goad to the
> imagination completely at odds with its dispersal as in a serial--in which
> the
> poet or writer has far more TIME to dream up what happens next--
>
>
>
> Poe's theories of Composition, traced via Baudelaire and his invention
of
> the
> short prose poem--and the theory of Correspondances--is at the basis of
> French
> Symbolism as it culminates in Mallarme--a good friend of his Tuesdays
> attendee
> Felix Feneon, who, combining his anarchist ideas with those of the
> "creation of the effect"--much as Mallarme noted that
Feneon's words
> were "detonators" as much as the bombs he advocated and may have
>
 thrown himself--comes up with the turning of his hack job writing
"Faits
> Divers" for the mass circulation Le Matin into the writing

simultaneously
> of news (Nouvelles) and "short stories" (nouvelles), which
> become known when published posthumously as his "Nouvelles en trois
> lignes"--News Stories/Short Stories in three lines. Like Poe, who
> published his works in newspapers and large circulation journals, Feneon
is
> melding "news of the day" in its documentary "detective
story"
> aspect with its fictional "Balloon Hoax" (published in a
newspaper to
> emulate one that had been taken as truth) and "Purloined
Letter,"
> "Ms in a Bottle" aspects.
>
>
>
> Since the short story and short poem, the "Faits Divers" hack
filler
> turned into a short story/documented event do not create the dependence
the
> "fort-da" psychology of Captilist
Need and Desire, these short,
> effect driven works subvert in a strange way the more
"profitable"
> serials in that they offer the "most bang for the buck'--as it
were,
> rather than endlessly teasing out the most bucks for an ever differed bang
> as
> does the serial.
>
>
>
> This "bang" effect is literally "realized, if one is
willing to
> think of this way--in the naming of the NFL Baltimore Ravens for Poe's
> poem.
> The Ravens, a hard hitting team led by a Super bowl MVP Ray Lewis who has
> been
> charged in the past with connection to a homicide--play with indeed the
> most
> bang delivered for the buck--producing some "shocking" effects
and

> like Poe producing a "mystery story to be investigated by
> detectives."
>
>
>
> One of the reasons for Poe's development of his theories was not
>
 surprisingly,
> economic. In Poe's time American writers had no copyright protection,
so
> the one surest way to "get the most out" of a piece of writing
was to
> have it produce its effect al at once, before it was pirated. "The
> Raven," for example, was pirated thousands of times--it was a
> "Platinum Selling Hit" for its times--yet Poe was paid only
once, and
> that, for him, a not too miserly fee of a few dollars. was al he ever
> received.
>
>
>
> In the 1890's, Henry James was faced with the example of
> Poe, a writer who in the past he had been dismissive of. After the
> fabulous failures of his dramatic pieces
> on the stage, James found himself in need of money to keep himself and his
> beloved Lamb House afloat. (His neighbors there were to become Stephen
> Crane,
> Joseph Conrad and H. G. Wells.)
>
>
>
>
 James decided at first one the old famialar standby—the
> writing of a serial—which proved to be "The Turn of the
Screw." As he
> worked to
> find a way to keep on creating an Effect on which each episode would end
so
> as
> to keep the suspense hanging and make the reader desire intensely to
> purchase
> the nest episodes as they appeared—James began reconsidering Poe's

theory
> of
> the Effect. From the creation of a ghost
> story serial, James began to turn to the creation of short stories which,
> like Poe's
> are created with the final effect in mind.
>
>
> (While dictating aloud to his red haired Scottish typist
> "The Turn of the Screw," James discovered himself building in
each episode
> to
> the proper cliff hanging effect—only to see not "an effect"
produced on the
> typist, but rather his poker faced
 question as he paused with fingers in
> mid
> air to type the next words—"And then?" This may have
contributed a bit
> towards
> James' deciding he would prefer to produce the Effect in toto in a
short
> story—just to see what if any Effect it had on the seemingly
> unimpressionable
> red haired typist.)
>
>
>
> Another interesting example is Roberto Bolano, who turned
> from writing poetry to producing short stories after his marriage and with
> a child
> on the way. Bolano, like many other
> writers who have used this material of the short story competition for
> short
> stories in themselves, discovered that in Spain a great many towns and
> small
> cities offered prizes for best short story on such and such a theme, place
> or
> person of the immediate region.
> Competing for prizes helped Bolano develop his
 skills at producing
> Effects that would "outshine" those of his opponents.

>
>
>
> From the short stories he moved to the novella form, and he
> became aware his life was rapidly getting shorter and shorter, and that
the
> best way to leave a profitable legacy for his family was to compose
> novels—and
> ever bigger ones!—Bolano devoted himself literally feverishly to the
> production
> of as man words as possible, in order to earn the most money posthumously
> for
> his widow and small son.
>
>
>
> The connection between Captialsim and writing is NOT
> grammar, but WORD COUNT—page length—and, hopefully for the writer and
> publisher
> both, NAME RECONITION—by which a much slighter prodcution can be
marketed
> if
> the author's name, rather than the bulk, merits the raising of the
price no
> matter
 how short a work may be.
>
>
>
> In one of his essays the Italian Futurist (an ex-Symbolist
> whose Futurism is littered with many of the most hackneyed of Symbolist
> images
> and techniques), considered that literature and poetry could be assigned
> values
> based on a system of weights and measures, including that of measuring and
> weighing "quality"—which is not unrelated is it not to"
Name Recognition"
> as a
> "guarantee" of at least a certain level of quality being
available to the
> reader.
>

>
>
> This is another of the paradoxes of the hack work of
> Feneon's Faits Divers—that in an anonymous poorly paid and very
> low-regarded
> form, he would decide to go about producing work of the highest quality,
> while
> getting absolutely no credit for it "in name" nor being rewarded
for his
>
 extra
> efforts by any increase in the minimal pay.
>
>
>
> And so it is only a century later that Feneon's Faits Divers
> aka Nouvelles en trois lignes appear in English, in a translation of most
> of
> the pieces. (The translation unfortunately
> uses the word "novels' for nouvelles—which disappears the
punning of "short
> news items, news briefs" and short stories. Instead there is a making
much
> by
> reveiewers of the pieces being "novels" which contradicts the
entire
> meaning of
> the pun. It also makes impossible the contemporary punning of "news
> flashes"
> with today's "flash fictions.")
>
>
>
> Flaubert, after all, had already accomplished the turning
>
> Several decades
> earlier of a provincial journal's Faits Divers into the novel Madame
> Bovary:
>
>
>
>

"Delphine Delamare, 27, wife of a medical officer in Ry, displayed
> insufficient
> austerity. Worse, she ran up debts. To avoid paying them, she took
poison."
>
>
>
> But then, despite the Figure of the Dead Author which
> strides so stridently about among the assertions of Authors who grow plump
> with
> the fees their Name Recognition brings as they Bang the Drum
Slowly—perhaps
> SLOWLY NOT AS A DIRGE BUT AS A VERY VERY VERY LONG DRAWN OUT
SERIAL—OR--
> EVEN BETTER--
> A DECADE ADTER DECADE ONGOING SOAP OPERA –
>
>
>
> What writer of today would anonymously take on hack work of
> the slightest kind FOR THE LOWEST PAY and work on creating of each item
a
> short
> story beautifully composed via the elements of structure known as syntax,
> word
> choice and the obligatory listing of information such as who what when
why
> where-
>
>
>
> And a few years later basically stop writing altogether
> other than letters to friends and business associates—for it was
Feneon's
> "aspiration to silence"—his works were constructed to
attain—
>
>
>
> In effect, a writer who combines Bartleby's "I prefer not
> to" with Rimbaud's leaving of writing for work in a business
establishment.

> (In
> Feneon's case, a well- known Parisian art gallery turning his no
longer
> being France's
> best art critic since Baudelaire to use in selling the wares he once wrote
> of.)
>
>
>
> See also:
>
> Feneon's
> Faits Divers and Poe's Principles of Poetryhttp://
>
cronacasouversivafeneon.blogspot.com/2008/12/feneons-poe-tic-ghosthumously-
anonymous.html
>
>
>
> FELIX
> FENEON AS CONCEPTUAL
POET
>
>
>
http://cronacasouversivafeneon.blogspot.com/2008/12/felix-feneon-as-
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>
>
>
>
>
> > Date: Mon, 29 Dec 2008 11:45:57 -0800
>
> > From: [redacted]
>
> > Subject: capitalism and the long poem
>
> > To: [redacted]
>
> >
>

> > I sat down to write a little piece about this Russian poet, and came
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> > up with a strange take on the long poem--an idea that the Seriality
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> > it is somehow related to consumer capitalism--
>
> >
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> > http://tsky-reviews.blogspot.com/
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> >
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> > not the pleasantest thought--
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> > and so I was wondering if anyone has any good counter arguments, or
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> > different takes on why so many are so
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>
> >
>
> > e
>
> >
>
> > ==========
>
>
>
> _____
> It's the same Hotmail(R). If by "same" you mean up to 70%
faster.
>
>
http://windowslive.com/online/hotmail?
ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

guidelines
>

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The Poetics List is

↑ Index

405. David-Baptiste Chirot
Re: capitalism and the long poem/happy new years!!!!!
Wed 31 Dec 2008

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yet they are triggered not by a Madeleine outside oneself, but by the very movement of the muscles bones sinews and nerves as one bends say just a tiny bit to pick up some thing a child or oneself had dropped--

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and not from those pre-arranged marriages of structures
imposed on one--

Necessity is the Motherfucker of Invention--

What more kinds of "restraints" and
"constraints" does one need to impose on oneself on top of those already existing in things as they are

or are not!

given how little one may have immediately there--the mind
though gets going, quick!--at finding ways to o something interesting and

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Universe opens--

to begin with next to nothing --then there is so much room in which one sees how infinite are something all around one

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or a leaf fragments sealed in an embrace with a rock,
clinging so tightly as to” wrap its being around" rock worn smooth by
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Isn’t it interesting that one says one doesn’t have a self or it is such and such a critiqued version of it that one has

isn’t one taking the word of somebody else about this?? And aren’t'

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gone he way of the old made at home by oneself gingham dress--or the hand pump
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And that self knows more about the non self than you do--

because they are not empty at all but very full of themselves!

No-there is something in one's being that is not empty--

if one just looks around one how much there is going on outside one that one finds oneself "getting lost in"--simply listening or looking and letting wander-following its own trains of associations--

i have been clinically dead four times--in a short period of years--and long before that near death experience--

One has periods in which one doesn’t know if one may not be leading actually a ghost humous existence-

that is i may be ghost writing my own posthumous works--

And have had moments when suddenly feeling that i was actually dead and just dreaming of things that had not been finished in life--not great important things like bike ride or going to meet my daughter and then one finds those are the things which are the great ones--

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Perhaps they have spent far too much time regarding only those selves without looking around one listening to al that is here--

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And only to find that one has just done another greet injury to the being one lives with as oneself or someone--

In charge at least of keeping care of the body one is
finding oneself walking about in--

Emptiness comes fro wanting to stuff things--to stuff time s to stuff materially a space or materially oneself--

Because one is afraid to look around and find that one may be al alone-

Not loved by anyone or cared about--

and what then?-

Then to simply begin backwards and think--loneliness! Now that is something i could take an interest in and find out how to live with it--set up a kind of housekeeping with it as it were

or a kind of give and take friendship in which one discover that both of you are laughing t he fact that you ahve between you only one shadow--

(This is from a story which will be in the next issue of
sous rature—

El colonel smiles. Checking his watch, he turns and approaches a chair on one side of the table set in the center of the large light filled room. This chair and the one on the table's other side are high backed, with strong arms of a wood hard as iron and painted in a still shiny black lacquer. The upholstered seats and backs are not uncomfortable and of a worn red fading into rose. With studied and precise, angular movements, El Colonel begins to arrange himself in the correct position in which to be found by his "immanent and eminent visitor."

El Colonel permits himself a barely audible and very brief laugh as "he takes possession of himself the better to assiduously arrange the head, the torso, the limbs, the folded hands, as though he were in the process of preparing a stuffed and mounted specimen of a representative example of a Colonel, whose taxidermist he himself was."

You see that is one way of handling the emptiness—

(He also-well you will see very soon!!)—

There is a great story of Charlie Parker—who at one point
had just vanished—no on knew where he was, if he was alive if he had any means
of getting along—

And so one day someone from the club world sees the great Charlie Parker

Just humming long going through a trash bin loooking for
something-

The man approaches Charlie very condescendingly yet
concerned al the same-- and says how can he live like this such a genius and ho
w sick the society's that is depriving him from making a living

--

Charlie turned and looked at this man and aid—what to you
mean how I live like this—

And gesturing gall about him—al the dumpsters filled with
food scraps, places to curl up from a pounding rain

And he said to the man

How can one not be living when there's so much stuff!!

You see—the Motherfucker of necessity and its Inventions!—

(Charlie Parker –like Billie Holiday with hers----lost his license to play evening Birdland the club named for him, because he was a narcotic addict and alcoholic)

To tell the truth, while writing this previous letter that you cite--and then pausing for a bit after—I was thinking –oh no!! Have I been on the level with thinking on series—no—not serial production, but series-so I was thinking why they are different?

And the first thing that came to mind was the letter-writing rookie "busher"

of Ring Lardner's You Know Me, Al—

Who writes the World Series as the World Serious

Which of course it is for him in terms of glory and money--

So right away one realizes that Seriality may be left to
serial killers

while workers in Series enjoy being semi-literates whose mis-writings carry within them the shift of a sound, of a few letters and Voila!—an open entry back and forth between two realms suddenly joined by a swinging door--

a not-quite pun, yet close enough to function as a hinge—

In my case I know a series has no plan to it—out of the blue a phrase

a form

suddenly triggers a vast flowing "series" of associations—

So I just begin from there—

With the form or phrase that triggered this—

I thought back to al the different factories and the tulip bulb warehouse in Holland where I have worked—and the oncoming rush of those bits and pieces or huge boxes of things that one had to adjust to and perform with them dances of Fordian Motion—to the Tune of Taylor Time—

Or else!!

(Except in Holland some of us were “schwarzarbeiter” black workers—illegal alien workers—seasonal-- and so were tolerated to some extent---the good part was that when one ran amok the bosses and owners couldn’t do anything about it

because THEY were illegally employing us! -- Alien
workers!--

i have done quite a few "series" both in
writing and in visual and sound works--

actually that is a way of working i enjoy a lot and i don’t necessarily do a series

like Pretty Maids

"all in a row"

OR--

"these pieces of the last two months are a series expressing the artist’s confrontation with the abyss, an event of which, he says, that though he looked at it—

Completely unlike what Nietzsche said

IT DID NOT LOOK BACK AT HIM--

i might take up a series months or years or minutes after having abandoned it when something truly stunning Found, Found me and I Found it--

when i work in a series, the series doesn’t come out of a preplanned structure in which the elements are all to function in a serial manner --

(if you've worked in factories you know what that is like!)—

No, a series is quite another “series of events” found long the way, associative, uncanny, fraught with sudden about faces and explosive interruptions—

So, being unknown until one arrives or encounters each thing “ahead of one” that calls out to one—

And it sure doesn’t have any

of the aggressive quality of those objects coming right at one on the relentless merciless brutal assembly line!

Perhaps thinking in terms of series rather serials may be
quite helpful—

William Burroughs wrote some thing very true which is
ignored by people who glamorize it—of being a junky, Burroughs says—

“It’s not about kicks. It’s a way of life.”

And, again voicing the experience of untold numbers of recovering junkies the world over—the Matt Dillon character who tells his wife, Kelly Lynch, that she can have all the dope he didn’t give to Bill Burroughs, old Junkie Priest down the hall—

Because, the tells her—“for the addict every day is the
same, one knows already how much needs to be measured out to keep the sickness
away that day—

And al the frantic desperate adventures along the way to
keeping a stash going—

Every day the same old story—

But now that he is straight, Matt Dillon says, he is finding out that he wakes up every day and knows untold numbers of things he hasn’t thought of or known ahead of time, are going to happen to him this day--

Isn’t a Serial Killer basically like a dope fiend in that
they are repeating endlessly the same old MO’s—with here and there a slight variation—

With some of the “intriguing” Killers there is a lot of
planning to do so that all ritualistically goes “according to plan”—

At the risk of groans I’ll quote again Picasso though it’s basically the same with many others myself included—

“I do not seek, I find.”

Yet think of how many different Isms there have been in the last fifty years which are really interested in a “programmed chance (or not) Seriality” in which the variations are to be surprises, if random, or if not, the revealing through time of a structure that builds, rather than the exact following of one copy after another in endless rows as with the factory’s

Seriality—

There are some very interesting works done with many such
different investigations of Seriality in music—especially—

You see, it is important to not make an either/or of Seriality /Series, when one comes down to it, it is the both/and of the different ways which elicits a greater invitation than if one sticks to just one side of the questions—

One may take such things and find with in them paradoxes,
puns, the hinges which unhinge----that “take the doors themselves off their jambs!!” as Walt Whitman says—

And so turn inside out the rigid formulations which all too often become the “Rules for Freedom” in composition and life--

With a series. one has the ability to work in a freedom, an uncanniness, un expectedness, of the Found, that one doesn’t have in the most conceptions of the Serial—which is a working for some one else—and their profiting off that money you turn over to them in every way they can figure out--

To take back from you as much as possible, if not MORE than is humanly possible!

I would say that rather than choosing one aspect over another before one just for fun thinks and works with them in a casual or a disciplined manner --just kicking the old can around—and yet getting more and more disciplined and good at it!--

That—why not—follow Yogi Berra’s advice and “when you come to a fork in the road—take it!”

Many of the isms today and poetics and so forth tend to be proud of manuals exhorting Risk—transgression—risks and transgressions to be sure on the page or canvas or screen—

Yet these very things turn into formulas soon enough—because of the built in safety nets-

And then—why not turn to Boredom as the Next Big Thing! ---

And what after that?

You see this form of production's dependent on the Next Big Thing to keep the production lines rolling and the jobs created by the carving out of new genres and hybrids

And manuals and technological marvels—

And what do aloof them have in common other than one is
being told continually to unquestioningly listen to the Authorities—so that one doesn’t get lost

Yet finding oneself lost—one finds out what is there—via
Necessity the Motherfucker of Invention—

Not a junk necessity of just staying not-sick and just going on doing the same – the same--the same boring junkie life so similar at times to factory life--

And finding this on one's own, one awakes to the
DIY—breaking free of needing someone to tell you what and how and when where
and why to do and behave and think

According to plan--

Because now the only person who can figure it out is
oneself--

And the Other and Others existing right beside and inside
and al around one—

Happy New Year to Everyone!!

> *Date: Wed, 31 Dec 2008 13:30:39 -0800*
>
> *From:* [redacted]
>
> *Subject: Re: capitalism and the long poem*
>
> *To:* [redacted]
>
>
> *Yes, I think that this is the part that I was worrying about:*
>
>
> *As DBChirot says:*

> Serial production functions not unlike a model of addiction--once hooked, one

> *HAS to keep coming back for MORE MORE MORE--which is at once the*
>
> *"same" and slightly different, just enough so, that the sense of*

> being both satisfied that "the stuff is good" and at the same
time

> give an extra "plug" in that one enjoys it for only so long and
then

> *has to be in the throes craving until the next fix can be obtained.*
>
>
> *So there's a sort of repetition thing going on (I don't really follow*
>
> *this Freud stuff very well, but someone explained the*
>
> *Lacan/consumerism problem as similar, as Troy alludes to, one in*
>
> *postmodernism's problems of self: both stemming from an inherent*

> *emptiness--there is no self there at the center--so we keep trying to fill the lack or hole with one commodity or otherwise sexy thing after another.*
>
> *It' not always the same thing, but there's a repetitive structure to the act of filling the hole--(okay this may not look like the long poems at all)--and maybe Lacan, being a structuralist (?), would say that that the motion of filling forms some sort of updatable subject?*
>
> *well, now I am lost again.*
>
> *I want to get to this part where Catherine Daly is where there's a possibility of woven funcitons but I'm not sure how to get from one to the other.*
>
> *What's the source of all of that talk about the usable past? and available nerve endings and tissues, by the way. I feel like I must have somehow missed some whole big discussion here.*
>
> *e*
>
> *On 12/30/08, Troy Camplin <[redacted]> wrote:*

> > I think we've become obsessed with it precisely because it's fallen out of favor. Somebody, or a few people, wondered where it went, and began writing
about it. It seems to me that the long poem became impossible with the abandonment of narrative by poets. How long can one keep up a feeling or a mood
or an "experiment"? Frederick Fierstein writes quite long poems, but his poems also have narratives holding them together. Frederick Turner has written two epic poems.

> *Troy Camplin*
>
> _____
>
> *From: Eireene Nealand <[redacted]>*
>
> *To: [redacted]*
>
> *Sent: Monday, December 29, 2008 1:45:57 PM*
>
> *Subject: capitalism and the long poem*
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> *I sat down to write a little piece about this Russian poet, and came*

> > up with a strange take on the long poem--an idea that the seriality of

> *it is somehow related to consumer capitalism--*
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> *not the pleasantest thought--*
>
> *and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession?*
>
> *e*
>
> *==========*

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(This is from a story which will be in the next issue of
sous rature—

El colonel smiles. Checking his watch, he turns and approaches a chair on one side of the table set in the center of the large light filled room. This chair and the one on the table's other side are high backed, with strong arms of a wood hard as iron and painted in a still shiny black lacquer. The upholstered seats and backs are not uncomfortable and of a worn red fading into rose. With studied and precise, angular movements, El Colonel begins to arrange himself in the correct position in which to be found by his "immanent and eminent visitor."

El Colonel permits himself a barely audible and very brief laugh as "he takes possession of himself the better to assiduously arrange the head, the torso, the limbs, the folded hands, as though he were in the process of preparing a stuffed and mounted specimen of a representative example of a Colonel, whose taxidermist he himself was."

You see that is one way of handling the emptiness—

(He also-well you will see very soon!!)—

There is a great story of Charlie Parker—who at one point
had just vanished—no on knew where he was, if he was alive if he had any means
of getting along—

And so one day someone from the club world sees the great Charlie Parker

Just humming long going through a trash bin loooking for
something-

The man approaches Charlie very condescendingly yet
concerned al the same-- and says how can he live like this such a genius and ho w sick the society's that is depriving him from making a living

--

Charlie turned and looked at this man and aid—what to you
mean how I live like this—

And gesturing gall about him—al the dumpsters filled with
food scraps, places to curl up from a pounding rain

And he said to the man

How can one not be living when there's so much stuff!!

You see—the Motherfucker of necessity and its Inventions!—

(Charlie Parker –like Billie Holiday with hers----lost his license to play evening Birdland the club named for him, because he was a narcotic addict and alcoholic)

To tell the truth, while writing this previous letter that you cite--and then pausing for a bit after—I was thinking –oh no!! Have I been on the level with thinking on series—no—not serial production, but series-so I was thinking why they are different?

And the first thing that came to mind was the letter-writing rookie "busher"

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> *To: [redacted]*

> *Sent: Monday, December 29, 2008 1:45:57 PM*
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>
> *e*
>
> ==========
>
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Dear Eireene—I wil write re the thing you name physcialy by which one may enouncterseries very simpleis the sudden arrival of vast flows of seriesof imnages memories sound sayings persons that one has not thought of in so so long yet they are triggered not bea madeleine outside oneself, but by the very movement of the muscles bones sinews and nervses as one bedsd say just a tiny bit to pick up some thing a child oroneself had dropped--and as oneis beding --outof nowhere come lowing these memroeis, dreams--imangings in aeries and

tumults and amoks-- rather than worrying about al hese structularisms, what one does is work withwhat is trhere in theimmediate site sight cite --the materials which aw within the reach ofones body or a short walk or going alone wlaking--are the thingsone ses close buy--that cal to one and one ressponds or not--ato be a debroullard in the debris yard-- to begin with next to nothing is the best form of learning al manner of incredble and unexpected things which begoin to link for apersonin their own awyas association series --and not from those pre-arranged marriages of structures imposed on one-- Necessity is the Motherfucker of Invention-- what more kindsof "restaints" and "constraints" doesone nedd toimpose on oneself on top of those alreadyexissting in things as they areor are not! given how litle one mayhhave immediately there--the mind though gets going, quick!--at dfindig ways to o something intersting and maybe even fun--withj ustt hese few thinggs--universe opens-- to being with next to nothing --then there is so much room in which one sees hwo infinite are something alll aroundoneand yet howlittle one may need thanjusta certain borekn car emlemwith the instresting letteringsor a leaf fragements sealed in an emrbace with a rock, cloiong so tightlas to"wrap its being around" rock worn worn smooth by rains-- isn't itintersting that one onesays one doesnthaveaslef or iuts such ana dusch a cirtiqued verison of it that one has isn'tone takeing the word of somebody else about this?? and aren't they manifesting themselves very much as selves in doing so with such authority--telling one in no unceratin terms that the slf is passe, gone he way of the old made at home by oneself gingham dress--or the hand pump or water--

you see they are prescribing for you becuause of some doctorate in self ology--which gives their own self an incredible importance in telling others how they have none or at best a very teetering and Tower of Pisa leaning and decenetered one wobbing about like a spinnng top abt to keel over-- Before one takes these wags to seriously onehas to askoneself--how do they know so much about it--what are their examples and reasons--and how many of them are just hotair--or current trends--which in a few days or minutes or years will be hopelessly out of date and one wouldn't be cuaght dead leaving he house attired in them! It i fr moreiontersting to liten to andwatch eople i altheir gories goingthroughthe actaul situations in lfoie--becuaehreone fids the earp and woof of words and life wound aroundone another continaully-andinthis twisting and turn as it were--of the nerve around the sinews and muscle cables of that are operating the bones-- cells in revolt or clam--the skin bearing signs of weathering and wear--al of this is goingonaroundone continully--and ifone listens and looks and finds assocaitons and links and repritions by comepltelydifferent persons of thesame ols story--amilion variationson a gestuyre or way of smeeling a flower what is right there before one is plenty enough to get goin with-- and without the need for aplan or an authoritive

Michelin guide to the Soul or Self or Non self or Non I and al the rest of the things which which they try to evade confesing that they actualy do have veruy much a senseof selfand that self knows more about thenon self than you do--because they are not empty at all but very full of themsleves! no-there is something in one's being that is not empty--if one just looks around one how much there is going on oustide one that one finds oneslef "getting lost in"--simlply listening or looking and letting wander-folwoing its own traions of associations-- i have been clincially dead four times--in a short period of years--and long before that near detah experince--one has periods in which one doesn not know ifone may not leding actualy a ghost humous existence-that is i may be ghost writing my own posthumous works--and have had moments when suddenlyfeeling that i was actauly dead and just draming of things that had not been finished in life--not great iomportant things things like bike ride or going to meet my daugter and then one finds those are the things which are the great ones--the heavy weight of emptiness which one is burdened with--wel who the hell is teling one this perhaps they have spent far to much time regarding only them mselevs without looking around one listenintg to al that is here--is a self empty--yes tha is what one is told whenone has reptitive patterns of stuffing oneself in some say--conpulsively repeatig actions whcih are notgood for oneself yet somehow thinking that they wil miraclous today be good foronself-and only to find that one has just done another gret injury to thebeing one lives with as oneslef or someone--in charge at least of keeping careofthe body one is finding oneself wlaking about in--emptioness comes fro wanting to stuff things--to stuff time s to stuff mateirly a space or materially oneself--becauseone is afariod tolook around and find that one may be al alone-notloved by anyone or cared about-- and what then?-then to simply beign bacwards and think--loneliness! now thatis somthing i could take an interst in and findout how to lvie with it--set up a kind of housekeeping with it as it wereor a kindof give and take friendhsip in whch one discover that both of you are laughing t he fact that youahve between you only oneshadow--

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Send e-mail anywhere. No map, no compass.
http://windowslive.com/oneline/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_anywhere_122008

↑ Index

406. Pam Brown
We have a reviewer for Dementia Blog
Wed 31 Dec 2008

Thanks everyone,
Jacket has a reviewer for Susan Schultz's book.

Best wishes for 2009,
Pam

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

↑ Index

407. William Slaughter
Notice: Mudlark
Wed 31 Dec 2008

New and On View: Mudlark Poster No. 78 (2009)

Five Poems by Sarah Gridley

Honey Ants | Is He Decently Put Back Together?
Return of the Native to the Widespread Hour
Ovation | The Orator's Maximal Likelihood

Sarah Gridley's poems have appeared in Chicago Review, Denver Quarterly, The Beloit Poetry Journal, jubilat, Drunken Boat, Meridian, Journal 1913, VOLT, Barrow Street, Crazyhorse, Gulf Coast, and Tusculum Review. Weather Eye Open, her first collection of poems, was published by the University of California Press (Berkeley 2005). A new collection, Green Is the Orator, is forthcoming from California in 2010. She received an MFA from the University of Montana in 2000, where she was a Richard Hugo Scholar and won the 1999 Merriam Frontier Award. Currently she is a Lecturer in poetry at Case Western Reserve University in Cleveland, Ohio.

Spread the word. Far and wide,

William Slaughter

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 2009

455 messages · Thu 1 Jan 2009 – Fri 30 Jan 2009

January 2009 opened with a swearing-in and a bailout, hope and insolvency arriving in the same weeks, and the list met the new administration in the currency of the moment: money, and the selling of the unsellable. Four hundred and fifty-five messages moved through it, and its largest currents ran to price — the poet performing intimacy for tips, the epic weighed against the market, the bank rescue, the body auctioned. In a month that made a president, the room mostly counted the cost of things.

The largest thread priced the poet directly. The Poetry Brothel at the Zipper Factory ran on into the new year — poets costumed as courtesans reading for coins, art dressed as sex work because the recession had made the metaphor literal — and the room dissected it at length, half scandalized and half recognizing itself. When a bailout thread arrived, one poster hung it on the same hook, passing along the news of a graduate student auctioning her virginity to pay tuition: the age of selling whatever the market would price, degree and poem and body alike.

The quarrel turned economic and formal at once. Under the heading capitalism and the long poem, the room asked whether the epic — the vast, uneconomical, time-devouring poem — was a form any market could still support, or whether its repetitions were, as one reader put it, a marker of trauma and *"an existential emptiness that we can't seem to move beyond"*. The long poem became the test case: could poetry still afford its own ambition in a season when nothing could afford anything?

Against the ledger the month set the world's harder news and one flicker of hope. Gaza burned through the winter — a thread titled after Huxley's Eyeless in Gaza carried the war into the room — while the inauguration itself, when it came on the twentieth, brought Elizabeth Alexander at last to the podium to read to the largest audience a living poet would ever get. Recognition at the summit and catastrophe abroad, the bailout at home and the brothel down the block: the room held all of it in one cold January.

I have set January down exactly as the archive delivered it — the brothel's priced intimacy, the auctioned body, the long poem the market can no longer carry, the war in Gaza, and the inaugural poet at the summit — because it was the month hope and insolvency were sworn in together, and the list, characteristically,

watched the money. A room that greeted a historic presidency by asking what a poem costs, whether an epic is still affordable, and what a person will sell to stay in school was not being cynical; it was noticing, before most, that the new era would be lived under the sign of price, and wondering aloud what, in such a season, a poem could possibly be worth.

— Kristen M. Fabians

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44. Ruth Lepson — Re: Poetry Brothel at the Zipper Factory

45. Ruth Lepson — Re: Poetry Brothel at the Zipper Factory
46. Mark Weiss — Re: Gotham Book Mart Holdings Are Given to Penn
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48. John Cunningham — Re: hockey violence (was poetry brothel)
49. blacksox — It's almost 1st Tuesday
50. Sharon Mesmer/David Borchart — Re: OPEN LETTER to Rick Warren's new friend Melissa Etheridge
51. Gwyn McVay — Re: hockey violence (was poetry brothel)
52. Cara Benson — Sous Rature 2ssue is online
53. Michael Kelleher — Literary Buffalo Newsletter 01.05.09-01.11.09
54. Paul Nelson — Re: capitalism and the long poem
55. John Foley — EZRA POUND FLASHPOINT EXTRA!
56. George Bowering — Re: hockey violence (was poetry brothel)
57. William Allegrezza — Come to Series A this Wed.
58. William Allegrezza — Any experimental writers coming to Chicago this spring/summer?
59. Al Filreis — dial a poem
60. George Bowering — Re: hockey violence (was poetry brothel)
61. George Bowering — Re: capitalism and the long poem
62. Daniel Zimmerman — Re: hockey violence (was poetry brothel)
63. Stephen Motika — Celan Tribute featuring Fiona Templeton and Barbez

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64. Eiríkur Örn Norðdahl — Inger Christensen - 1935-2009
65. Deborah Poe — our parenthetical ontology: deborah poe (ordering and events)
66. Gary Sullivan — Mitch Highfill and Katy Lederer
67. Joel Weishaus — Fw: Reality Too-December 2008
68. Fluffy Singler — Re: Poetry Brothel at the Zipper Factory
69. Fluffy Singler — FW: language v. experimental
70. Jennifer Karmin — WEEK ONE: When Does It or You Begin?
71. Jim Andrews — 88 Constellations for Wittgenstein by David Clark
72. Cara Benson — The NEW & IMPROVED New Deal
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74. Obododimma Oha — While the He/Art Pants Live
75. Ruth Lepson — Re: Poetry Brothel at the Zipper Factory
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77. Ruth Lepson — Re: Poetry Brothel at the Zipper Factory
78. Mark Weiss — Re: Poetry Brothel at the Zipper Factory

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79. George Bowering — Re: hockey violence (was poetry brothel)
80. Alan Sondheim — uke juke
81. Troy Camplin — Re: language v. experimental
82. Doug Holder — I Will Always Remember It Well: The Chelsea Hotel
83. Alexander Jorgensen — Re: Visual Poetry online - Thrill!
84. Steve Glines — Wilderness House Literary Review
85. Jamie Reid — More about Billy Little
86. Cara Benson — URGENT - poets needed for PEN Prison Writing Contest
87. Ruth Lepson — prostitution
88. Geoffrey Gatza — Praise on the feneon collective
89. Catherine Daly — Re: Issue 1/Verzion 2
90. Martha Cinader Mims — L&BH Network Fresh Literary Content January 7, 2009
91. Séamas Cain — Concrete Poetry of Niikuni Seiichi
92. Alexander Jorgensen — "The Concrete Poetry of Niikuni Seiichi : Between Poetry and Art"
93. Alan Sondheim — edenic and others
94. Peter Ciccariello — moral ground

95. George Bowering — Re: More about Billy Little
96. lanny quarles — Recently on Jellybean Weirdo and Phaneronoemikon

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97. Troy Camplin — Re: Poetry Brothel at the Zipper Factory
98. Jim Andrews — Re: hockey violence (was poetry brothel)
99. Alexander Jorgensen — Visual Poetry - VISPO - Poll
100. Ken Rumble — Fwd: Start the New Year Off Right...
101. Sarah Sarai — Re: 88 Constellations for Wittgenstein by David Clark
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103. Anny Ballardini — The Election Anthology
104. steve russell — Re: Poetry Brothel at the Zipper Factory
105. Séamas Cain — Radiator festival & satellite events
106. Geoffrey Gatza — Further on the feneon collective
107. Doug Holder — The Fearful Symmetries of Lo Galluccio’s Sarasota VII
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110. Poetry Project — Events at The Poetry Project January
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122. Eireene Nealand — Russian (Literary) Agent
123. Troy Camplin — Re: Poetry Brothel at the Zipper Factory
124. Richard Louis Ray — Re: Poetry Brothel at the Zipper Factory
125. Troy Camplin — Re: Poetry Brothel at the Zipper Factory
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142. Murat Nemet-Nejat — Re: Poetry Brothel at the Zipper Factory
143. David Seaman — Adam
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150. Alexander Jorgensen — STEEL PUDDING anthology gives voice to African-American life in Gary,...
151. Catherine Daly — Fwd: [WOM-PO] CFP: UCLA indigenous connections
152. Jim Andrews — Microsoft Songsmith

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280. Jim Andrews — <terminal>
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282. Matias Viegener — WOIDS 'N AHT – 3 ARTISTS ON TEXT – Los Angeles, Sun Jan 25th, 2pm
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289. David-Baptiste Chirot — American painter Andrew Wyeth dies at 91 - Yahoo! News
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381. Pam Brown — Re: Oulipo & Christian Bok
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383. Camille Martin — Re: Oulipo & Christian Bok
384. steve russell — unknown unknowns/unknown knowns/ Slavoj Zizek
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424. Francesco Levato — AWP Chicago - Poetry Center Events
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426. colin herd — Sound Poet from Brasil, Jamil Jorge
427. Erik Anderson — FW: Bombay Gin 35.1 Just Released

428. peter ganick — yes ...
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442. joseph bradshaw — Sprare Room Presents Laynie Brown & Jared Hayes 2/1, Portland
443. joseph bradshaw — Friday 1/30 Peaches & Bats #3 Release Party, Portland

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454. Jason Quackenbush — Re: e to a friend about a philosophy of computer art

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Happy New Year from Ahadada Books
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See what we're up to: www.ahadadabooks.com Jess

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YouTube recording of our set at Bowery Poetry Club
Thu 1 Jan 2009

YouTube recording of our set at Bowery Poetry Club

Today we visited ESP-Disk and found that someone had put up part of our set on YouTube - http://www.youtube.com/watch?v=NAre8RTwF5g - Azure Carter singing, I'm on an Epiphone electric, no effects. Do check this out! It's not a particularly good video but it gives an idea of our live music, at least on guitar. (Next set is January 25, on guitar, tenor banjo, Alpine zither.)

- Alan

↑ Index

3. Paul Nelson
Re: capitalism and the long poem
Thu 1 Jan 2009

One of the most fascinating developments of the post-modern era Troy,

One of the most fascinating developments of the post-modern era (& the era since then) is the development (evolution) of the Serial Poem. Robin Blaser's 'The Holy Forest' and Nate Mackey's 'Mu' or 'Song of the Andoumbolou' (which together could be considered part of the same poem) are two stellar examples of this. These are more recent examples and 'The Maximus Poems' and 'Paterson' are other examples and I am sure folks on the list could chip in their own favorites.

The narrative that emerges is not as obvious and requires more study, more of a commitment than what was previously known as 'epic.'

The recognition of these in a mode similar to the epics of the past is very much a function of this shift in literature, especially after 1945 (the beginning of the post-modern era) and Jack Spicer's notion gets close to summing it up:

…The trick naturally is what Duncan learned years ago and tried to teach us – not to search for the perfect poem but to let your way of writing of the moment

go along its own paths, explore and retreat but never be fully realized (confined) within the boundaries of one poem...

It's pleasing to be back to actual poetics on the poetics list.

Happy New Year.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tuesday, December 30, 2008 10:50:09 AM
Subject: Re: capitalism and the long poem

I think we've become obsessed with it precisely because it's fallen out of favor. Somebody, or a few people, wondered where it went, and began writing about it. It seems to me that the long poem became impossible with the abandonment of narrative by poets. How long can one keep up a feeling or a mood or an "experiment"? Frederick Fierstein writes quite long poems, but his poems also have narratives holding them together. Frederick Turner has written two epic poems. It seems that the gradual abandonment of narrative in poetry by the Modernists, especially the late Modernists, and the postmodern poets, far more than economic conditions, have contributed to the abandonment of long poetry as a form.

Troy Camplin

From: Eireene Nealand <[redacted]>
To: [redacted]
Sent: Monday, December 29, 2008 1:45:57 PM
Subject: capitalism and the long poem

I sat down to write a little piece about this Russian poet, and came up with a strange take on the long poem--an idea that the seriality of it is somehow related to consumer capitalism--

http://tsky-reviews.blogspot.com/

not the pleasantest thought--

and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession?

e

↑ Index

4. Pierre Joris

New Nomadics Posts!

Thu 1 Jan 2009

Check out these new posts on Nomadics blog — http://pjoris.blogspot.com/

Happy New Year!
"The Clash of Ignorance"
Blanchot Celebration Online Now
Mandelstam via Celan
Celan on poetic practice
ENVIRONMENTAL CRISIS
600.000 More Shoes to Hurl
==========
"Play what you don't know" -- Sun Ra
==========
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
blog:http://pjoris.blogspot.com/
==========

↑ Index

5. Adam Tobin
Re: Poetry Brothel at the Zipper Factory
Thu 1 Jan 2009

I don't think it's puritan moralizing to criticize prostitution; I think it's puritan moralizing to disallow its use as a metaphor.

On Dec 31, 2008, at 5:43 PM, Ruth Lepson <[redacted]> wrote:

> *sick of men saying it's puritan moralizing to criticize prostitution.*
> *whether it shd be legal or not is a complicated question. but I make no*
> *judgment about prostitutes. if anything, I wish the world could hold them in*
> *its arms in a loving way to counteract all they suffer.*
>
> *On 12/31/08 4:33 PM, "Adam Tobin" <[redacted]> wrote:*
>
> *Here's an interesting article, for those who are interested, about a more*
> *useful approach to bettering the terrible conditions of brothels: forming a*
> *prostitutes' union.*
> *http://www.sciam.com/article.cfm?id=the-prostitutes-union*
>
> *I think as long as every mention of prostitution brings up just so much*
> *puritan moralizing, pimps and their bosses will continue to operate with*
> *impunity, out of the sight of polite society. Meanwhile police continue to*
> *fine and jail the women, in order to keep them out of sight of the neighbors*
> *whose real estate values they would otherwise*
>
> *guidelines &*

↑ Index

6. Jeff Hansen
World Premiere Opera based on Stein's The Making of the Americans
Thu 1 Jan 2009

A few weeks ago the Walker Arts Center in Minneapolis was the venue for the world premiere of the opera The Making of the Americans, which is based on

the Gertrude Stein novel of the same name. It was directed by Jay Scheib, and written by Brooklyn-based composer Anthony Gatt. I have heard nothing but rave reviews of the event.

On my blog there is an extended discussion about the event with Greg Hewett, a widely published poet, opera buff, and Carleton College English professor.

http://experimentalfictionpoetry.blogspot.com/

↑ Index

7. ALDON L NIELSEN

FW: African American Literature - Conference Update and CFP

Thu 1 Jan 2009

Please share the following conference update with listservs and interested individuals. Thank you. Lovalerie

Â

CallÂ for Proposals (deadline February 5)

Celebrating African American Literature: The Novel Since 1988

October 23-24, 2009, Nittany Lion Inn, Penn State-University Park

Â

Confirmed Speakers: Maryemma Graham, Houston A. Baker, Jr., Alice Randall, Mat Johnson, and Martha Southgate

Â

We invite paper, panel, and roundtable proposals on theoretical, critical, or pedagogical approaches to works produced since 1988. We are especially interested in proposals that address the work of featured novelists Alice Randall,Â Mat Johnson, and Martha Southgate. Proposals focusing on satire, transnationalism, cosmopolitanism, or any of the topics listed below are also welcomed. Selected essays will once again be edited for publication. [The previous conference yielded NEW ESSAYS ON THE AFRICAN AMERICAN NOVEL: FROM HURSTON AND ELLISON TO MORRISON AND WHITEHEAD (Palgrave 2008)]

Aesthetic Frameworks or Models
Comedy
Music
Detective Fiction
Ethics
Hip-Hop
Literature and American Legal Discourse

LGBT Novels
Popular Fiction
[Re]constructions of Race and/or Gender
Revisioning Oral Traditions
Revisioning Signifying Practice
Sexuality
Speculative Fiction
Urban Experience Novels

Submit carefully written abstracts (300 words) via e-mail attachment to: <#>. PleaseÂ provide complete identificationâ€”names, institution name, phone numbers, and e-mail addresses. Deadline for submission is February 5, 2009. During March 2009 you will receive e-mail notification regarding abstract acceptance. Important note: Persons whose abstracts are accepted should register for the conference by August 15, 2009.

Â

Questions regarding proposals should be sent to:
Lovalerie King
Department of English
The Pennsylvania State University
E-mail: <#>
Conference Web site: http://www.outreach.psu.edu/programs/AfAmNovel

Itâ€™s the same HotmailÂ®. If by â€œsameâ€ you mean up to 70% faster. <http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008> -- You are currently subscribed to

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email to <#>

<<

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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8. Jack Foley

(no subject)

Thu 1 Jan 2009

ANNOUNCING .....

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Winter 2009
http://www.flashpointmag.com

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featuring

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"With Usura"

GIANO ACCAME
(translated by WAYNE POUNDS)

ELLEN CARDONA

DAVID HICKMAN

MAC OLIVER

BRENDON KERESEY

TONY EVANS

ROSALIE GANCIE

CARLO PARCELLI

"Along the frontier
where the arts & politics clash ..."

↑ Index

9. John Cunningham

Re: Poetry Brothel at the Zipper Factory

Thu 1 Jan 2009

I never once ever remotely indicated that prostitution shouldn't be criticized, Ruth. I certainly do agree, separate and apart from the idea of puritan moralizing, that prostitution should be legalized and run in a humane manner where the health and safety of the women engaged in the practice are one of the paramount concerns. Prostitution has been with us forever and will continue to be with us forever. So, it certainly makes sense to respond to this in a manner that takes this into account. Hasn't your country learned from its experience with prohibition. The only thing that it accomplished through criminalization is to support organized crime and increase the need for a larger police force. Here in Canada, our Neo-Conservative Party, has goosestepped its way it thinking that all the evil in the world has been unleashed by having a safe injection site in Vancouver. Ah, the folly of modern government and society. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: December-31-08 4:43 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

sick of men saying it's puritan moralizing to criticize prostitution. whether it shd be legal or not is a complicated question. but I make no judgment about prostitutes. if anything, I wish the world could hold them in its arms in a loving way to counteract all they suffer.

On 12/31/08 4:33 PM, "Adam Tobin" <[redacted]> wrote:

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> Here's an interesting article, for those who are interested, about a more
> useful approach to bettering the terrible conditions of brothels: forming
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> I think as long as every mention of prostitution brings up just so much
> puritan moralizing, pimps and their bosses will continue to operate with
> impunity, out of the sight of polite society. Meanwhile police continue
to
> fine and jail the women, in order to keep them out of sight of the
neighbors

> whose real estate values they would otherwise
>
guidelines &

↑ Index

10. Corey Frost

Re: Inauguration theology and poetics

Thu 1 Jan 2009

On Wed, 31 Dec 2008 12:54:49 -0800, George Bowering <[redacted]> wrote:

> *On Dec 31, 2008, at 10:53 AM, Corey Frost wrote:*
>
> *. Civil discourse means*
> *listening to differing views, of course, but that doesn't mean one has to*
> *validate a certain view just because a lot of people hold it.*
>
> *Would this include the U.S. Constitution*
> *or the election of Obama?*

Yes.

↑ Index

11. David-Baptiste Chirot

FW: 07/01/09 Parution/Projection des archives Double Change @ Librairie M. Ignazi

Thu 1 Jan 2009

From: [redacted]
To: [redacted]
Subject: 07/01/09 Parution/Projection des archives Double Change @ Librairie M. Ignazi
Date: Thu, 1 Jan 2009 18:40:19 +0100

Double Change a le plaisir de vous annoncer la parution en janvier 2009 aux Presses du Réel dans une édition Motion Method Memo

Double Change a le plaisir de vous annoncer la
parution en janvier 2009 aux Presses du Réel dans une édition Motion Method Memory de :

Double Change 1 — Archive filmée de
poésie — 2004-2005 (9 DVD)

Double Change 2 — Archive filmée de
poésie — 2005-2006 (9 DVD)

http://www.doublechange.com/dcblog/?p=56

Vous êtes cordialement invités à la projection qui
aura lieu en présence des auteurs le mercredi 7 janvier 2009 à partir de 19 heures à la Librairie Michèle Ignazi, 17 rue de Jouy, 75004 Paris.

Double Change 1 — Archive filmée de
poésie — 2004-2005

9 films réalisés
par Meryem Delagarde

Édités par
Abigail Lang & Dominique Pasqualini

Charles
Bernstein | Juliette Valéry

Jean-François
Bory | Rosmarie Waldrop

Rae Armantrout |
Philippe Beck

Cécile Mainardi
| Joe Ross | Yannick Liron

Jacques Roubaud
| Keith Waldrop

Norma Cole |
Emmanuel Hocquard

Cole Swensen

Valérie Mréjen |
Bill Berkson

Walt Whitman
Hom(m)age 2005 | 1855

Édition bilingue (français / anglais), 9 DVD vidéo sous coffret, 14 x 12,5 cm (coffret, jaquettes ill. coul.), janvier 2009, ISBN : 978-2-84066-299-0, EAN : 9782840662990, 45 €.

http://www.lespressesdureel.com/ouvrage.php?id=1210

Double Change 2 — Archive filmée de
poésie — 2005-2006

9 films réalisés
par Meryem Delagarde

Édités par
Abigail Lang & Dominique Pasqualini

Joseph Mouton |
Robert Grenier

Oscarine Bosquet
| Kristin Prevallet

Yves Di Manno |
Jerome Rothenberg

Jerome
Rothenberg

Isabelle Garron
| Tracy Grinnell

Tom Raworth |
Pierre Alferi

Pierre Fourny |
Thalia Field

Bernard
Heidsieck | Karen Mac Cormack | Steve Mccaffery

Kathleen Fraser
| Ryoko Sekiguchi

Édition bilingue (français / anglais), 9 DVD vidéo sous coffret, 14 x 12,5 cm (coffret, jaquettes ill. coul.), janvier 2009, ISBN : 978-2-84066-300-3, EAN : 9782840663003, 45 €.

http://www.lespressesdureel.com/ouvrage.php?id=1209

La prochaine lecture aura lieu le dimanche 25
janvier à La Bellevilloise et accueillera Stephen Rodefer et Eric Suchère. Les détails seront bientôt disponibles en ligne sur le site : www.doublechange.com

- BONNE ANNEE A TOUS -

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12. Richard Newman

Re: Poetry Brothel at the Zipper Factory

Fri 2 Jan 2009

Ruth and Amy make important points: That there may be parallels between prostitution and football does not make it invalid to criticize the specific institution, and specifics of the institution, of prostitution; nor does criticizing prostitution invalidate criticisms of football or any other form of labor; nor does the fact that both prostitution and football are labor mean that the precise terms of any particular critique should apply precisely in the same way to both of them. If prostitutes and the work they do were valued and valorized in this culture in the way that football players are, I imagine we would be having a very different conversation about The Poetry Brothel, but we do not value and valorize prostitutes, and while one reason we do not may have to do with a general (generic) squeamishness about sex and what it means to sell sex, another, more pervasive reason, has to do with the misogyny of our culture and how women are situated physically, politically, culturally and socioeconomically by that misogyny--and, need I say it?, the ways in which this misogyny and the institutions it forms and informs serve the needs of men.

Why does the idea of the Poetry Slam not elicit critiques of the sort that Ruth brought up about The Poetry Brothel in terms of the commodification of men's bodies, etc. in wrestling smack downs, boxing or other violent sports? Well, one reason is that those sports do not, ultimately, devalue men; they may put men's bodies at great risk, but they actually enhance the status of the men who participate in them *as* men; prostitution also puts women's bodies at great risk, but rather than enhance prostitutes' status *as* women, it merely cements the status of the women who are prostitutes as second-class, dirty, or whatever appropriate adjective you wish to apply.

This does not mean that we ought not to critique the Poetry Slam and the sports for which it is a literary performance metaphor from a masculine-gendered perspective, but even then the terms of the critique will be different because men and women are positioned differently in terms of our genders. To try to level everything off by equating the ways in which men are violence-objects in our culture to the ways in which women are sexual-objects, and by suggesting that the consequences of that objectification ought also be seen as equal (which means, essentially, interchangeable) is to deny, ignore and therefore perpetuate the reality of male dominance in the lives of both men and women.

I have not been to The Poetry Brothel, but it seems to me, at least conceptually, to be brilliant satire, something along the lines of Woody Allen's The Whores of Mensa. I do wonder about the difference between writing this kind of satire and performing it, especially when the performance takes place regularly and someone is making (however little) money; but that, too, seems to me what good satire is supposed to do: call into question where we draw our lines by crossing them in ways that some will find offensive and others will find, well, satirical.

Richard

On Wed, Dec 31, 2008 at 5:43 PM, Ruth Lepson <[redacted]> wrote:
>
> sick of men saying it's puritan moralizing to criticize prostitution.
> whether it shd be legal or not is a complicated question. but I make no
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> > impunity, out of the sight of polite society. Meanwhile police continue to
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> > whose real estate values they would otherwise
> >
>

--
Richard Jeffrey Newman
Associate Professor, English
Coordinator, Creative Writing
Nassau Community College
Garden City, NY 11530
http://faculty.ncc.edu/newmanr
O: [redacted]
F: [redacted]

--
Literary Arts Director
Persian Arts Festival
www.persianartsfestival.org
[redacted]
--
www.richardjnewman.com

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13. David Kirschenbaum
The Portable Boog Reader 3 Online PDF Now Available
Fri 2 Jan 2009

Please forward

Hi all,

Jim Behrle, Joanna Fuhrman, Brenda Iijima, Paolo Javier, Mark Lamoureux, and I have gathered work from 72 New York City poets. The Portable Boog Reader 3, An Anthology of New York City Poetry debuted yesterday at the Poetry Project's and Bowery Poetry Club's annual New Year's Day marathons. It iwill be available at our drop spots throughout the East Village and other parts of lower Manhattan, and Greenpoint and Williamsburg, Brooklyn as of this Sunday.

And right now the online pdf is available at:

http://welcometoboogcity.com/boogpdfs/bc53.pbr3.pdf

We're all very happy to share this great work and to have an anthology available to so many people for free. The 72 contributors are:

Ammiel Alcalay * Betsy Andrews * Ari Banias * Jennifer Bartlett * Martine Bellen

Edmund Berrigan * Kate Broad * Julian Brolaski * Donna Brook

Sommer Browning * Matthew Burgess * David Cameron * Mike Coffey

Jen Coleman * John Coletti * Matt Cozart * Elaine Equi * Jessica Fiorini

Jennifer Firestone * Ed Friedman * Ethan Fugate * Rigoberto González

Nada Gordon * Stephanie Gray * Shafer Hall * Diana Hamilton * Hayley Heaton

Cathy Park Hong * Vanessa Hope * Dan Hoy * Lauren Ireland * Adeena Karasick

Basil King * Martha King * Noelle Kocot-Tomblin * Dorothea Lasky * Jeff Laughlin

Amy Lawless * Walter K. Lew * Tan Lin * Tao Lin * Filip Marinovich * Justin Marks

Chris Martin * Tracey McTague * Stephen Paul Miller * Feliz L. Molina

Ryan Murphy * Elinor Nauen * Uche Nduka * Urayoán Noel * Akilah Oliver

Geoffrey Olsen * Jean-Paul Pecqueur * Greg Purcell * Elizabeth Reddin

Jerome Sala * Tom Savage * David Sewell * David Shapiro

Kimberly Ann Southwick * Eleni Stecopoulos * Christina Strong * Mathias Svalina

Jeremy James Thompson * Susie Timmons * Rodrigo Toscano * Nicole Wallace

Damian Weber * Max Winter * Sara Wintz * Erica Wright

To view last year's anthology:

http://welcometoboogcity.com/boogpdfs/bc47.pdf

Happy New Year.

as ever,
David

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Zinc Bar Talk/Reading Series • http://www.lungfull.org/zinc/index.html

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--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

↑ Index

14. Eireene Nealand

Re: capitalism and the long poem

Fri 2 Jan 2009

This is a good point. I don't think that I'm trying to say that the repetition itself is so bad, it's more that it's a marker of trauma, or in Golynko's case a marker of an existential emptiness that we can't seem to move beyond (not that moving beyond has to be a goal in a sense of throwing out some bad thing, but maybe more in the sense of seeing what all of our litle spores of culture are growing out of).

When we think about the (supposedly) thousand-three-hundred-eighty-two Eskimo words for snow, and our own five-thousand-fifty-two words for marijuana (i am totally making these numbers up) the function is so diferent.

The marijuana words aren't trying to distinguish between anything, they have to keep moving around so that in a quite physical sense they won't get "caught."

(& well, of course it is not they who will get caught, but us.)

and maybe instead of running and running to would be good to do something about that big boot that is squashing us into emptiness.

Well, now I *am* making value judgements.

It's not that I want to get god back or do away with emptiness, but it's good to notice that it is there and how we are working through it. Maybe the emptiness can get some names too?

e

On 12/31/08, Troy Camplin <[redacted]> wrote:
> Now, repetition is very ancient, and is traceable to rituals of all sorts. It thus has a deep connection to religion. I'm of the opinion that repetitious arts and rituals helped our ancestors to see the patterns in nature better, making them better at noticing the subtle changes in the rhythms of nature, making them better hunters and gatherers, and be better at not being prey to predators. Repetition also has the effect of altering brain states too, though, so the result is religious experiences, mass hypnosis, etc. When decoupled from its religious and artistic origins, we repetitious buying, etc. that forms the core of many people's critique of capitalism. It seems to me, though, that the same people who make this critique then assume that all repetition is bad (many in the Marxist camp also are anti-religion, so wish to do away with that form of repetition as well), and the baby is thrown out with the bath water -- making people in fact even more
> prone to consumerist influences. There's pretty good evidence that people need repetition. With the anti-repetition mentality in some in the arts and humanities, these problems are only exacerbated. Removal of repetition from life and art dehumanizes both.
>
>
> Troy Camplin
>
>
>
> _____
> From: Eireene Nealand <[redacted]>
> To: [redacted]
>
> Sent: Wednesday, December 31, 2008 3:30:39 PM
> Subject: Re: capitalism and the long poem
>
>
> Yes, I think that this is the part that I was worrying about:

>
> As DBChirot says:
> Serial production functions not unlike a model of addiction--once hooked, one
> HAS to keep coming back for MORE MORE MORE--which is at once the
> "same" and slightly different, just enough so, that the sense of
> being both satisfied that "the stuff is good" and at the same time
> give an extra "plug" in that one enjoys it for only so long and then
> has to be in the throes craving until the next fix can be obtained.
>
> So there's a sort of repetition thing going on (I don't really follow
> this Freud stuff very well, but someone explained the
> Lacan/consumerism problem as similar, as Troy alludes to, one in
> postmodernism's problems of self: both stemming from an inherent
> emptiness--there is no self there at the center--so we keep trying to
> fill the lack or hole with one commodity or otherwise sexy thing after
> another.
>
> It' not always the same thing, but there's a repetitive structure to
> the act of filling the hole--(okay this may not look like the long
> poems at all)--and maybe Lacan, being a structuralist (?), would say
> that that the motion of filling forms some sort of updatable subject?
>
> well, now I am lost again.
>
> I want to get to this part where Catherine Daly is where there's a
> possibility of woven funcitons but I'm not sure how to get from one to
> the other.
>
> What's the source of all of that talk about the usable past? and
> available nerve endings and tissues, by the way. I feel like I must
> have somehow missed some whole big discussion here.
>
> e
>
>
>
>
>
> On 12/30/08, Troy Camplin <[redacted]> wrote:
> > I think we've become obsessed with it precisely because it's fallen out of favor. Somebody, or a few people, wondered where it went, and began writing

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> >
> > http://tsky-reviews.blogspot.com/
> >
> > not the pleasantest thought--
> >
> > and so I was wondering if anyone has any good counter arguments, or
> > different takes on why so many are so obsessed with this form right
> > now. & will we fall out of love with it during the recession?
> >
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15. **steve russell**

Re: capitalism and the long poem

Fri 2 Jan 2009

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maybe heroic, epic poems died with the advent of capitalism, or modernity.

--- On Wed, 12/31/08, Troy Camplin <[redacted]> wrote:
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Subject: Re: capitalism and the long poem
To: [redacted]
Date: Wednesday, December 31, 2008, 5:31 PM

There's a lot of interesting stuff here, but one does wonder how one fits pre-capitalist societies into this. The epic poem all but dies off with the advent of the Modern Era and capitalism. How does one fit the idea of line production in fact being LOST with the advent of capitalist society? Homer, Sophocles, Aeschylus, Euripides, Virgil, et al were well-known authors, all pre-capitalist. Certainly your points about serialization and novel production with Balzac are quite interesting and true, but your thesis almost treats literary production as having arisen with capitalism. How does one fit the rest of world literary history into your model?

Troy Camplin

_____
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Tuesday, December 30, 2008 12:46:12 PM
Subject: Re: capitalism and the long poem

Dear Eireene--

Thank you so much for this excellent piece and the question you pose.

Seriality in writing as a deliberate form is directly an effect of Captialsim--in that serials such as the Feuilletons of Eugene Sue and the serial manner of publishing Dickens' novels, became one of the few ways that an author could make money directly from writing--and also it was used as a way to get people to keep buying the newspaper or journal in which the serial appeared.

Seriality of this kind is constructed round the desire to "want to know what happens next" and is accompanied by the acceptance by the reader that one "will pay any price to find out how the cliff hanger was resolved--and what happens next until the next cliff hanger is reached—“

An author often could make more money from selling a serial than having a book appear "all at once," due to the lack of copyright for American writers who were pirated outrageously by British publishes, and the lack of copy right in many other countries also.

A writer like Dostoyevsky who had gambling debts would crank out serials to pay off creditors, a vast improvement actually on the strategies open to Balzac, who often wrote six books at a time, for several different publishers, not having yet the serial at his disposal.

(Hence the often strange effect in many of Balzac’s works, that a book begun at one point in time, interrupted to complete two others more pressing, then returned to—the writer would suddenly decide that a different character should step into the spotlight from its previous position vaguely in the background at the edge of the wings and faded old curtains--, and in stepping forward, suddenly alter almost entirely the direction of the narrative and the meaning of the moral Balzac was presenting as another in his “philosophies des moeux” in the structure of the Comedie Humaine

A structure whose descriptions and analyses Karl Marx found to be the greatest and most perceptive study ever made of Capitalism in all its function and effects---

Seriality was continued in the early "Motion Pictures" with the famous feuilletons of Louis Feuillade so beloved of the Surrealist--"Judex" "Les Vampyrs" and etc--and in the US the endless series of "Adventures of Pauline' and her constellations of spin offs--tied to the rail road tracks as the train approaches--and escaping miraculously--only to have another misadventure seize hold of her before the reel runs out--and the lettering on the black screen says--"Wait Until Next Week to Find Out What---"

Serial production functions not unlike a model of addiction--once hooked, one HAS to keep coming back for MORE MORE MORE--which is at once the "same" and slightly different, just enough so, that the sense of being both satisfied that "the stuff is good" and at the same time give an extra "plug" in that one enjoys it for only so long and then has to be in the throes craving until the next fix can be obtained.

Soap operas came about for the same reason--to keep the customer coming back in order to have the familiar fix and also to experience the titillation of the seductive "wait for next time and I'll be there--just waiting for YOU--"

"Soap" opera referring to be sure to the selling of laundry soaps that paid for the serial production of these "Opere"--so that both the "serial" and the product become inseparably associated and one finds oneself suddenly craving--soap!!

Actually Language Poetry's assertions about grammar being an expression of, structured by, Captialsim, is a fallacy, in terms of linguistics, and is instead
a kind of "soap" that sponsors the reader's having a new "mode
of production" i.e. "a new line"--to develop an addiction
to--'what will be the next book from language writers?--what will be the next
exciting daring thing they do in their hair raising battle with
capitalism"--in other words, a fallacious
"anti-capitalist" production is marketed as just that--hey!! Buy us!!
We are anti-capitalism's structuring of grammar!! We are liberating you!!--From
what? –

From buying one form
of poetry one is freed to buy another. Nothing has changed but the
"exterior appearance" of the product. Inside it is the same old
thing--production, product, authors, canons, sub divisions of categories of
styles, rhetorical devices and "morphemic transgressions" replete with
torque and the tensile strengths of the
requisite number of "allowances for the
reader's constructions of their own meanings"-- and all of these crammed within the new models so
that one might choose still somehow between a convertible or a coupe, or perhaps
simply a two door or a four door---

And what colors would you like these to come in?--With or with out ash trays, CD player--radio?--No smoking?—OK—we'll make a note of that—no lighter—either--

Oh!! Did someone mention Hybrids--??!! How marvelous!!--What a pun, mon vieux—do you mean automobiles or genres--?—or perhaps some fantastical life form—out of Lewis Carroll or Borges—

A used car dealer, a used poem dealer . . . .or perhaps in these days of tightened belts—the two combined and displaying their wares on the same much contracted "lot"

whose fading banners
may well not be seen by the dawn's early light—other than as limp remnants of
plastic curling and scuttering across
the tarmacs in the gusts of an ill wind blowing no good—

Yes—from the assembly line to the poetic line—

Is a very fine line indeed—

And so one can replace the unemployed’s former jobs on the assembly line

With jobs on the poetic line—

Hard at work creating serial production again--

The serial is created to "provoke and sustain interest through time--"

And indeed one might think of this interest as a paying of interest in that instead of one product in full paid for al at once, one is paying for the product stretched out through time, and so pays more for each "section" in the serial, bringing the total cost of the completed series to quite a bi more than if one had simply been able to purchase the whole thing inside one cover. But then--one would have been deprived of the thrill and the touch of each new issue each new episode arriving in the stores or in the mails or on line or video--awaiting with that craving so deliciously satisfied by the insertion into the human system of the capitalist addiction system--and then, as the pleasure is moving through out one in a sensuous erotic glow--suddenly one is cut off-and told to wait until next time--

And there one is, "Waiting for the Man, 26 dollars in your hand/he's never
early, always late/the first thing you learn/is you just got to wait."

And so there were and may still be--long lines queuing up on the days that the "Man" is coming --shivering and shaking in the junk sick streets until at the last moment of unendurable waiting, when al are cursing the "Man" who is subjection them to this suffering--at this last moment when al are ready to forever consign this Monster to the dustbins of their crashed hopes and illusions--here he or she is!! And like salivating dogs they al rush to lick her (or his) feet and rub against his (or her) legs and practically shit themselves in delight--with outpourings of love finally getting their greedy paws on the serial's new installment, and putting down al their hard saved coins and bills for this immediate satisfying of the unbearable cravings building up--

How many times does one not find someone writing of having to satisfy their poetry fix with a quick rush to a book store and their tear off their coats, yank up their sleeves, wrap the nearest belt or cord around their scrawny arm and inject three or four chapbooks--and with great and sudden euphoria--plunk down whatever price they are told these precious "rocks" are jacked up to this week--

Who hasn’t seen lurking near the bookstores and poetry dens the sinister figure of the Reviewer loaded with the latest galleys and review copies of releases,

wiling to sell them cheaper than the store--or forego the cash as long as the figure is paid for in some kind of trade--for sex perhaps, or say season ticket to the opera or bal game or perhaps simply the inside scoop on some trading tip on good old Wall Street--or a tip on the races--

A different method of composition was advocated by Edgar Allan Poe, who, in his "Principles of Poetry" and "Philospsophy of Composition" formulated one of the msot influential approaches to this day for the production of poems and , to be sure--short stories. This is to create works whcih, given the speeding up oflife and magazine prodcution, can be read in one sitting, because, argues Poe, only in having the entire poem or story all at once, is one experiencing the full power of the Effect. For Poe, --and this is also an argument against the "Inspiration" of Romanticism--a poem is constructed deliberately, almost mathematically as well as musically--by choosing first the effect to be experienced by the reader, and working "backwards," determining the elements and their arrangements with in the structure which is determined by the length of time as measured in numbers of words.

Where the serial exploits the drawing out of time, as a never quite consummated series of piquing of desire--the work as advocated by Poe--delivers an Effect so great that is far more satisfying than the long drawn-out "sickness" of serial addiction, with its attendant ever demanding layouts of cash--

The short story, the short poem--for Poe these offer a much more interesting field for the investigations of questions of composition--because they provide CONSTRAINTS--which provoke rather than limit discoveries--because "Necessity the Motherfucker of Invention" is a goad to the imagination completely at odds with its dispersal as in a serial--in which the poet or writer has far more TIME to dream up what happens next--

Poe's theories of Composition, traced via Baudelaire and his invention of the short prose poem--and the theory of Correspondances--is at the basis of French Symbolism as it culminates in Mallarme--a good friend of his Tuesdays attendee Felix Feneon, who, combining his anarchist ideas with those of the "creation of the effect"--much as Mallarme noted that Feneon's words were "detonators" as much as the bombs he advocated and may have thrown himself--comes up with the turning of his hack job writing "Faits Divers" for the mass circulation Le Matin into the writing simultaneously of news (Nouvelles) and "short stories" (nouvelles), which become known when published posthumously as his "Nouvelles en trois lignes"--News Stories/Short Stories in three lines. Like Poe, who published his works in newspapers and large circulation journals, Feneon is melding "news of the day" in its documentary "detective story" aspect with its

fictional "Balloon Hoax" (published in a newspaper to emulate one that had been taken as truth) and "Purloined Letter," "Ms in a Bottle" aspects.

Since the short story and short poem, the "Faits Divers" hack filler turned into a short story/documented event do not create the dependence the "fort-da" psychology of Captilist Need and Desire, these short, effect driven works subvert in a strange way the more "profitable" serials in that they offer the "most bang for the buck'--as it were, rather than endlessly teasing out the most bucks for an ever differed bang as does the serial.

This "bang" effect is literally "realized, if one is willing to think of this way--in the naming of the NFL Baltimore Ravens for Poe's poem. The Ravens, a hard hitting team led by a Super bowl MVP Ray Lewis who has been charged in the past with connection to a homicide--play with indeed the most bang delivered for the buck--producing some "shocking" effects and like Poe producing a "mystery story to be investigated by detectives."

One of the reasons for Poe's development of his theories was not surprisingly, economic. In Poe’s time American writers had no copyright protection, so the one surest way to "get the most out" of a piece of writing was to have it produce its effect al at once, before it was pirated. "The Raven," for example, was pirated thousands of times--it was a "Platinum Selling Hit" for its times--yet Poe was paid only once, and that, for him, a not too miserly fee of a few dollars. was al he ever received.

In the 1890’s, Henry James was faced with the example of Poe, a writer who in the past he had been dismissive of. After the fabulous failures of his dramatic pieces on the stage, James found himself in need of money to keep himself and his beloved Lamb House afloat. (His neighbors there were to become Stephen Crane, Joseph Conrad and H. G. Wells.)

James decided at first one the old famialar standby—the writing of a serial—which proved to be “The Turn of the Screw.” As he worked to find a way to keep on creating an Effect on which each episode would end so as to keep the suspense hanging and make the reader desire intensely to purchase the nest episodes as they appeared—James began reconsidering Poe’s theory of the Effect. From the creation of a ghost story serial, James began to turn to the creation of short stories which, like Poe’s are created with the final effect in mind.

(While dictating aloud to his red haired Scottish typist “The Turn of the Screw,” James discovered himself building in each episode to the proper cliff hanging effect—only to see not “an effect” produced on the typist, but rather his poker

faced question as he paused with fingers in mid air to type the next words —“And then?” This may have contributed a bit towards James’ deciding he would prefer to produce the Effect in toto in a short story—just to see what if any Effect it had on the seemingly unimpressionable red haired typist.)

Another interesting example is Roberto Bolano, who turned
from writing poetry to producing short stories after his marriage and with a child
on the way. Bolano, like many other
writers who have used this material of the short story competition for short stories in themselves, discovered that in Spain a great many towns and small cities offered prizes for best short story on such and such a theme, place or person of the immediate region.
Competing for prizes helped Bolano develop his skills at producing
Effects that would “outshine” those of his opponents.

From the short stories he moved to the novella form, and he became aware his life was rapidly getting shorter and shorter, and that the best way to leave a profitable legacy for his family was to compose novels—and ever bigger ones!—Bolano devoted himself literally feverishly to the production of as man words as possible, in order to earn the most money posthumously for his widow and small son.

The connection between Captialsim and writing is NOT grammar, but WORD COUNT—page length—and, hopefully for the writer and publisher both, NAME RECONITION—by which a much slighter prodcution can be marketed if the author’s name, rather than the bulk, merits the raising of the price no matter how short a work may be.

In one of his essays the Italian Futurist (an ex-Symbolist whose Futurism is littered with many of the most hackneyed of Symbolist images and techniques), considered that literature and poetry could be assigned values based on a system of weights and measures, including that of measuring and weighing “quality”—which is not unrelated is it not to” Name Recognition” as a “guarantee” of at least a certain level of quality being available to the reader.

This is another of the paradoxes of the hack work of
Feneon’s Faits Divers—that in an anonymous poorly paid and very
low-regarded
form, he would decide to go about producing work of the highest quality, while getting absolutely no credit for it “in name” nor being rewarded for his
extra
efforts by any increase in the minimal pay.

And so it is only a century later that Feneon’s Faits Divers aka Nouvelles en trois lignes appear in English, in a translation of most of the pieces. (The

translation unfortunately uses the word “novels’ for nouvelles—which disappears the punning of “short news items, news briefs” and short stories. Instead there is a making much by reveiewers of the pieces being “novels” which contradicts the entire meaning of the pun. It also makes impossible the contemporary punning of “news flashes” with today’s “flash fictions.”)

Flaubert, after all, had already accomplished the turning

Several decades
earlier of a provincial journal’s Faits Divers into the novel Madame Bovary:

“Delphine Delamare, 27, wife of a medical officer in Ry, displayed insufficient
austerity. Worse, she ran up debts. To avoid paying them, she took poison.”

But then, despite the Figure of the Dead Author which strides so stridently about among the assertions of Authors who grow plump with the fees their Name Recognition brings as they Bang the Drum Slowly—perhaps SLOWLY NOT AS A DIRGE BUT AS A VERY VERY VERY LONG DRAWN OUT SERIAL—OR-- EVEN BETTER-- A DECADE ADTER DECADE ONGOING SOAP OPERA –

What writer of today would anonymously take on hack work of the slightest kind FOR THE LOWEST PAY and work on creating of each item a short story beautifully composed via the elements of structure known as syntax, word choice and the obligatory listing of information such as who what when why where-

And a few years later basically stop writing altogether
other than letters to friends and business associates—for it was Feneon’s “aspiration to silence”—his works were constructed to attain—

In effect, a writer who combines Bartleby’s “I prefer not
to” with Rimbaud’s leaving of writing for work in a business establishment. (In
Feneon’s case, a well- known Parisian art gallery turning his no longer being France’s
best art critic since Baudelaire to use in selling the wares he once wrote of.)

See also:

Feneon's
Faits Divers and Poe's Principles of
Poetryhttp://cronacasouversivafeneon.blogspot.com/2008/12/feneons-poe-tic-ghosthumously-anonymous.html

FELIX
FENEON AS CONCEPTUAL POET

http://cronacasouversivafeneon.blogspot.com/2008/12/felix-feneon-as-conceptual-poet.html

> *Date: Mon, 29 Dec 2008 11:45:57 -0800*
>
> *From:* [redacted]
>
> *Subject: capitalism and the long poem*
>
> *To:* [redacted]
>
> *I sat down to write a little piece about this Russian poet, and came up with a strange take on the long poem--an idea that the Seriality of it is somehow related to consumer capitalism--*
>
> *http://tsky-reviews.blogspot.com/*
>
> *not the pleasantest thought--*
>
> *and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession?*
>
> *e*
>
> *==========*

_____ It's the same Hotmail®. If by "same" you mean up to 70% faster. http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

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16. steve russell

Re: capitalism and the long poem

Fri 2 Jan 2009

Perhaps the soap opera is post history: the viewer, the addict, must tune into episode after dopey episode, never fully satisfied, always groping for some finale, a resolution, a hopeful high ... poor guy, semi-literate, post McClued-in-tuned-in-or-out-to-what...

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This "bang" effect is literally "realized, if one is willing to think of this way--in the naming of the NFL Baltimore Ravens for Poe's poem. The Ravens, a hard hitting team led by a Super bowl MVP Ray Lewis who has been charged in the past with connection to a homicide--play with indeed the most bang delivered for the buck--producing some "shocking" effects and like Poe producing a "mystery story to be investigated by detectives."

One of the reasons for Poe's development of his theories was not surprisingly, economic. In Poe's time American writers had no copyright protection, so the one surest way to "get the most out" of a piece of writing was to have it produce its effect al at once, before it was pirated. "The Raven," for example, was pirated thousands of times--it was a "Platinum Selling Hit" for its times--yet Poe was paid only once, and that, for him, a not too miserly fee of a few dollars. was al he ever received.

In the 1890's, Henry James was faced with the example of Poe, a writer who in the past he had been dismissive of. After the fabulous failures of his dramatic pieces on the stage, James found himself in need of money to keep himself and his beloved Lamb House afloat. (His neighbors there were to become Stephen Crane, Joseph Conrad and H. G. Wells.)

James decided at first one the old famialar standby—the writing of a serial—which proved to be "The Turn of the Screw." As he worked to find a way to keep on creating an Effect on which each episode would end so as to keep the suspense hanging and make the reader desire intensely to purchase the nest episodes as they appeared—James began reconsidering Poe's theory of the Effect. From the creation of a ghost story serial, James began to turn to the creation of short stories which, like Poe's are created with the final effect in mind.

(While dictating aloud to his red haired Scottish typist "The Turn of the Screw," James discovered himself building in each episode to the proper cliff hanging effect—only to see not "an effect" produced on the typist, but rather his poker faced question as he paused with fingers in mid air to type the next words —"And then?" This may have contributed a bit towards James' deciding he would prefer to produce the Effect in toto in a short story—just to see what if any Effect it had on the seemingly unimpressionable red haired typist.)

Another interesting example is Roberto Bolano, who turned from writing poetry to producing short stories after his marriage and with a child on the way. Bolano, like many other

writers who have used this material of the short story competition for short stories in themselves, discovered that in Spain a great many towns and small cities offered prizes for best short story on such and such a theme, place or person of the immediate region.
Competing for prizes helped Bolano develop his skills at producing
Effects that would “outshine” those of his opponents.

From the short stories he moved to the novella form, and he became aware his life was rapidly getting shorter and shorter, and that the best way to leave a profitable legacy for his family was to compose novels—and ever bigger ones!—Bolano devoted himself literally feverishly to the production of as man words as possible, in order to earn the most money posthumously for his widow and small son.

The connection between Captialsim and writing is NOT grammar, but WORD COUNT—page length—and, hopefully for the writer and publisher both, NAME RECONITION—by which a much slighter prodcution can be marketed if the author’s name, rather than the bulk, merits the raising of the price no matter how short a work may be.

In one of his essays the Italian Futurist (an ex-Symbolist whose Futurism is littered with many of the most hackneyed of Symbolist images and techniques), considered that literature and poetry could be assigned values based on a system of weights and measures, including that of measuring and weighing “quality”—which is not unrelated is it not to” Name Recognition” as a “guarantee” of at least a certain level of quality being available to the reader.

This is another of the paradoxes of the hack work of
Feneon’s Faits Divers—that in an anonymous poorly paid and very low-regarded
form, he would decide to go about producing work of the highest quality, while getting absolutely no credit for it “in name” nor being rewarded for his extra
efforts by any increase in the minimal pay.

And so it is only a century later that Feneon’s Faits Divers aka Nouvelles en trois lignes appear in English, in a translation of most of the pieces. (The translation unfortunately uses the word “novels’ for nouvelles—which disappears the punning of “short news items, news briefs” and short stories. Instead there is a making much by reveiewers of the pieces being “novels” which contradicts the entire meaning of the pun. It also makes impossible the contemporary punning of “news flashes” with today’s “flash fictions.”)

Flaubert, after all, had already accomplished the turning

Several decades
earlier of a provincial journal's Faits Divers into the novel Madame Bovary:

"Delphine Delamare, 27, wife of a medical officer in Ry, displayed insufficient
austerity. Worse, she ran up debts. To avoid paying them, she took poison."

But then, despite the Figure of the Dead Author which strides so stridently about among the assertions of Authors who grow plump with the fees their Name Recognition brings as they Bang the Drum Slowly—perhaps SLOWLY NOT AS A DIRGE BUT AS A VERY VERY VERY LONG DRAWN OUT SERIAL—OR-- EVEN BETTER-- A DECADE ADTER DECADE ONGOING SOAP OPERA –

What writer of today would anonymously take on hack work of the slightest kind FOR THE LOWEST PAY and work on creating of each item a short story beautifully composed via the elements of structure known as syntax, word choice and the obligatory listing of information such as who what when why where-

And a few years later basically stop writing altogether
other than letters to friends and business associates—for it was Feneon's "aspiration to silence"—his works were constructed to attain—

In effect, a writer who combines Bartleby's "I prefer not
to" with Rimbaud's leaving of writing for work in a business establishment. (In
Feneon's case, a well- known Parisian art gallery turning his no longer being France's
best art critic since Baudelaire to use in selling the wares he once wrote of.)

See also:

Feneon's
Faits Divers and Poe's Principles of
Poetryhttp://cronacasouversivafeneon.blogspot.com/2008/12/feneons-poe-tic-ghosthumously-anonymous.html

FELIX
FENEON AS CONCEPTUAL POET

http://cronacasouversivafeneon.blogspot.com/2008/12/felix-feneon-as-conceptual-poet.html

> *Date: Mon, 29 Dec 2008 11:45:57 -0800*
>
> *From:* [redacted]
>
> *Subject: capitalism and the long poem*
>
> *To:* [redacted]

> *I sat down to write a little piece about this Russian poet, and came up with a strange take on the long poem--an idea that the Seriality of it is somehow related to consumer capitalism--*
>
> *http://tsky-reviews.blogspot.com/*
>
> *not the pleasantest thought--*
>
> *and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession?*
>
> *e*
>
> *==========*

_____ It’s the same Hotmail®. If by “same” you mean up to 70% faster.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

↑ Index

17. Peter Quartermain

Disjunctive Poetics in paperback

Fri 2 Jan 2009

I'm happy to announce that Cambridge University Press has (at last) issued

Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe

in paperback (digital reprint). ISBN 978-0-521-10130-1

It'as not exactly cheap, at something like $35.00, but that's less than half the hardback price,

and, hmmm, maybe affordable?

=========
Peter Quartermain
846 Keefer Street
Vancouver

BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

↑ Index

18. Jamie Reid

BILLY LITTLE NOVEMBER 14, 1943 - JANUARY 1, 2009

Fri 2 Jan 2009

Billy Little: October 14, 1943 - January 1, 2009

Our dear comrade and brother poet, Billy Little, slipped away from this life at about 5 AM on New Years Day. It almost seems to me as if he were imitating one of his idols, dada hero Tristan Tzara, who died on Christmas Day in 1963. For several days he had been telling his friends that each day might be his last, but he hung on and continued to breathe one day after another for several days, until finally he lost the ability to speak and passed away. Billy spent his last days on his beloved Hornby Island, surrounded by his friends.

He had been resigned to this final result since hearing from his doctors last January that the abdominal cancer through which he had endured several rounds of chemotherapy and surgery would finally take his life in a matter of months rather than years. He lived the months that were left to him with great courage and good humour, sometimes in tears, he told me once, that he should have to leave the world, the life and the people that he loved with such passion and devotion. The people at his bedside near the end, his son Matt Little, Gordon Payne and his caregiver, Colleen Work, confirmed that through his last hours, though he could not speak, he was clearly smiling.

Billy’s son, Matt, will be inviting friends to the Hornby Island ball park on Sunday, January 4. In commemoration of Billy’s life-long devoted attachment to books and ideas, Matt will be handing out items from Billy’s book collection.

Further notice of an expanded memorial event will be posted later.

Typically, Billy left his life with a jest, a protest, leaving behind his own obituary:

obituary

after decades of passion, dedication to world peace and justice, powerful frindships, recognition, being loved undeservedly by extraordinary women, a close and powerful relationship with a strong, handsome, capable, thoughtful son Matt, a never ending stream of amusing ideas, affections shared with a wide range of creative men and women, a long residence in the paradisical

landscape of hornby island, sucess after sucess in the book trade, fabulous meals, unmeasurable inebriation, dancing beyond exhaustion, satori after satori, billy little regrets he's unable to schmooze today. in lieu of flowers please send a humongous donation to the war resisters league.

I'd like my tombstone to read:

billy little
poet
hydro is too expensive

but I'd like my mortal remains to be set adrift on a flaming raft off chrome island

↑ Index

19. UbuWeb

UBUWEB :: Featured Resources for the Year, 2008 (+Jan '09)

Sat 3 Jan 2009

__ U B U W E B __
http://ubu.com

---------- UBUWEB :: Featured Resources for the Year, 2008 (+ Jan '09) ----------

January 2009
Selected by James Hoff

1. Sjollander/Weck: Extracts from Monument
http://ubu.com/film/sjolander_monument.html

2. Ron Rice: A Brief History of Anti-Records and Conceptual Records
http://ubu.com/papers/rice.html

3. Alan Sondheim: Run by Me
http://www.ubu.com/contemp/sondheim/index.html

4. Ulay: Action in 14 Predetermined Sequences
http://ubu.com/film/ulay_action.html

5. Joseph Nechvatal: viral symphOny (28'09")
http://ubu.com/sound/nechvatal.html

6. Henry Chopin Performance: Undated
http://ubu.com/film/chopin.html

7. CoLab: All Color News Sampler
http://ubu.com/film/colab_news.html

8. Wim Mertens / John Cage "So that each person is in charge of himself."
http://ubu.artmob.ca/sound/chicago_82/Chicago_82-B2_Cage-Mertens_So-that-each.mp3

from A Dip in the Lake
http://www.ubu.com/sound/chicago82.html

9. Dec-Francis: Rant 2
http://ubu.artmob.ca/sound/dec_francis/Dec-Francis-E_rant2.mp3

10. Charlemagne Palestine: Island Song
http://www.ubu.com/film/palestine.html

James Hoff is an artist living in New York City. He, along with Miriam Katzeff, is the co-founder of http://www.primaryinformation.org/Primary Information.
html

December 2008
Selected by Julian Cowley

1. Robert Ashley - Music with Roots in the Aether
http://ubu.com/film/aether.html

2. Joe Jones/ Chicken to Kitchen - Fluxus Meditation
http://ubu.artmob.ca/sound/jones_joe/chicken/Jones-Joe+Chicken-to-Kitchen_02-Fluxus-Meditation.mp3

from Fluxsaints (1992)
http://ubu.com/sound/jones.html

3. Robert Wilson - Christopher Knowles - The Sundance Kid Is Beautiful (1975)
http://ubu.artmob.ca/sound/dial_a_poem_poets/big_ego/Big_Ego_05-wilson.mp3

from Giorno Poetry Systems, Big Ego
http://ubu.com/sound/big_ego.html

4. Wolf Vostell - De/Collage [LP] (1980)
http://www.ubu.com/sound/vostell.html

5. John Cage and Raahsan Roland Kirk - Sound?? (1966)
http://www.ubu.com/film/kirk.html

6. Nicholas Moore, Spleen (Ubu Editions, 2004)
http://ubu.com/ubu/moore_spleen.html

7. Pina Bausch Documentary (directed by Anne Linsel) (2006)
http://www.ubu.com/film/bausch_linsel.html

8. David Behrman, Long Throw (Roulette, 2008)
http://www.ubu.com/film/roulette_behrman.html

9. Derek Bailey, Interview by Henry Kaiser (1987)
http://ubu.artmob.ca/sound/bailey_derek/Derek-Bailey-Interview-by-Henry-Kaiser_KPFA_2-7-87.mp3

10. Vito Acconci, The Bristol Project (2001)
http://ubu.artmob.ca/sound/acconci_vito/Acconci-Vito_The-Bristol-Project_2001.mp3

Julian Cowley contributes regularly to The Wire and occasionally to other music magazines. He has also lectured and written extensively on literature. During the 1980s he had the good fortune to work closely for several years with poet and critic Eric Mottram, whose inexhaustible conversation was, in effect, a foretaste of the UbuWeb experience.

November 2008
Selected by Neville Wakefield

1. Willoughby Sharp Interviews Vito Acconci (1973)
http://www.ubuweb.com/film/acconci_sharp.html

2. Bas Jan Ader - Selected Works (1970-71)
http://www.ubu.com/film/ader_selected.html

3. Pipilotti Rist - Video Works (1986-2003)
http://www.ubu.com/film/rist.html

4. Chris Burden - Documentation of Selected Works 1971-74
http://www.ubu.com/film/burden.html

5. ohan Grimonprez - Dial H-I-S-T-O-R-Y (1997)
http://www.ubu.com/film/grimonprez_dial.html J

6. The Films of Jack Goldstein (1974-1978)
http://www.ubu.com/film/goldstein.html

7. Gordon Matta-Clark - Splitting, Bingo/Ninths, Substrait (Underground Dailies) (1974-1976) http://www.ubu.com/film/gmc_splitting.html

8. Lawrence Weiner - WATER IN MILK EXISTS (2008)
http://www.ubu.com/film/weiner_water.html

9. Psychic TV - "Unclean"
http://ubu.artmob.ca/sound/dial_a_poem_poets/demon/Demon_04_psychic.mp3

10. Robert Smithson - Bootleg of Hotel Palenque by Alex Hubbard (1969 / 2004)
http://www.ubu.com/film/smithson_hotel.html

Neville Wakefield is a writer and curator living in NYC. Recent film projects include 'http://www.destricted.com/destricted ' a compilation of commissioned films by Marina Abramovic, Matthew Barney, Marco Brambilla, Larry Clark,

Gaspar Noe, Richard Prince and Sam Taylor Wood. Senior curatorial advisor to PS1 and curator of Frieze. He is also creative director of 'tar' magazine .html

October 2008
Selected by Gary Sullivan

1. Jaap Blonk's sound files
http://www.ubu.com/sound/blonk.html J

2. Dada Magazine
http://www.ubu.com/historical/dada/index.html

3. Drew Gardner's sound files
http://www.ubu.com/sound/gardner.html

4. Kenneth Goldsmith, editor, "Publishing the Unpublishable" series
http://ubuweb.com/ubu/unpub.html

5. George Kuchar's films (especially "Corruption of the Damned")
http://www.ubu.com/film/kuchar.html

6. Anders Lundgerg, Jonas Magnusson and Jesper Olsson, editors, "After Language Poetry" papers http://www.ubu.com/papers/oei/index.html

7. Paper Rad's "P-Unit Mixtape"
http://ubuweb.com/film/paperrad_p.html

8. Bern Porter's page
http://www.ubu.com/historical/porter/index.html

9. erome Rothenberg's Ethnopoetics : Soundings page (especially "Ca Dao, Vietnamese Folk Poems") http://www.ubu.com/ethno/soundings/vietnam.html J

10. Survival Research Laboratories, "Virtues of Negative Fascination"
http://ubuweb.com/film/srl_virtues.html

Poet and cartoonist Gary Sullivan lives in Brooklyn with http://ululate.blogspot.com/Nada Gordon . Together, they wrote the book Swoon . Gary's most recent book is PPL in a Depot . He has published three issues of a comic book, Elsewhere, and maintains a blog by the same name.

September 2008
Selected by Rick Moody

1. Komar and Melamid and Dave Soldier, "The Most Unwanted Song"
Â¥http://ubu.artmob.ca/sound/komar_melamid/KomarMelamid_The-Most-UnwantedSong.mp3

2. Jacques Derrida, "On Religion"

Part 1
http://ubu.artmob.ca/sound/derrida_jacques/Derrida-Jacques_On-Religion_Part-1.mp3

Part 2
http://ubu.artmob.ca/sound/derrida_jacques/Derrida-Jacques_On-Religion_Part-2.mp3

3. Assorted Street Posters
http://www.ubu.com/outsiders/ass.html

4. William Carlos Williams, "Danse Russe."
http://media.sas.upenn.edu/pennsound/authors/Williams-WC/05_Emerson-Recording_08-50/Williams-WC_12_Widows-Lament_prod-Emerson_08-50.mp3

5. Beth B., "Stigmata"
http://www.ubu.com/film/b.html

6. James Joyce, "Anna Livia Plurabelle"
http://ubu.artmob.ca/sound/joyce_james/Joyce-James_Anna-Livia-Plurabelle.mp3

7. Tellus #14, "Just Intonation"
http://www.ubu.com/sound/tellus_14.html

8. Hugo Ball, "Karawane," performed by Marie Osmond
http://ubu.artmob.ca/sound/ball_hugo/Marie-Osmond_Hugo-Ball_Karawane.mp3

9. Gregory Whitehead, "We All Scream Alone"
http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory_Whitehead-We_All_Scream_Alone_1992.mp3

10. John Cage Meets Sun Ra
http://www.ubu.com/film/cage_kirk.html

Rick Moody is the author of four novels, three collections of stories, and a memoir, THE BLACK VEIL. He also plays music with The Wingdale Community Singers

August 2008
Selected by Ben Rubin

1. Erik Saite - A Day in the Life of a Musician
http://www.ubu.com/papers/satie_day.html

2. Richard Leacock - For an Uncontrolled Cinema
http://www.ubuweb.com/papers/leacock_richard-uncontrolled_cinema.html

3. William S. Burroughs - The Cut-Up Method of Brion Gysin
http://www.ubu.com/papers/burroughs_gysin.html

4. Claude Cloksy - The first thousand numbers classified in alphabetical order
http://www.ubu.com/concept/closky_1000.html

5. Robert Smithson - A Heap of Language
http://www.ubu.com/concept/smithson_heap.html

6. Vito Acconci - RE
http://www.ubu.com/concept/acconci_re.html

7. Marshall McLuhan - The Medium is the Massage, Side A
http://ubu.artmob.ca/sound/mcluhan_marshall/Mcluhan-Marshall_The-Medium-Is-The-Massage_01.mp3

Side B
http://ubu.artmob.ca/sound/mcluhan_marshall/Mcluhan-Marshall_The-Medium-Is-The-Massage_02.mp3

8. Raphael Rubinstein - A Brief History of Appropriative Writing
http://www.ubu.com/papers/rubinstein.html

9. Marjorie Perloff - The Music of Verbal Space
http://www.ubu.com/papers/perloff02.html

10. Steve Reich - Pendulum Music (score)
http://www.ubu.com/aspen/aspen8/leadPendulum.html #reich

Ben Rubin is a media artist based in New York City. He has been a frequent collaborator with artists and performers including Laurie Anderson, Diller+Scofidio, Ann Hamilton, Arto Lindsay, Steve Reich, and Beryl Korot.

July 2008
Selected by Zach Feuer

1. Paul McCarthy - Painter (1995)
http://ubu.com/film/mccarthy_painter.html

2. Pipilotti Rist - Video Works (1986-1999)
http://ubu.com/film/rist.html

3. Richard Kern - My Nightmare (1993)
http://ubu.com/film/kern_nightmare.html

4. Bas Jan Ader - Fall I and II (1970)
http://ubu.com/film/ader_selected.html

5. Lynda Benglis - Female Sensibility (1974)
http://ubu.com/film/benglis_female.html

6. Sophie Calle and Greg Shepard - No Sex Last Night aka Double-Blind (1992)
http://www.ubu.com/film/calle_double.html

7. Kembra Pfahler - Cornella; The Story of a Burning Bush (1985)
http://www.ubu.com/film/pfhaler.html

8. Robert Morris and Stan VanDerBeek - Site (excerpt) (1964, .mov)
http://ubu.artmob.ca/sound/aspen/qt/morris.mov

9. Carolee Schneeman - Meat Joy (1964)
http://www.ubu.com/film/schneeman_meatjoy.html

10. Dan Graham - Rock My Religion (1982-84)
http://www.ubu.com/film/graham_rock.html

Zach Feuer owns the creatively named Zach Feuer Gallery in New York City.html

June 2008
Selected by Ron Silliman

1.Frank Film (1973), Frank and Caroline Mouris
http://ubu.com/film/mouris.html

2. The Name (1973), Robert Creeley
http://ubu.artmob.ca/sound/dial_a_poem_poets/disconnected/Disconnected_11_creeley.mp3

3. Recollections of Grande Apachera (1973), Edward Dorn
http://ubu.artmob.ca/sound/dial_a_poem_poets/disconnected/Disconnected_28_dorn.mp3

4. Reading at Goddard College (1973), Robert Creeley
http://media.sas.upenn.edu/pennsound/authors/Creeley/Goddard/Creeley-Robert_Full_Goddard_VT_5-18-73.mp3

5. Carnival The First Panel: 1967-1970 (1973), Steve McCaffery
http://www.ubu.com/papers/mc_carn1.html

6. Black Tarantula Crossword Gathas (excerpt) (1973), Jackson Mac Low
http://media.sas.upenn.edu/pennsound/authors/Mac-Low/CDs/Doings/Mac-Low-Jackson_08_Black-Tarantula_Doings_1982.mp3

7. A Vocabulary for Sharon Belle Matlin (1973), Jackson Mac Low
http://media.sas.upenn.edu/pennsound/authors/Mac-Low/CDs/Doings/Mac-Low-Jackson_09_Vocabulary-for-Mattlin_Doings_1982.mp3

8. Heavy Aspirations (1973), Charles Amirkhanian
http://ubu.com/sound/files/10+2_02.Charles_Amirkhanian.mp3

9. Armand Schwerner (1973), Phil Niblock (real video .rm file)
http://media.sas.upenn.edu/pennsound/video/Schwerner/Schwerner-Armand-by-Phill-Niblock_c-1973.rm

10. High Kukus (1973), James Broughton
http://greylodge.org/gpc/film/broughton_kuku.html

Ron Silliman was once a slow left-handed second baseman. Now he lives in a faux forest in what was once the Biddle Estate

May 2008
Selected by Christian Bok

1. Claude Closky: "The First Thousand Numbers Classified in Alphabetical Order" (1989) [PDF] http://www.ubu.com/concept/Claude_Closky_1000.pdf

2. Derek Beaulieu: "Flatland" (2007) [PDF]
http://writing.upenn.edu/pepc/authors/beaulieu/Beaulieu-Derek_Flatland.pdf

3. Darren Wershler-Henry: "The Tapeworm Foundry" (2002)
http://www.ubu.com/ubu/wershler_tapeworm.html

4. Claude Simon: "Properties of Several Geometric and Non-Geometric Figures" (1971) http://www.ubu.com/ubu/simon_properties.html

5. F. T. Marinetti: "Dune, Parole in Liberte" (1914)
http://ubu.artmob.ca/sound/bruhin_anton/rotomotor/Bruhin-Anton_Rotomotor_05_Rotomotor.mp3

6. Survival Research Laboratories: "Virtues of Negative Fascination" (1985-86)
http://www.ubu.com/film/srl_virtues.html

7. Seth Price: "Video Game Soundtracks 1983-1987 (2001)
http://media.sas.upenn.edu/pennsound/authors/Price/Vidz/Price-Seth_Vid-Trax_CONTINUOUS_MIX_2001.mp3

8. Trek Bloopers
http://www.ubu.com/outsiders/365/2007/199.shtml

9. Anton Bruhin: "Rotomotor" (1976-77)
http://ubu.artmob.ca/sound/bruhin_anton/rotomotor/Bruhin-Anton_Rotomotor_05_Rotomotor.mp3

10. RACTER: "The Policeman's Beard Is Half-Constructed" (1984)
http://www.ubu.com/historical/racter/index.html

BONUS TRACK:
"Music from Mathematics" (1962)
http://www.ubu.com/outsiders/365/2003/260.shtml IBM 7090

Christian Bok is the author of Eunoia.

April 2008
Selected by Laura Beiles

1. nita Feldman and Michael Kowalski, Riffle (1985)
http://ubu.wfmu.org/sound/tellus_12/Tellus-12_07_Anita-Feldman-and-Michael-Kowalski-Riffle.mp3A

2. MoMA: Writing in Time (2007)
http://www.ubu.com/sound/moma.html

3. Piotr Kamler, Films (1960s-90s)
http://www.ubu.com/film/kamler.html

4. Fortunato Depero, Verbalizzazione astratta di signora (1916)
http://ubu.artmob.ca/sound/depero_fortunato/Depero-Fortunato_Verbal.mp3

5. Penelope Umbrico, All the Dishes on Ebay (2002-03)
http://www.ubu.com/contemp/umbrico/arrhythmia-allthedishesonebay/index.html

6. Catherine Jauniaux and Ikue Mori, 'Smell' (1992)
http://ubu.artmob.ca/sound/tellus_26/Tellus-26_05-Smell.mp3

7. Abbie Hoffman Makes Gefilte Fish (1973)
http://www.ubu.com/film/hoffman.html

8. Mary Lou Green on Andy Warhol's Hair (1963)
http://ubu.wfmu.org/sound/warhol_andy/cronenberg/13_Cronenberg_Haircut.mp3

9. Sophie Calle and Gregory Shephard, Double Blind (1992)
http://www.ubu.com/film/calle_double.html

10. Cioni Carpi, Three Short Films (1960-62)
http://www.ubu.com/film/carpi_three_short.html

Laura Beiles is an associate educator in the Department of Education Adult and Academic Programs at The Museum of Modern Art, where she has organized programs with artists, poets, scholars, architects, and designers for seven years. In May of 2007, she received her MA in Art History from Hunter College, and received the Shuster Award for her thesis, "Creating National and International Identities: The Futurist Exhibitions at the Venice Biennale under Fascism, 1928-1942'. Prior to coming to MoMA, she worked at NYU's La Pietra in Florence and the Peggy Guggenheim Collection in Venice.

March 2008
Selected by Seth Price

1. Tessa Hughes-Freeland "Baby Doll" (1982)
http://ubu.com/film/freeland.html

2. Marie Menken "Glimpse of the Garden" (1957)
http://www.ubu.com/film/menken.html

3. Robert Barry "Interview (1969)"
http://www.ubu.com/papers/barry_interview.html

4. Ethyl Eichelberger "Jocasta (Boy Crazy) or "She Married Her Son" (1986)
http://ubu.artmob.ca/sound/uproar/The-Uproar-Tapes_05_Ethyl-Eichelberger.mp3

5. Lytle Shaw "Low-Level Bureaucratic Structures: Principles of the Emeryville Shellmound http://www.ubu.com/ubu/shaw_low.html

6. Taj Mahal Travellers "Taj Mahal Travellers on Tour" (1973)
http://www.ubu.com/film/taj.html

7. Asger Jorn "Pataphysics: A Religion in the Making"
http://www.ubu.com/papers/jorn_pataphysics.html

8. Racter "The Policeman's Beard Is Half-Constructed" (1984)
http://www.ubu.com/historical/racter/index.html

9. Tristan Tzara "A Note on Negro Poetry" (1918)
http://www.ubu.com/ethno/discourses/tzara.html

10. I.B.M. 7090 "Music From Mathematics" (1962)
http://www.wfmu.org/365/2003/260.shtml

Seth Price is an artist.

March 2008
Selected by Stephanie Stricklandhtml

1. Maya Deren, "Divine Horsemen"
http://www.ubu.com/film/deren.html

2. "Concrete!" Ruth and Marvin Sackner Archive
http://www.ubu.com/film/sackner_concrete.html

3. Jason Nelson, "Poetry Cube"
http://www.ubu.com/contemp/nelson/index.html

4. b. p. Nichol, "White Text Sure"
http://media.sas.upenn.edu/pennsound/authors/bpNichol/Ear-Rational-1982/bpNichol_12_White-Txt-Sure_1978.mp3

5. Yoko Ono, "Snow Is Falling All the Time"
http://ubu.artmob.ca/sound/aspen/mp3/ono2.mp3

6. Dick Higgins, "Horizons" [PDF]
http://ubu.com/ubu/higgins_horizons.html

7. Ketjak: the Ramayana Monkey Chant
http://ubu.wfmu.org/sound/ethno/ketjack/mp3/Ketjak-the-Ramayana-Monkey-Chant.mp3

8. Concrete Poetry: A World View" Mary Ellen Solt
http://www.ubu.com/papers/solt/index.html "

9. Raphael Rubinstein, "Gathered, not Made: A Brief History of Appropriative Writing" http://www.ubu.com/papers/rubinstein.html

10. Kenneth Goldsmith and Conceptual Poetics
http://www.ubu.com/papers/kg_ol.html

Bonus

11. Glossolalia: Speaking in Tongues
http://ubu.wfmu.org/sound/ethno/gloss/mp3/Unknown-Artist_Glossolalia.mp3

12. Caroline Bergvall, "About Face"
http://mediamogul.seas.upenn.edu/pennsound/authors/Bergvall/Bergvall-Caroline-About-Face-2004.mp3

Stephanie Strickland is a poet. Her latest collaborative hypermedia work is first shown at e-Poetry 2007 in Paris and published in `hyperrhiz: new media cultures . Her latest book, Zone : Zero (with digital poetry CD) will appear from Ahsahta Press in fall 2008. She recently published "Quantum Poetics: Six Thoughts, in Media Poetry: An International Anthology," edited by Eduardo Kac, co-edited The Iowa Review Web issue, Coding: Jason Nelson, Donna Leishman, and Electronic Writing , and also co-edited the first Electronic Literature Collection, published by the Electronic Literature Organization

February 2008
Selected by Alan Licht

1. Derek Bailey Interview by Henry Kaiser
http://ubu.com/sound/bailey.html

2. Richard Foreman MP3 loops from Now That Communism Is Dead My Life Feels Empty http://ubu.com/sound/foreman.html

3. Bruce Nauman "Record"
http://ubu.com/sound/nauman.html

4. bpNichol â€” all sound works
http://ubu.com/sound/nichol.html

5. Cornelius Cardew "Stockhausen Serves Imperialism"
http://ubu.com/historical/cardew/index.html

6. Philip Guston/Clark Coolidge "Poor Richard"
http://ubu.com/historical/guston/guston_nixon.html

7. Lou Reed "the View from the Bandstand"
http://www.ubu.com/aspen/aspen3/bandstand.html

8. Jack Smith "Buzzards Over Baghdad"
http://www.ubu.com/aspen/aspen3/flipbook.html

9. Richard Meltzer "Barbara Mauritz: Music Box"
http://ubu.com/concept/meltzer_music.html

10. Adrian Piper "Untitled 1968"
http://ubu.com/concept/piper_68.html

Over the past two decades, guitarist Alan Licht has worked with a veritable who's who of the experimental world. He has released five albums of compositions for tape and solo guitar, and his sound and video installations have been exhibited in the U.S. and Europe. His new book Sound Art: Beyond Music, Between Media , the first extensive survey of the genre in English, was published by Rizzoli in fall 2007.

February 2008
Selected by Bettina Funckehtml

1. Harun Farocki, Inextinguishable Fire (1969) and How to Live in the German Federal Republic (1986)- Note! Films Removed by copyright holder's request

2. UbuWeb Hall of Shame
3. Robert Frank, Energy and How to Get It (1981)
http://ubu.com/film/frank.html

4. J. G. Ballard, Shanghai Jim (1991)
http://ubu.com/film/ballard.html

5. Pandit Pran Nath Ragas of Morning and Night (1968)
http://ubu.com/sound/nath.html

6. Hrabanus Marus De adoratione crucis ab opifice / De Laudibus Sanctae Crucis Augsburg (ca. 845) http://www.ubu.com/historical/early/early01.html

7. Jacques Lacan, Television (1973)
http://ubu.com/film/lacan.html

8. Joan Jonas "The Anchor Stone" (1988)
http://ubu.artmob.ca/sound/artist_tellus/Tellus-21-Artists_15_jonas.mp3

9. Inuit Throat Singing, from Ethnopoetics
http://ubu.com/ethno/soundings/inuit.html

10. Assorted Street Posters (1985-present)
http://ubu.com/outsiders/ass.html

from Outsiders
http://ubu.com/outsiders/index.html

Bettina Funcke is the Senior U.S. Editor of Parkett Magazine

January 2008
Selected by Alex Ross

1. Robert Ashley "She Was a Visitor"
http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_4_Robert-Ashley.mp3Â¥

2. Kurt Schwitters "Sonata in Urlauten"
http://ubu.artmob.ca/sound/schwitters_kurt/ursonate/Schwitters-Kurt_Ursonate_01_Einleitung_Und_Erster_Teil.mp3

3. John Cale "Loop"
http://ubu.artmob.ca/sound/aspen/mp3/loop.mp3

4. The Films of Mauricio Kagel
http://www.ubu.com/film/kagel.html

5. hCharles Amirkhanian "Dog of Stravinsky"
ttp://ubu.artmob.ca/sound/amirkhanian_charles/mental_radio/Amirkhanian_Charles-Mental_Radio-03_Dog.mp3

6. Bernd Alois Zimmermann "Musique pour le soupers de Roi Ubu"
http://ubu.artmob.ca/sound/zimmerman_ba/Zimmermann-Bernd-Alois_Roi-Ubu.mp3

7. Pauline Oliveros "Sound Patterns"
http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_1_Pauline-Oliveros.mp3

8. Ezra Pound "Sestina: Altaforte"
http://media.sas.upenn.edu/pennsound/authors/Pound/1939/Pound-Ezra_01_Sestina-Altaforte_Harvard_1939.mp3

9. John Cage "4'33"
http://ubu.com/film/cage_433.html

10. Robert Ashley "The Wolfman"
http://ubu.artmob.ca/sound/source/Ashley-Robert_Wolfman.mp3

Alex Ross has been the music critic of The New Yorker since 1996. His work has also appeared in The New Republic, The London Review of Books, Lingua Franca, and The Guardian. From 1992 to 1996 he was a critic at The New York Times. He has received two ASCAP-Deems Taylor Awards for music criticism, fellowships from the American Academy in Berlin and the Banff Centre, and a Letter of Distinction from the American Music Center for contributions to the field of contemporary music. He played keyboards in the noise band Miss Teen Schnauzer, which gave only one public performance, in 1991. His first book, The Rest Is Noise: Listening to the Twentieth Century ," a cultural history of music since 1900, was published in October 2007 by Farrar, Straus and Giroux.

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Apologies for cross-postings. Please forward.

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20. **Mark Weiss**
Re: capitalism and the long poem
Sat 3 Jan 2009

Putting aside the dubiousness of the term post
modern and the assignment of dates to it, Pound
was writing the serial poem that was the
acknowledged model for Olson and Duncan well
before 1945, and Rimbaud was doing it even
earlier. It shouldn't be difficult to come up
with a few more, but I have to run out the
door--promises to keep, restless horses, etc.

Mark

At 08:16 AM 1/1/2009, you wrote:
>One of the most fascinating developments of the post-modern era
>Troy, One of the most fascinating developments
>of the post-modern era (& the era since then) is
>the development (evolution) of the Serial Poem.
>Robin Blaser's 'The Holy Forest' and Nate
>Mackey's 'Mu' or 'Song of the Andoumbolou'
>(which together could be considered part of the
>same poem) are two stellar examples of this.
>These are more recent examples and 'The Maximus
>Poems' and 'Paterson' are other examples and I
>am sure folks on the list could chip in their
>own favorites. The narrative that emerges is not
>as obvious and requires more study, more of a
>commitment than what was previously known as
>'epic.' The recognition of these in a mode
>similar to the epics of the past is very much a
>function of this shift in literature, especially
>after 1945 (the beginning of the post-modern

>era) and Jack Spicer's notion gets close to
>summing it up: ...The trick naturally is what
>Duncan learned years ago and tried to teach us
>not to search for the perfect poem but to let
>your way of writing of the moment go along its
>own paths, explore and retreat but never be
>fully realized (confined) within the boundaries
>of one poem... It's pleasing to be back to
>actual poetics on the poetics list. Happy New
>Year. Paul E. Nelson Global Voices Radio SPLAB!
>American Sentences Organic Poetry Poetry
>Postcard Blog Ilalqo, WA [redacted]
>_____ From: Troy
>Camplin <[redacted]> To:
>[redacted] Sent: Tuesday,
>December 30, 2008 10:50:09 AM Subject: Re:
>capitalism and the long poem I think we've
>become obsessed with it precisely because it's
>fallen out of favor. Somebody, or a few people,
>wondered where it went, and began writing about
>it. It seems to me that the long poem became
>impossible with the abandonment of narrative by
>poets. How long can one keep up a feeling or a
>mood or an "experiment"? Frederick Fierstein
>writes quite long poems, but his poems also have
>narratives holding them together. Frederick
>Turner has written two epic poems. It seems that
>the gradual abandonment of narrative in poetry
>by the Modernists, especially the late
>Modernists, and the postmodern poets, far more
>than economic conditions, have contributed to
>the abandonment of long poetry as a form. Troy
>Camplin _____ From:
>Eireene Nealand <[redacted]> To:
>[redacted] Sent: Monday,
>December 29, 2008 1:45:57 PM Subject: capitalism
>and the long poem I sat down to write a little
>piece about this Russian poet, and came up with
>a strange take on the long poem--an idea that
>the seriality of it is somehow related to
>consumer capitalism--
>http://tsky-reviews.blogspot.com/ not the

>pleasantest thought-- and so I was wondering if
>anyone has any good counter arguments, or
>different takes on why so many are so obsessed
>with this form right now. & will we fall out of
>love with it during the recession? e
>========== The Poetics
>========== The Poetics
>

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21. carol dorf

Re: capitalism and the long poem

Sat 3 Jan 2009

I think the long poem is often more a poem in interrelated segments -- Patricia Smith's "Blood Dazzler" approaches Katrina from numerous viewpoints including the Hurricane's. At the opposite end of the public/personal scale, Rusty Morrison's "the true keeps calm biding its story," is a formal experiment in the nature of the book-length poem.

In reading these book-length poems, the individual segments provide a way to move through aspects of language/experience.

On 1/1/09, Paul Nelson <[redacted]> wrote:
> One of the most fascinating developments of the post-modern era
> Troy,
>
> One of the most fascinating developments of the post-modern era (& the era
> since then) is the development (evolution) of the Serial Poem. Robin
> Blaser's 'The Holy Forest' and Nate Mackey's 'Mu' or 'Song of the
> Andoumbolou' (which together could be considered part of the same poem) are
> two stellar examples of this. These are more recent examples and 'The
> Maximus Poems' and 'Paterson' are other examples and I am sure folks on the
> list could chip in their own favorites.
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> beginning of the post-modern era) and Jack Spicer's notion gets close to

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> years ago and tried to teach us – not to search for the perfect poem but to
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> your way of writing of the moment go along its own paths, explore and
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> but never be fully realized (confined) within the boundaries of one poem…
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> It's pleasing to be back to actual poetics on the poetics list.
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> Happy New Year.
>
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> Paul E. Nelson
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> Global Voices Radio
> SPLAB!
> American Sentences
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> Ilalqo, WA [redacted]
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> abandonment of narrative by poets. How long can one keep up a feeling or a
> mood or an "experiment"? Frederick Fierstein writes quite long poems, but
> his poems also have narratives holding them together. Frederick Turner has
> written two epic poems. It seems that the gradual abandonment of narrative
> in poetry by the Modernists, especially the late Modernists, and the
> postmodern poets, far more than economic conditions, have contributed to
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> abandonment of long poetry as a form.
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> not the pleasantest thought--
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> and so I was wondering if anyone has any good counter arguments, or
> different takes on why so many are so obsessed with this form right
> now. & will we fall out of love with it during the recession?
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22. Nicholas Karavatos
at the Accident Gallery in Eureka, CA on Thursday the 8thþþ
Sat 3 Jan 2009

Poet Nicholas Karavatos will perform poems in spontaneous collaboration with electric guitarist Jeff Kelley at the Accident Gallery in Eureka on Thursday, January 8, 2009.

The evening begins with an open mic at 7:30, followed by the inter-media spoken word performance by Nicholas Karavatos and Jeff Kelley.

Accident Gallery
210 C St
Eureka, CA 95501
[redacted]

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates
http://nicholaskaravatos.blogspot.com/

_____ It’s the same Hotmail®. If by “same” you mean up to 70% faster.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

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23. John Cunningham
Re: Poetry Brothel at the Zipper Factory
Sat 3 Jan 2009

A very interesting and relevant response, Richard. I was watching the news yesterday and noted that a young man was killed as a result of a hockey fight. The newscaster implied that only a limited sector of the hockey audience was interested in watching hockey fights. My first thought was, "Bullshit!". That's part and parcel of being a hockey player and it's never going to change. The male stereotype is one of power and strength, of laughing in the face of danger. Would anyone be interested in watching people drive cars around an oval track if not for the expectation of accidents? Isn't that one of the reasons why tennis, which demands a damned sight more athletic ability than football or, perhaps, hockey, not as popular a sport? Although golf and baseball and watching grass grow are pretty popular, aren't they? John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Richard Newman
Sent: January-02-09 8:26 AM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

Ruth and Amy make important points: That there may be parallels between prostitution and football does not make it invalid to criticize the specific institution, and specifics of the institution, of prostitution; nor does criticizing prostitution invalidate criticisms of football or any other form of labor; nor does the fact that both prostitution and football are labor mean that the precise terms of any particular critique should apply precisely in the same way to both of them. If prostitutes and the work they do were valued and valorized in this culture in the way that football players are, I imagine we would be having a very different conversation about The Poetry Brothel, but we do not value and valorize prostitutes, and while one reason we do not may have to do with a general (generic) squeamishness about sex and what it means to sell sex, another, more pervasive reason, has to do with the misogyny of our culture and how women are situated physically, politically, culturally and socioeconomically by that misogyny--and, need I say it?, the ways in which this misogyny and the institutions it forms and informs serve the needs of men.

Why does the idea of the Poetry Slam not elicit critiques of the sort that Ruth brought up about The Poetry Brothel in terms of the commodification of men's bodies, etc. in wrestling smack downs, boxing or other violent sports? Well, one reason is that those sports do not, ultimately, devalue men; they may put men's bodies at great risk, but they actually enhance the status of the men who participate in them *as* men; prostitution also puts women's bodies at great risk, but rather than enhance prostitutes' status *as* women, it merely cements the status of the women who are prostitutes as second-class, dirty, or whatever appropriate adjective you wish to apply.

This does not mean that we ought not to critique the Poetry Slam and the sports for which it is a literary performance metaphor from a masculine-gendered perspective, but even then the terms of the critique will be different because men and women are positioned differently in terms of our genders. To try to level everything off by equating the ways in which men are violence-objects in our culture to the ways in which women are sexual-objects, and by suggesting that the consequences of that objectification ought also be seen as equal (which means, essentially, interchangeable) is to deny, ignore and therefore perpetuate the reality of male dominance in the lives of both men and women.

I have not been to The Poetry Brothel, but it seems to me, at least conceptually, to be brilliant satire, something along the lines of Woody Allen's The Whores of Mensa. I do wonder about the difference between writing this kind of satire and performing it, especially when the performance takes place regularly and someone is making (however little) money; but that, too, seems to me what good satire is supposed to do: call into question where we draw our lines by crossing them in ways that some will find offensive and others will find, well, satirical.

Richard

On Wed, Dec 31, 2008 at 5:43 PM, Ruth Lepson <[redacted]> wrote:
>
> sick of men saying it's puritan moralizing to criticize prostitution.
> whether it shd be legal or not is a complicated question. but I make no
> judgment about prostitutes. if anything, I wish the world could hold them
in
> its arms in a loving way to counteract all they suffer.
>
>
> On 12/31/08 4:33 PM, "Adam Tobin" <[redacted]> wrote:
>
> >
> > Here's an interesting article, for those who are interested, about a
more
> > useful approach to bettering the terrible conditions of brothels:
forming a
> > prostitutes' union.
> > http://www.sciam.com/article.cfm?id=the-prostitutes-union
> >
> > I think as long as every mention of prostitution brings up just so much
> > puritan moralizing, pimps and their bosses will continue to operate with
> > impunity, out of the sight of polite society. Meanwhile police continue
to
> > fine and jail the women, in order to keep them out of sight of the
neighbors
> > whose real estate values they would otherwise
> >
guidelines &
>

--
Richard Jeffrey Newman
Associate Professor, English

Coordinator, Creative Writing
Nassau Community College
Garden City, NY 11530
http://faculty.ncc.edu/newmanr
O: [redacted]
F: [redacted]
--
Literary Arts Director
Persian Arts Festival
www.persianartsfestival.org
[redacted]
--
www.richardjnewman.com

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24. Paul Nelson

More on the evolution of the Serial poem

Sat 3 Jan 2009

Came across Rob McLannan's brilliant review of the new Spicer collected and his are the comments between George Bowering's and the editors. The link is:

http://robmclennan.blogspot.com/2008/12/my-vocabulary-did-this-to-me-collected.html

The genesis of Baseball, according to the beginning of the poem, is that, in the beginning, God made baseball. The poem was written during the baseball season of 1965. It’s dedicated to the great American poet Jack Spicer, who told us how to write a serial poem and who was also interested in baseball. He was a San Francisco Giants fan. Some of my critic friends like the poem because it’s the first long poem in sections that I published. Jack Spicer died about halfway through that summer, or two-thirds of the way through that summer, in Berkeley, at the age of thirty-nine, and his death begins to enter into the last part of the poem as part of the subject. It’s an important poem to me because it’s a long poem that is not continuous in a narrative sense … doesn’t have a set of characters, doesn’t have a climax and all that business. All that holds it together is the fact that what’s being written about is baseball. It’s written in nine sections, i.e., nine innings, and it deals with my childhood memories of baseball being played in Oliver, and big-league baseball, and baseball as a metaphor, and baseball as something cosmic. But really, the subject of the bookis poetry. It reflects on itself. It has a lot to say about how one makes poetry. So the love for baseball is a disguised way of talking about a love for poetry.What I’ve always appreciated about Spicer’s “serial poems” is how they

connect through their sheer disconnect, letting the umbrella of concept/title cover everything that falls under it, connecting the poem, sometimes, simply because it is part of the same single piece. When Spicer wrote serially, everything fell into the poem, and the tangent, as well as serial repetition, became the point, as opposed to working against the point. Talking about Spicer's serial poem in the introduction, the editors write:

Spicer conceived of and developed the "serial poem": a book-length progression of short poems that function together as a single movement. In his lectures, Spicer quoted Blaser's description of the serial poem as akin to being in a dark house, where you throw a light on in a room, then turn it off, and enter the next room, where you turn on a light, and so on. This movement from room to room in an architectural structure makes sense if you think of "stanza" as coming from the Italian for "small room." As his poetry moves from dark room to dark room, each flash of illumination leaves an afterimage on the imagination, and the lines of the poems become artifacts of an ongoing engagement with larger forces.

This is the notion of serial poem which interests me.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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25. Eireene Nealand

Re: capitalism and the long poem

Sat 3 Jan 2009

---

yes, i think this is an important part of it, the interrelated segments-- --little bits of incompleteness hooking up with other incomplete bits.

a garland of fragments. (not my own line)

"Blood Dazzler" sounds great. (and I just looked up a few excerpts--good too)

Page duBois wote a little bit about this in "Sappho is Burning" but maybe she thought that there was more of a person in our times to hold all of the fragments together.

Maybe it is just bits of other series that show up in the gaps.

(but now I'm running off into theory land again).

Pound, H.D., Olsen, Duncan, okay.

it's this odd "irreal" hypercapitaism that I'm looking more at.

Is there anyone that you guys would throw in a line with say,

Mackey, Spahr, Roberson...

(will look at more of Patricia Smith)

That line makes me think more about music and modalities as being ways of moving around.

Maybe Spahr is more like Golynko in that there are fewer--what to call them--monsters--unidentifiable objects on the surface (tho they are there).

e

On 1/3/09, carol dorf <[redacted]> wrote:
> I think the long poem is often more a poem in interrelated segments --
> Patricia Smith's "Blood Dazzler" approaches Katrina from numerous
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> > Ilalqo, WA [redacted]
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narrative
> > in poetry by the Modernists, especially the late Modernists, and the
> > postmodern poets, far more than economic conditions, have contributed to
the
> > abandonment of long poetry as a form.
> >
> > Troy Camplin
> >
> >
> >
> > _____
> > From: Eireene Nealand <[redacted]>
> > To: [redacted]
> > Sent: Monday, December 29, 2008 1:45:57 PM
> > Subject: capitalism and the long poem
> >
> > I sat down to write a little piece about this Russian poet, and came
> > up with a strange take on the long poem--an idea that the seriality of
> > it is somehow related to consumer capitalism--
> >
> > http://tsky-reviews.blogspot.com/
> >
> > not the pleasantest thought--
> >
> > and so I was wondering if anyone has any good counter arguments, or
> > different takes on why so many are so obsessed with this form right
> > now. & will we fall out of love with it during the recession?
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↑ Index

26. George Bowering
Re: Inauguration theology and poetics
Sat 3 Jan 2009

On Jan 1, 2009, at 11:10 AM, Corey Frost wrote:

> *On Wed, 31 Dec 2008 12:54:49 -0800, George Bowering*
> *<[redacted]> wrote:*
>
> *On Dec 31, 2008, at 10:53 AM, Corey Frost wrote:*
>
> *. Civil discourse means*
> *listening to differing views, of course, but that doesn't mean one*
> *has to*
> *validate a certain view just because a lot of people hold it.*
>
> *Would this include the U.S. Constitution*
> *or the election of Obama?*
>
> *Yes.*

And you believe that permitting a view to be expressed equals validating it?

I wish I had known that before allowing my students to speak their
minds all those years!
>
> welcome.html
>

George H. Bowering, OC
Dull as dishwater.

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27. David-Baptiste Chirot

YES, WE CAN STOP THE BLOODSHED: Links to Petitions and Events To Tell US Leaders to Stop Bloodshed in Gaza-Israel

Sat 3 Jan 2009

YES, WE CAN
JOIN THE INTERNATIONAL PROTESTS GROWING BY THE HOUR

Links to contact members of the current and soon to be US Government to sayYES, WE CAN STOP THE BLOODSHEDYES, WE CAN STOP THE SLAUGHTER FUNDED BY US TAX DOLLARS
YES, WE CAN BRING HOPE AND PEACE
Just
Foreign Policy News

January 2, 2009

Just Foreign Policy News on the Web

If you're having trouble reading the email version, try the web version:

http://www.justforeignpolicy.org/newsroom/blog/

Write Now to Save Lives in Gaza

Urge US officials to support an immediate ceasefire and lifting the blockade on Gaza -

Write to President-elect Obama:

http://justforeignpolicy.org/involved/gazaceasefireobama.html

Write to President Bush and Congress:

http://justforeignpolicy.org/involved/gazaceasefirebushcongress.html

Background:

Calling Out Bush's War in Gaza

The Bush Administration provided the weapons, knowing what they would be used for.

http://www.huffingtonpost.com/robert-naiman/calling-out-bushs-war-in_b_154825.html

The Gaza War is Completely Stoppable

http://www.commondreams.org/view/2008/12/31-9

American Jews Call for Immediate Ceasefire, End of Gaza Blockade

http://www.huffingtonpost.com/robert-naiman/american-jews-call-for-im_b_154353.html

Emergency
Conference Call &

More Action to Take on Gaza
Through six days of
attacks on the occupied Gaza Strip, Israel
has killed at least 430 Palestinians and injured at least 2,250 with U.S. weapons in violation of U.S.
law. Israel
now stands ready to invade the Gaza Strip with troops at any moment.

Israel's attacks come on top
of a brutal siege of the Gaza Strip, which has created a humanitarian
catastrophe of dire proportions for Gaza's
1.5 million Palestinian residents by restricting the provision of food,
fuel, medicine, electricity, and other necessities of life.

Make no mistake
about it-Israel's war and siege on the Gaza
Strip would not be possible without the jets, helicopters, ships, missiles,
and fuel provided by the United
States. Additional
troubling details continue to emerge about the misuse of U.S. weapons by Israel:

* Israel is
dropping GBU-39 small diameter bombs on the Gaza Strip. According to
weapons experts, these bombs contain uranium oxide and have left behind
radioactive contamination in places such as Kosovo,
Iraq, and Afghanistan.
In September 2008, Boeing received a $77 million contract to transfer 1,000
of these bombs to Israel.

* On December 30, the Israeli navy intentionally rammed a boat in international waters which was carrying medical supplies to the Gaza Strip, nearly causing it to sink. The passengers of The Dignity included doctors and recent Green Party Presidential candidate Cynthia McKinney. In July 2008, the United States signed a contract to transfer $1.9 billion of naval combat ships to Israel.

TAKE ACTION

Find out what you can do to take action by clicking here. Action steps include:

* Participate
in a US Campaign emergency

conference call on Monday, January 5 at 9PM Eastern. To RSVP and get call-info, send your name and organizational affiliation (if any) to us by clicking here.

* Join one of nearly 150 protests in the United States against Israel's attacks.

* Download resources and sign up for organizing packets to educate and organize people in your community to end U.S. military aid to Israel.

* Contact the President and set up meetings with your Members of Congress.

* Download talking points for getting our message into the media.

* Step up the pressure on President Elect-Obama and the new Congress by signing our open letter and by coming to DC for Inauguration Day and our Feb. 1-2 Grassroots Advocacy Training and Lobby Day.

* Make a tax-deductible contribution to us so that less of your taxes go to Israel's war machine.

TAKE ACTION NOW

Humanitarian implosion in Gaza.

Urge Secretary Rice to help end the civilian bloodshed!

Dear david,

It may be a new year, but the bloodshed in Gaza this past week is a clear reminder that there's no time to wait to protect human rights in 2009.

Since December 27, these horrific attacks on Gaza have caused over 400 Palestinian deaths and 2000 injuries. Rocket fire by armed Palestinian groups, including Hamas, has taken the lives of 4 Israelis and caused several dozen injuries. Amnesty International condemns the violence on both sides and calls on both parties to abide by international law and policies.

The U.S. government cannot continue this lop-sided blame on Hamas for the crisis. Ask Secretary Rice to urgently express deep concern about Israel's disproportional response and its policies which have brought the Gaza Strip to the brink of humanitarian disaster.

Civilians in Gaza, already trapped in disgraceful humanitarian conditions, are victims of Israeli air strikes and intensified attacks. Israeli blockades of humanitarian supplies continue to deny Palestinians the food and medical supplies they desperately need.

Join Amnesty International in calling
for Secretary Rice to:
Pressure Israel
and Palestinian armed groups to cease attacks on civilians Demand an end to Israel's
disproportional response Urge Israel
to open the crossings to let humanitarian aid in
Together we
can help lift Gaza
out of this crisis.

Sincerely,

Curt Goering

Senior Deputy Executive Director

Amnesty International USA

_____ It’s the same Hotmail®. If by “same” you mean up to 70% faster.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

↑ Index

28. George Bowering
Re: capitalism and the long poem
Sat 3 Jan 2009

Charles Olson as a writer of the serial poem?
I wish we could hear Jack Spicer's response to that notion!

gb

On Jan 3, 2009, at 7:51 AM, Mark Weiss wrote:

> *Putting aside the dubiousness of the term post modern and the assignment of dates to it, Pound was writing the serial poem that was the acknowledged model for Olson and Duncan well before 1945,*

and Rimbaud was doing it even earlier. It shouldn't be difficult to come up with a few more, but I have to run out the door--promises to keep, restless horses, etc.

Mark

At 08:16 AM 1/1/2009, you wrote:
One of the most fascinating developments of the post-modern era Troy, One of the most fascinating developments of the post-modern era (& the era since then) is the development (evolution) of the Serial Poem. Robin Blaser's 'The Holy Forest' and Nate Mackey's 'Mu' or 'Song of the Andoumbolou' (which together could be considered part of the same poem) are two stellar examples of this. These are more recent examples and 'The Maximus Poems' and 'Paterson' are other examples and I am sure folks on the list could chip in their own favorites. The narrative that emerges is not as obvious and requires more study, more of a commitment than what was previously known as 'epic.' The recognition of these in a mode similar to the epics of the past is very much a function of this shift in literature, especially after 1945 (the beginning of the post-modern era) and Jack Spicer's notion gets close to summing it up: ...The trick naturally is what Duncan learned years ago and tried to teach us not to search for the perfect poem but to let your way of writing of the moment go along its own paths, explore and retreat but never be fully realized (confined) within the boundaries of one poem... It's pleasing to be back to actual poetics on the poetics list. Happy New Year. Paul E. Nelson Global Voices Radio SPLAB! American Sentences Organic Poetry Poetry Postcard Blog Ilalqo, WA [redacted] _____ *From: Troy Camplin* <[redacted]> *To:* [redacted] *Sent: Tuesday, December 30, 2008 10:50:09 AM Subject: Re: capitalism and the long poem I think we've become obsessed with it precisely because it's fallen out of favor. Somebody, or a few people, wondered where it went, and began writing about it. It seems to me that the long poem became impossible with the abandonment of narrative by poets. How long can one keep up a feeling or a mood or an "experiment"? Frederick Fierstein writes quite long poems, but his poems also have narratives holding them together. Frederick Turner has written two epic poems. It seems that the gradual abandonment of narrative in poetry by the Modernists, especially the late Modernists, and the postmodern poets, far more than economic conditions, have contributed to the abandonment of long poetry as a form. Troy Camplin* _____ *From: Eireene Nealand* <[redacted]> *To:* [redacted] *Sent: Monday, December 29, 2008 1:45:57 PM Subject: capitalism and the long poem*

> *I sat down to write a little piece about this Russian poet, and came up with a strange take on the long poem--an idea that the seriality of it is somehow related to consumer capitalism-- http://tsky-reviews.blogspot.com/ not the pleasantest thought-- and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession? e ========== The Poetics List*
>
> *welcome.html*
>
> *welcome.html*

GB
Is currently imagining the universe.

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29. CA Conrad
OPEN LETTER to Rick Warren's new friend Melissa Etheridge /\\//\\\\//////\\\\\\//////\\\\\\\\//////////
Sat 3 Jan 2009

Dear Melissa Etheridge, it seemed like good news that you had met with Pastor Rick Warren to confront him on his homophobic disinformation campaign. It makes sense that many thoughtful, open-minded people are thinking that your meeting with Warren made for a good, productive meeting of the minds. Many of these same people worked VERY HARD to get Mr. Obama elected, so the idea of him CHOOSING an openly homophobic anti-Semite like Warren to give "the blessing" at his inauguration to set the spiritual tone of his presidency is a very difficult thing to wrap our minds around. Our feeling of betrayal is appropriate.

To be honest Melissa I have no idea how much experience you have with Fundamentalist Christians, but they're called FUNDAMENTALIST for a reason. When you say you are interested in peace I don't doubt you for a minute. But when you say we should volunteer to be more visible it's nothing but weird to me. Your direct quote is, "Maybe if they get to know us, they won't fear us." But we queers don't grow on trees on a faraway island. Fundamentalist Christians deal with us all the time because live in their towns. They gave birth to us, we are in their families, and we don't need to visit because we're already there. They know us and we know them, quite well.

From my own experience and understanding with Fundamentalist Christian relatives, there are some who will not allow me to use their towels or toilets

because I'm queer. You wouldn't be allowed to either, no matter how many CDs you've sold. Never mind gay marriage, you can't take a shit! And these are people who LOVED me dearly when I was a boy. I FELT their love, and remember it well. And I also remember how painful it was to let them know I was queer, having grown up hearing their sadistic vitriol. My options were to hide or come out. Hiding is an option only for the true masochist, and I am not one. A relative said to me, "You were such a handsome boy, we had such hope for you." In an instant I became someone who was now ugly and without hope.

If I die tomorrow some members of my family will say, "We know where he's headed!" These are extremely unreasonable and uncompromising people, and their bible backs them up one hundred percent. I've read these passages, I've had them read to me. Queers are an abomination, period. We can serve all the soup in the world to all the homeless of the world but we're still going to Hell. The bible says so, period. And Rick Warren can say Jews and queers are going to Hell as gently as he can, but he still says it, and in doing so he makes Jews and queers subhuman animals not worthy of God's love. We are refuse, and THAT is the very kind of philosophy which encouraged Aaron McKinney to torture and murder Matthew Shepard. THAT is the very philosophy which permitted Roland Button to run over Erika Keels four times with his car, and the very philosophy that made her so invisible and inhuman that Philadelphia police wrote her death down as an accident, which remains classified an accident to this day. Despite the medical examiner's report, despite witnesses, despite petitions and marching and demonstrating on behalf of this 20-year old African American transwoman, her murderer has never stood trial, see this: http://www.petitiononline.com/ErikaK/

My boyfriend Earth was murdered in Tennessee. His twin brother who still lives in Philadelphia told me his hands were tied behind his back, he was dowsed with gasoline and set on fire. Over and over I asked, "HOW could they do this!!!!? HOW could they do this!!!!?" But we all know how, we know exactly how. Whoever murdered him was able to find the necessary apathy from a legacy of hate, a legacy of PERMISSION, handed down from church to church, quoting verse to sanction and spur their actions.

In Adolf Hitler's Germany the clergy who used the pulpit to spread hatred of Jews and Homosexuals were doing so to ease the troubled conscience, to act as a link to the voice of God to ORDAIN The Holocaust. Ask yourself how guilty are these men who used their positions of respect and their aura of holiness to push their trusting congregations to commit such atrocities?

Rick Warren is the author of one of the best-selling hardcover books in publishing history. And this is a country where he should be allowed to express himself freely, but so should we be allowed to counter it, to let the voice of

reason break through. Millions of people trust and absorb Warren's message that Jews will burn in Hell, and that queers are not FIT to be treated the same as decent heterosexual Christians. Melissa why do you ask US to volunteer in his church? Why not ask these Fundamentalist Christians to volunteer at gay community centers and the queer suicide hotlines? Instead of asking US to show how worthy we are, how about they be asked to prove their worthiness for a change? It is WRONG to grovel up to them for acceptance, for these are the people who pushed US away in the first place, remember? The compromises they demand of us are too expensive and would eat us alive.

We need to be LOUD and be LOUD NOW, not to get through to the people who have shunned us and discarded us, but for the young queer people growing up in these repressive, dangerous families. We need to prevent yet more suicides. And it would be nice to prevent gay bashing and murders, but that's a whole long battle which involves centuries of permission to undo. Did you see the movie Borat? The people being interviewed in the film were not actors. There's a man at a rodeo scene who says without hesitation into the camera that "we're working on" being able to hang queers here like they do in Borat's country. The man openly admires hanging queers elsewhere in the world. Some days THE ONLY THING keeping these bloodthirsty people in check in America is their fear of prison and the electric chair, and some days that's all we queers have between our lives and the grave.

In "Homosexuality and Marxism," the great American poet Jack Spicer wrote:

Homosexuality is essentially being alone. Which is a fight against the capitalist bosses who do not want us to be alone. Alone we are dangerous. Our dissatisfaction could ruin America. Our love could ruin the universe if we let it.

Thank you Jack, for that! This ruin to me is transformative, is the Phoenix, and feels nothing less than essential for love to DEMAND its increase. Melissa please don't ask us to prove that we're good people, because if we have to prove it, then how good are the people asking us to prove it? And frankly I'm VERY GLAD that Barak Obama won and not John McCain and Sarah Palin, but at the same time Obama is LUCKY I didn't know he would CHOOSE Rick Warren's blessing BEFORE election day. You'll see me at the inauguration, I'll be the one with the sign that says, "YOU'RE LUCKY I CAN'T TAKE MY VOTE BACK!"

For all those who have suffered and continue to suffer, we must remember Dr. Martin Luther King's words, "The time is always right to do what is right."

Most sincerely,
poet CAConrad

http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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30. Stephen Vincent
Eyeless in Gaza
Sat 3 Jan 2009

In 8 years, the Bush Regime - neocons, and no doubt with Israel's complicity - imagined Iraq's demise would 'reconfigure the Mideast' with democracies up and instantly flourishing in the glow of a successful invasion. Now Israel invades Gaza - with American armor and support - still imagining/dreaming a reconfiguration of the Mideast. If 'slaughter' counts as vision 'they' are clearly winning by the dead in numbers. If this invasion counts as the Israel/American 'vision' in any other sense, 'Eyeless in Gaza' appears to be more accurate than ever. Might as well imagine a tank or Cheney threading a needle's eye.

What keeps these people - other than pathology - running this wheel over and over again? One - somewhat helpless at the moment - can only 'hope' that this is Bush & Cheney's "Last Tape" and that Hilary-Obama might (might) pour some water on 'the powder' and work out a vocabulary not built on slaughter.

Stephen Vincent
http://stephenvincent.net/blog/

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31. Carol Novack
2009 PressPress Chapbook Award
Sat 3 Jan 2009

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32. Lana Ayers
Call for Poetry Postcard participants
Sat 3 Jan 2009

Dear Poet,

Call for participants to the 2009 Poetry Postcard Project inspired by Organic poetry Guy Paul Nelson http://organicpoetry.com/

Come join the fun.

Just imagine going to your mailbox and finding a postcard in it with a few lines of verse among all your bills and advertisements. Would that make you day?

What¢s involved:

Write a poem on a postcard once a week, every week and mail it to someone on the list.

Don¢t agonize over what to write, just jot a few lines and send. It should be fun and easy. Write about where your are, write about the postcard image, get inspiration from postcards you¢ve received. Remember you have an eager and enthusiastic audience waiting for your words.

How to get started? Go to http://ConcreteWolf.com/perennial and Register.. Once you register you can add your address info and join the list. Please make sure your address info shows up correctly on the list.

Be sure to check postage rates at http://USPS.com before mailing oversized cards or mailing to other countries.

Any questions? email Lana at [redacted]

Happy 2009,

Lana

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33. James Robinson

Data-Tantrum: Looking for members

Sat 3 Jan 2009

Hey there,
<http://data-tantrum.ning.com/>
I've just started a social network at http://data-tantrum.ning.com/ So if you're interested in "differentiated poetics" or literacy w/o borders, check it out. Better yet, join.

Looking to discuss multi-modal input and a poetics that includes not just words, but food, dance, video games, you name it...

Basically, any form of engineered experience or communicaion that causes an effect.

The first discussion is basically a "fantasy curricula league" for k-12. Could be fun...

Hope to see you there,

JR

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34. **Joel Lewis**

Gotham Book Mart Holdings Are Given to Penn

Sun 4 Jan 2009

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from NY TIMESJANUARY 2, 2009, 12:51 PM By SEWELL CHAN <http://cityroom.blogs.nytimes.com/author/sewell-chan/>Andreas Brown, the last owner of the Gotham Book Mart, readied vintage photos of Arthur Miller and James Joyce in 2004 in preparation for a move to a new location. (Photo: Frances Roberts for The New York Times)

Updated, 4:50 p.m. | About 200,000 items from the Gotham Book Mart, which closed in 2007 after 87 years as a New York literary haven of international stature, have been donated<http://www.upenn.edu/pennnews/article.php?id=1504> to the University of Pennsylvania.

An anonymous donor purchased the store's inventory and donated it to the university, which announced the donation on Dec. 18. The holdings — primarily modern and contemporary poetry and literature, but also including works on art, architecture, jewelry, music, dance and film — will go to Penn's Rare Book and Manuscript Library, which is known for its collection of antiquarian materials from before 1850. Citing experts, The Philadelphia Inquirer reported on Thursday that the collection was valued at several million dollars<http://www.philly.com/philly/news/local/20090101_Gotham_Book_Mart_trove_bound_for_U__of_Pennsylvania.html>, but most of the store's inventory was bought at an auction by its landlords for $400,000 in 2007.

"We're honored to steward the collection and give it new life as an academic resource," H. Carton Rogers, vice provost and director of libraries at the University of Pennsylvania, said in a statement.

The collection includes first editions, experimental literary magazines and books from small presses, including "outsider literature" published by Black Sparrow Press and poetry published by St. Mark's Church, the university said.

The collection includes "proofs, advance copies, pamphlets, photographs, posters, reference works, catalogs, broadsides, prints and postcards," the university said. There are books from the personal libraries of Truman Capote<http://topics.nytimes.com/top/reference/timestopics/people/c/truman_capote/index.html> and Anaïs Nin<http://select.nytimes.com/gst/abstract.html?res=F40815F83C5D167493C4A8178AD85F438785F9>, as well as items signed by Arthur Miller, Tennessee Williams, Robinson Jeffers, Woody Allen, Wallace Stevens and John Updike.

The Gotham Book Mart was founded on West 45th Street in 1920 by Frances Steloff<http://select.nytimes.com/gst/abstract.html?

res=FA0712FC3E590C708EDDAC0894D1484D81>. It was the haunt of literary figures like Theodore Dreiser, John Dos Passos, H. L. Mencken, Arthur Miller, John Updike, J. D. Salinger and Eugene O'Neill. Itexhibited<http://query.nytimes.com/gst/fullpage.html?res=9500E1DE1431F934A25757C0A9669C8B63> the works of the artist Edward Gorey. Its customers included George and Ira Gershwin, Charlie Chaplin, Alexander Calder, Stephen Spender, Woody Allen, Saul Bellow, John Guare, Katharine Hepburn and Jacqueline Kennedy Onassis. At various points, Allen Ginsberg, LeRoi Jones and Tennessee Williams (for a day) worked as clerks there.

Under Miss Steloff, the store twice moved to larger quarters, but stayed within a two-block area, settling in 1946 at 41 West 47th Street. Miss Steloff sold the Gotham<http://select.nytimes.com/gst/abstract.html?res=F40E16FE3D5C147493C7AB178AD85F4C8685F9> in 1967 to Andreas Brown, another book lover, but continued to live in an apartment on the third floor, above the store, and remained as a working consultant.

"Along with its fame and reputation, the Gotham was also a very carefully operated book business," Herbert Mitgang wrote in an obituary<http://query.nytimes.com/gst/fullpage.html?res=950DE2DD113DF935A25757C0A96F948260> of Miss Steloff<http://query.nytimes.com/gst/fullpage.html?res=9B0DE1D6113BF933A05751C1A961948260>, who died in 1989 at age 101. "As the owner and the person who paid the salaries, Miss Steloff was demanding, irascible, unwearying and unable to understand why no one else was willing to put as many hours or as much concentration into the store as she did."

Beloved as it was, the bookstore had many problems over the years. In 1997, Mr. Brown agreed to pay $1.4 million<http://query.nytimes.com/gst/fullpage.html?res=9F02EEDE1E39F930A25756C0A961958260> to Joanne Carson, who had turned over $640,000 in savings to him in 1988 and 1991 to help him buy and repair the brownstone that houses the store. In 1995, she decided she wanted her loan back with interest, and filed suit<http://query.nytimes.com/gst/fullpage.html?res=9907E1DB1130F934A35756C0A961958260> against him. The Gotham Book Mart's final home, at 16 East 46th Street. (Photo: Tina Fineberg for The New York Times)

Mr. Brown said he would pay the money back in 2000, after selling the building. But the sale did not occur until 2003, when Mr. Brown sold the building<http://query.nytimes.com/gst/fullpage.html?

res=9504E0DA163FF931A15754C0A9659C8B63>, a town house in the heart of the diamond district, for $7.2 million. In 2004, the store moved <http://www.nytimes.com/2004/08/04/books/04goth.html> to the former H. P. Kraus antiquarian bookstore, at 16 East 46th Street<http://query.nytimes.com/gst/fullpage.html?res=9A0CE4DA173CF937A3575BC0A9629C8B63>, which had closed in 2003.

It later emerged that two benefactors who had wished to remain anonymous — Leonard A. Lauder<http://topics.nytimes.com/top/reference/timestopics/people/l/leonard_a_lauder/index.html>, the cosmetics heir, who has an interest in antique postcards, and Edmondo Schwartz, a real estate developer — had purchased the East Side building for $5.2 million and leased it to Mr. Brown to save the Gotham. But by 2006, he had fallen behind<http://query.nytimes.com/gst/fullpage.html?res=9D00EEDB1031F93AA2575AC0A9609C8B63> on his $51,000 monthly rent and owed at least $500,000 in rent, taxes, interest and other fees, and the landlords moved to evict him. The store was on its last legs.

In May 2007, many of Gotham's possessions — including books signed by Mr. Updike, letters from D. H. Lawrence, and Andy Warhol's wig rack — were sold at auction <http://www.nytimes.com/2007/05/23/nyregion/23gotham.html> to the landlords, who bid $400,000. The store's workers had never finished unpacking the books from the 2004 move.

The university said that it knew the identity of the donor but that the donor had insisted on anonymity.

Mr. Lauder, former chairman of the Estée Lauder Companies, graduated from Penn in 1954 and is an emeritus member of its board of trustees. Jonathan J. Faust, a lawyer for Mr. Lauder, declined to comment on Mr. Lauder's involvement with Gotham Book Mart.

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35. Eireene Nealand

Re: capitalism and the long poem

Sun 4 Jan 2009

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ps. I should note, though, that at last hear Nate Mackey does consider himself in line with Duncan, or at least has learned much from him. He also teaches a class on H.D. So it's me, making a break, if such is warranted.

(now it feels like a legal disclaimer) but I'm not interested in the schools so much as something more like an idea or technique that would help us to think about this seriality thing. and incompletes if that is a part of where it goes.

On 1/3/09, Eireene Nealand <[redacted]> wrote:
> yes, i think this is an important part of it, the interrelated segments--
> --little bits of incompleteness hooking up with other incomplete bits.
>
> a garland of fragments. (not my own line)
>
> "Blood Dazzler" sounds great. (and I just looked up a few excerpts--good too)
>
> Page duBois wote a little bit about this in "Sappho is Burning" but
> maybe she thought that there was more of a person in our times to hold
> all of the fragments together.
>
> Maybe it is just bits of other series that show up in the gaps.
>
> (but now I'm running off into theory land again).
>
> Pound, H.D., Olsen, Duncan, okay.
>
> it's this odd "irreal" hypercapitaism that I'm looking more at.
>
> Is there anyone that you guys would throw in a line with say,
>
> Mackey, Spahr, Roberson...
>
> (will look at more of Patricia Smith)
>
> That line makes me think more about music and modalities as being ways
> of moving around.
>
> Maybe Spahr is more like Golynko in that there are fewer--what to call
> them--monsters--unidentifiable objects on the surface (tho they are
> there).
>
>
> e
>
>
> On 1/3/09, carol dorf <[redacted]> wrote:
> > I think the long poem is often more a poem in interrelated segments --
> > Patricia Smith's "Blood Dazzler" approaches Katrina from numerous
> > viewpoints including the Hurricane's. At the opposite end of the
> > public/personal scale, Rusty Morrison's "the true keeps calm biding

> > its story," is a formal experiment in the nature of the book-length
> > poem.
> >
> > In reading these book-length poems, the individual segments provide a
> > way to move through aspects of language/experience.
> >
> >
> > On 1/1/09, Paul Nelson <[redacted]> wrote:
> > > One of the most fascinating developments of the post-modern era
> > > Troy,
> > >
> > > One of the most fascinating developments of the post-modern era (&
the era
> > > since then) is the development (evolution) of the Serial Poem. Robin
> > > Blaser's 'The Holy Forest' and Nate Mackey's 'Mu' or 'Song of the
> > > Andoumbolou' (which together could be considered part of the same
poem) are
> > > two stellar examples of this. These are more recent examples and 'The
> > > Maximus Poems' and 'Paterson' are other examples and I am sure folks
on the
> > > list could chip in their own favorites.
> > >
> > > The narrative that emerges is not as obvious and requires more study,
more
> > > of a commitment than what was previously known as 'epic.'
> > >
> > > The recognition of these in a mode similar to the epics of the past is
very
> > > much a function of this shift in literature, especially after 1945 (the
> > > beginning of the post-modern era) and Jack Spicer's notion gets close to
> > > summing it up:
> > >
> > > ...The trick naturally is what Duncan learned
> > > years ago and tried to teach us – not to search for the perfect poem but
to
> > > let
> > > your way of writing of the moment go along its own paths, explore and
> > > retreat
> > > but never be fully realized (confined) within the boundaries of one
poem...
> > >
> > >

> > >
> > > It's pleasing to be back to actual poetics on the poetics list.
> > >
> > > Happy New Year.
> > >
> > >
> > > Paul E. Nelson
> > >
> > > Global Voices Radio
> > > SPLAB!
> > > American Sentences
> > > Organic Poetry
> > > Poetry Postcard Blog
> > >
> > > Ilalqo, WA [redacted]
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > > _____
> > > From: Troy Camplin <[redacted]>
> > > To: [redacted]
> > > Sent: Tuesday, December 30, 2008 10:50:09 AM
> > > Subject: Re: capitalism and the long poem
> > >
> > > I think we've become obsessed with it precisely because it's fallen out of
> > > favor. Somebody, or a few people, wondered where it went, and began writing
> > > about it. It seems to me that the long poem became impossible with the
> > > abandonment of narrative by poets. How long can one keep up a feeling or a
> > > mood or an "experiment"? Frederick Fierstein writes quite long poems, but
> > > his poems also have narratives holding them together. Frederick Turner has
> > > written two epic poems. It seems that the gradual abandonment of narrative
> > > in poetry by the Modernists, especially the late Modernists, and the

> > > postmodern poets, far more than economic conditions, have contributed to the
> > > abandonment of long poetry as a form.
> > >
> > > Troy Camplin
> > >
> > >
> > >
> > > _____
> > > From: Eireene Nealand <[redacted]>
> > > To: [redacted]
> > > Sent: Monday, December 29, 2008 1:45:57 PM
> > > Subject: capitalism and the long poem
> > >
> > > I sat down to write a little piece about this Russian poet, and came
> > > up with a strange take on the long poem--an idea that the seriality of
> > > it is somehow related to consumer capitalism--
> > >
> > > http://tsky-reviews.blogspot.com/
> > >
> > > not the pleasantest thought--
> > >
> > > and so I was wondering if anyone has any good counter arguments, or
> > > different takes on why so many are so obsessed with this form right
> > > now. & will we fall out of love with it during the recession?
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36. St. Thomasino
e·ratio is reading for issue 12
Sun 4 Jan 2009

e·
e·ratio is reading for poetry and for digital art and for whatever
cannot be said no to. so click on by and have a look-see.

http://www.eratiopostmodernpoetry.com

a noun sing e·ratio 11 · 2008

with poetry by David Appelbaum, Donald Wellman, Mary Ann Sullivan, Joseph F. Keppler, Patrick Lawler, James Stotts, David Annwn, David Rushmer, Melanie Brazzell, Jennifer Juneau, John M. Bennett, Geof Huth, John Mercuri Dooley, Mark Cunningham, Derek Owens, Gautam Verma, and Clark Lunberry

http://www.eratiopostmodernpoetry.com

edited by gregory vincent st. thomasino
e·

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37. Jim Andrews
hockey violence (was poetry brothel)
Sun 4 Jan 2009

The most popular sport on Earth, soccer/football, rarely involves fighting. The stadiums sometimes seat 150,000, such as in Rio, and the players are paid ten times what hockey players receive. Baseball, also, is more popular, at least in Japan and the United States. The stadiums seat 80,000 and the players are paid ten times what hockey players receive. And, again, fighting is not typical in baseball, and this is true of most other high-profile sports.

Hockey, in the USA, is veiwed as a goon show, one step up from all star wrestling. Whereas, in Canada, your point of view is common, John. That pro hockey allows fighting is a business decision. Whether they do or don't permit fighting won't change the general level of popularity of hockey in the USA. It is not going to be as popular as baseball, football, or basketball in the USA regardless of whether fighting is permitted. It's not their game. But, with fighting permitted, the owners do better financially than they would otherwise.

One of these days a lawyer is going to successfully prosecute a case which arises out of on-ice violence. To the tune of millions of dollars in damages against an NHL club and its personnel. Only then will the business men rethink their business decision.

In the meantime, the code lends not only hockey but Canadian society an annoying, slightly retarded thugishness.

I was sorry to hear of the death of Don Sanderson from a hockey fight. Unfortunately he won't be the last.

I have been watching the world junior tournament. It's been very hard-hitting, tough, fast, exciting hockey--more exciting, I would say, than NHL hockey--and there is hardly any fighting. I don't miss it a bit. In fact the last few games in that tournament I've watched (Canada-Russia, Canada-USA, USA-Slovakia, Slovakia-Sweden) have been some of the most thrilling hockey games I've ever seen. And just about entirely without fisticuffs.

ja
http://vispo.com

> *A very interesting and relevant response, Richard. I was watching the news yesterday and noted that a young man was killed as a result of a hockey fight. The newscaster implied that only a limited sector of the hockey audience was interested in watching hockey fights. My first thought was, "Bullshit!". That's part and parcel of being a hockey player and it's never*
> *going to change. The male stereotype is one of power and strength, of laughing in the face of danger. Would anyone be interested in watching people drive cars around an oval track if not for the expectation of accidents? Isn't that one of the reasons why tennis, which demands a damned*
> *sight more athletic ability than football or, perhaps, hockey, not as popular a sport? Although golf and baseball and watching grass grow are pretty popular, aren't they?*
> *John Herbert Cunningham*

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38. Kyle Schlesinger

ON LAUNCH at The Poetry Project NYC ON Monday January 5th @ 8:00

Sun 4 Jan 2009

ON LAUNCH
Poetry Project
Monday January 5th, 2009 @ 8:00

ON features twenty-one essays by poets on poets of their approximate generation. Come find out what's going on and celebrate this new publication featuring exchanges on contemporary poetry and poetics. Contributors include Taylor Brady, Brandon Brown, CAConrad, Jason Christie, Michael Cross, Thom Donovan, Eli Drabman, Rob Halpern, Jen Hofer, Alan Gilbert, Brenda Iijima,

Andrew Levy, Edric Mesmer, Sawako Nakayasu, Tenney Nathanson, Richard Owens, Tim Peterson, Andrew Rippeon, Kyle Schlesinger, Jonathan Skinner, Dale Smith, Suzanne Stein, Ali Warren, Katie Yeats ON Arakawa/Gins, Taylor Brady, CAConrad, Michael Cross, Beverly Dahlen, Michael deBeyer, Mark Dickinson, kari edwards, DJ/Rupture, Thom Donovan, Belle Gironda, Brenda Iijima, CJ Martin, Emily McVarish, Yedda Morrison, Hoa Nguyen, Sawako Nakayasu, Julie Patton, Lauren Shufran, Suzanne Stein, Dana Ward, and Ali Warren. Confirmed readers include CAConrad, Thom Donovan, Alan Gilbert, Brenda Iijima, Julie Patton, Tim Peterson, Andrew Levy, Kyle Schlesinger and Katie Yates.

Copies of ON will be available for $12.
Also available from Small Press Distribution: http://spdbooks.org and Cuneiform Press: http://www.cuneiformpress.com
Submission guidelines and more available at:
http://oncontemporaries.wordpress.com

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

Forthcoming at the Poetry Project:

Wednesday January 7th at 8pm
Mitch Highfill & Katy Lederer

Monday January 12th at 8pm
Cyrus Console & Jessica Dessner

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39. Tinfish Press

Happy New Year from Tinfish Press in Kane`ohe, Hawai`i

Sun 4 Jan 2009

Happy new year, friends of Tinfish Press!

Tinfish Press depends on the curiosity of its readers for revenues that enable us to continue publishing works of experimental poetry from the Pacific.

Our journal comes out once a year. Besides providing an anthology of important work from the Pacific (our most recent, #18, was devoted to long poems), each issue is a work of art, constructed of recycled materials and innovative graphic designs.

We also publish chapbooks and full length books. If you teach, please consider "adopting" our books and journal issues for your courses. They teach well and fill the holes in many standard poetry curriculum. Our authors write from Hawai`i, the west coast of the American continent, Australia, Aotearoa / New Zealand, and elsewhere.

For more information on us, please go to www.tinfishpress.com and consider subscribing today! ($25 for three issues, available on-line or at our street address.)

We are also pleased that Sarith Peou's *Corpse Watching* (2007) is a 2008 Asian American Literary Award for Poetry finalist. This book offers an evocative witness to the Cambodian holocaust of the late 1970s. Designed by Lian Lederman (with a foreword by Ed Bok Lee), *Corpse Watching* also features photographs from Tuol Sleng prison, where thousands of Cambodians were killed by the Khmer Rouge (images provided by the Cambodia Documentation Center).

Reprints are now available for purchase. $12 each, available on-line from www.tinfishpress.com.

Begin your 2009 with our journal and books. We wish you the best for this new year!

Aloha, Susan
Edit girl

--
Susan M. Schultz
Editor, Tinfish Press
www.tinfishpress.com

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40. steve russell
Re: capitalism and the long poem
Sun 4 Jan 2009

& Berryman/ Dream Songs. what to cALL IT? agony, soap sonnets???

--- On Sat, 1/3/09, Mark Weiss <[redacted]> wrote:

From: Mark Weiss <[redacted]>
Subject: Re: capitalism and the long poem
To: [redacted]
Date: Saturday, January 3, 2009, 10:51 AM

Putting aside the dubiousness of the term post modern and the assignment of dates to it, Pound was writing the serial poem that was the acknowledged model for Olson and Duncan well before 1945, and Rimbaud was doing it even earlier. It shouldn't be difficult to come up with a few more, but I have to run out the door--promises to keep, restless horses, etc.

Mark

At 08:16 AM 1/1/2009, you wrote:
> One of the most fascinating developments of the post-modern era
> Troy, One of the most fascinating developments of the post-modern era
(& the era since then) is the development (evolution) of the Serial Poem.
Robin Blaser's 'The Holy Forest' and Nate Mackey's 'Mu'
or 'Song of the Andoumbolou' (which together could be considered part of
the same poem) are two stellar examples of this. These are more recent
examples
and 'The Maximus Poems' and 'Paterson' are other examples and I
am sure folks on the list could chip in their own favorites. The narrative that
emerges is not as obvious and requires more study, more of a commitment than
what was previously known as 'epic.' The recognition of these in a mode
similar to the epics of the past is very much a function of this shift in
literature, especially after 1945 (the beginning of the post-modern era) and
Jack Spicer's notion gets close to summing it up: ...The trick naturally is
what Duncan learned years ago and tried to teach us not to search for the
perfect poem but to let your way of writing of the moment go along its own
paths, explore and retreat but never be fully realized (confined) within the
boundaries of one poem... It's pleasing to be back to actual poetics on the
poetics list. Happy New Year. Paul E. Nelson Global Voices Radio SPLAB!
American
Sentences Organic Poetry Poetry Postcard Blog Ilalqo, WA [redacted]
_____ From: Troy Camplin
<[redacted]> To: [redacted] Sent: Tuesday,
December 30, 2008 10:50:09 AM Subject: Re: capitalism and the long poem I
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we've become obsessed with it precisely because it's fallen out of
favor. Somebody, or a few people, wondered where it went, and began writing
about it. It seems to me that the long poem became impossible with the
abandonment of narrative by poets. How long can one keep up a feeling or a
mood

or an "experiment"? Frederick Fierstein writes quite long poems, but
his poems also have narratives holding them together. Frederick Turner has
written two epic poems. It seems that the gradual abandonment of narrative in
poetry by the Modernists, especially the late Modernists, and the postmodern
poets, far more than economic conditions, have contributed to the abandonment
of
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Eireene Nealand <[redacted]> To: [redacted] Sent:
Monday, December 29, 2008 1:45:57 PM Subject: capitalism and the long poem
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consumer capitalism-- http://tsky-reviews.blogspot.com/ not the pleasantest
thought-- and so I was wondering if anyone has any good counter arguments, or
different takes on why so many are so obsessed with this form right now. &
will we fall out of love with it during the recession? e
>

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41. { brad brace }

Reflected-Light --> Remaining-Days

Sun 4 Jan 2009

---

http://bbrace.net/R/Reflected-Light.html

Reflected-Light
Reflected-Moonshine
Reflecting-Power
Reflecting-Rails
Reflections-Just-Here
Reflex-Action
Reflexive-Immersion
Reflexive-Recoil
Refreshing-Calm
Refreshing-Juice
Refuse-Resurrections
Refuse-Rocks
Refused-Admission
Regaining-Respect
Regal-Gleam
Regal-Incognito
Regal-Process
Regal-Profusion

Regally-Adorned
Regimented-Rows
Region-Remains
Regional-Flavor
Regional-Ramifications
Registering-Resolution
Regret-and-Remorse
Regretted-Recognition
Regular-Attendance
Regular-Circle
Regular-Fare
Regular-Features
Regular-Functionality
Regular-Intervals
Regular-Little-Peach
Regular-Manifestations
Regular-Meals
Regular-Network
Regular-Recluse
Regular-Returning
Regular-Rhythm
Regular-Seasons
Regular-System
Regular-Tinkle
Regular-Turns
Regularly-Renew
Regulated-Beforehand
Reign-Supreme
Reigning-Monarch
Reigning-Sovereigns
Reignited-Satisfaction
Rejoicing-Inwardly
Rejuvenating-Allusion
Rejuvenating-Refreshment
Relatively-Established-Demand
Relatively-Rapidly
Relatively-Recent
Relaxed-Tone
Relay-Race
Relentless-Kinetic-Thrust
Relentless-Necessity
Relentless-Pain

Relentless-Profusion
Relentless-Pummelling
Relentless-Rush
Relevant-Distinction
Relevant-Nuance
Reliable-Particle-Count
Reliable-Regular
Relief-Effort
Relief-Flooding
Relief-Thronging
Religious-Anxiety
Religious-Folds
Religious-Invective
Religious-Obligations
Religious-Rite
Reluctant-Particles
Reluctant-Shake
Reluctant-Traces
Remained-External
Remained-Hidden
Remained-Kneeling
Remaining-Days

http://bbrace.net/R/Reflected-Light.html

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42. ALDON L NIELSEN
photos from MLA off-site reading
Sun 4 Jan 2009

---

photos of pretty much everybody whose last name comes after Giscombe now up at the heatstrings blog for your inspection:

<http://heatstrings.blogspot.com/>

<<

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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43. ALDON L NIELSEN

Re: sound file from MLA off-site reading

Sun 4 Jan 2009

>
This link will take you to a downloadable MP3 file from this year's MLA reading -- I'm sorry to say that I arrived late due to a prior commitment, and that my batteries ran out before the end (the replacement batteries having been mistakenly discarded by an over-eager table clearer at the previous event) --Â

>
So, this is roughly everybody from GORDON through ROTHENBERG -- the link will
be active for downloading for the next seven days and will then vanish --Â

>
<https://www.yousendit.com/download/WnBURE9uTWN0TWtLSkE9PQ>
>

<<

44. Ruth Lepson

Re: Poetry Brothel at the Zipper Factory

Sun 4 Jan 2009

---

not disallowing but criticizing--one's metaphors are important info.

On 1/1/09 10:09 AM, "Adam Tobin" <[redacted]> wrote:

> *I don't think it's puritan moralizing to criticize prostitution; I*
> *think it's puritan moralizing to disallow its use as a metaphor.*
>
> *On Dec 31, 2008, at 5:43 PM, Ruth Lepson <[redacted]> wrote:*
>
> *sick of men saying it's puritan moralizing to criticize prostitution.*
> *whether it shd be legal or not is a complicated question. but I make no*
> *judgment about prostitutes. if anything, I wish the world could hold them in*
> *its arms in a loving way to counteract all they suffer.*
>
> *On 12/31/08 4:33 PM, "Adam Tobin" <[redacted]> wrote:*
>
> *Here's an interesting article, for those who are interested, about a more*
> *useful approach to bettering the terrible conditions of brothels: forming a*
> *prostitutes' union.*
> *http://www.sciam.com/article.cfm?id=the-prostitutes-union*
>
> *I think as long as every mention of prostitution brings up just so much*
> *puritan moralizing, pimps and their bosses will continue to operate with*
> *impunity, out of the sight of polite society. Meanwhile police continue to*
> *fine and jail the women, in order to keep them out of sight of the neighbors*
> *whose real estate values they would otherwise*
>
> *guidelines &*

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45. **Ruth Lepson**

Re: Poetry Brothel at the Zipper Factory

Sun 4 Jan 2009

---

it wasn't you who said that, I believe--been away so may be confused. thanks for your note.
ruth

On 1/1/09 2:06 PM, "John Cunningham" <[redacted]> wrote:

> *I never once ever remotely indicated that prostitution shouldn't be criticized, Ruth. I certainly do agree, separate and apart from the idea of puritan moralizing, that prostitution should be legalized and run in a humane manner where the health and safety of the women engaged in the practice are one of the paramount concerns. Prostitution has been with us forever and will continue to be with us forever. So, it certainly makes sense to respond to this in a manner that takes this into account. Hasn't your country learned from its experience with prohibition. The only thing that it accomplished through criminalization is to support organized crime and increase the need for a larger police force. Here in Canada, our Neo-Conservative Party, has goosestepped its way it thinking that all the evil in the world has been unleashed by having a safe injection site in Vancouver. Ah, the folly of modern government and society.*
> *John Herbert Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Ruth Lepson*
> *Sent: December-31-08 4:43 PM*
> *To: [redacted]*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
>
> *sick of men saying it's puritan moralizing to criticize prostitution. whether it shd be legal or not is a complicated question. but I make no judgment about prostitutes. if anything, I wish the world could hold them in its arms in a loving way to counteract all they suffer.*
>
> *On 12/31/08 4:33 PM, "Adam Tobin" <[redacted]> wrote:*
>
> *Here's an interesting article, for those who are interested, about a more useful approach to bettering the terrible conditions of brothels: forming a prostitutes' union.*
> *http://www.sciam.com/article.cfm?id=the-prostitutes-union*
>
> *I think as long as every mention of prostitution brings up just so much puritan moralizing, pimps and their bosses will continue to operate with*

> *impunity, out of the sight of polite society. Meanwhile police continue to*
> *fine and jail the women, in order to keep them out of sight of the neighbors*
> *whose real estate values they would otherwise*
>
> *guidelines &*

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46. Mark Weiss
Re: Gotham Book Mart Holdings Are Given to Penn
Sun 4 Jan 2009

It was a great bookstore to browse in, and very
receptive to small presses, accepting books on
consignment. Part of its business plan was never
to pay for the books if sold or return them if
not. I guess that somwewhat tempers my grief at Gotham's passing.

Mark

At 12:20 AM 1/4/2009, you wrote:
>from NY TIMESJANUARY 2, 2009, 12:51 PM
>By SEWELL CHAN
<http://cityroom.blogs.nytimes.com/author/sewell-chan/>Andreas
>Brown, the last owner of the Gotham Book Mart, readied vintage photos of
>Arthur Miller and James Joyce in 2004 in preparation for a move to a new
>location. (Photo: Frances Roberts for The New York Times)
>
>Updated, 4:50 p.m. | About 200,000 items from the Gotham Book Mart, which
>closed in 2007 after 87 years as a New York literary haven of international
>stature, have been
>donated<http://www.upenn.edu/pennnews/article.php?id=1504> to
>the University of Pennsylvania.
>
>An anonymous donor purchased the store's inventory and donated it to the
>university, which announced the donation on Dec. 18. The holdings —
>primarily modern and contemporary poetry and literature, but also including
>works on art, architecture, jewelry, music, dance and film — will go to
>Penn's Rare Book and Manuscript Library, which is known for its collection
>of antiquarian materials from before 1850. Citing experts, The Philadelphia
>Inquirer reported on Thursday that the collection was valued at several
>million

>dollars<http://www.philly.com/philly/news/local/20090101_Gotham_Book_Mart_trove_bound_for_U__of_Pennsylvania.html>,
>but most of the store's inventory was bought at an auction by its landlords
>for $400,000 in 2007.
>
>"We're honored to steward the collection and give it new life as an academic
>resource," H. Carton Rogers, vice provost and director of libraries at the
>University of Pennsylvania, said in a statement.
>
>The collection includes first editions, experimental literary magazines and
>books from small presses, including "outsider literature" published by Black
>Sparrow Press and poetry published by St. Mark's Church, the university
>said.
>
>The collection includes "proofs, advance copies, pamphlets, photographs,
>posters, reference works, catalogs, broadsides, prints and postcards," the
>university said. There are books from the personal libraries of Truman
>Capote<http://topics.nytimes.com/top/reference/timestopics/people/c/truman_capote/index.html>
> and Anaïs
> Nin<http://select.nytimes.com/gst/abstract.html?res=F40815F83C5D167493C4A8178AD85F438785F9>,
>as well as items signed by Arthur Miller, Tennessee Williams, Robinson
>Jeffers, Woody Allen, Wallace Stevens and John Updike.
>
>The Gotham Book Mart was founded on West 45th Street in 1920 by Frances
>Steloff<http://select.nytimes.com/gst/abstract.html?res=FA0712FC3E590C708EDDAC0894D1484D81>.
>It was the haunt of literary figures like Theodore Dreiser, John Dos Passos,
>H. L. Mencken, Arthur Miller, John Updike, J. D. Salinger and Eugene
>O'Neill.
>Itexhibited<http://query.nytimes.com/gst/fullpage.html?res=9500E1DE1431F934A25757C0A9669C8B63>
>the
>works of the artist Edward Gorey. Its customers included George and Ira
>Gershwin, Charlie Chaplin, Alexander Calder, Stephen Spender, Woody Allen,
>Saul Bellow, John Guare, Katharine Hepburn and Jacqueline Kennedy Onassis.
>At various points, Allen Ginsberg, LeRoi Jones and Tennessee Williams (for a
>day) worked as clerks there.
>
>Under Miss Steloff, the store twice moved to larger quarters, but stayed
>within a two-block area, settling in 1946 at 41 West 47th Street. Miss

>Steloff sold the
>Gotham<http://select.nytimes.com/gst/abstract.html?
res=F40E16FE3D5C147493C7AB178AD85F4C8685F9>
>in
>1967 to Andreas Brown, another book lover, but continued to live in an
>apartment on the third floor, above the store, and remained as a working
>consultant.
>
>"Along with its fame and reputation, the Gotham was also a very carefully
>operated book business," Herbert Mitgang wrote in an
>obituary<http://query.nytimes.com/gst/fullpage.html?
res=950DE2DD113DF935A25757C0A96F948260>
> of Miss
> Steloff<http://query.nytimes.com/gst/fullpage.html?
res=9B0DE1D6113BF933A05751C1A961948260>,
>who died in 1989 at age 101. "As the owner and the person who paid the
>salaries, Miss Steloff was demanding, irascible, unwearying and unable to
>understand why no one else was willing to put as many hours or as much
>concentration into the store as she did."
>
>Beloved as it was, the bookstore had many problems over the years. In 1997,
>Mr. Brown agreed to pay $1.4
>million<http://query.nytimes.com/gst/fullpage.html?
res=9F02EEDE1E39F930A25756C0A961958260>
>to
>Joanne Carson, who had turned over $640,000 in savings to him in 1988 and
>1991 to help him buy and repair the brownstone that houses the store. In
>1995, she decided she wanted her loan back with interest, and filed
>suit<http://query.nytimes.com/gst/fullpage.html?
res=9907E1DB1130F934A35756C0A961958260>
>against
>him.
>The Gotham Book Mart's final home, at 16 East 46th Street. (Photo: Tina
>Fineberg for The New York Times)
>
>Mr. Brown said he would pay the money back in 2000, after selling the
>building. But the sale did not occur until 2003, when Mr. Brown sold the
>building<http://query.nytimes.com/gst/fullpage.html?
res=9504E0DA163FF931A15754C0A9659C8B63>,
>a town house in the heart of the diamond district, for $7.2 million. In
>2004, the store moved
<http://www.nytimes.com/2004/08/04/books/04goth.html> to

>the former H. P. Kraus antiquarian bookstore, at 16 East 46th
>Street<http://query.nytimes.com/gst/fullpage.html?
res=9A0CE4DA173CF937A3575BC0A9629C8B63>,
>which had closed in 2003.
>
>It later emerged that two benefactors who had wished to remain
>anonymous — Leonard
>A.
>Lauder<http://topics.nytimes.com/top/reference/timestopics/people/l/
leonard_a_lauder/index.html>,
>the cosmetics heir, who has an interest in antique postcards, and Edmondo
>Schwartz, a real estate developer — had purchased the East Side building for
>$5.2 million and leased it to Mr. Brown to save the Gotham. But by 2006, he
>had fallen
>behind<http://query.nytimes.com/gst/fullpage.html?
res=9D00EEDB1031F93AA2575AC0A9609C8B63>
>on
>his $51,000 monthly rent and owed at least $500,000 in rent, taxes, interest
>and other fees, and the landlords moved to evict him. The store was on its
>last legs.
>
>In May 2007, many of Gotham's possessions — including books signed by Mr.
>Updike, letters from D. H. Lawrence, and Andy Warhol's wig rack — were sold
>at auction <http://www.nytimes.com/2007/05/23/nyregion/23gotham.html> to
the
>landlords, who bid $400,000. The store's workers had never finished
>unpacking the books from the 2004 move.
>
>The university said that it knew the identity of the donor but that the
>donor had insisted on anonymity.
>
>Mr. Lauder, former chairman of the Estée Lauder Companies, graduated from
>Penn in 1954 and is an emeritus member of its board of trustees. Jonathan J.
>Faust, a lawyer for Mr. Lauder, declined to comment on Mr. Lauder's
>involvement with Gotham Book Mart.
>

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47. Small Press Traffic

Small Press Traffic's Annual Poets Theater -- 3 Glorious Nights: January 16th, 23rd, & 30th

Sun 4 Jan 2009

SMALL PRESS TRAFFIC'S POETS THEATER FEST 09

Please join us for our annual fundraiser —
three nights of innovative performance, theater, & video works:

*JANUARY 16, 2009 *
Short plays by Raymond Pettibon, Bhanu Kapil, Stan Apps,
Daniil Kharms, Wendy Kramer, Tetra Balestri & more!

*JANUARY 23, 2009 *
Longer plays by Leslie Scalapino, Vanessa Place, & surprise play "TBA"
*

JANUARY 30, 2009 * Inter-media work & videos by Linh Dinh, Heriberto Yépez, Konrad Steiner, Henry Hills, Paolo Javier & Dennis Somera, Ariana Reines, Dillon Westbrook, Karla Milosevich, Cassie Riger & Amanda Davidson, Bill Luoma, Claudia Rankine & more!

All shows start at 7:30 pm sharp.
Refreshments will be served.
$10 donation -- Don't miss it!

Timken Hall, California College of the Arts
1111 8th Street, San Francisco

To volunteer please email [redacted]

For more information on SPT's spring 2009 programs:
www.sptraffic.org or smallpresstraffic.blogspot.com

We'll see you Fridays!

_____

Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[redacted]

<http://www.sptraffic.org/>http://www.sptraffic.org

www.smallpresstraffic.blogspot.com

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48. John Cunningham

Re: hockey violence (was poetry brothel)

Mon 5 Jan 2009

I completely agree with you. Which doesn't change my opinion any that professional sports and prostitution have certain commonalities. john

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Jim Andrews
Sent: January-04-09 1:22 PM
To: [redacted]
Subject: hockey violence (was poetry brothel)

The most popular sport on Earth, soccer/football, rarely involves fighting. The stadiums sometimes seat 150,000, such as in Rio, and the players are paid ten times what hockey players receive. Baseball, also, is more popular, at least in Japan and the United States. The stadiums seat 80,000 and the players are paid ten times what hockey players receive. And, again, fighting is not typical in baseball, and this is true of most other high-profile sports.

Hockey, in the USA, is veiwed as a goon show, one step up from all star wrestling. Whereas, in Canada, your point of view is common, John. That pro hockey allows fighting is a business decision. Whether they do or don't permit fighting won't change the general level of popularity of hockey in the USA. It is not going to be as popular as baseball, football, or basketball in the USA regardless of whether fighting is permitted. It's not their game. But, with fighting permitted, the owners do better financially than they would otherwise.

One of these days a lawyer is going to successfully prosecute a case which arises out of on-ice violence. To the tune of millions of dollars in damages

against an NHL club and its personnel. Only then will the business men rethink their business decision.

In the meantime, the code lends not only hockey but Canadian society an annoying, slightly retarded thugishness.

I was sorry to hear of the death of Don Sanderson from a hockey fight. Unfortunately he won't be the last.

I have been watching the world junior tournament. It's been very hard-hitting, tough, fast, exciting hockey--more exciting, I would say, than

NHL hockey--and there is hardly any fighting. I don't miss it a bit. In fact

the last few games in that tournament I've watched (Canada-Russia, Canada-USA, USA-Slovakia, Slovakia-Sweden) have been some of the most thrilling hockey games I've ever seen. And just about entirely without fisticuffs.

ja
http://vispo.com

> *A very interesting and relevant response, Richard. I was watching the news yesterday and noted that a young man was killed as a result of a hockey fight. The newscaster implied that only a limited sector of the hockey audience was interested in watching hockey fights. My first thought was, "Bullshit!". That's part and parcel of being a hockey player and it's never*
> *going to change. The male stereotype is one of power and strength, of laughing in the face of danger. Would anyone be interested in watching people drive cars around an oval track if not for the expectation of accidents? Isn't that one of the reasons why tennis, which demands a damned*
> *sight more athletic ability than football or, perhaps, hockey, not as popular a sport? Although golf and baseball and watching grass grow are pretty popular, aren't they?*
> *John Herbert Cunningham*

↑ Index

49. blacksox
It's almost 1st Tuesday
Mon 5 Jan 2009

The Orlando Poetry Group presents:
1st Tuesdays @
The Daily Grind
3060 S.R. 436 Suite 100
APOPKA, FL 32703
[redacted]

Proudly Featuring
Terry Godbey
Terry Godbey, whose chapbook "Behind Every Door" was published in 2006, and won Slipstreamâ€™s 19th Annual Poetry Chapbook Competition. Began writing poetry in earnest in 1999, inspired by her sonâ€™s fascination with trains. Since then she has published more than 90 poems in literary magazines including "Poet Lore," "Rosebud," "Potomac Review," "CALYX Journal," "Rattle," "The Cafe Review," "Slipstream" and "Pearl." She is a copy editor at the â€˜Orlando Sentinelâ€™ and lives in Maitland Florida
January 6 @ 7:30 pm

Hosted By Russ Golata
[redacted]

A very special evening with Terry Godbey
Followed by Apopkaâ€™s fastest growing Open Mic

Donâ€™t miss Terry Godbey
Only YOU can make this night special
Please join us

↑ Index

50. Sharon Mesmer/David Borchart

Re: OPEN LETTER to Rick Warren's new friend Melissa Etheridge

Mon 5 Jan 2009

CA, I really hope you sent both this one and the one to Elizabeth Alexander to them!

On Jan 3, 2009, at 4:32 PM, CA Conrad wrote:

> *Dear Melissa Etheridge, it seemed like good news that you had met with*
> *Pastor Rick Warren to confront him on his homophobic disinformation*
> *campaign. It makes sense that many thoughtful, open-minded people are*
> *thinking that your meeting with Warren made for a good, productive meeting*
> *of the minds. Many of these same people worked VERY HARD to get Mr. Obama*
> *elected, so the idea of him CHOOSING an openly homophobic anti-Semite*
> *like Warren to give "the blessing" at his inauguration to set the spiritual*
> *tone of his presidency is a very difficult thing to wrap our minds around.*
> *Our feeling of betrayal is appropriate.*
>
> *To be honest Melissa I have no idea how much experience you have with*
> *Fundamentalist Christians, but they're called FUNDAMENTALIST for a reason.*
> *When you say you are interested in peace I don't doubt you for a minute.*
> *But when you say we should volunteer to be more visible it's nothing but*
> *weird to me. Your direct quote is, "Maybe if they get to know us, they*
> *won't fear us." But we queers don't grow on trees on a faraway island.*
> *Fundamentalist Christians deal with us all the time because live in their*

towns. They gave birth to us, we are in their families, and we don't need to visit because we're already there. They know us and we know them, quite well.

From my own experience and understanding with Fundamentalist Christian relatives, there are some who will not allow me to use their towels or toilets because I'm queer. You wouldn't be allowed to either, no matter how many CDs you've sold. Never mind gay marriage, you can't take a shit! And these are people who LOVED me dearly when I was a boy. I FELT their love, and remember it well. And I also remember how painful it was to let them know I was queer, having grown up hearing their sadistic vitriol. My options were to hide or come out. Hiding is an option only for the true masochist, and I am not one. A relative said to me, "You were such a handsome boy, we had such hope for you." In an instant I became someone who was now ugly and without hope.

If I die tomorrow some members of my family will say, "We know where he's headed!" These are extremely unreasonable and uncompromising people, and their bible backs them up one hundred percent. I've read these passages, I've had them read to me. Queers are an abomination, period. We can serve all the soup in the world to all the homeless of the world but we're still going to Hell. The bible says so, period. And Rick Warren can say Jews and queers are going to Hell as gently as he can, but he still says it, and in doing so he makes Jews and queers subhuman animals not worthy of God's love. We are refuse, and THAT is the very kind of philosophy which encouraged Aaron McKinney to torture and murder Matthew Shepard. THAT is the very philosophy which permitted Roland Button to run over Erika Keels four times with his car, and the very philosophy that made her so invisible and inhuman that Philadelphia police wrote her death down as an accident, which remains classified an accident to this day.

Despite the
medical examiner's report, despite witnesses, despite petitions and marching
and demonstrating on behalf of this 20-year old African American transwoman,
her murderer has never stood trial, see this:
http://www.petitiononline.com/ErikaK/

My boyfriend Earth was murdered in Tennessee. His twin brother who still
lives in Philadelphia told me his hands were tied behind his back, he was
dowsed with gasoline and set on fire. Over and over I asked, "HOW could
they do this!!!!? HOW could they do this!!!!?" But we all know how, we
know exactly how. Whoever murdered him was able to find the necessary
apathy from a legacy of hate, a legacy of PERMISSION, handed down from
church to church, quoting verse to sanction and spur their actions.

In Adolf Hitler's Germany the clergy who used the pulpit to spread hatred of
Jews and Homosexuals were doing so to ease the troubled conscience, to act
as a link to the voice of God to ORDAIN The Holocaust. Ask yourself how
guilty are these men who used their positions of respect and their aura of
holiness to push their trusting congregations to commit such atrocities?

Rick Warren is the author of one of the best-selling hardcover books in
publishing history. And this is a country where he should be allowed to
express himself freely, but so should we be allowed to counter it, to let
the voice of reason break through. Millions of people trust and absorb
Warren's message that Jews will burn in Hell, and that queers are not FIT to
be treated the same as decent heterosexual Christians. Melissa why do you
ask US to volunteer in his church? Why not ask these Fundamentalist
Christians to volunteer at gay community centers and the queer suicide
hotlines? Instead of asking US to show how worthy we are, how about they be
asked to prove their worthiness for a change? It is WRONG to

*grovel up to
them for acceptance, for these are the people who pushed US away in the
first place, remember? The compromises they demand of us are too expensive
and would eat us alive.*

*We need to be LOUD and be LOUD NOW, not to get through to the people who
have shunned us and discarded us, but for the young queer people growing up
in these repressive, dangerous families. We need to prevent yet more
suicides. And it would be nice to prevent gay bashing and murders, but
that's a whole long battle which involves centuries of permission to undo.
Did you see the movie Borat? The people being interviewed in the film were
not actors. There's a man at a rodeo scene who says without hesitation into
the camera that "we're working on" being able to hang queers here like they
do in Borat's country. The man openly admires hanging queers elsewhere in
the world. Some days THE ONLY THING keeping these bloodthirsty people in
check in America is their fear of prison and the electric chair, and some
days that's all we queers have between our lives and the grave.*

In "Homosexuality and Marxism," the great American poet Jack Spicer wrote:

> *Homosexuality is essentially being alone. Which is a fight against the
> capitalist bosses who do not want us to be alone. Alone we are dangerous.
> Our dissatisfaction could ruin America. Our love could ruin the universe if we let it.*

*Thank you Jack, for that! This ruin to me is transformative, is the
Phoenix, and feels nothing less than essential for love to DEMAND its
increase. Melissa please don't ask us to prove that we're good people,
because if we have to prove it, then how good are the people asking us to
prove it? And frankly I'm VERY GLAD that Barak Obama won and not John
McCain and Sarah Palin, but at the same time Obama is LUCKY I*

> *didn't know he*
> *would CHOOSE Rick Warren's blessing BEFORE election day. You'll see me at*
> *the inauguration, I'll be the one with the sign that says, "YOU'RE LUCKY I*
> *CAN'T TAKE MY VOTE BACK!"*
>
> *For all those who have suffered and continue to suffer, we must remember Dr.*
> *Martin Luther King's words, "The time is always right to do what is right."*
>
> *Most sincerely,*
> *poet CAConrad*
>
> *http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>*
>
> *welcome.html*

↑ Index

51. Gwyn McVay

Re: hockey violence (was poetry brothel)

Mon 5 Jan 2009

On Sun, Jan 4, 2009 at 2:21 PM, Jim Andrews <[redacted]> wrote:

> *In the meantime, the code lends not only hockey but Canadian society an annoying, slightly retarded thugishness.*

Oh my God, we did not just go there in the derailment of brothel metaphors into sports, did we? Because some of the least thuggish athletes I've met were people I got to know while working at the DC headquarters of Special Olympics International.

I mean, people on this thread are very politely avoiding saying "That's so gay" in part because they know that there are gay people on this list and that CA Conrad, among others, would stomp a mudhole of rhetoric in the rhetorical ass of the first person to do so. But because we're all hip hip hip hip hip and intellectual, we just absolutely know that nobody is going to object to the casual slinging of the term "retarded" for people who may or may not in fact have mental retardation, right? How edgy, sir. How totally edgy.

Gwyn "Person of Alternative Skeletal Alignment" McVay, off to download and test some crippleware

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52. Cara Benson

Sous Rature 2ssue is online

Mon 5 Jan 2009

http://www.necessetics.com/2ssue.ht
(sorry for triple announcements...

http://www.necessetics.com/2ssue.html

is now online

featuring the fabulous conviviations of

In chro(no)logical order

Bernadette Mayer
Nico Vassilakis
Brooklyn Copeland
Maria Williams-Russell
Peter Ciccariello
William Allegrezza
David-Baptiste Chirot
Rodrigo Toscano
Christophe Casamassima
James Sanders
Barry Schwabsky
Michelle Naka Pierce
w/ Sue Hammond West
Alexander Jorgensen
Celina Su
Matina Stamatakis
Amy King
Bill Marsh
Brenda Hillman
Charles Bernstein
Samit Roy
Stacy Szymaszek
Paul Hoover
Sawako Nakayasu
Thomas Devaney
Sparrow

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

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53. Michael Kelleher
Literary Buffalo Newsletter 01.05.09-01.11.09
Mon 5 Jan 2009

LITERARY BUFFALO
01.05.09-01.11.09

HAPPY NEW YEAR!

If you haven?t yet given to the year-end campaign, it?s not too late!

To make donation, please visit our website:

http://www.justbuffalo.org/index.php?task=view&id=45

You can also donate over the phone by calling [redacted]. Or you can send a check or money order to Just Buffalo Literary Center, 617 Main St., Suite 202A, Buffalo, NY 14203.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

01.07.08

Just Buffalo/Center for Inquiry Literary CafÃ‡
David Landrey and Michael Kelleher
Poetry Reading
Wednesday, January 7, 7:30 PM
Center for Inquiry, 1310 Sweet Home Road, AmherstË‡

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A

Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

54. **Paul Nelson**

Re: capitalism and the long poem

Mon 5 Jan 2009

_____
From: George Bowering <bowering

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Saturday, January 3, 2009 12:16:03 PM
Subject: Re: capitalism and the long poem

Charles Olson as a writer of the serial poem?
I wish we could hear Jack Spicer's response to that notion!

gb

George,

What would be your guess, since you studied with Jack?

Paul

On Jan 3, 2009, at 7:51 AM, Mark Weiss wrote:

> Putting aside the dubiousness of the term post modern and the assignment of dates to it, Pound was writing the serial poem that was the acknowledged model for Olson and Duncan well before 1945, and Rimbaud was doing it even earlier. It shouldn't be difficult to come up with a few more, but I have to run out the door--promises to keep, restless horses, etc.
>
> Mark
>
>
> At 08:16 AM 1/1/2009, you wrote:
>> One of the most fascinating developments of the post-modern era
>> Troy, One of the most fascinating developments of the post-modern era (& the era since then) is the development (evolution) of the Serial Poem. Robin Blaser's 'The Holy Forest' and Nate Mackey's 'Mu' or 'Song of the

Andoumbolou' (which together could be considered part of the same poem) are two stellar examples of this. These are more recent examples and 'The Maximus Poems' and 'Paterson' are other examples and I am sure folks on the list could chip in their own favorites. The narrative that emerges is not as obvious and requires more study, more of a commitment than what was previously known as 'epic.' The recognition of these in a mode similar to the epics of the past is very much a function of this shift in literature, especially after 1945 (the beginning of the post-modern era) and Jack Spicer's notion gets close to summing it up: ... The trick naturally is what Duncan learned years ago and tried to teach us not to search for the perfect poem but
to let your way of writing of the moment go along its own paths, explore and retreat but never be fully realized (confined) within the boundaries of one poem... It's pleasing to be back to actual poetics on the poetics list. Happy New Year. Paul E. Nelson Global Voices Radio SPLAB! American Sentences Organic Poetry Poetry Postcard Blog Ilalqo, WA [redacted]
_____ From: Troy Camplin <[redacted]> To: [redacted]
Sent: Tuesday, December 30, 2008 10:50:09 AM Subject: Re: capitalism and the long poem I think we've become obsessed with it precisely because it's fallen out of favor. Somebody, or a few people, wondered where it went, and began writing about it. It seems to me that the long poem became impossible with the abandonment of narrative by poets. How long can one keep up a feeling or a mood or an "experiment"? Frederick Fierstein writes quite long poems, but his poems also have narratives holding
them together. Frederick Turner has written two epic poems. It seems that the gradual abandonment of narrative in poetry by the Modernists, especially the late Modernists, and the postmodern poets, far more than economic conditions, have contributed to the abandonment of long poetry as a form. Troy Camplin
_____ From: Eireene Nealand <[redacted]> To: [redacted]
Sent: Monday, December 29, 2008 1:45:57 PM Subject: capitalism and the long poem I sat down to write a little piece about this Russian poet, and came up with a strange take on the long poem--an idea that the seriality of it is somehow related to consumer capitalism-- http://tsky-reviews.blogspot.com/ not the pleasantest thought-- and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession? e
>>
>
>

GB
Is currently imagining the universe.

↑ Index

55. John Foley
EZRA POUND FLASHPOINT EXTRA!
Mon 5 Jan 2009

(Due to the technical difficulty that I forgot to put a subject in the subject line of the email, this announcement, which originally appeared January 1, might have missed many who were not intrigued by a subject listed as "no subject given." My apologies to those at FlashPoint, including me, and to all who would have liked to know about this new EXTRA! -- jrf)

ANNOUNCING .....

FLASHPOINT EXTRA!
Winter 2009
http://www.flashpointmag.com

EZRA POUND & WALL STREET

featuring

CANTO XLV
"With Usura"

GIANO ACCAME
(translated by WAYNE POUNDS)

ELLEN CARDONA

DAVID HICKMAN

MAC OLIVER

BRENDON KERESEY

TONY EVANS

ROSALIE GANCIE

CARLO PARCELLI

"Along the frontier
where the arts & politics clash ..."

↑ Index

56. George Bowering
Re: hockey violence (was poetry brothel)
Mon 5 Jan 2009

Is that why Don Cherry dresses like a cliche pimp?

On Jan 4, 2009, at 9:27 PM, John Cunningham wrote:

I completely agree with you. Which doesn't change my opinion any that professional sports and prostitution have certain commonalities.
john

-----Original Message-----
From: Poetics List (UPenn, UB)
[mailto:[redacted]] On
Behalf Of Jim Andrews
Sent: January-04-09 1:22 PM
To: [redacted]
Subject: hockey violence (was poetry brothel)

The most popular sport on Earth, soccer/football, rarely involves fighting.
The stadiums sometimes seat 150,000, such as in Rio, and the players are
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Hockey, in the USA, is veiwed as a goon show, one step up from all star
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the USA. It is not going to be as popular as baseball, football, or basketball in the USA regardless of whether fighting is permitted. It's not
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Unfortunately he won't be the last.

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ja
http://vispo.com

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laughing in the face of danger. Would anyone be interested in
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accidents? Isn't that one of the reasons why tennis, which demands a
damned
sight more athletic ability than football or, perhaps, hockey, not as
popular a sport? Although golf and baseball and watching grass
grow are
pretty popular, aren't they?
John Herbert Cunningham

guidelines

welcome.html

George Henry Bowering
Once saw Alexis Smith plain.

↑ Index

57. William Allegrezza
Come to Series A this Wed.
Mon 5 Jan 2009

Come to Series A this Wednesday!

January 5, 7:00-8:00 p.m.
    Steve Halle
    Kathleen Rooney

Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL

BYOB.

For more information, see http://moriapoetry.com/seriesa.html

Bill Allegrezza

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58. William Allegrezza
Any experimental writers coming to Chicago this spring/summer?
Mon 5 Jan 2009

I'm looking for writers coming through Chicago or willing to come to Chicago for Series A, the reading series that I run. I have plenty of local writers to chose from, but I want to bring in some people from outside the city. Fiction or poetry.

Bill Allegrezza

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59. Al Filreis
dial a poem
Mon 5 Jan 2009

[redacted]

or: 215 746-POEM

Happy '09 from all of us at the Kelly Writers House in Philadelphia. With the new year we launch another new project. Call the phone number above any day, at any time, and hear

1) what's happening tonight or very soon at the Writers House 2) highlights of upcoming events 3) a featured poem read at the Writers House, from our archives 4) a featured recording of Writers House-affiliated students

We urge all friends of the Writers House to add this number - which we call "6-POEM" - to their contacts list, speed dial, and address book.

"What's happening" will be updated almost every day. The other features will be updated frequently.

Once again, best wishes for the new year,

- Al

Al Filreis
http://www.writing.upenn.edu/~afilreis

↑ Index

60. George Bowering
Re: hockey violence (was poetry brothel)
Mon 5 Jan 2009

On Jan 5, 2009, at 8:46 AM, Gwyn McVay wrote:

> *I mean, people on this thread are very politely avoiding saying*
> *"That's so*
> *gay" in part because they know that there are gay people on this list*

What does that mean? Who says that?

Bowering
A gerund and your friend.

↑ Index

61. George Bowering
Re: capitalism and the long poem
Mon 5 Jan 2009

The long poems by Pound and Olson were planned,
based on study of history, and in Olson's case, archaeology,
for God's sake!

On Jan 5, 2009, at 9:59 AM, Paul Nelson wrote:

_____
From: George Bowering <bowering

_____
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To: [redacted]
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At 08:16 AM 1/1/2009, you wrote:
One of the most fascinating developments of the post-modern era Troy, One of the most fascinating developments of the post-modern era (& the era since then) is the development (evolution) of the Serial Poem. Robin Blaser's 'The Holy Forest' and Nate Mackey's 'Mu' or 'Song of the Andoumbolou' (which together could be considered part of the same poem) are two stellar examples of this. These are more recent examples and 'The Maximus Poems' and 'Paterson' are other examples and I am sure folks on the list could chip in their own favorites. The narrative that emerges is not as obvious and requires more study, more of a commitment than what was previously known as 'epic.' The recognition of these in a mode similar to the epics of the past is very much a function

of this shift in literature, especially after 1945 (the beginning of the post-modern era) and Jack Spicer's notion gets close to summing it up: ...The trick naturally is what Duncan learned years ago and tried to teach us not to search for the perfect poem but to let your way of writing of the moment go along its own paths, explore and retreat but never be fully realized (confined) within the boundaries of one poem... It's pleasing to be back to actual poetics on the poetics list. Happy New Year. Paul E. Nelson Global Voices Radio SPLAB! American Sentences Organic Poetry Poetry Postcard Blog Ilalqo, WA [redacted] _____ From: Troy Camplin <[redacted]> To: [redacted] Sent: Tuesday, December 30, 2008 10:50:09 AM Subject: Re: capitalism and the long poem I think we've become obsessed with it precisely because it's fallen out of favor. Somebody, or a few people, wondered where it went, and began writing about it. It seems to me that the long poem became impossible with the abandonment of narrative by poets. How long can one keep up a feeling or a mood or an "experiment"? Frederick Fierstein writes quite long poems, but his poems also have narratives holding them together. Frederick Turner has written two epic poems. It seems that the gradual abandonment of narrative in poetry by the Modernists, especially the late Modernists, and the postmodern poets, far more than economic conditions, have contributed to the abandonment of long poetry as a form. Troy Camplin _____ From: Eireene Nealand <[redacted]> To: [redacted] Sent: Monday, December 29, 2008 1:45:57 PM Subject: capitalism and the long poem I sat down to write a little piece about this Russian poet, and came up with a strange take on the long poem--an idea that the seriality of it is somehow related to consumer capitalism-- http://tsky-reviews.blogspot.com/ not the pleasantest thought-- and so I was wondering if anyone has any good counter arguments, or different takes on why so many are so obsessed with this form right now. & will we fall out of love with it during the recession? e

welcome.html

welcome.html

GB
Is currently imagining the universe.

welcome.html

> *welcome.html*

George
Satisfied with his undergarments.

↑ Index

62. Daniel Zimmerman
Re: hockey violence (was poetry brothel)
Mon 5 Jan 2009

Gwyn,

Would you prefer that Jim had said "slightly slow-witted (or simple-minded) thuggishness"? Roget doesn't list those alternatives to "retarded" as "offensive." However, Jim seemed to want to express the offensiveness (to him) of a part of Canadian society. If he wanted to call someone a bastard, would you chide him for not saying "child of unmarried parents"? Would "dung cranium" sting as aptly as "shithead"? Should we scruple as much in our poetry as in email to make sure not to offend ANYone? Jim referred to an aspect of society-- not to a specific individual. I'd agree that to call a person of low intelligence "retarded" might offend some people (including the person so designated), but it seems to me perfectly OK to call people retarded who clearly do not have low intelligence but whose opinions or behavior suggest that they have abandoned their customary average (or high) intelligence regarding a specific situation. If they deserve opprobrium, let them have it! George W. Bush, for example, richly deserves that epithet, even though the Internet tells me he has an IQ of 125 ("Are you smarter than a 5th grader?" &c.).

Could we talk about poetry now?

~ Dan Zimmerman

----- Original Message -----
From: "Gwyn McVay" <[redacted]>
To: <[redacted]>
Sent: Monday, January 05, 2009 11:46 AM
Subject: Re: hockey violence (was poetry brothel)

> *On Sun, Jan 4, 2009 at 2:21 PM, Jim Andrews <[redacted]> wrote:*
>
> *In the meantime, the code lends not only hockey but Canadian society an annoying, slightly retarded thugishness.*
>
> *Oh my God, we did not just go there in the derailment of brothel metaphors into sports, did we? Because some of the least thuggish athletes I've met*

> *were people I got to know while working at the DC headquarters of Special Olympics International.*
>
> *I mean, people on this thread are very politely avoiding saying "That's so gay" in part because they know that there are gay people on this list and that CA Conrad, among others, would stomp a mudhole of rhetoric in the rhetorical ass of the first person to do so. But because we're all hip hip hip hip hip and intellectual, we just absolutely know that nobody is going to object to the casual slinging of the term "retarded" for people who may or may not in fact have mental retardation, right? How edgy, sir. How totally edgy.*
>
> *Gwyn "Person of Alternative Skeletal Alignment" McVay, off to download and test some crippleware*

↑ Index

63. Stephen Motika
Celan Tribute featuring Fiona Templeton and Barbez
Mon 5 Jan 2009

Force of Light: A Multimedia Tribute to the Life & Poetry of Paul Celan
Featuring with Fiona Templeton & Barbez

Wednesday, January 7, 7:00pm

Barbez, a critically-acclaimed "ethno-punk-cabaret" ensemble, performs Force of Light, a multimedia event that interweaves the poetry of Paul Celan with music and video. Experimental poet, playwright and performance artist Fiona Templeton will narrate.

Cosponsored by Poets House and the Museum of Jewish Heritage.
Museum of Jewish Heritage
Edmond J. Safra Plaza
36 Battery Place
New York City

For details, visit www.mjhnyc.org
$12 for adults, $10 for students and seniors, $7 for Poets House Members and Museum of Jewish Heritage Members

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64. Eiríkur Örn Norðdahl
Inger Christensen - 1935-2009
Tue 6 Jan 2009

Inger Christensen died last friday.

http://www.norddahl.org/english/2009/01/inger-christensen-1935-2009/

--
www.norddahl.org
EirÃkur Ã–rn NorÃ°dahl
Fleminginkatu 9A 10
00530 Helsinki
Finland

↑ Index

65. Deborah Poe
our parenthetical ontology: deborah poe (ordering and events)
Tue 6 Jan 2009

Hello All,

My poetry collection *Our Parenthetical Ontology *is available to order: http://custom-words.com/poe.html. If anyone is interested in reviewing, please reply with your address so that I can send you a copy.

I have scheduled readings during 2008/2009 to welcome my book into the world. Listed here are the upcoming events:
http://deborahpoe.com/readings.htm

My next reading is in Seattle at Richard Hugo House on Monday evening, January 12th:
http://www.hugohouse.org/events/
http://deborahpoe.com/spontaneouslylum_seattle.pdf (large file)

I hope to see you in 2009 at one of the events. Best wishes to you for the New Year,

Deborah Poe

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66. Gary Sullivan
Mitch Highfill and Katy Lederer
Tue 6 Jan 2009

Mitch Highfill & Katy Lederer
Wednesday, Jan 7, Poetry Project
2nd Ave & 10th St, NYC, 8:00 pm

Mitch Highfill is the author of 7 books of poetry, including Moth Light (Abraham Lincoln) and REBIS (Open Mouth). His work has appeared in OCHO & Critiphoria.

Katy Lederer is the author of the poetry collections, Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, 2008) as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003).

Mitch will be reading the serial poem, Moth Light, accompanied by Natalia Paruz on musical saw.

Here is some info on Natalia:

NATALIA PARUZ, affectionately known as the ‘Saw Lady‘, has spent over a decade bringing the rare art form of playing music on a carpenter’s saw to audiences around the world. She performed with the Israel Philharmonic Orchestra conducted by Zubin Mehta, with the Westchester Philharmonic Orchestra, the Royal Air Moroccan Symphony Orchestra and at Lincoln Center’s Avery Fisher Hall with PDQ Bach composer Peter Schickele and with the Little Orchestra Society. November 2007 marked her Carnegie Hall debut as a musical saw soloist and June 2008 marked her Madison Square Garden debut. Television appearances include FOX (Good Day New York), ABC (Good Morning America), MTV (Andy Milonakis Show), VH1 (Behind the Music), History Channel (Tool Box), PBS (NY Voices), MSG (NYC Soundtracks).

Film appearances include ‘Dummy‘ with Adrian Brody. Natalia’s saw can be heard on the soundtracks of films such as El Carnaval Sodoma/Arthuro Ripstein and American Carny. Radio performances include NPR (A Prairie Home Companion), XM Satelite Radio & WBAI. Natalia received citations of honor from the New York City Council, the New York State Senate and a medal of honor from Paris, France.

_____ It’s the same Hotmail®. If by “same” you mean up to 70% faster.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

↑ Index

67. Joel Weishaus

Fw: Reality Too-December 2008

Tue 6 Jan 2009

Dear Friends and Colleagues;

December concludes the "Reality Too" blog:
http://web.pdx.edu/~pdx00282/blog/December.htm

Mirror site: http://www.cddc.vt.edu/host/weishaus/Blog/December.htm

Introduction: http://web.pdx.edu/~pdx00282/blog/intro.htm

I want to thank everyone who has taken the time to read it, and especially those who offered your guidance during the past year. Now my work continues into other means. Have a wondrous 2009.

-Joel

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68. Fluffy Singler

Re: Poetry Brothel at the Zipper Factory

Tue 6 Jan 2009

I saw reference in there to men and gigolos. I have a problem with the old school "sex degrades women" feminist argument. Is a the location of a brothel and the profession of prostitution *always* and inherently degrading to women? I thought there were sex-positive feminists who were working against that idea.

-----Original Message-----
From: steve russell [mailto:[redacted]]
Sent: Sunday, December 21, 2008 5:49 PM
Subject: Re: Poetry Brothel at the Zipper Factory

this seems pretty light hearted.
I'm sorry to hear about the wicked (objects, et cetera) capitalist.
i suspect that the most die hard feminist could enjoy her/himself.

--- On Fri, 12/19/08, mIEKAL aND <[redacted]> wrote:
From: mIEKAL aND <[redacted]>
Subject: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Friday, December 19, 2008, 4:15 PM

New York poetry brothel tempts with verse

Published: Friday December 19, 2008

http://rawstory.com/news/afp/
New_York_poetry_brothel_tempts_with_12192008.ht ml

The prostitute whispers, wets her lips and prepares to bare... her heart
with a
poem.

Welcome to New York's Poetry Brothel, where punters delve between the lines, not the sheets.

At a weekend session in a Manhattan night club called the Zipper Factory the look was bona fide bordello.

Literary ladies of the night flitted between intimate, candle-lit nooks, red lights and paintings of nudes.

Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.

Page four boasts The Professor, swearing to have heard "the wail of your striving heart drifting over the spires of skyscrapers."

Harriett Van Os on page 10 promises to "tell you secrets she doesn't know she knows." Cecille Ballroom tempts punters on page 13 claiming she can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long
and rhythmical poem about love and making love, there were rock concert cheers
from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice, "so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired -- not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper Factory wearing a kilt.

His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.

"I've been a sell-out for years as a corporate lawyer, but I come here," she said. "I can't suppress my artistic side."

The Madame promised that the Poetry Brothel welcomed all.

"Many are young men with perhaps a secret interest in poems," she murmured. "Just look at the menu. Get a recommendation. Or say you don't care. Say: 'I need poetry. I'm hungry.'"

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69. Fluffy Singler

FW: language v. experimental

Tue 6 Jan 2009

I'm hopelessly behind on reading the digests, so I hope this isn't so late as to be irrelevant completely.

I disagree that it's about white noise. But I do think can be about sound and noise to a degree and also about effect. Much of what I've read on here about experimentalism in poetry is about the experiment itself but rarely about what we hope to accomplish when we experiment, what our relationship is to the reader or listener. I personally believe this comes from what I think of as a confessionalist ethos, the idea that poetry is about the self-expression of the poet, whether it's the expression of the poet's experimental inquiries or the poet's subjectivity and feelings.

For me the point of work that you might categorize as "white noise" and subverting the meaning of words is to scramble and reorganize the way we process language. My belief is that in a world in which language is constantly misused and used against us--in a world that is virtually composed of Orwellian newspeak, in which we are assaulted by the specious "logic" of advertising and political language, the insidious ways that our deepest beliefs and values are perverted, that rewiring the way we process language is vital and poetry is the one art form that is poised to do so because of the way in which language can be used to create surrealistic images, unusual sound associations, and help all of us who hear and read the work to develop our ability for creative response to the world around us. There are so many literary forms well-suited to didacticism and even to descriptive work, but few that have the freedom to experiment with and explode and reconfigure language the way poetry does.

-----Original Message-----
From: Troy Camplin [mailto:[redacted]]
Sent: Saturday, December 06, 2008 10:00 AM
Subject: Re: language v. experimental

Words mean things. All this kind of thing attempts to do is turn information into white noise.

Troy Camplin

From: lanny quarles <[redacted]>
To: [redacted]
Sent: Thursday, December 4, 2008 10:10:19 AM
Subject: Re: language v. experimental

While I respect the deep feeling and intellectual fervor of the spirit of such a debate,
the issue is one of cultural semantics. Biologically, the probability gradient such a debate
represents in terms of the physical combinatorics of essence in one versus the other,
ie the quality of difference in substance, would seem to render either both equally
interesting. What is interesting to me is to develope practices, which, though seeming
externally to be 'experimental' or 'avant-garde' are actually post-semantic emblematicisms
harking much closer to a kind of hermetic hieroglyphics as represented by a system like
Gerhard Dorn's in his

ON THE MONARCHY OF
THE TERNARY IN UNITY,
VERSUS THE SINGLE COMBAT
OF THE DYAD CONFUSED IN
THE MULTITUDE,

which iconistically echoes
the semiotic mantic (manic tic) of our singularly self-involved world and collective cultus.

I am of the same local phenomenon as the mimi virus.
http://en.wikipedia.org/wiki/Mimivirus

I own a can of "Blow Off Duster" for removing tiny dust particles, of which some are probably
my own sloughed off microparticles, namelessly rejoining the great flotsam of the grating work.
I don't call it the great work, because it is tiny, Horton hears a hoo tiny, but grate, because a grate is
like a grille, or a gryllus, an oddly elegant little monster built willy nilly from various parts
to represent the thing it thought it needed to represent at the time. Also grating can be annoying.

http://www.blowoff.com/blowoff/duster.html

Lanny Quarles
http://jellybeanweirdo.blogspot.com/
http://pnoise.blogspot.com/
http://www.phaneron.blogspot.com/

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70. Jennifer Karmin
WEEK ONE: When Does It or You Begin?
Tue 6 Jan 2009

WHEN DOES IT OR YOU BEGIN? (MEMORY AS INNOVATION)
Festival of Writing, Performance, & Video

Curated by Amina Cain & Jennifer Karmin
at Links Hall
3435 N. Sheffield Avenue
Chicago, IL

WEEK ONE
Individual Memory: A Celebration for Hannah Weiner
featuring performative readings, butoh dance, & installations

FRIDAY, JANUARY 9 at 8pm
Judith Goldman with collaborators
[John Beer, Lisa Janssen, Julia Klein & Monica Westin]
Nicole LeGette
Jenny Roberts
Timothy Yu
video by Abigail Child
talkback with Laura Goldstein
opening night reception with festival artists

SATURDAY, JANUARY 10 at 8pm
Lee Ann Brown with collaborators
[A D Jameson, Toni Asante Lightfoot, Sarah Merchlewitz,
Anni Rossi, Aurora Tabar, Rachel Tredon & Miranda Torn]
Roberto Harrison
Nicole LeGette
Jenny Roberts

SUNDAY, JANUARY 11 at 7pm
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Anni Rossi, Aurora Tabar, Rachel Tredon & Miranda Torn]

Judith Goldman with collaborators
[John Beer, Lisa Janssen, Julia Klein & Monica Westin]
Jenny Roberts
Timothy Yu
video by Abigail Child

TICKETS $12
$10 students, seniors, & working artists/writers

FULL SCHEDULE ONLINE
http://www.linkshall.org/09-pp-jan.shtml

WEEK ONE: BUTOH WORKSHOP
January 10 from 11am-3pm
Topography of the Subtle Senses
with Nicole LeGette
$35

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71. Jim Andrews
88 Constellations for Wittgenstein by David Clark
Tue 6 Jan 2009

---

88 CONSTELLATIONS FOR WITTGENSTEIN (TO BE PLAYED WITH THE LEFT HAND)
http://88constellations.net
DAVID CLARK

"Lyrical and philosophical, this sprawling feature-length interactive film for the internet contemplates the life and work of the influential Austrian philosopher Ludwig Wittgenstein through 88 interactive Flash animations, each one corresponding to a constellation from the night sky. The viewer is invited to navigate through a web of interconnecting narratives that move from association to association - bringing Wittgenstein's work into conversation with our contemporary digital culture. The work is an interactive collage. It is story of a man's life told in fragments. It is a map of coincidence and correspondences. It is a digital film. It is story-telling as browsing.

David Clark is known for his website 'A is for Apple' that has been shown at over 50 film festivals around the world including Sundance, SIGGRAPH, Transmediale in Berlin and the American Museum of the Moving Image. 'A is for Apple' won 'Best in Show' at the 2003 SXSW Interactive Festival in Austen, Texas and First Prize at FILE2002 in Sao Paulo, Brazil. He is a member of the new media collective 'computer.says.no'. He studied at the School of the Art Institute of Chicago, the Whitney Program in New York, and the Canadian Film

Centre in Toronto. He currently teaches film and media arts at NSCAD University in Halifax. His personal website is www.chemicalpictures.net ."

Above text lifted from http://www.hz-journal.org/netg/g12.html

ja

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72. Cara Benson
The NEW & IMPROVED New Deal
Tue 6 Jan 2009

---

do forgive me if this already went around...but!
There's
hey all -

do forgive me if this already went around...but!
There's a petition on to channel some funding to the arts.

http://www.ipetitions.com/petition/artsstimulus/index.html

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

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73. Ruth Lepson
Re: Poetry Brothel at the Zipper Factory
Tue 6 Jan 2009

---

yes I think prostitution does-- oh, boy, or oh, girl, now I'm going to get blasted & don't have time to respond to much right now!

but I believe this because anything that objectifies human beings keeps them from being seen a fully human, and using another person's body & paying for it in a male-dominated culture is inherently wrong, I believe. There are some feminists working against this idea but others like me who will continue to object. I just saw Milk, and the sex in it was so wild & so sweet--wish hetero sex could be like that but in our culture so far it usually isn't.

How wd you like to be in a place where anyone cd come in & you wd have to have sex with that person no matter how odious & that person was coming to you to act out fantasies that cd be harmful & you had to pretend to like it & do this over & over every day?

On 1/6/09 2:34 PM, "Fluffy Singler" <[redacted]> wrote:

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74. Obododimma Oha
While the He/Art Pants Live
Tue 6 Jan 2009

Obododimma Oha and Anny Ballardini are pleased to announce the new Anthology on the Poets' Corner:

While the He/art Pants: Poetic Responses to the 2008 American Elections. We wish to thank all the contributors who have made it possible, and invite you to read and spread the good news.

· While the He/art Pants:<http://www.fieralingue.it/corner.php?pa=printpage&pid=2664>(Poetic Responses to the 2008 American Elections) *·* Editorial: Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=2665> *·* Editorial: Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2666> *·* Edward Mycue<http://www.fieralingue.it/corner.php?pa=printpage&pid=2671> *·* Jared Schickling<http://www.fieralingue.it/corner.php?pa=printpage&pid=2672> *·* Bill Morgan <http://www.fieralingue.it/corner.php?pa=printpage&pid=2673> *·* John M. Bennett<http://www.fieralingue.it/corner.php?pa=printpage&pid=2674> *·* Conrad Reeder<http://www.fieralingue.it/corner.php?pa=printpage&pid=2675> *·* Tom McBride <http://www.fieralingue.it/corner.php?pa=printpage&pid=2676> *·* Gerald Schwartz<http://www.fieralingue.it/corner.php?pa=printpage&pid=2677> *·* Farideh Hassanzadeh-Mostafavi<http://www.fieralingue.it/corner.php?pa=printpage&pid=2678> *·* Russ Golata

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Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
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&

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University of Ibadan

Phone: [redacted];
[redacted].

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75. Ruth Lepson

Re: Poetry Brothel at the Zipper Factory

Tue 6 Jan 2009

I guess I must be 200 years old--does nobody else agree that it's common sense that prostitution is essentially different from other kinds of 'work'?

On 12/23/08 10:00 PM, "Adam Tobin" <[redacted]> wrote:

> *Why is the capitalist exploitation of women at a brothel worse than, say, the capitalist exploitation of women at a Zipper Factory? It's just a different kind of labor, no? Given that some artists are seemingly comfortable with capitalism, why should they not acknowledge it in the name of their ventures?*
>
> *I understand, of course, that brothels have a particular history with a particular kind of violence attached to it, but so do factories. Do you direct the same righteous anger at Andy Warhol?*

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Ruth Lepson
Sent: Monday, December 22, 2008 5:01 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

brothels about as funny as slavery.
which British feminist?

On 12/21/08 1:44 PM, "steve russell" <[redacted]> wrote:

somewhat related: William Styron, the way he waxes his libido in "Sophie's Choice."
i'm still looking for the book of essays by the British Feminist who enlightened me.

--- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:
From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Saturday, December 20, 2008, 6:51 PM

cooptation of poetry by capitalist objectification of women. not funny. to use a brothel as a metaphor is disgusting. I remember when Denise Levertov criticized a poet for using napalm as a metaphor for personal pain, saying you don't know what it feels like & it's much worse than the way you are characterizing it.

On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]> wrote:

New York poetry brothel tempts with verse

Published: Friday December 19, 2008

http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.html

The prostitute whispers, wets her lips and prepares to bare... her heart with a poem.

Welcome to New York's Poetry Brothel, where punters delve between the

lines, not the sheets.

At a weekend session in a Manhattan night club called the Zipper Factory the look was bona fide bordello.

Literary ladies of the night flitted between intimate, candle-lit nooks, red lights and paintings of nudes.

Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.

Page four boasts The Professor, swearing to have heard "the wail of your striving heart drifting over the spires of skyscrapers."

Harriett Van Os on page 10 promises to "tell you secrets she doesn't know she knows." Cecille Ballroom tempts punters on page 13 claiming she can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco

guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long and rhythmical poem about love and making love, there were rock concert cheers from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice, "so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired -- not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper Factory wearing a kilt.

His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.

"I've been a sell-out for years as a corporate lawyer, but I come here," she said. "I can't suppress my artistic side."

The Madame promised that the Poetry Brothel welcomed all.

"Many are young men with perhaps a secret interest in poems," she murmured. "Just look at the menu. Get a recommendation. Or say you don't care. Say: 'I need poetry. I'm hungry.'"

guidelines &

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76. **Gwyn McVay**
Re: hockey violence (was poetry brothel)
Tue 6 Jan 2009

On Mon, Jan 5, 2009 at 5:56 PM, Daniel Zimmerman <[redacted]>wrote:

> Gwyn,
>
> (&c.).
>
> Could we talk about poetry now?
>
> ~ Dan Zimmerman
>
>
Oh snap. I got told.
Convincing reductio
ad absurdum is

convincing, as always. Sleet
glazes all, triumphantly.

Gwyn

↑ Index

77. **Ruth Lepson**
Re: Poetry Brothel at the Zipper Factory
Tue 6 Jan 2009

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yes & almost all prostitutes--something like 90%--in the US--have been sexually abused as children, & it's the only way they know to get 'love.'

On 12/31/08 2:57 PM, "amy king" <[redacted]> wrote:

> *How very kind of you to acknowledge there "might be a case." However, how common too to respond to the notion that prostitution is harmful to *women* on so many levels and to avoid the notion that this harm is namely done by men by equating some thin comparison with the "harm" done to men.*
>
> *In other words, the only real commonality with your comparison between football and prostitution is that men also get hurt, mostly physically, and this fact is what you use to deflect any attention that should be turned on just how pervasive and strictly gendered the harm done by prostitution is. Kind of like when women say prostitution is harmful, we're told, 'Well women choose to be prostitutes!' as though that answer also renders invisible exactly who is controlling the strings to make prostitution happen -- because they want that 'service' -- and to avoid the myriad ways men get to abuse the*

system they create, uphold and support.

You better believe if women were the ones paying massive amounts of money and demanding more gore on the football field, even committing violence against the players when the impulse struck, there would be a national outcry of the rape of these players...

The comparison is something of another strawman meant to detract from actually examining just who really is committing the violence against women and how that violence is monetarily fueled by money men earn and spend and how that violence is not regulated and rarely punished.

By the way, I've only almost been to the Poetry Brothel and see no harm in the name as it's clearly a play on brothels that men and women participate in / simulate in weird ways, is even something of a debunking of the purpose of brothel. Never been invited to read and would likely find behaving as the poet-prostitute awkward at best as I'm no good at such simulations. Poor acting skills on my part, I guess.

Be well,

Amy

Recent work
http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias
http://amyking.org/

--- On Tue, 12/30/08, John Cunningham <[redacted]> wrote:

From: John Cunningham <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Tuesday, December 30, 2008, 9:24 AM
I suppose one could say you have a case. However, do blacks from the ghetto
really have a choice? Are athletes fully aware? I just saw a show on The
Fifth Estate examining brain injury in pro-football athletes. Do
pro-athletes really want to play hurt - including playing

with concussions -
or is it the owners of the teams that insist on it or else
the athlete loses
his position.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB)
[mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: December 29, 2008 2:39 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

thank you, gwyn! (but prostitution affects many more
females than males.
still, yes, it does affect both & is odious
everywhere.)
besides, even if prostitutes were not forced or sold or
beaten or young or
broke or threatened every day or exposed to every kind of
degradation
instead of being admired as football players are, imagine
selling your body
for long-term effects on human being.

On 12/27/08 11:05 AM, "Gwyn McVay"
<[redacted]> wrote:

On Thu, Dec 25, 2008 at 11:25 AM, John Cunningham
<[redacted]
wrote:

For those of you who are speaking out against the
body being used
in commerce, why are you not speaking out against
football or hockey
where
male bodies are being used in commerce? When you
consider the damage that
is
done to the male body during that contact sport
and the lingering effects
of
it in terms of permanent injury and disability
such as arthritis and
other

> *diseases, isn't this just as bad? Or is it*
> *that one affects women whereas*
> *the other affects men?*
>
> *Omigod, you're so right. I hurt in my anterior*
> *cruciate ligaments for all*
> *of*
> *those men FORCED or DECEIVED into collegiate and*
> *professional sports every*
> *year; BEATEN if they try to leave; often denied any*
> *other employment*
> *options*
> *in the case of being transgendered; not allowed to*
> *keep a PENNY of their*
> *earnings... oh wait.*
>
> *Gwyn "Also, This Is a False Binary, Because*
> *Prostitution Affects All*
> *Genders, And Not Just Adults" McVay*
>
> *all posts. Check*
> *guidelines &*
>
> *posts. Check guidelines*
> *Internal Virus Database is out of date.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release*
> *Date: 03/07/2008*
> *7:19 PM*

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78. **Mark Weiss**

Re: Poetry Brothel at the Zipper Factory

Tue 6 Jan 2009

I think we need to make a distinction between prostitution and the fantasy of prostitution. Most prostitution is compelled or a response to desperation. Most fantasy prostitution, playing dress-up and the like, isn't.

At 02:34 PM 1/6/2009, you wrote:
>I saw reference in there to men and gigolos. I have a problem with the old

>school "sex degrades women" feminist argument. Is a the location of a
>brothel and the profession of prostitution *always* and inherently degrading
>to women? I thought there were sex-positive feminists who were working
>against that idea.
>
>-----Original Message-----
>From: steve russell [mailto:[redacted]]
>Sent: Sunday, December 21, 2008 5:49 PM
>Subject: Re: Poetry Brothel at the Zipper Factory
>
>this seems pretty light hearted.
>I'm sorry to hear about the wicked (objects, et cetera) capitalist.
>i suspect that the most die hard feminist could enjoy her/himself.
>
>--- On Fri, 12/19/08, mIEKAL aND <[redacted]> wrote:
>From: mIEKAL aND <[redacted]>
>Subject: Poetry Brothel at the Zipper Factory
>To: [redacted]
>Date: Friday, December 19, 2008, 4:15 PM
>
>New York poetry brothel tempts with verse
>
>Published: Friday December 19, 2008
>
>http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.ht
>ml
>
>The prostitute whispers, wets her lips and prepares to bare... her heart
>with a
>poem.
>
>Welcome to New York's Poetry Brothel, where punters delve between the
>lines, not the sheets.
>
>At a weekend session in a Manhattan night club called the Zipper Factory the
>look was bona fide bordello.
>
>Literary ladies of the night flitted between intimate, candle-lit nooks, red
>lights and paintings of nudes.
>
>Some of the poetesses for sale sported retro-style garter belts and frilly

>knickers. One swanned about in a top hat and feather boa.
>
>But transactions at the Poetry Brothel are of the mind, not the body, and a
>moment with the catalogue, replete with pictures and whimsical descriptions,
>reveals what's on offer.
>
>Page four boasts The Professor, swearing to have heard "the wail of your
>striving heart drifting over the spires of skyscrapers."
>
>Harriett Van Os on page 10 promises to "tell you secrets she doesn't
>know she knows." Cecille Ballroom tempts punters on page 13 claiming she
>can "coax your drum."
>
>Gigolo poets are available, not least Poetry Brothel co-founder Nicholas
>Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark
>looks
>with an eye patch.
>
>"Poetry is what I love more than anything," cooed The Madame, the
>sultry spirit behind the whole idea.
>
>The Madame -- real name Stephanie Berger -- came dressed for the part in
>low-cut dress, elbow-length black gloves and a peacock headdress.
>
>"I'd rather be in the bedroom hearing poetry than listening to some
>old man sitting on a chair on a stage," she explained by the light of a
>guttering candle.
>
>One-on-one encounters, for which "clients" pay three to five dollars
>in addition to a 15 dollar entry fee and one free reading, took place
>upstairs.
>
>The "whores" read from their own material, much of which is free
>verse, making for intense, sometimes baffling performances.
>
>But for those needing a break, the Poetry Brothel laid on flamenco
>guitarists,
>a fortune-teller, a blackjack table and a bar specializing in port and
>whisky
>
>The young hedonists, most of them students, appear to have struck a
>surprisingly successful formula.

>
>"There just aren't that many poetry readings where poets show a lot of
>cleavage," said The Professor, otherwise known as Jennifer Michael Hecht,
>aged 43 and a real life professor at Manhattan's New School.
>
>She teaches writing to many of the Brothel's regulars and is proud of the
>result.
>
>"It's kind of like the Weimar Republic without the Nazis. At two in
>the morning you have 20- or 30-year-olds lying all over the place reading
>poetry," she said.
>
>"The custom is to read poetry alone, but we know that from Homer onward,
>people read it aloud and in groups."
>
>By midnight the Zipper Factory was packed and getting fuller -- and rowdier.
>
>The fortune teller, bedecked in red scarf and blue plumes, mumbled to
>someone
>about "choppy waters." The flamenco duo strummed. The Madame, yet
>another glass of port in hand, introduced poet "whores" in a voice
>suggesting she appreciated more than their literary charms.
>
>When Patricia Smith, a well-established poet, took the mike to declaim a
>long
>and rhythmical poem about love and making love, there were rock concert
>cheers
>from the crowd.
>
>"I always shudder when I pray," Smith intoned in a mesmerizing voice,
>"so your name must be a prayer."
>
>Even for these bohemians there's no escaping the economic crisis sweeping
>the country.
>
>One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear
>Stearns this year when the bank collapsed. Now she is writing a play about
>the
>experience and applying for a playwright's course at Yale.
>
>"I'd thought I'd do banking and get into the arts when I retired
>-- not this early," said Cheng, known at the Brothel as The Opium Eater.

>
>Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone,
>worried
>that crashing stock markets will pull the rug from under the arts scene.
>"It's going to be a lot harder. A lot of artists are sustained by
>grants from people with money."
>
>But one enthusiastic "client" said the ingenuity of the Poetry
>Brothel proves there are ways to survive.
>
>"Money's always been scarce for artists and they're very
>resourceful people," said Edmund Voyer, 54, a hefty man described as an
>"evangelist" on his business card and who came to the Zipper Factory
>wearing a kilt.
>
>His drinking companion, Jennifer Hoa, 27, agreed money and art would always
>find ways to meet.
>
>"I've been a sell-out for years as a corporate lawyer, but I come
>here," she said. "I can't suppress my artistic side."
>
>The Madame promised that the Poetry Brothel welcomed all.
>
>"Many are young men with perhaps a secret interest in poems," she
>murmured. "Just look at the menu. Get a recommendation. Or say you
>don't care. Say: 'I need poetry. I'm hungry.'"
>
>
>
>
>
>
>

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79. **George Bowering**

Re: hockey violence (was poetry brothel)

Wed 7 Jan 2009

> *some of the least thuggish athletes I've met*
> *were people I got to know while working at the DC headquarters*

They aren't all that thuggish at Marvel, either.

George Harvey Bowering
Fond of many dead people.

↑ Index

80. Alan Sondheim
uke juke
Wed 7 Jan 2009

---

uke juke

http://www.alansondheim.org/uke0.mp3
http://www.alansondheim.org/uke1.mp3
http://www.alansondheim.org/uke2.mp3
http://www.alansondheim.org/uke3.mp3
http://www.alansondheim.org/uke4.mp3

ukelele tunes, the first recorded with laptop microphone, the others with zoom.

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81. Troy Camplin
Re: language v. experimental
Wed 7 Jan 2009

I was responding to the specific posting which is, itself, a lot of white noise. But it sounds like you and I are really not all that far off as to what it is that poetry is and can do. Whether "experimental" or not, one of the primary roles of all the arts is to act as a blaze on the edge of the known and the unknown, breaking new paths. It can sometimes do this, as you suggest, by going back to original meanings -- poetry can and should release us from the stranglehold of political correctness, whether that PC comes from the Left, the Right, or anyone else. It's not so much an issue of "subverting" the meaning of words as opening words up to new (or interesting old) meanings. Poetry is thus expansive. It seems to me that all too often subversion for the sake of subversion is as restrictive as what is being subverted.

In the end, poetry has to communicate something for it to have any effectiveness at all. To pick up on my metaphor of blazing a trail, if a poem deals only with what is known, is in known territory, it's really not needed. You don't need a blaze in home territory. But if you are outside of known territory, you are lost. I think too much so-called experimental poetry is outside of known territory. A blaze, to be effective, is right on the edge of the known and the unknown. It creates a new space where once can investigate and claim as home territory without being lost. All great poetry is a blaze.

Troy Camplin

_____
From: Fluffy Singler <[redacted]>
To: [redacted]
Sent: Tuesday, January 6, 2009 1:34:59 PM
Subject: FW: language v. experimental

I'm hopelessly behind on reading the digests, so I hope this isn't so late as to be irrelevant completely.

I disagree that it's about white noise. But I do think can be about sound and noise to a degree and also about effect. Much of what I've read on here about experimentalism in poetry is about the experiment itself but rarely about what we hope to accomplish when we experiment, what our relationship is to the reader or listener. I personally believe this comes from what I think of as a confessionalist ethos, the idea that poetry is about the self-expression of the poet, whether it's the expression of the poet's experimental inquiries or the poet's subjectivity and feelings.

For me the point of work that you might categorize as "white noise" and subverting the meaning of words is to scramble and reorganize the way we process language. My belief is that in a world in which language is constantly misused and used against us--in a world that is virtually composed of Orwellian newspeak, in which we are assaulted by the specious "logic" of advertising and political language, the insidious ways that our deepest beliefs and values are perverted, that rewiring the way we process language is vital and poetry is the one art form that is poised to do so because of the way in which language can be used to create surrealistic images, unusual sound associations, and help all of us who hear and read the work to develop our ability for creative response to the world around us. There are so many literary forms well-suited to didacticism and even to descriptive work, but few that have the freedom to experiment with and explode and reconfigure language the way poetry does.

-----Original Message-----
From: Troy Camplin [mailto:[redacted]]
Sent: Saturday, December 06, 2008 10:00 AM
Subject: Re: language v. experimental

Words mean things. All this kind of thing attempts to do is turn information into white noise.

Troy Camplin

_____
From: lanny quarles <[redacted]>
To: [redacted]

Sent: Thursday, December 4, 2008 10:10:19 AM
Subject: Re: language v. experimental

While I respect the deep feeling and intellectual fervor of the spirit of such a debate,
the issue is one of cultural semantics. Biologically, the probability gradient such a debate
represents in terms of the physical combinatorics of essence in one versus the other,
ie the quality of difference in substance, would seem to render either both equally
interesting. What is interesting to me is to develope practices, which, though seeming
externally to be 'experimental' or 'avant-garde' are actually post-semantic emblematicisms
harking much closer to a kind of hermetic hieroglyphics as represented by a system like
Gerhard Dorn's in his

ON THE MONARCHY OF
THE TERNARY IN UNITY,
VERSUS THE SINGLE COMBAT
OF THE DYAD CONFUSED IN
THE MULTITUDE,

which iconistically echoes
the semiotic mantic (manic tic) of our singularly self-involved world and collective cultus.

I am of the same local phenomenon as the mimi virus.
http://en.wikipedia.org/wiki/Mimivirus

I own a can of "Blow Off Duster" for removing tiny dust particles, of which some are probably
my own sloughed off microparticles, namelessly rejoining the great flotsam of the grating work.
I don't call it the great work, because it is tiny, Horton hears a hoo tiny, but grate, because a grate is
like a grille, or a gryllus, an oddly elegant little monster built willy nilly from various parts
to represent the thing it thought it needed to represent at the time. Also grating can be annoying.

http://www.blowoff.com/blowoff/duster.html

Lanny Quarles
http://jellybeanweirdo.blogspot.com/
http://pnoise.blogspot.com/
http://www.phaneron.blogspot.com/

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82. Doug Holder

I Will Always Remember It Well: The Chelsea Hotel

Wed 7 Jan 2009

I Will Always Remember It Well: The Chelsea Hotel

I Will Always Remember It Well: The Chelsea Hotel

I have always heard and read about the Chelsea Hotel, in the Chelsea Section of New York City. Recently I visited, and resided for a short stay in this literary landmark. Of course I remember Leonard Cohen's lament of a song "I Remember You Well At The Chelsea Hotel," and Dylan Thomas' daughter talked to me about her father's last days at the Chelsea, (during the time he drank himself to death), in an interview I conducted with her. The composer Virgil Thompson was a long-term resident; Sid Vicious and Nancy were holed up in a room there, as well as the novelist Thomas Wolfe of "You Can't Go Home Again" fame. I am told he wrote for days on end standing up, rather than sitting at a desk. Arthur C. Clarke wrote "2001: A Space Odyssey" while staying at the Hotel. The playwright Arthur Miller spent part of his honeymoon with Marilyn Monroe at the Chelsea; Bob Dylan stayed there and composed several songs (there was a failed attempt to renovate his room recently). A friend of mine Philip Segal, a professor of English in NYC, told me over dinner during my stay at that the Hotel, that he attended several parties at the Chelsea. The rooms were so small and cramped that the parties spilled out into the generous halls that were and still are peppered with artwork of all stripes. He told me that the space in the hallways is so spacious that a ballet company practiced there regularly.

The Chelsea has a reputation of being a literary and artistic flophouse of sorts. A place where the famous, not so famous, the shut-in, the dreamer and the drifter coexisted. And since I was making a trek to New York to meet with some fellow poets, I decided to book a room for a few nights.

The Chelsea, a twelve story builiding with brick and wrought iron balcony balustrades, was the first building in NYC to be listed as a cultural preservation site and historic building of note. It opened in 1884 as one of the first private apartment cooperatives. Since 1946, the motel had been managed by the Bard family, and since 1955 Stanley Bard ran the joint, until he was ousted by a management company in 2007. Bard was a much loved manager, presiding

benevolently over the residents and the guests who lived there. Bard seemed to understand the concept of the starving artist, allowing some to pay rent by paintings, etc… However the new management is much more bottom line, and since Bard left there has been controversy, as residents have mounted a campaign of banners, pranks, and protests toward getting Bard back. Ed Hamilton a resident and author of "Legends of the Chelsea Hotel…" told me that "Unfortunately, the hotel is no longer accepting permanent residents and that is a shame. The permanent tenants are as important to the hotel as the tourists."

Upon arriving at the Chelsea my wife and I noticed a guitar store adjacent to the hotel was having a "Bernie Madoff Clearance Sale." Now the lobby ain't your typical Holiday Inn affair. When we entered we saw a man staring intensely at us, looking for all the world like the resurrection of Samuel Beckett. He was sitting under a suspended paper mache scultpure of a fat lady on a swing. The lobby was full of artworks, murals, etc… There was a painting of an elongated, long-faced Fido, aptly named "Chelsea Dog" that captured my attention. The front desk looked like a prop from Eugene O'Neill's play "Hughie." I saw that play some years ago. It starred the actor Jason Robards, who played a down-at-the-heels snake oil salesman, living out his failed life, in a failed, gone-to seed hotel.

We took a squeaking elevator to our room on the third floor. A balding, distracted gentleman asked my wife if she knew where "The Shining" painting was (based on the Stephen King movie). We didn't now but we ran across it later. The floor we stayed on, and in fact all the floors, are full of artwork, many from of the residents. Even the fire extinguishers were adorned with stickers and graffiti, that made them look like sites of art installation…I guess they are. There is an eclectic selection of paintings on the walls in the gothic halls, including prints of Roy Cohn (of all people), Eisenhower, Jimi Hendricks, Hunter Thompson, a beguiling "Horse On Oil Canvas" by Joe Andoe, a photo montage of Andy Warhol and Muhammad Ali, and a huge mural that depicts residents in dialogue: "Myra Resnick in 308 says the Chelsea rocks!" On the top floor you experience ethereal sky light, and series of suspended mobiles, wafting images on the ceilings.

Forty percent of the rooms are saved for residents, and there is a definite sense of community in the place. Ed Hamilton wrote that the Chelsea is the "Last Outpost of Bohemia." I advise you to visit and make haste/ the way things are going /there is no time to waste!

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83. Alexander Jorgensen
Re: Visual Poetry online - Thrill!
Wed 7 Jan 2009

http://www.necessetics.com/alexander.html

A new piece of work appearing at Sous Rature. Must say that I much admire Cara Benson's hard work and vision. This issue, only its second, is packed with wonderful work.

Regards,
Alex
---

http://www.blackrobertjournal.blogspot.com

--- On Tue, 1/6/09, Gary Sullivan <[redacted]> wrote:
From: Gary Sullivan <[redacted]>
Subject: Mitch Highfill and Katy Lederer
To: [redacted]
Date: Tuesday, January 6, 2009, 4:13 PM

Mitch Highfill & Katy Lederer
Wednesday, Jan 7, Poetry Project
2nd Ave & 10th St, NYC, 8:00 pm

Mitch Highfill is the author of 7 books of poetry, including Moth Light (Abraham Lincoln) and REBIS (Open Mouth). His work has appeared in OCHO & Critiphoria.

Katy Lederer is the author of the poetry collections, Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, 2008) as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003).

Mitch will be reading the serial poem, Moth Light, accompanied by Natalia Paruz on musical saw.

Here is some info on Natalia:

NATALIA PARUZ, affectionately known as the ‘Saw Lady‘, has spent over a decade bringing the rare art form of playing music on a carpenter’s saw to audiences around the world. She performed with the Israel Philharmonic Orchestra conducted by Zubin Mehta, with the Westchester Philharmonic Orchestra, the Royal Air Moroccan Symphony Orchestra and at Lincoln Center’s Avery Fisher Hall with PDQ Bach composer Peter Schickele and with the Little Orchestra Society. November 2007 marked her Carnegie Hall debut as a musical saw soloist and June 2008 marked her Madison Square Garden debut. Television appearances include FOX (Good Day New York), ABC (Good

Morning America), MTV (Andy Milonakis Show), VH1 (Behind the Music), History Channel (Tool Box), PBS (NY Voices), MSG (NYC Soundtracks).

Film appearances include 'Dummy' with Adrian Brody. Natalia's saw can be heard on the soundtracks of films such as El Carnaval Sodoma/Arthuro Ripstein and American Carny. Radio performances include NPR (A Prairie Home Companion), XM Satelite Radio & WBAI. Natalia received citations of honor from the New York City Council, the New York State Senate and a medal of honor from Paris, France.

_____ It's the same Hotmail®. If by "same" you mean up to 70% faster.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_broad1_122008

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84. Steve Glines
Wilderness House Literary Review
Wed 7 Jan 2009

We are pleased to announce that our winter issue is available for viewing:
http://www.whlreview.com

Cheers
Steve Glines

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85. Jamie Reid
More about Billy Little
Wed 7 Jan 2009

I thought American readers, and particularly some of Billy's old friends from SUNYAB on this listserv might appreciate a little historical context on my earlier posting about the passing of Billy Little.

Billy was an early alumnus of the SUNYAB project ,one of at least four Americans related to the literary movement associated with the New American Poetry anthology who migrated to Canada in the late 1960s and early 1970s. Robin Blaser, Stan Persky and George Stanley have each made remarkable contributions to the life of the poetry community in Vancouver, and so has Billy Little. Billy was raised in New York and served his apprenticeship in poetry at the Poetry Project in New York City. He then shuffled off to Buffalo where he was one of the early students in the SUNYAB program, where he met Robert Creeley, Jack Clarke, Ed Dorn, Leslie Fiedler and other luminaries, including an

entire contingent of Canadian poets who had travelled to Buffalo to learn especially from Olson and Creeley.

Billy came to Vancouver as a second generation partisan of the New American Poetry, as many others had done before him, including those who attended and presided over the Vancouver Poetry Conference of 1963, including Charles Olson, Robert Creeley, Robert Duncan, Allan Ginsberg, Philip Whalen and others. On his arrival in Vancouver in 1972, Billy fell in immediately with the local contingent of poets and began a residence that lasted for more than 30 years, in which he became a familiar and welcome figure in literary gatherings in the city.

He performed remarkable deeds for the poetry community of Vancouver, for which not only the poets of the city, but the citizens themselves should be grateful. In his profession as a second-hand book seller, and as a genuine and non-sectarian expert in North American poetry in general, along with his partners in the book trade, he made available to Vancouverites a range of poetry publications and knowledge which might otherwise have been inaccessible. At Octopus Books and later at R2B2 Books, he was a co- organizer of one of the longest lasting poetry reading series in the city, providing a forum for “outside” poets throughout North America, and also a gathering-ground for the local poetry contingent. When he worked at the Special Collections Library at Simon Fraser University (incidentally, one of the most complete collections related to the poets associated with the New American Poetry), he undertook the task of cataloguing the extensive ouevre of the revered Canadian poet, bpNichol available at SCL, a genuine service to posterity.

He was an indefatigable publisher of samizdat style literature, consistent with his belief that poetry should be a kind of action which might help to make a better world. In this role, he was an ardent publicist and promoter of our local poets. All this apart from his wonderful store of poetry lore and knowledge, second to none in the city, which made his influence on the local scene truly incalculable. During his final years he lived on the idyllic Hornby Island, just off the coast. The island has been one of the unknown havens of some of Canada’s finest artists, some well-known, like Jack Shadbolt and Wayne Ngan; others, like Jerry Pethick and Gordon Payne, barely discovered, or waiting to be discovered. Billy was their friend and sometimes advisor, because he knew and understood a lot.

Mostly, I guess, I just wanted to say that like other Vancouver poets, I’m grateful for the presence of Billy in our city as a representative of what is best in the American character and culture, from which we have all learned and taken heart. For his remaining friends at Buffalo, and for others who might be interested, I’d like to post this brief memoir poem about Ed Dorn composed by

Billy, because it seems to me to provide a wise and welcome reminder of our real place in the world.

The attachment contains a video documenting the launch of Billy’s sole conventional publication, a collection of poems entitled St. Ink. The book was the result of a coming together of some of Billy's many friends so as to be able to present him with the kind of tribute we felt that he deserved. It contains his own sharp disclaimer of the book publishing process as a means of making poetry usefully available, and his preference for the self-publishing samizdat style of immediate publication. Here’s the poem about Ed Dorn. :

stuck his neck out
(for joe and charlie)

i love this photo of ed dorn
a ghost before he died
his neck so thin
his tie seemed
just
his neck
continuing
outside his shirt
as if
he were neck
clear to his belly button

what i mean is thousands
should have filled streets
the day of his funeral
if we were truly greeks
real democrats

smashing limousine windows
in his honour, banks in flames
he should have been taken by train
back to idaho
by way of gloucester
and kent state and lawrence
and san francisco
and the skagit valley

ed dorn is the poet chaplin
always hoped to be
the poet john adams cried out for
the poet with the six foot ear

the last time i saw ed
over salmon and corn
in bob and mary's backyard
ed caught me assuming
all the world knew and thought highly of
Charles Olson and William Carlos Williams
"billy," he said,
"who even heard of these people?"

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86. Cara Benson

URGENT - poets needed for PEN Prison Writing Contest

Wed 7 Jan 2009

(this top line i'm writing right here is a throwaway line because i still don't know how to manage a submission to listserv)

Here's the deal, folks.

NYC area poets needed tout de suite to help review poetry entries for this year's PEN Prison Writing Contest.

Can anybody help?

please backchannel me (I feel so cool saying that.

Thanks!

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

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87. Ruth Lepson

prostitution

Wed 7 Jan 2009

---

in cambodia, india, belize, thailand, sex slaves‹the slavery of the 21st c. girls are sold sometimes from cages when they are virgins of 10 & 11. most get AIDS within months bec it is believed that sleeping with a virgin can cure a man of it. most don¹t make it into their 20s. they are tortured, electric shock is used on them to keep them there. they have no hope. they are subjected to violence daily by the men who have sex with them. they live in terror. why? bec of the low esteem in which poor girls are held in those cultures, and for ex in india the gap btwn rich & poor & btwn genders is growing. every year in india 250,000 to

300,000 girls are forced into prostitution. prostitution is based upon the lack of value given to these lives.

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88. Geoffrey Gatza
Praise on the feneon collective
Wed 7 Jan 2009

Newly at http://faitsdiversdelapoesie.blogspot.com/

Comments by poets and scholars Philip Metres, Luc Sante, Jerome Rothenberg, Don Share, Joshua Clover, Tom Raworth, and John Latta.

More to come.

thank you for reading,

--the feneon collective

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89. Catherine Daly
Re: Issue 1/Verzion 2
Wed 7 Jan 2009

---

can we just -- you know -- write something?

--
All best,
Catherine Daly
[redacted]

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90. Martha Cinader Mims
L&BH Network Fresh Literary Content January 7, 2009
Wed 7 Jan 2009

L&BH Network Fresh Literary Content January 7, 2009

L&BH Bulletin Board

sonomaarts on "Call for Contributors to SonomaArts.com"
sonomaarts
Dec 31, '08, 01:01 PM
Call for Contributors!

The new SonomaArts.com is in need of regular and guest contributors for new and engaging content. This community arts portal is envisioned as the one-stop

destination for arts information pertaining to Sonoma County and beyond. Toward this end, the site managers seek proposals for regular editorial columns (articles of 500-1,500 words) and blogs/vlogs/podcasts focused on specific areas of interest within the general categories of Visual Arts, Theater, Dance, Music, Film and Digital Arts, Literary Arts, Arts Education, and the Non-Profit Arts Sector. Columns and blogs/vlogs/podcasts may be informational, critical, or op-ed in nature, with emphasis on trends, exhibitions/events, interviews, etc. Writers, therefore, should be â€œexpertsâ€ in their field, with sufficient practical, educational, and/or professional experience to ground and contextualize the content they present. That said, the mission of SonomaArts.com is one of broad appeal, so creativity and innovation is encouraged as you pitch your ideal column, blog, vlog, or podcast.

GUIDELINES FOR WRITTEN CONTENT

Read moreâ€¦

L&BH Network Mailing Lists
[PCOPWC] Reginald Lockett Tribute on Friday, February 27th - We Need Your Support Kim McMillon
[BANG!] Poetry Reading to honor Dr. King and President Elect Obama Martha Cinader Mims
L&BH Poetry Cafe Blog

Harvest Time michael lee johnson Today, 07:03 PM A MÃ©tis Indian lady, drunk, hands blanketed over as in prayer, over a large brown fruit basket naked of fruit, no vine, no vineyard insideâˆ’approaches the Edmonton, Alberta adoption agency. There are only spirit gods inside her empty purse. Inside, an infant, refrained from life, with a fruity wine sap apple wedged like a teaspoon of autumn sun inside its mouth. A shallow pool of tears starts to mount in [...] Read moreâ€¦

NO HOLDS BARD 2009 RESOLUTIONS
dr. charles frederickson
Today, 02:18 PM
20/20 VISION XVIII. Monitor lizards passing as rocks
Basking sunbathers carnivorous night prowlers Insects eels
crabs birds rodents Scavenger hunt smorgasbord
swallowed whole Hissing sinuous spiny tailed
undulations Venomous forked tongue lashing
out Toothy jaws ripping apart prey Resilient nature
licks her wounds Dr. Charles Frederickson (www.poeartry-combo.com) & Saknarin Chinayote (www.poeartrygallery.th.gs) Co-editors of AvantGardeTimes.com Read moreâ€¦

O HUMANS ! Dr. T. Ashok Chakravarthy Yesterday, 05:50 PM O Humans ! Let us impart A thought of peace O Humans ! Let us not inject The venom of hatred. Humans are we Humans are we. O Humans ! Let us balm The wounded hearts O Humans ! Let us not incite The notion of revenge. Humans are we Humans are we. O Humans ! Let us project The positive attitude O Humans ! Let us not ignore The poor and hungry. Humans are we Humans are [...] Read moreâ€¦

Gingerbread Lady michael lee johnson Monday, 05:22 PM Gingerbread lady, no sugar or cinnamon spice; years ago arthritis and senility took their toll. Crippled mind moves in then out, like an old sexual adventure blurred in an imagination of fingertip thoughts. Who in hell remembers the characters? There was George, her lover, near the bridge at the Chicago River: she missed his funeral; her friends were there. She always made feather-light [...] Read moreâ€¦

NO HOLDS BARD 2009 RESOLUTIONS
dr. charles frederickson
Monday, 02:54 PM
20/20 VISION I. Springing forth unclenched fist release
Burst pods fleshy pulp overspill Nascent buds prematurely
forced open Late bloomer rapeseed on
hold Nipped thorny pink tea
roses Bottled eau de cologne enticing
suitors Porcelain petals that never wilt Pipe cleaner
stems bent straight Dr. Charles Frederickson (www.poeartry-combo.com) & Saknarin Chinayote (www.poeartrygallery.th.gs) Co-editors of AvantGardeTimes.com Adapted Thai poEtpourri structural scheme 4-line 20-word [...] Read moreâ€¦

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

↑ Index

91. Séamas Cain

Concrete Poetry of Niikuni Seiichi

Wed 7 Jan 2009

The National Museum of Art at Osaka, Japan, is presenting an exhibit of "the Concrete Poetry of Niikuni Seiichi : Between Poetry and Art" through Sunday, March 22, 2009. http://www.nmao.go.jp/english/home.html

For a biography of Niikuni Seiichi, go to
http://www.nmao.go.jp/english/niikuni/index.html

For three examples of poems by Niikuni Seiichi, go to
http://www.nmao.go.jp/english/niikuni/works/index.html

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

↑ Index

92. Alexander Jorgensen
"*The Concrete Poetry of Niikuni Seiichi : Between Poetry and Art*"
Wed 7 Jan 2009

The National Museum of Art at Osaka, Japan, is presenting an exhibit of "the Concrete Poetry of Niikuni Seiichi : Between Poetry and Art" through Sunday, March 22, 2009. http://www.nmao.go.jp/english/home.html

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Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

↑ Index

93. Alan Sondheim
edenic and others
Wed 7 Jan 2009

edenic and others

so a picture book of one of many possibilities, nature in Second Life, presided over by Dojoji creator/inhabiter. or possibility visitor. trees pay obeisance as always. I am Dojoji.

http://www.alansondheim.org/treas1.jpg
http://www.alansondheim.org/treas2.jpg
http://www.alansondheim.org/treas3.jpg
http://www.alansondheim.org/treas4.jpg
http://www.alansondheim.org/treas5.jpg

for Rousseau and Rousseau

"if you look at the most recent series for example, which is the treas jpg series at alansondheim.org, you'll find something of the machine in the garden, edenic and repetitive sexuality and habitus (including problematic divisions such as nature/culture, real/ virtual etc.), etc. - hopefully one might think through or experience the juxtapositions."

↑ Index

94. Peter Ciccariello
moral ground
Wed 7 Jan 2009

---

moral ground <http://ciccariello.viewbook.com/moral#/1/>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

95. George Bowering
Re: More about Billy Little
Wed 7 Jan 2009

Well said, Jamie.

GB

On Jan 7, 2009, at 8:01 AM, Jamie Reid wrote:

> *I thought American readers, and particularly some of Billy's old friends from*
> *SUNYAB on this listserv might appreciate a little historical context on my*
> *earlier posting about the passing of Billy Little.*
>
> *Billy was an early alumnus of the SUNYAB project ,one of at least four Americans related to the literary movement associated with the New American*

Poetry anthology who migrated to Canada in the late 1960s and early 1970s.
Robin Blaser, Stan Persky and George Stanley have each made remarkable contributions to the life of the poetry community in Vancouver, and so has
Billy Little. Billy was raised in New York and served his apprenticeship in poetry
at the Poetry Project in New York City. He then shuffled off to Buffalo where
he was one of the early students in the SUNYAB program, where he met Robert Creeley, Jack Clarke, Ed Dorn, Leslie Fiedler and other luminaries,
including an entire contingent of Canadian poets who had travelled to Buffalo
to learn especially from Olson and Creeley.

Billy came to Vancouver as a second generation partisan of the New American
Poetry, as many others had done before him, including those who attended
and presided over the Vancouver Poetry Conference of 1963, including Charles
Olson, Robert Creeley, Robert Duncan, Allan Ginsberg, Philip Whalen and
others. On his arrival in Vancouver in 1972, Billy fell in immediately with the
local contingent of poets and began a residence that lasted for more than 30
years, in which he became a familiar and welcome figure in literary gatherings
in the city.

He performed remarkable deeds for the poetry community of Vancouver, for
which not only the poets of the city, but the citizens themselves should be
grateful. In his profession as a second-hand book seller, and as a genuine and
non-sectarian expert in North American poetry in general, along with his
partners in the book trade, he made available to Vancouverites a range of
poetry publications and knowledge which might otherwise have been inaccessible. At Octopus Books and later at R2B2 Books, he was a co-organizer of one of the longest lasting poetry reading series in the city,
providing a forum for “outside” poets throughout North America, and also a

gathering-ground for the local poetry contingent. When he worked at the Special Collections Library at Simon Fraser University (incidentally, one of the most complete collections related to the poets associated with the New American Poetry), he undertook the task of cataloguing the extensive ouevre of the revered Canadian poet, bpNichol available at SCL, a genuine service to posterity.

He was an indefatigable publisher of samizdat style literature, consistent with his belief that poetry should be a kind of action which might help to make a better world. In this role, he was an ardent publicist and promoter of our local poets. All this apart from his wonderful store of poetry lore and knowledge, second to none in the city, which made his influence on the local scene truly incalculable. During his final years he lived on the idyllic Hornby Island, just off the coast. The island has been one of the unknown havens of some of Canada's finest artists, some well-known, like Jack Shadbolt and Wayne Ngan; others, like Jerry Pethick and Gordon Payne, barely discovered, or waiting to be discovered. Billy was their friend and sometimes advisor, because he knew and understood a lot.

Mostly, I guess, I just wanted to say that like other Vancouver poets, I'm grateful for the presence of Billy in our city as a representative of what is best in the American character and culture, from which we have all learned and taken heart. For his remaining friends at Buffalo, and for others who might be interested, I'd like to post this brief memoir poem about Ed Dorn composed by Billy, because it seems to me to provide a wise and welcome reminder of our real place in the world.

The attachment contains a video documenting the launch of Billy's sole conventional publication, a collection of poems entitled St. Ink.

The book was
the result of a coming together of some of Billy's many friends so
as to be able
to present him with the kind of tribute we felt that he deserved.
It contains
his own sharp disclaimer of the book publishing process as a means
of making
poetry usefully available, and his preference for the self-
publishing samizdat
style of immediate publication. Here's the poem about Ed Dorn.
:

stuck his neck out
(for joe and charlie)

i love this photo of ed dorn
a ghost before he died
his neck so thin
his tie seemed
just
his neck
continuing
outside his shirt
as if
he were neck
clear to his belly button

what i mean is thousands
should have filled streets
the day of his funeral
if we were truly greeks
real democrats

smashing limousine windows
in his honour, banks in flames
he should have been taken by train
back to idaho
by way of gloucester
and kent state and lawrence
and san francisco
and the skagit valley

ed dorn is the poet chaplin
always hoped to be
the poet john adams cried out for
the poet with the six foot ear

the last time i saw ed

> *over salmon and corn*
> *in bob and mary's backyard*
> *ed caught me assuming*
> *all the world knew and thought highly of*
> *Charles Olson and William Carlos Williams*
> *"billy," he said,*
> *"who even heard of these people?"*
>
> *welcome.html*

George Bowering, esq.
Not a morning kind of guy.

↑ Index

96. lanny quarles
Recently on Jellybean Weirdo and Phaneronoemikon
Wed 7 Jan 2009

Recently on Phaneronoemikon:

Sax Leechd
dwine
Meng Chiao's Owls Shallowly Grieving The Convergin...
Boonique
Poem about Poetry.
Actin'
Moving Toward Asymmetry
Why I Wall Elways Boo Wetter Than Ill of Hue.

http://phaneron.blogspot.com/

Recently on Jellybean Weirdo:

Deep Fried Gaza Strips.
Once Upon a Ringtone So Dojoboner, So Earnipple Pe...
goth-loli maids (2008)
dwine broodth
Dad's Tijuana Brass Sideburns
possibly or maybe is what Tom would always say
OMG BFF LOL
Callow Rose
Something from Bob Brueckl..
LETTERS ALL WASHED OFF.
TOM BOBBINS + ZE = FUHJI
A Hosehead's Ray

http://jellybeanweirdo.blogspot.com/

Lanny Quarles
http://www.hevanet.com/solipsis/

A four-wheel drive mud amoeba installer technician latte'
drinks its own longbongdong whiskey's cellphone's ringthong

Jimminy Kricket said "gryllust's last largesse"...

A germane capriccio makes a raw tuna golem take up texting to torque the world's resources, an amoeba dolphin colophon orgy ensues with 'scolon-phoenixs'..

↑ Index

97. Troy Camplin
Re: Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

I think prostitution should be legalized precisely because of all the problems that come about precisely because it's not legal and because in a free market, two free adults should be able to enter into any sort of relationship they desire, whether that be employee-employer, prostitute-client, artist-patron, or any other sort of relationship. Prostitution is no different than a woman who has sex with a guy she has no intention of seeing again after accepting an expensive dinner and some drinks from him -- only she gets the money directly, and can use the money (hopefully) more wisely. So you think that it's a different kind of work only because genitalia are involved? It's labor using a different set of muscles is all.

Troy Camplin

_____
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Tuesday, January 6, 2009 10:04:06 PM
Subject: Re: Poetry Brothel at the Zipper Factory

I guess I must be 200 years old--does nobody else agree that it's common sense that prostitution is essentially different from other kinds of 'work'?

On 12/23/08 10:00 PM, "Adam Tobin" <[redacted]> wrote:

> *Why is the capitalist exploitation of women at a brothel worse than, say, the capitalist exploitation of women at a Zipper Factory? It's just a different kind of labor, no? Given that some artists are seemingly comfortable with capitalism, why should they not acknowledge it in the name of their ventures?*

I understand, of course, that brothels have a particular history with a particular kind of violence attached to it, but so do factories. Do you direct the same righteous anger at Andy Warhol?

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Ruth Lepson
Sent: Monday, December 22, 2008 5:01 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

brothels about as funny as slavery.
which British feminist?

On 12/21/08 1:44 PM, "steve russell" <[redacted]> wrote:

somewhat related: William Styron, the way he waxes his libido in "Sophie's Choice."
i'm still looking for the book of essays by the British Feminist who enlightened me.

--- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:
From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Saturday, December 20, 2008, 6:51 PM

cooptation of poetry by capitalist objectification of women. not funny. to use a brothel as a metaphor is disgusting. I remember when Denise Levertov criticized a poet for using napalm as a metaphor for personal pain, saying you don't know what it feels like & it's much worse than the way you are characterizing it.

On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]> wrote:

New York poetry brothel tempts with verse

Published: Friday December 19, 2008

http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.html

The prostitute whispers, wets her lips and prepares to bare... her heart with a poem.

Welcome to New York's Poetry Brothel, where punters delve between the lines, not the sheets.

At a weekend session in a Manhattan night club called the Zipper Factory the look was bona fide bordello.

Literary ladies of the night flitted between intimate, candle-lit nooks, red lights and paintings of nudes.

Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.

Page four boasts The Professor, swearing to have heard "the wail of your striving heart drifting over the spires of skyscrapers."

Harriett Van Os on page 10 promises to "tell you secrets she doesn't know she knows." Cecille Ballroom tempts punters on page 13 claiming she can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long and rhythmical poem about love and making love, there were rock concert cheers from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice, "so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired -- not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper Factory wearing a kilt.

His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.

"I've been a sell-out for years as a corporate lawyer, but I come here," she said. "I can't suppress my artistic side."

The Madame promised that the Poetry Brothel welcomed all.

"Many are young men with perhaps a secret interest in poems," she murmured. "Just look at the menu. Get a recommendation. Or say you don't care. Say: 'I need poetry. I'm hungry.'"

guidelines &

↑ Index

98. Jim Andrews
Re: hockey violence (was poetry brothel)
Thu 8 Jan 2009

Sorry Gwyn. Didn't mean to impune those with mental retardation, just those who think fighting's OK in hockey. Not trying to hijack the thread.

ja
http://vispo.com

↑ Index

99. Alexander Jorgensen
Visual Poetry - VISPO - Poll
Thu 8 Jan 2009

For an upcoming issue of Black Robert Journal, I would like to include a number of statements related to visual poetry. Your participation will most sincerely be appreciated in what is an effort to explore the various motivations and ideas related to contemporary vispo. As Managing Editor, my hope is to include a myriad of thoughts.

Please back channel all responses.

Question: What is visual poetry - its form and purpose?

Regards,
Alexander Jorgensen

↑ Index

100. Ken Rumble
Fwd: Start the New Year Off Right...
Thu 8 Jan 2009

---------- Forwarded message ----------
From: Magdalena Zurawski <[redacted]>
Date: Sun, Jan 4, 2009 at 10:01 PM
Subject: Start the New Year Off Right...

Minor American Poetry Reading Series
Rachel Blau DuPlessis & Adeena Karasick
January 10, 2008 -- 8pm

LOCATION (Ken Rumble):
500 n. duke st

apt. 55-204
(go to the 55 & 54 awning and hit the 55-204 buzzer)

Hosted by Ken & Violet Rumble
Curated by Magdalena Zurawski

Rachel Blau DuPlessis is the author of eleven books of poetry; her long poem project, begun in 1986, is collected as *Drafts 1-38, Toll, *from Wesleyan University Press, as well as *DRAFTS Drafts 39-57, Pledge, with Draft, unnumbered: Précis *and *Torques: Drafts 58-76*, both from Salt Publishing. salt Modern Poets). DuPlessis is also known for her innovative essays in *The Pink Guitar: Writing as Feminist Practice* and *Blue Studios: Poetry and Its Cultural Work*. She is the editor of *The Selected Letters of George Oppen* (Duke, 1990) and co-editor of *The Objectivist Nexus: Essays in Cultural Poetics*. Her critical books include *Genders, Races, and Religious Cultures in Modern American Poetry, 1908-1934* (Cambridge, 2001). DuPlessis has received the Roy Harvey Pearce / Archive for New Poetry Prize (2002) as a scholar poet. In 2002 she was awarded a Pew Fellowship for Artists.

******

Adeena Karasick (www.adeenakarasick.com <http://www.adeenakarsick.com/>) is an internationally acclaimed and award winning poet, media-artist and author of six books of poetry and poetic theory: *The House That Hijack Built* (Talonbooks, 2004), *The Arugula Fugues* (Zasterle Press, 2001), *Dyssemia Sleaze* (Talonbooks, Spring 2000), *Genrecide* (Talonbooks, 1996), * Memewars* (Talonbooks, 1994), and *The Empress Has No Closure* (Talonbooks, 1992), as well as 4 videopoems all available on YouTube. All her work is marked with an urban, Jewish, feminist aesthetic that continually challenges linguistic habits and normative modes of meaning production. Engaged with the art of combination and turbulence of thought, her work is a testament to the creative and regenerative power of language and its infinite possibilities for pushing meaning to the limits of its semantic boundaries.

For over 20 years her linguistically provocative, philosophically complex wordplay continues to excite audiences nationally, internationally and locally, and she has recently been granted the MPS Mobile Award as being the world's first "Mobile Poet" whereby her work is being made available on mobile devices (cell phones and smart phones) throughout the world. Her writing has been described as "electricity in language" (Nicole Brossard) "plural, cascading, exuberant in its cross-fertilization of punning and knowing, theatre and theory" (Charles Bernstein) "a tour de force of linguistic doublespeak" (Globe and Mail) "and opens up the possibilities of reading" (Vancouver Courier). She is Professor of Poetry and Cultural Theory at City University of New York.

Forthcoming (April 2009) is *Amuse Bouche: Tasty Treats for the Mouth* (April, Talonbooks 2009).

--
Check out my book Key Bridge:
http://www.carolinawrenpress.org/books.html

And I'm on the road giving readings!:

TBA

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Kevin Killian:
http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews

And projects:

http://durhamhastheworstroadsintheworld.blogspot.com

↑ Index

101. Sarah Sarai
Re: 88 Constellations for Wittgenstein by David Clark
Thu 8 Jan 2009

Thank you for posting 88 Constellations for Wittgenstein link. Stunning. Will observe all 88 in eternal sky of cyberspace.

"story-telling as browsing" (per blurb) poetry as browsing, too.

Left hand? The icon on the upper left, in each of the 88, navigates back to the menu (I add for people like me who panic when they think they're trapped in a room, cyber all the scarier).

88 CONSTELLATIONS FOR WITTGENSTEIN (TO BE PLAYED WITH THE LEFT HAND) http://88constellations.net

(original posted by Jim Clark)

↑ Index

102. Sarah Sarai
Re: 88 Constellations for Wittgenstein by David Clark
Thu 8 Jan 2009

---

i meant original posted by jim andrews. i should know better than to type while staring at heavenly firmament, fixed stars, perseus & co.

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103. Anny Ballardini
The Election Anthology
Thu 8 Jan 2009

Obododimma Oha and Anny Ballardini are pleased to announce the new Anthology on the Poets' Corner:

While the He/art Pants: Poetic Responses to the 2008 American Elections. We wish to thank all the contributors who have made it possible, and invite you to read and spread the good news.

· While the He/art Pants:<http://www.fieralingue.it/corner.php?pa=printpage&pid=2664>(Poetic Responses to the 2008 American Elections) *·* Editorial: Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=2665> *·* Editorial: Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2666> *·* Edward Mycue<http://www.fieralingue.it/corner.php?pa=printpage&pid=2671> *·* Jared Schickling<http://www.fieralingue.it/corner.php?pa=printpage&pid=2672> *·* Bill Morgan <http://www.fieralingue.it/corner.php?pa=printpage&pid=2673> *·* John M. Bennett<http://www.fieralingue.it/corner.php?pa=printpage&pid=2674> *·* Conrad Reeder<http://www.fieralingue.it/corner.php?pa=printpage&pid=2675> *·* Tom McBride <http://www.fieralingue.it/corner.php?pa=printpage&pid=2676> *·* Gerald Schwartz<http://www.fieralingue.it/corner.php?pa=printpage&pid=2677> *·* Farideh Hassanzadeh-Mostafavi<http://www.fieralingue.it/corner.php?pa=printpage&pid=2678> *·* Russ Golata <http://www.fieralingue.it/corner.php?pa=printpage&pid=2679> *·* Evelyn Posamentier<http://www.fieralingue.it/corner.php?pa=printpage&pid=2680> *·* Gina Sangster Hayman<http://www.fieralingue.it/corner.php?pa=printpage&pid=2681> *·* Matt Johnson<http://www.fieralingue.it/corner.php?pa=printpage&pid=2682> *·* Susan Bright<http://www.fieralingue.it/corner.php?pa=printpage&pid=2683> *·* Daniel Zimmerman<http://www.fieralingue.it/corner.php?pa=printpage&pid=2684> *·* Fan Ogilvie

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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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104. steve russell
Re: Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

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interesting distinction: Genet did a number with the fantasy realm. But what, exactly, do you mean, Mark, by the fantasy of prostitution? Phone sex? I suppose that's somewhat harmless. But that ain't the real thing. When it's real, as in the sex trade, we're talking ugly/ugly/ugly.

--- On Tue, 1/6/09, Mark Weiss <[redacted]> wrote:
From: Mark Weiss <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Tuesday, January 6, 2009, 11:41 PM

I think we need to make a distinction between prostitution and the fantasy of prostitution. Most prostitution is compelled or a response to desperation. Most fantasy prostitution, playing dress-up and the like, isn't.

At 02:34 PM 1/6/2009, you wrote:
>I saw reference in there to men and gigolos. I have a problem with the old
>school "sex degrades women" feminist argument. Is a the location
of a
>brothel and the profession of prostitution *always* and inherently
degrading
>to women? I thought there were sex-positive feminists who were working
>against that idea.
>
>-----Original Message-----
>From: steve russell [mailto:[redacted]]
>Sent: Sunday, December 21, 2008 5:49 PM
>Subject: Re: Poetry Brothel at the Zipper Factory
>
>this seems pretty light hearted.
>I'm sorry to hear about the wicked (objects, et cetera) capitalist.

>i suspect that the most die hard feminist could enjoy her/himself.
>
>--- On Fri, 12/19/08, mIEKAL aND <[redacted]> wrote:
>From: mIEKAL aND <[redacted]>
>Subject: Poetry Brothel at the Zipper Factory
>To: [redacted]
>Date: Friday, December 19, 2008, 4:15 PM
>
>New York poetry brothel tempts with verse
>
>Published: Friday December 19, 2008
>
>http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.ht
>ml
>
>The prostitute whispers, wets her lips and prepares to bare... her heart
>with a
>poem.
>
>Welcome to New York's Poetry Brothel, where punters delve between the
>lines, not the sheets.
>
>At a weekend session in a Manhattan night club called the Zipper Factory
the
>look was bona fide bordello.
>
>Literary ladies of the night flitted between intimate, candle-lit nooks,
red
>lights and paintings of nudes.
>
>Some of the poetesses for sale sported retro-style garter belts and frilly
>knickers. One swanned about in a top hat and feather boa.
>
>But transactions at the Poetry Brothel are of the mind, not the body, and a
>moment with the catalogue, replete with pictures and whimsical
descriptions,
>reveals what's on offer.
>
>Page four boasts The Professor, swearing to have heard "the wail of
your
>striving heart drifting over the spires of skyscrapers."

>
>Harriett Van Os on page 10 promises to "tell you secrets she
doesn't
>know she knows." Cecille Ballroom tempts punters on page 13 claiming
she
>can "coax your drum."
>
>Gigolo poets are available, not least Poetry Brothel co-founder Nicholas
>Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark
>looks
>with an eye patch.
>
>"Poetry is what I love more than anything," cooed The Madame, the
>sultry spirit behind the whole idea.
>
>The Madame -- real name Stephanie Berger -- came dressed for the part in
>low-cut dress, elbow-length black gloves and a peacock headdress.
>
>"I'd rather be in the bedroom hearing poetry than listening to
some
>old man sitting on a chair on a stage," she explained by the light of
a
>guttering candle.
>
>One-on-one encounters, for which "clients" pay three to five
dollars
>in addition to a 15 dollar entry fee and one free reading, took place
>upstairs.
>
>The "whores" read from their own material, much of which is free
>verse, making for intense, sometimes baffling performances.
>
>But for those needing a break, the Poetry Brothel laid on flamenco
>guitarists,
>a fortune-teller, a blackjack table and a bar specializing in port and
>whisky
>
>The young hedonists, most of them students, appear to have struck a
>surprisingly successful formula.
>
>"There just aren't that many poetry readings where poets show a
lot of

>cleavage," said The Professor, otherwise known as Jennifer Michael
Hecht,
>aged 43 and a real life professor at Manhattan's New School.
>
>She teaches writing to many of the Brothel's regulars and is proud of
the
>result.
>
>"It's kind of like the Weimar Republic without the Nazis. At two
in
>the morning you have 20- or 30-year-olds lying all over the place reading
>poetry," she said.
>
>"The custom is to read poetry alone, but we know that from Homer
onward,
>people read it aloud and in groups."
>
>By midnight the Zipper Factory was packed and getting fuller -- and
rowdier.
>
>The fortune teller, bedecked in red scarf and blue plumes, mumbled to
>someone
>about "choppy waters." The flamenco duo strummed. The Madame, yet
>another glass of port in hand, introduced poet "whores" in a
voice
>suggesting she appreciated more than their literary charms.
>
>When Patricia Smith, a well-established poet, took the mike to declaim a
>long
>and rhythmical poem about love and making love, there were rock concert
>cheers
>from the crowd.
>
>"I always shudder when I pray," Smith intoned in a mesmerizing
voice,
>"so your name must be a prayer."
>
>Even for these bohemians there's no escaping the economic crisis
sweeping
>the country.
>
>One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear

>Stearns this year when the bank collapsed. Now she is writing a play about
>the
>experience and applying for a playwright's course at Yale.
>
>"I'd thought I'd do banking and get into the arts when I
retired
>-- not this early," said Cheng, known at the Brothel as The Opium
Eater.
>
>Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone,
>worried
>that crashing stock markets will pull the rug from under the arts scene.
>"It's going to be a lot harder. A lot of artists are sustained by
>grants from people with money."
>
>But one enthusiastic "client" said the ingenuity of the Poetry
>Brothel proves there are ways to survive.
>
>"Money's always been scarce for artists and they're very
>resourceful people," said Edmund Voyer, 54, a hefty man described as
an
>"evangelist" on his business card and who came to the Zipper
Factory
>wearing a kilt.
>
>His drinking companion, Jennifer Hoa, 27, agreed money and art would
always
>find ways to meet.
>
>"I've been a sell-out for years as a corporate lawyer, but I come
>here," she said. "I can't suppress my artistic side."
>
>The Madame promised that the Poetry Brothel welcomed all.
>
>"Many are young men with perhaps a secret interest in poems," she
>murmured. "Just look at the menu. Get a recommendation. Or say you
>don't care. Say: 'I need poetry. I'm hungry.'"
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105. Séamas Cain
Radiator festival & satellite events
Thu 8 Jan 2009

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RADIATOR: EXPLOITS IN THE WIRELESS CITY

http://www.radiator-festival.org

13 – 24 January 2009

Launch event: 14 January 6-11pm

Frank Abbott & Duncan Higgins UK // Annexinema UK // Annual General Meeting (AGM) IT/DK // Ryosuke Akiyoshi JP // Blu UK // Jim Brouwer & Chris Cousin UK // Andrew Browne & Katie Doubleday UK // Patrick Farmer UK // Sebastian Craig UK // Glenn Davidson (Artstation) UK // Siân Robinson Davies UK // Dis-locate JP/UK // Niklas Goldbach DE // Hatch UK // Candice Jacobs UK // JODI NL/BE // Miska Knapek DK/SE // Dominic Lash UK // Folke Köbberling & Martin Kaltwasser DE // Son Woo Kyung JP // Matt Milton UK // Leona Misu JP // Yuko Mohri JP // Suzanne Moxhay UK // Ian Nesbitt UK // Christian Nold UK // N55 DK // Chris Oakley UK // Origami Biro & The Joy of Box UK // The Owl Project UK // Plankton AU // paiR UK // Paula Rousch PT/UK // Rustie (Warp) UK // Scott Jon Siegel USA // Spamchop UK // Stanza UK // Akihiko Taniguchi JP // John Timberlake UK // Trampoline: Platform for New Media Art DE/UK // Michiko Tsuda JP // Visual Correspondents NL // John Wall UK // Mizuki WatanabeJP // Shunsuke Watanabe JP // Wounded Knee UK // ZimmerFrei IT

Background :

The 4th Radiator festival & symposium, "Exploits in the Wireless City ", aims to instigate discussion and debate based on the understanding that the development of digital networks are transforming our notion of (public and private) space. In its critique, Radiator will question the opportunities, future strategies and implementations that artists, poets, and communities face when learning to act within these new hybrid city spaces.

Through its artistic interventions, Radiator will put theory into practice with projects and events that both position and challenge the dominant forces at

work in the urban environment and explore the new territories opened up by hybrid space.

The Going Underground project, investigates this infrastructure by placing 5 artists or poets into the urban confines of British cities: Glenn Davidson (Artstation) (UK), Folke Köbberling & Martin Kaltwasser (DE), Ian Nesbitt (UK), Christian Nold (UK), N55 (DK). These poets and artists will act as sleeper agents, observing and gathering information from a range of different sources including; architects, planning departments, city council offices, surveillance, monitoring centre's and the Police to create new work in response to their research.

The Radiator festival and symposium is curated by Anette Schäfer & Miles Chalcraft from Trampoline. Trampoline has hosted and curated events in both Nottingham and Berlin since 1997.

http://www.radiator-festival.org

Symposium : Exploits in the Wireless City

15-16 January 2009

A two day event at Broadway Media Centre, Nottingham.

Bringing together artists and poets with architects, urban theorists, computer scientists, sociologists and fellow citizens, the symposium will explore, question and play with a new urban landscape where the re-conceptualizing of the public sphere in the regeneration developments of the East Midlands mirror those around Europe.

Participants in the Symposium :

Presentations by: Saskia Sassen (keynote) // Richard Barbrook // Duncan Campbell // Rob Van Kranenburg // Charlie Gere // Saul Albert // Simon Sheikh // Peter Goodwin // Neil Cummings // Krzysztof Nawratek // Holger Schnädelbach // JODI // Usman Haque // Gordan Savicic // Folke Köbberling, Martin Kaltwasser // Glenn Davidson (Artstation) // Ion Sørvin, Øivind Alexander Slaatto (N55) // Ian Nesbitt // Stanza

Chairs and Moderators : Kuba Szreder // Sean Dodson // Joost Van Loon // Susanne Jaschko // David Crouch // Andreas Wittel

Observers and advisors : Sarah Cook // Regine Debatty // Laura Sillars // Alessandro Ludovico

Radiator Festival & Satellite Events :

13-24 January 2009

JODI // Blu // Visual Foreign Correspondents - January 2009 // Digital Broadway // Broadway Media Centre // inc Artist's Talk from JODI & Screening of Spectre of the Spectres

Nikolas Goldbach // Suzanne Moxhay // Visual Foreign Correspondents - 13 – 24 Jan // Urban Screens // Nottingham // Leicester // Derby

Dis-locate – 13 – 24 Jan // Dis-locate is a project based in Japan presenting an annual festival in Tokyo/Yokohama that investigates the relationship between new media and the environment // 13 January Preview 6-8pm // Hand and Heart Gallery // inc. Artist's Talk & Screening

Hatch - 13 Jan 8pm // A performance platform curated by Michael Pinchbeck & Nathan Miller // Loggerheads

Exploits in the Wireless City Exhibition 14 – 24 Jan // Glenn Davidson (Artstation) // Sebastain Craig // Candice Jacobs // Köbberling & Kaltwasser // N55 // Ian Nesbitt // Stanza // Surface Gallery

Dealmaker & Wigflex Presents 14 Jan 9pm – 1am // Rustie (Warp) // Spamchop // Keaver & Brause // Electronica music // Brownes

QUAD Jan 15 5–9.30pm // Annual General Meeting [AGM] // Sîan Robinson Davies // Bill Drummond // Charlie Gere // Paula Roush // Akihko Taniguchi // Jane & Louise Wilson // As part of Symposium trip

Origami Biro and The Joy of Box // Chris Cousin & Jim Brouwer – 15 Jan 9pm // Live experimental electronic music/performance // The New Art Exchange

Trampoline Platform Event – 16 Jan // The Owl Project // Burd & Scarr // Wounded Knee // Patrick Farmer // Dominic Lash // Matt Milton // MIDSR // Lovebites
Fusing Frames Workshop // The New Art Exchange //
Andrew Brown & Kaite Doubleday // Open City Walk

Annexinema – 17 Jan 8pm // An evening of artist's short films curated by Emily Wilczek & Ian Nesbitt // The Art Organisation
John Wall – 24 Jan 8pm // Closing Event // Backlit

http://www.radiator-festival.org

Symposium Tickets
Full Pass: £ 60 (concs. £ 45)
Single Day: £ 35 (concs. £ 25)
Prices include lunch, refreshments, trip to Derby QUAD & Radiator Festival events (on a first come first serve basis).
Accommodation: special hotel deals with Radiator bookings. Email for details or check website nearer the time.
For Bookings, ring (0)[redacted]

Travel
Train // London – Nottingham range from £1 - £11 each way on Megatrain.co.uk – Book Early!
Car // From Lincoln 1hr // Sheffield 1hr // Birmingham 1.5hrs // Manchester 2hrs // Liverpool 2.5hrs // Bristol 2.5hrs
Plane // Super cheap flights with Ryan Air to Nottingham East Midlands from 5€ all incl.!!!

Contact Details
Radiator Festival // 14-18 Broad St // Nottingham // NG1 3AL // England // UK
Tel [redacted] – 840 92 72
[redacted]
www.radiator-festival.org

If you would like to be kept updated, subscribe to the e-newsletter or TXT (R8R) to [redacted]

Partners : Broadway Media Centre // Nottingham Trent University // East Midlands New Technology Initiative // Surface Gallery // Ibis Hotel // Trampoline // The New Art Exchange // Neighbourhood Development Company // FACT // QUAD // Big Screen Derby // Japan Society // British Council // The Arts Organisation // Ibis // Phoenix // Nottingham Royal Centre // Hand & Heart Gallery // Lee Rosie's Tearoom // Backlit

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

↑ Index

106. Geoffrey Gatza
Further on the feneon collective
Thu 8 Jan 2009

Further comments directed to the feneon collective, posted today.

By Ange Mlinko, Steve Evans, David Shapiro, Nada Gordon, Chris Daniels, and a Leading Flarf Poet.

http://faitsdiversdelapoesie.blogspot.com/

thank you for reading,

--the feneon collective

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107. Doug Holder

The Fearful Symmetries of Lo Galluccio's Sarasota VII

Thu 8 Jan 2009

Boston Area Small Press and Poetry Scene This blog consists of reviews, interviews, news, etc...from the world of the Boston area small press and poetry scene and beyond. Regular contributors are reviewers for the "Ibbetson Update," such as: Hugh Fox, Lo Galluccio, Irene Koronas, Michael Todd Steffen,, Richard Wilhelm, Steve Glines, Mignon Ariel King, Mike Amado, and Pam Rosenblatt. founder Doug Holder: [redacted]. * B A S P P S is listed in the New Pages Index of Alternative Literary Blogs.

Thursday, January 08, 2009
The Fearful Symmetries of Lo Galluccio's Sarasota VII

http://dougholder.blogspot.com

The Fearful Symmetries of Lo Galluccio's Sarasota VII

article by Michael T. Steffen

From the sepulchral artifacts of ancient Egypt to the horror films we watch in our cinemas, civilizations have attested again and again to the powerful creative articulation people find in the loss of loved ones. Far from any form of closure, grief resonates irresolutely within us, demanding response after response, a virtual wellspring of language, the poet's torment and treasure. Formally approached, art provides a medium of exploration to channel and cultivate the enormous curiosity that loss bequeaths to us. Yet drawing expressions from these sources of our inspirations hardly depletes the well. So much happens simultaneously in our relationships: you as you are, you as I perceive or desire you, I as am and as am perceived/project myself. Factor in time and the complexity deepens: you as you are, you as you were and would want me to be this new year… Many writers feel some accomplishment in extracting an element or so from the complexity in a given piece of writing. More boldly, however, attempts now and then are made exposing the artist in a defiant embracing of as much elemental psychic transference as she or he can, resulting in some of the works we read in classes at the highest levels, The Odyssey, Hamlet, The Waste Land. I don't mean to mince values by comparing Lo Galluccio's Sarasota VII with the great masterpieces of world literature. (Irene Koronas in Sarasota VII sees traces of Robert Lowell, John Berryman, Sylvia Plath and Anne Sexton, to name a few.) Yet reading Sarasota VII gave me the impression of a poet drawing into that kind of perilous arena, a tamer in a cage surrounded by dangerous "symmetries." While wary of falsely glorifying Sarasota VII, I think it important to acknowledge the work's barest formal

venture, the confrontational expectations proposed and that Galluccio was able to contain this material and shape it into one work. It attests to a great character of faith and resilience in it author.

The perceiving of multiple identities (I-thou, am, are, is, was…to become…) haunts Sarasota VII and also seeds the work with brilliant insights.

…those of us who lose a reflection of ourselves

in childhood have two lives. We know ourselves

against life and against death. As a tree knows

itself against a space of sky and against a density

of earth (I,3).

We know hot from cold, both of shared elements, water or air. So life from death, yet again of shared elements, memory and language, which make us human, the creature for whom so much of the present is composed of the past, memory, language.

And the life of the body is known from that of the mind.

The smell of barbecue rising through the open

window, caress of wind, a desire to lie on the

floor and feed kisses with kisses on some mouth,

even a woman’s, even her own. The sensation

makes her dizzy and enormous. Enormously earth-

bound and stupid. Smarter than words. The body

defies all ideas and projections of ideas. The body

wants only to move, to rest and to touch. It offers

ecstasy and expression. The mind dangles spiders,

spins cobwebs, and explanations that mummify

the rest. Split? (I,8).

This is wonderful poetry, naming—this from that, Adam in the garden, Joyce in The Portrait of the Artist as a Young Man. It is the beginning of a galaxy, analysis, the splitting or separation of matter, this from that, the poetry of the discovery (rediscovery) of each thing, consummately of the beloved, the so significant other, at whose meeting we begin to synthesize, to know and identify with and in part become one with.

We kissed. Again and again. For nine months.

I sent you home. I loved you. I loved the taste

of you. Knew the danger of you and you walked

home in my jacket. “I already expect to die,” you

said. Just like a survivor. I knew that better than

almost anyone else, you knew the art of survival

and how to feed yourself (I,15).

Anxiously in section 12 of Part I Galluccio asks, “Can one form a work of art without attention to form, without a basis in it?” In fact, Sarasota VII enacts a universally recognizable formation in its taking apart and synthesizing things, people, psyches, worlds. The form of human life synthesizes the fetus out of a series of meiosis or splitting of cells. That is nature’s task, initiating a life out of the initiation of two deaths, those of the lovers or sexual partners. The anxiety of that natural death ignites the intellect of the artist in defiance, whose spidery mind at some point refuses and steps back away from the completion of the natural sexual death.

you’d feed off me. Now you say, “You were lonely.”

Now you say, “You shouldn’t have let me steal your

power.” I say: “We were twins.” I say: “You shouldn’t

have needed to steal the power you admired and hated”

(I,15).

So the lost lover, the subject of Part I, failed to become the provider. Instead, “You offered heat. You breathe lies and drama… You became my theatre… (ibid).

Classically, in the Latin poet Horace’s terms, dramatic form was linear and consisted of a beginning, a middle and an end. It established the characters in the setting of a significant moment, troubled those characters with that moment, then (comedy) resolved that trouble or (tragedy) further unraveled the characters in the exaltation of their dilemmas. It’s not the lack of formative polarities that is missing in Sarasota VII. It is their linear playing out, a more obvious and logical sequence, which we are denied, perhaps which we today expect to be denied.

Galluccio owns this work, though, as a memoir, yet the notion of drama is frequently conjured so that a nifty sleight of the theatrical echoes over into the reader’s perceptions. I particularly liked the section that identified actors and criminals:

Both refuse a set place. A legitimate space. They ribbon

graffiti on the walls of worlds solid hands and straight

minds have constructed. They wear masks. What

distinguishes the outlaw, the actor? His long-term

cowardice or his continuously summoned, quickly

spurted courage? (I, 10).

Part II shifts its focus from lost lover to lost father, and also visits Galluccio's experience with drama. Rather than being disappointed sexually, the child orphaned by the parent's death deals with a larger, more cosmic sensation of abandonment, and the poet sings the plangent refrain, "Because I'm fatherless…"

Because I'm fatherless the director wants me to come

by his bungalow for a drink so he can confide in me

all the frustrations of his theatrical kingdom. Like

Viola in "Twelfth Night" I'm to become sympathetic

and marooned by this Duke's forlorn appetite. I decline…

(II. I.)

Though it is refused the presentation of linear form, there is a story, a drama to Sarasota VII. Out of a similar refusal Vladimir Nabokov wrote his memoir- style novel The Real Life of Sebastian Knight. Formally the memoir is appropriate to the spirit of post-modernism in that its narration is topical rather than temporal, its narration simultaneous rather than linear, all things happening at once in the out-of-time moment of remembering and writing.

If Sarasota VII elicits comparison with great works, it is I think because Galluccio has dared to flutter around some very long-burning flames, love and death, the rules of the mind vs. the joys and pains of the body, the comforts of being accepted vs. the stings of rejection, deeply the daughter and the father.

It would be wrong simply to flatter and inflate the author unjustly. Sarasota VII is not a bad attempt at artistic surrender in amplitude. Whether it is enough for a young literary talent to rest upon, that is the author's decision. It is a generous gift to us readers certainly.

About The Book of Nightmares Galway Kinnell was told that it was a great poem despite its many flaws.

Impressive in scope, continuity and sustained melody, Sarasota VII bears everything necessary, high and low, to be read with enthusiasm and consideration.

Sarasota VII is available for $12.00 from Cervana Barva Press/ P.O. Box 440357/

W. Somerville, MA 02144-3222/ www.cervanabarvapress.com.

See also, Bookstore: www.thelostbookshelf.com

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108. amy king
Re: Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

This is so wrong-headed, Troy, that I don't even know where to begin. I'm not talking about the debate over legalizing prostitution; I'm referring to your reductive, ridiculously simplistic rationale: Prostitution is just anatomy, Troy? That's right in line with your reasoning that you can't possibly be racist because you're married to a minority. Some news, Troy: you can be racist even if you are a minority! Ever heard of a self-loathing [insert your label here]? I can even be homophobic while being a lesbian! Such a reductionist claim is the primary pillar used to defend prostitution by the men who use and abuse the women stuck in that system, happily ignoring the psychological damage they pay to "work" these women -- "it's just anatomy" allows these guys to revel in the role they play in maintaining and enjoying such a crappy system that preys upon the systematic abuse of girls and women as well as economically-deprived women, who end up stuck using "a different set of muscles" to sustain themselves and likely their children whose father is nowhere to be seen, except possibly in one of those lines now asking the government to bail himself and his favorite industry out (http://www.huffingtonpost.com/2009/01/07/porn-bailout-larry-flynt_n_155878.html). Let those fathers and men turn to prostitution, then! It's just anatomy, after all.

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Thu, 1/8/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Thursday, January 8, 2009, 12:26 AM

I think prostitution should be legalized precisely because of all the problems that come about precisely because it's not legal and because in a free market, two free adults should be able to enter into any sort of relationship they desire, whether that be employee-employer, prostitute-client, artist-patron, or any other sort of relationship. Prostitution is no different than a woman who has sex with a guy she has no intention of seeing again after accepting an expensive dinner and some drinks from him -- only she gets the money directly, and can use the money (hopefully) more wisely. So you think that it's a different kind of work only because genitalia are involved? It's labor using a different set of muscles is all.

Troy Camplin

_____
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Tuesday, January 6, 2009 10:04:06 PM
Subject: Re: Poetry Brothel at the Zipper Factory

I guess I must be 200 years old--does nobody else agree that it's common sense that prostitution is essentially different from other kinds of 'work'?

On 12/23/08 10:00 PM, "Adam Tobin" <[redacted]> wrote:

> Why is the capitalist exploitation of women at a brothel worse than, say,
> the capitalist exploitation of women at a Zipper Factory? It's just a
> different kind of labor, no? Given that some artists are seemingly
> comfortable with capitalism, why should they not acknowledge it in the
name
> of their ventures?
>
> I understand, of course, that brothels have a particular history with a
> particular kind of violence attached to it, but so do factories. Do you
> direct the same righteous anger at Andy Warhol?
>
>
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of Ruth Lepson
> Sent: Monday, December 22, 2008 5:01 PM
> To: [redacted]
> Subject: Re: Poetry Brothel at the Zipper Factory
>
> brothels about as funny as slavery.

> which British feminist?
>
>
> On 12/21/08 1:44 PM, "steve russell"
<[redacted]> wrote:
>
>> somewhat related: William Styron, the way he waxes his libido in
>> "Sophie's Choice."
>> i'm still looking for the book of essays by the British Feminist
who
>> enlightened me.
>>
>> --- On Sat, 12/20/08, Ruth Lepson <[redacted]>
wrote:
>> From: Ruth Lepson <[redacted]>
>> Subject: Re: Poetry Brothel at the Zipper Factory
>> To: [redacted]
>> Date: Saturday, December 20, 2008, 6:51 PM
>>
>> cooptation of poetry by capitalist objectification of women. not
>> funny. to use a brothel as a metaphor is disgusting. I remember when
>> Denise Levertov criticized a poet for using napalm as a metaphor for
>> personal pain, saying you don't know what it feels like &
it's much
>> worse than the way you are characterizing it.
>>
>>
>> On 12/19/08 4:15 PM, "mIEKAL aND"
<[redacted]>
>> wrote:
>>
>>> New York poetry brothel tempts with verse
>>>
>>> Published: Friday December 19, 2008
>>>
>>>
>> http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192
>> 008.html
>>>
>>> The prostitute whispers, wets her lips and prepares to bare... her
>>> heart with a poem.
>>>

>>> Welcome to New York's Poetry Brothel, where punters delve between the
>>> lines, not the sheets.
>>>
>>> At a weekend session in a Manhattan night club called the Zipper
>>> Factory the look was bona fide bordello.
>>>
>>> Literary ladies of the night flitted between intimate, candle-lit
>>> nooks, red lights and paintings of nudes.
>>>
>>> Some of the poetesses for sale sported retro-style garter belts and
>>> frilly knickers. One swanned about in a top hat and feather boa.
>>>
>>> But transactions at the Poetry Brothel are of the mind, not the body,
>>> and a moment with the catalogue, replete with pictures and whimsical
>>> descriptions, reveals what's on offer.
>>>
>>> Page four boasts The Professor, swearing to have heard "the wail of
>>> your striving heart drifting over the spires of skyscrapers."
>>>
>>> Harriett Van Os on page 10 promises to "tell you secrets she
>> doesn't
>>> know she knows." Cecille Ballroom tempts punters on page 13 claiming
>>> she can "coax your drum."
>>>
>>> Gigolo poets are available, not least Poetry Brothel co-founder
>>> Nicholas Adamski, who goes by the name Tennessee Pink and tops
>>> tempestuous, dark looks with an eye patch.
>>>
>>> "Poetry is what I love more than anything," cooed The Madame,
>> the
>>> sultry spirit behind the whole idea.
>>>
>>> The Madame -- real name Stephanie Berger -- came dressed for the part
>>> in low-cut dress, elbow-length black gloves and a peacock

headdress.
>>>
>>> "I'd rather be in the bedroom hearing poetry than
listening to
>> some
>>> old man sitting on a chair on a stage," she explained by the
light of
>>> a guttering candle.
>>>
>>> One-on-one encounters, for which "clients" pay three to
five
>> dollars
>>> in addition to a 15 dollar entry fee and one free reading, took
place
>>> upstairs.
>>>
>>> The "whores" read from their own material, much of which
is free
>>> verse, making for intense, sometimes baffling performances.
>>>
>>> But for those needing a break, the Poetry Brothel laid on flamenco
>>> guitarists, a fortune-teller, a blackjack table and a bar
>>> specializing in port and whisky
>>>
>>> The young hedonists, most of them students, appear to have struck
a
>>> surprisingly successful formula.
>>>
>>> "There just aren't that many poetry readings where poets
show a
>> lot of
>>> cleavage," said The Professor, otherwise known as Jennifer
Michael
>>> Hecht, aged 43 and a real life professor at Manhattan's New
School.
>>>
>>> She teaches writing to many of the Brothel's regulars and is
proud of
>>> the result.
>>>
>>> "It's kind of like the Weimar Republic without the Nazis.
At two

>> in
>>> the morning you have 20- or 30-year-olds lying all over the place
>>> reading poetry," she said.
>>>
>>> "The custom is to read poetry alone, but we know that from
Homer
>>> onward, people read it aloud and in groups."
>>>
>>> By midnight the Zipper Factory was packed and getting fuller --
and
>>> rowdier.
>>>
>>> The fortune teller, bedecked in red scarf and blue plumes, mumbled
to
>>> someone about "choppy waters." The flamenco duo
strummed. The
>> Madame,
>>> yet another glass of port in hand, introduced poet
"whores" in a
>> voice
>>> suggesting she appreciated more than their literary charms.
>>>
>>> When Patricia Smith, a well-established poet, took the mike to
>>> declaim a long and rhythmical poem about love and making love,
there
>>> were rock concert cheers from the crowd.
>>>
>>> "I always shudder when I pray," Smith intoned in a
mesmerizing
>> voice,
>>> "so your name must be a prayer."
>>>
>>> Even for these bohemians there's no escaping the economic
crisis
>>> sweeping the country.
>>>
>>> One of the poets, 22-year-old Nina Cheng, was about to start a job
at
>>> Bear Stearns this year when the bank collapsed. Now she is writing
a
>>> play about the experience and applying for a playwright's
course at

>>> Yale.
>>>
>>> "I'd thought I'd do banking and get into the arts
when I
>> retired --
>>> not this early," said Cheng, known at the Brothel as The
Opium Eater.
>>>
>>> Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka
>>> Simone, worried that crashing stock markets will pull the rug from
>>> under the arts scene. "It's going to be a lot harder. A
lot of
>> artists
>>> are sustained by grants from people with money."
>>>
>>> But one enthusiastic "client" said the ingenuity of the
Poetry
>> Brothel
>>> proves there are ways to survive.
>>>
>>> "Money's always been scarce for artists and they're
very
>> resourceful
>>> people," said Edmund Voyer, 54, a hefty man described as an
>>> "evangelist" on his business card and who came to the
Zipper
>> Factory
>>> wearing a kilt.
>>>
>>> His drinking companion, Jennifer Hoa, 27, agreed money and art
would
>>> always find ways to meet.
>>>
>>> "I've been a sell-out for years as a corporate lawyer,
but I come
>>> here," she said. "I can't suppress my artistic
side."
>>>
>>> The Madame promised that the Poetry Brothel welcomed all.
>>>
>>> "Many are young men with perhaps a secret interest in
poems,"

>> she
>>> murmured. "Just look at the menu. Get a recommendation. Or
say you
>>> don't care. Say: 'I need poetry. I'm
hungry.'"
>>>
Check
>> guidelines &
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guidelines
>
guidelines &

↑ Index

109. Mark Weiss
Re: Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

I'm not sure what you're objecting to, as you seem to be paraphrasing what I said. In the best of all possible worlds there would probably be some voluntary prostitution, but I'd still wonder at the psychological cost to those who chose to make their living that way. Choosing to playact at prostitution, like the women in the poetry brothel, is simply fantasy, and no more destructive, I'd think, than wearing a pirate costume. It's under the category of "whatever gets you off."

Mark

At 01:45 PM 1/8/2009, steve russell wrote:
>interesting distinction: Genet did a number with the fantasy realm.
>But what, exactly, do you mean, Mark, by the fantasy of
>prostitution? Phone sex? I suppose that's somewhat harmless. But
>that ain't the real thing. When it's real, as in the sex trade,
>we're talking ugly/ugly/ugly.
>
>--- On Tue, 1/6/09, Mark Weiss <[redacted]> wrote:
>From: Mark Weiss <[redacted]>
>Subject: Re: Poetry Brothel at the Zipper Factory

>To: [redacted]
>Date: Tuesday, January 6, 2009, 11:41 PM
>
>I think we need to make a distinction between prostitution and the
>fantasy of prostitution. Most prostitution is compelled or a response
>to desperation. Most fantasy prostitution, playing dress-up and the
>like, isn't.
>
>At 02:34 PM 1/6/2009, you wrote:
> >I saw reference in there to men and gigolos. I have a problem with the old
> >school "sex degrades women" feminist argument. Is a the location
>of a
> >brothel and the profession of prostitution *always* and inherently
>degrading
> >to women? I thought there were sex-positive feminists who were working
> >against that idea.
> >
> >-----Original Message-----
> >From: steve russell [mailto:[redacted]]
> >Sent: Sunday, December 21, 2008 5:49 PM
> >Subject: Re: Poetry Brothel at the Zipper Factory
> >
> >this seems pretty light hearted.
> >I'm sorry to hear about the wicked (objects, et cetera) capitalist.
> >i suspect that the most die hard feminist could enjoy her/himself.
> >
> >--- On Fri, 12/19/08, mIEKAL aND <[redacted]> wrote:
> >From: mIEKAL aND <[redacted]>
> >Subject: Poetry Brothel at the Zipper Factory
> >To: [redacted]
> >Date: Friday, December 19, 2008, 4:15 PM
> >
> >New York poetry brothel tempts with verse
> >
> >Published: Friday December 19, 2008
> >
>
>http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.ht
> >ml
> >
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> >Page four boasts The Professor, swearing to have heard "the wail of
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> >Harriett Van Os on page 10 promises to "tell you secrets she
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> >Gigolo poets are available, not least Poetry Brothel co-founder Nicholas
> >Adamski, who goes by the name Tennessee Pink and tops tempestuous,
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> >with an eye patch.
> >
> >"Poetry is what I love more than anything," cooed The Madame, the
> >sultry spirit behind the whole idea.
> >
> >The Madame -- real name Stephanie Berger -- came dressed for the part in

> >low-cut dress, elbow-length black gloves and a peacock headdress.
> >
> >"I'd rather be in the bedroom hearing poetry than listening to
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> >old man sitting on a chair on a stage," she explained by the light of
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> >guttering candle.
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> >One-on-one encounters, for which "clients" pay three to five
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> >
> >The "whores" read from their own material, much of which is free
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> >
> >But for those needing a break, the Poetry Brothel laid on flamenco
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> >a fortune-teller, a blackjack table and a bar specializing in port and
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> >"There just aren't that many poetry readings where poets show a
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> >
> >She teaches writing to many of the Brothel's regulars and is proud of
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> >"It's kind of like the Weimar Republic without the Nazis. At two
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110. Poetry Project

Events at The Poetry Project January

Thu 8 Jan 2009

We have a great week of events planned here at The Poetry Project!

Monday, January 12, 8 PM
Cyrus Console & Jessica Dessner

Cyrus Console is from Topeka, Kansas. His first book, Brief Under Water, is available from Burning Deck Press. He lives in Lawrence, Kansas. Jessica Dessner is slowly making the transition from dancer/choreographer to poet/visual artist. Her poems have appeared or are forthcoming in La Petite Zine, Sal Mimeo, The Invisible Stitch, and H_NGM_N, and her chapbook, Wit's End with Bric-a-Brac, was published by Green Zone in 2006. She holds a BA in Dance from Barnard College and recently completed the New School's Poetry MFA program. Her drawings will be featured in the artwork for two upcoming record releases, the Welcome Wagon's Welcome to the Welcome Wagon, and Osso's Run Rabbit, Run, a string arrangement of Sufjan Stevens' Enjoy Your Rabbit.

Wednesday, January 14, 8 PM
Samuel R. Delany & Renee Gladman

Critic and novelist Samuel R. Delany published his first novel, The Jewels of Aptor, in 1962 at the age of 20. Since then he has gone on to become one of the most widely influential science fiction writers in America. He is a winner of four Nebula Awards, two Hugo Awards, and the William Whitehead Memorial Award for a Lifetime¹s Contribution to Lesbian and Gay writing. His latest novel is Dark Reflections, and Through the Valley of the Nest of Spiders is forthcoming. He is a professor of English and creative writing at Temple University. Renee Gladman is the author of four books, most recently Newcomer Can't Swim, prose installations published by Kelsey St. Press in 2007. A new work, Toaf, is forthcoming from Atelos this fall. Gladman is editor and publisher of Leon Works, an independent press for experimental prose and other thought projects based in the sentence, and teaches fiction in the Program in Literary Arts at Brown University. She lives in Jamaica Plain.

Friday, January 16, 10 PM
Michael Basinski & Justin Katko

Michael Basinski is the curator of The Poetry Collection at the State University of New York at Buffalo. He performs his work as a solo poet and in ensemble with BuffFluxus. Among his many books of poetry are Of Venus 93 (Little Scratch Pad); All My Eggs Are Broken (BlazeVox); Heka (Factory School); Strange Things Begin to Happen When a Meteor Crashes in the Arizona Desert

(Burning Press); and AuXin (an Amphibole book, Amphibole is a vehicle of They Are Flying Planes). His poems have appeared in Dandelion, BoxKite, Antennae, Unbearables Magazine, Open Letter, Torgue, Leopold Bloom, Wooden Head Review, Basta, Kiosk, Explosive Magazine, Deluxe Rubber Chicken, First Offense, Terrible Work, Juxta, Kenning, Witz, Lungfull, Lvng, Generator, Tinfish, Curicule Patterns, Score, Unarmed, Rampike, First Intensity, House Organ, Ferrum Wheel, End Note, Ur Vox, Damn the Caesars, Pilot, 1913, Filling Station, Public Illumination, Words, They Are Flying Planes and in others. Justin Katko is a poet and publisher. He edits the small press Critical Documents, which specializes in contemporary poetry from the UK and the US. He is completing an MFA in Electronic Writing at Brown University.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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111. Adam Tobin
Re: Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

I did overstate the case a bit -- only because i thought your reaction against The Poetry Brothel was itself overstated. Of course sex is different from sewing.

And sewing is different from mining, and mining is different from picking cotton, etc. -- all of these industries have had -- and do have -- their own slavery problems. And all of them have different occupational hazards and terrible working conditions that need to be addressed, and will only be addressed if the

workers can bargain collectively because the bosses are interested only in profits etc. etc. etc.

I propose that a major reason that slavery persists in the sex industry is that the labor movement has utterly ignored those workers, largely because of the knee-jerk moralizing that is our culture's rote response to any mention of sex-work. (and because it apparently takes an involved argument to convince even well-meaning people that sex can be considered work at all.)

(I may be the old-fashioned one here, calling for solidarity across different types of work. But that old labor-movement ethic seems still useful to me -- whereas the old "shame-on-the-women-who-dress-like-whores" ethic seems singularly counterproductive.)

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: Tuesday, January 06, 2009 11:04 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

I guess I must be 200 years old--does nobody else agree that it's common sense that prostitution is essentially different from other kinds of 'work'?

On 12/23/08 10:00 PM, "Adam Tobin" <[redacted]> wrote:

> Why is the capitalist exploitation of women at a brothel worse than,
> say, the capitalist exploitation of women at a Zipper Factory? It's
> just a different kind of labor, no? Given that some artists are
> seemingly comfortable with capitalism, why should they not acknowledge
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> a particular kind of violence attached to it, but so do factories. Do
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> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On Behalf Of Ruth Lepson
> Sent: Monday, December 22, 2008 5:01 PM
> To: [redacted]
> Subject: Re: Poetry Brothel at the Zipper Factory
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>> "Sophie's Choice."
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>> From: Ruth Lepson <[redacted]>
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>> To: [redacted]
>> Date: Saturday, December 20, 2008, 6:51 PM
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>>> Published: Friday December 19, 2008
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>> http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_1219
>> 2
>> 008.html
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112. Troy Camplin
Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

Let them. Ever heard of male prostitutes? Giggalos? I don't know what this had to do with reductivism. I would argue that the world is far more complex than the simple black and white approach you are taking to prostitution. It is the institution it is because it is illegal and stigmatized. You it is in fact your attitude toward it that makes it the degrading job it is. You are the one rejecting this or that sexual expression as wrong or degrading or something that should be made illegal. It your puritanism that's wrong-headed in my opinion, and the inability to think outside of that puritanistic ethic.

Troy Camplin

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Thursday, January 8, 2009 5:03:29 PM
Subject: Re: Poetry Brothel at the Zipper Factory

This is so wrong-headed, Troy, that I don't even know where to begin. I'm not talking about the debate over legalizing prostitution; I'm referring to your reductive, ridiculously simplistic rationale: Prostitution is just anatomy, Troy? That's right in line with your reasoning that you can't possibly be racist because you're married to a minority. Some news, Troy: you can be racist even if you are a minority! Ever heard of a self-loathing [insert your label here]? I can even be homophobic while being a lesbian! Such a reductionist claim is the primary pillar used to defend prostitution by the men who use and abuse the women stuck in that system, happily ignoring the psychological damage they pay to "work" these women -- "it's just anatomy" allows these guys to revel in

the role they play in maintaining and enjoying such a crappy system that preys upon the systematic abuse of girls and women as well as economically-deprived women, who end up stuck using "a different set of muscles" to sustain themselves and likely their children whose father is nowhere to be seen, except possibly in one of those lines now asking the government to bail himself and his favorite industry out (http://www.huffingtonpost.com/2009/01/07/porn-bailout-larry-flynt_n_155878.html). Let those fathers and men turn to prostitution, then! It's just anatomy, after all.

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Thu, 1/8/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Thursday, January 8, 2009, 12:26 AM

I think prostitution should be legalized precisely because of all the problems that come about precisely because it's not legal and because in a free market, two free adults should be able to enter into any sort of relationship they desire, whether that be employee-employer, prostitute-client, artist-patron, or any other sort of relationship. Prostitution is no different than a woman who has sex with a guy she has no intention of seeing again after accepting an expensive dinner and some drinks from him -- only she gets the money directly, and can use the money (hopefully) more wisely. So you think that it's a different kind of work only because genitalia are involved? It's labor using a different set of muscles is all.

Troy Camplin

_____
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Tuesday, January 6, 2009 10:04:06 PM
Subject: Re: Poetry Brothel at the Zipper Factory

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113. steve d. dalachinsky

Re: EZRA POUND FLASHPOINT EXTRA!

Thu 8 Jan 2009

---

happy new year to you and yers jack

On Mon, 5 Jan 2009 13:13:02 -0500 John Foley <[redacted]> writes:
> (Due to the technical difficulty that I forgot to put a subject in
> the subject
> line of the email, this announcement, which originally appeared
> January 1,
> might have missed many who were not intrigued by a subject listed as
> "no
> subject given." My apologies to those at FlashPoint, including me,
> and to all
> who would have liked to know about this new EXTRA! -- jrf)
>
> ANNOUNCING .....
>
> FLASHPOINT EXTRA!
> Winter 2009
> http://www.flashpointmag.com
>
> EZRA POUND & WALL STREET
>
> featuring
>
> CANTO XLV
> "With Usura"
>
> GIANO ACCAME
> (translated by WAYNE POUNDS)
>
> ELLEN CARDONA
>
> DAVID HICKMAN
>
> MAC OLIVER
>
> BRENDON KERESEY
>
> TONY EVANS
>

> ROSALIE GANCIE
>
> CARLO PARCELLI
>
> "Along the frontier
> where the arts & politics clash ..."
>
>
>

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114. **Ruth Lepson**

Re: Poetry Brothel at the Zipper Factory

Thu 8 Jan 2009

---

but WHY something gets you off is the question.

On 1/8/09 6:37 PM, "Mark Weiss" <[redacted]> wrote:

> *I'm not sure what you're objecting to, as you seem to be paraphrasing what I said. In the best of all possible worlds there would probably be some voluntary prostitution, but I'd still wonder at the psychological cost to those who chose to make their living that way. Choosing to playact at prostitution, like the women in the poetry brothel, is simply fantasy, and no more destructive, I'd think, than wearing a pirate costume. It's under the category of "whatever gets you off."*
>
> *Mark*
>
> *At 01:45 PM 1/8/2009, steve russell wrote:*
> *interesting distinction: Genet did a number with the fantasy realm. But what, exactly, do you mean, Mark, by the fantasy of prostitution? Phone sex? I suppose that's somewhat harmless. But that ain't the real thing. When it's real, as in the sex trade, we're talking ugly/ugly/ugly.*
>
> *--- On Tue, 1/6/09, Mark Weiss <[redacted]> wrote:*
> *From: Mark Weiss <[redacted]>*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
> *To: [redacted]*
> *Date: Tuesday, January 6, 2009, 11:41 PM*
>
> *I think we need to make a distinction between prostitution and the fantasy of prostitution. Most prostitution is compelled or a response to desperation. Most fantasy prostitution, playing dress-up and the like, isn't.*

At 02:34 PM 1/6/2009, you wrote:
I saw reference in there to men and gigolos. I have a problem with the old school "sex degrades women" feminist argument. Is a the location of a
*brothel and the profession of prostitution *always* and inherently degrading*
to women? I thought there were sex-positive feminists who were working against that idea.

-----Original Message-----
From: steve russell [mailto:[redacted]]
Sent: Sunday, December 21, 2008 5:49 PM
Subject: Re: Poetry Brothel at the Zipper Factory

this seems pretty light hearted.
I'm sorry to hear about the wicked (objects, et cetera) capitalist.
i suspect that the most die hard feminist could enjoy her/himself.

--- On Fri, 12/19/08, mIEKAL aND <[redacted]> wrote:
From: mIEKAL aND <[redacted]>
Subject: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Friday, December 19, 2008, 4:15 PM

New York poetry brothel tempts with verse

Published: Friday December 19, 2008

http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.html

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poem.

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At a weekend session in a Manhattan night club called the Zipper Factory the
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Literary ladies of the night flitted between intimate, candle-lit nooks, red
lights and paintings of nudes.

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know she knows." Cecille Ballroom tempts punters on page 13 claiming she
can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark looks
with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some
old man sitting on a chair on a stage," she explained by the light of a
guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars
in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists,
a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

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One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

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guidelines

guidelines

↑ Index

115. **Ruth Lepson**
Re: Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

but I don't believe either considering it labor or shame on women is right. in a free society women cd dress any way they wanted not just in ways dictated by the society as sexy.

On 1/8/09 8:22 PM, "Adam Tobin" <[redacted]> wrote:

> *I did overstate the case a bit -- only because i thought your reaction against The Poetry Brothel was itself overstated. Of course sex is different from sewing.*
>
> *And sewing is different from mining, and mining is different from picking cotton, etc. -- all of these industries have had -- and do have -- their own slavery problems. And all of them have different occupational hazards and terrible working conditions that need to be addressed, and will only be addressed if the workers can bargain collectively because the bosses are interested only in profits etc. etc. etc.*
>
> *I propose that a major reason that slavery persists in the sex industry is that the labor movement has utterly ignored those workers, largely because of the knee-jerk moralizing that is our culture's rote response to any mention of sex-work. (and because it apparently takes an involved argument to convince even well-meaning people that sex can be considered work at all.)*
>
> *(I may be the old-fashioned one here, calling for solidarity across different types of work. But that old labor-movement ethic seems still useful to me -- whereas the old "shame-on-the-women-who-dress-like-whores" ethic seems singularly counterproductive.)*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Ruth Lepson*
> *Sent: Tuesday, January 06, 2009 11:04 PM*
> *To: [redacted]*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
>
> *I guess I must be 200 years old--does nobody else agree that it's common*

sense that prostitution is essentially different from other kinds of 'work'?

On 12/23/08 10:00 PM, "Adam Tobin" <[redacted]> wrote:

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I understand, of course, that brothels have a particular history with a particular kind of violence attached to it, but so do factories. Do you direct the same righteous anger at Andy Warhol?

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From: Poetics List (UPenn, UB) [mailto:[redacted]]
On Behalf Of Ruth Lepson
Sent: Monday, December 22, 2008 5:01 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

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which British feminist?

On 12/21/08 1:44 PM, "steve russell" <[redacted]> wrote:

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--- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:
From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Saturday, December 20, 2008, 6:51 PM

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>
> *guidelines &*

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116. **Ruth Lepson**

Re: Poetry Brothel at the Zipper Factory

Thu 8 Jan 2009

---

this is getting depressing. why don't you try being a prostitute for a week and see how you feel about it. why is it puritanism to imagine an egalitarian world where women are not objectified?

On 1/8/09 8:44 PM, "Troy Camplin" <[redacted]> wrote:

> *Let them. Ever heard of male prostitutes? Giggalos? I don't know what this had to do with reductivism. I would argue that the world is far more complex than the simple black and white approach you are taking to prostitution. It is the institution it is because it is illegal and stigmatized. You it is in fact your attitude toward it that makes it the degrading job it is. You are the one rejecting this or that sexual expression as wrong or degrading or something that should be made illegal. It your puritanism that's wrong-headed in my opinion, and the inability to think outside of that puritanistic ethic.*
>
> *Troy Camplin*
>
> ---
>
> *From: amy king <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, January 8, 2009 5:03:29 PM*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
>
> *This is so wrong-headed, Troy, that I don't even know where to begin. I'm not talking about the debate over legalizing prostitution; I'm referring to your*

reductive, ridiculously simplistic rationale: Prostitution is just anatomy, Troy? That's right in line with your reasoning that you can't possibly be racist because you're married to a minority. Some news, Troy: you can be racist even if you are a minority! Ever heard of a self-loathing [insert your label here]? I can even be homophobic while being a lesbian! Such a reductionist claim is the primary pillar used to defend prostitution by the men who use and abuse the women stuck in that system, happily ignoring the psychological damage they pay to "work" these women -- "it's just anatomy" allows these guys to revel in the role they play in maintaining and enjoying such a crappy system that preys upon the systematic abuse of girls and women as well as economically-deprived women, who end up stuck using "a different set of muscles" to sustain themselves and likely their children whose father is nowhere to be seen, except possibly in one of those lines now asking the government to bail himself and his favorite industry out (http://www.huffingtonpost.com/2009/01/07/porn-bailout-larry-flynt_n_155878.html). Let those fathers and men turn to prostitution, then! It's just anatomy, after all.

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Thu, 1/8/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Thursday, January 8, 2009, 12:26 AM

I think prostitution should be legalized precisely because of all the problems that come about precisely because it's not legal and because in a free market, two free adults should be able to enter into any sort of relationship they desire, whether that be employee-employer, prostitute-client,

artist-patron, or any other sort of relationship. Prostitution is no different than a woman who has sex with a guy she has no intention of seeing again after accepting an expensive dinner and some drinks from him -- only she gets the money directly, and can use the money (hopefully) more wisely. So you think that
it's a different kind of work only because genitalia are involved? It's labor using a different set of muscles is all.

Troy Camplin

From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Tuesday, January 6, 2009 10:04:06 PM
Subject: Re: Poetry Brothel at the Zipper Factory

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Check
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↑ Index

117. amy king
Re: Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

Way to try to flip the script, Troy. If you call me a Puritan (your usual name-calling and labeling tactic), maybe no one will notice that you are the one with the "black and white approach." The "Puritan" accusation remains the old stand-by, an all too common justification against anyone critical of a system that certainly capitalizes on the disenfranchisement (and abuse) of women, no matter how many ways you try to spin what happens in a sex-(and-often-worse)-for-cash exchange. Prostitution is just "a different set of muscles" is as reductive a defense as you can get.

And trying to make "prostitution" synonymous with "sexual expression" is yet another way to render invisible the harshness that real prostitutes --not romanticized made-for-TV dominatrices-- contend with daily to survive. It would be very convenient for your fantastical rationale if it were only my "attitude toward it that makes it the degrading job it is." Sometimes women, and some men, risk speaking out against the atrocities that prostitutes have to face and are often accused of such nonsense as "degrading the job" in an effort to shut us up. The risk for those of us who are critical of such an "industry" is that each time we speak, several people, often men, will then accuse of us of all sorts of "Puritanical" reactions, and then we get to hear the justifications of why prostitution is really great and just "sexual expression."

The majority of prostitutes in the world are women, and the majority of them enter the "trade" because of acute poverty, prior emotional/sexual abuse, or have been kidnapped. In the latter case, the girls and women have been trafficked and are slaves, not workers even in the remotest sense. Only a very small percentage of prostitutes will say they do what they do for "sexual expression", and often prostitutes turn to drug use just to get through the "work". So much for "expression." Rare is the glamorous house run and protected by a madame who pays her luxuriating prostitutes well. Much, much more common is the work demanded by a pimp who puts his "workers" at risk by making johns pay more so that the "workers" will be forced to go bareback or worse. Even legalized, I doubt the hierarchy of disbursement in such an industry would change; the "business", run by men, would get the most money, starting with whomever owned the "business" and on down to the bouncers, while the prostitutes would continue to receive a very small percentage, despite the fact that it is their bodies that are put at risk, that perform, and receive, all of the "work," and the ensuing psychological and physical harm that we would like to tiptoe around and pretend doesn't happen since one "chooses" to enter such an exchange.

The actual work of handing your body over to a stranger for some cash, paradoxically so that your body can continue to survive, is what makes the "job" degrading, Troy. Call me a Puritan and any other names you like, call it "sexual expression" when the livery drivers in my neighborhood pay poor women twenty bucks for a blow job between cars or in the front seat, but please try to imagine the details of the work you are trying to romanticize before you reduce what these women do to "sexual expression" and "workers" just using a "different set of muscles".

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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From: Troy Camplin <[redacted]>
Subject: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Thursday, January 8, 2009, 8:44 PM

Let them. Ever heard of male prostitutes? Giggalos? I don't know what this had to do with reductivism. I would argue that the world is far more complex than the simple black and white approach you are taking to prostitution. It is the institution it is because it is illegal and stigmatized. You it is in fact your attitude toward it that makes it the degrading job it is. You are the one rejecting this or that sexual expression as wrong or degrading or something that should be made illegal. It your puritanism that's wrong-headed in my opinion, and the inability to think outside of that puritanistic ethic.

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From: amy king <[redacted]>
To: [redacted]
Sent: Thursday, January 8, 2009 5:03:29 PM
Subject: Re: Poetry Brothel at the Zipper Factory

This is so wrong-headed, Troy, that I don't even know where to begin. I'm not talking about the debate over legalizing prostitution; I'm referring to your reductive, ridiculously simplistic rationale: Prostitution is just anatomy, Troy? That's right in line with your reasoning that you can't possibly be racist because you're married to a minority. Some news, Troy: you can be racist even if you

are a minority! Ever heard of a self-loathing [insert your label here]? I can even be homophobic while being a lesbian! Such a reductionist claim is the primary pillar used to defend prostitution by the men who use and abuse the women stuck in that system, happily ignoring the psychological damage they pay to "work" these women -- "it's just anatomy" allows these guys to revel in the role they play in maintaining and enjoying such a crappy system that preys upon the systematic abuse of girls and women as well as economically-deprived women, who end up stuck using "a different set of muscles" to sustain themselves and likely their children whose father is nowhere to be seen, except possibly in one of those lines now asking the government to bail himself and his favorite industry out (http://www.huffingtonpost.com/2009/01/07/porn-bailout-larry-flynt_n_155878.html). Let those fathers and men turn to prostitution, then! It's just anatomy, after all.

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To: [redacted]

Sent: Tuesday, January 6, 2009 10:04:06 PM
Subject: Re: Poetry Brothel at the Zipper Factory

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> Why is the capitalist exploitation of women at a brothel worse than, say,
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> Sent: Monday, December 22, 2008 5:01 PM
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> Subject: Re: Poetry Brothel at the Zipper Factory
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<[redacted]>
>> wrote:
>>
>>> New York poetry brothel tempts with verse
>>>
>>> Published: Friday December 19, 2008
>>>
>>>
>> http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192
>> 008.html
>>>
>>> The prostitute whispers, wets her lips and prepares to bare... her
>>> heart with a poem.
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>>> Welcome to New York's Poetry Brothel, where punters delve
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>>> lines, not the sheets.
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>>> At a weekend session in a Manhattan night club called the Zipper
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>>> Literary ladies of the night flitted between intimate, candle-lit
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>>> tempestuous, dark looks with an eye patch.
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118. CA Conrad
Re: OPEN LETTER to Rick Warren's new friend Melissa Etheridge
Thu 8 Jan 2009

Sharon Mesmer wrote:
<<<CA, I really hope you sent both this one and the one to Elizabeth
<<<Alexander to them!

Thanks Sharon, and yes, but I don't care if they ever read them, it's all about getting word out, especially why Rick Warren is the same voice as the clergy who ordained the Holocaust in WWII.

But they've been picked up and printed elsewhere on the Internet and now I'm getting lots of e-mail from people who are praying for me. I was saying thanks, at first, but, it's too much to try to write to all of these people and ask if they understand WHY it is I even wrote what I wrote, you know? It's like talking to my relatives who won't let me use the bathroom because they're afraid of AIDS, which I don't even have but they keep thinking AIDS equals queer, like 911 equals Iraq, it's such a fucking mess.

But like I said I really don't want to change people, that's a job someone else needs to take on. What I want is to reach all the queer kids in these families before they kill themselves, and Melissa Etheridge is not doing that by saying ISN'T IT GREAT RICK WARREN OWNS ALL MY RECORDS? Please, who cares if he owns her records?

And it's true I keep thinking What Would kari Think? No one kept a tally of the daily massacre like kari edwards did on her blogs. She was so amazing, and I could never withstand keeping such things in check every single day, it's a brutal world. It gets into the whole idea of WHAT IS IT we are doing here on planet Earth anyway, and it races into a nonstop self analysis that winds up not coming up with answers, really, in the end. Which leads back to those who accept scripted answers and judge at will those who do not fit the answers settled for. One big circle of lawn darts coming down, and do you stand in the way, get out of the way, and when you get out of the way are you busy taking notes, busy saying nothing, not busy like watching tv, or, maybe we just need a break? We all need a break. When we were in Philly getting REALLY ANGRY about the murder of Erika Keels the thing that kept being said in the meetings I was at for the protest demonstration was that NO ONE CARED, but then someone would say, HEY THERE'S 20 OF US IN THIS ROOM WHO CARE.

A few days ago I had a dream that I was at an anti war march and the signs were for something else, the signs were about other things like A LOT of different OTHER things that had nothing to do with the anti war march and I kept asking everyone what was going on and getting no sensible answers all along the road and I made my own sign that WAS about the war but then it would suddenly be about gay marriage and I didn't even want to get married, then at some point I remember thinking something really fucking paranoid like it was a plot to confuse everyone, but then that didn't make sense because WE WERE everyone after all, right, so.... Glad to wake from that one feeling a little clearer about how things are not so clear these days for us.

CAConrad
http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>

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119. **Ruth Lepson**
Re: Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

---

thank you, Amy. Well said.

On 1/8/09 10:42 PM, "amy king" <[redacted]> wrote:

> *Way to try to flip the script, Troy. If you call me a Puritan (your usual name-calling and labeling tactic), maybe no one will notice that you are the one with the "black and white approach." The "Puritan" accusation remains the old stand-by, an all too common justification against anyone critical of a system that certainly capitalizes on the disenfranchisement (and abuse) of women, no matter how many ways you try to spin what happens in a sex-(and-often-worse)-for-cash exchange. Prostitution is just "a different set of muscles" is as reductive a defense as you can get.*
>
> *And trying to make "prostitution" synonymous with "sexual expression" is yet another way to render invisible the harshness that real prostitutes --not romanticized made-for-TV dominatrices-- contend with daily to survive. It would be very convenient for your fantastical rationale if it were only my "attitude toward it that makes it the degrading job it is." Sometimes women, and some men, risk speaking out against the atrocities that prostitutes have to face and are often accused of such nonsense as "degrading the job" in an effort to shut us up. The risk for those of us who are critical of such an "industry" is that each time we speak, several people, often men, will then accuse of us of all sorts of "Puritanical" reactions, and then we get to hear the justifications of why prostitution is really great and just "sexual expression."*
>
> *The majority of prostitutes in the world are women, and the majority of them enter the "trade" because of acute poverty, prior emotional/sexual abuse, or*

have been kidnapped. In the latter case, the girls and women have been trafficked and are slaves, not workers even in the remotest sense. Only a very small percentage of prostitutes will say they do what they do for "sexual expression", and often prostitutes turn to drug use just to get through the "work". So much for "expression." Rare is the glamorous house run and protected by a madame who pays her luxuriating prostitutes well. Much, much more common is the work demanded by a pimp who puts his "workers" at risk by making johns pay more so that the "workers" will be forced to go bareback or worse. Even legalized, I doubt the hierarchy of disbursement in such an industry would change; the "business", run by men, would get the most money, starting with whomever owned the "business" and on down to the bouncers, while the prostitutes would continue to receive a very small percentage, despite the fact that it is their bodies that are put at risk, that perform, and receive, all of the "work," and the ensuing psychological and physical harm that we would like to tiptoe around and pretend doesn't happen since one "chooses" to enter such an exchange.

The actual work of handing your body over to a stranger for some cash, paradoxically so that your body can continue to survive, is what makes the "job" degrading, Troy. Call me a Puritan and any other names you like, call it "sexual expression" when the livery drivers in my neighborhood pay poor women twenty bucks for a blow job between cars or in the front seat, but please try to imagine the details of the work you are trying to romanticize before you reduce what these women do to "sexual expression" and "workers" just using a "different set of muscles".

Amy

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Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.

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Harriett Van Os on page 10 promises to "tell you secrets she doesn't know she knows." Cecille Ballroom tempts punters on page 13 claiming she can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a

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cleavage," said The Professor, otherwise known as Jennifer
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Hecht, aged 43 and a real life professor at Manhattan's New
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*She teaches writing to many of the Brothel's regulars and is
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*"It's kind of like the Weimar Republic without the Nazis.
At two
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*"The custom is to read poetry alone, but we know that from
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120. **Mark Weiss**

Re: Poetry Brothel at the Zipper Factory

Thu 8 Jan 2009

When we all wear golden slippers and are pure of heart things may be different. Til then even women get to enjoy whatever fantasy. Though I imagine some will deconstruct their motives.

Years ago I was invited to a party in the Hamptons. Turns out it was a "lingerie and toga" party. Nobody told me, so I wasn't dressed appropriately. It was a lot of young professionals, dressed as the name suggests. It was very sad, not because of the indecorous clothes, but because it was otherwise crushingly decorous. Go figure.

Young men and women are in the business of getting each others' attention. Appears to be instinctual. Seems a shame to judge them for it.

Mark

At 10:08 PM 1/8/2009, Ruth Lepson wrote:
>but WHY something gets you off is the question.
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> > Choosing to playact at prostitution, like the women in the poetry
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> > At 01:45 PM 1/8/2009, steve russell wrote:
> >> interesting distinction: Genet did a number with the fantasy realm.
> >> But what, exactly, do you mean, Mark, by the fantasy of
> >> prostitution? Phone sex? I suppose that's somewhat harmless. But
> >> that ain't the real thing. When it's real, as in the sex trade,
> >> we're talking ugly/ugly/ugly.
> >>
> >> --- On Tue, 1/6/09, Mark Weiss <[redacted]> wrote:
> >> From: Mark Weiss <[redacted]>
> >> Subject: Re: Poetry Brothel at the Zipper Factory
> >> To: [redacted]
> >> Date: Tuesday, January 6, 2009, 11:41 PM
> >>
> >> I think we need to make a distinction between prostitution and the
> >> fantasy of prostitution. Most prostitution is compelled or a response
> >> to desperation. Most fantasy prostitution, playing dress-up and the
> >> like, isn't.
> >>
> >> At 02:34 PM 1/6/2009, you wrote:
> >>> I saw reference in there to men and gigolos. I have a problem
> with the old

> >>> school "sex degrades women" feminist argument. Is a the location
> >> of a
> >>> brothel and the profession of prostitution *always* and inherently
> >> degrading
> >>> to women? I thought there were sex-positive feminists who were
working
> >>> against that idea.
> >>>
> >>> -----Original Message-----
> >>> From: steve russell [mailto:[redacted]]
> >>> Sent: Sunday, December 21, 2008 5:49 PM
> >>> Subject: Re: Poetry Brothel at the Zipper Factory
> >>>
> >>> this seems pretty light hearted.
> >>> I'm sorry to hear about the wicked (objects, et cetera) capitalist.
> >>> i suspect that the most die hard feminist could enjoy her/himself.
> >>>
> >>> --- On Fri, 12/19/08, mIEKAL aND <[redacted]> wrote:
> >>> From: mIEKAL aND <[redacted]>
> >>> Subject: Poetry Brothel at the Zipper Factory
> >>> To: [redacted]
> >>> Date: Friday, December 19, 2008, 4:15 PM
> >>>
> >>> New York poetry brothel tempts with verse
> >>>
> >>> Published: Friday December 19, 2008
> >>>
> >>>
>
http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008
.ht
> >>> ml
> >>>
> >>> The prostitute whispers, wets her lips and prepares to bare... her heart
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> >>> poem.
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> >>> Welcome to New York's Poetry Brothel, where punters delve between
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> >>> "Poetry is what I love more than anything," cooed The Madame, the
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> >>> The Madame -- real name Stephanie Berger -- came dressed for the part
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> >>> "I'd rather be in the bedroom hearing poetry than listening to

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> >>> old man sitting on a chair on a stage," she explained by the light of
> >> a
> >>> guttering candle.
> >>>
> >>> One-on-one encounters, for which "clients" pay three to five
> >> dollars
> >>> in addition to a 15 dollar entry fee and one free reading, took place
> >>> upstairs.
> >>>
> >>> The "whores" read from their own material, much of which is free
> >>> verse, making for intense, sometimes baffling performances.
> >>>
> >>> But for those needing a break, the Poetry Brothel laid on flamenco
> >>> guitarists,
> >>> a fortune-teller, a blackjack table and a bar specializing in port and
> >>> whisky
> >>>
> >>> The young hedonists, most of them students, appear to have struck a
> >>> surprisingly successful formula.
> >>>
> >>> "There just aren't that many poetry readings where poets show a
> >> lot of
> >>> cleavage," said The Professor, otherwise known as Jennifer Michael
> >> Hecht,
> >>> aged 43 and a real life professor at Manhattan's New School.
> >>>
> >>> She teaches writing to many of the Brothel's regulars and is proud of
> >> the
> >>> result.
> >>>
> >>> "It's kind of like the Weimar Republic without the Nazis. At two
> >> in
> >>> the morning you have 20- or 30-year-olds lying all over the place
reading
> >>> poetry," she said.
> >>>
> >>> "The custom is to read poetry alone, but we know that from Homer
> >> onward,
> >>> people read it aloud and in groups."
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> >>> By midnight the Zipper Factory was packed and getting fuller -- and

> >> rowdier.
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> >>> The fortune teller, bedecked in red scarf and blue plumes, mumbled to
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> >>> about "choppy waters." The flamenco duo strummed. The Madame, yet
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> >>> suggesting she appreciated more than their literary charms.
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> >>> and rhythmical poem about love and making love, there were rock
concert
> >>> cheers
> >>> from the crowd.
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> >>> "I always shudder when I pray," Smith intoned in a mesmerizing
> >> voice,
> >>> "so your name must be a prayer."
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> >>> Even for these bohemians there's no escaping the economic crisis
> >> sweeping
> >>> the country.
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> >>> One of the poets, 22-year-old Nina Cheng, was about to start a
> job at Bear
> >>> Stearns this year when the bank collapsed. Now she is writing a
> play about
> >>> the
> >>> experience and applying for a playwright's course at Yale.
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> >>> "I'd thought I'd do banking and get into the arts when I
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> >>> -- not this early," said Cheng, known at the Brothel as The Opium
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> >>> Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka
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> >>> Brothel proves there are ways to survive.
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> >>> "evangelist" on his business card and who came to the Zipper
> >> Factory
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> >>> "I've been a sell-out for years as a corporate lawyer, but I come
> >>> here," she said. "I can't suppress my artistic side."
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121. **steve russell**
Re: Poetry Brothel at the Zipper Factory
Thu 8 Jan 2009

---

isn't prostitution legal in Denmark?
as well as certain narcotics?

with our luck, we'll have a prostitution czar.
the labor movement has no choice but to ignore sex workers since they're not protected by the law. their work, after all, is considered unlawful.

--- On Thu, 1/8/09, Ruth Lepson <[redacted]> wrote:
From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Thursday, January 8, 2009, 10:11 PM

but I don't believe either considering it labor or shame on women is right. in a free society women cd dress any way they wanted not just in ways dictated by the society as sexy.

On 1/8/09 8:22 PM, "Adam Tobin" <[redacted]> wrote:

> I did overstate the case a bit -- only because i thought your reaction
> against The Poetry Brothel was itself overstated. Of course sex is
> different from sewing.
>
> And sewing is different from mining, and mining is different from picking
> cotton, etc. -- all of these industries have had -- and do have -- their
own
> slavery problems. And all of them have different occupational hazards and
> terrible working conditions that need to be addressed, and will only be
> addressed if the workers can bargain collectively because the bosses are
> interested only in profits etc. etc. etc.
>
> I propose that a major reason that slavery persists in the sex industry is
> that the labor movement has utterly ignored those workers, largely because
> of the knee-jerk moralizing that is our culture's rote response to any
> mention of sex-work. (and because it apparently takes an involved
argument
> to convince even well-meaning people that sex can be considered work at
> all.)
>
> (I may be the old-fashioned one here, calling for solidarity across

> different types of work. But that old labor-movement ethic seems still
> useful to me -- whereas the old
"shame-on-the-women-who-dress-like-whores"
> ethic seems singularly counterproductive.)
>
>
>
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of Ruth Lepson
> Sent: Tuesday, January 06, 2009 11:04 PM
> To: [redacted]
> Subject: Re: Poetry Brothel at the Zipper Factory
>
> I guess I must be 200 years old--does nobody else agree that it's
common
> sense that prostitution is essentially different from other kinds of
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> On 12/23/08 10:00 PM, "Adam Tobin"
<[redacted]> wrote:
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>> Why is the capitalist exploitation of women at a brothel worse than,
>> say, the capitalist exploitation of women at a Zipper Factory?
It's
>> just a different kind of labor, no? Given that some artists are
>> seemingly comfortable with capitalism, why should they not acknowledge
>> it in the name of their ventures?
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>> I understand, of course, that brothels have a particular history with
>> a particular kind of violence attached to it, but so do factories. Do
>> you direct the same righteous anger at Andy Warhol?
>>
>>
>>
>> -----Original Message-----
>> From: Poetics List (UPenn, UB) [mailto:[redacted]]
>> On Behalf Of Ruth Lepson
>> Sent: Monday, December 22, 2008 5:01 PM
>> To: [redacted]

>> Subject: Re: Poetry Brothel at the Zipper Factory
>>
>> brothels about as funny as slavery.
>> which British feminist?
>>
>>
>> On 12/21/08 1:44 PM, "steve russell"
<[redacted]> wrote:
>>
>>> somewhat related: William Styron, the way he waxes his libido in
>>> "Sophie's Choice."
>>> i'm still looking for the book of essays by the British
Feminist who
>>> enlightened me.
>>>
>>> --- On Sat, 12/20/08, Ruth Lepson <[redacted]>
wrote:
>>> From: Ruth Lepson <[redacted]>
>>> Subject: Re: Poetry Brothel at the Zipper Factory
>>> To: [redacted]
>>> Date: Saturday, December 20, 2008, 6:51 PM
>>>
>>> cooptation of poetry by capitalist objectification of women. not
>>> funny. to use a brothel as a metaphor is disgusting. I remember
when
>>> Denise Levertov criticized a poet for using napalm as a metaphor
for
>>> personal pain, saying you don't know what it feels like &
it's much
>>> worse than the way you are characterizing it.
>>>
>>>
>>> On 12/19/08 4:15 PM, "mIEKAL aND"
<[redacted]>
>>> wrote:
>>>
>>>> New York poetry brothel tempts with verse
>>>>
>>>> Published: Friday December 19, 2008
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>>>>
>>>

http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_1219
>>> 2
>>> 008.html
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>>>> the morning you have 20- or 30-year-olds lying all over the
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122. Eireene Nealand
Russian (Literary) Agent
Fri 9 Jan 2009

—

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123. Troy Camplin
Re: Poetry Brothel at the Zipper Factory
Fri 9 Jan 2009

There are a lot of degrading jobs, but that doesn't mean we should make them illegal. Which was really my only point. And different people consider different work degrading. One person may love being a security guard, while another will find it degrading and depressing. Want to work in a sewer? In a mine? My guess is that you and many others here would find the jobs on the TV show "Dirty Jobs" to be too degrading.

The world is far, far, far more complex than you seem to think it is. Thus, I laugh when I get accused by you of reductionism. You, who reduce everything to racism, sexism, etc. and thus reduce everything to race, sex, etc. Your romanticized notions about human beings in general -- that we can or even should treat every person in their full "subjectivity" -- would be laughable if it weren't so dangerous. The fact is that we treat everyone with a mixture of objectivity and subjectivity. We can't know each person personally -- that is utterly impossible. And you don't want to do so, either. You don't care one iota about the personal life of the plumber you call to fix your toilet. He's a toilet-fixing machine for all you care. Just pay him what he asks, and get him out of there as soon as possible.

I accuse you or puritanism precisely because it is precisely that attitude toward sex that is behind your objections to prostitution being made illegal, and nothing more. You can dress it up any way you like to convince yourself otherwise, but it's the retention of this strand of Christian thinking and morality in your thinking that is behind this. You're mad only because I have accused you of something you have accused numerous others of.

Finally, you are assuming that just because I think prostitution should be legalized and brought above boards to that prostitutes can in fact be treated better than they are under the system you prefer that I "approve" of it. Those are two different things. My point was the "different kinds of muscles" was to point out the absurdity of objecting to it as work per se. What you chose to interpret as reductionism was merely a satyrical point -- but then, I've already observed that you're humorless.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Thursday, January 8, 2009 9:42:59 PM
Subject: Re: Poetry Brothel at the Zipper Factory

Way to try to flip the script, Troy. If you call me a Puritan (your usual name-calling and labeling tactic), maybe no one will notice that you are the one with the "black and white approach." The "Puritan" accusation remains the old stand-by, an all too common justification against anyone critical of a system that certainly capitalizes on the disenfranchisement (and abuse) of women, no matter how many ways you try to spin what happens in a sex-(and-often-worse)-for-cash exchange. Prostitution is just "a different set of muscles" is as reductive a defense as you can get.

And trying to make "prostitution" synonymous with "sexual expression" is yet another way to render invisible the harshness that real prostitutes --not romanticized made-for-TV dominatrices-- contend with daily to survive. It would be very convenient for your fantastical rationale if it were only my "attitude toward it that makes it the degrading job it is." Sometimes women, and some men, risk speaking out against the atrocities that prostitutes have to face and are often accused of such nonsense as "degrading the job" in an effort to shut us up. The risk for those of us who are critical of such an "industry" is that each time we speak, several people, often men, will then accuse of us of all sorts of "Puritanical" reactions, and then we get to hear the justifications of why prostitution is really great and just "sexual expression."

The majority of prostitutes in the world are women, and the majority of them enter the "trade" because of acute poverty, prior emotional/sexual abuse, or have been kidnapped. In the latter case, the girls and women have been trafficked and are slaves, not workers even in the remotest sense. Only a very small percentage of prostitutes will say they do what they do for "sexual expression", and often prostitutes turn to drug use just to get through the "work". So much for "expression." Rare is the glamorous house run and protected by a madame who pays her luxuriating prostitutes well. Much, much more common is the work demanded by a pimp who puts his "workers" at risk by making johns pay more so that the "workers" will be forced to go bareback or worse. Even legalized, I doubt the hierarchy of disbursement in such an industry would change; the "business", run by men, would get the most money, starting with whomever owned the "business" and on down to the bouncers, while the prostitutes would continue to receive a very small percentage, despite the fact that it is their bodies that are put at risk, that perform, and receive, all

of the "work," and the ensuing psychological and physical harm that we would like to tiptoe around and pretend doesn't happen since one "chooses" to enter such an exchange.

The actual work of handing your body over to a stranger for some cash, paradoxically so that your body can continue to survive, is what makes the "job" degrading, Troy. Call me a Puritan and any other names you like, call it "sexual expression" when the livery drivers in my neighborhood pay poor women twenty bucks for a blow job between cars or in the front seat, but please try to imagine the details of the work you are trying to romanticize before you reduce what these women do to "sexual expression" and "workers" just using a "different set of muscles".

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Thu, 1/8/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Thursday, January 8, 2009, 8:44 PM

Let them. Ever heard of male prostitutes? Giggalos? I don't know what this had to do with reductivism. I would argue that the world is far more complex than the simple black and white approach you are taking to prostitution. It is the institution it is because it is illegal and stigmatized. You it is in fact your attitude toward it that makes it the degrading job it is. You are the one rejecting this or that sexual expression as wrong or degrading or something that should be made illegal. It your puritanism that's wrong-headed in my opinion, and the inability to think outside of that puritanistic ethic.

Troy Camplin

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Thursday, January 8, 2009 5:03:29 PM
Subject: Re: Poetry Brothel at the Zipper Factory

This is so wrong-headed, Troy, that I don't even know where to begin. I'm not talking about the debate over legalizing prostitution; I'm referring to your reductive, ridiculously simplistic rationale: Prostitution is just anatomy, Troy? That's right in line with your reasoning that you can't possibly be racist because you're married to a minority. Some news, Troy: you can be racist even if you are a minority! Ever heard of a self-loathing [insert your label here]? I can even be homophobic while being a lesbian! Such a reductionist claim is the primary pillar used to defend prostitution by the men who use and abuse the women stuck in that system, happily ignoring the psychological damage they pay to "work" these women -- "it's just anatomy" allows these guys to revel in the role they play in maintaining and enjoying such a crappy system that preys upon the systematic abuse of girls and women as well as economically-deprived women, who end up stuck using "a different set of muscles" to sustain themselves and likely their children whose father is nowhere to be seen, except possibly in one of those lines now asking the government to bail himself and his favorite industry out (http://www.huffingtonpost.com/2009/01/07/porn-bailout-larry-flynt_n_155878.html). Let those fathers and men turn to prostitution, then! It's just anatomy, after all.

Amy

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Thu, 1/8/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Thursday, January 8, 2009, 12:26 AM

I think prostitution should be legalized precisely because of all the problems that come about precisely because it's not legal and because in a free market, two free adults should be able to enter into any sort of relationship they desire, whether that be employee-employer, prostitute-client, artist-patron, or any other sort of relationship. Prostitution is no different than a woman who has sex with a guy she has no intention of seeing again after accepting an expensive dinner and some drinks from him -- only she gets the money directly, and can use the money (hopefully) more wisely. So you think that it's a different kind of work only because genitalia are involved? It's labor using a different set of muscles is all.

Troy Camplin

_____
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Tuesday, January 6, 2009 10:04:06 PM
Subject: Re: Poetry Brothel at the Zipper Factory

I guess I must be 200 years old--does nobody else agree that it's common sense that prostitution is essentially different from other kinds of 'work'?

On 12/23/08 10:00 PM, "Adam Tobin" <[redacted]> wrote:

> Why is the capitalist exploitation of women at a brothel worse than, say,
> the capitalist exploitation of women at a Zipper Factory? It's just a
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> comfortable with capitalism, why should they not acknowledge it in the
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> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of Ruth Lepson
> Sent: Monday, December 22, 2008 5:01 PM
> To: [redacted]
> Subject: Re: Poetry Brothel at the Zipper Factory
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>> "Sophie's Choice."
>> i'm still looking for the book of essays by the British Feminist
who

>> enlightened me.
>>
>> --- On Sat, 12/20/08, Ruth Lepson <[redacted]>
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>> From: Ruth Lepson <[redacted]>
>> Subject: Re: Poetry Brothel at the Zipper Factory
>> To: [redacted]
>> Date: Saturday, December 20, 2008, 6:51 PM
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>> worse than the way you are characterizing it.
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>> On 12/19/08 4:15 PM, "mIEKAL aND"
<[redacted]>
>> wrote:
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>>> New York poetry brothel tempts with verse
>>>
>>> Published: Friday December 19, 2008
>>>
>>>
>> http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192
>> 008.html
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124. Richard Louis Ray
Re: Poetry Brothel at the Zipper Factory
Fri 9 Jan 2009

Well, I really hate to come out of lurkdom on the list with a response to this discussion, but I think the following view is worth taking into consideration while contemplating the topic at hand. I spoke to a friend yesterday who was in "the business" for a couple years in NYC in the early 2000s, a friend whom I lived with during part of the time, and she wanted to make it very clear that in many instances, she didn't have to perform sexual activities with her clients, or that the sexual part was minimal, a hand job or pissing in the client's mouth. There was an old boxing coach who would call girls and teach them a few tricks and have them beat up on him a bit. She said many of her Jewish clients would get girls simply to spank them. Probably a demoralizing experience if your approach is one of your flesh being violated, but her take on it was that, for the money, it was no less demoralizing than frying burgers for minimum wage. Of course there were many men, some of whom she found attractive and enjoyed intercourse with, some of whom she didn't, in which case, she would keep the encounter strictly business. She acknowledged the risks, but said she would consider someone grossly ignorant and foolish to have entered the profession and not have been aware of the risks and taken measures to prevent any disasters. She always had a driver "tough guy" waiting outside in case she didn't come out at the appointed time. This cut down on her profits, but she felt the potential protection was worth it. She got herself tested regularly and put a decent portion of the money away as a nest egg. If she went on a call and "didn't feel right about it" when she got there or if the guy had "obvious signs of disease" she would call her driver immediately and leave. She also said that several of the girls she worked with, including her sister, seemed to enjoy the work more times than not, and that in some cases, it seemed boost their confidence, strength of mind, and sense of independence. We didn't get into the details of how and why. She did admit that it wasn't a job she would want to work for very long, and said she got out of it mainly because she'd grown tired

of it, but she didn't regret having gone through the experience and felt that, overall, much of how you felt about it was dependent on the attitude you brought to it.

I'm not saying there aren't countless sex-related atrocities occurring around the world daily...I spent a while investigating the situation in Romania a couple years back and was rather disgusted to say the least, but I think it's important to consider the subject from as many angles as possible, including considering some of the more positive outcomes as well.

RR

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125. Troy Camplin
Re: Poetry Brothel at the Zipper Factory
Fri 9 Jan 2009

Egalitarianism and objectification of women are (thankfully) two different things. I am for equality, but egalitarianism is one of the greatest evils, one of the most hideously destructive ideologies that ever developed. If you like mass slaughter, there is no quicker path to it than through egalitarianism (the French Revolution, the Soviet Union, the Eastern Bloc, Cambodia, Cuba, China during the Cultural Revolution). And, besides, you're not actually in favor of de-objectifying people. You don't actually want to get to know your plumber when you call him or her. You want them to do the job you called them to do and get out of your house. They might as well be a robot as far as you or anyone else who calls them is concerned, a few formal niceties aside. And I don't see how legalizing prostitution and getting is above board so that it can be regulated in any way objectifies the women who are prostitutes. It seems to me that it actually makes their lives much better than it is. It makes it increasingly likely that someone in their lives is not going to objectify them. The vast majority of problems with prostitution come about precisely because it is illegal -- much like the vast majority of problems surrounding drugs comes about because they are illegal (we learned the lesson with alcohol, but still haven't learned it with drugs).

Troy Camplin

From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Thursday, January 8, 2009 9:12:23 PM
Subject: Re: Poetry Brothel at the Zipper Factory

this is getting depressing. why don't you try being a prostitute for a week and see how you feel about it. why is it puritanism to imagine an egalitarian world where women are not objectified?

On 1/8/09 8:44 PM, "Troy Camplin" <[redacted]> wrote:

> *Let them. Ever heard of male prostitutes? Giggalos? I don't know what this had to do with reductivism. I would argue that the world is far more complex than the simple black and white approach you are taking to prostitution. It is the institution it is because it is illegal and stigmatized. You it is in fact your attitude toward it that makes it the degrading job it is. You are the one rejecting this or that sexual expression as wrong or degrading or something that should be made illegal. It your puritanism that's wrong-headed in my opinion, and the inability to think outside of that puritanistic ethic.*
>
> *Troy Camplin*
>
> ---
>
> *From: amy king <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, January 8, 2009 5:03:29 PM*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
>
> *This is so wrong-headed, Troy, that I don't even know where to begin. I'm not talking about the debate over legalizing prostitution; I'm referring to your reductive, ridiculously simplistic rationale: Prostitution is just anatomy, Troy? That's right in line with your reasoning that you can't possibly be racist because you're married to a minority. Some news, Troy: you can be racist even if you are a minority! Ever heard of a self-loathing [insert your label here]? I can even be homophobic while being a lesbian! Such a reductionist claim is the primary pillar used to defend prostitution by the men who use and abuse the women stuck in that system, happily ignoring the psychological damage they pay to "work" these women -- "it's just anatomy" allows these guys to revel in the role they play in maintaining and enjoying such a crappy system that preys upon the systematic abuse of girls and women as well as economically-deprived women, who end up stuck using "a different set of muscles" to sustain themselves and likely their children whose father is nowhere to be seen, except possibly in one of those lines now asking the government to bail himself and his favorite industry out (http://www.huffingtonpost.com/2009/01/07/porn-bailout-larry-flynt_n_155878.html). Let those fathers and men turn to prostitution, then! It's just anatomy, after all.*
>
> *Amy*

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

--- On Thu, 1/8/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Thursday, January 8, 2009, 12:26 AM

I think prostitution should be legalized precisely because of all the problems that come about precisely because it's not legal and because in a free market, two free adults should be able to enter into any sort of relationship they desire, whether that be employee-employer, prostitute-client, artist-patron, or any other sort of relationship. Prostitution is no different than a woman who has sex with a guy she has no intention of seeing again after accepting an expensive dinner and some drinks from him -- only she gets the money directly, and can use the money (hopefully) more wisely. So you think that
it's a different kind of work only because genitalia are involved? It's labor using a different set of muscles is all.

Troy Camplin

_____
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Tuesday, January 6, 2009 10:04:06 PM
Subject: Re: Poetry Brothel at the Zipper Factory

I guess I must be 200 years old--does nobody else agree that it's common sense that prostitution is essentially different from other kinds of 'work'?

On 12/23/08 10:00 PM, "Adam Tobin" <[redacted]>
wrote:

Why is the capitalist exploitation of women at a brothel worse than, say, the capitalist exploitation of women at a Zipper Factory? It's just a different kind of labor, no? Given that some artists are seemingly comfortable with capitalism, why should they not acknowledge it in the name
of their ventures?

I understand, of course, that brothels have a particular history with a particular kind of violence attached to it, but so do factories. Do you direct the same righteous anger at Andy Warhol?

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: Monday, December 22, 2008 5:01 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

brothels about as funny as slavery.
which British feminist?

On 12/21/08 1:44 PM, "steve russell"
<[redacted]> wrote:

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126. Troy Camplin

On Health, Holiness, Beauty and Poetry

Fri 9 Jan 2009

In English the words holy, whole, hale, and health are etymologically connected – Old English halig, hal, and hælth, respectively, which are all related to hal. Thus are they conceptually connected. To see the world as holy is to see the world as whole – it is to have the world "appear infinite and holy, whereas it now appears finite and corrupt" (William Blake, "The Marriage of Heaven and Hell"). The word holistic comes from the Greek holos, whole. Thus the holy is holistic – God is holy because He encompasses all. Perhaps one could even say that we can recognize the divine only when we come to see the world as a whole, when we see the universe as universal. When we can come

To see a World in a grain of sand,
And a Heaven in a wild flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour. (William Blake, "Auguries of Innocence")

Health and hale is the same. To have health is to have wholeness. To be hale is to be healthy – whole and complete. To make healthy is to make whole again. One is healed through medication. But ideally, one would rather maintain one's

health than have to withstand the ravages of medication (pharmaceutical comes from the Greek pharmakon, which means both poison and medicine – as it does today), though medication is necessary to stave off disease. This is the purpose of Plato's Pharmakon, to stave off disease. For disease is the opposite of health.

The Modern Era, which we are still in, though we may be at the end of it, began when Descartes split man in two – body and soul. It was a necessary division for the development of modern science (which Descartes all but admits to – the division is so the Church will tend to the soul, while the body is left alone, to be tended to by scientists such as Descartes), but it was certainly an unholy division (as all divisions are, by definition). Kant deepened this division. Hegel tried to mend it through philosophical synthesis. Marx tried to mend it by recommending the overthrow of half of the world – the world would then be wholly Proletarian. Nietzsche responded to Hegel by dividing the world up even more – for him, humans are not divided into body and soul, but are instead a series of masks. With postmodernism, the division is complete: men and women, multiculturalism, radical Cartesian individualism divide us up more and more. Any universality is denied. A necessary development – and not without its truth (I am aware of the irony of using the word truth, which comes from the Old English treowth, related to the word troth, from which we get the word betrothed, to speak of an idea that is more interested in divorce than betrothal). But it is precisely as unholy as one can get.

The deep divisions fostered by postmodernism came about because of a view that grand narratives, attempts to universalize, and seeing the world as holistic created the problems of the 20th Century. The Marxist grand narrative gave us the gulag of the Soviet Union, the massacres of the Khmer Rouge in Cambodia, and any number of other slaughters done by governments who had embraced Marxist philosophy. We looked back on history after the Holocaust, saw the grand narrative of Christianity had in the past itself promoted the killing of Jews – particularly in the Inquisition – and concluded that it too was dangerous. One could also mention The Terror of the French Revolution. What did Marxism, Medieval Christianity, and the French Revolution have in common? One thing was that they were all grand narratives. Thus, the logic goes, it must be grand narratives which are bad. And what do grand narratives do? They see the world as a whole, which must be encompassed by their ideology. To make the world a whole, it must be placed under their one ideology. Thus, holistic world views were seen as bad – thus were they, and holiness, rejected. The path to Heaven – whether that heaven was celestial or earthly – seemed to lead us straight into Hell. Perhaps in part the rejection of holding a holistic view came about because it is related to the holy, and the holy has been rejected. To the extent that wisdom is the ability to see the unity of the world – meaning wisdom

is the ability to see the world as holy – wisdom was also rejected as impossible, perhaps even undesirable.

The error in this way of thinking derives from the error made in seeing Communism, Christianity, or the ideals of the French Revolution as interested in seeing the world as holistic. None of them saw the world as holistic, as holy – they instead wanted to make the world whole, under their particular umbrellas. They too fostered divisions – there were enemies who had to be either converted or killed in order that the world could be made holy. “For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life; and when he does, the whole creation will be consumed and appear infinite and holy” (Blake “The Marriage of Heaven and Hell”). Now Blake here uses the word “appear.” None of them saw the world as holy. It had to be made so – through conflagration, if necessary. Postmodern thought, by dividing the world even more, does not help us to see the world as holy – quite the contrary. However, by insisting on equality among the various parts – among individuals, among cultures, among religions, among any number of groups of individuals – postmodern thought may ironically make it now possible to see the world as being, rather than needing to become, holy.

It may seem ironic to suggest that only by reaching the most severe of divisions – seeing the world as eminently unholy – that we can finally come to see that the world is in fact holy, but I am not being ironic. To see the world as holy is not to see everything in the world as equal in an egalitarian sense. There are hierarchies. To see the world as holy is to understand how everything fits into the world as a whole. It is to see the world as an immense organism, and to care for its health. An organism is made up of systems, organs, tissues, cells, organelles, and various biochemicals. For one group to want to envelop the entire world in one way of thinking, believing, viewing the world, would be the same as one cell wanting to envelop the entire organism in that one type of cell. We have a word for cells that want to do that: cancer. The postmodernists have mistaken viewing the actions of cancerous cells for seeing the whole organism. Cancer must be fought, not mistaken for the animal it is in. That is the only way one can have a healthy organism – and it is the only way to have a holy world.. Like a healthy organism, a holy world is complex. Like a healthy organism, a holy world has smoothly working parts in communication with each other through clear rules that proscribe what each part needs to do for the whole to work well. Like a healthy organism, this cannot come from any centralized authority – there is no one control cell in the body, and the brain must have the lungs just as much as the lungs must have the brain. A holy world is like a healthy organism.

In Negative Theology, one comes to know what God is by figuring out what God is not. Aristotle says that if you are not sure if something is good, try to figure

out what is bad, and you can then deduce that what is good is its opposite. The following are unhealthy:

1. Overeating, including eating a high percentage of foods with low nutritional value, while remaining inactive (not exercising) 2. Either stagnation or change without continuity – both create instability 3. Stress and anxiety – which comes about from not realizing that there are parts of the world that one cannot control, and can lead to anger at those very things 4. Hatred – aside from raising the blood pressure, it can cause one to act in ways that would be unhealthy for the object of our hatred 5. Cancer – already discussed 6. Excess – including the excess of moderation 7. Shackles – prevents sufficient movement, equating to lack of exercise 8. Pollution – it can lead to any number of diseases 9. An overly-clean environment – it can prevent our immune systems from developing properly, making us more susceptible to diseases, especially autoimmune diseases 10. Suicide – inherently and obviously unhealthy 11. Isolation – loneliness can lead to depression, which depresses the immune system 12. Ignorance – either of the world or of oneself, as one cannot maintain one's health if one is ignorant of what can harm it or improve it

This leads one to posit the following are healthy:

1. Exercise, with a diet proper to the amount of exercise and of high nutritional value
2. Change with continuity
3. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety
4. Love
5. Keeping the body in hierarchical harmony
6. Moderation in everything, including moderation – remembering that moderation is an extreme in the same way that life is an extreme state of organic chemistry
7. Freedom – remembering that freedom does not equate to a lack of rules, but is rather what is achieved through playing by the best rules
8. Cleanliness (which, as the saying goes, is next to Godliness, meaning it is holy)
9. A non-sanitized world – a world without dirt is a world that makes unhealthy organisms
10. Love of one's own life
11. Friends
12. Knowledge – including self-knowledge

One can make a similar list of what makes for a healthy mind: 1. Taking in healthy information – good art, music, literature, philosophy, the sciences, etc. – with sufficient exercise of the mind through thought, discussion, and writing 2.

Change with continuity 3.. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety, which can negatively affect the mind as well as the body 4. Love 5. Having a variety of inputs – obsession with one thing alone is a kind of mental cancer 6. Moderation in everything, including moderation – moderation of reading, of rigorous thought, sexual thoughts, work, play, physical activity, etc. 7. Freedom of thought – we must not think in shackles, but with flexible rules 8. Cleanliness of thought – this does not necessarily mean what it has traditionally meant in the West, though it can certainly contain some elements; thinking about sex is in and of itself not unclean 9. Realization that we do not and cannot live in a sanitized world, as that stops thought and creativity 10. Love of thinking 11. Friends – as Aristotle says in Rhetoric, "a wide circle of friends, a virtuous circle of friends," and, I would add, a mentally stimulating circle of friends 12. Knowledge – including self knowledge – with the goal of wisdom

A holy world is one that parallels the healthy body and the healthy mind, and will have the above qualities, including moderation in everything, including moderation (i.e., it will be a just world), freedom (this is freedom from, not freedom to), love, friendship, and beauty. A holy world is a beautiful world, both having variety in unity, unity in variety, complexity, and fluid hierarchy that is self-similar regardless of scale. All of the parts, living in love and friendship (which does not exclude healthy competition, such as we find in sports and in free trade), living in a complex dynamic with each other, living as individuals in various communities, many of which overlap and are nested within other communities, must be self-similar to have a holy world.

In Greek, to kalon means the beautiful, but it can also mean the honorable or the noble – and kala can mean either things that are beautiful or things that are morally good. In the Rhetoric, Aristotle says that "Now kalon describes whatever, through being chosen for itself, is praiseworthy or whatever, through being good [agathon], is pleasant because it is good [agathon]. If this, then, is the kalon, then virtue is necessarily kalon; for it is praiseworthy because of being good [agathon]" (79). Elaine Scarry points out that in English too, there is a connection between beauty and the good (the just), when she points out that to say that something is fair is to say that it is either beautiful or that it is just. In Greek and in English, the beautiful and the good are connected. If a holy world is a beautiful world, it is a good and just world as well. As Heraclitus said, "For god all things are fair and just, but men have taken some things as unjust, others as just" (LXVIII). The key here is that we see the world itself as just – not the actions of each and every individual. The world is itself justified and cannot itself be unjust. This is consistent with the teachings of any religion that sees the world as having been created by God or the gods – how could a fair and just god create a world that was itself unjust? And if theistic religions are rejected,

how can the world itself possibly be unjust? To say it is unjust is to give it anthropomorphic qualities. It is people who have taken some things as being just, others as unjust – but the world itself is self-justified. Those who do not see the world as just are those who do not see the world as holy – often they are the same people who think the only way the world can be justified is if the world is made holy through the transformation of it into a perfect mirror of themselves. But we have seen that a world made up of only one world view is a cancerous world – and the world, as a cancerous organism, will die. An organism cannot consist of one type of cell – that is the unhealthiest of organisms. And a world having only one world view is the unhealthiest of worlds. In the same way that a healthy body consists of a variety of cells that are variations of the same theme coded by identical DNA, a healthy world consists of a variety of peoples that are variations of the same themes coded for by our being human and sharing the same cultural universals.

Beauty is also related to health – as we can see in the beauty we find in nature. Healthy plants produce the most beautiful flowers. Healthy peacocks produce the largest, most symmetrical, most colorful feathers. Healthy gobies and other territorial reef fish have the brightest colors. All of this natural beauty is the advertisement of health to the opposite sex. The healthiest human bodies (neither overweight nor super model thin) are the most beautiful. Thus is there also a relationship between health, beauty, and sex. If beauty can thus be equated to health, we can see that beauty is again equated to the holy. And we can see too that sex in-and-of-itself is and cannot be unholy, as it is connected (but not equivalent) to beauty.

A holy world is a whole world. It is a healthy world. It is a good and just world. It is a complex world. It is a world of individuals in community. It is a beautiful world. But is it a possible world? I have already given the answer: the world is itself already holy. We just have to learn to see it as holy. That is how we will heal the world. And, as we do, we will become less and less likely to want or try to eliminate those who disagree with us – until we are all in agreement on this one issue, as all the cells in an organism are in agreement on the one issue that they must work together for the health of the whole, even as each performs its own function. Thus, the world will become more and more holy in our eyes. In works of tragedy, nomos (convention, human law, naming; from which we get the words nomad and nomenclature, and which is the changing and changeable aspect of the world) comes into conflict with physis (or nature; from which we get the word physics). That is the position we are now in. When we get nomos to map onto physis (Heraclitus calls this conjunction logos – which can be translated as saying, speech, discourse, word, account, explanation, reason, principle, collection, enumeration, ratio, proportion), we will see the world as it truly is: holy.

On the Holy

Where lies the holy in the modern world?
It lies in Blake's world in a grain of sand –
It lies, and lies like the truth, in patterns
Like self-organized rings of rocks barren
Arctic fields create. It lies in the branch
Of every tree and species, leafing out
From the known into the unknown. It lies
In every song, painting and rhythmic verse.
We have looked at every leaf and petal,
At the bark and at the wood, every cell
And strand of DNA is now known –
And we have forgotten that all of this
Was once a tree that gave us shade and filled
The air with delicate sweetness and held
The grains of sand against its roots to hold
The ground in place, even as that ground moves
And changes in tiny ways we refuse
To see. In this we can see the holy.
This is where it lies, now and forever,
On the edge of order and wild chaos,
Where the infinite holds in the finite,
Where we, ourselves holy, have always lived.

Troy Camplin

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127. Chicago Review

New issue of Chicago Review

Fri 9 Jan 2009

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* * *

CHICAGO REVIEW is pleased to announce the publication of its Winter 2009 issue (54:3) on STEPHEN RODEFER.

This special issue includes an interview with Stephen Rodefer, critical essays by Keston Sutherland and David Georgi, two essays and four poems by Rodefer himself, a memoir by Fanny Howe and a checklist.

plus...

POETRY by Rae Armantrout, Carl Phillips, Ange Mlinko, Endi Hartigan, John Tipton, Joanna Klink, Alice Notley, Paul Éluard (translated by Robert Huddleston) and Elizabeth Arnold

FICTION by Jim Krusoe & Michael Byers

REVIEWS of John Matthias, Katie Degentesh, August Kleinzahler and Martin Corless-Smith

and COMMENTARY by David Rosenberg and Andrew Duncan

* * *

To order, visit:
http://humanities.uchicago.edu/orgs/review/index.shtml

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* * *

CHICAGO REVIEW
5801 South Kenwood
Chicago, IL 60637
http://humanities.uchicago.edu/review

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128. **Ruth Lepson**
Re: Issue 1/Verzion 2
Fri 9 Jan 2009

---

how do we find the originals, Joe?

On 12/28/08 11:21 AM, "[redacted]"
<[redacted]> wrote:

> *CALL FOR REMISSIONS: VERZION TWO:*
>
> *Remember Issue 1 - that PDF on the For Godot blog site that had computer-generated poems attributed to about 4,000 poets who had nothing to do with them?*
>
> *Well, some of the people to whom those names are legally attached got pretty upset about it, and others smiled. In any case, it seemed to me like there's a lot of raw material there that's going unused and unrecycled. Hence, VERZION TWO.*
>
> *If you are one of the names that appeared in that scurrilous publication, and if you weren't completely satisfied with the poem that appeared above it, here's your chance to do better - or at least different.*
>
> *Rewrite, revise, recycle, scramble or cannibalize ³your² poem from Issue 1. Send the original, along with your revision to:*
>
> *joeharrington [at] sunflower [dot] com*

> *and I'll put it up (http://verziontwo.blogspot.com). Feel free to include a statement about what you liked or disliked in the original and what you did about it.*
>
> *Thanks*
> *Joe Harrington*

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129. David Buuck

Friday 1/16: Small Press Traffic's Poets Theater Fest 09, night 1

Fri 9 Jan 2009

Please join us for a full night of theater, performance, and other delights, at the first night of our annual Poets Theater Fest fundraiser. Featuring:

WORLD PREMIERES OF:

"Only the Money is Real" by Raymond Pettibon (directed by Kevin Killian)

"Perverted Virtue" by Tetra Balestri (directed by Milenko Skoknic)

"Rabbit Butoh, Bunny Butoh" by Bhanu Kapil (directed by Erin Morrill)

"Elsa in Berlin" by Stan Apps (directed by David Brazil)

"Trademark Girls" by Wendy Kramer (directed by Mac McGinnes)

plus: three short plays by Daniil Kharms, trans. Matvei Yankelevich (directed by Brent Cunningham) intermission performances by Lindsey Boldt, Ariel Goldberg, Brandon Brown, Lara Durbeck, and others as well as a huge raffle, with artworks, signed broadsides and more, from a variety of poets, artists, and presses. wine & refreshments will be served.

see you then & there!
Show starts promptly at 730pm. $10
Timken Hall, California College of the Arts
1111 8th St., San Francisco

sptraffic.org
smallpresstraffic.blogspot.com

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130. **Adam Tobin**
Re: Poetry Brothel at the Zipper Factory
Fri 9 Jan 2009

---

but you were the one crying shame! on the women of the Poetry Brothel! for dressing like whores!

(please note that I am NOT arguing that prostitution is not a sexist institution. clearly it is. and i agree that it is part of a complex of normative heterosexuality that does terrible violence to all women. But as for the actual women who are living in actual slavery, i think complaining about the symbolic degrading of womankind does nothing for them: it's like trying to improve the safety of coal mines by complaining about climate change.

And if you're just using those women (who are very real, and many of them living in absolutely horrific situations, as you rightly pointed out) as symbols of Degraded Womankind, you are doing a disservice to them and also to the many many women (some of whom must be subscribers to this list) who work in other parts of the sex trade -- exotic dancers, high-end call-girls, dominatrices, nude housekeepers, pornographic models, hooters waitresses, etc. -- some of these people are my friends and i take it personally -- and I think that their own struggles for better working conditions are not unrelated to the struggle against slavery in other parts of their bosses' businesses...

-- but i'm sorry that i overreacted and became part of a litany of men (all men! really! can it really be that there are no women here who work in the sex trade??) who are all seemingly trying to justify the institution as an institution. I am not trying to justify it, just trying to defend my friends who work there from the harsh judgments of their elders...

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: Thursday, January 08, 2009 10:11 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

but I don't believe either considering it labor or shame on women is right. in a free society women cd dress any way they wanted not just in ways dictated by the society as sexy.

On 1/8/09 8:22 PM, "Adam Tobin" <[redacted]> wrote:

> I did overstate the case a bit -- only because i thought your reaction
> against The Poetry Brothel was itself overstated. Of course sex is
> different from sewing.
>

> And sewing is different from mining, and mining is different from
> picking cotton, etc. -- all of these industries have had -- and do
> have -- their own slavery problems. And all of them have different
> occupational hazards and terrible working conditions that need to be
> addressed, and will only be addressed if the workers can bargain
> collectively because the bosses are interested only in profits etc. etc.
etc.
>
> I propose that a major reason that slavery persists in the sex
> industry is that the labor movement has utterly ignored those workers,
> largely because of the knee-jerk moralizing that is our culture's rote
> response to any mention of sex-work. (and because it apparently takes
> an involved argument to convince even well-meaning people that sex can
> be considered work at
> all.)
>
> (I may be the old-fashioned one here, calling for solidarity across
> different types of work. But that old labor-movement ethic seems still
> useful to me -- whereas the old "shame-on-the-women-who-dress-like-whores"
> ethic seems singularly counterproductive.)
>
>
>
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On Behalf Of Ruth Lepson
> Sent: Tuesday, January 06, 2009 11:04 PM
> To: [redacted]
> Subject: Re: Poetry Brothel at the Zipper Factory
>
> I guess I must be 200 years old--does nobody else agree that it's
> common sense that prostitution is essentially different from other kinds
of 'work'?
>
>
> On 12/23/08 10:00 PM, "Adam Tobin" <[redacted]> wrote:
>
>> Why is the capitalist exploitation of women at a brothel worse than,
>> say, the capitalist exploitation of women at a Zipper Factory? It's
>> just a different kind of labor, no? Given that some artists are
>> seemingly comfortable with capitalism, why should they not

>> acknowledge it in the name of their ventures?
>>
>> I understand, of course, that brothels have a particular history with
>> a particular kind of violence attached to it, but so do factories.
>> Do you direct the same righteous anger at Andy Warhol?
>>
>>
>>
>> -----Original Message-----
>> From: Poetics List (UPenn, UB) [mailto:[redacted]]
>> On Behalf Of Ruth Lepson
>> Sent: Monday, December 22, 2008 5:01 PM
>> To: [redacted]
>> Subject: Re: Poetry Brothel at the Zipper Factory
>>
>> brothels about as funny as slavery.
>> which British feminist?
>>
>>
>> On 12/21/08 1:44 PM, "steve russell" <[redacted]> wrote:
>>
>>> somewhat related: William Styron, the way he waxes his libido in
>>> "Sophie's Choice."
>>> i'm still looking for the book of essays by the British Feminist who
>>> enlightened me.
>>>
>>> --- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:
>>> From: Ruth Lepson <[redacted]>
>>> Subject: Re: Poetry Brothel at the Zipper Factory
>>> To: [redacted]
>>> Date: Saturday, December 20, 2008, 6:51 PM
>>>
>>> cooptation of poetry by capitalist objectification of women. not
>>> funny. to use a brothel as a metaphor is disgusting. I remember when
>>> Denise Levertov criticized a poet for using napalm as a metaphor for
>>> personal pain, saying you don't know what it feels like & it's much
>>> worse than the way you are characterizing it.
>>>
>>>
>>> On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]>
>>> wrote:
>>>

>>>> New York poetry brothel tempts with verse
>>>>
>>>> Published: Friday December 19, 2008
>>>>
>>>>
>>> http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_121
>>> 9
>>> 2
>>> 008.html
>>>>
>>>> The prostitute whispers, wets her lips and prepares to bare... her
>>>> heart with a poem.
>>>>
>>>> Welcome to New York's Poetry Brothel, where punters delve between
>>>> the lines, not the sheets.
>>>>
>>>> At a weekend session in a Manhattan night club called the Zipper
>>>> Factory the look was bona fide bordello.
>>>>
>>>> Literary ladies of the night flitted between intimate, candle-lit
>>>> nooks, red lights and paintings of nudes.
>>>>
>>>> Some of the poetesses for sale sported retro-style garter belts and
>>>> frilly knickers. One swanned about in a top hat and feather boa.
>>>>
>>>> But transactions at the Poetry Brothel are of the mind, not the
>>>> body, and a moment with the catalogue, replete with pictures and
>>>> whimsical descriptions, reveals what's on offer.
>>>>
>>>> Page four boasts The Professor, swearing to have heard "the wail of
>>>> your striving heart drifting over the spires of skyscrapers."
>>>>
>>>> Harriett Van Os on page 10 promises to "tell you secrets she
>>> doesn't
>>>> know she knows." Cecille Ballroom tempts punters on page 13
>>>> claiming she can "coax your drum."
>>>>
>>>> Gigolo poets are available, not least Poetry Brothel co-founder
>>>> Nicholas Adamski, who goes by the name Tennessee Pink and tops
>>>> tempestuous, dark looks with an eye patch.
>>>>
>>>> "Poetry is what I love more than anything," cooed The Madame,

>>> the
>>>> sultry spirit behind the whole idea.
>>>>
>>>> The Madame -- real name Stephanie Berger -- came dressed for the
>>>> part in low-cut dress, elbow-length black gloves and a peacock
> headdress.
>>>>
>>>> "I'd rather be in the bedroom hearing poetry than listening to
>>> some
>>>> old man sitting on a chair on a stage," she explained by the light
>>>> of a guttering candle.
>>>>
>>>> One-on-one encounters, for which "clients" pay three to five
>>> dollars
>>>> in addition to a 15 dollar entry fee and one free reading, took
>>>> place upstairs.
>>>>
>>>> The "whores" read from their own material, much of which is free
>>>> verse, making for intense, sometimes baffling performances.
>>>>
>>>> But for those needing a break, the Poetry Brothel laid on flamenco
>>>> guitarists, a fortune-teller, a blackjack table and a bar
>>>> specializing in port and whisky
>>>>
>>>> The young hedonists, most of them students, appear to have struck a
>>>> surprisingly successful formula.
>>>>
>>>> "There just aren't that many poetry readings where poets show a
>>> lot of
>>>> cleavage," said The Professor, otherwise known as Jennifer Michael
>>>> Hecht, aged 43 and a real life professor at Manhattan's New School.
>>>>
>>>> She teaches writing to many of the Brothel's regulars and is proud
>>>> of the result.
>>>>
>>>> "It's kind of like the Weimar Republic without the Nazis. At two
>>> in
>>>> the morning you have 20- or 30-year-olds lying all over the place
>>>> reading poetry," she said.
>>>>
>>>> "The custom is to read poetry alone, but we know that from Homer
>>>> onward, people read it aloud and in groups."

>>>>
>>>> By midnight the Zipper Factory was packed and getting fuller -- and
>>>> rowdier.
>>>>
>>>> The fortune teller, bedecked in red scarf and blue plumes, mumbled
>>>> to someone about "choppy waters." The flamenco duo strummed. The
>>> Madame,
>>>> yet another glass of port in hand, introduced poet "whores" in a
>>> voice
>>>> suggesting she appreciated more than their literary charms.
>>>>
>>>> When Patricia Smith, a well-established poet, took the mike to
>>>> declaim a long and rhythmical poem about love and making love,
>>>> there were rock concert cheers from the crowd.
>>>>
>>>> "I always shudder when I pray," Smith intoned in a mesmerizing
>>> voice,
>>>> "so your name must be a prayer."
>>>>
>>>> Even for these bohemians there's no escaping the economic crisis
>>>> sweeping the country.
>>>>
>>>> One of the poets, 22-year-old Nina Cheng, was about to start a job
>>>> at Bear Stearns this year when the bank collapsed. Now she is
>>>> writing a play about the experience and applying for a playwright's
>>>> course at Yale.
>>>>
>>>> "I'd thought I'd do banking and get into the arts when I
>>> retired --
>>>> not this early," said Cheng, known at the Brothel as The Opium Eater.
>>>>
>>>> Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka
>>>> Simone, worried that crashing stock markets will pull the rug from
>>>> under the arts scene. "It's going to be a lot harder. A lot of
>>> artists
>>>> are sustained by grants from people with money."
>>>>
>>>> But one enthusiastic "client" said the ingenuity of the Poetry
>>> Brothel
>>>> proves there are ways to survive.
>>>>
>>>> "Money's always been scarce for artists and they're very

>>> resourceful
>>>> people," said Edmund Voyer, 54, a hefty man described as an
>>>> "evangelist" on his business card and who came to the Zipper
>>> Factory
>>>> wearing a kilt.
>>>>
>>>> His drinking companion, Jennifer Hoa, 27, agreed money and art
>>>> would always find ways to meet.
>>>>
>>>> "I've been a sell-out for years as a corporate lawyer, but I come
>>>> here," she said. "I can't suppress my artistic side."
>>>>
>>>> The Madame promised that the Poetry Brothel welcomed all.
>>>>
>>>> "Many are young men with perhaps a secret interest in poems,"
>>> she
>>>> murmured. "Just look at the menu. Get a recommendation. Or say you
>>>> don't care. Say: 'I need poetry. I'm hungry.'"
>>>>
>>> guidelines &
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>

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131. Dale Smith
Amiri Baraka on Ed Dorn
Fri 9 Jan 2009

Amiri Baraka's essay, "Ed Dorn & The Western World," is now available through Effing Press: http://effingpress.com/baraka.htm.

It is based on a talk Baraka gave in March 2008 during the Ed Dorn Symposium, sponsored by the University of Colorado-Boulder. In the essay he looks at how both men addressed ethnic division and the consequences of race

in their work. This is a substantial reflection on the history of New American poetics. I encourage everyone to purchase a copy today.

Thanks,

Dale

--
Dale Smith
Doctoral Student, Department of English
University of Texas
1 University Station, B5000
Austin, TX 78712

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132. Doug Holder

Human Derivatives in Doug Holder's: The Man in the Booth in the Midtown Tunnel (Cervena Barva Press

Fri 9 Jan 2009

Human Derivatives in Doug Holder's: The Man in the Booth in the Midtown Tunnel

Human Derivatives in Doug Holder's: The Man in the Booth in the Midtown Tunnel (Cervena Barva Press)

article by Michael Todd Steffen

The man in the booth in the Midtown Tunnel, not the title of a poem but its subject, gives us, the passengers on the subway, a fleeting camera click of glimpse of a man defined in his function. He is confined to an extreme example of a human reduced from nearly all that makes him human, precisely because of how the world today is structured, encountered and processed. He is like a zoo animal. He paces the perimeter Of his cage, poet Doug Holder writes in lines reminiscent of Rainier Marie Rilke The Panther.

Holder typically takes these sorts of verbal photographs of people unusually overridden by probably what is not a definitive moment for the people as they really are, but by awkward vivid moments that would package them palatably for our quick-take-for-thrills media consciousness. People confined to monotonous jobs of function in a tunnel booth or at a post office machine, confined ridiculously for two years in a toilet, gotten up in colonial attire, apprehended at a maddened moment painting the statue of John Harvard red while tourists snap pictures.

The poet is snapping these photos partaking in the mania of his contemporary culture, and in doing so he is exercising a mimesis of the dynamics of 21st

century perception, how data about ourselves is created and presented to others. As though our experience today consisted of a rapid succession of sudden images, spaced messages left, brief chats, sandwiches in wrappers on the go, news headlines, shifting windows, all with a hawks eye out for the next quirk or embarrassment to give cause to the perpetual laugh-track that must punctuate each moments joke, each segment of the day.

These are as serious implications as one would want to draw from a poet whose (can it be?) earnest intention is to humor us. Yet that Holder's perceptions are so keenly attuned to how the world works today gives an underlying substance to his seeming legerdemain, short poems of truncated lines, almost epigrammatic,laconic, tongue-in-cheek, yet at the same time oddly in the sympathetic spirit that Auden remembered in William Butler Yeats:

In a rapture of distress

Sing of human unsuccess.

And Doug Holder's disappointments succeed because, in partaking of the swift momentum of today's mediatized mindset, he stubbornly entertains his subjects as human in their dilemmas of being exposed. If the man in the booth of the Midtown Tunnel appears caged to us, how must we appear to him?

Faceless and a blur,

Behind thick plates

Of light-bleached glass.

Poignantly from so little, Holder produces a rather profound insight, articulated with lyrical simplicity:

And we will

All remain

Ignorant of

Each other.

A danger the poet risks in tailoring verse to popular contemporary expectations is that his or her work may be read with no more attention, say, than that ordinarily given to a cartoon strip or a note to the editor. Holders deft word-smithing, however, can halt us in the slaloms down the slopes, to want to mull over such coinings and scrivennings as blue uniform (Man in the Booth), It is only a hassle, (The Woman who Sat), sea of manila (Postal Worker), the oxymoronic age's inertia (Two Old Women) and the metaphysical conceits of Bites of memory (The Last Hotdog) and of the final strophe in Postal Worker,

You feel

Ready to

Be returned to

Your sender

a dazzling compression of the momentary and mechanical with the ontological and transcendent.

In the recent year we have seen Doug Holder, a prolific and generous advocate of emerging poets in the Boston area, up in arms defending the worthiness of small press publications. Tirelessly he has organized readings and conducted interviews with local and national writers, giving them light of day on the Ibbetson Street website pages, in the Lyrical Somerville, and on the local Public Television program Author to Author. He has greatly helped give purpose to area intellectuals who meditate and labor to find expression in poetry and share as a community on Saturday mornings with the Bagels & Bards at the Davis Square Au Bon Pain. Cambridge/Somerville is a better place because of Doug Holder, and the small press made vital and serious because of the many publications he has been involved with, not least this latest collection of his own poetry that yields and yields enjoyment and meaning on reading after reading.

The Man in the Booth in the Midtown Tunnel by Doug Holder is available for $13.00 through Cervana Barva Press/P.O. Box 440357/W. Somerville, MA 02144-3222. http://cervenabarvapress.com

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133. Paul Foster Johnson
Litmus Press Call for Submissions
Sat 10 Jan 2009

We are currently accepting new manuscripts for our poetry series. Manuscripts must be postmarked by February 15, 2009 to be considered for publication in 2010-11.

We are interested in unpublished book-length manuscripts (60 pages or more) of innovative poetry or cross-genre works written in English. We will consider works written in English by non-U.S. authors in this series but works in translation are subject to our Translation Series guidelines.

Please send 2 copies of your manuscript, an acknowledgments page (if applicable), and a cover letter including your name, the title of your manuscript, your address, phone number, and email to:

Litmus Press
Poetry Series

P.O. Box 25526
Brooklyn, NY 11202-5526

We regret that we cannot return your manuscript, so please do not send your only copy. Manuscripts will be recycled at the end of our reading period. Publication decisions will be announced in Spring 2009.

We do not accept submissions via email at this time.

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134. David-Baptiste Chirot

Ginsberg & Gary Snyder: Two collections of Letters reviewed --NY Times

Sat 10 Jan 2009

Books / Sunday Book
Reviewhttp://www.nytimes.com/2009/01/11/books/review/Campbell-t.html

Howls
By JAMES CAMPBELL
Two collections of letters by Allen Ginsberg and
Gary Snyder, both edited by Bill Morgan, illuminate the poets' careers
and emotional life.

_____ Windows Live™
Hotmail®: Chat. Store. Share. Do more with mail.
http://windowslive.com/howitworks?
ocid=TXT_TAGLM_WL_t1_hm_justgotbetter_howitworks_012009

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135. Stephen Vincent

Re: Eyeless in Gaza

Sat 10 Jan 2009

It is no longer 'Eyeless in Gaza" - Israel's attempts to keep the media out of Gaza notwithstanding, on the outside we have more than an absolutely awful 'Eyeful' now. Even from the standpoint of traditional Ghetto (Occupation) management standards, the carnage of Palestinians, plus buildings, infrastructure and homes is an absolute outrage and failure. In terms of American racial history, Gaza in many ways so much echos Kansas City, Watts, Detroit and any number of other ghetto uprisings that have been mercilessly caused and the repressions of which have been mercilessly executed.

As Hitler & Company envisioned Jews as a permanent threat to some concept of German purity, progress, etc., what does the Israeli leadership, such as it is, seek to eliminate in Gaza!

Going back to the '60's in California I can remember racist Governor Ronald Regan & company hearing and magnifying the 'threat' of separatist and armed Black militants. Instead of figuring out ways to negotiate and deal with the real issues inside ghetto communities, they responded in the same heavy handed paranoid manner that Israel's right wing is responding to Hamas - that is by demonizing and (now obviously) seeking their liquidation on all levels - institutional, cultural, etc. etc. As if this kind of punishment has ever been successful - short run, maybe yes, but long term most always a form of national self-poisoning. (i.e., witness the wonderful, self-destructing condition of the USA today!)

& all with the final 'last days' support of support of George Bush and Dick Cheney - and all 'in our name'. Again.

Watch Israel withdraw from Gaza on the day before the Inauguration. Astonishing (or not) what garbage these people are dumping into Obama's White House the week before he moves in! Oy!

Stephen Vincent
http://stephenvincent.net/blog/

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136. steve russell
Re: Prostitution in Sweden
Sat 10 Jan 2009

---

some info from wikipedia:

Sweden considers prostitution a form of Violence against Women. Only the customer is prosecuted.

as for male prostitutes, the same rules apply.
the customer is held in contempt.

this, i suppose, would discourage pimps, brothels, et cetera. as far as i can tell, Sweden has the most enlightened approach towards the world's "oldest proffession."

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137. Poetics List
Fwd: Tango with Cows [on behalf of Deborah A. Meadows]
Sat 10 Jan 2009

---------- Forwarded message ----------
From: Deborah A. Meadows <[redacted]>
Date: Sat, Jan 10, 2009 at 6:13 PM

Subject: Tango with Cows
To: [redacted]

Poetics list,

I just came upon this:
http://www.getty.edu/art/exhibitions/tango_with_cows/

It's a link to Russian Avant-garde book exhibited at The Getty presently. It has a great feature on the right hand side "Page through Books," so four of the books load allowing you to turn pages, click for an audio reading of poems, click for English translation. The book "Explodity (Vzoral)"1914 has K. Malevich artwork, etc.

Deborah Meadows

↑ Index

138. Ruth Lepson
Re: Prostitution in Sweden
Sat 10 Jan 2009

---

goddess bless you for sending this & bless sweden.

On 1/10/09 6:15 PM, "steve russell" <[redacted]> wrote:

> *some info from wikipedia:*
>
> *Sweden considers prostitution a form of Violence against Women.*
> *Only the customer is prosecuted.*
>
> *as for male prostitutes, the same rules apply.*
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> *proffession."*

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139. **Ruth Lepson**

Re: Poetry Brothel at the Zipper Factory

Sat 10 Jan 2009

I appreciate your writing, Richard, and adding some specificity to the conversation. However, I doubt I will ever agree that all that you describe is ok. In fact, it's awful for someone to be subjected to these things. Imagine how tough she must have become to deal with all of this--covering up her feelings, her sense of dignity. Not good for anyone.

On 1/9/09 9:13 AM, "Richard Louis Ray" <[redacted]> wrote:

> *Well, I really hate to come out of lurkdom on the list with a response to this discussion, but I think the following view is worth taking into consideration while contemplating the topic at hand. I spoke to a friend yesterday who was in "the business" for a couple years in NYC in the early 2000s, a friend whom I lived with during part of the time, and she wanted to make it very clear that in many instances, she didn't have to perform sexual activities with her clients, or that the sexual part was minimal, a hand job or pissing in the client's mouth. There was an old boxing coach who would call girls and teach them a few tricks and have them beat up on him a bit. She said many of her Jewish clients would get girls simply to spank them. Probably a demoralizing experience if your approach is one of your flesh being violated, but her take on it was that, for the money, it was no less demoralizing than frying burgers for minimum wage. Of course there were many men, some of whom she found attractive and enjoyed intercourse with, some of whom she didn't, in which case, she would keep the encounter strictly business. She acknowledged the risks, but said she would consider someone grossly ignorant and foolish to have entered the profession and not have been aware of the risks and taken measures to prevent any disasters. She always had a driver "tough guy" waiting outside in case she didn't come out at the appointed time. This cut down on her profits, but she felt the potential protection was worth it. She got herself tested regularly and put a decent portion of the money away as a nest egg. If she went on a call and "didn't feel right about it" when she got there or if the guy had "obvious signs of disease" she would call her driver immediately and leave. She also said that several of the girls she worked with, including her sister, seemed to enjoy the work more times than not, and that in some cases, it seemed boost their confidence, strength of mind, and sense of independence. We didn't get into the details of how and why. She did admit that it wasn't a job she would want to work for very long, and said she got out of it mainly because she'd grown tired of it, but she didn't regret having gone through the experience and felt that, overall, much of how you felt about it was dependent on the attitude you brought to it.*
>
> *I'm not saying there aren't countless sex-related atrocities occurring around the world daily...I spent a while investigating the situation in*

> *Romania a couple years back and was rather disgusted to say the least, but I think it's important to consider the subject from as many angles as possible, including considering some of the more positive outcomes as well.*
>
> *RR*

↑ Index

140. **Ruth Lepson**

Re: Poetry Brothel at the Zipper Factory

Sat 10 Jan 2009

---

twisting my words!
so writing about objections to prostitution does nothing, huh--so words don't matter?
I think all those jobs are degrading.
I wd like to defend yr friends by getting them better jobs.
I am not criticizing these women.
Better working conditions wd be not having to succumb to male ideas of sexuality in our culture, such narrow constraints.

On 1/9/09 5:49 PM, "Adam Tobin" <[redacted]> wrote:

> *but you were the one crying shame! on the women of the Poetry Brothel! for dressing like whores!*
>
> *(please note that I am NOT arguing that prostitution is not a sexist institution. clearly it is. and i agree that it is part of a complex of normative heterosexuality that does terrible violence to all women. But as for the actual women who are living in actual slavery, i think complaining about the symbolic degrading of womankind does nothing for them: it's like trying to improve the safety of coal mines by complaining about climate change.*
>
> *And if you're just using those women (who are very real, and many of them living in absolutely horrific situations, as you rightly pointed out) as symbols of Degraded Womankind, you are doing a disservice to them and also to the many many women (some of whom must be subscribers to this list) who work in other parts of the sex trade -- exotic dancers, high-end call-girls, dominatrices, nude housekeepers, pornographic models, hooters waitresses, etc. -- some of these people are my friends and i take it personally -- and I think that their own struggles for better working conditions are not unrelated to the struggle against slavery in other parts of their bosses' businesses...*
>
> *-- but i'm sorry that i overreacted and became part of a litany of men (all*

men! really! can it really be that there are no women here who work in the sex trade??) who are all seemingly trying to justify the institution as an institution. I am not trying to justify it, just trying to defend my friends who work there from the harsh judgments of their elders...

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Ruth Lepson
Sent: Thursday, January 08, 2009 10:11 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

but I don't believe either considering it labor or shame on women is right. in a free society women cd dress any way they wanted not just in ways dictated by the society as sexy.

On 1/8/09 8:22 PM, "Adam Tobin" <[redacted]> wrote:

I did overstate the case a bit -- only because i thought your reaction against The Poetry Brothel was itself overstated. Of course sex is different from sewing.

And sewing is different from mining, and mining is different from picking cotton, etc. -- all of these industries have had -- and do have -- their own slavery problems. And all of them have different occupational hazards and terrible working conditions that need to be addressed, and will only be addressed if the workers can bargain collectively because the bosses are interested only in profits etc. etc. etc.

I propose that a major reason that slavery persists in the sex industry is that the labor movement has utterly ignored those workers, largely because of the knee-jerk moralizing that is our culture's rote response to any mention of sex-work. (and because it apparently takes an involved argument to convince even well-meaning people that sex can be considered work at all.)

(I may be the old-fashioned one here, calling for solidarity across different types of work. But that old labor-movement ethic seems still useful to me -- whereas the old "shame-on-the-women-who-dress-like-whores" ethic seems singularly counterproductive.)

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From: Poetics List (UPenn, UB) [mailto:[redacted]]
On Behalf Of Ruth Lepson
Sent: Tuesday, January 06, 2009 11:04 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

I guess I must be 200 years old--does nobody else agree that it's common sense that prostitution is essentially different from other kinds of 'work'?

On 12/23/08 10:00 PM, "Adam Tobin" <[redacted]> wrote:

Why is the capitalist exploitation of women at a brothel worse than, say, the capitalist exploitation of women at a Zipper Factory? It's just a different kind of labor, no? Given that some artists are seemingly comfortable with capitalism, why should they not acknowledge it in the name of their ventures?

I understand, of course, that brothels have a particular history with a particular kind of violence attached to it, but so do factories. Do you direct the same righteous anger at Andy Warhol?

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From: Poetics List (UPenn, UB) [mailto:[redacted]]
On Behalf Of Ruth Lepson
Sent: Monday, December 22, 2008 5:01 PM
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

brothels about as funny as slavery.
which British feminist?

On 12/21/08 1:44 PM, "steve russell" <[redacted]> wrote:

somewhat related: William Styron, the way he waxes his libido in "Sophie's Choice."
i'm still looking for the book of essays by the British Feminist who enlightened me.

--- On Sat, 12/20/08, Ruth Lepson <[redacted]> wrote:

From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Saturday, December 20, 2008, 6:51 PM

cooptation of poetry by capitalist objectification of women. not funny. to use a brothel as a metaphor is disgusting. I remember when Denise Levertov criticized a poet for using napalm as a metaphor for personal pain, saying you don't know what it feels like & it's much worse than the way you are characterizing it.

On 12/19/08 4:15 PM, "mIEKAL aND" <[redacted]> wrote:

New York poetry brothel tempts with verse

Published: Friday December 19, 2008

*http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_1219
2
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The prostitute whispers, wets her lips and prepares to bare... her heart with a poem.

Welcome to New York's Poetry Brothel, where punters delve between the lines, not the sheets.

At a weekend session in a Manhattan night club called the Zipper Factory the look was bona fide bordello.

Literary ladies of the night flitted between intimate, candle-lit nooks, red lights and paintings of nudes.

Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.

Page four boasts The Professor, swearing to have heard "the wail of your striving heart drifting over the spires of skyscrapers."

Harriett Van Os on page 10 promises to "tell you secrets she

*doesn't
know she knows." Cecille Ballroom tempts punters on page 13
claiming she can "coax your drum."*

*Gigolo poets are available, not least Poetry Brothel co-founder
Nicholas Adamski, who goes by the name Tennessee Pink and tops
tempestuous, dark looks with an eye patch.*

*"Poetry is what I love more than anything," cooed The Madame, the
sultry spirit behind the whole idea.*

*The Madame -- real name Stephanie Berger -- came dressed for the
part in low-cut dress, elbow-length black gloves and a peacock
headdress.*

*"I'd rather be in the bedroom hearing poetry than listening to some
old man sitting on a chair on a stage," she explained by the light
of a guttering candle.*

*One-on-one encounters, for which "clients" pay three to five dollars
in addition to a 15 dollar entry fee and one free reading, took
place upstairs.*

*The "whores" read from their own material, much of which is free
verse, making for intense, sometimes baffling performances.*

*But for those needing a break, the Poetry Brothel laid on flamenco
guitarists, a fortune-teller, a blackjack table and a bar
specializing in port and whisky*

*The young hedonists, most of them students, appear to have struck a
surprisingly successful formula.*

*"There just aren't that many poetry readings where poets show a lot of
cleavage," said The Professor, otherwise known as Jennifer Michael
Hecht, aged 43 and a real life professor at Manhattan's New School.*

*She teaches writing to many of the Brothel's regulars and is proud
of the result.*

*"It's kind of like the Weimar Republic without the Nazis. At two in
the morning you have 20- or 30-year-olds lying all over the place
reading poetry," she said.*

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame,
yet another glass of port in hand, introduced poet "whores" in a voice
suggesting she appreciated more than their literary charms.

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"I always shudder when I pray," Smith intoned in a mesmerizing voice,
"so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired --
not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists
are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel
proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful
people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper

> *Factory*
> *wearing a kilt.*
>
> *His drinking companion, Jennifer Hoa, 27, agreed money and art*
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> *"I've been a sell-out for years as a corporate lawyer, but I come*
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> *The Madame promised that the Poetry Brothel welcomed all.*
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> *"Many are young men with perhaps a secret interest in poems,"*
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> *don't care. Say: 'I need poetry. I'm hungry.'"*
>
> *guidelines &*

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141. **Ruth Lepson**
Re: Poetry Brothel at the Zipper Factory
Sun 11 Jan 2009

---

who's judging men & women for trying to get each others' attention? there are an infinite number of ways of doing that, I suppose. I myself used to be very good at it. the best party I ever went to was given by a crazy gal doing off-broadway--she brought her troupe to town & they brought their costumes & put them all over the floor. every hour we had to change outfits. we cd combine anything with anything. that was liberating.

On 1/8/09 11:12 PM, "Mark Weiss" <[redacted]> wrote:

> *When we all wear golden slippers and are pure of heart things may be*
> *different. Til then even women get to enjoy whatever fantasy. Though*
> *I imagine some will deconstruct their motives.*

Years ago I was invited to a party in the Hamptons. Turns out it was a "lingerie and toga" party. Nobody told me, so I wasn't dressed appropriately. It was a lot of young professionals, dressed as the name suggests. It was very sad, not because of the indecorous clothes, but because it was otherwise crushingly decorous. Go figure.

Young men and women are in the business of getting each others' attention. Appears to be instinctual. Seems a shame to judge them for it.

Mark

At 10:08 PM 1/8/2009, Ruth Lepson wrote:
but WHY something gets you off is the question.

On 1/8/09 6:37 PM, "Mark Weiss" <[redacted]> wrote:

I'm not sure what you're objecting to, as you seem to be paraphrasing what I said. In the best of all possible worlds there would probably be some voluntary prostitution, but I'd still wonder at the psychological cost to those who chose to make their living that way. Choosing to playact at prostitution, like the women in the poetry brothel, is simply fantasy, and no more destructive, I'd think, than wearing a pirate costume. It's under the category of "whatever gets you off."

Mark

At 01:45 PM 1/8/2009, steve russell wrote:
interesting distinction: Genet did a number with the fantasy realm. But what, exactly, do you mean, Mark, by the fantasy of prostitution? Phone sex? I suppose that's somewhat harmless. But that ain't the real thing. When it's real, as in the sex trade, we're talking ugly/ugly/ugly.

--- On Tue, 1/6/09, Mark Weiss <[redacted]> wrote:
From: Mark Weiss <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Tuesday, January 6, 2009, 11:41 PM

I think we need to make a distinction between prostitution and the fantasy of prostitution. Most prostitution is compelled or a response to desperation. Most fantasy prostitution, playing dress-up and the like, isn't.

At 02:34 PM 1/6/2009, you wrote:
I saw reference in there to men and gigolos. I have a problem

with the old
school "sex degrades women" feminist argument. Is a the location
of a
*brothel and the profession of prostitution *always* and inherently*
degrading
to women? I thought there were sex-positive feminists who were working
against that idea.

-----Original Message-----
From: steve russell [mailto:[redacted]]
Sent: Sunday, December 21, 2008 5:49 PM
Subject: Re: Poetry Brothel at the Zipper Factory

this seems pretty light hearted.
I'm sorry to hear about the wicked (objects, et cetera) capitalist.
i suspect that the most die hard feminist could enjoy her/himself.

--- On Fri, 12/19/08, mIEKAL aND <[redacted]> wrote:
From: mIEKAL aND <[redacted]>
Subject: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Friday, December 19, 2008, 4:15 PM

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Published: Friday December 19, 2008

http://rawstory.com/news/afp/New_York_poetry_brothel_tempts_with_12192008.ht
ml

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guidelines

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> *guidelines*
>
> *guidelines &*

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142. **Murat Nemet-Nejat**

Re: Poetry Brothel at the Zipper Factory

Sun 11 Jan 2009

Alice Notley has a poem which starts with the protagonist saying she a woman in a whore house. I can not at this moment remember the title.

Ciao,

Murat

On Sat, Jan 10, 2009 at 11:49 PM, Ruth Lepson <[redacted]>wrote:

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> *I think all those jobs are degrading.*
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Literary ladies of the night flitted between intimate, candle-lit nooks, red lights and paintings of nudes.

Some of the poetesses for sale sported retro-style garter belts and frilly knickers. One swanned about in a top hat and feather boa.

But transactions at the Poetry Brothel are of the mind, not the body, and a moment with the catalogue, replete with pictures and whimsical descriptions, reveals what's on offer.

Page four boasts The Professor, swearing to have heard "the wail of your striving heart drifting over the spires of skyscrapers."

Harriett Van Os on page 10 promises to "tell you secrets she doesn't
know she knows." Cecille Ballroom tempts punters on page 13 claiming she can "coax your drum."

Gigolo poets are available, not least Poetry Brothel co-founder Nicholas Adamski, who goes by the name Tennessee Pink and tops tempestuous, dark looks with an eye patch.

"Poetry is what I love more than anything," cooed The Madame, the
sultry spirit behind the whole idea.

The Madame -- real name Stephanie Berger -- came dressed for the part in low-cut dress, elbow-length black gloves and a peacock headdress.

"I'd rather be in the bedroom hearing poetry than listening to some
old man sitting on a chair on a stage," she explained by the light of a guttering candle.

One-on-one encounters, for which "clients" pay three to five dollars

in addition to a 15 dollar entry fee and one free reading, took place upstairs.

The "whores" read from their own material, much of which is free verse, making for intense, sometimes baffling performances.

But for those needing a break, the Poetry Brothel laid on flamenco guitarists, a fortune-teller, a blackjack table and a bar specializing in port and whisky

The young hedonists, most of them students, appear to have struck a surprisingly successful formula.

"There just aren't that many poetry readings where poets show a lot of cleavage," said The Professor, otherwise known as Jennifer Michael Hecht, aged 43 and a real life professor at Manhattan's New School.

She teaches writing to many of the Brothel's regulars and is proud of the result.

"It's kind of like the Weimar Republic without the Nazis. At two in the morning you have 20- or 30-year-olds lying all over the place reading poetry," she said.

"The custom is to read poetry alone, but we know that from Homer onward, people read it aloud and in groups."

By midnight the Zipper Factory was packed and getting fuller -- and rowdier.

The fortune teller, bedecked in red scarf and blue plumes, mumbled to someone about "choppy waters." The flamenco duo strummed. The Madame, yet another glass of port in hand, introduced poet "whores" in a voice suggesting she appreciated more than their literary charms.

When Patricia Smith, a well-established poet, took the mike to declaim a long and rhythmical poem about love and making love, there were rock concert cheers from the crowd.

"I always shudder when I pray," Smith intoned in a mesmerizing voice, "so your name must be a prayer."

Even for these bohemians there's no escaping the economic crisis

sweeping the country.

One of the poets, 22-year-old Nina Cheng, was about to start a job at Bear Stearns this year when the bank collapsed. Now she is writing a play about the experience and applying for a playwright's course at Yale.

"I'd thought I'd do banking and get into the arts when I retired -- not this early," said Cheng, known at the Brothel as The Opium Eater.

Another poetry prostitute, 27-year-old Rachel Herman-Gross, aka Simone, worried that crashing stock markets will pull the rug from under the arts scene. "It's going to be a lot harder. A lot of artists are sustained by grants from people with money."

But one enthusiastic "client" said the ingenuity of the Poetry Brothel proves there are ways to survive.

"Money's always been scarce for artists and they're very resourceful people," said Edmund Voyer, 54, a hefty man described as an "evangelist" on his business card and who came to the Zipper Factory wearing a kilt.

His drinking companion, Jennifer Hoa, 27, agreed money and art would always find ways to meet.

"I've been a sell-out for years as a corporate lawyer, but I come here," she said. "I can't suppress my artistic side."

The Madame promised that the Poetry Brothel welcomed all.

"Many are young men with perhaps a secret interest in poems," she murmured. "Just look at the menu. Get a recommendation. Or say you don't care. Say: 'I need poetry. I'm hungry.'"

guidelines &

> *guidelines*
>
> *guidelines &*

↑ Index

143. David Seaman

Adam

Sun 11 Jan 2009

This remark is interesting and courageous, in this context. It has become dangerous to enter the dialogue. I have been surprised at how long this debate has gone on, and it begins to resemble one of those feuds that gets worse through responding rhetoric, further alienating the conversants. One of the dangers of the internet, we can speak too soon, and too rashly. (Been there, my Dutch friends.)

Are we able to use any imagery at all? A holocaust of the mind, the poetry brothel, a genocide of vegetables, a lasagne of literature, a smoothie of symbolism. “Epater les bourgeois!” Well, we seem to have done it.

I think this discussion has gotten out of hand. I would love to use my wife’s breasts and my rising manhood in poetic imagery, and do it without implicitly supporting sex slaves in Thailand. For me, all poetry is about creativity, and all creativity is about sex, and all sex is … well, you get the idea.

Davoid

↑ Index

144. David Giannini

please post

Sun 11 Jan 2009

A D A S T R A P R E S S
16 Reservation Road . Easthampton . MA . 01027
ANNOUNCING: A Z T W O: Words of Travel
poems by
David Giannini
DATE OF PUBLICATION: JANUARY 2009

ISBN 13: 978-0-9822495-0-5 5.5" x 8.5" paper wrapper 34 pages $18.00
CONTENTS: A suite of twenty-five poems inspired by the Sedona, Arizona area and the Sinagua Indian
culture that once thrived and mysteriously disappeared there. In these poems there is history, humor,
passion and love.
EDITION: Limited to 220 copies. Handset Monotype Garamond type, letterpress printed on
archival quality Mohawk Superfine text, handsewn with a Classic Laid Duplex recycled cover and
illustrated with Sinagua Indian designs and petroglyphs, printed in different hand-mixed colors.
Who can prove
we are not the spirits
of this we
move through?
(from "Feel of the Desert")
DISTRIBUTORS: Small Press Distribution [redacted] (www.spdbooks.org)
Amazon.com
And: Directly from the Publisher (add $2.50 shipping)
ABOUT THE AUTHOR
DAVID GIANNINI is the author of over thirty poetry collections, most recently How Else? (Longhouse Press)
and Low-Tide Cards (Country Valley Press) and including Antonia & Clara (Adastra 1992).
- -
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145. **John Cunningham**
Re: On Health, Holiness, Beauty and Poetry
Sun 11 Jan 2009

Thank you, Troy, for this rather detailed overview on theology. There are a couple of points with which I take exception. Being a Buddhist/Taoist, I take exception to your use of the word 'holy'. I would much rather see the word 'spiritual' used as, in my mind, 'holy' is, in fact, a divisive word - something

which, in opposition to, is one of the main themes of your expurgation. Another is your discussion of Christianity. Unfortunately, in all things verging on the spiritual, the original message of the originator is corrupted once it gets into the hands of man. This is true even of Buddhism where a religion was created where none was intended. The philosophy of Buddhism and Taoism is intended to act on an individual basis although the concept of the sangha may create confusion. However, when the sangha is considered as a spiritual body there to support the individual in their quest for nirvana (nirbbana), then the individual remains paramount. Finally, your use of the term 'postmodern'. If we accept Foucault's concept of the rupture and his adoption of the terms 'epoch' as areas in which new conceptions of old concepts has occurred, then 'modernism' is just an extension, the dying breath, of romanticism. Therefore, the correct term should be 'post-romantic'. Just some random thoughts. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: January-09-09 11:25 AM
To: [redacted]
Subject: On Health, Holiness, Beauty and Poetry

In English the words holy, whole, hale, and health are etymologically connected – Old English halig, hal, and hælth, respectively, which are all related to hal. Thus are they conceptually connected. To see the world as holy is to see the world as whole – it is to have the world “appear infinite and holy, whereas it now appears finite and corrupt” (William Blake, “The Marriage of Heaven and Hell”). The word holistic comes from the Greek holos, whole. Thus the holy is holistic – God is holy because He encompasses all. Perhaps one could even say that we can recognize the divine only when we come to see the world as a whole, when we see the universe as universal. When we can come

To see a World in a grain of sand,
And a Heaven in a wild flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour. (William Blake, “Auguries of Innocence”)

Health and hale is the same. To have health is to have wholeness. To be hale is to be healthy – whole and complete. To make healthy is to make whole again. One is healed through medication. But ideally, one would rather maintain one’s health than have to withstand the ravages of medication (pharmaceutical comes from the Greek pharmakon, which means both poison and medicine – as it does today), though medication is necessary to stave off disease. This is the purpose of Plato’s Pharmakon, to stave off disease. For disease is the opposite of health.

The Modern Era, which we are still in, though we may be at the end of it, began when Descartes split man in two – body and soul. It was a necessary division for the development of modern science (which Descartes all but admits to – the division is so the Church will tend to the soul, while the body is left alone, to be tended to by scientists such as Descartes), but it was certainly an unholy division (as all divisions are, by definition). Kant deepened this division. Hegel tried to mend it through philosophical synthesis. Marx tried to mend it by recommending the overthrow of half of the world – the world would then be wholly Proletarian. Nietzsche responded to Hegel by dividing the world up even more – for him, humans are not divided into body and soul, but are instead a series of masks. With postmodernism, the division is complete: men and women, multiculturalism, radical Cartesian individualism divide us up more and more. Any universality is denied. A necessary development – and not without its truth (I am aware of the irony of using the word truth, which comes from the Old English treowth, related to the word troth, from which we get the word betrothed, to speak of an idea that is more interested in divorce than betrothal). But it is precisely as unholy as one can get.

The deep divisions fostered by postmodernism came about because of a view that grand narratives, attempts to universalize, and seeing the world as holistic created the problems of the 20th Century. The Marxist grand narrative gave us the gulag of the Soviet Union, the massacres of the Khmer Rouge in Cambodia, and any number of other slaughters done by governments who had embraced Marxist philosophy. We looked back on history after the Holocaust, saw the grand narrative of Christianity had in the past itself promoted the killing of Jews – particularly in the Inquisition – and concluded that it too was dangerous. One could also mention The Terror of the French Revolution. What did Marxism, Medieval Christianity, and the French Revolution have in common? One thing was that they were all grand narratives. Thus, the logic goes, it must be grand narratives which are bad. And what do grand narratives do? They see the world as a whole, which must be encompassed by their ideology. To make the world a whole, it must be placed under their one ideology. Thus, holistic world views were seen as bad – thus were they, and holiness, rejected. The path to Heaven – whether that heaven was celestial or earthly – seemed to lead us straight into Hell. Perhaps in part the rejection of holding a holistic view came about because it is related to the holy, and the holy has been rejected. To the extent that wisdom is the ability to see the unity of the world – meaning wisdom is the ability to see the world as holy – wisdom was also rejected as impossible, perhaps even undesirable.

The error in this way of thinking derives from the error made in seeing Communism, Christianity, or the ideals of the French Revolution as interested in seeing the world as holistic. None of them saw the world as holistic, as holy –

they instead wanted to make the world whole, under their particular umbrellas. They too fostered divisions – there were enemies who had to be either converted or killed in order that the world could be made holy. “For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life; and when he does, the whole creation will be consumed and appear infinite and holy” (Blake “The Marriage of Heaven and Hell”). Now Blake here uses the word “appear.” None of them saw the world as holy. It had to be made so – through conflagration, if necessary. Postmodern thought, by dividing the world even more, does not help us to see the world as holy – quite the contrary. However, by insisting on equality among the various parts – among individuals, among cultures, among religions, among any number of groups of individuals – postmodern thought may ironically make it now possible to see the world as being, rather than needing to become, holy.

It may seem ironic to suggest that only by reaching the most severe of divisions – seeing the world as eminently unholy – that we can finally come to see that the world is in fact holy, but I am not being ironic. To see the world as holy is not to see everything in the world as equal in an egalitarian sense. There are hierarchies. To see the world as holy is to understand how everything fits into the world as a whole. It is to see the world as an immense organism, and to care for its health. An organism is made up of systems, organs, tissues, cells, organelles, and various biochemicals. For one group to want to envelop the entire world in one way of thinking, believing, viewing the world, would be the same as one cell wanting to envelop the entire organism in that one type of cell. We have a word for cells that want to do that: cancer. The postmodernists have mistaken viewing the actions of cancerous cells for seeing the whole organism. Cancer must be fought, not mistaken for the animal it is in. That is the only way one can have a healthy organism – and it is the only way to have a holy world.. Like a healthy organism, a holy world is complex. Like a healthy organism, a holy world has smoothly working parts in communication with each other through clear rules that proscribe what each part needs to do for the whole to work well. Like a healthy organism, this cannot come from any centralized authority – there is no one control cell in the body, and the brain must have the lungs just as much as the lungs must have the brain. A holy world is like a healthy organism.

In Negative Theology, one comes to know what God is by figuring out what God is not. Aristotle says that if you are not sure if something is good, try to figure out what is bad, and you can then deduce that what is good is its opposite. The following are unhealthy:

1. Overeating, including eating a high percentage of foods with low nutritional value, while remaining inactive (not exercising) 2. Either stagnation or change without continuity – both create instability 3. Stress and anxiety – which comes

about from not realizing that there are parts of the world that one cannot control, and can lead to anger at those very things 4. Hatred – aside from raising the blood pressure, it can cause one to act in ways that would be unhealthy for the object of our hatred 5. Cancer – already discussed 6. Excess – including the excess of moderation 7. Shackles – prevents sufficient movement, equating to lack of exercise 8. Pollution – it can lead to any number of diseases 9. An overly-clean environment – it can prevent our immune systems from developing properly, making us more susceptible to diseases, especially autoimmune diseases 10. Suicide – inherently and obviously unhealthy 11. Isolation – loneliness can lead to depression, which depresses the immune system 12. Ignorance – either of the world or of oneself, as one cannot maintain one's health if one is ignorant of what can harm it or improve it

This leads one to posit the following are healthy:

1. Exercise, with a diet proper to the amount of exercise and of high nutritional value
2. Change with continuity
3. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety
4. Love
5. Keeping the body in hierarchical harmony
6. Moderation in everything, including moderation – remembering that moderation is an extreme in the same way that life is an extreme state of organic chemistry
7. Freedom – remembering that freedom does not equate to a lack of rules, but is rather what is achieved through playing by the best rules
8. Cleanliness (which, as the saying goes, is next to Godliness, meaning it is holy)
9. A non-sanitized world – a world without dirt is a world that makes unhealthy organisms
10. Love of one's own life
11. Friends
12. Knowledge – including self-knowledge

One can make a similar list of what makes for a healthy mind: 1. Taking in healthy information – good art, music, literature, philosophy, the sciences, etc. – with sufficient exercise of the mind through thought, discussion, and writing 2. Change with continuity 3.. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety, which can negatively affect the mind as well as the body 4. Love 5. Having a variety of inputs – obsession with one thing alone is a kind of mental cancer 6. Moderation in everything, including moderation – moderation of reading, of rigorous thought, sexual thoughts, work, play, physical activity, etc. 7. Freedom of thought – we must not

think in shackles, but with flexible rules 8. Cleanliness of thought – this does not necessarily mean what it has traditionally meant in the West, though it can certainly contain some elements; thinking about sex is in and of itself not unclean 9. Realization that we do not and cannot live in a sanitized world, as that stops thought and creativity 10. Love of thinking 11. Friends – as Aristotle says in Rhetoric, "a wide circle of friends, a virtuous circle of friends," and, I would add, a mentally stimulating circle of friends 12. Knowledge – including self knowledge – with the goal of wisdom

A holy world is one that parallels the healthy body and the healthy mind, and will have the above qualities, including moderation in everything, including moderation (i.e., it will be a just world), freedom (this is freedom from, not freedom to), love, friendship, and beauty. A holy world is a beautiful world, both having variety in unity, unity in variety, complexity, and fluid hierarchy that is self-similar regardless of scale. All of the parts, living in love and friendship (which does not exclude healthy competition, such as we find in sports and in free trade), living in a complex dynamic with each other, living as individuals in various communities, many of which overlap and are nested within other communities, must be self-similar to have a holy world.

In Greek, to kalon means the beautiful, but it can also mean the honorable or the noble – and kala can mean either things that are beautiful or things that are morally good. In the Rhetoric, Aristotle says that "Now kalon describes whatever, through being chosen for itself, is praiseworthy or whatever, through being good [agathon], is pleasant because it is good [agathon]. If this, then, is the kalon, then virtue is necessarily kalon; for it is praiseworthy because of being good [agathon]" (79). Elaine Scarry points out that in English too, there is a connection between beauty and the good (the just), when she points out that to say that something is fair is to say that it is either beautiful or that it is just. In Greek and in English, the beautiful and the good are connected. If a holy world is a beautiful world, it is a good and just world as well. As Heraclitus said, "For god all things are fair and just, but men have taken some things as unjust, others as just" (LXVIII). The key here is that we see the world itself as just – not the actions of each and every individual. The world is itself justified and cannot itself be unjust. This is consistent with the teachings of any religion that sees the world as having been created by God or the gods – how could a fair and just god create a world that was itself unjust? And if theistic religions are rejected, how can the world itself possibly be unjust? To say it is unjust is to give it anthropomorphic qualities. It is people who have taken some things as being just, others as unjust – but the world itself is self-justified. Those who do not see the world as just are those who do not see the world as holy – often they are the same people who think the only way the world can be justified is if the world is made holy through the transformation of it into a perfect mirror of themselves.

But we have seen that a world made up of only one world view is a cancerous world – and the world, as a cancerous organism, will die. An organism cannot consist of one type of cell – that is the unhealthiest of organisms. And a world having only one world view is the unhealthiest of worlds. In the same way that a healthy body consists of a variety of cells that are variations of the same theme coded by identical DNA, a healthy world consists of a variety of peoples that are variations of the same themes coded for by our being human and sharing the same cultural universals.

Beauty is also related to health – as we can see in the beauty we find in nature. Healthy plants produce the most beautiful flowers. Healthy peacocks produce the largest, most symmetrical, most colorful feathers. Healthy gobies and other territorial reef fish have the brightest colors. All of this natural beauty is the advertisement of health to the opposite sex. The healthiest human bodies (neither overweight nor super model thin) are the most beautiful. Thus is there also a relationship between health, beauty, and sex. If beauty can thus be equated to health, we can see that beauty is again equated to the holy. And we can see too that sex in-and-of-itself is and cannot be unholy, as it is connected (but not equivalent) to beauty.

A holy world is a whole world. It is a healthy world. It is a good and just world. It is a complex world. It is a world of individuals in community. It is a beautiful world. But is it a possible world? I have already given the answer: the world is itself already holy. We just have to learn to see it as holy. That is how we will heal the world. And, as we do, we will become less and less likely to want or try to eliminate those who disagree with us – until we are all in agreement on this one issue, as all the cells in an organism are in agreement on the one issue that they must work together for the health of the whole, even as each performs its own function. Thus, the world will become more and more holy in our eyes. In works of tragedy, nomos (convention, human law, naming; from which we get the words nomad and nomenclature, and which is the changing and changeable aspect of the world) comes into conflict with physis (or nature; from which we get the word physics). That is the position we are now in. When we get nomos to map onto physis (Heraclitus calls this conjunction logos – which can be translated as saying, speech, discourse, word, account, explanation, reason, principle, collection, enumeration, ratio, proportion), we will see the world as it truly is: holy.

On the Holy

Where lies the holy in the modern world?
It lies in Blake’s world in a grain of sand –
It lies, and lies like the truth, in patterns
Like self-organized rings of rocks barren

Arctic fields create. It lies in the branch
Of every tree and species, leafing out
From the known into the unknown. It lies
In every song, painting and rhythmic verse.
We have looked at every leaf and petal,
At the bark and at the wood, every cell
And strand of DNA is now known –
And we have forgotten that all of this
Was once a tree that gave us shade and filled
The air with delicate sweetness and held
The grains of sand against its roots to hold
The ground in place, even as that ground moves
And changes in tiny ways we refuse
To see. In this we can see the holy.
This is where it lies, now and forever,
On the edge of order and wild chaos,
Where the infinite holds in the finite,
Where we, ourselves holy, have always lived.

Troy Camplin

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146. Eric Hoffman

Oppen quote - help!

Sun 11 Jan 2009

Please help! I'm trying to locate the source of the following passage from one of Oppen's Daybooks or Papers, published in Sulfur, Conjunctions, Iowa Review, Germ, Jubilat or Ironwood? I don't think it's included in Cope's book . . .

"Clarity for my sake. That I may understand my life."

Thank you in advance!

↑ Index

147. Eiríkur Örn Norðdahl

Re: Prostitution in Sweden

Sun 11 Jan 2009

It's not all roses though - as far as I know this has caused alot of problems - i.e. as the prostitute is no longer a criminal, but still a part of the "game", she or he becomes a threat to the rest of the players, as she or he can at any time run to the police, snitch on everyone and get off scott-free - and in the underground world threats tend to become neutralized: i.e. prostitution in Sweden has a

tendency to be eastern european women locked up in hotel rooms without any connection to the outside world (as in the Lukas Moodyson film, Lilja 4ever). Which is not a good thing.

And as far as I know, it's not only the customer but also the pimp or agent or any third party which stands to benefit from the prostitution.

On 1/11/09 6:40 AM, "Ruth Lepson" <[redacted]> wrote:

> *goddess bless you for sending this & bless sweden.*
>
> *On 1/10/09 6:15 PM, "steve russell" <[redacted]> wrote:*
>
> *some info from wikipedia:*
> *Â*
> *Sweden considers prostitution a form of Violence against Women.*
> *Only the customer is prosecuted.*
>
> *as for male prostitutes, the same rules apply.*
> *the customer is held in contempt.*
>
> *this, i suppose, would discourage pimps, brothels, et cetera.*
> *as far as i can tell, Sweden has the most enlightened approach towards the world's "oldest*
> *proffession."*

--
www.norddahl.org
EirÃkur Ã–rn NorÃ°dahl
Fleminginkatu 9A 10
00530 Helsinki
Finland

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148. Rob McLennan
[[redacted]: AngelHousePress Essay Series, # 1]
Sun 11 Jan 2009

hi all,

the first in the series is up on Angelhousepress.com under Essays.

the essay was written by rob mclennan, whose poetry appears in the first issue of experiment-o. the essay concerns "house, a tiny memoir", a work in progress. AngelHousePress will be publishing selections from this collection in the near future.

enjoy!

Amanda

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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149. Martha King

Joan Silber & Mike DeCapite read NYC 2-5

Sun 11 Jan 2009

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*¥** P R O S E P R O S S E R I E S at the T E L E P H O N E G R I L L* *¥***

* *

*JOAN SILBER** **and** **MIKE DeCAPITE*

* *

Two urban veterans with vastly different angles on urban life

* *

Thursday, February 5, 2009, 6:30 [boldly prompt!] to 8:30

* *

The Telephone Bar & Grill – 149 Second Avenue btw 9th & 10th Streets

All trains to Union Square, 6 to Astor Place, F to Second Avenue

* *

*JOAN SILBER** *sixth book* The Size of the World (W.W. Norton 2008) *is garnering great reviews and even better word of mouth-- ironically delightful for a book that hinges on seeing the quotidian in the "exotic" world. As the* New York Times Book Review* put it: *"*Slowly, almost while your attention is somewhere else, the intensity level rises. And rises. Notes sounded softly in the early stories deepen and resonate, until Silber's quiet music has turned symphonic."

* ***

The author of five previous books, including, *Ideas of Heaven: A Ring of Stories*, and *Household Words*, Silber's novels and short prose have become well-known for their precision and passion – qualities that enable her to explore some of horrors of contemporary life with deft command.

And she's a wonderful reader*. *

*MIKE DeCAPITE's** *work first appeared in the three issues of *CUZ *magazine
published in 1988 and 1989. His first novel, *Through the Windshield**,* gathered
notoriety in the ten years it was passed around in manuscript before DeCapite published it himself, through his Sparkle Street Books, in 1998.

Harvey Pekar, reviewing the book for the *Austin Chronicle**,* called it "one of the best American novels of the last several years." *Rain Taxi* ran an appreciation of the book by Jocko Weyland early last year. DeCapite's story "Sitting Pretty" was published as a *CUZ* Edition in 1999, and selected for *The Italian American Reader**,* published by HarperCollins in 2003. In 2003 and 2004, he wrote a monthly personal-observation column for * angle** *magazine called "Radiant Fog." He's since completed a second novel, *Ruined for Life!,* an excerpt of which can be read at *3:AM* magazine online. After twelve years in San Francisco, DeCapite moved back to Brooklyn in 2005.

* *

* *

NEXT UP: March 5th the readers are *The Brooklyn Rail*'s film critic David Wilentz and founding member of *Ed's Redeeming Qualities*, novelist Dani Leone, writing as L. E. Leone. Save the date!

The readings take place in the comfortable backroom Lounge of the Telephone Bar, serving fine vegetarian and carnivore fare, and all usual liquids.

Admission is free, but we pass the hat. All proceeds go to the readers. The series is curated by Martha King and Elinor Nauen, and offers prose readings usually on the first Thursday of the month, from September through June.

For more information or to be added to (or dropped from) the e-mail list, contact *[redacted] *or* [redacted]*

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150. Alexander Jorgensen

STEEL PUDDING anthology gives voice to African-American life in Gary, Indiana at 3rd Saturday Coffeehouse Jan. 17th

Sun 11 Jan 2009

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om: Diane Scott <[redacted]>
Subject: STEEL PUDDING anthology gives voice to African-American life in Gary, Indiana at 3rd Saturday Coffeehouse Jan. 17th
To: "Diane Scott" <[redacted]>
Date: Sunday, January 11, 2009, 9:06 PM

An
Open Mic for Poets, Musicians, Storytellers & Other Performers!

3rd Saturday Coffeehouse:

An
Open Mic at Unity Temple in Oak Park

Sponsored by

The Unity Temple Unitarian Universalist Congregation

Mark Your Calendar!

It's always the 3rd Saturday of the month

at Unity Temple,

875
Lake Street, in Downtown Oak Park

THIS MONTH'S FEATURE:

Saturday,
Jan. 17, 2009

Writers
from Gary, Indiana, reading from

STEEL
PUDDING anthology

Join us on Saturday, January 17th as we listen to the creative voices of writers from Gary, Indiana at 3rd Saturday Coffeehouse Open Mic Night. “Steel Pudding” anthology was created from a writing workshop led by well-known poet and teacher Sterling D. Plumpp, and sponsored by the Gary Historical and Cultural Society, founded by Dharathula H. “Dolly” Millender.

“Steel Pudding” presents stories and poems reflecting the diversity of the city of Gary, with contemporary urban, rural and African-American themes. Listen to stories of racial pride, love, racism, sharecropping, spiritual renewal and

awakening, with Gary’s unique steel industry and history as a background. Writers reading their work include Naomi Millender, Isaac Preston III, Kposivi Clark, Maggie Dell McClain, Adlee Hodges, and Larry Collins, with GHCS founder Dolly Millender available to answer questions.

Join us at Unity Temple, 875 Lake Street (at Kenilworth), Oak Park. 7:30 sign up, 8 pm Open Mic, 9 pm featured performer. Open Mic is limited to 5 minutes. Charlie Rossiter host. We are acoustic--no equipment provided. $3-$5 donation. Wheelchair accessible. Info at [redacted].

_____

UPCOMING
FEATURES:

Feb. 21 - poets Al DeGenova (publisher of AfterHours journal) & Jared Smith (trekking from the Colorado Rockies to bring poetry to his old stomping grounds)

Mar.
21 - singer/songwriter Carol Williams

April
18--Susan
Firer, poet laureate of Milwaukee (poetry month)

_____

DIRECTIONS:

From Chicago
take the I-290 exit at Austin, go north to Lake and west to

Kenilworth

From the West take the I-290 exit at Harlem Ave, go north to Lake and east

to Kenilworth

With the el, exit the Green Line at Oak Park Ave, go north to Lake Ave;

west to Kenilworth

Parking--there's lots of street parking.

Also
a village lot at Oak Park & North Blvd., and another at Lake Street & Forest.

Need more info: [redacted].

We hope you can join us, and please forward this note to interested others.

If
you would like to be taken off of our monthly email list, or are receiving multiple emails, please hit reply and let me know.

---

http://www.blackrobertjournal.blogspot.com

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151. Catherine Daly
Fwd: [WOM-PO] CFP: UCLA indigenous connections
Sun 11 Jan 2009

Please spread widely, and thank you. dm

CALL FOR SUBMISSIONS:
"Spiraled Connections"
40 Years of Indigenous Journeys at UCLA

The American Indian Studies Center is seeking poetry submissions for a fortieth-anniversary anthology commem¬orating its forty years of publishing books by and about Native peoples. We envision this anthology as a collection of materials by Indigenous poets directly connected to UCLA in the past forty years and those they have mentored or influ¬enced. Our aim is to illustrate and celebrate the ways that Native people present at the core of the American Indian educational movement have radiated their innovation and empowerment out to the community in all directions. Submissions do not have to be education-oriented.

Deadline: February 1, 2009

WHO CAN SUBMIT: Indigenous poets (having origin in any of the original peoples of North America and who maintain cultural identification through tribal affiliation or community recognition) connected in some way to UCLA (alumni, former/current professor/undergraduate/graduate/staff, folks previously published in AICRJ or other American Indian Studies Center publications) and those they have mentored or influenced.

WHAT TO SUBMIT: Up to five poems (single spaced), not to exceed a total of ten typed pages. We are open to all poetic styles and forms. Poems in your Indigenous language will be considered but you must also provide English translation with your submission. What have we become in these past forty years of American Indian scholarship, education, community, intellectual, creative and academic adventure? Who have we become, who have we touched, how have we grown, transformed, helped each other, learned to negotiate the

academy, our multiple roles and lives? How can we, as poets, express this Indigenous journey?

SUBMISSION GUIDELINES: Please include name, email, phone, address, and a brief bio along with your submis¬sions. While unpublished pieces are preferred, previously published material will be considered. If something has been previously published, please let us know where and when it was published, and whether you have the rights to your own material.

HOW TO SUBMIT: Inquiries can be directed to Deborah Miranda: [redacted]. Deadline: February 1, 2009. Please send submissions with an SASE for response to:

Deborah Miranda
English Department
Washington and Lee University
204 W. Washington St.
Lexington, VA 24450

ABOUT THE EDITOR: Deborah Miranda is an Esselen/Chumash poet and scholar, currently an associate professor of English at Washington and Lee University in Lexington, Virginia, where she teaches creative writing, literature, and composition. She has published two poetry collections, Indian Cartography and The Zen of La Llorona; projects forthcoming are Bad Indians: A Tribal Memoir, and Written on the Bark of Trees: Praise Poems.

Deborah A. Miranda
Associate Professor, English
Washington and Lee University
Lexington, VA 24450-2116

"In a time of destruction, create something. A poem. A parade. A community. A vow. A moral principal. One peaceful moment." -- Maxine Hong Kingston, _The Fifth Book of Peace_.

--
All best,
Catherine Daly
[redacted]

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152. Jim Andrews
Microsoft Songsmith
Sun 11 Jan 2009

apologies: i have no control over the cheese slider:
http://research.microsoft.com/songsmith

sing into a microphone or play an instrument into it and this product of microsoft research apparently helps you create a song from it.

i haven't tried it out yet myself. just watched the video and read some propaganda.

to judge from the video, 'the future looks dreadful'. the actual music in the promo video truly is dreadful. just dreadful.

but the concept is kind of interesting.

but they should tone it down on the cheese slider.

or is it made of cheese? is it cheese all over it like ugly on an ape? or is it more a matter of what is easy? cheese is relatively easy, isn't it, which is part of what we object to in its cheesiness: it's predictable, easily automated style.

ja?

ps: i've linked to it at http://vispo.com/misc/ia.htm , which is my page of annotated links to works of interactive audio.

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153. Amanda Earl
AngelHousePress Essay Series
Mon 12 Jan 2009

the first in a new series of essays written by contributors is up on Angelhousepress.com under Essays.

the essay was written by rob mclennan, whose poetry appears in the first issue of experiment-o. the essay concerns "house, a tiny memoir", a work in progress. AngelHousePress will be publishing selections from this collection in the near future.

enjoy!

Amanda
www.angelhousepress.com
www.experiment-o.com

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154. **Tim Peterson**
Re: Poetry Brothel at the Zipper Factory
Mon 12 Jan 2009

Adam! Ruth! Two of my dearest friends...it makes me feel terrible to see you guys fighting like this! The Poetry Brothel is not worth getting this upset about. Let's all kick back in my living room with a mug of coco and listen to Gloria Steinheim records backwards. How about this evening?

Love, Tim

Date: Sat, 10 Jan 2009 23:49:49 -0500
From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory

twisting my words!
so writing about objections to prostitution does nothing, huh--so words don't matter?
I think all those jobs are degrading.
I wd like to defend yr friends by getting them better jobs.
I am not criticizing these women.
Better working conditions wd be not having to succumb to male ideas of sexuality in our culture, such narrow constraints.

On 1/9/09 5:49 PM, "Adam Tobin" <[redacted]> wrote:

> but you were the one crying shame! on the women of the Poetry Brothel! for
> dressing like whores!
>
> (please note that I am NOT arguing that prostitution is not a sexist
> institution. clearly it is. and i agree that it is part of a complex of
> normative heterosexuality that does terrible violence to all women. But as
> for the actual women who are living in actual slavery, i think complaining
> about the symbolic degrading of womankind does nothing for them: it's like
> trying to improve the safety of coal mines by complaining about climate
> change.
>
> And if you're just using those women (who are very real, and many of them
> living in absolutely horrific situations, as you rightly pointed out) as
> symbols of Degraded Womankind, you are doing a disservice to them and also
> to the many many women (some of whom must be subscribers to this list) who
> work in other parts of the sex trade -- exotic dancers, high-end call-girls,

> dominatrices, nude housekeepers, pornographic models, hooters waitresses,
> etc. -- some of these people are my friends and i take it personally --
and
> I think that their own struggles for better working conditions are not
> unrelated to the struggle against slavery in other parts of their bosses'
> businesses...
>
> -- but i'm sorry that i overreacted and became part of a litany of men
(all
> men! really! can it really be that there are no women here who work in
the
> sex trade??) who are all seemingly trying to justify the institution as an
> institution. I am not trying to justify it, just trying to defend my
> friends who work there from the harsh judgments of their elders...
>

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155. **Steve Halle**

John Beer @ Seven Corners

Mon 12 Jan 2009

Start the week off right: check out new poems by *John Beer* at *Seven Corners* <http://www.sevencornerspoetry.blogspot.com/> (http://www.sevencornerspoetry.blogspot.com/).

Best,
Steve Halle
editor

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156. **Dan Wilcox**

Third Thursday Poetry Night -- Nicole Karas, Open Mic

Mon 12 Jan 2009

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the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, January 15, 2009
7:00 sign up; 7:30 start

Featured Poet: Nicole Karas Nicole Karas has written poetry since she first laid her hands on a salt and pepper composition notebook in elementary school. She is excited about the Albany poetry scene and the people involved in it.

-- with open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't. Your hopeful host: Dan Wilcox.

(here's a tiny taste of Nicole's poetry as a teaser)

i am
a delicious mess right now.
all visceral
and bone and gristle.
all hair
and sashay
and confusion.
blurry.
you can't catch me.
there i go.

NK 8/10/08

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157. amy king

Want your poem to reach nearly two million people?

Mon 12 Jan 2009

Want your words to reach nearly two million people?

Goodreads and the ¡Poetry! group have partnered to create a contest in order to select a new poem each month for our newsletter. http://www.goodreads.com/group/show/233._POETRY_

1. Post your best poem (one poem per person) in this folder.

2. Goodreads and I will select five poems each month to be voted on by the Goodreads community.

3. ¡Poetry! group members will vote for the poem they like best (one vote per member) once the poll with the five finalists' poems are posted. The poem with the most votes will be published in the Goodreads' newsletter – distributed each month to nearly 2 million people!

Good luck & please post your best work!

Thanks,

Amy King
¡Poetry! Moderator

http://www.goodreads.com/group/show/233._POETRY_

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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158. Kyle Schlesinger
getting ON
Mon 12 Jan 2009

Thanks to all who came out for the ON launch at the Poetry Project last Monday. Copies sold out fast, and I should have announced that they are available at SPD @ http://spdbooks.org/details.asp?BookID˜128

ON: CONTEMPORARY PRACTICE is a compilation of twenty-one essays by poets about poets of their approximate generation. The editorial emphasis is on works that that investigate a poetics. Contributors include Taylor Brady on Yedda Morrison, CAConrad and Brenda Iijima on CAConrad and Brenda Iijima, Jen Hofer and Sawako Nakayasu on Jen Hofer and Sawako Nakayasu, Alan Gilbert on CJ/Rupture, Andrew Levy on Arakawa and Gins, Kyle Schlesinger on Emily McVarish, Tim Peterson on kari edwards, Rob Halpern on Taylor Brady, Andrew Rippeon on CJ Martin, Alli Warren and Suzanne Stein on Alli Warren and Suzanne Stein, Michael Cross on Thom Donovan, and more.

More @ http://oncontemporaries.wordpress.com/

Best as ever,

Kyle

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159. cris cheek
gene robinson to give invocation at inauguration
Mon 12 Jan 2009

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http://thinkprogress.org/2009/01/12/gene-robinson-inauguration/

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160. Michael Kelleher

Literary Buffalo Newsletter 01.12.09-01.18.09

Mon 12 Jan 2009

LITERARY BUFFALO
01.12.09-01.18.09

FIRST ANNUAL JUST BUFFALO MEMBER POETRY READING AND CONTEST

Just Buffalo Literary Center is pleased to announce a new annual poetry reading and contest for members to be judged by R.D. Pohl, editor of the poetry page at the Buffalo News. Ë‡Winners will be announced at a special member's reading at CEPA Gallery during their member's exhibition on Saturday, March 14, 2009. Ë‡ All contest entrants will be given a chance to read their poems in person at this event. Ë‡Audience members will also be given the opportunity to choose an Audience Award for one of the poems. Audience Award and Jury Prize winners will each receive a $50 cash prize, a gift from Talking Leaves...Books, a certificate of recognition from Just Buffalo, & publication in Artvoice.

Contest is open to writers of poetry who are members in good standing at the time of submission. Ë‡Contestants may join Just Buffalo at the time of submission by visiting the Just Buffalo website (www.justbuffalo.org) or by sending a check along with their entry.

Guidelines:

1. Submit one poem in any form on any subject of no more than 5 pages in length and a separate cover page that includes name, address, telephone and email. Ë‡DO NOT PUT YOUR NAME ON THE POEMS THEMSELVES. Ë‡JUDGING IS BLIND. One poem per entrant, please.

2. Submit by email to: [redacted] or by mail to MEMBERS POETRY CONTEST, c/o Just Buffalo Literary Center, 617 Main St., Suit 202A, Buffalo, NY 14203.

3. Submissions will not be returned. Submissions by non-members or lapsed members will be rejected unless annual membership ($35) is paid in full before contest deadline.

4. DEADLINE: February 14.

5. Winners will be announced at the end of the Member reading on March 14, 2009.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

01.13.09

NOTE CHANGE OF VENUE FOR THIS EVENT

Just Buffalo/Talking Leaves...Books
Short Story Masters Literary Salon
Discussion of Alice Munro short stories, Pt. 3
Tuesday, January 13, 6:30 PM
SPOT COFFEE, CHIPPEWA AND DELAWARE

01.15.09

Just Buffalo/Small Press Poetry Series
Robin F. Brox & Chris Sylvester
Poetry Reading
Thursday, January 15, 7:00 PM
Rust Belt Books, 202 Allen St.

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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161. Troy Camplin
Re: On Health, Holiness, Beauty and Poetry
Mon 12 Jan 2009

The spiritual and the holy are two very different things. One can be spiritual without being holy. One can also be religious without being holy, which is of course the entire point of the essay. An understanding of the world that unified

the thought of Christianity, Buddhism, Taoism (I'm more than a bit of a Taoist myself), Islam, Hinduism, Shintoism, etc. would be an understanding of the world as holy. I thus seek to recover the word "holy" from the unholy ones who have highjacked the term.

I do agree with you that postmodernism is in fact in most ways post-romanticism. Frederick Turner suggests that the "post" of postmodern is shorthand for "postscript" -- as indeed I think it is in many ways. It is certainly anti-Enlightenment, and thus is in many ways Romantic, and even more so, Rousseauean. Indeed, the postmodernists are all disciples of Rousseau -- but so are the Marxists, the fascists, and other egalitarianist thinkers.

Troy Camplin

_____
From: John Cunningham <[redacted]>
To: [redacted]
Sent: Sunday, January 11, 2009 6:50:04 AM
Subject: Re: On Health, Holiness, Beauty and Poetry

Thank you, Troy, for this rather detailed overview on theology. There are a couple of points with which I take exception. Being a Buddhist/Taoist, I take exception to your use of the word 'holy'. I would much rather see the word 'spiritual' used as, in my mind, 'holy' is, in fact, a divisive word - something which, in opposition to, is one of the main themes of your expurgation. Another is your discussion of Christianity. Unfortunately, in all things verging on the spiritual, the original message of the originator is corrupted once it gets into the hands of man. This is true even of Buddhism where a religion was created where none was intended. The philosophy of Buddhism and Taoism is intended to act on an individual basis although the concept of the sangha may create confusion. However, when the sangha is considered as a spiritual body there to support the individual in their quest for nirvana (nirbbana), then the individual remains paramount. Finally, your use of the term 'postmodern'. If we accept Foucault's concept of the rupture and his adoption of the terms 'epoch' as areas in which new conceptions of old concepts has occurred, then 'modernism' is just an extension, the dying breath, of romanticism. Therefore, the correct term should be 'post-romantic'. Just some random thoughts. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Troy Camplin
Sent: January-09-09 11:25 AM
To: [redacted]
Subject: On Health, Holiness, Beauty and Poetry

In English the words holy, whole, hale, and health are etymologically connected – Old English halig, hal, and hælth, respectively, which are all related to hal. Thus are they conceptually connected. To see the world as holy is to see the world as whole – it is to have the world "appear infinite and holy, whereas it now appears finite and corrupt" (William Blake, "The Marriage of Heaven and Hell"). The word holistic comes from the Greek holos, whole. Thus the holy is holistic – God is holy because He encompasses all. Perhaps one could even say that we can recognize the divine only when we come to see the world as a whole, when we see the universe as universal. When we can come

To see a World in a grain of sand,
And a Heaven in a wild flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour. (William Blake, "Auguries of Innocence")

Health and hale is the same. To have health is to have wholeness. To be hale is to be healthy – whole and complete. To make healthy is to make whole again. One is healed through medication. But ideally, one would rather maintain one's health than have to withstand the ravages of medication (pharmaceutical comes from the Greek pharmakon, which means both poison and medicine – as it does today), though medication is necessary to stave off disease. This is the purpose of Plato's Pharmakon, to stave off disease. For disease is the opposite of health.

The Modern Era, which we are still in, though we may be at the end of it, began when Descartes split man in two – body and soul. It was a necessary division for the development of modern science (which Descartes all but admits to – the division is so the Church will tend to the soul, while the body is left alone, to be tended to by scientists such as Descartes), but it was certainly an unholy division (as all divisions are, by definition). Kant deepened this division. Hegel tried to mend it through philosophical synthesis. Marx tried to mend it by recommending the overthrow of half of the world – the world would then be wholly Proletarian. Nietzsche responded to Hegel by dividing the world up even more – for him, humans are not divided into body and soul, but are instead a series of masks. With postmodernism, the division is complete: men and women, multiculturalism, radical Cartesian individualism divide us up more and more. Any universality is denied. A necessary development – and not without its truth (I am aware of the irony of using the word truth, which comes from the Old English treowth, related to the word troth, from which we get the word betrothed, to speak of an idea that is more interested in divorce than betrothal). But it is precisely as unholy as one can get.

The deep divisions fostered by postmodernism came about because of a view that grand narratives, attempts to universalize, and seeing the world as holistic created the problems of the 20th Century. The Marxist grand narrative gave us

the gulag of the Soviet Union, the massacres of the Khmer Rouge in Cambodia, and any number of other slaughters done by governments who had embraced Marxist philosophy. We looked back on history after the Holocaust, saw the grand narrative of Christianity had in the past itself promoted the killing of Jews – particularly in the Inquisition – and concluded that it too was dangerous. One could also mention The Terror of the French Revolution. What did Marxism, Medieval Christianity, and the French Revolution have in common? One thing was that they were all grand narratives. Thus, the logic goes, it must be grand narratives which are bad. And what do grand narratives do? They see the world as a whole, which must be encompassed by their ideology. To make the world a whole, it must be placed under their one ideology. Thus, holistic world views were seen as bad – thus were they, and holiness, rejected. The path to Heaven – whether that heaven was celestial or earthly – seemed to lead us straight into Hell. Perhaps in part the rejection of holding a holistic view came about because it is related to the holy, and the holy has been rejected. To the extent that wisdom is the ability to see the unity of the world – meaning wisdom is the ability to see the world as holy – wisdom was also rejected as impossible, perhaps even undesirable.

The error in this way of thinking derives from the error made in seeing Communism, Christianity, or the ideals of the French Revolution as interested in seeing the world as holistic. None of them saw the world as holistic, as holy – they instead wanted to make the world whole, under their particular umbrellas. They too fostered divisions – there were enemies who had to be either converted or killed in order that the world could be made holy. “For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life; and when he does, the whole creation will be consumed and appear infinite and holy” (Blake “The Marriage of Heaven and Hell”). Now Blake here uses the word “appear.” None of them saw the world as holy. It had to be made so – through conflagration, if necessary. Postmodern thought, by dividing the world even more, does not help us to see the world as holy – quite the contrary. However, by insisting on equality among the various parts – among individuals, among cultures, among religions, among any number of groups of individuals – postmodern thought may ironically make it now possible to see the world as being, rather than needing to become, holy.

It may seem ironic to suggest that only by reaching the most severe of divisions – seeing the world as eminently unholy – that we can finally come to see that the world is in fact holy, but I am not being ironic. To see the world as holy is not to see everything in the world as equal in an egalitarian sense. There are hierarchies. To see the world as holy is to understand how everything fits into the world as a whole. It is to see the world as an immense organism, and to care for its health. An organism is made up of systems, organs, tissues, cells,

organelles, and various biochemicals. For one group to want to envelop the entire world in one way of thinking, believing, viewing the world, would be the same as one cell wanting to envelop the entire organism in that one type of cell. We have a word for cells that want to do that: cancer. The postmodernists have mistaken viewing the actions of cancerous cells for seeing the whole organism. Cancer must be fought, not mistaken for the animal it is in. That is the only way one can have a healthy organism – and it is the only way to have a holy world.. Like a healthy organism, a holy world is complex. Like a healthy organism, a holy world has smoothly working parts in communication with each other through clear rules that proscribe what each part needs to do for the whole to work well. Like a healthy organism, this cannot come from any centralized authority – there is no one control cell in the body, and the brain must have the lungs just as much as the lungs must have the brain. A holy world is like a healthy organism.

In Negative Theology, one comes to know what God is by figuring out what God is not. Aristotle says that if you are not sure if something is good, try to figure out what is bad, and you can then deduce that what is good is its opposite. The following are unhealthy:

1. Overeating, including eating a high percentage of foods with low nutritional value, while remaining inactive (not exercising) 2. Either stagnation or change without continuity – both create instability 3. Stress and anxiety – which comes about from not realizing that there are parts of the world that one cannot control, and can lead to anger at those very things 4. Hatred – aside from raising the blood pressure, it can cause one to act in ways that would be unhealthy for the object of our hatred 5. Cancer – already discussed 6. Excess – including the excess of moderation 7. Shackles – prevents sufficient movement, equating to lack of exercise 8. Pollution – it can lead to any number of diseases 9. An overly-clean environment – it can prevent our immune systems from developing properly, making us more susceptible to diseases, especially autoimmune diseases 10. Suicide – inherently and obviously unhealthy 11.. Isolation – loneliness can lead to depression, which depresses the immune system 12. Ignorance – either of the world or of oneself, as one cannot maintain one’s health if one is ignorant of what can harm it or improve it

This leads one to posit the following are healthy:

1. Exercise, with a diet proper to the amount of exercise and of high nutritional value
2. Change with continuity
3. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety
4. Love

5. Keeping the body in hierarchical harmony
6. Moderation in everything, including moderation – remembering that moderation is an extreme in the same way that life is an extreme state of organic chemistry
7. Freedom – remembering that freedom does not equate to a lack of rules, but is rather what is achieved through playing by the best rules
8. Cleanliness (which, as the saying goes, is next to Godliness, meaning it is holy)
9. A non-sanitized world – a world without dirt is a world that makes unhealthy organisms
10. Love of one's own life
11. Friends
12. Knowledge – including self-knowledge

One can make a similar list of what makes for a healthy mind: 1. Taking in healthy information – good art, music, literature, philosophy, the sciences, etc. – with sufficient exercise of the mind through thought, discussion, and writing 2. Change with continuity 3.. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety, which can negatively affect the mind as well as the body 4. Love 5. Having a variety of inputs – obsession with one thing alone is a kind of mental cancer 6. Moderation in everything, including moderation – moderation of reading, of rigorous thought, sexual thoughts, work, play, physical activity, etc. 7. Freedom of thought – we must not think in shackles, but with flexible rules 8. Cleanliness of thought – this does not necessarily mean what it has traditionally meant in the West, though it can certainly contain some elements; thinking about sex is in and of itself not unclean 9. Realization that we do not and cannot live in a sanitized world, as that stops thought and creativity 10. Love of thinking 11. Friends – as Aristotle says in Rhetoric, "a wide circle of friends, a virtuous circle of friends," and, I would add, a mentally stimulating circle of friends 12. Knowledge – including self knowledge – with the goal of wisdom

A holy world is one that parallels the healthy body and the healthy mind, and will have the above qualities, including moderation in everything, including moderation (i.e., it will be a just world), freedom (this is freedom from, not freedom to), love, friendship, and beauty. A holy world is a beautiful world, both having variety in unity, unity in variety, complexity, and fluid hierarchy that is self-similar regardless of scale. All of the parts, living in love and friendship (which does not exclude healthy competition, such as we find in sports and in free trade), living in a complex dynamic with each other, living as individuals in various communities, many of which overlap and are nested within other communities, must be self-similar to have a holy world.

In Greek, to kalon means the beautiful, but it can also mean the honorable or the noble – and kala can mean either things that are beautiful or things that are morally good. In the Rhetoric, Aristotle says that “Now kalon describes whatever, through being chosen for itself, is praiseworthy or whatever, through being good [agathon], is pleasant because it is good [agathon]. If this, then, is the kalon, then virtue is necessarily kalon; for it is praiseworthy because of being good [agathon]” (79). Elaine Scarry points out that in English too, there is a connection between beauty and the good (the just), when she points out that to say that something is fair is to say that it is either beautiful or that it is just. In Greek and in English, the beautiful and the good are connected. If a holy world is a beautiful world, it is a good and just world as well. As Heraclitus said, “For god all things are fair and just, but men have taken some things as unjust, others as just” (LXVIII). The key here is that we see the world itself as just – not the actions of each and every individual. The world is itself justified and cannot itself be unjust. This is consistent with the teachings of any religion that sees the world as having been created by God or the gods – how could a fair and just god create a world that was itself unjust? And if theistic religions are rejected, how can the world itself possibly be unjust? To say it is unjust is to give it anthropomorphic qualities. It is people who have taken some things as being just, others as unjust – but the world itself is self-justified. Those who do not see the world as just are those who do not see the world as holy – often they are the same people who think the only way the world can be justified is if the world is made holy through the transformation of it into a perfect mirror of themselves. But we have seen that a world made up of only one world view is a cancerous world – and the world, as a cancerous organism, will die. An organism cannot consist of one type of cell – that is the unhealthiest of organisms. And a world having only one world view is the unhealthiest of worlds. In the same way that a healthy body consists of a variety of cells that are variations of the same theme coded by identical DNA, a healthy world consists of a variety of peoples that are variations of the same themes coded for by our being human and sharing the same cultural universals.

Beauty is also related to health – as we can see in the beauty we find in nature. Healthy plants produce the most beautiful flowers. Healthy peacocks produce the largest, most symmetrical, most colorful feathers. Healthy gobies and other territorial reef fish have the brightest colors. All of this natural beauty is the advertisement of health to the opposite sex. The healthiest human bodies (neither overweight nor super model thin) are the most beautiful. Thus is there also a relationship between health, beauty, and sex. If beauty can thus be equated to health, we can see that beauty is again equated to the holy. And we can see too that sex in-and-of-itself is and cannot be unholy, as it is connected (but not equivalent) to beauty.

A holy world is a whole world. It is a healthy world. It is a good and just world. It is a complex world. It is a world of individuals in community. It is a beautiful world. But is it a possible world? I have already given the answer: the world is itself already holy. We just have to learn to see it as holy. That is how we will heal the world. And, as we do, we will become less and less likely to want or try to eliminate those who disagree with us – until we are all in agreement on this one issue, as all the cells in an organism are in agreement on the one issue that they must work together for the health of the whole, even as each performs its own function. Thus, the world will become more and more holy in our eyes. In works of tragedy, nomos (convention, human law, naming; from which we get the words nomad and nomenclature, and which is the changing and changeable aspect of the world) comes into conflict with physis (or nature; from which we get the word physics). That is the position we are now in. When we get nomos to map onto physis (Heraclitus calls this conjunction logos – which can be translated as saying, speech, discourse, word, account, explanation, reason, principle, collection, enumeration, ratio, proportion), we will see the world as it truly is: holy.

On the Holy

Where lies the holy in the modern world?
It lies in Blake's world in a grain of sand –
It lies, and lies like the truth, in patterns
Like self-organized rings of rocks barren
Arctic fields create. It lies in the branch
Of every tree and species, leafing out
From the known into the unknown. It lies
In every song, painting and rhythmic verse.
We have looked at every leaf and petal,
At the bark and at the wood, every cell
And strand of DNA is now known –
And we have forgotten that all of this
Was once a tree that gave us shade and filled
The air with delicate sweetness and held
The grains of sand against its roots to hold
The ground in place, even as that ground moves
And changes in tiny ways we refuse
To see. In this we can see the holy.
This is where it lies, now and forever,
On the edge of order and wild chaos,
Where the infinite holds in the finite,
Where we, ourselves holy, have always lived.

Troy Camplin

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162. Kyle Schlesinger
TONIGHT @ THE POETRY PROJECT: Cyrus Console & Jessica Dessner
Mon 12 Jan 2009

Cyrus Console & Jessica Dessner
Poetry Project
Monday January 12th, 2009 @ 8:00

Cyrus Console is from Topeka, Kansas. His first book, Brief Under Water, is available from Burning Deck Press. He lives in Lawrence, Kansas.

Jessica Dessner is slowly making the transition from dancer/choreographer to poet/visual artist. Her poems have appeared or are forthcoming in La Petite Zine, Sal Mimeo, The Invisible Stitch, and H_NGM_N, and her chapbook, Wit's End with Bric-a-Brac, was published by Green Zone in 2006. She holds a BA in Dance from Barnard College and recently completed the New School's Poetry MFA program. Her drawings will be featured in the artwork for two upcoming record releases, the Welcome Wagon's Welcome to the Welcome Wagon, and Osso's Run Rabbit, Run, a string arrangement of Sufjan Stevens' Enjoy Your Rabbit.

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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163. amy king
Stain of Poetry: A Reading Series -- January's Stars!
Mon 12 Jan 2009

COMING UP - Stain of Poetry: A Reading Series

January 30th @ 7 p.m. - Stain Bar - Williamsburg,
Brooklyn

*Bill Berkson, Cindy Cruz, Aaron Fagan, Jennifer Fortin,
Jean-Paul Pecqueur and Bill Rasmovicz*

* Hosted by Amy King and Ana Bozicevic

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Bill Berkson was born in New York in 1939. A poet, critic, teacher, and sometime curator, he moved to Northern California in 1970 and during the next decade edited a series of little magazines and books under the Big Sky imprint. From 1984 to 2008 he was a professor of Liberal Arts at the San Francisco Art Institute. He is a corresponding editor for Art in America and has contributed reviews and essays to such other journals as Aperture, Artforum, Works on Paper and Modern Painters. His recent books of poetry include Gloria (in a deluxe limited edition with etchings by Alex Katz), Our Friends Will Pass Among You Silently, and Goods and Services. Other books include a collection of his criticism, The Sweet Singer of Modernism & Other Art Writings: 1985-2003; Sudden Address: Selected lectures 1981-2006; an epistolary collaboration with Bernadette Mayer entitled What's Your Idea of a Good Time?: Interviews & Letters 1977-1985. His Portrait and Dream: New & Selected Poems will appear form Coffee House Press in 2009. Berkson was the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture and received the 2008 Goldie for Literature from the San Francisco Bay Guardian. He now lives in New York and San Francisco.

~~~

Cynthia Cruz is the author of RUIN, published by Alice James Books in 2006. Her poems have been published or are forthcoming in the American Poetry Review, Paris Review, Boston Review, AGNI, FIELD, and others and are anthologized in "The Iowa Anthology of New American Poetries." She has received fellowships to YADDO and the MacDowell Colony. She lives in Greenpoint, Brooklyn and teaches at Sarah Lawrence College.

~~~

Aaron Fagan was born in Rochester, New York, in 1973. His poems have appeared in numerous magazines including The American Poetry Review, TriQuarterly, and The Yale Review. He is the author of Garage (Salt Publishing, 2007), a debut collection which the critic Harold Bloom described as "vivid and aesthetically disturbing work. His promise is considerable because his originality should prove to be decisive." A former Assistant Editor for Poetry, he is now a Copy Editor for Scientific American in New York City and lives in the Bronx.

~~~

Jennifer H. Fortin lives in Brooklyn. She works as an Assistant. In May 2008, she obtained an M.F.A. in Poetry from The New School. Her work has appeared in TYPO, GlitterPony, Left Facing Bird, The Goucher Quarterly, AbroadView magazine and Ducts; it is forthcoming in Court Green, Action, Yes and Copper Nickel. She was a Finalist for the Poetry Foundation's 2008 Ruth Lilly Fellowship and the recipient of an Honorable Mention in the 2008 Poets & Writers-sponsored Amy Awards. Fortin is happy to be able to say she is a Returned Peace Corps Volunteer (Bulgaria 2004-2006).

~~~

Jean-Paul Pecqueur's first book, The Case Against Happiness,
was published by Alice James Books in 2006. New poems have recently
appeared in
The Hat, Cranky, and Gulf
Coast. Jean-Paul
currently lives in Brooklyn, teaching writing
at the Pratt Institute.

~~~

Bill Rasmovicz has served as a literary excursion leader and
workshop co-leader throughout Italy,
Croatia, Slovenia, Switzerland
and Wales.
His work has appeared in Hotel Amerika, Nimrod, Third Coast
and other magazines. His first book, "The World in Place of Itself" was
published in 2007 by Alice James Books and was also the 2008 recipient of the
New England Poetry Club's Sheila Margaret Motton Prize.

~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand
Street,

1 block west)

718/[redacted]

open daily @ 5 p.m.

Hope to see you there!

Amy and Ana
~~~

http://stainofpoetry.wordpress.com/

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

↑ Index

164. Sara Wintz
for all those new yorkers in the house...
Mon 12 Jan 2009

To top off the 2009, come join us this Saturday for an afternoon of poetry and performance. See details below.

---> Poetry and Performance <---

When: Saturday, January 17, 2009 2:00 PM to 3:30 PM

Where: P.S.1 Contemporary Art Center
22-25 Jackson Ave
Long Island City, Queens

Contemporary writers Steve Cannon, LaTasha N. Nevada Diggs, Melanie Maria Goodreaux, and Lois Elaine Griffith will delve deeper into Ismael Reed's concept of "NeoHooDoo" and spirituality in artistic practice with a poetry reading. Following the reading, artist Terry Adkins will perform with Arthur Flowers, Joie Lee, and Blanche Bruce as part of the Lone Wolf Recital Corps, a musically based performance collaborative with a rotating membership.

(*apologies for any cross-postings!)

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165. Murat Nemet-Nejat
Re: On Health, Holiness, Beauty and Poetry
Mon 12 Jan 2009

Troy,

Isn't Rousseau in your worst hundred books in the world list? It is amazing how you made snide, thought-starved attacks through iconic references a second nature for yourself. In the negative sense you use the word post-modern, you are the most post-modern of every one here.

Ciao,

Murat

On Mon, Jan 12, 2009 at 11:32 AM, Troy Camplin <[redacted]>wrote:

> *The spiritual and the holy are two very different things. One can be spiritual without being holy. One can also be religious without being holy, which is of course the entire point of the essay. An understanding of the world that unified the thought of Christianity, Buddhism, Taoism (I'm more than a bit of a Taoist myself), Islam, Hinduism, Shintoism, etc. would be an understanding of the world as holy. I thus seek to recover the word "holy" from the unholy ones who have highjacked the term.*
>
> *I do agree with you that postmodernism is in fact in most ways post-romanticism. Frederick Turner suggests that the "post" of postmodern is shorthand for "postscript" -- as indeed I think it is in many ways. It is certainly anti-Enlightenment, and thus is in many ways Romantic, and even more so, Rousseauean. Indeed, the postmodernists are all disciples of Rousseau -- but so are the Marxists, the fascists, and other egalitarianist thinkers.*
>
> *Troy Camplin*
>
> _____
> *From: John Cunningham <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, January 11, 2009 6:50:04 AM*
> *Subject: Re: On Health, Holiness, Beauty and Poetry*
>
> *Thank you, Troy, for this rather detailed overview on theology. There are a*
> *couple of points with which I take exception.*
> *Being a Buddhist/Taoist, I take exception to your use of the word 'holy'. I would much rather see the word 'spiritual' used as, in my mind, 'holy' is, in fact, a divisive word - something which, in opposition to, is one of the main themes of your expurgation.*
> *Another is your discussion of Christianity. Unfortunately, in all things verging on the spiritual, the original message of the originator is corrupted once it gets into the hands of man. This is true even of Buddhism where a religion was created where none was intended. The philosophy of Buddhism and Taoism is intended to act on an individual basis although the concept of the sangha may create confusion. However, when the sangha is considered as a spiritual body there to support the individual in their quest for nirvana (nirbbana), then the individual remains paramount.*
> *Finally, your use of the term 'postmodern'. If we accept Foucault's concept*
> *of the rupture and his adoption of the terms 'epoch' as areas in which new conceptions of old concepts has occurred, then 'modernism' is just an*

extension, the dying breath, of romanticism. Therefore, the correct term should be 'post-romantic'.
Just some random thoughts.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Troy Camplin
Sent: January-09-09 11:25 AM
To: [redacted]
Subject: On Health, Holiness, Beauty and Poetry

In English the words holy, whole, hale, and health are etymologically connected – Old English halig, hal, and hælth, respectively, which are all related to hal. Thus are they conceptually connected. To see the world as holy is to see the world as whole – it is to have the world "appear infinite and holy, whereas it now appears finite and corrupt" (William Blake, "The Marriage of Heaven and Hell"). The word holistic comes from the Greek holos, whole. Thus the holy is holistic – God is holy because He encompasses all. Perhaps one could even say that we can recognize the divine only when we come to see the world as a whole, when we see the universe as universal. When we can come

To see a World in a grain of sand,
And a Heaven in a wild flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour. (William Blake, "Auguries of Innocence")

Health and hale is the same. To have health is to have wholeness. To be hale is to be healthy – whole and complete. To make healthy is to make whole again. One is healed through medication. But ideally, one would rather maintain one's health than have to withstand the ravages of medication (pharmaceutical comes from the Greek pharmakon, which means both poison and medicine – as it does today), though medication is necessary to stave off disease. This is the purpose of Plato's Pharmakon, to stave off disease. For disease is the opposite of health.

The Modern Era, which we are still in, though we may be at the end of it, began when Descartes split man in two – body and soul. It was a necessary division for the development of modern science (which Descartes all but admits to – the division is so the Church will tend to the soul, while the body is left alone, to be tended to by scientists such as Descartes), but it was certainly an unholy division (as all divisions are, by definition).

Kant deepened this division. Hegel tried to mend it through philosophical synthesis. Marx tried to mend it by recommending the overthrow of half of the world – the world would then be wholly Proletarian. Nietzsche responded to Hegel by dividing the world up even more – for him, humans are not divided into body and soul, but are instead a series of masks. With postmodernism, the division is complete: men and women, multiculturalism, radical Cartesian individualism divide us up more and more. Any universality is denied. A necessary development – and not without its truth (I am aware of the irony of using the word truth, which comes from the Old English treowth, related to the word troth, from which we get the word betrothed, to speak of an idea that is more interested in divorce than betrothal). But it is precisely as unholy as one can get.

The deep divisions fostered by postmodernism came about because of a view that grand narratives, attempts to universalize, and seeing the world as holistic created the problems of the 20th Century. The Marxist grand narrative gave us the gulag of the Soviet Union, the massacres of the Khmer Rouge in Cambodia, and any number of other slaughters done by governments who had embraced Marxist philosophy. We looked back on history after the Holocaust, saw the grand narrative of Christianity had in the past itself promoted the killing of Jews – particularly in the Inquisition – and concluded that it too was dangerous. One could also mention The Terror of the French Revolution. What did Marxism, Medieval Christianity, and the French Revolution have in common? One thing was that they were all grand narratives. Thus, the logic goes, it must be grand narratives which are bad. And what do grand narratives do? They see the world as a whole, which must be encompassed by their ideology. To make the world a whole, it must be placed under their one ideology. Thus, holistic world views were seen as bad – thus were they, and holiness, rejected. The path to Heaven – whether that heaven was celestial or earthly – seemed to lead us straight into Hell. Perhaps in part the rejection of holding a holistic view came about because it is related to the holy, and the holy has been rejected. To the extent that wisdom is the ability to see the unity of the world – meaning wisdom is the ability to see the world as holy – wisdom was also rejected as impossible, perhaps even undesirable.

The error in this way of thinking derives from the error made in seeing Communism, Christianity, or the ideals of the French Revolution as interested in seeing the world as holistic. None of them saw the world as holistic, as holy – they instead wanted to make the world whole, under

their
particular umbrellas. They too fostered divisions – there were enemies who had to be either converted or killed in order that the world could be made holy. "For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life; and when he does, the whole creation will be consumed and appear infinite and holy" (Blake "The Marriage of Heaven and Hell"). Now Blake here uses the word "appear." None of them saw the world as
holy. It had to be made so – through conflagration, if necessary. Postmodern
thought, by dividing the world even more, does not help us to see the world as holy – quite the contrary. However, by insisting on
equality among the various parts – among individuals, among cultures, among religions, among any number of groups of individuals – postmodern thought may ironically make it now possible to see the world as being, rather than needing to become, holy.

It may seem ironic to suggest that only by reaching the most severe of divisions – seeing the world as eminently unholy – that we can finally come to see that the world is in fact holy, but I am not being ironic. To see the
world as holy is not to see everything in the world as equal in an egalitarian sense. There are hierarchies. To see the world as holy is to understand how everything fits into the world as a whole. It is to see the world as an immense organism, and to care for its health. An organism is made up of systems, organs, tissues, cells, organelles, and various biochemicals. For one group to want to envelop the entire world in one way of thinking, believing, viewing the world, would be the same as one cell wanting to envelop the entire organism in that one type of cell. We have a word for cells that want to do that: cancer. The postmodernists have mistaken viewing the actions of cancerous cells for seeing the whole organism. Cancer must
be fought, not mistaken for the animal it is in. That is the only way one can have a healthy organism – and it is the only way to have a holy world.. Like a healthy organism, a holy world is complex. Like a healthy organism, a
holy world has smoothly working parts in communication with each other through clear rules that proscribe what each part needs to do for the whole to work well. Like a healthy organism, this cannot come from any centralized
authority – there is no one control cell in the body, and the brain must have the lungs just as much as the lungs must have the brain. A holy world is like a healthy organism.

In Negative Theology, one comes to know what God is by figuring out what God
is not. Aristotle says that if you are not sure if something is good, try to

figure out what is bad, and you can then deduce that what is good is its opposite.
The following are unhealthy:

1. Overeating, including eating a high percentage of foods with low nutritional value, while remaining inactive (not exercising)
2. Either stagnation or change without continuity – both create instability
3. Stress and anxiety – which comes about from not realizing that there are parts of the world that one cannot control, and can lead to anger at those very things
4. Hatred – aside from raising the blood pressure, it can cause one to act in ways that would be unhealthy for the object of our hatred
5. Cancer – already discussed
6. Excess – including the excess of moderation
7. Shackles – prevents sufficient movement, equating to lack of exercise
8. Pollution – it can lead to any number of diseases
9. An overly-clean environment – it can prevent our immune systems from developing properly, making us more susceptible to diseases, especially autoimmune diseases
10. Suicide – inherently and obviously unhealthy
11.. Isolation – loneliness can lead to depression, which depresses the immune system
12. Ignorance – either of the world or of oneself, as one cannot maintain one's health if one is ignorant of what can harm it or improve it

This leads one to posit the following are healthy:

1. Exercise, with a diet proper to the amount of exercise and of high nutritional value
2. Change with continuity
3. Realizing that there are parts of the world that one cannot control, thus
reducing stress and anxiety
4. Love
5. Keeping the body in hierarchical harmony
6. Moderation in everything, including moderation – remembering that moderation is an extreme in the same way that life is an extreme state of organic chemistry
7. Freedom – remembering that freedom does not equate to a lack of rules, but is rather what is achieved through playing by the best rules
8. Cleanliness (which, as the saying goes, is next to Godliness, meaning it is holy)
9. A non-sanitized world – a world without dirt is a world that makes unhealthy organisms
10. Love of one's own life
11. Friends
12. Knowledge – including self-knowledge

One can make a similar list of what makes for a healthy mind:
1. Taking in healthy information – good art, music, literature, philosophy, the sciences, etc. – with sufficient exercise of the mind through thought, discussion, and writing
2. Change with continuity
3.. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety, which can negatively affect the mind as well as the body
4. Love
5. Having a variety of inputs – obsession with one thing alone is a kind of mental cancer
6. Moderation in everything, including moderation – moderation of reading, of rigorous thought, sexual thoughts, work, play, physical activity, etc.
7. Freedom of thought – we must not think in shackles, but with flexible rules
8. Cleanliness of thought – this does not necessarily mean what it has traditionally meant in the West, though it can certainly contain some elements; thinking about sex is in and of itself not unclean
9. Realization that we do not and cannot live in a sanitized world, as that stops thought and creativity
10. Love of thinking
11. Friends – as Aristotle says in Rhetoric, "a wide circle of friends, a virtuous circle of friends," and, I would add, a mentally stimulating circle of friends
12. Knowledge – including self knowledge – with the goal of wisdom

A holy world is one that parallels the healthy body and the healthy mind, and will have the above qualities, including moderation in everything, including moderation (i.e., it will be a just world), freedom (this is freedom from, not freedom to), love, friendship, and beauty. A holy world is a beautiful world, both having variety in unity, unity in variety, complexity, and fluid hierarchy that is self-similar regardless of scale. All of the parts, living in love and friendship (which does not exclude healthy competition, such as we find in sports and in free trade), living in a complex dynamic with each other, living as individuals in various communities, many of which overlap and are nested within other communities, must be self-similar to have a holy world.

In Greek, to kalon means the beautiful, but it can also mean the honorable or the noble – and kala can mean either things that are beautiful or things that are morally good. In the Rhetoric, Aristotle says that "Now kalon describes whatever, through being chosen for itself, is praiseworthy or whatever, through being good [agathon], is pleasant because it is good [agathon]. If this, then, is the kalon, then virtue is necessarily kalon; for it is praiseworthy because of being good [agathon]" (79). Elaine Scarry

points out that in English too, there is a connection between beauty and the good (the just), when she points out that to say that something is fair is to say that it is either beautiful or that it is just. In Greek and in English, the beautiful and the good are connected. If a holy world is a beautiful world, it is a good and just world as well. As Heraclitus said, "For god all things are fair and just, but men have taken some things as unjust, others as just" (LXVIII). The key here is that we see the world itself as just – not the actions of each and every individual. The world is itself justified and cannot itself be unjust. This is consistent with the teachings of any religion that sees the world as having been created by God or the gods – how could a fair and just god create a world that was itself unjust? And if theistic religions are rejected, how can the world itself possibly be unjust? To say it is unjust is to give it anthropomorphic qualities. It is people who have taken some things as being just, others as unjust – but the world itself is self-justified. Those who do not see the world as just are those who do not see the world as holy – often they are the same people who think the only way the world can be justified is if the world is made holy through the transformation of it into a perfect mirror of themselves. But we have seen that a world made up of only one world view is a cancerous world – and the world, as a cancerous organism, will die. An organism cannot consist of one type of cell – that is the unhealthiest of organisms. And a world having only one world view is the unhealthiest of worlds. In the same way that a healthy body consists of a variety of cells that are variations of the same theme coded by identical DNA, a healthy world consists of a variety of peoples that are variations of the same themes coded for by our being human and sharing the same cultural universals.

Beauty is also related to health – as we can see in the beauty we find in nature. Healthy plants produce the most beautiful flowers. Healthy peacocks produce the largest, most symmetrical, most colorful feathers. Healthy gobies and other territorial reef fish have the brightest colors. All of this natural beauty is the advertisement of health to the opposite sex. The healthiest human bodies (neither overweight nor super model thin) are the most beautiful. Thus is there also a relationship between health, beauty, and sex. If beauty can thus be equated to health, we can see that beauty is again equated to the holy. And we can see too that sex in-and-of-itself is and cannot be unholy, as it is connected (but not equivalent) to beauty.

A holy world is a whole world. It is a healthy world. It is a good and just world. It is a complex world. It is a world of individuals in community. It is a beautiful world. But is it a possible world? I have already given the answer: the world is itself already holy. We just have to learn to see it as holy. That is how we will heal the world. And, as we do, we will become

less
and less likely to want or try to eliminate those who disagree with us –
until we are all in agreement on this one issue, as all the cells in an
organism are in agreement on the one issue that they must work together for
the health of the whole, even as each performs its own function. Thus, the
world will become more and more holy in our eyes. In works of tragedy,
nomos
(convention, human law, naming; from which we get the words nomad and
nomenclature, and which is the changing and changeable aspect of the world)
comes into conflict with physis (or nature; from which we get the
word physics). That is the position we are now in. When we get nomos to map
onto physis (Heraclitus calls this conjunction logos – which can be
translated as saying, speech, discourse, word, account, explanation,
reason,
principle, collection, enumeration, ratio, proportion), we will see the
world as it truly is: holy.

On the Holy

Where lies the holy in the modern world?
It lies in Blake's world in a grain of sand –
It lies, and lies like the truth, in patterns
Like self-organized rings of rocks barren
Arctic fields create. It lies in the branch
Of every tree and species, leafing out
From the known into the unknown. It lies
In every song, painting and rhythmic verse.
We have looked at every leaf and petal,
At the bark and at the wood, every cell
And strand of DNA is now known –
And we have forgotten that all of this
Was once a tree that gave us shade and filled
The air with delicate sweetness and held
The grains of sand against its roots to hold
The ground in place, even as that ground moves
And changes in tiny ways we refuse
To see. In this we can see the holy.
This is where it lies, now and forever,
On the edge of order and wild chaos,
Where the infinite holds in the finite,
Where we, ourselves holy, have always lived.

Troy Camplin

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166. Al Filreis
PoemTalk #13: Kathleen Fraser's "The Cars"
Mon 12 Jan 2009

Now releasing...

PoemTalk's thirteenth episode is a discussion of Kathleen Fraser's "The Cars" featuring C.A. Conrad, Kristen Gallagher, and Jessica Lowenthal.

1) At the Poetry Foundation audio & podcasts page:
http://www.poetryfoundation.org/journal/audioitem.html?id=685

2) At the PoemTalk blog:
http://www.poemtalk.org

3) In the iTunes Music Store: search for "PoemTalk" and subscribe.

Next up is Episode #14, on Wallace Stevens' "Not Ideas about the Thing But the Thing Itself" with Nada Gordon, Charles Bernstein and Lawrence Joseph.

- Al Filreis

P.S. Call (215) 746-POEM now and find out what's going on at the Writers House tonight, and have the option of hearing other features: my recommendation for an upcoming event; recording of a short poem performed at KWH; a short student audio project.

http://www.writing.upenn.edu/~afilreis

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167. Mary Jo Malo
Can "nature" poetry be postmodern/post-structural?
Mon 12 Jan 2009

Recently read Richard Louv's "Last Child In The Woods:Saving Our Children from Nature-Deficit Disorder" (2005,2008) and he references Wordsworth, and of course, Gary Snyder. And just this morning I found this:

http://www.guardian.co.uk/books/2008/dec/27/nick-laird-poetry-nature

Can anyone suggest poets, critiques, etc. re: non-traditional nature poetry?

Mary Jo Malo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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168. steve d. dalachinsky
Re: getting inauguerated
Mon 12 Jan 2009

Inauguration - Hip Hip Hooray! Poetry for America!

plus

3 cheers for you AND an OPEN MIC!
Tell us how your dreams about America can come true.

featured poets

Steve Dalachinsky, Eliot Katz, Big Mike, Tsaurah Litzky

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57 Stanton St.
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NYC 10002
[redacted]
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169. Ruth Lepson
Re: Poetry Brothel at the Zipper Factory
Mon 12 Jan 2009

---

there is a sweetheart--Tim Peterson. thank you, esp as I'm too busy to continue this discussion.
love
ruth
wish we COULD.

On 1/12/09 8:27 AM, "Tim Peterson" <[redacted]> wrote:

> *Adam! Ruth! Two of my dearest friends...it makes me feel terrible to see you guys fighting like this! The Poetry Brothel is not worth getting this upset about. Let's all kick back in my living room with a mug of coco and listen to Gloria Steinheim records backwards. How about this evening?*

Love, Tim

Date: Sat, 10 Jan 2009 23:49:49 -0500
From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory

twisting my words!
so writing about objections to prostitution does nothing, huh--so words don't matter?
I think all those jobs are degrading.
I wd like to defend yr friends by getting them better jobs.
I am not criticizing these women.
Better working conditions wd be not having to succumb to male ideas of sexuality in our culture, such narrow constraints.

On 1/9/09 5:49 PM, "Adam Tobin" <[redacted]> wrote:

but you were the one crying shame! on the women of the Poetry Brothel! for dressing like whores!

(please note that I am NOT arguing that prostitution is not a sexist institution. clearly it is. and i agree that it is part of a complex of normative heterosexuality that does terrible violence to all women. But as
for the actual women who are living in actual slavery, i think complaining about the symbolic degrading of womankind does nothing for them: it's like trying to improve the safety of coal mines by complaining about climate change.

And if you're just using those women (who are very real, and many of them living in absolutely horrific situations, as you rightly pointed out) as symbols of Degraded Womankind, you are doing a disservice to them and also to the many many women (some of whom must be subscribers to this list) who work in other parts of the sex trade -- exotic dancers, high-end call-girls,
dominatrices, nude housekeepers, pornographic models, hooters waitresses, etc. -- some of these people are my friends and i take it personally -- and
I think that their own struggles for better working conditions are not unrelated to the struggle against slavery in other parts of their bosses' businesses...

-- but i'm sorry that i overreacted and became part of a litany of men (all
men! really! can it really be that there are no women here who work in

> *the*
> *sex trade??) who are all seemingly trying to justify the institution as an institution. I am not trying to justify it, just trying to defend my friends who work there from the harsh judgments of their elders...*

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170. **Ruth Lepson**
Re: Adam
Mon 12 Jan 2009

---

your wife's breast & your rising manhood--great--but imagery of trashing women is something else.

On 1/11/09 3:35 AM, "David Seaman" <[redacted]> wrote:

> *This remark is interesting and courageous, in this context. It has become dangerous to enter the dialogue. I have been surprised at how long this debate has gone on, and it begins to resemble one of those feuds that gets worse through responding rhetoric, further alienating the conversants. One of the dangers of the internet, we can speak too soon, and too rashly. (Been there, my Dutch friends.)*
>
> *Are we able to use any imagery at all? A holocaust of the mind, the poetry brothel, a genocide of vegetables, a lasagne of literature, a smoothie of symbolism. ³Epater les bourgeois!² Well, we seem to have done it.*
>
> *I think this discussion has gotten out of hand. I would love to use my wife¹s breasts and my rising manhood in poetic imagery, and do it without implicitly supporting sex slaves in Thailand. For me, all poetry is about creativity, and all creativity is about sex, and all sex is Š well, you get the idea.*
>
> *Davoid*

↑ Index

171. **Ruth Lepson**
Re: Oppen quote - help!
Mon 12 Jan 2009

---

ask eliot weinberger--

On 1/11/09 9:05 AM, "Eric Hoffman" <[redacted]> wrote:

> *Please help! I'm trying to locate the source of the following passage from one of Oppen's Daybooks or Papers, published in Sulfur, Conjunctions, Iowa Review,*

> *Germ, Jubilat or Ironwood? I don't think it's included in Cope's book . . .*
>
> *"Clarity for my sake. That I may understand my life."*
>
> *Thank you in advance!*

↑ Index

172. **Jason Quackenbush**
Re: On Health, Holiness, Beauty and Poetry
Mon 12 Jan 2009

Troy,
I often disagree with you, but I can see a good deal of merit in your project here to reclaim the word holy.

The analytic philosopher in me (eminently modernist, don't you know) wants a bit more rigor here though.

to that end i would consider the following pairings with the word holy and holiness which I think maybe create some problems for what you're saying and that I think need answering. Don't misunderstand me, I think that there can be answers, I'm just curious about how the lines are drawn poetically and philosophically here.

first: holy vs. sacred

my own first among equals in the philosophical pantheon ludwig wittgenstein has counseled that in most cases the meaning of a word is it's use in a loanguage. To that end, we often use the word holy in the same circumstance that we might also use the word sacred. There is an overlap there just as there exists overlap between the unholy and the profane. But the terms are not coextensive and therefore not exact synonyms. I wonder what might be holy but not sacred and in where the distinction lies.

second: holiness vs holism there seems to be some blurring going on between the two words that I'm not sure i understand. are you saying that holism is by definition holy? how then do you account for competing views of holines? you touched on this a bit in what's below and yr comments on metanarrative, but I'd like to see a more explicit development of that thought, specifically given that the postmodern condition of skepticism toward metanarratives (holiness in your view) is itself holistic.

third: the holy vs the good

is all that is holy good? is all that is good holy? if so, why the different words and wahat do we make of the different qualities associated with each? holiness

hasa connotation of unapproachability and beyond the merely human, whereas goodness is something that we can always seem ot find and appreciate. it is much like the aesthetic in this way.

On Jan 9, 2009, at 9:24 AM, Troy Camplin wrote:

> *In English the words holy, whole, hale, and health are etymologically connected – Old English halig, hal, and hælth, respectively, which are all related to hal. Thus are they conceptually connected. To see the world as holy is to see the world as whole – it is to have the world "appear infinite and holy, whereas it now appears finite and corrupt" (William Blake, "The Marriage of Heaven and Hell"). The word holistic comes from the Greek holos, whole. Thus the holy is holistic – God is holy because He encompasses all. Perhaps one could even say that we can recognize the divine only when we come to see the world as a whole, when we see the universe as universal. When we can come*
>
> *To see a World in a grain of sand,*
> *And a Heaven in a wild flower,*
> *Hold Infinity in the palm of your hand,*
> *And Eternity in an hour. (William Blake, "Auguries of Innocence")*
>
> *Health and hale is the same. To have health is to have wholeness. To be hale is to be healthy – whole and complete. To make healthy is to make whole again. One is healed through medication. But ideally, one would rather maintain one's health than have to withstand the ravages of medication (pharmaceutical comes from the Greek pharmakon, which means both poison and medicine – as it does today), though medication is necessary to stave off disease. This is the purpose of Plato's Pharmakon, to stave off disease. For disease is the opposite of health.*
>
> *The Modern Era, which we are still in, though we may be at the end of it, began when Descartes split man in two – body and soul. It was a necessary division for the development of modern science (which Descartes all but admits to – the division is so the Church will tend to the soul, while the body is left alone, to be tended to by scientists such as Descartes), but it was certainly an unholy division (as all divisions are, by definition). Kant deepened this division. Hegel tried to mend it through philosophical synthesis. Marx tried to mend it by recommending the overthrow of half of the world – the world would then be wholly Proletarian. Nietzsche responded to Hegel by dividing the world up even more – for him, humans are not divided into body and soul, but are instead a series of masks. With postmodernism, the division is complete: men and women, multiculturalism, radical Cartesian individualism divide us up more and more. Any universality is*
> *denied. A necessary development – and not without its truth (I am*

aware of the irony of using the word truth, which comes from the Old English treowth, related to the word troth, from which we get the word betrothed, to speak of an idea that is more interested in divorce than betrothal). But it is precisely as unholy as one can get.

The deep divisions fostered by postmodernism came about because of a view that grand narratives, attempts to universalize, and seeing the world as holistic created the problems of the 20th Century. The Marxist grand narrative gave us the gulag of the Soviet Union, the massacres of the Khmer Rouge in Cambodia, and any number of other slaughters done by governments who had embraced Marxist philosophy. We looked back on history after the Holocaust, saw the grand narrative of Christianity had in the past itself promoted the killing of Jews – particularly in the Inquisition – and concluded that it too was dangerous. One could also mention The Terror of the French Revolution. What did Marxism, Medieval Christianity, and the French Revolution have in common? One thing was that they were all grand narratives. Thus, the logic goes, it must be grand narratives which are bad. And what do grand narratives do? They see the world as a whole, which must be encompassed by their ideology. To make the world a whole, it must be placed under their one ideology. Thus, holistic world views were seen as bad – thus were they, and holiness, rejected. The path to Heaven – whether that heaven was celestial or earthly – seemed to lead us straight into Hell. Perhaps in part the rejection of holding a holistic view came about because it is related to the holy, and the holy has been rejected. To the extent that wisdom is the ability to see the unity of the world – meaning wisdom is the ability to see the world as holy – wisdom was also rejected as impossible, perhaps even undesirable.

The error in this way of thinking derives from the error made in seeing Communism, Christianity, or the ideals of the French Revolution as interested in seeing the world as holistic. None of them saw the world as holistic, as holy – they instead wanted to make the world whole, under their particular umbrellas. They too fostered divisions – there were enemies who had to be either converted or killed in order that the world could be made holy. "For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life; and when he does, the whole creation will be consumed and appear infinite and holy" (Blake "The Marriage of Heaven and Hell"). Now Blake here uses the word "appear." None of them saw the world as holy. It had to be made so – through conflagration, if necessary. Postmodern thought, by dividing the world even more, does not help us to see the world as holy – quite the contrary. However, by insisting on equality among the various parts – among individuals, among cultures, among religions, among any number of groups of

individuals – postmodern thought may ironically make it now possible to see the world as being, rather than needing to become, holy.

It may seem ironic to suggest that only by reaching the most severe of divisions – seeing the world as eminently unholy – that we can finally come to see that the world is in fact holy, but I am not being ironic. To see the world as holy is not to see everything in the world as equal in an egalitarian sense. There are hierarchies. To see the world as holy is to understand how everything fits into the world as a whole. It is to see the world as an immense organism, and to care for its health. An organism is made up of systems, organs, tissues, cells, organelles, and various biochemicals. For one group to want to envelop the entire world in one way of thinking, believing, viewing the world, would be the same as one cell wanting to envelop the entire organism in that one type of cell. We have a word for cells that want to do that: cancer. The postmodernists have mistaken viewing the actions of cancerous cells for seeing the whole organism. Cancer must be fought, not mistaken for the animal it is in. That is the only way one can have a healthy organism – and it is the only way to have a holy world.. Like a healthy organism, a holy world is complex. Like a healthy organism, a holy world has smoothly working parts in communication with each other through clear rules that proscribe what each part needs to do for the whole to work well. Like a healthy organism, this cannot come from any centralized authority – there is no one control cell in the body, and the brain must have the lungs just as much as the lungs must have the brain. A holy world is like a healthy organism.

In Negative Theology, one comes to know what God is by figuring out what God is not. Aristotle says that if you are not sure if something is good, try to figure out what is bad, and you can then deduce that what is good is its opposite.
The following are unhealthy:

1. Overeating, including eating a high percentage of foods with low nutritional value, while remaining inactive (not exercising)
2. Either stagnation or change without continuity – both create instability
3. Stress and anxiety – which comes about from not realizing that there are parts of the world that one cannot control, and can lead to anger at those very things
4. Hatred – aside from raising the blood pressure, it can cause one to act in ways that would be unhealthy for the object of our hatred
5. Cancer – already discussed
6. Excess – including the excess of moderation
7. Shackles – prevents sufficient movement, equating to lack of

exercise
8. Pollution – it can lead to any number of diseases
9. An overly-clean environment – it can prevent our immune systems from developing properly, making us more susceptible to diseases, especially autoimmune diseases
10. Suicide – inherently and obviously unhealthy
11. Isolation – loneliness can lead to depression, which depresses the immune system
12. Ignorance – either of the world or of oneself, as one cannot maintain one's health if one is ignorant of what can harm it or improve it

This leads one to posit the following are healthy:

1. Exercise, with a diet proper to the amount of exercise and of high nutritional value
2. Change with continuity
3. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety
4. Love
5. Keeping the body in hierarchical harmony
6. Moderation in everything, including moderation – remembering that moderation is an extreme in the same way that life is an extreme state of organic chemistry
7. Freedom – remembering that freedom does not equate to a lack of rules, but is rather what is achieved through playing by the best rules
8. Cleanliness (which, as the saying goes, is next to Godliness, meaning it is holy)
9. A non-sanitized world – a world without dirt is a world that makes unhealthy organisms
10. Love of one's own life
11. Friends
12. Knowledge – including self-knowledge

One can make a similar list of what makes for a healthy mind:
1. Taking in healthy information – good art, music, literature, philosophy, the sciences, etc. – with sufficient exercise of the mind through thought, discussion, and writing
2. Change with continuity
3.. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety, which can negatively affect the mind as well as the body
4. Love
5. Having a variety of inputs – obsession with one thing alone is a kind of mental cancer
6. Moderation in everything, including moderation – moderation of reading, of rigorous thought, sexual thoughts, work, play, physical

activity, etc.
7. Freedom of thought – we must not think in shackles, but with flexible rules
8. Cleanliness of thought – this does not necessarily mean what it has traditionally meant in the West, though it can certainly contain some elements; thinking about sex is in and of itself not unclean
9. Realization that we do not and cannot live in a sanitized world, as that stops thought and creativity
10. Love of thinking
11. Friends – as Aristotle says in Rhetoric, "a wide circle of friends, a virtuous circle of friends," and, I would add, a mentally stimulating circle of friends
12. Knowledge – including self knowledge – with the goal of wisdom

A holy world is one that parallels the healthy body and the healthy mind, and will have the above qualities, including moderation in everything, including moderation (i.e., it will be a just world), freedom (this is freedom from, not freedom to), love, friendship, and beauty. A holy world is a beautiful world, both having variety in unity, unity in variety, complexity, and fluid hierarchy that is self-similar regardless of scale. All of the parts, living in love and friendship (which does not exclude healthy competition, such as we find in sports and in free trade), living in a complex dynamic with each other, living as individuals in various communities, many of which overlap and are nested within other communities, must be self-similar to have a holy world.

In Greek, to kalon means the beautiful, but it can also mean the honorable or the noble – and kala can mean either things that are beautiful or things that are morally good. In the Rhetoric, Aristotle says that "Now kalon describes whatever, through being chosen for itself, is praiseworthy or whatever, through being good [agathon], is pleasant because it is good [agathon]. If this, then, is the kalon, then virtue is necessarily kalon; for it is praiseworthy because of being good [agathon]" (79). Elaine Scarry points out that in English too, there is a connection between beauty and the good (the just), when she points out that to say that something is fair is to say that it is either beautiful or that it is just. In Greek and in English, the beautiful and the good are connected. If a holy world is a beautiful world, it is a good and just world as well. As Heraclitus said, "For god all things are fair and just, but men have taken some things as unjust, others as just" (LXVIII). The key here is that we see the world itself as just – not the actions of each and every individual. The world is itself justified and cannot itself be unjust. This is consistent with the teachings of any religion that sees the world as having been created by God or the gods – how

could a fair and just god create a world that was itself unjust? And if theistic religions are rejected, how can the world itself possibly be unjust? To say it is unjust is to give it anthropomorphic qualities. It is people who have taken some things as being just, others as unjust – but the world itself is self-justified. Those who do not see the world as just are those who do not see the world as holy – often they are the same people who think the only way the world can be justified is if the world is made holy through the transformation of it into a perfect mirror of themselves. But we have seen that a world made up of only one world view is a cancerous world – and the world, as a cancerous organism, will die. An organism cannot consist of one type of cell – that is the unhealthiest of organisms. And a world having only one world view is the unhealthiest of worlds. In the same way that a healthy body consists of a variety of cells that are variations of the same theme coded by identical DNA, a healthy world consists of a variety of peoples that are variations of the same themes coded for by our being human and sharing the same cultural universals.

Beauty is also related to health – as we can see in the beauty we find in nature. Healthy plants produce the most beautiful flowers. Healthy peacocks produce the largest, most symmetrical, most colorful feathers. Healthy gobies and other territorial reef fish have the brightest colors. All of this natural beauty is the advertisement of health to the opposite sex. The healthiest human bodies (neither overweight nor super model thin) are the most beautiful. Thus is there also a relationship between health, beauty, and sex. If beauty can thus be equated to health, we can see that beauty is again equated to the holy. And we can see too that sex in-and-of-itself is and cannot be unholy, as it is connected (but not equivalent) to beauty.

A holy world is a whole world. It is a healthy world. It is a good and just world. It is a complex world. It is a world of individuals in community. It is a beautiful world. But is it a possible world? I have already given the answer: the world is itself already holy. We just have to learn to see it as holy. That is how we will heal the world. And, as we do, we will become less and less likely to want or try to eliminate those who disagree with us – until we are all in agreement on this one issue, as all the cells in an organism are in agreement on the one issue that they must work together for the health of the whole, even as each performs its own function. Thus, the world will become more and more holy in our eyes. In works of tragedy, nomos (convention, human law, naming; from which we get the words nomad and nomenclature, and which is the changing and changeable aspect of the world) comes into conflict with physis (or nature; from which we get the word physics). That is the position we are now in. When we get

> *nomos to map onto physis (Heraclitus calls this conjunction logos –*
> *which can be translated as saying, speech, discourse, word,*
> *account, explanation, reason, principle, collection, enumeration,*
> *ratio, proportion), we will see the world as it truly is: holy.*
>
> *On the Holy*
>
> *Where lies the holy in the modern world?*
> *It lies in Blake's world in a grain of sand –*
> *It lies, and lies like the truth, in patterns*
> *Like self-organized rings of rocks barren*
> *Arctic fields create. It lies in the branch*
> *Of every tree and species, leafing out*
> *From the known into the unknown. It lies*
> *In every song, painting and rhythmic verse.*
> *We have looked at every leaf and petal,*
> *At the bark and at the wood, every cell*
> *And strand of DNA is now known –*
> *And we have forgotten that all of this*
> *Was once a tree that gave us shade and filled*
> *The air with delicate sweetness and held*
> *The grains of sand against its roots to hold*
> *The ground in place, even as that ground moves*
> *And changes in tiny ways we refuse*
> *To see. In this we can see the holy.*
> *This is where it lies, now and forever,*
> *On the edge of order and wild chaos,*
> *Where the infinite holds in the finite,*
> *Where we, ourselves holy, have always lived.*
>
> *Troy Camplin*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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173. **Troy Camplin**
Re: On Health, Holiness, Beauty and Poetry
Mon 12 Jan 2009

Yes, Rousseau is high on my list of worst people ever. He is the father of Marx, the French Revolution, fascism, and every other evil egalitarianist ideology that's come along since him. Ideologically, I am post-Rousseauean, which does make me post-almost-everyone-here.

Troy Camplin

From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Monday, January 12, 2009 12:51:47 PM
Subject: Re: On Health, Holiness, Beauty and Poetry

Troy,

Isn't Rousseau in your worst hundred books in the world list? It is amazing how you made snide, thought-starved attacks through iconic references a second nature for yourself. In the negative sense you use the word post-modern, you are the most post-modern of every one here.

Ciao,

Murat

On Mon, Jan 12, 2009 at 11:32 AM, Troy Camplin <[redacted]>wrote:

> *The spiritual and the holy are two very different things. One can be spiritual without being holy. One can also be religious without being holy, which is of course the entire point of the essay. An understanding of the world that unified the thought of Christianity, Buddhism, Taoism (I'm more than a bit of a Taoist myself), Islam, Hinduism, Shintoism, etc. would be an understanding of the world as holy. I thus seek to recover the word "holy" from the unholy ones who have highjacked the term.*
>
> *I do agree with you that postmodernism is in fact in most ways post-romanticism. Frederick Turner suggests that the "post" of postmodern is shorthand for "postscript" -- as indeed I think it is in many ways. It is certainly anti-Enlightenment, and thus is in many ways Romantic, and even more so, Rousseauean. Indeed, the postmodernists are all disciples of Rousseau -- but so are the Marxists, the fascists, and other egalitarianist thinkers.*
>
> *Troy Camplin*
>
> ---
>
> *From: John Cunningham <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, January 11, 2009 6:50:04 AM*
> *Subject: Re: On Health, Holiness, Beauty and Poetry*
>
> *Thank you, Troy, for this rather detailed overview on theology. There are a*
> *couple of points with which I take exception.*
> *Being a Buddhist/Taoist, I take exception to your use of the word 'holy'. I would much rather see the word 'spiritual' used as, in my mind, 'holy' is,*

in fact, a divisive word - something which, in opposition to, is one of the main themes of your expurgation.
Another is your discussion of Christianity. Unfortunately, in all things verging on the spiritual, the original message of the originator is corrupted once it gets into the hands of man. This is true even of Buddhism where a religion was created where none was intended. The philosophy of Buddhism and Taoism is intended to act on an individual basis although the concept of the sangha may create confusion. However, when the sangha is considered as a spiritual body there to support the individual in their quest for nirvana (nirbbana), then the individual remains paramount.
Finally, your use of the term 'postmodern'. If we accept Foucault's concept
of the rupture and his adoption of the terms 'epoch' as areas in which new conceptions of old concepts has occurred, then 'modernism' is just an extension, the dying breath, of romanticism. Therefore, the correct term should be 'post-romantic'.
Just some random thoughts.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: January-09-09 11:25 AM
To: [redacted]
Subject: On Health, Holiness, Beauty and Poetry

In English the words holy, whole, hale, and health are etymologically connected – Old English halig, hal, and hælth, respectively, which are all related to hal. Thus are they conceptually connected. To see the world as holy is to see the world as whole – it is to have the world "appear infinite
and holy, whereas it now appears finite and corrupt" (William Blake, "The Marriage of Heaven and Hell"). The word holistic comes from the Greek holos,
whole. Thus the holy is holistic – God is holy because He encompasses all. Perhaps one could even say that we can recognize the divine only when we come to see the world as a whole, when we see the universe as universal. When we can come

To see a World in a grain of sand,
And a Heaven in a wild flower,
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And Eternity in an hour. (William Blake, "Auguries of Innocence")

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is to be healthy – whole and complete. To make healthy is to make whole again. One is healed through medication.. But ideally, one would rather

maintain one's health than have to withstand the ravages of medication (pharmaceutical comes from the Greek pharmakon, which means both poison and medicine – as it does today), though medication is necessary to stave off disease. This is the purpose of Plato's Pharmakon, to stave off disease. For disease is the opposite of health.

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The deep divisions fostered by postmodernism came about because of a view that grand narratives, attempts to universalize, and seeing the world as holistic created the problems of the 20th Century. The Marxist grand narrative gave us the gulag of the Soviet Union, the massacres of the Khmer Rouge in Cambodia, and any number of other slaughters done by governments who had embraced Marxist philosophy. We looked back on history after the Holocaust, saw the grand narrative of Christianity had in the past itself promoted the killing of Jews – particularly in the Inquisition – and concluded that it too was dangerous. One could also mention The Terror of the French Revolution. What did Marxism, Medieval Christianity, and the French Revolution have in common? One thing was that they were all grand narratives. Thus, the logic goes, it must be grand narratives which are bad. And what do grand narratives do? They see the world as a whole, which must be encompassed by their ideology. To make the world a whole, it must be placed

under their one ideology. Thus, holistic world views were seen as bad – thus were they, and holiness, rejected. The path to Heaven – whether that heaven was celestial or earthly – seemed to lead us straight into Hell. Perhaps in part the rejection of holding a holistic view came about because it is related to the holy, and the holy has been rejected. To the extent that wisdom is the ability to see the unity of the world – meaning wisdom is the ability to see the world as holy – wisdom was also rejected as impossible, perhaps even undesirable.

The error in this way of thinking derives from the error made in seeing Communism, Christianity, or the ideals of the French Revolution as interested in seeing the world as holistic. None of them saw the world as holistic, as holy – they instead wanted to make the world whole, under their particular umbrellas. They too fostered divisions – there were enemies who had to be either converted or killed in order that the world could be made holy. "For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life; and when he does, the whole creation will be consumed and appear infinite and holy" (Blake "The Marriage of Heaven and Hell"). Now Blake here uses the word "appear." None of them saw the world as holy. It had to be made so – through conflagration, if necessary. Postmodern thought, by dividing the world even more, does not help us to see the world as holy – quite the contrary. However, by insisting on equality among the various parts – among individuals, among cultures, among religions, among any number of groups of individuals – postmodern thought may ironically make it now possible to see the world as being, rather than needing to become, holy.

It may seem ironic to suggest that only by reaching the most severe of divisions – seeing the world as eminently unholy – that we can finally come to see that the world is in fact holy, but I am not being ironic. To see the world as holy is not to see everything in the world as equal in an egalitarian sense. There are hierarchies. To see the world as holy is to understand how everything fits into the world as a whole. It is to see the world as an immense organism, and to care for its health. An organism is made up of systems, organs, tissues, cells, organelles, and various biochemicals. For one group to want to envelop the entire world in one way of thinking, believing, viewing the world, would be the same as one cell wanting to envelop the entire organism in that one type of cell. We have a word for cells that want to do that: cancer. The postmodernists have mistaken viewing the actions of cancerous cells for seeing the whole organism. Cancer must be fought, not mistaken for the animal it is in. That is the only way one can have a healthy organism – and it is the only way to have a holy world..

Like a healthy organism, a holy world is complex. Like a healthy organism, a
holy world has smoothly working parts in communication with each other through clear rules that proscribe what each part needs to do for the whole to work well. Like a healthy organism, this cannot come from any centralized
authority – there is no one control cell in the body, and the brain must have the lungs just as much as the lungs must have the brain.. A holy world is like a healthy organism.

In Negative Theology, one comes to know what God is by figuring out what God
is not. Aristotle says that if you are not sure if something is good, try to
figure out what is bad, and you can then deduce that what is good is its opposite.
The following are unhealthy:

1. Overeating, including eating a high percentage of foods with low nutritional value, while remaining inactive (not exercising)
2. Either stagnation or change without continuity – both create instability
3. Stress and anxiety – which comes about from not realizing that there are parts of the world that one cannot control, and can lead to anger at those very things
4.. Hatred – aside from raising the blood pressure, it can cause one to act in ways that would be unhealthy for the object of our hatred
5. Cancer – already discussed
6. Excess – including the excess of moderation
7. Shackles – prevents sufficient movement, equating to lack of exercise
8. Pollution – it can lead to any number of diseases
9. An overly-clean environment – it can prevent our immune systems from developing properly, making us more susceptible to diseases, especially autoimmune diseases
10. Suicide – inherently and obviously unhealthy
11.. Isolation – loneliness can lead to depression, which depresses the immune system
12. Ignorance – either of the world or of oneself, as one cannot maintain one's health if one is ignorant of what can harm it or improve it

This leads one to posit the following are healthy:

1. Exercise, with a diet proper to the amount of exercise and of high nutritional value
2. Change with continuity
3. Realizing that there are parts of the world that one cannot control, thus
reducing stress and anxiety
4. Love

5. Keeping the body in hierarchical harmony
6. Moderation in everything, including moderation – remembering that moderation is an extreme in the same way that life is an extreme state of organic chemistry
7. Freedom – remembering that freedom does not equate to a lack of rules, but is rather what is achieved through playing by the best rules
8. Cleanliness (which, as the saying goes, is next to Godliness, meaning it is holy)
9. A non-sanitized world – a world without dirt is a world that makes unhealthy organisms
10. Love of one's own life
11. Friends
12. Knowledge – including self-knowledge

One can make a similar list of what makes for a healthy mind:
1. Taking in healthy information – good art, music, literature, philosophy, the sciences, etc. – with sufficient exercise of the mind through thought, discussion, and writing
2. Change with continuity
3.. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety, which can negatively affect the mind as well as the body
4. Love
5. Having a variety of inputs – obsession with one thing alone is a kind of mental cancer
6. Moderation in everything, including moderation – moderation of reading, of rigorous thought, sexual thoughts, work, play, physical activity, etc.
7. Freedom of thought – we must not think in shackles, but with flexible rules
8. Cleanliness of thought – this does not necessarily mean what it has traditionally meant in the West, though it can certainly contain some elements; thinking about sex is in and of itself not unclean
9. Realization that we do not and cannot live in a sanitized world, as that stops thought and creativity
10. Love of thinking
11. Friends – as Aristotle says in Rhetoric, "a wide circle of friends, a virtuous circle of friends," and, I would add, a mentally stimulating circle
of friends
12. Knowledge – including self knowledge – with the goal of wisdom

A holy world is one that parallels the healthy body and the healthy mind, and will have the above qualities, including moderation in everything, including moderation (i.e., it will be a just world), freedom (this is freedom from, not freedom to), love, friendship, and beauty. A holy world is
a beautiful world, both having variety in unity, unity in variety, complexity, and fluid hierarchy that is self-similar regardless of scale.

All of the parts, living in love and friendship (which does not exclude healthy competition, such as we find in sports and in free trade), living in a complex dynamic with each other, living as individuals in various communities, many of which overlap and are nested within other communities, must be self-similar to have a holy world.

In Greek, to kalon means the beautiful, but it can also mean the honorable or the noble – and kala can mean either things that are beautiful or things that are morally good. In the Rhetoric, Aristotle says that "Now kalon describes whatever, through being chosen for itself, is praiseworthy or whatever, through being good [agathon], is pleasant because it is good [agathon]. If this, then, is the kalon, then virtue is necessarily kalon; for it is praiseworthy because of being good [agathon]" (79). Elaine Scarry points out that in English too, there is a connection between beauty and the good (the just), when she points out that to say that something is fair is to say that it is either beautiful or that it is just. In Greek and in English, the beautiful and the good are connected. If a holy world is a beautiful world, it is a good and just world as well. As Heraclitus said, "For god all things are fair and just, but men have taken some things as unjust, others as just" (LXVIII). The key here is that we see the world itself as just – not the actions of each and every individual.. The world is itself justified and cannot itself be unjust. This is consistent with the teachings of any religion that sees the world as having been created by God or the gods – how could a fair and just god create a world that was itself unjust? And if theistic religions are rejected, how can the world itself possibly be unjust? To say it is unjust is to give it anthropomorphic qualities. It is people who have taken some things as being just, others as unjust – but the world itself is self-justified. Those who do not see the world as just are those who do not see the world as holy – often they are the same people who think the only way the world can be justified is if the world is made holy through the transformation of it into a perfect mirror of themselves. But we have seen that a world made up of only one world view is a cancerous world – and the world, as a cancerous organism, will die. An organism cannot consist of one type of cell – that is the unhealthiest of organisms. And a world having only one world view is the unhealthiest of worlds. In the same way that a healthy body consists of a variety of cells that are variations of the same theme coded by identical DNA, a healthy world consists of a variety of peoples that are variations of the same themes coded for by our being human and sharing the same cultural universals.

Beauty is also related to health – as we can see in the beauty we find in nature. Healthy plants produce the most beautiful flowers. Healthy peacocks produce the largest, most symmetrical, most colorful feathers. Healthy

gobies and other territorial reef fish have the brightest colors. All of this natural beauty is the advertisement of health to the opposite sex. The healthiest human bodies (neither overweight nor super model thin) are the most beautiful. Thus is there also a relationship between health, beauty, and sex. If beauty can thus be equated to health, we can see that beauty is again equated to the holy. And we can see too that sex in-and-of-itself is and cannot be unholy, as it is connected (but not equivalent) to beauty.

A holy world is a whole world. It is a healthy world. It is a good and just world. It is a complex world. It is a world of individuals in community. It is a beautiful world. But is it a possible world? I have already given the answer: the world is itself already holy. We just have to learn to see it as holy. That is how we will heal the world. And, as we do, we will become less and less likely to want or try to eliminate those who disagree with us – until we are all in agreement on this one issue, as all the cells in an organism are in agreement on the one issue that they must work together for the health of the whole, even as each performs its own function. Thus, the world will become more and more holy in our eyes. In works of tragedy, nomos (convention, human law, naming; from which we get the words nomad and nomenclature, and which is the changing and changeable aspect of the world) comes into conflict with physis (or nature; from which we get the word physics). That is the position we are now in. When we get nomos to map onto physis (Heraclitus calls this conjunction logos – which can be translated as saying, speech, discourse, word, account, explanation, reason, principle, collection, enumeration, ratio, proportion), we will see the world as it truly is: holy.

On the Holy

Where lies the holy in the modern world?
It lies in Blake's world in a grain of sand –
It lies, and lies like the truth, in patterns
Like self-organized rings of rocks barren
Arctic fields create. It lies in the branch
Of every tree and species, leafing out
From the known into the unknown. It lies
In every song, painting and rhythmic verse.
We have looked at every leaf and petal,
At the bark and at the wood, every cell
And strand of DNA is now known –
And we have forgotten that all of this
Was once a tree that gave us shade and filled
The air with delicate sweetness and held
The grains of sand against its roots to hold

> *The ground in place, even as that ground moves*
> *And changes in tiny ways we refuse*
> *To see. In this we can see the holy.*
> *This is where it lies, now and forever,*
> *On the edge of order and wild chaos,*
> *Where the infinite holds in the finite,*
> *Where we, ourselves holy, have always lived.*
>
> *Troy Camplin*

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174. peter ganick

place to send experimental words/texts.

Mon 12 Jan 2009

---

there's some new texts on peter ganick's literary blog: http://pganickz.livejournal.com

click on the link to have a look and read.

send me some words/text.

send all mail to <[redacted]>

they'll be online within a few days.

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175. Stephen Vincent

Stephen Vincent's "Haptics" - Braunstein-Quay Gallery, San Francisco

Mon 12 Jan 2009

If you are in the San Francisco Bay Area (or have friends here) I invite you to come to the opening for my show, "Haptics", at the Braunstein-Quay Gallery. 3 - 5, Saturday afternoon, at

↑ Index

176. Stephen Vincent

OOPs: Stephen Vincent's "Haptics" - Braunstein-Quay Gallery, San Francisco

Mon 12 Jan 2009

Anxieties of the young artist! Hit 'send' too soon. Please, again, read on! If you are in the San Francisco Bay Area (or have friends here) I invite you to come to the opening for my show, "Haptics", at the Braunstein-Quay Gallery. 3 - 5, Saturday afternoon, at 430 Clementina Street (Between 5th & 6th, parallel and in-between Howard and Folsom Streets). Show will be up through February 21.

For a jpeg of the Gallery Announcement as well scans of recent haptics, go to my blog: http://stephenvincent.net/blog/

Look forward to seeing you.

Stephen Vincent

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177. CA Conrad

Kathleen Fraser's THE CARS....

Mon 12 Jan 2009

This was a fantastic experience, doing this not-so-close reading of
THE CARS with Kristen, Jessica and Al. Below is the UPenn/PENNSOUND recording, sent out by Al Filreis.
CAConrad

Now releasing...

PoemTalk's thirteenth episode is a discussion of Kathleen Fraser's "The Cars" featuring CAConrad, Kristen Gallagher, and Jessica Lowenthal.

1) At the Poetry Foundation audio & podcasts page:
http://www.poetryfoundation.org/journal/audioitem.html?id=685

2) At the PoemTalk blog:
http://www.poemtalk.org

3) In the iTunes Music Store: search for "PoemTalk" and subscribe.

Next up is Episode #14, on Wallace Stevens' "Not Ideas about the Thing But the Thing Itself" with Nada Gordon, Charles Bernstein and Lawrence Joseph.

- Al Filreis

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178. Laurie Schneider & Crag Hill

Re: Can "nature" poetry be postmodern/post-structural?

Mon 12 Jan 2009

I'd duggest James Galvin, esp. poems in Lethal Frequencies. Forrest Gander's work might fit, too.

Best, Crag Hill

----- Original Message -----
From: "Mary Jo Malo" <[redacted]>
To: <[redacted]>
Sent: Monday, January 12, 2009 11:48 AM
Subject: Can "nature" poetry be postmodern/post-structural?

> *Recently read Richard Louv's "Last Child In The Woods:Saving Our Children from Nature-Deficit Disorder" (2005,2008) and he references Wordsworth, and of course, Gary Snyder. And just this morning I found this:*
>
> *http://www.guardian.co.uk/books/2008/dec/27/nick-laird-poetry-nature*
>
> *Can anyone suggest poets, critiques, etc. re: non-traditional nature poetry?*
>
> *Mary Jo Malo*
>
> *--*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

No virus found in this incoming message.
Checked by AVG - http://www.avg.com
Version: 8.0.176 / Virus Database: 270.10.6/1889 - Release Date: 1/12/2009 8:18 PM

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179. susan dunn-hensley

Re: Poetry Brothel at the Zipper Factory

Mon 12 Jan 2009

Ruth-

For what it's worth, Ruth. I think you raised some valid points.

Susan

--- On Mon, 1/12/09, Ruth Lepson <[redacted]> wrote:

From: Ruth Lepson <[redacted]>
Subject: Re: Poetry Brothel at the Zipper Factory
To: [redacted]
Date: Monday, January 12, 2009, 3:31 PM

there is a sweetheart--Tim Peterson. thank you, esp as I'm too busy to continue this discussion.
love
ruth
wish we COULD.

On 1/12/09 8:27 AM, "Tim Peterson" <[redacted]> wrote:

> Adam! Ruth! Two of my dearest friends...it makes me feel terrible to see you
> guys fighting like this! The Poetry Brothel is not worth getting this upset
> about. Let's all kick back in my living room with a mug of coco and listen
> to Gloria Steinheim records backwards. How about this evening?
>
> Love, Tim
>
> Date: Sat, 10 Jan 2009 23:49:49 -0500
> From: Ruth Lepson <[redacted]>
> Subject: Re: Poetry Brothel at the Zipper Factory
>
> twisting my words!
> so writing about objections to prostitution does nothing, huh--so words
> don't matter?
> I think all those jobs are degrading.
> I wd like to defend yr friends by getting them better jobs.
> I am not criticizing these women.
> Better working conditions wd be not having to succumb to male ideas of
> sexuality in our culture, such narrow constraints.
>
>
>
> On 1/9/09 5:49 PM, "Adam Tobin" <[redacted]>
wrote:
>
>> but you were the one crying shame! on the women of the Poetry Brothel!

for
>> dressing like whores!
>>
>> (please note that I am NOT arguing that prostitution is not a sexist
>> institution. clearly it is. and i agree that it is part of a complex
of
>> normative heterosexuality that does terrible violence to all women.
But
> as
>> for the actual women who are living in actual slavery, i think
complaining
>> about the symbolic degrading of womankind does nothing for them:
it's like
>> trying to improve the safety of coal mines by complaining about
climate
>> change.
>>
>> And if you're just using those women (who are very real, and many
of them
>> living in absolutely horrific situations, as you rightly pointed out)
as
>> symbols of Degraded Womankind, you are doing a disservice to them and
also
>> to the many many women (some of whom must be subscribers to this list)
who
>> work in other parts of the sex trade -- exotic dancers, high-end
> call-girls,
>> dominatrices, nude housekeepers, pornographic models, hooters
waitresses,
>> etc. -- some of these people are my friends and i take it personally
--
> and
>> I think that their own struggles for better working conditions are not
>> unrelated to the struggle against slavery in other parts of their
bosses'
>> businesses...
>>
>> -- but i'm sorry that i overreacted and became part of a litany of
men
> (all
>> men! really! can it really be that there are no women here who work
in

> the
>> sex trade??) who are all seemingly trying to justify the institution
as an
>> institution. I am not trying to justify it, just trying to defend my
>> friends who work there from the harsh judgments of their elders...
>>
>
guidelines &

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180. Dan Glass

Re: Can "nature" poetry be postmodern/post-structural?

Mon 12 Jan 2009

Juliana Spahr, for sure-- in some ways I think she's asking precisely this question in her poetry.

I talk a bit about the possibility of a radical nature poetry in my review of Ange Mlinko in the current Jacket---

http://jacketmagazine.com/36/r-mlinko-rb-thomas-glass.shtml

Best,,,

Dan

On Mon, Jan 12, 2009 at 7:14 PM, Laurie Schneider & Crag Hill <
[redacted]> wrote:

> *I'd duggest James Galvin, esp. poems in Lethal Frequencies. Forrest Gander's work might fit, too.*
>
> *Best, Crag Hill*
>
> *----- Original Message ----- From: "Mary Jo Malo" <*[redacted]*>*
> *To: <*[redacted]*>*
> *Sent: Monday, January 12, 2009 11:48 AM*
> *Subject: Can "nature" poetry be postmodern/post-structural?*
>
> *Recently read Richard Louv's "Last Child In The Woods:Saving Our Children from Nature-Deficit Disorder" (2005,2008) and he references Wordsworth, and of course, Gary Snyder. And just this morning I found this:*
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> *http://www.guardian.co.uk/books/2008/dec/27/nick-laird-poetry-nature*

> *Can anyone suggest poets, critiques, etc. re: non-traditional nature poetry?*
>
> *Mary Jo Malo*
>
> --
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*
>
> ---
>
> *No virus found in this incoming message.*
> *Checked by AVG - http://www.avg.com*
> *Version: 8.0.176 / Virus Database: 270.10.6/1889 - Release Date: 1/12/2009 8:18 PM*

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181. **Catherine Daly**

Re: Can "nature" poetry be postmodern/post-structural?

Mon 12 Jan 2009

broaden it out to "eco poetics / poetry" & also to poets who merely have the natural world, landscape, plants, etc. as some of many subjects, and then find oh, about a million poets

--
All best,
Catherine Daly
[redacted]

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182. **Cara Benson**

Re: Can "nature" poetry be postmodern/post-structural?

Mon 12 Jan 2009

spots in Brenda Hillman's work

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

_____
From: Dan Glass <[redacted]>
To: [redacted]
Sent: Monday, January 12, 2009 10:21:55 PM
Subject: Re: Can "nature" poetry be postmodern/post-structural?

Juliana Spahr, for sure-- in some ways I think she's asking precisely this question in her poetry.

I talk a bit about the possibility of a radical nature poetry in my review of Ange Mlinko in the current Jacket---

http://jacketmagazine.com/36/r-mlinko-rb-thomas-glass.shtml

Best,,,

Dan

On Mon, Jan 12, 2009 at 7:14 PM, Laurie Schneider & Crag Hill <[redacted]> wrote:

> *I'd duggest James Galvin, esp. poems in Lethal Frequencies. Forrest Gander's work might fit, too.*
>
> *Best, Crag Hill*
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> *----- Original Message ----- From: "Mary Jo Malo" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Monday, January 12, 2009 11:48 AM*
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>
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> *http://www.guardian.co.uk/books/2008/dec/27/nick-laird-poetry-nature*
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> *Mary Jo Malo*
>
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183. **Elizabeth Switaj**

Re: Can "nature" poetry be postmodern/post-structural?

Mon 12 Jan 2009

This was, to a large extent, the subject I was working through in my Ypolita Press chapbook, The Broken Sanctuary: Nature Poems
http://ypolitapress.blogspot.com/2007/03/forthcoming-imminently.html

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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184. **Mark Weiss**

Re: Can "nature" poetry be postmodern/post-structural?

Mon 12 Jan 2009

A lot of us draw our imagery and more from the apparently non-human landscape, and it's where I'm happiest, but it's questionable if there really is a non-human landscape. The woodlands next to my apartment is usually described as "the last natural forest in Manhattan." It's certainly a forest, and it's been managed hardly at all for the past two centuries, but it contains plants that never would have coexisted without post-conquest human presence. That presence has become everywhere more intrusive, but one would have to go back very far to find a landscape not radically altered by humans. The Lenape who once inhabited my forest altered it by burning the undergrowth to improve

hunting. The great "virgin" forest that once stretched to the Mississippi and beyond was managed as an enormous game park.

So I guess the first question might be, "what do you mean 'nature?'" We generally mean an uncultivated plant and animal community, and in some places a community in which we've allowed predators other than ourselves to survive. It's our forebearance that more or less preserves it, like a progressive zoo.

Mark

At 02:48 PM 1/12/2009, you wrote:
>Recently read Richard Louv's "Last Child In The Woods:Saving Our
>Children from Nature-Deficit Disorder" (2005,2008) and he references
>Wordsworth, and of course, Gary Snyder. And just this morning I found
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>Mary Jo Malo
>
>--
>http://thisshiningwound.blogspot.com/
>http://apophisdeconstructingabsurdity.blogspot.com/
>

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185. jared schickling
Re: Poetry Brothel at the Zipper Factory
Tue 13 Jan 2009

--_56126847-ee13-4d0e-bc8e-0eac77f1d200_

=20
I've been following the discussion only sporadically=2C so please forgive a=
ny redundancy=2C but=2C the well-known "Effects of Prolonged Consumption
of=
 Pornography" and other studies suggest that in places where pornography is=
 legal and increasingly popular there is a corresponding decrease in the in=
cidence of violent sexual crimes. As if the medium could allow for the saf=
e channeling of certain repressed and thereby sinister desires. However=2C=
 many observers attribute said decreased incidence to a greater leniency in=
 attitudes towards sexual behavior and an inability=2C or unwillingness=2C =

to interpret sex crimes as such. In this regard=2C where pornography is wi=
dely consumed=2C we might note the evolution of more exotic and aggressive
=
forms of it (think anus=2C gangbang=2C shit in the mouth). =20
=20
Though pornography and prostitution aren't the same thing=2C perhaps the
sa=
me principle holds true. The more the thing is permitted=2C the more borin=
g it gets=2C and so=2C the more deviant and illicit and forbidden its form =
must take. Or in other terms=2C hunger (out of boredom) ensures the creati=
on (and delivery) of new products. The more we're ok with prostitution=2C =
the more we're ok with whatever treatment the prostitute receives=2C and th=
e more novel treatments we'll surely find. Let the free market rule. Afte=
r all they're just a muscle. =20
=20
Jared Schickling
=20
=20
=20
> Date: Tue=2C 13 Jan 2009 00:00:38 -0500> From: [redacted].=
EDU> Subject: POETICS Digest - 11 Jan 2009 to 12 Jan 2009 (#2009-10)> To:
P=
[redacted]> > There are 41 messages totalling 4675 lines i=
n this issue.> > Topics of the day:> > 1. Want your poem to reach nearly tw=
o million people?> 2. Eyeless in Gaza> 3. Poetry Brothel at the Zipper Fact=
ory (5)> 4. Adam (2)> 5. please post> 6. On Health=2C Holiness=2C Beauty
an=
d Poetry (5)> 7. Oppen quote - help! (2)> 8. Prostitution in Sweden> 9. [am=
[redacted]: AngelHousePress Essay Series=2C # 1]> 10. STEEL PUDDING=
anthology gives voice to African-American life in Gary=2C> Indiana at 3rd =
Saturday Coffeehouse Jan. 17th> 11. Fwd: [WOM-PO] CFP: UCLA indigenous
conn=
ections> 12. Microsoft Songsmith> 13. AngelHousePress Essay Series> 14.
Joh=
n Beer @ Seven Corners> 15. Third Thursday Poetry Night -- Nicole Karas=2C
=
Open Mic> 16. Joan Silber & Mike DeCapite read NYC 2-5> 17. Stain of
Poetry=
: A Reading Series -- January's Stars!> 18. getting ON> 19. gene robinson t=
o give invocation at inauguration> 20. TONIGHT @ THE POETRY PROJECT:
Cyrus =
Console & Jessica Dessner> 21. Literary Buffalo Newsletter 01.12.09-01.18.0=

9> 22. for all those new yorkers in the house...> 23. PoemTalk #13: Kathlee=
n Fraser's "The Cars"> 24. Can "nature" poetry be postmodern/post-structura=
l? (4)> 25. getting inauguerated> 26. OOPs: Stephen Vincent's "Haptics" - B=
raunstein-Quay Gallery=2C San> Francisco> 27. Kathleen Fraser's THE
CARS...=
.> 28. place to send experimental words/texts.> >
=3D=3D=3D=3D=3D=3D=3D=3D=
----------> > Date:=
 Mon=2C 12 Jan 2009 07:09:13 -0800> From: amy king <[redacted]>> =
Subject: Want your poem to reach nearly two million people?> > Want your
wo=
rds to reach nearly two million people?=3D20> > Goodreads and the
=3DA1Poet=
ry! group have partnered to create a contest in or=3D> der to select a new =
poem each month for our newsletter.=3D20>
http://www.goodreads.com/group/sh=
ow/233._POETRY_> > 1. Post your best poem (one poem per person) in this
fol=
der.> > 2. Goodreads and I will select five poems each month to be voted on=
 by the =3D> Goodreads community.> > 3. =3DA1Poetry! group members will
vot=
e for the poem they like best (one vote=3D> per member) once the poll with =
the five finalists' poems are posted. The p=3D> oem with the most votes wil=
l be published in the Goodreads=3D92 newsletter =3D> =3D96 distributed
each=
 month to nearly 2 million people!> > Good luck & please post your best wor=
k!> > Thanks=2C> > Amy King> =3DA1Poetry! Moderator=3D20> > >
http://www.go=
odreads.com/group/show/233._POETRY_> > > _____> > > > > > Recent
work> > =
http://www.writing.upenn.edu/pennsound/x/King.html> > > > Amy's Alias> >
ht=
tp://amyking.org/=3D0A=3D0A=3D0A > >
=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D=
3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D
3D=3D3D=3D3D=3D3D=3D=
3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D
3D> The Poetics List=
-----> > Date: Sat=2C 10 Jan 2009 12:49:05 -0800> From: Stephen Vincent
<st=
[redacted]>> Subject: Re: Eyeless in Gaza> > It is no longer 'Eyele=
ss in Gaza" - Israel's attempts to keep the media out=3D> of Gaza notwithst=

anding=2C on the outside we have more than an absolutely aw=3D> ful 'Eyeful=
' now. Even from the standpoint of traditional Ghetto (Occupatio=3D> n) man=
agement standards=2C the carnage of Palestinians=2C plus buildings=2C=3DA0 =
in=3D> frastructure and homes is an absolute outrage and failure. In terms =
of Amer=3D> ican racial history=2C Gaza in many ways so much echos Kansas C=
ity=2C Watts=2C De=3D> troit and any number of other ghetto uprisings that =
have been mercilessly c=3D> aused and the repressions of which have been me=
rcilessly executed.=3DA0=3D20> > As Hitler & Company envisioned Jews as a p=
ermanent threat to some concept o=3D> f German purity=2C progress=2C etc.=
=2C what does the Israeli leadership=2C such as =3D> it is=2C seek to elimi=
nate in Gaza! =3DA0=3D20> > Going back to the '60's in California=3DA0 I ca=
n remember racist Governor Ron=3D> ald Regan & company hearing and magnifyi=
ng the 'threat'=3DA0 of separatist an=3D> d armed Black militants.=3DA0 Ins=
tead of figuring out ways to negotiate and d=3D> eal with the real issues i=
nside ghetto communities=2C they responded in the=3D> =3DA0 same heavy hand=
ed paranoid manner that Israel's right wing is respondin=3D> g=3DA0 to Hama=
s - that is by demonizing and (now obviously)=3DA0 seeking their =3D> liqui=
dation on all levels - institutional=2C cultural=2C etc. etc.=3DA0 As if th=
i=3D> s kind of punishment has ever been successful - short run=2C maybe ye=
s=2C but l=3D> ong term most always a form of national self-poisoning. (i.e=
.=2C witness the =3D> wonderful=2C self-destructing condition of the USA to=
day!)=3D20> > & all with the final 'last days' support of support of Georg=
e Bush and Dick=3D> Cheney - and all 'in our name'.=3DA0 =3DA0 Again.> > Wa=
tch Israel withdraw from Gaza on the day before the Inauguration. Astonis=
=3D> hing (or not)=3DA0 what garbage these people are dumping into Obama's =
White H=3D> ouse the week before he moves in! Oy!> > Stephen Vincent>

http:=
//stephenvincent.net/blog/> > > >
=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=
=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D
=3D3D=3D3D=3D3D=3D3D=
=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D
> The Poetics List i=
---> > Date: Sun=2C 11 Jan 2009 00:16:02 -0500> From: Ruth Lepson
<ruthleps=
[redacted]>> Subject: Re: Poetry Brothel at the Zipper Factory> > who's=
 judging men & women for trying to get each others' attention?> there are a=
n infinite number of ways of doing that=2C I suppose. I myself used> to be =
very good at it.> the best party I ever went to was given by a crazy gal do=
ing> off-broadway--she brought her troupe to town & they brought their cost=
umes &> put them all over the floor. every hour we had to change outfits. w=
e cd> combine anything with anything. that was liberating.> > > On 1/8/09 1=
1:12 PM=2C "Mark Weiss" <[redacted]> wrote:> > > When we all we=
ar golden slippers and are pure of heart things may be> > different. Til th=
en even women get to enjoy whatever fantasy. Though> > I imagine some will
=
deconstruct their motives.> > > > Years ago I was invited to a party in the=
 Hamptons. Turns out it was> > a "lingerie and toga" party. Nobody told me=
=2C so I wasn't dressed> > appropriately. It was a lot of young professiona=
ls=2C dressed as the> > name suggests. It was very sad=2C not because of
th=
e indecorous> > clothes=2C but because it was otherwise crushingly
decorous=
. Go figure.> > > > Young men and women are in the business of getting each=
 others'> > attention. Appears to be instinctual. Seems a shame to judge th=
em for it.> > > > Mark> > > > At 10:08 PM 1/8/2009=2C Ruth Lepson
wrote:> >=
> but WHY something gets you off is the question.> >> > >> > >> On 1/8/09
6=
:37 PM=2C "Mark Weiss" <[redacted]> wrote:> >> > >>> I'm not su=
re what you're objecting to=2C as you seem to be paraphrasing> >>> what I
s=
aid. In the best of all possible worlds there would probably> >>> be some v=
oluntary prostitution=2C but I'd still wonder at the> >>> psychological cos=
t to those who chose to make their living that way.> >>> Choosing to playac=
t at prostitution=2C like the women in the poetry> >>> brothel=2C is simply=
 fantasy=2C and no more destructive=2C I'd think=2C than> >>> wearing a
pir=

ate costume. It's under the category of "whatever> >> gets you off."> >>> >=
 >>> Mark> >>> > >>> At 01:45 PM 1/8/2009=2C steve russell wrote:>
>>>> int=
eresting distinction: Genet did a number with the fantasy realm.> >>>> But =
what=2C exactly=2C do you mean=2C Mark=2C by the fantasy of> >>>>
prostitut=
ion? Phone sex? I suppose that's somewhat harmless. But> >>>> that ain't th=
e real thing. When it's real=2C as in the sex trade=2C> >>>> we're talking =
ugly/ugly/ugly.> >>>> > >>>> --- On Tue=2C 1/6/09=2C Mark Weiss
<[redacted]=
ARTHLINK.NET> wrote:> >>>> From: Mark Weiss <[redacted]>> >>>> =
Subject: Re: Poetry Brothel at the Zipper Factory> >>>> To: [redacted]=
V.BUFFALO.EDU> >>>> Date: Tuesday=2C January 6=2C 2009=2C 11:41
PM> >>>> > =
>>>> I think we need to make a distinction between prostitution and the>
>>=
>> fantasy of prostitution. Most prostitution is compelled or a response> >=
>>> to desperation. Most fantasy prostitution=2C playing dress-up and the> =
>>>> like=2C isn't.> >>>> > >>>> At 02:34 PM 1/6/2009=2C you wrote:>
>>>>> =
I saw reference in there to men and gigolos. I have a problem> >> with the =
old> >>>>> school "sex degrades women" feminist argument. Is a the
location=
> >>>> of a> >>>>> brothel and the profession of prostitution *always* and
=
inherently> >>>> degrading> >>>>> to women? I thought there were sex-
positi=
ve feminists who were working> >>>>> against that idea.> >>>>> >
>>>>> ----=
-Original Message-----> >>>>> From: steve russell [mailto:[redacted]=
O.COM]> >>>>> Sent: Sunday=2C December 21=2C 2008 5:49 PM>
>>>>> Subject: R=
e: Poetry Brothel at the Zipper Factory> >>>>> > >>>>> this seems pretty
li=
ght hearted.> >>>>> I'm sorry to hear about the wicked (objects=2C et
ceter=
a) capitalist.> >>>>> i suspect that the most die hard feminist could enjoy=
 her/himself.> >>>>> > >>>>> --- On Fri=2C 12/19/08=2C mIEKAL aND
<qazingul=
[redacted]> wrote:> >>>>> From: mIEKAL aND <[redacted]>> >>>>=
> Subject: Poetry Brothel at the Zipper Factory> >>>>> To: [redacted]=
.BUFFALO.EDU> >>>>> Date: Friday=2C December 19=2C 2008=2C 4:15

PM> >>>>> >=
 >>>>> New York poetry brothel tempts with verse> >>>>> > >>>>>
Published: =
Friday December 19=2C 2008> >>>>> > >>>>> > >>
http://rawstory.com/news/afp=
/New_York_poetry_brothel_tempts_with_12192008.ht> >>>>> ml> >>>>> >
>>>>> T=
he prostitute whispers=2C wets her lips and prepares to bare... her heart> =
>>>>> with a> >>>>> poem.> >>>>> > >>>>> Welcome to New York's
Poetry Broth=
el=2C where punters delve between the> >>>>> lines=2C not the sheets.>
>>>>=
> > >>>>> At a weekend session in a Manhattan night club called the Zipper
=
Factory> >>>> the> >>>>> look was bona fide bordello.> >>>>> >
>>>>> Litera=
ry ladies of the night flitted between intimate=2C candle-lit nooks=2C> >>>=
> red> >>>>> lights and paintings of nudes.> >>>>> > >>>>> Some of
the poet=
esses for sale sported retro-style garter belts> >> and frilly> >>>>> knick=
ers. One swanned about in a top hat and feather boa.> >>>>> > >>>>> But
tra=
nsactions at the Poetry Brothel are of the mind=2C not the> >> body=2C and
=
a> >>>>> moment with the catalogue=2C replete with pictures and
whimsical> =
>>>> descriptions=2C> >>>>> reveals what's on offer.> >>>>> > >>>>>
Page fo=
ur boasts The Professor=2C swearing to have heard "the wail of> >>>> your>
=
>>>>> striving heart drifting over the spires of skyscrapers."> >>>>> >
>>>=
>> Harriett Van Os on page 10 promises to "tell you secrets she> >>>>
doesn=
't> >>>>> know she knows." Cecille Ballroom tempts punters on page 13
claim=
ing> >>>> she> >>>>> can "coax your drum."> >>>>> > >>>>> Gigolo
poets are =
available=2C not least Poetry Brothel co-founder Nicholas> >>>>>
Adamski=2C=
 who goes by the name Tennessee Pink and tops tempestuous=2C dark>
>>>>> lo=

oks> >>>>> with an eye patch.> >>>>> > >>>>> "Poetry is what I love more th=
an anything=2C" cooed The Madame=2C the> >>>>> sultry spirit behind the who=
le idea.> >>>>> > >>>>> The Madame -- real name Stephanie Berger -- came dr=
essed for the part in> >>>>> low-cut dress=2C elbow-length black gloves and=
 a peacock headdress.> >>>>> > >>>>> "I'd rather be in the bedroom hearing =
poetry than listening to> >>>> some> >>>>> old man sitting on a chair on a =
stage=2C" she explained by the light of> >>>> a> >>>>> guttering candle.> >=
>>> > >>>>> One-on-one encounters=2C for which "clients" pay three to five=
> >>>> dollars> >>>>> in addition to a 15 dollar entry fee and one free rea=
ding=2C took place> >>>>> upstairs.> >>>>> > >>>>> The "whores" read from t=
heir own material=2C much of which is free> >>>>> verse=2C making for inten=
se=2C sometimes baffling performances.> >>>>> > >>>>> But for those needing=
 a break=2C the Poetry Brothel laid on flamenco> >>>>> guitarists=2C> >>>>>=
 a fortune-teller=2C a blackjack table and a bar specializing in port and> =
>>>>> whisky> >>>>> > >>>>> The young hedonists=2C most of them students=2C=
 appear to have struck a> >>>>> surprisingly successful formula.> >>>>> > >=
>>> "There just aren't that many poetry readings where poets show a> >>>> =
lot of> >>>>> cleavage=2C" said The Professor=2C otherwise known as Jennife=
r Michael> >>>> Hecht=2C> >>>>> aged 43 and a real life professor at Manhat=
tan's New School.> >>>>> > >>>>> She teaches writing to many of the Brothel=
's regulars and is proud of> >>>> the> >>>>> result.> >>>>> > >>>>> "It's k=
ind of like the Weimar Republic without the Nazis. At two> >>>> in> >>>>> t=

he morning you have 20- or 30-year-olds lying all over the place reading> >=
>>>> poetry=2C" she said.> >>>>> > >>>>> "The custom is to read poetry
alon=
e=2C but we know that from Homer> >>>> onward=2C> >>>>> people
read it alou=
d and in groups."> >>>>> > >>>>> By midnight the Zipper Factory was
packed =
and getting fuller -- and> >>>> rowdier.> >>>>> > >>>>> The fortune
teller=
=2C bedecked in red scarf and blue plumes=2C mumbled to> >>>>>
someone> >>>=
>> about "choppy waters." The flamenco duo strummed. The Madame=2C yet>
>>>=
>> another glass of port in hand=2C introduced poet "whores" in a> >>>>
voi=
ce> >>>>> suggesting she appreciated more than their literary charms.>
>>>>=
> > >>>>> When Patricia Smith=2C a well-established poet=2C took the
mike t=
o declaim a> >>>>> long> >>>>> and rhythmical poem about love and
making lo=
ve=2C there were rock concert> >>>>> cheers> >>>>> from the crowd.>
>>>>> >=
 >>>>> "I always shudder when I pray=2C" Smith intoned in a mesmerizing>
>>=
>> voice=2C> >>>>> "so your name must be a prayer."> >>>>> > >>>>>
Even for=
 these bohemians there's no escaping the economic crisis> >>>> sweeping>
>>=
>>> the country.> >>>>> > >>>>> One of the poets=2C 22-year-old Nina
Cheng=
=2C was about to start a> >> job at Bear> >>>>> Stearns this year when the
=
bank collapsed. Now she is writing a> >> play about> >>>>> the> >>>>>
exper=
ience and applying for a playwright's course at Yale.> >>>>> > >>>>> "I'd
t=
hought I'd do banking and get into the arts when I> >>>> retired> >>>>> --
=
not this early=2C" said Cheng=2C known at the Brothel as The Opium> >>>>
Ea=
ter.> >>>>> > >>>>> Another poetry prostitute=2C 27-year-old Rachel

Herman-=
Gross=2C aka Simone=2C> >>>>> worried> >>>>> that crashing stock markets wi=
ll pull the rug from under the arts scene.> >>>>> "It's going to be a lot h=
arder. A lot of artists are sustained by> >>>>> grants from people with mon=
ey."> >>>>> > >>>>> But one enthusiastic "client" said the ingenuity of the=
 Poetry> >>>>> Brothel proves there are ways to survive.> >>>>> > >>>>> "Mo=
ney's always been scarce for artists and they're very> >>>>> resourceful pe=
ople=2C" said Edmund Voyer=2C 54=2C a hefty man described as> >>>> an> >>>>=
> "evangelist" on his business card and who came to the Zipper> >>>> Factor=
y> >>>>> wearing a kilt.> >>>>> > >>>>> His drinking companion=2C Jennifer =
Hoa=2C 27=2C agreed money and art> >> would always> >>>>> find ways to meet=
.> >>>>> > >>>>> "I've been a sell-out for years as a corporate lawyer=2C b=
ut I come> >>>>> here=2C" she said. "I can't suppress my artistic side."> >=
>>>> > >>>>> The Madame promised that the Poetry Brothel welcomed all.> >>>=
>> > >>>>> "Many are young men with perhaps a secret interest in poems=2C" =
she> >>>>> murmured. "Just look at the menu. Get a recommendation. Or say y=
ou> >>>>> don't care. Say: 'I need poetry. I'm hungry.'"> >>>>> > >>>>> =3D=
tics/welcome.html> >>>> > >>>>
=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=
=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D> >>>> The Poet=
=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D> >>>> The Poetics List =
=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D

Date: Sun=2C 11 Jan 2009 00:41:31 -0500> From: Murat Nemet-Nejat
<[redacted]=
MAIL.COM>> Subject: Re: Poetry Brothel at the Zipper Factory> > Alice
Notle=
y has a poem which starts with the protagonist saying she a woman> in a who=
re house. I can not at this moment remember the title.> > Ciao=2C> >
Murat>=
 > > On Sat=2C Jan 10=2C 2009 at 11:49 PM=2C Ruth Lepson <[redacted]=
t.net>wrote:> > > twisting my words!> > so writing about objections to pros=
titution does nothing=2C huh--so words> > don't matter?> > I think all thos=
e jobs are degrading.> > I wd like to defend yr friends by getting them bet=
ter jobs.> > I am not criticizing these women.> > Better working conditions=
 wd be not having to succumb to male ideas of> > sexuality in our culture=
=2C such narrow constraints.> >> >> >> > On 1/9/09 5:49 PM=2C "Adam
Tobin" =
<[redacted]> wrote:> >> > > but you were the one crying shame=
! on the women of the Poetry Brothel!> > for> > > dressing like whores!> > =
>> > > (please note that I am NOT arguing that prostitution is not a sexist=
> > > institution. clearly it is. and i agree that it is part of a complex =
of> > > normative heterosexuality that does terrible violence to all women.=
 But> > as> > > for the actual women who are living in actual slavery=2C i =
think> > complaining> > > about the symbolic degrading of womankind does
no=
thing for them: it's> > like> > > trying to improve the safety of coal mine=
s by complaining about climate> > > change.> > >> > > And if you're just
us=
ing those women (who are very real=2C and many of them> > > living in
absol=
utely horrific situations=2C as you rightly pointed out) as> > > symbols of=
 Degraded Womankind=2C you are doing a disservice to them and> > also> >
> =
to the many many women (some of whom must be subscribers to this list)> >
w=
ho> > > work in other parts of the sex trade -- exotic dancers=2C high-end>=
 > call-girls=2C> > > dominatrices=2C nude housekeepers=2C pornographic
mod=
els=2C hooters waitresses=2C> > > etc. -- some of these people are my frien=
ds and i take it personally --> > and> > > I think that their own struggles=
 for better working conditions are not> > > unrelated to the struggle again=
st slavery in other parts of their bosses'> > > businesses...> > >> > > -- =
but i'm sorry that i overreacted and became part of a litany of men> > (all=
> > > men! really! can it really be that there are no women here who work i=

n> > the> > > sex trade??) who are all seemingly trying to justify the inst=
itution as> > an> > > institution. I am not trying to justify it=2C just tr=
ying to defend my> > > friends who work there from the harsh judgments of t=
heir elders...> > >> > >> > >> > >> > >> > > -----Original Message-----> >
=
> From: Poetics List (UPenn=2C UB) [mailto:[redacted]] On=
> > > Behalf Of Ruth Lepson> > > Sent: Thursday=2C January 08=2C 2009
10:11=
PM> > > To: [redacted]> > > Subject: Re: Poetry Brothel =
at the Zipper Factory> > >> > > but I don't believe either considering it l=
abor or shame on women is> > right.> > > in a free society women cd dress
a=
ny way they wanted not just in ways> > > dictated by the society as sexy.> =
> >> > >> > > On 1/8/09 8:22 PM=2C "Adam Tobin" <[redacted]> =
wrote:> > >> > >> I did overstate the case a bit -- only because i thought =
your reaction> > >> against The Poetry Brothel was itself overstated. Of co=
urse sex is> > >> different from sewing.> > >>> > >> And sewing is
differen=
t from mining=2C and mining is different from> > >> picking cotton=2C etc.
=
-- all of these industries have had -- and do> > >> have -- their own slave=
ry problems. And all of them have different> > >> occupational hazards and =
terrible working conditions that need to be> > >> addressed=2C and will onl=
y be addressed if the workers can bargain> > >> collectively because the bo=
sses are interested only in profits etc. etc.> > > etc.> > >>> > >> I propo=
se that a major reason that slavery persists in the sex> > >> industry is t=
hat the labor movement has utterly ignored those workers=2C> > >> largely
b=
ecause of the knee-jerk moralizing that is our culture's rote> > >> respons=
e to any mention of sex-work. (and because it apparently takes> > >> an inv=
olved argument to convince even well-meaning people that sex can> > >> be
c=
onsidered work at> > >> all.)> > >>> > >> (I may be the old-fashioned one
h=
ere=2C calling for solidarity across> > >> different types of work. But tha=
t old labor-movement ethic seems still> > >> useful to me -- whereas the ol=
d> > "shame-on-the-women-who-dress-like-whores"> > >> ethic seems
singularl=
y counterproductive.)> > >>> > >>> > >>> > >>> > >> -----Original
Message--=
---> > >> From: Poetics List (UPenn=2C UB) [mailto:[redacted]=

↑ Index

186. **Gerald Schwartz**

Re: Can "nature" poetry be postmodern/post-structural?

Tue 13 Jan 2009

Ronald Johnson's The Shrubberies

Gerald S.

> *Recently read Richard Louv's "Last Child In The Woods:Saving Our Children from Nature-Deficit Disorder" (2005,2008) and he references Wordsworth, and of course, Gary Snyder. And just this morning I found this:*
>
> *http://www.guardian.co.uk/books/2008/dec/27/nick-laird-poetry-nature*
>
> *Can anyone suggest poets, critiques, etc. re: non-traditional nature poetry?*
>
> *Mary Jo Malo*
>
> *--*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

↑ Index

187. Sarah Sarai

Hubert Huncke tribute, after the fact, Patti Smith, David Lawton, Tatum

Tue 13 Jan 2009

Last Friday there was a Hubert Huncke tribute for his 94th birthday (if he were around to celebrate) at Bowery Electric in N.Y.C. Readers (of his work) *included* Thurston Moore from Sonic Youth (tall, rumpled, cool), Abel Ferrara (smart, not the best reader, but who cares -- a privilege to see him), Tatum O'Neill (funny and utterly beautiful but needs to go to more open mics and learn to shout over instead of at the people at the bar). And Patti Smith. She stuck her gum

on the music stand. She owned the stage. She owned the house. She brought the house down,

as did David Lawton (open mic poet; actor), co-organizer of the event. He was friends w/ Huncke and performed what I hope is the beginning of a one-man show. I know this is all

after the fact and I almost didn't go. Lawton shamed me into going so I'm doing some thanking, here. I don't want the evening to almost pass away without notice and I don't want Lawton to almost not consider

doing more.

Sarah Sarai
www.myspace.com/sarahsarai

↑ Index

188. CA Conrad

coMpetition does

Tue 13 Jan 2009

Recently I've met a couple of young poets (yet again) who dropped out of poetry writing workshops because they were, in the words of one of these poets, "eaten alive."

The conversation isn't new. And it's not a conversation about workshops in particular, but competition in a bigger sense.

When is competition good, meaning productive, meaning THE THING which spurs poets into action in the best sense, in the sense of WANTING to write as well as they can.

And when is competition ugly, filled with envy and jealousy, reaching a surprising number of times in my observations to the most corrupt, wicked, disturbing places people can get to.

The conversation is tricky because I'm always trying to ask, investigate with others, WHERE IS THE line between competition when it's healthy, and rotten?

There's no doubt in my mind that these two young poets (the latest two that is, as I've been having this conversation for years now and I don't even remember how many times I've had it frankly) love, really LOVE poetry. We share that, we find when talking that we share that DRIVE, depositing ourselves in front of bookstore poetry sections, and libraries, and asking everyone we know who their favorite poets are, and titles, and never getting enough of this love. Never getting enough of it. And not just feeling sad when a bookstore like GOTHAM BOOKMART closes down but ANGRY!

We're so much alike, and we tell one another what we're most excited about NOW, and everyone's scratching notes for the library and bookstore. How we're NOT alike is that these two young poets are VERY vulnerable to attack. When they were said to be "eaten alive" I'm not surprised. And I'm sad, and wish they were MORE LIKE ME and laugh at the bastards and say, "OH YOU'RE JUST A HATER, YOU JEALOUS PIG!" Or, "Yeah well, THANKS, being attacked GETS ME UP IN THE MORNING TO MAKE YOU ANGRY!" It feeds me when someone attacks me, I LOVE it.

But of course a lot of people don't respond well when they're attacked, and this makes me sad. I've known poets WHOSE POEMS MADE ME HAPPY who stopped writing poems because of such attacks. In some cases the attacks were from their professors, and the other students, egged-on by the professors. A FEEDING FRENZY in such a way that makes me want to puke for poetry. It disgusts me this kind of behavior.

I'm not a professor, but I have conducted poetry workshops, and it's NOT HARD AT ALL in my opinion to keep the focus about everyone (including myself because I want to learn from THEM TOO!) investigating poetry together! My focus is about PROCESS, about the many weird ways to MAKE poetry happen, NOT ABOUT who is writing poems I think are good, or another person in the workshop thinks are good, or not.

This is NOT goody-two-shoe bullshit, I'm JUST NOT INTERESTED in telling someone whether I like their poems or not when I'm conducting workshops. And it's none of my business frankly. But to LOVE poetry, and read it, and

create it, and have it in our lives, now THAT is something I get very excited about!

But what is that line? When is it crossed from productive and beautiful and everyone's excited and MAKING poetry, to that place of shit?

I'd rather see poems ABOUT that dark spot on the poetry map, than see it overwhelm another poet. And I mean overwhelm the poet who NEEDS to be vicious, and of course I mean the poet who gets beaten down.

This conversation cannot happen unless we talk about the bigger things around it, like, WHY IS EVERYONE NOT UNDERSTANDING EVERYONE IS CREATIVE WE ARE ALL CREATIVE THIS IS NOT UP FOR DEBATE. Or is it? I've had people tell me this is wrong, that everyone's NOT creative. But I disagree.

And the conversation needs to be about how the way poets act about scarcity and fear that there's not enough NOT ENOUGH magazines NOT ENOUGH awards or enough room at the reading series, not enough, is really, such an old story about us being animals.

And the conversation needs to be about how to protect ourselves if we can't withstand the attacks.

And the conversation needs to be about how people don't need to attack others because THERE IS ENOUGH.

And the conversation needs to be about how art and all our creative abilities have become part of a big system in the capital of art and poetry, and books, and writing programs and teaching and, and, and CONSUMPTION, and frankly how, more than ever there's more reasons than ever for us to feel like we're NOT working hard enough, NOT being good enough, NOT good enough, so many reasons to feel like shit.

It's a big conversation. But I feel I'm always having it. And it's one of the most important ones to have some days, especially when I meet young poets who have just been destroyed in workshops, made to feel worthless. The one poet started crying, and said, literally between sobs, "ALL I WANT TO DO IS WRITE POETRY!" It's really awful, I just want to hit whoever did this to this person, but of course that's not helpful.

The line crossed is hard to see because it's different for everyone, I think. Right? Sometimes I'm not sure I'm right about that, but it feels right, doesn't just feel like an answer I've come up with to forget thinking about it, because I really want to figure it out, if it can be figured out. There's too much at stake, at least it feels that way when I meet YET ANOTHER amazing young poet who becomes afraid of workshops and other poets and stops writing.

I've met so many amazing poets who stop, for so many reasons they stop. The most common reason though is that they get worn out from the struggle of dealing with many hungry egos. And their own hungry ego. It goes back to the discussion about why we're writing, and what has writing become in this world for us?

CAConrad
--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

189. Eric Elshtain
New Beard of Bees Chapbook
Tue 13 Jan 2009

File under:

I bet I thought of that once but I never would have done it half as well...

http://www.beardofbees.com/agrani.html

Best,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

190. Troy Camplin
Re: On Health, Holiness, Beauty and Poetry
Tue 13 Jan 2009

Some excellent points here. Much to chew on. The first things that come to mind are the following:

First: holy encompasses more than does sacred. A person can be holy, but is a person sacred? Places can be either holy or sacred. This is a distinction (another person suggested "spiritual" -- which is another word that I should address in this same context) I should address. My project here was to make people think about the way the word is used, so it is contra Wittgenstein in the spirit of Wittgenstein, so to speak..

Second: I am arguing that, essentially, holiness and holism are the same, but that the holiness/holism I am arguing for is not exclusive or where one ideology

dominates another. I agree with you that the pomo argument against grand narratives is itself holistic, despite their best efforts (as I pointed out once to a postmodernist, who didn't have an answer for my claim). However, they do attempt to dispose of the whole/holiness, and I think that is as dangerous as those who think holiness is cancer.

Third: good, bad, and evil can be understood as: knowledge of the good, and doing it; ignorance of the good; knowledge of the good, and working against it. I think, then, that to be good, you have to have knowledge, including knowledge of the whole -- and have the wisdom to do it. Wisdom and knowledge combined constitute beauty, and the beautiful is holy. These are a few things I need to make explicit and develop more.

Like I said, these are just a few quick thoughts. Your observations are spot-on, and will help me to develop these ideas much more. Thank you.

Troy Camplin

_____
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Monday, January 12, 2009 4:25:13 PM
Subject: Re: On Health, Holiness, Beauty and Poetry

Troy,
I often disagree with you, but I can see a good deal of merit in your project here to reclaim the word holy.

The analytic philosopher in me (eminently modernist, don't you know) wants a bit more rigor here though.

to that end i would consider the following pairings with the word holy and holiness which I think maybe create some problems for what you're saying and that I think need answering. Don't misunderstand me, I think that there can be answers, I'm just curious about how the lines are drawn poetically and philosophically here.

first: holy vs. sacred

my own first among equals in the philosophical pantheon ludwig wittgenstein has counseled that in most cases the meaning of a word is it's use in a loanguage. To that end, we often use the word holy in the same circumstance that we might also use the word sacred. There is an overlap there just as there exists overlap between the unholy and the profane. But the terms are not coextensive and therefore not exact synonyms. I wonder what might be holy but not sacred and in where the distinction lies.

second: holiness vs holism
there seems to be some blurring going on between the two words that I'm not sure i understand. are you saying that holism is by definition holy? how then do you account for competing views of holines? you touched on this a bit in what's below and yr comments on metanarrative, but I'd like to see a more explicit development of that thought, specifically given that the postmodern condition of skepticism toward metanarratives (holiness in your view) is itself holistic.

third: the holy vs the good

is all that is holy good? is all that is good holy? if so, why the different words and wahat do we make of the different qualities associated with each? holiness hasa connotation of unapproachability and beyond the merely human, whereas goodness is something that we can always seem ot find and appreciate. it is much like the aesthetic in this way.

On Jan 9, 2009, at 9:24 AM, Troy Camplin wrote:

> *In English the words holy, whole, hale, and health are etymologically connected – Old English halig, hal, and hælth, respectively, which are all related to hal. Thus are they conceptually connected. To see the world as holy is to see the world as whole – it is to have the world "appear infinite and holy, whereas it now appears finite and corrupt" (William Blake, "The Marriage of Heaven and Hell"). The word holistic comes from the Greek holos, whole. Thus the holy is holistic – God is holy because He encompasses all. Perhaps one could even say that we can recognize the divine only when we come to see the world as a whole, when we see the universe as universal. When we can come*
>
> *To see a World in a grain of sand,*
> *And a Heaven in a wild flower,*
> *Hold Infinity in the palm of your hand,*
> *And Eternity in an hour. (William Blake, "Auguries of Innocence")*
>
> *Health and hale is the same. To have health is to have wholeness. To be hale is to be healthy – whole and complete. To make healthy is to make whole again. One is healed through medication. But ideally, one would rather maintain one's health than have to withstand the ravages of medication (pharmaceutical comes from the Greek pharmakon, which means both poison and medicine – as it does today), though medication is necessary to stave off disease. This is the purpose of Plato's Pharmakon, to stave off disease. For disease is the opposite of health.*
>
> *The Modern Era, which we are still in, though we may be at the end of it, began when Descartes split man in two – body and soul. It was a necessary division for the development of modern science (which Descartes all but admits to – the division is so the Church will tend to the soul, while the body is left alone, to be tended to by scientists such as Descartes), but it was certainly an unholy division (as all divisions are, by definition). Kant deepened this division. Hegel tried to mend it through philosophical synthesis. Marx tried to mend it by recommending the overthrow of*

half of the world – the world would then be wholly Proletarian. Nietzsche responded to Hegel by dividing the world up even more – for him, humans are not divided into body and soul, but are instead a series of masks. With postmodernism, the division is complete: men and women, multiculturalism, radical Cartesian individualism divide us up more and more. Any universality is denied. A necessary development – and not without its truth (I am aware of the irony of using the word truth, which comes from the Old English treowth, related to the word troth, from which we get the word betrothed, to speak of an idea that is more interested in divorce than betrothal). But it is precisely as unholy as one can get.

The deep divisions fostered by postmodernism came about because of a view that grand narratives, attempts to universalize, and seeing the world as holistic created the problems of the 20th Century. The Marxist grand narrative gave us the gulag of the Soviet Union, the massacres of the Khmer Rouge in Cambodia, and any number of other slaughters done by governments who had embraced Marxist philosophy. We looked back on history after the Holocaust, saw the grand narrative of Christianity had in the past itself promoted the killing of Jews – particularly in the Inquisition – and concluded that it too was dangerous. One could also mention The Terror of the French Revolution. What did Marxism, Medieval Christianity, and the French Revolution have in common? One thing was that they were all grand narratives. Thus, the logic goes, it must be grand narratives which are bad. And what do grand narratives do? They see the world as a whole, which must be encompassed by their ideology. To make the world a whole, it must be placed under their one ideology. Thus, holistic world views were seen as bad – thus were they, and holiness, rejected. The path to Heaven – whether that heaven was celestial or earthly – seemed to lead us straight into Hell. Perhaps in part the rejection of holding a holistic view came about because it is related to the holy, and the holy has been rejected. To the extent that wisdom is the ability to see the unity of the world – meaning wisdom is the ability to see the world as holy – wisdom was also rejected as impossible, perhaps even undesirable.

The error in this way of thinking derives from the error made in seeing Communism, Christianity, or the ideals of the French Revolution as interested in seeing the world as holistic. None of them saw the world as holistic, as holy – they instead wanted to make the world whole, under their particular umbrellas. They too fostered divisions – there were enemies who had to be either converted or killed in order that the world could be made holy. "For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life; and when he does, the whole creation will be consumed and appear infinite and holy" (Blake "The Marriage of Heaven and Hell"). Now Blake here uses the word "appear." None of them saw the world as holy. It had to be made so – through conflagration, if necessary. Postmodern thought, by dividing the world even more, does not help us to see the world as holy – quite the contrary. However, by insisting on equality among the various parts – among individuals, among cultures, among religions, among any number of groups of individuals – postmodern thought may ironically make it now possible to see the world as being, rather than needing to become, holy.

It may seem ironic to suggest that only by reaching the most severe of divisions – seeing the world as eminently unholy – that we can finally come to see that the world is in fact holy, but I am not being ironic. To see the world as holy is not to see everything in the world as equal in an egalitarian sense. There are hierarchies. To see the world as holy is to understand how everything fits into the world as a whole. It is to see the world as an immense organism, and to care for its health. An organism is made up of systems, organs, tissues, cells, organelles, and various biochemicals. For one group to want to envelop the entire world in one way of thinking, believing, viewing the world, would be the same as one cell wanting to envelop the entire organism in that one type of cell. We have a word for cells that want to do that: cancer. The postmodernists have mistaken viewing the actions of cancerous cells for seeing the whole organism. Cancer must be fought, not mistaken for the animal it is in. That is the only way one can have a healthy organism – and it is the only way to have a holy world.. Like a healthy organism, a holy world is complex. Like a healthy organism, a holy world has smoothly working parts in communication with each other through clear rules that proscribe what each part needs to do for the whole to work well. Like a healthy organism, this cannot come from any centralized authority – there is no one control cell in the body, and the brain must have the lungs just as much as the lungs must have the brain. A holy world is like a healthy organism.

In Negative Theology, one comes to know what God is by figuring out what God is not. Aristotle says that if you are not sure if something is good, try to figure out what is bad, and you can then deduce that what is good is its opposite.
The following are unhealthy:

1. Overeating, including eating a high percentage of foods with low nutritional value, while remaining inactive (not exercising)
2. Either stagnation or change without continuity – both create instability
3. Stress and anxiety – which comes about from not realizing that there are parts of the world that one cannot control, and can lead to anger at those very things
4. Hatred – aside from raising the blood pressure, it can cause one to act in ways that would be unhealthy for the object of our hatred
5. Cancer – already discussed
6. Excess – including the excess of moderation
7. Shackles – prevents sufficient movement, equating to lack of exercise
8. Pollution – it can lead to any number of diseases
9. An overly-clean environment – it can prevent our immune systems from developing properly, making us more susceptible to diseases, especially autoimmune diseases
10. Suicide – inherently and obviously unhealthy
11. Isolation – loneliness can lead to depression, which depresses the immune system
12. Ignorance – either of the world or of oneself, as one cannot maintain one's health if one is ignorant of what can harm it or improve it

This leads one to posit the following are healthy:

1. Exercise, with a diet proper to the amount of exercise and of high nutritional value
2. Change with continuity
3. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety
4. Love
5. Keeping the body in hierarchical harmony
6. Moderation in everything, including moderation – remembering that moderation is an extreme in the same way that life is an extreme state of organic chemistry
7. Freedom – remembering that freedom does not equate to a lack of rules, but is rather what is achieved through playing by the best rules
8. Cleanliness (which, as the saying goes, is next to Godliness, meaning it is holy)
9. A non-sanitized world – a world without dirt is a world that makes unhealthy organisms
10. Love of one's own life
11. Friends
12. Knowledge – including self-knowledge

One can make a similar list of what makes for a healthy mind:
1. Taking in healthy information – good art, music, literature, philosophy, the sciences, etc. – with sufficient exercise of the mind through thought, discussion, and writing
2. Change with continuity
3.. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety, which can negatively affect the mind as well as the body
4. Love
5. Having a variety of inputs – obsession with one thing alone is a kind of mental cancer
6. Moderation in everything, including moderation – moderation of reading, of rigorous thought, sexual thoughts, work, play, physical activity, etc.
7. Freedom of thought – we must not think in shackles, but with flexible rules
8. Cleanliness of thought – this does not necessarily mean what it has traditionally meant in the West, though it can certainly contain some elements; thinking about sex is in and of itself not unclean
9. Realization that we do not and cannot live in a sanitized world, as that stops thought and creativity
10. Love of thinking
11. Friends – as Aristotle says in Rhetoric, "a wide circle of friends, a virtuous circle of friends," and, I would add, a mentally stimulating circle of friends
12. Knowledge – including self knowledge – with the goal of wisdom

A holy world is one that parallels the healthy body and the healthy mind, and will have the above qualities, including moderation in everything, including moderation (i.e., it will be a just world), freedom (this is freedom from, not freedom to), love, friendship, and beauty. A holy world is a beautiful world, both having variety in unity, unity in variety, complexity, and fluid hierarchy that is self-similar regardless of scale. All of the parts, living in love and friendship (which does not exclude

healthy competition, such as we find in sports and in free trade), living in a complex dynamic with each other, living as individuals in various communities, many of which overlap and are nested within other communities, must be self-similar to have a holy world.

In Greek, to kalon means the beautiful, but it can also mean the honorable or the noble – and kala can mean either things that are beautiful or things that are morally good. In the Rhetoric, Aristotle says that "Now kalon describes whatever, through being chosen for itself, is praiseworthy or whatever, through being good [agathon], is pleasant because it is good [agathon]. If this, then, is the kalon, then virtue is necessarily kalon; for it is praiseworthy because of being good [agathon]" (79). Elaine Scarry points out that in English too, there is a connection between beauty and the good (the just), when she points out that to say that something is fair is to say that it is either beautiful or that it is just. In Greek and in English, the beautiful and the good are connected. If a holy world is a beautiful world, it is a good and just world as well. As Heraclitus said, "For god all things are fair and just, but men have taken some things as
unjust, others as just" (LXVIII). The key here is that we see the world itself as just – not the actions of each and every individual. The world is itself justified and cannot itself be unjust. This is consistent with the teachings of any religion that sees the world as having been created by God or the gods – how could a fair and just god create a world that was itself unjust? And if theistic religions are rejected, how can the world itself possibly be unjust? To say it is unjust is to give it anthropomorphic qualities. It is people who have taken some things as being just, others as unjust – but the world itself is self-justified. Those who do not see the world as just are those who do not see the world as holy – often they are the same people who think the only way the world can be justified is if the world is made holy through the transformation of it into a perfect mirror of themselves. But we have seen that a world made up of only one
world view is a cancerous world – and the world, as a cancerous organism, will die. An organism cannot consist of one type of cell – that is the unhealthiest of organisms. And a world having only one world view is the unhealthiest of worlds. In the same way that a healthy body consists of a variety of cells that are variations of the same theme coded by identical DNA, a healthy world consists of a variety of peoples that are variations of the same themes coded for by our being human and sharing the same cultural universals.

Beauty is also related to health – as we can see in the beauty we find in nature. Healthy plants produce the most beautiful flowers. Healthy peacocks produce the largest, most symmetrical, most colorful feathers. Healthy gobies and other territorial reef fish have the brightest colors. All of this natural beauty is the advertisement of health to the opposite sex. The healthiest human bodies (neither overweight nor super model thin) are the most beautiful. Thus is there also a relationship between health, beauty, and sex. If beauty can thus be equated to health, we can see that beauty is again equated to the holy. And we can see too that sex in-and-of-itself is and cannot be unholy, as it is connected (but not equivalent) to beauty.

A holy world is a whole world. It is a healthy world. It is a good and just world. It is a complex world. It is a world of individuals in community. It is a beautiful world. But is it a possible world? I have already given the answer: the world is itself already holy. We just have to learn to see it as holy. That is how we will heal the world. And, as we do, we will become less and less likely to want or try to eliminate those who disagree with us – until we are all in agreement on this one issue, as all the cells in an organism are in agreement on the one issue that they must work together for the health of the whole, even as each performs its own function. Thus, the world will become more and more holy in our eyes. In works of tragedy, nomos (convention, human law, naming; from which we get the words nomad and nomenclature, and which is the changing and changeable aspect of the world) comes into conflict with physis (or nature; from which we get the word physics). That is the position we are now in. When we get nomos to map onto physis (Heraclitus calls this conjunction logos – which can be translated as saying, speech, discourse, word, account, explanation, reason, principle, collection, enumeration, ratio, proportion), we will see the world as it truly is: holy.

On the Holy

Where lies the holy in the modern world?
It lies in Blake's world in a grain of sand –
It lies, and lies like the truth, in patterns
Like self-organized rings of rocks barren
Arctic fields create. It lies in the branch
Of every tree and species, leafing out
From the known into the unknown. It lies
In every song, painting and rhythmic verse.
We have looked at every leaf and petal,
At the bark and at the wood, every cell
And strand of DNA is now known –
And we have forgotten that all of this
Was once a tree that gave us shade and filled
The air with delicate sweetness and held
The grains of sand against its roots to hold
The ground in place, even as that ground moves
And changes in tiny ways we refuse
To see. In this we can see the holy.
This is where it lies, now and forever,
On the edge of order and wild chaos,
Where the infinite holds in the finite,
Where we, ourselves holy, have always lived.

Troy Camplin

Jason Quackenbush

[redacted]

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191. Jennifer Karmin
WEEK TWO: When Does It or You Begin?
Tue 13 Jan 2009

WHEN DOES IT OR YOU BEGIN? (MEMORY AS INNOVATION)
Festival of Writing, Performance, & Video

Curated by Amina Cain & Jennifer Karmin
at Links Hall
3435 N. Sheffield Avenue
Chicago, IL

WEEK TWO
Collective Memory: Collaboration is Group Work
featuring collaborative projects, translation, visual art & community organizing

FRIDAY, JANUARY 16 at 8pm
Patrick Durgin with Jen Hofer
John Keene with Christopher Stackhouse
Laurie Jo Reynolds with collaborators
[Amy Partridge, Stephen F. Eisenman, Tamms Year Ten]
video by Temporary Services
talkback with Terri Kapsalis

SATURDAY, JANUARY 17 at 8pm
Tradeshow
Jen Hofer with Dolores Dorantes
John Keene with Christopher Stackhouse
Jennifer Karmin with collaborators
[Mars Caulton, Joel Craig, Lisa Fishman, Krista Franklin,
Chris Glomski, Daniel Godston, Lily Robert-Foley]

SUNDAY, JANUARY 18 at 7pm
Tradeshow
Jen Hofer with Dolores Dorantes
Jennifer Karmin with collaborators
[Kathleen Duffy, Brandi Homan, A D Jameson, Lisa Janssen,
Erika Mikkalo, Ira S. Murfin, Timothy Rey]
video by Laurie Jo Reynolds

TICKETS $12
$10 students, seniors, & working artists/writers

FULL SCHEDULE ONLINE
http://www.linkshall.org/09-pp-jan.shtml

PERFORMANCE WORKSHOP
January 17 from 10am-4pm
with Karen Christopher and Bryan Saner,
Goat Island Performance Group members
$70

INAUGURATION DAY PARTY
January 20 from 6-7:30pm
Anti Gravity Surprise book launch & panel discussion
at the Chicago Cultural Center, 78 E. Washington
free

OPEN HOUSE COMMUNITY EVENT
January 22 from 7-9pm
hosted by poet Judith Goldman
at her home in Andersonville
$10, reservations & advance ticket purchase required

LINKS HALL BLOG
http://linkshallinsidethestudio.blogspot.com

CHICAGO TRIBUNE REVIEW
http://www.chicagotribune.com/features/lifestyle/chi-memory-dance-ovn-0112jan12,0,4178434.story

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192. amy king
AWP Chicago Events?
Tue 13 Jan 2009

I've rec'd a few inquiries regarding off-site events taking place during AWP in Chicago.

If you have organized any, or are participating in them, can you please post them? I'll pass them along to the folks who asked but are not on this list. Others on list may want to know as well.

Thanks,

Amy

p.s. For that matter, if you'd also like to sell us on your panel or event, such convincing might be in order too...

_____

Recent work

http://www.writing.upenn.edu/pennsound/x/King.html

Amy's Alias

http://amyking.org/

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193. **Mark Weiss**
Re: [SPAM]Re: Poetry Brothel at the Zipper Factory
Tue 13 Jan 2009

To extrapolate:

Since as it becomes easier to get laid for free the stuff a prostitute has to do to make a living gets weirder everybody should keep their legs crossed.

Did I get it right?

I'm ok with folks doing what they want to make a living, even if they only do it because they feel bad about themselves, and people buying their services, even if they only do it because they feel bad about themselves. Unless we legislate mental health (and assume that the motivations are always unhealthy) it's the best we're likely to do.

Coercion of any kind is another matter. Legalization makes it a lot easier to fight coercion (and incidentally to minimize the spread of disease).

I'd say the same for drug use, even though most people probably shouldn't put a spike in their arm.

Mark

At 12:39 AM 1/13/2009, you wrote:

> *I've been following the discussion only sporadically, so please forgive any redundancy, but, the well-known "Effects of Prolonged Consumption of Pornography" and other studies suggest that in places where pornography is legal and increasingly popular there is a corresponding decrease in the incidence of violent sexual crimes. As if the medium could allow for the safe channeling of certain repressed and thereby sinister desires. However, many observers attribute said decreased incidence to a greater leniency in attitudes towards sexual behavior and an inability, or unwillingness, to interpret sex crimes as such. In this regard, where pornography is widely consumed, we might note the evolution of more exotic and aggressive forms of it (think anus, gangbang, shit in the mouth).*
>
> *Though pornography and prostitution aren't the same thing, perhaps the same principle holds true. The more the thing is permitted, the more boring it gets, and so, the more deviant and illicit and*

> *forbidden its form must take. Or in other terms, hunger (out of boredom) ensures the creation (and delivery) of new products. The more we're ok with prostitution, the more we're ok with whatever treatment the prostitute receives, and the more novel treatments we'll surely find. Let the free market rule. After all they're just a muscle.*
>
> *Jared Schickling*

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194. **Evan Munday**

Re: AWP Chicago Off-site Event

Tue 13 Jan 2009

In response to Amy King's request:

CHICAGO LAUNCH FOR SINA QUEYRAS'S EXPRESSWAY

February 11- 14, the Association of Writers & Writing Programs comes to Chicago. The AWP Conference will bring some of North America's (and the world's) finest writers to the city.

During the festivities, Links Hall is hosting several literary events, among them, the launch of Sina Queyras's new poetry collection, Expressway. Expressway, inspired by the modes of the Romantic poets, explores the subject of modern transportation.

Sina Queyras, winner of a Lambda Award (for Lemon Hound), former organizer of the belladonna* series, and noted poetry blogger (lemonhound.blogspot.com), launches Expressway on Thursday, February 12, with the help of some friends. Reading with Queyras will be Vanessa Place (Dies: A Sentence), Adam Sol (Jeremiah, Ohio) and Kevin Connolly (Revolver).

We hope you'll join us. Please see below for event details and more information about Expressway and all the authors.

Chicago Launch of Sina Queyras's Expressway
with readings by Sina Queyras, Vanessa Place, Adam Sol and Kevin Connolly
Thursday, February 12
8:30 - 9:30 p.m.
Links Hall, 3435 N. Sheffield Avenue
Chicago, IL
$5 admission

http://www.linkshall.org/a-locate.shtml

About Expressway:

Echoing the pastoral and elegiac modes of the Romantic poets, whose reverence for nature never prevented them from addressing it with all ideas and sensibilities their times allowed, Sina Queyras's stunning new collection explores the infrastructures and means of modern mobility. Addressing the human project not so much as something imposed on nature but as an increasingly disturbing activity within it, Expressway exposes the paradox of modern movement and connection: we build more and more roads and highways (concrete and fibre optic), but rather than feeling more connected – to the natural, to each other – the more disenfranchised and anxious we seem to become. 'Cleanse the doors of perception,' Blake urged, and with that in mind, Queyras has written a bravely lyrical critique of our ethical and ecological imprint, a legacy easily blamed on corporations and commerce, but one we've allowed, through our tacit acquiescence, to overwhelm us. Every brush stroke, every bolt, and nut, every form and curve in our networks of oil and rubber, every thought and its material outcome – each decision can make or unmake us.

SINA QUEYRAS is the author of Lemon Hound, which won the Pat Lowther Award and a Lambda Award, as well as the poetry collections Slip and Teethmarks. She edited the anthology Open Field: 30 Contemporary Canadian Poets. She has taught creative writing at Rutgers and Haverford. A former curator of New York City's belladonna* reading series, Queyras currently lives in Montreal.

VANESSA PLACE is the author of Dies: A Sentence (Les Figues Press), and a chapbook, Figure from The Gates of Paradise (Woodland Editions). Other work has appeared in Northwest Review, Contemporary Literary Criticism, and Five Fingers Review.

ADAM SOL is the author of two collections of poetry, Jonah's Promise, which won Mid-List Press's First Series Award for Poetry, and Crowd of Sounds, which won the Trillium Award for Poetry. He is also the author of numerous essays and reviews, and teaches English at the Laurentian University at Georgian College Program.

KEVIN CONNOLLY is the author of Revolver (Anansi, 2008). Connolly's first collection of poems, Asphalt Cigar (Coach House, 1995), was nominated for the 1996 Gerald Lampert Award. His second collection, Happyland (ECW), was published to wide acclaim in 2002; and his most recent collection, drift (Anansi, 2005), won the Trillium Book Award for Poetry. He lives with his partner, Gil Adamson, in Toronto, and works as poetry editor for Coach House Books.

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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195. Robin Hamilton
Re: coMpetition does
Tue 13 Jan 2009

The Workshop system is damned from the start, regardless of what level you institute it.

It's Royal Academy Technique.

*Teach the dumbbunnies.

<sigh>

The UK (once) Group system was more closely modeled on the attelier method (it all goes back to the plastic arts, doesn't it?) and is more difficult to institutionlise, though it can be run easily inside even an academic context ...

The revolution will come when the last Workshop Moderator is hung from a sonnet by the guts of the final ... whatever.

Guy Debord

(Mind you, there'll be blood on the walls regardless of the strategy you adopt.)

----- Original Message -----
From: "CA Conrad" <[redacted]>
To: <[redacted]>
Sent: Tuesday, January 13, 2009 5:28 PM
Subject: coMpetition does

> *Recently I've met a couple of young poets (yet again) who dropped out of poetry writing workshops because they were, in the words of one of these poets, "eaten alive."*
>
> *The conversation isn't new. And it's not a conversation about workshops in particular, but competition in a bigger sense.*

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196. AWAREing Press
Re: Eyeless in Gaza
Tue 13 Jan 2009

True, true. My point is that classic literature and verse should be held as sacrosanct. Journalism and these types of trivial newsposts are throw-away-- it seems that everywhere there is this new casual take on what's previously been considered sacred, and insistence upon dumb word play and misusing or not attributing phrases just to make a headline. This is what's aggravating to me. Anyway, thanks for the email. (And actually, it's probably not your subject line to begin with...)

A favorite Huxley quote: Journalism is a good field to get into, and then get out of.

James Beach, editor
AWAREing Press
---------- Original message from Stephen Vincent <[redacted]>: ----------

Huxley actually took the phrase from Milton's SAMSON AGONISTES. Google the phrase and it will take you to the line/verse.

Stephen Vincent

--- On Mon, 1/12/09, AWAREing Press <[redacted]> wrote:

From: AWAREing Press <[redacted]>
Subject: Re: Eyeless in Gaza
To: [redacted]
Date: Monday, January 12, 2009, 3:05 PM

Stephen, this is in regards to your Subject Line title-- "Eyeless in Gaza". Yes, it's a clever quip. Yet where do you credit Aldous Huxley, or make mention of his amazing book of the same title? Huxley surely was not political in the traditional sense, and would probably be displeased with any bit of his creative genius being used to label a rant/opinion on current events, such as yours. Turning over in his grave...?

Back to the (mis)appropriation issue, it seems. Everywhere lazy editors and writers are reusing/misusing scholarly or popular phrases and titles with no regard for where these strings of words originated. It's pandemic in the new century. Is this madness, a part of the trade, a happenstance? What are we, as poets and poet-advocates, to do? Any thoughts on this topic are appreciated.

James Beach, editor
AWAREing Press

---------- Original message from Stephen Vincent <[redacted]>: ----------

It is no longer 'Eyeless in Gaza" - Israel's attempts to keep the media out of Gaza notwithstanding, on the outside we have more than an absolutely awful 'Eyeful' now. Even from the standpoint of traditional Ghetto (Occupation) management standards, the carnage of Palestinians, plus buildings, infrastructure and homes is an absolute outrage and failure. In terms of American racial history, Gaza in many ways so much echos Kansas City, Watts, Detroit and any number of other ghetto uprisings that have been mercilessly
> caused and the repressions of which have been mercilessly executed.
> As Hitler & Company envisioned Jews as a permanent threat to some concept of German purity, progress, etc., what does the Israeli leadership, such as it is,
> seek to eliminate in Gaza!
> Going back to the '60's in California I can remember racist Governor Ronald Regan & company hearing and magnifying the 'threat' of separatist and armed Black militants. Instead of figuring out ways to negotiate and deal with the
> real issues inside ghetto communities, they responded in the same heavy handed
> paranoid manner that Israel's right wing is responding to Hamas - that is by
> demonizing and (now obviously) seeking their liquidation on all levels -
> institutional, cultural, etc. etc. As if this kind of punishment has ever been
> successful - short run, maybe yes, but long term most always a form of national
> self-poisoning. (i.e., witness the wonderful, self-destructing condition of the
> USA today!)
>
> & all with the final 'last days' support of support of George Bush and Dick
> Cheney - and all 'in our name'. Again.
>
> Watch Israel withdraw from Gaza on the day before the Inauguration. Astonishing
> (or not) what garbage these people are dumping into Obama's White House the
> week before he moves in! Oy!
>
> Stephen Vincent
> http://stephenvincent.net/blog/
>
>
>

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197. Robin Hamilton
Re: coMpetition does
Tue 13 Jan 2009

By their fruits shall you know them ...

The Workshop Strategy resulted in MFAs and competitive chapbook publication (for a price) ...

The Group Strategy gave us Cambridge (UK) in the fifties, with Plath, Hughes, Redgrove, Wevill, then Belfast in the sixties, Glasgow in the late sixties with _Lanark_ and other things.

Bite it and see ...

The Wee M'Greegor

> *Recently I've met a couple of young poets (yet again) who dropped out of poetry writing workshops because they were, in the words of one of these poets, "eaten alive."*

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198. Hilary Clark
Re: coMpetition does
Tue 13 Jan 2009

Thanks for this posting. Spot on.

H. Clark

CA Conrad wrote:

> *Recently I've met a couple of young poets (yet again) who dropped out of poetry writing workshops because they were, in the words of one of these poets, "eaten alive."*
>
> *The conversation isn't new. And it's not a conversation about workshops in particular, but competition in a bigger sense.*
>
> *When is competition good, meaning productive, meaning THE THING which spurs poets into action in the best sense, in the sense of WANTING to write as well as they can.*
>
> *And when is competition ugly, filled with envy and jealousy, reaching a surprising number of times in my observations to the most corrupt, wicked, disturbing places people can get to.*
>
> *The conversation is tricky because I'm always trying to ask, investigate with others, WHERE IS THE line between competition when it's healthy, and rotten?*

There's no doubt in my mind that these two young poets (the latest two that is, as I've been having this conversation for years now and I don't even remember how many times I've had it frankly) love, really LOVE poetry. We share that, we find when talking that we share that DRIVE, depositing ourselves in front of bookstore poetry sections, and libraries, and asking everyone we know who their favorite poets are, and titles, and never getting enough of this love. Never getting enough of it. And not just feeling sad when a bookstore like GOTHAM BOOKMART closes down but ANGRY!

We're so much alike, and we tell one another what we're most excited about NOW, and everyone's scratching notes for the library and bookstore. How we're NOT alike is that these two young poets are VERY vulnerable to attack. When they were said to be "eaten alive" I'm not surprised. And I'm sad, and wish they were MORE LIKE ME and laugh at the bastards and say, "OH YOU'RE JUST A HATER, YOU JEALOUS PIG!" Or, "Yeah well, THANKS, being attacked GETS ME UP IN THE MORNING TO MAKE YOU ANGRY!" It feeds me when someone attacks me, I LOVE it.

But of course a lot of people don't respond well when they're attacked, and this makes me sad. I've known poets WHOSE POEMS MADE ME HAPPY who stopped writing poems because of such attacks. In some cases the attacks were from their professors, and the other students, egged-on by the professors. A FEEDING FRENZY in such a way that makes me want to puke for poetry. It disgusts me this kind of behavior.

I'm not a professor, but I have conducted poetry workshops, and it's NOT HARD AT ALL in my opinion to keep the focus about everyone (including myself because I want to learn from THEM TOO!) investigating poetry together! My focus is about PROCESS, about the many weird ways to MAKE poetry happen, NOT ABOUT who is writing poems I think are good, or another person in the workshop thinks are good, or not.

This is NOT goody-two-shoe bullshit, I'm JUST NOT INTERESTED in telling someone whether I like their poems or not when I'm conducting workshops. And it's none of my business frankly. But to LOVE poetry, and read it, and create it, and have it in our lives, now THAT is something I get very excited about!

But what is that line? When is it crossed from productive and beautiful and everyone's excited and MAKING poetry, to that place of shit?

I'd rather see poems ABOUT that dark spot on the poetry map, than see it overwhelm another poet. And I mean overwhelm the poet who NEEDS to be vicious, and of course I mean the poet who gets beaten down.

This conversation cannot happen unless we talk about the bigger things around it, like, WHY IS EVERYONE NOT UNDERSTANDING EVERYONE IS CREATIVE WE ARE ALL CREATIVE THIS IS NOT UP FOR DEBATE. Or is it? I've had people tell me this is wrong, that everyone's NOT creative. But I disagree.

And the conversation needs to be about how the way poets act about scarcity and fear that there's not enough NOT ENOUGH magazines NOT ENOUGH awards or enough room at the reading series, not enough, is really, such an old story about us being animals.

And the conversation needs to be about how to protect ourselves if we can't withstand the attacks.

And the conversation needs to be about how people don't need to attack others because THERE IS ENOUGH.

And the conversation needs to be about how art and all our creative abilities have become part of a big system in the capital of art and poetry, and books, and writing programs and teaching and, and, and CONSUMPTION, and frankly how, more than ever there's more reasons than ever for us to feel like we're NOT working hard enough, NOT being good enough, NOT good enough, so many reasons to feel like shit.

It's a big conversation. But I feel I'm always having it. And it's one of the most important ones to have some days, especially when I meet young poets who have just been destroyed in workshops, made to feel worthless. The one poet started crying, and said, literally between sobs, "ALL I WANT TO DO IS WRITE POETRY!" It's really awful, I just want to hit whoever did this to this person, but of course that's not helpful.

The line crossed is hard to see because it's different for everyone, I think. Right? Sometimes I'm not sure I'm right about that, but it feels right, doesn't just feel like an answer I've come up with to forget thinking about it, because I really want to figure it out, if it can be figured out. There's too much at stake, at least it feels that way when I meet YET ANOTHER amazing young poet who becomes afraid of workshops and other poets and stops writing.

I've met so many amazing poets who stop, for so many reasons they stop. The most common reason though is that they get worn out from the struggle of dealing with many hungry egos. And their own hungry ego. It goes back to the discussion about why we're writing, and what has writing become in this world for us?

CAConrad

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199. Larry O. Dean

AWP Offsite Event: Reading Bewteen the Lines

Tue 13 Jan 2009

Join emerging as well as established writers from across the US for this intimate reading scheduled to coincide during the annual AWP Conference.

Readers so far confirmed include:

Shaindel Beers
Jessica Berger
Emma Bolden
Bruce Covey
Jacque E. Day
Larry O. Dean
Lori Desrosiers
Chris Hildebrand
Amy King
Matt Markgraf
Pamela Johnson Parker
Brianna Pike
Davis Schneiderman
Karissa Knox Sorrell
Roger Stanley
Richard Thomas
Chet Weise
Scott Woodham
Szeznana Zabic

More TBA. Stay tuned, and please spread the word about this event!

THURSDAY, FEBRUARY 12
8:00 PM
free!

BEAT KITCHEN (upstairs)
2100 W. BELMONT AVE.
[redacted]
http://beatkitchen.com/

Facebook event listing: http://www.facebook.com/event.php?eid=41039590678

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200. Halvard Johnson

Re: Can "nature" poetry be postmodern/post-structural?

Tue 13 Jan 2009

Inger Christensen: Butterfly Valley: A Requiem.

Hal

"The true danger is when liberty is nibbled away,
for expedients, and by parts."
--Edmund Burke

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jan 13, 2009, at 5:01 AM, Gerald Schwartz wrote:

> *Ronald Johnson's The Shrubberies*
>
> *Gerald S.*
>
> *Recently read Richard Louv's "Last Child In The Woods:Saving Our Children from Nature-Deficit Disorder" (2005,2008) and he references Wordsworth, and of course, Gary Snyder. And just this morning I found this:*
>
> *http://www.guardian.co.uk/books/2008/dec/27/nick-laird-poetry-nature*
>
> *Can anyone suggest poets, critiques, etc. re: non-traditional nature poetry?*
>
> *Mary Jo Malo*
>
> *--*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

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201. **steve russell**

Re: On Health, Holiness, Beauty and Poetry

Tue 13 Jan 2009

Brilliant essay, Jan 9:Troy Camplin.

I take on faith that God is not apathetic. Perhaps this is why I'm so struck by Simone Weil, the greatest Christian gnostic of the 20th century. She died very young. & yes, her silence concerning the Holocaust is troubling. Had she lived longer, I suspect that she would not have remained silent.

Anyone who considers themselves Christian should be grateful that the writings of this gifted, Jewish (though not Jewish in the religious sense as she couldn't stomach the unflinching violence in the Old Testament) woman survived.

Simone did not survive an ugly, dark time.

--- On Tue, 1/13/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: On Health, Holiness, Beauty and Poetry
To: [redacted]
Date: Tuesday, January 13, 2009, 2:28 PM

Some excellent points here. Much to chew on. The first things that come to mind are the following:

First: holy encompasses more than does sacred. A person can be holy, but is a person sacred? Places can be either holy or sacred. This is a distinction (another person suggested "spiritual" -- which is another word that I should address in this same context) I should address. My project here was to make people think about the way the word is used, so it is contra Wittgenstein in the spirit of Wittgenstein, so to speak..

Second: I am arguing that, essentially, holiness and holism are the same, but that the holiness/holism I am arguing for is not exclusive or where one ideology dominates another. I agree with you that the pomo argument against grand narratives is itself holistic, despite their best efforts (as I pointed out once to a postmodernist, who didn't have an answer for my claim). However, they do attempt to dispose of the whole/holiness, and I think that is as dangerous as those who think holiness is cancer.

Third: good, bad, and evil can be understood as: knowledge of the good, and doing it; ignorance of the good; knowledge of the good, and working against it. I think, then, that to be good, you have to have knowledge, including knowledge of the whole -- and have the wisdom to do it. Wisdom and knowledge combined constitute beauty, and the beautiful is holy. These are a few things I need to make explicit and develop more.

Like I said, these are just a few quick thoughts. Your observations are spot-on, and will help me to develop these ideas much more. Thank you.

Troy Camplin

From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Monday, January 12, 2009 4:25:13 PM
Subject: Re: On Health, Holiness, Beauty and Poetry

Troy,
I often disagree with you, but I can see a good deal of merit in your project here to reclaim the word holy.

The analytic philosopher in me (eminently modernist, don't you know) wants a bit more rigor here though.

to that end i would consider the following pairings with the word holy and holiness which I think maybe create some problems for what you're saying and that I think need answering. Don't misunderstand me, I think that there can be

answers, I'm just curious about how the lines are drawn poetically and philosophically here.

first: holy vs. sacred

my own first among equals in the philosophical pantheon ludwig wittgenstein has counseled that in most cases the meaning of a word is it's use in a loanguage. To that end, we often use the word holy in the same circumstance that we might also use the word sacred. There is an overlap there just as there exists overlap between the unholy and the profane. But the terms are not coextensive and therefore not exact synonyms. I wonder what might be holy but not sacred and in where the distinction lies.

second: holiness vs holism there seems to be some blurring going on between the two words that I'm not sure i understand. are you saying that holism is by definition holy? how then do you account for competing views of holines? you touched on this a bit in what's below and yr comments on metanarrative, but I'd like to see a more explicit development of that thought, specifically given that the postmodern condition of skepticism toward metanarratives (holiness in your view) is itself holistic.

third: the holy vs the good

is all that is holy good? is all that is good holy? if so, why the different words and wahat do we make of the different qualities associated with each? holiness hasa connotation of unapproachability and beyond the merely human, whereas goodness is something that we can always seem ot find and appreciate. it is much like the aesthetic in this way.

On Jan 9, 2009, at 9:24 AM, Troy Camplin wrote:

> In English the words holy, whole, hale, and health are etymologically connected – Old English halig, hal, and hælth, respectively, which are all related to hal. Thus are they conceptually connected. To see the world as holy is to see the world as whole – it is to have the world “appear infinite and holy, whereas it now appears finite and corrupt” (William Blake, “The Marriage of Heaven and Hell”). The word holistic comes from the Greek holos, whole. Thus the holy is holistic – God is holy because He encompasses all. Perhaps one could even say that we can recognize the divine only when we come to
see the world as a whole, when we see the universe as universal. When we can come
>
> To see a World in a grain of sand,
> And a Heaven in a wild flower,
> Hold Infinity in the palm of your hand,

> And Eternity in an hour. (William Blake, “Auguries of Innocence”)
>
> Health and hale is the same. To have health is to have wholeness. To be hale is to be healthy – whole and complete. To make healthy is to make whole again. One is healed through medication. But ideally, one would rather maintain one’s health than have to withstand the ravages of medication (pharmaceutical comes from the Greek pharmakon, which means both poison and medicine – as it
does today), though medication is necessary to stave off disease. This is the purpose of Plato’s Pharmakon, to stave off disease. For disease is the opposite of health.
>
> The Modern Era, which we are still in, though we may be at the end of it, began when Descartes split man in two – body and soul. It was a necessary division for the development of modern science (which Descartes all but admits to – the division is so the Church will tend to the soul, while the body is left alone, to be tended to by scientists such as Descartes), but it was certainly an unholy division (as all divisions are, by definition). Kant deepened this division. Hegel tried to mend it through philosophical synthesis. Marx tried to mend it by recommending the overthrow of half of the world – the world would then be wholly Proletarian. Nietzsche responded to Hegel by dividing
the world up even more – for him, humans are not divided into body and soul, but are instead a series of masks. With postmodernism, the division is complete: men and women, multiculturalism, radical Cartesian individualism divide us up more and more. Any universality is
> denied. A necessary development – and not without its truth (I am aware of the irony of using the word truth, which comes from the Old English treowth, related to the word troth, from which we get the word betrothed, to speak of an idea that is more interested in divorce than betrothal). But it is precisely as unholy as one can get.
>
> The deep divisions fostered by postmodernism came about because of a view that grand narratives, attempts to universalize, and seeing the world as holistic created the problems of the 20th Century. The Marxist grand narrative gave us the gulag of the Soviet Union, the massacres of the Khmer Rouge in Cambodia, and any number of other slaughters done by governments who had embraced Marxist philosophy. We looked back on history after the Holocaust, saw
the grand narrative of Christianity had in the past itself promoted the killing of Jews – particularly in the Inquisition – and concluded that it too was dangerous. One could also mention The Terror of the French Revolution. What

did
Marxism, Medieval Christianity, and the French Revolution have in common? One
thing was that they were all grand narratives. Thus, the logic goes, it must be
grand narratives which are bad. And what do grand narratives do? They see the
world as a whole, which must be
> encompassed by their ideology. To make the world a whole, it must be
placed under their one ideology. Thus, holistic world views were seen as bad –
thus were they, and holiness, rejected. The path to Heaven – whether that
heaven was celestial or earthly – seemed to lead us straight into Hell.
Perhaps in part the rejection of holding a holistic view came about because it
is related to the holy, and the holy has been rejected. To the extent that
wisdom is the ability to see the unity of the world – meaning wisdom is the
ability to see the world as holy – wisdom was also rejected as impossible,
perhaps even undesirable.
>
> The error in this way of thinking derives from the error made in seeing
Communism, Christianity, or the ideals of the French Revolution as interested in
seeing the world as holistic. None of them saw the world as holistic, as holy
– they instead wanted to make the world whole, under their particular
umbrellas. They too fostered divisions – there were enemies who had to be
either converted or killed in order that the world could be made holy. “For
the cherub with his flaming sword is hereby commanded to leave his guard at tree
of life; and when he does, the whole creation will be consumed and appear
infinite and holy” (Blake “The Marriage of Heaven and Hell”). Now Blake
here uses the word “appear.” None of them saw the world as holy. It had to
be made so – through conflagration, if necessary. Postmodern thought, by
dividing the world even more, does not help us to see the world as holy –
quite the contrary. However, by insisting on
> equality among the various parts – among individuals, among cultures,
among religions, among any number of groups of individuals – postmodern
thought may ironically make it now possible to see the world as being, rather
than needing to become, holy.
>
> It may seem ironic to suggest that only by reaching the most severe of
divisions – seeing the world as eminently unholy – that we can finally come
to see that the world is in fact holy, but I am not being ironic. To see the
world as holy is not to see everything in the world as equal in an egalitarian
sense. There are hierarchies. To see the world as holy is to understand how
everything fits into the world as a whole. It is to see the world as an immense

organism, and to care for its health. An organism is made up of systems, organs,
tissues, cells, organelles, and various biochemicals. For one group to want to envelop the entire world in one way of thinking, believing, viewing the world, would be the same as one cell wanting to envelop the entire organism in that one
type of cell. We have a word for cells that want to do that: cancer. The postmodernists have mistaken viewing the actions of cancerous cells for seeing the whole organism. Cancer must
> be fought, not mistaken for the animal it is in. That is the only way one can have a healthy organism – and it is the only way to have a holy world..
Like a healthy organism, a holy world is complex. Like a healthy organism, a holy world has smoothly working parts in communication with each other through
clear rules that proscribe what each part needs to do for the whole to work well. Like a healthy organism, this cannot come from any centralized authority – there is no one control cell in the body, and the brain must have the lungs just as much as the lungs must have the brain. A holy world is like a healthy organism.
>
> In Negative Theology, one comes to know what God is by figuring out what God is not. Aristotle says that if you are not sure if something is good, try to figure out what is bad, and you can then deduce that what is good is its opposite.
> The following are unhealthy:
>
> 1. Overeating, including eating a high percentage of foods with low nutritional value, while remaining inactive (not exercising)
> 2. Either stagnation or change without continuity – both create instability
> 3. Stress and anxiety – which comes about from not realizing that there are parts of the world that one cannot control, and can lead to anger at those very things
> 4. Hatred – aside from raising the blood pressure, it can cause one to act in ways that would be unhealthy for the object of our hatred
> 5. Cancer – already discussed
> 6. Excess – including the excess of moderation
> 7. Shackles – prevents sufficient movement, equating to lack of exercise
> 8. Pollution – it can lead to any number of diseases
> 9. An overly-clean environment – it can prevent our immune systems from developing properly, making us more susceptible to diseases, especially autoimmune diseases

> 10. Suicide – inherently and obviously unhealthy
> 11. Isolation – loneliness can lead to depression, which depresses the immune system
> 12. Ignorance – either of the world or of oneself, as one cannot maintain one's health if one is ignorant of what can harm it or improve it
>
> This leads one to posit the following are healthy:
>
> 1. Exercise, with a diet proper to the amount of exercise and of high nutritional value
> 2. Change with continuity
> 3. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety
> 4. Love
> 5. Keeping the body in hierarchical harmony
> 6. Moderation in everything, including moderation – remembering that moderation is an extreme in the same way that life is an extreme state of organic chemistry
> 7. Freedom – remembering that freedom does not equate to a lack of rules, but is rather what is achieved through playing by the best rules
> 8. Cleanliness (which, as the saying goes, is next to Godliness, meaning it is holy)
> 9. A non-sanitized world – a world without dirt is a world that makes unhealthy organisms
> 10. Love of one's own life
> 11. Friends
> 12. Knowledge – including self-knowledge
>
> One can make a similar list of what makes for a healthy mind:
> 1. Taking in healthy information – good art, music, literature, philosophy, the sciences, etc. – with sufficient exercise of the mind through thought, discussion, and writing
> 2. Change with continuity
> 3.. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety, which can negatively affect the mind as well as the body
> 4. Love
> 5. Having a variety of inputs – obsession with one thing alone is a kind of mental cancer
> 6. Moderation in everything, including moderation – moderation of reading, of rigorous thought, sexual thoughts, work, play, physical activity, etc.

> 7. Freedom of thought – we must not think in shackles, but with flexible rules
> 8. Cleanliness of thought – this does not necessarily mean what it has traditionally meant in the West, though it can certainly contain some elements; thinking about sex is in and of itself not unclean
> 9. Realization that we do not and cannot live in a sanitized world, as that stops thought and creativity
> 10. Love of thinking
> 11. Friends – as Aristotle says in Rhetoric, "a wide circle of friends, a virtuous circle of friends," and, I would add, a mentally stimulating circle of friends
> 12. Knowledge – including self knowledge – with the goal of wisdom
>
> A holy world is one that parallels the healthy body and the healthy mind, and will have the above qualities, including moderation in everything, including moderation (i.e., it will be a just world), freedom (this is freedom from, not freedom to), love, friendship, and beauty. A holy world is a beautiful world, both having variety in unity, unity in variety, complexity, and fluid hierarchy that is self-similar regardless of scale. All of the parts, living in love and friendship (which does not exclude healthy competition, such as we find in sports and in free trade), living in a complex dynamic with each other, living as individuals in various communities, many of which overlap and are nested within other communities, must be self-similar to have a holy world.
>
> In Greek, to kalon means the beautiful, but it can also mean the honorable or the noble – and kala can mean either things that are beautiful or things that are morally good. In the Rhetoric, Aristotle says that "Now kalon describes whatever, through being chosen for itself, is praiseworthy or whatever, through being good [agathon], is pleasant because it is good [agathon]. If this, then, is the kalon, then virtue is necessarily kalon; for it is praiseworthy because of being good [agathon]" (79). Elaine Scarry points out that in English too, there is a connection between beauty and the good (the just), when she points out that to say that something is fair is to say that it is either beautiful or that it is just. In Greek and in English, the beautiful and the good are connected. If a holy world is a beautiful world, it is a good and just world as well. As Heraclitus said, "For god all things are fair and just, but men have taken some things as
> unjust, others as just" (LXVIII). The key here is that we see the world itself as just – not the actions of each and every individual. The world is itself justified and cannot itself be unjust. This is consistent with the teachings of any religion that sees the world as having been created by God or the gods – how could a fair and just god create a world that was itself

unjust? And if theistic religions are rejected, how can the world itself possibly be unjust? To say it is unjust is to give it anthropomorphic qualities. It is people who have taken some things as being just, others as unjust – but the world itself is self-justified. Those who do not see the world as just are those who do not see the world as holy – often they are the same people who think the only way the world can be justified is if the world is made holy through the transformation of it into a perfect mirror of themselves. But we have seen that a world made up of only one
> world view is a cancerous world – and the world, as a cancerous organism, will die. An organism cannot consist of one type of cell – that is the unhealthiest of organisms. And a world having only one world view is the unhealthiest of worlds. In the same way that a healthy body consists of a variety of cells that are variations of the same theme coded by identical DNA, a healthy world consists of a variety of peoples that are variations of the same themes coded for by our being human and sharing the same cultural universals.
>
> Beauty is also related to health – as we can see in the beauty we find in nature. Healthy plants produce the most beautiful flowers. Healthy peacocks produce the largest, most symmetrical, most colorful feathers. Healthy gobies and other territorial reef fish have the brightest colors. All of this natural beauty is the advertisement of health to the opposite sex. The healthiest human bodies (neither overweight nor super model thin) are the most beautiful. Thus is there also a relationship between health, beauty, and sex. If beauty can thus be equated to health, we can see that beauty is again equated to the holy. And we can see too that sex in-and-of-itself is and cannot be unholy, as it is connected (but not equivalent) to beauty.
>
> A holy world is a whole world. It is a healthy world. It is a good and just world. It is a complex world. It is a world of individuals in community. It is a beautiful world. But is it a possible world? I have already given the answer: the world is itself already holy. We just have to learn to see it as holy. That is how we will heal the world. And, as we do, we will become less and less likely to want or try to eliminate those who disagree with us – until we are all in agreement on this one issue, as all the cells in an organism are in agreement on the one issue that they must work together for the health of the whole, even as each performs its own function. Thus, the world will become more
and more holy in our eyes. In works of tragedy, nomos (convention, human law, naming; from which we get the words nomad and nomenclature, and which is the
changing and changeable aspect of the world) comes into conflict with physis (or

nature; from which we get the
> word physics). That is the position we are now in. When we get nomos to map onto physis (Heraclitus calls this conjunction logos – which can be translated as saying, speech, discourse, word, account, explanation, reason, principle, collection, enumeration, ratio, proportion), we will see the world as it truly is: holy.
>
> On the Holy
>
> Where lies the holy in the modern world?
> It lies in Blake's world in a grain of sand –
> It lies, and lies like the truth, in patterns
> Like self-organized rings of rocks barren
> Arctic fields create. It lies in the branch
> Of every tree and species, leafing out
> From the known into the unknown. It lies
> In every song, painting and rhythmic verse.
> We have looked at every leaf and petal,
> At the bark and at the wood, every cell
> And strand of DNA is now known –
> And we have forgotten that all of this
> Was once a tree that gave us shade and filled
> The air with delicate sweetness and held
> The grains of sand against its roots to hold
> The ground in place, even as that ground moves
> And changes in tiny ways we refuse
> To see. In this we can see the holy.
> This is where it lies, now and forever,
> On the edge of order and wild chaos,
> Where the infinite holds in the finite,
> Where we, ourselves holy, have always lived.
>
> Troy Camplin
>

Jason Quackenbush
[redacted]

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202. Layne Russell
Re: coMpetition does
Tue 13 Jan 2009

I wonder how many of our acclaimed poets of the past went to poetry workshops.

Layne

----- Original Message -----
From: CA Conrad
To: [redacted]
Sent: Tuesday, January 13, 2009 9:28 AM
Subject: coMpetition does

Recently I've met a couple of young poets (yet again) who dropped out of poetry writing workshops because they were, in the words of one of these poets, "eaten alive."

The conversation isn't new. And it's not a conversation about workshops in particular, but competition in a bigger sense.

When is competition good, meaning productive, meaning THE THING which spurs poets into action in the best sense, in the sense of WANTING to write as well as they can.

And when is competition ugly, filled with envy and jealousy, reaching a surprising number of times in my observations to the most corrupt, wicked, disturbing places people can get to.

The conversation is tricky because I'm always trying to ask, investigate with others, WHERE IS THE line between competition when it's healthy, and rotten?

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203. Elizabeth Switaj
Re: Eyeless in Gaza
Tue 13 Jan 2009

On Tue, Jan 13, 2009 at 2:28 PM, AWAREing Press <[redacted]> wrote:

> *True, true. My point is that classic literature and verse should be held as sacrosanct.*

"So right you are", "James". "I set my copies" "of classic literature" "upon a marble shelf" "on my homemade altar" "and regularly" "sacrifice cows to them". "The blood of the throat" "I use to enclose them" "in a protective circle" "lest anyone interfere" "with their holy mission" "of being" "classic".

"Twenty days after winter solstice" "each year", "I engage in a ritual dance" "in which I" "smash and destroy" "scissors and paste pots". "Of course", "it is only symbolic of" "my desire to eradicate" "borrowings and theft" "from my Gods", "as the books themselves" "are more idol than avatar" "anyway, but aren't" "all the best" "rituals that way"?

"Elizabeth" "Kate" "Switaj"
"www.elizabethkateswitjaj.net"

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204. **Matt Henriksen**
Cannibal Books 2009 Subscriptions
Tue 13 Jan 2009

We are currently selling subscriptions for $60, which includes all our 2009 publications.

Cannibal: Issue Four
Narwhal
Sent Forth to Die in a Happy City by Keith Newton
Pardon Me, Madam by Marvyn Petrucci
Someone Else's Body by Claire Donato
Identity by Kevin Holden
Untitled Wave by Carolyn Guinzio
Transparency by Patrick Morrissey
Autumn it gestures. by Thomas Hummel
The Nightmare Filled You with Scary by Shane Jones
"Search Party" by Frank Stanford (broadside, 2008)
& any other books we release in 2009

Visit: http://flesheatingpoems.blogspot.com

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205. **steve russell**
Re: coMpetition does
Tue 13 Jan 2009

Well said, Conrad. I'm afraid I've also been guilty of destructive criticism, but fortunately I've grown up a little in the last decade.

--- On Tue, 1/13/09, CA Conrad <[redacted]> wrote:
From: CA Conrad <[redacted]>
Subject: coMpetition does
To: [redacted]
Date: Tuesday, January 13, 2009, 12:28 PM

Recently I've met a couple of young poets (yet again) who dropped out of poetry writing workshops because they were, in the words of one of these poets, "eaten alive."

The conversation isn't new. And it's not a conversation about workshops in particular, but competition in a bigger sense.

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And when is competition ugly, filled with envy and jealousy, reaching a surprising number of times in my observations to the most corrupt, wicked, disturbing places people can get to.

The conversation is tricky because I'm always trying to ask, investigate with others, WHERE IS THE line between competition when it's healthy, and rotten?

There's no doubt in my mind that these two young poets (the latest two that is, as I've been having this conversation for years now and I don't even remember how many times I've had it frankly) love, really LOVE poetry. We share that, we find when talking that we share that DRIVE, depositing ourselves in front of bookstore poetry sections, and libraries, and asking everyone we know who their favorite poets are, and titles, and never getting enough of this love. Never getting enough of it. And not just feeling sad when a bookstore like GOTHAM BOOKMART closes down but ANGRY!

We're so much alike, and we tell one another what we're most excited about NOW, and everyone's scratching notes for the library and bookstore. How we're NOT alike is that these two young poets are VERY vulnerable to attack. When they were said to be "eaten alive" I'm not surprised. And I'm sad, and wish they were MORE LIKE ME and laugh at the bastards and say, "OH YOU'RE JUST A HATER, YOU JEALOUS PIG!" Or, "Yeah well, THANKS, being attacked GETS ME UP IN THE MORNING TO MAKE YOU ANGRY!" It feeds me when someone attacks me, I LOVE it.

But of course a lot of people don't respond well when they're attacked, and this makes me sad. I've known poets WHOSE POEMS MADE ME HAPPY who stopped writing poems because of such attacks. In some cases the attacks were from their professors, and the other students, egged-on by the professors. A FEEDING FRENZY in such a way that makes me want to puke for poetry. It disgusts me this kind of behavior.

I'm not a professor, but I have conducted poetry workshops, and it's NOT HARD AT ALL in my opinion to keep the focus about everyone (including myself because I want to learn from THEM TOO!) investigating poetry together! My focus is about PROCESS, about the many weird ways to MAKE poetry happen,

NOT ABOUT who is writing poems I think are good, or another person in the workshop thinks are good, or not.

This is NOT goody-two-shoe bullshit, I'm JUST NOT INTERESTED in telling someone whether I like their poems or not when I'm conducting workshops. And it's none of my business frankly. But to LOVE poetry, and read it, and create it, and have it in our lives, now THAT is something I get very excited about!

But what is that line? When is it crossed from productive and beautiful and everyone's excited and MAKING poetry, to that place of shit?

I'd rather see poems ABOUT that dark spot on the poetry map, than see it overwhelm another poet. And I mean overwhelm the poet who NEEDS to be vicious, and of course I mean the poet who gets beaten down.

This conversation cannot happen unless we talk about the bigger things around it, like, WHY IS EVERYONE NOT UNDERSTANDING EVERYONE IS CREATIVE WE ARE ALL CREATIVE THIS IS NOT UP FOR DEBATE. Or is it? I've had people tell me this is wrong, that everyone's NOT creative. But I disagree.

And the conversation needs to be about how the way poets act about scarcity and fear that there's not enough NOT ENOUGH magazines NOT ENOUGH awards or enough room at the reading series, not enough, is really, such an old story about us being animals.

And the conversation needs to be about how to protect ourselves if we can't withstand the attacks.

And the conversation needs to be about how people don't need to attack others because THERE IS ENOUGH.

And the conversation needs to be about how art and all our creative abilities have become part of a big system in the capital of art and poetry, and books, and writing programs and teaching and, and, and CONSUMPTION, and frankly how, more than ever there's more reasons than ever for us to feel like we're NOT working hard enough, NOT being good enough, NOT good enough, so many reasons to feel like shit.

It's a big conversation. But I feel I'm always having it. And it's one of the most important ones to have some days, especially when I meet young poets who have just been destroyed in workshops, made to feel worthless. The one poet started crying, and said, literally between sobs, "ALL I WANT TO DO IS WRITE POETRY!" It's really awful, I just want to hit whoever did this to this person, but of course that's not helpful.

The line crossed is hard to see because it's different for everyone, I think. Right? Sometimes I'm not sure I'm right about that, but it feels right, doesn't

just feel like an answer I've come up with to forget thinking about it, because I really want to figure it out, if it can be figured out. There's too much at stake, at least it feels that way when I meet YET ANOTHER amazing young poet who becomes afraid of workshops and other poets and stops writing.

I've met so many amazing poets who stop, for so many reasons they stop. The most common reason though is that they get worn out from the struggle of dealing with many hungry egos. And their own hungry ego. It goes back to the discussion about why we're writing, and what has writing become in this world for us?

CAConrad
--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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206. **Robert Dewhurst**

Re: Hubert Huncke tribute, after the fact, Patti Smith, David Lawton, Tatum

Wed 14 Jan 2009

Thanks for this note, Sarah. I wish I could have been at this event, & just thought I would add John Wieners's own send-up to your list . . .

FOR HUNCKE by John Wieners

Knowing no other god than this:
the man who places on your mouth
a kiss. Keep no mystery
but his who whispers memory.

Though he lead you to the desert
or over hills where famine
flowers, like the locust
he devours what he loves most.

Saving none for tomorrow, or dawn
comes with empty arms, and he knows no way
to feed himself, feeding off others,
he has many, who find him, help him

you be one and dedicate your life
and misery to the upkeep of this cheapskate
you love so much no one else
seems to bridge the gap

with their common habits and rude manners,
his never were, a perfect gentleman
who leaves no trace, but lingers through the room
after he has gone, so I would follow

anywhere, over desert or mountain,
it's all the same if he's by my side.
The guide and wizard I would worship and obey,
my guardian teacher, who knows how to stay

alive on practically nothing in the city
until help comes, usually from a stranger or youth.
Such I am or was who knew no better
but all that I better forget now since I met you

and fell into that pit of the past with no escape.
You knock on the door, and off I go with you
into the night with not even a cent in my pockets,
without caring where or when I get back

But if once you put your hand on my shoulders
as David Rattray did last evening
that would be enough, on the seventh night
of the seventh moon, when Herd Boy

meets the Weaving Lady in heaven
and wanders forever lost in arms
until dawn when you come no more.

Sarah Sarai wrote:
> Last Friday there was a Hubert Huncke tribute for his 94th birthday (if he were around to
> celebrate) at Bowery Electric in N.Y.C. Readers (of his work) *included* Thurston Moore
> from Sonic Youth (tall, rumpled, cool), Abel Ferrara (smart, not the best reader, but who
> cares -- a privilege to see him), Tatum O’Neill (funny and utterly beautiful but needs to
> go to more open mics and learn to shout over instead of at the people at the bar). And
> Patti Smith. She stuck her gum
>
> on the music stand. She owned the stage. She owned the house. She brought the house
> down,
>

> as did David Lawton (open mic poet; actor), co-organizer of the event. He was friends w/
> Huncke and performed what I hope is the beginning of a one-man show. I know this is all
>
> after the fact and I almost didn't go. Lawton shamed me into going so I'm doing some
> thanking, here. I don't want the evening to almost pass away without notice and I don't
> want Lawton to almost not consider
>
> doing more.
>
>
>
>
>
> Sarah Sarai
> www.myspace.com/sarahsarai
>
>

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207. **steve d. dalachinsky**

Re: coMpetition does

Wed 14 Jan 2009

---

here here CA i fully understand being one who has always avoided workshops and it probably shows

On Tue, 13 Jan 2009 12:28:19 -0500 CA Conrad <[redacted]>
writes:
> Recently I've met a couple of young poets (yet again) who dropped
> out
> of poetry writing workshops because they were, in the words of one
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> CAConrad
> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
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208. steve d. dalachinsky

space available for meetings poetry events book parties small concerts holds 30-40 people non-profit needs money to survive

Wed 14 Jan 2009

Tribes Gallery run by the blind professor Steve Cannon needs your help
We are offering our space for events
contact Tribes at 285 E #rd Street NYC
Space available for meetings and events at very reasonable rates. Call
[redacted].

****

To find out more about Tribes, who we are and what we do, check out Tribes on Myspace/A Gathering of the Tribes; Youtube under HOWL, Native New Yorker, Amiri Baraka/Tribes; Facebook; Flickr: http:/www.flickr.com/photos/tribesgalleryphotos/; and www.dowpub.com. Tribes books and magazines are available on Tribes website www.tribes.org, Ebay.com, and Amazon.com. Tribes is a member of Chamber Music of America, Poets & Writers, Poets Society of America, and St. Marks Poetry Project.

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209. David Kirschenbaum

NYC Tues./ Gilmore Boys Live, Lyrics By Me

Wed 14 Jan 2009

Please forward

Tues., Jan. 20, 8:00 p.m.
$5 suggested donation with a two-drink minimum

Sidewalk Café
94 Ave. A (at E. 6th St.)
East Village

In Concert

Gilmore Boys
http://www.myspace.com/casey
http://www.myspace.com/thesewingcircle

“[Preston Spurlock and my] very specific and delightful side-project— we only write songs based on the Gilmore Girls, and the lyrics of said songs are only based on poems by David Kirschenbaum.” —Casey Holford

These songs come from my monthly poem writing projects, with this work spanning June 7, 2005 to May 1, 2007, 694 days and 687 poems, 28 of which referenced Gilmore Girls. I’ll be reading a few of those 28 poems, then Gilmore Boys will perform their songs of still others. Preston and Casey are great musicians, and they’ve done some pretty wonderful work turning these poems into songs, deciding what would be best as choruses and verses, making each piece fun and distinct.

This is all part of Casey’s monthlong of Tuesdays residency at the Sidewalk Café, ending on Jan. 27 with a performance by his band Outlines.

Plus

Toby Goodshank
http://www.myspace.com/tobygoodshank

A prolific performer, Moldy Peach Goodshank inhabits the stages of NYC solo and with bands Double Deuce (along with sister Angela Babyskin) and The Tri-Lambs (with Angela and her sister Crystal Babyskin). These projects have "Goodshank" written all over them, with his signature heart-felt pornographic tendencies lending the songs a sense of erotic wonder and innocence. If Anti-Folk has ever known a legend in the making, destined to have his records collected by the troubled teenagers of the future, it is Toby Goodshank.

Directions: F/V to 2nd Ave., L to 1st Ave.

For further information:
212-842-BOOG (2664), [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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210. Anny Ballardini
the Winter Anthology
Wed 14 Jan 2009

With my acknowledgments to all those who contributed, I invite you to read the collection of Winter poems on the Poets' Corner:

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=329

· Editorial: Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2744> *·* Martha King <http://www.fieralingue.it/corner.php?pa=printpage&pid=2745> *·* Hiram Larew <http://www.fieralingue.it/corner.php?pa=printpage&pid=2746> *·* James Cervantes<http://www.fieralingue.it/corner.php?pa=printpage&pid=2747> *·* Laura Kennelly<http://www.fieralingue.it/corner.php?pa=printpage&pid=2748> *·* Edward Mycue<http://www.fieralingue.it/corner.php?pa=printpage&pid=2749> *·* Alicia Ostriker<http://www.fieralingue.it/corner.php?pa=printpage&pid=2750> *·* Geof Huth <http://www.fieralingue.it/corner.php?pa=printpage&pid=2751> *·* Elizabeth Smither<http://www.fieralingue.it/corner.php?

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· Karl Young <http://www.fieralingue.it/corner.php?
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Fainlight<http://www.fieralingue.it/corner.php?pa=printpage&pid=2783> *·*
Geoffrey Gatza<http://www.fieralingue.it/corner.php?
pa=printpage&pid=2787> *·* Jim

Leftwich<http://www.fieralingue.it/corner.php?pa=printpage&pid=2788> *·* Alan Michael Parker<http://www.fieralingue.it/corner.php?pa=printpage&pid=2789> *·* Barbara Crooker<http://www.fieralingue.it/corner.php?pa=printpage&pid=2790> *·* Jerome Rothenberg<http://www.fieralingue.it/corner.php?pa=printpage&pid=2792> *·* Deborah Humphreys<http://www.fieralingue.it/corner.php?pa=printpage&pid=2793> *·* Paolo Dalponte<http://www.fieralingue.it/corner.php?pa=printpage&pid=2794> *·* Susan Edwards<http://www.fieralingue.it/corner.php?pa=printpage&pid=2795> *·* Jean Lamberty<http://www.fieralingue.it/corner.php?pa=printpage&pid=2796> *·* Ned Condini <http://www.fieralingue.it/corner.php?pa=printpage&pid=2797> *·* Jill Jones <http://www.fieralingue.it/corner.php?pa=printpage&pid=2798> *·* Lois Roma-Deeley<http://www.fieralingue.it/corner.php?pa=printpage&pid=2799> *·* Fan Ogilvie <http://www.fieralingue.it/corner.php?pa=printpage&pid=2800> *·* Peter Ciccariello<http://www.fieralingue.it/corner.php?pa=printpage&pid=2801> *·* Frank Parker<http://www.fieralingue.it/corner.php?pa=printpage&pid=2803> *·* Jon Corelis <http://www.fieralingue.it/corner.php?pa=printpage&pid=2804> *·* Tim Mayo <http://www.fieralingue.it/corner.php?pa=printpage&pid=2805> *· * Alan Halsey <http://www.fieralingue.it/corner.php?pa=printpage&pid=2812> * ·* Spencer Selby<http://www.fieralingue.it/corner.php?pa=printpage&pid=2814> *·* Márton Koppány<http://www.fieralingue.it/corner.php?pa=printpage&pid=2815> *·* Wendy Vardaman<http://www.fieralingue.it/corner.php?pa=printpage&pid=2816> *·* Dan Waber <http://www.fieralingue.it/corner.php?pa=printpage&pid=2817> * ·* Wendy Taylor Carlisle<http://www.fieralingue.it/corner.php?pa=printpage&pid=2818> *·* Evelyn Posamentier<http://www.fieralingue.it/corner.php?pa=printpage&pid=2819> *·* Sheila E. Murphy<http://www.fieralingue.it/corner.php?pa=printpage&pid=2820> *·* Ann Fisher-Wirth<http://www.fieralingue.it/corner.php?pa=printpage&pid=2822> *·* Bob Holman <http://www.fieralingue.it/corner.php?pa=printpage&pid=2823> *·* Berty Skuber<http://www.fieralingue.it/corner.php?pa=printpage&pid=2824> *·* Michael Peverett<http://www.fieralingue.it/corner.php?pa=printpage&pid=2825> *·* Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=2828> *·* Richard Dillon<http://www.fieralingue.it/corner.php?pa=printpage&pid=2830> *·* Diane Kendig<http://www.fieralingue.it/corner.php?pa=printpage&pid=2831> *·* Jukka-Pekka

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I would also like to invite you to the Autumn Anthology that, after my update, received more submissions:

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=318

· Introduction by Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2567> *·* Dirk Vekemans<http://www.fieralingue.it/corner.php?pa=printpage&pid=2568> *·* Bobbi Lurie <http://www.fieralingue.it/corner.php?pa=printpage&pid=2569> *·* Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2570> *·* Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=2571> *·* Jeff Harrison<http://www.fieralingue.it/corner.php?pa=printpage&pid=2572> *·* Cecil Touchon<http://www.fieralingue.it/corner.php?pa=printpage&pid=2573> *·* Halvard Johnson<http://www.fieralingue.it/corner.php?pa=printpage&pid=2574> *·* Jill McCabe Johnson<http://www.fieralingue.it/corner.php?pa=printpage&pid=2575> *·* Ann Neuser Lederer<http://www.fieralingue.it/corner.php?pa=printpage&pid=2576> *·* Barbara Crooker<http://www.fieralingue.it/corner.php?pa=printpage&pid=2577> *·* Christina Pacosz<http://www.fieralingue.it/corner.php?pa=printpage&pid=2578> *·* Penelope Schott<http://www.fieralingue.it/corner.php?pa=printpage&pid=2579> *·* Georgia Ann Banks-Martin<http://www.fieralingue.it/corner.php?pa=printpage&pid=2580> *·* Sandra Giedeman<http://www.fieralingue.it/corner.php?pa=printpage&pid=2581> *·* Joel Weishaus<http://www.fieralingue.it/corner.php?pa=printpage&pid=2582> *·* Pat Falk <http://www.fieralingue.it/corner.php?pa=printpage&pid=2583> *·* Tim Mayo <http://www.fieralingue.it/corner.php?pa=printpage&pid=2584> *·* Wendy Taylor Carlisle <http://www.fieralingue.it/corner.php?pa=printpage&pid=2585> *·* Wendy Vardaman<http://www.fieralingue.it/corner.php?pa=printpage&pid=2586> *·* Bill Morgan <http://www.fieralingue.it/corner.php?pa=printpage&pid=2587> *·* Eileen Tabios<http://www.fieralingue.it/corner.php?pa=printpage&pid=2588> *·* Sheila E. Murphy<http://www.fieralingue.it/corner.php?pa=printpage&pid=2589> *·* Alan Sondheim<http://www.fieralingue.it/corner.php?

pa=printpage&pid=2590> *·* David Graham<http://www.fieralingue.it/corner.php?pa=printpage&pid=2591> *·* Tad Richards<http://www.fieralingue.it/corner.php?pa=printpage&pid=2592> *·* Bob Grumman <http://www.fieralingue.it/corner.php?pa=printpage&pid=2593> *·* Henry Gould <http://www.fieralingue.it/corner.php?pa=printpage&pid=2594> *·* Jukka-Pekka Kervinen<http://www.fieralingue.it/corner.php?pa=printpage&pid=2595> *·* Guido Catalano<http://www.fieralingue.it/corner.php?pa=printpage&pid=2596> *·* Ruth Fainlight<http://www.fieralingue.it/corner.php?pa=printpage&pid=2597> *·* Ann Fisher-Wirth<http://www.fieralingue.it/corner.php?pa=printpage&pid=2598> *·* Fan Ogilvie <http://www.fieralingue.it/corner.php?pa=printpage&pid=2599> *·* Larissa Shmailo<http://www.fieralingue.it/corner.php?pa=printpage&pid=2600> *·* Geof Huth <http://www.fieralingue.it/corner.php?pa=printpage&pid=2608> *·* Grace Cavalieri<http://www.fieralingue.it/corner.php?pa=printpage&pid=2609> *·* Mark Weiss <http://www.fieralingue.it/corner.php?pa=printpage&pid=2610> *·* Pam Brown <http://www.fieralingue.it/corner.php?pa=printpage&pid=2621> * ·* David Howard <http://www.fieralingue.it/corner.php?pa=printpage&pid=2622> *·* Edward Mycue<http://www.fieralingue.it/corner.php?pa=printpage&pid=2623> *·* Elizabeth Smither<http://www.fieralingue.it/corner.php?pa=printpage&pid=2625> *·* Elena Karina Byrne<http://www.fieralingue.it/corner.php?pa=printpage&pid=2626> *·* David-Baptiste Chirot<http://www.fieralingue.it/corner.php?pa=printpage&pid=2627> *·* Nico Vassilakis<http://www.fieralingue.it/corner.php?pa=printpage&pid=2631> *·* Allen Bramhall<http://www.fieralingue.it/corner.php?pa=printpage&pid=2632> *·* Dan Waber <http://www.fieralingue.it/corner.php?pa=printpage&pid=2633> * ·* Aaron Belz <http://www.fieralingue.it/corner.php?pa=printpage&pid=2635> * ·* Nicholas Piombino<http://www.fieralingue.it/corner.php?pa=printpage&pid=2636> *·* Joseph Duemer<http://www.fieralingue.it/corner.php?pa=printpage&pid=2645> *·* Daniel Zimmerman<http://www.fieralingue.it/corner.php?pa=printpage&pid=2646> *·* Geoffrey Gatza<http://www.fieralingue.it/corner.php?pa=printpage&pid=2647> *·* Jon Corelis <http://www.fieralingue.it/corner.php?pa=printpage&pid=2648> *·* Berty Skuber<http://www.fieralingue.it/corner.php?pa=printpage&pid=2649> *·* Peter Ciccariello<http://www.fieralingue.it/corner.php?pa=printpage&pid=2650> *·* Evelyn

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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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211. Alan Sondheim
blog article about The Accidental Artist
Wed 14 Jan 2009

(sent to me by Opensource Obscure, and thanks - Alan)

http://www.secondlifeupdate.com/virtual-world-experiences/top-5-works-of-art-in-second-life-pics-video-the-accidental-artist/ or http://bit.ly/Ne0N

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212. mIEKAL aND
Bailout
Wed 14 Jan 2009

(this piggybacks nicely on the brothel dissection...)

Grad Student Selling Virginity Flooded With Offers

http://cbs13.com/local/selling.virginity.tuition.2.815171.html

A Sacramento State grad trying to make money by auctioning off her virginity to help pay for her graduate studies is getting lots of offers...and not just for sex.

The 22-year-old who is using the pseudonym Natalie Dylan for safety reasons is going through a legal brothel in Nevada to sell her virginity. Dylan told CBS13 she's gotten an offer of $250,000. And now she's gotten an offer to do a photo spread for Penthouse magazine.

The auction is being handled by the Bunny Ranch in Carson City, Nevada with bids coming in through their website.

Dylan says she's already taken a polygraph test to prove her virginal status, and is also willing to undergo a medical exam.

"The main purpose of this is to finance a couple things in my life," Dylan told CBS13. "I think empowerment of women is picking yourself up and doing something on your own to better yourself."

So far, hundreds of offers have already come in including some from male virgins. Natalie says she won't give up her virginity to the highest bidder. She's also seeking other qualities from her first lover. "I'm looking for intelligence and an overall nice person," said Dylan.

Dylan says she ended up in a financial bind, because her stepfather allegedly used her college status to fraudulently apply for student loans, and then ran off with the money.

Dylan earned her bachelor's degree in women's studies from Sacramento State and plans to get her master's at the school beginning in January.

Many Sac State students say they're shocked to hear about their former classmate's plan, while others applaud her.

"She's just giving it to some random person. And I just think she should be giving it to someone special she loves," said one student on campus.

While another felt that selling her virginity for grad school "is a noble reason to get money."

As for Natalie, after claiming to hold on to her virginity for 22 years (although the Bunny Ranch website claims she is 21-years-old), she says she has a commodity not many people have to sell.

"When I was younger, I wanted 100% romance, possibly even wait for marriage. But as I grew up, reality kinda hit. And I think its a capitalistic society and I want to capitalize on this," explained Dylan.

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213. **Gary Sullivan**
SEGUE WINTER-SPRING 2009
Wed 14 Jan 2009

SEGUE READING SERIES @ BOWERY POETRY CLUB
Winter / Spring 2009

Saturdays: 4:00 p.m. - 6:00 p.m. 308 BOWERY, just north of Houston $6 admission goes to support the readers

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted]. Curators: February-March by Nada Gordon & Gary Sullivan, April-May by Kristen Gallagher & Tim Peterson.

FEBRUARY

FEBRUARY 7 KENNETH GOLDSMITH and EDWIN TORRES
Kenneth Goldsmith is the author of ten books of poetry and founding editor of UbuWeb (ubu.com). He is the host of a weekly radio show on New York City's WFMU and teaches writing at The University of Pennsylvania. A book of critical essays, Uncreative Writing, is forthcoming from Columbia University Press. Edwin Torres is a NYC born lingualisualist currently on hiatus from the apple, living upstate. A NYFA recipient and 2006/7 Lower Manhattan Cultural Council Writer-in-Residence, he's been widely published and taught his Brainlingo workshop at numerous venues & universities. His books include, The PoPedology Of An Ambient Language (Atelos Books), The All-Union Day Of The Shock Worker (Roof Books), Onomalingua: noise songs and poems (Rattapallax e-book), and Please (Faux Press CD-Rom).

FEBRUARY 14 STEVE BENSON and STEPHANIE YOUNG
Steve Benson, formerly of the San Francisco Bay area, has lived in Downeast Maine since 1996. Transcripts of orally improvised performances appear in Blindspots (Whale Cloth, 1981), Reverse Order (Potes and Poets, 1989), Blue Book (The Figures/Roof, 1998) and Open Clothes (Atelos, 2005), along with written works. With nine other bay area language poets, he is preparing part 8 of The Grand Piano: An Experiment in Collective Autobiography (Mode A, 2006-present). Stephanie Young lives and works in Oakland. Her books of poetry are Picture Palace (in girum imus nocte et consumimur igni, 2008) and Telling the Future Off (Tougher Disguises, 2005). She edited Bay Poetics (Faux Press, 2006) and her most recent editorial project is Deep Oakland, deepoakland.org. She blogs so rarely at stephanieyoung.org/blog.

FEBRUARY 21 MELANIE NIELSON and SARA WINTZ
Melanie Nielson was born in Humboldt, Tennessee, grew up in Southern California, and lives in New York City. She edited Big Allis magazine for many

years with Jessica Grim, and is the author of Civil Noir (Roof Books, 1991). Sara Wintz's writing has appeared in Ecopoetics, Cricket Online Review, Interrobang?!, and on Ceptuetics. She co-directs, with Cristiana Baik, :the press gang:, publisher of Intricate Systems, by Juliana Spahr and One Might, by Karen Volkman. She lives in Brooklyn and works at P.S.1 Contemporary Art Center.

FEBRUARY 28 JOHN GIORNO and BRIAN KIM STEFANS
John Giorno is the author of many books of poetry, which have been translated into several languages. Subduing Demons in America: The Selected Poems of John Giorno, 1962-2008, a career-spanning survey of his work, will be published by Counterpoint/Soft Skull in 2008. Brian Kim Stefans' most recent books are What is Said to the Poet Concerning Flowers (Factory School, 2006), Kluge: A Mediation, and other works (Roof, 2007) and Before Starting Over: Selected Writings and Interviews (Salt, 2006). He just moved to Los Angeles to take a position as professor of English and Digital Humanities at UCLA.

MARCH MARCH 7 JEROME SALA and RACHEL ZOLF
Jerome Sala has been described as an "honorable hysteric" by critic Peter Schjeldahl. His latest book is Look Slimmer Instantly from Soft Skull Press. Other books include cult classics such as Spaz Attack, I Am Not a Juvenile Delinquent and The Trip. Rachel Zolf's collections include Human Resources (Coach House, 2007), which won the 2008 Trillium Book Award for Poetry, Shoot and Weep (Nomados, 2008), and Masque (Mercury, 2004).

MARCH 14 CHARLES BERNSTEIN and ADEENA KARASICK
Charles Bernstein is the CFO of the Center for Avant-Garde Comedy and Stand-Up Poetry. His most recent book is Blind Witness: Three American Operas. Adeena Karasick is the 2008 winner of the MPS mobile award, poet media artist and author of six books of poetry and poetic theory. Forthcoming is Amuse Bouche Tasty Treats for the Mouth (Talonbooks, 2009). She teaches Film and Literature at CUNY.

MARCH 21 K. SILEM MOHAMMAD and LYTLE SHAW
K. Silem Mohammad is the author Breathalyzer (Edge Books, 2008), A Thousand Devils (Combo Books, 2004), and Deer Head Nation (Tougher Disguises, 2003). Abraham Lincoln, which he edits with Anne Boyer, is the single most significant poetry magazine in North America that always features a large cat and a rainbow on its front cover. Lytle Shaw's most recent books include The Chadwick Family Papers (a collaboration with Jimbo Blachly, Periscope, 2009) and Frank O'Hara: The Poetics of Coterie (University Of Iowa Press, 2006).

MARCH 28 JAMES SHERRY and CECILIA VICUÑA
James Sherry is the author of more than 10 books of poetry and prose. His most

recent publication, Sorry: Environmental Poetics, is forthcoming from Factory School later this year. He is the editor/publisher of Roof Books and founder of The Segue Foundation. Cecilia Vicuña performs and exhibits her work widely in Europe, Latin America and the U.S. Templo e'Saliva / Spit Temple, a collection of her oral performances, edited by Rosa Alcalá, is forthcoming by Factory School Press.

APRIL

APRIL 4 RON SILLIMAN and LISA JARNOT
Ron Silliman has written and edited over 30 books to date. Silliman was the 2006 Poet Laureate of the Blogosphere, a 2003 Literary Fellow of the National Endowment for the Arts and was a 2002 Fellow of the Pennsylvania Arts Council as well as a Pew Fellow in the Arts in 1998. He lives in Chester County, Pennsylvania, with his wife and two sons. Lisa Jarnot is the author of four collections of poetry, including the recently published Night Scenes from Flood Editions. She lives in Queens and works as a landscape gardener.

APRIL 11 JENA OSMAN and TAN LIN
Jena Osman's books include An Essay in Asterisks (Roof) and The Character (Beacon). Her book The Network is forthcoming from Essay Press. She co-edits the ChainLinks book series with Juliana Spahr and teaches in the graduate Creative Writing program at Temple University. Tan Lin is a writer, artist, and critic. He has written Lotion Bullwhip Giraffe (Sun & Moon) and BlipSoak01 (Atelos). His visual and video work has been exhibited at the Yale Art Museum (New Haven), the Sophienholm (Copenhagen), and the Marianne Boesky Gallery (NYC).

APRIL 18 CHARLES ALEXANDER and AKILAH OLIVER
Charles Alexander is a Tucson-based poet, publisher, and book artist. He is the director and editor-in-chief of Chax Press. Alexander's recent books of poetry include Pushing Water: parts one through six (Standing Stones Press, 1998), near or random acts (Singing Horse Press, 2004), and Certain Slants (Junction Press, 2007). Akilah Oliver is the author of a new book A Toast in the House of Friends (Coffee House Press, 2008), and also the she said dialogues: flesh memory (Smokeproof/Erudite Fangs, 1999). She currently makes her home in Brooklyn, NY.

APRIL 25 POETRY AND ARCHITECTURE featuring VITO ACCONCI
An event featuring poets and architects presenting work that explores potential overlaps and collaborations between the two media. More information to come.

MAY

MAY 2 JULIAN BROLASKI and MAGDALENA ZURASWSKI
Julian T. Brolaski co-curated the the New Brutalism series in Oakland from

2003-2005 with Cynthia Sailers and the Holloway Poetry Series at UC Berkeley from 2004-2006. Brolaski is the author of several chapbooks including The Daily Usonian (Atticus/Finch 2004), Madame Bovary's Diary (Cy Press 2005), and Buck in a Corridor (flynpyntas 2008). Magdalena Zurawski was born in 1972 to Polish immigrants in New Jersey. Her first book, The Bruise, won the Ronald Sukenick Prize in2006, and was published by FC2 in 2008.

MAY 9 ERICA KAUFMAN and JOAN RETALLACK
erica kaufman is the author of several chapbooks including Civilization Day and several installations of Censory Impulse, her book-length poem, which was published by Factory School/Heretical Texts in January. She co-curates and co-edits Belladonna/Belladonna Books and lives in Brooklyn. Joan Retallack's most recent publication is her Gertrude Stein: Selections with an extensive introduction/discussion of Stein's work, brought out by University of California Press. She is the author of seven volumes of poetry including Errata 5uite, which won the Columbia Book Award chosen by Robert Creeley. A collection of Retallack's procedural poems is forthcoming from Roof Books.

MAY 16 NO READING

MAY 23 MEI-MEI BERSSENBRUGGE and JONATHAN SKINNER
Mei-mei Berssenbrugge was born in Beijing and grew up in Massachusetts. She is the author of numerous volumes of poetry, most recently I Love Artists: New and Selected Poems (University of California Press, 2006) and Concordance (Kelsey St. Press, 2006), a collaboration with Kiki Smith. Jonathan Skinner is a poet, translator and critic, as well as editor of the journal ecopoetics. Skinner completed his Ph.D. in English at SUNY Buffalo. In 2005, he published his first full-length poetry collection, Political Cactus Poems (Palm Press).

MAY 30 STACY SZYMASZEK and PATRICK DURGIN
Stacy Szymaszek is the author of Emptied of All Ships (Litmus Press, 2005). Recent chapbooks include Orizaba: A Voyage with Hart Crane (Faux Chaps, 2008) and from Hyperglossia (Hot Whiskey, 2008). Hyperglossia, the complete poem, is forthcoming from Litmus Press in early 2009. Patrick Durgin has collaborated with Jen Hofer since 1998 to produce The Route (Atelos, 2008). On his own, Durgin has published Imitation Poems (Atticus/Finch, 2007) and Color Music (Cuneiform Press, 2002).

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214. **Ruth Lepson**

Re: [SPAM]Re: Poetry Brothel at the Zipper Factory

Wed 14 Jan 2009

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well, you're ok with it but are they ok with it? I mean, doesn't it hurt them? whether it's legal or not?

On 1/13/09 5:05 PM, "Mark Weiss" <[redacted]> wrote:

> *To extrapolate:*
>
> *Since as it becomes easier to get laid for free the stuff a prostitute has to do to make a living gets weirder everybody should keep their legs crossed.*
>
> *Did I get it right?*
>
> *I'm ok with folks doing what they want to make a living, even if they only do it because they feel bad about themselves, and people buying their services, even if they only do it because they feel bad about themselves. Unless we legislate mental health (and assume that the motivations are always unhealthy) it's the best we're likely to do.*
>
> *Coercion of any kind is another matter. Legalization makes it a lot easier to fight coercion (and incidentally to minimize the spread of disease).*
>
> *I'd say the same for drug use, even though most people probably shouldn't put a spike in their arm.*
>
> *Mark*
>
> *At 12:39 AM 1/13/2009, you wrote:*
>
> *I've been following the discussion only sporadically, so please forgive any redundancy, but, the well-known "Effects of Prolonged Consumption of Pornography" and other studies suggest that in places where pornography is legal and increasingly popular there is a corresponding decrease in the incidence of violent sexual crimes. As if the medium could allow for the safe channeling of certain repressed and thereby sinister desires. However, many observers attribute said decreased incidence to a greater leniency in attitudes towards sexual behavior and an inability, or unwillingness, to interpret sex crimes as such. In this regard, where pornography is widely consumed, we might note the evolution of more exotic and aggressive forms of it (think anus, gangbang, shit in the mouth).*

> *Though pornography and prostitution aren't the same thing, perhaps the same principle holds true. The more the thing is permitted, the more boring it gets, and so, the more deviant and illicit and forbidden its form must take. Or in other terms, hunger (out of boredom) ensures the creation (and delivery) of new products. The more we're ok with prostitution, the more we're ok with whatever treatment the prostitute receives, and the more novel treatments we'll surely find. Let the free market rule. After all they're just a muscle.*
>
> *Jared Schickling*

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215. **Maria Damon**

Re: SEGUE WINTER-SPRING 2009

Wed 14 Jan 2009

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wow this series looks so HOTTT!!!

Gary Sullivan wrote:
> SEGUE READING SERIES @ BOWERY POETRY CLUB
> Winter / Spring 2009
>
> Saturdays: 4:00 p.m. - 6:00 p.m. 308 BOWERY, just north of Houston $6 admission goes to support the readers
>
> The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted]. Curators: February-March by Nada Gordon & Gary Sullivan, April-May by Kristen Gallagher & Tim Peterson.
>
> FEBRUARY
>
> FEBRUARY 7 KENNETH GOLDSMITH and EDWIN TORRES
> Kenneth Goldsmith is the author of ten books of poetry and founding editor of UbuWeb (ubu.com). He is the host of a weekly radio show on New York City's WFMU and teaches writing at The University of Pennsylvania. A book of critical essays, Uncreative Writing, is forthcoming from Columbia University Press. Edwin Torres is a NYC born lingualisualist currently on hiatus from the apple, living upstate. A NYFA recipient and 2006/7 Lower Manhattan Cultural Council Writer-in-Residence, he's been widely published and taught his Brainlingo workshop at numerous venues & universities. His books include, The

PoPedology Of An Ambient Language (Atelos Books), The All-Union Day Of The Shock Worker (Roof Books), Onomalingua: noise songs and poems (Rattapallax e-book), and Please (Faux Press CD-Rom).
>
> FEBRUARY 14 STEVE BENSON and STEPHANIE YOUNG
> Steve Benson, formerly of the San Francisco Bay area, has lived in Downeast Maine since 1996. Transcripts of orally improvised performances appear in Blindspots (Whale Cloth, 1981), Reverse Order (Potes and Poets, 1989), Blue Book (The Figures/Roof, 1998) and Open Clothes (Atelos, 2005), along with written works. With nine other bay area language poets, he is preparing part 8 of The Grand Piano: An Experiment in Collective Autobiography (Mode A, 2006-present). Stephanie Young lives and works in Oakland. Her books of poetry are Picture Palace (in girum imus nocte et consumimur igni, 2008) and Telling the Future Off (Tougher Disguises, 2005). She edited Bay Poetics (Faux Press, 2006) and her most recent editorial project is Deep Oakland, deepoakland.org. She blogs so rarely at stephanieyoung.org/blog.
>
> FEBRUARY 21 MELANIE NIELSON and SARA WINTZ
> Melanie Nielson was born in Humboldt, Tennessee, grew up in Southern California, and lives in New York City. She edited Big Allis magazine for many years with Jessica Grim, and is the author of Civil Noir (Roof Books, 1991). Sara Wintz's writing has appeared in Ecopoetics, Cricket Online Review, Interrobang?!, and on Ceptuetics. She co-directs, with Cristiana Baik, :the press gang:, publisher of Intricate Systems, by Juliana Spahr and One Might, by Karen Volkman. She lives in Brooklyn and works at P.S.1 Contemporary Art Center.
>
> FEBRUARY 28 JOHN GIORNO and BRIAN KIM STEFANS
> John Giorno is the author of many books of poetry, which have been translated into several languages. Subduing Demons in America: The Selected Poems of John Giorno, 1962-2008, a career-spanning survey of his work, will be published by Counterpoint/Soft Skull in 2008. Brian Kim Stefans' most recent books are What is Said to the Poet Concerning Flowers (Factory School, 2006), Kluge: A Mediation, and other works (Roof, 2007) and Before Starting Over: Selected Writings and Interviews (Salt, 2006). He just moved to Los Angeles to take a position as professor of English and Digital Humanities at UCLA.
>
> MARCH MARCH 7 JEROME SALA and RACHEL ZOLF
> Jerome Sala has been described as an "honorable hysteric" by critic Peter Schjeldahl. His latest book is Look Slimmer Instantly from Soft Skull Press. Other books include cult classics such as Spaz Attack, I Am Not a Juvenile Delinquent and The Trip. Rachel Zolf's collections include Human Resources

(Coach House, 2007), which won the 2008 Trillium Book Award for Poetry, Shoot and Weep (Nomados, 2008), and Masque (Mercury, 2004).
>
> MARCH 14 CHARLES BERNSTEIN and ADEENA KARASICK
> Charles Bernstein is the CFO of the Center for Avant-Garde Comedy and Stand-Up Poetry. His most recent book is Blind Witness: Three American Operas. Adeena Karasick is the 2008 winner of the MPS mobile award, poet media artist and author of six books of poetry and poetic theory. Forthcoming is Amuse Bouche Tasty Treats for the Mouth (Talonbooks, 2009). She teaches Film and Literature at CUNY.
>
> MARCH 21 K. SILEM MOHAMMAD and LYTLE SHAW
> K. Silem Mohammad is the author Breathalyzer (Edge Books, 2008), A Thousand Devils (Combo Books, 2004), and Deer Head Nation (Tougher Disguises, 2003). Abraham Lincoln, which he edits with Anne Boyer, is the single most significant poetry magazine in North America that always features a large cat and a rainbow on its front cover. Lytle Shaw’s most recent books include The Chadwick Family Papers (a collaboration with Jimbo Blachly, Periscope, 2009) and Frank O'Hara: The Poetics of Coterie (University Of Iowa Press, 2006).
>
> MARCH 28 JAMES SHERRY and CECILIA VICUÑA
> James Sherry is the author of more than 10 books of poetry and prose. His most recent publication, Sorry: Environmental Poetics, is forthcoming from Factory School later this year. He is the editor/publisher of Roof Books and founder of The Segue Foundation. Cecilia Vicuña performs and exhibits her work widely in Europe, Latin America and the U.S. Templo e’Saliva / Spit Temple, a collection of her oral performances, edited by Rosa Alcalá, is forthcoming by Factory School Press.
>
> APRIL
>
> APRIL 4 RON SILLIMAN and LISA JARNOT
> Ron Silliman has written and edited over 30 books to date. Silliman was the 2006 Poet Laureate of the Blogosphere, a 2003 Literary Fellow of the National Endowment for the Arts and was a 2002 Fellow of the Pennsylvania Arts Council as well as a Pew Fellow in the Arts in 1998. He lives in Chester County, Pennsylvania, with his wife and two sons. Lisa Jarnot is the author of four collections of poetry, including the recently published Night Scenes from Flood Editions. She lives in Queens and works as a landscape gardener.
>
> APRIL 11 JENA OSMAN and TAN LIN

> Jena Osman’s books include An Essay in Asterisks (Roof) and The Character (Beacon). Her book The Network is forthcoming from Essay Press. She co-edits the ChainLinks book series with Juliana Spahr and teaches in the graduate Creative Writing program at Temple University. Tan Lin is a writer, artist, and critic. He has written Lotion Bullwhip Giraffe (Sun & Moon) and BlipSoak01 (Atelos). His visual and video work has been exhibited at the Yale Art Museum (New Haven), the Sophienholm (Copenhagen), and the Marianne Boesky Gallery (NYC).
>
> APRIL 18 CHARLES ALEXANDER and AKILAH OLIVER
> Charles Alexander is a Tucson-based poet, publisher, and book artist. He is the director and editor-in-chief of Chax Press. Alexander’s recent books of poetry include Pushing Water: parts one through six (Standing Stones Press, 1998), near or random acts (Singing Horse Press, 2004), and Certain Slants (Junction Press, 2007). Akilah Oliver is the author of a new book A Toast in the House of Friends (Coffee House Press, 2008), and also the she said dialogues: flesh memory (Smokeproof/Erudite Fangs, 1999). She currently makes her home in Brooklyn, NY.
>
> APRIL 25 POETRY AND ARCHITECTURE featuring VITO ACCONCI
> An event featuring poets and architects presenting work that explores potential overlaps and collaborations between the two media. More information to come.
>
> MAY
>
> MAY 2 JULIAN BROLASKI and MAGDALENA ZURASWSKI
> Julian T. Brolaski co-curated the the New Brutalism series in Oakland from 2003-2005 with Cynthia Sailers and the Holloway Poetry Series at UC Berkeley from 2004-2006. Brolaski is the author of several chapbooks including The Daily Usonian (Atticus/Finch 2004), Madame Bovary’s Diary (Cy Press 2005), and Buck in a Corridor (flynpyntas 2008). Magdalena Zurawski was born in 1972 to Polish immigrants in New Jersey. Her first book, The Bruise, won the Ronald Sukenick Prize in2006, and was published by FC2 in 2008.
>
> MAY 9 ERICA KAUFMAN and JOAN RETALLACK
> erica kaufman is the author of several chapbooks including Civilization Day and several installations of Censory Impulse, her book-length poem, which was published by Factory School/Heretical Texts in January. She co-curates and co-edits Belladonna/Belladonna Books and lives in Brooklyn. Joan Retallack’s most recent publication is her Gertrude Stein: Selections with an extensive introduction/discussion of Stein’s work, brought out by University of California

Press. She is the author of seven volumes of poetry including Errata 5uite, which won the Columbia Book Award chosen by Robert Creeley. A collection of Retallack's procedural poems is forthcoming from Roof Books.
>
> MAY 16 NO READING
>
> MAY 23 MEI-MEI BERSSENBRUGGE and JONATHAN SKINNER
> Mei-mei Berssenbrugge was born in Beijing and grew up in Massachusetts. She is the author of numerous volumes of poetry, most recently I Love Artists: New and Selected Poems (University of California Press, 2006) and Concordance (Kelsey St. Press, 2006), a collaboration with Kiki Smith. Jonathan Skinner is a poet, translator and critic, as well as editor of the journal ecopoetics. Skinner completed his Ph.D. in English at SUNY Buffalo. In 2005, he published his first full-length poetry collection, Political Cactus Poems (Palm Press).
>
> MAY 30 STACY SZYMASZEK and PATRICK DURGIN
> Stacy Szymaszek is the author of Emptied of All Ships (Litmus Press, 2005). Recent chapbooks include Orizaba: A Voyage with Hart Crane (Faux Chaps, 2008) and from Hyperglossia (Hot Whiskey, 2008). Hyperglossia, the complete poem, is forthcoming from Litmus Press in early 2009. Patrick Durgin has collaborated with Jen Hofer since 1998 to produce The Route (Atelos, 2008). On his own, Durgin has published Imitation Poems (Atticus/Finch, 2007) and Color Music (Cuneiform Press, 2002).
>
> THE SEGUE FOUNDATION
> 300 Bowery
> New York, NY 10012
>
> _____
> Windows Live™: Keep your life in sync.
> http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t1_allup_explore_012009
>

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216. **Maria Damon**
Re: blog article about The Accidental Artist
Wed 14 Jan 2009

---

totally gorgeous. azure's voice and those vibrant jewel-like images in motion, wow!

Alan Sondheim wrote:
> (sent to me by Opensource Obscure, and thanks - Alan)
>
> http://www.secondlifeupdate.com/virtual-world-experiences/top-5-works-of-art-in-second-life-pics-video-the-accidental-artist/
>
> or http://bit.ly/Ne0N
>

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217. Mark Weiss
Re: [SPAM]Re: Poetry Brothel at the Zipper Factory
Wed 14 Jan 2009

Aren't you talking about motivation? If there were no coercion, would it be ok for people to choose to do things that might hurt them? What other potentially self-destructive things should we make illegal? Demolition derbies? Surfing? Skateboarding? Smoking? Drinking? MFA programs? Or if we limit the list to sexual behavior, which is apparently a separate category? one night stands? Sleeping with musicians? A list would be helpful.

Mark

At 08:55 AM 1/14/2009, you wrote:
>well, you're ok with it but are they ok with it? I mean, doesn't it hurt
>them? whether it's legal or not?
>
>
>On 1/13/09 5:05 PM, "Mark Weiss" <[redacted]> wrote:
>
> > To extrapolate:
> >
> > Since as it becomes easier to get laid for free the stuff a
> > prostitute has to do to make a living gets weirder everybody should
> > keep their legs crossed.
> >
> > Did I get it right?
> >
> > I'm ok with folks doing what they want to make a living, even if they
> > only do it because they feel bad about themselves, and people buying
> > their services, even if they only do it because they feel bad about
> > themselves. Unless we legislate mental health (and assume that the
> > motivations are always unhealthy) it's the best we're likely to do.

> >
> > Coercion of any kind is another matter. Legalization makes it a lot
> > easier to fight coercion (and incidentally to minimize the spread
> of disease).
> >
> > I'd say the same for drug use, even though most people probably
> > shouldn't put a spike in their arm.
> >
> > Mark
> >
> > At 12:39 AM 1/13/2009, you wrote:
> >
> >>
> >> I've been following the discussion only sporadically, so please
> >> forgive any redundancy, but, the well-known "Effects of Prolonged
> >> Consumption of Pornography" and other studies suggest that in places
> >> where pornography is legal and increasingly popular there is a
> >> corresponding decrease in the incidence of violent sexual
> >> crimes. As if the medium could allow for the safe channeling of
> >> certain repressed and thereby sinister desires. However, many
> >> observers attribute said decreased incidence to a greater leniency
> >> in attitudes towards sexual behavior and an inability, or
> >> unwillingness, to interpret sex crimes as such. In this regard,
> >> where pornography is widely consumed, we might note the evolution of
> >> more exotic and aggressive forms of it (think anus, gangbang, shit
> >> in the mouth).
> >>
> >> Though pornography and prostitution aren't the same thing, perhaps
> >> the same principle holds true. The more the thing is permitted, the
> >> more boring it gets, and so, the more deviant and illicit and
> >> forbidden its form must take. Or in other terms, hunger (out of
> >> boredom) ensures the creation (and delivery) of new products. The
> >> more we're ok with prostitution, the more we're ok with whatever
> >> treatment the prostitute receives, and the more novel treatments
> >> we'll surely find. Let the free market rule. After all they're
> >> just a muscle.
> >>
> >> Jared Schickling
> >>
> >
> guidelines &
>

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218. Steve Tills
Subject: Re: Can "nature" poetry be postmodern/post-structural?
Wed 14 Jan 2009

Additional inquiry might include these questions:

Can post-modern/post-structural "poetry" handle Nature?

Isn't postmodern and post-structural, for better AND for worse, a subset of nature, including our species' frequently incommensurate and dysfunctional and human-centric, usually unverifiable and generally SELF-serving definitions of it?

Should pomers truly concerned with developing interesting, fun, serious, irreverent, heady, simple, useful, and smiling nature poetries prescribe for themselves the onus of having to appeal to so-called postmodern/post-structural exigencies, which are, after all, largely or at least ALSO cottage industry consumer products developed by the academia industries, NOT necessarily OBJECTS of real, concrete, substantial relevance to "nature" OR "poetry" in the first place, the second place, or the 3rd?

Also, seriously, cannot postmodern/post-structural play an honorable role in saving nature, without which we're not going to have ANY poetry, jobs in academia, or EPC forums, ultimately?

Blah blah...

Steve Tills

Civilization is the encouragement of differences.
-Mohandas Karamchand Gandhi (1869-1948)

P Please consider the environment before printing this email - be green, keep it on the screen

↑ Index

219. Mary Kasimor
Re: Bailout
Wed 14 Jan 2009

I wonder if we put too high a price on women's sexuality--I was of the generation that came of age during the late 60's, and we women were so damn glad to throw away our parents' prudishness about what "good girls do." I am sure that men were overjoyed, and as I write that I wonder why I suddenly feel "prickly" (I didn't mean that to be a play on words.) about men also feeling liberated. I suppose our views on sexuality are such a part of our culture that it

is hard to separate culture from nature. Our intellects and talents are also part of the free market. Tthe other problem is that women are still seeing their world through men's perspectives--not always, but often. I think that is obvious.

Mary

--- On Wed, 1/14/09, mIEKAL aND <[redacted]> wrote:

From: mIEKAL aND <[redacted]>
Subject: Bailout
To: [redacted]
Date: Wednesday, January 14, 2009, 7:40 AM

(this piggybacks nicely on the brothel dissection...)

Grad Student Selling Virginity Flooded With Offers

http://cbs13.com/local/selling.virginity.tuition.2.815171.html

A Sacramento State grad trying to make money by auctioning off her virginity to help pay for her graduate studies is getting lots of offers...and not just for sex.

The 22-year-old who is using the pseudonym Natalie Dylan for safety reasons is going through a legal brothel in Nevada to sell her virginity. Dylan told CBS13 she's gotten an offer of $250,000. And now she's gotten an offer to do a photo spread for Penthouse magazine.

The auction is being handled by the Bunny Ranch in Carson City, Nevada with bids coming in through their website.

Dylan says she's already taken a polygraph test to prove her virginal status, and is also willing to undergo a medical exam.

"The main purpose of this is to finance a couple things in my life," Dylan told CBS13. "I think empowerment of women is picking yourself up and doing something on your own to better yourself."

So far, hundreds of offers have already come in including some from male virgins. Natalie says she won't give up her virginity to the highest bidder. She's also seeking other qualities from her first lover. "I'm looking for intelligence and an overall nice person," said Dylan.

Dylan says she ended up in a financial bind, because her stepfather allegedly used her college status to fraudulently apply for student loans, and then ran off with the money.

Dylan earned her bachelor's degree in women's studies from Sacramento State and plans to get her master's at the school beginning in January.

Many Sac State students say they're shocked to hear about their former classmate's plan, while others applaud her.

"She's just giving it to some random person. And I just think she should be giving it to someone special she loves," said one student on campus.

While another felt that selling her virginity for grad school "is a noble reason to get money."

As for Natalie, after claiming to hold on to her virginity for 22 years (although the Bunny Ranch website claims she is 21-years-old), she says she has a commodity not many people have to sell.

"When I was younger, I wanted 100% romance, possibly even wait for marriage. But as I grew up, reality kinda hit. And I think its a capitalistic society and I want to capitalize on this," explained Dylan.

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220. Séamas Cain
Papers of the poet Thomas Kinsella
Wed 14 Jan 2009

The Papers of the Irish poet Thomas Kinsella have gone to the MARBL Library at Emory University in Atlanta, Georgia, U.S.

For a detailed inventory of the Papers of Thomas Kinsella, go to http://irishliterature.library.emory.edu/content.php?id=kinsella774_1010913

Amazingly, the MARBL Library at Emory also holds the Papers of the Irish poets Seamus Heaney, Ciaran Carson, Peter Fallon/The Gallery Press Collection, Ted Hughes, Michael Longley, Derek Mahon, Medbh McGuckian, Charles Montieth, Paul Muldoon, Edna O'Brien, Desmond O'Grady, Frank Ormsby, Tom Paulin, and James Simmons as well as other more or less contemporary Irish poets. Most of these manuscript collections have been purchased by Emory.

For an index of Irish literary collections,
mostly at the MARBL Library of Emory University, go to
http://irishliterature.library.emory.edu/browse.php

Amazing! that the National Library of Ireland would not have acted more decisively to keep these manuscript collections (of literary and historic importance) in Ireland!

Or, is it not so amazing after all? given the back-of-the-hand treatment to most Irish authors in the past and present.

For information about the Irish
Literary Collections Portal, go to
http://irishliterature.library.emory.edu/

In 1985, in Duluth, Minnesota, I was privileged to introduce Thomas Kinsella at his reading before an audience of 400 people. I enjoyed several days of lengthy conversations with Kinsella. I learned quite a lot from him about the varieties of innovative and not-so-innovative approaches to contemporary poetry. Indeed, it is NOT Seamus Heaney but Thomas Kinsella that I see as the grand old man of contemporary Irish poetry!

At that time, on his visit in 1985, Kinsella was very interested to learn of Lady Augusta Gregory's reaction to the city of Duluth. In February of 1914, Lady Gregory came to Duluth to participate in the founding of the Little Theatre, a breakaway from the commercial theatre of that day. (Bernard Shaw was also involved in the founding of this Little Theatre.) As Lady Gregory arrived on the scene, the harbor and the western end of Lake Superior were filled with ice. And further east on the great lake, in motion, there were huge ice floes. Lady Gregory said she had never before seen "icebergs"! Throughout her time in Duluth, she kept talking about the "icebergs," and the "beauty" of the "icebergs"!

Regards, from the icebergs of Lake Superior,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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221. Mary Jo Malo
Can "nature" poetry be postmodern/post-structural?
Wed 14 Jan 2009

Many thanks to all who have sent suggestions on/off list. Remembered a few of my own favorites: Lyn Lifshin and Geraldine Green. I was appalled with Richard Louv's opinion about the lack of nature found in modern "urban" poetry and needed some affirmation :)

Mary Jo Malo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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222. **Ruth Lepson**
Re: Bailout
Wed 14 Jan 2009

---

yes, ultimate capitalism, as it has been for so long--women as a main commodity.

On 1/14/09 8:40 AM, "mIEKAL aND" <[redacted]> wrote:

> *(this piggybacks nicely on the brothel dissection...)*
>
> *Grad Student Selling Virginity Flooded With Offers*
>
> *http://cbs13.com/local/selling.virginity.tuition.2.815171.html*
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>
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> *Dylan says she ended up in a financial bind, because her stepfather allegedly used her college status to fraudulently apply for student loans, and then ran off with the money.*
>
> *Dylan earned her bachelor's degree in women's studies from Sacramento State and plans to get her master's at the school beginning in January.*

> *Many Sac State students say they're shocked to hear about their former classmate's plan, while others applaud her.*
>
> *"She's just giving it to some random person. And I just think she should be giving it to someone special she loves," said one student on campus.*
>
> *While another felt that selling her virginity for grad school "is a noble reason to get money."*
>
> *As for Natalie, after claiming to hold on to her virginity for 22 years (although the Bunny Ranch website claims she is 21-years-old), she says she has a commodity not many people have to sell.*
>
> *"When I was younger, I wanted 100% romance, possibly even wait for marriage. But as I grew up, reality kinda hit. And I think its a capitalistic society and I want to capitalize on this," explained Dylan.*

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223. **Troy Camplin**

Re: [SPAM]Re: Poetry Brothel at the Zipper Factory

Wed 14 Jan 2009

In the end, who are you or I or anybody else to tell someone what they can and cannot do, to prevent people from hurting themselves (especially if it's our opinion that they are hurting themselves)? It seems pretty arrogant to tell adults what they can and cannot do with their own bodies and minds. We can quibble all day about whether or not prostitutes under legalized conditions are "hurt" by the job or not, but in the end, we don't know what a person likes or does not lie, is hurt by or is not hurt by, prefers or does not prefer precisely because we cannot be inside their heads, knowing any of those things. Faced with such overwhelming ignorance of such things about others, we should let people do what they want to do and be who they want to be so long as it doesn't involve force or threat of force. THis isn't to say that one should not be out there trying to create conditions where women don't have to choose prostitution, that one shouldn't be trying to change minds -- but it is to say that one should not be using either force or the threat of force to make people do what you want or make them accept what you think is best for them.

Troy Camplin

_____

From: Ruth Lepson <[redacted]>
To: [redacted]

Sent: Wednesday, January 14, 2009 7:55:53 AM
Subject: Re: [SPAM]Re: Poetry Brothel at the Zipper Factory

well, you're ok with it but are they ok with it? I mean, doesn't it hurt them? whether it's legal or not?

On 1/13/09 5:05 PM, "Mark Weiss" <[redacted]> wrote:

> *To extrapolate:*
>
> *Since as it becomes easier to get laid for free the stuff a prostitute has to do to make a living gets weirder everybody should keep their legs crossed.*
>
> *Did I get it right?*
>
> *I'm ok with folks doing what they want to make a living, even if they only do it because they feel bad about themselves, and people buying their services, even if they only do it because they feel bad about themselves. Unless we legislate mental health (and assume that the motivations are always unhealthy) it's the best we're likely to do.*
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> *Coercion of any kind is another matter. Legalization makes it a lot easier to fight coercion (and incidentally to minimize the spread of disease).*
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> *I'd say the same for drug use, even though most people probably shouldn't put a spike in their arm.*
>
> *Mark*
>
> *At 12:39 AM 1/13/2009, you wrote:*
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> *I've been following the discussion only sporadically, so please forgive any redundancy, but, the well-known "Effects of Prolonged Consumption of Pornography" and other studies suggest that in places where pornography is legal and increasingly popular there is a corresponding decrease in the incidence of violent sexual crimes. As if the medium could allow for the safe channeling of certain repressed and thereby sinister desires. However, many observers attribute said decreased incidence to a greater leniency in attitudes towards sexual behavior and an inability, or unwillingness, to interpret sex crimes as such. In this regard, where pornography is widely consumed, we might note the evolution of more exotic and aggressive forms of it (think anus, gangbang, shit in the mouth).*
>
> *Though pornography and prostitution aren't the same thing, perhaps the same principle holds true. The more the thing is permitted, the*

> *more boring it gets, and so, the more deviant and illicit and forbidden its form must take. Or in other terms, hunger (out of boredom) ensures the creation (and delivery) of new products. The more we're ok with prostitution, the more we're ok with whatever treatment the prostitute receives, and the more novel treatments we'll surely find. Let the free market rule. After all they're just a muscle.*
>
> *Jared Schickling*

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224. **Troy Camplin**
Re: coMpetition does
Wed 14 Jan 2009

Being eaten alive in a workshop isn't a bad thing. If you can't stand criticism of your work, you won't improve much as an artist. This isn't to say that everything in a workshop is golden (it isn't), but you come out with many perspectives and, if you know what you're really hearing, you can figure out what's really wrong that needs work among the comments and criticisms. But CA is right, you do have to be careful to distinguish between those who wish to help you, and those who are envious and want to tear you down, to "get rid of the competition." Again, if you're paying attention, it does become pretty obvious before long. Be on the lookout for those who come up to you later and apologize for "being so rough" and/or who offer more suggestions or offer to look at it again after the revision. Those are the ones who want to help you. They will also more likely be the good poets. Nasty, antisocial, selfish people do not have the wisdom necessary to be great poets. Or even good or mediocre poets.

Troy Camplin

_____
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Wednesday, January 14, 2009 12:25:39 AM
Subject: Re: coMpetition does

here here CA i fully understand being one who has always avoided workshops and it probably shows

On Tue, 13 Jan 2009 12:28:19 -0500 CA Conrad <[redacted]>
writes:
> Recently I've met a couple of young poets (yet again) who dropped

> out
> of poetry writing workshops because they were, in the words of one
> of
> these poets, "eaten alive."
>
> The conversation isn't new. And it's not a conversation about
> workshops in particular, but competition in a bigger sense.
>
> When is competition good, meaning productive, meaning THE THING
> which
> spurs poets into action in the best sense, in the sense of WANTING
> to
> write as well as they can.
>
> And when is competition ugly, filled with envy and jealousy,
> reaching
> a surprising number of times in my observations to the most
> corrupt,
> wicked, disturbing places people can get to.
>
> The conversation is tricky because I'm always trying to ask,
> investigate with others, WHERE IS THE line between competition when
> it's healthy, and rotten?
>
> There's no doubt in my mind that these two young poets (the latest
> two
> that is, as I've been having this conversation for years now and I
> don't even remember how many times I've had it frankly) love,
> really
> LOVE poetry. We share that, we find when talking that we share
> that
> DRIVE, depositing ourselves in front of bookstore poetry sections,
> and
> libraries, and asking everyone we know who their favorite poets
> are,
> and titles, and never getting enough of this love. Never getting
> enough of it. And not just feeling sad when a bookstore like
> GOTHAM
> BOOKMART closes down but ANGRY!
>
> We're so much alike, and we tell one another what we're most
> excited

> about NOW, and everyone's scratching notes for the library and
> bookstore. How we're NOT alike is that these two young poets are
> VERY
> vulnerable to attack. When they were said to be "eaten alive" I'm
> not
> surprised. And I'm sad, and wish they were MORE LIKE ME and laugh
> at
> the bastards and say, "OH YOU'RE JUST A HATER, YOU JEALOUS PIG!"
> Or,
> "Yeah well, THANKS, being attacked GETS ME UP IN THE MORNING TO
> MAKE
> YOU ANGRY!" It feeds me when someone attacks me, I LOVE it.
>
> But of course a lot of people don't respond well when they're
> attacked, and this makes me sad. I've known poets WHOSE POEMS MADE
> ME
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> cases the attacks were from their professors, and the other
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> ENOUGH awards or enough room at the reading series, not enough, is
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> abilities have become part of a big system in the capital of art
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> poetry, and books, and writing programs and teaching and, and, and
> CONSUMPTION, and frankly how, more than ever there's more reasons
> than
> ever for us to feel like we're NOT working hard enough, NOT being
> good
> enough, NOT good enough, so many reasons to feel like shit.

>
> It's a big conversation. But I feel I'm always having it. And
> it's
> one of the most important ones to have some days, especially when I
> meet young poets who have just been destroyed in workshops, made to
> feel worthless. The one poet started crying, and said, literally
> between sobs, "ALL I WANT TO DO IS WRITE POETRY!" It's really
> awful,
> I just want to hit whoever did this to this person, but of course
> that's not helpful.
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> that way when I meet YET ANOTHER amazing young poet who becomes
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> of workshops and other poets and stops writing.
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> I've met so many amazing poets who stop, for so many reasons they
> stop. The most common reason though is that they get worn out from
> the struggle of dealing with many hungry egos. And their own
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225. **Thomas savage**
Re: coMpetition does
Wed 14 Jan 2009

I think most of what you say here is wonderful. Personal attacks are definitely the line people should not cross in a poetry workshop. Constructive criticism is what poetry workshops are about and appreciation when something is really good. I start each workshop I teach by telling the students that we are all equals. I may or may not know a bit more about poetry than they do but, as human beings, we are all equals and that they are allowed to disagree with anything I say if they do so. I think this helps to neutralize not only the hierarchy of the class but also the odd sense of "empowerment" some people feel who have studied at many workshops and thus feel they have the right or the opportunity to make personal attacks. Of course, if a young poet feels his work is so perfect, so sacrosanct that no one should criticize it, then what is he or she doing in a workshop anyway. But it sounds like this is another issue from what you are talking about here. Regards, Tom Savage

--- On Wed, 1/14/09, steve d. dalachinsky <[redacted]> wrote:

From: steve d. dalachinsky <[redacted]>
Subject: Re: coMpetition does
To: [redacted]
Date: Wednesday, January 14, 2009, 1:25 AM

here here CA i fully understand being one who has always avoided workshops and it probably shows

On Tue, 13 Jan 2009 12:28:19 -0500 CA Conrad <[redacted]>
writes:
> Recently I've met a couple of young poets (yet again) who dropped
> out
> of poetry writing workshops because they were, in the words of one
> of
> these poets, "eaten alive."
>
> The conversation isn't new. And it's not a conversation about
> workshops in particular, but competition in a bigger sense.
>
> When is competition good, meaning productive, meaning THE THING
> which
> spurs poets into action in the best sense, in the sense of WANTING
> to
> write as well as they can.
>

> And when is competition ugly, filled with envy and jealousy,
> reaching
> a surprising number of times in my observations to the most
> corrupt,
> wicked, disturbing places people can get to.
>
> The conversation is tricky because I'm always trying to ask,
> investigate with others, WHERE IS THE line between competition when
> it's healthy, and rotten?
>
> There's no doubt in my mind that these two young poets (the latest
> two
> that is, as I've been having this conversation for years now and I
> don't even remember how many times I've had it frankly) love,
> really
> LOVE poetry. We share that, we find when talking that we share
> that
> DRIVE, depositing ourselves in front of bookstore poetry sections,
> and
> libraries, and asking everyone we know who their favorite poets
> are,
> and titles, and never getting enough of this love. Never getting
> enough of it. And not just feeling sad when a bookstore like
> GOTHAM
> BOOKMART closes down but ANGRY!
>
> We're so much alike, and we tell one another what we're most
> excited
> about NOW, and everyone's scratching notes for the library and
> bookstore. How we're NOT alike is that these two young poets are
> VERY
> vulnerable to attack. When they were said to be "eaten alive"
I'm
> not
> surprised. And I'm sad, and wish they were MORE LIKE ME and laugh
> at
> the bastards and say, "OH YOU'RE JUST A HATER, YOU JEALOUS
PIG!"
> Or,
> "Yeah well, THANKS, being attacked GETS ME UP IN THE MORNING TO
> MAKE
> YOU ANGRY!" It feeds me when someone attacks me, I LOVE it.

>
> But of course a lot of people don't respond well when they're
> attacked, and this makes me sad. I've known poets WHOSE POEMS MADE
> ME
> HAPPY who stopped writing poems because of such attacks. In some
> cases the attacks were from their professors, and the other
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226. **steve d. dalachinsky**

Re: Can "nature" poetry be postmodern/post-structural?

Wed 14 Jan 2009

---

hey MJ my stuff's full o nature sunsets and stuff even a flower or 2 clouds moon etc we live with it wherever we are

On Wed, 14 Jan 2009 10:52:45 -0600 Mary Jo Malo <[redacted]> writes:
> Many thanks to all who have sent suggestions on/off list. Remembered
> a
> few of my own favorites: Lyn Lifshin and Geraldine Green. I was

> appalled with Richard Louv's opinion about the lack of nature found
> in
> modern "urban" poetry and needed some affirmation :)
>
> Mary Jo Malo
>
> --
> http://thisshiningwound.blogspot.com/
> http://apophisdeconstructingabsurdity.blogspot.com/
>
>
>

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227. **Alan Sondheim**

Re: blog article about The Accidental Artist

Wed 14 Jan 2009

Thank you! The images are somewhat old I think - the 'matrix' is much more complex at the moment, perhaps less jewel-like. If anyone wants to follow the development of all of this, go to http://www.alansondheim.org and then click _twice_ on "Last Modified" - this brings the recent images/videos/ to the top of the directory (click once and the oldest files are at the top). For descriptions, click on the first .txt file - which at the moment is "py.txt" - the newest material is at the bottom.

That's about it and again thanks!

- Alan

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

On Wed, 14 Jan 2009, Maria Damon wrote:

> *totally gorgeous. azure's voice and those vibrant jewel-like images in motion, wow!*
>
> *Alan Sondheim wrote:*
> *(sent to me by Opensource Obscure, and thanks - Alan)*
>
> *http://www.secondlifeupdate.com/virtual-world-experiences/top-5-works-of-art-in-second-life-pics-video-the-accidental-artist/*

> *or http://bit.ly/Ne0N*

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228. **Troy Camplin**
Re: Bailout
Wed 14 Jan 2009

I agree that there is a problem with women all too often seeing the world through men's perspectives. One of the flaws of the feminist movement in the U.S. was the acceptance of male virtues as the only virtues, meaning women should emulate men -- and that emulation was not just in the economy, but in sexuality as well. The truth is that there are manly/masculine virtues as well as womanly/feminine virtues (as well as human virtues) that are not better or worse than the other, but merely different and, typically, complementary. It benefits everyone, especially couples, when the two are in balance. I also have a suspicion that in the greatest artists, the two are balanced within the individual him-/herself.

Troy Camplin

_____
From: Mary Kasimor <[redacted]>
To: [redacted]
Sent: Wednesday, January 14, 2009 9:17:51 AM
Subject: Re: Bailout

I wonder if we put too high a price on women's sexuality--I was of the generation that came of age during the late 60's, and we women were so damn glad to throw away our parents' prudishness about what "good girls do." I am sure that men were overjoyed, and as I write that I wonder why I suddenly feel "prickly" (I didn't mean that to be a play on words.) about men also feeling liberated. I suppose our views on sexuality are such a part of our culture that it is hard to separate culture from nature. Our intellects and talents are also part of the free market. Tthe other problem is that women are still seeing their world through men's perspectives--not always, but often. I think that is obvious.

Mary

--- On Wed, 1/14/09, mIEKAL aND <[redacted]> wrote:

From: mIEKAL aND <[redacted]>
Subject: Bailout

To: [redacted]
Date: Wednesday, January 14, 2009, 7:40 AM

(this piggybacks nicely on the brothel dissection...)

Grad Student Selling Virginity Flooded With Offers

http://cbs13.com/local/selling.virginity.tuition.2.815171.html

A Sacramento State grad trying to make money by auctioning off her virginity to help pay for her graduate studies is getting lots of offers...and not just for sex.

The 22-year-old who is using the pseudonym Natalie Dylan for safety reasons is going through a legal brothel in Nevada to sell her virginity. Dylan told CBS13 she's gotten an offer of $250,000. And now she's gotten an offer to do a photo spread for Penthouse magazine.

The auction is being handled by the Bunny Ranch in Carson City, Nevada with bids coming in through their website.

Dylan says she's already taken a polygraph test to prove her virginal status, and is also willing to undergo a medical exam.

"The main purpose of this is to finance a couple things in my life," Dylan told CBS13. "I think empowerment of women is picking yourself up and doing something on your own to better yourself."

So far, hundreds of offers have already come in including some from male virgins. Natalie says she won't give up her virginity to the highest bidder. She's also seeking other qualities from her first lover. "I'm looking for intelligence and an overall nice person," said Dylan.

Dylan says she ended up in a financial bind, because her stepfather allegedly used her college status to fraudulently apply for student loans, and then ran off with the money.

Dylan earned her bachelor's degree in women's studies from Sacramento State and plans to get her master's at the school beginning in January.

Many Sac State students say they're shocked to hear about their former classmate's plan, while others applaud her.

"She's just giving it to some random person. And I just think she should be giving it to someone special she loves," said one student on campus.

While another felt that selling her virginity for grad school "is a noble reason to get money."

As for Natalie, after claiming to hold on to her virginity for 22 years (although the Bunny Ranch website claims she is 21-years-old), she says she has a commodity not many people have to sell.

"When I was younger, I wanted 100% romance, possibly even wait for marriage. But as I grew up, reality kinda hit. And I think its a capitalistic society and I want to capitalize on this," explained Dylan.

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229. David-Baptiste Chirot
Poetry Brothel at the Zipper Factory
Wed 14 Jan 2009

Date: Tue, 13 Jan 2009 05:41:22 -0800
From: [redacted]
To: [redacted]
Subject: Re: Poetry Brothel at the Zipper Factory

Actually I think that the Poetry Brothel may just be about what lengths people will go to "attract an audience"--and a paying one at that!--for their poems.

Isn't this like a "Reality Show" version of "Writer's/Poet's Market" in a way?

Or those "Mystery Dinners" where you get to participate in a melodramatic mystery story and eat fine food all at once? And maybe someone really will die! From all the rich fare, instead of only simulating a heart attack to surprise the unwitting into revealing themselves as dupes of expensive illusions.

And won't some disgruntled client leave muttering darkly how they've just been screwed by some really lame poetry cleverly concealed by artfully posed cleavage or the seductive flip of a gigolo's hair in the fake breezes wafted by hidden fans whose whirrings are lost amidst the banging of the bangles on the long beaded strings operating as "harem decor" doors?

"It's like Weimar without the Nazis," one of the jolly entrepreneurs purrs, blithely oblivious to the fascism eating away at the fabric of American society for a long time now.

If one considers the brothel from the point of view of poetry, isn't it just as it advertises itself to be: --a much more "entertaining" and "enticing" way of pimping one's works, because, after all , is that not what the "market place of ideas" and the hustling and foreclosing on "intellectual properties" is all about?

Isn't it all like the Bert Brecht poem Fritz Lang starts to quote to the sell-out self-prostituting writer played by Michel Piccoli in Godard's Le Mepris (Contempt)?--A poem to the effect that the poet is going down to the market (Hollywood) to sell his poetic wares, just as Socrates taught down by the

market place, pimping his "intellectual properties" to the beautiful young men as long as possible, postponing to the last possible second the return not to Ithaca and Penelope, but to the mighty shrew Xanthippe, the Founding Dominatrix of Philosophy's Sado-Masochistic tendencies

In essaying to follow this thread through its labyrinth, it strikes me that despite the outrage at the objectification of women, prostitutes themselves remain locked in language of objectification to such an extent here that one wonders if they are altogether abstract beings, or categories, sub classifications-- rather than actual persons.

The neighborhood I live in is rife with prostitution. I'd say about 75% of the women over around 18 one speaks with at the bus stop or walking home at night or during any time of the day are prostitutes. The moment one goes out the door, they are waiting somewhere along the short block, close by, or hanging out at the bus stop, greeting potential customers as they step out onto the worn down Ghetto sidewalk, right by where the old covered waiting station used to be before being removed. That structure one day was gone, leaving only a concrete slab like a scab shoved into the side of a scraggly lawn being fixed up. The shelter had to go due to the vast teeming population of human traffickers, panhandlers, drunks, crackheads and hos who would sit there smoking on the bench sheltered from the weather or spend hours motionlessly propped against the grimy graffiti slashed glass on its crumpling frame, whispering in the voice that goes straight to the nervous system, with no need of an ear--"you straight?"

Since last mid-summer the new police chief has declared our area, known forever as "Crack Alley," to be his first order of business to clean up. It's not the most violent area in the city, but one of the most concentrated in terms of dope and prostitution. A lot of buildings next door all along our block are closed down and being cleaned up, as they were filled with crack hos and dope dealers, and a continual stream of events such as at the several days running big TV story on the news about a kidnapped baby from next door an incident like any other, squeezed in among some colorful shootings and knifing incidents, not to mention the day a man with an AK-47 used our building and the parking lot next to it for target practice, blowing off chunks of the roof and managing to get some mega bullets through air vents and hitting a resident here in the leg. The second the dude opened fire, one knew it was some different kind of weapon, and dove for the floor as bullets chipped off almost the entire the window ledge, bit hungrily away at the bricks just below it, before a quick spurt of sound sent a huge piece of the roof floating dreamily down past the window, like a very relaxed whale diving deep deep down in the otherwise pleasant evening. Al one knew was that what seemed like eons later there was a

huge thud and the walls shook as the big piece of mortared concrete hit the ground.

Al this has gradually been tamed down and now fewer prostitutes hawk their wares along the sidewalks and at the bus stops, though the ones still here are the most persistent and bold ones. They can easily handle a cop with a patter so fast that it seems not to end, but simply to have generated a continuously playing loop of its own echoed messages--while Sistah beats her wings and takes flight, soaring over rooftops and vanishing into a vacant lot somewhere blocks away. Hey shugah-- lets have us party . . .c'mon now--ain't gonna bite it off-- One time a woman whom I had seen and talked to a number of times, came up in a raging blizzard and begged me to go around the building to the back steps and "suck you like heaven." She was so desperate she was down on her knees in the snow bank. It was below zero and almost no visibility--and she had on just a thin skirt and jacket--she had an "auntie" near by so got her there and gave her enough for a few rocks, one of the few times ii had money on me in awhile--

There are women out who are homeless and who knows where they go--some can't get into the shelters due to the dope--their families won't let them in for fear of being robbed--sometimes the police pick them up and put them in the jail so they wont die--Very few of the crack hos work for anyone but themselves--too erratic to work for a pimp--they are so desperate at times people will slip them a few bills--

Around three in the morning most nights--the Zombies emerge--drifting along as though only the air they lean against is holding them upright--moving slow and stumblingly like the Living Dead of George Romero's films. Some of these eerie figures begin emitting high keening sounds, extremely painful to hear--the voices of desperation cutting the air into shreds--people suddenly crumpling on the grass patches or falling down in a side walk gutter--In such bad shape they can't sell a thing to anyone--

It's excruciating to see and hear some nights those figures with the eerie phosphorescent death glows, auras of the grave and white powders and rocks--to look at these death bound ghosts and see oneself stumbling in the night---through dim jerky memories of another being one once was---somewhere in a war zone--miraculously surviving seizures and comas, blackouts, the disappearance for a time of any sense of life--a black inert presence has one seemingly wedged between life and death--one can't move--yes--there goes one now--a person suddenly transfixed before going through a spastic imitation of a Crucifixion of themselves--seizures--thrashings--

As the economy goes down the toilet, so do the places for help start to vanish, become ever fewer--and some hospitals actually will turn away people they think will never pay --no insurance, nothing--

The whole health care system is eugenics against the poor and "unneeded"--

How many dope fiends, how many prostitutes, runaways, impressed into service young women--wind up anonymously dead, the notations along the way of the repetitions of a serial killer--and then another one and another--how many dead women have you seen?--no ID and lying in the road late at night--flashlight lit as some cops try to make sense of a murder scene so bizarre the details cannot be released to the press? Or other scenes that one cannot get out of the mind--as well as ones one has only heard about--let alone lived through--

And yet none of these women were anonymous beings--many of them many people knew--remembered--loved--brought up--many around here one speaks with many times a week--

This is why much of this discussion to me is like an objectification of the very beings that the protests about objectification are being made in the name of.

My first memories of prostitutes was being offered a job in a fancy whorehouse that catered to an American clientele of the old school--Texas oil men, business men on the loose in Gay Paree--the woman who hired me was a sort of second in command Madame--i don't recall how i met here--but she needed a translator for a week while the regular one was on a vacation--so i spent day or night shifts translating back and forth, making introduction in the swank Western Saloon style room where introductions were exchanged and various other matters sorted out--I was 16 at the time and sleeping in streets and abandoned houses and cars, so some extra money and free meals was a great boost in the world for me--trhe Madame said, well, young man you can pass for 20--that's old enough--

The workers in the brothel were not allowed to go out with each other--as there were other men who worked there, cooking, cleaning, doing dishes and laundry--and doubling as bouncers and security guards if there was ever any problems at all--

The women were al in a union and once month the government inspectors came to check everyone for diseases, and make sure the place was as clean as possible, and the behaviour of everyone was in line. The idea being that legalized and unionized prostitution gives rights and protection to the prostitutes they otherwise do not have at all, as here in the land of the free.

When there was a time for our breaks, whoever was around would get together and go to a cafe or sit in the kitchen and drink bocks and coffee. Lots gossiping

and card playing and showing about of pictures of children, fiancees, husbands, boy friends. Then back to work.

Since then I've known a lot of prostitutes as friends or neighbors and there is always different yet somewhat a same story involved.

People say "prostitute" like it is someone filthy and low--but look at the high class cal girls so called, who get politicians in trouble, or for that matter the movie stars who charge huge amounts for the fotos of their babies or their bikini clad frolics with some ex-lover.

And how much did the American public pay for the election--a billion dollars!!--How many people did the President sell himself to to get to the Oval Office--

How much of one's soul did one sell out for a step up the career ladder--or poem in a journal--or a name on the door like a Bigelow on the floor--

How much of life is not a form of prostitution,--though perhaps without the dangers and horrors the street level and sex slave trades, which buy up children for the uses of perverts with immense bankrolls-- or just tourists passing through on the way to see Junior's basketball game--

There is far more prostitution at every level than one would imagine, until one has seen how many things work, with the paying of cash for appearances,hiring someone to take along--and then--

And though people are angered --who is working to change things? In one of the five sections of Roberto Bolano's novel 2666--there are the relentlessly presented murders after murders with rapes and tortures recounted that happened the area just over the American border--al these are young girls who work also in the factories--not prostitutes at all--but suddenly swooped on and turned into a ritualized thing--a doll, an object to be taken apart and then covered back up, with the neat clean clothes paced over the cut and violated body--

Imagine the Black Dahlia multiplied bya thousand--and al based on true hapnings --

These murderers of anonymous and known and named women--are like the serial killer and anonymously butchered bodies found al over the USA--and al the battered women, the addicted women, the homeless the insane--

Years of sitting and talking,hanging out--and learning of these lives--is how one sees this not just as "objectification" in the sense of "the male gaze" but of society's gaze--which doesn't see a person, but only reads the label--"prostitute"--

So that objectification carries even into the critics of objectification, for they themselves are not seeing a person, but only a label, a category--

Or, at the Poetry Brothel, a Camp performance of something out of Cabaret--

What can one say other than that this is a disposable society and culture?-- The inner cities are pumped full of crack by the CIA to destroy communities, enslave people to addiction, destroy generations of men and women, break up families--one looks around and sees the holocaust unfolding daily--

and no one will do anything about it--there's way too much money involved, way too much to be milked out of Colombia and Afghanistan for the American ends of these hook ups--

Pumping Grade A US Certified killer heroin into the suburbs--the most kick ass and deadly heroin ever known to be in this country--killing scores of users young and old--(very rarely do old users overdose--and now they are by untold numbers--dropping like flies)

The unending Wars, straight out of Orwell's 1984--War on Poverty--War on Drugs--War on Terror--

Think of the trillions that have been pumped into he War Machine--into the genocide of Iraq--and the "Right War" President Obama has in mind for Afghanistan and parts of Pakistan--not to mention the immense funding that this country spends on Apartheid, while feeling so proud for electing a Black president--we support the most vicious Apartheid regime there has been--

What does that kind of hypocrisy tel one?

Right there its say it all--neither we nor our allies believe one whit in democracy and equality--what we embrace mightily and pump billions and trillions into is the establishment for eternity of Exceptionalism and Racial supremacy--

This is why i think that the "objectification" halts at the word itself and does not go further--into those unpredictable areas where "prostitutes" are no longer objects but actual persons--

At an American Indian group the other night people were saying with grief and shock and rage how horrified they were by the killing in Gaza--because for decades its a repeat of the land theft cultural destruction and genocide of the Indigenous peoples in America, now paid for and supplied by the mega mega tons overseas.

One man said--that's us they're killing all over again--why else does the US allow this to go on other than that they obviously must approve of it--killing and segregation, prison camps- hells on earth--the Trail of Tears--the Apartheid Walls --Sieges--and the same old double talk to make it be covered up=--to make it all look nice and pretty and hide the blood and muck away

in a way isn't that what the Poetry Brothel is al about--making the actual "selling of poems" and "poets performances" far more "attractive" and "exciting"--"stimulating"--

than the usual boring read before a boring backdrop in a boring room -- now instead of the dullness and no stimulation, no matter what the poems are like--who cares anyway!--a good time and eats and drinks will be had by all--

as they say in the restaurant business, its not what they eat that matters but how good you make it look for them --that really whets the appetite
and seals the deal--
think of how many art and poetry movements after al started in cabarets and clubs, bars--cellars--Dada--Punk--the scenes from Fellini's Satyricon which he called a science fiction film set int he past

of "futurist" Latin poets reciting, or that is, having their paid reciters recite--their verses and deadly clever epigrams which just be made into actual deaths in a new and novel and very clever fashion--

mush like the shaping of verses in an exquisitely honed new form, so are the creative variations and inventions which the poet executioner brings about, realized in aa
action event performance from
a Score of ingenious and fractal dice throwing chance operations--

which never abolish chance--

played upon the actual "backbone Flute" of Mayakovsky whose Russian Futurism has likewise landed in the past--ready and willing to compete with Marinetti's in the arenas--

of blood dust and glory--
--
 think though that sooner or later the next steps will be taken and the poetry and the brothel will be raised to ever higher scales and skills and so the REAL money can start to roll in!

meaning--no more amateurs!--and then the Real Pros will start to roll in--

buy the poet and have he or she give not only the poem but themselves to you!! and then autograph you!!
or a nice foto of the two of you in flagrante delecto!!

why do it for free anyway--
how tedious and unexciting!
it can be like the Visconti short film in which Romy Schneider discovers her husband is only really attracted to her when she makes him pay--

isn't that why we like our wars so much, because we have to pay and pay and pay

for drugs and wars and poverty being spread far and wide by the massive spending on wars--

aren't these the ultimate Brothels--the porno of watching helpless peoples be bombed and starved tortured cut off from medications and food water and electricity in the winter cold--and phosphorous and cluster bombed to death by the hundreds and thousands--

isn't this what we really paid for--
the ultimate Snuff Films set in the vast desolation--
the annihilation of a people --

"until not one stone shall be left on another"
and what is next on the menu, what can possibly top this--

the "Right War?"--the torching of every single moving being in Afghanistan--of parts of Pakistan and then on to Iran--at last!!--

and since no media is allowed to record anything as it happens what great fun al national poets can have in suturing together the reams of Army footage and propaganda to produce the ultimate epic--

the Brothel to end al Brothels----where the Snuff films play to the tinkling of subdued piano music and someone is reading a very radical and innovative poem

and after the audience has been softened up so to speak--

as is conjectured in the Bolano story from the heinous realities-- income the kidnapped and drugged runaways the over the hill hookers--the too addicted to function anymore--or simply the cutest little teenage girls and/or boys you have ever seen--

and right there in front of one, no longer a film--

but the Reality Show of Death--LIVE!!!

now ladies and gentlemen isn't that what we are really paying for-- admission to the ultimate Show!!

looking out the window here one can see it --the ultimate show--the death rattles and violent seizures--

the grip of crack on a ho's neck and her windpipe shutting down --

let's see what kind of verses can be made to accompany those sounds--

overdubbed or done LIVE
and right here and now before a video camera and mic

why not--
to watch oneself watch the death of another--
and then film that in turn until an endless hall of mirrors is made--of images of oneself watching another's death--murder-mutilation and violation----

the ultimate brothel poetry show--
as one's voice in the voice over is reciting the latest innovative style of radical poetry--
and--
a complete circuitry of onanism is accomplished--and recorded for the paying audience, the hottest thing going in the brothel charnal house of poetry

in the land of a thousand dances of death--

the deaths individual and lonely and those public and many-- the gleaming drones and fighter jets their ways lit by illegal use of phosphorous illuminating the bursting into flames and blood of a family, an old woman--

walls blown asunder to reveal--nothing--
nothing had been there al along
except--the skin of a long departed onion
pale and translucent in the light of the spreading infernos--
as bodies already burned through by phosphorous are ignited by the chemical mixtures happening at lightning speed and transforming the veins into writing green vines that choke and tear the skeletons apart

and leave their grinning teeth lying their

deaths heads in the last views of a rape and snuff scene that is superimposed and then faded out-- as the bodies burn and skeletons disintegrate and the ground itself is heaving, ion convulsions--

and then erupts and like Atlantis what is left of this place of the damned and doomed sinks forever out of sight

extinguished caught live on camera snuffed out--
forever--

though to be sure many captive females have bee hsutled off, saved to spend their lives serving in the brothels and live death cinemas--

of the new order--

the ultimate "Ending"--
why not--as it has all been bought and paid for
and might just be the most incredible new form of poems--
the real Apocalypse--
snuffing out a culture

while poets recite and sexual acts are performed ending in the Death of the--not the Author--but-- that non person hauled into be slaughtered while everyone is aroused--

this is the ultimate destination hinted at and part way accomplished in Bolano's Distant Star (Polaroids instead of moving pictures--) and realized in real life in Chile and turned into paragraphs in By Night in Chile--

and eerily starting to become realized in new ways still unfolding-- in the emergence of the new extreme experimental American poetry--

and there sitting before one the Manet images-of prostitutes -turning in to scenes from Goya--

. . . . . Hardly ever any more does one look out a window on one side of the building and see sexual transactions going on between the wall and the dumpsters. Or in the back of the building, in a an area the stairway that's now too lit up for the old action to continue. Sex is very cheap--a couple bucks, five, ten--enough to get the next couple rocks of crack or a four pack of malt liquor. A lot of the time people are high and just want to talk with you and have a cigarette and feel like they are carrying on a "normal conversation." And why not--just about everyone now and then would like to feel if even for the course of smoking a cigarette like a "normal person."

On Mon, Jan 12, 2009 at 7:14 PM, susan dunn-hensley <[redacted]> wrote:

Ruth-

For what it's worth, Ruth. I think you raised some valid points.

Susan

--- On Mon, 1/12/09, Ruth Lepson <[redacted]> wrote:

From: Ruth Lepson <[redacted]>

Subject: Re: Poetry Brothel at the Zipper Factory

To: [redacted]

Date: Monday, January 12, 2009, 3:31 PM

there is a sweetheart--Tim Peterson. thank you, esp as I'm too busy to

continue this discussion.

love

ruth

wish we COULD.

On 1/12/09 8:27 AM, "Tim Peterson" <[redacted]>

wrote:

> *Adam! Ruth! Two of my dearest friends...it makes me feel terrible to see*

you

> *guys fighting like this! The Poetry Brothel is not worth getting this*

upset

> *about. Let's all kick back in my living room with a mug of coco and*

listen

> *to Gloria Steinheim records backwards. How about this evening?*
>
> *Love, Tim*
>
> *Date: Sat, 10 Jan 2009 23:49:49 -0500*
> *From: Ruth Lepson <[redacted]>*
> *Subject: Re: Poetry Brothel at the Zipper Factory*
>
> *twisting my words!*
> *so writing about objections to prostitution does nothing, huh--so words don't matter?*
> *I think all those jobs are degrading.*
> *I wd like to defend yr friends by getting them better jobs.*
> *I am not criticizing these women.*
> *Better working conditions wd be not having to succumb to male ideas of sexuality in our culture, such narrow constraints.*
>
> *On 1/9/09 5:49 PM, "Adam Tobin" <[redacted]>*

wrote:

> *but you were the one crying shame! on the women of the Poetry Brothel!*

for

> *dressing like whores!*

> *(please note that I am NOT arguing that prostitution is not a sexist*
> *institution. clearly it is. and i agree that it is part of a complex*

of

> *normative heterosexuality that does terrible violence to all women.*

But

> *as*
> *for the actual women who are living in actual slavery, i think*

complaining

> *about the symbolic degrading of womankind does nothing for them:*

it's like

> *trying to improve the safety of coal mines by complaining about*

climate

> *change.*
>
> *And if you're just using those women (who are very real, and many*

of them

> *living in absolutely horrific situations, as you rightly pointed out)*

as

> *symbols of Degraded Womankind, you are doing a disservice to them and*

also

> *to the many many women (some of whom must be subscribers to this list)*

who

> *work in other parts of the sex trade -- exotic dancers, high-end*
> *call-girls,*
> *dominatrices, nude housekeepers, pornographic models, hooters*

waitresses,

> *etc. -- some of these people are my friends and i take it personally*

--

> *and*
> *I think that their own struggles for better working conditions are not*
> *unrelated to the struggle against slavery in other parts of their*

bosses'

> *businesses...*
>
> *-- but i'm sorry that i overreacted and became part of a litany of*

men

> *(all*
>
> *men! really! can it really be that there are no women here who work*

in

> *the*
>
> *sex trade??) who are all seemingly trying to justify the institution*

as an

> *institution. I am not trying to justify it, just trying to defend my*
>
> *friends who work there from the harsh judgments of their elders...*
>
> *==========*

guidelines &

==========

==========

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t1_allup_explore_012009

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230. Martha Cinader Mims

L&BH Network Fresh Literary Content January 14, 2009

Wed 14 Jan 2009

L&BH Network Fresh Literary Content January 14, 2009

L&BH Network Arts News

Writers Wanted opportunities editor Friday, 07:28 PM Poets & Writers, Inc.â€™s Readings/Workshops program offers small grants for literary events in California. Applications are due a minimum of eight weeks in advance, so now is the perfect time to apply for spring events. We are especially interested in funding events taking place in Alpine, Colusa, Contra Costa, El Dorado, Glenn, Kings, Mariposa, Merced, Mono, San [...] Read moreâ€¦

Teen Poetry Slam @ JFK
yalifjfk
Thursday, 04:12 PM
Poetry Slam for Vallejo teens @ JFK. Read moreâ€¦

L&BH Network Mailing Lists [PCOPWC] Bay Area Poets Honoring the Legacy of Dr. Martin Luther King and a New Era with President Elect Barack Obama Kim McMillon L&BH Poetry Cafe Blog

BRIO TRIO dr. charles frederickson Today, 03:49 PM Obamagic wand conjuring presto chango Renewal of liberty fair-minded justice Universal What the Health insurance A-OK â€“ serving All Our Kids Politricks of betrayed starry-eyed stripes Abracadaver anti-war protests burying hatchet Axes of we-evil yielding to Negotiated search for peaceful harmony Legerdemain sleight of underhanded manipulation Bottom of stacked deck wheeler- dealers Gee- wizardry eco-greenback sawbucks in recession Burning [...] Read moreâ€¦

thatâ€™s the way life be Rain Today, 03:38 PM everybody answers to somebody i answer to me iâ€™m harder on myself than anybody else could be been in love ? yea, a time or two every felt heart break ? yep, how bout you everyone stands alone in lifeâ€™s pourin rain everyoneâ€™s got their own umbrella their own way to hide from pain iâ€™ve been on that shadowy highway lookin for someplace to rest iâ€™ve laughed when i felt like [...] Read moreâ€¦

Oakland, CA - 02/27 - HUMANIST HALL - USA - REGINALD J. LOCKETTâ€™S BACKYARD BOOGIE OF THE SPIRITS martha cinader mims Yesterday, 06:09 PM REGINALD J. LOCKETTâ€™S BACKYARD BOOGIE OF THE SPIRITS When 02/27 7:00pm - All Ages Where HUMANIST HALL (map) 390 27th Street Oakland, CA, USA 94612 Other InfoREGINALD J. LOCKETTâ€™S BACKYARD BOOGIE OF THE SPIRITS A POETIC MUSICAL TRIBUTE FOR AN OAKTOWN TREASURE featuring THE WORDWIND CHORUS (Q.R. Hand Jr, Brian Auerbach & Lewis Jordan) AL YOUNG (former CA State Poet Laureate) ANTHONY J. SMITH & ELIZA SHEFLER MARTHA CINADER & TONY MIMS AVOTCJA (Poet) & VAL SERRANT [...] Read moreâ€¦

Petaluma, CA - 01/29 - Petaluma Arts Center - USA - Poetic Symmetry martha cinader mims Yesterday, 05:26 PM Poetic Symmetry When 01/29 8:00pm - All Ages Where Petaluma Arts Center (map) 230 Lakeville Street Petaluma, CA, USA 94952 At the corner of Lakeville and East D Streets. Other InfoMartha and Tony Mims will be joined by Carltrent on percussion and Paul Neal on upright bass, for two sets from 8-10 pm, at this new venue in Petaluma. There is a $5 admission charge. Â« Back [...] Read moreâ€¦

A POSITIVE SPIRIT Dr. T. Ashok Chakravarthy Yesterday, 05:14 PM Yes, day by day, year after year While age peels layer after layer, The seasons of life lose their glitter Fearful, the spirit of life withers. The most treasured lifeâ€™s seasons Slowly sail into the memories ocean, Childhood and youth remain a passion Enticing with ever-new hopes, often. Frequent storms of pains and emotions Almost ravage to the brink of extinction, Somehow we crawl out [...] Read moreâ€¦

Nikki Purrs michael lee johnson Monday, 03:58 PM Soft nursing 5 solid minutes of purr paw peddling like a kayak competitor against ripples of my 60 year old river rib cageâˆ’ I feel like a nursing mother but Iâ€™m male and I have no nipples. Sometimes I feel afloat. Nikki is a little black skunk, kitten, suckles me for milk, or affection? But she is 8 years old a cat. Iâ€™m her substitute mother, afloat in a flower [...] Read moreâ€¦

NO HOLDS BARD 2009 RESOLUTIONS
dr. charles frederickson
Monday, 03:04 PM
20/20 VISION XVI. Phoenix ashes annulled in flames Firebirds rekindling myths stoking embers Scarlet plumage tickling storybook fancy Stragglers playing catch-up left behind Igor Stravinskyâ€™s Firebird Suite fantasia Magical glow twofold blessings curse Infernal dance bewitching princely captor Spell broken immortality beyond reach Dr. Charles Frederickson (www.poeartry-combo.com) & Saknarin Chinayote (www.poeartrygallery.th.gs) Co-editors of AvantGardeTimes.com Read moreâ€¦

Charley Plays a Tune michael lee johnson Friday, 06:42 PM Crippled with arthritis and Alzheimerâ€™s, in a dark rented room, Charley plays melancholic melodies on a dust filled harmonica he found abandoned on a playground of sand years ago by a handful of children playing on monkey bars. He now goes to the bathroom on occasion, relieving himself takes forever; he feeds the cat when he doesnâ€™t forget where the food is stashed at. He hears bedlam when he buys [...] Read moreâ€¦

20/20 Vision XVII
dr. charles frederickson
Friday, 03:49 PM
Who invented Euclidean geometry anyway Pretzel logic twisted into shape RR-Xing diminishing perspective tunnel vision Parallel line horizons eventually merge Ingenious designs persuading bent

curves To straighten into linear planes
Triangle mounts reconfigured upscale pyramids Squishy spheres deflated helium balloons Dr. Charles Frederickson (www.poeartry-combo.com) & Saknarin Chinayote (www.poeartrygallery.th.gs) Co-editors of AvantGardeTimes.com Read moreâ€¦

Mother, Edith, at 98 michael lee johnson Thursday, 04:58 PM Edith, in this nursing home blinded with macular degeneration, I come to you with your blurry eyes, crystal sharp mind, your countenance of graceâˆ’ as yesterdayâ€™s winds I have chosen to consume you and take you away. â€œOh, where did Jesus disappear toâ€, she murmured, over and over again, in a low voice dripping words like a leaking faucet: â€œOh, there He is my Angel of the coming.â€ Read moreâ€¦

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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231. **Ruth Lepson**
Re: [SPAM]Re: Poetry Brothel at the Zipper Factory
Wed 14 Jan 2009

---

who is telling them they can or can not do anything?

On 1/14/09 1:56 PM, "Troy Camplin" <[redacted]> wrote:

> *In the end, who are you or I or anybody else to tell someone what they can and cannot do, to prevent people from hurting themselves (especially if it's our opinion that they are hurting themselves)? It seems pretty arrogant to tell adults what they can and cannot do with their own bodies and minds. We can quibble all day about whether or not prostitutes under legalized conditions are "hurt" by the job or not, but in the end, we don't know what a person likes or does not lie, is hurt by or is not hurt by, prefers or does not prefer precisely because we cannot be inside their heads, knowing any of those things. Faced with such overwhelming ignorance of such things about others, we should let people do what they want to do and be who they want to be so long as it doesn't involve force or threat of force. THis isn't to say that one should not be out there trying to create conditions where women don't have to choose prostitution, that one shouldn't be trying to change minds -- but it is to say that one should not be using either force or the threat of force to make people do what you want or make them accept what you think is best for them.*

Troy Camplin

From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Wednesday, January 14, 2009 7:55:53 AM
Subject: Re: [SPAM]Re: Poetry Brothel at the Zipper Factory

well, you're ok with it but are they ok with it? I mean, doesn't it hurt them? whether it's legal or not?

On 1/13/09 5:05 PM, "Mark Weiss" <[redacted]> wrote:

To extrapolate:

Since as it becomes easier to get laid for free the stuff a prostitute has to do to make a living gets weirder everybody should keep their legs crossed.

Did I get it right?

I'm ok with folks doing what they want to make a living, even if they only do it because they feel bad about themselves, and people buying their services, even if they only do it because they feel bad about themselves. Unless we legislate mental health (and assume that the motivations are always unhealthy) it's the best we're likely to do.

Coercion of any kind is another matter. Legalization makes it a lot easier to fight coercion (and incidentally to minimize the spread of disease).

I'd say the same for drug use, even though most people probably shouldn't put a spike in their arm.

Mark

At 12:39 AM 1/13/2009, you wrote:

I've been following the discussion only sporadically, so please forgive any redundancy, but, the well-known "Effects of Prolonged Consumption of Pornography" and other studies suggest that in places where pornography is legal and increasingly popular there is a corresponding decrease in the incidence of violent sexual crimes. As if the medium could allow for the safe channeling of

> *certain repressed and thereby sinister desires. However, many observers attribute said decreased incidence to a greater leniency in attitudes towards sexual behavior and an inability, or unwillingness, to interpret sex crimes as such. In this regard, where pornography is widely consumed, we might note the evolution of more exotic and aggressive forms of it (think anus, gangbang, shit in the mouth).*
>
> *Though pornography and prostitution aren't the same thing, perhaps the same principle holds true. The more the thing is permitted, the more boring it gets, and so, the more deviant and illicit and forbidden its form must take. Or in other terms, hunger (out of boredom) ensures the creation (and delivery) of new products. The more we're ok with prostitution, the more we're ok with whatever treatment the prostitute receives, and the more novel treatments we'll surely find. Let the free market rule. After all they're just a muscle.*
>
> *Jared Schickling*

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232. **Ruth Lepson**

Re: [SPAM]Re: Poetry Brothel at the Zipper Factory

Wed 14 Jan 2009

yes let's ban MFA programs and sleeping with poets.musicians are more fun.

On 1/14/09 9:54 AM, "Mark Weiss" <[redacted]> wrote:

> *Aren't you talking about motivation? If there were no coercion, would it be ok for people to choose to do things that might hurt them? What other potentially self-destructive things should we make illegal? Demolition derbies? Surfing? Skateboarding? Smoking? Drinking? MFA programs? Or if we limit the list to sexual behavior, which is apparently a separate category? one night stands? Sleeping with musicians? A list would be helpful.*
>
> *Mark*
>
> *At 08:55 AM 1/14/2009, you wrote:*
> *well, you're ok with it but are they ok with it? I mean, doesn't it hurt them? whether it's legal or not?*

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Though pornography and prostitution aren't the same thing, perhaps the same principle holds true. The more the thing is permitted, the more boring it gets, and so, the more deviant and illicit and forbidden its form must take. Or in other terms, hunger (out of boredom) ensures the creation (and delivery) of new products. The more we're ok with prostitution, the more we're ok with whatever

> *treatment the prostitute receives, and the more novel treatments we'll surely find. Let the free market rule. After all they're just a muscle.*
>
> *Jared Schickling*
>
> *guidelines &*

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233. **Jena Osman**

ChainLinks update

Wed 14 Jan 2009

Hi,

We're pleased to announce that the first three books in the ChainLinks series are now available through Small Press Distribution:

1) Intersection: Sidewalks and Public Space
eds. Marci Nelligan and Nicole Mauro
with work by Jane Jacobs, Paul Madonna, Claire Potter, William Pope L., Mitchell Duneier, and Melissa Ngo
http://spdbooks.org/details.asp?BookID=1930068395
This book has been review in Jacket Magazine:
http://jacketmagazine.com/36/r-chainlinks-rb-alvergue.shtml
and you can hear an interview about the book with Marci Nelligan here:
http://madriveranthology.wordpress.com/2008/08/16/marci-nelligan-intersection/

2) Borders
eds. Susanne Christensen and Audun Lindholm
with work by Ida Borjel, Matias Faldbakken, and Das Beckwerk
http://spdbooks.org/details.asp?BookID=9781930068384

3) Refuge/Refugee
ed. Jena Osman
with work by Emily Abendroth, Bryan Finoki, Amze Emmons, and The Documentary Project
http://spdbooks.org/details.asp?BookID=9781930068414

Stay tuned for more books in the series, as well as a new and improved website for Chain Arts (www.chainarts.org).

Best,
Jena Osman and Juliana Spahr
ChainLinks Series Editors

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234. Daniel Remein, Editor
fashion
Wed 14 Jan 2009

Whiskey & Fox's most recent print issue (the last of our very tiny and hastily made editions), Vol. 2 No. 2, May 2008, "Fashion," is now available electronically. For free, of course, on our website at http://whiskeyandfox.blogspot.com . "Fashion" features work from Tomaž Šalamun, Thomas Kane, Kelly Ramsey, Sarah Bagley, Julie Granum, Robin Clarke, Sten Carlson, Emily Gropp, Daniel C. Remein, and Joshua Zelesnick.

Additionally, I do think a good deal of the POETICS community will be interested in this journal, its politics, its publications, etc--as readers and contributors. If you haven't yet made your way over there, give it a look around, http://whiskeyandfox.blogspot.com . There is still a current call for submissions for the next issue, "Doing Politics with Animals," our first all-electronic larger-scale production.

Cheers

Daniel C. Remein, Editor
[redacted]

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235. Ryan Daley
Re: coMpetition does
Wed 14 Jan 2009

Agree with Troy on this one.

On Wed, Jan 14, 2009 at 4:04 PM, Troy Camplin <[redacted]> wrote:

> *Being eaten alive in a workshop isn't a bad thing. If you can't stand criticism of your work, you won't improve much as an artist. This isn't to say that everything in a workshop is golden (it isn't), but you come out with many perspectives and, if you know what you're really hearing, you can figure out what's really wrong that needs work among the comments and criticisms. But CA is right, you do have to be careful to distinguish between those who wish to help you, and those who are envious and want to tear you down, to "get rid of the competition." Again, if you're paying attention, it does become pretty obvious before long. Be on the lookout for those who come up to you later and apologize for "being so rough" and/or who*

offer more suggestions or offer to look at it again after the revision.
Those are the ones who want to help you. They will also more likely be the
good poets. Nasty, antisocial, selfish people do not have the wisdom
necessary to be
great poets. Or even good or mediocre poets.

Troy Camplin

From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Wednesday, January 14, 2009 12:25:39 AM
Subject: Re: coMpetition does

here here CA i fully understand being one who has always avoided
workshops and it probably shows

On Tue, 13 Jan 2009 12:28:19 -0500 CA Conrad <[redacted]>
writes:
Recently I've met a couple of young poets (yet again) who dropped
out
of poetry writing workshops because they were, in the words of one
of
these poets, "eaten alive."

The conversation isn't new. And it's not a conversation about
workshops in particular, but competition in a bigger sense.

When is competition good, meaning productive, meaning THE THING
which
spurs poets into action in the best sense, in the sense of WANTING
to
write as well as they can.

And when is competition ugly, filled with envy and jealousy,
reaching
a surprising number of times in my observations to the most
corrupt,
wicked, disturbing places people can get to.

The conversation is tricky because I'm always trying to ask,
investigate with others, WHERE IS THE line between competition when
it's healthy, and rotten?

There's no doubt in my mind that these two young poets (the latest
two

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But of course a lot of people don't respond well when they're attacked, and this makes me sad. I've known poets WHOSE POEMS MADE ME HAPPY who stopped writing poems because of such attacks. In some cases the attacks were from their professors, and the other students, egged-on by the professors. A FEEDING FRENZY in such a way that makes me want to puke for poetry. It disgusts me this kind of behavior.

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*CAConrad
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PhillySound: new poetry http://PhillySound.blogspot.com*

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236. Fluffy Singler
Re: coMpetition does
Wed 14 Jan 2009

Does it have to be about competition?

I teach theatre as well as having taught writing on occasion. The thing about theatre and performance is that you HAVE to make mistakes in front of other people in order to get better and so for me, it's important to create a laboratory environment where it's assumed that you'll make some "mistakes" and that some things will work better than other. Using the laboratory analogy, scientists don't assume that every experiment will produce expected or predictable results. That's the point--to try things and see how they work.

With peer review of any kind of work, that's what I try to focus on--what worked or didn't work and why, keeping in mind that peer review is still as much about developing the skills of the reviewer as the person being reviewed, whether grad or undergrad students. What elements drew your attention? Where were things unclear? And also to ask the performing (or writing) students what their own goals were so that the work can be evaluated in those terms. Maybe they're ok with some things being open-ended or unclear, for example. Maybe some of the things that disturb their peers structurally are intended to disturb or annoy. Maybe there's a legitimate goal there. Or, maybe the work is truly muddled or clichéd or maybe the work has all the elements it needs but still doesn't come together and needs a monkeywrench. The point of a workshop should be to help the artist get to clarity about what they've done, not even to critique or compare yourselves to one another.

I have a friend who does experimental writing and has a very hard time in workshops because her writing is so different than what many of the other students do. But it shouldn't be about personal taste, even though writing is definitely subjective.

There's something to be said for instructors setting a tone that encourages students to open their minds to other types of writing than their own, other types of writing than what they personally like or think is "good" and to consider that each writer may have his or her own objectives to what they write. Having some regular readings that encourage students to open up to other types of writing, as well as the writing assignments themselves, can also help with that. It seems to me that the instructor needs to keep a handle on all of that. But again, I don't see where it has to be a competition at all, personally.

-----Original Message-----
From: CA Conrad [mailto:[redacted]]

Sent: Tuesday, January 13, 2009 11:28 AM
Subject: coMpetition does

Recently I've met a couple of young poets (yet again) who dropped out of poetry writing workshops because they were, in the words of one of these poets, "eaten alive."

The conversation isn't new. And it's not a conversation about workshops in particular, but competition in a bigger sense.

When is competition good, meaning productive, meaning THE THING which spurs poets into action in the best sense, in the sense of WANTING to write as well as they can.

And when is competition ugly, filled with envy and jealousy, reaching a surprising number of times in my observations to the most corrupt, wicked, disturbing places people can get to.

The conversation is tricky because I'm always trying to ask, investigate with others, WHERE IS THE line between competition when it's healthy, and rotten?

There's no doubt in my mind that these two young poets (the latest two that is, as I've been having this conversation for years now and I don't even remember how many times I've had it frankly) love, really LOVE poetry. We share that, we find when talking that we share that DRIVE, depositing ourselves in front of bookstore poetry sections, and libraries, and asking everyone we know who their favorite poets are, and titles, and never getting enough of this love. Never getting enough of it. And not just feeling sad when a bookstore like GOTHAM BOOKMART closes down but ANGRY!

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But of course a lot of people don't respond well when they're attacked, and this makes me sad. I've known poets WHOSE POEMS MADE ME HAPPY who stopped writing poems because of such attacks. In some cases the attacks were from their professors, and the other students, egged-on by the professors. A FEEDING FRENZY in such a way that makes me want to puke for poetry. It disgusts me this kind of behavior.

I'm not a professor, but I have conducted poetry workshops, and it's NOT HARD AT ALL in my opinion to keep the focus about everyone (including myself because I want to learn from THEM TOO!) investigating poetry together! My focus is about PROCESS, about the many weird ways to MAKE poetry happen, NOT ABOUT who is writing poems I think are good, or another person in the workshop thinks are good, or not.

This is NOT goody-two-shoe bullshit, I'm JUST NOT INTERESTED in telling someone whether I like their poems or not when I'm conducting workshops. And it's none of my business frankly. But to LOVE poetry, and read it, and create it, and have it in our lives, now THAT is something I get very excited about!

But what is that line? When is it crossed from productive and beautiful and everyone's excited and MAKING poetry, to that place of shit?

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This conversation cannot happen unless we talk about the bigger things around it, like, WHY IS EVERYONE NOT UNDERSTANDING EVERYONE IS CREATIVE WE ARE ALL CREATIVE THIS IS NOT UP FOR DEBATE. Or is it? I've had people tell me this is wrong, that everyone's NOT creative. But I disagree.

And the conversation needs to be about how the way poets act about scarcity and fear that there's not enough NOT ENOUGH magazines NOT ENOUGH awards or enough room at the reading series, not enough, is really, such an old story about us being animals.

And the conversation needs to be about how to protect ourselves if we can't withstand the attacks.

And the conversation needs to be about how people don't need to attack others because THERE IS ENOUGH.

And the conversation needs to be about how art and all our creative abilities have become part of a big system in the capital of art and poetry, and books, and writing programs and teaching and, and, and CONSUMPTION, and frankly how, more than ever there's more reasons than ever for us to feel like we're NOT working hard enough, NOT being good enough, NOT good enough, so many reasons to feel like shit.

It's a big conversation. But I feel I'm always having it. And it's one of the most important ones to have some days, especially when I meet young poets who have just been destroyed in workshops, made to feel worthless. The one poet started crying, and said, literally between sobs, "ALL I WANT TO DO IS WRITE

POETRY!" It's really awful, I just want to hit whoever did this to this person, but of course that's not helpful.

The line crossed is hard to see because it's different for everyone, I think. Right? Sometimes I'm not sure I'm right about that, but it feels right, doesn't just feel like an answer I've come up with to forget thinking about it, because I really want to figure it out, if it can be figured out. There's too much at stake, at least it feels that way when I meet YET ANOTHER amazing young poet who becomes afraid of workshops and other poets and stops writing.

I've met so many amazing poets who stop, for so many reasons they stop. The most common reason though is that they get worn out from the struggle of dealing with many hungry egos. And their own hungry ego. It goes back to the discussion about why we're writing, and what has writing become in this world for us?

CAConrad
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237. Ryan Daley
Re: coMpetition does
Wed 14 Jan 2009

The problem with the workshop system is that you are you and not the writer. When you workshop someone else's work, you see it through your eyes. The most destructive crits come from those who fail to meet the work of others on its own terms...but to reduce this discussion to a simple binary, that "all workshops are bad," is absurd.

On Wed, Jan 14, 2009 at 11:50 PM, Ryan Daley <[redacted]> wrote:

> *Agree with Troy on this one.*
>
> *On Wed, Jan 14, 2009 at 4:04 PM, Troy Camplin <[redacted]>wrote:*
>
> *Being eaten alive in a workshop isn't a bad thing. If you can't stand criticism of your work, you won't improve much as an artist. This isn't to say that everything in a workshop is golden (it isn't), but you come out with many perspectives and, if you know what you're really hearing, you can figure out what's really wrong that needs work among the comments and criticisms. But CA is right, you do have to be careful to distinguish between those who wish to help you, and those who are envious and want to*

tear you down, to "get rid of the competition." Again, if you're paying attention, it does become pretty obvious before long. Be on the lookout for those who come up to you later and apologize for "being so rough" and/or who offer more suggestions or offer to look at it again after the revision.
Those are the ones who want to help you. They will also more likely be the good poets. Nasty, antisocial, selfish people do not have the wisdom necessary to be
great poets. Or even good or mediocre poets.

Troy Camplin

From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Wednesday, January 14, 2009 12:25:39 AM
Subject: Re: coMpetition does

here here CA i fully understand being one who has always avoided workshops and it probably shows

On Tue, 13 Jan 2009 12:28:19 -0500 CA Conrad <[redacted]> writes:
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of poetry writing workshops because they were, in the words of one of
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238. David Buuck

Reminder: Small Press Traffic's Poets Theater 09 starts this Friday!

Thu 15 Jan 2009

This Friday 1/16: POETS THEATER FEST, NIGHT ONE!
Please join us for a full night of theater, performance, and other delights, at the first night of our annual Poets Theater Fest fundraiser. Featuring:

WORLD PREMIERES OF:

"Elsa in Berlin" by Stan Apps (directed by David Brazil)

"Perverted Virtue" by Tetra Balestri (directed by Milenko Skoknic)

"Rabbit Butoh, Bunny Butoh" by Bhanu Kapil (directed by Erin Morrill)

"Trademark Girls" by Wendy Kramer (directed by the author)

plus: * three short plays by Daniil Kharms, trans. Matvei Yankelevich (directed by Brent Cunningham) * offstage performances by Lindsey Boldt, Ariel Goldberg, Brandon Brown, & Lara Durbeck * as well as a huge raffle, with artworks, signed broadsides and more, from a variety of poets, artists, and presses. * wine & refreshments will be served.

And: come back on the 23rd for longer plays by Leslie Scalapino, Raymond Pettibon, Vanessa Place & Olive Us, & again on the 30th for inter-media & video works by Linh Dinh, Heriberto YÃ©pez, Konrad Steiner, Henry Hills, Paolo Javier & Dennis Somera, Ariana Reines, Dillon Westbrook, Karla Milosevich, Cassie Riger & Amanda Davidson, Bill Luoma, Claudia Rankine, & more!

see you then & there!
Show starts promptly at 730pm. $10
Timken Hall, California College of the Arts
1111 8th St., San Francisco

sptraffic.org
smallpresstraffic.blogspot.com

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239. **Obododimma Oha**
Re: Bailout
Thu 15 Jan 2009

No amount of money can purchase virginity. It is simply priceless. --Obododimma.

On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]> wrote:

> *(this piggybacks nicely on the brothel dissection...)*
>
> *Grad Student Selling Virginity Flooded With Offers*
>
> *http://cbs13.com/local/selling.virginity.tuition.2.815171.html*
>
> *A Sacramento State grad trying to make money by auctioning off her virginity to help pay for her graduate studies is getting lots of offers...and not just for sex.*
>
> *The 22-year-old who is using the pseudonym Natalie Dylan for safety reasons is going through a legal brothel in Nevada to sell her virginity. Dylan told CBS13 she's gotten an offer of $250,000. And now she's gotten an offer to do a photo spread for Penthouse magazine.*
>
> *The auction is being handled by the Bunny Ranch in Carson City, Nevada with bids coming in through their website.*
>
> *Dylan says she's already taken a polygraph test to prove her virginal status, and is also willing to undergo a medical exam.*
>
> *"The main purpose of this is to finance a couple things in my life," Dylan told CBS13. "I think empowerment of women is picking yourself up and doing something on your own to better yourself."*
>
> *So far, hundreds of offers have already come in including some from male virgins. Natalie says she won't give up her virginity to the highest bidder. She's also seeking other qualities from her first lover. "I'm looking for intelligence and an overall nice person," said Dylan.*
>
> *Dylan says she ended up in a financial bind, because her stepfather allegedly used her college status to fraudulently apply for student loans, and then ran off with the money.*
>
> *Dylan earned her bachelor's degree in women's studies from Sacramento State and plans to get her master's at the school beginning in January.*
>
> *Many Sac State students say they're shocked to hear about their former classmate's plan, while others applaud her.*

> *"She's just giving it to some random person. And I just think she should be giving it to someone special she loves," said one student on campus.*
>
> *While another felt that selling her virginity for grad school "is a noble reason to get money."*
>
> *As for Natalie, after claiming to hold on to her virginity for 22 years (although the Bunny Ranch website claims she is 21-years-old), she says she has a commodity not many people have to sell.*
>
> *"When I was younger, I wanted 100% romance, possibly even wait for marriage. But as I grew up, reality kinda hit. And I think its a capitalistic society and I want to capitalize on this," explained Dylan.*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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240. Jason Nelson
strange new digital poetry
Thu 15 Jan 2009

New digital poetry from Jason Nelson

Title: I made this. You play this. We are enemies.
http://www.secrettechnology.com/madethis/enemy6.html

The game is a sequel to last year's "game, game, game and again game" which had over 5 million hits world wide.
http://www.secrettechnology.com/gamegame/gamegame.html

And of course any thoughts are more than appreciated.

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241. David-Baptiste Chirot

About Poetry: Presidential Inauguration Poetry & "Where the He/art Pants" Election Anthology

Thu 15 Jan 2009

Along with About Poetry's selections and thoughts, also a reminder re Election Anthology "Where the He/art Pants" edited by Anny Ballardini and Obododimma-which is also about the inaugeration--

http://poetry.about.com/b/2009/01/15/poetry-and-the-presidential-inauguration.htm

From Bob Holman & Margery Snyder

Poetry came into the public eye numerous times during the 2008 U.S. Presidential election campaign, and the poetry world has been buzzing with excitement and bustling with suggestions since the election, especially as it became evident that poetry would have a role to play in next Tuesday's inauguration ceremony and celebration

Poetry and the Presidential Inauguration While we're all waiting for Elizabeth Alexander's inaugural poem, let's reread the few poems that have marked earlier Presidential inaugurations... and a sampling of "unofficial" poems written for Barack Obama's inauguration by poets around the country.... read more
· While the He/art Pants:<http://www.fieralingue.it/corner.php?pa=printpage&pid=2664>(Poetic Responses to the 2008 American Elections)
· Editorial: Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=2665>
· Editorial: Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2666>

_____ Windows Live™ Hotmail®: Chat. Store. Share. Do more with mail. http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t1_hm_justgotbetter_howitworks_012009

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242. Troy Camplin

Re: [SPAM]Re: Poetry Brothel at the Zipper Factory

Thu 15 Jan 2009

The law and people who support the law, that's who.

Troy

From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Wednesday, January 14, 2009 7:01:13 PM
Subject: Re: [SPAM]Re: Poetry Brothel at the Zipper Factory

who is telling them they can or can not do anything?

On 1/14/09 1:56 PM, "Troy Camplin" <[redacted]> wrote:

> *In the end, who are you or I or anybody else to tell someone what they can and cannot do, to prevent people from hurting themselves (especially if it's our opinion that they are hurting themselves)? It seems pretty arrogant to tell adults what they can and cannot do with their own bodies and minds. We can quibble all day about whether or not prostitutes under legalized conditions are "hurt" by the job or not, but in the end, we don't know what a person likes or does not lie, is hurt by or is not hurt by, prefers or does not prefer precisely because we cannot be inside their heads, knowing any of those things. Faced with such overwhelming ignorance of such things about others, we should let people do what they want to do and be who they want to be so long as it doesn't involve force or threat of force. THis isn't to say that one should not be out there trying to create conditions where women don't have to choose prostitution, that one shouldn't be trying to change minds -- but it is to say that one should not be using either force or the threat of force to make people do what you want or make them accept what you think is best for them.*
>
> *Troy Camplin*
>
> ---
>
> *From: Ruth Lepson <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, January 14, 2009 7:55:53 AM*
> *Subject: Re: [SPAM]Re: Poetry Brothel at the Zipper Factory*
>
> *well, you're ok with it but are they ok with it? I mean, doesn't it hurt them? whether it's legal or not?*
>
> *On 1/13/09 5:05 PM, "Mark Weiss" <[redacted]> wrote:*
>
> *To extrapolate:*
>
> *Since as it becomes easier to get laid for free the stuff a prostitute has to do to make a living gets weirder everybody should keep their legs crossed.*

Did I get it right?

I'm ok with folks doing what they want to make a living, even if they only do it because they feel bad about themselves, and people buying their services, even if they only do it because they feel bad about themselves. Unless we legislate mental health (and assume that the motivations are always unhealthy) it's the best we're likely to do.

Coercion of any kind is another matter. Legalization makes it a lot easier to fight coercion (and incidentally to minimize the spread of disease).

I'd say the same for drug use, even though most people probably shouldn't put a spike in their arm.

Mark

At 12:39 AM 1/13/2009, you wrote:

I've been following the discussion only sporadically, so please forgive any redundancy, but, the well-known "Effects of Prolonged Consumption of Pornography" and other studies suggest that in places where pornography is legal and increasingly popular there is a corresponding decrease in the incidence of violent sexual crimes. As if the medium could allow for the safe channeling of certain repressed and thereby sinister desires. However, many observers attribute said decreased incidence to a greater leniency in attitudes towards sexual behavior and an inability, or unwillingness, to interpret sex crimes as such. In this regard, where pornography is widely consumed, we might note the evolution of more exotic and aggressive forms of it (think anus, gangbang, shit in the mouth).

Though pornography and prostitution aren't the same thing, perhaps the same principle holds true. The more the thing is permitted, the more boring it gets, and so, the more deviant and illicit and forbidden its form must take. Or in other terms, hunger (out of boredom) ensures the creation (and delivery) of new products. The more we're ok with prostitution, the more we're ok with whatever treatment the prostitute receives, and the more novel treatments we'll surely find. Let the free market rule. After all they're just a muscle.

Jared Schickling

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243. **gabriel siegel**
Re: coMpetition does
Thu 15 Jan 2009

Workshops are good things--

Whatever mediocrity writes, is what you shouldn't.

On Tue, Jan 13, 2009 at 12:28 PM, CA Conrad <[redacted]> wrote:
> Recently I've met a couple of young poets (yet again) who dropped out
> of poetry writing workshops because they were, in the words of one of
> these poets, "eaten alive."
>
> The conversation isn't new. And it's not a conversation about
> workshops in particular, but competition in a bigger sense.
>
> When is competition good, meaning productive, meaning THE THING which
> spurs poets into action in the best sense, in the sense of WANTING to
> write as well as they can.
>
> And when is competition ugly, filled with envy and jealousy, reaching
> a surprising number of times in my observations to the most corrupt,
> wicked, disturbing places people can get to.
>
> The conversation is tricky because I'm always trying to ask,
> investigate with others, WHERE IS THE line between competition when
> it's healthy, and rotten?
>
> There's no doubt in my mind that these two young poets (the latest two
> that is, as I've been having this conversation for years now and I
> don't even remember how many times I've had it frankly) love, really
> LOVE poetry. We share that, we find when talking that we share that
> DRIVE, depositing ourselves in front of bookstore poetry sections, and
> libraries, and asking everyone we know who their favorite poets are,
> and titles, and never getting enough of this love. Never getting
> enough of it. And not just feeling sad when a bookstore like GOTHAM
> BOOKMART closes down but ANGRY!
>
> We're so much alike, and we tell one another what we're most excited
> about NOW, and everyone's scratching notes for the library and

> bookstore. How we're NOT alike is that these two young poets are VERY
> vulnerable to attack. When they were said to be "eaten alive" I'm not
> surprised. And I'm sad, and wish they were MORE LIKE ME and laugh at
> the bastards and say, "OH YOU'RE JUST A HATER, YOU JEALOUS PIG!" Or,
> "Yeah well, THANKS, being attacked GETS ME UP IN THE MORNING TO
MAKE
> YOU ANGRY!" It feeds me when someone attacks me, I LOVE it.
>
> But of course a lot of people don't respond well when they're
> attacked, and this makes me sad. I've known poets WHOSE POEMS MADE
ME
> HAPPY who stopped writing poems because of such attacks. In some
> cases the attacks were from their professors, and the other students,
> egged-on by the professors. A FEEDING FRENZY in such a way that makes
> me want to puke for poetry. It disgusts me this kind of behavior.
>
> I'm not a professor, but I have conducted poetry workshops, and it's
> NOT HARD AT ALL in my opinion to keep the focus about everyone
> (including myself because I want to learn from THEM TOO!)
> investigating poetry together! My focus is about PROCESS, about the
> many weird ways to MAKE poetry happen, NOT ABOUT who is writing poems
> I think are good, or another person in the workshop thinks are good,
> or not.
>
> This is NOT goody-two-shoe bullshit, I'm JUST NOT INTERESTED in
> telling someone whether I like their poems or not when I'm conducting
> workshops. And it's none of my business frankly. But to LOVE poetry,
> and read it, and create it, and have it in our lives, now THAT is
> something I get very excited about!
>
> But what is that line? When is it crossed from productive and
> beautiful and everyone's excited and MAKING poetry, to that place of
> shit?
>
> I'd rather see poems ABOUT that dark spot on the poetry map, than see
> it overwhelm another poet. And I mean overwhelm the poet who NEEDS to
> be vicious, and of course I mean the poet who gets beaten down.
>
> This conversation cannot happen unless we talk about the bigger things
> around it, like, WHY IS EVERYONE NOT UNDERSTANDING EVERYONE IS
> CREATIVE WE ARE ALL CREATIVE THIS IS NOT UP FOR DEBATE. Or is it?
> I've had people tell me this is wrong, that everyone's NOT creative.

> But I disagree.
>
> And the conversation needs to be about how the way poets act about
> scarcity and fear that there's not enough NOT ENOUGH magazines NOT
> ENOUGH awards or enough room at the reading series, not enough, is
> really, such an old story about us being animals.
>
> And the conversation needs to be about how to protect ourselves if we
> can't withstand the attacks.
>
> And the conversation needs to be about how people don't need to attack
> others because THERE IS ENOUGH.
>
> And the conversation needs to be about how art and all our creative
> abilities have become part of a big system in the capital of art and
> poetry, and books, and writing programs and teaching and, and, and
> CONSUMPTION, and frankly how, more than ever there's more reasons than
> ever for us to feel like we're NOT working hard enough, NOT being good
> enough, NOT good enough, so many reasons to feel like shit.
>
> It's a big conversation. But I feel I'm always having it. And it's
> one of the most important ones to have some days, especially when I
> meet young poets who have just been destroyed in workshops, made to
> feel worthless. The one poet started crying, and said, literally
> between sobs, "ALL I WANT TO DO IS WRITE POETRY!" It's really awful,
> I just want to hit whoever did this to this person, but of course
> that's not helpful.
>
> The line crossed is hard to see because it's different for everyone, I
> think. Right? Sometimes I'm not sure I'm right about that, but it
> feels right, doesn't just feel like an answer I've come up with to
> forget thinking about it, because I really want to figure it out, if
> it can be figured out. There's too much at stake, at least it feels
> that way when I meet YET ANOTHER amazing young poet who becomes
afraid
> of workshops and other poets and stops writing.
>
> I've met so many amazing poets who stop, for so many reasons they
> stop. The most common reason though is that they get worn out from
> the struggle of dealing with many hungry egos. And their own hungry
> ego. It goes back to the discussion about why we're writing, and what
> has writing become in this world for us?

>
> CAConrad
> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>
>

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244. Factory School

New Factory School Publications

Thu 15 Jan 2009

Now available from Factory School, Heretical Texts series:

Over Here, by Frank Sherlock (104 pages)
www.factoryschool.com/pubs/heretical/vol4/sherlock/

RIGHT NEW BIOLOGY, by kathryn l. pringle (80 pages)
www.factoryschool.com/pubs/heretical/vol4/pringle/

Slosh Models, by Brett Evans (88 pages)
www.factoryschool.com/pubs/heretical/vol4/evans/

Hegemonic Love Potion, by Jules Boykoff (104 pages)
www.factoryschool.com/pubs/heretical/vol4/boykoff/

Censory Impulse, by Erica Kaufman (94 pages)
www.factoryschool.com/pubs/heretical/vol4/kaufman/

All books $15 paperback, $30 hardcover -- available now through Small Press Distribution (www.spdbooks.org).

VOLUME DISCOUNT: Get a complete paperback set of HT Vol. 4 for $50 (33.3% discount). Order direct from Factory School using PayPal (www.factoryschool.com/pubs/order.html). To order by check, please contact the editors. Factory School's discounted price includes shipping to the continental USA. Individuals only.

For more on the HT series, visit:
www.factoryschool.com/pubs/heretical/info.html

For general info, please write to editors at factoryschool.org

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245. John Cunningham
name of French poet
Thu 15 Jan 2009

I'm trying to recall the name of the French poet who referred to his poems as "promes"?

John Herbert Cunningham

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246. William James Austin
trouble with Blackbox
Thu 15 Jan 2009

Hello everyone,

I am so very sorry for this major inconvenience. My computer died and took the Blackbox winter gallery submissions with it. I had similar trouble once before, but at that time I was able to repair the machine. This time, however, the old horse gave up, permanently.

With the holidays, gall bladder surgery, plus periodontal work, I have just now been able to replace the computer. May I ask those who submitted work to resubmit so that the winter gallery can become a reality?

Again, my sincerest apologies for this mess.

Best, Bill (William James Austin)

WilliamJamesAustin.com
KojaPress.com
SPDbooks.org
Amazon.com
BarnesandNoble.com

****
A Good Credit Score is 700 or
Above. See yours in just 2 easy steps!
(http://pr.atwola.com/promoclk/100000075x1215855013x1201028747/aol?redir=http://www.freecreditreport.com/pm/default.aspx?scf8072%26hmpgIDb%26bcdÞcemailfooterNO62)</HTML>

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247. **Diego Navarro**
Re: Bailout
Thu 15 Jan 2009

If virginity is priceless, so is life itself. Should then all the material resources of society redirected to medical research? Arts- related are an gigantic waste, in that case.

Everything has a price.

On 15/01/2009, at 07:02, Obododimma Oha wrote:

> *No amount of money can purchase virginity. It is simply priceless.*
> *-- Obododimma.*
>
> *On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]>*
> *wrote:*
>
> *(this piggybacks nicely on the brothel dissection...)*
>
> *Grad Student Selling Virginity Flooded With Offers*
>
> *http://cbs13.com/local/selling.virginity.tuition.2.815171.html*
>
> *A Sacramento State grad trying to make money by auctioning off her*
> *virginity to help pay for her graduate studies is getting lots of*
> *offers...and not just for sex.*
>
> *The 22-year-old who is using the pseudonym Natalie Dylan for safety*
> *reasons*
> *is going through a legal brothel in Nevada to sell her virginity.*
> *Dylan told*
> *CBS13 she's gotten an offer of $250,000. And now she's gotten an*
> *offer to*
> *do a photo spread for Penthouse magazine.*
>
> *The auction is being handled by the Bunny Ranch in Carson City,*
> *Nevada with*
> *bids coming in through their website.*
>
> *Dylan says she's already taken a polygraph test to prove her virginal*
> *status, and is also willing to undergo a medical exam.*
>
> *"The main purpose of this is to finance a couple things in my*
> *life," Dylan*
> *told CBS13. "I think empowerment of women is picking yourself up*
> *and doing*
> *something on your own to better yourself."*

*So far, hundreds of offers have already come in including some from male
virgins. Natalie says she won't give up her virginity to the highest
bidder. She's also seeking other qualities from her first lover.
"I'm
looking for intelligence and an overall nice person," said Dylan.*

*Dylan says she ended up in a financial bind, because her stepfather
allegedly used her college status to fraudulently apply for student loans,
and then ran off with the money.*

*Dylan earned her bachelor's degree in women's studies from Sacramento State
and plans to get her master's at the school beginning in January.*

*Many Sac State students say they're shocked to hear about their former
classmate's plan, while others applaud her.*

*"She's just giving it to some random person. And I just think she should be
giving it to someone special she loves," said one student on campus.*

*While another felt that selling her virginity for grad school "is a noble
reason to get money."*

*As for Natalie, after claiming to hold on to her virginity for 22 years
(although the Bunny Ranch website claims she is 21-years-old), she says she
has a commodity not many people have to sell.*

*"When I was younger, I wanted 100% romance, possibly even wait for
marriage. But as I grew up, reality kinda hit. And I think its a
capitalistic society and I want to capitalize on this," explained
Dylan.*

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics

> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*

--
Diego Navarro
FGV Projetos
(21) 2559-5620

"Escrever não tem a ver com significados, mas com agrimensura e cartografia, inclusive de terras desconhecidas" (Deleuze & Guattari, "Mil Platôs")

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248. **Ruth Lepson**
Re: Bailout
Thu 15 Jan 2009

---

not the fault of feminism but of the media.

On 1/14/09 4:21 PM, "Troy Camplin" <[redacted]> wrote:

> *I agree that there is a problem with women all too often seeing the world through men's perspectives. One of the flaws of the feminist movement in the U.S. was the acceptance of male virtues as the only virtues, meaning women should emulate men -- and that emulation was not just in the economy, but in sexuality as well. The truth is that there are manly/masculine virtues as well as womanly/feminine virtues (as well as human virtues) that are not better or worse than the other, but merely different and, typically, complementary. It benefits everyone, especially couples, when the two are in balance. I also have a suspicion that in the greatest artists, the two are balanced within the individual him-/herself.*
>
> *Troy Camplin*
>
> ---
> *From: Mary Kasimor <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, January 14, 2009 9:17:51 AM*

Subject: Re: Bailout

I wonder if we put too high a price on women's sexuality--I was of the generation that came of age during the late 60's, and we women were so damn glad to throw away our parents' prudishness about what "good girls do." I am sure that men were overjoyed, and as I write that I wonder why I suddenly feel "prickly" (I didn't mean that to be a play on words.) about men also feeling liberated. I suppose our views on sexuality are such a part of our culture that it is hard to separate culture from nature. Our intellects and talents are also part of the free market. Tthe other problem is that women are still seeing their world through men's perspectives--not always, but often. I think that is obvious.

Mary

--- On Wed, 1/14/09, mIEKAL aND <[redacted]> wrote:

From: mIEKAL aND <[redacted]>
Subject: Bailout
To: [redacted]
Date: Wednesday, January 14, 2009, 7:40 AM

(this piggybacks nicely on the brothel dissection...)

Grad Student Selling Virginity Flooded With Offers

http://cbs13.com/local/selling.virginity.tuition.2.815171.html

A Sacramento State grad trying to make money by auctioning off her virginity to help pay for her graduate studies is getting lots of offers...and not just for sex.

The 22-year-old who is using the pseudonym Natalie Dylan for safety reasons is going through a legal brothel in Nevada to sell her virginity. Dylan told CBS13 she's gotten an offer of $250,000. And now she's gotten an offer to do a photo spread for Penthouse magazine.

The auction is being handled by the Bunny Ranch in Carson City, Nevada with bids coming in through their website.

Dylan says she's already taken a polygraph test to prove her virginal status, and is also willing to undergo a medical exam.

> *"The main purpose of this is to finance a couple things in my life," Dylan told CBS13. "I think empowerment of women is picking yourself up and doing something on your own to better yourself."*
>
> *So far, hundreds of offers have already come in including some from male virgins. Natalie says she won't give up her virginity to the highest bidder. She's also seeking other qualities from her first lover. "I'm looking for intelligence and an overall nice person," said Dylan.*
>
> *Dylan says she ended up in a financial bind, because her stepfather allegedly used her college status to fraudulently apply for student loans, and then ran off with the money.*
>
> *Dylan earned her bachelor's degree in women's studies from Sacramento State and plans to get her master's at the school beginning in January.*
>
> *Many Sac State students say they're shocked to hear about their former classmate's plan, while others applaud her.*
>
> *"She's just giving it to some random person. And I just think she should be giving it to someone special she loves," said one student on campus.*
>
> *While another felt that selling her virginity for grad school "is a noble reason to get money."*
>
> *As for Natalie, after claiming to hold on to her virginity for 22 years (although the Bunny Ranch website claims she is 21-years-old), she says she has a commodity not many people have to sell.*
>
> *"When I was younger, I wanted 100% romance, possibly even wait for marriage. But as I grew up, reality kinda hit. And I think its a capitalistic society and I want to capitalize on this," explained Dylan.*

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249. **Ruth Lepson**

Re: Poetry Brothel at the Zipper Factory

Thu 15 Jan 2009

---

thank you for what you wrote, David. you clearly feel things very deeply. and can sustain those feelings. my take on certain things is not the same as yours &

I don't want to get into a discussion of that but just want to say you write to make us care about other people or to realize the ways in which we don't. ruth

On 1/14/09 4:28 PM, "David-Baptiste Chirot" <[redacted]> wrote:

> *Date: Tue, 13 Jan 2009 05:41:22 -0800*
> *From:* [redacted]
> *To:* [redacted]
> *Subject: Re: Poetry Brothel at the Zipper Factory*
>
> *Actually I think that the Poetry Brothel may just be about what lengths people will go to "attract an audience"--and a paying one at that!--for their poems.*
>
> *Isn't this like a "Reality Show" version of "Writer's/Poet's Market" in a way?*
>
> *Or those "Mystery Dinners" where you get to participate in a melodramatic mystery story and eat fine food all at once? And maybe someone really will die! From all the rich fare, instead of only simulating a heart attack to surprise the unwitting into revealing themselves as dupes of expensive illusions.*
>
> *And won't some disgruntled client leave muttering darkly how they've just been screwed by some really lame poetry cleverly concealed by artfully posed cleavage or the seductive flip of a gigolo's hair in the fake breezes wafted by hidden fans whose whirrings are lost amidst the banging of the bangles on the long beaded strings operating as "harem decor" doors?*
>
> *"It's like Weimar without the Nazis," one of the jolly entrepreneurs purrs, blithely oblivious to the fascism eating away at the fabric of American society for a long time now.*
>
> *If one considers the brothel from the point of view of poetry, isn't it just as it advertises itself to be: --a much more "entertaining" and "enticing" way of pimping one's works, because, after all , is that not what the "market place of ideas" and the hustling and foreclosing on "intellectual properties" is all about?*
>
> *Isn't it all like the Bert Brecht poem Fritz Lang starts to quote to the sell-out self-prostituting writer played by Michel Piccoli in Godard's Le Mepris (Contempt)?--A poem to the effect that the poet is going down to the market (Hollywood) to sell his poetic wares, just as Socrates taught down by the market place, pimping his "intellectual properties" to the beautiful young men as long as possible, postponing to the last possible second the return not to Ithaca and Penelope, but to the mighty shrew Xanthippe, the Founding Dominatrix of Philosophy's Sado-Masochistic tendencies*

In essaying to follow this thread through its labyrinth, it strikes me that despite the outrage at the objectification of women, prostitutes themselves remain locked in language of objectification to such an extent here that one wonders if they are altogether abstract beings, or categories, sub classifications-- rather than actual persons.

The neighborhood I live in is rife with prostitution. I'd say about 75% of the women over around 18 one speaks with at the bus stop or walking home at night or during any time of the day are prostitutes. The moment one goes out the door, they are waiting somewhere along the short block, close by, or hanging out at the bus stop, greeting potential customers as they step out onto the worn down Ghetto sidewalk, right by where the old covered waiting station used to be before being removed. That structure one day was gone, leaving only a concrete slab like a scab shoved into the side of a scraggly lawn being fixed up. The shelter had to go due to the vast teeming population of human traffickers, panhandlers, drunks, crackheads and hos who would sit there smoking on the bench sheltered from the weather or spend hours motionlessly propped against the grimy graffiti slashed glass on its crumpling frame, whispering in the voice that goes straight to the nervous system, with no need of an ear--"you straight?"

Since last mid-summer the new police chief has declared our area, known forever as "Crack Alley," to be his first order of business to clean up. It's not the most violent area in the city, but one of the most concentrated in terms of dope and prostitution. A lot of buildings next door all along our block are closed down and being cleaned up, as they were filled with crack hos and dope dealers, and a continual stream of events such as at the several days running big TV story on the news about a kidnapped baby from next door an incident like any other, squeezed in among some colorful shootings and knifing incidents, not to mention the day a man with an AK-47 used our building and the parking lot next to it for target practice, blowing off chunks of the roof and managing to get some mega bullets through air vents and hitting a resident here in the leg. The second the dude opened fire, one knew it was some different kind of weapon, and dove for the floor as bullets chipped off almost the entire the window ledge, bit hungrily away at the bricks just below it, before a quick spurt of sound sent a huge piece of the roof floating dreamily down past the window, like a very relaxed whale diving deep deep down in the otherwise pleasant evening. Al one knew was that what seemed like eons later there was a huge thud and the walls shook as the big piece of mortared concrete hit the ground.

Al this has gradually been tamed down and now fewer prostitutes hawk their

wares along the sidewalks and at the bus stops, though the ones still here are the most persistent and bold ones. They can easily handle a cop with a patter so fast that it seems not to end, but simply to have generated a continuously playing loop of its own echoed messages--while Sistah beats her wings and takes flight, soaring over rooftops and vanishing into a vacant lot somewhere blocks away. Hey shugah-- lets have us party . . .c'mon now--ain't gonna bite it off-- One time a woman whom I had seen and talked to a number of times, came up in a raging blizzard and begged me to go around the building to the back steps and "suck you like heaven." She was so desperate she was down on her knees in the snow bank. It was below zero and almost no visibility--and she had on just a thin skirt and jacket--she had an "auntie" near by so got her there and gave her enough for a few rocks, one of the few times ii had money on me in awhile--

There are women out who are homeless and who knows where they go--some can't get into the shelters due to the dope--their families won't let them in for fear of being robbed--sometimes the police pick them up and put them in the jail so they wont die--Very few of the crack hos work for anyone but themselves--too erratic to work for a pimp--they are so desperate at times people will slip them a few bills--

Around three in the morning most nights--the Zombies emerge--drifting along as though only the air they lean against is holding them upright--moving slow and stumblingly like the Living Dead of George Romero's films. Some of these eerie figures begin emitting high keening sounds, extremely painful to hear--the voices of desperation cutting the air into shreds--people suddenly crumpling on the grass patches or falling down in a side walk gutter--In such bad shape they can't sell a thing to anyone--

It's excruciating to see and hear some nights those figures with the eerie phosphorescent death glows, auras of the grave and white powders and rocks--to look at these death bound ghosts and see oneself stumbling in the night---through dim jerky memories of another being one once was---somewhere in a war zone--miraculously surviving seizures and comas, blackouts, the disappearance for a time of any sense of life--a black inert presence has one seemingly wedged between life and death--one can't move--yes--there goes one now--a person suddenly transfixed before going through a spastic imitation of a Crucifixion of themselves--seizures--thrashings--

As the economy goes down the toilet, so do the places for help start to vanish, become ever fewer--and some hospitals actually will turn away people they think will never pay --no insurance, nothing--

The whole health care system is eugenics against the poor and "unneeded"--

How many dope fiends, how many prostitutes, runaways, impressed into service young women--wind up anonymously dead, the notations along the way of the repetitions of a serial killer--and then another one and another--how many dead women have you seen?--no ID and lying in the road late at night--flashlight lit as some cops try to make sense of a murder scene so bizarre the details cannot be released to the press? Or other scenes that one cannot get out of the mind--as well as ones one has only heard about--let alone lived through--

And yet none of these women were anonymous beings--many of them many people knew--remembered--loved--brought up--many around here one speaks with many times a week--

This is why much of this discussion to me is like an objectification of the very beings that the protests about objectification are being made in the name of.

My first memories of prostitutes was being offered a job in a fancy whorehouse that catered to an American clientele of the old school--Texas oil men, business men on the loose in Gay Paree--the woman who hired me was a sort of second in command Madame--i don't recall how i met here--but she needed a translator for a week while the regular one was on a vacation--so i spent day or night shifts translating back and forth, making introduction in the swank Western Saloon style room where introductions were exchanged and various other matters sorted out--I was 16 at the time and sleeping in streets and abandoned houses and cars, so some extra money and free meals was a great boost in the world for me--trhe Madame said, well, young man you can pass for 20--that's old enough--

The workers in the brothel were not allowed to go out with each other--as there were other men who worked there, cooking, cleaning, doing dishes and laundry--and doubling as bouncers and security guards if there was ever any problems at all--

The women were al in a union and once month the government inspectors came to check everyone for diseases, and make sure the place was as clean as possible, and the behaviour of everyone was in line. The idea being that legalized and unionized prostitution gives rights and protection to the prostitutes they otherwise do not have at all, as here in the land of the free.

When there was a time for our breaks, whoever was around would get together and go to a cafe or sit in the kitchen and drink bocks and coffee. Lots

gossiping and card playing and showing about of pictures of children, fiancees, husbands, boy friends. Then back to work.

Since then I've known a lot of prostitutes as friends or neighbors and there is always different yet somewhat a same story involved.

People say "prostitute" like it is someone filthy and low--but look at the high class cal girls so called, who get politicians in trouble, or for that matter the movie stars who charge huge amounts for the fotos of their babies or their bikini clad frolics with some ex-lover.

And how much did the American public pay for the election--a billion dollars!!--How many people did the President sell himself to to get to the Oval Office--

How much of one's soul did one sell out for a step up the career ladder--or poem in a journal--or a name on the door like a Bigelow on the floor--

How much of life is not a form of prostitution,--though perhaps without the dangers and horrors the street level and sex slave trades, which buy up children for the uses of perverts with immense bankrolls--
or just tourists passing through on the way to see Junior's basketball game--

There is far more prostitution at every level than one would imagine, until one has seen how many things work, with the paying of cash for appearances,hiring someone to take along--and then--

And though people are angered --who is working to change things? In one of the five sections of Roberto Bolano's novel 2666--there are the relentlessly presented murders after murders with rapes and tortures recounted that happened the area just over the American border--al these are young girls who work also in the factories--not prostitutes at all--but suddenly swooped on and turned into a ritualized thing--a doll, an object to be taken apart and then covered back up, with the neat clean clothes paced over the cut and violated body--

Imagine the Black Dahlia multiplied bya thousand--and al based on true hapnings --

These murderers of anonymous and known and named women--are like the serial killer and anonymously butchered bodies found al over the USA--and al the battered women, the addicted women, the homeless the insane--

Years of sitting and talking,hanging out--and learning of these lives--is how one sees this not just as "objectification" in the sense of "the male gaze" but of society's gaze--which doesn't see a person, but only reads the label--"prostitute"--

So that objectification carries even into the critics of objectification, for they themselves are not seeing a person, but only a label, a category--

Or, at the Poetry Brothel, a Camp performance of something out of Cabaret--

What can one say other than that this is a disposable society and culture?--The inner cities are pumped full of crack by the CIA to destroy communities, enslave people to addiction, destroy generations of men and women, break up families--one looks around and sees the holocaust unfolding daily--

and no one will do anything about it--there's way too much money involved, way too much to be milked out of Colombia and Afghanistan for the American ends of these hook ups--

Pumping Grade A US Certified killer heroin into the suburbs--the most kick ass and deadly heroin ever known to be in this country--killing scores of users young and old--(very rarely do old users overdose--and now they are by untold numbers--dropping like flies)

The unending Wars, straight out of Orwell's 1984--War on Poverty--War on Drugs--War on Terror--

Think of the trillions that have been pumped into he War Machine--into the genocide of Iraq--and the "Right War" President Obama has in mind for Afghanistan and parts of Pakistan--not to mention the immense funding that this country spends on Apartheid, while feeling so proud for electing a Black president--we support the most vicious Apartheid regime there has been--

What does that kind of hypocrisy tel one?

Right there its say it all--neither we nor our allies believe one whit in democracy and equality--what we embrace mightily and pump billions and trillions into is the establishment for eternity of Exceptionalism and Racial supremacy--

This is why i think that the "objectification" halts at the word itself and

does not go further--into those unpredictable areas where "prostitutes" are no longer objects but actual persons--

At an American Indian group the other night people were saying with grief and shock and rage how horrified they were by the killing in Gaza--because for decades its a repeat of the land theft cultural destruction and genocide of the Indigenous peoples in America, now paid for and supplied by the mega mega tons overseas.

One man said--that's us they're killing all over again--why else does the US allow this to go on other than that they obviously must approve of it--killing and segregation, prison camps- hells on earth--the Trail of Tears--the Apartheid Walls --Sieges--and the same old double talk to make it be covered up=--to make it all look nice and pretty and hide the blood and muck away

in a way isn't that what the Poetry Brothel is al about--making the actual "selling of poems" and "poets performances" far more "attractive" and "exciting"--"stimulating"--

than the usual boring read before a boring backdrop in a boring room --
now instead of the dullness and no stimulation, no matter what the poems are like--who cares anyway!--a good time and eats and drinks will be had by all--

as they say in the restaurant business, its not what they eat that matters but how good you make it look for them --that really whets the appetite
and seals the deal--
think of how many art and poetry movements after al started in cabarets and clubs, bars--cellars--Dada--Punk--the scenes from Fellini's Satyricon which he called a science fiction film set int he past

of "futurist" Latin poets reciting, or that is, having their paid reciters
recite--their verses and deadly clever epigrams which just be made into actual deaths
in a new and novel and very clever fashion--

mush like the shaping of verses in an exquisitely honed new form, so are the creative variations and inventions which the poet executioner brings about, realized in aa
action event performance from
a Score of ingenious and fractal dice throwing chance operations--

which never abolish chance--

played upon the actual "backbone Flute" of Mayakovsky whose Russian Futurism has likewise landed in the past--ready and willing to compete with Marinetti's in the arenas--

of blood dust and glory--
--
think though that sooner or later the next steps will be taken and the poetry and the brothel will be raised to ever higher scales and skills and so the REAL money can start to roll in!

meaning--no more amateurs!--and then the Real Pros will start to roll in--

buy the poet and have he or she give not only the poem but themselves to you!! and then autograph you!!
or a nice foto of the two of you in flagrante delecto!!

why do it for free anyway--
how tedious and unexciting!
it can be like the Visconti short film in which Romy Schneider discovers her husband is only really attracted to her when she makes him pay--

isn't that why we like our wars so much, because we have to pay and pay and pay

for drugs and wars and poverty being spread far and wide by the massive spending on wars--

aren't these the ultimate Brothels--the porno of watching helpless peoples be bombed and starved tortured cut off from medications and food water and electricity in the winter cold--and phosphorous and cluster bombed to death by the hundreds and thousands--

isn't this what we really paid for--
the ultimate Snuff Films set in the vast desolation--
the annihilation of a people --

"until not one stone shall be left on another"
and what is next on the menu, what can possibly top this--

the "Right War?"--the torching of every single moving being in Afghanistan--of parts of Pakistan
and then on to Iran--at last!!--

and since no media is allowed to record anything as it happens
what great fun al national poets can have in suturing together the reams of
Army footage and propaganda to produce the ultimate epic--

the Brothel to end al Brothels----where the Snuff films play to the tinkling
of subdued piano music and someone is reading a very radical and innovative
poem

and after the audience has been softened up so to speak--

as is conjectured in the Bolano story from the heinous realities--
income the kidnapped and drugged runaways the over the hill hookers--the too
addicted to function anymore--or simply the cutest little teenage girls
and/or boys you have ever seen--

and right there in front of one, no longer a film--

but the Reality Show of Death--LIVE!!!

now ladies and gentlemen isn't that what we are really paying for--
admission to the ultimate Show!!

looking out the window here one can see it --the ultimate show--the death
rattles and violent seizures--

the grip of crack on a ho's neck and her windpipe shutting down --

let's see what kind of verses can be made to accompany those sounds--

overdubbed or done LIVE
and right here and now before a video camera and mic

why not--
to watch oneself watch the death of another--
and then film that in turn until an endless hall of mirrors is made--of images
of oneself watching another's death--murder-mutilation and violation----

the ultimate brothel poetry show--
as one's voice in the voice over is reciting the latest innovative style of
radical poetry--
and--
a complete circuitry of onanism is accomplished--and recorded for the paying
audience, the hottest thing going in the brothel charnal house of poetry

in the land of a thousand dances of death--

the deaths individual and lonely and those public and many--
the gleaming drones and fighter jets their ways lit by illegal use of
phosphorous illuminating the bursting into flames and blood of a family, an
old woman--

walls blown asunder to reveal--nothing--
nothing had been there al along
except--the skin of a long departed onion
pale and translucent in the light of the spreading infernos--
as bodies already burned through by phosphorous are ignited by the chemical
mixtures happening at lightning speed and transforming the veins into writing
green vines that choke and tear the skeletons apart

and leave their grinning teeth lying their

deaths heads in the last views of a rape and snuff scene that is superimposed
and then faded out--
as the bodies burn and skeletons disintegrate and the ground itself is
heaving, ion convulsions--

and then erupts and like Atlantis what is left of this place of the damned and
doomed sinks forever out of sight

extinguished caught live on camera snuffed out--
forever--

though to be sure many captive females have bee hsutled off, saved to spend
their lives serving in the brothels and live death cinemas--

of the new order--

the ultimate "Ending"--
why not--as it has all been bought and paid for
and might just be the most incredible new form of poems--
the real Apocalypse--
snuffing out a culture

while poets recite and sexual acts are performed ending in the Death of
the--not the Author--but--
that non person hauled into be slaughtered while everyone is aroused--

this is the ultimate destination hinted at and part way accomplished in
Bolano's Distant Star (Polaroids instead of moving pictures--) and realized in
real life in Chile and turned into paragraphs in By Night in Chile--

and eerily starting to become realized in new ways still unfolding--
in the emergence of the new extreme experimental American poetry--

and there sitting before one the Manet images-of prostitutes -turning in to scenes from Goya--

. . . . . Hardly ever any more does one look out a window on one side of the building and see sexual transactions going on between the wall and the dumpsters. Or in the back of the building, in a an area the stairway that's now too lit up for the old action to continue. Sex is very cheap--a couple bucks, five, ten--enough to get the next couple rocks of crack or a four pack of malt liquor. A lot of the time people are high and just want to talk with you and have a cigarette and feel like they are carrying on a "normal conversation." And why not--just about everyone now and then would like to feel if even for the course of smoking a cigarette like a "normal person."

On Mon, Jan 12, 2009 at 7:14 PM, susan dunn-hensley <[redacted]> wrote:

Ruth-

For what it's worth, Ruth. I think you raised some valid points.

Susan

--- On Mon, 1/12/09, Ruth Lepson <[redacted]> wrote:

From: Ruth Lepson <[redacted]>

Subject: Re: Poetry Brothel at the Zipper Factory

> *To: [redacted]*
>
> *Date: Monday, January 12, 2009, 3:31 PM*
>
> *there is a sweetheart--Tim Peterson. thank you, esp as I'm too busy to*
>
> *continue this discussion.*
>
> *love*
>
> *ruth*
>
> *wish we COULD.*
>
> *On 1/12/09 8:27 AM, "Tim Peterson" <[redacted]>*
>
> *wrote:*
>
> *Adam! Ruth! Two of my dearest friends...it makes me feel terrible to see*
>
> *you*
>
> *guys fighting like this! The Poetry Brothel is not worth getting this*
>
> *upset*
>
> *about. Let's all kick back in my living room with a mug of coco and*
>
> *listen*
>
> *to Gloria Steinheim records backwards. How about this evening?*
>
> *Love, Tim*
>
> *Date: Sat, 10 Jan 2009 23:49:49 -0500*

From: Ruth Lepson <[redacted]>

Subject: Re: Poetry Brothel at the Zipper Factory

twisting my words!

so writing about objections to prostitution does nothing, huh--so words

don't matter?

I think all those jobs are degrading.

I wd like to defend yr friends by getting them better jobs.

I am not criticizing these women.

Better working conditions wd be not having to succumb to male ideas of

sexuality in our culture, such narrow constraints.

On 1/9/09 5:49 PM, "Adam Tobin" <[redacted]>

wrote:

but you were the one crying shame! on the women of the Poetry Brothel!

for

dressing like whores!

(please note that I am NOT arguing that prostitution is not a sexist

institution. clearly it is. and i agree that it is part of a complex

of

normative heterosexuality that does terrible violence to all women.

But

as

for the actual women who are living in actual slavery, i think

complaining

about the symbolic degrading of womankind does nothing for them:

it's like

trying to improve the safety of coal mines by complaining about

climate

change.

And if you're just using those women (who are very real, and many

of them

living in absolutely horrific situations, as you rightly pointed out)

as

symbols of Degraded Womankind, you are doing a disservice to them and

also

to the many many women (some of whom must be subscribers to this list)

who

work in other parts of the sex trade -- exotic dancers, high-end

call-girls,

dominatrices, nude housekeepers, pornographic models, hooters

waitresses,

etc. -- some of these people are my friends and i take it personally

--

and

I think that their own struggles for better working conditions are not

unrelated to the struggle against slavery in other parts of their

bosses'

businesses...

-- but i'm sorry that i overreacted and became part of a litany of

men

(all

men! really! can it really be that there are no women here who work

in

the

sex trade??) who are all seemingly trying to justify the institution

as an

institution. I am not trying to justify it, just trying to defend my

friends who work there from the harsh judgments of their elders...

==========

guidelines &

==========

==========

_____
Windows Live: Keep your life in sync.
http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t1_allup_explore_012009

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250. **Maria Damon**
Re: Bailout
Thu 15 Jan 2009

---

but is it not also worthless?

Obododimma Oha wrote:
> No amount of money can purchase virginity. It is simply priceless.
> -- Obododimma.
>
> On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]> wrote:
>
>
>> (this piggybacks nicely on the brothel dissection...)
>>
>>
>> Grad Student Selling Virginity Flooded With Offers
>>
>> http://cbs13.com/local/selling.virginity.tuition.2.815171.html
>>
>> A Sacramento State grad trying to make money by auctioning off her
>> virginity to help pay for her graduate studies is getting lots of

>> offers...and not just for sex.
>>
>> The 22-year-old who is using the pseudonym Natalie Dylan for safety reasons
>> is going through a legal brothel in Nevada to sell her virginity. Dylan told
>> CBS13 she's gotten an offer of $250,000. And now she's gotten an offer to
>> do a photo spread for Penthouse magazine.
>>
>> The auction is being handled by the Bunny Ranch in Carson City, Nevada with
>> bids coming in through their website.
>>
>> Dylan says she's already taken a polygraph test to prove her virginal
>> status, and is also willing to undergo a medical exam.
>>
>> "The main purpose of this is to finance a couple things in my life," Dylan
>> told CBS13. "I think empowerment of women is picking yourself up and doing
>> something on your own to better yourself."
>>
>> So far, hundreds of offers have already come in including some from male
>> virgins. Natalie says she won't give up her virginity to the highest
>> bidder. She's also seeking other qualities from her first lover. "I'm
>> looking for intelligence and an overall nice person," said Dylan.
>>
>> Dylan says she ended up in a financial bind, because her stepfather
>> allegedly used her college status to fraudulently apply for student loans,
>> and then ran off with the money.
>>
>> Dylan earned her bachelor's degree in women's studies from Sacramento State
>> and plans to get her master's at the school beginning in January.
>>
>> Many Sac State students say they're shocked to hear about their former
>> classmate's plan, while others applaud her.
>>
>> "She's just giving it to some random person. And I just think she should be
>> giving it to someone special she loves," said one student on campus.
>>
>> While another felt that selling her virginity for grad school "is a noble
>> reason to get money."
>>

>> As for Natalie, after claiming to hold on to her virginity for 22 years
>> (although the Bunny Ranch website claims she is 21-years-old), she says she
>> has a commodity not many people have to sell.
>>
>> "When I was younger, I wanted 100% romance, possibly even wait for
>> marriage. But as I grew up, reality kinda hit. And I think its a
>> capitalistic society and I want to capitalize on this," explained Dylan.
>>
>>
>>
>
>
>
>

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251. Paul Nelson

Hugo House Executive Director

Thu 15 Jan 2009

Richard Hugo House, a 501(c)(3) nonprofit organization located in Seattle, Washington, is seeking a full-time executive director. About Richard Hugo House The vision for Hugo House was conceived around a kitchen table by three smart women—an emblematic beginning for an organization that prides itself on creativity and intelligence without pretention. Eleven years later, the ethos hasn't changed—we present world-class literary programming within the well lived-in (some might say "funky") walls of a comfortable Victorian House. Our mission is to promote the literary arts as a vital part of our culture and community. We provide writers of all ages and backgrounds with the resources they need, connect audiences with the world of writing, and foster the creation of new work. At Hugo House we believe that the impulse to imagine and create is innate and powerful, and we are motivated by the overarching convictions that literature does matter, that ideas can change the world, and that nurturing writers is the most important work we can do. To this end we offer classes, residencies and events that reflect the broad interests of our community as well as the wide spectrum of forms and genres that exist in the literary arts. • Our classes are taught by well regarded professional writers and teachers, and cover the gamut from reading classes on the classics, to writing workshops on anything from ekphrasic poetry to spoken word to full-length memoirs. We also offer a number of vibrant programs for youth. • We are dedicated to promoting the careers of local writers through residencies that provide stipends, teaching opportunities and incentives to produce their own. We also offer granting

programs such as The Writers Fund, which provides co-sponsorships to individuals and groups to produce their own events—anything from a book launch party to a staged reading of a new play in our Cabaret space. • Through events such as the Hugo Literary Series, we commission both local authors and those with national reputations, such as Tim O'Brien, Rick Moody, Marie Howe, Sherman Alexie and Pam Houston, to create original work; we offer local audiences the opportunity to interact with the writers through readings and classes. Like the building in which we are located, the Hugo House staff is unpretentious and a little eccentric. We take the work we do and the community we serve very seriously, but not ourselves. We are prone to strong coffee, irreverent humor and passionate opinions about everything, especially literature. We appreciate teamwork but don't relish hierarchy. We are good at our jobs and respect competence in others. We host amazing events and gatherings. We like to think this is the kind of place Richard Hugo would have come to. For additional information about the organization, please visit the Hugo House Web site: www.hugohouse.org. Executive Director Job Announcement Key Responsibilities Leadership I n collaboration with the staff and board, refine the vision and philosophies of the organization; D evelop and lead short- and long-term strategic and business planning efforts, with a focus on organizational sustainability; Encourage innovation and manage competing priorities; Serve as the primary spokesperson for the organization on local, regional, national, and international levels; Ensure that the organization has the human, financial and operational resources it needs to fulfill the mission; and n concert with key supporters, develop a long-term facility plan. Management Sustain a positive and productive work environment that attracts and retains top quality staff and volunteers; Hire, motivate, support and evaluate four direct reports (program director, development director, finance manager and facilities manager); Assume responsibility for budgeting, financial forecasting and fiscal oversight; n partnership with the finance manager, ensure that financial records are useful, accurate and up-to-date; Oversee human resources management, including the development of sound personnel policies and practices; and Ensure compliance with federal, state and local regulations. Fundraising n partnership with the development director, craft the overall fundraising strategy for the organization; Cultivate and maintain relationships with major donors, foundations and corporate sponsors; and Create opportunities to engage new donors/members and sustain existing supporters. Program n partnership with the program director, develop strategies for sustaining and growing effective programs; Explore new program development opportunities; and Ensure that ongoing programs are evaluated thoroughly. Board relations and development Provide board members with the information, tools and resources that will enable them to govern and support the organization in a meaningful way; n partnership with the board development

committee, recruit and orient new board members; and Serve as the primary conduit between board members and other stakeholders (staff members, volunteers, supporters and those served by the organization). Qualifications A demonstrated passion for the arts and a love of literature; A proven ability to lead and mentor staff with integrity, enthusiasm and a commitment to results; A minimum of four years of progressively responsible management and supervisory experience; Strong communication, listening and relationship-building skills; A demonstrated ability to raise funds from a range of sources, most notably individual donors and foundations; A solid grasp of human resources and financial management practices and concepts; An understanding of marketing, outreach and communications concepts; An appreciation for collaborative decision-making processes coupled with the ability to be decisive when required; Knowledge of nonprofit board structures and principles of governance; The ability to work a flexible schedule to accommodate the organization's schedule of events; and

An appreciation for community-based organizations and the organization's relationship with the greater Seattle community.

Compensation
The salary for this position is dependent on qualifications and experience. Compensation includes medical and
dental insurance and generous leave time.

To Apply

Please submit a cover letter, resume and contact information (phone and e-mail) for at least three professional references. Submit your materials electronically, in Microsoft Word or Adobe PDF format, to the Executive Director Search Committee, [redacted]. This position will remain open until filled.

If you have any questions
Please contact Cory Sbarbaro, interim executive director, at [redacted]
or [redacted], ext. 102.

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252. Kate Pringle

Book Release Party: Pringle and Boykoff at The Green Arcade in SF

Thu 15 Jan 2009

Who: kathryn l. pringle and Jules Boykoff

When: Thursday, 5 February at 8 p.m.

Where: The Green Arcade, 1680 Market Street, San Francisco [redacted]

Please join us on Thursday, 5 February at 8 p.m. to celebrate the release of two new books of poetry from Factory School:

RIGHT NEW BIOLOGY by kathryn l. pringle and Hegemonic Love Potion by Jules Boykoff

kathryn l. pringle is a graduate of the MFA program at San Francisco State University. Her book, RIGHT NEW BIOLOGY, is just out from Factory School/Heretical Text Series. She is the author of The Stills (Duration Press) and Temper & Felicity are Lovers (TAXT). Her poems can be read in The Denver Quarterly, Fence, 14 hills, 580 Split, and Sidebrow, among others. She is an editor at the literary magazine minor/american, and the co-founder of the minor american reading series in Durham, N.C., now funded by Duke University.

Jules Boykoff is the author of Hegemonic Love Potion (Factory School, 2009), The Slow Motion Underneath (with Jim Dine, Steidl Editions, 2008), and Once Upon a Neoliberal Rocket Badge (Edge Books, 2006). His political writing includes Landscapes of Dissent: Guerrilla Poetry & Public Space (co-authored with Kaia Sand) (Palm Press, 2008), Beyond Bullets: The Suppression of Dissent in the United States (AK Press, 2007), and The Suppression of Dissent: How the State and Mass Media Squelch USAmerican Social Movements (Routledge, 2006). Boykoff lives in Portland, Oregon.

For more info, see: www.thegreenarcade.com

http://kathrynlpringle.blogspot.com/

order my book:

http://www.spdbooks.org/root/pages/serp.asp?Title=&submit=Search&Author=pringle

READINGS:

1.24.09 DETAILS TBD @ the PINHOOK

Durham, NC

2.5.09 @ 4:30 w/ Jules Boykoff

@ The Poetry Center // San Francisco State University

San Francisco, CA

March Date Forthcoming David Foster Wallace party

Asheville, NC

5.2.09 Providence, RI

5.16.09 So-And-So Reading Series @ 8pm

Raleigh, NC

--- On Wed, 1/14/09, POETICS automatic digest system <[redacted]> wrote: From: POETICS automatic digest system <[redacted]> Subject: POETICS Digest - 13 Jan 2009 to 14 Jan 2009 (#2009-12) To: [redacted] Date: Wednesday, January 14, 2009, 9:00 PM

Being eaten alive in a workshop isn't a bad thing. If you can't stand criticism of your work, you won't improve much as an artist. This isn't to say that everything in a workshop is golden (it isn't), but you come out with many perspectives and, if you know what you're really hearing, you can figure out what's really wrong that needs work among the comments and criticisms. But CA is right, you do have to be careful to distinguish between those who wish to help you, and those who are envious and want to tear you down, to "get rid of the competition." Again, if you're paying attention, it does become pretty obvious before long. Be on the lookout for those who come up to you later and apologize for "being so rough" and/or who offer more suggestions or offer to look at it again after the revision. Those are the ones who want to help you. They will also more likely be the good poets. Nasty, antisocial, selfish people do not have the wisdom necessary to be great poets. Or even good or mediocre poets.

Troy Camplin

_____
From: steve d. dalachinsky <[redacted]>
To: [redacted]
Sent: Wednesday, January 14, 2009 12:25:39 AM
Subject: Re: coMpetition does

here here CA i fully understand being one who has always avoided workshops and it probably shows

On Tue, 13 Jan 2009 12:28:19 -0500 CA Conrad <[redacted]>
writes:
> Recently I've met a couple of young poets (yet again) who dropped
> out
> of poetry writing workshops because they were, in the words of one
> of
> these poets, "eaten alive."
>
> The conversation isn't new. And it's not a conversation about
> workshops in particular, but competition in a bigger sense.
>
> When is competition good, meaning productive, meaning THE THING
> which

> spurs poets into action in the best sense, in the sense of WANTING
> to
> write as well as they can.
>
> And when is competition ugly, filled with envy and jealousy,
> reaching
> a surprising number of times in my observations to the most
> corrupt,
> wicked, disturbing places people can get to.
>
> The conversation is tricky because I'm always trying to ask,
> investigate with others, WHERE IS THE line between competition when
> it's healthy, and rotten?
>
> There's no doubt in my mind that these two young poets (the latest
> two
> that is, as I've been having this conversation for years now and I
> don't even remember how many times I've had it frankly) love,
> really
> LOVE poetry. We share that, we find when talking that we share
> that
> DRIVE, depositing ourselves in front of bookstore poetry sections,
> and
> libraries, and asking everyone we know who their favorite poets
> are,
> and titles, and never getting enough of this love. Never getting
> enough of it. And not just feeling sad when a bookstore like
> GOTHAM
> BOOKMART closes down but ANGRY!
>
> We're so much alike, and we tell one another what we're most
> excited
> about NOW, and everyone's scratching notes for the library and
> bookstore. How we're NOT alike is that these two young poets are
> VERY
> vulnerable to attack. When they were said to be "eaten alive"
I'm
> not
> surprised. And I'm sad, and wish they were MORE LIKE ME and laugh
> at
> the bastards and say, "OH YOU'RE JUST A HATER, YOU JEALOUS
PIG!"

> Or,
> "Yeah well, THANKS, being attacked GETS ME UP IN THE MORNING TO
> MAKE
> YOU ANGRY!" It feeds me when someone attacks me, I LOVE it.
>
> But of course a lot of people don't respond well when they're
> attacked, and this makes me sad. I've known poets WHOSE POEMS MADE
> ME
> HAPPY who stopped writing poems because of such attacks. In some
> cases the attacks were from their professors, and the other
> students,
> egged-on by the professors. A FEEDING FRENZY in such a way that
> makes
> me want to puke for poetry. It disgusts me this kind of behavior.
>
> I'm not a professor, but I have conducted poetry workshops, and
> it's
> NOT HARD AT ALL in my opinion to keep the focus about everyone
> (including myself because I want to learn from THEM TOO!)
> investigating poetry together! My focus is about PROCESS, about
> the
> many weird ways to MAKE poetry happen, NOT ABOUT who is writing
> poems
> I think are good, or another person in the workshop thinks are
> good,
> or not.
>
> This is NOT goody-two-shoe bullshit, I'm JUST NOT INTERESTED in
> telling someone whether I like their poems or not when I'm
> conducting
> workshops. And it's none of my business frankly. But to LOVE
> poetry,
> and read it, and create it, and have it in our lives, now THAT is
> something I get very excited about!
>
> But what is that line? When is it crossed from productive and
> beautiful and everyone's excited and MAKING poetry, to that place
> of
> shit?
>
> I'd rather see poems ABOUT that dark spot on the poetry map, than
> see

> it overwhelm another poet. And I mean overwhelm the poet who NEEDS
> to
> be vicious, and of course I mean the poet who gets beaten down.
>
> This conversation cannot happen unless we talk about the bigger
> things
> around it, like, WHY IS EVERYONE NOT UNDERSTANDING EVERYONE IS
> CREATIVE WE ARE ALL CREATIVE THIS IS NOT UP FOR DEBATE. Or is it?
> I've had people tell me this is wrong, that everyone's NOT
> creative.
> But I disagree.
>
> And the conversation needs to be about how the way poets act about
> scarcity and fear that there's not enough NOT ENOUGH magazines NOT
> ENOUGH awards or enough room at the reading series, not enough, is
> really, such an old story about us being animals.
>
> And the conversation needs to be about how to protect ourselves if
> we
> can't withstand the attacks.
>
> And the conversation needs to be about how people don't need to
> attack
> others because THERE IS ENOUGH.
>
> And the conversation needs to be about how art and all our creative
> abilities have become part of a big system in the capital of art
> and
> poetry, and books, and writing programs and teaching and, and, and
> CONSUMPTION, and frankly how, more than ever there's more reasons
> than
> ever for us to feel like we're NOT working hard enough, NOT being
> good
> enough, NOT good enough, so many reasons to feel like shit.
>
> It's a big conversation. But I feel I'm always having it. And
> it's
> one of the most important ones to have some days, especially when I
> meet young poets who have just been destroyed in workshops, made to
> feel worthless. The one poet started crying, and said, literally
> between sobs, "ALL I WANT TO DO IS WRITE POETRY!" It's
really

> awful,
> I just want to hit whoever did this to this person, but of course
> that's not helpful.
>
> The line crossed is hard to see because it's different for everyone,
> I
> think. Right? Sometimes I'm not sure I'm right about that, but
it
> feels right, doesn't just feel like an answer I've come up with to
> forget thinking about it, because I really want to figure it out,
> if
> it can be figured out. There's too much at stake, at least it
> feels
> that way when I meet YET ANOTHER amazing young poet who becomes
> afraid
> of workshops and other poets and stops writing.
>
> I've met so many amazing poets who stop, for so many reasons they
> stop. The most common reason though is that they get worn out from
> the struggle of dealing with many hungry egos. And their own
> hungry
> ego. It goes back to the discussion about why we're writing, and
> what
> has writing become in this world for us?
>
> CAConrad
> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>
>
>

↑ Index

253. **Séamas Cain**

The literary blog of Peter Ganick

Thu 15 Jan 2009

_____

There are new texts on the literary blog of Peter Ganick ...

http://pganickz.livejournal.com/

... works by Dennis Barone, John M. Bennett, Andrew Burke, Jeff Harrison, Halvard Johnson, Jukka-Pekka Kervinen, Zachary Scott Lawrence, Jim Leftwich, Sheila E. Murphy, Lanny Quarles, Gerald Schwartz, Lawrence Upton, Peter Ganick himself, and Séamas Cain.

http://pganickz.livejournal.com/

With permafrost regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

↑ Index

254. Mark Weiss
Re: Bailout
Thu 15 Jan 2009

Ah but not necessarily for the seller.

Mark

At 04:02 AM 1/15/2009, you wrote:
>No amount of money can purchase virginity. It is simply priceless.
>-- Obododimma.
>
>On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]> wrote:
>
> > (this piggybacks nicely on the brothel dissection...)
> >
> >
> > Grad Student Selling Virginity Flooded With Offers
> >
> > http://cbs13.com/local/selling.virginity.tuition.2.815171.html
> >
> > A Sacramento State grad trying to make money by auctioning off her
> > virginity to help pay for her graduate studies is getting lots of
> > offers...and not just for sex.
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> > The 22-year-old who is using the pseudonym Natalie Dylan for safety reasons

> > is going through a legal brothel in Nevada to sell her virginity.
> Dylan told
> > CBS13 she's gotten an offer of $250,000. And now she's gotten an offer to
> > do a photo spread for Penthouse magazine.
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> > The auction is being handled by the Bunny Ranch in Carson City, Nevada with
> > bids coming in through their website.
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> > Dylan says she's already taken a polygraph test to prove her virginal
> > status, and is also willing to undergo a medical exam.
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> > "The main purpose of this is to finance a couple things in my life," Dylan
> > told CBS13. "I think empowerment of women is picking yourself up and doing
> > something on your own to better yourself."
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> > So far, hundreds of offers have already come in including some from male
> > virgins. Natalie says she won't give up her virginity to the highest
> > bidder. She's also seeking other qualities from her first lover. "I'm
> > looking for intelligence and an overall nice person," said Dylan.
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> > and then ran off with the money.
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> > classmate's plan, while others applaud her.
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> > giving it to someone special she loves," said one student on campus.
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> > reason to get money."
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> > has a commodity not many people have to sell.
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> > "When I was younger, I wanted 100% romance, possibly even wait for
> > marriage. But as I grew up, reality kinda hit. And I think its a
> > capitalistic society and I want to capitalize on this," explained Dylan.
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> >
>
>
>
>--
>Obododimma Oha
>Senior Lecturer in Stylistics & Semiotics
>Dept. of English
>University of Ibadan
>Nigeria
>
>&
>
>Fellow, Centre for Peace & Conflict Studies
>University of Ibadan
>
>Phone: [redacted];
> [redacted].
>

↑ Index

255. Tony Trigilio

Court Green and Fence: Off-Site AWP Reading (Feb. 12, 6:30 p.m.)

Thu 15 Jan 2009

COURT GREEN and FENCE
Off-Site Reading at AWP

Thursday, February 12, 2009
6:30pm - 9:00pm

Film Row Cinema, Columbia College Chicago
1104 S. Wabash (8th floor)

COURT GREEN 6 (Letters Dossier) and FENCE BOOKS celebrate their publication releases with a reading and reception in conjunction with the Association of Writers and Writing Programs (AWP) Conference. Contributors will read selections from COURT GREEN and FENCE. Readers include William

Olsen, Sharon Dolin, Julie Carr, Carrie Etter, Charles Jensen, Elizabeth Robinson, Sasha Steensen, James Shea, Brian Young, and Rodrigo Toscano, among others. A reception follows the readings.

↑ Index

256. **Jordan Stempleman**
Re: name of French poet
Thu 15 Jan 2009

_____
Windows Live™: Keep your life in sync.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t1_allup_explore_012009

↑ Index

257. **Mary Jo Malo**
Can "nature" poetry be postmodern/post-structural?
Thu 15 Jan 2009

Yes, Steve, it's everywhere as others have also remarked. What puzzled me was this statement:

"Contemporary urban poets have moved away from Wordsworth and the Romantics, whose metaphors were shaped by sublime natural forces, whose rhythms were so often set by the cycles of nature. The newer language of art emanates from the human-built environment, from the streets, from computers. This urban or electronic expression of creativity speaks to and for modern ears and eyes, and it has its own rhythms and metaphors." (Last Child In The Woods...Richard Louv)

Experts in one field often feel qualified to make uninformed comments regarding other fields. It's obvious there are environments of poetry he's never dared to wander.

Mary Jo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

↑ Index

258. Halvard Johnson
Re: coMpetition does
Thu 15 Jan 2009

On Jan 15, 2009, at 10:17 AM, gabriel siegel wrote:

> *Workshops are good things--*
>
> *Whatever mediocrity writes, is what you shouldn't.*

Easy for *you* to say.

Hal

"I don't know what music is."
--Ludvig van Beethoven
(who only wrote his best stuff)

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

259. laura oliver
Re: name of French poet
Thu 15 Jan 2009

I'm wondering if it was Pierre Reverdy?

> *Date: Thu, 15 Jan 2009 11:15:53 -0600*
> *From:* [redacted]
> *Subject: name of French poet*
> *To:* [redacted]
>
> *I'm trying to recall the name of the French poet who referred to his poems as "promes"?*
>
> *John Herbert Cunningham*

_____ Windows Live™
Hotmail®: Chat. Store. Share. Do more with mail.

http://windowslive.com/howitworks?
ocid=TXT_TAGLM_WL_t1_hm_justgotbetter_howitworks_012009

↑ Index

260. Charlotte Mandel
Re: name of French poet
Thu 15 Jan 2009

Would it be Francis Ponge?
Charlotte

On Jan 15, 2009, at 12:15 PM, John Cunningham wrote:

I'm trying to recall the name of the French poet who referred to his poems
as "promes"?

John Herbert Cunningham

↑ Index

261. Obododimma Oha
Re: Bailout
Thu 15 Jan 2009

Sometimes it is better to lock one's doors and throw away the keys, even when there's nothing of great value in the house.
-- Obododimma.

On Thu, Jan 15, 2009 at 8:09 PM, Maria Damon <[redacted]> wrote:

> *but is it not also worthless?*
>
> *Obododimma Oha wrote:*
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> *No amount of money can purchase virginity. It is simply priceless.*
> *-- Obododimma.*
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> *On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]>*
> *wrote:*
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>
> *guidelines*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

262. joseph bradshaw
Spare Room Turns 100!
Thu 15 Jan 2009

Spare Room's 100th Reading

To celebrate seven years of presenting experimental writing in Portland, Spare Room organizers past and present (with friends) will read

100 Poems by 100 Poets from the Past 100 Years

Sunday, January 25

starting at 2:00 pm
ending when we finish (6:00? 7:00?)

Free admission

Gallery Homeland
(at the Ford Building)

2505 SE 11th Avenue
Portland, OR 97214
www.galleryhomeland.org

www.flim.com/spareroom

From Helen Adam to Louis Zukofsky, from Futurism to Personism, from Hiroshima to Blackhawk Island, from Polish counts to Peruvian communists, from Dada to MoMA, from prisoners of war to secret agents, from the mimeograph to the blog . . . come hear a small but representative slice of the extraordinary range of poetries practiced in the past century!

Readers will include:

David Abel
Meredith Blankinship
Joseph Bradshaw
Alicia Cohen
Gale Czerski
Laura Feldman
Patrick Hartigan
Lindsay Hill
Maryrose Larkin
Sam Lohmann
Jesse Morse
Mark Owens & crew*
Chris Piuma
Dan Raphael
James Yeary

* sound poetry performers:

Leo & Anna Daedalus
Tony Christy
Linda Austin
Lisa Radon with
Neville, Molly, & Oskar

and many more . . .

Reading poems by:

Helen Adam
Charles Amirkhanian
Guillaume Apollinaire
Hugo Ball
Ted Berrigan
Mei-mei Berssenbrugge
Robin Blaser
Nicole Brossard
Basil Bunting
Anne Carson
Constantine Cavafy
Joseph Ceravolo
Theresa Hak Kyung Cha
Inger Christiansen
Robert Creeley
Beverly Dahlen
Robert Desnos
H.D.
Francois Dufrene
Robert Duncan
Russell Edson
Jennifer Crystal Fang-Chien
Kevin Goodan
Linda Gregg
Bill Griffiths
Barbara Guest
Carla Harryman
Dick Higgins
Ake Hodell
Fanny Howe
Susan Howe
Philip Jenks
Karen Kelley
Aleksei Kruchenyk
Gerrit Lansing
Jackson Mac Low
Bernadette Mayer
Marianne Moore
Christian Morgenstern

Harryette Mullen
Susan Smith Nash
bp nichol
Lorine Niedecker
Alice Notley
Frank O"Hara
George Oppen
Michael Palmer
Bob Perelman
Dennis Phillips
Laura Riding
Joan Retallack
Gerhard Rühm
Diana Saenz
Frank Samperi
Aram Saroyan
Kurt Schwitters
David Shapiro
Charles Sharpe
Ron Silliman
Gustaf Sobin
Jack Spicer
Gertrude Stein
Wallace Stevens
Rhett Stuart
Cole Swenson
John Taggart
Nathaniel Tarn
Alberta Turner
César Vallejo
Lew Welch
Hannah Weiner
Jonathan Williams
William Carlos Williams
C.D. Wright
Araki Yasusada
Louis Zukofsky

and many more!

↑ Index

263. **Obododimma Oha**
Re: Bailout
Thu 15 Jan 2009

Certainly. The price of life is, perhaps, death. And the price of virginity is that you lack the experience. The price is not in dollars. -- Obododimma.

On Thu, Jan 15, 2009 at 7:29 PM, Diego Navarro <[redacted]>wrote:

> *If virginity is priceless, so is life itself. Should then all the material resources of society redirected to medical research? Arts-related are an gigantic waste, in that case.*
>
> *Everything has a price.*
>
> *On 15/01/2009, at 07:02, Obododimma Oha wrote:*
>
> *No amount of money can purchase virginity. It is simply priceless.*
> *-- Obododimma.*
>
> *On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]>*
> *wrote:*
>
> *(this piggybacks nicely on the brothel dissection...)*
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So far, hundreds of offers have already come in including some from male virgins. Natalie says she won't give up her virginity to the highest bidder. She's also seeking other qualities from her first lover. "I'm looking for intelligence and an overall nice person," said Dylan.

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*As for Natalie, after claiming to hold on to her virginity for 22 years (although the Bunny Ranch website claims she is 21-years-old), she says she
has a commodity not many people have to sell.*

"When I was younger, I wanted 100% romance, possibly even wait for marriage. But as I grew up, reality kinda hit. And I think its a capitalistic society and I want to capitalize on this," explained Dylan.

guidelines

*--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics*

> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> --
> *Diego Navarro*
> *FGV Projetos*
> *(21) 2559-5620*
>
> *"Escrever não tem a ver com significados, mas com agrimensura e cartografia, inclusive de terras desconhecidas" (Deleuze & Guattari, "Mil Platôs")*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

264. **Jason Quackenbush**
Re: Bailout
Thu 15 Jan 2009

I had a friend in high school who claimed to have paid someone to take his off of his hands. My understanding is that's not an uncommon practice, so why not the other way around?

On Jan 15, 2009, at 12:06 PM, Mark Weiss wrote:

> *Ah but not necessarily for the seller.*
>
> *Mark*
>
> *At 04:02 AM 1/15/2009, you wrote:*
> *No amount of money can purchase virginity. It is simply priceless.*
> *-- Obododimma.*
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"When I was younger, I wanted 100% romance, possibly even wait for
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guidelines

> *--*
> *Obododimma Oha*
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> *University of Ibadan*
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>
> *Phone: [redacted];*
> *[redacted].*
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

265. **Tomas Weber**
Re: name of French poet
Thu 15 Jan 2009

Francis Ponge

2009/1/15 laura oliver <[redacted]>:
> I'm wondering if it was Pierre Reverdy?
>
>> Date: Thu, 15 Jan 2009 11:15:53 -0600
>> From: [redacted]
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266. **Maria Damon**
Re: Bailout
Thu 15 Jan 2009

---

what a great response!
but if one is inside the house, does it make one one's own prisoner?

Obododimma Oha wrote:
> Sometimes it is better to lock one's doors and throw away the keys, even
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↑ Index

267. **Stephen Ellis**
Re: Bailout
Thu 15 Jan 2009

The more conscious you become - of anything - the larger the house gets to be. Of course, the first thing to go is, a way to find the door. It always gets more distant. And THAT is consciousness . . . that we're ALL "one's own prisoner." In one's own Self. It goes with the territory. If territory is what one's buying.

_____ Windows Live™ Hotmail®: Chat. Store. Share. Do more with mail. http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t1_hm_justgotbetter_howitworks_012009

↑ Index

268. **Eric Dickey**
Re: name of French poet
Thu 15 Jan 2009

I think you mean proêmes by Francis Ponge, with a circumflex over the first e.

--- On Thu, 1/15/09, John Cunningham <[redacted]> wrote:
From: John Cunningham <[redacted]>
Subject: name of French poet
To: [redacted]
Date: Thursday, January 15, 2009, 9:15 AM

I'm trying to recall the name of the French poet who referred to his poems as "promes"?

John Herbert Cunningham

↑ Index

269. **Christopher Leland Winks**
Re: Bailout
Thu 15 Jan 2009

Let's consider Sappho:

Parthenia, parthenia,
poi me lipois' apoikhe?

Translated by Guy Davenport as:

Girlhood O girlhood
Lost of a sudden,
Where have you gone?

Mary Barnard translates "Parthenia" as "Maidenhead." This is probably a fragment of an epithalamium and there is a certain degree of chaffing going on here: how insubstantial, after all, is this "maidenhead"! Tne joking tone remains in the response of the bridegroom (both voices were probably enacted by Sappho's girl pupils, though bear in mind we know very little about Sappho):

Ouketi exo
pros se
ouket'exo

Translated by Davenport as:

Nowhere, bride my darling
Nowhere near you

We're a long way from chastity belts (with thrown-away keys) and extolling of virginity!

----- Original Message -----
From: Maria Damon <[redacted]>
Date: Thursday, January 15, 2009 5:30 pm
Subject: Re: Bailout
To: [redacted]

> *what a great response!*
> *but if one is inside the house, does it make one one's own prisoner?*
>
> *Obododimma Oha wrote:*
> *> Sometimes it is better to lock one's doors and throw away the keys, even*
> *> when there's nothing of great value in the house.*
> *> -- Obododimma.*
> *>*
> *>*
> *>*
> *> On Thu, Jan 15, 2009 at 8:09 PM, Maria Damon <[redacted]> wrote:*
> *>*
> *>*
> *>> but is it not also worthless?*
> *>>*
> *>>*
> *>> Obododimma Oha wrote:*
> *>>*
> *>>*
> *>>> No amount of money can purchase virginity. It is simply priceless.*
> *>>> -- Obododimma.*
> *>>>*
> *>>> On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]>*
> *>>> wrote:*

> >>>
> >>>
> >>>
> >>>
> >>>> (this piggybacks nicely on the brothel dissection...)
> >>>>
> >>>>
> >>>> Grad Student Selling Virginity Flooded With Offers
> >>>>
> >>>> http://cbs13.com/local/selling.virginity.tuition.2.815171.html
> >>>>
> >>>> A Sacramento State grad trying to make money by auctioning off her
> >>>> virginity to help pay for her graduate studies is getting lots of
> >>>> offers...and not just for sex.
> >>>>
> >>>> The 22-year-old who is using the pseudonym Natalie Dylan for safety
> >>>> reasons
> >>>> is going through a legal brothel in Nevada to sell her
virginity. Dylan
> >>>> told
> >>>> CBS13 she's gotten an offer of $250,000. And now she's gotten
an offer
> >>>> to
> >>>> do a photo spread for Penthouse magazine.
> >>>>
> >>>> The auction is being handled by the Bunny Ranch in Carson City,
Nevada
> >>>> with
> >>>> bids coming in through their website.
> >>>>
> >>>> Dylan says she's already taken a polygraph test to prove her virginal
> >>>> status, and is also willing to undergo a medical exam.
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> >>>> "The main purpose of this is to finance a couple things in my life,"
> >>>> Dylan
> >>>> told CBS13. "I think empowerment of women is picking yourself
up and
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> >>>> something on your own to better yourself."
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> >>>> So far, hundreds of offers have already come in including some
from male
> >>>> virgins. Natalie says she won't give up her virginity to the highest
> >>>> bidder. She's also seeking other qualities from her first
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> >>>> looking for intelligence and an overall nice person," said Dylan.
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> >>>> Dylan says she ended up in a financial bind, because her stepfather

>>>> allegedly used her college status to fraudulently apply for student
>>>> loans,
>>>> and then ran off with the money.
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>>>> Dylan earned her bachelor's degree in women's studies from Sacramento
>>>> State
>>>> and plans to get her master's at the school beginning in January.
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>>>> Many Sac State students say they're shocked to hear about their
former
>>>> classmate's plan, while others applaud her.
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>>>> "She's just giving it to some random person. And I just think
she should
>>>> be
>>>> giving it to someone special she loves," said one student on campus.
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>>>> While another felt that selling her virginity for grad school
"is a noble
>>>> reason to get money."
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>>>> As for Natalie, after claiming to hold on to her virginity for
22 years
>>>> (although the Bunny Ranch website claims she is 21-years-old),
she says
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>>>> has a commodity not many people have to sell.
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>>>> "When I was younger, I wanted 100% romance, possibly even wait for
>>>> marriage. But as I grew up, reality kinda hit. And I think its
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>>>> capitalistic society and I want to capitalize on this,"
explained Dylan.
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270. Elizabeth Switaj
Re: Can "nature" poetry be postmodern/post-structural?
Thu 15 Jan 2009

On Thu, Jan 15, 2009 at 12:37 PM, Mary Jo Malo <[redacted]> wrote:

> *Experts in one field often feel qualified to make uninformed comments regarding other fields. It's obvious there are environments of poetry he's never dared to wander.*

Indeed, I think is especially pronounced with poetry. EVERYONE seems to think they are qualified to make comments on it--what's wrong with it, why they don't read it, etc.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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271. Robin Hamilton
Re: Bailout
Thu 15 Jan 2009

Oh blah Kafka.

R.

----- Original Message -----
From: "Stephen Ellis" <[redacted]>
To: <[redacted]>
Sent: Thursday, January 15, 2009 10:35 PM
Subject: Re: Bailout

The more conscious you become - of anything - the larger the house gets to be. Of course, the first thing to go is, a way to find the door. It always gets more distant. And THAT is consciousness . . . that we're ALL "one's own prisoner." In one's own Self. It goes with the territory. If territory is what one's buying.

> Date: Thu, 15 Jan 2009 16:27:53 -0600> From: [redacted]> Subject:
> Re: Bailout> To: [redacted]> > what a great response!>
> but if one is inside the house, does it make one one's own prisoner?> >

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> capitalize on this," explained Dylan.> >>>>> >>>>
> >>>> >>>> >>> > >>
==========> >> The Poetics List

Windows Live™ Hotmail®: Chat. Store. Share. Do more with mail.
http://windowslive.com/howitworks?
ocid=TXT_TAGLM_WL_t1_hm_justgotbetter_howitworks_012009

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272. Poetry Project

Events and Workshops at The Poetry Project

Thu 15 Jan 2009

We have some good readings coming up at The Poetry Project and the church is nice and warm. We hope to see you here.

Also, the next round of workshops starts up in February‹ scroll down for info.

Friday, January 16, 10 PM
Michael Basinski & Justin Katko

Michael Basinski is the curator of The Poetry Collection at the State University of New York at Buffalo. He performs his work as a solo poet and in ensemble with BuffFluxus. Among his many books of poetry are Of Venus 93 (Little Scratch Pad); All My Eggs Are Broken (BlazeVox); Heka (Factory School); Strange Things Begin to Happen When a Meteor Crashes in the Arizona Desert (Burning Press); and AuXin (an Amphibole book, Amphibole is a vehicle of They Are Flying Planes). His poems have appeared in Dandelion, BoxKite, Antennae, Unbearables Magazine, Open Letter, Torgue, Leopold Bloom, Wooden Head Review, Basta, Kiosk, Explosive Magazine, Deluxe Rubber Chicken, First

Offense, Terrible Work, Juxta, Kenning, Witz, Lungfull, Lvng, Generator, Tinfish, Curicule Patterns, Score, Unarmed, Rampike, First Intensity, House Organ, Ferrum Wheel, End Note, Ur Vox, Damn the Caesars, Pilot, 1913, Filling Station, Public Illumination, Words, They Are Flying Planes and in others. Justin Katko is a poet and publisher. He edits the small press Critical Documents, which specializes in contemporary poetry from the UK and the US. He is completing an MFA in Electronic Writing at Brown University.

Wednesday, January 21, 8 PM
Bob Perelman & Craig Watson

Bob Perelman is the author of numerous books of poetry, including Iflife, Ten to One, and, in collaboration with painter Francie Shaw, Playing Bodies; and two critical books, The Trouble with Genius and The Marginalization of Poetry. He teaches at the University of Pennsylvania. Craig Watson has been a theater manager, corporate executive, technical writer, volunteer fire fighter, strategic consultant and college instructor, among other vocations. Currently, he serves as an associate artistic director for a professional theater in Rhode Island. His eleven books of poetry began with Drawing A Blank (Singing Horse Press, 1980) and most recently include True News (Instance, 2002) and Secret Histories (Burning Deck, 2007). He lives on an island at the mouth of Narragansett Bay.

HAVING IT BOTH WAYS: THE PROSE POEM LARRY FAGIN TUESDAYS AT 7PM: 10 SESSIONS BEGIN FEBRUARY 10TH This is a workshop designed for writers of both poetry and short prose, who are interested in investigating the boundary between the two areas, or those who have discovered such boundaries to be less than trustworthy. We will study this indeterminate form - its subtle musical passages, its rhythms, its connections to narrative and vignette, and its recent incorporations of disjunction and collage. We will read (Baudelaire, Rimbaud, Stein, Max Jacob, Ponge, Ashbery, Bernadette Mayer, Lydia Davis, et al), exchange ideas (story, description, image, abstraction, the personal) and refine our writing with an eye toward publication. Weekly reading and writing assignments. Also, three individual consultations for each participant, throughout the ten weeks.

Larry Fagin is the author of 18 books, the most recent of which is Dig & Delve, a collaboration with the artist Trevor Winkfield.

"THIS MACHINE KILLS FASCISTS": WRITING POLITICAL POEMS SPARROW THURSDAYS AT 7PM: 10 SESSIONS BEGIN FEBRUARY 12TH A poem is a weapon; the question is which way to point it. In "This Machine Kills Fascists," we will study how the masters fought evil, and we'll teach the masters a few tricks of our own. It's time to change the world, one line at a time. (Incidentally, this workshop is open to Republicans and free-market economists.) We will

examine the works of Langston Hughes, Yoko Ono, Woody Guthrie, Amiri Baraka, Sonia Sanchez, John Greenleaf Whittier, Mahmoud Darwish, and more. And we will write!

Sparrow, author of America: A Prophesy, professor and Presidential candidate, will lead this enclave.

THE FILMIC MUSE: WRITING MOVIE POEMS JEFFERY CONWAY FRIDAYS AT 7PM: 10 SESSIONS BEGIN FEBRUARY 13TH Whether you're a movieholic, or just have a few movies you love, transforming film into poetry is a great way to stretch and attenuate as a writer. The workshop includes weekly readings of Frank O'Hara, Edward Field, David Trinidad, Denise Duhamel, and Lynn Crosbie, among others, as well as weekly writing exercises and opportunities to discuss your work. Some of the approaches we'll try: persona poems as a way of inhabiting film; creating poems as scene-by-scene analysis or "poetic DVD commentary"; writing hybrid poems which incorporate biography, trivia, film criticism, and technical analysis.

Jeffery Conway's latest book is The Album That Changed My Life, a finalist for the Lambda Literary Award.

PHENOLOGY AND POETRY SUSIE TIMMONS SATURDAYS AT NOON: 10 SESSIONS BEGIN FEBRUARY 14TH Phenology the study of the sequence and timing of events in the life cycles of animals and plants as they respond to seasonal changes in environment is used by farmers and gardeners to know when to plant, when to expect certain pests etc.; for example, "Don't plant corn before oak leaves are the size of a squirrel's ear." We will use the practice of phenology in conjunction with a series of exercises as a departure for examining: the temporal scale of our work, the conundrum of cyclic change, the potential for physical discomfort as a source of inspiration. Meetings will consist of excursions (in close proximity to the Poetry Project) regardless of weather conditions, methodically observing precise changes in a preordained collection of sites as we go from the dead of winter into early spring. If you think looking at twigs is stupid, this workshop is not for you.

Susie Timmons is the author of Locked From the Outside (winner of the inaugural Ted Berrigan Award).

The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops

131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [redacted], or email: [redacted].

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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273. AWAREing Press
Re: Eyeless in Gaza
Thu 15 Jan 2009

EKS, very funny. Where do we draw the line, as the saying goes. What's an adage, what's cliche, what's art, what's copyrighted, what's free? What's their point? Who said what? What's attributed to whom, and when and why? Did George chop down that cherry tree or was it a frame? Who invented letters, words? Who invented rock and roll? Music, art & lit are in this together. Copy-cats are everywhere. Only vampires and God know the origins and originators. Any way, I've decided that it's the sum of the whole that matters in any work (of art). Phrases borrowed and unattributed I guess are okay as long as the real or first writer isn't Poed. Though an IQ test score next to any author's byline might be a bright idea.

James Beach, editor
AWAREing Press
---------- Original message from Elizabeth Switaj <[redacted]>: ----------

> *On Tue, Jan 13, 2009 at 2:28 PM, AWAREing Press wrote:*
>
> *True, true. My point is that classic literature and verse should be held as sacrosanct.*
>
> *"So right you are", "James". "I set my copies" "of classic literature" "upon a marble shelf" "on my homemade altar" "and regularly" "sacrifice cows to them". "The blood of the throat" "I use to enclose them" "in a protective circle" "lest anyone interfere" "with their holy mission" "of being" "classic".*
>
> *"Twenty days after winter solstice" "each year", "I engage in a ritual dance" "in which I" "smash and destroy" "scissors and paste pots". "Of course", "it is only symbolic of" "my desire to eradicate" "borrowings and theft" "from my Gods", "as the books themselves" "are more idol than avatar" "anyway, but aren't" "all the best" "rituals that way"?*
>
> *"Elizabeth" "Kate" "Switaj"*
> *"www.elizabethkateswitjaj.net"*

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274. Alan Sondheim

Check out installation in Second Life by DC Spensley (fwd)

Thu 15 Jan 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-412167772-1232064075=:24121

This is really wonderful - I loved the kilometer-high drawing! - alan

---------- Forwarded message ----------
From: DC Spensley <[redacted]>

Bio:

DanCoyote Antonelli:

The avatar DanCoyote was created as the proxy for David “DC” Spensley in the virtual world of Second Life. The name DanCoyote is derived from Cervantes’ Don Quixote and in honor of a coyote that Joseph Beuys lived with for a time at the René Block Gallery in New York during his 1974 action, “I like America and America Likes Me”.

DanCoyote’s costume is intended to be simple and low bandwidth, placing the emphasis on work outside of the avatar. Each detail of DanCoyote’s garb, however, has significance. Yellow and black are high visibility colors and also the official colors of the City of San Francisco. The gold bands on his arms and legs symbolize a release from the bonds of gravity and physicality. The wand in the left hand is called a “caduceus”, which refers to the transformational nature of the Greek god Hermes. Caduceus .03 is also a one of a kind virtual tool, custom programmed to project commands to metamorphosize objects and installations from a distance.

DC Spensley

An alumni of the San Francisco Art Institute, DC Spensley has lived and worked in Northern California since 1986. Spensley wears the hat of writer, director, cinematographer, composer, performance artist and most recently has appeared as the avatar DanCoyote Antonelli in the virtual reality simulation of Second Life. While most people jealously guard their pseudonymity inside this alternate reality, Spensley attempts parity in both worlds and has exhibited internationally at the ZeroOne/ISEA conference in 2006, the Dutch Electronic Arts Festival 2006 and Ars Electronica 2007.

About the work on exhibition at ARENA:

I call this grouping "Recent Retrospective" because it contains art from different bodies of my work done in the last three years as an artist in residence in the virtual world.

Most prominent is the nearly kilometer tall assembly entitled "Drawing". Drawing is neither a drawing or a sculpture, but is rather a conceptual tongue and cheek reference to both kinds of artifact that ironically cannot exist in simulated space. Drawing informs viewers about scale in the virtual world in a way unlike most constructions found in SL by negating the figurative context and pointing out the "avatar powers" of a viewer. This encourages a viewer to become more aware of their configuration options and invites the viewer realize a new level of proficiency in experiencing simulated space. The mute monoliths animate glacially, too slow for the eye to perceive and foreground a sense of the volume of space displaced by the work. Viewers take a chair conveyance available at the "Drawing" sign which carries them up to a vantage point high about the sim.

Also on display:

"Pixel Board", a binary feedback social sculpture. Viewers click squares on the smaller panel and this input appears as output on the larger display, which is then visible from a great distance. Pixel Board explores the social urge to leave graffiti, but in a one-bit, black and white icon format.

"Mutant Hossies". These three weird quasi-horse artworks are remediations of a classic sculptural form and displayed like bronze statues on marble platforms. They are a "mashup", or reworking of an original horse sculpture give away free by Second Life artist Nomasha Syaks. Mutant Hossies have embedded scripting that causes subtle animations to play that support the fanciful variation of horse depicted.

"Tomb Maze" Tomb Maze uses embedded reflexive scripting to create a tomb-like maze that people are encouraged to navigate their avatar through. The maze is possible. It does take some patience, so there is always the chance an impatient avatar might become trapped and need to find other means of escape!

"Very Silly Militude" is not what it seems. Very Silly Militude characterizes the quality of verissimilitude superficially. But when set to midnight, a viewer walking through will see light cast in unusual ways. The exterior layer of the work is a deliberate misdirection and while it appears to be about the movement of heavy objects in space, it is really about the way light is occluded by them.

Thanks for viewing!

David "DC" Spensley is DanCoyote in SL

Concurrent with the New Media Caucus panel Space: The New Frontier at the National CAA 2009, “@” is an exhibition that examines space and site.

With simultaneous locations in Los Angeles and Second Life (SL), “@”challenges artists to consider place & placelessness from within the context of networked culture.

The physical gallery space will be replicated within SL, featuring an actual window between the virtual and real worlds to observe and be observed.

The exhibition space will feature a floor-to-ceiling projection and a streaming video camera. This wall will serve as the interface between the Real Life (RL) in the gallery and its replication in Second Life.

The intent for “@” is to exploit the philosophically rich mirroring between RL and SL, as well as the paradoxical condition of being the observer and observed.

CALL FOR WORKS:

Three aspects to the show will be curated separately but are expected to connect conceptually:

1) installation in RL: a heterotopic space - "other space" or "alt space"– that contains the projection from SL and that can be modeled in SL. The artist is not responsible for creating the SL model.

2) video screenings: works concerning space and place vis-à-vis RL and SL. These works will be screened in an adjacent space in RL and streamed in SL

3) works based in SL that may cross RL boundaries. Objects and performances originating in SL that consider and make use of the synergistic interplay of RL/SL localities. Work may exist in either or both spaces.

Exhibition site: Southern California Institute of Architecture, Los Angeles, CA, and Seventh Eye in Second Life.

Installation will take place at the end of February

Formats:

- Works may be in any medium. (submissions must be web links)
- Physical works MAY be reproduced in the SL space.
- Please consider the exhibition context and propose new and existing works that fit this hybrid space.
- Links to high compression downloadable quicktime are recommended, suggested
length is 3-5 minutes.
- The gallery is approximately 20' x 60' (detailed diagram available upon request)

Deadline: January 26

Please send proposals or documentation links to:
[redacted]
On Jan 15, 2009, at 11:12 AM, Alan Sondheim wrote:

> *- This is amazing - please send me a description and I'll send it out to various lists etc. I particularly like the drawing which seems unique to me and the aesthetics are incredible. - thanks, Alan*
>
> *| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/*
> *| To access the Odyssey exhibition The Accidental Artist:*
> *| http://slurl.com/secondlife/Odyssey/48/12/22*
> *| Webpage (directory) at http://www.alansondheim.org*
> *| [redacted], [redacted], tel US [redacted]*

--0-412167772-1232064075=:24121--

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275. **steve russell**
Re: Bailout
Thu 15 Jan 2009

Good for her. Natalie knows what she wants out of life. Better make the bucks the old fashion way than lose it at some drunken Frat party with an asshole, and that's what usually happens. Virginity has nothing to do with virtue.

--- On Thu, 1/15/09, Maria Damon <[redacted]> wrote:
From: Maria Damon <[redacted]>
Subject: Re: Bailout
To: [redacted]
Date: Thursday, January 15, 2009, 5:27 PM

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276. Gabrielle Welford
simone weil
Thu 15 Jan 2009

simone weil did, i think, write about hitler, seeing him more as the voice of what people really wanted in germany at that time than some kind of superman who could, alone, make terrible things happen. best, g

On Tue, 13 Jan 2009, steve russell wrote:

> *Brilliant essay, Jan 9:Troy Camplin.*
>
> *I take on faith that God is not apathetic. Perhaps this is why I'm so struck by Simone Weil, the greatest Christian gnostic of the 20th century. She died very young. & yes, her silence concerning the*

Holocaust is troubling. Had she lived longer, I suspect that she would not have remained silent.

Anyone who considers themselves Christian should be grateful that the writings of this gifted, Jewish (though not Jewish in the religious sense as she couldn't stomach the unflinching violence in the Old Testament) woman survived.

Simone did not survive an ugly, dark time.

--- On Tue, 1/13/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: On Health, Holiness, Beauty and Poetry
To: [redacted]
Date: Tuesday, January 13, 2009, 2:28 PM

Some excellent points here. Much to chew on. The first things that come to mind are the following:

First: holy encompasses more than does sacred. A person can be holy, but is a person sacred? Places can be either holy or sacred. This is a distinction (another person suggested "spiritual" -- which is another word that I should address in this same context) I should address. My project here was to make people think about the way the word is used, so it is contra Wittgenstein in the spirit of Wittgenstein, so to speak..

Second: I am arguing that, essentially, holiness and holism are the same, but that the holiness/holism I am arguing for is not exclusive or where one ideology dominates another. I agree with you that the pomo argument against grand narratives is itself holistic, despite their best efforts (as I pointed out once to a postmodernist, who didn't have an answer for my claim). However, they do attempt to dispose of the whole/holiness, and I think that is as dangerous as those who think holiness is cancer.

Third: good, bad, and evil can be understood as: knowledge of the good, and doing it; ignorance of the good; knowledge of the good, and working against it. I think, then, that to be good, you have to have knowledge, including knowledge of the whole -- and have the wisdom to do it. Wisdom and knowledge combined constitute beauty, and the beautiful is holy. These are a few things I need to make explicit and develop more.

Like I said, these are just a few quick thoughts. Your observations are spot-on, and will help me to develop these ideas much more. Thank you.

Troy Camplin

From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Monday, January 12, 2009 4:25:13 PM
Subject: Re: On Health, Holiness, Beauty and Poetry

Troy,
I often disagree with you, but I can see a good deal of merit in your project here to reclaim the word holy.

The analytic philosopher in me (eminently modernist, don't you know) wants a bit more rigor here though.

to that end i would consider the following pairings with the word holy and holiness which I think maybe create some problems for what you're saying and that I think need answering. Don't misunderstand me, I think that there can be answers, I'm just curious about how the lines are drawn poetically and philosophically here.

first: holy vs. sacred

my own first among equals in the philosophical pantheon ludwig wittgenstein has counseled that in most cases the meaning of a word is it's use in a loanguage. To that end, we often use the word holy in the same circumstance that we might also use the word sacred. There is an overlap there just as there exists overlap between the unholy and the profane. But the terms are not coextensive and therefore not exact synonyms. I wonder what might be holy but not sacred and in where the distinction lies.

second: holiness vs holism
there seems to be some blurring going on between the two words that I'm not sure i understand. are you saying that holism is by definition holy? how then do you account for competing views of holines? you touched on this a bit in what's below and yr comments on metanarrative, but I'd like to see a more explicit development of that thought, specifically given that the postmodern condition of skepticism toward metanarratives (holiness in your view) is itself holistic.

third: the holy vs the good

is all that is holy good? is all that is good holy? if so, why the different words and wahat do we make of the different qualities associated with each? holiness hasa connotation of unapproachability and beyond the merely human, whereas goodness is something that we can always seem ot find and appreciate. it is much like the aesthetic in this way.

On Jan 9, 2009, at 9:24 AM, Troy Camplin wrote:

In English the words holy, whole, hale, and health are etymologically connected – Old English halig, hal, and hælth, respectively, which are all related to hal. Thus are they conceptually connected. To see the world as holy is to see the world as whole – it is to have the world "appear infinite and holy, whereas it now appears finite and corrupt" (William Blake, "The Marriage of Heaven and Hell"). The word holistic comes from the Greek holos, whole. Thus the holy is holistic – God is holy because He encompasses all. Perhaps one could even say that we can recognize the divine only when we come to see the world as a whole, when we see the universe as universal. When we can come

To see a World in a grain of sand,
And a Heaven in a wild flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour. (William Blake, "Auguries of Innocence")

Health and hale is the same. To have health is to have wholeness. To be hale is to be healthy – whole and complete. To make healthy is to make whole again. One is healed through medication. But ideally, one would rather maintain one's health than have to withstand the ravages of medication (pharmaceutical comes from the Greek pharmakon, which means both poison and medicine – as it does today), though medication is necessary to stave off disease. This is the purpose of Plato's Pharmakon, to stave off disease. For disease is the opposite of health.

The Modern Era, which we are still in, though we may be at the end of it, began when Descartes split man in two – body and soul. It was a necessary division for the development of modern science (which Descartes all but admits to – the division is so the Church will tend to the soul, while the body is left alone, to be tended to by scientists such as Descartes), but it was certainly an unholy division (as all divisions are, by definition). Kant deepened this division. Hegel tried to mend it through philosophical synthesis. Marx tried to mend it by recommending the overthrow of half of the world – the world would then be wholly Proletarian. Nietzsche responded to Hegel by dividing the world up even more – for him, humans are not divided into body and soul, but are instead a series of masks. With postmodernism, the division is complete: men and women, multiculturalism, radical Cartesian individualism divide us up more and more. Any universality is denied. A necessary development – and not without its truth (I am aware of the irony of using the word truth, which comes from the Old English treowth, related to the word troth, from which we get the word betrothed, to speak of an idea that is more interested in divorce than betrothal). But it is precisely as unholy as one can get.

The deep divisions fostered by postmodernism came about because of a view that grand narratives, attempts to universalize, and seeing the world as holistic created the problems of the 20th Century. The Marxist grand narrative

gave us the gulag of the Soviet Union, the massacres of the Khmer Rouge in Cambodia, and any number of other slaughters done by governments who had embraced Marxist philosophy. We looked back on history after the Holocaust, saw the grand narrative of Christianity had in the past itself promoted the killing of Jews – particularly in the Inquisition – and concluded that it too was dangerous. One could also mention The Terror of the French Revolution. What did Marxism, Medieval Christianity, and the French Revolution have in common? One thing was that they were all grand narratives. Thus, the logic goes, it must be grand narratives which are bad. And what do grand narratives do? They see the world as a whole, which must be encompassed by their ideology. To make the world a whole, it must be placed under their one ideology. Thus, holistic world views were seen as bad – thus were they, and holiness, rejected. The path to Heaven – whether that heaven was celestial or earthly – seemed to lead us straight into Hell. Perhaps in part the rejection of holding a holistic view came about because it is related to the holy, and the holy has been rejected. To the extent that wisdom is the ability to see the unity of the world – meaning wisdom is the ability to see the world as holy – wisdom was also rejected as impossible, perhaps even undesirable.

The error in this way of thinking derives from the error made in seeing Communism, Christianity, or the ideals of the French Revolution as interested in seeing the world as holistic. None of them saw the world as holistic, as holy – they instead wanted to make the world whole, under their particular umbrellas. They too fostered divisions – there were enemies who had to be either converted or killed in order that the world could be made holy. "For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life; and when he does, the whole creation will be consumed and appear infinite and holy" (Blake "The Marriage of Heaven and Hell"). Now Blake here uses the word "appear." None of them saw the world as holy. It had to be made so – through conflagration, if necessary. Postmodern thought, by dividing the world even more, does not help us to see the world as holy – quite the contrary. However, by insisting on equality among the various parts – among individuals, among cultures, among religions, among any number of groups of individuals – postmodern thought may ironically make it now possible to see the world as being, rather than needing to become, holy.

It may seem ironic to suggest that only by reaching the most severe of divisions – seeing the world as eminently unholy – that we can finally come to see that the world is in fact holy, but I am not being ironic. To see the world as holy is not to see everything in the world as equal in an egalitarian sense. There are hierarchies. To see the world as holy is to understand how everything fits into the world as a whole. It is to see the world as an immense organism, and to care for its health. An organism is made up of systems, organs, tissues, cells, organelles, and various biochemicals. For one group to want to envelop the entire world in one way of thinking, believing, viewing the world, would be the same as one cell wanting to envelop the entire organism in that one

type of cell. We have a word for cells that want to do that: cancer. The postmodernists have mistaken viewing the actions of cancerous cells for seeing the whole organism. Cancer must be fought, not mistaken for the animal it is in. That is the only way one can have a healthy organism – and it is the only way to have a holy world.. Like a healthy organism, a holy world is complex. Like a healthy organism, a holy world has smoothly working parts in communication with each other through clear rules that proscribe what each part needs to do for the whole to work well. Like a healthy organism, this cannot come from any centralized authority – there is no one control cell in the body, and the brain must have the lungs just as much as the lungs must have the brain. A holy world is like a healthy organism.

In Negative Theology, one comes to know what God is by figuring out what God is not. Aristotle says that if you are not sure if something is good, try to figure out what is bad, and you can then deduce that what is good is its opposite.
The following are unhealthy:

1. Overeating, including eating a high percentage of foods with low nutritional value, while remaining inactive (not exercising)
2. Either stagnation or change without continuity – both create instability
3. Stress and anxiety – which comes about from not realizing that there are parts of the world that one cannot control, and can lead to anger at those very things
4. Hatred – aside from raising the blood pressure, it can cause one to act in ways that would be unhealthy for the object of our hatred
5. Cancer – already discussed
6. Excess – including the excess of moderation
7. Shackles – prevents sufficient movement, equating to lack of exercise
8. Pollution – it can lead to any number of diseases
9. An overly-clean environment – it can prevent our immune systems from developing properly, making us more susceptible to diseases, especially autoimmune diseases
10. Suicide – inherently and obviously unhealthy
11. Isolation – loneliness can lead to depression, which depresses the immune system
12. Ignorance – either of the world or of oneself, as one cannot maintain one's health if one is ignorant of what can harm it or improve it

This leads one to posit the following are healthy:

1. Exercise, with a diet proper to the amount of exercise and of high nutritional value
2. Change with continuity
3. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety

4. Love
5. Keeping the body in hierarchical harmony
6. Moderation in everything, including moderation – remembering that moderation is an extreme in the same way that life is an extreme state of organic chemistry
7. Freedom – remembering that freedom does not equate to a lack of rules, but is rather what is achieved through playing by the best rules
8. Cleanliness (which, as the saying goes, is next to Godliness, meaning it is holy)
9. A non-sanitized world – a world without dirt is a world that makes unhealthy organisms
10. Love of one's own life
11. Friends
12. Knowledge – including self-knowledge

One can make a similar list of what makes for a healthy mind:
1. Taking in healthy information – good art, music, literature, philosophy, the sciences, etc. – with sufficient exercise of the mind through thought, discussion, and writing
2. Change with continuity
3.. Realizing that there are parts of the world that one cannot control, thus reducing stress and anxiety, which can negatively affect the mind as well as the body
4. Love
5. Having a variety of inputs – obsession with one thing alone is a kind of mental cancer
6. Moderation in everything, including moderation – moderation of reading, of rigorous thought, sexual thoughts, work, play, physical activity, etc.
7. Freedom of thought – we must not think in shackles, but with flexible rules
8. Cleanliness of thought – this does not necessarily mean what it has traditionally meant in the West, though it can certainly contain some elements; thinking about sex is in and of itself not unclean
9. Realization that we do not and cannot live in a sanitized world, as that stops thought and creativity
10. Love of thinking
11. Friends – as Aristotle says in Rhetoric, "a wide circle of friends, a virtuous circle of friends," and, I would add, a mentally stimulating circle of friends
12. Knowledge – including self knowledge – with the goal of wisdom

A holy world is one that parallels the healthy body and the healthy mind, and will have the above qualities, including moderation in everything, including moderation (i.e., it will be a just world), freedom (this is freedom from, not freedom to), love, friendship, and beauty. A holy world is a beautiful world, both having variety in unity, unity in variety, complexity, and fluid hierarchy that is self-similar regardless of scale. All of the parts, living in love and

friendship (which does not exclude healthy competition, such as we find in sports and in free trade), living in a complex dynamic with each other, living as individuals in various communities, many of which overlap and are nested within other communities, must be self-similar to have a holy world.

In Greek, to kalon means the beautiful, but it can also mean the honorable or the noble – and kala can mean either things that are beautiful or things that are morally good. In the Rhetoric, Aristotle says that "Now kalon describes whatever, through being chosen for itself, is praiseworthy or whatever, through being good [agathon], is pleasant because it is good [agathon]. If this, then, is the kalon, then virtue is necessarily kalon; for it is praiseworthy because of being good [agathon]" (79). Elaine Scarry points out that in English too, there is a connection between beauty and the good (the just), when she points out that to say that something is fair is to say that it is either beautiful or that it is just. In Greek and in English, the beautiful and the good are connected. If a holy world is a beautiful world, it is a good and just world as well. As Heraclitus said, "For god all things are fair and just, but men have taken some things as unjust, others as just" (LXVIII). The key here is that we see the world itself as just – not the actions of each and every individual. The world is itself justified and cannot itself be unjust. This is consistent with the teachings of any religion that sees the world as having been created by God or the gods – how could a fair and just god create a world that was itself unjust? And if theistic religions are rejected, how can the world itself possibly be unjust? To say it is unjust is to give it anthropomorphic qualities. It is people who have taken some things as being just, others as unjust – but the world itself is self-justified. Those who do not see the world as just are those who do not see the world as holy – often they are the same people who think the only way the world can be justified is if the world is made holy through the transformation of it into a perfect mirror of themselves. But we have seen that a world made up of only one world view is a cancerous world – and the world, as a cancerous organism, will die. An organism cannot consist of one type of cell – that is the unhealthiest of organisms. And a world having only one world view is the unhealthiest of worlds. In the same way that a healthy body consists of a variety of cells that are variations of the same theme coded by identical DNA, a healthy world consists of a variety of peoples that are variations of the same themes coded for by our being human and sharing the same cultural universals.

Beauty is also related to health – as we can see in the beauty we find in nature. Healthy plants produce the most beautiful flowers. Healthy peacocks produce the largest, most symmetrical, most colorful feathers. Healthy gobies and other territorial reef fish have the brightest colors. All of this natural beauty is the advertisement of health to the opposite sex. The healthiest human bodies (neither overweight nor super model thin) are the most beautiful. Thus is there also a relationship between health, beauty, and sex. If beauty can thus be equated to health, we can see that beauty is again equated to the holy. And we can see too that sex in-and-of-itself is and cannot be unholy, as it is

connected (but not equivalent) to beauty.

A holy world is a whole world. It is a healthy world. It is a good and just world. It is a complex world. It is a world of individuals in community. It is a beautiful world. But is it a possible world? I have already given the answer: the world is itself already holy. We just have to learn to see it as holy. That is how we will heal the world. And, as we do, we will become less and less likely to want or try to eliminate those who disagree with us – until we are all in agreement on this one issue, as all the cells in an organism are in agreement on the one issue that they must work together for the health of the whole, even as each performs its own function. Thus, the world will become more and more holy in our eyes. In works of tragedy, nomos (convention, human law, naming; from which we get the words nomad and nomenclature, and which is the changing and changeable aspect of the world) comes into conflict with physis (or nature; from which we get the word physics). That is the position we are now in. When we get nomos to map onto physis (Heraclitus calls this conjunction logos – which can be translated as saying, speech, discourse, word, account, explanation, reason, principle, collection, enumeration, ratio, proportion), we will see the world as it truly is: holy.

On the Holy

Where lies the holy in the modern world?
It lies in Blake's world in a grain of sand –
It lies, and lies like the truth, in patterns
Like self-organized rings of rocks barren
Arctic fields create. It lies in the branch
Of every tree and species, leafing out
From the known into the unknown. It lies
In every song, painting and rhythmic verse.
We have looked at every leaf and petal,
At the bark and at the wood, every cell
And strand of DNA is now known –
And we have forgotten that all of this
Was once a tree that gave us shade and filled
The air with delicate sweetness and held
The grains of sand against its roots to hold
The ground in place, even as that ground moves
And changes in tiny ways we refuse
To see. In this we can see the holy.
This is where it lies, now and forever,
On the edge of order and wild chaos,
Where the infinite holds in the finite,
Where we, ourselves holy, have always lived.

Troy Camplin

> *Jason Quackenbush*
> [redacted]

Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful Occupation of Hawai'i" by going to www.nohohewa.com and clicking on "donate")
blog:
www.greenwom.blogspot.com
books:
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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277. Ruth Lepson
Re: About Poetry: Presidential Inauguration Poetry & "Where the He/art Pants" Election Anthology
Thu 15 Jan 2009

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led to a fascinating chain

On 1/15/09 9:18 AM, "David-Baptiste Chirot" <[redacted]> wrote:

> *Along with About Poetry's selections and thoughts, also a reminder re Election Anthology "Where the He/art Pants" edited by Anny Ballardini and Obododimma-which is also about the inaugeration--*
>
> *http://poetry.about.com/b/2009/01/15/poetry-and-the-presidential-inauguration.htm*

From Bob Holman & Margery Snyder

*Poetry
came into the public eye numerous times during the 2008 U.S. Presidential election campaign, and the poetry world has been buzzing with excitement and bustling with suggestions since the election, especially as it became evident that poetry would have a role to play in next Tuesday's inauguration ceremony and celebration*

Poetry and the Presidential Inauguration While we're all waiting for Elizabeth Alexander's inaugural poem, let's reread the few poems that have marked earlier Presidential inaugurations... and a sampling of "unofficial" poems written for Barack Obama's inauguration by poets around the country.... read more
· While the He/art Pants:<http://www.fieralingue.it/corner.php?pa=printpage&pid=2664>(Poetic Responses to the 2008 American Elections)*
· Editorial: Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=2665>*
· Editorial: Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2666>*

*Windows Live Hotmail®: Chat. Store. Share. Do more with mail.
http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t1_hm_justgotbetter_howitworks_012009*

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278. Morgan Schuldt
New from CUE Editions
Fri 16 Jan 2009

Let It Be Nearby (CUE Editions, 2008), Mark Horosky's debut collection of prose poems w/ cover(s) art by Amie Robinson is now available in a limited edition of 100 chapbooks.

LIBN is printed on 15 unbound 6 3/4" x 6 3/4 " chap-cards that have both a Side A and Side B. Chaps come in four different colors (red / mustard / blue / teal) and are slipped inside a 7" paper record sleeve. $10.

For pictures and ordering go to:

http://cueeditions.blogspot.com/

from Let It Be Nearby

Prose Poem Made From Spork Magazine’s Contributors’ Notes

He is not a little scrap of a guy with soft hands. His spelling has suffered tremendously. He believes that intelligence is a function of the exquisitely orchestrated interplay between all tissues of the body and the ephemera of constantly shifting environments. Tattoos of stars all over his body. Loves his grandmother, but will not use her name. His knuckles are healing. He can’t dance, but he is getting better with the trapeze and the rope. Cuts his hands repeatedly and still the box is not done. Over & over again, awakes staring at the inner part of his elbow. He still somewhat sniggers when someone says “finger lickin’ good.” His hair is sort of brownish, although in some photographs it seems yellow, like the color of his favorite pants. Swears all the time. He likes to keep very busy doing complicated things so he doesn’t have to do the things that come naturally. Not yet decided on a summer look, he is a professional human being, and when he isn’t shoeing pelicans, he wishes he was mildly telepathic, but is only in cases where people are thinking very simple things like Where’s my bike? He says only fools rush in, but he can’t help falling in love with you.

Windows Live™: Keep your life in sync.
http://windowslive.com/howitworks?
ocid=TXT_TAGLM_WL_t1_allup_howitworks_012009

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279. Lauren Russell
Re: Bailout
Fri 16 Jan 2009

What I have always found rather odd about the whole concept of virginity is that it is presented as a thing to be "saved" or "given," or in this case, "sold." Apart from the social issues raised by that usage, I just wonder, grammatically and idiomatically, how one can save or give or sell not having done something. I mean, I have never dropped acid, but if I were to drop acid with someone, I wouldn't say I had given that person my not-having-dropped-acid. Can any experience besides sex claim a word devoted just to not having done it?

Lauren

--- On Wed, 1/14/09, mIEKAL aND <[redacted]> wrote:

From: mIEKAL aND <[redacted]>
Subject: Bailout
To: [redacted]
Date: Wednesday, January 14, 2009, 7:40 AM

(this piggybacks nicely on the brothel dissection...)

Grad Student Selling Virginity Flooded With Offers

http://cbs13.com/local/selling.virginity.tuition.2.815171.html

A Sacramento State grad trying to make money by auctioning off her virginity to help pay for her graduate studies is getting lots of offers...and not just for sex.

The 22-year-old who is using the pseudonym Natalie Dylan for safety reasons is going through a legal brothel in Nevada to sell her virginity. Dylan told CBS13 she's gotten an offer of $250,000. And now she's gotten an offer to do a photo spread for Penthouse magazine.

The auction is being handled by the Bunny Ranch in Carson City, Nevada with bids coming in through their website.

Dylan says she's already taken a polygraph test to prove her virginal status, and is also willing to undergo a medical exam.

"The main purpose of this is to finance a couple things in my life," Dylan told CBS13. "I think empowerment of women is picking yourself up and doing something on your own to better yourself."

So far, hundreds of offers have already come in including some from male virgins. Natalie says she won't give up her virginity to the highest bidder. She's also seeking other qualities from her first lover. "I'm looking for intelligence and an overall nice person," said Dylan.

Dylan says she ended up in a financial bind, because her stepfather allegedly used her college status to fraudulently apply for student loans, and then ran off with the money.

Dylan earned her bachelor's degree in women's studies from Sacramento State and plans to get her master's at the school beginning in January.

Many Sac State students say they're shocked to hear about their former classmate's plan, while others applaud her.

"She's just giving it to some random person. And I just think she should be giving it to someone special she loves," said one student on campus.

While another felt that selling her virginity for grad school "is a noble reason to get money."

As for Natalie, after claiming to hold on to her virginity for 22 years (although the Bunny Ranch website claims she is 21-years-old), she says she has a commodity not many people have to sell.

"When I was younger, I wanted 100% romance, possibly even wait for marriage. But as I grew up, reality kinda hit. And I think its a capitalistic society and I want to capitalize on this," explained Dylan.

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280. Jim Andrews
<terminal>
Fri 16 Jan 2009

Here's a collection of digital literature called <terminal> curated by Alan Bigelow:
http://terminalapsu.org/exhibitions/digitalliterature/projects.html

It includes work by me, Marvin Bell, Sommer Browning, Andy Campbell, J.R. Carpenter, Chris Joseph/Kate Pullinger, Tammy McGovern, Stuart Moulthrop, Alexander Mouton, Jason Nelson, Victoria Welby, and Jody Zellen.

"<terminal> is a space sponsored by the department of art and the center for the creative arts at austin peay state university to showcase and examine internet and new media art. the site is directed and maintained by barry jones, associate professor of art at austin peay state university."

There's an introduction to the exhibit by Alan at
http://terminalapsu.org/exhibitions/digitalliterature

The exhibit is both online and offline. The offline exhibit launched this evening at <terminal> at Austin Peay State University in Tennessee.

My thanks to Alan and Barry Jones for putting this together.

ja
http://vispo.com

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281. Matias Viegener
UNTITLED NEW YORK: SPECULATIONS ON THE EXPANDED FIELD OF WRITING
Fri 16 Jan 2009

UNTITLED NEW YORK: SPECULATIONS ON THE EXPANDED FIELD OF WRITING

Saturday, January 31st, 2009. Panels: 1:30pm & Readings 8:30 pm At CABINET, 300 Nevins St, Brooklyn, NY 11217 “Untitled New York ” is a day-long conversation about writing which in some manner exceeds the printed page. Organized by Matias Viegener and Christine Wertheim, it assembles a notable group of experimental writers to discuss the currently expanded and still-expanding field of writing that challenges assumptions about the nature of writing and the potentials of text. While we are familiar with visual artworks constituted as a set of instructions, secrets written by visitors in a book, or one artist erasing of another artist's work, what would be their equivalents in the literary world?

“Untitled” is a common title of contemporary art works and also refers to the incipient moment of a new text or idea; it was chosen to convey a sense of openness and process. A variety of writers and artists will discuss the use of language and words and/or their object status, the book and the letter, the question of the "emptiness" vs. the fullness of language as a poetic medium, the pictorial versus the narrative, the incorporation of extra-linguistic symbols and signs (maps, diagrams, formulas, etc.), the question of conceptual writing, and words off the page – performed, sited, projected, incanted, or invoked.

Among the participants is Kenny Goldsmith, an “uncreative” writer who labels himself the “most boring writer in the world” and writes books that include everything he said for a week (Soliloquy, 2001), every move his body made during a thirteen-hour period (Fidget, 1999), and a year of transcribed weather reports (The Weather, 2005). Working through an interpolation of the English tongue, Christine Wertheim (author of +|'me'S-pace, 2007) deploys a litteral poetics, in which words are not taken as arbitrary signs the writer may use as s/he sees fit, but as compounds with substance and structures and, literally,

meanings of their own. The broken narrative of participant Shanxing Wang's Mad Science in Imperial City escapes and invades the political turbulence of Tiananmen through math, mechanics, music, film, and by dreams to create "a work of art-in-language" (Lyn Hejinian).

The event will begin with two panels. "Appropriation and Citation" will look at the many practices of appropriation so popular in the literary world in the last several years, asking questions about whose work and what material gets appropriated, cited or resurrected, who owns texts, and if there is a difference between appropriation and citation. The participants include Vanessa Place, Steven McCaffrey, Kenneth Goldsmith, and Julie Patton.

"Litterality," examines how writers use what we normally consider non-linguistic elements, such as symbols, diagrams, maps, or scores placed in the context of writing. We will also look at invented writing systems, and what it might mean to think about the book as an object rather than as a collection of words or sentences. Its participants include Christine Wertheim, Latasha Diggs, and Shanxing Wang.

In the evening, beginning at 8:30 there will be a reading of the participants' own work. "Untitled New York" is a reprise of "Untitled: Speculations on the Expanded Field of Writing," held in October 2008 at REDCAT in Los Angeles, organized by Matias Viegener and Christine Wertheim of the Writing Program at CalArts, and funded by The Annenberg Foundation.

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282. Matias Viegener
WOIDS 'N AHT – 3 ARTISTS ON TEXT – Los Angeles, Sun Jan 25th, 2pm
Fri 16 Jan 2009

WOIDS 'N AHT:
SPECULATIONS ON THE EXPANDED FIELD OF WRITING

MOCA, SUN JAN 25th 2pm
250 S GRAND, LA CA 90012

WOIDS 'N AHT is a panel on the use of text in art or the relation between words and art with three artists whose work intimately involves writing and language. While the literary world has moved toward more conceptual and material uses of language and writing, artists have been working with and in language for close to fifty years. Topics may include the object status of the book and the letter, the question of the "emptiness" vs. the fullness of language as a medium, the pictorial vs. the narrative, the question of conceptual writing, and words off the page – performed, sited, projected, incanted, or invoked. Moderated by Juli

Carson and organized by Matias Viegener and Christine Wertheim of the CalArts MFA Writing Program.

WITH:
DAVID BUNN
CHARLES GAINES
& MARY KELLY

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283. David Kirschenbaum
Advertise in Boog City 54 / Urban Folk 17
Fri 16 Jan 2009

Hi all,

We're hard at work here on Boog City 54, our first issue to feature the relaunch of everyone's favorite local music mag, Urban Folk, as it becomes a pullout in each Boog City under the helm of its editor, longtime Boog City Music Editor Jonathan Berger. To see back issues of Urban Folk visit:

http://www.scribd.com/people/documents/90816-urbanfolk

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We're going to be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events, including a publication party with readings from contributors.

Deadlines

—Tues. Jan. 27-Submit Ad
—Tues. Feb. 10-Distribute Paper

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/boogpdfs/boog_city_ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher

Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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284. Obododimma Oha

Re: Bailout

Fri 16 Jan 2009

Certainly! And in many ways we imprison ourselves. Freeing myself from my own self-incarceration has been a major challenge for me. Sometimes I ask friends to help me -- to save me from myself. -- Obododimma.

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Thursday, January 15, 2009 11:27:53 PM
Subject: Re: Bailout

what a great response!
but if one is inside the house, does it make one one's own prisoner?

Obododimma Oha wrote:
> Sometimes it is better to lock one's doors and throw away the keys, even
> when there's nothing of great value in the house.
> -- Obododimma.
>
>
>
> On Thu, Jan 15, 2009 at 8:09 PM, Maria Damon <[redacted]> wrote:
>
>
>> but is it not also worthless?
>>
>>
>> Obododimma Oha wrote:
>>
>>
>>> No amount of money can purchase virginity. It is simply priceless.
>>> -- Obododimma.
>>>

>>> On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]>
>>> wrote:
>>>
>>>
>>>
>>>
>>>> (this piggybacks nicely on the brothel dissection...)
>>>>
>>>>
>>>> Grad Student Selling Virginity Flooded With Offers
>>>>
>>>> http://cbs13.com/local/selling.virginity.tuition.2.815171.html
>>>>
>>>> A Sacramento State grad trying to make money by auctioning off her
>>>> virginity to help pay for her graduate studies is getting lots of
>>>> offers...and not just for sex.
>>>>
>>>> The 22-year-old who is using the pseudonym Natalie Dylan for safety
>>>> reasons
>>>> is going through a legal brothel in Nevada to sell her virginity. Dylan
>>>> told
>>>> CBS13 she's gotten an offer of $250,000. And now she's gotten an offer
>>>> to
>>>> do a photo spread for Penthouse magazine.
>>>>
>>>> The auction is being handled by the Bunny Ranch in Carson City,
Nevada
>>>> with
>>>> bids coming in through their website.
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>>>> Dylan says she's already taken a polygraph test to prove her virginal
>>>> status, and is also willing to undergo a medical exam.
>>>>
>>>> "The main purpose of this is to finance a couple things in my life,"
>>>> Dylan
>>>> told CBS13. "I think empowerment of women is picking yourself up and
>>>> doing
>>>> something on your own to better yourself."
>>>>
>>>> So far, hundreds of offers have already come in including some from
male
>>>> virgins. Natalie says she won't give up her virginity to the highest

>>>> bidder. She's also seeking other qualities from her first lover. "I'm
>>>> looking for intelligence and an overall nice person," said Dylan.
>>>>
>>>> Dylan says she ended up in a financial bind, because her stepfather
>>>> allegedly used her college status to fraudulently apply for student
>>>> loans,
>>>> and then ran off with the money.
>>>>
>>>> Dylan earned her bachelor's degree in women's studies from
Sacramento
>>>> State
>>>> and plans to get her master's at the school beginning in January.
>>>>
>>>> Many Sac State students say they're shocked to hear about their former
>>>> classmate's plan, while others applaud her.
>>>>
>>>> "She's just giving it to some random person. And I just think she should
>>>> be
>>>> giving it to someone special she loves," said one student on campus.
>>>>
>>>> While another felt that selling her virginity for grad school "is a noble
>>>> reason to get money."
>>>>
>>>> As for Natalie, after claiming to hold on to her virginity for 22 years
>>>> (although the Bunny Ranch website claims she is 21-years-old), she says
>>>> she
>>>> has a commodity not many people have to sell.
>>>>
>>>> "When I was younger, I wanted 100% romance, possibly even wait for
>>>> marriage. But as I grew up, reality kinda hit. And I think its a
>>>> capitalistic society and I want to capitalize on this," explained Dylan.
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>>>> guidelines
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285. **Obododimma Oha**
Re: Bailout
Fri 16 Jan 2009

Great thoughts!
- -- Obododimma.

_____

Great thoughts!
- -- Obododimma.

_____
From: Stephen Ellis <[redacted]>
To: [redacted]
Sent: Thursday, January 15, 2009 11:35:43 PM
Subject: Re: Bailout

The more conscious you become - of anything - the larger the house gets to be. Of course, the first thing to go is, a way to find the door. It always gets more distant. And THAT is consciousness . . . that we're ALL "one's own prisoner." In one's own Self. It goes with the territory. If territory is what one's buying.

> Date: Thu, 15 Jan 2009 16:27:53 -0600> From: [redacted]> Subject: Re: Bailout> To: [redacted]> > what a great response!> but if one is inside the house, does it make one one's own prisoner?> > Obododimma Oha wrote:> > Sometimes it is better to lock one's doors and throw away the keys, even> > when there's nothing of great value in the house.> > -- Obododimma.> >> >> >> > On Thu, Jan 15, 2009 at 8:09 PM, Maria Damon <[redacted]> wrote:> >> > > >> but is it not also worthless?> >>> >>> >> Obododimma Oha wrote:> >>> >> > >>> No amount of money can purchase virginity. It is simply priceless.> >>> -- Obododimma.> >>>> >>> On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]>> >>> wrote:> >>>> >>>> >>>> >>> > >>>> (this piggybacks nicely on the brothel dissection...)> >>>>> >>>>> >>>> Grad Student Selling Virginity Flooded With Offers> >>>>> >>>> http://cbs13.com/local/selling.virginity.tuition.2.815171.html> >>>>> >>>> A Sacramento State grad trying to make money by auctioning off her> >>>> virginity to help pay for her graduate studies is getting lots of> >>>>

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---

Windows Live™ Hotmail®: Chat. Store. Share. Do more with mail.
http://windowslive.com/howitworks?
ocid=TXT_TAGLM_WL_t1_hm_justgotbetter_howitworks_012009

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286. **Obododimma Oha**
Re: Bailout
Fri 16 Jan 2009

At college, we (students) often theorized and performed experiments with losing and regaining virginity --

"virgin" = moral$B!^(Bfear$B!^(Bselfishnext
"disvirgin" = courage$B!^(Bsecret$B!^(Bloss-of-eden
"re-virgin" on alum-ed H2O(for gls) $B"a(B the art of dcption +.XOXOX

I listened to girls tell how they deceived their boy-friends with the alum theory! Alum saved many relationships....

---- Obododimma

_____
From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Thursday, January 15, 2009 11:41:40 PM
Subject: Re: Bailout

Let's consider Sappho:

Parthenia, parthenia,
poi me lipois' apoikhe?

Translated by Guy Davenport as:

Girlhood O girlhood
Lost of a sudden,
Where have you gone?

Mary Barnard translates "Parthenia" as "Maidenhead." This is probably a fragment of an epithalamium and there is a certain degree of chaffing going on here: how insubstantial, after all, is this "maidenhead"! Tne joking tone remains in the response of the bridegroom (both voices were probably enacted by Sappho's girl pupils, though bear in mind we know very little about Sappho):

Ouketi exo
pros se
ouket'exo

Translated by Davenport as:

Nowhere, bride my darling
Nowhere near you

We're a long way from chastity belts (with thrown-away keys) and extolling of virginity!

----- Original Message -----
From: Maria Damon <[redacted]>
Date: Thursday, January 15, 2009 5:30 pm
Subject: Re: Bailout
To: [redacted]

> *what a great response!*
> *but if one is inside the house, does it make one one's own prisoner?*
>
> *Obododimma Oha wrote:*

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> when there's nothing of great value in the house.
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> *>>>> doing*
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> *>>>> bidder. She's also seeking other qualities from her first*
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> *>>>> and plans to get her master's at the school beginning in January.*
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> *>>>> Many Sac State students say they're shocked to hear about their*
> *former*
> *>>>> classmate's plan, while others applaud her.*
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> *>>>> "She's just giving it to some random person. And I just think*
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> *>>>> be*
> *>>>> giving it to someone special she loves," said one student on campus.*
> *>>>>*
> *>>>> While another felt that selling her virginity for grad school*
> *"is a noble*
> *>>>> reason to get money."*
> *>>>>*
> *>>>> As for Natalie, after claiming to hold on to her virginity for*
> *22 years*
> *>>>> (although the Bunny Ranch website claims she is 21-years-old),*
> *she says*
> *>>>> she*
> *>>>> has a commodity not many people have to sell.*

> >>>>
> >>>> *"When I was younger, I wanted 100% romance, possibly even wait for*
> >>>> *marriage. But as I grew up, reality kinda hit. And I think its*
> *a*
> >>>> *capitalistic society and I want to capitalize on this,"*
> *explained Dylan.*
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> >>>> *==========*
> >>>> *guidelines*
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287. **Halvard Johnson**
Re: Bailout
Fri 16 Jan 2009

Honest/honesty = not having lied, cheated, stolen etc.
Blind/blindness = not having seen
Mute/muteness = not having spoken
Etc.

Hal

"If you can't annoy somebody, what's
the point in writing?"
--Kingsley Amis

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html

http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jan 15, 2009, at 11:29 PM, Lauren Russell wrote:

> *Can any experience besides sex claim a word devoted just to not having done it?*

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288. **Sarah Sarai**
Re: Bailout
Fri 16 Jan 2009

Based on the quotations in the article I can't but imagine I'd be banging my head against a wall by the end of a conversation with Dylan: "'And I think its a capitalistic society and I want to capitalize on this,' explained Dylan." If this were for an undergrad degree I might be upset, might be--who knows--but my cynicism about graduate degree and grad programs in general inclines me towards a Let the Crime Fit the Crime or the Punishment Fit the Punishment perspective.

She's in Sacramento, right? No Casterbridge, that city, although Dylan might want to reread Hardy's novel (The Mayor of Casterbridge) and consider implications for tragedy. (Henchard sells his wife and daughter.)

↑ Index

289. **David-Baptiste Chirot**
American painter Andrew Wyeth dies at 91 - Yahoo! News
Fri 16 Jan 2009

American painter Andrew Wyeth dies at 91 - Yahoo! News
>
http://news.yahoo.com/s/ap/20090116/ap_on_en_ot/obit_andrew_wyeth
>
>
==========
_____ Windows Live™
Hotmail®: Chat. Store. Share. Do more with mail.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t1_hm_justgotbetter_explore_012009

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290. cris cheek

A Radically Inclusive Online Anthology of Responses to the Inauguration of the President-Elect Barack Obama

Fri 16 Jan 2009

We are looking for "correspondents" to perform throughout these historical moments

we are not expecting "proper" reporting, but passionate, off-the-cuff, provocative, oblique, creative,
thick descriptive and off-the-wall contributions.

The links DO NOT GO LIVE until this SATURDAY 17th January!!!

FOR IMMEDIATE RELEASE

PLEASE circulate this INVITATION to PARTICIPATE as widely as you possibly can and PLEASE apologize in advance and accept our apology for any cross-posting and multiple copies of this invitation that you receive.

A Radically Inclusive Online Anthology of Responses

to the Inauguration of the President-Elect Barack Obama

Presenting a monument to tolerance and an experiment in radical democracy:

post _ moot will go LIVE on January 17th-21st 2009 - - - right through the Inauguration

Easy to take part!! Send ANY and ALL responses to this historic event (no matter what your point of view)

. . . in TEXT, POEM, PHOTO, SOUND-FILE, SPEECH, SONG, TWEET and SHORT VIDEO forms.

MAKE YOUR Contribution now!! Comment: - - : * www.postmoot.net * <http://www.postmoot.net/>

Email: [redacted]

Tweets: http://twitter.com/postmoot

Sound/photo/vid: [redacted]

This is an initiative of the post _ moot collective (cris cheek, william r. howe and cathy wagner)
in collaboration with Christian McLean

For All other information please Contact: [redacted]

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291. **Lauren Russell**
Re: Bailout
Fri 16 Jan 2009

I don't know. Maybe this is a ridiculously fine point, but I see a distinction of tense. Blindness is not seeing (not being able to see), muteness is not speaking (not being able to speak), and they are therefore more akin to celibacy, not having sex, than to virginity, not having had sex.

Lauren

--- On Fri, 1/16/09, Halvard Johnson <[redacted]> wrote:
From: Halvard Johnson <[redacted]>
Subject: Re: Bailout
To: [redacted]
Cc: [redacted]
Date: Friday, January 16, 2009, 10:00 AM

Honest/honesty = not having lied, cheated, stolen etc.
Blind/blindness = not having seen
Mute/muteness = not having spoken
Etc.

Hal

"If you can't annoy somebody, what's
the point in writing?"
--Kingsley Amis

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

On Jan 15, 2009, at 11:29 PM, Lauren Russell wrote:

> Can any experience besides sex claim a word devoted just to not having done it?

↑ Index

292. **steve d. dalachinsky**
Re: name of French poet
Fri 16 Jan 2009

---

my guess too ponge

On Thu, 15 Jan 2009 15:59:35 -0500 Charlotte Mandel
<[redacted]> writes:
> Would it be Francis Ponge?
> Charlotte
>
> On Jan 15, 2009, at 12:15 PM, John Cunningham wrote:
>
> I'm trying to recall the name of the French poet who referred to his
>
> poems
> as "promes"?
>
> John Herbert Cunningham
>
>
>
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>

↑ Index

293. **steve d. dalachinsky**
Re: Can "nature" poetry be postmodern/post-structural?
Fri 16 Jan 2009

---

well we all opersate partially from our natural rhythms and those that are around us i don't think it's so much about moving away from but being encompassed by or attracted to etc i coukd go on for pages ...but seeing the sinlight on the kitchen chair speaks volumes...brrrrrrrrrrrrrrrr

On Thu, 15 Jan 2009 14:37:37 -0600 Mary Jo Malo <[redacted]>
writes:
> Yes, Steve, it's everywhere as others have also remarked. What
> puzzled
> me was this statement:
>
> "Contemporary urban poets have moved away from Wordsworth and the
> Romantics, whose metaphors were shaped by sublime natural forces,
> whose rhythms were so often set by the cycles of nature. The newer

> language of art emanates from the human-built environment, from the
> streets, from computers. This urban or electronic expression of
> creativity speaks to and for modern ears and eyes, and it has its
> own
> rhythms and metaphors." (Last Child In The Woods...Richard Louv)
>
> Experts in one field often feel qualified to make uninformed
> comments
> regarding other fields. It's obvious there are environments of
> poetry
> he's never dared to wander.
>
> Mary Jo
>
> --
> http://thisshiningwound.blogspot.com/
> http://apophisdeconstructingabsurdity.blogspot.com/
>
>
>

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294. **Geoffrey Gatza**

Housecat Kung Fu: Strange Poems For Wild Children by Geoffrey Gatza

Fri 16 Jan 2009

==========

MERITAGE PRESS ANNOUNCEMENT

Housecat Kung Fu: Strange Poems For Wild Children
By Geoffrey Gatza
Release Date: 2009
ISBN: 978-0-9794119-6-0
Price: U.S. $16.00
For more info: www.meritagepress.com and [redacted]

Geoffrey Gatza's poetry for children has been one of the greatest secrets in contemporary poetry. Meritage Press is delighted to share this secret by releasing Gatza's inaugural book of poetry for children (of all ages): Housecat Kung Fu.

To celebrate Gatza's historic release, Meritage Press is pleased to announce a RELEASE SPECIAL. For orders received through February 28, 2009, the book

will be available at a 25% discount for $12.00. There will be free shipping as well to U.S. residents (if you are based outside of the U.S., please email [redacted] for the logistics). You can order by sending a check made out to "Meritage Press" to

Eileen Tabios
Publisher, Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

Gatza is the author of seven other books of poetry; his Not So Fast Robespierre and Kenmore: Poem Unlimited are available from Menendez Publishing. He is also the editor and publisher of BlazeVOX [books]. Gatza lives in Kenmore, New York. More information about him is available at http://geoffreygatza.com <http://geoffreygatza.com/> and http://blazevox.org <http://blazevox.org/> .

Meritage Press is pleased to share an excerpt from one of the many delightful poems in Housecat Kung Fu -- this is from "Lorikeet Landing":

Last Wednesday I overheard
a rainbow colored bird say
wouldn't you bring to me

a listening booth
and a swimming tree

a comfy ocean chair
and some sand from Waikiki

a wisdom tooth
and a cup of crystal tea

a mystical flying mare
and a large screen TV

or maybe a common pea
and a castle floating in air

Buy the book here at Amazon.com
Available now $16

ALSO NOW AVAILABLE

Kenmore: Poem Unlimited

The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited

LORD POLONIUS, The Tragedy of Hamlet,
Prince of Denmark Act 2, Scene 2

In Geoffrey Gatza's latest collection he gives us his instructions for this book, "The way to/the other/Is found in/the not other." While not looking for the exact similar, he continues "fishing in the sewer gate" as he heads backwards and into his home town. But his home town, and the investigation, must include the poet's being brought up in Catholicism. In addition to the Bible, he uses other (there is that word again) canonical works of the West (the Ancient Greeks must have made quite an impression!). At times epic, at other times lyric, Gatza continues his fusion cuisine aesthetic while he feels "strange about it but I place / Indiana Jones and the Last Crusade / In the DVD player and smoke a pipe." So, pop some popcorn, get some smokes, and read about this movie cum poem.

‹Kevin Thurston

In this exhilarating investigation marking the overdetermined space of relation between the arbitrary character of language and the singular materiality of place, Gatza insists ³Kenmore may hold the key to our stabilityŠ.² Kenmore, he tells us, is an otherwise anonymous village in Eerie Country, NY on the outskirts of Buffalo‹a village that could be any and every village but is, in the materiality of its ordinariness, singularly unique. Like Kerouac's Lowell, O'Hara's New York or Olson's Gloucester, Gatza's Kenmore is an interminably unfolding geo-social space exhaustively filtered through the shifting textures of a kinetic imagination always in overdrive.

‹Richard Owens

Synopsis:

It is the way things change that brings the myth to Kenmore, the poet's hometown. This collection of poems is one work, divided. Blending two stories, the story of Gwion And The Wisdom Potion taken from the Mabinogi and the apocryphal apocalyptic text, The Book of Enoch. Through Devils, Giants and Dream Visions; A Magic Silver Fish of Wisdom, a witch and maple keys, the poet passes through life to a rebirth in the womb of a witch to a new life to a death that begins to look like life only to come back to find providence is truly suburbia.

Buy the book here
Available now $16

Kenmore: Poem Unlimited
By Geoffrey Gatza
Goss 183 Casa Menendez
110 Pages

ISBN is 1440463115
EAN-13 is 9781440463112

http://www.geoffreygatza.com/Kenmore/vol1.htm

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

http://www.blazevox.org
http://www.geoffreygatza.com/
http://www.blazevox.org/blog

Not So Fast Robespierre by Geoffrey Gatza
http://www.lulu.com/content/1767006

NOW Available from Menendez Publishing

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295. Michael Heller
New Book
Fri 16 Jan 2009

ESCHATON

by

MICHAEL HELLER

Talisman House, Publishers
ISBN 13: 978-1-58498-066-7, $14.95

Available from: SPD, Amazon.com, Greenfields (www.gfibooks.com) and good bookstores.

Like the Renaissance and Neo-classical poets who speculated on the Great Chain of Being and microcosm-macrocosm relationships, Heller communicates a vision of human life as related to natural processes of great intricacy and

magnitude. He strains his mind and the reader to find the relationships between our experience and these processes in the material world, but the sense of magnificence is worth the strain. Parnassus: Poetry in Review

He’s a somewhat latter-day Jewish Yeats, full of terror and joy, trying to make some sense of the chaotic destructiveness of the 20th century in lyric poetry. It is a heroic if impossible task. The East Hampton Star

. . . a singular address to unknowingness. Confrontation

Mr. Heller’s book is intent on inquiry, full of rumination...filled with illumination. His is a questing intelligence, forever on the trail of the epistemological, the 'flimsy beatitudes of order’. The New York Times Book Review

Michael Heller is a poet, essayist and critic. His most recent collection of poetry is Exigent Futures: New and Selected Poems (2003). He is the author of two autobiographical works, Earth and Cave (2007) and Living Root: A Memoir (2001), and his critical books include Speaking the Estranged: Essays on the Work of George Oppen (2008), Uncertain Poetries: Essays on Poets, Poetry and Poetics (2006), and his prize-winning book on the Objectivist poets, Conviction's Net of Branches (1985). His collection of short fiction, Two Novellas, will be published in 2009.

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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296. **Anny Ballardini**

Re: About Poetry: Presidential Inauguration Poetry & "Where the He/art Pants" Election Anthology

Fri 16 Jan 2009

Thank you to both: Ruth Lepson and David-Baptiste Chirot.
Have a nice evening, Anny

On Fri, Jan 16, 2009 at 3:12 AM, Ruth Lepson <[redacted]> wrote:

> *led to a fascinating chain*
>
> *On 1/15/09 9:18 AM, "David-Baptiste Chirot" <[redacted]>*
> *wrote:*
>
> *Along with About Poetry's selections and thoughts, also a reminder re*
> *Election*
> *Anthology "Where the He/art Pants" edited by Anny Ballardini and*
> *Obododimma-which is also about the inaugeration--*
>
> *http://poetry.about.com/b/2009/01/15/poetry-and-the-presidential-inauguration*
> *.*
> *htm*
>
> *From Bob Holman & Margery Snyder*
>
> *Poetry*
> *came into the public eye numerous times during the 2008 U.S.*
> *Presidential election campaign, and the poetry world has been buzzing*
> *with excitement and bustling with suggestions since the election,*
> *especially as it became evident that poetry would have a role to play*
> *in next Tuesday's inauguration ceremony and celebration*

> *Poetry and the Presidential Inauguration While we're all waiting for Elizabeth Alexander's inaugural poem, let's reread the few poems that have marked earlier Presidential inaugurations... and a sampling of "unofficial" poems written for Barack Obama's inauguration by poets around the country.... read more*
> **·* While the He/art Pants:<http://www.fieralingue.it/corner.php?pa=printpage&pid=2664 (Poetic Responses to the 2008 American Elections)*
> **·* Editorial: Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=2665>*
> **·* Editorial: Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2666>*
>
> ---
> *Windows Live Hotmail(R): Chat. Store. Share. Do more with mail.*
>
> *http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t1_hm_justgotbetter_howitworks_012009*
> *guidelines &*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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297. **Peter Ciccariello**
Stephen Vincent at the Braunstein/Quay Gallery
Fri 16 Jan 2009

In case you may have missed it, take a look at several of *Stephen Vincent's stunning Haptics<http://www.braunsteinquay.com/archive/access_vincent2008.html#> * exhibited at the Braunstein/Quay Gallery in San Francisco.

Best,

- Peter Ciccariello

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298. **steve russell**
Re: Simone Weil
Fri 16 Jan 2009

I mentioned Simone Weil earlier, but forgot to add --

i think it was during the late 80's when books such as "The Dancing Woo Lee Masters" and "The Tao of Physics" came out. Suddenly, Eastern thought became very fashionable. I'm attracted to writers of extreme, obsessive vision. Simone certainly qualifies. Ditto Pascal. Still, it's hard not to be embarressed admitting an attraction to a writer who happens to be Christian as the tradition has been contaminated by so much dopey junk. Sad. But I refuse to throw away Augustine or Flannery O' Conner because of a few idiots.

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299. **Jim Andrews**
e to a friend about a philosophy of computer art
Sat 17 Jan 2009

---

recently a prof at ubc wrote me asking permission to use some screenshots from my work. he's writing a book called 'a philosophy of computer art'. now, that's interesting to me. how would i write such a thing myself?

well, i'm not sure, but what i want to say in this e to you, mike, is that i would regard it as important in such a book to involve the theory of computation in some ways. could we say that the big picture of the theory of computation is about what can be done with/by computers and what can't?

it's richly ironic that the turing machine fell out of turing's main work of solving the Entscheidungsproblem. he was out to solve a math problem, mainly, not invent the computer. and the turing machine was invented to show that there are some tasks no machine can complete. not to do amazing things with the

machine, but to show that there are some things no machine can do. the greatest machine ever invented was invented to show that there are some things no machine can ever do. that's poetic.

but we also see that it was invented to plumb the reaches of what is possible with machines.

what would this have to do with a philosophy of computer art? well, i would think that a philosophy of computer art should have a firm grasp on the theoretical nature and limits of computers. the poetics of computer art should include the theory of computation as one of the erm 'touchstones'.

but it and art are generally worlds apart.

there's so much fear about our relation to machines. similar to the reaction to darwin's ideas, in his day. just as people felt that it diminishes humanity to think all living things on earth descend from common forms, people feel that it diminishes humanity to think that there probably are no thought processes of which humans are capable and computers are not.

but just as we now see Darwinism in a different light--we don't feel diminished by it, but are opening our eyes to the wonders it helps reveal--about ourselves, our history, and all living things on the planet, and our shared history--so too, i imagine, over time, will we start to open our eyes to the mysteries and solutions that are raised in the idea that we are basically machines--amazing machines, but machines nonetheless.

poetry is partly about who and what we are. poetry that can deal suitably with the notion that we are machines is needed, just as art and other expressions that reveal the visions of darwinism was and still is needed. so that we might be both rational and fully human, see the beauty in what truly is.

ja

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300. Alan Sondheim

these are good, great, i don't havemuch to say about them, they'll have to

Sat 17 Jan 2009

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these are good, great, i don't havemuch to say about them, they'll have to carry their own weight, that's difficult perhaps for you to receive them in this mannewr, used, as you might be, to receivethem with explanation, description,at least theory, that's here somewhere, but there are so many now, it would be impossible, at least with this group, to do more than present them, hope you view at least a)few) - then draw your own conclusions, the reign of production is constant here, i'm just preparing these as a 'new batch' - you

understand, at least with this batch, the primacy of the visual, notalways though, sometimes hardly at all - the theoretical takes over - but these have so many small or large themes, mpomments, concepts, what have you - so they might stand on their own, but replete, fecund, too much, too many, sdefuge sets in and then there's just one more image, the fnal image you'll see before you'r exhausted, and it's)that_ image that entrances you that you'll remember.. -

http://www.alansondheim.org/meditation1.png
http://www.alansondheim.org/meditation2.png
http://www.alansondheim.org/meditation3.png
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http://www.alansondheim.org/ruh2.jpg
http://www.alansondheim.org/ruh3.jpg

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301. David-Baptiste Chirot

Democracy Now! --Palestinian and American Indian perspectives on their dehumanization

Sat 17 Jan 2009

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watch/listen go to:
http://www.democrac ynow.org/ 2009/1/16/ bloody_israeli_ assault_on_ gaza_enters

watch/listen go to:

http://www.democrac
ynow.org/ 2009/1/16/ bloody_israeli_ assault_on_ gaza_enters

Many books, articles, writings by myself , have noted similarities in the actions, rhetoric and over all goals

which have been used against the American Indians and the Palestinians. If one is familiar with even a bit of the dehumanizing

terms, names, lies, and justifications for things beyond unjust used regarding one of these peoples, then one will readily recognize it when turning to the other.

Today/night on Democracy Now! Three guests address what it is like on the silenced side of the Wall, the side of dehumanized existence.

President Clinton was known for his "friends of Bill," and perhaps President Obama has already added a new wrinkle, with the "former friends of Barack."

Khalid Rashidi is one of these "former friends" who was left out in the old while undergoing massive attacks fro Gov Palin, Sen McClain and the Fox Bellowers of Rightwing Righteousness. In the interview with Amy Goodman he speaks eloquently of the current events in Gaza and the role of the US there, via massive (many illegal under American Law) shipments of weapons, gigantic infusions of cash (8,000,000$ a day) and the full support of the US's politicians and media, despite a rising tide of protest among the American Jewish Community along with a great many other organizations.

Dr. Rashidi also points out the difficulty in the USA of presenting information regarding Gaza and Palestinian questions historically in the US media. As an example he points to the day's NY Times article on the bombing of UN headquarters in Gaza, which was packed with al the recently arrived deliveries of food and fuel for people who have been steadily starving over the course of the last two years, until almost complete starvation levels are being reached in the last months. Dr Rashidi points out the Times article takes up ten paragraphs given the justifications for this bombing, with the newspaper basically working as a conduit through which the IDF funnels its versions of

events, despite their complete contradiction to the reports from International aid workers at the scene.

In a sense this media control creates another Wall behind which the Palestinians are hidden and cut of from the world, while Americans receive only a propagandistic and dehumanized view of Palestinians and their slaughter. If one goes through the history of reporting on American Indians, even to this day, the dehumanization is strongly present. The consequences of the dehumanization of persons are only all too well known, all over the world.

Dr Suleiman Baraka is interviewed also, a Palestinian Astrophysicist at Virginia Tech who tells of learning over the phone his mother and son have been critically injured when a one ton bomb was dropped on their house. This is one of the most moving interviews I have ever seen on War, all wars, and its effects on an entire extended family as it steadily loses its members.

With the pardon of Marc Rich back in the news due to the questioning of the nominee for Attorney general Mr. Eric Holder, Amy Goodwin interviews the writer Louise Erdrich for a perspective from one American Indian’s view (though is shared by all) of Clinton's pardoning a mega scumbag and fugitive from justice like Rich, while denying any clemency to Leonard Peltier, imprisoned now 35 years due to a rigged trial, for shooting FBI agents during an encounter with the AIM (American Indian Movement--for a number of years classified as a "terrorist" organization by the US Govt.)

Also two reports on a Palestinian Doctor who papers frequently on Israeli TV, learning of the deaths of his children form an Israeli bombing

January 16, 2009

Bloody Israeli Assault on Gaza Enters Fourth Week, Palestinian Death Toll Tops 1,100 Guest:

Rashid Khalidi, Edward Said Professor of Arab Studies at Columbia University. His forthcoming book is Sowing Crisis: The Cold War and American Hegemony in the Middle East. He joins us in the firehouse studio. It's Day 21 of Israel's assault on Gaza. Israeli warplanes attacked forty targets across Gaza overnight, as Israeli troops backed by tanks have pushed deep into the heart of Gaza City. Since Israel started its bombardment of Gaza, over 1,100 Palestinians have been killed and more than 5,200 wounded. At least 700 civilians are among the dead, including more than 350 children. We speak with Columbia University Professor Rashid Khalidi. [includes rush transcript]

Real Video Stream

Real Audio Stream

MP3 Download

More…

Guest:

Rashid Khalidi, Edward Said Professor of Arab Studies at Columbia University. His forthcoming book is Sowing Crisis: The Cold War and American Hegemony in the Middle East. He joins us in the firehouse studio.

to listen/watch go to:
http://www.democrac ynow.org/ 2009/1/16/ palestinian_ father_in_ us_recounts_ how

January 16, 2009

Palestinian Astrophysicist in US Recounts How His 11-Year-Old Son Died When Israeli Warplanes Bombed His Family's House

As the Palestinian death toll in Israel's assault on Gaza climbs above 1,100, we take a look behind the statistics. Suleiman Baraka is a Palestinian astrophysicist working at Virgnia Tech with NASA. His eleven-year- old son Ibrahim was killed in an Israeli air strike on his house. His wife and three other children are now homeless in Gaza, along with seventeen members of his family. In his first broadcast interview in the US, Suleiman Baraka tells his story. We also speak with Suleiman's brother, Sayed, who arrived at the house seconds after it was bombed. [includes rush transcript]

http://www.monstersandcritics.com/news/middleeast/features/ article_1453957.php/ Tragic_Palestinian_war_drama_unfolds_on_Israeli_tv__News_Feature__ Clock link to read full story

Tragic Palestinian war drama unfolds on Israeli tv (News Feature) Middle East Features

By Shabtai Gold
Jan 16, 2009, 18:55 GMT
Tel Aviv - A Palestinian doctor from Gaza who was a regular guest on Israeli television
Friday called a reporter who had interviewed him many times, screaming frantically that his house had just been bombed by the military.

'My girls, oh god, they've killed my girls,' cried Ezz al-Din Abu al-Aish, the doctor, as the Israeli reporter held his mobile phone to the microphone during a live broadcast. Abu al-Aish's home in Beit Lahiya, in the northern Gaza Strip, had just been hit by a shell, fired by Israeli soldiers.

The doctor works as a gynecologist at both hospitals in Gaza as well as the Tel Hashomer medical center in Israel and speaks fluent Hebrew, making him an ideal guest for the television. 'I hope anyone who can hear us, the military, the

red cross, can get there,' the emotional reporter, Shlomi Eldar said, announcing the exact location of the doctor's home, hoping help would arrive quickly. Eldar then went off-camera to call his numerous contacts in Israel and try and get the family assistance. Medical teams have reported extreme limitations on their movement during the ongoing Israeli military campaign.

Three girls of the doctor's eight children died in the attack, two others were injured as was he, and they were taken to hospitals in Israel.
The doctor had become a mainstay on Channel 10, giving daily updates to Eldar and other reporters on the unfolding Israeli offensive in the Gaza Strip, and adding his own moderate political message.
Clock link to read rest of the story

> Palestinian doctor who gave war dispatches to Israeli TV reports 3 daughters' deaths:
>
> The Palestinian doctor provided Israeli TV viewers with regular updates on Gaza fighting's human toll. But Friday's report was different - with sobs he told how his three daughters and a niece were killed by an Israeli shell.
>
> http://tinyurl.com/9qrje9Sponsored Link:

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t1_allup_explore_012009

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302. Camille Martin

Camille Martin Salutes Obama on CKLN's "In Other Words"

Sat 17 Jan 2009

A Salute to Obama on His Inauguration:
Unlikely Sound Poets for an Unlikely President

Ryerson University's CKLN, 88.1 FM
Tuesday, January 20, 2:00 – 3:00 pm
Online listening: http://www.ckln.fm

As John Stewart put it so eloquently, the US is celebrating the election of its first Hawaiian president – and his middle name is Hussein! Holy broken barriers!

To celebrate Obama's inauguration on Tuesday, I will feature a set of unlikely sound poets – OK it's a bit of a stretch since I had planned this set before I

realized that my show would coincide with the inauguration. But it seemed somehow fitting. So I lift my champagne glass to the breath of fresh air who is Obama while I air some unlikely candidates for the sound poetry rubric – a babbling baby, Yma Sumac (anyone remember her?), Oklahoma glossolalia, diddlers, a bird imitation or two, and Marie Osmond performing Hugo Ball's Karawane (yep).

To continue my symbolic salute to Obama, I'll do a set alternating between between Canadian and American sound poets to signify renewed friendship between the "z" and the "zed" tribes.

Bottoms up!

Camille Martin

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303. Pierre Joris
New Nomadics Posts
Sat 17 Jan 2009

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check out these new Nomadics posts here: http://pjoris.blogspot.com/

Douglas Oliver on Kindness
Rosa Luxemburg: 90 years ago
The pornography of horror (part2)
The pornography of horror
And There Lie the Bodies
Zinc Bar Reading
Inger Christensen (1935-2009)

& enjoy the cold (only 63 days left to spring...)

Pierre
==========
"Play what you don't know" -- Sun Ra
==========
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]

http://pierrejoris.com
blog:http://pjoris.blogspot.com/
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304. Stephen Vincent
Re: Eyeless in Gaza
Sat 17 Jan 2009

Can you imagine a land devastated, one without any remaining architecture? Can you imagine such a land composed and spoken entirely of sentences in a language so orderly, so lyric and so radiant that its refugees - though starving and otherwise defenseless - wander about (dancing, walking, loitering) without grief or resentment? “There are certain things impossible to take away,” these citizens will insist. “The construction of poetry, its edification is not only our bread and water. It is our architecture.”

To the contrary, many among us, no matter the poetry, no matter the sentences, the songs - as though again ‘Eyeless in Gaza’ - come to nothing in wordless, appalled silence.

As Israel destroys itself in horrific anger.

from "Homeless Blankets - A Winter Series" on the blog,
photographs et al, at:
http://stephenvincent.net/blog/wp-admin/post.php?action=edit&post=704

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305. Rob McLennan
newish on rob's clever blog
Sat 17 Jan 2009

-- from "missing persons" (fiction)
-- notes from a sad phoenician (poem)
-- house: a (tiny) memoir
-- Imaginary Haibun for Lea Graham
-- house: a (tiny) memoir
-- notes for a sad phoenician
-- Ours by Cole Swensen
-- house: a (tiny) memoir
-- The Withdrawl Method, stories by Pasha Malla
-- notes for a sad phoenician
-- Today is Kates 18th birthday

-- West Coast Line # 57 (42.1): Miki
-- Billy Little (1943-2009)
-- notes for a sad phoenician
-- my vocabulary did this to me: The Collected Poetry of Jack Spicer, eds. Peter Gizzi and Kevin Killian
-- Lea Graham, Jennifer Mulligan & rob mclennan reading
-- Asher Ghaffars Wasps in a Golden Dream Hum a Strange Music
-- Counterfeit by Christine Leclerc
-- Another Christmas in Old Glengarry
-- Robert Kroetsch's Excerpts from the Real World
-- Worth repeating: Ben Okri, Of Poets and Their Antagonists
-- Ongoing notes: late December, 2008 (Other Voices: Journal of the Literary and Visual Arts; L'Aviva by Nicole Brossard, translated by Anne-Marie Wheeler; Fred Wah's Dark Matter & Other Radicals)
-- What kind of city would you like to live in?
-- Blues and Bliss: The Poetry of George Elliott Clarke, ed. Jon Paul Fiorentino
-- Letters to Poets: Conversations about Poetics, Politics, and Community, eds. Jennifer Firestone & Dana Teen Lomax
-- Interview with Roger Farr, CUE Books (Capilano University Editions)
-- Ongoing notes: some magazines (FENCE, The Capilano Review)
-- cocktails, the chateau laurier, etcetera (lainna);
-- Katia Grubisic, What if red ran out

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog
www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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306. ALDON L NIELSEN
American Book Awards
Sat 17 Jan 2009

now on the Heatstrings blog -- photos and sound from the 2008 American Book Awards at Anna's Jazz Island in Berkeley -- <http://heatstrings.blogspot.com/>

<<

computation in some ways. could we say that the big picture of the theory of computation is about what can be done with/by computers and what can't?

it's richly ironic that the turing machine fell out of turing's main work of solving the Entscheidungsproblem. he was out to solve a math problem, mainly, not invent the computer. and the turing machine was invented to show that there are some tasks no machine can complete. not to do amazing things with the machine, but to show that there are some things no machine can do. the greatest machine ever invented was invented to show that there are some things no machine can ever do. that's poetic.

but we also see that it was invented to plumb the reaches of what is possible with machines.

what would this have to do with a philosophy of computer art? well, i would think that a philosophy of computer art should have a firm grasp on the theoretical nature and limits of computers. the poetics of computer art should include the theory of computation as one of the erm 'touchstones'.

but it and art are generally worlds apart.

there's so much fear about our relation to machines. similar to the reaction to darwin's ideas, in his day. just as people felt that it diminishes humanity to think all living things on earth descend from common forms, people feel that it diminishes humanity to think that there probably are no thought processes of which humans are capable and computers are not.

but just as we now see Darwinism in a different light--we don't feel diminished by it, but are opening our eyes to the wonders it helps reveal--about ourselves, our history, and all living things on the planet, and our shared history--so too, i imagine, over time, will we start to open our eyes to the mysteries and solutions that are raised in the idea

> *that we are basically machines--amazing machines, but machines nonetheless.*
>
> *poetry is partly about who and what we are. poetry that can deal suitably*
> *with the notion that we are machines is needed, just as art and other expressions that reveal the visions of darwinism was and still is needed. so*
> *that we might be both rational and fully human, see the beauty in what truly*
> *is.*
>
> *ja*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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308. **Mark Weiss**
Re: Simone Weil
Sat 17 Jan 2009

The argument about communism used to be that you couldn't blame it for the 100s of millions of deaths at the hands of Stalin or Mao, that wasn't really communism, which hasn't been tried yet. Some of the dopey junk of christianity includes inquisitions, religious wars, genocide. Maybe that wasn't really christianity. Of course, christianity begins with the claim that there's a sky god who to test our fidelity asks us to believe that he got a virgin pregnant and she had a kid who was also god.

On this was erected a great many beautiful, seductive things, and some extraordinarily complex thought in the enterprise of trying to rationalize that origin story. Is that what you mean dopey?

Me, I'm Jewish. Doesn't do much for me.

I know some of Weil's family, by the way. She seems to have embraced christianity and anorexia at the same time. They were secular Jews and didn't get it.

Mark

At 09:50 PM 1/16/2009, steve russell wrote:
>I mentioned Simone Weil earlier, but forgot to add --
>
>

>
>i think it was during the
>late 80's when books such as "The Dancing Woo Lee Masters" and "The Tao
>of Physics" came out. Suddenly, Eastern thought became very
>fashionable. I'm attracted to writers of extreme, obsessive vision.
>Simone certainly qualifies. Ditto Pascal. Still, it's hard not to be
>embarressed admitting an attraction to a writer who happens to be
>Christian as the tradition has been contaminated by so much dopey junk.
>Sad. But I refuse to throw away Augustine or Flannery O' Conner because
>of a few idiots.
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309. **mIEKAL aND**

Fwd: Judith Hoffberg {RIP}

Sun 18 Jan 2009

Judith was a tireless networker of new art, visual poetry, mail art, performance & everything between. Raise your umbrella for Judith Hoffberg.

Begin forwarded message:

> *From: { brad brace } <[redacted]>*
> *Date: January 18, 2009 8:59:09 AM CST*
> *Subject: [fluxlist] Judith Hoffberg {RIP}*
> *Reply-To: [redacted]*
>
>
> *Judith Hoffberg passed away peacefully on January 16, 2009*
>
> *Born May 19, 1934, Judith Hoffberg was a librarian, archivist, lecturer, a curator and art writer, and editor and publisher of Umbrella, a newsletter on artist's books, mail art, and Fluxus art. She received an M.A. in Italian Language and Literature in 1960 and an M.L.S. from the UCLA School of Library Service in June 1964.*
>
> *http://en.wikipedia.org/wiki/Judith_Hoffberg*

> /:b

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310. Gabriel Gudding

help me: blogging "The Best American Poetry"

Sun 18 Jan 2009

Any help with the below would be appreciated.

I was asked to be a guest blogger for the duration of this week at the BAP blog ("Best American Poetry"). Since the Scribner BAP series began in 1988, the formulation "best american poetry" has not-so-intentionally underscored the politics of aesthetic assessment, anthology making, nationalism in letters, and the cult of the virtuoso. Clearly BAP as a formulation can (and often has) been easily read as code that tacitly asks for a collective misrecognition of oral, visual, and concrete poetics, diaspora poetics, oppositional poetics, much ethnopoetics, race and racialized poetics, dysraphic poetics, and the sociology of assessment and symbolic economies in general.

I want to post a series of individual, signed, sentences/aphorisms/paragraphs by people from this list concerning the formulation "best american poetry" andor poetry/poetics in general. If you want to include text from others, please give a brief citation. No word limit.

The sooner the better (will post as I acquire them) -- but all please by Wednesday.

If you could email those to me ([redacted]) or post them here frontchannel, I'd appreciate it. I'll post them all to the blog. The only proviso for their blog: no personal attacks.

If you need a cue beyond the above, I'd ask you to reply to this formulation: "Best American Poetry: ?"

Thanks.

Gabe

↑ Index

311. Anny Ballardini

Re: Camille Martin Salutes Obama on CKLN's "In Other Words"

Sun 18 Jan 2009

And to your Show!

On Sat, Jan 17, 2009 at 4:56 PM, Camille Martin <[redacted]
> wrote:

> *A Salute to Obama on His Inauguration:*
> *Unlikely Sound Poets for an Unlikely President*
>
> *Ryerson University's CKLN, 88.1 FM*
> *Tuesday, January 20, 2:00 – 3:00 pm*
> *Online listening: http://www.ckln.fm*
>
> *As John Stewart put it so eloquently, the US is celebrating the election of its first Hawaiian president – and his middle name is Hussein! Holy broken barriers!*
>
> *To celebrate Obama's inauguration on Tuesday, I will feature a set of unlikely sound poets – OK it's a bit of a stretch since I had planned this set before I realized that my show would coincide with the inauguration. But it seemed somehow fitting. So I lift my champagne glass to the breath of fresh air who is Obama while I air some unlikely candidates for the sound poetry rubric – a babbling baby, Yma Sumac (anyone remember her?), Oklahoma glossolalia, diddlers, a bird imitation or two, and Marie Osmond performing Hugo Ball's Karawane (yep).*
>
> *To continue my symbolic salute to Obama, I'll do a set alternating between between Canadian and American sound poets to signify renewed friendship between the "z" and the "zed" tribes.*
>
> *Bottoms up!*
>
> *Camille Martin*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

312. Doug Holder
David Godine and Print On Demand
Sun 18 Jan 2009

I was recently invited to a literary gathering at the St. Botolph Club in Boston. A lot of folks were there and I briefly chatted with David Godine Jr. of the famed small press David Godine, Inc... He told me that he now uses POD (Print-On-Demand) technology to produce some of his books, and thinks the quality has vastly improved and his authors love the product. I think an endorsement from David Godine says a lot to the prejudices that now exist among some in the literary world towards this technology.

↑ Index

313. Matt Henriksen
The Burning Chair Readings 2 1/2 nights @ AWP Chicago
Sun 18 Jan 2009

two nights of readings
in

The Burning Chair Readings
present

two nights of readings
in Chicago
February 11 & 12,
2009

****

Wednesday, February 11, 6-9 pm
Narwhal& Projective Industries
@ Sonotheque
1444 W. Chicago Ave.
Chicago, IL
sonotheque.net
$5

featuring poets

Kazim Ali
Maureen Alsop
Sommer Browning
Thomas Hummel
Thibault Raoult
Jared White

& music from

DA SO DO DA
The Goddamn Shame

****

Thursday, February 12, 6-9 pm
Ahsahta
Press & Typo
@
The Empty Bottle
1035
N. Western Ave.
Chicago,
IL
emptybottle.com
FREE

Carrie Olivia Adams
Ben Doller
Kathleen Jesme
Forrest Gander
Matt Hart
Brenda Hillman
Alex Lemon
Barbara Maloutas
Rusty Morrison
G.E. Patterson
Marvyn Petrucci
Stephanie Strickland

****

And we'll be involved w/ these cool kids
Friday night:

Friday, February 13th, 7-9:30 pm
No Thousands: A Small Press Reading
Black Ocean, Cannibal
Books, Forklift Ohio, Octopus Books, Rope-a-Dope
@ The Empty Bottle
1035
N. Western Ave.
Chicago,
IL

emptybottle.com
FREE

Johannes Göransson
Joshua Harmon
Claire Donato
Kevin Holden
Russell Dillon
Alexis Orgera
Dean Young
Eric Baus
Shane McCrae
Sampson Starkweather
Chris Tonelli

↑ Index

314. ALDON L NIELSEN
Inaugural Poem (never delivered)
Sun 18 Jan 2009

I don't know what Elizabeth Alexander will come up with for Tuesday, but this may be a good time for another look at this poem by Lorenzo Thomas. Â As always, Lorenzo was prescient. Â Here he foresees both "irrational exuberance" and that god-awful song, nearly resuced by Joan Osborne, "What if God was one of us?"

Inauguration
The land was there before usWas the land. Then thingsBegan happening fast. BecauseThe bombs us have always workSometimes it makes me thinkGod must be one
of us. BecauseUs has saved the wold. Us gave itA particular set of regulationsbased on 1) undisputable acumen2) carnivorous fortunes, delicatelyReferred to here as "bull market"And (of course) other irrational factorsDeadly smoke thick over the icecaps,Our man in Saigon Lima Tokyo etc etc
<<

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200
[redacted]

↑ Index

315. Gabrielle Welford
Re: Bailout
Sun 18 Jan 2009

---

good point. mina loy would have said so....

On Thu, 15 Jan 2009, Maria Damon wrote:

> *what a great response!*
> *but if one is inside the house, does it make one one's own prisoner?*
>
> *Obododimma Oha wrote:*
> *Sometimes it is better to lock one's doors and throw away the keys, even when there's nothing of great value in the house.*
> *-- Obododimma.*
>
> *On Thu, Jan 15, 2009 at 8:09 PM, Maria Damon <[redacted]> wrote:*
>
> *but is it not also worthless?*
>
> *Obododimma Oha wrote:*
>
> *No amount of money can purchase virginity. It is simply priceless.*
> *-- Obododimma.*
>
> *On Wed, Jan 14, 2009 at 2:40 PM, mIEKAL aND <[redacted]> wrote:*
>
> *(this piggybacks nicely on the brothel dissection...)*
>
> *Grad Student Selling Virginity Flooded With Offers*
> *http://cbs13.com/local/selling.virginity.tuition.2.815171.html*

↑ Index

316. David-Baptiste Chirot

Prostituiton and RE: Presidential Inauguration Poetry & "Where the He/art Pants" Election Anthology

Sun 18 Jan 2009

Many thanks to both you and Ruth for your kind comments, Anny. (i feel like we're in a tilt-a-whirl, with the "thanks yous"-going round & round--!)

I heard on the news in the background while i was counting my blessings on the bones of freezing fingers in the Dickensian room whilst spray painting garish flickering funeral pyres, visible despite the Wall and Walls of Silence, I heard reports that Prostitutes are being banned from the parade routes of the Inaugeration.

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How sad that the prostitutes wil be deproved of seeing many of their best customers and intimate clients go passing by on the this historical day--

And how unfair!! That prostitutes, but not politicians, are banned forom the work place on such an august occaision!

http://davidbaptistechirot.blogspot.com
http://cronacasouversivafeneon.blogspot.com

> *Date: Fri, 16 Jan 2009 23:36:25 +0100*
> *From:* [redacted]
> *Subject: Re: About Poetry: Presidential Inauguration Poetry & "Where the He/art Pants" Election Anthology*
> *To:* [redacted]
>
> *Thank you to both: Ruth Lepson and David-Baptiste Chirot.*
> *Have a nice evening, Anny*
>
> *On Fri, Jan 16, 2009 at 3:12 AM, Ruth Lepson <*[redacted]*> wrote:*
>
> *led to a fascinating chain*
>
> *On 1/15/09 9:18 AM, "David-Baptiste Chirot" <*[redacted]*>*
> *wrote:*
>
> *Along with About Poetry's selections and thoughts, also a reminder re Election*
> *Anthology "Where the He/art Pants" edited by Anny Ballardini and Obododimma-which is also about the inaugeration--*

http://poetry.about.com/b/2009/01/15/poetry-and-the-presidential-inauguration.htm

From Bob Holman & Margery Snyder

Poetry came into the public eye numerous times during the 2008 U.S. Presidential election campaign, and the poetry world has been buzzing with excitement and bustling with suggestions since the election, especially as it became evident that poetry would have a role to play in next Tuesday's inauguration ceremony and celebration

Poetry and the Presidential Inauguration While we're all waiting for Elizabeth Alexander's inaugural poem, let's reread the few poems that have marked earlier Presidential inaugurations... and a sampling of "unofficial" poems written for Barack Obama's inauguration by poets around the country.... read more
· While the He/art Pants:<http://www.fieralingue.it/corner.php?pa=printpage&pid=2664 (Poetic Responses to the 2008 American Elections)*
· Editorial: Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=2665>*
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> *--*
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↑ Index

317. Carol Novack

SAVE THE DATE: MAD HATTERS' REV WITH HARP & ALTAR at THE KGB BAR, FRIDAY, FEB. 13TH

Sun 18 Jan 2009

Harp & Altar Mad Hatters' Review

&

<http://www.harpandaltar.com/> mad hatters' review<http://www.madhattersreview.com>& harp & altar <http://www.harpandaltar.com> <http://www.madhattersreview.com/>

Present

Friday, *February 13th*, 2009 7-9PM

KGB Bar, 85 East 4th Street, N.Y.C.

Joshua Cohen is the author of four books, including the novels *Cadenza for the Schneidermann Violin Concerto *(Fugue State Press, 2007) and *A Heaven of Others *(Starcherone, 2007). Another novel, *Graven Imaginings*, is forthcoming from Dalkey Archive Press. Essays have appeared in The Forward, Nextbook, The Believer, and Harper's. North Vain, Bluff, from which the piece that appears in the current issue of Harp & Altar is excerpted, is the second book of a series entitled *Two Great Russian Novels*. He lives in Brooklyn.

Tim Horvath, whose fiction appears in the current issue of MHR, won the 2006 Raymond Carver Short Story Award and the '06 prize of the Society for the Study of the Short Story. His stories are out or forthcoming in Alimentum: The Literature of Food, Fiction, Web Conjunctions, SleepingFish, Sein und Werden, and elsewhere. He teaches a class for Grub Street Writers in Boston centered on the application of findings from brain science to writing and literature. His novella *Circulation*, called "a glittering narrative performance" by David Huddle, will be released as a short book by Sunnyoutside Press in March 2009. He is currently working on a novel in which one or more (it is unclear which) microscopic counter-novels fester in the interstices of the typeface and must be eradicated lest the infra-structure come crashing down.

*Joanna Howard *is the author of Frights of Fancy, a collection of short prose forthcoming from Boa Editions. Her work has appeared in Conjunctions, Chicago Review, Unsaid, Quarterly West, American Letters and Commentary, Fourteen Hills, Western Humanities Review, Salt Hill, Tarpaulin Sky and elsewhere. A chapbook In the Colorless Round, with artwork by novelist and artist Rikki Ducornet, is available from Noemi Press. Her "Seascape" appeared in Harp & Altar #2.

Mary Mackey, with poems forthcoming in MHR Issue 11, is a poet and novelist who lives in Berkeley, California. She is the author of five collections of poetry, including *Breaking The Fever *(Marsh Hawk Press); one experimental novella, *Immersion*; and fourteen novels, including *A Grand Passion *(Simon & Schuster), *The Year the Horses Came *(HarperCollins), *The Notorious Mrs. Winston* (Putnam/Berkley Books), and *The Widow's War *(Putnam/Berkley Books--in press for Fall 2009). Mackey's works have been translated into eleven foreign languages including Japanese, Hebrew, Greek, and Finnish. She has lectured at Harvard and the Smithsonian, is past president of the West Coast branch of PEN, a Fellow of the Virginia Center for the Creative Arts, and Professor Emeritus of English at California State University. A member of the Writers Guild of America, West, she wrote the screenplay for the award-winning feature film Silence. More information about her can be found at www.marymackey.com. and at www.marshhawkpress.org.

FREE

↑ Index

318. Hot Whiskey Press
Hecate Lochia by Hoa Nguyen (Hot Whiskey Press)
Sun 18 Jan 2009

—

↑ Index

319. cris cheek
This is your ticket to the Inauguration
Mon 19 Jan 2009

post _ moot is now LIVE at:

www.postmoot.net

it will stay live until midnight 21st January Hawaiia-Aleutian time.

Respond to the Inauguration of Barack Obama. The project is non-partisan. ALL p.o.v. are encouraged to send (pics, sounds, texts, tweets . . .) to:

[redacted]

Everything will be automatically uploaded to the live site.

You can also "direct" Tweet postmoot via Twitter.

We're looking forwards to YOUR participation

The post _ moot collective (cris cheek, William r. howe and cathy wagner)

↑ Index

320. David Buuck
This Friday 1/23: SPT's POETS THEATER FEST night 2!
Mon 19 Jan 2009

Please join us for night two of Small Press Traffic's annual Poets Theater Fest & fundraiser - this Friday Jan 23rd, at 730pm.

featuring:
Flow â€” Winged Crocodile
by Leslie Scalapino

Only the Money is Real
by Raymond Pettibon
directed by Kevin Killian

A Mummer's Play
by Vanessa Place
directed by Yedda Morrison

The News from Zimbabwe: a re-enactment
conducted by David Buuck

and come again the following Friday 1/30 for video & intermedia works by Linh Dinh, Ariana Reines, Heriberto YÃ©pez, Konrad Steiner, Henry Hills, Paolo Javier & Dennis Somera, Dillon Westbrook, Karla Milosevich, Cassie Riger & Amanda Davidson, Bill Luoma, Claudia Rankine, & more!

Small Press Traffic's Poets Theater 09, night 2
Friday Jan 23, 7pm.
$10 donation - refreshments will be served
Timken Hall at CCA
1111 8th St
San Francisco

sptraffic.org
smallpresstraffic.blogspot.com

↑ Index

321. Ruth Lepson

Re: Prostituiton and RE: Presidential Inauguration Poetry & "Where the He/art Pants" Election Anthology

Mon 19 Jan 2009

---

exactly--thank you again...

On 1/18/09 6:12 PM, "David-Baptiste Chirot" <[redacted]> wrote:

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> orks_012009

↑ Index

322. **Jon Cotner**
Transcription Issue
Mon 19 Jan 2009

"Interdisciplinary Transcriptions"

Edited by Jon Cotner and Andy Fitch

http://www.cipa.ulg.ac.be/intervalles4/contentsinter4.php

poets / critics / anthropologists / visual artists / nudists

1000+ pages

↑ Index

323. **Troy Camplin**

Re: Prostituiton and RE: Presidential Inauguration Poetry & "Where the He/art Pants" Election Anthology

Mon 19 Jan 2009

If prostitutes are banned, how on earth can any of the politicians attend? All the politicians there for the inauguration would be banned form it.

Troy Camplin

_____
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Sunday, January 18, 2009 5:12:46 PM
Subject: Prostituiton and RE: Presidential Inauguration Poetry & "Where the He/art Pants" Election Anthology

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↑ Index

324. **Roy Exley**
Re: Simone Weil
Tue 20 Jan 2009

Hi Mark,

Shame about your twisted cynical remarks on christianity, as you must imagine, there are people of all persuasions out here and if we all started slagging off each others particular ideologies it would make for a rather sad website so let's get a bit more positive, creative and constructive, rather than destructive, surely thinking around poetry should include a good measure of creativity and excursons into the imagination - there doesn't seem to be much of either going on at the moment!

Roy Exley.

↑ Index

325. **Jim Andrews**
Re: e to a friend about a philosophy of computer art
Tue 20 Jan 2009

> *it does seem threatening to humanity to think that the human mind is strictly mechanical loosely,*

i'm not sure what you mean by "strictly mechanical loosely", jason.

i expect we might agree that whatever the mind is, it's to be distinguished from the brain. and i expect that we might also agree that the brain itself operates bio-mechanically. in other words, the brain is a machine, though it be organic, biological.

but just because the brain is a machine, though organic and biological, does not mean that the mind is limited to the same level of complexity as the mechanisms of the brain.

similarly, very similarly, software can be more complex in its architectural complexity than the machine it operates on, though the machine supports the operation of the software.

similarly, what we write can be of a higher order of complexity than the alphabet or the rules of grammar.

whatever else the mind may be, surely it is 'emergent' in the following sense, which i am using analogically, not literally. emergent behavior in software is behavior that the programmer has not explicitly programmed, but the emergent behavior emerges from what has been explicitly programmed. for instance, if software is written that allows it to re-write itself to meet various challenges, then we can see how the possibility exists of it eventually 'growing' and

'evolving' into a thing with behaviors that the programmer could never have anticipated.

in a sense, living things are the ultimate in the process of software evolution. there's evolution that happens on the physical level, and then there's evolution that happens on the level of mind or cognitive complexity in architectural, informational structure and process. and of course they're related--the mental is supported by the physical--but the complexity of the data structures and the architecture of the data processing is not simply physical in the same way that you usually can't understand a poem simply by looking at it. it has to be read and a whole imaginary world constructed via the reading that is in some sort of correspondence with physical worlds themselves but is in no way identical with those physical worlds.

> *but i would caution anyone who thinks that the limitations on computability apply human minds to read hubert dreyfus's "what computers still can't do" very carefully as it is quite good on precisely the ways in which some human activities are differentiated from things that computers are capable of.*

if there was a widely recognized argument that there are thought processes of which humans are capable but computers are not, it would be front-page news.

not today--for this is the very beautiful day, so long coming and admired around the globe--of the inauguration of Barack Obama--but the day after.

can you tell me what writings of hubert dreyfus you're thinking of? i don't know his writing.

ja

↑ Index

326. Michael Kelleher
Literary Buffalo Newsletter 01.19.09-01.25.09
Tue 20 Jan 2009

LITERARY BUFFALO
01.19.09-01.25.09

SPECIAL BABEL ANNOUNCEMENT:

WE ARE MOVING THE ISABEL ALLENDE READING ON APRIL 17 TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry?s restaurant in Kleinhans)

$30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [redacted] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

$25 GROUP RATE (per ticket for orders of three or more; must be order at the same time)

$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [redacted] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

01.23.09

Poetics Plus
Tyrone Williams
Poetry Reading
Friday, January 23, 8 PM
Rust Belt Books, 202 Allen St.

FIRST ANNUAL JUST BUFFALO MEMBER POETRY READING AND CONTEST

Just Buffalo Literary Center is pleased to announce a new annual poetry reading and contest for members to be judged by R.D. Pohl, editor of the poetry page at the Buffalo News. Ë‡Winners will be announced at a special members reading at CEPA Gallery during their members exhibition on Saturday, March 14, 2009. Ë‡ All contest entrants will be given a chance to read their poems in person at this event. Ë‡Audience members will also be given the opportunity to choose an Audience Award for one of the poems. Audience Award and Jury Prize winners will each receive a $50 cash prize, a gift from Talking Leaves...Books, a certificate of recognition from Just Buffalo, & publication in Artvoice.

Contest is open to writers of poetry who are members in good standing at the time of submission. Ë‡Contestants may join Just Buffalo at the time of submission by visiting the Just Buffalo website (www.justbuffalo.org) or by sending a check along with their entry.

Guidelines:

1. Submit one poem in any form on any subject of no more than 5 pages in length and a separate cover page that includes name, address, telephone and email. Ë‡DO NOT PUT YOUR NAME ON THE POEMS THEMSELVES. Ë‡JUDGING IS BLIND. One poem per entrant, please.

2. Ë‡ Submit by email to: [redacted] or by mail to MEMBERS POETRY CONTEST, c/o Just Buffalo Literary Center, 617 Main St., Suit 202A, Buffalo, NY 14203.

3. Submissions will not be returned. Submissions by non-members or lapsed members will be rejected unless annual membership ($35) is paid in full before contest deadline.

4. DEADLINE: February 14.

5. Winners will be announced at the end of the Member reading on March 14, 2009. _____

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

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UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

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Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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327. Gerald Schwartz

Alexander's poem/ Lowery's Benediction

Tue 20 Jan 2009

Spiritual Life: Poetry and prayer: Parallels of invocationMuch the way that, say, Lorenzo Thomas' work was, I must say Rev. Dr. Joseph E. Lowery's Benediction

was more poetry than Alexander delivered, proving in full that POETRY SPEAKS A UNIVERSAL LANGUAGE akin to prayer. The benediction, like authentic poetry, was an activity. It activated.

I am less concerned here, at the start, about what one prays -the creed of prayer-than that one begins an inner life of words, praying, or poetry, and that one finds a certain attitude of inner life. This can be found by at the very start of Lowery's work, of his saying focal words, using even secular prayers, including a poetics, even for those of us who have not found God, grace, a religion, or a church.

If his benediction was not petry, it is like poetry, like swimming--one has, sometime, to jump into the words or water and hope that something will be there. That something will hold one up. One has to learn the strokes, maybe, on dry land beforehand.

His prayer itself opened the dimension of the other, of the higher or the divine. Like an authentic poem, one prayer, is like one grain of sand on the beach-it starts the dialogue.

Alexander's poem, without its focus words, was poetry that cannot help a person in the direction that leads to prayer: that of wholeness, or healing, which is the secret realm of holiness.

Lowery's poem/prayer begins with the cultivation of an attitude, not just in stillness or some strange church, and this is where his poetry can help prayer: What is the magic word? You need not be a church person, an Muslim, a Jew, or a Christian to say this poem, or even a believer, but it can invoke the same attitude of reverence or relaxation response -that prayer awakes in a person.

Lowery evoked a poetry activating the memory, attitude, and perception, and it may be a good beginning or refresher for persons interested in eliciting the peace, power, and the active inner life of prayer. After all, prayer and poetry originally come from the same place, and much early poetry was sacred. Poetry, like prayer, accompanied ceremonies both at the temple and at the court. They were observances of the priest and king. They had the function of ritualizing, raising, and celebrating a sense of higher life. They were a training and discipline of inner attitude towards public and divine and even supernatural events. They were the developers of the culture.

Alexander failed to recapture some of these beginnings of us and the world through both poetry and prayer.

Poetry, from the Greek word poesis (to make), like prayer from the Sanskrit word pras or prcchati (for asking), often calls on unseen powers and addresses nature, the lover, time, or the West Wind as Thou. This is the mood of invocation. It is, philosophically and grammatically, the vocative relation: the

poet calls out "0 Thou" to the universe. It is the grammatical case, the vocative, in inflected languages which calls out or invokes. This vocative relation-the grammar of calling out-is a personalizing, a connectedness with destiny, death, love and chance, shared by prayer and poetry alike. The vocative relation, or mood of invocation, is the calling out of the soul to life itself, be it the West Wind, Joy, the fountains and meadows, or love, or time, or even death.

Alexander's poem, though well-constructed, accomplished none of this.

Lowery, in his inner life, impersonated the world, and all poetry is a kind of prayer to the universe.

Lowery's prayer, can be memorized poems and repeated, revealing an inner landscape that can offset the evil, trouble, and turmoil of everyday life, the kind dished up for us by the past eight years of the previous failure of an administration.

Lowery's Benediction set the mood of invocation, waking up the inner dependence we have on beauty, truth, and goodness, and will go farther than Alexander's poem to help us actually create it. It put us between a prayer and a meditation. The attitude of the soul, the poem, enlivens the moment. This is the kind of waking up of the inner life that the vocative relation, whether addressed to God or no, can bring.

The Benediction more than the poem invoked meaning, which is indeed, the interface between prayer and meditation. In meaning we make an effort not just with the heart but also with the mind to awaken the sense of words so that as we repeat the formula or poem, we are discovering thought afresh.

Lowery's poem/prayer works, too, because he realizes the outward world changes. Days change. But the word Grace, constantly repeated, can measure all vicissitudes. It is the same with poems that we have internalized, making life ours in an inward song that no outer circumstances can change. This is that inward landscape of the relaxation response that can be such a great relief against stress, effecting even musculoskeletal, fight-or-flight, and psycho-immunological symptoms. Here Lowery addressed his love. The attitude of the poem is a prayer.

Alexander's poem failed to activate the inward life. It had no sense of what it means to build soul out of words, memory, repetition, and attitude. Absent was a kind of undertone, as if the mind were whispering to itself, to love, to destiny, to the universe. There was no inward speech, whether prayer or poem, between language and thought.

The Benediction poem was part prayer, part meditation. We can pray it, but we can also meditate it.

Right now, we need this kind of meditation to help us crawl our of our nightmare.

It is, on the whole, possible to meditate poetry and, as Re. Dr. Lowery did, to poeticize a meditation into a prayer.

Gerald Schwartz

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328. laura hinton
Re: This is your ticket to the Inauguration
Tue 20 Jan 2009

What did you all think of Alexander's poem? Does anyone else write "their" Inaugural Poem? Here's mine written right after the event, which I watched here in France. -- Laura Hinton

Millions Witness a Profound Moment in Nation's History<http://www.nytimes.com/2009/01/21/us/politics/20web-inaug2.html?hp>--
New York Times headline just after Obama's inauguaration

I'm sitting on a real-marble floor in this small southern French town -- the food shops closed early or at half-mask as if a death but in honor of beer glasses full and CNN streaming live in bars open wide to neighborhood provencials

all of whom voted for Sarkozy
(before he married Carla Bruni)
so they can watch with pride
their own
first U.S. president who is black sworn in, president
of my country hated here not just "since Reagan" (New York Times writes today)
but since I was a child and it was "Vietnam," and the people in the cafe
don't understand why
at 4 p.m. on the beach I should leave the sunshine, the ball game, the
kissing dogs, my Coke Light
half empty
to hurry home so quickly
drive back through winding roads up altitudes filtered by January veils
of water-mist mixed
with smoke from burning underbrush -- ash to ash, they always burn
the old wood here, the dead wood
these bright winter days -- while
baous form little arks of illuminations

golden light top to top
and nothing else save the landscape's
evening greyness

but not to miss Rick Warren say his mea culpa before his God Aretha Franklin singing Say Can You See in her basso profundo hat Rev. Lowery rhyming "yellow can be mellow" and everyone watching Little Bush and Daddy Bush get on their helicopter wave bye bye

and the whole world wondering -- if it ever can be right
when a helicopter's half-hand
is seen out a window

four people, half white, half black, like
souls
standing there, on the nation's backstairs
freezing, waving
bye-bye back

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329. **susan maurer**
happy inauguration day
Tue 20 Jan 2009

I have been elated to see a new president and running about New York celebrating. Happy inauguration to all. New Yorkers should know that the cool independent bookstore McNallay Jackson now stocks my RAPTOR RHAPSODY. They have a darling display on a desk on the basement location and I hopwe this attracts some who will sneak read and maybe own the book. Here's hoping we have a new day. Susan Maurer
_____ Windows Live™: Keep your life in sync. http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t1_allup_howitworks_012009

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330. **Séamas Cain**
The Western Writers' Centre
Tue 20 Jan 2009

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PETITION TO REINSTATE ARTS COUNCIL
FUNDING TO WESTERN WRITERS' CENTRE

The Arts Council of the Republic of Ireland have removed all funding from the Western Writers' Centre, Ionad Scríbhneoirí Chaitlín Maude.

http://www.twwc.ie/

The Centre has been in operation as the only Writers' Centre west of the Shannon for almost seven years and has provided workshops, readings, a website, and a newsletter, "The Word Tree."

They were the first to organise a writers' residence to a Galway hospital. They also run an annual festival, "The Forge at Gort."

Their commitment to the Irish language and Irish language writers has also been a foremost feature of their working policy.

The Arts Council grant of €10,000 enabled them to plan forward, to develop this Centre.

http://www.twwc.ie/

Please take the time to add your name to the petition calling for REINSTATEMENT of Arts Council Funding! You will find the petition at

http://www.ipetitions.com/petition/WESTERNWRITERS

For additional information, contact
the WESTERN WRITERS' CENTRE at
[redacted]

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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331. **steve d. dalachinsky**
Re: Alexander's poem/ Lowery's Benediction
Tue 20 Jan 2009

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both truly sucked -

On Tue, 20 Jan 2009 14:29:28 -0500 Gerald Schwartz
<[redacted]> writes:
> Spiritual Life: Poetry and prayer: Parallels of invocationMuch the

> way that, say, Lorenzo Thomas' work was, I must say Rev. Dr. Joseph
> E. Lowery's Benediction was more poetry than Alexander delivered,
> proving in full that POETRY SPEAKS A UNIVERSAL LANGUAGE akin to
> prayer. The benediction, like authentic poetry, was an activity. It
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> poetics, even for those of us who have not found God, grace, a
> religion, or a church.
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> hope that something will be there. That something will hold one up.
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> same place, and much early poetry was sacred. Poetry, like prayer,
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> Sanskrit word pras or prcchati (for asking), often calls on unseen
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> Lowery did, to poeticize a meditation into a prayer.
>
> Gerald Schwartz
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332. **Mark Weiss**
Re: Simone Weil
Tue 20 Jan 2009

Thank you for making this personal.

I doubt very much that I've endangered any of the various churches, twisted cynic that I am. Should I also be positive, creative and constructive about other political ideologies, or are you just talking about religions? If so, what's beyond the pale? Let's hear it for mesoamerican human sacrifice.

Years ago I dated a woman who had escaped (her term) from the fundamentalist church in which she was raised. Her parents, who to all appearances loved her, told her repeatedly that they feared she would go to hell. My fate went without saying. One morning, in an excess of happiness, I was whistling Amazing Grace. "How can you whistle that terrible song?" she snarled. "Haven't you listened to the words? It says I'm a wretch." That's when I learned that you don't have to imagine a cross burning on the lawn to have been damaged by the faith.

What do you mean by creativity?

Mark

At 02:49 AM 1/20/2009, you wrote:
>Hi Mark,
>
>Shame about your twisted cynical remarks on christianity, as you must
>imagine, there are people of all persuasions out here and if we all started
>slagging off each others particular ideologies it would make for a rather
>sad website so let's get a bit more positive, creative and constructive,
>rather than destructive, surely thinking around poetry should include a good
>measure of creativity and excursons into the imagination - there doesn't
>seem to be much of either going on at the moment!
>
>Roy Exley.
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333. **Jason Quackenbush**
Re: e to a friend about a philosophy of computer art
Tue 20 Jan 2009

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with "strictly mechanical loosely," i am badly wording the idea that you went into greater depth on that the mind is mechanical as a consequence of the brain mechanims. I was quite tired, but i'm pretty sure that's waht i meant, although looking at it now, that's just a guess. On Jan 20, 2009, at 5:32 AM, Jim Andrews wrote:

> *it does seem threatening to humanity to think that the human mind*
> *is strictly mechanical loosely,*

> *i'm not sure what you mean by "strictly mechanical loosely", jason.*
>
> *i expect we might agree that whatever the mind is, it's to be distinguished from the brain. and i expect that we might also agree that the brain itself operates bio-mechanically. in other words, the brain is a machine, though it be organic, biological.*
>
> *but just because the brain is a machine, though organic and biological, does not mean that the mind is limited to the same level of complexity as the mechanisms of the brain.*
>
> *similarly, very similarly, software can be more complex in its architectural complexity than the machine it operates on, though the machine supports the operation of the software.*

I get the analogy that yr making Jim, I just think it's flawed in that I don't think it's at all settled that the thinking mechanism of the brain works through the manipulation of explicit symbols, which is what software does. I think the brain/mind hardware/software analogy is a very tempting one, and it may in fact turn out to be good, but I don't like it because it leads down a path that I don't want to go down. I have a friend who is a doctor and neuroscientist and while she was in grad school and we talked about these issues, I watched her become even more of a hardcore scientific materialist as she has learned more about brain function, to the point that she's become a hard determinist and it's my understanding that most neuroscientists are in the same camp at this point. i can't accept that and as a result have tried to think very hard about where this all breaks down for me, and the idea of the mind as emergent from mechanical processes analogous to binary logic gates is where that breaking point is.

> *similarly, what we write can be of a higher order of complexity than the alphabet or the rules of grammar.*
>
> *whatever else the mind may be, surely it is 'emergent' in the following sense, which i am using analogically, not literally. emergent behavior in software is behavior that the programmer has not explicitly programmed, but the emergent behavior emerges from what has been explicitly programmed. for instance, if software is written that allows it to re-write itself to meet various challenges, then we can see how the possibility exists of it eventually 'growing' and 'evolving' into a thing with behaviors that the programmer could never have anticipated.*
>
> *in a sense, living things are the ultimate in the process of software evolution. there's evolution that happens on the physical level, and then there's evolution that happens on the level of mind or cognitive complexity in architectural, informational structure and process. and of course they're related--the mental is supported*

> *by the physical--but the complexity of the data structures and the architecture of the data processing is not simply physical in the same way that you usually can't understand a poem simply by looking at it. it has to be read and a whole imaginary world constructed via the reading that is in some sort of correspondence with physical worlds themselves but is in no way identical with those physical worlds.*
>
> *but i would caution anyone who thinks that the limitations on computability apply human minds to read hubert dreyfus's "what computers still can't do" very carefully as it is quite good on precisely the ways in which some human activities are differentiated from things that computers are capable of.*
>
> *if there was a widely recognized argument that there are thought processes of which humans are capable but computers are not, it would be front-page news.*
>
> *not today--for this is the very beautiful day, so long coming and admired around the globe--of the inauguration of Barack Obama--but the day after.*
>
> *can you tell me what writings of hubert dreyfus you're thinking of? i don't know his writing.*

Dreyfus is one of the more vocal philosopher's who along with Searle and a few others have been highly critical of the computer science program generally called "strong AI" in the phil. of mind/comp sci/ cog sci literature. The book you should read is "What Computer's Still Can't Do." There's an abstract of the argument in it on the wikipedia entry for dreyfus, although I don't think it does it justice really. But that's most likely because Dreyfus is a Heidegger scholar AND an analytic philosopher, which means there's a lot of subtlety to his thinking that's easy to gloss over and misunderstand.

As for process that I am capable of but that I don't think computers are capable of, here's a short list:

reflecting on why i eat more greasy spoon chinese food than is probably healthy
deciding that i don't like the way a pair of shoes looks on me and not wearing them anymore
feeling moved by the poetry of ted berrigan
knowing that I should do the dishes but choosing to play video games instead
writing a line of poetry and deciding that it's garbage for some reason x and erasing it
deciding to bluff in a game of poker because I think I've intuitively

figured out a tell of one of the other players even though I don't
know what that tell is
catching my own reflection in a mirror and recognizing it as my self
being reflected
being concerned for the wellbeing of a friend
feeling nervous about whether I'll be accepted by something I've
applied for and so purposefully thinking about something unrelated as
a distraction
constructing arguments to support my intuition that computers aren't
capable of the same sorts of thoughts as I am

what all of this boils down to is to make the point that dreyfus makes much better than I'm capable of paraphrasing, part of human consciousness is the human encounter with the world as the being that recognizes its own being in the world. everything else arises from that, and that itself is not a thought so much as it is an experience. i don't know how you can make a computer experience it's own thisness through programming. i'm not even sure what that sort of program might look like, but it's not the kind of thing that i can see a way to implementing on any given turing machine of sufficient power, since it has more to do than just deal with discrete symbols signifying discrete facts.

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334. Ismaelia al Sadiq
Re: Simone Weil
Tue 20 Jan 2009

Going to hell in a handbasket is probably more instructive than getting to heaven in an elevator. Positive, creative and constructive qualities are all in league with the devil. Small "d". Or at least Milton thought so. Probably also the Saracens in Jerusalem who were about to be optimized out of existence by positive, creative and constructive papal authority. Small "p". I wonder who we should ask about this to get the Last Word? How about barack? Small "b". In some languages, this means war. Which at least is impersonal. Unlike either religion or politics. Don't the verbs "to inaugurate" and "to defenestrate" come from the same IE root?

O, say that it ain't so, Joe.

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t1_allup_explore_012009

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335. Rodney Koeneke
Reading in Portland this SATURDAY, 1/24: ALLISON COBB & C.S. PEREZ
Wed 21 Jan 2009

The Tangent Reading Series presents:

SATURDAY, JAN. 24 at 7 PM
ALLISON COBB and CRAIG SANTOS PEREZ
Clinton Corner Cafe, 2633 SE 21st Avenue
Portland, OR
http://www.thetangentpress.org/readings.html

ALLISON COBB is the author of Born2 (Chax, 2004), a poetic meditation on her hometown of Los Alamos, New Mexico. She is currently at work on Green Wood, a long piece about the 500 acre Victorian cemetery across the street from her home in Brooklyn, New York. She moved from Brooklyn to Portland, Oregon this January.

CRAIG SANTOS PEREZ, a native Chamoru from the Pacific Island of Guahan (Guam), is a cofounder of Achiote Press and author of from unincorporated territory (Tinfish Press, 2008). His poetry, essays, reviews, and translations have appeared in New American Writing, Pleiades, The Denver Quarterly, The Colorado Review, and ZYZZYVA, among others.

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336. David Kirschenbaum
NYC Tues./ Boog City presents Ahsahta Press and Jesse Schoen
Wed 21 Jan 2009

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please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Ahsahta Press
(Boise, Idaho)

this Tues., Jan. 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Ahsahta Press director and editor Janet Holmes

Featuring readings from

Paige Ackerson-Kiely
Susan Briante
Kate Greenstreet
Kath Jesme
Kristi Maxwell
Stephanie Strickland

with music from

Jesse Schoen

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

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**Ahsahta Press
http://ahsahtapress.boisestate.edu/

Ahsahta Press was founded in 1974 at Boise State University; in 2000, Janet Holmes was named director and editor. The press seeks out poetry with an innovative twist and the kind of attention to language that pushes beyond craft into art; it produces books whose design takes these high standards as well. The Sawtooth Poetry Prize, established in 2001, has gone to Aaron McCollough, Graham Foust, Noah Eli Gordon, Karla Kelsey, and Paige Ackerson-Kiely; Rusty Morrison, who received the sixth Sawtooth award, was recently also awarded the James Laughlin Prize from the Academy of American Poets; recent winner Barbara Maloutas is author of the Whole Marie, published this month. Rae Armantrout will judge the awards in 2009. The name "Ahsahta" comes from the Mandan word for a Rocky Mountain bighorn sheep, and was first recorded by the Lewis and Clark expedition in Idaho.

Performer Bios

**Paige Ackerson-Kiely
http://rhubarbissusan.blogspot.com/2006/12/paige-ackerson-kiely-moment-as-roscoe.html

D.A. Powell selected Paige Ackerson-Kiely's book, In No One's Land, for the 2006 Sawtooth Poetry Prize. Ackerson-Kiely was also the 2006 winner of Poets & Writers Writer's Exchange contest. Her work has appeared in journals such as Ninth Letter, Pleiades, and Bellingham Review, among others. She lives in Vermont with her family and works at a wine store. Also she is 33. And a fair swimmer.

**Susan Briante
http://ahsahtapress.boisestate.edu/books/briante/briante.htm

Susan Briante is the author of Pioneers in the Study of Motion. Recent poems have appeared in Court Green, Mandorla, and Ploughshares. She is translating the work of Uruguayan writer Marosa di Giorigio, as well as writing about industrial ruins and all sorts of abandoned buildings. Briante teaches at the University of Texas at Dallas, where she lives with the poet Farid Matuk.

**Kate Greenstreet
http://kickingwind.com/083108.html

Ahsahta Press published Kate Greenstreet's first book, case sensitive. Her second, The Last 4 Things, will be out from Ahsahta in September 2009. This is why I hurt you, her most recent chapbook, is available from Lame House Press. New work is forthcoming in journals including jubilat, Court Green, Hotel Amerika, Practice, Saltgrass, and MAKE.

**Kathleen Jesme
http://kathjesme.com

Kathleen Jesme is the author of The Plum-Stone Game, published by Ahsahta Press this January. She has written two previous collections of poetry: Motherhouse, winner of the Lena-Miles Wever Todd Poetry Prize, and Fire Eater. She lives in Minnesota.

**Kristi Maxwell
http://ahsahtapress.boisestate.edu/books/maxwell/maxwell.htm

Kristi Maxwell lives and writes in Cincinnati, where she is pursing a Ph.D. in English. She is the author of two books of poems, Realm Sixty- four (Ahsahta Press) and the forthcoming Hush Sessions (Saturnalia Books), and also the chapbook Elsewhere & Wise (Dancing Girl Press). Her most recent awards include the Isabel & Mary Neff Fellowship and the Greta Wrolstad Scholarship for Young Poets to attend the Summer Literary Seminars in Russia. In her spare time, she practices kung fu with another poet.

**Jesse Schoen
http://www.myspace.com/jesseschoen

Dystopian sci-fi, inept technicians, and the universe's tendency toward chaos inspire Jesse Schoen's songs. He lives in Chelsea.

**Stephanie Strickland
http://www.stephaniestrickland.com/

Ahsahta Press published Stephanie Strickland's fifth book of poems, Zone : Zero (book + CD), last year. Her latest collaborative hypermedia work, slippingglimpse, was introduced in Paris and shown this year at the Zaoem

poetry festival in Ghent. She teaches experimental poetry and e-lit at many colleges and universities, most recently the University of Utah, and is working on a book-length series of poems, "Huracan's Harp."

Directions:
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--
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337. **Jim Andrews**
Re: e to a friend about a philosophy of computer art
Wed 21 Jan 2009

> *I get the analogy that yr making Jim, I just think it's flawed in that I don't think it's at all settled that the thinking mechanism of the brain works through the manipulation of explicit symbols, which is what software does.*

i think that's an interesting point, jason. let's explore it.

if we look in a computer, we won't find any zeros and ones. merely transistors that are charged (1) or not charged (0). also, if we compare the source code (which won't run) written by a human in, say, C++ with the compiled machine language version of the source code (which will run), we would see there is no one-to-one correspondence between the symbols in the source code and the

binary symbols in the machine language version. the source code gets converted to machine language in the process of 'compilation', creating a file that will run, and this process converts the humanly authored file into a strange binary beast that can be fed to a central processor, which is really quite limited in its operations. this is code level stuff. but, still, the symbols are explicit.

computers have to be intelligable, nonetheless, to humans. there's weird code zipping around, but all in explicit symbols that have to be humanly intelligable. of course, the inner workings of the brain do not have to be humanly intelligable. or intelligable to any sentient being. but they do have to help the critter survive. there has to be some consistency and integrity to the way the brain deals with sense data. so it's hard to see how the brain might not code the egg foo yong in some sort of set of symbols that remain stable over time.

of course, we know that the body does indeed deal with codes of some kinds. dna, for instance. the ribozome reads the dna sequence in a c t g code much like a computer reads an input string. the ribozome is like a computer that we would very much like to understand the program for. the a c t g code does appear to be a set of explicit symbols. now, this doesn't mean that the brain operates this way also, but we understand that for information to be stored and processed in a consistent manner, explicit symbols are very useful.

do you have any ideas of how one might avoid explicit symbols?

by the way, i make the best chow mein on the planet.

ja
http://vispo.com

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338. David-Baptiste Chirot

Re: Prostituiton and RE: Presidential Inauguration Poetry & "Where the He/art Pants" Election Anthology

Wed 21 Jan 2009

Troy--you ask:
"If prostitutes are banned, how on earth can any of the politicians attend? All the politicians there for the inauguration would be banned form it."
>
> Troy Camplin

that is exactly --nay, i should say--PREZACKLY--what i am saying-- after all, it took one billion dollars this time round to yield a President-- let alone the billions it took to elect the senators & congresspersons-- hence the "Betsy Ross" below--and her ideas for transparency--

here, from the post to poetics--
I posted two "faits diver-fate's divers" at my blogs for today re this, but my immediate thought was--

How sad that the prostitutes wil be deprived of seeing many of their best customers and intimate clients go passing by on the this historical day--

And how unfair!! That prostitutes, but not politicians, are banned from the work place on such an august occaision!

and here from the afore said "faits divers--fate's divers":

To prevent any embarrassing moments occurring during the Inauguration, prostitutes will be banned, sadly unable to see some top clients pass by. That the politicians are not banned may also fuel Discrimination in the Workplace charges being filed.

A fanatic for "transparency in government," Betsy Ross, 25, of Salem, MA, has been detained, charges pending. Ms Ross, it was discovered during a tipped-off raid, had been about to mass market her line of personalized racing jackets. one for each US Senator, and the President, Vice President and Cabinet. Each jacket bears the logos of the lobbies paying for that particular politician's influence . . .

perhaps when any politician speaks, there could be projected onto the wall they are speaking in front of all the lobbies they took money from and how much-- turn on the TV-- a Senate vote is on, a regular good old fashioned rhubarb is going down, and their Eminences are practically rutting with joy on their podiums, mad with lucre-lust as they each rise to the occaision--a bill to completely privatize all public heatlh care, including medicare and "get the government off the backs of our buddies-- the Big Time pill pushers"-- So loyal are several members of the august body that they have allowed--for many perks and paltry fees in the tens of thousands--to be used as "Living Advertisements" for the latest Pharmaceutical Products-- many of the Senators present are thus stone cold dope fiends, hooked on the latest high octane narcotics pushed by the Man--and not a few sprout deformities, extra limbs and eyes, warped "senses of humor" eerily akin to amphetemine psychosis, while others experience continually sounds as of a groaning coffin lid being opened--and others still suffer from vertiginous hallucinations-- yet through it all how unwavering their loyalty! as they line up with foaming mouths and clacking hooves to sign the latest bill, rubberstamp the newest motion and in al have themselves a grand old time until the dinner bell rings, and they rush like swine to their troughs, oinking and grunting with pure unadulterated glee as President Bill Clinton from a soap box stand at the the entrance to the dining room, is calling out gleefully--"sou--eee, sou--eee" watching in their concealed dining room with its cameras trained on the diners below--the little group of

Billionaire Puppet Masters laugh and croon--as one gun totin' Old School Entrah-pren-ewer--shouts out from behind his oil drum sized beer can--"look at 'em --bless their little ole big hearts!--why it's like watchin through the peep holes at the best little old whorehouse in Texas--!" suddenly they have a medical emergency on their hands-- laughing too hard at his fellow diner's witticisms- Good ole "Cash Flow" Tomlinson has someheow managed to pop loose his IV--which "trickees UP" into his vast flabby capillary system--a continous "cash flow" to which he has become so addicted he nearly flatlines if the supply is cut off for even a few seconds-- and--though dangling dangerously nigh the valley of death, the Good ole Billionaire manages to croak out his favorite, signature, tune-- "the Green Green Cash of Home"-- the sentimental image of which before his fast fading eyes makes him feel that he still has a lot of livin and cash flowin to do--and, so, he swings like a saloon door back from the edges of the valley--bringin with him a new found gospel of greater ever greater cash flow, art Thou, O Lord of the Exchequer---- a vision which must be preached throughout the Globe--and all of it funded and paid for by the good ole gov't of the us of a--

---

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t1_allup_explore_012009

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339. **steve russell**
Re: Simone Weil
Wed 21 Jan 2009

Mark asked me what I meant by dopey junk.

I meant, for the most part, the used car salesmen disguised as ministers that flood the airwaves every week. The feel good mega churches that do little more than contribute to urban sprawl while offering their fast food brand of hope.

Too much audacity.
Little thought.

Of course, the sort of fundamental Church that Mark is referring to is something far more creepy.

& he's right about the sky God, the Virgin birth, et cetera. We can differentiate between mature Christianity -- Simone Weil, Pascal, Paul Tillich -- and silly, consumer salesmanship.

--- On Tue, 1/20/09, Mark Weiss <[redacted]> wrote:
From: Mark Weiss <[redacted]>
Subject: Re: Simone Weil

To: [redacted]
Date: Tuesday, January 20, 2009, 5:55 PM

Thank you for making this personal.

I doubt very much that I've endangered any of the various churches, twisted cynic that I am. Should I also be positive, creative and constructive about other political ideologies, or are you just talking about religions? If so, what's beyond the pale? Let's hear it for mesoamerican human sacrifice.

Years ago I dated a woman who had escaped (her term) from the fundamentalist church in which she was raised. Her parents, who to all appearances loved her, told her repeatedly that they feared she would go to hell. My fate went without saying. One morning, in an excess of happiness, I was whistling Amazing Grace. "How can you whistle that terrible song?" she snarled. "Haven't you listened to the words? It says I'm a wretch." That's when I learned that you don't have to imagine a cross burning on the lawn to have been damaged by the faith.

What do you mean by creativity?

Mark

At 02:49 AM 1/20/2009, you wrote:
>Hi Mark,
>
>Shame about your twisted cynical remarks on christianity, as you must
>imagine, there are people of all persuasions out here and if we all
started
>slagging off each others particular ideologies it would make for a rather
>sad website so let's get a bit more positive, creative and
constructive,
>rather than destructive, surely thinking around poetry should include a
good
>measure of creativity and excursons into the imagination - there
doesn't
>seem to be much of either going on at the moment!
>
>Roy Exley.
>

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340. steve russell
Re: Simone Weil
Wed 21 Jan 2009

begin with Weil.

she honed in to the core truth (if that's the correct word?) of Christianity. the cross, suffering.

still, i won't deny the pathology of that ethos.
torture.
it's grotesque.

& i've avoided mentioning the historical slander that Jewish people have had to deal with because of it. the crucifix is a Roman invention.

i was raised Catholic.
if i remember correctly, i was raised in a church called Roman Catholic.
i don't recall a vacant cross (Protestant),
i do, however, remember the crucified Christ.

Catholicism doesn't sanitize its origins.
but it hasn't been fully honest either.
i seem to recall something called original sin.
hmmm...

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341. cris cheek
postmoot.net closes tonite
Wed 21 Jan 2009

midnite hawaii-aleutian time
so, if u had anything for the "anthology" send it now

u can ofc comment on other posts (up until that time)

thanks to all who contributed

subsequently we will be tidying the site up a bit and archiving with a view to possible further publication

post _ moot collective

www.postmoot.net

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342. laura hinton
Re: Alexander's poem/ Lowery's Benediction
Wed 21 Jan 2009

Here's my post-inaugural poem.
Laura Hinton

Millions Witness a Profound Moment in Nation's History<http://www.nytimes.com/2009/01/21/us/politics/20web-inaug2.html?hp>--
New York Times headline just after Obama's inauguaration

I'm sitting on a real-marble floor in this small southern French town -- the food shops closed early or at half-mask as if a death but in honor of beer glasses full and CNN streaming live in bars open wide to neighborhood provencials

all of whom voted for Sarkozy
(before he married Carla Bruni)
so they can watch with pride
their own
first U.S. president who is black sworn in, president
of my country hated here not just "since Reagan" (New York Times writes today)
but since I was a child and it was "Vietnam," and the people in the cafe
don't understand why
at 4 p.m. on the beach I should leave the sunshine, the ball game, the
kissing dogs, my Coke Light
half empty
to hurry home so quickly
driving back through winding roads up altitudes filtered by January veils
of water-mist mixed
with smoke from burning underbrush -- ash to ash, they always burn
the old wood here, the dead wood
these bright winter days -- while
baous form little arks of illuminations
golden light top to top
and nothing else save the landscape's
evening greyness

but there's no missing Rick Warren say his mea culpa before his God Aretha Franklin singing Say Can You See in her basso profundo hat Rev. Lowery rhyming "yellow can be mellow" and everyone watching Little Bush and Daddy Bush get on their helicopter wave bye bye

and the whole world wondering -- if it ever can be right
when a helicopter's half-hand
is seen out a window

four people, half white, half black, like
                souls
standing there, on the nation's backstairs
freezing, waving
bye-bye back

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343. Thomas savage

Re: Alexander's poem/ Lowery's Benediction

Wed 21 Jan 2009

I liked Elizabeth Alexander's poem. Maybe it was not the greatest poetry but within the political context of an inauguration, it wasn't bad. I vaguely remember Maya Angelou's awful poem at one of Clinton's inaugurations (?). Alexander's poem was much better than that. Also, the second preacher to speak (Lowry?) did have some poetry in his speech, which was a pleasant surprise, somewhat making up for the fact that the first preacher was invited to speak at all, given his anti-Gay stance and fundraising activities. Regards, Tom Savage

--- On Tue, 1/20/09, steve d. dalachinsky <[redacted]> wrote:

From: steve d. dalachinsky <[redacted]>
Subject: Re: Alexander's poem/ Lowery's Benediction
To: [redacted]
Date: Tuesday, January 20, 2009, 5:50 PM

both truly sucked -

On Tue, 20 Jan 2009 14:29:28 -0500 Gerald Schwartz
<[redacted]> writes:
> Spiritual Life: Poetry and prayer: Parallels of invocationMuch the
> way that, say, Lorenzo Thomas' work was, I must say Rev. Dr. Joseph
> E. Lowery's Benediction was more poetry than Alexander delivered,
> proving in full that POETRY SPEAKS A UNIVERSAL LANGUAGE akin to
> prayer. The benediction, like authentic poetry, was an activity. It
> activated.
>
> I am less concerned here, at the start, about what one prays -the
> creed of prayer-than that one begins an inner life of words,
> praying, or poetry, and that one finds a certain attitude of inner

> life. This can be found by at the very start of Lowery's work, of
> his saying focal words, using even secular prayers, including a
> poetics, even for those of us who have not found God, grace, a
> religion, or a church.
>
> If his benediction was not petry, it is like poetry, like
> swimming--one has, sometime, to jump into the words or water and
> hope that something will be there. That something will hold one up.
> One has to learn the strokes, maybe, on dry land beforehand.
>
> His prayer itself opened the dimension of the other, of the higher
> or the divine. Like an authentic poem, one prayer, is like one grain
> of sand on the beach-it starts the dialogue.
>
> Alexander's poem, without its focus words, was poetry that cannot
> help a person in the direction that leads to prayer: that of
> wholeness, or healing, which is the secret realm of holiness.
>
> Lowery's poem/prayer begins with the cultivation of an attitude, not
> just in stillness or some strange church, and this is where his
> poetry can help prayer: What is the magic word? You need not be a
> church person, an Muslim, a Jew, or a Christian to say this poem, or
> even a believer, but it can invoke the same attitude of reverence or
> relaxation response -that prayer awakes in a person.
>
> Lowery evoked a poetry activating the memory, attitude, and
> perception, and it may be a good beginning or refresher for persons
> interested in eliciting the peace, power, and the active inner life
> of prayer. After all, prayer and poetry originally come from the
> same place, and much early poetry was sacred. Poetry, like prayer,
> accompanied ceremonies both at the temple and at the court. They
> were observances of the priest and king. They had the function of
> ritualizing, raising, and celebrating a sense of higher life. They
> were a training and discipline of inner attitude towards public and
> divine and even supernatural events. They were the developers of the
> culture.
>
> Alexander failed to recapture some of these beginnings of us and the
> world through both poetry and prayer.
>
> Poetry, from the Greek word poesis (to make), like prayer from the
> Sanskrit word pras or prcchati (for asking), often calls on unseen

> powers and addresses nature, the lover, time, or the West Wind as
> Thou. This is the mood of invocation. It is, philosophically and
> grammatically, the vocative relation: the poet calls out "0
Thou" to
> the universe. It is the grammatical case, the vocative, in inflected
> languages which calls out or invokes. This vocative relation-the
> grammar of calling out-is a personalizing, a connectedness with
> destiny, death, love and chance, shared by prayer and poetry alike.
> The vocative relation, or mood of invocation, is the calling out of
> the soul to life itself, be it the West Wind, Joy, the fountains and
> meadows, or love, or time, or even death.
>
> Alexander's poem, though well-constructed, accomplished none of
> this.
>
> Lowery, in his inner life, impersonated the world, and all poetry is
> a kind of prayer to the universe.
>
> Lowery's prayer, can be memorized poems and repeated, revealing an
> inner landscape that can offset the evil, trouble, and turmoil of
> everyday life, the kind dished up for us by the past eight years of
> the previous failure of an administration.
>
> Lowery's Benediction set the mood of invocation, waking up the inner
> dependence we have on beauty, truth, and goodness, and will go
> farther than Alexander's poem to help us actually create it. It put
> us between a prayer and a meditation. The attitude of the soul, the
> poem, enlivens the moment. This is the kind of waking up of the
> inner life that the vocative relation, whether addressed to God or
> no, can bring.
>
> The Benediction more than the poem invoked meaning, which is indeed,
> the interface between prayer and meditation. In meaning we make an
> effort not just with the heart but also with the mind to awaken the
> sense of words so that as we repeat the formula or poem, we are
> discovering thought afresh.
>
> Lowery's poem/prayer works, too, because he realizes the outward
> world changes. Days change. But the word Grace, constantly repeated,
> can measure all vicissitudes. It is the same with poems that we have
> internalized, making life ours in an inward song that no outer
> circumstances can change. This is that inward landscape of the

> relaxation response that can be such a great relief against stress,
> effecting even musculoskeletal, fight-or-flight, and
> psycho-immunological symptoms. Here Lowery addressed his love. The
> attitude of the poem is a prayer.
>
> Alexander's poem failed to activate the inward life. It had no sense
> of what it means to build soul out of words, memory, repetition, and
> attitude. Absent was a kind of undertone, as if the mind were
> whispering to itself, to love, to destiny, to the universe. There
> was no inward speech, whether prayer or poem, between language and
> thought.
>
> The Benediction poem was part prayer, part meditation. We can pray
> it, but we can also meditate it.
>
> Right now, we need this kind of meditation to help us crawl our of
> our nightmare.
>
> It is, on the whole, possible to meditate poetry and, as Re. Dr.
> Lowery did, to poeticize a meditation into a prayer.
>
> Gerald Schwartz
>
>
>
>

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344. **Skip Fox**

Re: Alexander's poem/ Lowery's Benediction

Wed 21 Jan 2009

But to have sucked means to have given someone pleasure, doesn't it?

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of steve d. dalachinsky
Sent: Tuesday, January 20, 2009 4:51 PM
To: [redacted]
Subject: Re: Alexander's poem/ Lowery's Benediction

both truly sucked -

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345. Lindsay Wong
NEW BOOK: Virgil and the Mountain Cat
Wed 21 Jan 2009

Dear Poetics-L:

RE: http://listserv.acsu.buffalo.edu/archives/poetics.html

The University of California Press is pleased to announce the publication of:

Virgil and the Mountain Cat: Poems

David Lau teaches writing at the University of California, Santa Cruz, and Cabrillo College. His poems have appeared in Boston Review, New Orleans Review, Wildlife, and other magazines.

http://go.ucpress.edu/Lau

At once uncompromising and highly inventive, David Lau's poems are imbued with a musicality that lightens the dark undertones of spoliation and entropy. Many of the poems embody a nexus of interaction with historical events, films, modernist poetic texts, and works of art-but from this allusion and evocation, a multifarious voice emerges. In these pages, the electric linguistic experiment meets a new urban, postnatural poetics, one in which poetry is not just a play of signs and seemings but also a prismatic investigation of our contemporary order: "Hurry up before our factory leaves. / The first column of the Freedom Tower / traduces its ensorcellment in the facade." Here is a poetry both deeply lyrical and resistant, a poetry relentless in its invention and its stance against the apathy of convention and consumption.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/Lau

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Lindsay Wong

Electronic Marketing Coordinator
University of California Press
Phone: [redacted]
Email: [redacted]
Website: http://www.ucpress.edu
UC Press Blog: http://ucpress.typepad.com/ucpresslog/

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346. **Lindsay Wong**
NEW BOOK: Sight Map
Wed 21 Jan 2009

Dear Poetics-L:

RE: http://listserv.acsu.buffalo.edu/archives/poetics.html

The University of California Press is pleased to announce the publication of:

Sight Map: Poems

Brian Teare is the author of the award-winning The Room Where I Was Born, as well as the forthcoming volume Pleasure and two chapbooks. He has received Stegner, National Endowment for the Arts, and MacDowell Colony poetry fellowships.

http://go.ucpress.edu/Teare

In Sight Map Brian Teare blends the speculative poetics of the San Francisco Renaissance with a postconfessional candor to embody the "open field" tradition of such poets as Robin Blaser and Robert Duncan. Teare provides us with poems that insist on the simultaneous physical embodiment of tactile pleasure-that which is found in the textures of thought and language-as well as the action of syntax. Partly informed by an ecological imagination that leads him back to Emerson and Thoreau, Teare's method and fragmented style are nevertheless up to the moment. Remarkable in its range, _Sight Map _serves at once as a cross-country travelogue, a pilgrim's gnostic progress, an improvised field guide, and a postmodern "pillowbook," recording the erotic conflation of lover and beloved, deity and doubter.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/Teare

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____
Lindsay Wong

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Email: [redacted]
Website: http://www.ucpress.edu
UC Press Blog: http://ucpress.typepad.com/ucpresslog/

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347. Lindsay Wong
NEW BOOK: Transcendental Studies
Wed 21 Jan 2009

Dear Poetics-L:

RE: http://listserv.acsu.buffalo.edu/archives/poetics.html

The University of California Press is pleased to announce the publication of:

Transcendental Studies: A Trilogy

Keith Waldrop, Brooke Russell Astor Professor of Humanities at Brown University, has published more than a dozen works each of original poetry and translations. His first book, A Windmill Near Calvary, was shortlisted for the 1968 National Book Award. Recent books include The Real Subject: Queries and Conjectures of Jacob Delafon, with Sample Poems, The House Seen from Nowhere, and a translation of The Flowers of Evil by Charles Baudelaire.

http://go.ucpress.edu/Waldrop

This compelling selection of recent work by internationally celebrated poet Keith Waldrop presents three related poem sequences-"Shipwreck in Haven," "Falling in Love through a Description," and "The Plummet of Vitruvius"-in a virtuosic poetic triptych. In these quasi-abstract, experimental lines, collaged words torn from their contexts take on new meanings. Waldrop, a longtime admirer of such artists as the French poet Raymond Queneau and the American painter Robert Motherwell, imposes a tonal override on purloined materials, yet the originals continue to show through. These powerful poems, at once metaphysical and personal, reconcile Waldrop's romantic tendencies with formal experimentation, uniting poetry and philosophy and revealing him as a transcendentalist for the new millennium.

Full information about the book, including the table of contents, is available online: http://go.ucpress.edu/Waldrop

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348. Jennifer Karmin
WEEK THREE: When Does It or You Begin?
Wed 21 Jan 2009

WHEN DOES IT OR YOU BEGIN? (MEMORY AS INNOVATION)
Festival of Writing, Performance, & Video

Curated by Amina Cain & Jennifer Karmin
at Links Hall
3435 N. Sheffield Avenue
Chicago, IL

WEEK THREE
Memoryâ€™s Encounter: The Language of Position
featuring experimental literature, creative lectures, and multimedia presentations

FRIDAY, JANUARY 23 at 8pm
Karen Christopher
Quraysh Ali Lansana with collaborators
[G Baker, Preston Poe, Craig Nakamoto, Shanta Nurullah]
Vanessa Place
Nathalie Stephens (NathanaÃ«l)
video by Cecilia VicuÃ±a
talkback with Ed Roberson

SATURDAY, JANUARY 24 at 8pm
Teresa Carmody with Vanessa Place
Nathalie Stephens (NathanaÃ«l) with Christine Stewart
video by Gaelen Hanson
video by Cecilia VicuÃ±a

SUNDAY, JANUARY 25 at 7pm
Teresa Carmody
Karen Christopher
Quraysh Ali Lansana with collaborators
[G Baker, Preston Poe, Craig Nakamoto, Shanta Nurullah]
Christine Stewart
video by Gaelen Hanson

TICKETS $12
$10 students, seniors, & working artists/writers

FULL SCHEDULE ONLINE
http://www.linkshall.org/09-pp-jan.shtml

COMMUNITY EVENT
Open House hosted by Laurie Jo Reynolds
Thursday, January 29 from 7-9pm in Logan Square
$10, reservations and advance ticket purchase required

LINKS HALL BLOG
http://linkshallinsidethestudio.blogspot.com

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349. **steve d. dalachinsky**
very special gig shiraishi also reads jan 28 at st marks and jan 30 at
Wed 21 Jan 2009

---

legendary Japanese poet Kazuko Shiraishi
the mother of Japanese Jazz and Beat poetry
will read her work
with Oki Itaru on trumpet Saturday
January 31 at 2pm at the Bowery Poetry club
guest readers will be Ira cohen and Steve Dalachinsky
admission is $6 - info email [redacted] or call [redacted]
or directly to the BPC

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350. **Dan Wilcox**
Re: Alexander's poem/ Lowery's Benediction
Wed 21 Jan 2009

It's just two different things & not all poems are prayers to existing (or non-existing) deities -- one's not better than the other & there's no reason to compare. I'm glad Obama had a poet at his ceremony (unlike Bush) & wish he had upheld the Constitution & banned the clerics (unlike Bush).

↑ Index

351. **Dan Wilcox**
Re: Alexander's poem/ Lowery's Benediction
Wed 21 Jan 2009

---

http://blogs.timesunion.com/localarts/?p=1578

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352. **Carol Novack**
Elizabeth Alexander's poem
Thu 22 Jan 2009

Here's what I posted on my blog on 1/21. If the link below to the N+1 article doesn't work, find it at http://carolnovack.blogspot.com. Inaugural Verse | n 1 <http://www.nplusonemag.com/inaugural-verse> The award-winning Elizabeth Alexander was a safe choice. Her poem was and had to be (ahem) accessible to the "masses." It was also totally unsurprising, shallow, cliche-ridden and uninspiring, exhibiting a dearth of delight in, and dexterity with the English language. At least she didn't mention God or our Lord, I think (I wasn't riveted to my sofa). I mean, practically everyone else did during and aft. Ho hum. Ho ho hum. Hum drum. Such a God-fearing country.

Well, so here's someone else's discussion of Ms. Alexander's "poetry."

Inaugural Verse | n 1 <http://www.nplusonemag.com/inaugural-verse>

____
http://www.fieralingue.it/corner.php?pa=printpage&pid=2687

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353. **Steve Halle**
Holms Troelstrup @ Seven Corners
Thu 22 Jan 2009

I'm excited to announce five new poems by *Holms Troelstrup* at *Seven Corners* <http://www.sevencornerspoetry.blogspot.com/> (http://www.sevencornerspoetry.blogspot.com/). This is her first published work. Please take a few minutes to check out this emerging voice.

Best,
Steve Halle
Editor

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354. **Gerald Schwartz**
Re: Alexander's poem, Dospassos, Marilyn Nelson...
Thu 22 Jan 2009

It's just two different things & not all poems are prayers to existing (or non-existing) deities
-- one's not better than the other & there's no reason to compare.

Since this is more (and oft times less) a language (langpo) list, and since her poem seemed to be as much concerned with language as it was with the

interpersonal encounter and exchange, her DosPassos-like scope was very offset by attempts to pick and choose and weave so many plyable details.

If Alexander had followed through with her plan to use the praise song form, utilizing its
full potential (all the tools in the box) of Rhythm, incantation and call-and-response-- which
indeed her poem's title promised, it might have risen in potential.

Now, while I won't go as far s Steven D. to say her poem sucked, (no pun, but not much more than quickie of a blow-off in the back alley by the dumpster) I will stay to the closer reading, which finds much of her diction shop-worn ("gliitering edifices"").

I'm glad Obama had a poet at his ceremony (unlike Bush) & wish he had upheld the
Constitution & banned the clerics (unlike Bush).

Interesting, perhaps even telling point you made here: How much lee-way was Alexander given with her charge? How much was she urged to bring it into alignment with Obama's speech? I'll bet there's a story there, since the work was abundnt with echoes of both tone and imagery. The movement of "walking" she used seemed spot on with Obama's regular use of the words "path", "the road", "the journey". Seems as though she chose the path of oratory, rather than the demanding road of poetry, making nothing new, never once discarding the off-the-shelf metaphor, or pushing it chimera-like to a new place.

List poems, and this was a list poem, are difficult to end in a satisfying way. Whitman did it. Andy Clausen did it. Ponge got it did in many of his prose poems. And while Alexander seemed to give it her best, what she seved up was stale. The ending fell into as much clutter as a two-year old's Jenga-looking playroom. We were waiting for a last line, a last phrase that had already left the building.

Yes, the occasional poem, like this one with its global audience, should still give us something new (as Marilyn Nelson did this week with her's), something unexpected, speaking its truth to power. If not for that, why bother? There are many better works in her body of work. I wish she had given the poeple some.

Good to see you on the list, Dan.

g. e.

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355. **Alan Sondheim**

Alan Sondheim online Second Life opening in uqbar, media art culture e Rinascimento Virtuale (you can see it now)

Thu 22 Jan 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1957874677-1232643203=:17048

(please post)

Alan Sondheim

uqbar. media art culture e Rinascimento Virtuale
Vi invitano all'apertura di /Invite you at the Opening of

Alan Sondheim aka Alan Dojoji

Friday, January 23 - Sunday, January 25, 2009
(10 PM CET - 01 PM SLT)
ARENA EX.IT slurl:
http://slurl.com/secondlife/Experience%20Italy%20NW/128/128/37
4 PM New York Time

Web
http://www.alansondheim.org
http://sondheim.rupamsunyata.org/

Debris Field is composed of all the objects I have worked with for the past eight months in Odyssey; it's an archaeology of one site by another - an archaeology that constructs something new out of the ruins.

It's not ruins: It's compressed history. It's a history of compression, of textures, of objects, of mistakes, of failures, of errors, of misery, of language/sex/body, of avatar sheave-skin. It what happens when an insomniac gets hold of a virtual world.

Performance with Sandy Baldwin at opening
Song and sound by Azure Carter

Architecture for a new year:

- shapes matter less than the comfort that coheres within them. - outside assume vagaries and opposition. - architectures as transitional objects. - living within the teddy-bear. - in the Second Life installation: dynamic micro-architectures of - deconstruction and enclosure. - no entrances, no exits: one appears, disappears. - what constitutes coming and going are virtual particles = people. - virtual to the extent that one passes through doors and walls: one

passes through flats, nodes, and textures. nothing is comfortable when the transitional turns on you. - Second Life = transitional object = preparation for virtual life. - real life = virtual life; body = inscription; wryting = body; - uncanny = inscription; world = word; word = idiotic. - micro-architectures of the visible: setting up the camera image just so: harboring time of day, weather, height, distance from avatar or avatar viewpoint, location beneath the ground or water surface or clothing, location in collusion with sheave-skin, moment of capture = arrangement of objects in flight. - micro-architectures within objects in flight: buildings escaped from occupants, homes escaped from families, dwellings escaped from inhabitants, bodies escaped from inscription. - bodies escaped from inscription: debris of the body, abjection. - abjection in micro-architecture: no place to sit, no place to lie: an avatar never lies. no place to sleep: an avatar never sleeps; no place to declare: an avatar tells the truth. - coordinates, program, language, protocol, code, alphanumerics, binary oppositions: the truth of anything unforsaken in the saying of it. - micro-architectures: between code and architecture.

For Arena installation in Second Life:

1. Dropping those objects which have been taken - piled, flight: every-thing flees, there's always clear space.
2. Physical objects: non-phantom, but dropped, held in position, but whatever for?
3. Something tawdry, indigestible.
4. Flight to such a degree that they soon tunnel out of site (for most settings), head out of world - the site has to be _tended,_ constantly refurbished. Tended = a tendency to _disappear._
5. To work on _inpenetrable_ sound.
6. To work on transparent non-phantom objects: another position.
7. Intensities as things meld into one another - in the form of a debris field.
8. Debris field = Gaza-slaughter. (title?)
9. Particulation of objects.
10. Object rings with internal physical objects can't get out.
11. None of the above.
12. Try and reach 4098m with pile. (Got to 2327.)

How to view here and in the Odyssey show

suggestions -

1. Try turning the glow off. Go to preferences, graphics, and uncheck basic shading, if it's on. Basic shading seems to use up more resources than anything else with the rendering engine. You can also set things like rendering distance; the lower the distance, the faster the loading.

2. Turn the video media button off. This on the lower right-hand corner of the screen. If you turn it on, the texture-mapping consumes a huge amount of resources. On the other hand, the audio for the parcel (the audio button) runs fairly lean.

3. If you find the space too cluttered to enter, try flying in.

4. If you find flying in too cluttered, fly higher, and drop in. There is a dome in the center of the space which you can enter.

5. Most objects on the ground level (and some beneath the ground, on the seafloor) will flee from you - what looks crowded from a distance might well clear out.

6. If it clears out, look up - you'll see all sorts of things above you.

7. Fly vertically to see the rest of the exhibition. If you can't fly as high as you want, click control-alt-d, which opens up an advanced menu. Open the menu and get rid of camera constraints. You can then move the camera at a great distance from your avatar body - your viewpoint moves independently, and you can move at least to the top of the exhibition, which is maybe a mile or so up, SL measurement.

8. If you get stuck anywhere, teleport back in.

9. Try moving inside the objects; the interior textures are often different from the exterior ones (this is almost always the case with the spheres).

10. You can push objects vertically into the sky by moving beneath them and flying; they flee upwards.

11. You can see the exhibition 'differently' by using the advanced menu, going to render, and then looking for info - clicking on any one of the info options will give you different viewpoints.

12. You can often sit on moving objects, which will whirl you around; if you sit on an object that moves vertically as a result of your proximity, you can ride it up. When you stand up again, you can fall down back into the space. The riding height seems to be around 4098 SL units, but unless you have a flight bracelet or feather, you probably won't go that high. (Gaz can go anywhere.)

13. Moving about on the ground level, keep the sound turned on (lower right), and you'll hear a variety of songs about SL and language. These mix with a number of looping sound modules embedded in the space.

14. Go to http://www.kippiefriedkin.com/resources/secondlife-viewer-cheatsheet.pdf for shortcuts for all sorts of rendering possibilities; most of these are also available in the menu or advanced menu.

15. If you've been moving around SL a lot, go to preferences, and empty your cache; this might speed things up. You'll have to restart SL again.

16. If you see a sign for teleporting, try it. Sometimes it will lead back to the ground level, sometimes to the seabed, sometimes to a skysphere. All of these locations have clickable objects which will take you else- where (or back to the same space but at a slightly different location). You might have to right-click on the object, then click on teleport - or you might just left click - it depends on the object.

17, Try different 'lenses' - click on control-8 to make the image wide- angle, control-9 to return to normal, control-0 for telephoto. Repeated clicks work as well - with control-8 you can create extreme distortions.

18, Try moving into 'small' spaces and look about. You can save snapshots of anything you see, on your hard drive.

19. That's about it. The general idea is to run lean, fly about, teleport back if you're stuck, play with the controls. The architecture is constantly changing and deconstructing itself Â– play. original exhibition

http://slurl.com/secondlife/Odyssey/48/12/22

--0-1957874677-1232643203=:17048--

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356. Kyle Schlesinger
ON CALL
Thu 22 Jan 2009

ON: Contemporary Practice 2
[CALL FOR WORK]

The first issue of ON, a journal devoted to contemporary poetics, featured over twenty essays (and a few epistolary collaborations) focused on poets such as Taylor Brady, kari edwards, Brenda Iijima, CJ Martin, Emily McVarish, Yedda Morrison, Hoa Nguyen, Sawako Nakayasu, Julie Patton, Dana Ward, and Alli Warren. Our goal is to offer a survey of the field Œas it stands,¹ written by and for those Œwe¹ are reading and discussing, with the intention of bringing reflection to a discourse during a prodigious cultural moment. We hope you¹ll contribute to the second issue by engaging with the practice, poetry and poetics of one of your closest contemporaries.

Guidelines:

1. ON encourages contributors to investigate a ³practice,² rather than a solitary poem, chapbook, performance, review, art object, etc. 2. The subject should roughly be of your generation generation defined as you see fit. 3.

There are no strict limits on page count essays in ON 1 ranged from 1 to 18 pages. 4. Please feel free to share this solicitation with writers from your community and colleagues who may have escaped our attention. 5. Submissions should be single-spaced set in 10 pt. Palatino. For additional formatting requirements, please refer to the most recent Chicago Manual of Style. Please send either a hardcopy or PDF along with your word document. 6. We suggest that you check out the first issue if you haven¹t done so already. Copies are available from Small Press Distribution. 7. Please also include a 35-word bio.

Deadline for submissions is May 1, 2009. ON will be available in print and digital online formats. Please direct all submissions and questions to any of the addresses below, and thank you in advance for being ON.

Cordially,

Michael Cross <[redacted]>
Kyle Schlesinger <[redacted]>
Thom Donovan <[redacted]>

Distributed by Small Press Distribution: http://www.spdbooks.org/ More info available at: http://oncontemporaries.wordpress.com/

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357. Alan Sondheim

[WDL] transmediale.09 online (fwd)

Thu 22 Jan 2009

---------- Forwarded message ----------
Date: Thu, 22 Jan 2009 12:57:42 -0700
From: John Hopkins <[redacted]>
To: [redacted]
Subject: [WDL] transmediale.09 online

Hei folks --

<<apologies for x-posting ;-)

for those of you who are not going to be in Berlin next week for transmediale.09, there is a robust streaming and IRC presence that I would cordially invite you to check out ::

Peering beyond the alarmist scenarios in the often contradictory global warming debate, transmediale.09 examines the artistic, cultural and societal consequences that the imminent collapse of the polar ice barrier may trigger. How will climate change induce global culture change?

As part of its online programme, Berlin's festival for art and digital culture *transmediale.09 DEEP NORTH* will offer a selected package of live video streams from the House of World Cultures in Berlin from 28 January to 1 February 2009. Our streaming programme is now online. For details of where and what we will stream please visit
http://www.transmediale.de/en/transmediale09-streams-help-page-en

Dedicated transmediale IRC channels provide platforms for extended discussion leading up to and during the actual event, giving the remote community a powerful voice and a chance to engage with the sessions in Berlin. For details how to get involved (we're online now!) please visit
http://www.transmediale.de/en/transmediale09-irc

Free feel to pass on this information to anyone you think might be interested in interacting with the festival, but cannot make it to Berlin - it is the next best thing to being there!

Cheers,
John
--
-
~~~
~~~

that all must be a part of and prohibits the government from prohibiting "the free exercise" of any religion you choose to follow. It sounds to me that you are trying to get Obama to violate his own civil rights in trying to make him prohibit himself from freely exercising his own religion.

On a side note, I wish he would uphold the Constitution, but I suspect that, like Bush, he will not. If he actually upheld the Constitution 99% of the federal government would have to be abolished.

Troy Camplin

From: Dan Wilcox <[redacted]>
To: [redacted]
Sent: Wednesday, January 21, 2009 10:41:56 PM
Subject: Re: Alexander's poem/ Lowery's Benediction

It's just two different things & not all poems are prayers to existing (or non-existing) deities -- one's not better than the other & there's no reason to compare. I'm glad Obama had a poet at his ceremony (unlike Bush) & wish he had upheld the Constitution & banned the clerics (unlike Bush).

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359. ALDON L NIELSEN

Re: Alexander's poem/ Lowery's Benediction

Thu 22 Jan 2009

The passage in our constitution that says Congress "shall make no law respecting an etablishment of religion" means much more than simply that the government cannot set up a state religion that all must be part of . . .Â But neither does it appear to prohibit the extending of invitations to clerics to say a few words at a public ceremony --Â Though I note that even while making room for "non-believers" in his remarks, Obama didn't invite any "openly atheistic" speakers to add a few words to the occasion. Â How 'bout a secular humanist benediction, huh? But what's with this long tradition of adding "so help me God" to the oath? -- the whole reason that the constitutionally prescribed oath, which Roberts mucked up, allows a president to "affirm" instead of "swear" is a recognition that some among us have objections of conscience to swearing oaths -- Take a look at the chain of Supreme Court decisions about whether Jehovah's Wintnesses can be compelled to recite the pledge of allegiance for one example of just how important this is --Â

On Thu, Jan 22, 2009 05:31 PM, Troy Camplin <[redacted]> wrote:
>
The Constitution in no way "bans the clerics" from speaking at an

>inauguration. The 1st Amendment prohibits the government from setting up a
>state religion that all must be a part of and prohibits the government from
>prohibiting "the free exercise" of any religion you choose to follow.
>It sounds to me that you are trying to get Obama to violate his own civil
>rights in trying to make him prohibit himself from freely exercising his own
>religion.
>
>On a side note, I wish he would uphold the Constitution, but I suspect that,
>like Bush, he will not. If he actually upheld the Constitution 99% of the
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>
>Troy Camplin
>
>
>
>_____
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>
>
>
>
>

<<

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[redacted]

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360. **steve russell**
GUANTANAMO
Thu 22 Jan 2009

Obama has (promised) to close Gauntanamo.
is this an empty gesture?
torture is often outsourced...

how much transparency can we expect from the current administration?

Chelsea Green has introduced a new series called "Politics of the Living," a collection of hard-hitting works by major writers exposing the global governmental and corporate assualt on life.

www.chelseagreen.com

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361. **Mark Weiss**
hello, I must be going
Thu 22 Jan 2009

Signing off from now til Feb. 10. For those who need to, I can be reached backchannel.

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362. **steve russell**
Re: Alexander's poem, Dospassos, Marilyn Nelson...
Thu 22 Jan 2009

Philip Larkin had more than a few opportunities to read a poem during an official, stately occasion. He refused them.

--- On Thu, 1/22/09, Gerald Schwartz <[redacted]> wrote:
From: Gerald Schwartz <[redacted]>
Subject: Re: Alexander's poem, Dospassos, Marilyn Nelson...
To: [redacted]
Date: Thursday, January 22, 2009, 9:00 AM

It's just two different things & not all poems are prayers to existing
(or non-existing) deities
-- one's not better than the other & there's no reason to compare.

Since this is more (and oft times less) a language (langpo) list, and since her poem seemed to be as much concerned with language as it was with the interpersonal encounter and exchange, her DosPassos-like scope was very offset by attempts to pick and choose and weave so many plyable details.

If Alexander had followed through with her plan to use the praise song form, utilizing its
full potential (all the tools in the box) of Rhythm, incantation and
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indeed her poem's title promised, it might have risen in potential.

Now, while I won't go as far s Steven D. to say her poem sucked, (no pun, but not much more than quickie of a blow-off in the back alley by the dumpster) I will stay to the closer reading, which finds much of her diction shop-worn ("gliitering edifices"").

I'm glad Obama had a poet at his ceremony (unlike Bush) & wish he had upheld the
Constitution & banned the clerics (unlike Bush).

Interesting, perhaps even telling point you made here: How much lee-way was Alexander given with her charge? How much was she urged to bring it into alignment with Obama's speech? I'll bet there's a story there, since the work was abundnt with echoes of both tone and imagery. The movement of "walking" she used seemed spot on with Obama's regular use of the words "path", "the road", "the journey". Seems as though she chose the path of oratory, rather than the demanding road of poetry, making nothing new, never once discarding the off-the-shelf metaphor, or pushing it chimera-like to a new place.

List poems, and this was a list poem, are difficult to end in a satisfying way. Whitman did it. Andy Clausen did it. Ponge got it did in many of his prose poems. And while Alexander seemed to give it her best, what she seved up was stale. The ending fell into as much clutter as a two-year old's Jenga-looking playroom. We were waiting for a last line, a last phrase that had already left the building.

Yes, the occasional poem, like this one with its global audience, should still give us something new (as Marilyn Nelson did this week with her's), something unexpected, speaking its truth to power. If not for that, why bother? There are many better works in her body of work. I wish she had given the poeple some.

Good to see you on the list, Dan.

g. e.

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363. Gerald Schwartz
Nelson's poem
Thu 22 Jan 2009

Marilyn Nelson's front page poem (which is taking a lot of heat (Hey, what does THAT say?), packs so much truth of our last eight years, as well as all that will be told with time:

www.courant.com/news/elections/hc-albarackpoem0120.artjan20,0,106471.story

There's no way that this would have been read on that day in front of the Dome, but it did make it into ink.

Gerald S.

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364. ALDON L NIELSEN
enough to make you swear
Thu 22 Jan 2009

---

post-script: Â Thursday one of the dorks at Fox News suggested that Obama might not really be President because he didn't have his hand on a Bible when they had the oath do-over at the White House --Â

<<

365. **Louis Cabri**
Re: Alexander's poem/ Lowery's Benediction
Fri 23 Jan 2009

Obama's was best, Lowery's an awesome second. Tied for third, Alexander's and Warren's, only because "the Saddelback" fascinated perversely for how he kind of sucked his flesh into himself so as to verbally present a humbled and puritanically burnished, exteriorized rhetoric (even while condescension continued dripping onto the face of many phrases, a nervous sweat of long e's and i's). Alexander's had CNN camera help, with frequent cuts, during her stately blank iambics, to the blanks of mall space emerging as crowds dispersed (something Jon Stewart joked about, at poetry's expense).

Lowery's! Coming in from the side somewhere, as he spoke. Aspirating syllables, so as to give necessary indirection to some of what wanted saying, one might even say a roughness and plainness to it all. Lowery! Was his rhyme a re-articulated patchwork of 60s song allusions (Donovan, etc), or that target too overdetermined?

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366. **steve d. dalachinsky**
gig
Fri 23 Jan 2009

---

legendary Japanese poet Kazuko Shiraishi
the mother of Japanese Jazz and Beat poetry
will read her work
with Oki Itaru on trumpet

Saturday January 31 at 2pm at the Bowery Poetry club
guest readers will be Ira cohen and Steve Dalachinsky
admission is $6 - info email [redacted] or call [redacted]
or directly to the BPC Cc: [redacted]
Date: Wed, 21 Feb 2007 12:04:16 -0500
Subject: 1 - sorry everyone a cancellation

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367. **Jordan Stempleman**
Call for Applications: International Writing Program (University of Iowa)
Fri 23 Jan 2009

Life of Discovery
Call for Applications—Deadline February 20, 2009

In 2009, the International Writing Program (IWP), in cooperation with the Chinese Writers' Association, is commencing a pilot exchange project, the Life of Discovery (LOD), between writers and artists from the United States and from the minority ethnic communities in the western regions of the People's Republic of China. Five American and five Chinese writers and artists, all aged 25-40, will be invited to join two senior artists, one from each country, in a series of collaborative, bilingual projects, conducted first in Western China (over the course of sixteen days in mid-May, 2009) and continued and elaborated upon in the US (five to seven days at the end of September, 2009). Knowledge of Chinese is not required for American participants, nor English for Chinese participants.

LOD is sponsored through grant funds provided by the Bureau of Educational and Cultural Affairs of the US State Department. These will cover all relevant expenses for the US participants: round-trip international travel to China and travel within China, domestic travel in the US, lodging, per diem for meals, work materials, visa costs, health insurance, translation and interpreting.

For more details on the exchange, the dates and proposed locations, go to http://iwp.uiowa.edu/projects/discovery/index.html

The IWP invites applications from

· Early-career writers of fiction, poetry, drama, screenplays, literary translation, and/or non-fiction, who have at least one published (or contracted) volume. · Artists from other disciplines, including time-based media, music, dance, or the visual arts.

Applications will be judged on a number of criteria, including creative merit, interest in cross-cultural activity, and the ability to contribute to a diverse and long-term exchange with Chinese counterparts of minority status.

Applications may be hardcopy or electronic and should include: A1. Writing sample (no more than 15 pages; may be a photocopy or scan of published work); or A2. Portfolio of artwork. Digital portfolios should be readable on a PC. Limit time-based or web-based work to a total of 10 minutes. Provide concise instructions for viewing/listening to time-based or web-based work. These instructions are especially important for reviewing web-based material that the reviewers might otherwise browse randomly. No more than 10 minutes of material will be reviewed. Include a typed, numbered list that identifies each image or time-based piece by title, date, medium, size, and other appropriate information. Provide a self-addressed mailer and sufficient postage for return of all materials. B. Resumé C. Project proposal (300-600 words) D. Statement confirming ability to travel in remote and rural areas. The resumé should include any experience relevant to LOD (such as international travel or grants,

volunteer work, other exchanges, etc.), in addition to artistic credentials and professional accomplishments.

The project proposal should describe, in concrete terms, a proposed collaboration between some or all of the participants in the 2009 LOD project. It should take into consideration all of the following: · Twelve writers and artists of different genres and disciplines will be present. · There will be a heavy reliance on interpreting and translation. · The periods spent face-to-face (10-12 days in China, 5-7 days in the US) will occur four months apart. That interval may also be included in your proposal. If you have participated in a similar collaborative effort in the past, we recommend including this in your proposal for illustrative purposes. While the IWP has experience in creative collaboration, we welcome new ideas.

Please send applications, by post or email, to

Tammy Petro
International Writing Program
Shambaugh House
430 N. Clinton
Iowa City, IA 52245
[redacted]

Windows Live™: Keep your life in sync. Check it out.
_____ Windows Live™: E-mail. Chat. Share. Get more ways to connect.
http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_allup_explore_012009

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368. John Cunningham
Oulipo & Christian Bok
Fri 23 Jan 2009

Can anyone advise of any other poetry books and poets besides Christian Bok's 'Eunoia' written in the manner of Oulipo?

John Herbert Cunningham

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369. John Cunningham
Proemes
Fri 23 Jan 2009

Now that it has been established that Francis Ponge was the creator of proemes, what exactly is a proeme? How is it different from a prose poem?

John Herbert Cunningham

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370. Andy Gricevich
Nonsense Company and Cannot Exist reading--NYC and Philly
Fri 23 Jan 2009

Hello, all!

On February 1st, the Nonsense Company (of which I comprise a third) will perform Great Hymn of Thanksgiving / Conversation Storm in Philadelphia, followed by a two-week run at NYC's Interborough Repertory Theater. We've been performing these pieces for a couple of years, and they're in the best shape they're likely to achieve before we retire them in the face of inevitable comments about the obsolescence of work about war and torture in the Obama era. In any case, here they are, with intricate group speech, dinner table percussion, precise acting and formally odd composition.

Also, on January 31st, the SEGUE foundation will host a launch reading for the fourth issue of Cannot
 Exist, the magazine I
 started editing last
 February. Lots of great poets will be there to read their work and talk about magazines, politics, culture, and so forth.

All the info follows. Hope you can make it to something!

cheers,

Andy G.

CANNOT EXIST launch reading
January 31st, 4-6 p.m.
Bowery Poetry Club
308 Bowery (just north of Houston)
$6

Cannot Exist #4: a politics of magazine culture Come join Eileen Myles, Rodrigo Toscano, Christina Strong, Laura Sims, Lawrence Griffin, Rick Burkhardt, Thom Donovan and others for Segue's launch of Cannot Exist #4, a magazine edited

by Andy Gricevich of Madison, WI devoted to overlap between politics, philosophy, and poetry. Presentations and readings will be followed by an open conversation about the politics of magazine culture--how the small magazine can affect politics and establish a cultural commons.
http://segueseries.blogspot.com

GREAT HYMN OF THANKSGIVING / CONVERSATION STORM
February 1st, 8 p.m. (doors at 7:30)
The Rotunda
4014 Walnut St., Philadelphia
$5-15 suggested
with special guests The Prince Myshkins
http://puppetuprising.org

February 3-15 (8 p.m./ Sundays at 3 p.m./no shows 2/9-10)
Interborough Repertory Theater
154 Christopher St. 3B, Manhattan
$15
tickets available through Theatermania:
http://www.theatermania.com/ticketing/index.cfm/show/150898

Great Hymn of Thanksgiving takes place at a dinner table, where the sounds of conversation have been replaced with fragmented news reports, scraps from the Army prayer manual, faux-Middle-Eastern folk tales, and disembodied cries of emergency.Â The sculpted sounds of the table itself -- scooting chairs, singing wineglasses, squeaking forks -- force this "conversation" into a confrontation with material reality.

In Conversation Storm, three friends from three sides of the political spectrum unwillingly argue their way through a ticking time bomb scenario, revising, dissecting, and even brutalizing their own positions in the process -- but time has either stopped or entered an ugly loop, and as the friends assign and reassign roles, the scenario begins to dissolve the boundaries between real and hypothetical, past and future, day and night.

Winner: "Best New Play," San Francisco Fringe 2007, and "Best of the Fest" New York FRIGID Festival 2008.

â€œAn avant-garde musical dinner party unlike anything youâ€™ve seen before, paired up with an escalating, yet non-linear, conversation about the "ticking time bomb" scenario that questions the ethics of torture in one of the most hysterically frightening works of theater this year.â€

Aaron Riccio, New Theater Corps NYC

â€œThrilling performances... spiked with intense shots of satire.Â Through precise delivery and the sheer force of their concept and subject material, [the Nonsense Company] captivate their audience even as they disorient it.â€

Ronni Reich, Backstage New York

â€œRemarkable.... exemplifies what indie/fringe theatre is supposed to be.... hilariously funny and awesomely tragic at the same time... Our eyes and ears remain open and aware despite the disorientation.Â [The Nonsense Company] prove themselves artists to be reckoned with in this, their New York debut. We need them to come back with more of their work.â€

Martin Denton, nytheatre.com

â€œ[Madison] rarely witnesses a company taking so many elaborately conceived risks on its own terms, or with such immediacy, as The Nonsense Company.Â Rick Burkhardt, Andy Gricevich, and Ryan Higgins create shows that expand the perspectives and materials of theater, twitching from one vantage point to another, from ghastly grandeur to snips of irony.â€

Scott Gordon, The Onion AV Club

â€œMoving, funny, and provocative... theater at its best.â€

Joey Seiler,â€¨ Austin 360

â€œStrange and compelling pieces.... introspective, recursive,â€¨highly charged.... stunningly choreographed into visual theaterâ€¨as well as an aural melange.â€

Dave Romm,â€¨Shockwave Radio, KFAI Minneapolis

http://www.nonsensecompany.com

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371. George Bowering
Re: Oulipo & Christian Bok
Fri 23 Jan 2009

Yeah, Victor Coleman's America.

gb

On Jan 23, 2009, at 10:10 AM, John Cunningham wrote:

> *Can anyone advise of any other poetry books and poets besides Christian*
> *Bok's 'Eunoia' written in the manner of Oulipo?*
>
> *John Herbert Cunningham*

> *welcome.html*

George Bowering, M.A.
Acclaimed for his modesty.

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372. Ron Starr
Re: Oulipo & Christian Bok
Fri 23 Jan 2009

Ian Monk _Writings for the Oulipo_ and _Family Archaeology and Other Poems_, both from Make Now.

Philip Terry, _Oulipoems_, Ahadada Books.

Ron Starr _A Map by a Dim Lamp_, Ravenna Press.

Doug Nufer, _We Were Werewolves_, Make Now.

Catherine Daly, _To Delite and Instruct_, blue lion.

Cahterine Daly, _DaDaDa_, Salt.

Georges Perec, _Alphabets_, Galilee.

...among others. The Oulipo Compendium can provide pointers to other sources as, I'm sure, can others on this list.

-Ron Starr

> *Can anyone advise of any other poetry books and poets besides Christian Bok's 'Eunoia' written in the manner of Oulipo?*
>
> *John Herbert Cunningham*

↑ Index

373. Kyle Schlesinger
Re: Oulipo & Christian Bok
Fri 23 Jan 2009

Depends on a number of variables, but I think immediately of Craig Dworkin, Brian Kim Stefans and Darren Wershler-Henry as four (including Christian) contemporary writers who have, in various ways, elaborated on the Oulipo project in the 21st century.

Kyle

> *From: John Cunningham <[redacted]>*
> *Reply-To: "Poetics List (UPenn, UB)" <[redacted]>*

> *Date: Fri, 23 Jan 2009 12:10:18 -0600*
> *To: <[redacted]>*
> *Subject: Oulipo & Christian Bok*
>
> *Can anyone advise of any other poetry books and poets besides Christian Bok's 'Eunoia' written in the manner of Oulipo?*
>
> *John Herbert Cunningham*

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374. **Daniel Zimmerman**

Re: enough to make you swear

Fri 23 Jan 2009

Perhaps more disturbing:

The Presidential Oath of Office prescribed by the Constitution reads: "I do solemnly swear (or affirm) that I will faithfully execute the Office of President of the United States, and will to the best of my ability, preserve, protect and defend the Constitution of the United States.â€ Chief Justice John Roberts flubbed it

when administering the oath to Barack Obama by saying: â€œ"That I will execute the Office of President to the United States faithfully."

Roberts later administered the oath to Obama correctly.

If I had written â€œRoberts later correctly administered the oath to Obama,â€ I would have emphasized the correctness of administering the oath a second time, rather than the correctness of the order of the oathâ€™s words. In this case, word order changes the meaning. Syntactically, however, it makes no difference whether faithfully precedes execute or follows United States: both expressions mean the same thing. The real error lies in the substitution of to for of: one cannot â€œexecute to.â€ Still, everyone who knows the oath understood the significance of Obamaâ€™s taking it; the confusion involved a mere slip of the tongue, not an avalanche obliterating understanding.

The White House graciously maintained that Roberts performed the do-over "out of an abundance of caution." Presumably, such caution had prompted him to ask Obama, after administering the oath the first time, â€œSo help you God? â€â€”without waiting for the new President to volunteer the phrase himself. Whether the Presidentâ€™s "So help me Godâ€ represented his conviction or just a courtesy to an already embarrassed Chief Justice remains open to

speculation, but seems largely irrelevant because it might involve a merely personal conviction.

It might prove more worthwhile to ask whether the Founding Fathers regarded the oath as a magical incantation which the President-elect must chant precisely in order for it to transubstantiate him from an ordinary Joe into the sort of anointed planetary demigod Obamaâ€™s predecessor seems to have considered himself. Certainly Washingtonâ€”who declined regal titles, and who presided over a fragile backwater among nationsâ€”would not have accorded the oath such abracadabric efficacy, even if he did say â€œSo help me Godâ€ after taking the oath (as only Washington Irving, some 65 years latter, averred).

Does the oath of office cast a spell? Must hierophant and initiate repeat its exact words in their exact order? Does the meaning of each word, then, matter at all? Suppose an imposter priest said the Mass in Latin without knowing a word of that language, but performed the ceremony precisely. Would that alone consecrate the Host? Or if an ordained pederast priest performed the Mass, would his sin, like the imposture of the bogus priest, nullify the sacramental nature of the consecration? The Churchâ€™s practice of reassigning such miscreants to other parishes where they continued to say Mass suggests otherwise. Would believers have failed to receive communion in such cases, despite the fervor of their faith? Would their faith compensate for their priestsâ€™ faithlessness? Would saying â€œI wed theeâ€ rather than â€œI thee wedâ€ nullify a marriage? Perhaps; perhaps notâ€”let theologians dispute.

The Constitution, however, remains a thoroughly secular documentâ€”however much various â€œstrict constructionistsâ€ act as if they seem to believe otherwise. Precisely those people would call for the exact phrasing of the oath, yet they profess allegiance to the intent of the Foundersâ€”something not always

apparent in the text of the Constitution. The applied poetics of this situation remains perplexing.

~ Daniel Zimmerman

----- Original Message -----
From: "ALDON L NIELSEN" <[redacted]>
To: <[redacted]>
Sent: Thursday, January 22, 2009 11:18 PM
Subject: enough to make you swear

> *post-script: Thursday one of the dorks at Fox News suggested that Obama might*
> *not really be President because he didn't have his hand on a Bible when they*
> *had the oath do-over at the White House --*

> *<<

376. Alan Sondheim
ESP-DISK I'm Playing at Zebulon this Sunday night -
Fri 23 Jan 2009

ESP-DISK LIVE @ ZEBULON

Sunday, January 25th

8 pm
OKKYUNG LEE, cello
NATE WOOLEY, trumpet

9 pm
ALAN SONDHEIM (ESP 1048, 1082), various with:
MYK FREEDMAN, steel guitar
AZURE CARTER, voice

10 pm
TOTEM> (ESP 4046):
BRUCE EISENBEIL, guitar
TOM BLANCARTE, bass
ANDREW DRURY, drums

Entire catalog on sale at the show
First 30 people get a FREE CD with card

Featuring DJ Whistle Punk

ZEBULON
258 Wythe Ave., Brooklyn, NY
NO COVER
www.espdisk.com

↑ Index

377. Catherine Daly
Re: Oulipo & Christian Bok
Fri 23 Jan 2009

---

too many to list, really; throw a rock...

On Fri, Jan 23, 2009 at 10:10 AM, John Cunningham <[redacted]
> wrote:

> *Can anyone advise of any other poetry books and poets besides Christian Bok's 'Eunoia' written in the manner of Oulipo?*
>
> *John Herbert Cunningham*

--
All best,
Catherine Daly
[redacted]

↑ Index

378. Catherine Daly
Re: Call for Applications: International Writing Program (University of Iowa)
Fri 23 Jan 2009

I saw this on another list.

Who are the mysterious "senior writers"?

--
All best,
Catherine Daly
[redacted]

↑ Index

379. AWAREing Press
Re: Eyeless in Gaza
Sat 24 Jan 2009

Nice, Stephen. Esp. the last line, wherein "Israel" could be replaced by almost any noun pertaining to a living, sentient being squeezed in the vice of ire.Â

Not that anyone in this group would tweak a line of verse and claim ownership! That's like putting coins in a vending machine slot sans items and expecting a treat.

"As poetry destroys itself in horrific anger."--is, hypothetically, still attributed to...?

James Beach, ed.
AWAREing Press ---------- Original message from Stephen Vincent <[redacted]>: ----------

> *Can you imagine a land devastated, one without any remaining architecture? Can you imagine such a land composed and spoken entirely of sentences in a language so orderly, so lyric and so radiant that its refugees - though starving and otherwise defenseless - wander about (dancing, walking, loitering) without grief or resentment? â€œThere are certain things impossible to take away,â€ these citizens will insist. â€œThe*

> *construction of poetry, its edification is not only our bread and water. It is our architecture.â€*
> *Â*
> *To the contrary, many among us, no matter the poetry, no matter the sentences, the songs - as though again â€˜Eyeless in Gazaâ€™ -Â come to nothing in wordless, appalled silence.*
> *Â*
> *As Israel destroys itself in horrific anger.*
> *Â*
> *from "Homeless Blankets - A Winter Series" on the blog, photographs et al,Â at: http://stephenvincent.net/blog/wp-admin/post.php?action=edit&post=704*

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380. Kristin Dykstra
Mandorla reading - Chicago, 2/13
Sat 24 Jan 2009

You are invited to attend a reading in Chicago
organized by _Mandorla: New Writing from the
Americas / Nueva escritura de las Américas_

Friday, 13 February
Doors open at 8:30pm / Reading starts at 9
Free and open to the public

Chicago Cultural Center, 5th Floor Millennium Park Room
(78 E. Washington Street, by Michigan Ave)

Hosted by Kristin Dykstra & Roberto Tejada (emcee)

Featured Readers

Rosa Alcalá, Ray Bianchi, Susan Briante, Forrest Gander,
Carmen Giménez Smith, Kent Johnson, Achy Obejas,
Peter Ramos, & Rodrigo Toscano.

General information & a link to the Cultural
Center's own website are posted at
http://my.ilstu.edu/~kadykst/html/editorial/awp2008mandorlareading.htm

For more about Mandorla, please see our site at
www.litline.org/Mandorla

--
Kristin Dykstra
www.ilstu.edu/~kadykst

---------- This message was sent using Illinois State University Webmail.

↑ Index

381. **Pam Brown**

Re: Oulipo & Christian Bok

Sat 24 Jan 2009

Hi John,
Well it's not very Bo(o)kian but ... there is always

100,000,000,000,000 Poems by Raymond Queneau

Pam

> *Can anyone advise of any other poetry books and poets besides Christian Bok's 'Eunoia' written in the manner of Oulipo?*
>
> *John Herbert Cunningham*

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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382. **Alan Sondheim**

NetBehaviour Digest, Vol 192, Issue 6 (fwd) - James Lovelock - see belw (fwd)

Sat 24 Jan 2009

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

---------- Forwarded message ----------
Date: Sat, 24 Jan 2009 08:43:07 -0500 (EST)
From: Alan Sondheim <[redacted]>
To: Cyb <[redacted]>, Wryting-L <[redacted]>,
    Cyberculture <[redacted]>
Subject: NetBehaviour Digest, Vol 192, Issue 6 (fwd) - James Lovelock - see belw

Message: 8
Date: Sat, 24 Jan 2009 01:15:55 +0000
From: info <[redacted]>
Subject: [NetBehaviour] James Lovelock and climate change.
To: NetBehaviour for networked distributed creativity
<[redacted]>

James Lovelock and climate change.

With his 90th birthday in July, a trip into space scheduled for later in the year and a new book out next month, 2009 promises to be an exciting time for James Lovelock. But the originator of the Gaia theory, which describes Earth as a self-regulating planet, has a stark view of the future of humanity. He tells Gaia Vince we have one last chance to save ourselves - and it has nothing to do with nuclear power

Your work on atmospheric chlorofluorocarbons led eventually to a global CFC ban that saved us from ozone-layer depletion. Do we have time to do a similar thing with carbon emissions to save ourselves from climate change?

Not a hope in hell. Most of the "green" stuff is verging on a gigantic scam. Carbon trading, with its huge government subsidies, is just what finance and industry wanted. It's not going to do a damn thing about climate change, but it'll make a lot of money for a lot of people and postpone the moment of reckoning. I am not against renewable energy, but to spoil all the decent countryside in the UK with wind farms is driving me mad. It's absolutely unnecessary, and it takes 2500 square kilometres to produce a gigawatt - that's an awful lot of countryside.

more...
http://www.newscientist.com/article/mg20126921.500-one-last-chance-to-save-mankind.html

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383. Camille Martin
Re: Oulipo & Christian Bok
Sat 24 Jan 2009

Check out Alphabetical Africa by Walter Abish.

Camille Martin

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of John Cunningham [[redacted]]
Sent: Friday, January 23, 2009 1:10 PM

To: [redacted]
Subject: Oulipo & Christian Bok

Can anyone advise of any other poetry books and poets besides Christian Bok's 'Eunoia' written in the manner of Oulipo?

John Herbert Cunningham

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384. steve russell
unknown unknowns/unknown knowns/ Slavoj Zizek
Sat 24 Jan 2009

---

thank you David for the Gitmo/Gaza links.

Zizek offers some clarity in his essay "Rumsfeld's Unknown Known, or Iraq's Initiation Into Democratic Practice"

After citing Rumsfeld's "amateur philosophizing" Zizik adds a Fourth term: "unknown knowns."

"These are the disavowed beliefs, suppositions, and obscene practices we enact but don't allow ourselves to see, and which-via practices such as outsourcing-are becoming increasingly easy to ignore."

...soon, we encounter what Zizek calls the "innovative practice of sharing a dirty secret."

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385. Gabriel Gudding
post-american writing
Sat 24 Jan 2009

---

http://thebestamericanpoetry.typepad.com/the_best_american_poetry/2009/01/the-varieties-of-postaesthetic-experience-ii-by-gabriel-gudding.html

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386. Ruth Lepson
new book
Sat 24 Jan 2009

Hi, all,

Am happy to tell you I have a new book with blazeVOX.org both as an ebook and a POD book. It¹s called I Went Looking for You and should be available as soon as tonight.

If you¹re in the Boston area, please join me for a book party hosted by The Grolier Poetry Book Shop & held at The Democracy Center, 45 Mt. Auburn St., Cambridge, near Bow & Dewolf Sts. in Harvard Sq., on Monday, Feb. 16 from 2 to 5. The stellar jazz musicians I perform with will be playing and snacks will be provided.

Since that is Presidents¹ Day, if you are so inclined, join us in a toast to our first global president.

Sincerely,

Ruth Lepson

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387. Doug Holder
From the Pais of New England: Interviews with Poets and Writers
Sat 24 Jan 2009

From the Paris of New England: Interviews with Poets and Writers (with Doug Holder)

Interviews with Pagan Kennedy, Tom Perrotta, Claire Messud, Steve Almond, Louisa Solano, Robert Creeley, and many more! Due out from the Ibbetson Street Press Feb. 2009 http://ibbetsonpress.com

A collection of my interviews that for the most part appeared in The Somerville News will be out from the Ibbetson Street Press next month. (Feb. 2009). Caitlin Jackson, an intern from the Connecticut College, edited the collection, and Steve Glines designed it. This will be Volume 1 ... I plan to to do a second volume in late 2009...if the good lord is willing and the creek don't rise...

--Doug Holder

From the introduction by Mike Basinski, PhD Curator of the Rare Book and Poetry Collection at University of Buffalo, NY.

Welcome to the Neighborhood

Within the realm of the poem are communities in which constellations of poets reside with their poems, and their journeys and influences, books, poetics and colleagues, and where they were born and where they work, and the color of their dogs, cats and washing machines. Of course, individual poets have individual lives and spheres. However, in order for their poetry to expansively thrive and develop, there must be a place for them to do so. There has to be a place for poets to be poets, which is to say people. I liken these locals to networks of waterways where the wandering flocks gather to honk in delight or where the frogs congregate to engage their necessary singing. Without these vast neighborhoods of mind there would be no poetry. For communities of

creativity to form and function, we, the poets, need to know who we are. This book is the imagination's welcome wagon. Hello.

Below is the title and the list of interviews....

From the Paris of New England: Interviews with Poets and Writers

With Doug Holder

Special Thanks To:

Donald and Jamie Norton, Biil Tauro (The Somerville News) Wendy Blom (Somerville Community Access TV), Steve Gilnes (ISCS Press), Caitlin Jackson, Mike Basinki (Buffalo University Libraries).

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Advertise with the Boston Area Small Press and Poetry Scene!
http://dougholder.blogspot.com
Doug Holder's website http://authorsden.com/douglasholder

Ibbetson Street Press http://ibbetsonpress.com
Ibbetson Street Press Online Bookstore http://www.lulu.com/ibbetsonpress

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388. **Ken Chen**

AAWW - Lunar New Year countdown party TONIGHT!

Sun 25 Jan 2009

The Asian American Writers' Workshop
Sunday, January 25, 9PM-12AM

1st Annual Lunar New Years Countdown at our redesigned space!

Come to our 1st Annual Lunar New Year Countdown, and hear your favorite writers read and share your own work (or just your favorite thing you've read lately).

You'll get a chance to check out the new-and-improved Workshop's space--recently redecorated thanks to Parsons The New School of Design, Design Within Reach Annex, and Goil Amornvivat, the star of Bravo's Top Design and TLC's Trading Spaces. Goil will introduce thenew space to kick off the night.

Featuring Mei-Mei Berssenbrugge, Lisa Chen, Dustin Chinn, Annie Choi, Alvin Eng, Rigoberto Gonzalez, Nathalie Handal, Jennifer Hayashida, Cathy Park Hong, Wendy Lee, Ed Lin, Timothy Liu, Taij Kumarie Moteelall, Taiyo Na, Ed Park, Thad Rutkowski, Kelly Zen-Yie Tsai, Elijah Wong, Monica Youn & many more. Think of this less like a reading than a big old-fashioned party. We'll have free Singha beer beer and dumplings. Just drop in when it works for you.

@ The Workshop
16 West 32nd Street (btwn. Broadway & 5th Avenue)

10th Floor
New York City
www.aaww.org

$10 general/$5 members

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389. **Les Mots**
Re: Oulipo & Christian Bok
Sun 25 Jan 2009

A good starting point is *The Oulipo Compendium*, published by MAKENOWPRESS: http://www.makenow.org/books.htm

Another great book of poetry in the vein of "Eunoia" is *Sleeping with the Dictionary*, by Harryette Mullen.

Good luck!

Brandon Barr

On Fri, Jan 23, 2009 at 1:10 PM, John Cunningham
<[redacted]>wrote:

> *Can anyone advise of any other poetry books and poets besides Christian Bok's 'Eunoia' written in the manner of Oulipo?*
>
> *John Herbert Cunningham*

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390. **CA Conrad**
Ish Klein's AMAZING first book!
Sun 25 Jan 2009

Ish Klein's AMAZING first book of poems is NOW AVAILABLE!
/\\//\\\\////\\\\\\//////\\\\\\\\

Her book is called UNION! and can be seen here:
http://unionbook.blogspot.com/

This link has some amazing video of Ish reading that you won't want to miss!
CAConrad

PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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391. David-Baptiste Chirot

from Aryanil Mukherjee: Telegraph India Article On Non-mainstream Experimental Writers

Sun 25 Jan 2009

From: Aryanil Mukherjee <[redacted]>

Today's Telegraph, India carries an interesting
article on how experimental writers can find publishers to suit their
needs.

The article covers, among other books, late night
correspondence & chaturangik/SQUARES - my recent book of collaborative
poetry with Pat Clifford.
http://www.telegraphindia.com/1090124/jsp/personaltt/story_10430774.jsp

_____
Windows Live™ Hotmail®...more than just e-mail.
http://windowslive.com/howitworks?
ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_howitworks_012009

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392. Michael Tod Edgerton

VOX Presents Jen Tynes, Caroline Noble Whitbeck, and Michael Tod Edgerton

Sun 25 Jan 2009

The VOX Reading Series at the University of Georgia is pleased to present an evening of poetry with Jen Tynes, Caroline Noble Whitbeck, and Michael Tod Edgerton.

8pm Mon Feb 2, 2009 at Cine, 234 W. Hancock Ave., Athens, GA
http://athenscine.com/location.php

If you'll be in the Athens/Atlanta area, please consider coming!

Jen Tynes is the author of the books and chapbooks, Heron/Girlfriend (Coconut Books, 2008), See Also Electric Light (Dancing Girl Press, 2007), The Ohio System (with Erika Howsare, Octopus Books, 2006), and The End of Rude Handles (Red Morning Press, 2005). She edits horeseless press and horseless review.

Caroline Noble Whitbeck is the author of Our Classical Heritage: A Homing Device (chosen by Arielle Greenberg for the 2006 Switchback Books Gatewood Prize). Her poems have appeared in Cab/Net, Word For/Word, Elimae, Lumina, and elsewhere.

Michael Tod Edgerton's poems have won the Boston Review and Five Fingers Review contests and have appeared in such other journals as Chelsea, Denver Quarterly, New American Writing, New Orleans Review, and Skanky Possum.

The VOX Reading Series is sponsored by the University of Georgia Creative Writing Program. UGA CWP offers degree programs leading to the MFA and PhD. For more information, please visit http://www.english.uga.edu/creative/.

Check out our Facebook page for a listing of all upcoming readings.

Thanks,

Lara Glenum, Donna Stonecipher, and Michael Tod Edgerton
Curators, VOX Reading Series

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393. Ryan Daley
Reading This Tuesday at Cornelia Street Cafe!
Sun 25 Jan 2009

Graduate Reading Night

at

Cornelia Street Café

Please join us on Tuesday, January 27th to hear:

*Ryan Daley—Brown University***

Todd Dillard—Sarah Lawrence College

Austin LaGrone—New York University

Eleanor Paynter—Sarah Lawrence College

6:00 pm, $7 gets you one free drink

The Graduate Poetry Series, one of New York's longest-running, is held on the fourth Tuesday of every month. It was established to give students from NYC's graduate writing programs an opportunity to read their poetry in a safe, intimate and supportive environment.

If you are interested in participating, please submit a cover letter with contact information, name of your school/current semester and 5-7 pages of poetry electronically to [redacted] .

*Cornelia Street** Café*

29 Cornelia Street

New York NY 10014 [redacted]
*www.corneliastreetcafe.com
* <http://www.corneliastreetcafe.com/>

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394. mIEKAL aND
Globish
Sun 25 Jan 2009

New lingua franca upsets French
Friday, 23 January 2009

http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/7844192.stm

Monsieur Nerriere is a retired French businessman who one day in the course of his work made a fascinating observation.

In a meeting with colleagues from around the world, including an Englishman, a Korean and a Brazilian, he noticed that he and the other non-native English speakers were communicating in a form of English that was completely comprehensible to them, but which left the Englishman nonplussed.

He, Jean-Paul Nerriere, could talk to the Korean and the Brazilian in this neo-language, and they could understand each other perfectly.

But the Englishman was left out because his language was too subtle, too full of meaning that could not be grasped by the others.

In other words, Monsieur Nerriere concluded, a new form of English is developing around the world, used by people for whom it is their second language.

It may not be the most beautiful of tongues, but in this day and age he says it is indispensible. He calls the language Globish and urges everyone - above all the French - to learn it tout de suite.

In his book Don't Speak English, Parlez Globish, Monsieur Nerriere sets out the rules.

Globish has only 1,500 words and users must avoid humour, metaphor, abbreviation and anything else that can cause cross-cultural confusion.

They must speak slowly and in short sentences. Funnily enough, he holds up the late Palestinian leader Yasser Arafat as an excellent exponent.

Many in France consider Monsieur Nerriere a traitor for promoting the dreaded Anglais, but he insists he is not.

He says the French have to recognise that the language war is lost.

"We're just urinating on the ashes of the fire," he says. We should look on Globish not as a triumphant cultural vehicle for les Anglo- Saxons, but as a tool, he says: essential but purely utilitarian.

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395. amy king
The Stain of Poetry: Berkson, Cruz, Fagan, Fortin, Pecqueur, and Rasmovicz!
Mon 26 Jan 2009

Dear Friends,

Below please find the full calendar of the Stain of Poetry readings this spring. We hope to see you this Friday, January 30th @ 7 p.m.!

Great big cheers,

Ana + Amy

*** Stain of Poetry -- A Reading Series/Spring 2009 ***

http://stainofpoetry.wordpress.com

January 30

Bill Berkson, Cindy Cruz, Aaron Fagan, Jennifer Fortin, Jean-Paul Pecqueur, Bill Rasmovicz

February 27

Jason Gray, Tony Mancus, Deb Poe, Ric Royer, Mario Susko, Jessica Reed

March 27

Joel Chace, Elena Georgiou, Stuart Greenhouse, Cindy King, Christian Peet, Brett Price

April 24

Jennifer Burch, Heather Green, Chris Hosea, Sueyeun Juliette Lee, Daniel Lin, Barry Schwabsky

May 29

C. S. Carrier, Jennifer Firestone, Erica Kaufman, Matthew Klane, Maya Pindyck, Laura Sims

Hosted by Amy King and Ana Bo¾ièeviæ

http://stainofpoetry.wordpress.com

stain bar

766 grand street

brooklyn, ny 11211

(L train to Grand
Street,

1 block west)

_____

Amy's Alias

http://amyking.org/

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396. Peter Ciccariello

Sorry - broken link -------I want to dissect your language, otherwise

Mon 26 Jan 2009

I want to dissect your language,
otherwise<http://ciccariello.viewbook.com/dissect>

-Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

397. Gabrielle Welford

Re: unknown unknowns/unknown knowns/ Slavoj Zizek

Mon 26 Jan 2009

---

an interesting jungian essay on this not allowing ourselves to see is "silenced knowings" by Helene Shulman Lorenz and Mary Watkins. best, g

On Sat, 24 Jan 2009, steve russell wrote:

> thank you David for the Gitmo/Gaza links.
>
> Zizek offers some clarity in his essay "Rumsfeld's Unknown Known, or
> Iraq's Initiation Into Democratic Practice"
>
> After citing Rumsfeld's "amateur philosophizing" Zizik adds a Fourth
> term: "unknown knowns."
>

> "These are the disavowed beliefs, suppositions, and obscene practices we
> enact but don't allow ourselves to see, and which-via practices such as
> outsourcing-are becoming increasingly easy to ignore."
>
> ...soon, we encounter what Zizek calls the "innovative practice of
> sharing a dirty secret."
>
>
>
Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful Occupation of Hawai'i" by going to www.nohohewa.com and clicking on "donate")
blog:
www.greenwom.blogspot.com
books:
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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398. Margaret Konkol

S M A L L P R E S S in the A R C H I V E Talk Series BUFFALO N. Y.

Mon 26 Jan 2009

Please join us today, this Monday, January 26th @ 2:30 p.m. for a talk by
Ben
Bedard:

"Germination: A Transatlantic Genealogy of the Little Magazine"

Ben Lyle Bedard grew up in Maine, and studied creative writing, first at the University of Maine at Farmington where he served as acting director of the cooperative poetry press, Alice James Books, and then at Mills College in Oakland, California where he received his MFA. He is currently working on his dissertation on the material representation of modern poetry at the University of Buffalo. His poetry has appeared in *BlazeVOX, fhole, Damn the Caesars*, *Yellow Edenwald Field, **ArtVoice* and *P-Queue*. His material adaptation of the cuneiform tablets of the Ugaritic epic KRT appeared in the Fall/Winter 2005

issue of *Ninth Letter*. His reviews of poetry have appeared in *ArtVoice*, *Jacket*, and *The Danforth Review*. His first chapbook, published by Punch Press in 2008, is *Implicit Lyrics*.

****

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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399. Spineless Books
Re: Oulipo & Christian Bok
Mon 26 Jan 2009

Spineless Books offers 2002: A Palindrome Story in 2002 Words, by Nick Montfort and William Gillespie; Drawn Inward, by Mike Maguire; Table of Forms, by Dominique Fitzpatrick-O'Dinn; here/gone, by Karen Green.

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400. Michael Kelleher
Literary Buffalo Newsletter 01.28.09-02.01.09
Mon 26 Jan 2009

LITERARY BUFFALO
01.26.09-02.01.09

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

01.28.09

Rooftop Poetry Club
Baby, It's Cold Outside: A Winter-Themed Open Mic
Wednesday, January 28, 4:30 PM
Bring your winter themed poems. Hot chocolate will be served.
E. H. Butler Library
International Students Reading Area, 3rd Floor, SE Quadrant.
Buffalo State College | 1300 Elmwood Avenue

Talking Leaves...Books
N'tare Ali Gault
Book release: Sun Will Rise: Memoir of an Urban Family
Wednesday, January 28, 7:00 PM
Talking Leaves...Books, 3158 Main St.

02.01.09

Poetry at the Burchfield-Penney
Lisa Forrest, Peter Grieco, Charles Bachman
Poetry Reading
Sunday, February 1, 2 p.m.
Burchfield-Penney Art Center, 1300 Elmwood Ave

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) $30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [redacted] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [redacted] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

FIRST ANNUAL JUST BUFFALO MEMBER POETRY READING AND CONTEST DEADLINE FEBRUARY 14: CLICK THE FOLLOWING LINK FOR GUIDELINES AND DETAILS:

http://www.justbuffalo.org/index.php?task=view&id=60&show=252

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

401. **Catherine Daly**
Re: Oulipo & Christian Bok
Mon 26 Jan 2009

---

elaborating, since the Mayer and Mayer / Bernstein exercises are so similar to OuLiPiian algorhythms (and many of them are), that more than Lee Ann Brown's Polyverse, most any Poetry Project workshop students from the 80s are OuLiPo-influenced

Goldsmith sez at Drunken Boat he considers OuLiPo to have been a "toolbox"

--
All best,
Catherine Daly
[redacted]

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402. Joel Weishaus
Re: POETICS Digest - 23 Jan 2009 to 25 Jan 2009 (#2009-21)
Mon 26 Jan 2009

I thought someone would reply to Frank Rich's NYT column titled, "No Time for Poetry." Although I agree with most of what Mr. Rich says, the title he chose, and its premise, continues the misnomer among most Americans that poetry is about "flowery language" not fit for serious conversation. It's an old perception, especially in the US, and obviously continues to this day. Obama's speech aside, while first-rate musicians were chosen, a minor poet was chosen to perform for that momentous occasion. There are so many first-rate poets who could have been chosen! It seems that poetry is so little thought of that the decision was political, not aesthetic. And nothing says this better that the title of Frank Rich's column.

Best,
Joel

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, OR
http://web.pdx.edu/~pdx00282

↑ Index

403. Paul Nelson
Jose Kozer in the NW
Mon 26 Jan 2009

The Northwest SPokenword LAB along with the Richard Hugo House, Poets & Writers, the Seattle Office of Arts and Cultural Affairs , Casa de Escritores (House of Writers) and the Washington Poets Association, is proud to announce a poetry workshop with Cuban expatriate poet José Kozer, 1-5P on Sunday, February 1, 2009, at the Richard Hugo House, 1634 11th Avenue, in Seattle.

Registration for the workshop is
$100, and can be done on-line at: http://www.splab.org. Some scholarships are available. For more information, call
[redacted]. Participants are to send no more than 2 pages of poetry, preferably when registering. Kozer is the feature at
7PM along with Red Sky’s regular open mic. Signup is 6:30.

Other events:

Spanish workshop Tuesday, February 3, from 7-10PM, in Seattle sponsored by Casa de Escritores. Suggested donation $50. This event is sponsored by 4Culture, the City of Seattle Neighborhood Programs, and House of Writers. School workshops/lectures in Mt. Vernon, Friday, February 6, sponsored by the Skagit River Poetry Festival. A reading will happen with Kurtis Lamkin in the Mount Vernon High School Auditorium from 7-9PM.

Doe
Bay workshop and reading on Orcas Island on Saturday,
February 7, during a weekend featuring Cuban pescatarian cuisine in the cafe and a 1-5PM workshop and 7PM reading, co-sponsored by the Orcas Island Writer's Festival and the Skagit River Poetry Festival. For reservations, contact Doe Bay at [redacted] or http://www.DoeBay.com.

Reading/Lecture, Monday, February 9
- 4:00PM-6:00PM at the LaRoux Room, Seattle University Student Center Book signing and reception to follow. Sam Green reads the work in English.

Jose's
visit to the NW is sponsored by Poets &
Writers.
Seattleevents are co-sponsored by the Seattle Office of Arts and Cultural Affairs.

Workshop limited to 20 participants. The participant will present a poem, maximum two pages, to be read out loud by participant and then discussed by the entire group. Discussion should center on technical issues rather than value judgements on texts, and even though at times these are things difficult to separate, the idea is that as a group we would try to point out the elements of the text that do not work properly, its reasons, rather than indicating judgment on text.

José Kozer (b. Havana, 1940) is the son of parents who migrated to Cuba from Poland and Czechoslovakia in the 1920s, and the grandson of a founder of Adath Israel, Cuba’s first Ashkenazi synagogue. He left Cuba in 1960, received a BA from NYU in 1965, and taught for many years at Queens College of the City University of New York, retiring as a full professor in 1997. Author of over 15 collections of verse. His most recent, No buscanreflejarse(2002), a selection from past volumes, is the first poetry collection by a living Cuban exile to be published in Havana. Stet, a comprehensive selection of poems, appeared in a bilingual edition with translations by Mark Weiss from Junction Press in 2006.

Future Red Sky Reunions: A tribute to the late Irene Drennan, with Esther Helfgott, Priscilla Long, Denise Calvetti-Michaels, Anne Sweet and Diane Westergaard, on March 1 and Portland poets on April 5, including Dan Raphael and David Abel.

Conversation with Nicholas Mansito.
translated by Mark Weiss

Four poems
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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404. Rob McLennan

THE FIFTH ISSUE OF OTTAWATER IS HERE!

Mon 26 Jan 2009

The fifth issue features work by various residents current and former, including: Cameron Anstee, Michael Blouin, Stephen Brockwell, Monique Desnoyers, Amanda Earl, Jesse Ferguson, Warren Dean Fulton, Adrienne Ho, Sean Johnston, Ben Ladouceur, Lainna Lane, Marcus McCann, rob mclennan, Christine McNair, Colin Morton, Jennifer Mulligan, Wanda O'Connor, Pearl Pirie, K.I. Press, Roland Prevost, Monty Reid, Shane Rhodes, Suzannah Showler, Sandra Ridley, Mike Spry, Gillian Wallace, Zack Wells, Rob Winger and Rachel Zolf, as well as an interview with poet Nina Berkhout, and artwork by Dan Martelock, Beaston, Danny Hussey, Don Smith, Gail Bourgeois, Marc Adornato, Pedro Isztin, Stefan Grambart, Stefan Thompson and Steve Taylor.

The launch party for the fifth issue will be happening Thursday, January 29th, 2008 at the Ottawa Art Gallery (doors 7pm/readings 7:30) in the Arts Court Building, 2 Daly Avenue (at Nicholas), lovingly hosted by rob mclennan.

ottawater would like to thank designer Tanya Sprowl, Emily Falvey from the Ottawa Art Gallery, the ottawa international writers festival, and Randy Woods at non-linear creations for their continuing support.

Founded to celebrate the 150th anniversary of the City of Ottawa, Canada's glorious capital city, "ottawater," and its chemical formula/logo "O2(H2O)," is a poetry annual produced exclusively on-line, in both readable and printable pdf formats, and found at (http://www.ottawater.com). An anthology focusing on Ottawa poets and poetics, its first issue appeared in January 2005, 150 years after old Bytown became the City of Ottawa.

Long seen only as a town still echoing its origins as a backwater Victorian lumber town, and made up of bureaucrats and technocrats, and a more

conservative poetics, "ottawater," edited by Ottawa-born writer, editor and publisher rob mclennan, exists to remind readers of what work is happening, and has been happening for years, despite government types insisting on repeating that the arts in Ottawa is about to begin. We say instead: we have always been here

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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405. Murat Nemet-Nejat

Re: Globish

Mon 26 Jan 2009

We can look at this newly developing condition in a different way, not as creating a more primitive language 9only 1500 words and short sentences, etc.); but a language with its own emphases, which in time will create its own complexities.

Ciao,

Murat

On Sun, Jan 25, 2009 at 9:34 PM, mIEKAL aND <[redacted]> wrote:

> *New lingua franca upsets French*
> *Friday, 23 January 2009*
>
> *http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/7844192.stm*
>
> *Monsieur Nerriere is a retired French businessman who one day in the course of his work made a fascinating observation.*
>
> *In a meeting with colleagues from around the world, including an Englishman, a Korean and a Brazilian, he noticed that he and the other non-native English speakers were communicating in a form of English that was completely comprehensible to them, but which left the Englishman nonplussed.*
>
> *He, Jean-Paul Nerriere, could talk to the Korean and the Brazilian in this neo-language, and they could understand each other perfectly.*
>
> *But the Englishman was left out because his language was too subtle, too full of meaning that could not be grasped by the others.*

> *In other words, Monsieur Nerriere concluded, a new form of English is developing around the world, used by people for whom it is their second language.*
>
> *It may not be the most beautiful of tongues, but in this day and age he says it is indispensible. He calls the language Globish and urges everyone - above all the French - to learn it tout de suite.*
>
> *In his book Don't Speak English, Parlez Globish, Monsieur Nerriere sets out the rules.*
>
> *Globish has only 1,500 words and users must avoid humour, metaphor, abbreviation and anything else that can cause cross-cultural confusion.*
>
> *They must speak slowly and in short sentences. Funnily enough, he holds up the late Palestinian leader Yasser Arafat as an excellent exponent.*
>
> *Many in France consider Monsieur Nerriere a traitor for promoting the dreaded Anglais, but he insists he is not.*
>
> *He says the French have to recognise that the language war is lost.*
>
> *"We're just urinating on the ashes of the fire," he says. We should look on Globish not as a triumphant cultural vehicle for les Anglo-Saxons, but as a tool, he says: essential but purely utilitarian.*

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406. Jennifer Karmin
ART ACTIVISM in Chicago this week!
Mon 26 Jan 2009

ART ACTIVIST events this week
Chicago, Illinois

presented by
When Does It or You Begin? (Memory as Innovation)
Writing, Performance, & Video Festival
curated by Amina Cain and Jennifer Karmin
http://www.linkshall.org/09-pp-jan.shtml

ASK ME! HOUSE PARTY
Thursday, January 29 from 7-9pm
hosted by Laurie Jo Reynolds in Logan Square
suggested donation $10 (pay what you can)
reservations required, call [redacted]

Have you ever wondered how to improve your sleep hygiene, what it is like to be a flight attendant, or why there were marches for the right to be bellhops in Atlanta in 1930? If you are naturally inquisitive, this is the open house for you. We will have an ASK ME! party in which we take turns playing the expert. The area/s we ask you about can come from experience, employment, training, study, hobby, obsession or life circumstance. Or, just come to learn. Join us for the pleasures of food, drink, and live human interaction. Example topics from our household: insomnia (personal experience), civil rights testing (employment), Batman (study), understanding packrats (life circumstance), Tamms supermax prison (training), and the unofficial history of the Stone Mountain Confederate monument (obsession). Expect to eat delicious Tempeh Reubenettes! Co-sponsored by Laurie Jo Reynolds and Scott McFarland.

1968/2008
THE INHERITANCE OF POLITICS AND THE POLITICS OF INHERITANCE
Sunday, February 1 from 3-5pm
at the Japanese American Service Committee of Chicago
4427 North Clark Street
free

Readings and discussion with writers in celebration of the latest magazine release of AREA Chicago, a publication and event series dedicated to researching, supporting, and networking local social, political, and cultural movements. Featuring AREA #7 contributors: Ashley Weger, Michael Staudenmaier, Cathleen Schandelmeier, Samuel Barnett, Rebecca Zorach, Frank Edwards, and Daniel Tucker. Check out AREA #7 at http://areachicago.org/p/issues/7/ - all publication content is free online.

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407. **Jim Andrews**
Re: Oulipo & Christian Bok
Mon 26 Jan 2009

---

to me, the most interesting and influential aspects of the oulipo are not particular constraints/forms, nor particular works written in those forms, but aspects at a higher level.

the oulipo grew out of a synthesis of bourbaki/mathematics/logic and literature. bourbaki was a collective of mathematicians who redefined the writing of mathematics. a very writerly group in that sense. their books influenced a generation of mathematicians who had to learn how to present their work in bourbaki-like style for the journals. bourbaki stressed the importance of writing to mathematics, brought it to a new level of concern in mathematics, as opposed to the naive approach where 'a proof is a proof independent of how it

is presented'. for instance, bourbaki eschewed reliance on pictures. that's a bit much, to me--pictures are so useful in understanding math, even when the writing is good--but at the time I suppose it was an important thing to do, to develop writing. I'm a visual kind of a guy but I value good writing, also.

Another strong influence of Bourbaki on the Oulipo was the Bourbaki concern with the axiomatic method, the development of math from first principles. When you define a set of axioms, one may say one is defining a form. One may find models that satisfy those axioms. For instance, spherical geometry satisfies a certain set of non-euclidean axioms. Spherical geometry satisfies the form of those axioms. Spherical geometry is an instantiation of the class which is the set of non-Euclidean axioms. Spherical geometry is the object. The axioms are the class, the form.

Similarly, the constraint is the class, the form. The particular work written to the constraint is the object, the instantiation of the class/form.

The computer arose from the turing machine. There would have been computers without the Turing machine, but the Turing machine provides a mathematical framework for the theory of computation that aides the development of the computer like any really strong theory aides engineering. The Turing machine arose from the development of the foundations of mathematics. From the efforts of Leibniz, Frege, Boole, Cantor, Hilbert, Godel, Turing, and many others. As discussed in Martin Davis's brilliant book 'Engines of Logic' which I hope you finally get around to reading.

Now, it is that program, that development of the foundations of mathematics, which is the inspiration of Bourbaki. And so, in a sense, it is that same program which is a strong influence on the Oulipo.

And that program--again, as discussed by Martin Davis--is very much involved--you could even say is intensely engaged with--language. The development of the foundations of mathematics and the computer are intensely engaged in the development of the language of symbolic language and meditation on the general properties of language.

So that we begin to see a 'through-line' from Leibniz to contemporary digital poetry. With the development of the foundations of mathematics, mathematics begins to look into language itself as an object of study rather like particles are an object of study in physics, and so there begin to arise syntheses of mathematics and poetry that further that intense engagement with language.

Drawing together thought and feeling, the left and the right, the analytic and the associative, the representation and the abstraction.

ja
http://vispo.com

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408. **Gabrielle Welford**
Re: Globish
Mon 26 Jan 2009

---

this is great, miekal! i've been looking at this for quite a while, because the "war" over pidgin in hawai'i has been so prominent (while i lived there, i met a businesswoman who said proudly that her company had not hired some young people because, though their english was good in the interviews, they spoke pidgin at lunch) and because i've been working for a grad student (now doctor) in linguistics from korea who's been looking a this same phenomenon. rather than expecting exact american or english english with the "right" accent, what's developing is a focus on being understood across cultures. it's really fascinating and exciting to me, who grew up in many different countries, surrounded by different languages. lucky me... g

Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful Occupation of Hawai'i" by going to www.nohohewa.com and clicking on "donate")
blog:
www.greenwom.blogspot.com
books:
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

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>
> *In a meeting with colleagues from around the world, including an Englishman, a Korean and a Brazilian, he noticed that he and the other non-native English speakers were communicating in a form of English that was completely comprehensible to them, but which left the*

> *Englishman nonplussed.*
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> *But the Englishman was left out because his language was too subtle, too full of meaning that could not be grasped by the others.*
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> *"We're just urinating on the ashes of the fire," he says. We should look on Globish not as a triumphant cultural vehicle for les Anglo-Saxons, but as a tool, he says: essential but purely utilitarian.*

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409. **aaron tieger**

ANXIETY CHANT by Aaron Tieger

Mon 26 Jan 2009

Skysill, a new UK press dedicated to promoting innovative poetry, is pleased to announce the publication of Aaron Tieger's ANXIETY CHANT.

Published in an edition of 200 copies, ANXIETY CHANT is available for £4 / $6 (including postage). Payment can be made via PayPal at

http://skysillpress.blogspot.com/, or by contacting the editor at skysillpressATgmail.com.

A sample poem:

7/30/04

Caffeine leaves
system leaving
me empty
as living
rooms across
this town
and others
empty
of boxes and lives
align
in yellow trucks
and yellow light
coats the empty
room and the last
few boxes
sit empty
in the last light
of a living room.

*

Thanks for your support.

Sam Ward
Editor, Skysill Press

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410. **twshaner**

Laynie Browne & Endi Hartigan Reading in Eugene

Mon 26 Jan 2009

This Saturday (1/31) at DIVA (Downtown Innitiative for the Visual Arts)

A New Reading Series hosts

poets Laynie Browne and Endi Hartigan

Saturday, January 31
7:30 PM
DIVA
110 W. Broadway

Eugene, Oregon
[redacted]

Laynie Browne is the recipient of the 2007 National Poetry Series award and the author of five full-length poetry collections. Most recent are Drawing of a Swan Before Memory (2005, University of Georgia Press, winner of the Contemporary Poetry Series), and Mermaid's Purse (Spuytenduyvil, 2005). Forthcoming is Original Presence, from Shivistan Books (2006). Her other collections are Pollen Memory (2003, Tender Buttons), The Agency of Wind (Avec Books, 1999), and Rebecca Letters (Kelsey Street, 1996). She is also the author of Acts of Levitation, a novel (2002, Spuytenduyvil).

Endi Hartigan's work has appeared in the Northwest Review, The Antioch Review, Hubbub, Caveat Lector, and other magazines. She was co-founder and editor of Spectaculum, a magazine devoted to long poems, series, and lengthy selections of poetic works. Endi Bogue Hartigan’s book, One Sun Storm, was just released from the Center for Literary Publishing, and received the 2008 Colorado Prize for Poetry judged by Martha Ronk.

Upcoming readings:

Feb 21: K. Silem Mohammad & Rodney Koeneke
March 21: Betheny Ides & Joseph Bradshaw

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411. Alan Sondheim
Zebulon set from last night
Mon 26 Jan 2009

Zebulon recording from last night

Here's a recording of the set Myk Freedman (lap steel), Azure Carter (voice), and I (acoustic electric, tamburitza, ukulele) did last night at Zebulon. The original recording was incredibly noisy - I did what I could to sweeten it with CoolEdit. I'm quite happy with the music. In order - all accompanied by Myk - 1 - w/ acoustic electric. This is the worst recorded - string buzz is much too noticable. Fast tempo. 2 - w/ Azure, melody and voice, and tamburitza - slow then jump rhythm 3 - w/ ukulele - this needed a contact mike - I was thinking of Henry Grimes' percussion along the way. 4 - w/ acoustic electric - high-speed quotes outside potential wells.

That's about it - enjoy - Alan

http://www.alansondheim.org/zebulons.mp3

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412. Stephen Vincent
Martin Puryear & The First 100 Days of President Obama
Mon 26 Jan 2009

"The First 100 Days of President Obama" is a new, current project on my blog, including haptic drawings & commentary, etc. The texts vary, but here is the start of yesterday's text - from "Obama: Day Five" to give a brief clue of some the range of interests:

This afternoon I went to a poets¢ panel at the San Francisco Museum of Art (Joinery: Poems on the occasion of Martin Puryear) . Subject: Martin Puryear, an African-American sculptor who works primarily in wood. (Go to the SFMOMA website, among others to see photographic samples of the work). The poets included:David Levi-Strauss (moderator & poet & critic), and poets, Norma Cole, Aaron Shurin, Susan Thackery, and Michael Palmer. All of whom spoke well about interpreting the work, some from the point of view of the ways in Puryear¢s practice of ¡joinery¢ mirrored various aspects of the making of their own poetry - in terms of collage, and/or the translation process of working or joining English to another language. Others spoke directly to the psychological experience of responding and incorporating the work in the process of both looking and ...

To continue go to: http://stephenvincent.net/blog/

Stephen Vincent

By the way, if you are visiting or living in San Francisco, my show, "Haptics" just opened at the Braunstein-Quay Gallery, 430 Clemintina Street, SF - 3 blocks South of Market, between 5th and 6th. Samples of the work are through out the blog, as well as on the Braunstein-Quay webstite. http://www.braunsteinquay.com/archive/access_vincent2008.html

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413. George Bowering
Re: Globish
Mon 26 Jan 2009

The way this story was told 10 years ago was that while English is spreading all over the world, it is a thin English, with a very small vocabulary and fewer tenses, moods and voices than that used in, say, Britain.

gb

On Jan 26, 2009, at 2:05 PM, Gabrielle Welford wrote:

> *this is great, miekal! i've been looking at this for quite a while, because the "war" over pidgin in hawai'i has been so prominent*

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lived there, i met a businesswoman who said proudly that her
company had
not hired some young people because, though their english was good
in the
interviews, they spoke pidgin at lunch) and because i've been
working for
a grad student (now doctor) in linguistics from korea who's been
looking a
this same phenomenon. rather than expecting exact american or english
english with the "right" accent, what's developing is a focus on being
understood across cultures. it's really fascinating and exciting
to me,
who grew up in many different countries, surrounded by different
languages. lucky me... g*

*Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful
Occupation of
Hawai'i" by going to www.nohohewa.com and clicking on "donate")
blog:
www.greenwom.blogspot.com
books:
_Too Many Deaths: Decolonizing Western Academic Research on Indigenous
Cultures_
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378*

*No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date:
2/27/2007*

On Sun, 25 Jan 2009, mIEKAL aND wrote:

*New lingua franca upsets French
Friday, 23 January 2009*

*http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/
7844192.stm*

*Monsieur Nerriere is a retired French businessman who one day in the
course of his work made a fascinating observation.*

*In a meeting with colleagues from around the world, including an
Englishman, a Korean and a Brazilian, he noticed that he and the*

> *other*
> *non-native English speakers were communicating in a form of English that was completely comprehensible to them, but which left the Englishman nonplussed.*
>
> *He, Jean-Paul Nerriere, could talk to the Korean and the Brazilian in this neo-language, and they could understand each other perfectly.*
>
> *But the Englishman was left out because his language was too subtle, too full of meaning that could not be grasped by the others.*
>
> *In other words, Monsieur Nerriere concluded, a new form of English is developing around the world, used by people for whom it is their second language.*
>
> *It may not be the most beautiful of tongues, but in this day and age he says it is indispensible. He calls the language Globish and urges everyone - above all the French - to learn it tout de suite.*
>
> *In his book Don't Speak English, Parlez Globish, Monsieur Nerriere sets out the rules.*
>
> *Globish has only 1,500 words and users must avoid humour, metaphor, abbreviation and anything else that can cause cross-cultural confusion.*
>
> *They must speak slowly and in short sentences. Funnily enough, he holds up the late Palestinian leader Yasser Arafat as an excellent exponent.*
>
> *Many in France consider Monsieur Nerriere a traitor for promoting the dreaded Anglais, but he insists he is not.*
>
> *He says the French have to recognise that the language war is lost.*
>
> *"We're just urinating on the ashes of the fire," he says. We should look on Globish not as a triumphant cultural vehicle for les Anglo-Saxons, but as a tool, he says: essential but purely utilitarian.*
>
> *welcome.html*
>
> *welcome.html*

George Harry Bowering
Has not read Tolstoy.

↑ Index

414. **mIEKAL aND**
Re: Globish
Mon 26 Jan 2009

My partner is Romanian & English is her third language... Not that her English isn't far more sophisticated than Globish, but sometimes it feels like less words is more.

~m

On Jan 26, 2009, at 4:05 PM, Gabrielle Welford wrote:

> *this is great, miekal! i've been looking at this for quite a while,*
> *because the "war" over pidgin in hawai'i has been so prominent*
> *(while i*
> *lived there, i met a businesswoman who said proudly that her company*
> *had*
> *not hired some young people because, though their english was good*
> *in the*
> *interviews, they spoke pidgin at lunch) and because i've been*
> *working for*
> *a grad student (now doctor) in linguistics from korea who's been*
> *looking a*
> *this same phenomenon. rather than expecting exact american or english*
> *english with the "right" accent, what's developing is a focus on being*
> *understood across cultures. it's really fascinating and exciting to*
> *me,*
> *who grew up in many different countries, surrounded by different*
> *languages. lucky me... g*
>
> *Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful*
> *Occupation of*
> *Hawai'i" by going to www.nohohewa.com and clicking on "donate")*
> *blog:*
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> *books:*
> *_Too Many Deaths: Decolonizing Western Academic Research on Indigenous*
> *Cultures_*
> *http://www.theguildofwriters.com/books/shop.php?action=full&id=317*
> *_Dora_*
> *http://www.theguildofwriters.com/books/shop.php?action=full&id=378*
>
> *No virus found in this incoming message.*
> *Checked by AVG Free Edition.*
> *Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date:*
> *2/27/2007*
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> *On Sun, 25 Jan 2009, mIEKAL aND wrote:*

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Friday, 23 January 2009

http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/7844192.stm

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In a meeting with colleagues from around the world, including an Englishman, a Korean and a Brazilian, he noticed that he and the other
non-native English speakers were communicating in a form of English that was completely comprehensible to them, but which left the Englishman nonplussed.

He, Jean-Paul Nerriere, could talk to the Korean and the Brazilian in this neo-language, and they could understand each other perfectly.

But the Englishman was left out because his language was too subtle, too full of meaning that could not be grasped by the others.

In other words, Monsieur Nerriere concluded, a new form of English is developing around the world, used by people for whom it is their second language.

It may not be the most beautiful of tongues, but in this day and age he says it is indispensible. He calls the language Globish and urges everyone - above all the French - to learn it tout de suite.

In his book Don't Speak English, Parlez Globish, Monsieur Nerriere sets out the rules.

Globish has only 1,500 words and users must avoid humour, metaphor, abbreviation and anything else that can cause cross-cultural confusion.

They must speak slowly and in short sentences. Funnily enough, he holds up the late Palestinian leader Yasser Arafat as an excellent exponent.

Many in France consider Monsieur Nerriere a traitor for promoting the dreaded Anglais, but he insists he is not.

He says the French have to recognise that the language war is lost.

"We're just urinating on the ashes of the fire," he says. We should

> *look on Globish not as a triumphant cultural vehicle for les Anglo-Saxons, but as a tool, he says: essential but purely utilitarian.*

↑ Index

415. **blacksox**
Re: Zebulon set from last night
Mon 26 Jan 2009

Alan Thanks for this.
You are the American Fripp
and your innovative technique is great to hear

Peace
Russ

↑ Index

416. **David Buuck**
This Friday 1/20: SPT's POETS THEATER INTERMEDIA NIGHT
Tue 27 Jan 2009

---

please forward widely---

POETS THEATER FEST CONTINUES WITH INTERMEDIA PROGRAM
Please join us Friday Jan 30th for the last night of PT09, with several inter-media works from local & national writers, artists, musicians, & filmmakers, along with our huge raffle & other festivities! Program includes:

Karla Milosevich: "My Past Life" & "29 Palms" (video)
two new videos by Bay Area arts legend & Poets Theater starlet!

Amanda Davidson & Cassie Riger: "A-Verbal" (video & performance) The Doctors Feelings present preliminary research on the emerging averbal condition. (see the preview at http://partedinthemiddle.com/averbal)

Paolo Javier: "FYEO" (text & images), performed by Dennis Somera live cross-cultural de(tour)nement & comix!

Linh Dinh: "A Smooth Life" (video)
The unconscious of online visual culture whispers its (per)verses into our ears.

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"Now son, you know we are not perverse individuals..."

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What happens when our machines begin to translate us back into the feedback loop.

Bill Luoma: "The Concept of Ass" (speech & video)
baseball bloopers meet diamond gem poetics...

Henry Hills: "Money" (film)
a classic cut-up featuring John Zorn, Abby Child, Bruce Andrews, Charles Bernstein, Sally Silvers, and dozens more....

Dillon Westbrook: "pan(Oa)ic(k)land" (video, text & live music) A multi-media investigation of Oakland & its hidden rhythms.

Claudia Rankine & John Lucas: "Provenance" (video essay)
On the head-butt heard 'round the world...

Konrad Steiner: "Suite for Face" (video & live music)
Improvising movie musicians pull the masks of actors into new affective directions.

Friday 1/30, 730 pm. $10 donation.
Timken Hall, CCA
1111 8th Street, San Francisco
smallpresstraffic.blogspot.com
sptraffic.org

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417. Small Press Traffic
SPT: This Friday 1/30: Poets Theater Inter-Media Night!
Tue 27 Jan 2009

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POETS THEATER FEST CONTINUES WITH INTERMEDIA PROGRAM

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--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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418. **steve russell**
Re: Globish
Tue 27 Jan 2009

---

shame the French lost the language war.
they should penalize anyone using too many English words a barbarian tax.

one way to get back for FREEDOM FRIES
ugh, how many US speakers know more than American English?????
me/2/guilty...

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419. Aryanil Mukherjee
Book Review Updates @ Kaurab
Tue 27 Jan 2009

---

http://www.kaurab.com/english/

Three new book reviews, as part of the international book review series - BOOK OPENER - have just been released @ Kaurab Online's Translation Archive. This book review series is meant to emphasize creative, non-academic review of international poetry publications in English language. The current update covers -

We Are Here by Niels Hav (Book Thug)
- reviewed by Tyrone Williams

THE PINK by Kyle Schlesinger (Kenning Edition)
- reviewed by Pat Clifford

sexoPUROsexoVELOZ & Septiembre by Dolores Dorantes (Kenning Edition & Counterpath Press) - reviewed collaboratively in the two languages (Spanish & English) of the original book, by Subhro Bandopadhyay & Aryanil Mukherjee

We encourage feedback and request small presses from around the world to submit books on international poetry (written in or translated into English) to the Kaurab BOOK OPENER. And, sure, North American poetry is more than welcome. Please send books to -

Kaurab BOOK OPENER
Poetry Review Series
c/o
Dana Ward
Aryanil Mukherjee
7812 Meadowcreek Dr
Cincinnati, OH 45244

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420. Nicholas Karavatos
CFP - "Translation in the New Millennium" - 2nd International Conference
Tue 27 Jan 2009

MTIxMjA4IA==

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421. Troy Camplin
Re: Globish
Tue 27 Jan 2009

Good thing they lost it. Now maybe they can get back to writing great literature, which has stagnated since they French language council was created. This is where Leftist micromanagement of all the aspects of one's life will get you. You can't stagnate the language like that and expect literature to thrive.

Troy Camplin

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Tuesday, January 27, 2009 1:47:09 AM
Subject: Re: Globish

shame the French lost the language war.
they should penalize anyone using too many English words a barbarian tax.

one way to get back for FREEDOM FRIES
ugh, how many US speakers know more than American English?????
me/2/guilty...

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422. Francesco Levato
"No Love for Love" - Poetry Center of Chicago Annual Benefit
Tue 27 Jan 2009

For those of you in Chicago I hope you can attend the Poetry Center¹s ³No Love for Love² annual benefit. Details are below.

The Poetry Center of Chicago Annual Benefit

"No Love For Love"

featuring Peter Sagal, host of NPR's
"Wait Wait... Don't Tell Me!"

Peter Sagal headlines an evening of romance, love, fidelity and similar afflictions. With performances by Rosie Forrest, Edward Thomas-Herrera, Robbie Q. Telfer and short film maker Steve Delahoyde. Hosted by Jonathan Messenger.

Monday, February 9, 2009 - 8:00pm
Victory Gardens/Biograph Theater

$20 admission. Tickets available at the Victory Gardens Box Office at [redacted] or online at www.victorygardens.org

VIP Reception

Hang out with Peter Sagal at our pre-show VIP reception.

6:00pm - 7:30pm

$150 admission. VIP ticket includes general admission to the event, drinks, hors d'oeuvres, a private book signing, and a chance to mingle with Peter.

Tickets for the VIP reception are available at the Poetry Center at [redacted] or online at www.poetrycenter.org/node/588.

ALL PROCEEDS BENEFIT THE POETRY CENTER OF CHICAGO

↑ Index

423. **teersteeg**
Inaugural poem--
Tue 27 Jan 2009

Don't know if this site's been posted but it has some very funny things on the inaugural poem:

http://blog.wfmu.org/freeform/2009/01/the-inaugural-poem-remix.html

regards,
bruno
cape cod

↑ Index

424. **Francesco Levato**
AWP Chicago - Poetry Center Events
Tue 27 Jan 2009

The Poetry Center of Chicago is hosting a number of off-site events this year at AWP from poetry in translation to a focus on Chicago poetics. Admission is free. For more information stop by our AWP booth or visit http://www.poetrycenter.org.

It would be great if you could attend.

Thanks,
Francesco Levato

AWP OFF-SITE EVENTS

***

POETRY IN TRANSLATION
Thursday, February 12, 2009 - 6:30pm
SAIC Ballroom, 112 S. Michigan Avenue, Chicago

Featuring readings by Donald Revell, Cole Swensen, Forrest Gander, Jen Hofer and Laura Solórzano, Johannes Goranssön, Maxine Chernoff, and Paul Hoover

***

CHICAGO POETICS
Friday, February 13, 2009 - 6:30pm
SAIC Ballroom, 112 S. Michigan Avenue, Chicago

Featuring readings by Kevin Koval, Simone Muench, Larry Sawyer, Ray Bianchi, Chris Glomski, Jennifer Scappettone, William Allegrezza, Melissa Severin and Jackie White

***

LOVE ON THE LINE: POEMS ABOUT LOVE
Saturday, February 14, 2009 - 6:30pm
Sullivan Galleries, 33 S. State St., 7th floor, Chicago

Featuring readings by Cynthia Atkins, Frank Bidart, Kurt Brown, A. Van Jordan, Paul Muldoon, Elise Paschen, and Robert Polito read from and discuss their work.

***

For more information please visit http://www.poetrycenter.org

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425. William James Austin
Blackbox
Tue 27 Jan 2009

Hello everyone,

As some of you may know, Blackbox experienced recent and rather severe problems, especially with submissions that were lost in transmission. After several failed attempts to receive said submissions, I've decided to put together a short Fall Gallery and leave it at that. I had intended a much larger Fall/Winter combo, but Winter will now have to wait.

I've been informed that many computers are experiencing communication problems due to Mercury retrograde (or whatever that virus is named). Perhaps this is the source of my and others' difficulties.

A short Fall Gallery should be online now.

Best, Bill (William James Austin)

WilliamJamesAustin.com
KojaPress.com
SPDbooks.org
Amazon.com
BarnesandNoble.com

****
A Good Credit Score is 700 or
Above. See yours in just 2 easy steps!
(http://pr.atwola.com/promoclk/100000075x1215855013x1201028747/aol?redir=http://www.freecreditreport.com/pm/default.aspx?scf8072%26hmpgIDb%26bcdÞcemailfooterNO62)</HTML>

↑ Index

426. colin herd
Sound Poet from Brasil, Jamil Jorge
Tue 27 Jan 2009

Hello List. I wonder if anyone can help me: a friend asked me for information about a sound poet from Brasil, Jamil Jorge, and she has me pretty stumped. Of course, as ever when you're looking for something rare, there's a fabulous recording on Ubu, but I am writing this in the hope of finding some more information, biography, contact details, websites, publication/recording-info, whatever you may have basically.

Thank-you in advance for any information you may have.
Yours,
Colin.

↑ Index

427. Erik Anderson
FW: Bombay Gin 35.1 Just Released
Tue 27 Jan 2009

The Department of Writing and Poetics at Naropa University is pleased to announce the release of Bombay Gin 35.1:

This issue features new writing by Jena Osman, Rachel Levitsky, Ilya Kaminsky, Sara Veglahn, Raymond Federman, Miranda Mellis, Truong Tran, Julie Carr, Noelle Kocot, Sawako Nakayasu, Stacy Szymaszek, among many others, as well as a new design and cover by Jeff Clark. The issue also features a transcribed lecture by Peter Gizzi on "Jack Spicer & the Practice of Reading" (1998) from the Naropa Audio Archives. Individual copies ($12) and subscriptions can be

purchased online at our website through Paypal, in the Writing and Poetics Department, and at bookstores throughout the country.

Bombay Gin, which publishes innovative poetry, prose, and hybrid texts as well as art, translations, and interviews, has enjoyed 35 years of publication by The Naropa Press in the Jack Kerouac School of Disembodied Poetics, co-founded by Allen Ginsberg and Anne Waldman, at Naropa University. Each issue includes a talk or lecture transcribed from the Naropa Audio Archives. Called "one of the three most important literary audio collections in America" by The New York Times, the Archives are comprised of six thousand hours of tapes documenting classes, performances, workshops, and lectures conducted at Naropa by many of the leading figures of the U.S. literary avant-garde. Check out the website for Bombay Gin at http://www.naropa.edu/bombaygin/index.cfm for submission guidelines and more.

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428. peter ganick

yes ...

Tue 27 Jan 2009

---

multifarious things going on at http://pganickz.livejournal.com !check them and send something for consideration !
text in message window only ... no attachments ...
thanks ! send to <[redacted]> ...
--
books by pg -- http://whiteskybooks.weebly.com
literary blog -- http://pganickz.livejournal.com
art www.flickr.com/photos/textimagepoetry/sets/
music -- http://netnewmusic.ning.com
as literary publisher -- http://bluelionbooks.info

"Move from zero."
--John Cage

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429. Lil Norton

New Lil Norton Book, Comment Is Free Vol. 3

Tue 27 Jan 2009

Lil Norton is proud to present its newest book, Comment Is Free, Vol. 3

The third in a series of books on various subjects, all of it pulled from newspaper comment streams. The current volume, "Subjects," collages

comments to articles on blogging and "oversharing," psychiatry for the superwealthy, the rights of apes, and the future of the book.

The present volume sells at cost for $5.98 from Lulu. Visit Lil' Norton's storefront today! <http://stores.lulu.com/lil_norton> (http://stores.lulu.com/lil_norton)

-Lawrence Giffin
http://lilnorton.blogspot.com/

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430. Small Press Traffic

SPT: This Friday 1/30: Poets Theater Inter-Media Night!

Tue 27 Jan 2009

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Samantha Giles
Executive Director
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sptraffic.org
smallpresstraffic.blogspot.com

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431. **steve russell**
Globish
Wed 28 Jan 2009

---

what happened to Esperanto? & as Eiríkur Örn Norðdahlas pointed out, I like the idea of exposing language, rather than mastering it. Honing into any given vernacular. Sort of the way Venturi approached architecture. What's so bad about the mobile home? It's perfectly functional. Why can't it be beautiful?

It would be funny if someone tried to do with language what Bertrand Russell did with mathmatics. Not provide a proof, but devise something so rational, no 2 speakers could possibly misunderstand one another.

↑ Index

432. **steve d. dalachinsky**
Re: Richard Kostelanetz's SRAM/BLEDS at AC[Chapel]
Wed 28 Jan 2009

---

kazuko shiraishi ira cohen and myself dalachinsky with great trumpeter oki itaru at bowery po club sat jan 31 at 2 pm

On Wed, 17 Dec 2008 14:22:13 -0500 Holly Crawford <[redacted]>
writes:
> Installation of SCRAM/BLEDS from book of concrete poems by Richard

>
> Kostelanetz will adorn the walls
> of AC [Chapel] 547 W. 27th St, 5th Floor
> New York City 10001
>
> The opening is Thursday December 18 from 6-8. The exhibition runs
> through
> Jan 17. The space is open Monday-Saturday 9-6 pm.
>
> And a poem by Dan Waber is written on our very large blackboard wall
> this
> month.
>
> More to come.
>
> -Holly Crawford
> [redacted]
> www.artcurrrents.org
>
>
>

↑ Index

433. Nate Pritts

spicer's poetry

Wed 28 Jan 2009

Just thought you might get a kick out of this -

my sophomore & junior Gifted English classes are writing papers on single poets & part of the assignment is to make a movie of one of the poems. I'm posting a bunch of them up on www.schooltube.com - just search for "Bolton" to see them all as they pop up.

Here's the direct link to one on Spicer's "A Red Wheelbarrow."

www.schooltube.com/video/20049/Jack-Spicer---Poetry
_____:: Nate Pritts :: http://www.correspondentbreeze.blogspot.com :: http://www.natepritts.com

_____
Windows Live™ Hotmail®:...more than just e-mail.
http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_explore_012009

↑ Index

434. **Stephen Vincent**
Re: spicer's poetry
Wed 28 Jan 2009

The Spicer film is wonderful. Made me homesick for high school - when given that kind of permission to do something creative like this. Be perhaps interesting to see the poem done 'transgressively' - say, in black face, as a way to explore further the implications ('significances') of 'signs'. Just a thought.

If interested, "Ocean Beach", my piece up on the current Jacket #36 explores Spicer 's "No one listens to poetry" by going down to the beach - here in San Francisco - to make haptics and study the implications of poem in the context of an actual ocean.

Thanks again for 'the lead.'

Stephen Vincent
http://stephenvincent.net/blog/

--- On Wed, 1/28/09, Nate Pritts <[redacted]> wrote:
From: Nate Pritts <[redacted]>
Subject: spicer's poetry
To: [redacted]
Date: Wednesday, January 28, 2009, 6:11 AM

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Here's the direct link to one on Spicer's "A Red Wheelbarrow."

www.schooltube.com/video/20049/Jack-Spicer---Poetry
_____:: Nate Pritts :: http://www.correspondentbreeze.blogspot.com :: http://www.natepritts.com

_____
Windows Live™ Hotmail®:...more than just e-mail.
http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_explore_012009

↑ Index

435. Troy Camplin
Globish
Wed 28 Jan 2009

Cantor already showed the limits of mathematical rationality, showing one could not rationally prove its foundations. Can't do it with math, you definitely can't do it with language.

Troy Camplin

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Wednesday, January 28, 2009 12:25:58 AM
Subject: Globish

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436. Jerome Rothenberg
Milos Sovak
Wed 28 Jan 2009

On January 26, 2009 Milos Sovak died after a long illness. Our friendship had lasted over thirty years & gave me the opportunity to work with him on a series of translations, the most important a book of selected poems from the great Czech modernist Vitezslav Nezval & scattered poems from the late Russian Romantic Mikhail Lermontov. Our collaborations took place mainly in the sunlit garden of his home in Encinitas, California, & occasionally at his other home in Provence, close to Mazan & the chateau & theater of the Marquis de Sade. Milos was himself a gifted translator into Czech & the designer, typographer, & publisher of limited edition artists' books through his own Ettan Press in California. He was a good friend to many poets & artists, & most remarkably an important medical researcher & the inventor of an impressive range of devices in many fields. The felicities in our collaborations are largely of his doing.

Our translations from Nezval can be found in Antilyrik & Other Poems, published by Green Integer Press in 2001, and most of our translations from

Lermontov appear in Poems for the Millennium, volume 3. Examples from both poets, along with the preceding note, have just been posted on my blog, poemsandpoetics.blogspot.com.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
jrothenberg at cox.net
http://writing.upenn.edu/epc/authors/rothenberg/
ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
Blog at poemsandpoetics.blogspot.com

"If the work of another
translates my dream,
his work is mine."
F. Picabia

↑ Index

437. mIEKAL aND
Re: Globish
Wed 28 Jan 2009

Check out the Universal Language movement whose roots go back to the 1700s & has fostered dozens of attempts at such a beast.

One of my favorites is Alwato devised by Stephen Pearl Andrews, the founder of Modern Times, an early intentional community on Long Island.

~mIEKAL

On Wed, Jan 28, 2009 at 12:25 AM, steve russell <[redacted]> wrote:

> *It would be funny if someone tried to do with language what Bertrand Russell did with mathmatics. Not provide a proof, but devise something so rational, no 2 speakers could possibly misunderstand one another.*

↑ Index

438. Thomas savage
Re: spicer's poetry
Wed 28 Jan 2009

If you can get a hold of the old book of Spicer's poems called The Collected Books of Jack Spicer it includes a questionnaire that he and Robert Duncan made for a poetry workshop they taught together long, long ago. It might be interesting to give this questionnaire to your students. Regards, Tom Savage

--- On Wed, 1/28/09, Nate Pritts <[redacted]> wrote:

From: Nate Pritts <[redacted]>
Subject: spicer's poetry

To: [redacted]
Date: Wednesday, January 28, 2009, 9:11 AM

Just thought you might get a kick out of this -

my sophomore & junior Gifted English classes are writing papers on single poets & part of the assignment is to make a movie of one of the poems. I'm posting a bunch of them up on www.schooltube.com - just search for "Bolton" to see them all as they pop up.

Here's the direct link to one on Spicer's "A Red Wheelbarrow."

www.schooltube.com/video/20049/Jack-Spicer---Poetry
_____:: Nate Pritts :: http://www.correspondentbreeze.blogspot.com :: http://www.natepritts.com

_____
Windows Live™ Hotmail®:...more than just e-mail.
http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_explore_012009

↑ Index

439. George Bowering
Re: Globish
Wed 28 Jan 2009

In what way is the French Academy leftish? I would have thought to call it rightish,
as patriotic stuff generally is.

gb

On Jan 27, 2009, at 5:36 AM, Troy Camplin wrote:

> *Good thing they lost it. Now maybe they can get back to writing great literature, which has stagnated since they French language council was created. This is where Leftist micromanagement of all the aspects of one's life will get you. You can't stagnate the language like that and expect literature to thrive.*
>
> *Troy Camplin*
>
> _____
> *From: steve russell <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, January 27, 2009 1:47:09 AM*

> *Subject: Re: Globish*
>
> *shame the French lost the language war.*
> *they should penalize anyone using too many English words a*
> *barbarian tax.*
>
> *one way to get back for FREEDOM FRIES*
> *ugh, how many US speakers know more than American English?????*
> *me/2/guilty...*
>
> *welcome.html*
>
> *welcome.html*

Geo. Harry Bowering, M.A.
Fell down in Firenze

↑ Index

440. Jennifer Karmin
FINAL WEEK: When Does It or You Begin?
Wed 28 Jan 2009

WHEN DOES IT OR YOU BEGIN? (MEMORY AS INNOVATION)
Festival of Writing, Performance, & Video

Curated by Amina Cain & Jennifer Karmin
at Links Hall
3435 N. Sheffield Avenue
Chicago, IL

FINAL WEEK
Memoryâ€™s Place: Alternative Sites and Histories
featuring documentary, sound work, performance art, and stories

FRIDAY, JANUARY 30 at 8pm
Tisa Bryant
Duriel Harris
video by Bryan & Jake Saner
video by Chi Jang Yin
talkback with Tony Trigilio

SATURDAY, JANUARY 31 at 8pm
Tisa Bryant

Amina Cain with Rachel Tredon
ThickRoutes Performance Collage
video by Bryan & Jake Saner

SUNDAY, FEBRUARY 1 at 7pm
Amina Cain with Rachel Tredon
Duriel Harris
ThickRoutes Performance Collage
video by Chi Jang Yin

TICKETS $12
$10 students, seniors, & working artists/writers

FULL SCHEDULE ONLINE
http://www.linkshall.org/09-pp-jan.shtml
(Note: Miranda Mellis has cancelled due to illness)

FESTIVAL CLOSING EVENT
1968/2008:
The Inheritance of Politics and The Politics of Inheritance
Sunday, February 1 from 3-5pm
at the Japanese American Service Committee of Chicago
4427 North Clark Street
free

Readings and discussion with writers in celebration of the latest magazine release of AREA Chicago, a publication and event series dedicated to researching, supporting, and networking local social, political, and cultural movements. Featuring AREA #7 contributors: Samuel Barnett, Frank Edwards, Cathleen Schandelmeier, Earl Silbar, Michael Staudenmaier, Daniel Tucker, Ashley Weger, Rebecca Zorach. Check out AREA #7, all publication content is free online. http://areachicago.org/p/issues/7/

↑ Index

441. Barrett Watten
contact / Poetics Journal Guide and Archive
Wed 28 Jan 2009

Barrett Watten and I are in need of contact information for the following people (listed below), whose work we hope to include, with their permission, in a forthcoming two-part publication from Wesleyan University Press. The first part will be a volume titled A Guide to Poetics Journal: Writing in the Expanded Field,

1982–1998. It will include a number of key works excerpted from the pages of Poetics Journal (issues 1-10, 1982-1998) along with subsidiary materials intended to contextualize the works and direct attention to key issues and interrelationships among the texts. The second part will be the Poetics Journal Digital Archive, an online resource that will include the entirety of all ten issues of PJ. It will be available in a searchable and downloadable form to individual and institutional subscribers for scholarly and creative uses. If anyone can provide contact information, please send it to <mailto:[redacted]>[redacted]. Thank you. Lyn

Mike Anderson, author of Vrille (State One, 1984) and former editor of Pessimistic Labor.
Bruce Campbell, critic, who taught at UC Riverside, and published frequently in Temblor
Paul A. Green/ U.K. poet
Paul Greenonce of 83b London Road, Peterborough, Cambridgeshire, UKis he still there?
Bernard Noël, French writer, born in 1930
Claire Phillipsa former student of Barrett Watten’s
Peter Seaton
Gavin SelerieBritish poet
Joey SimasAmerican poet and translator living in France

↑ Index

442. joseph bradshaw
Sprare Room Presents Laynie Brown & Jared Hayes 2/1, Portland
Wed 28 Jan 2009

Spare Room presents

Laynie Browne
Jared Hayes

Sunday, February 1
7:30 pm

Concordia Coffee House
2909 NE Alberta

$5.00 suggested donation

www.flim.com/spareroom
[redacted]

==========

Upcoming readings:

February 8: Andrew Joron / Andrew Zawacki

==========

Laynie Browne is the author of seven collections of poetry and one novel. Her most recent publications include The Scented Fox (Wave), Daily Sonnets (Counterpath) and Drawing of a Swan Before Memory (University of Georgia). She was for many years a member of the Subtext Collective in Seattle, and now is part of the POG reading series in Tucson. She is currently developing a new a poetry-in-the-schools program for K-5 schools, through the Poetry Center at the University of Arizona.

jared hayes lives in portland, oregon. he is publisher and co-editor of livestock editions. jared hayes believes in ghosts. his poetry can be found.

==========

from Radiolarian Atlas

Petalospyris arachnoides

Descending claw
spider thrift
Ten-legged trope
with triceratops leanings

Inside your yellow-chambered
soirée is a bouncing
reverie of a ballroom
O hidden balustrade,
from whose aquamarine invitation
was this divine gathering sung?

Laynie Browne

from night after night

mesostic transpsych(ot)ic iteration

this is the best leJos to do things. this is the very best ecerrAda to do things. this is the very best sIempre to do things exactly poeMa transparEncia now and excluSiva is the night acercAdo doing the night dEstino and this is the night illumiNan doing the night veZ at the night caJa and these are the night brAzos at the night imagIna and this is the night Mascara doing the night Escribe at

the night Seno in the night rosAs and these are the night tormEnta doing the night muNdo to the night quiZa at the night refleJaba and these are the estrellA that are exactly night and these exactly night habIta are doing their Muerte which is night and carnE is the night poSa to oscuridAd at the night gravE which is night now and night now cuerNos is exactly night night now where atroZ is.

Jared Hayes

↑ Index

443. joseph bradshaw
Friday 1/30 Peaches & Bats #3 Release Party, Portland
Wed 28 Jan 2009

[sent on behalf of Jesse Morse & Sam Lohmann]

Peaches & Bats Release Party

with readings by

David Abel
Joseph Bradshaw
Kaia Sand
Sam Lohmann

and long-tone music in just intonation by
Warren Lee (harmonium), Ian Ackerman (violin), and Gabriel Will (viola).

Friday, January 30
7:00 pm

The Waypost
3120 N. Williams Avenue
http://www.thewaypost.com

Food, beer, wine, and espresso all available at The Waypost. Festivities underway at 7pm.

http://www.smorgreadingseries.blogspot.com

Peaches and Bats #3 features new work by: David Abel, Jennifer Bartlett, Joseph Bradshaw, Stephen Collis, Elaine Equi, Ming Holden, Rich Jensen, Stacey Levine, Lauren Likely, Will Owen, Kaia Sand, Brandon Shimoda, Luvsandorjin Ulziitugs (translated by Simon Wickham-Smith), What We Are Learning, and Deborah Woodard.

Peaches and Bats #3 is a hand-sewn zine with a letterpress cover and 72 pg. photocopied interior. It costs $5, and can be purchased in Portland at Powell's or Reading Frenzy; in Olympia at Orca Books or Dumpster Values; and in Seattle at Elliott Bay Books. Soon it will also be available at St. Mark's Bookstore in New York, and eventually, I hope, in other select corners of the world.

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444. Eiríkur Örn Norðdahl

Re: Globish

Thu 29 Jan 2009

Steve Russell wrote:" Not provide a proof, but devise something so
> rational, no 2 speakers could possibly misunderstand one another. "

Isn't this what Laura Riding intended with Rational Meaning? Something along those lines at least. She obviously never made it that far - renouncing poetry on her way and still language kept slipping from under her grasp.

--
www.norddahl.org
EirÃkur Ã–rn NorÃ°dahl
Fleminginkatu 9A 10
00530 Helsinki
Finland

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445. David-Baptiste Chirot

NY Times: Washington Post's Book World Goes Out of Print as a Separate Section

Thu 29 Jan 2009

BOOKS

| January 29,2009

Washington Post's Book World Goes Out of Print as a Separate Section

By MOTOKO RICH

The
Washington Post has decided to shutter the print version of its Sunday stand-alone book review section and shift reviews to space inside two other sections of the paper.
http://www.nytimes.com/2009/01/29/books/29post.html?emc=eta1

_____ Windows Live™: E-mail. Chat. Share. Get more ways to connect.
http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t2_allup_howitworks_012009

↑ Index

446. David-Baptiste Chirot

NY Times: Washington Post's Book World Goes Out of Print as a Separate Section

Thu 29 Jan 2009

BOOKS

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http://www.nytimes.com/2009/01/29/books/29post.html?emc=eta1

_____
Windows Live™ Hotmail®:...more than just e-mail.
http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_explore_012009

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447. Bill Berkson

Berkson PORTRAIT AND DREAM at Cue Art Foundation, New York

Thu 29 Jan 2009

Bill Berkson
PORTRAIT AND DREAM: NEW & SELECTED POEMS
(Coffee House Press, 2009)
Book Signing & Brief Reading
Thursday, February 12 6-8 pm
Cue Art Foundation
511 West 25th Street (between 10th & 11th Aves.)
New York NY
FREE: Reservations Required
RSVP [redacted]
or email [redacted]

↑ Index

448. **Séamas Cain**

Attack against the COX18 cultural centre in Milan, Italy

Thu 29 Jan 2009

_____

I am forwarding to you a description by Marco Mancuso (with the journal "Digicult") of the attack in Milano, Italy, against the COX18 cultural centre, the Calusca City Lights bookshop, and the Primo Moroni Archive.

Marco asks that people sign the petition of support for COX18, etc.

For additional information, write to Marco at
[redacted]

In solidarity,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

---------- Forwarded message ----------
From: Redazione Digicult <[redacted]>
Date: Thu, Jan 29, 2009 at 4:57 AM
Subject: Call for International help against eviction of COX18 and all the other squatts and free social centers in Milan/Italy
To: [redacted]

Hello,

The past one, was a sad and angy week for people living in Milan/Italy. Milan's social and cultural life was stricken hard once again. At 7am on january the 22nd around 100 policemen entered the squatt COX18 (http://www.cox18.noblogs.org), which include in its premises the social center created more than 33 years ago, the Calusca City Light bookstore, founded in 1971, and the Primo Moroni Archive. Looking at the Expo2015 that will take place in Milan, the Municipality ask for legal possession of some buildings in town in order to sell them and earn money. The words of the Vice Mayor De Corato were clear: we want to close all the free social centers and squatts in Milan, after COX18 and Pergola Tribe, will be the turn of Cantiere and Torchiera (other 2 important places of free culture in town).

We at Digicult, supporting COX18 and all the squatts and social cultural centers in town, ask to all the people that belive in cultural freedom, in the importance

of the existance of places of free voice and ideas, that are against repressive policies against free spaces, to follow and help us as much as you can internationally. Spread this call and the future ones and sign the Online Petition here: http://www.petitiononline.com/cox18/petition.html

---

At 7am on january the 22nd around 100 policemen entered the squatt COX18, which include in its premises the social center created more than 33 years ago, the Calusca City Light bookstore, founded in 1971, and the Primo Moroni Archive. The importance of this archive is stunning: it is, without any doubt, the most important treasure of memory, books, videos, registrations and a considerable portion of counterculture in Milan and in Italy. At the present moment the squatt is sealed and under seizure with all the materials inside, the books and the magazines of the bookstore and the archive included. The damage is unbelieveble!!!.

COX18 was a place where one could encounter people and ideas, where prices were accessible for all and where discrimination never took place. A place for concerts, workshops, screenings, presentations, meetings, art installations, crossing from different art-forms, many of those related to electronic and digital culture. The Milan town municipality is trying to turn the city into a huge commercial centre, destroying all forms of cultural alternatives and closing down all those spaces where cultural elaboration is not subject to a purely market-oriented vision. It's a processes that is still ging on from the last 15 years. We are not in for this. We won't abandon this city. We are going to stay here and fight for the right to have free social and cultural spaces destined to free forms of expression.

The morning of 22nd, a lot of people arrived in via Conchetta (the street in which COX18 lives) to defend the social center against the eviction, then from 4.00 pm in a spontaneous demonstration and call to everybody and to everything to converge at Palazzo Marino, Milano town hall, for a participated and determined demotration for Cox18 and against the evictions. After this demonstration, many other initiatives were organized in the days after, both on the Internet and on the Streets. There was a big response from intellectuals, people of culture, normal people from all ages. A big concert was organized in a big square in Ticinese disctrict (the same of COX18) and a big mobilitation was a great success on Saturday, January the 24th, against the eviction of the Cox18

At the moment there is a civil case to define the right of ownership of bulding and of the Archive: of course, many other cultural initiatives will be organized in the next days, many words will be written, many concerts will be organized in public spaces of the town, a big national mobilitation will be organized and

the Internet will be our friend to spread the word of what is happening against Free Culture in Milan/Italy in this historical moment

best and thanks to all
Marco Mancuso / Digicult

Videos:

http://www.streamit.it/index.htm?v=1f5401a85672f89663ccc9801811eed2

http://new.c6.tv/component/library/?task=view&id=2772

http://milano.repubblica.it/multimedia/home/4476258

http://www.youreporter.it/view_video.php?viewkey=99d28729e0473f7a54e16e2ea4ee0178

http://www.youreporter.it/view_video.php?viewkey=53efdba22c4fc43bad923ceb27a1614f

---

LET'S TAKE BACK COX18, CALUSCA AND THE PRIMO MORONI ARCHIVE

At 7am on january the 22nd around 100 policemen entered the squatt COX18, which include in its premises the social center created more than 33 years ago, the Calusca City Light bookstore, founded in 1971, and the Primo Moroni Archive. In a matter of a few hours, the answer of the city was explicit, a number of comrades, friends and neighbourhoods, gathered in front of the squatt and the armoured police units to confront the unwelcomed guests.

It's clearly an illegal eviction which doesn't consider a legal action already going on since july 2008 between the city administration and the squatt COX18 with the sole purpose of taking legal possession of the building. Vice Mayor De Corato, one the main heads trying to suffocate whatever isn't uniformed, gives the responsibility of the action to head of the police and the regional administration. The DA affirm he wasn't informed of anything until the eviction was on. Not a real problem, cause all the protagonists agree on the fact that the economic value of the building shouldn't loose value. They're talking about money and economic interest as if this was a reasonable explanation for what is going on.

At the present moment. the squatt is sealed and under seizure with all the materials inside, the books and the magazines of the bookstore and the archive included. The COX18 squatt, the Calusca Bookstore and the Primo Moroni Archive represent an important piece of radical and workers' history; they testify the possibility to elude the principle of commercialization of things and thoughts.We're not alone, we got the company of others squats, places of free

expression and exchange of ideas. Our survival is the survival of freedom of expression, thought and action; of the chance to master our own destiny and future, of any chance not to be judged and considered for what we can/want to spend.

It's pretty clear we don't consider this 'game' close, we recognize the ones refusing the homogeneity of monolithic thought guaranteed by the market and this pseudo democracy: they want us compatible, buyers and buyable, ordered and uniformed, we'll remain what we know we are: original, always ready to spread knowledge, not homogenous and critical to whatever is imposed as truth.

FACTS AND CONSIDERATION ABOUT THE EVICTION

It's not correct to read at warm the eviction of the Cox 18, historical social center of street Conchetta in Milan, besides center of the bookshop Calusca and the Primo Moroni's archives. Mobilization against the eviction is in progress, and the Cox eviction is not a closed fact. The eviction occures on January 22 after a question in Parliament against Milan social centers adressed, on January 21, to the Home Affair Minister Mr Maroni the notorious vice-mayor, and public safety alderman and parliamentary, Mr Riccardo De Corato.

Certainly this eviction as well as a value in practice, has a great symbolic value in order to state power of abuse over the city by certain administrators sheriffs in double- breast jacket protagonists of politics based upon evictions of social center in order to support private interest of meddlers and ndrangheta members who see Milan at the center of a vhirl of business for the future Expo. A moltitude of people mobilized this morning since dawn after the first news about Cox18 eviction . After some hours from the garrison of street Conchetta was born a blockage directed toward the mainstreet of the city, stopping traffic of one of the most important metropolis arteries. This morning police intervened under disposition that town hall has emanated anadministrative act (act that has not been proved) in which was signalled the unauthorized occupation of the bulding.

The eviction occured and after a long negotiation the real estate was returned by the police to town hall, without clearing away the documents, books, furniture. At the moment there is a civil case to define the right of ownership of bulding and we all demand reinstate of ownership to the occupantes, who after 33 years and a deliberation, made in 1989, that granted the real estate to them.

↑ Index

449. Gabrielle Welford

it's ukiaHaiku festival time again! (fwd)

Thu 29 Jan 2009

Date: Thu, 29 Jan 2009 11:43:56 -0800
From: Kate Marianchild <[redacted]>

tiny girl
reciting her poem--
hard to breathe

The ukiaHaiku festival welcomes your submissions of poems by Friday, March 13 Note: we are offering new prizes starting at $100 in the "Adult, Contemporary" category! Please see Haiku about the festival below.

Haiku are blossoming once again among poets new and old as the 7th annual ukiaHaiku festival quickly approaches. Ukiah's Poet Laureate Committee invites submissions of haiku by experienced and inexperienced poets of all ages by Friday, March 13. Haiku are brief 3-line poems that offer a “snapshot” of a scene or a moment in time. Unlike many other kinds of poems, haiku usually do not include rhyme, alliteration, or punctuation. For guidelines on how to write haiku, to read winning poems from years past, and to learn about the available categories and submission methods, go to www.ukiahaiku.org. Forms can also be obtained at all of the county's libraries, including the bookmobile, as well as at Grace Hudson Museum (431 S. School Street, Ukiah).

Submissions are free in all categories (which are organized by age group and subject matter) except for the Contemporary Haiku-Adult Category, which costs $5 for up to 3 poems. Examples of other categories are "Children, All Topics, K-3rd grade," "Haiku About Ukiah, 7th-12th grade," and "Traditional Haiku – Adult." Prizes are very modest in all categories except "Contemporary Haiku - Adult," for which awards of $100, $50, and $25 are being given this year for the first time. All winning poems will also be published in a book.

Unless otherwise specified, all haiku can be submitted in either the traditional (5-7-5 syllable-count) format or the contemporary (briefer, non-syllable counting) format. Teachers who wish to invite a poet into their classroom to guide students in writing haiku should contact Ukiah's Poet Laureate David Smith-Ferri at [redacted], or email him at [redacted]. For more "how-to" information on writing haiku, go to www.ahapoetry.com, the website of well-known haiku poet and ukiaHaiku festival judge Jane Reichhold. The awards ceremony will take place on Sunday, March 26, from 2-4 p.m. at the Ukiah Conference Center.

P.S. For those who haven't noticed, "Ukiah" spells "Haiku" backwards!

Haiku about the ukiaHaiku festival:

haiku wall
one thousand paper cranes
poised to fly

(by Sherrie Smith. This haiku
refers to the fact that we post all the entries on the wall at the
awards ceremony;
paper cranes are metaphorical
emissaries of peace - go online for the story of Sadako Sasaki)

ukiah's
first spring blooms--
haiku

(by Kate Marianchild)

twelve hundred entries--
under stacks of white paper
a single white crane

(by Armand Brint)

judging haiku--
one feather
on a rippling pond

(by Armand Brint)

haiku fly
from distant lands--
spring migration

(by Kate Marianchild. This
haiku refers to the fact that we get submissions
to our festival from all
over the world)

↑ Index

450. **Aryanil Mukherjee**

I Gave Away The Sky:: Remembering Gregory Corso

Thu 29 Jan 2009

I GAVE AWAY THE SKY

- Reading to celebrate the poetics and poetry of Gregory Corso

Thurs. 2/5 @7PM in the University of Cincinnati's Reed Gallery.

Tuesday, Feb. 3, 7 p.m., Memorial Hall - Muse Sick

$5 Door/ Cash Bar/ Doors at 6PM

Advanced seats can be reserved at Shake It Records and Coffee Emporium

An evening of music with jazz legend David Amram and Jane Carver. This performance of Jane Carver's new arrangement of David Amram's score for Robert Frank and Alfred Leslie's film "Pull My Daisy," will feature a live performance by jazz legend David Amram, as well as musicians from the University of Cincinnati's College Conservatory of Music.

Friday, Feb. 6, 5:30 p.m., DAAP 4400 - Corso - The Last Beat A private screening of the feature-length documentary directed by Gustave Reininger, narrated by two- time Academy Award-nominated actor and novelist Ethan Hawke and featuring Allen Ginsberg, William S. Burroughs and poet, performer and Rock & Roll Hall of Fame inductee Patti Smith, as well as Corso himself. A reception follows the film.

For more information please contact: Evan Commander: [redacted] / [redacted] or visit www.igaveawaythesky.com

For more information about David Amram visit: www.davidamram.com .

For more information about Corso: Tthe Last Beat visit: www.corsothefilm.com

Message sent out on behalf of

Matt Hart and Evan Commander

↑ Index

451. Ken Rumble
Viking Rock, This Friday, Jan. 30, 9 pm, Durham, NC
Thu 29 Jan 2009

Friends! Enemies! Plunderers of all sorts!

Spread far and wide!

Viking Rock has arrived in Durham! High Master, that king of all things loud, angry, and in spandex!, is proud to announce its debut performance!

Tomorrow night! Friday, January 30th! 9 pm!

Castle Lubenstein: 608 Yancey Street, Durham, NC!!

It's a house party, y'all, bring your own....

The line-up:

9 pm: Y2K Bunker!
[doomsday noise collective, Durham, NC]
http://www.myspace.com/y2kbunker

10 pm: High Master!
[the end of the world as you know it, the year 2355]

11 pm: Pink Flag
[riot grrrl trio, Durham, NC]
http://www.myspace.com/pinkflagnc

Midnight on: dance party/karaoke

Bring a weapon cuz it's gonna get ugly....

About High Master:

Sprung from the hockey & blow torch addled brain of Mr. Chris Huggins (by day, a jr. high science teacher; by night, a rabid fiend to all that is evil), HIGH MASTER is the true story of the most awesome, most rockingest, most mighty viking to have ever lived! Forget Thor (weakling), forget Odin (sap), forget Hercules (okay, he's Greek, but forget that mama's boy anyway), High Master would have put them all under his thumb with just his pinky!

And yet, before he was so great High Master faced a challenge that he could almost not overcome: the dreaded, the evil, the dark, the foul, the stinky, the annoying, the pesky, the dastardly, the criminal, the unkind, the unthrifty, the really just generally bad DARK LORD UNGR (with an umlaut (aka: Paul Overton)).

After an epic battle, Dark Lord Ungr (with an umlaut) froze our hero High Master deep in the icy clutches of a mighty glacier! and with his mighty evil, dreaded, stinky, annoying, etc. power, stole the sun and ruled the earth and subjected all living beings to the most horrendous music imaginable! It was a dark, dark, dark future....

And then! in the year 2355! a brave and noble and handsome and intelligent and admirable and handsome and kind to puppies and fearless and generally awesome SCIENTIST (aka: Ken Rumble) whose shiny green suit gave him enormous powers of power! invented a time machine called the Ship of Sound!! But doomed was all mankind because the Scientist couldn't find a power source strong enough to make the ship go! Until, one day, while wandering amongst the boulders of the wasteland of the future he spied--locked in the icy grip of a mighty glacier--HIGH MASTER!

Here, of course, was the power source the Scientist had long been searching for! He thawed out High Master, taught him the fighting art of Kung Future, put a guitar in his hand, and together, they rocked back thousands of years in time to confront, again, the evil, hiddeous, etc. etc. DARK LORD UNGR (with an umlaut)!!!

And High Master and Dark Lord Ungr (with an umlaut) engaged in a most ferocious battle! Their blows split mountains, their kicks cracked planets, their swords sang out a bloody symphony of rampant destruction!!

And after days and days and days of battle, when all looked as it would be lost, the mighty High Master lunged with his sword and impaled the Dark Lord Ungr (with an umlaut) through the heart!!!!

And so with the Dark Lord Ungr (with an umlaut) defeated and the sun restored, mighty High Master with the trusty Scientist and a mighty horde of dancing YETTIS!! launched out on the SHIP OF SOUND to right wrongs, battle evil, and generally rock off the faces of every creature in the whole entire universe!!!

Some say (whisper even at times) that High Master and his brave crew encountered other masters of musical mayhem on their adventures -- rumors (scarcely to be believed) include names like Rainbow Pony Squad, Pepé La Douche, and Def Sentence, heroes, too, in their own right, but that, my friends, is a story for another day.....

yours in rock,
Ken

--
Check out my book Key Bridge:
http://www.carolinawrenpress.org/books.html

And I'm on the road giving readings!:

TBA

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Kevin Killian:
http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews

And projects:

http://durhamhastheworstroadsintheworld.blogspot.com

--
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And projects:

http://durhamhastheworstroadsintheworld.blogspot.com

↑ Index

452. Poetry Project
A message from The Poetry Project
Thu 29 Jan 2009

Dear Friends,

We are very sad to announce that George Schneeman has passed away. The Poetry Project and its community has lost a beloved friend and a great artist. People who are interested in attending the funeral may write to [redacted] for details.

Upcoming Events:

Monday, February 2, 8 PM
Open Reading

Sign-in at 7:45

Wednesday, February 4, 8 PM
Anne Boyer & Stephanie Strickland

Anne Boyer is the author of The Romance of Happy Workers (Coffee House, 2008), Art is War (Mitzvah Chaps 2008), Selected Dreams with a Note on Phrenology (Dusie 2007), and Anne Boyer's Good Apocalypse (Effing Press 2006). She lives in Kansas and teaches at the Kansas City Art Institute. Stephanie Strickland¹s fifth book of poems, Zone : Zero (book + CD), was just published by Ahsahta Press. Her latest collaborative hypermedia work, which she will read from, was introduced in Paris and shown at the Zaoem poetry festival in Ghent. She teaches experimental poetry and e-lit at many colleges

and universities, most recently the University of Utah, and is working on a book-length sequence of poems, ³Huracan¹s Harp.²

Friday, February 6, 9:30 PM
Fall Workshop Reading

Come and hear what the writers who took workshops with Martine Bellen, Tisa Bryant, and CAConrad are up to! Workshop leaders will be present to introduce their students.

↑ Index

453. Anna Vitale
submit! submit! raise up your fists.
Thu 29 Jan 2009

****

Tired of limits but desperately in need of them?
Wondering where your next limit will come from?
Look no further.

The online audio publication text*sound* is currently listening to submissions of only text/ sound for its third issue.

Deadline is March 1, 2009.

Send .mp3 files to editors (at) texsound (dot) org or share files uploadable from a free site (like yousendit). For detailed submission guidelines visit textsound.org

You can listen to the first two issues at textsound.org. They feature works from noise musicians, story-tellers, conceptual poets, sound poets, electronic musicians, and other artists who enjoy the aural life.

Many thanks,
textsound
c/o Anna Vitale

****

↑ Index

454. Jason Quackenbush
Re: e to a friend about a philosophy of computer art
Thu 29 Jan 2009

Well, maybe let's take a step back. I think it's important to distinguish between something being readable as code and actually being code. I tend towards a sort of hardcore formalism adopted more or less wholesale from wittgenstein as

the foundations of mathematics are concerned, meaning on my view at least explicit mathematical symbols of the sorts that computers can operate on are actually a funny kind of sign that are of a different sort from usual signifiers. We can read a what goes into and out of computers as code because it's explicitly coming from a very code heavy part of our language. This is qualitatively different in my view from what happens with, for example, RNA sequences where what we see is readable as code, and that the function of of rhibozomes is to respond based on what the structure of the RNA sequence "says" but I think moving from that point to saying that what we can interpret as code because it makes sense to us given how we use language actually IS code is something that I think is not self evident. Not saying a case can't be made, just that it needs making.

on the other hand, what we have in brain function are all manner of non explicit symbols. in fact, and I may be jumping off a bit of a cliff saying this, one might argue that universals are in fact non- explicit symbols and therefore given that consciousness and thought as we understand them seems to require that sort of abstraction, and given that so much abstraction needs universals to be done, that this is the fundamental place where the idea of machine intelligence being acquired by something made up of two state transistors falls apart. because, claims made by object oriented programmers aside, I don't know that there is a way to get a computer to understand and work with a universal. you can't reduce a universal to an explicit list of characteristics, which is where the whole problem of universals comes from in the first place. Of course, saying this, its probably important that I qualify it by saying I ascribe to Wittgensteins theory of universals which rejects both nominalism and realism and holds that universals are like family resemblances. Which is to say I may be question begging her because I think from the get go that you can't get at human thought or even human grammar for that matter through a set of explicit rules. At least not on it's own.

A couple notes here on why I think this is so:

1.) it is possible for humans to understand the semantic content of expressions that are not well-formed, this is particularly true of native speakers in their first language. something that requires explicit code for decision making or interpretation can't do this and requires error handling algorithms to be able to cope with it. It doesn't seem to me that what humans do with statements that are not wellformed is similar to error handling. Instead we muddle through working on conjecture and intuition and as a result language can sometimes be extended in a way that it doesn't seem that machines would be capable of. A specific example might be the emergence of trade languages, creoles and pidgins in populations where there are many different mutually unintelligible languages spoken.

2.) Humans have an extremely high tolerance for vagueness. In fact, I think vagueness is probably one of the greatest allies of human intelligence. I can say and do all manners of utterly vague things and still expect to be understood and reacted to perfectly. the best example here is probably indexical expressions, something I've been absolutely fascinated with in my poetic practice over the years. that we can do so much with "here, there, this and that" the most non-explicit of symbols we have that we never the less have no trouble working with and using constantly. I think probably it's useful here to distinguish between indexicals and something akin to an algebraic variable. What's important about variables is that while they can have any value or at least any of a set of values in an equation they are also defined by the equation in which they occur, all the symbols of which are explicit, including other variables. Contrast that with the expression "There." Imagine that I'm standing in a room giving some one instructions about where to put a painting. I might say there and point. When I point I'm not defining an explicit place, but rather giving a vague direction which the other person then has no trouble following. In fact i might not even point. If the person and I know each other well enough, they might be able to interpret my meaning based solely on my unconscious body language. There may then be some testing that goes on to get to agreement. The person will hold the painting against the wall and say "here?" At this point an explicit place has been definied by the painting's being there, but it is ONLY defined by the paintings being there, and suppose that the persons hands are shaking and the painting is not in a specific place but rather in a vague portion of the wall. I might then agree and or disagree, and if i disagree give some more vague instructions "up a bit, right a little, left a lot" etc. I think if you compare this to the complex set of instructions that would have to be programmed into a robot to do the same task, you'll get an inkling of where I'm going here. The difference, I don't think at least, is not that humans are making all kinds of calculations and operations subconsciously in following these simple directions, but rather that we have a very high tolerance for vagueness that grows out of the fact that our thinking doesn't use explicit symbols in the way that a machine intelligence would have to. Lots of thought experiments can be found in science fiction about this whenever a machine intelligence is shown to go haywire due to it's inability to cope with vague instructions resulting from circumstances its not programmed to cope with or an over literal interpretation of vague instructions given to it.

On Jan 20, 2009, at 11:18 PM, Jim Andrews wrote:

> *I get the analogy that yr making Jim, I just think it's flawed in that I don't think it's at all settled that the thinking mechanism of the brain works through the manipulation of explicit symbols, which is what software does.*

> *i think that's an interesting point, jason. let's explore it.*
>
> *if we look in a computer, we won't find any zeros and ones. merely transistors that are charged (1) or not charged (0). also, if we compare the source code (which won't run) written by a human in, say, C++ with the compiled machine language version of the source code (which will run), we would see there is no one-to-one correspondence between the symbols in the source code and the binary symbols in the machine language version. the source code gets converted to machine language in the process of 'compilation', creating a file that will run, and this process converts the humanly authored file into a strange binary beast that can be fed to a central processor, which is really quite limited in its operations. this is code level stuff. but, still, the symbols are explicit.*
>
> *computers have to be intelligable, nonetheless, to humans. there's weird code zipping around, but all in explicit symbols that have to be humanly intelligable. of course, the inner workings of the brain do not have to be humanly intelligable. or intelligable to any sentient being. but they do have to help the critter survive. there has to be some consistency and integrity to the way the brain deals with sense data. so it's hard to see how the brain might not code the egg foo yong in some sort of set of symbols that remain stable over time.*
>
> *of course, we know that the body does indeed deal with codes of some kinds. dna, for instance. the ribozome reads the dna sequence in a c t g code much like a computer reads an input string. the ribozome is like a computer that we would very much like to understand the program for. the a c t g code does appear to be a set of explicit symbols. now, this doesn't mean that the brain operates this way also, but we understand that for information to be stored and processed in a consistent manner, explicit symbols are very useful.*
>
> *do you have any ideas of how one might avoid explicit symbols?*
>
> *by the way, i make the best chow mein on the planet.*
>
> *ja*
> *http://vispo.com*
> *welcome.html*

Jason Quackenbush

[redacted]

↑ Index

455. **amy king**

Reminder Tonight, Friday - Berkson, Cruz, Fagan, Fortin, Pecqueur, Rasmovicz

Fri 30 Jan 2009

January 30th @ 7 p.m. - Stain Bar - Williamsburg ,
Brooklyn

*Bill Berkson, Cindy Cruz, Aaron Fagan, Jennifer Fortin,
Jean-Paul Pecqueur and Bill Rasmovicz*

* Hosted by Amy King and Ana Bozicevic

~~~~

Bill Berkson was born in New York in 1939. A poet, critic, teacher, and sometime curator, he moved to Northern California in 1970 and during the next decade edited a series of little magazines and books under the Big Sky imprint. From 1984 to 2008 he was a professor of Liberal Arts at the San Francisco Art Institute. He is a corresponding editor for Art in America and has contributed reviews and essays to such other journals as Aperture, Artforum, Works on Paper and Modern Painters. His recent books of poetry include Gloria (in a deluxe limited edition with etchings by Alex Katz), Our Friends Will Pass Among You Silently, and Goods and Services. Other books include a collection of his criticism, The Sweet Singer of Modernism & Other Art Writings: 1985-2003; Sudden Address: Selected lectures 1981-2006; an epistolary collaboration with Bernadette Mayer entitled What’s Your Idea of a Good Time?: Interviews & Letters 1977-1985. His Portrait and Dream: New & Selected Poems will appear form Coffee House Press in 2009. Berkson was the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture and received the 2008 Goldie for Literature from the San Francisco Bay Guardian. He now lives in New York and San Francisco .

~~~

Cynthia Cruz is the author of RUIN, published by Alice James Books in 2006. Her poems have been published or are forthcoming in the American Poetry Review, Paris Review, Boston Review, AGNI, FIELD, and others and are anthologized in “The Iowa Anthology of New American Poetries.” She has received fellowships to YADDO and the MacDowell Colony. She lives in Greenpoint, Brooklyn and teaches at Sarah Lawrence College .

~~~

Aaron Fagan was born in Rochester , New York , in 1973. His poems have appeared in numerous magazines including The American Poetry Review, TriQuarterly, and The Yale Review. He is the author of Garage (Salt Publishing,
~~~

2007), a debut collection which the critic Harold Bloom described as “vivid and aesthetically disturbing work. His promise is considerable because his originality should prove to be decisive.” A former Assistant Editor for Poetry, he is now a Copy Editor for Scientific American in New York City and lives in the Bronx .

~~~

Jennifer H. Fortin lives in Brooklyn . She works as an Assistant. In May 2008, she obtained an M.F.A. in Poetry from The New School. Her work has appeared in TYPO, GlitterPony, Left Facing Bird, The Goucher Quarterly, AbroadView magazine and Ducts; it is forthcoming in Court Green, Action, Yes and Copper Nickel. She was a Finalist for the Poetry Foundation’s 2008 Ruth Lilly Fellowship and the recipient of an Honorable Mention in the 2008 Poets & Writers-sponsored Amy Awards. Fortin is happy to be able to say she is a Returned Peace Corps Volunteer (Bulgaria 2004-2006).

~~~

Jean-Paul Pecqueur’s first book, The Case Against Happiness,
was published by Alice James Books in 2006. New poems have recently appeared in
The Hat, Cranky, and Gulf
Coast . Jean-Paul
currently lives in Brooklyn , teaching writing
at the Pratt Institute.

~~~

Bill Rasmovicz has served as a literary excursion leader and
workshop co-leader throughout Italy ,
Croatia , Slovenia , Switzerland
and Wales .
His work has appeared in Hotel Amerika, Nimrod, Third Coast
and other magazines. His first book, “The World in Place of Itself” was published in 2007 by Alice James Books and was also the 2008 recipient of the New England Poetry Club’s Sheila Margaret Motton Prize.

~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand
Street ,

1 block west)

718/[redacted]

open daily @ 5 p.m.

Hope to see you there!

Amy and Ana

http://stainofpoetry.wordpress.com/

_____

Amy's Alias

http://amyking.org/

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 2009

419 messages · Fri 30 Jan 2009 – Sat 28 Feb 2009

February 2009 caught the list dreaming of a patron. The recession had deepened into something that felt structural, and the room spent its largest thread on a fantasy of rescue from above — a cabinet officer for the arts, a state that might finally underwrite what the market was busy defunding. Four hundred and nineteen messages moved through it, and beneath the dream ran its sour twin, the suspicion that the market had already spoken, and that what it valued was not the poets. The month swung between petition and bitterness.

The largest thread asked the new president to make art official. Quincy Jones had launched a petition, and the room passed it eagerly along: *"Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts"*, on the reasoning that other nations had kept ministers of culture for centuries and that the arts needed one now more than ever. It was the hope of the Obama winter distilled — that a sympathetic state might at last do for poetry what commerce never would, and give the art a seat at the national table.

The quarrel was whether the market deserved any authority at all. A thread titled, in bitter irony, The Market recognizes talent! ran against the petition's hope, the room turning over the recession's cruelest lesson — that sales and merit had nothing to do with each other, that the auction was no judge of art. If the market could not be trusted to know a poet from a fraud, then either the state must step in or nothing would, and the poets were left arguing which failure they feared more.

Against both the state and the market the month reached for an older image of the poet at work. A wide thread asked where today's farmer poets had gone — *"Farming has changed beyond all recognition since the days of"* the poets of the land, Robert Burns and John Clare — mourning the vanished figure who wrote out of labor and soil rather than grant or market, while another gathered the long poems and plays of imprisonment, the art made under the least free conditions of all. The room was hunting for a poet whose worth owed nothing to either patron or price.

I have set February down exactly as the archive delivered it — the petition for a Secretary of the Arts, the bitter joke that the market knows talent, the lost farmer poets of Burns and Clare, and the poems written in prison — because it was the month the list, cornered by the recession, argued out the oldest question of the

poet's livelihood and reached no peace with any answer. It could not trust the market, could only wish for the state, and could only mourn the farmer-poet who had needed neither; and so it did what it always did when the economics turned hopeless, which was to keep writing to each other anyway, unpaid and unrecognized, as though the worth of the thing had never really been the market's to set.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 419 in all.

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373. Mark Stricker — nanomajority 6
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382. Nico Vassilakis — Subtext Reading: LAURA MORIARTY & JW MARSHALL: 3/4/09
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385. Sharon Dolin — Reminder: McNally Jackson Reading Tonight
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390. David Baratier — vote for my poem on good reads?
391. Poetry Project — Events at The Poetry Project February/March
392. Angeline, Mary — Re: [BULK] poetics/poetry of the abject?
393. Marc Nasdor — Marc Nasdor & Murat Nemet-Nejat reading at Zinc Bar, Sunday, March 8

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394. François Luong — Re: The Market recognizes talent!
395. Christian Nagler — Emily Abendroth & Miranda Mellis / Real TIme Ethics investigation #1
396. amy king — Last Day to Vote for the Poem
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398. Hilary Clark — Re: poetics/poetry of the abject?
399. Ryan Daley — Re: Secretary of the Arts
400. Charles Alexander — Re: poetics/poetry of the abject?
401. Charles Alexander — Re: poetics/poetry of the abject?
402. Mark Weiss — Re: The Market recognizes talent!
403. amy king — Re: On Greatness & Them That Do It -- On Orr Of
404. Michael Tod Edgerton — Re: poetics/poetry of the abject?
405. Maria Damon — Re: poetics/poetry of the abject?
406. Natalie Knight — ZINC BAR 3/15: Laura Sims, Natalie Knight, James Belflower
407. John Cunningham — Re: The Market recognizes talent!
408. John Cunningham — Re: The Market recognizes talent!
409. Roy Exley — Re: Poetics/Poetry of the Abject
410. cris costa — Re: The Market recognizes talent!
411. Marcus Bales — Re: Gift Economy
412. Marcus Bales — Re: The Market recognizes talent!
413. Pam Brown — calling a reviewer for jacket magazine

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414. Pam Brown — arts funding in oz
415. Marcus Bales — Re: Secretary of the Arts
416. Jason Quackenbush — Re: The Market recognizes talent!
417. Patrick Dillon — Re: Secretary of the Arts
418. Johnathon Williams — Call for submissions and recordings -- Linebreak
419. Ann Bogle — Re: poetics/poetry of the abject?

1. **Gwyn McVay**
Re: Globish
Fri 30 Jan 2009

George,

In what way is the French Academy either political or patriotic? I would have thought to call it prescriptivist, having watched their "ordinateur" vs. "computer" shenanigans over the years.

Gwyn

On Wed, Jan 28, 2009 at 2:20 PM, George Bowering <[redacted]> wrote:

> *In what way is the French Academy leftish? I would have thought to call it rightish,*
> *as patriotic stuff generally is.*
>
> *gb*
>
> *On Jan 27, 2009, at 5:36 AM, Troy Camplin wrote:*
>
> *Good thing they lost it. Now maybe they can get back to writing great literature, which has stagnated since they French language council was created. This is where Leftist micromanagement of all the aspects of one's life will get you. You can't stagnate the language like that and expect literature to thrive.*
>
> *Troy Camplin*
>
> ---
> *From: steve russell <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, January 27, 2009 1:47:09 AM*
> *Subject: Re: Globish*
>
> *shame the French lost the language war.*
> *they should penalize anyone using too many English words a barbarian tax.*
>
> *one way to get back for FREEDOM FRIES*
> *ugh, how many US speakers know more than American English?????*
> *me/2/guilty...*

> *Geo. Harry Bowering, M.A.*
> *Fell down in Firenze*

--
This novel isn't suitable for you. The story is romantic and terrifying. Too gloomy. You should read something delightful.
-- Stephen Chow in "Fight Back to School II"

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2. Joel Chace
Re: new book
Fri 30 Jan 2009

Ruth:

Congratulations on the new book!

Tell me about your jazz colleagues. Did I ever mention to you that I am a jazz pianist?

Best,

Joel

On Sat, Jan 24, 2009 at 7:41 PM, Ruth Lepson <[redacted]> wrote:
> Hi, all,
>
> Am happy to tell you I have a new book with blazeVOX.org both as an ebook
> and a POD book. It¹s called I Went Looking for You and should be available
> as soon as tonight.
>
> If you¹re in the Boston area, please join me for a book party hosted by The
> Grolier Poetry Book Shop & held at The Democracy Center, 45 Mt. Auburn St.,
> Cambridge, near Bow & Dewolf Sts. in Harvard Sq., on Monday, Feb. 16 from 2
> to 5. The stellar jazz musicians I perform with will be playing and snacks
> will be provided.
>

> Since that is Presidents[1] Day, if you are so inclined, join us in a toast to
> our first global president.
>
> Sincerely,
>
> Ruth Lepson
>
>

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3. Troy Camplin

Re: Globish

Fri 30 Jan 2009

THis is one of those cases where it is difficult to distinguish Right from Left. The Left is big on micromanaging everyone's lives, the right tends toward conservatism and "preservation." In truth, the Language council is probably a perfect storm of Left and Right.

Troy Camplin

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, January 28, 2009 1:20:43 PM
Subject: Re: Globish

In what way is the French Academy leftish? I would have thought to call it rightish, as patriotic stuff generally is.

gb

On Jan 27, 2009, at 5:36 AM, Troy Camplin wrote:

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> *Troy Camplin*
>
> _____
> *From: steve russell <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, January 27, 2009 1:47:09 AM*
> *Subject: Re: Globish*

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> *me/2/guilty...*

Geo. Harry Bowering, M.A.
Fell down in Firenze

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4. Rob Sikorski

Duke University Reading--poet/translator Peter Cole, Tuesday, 2.03, 4 pm

Fri 30 Jan 2009

—

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5. Brian Clements

Re: Book Review Updates @ Kaurab

Fri 30 Jan 2009

—

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6. Alan Sondheim

(My review of Jon's Marshall's book among other things): RCCS:

Fri 30 Jan 2009

---------- Forwarded message ----------
Date: Fri, 30 Jan 2009 09:00:34 -0800
From: David M Silver <[redacted]>
To: [redacted]
Subject: [Air-L] new reviews in cyberculture studies (february 2009)

Dear list members,

(nearly) each month, RCCS publishes a set of book reviews and author responses (http://rccs.usfca.edu/booklist.asp). books of the month for february 2009 are:

Double Click: Romance and Commitment Among Online Couples
Author: Andrea J. Baker
Publisher: Hampton Press, 2005
Review: M. Carmen Gomez-Galisteo
Author Response: Andrea J. Baker

Living on Cybermind: Categories, Communications, and Control
Author: Jonathan Paul Marshall
Publisher: Peter Lang, 2007
Review: Alan Sondheim
Author Response: Jonathan Paul Marshall

enjoy. there's more where that came from.

david silver
http://silverinsf.blogspot.com

The [redacted] mailing list
is provided by the Association of Internet Researchers http://aoir.org
Subscribe, change options or unsubscribe at:
http://listserv.aoir.org/listinfo.cgi/air-l-aoir.org

Join the Association of Internet Researchers:
http://www.aoir.org/

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7. steve russell

Re: Globish

Fri 30 Jan 2009

I've always thought of them as being ultra conservative, upholding traditional standards, but blind towards innovation. But I'm thinking more in terms of the difficulty late 19th century painters had getting their work accepted: Cezanne and others.

--- On Wed, 1/28/09, George Bowering <[redacted]> wrote:
From: George Bowering <[redacted]>
Subject: Re: Globish
To: [redacted]
Date: Wednesday, January 28, 2009, 2:20 PM

In what way is the French Academy leftish? I would have thought to call it rightish,
as patriotic stuff generally is.

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On Jan 27, 2009, at 5:36 AM, Troy Camplin wrote:

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>
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> me/2/guilty...
>
>
>
>
>
>

Geo. Harry Bowering, M.A.
Fell down in Firenze

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8. William Slaughter
Notice: Mudlark
Fri 30 Jan 2009

New and On View: Mudlark Flash No. 48 (2009)

Sevenlings by Sherman Alexie

Sherman Alexie is the author of 21 books of poetry and prose, including THE ABSOLUTELY TRUE DIARY OF A PART-TIME INDIAN, the winner of the 2007 National Book Award for Young People's Literature, and FACE, a book of poetry from Hanging Loose Press. He lives with his family in Seattle.

For more information on Sherman please visit his official website at http://www.fallsapart.com. And for an account of the sevenling as a poetic form, its derivation and description, have a look at APJ, The American Poetry Journal, http://home.comcast.net/~jpdancingbear/apj_sevenling.html, edited by J.P. Dancing Bear.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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9. steve russell
mainstream musings
Fri 30 Jan 2009

---

anyone have any thoughts on Updike?
most of the marquee/mainstream writers are gone.

Harold Bloom, on Updike, wrote: a minor noveliest with a major style.

David Foster Wallace wondered if he had any unpublished thoughts.

My take:

He'll probably be remembered mostly for the Rabbit novels, a handful of stories, and possibly his light verse. Obviously a gifted, major talent. But he lacked an edge, a sense of the tragic. Often more style than vision. But the Rabbit novels ... exceptional.

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10. steve russell

Re: NY Times: Washington Post's Book World Goes Out of Print as a Separate Section

Fri 30 Jan 2009

Depressing: I looked forward to Book World. Including the weekly Poets Corner. Mary Karr was the most recent editor.& although Karr isn't exactly a trail blazer as a poet, she did occasionally featured some decent poetry in her column.

--- On Thu, 1/29/09, David-Baptiste Chirot <[redacted]> wrote:
From: David-Baptiste Chirot <[redacted]>
Subject: NY Times: Washington Post's Book World Goes Out of Print as a Separate Section
To: [redacted]
Date: Thursday, January 29, 2009, 8:21 AM

BOOKS

| January 29,2009

Washington Post's Book World Goes Out of Print as a Separate Section

By MOTOKO RICH

The
Washington Post has decided to shutter the print version of its Sunday
stand-alone book review section and shift reviews to space inside two
other sections of the paper.
http://www.nytimes.com/2009/01/29/books/29post.html?emc=eta1

_____
Windows Live™ Hotmail®:...more than just e-mail.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_explore_012009

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11. Jim Andrews

Re: e to a friend about a philosophy of computer art

Fri 30 Jan 2009

> *Well, maybe let's take a step back. I think it's important to distinguish between something being readable as code and actually being code.*

What is 'code', then?

I tend towards a sort of hardcore formalism adopted more
> or less wholesale from wittgenstein as the foundations of mathematics are

> concerned, meaning on my view at least explicit mathematical symbols of
> the sorts that computers can operate on are actually a funny kind of sign
> that are of a different sort from usual signifiers. We can read a what
> goes into and out of computers as code because it's explicitly coming
> from a very code heavy part of our language. This is qualitatively
> different in my view from what happens with, for example, RNA sequences
> where what we see is readable as code, and that the function of of
> rhibozomes is to respond based on what the structure of the RNA sequence
> "says" but I think moving from that point to saying that what we can
> interpret as code because it makes sense to us given how we use language
> actually IS code is something that I think is not self evident. Not
> saying a case can't be made, just that it needs making.

We note that DNA very successfully codifies and stores all the information required to copy/clone a living being. That's outlandishly remarkable. That's outstanding information architecture, to put it mildly.

Moreover, the format of your DNA is the same as mine. They can be compared to see if we are the same person, or the same sex, or both/neither have blue eyes and so on. That information is in the same place in your DNA and my DNA. Same format, but slightly different information for you and me.

I don't understand why you say we should not call such highly ordered, consistent-across-beings, readable/writable information 'code' or 'coded'. The body itself must be able to read this information to reproduce cells. We have the same reading devices. Just different stored info that is read.

If information is stored in such a way that different beings read the same information in the same way, interpret it in the same way, then the information is surely coded in a way that is reasonably described as code. We all enjoy the same mechanisms for reading and writing DNA. They may differ slightly in the way that dialects differ, perhaps, but human beings are remarkably similar in their overall form. As are creatures of any similar kind. The form in which their physical form is coded, in DNA, has to be consistently readable and consistently interpretable or the reproductive process would go off the rails very quickly and produce monsters or dead things. And of course it does sometimes, but not so often, thankfully.

Now, it may be that physical attributes are not so easily translatable into sequences of DNA. Because we grow. We aren't simply copies of our DNA but we grow over time and our attributes develop and change (though apparently our DNA changes hardly at all). But some attributes we retain from the cradle to the grave, and these are good bets to be explicitly coded in sequences of DNA.

DNA is like machine language whereas 'blue eyes' are like terms from a '4th generation language' where each term is supported by thousands of machine language instructions. When we code programs in Java or whatever, each instruction we write actually is supported by many underlying machine language operations.

Code is consistently readable/writable language. Readable/writable by different entities if they employ the same rules of interpreting the code.

> *on the other hand, what we have in brain function are all manner of non explicit symbols. in fact, and I may be jumping off a bit of a cliff saying this, one might argue that universals are in fact non- explicit symbols and therefore given that consciousness and thought as we understand them seems to require that sort of abstraction, and given that so much abstraction needs universals to be done, that this is the fundamental place where the idea of machine intelligence being acquired by something made up of two state transistors falls apart.*

What is a "universal"?

> *because, claims made by object oriented programmers aside, I don't know that there is a way to get a computer to understand and work with a universal. you can't reduce a universal to an explicit list of characteristics, which is where the whole problem of universals comes from in the first place. Of course, saying this, its probably important that I qualify it by saying I ascribe to Wittgensteins theory of universals which rejects both nominalism and realism and holds that universals are like family resemblances. Which is to say I may be question begging her because I think from the get go that you can't get at human thought or even human grammar for that matter through a set of explicit rules. At least not on it's own.*

I don't know what you mean by a "universal".

> *A couple notes here on why I think this is so:*
>
> *1.) it is possible for humans to understand the semantic content of expressions that are not well-formed, this is particularly true of native speakers in their first language. something that requires explicit code for decision making or interpretation can't do this and requires error handling algorithms to be able to cope with it.*

So? Interpreting meaning in language is always a constructive process. Constructive in the sense of a building process. We build meaning. And natural language is usually ambiguous whether the utterances/strings are well-formed or not. So building meaning is always model-building that we are prepared to revise. And so it would have to be in computer algorithms that try to construct meaning.

Parsing syntax is usually simpler, but as you say we are more than capable of constructing meaningful, improperly formed grammatical statements. And so computer algorithms that try to construct meaning would have to have a couple of layers of syntax parsing. If the statement is not well-formed grammatically, then pass it to the routines that don't require well-formedness but guess and construct meaning anyway. By no means impossible.

> *It doesn't seem to me that what humans do with statements that are not wellformed is similar to error handling. Instead we muddle through working on conjecture and intuition and as a result language can sometimes be extended in a way that it doesn't seem that machines would be capable of. A specific example might be the emergence of trade languages, creoles and pidgins in populations where there are many different mutually unintelligible languages spoken.*

You might enjoy a computer science course normally offered in the third undergraduate year usually called something like 'the theory of computation' or 'languages and the theory of computation' or 'automata theory'. Computer science students normally hate it. Because it's very mathematically-oriented and, well, philosophically meditative. It is very like a math course, but a kind of mixture of number theory, formal logic, and graph theory. And it's a course where there's usually a lot of fascinating discussion about the limits of computation. Because, that's what the course is all about, the nature and limits of computation. After all, Turing invented the Turing machine to show that there are some tasks no machine will ever perform. Not that we can do any of these things either.

This course provides a rigorous way to approach questions about what machines can or cannot do.

Why wouldn't machines be able to "muddle through working on conjecture and intuition"? I don't think there's anything theoretically impossible about that at all.

> *2.) Humans have an extremely high tolerance for vagueness. In fact, I think vagueness is probably one of the greatest allies of human intelligence.*

Yes, well, perhaps poetry is the art of being profoundly vague.

> *I can say and do all manners of utterly vague things and still expect to be understood and reacted to perfectly.*

It has its limits, doesn't it.

> *the best example here is probably indexical expressions, something I've been absolutely fascinated with in my poetic practice over the years. that we can do so much with "here, there, this and that" the most non-explicit of symbols we have that we never the less have no trouble working with and using constantly. I think probably it's useful here to*

> *distinguish between indexicals and something akin to an algebraic variable. What's important about variables is that while they can have any value or at least any of a set of values in an equation they are also defined by the equation in which they occur, all the symbols of which are explicit, including other variables. Contrast that with the expression "There." Imagine that I'm standing in a room giving some one instructions about where to put a painting. I might say there and point. When I point I'm not defining an explicit place, but rather giving a vague direction which the other person then has no trouble following. In fact i might not even point. If the person and I know each other well enough, they might be able to interpret my meaning based solely on my unconscious body language. There may then be some testing that goes on to get to agreement. The person will hold the painting against the wall and say "here?" At this point an explicit place has been definied by the painting's being there, but it is ONLY defined by the paintings being there, and suppose that the persons hands are shaking and the painting is not in a specific place but rather in a vague portion of the wall. I might then agree and or disagree, and if i disagree give some more vague instructions "up a bit, right a little, left a lot" etc. I think if you compare this to the complex set of instructions that would have to be programmed into a robot to do the same task, you'll get an inkling of where I'm going here. The difference, I don't think at least, is not that humans are making all kinds of calculations and operations subconsciously in following these simple directions, but rather that we have a very high tolerance for vagueness that grows out of the fact that our thinking doesn't use explicit symbols in the way that a machine intelligence would have to. Lots of thought experiments can be found in science fiction about this whenever a machine intelligence is shown to go haywire due to it's inability to cope with vague instructions resulting from circumstances its not programmed to cope with or an over literal interpretation of vague instructions given to it.*

There are ways to avoid getting caught in infinite loops and that sort of thing, in programming. For instance, debuggers detect when programs are in infinite loops and let the programmer exit the code.

I don't think there's anything non-reproducable in how humans handle the pitfalls of infinite loops and such. Humans have their own problems with repetitive behavior, of course. Addictions, for instance. We have a hard time extricating ourselves from habits of mind and physical habits. But we can do so, not because we are not machines but because we are very sophisticated machines.

To return, though, to the issue of explicit symbols.

Computers code things in zeros and ones and in higher-level symbols. For instance in bytes of information. A byte being 8 bits of information. So we can have 256 explicit symbols of the form

00000000
00000001
00000010
00000011
00000100
00000101
.
.
.
One of these can mean 'a', another 'b', and so on.

Now how does the brain code information for our memories? Well we don't know. But I expect there will be some minimally representational code or language so that we can keep things straight over time.

Neural nets and similar information devices/architectures may provide some means for obviating the need for overly representational codings of memory, but I expect there will be some underlying substratum of representational, explicit code perhaps similar in form to how the body reads/writes DNA.

ja
http://vispo.com

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12. Alan Sondheim

Dreaming (apologies for so many posts today, won't happen again)

Fri 30 Jan 2009

Dreaming (apologies for so many posts today, won't happen again)

Please visit Second Life Odyssey installation for numerous changes towards dreaming, set your environment time for midnight:
To access the Odyssey exhibition The Accidental Artist:
http://slurl.com/secondlife/Odyssey/48/12/22

Sleep study dreamer against starry Second Life sky, avatar dreaming avatar dream:
http://www.alansondheim.org/dreamer1.png
http://www.alansondheim.org/dreamer2.png
Interior sky-sphere tissue-organs with sleep study dreamer avatar dreaming avatar dream:
http://www.alansondheim.org/dreamer3.png
http://www.alansondheim.org/dreamer4.png
Four images of OpenSim landscape from below-within:
http://www.alansondheim.org/dreamer5.png

http://www.alansondheim.org/dreamer6.png
http://www.alansondheim.org/dreamer7.png
http://www.alansondheim.org/dreamer8.png
Lunar avatar warning disk in revised sleep study dreamer ground element installation at Odyssey:
http://www.alansondheim.org/dreamer9.png

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13. Jesse Glass

Jesse Glass featured poet reading at poetryvlog.com

Sat 31 Jan 2009

Jesse Glass reads from three poems: "Asthma Song," "To Leo," and "To Diane di Prima From Japan." Happy to add that this reading earned a wow from Ron. Please check out www.poetryvlog.com for other fine poets. Jess

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14. Layne Russell

Re: it's ukiaHaiku festival time again! (fwd)

Sat 31 Jan 2009

Gabrielle, I can post this to the haiku talk 2 group (through Yahoo groups, if anyone is interested).

Thanks,
Layne
----- Original Message -----
From: Gabrielle Welford
To: [redacted]
Sent: Thursday, January 29, 2009 11:51 AM
Subject: it's ukiaHaiku festival time again! (fwd)

Date: Thu, 29 Jan 2009 11:43:56 -0800
From: Kate Marianchild <[redacted]>

tiny girl
reciting her poem--
hard to breathe

The ukiaHaiku festival welcomes your submissions of poems by Friday, March 13 Note: we are offering new prizes starting at $100 in the "Adult, Contemporary" category! Please see Haiku about the festival below.

Haiku are blossoming once again among poets new and old as the 7th annual ukiaHaiku festival quickly approaches. Ukiah's Poet Laureate Committee

invites submissions of haiku by experienced and inexperienced poets of all ages by Friday, March 13. Haiku are brief 3-line poems that offer a "snapshot" of a scene or a moment in time. Unlike many other kinds of poems, haiku usually do not include rhyme, alliteration, or punctuation. For guidelines on how to write haiku, to read winning poems from years past, and to learn about the available categories and submission methods, go to www.ukiahaiku.org. Forms can also be obtained at all of the county's libraries, including the bookmobile, as well as at Grace Hudson Museum (431 S. School Street, Ukiah).

Submissions are free in all categories (which are organized by age group and subject matter) except for the Contemporary Haiku-Adult Category, which costs $5 for up to 3 poems. Examples of other categories are "Children, All Topics, K-3rd grade," "Haiku About Ukiah, 7th-12th grade," and "Traditional Haiku - Adult." Prizes are very modest in all categories except "Contemporary Haiku - Adult," for which awards of $100, $50, and $25 are being given this year for the first time. All winning poems will also be published in a book.

Unless otherwise specified, all haiku can be submitted in either the traditional (5-7-5 syllable-count) format or the contemporary (briefer, non-syllable counting) format. Teachers who wish to invite a poet into their classroom to guide students in writing haiku should contact Ukiah's Poet Laureate David Smith-Ferri at [redacted], or email him at [redacted]. For more "how-to" information on writing haiku, go to www.ahapoetry.com, the website of well-known haiku poet and ukiaHaiku festival judge Jane Reichhold. The awards ceremony will take place on Sunday, March 26, from 2-4 p.m. at the Ukiah Conference Center.

P.S. For those who haven't noticed, "Ukiah" spells "Haiku" backwards!

Haiku about the ukiaHaiku festival:

haiku wall
one thousand paper cranes
poised to fly

(by Sherrie Smith. This haiku
refers to the fact that we post all the entries on the wall at the
awards ceremony;
paper cranes are metaphorical
emissaries of peace - go online for the story of Sadako Sasaki)

ukiah's
first spring blooms--
haiku

(by Kate Marianchild)

twelve hundred entries--
under stacks of white paper
a single white crane

(by Armand Brint)

judging haiku--
one feather
on a rippling pond

(by Armand Brint)

haiku fly
from distant lands--
spring migration

(by Kate Marianchild. This
haiku refers to the fact that we get submissions
to our festival from all
over the world)

==========

↑ Index

15. Anny Ballardini

Issue twelve of Otoliths has just gone live

Sat 31 Jan 2009

--001636c5ac74a931210461cb87c4

February may be the shortest month, but that doesn't mean that *Otoliths*has to follow suit. Issue twelve <http://the-otolith.blogspot.com/>, the southern summer issue, has just gone live, & it's as large as ever, with its usual wide-ranging selection of prose, poetry & things visual.

Included in this issue are David-Baptiste Chirot, Denise Duhamel, Raymond Farr, J. S. Murnet, Tom Taylor, James Sanders, Martin Edmond, Kane X. Faucher, Andrew Taylor, Christopher Major, Forrest Roth, Cath Vidler, Angela Genusa, C.E. Chaffin, John Lowther, Mary Ellen Derwis, Joe Balaz, Mary Ellen Derwis & Joe Balaz, Maria Garcia Teutsch, Felino Soriano, Bobbi Lurie, Bill Drennan, Jeff Harrison, Sheila E. Murphy & John M. Bennett, Jukka-Pekka Kervinen & John M. Bennett, John M. Bennett & various collaborators, John M Bennett, Adam Robinson, Anny Ballardini, Michael Rothenberg, Jared Schickling & John Bloomberg-Rissman, Tom Beckett interviewing John Bloomberg-Rissman, John C. Goodman, Marcia Arrieta, Donald Dunbar, Eric Burke, Joseph Wood, Gregory Bem, George Moore, Brandon Shimoda, J. A. Tyler, sarah k bell, Ed Baker, Arpine Konyalian Grenier, Jill Jones, Geri Gale,

Geof Huth, sean burn, Tim Gaze, Nicolette Westfall & Jeff Crouch, Paul Siegell, Daniel *f* Bradley, Stu Hatton, Dan Ruhrmanty, Philip Byron Oakes, Kristina Marie Darling, Katrinka Moore, Mary Kasimor, Charles Freeland, D.C.Porder, Jeremy P. Bushnell, Alana Madison, Michael Filimowicz, & Spencer Selby. The cover is by Alexander Jorgensen.

Enjoy!
Mark Young

http://the-otolith.blogspot.com

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

--001636c5ac74a931210461cb87c4

--001636c5ac74a931210461cb87c4--

↑ Index

16. steve russell
Muntazer al-Zaidi/Waiting for Other Shoe to Drop
Sat 31 Jan 2009

@ MoreWhat.Com

Shoe Sculpture Honors Iraqi Journalist

By VOA News

30 January 2009

Iraqis are paying tribute to the journalist who threw his shoes at then-President George Bush at a statue dedicated to the incident.

A large bronze sculpture of a shoe, accompanied by an ode to journalist Muntazer al-Zaidi, was unveiled Thursday in Tikrit.

Zaidi gained instant fame during a Baghdad news conference last month, throwing his shoes to express his anger at the U.S.-led invasion of his country. His act inspired thousands across the Middle East to carry shoes in rallies of solidarity.

He is currently in jail awaiting trial.

Tikrit is the hometown of former Iraqi President Saddam Hussein. After a Baghdad statue of Saddam was toppled in 2003, Iraqis displayed their disgust with him by hitting the sculpture with shoes and slippers.

Some information for this report was provided by AFP, AP and Reuters

Trackposted to Nuke¢s, The Virtuous Republic, Rosemary¢s Thoughts, third world county, Political Byline, Woman Honor Thyself, Wingless - Alastair Crooke on Gaza & Hamas - living in the twilight zone!, The World According to Carl, DragonLady¢s World, and Conservative Cat, thanks to Linkfest Haven Deluxe

↑ Index

17. Brian Clements

Sentence 6 Now Available (Posted Earlier with Incorrect Subject Line)

Sun 1 Feb 2009

Issue #6 of Sentence: a Journal of Prose Poetics is now available with:

a feature on The Prose Poem in Italy, introduced by Luigi Ballerini and curated by Ballerini with Gian Lombardo. It includes work by Mariano Baino (translated by Lombardo), Maurizio Cucchi (translated by Amy-Louise Pfeffer), Angelo Lumelli (translated by Maria Esposito Frank), Giampiero Neri (translated by Stephen Sartarelli), Tiziano Rossi (translated by Olivia E. Sears), and Leonardo Sinisgalli (translated by Brendan Hennessey)

work by Nin Andrews, Alexios Antypas, Sally Ashton, Sanjukta Bandyopadhyay translated by Carolyne Wright with Paramita Banerjee, BJ Best, Jen Bills, Sean Mclain Brown, Suzanne Burns, Sean Casey, Joseph Cooper, Patrick Crerand, Thad DeVassie, Paul Dickey, Amy Dickinson, Ray DiPalma, Denise Duhamel, Alison Espach, Michael Estabrook, Ann Fisher-Wirth, Charles Fort, Jeannine Hall Gailey, Allan Gann, Christien Gholson, Lawrence Goeckel, Noah Eli Gordon, Mark Halperin, Michael Jauchen, Ken Jones, Norman Jope, Michaela Kahn, Janet Kaplan, Evelyn Lauer, Caroline Ledeboer, Daniel Liebert, Nancy Lord, Rupert Loydell, Valya Dudycz Lupescu, Sebastian Matthews, James Maughn, Michael Meyerhofer, Caroline Morrell, Fred Muratori, Amy Newman, Craig Perez, Deniz Perin, Shazea Quraishi, Daniel Remein, Pamela Rhodes, Siobhan Scarry, Steven D. Schroeder, Shawqi Abi Shaqra (translated by Tahseen al Khateeb), Brenda Sieczkowski, Mary Austin Speaker, Peter Stavropoulos, JeFF Stumpo, Ed Taylor, Dawn Tefft, Mark Terrill, Mark Tursi, Jon Veinberg, Liz Waldner, Laura Walker, JE Wei, Derek White, Kim Whitley, Joshua Marie Wilkinson, Stephanie Woolley-Larrea, Theodore Worozbyt, and Changming Yuan

reviews by Joe Ahearn, Cara Benson, Julia Bloch, Michel Delville, Lea Graham, Farid Matuk, Ellen McGrath Smith, and Rebecca Spears,

an essay, “High and Low: Photographic Strategies in Paris Spleen” by Craig Medvecky

Subscriptions, individual copies, discounted back issues, and the full Firewheel Editions catalog are available from http://firewheel-editions.org, where you can purchase via PayPal or obtain info to order by check. Subscriptions and individual copies of #6 are also available at Amazon and EBSCO.

↑ Index

18. Rob McLennan

seventeen seconds: a journal of poetry and poetics

Sun 1 Feb 2009

---

edited by rob mclennan
designed by Roland Prevost;

http://www.ottawater.com/seventeenseconds/

seventeen seconds: a journal of poetry and poetics comes out as the natural extension of the eight issues of Poetics.ca edited by rob mclennan and Stephen Brockwell. Highlighting the diversity of voice, style, practice and politic, seventeen seconds continues the resolve to provide a forum for dialogue on contemporary poetics, with a focus on Canadian writing. Over the past two decades, the amount of critical writing published in print literary journals on Canadian poetry, specifically, seems to have decreased dramatically, but slowly returned through a number of online journals. seventeen seconds simply wishes to help strengthen the dialogue and the ongoing conversation about writing through publishing new writing, and conversation about new writing. How else are we supposed to learn anything, unless we keep talking?

Feedback and submission queries are most welcome.az421 (at) freenet (dot) carleton (dot) ca

the first issue features:

Chain Home - by Gil McElroy

SEXING THE PRAIRIE; or, Why I Am/Not a Prairie Poet - by rob mclennan

Alchemists of the Human Experience: an Interview with Vincent Ferrini - interview by Michael O'Driscoll

Scored Space - by Betsy Warland

a case made in lowers: an interview with ryan fitzpatrick - by rob mclennan

Draft 91: Proverbs - by Rachel Blau DuPlessis

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

19. Adam Fieled

PFS Post Spring Season Line-Up!

Sun 1 Feb 2009

Hello everyone,

PFS Post's spring season will begin next week, on Monday, February 9. This is a sneak preview of what's coming up, and what you will see every Monday for the next three months. I am very excited about this line-up and I hope you are too!

2/9-- Daniela Olszewska & Ada Limon

2/16-- Gabriel Gudding (Waxing Hot!)

2/23-- Kent Johnson & Daniel Borzurtzky

3/2-- Rufo Quintavalle & Eileen Tabios

3/9-- Andrew Lundwall & Christian Nicholas

3/16-- Naomi Buck Palagi & Emily Pettit

3/23-- Kristen Orser & Karri Kokko

3/30-- Cara Benson & harrykstammer

4/6-- Aidan Thompson & Chris McCabe

4/13-- Paul Siegell & Joseph Bradshaw

4/20-- Jason Bredle & Jean Vengua

4/27-- Kelley White & Jordan Stempleman (Waxing Hot!)

See y'all over at artrecess,
Adam

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20. Nico Vassilakis

Subtext Reading: Laynie Browne & Michael Cross: 1/4/09

Sun 1 Feb 2009

---

for more information:

http://subtextreadingseries.blogspot.com/

thanks for your time, n

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21. Susan Webster Schultz
Tinfish Editor's blog
Sun 1 Feb 2009

Dear friends:

I have started a blog. Please have a look. So far, there are entries on Jules Boykoff's and Deborah Meadows's new books, Frank Rich's take on inaugural poetry, literary events in Hawai`i, and more.

http://tinfisheditor.blogspot.com/

If you go to AWP in Chicago, please stop by the Tinfish Press table at the book fair (and Achiote Press
and Slack Buddha, our neighbors).

Also come to the TinFish Press and Slack Buddha readings:

http://www.linkshall.org/09-pp-feb.shtml#AWP

aloha, Susan

↑ Index

22. Jerome Rothenberg
announcement for Poems for the Millennium launch at Beyond Baroque
Sun 1 Feb 2009

---

13 February, Friday - 7:30 PM
Poems for the Millennium Vol III: with editors JEROME ROTHENBERG & JEFFREY ROBINSON, featuring the Editors with WILL ALEXANDER, DAVID MATLIN, DOUGLAS MESSERLI, and SIMONE FORTI.

Come for a launch of the new Poems for the Millennium, Vol III: The UC Book of Romantic and Postromantic Poetry, edited by JEROME ROTHENBERG & JEFFREY ROBINSON. Like Volumes I and II, the new Poems for the Millennium sets forth, in a feast, the globally decentered, experimental, visionary, radical, and global elements of the 19th century and before that precede our multiple avant-gardes. The book features far more than canonical romantics and postromantics like Rimbaud, Blake, Goethe, Shelley, Hölderlin, Hugo, Pushkin, Whitman, Dickinson, and Baudelaire, with manifestoes and the work of lesser known experimenters like Dionysos Solomos, Cyprian Norwid, Sousandrade,

Adah Isaacs Menken, Arno Holz, and Yosano Akiko, Shaker poems, ancient and tribal works, and varied written, visual, sound, and spoken experiments. Beyond Baroque is at 681 Venice Boulevard in Los Angeles, and the Millennium reading and launch, with copies of the book available, is free and open to the public.

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23. Peter Ciccariello
Fwd: The Fog is here
Sun 1 Feb 2009

---

*Thought this might be of interest -

A remarkable first issue from Benjamin Evans
Executive Editor, **Fogged Clarity

- Peter

*
---------- Forwarded message ----------
From: Ben Evans <[redacted]>
Date: Sun, Feb 1, 2009 at 6:17 PM
Subject: The Fog is here

www.foggedclarity.com, spread the word

↑ Index

24. Alexander Dickow
Globish
Mon 2 Feb 2009

Troy,
French literature IS thriving.
The language legislation you refer to has been dead for years.
Best not to talk about things you don't know about.
Alex

↑ Index

25. amy king
Fogged Clarity
Mon 2 Feb 2009

From Ben Evans:

I am writing to you to announce the launch of our new arts review, Fogged Clarity. Our February (debut) issue is free and available at

http://foggedclarity.com/. In it you will find new work from poets Bruce Smith, Amy King, and Barry Schwabsky, experimental photography by Kyle Jones and Ryan Daly, short fiction by Dmitri Gheorgheni, and much more. Fogged Clarity aims to transcend the conventions of the typical literary review by incorporating music, the visual arts, interviews, and political exposition. Our ambition is to form a community of artists whose interaction is not constrained by medium, but broadened by a collective love of expression. Our network is extensive, and our passion for ventilation intense. We sincerely hope you will join us as we embark on this journey.

I wish you the best,

Benjamin Evans

Editor, Fogged Clarity

_____

Amy's Alias

http://amyking.org/

↑ Index

26. amy king
Pirene's Fountain
Mon 2 Feb 2009

Pirene¢s Fountain

January 2009, Volume 2 : Issue 4

Kim Addonizio

Michelle Bitting

Lisel Mueller

Lisa Alvarado

David Nelson Bradsher

Anselm Brocki

Michael Brownstein

Roberta Burnett

Michael Ceraolo

Rusty Childers

Alison Croggon

Maggie Flanagan-Wilkie

Maria Mazziotti Gillan

Ami Kaye

Amy King

Oliver Lodge

Joanne Lowery

Aine MacAodha

Amy MacLennan

Steve Meador

Charles Morrison

Scott Owens

Doug Ramspeck

Maria Terrone

Lark Vernon

Julene Tripp Weaver

Sam Wilding

Jane Yolen

http://www.pirenesfountain.com/current_issue.html

_____

Amy's Alias

http://amyking.org/

↑ Index

27. amy king

Denver Syntax

Mon 2 Feb 2009

Denver Syntax -- Winter 2009

{l i t a n y f o
r r e g i f t i n g}

{l i t a n y f o
r t h e b e n e f i t s}

{l i t a n y f o
r i n s o m n i a}

reb livingston

{m i s s d i f a l c
o}

{t i m e}

{u n l a c e d a n
d u n t i e d}

puma perl

{b o o z i n g}

jim chandler

{3 2 f l a v o r
s o f
l o v e a n d d e a t h}

{w h e n y o u a r e
c l o s e e n o u g h}

john dorsey

{s i m u l a t i o n s,
o r f o r t u n e t a l l y i n g}

lisa gordon

{t h e b e s t}

barton smock

{c o l o r p h o t o
g r a p h y}

{g o o d t i d i n g
s}

{q u i c k l y p a s
s i n g}

luc simonic

{a d d i c t e d t
o l i v i n g}

paul adrian mabelis

{e x c e r p t}

{d o w n}

{w i n t e r d a w
n s t a l l}

matthew rounsville

{j u s t t o m i n d
f u c k}

{t h e r e p r o d u
c t i o n o f p r o f i l e s}

{t h e m a r b l
e f a u n}

{t h e a n i m a
l l a n g u a g e s}

amy king

{a s e r i e s o f
p o e m s f o r r o b e r t
b l y}

ron androla

http://www.denversyntax.com/issue16/poems/poems.html

_____

Amy's Alias

http://amyking.org/

↑ Index

28. Troy Camplin
Globish
Mon 2 Feb 2009

Never heard of
http://en.wikipedia.org/wiki/Académie_française

Never heard of a defunct organization electing 6 new members within the last year.

And I have seen no evidence of French literature thriving. And giving the Nobel Prize to someone living in Albuquerque, NM after badmouthing American literature (which admittedly could use a little badmouthing) doesn't count. France has to import people from Czechoslovakia (now The Czech Republic) and Slovenia to have anyone worth mentioning who writes in French.

Troy Camplin

From: Alexander Dickow <[redacted]>
To: [redacted]
Sent: Monday, February 2, 2009 12:18:30 AM
Subject: Globish

Troy,
French literature IS thriving.
The language legislation you refer to has been dead for years.
Best not to talk about things you don't know about.
Alex

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29. Michael Kelleher
Literary Buffalo Newsletter 02.02.09-02.08.09
Mon 2 Feb 2009

LITERARY BUFFALO
02.02.09-02.08.09

CORRECTION

On the Literary Buffalo Poster, the title of Mick Cochrane's new novel, "The Girl Who Three Butterflies," was incorrectly listed as "The Adult Who Threw Butterflies." Apologies for the confusion.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

02.02.09

The Poetry Collection
Closing Event for the Poetry Collection exhibit:
"James Joyce & His Literary Circles"
Monday, February 2, 3:30 PM
Poetry Collection, University at Buffalo, 420 Capen Hall

02.04.09

Rooftop Poetry Club at Buffalo State College
In Good Taste: Irene Sipos Workshop
Writing Workshop
Wednesday, February 4, 4:30 PM
E.H Butler Library, Int'l Student Area, 3rd Floor

Exhibit X Fiction
Kim Chinquee/Forrest Roth
Fiction Reading
Wednesday, February 4, 7:00 PM
Hallwalls Cinema, 341 Delaware Ave @ Tupper

Just Buffalo/Center for Inquiry Literary CafÇ
Rose Sally/Carol Southwood
Poetry Reading (8 open slots)
Wednesday, February 4, 7:30 PM
Center For Inquiry, 1310 Sweet Home Road, Amherst

Analytical Psychology Society of WNY
Linda Drajem, Barbara Q. Faust, Kathy Shoemaker
Reading from their book, InnerSessions
Wednesday, February 4, 7:30 PM
Analytical Psychology Society of WNY, 408 Franklin St,

02.05.09

The Write Thing at Medaille College
3 XXperimental Women Fiction Writers
Fiction Reading
Thursday, February 5, 7:00 PM
E.H Butler Library, Int'l Student Area, 3rd Floor

Just Buffalo/Buffalo State College/Albright-Knox et al
An Evening With Geraldine Brooks
Lecture
Thursday, February 5, 8:00 PM
Rockwell Hall, Buffalo State College, 1300 Elmwood Ave.,
$10 admission

02.07.09

Just Buffalo/Interdisciplinary Performance Series
Along This Way
Storytelling in the African Tradition
Saturday, February 7, 2:00 PM
Frank E. Merriweather Library, 1324 Jefferson Ave.

02.08.09

Talking Leaves...Books
Tom Waters
Reading/Signing

Sunday, February 8, 2:00 PM
Talking Leaves...Books, 951 Elmwood

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) $30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [redacted] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [redacted] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

FIRST ANNUAL JUST BUFFALO MEMBER POETRY READING AND CONTEST DEADLINE FEBRUARY 14: CLICK THE FOLLOWING LINK FOR GUIDELINES AND DETAILS:

http://www.justbuffalo.org/index.php?task=view&id=60&show=252

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade

617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

30. William Allegrezza
Series A this Wed.
Mon 2 Feb 2009

Please come to the next Series A this Wednesday.

Feb 4, 7:00-8:00 p.m.
A.D. Jameson
Philip Jenks

At the Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL

BYOB.

For more information, visit http://www.moriapoetry.com/seriesa.html

Bill Allegrezza

↑ Index

31. Michael Kelleher
Corrections of Corrections
Mon 2 Feb 2009

LITERARY BUFFALO
02.02.09-02.08.09

CORRECTION OF CORRECTION

THE TITLE OF MICK'S BOOK IS "THE GIRL WHO THREW BUTTERFLIES" not "The Girl Who Three Butterflies."

Also, the Medaille event was listed at the wrong location. Here's the correct info.

The Write Thing at Medaille College
3 XXperimental Women Fiction Writers
Fiction Reading

Thursday, February 5, 7:00 PM
The Library at Huber Hall, Medaille College, 18 Agassiz Circle.

SORRY for my sloppy editing.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

32. Maria Damon
[Fwd: Ewart Events at Velvet Friday 6th and Saturday 7th, 2009]
Mon 2 Feb 2009

This is a multi-part message in MIME format.

for you chicagoans...

name="Ewart Events at Velvet Friday 6th and Saturday 7th, 2009.eml"
filename*0="Ewart Events at Velvet Friday 6th and Saturday 7th, 2009.eml"

Delivered-To: [redacted]
by peridot.tc.umn.edu (Postfix) with ESMTP id 09D3F36C0
for <[redacted]>; Mon, 2 Feb 2009 10:31:19 -0600 (CST)
by mta-w2.tc.umn.edu (UMN smtpd) with ESMTP
for <[redacted]>; Mon, 2 Feb 2009 10:31:18 -0600 (CST)
by omr-m32.mx.aol.com (8.14.1/8.14.1) with ESMTP id n12GRtiJ016120;
Mon, 2 Feb 2009 11:27:55 -0500
by imo-m24.mx.aol.com (mail_out_v39.1.) id o.cce.4666cc52 (37554);
Mon, 2 Feb 2009 11:27:44 -0500 (EST)
Subject: Ewart Events at Velvet Friday 6th and Saturday 7th, 2009
Date: Mon, 02 Feb 2009 11:27:03 -0500
From: [redacted]
To: undisclosed-recipients:;

Ewart Events at Velvet Friday 6th and Saturday 7th, 2009
Please pass this information on.
Thanks!

Aarawak Productions and AACM
Presents:
Douglas R. Ewart and Inventions

New Goals-New Achievements

Mankwe Ndosi, Poet & Vocalist
Duriel Harris, Poet
Edward Wilkerson, Winds and Percussion
Mwata Bowden, Winds and Percussions
Darius Savage, Bass
Dushun Mosley, Drums
Douglas R. Ewart, Winds, Percussions and Voice
At
Velvet Lounge
67 East 22nd Street (Cermak Rd.)
Chicago, IL 60616
[redacted]
Friday 6th and Saturday 7th, 2009
9:30 PM
Admission $15.00
Students with ID $10.00

AACM: Power Stronger Than Itself!

----------010006000401070504070601--

↑ Index

33. Adam Fieled

Three Philly Poets at the Highwire Gallery Friday!

Mon 2 Feb 2009

This Friday: a First Friday reading in Philly, with three Philly poets:

Paul Siegell, Sarah Birl, Adam Fieled

at the Highwire Gallery, 2040 Frankford Avenue, Fishtown, Philly, 8:30 pm.

The theme: Love, Love, Love!

Be there or be square!

↑ Index

34. Cara Benson

Millay Colony for the Arts Party at Bowery Poetry Club

Mon 2 Feb 2009

The Millay Colony for the Arts is hosting a party for residents of the Colony at Bowery Poetry Club February 4 at 6:00 PM.

Readings and performance from Damian Van Denburgh, Jibade-Khalil Huffman, Katy Lederer, Peter Gil-Sheridan & Samita Sinha. Open mic follows. Drink specials and food.

Cost: Free for former residents and current applicants. All others $5.

Call [redacted] for more information.

Bowery Poetry Club
308 Bowery at Bleecker St., NYC

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

↑ Index

35. Ana Bo¾ièeviæ

State of the Union audio: John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn and others

Mon 2 Feb 2009

Listen to John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn, Caroline Knox, Eileen Myles, Mathias Svalina, Azareen Van der Vliet Oloomi, Rachel Zucker and Elizabeth Willis read in the amazing State of the Union reading of last October, the week of the 2008 Presidential election. The audio is now on Penn Sound: http://writing.upenn.edu/pennsound/x/State-of-the-Union.html. You can find some photos from the event here: http://www.flickr.com/photos/humanitiesgc/.

Enjoy!

Ana

--
http://centerforthehumanitiesgc.org
http://nightcommute.org
http://stainofpoetry.wordpress.com

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36. Ruth Lepson

Re: announcement for Poems for the Millennium launch at Beyond Baroque

Mon 2 Feb 2009

I am doing an independent study with a student using this wonderful anthology. Congratulations.

On 2/1/09 7:03 PM, "Jerome Rothenberg" <[redacted]> wrote:

> *13 February, Friday - 7:30 PM*
> *Poems for the Millennium Vol III: with editors JEROME ROTHENBERG & JEFFREY ROBINSON, featuring the Editors with WILL ALEXANDER, DAVID MATLIN, DOUGLAS*
> *MESSERLI, and SIMONE FORTI.*
>
> *Come for a launch of the new Poems for the Millennium, Vol III: The UC Book of Romantic and Postromantic Poetry, edited by JEROME ROTHENBERG & JEFFREY ROBINSON. Like Volumes I and II, the new Poems for the Millennium sets forth, in a feast, the globally decentered, experimental, visionary, radical, and global elements of the 19th century and before that precede our multiple avant-gardes. The book features far more than canonical romantics and postromantics like Rimbaud, Blake, Goethe, Shelley, Hölderlin, Hugo, Pushkin, Whitman, Dickinson, and Baudelaire, with manifestoes and the work of lesser known experimenters like Dionysos Solomos, Cyprian Norwid, Sousandrade, Adah Isaacs Menken, Arno Holz, and Yosano Akiko, Shaker poems, ancient and tribal works, and varied written, visual, sound, and spoken experiments. Beyond Baroque is at 681 Venice Boulevard in Los Angeles, and the Millennium reading and launch, with copies of the book available, is free and open to the public.*

↑ Index

37. Deborah A. Meadows

strike ended at York University, forced back to work

Mon 2 Feb 2009

From another faculty member, passing this on:

The story is at <http://www.cbc.ca/canada/story/2009/02/02/york-university.html?ref=rss>.

↑ Index

38. Small Press Traffic

SPT PRESENTS: YEDDA MORRISON, KIM ROSENFIELD and KAIA SAND THIS FRIDAY 2/6!

Mon 2 Feb 2009

We're sorry for any cross postings, but not for excitement about this upcoming reading! Please post widely and make sure to come!

Small Press Traffic Presents: Yedda Morrison, Kim Rosenfield, & Kaia Sand

Friday, February 6, 2009 at 7:30 p.m.
CCA- Timken Hall
1111 8th Street, San Francisco

Writer and visual artist Yedda Morrison was born and raised in the San Francisco Bay Area. Morrison's books include; Girl Scout Nation (Displaced Editions, 2008), My Pocket Park (Dusie Press, 2007), and Crop (Kelsey Street Press, 2003). Morrison has exhibited her work in the US and Canada and is currently represented by Republic Gallery in Vancouver, BC (republicgallery.com). She lives in Montreal.

Kim Rosenfield is a poet and psychotherapist. She is the author of three books of genre/blurring language; Good Morning--Midnight-- (Roof Books 2001), which won Small Press Traffic's Book of the Year award in 2002, Tràma (Krupskaya 2004), and re: evolution (Les Figues Press 2008). She lives in NYC with her husband, poet Robert Fitterman and their daughter, Coco.

Kaia Sand is the author of the poetry collection interval (Edge Books 2004), selected as a Small Press Traffic Book of the Year, and co-author with Jules Boykoff of Landscapes of Dissent: Guerrilla Poetry and Public Space. Dusie Press published her wee book, lotto, and Sand has participated in the dusie kollektiv for three years, making the chapbooks heart on a tripod and tiny arctic ice. Jim Dine created two artist book based on Sand's poems, lotto and tiny arctic ice. Remember to Wave, multi-media investigations of political histories lodged in Pacific Northwest of the United States, is forthcoming with Tinfish Press. The NAFTA, a chapbook of collages, is forthcoming with Duration Press e-chap series. Sand co-edits the Tangent Press.

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

↑ Index

39. Dan Glass
Fwd: With + Stand 3 call for submissions
Mon 2 Feb 2009

please forward widely...

---------- Forwarded message ----------
From: With + Stand <[redacted]>
Date: Mon, Feb 2, 2009 at 11:08 AM
Subject: With + Stand 3 call for submissions

"Critique does not simply liquidate the system." -Adorno, Negative Dialectics

With + Stand seeks submissions for its third iteration, the red issue. This issue will take shape over the next month and will be available at the With + Stand edition of the Canessa Gallery Reading Series in San Francisco on March 14th 2009. Please send submissions as a .doc to [redacted] by February 28th.

Docs should consist of a single face of a single 8.5 x 11" page, formatted to your liking, and responding to the following:

Recent crises in global capitalism have functioned, as crises often do, to reveal the historical contours of the present, providing new opportunities to read history against the grain and to unsettle established assumptions. This call for [poems/essays/manifestos] proposes that as our economies enter a period of potentially profound structural transformation, it is all the more necessary to examine the relationship between the economic mode of production and cultural and social forms in the period after WWII.

Special thanks to Berkeley's Interdisciplinary Marxist Working Group for lending their CFP.

http://withplusstand.blogspot.com

↑ Index

40. amy king
Not in NYC? Bill Berkson, Cindy Cruz, Aaron Fagan, Jennifer Fortin, Jean-Paul Pecqueur and Bill Rasmovicz
Mon 2 Feb 2009

Video of Friday's reading

You missed it? You're not in NY (and why should you be?) No problem! Bill Berkson, Cindy Cruz, Aaron Fagan, Jennifer Fortin, Jean-Paul Pecqueur and Bill Rasmovicz talking and shining in little boxes:

http://stainofpoetry.wordpress.com/video/

xo!

Ana and Amy

_____

Amy's Alias

http://amyking.org/

↑ Index

41. Christopher Leland Winks
Re: Globish
Mon 2 Feb 2009

Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:

Edouard Glissant, Patrick Chamoiseau, Lyonel Trouillot, Tierno Monenembo, Boubacar Boris Diop, Abdourahman Waberi, Patrick William Syad, Monchoachi, Maryse Conde, Gisele Pineau, Veronique Tadjo, Assia Djebar (a member of that awful French Academy), Franketienne, Dany Laferriere, Rachid Boudjedra, Abdellatif Laabi, Rene Depestre.

I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

In the spirit of Bois Caiman!

----- Original Message -----
From: Troy Camplin <[redacted]>
Date: Monday, February 2, 2009 2:44 pm
Subject: Globish
To: [redacted]

> *Never heard of*
> *http://en.wikipedia.org/wiki/Académie_française*
>
> *Never heard of a defunct organization electing 6 new members within the last year.*
>
> *And I have seen no evidence of French literature thriving. And giving the Nobel Prize to someone living in Albuquerque, NM after badmouthing*

> *American literature (which admittedly could use a little badmouthing) doesn't count. France has to import people from Czechoslovakia (now The Czech Republic) and Slovenia to have anyone worth mentioning who writes in French.*
>
> *Troy Camplin*
>
> _____
> *From: Alexander Dickow <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, February 2, 2009 12:18:30 AM*
> *Subject: Globish*
>
> *Troy,*
> *French literature IS thriving.*
> *The language legislation you refer to has been dead for years.*
> *Best not to talk about things you don't know about.*
> *Alex*

↑ Index

42. Ana Bo¾ièeviæ

State of the Union audio: John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn and others

Mon 2 Feb 2009

Listen to John Ashbery, Dan Chelotti, Thomas Sayers Ellis, Nick Flynn, Caroline Knox, Eileen Myles, Mathias Svalina, Azareen Van der Vliet Oloomi, Rachel Zucker and Elizabeth Willis read in the amazing State of the Union reading of last October, the week of the 2008 Presidential election. The audio is now on Penn Sound: http://writing.upenn.edu/pennsound/x/State-of-the-Union.html

You can find some photos from the event here: http://www.flickr.com/photos/humanitiesgc/.

Enjoy!

Ana

--
http://centerforthehumanitiesgc.org
http://nightcommute.org
http://stainofpoetry.wordpress.com

↑ Index

43. Ian Randall Wilson
Book Trailer
Mon 2 Feb 2009

Many thanks to list members who made suggested for the Why Do You Read book trailer that my publisher produced in support of my novella, Great Things Are Coming (www.hollyridgepress.com).? Here's the link:

http://www.youtube.com/watch?váfkKjJSlII

Ian Wilson

↑ Index

44. Troy Camplin
Re: Globish
Mon 2 Feb 2009

I do lov
I did say French and not Francophone. The two are different.

I do love how people expose their own racism by accusing others they don't even know of racism. Admittedly, the African writers on my self are mostly Anglophone, though: Makuchi (with whom I took postcolonial literature), Ama Ata Aidoo, Buchi Emecheta, and Chinua Achebe -- Mariama Ba being the exception. I'm a huge fan of Kawabata and Oe, who are Japanese -- and I've read enough Japanese Noh plays to have written a play of my own using Noh macrostructure.. Claude McKay's "Banana Bottom" is one of my favorite novels (ever heard of it? any idea who he is? without looking him up?). I've even managed to introduce my Mexican-American wife to several Hispanic writers she'd never heard of.

I do thank you for the list, though. I always welcome new names. As a natural classicist, there's no culture whose work I'm not interested in.

Troy Camplin, Ph.D.

From: Christopher Leland Winks <[redacted]>
To: [redacted]..BUFFALO.EDU
Sent: Monday, February 2, 2009 2:03:03 PM
Subject: Re: Globish

Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment

(another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:

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I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

In the spirit of Bois Caiman!

----- Original Message -----
From: Troy Camplin <[redacted]>
Date: Monday, February 2, 2009 2:44 pm
Subject: Globish
To: [redacted]

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> *Troy Camplin*
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> *From: Alexander Dickow <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, February 2, 2009 12:18:30 AM*
> *Subject: Globish*
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> *Troy,*

> *French literature IS thriving.*
> *The language legislation you refer to has been dead for years.*
> *Best not to talk about things you don't know about.*
> *Alex*

↑ Index

45. **Jason Quackenbush**
Re: Globish
Mon 2 Feb 2009

Never mind some of the excellent work being done in former colonies, like the work of Patrick Chamoiseau. or even just white french writers like Michel Houellebecq.

the french language is clearly alive and well.

On Feb 2, 2009, at 12:03 PM, Christopher Leland Winks wrote:

> *Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:*
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> *I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.*
>
> *In the spirit of Bois Caiman!*
>
> *----- Original Message -----*

> *From: Troy Camplin <[redacted]>*
> *Date: Monday, February 2, 2009 2:44 pm*
> *Subject: Globish*
> *To: [redacted]*
>
> *Never heard of*
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> *the Nobel Prize to someone living in Albuquerque, NM after badmouthing*
> *American literature (which admittedly could use a little badmouthing) doesn't count. France has to import people from Czechoslovakia (now The Czech Republic) and Slovenia to have anyone worth mentioning who writes in French.*
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>
> _____
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> *Sent: Monday, February 2, 2009 12:18:30 AM*
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> *Alex*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

Jason Quackenbush
[redacted]

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46. Peter Ciccariello

FoggedClarity.com seeks exceptional fiction and poetry

Mon 2 Feb 2009

FoggedClarity.com seeks exceptional fiction and poetry

Arts Review *Fogged Clarity* is now accepting submissions for our March and April editions. Submissions should be sent to [redacted] . Our February (debut) issue is free and available at www.foggedclarity.com . In it you will find new work from poets Bruce Smith, Amy King, and Peter Ciccariello, experimental photography by Kyle Jones and Ryan Daly, short fiction by Dmitri Gheorgheni, and much more. *Fogged Clarity *aims to transcend the conventions of the typical literary review by incorporating music, the visual arts, interviews, and political exposition. Our ambition is to form a community of artists whose interaction is not constrained by medium, but broadened by a collective love of expression. Our network is extensive, and our passion for ventilation intense. We sincerely hope you will join us, and share the fruits of your own fogged clarity.

I wish you the best,

Benjamin Evans

Executive Editor, *Fogged Clarity*

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47. George Bowering

Re: Globish

Mon 2 Feb 2009

On Feb 2, 2009, at 2:21 PM, Troy Camplin wrote:

> *As a natural classicist, there's no culture whose work I'm not interested in.*
>
> *Troy Camplin, Ph.D.*

That's a dangling modifier, Doc.

gb

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48. Troy Camplin
Re: Globish
Mon 2 Feb 2009

Apparently you didn't read my comments on the Francophone vs. French literatures. I said the French haven't produced much of note. I'm not all that impressed by Houellebecq. If the novel is supposed to remind us of aspects of existence we have forgotten and continue to forget, Houellebecq isn't much of a novelist. His postmodern nihilism is old and tired and deserves to go the way of the dodo. Of course, that goes with all of postmodernism, which is doing nothing more than rehashing cliches anymore.

Troy Camplin

_____
From: Jason Quackenbush <[redacted]>
To: [redacted]
Sent: Monday, February 2, 2009 4:25:12 PM
Subject: Re: Globish

Never mind some of the excellent work being done in former colonies, like the work of Patrick Chamoiseau. or even just white french writers like Michel Houellebecq.

the french language is clearly alive and well.

On Feb 2, 2009, at 12:03 PM, Christopher Leland Winks wrote:

> *Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:*
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> *I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.*
>
> *In the spirit of Bois Caiman!*

----- Original Message -----
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To: [redacted]

Never heard of
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Troy Camplin

From: Alexander Dickow <[redacted]>
To: [redacted]
Sent: Monday, February 2, 2009 12:18:30 AM
Subject: Globish

Troy,
French literature IS thriving.
The language legislation you refer to has been dead for years.
Best not to talk about things you don't know about.
Alex

Jason Quackenbush
[redacted]

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49. Gabrielle Welford
Re: Globish
Mon 2 Feb 2009

:-) dangerous words! my experience is that they are englishes that bring in the local culture in all kinds of ways--with addition of local words and expressions, variations in grammar, different accents obviously, and what i would call a different heart. in some cases i think there are more things that can be said--or perhaps some british things could not be said, but some non-british things certainly could. and the things said in the non-e.g.-british english could not be said in british english because the hearts of the cultures/languages are different. there's that story about wittgenstein's "aha" moment watching a venetian gondolier make some gesture and realizing that meaning hangs on the lives lived around, in and with it, not on the word to thing tie he'd been looking for in the tractatus. all best, gabe

On Mon, 26 Jan 2009, George Bowering wrote:

> *The way this story was told 10 years ago was that while English is spreading all over the world, it is a thin English, with a very small vocabulary and fewer tenses, moods and voices than that used in, say, Britain.*
>
> *gb*
>
> *On Jan 26, 2009, at 2:05 PM, Gabrielle Welford wrote:*
>
> *this is great, miekal! i've been looking at this for quite a while, because the "war" over pidgin in hawai'i has been so prominent (while i lived there, i met a businesswoman who said proudly that her company had not hired some young people because, though their english was good in the interviews, they spoke pidgin at lunch) and because i've been working for a grad student (now doctor) in linguistics from korea who's been looking a this same phenomenon. rather than expecting exact american or english english with the "right" accent, what's developing is a focus on being understood across cultures. it's really fascinating and exciting to me, who grew up in many different countries, surrounded by different languages. lucky me... g*

*Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful Occupation of
Hawai'i" by going to www.nohohewa.com and clicking on "donate")
blog:
www.greenwom.blogspot.com
books:
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378*

*No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007*

On Sun, 25 Jan 2009, mIEKAL aND wrote:

*New lingua franca upsets French
Friday, 23 January 2009*

http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/7844192.stm

Monsieur Nerriere is a retired French businessman who one day in the course of his work made a fascinating observation.

*In a meeting with colleagues from around the world, including an Englishman, a Korean and a Brazilian, he noticed that he and the other
non-native English speakers were communicating in a form of English that was completely comprehensible to them, but which left the Englishman nonplussed.*

He, Jean-Paul Nerriere, could talk to the Korean and the Brazilian in this neo-language, and they could understand each other perfectly.

But the Englishman was left out because his language was too subtle, too full of meaning that could not be grasped by the others.

In other words, Monsieur Nerriere concluded, a new form of English is developing around the world, used by people for whom it is their second language.

It may not be the most beautiful of tongues, but in this day and age he says it is indispensible. He calls the language Globish and urges

> *everyone - above all the French - to learn it tout de suite.*
>
> *In his book Don't Speak English, Parlez Globish, Monsieur Nerriere sets out the rules.*
>
> *Globish has only 1,500 words and users must avoid humour, metaphor, abbreviation and anything else that can cause cross-cultural confusion.*
>
> *They must speak slowly and in short sentences. Funnily enough, he holds up the late Palestinian leader Yasser Arafat as an excellent exponent.*
>
> *Many in France consider Monsieur Nerriere a traitor for promoting the dreaded Anglais, but he insists he is not.*
>
> *He says the French have to recognise that the language war is lost.*
>
> *"We're just urinating on the ashes of the fire," he says. We should look on Globish not as a triumphant cultural vehicle for les Anglo-Saxons, but as a tool, he says: essential but purely utilitarian.*
>
> *welcome.html*
>
> *welcome.html*
>
> *George Harry Bowering*
> *Has not read Tolstoy.*

↑ Index

50. lauren levin

Mrs. Maybe #2

Tue 3 Feb 2009

Mrs Maybe #2 is now available.

It includes poems written by the following admirable dragons:

Bill Luoma, Alli Warren, Sawako Nakayasu, Catherine Meng, Elisabeth Beasley, James Shea, Logan Ryan Smith, Daniel Ostmann, Cynthia Sailers, Joseph Massey & Jess Mynes, Genevieve Kaplan, Erin Morrill, Brandon Shimoda, Andrew Kenower, Dorothea Lasky, Christopher DeWeese, Trevor Calvert, Claire Becker, Jessica Baron, Nathan Hoks

and letters to Mrs. Maybe.

You can order copies of the magazine at
mrs-maybe.com where we have a Paypal button in a workaday goldenrod.

Thanks, and

If you live in Chicago, or will be visiting the bo-piz, Please consider

Mrs.
Maybe #2 Launch Party & Reading
C-33 Gallery, Columbia College Chicago 33 E. Congress (First Floor)

Date & time: Friday, February 13th 4:00-6:00pm

Free

Lauren Levin, Catherine Meng, and Jared Stanley, Editors
--
Mrs. Maybe
"Stop seeing things and let the scene begin"
http://mrs-maybe.com

↑ Index

51. joey
resending post not posted from www.newmystics.com (January update at www.newmystics.com)
Tue 3 Feb 2009

Dear Poetics Listserv Moderator:

I submitted the following last Friday evening. I noticed that it was not posted as part of either of the last two updates.

I am re-submitting through my email of record as I realized that the email I originally sent it through does not meet the criteria for posting (being a member).

If the post was rejected for some other reason, I would respectfully request a brief explanation as to why, so I can either adjust future requests to better meet the criteria or no longer submit potential postings.

I have been a member of the Listserv for about three years now, although I have not posted in about a year.

Respectfully,

Joey Madia
Founding editor, www.newmystics.com

www.newmystics.com, a literary and arts site, is announcing its January update:

We have a very strong group of authors debuting this month and three authors adding to their Literature Pages.

ED BAKER shares with us Book 1 of his 6-book collection “Neighbors.” As you will see on Ed’s bio page, he has a long list of credits and accolades, and we are proud to have his work on the site.

We will be posting a new book a month until all six are on the site.

JEAN-MARIE AVRIL, who currently resides in the UK, offers “The Silver Girl: Essays on the Goddess,” which combines excellent scholarship with a strong, compelling Voice.

We will be debuting further installments in the next few months as well as other work Jean-Marie has written and translated.

Spoken word poet Rick Mai has sent us several poems, all of them raw and powerful pieces of one man’s all-out experience of life.

OLIVER AND CLAIRE SMITH, who first joined the New Mystics site as contributors in 2008, have shared more of their collaborative and individual poetic works with us.

TONYA MADIA has added a new poem as well.

Visit our Literature section for works by past contributors, including: Ric Carfagna, Mark Sonnenfeld, Steve Dalachinsky, Robert Pomerhn, Vernon Frazer, Eileen Tabios, Patrick Porter, and many more.

In March of this year, New Mystics will be debuting www.newmysticscommunity.com, an interactive multimedia site where our contributors and readers can share comments, videos, slide shows, blogs, literary and artistic works, and engage in discussion and collaboration. Thanks and kudos to Dan Cooley, our Director of Multimedia and Special Projects, who is spearheading the development, design, and launch of this latest aspect of New Mystics.

Our Founding Editor, Joey Madia, will have two of his poems in the forthcoming Letterhead Volume 2, a national anthology of poets published by Highest Hurdle Press.

You can read a review of the outstanding Letterhead Volume 1, along with recent reviews of the works of Jon Lipsky, Dr. Erel Shalit, Harvey Goldner, Jean Vengua, and Eileen Tabios (and many other reviews as well) at www.newmysticsreviews.blogspot.com

Potential contributors should be sure to visit our Submissions page.

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52. Jeffrey Side
William Wyler's 'Wuthering Heights'
Tue 3 Feb 2009

New blog post:
"Looking at the barrage of overrated and over-produced contemporary films it is easy to forget that film once aspired to be an art form. One such film is William Wylerâ€™s 1939 underrated version of Emily Bronteâ€™s novel Wuthering Heights which ..."
http://jeffreyside.tripod.com/

↑ Index

53. Jim Andrews
Christophe Bruno: The Dadameter
Tue 3 Feb 2009

Speaking of inspiring French artists, here's a new piece by Paris's Christophe Bruno. The announcement concerns his piece The Dadameter. You can see some of the piece itself at http://iterature.com/dadameter , but the announcement concerns a presentation in Paris by Christophe that happens Feb 5.

ja

Upgrade!Paris #20
Christophe Bruno
María Inés Rodríguez
Dominique Moulon

Thursday 5 Feb., Paris, 7pm
At Ecole Nationale Superieure des Beaux-Arts,
In the conferences room, 1st floor of Palais des études
14 rue Bonaparte, 75006 Paris
M° Saint-Germain des Pres

Christophe Bruno will present the Dadametre
With María Inés Rodríguez and Dominique Moulon

Global index of the decay of the aura of language, the *Dadameter* aims at measuring our distance to Dada. It was inspired by the work of the french writer Raymond Roussel. The project is a satire about the recent transmutation of language into a global market ruled by Google and uses the most up-to-date technologies of control to draw cartographies of language at large scale. Actually exhibited at the Jeu de Paume virtual space, second part of the Satellite Programmation (curator: María Inés Rodríguez).

http://www.jeudepaume.org Production: Rencontres Internationales Paris-Berlin-Madrid / Jeu de Paume

Christophe Bruno lives and works in Paris. He began his artistic activity in September 2001. His polymorphic work (installations, performances, conceptual pieces…) has a critical take on network phenomena and globalisation in the field of language and images. He was awarded a prize at the Madrid Contemporary Art Fair with the ARCO new media prize 2007, at the Prix Ars Electronica 2003 and the Piemonte Share Festival in 2007. http://www.christophebruno.com

María Inés Rodríguez is curator of the Jeu de Paume' Satellite Programmation.

Dominique Moulon writes on digital art and teaches new media. http://www.nouveauxmedias.net

Thanks to Moïra Marguin and Jany Lauga to host this session at the Ecole Nationale Supérieure des Beaux-Arts.
http://www.ensba.fr/agenda

- Infos and archives on: http://incident.net/theupgrade/ Upgrade!Paris sessions are organized by Incident.net. They are public, mounthly and itinerants. Artists, researchers, architects, theorists present during one hour their recent work. Supported by the French Ministere de la Culture et de la Communication.

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54. mIEKAL aND
New from Xexoxial: ANTHOLOGY SPIDERTANGLE
Tue 3 Feb 2009

ANTHOLOGY SPIDERTANGLE

Visual poetry from members of the Spidertangle email group

http://xexoxial.org/is/anthology_spidertangle

2009, 8" x 10", 120 pgs, b+w $10.00 + postage.
ISBN 1-438258-18-6 ISBN-13 978-1-438258-18-8

1st edition printed in a numbered edition of 200.

Work by Brian Zimmer, KS Ernst, Grace Vadja, Derek White, Reed Altemus, PR Primeau, David Chikhladze, Matthew Stolte, John M Bennett, Irving Weiss, Geof Huth, Crag Hill, Carlos Luis, Dan Waber, Nico Vassilakis, Michael Peters, Ric Royer, Bob Grumman, Amira Hanafi, Donna Kuhn, David Baptiste Chirot, Joel Lipman, Lanny Quarles, Kevin Thurston, Ross Priddle, Petra Backonja, Reid Wood & Michelle Greenblatt, Karl Young, Karl Kempton,Marilyn R. Rosenberg,

Michael Basinski, Sheila Murphy, William James Austin, Jukka-Pekka Kervenin, Peter Ciccariello, C Mehrl Bennett, Maria Damon, endwar, Martha Deed, Laura Goldstein, Igor Satanovsky & Lenny Drozner, Camille Martin, Marton Koppany, mIEKAL aND, Richard Kostelanetz, Derek Beaulieu, Cecil Touchon, Marco Giovenale, Liaizon Wakest, Jefferson Hansen, CamillE Bacos

Edited by mIEKAL aND. Front cover & design by Liaizon Wakest. Endpapers by David Baptiste Chirot.

http://xexoxial.org

↑ Index

55. Al Filreis

PoemTalk episode 14: Wallace Stevens

Tue 3 Feb 2009

Today we're releasing PoemTalk #14, on Stevens' "Not Ideas about the Thing But the Thing Itself":

http://www.poemtalk.org

Al Filreis
http://www.writing.upenn.edu/~afilreis

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56. Christopher Leland Winks

Re: Globish

Tue 3 Feb 2009

Except that many of the writers I have mentioned live in France -- so when is a Francophone writer a French writer and vice versa? And aren't we being a little sensitive all of a sudden with the "I know you are but what am I" approach to being called out for making sweeping pronouncements that show (not racism -- I didn't use that word and I don't throw it around) but, shall we say, a certain blindness? (You alluded to Milan Kundera in that posting so you might like to know that he has championed Chamoiseau and Depestre's work.) And yes, I know and love "Banana Bottom" and McKay's work in general, have taught it, and am even planning to write a comparative article on it and "The Life and Death of Sylvia" by Edgar Mittelholzer (ever heard of it? any idea who he is? without looking him up?).

From a classical naturalist to a natural classicist --

Chris

----- Original Message -----
From: Troy Camplin <[redacted]>

Date: Monday, February 2, 2009 9:47 pm
Subject: Re: Globish
To: [redacted]

> *I do lov*
> *I did say French and not Francophone. The two are different.*
>
> *I do love how people expose their own racism by accusing others they don't even know of racism. Admittedly, the African writers on my self are mostly Anglophone, though: Makuchi (with whom I took postcolonial literature), Ama Ata Aidoo, Buchi Emecheta, and Chinua Achebe -- Mariama Ba being the exception. I'm a huge fan of Kawabata and Oe, who are Japanese -- and I've read enough Japanese Noh plays to have written a play of my own using Noh macrostructure.. Claude McKay's "Banana Bottom" is one of my favorite novels (ever heard of it? any idea who he is? without looking him up?). I've even managed to introduce my Mexican-American wife to several Hispanic writers she'd never heard of.*
>
> *I do thank you for the list, though. I always welcome new names. As a natural classicist, there's no culture whose work I'm not interested in.*
>
> *Troy Camplin, Ph.D.*
>
> _____
> *From: Christopher Leland Winks <[redacted]>*
> *To: [redacted]..BUFFALO.EDU*
> *Sent: Monday, February 2, 2009 2:03:03 PM*
> *Subject: Re: Globish*
>
> *Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:*
>
> *Edouard Glissant, Patrick Chamoiseau, Lyonel Trouillot, Tierno Monenembo, Boubacar Boris Diop, Abdourahman Waberi, Patrick William Syad, Monchoachi, Maryse Conde, Gisele Pineau, Veronique Tadjo, Assia Djebar (a member of that awful French Academy), Franketienne, Dany Laferriere, Rachid Boudjedra, Abdellatif Laabi, Rene Depestre.*
>
> *I could go on, but that's enough to get you started. Caveat: you*

might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

In the spirit of Bois Caiman!

----- Original Message -----
From: Troy Camplin <[redacted]>
Date: Monday, February 2, 2009 2:44 pm
Subject: Globish
To: [redacted]

> Never heard of
> http://en.wikipedia.org/wiki/Académie_française
>
>
> Never heard of a defunct organization electing 6 new members within
> the last year.
>
> And I have seen no evidence of French literature thriving. And giving
> the Nobel Prize to someone living in Albuquerque, NM after badmouthing
> American literature (which admittedly could use a little badmouthing)
> doesn't count. France has to import people from Czechoslovakia (now

> The Czech Republic) and Slovenia to have anyone worth mentioning who
> writes in French.
>
> Troy Camplin
>
>
>
> _____
> From: Alexander Dickow <[redacted]>
> To: [redacted]
> Sent: Monday, February 2, 2009 12:18:30 AM
> Subject: Globish
>
> Troy,
> French literature IS thriving.
> The language legislation you refer to has been dead for years.

> *Best not to talk about things you don't know about.*
> *Alex*
>
> ==========
>
>
> ==========

>

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57. Kate Pringle

two readings in SF: pringle & Boykoff Feb 5th!

Tue 3 Feb 2009

Thursday FEBRUARY 5

kathryn l. pringle

and JULES BOYKOFF

4:30 pm @ the Poetry Center

512 Humanities, SFSU, free

Both Jules Boykoff, who lives in Portland, and has focused his work on U.S. suppression of political dissent and innovative modes of resistance, and kathryn l. pringle, formerly of San Francisco and an SFSU alumnus in writing, and since moved to distant Durham, North Carolina, have new books out in the Heretical Texts series from Factory School . kathryn l. pringle is a graduate of the MFA program at San Francisco State University. Her book, RIGHT NEW BIOLOGY, is just out from Factory School/Heretical Text Series. She is the author of The Stills (Duration Press) and Temper & Felicity are Lovers (TAXT). Her poems can be read in The Denver Quarterly, Fence, 14 hills, 580 Split, and Sidebrow, among others. She is an editor at the literary magazine minor/american, and the co-founder of the minor american reading series in Durham, N.C., now funded by Duke University. Jules Boykoff is the author of Hegemonic Love Potion (Factory School, 2009), The Slow Motion Underneath (with Jim Dine, Steidl Editions, 2008), and Once Upon a Neoliberal Rocket Badge (Edge Books, 2006). His political writing includes Landscapes of Dissent: Guerrilla Poetry & Public Space (co-authored with Kaia Sand) (Palm Press, 2008), Beyond Bullets: The Suppression of Dissent in the United States (AK Press, 2007), and The

Suppression of Dissent: How the State and Mass Media Squelch USAmerican Social Movements (Routledge, 2006). Boykoff lives in Portland, Oregon.

ALSO: Head downtown the same evening to San Francisco's terrific new bookstore/cultural destination The Green Arcade, located right at the nexus where Gough Street, Haight Street, and Market Street conjoin. Walk West on Market from Civic Center BART or Van Ness MUNI station.

Subject: Book Release Party: Pringle and Boykoff at The Green Arcade in SF

Who: kathryn l. pringle and Jules Boykoff

When: Thursday, 5 February at 8 p.m.

Where: The Green Arcade, 1680 Market Street, San Francisco

[redacted]

http://kathrynlpringle.blogspot.com/

order RIGHT NEW BIOLOGY:

http://www.spdbooks.org/Search/Default.aspx?AuthorName=pringle

READINGS:

TWO READINGS ON FEB 5 w/ Jules Boykoff!

4:30 @ The Poetry Center // San Francisco State University

San Francisco, CA

8pm @Green Arcade SF

March 7th David Foster Wallace party

Asheville, NC

April 8th : Tulsa OK

April 10th: Fayetteville, AR

5.2.09 w/ Dianne Timblin in Providence, RI

5.16.09 w/ Chris Vitiello & Jusin Marks So-And-So Reading Series @ 8pm

Raleigh, NC

--- On Mon, 2/2/09, POETICS automatic digest system <[redacted]> wrote: From: POETICS automatic digest system <[redacted]> Subject: POETICS Digest - 1 Feb 2009 to 2 Feb 2009 (#2009-27) To: [redacted] Date: Monday, February 2, 2009, 9:00 PM

FoggedClarity.com seeks exceptional fiction and poetry

Arts Review *Fogged Clarity* is now accepting submissions for our March and April editions. Submissions should be sent to [redacted] . Our February (debut) issue is free and available at www.foggedclarity.com . In it you will find new work from poets Bruce Smith, Amy King, and Peter Ciccariello, experimental photography by Kyle Jones and Ryan Daly, short fiction by Dmitri Gheorgheni, and much more. *Fogged Clarity *aims to transcend the conventions of the typical literary review by incorporating music, the visual arts, interviews, and political exposition. Our ambition is to form a community of artists whose interaction is not constrained by medium, but broadened by a collective love of expression. Our network is extensive, and our passion for ventilation intense. We sincerely hope you will join us, and share the fruits of your own fogged clarity.

I wish you the best,

Benjamin Evans

Executive Editor, *Fogged Clarity*

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58. Dan Wilcox
Jay Rogoff to Read at Social Justice Center, 2/19
Tue 3 Feb 2009

Poet Jay Rogoff to read
at the Social Justice Center
Thursday, February 19, 7:30PM

Saratoga Springs poet Jay Rogoff will read from his work at the Social Justice Center, 33 Central Ave., Albany on Thursday, February 19. Jay Rogoff is a lecturer in English at Skidmore College; his most recent poetry collection is The Long Fault (Louisiana State University Press, 2008).

A reading by a local or regional poet is held each Third Thursday at the Social Justice Center. The event includes an open mic for audience members to read. Sign-up starts at 7:00PM, with the reading beginning at 7:30. The host of the readings is Albany poet and photographer Dan Wilcox. The suggested donation is $3.00, which helps support this and other poetry programs of the Poetry Motel Foundation, and the work of the Social Justice Center. For more information about this event contact Dan Wilcox, [redacted]; e- mail: [redacted].

The Social Justice Center, founded in 1981, is a non-profit organization working for progressive social change through education, community building and collective action. The center advances the struggles against racism and for peace and justice. For further information about the SJC call [redacted].

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59. **maxpaul**
Offsite Translation Event at AWP
Tue 3 Feb 2009

The Poetry Center of Chicago presents

Poetry in Translation
Thursday, Feb. 12 at 6:30 pm
SAIC Ballroom 112 S. Michigan Avenue

Donald Revell, Cole Swensen, Forrest Gander, Jen Hofer, Laura Solorzano, Johnaanes Goransson, Maxine Chernoff, and Paul Hoover read from their own poems and from translations.

Free and open to the public.

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60. **Catherine Daly**
Re: what's code got to do with it
Tue 3 Feb 2009

I think two very specific uses of the word code sort of got mixed up in this conversation.

Computer codes are written in a computer language. Some by computer codes, but there really was a (human) first mover in some fashion for all these cases. While some new computer languages, people here tell me, are not based on numerals or letters or groovy pictures, most of the ubiquitous ones are. Especially scripting languages are filled with easy-to-read English commands. What are they made of? Text files, mostly, text files compiled and interpreted. What are they stored in? Libraries. Seems pretty readable, and not only by computers. Now, at some level, they are reduced to electrical impulses going through logic gates, or whatever, but so are digitally recorded (I typed "recoded" and like that too) songs and dumb movies.

The example of genetic code is a different use of the word code. For one thing, we understand and interpret what it is some of genetics does by describing it as "code." It is neato keen, but it is nature at its essence, not a bunch of symbols some humans dreamed.

After I return from the landfill, perhaps I will tackle the universal.

I also ask, what isn't an information architecture to one capable of interpretation or projection?

All best,
Catherine

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61. Séamas Cain
New poetry blog for John M. Bennett
Tue 3 Feb 2009

You will find a new blog for the
multilineal and multilingual poetry and
other writings by John M. Bennett at ...

http://johnmbennettpoetry.blogspot.com/

For Mr. Bennett's literary web-site, go to ...

http://www.johnmbennett.net/

Bennett is the Curator of the
Avant Writing Collection at the
Ohio State University in Columbus.
For descriptive information about
the Avant Writing Collection, go to ...

http://library.osu.edu/sites/rarebooks/avantwriting/

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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62. Sarah Mangold
Announcing Bird Dog Issue 10
Tue 3 Feb 2009

Bird Dog is proud to announce the release of Issue Ten.

Featuring new work from C.S Carrier, Christopher DeWeese, Emily Kendal Frey, Anna Fulford, Anne Gorrick, Jac Jemc, Grant Jenkins & Cheryl Pallant,

Meghan McNealy, Sara Michas-Martin, Nicole Pollentier, Sarah Rosenthal, Linda Russo, Andrew Sage, Brandon Shimoda, Maureen Thorson, Emily Toder, Laura Madeline Wiseman, and David Wolach. Plus an interview with Juliana Spahr from the forthcoming _A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area_ edited by Sarah Rosenthal.

Hand-tipped images from three amazing Bay Area visual artists: Nate Cordero, Lauren DiCioccio, Vanessa Woods. And, fabulous cover art from New Mexico based artist Larry Bob Phillips.

Contributor and Subscriber copies are in the mail.

Subscriptions most welcome! Single Issue $10, Subscriptions $20/ 2- issues
Paypal or Check:
www.birddogmagazine.com

Bird Dog in NYC
April 28, 2009, 6 PM

ACA Galleries
529 West 20th Street
5th FL
NYC, NY

Featuring Readings from:
Sandy Florian
Kate Greenstreet
Laura Sims

Hosted by Boog City's d.a. levy lives: celebrating the renegade press

Come say hello!

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63. Séamas Cain
Transmediale.09 Deep North / in Berlin, Germany
Tue 3 Feb 2009

_____

You will find a critical review by Giles Askham of the Transmediale.09 Deep North Festival in Berlin, Germany. The Festival purports to construct an impression of the polar regions as a place that can be "imagined but never truly captured." In seeking to move beyond prevailing notions of catastrophic environmental change and to examine its broader cultural consequences, the

Festival aims to adapt and explore creative technologies and point the way to political and artistic transformation and creative sustainability.

http://www.furtherfield.org/displayreview.php?review_id=334

This review is published by Furtherfield.org, coordinated by Marc Garrett and Ruth Catlow, and based in London, England.

Furtherfield.org believes that through creative and critical engagement with practices in art, poetry, and technology people are inspired and enabled to become active co-creators of their cultures and societies. Furtherfield.org provides platforms for creating, viewing, discussing and learning about experimental practices at the intersections of the arts, technology, and social change.

For additional information, go to ...

http://www.furtherfield.org/

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

↑ Index

64. St. Thomasino

Correspondance (a sketchbook) New Digital Art Eratio Editions

Tue 3 Feb 2009

e·
E·ratio Editions is happy to announce the publication of
Correspondance (a sketchbook) by Joseph F. Keppler.

Correspondance (a sketchbook) by Joseph F. Keppler. Digital art.

“What can I call this work? Neither painting nor critique yet informed by art, the following are sketches to me. Rather than executed on paper, they’re drawings designed using the pervasive computer. These graphics approach oeuvre subjectively, not as meticulous copies or art history illustrations, but as some poetic efforts. My laptop simply opens a new capacity for thinking about art and drawing it. As studies these are (a)musing tributes as well as appropriate(d) attributes.” —Joseph F. Keppler, from the introduction.

What the cognoscenti are saying about Correspondance (a sketchbook):

“Readability and meaning construction, as well as the relation between the visual and the literary, have been concerns of Joe’s for many years. In Correspondance we see Joe, who is also an astute critic on both literary and visual art, take an artist’s approach, a visual poet’s approach, a visual artist’s approach. Joe Keppler is very unusual in his deep engagement both with art history and the literary. He’s a poet, a visual poet, a sound poet, a sculptor of steel, a photographer, a painter, a polyartist. Not only in his practice but in his wide reading and viewing of contemporary and historical work. I don’t know anybody else as voracious as he is not only in his own artistic practice but in learning about art and philosophy. He is an incredibly learned man as well as an important poet and artist. He shows us what it now means to be literate.” —Jim Andrews Vispo-Langu(im)age

“Correspondance is suffused with correspondence, bright exchanges between artist and subject, playful responses between form, light, color, and art history. Poet and sculptor, Joe Keppler brings both mediums to bear, poetry and sculpture, word and material, hand in hand. Keppler adds a third-dimension to the graceful dance (Joe the humble artist says, ‘bump’) through his lifelong study of painting and sculpture: allusions to significant works, quotations of style, and adaptations that bring old works to new life. In this series of sketches, poet, artist, and art will wheel you across the dance floors of the page.” —Crag Hill Poetry Scorecard

http://www.eratiopostmodernpoetry.com/eratioeditions.html

Also available from E·ratio Editions:

#5. Six Comets Are Coming by Gregory Vincent St. Thomasino. Volume I of the collected works including Go and Go Mirrored, with revised introductions, corrected text and restored original font.

#4. The Logoclasody Manifesto. Gregory Vincent St. Thomasino on logoclasody, logoclastics, eidetics and pannarrativity. Addenda include the Crash Course in Logoclastics, Concrete to Eidetic (on visual poetry) and On Mathematical Poetry.

#3. Waves by Márton Koppány. “These works are minimalist by design, but should we paraphrase the thought channeled therein, the effect would be encyclopedic, ranging through philosophy, psychology, politics, and the human emotions.”

#2. Mending My Black Sweater and other poems by Mary Ann Sullivan. Poems of making conscious, of acceptance and of self-remembering, and of personal responsibility.

#1. Gregory Vincent St. Thomasino joins John M. Bennett In the Bennett Tree. Collaborative poems, images, an introduction and a full- length critical essay pay homage to American poet John M. Bennett.

http://www.eratiopostmodernpoetry.com/eratioeditions.html

E·ratio Editions, a series of elegantly produced, quick loading e- chaps, is reading for poetry, innovative narrative prose, critical and theoretical essays, and digital art. Please see the Contact page for further guidelines and where to send. Query editor with sample.

taxis de pasa logos
e·

↑ Index

65. Troy Camplin
Re: Globish
Tue 3 Feb 2009

Well, how else am I to take "but then again you don't seem to pay much mind to anyone non-white at all"? I do typically know when I am being accused of something even when the actual words are not used, though I will take it on good faith that you had not in fact intended it that way. You should be aware that it was not much of a leap for me to assume you were accusing me of racism with a comment like that.

Francophone typically means someone outside of France and not of French descent who speaks French. Now, as for Mittelholzer, I do admit to being a little behind on my Caribbean fiction writers, having only read McKay, Earl Lovelace and Jamaica Kincaid. It is hard to get to everything in the fifteen years I've been pursuing literary studies and creative writing. There is indeed a lot of good work in French -- but most of it is going on outside of France. Primarily, I think, because they don't have a bunch of French academics hanging over them telling them their French isn't French enough. Thus, their French is freer and more open to creative use and investigation. The French should call home all their troops from their former colonies and send their creative writers there instead.

Troy Camplin

_____
From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Tuesday, February 3, 2009 9:34:02 AM
Subject: Re: Globish

Except that many of the writers I have mentioned live in France -- so when is a Francophone writer a French writer and vice versa? And aren't we being a little sensitive all of a sudden with the "I know you are but what am I" approach to being called out for making sweeping pronouncements that show (not racism -- I didn't use that word and I don't throw it around) but, shall we say, a certain blindness? (You alluded to Milan Kundera in that posting so you might like to know that he has championed Chamoiseau and Depestre's work.) And yes, I know and love "Banana Bottom" and McKay's work in general, have taught it, and am even planning to write a comparative article on it and "The Life and Death of Sylvia" by Edgar Mittelholzer (ever heard of it? any idea who he is? without looking him up?).

From a classical naturalist to a natural classicist --

Chris

----- Original Message -----
From: Troy Camplin <[redacted]>
Date: Monday, February 2, 2009 9:47 pm
Subject: Re: Globish
To: [redacted]

> *I do lov*
> *I did say French and not Francophone. The two are different.*
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> *I do love how people expose their own racism by accusing others they don't even know of racism. Admittedly, the African writers on my self are mostly Anglophone, though: Makuchi (with whom I took postcolonial literature), Ama Ata Aidoo, Buchi Emecheta, and Chinua Achebe -- Mariama Ba being the exception. I'm a huge fan of Kawabata and Oe, who are Japanese -- and I've read enough Japanese Noh plays to have written a play of my own using Noh macrostructure.. Claude McKay's "Banana Bottom" is one of my favorite novels (ever heard of it? any idea who he is? without looking him up?). I've even managed to introduce my Mexican-American wife to several Hispanic writers she'd never heard of.*
>
> *I do thank you for the list, though. I always welcome new names. As a natural classicist, there's no culture whose work I'm not interested in.*
>
> *Troy Camplin, Ph.D.*
>
> ---
> *From: Christopher Leland Winks <[redacted]>*
> *To: [redacted]..BUFFALO.EDU*

Sent: Monday, February 2, 2009 2:03:03 PM
Subject: Re: Globish

Look, Mr. Camplin, perhaps you do not realize that there are BLACK people writing excellent literature in French, but then again you don't seem to pay much mind to anyone non-white at all. But, for the sake of your enlightenment (another ghastly French term), the next time you are in the midst of a solitary walker's reverie (agh! the dreaded Rousseau rears his totalitarian head. May Ayn Rand absolve me!), consider the following writers who are still quite active:

Edouard Glissant, Patrick Chamoiseau, Lyonel Trouillot, Tierno Monenembo, Boubacar Boris Diop, Abdourahman Waberi, Patrick William Syad, Monchoachi, Maryse Conde, Gisele Pineau, Veronique Tadjo, Assia Djebar (a member of that awful French Academy), Franketienne, Dany Laferriere, Rachid Boudjedra, Abdellatif Laabi, Rene Depestre.

I could go on, but that's enough to get you started. Caveat: you might have to learn French -- oh, the humiliation! -- to read some of these writers. But spare us all the flip, snide provincial judgments and do your homework, Doctor, before you pronounce ex cathedra.

In the spirit of Bois Caiman!

----- Original Message -----
From: Troy Camplin <[redacted]>
Date: Monday, February 2, 2009 2:44 pm
Subject: Globish
To: [redacted]

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> American literature (which admittedly could use a little badmouthing)
> doesn't count. France has to import people from Czechoslovakia (now

> *> The Czech Republic) and Slovenia to have anyone worth mentioning who*
> *> writes in French.*
> *>*
> *> Troy Camplin*
> *>*
> *>*
> *>*
> *> _____*
> *> From: Alexander Dickow <[redacted]>*
> *> To: [redacted]*
> *> Sent: Monday, February 2, 2009 12:18:30 AM*
> *> Subject: Globish*
> *>*
> *> Troy,*
> *> French literature IS thriving.*
> *> The language legislation you refer to has been dead for years.*
> *> Best not to talk about things you don't know about.*
> *> Alex*
> *>*
> *> ==========*
> *>*
> *>*
> *> ==========*
>
> *>*

↑ Index

66. **Troy Camplin**

Re: Globish

Tue 3 Feb 2009

The English language is evolving the use of the postposition, which is present in many other languages.

And, to paraphrase Pinker, if you understood what I said, it was grammatical.

Troy Camplin

_____
From: George Bowering <[redacted]>
To: [redacted]

Sent: Monday, February 2, 2009 8:57:28 PM
Subject: Re: Globish

On Feb 2, 2009, at 2:21 PM, Troy Camplin wrote:

> *As a natural classicist, there's no culture whose work I'm not interested in.*
>
> *Troy Camplin, Ph.D.*

That's a dangling modifier, Doc.

gb

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67. George Bowering
Re: Globish
Wed 4 Feb 2009

Well, I think that something like what you are saying does obtain,
but I believe that you are speaking of places such as India, Jamaica, Uganda,
the USA, places where English has been one of the official languages. Universities
in those places teach in English, for example. But I was speaking, of course, of places
to which English is spreading, as I said. I mean that the English spoken in businesses
in Japan, clubs in Peru, cafes in Thailand, during drug deals in Bolivia and Viet Nam, etc.
Yes, the English language is being spoken by a lot more people in a lot more places. But I do not think that
the barber who speaks English in the Dominican Republic is likely to use the past imperfect.
I dont think the cab driver in Beirut will argue with you about Keynes.
The way I heard it, as US pop products spread around the world so does the language
that reaches its level. But boat rental English in the Maldives is not as complex
as English even in a place like Indianapolis.

gb

On Feb 2, 2009, at 8:08 PM, Gabrielle Welford wrote:

:-) dangerous words! my experience is that they are englishes that bring in the local culture in all kinds of ways--with addition of local words and expressions, variations in grammar, different accents obviously, and what i would call a different heart. in some cases i think there are more things that can be said--or perhaps some british things could not be said, but some non-british things certainly could. and the things said in the non-e.g.-british english could not be said in british english because the hearts of the cultures/languages are different. there's that story about wittgenstein's "aha" moment watching a venetian gondolier make some gesture and realizing that meaning hangs on the lives lived around, in and with it, not on the word to thing tie he'd been looking for in the tractatus. all best, gabe

On Mon, 26 Jan 2009, George Bowering wrote:

The way this story was told 10 years ago was that while English is spreading all over the world, it is a thin English, with a very small vocabulary and fewer tenses, moods and voices than that used in, say, Britain.

gb

On Jan 26, 2009, at 2:05 PM, Gabrielle Welford wrote:

this is great, miekal! i've been looking at this for quite a while, because the "war" over pidgin in hawai'i has been so prominent (while i lived there, i met a businesswoman who said proudly that her company had not hired some young people because, though their english was good in the interviews, they spoke pidgin at lunch) and because i've been working for a grad student (now doctor) in linguistics from korea who's been looking a this same phenomenon. rather than expecting exact american or english english with the "right" accent, what's developing is a focus on

being
understood across cultures. it's really fascinating and exciting
to me,
who grew up in many different countries, surrounded by different
languages. lucky me... g

Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful
Occupation of
Hawai'i" by going to www.nohohewa.com and clicking on "donate")
blog:
www.greenwom.blogspot.com
books:
_Too Many Deaths: Decolonizing Western Academic Research on
Indigenous
*Cultures_*
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
*_Dora_*
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date:
2/27/2007

On Sun, 25 Jan 2009, mIEKAL aND wrote:

New lingua franca upsets French
Friday, 23 January 2009

http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/
7844192.stm

Monsieur Nerriere is a retired French businessman who one day in
the
course of his work made a fascinating observation.

In a meeting with colleagues from around the world, including an
Englishman, a Korean and a Brazilian, he noticed that he and the
other
non-native English speakers were communicating in a form of English
that was completely comprehensible to them, but which left the
Englishman nonplussed.

He, Jean-Paul Nerriere, could talk to the Korean and the
Brazilian in
this neo-language, and they could understand each other perfectly.

But the Englishman was left out because his language was too subtle,
too full of meaning that could not be grasped by the others.

In other words, Monsieur Nerriere concluded, a new form of English is
developing around the world, used by people for whom it is their second language.

It may not be the most beautiful of tongues, but in this day and age
he says it is indispensible. He calls the language Globish and urges
everyone - above all the French - to learn it tout de suite.

In his book Don't Speak English, Parlez Globish, Monsieur Nerriere sets out the rules.

Globish has only 1,500 words and users must avoid humour, metaphor, abbreviation and anything else that can cause cross-cultural confusion.

They must speak slowly and in short sentences. Funnily enough, he holds up the late Palestinian leader Yasser Arafat as an excellent exponent.

Many in France consider Monsieur Nerriere a traitor for promoting the
dreaded Anglais, but he insists he is not.

He says the French have to recognise that the language war is lost.

"We're just urinating on the ashes of the fire," he says. We should look on Globish not as a triumphant cultural vehicle for les Anglo-Saxons, but as a tool, he says: essential but purely utilitarian.

welcome.html

welcome.html

George Harry Bowering
Has not read Tolstoy.

welcome.html

> *welcome.html*

Giorgio Bowering, gent.
Just a visitor here.

↑ Index

68. **Jim Andrews**
Re: what's code got to do with it
Wed 4 Feb 2009

> *The example of genetic code is a different use of the word code. For one thing, we understand and interpret what it is some of genetics does by describing it as "code." It is neato keen, but it is nature at its essence,*
> *not a bunch of symbols some humans dreamed.*

to back up a few steps. to me, poetry is distinguished by the intensity of its engagement with language, intensest who what where when why why not if then and yet. the issues of code and language in dna and how the brain stores and processes information--the mindless organic codes and languages in our bodies inscribed by the processes of evolution to store and process knowledge, experience, reactivity, and the history and structure of our physiology--are strongly contemporary not only in matters of language but concerning who and what we are. so of course these issues are 'naturals' for poetry and poetics.

and i can't help but think that the knowledge that we have cultivated over the last sixty years about information via computer science will be of great consequence in unravelling the structure of memory in the brain--by providing us a sense of how data can be structured.

in all of this, issues of code and language are prominent. the ability to form representations and store, retrieve, and process them implicitly involves the notion of code/language. regardless of whether the representations are stored in explicit symbols or however they are stored, retrieved, and processed. whatever the nature of the representation, if we form representations and store them, retrieve them, and process them, then they are functioning as explicit symbols do, in many ways, even if they are perhaps unlike them in others.

ja
http://vispo.com

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69. Patrick Dillon
Re: Globish
Wed 4 Feb 2009

For those who actually are interested in French culture, and not just categorically dismissing an entire national literature a la Horace Engdahl, KCRW's bookworm has done a really good series over the last several months called "An American Bookworm in Paris." I imagine Bookworm is usually a little too middlebrow for this list, but I think you will find many of the interviews of great interest. The interviews include:

Camille de Toledo
Pierre Alféri
Emmanuel Carrère
Grégoire Bouillier
Olivier Cadiot
Marc Cholodenko
Dennis Cooper (sort of the reverse Le Clezio, an American who moved to France)

You can download all of these at the Bookworm website:
http://www.kcrw.com/etc/programs/bw

The last two episodes are up on the main page, and if you click on "older shows" you should be able to find the first three epsides on the next couple of pages. If you can't find them, let me know and I can post links.

On Mon, Feb 2, 2009 at 8:57 PM, George Bowering <[redacted]> wrote:

> *On Feb 2, 2009, at 2:21 PM, Troy Camplin wrote:*
>
> *As a natural classicist, there's no culture whose work I'm not interested in.*
>
> *Troy Camplin, Ph.D.*
>
> *That's a dangling modifier, Doc.*
>
> *gb*

↑ Index

70. Christopher Leland Winks
Re: Globish
Wed 4 Feb 2009

Even the notion of French academics "hanging over" people "telling them their French isn't French enough" is a vulgar caricature. Leopold Senghor was a member of the French Academy, and Assia Djebar presently is, and neither was/is an "academic" properly speaking, nor inclined to police the language (read their work). And no, my friend, your postings, with their strength-through-joy (or was that holiness-through-health?), free-market idolatry, extolling of the soporific Frederick Turner and the Few Normalism, I mean New Formalism (not he of the manifest destiny, though he might as well be), in fact have shown any indication of any interest at all in non-whites. I understand that this is only an example of the provincialism that besets North American letters as a whole, and as such is more a sin of omission than commission. All the writers you mention are worthy -- I hope you take Lovelace's humanism to heart.

And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.

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71. Evan Munday
Sina Queyras launches Expressway: Feb. 12, Chicago
Wed 4 Feb 2009

Hello poetry fans,

Evan Munday from Coach House Books here, announcing a big poetry launch during the AWP that you may want to check out:

CHICAGO LAUNCH FOR SINA QUEYRAS'S EXPRESSWAY

During the AWP Conference festivities, Links Hall is hosting several literary events, among them, the launch of Sina Queyras's new poetry collection, Expressway. Expressway, inspired by the modes of the Romantic poets, explores the subject of modern transportation.

Sina Queyras, winner of a Lambda Award (for her previous book, Lemon Hound), former co-curator of the Belladonna series and noted poetry blogger (lemonhound.blogspot.com), launches Expressway on Thursday, February 12, with the help of some friends. Reading with Queyras will be Vanessa Place (Dies: A Sentence), Adam Sol (Jeremiah, Ohio) and Kevin Connolly (Revolver).

We hope you'll join us. Please see below for event details and more information about Expressway and all the authors. And check out the trailer for Expressway at http://www.youtube.com/watch?v=Ui9Qw_RtWRk

Chicago Launch of Sina Queyras's Expressway
with readings by Sina Queyras, Vanessa Place, Adam Sol and Kevin Connolly
Thursday, February 12
8:30 - 9:30 p.m.
Links Hall, 3435 N. Sheffield Avenue
Chicago, IL
$5 admission

http://www.linkshall.org/a-locate.shtml
http://www.chbooks.com

About Expressway:

Echoing the pastoral and elegiac modes of the Romantic poets, whose reverence for nature never prevented them from addressing it with all ideas and sensibilities their times allowed, Sina Queyras’s stunning new collection explores the infrastructures and means of modern mobility. Addressing the human project not so much as something imposed on nature but as an increasingly disturbing activity within it, Expressway exposes the paradox of modern movement and connection: we build more and more roads and highways (concrete and fibre optic), but rather than feeling more connected – to the natural, to each other – the more disenfranchised and anxious we seem to become. 'Cleanse the doors of perception,' Blake urged, and with that in mind, Queyras has written a bravely lyrical critique of our ethical and ecological imprint, a legacy easily blamed on corporations and commerce, but one we’ve allowed, through our tacit acquiescence, to overwhelm us. Every brush stroke, every bolt, and nut, every form and curve in our networks of oil and rubber, every thought and its material outcome – each decision can make or unmake us.

SINA QUEYRAS is the author of Lemon Hound, which won the Pat Lowther Award and a Lambda Award, as well as the poetry collections Slip and Teethmarks. She edited the anthology Open Field: 30 Contemporary Canadian Poets. She has taught creative writing at Rutgers and Haverford. A former curator of New York City’s belladonna* reading series, Queyras currently lives in Montreal.

VANESSA PLACE is the author of Dies: A Sentence (Les Figues Press), and a chapbook, Figure from The Gates of Paradise (Woodland Editions). Other work has appeared in Northwest Review, Contemporary Literary Criticism, and Five Fingers Review.

ADAM SOL is the author of two collections of poetry, Jonah's Promise, which won Mid-List Press's First Series Award for Poetry, and Crowd of Sounds, which won the Trillium Award for Poetry. He is also the author of numerous essays and reviews, and teaches English at the Laurentian University at Georgian College Program.

KEVIN CONNOLLY is the author of Revolver (Anansi, 2008). Connolly's first collection of poems, Asphalt Cigar (Coach House, 1995), was nominated for the 1996 Gerald Lampert Award. His second collection, Happyland (ECW), was published to wide acclaim in 2002; and his most recent collection, drift (Anansi, 2005), won the Trillium Book Award for Poetry. He lives with his partner, Gil Adamson, in Toronto, and works as poetry editor for Coach House Books.

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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72. Jason Quackenbush
Re: e to a friend about a philosophy of computer art
Wed 4 Feb 2009

On Jan 30, 2009, at 5:18 PM, Jim Andrews wrote:

>> Well, maybe let's take a step back. I think it's important to
>> distinguish between something being readable as code and actually
>> being code.
>
> What is 'code', then?
snip
> DNA is like machine language whereas 'blue eyes' are like terms
> from a '4th generation language' where each term is supported by
> thousands of machine language instructions. When we code programs
> in Java or whatever, each instruction we write actually is
> supported by many underlying machine language operations.
>
> Code is consistently readable/writable language. Readable/writable

> by different entities if they employ the same rules of interpreting
> the code.

The distinction I want to make is between a natural phenomena which we can glean information from and something that is created specifically to be meaningful. Or to put it another way, I want to be very careful about the analogy you're making between a code built from a language, like assembly language or machine code, which describe specific explicit operations of a calculating machine, and the "genetic code" which can be extrapolated from the chemical components of DNA. The things seem to me to be similar, but have important differences. For example, DNA is like the fossil record or the geological column. It's the result of natural processes which can be examined, tests can be run on, and empirical facts can be associated with. A geologist can look at a cliff face and with a few tests and some knowledge of geology can learn something about the age of the cliff, the date that fossils formed, the composition of certain layers and how the cliff came to be where it was. DNA is analagous to this. A geneticist can look at a sequence of chemicals, mark the sequence of them, and can learn things about the creature the DNA comes from with some tests and some knowledge of genetics. That to me seems different from feeding a set of instructions into a computer telling it to make certain operations in order to produce a desired result. So while machine code and DNA "code" are analagous in some ways, they aren't analagous in others that in my view at least are much more important. They are analagous in that information can be got from them, but they are not analagous in either the nature or the purposefulness of that information. Since mathematics in my view, which is what machine code is limited to in it's operations along with some functions for storing and recalling pieces of coded data stored in memory, is merely a constructed language with certain limitations placed on it i think this is an important disinction. It's important because I don't think that it's obvious that mathematical operations plus memory equal all the functions necessary for the baseline operations of consciousness. More importantly, even if it is, I'm not sure that it's clear that that's how human minds work. the physical differnences between the electromagnetic functions of charge that happen at the base of microcomputing and the chemical functions at the root of the human brain aside, there are all kinds of things that happen in human function that at least do not appear to be quantizable in a way that would be necessary in order for mathematical operations to deal with. And if they are not, then I don't know how you get to using such function (sense perception probably being the most important of them) in a mathematical context. To be completely clear at the risk of seeming pedantic, while such a thing might be modeled mathematically, i think it should always be born in mind that model is not the thing it models and this is a reason to be skeptical of claims that the

model can achieve all of the phenomena of the thing modeled. It may produce simulations of that thing, but the difference in kind is strong enough that I think it's a difficult thing to make arguments from analogy of this sort.

>
>> on the other hand, what we have in brain function are all manner
>> of non explicit symbols. in fact, and I may be jumping off a bit
>> of a cliff saying this, one might argue that universals are in
>> fact non- explicit symbols and therefore given that consciousness
>> and thought as we understand them seems to require that sort of
>> abstraction, and given that so much abstraction needs universals
>> to be done, that this is the fundamental place where the idea of
>> machine intelligence being acquired by something made up of two
>> state transistors falls apart.
>
> What is a "universal"?
wikipedia is surprisingly good on the topic: http://en.wikipedia.org/wiki/Universal_(metaphysics)

> *because, claims made by object oriented programmers aside, I don't know that there is a way to get a computer to understand and work with a universal. you can't reduce a universal to an explicit list of characteristics, which is where the whole problem of universals comes from in the first place. Of course, saying this, its probably important that I qualify it by saying I ascribe to Wittgensteins theory of universals which rejects both nominalism and realism and holds that universals are like family resemblances. Which is to say I may be question begging her because I think from the get go that you can't get at human thought or even human grammar for that matter through a set of explicit rules. At least not on it's own.*
>
> *I don't know what you mean by a "universal".*
>
> *A couple notes here on why I think this is so:*
>
> *1.) it is possible for humans to understand the semantic content of expressions that are not well-formed, this is particularly true of native speakers in their first language. something that requires explicit code for decision making or interpretation can't do this and requires error handling algorithms to be able to cope with it.*
>
> *So? Interpreting meaning in language is always a constructive process. Constructive in the sense of a building process. We build meaning. And natural language is usually ambiguous whether the*

> *utterances/strings are well-formed or not. So building meaning is always model-building that we are prepared to revise. And so it would have to be in computer algorithms that try to construct meaning.*
>
> *Parsing syntax is usually simpler, but as you say we are more than capable of constructing meaningful, improperly formed grammatical statements. And so computer algorithms that try to construct meaning would have to have a couple of layers of syntax parsing. If the statement is not well-formed grammatically, then pass it to the routines that don't require well-formedness but guess and construct meaning anyway. By no means impossible.*

I guess my problem is that i don't see how computers do anything semantic at all. Without fully embracing the Chinese Room problem (i think yr familiar with that thought experiment, right? i seem to remember we've talked about it before), while a suitably complex parser might be able to find a way through a non well formed statement, the real problem for machine intelligence is not coping with such input but being able to produce it as an output in a meaningful way. I find things like Erica for example to be very impressive, but it's clear to me at least that there would be something mistaken about saying that Erica means what it says.

>> It doesn't seem to me that what humans do with statements that
>> are not wellformed is similar to error handling. Instead we muddle
>> through working on conjecture and intuition and as a result
>> language can sometimes be extended in a way that it doesn't seem
>> that machines would be capable of. A specific example might be
>> the emergence of trade languages, creoles and pidgins in
>> populations where there are many different mutually
>> unintelligible languages spoken.
>
> You might enjoy a computer science course normally offered in the
> third undergraduate year usually called something like 'the theory
> of computation' or 'languages and the theory of computation' or
> 'automata theory'. Computer science students normally hate it.
> Because it's very mathematically-oriented and, well,
> philosophically meditative. It is very like a math course, but a
> kind of mixture of number theory, formal logic, and graph theory.
> And it's a course where there's usually a lot of fascinating
> discussion about the limits of computation. Because, that's what
> the course is all about, the nature and limits of computation.
> After all, Turing invented the Turing machine to show that there
> are some tasks no machine will ever perform. Not that we can do any
> of these things either.
>

> This course provides a rigorous way to approach questions about
> what machines can or cannot do.
>
> Why wouldn't machines be able to "muddle through working on
> conjecture and intuition"? I don't think there's anything
> theoretically impossible about that at all.
like Uncle ludwig i have some problems with Turing. Have you ever read the lectures on the foundations of mathematics? Turing attended a number of the lectures and he and Wittgenstein butted heads about the foundations of mathematics in very interesting ways. what's particularly interesting to me about turing is that computers are defined by computability, that is a computer is a thing that can do what computers can do. The word itself used to be used as a job description for certain mathematicians who did hard math sort of automatically for institutions that needed lots of heavy calculations done. Charles Peirce for example once did that sort of work for the united states geological survey department. But humans are different from computers in that we extend beyond the nature of program following. We can choose to ignore our programming if we wish. More to the point, I know for a fact that I, as a potential turing machine, am not vulnerable to the halting problem because I know that I can choose to halt because I am arbitrarily capable of choosing to by breaking the algorithm. So while it's true that people do form habits, we are also capable of breaking them. Just ask Bill W.

>> 2.) Humans have an extremely high tolerance for vagueness. In
>> fact, I think vagueness is probably one of the greatest allies of
>> human intelligence.
>
> Yes, well, perhaps poetry is the art of being profoundly vague.
>
>> I can say and do all manners of utterly vague things and still
>> expect to be understood and reacted to perfectly.
>
> It has its limits, doesn't it.
Not really. In fact, it's precisely the absence of limits that makes it so interesting. There's an area where it works and an area where it doesn't, but the boundary between them, if anything can only be defined as asymptotic.
e
> xtricating ourselves from habits of mind and physical habits. But
> we can do so, not because we are not machines but because we are

> very sophisticated machines.
>
> To return, though, to the issue of explicit symbols.
>
> Computers code things in zeros and ones and in higher-level
> symbols. For instance in bytes of information. A byte being 8 bits
> of information. So we can have 256 explicit symbols of the form
> 00000000
> 00000001
> 00000010
> 00000011
> 00000100
> 00000101
> .
> .
> .
> One of these can mean 'a', another 'b', and so on.
>
> Now how does the brain code information for our memories? Well we
> don't know. But I expect there will be some minimally
> representational code or language so that we can keep things
> straight over time.
>
> Neural nets and similar information devices/architectures may
> provide some means for obviating the need for overly
> representational codings of memory, but I expect there will be some
> underlying substratum of representational, explicit code perhaps
> similar in form to how the body reads/writes DNA.
>
This is where we disagree, and I think possibly fundamentally. I
don't think that it's correct to call something that you can glean
information from a code or a language simply because you can read it
like a code or a language. language is a particular kind of activity
that language users engage in. Moreover, it's worth noting that this
works both ways. through empirical work, I think we have a reasonable
expectation that at some point in the future we will be able to
examine someone's brain and "read" memories from it by the state.
That's not true of all language. Take Linear A for example. Here we
have an example of a written language that we KNOW is a written
language. There was a time i the distant past when the Minoans on
crete read and wrote that language. But without further clues from
archaeology, which may or may not exist, we will probably never be

able to learn how to read it despite the fact taht we know it is readable. Which is to say that it's clear that there's a disconnect between readability and language, and the argument I would like to make is that complex language response on it's own is not enough for rudimentary mind behavior. just because there is information stored in an explicit way, as all things that are physical are in some sense explicitly definable above the level of quantum mechanics, it doesn't mean that the way those things are USED are explicit in the human mind in the way that they are used by computers, that is, always as explicit symbols from top to bottom. The difference, if machine intelligence is possible, is in breaking from explicit symbol manipulation and the endless march of syntax to allow for the beginning of semantics to be emitted by the machine. Until you get to that point though, I don't think the analogy between minds and computers holds up and I'm unaware of any computer scientists who have been successful there.

Jason Quackenbush
[redacted]

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73. George Bowering
Re: Globish
Wed 4 Feb 2009

On Feb 3, 2009, at 7:44 PM, Troy Camplin wrote:
>
>
> Francophone typically means someone outside of France and not of
> French descent who speaks French.

That is not true in Canada.
We have quite a few French-speakers in Canada,
and the word "francophone" usually refers to a person of French descent.
It generally refers to a person's first language.

LAC Bowering, George
Afraid of heights. Depths, too.

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74. George Bowering
Re: Globish
Wed 4 Feb 2009

On Feb 3, 2009, at 7:47 PM, Troy Camplin wrote:

> *The English language is evolving the use of the postposition, which is present in many other languages.*
>
> *And, to paraphrase Pinker, if you understood what I said, it was grammatical.*
>
> *Troy Camplin*

I didn't.

GB
>
>
>
> _____
> From: George Bowering <[redacted]>
> To: [redacted]
> Sent: Monday, February 2, 2009 8:57:28 PM
> Subject: Re: Globish
>
> On Feb 2, 2009, at 2:21 PM, Troy Camplin wrote:
>
>> As a natural classicist, there's no culture whose work I'm not
>> interested in.
>>
>> Troy Camplin, Ph.D.
>>
>>
>
> That's a dangling modifier, Doc.
>
> gb
>
> welcome.html
>
> welcome.html
>

George Harry Bowering
Younger than W.P. Kinsella

↑ Index

75. Hugh Behm-Steinberg
Eleven Eleven #6
Wed 4 Feb 2009

It's with great pleasure and joy that we announce the release of Eleven Eleven #6 -- our first web issue! Check us out at www.elevenelevenjournal.com.

Featuring poetry by Barry Dempster, Cara Benson, Carl Auerbach, Chris Arigo, Chris Pusateri, Christine Hamm, CM Burroughs, Craig Santos-Perez, Dan Gutstein, Francine J. Harris, James Sanders, Joseph Noble, Laynie Brown, LS Klatt, Oliver Abrahim Khan, Paige Taggart, Rauan Klassnik, Richard Silberg, Travis Cebula and Valerie Witte;

Fiction by Alain de Botton, Alison Doernberg, Dale Kushner, Ron Burch, Seana Graham and Ted Morrissey;

Plays by Elaine Romero and Gerald Nicosia;

and Art by Cheyanne Ramos, Diego Molina, Emily Huffman, Jason Hanasik and Gamaliel Rodriguez.

I especially want to thank the hard work of the Eleven Eleven staff: Thomas Rees, Junior Clemons, Lisa Gordon, Kevin Whiteley, and most especially Julie Littman, who spearheaded the building of our site.

We'll be reading for our summer print issue through March 1. Send work to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

Best,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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76. Troy Camplin
Re: Globish
Wed 4 Feb 2009

You shouldn't be throwing around terms like "vulgar caricature" considering your own vulgar caricature of Frederick Turner. You might consider broadening your education to include his writing, especially "Natural Classicism," "The

Culture of Hope" and "Natural Religion." His desire for a world community, including a world community of letters, is also mine. Turner's a natural classicist, meaning he writes the way he writes is based on the historical-cultural nature of poetry. For example, he has done research showing that poems around the world, throughout history, throughout cultures, regardless of language, are broken up into lines, and that those lines are 3-5 seconds lone -- the same length as our short term memory slot, and our auditory present. This is a common feature of poetry and songs. Excepting the postmodern poems dominant among educated elites.

As for my posting on health and the holy, it was a work that argued that we should have a truly inclusive world view. We should understand each other through both our differences and our commonalities. The postmodern emphasis on differences is deeply rooted in racism, sexism, etc. that have divided human beings for much too long. It is time we rejected such a divisive world view and learned to love each other for our commonalities as well as celebrate our differences. Both simultaneously. Unity in variety and variety in unity.

My own more recent work draws from Japanese Noh plays, ancient Greek tragedies (a truly foreign culture, if you truly understand it), and Kalidasa -- as well as Shakespeare and Tom Stoppard, among others.

I myself am a literary Francophile, and I criticize out of love for the literature. I don't detect the same motives from you.

Troy Camplin

From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Wednesday, February 4, 2009 11:50:05 AM
Subject: Re: Globish

Even the notion of French academics "hanging over" people "telling them their French isn't French enough" is a vulgar caricature. Leopold Senghor was a member of the French Academy, and Assia Djebar presently is, and neither was/is an "academic" properly speaking, nor inclined to police the language (read their work). And no, my friend, your postings, with their strength-through-joy (or was that holiness-through-health?), free-market idolatry, extolling of the soporific Frederick Turner and the Few Normalism, I mean New Formalism (not he of the manifest destiny, though he might as well be), in fact have shown any indication of any interest at all in non-whites. I understand that this is only an example of the provincialism that besets North American letters as a whole, and as such is more a sin of omission than commission. All the writers you mention are worthy -- I hope you take Lovelace's humanism to heart.

And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.

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77. Chris Pusateri

IVY WRITERS PRESENT: CHAPELLE, PIERCE AND PUSATERI IN PARIS, THIS MONDAY 2/09/09

Wed 4 Feb 2009

Marie-Louise Chapelle, Michelle Naka Pierce and Chris Pusateri

Read at

« Le Next »

17 rue Tiquetonne 75002 Paris

M° Etienne Marcel / RER Les Halles

on Monday, February 9, 2009 at 7:30pm

Bios:

Poet Marie-Louise Chapelle was born in 1974 and had her first publications appear in Jean Daive's review FIN. Her book Mettre (Theatre Typographique, 2006) offers an "experience in limits – the limits of senses, forms, practices, bodies and text". She is also the author of several artist books along with Emmanuelle Pidoux: Corps finis quelconques et fractions qui s'en déduisent par la méthode de l'approximation (1999), La fille avec laquelle j'allais à l'hôtel (2000), Plus-value (2001).

Michelle Naka Pierce is the author of Beloved Integer (2007) and TRI/VIA (2003), a collaboration with Veronica Corpuz. Her work has been anthologized in For the Time Being: The Bootstrap Book of Poetic Journals and Saints of Hysteria: A Half-Century of Collaborative American Poetry and her pedagogical interviews have appeared in Rain Taxi, Teachers and Writers, and Transformations. Excerpts from her new manuscript She, A Blueprint for InterSurface, with collage art by Sue Hammond West, have been published or are forthcoming in Trickhouse, Mandorla, Foursquare, Sous Rature, Bombay Gin, and elsewhere. She teaches avant-garde poetry and hybrid writing at Naropa University in the US and is currently on sabbatical and living in the UK.

Chris Pusateri is the author of two books of poetry, Anon (BlazeVOX, 2008) and Berserker Alphabetics (xPressed, 2003), and six chapbooks. His work has appeared in many

publications, including American Letters & Commentary, Boston Review, Chicago Review, Jacket, Verse, and many others.
Excerpts from his new manuscript, Common Time, are forthcoming in Mandorla,
Colorado Review, Eleven-Eleven, Fence,
Zoland Poetry, and Action, Yes. A librarian by profession, he lives in London.

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http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t2_allup_howitworks_022009

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78. amy king
Re: Globish
Wed 4 Feb 2009

Troy,

In your take on things, *you* are always the one who is misunderstood, noble, and well intentioned -- as opposed to everyone you respond to. You, who insist on labeling and characterizing everyone at every turn, "postmodern" being your most common accusation/insult. And the regular citing of your "Mexican American" "minority" wife as if she were the elixir against any possible racist sentiment you may have learned and be unaware of in your own ideas on life and literature... You refuse to even consider that possibility, consistently and adamantly, because everyone else is this label or that label you deem demeaning enough for them and elevating enough for yourself. You "criticize out of love"? Funny that. If yours is not one of the most divisive ways to go about discussion, I'll eat my shorts.

Be well,
Amy

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Amy's Alias

http://amyking.org/

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From: Troy Camplin <[redacted]>
Subject: Re: Globish
To: [redacted]
Date: Wednesday, February 4, 2009, 4:40 PM

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My own more recent work draws from Japanese Noh plays, ancient Greek tragedies (a truly foreign culture, if you truly understand it), and Kalidasa -- as well as Shakespeare and Tom Stoppard, among others.

I myself am a literary Francophile, and I criticize out of love for the literature. I don't detect the same motives from you.

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From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Wednesday, February 4, 2009 11:50:05 AM
Subject: Re: Globish

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79. Troy Camplin
Re: Globish
Wed 4 Feb 2009

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80. amy king
Re: Globish
Wed 4 Feb 2009

Troy,

Participating in "discussions" with you inevitably ends badly, devolving into you labeling the participants and name calling (where does *that* compulsion to label come from??) without you ever considering the possibility that you might-not-be-right-all-of-the-time -- gasp! Never a concession from you ...where's the "discussion" in that? "Troy's spin" is certainly to be avoided. Esp since your angry argumentative energy is endless.

And Troy, calling me a "racist" and a "homophobe" now: *case in point.*

Amy

_____

Amy's Alias

http://amyking.org/

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From: Troy Camplin <[redacted]>
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To: [redacted]
Date: Wednesday, February 4, 2009, 5:11 PM

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And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.

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81. Kevin Killian
Re: Eleven Eleven #6
Wed 4 Feb 2009

Congratulations Hugh,

What a wonderful job of work, and I know how hard you have slaved ti make it so good!!

> *It's with great pleasure and joy that we announce the release of Eleven Eleven #6 -- our first web issue! Check us out at www.elevenelevenjournal.com.*
>
> *Featuring poetry by Barry Dempster, Cara Benson, Carl Auerbach, Chris Arigo, Chris Pusateri, Christine Hamm, CM Burroughs, Craig Santos-Perez, Dan Gutstein, Francine J. Harris, James Sanders, Joseph Noble, Laynie Brown, LS Klatt, Oliver Abrahim Khan, Paige Taggart, Rauan Klassnik, Richard Silberg, Travis Cebula and Valerie Witte;*
>
> *Fiction by Alain de Botton, Alison Doernberg, Dale Kushner, Ron Burch, Seana Graham and Ted Morrissey;*

> *Plays by Elaine Romero and Gerald Nicosia;*
>
> *and Art by Cheyanne Ramos, Diego Molina, Emily Huffman, Jason Hanasik and Gamaliel Rodriguez.*
>
> *I especially want to thank the hard work of the Eleven Eleven staff: Thomas Rees, Junior Clemons, Lisa Gordon, Kevin Whiteley, and most especially Julie Littman, who spearheaded the building of our site.*
>
> *We'll be reading for our summer print issue through March 1. Send work to:*
>
> *Eleven Eleven*
> *California College of the Arts*
> *1111 Eighth St.*
> *San Francisco, CA 94107*
>
> *Best,*
>
> *Hugh Behm-Steinberg*
> *Faculty Editor*
> *Eleven Eleven*

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82. Gary Sullivan
GOLDSMITH + TORRES @ SEGUE | BPC | SAT FEB 7 | 4PM
Wed 4 Feb 2009

SEGUE READING SERIES @ BOWERY POETRY CLUB

presents

KENNETH GOLDSMITH and EDWIN TORRES

Saturday February 7
4:00 p.m. - 6:00 p.m.
308 BOWERY, just north of Houston
$6 admission goes to support the readers

Kenneth Goldsmith is the author of ten books of poetry and founding editor of UbuWeb (ubu.com). He is the host of a weekly radio show on New York City's

WFMU and teaches writing at The University of Pennsylvania. A book of critical essays, Uncreative Writing, is forthcoming from Columbia University Press.

Edwin Torres is a NYC born lingualisualist currently on hiatus from the apple, living upstate. A NYFA recipient and 2006/7 Lower Manhattan Cultural Council Writer-in-Residence, he's been widely published and taught his Brainlingo workshop at numerous venues & universities. His books include, The PoPedology Of An Ambient Language (Atelos Books), The All-Union Day Of The Shock Worker (Roof Books), Onomalingua: noise songs and poems (Rattapallax e-book), and Please (Faux Press CD-Rom).

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted].

Curators: February-March by Nada Gordon & Gary Sullivan.

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83. George Bowering
Re: Globish
Wed 4 Feb 2009

Why not try to be courteous?
Courtesy doesn't hurt.

gb

On Feb 4, 2009, at 2:11 PM, Troy Camplin wrote:

> *I've never found you particularly pleasant in the way you argue.*
>
> *But I wasn't even talking to you. You just decided to jump in to throw in your own divisive words. Those of us who were having this discussion have done quite fine without this noncontrabution. For example, I now have quite a reading list. No thanks to you or this post.*
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guidelines

guidelines

welcome.html

welcome.html

George Z. Bowering
Master of Arghs.

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84. Amanda Earl

AngelHousePress Essay by Peter Ciccariello

Wed 4 Feb 2009

Peter Ciccariello provides us with the second in the AngelHousePress Essay Series with On "Prufrock 1919 scattered across landscape Var. II, 2006" previously published in Anthology of visiotextual pieces 2008, edited by Bob Grumman. Peter's visual poetry will appear in the November, 2009 issue of Experiment-O." Please visit www.angelhousepress.com and click on essays.

Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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85. Jonathan Skinner

LANGUAGE ARTS LIVE at Bates College: JENNIFER MOXLEY and JAMES KOLLER (2/9)

Thu 5 Feb 2009

The BATES LANGUAGE ARTS LIVE series continues with:

James Koller
and
Jennifer Moxley

who will read from and discuss their work

at 7:30pm (SHARP!)
on Monday, February 9, 2009

in the Skelton Lounge of
Chase Hall
at Bates College
Lewiston, Maine

This event is free and open to the public and has been made possible by generous sponsorship from the Environmental Studies Program, the Humanities Division, the Department of English, and the John Tagliabue Poetry Fund.

For more information, please contact Jonathan Skinner ([redacted]) or Eden Osucha ([redacted])

****

Jennifer Moxley was born in San Diego, California. With an M.F.A. from Brown University, she edited The Impercipient from 1992-1995 as well as the Impercipient Lecture Series, a monthly poetics pamphlet. Moxley is the author of Clampdown (Flood, 2009), The Middle Room (Subpress, 2008), The Line (Post-Apollo, 2007), Often Capital (Flood, 2005), The Sense Record and Other Poems (Edge, 2002), and Imagination Verses (Tender Buttons, 1996). She has translated two books by the French poet and scholar Jacqueline Risset: a book of essays titled Sleep¹s Powers (Ugly Duckling Presse, 2008), and a book of poems, The Translation Begins (Burning Deck, 1996). Her poem ³Behind the Orbits² was chosen by Robert Creeley for inclusion in The Best American Poetry 2002. She has been the poetry editor for The Baffler magazine since 1997 and a contributing editor of The Poker magazine since 2003. Of The Sense Record, Arielle Greenberg has written, ³At once edgy and archaic, Moxley uses traditional meter and Romantic imagery to inform poems that ask urgent questions about class and community in the contemporary world.² Moxley teaches poetry and poetics at the University of Maine, Orono. Reviews, essays and poetry can be accessed at her home page: <http://epc.buffalo.edu/authors/moxley/moxley-pub.html>

James Koller is the editor of Coyote's Journal, and the founder of Coyote Books‹one of the early publishers of major ³New American² poets such as Paul Blackburn, Ed Dorn, Robert Creeley, Charles Olson, and Gary Snyder. (See Andrew Schelling¹s essay on ³Post Coyote Poetry²: <http://www.longhousepoetry.com/andrewschelling.html>.) Originally from Illinois, Koller began editing Coyote's Journal in San Francisco and later moved with it to New Mexico, and then to Maine. Koller has authored twenty-seven collections of poetry (including Snows Gone By: New & Collected Poems 1964-2002) and four novels (including Like It Was, a memoir of 1960s life in northern California) and was a National Endowment for the Arts fellowship recipient in both 1968 and 1973. His press has published more than 43 titles, and Coyote¹s Journal has also included work from Europe and Asia. According to Peter Coyote: ³Koller straddled the world of the beats, and then the world of my family the Diggers. A tireless traveler, he has clocked years and countless miles on the road, keeping his eyes open and his nervous system sandpapered. His poems are spare, magical, dangerous, crackling with totem power. His stories are true. A man to be reckoned with.² Koller lives on Georgetown Island along the Maine coast. Coyote¹s Journal can be found online at: <http://www.coyotesjournal.com/>

--

Jonathan Skinner

Assistant Professor of Humanities

Environmental Studies ~ Bates College

*

THE FULL "LANGUAGE ARTS LIVE" CALENDAR

Language Arts Live Winter 2009 Reading Series
Bates College (Lewiston, Maine)

All readings are held in the Skelton Lounge at Chase Hall

Thursday, 29 January
7:00 pm
CA Conrad, Magdalena Zurawski

Zurawski¹s 2008 novel The Bruise is the winner of the Ronald Sukenick Prize for Innovative Fiction and her short fiction and poetry has appeared in EOAGH, American Poet, Talisman, The Poetry Project Newsletter and other magazines. Philadelphia-based poet CAConrad is the author Deviant Propulsion (2006), (Soma)tic Midge (2008) and The Book of Frank (2009).

Monday, 9 February
7:30 pm
James Koller, Jennifer Moxley

Moxley¹s poetry collections include Clampdown (2009), The Line (2007), Often Capital (2005) and The Sense Record (2002). She teaches poetry and poetics at the University of Maine, Orono. Poet, novelist, editor and publisher Koller has authored twenty-seven collections of poetry (including Snows Gone By: New & Collected Poems 1964-2002) and four novels, and has received two National Endowment for the Arts fellowships. He founded Coyote¹s Journal and Coyote Books in 1964, and lives on Georgetown Island along the Maine coast.

Thursday, 26 February
7:30 pm
Simon Pettet

English-born poet Simon Pettet has published Hearth (2008), More Winnowed Fragments (2007) and Selected Poems (1995). He is the author of two collaborations with photographer-filmmaker Rudy Burckhardt, Conversations About Everything and Talking Pictures, and the editor of the Selected Art Writings of the Pulitzer-prize-winning ³New York School² poet James Schuyler.

Thursday, 5 March
7:30 pm
Jeffrey Thomson

Thomson¹s poetry collections include Birdwatching in Wartime (2009), Renovation (2005) and Country of Lost Sons (2004). He is the recipient of a 2005 Literature Fellowship in Poetry from the National Endowment for the Arts and a 2008 Fellowship in the Literary Arts from the Maine Arts Commission. Thomson is Associate Professor of Creative Writing at the University of Maine at Farmington.

Monday, 9 March
4:15 pm
Ravi Shankar

Shankar is the poet-in-residence at Central Connecticut State University and the founding editor of the online journal of the arts, Drunken Boat. His books include Wanton Textiles (with Reb Livingston, 2006) and Instrumentality (2004). With poets Tina Chang and Nathalie Handal, Shankar co-edited the Norton anthology of contemporary Arab and Asian poetry, Language for A New Century.

Monday, 16 March
7:30 pm
Samantha Hunt

Samantha Hunt spent four years researching Nikola Tesla for her novel The Invention of Everything Else (2008). She is the author of the acclaimed first novel The Seas, and her short fiction has appeared in The New Yorker, in McSweeneys and on This American Life. Hunt recently received the first-ever "5 under 35" award from the National Book Foundation.

Thursday, 19 March
7:30 pm
Sarah Manguso

Manguso has authored a memoir, The Two Kinds of Decay (2008), a short story collection, Hard to Admit and Harder to Escape (2007), and two poetry collections, Siste Viator (2006) and The Captain Lands in Paradise (2002). Her writing and criticism have appeared in The Paris Review, The London Review of Books, McSweeney¹s, The New Republic, The Boston Review, and elsewhere. Her awards include a Pushcart Prize and the Rome Prize in Literature for 2007-2008. Manguso lives in Brooklyn where she teaches writing at the Pratt Institute.

All Events Free and Open to the Public. Sponsored by the Bates English Department, the Bates Environmental Studies Program, the Bates Asian Studies

Program, the Bates Humanities Fund, Bates Outfront, and the John Tagliabue Poetry Fund.

For more information, contact Jonathan Skinner ([redacted]) or Eden Osucha ([redacted]) at Bates College

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86. Jennifer Karmin

Feb 12-14: AWP events at Links Hall

Thu 5 Feb 2009

FEBRUARY 12, 13, 14
readings & presentations
curated by Amina Cain, Laura Goldstein, Lisa Janssen & Jennifer Karmin

at LINKS HALL
3435 N. Sheffield Avenue
Chicago, IL

6:30-11:30PM
$5 each night
ongoing events / drop in anytime / last entry 10:30pm

PUBLIC TRANSPORT
CTA Red & Brown lines
7 minute walk from Belmont station
(left out of station, right at light, walk 2.5 blocks, enter at Newport)
http://www.linkshall.org/a-locate.shtml

FEBRUARY 12: Make It New - Infrawriting/Infrastructure
@@@

Poe, Harold Abramowitz, Amanda Ackerman, Mathew Timmons, Matthew Klane.

10:30-11:30pm
Tag Team Reading with Teresa Carmody, Mairead Case, Annie Finch, Daniel Godston, Steve Halle, Lisa Janssen, Mario, Michael Marcinkowski, Timothy Rey, Chuck Stebelton. Audience participation! Open to all!

FEBRUARY 13: Friday Night in Chicago
@@@

87. Hugh Behm-Steinberg
Re: Eleven Eleven #6
Thu 5 Feb 2009

Oh, and we have one more poet in the issue: Carolyn Smart. Read up!

Hugh Behm-Steinberg

_____
From: Hugh Behm-Steinberg <[redacted]>
To: [redacted]
Sent: Wednesday, February 4, 2009 1:39:09 PM
Subject: Eleven Eleven #6

It's with great pleasure and joy that we announce the release of Eleven Eleven #6 -- our first web issue! Check us out at www.elevenelevenjournal.com.

Featuring poetry by Barry Dempster, Cara Benson, Carl Auerbach, Chris Arigo, Chris Pusateri, Christine Hamm, CM Burroughs, Craig Santos-Perez, Dan Gutstein, Francine J. Harris, James Sanders, Joseph Noble, Laynie Brown, LS Klatt, Oliver Abrahim Khan, Paige Taggart, Rauan Klassnik, Richard Silberg, Travis Cebula and Valerie Witte;

Fiction by Alain de Botton, Alison Doernberg, Dale Kushner, Ron Burch, Seana Graham and Ted Morrissey;

Plays by Elaine Romero and Gerald Nicosia;

and Art by Cheyanne Ramos, Diego Molina, Emily Huffman, Jason Hanasik and Gamaliel Rodriguez.

I especially want to thank the hard work of the Eleven Eleven staff: Thomas Rees, Junior Clemons, Lisa Gordon, Kevin Whiteley, and most especially Julie Littman, who spearheaded the building of our site.

We'll be reading for our summer print issue through March 1. Send work to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

Best,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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88. Poetry Project

Events at The Poetry Project February

Thu 5 Feb 2009

We have quite a few events coming up, including a special reading at The Noguchi Museum on Sunday. Also, there¹s still time to sign up for our Spring workshops!

Workshop information is here: http://www.poetryproject.com/workshops.php

Friday, February 6, 9:30 PM
Fall Workshop Reading

Come and hear what the writers who took workshops with Martine Bellen, Tisa Bryant, and CAConrad are up to! Workshop leaders will be present to introduce their students.

Sunday, February 8, 3 PM
Poetry in the Presence of Sculpture
The Noguchi Museum

The Poetry Project and The Noguchi Museum have teamed up to present ³Poetry in the Presence of Sculpture² in the main gallery of the Noguchi on Sunday, February 8th at 3PM. Poets Paul Foster Johnson, Christopher Stackhouse, and Cathy Park Hong will read original work written both directly in response to Noguchi and thematically in keeping with ideas of community and identity. Free with museum admission (ten dollars for adults, five for students and seniors).

The Noguchi Museum | Temporary Entrance: Vernon Boulevard btwn. 9th Street
and 33rd Road | Long Island City | NY | 11106
For directions please visit: http://www.noguchi.org/directions.html.²

ABOUT THE POETS: Cathy Park Hong's first book, Translating Mo'um, was published in 2002 by Hanging Loose Press. Her second collection, Dance Dance Revolution, was chosen for the Barnard Women Poets Prize and was published in 2007 by W.W. Norton. She is the recipient of a Fulbright Fellowship and a National Endowment for the Arts Fellowship. Christopher Stackhouse is the author of poetry collected in the chapbook Slip (Corollary Press, 2005), and co-author of Seismosis (1913 Press, 2006), a dialogic collaboration featuring Stackhouse's drawings and text by writer/professor John Keene. He holds an MFA in Writing/Interdisciplinary Studies from Bard College; is a Cave Canem Writers Fellow; and is a 2005 Fellow in Poetry, New York Foundation for the Arts. Paul Foster Johnson's first collection of poetry, Refrains/Unworkings, was recently published by Apostrophe Books. His work has appeared in GAM, PomPom, Fence, The Portable Boog Reader 2, Antennae, Bird Dog, and

Octopus. With E. Tracy Grinnell, Johnson is the author of the chapbook Quadriga, published by g-o-n-g press in 2006. Johnson is also at editor at Litmus Press.

Monday, February 9, 8 PM
Richard Owens & Yedda Morrison

Born and raised in the San Francisco Bay Area, Montreal-based writer and visual artist Yedda Morrison joins us to celebrate the publication of Girl Scout Nation (Displaced Press, 2008). Her other books include; My Pocket Park (Dusie Press, 2007), and Crop (Kelsey Street Press, 2003). Morrison has exhibited her visual work in the United States and Canada, and is represented by Republic Gallery in Vancouver, BC. She is currently working on a mixed-media project entitled How Flora Became an Ornament. Richard Owens: Born Perth Amboy General Hospital, New Jersey in 1973. Dislocated at Sussex County Vocational Technical School and William Paterson College. US Army 1997 2001 (medic). Assigned three and a half years to post in Waegwan, south Korea, with intervening trips to Hong Kong, Thailand, Laos, Cambodia and brief jump to visit Cid Corman in Kyoto. Unemployment and odd industrial jobs. Further dislocated at Carmela Soprano's alma mater Montclair State University. Farmworker advocate in black dirt region of Orange County, New York. Presently relocating through the University at Buffalo. Poetry, essays and reviews variously published online and in little magazines. Editor: Punch Press and Damn the Caesars.

Wednesday, February 11, 8 PM
The Art of Collaboration: Francesco Clemente & Vincent Katz with Raymond Foye

In his varied and prolific career, painter Francesco Clemente has had strong ties to poets, collaborating with Gregory Corso, Robert Creeley, Allen Ginsberg, Rene Ricard and John Wieners. A new publication, Alcuni Telefonini, with watercolors by Clemente and poems by Vincent Katz (Granary Books, 2008) provides the occasion to look at Clemente's work with poets. A reading from the book by Katz will be followed by a discussion of collaboration, moderated by Raymond Foye. Francesco Clemente's works are found in many museum collections in Europe and the United States. He was the subject of a retrospective at the Guggenheim Museum in 1999-2000. Vincent Katz is a poet, critic, and translator. He has translated Sextus Propertius and organized an exhibition on Black Mountain College. He is the publisher of Vanitas magazine and Libellum books. Raymond Foye is an independent curator, writer and publisher. His editorial works include The Unknown Poe (City Lights, 1980), The Ancient Rain: Bob Kaufman Selected Poems 1956-1978 (New Directions, 1981) and two volumes of the works of John Wieners for Black Sparrow Press

(1986 &1988). He has written on the work of Francesco Clemente for retrospective catalogues published by the Philadelphia Museum of Art (1990) and the Guggenheim Museum (1999).

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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89. Peter Ciccariello
this is not poetry II
Thu 5 Feb 2009

---

this is not poetry II <http://ciccariello.viewbook.com/not#/1/>

- Peter Cicariello
http://invisiblenotes.blogspot.com/

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90. Andy Gricevich
Text-music and political theater in the West Village
Fri 6 Feb 2009

Those among you who are New Yorkers and are interested in innovative text performance and/or formally odd political theater might be interested in seeing the performances my trio, the Nonsense Company, are doing in town over the next two weeks. We've been taking these pieces around for a couple of years now, and I think they're in really good shape.

"Great Hymn of Thanksgiving" (by Rick Burkhardt) is a meticulously scored piece for three speaking percussionists around a dinner table setup, centering on elaborate group speech techniques (switching speakers in mid-syllable, imitating channel-switching TVs at various distances, performing dinner table chitchat in the mode of hymns and news reports from Iraq in the mode of children's storytelling, rapid and long unisons) and precise percussion playing (on dishes, tuned glasses, the table itself, and supplementary autoharp, toy piano and steel drum). The piece interrogates language as our main environment, pulling it apart to show the functions that often operate in spite of its meanings. It's also, I think, very interesting music that focuses attention on tiny details and fragile noises (at least audience response has made it seem that way).

"Conversation Storm" (also by Burkhardt, and just published in the anthology "Plays and Playwrights 2009") is about arguing about torture: how do you engage in an argument on a topic whose status as subject to debate is already a betrayal? Is refusing to talk about it as much a brutalization of one's own position as it would be to enter into the argument on its distorted terms? It's also about role-playing and narration. Time is distorted, mixed up, truncated or stretched; the actors switch scenes in mid-word; characters lose track of their performers and float to reattach themselves to unsuspecting victims.

The performances take place at the IRT (Interborough Repertory Theater), 154 Christopher St., 3B, February 5-15. 8 p.m. W-Sat, 3 p.m. Sun. (no performances on Monday and Tuesday). Tickets are $15. For more info, visit http://www.nonsensecompany.com.

Hope some of you can make it!

all the best to you,

Andy Gricevich

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91. Maria Damon

Re: GOLDSMITH + TORRES @ SEGUE | BPC | SAT FEB 7 | 4PM

Fri 6 Feb 2009

---

now this is gonna be one heckety-heck of a reading! wish i cd be there.

Gary Sullivan wrote:
> SEGUE READING SERIES @ BOWERY POETRY CLUB
>
> presents
>
> KENNETH GOLDSMITH and EDWIN TORRES

>
> Saturday February 7
> 4:00 p.m. - 6:00 p.m.
> 308 BOWERY, just north of Houston
> $6 admission goes to support the readers
>
> Kenneth Goldsmith is the author of ten books of poetry and founding editor of UbuWeb (ubu.com). He is the host of a weekly radio show on New York City's WFMU and teaches writing at The University of Pennsylvania. A book of critical essays, Uncreative Writing, is forthcoming from Columbia University Press.
>
> Edwin Torres is a NYC born lingualisualist currently on hiatus from the apple, living upstate. A NYFA recipient and 2006/7 Lower Manhattan Cultural Council Writer-in-Residence, he's been widely published and taught his Brainlingo workshop at numerous venues & universities. His books include, The PoPedology Of An Ambient Language (Atelos Books), The All-Union Day Of The Shock Worker (Roof Books), Onomalingua: noise songs and poems (Rattapallax e-book), and Please (Faux Press CD-Rom).
>
> The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted].
>
> Curators: February-March by Nada Gordon & Gary Sullivan.
>
>
> _____
> Windows Live™: E-mail. Chat. Share. Get more ways to connect.
> http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009
>

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92. David Kirschenbaum

Thurs: Boog Reader 3 Launch/Urban Folk Relaunch

Fri 6 Feb 2009

Please forward

Boog City presents

Portable Boog Reader 3 Launch
&
Urban Folk Relaunch

this Thurs., Feb. 12, 7:30 p.m.
$5 suggested donation with a two-drink minimum

Sidewalk Café
94 Ave. A (at E. 6th St.)
East Village

WITH READINGS FROM PBR3 CONTRIBUTORS

Shafer Hall * Adeena Karasick

Jeff Laughlin * Amy Lawless

Geoffrey Olsen * Jeremy James Thompson

AND MUSICAL PERFORMANCES BY URBAN FOLK ACTS

Justin Remer * Joe Crow Ryan * Brian Speaker

Hosted and curated by Urban Folk editor Jonathan Berger and Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.

For further information:
212-842-BOOG (2664), [redacted]

PBR3 (BC53) features the work of 72 New York City poets. The online pdf is available at:

http://welcometoboogcity.com/boogpdfs/bc53.pbr3.pdf

Bios:

Boog City
http://www.welcometoboogcity.com/

Boog City is a New York City-based small press now in its 18th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Urban Folk
http://www.myspace.com/urbanfolkzine

Urban Folk, the premier fanzine about the AntiFolk scene, has published sporadically since early 2005. Founded by Dave Cuomo, the print magazine has focused on covering acoustic music in urban climes, occasionally hosting evenings of music, and sometimes printing programs for acoustic festivals. It's a pretty good paper. This February, under the helm of its editor, longtime Boog City Music Editor Jonathan Berger, it becomes a pullout in each issue of Boog City.

Shafer Hall
http://shaferhall.blogspot.com/

Shafer Hall wishes you a mighty fine 2009.

Adeena Karasick
http://www.adeenakarasick.com/

Adeena Karasick is the winner of the MPS Mobile Award. Her sixth book, Amuse Bouche: Tasty Treats for the Mouth, is coming out this April from Talonbooks.

Jeff Laughlin
http://insigniaticcancer.blogspot.com/

Jeff Laughlin has covered his tractor in coriander and refused to farm. He invites you to embody absurdism, but will not encourage such behavior.

Amy Lawless
http://amylawless.blogspot.com/

Amy Lawless is originally from Boston and lives in Brooklyn. Black Maze Books published her first book, Noctis Licentia, last year.

Geoffrey Olsen
http://adishtowel.blogspot.com/

Geoffrey Olsen lives in Greenpoint. His first chapbook is End Notebook (Petrichord Press). He has work forthcoming in EOAGH, Try Magazine, and Asterisk.

Justin Remer
http://www.myspace.com/weemaykmovies
http://elasticnonoband.com/

Justin Remer is a filmmaker (He directed Making Lovers & Dollars) and musician (As leader of the Elastic No-No Band, he made My 3 Addictions).

Joe Crow Ryan
http://www.myspace.com/joecrowryan

Joe Crow Ryan can be seen most hours of most days playing a variety of instruments at a variety of open mics or busking on the Metropolitan G- Train Platform. The two-dollar cover includes a free train ride.

Brian Speaker
http://brianspeaker.com/

Brian Speaker is in the midst of his self-imposed Song-a-Day writing/ recording/posting schedule. Some of them are real good. He plays weekly at the Sidewalk in the improvisation band Crabs on Banjo, records frequently at Speakersonic Studios, and is hard at work on his space rock opera The Mars Chronicles.

Jeremy James Thompson
http://www.autotypist.blogspot.com/

Jeremy James Thompson lives in Astoria, Queens. He blogs about movietelling, typography, and poetics.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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93. Troy Camplin
Re: Globish
Fri 6 Feb 2009

I agree. But courtesy works both ways.

Troy

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 4, 2009 8:06:26 PM
Subject: Re: Globish

Why not try to be courteous?
Courtesy doesn't hurt.

gb

On Feb 4, 2009, at 2:11 PM, Troy Camplin wrote:

> *I've never found you particularly pleasant in the way you argue.*
>
> *But I wasn't even talking to you. You just decided to jump in to throw in your own divisive words. Those of us who were having this discussion have done quite fine without this noncontrabution. For example, I now have quite a reading list. No thanks to you or this post.*
>
> *I nave noticed that despite the fact that you cannot give a single specific instance of my saying anything racist, you keep accusing me of it. All such accusations are are shortcuts to thinking and are designed to sidetrack arguments away from the issues. QUite frankly, your accusations remind me of those homophobes who think everyone else is gay and who openly, vociferously condemn homosexuals and perceived homosexuals every chance they get. Methinks you doth protest too much. Those who go around accusing everyone under the sun of racism are themselves the biggest racists, feel guilty about it, and, not wanting to feel guilty, project their feelings onto others, accusing those others of what they themselves are. SO please keep your racism and accusations of racism to yourself.*
>
> *Troy Camplin*
>
> _____
> *From: amy king <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, February 4, 2009 3:52:19 PM*
> *Subject: Re: Globish*
>
> *Troy,*
>
> *In your take on things, *you* are always the one who is misunderstood, noble, and well intentioned -- as opposed to everyone you respond to. You, who insist on labeling and characterizing everyone at every turn, "postmodern" being your most common accusation/insult. And the regular citing of your "Mexican American" "minority" wife as if she were the elixir against any possible racist sentiment you may have learned and be unaware of in your own ideas on life and literature... You refuse to even consider that possibility, consistently and adamantly, because everyone else is this label or that label you deem demeaning enough for them and elevating enough for yourself. You "criticize out of love"? Funny that. If yours is not one of the most divisive ways to go about discussion, I'll eat my shorts.*
>
> *Be well,*
> *Amy*
>
> _____

Amy's Alias

http://amyking.org/

--- On Wed, 2/4/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Globish
To: [redacted]
Date: Wednesday, February 4, 2009, 4:40 PM

You shouldn't be throwing around terms like "vulgar caricature" considering your own vulgar caricature of Frederick Turner. You might consider broadening your education to include his writing, especially "Natural Classicism," "The Culture of Hope" and "Natural Religion." His desire for a world community, including a world community of letters, is also mine. Turner's a natural classicist, meaning he writes the way he writes is based on the historical-cultural nature of poetry. For example, he has done research showing that poems around the world, throughout history, throughout cultures, regardless of language, are broken up into lines, and that those lines are 3-5 seconds lone -- the same length as our short term memory slot, and our auditory present. This is a common feature of poetry and songs. Excepting the postmodern poems dominant among educated elites.

As for my posting on health and the holy, it was a work that argued that we should have a truly inclusive world view. We should understand each other through both our differences and our commonalities. The postmodern emphasis on differences is deeply rooted in racism, sexism, etc. that have divided human beings for much too long. It is time we rejected such a divisive world view and learned to love each other for our commonalities as well as celebrate our differences. Both simultaneously. Unity in variety and variety in unity.

My own more recent work draws from Japanese Noh plays, ancient Greek tragedies (a truly foreign culture, if you truly understand it), and Kalidasa -- as well as Shakespeare and Tom Stoppard, among others.

I myself am a literary Francophile, and I criticize out of love for the literature. I don't detect the same motives from you.

Troy Camplin

From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Wednesday, February 4, 2009 11:50:05 AM

> *Subject: Re: Globish*
>
> *Even the notion of French academics "hanging over" people "telling them their French isn't French enough" is a vulgar caricature. Leopold Senghor was a member of the French Academy, and Assia Djebar presently is, and neither was/is an "academic" properly speaking, nor inclined to police the language (read their work). And no, my friend, your postings, with their strength-through-joy (or was that holiness-through-health?), free-market idolatry, extolling of the soporific Frederick Turner and the Few Normalism, I mean New Formalism (not he of the manifest destiny, though he might as well be), in fact have shown any indication of any interest at all in non-whites. I understand that this is only an example of the provincialism that besets North American letters as a whole, and as such is more a sin of omission than commission. All the writers you mention are worthy -- I hope you take Lovelace's humanism to heart.*
>
> *And by the way, I think all troops everywhere should be demobilized and sent home. Everywhere. Disband all the armies.*

George Z. Bowering
Master of Arghs.

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94. Alan Sondheim

Performance at Beam Me Up, Wednesday, February 11

Fri 6 Feb 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1838410342-1233923993=:15535

PROJECT LAUNCH / a work in progress 2009/10

b e a m - m e - up ONLINE ART MAGAZIN
with art, field studies and essays about space.

http://www.beam-me.net

We invite you to THE NOWHERE DANCE

A performance at Alan Sondheim's Second Life exhibition "The Accidental Artist"

Alan Sondheim: "We'll teleport people into an installation which has been constructed over a period of eight months. It represents nothing of architecture, fantasy, or surrealism; it's a space unlike anything in the real world. It's difficult to move through, a field of alien processes which has a life of its own. Sandy Baldwin and I will dance through and around it - on the ground, in the air, and on the ocean floor. Part of the dance will be based on learning to move around; part will be based on adding to the clutter."

To access the performance site read more on:
http://www.beam-me.net/news

Date of the performance: Wednesday, Feb 11
USA West Coast Time: 8 AM / US East Coast Time: 11 AM
Europe MEZ/CET: 5 PM / GB: 4 PM
Asia: Mumbai, Bangalore: 9.30 PM / Shanghai, Beijing: 12 PM / Tokio: 1 AM

---

on the project b e a m - m e - up:

Our understanding of space is changing for generations. In the digital age we use terms like Cyberspace, Globalization and World Wide Web, even though we have hardly understood the old electro-spaces like power supply systems, telephone and broadcasting. By means of audio-visual transportation we conquer new spaces, which present themselves as both picture space and space of action, place of signs and of real presences.

With the online project beam me up we invite artists and authors from different countries to concern themselves with space concepts in the form of art contributions and essays.

Artists (realised and promised contributions)

Angela Bulloch, London / Abhishek Hazra, Bangalore / Samuel Herzog, Zürich / Hu Jie Ming, Shanghai / Esther Hunziker, Basel / jodi.org, Dordrecht / Knowbotic Research, Zürich / Agnes Meyer-Brandis, Köln / Alan Sondheim, New York / Monica Studer & Christoph van den Berg, Basel / Carlo Zanni, Milano / Li Zhen Hua, Beijing / More artist's contributions will be uploaded during the coming months.

Curators / Authors

Sarah Cook, Newcastle / Estee Oarsed, Bangalore / Stefan Riekeles, Les Jardins des Pilotes, Berlin / Annette Schindler, Basel / Zhang Lansheng, Shanghai / NN. USA / Reinhard Storz, xcult.org (project director) / The guest curators are designated to each invite two to three artists and authors.)

Other scientific authors: Martin Brauen, NY / Christina Vagt, Berlin

--0-1838410342-1233923993=:15535--

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95. Steve Halle

Kathleen Rooney and Elisa Gabbert @ Seven Corners

Fri 6 Feb 2009

Read three new collaborative poems by *Kathleen Rooney* and *Elisa Gabbert*at *Seven Corners* <http://sevencornerspoetry.blogspot.com/> (http://sevencornerspoetry.blogspot.com/).

Also, please scroll down for two recent collaborations by *Simone Muench*and *William Allegrezza*.

Best,
Steve Halle
editor

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96. Chad Sweeney

Dear Friends: WritersCorps AWP Panel and Book Launch in Chicago, Sat. 12:00

Fri 6 Feb 2009

Dear Friends,

Iâ€™d like to invite you to our panel/book launch at AWP in Chicago. I am moderating a reading and book release at AWP Saturday, Feb 14, at 12:00 noon at the Hilton Chicago, in the Boulevard Room, 2nd Floor. City Lights has just printed a new book, which I compiled and edited over the past four years, â€œDays I Moved Through Ordinary Sounds,â€ w/ foreword by Martin Espada. The book celebrates 15 years of WritersCorps, a Peace Corps for writers who lead poetry workshops in detention facilities, homeless shelters, inner-city schools and centers for newly arrived immigrants. The anthology features the poetry, fiction, plays and memoirs of 50 writers in WritersCorps. Panel performers are renowned writers and former WritersCorps teachers Jeffrey McDaniel, Hoa Nguyen, Thomas Centolella, Maiana Minahal and Elissa Perry (all bios below). And me, moderator and editor Chad Sweeney.

Book and WritersCorps at these links . . . bios below.
http://www.citylights.com/book/?GCOI=87286100369180
http://www.sfartscommission.org/WC/

What: AWP Panel: A Book Release for â€œDays I Moved Through Ordinary Sounds,â€ Celebrating 15 Years of WritersCorps
When: Saturday, February 14, 2009, 12:00 to 1:15 pm
Where: Hilton Chicago, Boulevard Room, 2nd Floor
720 South Michigan Avenue, Chicago, IL 60605

As President Obama calls for the creation of an Artists Corps, the experiences and stories of the writer-teachers in this anthology are more relevant now than ever. â€œDays I Moved Through Ordinary Soundsâ€ documents 15 years of an amazingly successful experiment: asking accomplished writers to teach creative writing workshops in juvenile detention facilities, homeless shelters, inner-city schools and centers for newly arrived immigrants. Follow these teaching artists on their journey into the halls and streets of Americaâ€™s diverse neighborhoods, as they enrich the lives and creativity of their studentsâ€”and find their own voices changed in the process. With a foreword by Martin Espada, and edited by Chad Sweeney, a former WritersCorps teacher, â€œDaysâ€ is a collection of memoir, poetry and prose from many of the talented people who formed the ranks of WritersCorps. Join us for a reading from â€œDaysâ€ and a discussion on writers in service in Americaâ€™s cities. Readers for the event include Jeffrey McDaniel, Thomas Centolella, Maiana Minahal, Hoa Nguyen and Elissa Perry.

I hope to see you there,
Chad

Jeffrey McDaniel is the author of four poetry books: The Endarkenment (U. of Pittsburgh Press), and from Manic D Press, The Splinter Factory, The Forgiveness Parade, and Alibi School. His work has appeared widely, including in The Best American Poetry 1994 and Ploughshares. He teaches creative writing at Sarah Lawrence College.

Maiana Minahal is the author of Legend of Sondaya (Civil Defense Press, 2009) and several chapbooks, and was a lecturer and director of Poetry for the People at U.C. Berkeley. She was born in Manila, raised in Los Angeles, and now lives in the San Francisco Bay Area.

Thomas Centolella is the author of three books of poetry, all from Copper Canyon Press: Terra Firma, Lights & Mysteries, and Views from Along the Middle Way. His awards include the American Book Award, the National Poetry Series (selected by Denise Levertov), the California Book Award and the Bay Area Book Reviewers Award.

Hoa Nguyen was born in Saigon in the Year of the Fire Horse and raised in Washington D.C. She is the author of several collections of poetry, including Kiss a Bomb Tattoo and Red Juice, both from Effing Press, and Hecate Lochia (Hot Whiskey Press). She co-edits Skanky Possum and has been anthologized in

New American Poets (Talisman), Not for Mothers Only (Fence Books) and Black Dog, Black Night: Contemporary Vietnamese Poetry (Milkweed).

Elissa G. Perry is a writer, performer and activist of African and Choctaw descent. She has published several stories, interviews and other writing in places such as Black Silk, I Do I Donâ€™t, Beyond Definition, Clamour, Girlfriend Number One and Sinister Wisdom.

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97. mIEKAL aND
Where are today's farmer poets?
Fri 6 Feb 2009

(Apparently the author of this article is looking for some answers...)

Where are today's farmer poets?

Farming has changed beyond all recognition since the days of 'poets of the land' Robert Burns and John Clare

http://www.guardian.co.uk/books/booksblog/2009/feb/05/farmer-poets-robert-burns

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98. Kyle Schlesinger

Yedda Morrison & Richard Owens | Poetry Project | 02.09.09

Fri 6 Feb 2009

Yedda Morrison & Richard Owens
Poetry Project
Monday, February 9, 2009 @ 8 PM

Born and raised in the San Francisco Bay Area, Montreal-based writer and visual artist Yedda Morrison joins us to celebrate the publication of Girl Scout Nation (Displaced Press, 2008). Her other books include My Pocket Park (Dusie Press, 2007) and Crop (Kelsey Street Press, 2003). Morrison has exhibited her visual work in the United States and Canada, and is represented by Republic Gallery in Vancouver, BC. She is currently working on a mixed-media project entitled How Flora Became an Ornament.

Richard Owens: Born Perth Amboy General Hospital, New Jersey in 1973. Dislocated at Sussex County Vocational Technical School and William Paterson College. US Army 1997 2001 (medic). Assigned three and a half years to post

in Waegwan, south Korea, with intervening trips to Hong Kong, Thailand, Laos, Cambodia and brief jump to visit Cid Corman in Kyoto. Unemployment and odd industrial jobs. Further dislocated at Carmela Soprano's alma mater Montclair State University. Farmworker advocate in black dirt region of Orange County, New York. Presently relocating through the University at Buffalo. Poetry, essays and reviews variously published online and in little magazines. Editor: Punch Press and Damn the Caesars.

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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99. steve russell

Re: Where are today's farmer poets?

Fri 6 Feb 2009

Ted Hughes was close to nature's natural brutality. He knew coal mining as well as D H Lawrence. Maybe not a farmer poet in the manner of Wendell Berry, but a hands dirty sort of poet, sophisticated without being dry and academic.

--- On Fri, 2/6/09, mIEKAL aND <[redacted]> wrote:
From: mIEKAL aND <[redacted]>
Subject: Where are today's farmer poets?
To: [redacted]
Date: Friday, February 6, 2009, 12:14 PM

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movements? Does the new poetry reflect our changing understanding of farming and the land around us? I'd welcome any recommendations.

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100. Angeline, Mary
Re: this is not poetry II
Fri 6 Feb 2009

Amazing work. Fluid. Lyric. Enchantingly Bewitching. Bravo & Thank you

_____

From: Poetics List (UPenn, UB) on behalf of Peter Ciccariello
Sent: Thu 2/5/2009 9:36 PM
To: [redacted]
Subject: this is not poetry II

this is not poetry II <http://ciccariello.viewbook.com/not#/1/>

- Peter Cicariello
http://invisiblenotes.blogspot.com/

↑ Index

101. George Bowering
Re: Globish
Sat 7 Feb 2009

But it starts from one direction.

gb

On Feb 6, 2009, at 4:32 AM, Troy Camplin wrote:

> *I agree. But courtesy works both ways.*
>
> *Troy*
>
> _____
> *From: George Bowering <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, February 4, 2009 8:06:26 PM*
> *Subject: Re: Globish*
>
> *Why not try to be courteous?*
> *Courtesy doesn't hurt.*
>
> *gb*

On Feb 4, 2009, at 2:11 PM, Troy Camplin wrote:

I've never found you particularly pleasant in the way you argue.

But I wasn't even talking to you. You just decided to jump in to throw in your own divisive words. Those of us who were having this discussion have done quite fine without this noncontrabution. For example, I now have quite a reading list. No thanks to you or this post.

I nave noticed that despite the fact that you cannot give a single specific instance of my saying anything racist, you keep accusing me of it. All such accusations are are shortcuts to thinking and are designed to sidetrack arguments away from the issues. QUite frankly, your accusations remind me of those homophobes who think everyone else is gay and who openly, vociferously condemn homosexuals and perceived homosexuals every chance they get. Methinks you doth protest too much. Those who go around accusing everyone under the sun of racism are themselves the biggest racists, feel guilty about it, and, not wanting to feel guilty, project their feelings onto others, accusing those others of what they themselves are. SO please keep your racism and accusations of racism to yourself.

Troy Camplin

From: amy king <[redacted]>
To: [redacted]
Sent: Wednesday, February 4, 2009 3:52:19 PM
Subject: Re: Globish

Troy,

*In your take on things, *you* are always the one who is misunderstood, noble, and well intentioned -- as opposed to everyone you respond to. You, who insist on labeling and characterizing everyone at every turn, "postmodern" being your most common accusation/insult. And the regular citing of your "Mexican American" "minority" wife as if she were the elixir against any possible racist sentiment you may have learned and be unaware of in your own ideas on life and literature... You refuse to even consider that possibility, consistently and adamantly, because everyone else is this label or that label you deem demeaning enough for them and elevating enough for yourself. You*

"criticize out of love"? Funny that. If yours is not one of the most divisive ways to go about discussion, I'll eat my shorts.

Be well,
Amy

Amy's Alias

http://amyking.org/

--- On Wed, 2/4/09, Troy Camplin <[redacted]> wrote:
From: Troy Camplin <[redacted]>
Subject: Re: Globish
To: [redacted]
Date: Wednesday, February 4, 2009, 4:40 PM

You shouldn't be throwing around terms like "vulgar caricature" considering your own vulgar caricature of Frederick Turner. You might consider broadening your education to include his writing, especially "Natural Classicism," "The Culture of Hope" and "Natural Religion." His desire for a world community, including a world community of letters, is also mine. Turner's a natural classicist, meaning he writes the way he writes is based on the historical-cultural nature of poetry. For example, he has done research showing that poems around the world, throughout history, throughout cultures, regardless of language, are broken up into lines, and that those lines are 3-5 seconds lone -- the same length as our short term memory slot, and our auditory present. This is a common feature of poetry and songs. Excepting the postmodern poems dominant among educated elites.

As for my posting on health and the holy, it was a work that argued that we should have a truly inclusive world view. We should understand each other through both our differences and our commonalities. The postmodern emphasis on differences is deeply rooted in racism, sexism, etc. that have

divided human
beings for much too long. It is time we rejected such a divisive
world view and
learned to love each other for our commonalities as well as
celebrate our
differences. Both simultaneously. Unity in variety and variety in
unity.

My own more recent work draws from Japanese Noh plays, ancient
Greek tragedies
(a truly foreign culture, if you truly understand it), and
Kalidasa -- as well
as Shakespeare and Tom Stoppard, among others.

I myself am a literary Francophile, and I criticize out of love
for the
literature. I don't detect the same motives from you.

Troy Camplin

From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Wednesday, February 4, 2009 11:50:05 AM
Subject: Re: Globish

Even the notion of French academics "hanging over" people
"telling them their French isn't French enough" is a vulgar
caricature. Leopold Senghor was a member of the French Academy,
and Assia
Djebar presently is, and neither was/is an "academic" properly
speaking, nor inclined to police the language (read their work).
And no, my
friend, your postings, with their strength-through-joy (or was that
holiness-through-health?), free-market idolatry, extolling of the
soporific
Frederick Turner and the Few Normalism, I mean New Formalism (not
he of the
manifest destiny, though he might as well be), in fact have shown
any indication
of any interest at all in non-whites. I understand that this is
only an example
of the provincialism that besets North American letters as a
whole, and as such
is more a sin of omission than commission. All the writers you
mention are

> *worthy -- I hope you take Lovelace's humanism to heart.*
>
> *And by the way, I think all troops everywhere should be demobilized and sent*
> *home. Everywhere. Disband all the armies.*
>
> *guidelines*
>
> *guidelines*
>
> *welcome.html*
>
> *welcome.html*
>
> *George Z. Bowering*
> *Master of Arghs.*
>
> *welcome.html*
>
> *welcome.html*

G. Harry Bowering, OC
Never appreciated Jo Stafford.

↑ Index

102. **David Giannini**
Re: Where are today's farmer poets?
Sat 7 Feb 2009

Many of them are within the Origin anthology from Bob Arnold at his website for Longhouse Books, www.longhousepoetry.com, and in fact one can point to a neglected subculture of many poets who work or have worked the land and live with it, often laboring, etc. Not least of these poets is Arnold himself, carpenter and stone mason who is also Cid Corman's and Lorine Niedecker's literary executor, etc. Anti-academic, for sure, in fact the antidote in a time when quiet and so-called Quietude are merely mocked and disrespected by people who often live too high up in their noggins and praise the cerebral cortex as poetry--talk about "Nature Deficit Disorder"! And by the way, ever buy a book from

Arnold's astonishing catalog of poetry, etc.? His prices are among the best anywhere. So is his service.

----- Original Message -----
From: "steve russell" <[redacted]>
To: <[redacted]>
Sent: Friday, February 06, 2009 10:11 PM
Subject: Re: Where are today's farmer poets?

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Subject: Where are today's farmer poets?
To: [redacted]
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103. Troy Camplin
Emerson Institute
Sat 7 Feb 2009

The Emerson Institute for Freedom and Culture is featuring new essays, poems, a play, and a review atwww.emersoninstitute.org

We are always welcoming new work in/on:

fiction
poetry
visual art
interdisciplinary scholarship
culture and society

plays & scripts
songs & music
philosophy & religion
economics
science
book reviews

Remember that we are primarily focused on the arts and humanities, but promotion of liberty is the underlying goal. Good work of any kind will be accepted. Art and literary works should also fall under the rubric of natural classicism as described by Frederick Turner. In short, we prefer stories, rhythmic poetry, and artwork in general that speak to our deep universal humanity.

Troy Camplin, Ph.D.
President, The Emerson Institute for Freedom and Culture

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104. Matt Henriksen
Cannibal: Issue Four
Sat 7 Feb 2009

Cannibal: Issue Four

Featuring
poetry from St
Now available

Cannibal: Issue Four

Featuring poetry from Stephanie Balzer, Zach Barocas, Laura Carter, Dot Devota, Christopher DeWeese, Claire Donato, Buck Downs, Christopher Eaton, Bonnie Emerick, Jeff Encke, Clayton Eshleman, Lucas Farrell, Drew Gardner, Garth Graeper, Meg Hurtado, Ethan Hon, Kevin Holden, Bethany Ides, Shannon Jonas, Pierre Joris, Friederich Kerksieck, Michael Koshkin, Mark Lamoureux, Hank Lazer, François Luong, Amanda Nadelberg, Linnea Ogden, Akilah Oliver, Cate Peebles, Lanny Quarles, Elizabeth Robinson, Morgan Lucas Schuldt, Brandon Shimoda, Stephen Sturgeon, Janaka Stucky, Amish Trivedi, & Alyssa Wolf 140 pages, hand-sewn in signatures, screen printed cover $15

http://flesheatingpoems.blogspot.com

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105. Chris Pusateri

AWP Panel Discussion on Hybridity (Fleisher, Prevallet, Taylor, Mattawa, and Oliver)

Sat 7 Feb 2009

(forwarded on behalf of Kass Fleisher)

This AWP panel may be of interest to folks working in hybridity, especially in cross-currents of poetry and nonfiction; it's at 3:00 on Thursday, #R182, Joliet 3rd floor (Hilton).

Elegiac Memoirs of Protest. (Kass Fleisher, Kristin Prevallet, Catherine Taylor, Khaled Mattawa, Akilah Oliver) Memoir is often about loss, but some memoirs take as their primary topic the loss of vital others, countries, or circumstance. Some narrators hope to incite in the reader an impulse to change the societal situations that caused the loss. These artifacts mourn as well as remonstrate, making the reader not just an ally of the victim, but an accomplice to the crime. Some works protest the loss as well as the lack of language adequate to articulate it. Here, form meets function to oppose social ill.

Kass Fleisher is also signing copies of Talking out of School: Memoir of an Educated Woman, Fri. at 1:00 at the Dalkey Archive table.

_____ Windows Live™: E-mail. Chat. Share. Get more ways to connect. http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_allup_explore_022009

↑ Index

106. Obododimma Oha

Re: Where are today's farmer poets?

Sat 7 Feb 2009

One of them is online: me!
-- Obododimma.

_____

One of them is online: me!
-- Obododimma.

_____
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Friday, February 6, 2009 9:14:20 AM
Subject: Where are today's farmer poets?

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107. Alan Sondheim

need publisher, help, please reply backchannel

Sat 7 Feb 2009

Hi - I'm writing a generic letter, apologies; I want to find a publisher for my theoretical work, and everything continues to fall through. At one point Minnesota was going to work with us - us being Sandy Baldwin, who created a framework for my texts - and Sandy wasn't able to continue on the project (he's fully supportive; it was a question of time) - Minnesota withdrew. If you have any idea or better yet, the possibility of publica- tion, please let me know. I have a text out with Fort-Da but there's been no money for an ISBN number, so that's unadvertised; WVU might do something in the future with my texts on writing, if a series gets going, but that's speculative. The texts I've been writing have been on two main themes, and have been collected as such - one on the phenomenology of the analog and digital and their intertwining; and one on the phenomenology of the real/virtual and their intertwining. The latter uses Second Life as a model; the former is more purely theoretical. Neither need illustration.

I feel ridiculous sending out a public letter like this, but I'm at wit's end - my writing might not be worth collecting for that matter, and I have no academic affiliation, so it's difficult to get anyone interested. Any help would be greatly appreciated. Please write me backchannel or ignore this, and thanks for reading. (I know I write overmuch, but the mss have always been edited. Salt brought out a book of literary writing in 2004, and that was the last of it.)

Alan

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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108. Andrew Lundwall
scantily clad update
Sun 8 Feb 2009

---

new titles:

- GROVER FUEL by Stan Apps

- ONE SIZE FITS ALL by Daniel Borzutzky

- DOG THE MAN A STAR by Tyler Flynn Dorholt

- POEMS FROM A NEWS TICKER by Ryan Downey

- BLOODY FLORAL SANDALS by Molly Gaudry

- RURAL RADIO by Andrew Hughes & Whit Griffin

- I SOMETHING SCOTT INGUITO YOU by Jared Stanley

- THE INK SESSIONS by Amish Trivedi

visit:

http://scantilycladpress.blogspot.com

Read this & other SCP e-chaps at http://scantilycladpress.blogspot.com

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109. David Giannini
Re: Where are today's farmer poets?
Sun 8 Feb 2009

----- Original Message -----
From: "David Giannini" <[redacted]>
To: <[redacted]>; <[redacted]>
Sent: Saturday, February 07, 2009 7:31 AM
Subject: Re: Where are today's farmer poets?

> *Many of them are within the Origin anthology from Bob Arnold at his website for Longhouse Books, www.longhousepoetry.com, and in fact one can point to a neglected subculture of many poets who work or have worked the land and live with it, often laboring, etc. Not least of these poets is Arnold himself, carpenter and stone mason who is also Cid Corman's and Lorine Niedecker's literary executor, etc. Anti-academic, for sure, in fact the antidote in a time when quiet and so-called Quietude are merely mocked and disrespected by people who often live too high up in their noggins and praise the cerebral cortex as poetry--talk about "Nature Deficit Disorder"! And by the way, ever buy a book from Arnold's*

astonishing catalog of poetry, etc.? His prices are among the best anywhere. So is his service.

----- Original Message -----
From: "steve russell" <[redacted]>
To: <[redacted]>
Sent: Friday, February 06, 2009 10:11 PM
Subject: Re: Where are today's farmer poets?

Ted Hughes was close to nature's natural brutality. He knew coal mining as well as D H Lawrence. Maybe not a farmer poet in the manner of Wendell Berry, but a hands dirty sort of poet, sophisticated without being dry and academic.

--- On Fri, 2/6/09, mIEKAL aND <[redacted]> wrote:
From: mIEKAL aND <[redacted]>
Subject: Where are today's farmer poets?
To: [redacted]
Date: Friday, February 6, 2009, 12:14 PM

(Apparently the author of this article is looking for some answers...)

Where are today's farmer poets?

Farming has changed beyond all recognition since the days of 'poets of the land' Robert Burns and John Clare

http://www.guardian.co.uk/books/booksblog/2009/feb/05/farmer-poets-robert-burns

The recent Burns night celebrations reminded me that Scotland's most famous son was actually a farmer who wrote his best work at night in his but'n'ben after a day's hard toil in the soil.

Burns wasn't the first agriculturist to put pen to paper, but he did set a standard in poetry for self-taught writers describing the landscape from an embedded perspective. There's a great distinction between these poets, who, because their survival depends on it, have a far more intimate relationship with the land, and those who describe it while looking at it from their firesides on the other side of the window. Chief among the latter are the (largely classically educated) Romantics, who, though drawing inspiration from the landscape, romanticised it in a way a farmer never would. (Wordsworth at least had the gumption to recognise this gulf between romance and reality in The Leech-Gatherer).

Of the former, perhaps the best-known example after Burns is John Clare, a farm-labourer by profession who, though patronised at various

points in his life, had no choice but to keep returning to work the land. Clare's work, though celebrated for displaying an understanding of the metaphysical on a par with his more acclaimed academic contemporaries, captured the small details of farming life with a lack of sentimentality that would have been impossible had he spent his formative years at, say, Eton, rather than in the Northamptonshire fields. (Ironically, Clare found it hard to commune with many of his farming neighbours, who viewed him with suspicion, writing "they hardly dare talk in my company for fear I should mention them in my writings and I find more pleasure in wandering the fields than in musing among my silent neighbours who are insensible to everything but toiling and talking of it".)

Another fine example of a body of nature poetry that could only have been written by a man of the land is that of Patrick Kavanagh, who spent 20 years living the farming life – a life which informed his 1936 debut The Ploughman and Other Poems and indeed his more famous later works, The Great Hunger and his novel Tarry Flynn (and which later, incidentally, led Brendan Behan to dismiss him as a backwoods yokel).

Such writers were a far cry from the world of academia and the literary high society – closed-off worlds to most cow-milking, kale-growing, dung-shovelling poets of yesteryear (though more recently Seamus Heaney, whose father was a farmer and cattle-dealer, has made the leap).

All of which begs the question: who are the true British poets of the land today? Well, I don't actually know, but was hoping you might be able to tell me. With farming changed beyond all recognition since the crofting days of Robert Burns, is the best emerging agricultural-inspired poetry more likely to come from small-holdings and organic farms and the emerging conservation and ecology movements? Does the new poetry reflect our changing understanding of farming and the land around us? I'd welcome any recommendations.

guidelines

↑ Index

110. Rob McLennan

above/ground press ALBERTA SERIES, now on-line

Sun 8 Feb 2009

Edited and produced by rob mclennan
in Edmonton, at the University of Alberta
designed by mdesnoyers

http://www.ottawater.com/albertaseries/albertaseries.html

One > rob mclennan
Two > George Bowering
Three > Christine Stewart
Four > Natalie Simpson
Five > Catherine Owen
Six > Jenna Butler
Seven > Douglas Barbour
Eight > derek beaulieu

These poetry chapbooks were originally produced in numbered runs of two hundred copies, once a month, from September 2007 to April 2008, to correspond with my time in Edmonton as writer-in-residence at the University of Alberta. All but two, myself and George Bowering, are Alberta authors, and George's came around the time he did a reading in Edmonton at the Olive Reading Series.

In the fifteen years I've been running above/ground press, producing chapbooks, magazines and 'poem' leaflets, I was amazed at what I could potentially accomplish, given that, thanks to the University and my new income, with actual resources. How could I not be producing material out of my English and Film Studies office?

rob mclennan
Ottawa, October 2008

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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111. David-Baptiste Chirot

RIP Lux Interior--videos, tributes, news links--"Goo Goo Muck"!!--

Sun 8 Feb 2009

Lux Interior of the band the Cramps has gone off to the great Pyschosurfabilly Garage Band Garage in the Sky leaving a legazy of great unearthed masterpieces covered by the Cramps and the tens of thousands of fans and perferformers record collectors and "real wild childs" everywhere celebrating his inspriational presence every day--"gone but not fogoteen"--as the old saying goes--not to mention the Immortal Words--Goo Goo Muck! News results for LUX INTERIORLux Interior: The wildest rock frontman this side of Iggy Pop and ... - 7 hours ago By Greg Kot | Tribune critic Lux Interior is dead. It can't be. He had defied serious injury so many times before in performances that at times he seemed ...Chicago Tribune - 418 related articles »Lux Interior - Wikipedia, the free encyclopediaFeb 8, 2009 ... Erick Purkhiser (October 21, 1946 – February 4, 2009) better known as Lux Interior, was an American singer and a founding member of the ... en.wikipedia.org/wiki/Lux_Interior - 31k - 8 hours ago - Cached - Similar pagesThe Cramps - Wikipedia, the free encyclopediaThe Cramps performing in Belgium in 2006; original members Lux Interior and .... On February 4, 2009 at 4:40 AM PST, Lux Interior died at the Glendale ... en.wikipedia.org/wiki/The_Cramps - 62k - Cached - Similar pagesCramps Singer Lux Interior Dead At 62 - News Story | Music ...Feb 4, 2009 ... Lux Interior, lead singer of influential garage-punk act the Cramps, died Wednesday due to an existing heart condition. He was 62. www.mtv.com/news/articles/1604336/20090204/story.jhtml - 32k - Cached - Similar pagesLux Interior InterviewInterview with Lux Interior of the legendary Cramps. www.gravyzine.com/LuxInteriorInterview.html - 34k - Cached - Similar pagesCramps Frontman Lux Interior DiesFeb 4, 2009 ... Billboard News – Billboard Online brings you the latest breaking music news and headlines from the music industry. Keep up to date with your ... www.billboard.com/bbcom/news/cramps-frontman-lux-interior-dies-1003938315.story - Similar pages

_____ Windows Live™: E-mail. Chat. Share. Get more ways to connect. http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009

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112. Geoffrey Gatza

200 faits divers by the feneon collective [Unified Body]

Sun 8 Feb 2009

The feneon collective [Unified Body] has now reached 200 entries. And with many images...

http://faitsdiversdelapoesie.blogspot.com/

Thank you for reading. More to come.

--the feneon collective [Unified Body]

↑ Index

113. David Chirot

"Them Changes" (Buddy Miles)-- Creator of iconic Obama 'Hope" poster arrested for graffiti: report

Sun 8 Feb 2009

Actually, the image used is "owned' by AP--so the artist is suddenly being arrested on ancient warrents-Of course, before there was the Obama "Hope"--
there was "The Man from Hope"--
Big Bill Clinton--
wonder if Mr Big Mouth will step in and become a "mediator"--!
but then who knew that maybe Hope itself is belonging to one of the Wall street Crooks now installed in charge of the Treasury and next to the President himself--
perhaps with these greedheads around, it has suddenly become neccesary to "collect" on the debts Mr Graffitti owes?--
i am sure some of Bubba's Big boys along with him and Rahm baby can go make sure "the matter is settled"--
AP and the US Govt vs. mr Artist!
let the "Change" begin!!

Creator of iconic Obama 'Hope" poster arrested for graffiti: report

-
-

Sun Feb 8, 1:33 am ET
<http://news.yahoo.com/nphotos/Barack-Obama-White-House-Los-Angeles/photo//090208/photos_ts_afp/1c4605ff6f81e12152bb044d790b5ced//s:/afp/20090208/ts_alt_afp/usobamaartcrime>AFP/File
– A
campign poster of Barack Obama in Los Angeles. The artist who created the iconic pop-art portrait which …

- Play Video

<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=AgXOoDevMHek4I77E8A9xITZa7gF;_ylu=X3oDMTFjb3B0NG0zBHBvcwMxNgRzZWMDeW5fcl8zc2xvdF92aWRlbwRzbGsDdmlkLWV2LXRodW1i?ch=4226713&cl=4328893&lang=en>
*Barack Obama Video: *AP Top Stories<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=AtGmAt9uW4gFnbxkQqUK4djZa7gF;_ylu=X3oDMTFiNmh1N21xBHBvcwMxNwRzZWMDeW5fcl8zc2xvdF92aWRlbwRzbGsDdmlkLWV2LWxpbms-?ch=4226713&cl=4328893&lang=en>

AP<http://news.yahoo.com/i/2521;_ylt=AhpSmY61Nbxqx6KDjvdTZXHZa7gF;_ylu=X3oDMTFjaDZpcjRsBHBvcwMxOARzZWMDeW5fcl8zc2xvdF92aWRlbwRzbGsDdmlkLWV2LXByb3Zp>
- Play Video

<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=Asbekgbdm2M7AvWVDg3rFyrZa7gF;_ylu=X3oDMTFjaWRwMHNwBHBvcwMxOQRzZWMDeW5fcl8zc2xvdF92aWRlbwRzbGsDdmlkLWV2LXRodW1i?ch=4226716&cl=11932277&lang=en>
*Barack Obama Video: *Obama Hits Turbulence<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=AuVlniB5psAFqt_67rHXk9TZa7gF;_ylu=X3oDMTFiMDI5NjYyBHBvcwMyMARzZWMDeW5fcl8zc2xvdF92aWRlbwRzbGsDdmlkLWV2LWxpbms-?ch=4226716&cl=11932277&lang=en>
FOX

News<http://news.yahoo.com/i/3057;_ylt=Ait2Yf07Tf4rPjByd3v5Fv_Za7gF;_ylu=X3oDMTFja3IyZGFrBHBvcwMyMQRzZWMDeW5fcl8zc2xvdF92aWRlbwRzbGsDdmlkLWV2LXByb3Zp>
- Play Video

<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=Aoa39pET0OdjDaVv3wApvXjZa7gF;_ylu=X3oDMTFjcjNodjh0BHBvcwMyMgRzZWMDeW5fcl8zc2xvdF92aWRlbwRzbGsDdmlkLWV2LXRodW1i?ch=4226716&cl=11932268&lang=en>
*Barack Obama Video: *Crossing Over<http://cosmos.bcst.yahoo.com/up/ynews;_ylt=Ar72vTw8fGeTJVfovNIikz3Za7gF;_ylu=X3oDMTFiZzk4Z2d1BHBvcwMyMwRzZWMDeW5fcl8zc2xvdF92aWRlbwRzbGsDdmlkLWV2LWxpbms-?ch=4226716&cl=11932268&lang=en>
FOX

News<http://news.yahoo.com/i/3057;_ylt=AnXV1SneZKpasbzKEjjHs2zZa7gF;_ylu=X3oDMTFjMzQ4MjUwBHBvcwMyNARzZWMDeW5fcl8zc2xvdF92aWRlbwRzbGsDdmlkLWV2LXByb3Zp>

WASHINGTON (AFP) – The artist who created the iconic pop-art portrait which became the unofficial logo for Barack Obama's insurgent White Housebid, has been arrested in Boston for defacing property with graffiti, US media reported.

Artist Shepard Fairey was arrested in Boston late Friday on warrants for defacing property with graffiti, the Boston Herald and other media outlets reported.

He is the creator of a popular red, white and blue poster, emblazoned with the legend "hope" "progress" or "change," showing the then-presidential candidate gazing off into the distance.

Fairey, 38, was taken into custody on his way to Boston's Institute of Contemporary Art where he was being honored with a solo exhibition of his work, called "Supply and Demand."

The street artist and political activist first became well known for his "Obey Giant" campaign of stickers, stencils, and posters of the early 1990s.

The Herald reported that two warrants were issued for Fairey last month after police said he tagged property in two locations with graffiti.

He is to be arraigned Monday on the misdemeanor charges, authorities told the newspaper.

"*Fairey's arresting image*" of Obama has been *sold on hundreds of thousands of stickers and posters, and now hangs in Washington at the National Portrait Gallery.*

The artist is also embroiled in a copyright dispute with The Associated Press over his use without credit or remuneration of the photo upon which the now-famous graphic-design image of Obama was based. Related Searches:

- artist shepard fairey<http://us.lrd.yahoo.com/SIG=12br9u0cq/**http%3A//news.search.yahoo.com/news/search%3Fp=artist%2Bshepard%2Bfairey>
- street artist<http://us.lrd.yahoo.com/SIG=121gsbt4t/**http%3A//news.search.yahoo.com/news/search%3Fp=street%2Bartist>

↑ Index

114. Deborah Poe
query reading series in new mexico (taos & santa fe)
Sun 8 Feb 2009

If you know of reading series that are still being scheduled (between April and next October 2009) in Taos or Santa Fe, can you please email me the contact information?

Thank you for your time.

Best, Deborah Poe

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115. Jennifer Karmin
Feb 13 - Come Together: Imagine Peace
Sun 8 Feb 2009

COME TOGETHER: IMAGINE PEACE
a reading for peace
in celebration of a new poetry anthology

FRIDAY, FEBRUARY 13
6:30-7:30pm

at LINKS HALL
3435 N. Sheffield Ave -- Chicago, IL
http://www.linkshall.org/a-locate.shtml

$5 admission
free for volunteer readers
choose one poem from the anthology to read aloud
copies will be available

Bottom Dog Press presents editor Philip Metres, anthology contributors (Hayan Charara, Alice Cone, Barbara Crooker, Angie Estes, Hedy Habra, David Hassler, Jennifer Karmin, Dave Lucas, Katharyn Machan, Robert Miltner, Lauren Rusk), and local anti-war organizations.

http://spdbooks.org/details.asp?BookID—81933964225

Part of three nights of readings and presentations by local, national, and international writers curated by Amina Cain, Laura Goldstein, Lisa Janssen, and Jennifer Karmin. February 12, 13, 14 from 6:30-11:30pm. Ongoing events. Drop in anytime. Last entry 10:30pm

Public transport:
CTA Red & Brown lines

7 minute walk from Belmont station
(left out of station, right at light, walk 2.5 blocks, enter at Newport)

↑ Index

116. Caleb Cluff
Re: Where are today's farmer poets?
Sun 8 Feb 2009

And one here. Sadly, this one is watching the state around him erupt in deadly fires.

Caleb

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Obododimma Oha
Sent: Sunday, 8 February 2009 8:54 AM
To: [redacted]
Subject: Re: Where are today's farmer poets?

One of them is online: me!
-- Obododimma.

_____

One of them is online: me!
-- Obododimma.

_____
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Friday, February 6, 2009 9:14:20 AM
Subject: Where are today's farmer poets?

(Apparently the author of this article is looking for some answers...)

Where are today's farmer poets?

Farming has changed beyond all recognition since the days of 'poets of the land' Robert Burns and John Clare

http://www.guardian.co.uk/books/booksblog/2009/feb/05/farmer-poets-rober t-burns

The recent Burns night celebrations reminded me that Scotland's most famous son was actually a farmer who wrote his best work at night in his but'n'ben after a day's hard toil in the soil.

Burns wasn't the first agriculturist to put pen to paper, but he did set a standard in poetry for self-taught writers describing the landscape from an embedded perspective. There's a great distinction between these poets, who, because their survival depends on it, have a far more intimate relationship with the land, and those who describe it while looking at it from their firesides on the other side of the window. Chief among the latter are the (largely classically educated) Romantics, who, though drawing inspiration from the landscape, romanticised it in a way a farmer never would. (Wordsworth at least had the gumption to recognise this gulf between romance and reality in The Leech-Gatherer).

Of the former, perhaps the best-known example after Burns is John Clare, a farm-labourer by profession who, though patronised at various points in his life, had no choice but to keep returning to work the land. Clare's work, though celebrated for displaying an understanding of the metaphysical on a par with his more acclaimed academic contemporaries, captured the small details of farming life with a lack of sentimentality that would have been impossible had he spent his formative years at, say, Eton, rather than in the Northamptonshire fields. (Ironically, Clare found it hard to commune with many of his farming neighbours, who viewed him with suspicion, writing "they hardly dare talk in my company for fear I should mention them in my writings and I find more pleasure in wandering the fields than in musing among my silent neighbours who are insensible to everything but toiling and talking of it".)

Another fine example of a body of nature poetry that could only have been written by a man of the land is that of Patrick Kavanagh, who spent 20 years living the farming life - a life which informed his 1936 debut The Ploughman and Other Poems and indeed his more famous later works, The Great Hunger and his novel Tarry Flynn (and which later, incidentally, led Brendan Behan to dismiss him as a backwoods yokel).

Such writers were a far cry from the world of academia and the literary high society - closed-off worlds to most cow-milking, kale-growing, dung-shovelling poets of yesteryear (though more recently Seamus Heaney, whose father was a farmer and cattle-dealer, has made the leap).

All of which begs the question: who are the true British poets of the land today? Well, I don't actually know, but was hoping you might be able to tell me. With farming changed beyond all recognition since the crofting days of Robert Burns, is the best emerging agricultural-inspired poetry more likely to come from small-holdings and organic farms and the emerging conservation and ecology movements? Does the new poetry reflect our changing understanding of farming and the land around us? I'd welcome any recommendations.

Please consider the environment before printing this e-mail.

The information contained in this email and any attachment is confidential and may contain legally privileged or copyright material. It is intended only for the use of the addressee(s). If you are not the intended recipient of this email, you are not permitted to disseminate, distribute or copy this email or any attachments. If you have received this message in error, please notify the sender immediately and delete this email from your system. The ABC does not represent or warrant that this transmission is secure or virus free. Before opening any attachment you should check for viruses. The ABC's liability is limited to resupplying any email and attachments.

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117. Freind, William Joseph
Call for submission: 322 Review
Sun 8 Feb 2009

Forwarding this:

322 Review seeks poetry, fiction, and other prose from around the globe. We're hoping to become a biannual journal with an internet presence.

Inaugural issue: Fall 2009

General inquiries: [redacted]
Submissions: [redacted]
URL: http://www.322review.org/

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118. Thom Donovan
PEACE EVENTS presents: Dorothea Lasky and Filip Marinovich, Friday, February 13th, at 8PM
Sun 8 Feb 2009

PEACE EVENTS

presents

Dorothea Lasky & Filip Marinovich

Friday, February 13th, 2009 8PM
BYOB & donation: $5

hosted by Thom Donovan & Robert Kocik at:

â€œThe Loftâ€
1227 Bedford Avenue
(between Fulton and Halsey)
Brooklyn, NY

Directions: A train to Nostrand (walk on Fulton toward downtown Brooklyn, right on Bedford) C train to Franklin (walk on Fulton away from downtown, left on Bedford) G train to Nostrand-Lafayette (walk on Bedford toward Fulton, about 8 min)

[please call [redacted] or [redacted] in case you should have problems gaining entrance to the venue]

about the readers:

Dorothea Lasky is the author of AWE (Wave Books, 2007) and Black Life (Wave Books, 2010). Her chapbooks include Tourmaline (Transmission Press, 2008), The Hatmaker's Wife (Braincase Press, 2006), Art (H_NGM_N Press, 2006), and Alphabets and Portraits (Anchorite Press, 2005). She has been educated at Washington University, University of Massachusetts-Amherst, and Harvard University. Currently, she studies creativity and education at the University of Pennsylvania. Peace Events & The Prosodic Body

Poets, you are eager

Young poets, you are so eager
To call the language
That comes after language
That of false children.
Maybe we are not so much false children
As we are conduits of the truth.
The death of the author never meant
The landscaped moon-earth you inhabit
Alongside the strange animals you let in there.
The real life is wild and the animals will bite you.
It is not so much moonless as the moon is seen nowhere
And always felt.
It is no matter, however
As you are just about to eat the fire you speak.
Even now, I can feel the heat upon you
And smell it singe your human flesh

Filip Marinovich's book ZERO READERSHIP is out now from Ugly Duckling Presse. He has published online in EOAGH and Critiphoria. He is a poet, painter and performer living on Manhattan Island Upper West Side. Autumn grain available upon request.

WISH

I wish that someone
would come to me
in the middle of the night

and fuck me very hard
against the bedstand
so that the shriek would glow
like a magnet in my hand
and by my side would appear
friends now gone.

*

PEACE EVENTS is committed to presenting emergent work across disciplinary boundaries and against categorization. For past listings and documentation check the right-hand column of Wild Horses Of Fire weblog: whof.blogspot.com.

"In mystical states of mindâ€¦we are conscious of an expansion of our personality thought union with something not ourselves, but this union is felt and not seen" --Laurence Buermeyer

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119. stephanie anderson

Announcing Another Limit by Linnea Ogden/AWP Reading Reminder

Sun 8 Feb 2009

NEW PROJECTIVE INDUSTRIES CHAPBOOK

Another Limit by Linnea Ogden

In "Another Limit," Linnea Ogden maps a skeptic's fugitive geography of the imagination. In poems with titles like "Submerged Lands Act," this poet continuously draws and redraws the jurisdiction of her literary consciousness, always seeking "the answer to this particular border / dispute" in poems of considerable formal grace and emotional honesty.

-Srikanth Reddy

Linnea Ogden explores boundaries both thematically and in her syntax. But most amazing: she makes legal language sing.

-Rosmarie Waldrop

Available at AWP Chicago and on the brand new www.projectiveindustries.com which comes courtesy of the immeasurable generosity and talent of Billy Merrell (check it out!)
- Hide quoted text -

Also, a reminder:
Narwhal & Projective Industries AWP Off-Site Reading Wednesday Night
Poets reading poems!

Musicians playing music!
Poets playing music!

Start AWP with a whole lot of better than the hotel bar
at an off-site reading
presented by Narwhal & Projective Industries

Wednesday, February 11, 6-9 pm
@ Sonotheque
1444 W. Chicago Ave.
Chicago, IL
sonotheque.net
$5

featuring poets

Kazim Ali
Maureen Alsop
Sommer Browning
Thomas Hummel
Thibault Raoult
Jared White

& music from

DA SO DO DA
The Goddamn Shame

Hop Stop Directions from AWP Hilton to Sonotheque:

Start out going North on S Michigan Ave towards E Balbo Dr
Turn left onto E Van Buren St
Entrance near intersection of S State St and E Van Buren St

Take the Blue 'El' Train from Jackson station heading to O'Hare
Airport
Pass Monroe
Pass Washington
Pass Clark & Lake
Pass Grand Avenue
Get off at Chicago Avenue
Exit near intersection of W Chicago Ave and N Milwaukee Ave

Start out going West on W Chicago Ave towards N May St

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120. Pam Brown
Review Mary Kasimor for Jacket Magazine ?
Sun 8 Feb 2009

Dear Poeticists,

If you would you like to write a review of Mary Kasimor's 'silk string arias' (BlazeVOX books) for Jacket magazine, please email me on the backchannel [redacted]

Further info about the book -
http://www.blazevox.org/bk-mkas2.htm

Thanks,
Pam Brown

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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121. mIEKAL aND
Re: Where are today's farmer poets?
Sun 8 Feb 2009

Obododimma & others:

What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?

I've been running a permaculture demonstration for almost 20 years, on a yearly basis we have folks coming thru here interning & learning how to grow food for themselves, put it up, learn to cook local & be resourceful in ways that don't require the big bucks. We grow primarily fruits nuts garden annuals gourds & other craftables as well as a lot of exotics like container figs & citrus. I also make my living from largest organic farmers cooperative in the US...(but as a webmaster). For my part the interface is sometimes very sketchy altho in some ways the visual poetry that I've done has come much closer to reinventing the wild space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

> *One of them is online: me!*
> *-- Obododimma.*

↑ Index

122. Jesse Glass

Ahadada/Blazevox Jet-Lag/Red-Eye Bruhaha at AWP

Mon 9 Feb 2009

Currently combining, but perfectly under control, we're building the concept of an 11:30 after-hours reading in Chicargo, the city of shoulders. Watch for it at AWP. For those interested in Ahadada, published by Ahadada, soon-to-be published by Ahadada and ditto for BlazeVox! Friends, countrypersons, foes foettes and general foistas, come with your plaudits or come with your shoes in hand. But come! Details will be awaiting you at AWP. Seek us out at the Ahadada/ BlazeVox table on Wednesday.

And oh yes, Ekleksographia I is now on-air, but still in process. I personally dedicate the burgeoning Eklek project to Danny Snelson. Includes

Paul Hoover
Pam Brown
Jane Nakagawa
and other luminaries that you W,I,L,L, A,D,M,I,R,E.

Google us up or die trying!

Jess

↑ Index

123. David A. Kirschenbaum

Boog City 54 Print and Online PDF Editions Available

Mon 9 Feb 2009

Please forward

Hi all,

The print edition of Boog City 54 is available now. You can read the pdf version at:

http://welcometoboogcity.com/boogpdfs/bc54.pdf

Thanks,
David

Boog City 54

now available

featuring:

On the Cover

**Our Printed Matter section,
edited by Paolo Javier and Mark Lamoureux**

—"The highlight is Kirby's self-proclaimed favorite piece, 'Street Code,' in its uninked entirety, with a full-page centerfold of urban blight that stops the heart." —from Long Live the King: Jack Kirby's Trip from the L.E.S. to Comics' Icon; Kirby: King of Comics by Mark Evanier (Harry N. Abrams) and Jack Kirby's Fourth World Omnibus (Volumes 1-4) (DC Comics), reviewed by Mark Lamoureux

And From Our Poetry section, edited by Julia Cohen and Mathias Svalina
(excerpt below)

—Amherst, Mass.'s Jeff Downey with an excerpt from Pasture

Will repair to parts
Unknown this time tomorrow
Read the mountebank's note

And Inside

Art editor Brenda Iijima brings us work from Los Angeles' Lauren Bon.

And the Rest of Our Poetry section
(excerpts below)

—Prospect Heights, Brooklyn's Kate Broad with Girlfish

In the motel mirror on the ceiling
starfish arms radiate yellowed and dead.
Sad mutant fish! Everyone touches you.
Your tubes wriggle obligingly
in mirrors and museums.

—Boston's Elisa Gabbert with Poem With a Mind Game

This room has no focal point,
no TV. I feel like I love you.

Or I love you, verbatim.
My heart hurts exactly.

—Ditmas Park, Brooklyn's Paige Taggart with
ligaments inside the light room arched up

clouds underneath your
umbrella hood shook
the whole stillness into
merriment and rocked
the hinge open into
a belly mostly
it’s a towel and a lithograph
the two swung empty onto
the day bed

And Our Newly Expanded Music section, Urban Folk.

Once the premier standalone fanzine about the AntiFolk scene, Urban Folk, under the helm of its editor, longtime Boog City Music Editor Jonathan Berger, becomes a pullout in each Boog City with this issue.

—With reviews of new releases from Benji Cossa, Club Mate, Creaky Boards, Tamara Hey, Frank Hoier, M. Lamar, and Schwervon's "Balloon" video

Featuring:

“Tamara Hey’s unassuming and polite, and you can’t tell that she’s one of the best songwriters in town. Her work is excellent; with memorable melodies and literate lyrics that stay with the listener long after an album’s faded. Her recordings have always been good, with wonderful arrangements influenced by husband Henry Hey.” —from Hey! Listen to This; Miserably Happy by Tamara Hey, reviewed by Berger http://www.tamarahey.com

---
Four reviews from Justin Remer:
“What gets lost in all this hullabaloo about plagiarism charges is Creaky Boards’ music. The Boards sound virtually nothing like Coldplay. And what about the rest of the album? Oh right, that. Yeah, um, it’s good.” —from Living the Life on a Noisy Floor; Brooklyn is Love by Creaky Boards
http://www.myspace.com/creakyboards

“Neil Kelly of the noise-jam band Huggabroomstik, using the name Club Mate, has taken 19 songs from the three albums by New York singer- songwriter Thomas Patrick Maguire, plus an as-yet-released song, and remade them in eclectic ways. Maguire’s songs are taken out of the realm of nineties style alterna-folk and repurposed as reggae (‘Now That Things Are Not So Well’), drugged-out space rock (‘Hospital’), and even self-consciously goofy New Kids on the Block silliness (‘Toin Coss’).” —from It’s the Singer and the Songs; Club

Mate Plays The Songs of Thomas Patrick Maguire by Club Mate. http://www.myspace.com/clubmatemusic

“Brooklyn (via Southern California) singer-songwriter Frank Hoier has just finished a full-band rock album that sounds much less like the dreary pop or emo of today and more like something you’d find in a used record shop, shelved appropriately between copies of The Band’s Music From Big Pink and John Lennon/Plastic Ono Band.” —from Best of ’08 (An Unbiased Opinion); Lovers & Dollars by Frank Hoier & The Weber Brothers. http://www.frankhoier.com

“Singing in a register better suited to a female soprano like Leontyne Price, and taking inspiration from the theatrically imaginative but polarizing Diamanda Galas, M. Lamar plays minimalist piano and spews provocative lyrics about sex, race, life, and death. In other words, do not file this under ‘easy listening.’” —from Dirty Dirty Dirty Taboo-Shattering; M. Lamar 7” EP. http://www.mlamar.com ---------- And three more from Berger: “Benji Cossa is some kind of sick musical savant. Each song on his 19- track collection Jewels and Gems is in a slightly different style, ranging from white boy soul in ‘Good Times’ to the ’60s garage rock of ‘For a Good Thing.’” —Too Much of a Good Thing?; Benji Cossa’s Vault Volume II, Jewels and Gems. http://www.benjicossa.com

“Ben Sadock’s debut release opens with an exciting one-two punch. The first song tells us that ‘You and me, and Mister T pity the fool,’ thus introducing the clever wordplay and logistical language that will follow. Soon after, Sadock runs off with the following lines: ‘Turn around and then you’ll find it’s cool to be cruel, but it’s cruel to be kind, and I kind of like being kind of cool …’ The references! The rolling of words and rhythms! The regular alteration of repetition! This is a Master class in lyricism. What follows is better still.” —from It’s the Songs, Not the Singer; You Are the Beneficiary of Us by Ben Sadock. http://www.myspace.com/bensadock

“‘Balloon’ is a joyous convocation of the entire Olive Juice Music community, including cameos from virtually anyone who is anyone in the O.J. world (name checks abound for fellow artists like Cthulhu Sex’s Oliver Baer, Joe Crow Ryan, Preston Spurlock, Thomas Patrick Maguire, the entire Kelly clan, and that vicious album cover cat, Gummo).” From occasional new media column Costello’s Web; ‘Balloon’ video by Schwervon. http://www.youtube.com/watch?v=PaAPk2CQH70 -----

And thanks to our copy editor, Joe Bates; and also Jesse Schoen for production assistance.

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House Press * http://www.housepress.org/Shaggy.pdf
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Segue Foundation * http://www.seguefoundation.com/calendar.htm
Short Grain 21st Annual Contest * http://www.grainmagazine.ca/
The Fortified Winter Antifolk Festival 2009 * http://www.sidewalkmusic.net/
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For event and publication information:
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T: (212) 842-BOOG (2664)

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124. Obododimma Oha

Re: Where are today's farmer poets?

Mon 9 Feb 2009

Oh dear. Each square cm of burnt earth means the extermination of thousands of living organisms, some of whose presence could save human life or support an environment-friendly activity. --- Obododimma.

On Sun, Feb 8, 2009 at 5:56 PM, Caleb Cluff <[redacted]> wrote:

> *And one here. Sadly, this one is watching the state around him erupt in deadly fires.*
>
> *Caleb*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Obododimma Oha*
> *Sent: Sunday, 8 February 2009 8:54 AM*
> *To: [redacted]*
> *Subject: Re: Where are today's farmer poets?*
>
> *One of them is online: me!*
> *-- Obododimma.*
>
> _____
>
> *One of them is online: me!*
> *-- Obododimma.*
>
> _____
> *From: mIEKAL aND <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, February 6, 2009 9:14:20 AM*
> *Subject: Where are today's farmer poets?*
>
> *(Apparently the author of this article is looking for some answers...)*
>
> *Where are today's farmer poets?*
>
> *Farming has changed beyond all recognition since the days of 'poets of the land' Robert Burns and John Clare*
>
> *http://www.guardian.co.uk/books/booksblog/2009/feb/05/farmer-poets-robert-burns*
>
> *The recent Burns night celebrations reminded me that Scotland's most famous son was actually a farmer who wrote his best work at night in his but'n'ben after a day's hard toil in the soil.*

Burns wasn't the first agriculturist to put pen to paper, but he did set a standard in poetry for self-taught writers describing the landscape from an embedded perspective. There's a great distinction between these poets, who, because their survival depends on it, have a far more intimate relationship with the land, and those who describe it while looking at it from their firesides on the other side of the window. Chief among the latter are the (largely classically educated) Romantics, who, though drawing inspiration from the landscape, romanticised it in a way a farmer never would. (Wordsworth at least had the gumption to recognise this gulf between romance and reality in The Leech-Gatherer).

Of the former, perhaps the best-known example after Burns is John Clare, a farm-labourer by profession who, though patronised at various points in his life, had no choice but to keep returning to work the land. Clare's work, though celebrated for displaying an understanding of the metaphysical on a par with his more acclaimed academic contemporaries, captured the small details of farming life with a lack of sentimentality that would have been impossible had he spent his formative years at, say, Eton, rather than in the Northamptonshire fields. (Ironically, Clare found it hard to commune with many of his farming neighbours, who viewed him with suspicion, writing "they hardly dare talk in my company for fear I should mention them in my writings and I find more pleasure in wandering the fields than in musing among my silent neighbours who are insensible to everything but toiling and talking of it".)

Another fine example of a body of nature poetry that could only have been written by a man of the land is that of Patrick Kavanagh, who spent 20 years living the farming life - a life which informed his 1936 debut The Ploughman and Other Poems and indeed his more famous later works, The Great Hunger and his novel Tarry Flynn (and which later, incidentally, led Brendan Behan to dismiss him as a backwoods yokel).

Such writers were a far cry from the world of academia and the literary high society - closed-off worlds to most cow-milking, kale-growing, dung-shovelling poets of yesteryear (though more recently Seamus Heaney, whose father was a farmer and cattle-dealer, has made the leap).

All of which begs the question: who are the true British poets of the land today? Well, I don't actually know, but was hoping you might be able to tell me. With farming changed beyond all recognition since the crofting days of Robert Burns, is the best emerging agricultural-inspired poetry more likely to come from small-holdings and organic farms and the emerging conservation and ecology movements? Does the new poetry reflect our changing understanding of farming and

> *the land around us? I'd welcome any recommendations.*
>
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>
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--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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125. Bob Heman

8th Big CLWN WR event - February 19, 7:00-10:00 at the SAFE-T-GALLERY in DUMBO

Mon 9 Feb 2009

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this is just to alert you all that the 8th Big CLWN WR Event will take place on Thursday, February 19, at the SAFE-T-GALLERY at 111 Front St., Gallery 214, in the DUMBO section of Brooklyn (the directions follow below) - admission as always is free - it will start around 7:00 and go 'til around 10:00 with poetry and music and dance - - the two featured readers will be CRAIG CZURY, travelling in from Reading, PA for a rare New York appearance, and the amazingly talented R. NEMO HILL - - special guests will include Craig Fishbane, Mindy Levokove, Katrinka Moore, Carolyn Ota, Adriana Scopino, Moira T. Smith and Nathan Whiting - - CLWN WR (formerly Clown War) was founded in 1971 by Bob Heman (that's me - i'll be hosting) and Stephen Fairhurst - it continues to publish ephemeral editions in several formats - two new "letter" issues (and probably a new small poem issue) will debut at the reading and will be given free to all who attend - we continue to invite small poems no larger than 20 words - - to reach SAFE-T-GALLERY take the F train to York Street, walk downhill to Front St. and turn left under the Manhattan Bridge - for more information, maps, and directions from other subway lines go to http://www.safetgallery.com hope to see you all there - Bob

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126. Jim Andrews

Article on digital poetry by Chris Funkhouser

Mon 9 Feb 2009

"Digital Poetry: A Look at Generative, Visual, and Interconnected Possibilities in its First Four Decades"
Christopher Funkhouser
http://tinyurl.com/dbzqks

The above is an interesting article by the author of the first book on the history of digital poetry. That book, by the way, is called Prehistoric Digital Poetry--An Archeology of Forms, 1959-1995. It's at http://tinyurl.com/at5xnh

ja
http://vispo.com

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127. Adam Fieled

PFS Post: Daniela Olszewska & Ada Limon

Mon 9 Feb 2009

Check out awesome new work from Chicago's Daniela Olszewska and NYC's Ada Limon on PFS Post:

http://www.artrecess.blogspot.com

Books!
"Opera Bufa"
http://www.lulu.content/1137210

"When You Bit..."
http://www.lulu.content/3100247

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128. Shankar, Ravi (English)

AWP Reading on Wednesday, 2/11, 6:00 to 9:00 pm featuring DB, Action, Circumference, jubilat, WWB and A Public Space

Mon 9 Feb 2009

Join us on Wednesday, 2/11 from 6:00 to 9:00 pm

Action Books, Circumference, Drunken Boat, jubilat, A Public Space, and Words Without Borders

Present

AWP '09 Reading

6:30 PM

Congress Lounge, Auditorium Building

Roosevelt University

430 S. Michigan Avenue

Co-sponsored by DesiLit, Powell's North, Roosevelt University’s MFA Program, Serendib Press, and The Speculative Literature Foundation

Featuring:

Don Mee Choi and Kim Hyesoon (Action Books)

Daniel Borzutzky and Jennifer Scappettone (Circumference)

Annie Finch and Thom Ward (Drunken Boat)

Suzanne Buffam and Srikanth Reddy (jubilat)

Arda Collins and Noah Eli Gordon (A Public Space)

Ellen Dore Watson and Matthew Zapruder (Words Without Borders)

Readers:

Daniel Borzutzky's two collections of poetry include The Ecstasy of Capitulation (BlazeVox, 2007). He has also translated collections by Chilean poets Juan Emar and Jaime Luis Huenún, including most recently Port Trakl (Action Books, 2008). He teaches at Wright College.

Suzanne Buffam's first collection of poetry, Past Imperfect (House of Anansi, 2005), won the Gerald Lampert Award for the best first book of poetry published in Canada in 2005, and was named one of 2005's "Books of the Year" by The Globe and Mail. She teaches at the University of Chicago.

Don Mee Choi, translator of Kim Hyesoon's Mommy Must Be a Fountain of Feathers (Action Books, 2008), lives in Seattle. Her poems have recently appeared in Action Yes, Cipher, Fairy Tale Review, La Petite Zine, and Tinfish.

Arda Collins is the 2008 winner of the annual Yale Series of Younger Poets competition for her book It is Daylight. She is a graduate of the Iowa Writers' Workshop, where she was a Glenn Schaeffer Fellow, and is currently pursuing a Ph.D. in poetry at the University of Denver.

Annie Finch is professor of English at the University of Southern Maine and Director of the Stonecoast low-residency MFA Program in Creative Writing. She is the author of four books of poetry, including Calendars (Tupelo Press, 2003), as well as nine books about poetry, most recently The Body of Poetry: Essays on Women, Form, and the Poetic Self (University of Michigan Press, 2005). Her website is at anniefinch.com.

Noah Eli Gordon's seven collections of poetry include Novel Pictoral Noise (HarperCollins, 2007), selected by John Ashbery for the National Poetry Series competition. He currently teaches at the University of Denver.

Kim Hyesoon is the first woman to receive the Kim Su-yung Poetry Award. The author of numerous collections of poetry, including Mommy Must Be a Fountain of Feathers (Action Books, 2008), she teaches creative writing at Seoul Institute of the Arts.

Jennifer Scappettone is the author of three chapbooks of poetry and of the book From Dame Quickly (Litmus Press, 2008). The guest editor of Aufgabe #7, she is working on the selected poems of Italian poet Amelia Rosselli. She teaches at the University of Chicago.

Srikanth Reddy's first collection of poems, Facts for Visitors, was published by the University of California Press "New California Series" in 2004. He teaches at the University of Chicago.

Thom Ward is Editor/Production Director for BOA Editions. He has published five collections of poetry, most recently The Matter of the Casket (CustomWords, 2007). He lives in Upstate New York.

Ellen Doré Watson has published four collections of poems, most recently This Sharpening (Tupelo Press, 2006). She has also translated a dozen books from the Brazilian Portuguese, including Adélia Prado's The Alphabet in the Park: Selected Poems (Wesleyan, 1990), which was supported by a fellowship from the National Endowment for the Arts. Watson is the Director of the Poetry Center at Smith College.

Matthew Zapruder is the author of two collections of poetry: American Linden and The Pajamaist, Copper Canyon, 2006). The Pajamaist was selected by Tony Hoagland as the winner of the William Carlos Williams Award from the Poetry Society of America. He is also co-translator from Romanian, along with historian Radu Ioanid, of Secret Weapon: Selected Late Poems of Eugen Jebeleanu (Coffee House, 2007). His third book of poems, Come On All You Ghosts, is forthcoming from Copper Canyon in 2010. He lives in San Francisco, works as an editor for Wave Books, and teaches in the low residency MFA program at UC Riverside-Palm Desert.

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129. Michael Kelleher

Literary Buffalo Newsletter 02.09.09-02.15.09

Mon 9 Feb 2009

LITERARY BUFFALO
02.09.09-02.15.09

THE DEADLINE FOR THE JUST BUFFALO MEMBERS POETRY CONTEST IS FEBRUARY 14! JOIN OR RE-UP NOW AND SEND IN YOUR POEM. DETAILS AT THE END OF THIS EMAIL!

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the pubic unless otherwise noted.

02.09.09

Wordflight
Valentine Voice: Open Poetry Reading
Monday, February 9, 7 PM
Crane Library, 633 Elmwood Ave, Buffalo

02.10.09

Just Buffalo/Talking Leaves...Books
Short Story Discussion Group
Discussing Chekov, Paula Fox
Tuesday, February 10, 6:30 PM
Spot Coffee, Corner of Delaware and Chippewa, Buffalo

02.11.09

Rooftop Poetry Club at Buffalo State College
Homage to a Combatant
AimÇ CÇsaire Workshop w/Musa Abdul
Wednesday, February 11, 4:30 PM
E.H Butler Library, Int'l Student Area, 3rd Floor, Buffalo

Poetics Plus
Triple Book Launch
Steve McCaffery, Steve Zultanski, Gertrude Stein
Wednesday, February 11, 7:00 PM
Rust Belt Books, 202 Allen St.

Earth's Daughters Gray Hair Reading Series
2nd Annual Open Heart Poetry Reading
Wednesday, February 11, 7:30 PM
Hallwalls Cinema
Babeville, 41 Delaware Ave. @ Tupper, Buffalo

02.12.09

Talking Leaves...Books
Joel Berg
Reading/signing: All You Can Eat
Thursday, February 12, 7:00 PM
Talking Leaves...Books, 3158 Main St.

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) $30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [redacted] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [redacted] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

FIRST ANNUAL JUST BUFFALO MEMBER POETRY READING AND CONTEST DEADLINE FEBRUARY 14: CLICK THE FOLLOWING LINK FOR GUIDELINES AND DETAILS:

http://www.justbuffalo.org/index.php?task=view&id=60&show=252

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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130. Jim Andrews
online scholarly books from digitalhumanities.org
Mon 9 Feb 2009

in my last post, i provided a link to chris funkhouser's article "Digital Poetry: A Look at Generative, Visual, and Interconnected Possibilities in its First Four Decades" (http://tinyurl.com/dbzqks).

that article is part of a book available in its entirety, i think, at http://www.digitalhumanities.org/companionDLS/ ; the book is A Companion to Digital Literary Studies, edited by Ray Siemens and Susan Schreibman.

digitalhumanities.org has another collection of scholarly essays online at http://www.digitalhumanities.org/companion/ ; the book is A Companion to Digital Humanities, again edited by Siemens and Schreibman.

ja
http://vispo.com

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131. Stephen Vincent

New de Blog - The First 100 Days of Obama, haptics and commentary

Mon 9 Feb 2009

---

http://stephenvincent.net/blog/
Hi All -
Yes, I have persisted in this crazy project, a "haptic" a day plus commentary (which varies from accounts of the public geist - what is happening in 'our' media and public spaces to poetry readings and related events. Of course, much of the time, it is done with, at least, an oblique eye on the big (tall) O and the emerging impact & changes of this new regime!

Poets in the 'public mix' may take interest in the February 7 entry where I give account of Jules Boykoff and Kaia Sands "Nonsite" presentation on Guerrilla poetries as forms of public - text & visual - intervention. (Think Susan Schultz. etc.)

You can actually start on Inauguration day and scroll through the blog. Your remarks are always, well, mostly appreciated!

Meantimee, if you are in the Bay Area, "Haptics" my show at the Braunstein-Quay Gallery remains up through Februaary 20, complete with a pink Champagne walk through on Valentines Day, Saturdary afternoon, 2 - 4. 430 Clementina, San Francisco (mapquest will help take you there) .

Stephen Vincent
http://stephenvincent.net/blog/

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132. Andy Gricevich

Cannot Exist no. 4 is out!

Mon 9 Feb 2009

We, the editor of CANNOT EXIST magazine, are pleased to announce the appearance of the fourth issue. We feel that too many poets and readers have given up on having their minds blown these days, and as an antidote to such resignation have assembled a grand collection of mind-blowing writings by:

Christophe Casamassima
Mark DeCarteret
Thom Donovan
Raymond Farr
Andy Frazee
Jeff Glassman
Nicholas Grider
Robert V. Hale
Carrie Hunter
Jennifer Karmin
Eileen Myles
Steven Salmoni
and
Rodrigo Toscano

Also, each copy of CANNOT EXIST no.4 features a unique cover by one of many contributing artists. That's right, 125 unique covers, all wonderful, many digital reproductions and a handful of precious originals.

You can get it through http://cannotexist.blogspot.com.

For a generous paean to the magazine by Thom Donovan (written for the issue's launch in the SEGUE series), go to http://whof.blogspot.com/2009/02/cannot-exist-4-launch-segue-series.html

Hope all's well with you all!

--Andy G.

P.S. Submissions to the magazine are currently closed. It'll be a couple of months at the least.

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133. Maria Damon
Secretary of the Arts
Mon 9 Feb 2009

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

http://www.petitiononline.com/esnyc/petition.html <http://www.petitiononline.com/esnyc/petition.html>

* *

.

__,_._,___

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134. Jeroen Nieuwland
New poetry weblog
Tue 10 Feb 2009

Dear all,
just want to announce a new weblog about poetry. Hope some of you might link to it:

transversalinflections.wordpress.com

All good things,
Jeroen Nieuwland

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135. CA Conrad
DON'T BE A RECESSION SISSY!
Tue 10 Feb 2009

Oh, HELLO, what I REALLY MEAN is, BUY MY BOOK! HEHEHEHEHE!

http://BOOKOFFRANK.blogspot.com <http://bookoffrank.blogspot.com/>

BIG F'ING BOOK PARTY in Philly!
http://CAConradEVENTS.blogspot.com <http://caconradevents.blogspot.com/>

SEE YOU THERE!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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136. Jennifer Karmin
Feb 12-14: AWP events at Links Hall (final schedule)
Tue 10 Feb 2009

FEBRUARY 12, 13, 14
readings & presentations
curated by Amina Cain, Laura Goldstein, Lisa Janssen & Jennifer Karmin

at LINKS HALL
3435 N. Sheffield Avenue
Chicago, IL

6:30-11:30PM
$5 each night
ongoing events / drop in anytime / last entry 10:30pm

PUBLIC TRANSPORT
CTA Red & Brown lines
7 minute walk from Belmont station
(left out of station, right at light, walk 2.5 blocks, enter at Newport)
http://www.linkshall.org/a-locate.shtml

FEBRUARY 12: Make It New - Infrawriting/Infrastructure
@@@

10:30-11:30pm
Tag Team Reading with Teresa Carmody, Mairead Case, Annie Finch, Daniel Godston, Steve Halle, Lisa Janssen, Mario, Michael Marcinkowski, Timothy Rey, Chuck Stebelton. Audience participation! Open to all!

11:30pm-12:30am
Ahadada Books / BlazeVOX [books] Jet Lag Reading with Geoffrey Gatza, Jesse Glass, Hank Lazer, Jonathan Monroe, Elizabeth Murphy, Daniel Sendecki, Mark Spitzer, Robert Thompson & a few late-night surprises.

FEBRUARY 13: Friday Night in Chicago
@@@

Corwin, Jennifer Firestone, Kurt Heintz, Sheryl Ridenour, Sarah Rosenthal, Rodrigo Toscano, Evan Willner. Audience participation! Open to all!

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137. Halvard Johnson
Query
Tue 10 Feb 2009

Please bc me at halvard at gmail.com with an email address for Mary Kasinor.

Many thanks.

Hal

--

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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138. Troy Camplin
Re: Secretary of the Arts
Tue 10 Feb 2009

I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html

Troy Camplin

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

http://www.petitiononline.com/esnyc/petition.html
<http://www.petitiononline.com/esnyc/petition.html>

* *

..

__,_._,___

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139. Obododimma Oha

Re: Where are today's farmer poets?

Tue 10 Feb 2009

Hi mIEKAL,Thanks. I do crop farming, producing mainly vegetables such as onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra, etc. I also have great interest in cultivating yams. Yam is regarded as a special crop in the Igbo culture. But apart from this, I like seeing the tender shoots emerge and climb the stakes. Yams are climbers, strategic climbers. The yellow yam prefers to climb the stake clockwise, whereas the white yam prefers doing its own anticlockwise. Even if you change the directions for these yams, they undo your imposition some hours later. This pattern of movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to my crops and do often imagine that my interaction with them renews my life, keeps me "green." Perhaps it is a hunger, perhaps. But whenever I emerge from my farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through writing and sowing seeds in the garden behind my place of residence. I see the seeds of ideas and the seeds of the vegetables and root crops germinating and growing as if the destinies of both are tied together. Perhaps as I practice both, I realize the need to nurture ideas creatively, even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[redacted]> wrote:

> *Obododimma & others:*
>
> *What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?*
>
> *I've been running a permaculture demonstration for almost 20 years, on a yearly basis we have folks coming thru here interning & learning how to grow food for themselves, put it up, learn to cook local & be resourceful in ways*

> *that don't require the big bucks. We grow primarily fruits nuts garden annuals gourds & other craftables as well as a lot of exotics like container figs & citrus. I also make my living from largest organic farmers cooperative in the US...(but as a webmaster). For my part the interface is sometimes very sketchy altho in some ways the visual poetry that I've done has come much closer to reinventing the wild space of language.*
>
> *~mIEKAL*
>
> *On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:*
>
> *One of them is online: me!*
> *-- Obododimma.*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

140. Pam Brown
Jacket has a reviewer for Silk String Arias.
Tue 10 Feb 2009

Dear Poeticists
Thanks again for your responses.
We have already assigned a reviewer.
All good wishes,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

↑ Index

141. Pam Brown

Another reviewer request from Jacket - Literary Theory this time

Tue 10 Feb 2009

Hello again Poeticists,

If you would like to review 'Solicitations' (see info below)
Please contact me on the backchannel
[redacted]

Thanks,
Pam Brown

Litteraria Pragensia is pleased to announce the recent publication of:

SOLICITATIONS: Essays on Criticism & Culture

by Louis Armand

ISBN 80-7308-242-0 (paperback) 515pp, incl. index.

Publication date: December 2008

http://litteraria.ff.cuni.cz/books/solicitations2.html

Commencing with an analysis of the rhetoric of "crisis," Armand poses questions of central concern to the future of criticism and the institutions of knowledge. Focusing upon the role of technology in re-shaping the structures of human experience, language and cultural practice, this collection of essays offers a broad critique of the legacies of modernity and beyond.

Louis Armand is director of the Centre for Critical & Cultural Theory in the Philosophy Faculty of Charles University, Prague. His books include Incendiary Devices: Discourses of the Other (2006); Literate Technologies (2006) and Event-States (2007). http://litteraria.ff.cuni.cz/books/armand.html

--

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

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142. David Seaman
Re: Where are today's farmer poets?
Tue 10 Feb 2009

All of a sudden you sound very interesting to me and I will try to get past the funky speLL inG o f your name. Visual poet, gardener, what's not to like? Tell me more, back channel is fine.

David
On Feb 8, 2009, at 11:51 PM, mIEKAL aND wrote:

> *Obododimma & others:*
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> *What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?*
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>
> *One of them is online: me!*
> *-- Obododimma.*
>
> *welcome.html*

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143. John Roche
Poetry and Jazz in Rochester
Tue 10 Feb 2009

Poets Vincent F.A. Golphin, Paulette Swartzfager, Rick Petrie, Colleen Powderly, Kitty Jospe, and John Roche will read their poems at the Lovin' Cup

Bistro, Park Point, Henrietta, in an after-brunch performance from 2-4 pm on Sunday, February 15, accompanied by the Artisan Jazz Quartet, featuring Len Messineo. The quartet will play brunch, 1-2 pm, prior to the reading.

Lovin' Cup is adjacent to the new Barnes & Noble on the NE corner of the RIT campus. Directions at www.lovincup.com

↑ Index

144. Obododimma Oha

Re: Where are today's farmer poets?

Wed 11 Feb 2009

That's it, David. Sometimes the colours and shapes in the garden enact a pattern of reality beyond words. And I find the visual poem more urgent, more practical. There are colours of the flowers and leaves of the crops that say many things. I find myself just staring and trying to take it all in. Touring the garden as soon as I get back home from the office, or from any other place that fills my head with noise, has become more than a therapy for me. I like many things that thrill and renew the mind, David, including very crazy things like leaving my room at night (indeed, sneaking out) and going to the garden to sit and think in the darkness and listen to the night sounds... and the lights of the fireflies.

I also like escaping from "book" people once in a while and going deep into the village to be with the country folk, to share in their lore and life. I think I belong to them, only that I hold the pen on the one hand and a hoe on the other....

--- Obododimma.

On Tue, Feb 10, 2009 at 3:23 PM, David Seaman <[redacted]> wrote:

> *All of a sudden you sound very interesting to me and I will try to get past the funky speLL inG o f your name. Visual poet, gardener, what's not to like?*
> *Tell me more, back channel is fine.*
>
> *David*
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> *food for themselves, put it up, learn to cook local & be resourceful in ways that don't require the big bucks. We grow primarily fruits nuts garden annuals gourds & other craftables as well as a lot of exotics like container figs & citrus. I also make my living from largest organic farmers cooperative in the US...(but as a webmaster). For my part the interface is sometimes very sketchy altho in some ways the visual poetry that I've done has come much closer to reinventing the wild space of language.*
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Obododimma Oha
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Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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145. Patrick Herron
Stephanie Strickland @ Duke 19 Feb
Wed 11 Feb 2009

The Program in Literature is proud to present

"Poetry and Code: An Interactive Digital Reading"

A lecture by Stephanie Strickland

February 19, 2009
4:30pm

In the Upper East Side in the East Union Building
East Campus

Stephanie Strickland's book of poems, Zone : Zero (book + CD), will be available for purchase at her lecture!

Stephanie Strickland will read from four digital poems she wrote and made collaboratively, each of which uses the screen in a different way to offer non-print reading experiences. Hypertext, Flash, Director, and motion tracking coding are used in the design of these poems. Strickland will also discuss the implications of her various interfaces.

Stephanie Strickland's fifth book of poems, Zone : Zero (book + CD), was just published by Ahsahta Press. Her prize-winning poetry volumes include V: WaveSon.nets / Losing L'una (Penguin), True North (University of Notre Dame Press), and The Red Virgin: A Poem of Simone Weil (University of Wisconsin Press). Her latest collaborative hypermedia work, slippingglimpse, was introduced in Paris and shown at the Zaoem poetry festival in Ghent. She teaches experimental poetry and e-lit at many colleges and universities, most recently the University of Utah.

This event is free and open to the public.

For more information, please contact Maria Maschauer at [redacted] or go to http://literature.aas.duke.edu <http://literature.aas.duke.edu/>

****

Maria Maschauer
Visitors and Special Events Coordinator
Program in Literature
Duke University
Durham, NC 27708
[redacted]

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146. Chad Sweeney
New Issue Parthenon West Review (At AWP)
Wed 11 Feb 2009

New Issue Parthenon West at AWP, Table 764
(edit. David Holler, Chad Sweeney)

Issue 6 with:
Lyn Hejinian
Nguyen Do, (Vietnamese) trans by Paul Hoover

Clayton Eshleman
Mark Irwin
Andrew Zawacki
Ethan Paquin
Diane di Prima
Eugene Jebeleanu, trans. (Romanian) by Matthew Zapruder & Radu Ionid
Noah Eli Gordon
Ales Steger, Trans. (Slovenian) by Brian Henry
Julie Carr
Adam Clay
Liz Waldner
Alice Jones
Carol Snow
Claudia Keelan
Aaron McCullough
Steven Ajay
Vicente Huidobry, (French) Trans. by Tim Keane
Matthias Svalina
David Dodd Lee
Louise Matthias
Lisa Isaacson
Rachel Contreni Flynn
Maurice Kenny
Sharon Doubiago
Gary Gach
Sally Ashton
Richard Silberg
C.L.Knight
Melissa Kwasny
Pavel Srut (Czech), Trans. by Ema Katrovas
Lisa Lewis
Clay Matthews
Amy King
Doborah Wood
Joshua Edwards
Max Winter
Ed Smallfield
Craig Santos Perez
Michail Yeryomin (Russian), Trans. by J. Kates
Timothy Henry
Aby Kaupang
Janis Butler Holm

Francois Luong
Barbara Claire Freeman
Judith Taylor
John Deming
Eileen Tabios
James Brook
Robert Thomas
Tim Kahl
Andrew Sage
Hilde Domain (German), Trans. by Annie Stenzel
Dannyka Taylor
B.H. Boston
Odi Gonzales (Spanis), Trans. by Lynn Levin
Michael Joyce
Tina Barr
Nathan Slavik
Michael Sikkema
Bronwen Tate
Chrostopher Deweese
Christina Mengert
Jamie Cooper
Kyle McCord
Mike Puican
Susan Gubernat
Kathleen Winter
Rob Cook
Nick Courtright

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147. **Gerald Schwartz**
Re: Secretary of the Arts
Wed 11 Feb 2009

I agree-- an art czar (ours or theirs)
would iron art into the ground.

Haven't we witnessed the handiwork
of well-intentioned, but miss-nuanced
Lariats have wrought?

Q of all people should realize what
would happen to free jazz when the

iron-clad others take power again
some day... as, sadly, they prob. will.

Now, a Sec. of Anarchy....

Gerald S.

> *I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html*
>
> *Troy Camplin*
>
> _____
> *From: Maria Damon <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, February 9, 2009 6:50:04 PM*
> *Subject: Secretary of the Arts*
>
> *Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.*
>
> *http://www.petitiononline.com/esnyc/petition.html*
> *<http://www.petitiononline.com/esnyc/petition.html>*
>
> * *
>
> ..
>
> __,_._,___

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148. **Ryan Daley**
Re: Secretary of the Arts
Wed 11 Feb 2009

Troy,

I'm even more confused after reading that, since you didn't say much but "if we allow this to happen, the arts will be ruined. muah ha ha."

Aside from noting that there will always be "official" (read, hotel lobby) art and "unofficial" art, how will appointing a Secretary of the Arts (add your name suggestion here) change anything?

On Tue, Feb 10, 2009 at 3:01 PM, Troy Camplin <[redacted]> wrote:

> *I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html*
>
> *Troy Camplin*
>
> ---
>
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> *To: [redacted]*
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> *http://www.petitiononline.com/esnyc/petition.html < http://www.petitiononline.com/esnyc/petition.html>*
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> ..
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> __,_._,___

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149. **Johanna Fisher**
Re: Secretary of the Arts
Wed 11 Feb 2009

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively

nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us
!
!
afterall.

Professor Johanna Fisher

---- Original message ----
>Date: Tue, 10 Feb 2009 12:01:32 -0800
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin
<[redacted]>)
>Subject: Re: Secretary of the Arts
>To: [redacted]
>
>I could not disagree with such an idea more. Here's my explanation why:
http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
>
>Troy Camplin
>
>
>
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>To: [redacted]
>Sent: Monday, February 9, 2009 6:50:04 PM
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150. Dillon Westbrook
Long poems or plays on prison/imprisonment
Wed 11 Feb 2009

Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

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151. Kimmelman, Burt
Lodging for AWP Chicago
Wed 11 Feb 2009

If anyone needs last minute lodging, I'm writing to recommend a B&B run by a friend of Michael Stephens in Evanston, just minutes from the AWP conference in Chicago. If interested phone Susan Wolan at [redacted]. She can give you the address. The B&B is on Judson Avenue which is the historic part of Evanston, a few blocks from the lake and a short walk downtown. Main Street is a minute away. The two trains -- the Metra and the el -- are five-minutes' walk. The Metra takes you to downtown Chicago in eighteen minutes. She can provide you with the rest of the information.

Burt

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152. Roy Exley

Roy Exley - Re: New poetry weblog

Wed 11 Feb 2009

Jeroen,

Many thanks for this amazing weblog, I am looking forward to many happy hours perusing it, you seem to be in the same parallel universe as me, and hopefully, lots of others, don't spoil it, don't name it, but stay with it!

Roy Exley.

On 10/2/09 3:46 pm, "Jeroen Nieuwland" <[redacted]> wrote:

> *Dear all,*
> *just want to announce a new weblog about poetry. Hope some of you might link to it:*
>
> *transversalinflections.wordpress.com*
>
> *All good things,*
> *Jeroen Nieuwland*

↑ Index

153. Scott Michael Pierce

New Effing titles & Effing at AWP - Chicago

Wed 11 Feb 2009

We're pleased and proud to announce the publication of two new effing titles:

KISS A BOMB TATTOO by Hoa Nguyen

44 pages
saddle-stitched
w/ letterpress covers
isbn 0-9794745-5-8
$8.00

http://effingpress.com/bomb_tattoo.htm

&

IN THE BIRD'S BREATH by Marcia Roberts

64 pages
saddle-stitched
w/ letterpress covers

isbn 0-9794745-7-4
$8.00

http://effingpress.com/birds_breath.htm

****ALL ORDERS THIS WEEK WILL SHIP WITH EXTRA EFFING GOODIES****

EFFING PRESS AT AWP - CHICAGO:

If you're attending the AWP in Chicago come see our table at the bookfair (table # 774) Thursday Feb 12 - Saturday Feb 14. We've brought most of the titles from the last couple of years plus the new issue #7 of effing magazine as well as some other printed ephemera.

The bookfair is open to the public on Saturday....

ALSO, come see Effing poets Hoa Nguyen and Gloria Frym at this event Friday night at Links Hall in downtown Chicago:

Friday, February 13, from 8pm to late

AWP OFF-SITE EVENT: Red Rover's Experiment #26: A Small Press Showcase featuring ACTION BOOKS, EFFING, FLOOD EDITIONS, FUTURE POEM, LES FIGUES, SLACK BUDDHA, SWITCHBACK, & UGLY DUCKLING PRESSE.

Readings by Jessica Bozek, Amina Cain, Marcella Durand, Bill Fuller, Gloria Frym, Kim Hyesoon, Alta Ifland, Nancy Kuhl, Dan Machlin, Don Mee, Mel Nichols, Hoa Nguyen, Kathleen Rooney, Susan Schultz, John Tipton, & Ronaldo V. Wilson.

@ LINKS HALL, 3435 N. Sheffield Avenue, Chicago, IL [$5]

Sincerely,

Scott Pierce

Effing Press
703 W. 11th Street
Austin, TX 78701
USA

www.effingpress.com

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154. George Bowering
Re: Secretary of the Arts
Wed 11 Feb 2009

You're right.
That right-wing view should also encompass those other areas of life.
No more cabinet ministers for the military, foreign affairs, the

treasury, any of that stuff.
Turn them all over to the "Free" Enterprise people,
you know--the anti-socialists who are being bailed out now.

gb

On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:

> *I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html*
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>
> * *
>
> ..
>
> __,_._,___
>
> *welcome.html*
>
> *welcome.html*

Mr. G. Bowering, OC
One foot in the cradle.

↑ Index

155. Pam Brown
Thanks again everyone Jacket has a reviewer for Solicitations
Wed 11 Feb 2009

Thanks very much
We have a reviewer for Solicitations

All the best,
Pam

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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156. Small Press Traffic
SPT PRESENTS: BOK and ZOLF FRIDAY 2/20!
Wed 11 Feb 2009

Please excuse cross postings but not our delirium at this amazing upcoming reading!

What would the Iliad look like if rewritten using only one vowel? What happens to political poetry when channeled through the waste of corporate language and search engines? On February 20, Small Press Traffic presents Christian Bök and Rachel Zolf, two celebrated members of the Canadian avant-garde, who will read from their landmark, award-winning books.

Christian Bök's Eunoia was an instant bestseller in the U.K., where it was just released in the fall of 2008. First published in Canada in 2001, Eunoia is a univocal lipogram (using only one vowel per chapter), which achieves its full impact when performed live by Bök. Charles Bernstein has called it 'an exemplary monument for 21st century poetry.' Bök will be reading from the Griffin Prize-winning Eunoia, among other recent works.

Rachel Zolf's Human Resources is a writing machine in which poetry and 'plain language' collide. At the intersection of creation and repackaging, we experience the visceral and psychic cost of selling things with depleted words. Pilfered rhetorics fed into the machine are spit out as bungled associations among money, refuse, culture, work and communication. With the help of online engines that numericize language, Human Resources explores writing as a process of encryption. Zolf will read from Human Resources and her current

work-in-progress on competing knowledges in Israel-Palestine, The Neighbour Procedure.

Small Press Traffic Presents Christian Bök and Rachel Zolf Friday, February 20, 7:30 p.m. Timken Lecture Hall, California College of the Arts (1111 Eighth Street) $10 suggested donation

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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157. mIEKAL aND
Re: Where are today's farmer poets?
Wed 11 Feb 2009

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

~mIEKAL

On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:

> *Hi mIEKAL,Thanks. I do crop farming, producing mainly vegetables such as*
> *onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra, etc. I*
> *also have great interest in cultivating yams. Yam is regarded as a special*
> *crop in the Igbo culture. But apart from this, I like seeing the tender*
> *shoots emerge and climb the stakes. Yams are climbers, strategic climbers.*
> *The yellow yam prefers to climb the stake clockwise, whereas the white yam*
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> *these yams, they undo your imposition some hours later. This pattern*

of
movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to my crops
and do often imagine that my interaction with them renews my life, keeps me
"green." Perhaps it is a hunger, perhaps. But whenever I emerge from my
farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through
writing and sowing seeds in the garden behind my place of residence. I see
the seeds of ideas and the seeds of the vegetables and root crops
germinating and growing as if the destinies of both are tied together.
Perhaps as I practice both, I realize the need to nurture ideas creatively,
even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I
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-- Obododimma.

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>
> *One of them is online: me!*
> *-- Obododimma.*

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158. patrick dunagan

Dunagan, Fisher, & Hill reading in SF

Wed 11 Feb 2009

Celebrating publication of
*
**Against the Weather* by Owen Hill

From Chansonniers by Patrick James Dunagan

both published by Blue Press: http://bluepressbooks.com/

& *Maybe A Painter* by Christina Fisher

published by Auguste Press: http://www.augustepress.com/maybeapainter.jpg
http://www.augustepress.com/

***
BIG BELL
HOSTS :

HOMESTYLE GET-TOGETHER
wednesday 2.18.09 round 7

with a poetry reading
*patrick james dunagan
christina fisher
& owen hill*

do drop by, the door'll be open

(**between 17th & mariposa, in San Francisco right off the 33 stanyan or the 22 fillmore
it's at a private residence so please rsvp for street address**)

***

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159. blacksox
Poetic Colla'ge 3rd Wednesday's at Austins
Wed 11 Feb 2009

Please note time change
Starting @7;30
Every 3rd [redacted]â€™s
Featuring
POETIC COLLAâ€™GE
All the way from ST. Peteâ€™s
&
Austinâ€™s OPEN MIC

Something completely different

Wednesday February 18, @ 7:30

Austinâ€™s Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida 32789

Poetic Collaâ€™ge (PC) is a mixture of worldly occurrences and spiritual flavor, culminating into a style PC has titled â€œWriting Life.â€ Through their poetry they offer strength, knowledge, guidance, power, healing and love. Poetic Collaâ€™ge is made up of two constant voices George (Naptali) Carty and P.J. (Empress) Crosby. Both voices, whether individual or combined bring their own unique flavorful seasoning to the collage

Do NOT (I repeat) DO NOT MISS THIS EVENT
YOU, Austinâ€™s Open Mic, make every night special
Hosted by Lillyâ€™s Open Words ,& Russ Golata
For directions or comments e-mail me at [redacted]
Or phone me at [redacted]
Or AUSTINâ€™S at [redacted]
http://poetry.meetup.com/362/

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160. **Danny Snelson**

UBUWEB: FLASH ARTIFACTS - Feb 19 at CRG Gallery - (And Poetry Project Reading)

Wed 11 Feb 2009

CRG Open Video Series
UbuWeb: Film & Video: FLASH ARTIFACTS
<http://www.crggallery.com/events/>
<http://www.crggallery.com/events/>
Curated by João Enxuto and Danny Snelson

THURSDAY FEBRUARY 19TH - 7PM

Excited to announce an upcoming two panel screening (Feb 19, 7PM—that's next
Thursday) at CRG Gallery in New York. You can find the full info on the
event, along with directions, at the CRG event
site<http://www.crggallery.com/events/>
.

I'm working as UbuWeb's representative along with curator João Enxuto. We'll
be screening some of the more remarkable incidents of digital prescience
we've found in the films streaming at UbuWeb. See blurb
info<http://www.crggallery.com/events/>,
below, or at the screenings previous incarnation at D21 in
Leipzig<http://www.d21-leipzig.de/ubu+web+english>
.

Also! Those in the New York, I'll be reading at the Poetry
Project<http://www.poetryproject.com/calendar.php>this Monday (Feb 16,
8PM) with Lance Wakeling
<http://www.ubu.com/contemp/wakeling/index.html>, wch also promises to
excite.

Hope to see you,
Danny

: :

[PS. If anyone outside of the New York area wld like videos for these
performances please backchannel me &I'll be happy to send you a link. Will
have much of this up at my site <http://aphasic-letters.com/> sometime.]

: :

Curators João Enxuto and Danny Snelson will organize selections from the
streaming video archives of the ubu.com/film <http://www.ubuweb.com/film>
website as a means to momentarily "clothe and house" classic avant-garde film

and video works. This performance will investigate the characteristics of online versions of media-reflexive works. Through live projections and interventions, the curators will reprogram works designed to address mediums now teetering at the edge of obsolescence.

New possibilities will be explored for historical material freed from the properties of celluloid or television. Streaming online, Paul Sharits' film "Dots 1 & 2" is transformed into a matrix of pixel-squares. And Vito Acconci presages the promise of social networking in "Theme Song": *There's got to be somebody. There's got to be somebody watching me, somebody who wants to come in close to me. * Founded in 1996, UbuWeb is an idiosyncratic archive of previously scarce avant-garde films and video artifacts. Editors and curators determine the content of UbuWeb, which is one source among many that have "become subsumed in the mechanics of digital redistribution." Dada films, Structuralist cinema, and early video experiments are all subject to the compressed regimen of flash video formats. This live screening is a cinematic event: an orchestrated celebration of the dereliction affecting these historical objects, reconfigured now under the logic of digital distribution.

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161. Gary Sullivan
BENSON | YOUNG @ SEGUE @ BPC | VALENTINES DAY
Thu 12 Feb 2009

Celebrate Valentine's Day at
SEGUE @ BOWERY POETRY CLUB

with

Steve Benson and Stephanie Young

Saturday February 14
4:00 p.m. - 6:00 p.m.
308 BOWERY, just north of Houston
$6 admission goes to support the readers

Steve Benson, formerly of the San Francisco Bay area, has lived in Downeast Maine since 1996. Transcripts of orally improvised performances appear in Blindspots (Whale Cloth, 1981), Reverse Order (Potes and Poets, 1989), Blue Book (The Figures/Roof, 1998) and Open Clothes (Atelos, 2005), along with written works. With nine other bay area language poets, he is preparing part 8 of The Grand Piano: An Experiment in Collective Autobiography (Mode A, 2006-present).

Stephanie Young lives and works in Oakland. Her books of poetry are Picture Palace (in girum imus nocte et consumimur igni, 2008) and Telling the Future

Off (Tougher Disguises, 2005). She edited Bay Poetics (Faux Press, 2006) and her most recent editorial project is Deep Oakland, deepoakland.org. She blogs so rarely at stephanieyoung.org/blog.

The Segue
Reading Series is made possible by the support of The Segue Foundation.
For more information, please visit seguefoundation.com,
bowerypoetry.com, or call [redacted].

Curators: February-March by Nada Gordon & Gary Sullivan.

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http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t2_allup_explore_022009

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162. David-Baptiste Chirot

FW: About Poetry: Poems for President Lincoln/More Love Poems

Thu 12 Feb 2009

Date: Thu, 12 Feb 2009 07:25:44 -0500
From: [redacted]
To: [redacted]
Subject: About Poetry: Poems for President Lincoln/More Love Poems

Poetry

Poetry

In the Spotlight
|
More Topics
|
Top Picks
|

from Bob Holman & Margery Snyder

Poetry plays an important role in two dates this week -- the 200th birthday of Abraham Lincoln, that most poetic of American presidents, and of course Valentine's Day, the calendrical nexus of love poems.

In the Spotlight

Poems for President Lincoln -- Celebrating His Bicentennial

Abraham Lincoln wrote a few poems himself, his speeches are remembered today for their poetic power, and he was the object and inspiration of many,

many poems. To commemorate the anniversary of his birth we've gathered a sampling of the classic poems written about him.

More Topics

Classic Love Poems for Valentine's Day

Library: Poems by Elizabeth Barrett Browning

Author of Sonnets from the Portuguese

Library: Poems by Robert Burns

"O my Luve's like a red, red rose"

Library: Poems by Samuel Taylor Coleridge

His ballad is simply titled "Love"

Library: Poems by William Butler Yeats

"A Poet to His Beloved"

How To Find A Poem On the Web

How To Memorize a Poem

O Father Abraham!

Our collection also includes a modern American poem by a poet too little known in his short lifetime -- Hyam Plutzik. A new film biography of Plutzik is making the festival rounds this year, and its literary researcher Edward Moran kindly offered us Plutzik's poem, "To Abraham Lincoln, That He Walk by Day," for your President's Day reading.

Our Envoys to the February InterBoard Poetry Competition

"Soft Star-Spangled Story," by Guy Kettelhack
"The Brutes," by T. Obatala
"Potter's Field," by Angela Lewis

....read more

Sponsored Links

Top Picks

-

More Guide Picks: Love Poem Collections

from your

Poetry

Guide

From the very beginnings of human culture, poets have provided the words people use to express love both sacred and sexual. Here are anthologies and single poet collections of love poetry, classic and contemporary, from ancient and modern cultures all over the world, selected by your guides. Choose one as a gift for the person you love, or better yet, explore the world of love by reading the poems to each other.

1) Haruko/Love Poems, by June Jordan

(High Risk Books, 1994) June Jordan was all about passion, and this selection reveals the extraordinary range of her passion in sensuality, lyricism, obsession, anger, the full gamut... It begins with a series of poems written to her female lover, Haruko, followed by love poems selected from 20 years' work by Adrienne Rich. It's a deeply moving book; as Publisher's Weekly said, "...so effective that readers find themselves mouthing the words. It's impossible to sit silently back."

2) 100 Love Sonnets/Cien Sonetos De Amor, by Pablo Neruda

(bilingual ed., English trans. Stephen Tapscott, University of Texas Press, 1986) "Joyfully, playfully erotic..." "passionate and imaginative..." these poems written for Neruda's third wife, Matilde Urrutia, are among his most appealing works, justly counted as classics. And don't forget Twenty Love Poems and a Song of Despair (trans. W.S. Merwin, Viking Penguin reprint, 1993), the book that sparked his international fame as a poet and remains an enduring favorite, full of spectacular romanticism.

3) Sonnets from the Portuguese, by Elizabeth Barrett Browning

(ed. William S. Peterson & Julia Markus, Harper Perennial, 1998) These are the poems E.B. Browning wrote to her husband during their courtship (he called her "my little Portugese"), and they have long been the best-known love poems written in English, including that most famous line, "How do I love thee? Let me count the ways." In this edition, the 44 sonnets are enhanced and "illuminated" by excerpts from the love letters exchanged by the Brownings and commentary by biographer Julia Markus.

Best Moves in a Bad Economy

Save & Invest the Right Way

Find out how to beat a bear market, make smart choices, and keep your cool even when the economy is unpredictable.

Poetry Ads

Valentines Poems

Romantic Love Letter

Short Love Poetry

Birthday Poems

Funny Poems

Advertisement

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163. Halvard Johnson

RIP Keith Wilson (1927-2009)

Thu 12 Feb 2009

Keith Wilson died the other day. He was a friend I've known since the mid-60s,
when I spent some years living in El Paso while he was living in southern New
Mexico: Anthony, right on the Texas-New Mexico border; then San Miguel, farther

north, up the Mesilla Valley of the Rio Grande; and then Las Cruces. Any house
of Keith and Heloise Wilson was full of music and wine and poetry, a caravanserai
for poets traveling north or south, east or west.

Keith, at one stage of his life, often wrote of the sea, and his sea poems were among the best poems to come out of the Korean War. Here's one that's not overtly war related:

The Sea

"On the beach
the ocean ends in water.
    --George Oppen
    The Materials

The crisp line, taut, in all
intimations, thrown out, cork circling
the water, spash, my hand

reaching out

--the call, rightly named, these
Materials, the call is there
simple, demanding

response and a certain
attention to pulse, the
movement of whatever the work

asks of man--is that what
I'm trying to say, a man,
and how, sometimes, he doesn't

drown. Coming up spitting
salt water, safely past the
screws, it *is* a man
intact who waves

from the calm wake; behind
him the sea clear, oceans
held in place by a line.

And he wrote of dusty New Mexico towns:

The Politicians

come
come here with full bellies
& shined shoes to the one street
of San Miguel, talking, waving
hands, their harsh gringo Spanish
shouted in the hanging dust
of the square

the men of the town
stand uneasy, aware of their hard
hands, the blue of the stranger's
eyes, their own mudcrusted boots
stiff with clay

they are ashamed these men
whose hands are strong with work & loving.
they listen. then go to the bar,
beer & red wine, juke box Infante songs,
his dead voice singing of a Mexico
which was sad, beautiful, but theirs
--riding free across a green land,
gritos on their lips & dead politicians
fall, one-by-one before their dreaming guns.

--both from *Graves Registry and Other Poems*
[New York: Grove Press, 1969]

Coincidentally, while 1969 did not mark the first publication of a collection of
poems by Keith Wilson, it did mark the first publication of a collection of poems
by me. And it was Keith Wilson who sat me down on his living room floor and
showed me how to put a collection of poems together. That first book that bore
a epigraph by Keith Wilson: "a sunlit unity / desperately sought" and contained
this poem written on the occasion of Keith's and Heloise's moving from Anthony,
New Mexico, to a big new (well, not new new) house in San Miguel:

Moving Out

for Keith & Heloise Wilson

saying goodbye
is no trouble:

a house is a skin
to be shucked

wriggled out of
room by room

closet by closet
until what remains

is piles of boxes,
a few empty hangers,

a heap of debris
on the kitchen floor

which never seemed so wide,
a neighbor's dog

who come to say goodbye
from a respectable distance.

fr. *Transparencies and Projections*
[New York: New Rivers Press, 1969]

--HJ

--

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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164. Alan Sondheim

Beam Me Up video from performance 2/11

Thu 12 Feb 2009

Beam Me Up video from performance 2/11

http://www.alansondheim.org/beammeup1.mp4
http://www.alansondheim.org/beammeup2.mp4
http://www.alansondheim.org/beammeup3.mp4

(Below is a general description which I've prepared for an online class coming up.)

I have an installation in the online virtual world, Second Life. If you go http://slurl.com/secondlife/Odyssey/48/12/22 - you will find it. In order to use this URL, you need to have a Second Life account; you can get this at http://www.secondlife.com . The installation is called The Accidental Artist and is quite complex - I've been changing it for the past eight months. You can find all sorts of images and videos from it at http://www.alansondheim.org/ - these include a number of performances that have been seen and recorded world-wide. (The last was February 11.)

Let me begin with silent film. Roberta E. Pearson, in Eloquent Gestures: The Transformations of Performance Style in Griffith Biograph Films, distinguishes between two fundamental modes of performance: the histrionic and the verisimilar. I associate the former with melodrama and the latter with a presumed 'natural' acting style. Melodrama operates through a semiotics of stereotyped poses and movements (hands clasped in prayer for example); traditionally, theatrical poses might be held for a few seconds - forming a tableau (waiting for audience reaction). You can see this mode in operation in silent films; characters will _stop_ and hold exaggerated gestures, as the diegesis is transformed into a meta-narrative of segmen- ted moments. I claim that this semiotics (which also extends into and through subtitles) plays out in virtual worlds as well, since characters are given stock responses (animations) which may be played one after another, in serial order - at times there may be 'behavior collisions' - situations in which animations compete with each other.

In my virtual world (Second Life) work, I use files that have been produced by altered motion capture equipment. A human performer, wearing sensors, moves in a regulated environment, and the movements of the sensors are recorded - this results in a file that allows an avatar to mimic the movement of the human. In my work, however, there are two differences: the sensors are remapped onto the body in a 'non-natural' manner (head on foot for example), and the software itself is rewritten in order to create what I call 'dynamic filters' - the original human move- ment is filtered to produce new and inconceivable movement. This is the sources of a great deal of my work, which starts from a 'natural' order and proceeds into a distorted digital/virtual one - which may then be returned (through live dance for example) in another altered form to the 'real' world. I see my avatars having the potential frenzy/energy of silent film and the wild movement of Buster Keaton.

(In the excerpts above, the avatar movement is slowed down in grotesque duets with Sandy Baldwin; I did little recording of the high-speed movement since I was working the environment at the time.)

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165. Maria Damon
Re: Long poems or plays on prison/imprisonment
Thu 12 Feb 2009

---

jean genet's play Deathwatch.

Dillon Westbrook wrote:
> Can anyone think of any long poems or plays on (or in)
> prison/imprisonment. I'm not even going to prime the pump, as I want
> to cast a wide net. Looking into doing a theater piece at a defunct
> prison and want to catalogue and read what's out there.
>
> thanks all,
>
> Dillon
>

↑ Index

166. Caleb Cluff
Re: Long poems or plays on prison/imprisonment
Thu 12 Feb 2009

You can start with the Ballad of Reading Gaol.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Dillon Westbrook
Sent: Thursday, 12 February 2009 3:57 AM
To: [redacted]
Subject: Long poems or plays on prison/imprisonment

Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

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167. **JULIE KIZERSHOT**
Re: Long poems or plays on prison/imprisonment
Thu 12 Feb 2009

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*

↑ Index

168. **Danny Snelson**
Re: Long poems or plays on prison/imprisonment
Thu 12 Feb 2009

Perhaps my favorite is Alan Davies a an av es<http://english.utah.edu/eclipse/projects/AVES/aves.html>(published by Potes & Poets in 1981, now hosted by Eclipse) which uses the 'prisoner constraint'—namely, no ascenders or danglers. Imagine: if you wanted to jam as many words as possible into a finite piece of paper from yr jail cell, you might be compelled to seek an extreme economy of height.

After that, de Sade?

On Wed, Feb 11, 2009 at 11:56 AM, Dillon Westbrook <[redacted]>wrote:

> *Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking*

> *into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*

↑ Index

169. **Gabrielle Welford**

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

---

a balinese poet imprisoned by the indonesians: putu oka sukanta. g

On Thu, 12 Feb 2009, JULIE KIZERSHOT wrote:

> *Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.*
>
> *Julie Kizershot2/11/09 11:56 AM*
>
> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*

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170. **Poetry Project**

Events at The Poetry Project February

Thu 12 Feb 2009

Hi Everyone,

Here¹s what¹s happening next week:

Monday, February 16, 8 PM
Danny Snelson & Lance Wakeling

Danny Snelson is an archivist, editor and writer. His online editorial work has ranged from Eclipse, where he started as a scanner, to UbuWeb, where he edited the 2007 series of /ubu Editions. He is currently a contributing editor to the EPC and PennSound, selecting the 2008 featured resources. Recent writing projects include my Dear coUntess (Drunken Boat #9), The Book of Ravelling Women, Aphasic Letters, and Testimony (a sound poem in Deseret). Born in Tacoma, Washington, Lance Wakeling is an artist and writer who lives and works in Brooklyn, New York. His first book Sic, Notes from a Keylogger, was published electronically by Ubu.com. He edits and distributes the PDF bulletin Private Circulation, which will publish a paperback compendium of its first twelve issues in early 2009.

Wednesday, February 18, 8 PM
Fred Moten & Keith Waldrop

Fred Moten is author of Arkansas (Pressed Wafer, 2000), Poems (with Jim Behrle; Pressed Wafer, 2002), In the Break: The Aesthetics of the Black Radical Tradition (University of Minnesota Press, 2003), I ran from it but was still in it (Cusp Press, 2007), and Hughson¹s Tavern (Leon Works, 2008). He has two more forthcoming books B Jenkins (Duke University Press, 2009) and Open Secret: Blackness and Stolen Form (University of Minnesota Press). Moten was born in Las Vegas and now lives in Durham, North Carolina where he teaches in the Department of English at Duke University. Keith Waldrop (born Emporia, Kansas, 1932) teaches at Brown University in Providence, Rhode Island, and, with Rosmarie Waldrop, is editor of the small press, Burning Deck. Recent books include Light While There Is Light, The Locality Principle, The Silhouette of the Bridge (America Award, 1997), Analogies of Escape, Haunt, Semiramis if I Remember, The House Seen from Nowhere, The Real Subject, and, with Rosmarie Waldrop, Well Well Reality. He has translated, among others, Anne-Marie Albiach, Claude Royet-Journoud, Paol Keineg, Dominique Fourcade, Pascal Quignard, Jean Grosjean, and Baudelaire. Forthcoming this spring are three titles: Transcendenal Studies (a book of poems, University of California Press), Several Gravities (a book of collages, Siglio Press), and a translation of Baudelaire¹s Paris Spleen: little poems in prose (Wesleyan University Press).

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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171. Michael Tod Edgerton
Re: Long poems or plays on prison/imprisonment
Thu 12 Feb 2009

Nothing not obvious, perhaps, but CD Wright's One Big Self and, though novels, Jean Genet's Our Lady of the Flowers and Miracle of the Rose come immediately to mind, and Wright's book includes a list of prison-related readings in the back.

Michael Tod Edgerton

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that? ~ Ann Hamilton, in an interview about her installation, Indigo Blue

--- On Thu, 2/12/09, JULIE KIZERSHOT <[redacted]> wrote:
From: JULIE KIZERSHOT <[redacted]>
Subject: Re: Long poems or plays on prison/imprisonment
To: [redacted]
Date: Thursday, February 12, 2009, 5:27 PM

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

> Can anyone think of any long poems or plays on (or in) prison/
> imprisonment. I'm not even going to prime the pump, as I want to cast
> a wide net. Looking into doing a theater piece at a defunct prison
> and want to catalogue and read what's out there.

>
> thanks all,
>
> Dillon
>
guidelines &

↑ Index

172. Cara Benson

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

And look into Miguel Piñero

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

_____
From: JULIE KIZERSHOT <[redacted]>
To: [redacted]
Sent: Thursday, February 12, 2009 6:27:52 PM
Subject: Re: Long poems or plays on prison/imprisonment

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*

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173. mIEKAL aND
Re: Where are today's farmer poets?
Thu 12 Feb 2009

I was trying to think of a piece I've done which comes close to the way I interface writing, language, symbols, biology, growth etc & I think this work is one of my better demonstrations:

F L O R A S P I R A E
the language of plant - breath

-Inhale F L O R A S P I R A E as a flash movie.
-Enscribe F L O R A S P I R A E as a truetype font for the Macintosh.
-Inspect F L O R A S P I R A E as a population of possible JPEGS.

http://www.joglars.org/floraspirae/inhale.html

On Feb 11, 2009, at 8:03 AM, Obododimma Oha wrote:

> *That's it, David. Sometimes the colours and shapes in the garden enact a*
> *pattern of reality beyond words. And I find the visual poem more urgent,*
> *more practical. There are colours of the flowers and leaves of the crops*
> *that say many things. I find myself just staring and trying to take it all*
> *in. Touring the garden as soon as I get back home from the office, or from*
> *any other place that fills my head with noise, has become more than a*
> *therapy for me.*

↑ Index

174. nieuwland jeroen
Re: Long poems or plays on prison/imprisonment
Thu 12 Feb 2009

Also, not (all) long-poems or plays, but in/about prison (and sorry if I'm being obvious):
- Wole Soyinka, Poems from prison
- Breyten Breytenbach's The true confessions of an albino terrorist
- Gathering seaweed; African prison writing, Jack Mapanje (ed.) (Google books has a preview)
- Poems From Guantanamo: The Detainees Speak (University of Iowa Press, August 2007)
- http://www.strugglemagazine.net/prisonpoetsissue.htm
- Chen Shui-bian (blogs.straitstimes.com/2008/12/2/taiwan-s-prison-poet)

- Marquis de Sade, Letters from prison
- Schachnovelle (trans.: The royal game), by Stefan Zweig
- Wilde's De Profundis
  Solzhenitsyn, Kafka...

_____
From: JULIE KIZERSHOT <[redacted]>
To: [redacted]
Sent: Friday, February 13, 2009 12:27:52 AM
Subject: Re: Long poems or plays on prison/imprisonment

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*

↑ Index

175. David Seaman
Re: Where are today's farmer poets?
Thu 12 Feb 2009

Obododimma, Greetings!

I have numerous Nigerian students in my French classes here in south Georgia, along with other west Africans, Cameroun etc. But my students tend to be city dwellers, some don't even know what their ethnic heritage is. ("Urbain," they confess.) I Have made some short visits to west Africa, longer ones to east Africa, and I lived for a year in Morocco. I have translated the Moroccan poet Serhane.

My south Georgia garden has fruit trees (apple, pear, almond, even olives). For vegetables, I do all right with tomatoes and eggplants, but have less success with onions and squash. My herbs are super: rosemary, lavendar, sage, thyme.

I write poems about land and plants, and do lots of visual poetry. My Georgics poetry books about Cotton and Tobacco have been critical successes.

Voila, c'est moi.

David

On Feb 11, 2009, at 9:03 AM, Obododimma Oha wrote:

> *That's it, David. Sometimes the colours and shapes in the garden enact a*
> *pattern of reality beyond words. And I find the visual poem more urgent,*
> *more practical. There are colours of the flowers and leaves of the crops*
> *that say many things. I find myself just staring and trying to take it all*
> *in. Touring the garden as soon as I get back home from the office, or from*
> *any other place that fills my head with noise, has become more than a therapy for me.*
> *I like many things that thrill and renew the mind, David, including very*
> *crazy things like leaving my room at night (indeed, sneaking out) and going*
> *to the garden to sit and think in the darkness and listen to the night*
> *sounds... and the lights of the fireflies.*
>
> *I also like escaping from "book" people once in a while and going deep into*
> *the village to be with the country folk, to share in their lore and life. I*
> *think I belong to them, only that I hold the pen on the one hand and a hoe*
> *on the other....*
>
> *--- Obododimma.*
>
> *On Tue, Feb 10, 2009 at 3:23 PM, David Seaman <[redacted]> wrote:*
>
> *All of a sudden you sound very interesting to me and I will try to get past*
> *the funky speLL inG o f your name. Visual poet, gardener, what's not to*
> *like?*
> *Tell me more, back channel is fine.*
>
> *David*
>
> *On Feb 8, 2009, at 11:51 PM, mIEKAL aND wrote:*

Obododimma & others:

What kind of farming do you do & do you feel like there is an interface
between your farming life & your writing life?

I've been running a permaculture demonstration for almost 20 years, on a
yearly basis we have folks coming thru here interning & learning how to grow
food for themselves, put it up, learn to cook local & be resourceful in ways
that don't require the big bucks. We grow primarily fruits nuts garden
annuals gourds & other craftables as well as a lot of exotics like container
figs & citrus. I also make my living from largest organic farmers
cooperative in the US...(but as a webmaster). For my part the interface is
sometimes very sketchy altho in some ways the visual poetry that I've done
has come much closer to reinventing the wild space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

One of them is online: me!
-- Obododimma.

welcome.html

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *welcome.html*

↑ Index

176. Charles Alexander
Re: Where are today's farmer poets?
Thu 12 Feb 2009

I think I might support mIEKAL as Secretary of the Arts.

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Feb 11, 2009, at 4:13 PM, mIEKAL aND wrote:

> *One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.*
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> *& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...*
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> *~mIEKAL*
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> *On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:*
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> *Hi mIEKAL,Thanks. I do crop farming, producing mainly vegetables such as*
> *onion, fluted pumpkin (we eat the leaves over here in Nigeria),*

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also have great interest in cultivating yams. Yam is regarded as a special
crop in the Igbo culture. But apart from this, I like seeing the tender
shoots emerge and climb the stakes. Yams are climbers, strategic climbers.
The yellow yam prefers to climb the stake clockwise, whereas the white yam
prefers doing its own anticlockwise. Even if you change the directions for
these yams, they undo your imposition some hours later. This pattern of
movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to my crops
and do often imagine that my interaction with them renews my life, keeps me
"green." Perhaps it is a hunger, perhaps. But whenever I emerge from my
farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through
writing and sowing seeds in the garden behind my place of residence. I see
the seeds of ideas and the seeds of the vegetables and root crops
germinating and growing as if the destinies of both are tied together.
Perhaps as I practice both, I realize the need to nurture ideas creatively,
even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I
can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[redacted]>
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>
> *One of them is online: me!*
> *-- Obododimma.*
>
> *welcome.html*

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177. steve russell

Re: Long poems or plays on prison/imprisonment

Thu 12 Feb 2009

There's a play based on Jack Henry Abbot's "In The Belly of The Beast," Abbot's prison memoir. I'm not sure who did the adaptation, but it shouldn't be too hard to find out on-line. Abbot is the prisoner that Norman Mailer helped get released, but who later stabbed a waiter in New York. Wole Soyinka, the Nigerian Nobel Laureate, has a prison memoir entitled "The Man Died." Many of his poems deal with prison. There's also the poetry of Cesar Vallejo, but I don't recall any long poems based on his prison experience. & Genet, who someone else mentioned. Genet also wrote poetry while in prison. One special note about Jimmy Santiago Baca, who's also been mentioned: Baca taught himself to read and write while in prison.
From: Dillon Westbrook <[redacted]
Subject: Long poems or plays on prison/imprisonment

To: [redacted]
Date: Wednesday, February 11, 2009, 11:56 AM

Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

From: Dillon Westbrook <[redacted]
Subject: Long poems or plays on prison/imprisonment
To: [redacted]
Date: Wednesday, February 11, 2009, 11:56 AM

Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.

thanks all,

Dillon

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178. **Troy Camplin**
Re: Secretary of the Arts
Thu 12 Feb 2009

Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.

I also would not have bailed out any companies, as that is not the job of government, either. Had the government not interfered in the market in the first place, we wouldn't have had this particular crisis, and if they had just let those who made the mistakes they did fail rather than rewarding them for having failed, the recession would be over by now. The economy is already showing signs of recovery -- but don't worry, this "bailout" bill just passed will squash that.

My political ideology, btw, is not Right-wing. And supporting free markets, a naturally-occurring, self-organizing system, is not ideological at all -- it's like

saying I support the existence of deserts on the 30th parallel. Opposing deserts being on the 30th parallel is ideological.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 2:11:27 PM
Subject: Re: Secretary of the Arts

You're right.
That right-wing view should also encompass those other areas of life.
No more cabinet ministers for the military, foreign affairs, the treasury, any of that stuff.
Turn them all over to the "Free" Enterprise people,
you know--the anti-socialists who are being bailed out now.

gb

On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:

> *I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html*
>
> *Troy Camplin*
>
> ---
>
> *From: Maria Damon <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, February 9, 2009 6:50:04 PM*
> *Subject: Secretary of the Arts*
>
> *Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.*
>
> *http://www.petitiononline.com/esnyc/petition.html*
> *<http://www.petitiononline.com/esnyc/petition.html>*
>
> * *
>
> ..

> __,_._,___

Mr. G. Bowering, OC
One foot in the cradle.

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179. Troy Camplin
Re: Secretary of the Arts
Thu 12 Feb 2009

You want the same people cutting arts education in our schools to be in charge of the arts?

I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

_____
From: Johanna Fisher <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the

imagination might just save us
!
!
afterall.

Professor Johanna Fisher

---- Original message ----
>Date: Tue, 10 Feb 2009 12:01:32 -0800
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>Subject: Re: Secretary of the Arts
>To: [redacted]
>
>I could not disagree with such an idea more. Here's my explanation why:
http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
>
>Troy Camplin
>
>
>
>_____
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>To: [redacted]
>Sent: Monday, February 9, 2009 6:50:04 PM
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>
>* *
>
>..
>
>
>

>__,_._,___
>
>

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180. Troy Camplin
Re: Secretary of the Arts
Thu 12 Feb 2009

I don't care who is appointed this time or that time. I just fear that a Secretary of the Arts will do for the arts what the Secretary of Education did for education. The more the federal government has gotten involved in education in the U.S., the worse it has gotten. There is also the fact that the more government funds something, the less private funds become available for that same things. The arts will become increasingly government controlled. Maybe you and others want that, but I certainly do not. It may seem a dream scenario to you because of who is in the WHite House right now, but what if someone is elected who could turn it into a nightmare scenario? The thought of who a President Pat Buchanan or his like would appoint to such a position terrifies me. I don't know why it doesn't terrify you.

Troy Camplin

From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 10:21:51 AM
Subject: Re: Secretary of the Arts

Troy,

I'm even more confused after reading that, since you didn't say much but "if we allow this to happen, the arts will be ruined. muah ha ha."

Aside from noting that there will always be "official" (read, hotel lobby) art and "unofficial" art, how will appointing a Secretary of the Arts (add your name suggestion here) change anything?

On Tue, Feb 10, 2009 at 3:01 PM, Troy Camplin <[redacted]> wrote:

> *I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html*
>
> *Troy Camplin*

> _____
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> *To: [redacted]*
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>
> * *
>
> ..
>
> __,_._,___

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181. **Troy Camplin**

Re: Secretary of the Arts

Thu 12 Feb 2009

Oh, I DO like the idea of a Sec. of Anarchy!

Troy Camplin

_____
From: Gerald Schwartz <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 10:00:52 AM
Subject: Re: Secretary of the Arts

I agree-- an art czar (ours or theirs)
would iron art into the ground.

Haven't we witnessed the handiwork
of well-intentioned, but miss-nuanced
Lariats have wrought?

Q of all people should realize what would happen to free jazz when the iron-clad others take power again some day... as, sadly, they prob. will.

Now, a Sec. of Anarchy....

Gerald S.

> *I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html*
>
> *Troy Camplin*
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> * *
>
> ..
>
> __,_._,___

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182. **Obododimma Oha**

Re: Where are today's farmer poets?

Fri 13 Feb 2009

Yes, I am conscious of overloading and try to avoid it. I also try to achieve some order in terms of where I plant what, so that I would have a farm that cuts the

picture of an artwork. It doesn't quite work out all the time. One reason is that I wrestle with erosion and have to change the design of the ridges and mounds. Moreover, my two sons, in their own practice, use part of the space, locating their "farm-arts" within mine. Something much like one text inhabiting another. I like it though, for it gives me an impression that we are all texts interacting and re/producing meanings. I took some pictures of the mini farm designed by my last-born, a boy of 9+, who has been doing some writing too. In his own case, he designs the whole manuscript as the finished book, from cover to cover, drawing images here and there, writing stories. He now has five of such hand-designed manuscripts. Regards. Obododimma.

On Wed, Feb 11, 2009 at 3:13 PM, mIEKAL aND <[redacted]> wrote:

> *One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.*
>
> *& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...*
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> *~mIEKAL*
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> *On interface between my farming life and writing life: I talk to my crops and do often imagine that my interaction with them renews my life, keeps me*
> *"green." Perhaps it is a hunger, perhaps. But whenever I emerge from my farm, I feel a great mental energy to want to write.*
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> *For three days now, I have been sharing my time between sowing ideas through*

> *writing and sowing seeds in the garden behind my place of residence. I see the seeds of ideas and the seeds of the vegetables and root crops germinating and growing as if the destinies of both are tied together. Perhaps as I practice both, I realize the need to nurture ideas creatively,*
> *even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I can't stop working on both farms....*
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--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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183. **laura oliver**

Re: Long poems or plays on prison/imprisonment

Fri 13 Feb 2009

Jimmy Santiago Baca is a poet who spent his early years in a maximum security prison. You might want to look at his work-Immigrants in Our Own Land, Working In the Dark: Reflections of a Poet of the Barrio, his memoir A Place To Stand. He also wrote the screenplay to a movie about incarceration, "Bound By Honor."

> *Date: Wed, 11 Feb 2009 08:56:58 -0800*
> *From:* [redacted]
> *Subject: Long poems or plays on prison/imprisonment*
> *To:* [redacted]
>
> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
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> *thanks all,*
>
> *Dillon*

_____ Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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184. Nic Sebastian
new poetry publishing model
Fri 13 Feb 2009

"The Essbaum-Sebastian Nanopress is a one-off poetry publishing project undertaken jointly by Jill Alexander Essbaum (editor) and Nic Sebastian (poet). Our idea is to pioneer a new publishing model that incorporates an independent editor's judgment and gravitas while by-passing both the poetry contest gamble and the dwindling opportunities offered by heroic but limited-capacity no-fee/no-contest small presses. We are working on Nic's first poetry collection, Forever Will End On Thursday, which will eventually be DIY-published under both our names. An account of the project's history and present status is at this link: http://verylikeawhale.wordpress.com/the-essbaum-sebastian-nanopress/"Best regards,Nic Sebastianhttp://verylikeawhale.wordpress.com _____ Windows Live™: Keep your life in sync. http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t1_allup_explore_022009

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185. David Seaman
Re: Where are today's farmer poets?
Fri 13 Feb 2009

My work goes into the blend of art and nature. I am trying to make garden sites that evoke images in Baudelaire's sonnet of the Correspondences. My lettriste colleague Alain Satie trained a wisteria vine into word shapes....I work more at the level of trees and shrubs, shaping them. Like Asian gardeners, I think we are invited to make poetry of our plantings. David On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:

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> *~mIEKAL*
>
> *On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:*
>
> *One of them is online: me!*
> *-- Obododimma.*
>
> *welcome.html*

↑ Index

186. **Patrick Dillon**

Re: Secretary of the Arts

Fri 13 Feb 2009

One thing I have noticed in the back-and-forth over the stimulus plan is that the NEA seems to be specifically singled out as an unworthy recipient of stimulus money. From radio ads sponsored by the Republican House campaign committee :

"Democrats said they would fight for fiscal responsibility in Washington,
> but went back on their promise by voting for $335 million in STD prevention,

> $75 million for smoking cessation and *even $50 million for the National
> Endowment of the Arts,*" the National Republican Congressional Committee
> said in announcing the ad buys.

It's as if giving money to the NEA would just be pissing it away. The hypocrisy is blatant. Small arts organizations are often small businesses, and republicans have been touting small businesses as the key to stimulus.

It would be nice to have a spokesman--in whatever capacity--to effectively respond to this sanctioned buffoonery.

On Wed, Feb 11, 2009 at 10:34 AM, Johanna Fisher <[redacted]>wrote:

> *I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us*
> *!*
> *!*
> *afterall.*
>
> *Professor Johanna Fisher*
>
> *---- Original message ----*
> *Date: Tue, 10 Feb 2009 12:01:32 -0800*
> *From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)*
> *Subject: Re: Secretary of the Arts*
> *To: [redacted]*
>
> *I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html*
>
> *Troy Camplin*
>
> ---
> *From: Maria Damon <[redacted]>*

> *To: [redacted]*
> *Sent: Monday, February 9, 2009 6:50:04 PM*
> *Subject: Secretary of the Arts*
>
> *Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.*
>
> *http://www.petitiononline.com/esnyc/petition.html <*
> *http://www.petitiononline.com/esnyc/petition.html>*
>
> * *
>
> ..
>
> __,_._,___

↑ Index

187. **Patrick Dillon**

Re: Long poems or plays on prison/imprisonment

Fri 13 Feb 2009

Not About Nightingales by Tennessee Williams

On Wed, Feb 11, 2009 at 10:56 AM, Dillon Westbrook <[redacted]>wrote:

> *Can anyone think of any long poems or plays on (or in) prison/imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*

↑ Index

188. **Douglas Basford**
Re: Long poems or plays on prison/imprisonment
Fri 13 Feb 2009

Dillon,

C. D. Wright and Deborah Luster's poetic-photographic collaboration, One Big Self: Prisoners in Louisiana (Twin Palms), raises interesting questions about invisibility and spectacle, intimacy and impersonality, and the social function of art. It also has an extensive bibliography of prison-related writings in the back pages. The poem (I prefer to think of it as such, rather than as a sequence of poems) has been reprinted by Copper Canyon as One Big Self: An Investigation, but I can't say whether or not that edition also contains that bibliography. The original version with all the photographs is out of print but still available from Twin Palms for the eye-opening price of $150, but in my estimation it's worth every cent...

Doug

On Wed, Feb 11, 2009 at 11:56 AM, Dillon Westbrook <[redacted]> wrote:
> Can anyone think of any long poems or plays on (or in) prison/imprisonment.
> I'm not even going to prime the pump, as I want to cast a wide net. Looking
> into doing a theater piece at a defunct prison and want to catalogue and
> read what's out there.
>
> thanks all,
>
> Dillon
>
>

↑ Index

189. **Regina Pinto**
Two years of poetic work...
Fri 13 Feb 2009

Hello,

I am Regina Pinto (Brazil). Below you have the works I have done during the latest two years.
What about a visit? Any question, please mail me.

"Café com Pão" (Coffee with Bread) - 2008 - (Poetry, Manuel Bandeira, "Trem de Ferro", Henri Bergson, Digital Poetry, Sound Poetry, Visual Poetry,)

http://arteonline.arq.br/train/

"Through the Lookin' Glass"-2008- (video)

http://www.arteonline.arq.br/movies/looking.mov

The Rosetta Shell - 2008 (cyberliterature)

http://arteonline.arq.br/muca/

Jealous of your Avatar? - 2007 - ("Woman in her 50s' Anatomy On-line", the place for interactive and educational views of the woman in her 50s' body.)

http://arteonline.arq.br/body

Nests & Magic (cyberliterature- 2007)

http://arteonline.arq.br/rufus/

Kaleidoscopes (video - 2007)

http://arteonline.arq.br/kaleidoscope/

Correspondences - 2006 / 2007 (With Martha Deed & Millie Niss)

http://arteonline.arq.br/correspondences/

BLOGS:

pintor - http://www.pintor.tumblr.com - 2008 / 2009 (Including the project "Incidental Parodies" - which starts at http://pintor.tumblr.com/page/25 and continues on page 24, 23, etc)

All the best,
Regina Pinto

↑ Index

190. steve d. dalachinsky
now up for viewing and listening
Fri 13 Feb 2009

---

the first of 10 pieces - a collaboration by steve dalachinsky and sig-bang schmidt of germany in april all 10 pieces will be up there are 55 pieces in all and they are looking for a publisher

"Flying Home" is now live on the site:
http://qarrtsiluni.com/2009/02/13/flying-home/

http://qarrtsiluni.com/tag/steve-d-dalachinsky/

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191. **steve d. dalachinsky**
Re: Long poems or plays on prison/imprisonment
Fri 13 Feb 2009

---

brendan behan
arrabal

On Fri, 13 Feb 2009 10:23:55 +1100 Caleb Cluff <[redacted]>
writes:
> You can start with the Ballad of Reading Gaol.
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On
> Behalf Of Dillon Westbrook
> Sent: Thursday, 12 February 2009 3:57 AM
> To: [redacted]
> Subject: Long poems or plays on prison/imprisonment
>
> Can anyone think of any long poems or plays on (or in) prison/
> imprisonment. I'm not even going to prime the pump, as I want to
> cast
> a wide net. Looking into doing a theater piece at a defunct prison
>
> and want to catalogue and read what's out there.
>
> thanks all,
>
> Dillon
>
>
> Please consider the environment before printing this e-mail.
>
> The information contained in this email and any attachment is
> confidential and
> may contain legally privileged or copyright material. It is
> intended only for
> the use of the addressee(s). If you are not the intended recipient
> of this
> email, you are not permitted to disseminate, distribute or copy this
> email or
> any attachments. If you have received this message in error, please
> notify the

> sender immediately and delete this email from your system. The ABC
> does not
> represent or warrant that this transmission is secure or virus free.
> Before
> opening any attachment you should check for viruses. The ABC's
> liability is
> limited to resupplying any email and attachments.
>
>

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192. steve d. dalachinsky

le gout du jazz

Fri 13 Feb 2009

---

from steve dalachinsky

i have a piece in a new book just published in french in paris called le gout du jazz edited by franck medione on mercure press
very small book 6.50 e's try to get one for yourself

i am very honored to appear amongst such luminaries as ted joans, julio cortazar, sartre cocteau, langston hughes and so many other greats

wow..... my piece is in french called FREE

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193. Murat Nemet-Nejat

Re: Secretary of the Arts

Fri 13 Feb 2009

Another message from la la land.

Ciao,

Murat

On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[redacted]>wrote:

> *Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.*
>
> *I also would not have bailed out any companies, as that is not the job of government, either. Had the government not interfered in the market in the*

first place, we wouldn't have had this particular crisis, and if they had just let those who made the mistakes they did fail rather than rewarding them for having failed, the recession would be over by now. The economy is already showing signs of recovery -- but don't worry, this "bailout" bill just passed will squash that.

My political ideology, btw, is not Right-wing. And supporting free markets, a naturally-occurring, self-organizing system, is not ideological at all -- it's like saying I support the existence of deserts on the 30th parallel. Opposing deserts being on the 30th parallel is ideological.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 2:11:27 PM
Subject: Re: Secretary of the Arts

You're right.
That right-wing view should also encompass those other areas of life.
No more cabinet ministers for the military, foreign affairs, the treasury, any of that stuff.
Turn them all over to the "Free" Enterprise people, you know--the anti-socialists who are being bailed out now.

gb

On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:

I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html

Troy Camplin

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art

> *or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.*
>
> *http://www.petitiononline.com/esnyc/petition.html <*
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>
> * *
>
> ..
>
> __,_._,___
>
> *Mr. G. Bowering, OC*
> *One foot in the cradle.*

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194. **Ryan Daley**

Re: Secretary of the Arts

Fri 13 Feb 2009

Free markets are NOT naturally occurring. To establish free markets, tariffs, monopolies, slavery, theft and mismanagement were involved. NONE of these things is natural.

On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[redacted]>wrote:

> *Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.*
>
> *I also would not have bailed out any companies, as that is not the job of government, either. Had the government not interfered in the market in the first place, we wouldn't have had this particular crisis, and if they had just let those who made the mistakes they did fail rather than rewarding*

them for having failed, the recession would be over by now. The economy is already showing signs of recovery -- but don't worry, this "bailout" bill just passed will squash that.

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> *more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.*
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>
> * *
>
> ..
>
> __,_._,___
>
> *Mr. G. Bowering, OC*
> *One foot in the cradle.*

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195. Peter Ciccariello
The parsing
Fri 13 Feb 2009

The parsing <http://ciccariello.viewbook.com/parsing>

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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196. Alan Sondheim
Re: Secretary of the Arts
Fri 13 Feb 2009

good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

this is insulting.

on any other list this would be a troll.

On Thu, 12 Feb 2009, Troy Camplin wrote:

> *You want the same people cutting arts education in our schools to be in charge of the arts?*
>
> *I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.*
>
> *Troy Camplin*
>
> _____
> *From: Johanna Fisher <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, February 11, 2009 10:34:18 AM*
> *Subject: Re: Secretary of the Arts*
>
> *I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us*
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>
> *Professor Johanna Fisher*
>
> *---- Original message ----*
> *Date: Tue, 10 Feb 2009 12:01:32 -0800*

From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

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http://www.petitiononline.com/esnyc/petition.html <http://www.petitiononline.com/esnyc/petition.html>

* *

..

__,_._,___

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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197. **Patrick Dillon**

Re: Long poems or plays on prison/imprisonment

Fri 13 Feb 2009

It's a novel (I know, I know), but Darkness at Noon should definitely not be forgotten.

On Fri, Feb 13, 2009 at 9:55 AM, Douglas Basford <[redacted]>wrote:

> *Dillon,*
>
> *C. D. Wright and Deborah Luster's poetic-photographic collaboration, One Big Self: Prisoners in Louisiana (Twin Palms), raises interesting questions about invisibility and spectacle, intimacy and impersonality, and the social function of art. It also has an extensive bibliography of prison-related writings in the back pages. The poem (I prefer to think of it as such, rather than as a sequence of poems) has been reprinted by Copper Canyon as One Big Self: An Investigation, but I can't say whether or not that edition also contains that bibliography. The original version with all the photographs is out of print but still available from Twin Palms for the eye-opening price of $150, but in my estimation it's worth every cent...*
>
> *Doug*
>
> *On Wed, Feb 11, 2009 at 11:56 AM, Dillon Westbrook <[redacted]> wrote:*
> *Can anyone think of any long poems or plays on (or in) prison/imprisonment.*
> *I'm not even going to prime the pump, as I want to cast a wide net. Looking*
> *into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*
>
> *guidelines*

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198. **steve russell**
Re: Secretary of the Arts
Fri 13 Feb 2009

---

the so-called free market is as artificial as any other economic construct. "Naturally occurring?" Sure, the market is a type of cancer, but there's nothing organic about it. & the game is rigged. Sort of similar to tossing dice in a casino.

I wouldn't have bailed out the banks or big companies either. No one bailed out the people who were tricked into mortgages they couldn't manage. Money/as always talks. & so we get capitalism when the market peaks, and a temporary type of socialism when the market crashes. Been there/done that.

--- On Fri, 2/13/09, Ryan Daley <[redacted]> wrote:
From: Ryan Daley <[redacted]>
Subject: Re: Secretary of the Arts
To: [redacted]
Date: Friday, February 13, 2009, 10:57 PM

Free markets are NOT naturally occurring. To establish free markets, tariffs, monopolies, slavery, theft and mismanagement were involved. NONE of these things is natural.

On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin
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> Military and foreign affairs are things allowed by the Constitution and
> within the proper purview of government. I would get rid of the Sec. of
> Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of
> Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec.
> of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of
> Education.
>
> I also would not have bailed out any companies, as that is not the job of
> government, either. Had the government not interfered in the market in the
> first place, we wouldn't have had this particular crisis, and if they
had
> just let those who made the mistakes they did fail rather than rewarding
> them for having failed, the recession would be over by now. The economy is
> already showing signs of recovery -- but don't worry, this
"bailout" bill
> just passed will squash that.
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> My political ideology, btw, is not Right-wing. And supporting free

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> a naturally-occurring, self-organizing system, is not ideological at all
--
> it's like saying I support the existence of deserts on the 30th
parallel.
> Opposing deserts being on the 30th parallel is ideological.
>
> Troy Camplin
>
>
>
> _____
> From: George Bowering <[redacted]>
> To: [redacted]
> Sent: Wednesday, February 11, 2009 2:11:27 PM
> Subject: Re: Secretary of the Arts
>
> You're right.
> That right-wing view should also encompass those other areas of life.
> No more cabinet ministers for the military, foreign affairs, the treasury,
> any of that stuff.
> Turn them all over to the "Free" Enterprise people,
> you know--the anti-socialists who are being bailed out now.
>
> gb
>
>
> On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
>
> > I could not disagree with such an idea more. Here's my
explanation why:
> http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
> >
> > Troy Camplin
> >
> >
> >
> > _____
> > From: Maria Damon <[redacted]>
> > To: [redacted]
> > Sent: Monday, February 9, 2009 6:50:04 PM
> > Subject: Secretary of the Arts

> >
> > Quincy Jones has started a petition to ask President Obama to appoint
a
> Secretary of the Arts. While many other countries have had Ministers of
Art
> or Culture for centuries, The United States has never created such a
> position. Those in the arts need this and the country need the arts--now
> more than ever. Please take a moment to sign this important petition and
> then pass it on to your friends and colleagues.
> >
> > http://www.petitiononline.com/esnyc/petition.html <
> http://www.petitiononline.com/esnyc/petition.html>
> >
> > * *
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> >
> > __,_._,___
> >
> >
> >
>
> Mr. G. Bowering, OC
> One foot in the cradle.
>
>
guidelines
>
guidelines
>

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199. **Gabrielle Welford**

Re: Where are today's farmer poets?

Sat 14 Feb 2009

---

aye! and secretary of communal living...

Gabrielle Welford, Ph.D. (support "Noho Hewa: The Wrongful Occupation of Hawai'i" by going to www.nohohewa.com and clicking on "donate")
blog:

www.greenwom.blogspot.com
books:
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 12 Feb 2009, Charles Alexander wrote:

> *I think I might support mIEKAL as Secretary of the Arts.*
>
> *charles*
>
> *charles alexander*
> *chax press*
> [redacted]
> *411 N 7th ave, suite 103*
> *tucson arizona 85705*
> [redacted]
>
> *On Feb 11, 2009, at 4:13 PM, mIEKAL aND wrote:*
>
> *One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.*
>
> *& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...*
>
> *~mIEKAL*
>
> *On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:*

Hi mIEKAL,Thanks. I do crop farming, producing mainly vegetables such as
onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra, etc. I
also have great interest in cultivating yams. Yam is regarded as a special
crop in the Igbo culture. But apart from this, I like seeing the tender
shoots emerge and climb the stakes. Yams are climbers, strategic climbers.
The yellow yam prefers to climb the stake clockwise, whereas the white yam
prefers doing its own anticlockwise. Even if you change the directions for
these yams, they undo your imposition some hours later. This pattern of
movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to my crops
and do often imagine that my interaction with them renews my life, keeps me
"green." Perhaps it is a hunger, perhaps. But whenever I emerge from my
farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through
writing and sowing seeds in the garden behind my place of residence. I see
the seeds of ideas and the seeds of the vegetables and root crops
germinating and growing as if the destinies of both are tied together.
Perhaps as I practice both, I realize the need to nurture ideas creatively,
even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I
can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[redacted]> wrote:

Obododimma & others:

> *What kind of farming do you do & do you feel like there is an interface*
> *between your farming life & your writing life?*
>
> *I've been running a permaculture demonstration for almost 20 years, on a*
> *yearly basis we have folks coming thru here interning & learning how to grow*
> *food for themselves, put it up, learn to cook local & be resourceful in ways*
> *that don't require the big bucks. We grow primarily fruits nuts garden*
> *annuals gourds & other craftables as well as a lot of exotics like container*
> *figs & citrus. I also make my living from largest organic farmers*
> *cooperative in the US...(but as a webmaster). For my part the interface is*
> *sometimes very sketchy altho in some ways the visual poetry that I've done*
> *has come much closer to reinventing the wild space of language.*
>
> *~mIEKAL*
>
> *On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:*
>
> *One of them is online: me!*
> *-- Obododimma.*
>
> *welcome.html*

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200. **Gabrielle Welford**

Re: Where are today's farmer poets?

Sat 14 Feb 2009

upon thought and aught, i too am a growpo and landpo. i live on a ranch with other folk in northern cal. we grow organic and eat well. i write in a vegetative sort of way...

On Thu, 12 Feb 2009, Obododimma Oha wrote:

Yes, I am conscious of overloading and try to avoid it. I also try to achieve some order in terms of where I plant what, so that I would have a farm that cuts the picture of an artwork. It doesn't quite work out all the time. One reason is that I wrestle with erosion and have to change the design of the ridges and mounds. Moreover, my two sons, in their own practice, use part of the space, locating their "farm-arts" within mine. Something much like one text inhabiting another. I like it though, for it gives me an impression that we are all texts interacting and re/producing meanings. I took some pictures of the mini farm designed by my last-born, a boy of 9+, who has been doing some writing too. In his own case, he designs the whole manuscript as the finished book, from cover to cover, drawing images here and there, writing stories. He now has five of such hand-designed manuscripts.
Regards.
Obododimma.

On Wed, Feb 11, 2009 at 3:13 PM, mIEKAL aND <[redacted]> wrote:

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

~mIEKAL

On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:

Hi mIEKAL,Thanks. I do crop farming, producing mainly vegetables such as onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra, etc.
I
also have great interest in cultivating yams. Yam is regarded as a special crop in the Igbo culture. But apart from this, I like seeing the tender shoots emerge and climb the stakes. Yams are climbers, strategic climbers. The yellow yam prefers to climb the stake clockwise, whereas the white yam prefers doing its own anticlockwise. Even if you change the directions for these yams, they undo your imposition some hours later. This pattern of movement and peculiar phototropism, engage my interest a lot.

On interface between my farming life and writing life: I talk to my crops and do often imagine that my interaction with them renews my life, keeps

me
"green." Perhaps it is a hunger, perhaps. But whenever I emerge from my farm, I feel a great mental energy to want to write.

For three days now, I have been sharing my time between sowing ideas through
writing and sowing seeds in the garden behind my place of residence. I see the seeds of ideas and the seeds of the vegetables and root crops germinating and growing as if the destinies of both are tied together. Perhaps as I practice both, I realize the need to nurture ideas creatively,
even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[redacted]> wrote:

Obododimma & others:

What kind of farming do you do & do you feel like there is an interface between your farming life & your writing life?

I've been running a permaculture demonstration for almost 20 years, on a yearly basis we have folks coming thru here interning & learning how to grow
food for themselves, put it up, learn to cook local & be resourceful in ways
that don't require the big bucks. We grow primarily fruits nuts garden annuals gourds & other craftables as well as a lot of exotics like container
figs & citrus. I also make my living from largest organic farmers cooperative in the US...(but as a webmaster). For my part the interface is
sometimes very sketchy altho in some ways the visual poetry that I've done
has come much closer to reinventing the wild space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:

One of them is online: me!
-- Obododimma.

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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201. **Patrick Dillon**
Re: Secretary of the Arts
Sat 14 Feb 2009

It's really hard to read these posts and not be tempted to outright provocation, but this is a list about poetry and poetics so I will try to stay on topic. You say:

> *I have never met a true artist who couldn't be an artist due to lack of support.*

Well, I've never met anybody from Djibouti...

but I have read many books that may not exist without governmental support. I'm thinking specifically of Roof Books (although I'm sure there are many other fine organizations) which has thrived with support from the NEA and other organizations I've never heard of.

But I really can't help myself:

Troy, my man, you really put yourself out there when you post on this list.

And supporting free markets, a naturally-occurring, self-organizing system,
> is not ideological at all

I hate to break this to you, but markets were invented by humans. They don't occur naturally, and we organize them in absolutely every sense of the word.

On Thu, Feb 12, 2009 at 10:37 PM, Troy Camplin <[redacted]>wrote:

> *You want the same people cutting arts education in our schools to be in charge of the arts?*
>
> *I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.*
>
> *Troy Camplin*
>
> ---
> *From: Johanna Fisher <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, February 11, 2009 10:34:18 AM*
> *Subject: Re: Secretary of the Arts*
>
> *I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us*
> *!*
> *!*
> *afterall.*
>
> *Professor Johanna Fisher*
>
> *---- Original message ----*
> *Date: Tue, 10 Feb 2009 12:01:32 -0800*
> *From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)*
> *Subject: Re: Secretary of the Arts*
> *To: [redacted]*

> *I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html*
>
> *Troy Camplin*
>
> _____
> *From: Maria Damon <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, February 9, 2009 6:50:04 PM*
> *Subject: Secretary of the Arts*
>
> *Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.*
>
> *http://www.petitiononline.com/esnyc/petition.html < http://www.petitiononline.com/esnyc/petition.html>*
>
> * *
>
> ..
>
> __,_._,___

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202. **David-Baptiste Chirot**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

In the mid 1950's there was a kind of fad for producing Waiting for Godot inside various US prisons.

What might be more interesting is to take something "on the outside" that is supposed to be "liberating" and stage it inside a prison setting--and so reveal

this "liberating" piece as instead but another form of imprisonment, another from of control, another form of surveillance, another method for creating conformity as wel as for turning out new forms of criminalities . . .

For example, why not just use this setting like a Poetics Class Room--and examine the uses of language in "Poetics" and "Avant" or "Innovative" writing in terms of "Discipline and Punish."

How much of the Classroom imprisons the mind, how much of Poetics prevents the reading of any other forms of poetry--

How many things presented as Truths are simply assumptions based on fallacies-- How much of the language being used is not meaning at the same time its opposite--

What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?

To be ALLOWED--is this not already within the realm of the prison system--

One could choose various long works of such writing and subject them to "interrogation" just as one might any "prisoner"--

Or one might begin to consider other scenarios for reading the Guantanamo Poems--across the receptions they received from American poets-- perhaps to find that it is the American poets who are imprisoned by what they take to be their "freedom" of "thought and expression" which blinds them to any reading of the poems except as bad poetry by bad people badly translated and thus unreadable--thus becoming the unread non writing of non poets-- which may in turn be, by being unread non writing by non poets in the eyes of the unreading American poets--create instead a poetry which is hidden in plain sight-- -and is completely missed because it is assumed not to be there---

David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptite ChirotNo
KAURAB Translation Site

The USA has the world's largest prison population (2,000,000 inmates; this does not includes camps for detained illegal aliens and their families), and supports, arms, funds, the building and keeping of the world's largest prison in history--Gaza--1,500,000 inmates--

From these sources one may begin to find very large and long prison plays and writings and poetries indeed--

To begin with, online one may find a great deal of writing From Gaza--along with long breaks when the electricity is shut down-for many of the contributors-- but these writings, blogs, images, sounds give an ongoing 40 years long poem-- about his involvement with which Jean Genet entitled his last completed work, begun years earlier, PRISONER OF LOVE--

i think if one gather materials of Palestinian poets including Darwish over the course of forty years it would be a very very long poem, and also about the world's largest prison in history--one which an Isreali Minister last year said is destined to be the scene of a Shoa--(his word)--

it is modeled in part on another system of prisons and exterminations through times which includes imprisonment through disease, land and water removal, deportations, enclosures known as reservations, deliberate distribution of alcohol and drugs to the population--one might well look to Bury My Heart at Wound Knee for a long prison poem continued today at this very moment by Leonard Peltier in his Prison Writings--

and the Black Ghetto writings, plays, poems of generations of writers--Amiri Baraka's works--as just one example--among hundreds including in music, film, dance--

Brendan Behan wrote several plays re his prison experiences after being captured by the British as young IRA would-be bomber. An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork leg so don't know the setting) and three or so radio plays, one acts

the works of Francois Villon a huge if not al amount of his poetry is imbued with the criminal/prisoner "thinking," and has many a description of life inside the hell holes of 15th Century France, including one of the most famous of al time--The Ballad of the Hanged Men-- as he we twice condemned to hang and twice pardoned at the very last instant-- he was water boarded a huge number of times as well as undergoing many other tortures of the period, of which waterboarding and a few others have found fresh life in the 20th Century and are used routinely in Israel, Egypt and other countries, and have come to stand for the "Cancer of Democracy" in the USA of the last 8 years and is still ongoing.

Also the poetry of Abdell Latiff, a great deal available in English is concerned with prison where he spent 8 years in Morocco, and a book he also wrote about what his first days out of prison were like.

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and other prose works while a prisoner for decades.

The Greek poet Yannis Ritsos was for some years placed in another form of prison--ioof an ancient kind--he was placed on barren and barely ahibted islands

from which he had no chance of escape, and was at the mercy of the whims of the American supported Junta.

A great many of Genet's plays even when not taking place in prison directly, are exhibiting the thought patterns and behaviors of persons who, in Franz Fanon's great word/concept, "interiorized" a prison and colonial experience, so that their lives are haunted and controlled by bars and guards and locks not visible, but existing just as powerfully inside their very beings.

And though no poems of great length are in the book, the book as a whole of The Guantanamo Poets is extremely interesting to examine as creating many aspects of a long poem in terms of the manner of their appearnce in English and also in terms of the great number of years the prisoners have undergone some of the most deracinating and dehumanizing forms of treatment possible.

A play which is not set in a prison but shows another form of prison--hard core drug addiction--though a bit dated in terms of the junkie slang--is Jack Gelber's The Connection. Actually when I think of it it is pretty dated--but addiction itself is a prison--which leds to "jails, institutions and death"--

It depends on how one views the concept of the Prison. In many societies, by Western standards, women are virtually prisoners, leading an imprisoned and severely curtailed and controlled existence. (This includes forms of Judaism and Christianity also, not solely Islam as usually portrayed in the US media.)

In the USA, which has the world's largest prison population both numerically and in percentage of total population, the effects of prison ahead of time on a great number of young people in the society creates a person who even when "free" is imprisoned by the dedication to a destiny which leads to prison at college age, and do becomes "my college." The prison set-up for millions begins before even entering the physical prison, so that an imprisoned mind's battle is "dramatized" in a series of ritual, narratives, scripts, and beliefs and o creates this _doomed -to-be-prisoner mercilessly, ruthlessly or terrifiedly advancing towards the prison doors as to and assignation with Destiny, a Fate "already written," a long (Time) poem that exists before being written down in documents because already the poetics of the mind set has found its own lyricism which creates ahead of time the life of the prisoner-to-be.

Other forms of prison are the mental institutions--and the old age homes--the health care system--esp at the VA hospitals--much of the health care system is really a eugenics set up to rid the soceity of the poor--the useless-- the systems of detention and conditions of employment and housing of illegal alien workers of the "Gitmos Across the USA"

another prison system growing rapidly is the international sex trade-- while the ever increasing use of drugs as crack and huge new waves of heroin hit the suburbs--bring with them new members of the "world's oldest profession"--

The USA has a total of over 700 bases world wide and various attached prison sites secret and not secret around the world, either attached directly to bases, or indirectly via rendition flights, or the sending of prisoners to other countries to be tortured and imprisoned indefinitely--

Despite President Obama's pronouncements, very little is changed nor wil change. Many of the methods of interrogation which have been announced wil be foregone with a return to the old manual followed by the Army--are now included in the updated old Army manual.

Considered overall, the USA and its ally Israel are societies dependent upon the use of torture, coercion, force, imprisonment on a vast scale, and the converting of Security and Prison/Panopticon equipments and technologies to high profits. In the US, prisons are Big Business, just as the privatized security companies from the US and Israel are a new form of Big Business. These Security firms can be hired by any entity that can afford them--gated communities, cities, states, wealthy individuals, drug lords, movie stars--with the actions of these existing in a blurry as yet to be determined legal zone, representing the danger of the creation of new forms of prisons as yet unimaginable--other than as updated versions of the dungeons and oubliettes of the nobility of the past, each local fiefdom having its own particular hell hole to cast the locally offensive into.

This suggests why perhaps it might be interesting to conduct the prison-set-drama as indeed the classroom it is perceived to be, the college from which to graduate--by millions of young men and women inthe USA today-- except that the classroom would be the one one finds on college campuses and perhaps indeed a Poetics or drama classroom--

is it not easy enough to set a prison play inside a prison setting-- heck every night on cable one can see the prison shows--

what really might be a challenge and interesting is to examine the drama, poetics, language as the prisons--the panopticons--control systems--which make the prisons thesmlves al the more possible--and desirable--

> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*

> *Dillon*

_____ Windows Live™: E-mail. Chat. Share. Get more ways to connect.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009

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203. Pam Brown
Secretary of the Arts
Sat 14 Feb 2009

In Australia every state has a minister for the arts, and often, the Premier of the state likes to have the portfolio because it adds to the perception of his persona as being a person of great cultural distinction. Even though usually he knows fuck all about the actual arts constituency.

Since the 1970s the federal government has also always had a Minister for the Arts. Currently it's Peter Garrett, the Minister for the Environment who has the extra portfolio of the arts. He was once therobotically dancing, lead singer of the rock band, Midnight Oil.

Before now we had a Minister for the Arts, Tourism and Sport.

That's egalitarianism for ya.

The MOST FAMOUS minister for the Yartz in Australia, was of course,
Sir Les Patterson
You can look him up here
http://attitude.themercury.news.com.au/cheese_patterson.htm

You have nothing to fear, poets of North America

Pam

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204. George Bowering
Re: Secretary of the Arts
Sat 14 Feb 2009

On Feb 12, 2009, at 8:31 PM, Troy Camplin wrote:

> *My political ideology, btw, is not Right-wing. And supporting free*

> *markets, a naturally-occurring, self-organizing system, is not ideological at all --*

Oh my god, I have heard of this kind of point of view but I have never before heard someone utter it!

So I guess if that is not ideological nothing is.

I mean even using the word "free" in that context is ideological.

George Bowering, 2b
Slow feet, quick wit.

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205. **laura oliver**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

While Baca's A Place to Stand is a memoir, he has poems about imprisonment in his early book of poetry-Immigrants In Our Own Land

> *Date: Thu, 12 Feb 2009 13:42:01 -1000*
> *From:* [redacted]
> *Subject: Re: Long poems or plays on prison/imprisonment*
> *To:* [redacted]
>
> *a balinese poet imprisoned by the indonesians: putu oka sukanta. g*
>
> *On Thu, 12 Feb 2009, JULIE KIZERSHOT wrote:*
>
> *Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.*
>
> *Julie Kizershot2/11/09 11:56 AM*
>
> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*

_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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206. Anny Ballardini

Tooting my horn!

Sat 14 Feb 2009

Happy Saint Valentine's to You all. I had the pleasant surprise this morning to find the present announcement in my mailbox.

Mark Young, the Editor, says he has to sell 100 copies to cut down expenses, and I dearly recommend that at least 100 people buy it. But if you cannot, please send me your address and as soon as I have several addresses, I will buy a bunch and have them sent through lulu.

Ghost Dance in 33 Movements

Anny Ballardini

80 pages

Otoliths 2009

ISBN: 978-0-9805096-8-7

$13.50 + p&h

URL: http://www.lulu.com/content/5806078

A schooling in experimental cinema happening before our eyes. A screening. Frame upon frame, the seeing I making her way. In these remarkable poems, Anny Ballardini creates an important new space, a new kind of poem—note, notation, response, criticism, a philosophy of our lives as films responding to films, poems made from & making our new dwelling place. "The eye of the camera centers on their hidden hearts." Made of quotation, of citation, of sight, of insight—always the moving site—a dance in many movements. And a fine, inviting, moving dance it is, Anny's *Ghost Dance in 33 Movements*! —*Hank Lazer*

Anny Ballardini is the unofficial poet laureate of UbuWeb; from her perch in Italy she has watched the 20th century avant-garde stream through her computer's screen and has taken copious notes on it. These notes—at once literary criticism, poetry, oblique autobiography and amazing eavesdrop—come

to us as an idiosyncratic transcript of a cultural and personal archive. This is 21st century ekphrasis written to an art that flickers and sings and sometimes screams. —*Susan M. Schultz*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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207. **Audrey Berry**
Re: Where are today's farmer poets?
Sat 14 Feb 2009

The yams growing in different directions! That's amazing.
//
I have a small garden, but live in New England so the growing season is relatively short. It evolved the most as my mother was in hospice. There a slate path covered in creeping thymes, wooly and citrus mostly. I tried for strong smells that open and invigorate and white and purples. Moonflowers are tremendous, veiny climbers that open at night.
//
As for the interface: I write in a hut in the garden. As well, I do visual poetry outside. Down the center of a grassy patch I spread out paper, and make marks, shapes, dance along these big sheets. Poems emerge from them.
//
Audrey

--- On Fri, 2/13/09, David Seaman <[redacted]> wrote:

> *From: David Seaman <[redacted]>*
> *Subject: Re: Where are today's farmer poets?*
> *To: [redacted]*
> *Date: Friday, February 13, 2009, 8:56 AM*
> *My work goes into the blend of art and nature. I am trying to make garden sites that evoke images in Baudelaire's sonnet of the Correspondences. My lettriste colleague Alain Satie trained a wisteria vine into word shapes....I work more at the level of trees and shrubs, shaping them. Like Asian gardeners, I think we are invited to make poetry of our plantings.*
> *David*
> *On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:*

One of the fundamentals of gardening / growing / writing / publishing I think most about is sustainability, how to foster diverse ecologies that will support unlimited edges, overloading the system in an almost chaotic fashion, yet in the end turns out to be one model of abundance. One that looks a lot different than the uninterrupted miles of corn fields in the great plains states or monotypic poetry being published by mainstream media.

& as for yams, I'm in a place that gets 40 below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...

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On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:

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For three days now, I have been sharing my time

between sowing ideas through
writing and sowing seeds in the garden behind my
place of residence. I see
the seeds of ideas and the seeds of the vegetables
and root crops
germinating and growing as if the destinies of
both are tied together.
Perhaps as I practice both, I realize the need to
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even in unfriendly seasons and in unfriendly
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can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND
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Obododimma & others:

What kind of farming do you do & do you
feel like there is an interface
between your farming life & your writing
life?

I've been running a permaculture
demonstration for almost 20 years, on a
yearly basis we have folks coming thru here
interning & learning how to grow
food for themselves, put it up, learn to cook
local & be resourceful in ways
that don't require the big bucks. We grow
primarily fruits nuts garden
annuals gourds & other craftables as well
as a lot of exotics like container
figs & citrus. I also make my living from
largest organic farmers
cooperative in the US...(but as a webmaster).
For my part the interface is
sometimes very sketchy altho in some ways the
visual poetry that I've done
has come much closer to reinventing the wild
space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha

> *wrote:*
>
> *One of them is online: me!*
> *-- Obododimma.*

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208. **Dan Glass**
Re: Secretary of the Arts
Sat 14 Feb 2009

Free markets naturally occurring and opposing that being ideological is the best example of ideology-- that which we do not know but do-- i've ever read.

On Feb 12, 2009, at 8:31 PM, Troy Camplin <[redacted]> wrote:

> *Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.*
>
> *I also would not have bailed out any companies, as that is not the job of government, either. Had the government not interfered in the market in the first place, we wouldn't have had this particular crisis, and if they had just let those who made the mistakes they did fail rather than rewarding them for having failed, the recession would be over by now. The economy is already showing signs of recovery -- but don't worry, this "bailout" bill just passed will squash that.*
>
> *My political ideology, btw, is not Right-wing. And supporting free markets, a naturally-occurring, self-organizing system, is not ideological at all -- it's like saying I support the existence of deserts on the 30th parallel. Opposing deserts being on the 30th parallel is ideological.*
>
> *Troy Camplin*
>
> _____
> *From: George Bowering <[redacted]>*

To: [redacted]
Sent: Wednesday, February 11, 2009 2:11:27 PM
Subject: Re: Secretary of the Arts

You're right.
That right-wing view should also encompass those other areas of life.
No more cabinet ministers for the military, foreign affairs, the
treasury, any of that stuff.
Turn them all over to the "Free" Enterprise people,
you know--the anti-socialists who are being bailed out now.

gb

On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:

I could not disagree with such an idea more. Here's my explanation
why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html

Troy Camplin

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to
appoint a Secretary of the Arts. While many other countries have
had Ministers of Art or Culture for centuries, The United States
has never created such a position. Those in the arts need this and
the country need the arts--now more than ever. Please take a moment
to sign this important petition and then pass it on to your friends
and colleagues.

http://www.petitiononline.com/esnyc/petition.html
<http://www.petitiononline.com/esnyc/petition.html

* *

..

__,_._,___

> *Mr. G. Bowering, OC*
> *One foot in the cradle.*

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209. **Camille Martin**
need contact info
Sat 14 Feb 2009

Hello. Could someone please backchannel me the email addresses for any of the following?

Ron Silliman
Rae Armantrout
Ann Lauterbach

Thanks.

Camille

Camille Martin
Toronto

↑ Index

210. **David Baratier**
Re: Long poems or plays on prison/imprisonment
Sat 14 Feb 2009

VOICES OF THE LADY. COLLECTED POEMS by Stuart Z. Perkoff from The National Poetry Foundation, University of Maine

The only US writer that I can think of that has long poems and is from a prisoner. There's Etheridge but no long book. All of Baca's book longs were all written after he was out, except, maybe for the second on New Directions, I forget now tho.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street

Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

****

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211. Eiríkur Örn Norðdahl
Icelandic poets in English
Sat 14 Feb 2009

I've been translating a few Icelandic poets into English lately - the series will eventually have 25 poets.

These five are already up:

SigfÃºs DaÃ°ason
BÃ¶Ã°var GuÃ°mundsson
ÃžÃ³runn Erlu-ValdimarsdÃ³ttir
Anton Helgi JÃ³nsson
ElÃsabet JÃ¶kulsdÃ³ttir

You can see the translations here:
http://www.norddahl.org/english/tag/trans-series/

I'll post another notification when I reach 10!

--
www.norddahl.org
EirÃkur Ã–rn NorÃ°dahl
Fleminginkatu 9A 10
00530 Helsinki
Finland

↑ Index

212. Patrick Dillon
Re: Secretary of the Arts
Sat 14 Feb 2009

I just saw this (somewhat--it regards music not poetry) relevant post over on Alex Ross's blog.
The post is titled: A Small Victory:

From p. 143 of the stimulus bill, which the U.S. Congress passed yesterday:
> "$50,000,000, to be distributed in direct grants to fund arts projects and

> activities which preserve jobs in the non-profit arts sector threatened by
> declines in philanthropic and other support during the current economic
> downturn." An attempt by Sen. Tom Coburn of Oklahoma to eliminate all arts
> and museum funding from the bill was defeated. Ironically, Sen. Coburn is
> the father of the outstanding young soprano Sarah Coburn, who has appeared
> many times at opera houses supported by the National Endowment for the Arts.
> Last year the younger Coburn went home to Oklahoma to sing in *Lakmé<http://www.tulsaworld.com/spot/article.aspx?articleID=20080225_8_d5_spanc23306>
> * at the Tulsa Opera <http://www.tulsaopera.com/> — a production made
> possible in part by a $15,000 grant<http://www.nea.gov/grants/recent/disciplines/Opera/08opera.php?CAT=Access%20to%20Artistic%20Excellence&DIS=Opera&TABLE=1> from
> the NEA.
>

On Fri, Feb 13, 2009 at 10:26 PM, Alan Sondheim <[redacted]> wrote:

> *good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?*
>
> *this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.*
>
> *this is insulting.*
>
> *on any other list this would be a troll.*
>
> *On Thu, 12 Feb 2009, Troy Camplin wrote:*
>
> *You want the same people cutting arts education in our schools to be in charge of the arts?*
>
> *I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.*

Troy Camplin

From: Johanna Fisher <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us
!
!
afterall.

Professor Johanna Fisher

---- Original message ----

Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html

Troy Camplin

From: Maria Damon <[redacted]>

> *To: [redacted]*
> *Sent: Monday, February 9, 2009 6:50:04 PM*
> *Subject: Secretary of the Arts*
>
> *Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.*
>
> *http://www.petitiononline.com/esnyc/petition.html <*
> *http://www.petitiononline.com/esnyc/petition.html>*
>
> * *
>
> ..
>
> __,_._,___
>
> *| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/*
> *| To access the Odyssey exhibition The Accidental Artist:*
> *| http://slurl.com/secondlife/Odyssey/48/12/22*
> *| Webpage (directory) at http://www.alansondheim.org*
> *| [redacted], [redacted], tel US [redacted]*

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213. **steve russell**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

I thought that this was worth mentioning again: Baca taught himself to read and write while in prison. I find that stunning.

--- On Thu, 2/12/09, JULIE KIZERSHOT <[redacted]> wrote:
From: JULIE KIZERSHOT <[redacted]>
Subject: Re: Long poems or plays on prison/imprisonment
To: [redacted]
Date: Thursday, February 12, 2009, 6:27 PM

Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.

Julie Kizershot2/11/09 11:56 AM

> Can anyone think of any long poems or plays on (or in) prison/
> imprisonment. I'm not even going to prime the pump, as I want to cast
> a wide net. Looking into doing a theater piece at a defunct prison
> and want to catalogue and read what's out there.
>
> thanks all,
>
> Dillon
>
guidelines &

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214. Troy Camplin
Re: Secretary of the Arts
Sat 14 Feb 2009

Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

Troy Camplin

_____
From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Friday, February 13, 2009 10:26:03 PM
Subject: Re: Secretary of the Arts

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Troy Camplin

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

http://www.petitiononline.com/esnyc/petition.html
<http://www.petitiononline.com/esnyc/petition.html>

* *

..

__,_._,___

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| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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215. **Troy Camplin**
Re: Secretary of the Arts
Sat 14 Feb 2009

Actually, tariffs, monopolies, theft, slavery, etc. are not elements of the free market, but undermine the free market. Certainly tariffs and monopolies are created by governments, not the free market. Taxation is theft, and occurs outside of free exchange of goods. A slave economy is also the opposite of a market economy. In fact, every other economy but the free market has been and is a slave economy.

And clearly you know nothing about animals, otherwise you would know that theft is in fact natural.

Troy Camplin

_____
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Friday, February 13, 2009 9:57:37 PM
Subject: Re: Secretary of the Arts

Free markets are NOT naturally occurring. To establish free markets, tariffs, monopolies, slavery, theft and mismanagement were involved. NONE of these things is natural.

On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[redacted]>wrote:

> *Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.*
>
> *I also would not have bailed out any companies, as that is not the job of government, either. Had the government not interfered in the market in the first place, we wouldn't have had this particular crisis, and if they had just let those who made the mistakes they did fail rather than rewarding them for having failed, the recession would be over by now. The economy is*

already showing signs of recovery -- but don't worry, this "bailout" bill just passed will squash that.

My political ideology, btw, is not Right-wing. And supporting free markets, a naturally-occurring, self-organizing system, is not ideological at all -- it's like saying I support the existence of deserts on the 30th parallel. Opposing deserts being on the 30th parallel is ideological.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 2:11:27 PM
Subject: Re: Secretary of the Arts

You're right.
That right-wing view should also encompass those other areas of life.
No more cabinet ministers for the military, foreign affairs, the treasury, any of that stuff.
Turn them all over to the "Free" Enterprise people,
you know--the anti-socialists who are being bailed out now.

gb

On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:

I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html

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From: Maria Damon <[redacted]>
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>
> * *
>
> ..
>
> __,_._,___
>
> *Mr. G. Bowering, OC*
> *One foot in the cradle.*

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216. **Michael Tod Edgerton**
Re: Secretary of the Arts
Sat 14 Feb 2009

THANK YOU, Ryan! And, actually, claims to the constative acknowledgment of the "natural" are performative instantiations of IDEOLOGY as "natural and non-ideological."

Let me guess, Troy, you call yourself "libertarian"? Whatever you call yourself, it makes your views no less "right-wing" and no more legitimate, and it certainly does not render them self-evidently true, as you obviously believe.

Michael Tod Edgerton

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that? ~ Ann Hamilton, in an interview about her installation, Indigo Blue

--- On Fri, 2/13/09, Ryan Daley <[redacted]> wrote:
From: Ryan Daley <[redacted]>
Subject: Re: Secretary of the Arts

To: [redacted]
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> Opposing deserts being on the 30th parallel is ideological.
>
> Troy Camplin
>
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> To: [redacted]
> Sent: Wednesday, February 11, 2009 2:11:27 PM
> Subject: Re: Secretary of the Arts

>
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> > http://www.petitiononline.com/esnyc/petition.html <
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> > * *
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>
> Mr. G. Bowering, OC
> One foot in the cradle.
>
>
guidelines
>
guidelines
>

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217. AWAREing Press
Re: The parsing
Sat 14 Feb 2009

Think about that! &Â

Photo-art?Â
The ampersand is evil, or am I missing the point of this purple, computer-generated, mirage?

"poetics"=plural noun, treated as singular. The art of writing poetry, or literary discourse or theories on writing poetry.

What is this listserv group about? Insanity or boredom? Seems that a select few are actually interested in the art of poetry, etc.

James Beach, editor
AWAREing Press
(P.S. If this "poetics" listserv has somehow tanked another breakthrough for lit, you can shake hands with the Mormon in the mirror and be glad in that.)
---------- Original message from Peter Ciccariello <[redacted]>: ----------

> *The parsing*

> *- Peter Ciccariello*
> *http://invisiblenotes.blogspot.com/*

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218. **steve d. dalachinsky**
Re: Two years of poetic work...
Sat 14 Feb 2009

---

a visit ??? what do you mean???
On Fri, 13 Feb 2009 15:42:04 -0200 Regina Pinto
<[redacted]> writes:
> Hello,
>
> I am Regina Pinto (Brazil). Below you have the works I have done
> during the
> latest two years.
> What about a visit? Any question, please mail me.
>
> "Café com Pão" (Coffee with Bread) - 2008 - (Poetry, Manuel
> Bandeira, "Trem
> de Ferro", Henri Bergson, Digital Poetry, Sound Poetry, Visual
> Poetry,)
>
> http://arteonline.arq.br/train/
>
>
>
> "Through the Lookin' Glass"-2008- (video)
>
> http://www.arteonline.arq.br/movies/looking.mov
>
>
>
> The Rosetta Shell - 2008 (cyberliterature)
>
> http://arteonline.arq.br/muca/
>
>
>
> Jealous of your Avatar? - 2007 - ("Woman in her 50s' Anatomy
> On-line", the
> place for interactive and educational views of the woman in her 50s'

> body.)
>
> http://arteonline.arq.br/body
>
>
>
> Nests & Magic (cyberliterature- 2007)
>
> http://arteonline.arq.br/rufus/
>
>
>
> Kaleidoscopes (video - 2007)
>
> http://arteonline.arq.br/kaleidoscope/
>
>
>
> Correspondences - 2006 / 2007 (With Martha Deed & Millie Niss)
>
> http://arteonline.arq.br/correspondences/
>
>
>
> BLOGS:
>
> pintor - http://www.pintor.tumblr.com - 2008 / 2009 (Including the
> project
> "Incidental Parodies" - which starts at
> http://pintor.tumblr.com/page/25 and
> continues on page 24, 23, etc)
>
>
> All the best,
> Regina Pinto
>
>
>

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219. steve d. dalachinsky

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

---

short eyes by
miguel pinero

On Fri, 13 Feb 2009 08:16:10 +0000 laura oliver
<[redacted]> writes:
> Jimmy Santiago Baca is a poet who spent his early years in a maximum
> security prison. You might want to look at his work-Immigrants in
> Our Own Land, Working In the Dark: Reflections of a Poet of the
> Barrio, his memoir A Place To Stand. He also wrote the screenplay to
> a movie about incarceration, "Bound By Honor."
>
> > Date: Wed, 11 Feb 2009 08:56:58 -0800
> > From: [redacted]
> > Subject: Long poems or plays on prison/imprisonment
> > To: [redacted]
> >
> > Can anyone think of any long poems or plays on (or in) prison/
> > imprisonment. I'm not even going to prime the pump, as I want to
> cast
> > a wide net. Looking into doing a theater piece at a defunct prison
>
> > and want to catalogue and read what's out there.
> >
> > thanks all,
> >
> > Dillon
> >
>
> _____
> Want to do more with Windows Live? Learn “10 hidden secrets” from
> Jamie.
>
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns
!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008
>
>

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220. **Obododimma Oha**

Re: Where are today's farmer poets?

Sat 14 Feb 2009

Simply beautiful! I have just viewed the images. I like the greening effect very much.-- Obododimma.

On Thu, Feb 12, 2009 at 4:31 PM, mIEKAL aND <[redacted]> wrote:

> *I was trying to think of a piece I've done which comes close to the way I interface writing, language, symbols, biology, growth etc & I think this work is one of my better demonstrations:*
>
> *F L O R A S P I R A E*
> *the language of plant - breath*
>
> *-Inhale F L O R A S P I R A E as a flash movie.*
> *-Enscribe F L O R A S P I R A E as a truetype font for the Macintosh.*
> *-Inspect F L O R A S P I R A E as a population of possible JPEGS.*
>
> *http://www.joglars.org/floraspirae/inhale.html*
>
> *On Feb 11, 2009, at 8:03 AM, Obododimma Oha wrote:*
>
> *That's it, David. Sometimes the colours and shapes in the garden enact a pattern of reality beyond words. And I find the visual poem more urgent, more practical. There are colours of the flowers and leaves of the crops that say many things. I find myself just staring and trying to take it all in. Touring the garden as soon as I get back home from the office, or from any other place that fills my head with noise, has become more than a therapy for me.*

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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221. David-Baptiste Chirot
Re: Secretary of the Arts
Sat 14 Feb 2009

The Presidency under which the NEA received its most ever funding was Richard Nixon's. Not to mention the appointment of Elvis Presley as an Honorary Deputy of the DEA! An occaision memorialized for al time in a series of fotos stil the most popularly viewed of all time at the National Security Archives online.

Elvis in true "Dark Shadows" form sweeps in with the two feet thick shades, the small version cape, the toned down version of the suit--a genuine walking pharmacopia for once abroad in broad daylight--King Dracula being Warmly Welcomed by the One for Whom CREEP would toil--

Were there that Day the Sounds of Ominous Sonic Boom Thunder Claps, set loose across the Fruited Plains and Amber Waves of Grain by the whip cracking movements of Giant Incandescent Snakes Uncoiling in the Sky--were the rising winds not scented with sulfur--was there not indeed a sensation of Shock and Awe--in the rarefied strati of the Cosmological Heights as the King and the Presdent -(-"I AM the President") repaired to a concealed "Smoke Filled Back Room" to indulge in some serious "State of the Union's Drug Problem" Excesses, reciting al the while Blake's "The Marriage of Heaven and Hell" and in partricular, chanted at random intervals as a kind of chorus, the lines "the Road of Excess leads to the Palace of Wisdom" . . .

Unfortunately, though the President's famous taping system had recorded this event for prosperity er-posterity--Col Parker was no fool, and had his henchmen retrieve the magic spools and save them to blackmail the King with, next time he threatened to drop the Ol' Kernel like a useless empty pill bottle--

(Who knows, with his biggest ever NEA budget, perhaps Nixon was stil competing with the Kennedys' "Camelot" cultural Aura even after the Kennedys had literally all three brothers ceased being a "threat" to Tricky Dick and his "Silent Majority.")

Just think how much times have changed! Nixon put a dope fiend in "charge" Honorarally of policing the Drug Problem-- and "Plumbers" with names like Bebe Rebozo crossing the Mean Streets of the Capitol with Paper bags full of a Million Bucks in Bail Out Money-- and nowadays Wall Street Bankers & Tax Cheats with Lobbyist Deputies are in charge for REAL of "regulating" the

Banks, the Loans, the Economy which they were merrily trashing before being sworn into office-- and Bebe Rebozo has mutated into "Bibi" Netanyahu!

"I am not a Crook" croaked the Raven--nevermore!

> *Date: Fri, 13 Feb 2009 09:23:38 -0600*
> *From:* [redacted]
> *Subject: Re: Secretary of the Arts*
> *To:* [redacted]
>
> *One thing I have noticed in the back-and-forth over the stimulus plan is that the NEA seems to be specifically singled out as an unworthy recipient of stimulus money. From radio ads sponsored by the Republican House campaign committee :*
>
> *"Democrats said they would fight for fiscal responsibility in Washington, but went back on their promise by voting for $335 million in STD prevention, $75 million for smoking cessation and *even $50 million for the National Endowment of the Arts,*" the National Republican Congressional Committee said in announcing the ad buys.*
>
> *It's as if giving money to the NEA would just be pissing it away. The hypocrisy is blatant. Small arts organizations are often small businesses, and republicans have been touting small businesses as the key to stimulus.*
>
> *It would be nice to have a spokesman--in whatever capacity--to effectively respond to this sanctioned buffoonery.*
>
> *On Wed, Feb 11, 2009 at 10:34 AM, Johanna Fisher <*[redacted]*>wrote:*
>
> *I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us*
> *!*
> *!*
> *afterall.*

Professor Johanna Fisher

---- Original message ----
Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html

Troy Camplin

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

http://www.petitiononline.com/esnyc/petition.html < http://www.petitiononline.com/esnyc/petition.html>

* *

..

__,_._,___

Windows Live™: Keep your life in sync.

http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t1_allup_explore_022009

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222. Dan Wilcox
Third Thursday Poetry Night, 2/19 -- Jay Rogoff
Sat 14 Feb 2009

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, February 19
7:00 sign up; 7:30 start

Featured Poet: Jay Rogoff Jay Rogoff is a lecturer in English at Skidmore College; his most recent poetry collection is “The Long Fault” (Louisiana State University Press, 2008).

-- with open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can’t. Your photographic host: Dan Wilcox.

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223. Camille Martin
Camille Martin hosts In Other Words on CKLN
Sat 14 Feb 2009

Please tune in to Ryerson University's CKLN, 88.1 FM, on Tuesday, February 17, 2-3 pm, for my third-Tuesday edition of “In Other Words.”

This month, I'm celebrating the recent appearance of online journals devoted to sound poetry and text-sound compositions, such as Textsound and Aslongasittakes. I’ll feature works by Edwin Torres, Geof Huth, Larissa Shmailo, Gary Barwin, Adachi Tomomi, The Atlanta Poets Group, and more.

The link for online listening:
http://www.ckln.fm

Cheers,
Camille Martin

↑ Index

224. Nate Pritts
i like to punch people out
Sat 14 Feb 2009

All -

Vol. 2 of H_NGM_N's offshoot - the free, pdf
downloadable, single author "poetical 'zine" COMBATIVES - is rolling
along with the release of #4 - Allison Carter.

Check it out at H_NGM_N - http://www.h-ngm-n.com
Check out the COMBATIVES backstory at http://www.h-ngm-n.com/combatives

n8

_____
:: Nate Pritts

:: http://www.correspondentbreeze.blogspot.com

:: http://www.natepritts.com

_____
Windows Live™: Keep your life in sync.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_t1_allup_explore_022009

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225. JULIE KIZERSHOT
Re: Long poems or plays on prison/imprisonment
Sat 14 Feb 2009

Yes, his is an amazing story. I teach at a community college in Western MA and use excerpts from his book in developmental classes when I teach them. The students here can throw a stone to find someone in their family who has spent time in jail, had trouble with drugs, been a homeless kid, been abandoned by parents. Often they barely learned to read from poor schools and hard lives. Baca 's story is powerful stuff and despite my proclivity for the postmodern, a testament to the sheer lyric transformative power of straight up language for many. Especially for those who still need to be empowered on and with the page in any context.

Julie K--

> *From: steve russell <[redacted]>*
> *Reply-To: <[redacted]>*
> *Date: Sat, 14 Feb 2009 08:10:42 -0800*
> *To: <[redacted]>*
> *Subject: Re: Long poems or plays on prison/imprisonment*

> *I thought that this was worth mentioning again: Baca taught himself to read and write while in prison. I find that stunning.*
>
> *--- On Thu, 2/12/09, JULIE KIZERSHOT <[redacted]> wrote:*
> *From: JULIE KIZERSHOT <[redacted]>*
> *Subject: Re: Long poems or plays on prison/imprisonment*
> *To: [redacted]*
> *Date: Thursday, February 12, 2009, 6:27 PM*
>
> *Not direct hits, but check out the poetry of Etheridge Knight, and the memoir A Place to Stand by Jimmy Santiago Baca. Neither play nor long poem per se, but certainly literary and informed prison experience. Excerpts of the Baca book could work as monologues.*
>
> *Julie Kizershot2/11/09 11:56 AM*
>
> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*
>
> *guidelines &*

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226. **Mary Kasimor**

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

I am jumping into this discussion late--Baca also wrote the screenplay to the outstanding movie--Blood In Blood Out. Perhaps it has been mentioned. A lot of the movie takes place in a maximum security Californai prison--can't remember the name of it. I think that it is an amazing movie--but it is a movie.

--- On Sat, 2/14/09, steve d. dalachinsky <[redacted]> wrote:

From: steve d. dalachinsky <[redacted]>
Subject: Re: Long poems or plays on prison/imprisonment
To: [redacted]
Date: Saturday, February 14, 2009, 12:12 PM

short eyes by
miguel pinero

On Fri, 13 Feb 2009 08:16:10 +0000 laura oliver
<[redacted]> writes:
> Jimmy Santiago Baca is a poet who spent his early years in a maximum
> security prison. You might want to look at his work-Immigrants in
> Our Own Land, Working In the Dark: Reflections of a Poet of the
> Barrio, his memoir A Place To Stand. He also wrote the screenplay to
> a movie about incarceration, "Bound By Honor."
>
> > Date: Wed, 11 Feb 2009 08:56:58 -0800
> > From: [redacted]
> > Subject: Long poems or plays on prison/imprisonment
> > To: [redacted]
> >
> > Can anyone think of any long poems or plays on (or in) prison/
> > imprisonment. I'm not even going to prime the pump, as I want to
> cast
> > a wide net. Looking into doing a theater piece at a defunct prison
>
> > and want to catalogue and read what's out there.
> >
> > thanks all,
> >
> > Dillon
> >
>
> _____
> Want to do more with Windows Live? Learn “10 hidden secrets” from
> Jamie.
>
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns
!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008
>
>

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227. Margaret Konkol

University at BUFFALO / Siobhan Scarry: Tuesday February 17th SMALL PRESS in the ARCHIVE

Sat 14 Feb 2009

_____
Please join us this Tuesday February 17th @ 1:00pm for Siobhan Scarry's Small Press in the Archive lecture:

"Cruising the Archive: Derivations in Robert Duncan's Night Scenes"

This talk will take place in the Poetry Collection, Capen 420.

Siobhán Scarry is in her third year in the English PhD program at SUNY Buffalo; she holds an MFA in Creative Writing and an MA in English from the University of Montana. Her poetry and fiction has appeared or is forthcoming in "Greensboro Review," "jubilat," "Mid-American Review," "Five Fingers Review," "Sentence," and "P-Queue," among other journals. Her prose poems won Editors' Choice in "Mid-American Review's" Fineline Competition in 2003, 2004, and 2005. This past year, her manuscript "Weights & Measures" was named finalist in the May Swenson first book award, and she was nominated for "Best New Poets 2008." Her scholarly work focuses on 20th century poetry and poetics, with articles forthcoming on Robert Duncan and George Oppen. ____

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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228. Maureen Robins

Re: Long poems or plays on prison/imprisonment

Sat 14 Feb 2009

Dipping down into young adult literature I suggest Monster by Walter Dean Myers (and several others of his books) but this novel is written as if it's a movie script. And Jack Gantos's memoir Hole In My Life speaks about the year he spent in prison while he was 19.

Maureen Picard Robins

On Sat, Feb 14, 2009 at 12:49 AM, David-Baptiste Chirot <
[redacted]> wrote:

In the mid 1950's there was a kind of fad for producing Waiting for Godot inside various US prisons.

What might be more interesting is to take something "on the outside" that is supposed to be "liberating" and stage it inside a prison setting--and so reveal this "liberating" piece as instead but another form of imprisonment, another from of control, another form of surveillance, another method for creating conformity as wel as for turning out new forms of criminalities . . .

For example, why not just use this setting like a Poetics Class Room--and examine the uses of language in "Poetics" and "Avant" or "Innovative" writing in terms of "Discipline and Punish."

How much of the Classroom imprisons the mind, how much of Poetics prevents the reading of any other forms of poetry--

How many things presented as Truths are simply assumptions based on fallacies--
How much of the language being used is not meaning at the same time its opposite--

What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?

To be ALLOWED--is this not already within the realm of the prison system--

One could choose various long works of such writing and subject them to "interrogation" just as one might any "prisoner"--

Or one might begin to consider other scenarios for reading the Guantanamo Poems--across the receptions they received from American poets--
perhaps to find that it is the American poets who are imprisoned by what they take to be their "freedom" of "thought and expression" which blinds them to any reading of the poems except as bad poetry by bad people badly translated and thus unreadable--thus becoming the unread non writing of non poets--
which may in turn be, by being unread non writing by non poets in the eyes of the unreading American poets--create instead a poetry which is hidden in plain sight--
-and is completely missed because it is assumed not to be there---

David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak

David Baptite ChirotNo
KAURAB Translation Site

The USA has the world's largest prison population (2,000,000 inmates; this does not includes camps for detained illegal aliens and their families),
and supports, arms, funds, the building and keeping of the world's largest prison in history--Gaza--1,500,000 inmates--

From these sources one may begin to find very large and long prison plays and writings and poetries indeed--

To begin with, online one may find a great deal of writing From Gaza--along with long breaks when the electricity is shut down-for many of the contributors--
but these writings, blogs, images, sounds give an ongoing 40 years long poem--
about his involvement with which Jean Genet entitled his last completed work, begun years earlier, PRISONER OF LOVE--

i think if one gather materials of Palestinian poets including Darwish over the course of forty years it would be a very very long poem, and also about the world's largest prison in history--one which an Isreali Minister last year said is destined to be the scene of a Shoa--(his word)--

it is modeled in part on another system of prisons and exterminations through times which includes imprisonment through disease, land and water removal, deportations, enclosures known as reservations, deliberate distribution of alcohol and drugs to the population--one might well look to Bury My Heart at Wound Knee for a long prison poem continued today at this very moment by Leonard Peltier in his Prison Writings--

and the Black Ghetto writings, plays, poems of generations of writers--Amiri Baraka's works--as just one example--among hundreds including in music, film, dance--

Brendan Behan wrote several plays re his prison experiences after being captured by the British as young IRA would-be bomber.
An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork leg so don't know the setting) and three or so radio plays, one acts

the works of Francois Villon a huge if not al amount of his poetry is imbued with the criminal/prisoner "thinking," and has many a description of life inside the hell holes of 15th Century France, including one of the most famous of al time--The Ballad of the Hanged Men--
as he we twice condemned to hang and twice pardoned at the very last instant--
he was water boarded a huge number of times as well as undergoing many other tortures of the period, of which waterboarding and a few others have

found fresh life in the 20th Century and are used routinely in Israel, Egypt and other countries, and have come to stand for the "Cancer of Democracy" in the USA of the last 8 years and is still ongoing.

Also the poetry of Abdell Latiff, a great deal available in English is concerned with prison where he spent 8 years in Morocco, and a book he also wrote about what his first days out of prison were like.

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and other prose works while a prisoner for decades.

The Greek poet Yannis Ritsos was for some years placed in another form of prison--ioof an ancient kind--he was placed on barren and barely ahibted islands from which he had no chance of escape, and was at the mercy of the whims of the American supported Junta.

A great many of Genet's plays even when not taking place in prison directly, are exhibiting the thought patterns and behaviors of persons who, in Franz Fanon's great word/concept, "interiorized" a prison and colonial experience, so that their lives are haunted and controlled by bars and guards and locks not visible, but existing just as powerfully inside their very beings.

And though no poems of great length are in the book, the book as a whole of The Guantanamo Poets is extremely interesting to examine as creating many aspects of a long poem in terms of the manner of their appearnce in English and also in terms of the great number of years the prisoners have undergone some of the most deracinating and dehumanizing forms of treatment possible.

A play which is not set in a prison but shows another form of prison--hard core drug addiction--though a bit dated in terms of the junkie slang--is Jack Gelber's The Connection.
Actually when I think of it it is pretty dated--but addiction itself is a prison--which leds to "jails, institutions and death"--

It depends on how one views the concept of the Prison. In many societies, by Western standards, women are virtually prisoners, leading an imprisoned and severely curtailed and controlled existence. (This includes forms of Judaism and Christianity also, not solely Islam as usually portrayed in the US media.)

In the USA, which has the world's largest prison population both numerically and in percentage of total population, the effects of prison ahead of time on a great number of young people in the society creates a person who even when "free" is imprisoned by the dedication to a destiny which leads to prison at college age, and do becomes "my college." The prison set-up for millions begins before even entering the physical prison, so that an imprisoned mind's battle is "dramatized" in a series of ritual,

narratives, scripts, and beliefs and o creates this _doomed -to-be-prisoner mercilessly, ruthlessly or terrifiedly advancing towards the prison doors as to and assignation with Destiny, a Fate "already written," a long (Time) poem that exists before being written down in documents because already the poetics of the mind set has found its own lyricism which creates ahead of time the life of the prisoner-to-be.

Other forms of prison are the mental institutions--and the old age homes--the health care system--esp at the VA hospitals--much of the health care system is really a eugenics set up to rid the soceity of the poor--the useless--
the systems of detention and conditions of employment and housing of illegal alien workers of the "Gitmos Across the USA"

another prison system growing rapidly is the international sex trade--while the ever increasing use of drugs as crack and huge new waves of heroin hit the suburbs--bring with them new members of the "world's oldest profession"--

The USA has a total of over 700 bases world wide and various attached prison sites secret and not secret around the world, either attached directly to bases, or indirectly via rendition flights, or the sending of prisoners to other countries to be tortured and imprisoned indefinitely--

Despite President Obama's pronouncements, very little is changed nor wil change. Many of the methods of interrogation which have been announced wil be foregone with a return to the old manual followed by the Army--are now included in the updated old Army manual.

Considered overall, the USA and its ally Israel are societies dependent upon the use of torture, coercion, force, imprisonment on a vast scale, and the converting of Security and Prison/Panopticon equipments and technologies to high profits. In the US, prisons are Big Business, just as the privatized security companies from the US and Israel are a new form of Big Business. These Security firms can be hired by any entity that can afford them--gated communities, cities, states, wealthy individuals, drug lords, movie stars--with the actions of these existing in a blurry as yet to be determined legal zone, representing the danger of the creation of new forms of prisons as yet unimaginable--other than as updated versions of the dungeons and oubliettes of the nobility of the past, each local fiefdom having its own particular hell hole to cast the locally offensive into.

This suggests why perhaps it might be interesting to conduct the prison-set-drama as indeed the classroom it is perceived to be, the college from which to graduate--by millions of young men and women inthe USA today--except that the classroom would be the one one finds on college campuses and perhaps indeed a Poetics or drama classroom--

> *is it not easy enough to set a prison play inside a prison setting--*
> *heck every night on cable one can see the prison shows--*
>
> *what really might be a challenge and interesting is to examine the drama, poetics, language as the prisons--the panopticons--control systems--which make the prisons thesmlves al the more possible--and desirable--*
>
> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*
>
> *guidelines &*
>
> ---
> *Windows Live™: E-mail. Chat. Share. Get more ways to connect. http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009*

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229. **George Bowering**

Re: Secretary of the Arts

Sat 14 Feb 2009

On Feb 14, 2009, at 8:59 AM, Troy Camplin wrote:

> *Oh, so only artists who get grants are true artists.*

Do you read people's p[osts at all? No one claimed that.

> *And, from the sounds of things, only those who get government grants.*

What "sounds" do you refer to.

> *Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.*
>
> *Troy Camplin___*

Whyen you get up to high school, take a course in logic, why don't you?

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230. George Bowering
Re: Secretary of the Arts
Sat 14 Feb 2009

On Feb 14, 2009, at 9:02 AM, Troy Camplin wrote:

> *Actually, tariffs, monopolies, theft, slavery, etc. are not elements of the free market, but undermine the free market.*

Oh yes. And when was the last tim,e you checked out NAFTA and the US attack on Canadian soft wood lumber?

> *. Taxation is theft,*

Oh, now we know where this os coming from, friends.

gb
>>>

↑ Index

231. Johanna Fisher
Re: Secretary of the Arts
Sat 14 Feb 2009

Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsered as being artists. Some artists are forunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what

people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any pos
s!
!
ibility that a supposedly civilized society wishes to establish as a means of support for that expression.
I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornagraphy.

johanna

---- Original message ----
>Date: Sat, 14 Feb 2009 08:59:38 -0800
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>Subject: Re: Secretary of the Arts
>To: [redacted]
>
>Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.
>
>Troy Camplin
>
>

>
>_____
>From: Alan Sondheim <[redacted]>
>To: [redacted]
>Sent: Friday, February 13, 2009 10:26:03 PM
>Subject: Re: Secretary of the Arts
>
>good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?
>
>this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.
>
>this is insulting.
>
>on any other list this would be a troll.
>
>On Thu, 12 Feb 2009, Troy Camplin wrote:
>
>> You want the same people cutting arts education in our schools to be in charge of the arts?
>>
>> I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.
>>
>> Troy Camplin
>>
>>
>>
>> _____
>> From: Johanna Fisher <[redacted]>
>> To: [redacted]
>> Sent: Wednesday, February 11, 2009 10:34:18 AM
>> Subject: Re: Secretary of the Arts

>>
>> I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the
>> imagination might just save us
>> !
>> !
>> afterall.
>>
>> Professor Johanna Fisher
>>
>> ---- Original message ----
>>> Date: Tue, 10 Feb 2009 12:01:32 -0800
>>> From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>>> Subject: Re: Secretary of the Arts
>>> To: [redacted]
>>>
>>> I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
>>>
>>> Troy Camplin
>>>
>>>
>>>
>>> _____
>>> From: Maria Damon <[redacted]>
>>> To: [redacted]
>>> Sent: Monday, February 9, 2009 6:50:04 PM
>>> Subject: Secretary of the Arts
>>>
>>> Quincy Jones has started a petition to ask President Obama to appoint a

Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.
>>>
>>> http://www.petitiononline.com/esnyc/petition.html
<http://www.petitiononline.com/esnyc/petition.html>
>>>
>>> * *
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>
>| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
>| To access the Odyssey exhibition The Accidental Artist:
>| http://slurl.com/secondlife/Odyssey/48/12/22
>| Webpage (directory) at http://www.alansondheim.org
>| [redacted], [redacted], tel US [redacted]
>
>

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232. **Alan Sondheim**
Re: Secretary of the Arts
Sat 14 Feb 2009

This is a troll, folks. I never said what you're implying; in fact the category of "true artist" is assinine which I point out in the first line - that's your phrase not mine.

And where you get the idea this applies only to galleries is beyond me.

I'm sorry this is just stupid and arrogant and insulting. And you're clearly not reading anyone's responses or thinking about them - judging from your comments below.

Alan

On Sat, 14 Feb 2009, Troy Camplin wrote:

> *Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.*
>
> *Troy Camplin*
>
> _____
> *From: Alan Sondheim <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, February 13, 2009 10:26:03 PM*
> *Subject: Re: Secretary of the Arts*
>
> *good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?*
>
> *this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.*
>
> *this is insulting.*
>
> *on any other list this would be a troll.*
>
> *On Thu, 12 Feb 2009, Troy Camplin wrote:*
>
> *You want the same people cutting arts education in our schools to be in charge of the arts?*
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> *I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and*

artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

From: Johanna Fisher <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the imagination might just save us
!
!
afterall.

Professor Johanna Fisher

---- Original message ----
Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html

Troy Camplin

> *From: Maria Damon <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, February 9, 2009 6:50:04 PM*
> *Subject: Secretary of the Arts*
>
> *Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.*
>
> *http://www.petitiononline.com/esnyc/petition.html*
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>
> * *
>
> ..
>
> __,_._,___
>
> *| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/*
> *| To access the Odyssey exhibition The Accidental Artist:*
> *| http://slurl.com/secondlife/Odyssey/48/12/22*
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> *| [redacted], [redacted], tel US [redacted]*

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233. **Troy Camplin**
Re: Secretary of the Arts
Sun 15 Feb 2009

And I've encountered art that was supported by the government. Doesn't mean it wouldn't have been supported in some other way if it weren't supported by the government. I know that almost everyone here wants everyone to be an artist -- it's the egalitarian in you. But I've known lots of people who weren't artists, but only play-acted at being artists. Those people who only wrote short stories when they were assigned them in their short story writing class. Those people who only painted when assigned a painting to do in class. Those kinds. I would throw into the same category anyone who can't be bothered to learn the history of the art they are working in and those who can't stand criticism. Play-actors, not real artists. And being a play-actor doesn't mean you can't be successful. I think Damien Hurst is a play-actor at being an artist, and he's laughing all the way to the bank.

And, yes, I know I'm putting myself out there. In bunch of Left-wing artists? Whoda thunk it?

As for the market not being natural because it's human -- that's based on the false assumption that just because it's human that it's unnatural. Free market economies occur when people are able to trade freely with each other without anyone's outside interference. Those two people are the ones best able to determine if they are gaining value from that trade. When someone comes along and tells those two people that they are wrong about what they should and should not value, they are trying to impose their own ideology on the transaction. It is no less ideological if that person is a government and forces some other transaction than the one the two people were interested in engaging in. For me to rather have a bushel of corn rather than a chicken isn't ideological -- it's a matter of personal taste. For you to say that I should prefer the chicken is ideological. And free markets are self-organized. Nobody out there plans the economy in a free market economy. Thus, it is not organized in that sense.

Troy Camplin

_____
From: Patrick Dillon <[redacted]>
To: [redacted]
Sent: Friday, February 13, 2009 11:34:22 PM
Subject: Re: Secretary of the Arts

It's really hard to read these posts and not be tempted to outright provocation, but this is a list about poetry and poetics so I will try to stay on topic. You say:

> *I have never met a true artist who couldn't be an artist due to lack of support.*

Well, I've never met anybody from Djibouti...

but I have read many books that may not exist without governmental support. I'm thinking specifically of Roof Books (although I'm sure there are many other fine organizations) which has thrived with support from the NEA and other organizations I've never heard of.

But I really can't help myself:

Troy, my man, you really put yourself out there when you post on this list.

And supporting free markets, a naturally-occurring, self-organizing system,
> is not ideological at all

I hate to break this to you, but markets were invented by humans. They don't occur naturally, and we organize them in absolutely every sense of the word.

On Thu, Feb 12, 2009 at 10:37 PM, Troy Camplin <[redacted]>wrote:

> *You want the same people cutting arts education in our schools to be in charge of the arts?*
>
> *I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.*
>
> *Troy Camplin*
>
> ---
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> *Sent: Wednesday, February 11, 2009 10:34:18 AM*
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Professor Johanna Fisher

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Date: Tue, 10 Feb 2009 12:01:32 -0800
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Subject: Re: Secretary of the Arts
To: [redacted]

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From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

http://www.petitiononline.com/esnyc/petition.html < http://www.petitiononline.com/esnyc/petition.html>

* *

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> __,_._,___

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234. **teersteeg**
Re: Secretary of the Arts
Sun 15 Feb 2009

The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.

regards,
bruno
cape cod
----- Original Message -----
From: "Johanna Fisher" <[redacted]>
To: <[redacted]>
Sent: Saturday, February 14, 2009 6:53 PM
Subject: Re: Secretary of the Arts

> *Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsered as being artists. Some artists are forunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any pos*
> *s!*
> *!*
> *ibility that a supposedly civilized society wishes to establish as a means of support for that expression.*

I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornagraphy.

johanna

---- Original message ----
Date: Sat, 14 Feb 2009 08:59:38 -0800
From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

Troy Camplin

From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Friday, February 13, 2009 10:26:03 PM
Subject: Re: Secretary of the Arts

good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

this is insulting.

on any other list this would be a troll.

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> *| [redacted], [redacted], tel US [redacted]*

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235. **Halvard Johnson**

Hamilton Stone Review, Issue 17, Winter 2009, Now Online!

Sun 15 Feb 2009

Hamilton Stone Review, Issue 17, Winter 2009, Now Online!

Featuring poetry by Pçters Brûveris, Alan Baker, Andrew Burke, Camille Martin, Ashok Niyogi,
Dan Raphael, Karla Linn Merrifield, Dion Farquhar, Scott Hammer, Philip Byron Oakes, and
Stephen Vincent; fiction by Jay Baruch, Summer Block, James Cervantes, Andrew J. Madigan,
Michael Shannon, Dot DeLuitzo, Diane Simmons, and Robert Wexelblatt.

http://www.hamiltonstone.org/hsr17.html

Submissions to the *Hamilton Stone Review
*
We publish three times a year: in June, October, and February. Please send 1-7 poems
in the body of your message and in ONE attachment; one story or up to three short
shorts per message and/or attachment, please. Send bios with submissions. No snailmail
submissions will be read.

For the June 2009 issue poetry submissions should go directly to Halvard Johnson
at [redacted]. Send fiction to Lynda Schor at [redacted].

PLEASE SEND THIS ALONG TO OTHERS

--

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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236. Obododimma Oha
Re: Where are today's farmer poets?
Sun 15 Feb 2009

I like this: "grow[ing] organic" and writ[ing] vegetatively. Brings to mind mIEKAL's visual farm poems, which he allowed us to view recently.

-- Obododimma.

On 2/13/09, Gabrielle Welford <[redacted]> wrote:
> upon thought and aught, i too am a growpo and landpo. i live on a ranch
> with other folk in northern cal. we grow organic and eat well. i write
> in a vegetative sort of way...
>
> On Thu, 12 Feb 2009, Obododimma Oha wrote:
>
>> Yes, I am conscious of overloading and try to avoid it. I also try to
>> achieve some order in terms of where I plant what, so that I would have a
>> farm that cuts the picture of an artwork. It doesn't quite work out all
>> the
>> time. One reason is that I wrestle with erosion and have to change the
>> design of the ridges and mounds. Moreover, my two sons, in their own
>> practice, use part of the space, locating their "farm-arts" within mine.
>> Something much like one text inhabiting another. I like it though, for it
>> gives me an impression that we are all texts interacting and re/producing
>> meanings. I took some pictures of the mini farm designed by my last-born,
>> a
>> boy of 9+, who has been doing some writing too. In his own case, he
>> designs
>> the whole manuscript as the finished book, from cover to cover, drawing
>> images here and there, writing stories. He now has five of such
>> hand-designed manuscripts.

>> Regards.
>> Obododimma.
>>
>>
>> On Wed, Feb 11, 2009 at 3:13 PM, mIEKAL aND <[redacted]> wrote:
>>
>> > One of the fundamentals of gardening / growing / writing / publishing I
>> > think most about is sustainability, how to foster diverse ecologies that
>> > will support unlimited edges, overloading the system in an almost
>> > chaotic
>> > fashion, yet in the end turns out to be one model of abundance. One
>> > that
>> > looks a lot different than the uninterrupted miles of corn fields in the
>> > great plains states or monotypic poetry being published by mainstream
>> > media.
>> >
>> > & as for yams, I'm in a place that gets 40 below 0 (C or F, take your
>> > pick) but I manage to grow dioscorea batatas in the forest garden...
>> >
>> > ~mIEKAL
>> >
>> >
>> >
>> > On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:
>> >
>> > Hi mIEKAL,Thanks. I do crop farming, producing mainly vegetables such
>> > as
>> >> onion, fluted pumpkin (we eat the leaves over here in Nigeria), okra,
>> >> etc.
>> >> I
>> >> also have great interest in cultivating yams. Yam is regarded as a
>> >> special
>> >> crop in the Igbo culture. But apart from this, I like seeing the tender
>> >> shoots emerge and climb the stakes. Yams are climbers, strategic
>> >> climbers.
>> >> The yellow yam prefers to climb the stake clockwise, whereas the white
>> >> yam
>> >> prefers doing its own anticlockwise. Even if you change the directions
>> >> for
>> >> these yams, they undo your imposition some hours later. This pattern of
>> >> movement and peculiar phototropism, engage my interest a lot.
>> >>

>> >> On interface between my farming life and writing life: I talk to my
>> >> crops
>> >> and do often imagine that my interaction with them renews my life,
>> >> keeps
>> >> me
>> >> "green." Perhaps it is a hunger, perhaps. But whenever I emerge from
my
>> >> farm, I feel a great mental energy to want to write.
>> >>
>> >> For three days now, I have been sharing my time between sowing ideas
>> >> through
>> >> writing and sowing seeds in the garden behind my place of residence. I
>> >> see
>> >> the seeds of ideas and the seeds of the vegetables and root crops
>> >> germinating and growing as if the destinies of both are tied together.
>> >> Perhaps as I practice both, I realize the need to nurture ideas
>> >> creatively,
>> >> even in unfriendly seasons and in unfriendly spaces. In fact, mIEKAL, I
>> >> can't stop working on both farms....
>> >>
>> >> -- Obododimma.
>> >>
>> >>
>> >> On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND <[redacted]>
>> >> wrote:
>> >>
>> >> Obododimma & others:
>> >>>
>> >>> What kind of farming do you do & do you feel like there is an
>> >>> interface
>> >>> between your farming life & your writing life?
>> >>>
>> >>> I've been running a permaculture demonstration for almost 20 years,
on
>> >>> a
>> >>> yearly basis we have folks coming thru here interning & learning how
>> >>> to
>> >>> grow
>> >>> food for themselves, put it up, learn to cook local & be resourceful
>> >>> in
>> >>> ways
>> >>> that don't require the big bucks. We grow primarily fruits nuts

>> >>> garden
>> >>> annuals gourds & other craftables as well as a lot of exotics like
>> >>> container
>> >>> figs & citrus. I also make my living from largest organic farmers
>> >>> cooperative in the US...(but as a webmaster). For my part the
>> >>> interface
>> >>> is
>> >>> sometimes very sketchy altho in some ways the visual poetry that I've
>> >>> done
>> >>> has come much closer to reinventing the wild space of language.
>> >>>
>> >>> ~mIEKAL
>> >>>
>> >>> On Feb 7, 2009, at 3:53 PM, Obododimma Oha wrote:
>> >>>
>> >>>
>> >>> One of them is online: me!
>> >>>> -- Obododimma.
>> >>>>
>> >>>>
>> >>>
>> > guidelines
>> >
>>
>>
>>
>> --
>> Obododimma Oha
>> Senior Lecturer in Stylistics & Semiotics
>> Dept. of English
>> University of Ibadan
>> Nigeria
>>
>> &
>>
>> Fellow, Centre for Peace & Conflict Studies
>> University of Ibadan
>>
>> Phone: [redacted];
>> [redacted].
>>
>>

>
>

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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237. Obododimma Oha
Re: Where are today's farmer poets?
Sun 15 Feb 2009

A hut in the garden? That's a special place to write. I have been thinking of a tree house myself. My children want it badly -- they, too, write. Perhaps I should give it a try.

--- Obododimma.

On 2/14/09, Audrey Berry <[redacted]> wrote:
> The yams growing in different directions! That's amazing.
> //
> I have a small garden, but live in New England so the growing season is
> relatively short. It evolved the most as my mother was in hospice. There a
> slate path covered in creeping thymes, wooly and citrus mostly. I tried for
> strong smells that open and invigorate and white and purples. Moonflowers
> are tremendous, veiny climbers that open at night.
> //
> As for the interface: I write in a hut in the garden. As well, I do visual
> poetry outside. Down the center of a grassy patch I spread out paper, and
> make marks, shapes, dance along these big sheets. Poems emerge from them.
> //
> Audrey
>
>
> --- On Fri, 2/13/09, David Seaman <[redacted]> wrote:

>
>> From: David Seaman <[redacted]>
>> Subject: Re: Where are today's farmer poets?
>> To: [redacted]
>> Date: Friday, February 13, 2009, 8:56 AM
>> My work goes into the blend of art and nature. I am trying
>> to make garden sites that evoke images in Baudelaire's
>> sonnet of the Correspondences. My lettriste colleague Alain
>> Satie trained a wisteria vine into word shapes....I work
>> more at the level of trees and shrubs, shaping them. Like
>> Asian gardeners, I think we are invited to make poetry of
>> our plantings.
>> David
>> On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:
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>> >>> that don't require the big bucks. We grow
>> primarily fruits nuts garden
>> >>> annuals gourds & other craftables as well
>> as a lot of exotics like container
>> >>> figs & citrus. I also make my living from
>> largest organic farmers
>> >>> cooperative in the US...(but as a webmaster).
>> For my part the interface is
>> >>> sometimes very sketchy altho in some ways the
>> visual poetry that I've done
>> >>> has come much closer to reinventing the wild
>> space of language.
>> >>>
>> >>> ~mIEKAL
>> >>>
>> >>> On Feb 7, 2009, at 3:53 PM, Obododimma Oha
>> wrote:
>> >>>
>> >>>
>> >>>> One of them is online: me!
>> >>>> -- Obododimma.
>> >>>>
>> >>>
>> >
>>
>
>
>
>
>

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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238. Stephen Vincent
Adrienne Rich on Cultural/Academic Boycott of Israel
Sun 15 Feb 2009

(Interestingly I had to pull this letter out of my SPAM reject file!)

February 3 2009

Dear All,

Last
week, with initial hesitation but finally strong conviction, I endorsed
the Call for a U.S. Cultural and Academic Boycott of
Israel. HYPERLINK "http://usacbi.wordpress.com/"
http://usacbi.wordpress.com/ I'd like to offer my reasons to friends, family and comrades. I have tried in fullest conscience to think this through.

My hesitation: I profoundly believe in the visible/invisible liberatory social power of creative and intellectual boundary-crossings. I've been educated by these all my life, and by centuries-long cross-conversations about human freedom, justice and power—also, the forces that try to silence them.

As an American Jew, over almost 30 years, I've joined with other concerned Jews in various kinds of coalition-building and anti-Occupation work. I've seen the kinds of organized efforts to stifle—in the US and elsewhere-- critiques of Israel's policies--the Occupation's denial of Palestinian humanity, destruction of Palestinian lives and livelihoods, the "settlements," the state's physical and psychological walls against dialogue—and the efforts to condemn any critiques as anti-Semitism. Along with other activists and writers I've been named on right-wing "shit-lists" as "Israel-hating" or "Jew-hating." I have also seen attacks within American academia and media on Arab American, Muslim,

Jewish scholars and teachers whose work critically explores the foundations and practices of Israeli state and society.

Until now, as a believer in boundary-crossings, I would not have endorsed a cultural and academic boycott. But Israel's continuing, annihilative assaults in Gaza, and the one-sided rationalizations for them have driven me to re-examine my thoughts about cultural exchanges. Israel's blockading of information, compassionate aid, international witness and free cultural and scholarly expression has become extreme and morally stone-blind. Israeli Arab parties have been banned from the elections, Israeli Jewish dissidents arrested, Israeli youth imprisoned for conscientious refusal of military service. Academic institutions are surely only relative sites of power. But they are, in their funding and governance, implicated with state economic and military power. And US media, institutions and official policy have gone along with all this.

To boycott a repressive military state should not mean backing away from individuals struggling against the policies of that state. So, in continued solidarity with the Palestinian people's long resistance, and also with those Israeli activists, teachers, students, artists, writers, intellectuals, journalists, refuseniks, feminists and others who oppose the means and ends of the Occupation, I have signed my name to this call.

Adrienne Rich

.....

Jewish Peace News editors:
Joel Beinin
Racheli Gai
Rela Mazali
Sarah Anne Minkin
Judith Norman
Lincoln Shlensky
Rebecca Vilkomerson
Alistair Welchman

Jewish Peace News archive and blog: http://jewishpeacenews.blogspot.com
---

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239. **Patrick Dillon**

Re: Long poems or plays on prison/imprisonment

Sun 15 Feb 2009

Obviously country music in general has a wealth of songs dealing with prison, but specifically David Allan Coe has a lot to say about it. Here's an excerpt from the Allmusic guide:

> *Born in Akron, OH, Coe first got into trouble with the law at age nine. As a result, he was sent to reform school. For the next 20 years, he never spent more than a handful of months outside of a correctional facility -- he spent much of his twenties in the Ohio State Penitentiary. Released from prison in 1967, the wild-haired, earring-wearing, heavily tattooed Coe went straight for Nashville, where he lived in a hearse that he parked in front of the old Ryman Auditorium, the home of the Grand Ole Opry. Although he didn't conform to Nashville's professional standards, he soon gained the attention of the independent label Plantation Records, which released his debut album, Penitentiary Blues<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wjfexqq5ld6e>,*
> *in 1968. Followed within a year by a second volume, all of the songs on these albums were based on his prison experiences.*

I remember looking at the liner notes for the recent reissue of Penitentiary Blues and there was an excerpt from Coe's book Ex-Convict. The excerpt dealt with how to get out of prison and stay out. It was like he was almost addicted to being in prison and had to rehabilitate himself to live in the outside world.

May be of interest if you want to go that route.

On Sat, Feb 14, 2009 at 5:33 PM, Maureen Robins <[redacted]>wrote:

> *Dipping down into young adult literature I suggest Monster by Walter Dean Myers (and several others of his books) but this novel is written as if it's*
> *a movie script. And Jack Gantos's memoir Hole In My Life speaks about the year he spent in prison while he was 19.*
>
> *Maureen Picard Robins*
>
> *On Sat, Feb 14, 2009 at 12:49 AM, David-Baptiste Chirot <*
> *[redacted]> wrote:*
>
> *In the mid 1950's there was a kind of fad for producing Waiting for Godot inside various US prisons.*
>
> *What might be more interesting is to take something "on the outside" that is supposed to be "liberating" and stage it inside a prison setting--and so*

reveal this "liberating" piece as instead but another form of imprisonment,
another from of control, another form of surveillance, another method for creating conformity as wel as for turning out new forms of criminalities
. .
.

For example, why not just use this setting like a Poetics Class Room--and examine the uses of language in "Poetics" and "Avant" or "Innovative" writing in terms of "Discipline and Punish."

How much of the Classroom imprisons the mind, how much of Poetics prevents
the reading of any other forms of poetry--

How many things presented as Truths are simply assumptions based on fallacies--
How much of the language being used is not meaning at the same time its opposite--

What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?

To be ALLOWED--is this not already within the realm of the prison system--

One could choose various long works of such writing and subject them to "interrogation" just as one might any "prisoner"--

Or one might begin to consider other scenarios for reading the Guantanamo Poems--across the receptions they received from American poets--
perhaps to find that it is the American poets who are imprisoned by what they take to be their "freedom" of "thought and expression" which blinds them to any reading of the poems except as bad poetry by bad people badly translated and thus unreadable--thus becoming the unread non writing of non
poets--
which may in turn be, by being unread non writing by non poets in the eyes
of the unreading American poets--create instead a poetry which is hidden in
plain sight--
-and is completely missed because it is assumed not to be there---

David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)

Poems from Guantánamo
The Detainees Speak
David Baptite ChirotNo
KAURAB Translation Site

The USA has the world's largest prison population (2,000,000 inmates; this
does not includes camps for detained illegal aliens and their families),
and supports, arms, funds, the building and keeping of the world's largest
prison in history--Gaza--1,500,000 inmates--

From these sources one may begin to find very large and long prison plays
and writings and poetries indeed--

To begin with, online one may find a great deal of writing From Gaza--along
with long breaks when the electricity is shut down-for many of the contributors--
but these writings, blogs, images, sounds give an ongoing 40 years long poem--
about his involvement with which Jean Genet entitled his last completed
work, begun years earlier, PRISONER OF LOVE--

i think if one gather materials of Palestinian poets including Darwish over
the course of forty years it would be a very very long poem, and also about
the world's largest prison in history--one which an Isreali Minister last
year said is destined to be the scene of a Shoa--(his word)--

it is modeled in part on another system of prisons and exterminations
through times which includes imprisonment through disease, land and water
removal, deportations, enclosures known as reservations, deliberate
distribution of alcohol and drugs to the population--one might well look to
Bury My Heart at Wound Knee for a long prison poem continued today at this
very moment by Leonard Peltier in his Prison Writings--

and the Black Ghetto writings, plays, poems of generations of
writers--Amiri Baraka's works--as just one example--among hundreds including
in music, film, dance--

Brendan Behan wrote several plays re his prison experiences after being
captured by the British as young IRA would-be bomber.
An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork leg

so
don't know the setting) and three or so radio plays, one acts

the works of Francois Villon a huge if not al amount of his poetry is
imbued with the criminal/prisoner "thinking," and has many a description of
life inside the hell holes of 15th Century France, including one of the most
famous of al time--The Ballad of the Hanged Men--
as he we twice condemned to hang and twice pardoned at the very last instant--
he was water boarded a huge number of times as well as undergoing many
other tortures of the period, of which waterboarding and a few others have
found fresh life in the 20th Century and are used routinely in Israel, Egypt
and other countries, and have come to stand for the "Cancer of Democracy"
in the USA of the last 8 years and is still ongoing.

Also the poetry of Abdell Latiff, a great deal available in English is
concerned with prison where he spent 8 years in Morocco, and a book he also
wrote about what his first days out of prison were like.

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and
other prose works while a prisoner for decades.

The Greek poet Yannis Ritsos was for some years placed in another form of
prison--ioof an ancient kind--he was placed on barren and barely ahibted
islands from which he had no chance of escape, and was at the mercy of the
whims of the American supported Junta.

A great many of Genet's plays even when not taking place in prison
directly, are exhibiting the thought patterns and behaviors of persons who,
in Franz Fanon's great word/concept, "interiorized" a prison and colonial
experience, so that their lives are haunted and controlled by bars and
guards and locks not visible, but existing just as powerfully inside their
very beings.

And though no poems of great length are in the book, the book as a whole of
The Guantanamo Poets is extremely interesting to examine as creating many
aspects of a long poem in terms of the manner of their appearnce in English
and also in terms of the great number of years the prisoners have

undergone
some of the most deracinating and dehumanizing forms of treatment possible.

A play which is not set in a prison but shows another form of prison--hard
core drug addiction--though a bit dated in terms of the junkie slang--is Jack Gelber's The Connection.
Actually when I think of it it is pretty dated--but addiction itself is a prison--which leds to "jails, institutions and death"--

It depends on how one views the concept of the Prison. In many societies,
by Western standards, women are virtually prisoners, leading an imprisoned
and severely curtailed and controlled existence. (This includes forms of Judaism and Christianity also, not solely Islam as usually portrayed in the
US media.)

In the USA, which has the world's largest prison population both numerically and in percentage of total population, the effects of prison ahead of time on a great number of young people in the society creates a person who even when "free" is imprisoned by the dedication to a destiny which leads to prison at college age, and do becomes "my college." The prison set-up for millions begins before even entering the physical prison,
so that an imprisoned mind's battle is "dramatized" in a series of ritual,
narratives, scripts, and beliefs and o creates this _doomed -to-be-prisoner
mercilessly, ruthlessly or terrifiedly advancing towards the prison doors as
to and assignation with Destiny, a Fate "already written," a long (Time) poem that exists before being written down in documents because already the
poetics of the mind set has found its own lyricism which creates ahead of time the life of the prisoner-to-be.

Other forms of prison are the mental institutions--and the old age homes--the health care system--esp at the VA hospitals--much of the health
care system is really a eugenics set up to rid the soceity of the poor--the
useless--
the systems of detention and conditions of employment and housing of illegal alien workers of the "Gitmos Across the USA"

*another prison system growing rapidly is the international sex trade--
while the ever increasing use of drugs as crack and huge new waves of
heroin hit the suburbs--bring with them new members of the "world's oldest
profession"--*

*The USA has a total of over 700 bases world wide and various attached
prison sites secret and not secret around the world, either attached
directly to bases, or indirectly via rendition flights, or the sending of
prisoners to other countries to be tortured and imprisoned indefinitely--*

*Despite President Obama's pronouncements, very little is changed nor wil
change. Many of the methods of interrogation which have been announced wil
be foregone with a return to the old manual followed by the Army--are now
included in the updated old Army manual.*

*Considered overall, the USA and its ally Israel are societies dependent
upon the use of torture, coercion, force, imprisonment on a vast scale, and
the converting of Security and Prison/Panopticon equipments and technologies
to high profits. In the US, prisons are Big Business, just as the
privatized security companies from the US and Israel are a new form of Big
Business. These Security firms can be hired by any entity that can afford
them--gated communities, cities, states, wealthy individuals, drug lords,
movie stars--with the actions of these existing in a blurry as yet to be
determined legal zone, representing the danger of the creation of new forms
of prisons as yet unimaginable--other than as updated versions of the
dungeons and oubliettes of the nobility of the past, each local fiefdom
having its own particular hell hole to cast the locally offensive into.*

*This suggests why perhaps it might be interesting to conduct the
prison-set-drama as indeed the classroom it is perceived to be, the college
from which to graduate--by millions of young men and women inthe USA today--
except that the classroom would be the one one finds on college campuses
and perhaps indeed a Poetics or drama classroom--*

*is it not easy enough to set a prison play inside a prison setting--
heck every night on cable one can see the prison shows--*

*what really might be a challenge and interesting is to examine the drama,
poetics, language as the prisons--the panopticons--control systems--which*

> *make the prisons thesmlves al the more possible--and desirable--*
>
> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*
>
> *guidelines &*
>
> _____
> *Windows Live™: E-mail. Chat. Share. Get more ways to connect.*
>
> *http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009*
> *guidelines*

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240. **Séamas Cain**

Spelling the sounds of everything

Sun 15 Feb 2009

_____

A new collaborative book of interwriting by Sheila E. Murphy and mIEKAL aND has just been published by Xerox Sutra Editions in rural Wisconsin ...

"How to spell the sound of everything"

http://www.xexoxial.org

For someone familiar with the individual writings of mIEKAL aND and Sheila Murphy (as I am) there are surprising turns and twists in the verbal material in this book, and even more surprising contexts for its form. Indeed, the whole is greater than the sum of its parts!

"How to spell the sound of everything"

ISBN : 1-4404-6156-2
EAN-13 978-1-4404-6156-9

Xerox Sutra Editions,
10375 County Highway Alphabet,
La Farge, Wisconsin,
54639

For additional information about
this book, write to ...
[redacted]

http://www.xexoxial.org

Alphabetic regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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241. derek beaulieu
new from No press: 26 ALPHABETS (FOR SOL LEWITT)
Sun 15 Feb 2009

No press is proud to announce the publication of its 1st perfect bound book:
26 Alphabets (for Sol LeWitt)
*

In November of 2008, derek beaulieu approached a number of poets and conceptual writers. He asked each to fulfill a series of simple instructions: "On a single sheet of paper in letters approximately one half inch tall write the alphabet from A to Z".

"26 Alphabets (for Sol LeWitt)" documents the results of that request, and includes work from Gareth Jenkins, Lorenzo Menoud, Oana Avasilichioaei, Helen Hajnoczky, Robert Fitterman, Donato Mancini, Gregory Betts, Jonathan Ball, Nico Vassilakis, Mark Laliberte, Eiríkur Örn Norðdahl, Christian Bök,

Harold Abramowitz, Johanna Drucker, Giles Goodland, Ross Priddle, Gitte Broeng, John Bennett, Crag Hill, Peter Ganick, Jeff Hilson, Peter Jaeger, Nick Thurston, Stephen McLaughlin, Kjetil Røed and kevin mcpherson eckhoff.

*

60 pages, 8.5" x 11", perfect binding, full-color interior ink.

Produced in an edition of 100 copies, 48 of which are available for purchase.

$25.00

*

available for purchase at http://www.lulu.com/content/5879679

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

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242. Al Filreis
Robert Coover live interactive video Feb 24 10:30 AM eastern time
Sun 15 Feb 2009

I invite you to join experimental novelist Robert Coover and me in a conversation on Tuesday morning, February 24, starting at exactly 10:30 AM (eastern time).

We will be at the Kelly Writers House in Philadelphia, but the session will be available as a live video. Our internet audience will be able to pose questions to Mr. Coover by email or by telephone.

If you would like to watch - and/or participate - please RSVP to this address

[redacted]

Once we've registered you for the event, we'll send you detailed instructions, including the web address for linking to the live video stream.

(If you would like to test KWH-TV's streaming video, please click here: http://tinyurl.com/an38yv .)

Al Filreis
http://www.writing.upenn.edu/~afilreis

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243. William Slaughter
Notice: Mudlark
Sun 15 Feb 2009

New and On View: Mudlark Poster No. 79 (2009)

Two Poems by Alison Townsend

Jane Morris Poses For Rossetti's Proserpine (1874) and Demeter Faces Facts

Alison Townsend is the author of a collection of poetry, The Blue Dress (White Pine, 2003), and two chapbooks, What The Body Knows (Parallel Press, 2002) and, more recently, And Still The Music (Flume Press chapbook prize winner, 2007). Her new collection, Persephone In America, won this year's Crab Orchard Open Poetry Competition Award and will be published in 2009 by Southern Illinois University Press. She teaches Creative Writing at the University of Wisconsin-Whitewater and lives on four acres of oak and prairie savanna in the farm country outside Madison.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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244. Tenney Nathanson
BA or BFA in CW?
Mon 16 Feb 2009

---

any BA or BFA in CW programs that anyone would recommend for a high school student applying to college?

This is for the child of a friend of a friend.

Me, I'd way rather my kids did some other kind of undergraduate degree even if they wanted to go on to creative writing.

But are there any programs out there that anyone admires?

Thanks,

Tenney

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245. Adam Fieled
PFS Post: Gabriel Gudding, Waxing Hot!
Mon 16 Feb 2009

Check out a long interview with Gabriel Gudding (part of the "Waxing Hot" dialogue series) on PFS Post, specifically regarding "Rhode Island Notebook":

http://www.artrecess.blogspot.com

Hope you like!
Adam

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246. Joel Weishaus
"The Gateless Gate"
Mon 16 Feb 2009

Dear Friends and colleagues;

This is the beginning of a new project, titled, "The Gateless Gate," which continues to develop some of the paths explored in my one-year blog, "Reality Too," while opening others. However, "The Gateless Gate" won't be posted monthly, rather intermittently, maybe about three pages at a time.

We begin with a short introduction:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Joel Weishaus
15 Feb 2009

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247. Kyle Schlesinger
TONIGHT || DANNY SNELSON AND LANCE WAKELING || TONIGHT || DANNY SNELSON AND LANCE WAKELING || TONIGHT || DANNY SNELSON AND LANCE WAKELING
Mon 16 Feb 2009

DANNY SNELSON AND LANCE WAKELING
POETRY PROJECT
TONIGHT
MONDAY, FEBRUARY 16, 8 PM

DANNY SNELSON is an archivist, editor and writer. His online editorial work has ranged from Eclipse, where he started as a scanner, to UbuWeb, where he edited the 2007 series of /ubu Editions. He is currently a contributing editor to the EPC and PennSound, selecting the 2008 featured resources. Recent writing

projects include my Dear coUntess (Drunken Boat #9), The Book of Ravelling Women, Aphasic Letters, and Testimony (a sound poem in Deseret).

Born in Tacoma, Washington, LANCE WAKELING is an artist and writer who lives and works in Brooklyn, New York. His first book Sic, Notes from a Keylogger, was published electronically by Ubu.com. He edits and distributes the PDF bulletin Private Circulation, which will publish a paperback compendium of its first twelve issues in early 2009.

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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248. David-Baptiste Chirot
At Reading in Beijing, Noted Writer Is Stabbed
Mon 16 Feb 2009

At Reading in Beijing, Noted Writer Is Stabbed

http://www.nytimes.com/2009/02/16/world/asia/16china.html?ref=world By ANDREW JACOBS

Published: February 15, 2009

BEIJING — A prominent Chinese writer known for provocative, antiestablishment Web postings was stabbed and wounded during a book reading on Saturday. The writer, Xu Lai, a newspaper reporter, novelist and blogger whose satirical Internet postings are widely followed by students, journalists and the Chinese literati, may have been singled out for his writings, his friends and associates said. Mr. Xu was accosted in a restroom by two men who stabbed him in the stomach and then threatened to cut off his hand before fleeing, according to the friends and fellow bloggers who posted the news on the Internet. Xiao Sanlang, who edits Mr. Xu’s articles at The Beijing News, said the men had announced that they were “here to take revenge.” He said Mr. Xu remained in the hospital on Sunday, but his wounds were not life-

threatening. “We still don’t know why it happened,” he said. In a country where violence against journalists is rare, the bold assault stirred fears and a flurry of rumors. Some people suggested the attack may have stemmed from Mr. Xu’s writings, many of which take swipes at government corruption or poke fun at the ruling Communist Party. In recent weeks, Mr. Xu’s blog has included items on censorship, the melamine milk scandal and the fire that destroyed part of the new CCTV complex in Beijing last week. In China, writers are given far more latitude for Web postings than for their work in newspapers and magazines. Still, there are limits to Internet expression. Mr. Xu’s blog, ProState in Flames, was carried by Bullog, a liberal Web site, until the government shut down Bullog last month. His writings can still be found elsewhere on the Internet, although individual postings and links are sometimes deleted by censors. Word of the attack quickly spread by text message and the Twitter messaging service, and several newspapers and Web sites carried the news on Sunday. In scores of posted comments, people expressed worry that the attack reflected a growing intolerance of dissent. Others blamed the undercurrent of Chinese nationalism that bubbles to the surface from time to time. “This kind of ‘battle without gunpowder’ will probably become more severe as time goes on,” said a blogger called Rainforest. In the comments area of Mr. Xu’s blog, one reader expressed a defiance that was reflected in many postings: “Comrades, netizens, such a despicable trick cannot stop the progress of Chinese people towards freedom and democracy, because this is the tide of history.” After Mr. Xu’s stabbing, several audience members chased his attackers into the street, snapping pictures with their cellphones as they ran, but the two men escaped. The police said they were investigating the attack, according to newspaper accounts. On Monday the police said they had no immediate comment. Jonathan Ansfield contributed reporting, and Huang Yuanxi contributed research.

_____ Get more out of the Web. Learn 10 hidden secrets of Windows Live.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

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249. David-Baptiste Chirot

Urgent Appeal from Hampshire College

Mon 16 Feb 2009

Below, an urgent appeal from Hampshire College's SJP which has participated in making Hampshire the first U.S. college to divest from companies on the grounds of their involvement in the Israeli Occupation of Palestine.

To give some necessary & useful background, i added these first two links--the complete story of the article on Hampshire College may also be found in full directly "after/below" the Appeal as you continue scrolling "down." Boycotts have been going on elsewhere, esp, one originating in the UK, for close to three years now--having begun Summer 2006 with the Invasion and massive destruction of Lebanon's rebult infrastructures, bio-chemical annihilation of the entire maritime eco-systems along the coastline, and one quarter of farmlands made unusable due to undetonated cluster bombs, which to this day are killing and maiming unsuspecting men,women and children at play or work.

Another impetus of the BDS campaigns is the reappearnce of an Apartheid State, which many survivors of South Africa's Apartheid describe as even worse than the one they lived under. The current BDS, then, has drawn on the inspiration of the anti-Apartheid movements against the former government of South Africa as a hope for a successful path to Peace and the ending of Apartheid & Illegal Occupation.

New boycott by US academics

http://usacbi. wordpress. com/

1. Hampshire College becomes first college in U.S. to divest from

Israeli Occupation
http://mail.google.com/mail/#inbox/11f6e81c162827eb

Posted February 12, 2009

Hampshire College becomes first college in U.S. to divest from Israeli

Occupation

Hampshire College in Amherst, MA, has become the first of any college

or university in the U.S. to divest from companies on the grounds of

their involvement in the Israeli occupation of Palestine.from the message:
This is most urgent! Please read and a=t
quickly.

Forward to all you friends and contact= as
individual message so each person can see this in full and receive the atta=hed script.

Dershowitz is on the loose
again.

From:
[redacted] [mailto:[redacted]]

Subject: Dear Supporters: How to
Help!
PLEASE FORWARD
WIDELY

Dear
Supporters,

Over the last 48 hours, there has been a huge response from students, parents, journalists, activists, public figures, political organizations, and individuals such as yourselves from across the country a=d the world congratulating us for our historic achievement this week. We are impressed and heartened by your passion in supporti=g us in this exciting campaign.

There have been many developments since SJP went public with t=e divestment, so it might be hard to keep track of the flurry of updates that have been published all over the internet. Please visit our website for the most recent statements (=font color="#2a5db0">http://www.hsjp.org/=/font>). Also, Phillip Weiss's blog (http//www.philipweiss.org/) is a particularly good resource, as he's been following the events closely.=/span>

Your support so far has been so helpful,
especially since we'v= been working non-stop since we broke the news. There's so
much more to be d=ne, so we've come up with a few specific ways to demonstrate
your solidarity wi=h SJP and the movement. Here they
are:

1) E-mail the administration and the
President to =oice your concern over their refusal to own up to the divestment decision. Expre=s your disappointment that President Hexter has done nothing to
condemn Alan Dershowitz's threatening phone calls to SJP's spokespeople (see update on website). Forward your letters of congratulations that you sent to us to th=m too. Make sure they know that
dive=tment is not just a college—it's a
movement!<=o:p>

A script is attached to the end of this
e-mail as a guide if y=u would like to use it.

Contact:

Ralph Hexter (President): [redacted]

President's Office:
[redacted]

2) Hampshire's endowment is very sma=l which means that most of the college's year-to-year operating budget comes =rom tuition fees. For thos= who have donated, your contributions are greatly appreciated and important as t=e school is already in a troubled financial state. What we would like you to =o for now is e-mail us every time you make a donation with the amount and you= name so we can keep track of the funds and the support network. =f you haven't donated already, here's the link:

https://alumni.hampshire.edu/giving=waysToGive/giveOnline.aspx

3) Contribute to our video series, "Voices of Divestment." We are trying to show the world that this isn't about a small group of activists, but a wide range of people from all different walks of life. We would like you to make short 30-second to 1-min=te clips and send them to us by uploading the video to YouTube and emailing us=the link.

Keep them informal, but stay passionate!
Improvise. We want to hear why you support divestment in your own words.=/p>

Check out existing videos here: http://www.hsjp.org/voices-=f-divestment/

Or alternatively: http://voicesofdivestment.w=rdpress.com/

4) Build momentum! This isn't just about us; we've=been getting a lot of e-mails about help and advice for starting similar BDS campaigns at other schools, and this is one of the most important ways you =an help. If the BDS movement spreads rapidly, it will become clear to the publ=c and the media that this is not just a local administrative dispute, but tha= we have finally reached a critical threshold in the United States.<=:p>

Many groups and individuals have contacted us asking about goi=g on speaking tours and giving trainings for campus divestment movements. We =re very excited about the prospects of helping to spread divestment to many campuses and are investigating the logistics of how to make this happen. Fo= now if you are interested in hosting us for a speaking tour in some capacit=, please email us at [redacted] with the subject "SPEAKING".

http://www.hsjp.org

http://www.facebook.com/gro=p.php?gid=55085942212

No
virus found in this incoming message.
Checked by AVG -
www.avg.com

Version: 8.0.237 / Virus Database: 270.10.23/1952 - Release Date: 02/13/09 18:29:00

New boycott by US academics

http://usacbi. wordpress. com/

1. Hampshire College becomes first college in U.S. to divest from Israeli Occupation
http://mail.google.com/mail/#inbox/11f6e81c162827eb

Posted February 12, 2009

Hampshire College becomes first college in U.S. to divest from Israeli Occupation

Hampshire College in Amherst, MA, has become the first of any college or university in the U.S. to divest from companies on the grounds of their involvement in the Israeli occupation of Palestine.

This landmark move is a direct result of a two-year intensive campaign by the campus group, Students for Justice in Palestine (SJP). The group pressured Hampshire College's Board of Trustees to divest from six specific companies due to human rights concerns in occupied Palestine. Over 800 students, professors, and alumni have signed SJP's "institutional statement" calling for the divestment.

The proposal put forth by SJP was approved on Saturday, 7 Feb 2009 by the Board. By divesting from these companies, SJP believes that Hampshire has distanced itself from complicity in the illegal occupation and war crimes of Israel.

Meeting minutes from a committee of Hampshire's Board of Trustees confirm that "President Hexter acknowledged that it was the good work of SJP that brought this issue to the attention of the committee."

This groundbreaking decision follows in Hampshire's history of being the first college in the country to divest from apartheid South Africa thirty-two years ago, a decision based on similar human rights concerns. This divestment was also a direct result of student pressure.

The divestment has so far been endorsed by Noam Chomsky, Howard Zinn, Rashid Khalidi, Vice President of the EU Parliament Luisa Morganitini, Cynthia McKinney, former member of the African National Congress Ronnie Kasrils, Mustafa Barghouti, Israeli historian Ilan Pappe, John Berger, Nobel Peace Laureate Mairead Maguire, and Roger Waters of Pink Floyd, among others.

The six corporations, all of which provide the Israeli military with equipment and services in the Occupied West Bank and Gaza are: Caterpillar, United Technologies, General Electric, ITT Corporation, Motorola, and Terex (see attached info sheet for more information on these corporations.) Furthermore, our policy prevents the reinvestment in any company involved in the illegal occupation.

SJP is responding to a call from Palestinian civil society for Boycott, Divestment, and Sanctions (BDS) as a way of bringing non-violent pressure to bear on the state of Israel to end its violations of international law. SJP is following in the footsteps of many noted groups and institutions such as the National Association of Teachers in Further and Higher Education in the UK, the Israeli group Gush Shalom, the Congress of South African Trade Unions, the Canadian Union of Public Employees, and the American Friends Service Committee.

As well as voicing our opposition to the illegal occupation and the consistent human rights violations of the Palestinian people, we as members of an institute of higher education see it as our moral responsibility to express our solidarity with Palestinian students whose access to education is severely inhibited by the Israeli occupation.

SJP has proven that student groups can organize, rally and pressure their schools to divest from the illegal occupation. The group hopes that this decision will pave the way for other institutions of higher learning in the U.S. to take similar stands.

Contact Hampshire College Students for Justice in Palestine at

[redacted].

http://palsolidarity.org/2009/02/5249._,___
_____ Stay up to date on your PC, the Web, and your mobile phone with Windows Live. http://clk.atdmt.com/MRT/go/msnnkwxp1020093185mrt/direct/01/

↑ Index

250. Camille Martin
lines in search of author
Mon 16 Feb 2009

I found the following lines copied into a notebook of mine but don't remember the source. Does anyone recognize them?

what cheese of patterned blood? what
stuntmen and cake decorators choreograph
love scenes unblemished by belief?

Camille

↑ Index

251. Stephen Vincent
On that 'Stimulus' art funding
Mon 16 Feb 2009

It is curiousthat in the discussion of whether or not the Arts should be included in the President’s “Stimulus” package, not much is discussed about the essential relevance of the arts, including poetry, in a time of national/global crisis. Understandably, from a bread and butter point of view, some of the argument for funding is about sustaining cultural institutions, including employment of the musicians, artists, writers and poets whose livelihood comes from working in theaters, school programs and so forth. And this argument gets spread in the direction of the ways in which cultural institutions contribute to and buttress local economies.

What is not being addressed is the way in which the arts may both document and shape a way or ways through this crisis (darkness). It’s as if the argument - the way it is framed - is about making sure that the orchestras are still playing to the theaters on the Titantic! I think it is so unlike the discussions that surrounded the goals of the Civilian Conservation Core and the Works Progress Administration in the 30’s during Roosevelt’s New Deal programs. At 25% National Unemployment - and a big chunk of despair in the populations, a

chunk of which was attracted to Fascist economic and political solutions - Roosevelt had to bring some real vision to the democracy making function and importance of cultural institutions - both the artist makers as well as the buildings (libraries, performance spaces, etc.)

The same right wing opposition to the 'leftist' arts was as present then as now among Republicans in Congress.

But it is curious, as in today's New York Times article, where it takes Robert Redford to call Nancy Pelosi and use the financial success and dollar value of Sundance to his community as the reason to support the arts. Why the democratic congressional leadership did not have the confidence and smarts to support the arts on their own is scary enough, but maybe not surprising given their track record in taking on Bush in the last two years. Well, it's probably all back to us, 'the makers' to make the stuff that makes argument for the value and support work that will contribute to moving the country out of an impending abyss. (Anybody reading the business pages knows it is such).

Does anybody know who is shaping Obama's vision on the Arts? Beyond Aretha and Stevie Wonder, I wonder if there is an unhelpful emptiness there (?). Not wanting to suggest here that the Feds will, or should come up with "the Vision", but that the presence of financial support will drive creative work into the public sphere, no doubt some of it wonderful but entirely off the charts in terms Federal 'imaginations.'

(for those unfamiliar with Depression era art programs, from a yet unpublished essay by D. J, Waldie … Although they lasted only until 1943, New Deal art programs employed thousands of artists and craftspeople to produce, by some estimates, at least 2,566 murals, 17,774 sculptures, 108,099 easel paintings, 250,000 prints, 500,000 photographs, and perhaps two million posters. The New Deal's arts apparatus was an amalgam of locally managed projects and competing centers of financing and administration in Washington that had different goals for the public art they supported. Before 1935, programs under the Public Works of Art Project and the Treasury Department's Section of Painting and Sculpture (later the Section of Fine Arts) were explicitly job creation programs to get artists off relief during the hard winter of 1933-1934. Idealistically, the PWAP promised art for every school, hospital, library, orphanage, and practically every other public building in the nation. It failed to reach that goal, but it did employ almost 3,000 artists and craftspeople and generated enormous interest in contemporary American art through more than 450 local exhibitions. In 1934, 33,000 of the curious turned out to open a PWAP exhibition at the Los Angeles County Museum of Art, smashing single-day attendance records for any previous California art show. Almost as many visited the Corcoran Art Gallery in Washington for a similar PWAP exhibition. The Roosevelts selected 32 of the works for display in the White House. Just as the

New Deal sought to restore confidence and liquidity in a devastated system of credit and finance through government intervention, the New Deal also sought to restore the market in contemporary art that had been destroyed by the Depression.

After 1935, under the WPA's Federal Art Program and the Treasury's Section of Fine Arts, relief for unemployed artists contended with aesthetic concerns. Artists were still chosen to work based on eligibility, but also – typically in the Treasury's art program – on technical competence as judged through design competitions. The Treasury's "Section" art went into federal buildings with the expectation that they would be permanent installations. Their message was intended to be uplifting. Their range of expression was relatively narrow. But FAP art went everywhere in every possible form, coincidentally subsidizing a rising generation of younger artists – Jackson Pollock, Willem de Kooning, Mark Rothko, Philip Evergood, Mark Tobey, and Arshile Gorky among them. FAP projects welcomed styles from regionalist realism through Mexican muralism to avant-guard Surrealism. Local project sponsors still had final say in the selection of the murals, paintings, and sculptures FAP artists produced, however. Controversial subjects were not accepted. The social effects of the Depression generally were not illustrated. The past was idealized as a place of communitarian solidarity or the source of the positive forces that propel us into the future. The present was made to look endurable, if we all worked together. The future, of course, is majestic.

Within these constraints and conflicting purposes, the art programs of the New Deal stove mainly to give work to artists (including a significant number of African-American and Latino artists). After they had been paid their small weekly wage and after their work had been displayed, what lingered had less to do with their art than with America. The New Deal sought a broad democratization of the American experience. Embedded in that search were ideas of home, community, and labor by which the New Deal sought to frame a new social compact with the American people, a compact that was founded partly on the art that New Deal agencies commissioned to depict it. And for Californians, so used to the state's extravagant sales pitch and the flimsiness of its official past, the art of the New Deal also meant the creation of something tangible from the newness of California, something that would have enough power to sustain their memories and hopes…

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Stephen Vincent
http://stephenvincent.net/blog/
Currently home of The First 100 Days of President Obama,
haptics and commentary

↑ Index

252. William Allegrezza
Call for submissions
Mon 16 Feb 2009

I'm forwarding this call for work on behalf of the editorial staff of this magazine, and I'm a faculty adviser. The deadline just passed, but if you send work in the next few days, they'll take it. The magazine is a print magazine, and it's nicely done typically.

Bill Allegrezza

p.s. If anyone can forward this post to WomPo, that would be great. ___

Submit to Spirits

Spirits, the literary and art journal of Indiana University Northwest, is seeking submissions of poetry, short fiction, creative essays, photography, painting, and sketches for its next issue.

Please submit a maximum of six poems, short fiction and essays of no more than 2500 words, or artwork in jpg, tiff, or eps format. All submissions must be sent electronically and should include a brief biography.

E-mail submissions to [redacted] .

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253. Jennifer Karmin
Feb 27-28: NYC Flim Forum readings
Mon 16 Feb 2009

FRIDAY, FEBRUARY 27
10pm

FLIM FORUM authors:
John Cotter
Thom Donovan
Eric Gelsinger
Jennifer Karmin
Deborah Poe
Kate Schapira
Jessica Smith
Stephanie Strickland

FLIM FORUM editors:
Adam Golaski
Matthew Klane

at THE POETRY PROJECT
131 E. 10th Street
http://poetryproject.com
$8 / $7 students & seniors / $5 members

** A N D **

SATURDAY, FEBRUARY 28
8pm

FLIM FORUM editors:
Adam Golaski
Matthew Klane

FLIM FORUM author:
Jennifer Karmin with guest readers performing selections from her text-sound composition aaaaaaaaaaalice.

at UNNAMEABLE BOOKS
456 Bergen Street, Brooklyn
as part of the Peace Series

FLIM FORUM PRESS provides space to emerging poets working in a variety of experimental modes. Flim Forum volumes include two anthologies Oh One Arrow and A Sing Economy, and just out, The Alps by Brandon Shimoda.

http://flimforum.blogspot.com

http://flimforum.com

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254. Kimmelman, Burt

Kenny and Kimmelman at Seton Hall University, March 4th, 7 PM

Mon 16 Feb 2009

Adele Kenny and Burt Kimmelman

Reading at Seton Hall University, Walsh Library Gallery

March 4th, 7 PM

Free Admission

Directions: http://www.shu.edu/visiting/directions.cfm

Adele Kenny is the author of 23 books (poetry & nonfiction). Over 700 of her poems, reviews, and articles have been published worldwide, and her poems have appeared in books and anthologies published by Crown, Tuttle, and McGraw-Hill. She is the recipient of various awards, including two poetry fellowships from the New Jersey State Arts Council. A former professor of

creative writing in the College of New Rochelle's Graduate School, she is founding director of the Carriage House Poetry Series, poetry editor of Tiferet, and is currently completing her Ph.D in theology.

Burt Kimmelman has published five collections of poetry - Musaics (Sputyen Duyvil Press, 1992), First Life (Jensen/Daniels Publishing, 2000), The Pond at Cape May Point (Marsh Hawk Press, 2002), a collaboration with the painter Fred Caruso, Somehow (Marsh Hawk Press, 2005), and There Are Words (Dos Madres Press, 2007); his volume of poems titled As If Free is forthcoming in 2009 (from Talisman House, Publishers). For over a decade he was Senior Editor of Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (Peter Lang Publishing, 1996; paperback 1999). He also edited The Facts on File Companion to 20th-Century American Poetry (Facts on File, 2005).

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255. Chris Stroffolino

Alice Notley poem questionaire

Mon 16 Feb 2009

Hello!
I think some people on this list may be fans, or at least enjoy reading the work, of Alice Notley.
So, I need a little help for a project I'm working on.

Could you send me a list of, say, your Top 5 favorite Alice Notley short (meaning no more than 2 pages, preferably closer to 1) poems---

If it's less than 5, that's fine too....
(if not in any definitive sense, at least as a guide...)

You will remain anonymous if you prefer....

You may CC your reply to the list, but please backchannel me as well, as I don't read this list every day.

Thanks again--

Chris

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256. **Bob Heman**

just a reminder!!! The 8th Big CLWN WR Event this Thursday at SAFE-T-GALLERY

Tue 17 Feb 2009

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just a reminder!!! The 8th Big CLWN WR Event will take place this Thursday, February 19, at the SAFE-T-GALLERY at 111 Front St., Gallery 214, in the DUMBO section of Brooklyn (the directions follow below) - admission as always will be free - it will start around 7:00 and go 'til around 10:00 with poetry and music and dance the two featured readers will be CRAIG CZURY, travelling in from Reading, PA for a rare New York appearance, and the amazingly talented R. NEMO HILL special guests will include Craig Fishbane, Mindy Levokove, Katrinka Moore, Carolyn Ota, Adriana Scopino, Moira T. Smith and Nathan Whiting CLWN WR (formerly Clown War) was founded in 1971 by Bob Heman (that's me - i'll be hosting) and Stephen Fairhurst - debuting at the reading will be a new small poem issue and two new "letter" issues which will be given free to all who attend CLWN WR 45 features poems of 20 words or less by Joel Chace, Bobbi Lurie, Judy Kamilhor, John Levy, Kit Kennedy, Richard Loranger, and Sparrow CLWN WR letter 09f features works by R. Nemo Hill and George Spencer CLWN WR letter 09g features works by Evie Ivy, Adriana Scopino, John Levy, Penelope Maguffin and Dorothy F. August

to reach SAFE-T-GALLERY take the F train to York Street, walk downhill to Front St. and turn left under the Manhattan Bridge - for more information, maps, and directions from other subway lines go to http://www.safetgallery.com hope to see you all there
- Bob

Bob Heman
[redacted]
EarthLink Revolves Around You.

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257. **Christopher Leland Winks**

Re: Secretary of the Arts

Tue 17 Feb 2009

In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free

markets are never free, and belief in them is rather like believing in creationism.

And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.

----- Original Message -----
From: Ryan Daley <[redacted]>
Date: Friday, February 13, 2009 11:05 pm
Subject: Re: Secretary of the Arts
To: [redacted]

> *Free markets are NOT naturally occurring. To establish free markets,*
> *tariffs, monopolies, slavery, theft and mismanagement were involved.*
> *NONE of*
> *these things is natural.*
>
> *On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[redacted]>wrote:*
>
> *> Military and foreign affairs are things allowed by the Constitution*
> *and*
> *> within the proper purview of government. I would get rid of the*
> *Sec. of*
> *> Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec.*
> *of*
> *> Transportation, Sec. of Housing and Urban Dev., Sec. of the*
> *Interior, Sec.*
> *> of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec.*
> *of*
> *> Education.*
> *>*
> *> I also would not have bailed out any companies, as that is not the*
> *job of*
> *> government, either. Had the government not interfered in the market*
> *in the*
> *> first place, we wouldn't have had this particular crisis, and if*
> *they had*
> *> just let those who made the mistakes they did fail rather than rewarding*
> *> them for having failed, the recession would be over by now. The*
> *economy is*
> *> already showing signs of recovery -- but don't worry, this*
> *"bailout" bill*
> *> just passed will squash that.*
> *>*
> *> My political ideology, btw, is not Right-wing. And supporting free*
> *markets,*

> a naturally-occurring, self-organizing system, is not ideological
at all --
> it's like saying I support the existence of deserts on the 30th parallel.
> Opposing deserts being on the 30th parallel is ideological.
>
> Troy Camplin
>
>
>
> _____
> From: George Bowering <[redacted]>
> To: [redacted]
> Sent: Wednesday, February 11, 2009 2:11:27 PM
> Subject: Re: Secretary of the Arts
>
> You're right.
> That right-wing view should also encompass those other areas of life.
> No more cabinet ministers for the military, foreign affairs, the treasury,
> any of that stuff.
> Turn them all over to the "Free" Enterprise people,
> you know--the anti-socialists who are being bailed out now.
>
> gb
>
>
> On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
>
> > I could not disagree with such an idea more. Here's my
explanation why:
> http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
> >
> > Troy Camplin
> >
> >
> >
> > _____
> > From: Maria Damon <[redacted]>
> > To: [redacted]
> > Sent: Monday, February 9, 2009 6:50:04 PM
> > Subject: Secretary of the Arts
> >
> > Quincy Jones has started a petition to ask President Obama to
appoint a
> Secretary of the Arts. While many other countries have had
Ministers of Art
> or Culture for centuries, The United States has never created such
a
> position. Those in the arts need this and the country need the arts--now

> *more than ever. Please take a moment to sign this important petition and*
> *then pass it on to your friends and colleagues.*
> >
> > *http://www.petitiononline.com/esnyc/petition.html <*
> >
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> >
> >
> *Mr. G. Bowering, OC*
> *One foot in the cradle.*
> >
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> ==========
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> ==========
> >

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258. **Michael Kelleher**

Literary Buffalo Newsletter 02.16.09-02.22.09

Tue 17 Feb 2009

LITERARY BUFFALO
02.16.09-02.22.09

MEMBER WRITER CRITIQUE GROUP

The Just Buffalo Member critique group is on semi-permanent hiatus. If it does return, we will announce it here.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

02.18.09

Talking Leaves...Books
Gary Earl Ross
Reading/Signing: Nickel City Nights
Wednesday, February 18, 7:00 PM
Talking Leaves...Books, 3158 Main St.

02.19.09

Just Buffalo/Small Press Poetry
Anselm Berrigan/ Dorothea Lasky
Poetry Reading
Thursday, February 19, 7:00 PM
Rust Belt Books, 202 Allen St.

&

Endocrinology!
New monthly open-mic hosted by Doug Manson
featured readers Russell "UFO wizard" Pascatore and
Michael "Magic Fungini" Basinski
Thursday, February 19 7:00 PM
10 open slots throughout. Three-poem or seven minutes, please. Ë‡
$3 donation suggested. Ë‡
Sugar City :: 19 Wadsworth St.Ë‡ Buffalo, NY

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) $30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [redacted] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [redacted] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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259. David-Baptiste Chirot

2 CALLS TO MAKE TODAY: Stop Obama Govt "No Change" on Torture; Close School of the Americas

Tue 17 Feb 2009

A few weeks ago, President Obama announced that, in keeping with Campaign Promises he and others had made, Guantanamo would be closed, and with it the era of Torture by Americans.

Torture, however is not so easily gotten rid of. Once it begins to be practised openly by a State, with the support of nearly half the population, torture becomes as the French writer Pierre Vidal-Nacquet described it over 40 years ago, in the title of his classic work: Torture: Cancer of Democracy Algeria-France 1954-62.

President Obama proudly anounced that the US military would revert to its old and justly respected handling of prisoners as outlined in its standard Field Manual. AHH--one felt a great collective sigh of the guilt and shame of torture being lifted from the conscience of the Nation. What the president failed to mention, though, is that the methods introduced during the last administration

are no longer "outside" the norm, "beyond the pale," --but are now part of the much revered Manual itself.

What was considered an extreme to be removed ASAP, in order to "recover our high standing the in the eyes of the World," is not gone at all, but has instead become part of the ROUTINE instruction and practice of the Military.

Slowly, steadily, by increments, by small steps, tiny hops, and then by leaps when a "crisis situation" demands it, a great many things formerly considered far too extreme for nearly any Americans to tolerate, let alone accept and even wholeheartedly support, have moved in to the Center of the society and culture, and taken up very comfortable and what it appears to be quite possibly very long term residence.

Who would ever have imagined or thought that whenthe US elected its first Black President, he would "have to be" a stalwart supporter of an Apartheid State? The cruelty, cynicism, disgracing and degrading aspects of this would not have been lost on Malcolm X or Dr. King. From the President and his Advisors and Cabinet, through the Senate and House, to the Supreme and Federal and State Courts and through every citizen, an immense, overturning humiliation has occurred, with hardlyanyone noticing. That is, al the deeply cherished, hard fought for for centuries Ideals and Promises of what America and her first Black President are to be seen as standing for--has turned into its exact opposite. The "real change" in manyways is not in moving "foward," but in going backward with al the trappings and celebration attending the first showing of the Emperor's New Clothes.

The only real Change comes not from Super Heroies, heroic figures and picturesque leaders, but from the immense acculumlation of little things done continusouly, and by their own choices, of the citizens themselves. "The people" --always invoked, like some mythical Spirit, but rarely called upon for any reasons other than to "make sacrifices" in cleaning up the catastrophes of the Leaders, and to make "the Ultimate Sacrifice" of dying for the benefit of "US Interests in the Region."

The Govt thinks it can just call on you??? Thinks it can say--"Don't Call Me, I'll call you--"??--
CALL THEM First! and Keep on Calling them!!
They WANT YOU TO FIGHT FOR YOUR COUNTRY--???--Fight THEM for it!--

Nationwide Call-in
Day to support legislation to close the School of the Americas, renamed Western Hemisphere Institute for Security Cooperation.

How did the U.S. become a nation that tortures?
Call your Senators now and ask them to press
for an independent investigation.

Dear david-baptiste,

Last week we got new, startling evidence that the Obama administration may continue the failed Bush policies on torture and illegal detention.

The first blow came last Monday, when a lawyer for the new administration used the same "states secret" (or national security concerns) argument put forward by the Bush administration in an attempt to dismiss the case of Binyam Mohamed, who was reportedly brutally tortured and detained without charges.1

Then on Wednesday, before a key Republican Senator, Solicitor General Nominee Elena Kagan said she believed the government had the legal authority to detain suspected terrorists indefinitely, without charges.2

We fear that the Obama administration is feeling intense pressure for its early, bold actions against Guantanamo Bay and torture, and may be compromising to win political allies.

Despite these troubling developments, we're gaining ground in the Senate on our call for accountability. Thanks to your response to last week's action, we delivered over 20,000 letters to the Senate, and on Tuesday, Senator Patrick Leahy, chairman of the powerful Senate Judiciary Committee joined our call for an independent investigation. In a meeting with the White House, Leahy said he:

"would hate to see us take the attitude that that was then and this is now, let's not worry about any of the mistakes or the abuse of the law and give it a pass ... because it is my experience that you continue to make mistakes until somebody calls you on it." 3

And importantly, in his interview with the Huffington Post, Senator Leahy reportedly said that he would move forward with or without the administration's blessing in seeking the truth.

Our best chance for accountability lies in the Senate. That's why it's so critical that today you call your Senators and urge them to support an independent investigation.

We have a brand new click-to-call tool that will make calling your Senators so easy. We'll give you a simple script and talking points. All you'll need to do is enter your phone number, and our system will call your phone and connect you directly to your Senator's office!

Let's give Senator Leahy the support he needs to follow through on setting up an independent investigation. You and I must show Washington that the public refuses to ignore the mistakes of the past, and that we must get to the bottom of how we became a nation that tortures.

Make your call right now: it will take you less than 2 minutes and your one call will give Senator Leahy the support he needs to move forward with his "truth commission".

We have our work cut out for us. But if we don't speak out, no one else will. That's what it means to be part of the Amnesty movement: we speak out for what's right, even when it's not politically convenient or popular.

We have to nip the Obama administration's backsliding on torture and illegal detention before it goes any further.

Make your call today and show Washington that the voters want accountability for torture.

Sincerely,

Njambi Good

Director, Counter Terror with Justice Campaign

P.S. Let's flood the Senate with calls: forward our special call-action link www.amnestyusa.org/call4accountability. This is an all-hands on deck moment. If you have a chip to call in, now is the time to use it.

* Elena Kagan photo from http://www.flickr.com/photos/docsearls/2564985801/

1http://www.nytimes.com/2009/02/10/us/10torture.html
2http://www.latimes.com/news/nationworld/nation/la-na-solicitor-general11-2009feb11,0,7158432.story

3http://www.huffingtonpost.com/2009/02/10/exclusive-leahy-talks-to_n_165774.html

Nationwide Call-in
Day to support legislation to close the School of the Americas,
renamed
Western Hemisphere Institute for Security Cooperation.
---------- Forwarded message ----------

From: SOA Watch <[redacted]>
Date: Tue, Feb 17, 2009 at 6:01 AM
Subject: [redacted] - Call your Representative and Senators Today!

To: [redacted]

Feb. 17: Join the National Call-In Day to Close the SOA/ WHINSEC. Click here to make a donation. Make the School of the Americas History!

Tuesday, February 17 is Close the SOA Call-In Day! TOLL FREE: [redacted]

Please take a few minutes of your day to participate in the Nationwide Call-in Day to support legislation to close the School of the Americas, renamed Western Hemisphere Institute for Security Cooperation!

Please call the D.C. offices of your Representative and your Senators by calling the Capitol Hill Switchboard (TOLL FREE: [redacted]). Ask to speak with the foreign affairs legislative assistant and here is a suggested message for you to convey:

"As a constituent living in _____, I am calling Congressman/woman _____ to urge him/her to contact Rep. McGovern and ask to be an original cosponsor of the Latin America Military Training Review Act of 2009, formerly HR 1707 in the 110th Congress. This legislation will be introduced in the next few weeks. The bill is identical to HR 1707and would suspend operations at the School of the Americas, renamed WHINSEC, and investigate the history of human rights abuses and failed policies of the institution.

New information indicates that WHINSEC has allowed known human rights abusers to instruct and receive training at the school. Argentina and Uruguay are two more countries that have made public announcements they will no longer send students to the school, citing the negative image and history of this institution. Despite demands by Congress to have oversight over the curriculum and promote human rights, the Pentagon is now denying all requests to provide information to human rights organizations and the public about students and graduates of the school.

I urge you to contact Cindy Buhl in Representative McGovern's office and ask that your boss be added as an original cosponsor of this legislation. I hope you will represent my views and support this bill."

Torture survivors Patricia Isasa from Argentina and Pablo Ruiz from Chile and others are among the scores of human rights activists who are visiting Congressional offices on Capitol Hill today to call for the closure of the SOA/ WHINSEC. You can amplify their voices with your phone call and let your Members of Congress know that there are thousands around the country who feel very strongly about this issue.

Please take the time and call the Capitol switch board now: [redacted] Subscribe to SOA Watch's YouTube Channel. Janice Bennett and Mike Barr of Raising Kane Productions took part in this weekend's SOA Watch Encuentro and shot video of Pablo Ruiz' presentation about the Partnership America Latina, during the Lobby Training and at the Arts and Action workshop with

César Maxit. Janice and Mike will shoot more footage during today's lobby day on Capitol Hill.

Once the editing process is finished, the videos will be available on SOA Watch's YouTube Channel.

Subscribe to the Channel here: www.youtube.com/closethesoa and you will get notified when new videos are being posted on the site.

Please take the time and call the Capitol switch board now: [redacted] We appreciate your interest! You are subscribed to this list as [redacted].

Contact us.

Our mailing address is:
SOA Watch, PO Box 4566, Washington, D.C. 20017, USA

Our telephone:
[redacted]

Donate to Support SOA Watch.

Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie. Learn Now _____ See how Windows connects the people, information, and fun that are part of your life. http://clk.atdmt.com/MRT/go/msnnkwxp1020093175mrt/direct/01/

↑ Index

260. Evan Munday
Lisa Robertson unfurls her Magenta Soul Whip - March 7
Tue 17 Feb 2009

Dear friends:

The inimitable Lisa Robertson will read at Moe's Books on Saturday, March 7, with Rae Armantrout, and it should be a stellar reading from two innovative writers.

Lisa Robertson will launch her brand-new title, Lisa Robertson's Magenta Soul Whip (Coach House Books). Composed of previously uncollected verses, essays, confessions, reports, translations, drafts, treatises, laments and utopias from the past fifteen years, Lisa Robertson’s Magenta Soul Whip (edited by Elisa Sampedrin) presents a window into the fierce intellect of one of today’s most daring authors.

Robertson will read for a Berkeley audience at the launch of her collection on Saturday, March 7, at historic Moe’s Books. She reads with influential West Coast language poet Rae Armantrout, reading from her new collection Versed, from Wesleyan University Press.

Lisa Robertson and Rae Armantrout at Moe's
Saturday, March 7, 7:30 pm
Moe’s Books, 2476 Telegraph Avenue
Berkeley, CA
Free

‘Robertson makes intellect seductive; only her poetry could turn swooning into a critical gesture.’ – The Village Voice

‘For [Robertson] all things provoke acts of attention, and hospitable ones at that: sentences play around and about, on sidewalks or ladders, in gardens and sheds, through strawberry patches, over and under tentative city plans with which to relineate our own lives.’ – The Believer

You can read more about Lisa Robertson's new book below. For review copies or media requests, contact Evan Munday at [redacted] or [redacted] . Or purchase the book at http://www.chbooks.com/catalogue/lisa_robertsons_magenta_soul_whip.Thanks !

***

About Lisa Robertson’s Magenta Soul Whip:

Lisa Robertson writes poems that mine the past – its ideas, its personages, its syntax – to construct a lexicon of the future. Her poems both court and cuckold subjectivity by unmasking its fundament of sex and hesitancy, the coil of doubt in its certitude. Reading her laments and utopias, we realize that language – whiplike – casts ahead of itself a fortuitous form. The form brims here pleasurably with dogs, movie stars, broths, painting’s detritus, Latin and pillage. Erudite and startling, the poems in Lisa Robertson’s Magenta Soul Whip, occasional works written over the past fifteen years collected by Elisa Sampedrin, turn vestige into architecture, chagrin into resplendence. In them, we recognize our grand, saddened century.

Canadian poet and essayist Lisa Robertson is currently artist-in- residence at California College of the Arts. Her books include XEclogue, Debbie: An Epic, The Men, The Weather and Occasional Works and Seven Walks from the Office for Soft Architecture. A frequent collaborator across genres and media, she is currently making a video with the Vancouver artist Allyson Clay and Nathalie Stephens and constructing new works in digital sound with poet Stacy Doris.

Yours,

Evan

Evan Munday
Publicist

Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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261. Troy Camplin

Re: Secretary of the Arts

Tue 17 Feb 2009

As someone whose family were artists in WWII Europe, I would think you would be most wary of government promises and government-sponsored or "supported" art. Government has never done anything out goodness or purity of motives. It is always tied up with power. Perhaps in some ideal world we could have what you want. But nowhere in the real world has it ever happened. The real results in the real world have never been good for the arts.

This is precisely why I started The Emerson Institute. I have purposefully not tied it at all to the government. We will not be getting a single dime of support from the government. The idea is that the people can voluntarily patronize the arts through us. Anyone who is serious about the public patronizing the arts -- freely and not by force -- should be supporting what we are doing.

Troy Camplin
President, The Emerson Institute for Freedom and Culture
www.emersoninstitute.org

From: Johanna Fisher <[redacted]>
To: [redacted]
Sent: Saturday, February 14, 2009 5:53:16 PM
Subject: Re: Secretary of the Arts

Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsered as being artists. Some artists are forunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of

being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to
 say YES!!!! to any pos
s!
!
ibility that a supposedly civilized society wishes to establish as a means of support for that expression.
I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornagraphy.

johanna

---- Original message ----
>Date: Sat, 14 Feb 2009 08:59:38 -0800
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>Subject: Re: Secretary of the Arts
>To: [redacted]
>
>Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.
>
>Troy Camplin
>
>
>
>_____

>From: Alan Sondheim <[redacted]>
>To: [redacted]
>Sent: Friday, February 13, 2009 10:26:03 PM
>Subject: Re: Secretary of the Arts
>
>good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?
>
>this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.
>
>this is insulting.
>
>on any other list this would be a troll.
>
>On Thu, 12 Feb 2009, Troy Camplin wrote:
>
>> You want the same people cutting arts education in our schools to be in charge of the arts?
>>
>> I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.
>>
>> Troy Camplin
>>
>>
>>
>> _____
>> From: Johanna Fisher <[redacted]>
>> To: [redacted]
>> Sent: Wednesday, February 11, 2009 10:34:18 AM
>> Subject: Re: Secretary of the Arts
>>
>> I must respond to this kind of hysteria that ultimately prevents us from

making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the
>> imagination might just save us
>> !
>> !
>> afterall.
>>
>> Professor Johanna Fisher
>>
>> ---- Original message ----
>>> Date: Tue, 10 Feb 2009 12:01:32 -0800
>>> From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>>> Subject: Re: Secretary of the Arts
>>> To: [redacted]
>>>
>>> I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
>>>
>>> Troy Camplin
>>>
>>>
>>>
>>> _____
>>> From: Maria Damon <[redacted]>
>>> To: [redacted]
>>> Sent: Monday, February 9, 2009 6:50:04 PM
>>> Subject: Secretary of the Arts
>>>
>>> Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position.

Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.
>>>
>>> http://www.petitiononline.com/esnyc/petition.html
<http://www.petitiononline.com/esnyc/petition.html>
>>>
>>> * *
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>
>| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
>| To access the Odyssey exhibition The Accidental Artist:
>| http://slurl.com/secondlife/Odyssey/48/12/22
>| Webpage (directory) at http://www.alansondheim.org
>| [redacted], [redacted], tel US [redacted]
>
>

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262. **Gloria Frym**
Re: BA or BFA in CW?
Tue 17 Feb 2009

I admire and helped create the unique BA Program in Writing & Literature at California College of the Arts in Oakland. We put plenty of emphasis on literature and literary theory, along with "writing workshops." I teach courses in the 19th century novel, Whitman, the modern international novel, and there are courses offered in World Lit, Masterpieces of Literature, The Gothic Novel, Modernism, Romanticism, etc. Students also take a number of art history,

visual criticism, and studio classes, as well as science and math. They can study a foreign language at nearby Mills College for CCA credit.
Have your friend of a friend contact me. Happy to talk.
Gloria

Gloria Frym
Associate Professor
Writing & Literature, MFA Writing
California College of the Arts
[redacted]

----- Original Message -----
From: "Tenney Nathanson" <[redacted]>
To: <[redacted]>
Sent: Sunday, February 15, 2009 9:28 PM
Subject: BA or BFA in CW?

> *any BA or BFA in CW programs that anyone would recommend for a high school student applying to college?*
>
> *This is for the child of a friend of a friend.*
>
> *Me, I'd way rather my kids did some other kind of undergraduate degree even if they wanted to go on to creative writing.*
>
> *But are there any programs out there that anyone admires?*
>
> *Thanks,*
>
> *Tenney*

↑ Index

263. **David Seaman**
Re: Where are today's farmer poets?
Tue 17 Feb 2009

Tree house yes! I have been building mine for years, gathering materials to repurpose. I have given up on designing it, it will just have to evolve. The trick is to construct something that absorbs the differing sway of the trees. This is not a fixed rhyme, it must be free verse or the whole structure will wrench apart. A lesson here about organic poetry?

David

On Feb 15, 2009, at 4:19 PM, Obododimma Oha wrote:

A hut in the garden? That's a special place to write. I have been thinking of a tree house myself. My children want it badly -- they, too, write. Perhaps I should give it a try.

--- Obododimma.

On 2/14/09, Audrey Berry <[redacted]> wrote:
The yams growing in different directions! That's amazing.
//
I have a small garden, but live in New England so the growing season is
relatively short. It evolved the most as my mother was in hospice. There a
slate path covered in creeping thymes, wooly and citrus mostly. I tried for
strong smells that open and invigorate and white and purples. Moonflowers
are tremendous, veiny climbers that open at night.
//
As for the interface: I write in a hut in the garden. As well, I do visual
poetry outside. Down the center of a grassy patch I spread out paper, and
make marks, shapes, dance along these big sheets. Poems emerge from them.
//
Audrey

--- On Fri, 2/13/09, David Seaman <[redacted]> wrote:

From: David Seaman <[redacted]>
Subject: Re: Where are today's farmer poets?
To: [redacted]
Date: Friday, February 13, 2009, 8:56 AM
My work goes into the blend of art and nature. I am trying
to make garden sites that evoke images in Baudelaire's
sonnet of the Correspondences. My lettriste colleague Alain
Satie trained a wisteria vine into word shapes....I work
more at the level of trees and shrubs, shaping them. Like
Asian gardeners, I think we are invited to make poetry of
our plantings.
David
On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:

One of the fundamentals of gardening / growing /
writing / publishing I think most about is sustainability,
how to foster diverse ecologies that will support unlimited

edges, overloading the system in an almost chaotic fashion,
yet in the end turns out to be one model of abundance. One
that looks a lot different than the uninterrupted miles of
corn fields in the great plains states or monotypic poetry
being published by mainstream media.

& as for yams, I'm in a place that gets 40
below 0 (C or F, take your pick) but I manage to grow
dioscorea batatas in the forest garden...

~mIEKAL

On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:

Hi mIEKAL,Thanks. I do crop farming, producing
mainly vegetables such as
onion, fluted pumpkin (we eat the leaves over here
in Nigeria), okra, etc. I
also have great interest in cultivating yams. Yam
is regarded as a special
crop in the Igbo culture. But apart from this, I
like seeing the tender
shoots emerge and climb the stakes. Yams are
climbers, strategic climbers.
The yellow yam prefers to climb the stake
clockwise, whereas the white yam
prefers doing its own anticlockwise. Even if you
change the directions for
these yams, they undo your imposition some hours
later. This pattern of
movement and peculiar phototropism, engage my
interest a lot.

On interface between my farming life and writing
life: I talk to my crops
and do often imagine that my interaction with them
renews my life, keeps me
"green." Perhaps it is a hunger,
perhaps. But whenever I emerge from my
farm, I feel a great mental energy to want to
write.

For three days now, I have been sharing my time
between sowing ideas through
writing and sowing seeds in the garden behind my
place of residence. I see
the seeds of ideas and the seeds of the vegetables

and root crops
germinating and growing as if the destinies of
both are tied together.
Perhaps as I practice both, I realize the need to
nurture ideas creatively,
even in unfriendly seasons and in unfriendly
spaces. In fact, mIEKAL, I
can't stop working on both farms....

-- Obododimma.

On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND
<[redacted]> wrote:

Obododimma & others:

What kind of farming do you do & do you
feel like there is an interface
between your farming life & your writing
life?

I've been running a permaculture
demonstration for almost 20 years, on a
yearly basis we have folks coming thru here
interning & learning how to grow
food for themselves, put it up, learn to cook
local & be resourceful in ways
that don't require the big bucks. We grow
primarily fruits nuts garden
annuals gourds & other craftables as well
as a lot of exotics like container
figs & citrus. I also make my living from
largest organic farmers
cooperative in the US...(but as a webmaster).
For my part the interface is
sometimes very sketchy altho in some ways the
visual poetry that I've done
has come much closer to reinventing the wild
space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha
wrote:

One of them is online: me!

> *-- Obododimma.*
>
> *guidelines*
>
> *--*
> *Obododimma Oha*
> *Senior Lecturer in Stylistics & Semiotics*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted].*
>
> *welcome.html*

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264. **Troy Camplin**

Re: Secretary of the Arts

Tue 17 Feb 2009

There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.

In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.

Troy Camplin

From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Tuesday, February 17, 2009 9:23:11 AM
Subject: Re: Secretary of the Arts

In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.

And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.

----- Original Message -----
From: Ryan Daley <[redacted]>
Date: Friday, February 13, 2009 11:05 pm
Subject: Re: Secretary of the Arts
To: [redacted]

> *Free markets are NOT naturally occurring. To establish free markets, tariffs, monopolies, slavery, theft and mismanagement were involved. NONE of these things is natural.*
>
> *On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[redacted]>wrote:*
>
> *> Military and foreign affairs are things allowed by the Constitution and within the proper purview of government. I would get rid of the Sec. of Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec. of Transportation, Sec. of Housing and Urban Dev., Sec. of the Interior, Sec. of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec. of Education.*

> I also would not have bailed out any companies, as that is not the job of
> government, either. Had the government not interfered in the market in the
> first place, we wouldn't have had this particular crisis, and if they had
> just let those who made the mistakes they did fail rather than rewarding
> them for having failed, the recession would be over by now. The economy is
> already showing signs of recovery -- but don't worry, this "bailout" bill
> just passed will squash that.
>
> My political ideology, btw, is not Right-wing. And supporting free markets,
> a naturally-occurring, self-organizing system, is not ideological at all --
> it's like saying I support the existence of deserts on the 30th parallel.
> Opposing deserts being on the 30th parallel is ideological.
>
> Troy Camplin
>
>
>
> _____
> From: George Bowering <[redacted]>
> To: [redacted]
> Sent: Wednesday, February 11, 2009 2:11:27 PM
> Subject: Re: Secretary of the Arts
>
> You're right.
> That right-wing view should also encompass those other areas of life.
> No more cabinet ministers for the military, foreign affairs, the treasury,
> any of that stuff.
> Turn them all over to the "Free" Enterprise people,
> you know--the anti-socialists who are being bailed out now.
>
> gb
>
>
> On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
>
> > I could not disagree with such an idea more. Here's my explanation why:
> http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
> >
> > Troy Camplin

> >
> >
> >
> > _____
> > From: Maria Damon <[redacted]>
> > To: [redacted]
> > Sent: Monday, February 9, 2009 6:50:04 PM
> > Subject: Secretary of the Arts
> >
> > Quincy Jones has started a petition to ask President Obama to appoint a
> Secretary of the Arts. While many other countries have had Ministers of Art
> or Culture for centuries, The United States has never created such a
> position. Those in the arts need this and the country need the arts--now
> more than ever. Please take a moment to sign this important petition and
> then pass it on to your friends and colleagues.
> >
> > http://www.petitiononline.com/esnyc/petition.html <
>
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> > * *
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> > ..
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> >
> > __,_._,___
> >
> > ==========
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> > ==========
> >
>
> Mr. G. Bowering, OC
> One foot in the cradle.
>
>
> ==========
>
> ==========
>

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265. David Kirschenbaum

NYC Tues./Boog presents Atelos Publishing Project and Lisle Ellis and Larry Ochs

Wed 18 Feb 2009

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Atelos Publishing Project
(Berkeley, Calif.)

Tues., Feb. 24, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Atelos Publishing Project directors and editors
Lyn Hejinian and Travis Ortiz

Featuring readings from

Ted Greenwald
Jennifer Scappettone
Lytle Shaw
Edwin Torres
Rodrigo Toscano

with music from

Lisle Ellis and Larry Ochs

Atelos One-Night Only Book Sale:

$10 each for single copies
$5 for each book thereafter

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Atelos Publishing Project
http://www.atelos.org

Atelos was founded in 1995 as a project of Hip's Road, devoted to publishing, under the sign of poetry, writing which challenges the conventional definitions

of poetry, since such definitions have tended to isolate poetry from intellectual life, arrest its development, and curtail its impact.

All the works published as part of the Atelos project are commissioned specifically for it, and each is involved in some way with crossing traditional genre boundaries, including, for example, those that would separate theory from practice, poetry from prose, essay from drama, the visual image from the verbal, the literary from the non-literary, and so forth.

The Atelos project when complete will consist of 50 volumes.

Performer Bios

**Lisle Ellis
http://www.lisleellis.com/

Lisle Ellis pioneered the development of improvised and experimental music in his native Canada. In Vancouver and Montreal in the 1980s, Ellis was a conspicuous activator of musician alliance organizations, performance venues and concert series presentations. One collective, Vancouver's New Orchestra Workshop, is active 30 years later.

After relocating to the U.S., Ellis's music began to attract acclaim on a global level. His recording, Kaleidoscopes: The Ornette Coleman Songbook (Hat Art), with pianist Paul Plimley, was given five stars in Downbeat Magazine and has been hailed a modern masterpiece. He won Canada's Frederick Stone Award in 1986.

**Ted Greenwald
http://epc.buffalo.edu/authors/greenwald/index.html

Ted Greenwald was born in Brooklyn, raised in Queens, and has lived in New York City his entire life. During the course of a career that has spanned some 30 years, he has been the author of numerous books of poetry and of a video, "Poker Blues" (made in collaboration with Les Levine), in which he also appears as the sole performer.

**Larry Ochs
http://www.ochs.cc
http://www.rova.org

A founding member of Rova, the saxophone quartet, Ochs has created roughly two dozen compositions for saxophone quartet as well as other pieces for larger ensembles, many of which are recorded, and some of which were commissioned by Chamber Music America / Doris Duke Foundation and Meet the Composer Foundation. He has been acting executive director of Rova:Arts since 1978. In addition, Ochs currently composes for and leads Larry Ochs Sax & Drumming

Core, Ochs- Masaoka-Lee, and Kihnoua, as well as performing in collective ensembles Jones Jones, Maybe Monday, and What We Live.

**Jennifer Scappettone
http://www.chicagopostmodernpoetry.com/jscappettone.htm

Jennifer Scappettone is the author of From Dame Quickly (Litmus Press), and of several chapbooks: Ode oggettuale, a bilingual poemetto translated into Italian with Marco Giovenale (La Camera Verde); Err- Residence (Bronze Skull); and Beauty [Is the New Absurdity] (dusi/e kollectiv). She is at work on a manuscript for Atelos called Exit 43, an archaeology of the landfill and opera of pop-ups. Belladonna Elders Series #5: Poetry, Landscape, Apocalypse, with texts from Exit 43 and from Etel Adnan and Lyn Hejinian, is forthcoming in March. Other current projects include Lagoon/Lacuna: Venice and the Digressive Invention of the Modern, a critical study of the city of Venice as a crucible for modernist experimentation; Neosuprematist Webtexts, filmed phrasal stills; poetry for The Last Performance [dot org], a text-visualization project sponsored by the Goat Island Performance Collective; and a range of translations from Italian. She was guest editor of Aufgabe 7, devoted to contemporary Italian poetry of research. She is an assistant professor of English and Creative Writing and associate faculty of Romance Languages and Literatures at the University of Chicago.

**Lytle Shaw
http://www.cabinetmagazine.org/issues/3/henrydarger.php

Lytle Shaw is a writer whose poetry books include Low Level Bureaucratic Structures: A Novel (Shark), Cable Factory 20 (Atelos), and The Lobe (Roof). He is also the author of Frank O'Hara: The Poetics of Coterie (Iowa University Press) and editor of 19 Lines: A Drawing Center Writing Anthology. Since 2004 he has co-edited the Chadwick Family Papers with the artist J. Blachly. Installations and performances related to this material have occurred at PS1/MoMA, Wave Hill, PS122, Bartram's Garden/ICA Philadelphia, the Queens Museum, and Winkleman Gallery in New York. Periscope Press has just published The Chadwick Family Papers: A Brief Public Glimpse. Shaw also teaches literature at NYU.

**Edwin Torres
http://www.brainlingo.com/

Edwin Torres is a NYFA recipient and has been a leaky fixture in NYC's poetry world for some time now. His most recent collection is, The PoPedology Of An Ambient Language (Atelos).

**Rodrigo Toscano
http://cpt.blip.tv

Rodrigo Toscano’s newest book is Collapsible Poetics Theater. His experimental poetics plays, body-movement poems, polyvocalic pieces have been performed at the Disney Redcat Theater in Los Angeles, Ontological-Hysteric Poet’s Theater Festival, Yockadot Poetics Theater Festival, Links Hall in Chicago, and Poet’s Theater Jamboree 2007. His radio poetics pieces have aired on WPIX FM (NYC), WNYU FM, KAOS Radio (Olympia, WA), WFMU (NYC), and PS.1 Radio (NYC). His writing has been translated into French, German, Catalonian, and Italian. Originally from California, Toscano has been living in New York for the last 10 years, where he works at the Labor Institute.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. March 31
Atticus Finch Chapbooks
(Seattle)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)

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266. Gabrielle Welford
Re: Long poems or plays on prison/imprisonment
Wed 18 Feb 2009

---

and mary gauthier has a fine one about visiting her brother in prison. g

On Sun, 15 Feb 2009, Patrick Dillon wrote:

> *Obviously country music in general has a wealth of songs dealing with prison, but specifically David Allan Coe has a lot to say about it. Here's an excerpt from the Allmusic guide:*
>
> *Born in Akron, OH, Coe first got into trouble with the law at age nine. As a result, he was sent to reform school. For the next 20 years, he never spent more than a handful of months outside of a correctional facility -- he*

spent much of his twenties in the Ohio State Penitentiary. Released from prison in 1967, the wild-haired, earring-wearing, heavily tattooed Coe went straight for Nashville, where he lived in a hearse that he parked in front of the old Ryman Auditorium, the home of the Grand Ole Opry. Although he didn't conform to Nashville's professional standards, he soon gained the attention of the independent label Plantation Records, which released his debut album, Penitentiary Blues<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wjfexqq5ld6e>,
in 1968. Followed within a year by a second volume, all of the songs on these albums were based on his prison experiences.

I remember looking at the liner notes for the recent reissue of Penitentiary Blues and there was an excerpt from Coe's book Ex-Convict. The excerpt dealt with how to get out of prison and stay out. It was like he was almost addicted to being in prison and had to rehabilitate himself to live in the outside world.

May be of interest if you want to go that route.

On Sat, Feb 14, 2009 at 5:33 PM, Maureen Robins <[redacted]>wrote:

Dipping down into young adult literature I suggest Monster by Walter Dean Myers (and several others of his books) but this novel is written as if it's
a movie script. And Jack Gantos's memoir Hole In My Life speaks about the year he spent in prison while he was 19.

Maureen Picard Robins

On Sat, Feb 14, 2009 at 12:49 AM, David-Baptiste Chirot <
[redacted]> wrote:

In the mid 1950's there was a kind of fad for producing Waiting for Godot inside various US prisons.

What might be more interesting is to take something "on the outside" that is supposed to be "liberating" and stage it inside a prison setting--and so
reveal this "liberating" piece as instead but another form of imprisonment,
another from of control, another form of surveillance, another method for creating conformity as wel as for turning out new forms of criminalities . .
.

For example, why not just use this setting like a Poetics Class Room--and examine the uses of language in "Poetics" and "Avant" or "Innovative"

writing in terms of "Discipline and Punish."

How much of the Classroom imprisons the mind, how much of Poetics prevents
the reading of any other forms of poetry--

How many things presented as Truths are simply assumptions based on fallacies--
How much of the language being used is not meaning at the same time its opposite--

What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?

To be ALLOWED--is this not already within the realm of the prison system--

One could choose various long works of such writing and subject them to "interrogation" just as one might any "prisoner"--

Or one might begin to consider other scenarios for reading the Guantanamo Poems--across the receptions they received from American poets--
perhaps to find that it is the American poets who are imprisoned by what they take to be their "freedom" of "thought and expression" which blinds them to any reading of the poems except as bad poetry by bad people badly translated and thus unreadable--thus becoming the unread non writing of non
poets--
which may in turn be, by being unread non writing by non poets in the eyes
of the unreading American poets--create instead a poetry which is hidden in
plain sight--
-and is completely missed because it is assumed not to be there---

David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptite ChirotNo
KAURAB Translation Site

The USA has the world's largest prison population (2,000,000 inmates; this
does not includes camps for detained illegal aliens and their families),
and supports, arms, funds, the building and keeping of the world's

largest
prison in history--Gaza--1,500,000 inmates--

From these sources one may begin to find very large and long prison plays
and writings and poetries indeed--

To begin with, online one may find a great deal of writing From
Gaza--along
with long breaks when the electricity is shut down-for many of the
contributors--
but these writings, blogs, images, sounds give an ongoing 40 years long
poem--
about his involvement with which Jean Genet entitled his last completed
work, begun years earlier, PRISONER OF LOVE--

i think if one gather materials of Palestinian poets including Darwish
over
the course of forty years it would be a very very long poem, and also
about
the world's largest prison in history--one which an Isreali Minister last
year said is destined to be the scene of a Shoa--(his word)--

it is modeled in part on another system of prisons and exterminations
through times which includes imprisonment through disease, land and water
removal, deportations, enclosures known as reservations, deliberate
distribution of alcohol and drugs to the population--one might well look
to
Bury My Heart at Wound Knee for a long prison poem continued today at
this
very moment by Leonard Peltier in his Prison Writings--

and the Black Ghetto writings, plays, poems of generations of
writers--Amiri Baraka's works--as just one example--among hundreds
including
in music, film, dance--

Brendan Behan wrote several plays re his prison experiences after being
captured by the British as young IRA would-be bomber.
An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork leg
so
don't know the setting) and three or so radio plays, one acts

the works of Francois Villon a huge if not al amount of his poetry is
imbued with the criminal/prisoner "thinking," and has many a description
of
life inside the hell holes of 15th Century France, including one of the
most
famous of al time--The Ballad of the Hanged Men--

as he we twice condemned to hang and twice pardoned at the very last instant--
he was water boarded a huge number of times as well as undergoing many other tortures of the period, of which waterboarding and a few others have
found fresh life in the 20th Century and are used routinely in Israel, Egypt
and other countries, and have come to stand for the "Cancer of Democracy"
in the USA of the last 8 years and is still ongoing.

Also the poetry of Abdell Latiff, a great deal available in English is
concerned with prison where he spent 8 years in Morocco, and a book he also
wrote about what his first days out of prison were like.

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and
other prose works while a prisoner for decades.

The Greek poet Yannis Ritsos was for some years placed in another form of
prison--ioof an ancient kind--he was placed on barren and barely ahibted
islands from which he had no chance of escape, and was at the mercy of the
whims of the American supported Junta.

A great many of Genet's plays even when not taking place in prison
directly, are exhibiting the thought patterns and behaviors of persons who,
in Franz Fanon's great word/concept, "interiorized" a prison and colonial
experience, so that their lives are haunted and controlled by bars and
guards and locks not visible, but existing just as powerfully inside their
very beings.

And though no poems of great length are in the book, the book as a whole of
The Guantanamo Poets is extremely interesting to examine as creating many
aspects of a long poem in terms of the manner of their appearnce in English
and also in terms of the great number of years the prisoners have undergone
some of the most deracinating and dehumanizing forms of treatment possible.

A play which is not set in a prison but shows another form of prison--hard
core drug addiction--though a bit dated in terms of the junkie slang--is
Jack Gelber's The Connection.
Actually when I think of it it is pretty dated--but addiction itself is a

prison--which leds to "jails, institutions and death"--

It depends on how one views the concept of the Prison. In many societies,
by Western standards, women are virtually prisoners, leading an imprisoned
and severely curtailed and controlled existence. (This includes forms of Judaism and Christianity also, not solely Islam as usually portrayed in the
US media.)

In the USA, which has the world's largest prison population both numerically and in percentage of total population, the effects of prison ahead of time on a great number of young people in the society creates a person who even when "free" is imprisoned by the dedication to a destiny which leads to prison at college age, and do becomes "my college." The prison set-up for millions begins before even entering the physical prison,
so that an imprisoned mind's battle is "dramatized" in a series of ritual,
narratives, scripts, and beliefs and o creates this _doomed -to-be-prisoner
mercilessly, ruthlessly or terrifiedly advancing towards the prison doors as
to and assignation with Destiny, a Fate "already written," a long (Time) poem that exists before being written down in documents because already the
poetics of the mind set has found its own lyricism which creates ahead of time the life of the prisoner-to-be.

Other forms of prison are the mental institutions--and the old age homes--the health care system--esp at the VA hospitals--much of the health
care system is really a eugenics set up to rid the soceity of the poor--the
useless--
the systems of detention and conditions of employment and housing of illegal alien workers of the "Gitmos Across the USA"

another prison system growing rapidly is the international sex trade--
while the ever increasing use of drugs as crack and huge new waves of heroin hit the suburbs--bring with them new members of the "world's oldest
profession"--

The USA has a total of over 700 bases world wide and various attached prison sites secret and not secret around the world, either attached directly to bases, or indirectly via rendition flights, or the sending of

prisoners to other countries to be tortured and imprisoned indefinitely--

Despite President Obama's pronouncements, very little is changed nor wil change. Many of the methods of interrogation which have been announced wil be foregone with a return to the old manual followed by the Army--are now included in the updated old Army manual.

Considered overall, the USA and its ally Israel are societies dependent upon the use of torture, coercion, force, imprisonment on a vast scale, and the converting of Security and Prison/Panopticon equipments and technologies to high profits. In the US, prisons are Big Business, just as the privatized security companies from the US and Israel are a new form of Big Business. These Security firms can be hired by any entity that can afford them--gated communities, cities, states, wealthy individuals, drug lords, movie stars--with the actions of these existing in a blurry as yet to be determined legal zone, representing the danger of the creation of new forms of prisons as yet unimaginable--other than as updated versions of the dungeons and oubliettes of the nobility of the past, each local fiefdom having its own particular hell hole to cast the locally offensive into.

This suggests why perhaps it might be interesting to conduct the prison-set-drama as indeed the classroom it is perceived to be, the college from which to graduate--by millions of young men and women inthe USA today-- except that the classroom would be the one one finds on college campuses and perhaps indeed a Poetics or drama classroom--

is it not easy enough to set a prison play inside a prison setting-- heck every night on cable one can see the prison shows--

what really might be a challenge and interesting is to examine the drama, poetics, language as the prisons--the panopticons--control systems--which make the prisons thesmlves al the more possible--and desirable--

> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast a wide net. Looking into doing a theater piece at a defunct prison and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*
>
> *guidelines &*
>
> ---
>
> *Windows Live™: E-mail. Chat. Share. Get more ways to connect.*
>
> *http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009*
> *guidelines*

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267. **Alan Sondheim**

Re: Secretary of the Arts

Wed 18 Feb 2009

Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.

Alan

On Sun, 15 Feb 2009, teersteeg wrote:

> *The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.*

regards,
bruno
cape cod
----- Original Message ----- From: "Johanna Fisher" <[redacted]>
To: <[redacted]>
Sent: Saturday, February 14, 2009 6:53 PM
Subject: Re: Secretary of the Arts

Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsered as being artists. Some artists are forunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any pos
s!
!
ibility that a supposedly civilized society wishes to establish as a means of support for that expression.
I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornagraphy.

johanna

---- Original message ----
Date: Sat, 14 Feb 2009 08:59:38 -0800
From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf

of Troy Camplin <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

Troy Camplin

From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Friday, February 13, 2009 10:26:03 PM
Subject: Re: Secretary of the Arts

good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.

this is insulting.

on any other list this would be a troll.

On Thu, 12 Feb 2009, Troy Camplin wrote:

You want the same people cutting arts education in our schools to be in charge of the arts?

I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if

what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

From: Johanna Fisher <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts

I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the
imagination might just save us
!
!
afterall.

Professor Johanna Fisher

---- Original message ----
Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)" <[redacted]> (on
behalf of Troy Camplin <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html

Troy Camplin

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts

Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.

http://www.petitiononline.com/esnyc/petition.html
<http://www.petitiononline.com/esnyc/petition.html>

* *

..

__,_._,___

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:

| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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268. George Bowering
Re: Secretary of the Arts
Wed 18 Feb 2009

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

> *As someone whose family were artists in WWII Europe, I would think*

Was your family in Eastern Europe or Western Europe?

George H. Bowering, OUH
Born without a religion.

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269. cris cheek
Re: BA or BFA in CW?
Wed 18 Feb 2009

HI Tenney,

amidst the clamor i would advocate for the one we have here.

Cathy Wagner, myself, William R. Howe, Keith Tuma all in and around
it on the "poetry" side.
We get students working on their own projects much more than any
other school, i venture.
There is a very lively extending community, readings are well
attended (usually 100 plus)
good sprints (Tom Raworth, Bernadette Mayer, Rae Armantrout most
recently). An emphasis
on diverse performance in production and diverse performance in
circulation. Some
international and cross-cultural perspectives strongly in play.
Evidence of work in and
around the program can be witness via "meshworks"

http://www.orgs.muohio.edu/meshworks/

lots more i can say, including we have stellar ex-students making waves.

love and looking forwards

cris

On Feb 16, 2009, at 12:28 AM, Tenney Nathanson wrote:

> *any BA or BFA in CW programs that anyone would recommend for a high school*
> *student applying to college?*
>
> *This is for the child of a friend of a friend.*
>
> *Me, I'd way rather my kids did some other kind of undergraduate degree even*
> *if they wanted to go on to creative writing.*
>
> *But are there any programs out there that anyone admires?*
>
> *Thanks,*
>
> *Tenney*
>
> *welcome.html*

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270. Rob McLennan
the ottawa small press book fair, spring 2009
Wed 18 Feb 2009

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span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

spring 2009 edition

will be happening Saturday, June 20, 2009
in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after the first one, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:
the ottawa small press book fair
noon to 5pm (opens at 11am for exhibitors)
admission free to the public.

$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7).

note for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any). also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.

the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [redacted]

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted]

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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271. **Johanna Fisher**
Re: Secretary of the Arts
Wed 18 Feb 2009

While what you say is valid, we also cannot become so cynical that we deny many worthy people the possible support they need to pursue their art. I commend your efforts and am interested in reading more about your organization. Perhaps I am imbued with a sense of hope at this very low point in so many areas in this country and in my ideal (and albeit perhaps unrealistic) world, I see a government supporting the one thing as I stated in another post might speak to our common humanity. Besides, who is to say that a privately funded organization might not become the very thing you say governments that is institutes of power? I currently live in a very small minded community where the arts are often privately funded and the myopic view of the people who hold the purse seems to be no better than if a government agency held those same funds. I often wonder how the public voluntarily supports these folks since prices for arts events in my community are so high, the average person ma
 y!
!
 only be able to attend one or two events per year. Where I come from, because the artists are subsidized by the government, ordinary people have better access to the arts. This is a very complicated question the more I about it. I do not think there are any easy answers.
---- Original message ----
>Date: Tue, 17 Feb 2009 18:30:26 -0800
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>Subject: Re: Secretary of the Arts
>To: [redacted]
>
>As someone whose family were artists in WWII Europe, I would think you would be most wary of government promises and government-sponsored or "supported" art. Government has never done anything out goodness or purity of motives. It is always tied up with power. Perhaps in some ideal world we could have what you want. But nowhere in the real world has it ever happened. The real results in the real world have never been good for the arts.
>
>This is precisely why I started The Emerson Institute. I have purposefully not tied it at all to the government. We will not be getting a single dime of support from the government. The idea is that the people can voluntarily patronize the arts through us. Anyone who is serious about the public patronizing the arts -- freely and not by force -- should be supporting what we are doing.

>
>Troy Camplin
>President, The Emerson Institute for Freedom and Culture
>www.emersoninstitute.org
>
>
>
>_____
>From: Johanna Fisher <[redacted]>
>To: [redacted]
>Sent: Saturday, February 14, 2009 5:53:16 PM
>Subject: Re: Secretary of the Arts
>
>Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsered as being artists. Some artists are forunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to
> say YES!!!! to any pos
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>ibility that a supposedly civilized society wishes to establish as a means of support for that expression.
>I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but

passes itself as art is merely what Joyce said is pornagraphy.
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>johanna
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>---- Original message ----
>>Date: Sat, 14 Feb 2009 08:59:38 -0800
>>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>>Subject: Re: Secretary of the Arts
>>To: [redacted]
>>
>>Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.
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>>From: Alan Sondheim <[redacted]>
>>To: [redacted]
>>Sent: Friday, February 13, 2009 10:26:03 PM
>>Subject: Re: Secretary of the Arts
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>>good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?
>>
>>this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.
>>
>>this is insulting.
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>>on any other list this would be a troll.
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>>On Thu, 12 Feb 2009, Troy Camplin wrote:
>>
>>> You want the same people cutting arts education in our schools to be in charge of the arts?
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>>> I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.
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>>> _____
>>> From: Johanna Fisher <[redacted]>
>>> To: [redacted]
>>> Sent: Wednesday, February 11, 2009 10:34:18 AM
>>> Subject: Re: Secretary of the Arts
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>>> I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the
>>> imagination might just save us
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>>> !
>>> afterall.

>>>
>>> Professor Johanna Fisher
>>>
>>> ---- Original message ----
>>>> Date: Tue, 10 Feb 2009 12:01:32 -0800
>>>> From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>>>> Subject: Re: Secretary of the Arts
>>>> To: [redacted]
>>>>
>>>> I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
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>>>> Troy Camplin
>>>>
>>>>
>>>>
>>>> _____
>>>> From: Maria Damon <[redacted]>
>>>> To: [redacted]
>>>> Sent: Monday, February 9, 2009 6:50:04 PM
>>>> Subject: Secretary of the Arts
>>>>
>>>> Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.
>>>>
>>>> http://www.petitiononline.com/esnyc/petition.html <http://www.petitiononline.com/esnyc/petition.html>
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>>| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
>>| To access the Odyssey exhibition The Accidental Artist:
>>| http://slurl.com/secondlife/Odyssey/48/12/22
>>| Webpage (directory) at http://www.alansondheim.org
>>| [redacted], [redacted], tel US [redacted]
>>
>>
>
>

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272. Johanna Fisher
Re: Secretary of the Arts
Wed 18 Feb 2009

Apparently you have not lived with a jazz musician who was a renowned one. Your remark was rather trite...one does not necessarily think of this when one thinks of a poor artist. There were many artists who managed to live well before and after Van Gogh (someone I do admire by the way). You also live in an area that is not as economically depressed as mine is. This kind of remark is simply not helpful in a discussion as important this one is.....

---- Original message ----
>Date: Sun, 15 Feb 2009 10:51:51 -0500
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of teersteeg
<[redacted]>)
>Subject: Re: Secretary of the Arts
>To: [redacted]
>
>The myth of the starving artist--van gogh's the most renowned--died in the
>late 20th century--about the time Warhol came in with Pop. If you're any
>good as an artist--that means if you've been able to contribute to the
>development of the art form you work in--you'll sell your work. Though 90%+
>of artists who sell still need to supplement their sales by teaching--though
>that vocation does have its perks.
>

>regards,
>bruno
>cape cod
>----- Original Message -----
>From: "Johanna Fisher" <[redacted]>
>To: <[redacted]>
>Sent: Saturday, February 14, 2009 6:53 PM
>Subject: Re: Secretary of the Arts
>
>
>> Precisely the opposite here...so many who are considered "artists" are
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>>>To: [redacted]
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>>>> if nominated) we could have a then have a thriving artistic community.
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>>>> their lives, not the least of which is development of the imagination.
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>>>>> behalf of Troy Camplin <[redacted]>)
>>>>> Subject: Re: Secretary of the Arts
>>>>> To: [redacted]
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>>>| Webpage (directory) at http://www.alansondheim.org
>>>| [redacted], [redacted], tel US [redacted]
>>>
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>>
>>
>

↑ Index

273. Lars Palm

new from ungovernable press. Francis Raven

Wed 18 Feb 2009

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i am happy to announce that ungovernable press has published

Searching for Accidents

a free e-book by Francis Raven

like all ungovernable books, it's available both at scribd & at goodreads

peace,
lars

http://ungovernablepress.blogspot.com

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274. Little Red Leaves
New address for Dos Press
Wed 18 Feb 2009

Hi All--
Julia and I have moved again--hopefully for the last time--to a 1938 farm house in Lockhart, TX. So, here's the new mailing address for Dos Press:

Julia Drescher & CJ Martin, eds.
107 Richland Dr.
Lockhart, TX 78644

Hope everyone's good!--C

--
107 Richland St.
Lockhart, TX 78644
www.dospress.blogspot.com
www.littleredleaves.com
www.littleredleaves.com/ebooks

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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275. amy king
If you're this way ...
Wed 18 Feb 2009

The Stain of Poetry:
A Reading
Series presents

February 27th @ 7 p.m. - Stain Bar - Williamsburg,
Brooklyn

*Jason Gray, Tony Mancus, Deborah Poe, Ric Royer, Mario
Susko and Jessica Reed*

~~~

Jason Gray is the author of Photographing Eden (Ohio Univ. Press, 2008), winner of the Hollis Summers Prize, and two chapbooks, How to Paint the Savior Dead (Kent State Univ. Press, 2007) and Adam & Eve Go to the Zoo (Dream Horse, 2003). His poems and reviews have appeared in Poetry, The American Poetry Review, Poetry Ireland Review, Shenandoah, and elsewhere.
~~~

He coedits the online magazine, Unsplendid (www.unsplendid.com). Web site: jason-gray.net.

~~~

Tony Mancus' poems have appeared or will be appearing in
cream city review, Handsome, Forklift, Ohio,
Memorious and elsewhere. He teaches writing at Montclair
State University
and Hunter College. He co-founded Flying Guillotine
Press (flyingguillotinepress.blogspot.com) and makes books in Brooklyn and Queens.

~~~

Deborah Poe is the author of the poetry collection Our Parenthetical Ontology (CustomWords 2008) as well as chapbooks from Furniture_Press and Stockport Flats Press. Poe has received several literary awards including the Thayer Fellowship of the Arts (2008) and three Pushcart Prize nominations. Her writing is forthcoming or has appeared in journals such as Coconut, Diode, Ploughshares, Filter Literary Magazine, Denver Quarterly, Copper Nickel, and FOURSQUARE Editions as well as in the anthologies In Our Own Words (MW Enterprises 2009), Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS From the Black Diaspora (Third World Press 2007) and A Sing Economy (Flim Forum 2008). Her current projects include "Elements" (her poetry collection based on the periodic table), a short fiction collection entitled "Event Landmarks," and an anthology of short fiction. Assistant Professor of English at Pace University, Pleasantville, Poe teaches creative writing, contemporary fiction and theory. Visit her Web site, www.deborahpoe.com, for more.

~~~

Ric Royer is a writer, performer, writer of performances and performer of writings. Other works of literature include Hystery of Heat (Publishing Genius), There Were One and It Was Two (Narrow House Records), and Anthesteria (Bark Art Press). The Weather Not The Weather is forthcoming from Outside Voices Press. He is also a founding editor of Ferrum Wheel.

An imprint of Bootstrap Productions (Cambridge, Mass.),
Buffalo N.Y.-based Outside Voices publishes poetry & experimental
text-based art.

http://www.ricroyer.com

http://www.looktouch.com/press

~~~

A witness and survivor of the war in Bosnia, Mario Susko moved to the US in 1993 where he lived in the 70s and got his M.A. and Ph.D. from SUNY Stony Brook. He has published 77 books, 28 of which are his poetry collections. His most recent work includes an integral edition/translation of Walt Whitman's Leaves of Grass, as well as an anthology of modern Jewish-American short stories A Declaration of Being which he co-edited with M. Schwartzman and translated into Croatian. His 6th poetry collection in English, Closing Time, was released in 2008 by Harbor Mountain Press. This January his Croatian publisher Meandarmedia put out a Croatian edition of Closing Time and the erbacce-press from Liverpool, UK, released his chapbook Rules of Engagement.

~~~

Jessica Reed's poetry has appeared in The Paris Review, Tin House, LIT, The Huffington Post, Zeek: A Journal of Jewish Thought and Culture, as well as various online journals, and has been anthologized in Satellite Convulsions: Poems from Tin House. She is the 2007 recipient of the Marie Ponsot Poetry Prize and the Jerome Lowell Dejur Award. Originally from Asheville, North Carolina, she lives in New York City, where she works as a technical editor and where she received her MFA from the the City College of the City University of New York.

~~~

Hosted by Amy King and Ana Božièeviæ

stain bar

766 grand street

brooklyn, ny 11211

(L train to Grand
Street,

1 block west)

SITE: http://www.stainofpoetry.com/

VIDEO: http://stainofpoetry.wordpress.com/video/

_____

Amy's Alias

http://amyking.org/

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276. Johanna Fisher
Re: Secretary of the Arts
Wed 18 Feb 2009

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----
>Date: Tue, 17 Feb 2009 23:30:40 -0800
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of George Bowering <[redacted]>)
>Subject: Re: Secretary of the Arts
>To: [redacted]
>
>On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:
>
>> As someone whose family were artists in WWII Europe, I would think
>>>>>
>
>Was your family in Eastern Europe or Western Europe?
>
>
>
>
>George H. Bowering, OUH
>Born without a religion.
>
>

↑ Index

277. Charles Alexander
Re: Secretary of the Arts
Wed 18 Feb 2009

Have to agree with Alan here. Lots of terrific artists barely making it, or not making it. Not that one should romanticize "the starving artist," but it is not a "myth" and should not be ridiculed. I think there will be contemporary artists (including poets, visual artists, musicians, composers, etc.) who will be seen, in decades to come, to have contributed "to the development of the art form" they work in, but whose contribution won't be noticed in a way that helps them materially in their lifetime.

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Feb 17, 2009, at 11:23 PM, Alan Sondheim wrote:

> *Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.*
>
> *Alan*
>
> *On Sun, 15 Feb 2009, teersteeg wrote:*
>
> *The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.*
>
> *regards,*
> *bruno*
> *cape cod*
> *----- Original Message ----- From: "Johanna Fisher"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Saturday, February 14, 2009 6:53 PM*
> *Subject: Re: Secretary of the Arts*
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> *Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsered as being artists. Some artists are forunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I*

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To: [redacted]
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people less appreciative of what the arts might do for their
lives, not the least of which is development of the
imagination. Perhaps this cultivation of the
imagination might just save us
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!
afterall.
Professor Johanna Fisher

---- Original message ----
Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)"
<[redacted]> (on behalf of Troy Camplin
<[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]
I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
Troy Camplin

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts
Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.
http://www.petitiononline.com/esnyc/petition.html <http://www.petitiononline.com/esnyc/petition.html>
** **
..
__,_._,___
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| [redacted], [redacted], tel US [redacted]
welcome.html
welcome.html
welcome.html

welcome.html

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| [redacted], [redacted], tel US [redacted]

> *welcome.html*

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278. **J. Michael Mollohan**
Re: Secretary of the Arts
Wed 18 Feb 2009

I agree with Alan. Not all artists, even world-class ones, are good at marketing themselves. Look at Kevin Connolly! If not for chance meetings with Andy Warhol and a few other people, Jean-Michel Basquiat might well have perished on the street, unrecognized. I know musicians who barely manage to scrape by who have better chops than 80% of those making a full-time living at their craft. "The Market" does not recognize talent. It recognizes merchantability.

----- Original Message -----
From: "Alan Sondheim" <[redacted]>
To: <[redacted]>
Sent: Wednesday, February 18, 2009 1:23 AM
Subject: Re: Secretary of the Arts

> *Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.*
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> *Alan*
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>
> *regards,*
> *bruno*
> *cape cod*
> *----- Original Message ----- From: "Johanna Fisher"*
> *<[redacted]>*
> *To: <[redacted]>*
> *Sent: Saturday, February 14, 2009 6:53 PM*
> *Subject: Re: Secretary of the Arts*

Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsered as being artists. Some artists are forunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any pos s!
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ibility that a supposedly civilized society wishes to establish as a means of support for that expression.
I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornagraphy.

johanna

---- Original message ----
Date: Sat, 14 Feb 2009 08:59:38 -0800
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Subject: Re: Secretary of the Arts
To: [redacted]

Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there,

etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.

Troy Camplin

From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Friday, February 13, 2009 10:26:03 PM
Subject: Re: Secretary of the Arts

good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?

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this is insulting.

on any other list this would be a troll.

On Thu, 12 Feb 2009, Troy Camplin wrote:

You want the same people cutting arts education in our schools to be in charge of the arts?

I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

Troy Camplin

From: Johanna Fisher <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts

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279. **J. Michael Mollohan**
Re: Secretary of the Arts
Wed 18 Feb 2009

Make that Chuck Connelly. I was reading a Kevin Connolly review and got the two names tangled up in my neurons. . .

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Sent: Wednesday, February 18, 2009 1:23 AM
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To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
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> | [redacted], [redacted], *tel US* [redacted]

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280. **Stephen Ellis**

Re: Alice Notley poem questionaire

Wed 18 Feb 2009

---

5 favorite Notley poems:

Jack Would Speak Through The Imperfect Medium Of Alice [How Spring Comes]

No Woman Is An Islandess [Waltzing Mathilda]

World's Bliss [Waltzing Mathilda]

An Impeccable Sexism I Mean An Elegant Idea Or Procedure Haunts The Stars [Disobedience]

Preperception [Alma, or The Dead Woman]

Praise [Alma, or The Dead Woman]

*

and three long ones:

The Prophet [How Spring Comes]

Waltzing Mathilda [Waltzing Mathilda]

Parts of a Wedding [O Anthology]

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Mon, 16 Feb 2009 20:05:38 -0800*
> *From:* [redacted]
> *Subject: Alice Notley poem questionaire*
> *To:* [redacted]
>
> *Hello!*
> *I think some people on this list may be fans, or at least enjoy*
> *reading the work, of Alice Notley.*
> *So, I need a little help for a project I'm working on.*
>
> *Could you send me a list of, say, your Top 5 favorite Alice Notley*
> *short (meaning no more than 2 pages, preferably closer to 1) poems---*
>
> *If it's less than 5, that's fine too....*
> *(if not in any definitive sense, at least as a guide...)*
>
> *You will remain anonymous if you prefer....*
>
> *You may CC your reply to the list, but please backchannel me as well,*
> *as I don't read this list every day.*
>
> *Thanks again--*
>
> *Chris*

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281. **Alison Croggon**
Re: Secretary of the Arts
Wed 18 Feb 2009

Celebrating Charles Darwin's 200th birthday with a mug of locally distilled grappa, I notice pigeons, monkeys and cockroaches pursuing their naturally occurring free markets in my backyard. They have set up little shopping malls, which are a damn nuisance because they clog up the lawnmower. A colony of ants run a thriving stock exchange made out of sugar cubes, although it burned down in recent bushfires. They put out minature newspapers saying: We Will Rebuild! and have declared war on a neighbouring colony of bull ants in order to generate some revenue. Meanwhile, lively trading of worms and nesting material goes on between possums and magpies in the park down the road, with much fluctuation in their currencies (gumnuts and possum poo). It's a beautiful thing and my heart sings with its perfect naturalness.

On Wed, Feb 18, 2009 at 3:57 PM, Troy Camplin <[redacted]> wrote:
> There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.
>
> In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.
>
> Troy Camplin
>
>
>
> _____
> From: Christopher Leland Winks <[redacted]>
> To: [redacted]
> Sent: Tuesday, February 17, 2009 9:23:11 AM
> Subject: Re: Secretary of the Arts
>
> In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal

for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.
>
> And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.
>
>
>
> ----- Original Message -----
> From: Ryan Daley <[redacted]>
> Date: Friday, February 13, 2009 11:05 pm
> Subject: Re: Secretary of the Arts
> To: [redacted]
>
>
>> Free markets are NOT naturally occurring. To establish free markets,
>> tariffs, monopolies, slavery, theft and mismanagement were involved.
>> NONE of
>> these things is natural.
>>
>> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[redacted]>wrote:
>>
>> > Military and foreign affairs are things allowed by the Constitution
>> and
>> > within the proper purview of government. I would get rid of the
>> Sec. of
>> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec.
>> of
>> > Transportation, Sec. of Housing and Urban Dev., Sec. of the
>> Interior, Sec.
>> > of Agriculture, Sec. of Energy, and, of course, as mentioned, Sec.
>> of
>> > Education.
>> >
>> > I also would not have bailed out any companies, as that is not the
>> job of

>> > government, either. Had the government not interfered in the market
>> in the
>> > first place, we wouldn't have had this particular crisis, and if
>> they had
>> > just let those who made the mistakes they did fail rather than rewarding
>> > them for having failed, the recession would be over by now. The
>> economy is
>> > already showing signs of recovery -- but don't worry, this
>> "bailout" bill
>> > just passed will squash that.
>> >
>> > My political ideology, btw, is not Right-wing. And supporting free
>> markets,
>> > a naturally-occurring, self-organizing system, is not ideological
>> at all --
>> > it's like saying I support the existence of deserts on the 30th parallel.
>> > Opposing deserts being on the 30th parallel is ideological.
>> >
>> > Troy Camplin
>> >
>> >
>> >
>> > _____
>> > From: George Bowering <[redacted]>
>> > To: [redacted]
>> > Sent: Wednesday, February 11, 2009 2:11:27 PM
>> > Subject: Re: Secretary of the Arts
>> >
>> > You're right.
>> > That right-wing view should also encompass those other areas of life.
>> > No more cabinet ministers for the military, foreign affairs, the treasury,
>> > any of that stuff.
>> > Turn them all over to the "Free" Enterprise people,
>> > you know--the anti-socialists who are being bailed out now.
>> >
>> > gb
>> >
>> >
>> > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
>> >
>> > > I could not disagree with such an idea more. Here's my
>> explanation why:

>> > http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
>> > >
>> > > Troy Camplin
>> > >
>> > >
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>> > > From: Maria Damon <[redacted]>
>> > > To: [redacted]
>> > > Sent: Monday, February 9, 2009 6:50:04 PM
>> > > Subject: Secretary of the Arts
>> > >
>> > > Quincy Jones has started a petition to ask President Obama to
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>> > Secretary of the Arts. While many other countries have had
>> Ministers of Art
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>> > > ==========
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>> >
>> > Mr. G. Bowering, OC
>> > One foot in the cradle.
>> >

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>

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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282. **David Chirot**
Re: Long poems or plays on prison/imprisonment
Wed 18 Feb 2009

---

merle haggard johnny cash johnny paycheck stonewall jackson george jones sreve earle everly brothers louvin brothers roy acuff carter family jimmie rodgers hank williams (al 3 of them i beleive--) porter wagoner eddie noack jack kittell--the list is endless-- bobby beausolieiil--charlie masnon influenced the beach boys on one song esp taken from his "cease to exist" andlyrics chnaged -- (theis was pre the Ranch days--)

between blues jazz country and gospel you have thousands of songs---and thats before soul funk and rap--and Hip Hop--
as wel as decades more worth of c and w prison songs--

prisons and rail raods--
bars and chruches
good love gone bad and bad love that'
s
oh so good-

there's a whole gerne--most of its stars killed off in ultra vicoious and gory fashion as quick as they become stars--of Mexican C and W which deals with gangs prisons and dope and also simple love songs-- and Saint Death, Patron Saint and Guardian of those with illegal/extremely dangerous undertakings including crossing the border into US illegally--

On Tue, Feb 17, 2009 at 9:17 PM, Gabrielle Welford <[redacted]>wrote:

and mary gauthier has a fine one about visiting her brother in prison. g

On Sun, 15 Feb 2009, Patrick Dillon wrote:

Obviously country music in general has a wealth of songs dealing with prison, but specifically David Allan Coe has a lot to say about it. Here's an excerpt from the Allmusic guide:

Born in Akron, OH, Coe first got into trouble with the law at age nine. As a result, he was sent to reform school. For the next 20 years, he never spent more than a handful of months outside of a correctional facility -- he spent much of his twenties in the Ohio State Penitentiary. Released from prison in 1967, the wild-haired, earring-wearing, heavily tattooed Coe went straight for Nashville, where he lived in a hearse that he parked in front of the old Ryman Auditorium, the home of the Grand Ole Opry. Although he didn't conform to Nashville's professional standards, he soon gained the attention of the independent label Plantation Records, which released his debut album, Penitentiary Blues< http://allmusic.com/cg/amg.dll?p=amg&sql=10:wjfexqq5ld6e>, in 1968. Followed within a year by a second volume, all of the songs on these albums were based on his prison experiences.

I remember looking at the liner notes for the recent reissue of Penitentiary Blues and there was an excerpt from Coe's book Ex-Convict. The excerpt dealt with how to get out of prison and stay out. It was like he was almost addicted to being in prison and had to rehabilitate himself to live in the outside world.

May be of interest if you want to go that route.

On Sat, Feb 14, 2009 at 5:33 PM, Maureen Robins <[redacted] wrote:

Dipping down into young adult literature I suggest Monster by Walter Dean

Myers (and several others of his books) but this novel is written as if it's
a movie script. And Jack Gantos's memoir Hole In My Life speaks about the
year he spent in prison while he was 19.

Maureen Picard Robins

On Sat, Feb 14, 2009 at 12:49 AM, David-Baptiste Chirot <
[redacted]> wrote:

In the mid 1950's there was a kind of fad for producing Waiting for Godot
inside various US prisons.

What might be more interesting is to take something "on the outside" that
is supposed to be "liberating" and stage it inside a prison setting--and
so
reveal this "liberating" piece as instead but another form of imprisonment,
another from of control, another form of surveillance, another method for
creating conformity as wel as for turning out new forms of criminalities
. .
.

For example, why not just use this setting like a Poetics Class Room--and
examine the uses of language in "Poetics" and "Avant" or "Innovative"
writing in terms of "Discipline and Punish."

How much of the Classroom imprisons the mind, how much of Poetics prevents
the reading of any other forms of poetry--

How many things presented as Truths are simply assumptions based on fallacies--
How much of the language being used is not meaning at the same time its
opposite--

What is behind, backing up, the phrase that "the reader is allowed to construct her own meanings"--?

To be ALLOWED--is this not already within the realm of the prison

system--

One could choose various long works of such writing and subject them to
"interrogation" just as one might any "prisoner"--

Or one might begin to consider other scenarios for reading the Guantanamo
Poems--across the receptions they received from American poets--
perhaps to find that it is the American poets who are imprisoned by what
they take to be their "freedom" of "thought and expression" which blinds
them to any reading of the poems except as bad poetry by bad people badly
translated and thus unreadable--thus becoming the unread non writing of
non
poets--
which may in turn be, by being unread non writing by non poets in the eyes
of the unreading American poets--create instead a poetry which is hidden
in
plain sight--
-and is completely missed because it is assumed not to be there---

David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptite ChirotNo
KAURAB Translation Site

The USA has the world's largest prison population (2,000,000 inmates; this
does not includes camps for detained illegal aliens and their families),
and supports, arms, funds, the building and keeping of the world's largest
prison in history--Gaza--1,500,000 inmates--

From these sources one may begin to find very large and long prison plays
and writings and poetries indeed--

To begin with, online one may find a great deal of writing From Gaza--along
with long breaks when the electricity is shut down-for many of the contributors--
but these writings, blogs, images, sounds give an ongoing 40 years long
poem--
about his involvement with which Jean Genet entitled his last completed
work, begun years earlier, PRISONER OF LOVE--

i think if one gather materials of Palestinian poets including Darwish
over
the course of forty years it would be a very very long poem, and also about
the world's largest prison in history--one which an Isreali Minister last
year said is destined to be the scene of a Shoa--(his word)--

it is modeled in part on another system of prisons and exterminations
through times which includes imprisonment through disease, land and water
removal, deportations, enclosures known as reservations, deliberate
distribution of alcohol and drugs to the population--one might well look
to
Bury My Heart at Wound Knee for a long prison poem continued today at this
very moment by Leonard Peltier in his Prison Writings--

and the Black Ghetto writings, plays, poems of generations of
writers--Amiri Baraka's works--as just one example--among hundreds including
in music, film, dance--

Brendan Behan wrote several plays re his prison experiences after being
captured by the British as young IRA would-be bomber.
An Gail/The Hostage, The Quare Fellow (I haven't seen Richard's Cork leg
so
don't know the setting) and three or so radio plays, one acts

the works of Francois Villon a huge if not al amount of his poetry is
imbued with the criminal/prisoner "thinking," and has many a description
of

life inside the hell holes of 15th Century France, including one of the most famous of al time--The Ballad of the Hanged Men-- as he we twice condemned to hang and twice pardoned at the very last instant-- he was water boarded a huge number of times as well as undergoing many other tortures of the period, of which waterboarding and a few others have found fresh life in the 20th Century and are used routinely in Israel, Egypt and other countries, and have come to stand for the "Cancer of Democracy" in the USA of the last 8 years and is still ongoing.

Also the poetry of Abdell Latiff, a great deal available in English is concerned with prison where he spent 8 years in Morocco, and a book he also wrote about what his first days out of prison were like.

The great Turkish poet Nazim Hikmet wrote a great deal of his poetry and other prose works while a prisoner for decades.

The Greek poet Yannis Ritsos was for some years placed in another form of prison--ioof an ancient kind--he was placed on barren and barely ahibted islands from which he had no chance of escape, and was at the mercy of the whims of the American supported Junta.

A great many of Genet's plays even when not taking place in prison directly, are exhibiting the thought patterns and behaviors of persons who, in Franz Fanon's great word/concept, "interiorized" a prison and colonial experience, so that their lives are haunted and controlled by bars and guards and locks not visible, but existing just as powerfully inside their very beings.

*And though no poems of great length are in the book, the book as a whole
of
The Guantanamo Poets is extremely interesting to examine as creating many
aspects of a long poem in terms of the manner of their appearnce in English
and also in terms of the great number of years the prisoners have undergone
some of the most deracinating and dehumanizing forms of treatment possible.*

*A play which is not set in a prison but shows another form of prison--hard
core drug addiction--though a bit dated in terms of the junkie slang--is
Jack Gelber's The Connection.
Actually when I think of it it is pretty dated--but addiction itself is a
prison--which leds to "jails, institutions and death"--*

*It depends on how one views the concept of the Prison. In many societies,
by Western standards, women are virtually prisoners, leading an imprisoned
and severely curtailed and controlled existence. (This includes forms of
Judaism and Christianity also, not solely Islam as usually portrayed in
the
US media.)*

*In the USA, which has the world's largest prison population both
numerically and in percentage of total population, the effects of prison
ahead of time on a great number of young people in the society creates a
person who even when "free" is imprisoned by the dedication to a destiny
which leads to prison at college age, and do becomes "my college." The
prison set-up for millions begins before even entering the physical prison,
so that an imprisoned mind's battle is "dramatized" in a series of ritual,
narratives, scripts, and beliefs and o creates this _doomed
-to-be-prisoner*

mercilessly, ruthlessly or terrifiedly advancing towards the prison doors
as
to and assignation with Destiny, a Fate "already written," a long (Time)
poem that exists before being written down in documents because already
the
poetics of the mind set has found its own lyricism which creates ahead of
time the life of the prisoner-to-be.

Other forms of prison are the mental institutions--and the old age
homes--the health care system--esp at the VA hospitals--much of the health
care system is really a eugenics set up to rid the soceity of the poor--the
useless--
the systems of detention and conditions of employment and housing of
illegal alien workers of the "Gitmos Across the USA"

another prison system growing rapidly is the international sex trade--
while the ever increasing use of drugs as crack and huge new waves of
heroin hit the suburbs--bring with them new members of the "world's oldest
profession"--

The USA has a total of over 700 bases world wide and various attached
prison sites secret and not secret around the world, either attached
directly to bases, or indirectly via rendition flights, or the sending of
prisoners to other countries to be tortured and imprisoned indefinitely--

Despite President Obama's pronouncements, very little is changed nor wil
change. Many of the methods of interrogation which have been announced
wil
be foregone with a return to the old manual followed by the Army--are now
included in the updated old Army manual.

Considered overall, the USA and its ally Israel are societies dependent
upon the use of torture, coercion, force, imprisonment on a vast scale,

and
the converting of Security and Prison/Panopticon equipments and technologies
to high profits. In the US, prisons are Big Business, just as the
privatized security companies from the US and Israel are a new form of
Big
Business. These Security firms can be hired by any entity that can afford
them--gated communities, cities, states, wealthy individuals, drug lords,
movie stars--with the actions of these existing in a blurry as yet to be
determined legal zone, representing the danger of the creation of new forms
of prisons as yet unimaginable--other than as updated versions of the
dungeons and oubliettes of the nobility of the past, each local fiefdom
having its own particular hell hole to cast the locally offensive
into.

This suggests why perhaps it might be interesting to conduct the
prison-set-drama as indeed the classroom it is perceived to be, the college
from which to graduate--by millions of young men and women inthe USA today--
except that the classroom would be the one one finds on college campuses
and perhaps indeed a Poetics or drama classroom--

is it not easy enough to set a prison play inside a prison setting--
heck every night on cable one can see the prison shows--

what really might be a challenge and interesting is to examine the drama,
poetics, language as the prisons--the panopticons--control systems--which
make the prisons thesmlves al the more possible--and desirable--

> *Can anyone think of any long poems or plays on (or in) prison/ imprisonment. I'm not even going to prime the pump, as I want to cast*
> *a wide net. Looking into doing a theater piece at a defunct prison*
> *and want to catalogue and read what's out there.*
>
> *thanks all,*
>
> *Dillon*
>
> *guidelines &*
>
> ---
> *Windows Live™: E-mail. Chat. Share. Get more ways to connect.*
>
> *http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Faster_022009*
> *guidelines*
>
> *guidelines*

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283. **twshaner**

Rodney Koeneke & K. Silem Mohammad reading in Eugene

Wed 18 Feb 2009

Saturday, February 21st New Poetry Series at DIVA Center
Time: 7:30 PM
Admission: Donation

Visiting poets K. Silem Mohammad and Rodney Koeneke will read their work at DIVA's New Poetry Series.

K. Silem Mohammad is the author of Breathalyzer (Edge Books, 2008), A Thousand Devils (Combo Books, 2004), and Deer Head Nation (Tougher Disguises, 2003). Â His work has appeared or is soon to appear in various

journals and anthologies, including The Best American Poetry 2004, Bay Poetics, and A Best of Fence: The First NIne Years. Â He maintains the blog Lime Tree (http://lime-tree.blogspot.com) and edits Abraham Lincoln, a magazine of poetry. Â Mohammad teaches creative writing at Southern Oregon University in Ashland.

Rodney Koeneke is the author of Musee Mechanique (BlazeVOX, 2006) and Rouge State (Pavement Saw, 2003). A new chapbook, Rules for Drinking Forties, appears from Cy Press this spring. His poems have been included in Abraham Lincoln, Jacket, New American Writing, ZYZZYVA, and other publications, and in the anthologies Bay Poetics and the forthcoming Flarf reader. He lives in Portland, OR, where he writes about poetry, poetics and Portland at his blog, Modern Americans (http://modampo.blogspot.com/).

DIVA Center
110 W. Broadway
Eugene, Oregon
Phone: [redacted]
Web: divacenter.org

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284. amy king
Final proof that maths and poetry have a special relationship
Wed 18 Feb 2009

Final proof that maths and poetry have a special relationship:

http://www.guardian.co.uk/books/booksblog/2009/feb/04/maths-poetry-pi-fibonacci

_____

Amy's Alias

http://amyking.org/

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285. George Bowering
Re: Secretary of the Arts
Wed 18 Feb 2009

On Feb 17, 2009, at 8:57 PM, Troy Camplin wrote:

> *There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if*

> *one is a slave. Thus, one cannot engage in free trade if one is a slave.*

Boy, US propaganda really works!

G. Bowering
Knows which door the tiger's behind.

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286. George Bowering
Re: Secretary of the Arts
Wed 18 Feb 2009

I think we can be pretty sure that that propagandized guy has never heard Giuseppi Logan.
Logan lived a lot of years in Northern Europe.
He was wise to it.
He is also a great musician.
The "free" market didnt work for him,
though it works for undressed teenagers who can't play music.

gb

On Feb 17, 2009, at 10:23 PM, Alan Sondheim wrote:

> *Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.*
>
> *Alan*
>
> *On Sun, 15 Feb 2009, teersteeg wrote:*
>
> *The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.*
>
> *regards,*
> *bruno*
> *cape cod*
> *----- Original Message ----- From: "Johanna Fisher"*
> <[redacted]>

To: <[redacted]>
Sent: Saturday, February 14, 2009 6:53 PM
Subject: Re: Secretary of the Arts

Precisely the opposite here...so many who are considered "artists" are simply NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsered as being artists. Some artists are forunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to say YES!!!! to any pos
s!
!
ibility that a supposedly civilized society wishes to establish as a means of support for that expression.
I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornagraphy.
johanna
---- Original message ----
Date: Sat, 14 Feb 2009 08:59:38 -0800
From: "Poetics List (UPenn, UB)" <[redacted]>
(on behalf of Troy Camplin <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]
Oh, so only artists who get grants are true artists. And, from

the sounds of things, only those who get government grants. Nice to know that that's how you define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.
Troy Camplin

From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Friday, February 13, 2009 10:26:03 PM
Subject: Re: Secretary of the Arts
good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?
this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.
this is insulting.
on any other list this would be a troll.
On Thu, 12 Feb 2009, Troy Camplin wrote:
You want the same people cutting arts education in our schools to be in charge of the arts?
I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.
Troy Camplin

From: Johanna Fisher <[redacted]>
To: [redacted]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts
I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human

spirit is allowed to make itself manifest. So many artists
cannot BE ARTISTS because there is simply no support. I am sure
that the office could be developed in such a way that we would
be able to address any violations to free expression and with
careful selection/ screening of a Secretary (as we try to do
whenever any other Secretary if nominated) we could have a then
have a thriving artistic community. Certainly with all the cuts
to arts education, we cannot expect to have a group of young
people less appreciative of what the arts might do for their
lives, not the least of which is development of the
imagination. Perhaps this cultivation of the
imagination might just save us
!
!
afterall.
Professor Johanna Fisher
---- Original message ----
Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)"
<[redacted]> (on behalf of Troy Camplin
<[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]
I could not disagree with such an idea more. Here's my
explanation why: http://zatavu.blogspot.com/2009/02/how-to-
kill-arts.html
Troy Camplin

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts
Quincy Jones has started a petition to ask President Obama to
appoint a Secretary of the Arts. While many other countries
have had Ministers of Art or Culture for centuries, The United
States has never created such a position. Those in the arts
need this and the country need the arts--now more than ever.
Please take a moment to sign this important petition and then
pass it on to your friends and colleagues.
http://www.petitiononline.com/esnyc/petition.html <http://
www.petitiononline.com/esnyc/petition.html>
** **
..
__,_._,___
| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org

> *| [redacted], [redacted], tel US [redacted]*
> *welcome.html*
> *welcome.html*
> *welcome.html*
>
> *welcome.html*
>
> *| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/*
> *| To access the Odyssey exhibition The Accidental Artist:*
> *| http://slurl.com/secondlife/Odyssey/48/12/22*
> *| Webpage (directory) at http://www.alansondheim.org*
> *| [redacted], [redacted], tel US [redacted]*
>
> *welcome.html*

Mr. G. Bowering
Okanagan born.

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287. amy king
Re: Secretary of the Arts
Wed 18 Feb 2009

I love this 'materialization', Alison!

_____

Amy's Alias

http://amyking.org/

--- On Wed, 2/18/09, Alison Croggon <[redacted]> wrote:
From: Alison Croggon <[redacted]>
Subject: Re: Secretary of the Arts
To: [redacted]
Date: Wednesday, February 18, 2009, 5:56 PM

Celebrating Charles Darwin's 200th birthday with a mug of locally distilled grappa, I notice pigeons, monkeys and cockroaches pursuing their naturally occurring free markets in my backyard. They have set up little shopping malls, which are a damn nuisance because they clog up the lawnmower. A colony of ants run a thriving stock exchange made out of sugar cubes, although it burned down in recent bushfires. They put out minature newspapers saying: We Will

Rebuild! and have declared war on a neighbouring colony of bull ants in order to generate some revenue. Meanwhile, lively trading of worms and nesting material goes on between possums and magpies in the park down the road, with much fluctuation in their currencies (gumnuts and possum poo). It's a beautiful thing and my heart sings with its perfect naturalness.

On Wed, Feb 18, 2009 at 3:57 PM, Troy Camplin <[redacted]>
wrote:
> There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.
>
> In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.
>
> Troy Camplin

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288. George Bowering
Re: Secretary of the Arts
Wed 18 Feb 2009

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

> *George,*
>
> *My family as am I are from Western Europe.*
>
> *Johanna Fisher*
>
> *---- Original message ----*
> *Date: Tue, 17 Feb 2009 23:30:40 -0800*
> *From: "Poetics List (UPenn, UB)" <[redacted]>*
> *(on behalf of George Bowering <[redacted]>)*
> *Subject: Re: Secretary of the Arts*
> *To: [redacted]*

> *On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:*
>
> *As someone whose family were artists in WWII Europe, I would think*
>
> *Was your family in Eastern Europe or Western Europe?*
>
> *George H. Bowering, OUH*
> *Born without a religion.*
>
> *welcome.html*
>
> *welcome.html*

George Bowering
Scourge of modifier danglers.

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289. **Troy Camplin**
Re: Secretary of the Arts
Wed 18 Feb 2009

For me, it's not a question of denying anyone anything. The problem you are pointing out is the problem of monopoly. This is one of the reasons for my opposition to government funding -- there is the tendency, when the government funds anything, for them to monopolize it. But this can happen locally, too, with private organizations and private funding. The difference is that in the private sector, one can develop competing institutions, while the government has a very strong tendency to drive out competitors. Another reason I support private over public funding is the issue of voluntary action. Should someone be made to support something they do not like and do not agree with? When you take tax dollars from someone and use it to support a particular artist and their works, you could be making someone who finds the work distasteful support it. In the private sector, if you like it, support it. If you don't, don't. I do think there is a valid aspect of government funding that I think could be better done by private organizations such as mine, which is the issue of democratic patronage. While I do not think people should be forced to patronize the arts (and if you don't think you're forced, just don't pay your taxes and see what happens to you), I think people should be given the opportunity to do so. Much of what is available is the ability to donate to the opera house, the

ballet, etc. -- but these are large, public organizations that more often than not are professionally run and do traditional works. Which is fine. We need those things. But what about new artists producing new works? There don't seem to be many available avenues for people to patronize new artists and support new works (here, the government typically falls far short too, not wanting to take any risks). Admittedly, the Emerson Institute does support a particular world view and thus will support artists who create works within that world view. There's nothing wrong with that. Choices must be made, no matter how much money one has available (which is nothing for us right now). The great thing about the private sector, though, is that if someone wants to allow people to freely patronize some other form of art or art created in and with a particular world view, then they can certainly do so. The more, the merrier, I say. Competition improves the product, no matter what that product may be.

So in the end, yes, it is a more complex issue than anyone has admitted to so far here. I want to create a place in the Emerson Institute where people can develop as artists -- literally, if I can get the money. Part of the dream of the Emerson Institute is an artist/writers colony where people are brought in to wrk and show their works, do readings, attend talks, and get paid for it. Admittedly, that's a long way off, but it will never be achieved without the goal being set. I want nothing more than a renaissance and an arts-based economy. And I want the Emerson Institute to be a founding institution of that new economy. All of economy history shows that that will become a reality only if the government gets out of the way.

Troy Camplin

From: Johanna Fisher <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 10:40:19 AM
Subject: Re: Secretary of the Arts

While what you say is valid, we also cannot become so cynical that we deny many worthy people the possible support they need to pursue their art. I commend your efforts and am interested in reading more about your organization. Perhaps I am imbued with a sense of hope at this very low point in so many areas in this country and in my ideal (and albeit perhaps unrealistic) world, I see a government supporting the one thing as I stated in another post might speak to our common humanity. Besides, who is to say that a privately funded organization might not become the very thing you say governments that is institutes of power? I currently live in a very small minded community where the arts are often privately funded and the myopic view of the people who hold the purse seems to be no better than if a government agency held those same

funds. I often wonder how the public voluntarily supports these folks since prices for arts events in my community are so high,
 the average person ma
y!
!
only be able to attend one or two events per year. Where I come from, because the artists are subsidized by the government, ordinary people have better access to the arts. This is a very complicated question the more I about it. I do not think there are any easy answers.
---- Original message ----
>Date: Tue, 17 Feb 2009 18:30:26 -0800
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>Subject: Re: Secretary of the Arts
>To: [redacted]
>
>As someone whose family were artists in WWII Europe, I would think you would be most wary of government promises and government-sponsored or "supported" art. Government has never done anything out goodness or purity of motives. It is always tied up with power. Perhaps in some ideal world we could have what you want. But nowhere in the real world has it ever happened. The real results in the real world have never been good for the arts.
>
>This is precisely why I started The Emerson Institute. I have purposefully not tied it at all to the government. We will not be getting a single dime of support from the government. The idea is that the people can voluntarily patronize the arts through us. Anyone who is serious about the public patronizing the arts -- freely and not by force -- should be supporting what we are doing.
>
>Troy Camplin
>President, The Emerson Institute for Freedom and Culture
>www.emersoninstitute.org
>
>
>
>_____
>From: Johanna Fisher <[redacted]>
>To: [redacted]
>Sent: Saturday, February 14, 2009 5:53:16 PM
>Subject: Re: Secretary of the Arts
>
>Precisely the opposite here...so many who are considered "artists" are simply

NOT and we should blithely pretend that they are? I am very much aware of those people whose work was not state sponsered as being artists. Some artists are forunate enough not to need government support, bbut there are so many who might continue to work if they did have support. And forgive me, but my breath of what I consider to be the arts is vast. Nonetheless, it would be appropriate and just to support people who are devoted artists...people who eat, sleep and breathe their art despite the sacrifice to do so. So much of what people in this country call art is tied to economy. It is what sells. I think about the great artists whose devotion to the expression of that something inside, something that is inspired because the heart was open to the possibility of being and because they could not survive in a world that places too much emphasis on monetary outcomes compels me to
> say YES!!!! to any pos
>s!
>!
>ibility that a supposedly civilized society wishes to establish as a means of support for that expression.
>I come from a family (in Europe) whose artistic voices were silenced in 1933. Artistic freedom is one thing the people fought for after the war- and its government's support for the arts. Support so that perhaps they might find their humanity in the aftermath of so much inhumanity. And yes perhaps there are no perfect agencies-that is to say in this particular case, one that would be fair and just (and YES I do believe that these are viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor an INDEPENDENT)but I still believe in my ideal world that the arts should be supported not by the government but rather through it. The government's only vested interest should be one that fosters free expression as a means of allowing its artists to be the voice of its people. That is what the arts should do and that which does not do this but passes itself as art is merely what Joyce said is pornagraphy.
>
>johanna
>
>
>---- Original message ----
>>Date: Sat, 14 Feb 2009 08:59:38 -0800
>>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>>Subject: Re: Secretary of the Arts
>>To: [redacted]
>>
>>Oh, so only artists who get grants are true artists. And, from the sounds of things, only those who get government grants. Nice to know that that's how you

define an artist. I guess you leave out those who don't get grants and who get into galleries or get published. I suppose you leave out all those people in film, including screenplay writers, those involved in plays operas, musicals, the many musicians out there, etc. The arts are wildly successful in this country -- but only if we include the successful ones in our definition of what an artist is -- meaning, those who don't need government grants.
>>
>>Troy Camplin
>>
>>
>>
>>_____
>>From: Alan Sondheim <[redacted]>
>>To: [redacted]
>>Sent: Friday, February 13, 2009 10:26:03 PM
>>Subject: Re: Secretary of the Arts
>>
>>good grief, what's a "true artist" and what does it mean to "be an artist"? I'm sorry, this is ridiculous. "people who don't want to anything can play at making art"? Have you ever really been involved with the grant system? You think money goes to people who are "playing"?
>>
>>this country gives less per capita than any industrialized country to the arts. what really gets me infuriated about this is the number of artists I know who can't afford health care or decent housing because of lack of support.
>>
>>this is insulting.
>>
>>on any other list this would be a troll.
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>>On Thu, 12 Feb 2009, Troy Camplin wrote:
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>>> You want the same people cutting arts education in our schools to be in charge of the arts?
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>>> I have never met a true artist who couldn't be an artist due to lack of support. All tons of government support will do is make it so that people who don't want to do anything can play at making art, reducing the quality and reputation of art and artists. Further, I really do not think you want to democratize the arts. Do you want a committee deciding if what you do is art? Do you really want your work put up to a vote? Subject to political pressures? This is the reality of something like this.

>>>
>>> Troy Camplin
>>>
>>>
>>>
>>> _____
>>> From: Johanna Fisher <[redacted]>
>>> To: [redacted]
>>> Sent: Wednesday, February 11, 2009 10:34:18 AM
>>> Subject: Re: Secretary of the Arts
>>>
>>> I must respond to this kind of hysteria that ultimately prevents us from making the arts what they should and could be, that is a reflection of what is happening in our society (since we cannot trust the media to convey anything reflectively nor honestly) and an example of what can occur when the human spirit is allowed to make itself manifest. So many artists cannot BE ARTISTS because there is simply no support. I am sure that the office could be developed in such a way that we would be able to address any violations to free expression and with careful selection/ screening of a Secretary (as we try to do whenever any other Secretary if nominated) we could have a then have a thriving artistic community. Certainly with all the cuts to arts education, we cannot expect to have a group of young people less appreciative of what the arts might do for their lives, not the least of which is development of the imagination. Perhaps this cultivation of the
>>> imagination might just save us
>>> !
>>> !
>>> afterall.
>>>
>>> Professor Johanna Fisher
>>>
>>> ---- Original message ----
>>>> Date: Tue, 10 Feb 2009 12:01:32 -0800
>>>> From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Troy Camplin <[redacted]>)
>>>> Subject: Re: Secretary of the Arts
>>>> To: [redacted]
>>>>
>>>> I could not disagree with such an idea more. Here's my explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
>>>>
>>>> Troy Camplin

>>>>
>>>>
>>>>
>>>> _____
>>>> From: Maria Damon <[redacted]>
>>>> To: [redacted]
>>>> Sent: Monday, February 9, 2009 6:50:04 PM
>>>> Subject: Secretary of the Arts
>>>>
>>>> Quincy Jones has started a petition to ask President Obama to appoint a Secretary of the Arts. While many other countries have had Ministers of Art or Culture for centuries, The United States has never created such a position. Those in the arts need this and the country need the arts--now more than ever. Please take a moment to sign this important petition and then pass it on to your friends and colleagues.
>>>>
>>>> http://www.petitiononline.com/esnyc/petition.html
<http://www.petitiononline.com/esnyc/petition.html>
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>>| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
>>| To access the Odyssey exhibition The Accidental Artist:
>>| http://slurl.com/secondlife/Odyssey/48/12/22
>>| Webpage (directory) at http://www.alansondheim.org
>>| [redacted], [redacted], tel US [redacted]
>>
>>

>
>

↑ Index

290. **Troy Camplin**
Fw: Final proof that maths and poetry have a special relationship
Wed 18 Feb 2009

Good stuff. But why stop at math? I explain, at great length (but in reverse order, so you have to start at the bottom and read backwards) how the arts, including poetry, are a more complex reflection of the fundamental nature of the universe.

http://evolutionaryaesthetics.blogspot.com

Troy Camplin

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 5:18:44 PM
Subject: Final proof that maths and poetry have a special relationship

Final proof that maths and poetry have a special relationship:

http://www.guardian.co.uk/books/booksblog/2009/feb/04/maths-poetry-pi-fibonacci

_____

Amy's Alias

http://amyking.org/

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291. **Troy Camplin**
Re: Secretary of the Arts
Wed 18 Feb 2009

Neither does the government recognize talent. The market is much more likely to do so. Even more likely are people educated in the arts who have the money to patronize the arts. Even more likely are private institutions and organizations run by those who can recognize talent who collect private funds to patronize the arts.

Troy Camplin

_____
From: J. Michael Mollohan <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 2:31:37 PM
Subject: Re: Secretary of the Arts

I agree with Alan. Not all artists, even world-class ones, are good at marketing themselves. Look at Kevin Connolly! If not for chance meetings with Andy Warhol and a few other people, Jean-Michel Basquiat might well have perished on the street, unrecognized. I know musicians who barely manage to scrape by who have better chops than 80% of those making a full-time living at their craft. "The Market" does not recognize talent. It recognizes merchantability.

----- Original Message ----- From: "Alan Sondheim" <[redacted]>
To: <[redacted]>
Sent: Wednesday, February 18, 2009 1:23 AM
Subject: Re: Secretary of the Arts

> Again this is ridiculous. We just came from a gig with Guiseppi Logan playing - one of the major avant jazz figures of the 20th century - and he's living in a shelter in Brooklyn.
>
> Alan
>
>
> On Sun, 15 Feb 2009, teersteeg wrote:
>
>> The myth of the starving artist--van gogh's the most renowned--died in the late 20th century--about the time Warhol came in with Pop. If you're any good as an artist--that means if you've been able to contribute to the development of the art form you work in--you'll sell your work. Though 90%+ of artists who sell still need to supplement their sales by teaching--though that vocation does have its perks.
>>
>> regards,
>> bruno
>> cape cod
>> ----- Original Message ----- From: "Johanna Fisher" <[redacted]>
>> To: <[redacted]>
>> Sent: Saturday, February 14, 2009 6:53 PM
>> Subject: Re: Secretary of the Arts
>>
>>
>>> Precisely the opposite here...so many who are considered "artists" are

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>>>> To: [redacted]
>>>> Sent: Friday, February 13, 2009 10:26:03 PM
>>>> Subject: Re: Secretary of the Arts
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>>>>> Subject: Re: Secretary of the Arts
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>>>>>> Date: Tue, 10 Feb 2009 12:01:32 -0800
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>>>>>> Troy Camplin

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>>>>>> From: Maria Damon <[redacted]>
>>>>>> To: [redacted]
>>>>>> Sent: Monday, February 9, 2009 6:50:04 PM
>>>>>> Subject: Secretary of the Arts
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>>>> | [redacted], [redacted], tel US [redacted]
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> | Webpage (directory) at http://www.alansondheim.org
> | [redacted], [redacted], tel US [redacted]
>

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292. Alan Sondheim

Azure Carter's blog: http://thedonkeyskin.blogspot.com

Thu 19 Feb 2009

Azure Carter's blog: http://thedonkeyskin.blogspot.com

From Azure -

I've recently started a blog (http://thedonkeyskin.blogspot.com), so I can have a space to share some completed projects and works-in-progress with family, friends, and interested parties. This includes songs, writings, performances, costumes, videos, etc.

If you like Alan's work, my site offers another view on our collabora- tions. If you enjoy my songs, I've got links to them and lyrics and explanatory notes. I'm also posting about a video I am currently working on based on the nature writings of Opal Whiteley, which is part nature guide, part fairytale. Future projects in development deal the Regency clown Grimaldi and Pierrot, and the genres of psychological horror and/or Gothic fiction.

Feel free to visit and hopefully you'll find something of interest.

- Azure, [redacted]

↑ Index

293. Gary Sullivan
NIELSON & WINTZ | SEGUE @ BPC | SAT FEB 21
Thu 19 Feb 2009

MELANIE NIELSON and SARA WINTZ

SEGUE READING
SERIES @ BOWERY POETRY CLUB

Saturday, Feb 21, 4:00 p.m. - 6:00 p.m.

308 BOWERY, just north of Houston

$6 admission goes to support the readers

Melanie Nielson was born in Humboldt,
Tennessee, grew up in Southern California, and
lives in New York City.
She edited Big Allis magazine for many years with Jessica Grim, and is the author of Civil Noir (Roof Books, 1991).

Sara Wintz's writing has appeared in Ecopoetics, Cricket Online Review, Interrobang?!, and on Ceptuetics. She co-directs, with Cristiana Baik, :the press gang:, publisher of Intricate Systems, by Juliana Spahr and One Might, by Karen Volkman. She lives in Brooklyn and works at P.S.1 Contemporary Art Center.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted]. Curators for February-March: Nada Gordon & Gary Sullivan.

_____ See how Windows Mobile brings your life together—at home, work, or on the go. http://clk.atdmt.com/MRT/go/msnnkwxp1020093182mrt/direct/01/

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294. Christopher Leland Winks
Re: Secretary of the Arts
Thu 19 Feb 2009

Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the free market and indeed helped create it -- one can engage in free trade OF enslaved peoples and there was quite a lot of competition back in the slavetrading days. There's your natural classicism -- Thomas Jefferson looking out from his Palladian, pseudo-Greek big house (built by slave labor), watching the forced labor (his property, which for you is an inalienable right). In fact, those Southern

slaveowners who read at all were fond of comparing themselves to the ancient Greeks (who had a little business going with domestic slavery and mine-laborers). Natural classicists, every one of them, to a man! How about prison labor nowadays, Mr. Camplin. Seems to me you've got a lot of those in Texas; indeed, I bet the desks and blue-books in your "Institute" were made by prison labor. Oh, and if you want to note the connections of Nazi death camps to free-market economics, check out the chapter "This Side of Good and Evil" from Primo Levi's "If This Is a Man." But then again, Levi was a partisan with a socialist resistance group during World War II, so clearly, by your lights, he was worse than his captors because he explicitly wanted to bring back chattel slavery.

Hard to talk with free-market fanatics, who bow down to Mammon, call it a "naturally occurring system" (like viruses), and rant about government financing of the arts without devoting one word to government financing of incomparably more destructive institutions like the Defense Departmen. Henceforth I will cease and desist where you are concerned, Mr. Camplin, and leave you to your blinkered ideological complacency, your "Thoughts of Chairman Frederick," and your plantation ideology of natural classicism.

----- Original Message -----
From: Troy Camplin <[redacted]>
Date: Wednesday, February 18, 2009 3:12 pm
Subject: Re: Secretary of the Arts
To: [redacted]

> *There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.*
>
> *In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.*
>
> *Troy Camplin*
>
> ---
>
> *From: Christopher Leland Winks <[redacted]>*

To: [redacted]
Sent: Tuesday, February 17, 2009 9:23:11 AM
Subject: Re: Secretary of the Arts

In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.

And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.

----- Original Message -----
From: Ryan Daley <[redacted]>
Date: Friday, February 13, 2009 11:05 pm
Subject: Re: Secretary of the Arts
To: [redacted]

> Free markets are NOT naturally occurring. To establish free markets,
> tariffs, monopolies, slavery, theft and mismanagement were involved.
> NONE of
> these things is natural.
>
> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[redacted]>wrote:
>
> > Military and foreign affairs are things allowed by the Constitution
> and
> > within the proper purview of government. I would get rid of the

> Sec. of
> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce, Sec.
> of
> > Transportation, Sec. of Housing and Urban Dev., Sec. of the

> Interior, Sec.
> > of Agriculture, Sec. of Energy, and, of course, as mentioned,
Sec.
> of
> > Education.
> >
> > I also would not have bailed out any companies, as that is not
the
> job of
> > government, either. Had the government not interfered in the
market
> in the
> > first place, we wouldn't have had this particular crisis, and if

> they had
> > just let those who made the mistakes they did fail rather than rewarding
> > them for having failed, the recession would be over by now. The

> economy is
> > already showing signs of recovery -- but don't worry, this
> "bailout" bill
> > just passed will squash that.
> >
> > My political ideology, btw, is not Right-wing. And supporting
free
> markets,
> > a naturally-occurring, self-organizing system, is not
ideological
> at all --
> > it's like saying I support the existence of deserts on the 30th
parallel.
> > Opposing deserts being on the 30th parallel is ideological.
> >
> > Troy Camplin
> >
> >
> >
> > _____
> > From: George Bowering <[redacted]>
> > To: [redacted]
> > Sent: Wednesday, February 11, 2009 2:11:27 PM
> > Subject: Re: Secretary of the Arts
> >
> > You're right.
> > That right-wing view should also encompass those other areas of
life.
> > No more cabinet ministers for the military, foreign affairs, the
treasury,

> > any of that stuff.
> > Turn them all over to the "Free" Enterprise people,
> > you know--the anti-socialists who are being bailed out now.
> >
> > gb
> >
> >
> > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
> >
> > > I could not disagree with such an idea more. Here's my
> explanation why:
> > http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
> > >
> > > Troy Camplin
> > >
> > >
> > >
> > > _____
> > > From: Maria Damon <[redacted]>
> > > To: [redacted]
> > > Sent: Monday, February 9, 2009 6:50:04 PM
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> > >
> > > Quincy Jones has started a petition to ask President Obama to

> appoint a
> > Secretary of the Arts. While many other countries have had
> Ministers of Art
> > or Culture for centuries, The United States has never created
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> > position. Those in the arts need this and the country need the arts--now
> > more than ever. Please take a moment to sign this important
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> > then pass it on to your friends and colleagues.
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> > > http://www.petitiononline.com/esnyc/petition.html <
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> > >
> >
> > *Mr. G. Bowering, OC*
> > *One foot in the cradle.*
> >
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guidelines
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295. **Sharon Dolin**

Poetry Reading in NYC Thursday, February 19th

Thu 19 Feb 2009

For those of you in the NYC area:

I'll be reading with Anne-Marie Macari at McNally Jackson Bookstore (52 Prince St.) on Thursday, February 26th at 7pm. We'll both be reading from our new books. Hope to see you there.

—Sharon

Sharon Dolin, author of Burn and Dodge (University of Pittsburgh Press)

Anne Marie Macari, author of Heads Into the Wilderness (Autumn House Press)

Sharon Dolin's newest collection won the 2007 AWP Donald Hall Prize in Poetry. She currently teaches at the 92nd Street Y and directs the Center for Book Arts Annual Letterpress Poetry Chapbook Competition.

Anne Marie Macari is director of the Drew University Low-Residency MFA Program in Poetry and lives in New Jersey with the poet Gerald Stern.

McNally Jackson

52 Prince St.

(b/t Lafayette & Mulberry)

New York, NY 10012

[redacted]

Sharon Dolin
[redacted]

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296. Philip Meersman

Re: Fw: Final proof that maths and poetry have a special relationship

Thu 19 Feb 2009

If you want to read more fibonacci poetry:
http://whatis.techtarget.com/definition/0,,sid9_gci1185930,00.html
--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
http://www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
06/03/09: Foire du Livre, Turn & Taxi, BXL (http://www.flb.be/)
11/03/09: 2e BruSlam, 20.00 uur, De Monk, BXL (bruslam.over-blog.com)
11/04/09: 3e BruSlam, 20.00 uur, De Monk, BXL (bruslam.over-blog.com)
11/05/09: 4e BruSlam, 20.00 uur, (bruslam.over-blog.com)
22/0509:
28/05/09-03/06/09: Antares festival, Romania (http://antares.inforapart.ro/)
11-16/06/09: Festival and Colloquium "Days and Nights of Literature" Mangalia-Neptun, Romania (www.uniuneascriitorilor.ro)
17/07/09-28/07/09: Ghent in Cap: Het poeziepodium van de Gentse Feesten met workshops, debatten,...
21/08/09-:31/08/09: 2nd Masterclass poezie @ Struga Poetry Evenings (www.svp.org.mk/) (www.creatiefschrijven.be)
13-15/11/09: Festival Flamme, Amnéville les Thermes, France

On Thu, Feb 19, 2009 at 5:36 AM, Troy Camplin <[redacted]> wrote:

> *Good stuff. But why stop at math? I explain, at great length (but in reverse order, so you have to start at the bottom and read backwards) how the arts, including poetry, are a more complex reflection of the fundamental nature of the universe.*

> *http://evolutionaryaesthetics.blogspot.com*
>
> *Troy Camplin*
>
> _____
> *From: amy king <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, February 18, 2009 5:18:44 PM*
> *Subject: Final proof that maths and poetry have a special relationship*
>
> *Final proof that maths and poetry have a special relationship:*
>
> *http://www.guardian.co.uk/books/booksblog/2009/feb/04/maths-poetry-pi-fibonacci*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*

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297. **Patrick Dillon**
Re: Secretary of the Arts
Thu 19 Feb 2009

I could be convinced that the actions of actors inside the free market is "naturally occurring," but that's not what we were talking about. We were talking about the market itself.

The market, whether it is communist, socialist or absolutely laissez-faire operates within parameters defined by the government. That is one of the major

roles of government. It doesn't "naturally occur." To claim that it naturally occurs would mean that it operates independently of government and would hence be ideological.

So perhaps your response post is based on a misunderstanding. Perhaps when you said "Naturally-occurring" you really meant that it "occurs naturally," which would still be less than perfect but more in line with what you were going on about in your response.

On Thu, Feb 19, 2009 at 9:27 AM, Christopher Leland Winks <[redacted]>wrote:

> *Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the free market and indeed helped create it -- one can engage in free trade OF enslaved peoples and there was quite a lot of competition back in the slavetrading days. There's your natural classicism -- Thomas Jefferson looking out from his Palladian, pseudo-Greek big house (built by slave labor), watching the forced labor (his property, which for you is an inalienable right). In fact, those Southern slaveowners who read at all were fond of comparing themselves to the ancient Greeks (who had a little business going with domestic slavery and mine-laborers). Natural classicists, every one of them, to a man! How about prison labor nowadays, Mr. Camplin. Seems to me you've got a lot of those in Texas; indeed, I bet the desks and blue-books in your "Institute" were made by prison labor. Oh, and if you want to note the connections of Nazi death camps to free-market economics, check out the chapter "This Side of Good and Evil" from Primo Levi's "If This Is a Man." But then again, Levi was a partisan with a socialist resistance group during World War II, so clearly, by your lights, he was worse than his captors because he explicitly wanted to bring back chattel slavery.*
>
> *Hard to talk with free-market fanatics, who bow down to Mammon, call it a "naturally occurring system" (like viruses), and rant about government financing of the arts without devoting one word to government financing of incomparably more destructive institutions like the Defense Departmen. Henceforth I will cease and desist where you are concerned, Mr. Camplin, and leave you to your blinkered ideological complacency, your "Thoughts of Chairman Frederick," and your plantation ideology of natural classicism.*
>
> *----- Original Message -----*
> *From: Troy Camplin <[redacted]>*
> *Date: Wednesday, February 18, 2009 3:12 pm*
> *Subject: Re: Secretary of the Arts*
> *To: [redacted]*
>
> *There were attempts to bring back chattel slavery. They were known as*

the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.

In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.

Troy Camplin

From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Tuesday, February 17, 2009 9:23:11 AM
Subject: Re: Secretary of the Arts

In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.

And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.

----- Original Message -----
From: Ryan Daley <[redacted]>
Date: Friday, February 13, 2009 11:05 pm
Subject: Re: Secretary of the Arts
To: [redacted]

> Free markets are NOT naturally occurring. To establish free markets,
> tariffs, monopolies, slavery, theft and mismanagement were
involved.
> NONE of
> these things is natural.
>
> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <
[redacted]>wrote:
>
> > Military and foreign affairs are things allowed by the
Constitution
> and
> > within the proper purview of government. I would get rid of the

> Sec. of
> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce,
Sec.
> of
> > Transportation, Sec. of Housing and Urban Dev., Sec. of the
> Interior, Sec.
> > of Agriculture, Sec. of Energy, and, of course, as mentioned,
Sec.
> of
> > Education.
> >
> > I also would not have bailed out any companies, as that is not
the
> job of
> > government, either. Had the government not interfered in the
market
> in the
> > first place, we wouldn't have had this particular crisis, and if

> they had
> > just let those who made the mistakes they did fail rather than
rewarding
> > them for having failed, the recession would be over by now. The

> economy is
> > already showing signs of recovery -- but don't worry, this
> "bailout" bill
> > just passed will squash that.
> >
> > My political ideology, btw, is not Right-wing. And supporting
free
> markets,
> > a naturally-occurring, self-organizing system, is not

ideological
> at all --
> > it's like saying I support the existence of deserts on the 30th parallel.
> > Opposing deserts being on the 30th parallel is ideological.
> >
> > Troy Camplin
> >
> >
> >
> > _____
> > From: George Bowering <[redacted]>
> > To: [redacted]
> > Sent: Wednesday, February 11, 2009 2:11:27 PM
> > Subject: Re: Secretary of the Arts
> >
> > You're right.
> > That right-wing view should also encompass those other areas of life.
> > No more cabinet ministers for the military, foreign affairs, the treasury,
> > any of that stuff.
> > Turn them all over to the "Free" Enterprise people,
> > you know--the anti-socialists who are being bailed out now.
> >
> > gb
> >
> >
> > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
> >
> > > I could not disagree with such an idea more. Here's my
> explanation why:
> > http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
> > >
> > > Troy Camplin
> > >
> > >
> > >
> > > _____
> > > From: Maria Damon <[redacted]>
> > > To: [redacted]
> > > Sent: Monday, February 9, 2009 6:50:04 PM
> > > Subject: Secretary of the Arts
> > >
> > > Quincy Jones has started a petition to ask President Obama to

> appoint a
> > Secretary of the Arts. While many other countries have had

> Ministers of Art
> > or Culture for centuries, The United States has never created such
> a
> > position. Those in the arts need this and the country need the arts--now
> > more than ever. Please take a moment to sign this important
> petition and
> > then pass it on to your friends and colleagues.
> > >
> > > http://www.petitiononline.com/esnyc/petition.html <
> >
> > >
> > > * *
> > >
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> > >
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> > > __,_._,___
> > >
> > > ==========
> > >
> > > ==========
> > >
> >
> > Mr. G. Bowering, OC
> > One foot in the cradle.
> >
> >
> > ========== guidelines
> >
> > ========== guidelines
> >
>
> ==========
>

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298. Steve Halle
Joanne Diaz @ Seven Corners
Thu 19 Feb 2009

Please stop by to check out five terrific poems by *Joanne Diaz* now at *Seven Corners* (http://sevencornerspoetry.blogspot.com/).

Best,
Steve Halle
editor

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299. Julie Strand
Duncan/Levertov & The War Now February 28th @ Woodland Pattern- Milwaukee, WI
Thu 19 Feb 2009

---

*Duncan/Levertov & The War Now-*Panel, Open Forum, Reading & Reception*Saturday, February 28, 2009
*
@ Woodland Pattern Book Center 720 E Locust St. Milwaukee WI 53212

How should artists as citizens respond to war? What response is possible beyond protest?

Over the course of their decades-long friendship, Devinse Levertov and Robert Duncan wrote passionately and eloquently about their writing and revision processes. During the years of the Vietnam war, however, their once-close friendship began to show signs of strain. Their diverging views on how to respond to in the face of that war ultimately caused the friendship to founder. In 2006 a group of poets and Woodland Pattern community members starting meeting regulary to read and discuss the decades long correspondence between Duncan and Levertov. Our reading group then became a poetic "research" group leading to The War Now forum. Looking at the lessons drawn from the dissolution of friendship between Robert Duncan and Denise Levertov, we hope to promote further conversations and collaborations among artists, scholars, and activists about the role that literary texts play in disseminating information in war-time. The schedule for the day will include a panel session followed by an open forum. The event will close with forum participants joining John Balaban in a group reading in the evening.

*The War Now** 2:00 Panel*: Robert Duncan, Denise Levertov, and The War Now Panelists (Ed Block, Faith Barrett, Karl Gartung, Andrew Graff, Dale Ritterbusch, and John Balaban) will consider what lessons artists can draw from the correspondence between Robert Duncan and Denise Levertov, two poets

with deeply considered responses to the war(s) of their time. To what extent can literary texts represent the horrors of battlefield violence and should writers try to do so? In what ways might poetry be particularly well-suited to the task of representing war, and what ways might it be a particularly limiting or confining form of representation? Does an artist have a responsibility to register some artistic "truth" or to persuade? What is a "just" response? Is it possible, being human, to respond to events both contemporaneously and justly?

Each panelist will offer 3-5 minutes of prepared remarks, with presenters responding to one another as well as raising further questions for the audience members and panelists to discuss.

3:00 Open Forum with Paul Lacey: Participants include Peter O'Leary, Anne-Marie Cusac, Angela Sorby, John Balaban, Ed Block, Faith Barrett, Karl Gartung, Andrew Graff, Dale Ritterbusch, Chuck Stebelton, Peggy Hong, Roberto Harrison, William Allegrezza, and Woodland Pattern community members.

7:00 Reading & Reception: Forum participants will join John Balaban in a group poetry reading at 7pm. Each poet will present a short set of their own writing in addition to sharing work that relates to the Duncan-Levertov debate or a poem from the tradition of war writing. $8 / $7 /$6

John Balaban is the author of twelve books of poetry and prose, including four volumes which together have won The Academy of American Poets' Lamont prize, a National Poetry Series Selection, and two nominations for the National Book Award. His *Locusts at the Edge of Summer: New and Selected Poems* won the 1998 William Carlos Williams Award from the Poetry Society of America. In 2003, he was awarded a John Simon Guggenheim Fellowship. In 2005, he was a judge for the National Book Awards. His latest book of poetry is *Path, Crooked Path*, published by Copper Canyon Press (March, 2006).

Faith Barrett is Assistant Professor of English at Lawrence University in Appleton, Wisconsin. With Cristanne Miller, she co-edited *Words for the Hour: A New Anthology of American Civil War Poetry* (U Mass Press 2005). She has also published articles on the Civil War era poetry of Whitman, Dickinson, and Melville, and she is currently completing a manuscript on American poetry of the Civil War.

Ed Block is Professor of English at Marquette University, Milwaukee, Wisconsin. He has been editor of *Renascence: Essays on Values in Literature * since 1995. He has overseen the publication of two special issues of the journal (1997 and 2005) on Levertov and her work. He has authored or co-authored three essays on Denise Levertov and is currently at work on an essay on Levertov and her poems for paintings.

Andy Graff is completing an English degree at Lawrence University. He is currently writing a novella titled *Flat Black* which draws on his time served in Kandahar, Afghanistan in the US Air Force during the spring of 2002. Andy is also working on a book of prose poetry, design, and photography in collaboration with his brother, Aaron Graff. This manuscript in progress is titled "The Bishop Project."

Paul Lacey is Professor of English emeritus at Earlham College and is currently chair of the national board of the American Friends Service Committee. His publications include *The Inner War* (1971) on the work of poets Levertov, Bly, Wright, and Sexton, as well as several articles on Levertov. He is also the editor of Levertov's posthumous poems *This Great Unknowing* and her *Selected Poems*. He is currently working on an edition of Levertov's collected poems.

Dale Ritterbusch is the author of *Lessons Learned*, a collection of poems centered on the Vietnam War and its aftermath, and more recently, *Far From the Temple of Heaven*, a collection that contains, as well, war poems derived from more recent military ventures. He served in the U.S. Army from 1966 to 1969. After receiving his commission from the Infantry School at Ft. Benning, he served as a hazardous munitions escort officer before being attached to JUSMAAG/MACTHAI where he was responsible for coordinating shipments of aerial mines for dispersal along the Ho Chi Minh trail and elsewhere in Vietnam. He is Professor of Languages and Literatures at the University of Wisconsin-Whitewater and served as Distinguished Visiting Professor in the Department of English and Fine Arts at the United States Air Force Academy for the academic year 2004-2005.

Karl Gartung was born in Liberal, Kansas in 1947. He married artist Anne Kingsbury in 1970. In 1976 he was hired to run a small press bookstore (Boox, Inc.) in Milwaukee, Wisconsin. Gartung says this was the beginning of his serious apprenticeship to contemporary literature. In 1979 he was a co-founder, with Karl Young and Anne Kingsbury, of Woodland Pattern Book Center. His first full-length poetry collection, *Now That Memory Has Become So Important*, was recently published by MWPH Books in Fairwater, Wisconsin.

*Responsibility is to keep the ability to respond.
- Robert Duncan

It is hard to be an artist in this time because it is hard to be human. - Denise Levertov*

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300. **Danny Snelson**

Tonight 7PM: U B U W E B - Film & Video: Flash Artifacts (Reminder)

Thu 19 Feb 2009

[image: U B U W E B - FILM AND VIDEO: FLASH ARTIFACTS]<http://www.crggallery.com/video/2009/ovs_008> Arranged by João Enxuto and Danny Snelson

Thursday, February 19, 2009 - 7PM
CRG Gallery 535 West 22nd Street

João Enxuto and Danny Snelson will organize selections from the streaming video archives of the www.ubuweb.com/film website as a means to momentarily "clothe and house" classic avant-garde film and video works. This performance will investigate the characteristics of online versions of media-reflexive works. Through live projections and interventions, the curators will reprogram works designed to address mediums now teetering at the edge of obsolescence.

**
** *Including Flash Excerpts from:

* Vito Acconci
Skip Arnold
Anthony Balch
John Baldessari
Joseph Beuys
Jeremy Blake
George Brecht
Chris Burden
Wiliam Burroughs
Peter Campus
Tacita Dean
Marcel Duchamp Cheryl Donegan
Stan Douglas
Stephen Dwoskin
Jack Goldstein
Dan Graham
Gary Hill
Nancy Holt
Tehching Hsieh
Mauricio Kagel
George Landow
Standish Lawder
Fernand Leger

Paul McCarthy
bp nichol
Nam Jun Paik
Paper Rad
Oliver Payne
Hans Richter
Nick Relph
Pipilotti Rist
Carolee Schneeman
Richard Serra
Paul Sharits
Michael Snow
Ryan Trecartin

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301. ixnay press
the ixnay reader : volume four
Thu 19 Feb 2009

Hello list folks,

The latest installment of the ixnay reader is now available for download at our website <http://www.ixnaypress.com/the_ixnay_reader.html>. This online-only issue features 125 pages of new work by CAConrad, Arielle Greenberg, Ryan Eckes, Lewis Warsh, Elizabeth Scanlon, Kirsten Kaschock, Eric Baus, sasha fletcher, Brenda Iijima, Sarah Dowling, and Michael Kelleher.

Won't you stop in for a visit? We'd love to have you!

Chris McCreary / co-editor, ixnay press
[redacted]
www.ixnaypress.com

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302. Troy Camplin
Re: Secretary of the Arts
Thu 19 Feb 2009

No. I was responding to the person saying that her family was from Europe. The phrase "As someone whose family were artists in WWII Europe" refers to "you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 10:23:05 PM
Subject: Re: Secretary of the Arts

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

> *George,*
>
> *My family as am I are from Western Europe.*
>
> *Johanna Fisher*
>
> *---- Original message ----*
> *Date: Tue, 17 Feb 2009 23:30:40 -0800*
> *From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of George Bowering <[redacted]>)*
> *Subject: Re: Secretary of the Arts*
> *To: [redacted]*
>
> *On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:*
>
> *As someone whose family were artists in WWII Europe, I would think*
>
> *Was your family in Eastern Europe or Western Europe?*
>
> *George H. Bowering, OUH*
> *Born without a religion.*

George Bowering
Scourge of modifier danglers.

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303. **Christophe Casamassima**

APPRENTICE HOUSE ANNUAL POETRY CHAPBOOK CONTEST

Thu 19 Feb 2009

APPRENTICE HOUSE ANNUAL POETRY CHAPBOOK CONTEST

Poets & Writers Call for manuscripts: Chapbooks

APPRENTICE HOUSE Third annual contest for poets previously unpublished in book form. Winner receives $250 prize and 25 copies. $25 submission payable to AH. Deadline March 13 postmark. Submit no more than 30 pages of typed poetry. Chapbook Contest, Apprentice House, Comm Dept., Loyola College, 4501 N. Charles St., Baltimore, MD 21210. For guidelines, visit www.apprenticehouse.com/resources or email [redacted].

Submission Guidelines Entrants should be previously unpublished in book form. Please include an acknowledgments page that lists poems previously published in periodicals, anthologies, journals, etc., and a one-paragraph bio (both will be removed before final judging).

Manuscripts should be typed (and available in electronic format), paginated, with two cover pages: one should include entrant's name, address, contact information (including e-mail address, if available), and title of manuscript; the other should include title of manuscript only. (Coversheet with name will be removed before final judging.) FINALIST MANUSCRIPTS WILL BE JUDGED ANONYMOUSLY.

Except for coversheet and bio, the entrant's name should not appear anywhere on the manuscript.

Manuscripts will be recycled; please do not send your original or only copy. SASE(s): Include a self-addressed stamped postcard for confirmation of receipt or use your cancelled check as verification. Include an 8x10 self-addressed stamped mailer with adequate USPS postage to receive a complimentary copy of the winning chapbook. Submit a maximum of 30 pages of poetry, $25 entry fee (made payable to Apprentice House), and SASEs for confirmation and comp copy of winner, if desired, to

Chapbook Contest
Apprentice House
Communication Department
Loyola College
4501 N. Charles Street
Baltimore, MD 21210

Deadline: March 13, 2009, postmark.

Loyola College staff, faculty, students, and their immediate family, and previous AH chapbook contest winners, are ineligible.

The winner of the competition will be notified in June, with the winning chapbook published in Fall 2009.

2009 Contest Final Judge: Timothy Houghton Timothy Houghton's recent book, Drop Light (his fourth), appeared in 2005 from Orchises Press. Positive reviews of this book have appeared in such magazines as Chelsea and The Literary Review. He has received over twenty-five fellowships to work on his poetry from such organizations as Yaddo, Hawthornden Castle International Retreat, and The MacDowell Colony. His poems have appeared in over fifty national and international journals, including Chelsea, Quarterly West, Malahat Review, and Stand. He teaches in both the Writing Department and English Department at Loyola College.

Advisory Faculty Member: Ned Balbo Poet and essayist Ned Balbo is Affiliate Associate Professor in the Writing Department at Loyola College. A graduate of the Johns Hopkins Writing Seminars and the Iowa Writers' Workshop, he has published Lives of the Sleepers (University of Notre Dame Press), winner of the Ernest Sandeen Poetry Prize and ForeWord magazine Book of the Year Award in poetry, and Galileo's Banquet (Washington Writers' Publishing House), awarded the Towson University Prize for Literature. Balbo's poetry has been broadcast on WYPR's "The Signal" and NPR's "The Writer's Almanac," and his poems have appeared in print or on-line at American Poetry Review, Antioch Review, Crab Orchard Review, Del Sol Review, Marginalia, River Styx, Unsplendid, and Valparaiso Poetry Review, among others.

AH Poetry Chapbook Contest Winner 2008
Supposing, for Instance, Here in the Space-Time Continuum
John Pursley III
ISBN: 978-1-934074-38-1
"Pursley's sense of abiding formal control allows for such a smart sense of play, for
such quick veerings of heart, and for utterly clear renderings of ineffable states of
being."
—Lia Purpura
Judge and Writer in Residence, Loyola College
John Pursley III earned a BA in Creative Writing from the University of Missouri and
an MFA in Poetry from the University of Alabama. He has been nominated for a Pushcart Prize and as a Best New Poet in 2008 by AGNI. His poetry has appeared in

several journals including AGNI, Cold Mountain Review, Antioch Review, Lumina,
Chelsea, and American Poetry Journal. He is an English Lecturer at Clemson University.

AH Poetry Chapbook Contest Winner 2007
My Father's Speech
Katherine Cottle
ISBN: 978-1-934074-30-5
"Cottle's poems took me into a world I knew nothing about, but found fascinating."
—Christine Stewart
Judge and Director, "Write Here, Write Now" Workshops
Katherine Cottle received her BA from Goucher College and her MFA from the University of Maryland at College Park. Her work has appeared in such literary journals
as Eclipse, The Greensboro Review, Karamu, The Mochila Review, The New Delta
Review, Poetry East, and River Oak Review, as well as in several national anthologies

--
Powered By Outblaze

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304. Troy Camplin
Re: Secretary of the Arts
Thu 19 Feb 2009

This is pathetic. It demonstrates at best (if I am to be generous with your intentions) ignorance of what "natural classicism" is, what "natural" means, what free markets are, the nature of slavery, the history of economics and of humans in general, and the fact that "Nazi" is short for "National Socialist". The Nazis were socialists, not supporters of the free market.

One of the few proper roles of the government is protection against force. Now, we can certainly have a discussion about whether this or that military action actually fulfills that role (our action in Afghanistan, yes; our action in Iraq, no), but national defense is actually something the government is supposed to do and is designed to do well.

What I don't understand is how everyone here can seem to recognize corruption, abuse of power and money, etc. when it comes to rich CEO's, but cannot see the corruption, abuse of power and money, etc. when it comes to rich government officials. As far as I can tell, the only difference is that you

don't like the fact that the CEO is rich from having engaged in trade with you, but you do like the fact that the politician is rich from having forcibly taken your money from you. You support what amounts to theft (try to do the same thing as the government and see what happens to you; also, try not to pay your taxes, and see what happens to you); I support free exchange between cooperating, free people. My world view is deeply, inherently opposed to slavery; yours creates slavery. I'm sorry you're so blind you can't see that.

Troy Camplin

_____
From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Thursday, February 19, 2009 9:27:51 AM
Subject: Re: Secretary of the Arts

Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the free market and indeed helped create it -- one can engage in free trade OF enslaved peoples and there was quite a lot of competition back in the slavetrading days. There's your natural classicism -- Thomas Jefferson looking out from his Palladian, pseudo-Greek big house (built by slave labor), watching the forced labor (his property, which for you is an inalienable right). In fact, those Southern slaveowners who read at all were fond of comparing themselves to the ancient Greeks (who had a little business going with domestic slavery and mine-laborers). Natural classicists, every one of them, to a man! How about prison labor nowadays, Mr. Camplin. Seems to me you've got a lot of those in Texas; indeed, I bet the desks and blue-books in your "Institute" were made by prison labor. Oh, and if you want to note the connections of Nazi death camps to free-market economics, check out the
chapter "This Side of Good
and Evil" from Primo Levi's "If This Is a Man." But then again, Levi was a partisan with a socialist resistance group during World War II, so clearly, by your lights, he was worse than his captors because he explicitly wanted to bring back chattel slavery.

Hard to talk with free-market fanatics, who bow down to Mammon, call it a "naturally occurring system" (like viruses), and rant about government financing of the arts without devoting one word to government financing of incomparably more destructive institutions like the Defense Departmen. Henceforth I will cease and desist where you are concerned, Mr. Camplin, and leave you to your blinkered ideological complacency, your "Thoughts of Chairman Frederick," and your plantation ideology of natural classicism.

----- Original Message -----
From: Troy Camplin <[redacted]>

Date: Wednesday, February 18, 2009 3:12 pm
Subject: Re: Secretary of the Arts
To: [redacted]

> *There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.*
>
> *In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.*
>
> *Troy Camplin*
>
> _____
> *From: Christopher Leland Winks <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, February 17, 2009 9:23:11 AM*
> *Subject: Re: Secretary of the Arts*
>
> *In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.*
>
> *And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.*
>
> *----- Original Message -----*

From: Ryan Daley <[redacted]>
Date: Friday, February 13, 2009 11:05 pm
Subject: Re: Secretary of the Arts
To: [redacted]

> Free markets are NOT naturally occurring. To establish free markets,
> tariffs, monopolies, slavery, theft and mismanagement were
involved.
> NONE of
> these things is natural.
>
> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[redacted]>wrote:
>
> > Military and foreign affairs are things allowed by the
Constitution
> and
> > within the proper purview of government. I would get rid of the

> Sec. of
> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce,
Sec.
> of
> > Transportation, Sec. of Housing and Urban Dev., Sec. of the
> Interior, Sec.
> > of Agriculture, Sec. of Energy, and, of course, as mentioned,
Sec.
> of
> > Education.
> >
> > I also would not have bailed out any companies, as that is not
the
> job of
> > government, either. Had the government not interfered in the
market
> in the
> > first place, we wouldn't have had this particular crisis, and if

> they had
> > just let those who made the mistakes they did fail rather than rewarding
> > them for having failed, the recession would be over by now. The

> economy is
> > already showing signs of recovery -- but don't worry, this
> "bailout" bill
> > just passed will squash that.
> >
> > My political ideology, btw, is not Right-wing. And supporting

free
> markets,
> > a naturally-occurring, self-organizing system, is not ideological
> at all --
> > it's like saying I support the existence of deserts on the 30th parallel.
> > Opposing deserts being on the 30th parallel is ideological.
> >
> > Troy Camplin
> >
> >
> >
> > _____
> > From: George Bowering <[redacted]>
> > To: [redacted]
> > Sent: Wednesday, February 11, 2009 2:11:27 PM
> > Subject: Re: Secretary of the Arts
> >
> > You're right.
> > That right-wing view should also encompass those other areas of life.
> > No more cabinet ministers for the military, foreign affairs, the treasury,
> > any of that stuff.
> > Turn them all over to the "Free" Enterprise people,
> > you know--the anti-socialists who are being bailed out now.
> >
> > gb
> >
> >
> > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
> >
> > > I could not disagree with such an idea more. Here's my
> explanation why:
> > http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
> > >
> > > Troy Camplin
> > >
> > >
> > >
> > > _____
> > > From: Maria Damon <[redacted]>
> > > To: [redacted]
> > > Sent: Monday, February 9, 2009 6:50:04 PM
> > > Subject: Secretary of the Arts
> > >
> > > Quincy Jones has started a petition to ask President Obama to

> appoint a
> > Secretary of the Arts. While many other countries have had
> Ministers of Art
> > or Culture for centuries, The United States has never created
such
> a
> > position. Those in the arts need this and the country need the arts--now
> > more than ever. Please take a moment to sign this important
> petition and
> > then pass it on to your friends and colleagues.
> > >
> > > http://www.petitiononline.com/esnyc/petition.html <
> >
> > >
> > > * *
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> > >
> > > __,_._,___
> > >
> > > ==========
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> > > ==========
> > >
> >
> > Mr. G. Bowering, OC
> > One foot in the cradle.
> >
> >
> > ==========
guidelines
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> > ==========
guidelines
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>
> ==========
>

↑ Index

305. Jim Andrews
video of a talk I gave in Vancouver
Thu 19 Feb 2009

Here's a streaming video of a presentation I gave in Vancouver on Feb 12:
http://vispo.com/dbcinema/video/vantalk

The presentation is on dbCinema, a graphic synthesizer I'm writing in Director, and on Jig-Sound, an interactive audio app I'm writing. There's more info on both these apps at
http://vispo.com/dbcinema/meditations.htm
and
http://vispo.com/jig

The talk was at The Centre for Digital Media, which is a new school, a joint effort between some schools in Vancouver (UBC, SFU, BCIT, and Emily Carr). They run a masters program in digital media.

ja
http://vispo.com

↑ Index

306. Paul Nelson
Re: The Market recognizes talent!
Thu 19 Feb 2009

_____
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 8:39:28 PM
Subject: Re: Secretary of the Arts

Neither does the government recognize talent. The market is much more likely to do so...

There is SO MUCH proof of Troy's assertion through the years:

Donny & Marie Osmond
The Captain & Tennille
Britney Spears
American Idol
The Backstreet Boys
Menudo
Billy Collins

the list is endless...

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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307. Poetry Project
Events at The Poetry Project February
Thu 19 Feb 2009

Here¹s what¹s coming up at The Poetry Project.

Monday, February 23, 8 PM
Stan Apps & Kareem Estefan

Stan Apps and Russell Reed present "Princess of the World in Love," a song-cycle adapted from the book of the same name. Previous collaborations include "Oracular Vagina Takes Her Place Among World Leaders" (a series of operatic skits) and "The Book Beneath the Covers" (poems and drawings, unpublished). Stan Apps is a poet and essayist living in Los Angeles. His books of poems include soft hands (Ugly Duckling Presse), Princess of the World in Love (Cy Press), Info Ration (Make Now Press) and God's Livestock Policy (Les Figues Press). A collection of essays is underway from Combo Books. Stan co-curates the Smell Last Sunday of the Month reading series and assistant curates The Ups and Downs, a short-term art installation series. Dr. Russell Reed attended Baylor University and The University of Texas at Austin where he received his D.M.A in composition in 2005. While attending The University of Texas, he studied composition with Dan Welcher and Donald Grantham and served as the assistant director of The New Music Ensemble. Since graduating, Dr. Reed has received many notable honors and performances including a state sponsored performance and exhibition at the historic home of Alexander Scriabin in Moscow. In October of 2007 he premiered several of his new works for piano in recital in Monterrey, Mexico. Dr. Reed resides in Austin. Kareem Estefan¹s writing has appeared in President's Choice, Rain Taxi, Sustainable Aircraft, and Boog City. From October 2007 to October 2008, he hosted Ceptuetics, a weekly radio reading/interview series for conceptually innovative poetry, which is archived at PennSound.

Wednesday, February 25, 8 PM
Bill Luoma & Gary Sullivan

Bill Luoma is the author of My Trip to New York City, Western Love, Swoonrocket and Dear Dad. He's a member of the subpress collective and currently lives in Berkeley, CA. New work can be found in Work and Try. Poet and cartoonist Gary Sullivan's most recent book is PPL in a Depot, (Roof, 2008). He is currently at work on the fourth issue of his comic book, Elsewhere. His translations of the poetry of Austrian "outsider" poet Ernst Herbeck appear at http://herbeck.blogspot.com.

Friday, February 27, 10 PM
Flim Forum Press presents: A Sing Economy

Flim Forum Press presents the poetry anthology A Sing Economy, featuring readings by Jessica Smith, Stephanie Strickland, Jennifer Karmin, Thom Donovan, John Cotter, Jaye Bartell, Kate Schapira, Deborah Poe, Eric Gelsinger, and editors Matthew Klane and Adam Golaski. Flim Forum Press provides space to emerging poets working in a variety of experimental modes. Other FF volumes include the anthology Oh One Arrow and The Alps by Brandon Shimoda.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

↑ Index

308. **Jennifer Karmin**
How2 - vol. 3 / #2
Fri 20 Feb 2009

---

for those who missed it

How2
http://www.how2journal.com

The current issue featuring:

ECOPOETICS with poems, essays, papers and postcards from:
Dorothy Alexander / LaTasha N. Nevada Diggs / Tina Darragh and Marcella Durand / Rachel Blau DuPlessis / Cynthia / Hogue / Janis Butler Holm / Siel Ju / a.rawlings / Arpine Konyalian Grenier / Ann Fisher-Wirth / Kathleen Miller / Melanie Neilson / Frances Presley / Evelyn Reilly / Carol Watts / Christopher Arigo / Elisabeth Joyce / Susan Moore / Frances Presley / Linda Russo / Jonathan Skinner / Jane Sprague / Cara Benson / Susanna Fry / Jane Joritz-Nakagawa / Anna Reckin / Addie Tsai

POETIC ECONOMIES OF PERFORMANCE with writing and interviews with Anne Waldman & Kristin Prevallet

THIS CONDENSERY: POETS ON MENTORSHIP featuring interviews with:
Arielle Greenberg and Rachel Zucker / Joanna Fuhrman and Susanna Fry / Shin Yu Pai and Renee Rossi / Jennifer Firestone and Eileen Myles

Essays and poems by:
Jen Benka / Susanna Fry & Joanna Fuhrman / Renée Rossi / Shin Yu Pai

And excerpts from Women Poets on Mentorship: Efforts & Affections from Elizabeth Treadwell / Katy Lederer / Kristin Prevallet

NEW MEDIA featuring:
GilbertandGrape / Rosheen Brennan / Sophie Robinson / Hazel Smith and Roger Dean

NEW WRITING featuring:
Elisabeth Frost / Katie Clapham

BARBARA GUEST FEATURE with essays by:
Patricia Dienstfrey / Andrew Joron / Elizabeth Robinson / Catherine Wagner

ALERTS by Shannon Brennan / Robin Tremblay-McGaw / Drew Milne / Gavin Selerie / Andrew Zawacki

HIGHLIGHTS FROM THE HOW(ever) ARCHIVES featuring archived work by:
Kathleen Fraser / Barbara Guest / Karen Brodine / Myung Mi Kim / Norma Cole / Susan Howe / Trinh T. Minh-ha

RESPONSES TO PUBLIC FIGURES with submissions from:
Frances Presley / Amze Emmons / Francis Raven / John Sparrow

↑ Index

309. Jeff Davis
Thomas Meyer on the airwaves ... er, internet
Fri 20 Feb 2009

When Lisa Jarnot heard Thomas Meyer read his new work in Hickory last fall, she said simply "That's a great poem".This week Meyer, author of At Dusk Iridescent, The Bang Book, Staves Calends Legends, Sappho's Raft, and Coromandel, among other titles, translator of the daodejing, reads that new work on Wordplay.

The program note, complete with link to the audio, is here: http://naturespoetry.blogspot.com/2009/02/visit-with-thomas-meyer.html

Enjoy.

Jeff

On the web at http://naturespoetry.blogspot.com

↑ Index

310. Andy Nicholson
Re: BA or BFA in CW?
Fri 20 Feb 2009

I attended California College of the Arts as a graduate student and not as an undergraduate, but I can attest that the school has an astoundingly generous and talented faculty for their Writing program. The opportunities the school provides for Writing students to try out other artistic disciplines helped open up the writing of a number of graduate students, and I'm sure it's the same case for undergraduates.

On Tue, Feb 17, 2009 at 8:15 PM, Gloria Frym <[redacted]> wrote:
> I admire and helped create the unique BA Program in Writing & Literature at California College of the Arts in Oakland. We put plenty of emphasis on literature and literary theory, along with "writing workshops." I teach courses in the 19th century novel, Whitman, the modern international novel, and there are courses offered in World Lit, Masterpieces of Literature, The Gothic Novel, Modernism, Romanticism, etc. Students also take a number of art history, visual criticism, and studio classes, as well as science and math. They can study a foreign language at nearby Mills College for CCA credit.
> Have your friend of a friend contact me. Happy to talk.
> Gloria
>
>
>
> Gloria Frym

> Associate Professor
> Writing & Literature, MFA Writing
> California College of the Arts
> [redacted]
>
>
> ----- Original Message -----
> From: "Tenney Nathanson" <[redacted]>
> To: <[redacted]>
> Sent: Sunday, February 15, 2009 9:28 PM
> Subject: BA or BFA in CW?
>
>
>> any BA or BFA in CW programs that anyone would recommend for a high school
>> student applying to college?
>>
>> This is for the child of a friend of a friend.
>>
>> Me, I'd way rather my kids did some other kind of undergraduate degree even
>> if they wanted to go on to creative writing.
>>
>> But are there any programs out there that anyone admires?
>>
>> Thanks,
>>
>> Tenney
>>
>>
>
>

↑ Index

311. **{ brad brace }**
Re: Secretary of Arts
Fri 20 Feb 2009

Some 10,000 US arts institutions have disappeared or are close to ending their operations. This represents about 10 percent of the total, and the economic crisis is only a few months old! Arts organizations in the West are especially

vulnerable because so many in recent years have come to rely on insider government subsidies, corporate largesse or the contributions of wealthy conspirators. Aside from the inevitable ideological limitations this placed on arts groups, this corrupt relationship tied the latter to the fate of the stock market and the wider economy. Good riddance and happy days!

/:b

"We fill the craters left by the bombs
And once again we sing
And once again we sow
Because life never surrenders."
-- anonymous Vietnamese poem

"Nothing can be said about the sea."
-- Mr Selvam, Akkrapattai, India 2004

{ brad brace } <<<<< [redacted] >>>> ~finger for pgp

--- bbs: brad brace sound --- --- http://69.64.229.114:8000 ---

.
The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

+ + + serial ftp://ftp.eskimo.com/u/b/bbrace + + + eccentric ftp:// (your-site-here!) + + + continuous hotline://artlyin.ftr.va.com.au + + + hypermodern ftp://ftp.rdrop.com/pub/users/bbrace + + + imagery http://kunst.noemata.net/12hr/

News: alt.binaries.pictures.12hr alt.binaries.pictures.misc alt.binaries.pictures.fine-art.misc alt.12hr

. 12hr email subscriptions => http://bbrace.laughingsquid.net/buy-into.html

. Other | Mirror: http://www.eskimo.com/~bbrace/bbrace.html Projects | Reverse Solidus: http://bbrace.laughingsquid.net/ | http://bbrace.net

. Blog | http://bbrace.laughingsquid.net/wordpress/

. IM | [redacted]
. IRC | #bbrace
. ICQ | 109352289
. SIP | [redacted]
| registered linux user #323978

~>
I am not a victim
I am a messenger

/:b

↑ Index

312. George Bowering
Re: Secretary of the Arts
Fri 20 Feb 2009

No, the sentence went this way: "As someone whose family were artists in WWII Europe, I would think . . .. "

That is an "I", not a "you". The phrase modifies the pronoun that then becomes the subject of the sentence.

Unless grammar is a matter of the "free" market---

gb

On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:

> *No. I was responding to the person saying that her family was from Europe. The phrase "As someone whose family were artists in WWII Europe" refers to "you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.*
>
> *Troy Camplin*
>
> _____
> *From: George Bowering <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, February 18, 2009 10:23:05 PM*
> *Subject: Re: Secretary of the Arts*
>
> *Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.*
>
> *On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:*
>
> *George,*
>
> *My family as am I are from Western Europe.*
>
> *Johanna Fisher*

> *---- Original message ----*
> *Date: Tue, 17 Feb 2009 23:30:40 -0800*
> *From: "Poetics List (UPenn, UB)" <[redacted]>*
> *(on behalf of George Bowering <[redacted]>)*
> *Subject: Re: Secretary of the Arts*
> *To: [redacted]*
>
> *On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:*
>
> *As someone whose family were artists in WWII Europe, I would think*
>
> *Was your family in Eastern Europe or Western Europe?*
>
> *George H. Bowering, OUH*
> *Born without a religion.*
>
> *welcome.html*
>
> *welcome.html*
>
> *George Bowering*
> *Scourge of modifier danglers.*
>
> *welcome.html*
>
> *welcome.html*

George Bowering, M.A.
Acclaimed for his modesty.

↑ Index

313. George Bowering
Re: Secretary of the Arts
Fri 20 Feb 2009

On Feb 19, 2009, at 12:29 PM, Troy Camplin wrote:

> *The Nazis were socialists, not supporters of the free market.*

Oh, I get it! And The Democratic Republic of Congo is a democracy!
>>>>>

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314. Troy Camplin
Re: The Market recognizes talent!
Fri 20 Feb 2009

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

_____
From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Thursday, February 19, 2009 3:34:39 PM
Subject: Re: The Market recognizes talent!

_____
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 8:39:28 PM
Subject: Re: Secretary of the Arts

Neither does the government recognize talent. The market is much more likely to do so...

There is SO MUCH proof of Troy's assertion through the years:

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The Backstreet Boys
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Billy Collins

the list is endless...

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

↑ Index

315. Kimmelman, Burt
David Clippinger
Fri 20 Feb 2009

Hi Everyone,

I'm writing in behalf of Henry Weinfield whose book on Bronk and Oppen will be coming out this summer. He has lost touch with David Clippinger (so have I) whose book on Bronk was of great use to Henry, and he wants to write to David about it.

If you happen to know how to contact David could you let Henry and me know perhaps?

Henry's email is [redacted]<mailto:[redacted]>. Mine is [redacted]<mailto:[redacted]>.

Thanks,

Burt

↑ Index

316. Troy Camplin
Re: Secretary of the Arts
Fri 20 Feb 2009

Indeed, let me clarify further. It is the actions of actors who create the phenomenon known as the free market. The market is an emergent system that arises out of the various interactions of those various actors. The role of the government thus becomes: are the rules that arise out of free exchange between actors recognized and accepted, or not? One can recognize the elements that facilitate free exchange between people and reinforce them with laws or thwart them with laws. Thus can a government facilitate what occurs naturally, or prevent such interactions. If one had a law that simply stated that when you enter into an agreement with someone to do something, you have to abide by that agreement, or face certain consequences for breaking the

contract, then that is simply a codification of a natural social behavior. In a very small community, where everyone knows everybody else, social pressures can keep things on a handshake-only basis. Codification of the handshake-agreement into a contract allows you to make more agreements with more people, including strangers. In other words, it opens up the close-knit community to allow it to become a much larger community. Is this ideological? Not in and of itself. It becomes ideological when the government goes a step further and says that this or that kind of contract, between these or those people are not allowed. For example, the 1964 Civil Rights Act primarily overthrew state laws that prevented certain kinds of contracts from being entered into -- whether those contracts were literal contracts, or implied contracts. An implied contract would be a rule about where people could sit on a bus. It was actually a state law that said African-Americans had to sit in the back of the bus. This should clue you in to something. If there is a law against it, that means people would likely do the thing the law is preventing them from doing. In this case, the law prevented a bus company from letting people sit wherever they wanted to if they wanted to. All you need is one bus company deciding they wanted to get more African-American riders to make more money, and that bus line would let African-Americans sit wherever they wanted to sit. It was the ideology of racism that prevented that from happening. Admittedly, the Civil Rights Act went a bit further than merely allowing the markets to work, going on to say that another set of contracts could not be entered into, but I would venture to say that even those restrictions are no longer necessary, having worked to correct the problem quite well. Besides, anyone who would engage in contractual racism deserves to have their company boycotted against.

Troy Camplin

From: Patrick Dillon <[redacted]>
To: [redacted]
Sent: Thursday, February 19, 2009 12:46:44 PM
Subject: Re: Secretary of the Arts

I could be convinced that the actions of actors inside the free market is "naturally occurring," but that's not what we were talking about. We were talking about the market itself.

The market, whether it is communist, socialist or absolutely laissez-faire operates within parameters defined by the government. That is one of the major roles of government. It doesn't "naturally occur." To claim that it naturally occurs would mean that it operates independently of government and would hence be ideological.

So perhaps your response post is based on a misunderstanding. Perhaps when you said "Naturally-occurring" you really meant that it "occurs naturally," which would still be less than perfect but more in line with what you were going on about in your response.

On Thu, Feb 19, 2009 at 9:27 AM, Christopher Leland Winks <[redacted]>wrote:

> *Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the free market and indeed helped create it -- one can engage in free trade OF enslaved peoples and there was quite a lot of competition back in the slavetrading days. There's your natural classicism -- Thomas Jefferson looking out from his Palladian, pseudo-Greek big house (built by slave labor), watching the forced labor (his property, which for you is an inalienable right). In fact, those Southern slaveowners who read at all were fond of comparing themselves to the ancient Greeks (who had a little business going with domestic slavery and mine-laborers). Natural classicists, every one of them, to a man! How about prison labor nowadays, Mr. Camplin. Seems to me you've got a lot of those in Texas; indeed, I bet the desks and blue-books in your "Institute" were made by prison labor. Oh, and if you want to note the connections of Nazi death camps to free-market economics, check out the chapter "This Side of Good and Evil" from Primo Levi's "If This Is a Man." But then again, Levi was a partisan with a socialist resistance group during World War II, so clearly, by your lights, he was worse than his captors because he explicitly wanted to bring back chattel slavery.*
>
> *Hard to talk with free-market fanatics, who bow down to Mammon, call it a "naturally occurring system" (like viruses), and rant about government financing of the arts without devoting one word to government financing of incomparably more destructive institutions like the Defense Departmen. Henceforth I will cease and desist where you are concerned, Mr. Camplin, and leave you to your blinkered ideological complacency, your "Thoughts of Chairman Frederick," and your plantation ideology of natural classicism.*
>
> *----- Original Message -----*
> *From: Troy Camplin <[redacted]>*
> *Date: Wednesday, February 18, 2009 3:12 pm*
> *Subject: Re: Secretary of the Arts*
> *To: [redacted]*
>
> *There were attempts to bring back chattel slavery. They were known as the Soviet Union, the Communist East Bloc, Communist China, Cuba -- now even Venezuela's trying to get in on the act. Slavery was and is the complete opposite of the free market. One is not free if one is a slave. Thus, one cannot engage in free trade if one is a slave.*

In fact, you have your metaphor wrong. Free markets are naturally occurring systems. Thus, belief in them is like belief in evolution. Various socialist utopias are based entirely on ideology, and thus are more like creationism and intelligent design. In fact, both socialism and creationism posit the existence of a benign ruler-creator who loves us and only wants what is best for us, if only we believe in him.

Troy Camplin

From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Tuesday, February 17, 2009 9:23:11 AM
Subject: Re: Secretary of the Arts

In fact, there's a persuasive case to be made that slave markets were the perfect, ideal expression of free markets -- human flesh to the highest bidder, unimpeded by nasty old government intervention. So here's a modest proposal for Mr. Camplin: let's solve poverty by bringing back chattel slavery. The banks -- many of which got their start on the proceeds of slavery, e.g., Barclay's Bank -- would be simply delighted. The prisons can get into the act, as indeed they are places where quasi-slave labor is perpetrated. But in the real world, free markets are never free, and belief in them is rather like believing in creationism.

And this business about the "economy" showing signs of "recovery" -- tell that to the tens of thousands of people losing their jobs as the weeks go by. But then again, maybe Mr. Camplin can start a program (privately funded, of course) to set them up as slave-traders, overseers, or lacking that, slaves.

----- Original Message -----
From: Ryan Daley <[redacted]>
Date: Friday, February 13, 2009 11:05 pm
Subject: Re: Secretary of the Arts
To: [redacted]

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> > From: George Bowering <[redacted]>
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> >
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> > http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
> > >
> > > Troy Camplin
> > >
> > >
> > >
> > > _____
> > > From: Maria Damon <[redacted]>
> > > To: [redacted]
> > > Sent: Monday, February 9, 2009 6:50:04 PM
> > > Subject: Secretary of the Arts
> > >
> > > Quincy Jones has started a petition to ask President Obama to

> appoint a
> > Secretary of the Arts. While many other countries have had
> Ministers of Art
> > or Culture for centuries, The United States has never created such
> a

> > position. Those in the arts need this and the country need the arts--now
> > more than ever. Please take a moment to sign this important
> petition and
> > then pass it on to your friends and colleagues.
> > >
> > > http://www.petitiononline.com/esnyc/petition.html <
> >
> > >
> > > * *
> > >
> > > ..
> > >
> > >
> > >
> > > __,_._,___
> > >
> > > ==========
> > >
> > > ==========
> > >
> >
> > Mr. G. Bowering, OC
> > One foot in the cradle.
> >
> >
> > ==========
guidelines
> >
> > ==========
guidelines
> >
>
> ==========
>

↑ Index

317. **David-Baptiste Chirot**

"On Poetry: The Geatness Game"--NY Times Sunday Book Review

Fri 20 Feb 2009

BOOKS / SUNDAY BOOK REVIEW

| February 22, 2009

On Poetry:
The Great(ness) Game

By DAVID ORR

When it comes to the matter of poetic "greatness," questions abound, and there are no easy answers.

http://www.nytimes.com/2009/02/22/books/review/Orr-t.html?emc=eta1
_____ Windows Live™: E-mail. Chat. Share. Get more ways to connect.
http://windowslive.com/howitworks?ocid=TXT_TAGLM_WL_t2_allup_howitworks_022009

↑ Index

318. **laura hinton**
Re: How2 - vol. 3 / #2
Fri 20 Feb 2009

The new issue of How2 will be on internet live in about 2 weeks. It's been in the works for a while. Forthcoming in this issue will be a large special section on Carla Harryman's poetics, with sound and video links of readings / sound pieces / poet's theater performances. We will keep you posted --

Laura

On Fri, Feb 20, 2009 at 12:53 AM, Jennifer Karmin <[redacted]> wrote:

> ****for those who missed it****
>
> *How2*
> *http://www.how2journal.com*
>
> *The current issue featuring:*
>
> *ECOPOETICS with poems, essays, papers and postcards from:*
> *Dorothy Alexander / LaTasha N. Nevada Diggs / Tina Darragh and Marcella Durand / Rachel Blau DuPlessis / Cynthia / Hogue / Janis Butler Holm / Siel Ju / a.rawlings / Arpine Konyalian Grenier / Ann Fisher-Wirth / Kathleen Miller / Melanie Neilson / Frances Presley / Evelyn Reilly / Carol Watts / Christopher Arigo / Elisabeth Joyce / Susan Moore / Frances Presley / Linda Russo / Jonathan Skinner / Jane Sprague / Cara Benson / Susanna Fry / Jane Joritz-Nakagawa / Anna Reckin / Addie Tsai*
>
> *POETIC ECONOMIES OF PERFORMANCE with writing and interviews with Anne Waldman & Kristin Prevallet*

> *THIS CONDENSERY: POETS ON MENTORSHIP featuring interviews with:*
> *Arielle Greenberg and Rachel Zucker / Joanna Fuhrman and Susanna Fry / Shin Yu Pai and Renee Rossi / Jennifer Firestone and Eileen Myles*
>
> *Essays and poems by:*
> *Jen Benka / Susanna Fry & Joanna Fuhrman / Renée Rossi / Shin Yu Pai*
>
> *And excerpts from Women Poets on Mentorship: Efforts & Affections from Elizabeth Treadwell / Katy Lederer / Kristin Prevallet*
>
> *NEW MEDIA featuring:*
> *GilbertandGrape / Rosheen Brennan / Sophie Robinson / Hazel Smith and Roger Dean*
>
> *NEW WRITING featuring:*
> *Elisabeth Frost / Katie Clapham*
>
> *BARBARA GUEST FEATURE with essays by:*
> *Patricia Dienstfrey / Andrew Joron / Elizabeth Robinson / Catherine Wagner*
>
> *ALERTS by Shannon Brennan / Robin Tremblay-McGaw / Drew Milne / Gavin Selerie / Andrew Zawacki*
>
> *HIGHLIGHTS FROM THE HOW(ever) ARCHIVES featuring archived work by:*
> *Kathleen Fraser / Barbara Guest / Karen Brodine / Myung Mi Kim / Norma Cole / Susan Howe / Trinh T. Minh-ha*
>
> *RESPONSES TO PUBLIC FIGURES with submissions from:*
> *Frances Presley / Amze Emmons / Francis Raven / John Sparrow*

↑ Index

319. charles alexander

new on chaxblog

Fri 20 Feb 2009

Four new posts on chaxblog

Nancy Tokar Miller's "In Retrospect"
Contribute to Chax Press (please)
and POG, yes POG!!! (info, also recent & forthcoming)
To Blog Is The Thing (an update on Chax Press)

http://chax.org/blog.htm

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8388

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

↑ Index

320. **steve russell**

Re: The Market recognizes talent!

Fri 20 Feb 2009

Bukowski may be an exception. He sold.

--- On Thu, 2/19/09, Paul Nelson <[redacted]> wrote:
From: Paul Nelson <[redacted]>
Subject: Re: The Market recognizes talent!
To: [redacted]
Date: Thursday, February 19, 2009, 4:34 PM

_____
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 8:39:28 PM
Subject: Re: Secretary of the Arts

Neither does the government recognize talent. The market is much more likely to do so...

There is SO MUCH proof of Troy's assertion through the years:

Donny & Marie Osmond
The Captain & Tennille
Britney Spears
American Idol
The Backstreet Boys
Menudo
Billy Collins

the list is endless...

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

↑ Index

321. Nicholas Karavatos
Re: etymological derivations of "clitoris"
Sat 21 Feb 2009

I don't recall the thread, but you may enjoy my poem "Homologous Organs" in *After the Fallen*, #1 (2000) edited by Christine Story.

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> Date: Tue, 16 Sep 2008 14:10:41 +0000
> From: [redacted]
> Subject: etymological derivations of "clitoris"
> To: [redacted]
>
> Dear All,
> I seem to remember a very brief thread that discussed this, a part of which was a rather interesting and thorough-seeming (and geographically quite "wide") etymological development that related "clitoris" to "guitar" among other things . . . I think the post was from Gabriel Gudding, but haven't a clue as to the year.
>
> I just did a search through through the UB archives which turned a blank . . . does anyone recall this thread, and its details? If so, b/c me if you want; I remain most curious about it all.
> Best,
> SE
> _____
> Want to do more with Windows Live? Learn “10 hidden secrets” from Jamie.
> http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!5295.entry?ocid=TXT_TAGLM_WL_domore_092008

Windows Live™ Hotmail®...more than just e-mail.
http://windowslive.com/howitworks?
ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_howitworks_022009

↑ Index

322. **Peter Ciccariello**
Monument to the myth of subject-object
Sat 21 Feb 2009

Monument to the myth of
subject-object<http://ciccariello.viewbook.com/myth#/1/>

Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

323. **Sarah Sarai**
Re: The Market recognizes talent!
Sat 21 Feb 2009

Paul: Marie Osmond was *featured* on the cover of "Designs in Machine Embroidery." How many years have they rejected my poetry? Sarah

↑ Index

324. **Obododimma Oha**
Re: Where are today's farmer poets?
Sat 21 Feb 2009

Beautiful! Moreso, an idea on how to relink "house" with nest. -- Obododimma.

On Tue, Feb 17, 2009 at 8:21 PM, David Seaman <[redacted]> wrote:

> *Tree house yes! I have been building mine for years, gathering materials to repurpose. I have given up on designing it, it will just have to evolve. The trick is to construct something that absorbs the differing sway of the trees. This is not a fixed rhyme, it must be free verse or the whole structure will wrench apart. A lesson here about organic poetry?*
>
> *David*
>
> *On Feb 15, 2009, at 4:19 PM, Obododimma Oha wrote:*
>
> *A hut in the garden? That's a special place to write. I have been thinking of a tree house myself. My children want it badly -- they,*

too, write. Perhaps I should give it a try.

--- Obododimma.

On 2/14/09, Audrey Berry <[redacted]> wrote:

The yams growing in different directions! That's amazing.
//
I have a small garden, but live in New England so the growing season is
relatively short. It evolved the most as my mother was in hospice. There
a
slate path covered in creeping thymes, wooly and citrus mostly. I tried
for
strong smells that open and invigorate and white and purples. Moonflowers
are tremendous, veiny climbers that open at night.
//
As for the interface: I write in a hut in the garden. As well, I do
visual
poetry outside. Down the center of a grassy patch I spread out paper, and
make marks, shapes, dance along these big sheets. Poems emerge from them.
//
Audrey

--- On Fri, 2/13/09, David Seaman <[redacted]> wrote:

From: David Seaman <[redacted]>
Subject: Re: Where are today's farmer poets?
To: [redacted]
Date: Friday, February 13, 2009, 8:56 AM
My work goes into the blend of art and nature. I am trying
to make garden sites that evoke images in Baudelaire's
sonnet of the Correspondences. My lettriste colleague Alain
Satie trained a wisteria vine into word shapes....I work
more at the level of trees and shrubs, shaping them. Like
Asian gardeners, I think we are invited to make poetry of
our plantings.
David
On Feb 11, 2009, at 6:13 PM, mIEKAL aND wrote:

One of the fundamentals of gardening / growing /

writing / publishing I think most about is sustainability,
how to foster diverse ecologies that will support unlimited
edges, overloading the system in an almost chaotic fashion,
yet in the end turns out to be one model of abundance. One
that looks a lot different than the uninterrupted miles of
corn fields in the great plains states or monotypic poetry

> *being published by mainstream media.*
>
> *& as for yams, I'm in a place that gets 40*
>
> *below 0 (C or F, take your pick) but I manage to grow dioscorea batatas in the forest garden...*
>
> *~mIEKAL*
>
> *On Feb 10, 2009, at 4:31 PM, Obododimma Oha wrote:*
>
> *Hi mIEKAL,Thanks. I do crop farming, producing*
>
> *mainly vegetables such as*
>
> *onion, fluted pumpkin (we eat the leaves over here*
>
> *in Nigeria), okra, etc. I*
>
> *also have great interest in cultivating yams. Yam*
>
> *is regarded as a special*
>
> *crop in the Igbo culture. But apart from this, I*
>
> *like seeing the tender*
>
> *shoots emerge and climb the stakes. Yams are*
>
> *climbers, strategic climbers.*
>
> *The yellow yam prefers to climb the stake*
>
> *clockwise, whereas the white yam*
>
> *prefers doing its own anticlockwise. Even if you*
>
> *change the directions for*
>
> *these yams, they undo your imposition some hours*
>
> *later. This pattern of*
>
> *movement and peculiar phototropism, engage my*

interest a lot.

On interface between my farming life and writing

life: I talk to my crops

and do often imagine that my interaction with them

renews my life, keeps me

"green." Perhaps it is a hunger,

perhaps. But whenever I emerge from my

farm, I feel a great mental energy to want to

write.

For three days now, I have been sharing my time

between sowing ideas through

writing and sowing seeds in the garden behind my

place of residence. I see

the seeds of ideas and the seeds of the vegetables

and root crops

germinating and growing as if the destinies of

both are tied together.

Perhaps as I practice both, I realize the need to

nurture ideas creatively,

even in unfriendly seasons and in unfriendly

spaces. In fact, mIEKAL, I

can't stop working on both farms....

-- Obododimma.

> *On Sun, Feb 8, 2009 at 8:51 PM, mIEKAL aND*
>
> *<[redacted]> wrote:*
>
> *Obododimma & others:*
>
> *What kind of farming do you do & do you*
>
> *feel like there is an interface*
>
> *between your farming life & your writing*
>
> *life?*
>
> *I've been running a permaculture*
>
> *demonstration for almost 20 years, on a*
>
> *yearly basis we have folks coming thru here*
>
> *interning & learning how to grow*
>
> *food for themselves, put it up, learn to cook*
>
> *local & be resourceful in ways*
>
> *that don't require the big bucks. We grow*
>
> *primarily fruits nuts garden*
>
> *annuals gourds & other craftables as well*
>
> *as a lot of exotics like container*
>
> *figs & citrus. I also make my living from*
>
> *largest organic farmers*
>
> *cooperative in the US...(but as a webmaster).*
>
> *For my part the interface is*
>
> *sometimes very sketchy altho in some ways the*
>
> *visual poetry that I've done*

has come much closer to reinventing the wild

space of language.

~mIEKAL

On Feb 7, 2009, at 3:53 PM, Obododimma Oha

wrote:

One of them is online: me!
-- Obododimma.

guidelines

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*.*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

325. Sharon Mesmer/David Borchart
Query on behalf of a student
Sat 21 Feb 2009

Hi all,

One of my students is looking to submit a prose manuscript to publishers who are interested in/focused on/amenable to "first-person stories from transgender writers as well as those who are partners of, or have partnered with, someone transgender. Subject is the experience of dating, sex, relationships, and finding love. Memoir-short stories, some poems, and interviews."

Any info is greatly appreciated!

All best,
Sharon Mesmer

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326. mIEKAL aND
Twitter's Evil Plot to Destroy the English Language
Sat 21 Feb 2009

Twitter's Evil Plot to Destroy the English Language
By Owen Thomas, 2:33 PM on Thu Feb 19 2009

http://valleywag.gawker.com/5156684/twitters-evil-plot-to-destroy-the-english-language

Every communication medium, from the telegraph to instant messaging, develops its own peculiar lingo. But the lingo of Twitter, the status- updating

tool which has infected Internet hipsters, media types, and Hollywood, is ahistorically vile.

There's a simple algorithm for making up new Twitter words: Take an existing word and defile it by changing the initial consonant to "tw." Here are just a few examples:

* Twirting. Flirting on Twitter, an activity popularized by former Valleywag editor Nick Douglas. * Tweeps. Twitter peeps, or friends. Seemingly intelligent people like Air America radio hostess Ana Marie Cox use this in an apparently unironic manner. * Twisticuffs. A fight between Twitter users.

It just gets worse from there. But the single most horrible Twitter word is surely "twebinar," which is a Web seminar — "webinar" — conducted over Twitter. Twanks, but no twanks.

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327. David Kirschenbaum
Roommate sought, Chelsea, NYC
Sat 21 Feb 2009

Large room for rent in beautiful Chelsea apartment, parquet floors, eat-in kitchen, Empire State Building views, front and back yards. Includes cable tv, cable modem, and utilities.

Available March 1.

Email [redacted] or call [redacted]

as ever,
David

↑ Index

328. Andrew Lundwall
Scantily Clad's Newest Titles!
Sun 22 Feb 2009

FIRST PERSON by Cara Benson

YEAR ZERO by Cynthia Cruz

ACROSS SOFT RUINS by Megan Kaminski

TO LIVE DON'S LIFE: A FILM IN 15 CREAMS by Joseph Mains

THE SMALL DANCE by Chris Martin

WILTED THINGS by Kristen Orser

L=u=N=G=U=A=G=E by Morgan Lucas Schuldt

WHOSE COUNTING by Jordan Stempleman

THIS IS NOT HOW PEOPLE FALL IN LOVE by Andrew Terhune

THE MEDICAL DIARIES by Letitia Trent

Read these & other SCP e-chaps at http://scantilycladpress.blogspot.com

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329. David-Baptiste Chirot

Write Yr. Support/NYCLAW denounces the NYU admin's attack on student protestersþ

Sun 22 Feb 2009

[Write messages in support of the NYU student protesters to: [redacted], [redacted], [redacted]. edu, [redacted]]

New York City Labor Against the War denounces the NYU administration's attack on student protesters of Take Back NYU.

The students demand that the university serve its student body through financial transparency and accountability.

They demand that the administration recognize the Graduate Student Organizing Committee/UAW Local 2110, and agree to fair labor contracts for all university employees.

They are particularly courageous in calling on NYU to support the people of Gaza and end University complicity with the Israeli apartheid regime -- demands that parallel recent student protests at the University of Rochester, Hampshire College, and two dozen universities through the UK.

When the administration arrogantly ignored these concerns, protesters nonviolently occupied their student center, a direct action in the tradition of the civil rights, Vietnam antiwar and anti-apartheid movements.

The administration's response has been typically deceitful and vindictive.

It called in the NYPD to attack protest rallies outside the building. It falsely agreed to negotiate, only to detain the students' representatives. It forcibly removed other protesters -- some of whom were assaulted by NYU security, and at least one of whom was arrested. It suspended eighteen protesters and evicted them from university residences.

We are proud of these students' protest and refusal to be silenced. NYU administration must immediately:

1. Rescind suspensions, dorm evictions and all other disciplinary action.

2. Drop all criminal charges.

3. Meet the students' demands.

Issued by NYCLAW Co-Conveners:

Larry Adams
Former President, NPMHU Local 300

Michael Letwin
Former President, UAW Local 2325/Assn. of Legal Aid Attorneys

Brenda Stokely
Former President, AFSCME DC 1707; N.E. Regional Coordinator, Million Worker March Movement

_____ Access your email online and on the go with Windows Live Hotmail.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Access_022009

↑ Index

330. Halvard Johnson
Re: Secretary of the Arts
Sun 22 Feb 2009

Methinks the phrase modifies the verb of the clause that follows it.

HJ

On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[redacted]> wrote:
> No, the sentence went this way: "As someone whose family were artists in
> WWII Europe, I would think . . .. "
>
>
> That is an "I", not a "you". The phrase modifies the pronoun that then
> becomes the subject of the sentence.
>
> Unless grammar is a matter of the "free" market---
>
>
> gb
>
>
> On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:
>
>> No. I was responding to the person saying that her family was from Europe.

>> The phrase "As someone whose family were artists in WWII Europe" refers
to
>> "you" in the sentence (the "you" was cut off). My family has lived in
>> Kentucky in poverty until my father's generation worked their way out of it.
>>
>> Troy Camplin
>>
>>
>>
>> _____
>> From: George Bowering <[redacted]>
>> To: [redacted]
>> Sent: Wednesday, February 18, 2009 10:23:05 PM
>> Subject: Re: Secretary of the Arts
>>
>> Ah, but in his remark to you that guy said that HE was someone whose
>> family were artists in Europe.
>>
>> On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:
>>
>>> George,
>>>
>>> My family as am I are from Western Europe.
>>>
>>> Johanna Fisher
>>>
>>> ---- Original message ----
>>>>
>>>> Date: Tue, 17 Feb 2009 23:30:40 -0800
>>>> From: "Poetics List (UPenn, UB)" <[redacted]> (on
>>>> behalf of George Bowering <[redacted]>)
>>>> Subject: Re: Secretary of the Arts
>>>> To: [redacted]
>>>>
>>>> On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:
>>>>
>>>>> As someone whose family were artists in WWII Europe, I would think
>>>>>>>>>>>
>>>>
>>>> Was your family in Eastern Europe or Western Europe?
>>>>
>>>>

>>>>
>>>>
>>>> George H. Bowering, OUH
>>>> Born without a religion.
>>>>
>>>>
>>>
>>>
>>
>> George Bowering
>> Scourge of modifier danglers.
>>
>>
>>
>>
>
> George Bowering, M.A.
> Acclaimed for his modesty.
>
>
>

--

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

↑ Index

331. Kyle Schlesinger

STAN APPS and KAREEM ESTEFAN | POETRY PROJECT | MONDAY 02.23.09 8PM

Sun 22 Feb 2009

STAN APPS and KAREEM ESTEFAN
POETRY PROJECT
MONDAY, FEBRUARY 23, 8 PM

STAN APPS and RUSSELL REED present "Princess of the World in Love," a song-cycle adapted from the book of the same name. Previous collaborations include "Oracular Vagina Takes Her Place Among World Leaders" (a series of operatic skits) and "The Book Beneath the Covers" (poems and drawings, unpublished). Stan Apps is a poet and essayist living in Los Angeles. His books of poems include soft hands (Ugly Duckling Presse), Princess of the World in Love (Cy Press), Info Ration (Make Now Press) and God's Livestock Policy (Les Figues Press). A collection of essays is underway from Combo Books. Stan co-curates the Smell Last Sunday of the Month reading series and assistant curates The Ups and Downs, a short-term art installation series. Dr. RUSSELL REED attended Baylor University and The University of Texas at Austin where he received his D.M.A in composition in 2005. While attending The University of Texas, he studied composition with Dan Welcher and Donald Grantham and served as the assistant director of The New Music Ensemble. Since graduating, Dr. Reed has received many notable honors and performances including a state sponsored performance and exhibition at the historic home of Alexander Scriabin in Moscow. In October of 2007 he premiered several of his new works for piano in recital in Monterrey, Mexico. Dr. Reed resides in Austin.

KAREEM ESTEFAN's writing has appeared in President's Choice, Rain Taxi, Sustainable Aircraft, and Boog City. From October 2007 to October 2008, he hosted Ceptuetics, a weekly radio reading/interview series for conceptually innovative poetry, which is archived at PennSound.

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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332. Susan Webster Schultz
Multiformalisms: A Postmodern Poetics of Form
Sun 22 Feb 2009

Please consider using this book in courses or encouraging your cash-strapped libraries to purchase it. The AWP panel we did with Kasey Mohammad and Hank Lazer was nothing if not lively.

http://www.textos-books.com/finch-schultz.html

aloha, Susan

↑ Index

333. Obododimma Oha
Re: Twitter's Evil Plot to Destroy the English Language
Sun 22 Feb 2009

Perhaps, the English language is just a raw material from which "inventors" could create their "para-languages."

-- Obododimma.

On Sat, Feb 21, 2009 at 2:08 PM, mIEKAL aND <[redacted]> wrote:

> *Twitter's Evil Plot to Destroy the English Language*
> *By Owen Thomas, 2:33 PM on Thu Feb 19 2009*
>
> *http://valleywag.gawker.com/5156684/twitters-evil-plot-to-destroy-the-english-language*
>
> *Every communication medium, from the telegraph to instant messaging, develops its own peculiar lingo. But the lingo of Twitter, the status-updating tool which has infected Internet hipsters, media types, and Hollywood, is ahistorically vile.*
>
> *There's a simple algorithm for making up new Twitter words: Take an existing word and defile it by changing the initial consonant to "tw." Here are just a few examples:*
>
> ** Twirting. Flirting on Twitter, an activity popularized by former Valleywag editor Nick Douglas.*
> ** Tweeps. Twitter peeps, or friends. Seemingly intelligent people like Air America radio hostess Ana Marie Cox use this in an apparently unironic manner.*
> ** Twisticuffs. A fight between Twitter users.*
>
> *It just gets worse from there. But the single most horrible Twitter word is surely "twebinar," which is a Web seminar — "webinar" — conducted over*

> *Twitter. Twanks, but no twanks.*

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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334. **Sarah Sarai**
Re: The Market recognizes talent!
Sun 22 Feb 2009

Troy: I'm a feminist, yes, and of peasant stock half clarinety, half not. Still I cringe at the idea of you or anyone throwing a straw woman. That's me all over, as Ray Bolger said. Me. I know Paul Nelson to be a gentle and manly man, as they are in the great Pacific Northwest, and one who would not throw even a man of straw into an argument. Thank you all for your forbearance. Sarah (I may regret sending this one.)

↑ Index

335. **George Bowering**
Re: Secretary of the Arts
Sun 22 Feb 2009

I don't think so. There is no adverb in the phrase.

gb

On Feb 22, 2009, at 10:12 AM, Halvard Johnson wrote:

> *Methinks the phrase modifies the verb of the clause that follows it.*
>
> *HJ*
>
> *On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[redacted]> wrote:*
> *No, the sentence went this way: "As someone whose family were*

artists in
WWII Europe, I would think . . .. "

That is an "I", not a "you". The phrase modifies the pronoun that then
becomes the subject of the sentence.

Unless grammar is a matter of the "free" market---

gb

On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:

No. I was responding to the person saying that her family was from Europe.
The phrase "As someone whose family were artists in WWII Europe" refers to
"you" in the sentence (the "you" was cut off). My family has lived in
Kentucky in poverty until my father's generation worked their way out of it.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 10:23:05 PM
Subject: Re: Secretary of the Arts

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----

Date: Tue, 17 Feb 2009 23:30:40 -0800
From: "Poetics List (UPenn, UB)" <[redacted]>
(on
behalf of George Bowering <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

As someone whose family were artists in WWII Europe, I would think

Was your family in Eastern Europe or Western Europe?

George H. Bowering, OUH
Born without a religion.

welcome.html

welcome.html

George Bowering
Scourge of modifier danglers.

welcome.html

welcome.html

George Bowering, M.A.
Acclaimed for his modesty.

guidelines

--

Halvard Johnson

> ==========
> [redacted]
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*
>
> *welcome.html*

George Bowering, OBC
Grammar cop

↑ Index

336. Paul Nelson
Re: The Market recognizes talent!
Sun 22 Feb 2009

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh? Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

↑ Index

337. Stephen Baraban
Terpy Twisty Twitter Twaddle
Sun 22 Feb 2009

This contention about the "vile" nature of Twitter lingo--all those neologisms beginning with "tw"--is very interesting to me because I've often tried to figure out why "tween", meaning kids roughly between the ages of eight and twelve, has seemed to me just about the ugliest word I've ever encountered. I know I don't like this recently invented word because it newly frames a stage of life--a vulnerable and tender stage, at that--for purposes of Marketing. But I've sometimes wondered if there is something about the *sound* of the word "tween" that is off-putting. But I can't say I'm disturbed to hear the sounds "twist", "twenty", "twelve", "tweet", or the very close "twin".

But it could be that when one has another reason to hate a word that the presence of the "tw" sound, or of any "w" in a consonant cluster, magnifies the repulsion. And this may be because the "w" sounds like a frustrated attempt to pronounce an "r", in the manner of cartoon character Elmer Fudd twusting that this time he'll catch the wabbit.

--- On Sat, 2/21/09, mIEKAL aND <[redacted]> wrote:

> *Twitter's Evil Plot to Destroy the English Language*
> *By Owen Thomas, 2:33 PM on Thu Feb 19 2009*
>
> *http://valleywag.gawker.com/5156684/twitters-evil-plot-to-destroy-the-english-language*
>
> *Every communication medium, from the telegraph to instant messaging, develops its own peculiar lingo. But the lingo of Twitter, the status-updating tool which has infected Internet hipsters, media types, and Hollywood, is ahistorically vile.*
>
> *There's a simple algorithm for making up new Twitter words: Take an existing word and defile it by changing the initial consonant to "tw." Here are just a few examples:*
>
> ** Twirting. Flirting on Twitter, an activity popularized by former Valleywag editor Nick Douglas.*
> ** Tweeps. Twitter peeps, or friends. Seemingly intelligent people like Air America radio hostess Ana Marie Cox use this in an apparently unironic manner.*
> ** Twisticuffs. A fight between Twitter users.*

> *It just gets worse from there. But the single most horrible Twitter word is surely "twebinar," which is a Web seminar â€” "webinar" â€” conducted over Twitter. Twanks, but no twanks.*

↑ Index

338. Gabrielle Welford
Re: The Market recognizes talent!
Sun 22 Feb 2009

---

what trolls do is take the conversation away from the list purpose. they do it by being constantly argumentative, taking the conversation into detours, baiting, etc. i'm just deleting, but it's still a syphoning off of energy that could be used for talking at a more productive level. al best g

On Fri, 20 Feb 2009, Troy Camplin wrote:

> *One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."*
>
> *Troy Camplin*
>
> _____
> *From: Paul Nelson <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, February 19, 2009 3:34:39 PM*
> *Subject: Re: The Market recognizes talent!*
>
> _____
> *From: Troy Camplin <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, February 18, 2009 8:39:28 PM*
> *Subject: Re: Secretary of the Arts*
>
> *Neither does the government recognize talent. The market is much more likely to do so...*
>
> *There is SO MUCH proof of Troy's assertion through the years:*

> *Donny & Marie Osmond*
> *The Captain & Tennille*
> *Britney Spears*
> *American Idol*
> *The Backstreet Boys*
> *Menudo*
> *Billy Collins*
>
> *the list is endless...*
>
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted]

↑ Index

339. Gabrielle Welford

Re: Twitter's Evil Plot to Destroy the English Language

Sun 22 Feb 2009

---

or, wanks, lots of wanks...

On Sat, 21 Feb 2009, mIEKAL aND wrote:

> *Twitter's Evil Plot to Destroy the English Language*
> *By Owen Thomas, 2:33 PM on Thu Feb 19 2009*
>
> *http://valleywag.gawker.com/5156684/twitters-evil-plot-to-destroy-the-english-language*
>
> *Every communication medium, from the telegraph to instant messaging, develops its own peculiar lingo. But the lingo of Twitter, the status-updating tool which has infected Internet hipsters, media types, and Hollywood, is ahistorically vile.*
>
> *There's a simple algorithm for making up new Twitter words: Take an existing word and defile it by changing the initial consonant to "tw."*

> *Here are just a few examples:*
>
> ** Twirting. Flirting on Twitter, an activity popularized by former Valleywag editor Nick Douglas.*
> ** Tweeps. Twitter peeps, or friends. Seemingly intelligent people like Air America radio hostess Ana Marie Cox use this in an apparently unironic manner.*
> ** Twisticuffs. A fight between Twitter users.*
>
> *It just gets worse from there. But the single most horrible Twitter word is surely "twebinar," which is a Web seminar — "webinar" — conducted over Twitter. Twanks, but no twanks.*

↑ Index

340. Troy Camplin
Re: Secretary of the Arts
Sun 22 Feb 2009

Context is important to understand meaning as well. Knowing the context helps to understand the referent. I'm not saying it was a good sentence -- a good sentence would have read, "As someone whose family were artists in WWII Europe, you . . . , I would think." -- but the referent is in fact clear in context of the discussion. It also helps when you don't conveniently cut off the rest of the sentence, thus eliminating context further.

Troy Camplin

_____
From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 12:12:46 PM
Subject: Re: Secretary of the Arts

Methinks the phrase modifies the verb of the clause that follows it.

HJ

On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[redacted]> wrote:
> No, the sentence went this way: "As someone whose family were artists in
> WWII Europe, I would think . . .. "
>
>
> That is an "I", not a "you". The phrase modifies the pronoun that then
> becomes the subject of the sentence.
>
> Unless grammar is a matter of the "free" market---

>
>
> gb
>
>
> On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:
>
>> No. I was responding to the person saying that her family was from Europe.
>> The phrase "As someone whose family were artists in WWII Europe" refers
to
>> "you" in the sentence (the "you" was cut off). My family has lived in
>> Kentucky in poverty until my father's generation worked their way out of it.
>>
>> Troy Camplin
>>
>>
>>
>> _____
>> From: George Bowering <[redacted]>
>> To: [redacted]
>> Sent: Wednesday, February 18, 2009 10:23:05 PM
>> Subject: Re: Secretary of the Arts
>>
>> Ah, but in his remark to you that guy said that HE was someone whose
>> family were artists in Europe.
>>
>> On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:
>>
>>> George,
>>>
>>> My family as am I are from Western Europe.
>>>
>>> Johanna Fisher
>>>
>>> ---- Original message ----
>>>>
>>>> Date: Tue, 17 Feb 2009 23:30:40 -0800
>>>> From: "Poetics List (UPenn, UB)" <[redacted]> (on
>>>> behalf of George Bowering <[redacted]>)
>>>> Subject: Re: Secretary of the Arts
>>>> To: [redacted]
>>>>

>>>> On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:
>>>>
>>>>> As someone whose family were artists in WWII Europe, I would think
>>>>>>>>>
>>>>
>>>> Was your family in Eastern Europe or Western Europe?
>>>>
>>>>
>>>>
>>>>
>>>> George H. Bowering, OUH
>>>> Born without a religion.
>>>>
>>>>
>>>
>>>
>>
>> George Bowering
>> Scourge of modifier danglers.
>>
>>
>>
>>
>
> George Bowering, M.A.
> Acclaimed for his modesty.
>
>
>

--

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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341. Troy Camplin
Re: The Market recognizes talent!
Sun 22 Feb 2009

There's no accounting for taste. Doesn't mean the government should step in and make them take it, though. Send stuff to places that are actually interested in your stuff. Don't force it on people. That's all I'm saying. "Government is not persuasion, it is force." -- George Washington

Troy Camplin

_____
From: Sarah Sarai <[redacted]>
To: [redacted]
Sent: Saturday, February 21, 2009 11:29:55 AM
Subject: Re: The Market recognizes talent!

Paul: Marie Osmond was *featured* on the cover of "Designs in Machine Embroidery." How many years have they rejected my poetry? Sarah

↑ Index

342. Troy Camplin
Re: Secretary of the Arts
Sun 22 Feb 2009

It's interesting that many of the countries that advertise being Republics or Democracies in their names aren't. I am equally suspicious of the Democratic Party and the Republican Party, as neither actually seem to be in favor of either democracy or republican government.

But the national socialists were in fact socialists. If you knew anything about socialism, you would know that to be true. Socialist countries as a whole don't have a great track record. Unless you think hundreds of millions of people being killed just because they don't fit into the socialist utopia is in fact a good idea. I suppose now you'll make some sort of ahistorical, Marxist interpretation of history that will lead you claim that capitalism killed even more people through this or that indirect means, or wars, or some such nonsense. Such arguments from you people are so incredibly predictable -- only there's no evidence at all in your case, while I can point to the mass graves and the gulags in mine. Nobody wants to deal with the realities of socialism as actually practiced in the real world, but only deal with Marxist fantasies. It really is like trying to talk to Intelligent Designers. You can't.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 2:00:11 PM
Subject: Re: Secretary of the Arts

On Feb 19, 2009, at 12:29 PM, Troy Camplin wrote:

> *The Nazis were socialists, not supporters of the free market.*

Oh, I get it! And The Democratic Republic of Congo is a democracy!
>>>>>

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343. peter ganick
books and free downloads of writings of Peter Ganick
Sun 22 Feb 2009

Recent publications of Peter Ganick, former publisher of Potes & Poets Press, A.BACUS. POTEPOETZINE, POTEPOETTEXT, poethia, small-chapbook-project, and now with Jukka-Pekka Kervinen, Blue Lion Books are available at the following website: http://whiteskybooks.weebly.com ..... These works are from the period 2007--2009 and most are available in free download or as print books, tastefully designed by Kervinen..... A biography of his early days as a musician are included..... ||| ..... Ganick currently edits an experimental literary blog: http://pganickz.livejournal.com ..... ||| [apologies for cross-posting]

books by pg -- http://whiteskybooks.weebly.com
literary blog -- http://pganickz.livejournal.com
as literary publisher -- http://bluelionbooks.info
art www.flickr.com/photos/textimagepoetry/sets
hear music -- http://netnewmusic.ning.com
buy music -- http://stores.lulu.com/pganickz

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344. Stephen Vincent
Rachel Zolf, Israel, Bok et le blog
Sun 22 Feb 2009

In the course of The First 100 Days of President Obama, (haptics and reflective commentary), I am often at poetry readings and panels. A 'taste', or go direct to the blog at http://stephenvincent.net/blog/

Last night we in San Francisco had an invasion of two Canadian poets: Rachel Zolf (by way of New York), and Christian Bok. Unlike this past week's meeting

of President Obama and Canada's Prime Minister - in which the advertised Obama intention was to give reassurances to our northern neighbor that a "Buy American" agenda will not destroy Canada's economy - Bok and Zolf were enthusiastically received as poets with much strong work to offer the local poetry economy that is the audience of primarily poets in the Small Press Traffic audience. It was an intense evening that also partied late into the night at The Right Spot, the night club Bar at the corner of 17h & Folsom. There is not time or space to blog on at length here. But. first off, Rachel Zolf's work cuts right across the spectrum that constitutes coping with the internal contradictions of being Jewish and confronting Israel's occupation, if not already the start of the decimation and/or removal of Palestinians from Gaza and the West Bank. "De-Arabization" was her short hand for what has been initiated in Gaza. Or, to point in the opposite direction, in "a priori", the opening poem, from a series conditional propositions she asks,

If Israel is not in Israel

As if not to dispose of the idea of Israel as a spiritual home & refuge, but to pose the idea that concept of Israel is not 'geo-dependent' but one with a fluid sense of location, and/or that its current geographic location is actually a counter-Israel. The poem is from a beautifully produced new chapbook Shoot and Weep , (Nomados: Vancouver). Her language moves with the stinging velocity of a counter-Biblical, righteous sense of query, one that strips bare the 'wire' filled on-the-ground reality of asymmetrical moral and physical violence. If the Sabbath is a form of constraint

If jihad is the firt word learn to spell

If Elie Wiesel is the Holocaust

If must expropriate gently

If messianism licks at the edge of thought

If the truth does not lie in silence

If naf means self and brother

If the space between words can be bridged

If moderate physical pressure is acceptable…

Zolf's language embraces, explores and is torn by the contradictions of the condition called Israel It's brave and fearless work.

This work, among others in her reading, was part of other works that embed themselves in the 'data' condition of being global, corporate and modern. A person who has not yet chose an academic career, she has clearly worked as a writer in the 'technical & training manual bowels' of the corporate world. The poems navigate a space in which numbers co-opt words as transmitters of

knowledge. It’s a space in which a human, bodily and psychological presence is not acknowledged. The poems wrestle, for example, with the numerical negations of sexuality, gender and difference. As so much begins to unravel - the demolition of the global Economy, including more and more Failed States - Zolf’s language - moving with the parodic speed of a computer computation - invokes the texture of an increasing world enfolding anxiety. In the manner of an Oppen vision, the poems read/perform as signals, the words and histories resisting and flashing on and off as from lights of shipwreck.....(On to Christian Bok)

Your direct email comments are welcome (tho the site spam vulnerable site does not take them).

Stephen V
http://stephenvincent.net/blog/

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345. Jennifer Karmin
Feb 27: Flim Forum @ The Poetry Project
Sun 22 Feb 2009

FRIDAY, FEBRUARY 27
10pm

FLIM FORUM authors:
John Cotter
Thom Donovan
Eric Gelsinger
Jennifer Karmin
Deborah Poe
Kate Schapira
Jessica Smith
Stephanie Strickland

FLIM FORUM editors:
Adam Golaski
Matthew Klane

at THE POETRY PROJECT
131 E. 10th Street, New York City
http://poetryproject.com
$8 / $7 students & seniors / $5 members

JOHN COTTER's horror story "Cristobel" is featured in the new issue of Lifted Brow and some of his poetic collaborations with Shafer Hall will appear in the next Handsome. His long essay on CD Wright, "The Damage Collector,"

appeared in the January issue of Open Letters Monthly where he serves as poetry editor. He lives in Jamaica Plain, Massachusetts.

THOM DONOVAN lives in NYC, where he wears many hats. He co-edits ON: Contemporary Practice (oncontemporaries.wordpress.com), the second issue of which will be out this summer, as well as the weblog, Wild Horses of Fire (whof.blogspot.com). He is also the curator of PEACE EVENTS, an events series devoted to emerging work across disciplines and categories, and an enthusiastic participant in the Nonsite Collective. His poetry and criticism have been published variously.

ERIC GELSINGER writes a blog of economic and poetic criticism at http://www.gelsingers.blogspot.com. He is a member of House Press, and author of the Hooter Poems. He lives in Brooklyn.

ADAM GOLASKI has some new work in Little Red Leaves, Torpedo, The Lifted Brow, and an anthology of horror stories called Exotic Gothic II. His story "They Look Like Little Girls" won the Supernatural Tales readers' poll--$35! Some of his translation of Sir Gawain & the Green Knight-called "Green"--will be reprinted in the next Drunken Boat "Mistranslation" feature. He edits Flim Forum Press books with Matthew Klane. Adam's review of There Are Birds, by John Taggart, appeared in the January issue of Open Letters Monthly, and has been receiving some very nice attention. His daughter Elizabeth can recite most of the alphabet, loves the letter "W," and is learning how to jump.

JENNIFER KARMIN curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Cannot Exist, MoonLit, Otoliths, and the anthologies Come Together: Imagine Peace (Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

MATTHEW KLANE is co-editor/founder of Flim Forum Press, publisher of the anthologies Oh One Arrow (2007) and A Sing Economy (2008). His book is B_____ Meditations from Stockport Flats Press (2008). His latest chapbooks include Friend Delighting the Eloquent, Sorrow Songs, and The- Associated Press. Also see: The Meister-Reich Experiments, a sprawling hypertext, online at http://www.housepress.org. He currently lives and writes in Albany, NY.

DEBORAH POE is the author of the poetry collection Our Parenthetical Ontology (CustomWords 2008) as well as chapbooks from Furniture_Press and Stockport Flats Press. Her writing is forthcoming or has recently appeared in journals such as Coconut, Ploughshares, Filter Literary Magazine, Denver

Quarterly and FOURSQUARE Editions. Deborah Poe's current projects include a short fiction collection entitled "Event Landmarks," "Elements" (a poetry collection based on the periodic table), and a poetry collection entitled "The Death Ekphrastics." Assistant Professor of English at Pace University, Westchester, Poe teaches creative writing, contemporary fiction and theory. Visit her Web site, http://www.deborahpoe.com, for more.

KATE SCHAPIRA lives in Providence, RI, where she writes, teaches, and runs the Publicly Complex Reading Series. She's the author of three chapbooks published by other people, Phoenix Memory (horse less press), Case Fbdy. (Rope-A-Dope Press) and The Love of Freak Millways and Tango Wax (Cy Gist Press), as well as many chapbooks assembled at her kitchen table. She recently co-edited a feature on poetry and travel for Mantis Magazine and curated a mini-anthology of heteronymic poetry, and she just started work as a Writer in the Schools for first and second graders.

JESSICA SMITH is the editor of Outside Voices Press, an imprint of Bootstrap Productions. Her first book, Organic Furniture Cellar, was published in 2006. She also edits Foursquare, a monthly women's poetry magazine.

STEPHANIE STRICKLAND's fifth book of poems, Zone : Zero (book + CD), was just published by Ahsahta Press. Her latest collaborative hypermedia work, slippingglimpse, was introduced in Paris and will be shown in Barcelona this spring. She teaches experimental poetry and e-lit at many colleges and universities, most recently the University of Utah, and is working on a book-length sequence of poems, â€œHuracanâ€™s Harp.â€

FLIM FORUM PRESS provides space to emerging poets working in a variety of experimental modes.

http://flimforum.blogspot.com
http://flimforum.com

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346. Adam Fieled

PFS Post: Kent Johnson & Daniel Borzutzky

Mon 23 Feb 2009

Check out provocative work from Chicago/Illinois poets Kent Johnson and Daniel Borzutzky on PFS Post:

http://www.artrecess.blogspot.com

Thanks!
Adam

my new Blazevox book "Chimes"!!!
http://www.blazevox.org/bk-af.htm

"When You Bit..."
http://www.lulu.com/content/3100247

"Opera Bufa"
http://www.lulu.com/content/1137210

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347. Tammy Ho
Cha: An Asian Literary Journal (Issue#6)
Mon 23 Feb 2009

THE SIXTH ISSUE OF CHA: AN ASIAN LITERARY JOURNAL HAS NOW BEEN LAUNCHED

CHA: An Asian Literary Journal is the first and currently only Hong Kong- based online literary publication.

We are pleased to announce that the sixth issue of CHA: An Asian Literary Journal has now been launched. It features work by Inara Cedrins, Ching-In Chen, Kevin Hsu, Shara K. Johnson, Jee Leong Koh, Franky Lau, Jason Lee, Yew Leong Lee, Joey Li, Blair Reeve, Gillian Sze, Eddie Tay, Phoebe Tsang, Brian Urtz, Nicole Wong, Bryan Thao Worra, Xu Xi and Yuan Qiongqiong.

Two guest editors helped put the issue together. Award-winning Hong Kong poet Arthur Leung generously lent us his time and expertise to help us read the poetry. Historian, poet and CHA regular Reid Mitchell provided feedback on the prose.

Starting from the seventh issue, Singapore-born Hong Kong-based poet and academic Eddie Tay will serve as our in-house book reviewer. Eddie has already written several excellent reviews for our journal, and we are excited that he will be joining us in an official capacity. To find out where to send review copies or to submit a review to CHA, please email Eddie at [redacted]

Our seventh issue is due out in May of this year. We are happy to announce that poet Bob Bradshaw has agreed to act as guest editor. Submissions should be sent to [redacted]. The deadline is April 1st, 2009.

For news and updates about our contributors, please visit our blog, http://www.asiancha.blogspot.com/. If you would like to contact CHA, email us at [redacted].

Thank you,

Tammy Ho & Jeff Zroback
The Editors

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348. Brian Clements

Re: Fw: Final proof that maths and poetry have a special relationship

Mon 23 Feb 2009

In case anyone is interested in another book that employs the Fibonacci sequence (as a way of generating a kind of fractal mirror of the book within the book), I humbly offer my And How to End It, from Quale Press...

http://www.spdbooks.org/Products/19333/and-how-to-end-it.aspx

bc

Prof. Brian Clements
Coordinator, MFA in Professional Writing
Western Connecticut State University
[redacted]
http://www.wcsu.edu/writing/mfa

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Philip Meersman
Sent: Thursday, February 19, 2009 11:32 AM
To: [redacted]
Subject: Re: Fw: Final proof that maths and poetry have a special relationship

If you want to read more fibonacci poetry:
http://whatis.techtarget.com/definition/0,,sid9_gci1185930,00.html
--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
http://www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
06/03/09: Foire du Livre, Turn & Taxi, BXL (http://www.flb.be/)
11/03/09: 2e BruSlam, 20.00 uur, De Monk, BXL (bruslam.over-blog.com)
11/04/09: 3e BruSlam, 20.00 uur, De Monk, BXL (bruslam.over-blog.com)
11/05/09: 4e BruSlam, 20.00 uur, (bruslam.over-blog.com)

22/0509:
28/05/09-03/06/09: Antares festival, Romania (http://antares.inforapart.ro/)
11-16/06/09: Festival and Colloquium "Days and Nights of Literature" Mangalia-Neptun, Romania (www.uniuneascriitorilor.ro)
17/07/09-28/07/09: Ghent in Cap: Het poeziepodium van de Gentse Feesten met workshops, debatten,...
21/08/09-:31/08/09: 2nd Masterclass poezie @ Struga Poetry Evenings (www.svp.org.mk/) (www.creatiefschrijven.be)
13-15/11/09: Festival Flamme, Amnéville les Thermes, France

On Thu, Feb 19, 2009 at 5:36 AM, Troy Camplin <[redacted]> wrote:

> *Good stuff. But why stop at math? I explain, at great length (but in reverse order, so you have to start at the bottom and read backwards) how the arts, including poetry, are a more complex reflection of the fundamental nature of the universe.*
>
> *http://evolutionaryaesthetics.blogspot.com*
>
> *Troy Camplin*
>
> _____
> *From: amy king <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, February 18, 2009 5:18:44 PM*
> *Subject: Final proof that maths and poetry have a special relationship*
>
> *Final proof that maths and poetry have a special relationship:*
>
> *http://www.guardian.co.uk/books/booksblog/2009/feb/04/maths-poetry-pi-fibonacci*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*

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349. **Michael Kelleher**

Literary Buffalo Newsletter 02.23.09-03.01.09

Mon 23 Feb 2009

LITERARY BUFFALO
02.23.09-03.01.09

MEMBER WRITER CRITIQUE GROUP

The Just Buffalo Member critique group is on semi-permanent hiatus. If it does return, we will announce it here. We do have information about another critique group that meets twice a month. If you are interested, send us an email and we can put you in contact with them.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

02.26.09

Talking Leaves...Books/Canisius College
Mick Cochrane
Reading/Signing: The Girl Who Threw Butterflies
Thursday, February 26, 7:00 PM
Grupp Fireside Lounge, 80 Hughes, Canisius College

Poetics Plus
Planned Obsolescence
Reading/Media Event
Thursday, February 26, 8:00 PM
Soundlab, 110 Pearl St.

02.28.09

Poetics Plus
Jen Hofer
Poetry Reading
Saturday, February 28, 8:00 PM
Rust Belt Books, 202 Allen St.

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) $30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [redacted] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [redacted] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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350. Maria Damon

grad student internship...

Mon 23 Feb 2009

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1. *United States Holocaust Memorial Museum* Center for Advanced Holocaust Studies* *Summer Research Assistantships for Graduate Students***

The Center is now accepting applications for graduate student summer research assistants. Recipients will have the opportunity to participate with the Center’s staff scholars in cutting-edge research and publication projects relating to key areas of Holocaust scholarship. Sample projects may include writing and editing for the Museum's /Encyclopedia of Camps and Ghettos, 1933-1945; /research and translating for the Center’s archival source series on /Documenting Life and Destruction/; and preparing in-depth studies and reports about the archival collections of the International Tracing Service (ITS), among others.

Applicants must be enrolled in or admitted to a graduate program at a North American university. The Center is unable to provide visa assistance for non-U.S. citizens. Applicants must have basic knowledge of the Holocaust, experience in conducting archival or library research and the ability to work as part of a team. In addition to English, fluency in one or more of the following languages is desired: German, Russian, Polish, Romanian Hebrew, Yiddish, French, Dutch, Hungarian, Slovak, and/or Croatian. Each assistantship will last for up to three months during the May-August timeframe. Awardees will receive a stipend of $2,500/month. The Center will also provide funds for one roundtrip airline ticket to and from Washington, D.C. for travel within North America.

*Application Procedure: *

Applicants should submit a resume, a personal statement of no more than two pages in length, and one letter of recommendation from a faculty member or dean at his/her institution that speaks to the applicant’s qualifications. The personal statement must explain the significance of the assistantship to the applicant’s professional and/or academic goals, and the contributions the applicant’s skills and interests could make to the Center’s research and publication projects. Application materials must be received by March 31, 2009. All applicants will be notified of selection results by early April 2009.

Application materials should be sent to: Dr. Lisa Yavnai, Director, Visiting Scholar Programs, Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum, 100 Raoul Wallenberg Place, SW, Washington, DC 20024. Inquiries may be addressed to [redacted] <mailto:[redacted]> or via telephone at [redacted].

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351. **derek beaulieu**

Fw: Call for Submissions: STEPHEN HARPER a journal of the literary arts

Mon 23 Feb 2009

---

ubuers;
forwarded on behalf of the editors...
d

----- Original Message -----
> CALL FOR SUBMISSIONS
>
>
> Announcing the formation of a new Canadian literary magazine!
>
> STEPHEN HARPER: a journal of the literary arts
>
> Dedicated to the publication of Canadian literary talent, STEPHEN
> HARPER is looking for said talent to bombard our inbox with your best
> writing. We are looking for submissions from across Canada in both
> official languages.
>
> Submissions should be made via email to
> [redacted]. Submissions should remain
> under 1 page as budget constraints are also size restraints. Deadline
> is as soon as possible! We will start reading as soon as submissions
> start rolling in!
>
> We look forward to reading your submissions!
>
> ryan fitzpatrick & Natalie Zina Walschots
> STEPHEN HARPER Managing Editors
>
>
> About STEPHEN HARPER:
>
> STEPHEN HARPER was started as the first magazine under new funding
> guidelines made by the Canadian Periodical Fund. We believe that the
> best response to these new guidelines is to try to produce a literary
> journal streamlined enough to meet the new realities of today's
> publishing industry. STEPHEN HARPER has an official subscription base
> of 413 – each MP and senator in the Canadian government is a
> subscriber, including our namesake! As well, STEPHEN HARPER will be

> starting a list of unsubscribers (the SH! list) of people not quite
> lucky enough to be members of Canada's own government, but who still
> wish to receive the light of STEPHEN HARPER into their heart.

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352. Peter
she gone 2
Mon 23 Feb 2009

---

she gone 2
http://ciccariello.viewbook.com/she

Peter Ciccariello
http://invisiblenotes.blogspot.com/

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353. Pierre Joris
Recent Nomadics posts & SWITCH TO WordPress
Tue 24 Feb 2009

—>Switching to Wordpress<—

I have decided to switch from Blogger.com to WordPress (which gives me more design possibilities) & host NOMADICS blog on my own server. This will therefore be the last post on blogger.com.

Please change your bookmarks to the new address, http://pierrejoris.com/blog , bookmark that address and I hope that those who have my blog address in their blogroll will be kind enough to change the address.

I will leave the blogger.com site up for the time being with the last post showing to give my readers time to switch.

You can read the latest posts here: http://pierrejoris.com/blog

Carolee Schneeman Exhibitions
Marinetti’s Manifesto Meets MoMA
Happy 100th B-Day, Futurismo
Keith Waldrop @ Poetry Project
Jonathan Littell reads Maurice Blanchot
On von Stauffenberg & the George Circle
Coney Island of the $$$ Mind

Thanks for helping make this switch easier.

Pierre
==========

=
"Play what you don't know" -- Sun Ra
==========
=
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
blog:http://pjoris.blogspot.com/
==========
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354. **Kimmelman, Burt**

Heller and Kimmelman in Greenwich Village, March 11th at 6

Tue 24 Feb 2009

Michael Heller and Burt Kimmelman

Reading at the Cornelia Street Café

March 11th, promptly at 6 PM (sharp)

One drink minimum

Address and Directions: http://www.corneliastreetcafe.com/

Michael Heller has published eight volumes of poetry, the most recent being Eschaton (2009). His collection of essays on George Oppen, Speaking the Estranged, was published in 2008. Uncertain Poetries, a book of essays appeared in 2006. Exigent Futures: New and Selected Poems appeared in 2003. His memoir, Living Root, was published by the State University of New York Press in the Fall of 2000. Two Novellas: Marble Snows & The Study is forthcoming in 2009. His poetry and criticism have appeared in numerous magazines and anthologies including The Paris Review, Conjunctions, Harpers, New Letters, The Nation, American Poetry Review, Jewish American Poetry, Pequod, The New York Times Book Review, Parnassus: Poetry in Review and many others. His critical study, Conviction's Net of Branches: Essays on the Objectivist Poets and Poetry, was published by Southern Illinois University Press. His many awards and honors include prizes from The New School for

Social Research, Poetry in Public Places, the New York State CAPS Fellowship in Poetry, the Alice Fay Di Castagnola Prize of the Poetry Society of America, a New York Foundation on the Arts Fellowship, the National Endowment for the Humanities and the Fund for Poetry.

Burt Kimmelman has published five collections of poetry - Musaics (1992), First Life (2000), The Pond at Cape May Point (2002), a collaboration with the painter Fred Caruso, Somehow (2005), and There Are Words (2007); his volume of poems titled As If Free is forthcoming in 2009. For over a decade he was Senior Editor of Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (1999). He also edited The Facts on File Companion to 20th-Century American Poetry (2005) and co-edited The Facts on File Companion to American Poetry (2007).

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355. Alan Sondheim

[intertheory] Fw: Open Letter on Academic Freedom (fwd)

Tue 24 Feb 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-2104367329-1235492286=:26183

---------- Forwarded message ----------
Date: Tue, 24 Feb 2009 08:11:34 -0800 (PST)
From: Nicholas Ruiz III <[redacted]>
To: [redacted]
Cc: Cultural Studies <[redacted]>, [redacted]
Subject: [intertheory] Fw: Open Letter on Academic Freedom

fyi...

Nicholas Ruiz III, Ph.D
Editor, Kritikos
http://intertheory.org

----- Forwarded Message ----
From: cynara medina <[redacted]>
To: [redacted]
Sent: Tuesday, February 24, 2009 10:50:26 AM
Subject: Open Letter on Academic Freedom

As members of the academic community, we are deeply saddened by the statements made by State Representatives Charlice Byrd and Calvin Hill (R-Georgia), which were reported on by CNN on February 18, 2009 (see: http://www.cnn.com/video/#/video/living/2009/02/18/am.costello.teaching.sex.cnn). Both legislators, supported by the Christian Coalition, have declared their opposition to the teaching of queer theory, sexuality, and similar subjects on moral grounds, arguing that these courses should be cut because they are a waste of taxpayer money.

Granted, lawmakers are entitled to their opinion; the first amendment guarantees their right to express it freely. However, representatives Byrd, Hill and their supporters demonstrate a complete disregard and lack of understanding of the fundamental mission of a university.

The principle of Academic Freedom helps define our roles and responsibilities as members of the university community. Individually and collectively, through our teaching and scholarship, we encourage our students to search and discover knowledge. Academic freedom protects us and our rights to conduct research, to publish and to freely discuss ideas that are relevant to our fields of study. The principle, as defined by the American Association of University Professors, also recognizes our rights, as citizens, to free expression of our opinions, which should not be restricted by the institution. At the same time, we are reminded of our special obligations to our students, and to the community. Hence, we are urged to "exercise proper restraint", to avoid controversies that have no bearing to our subject matter, to respect the opinions of others, and "to make every effort to indicate that they are not speaking for the institution" for which we work (AAUP, 1940).

We believe that classrooms are spaces to discuss ideas. A well-rounded education, furthermore, is not just about learning practical skills; it should help students develop their ability to think critically, and to engage and question their surroundings, their culture, their government, and even their religious beliefs. If they can come out on the other side with deeper convictions, either those they held before or new ones they have embraced, then we can say that it was all worth it. The grading, the uninspired students, the incomprehensible committee jargon... all of it.

Still, it saddens us that lawmakers in Georgia find so much to object about, and that they use their position as a bully pulpit. They obviously don't understand that queer theory, for example, is not meant as an attempt to recruit new "queers"; it is a useful tool to understand society and culture from the point of view of a group that has always been on the outside looking in. We can only hope that most of the students to come out of such a course would be better

equipped to handle themselves in a diverse world than legislators Byrd and Hill are.

We support our colleagues and appreciate the freedom to share knowledge, and we encourage everyone who shares these sentiments to sign our online petition, available at http://www.petitiononline.com/MDIA/petition.html, and/or join our Facebook group at http://www.facebook.com/group.php?gid=55324105142

Sincerely,

Cynara M. Medina, School of Media Arts and Studies - Ohio University Dan Nelson, School of Media Arts and Studies - Ohio University Mia Consalvo, School of Media Arts and Studies - Ohio University Roger Cooper, School of Media Arts and Studies - Ohio University Joseph Straubhaar, Department of Radio-Television-Film, University of Texas at Austin Janie Henderson, School of Media Arts and Studies - Ohio University Will Klatt, School of Media Arts and Studies - Ohio University Danielle M. Stern, Department of Communication - Christopher Newport University Meghan Peirce, School of Media Arts and Studies - Ohio University Todd Harper, School of Media Arts and Studies - Ohio University Erin L. Hill, University of Colorado - Denver Victoria Wang, School of Media Arts and Studies - Ohio University Yu-ping Cheng, University of Illinois at Urbana-Champaign Jill Estep, Staff - Ohio University Tanja E. Bosch, Lecturer, University of Cape Town, South Africa Masudul Biswas, Louisiana State University. Raúl A. Mora, University of Illinois at Urbana-Champaign Laura M. Rusnak, School of Media Arts and Studies - Ohio University Emily Kresiak, Department of Sociology - Ohio University Tiffany Teofilo, School of Media Arts and Studies -Ohio University Ann Alquist, School of Media Arts and Studies - Ohio University Shane Tilton, School of Media Arts and Studies - Ohio University Aarthi Rayapura, Ohio University Alumna Virginia Lacayo, School of Media Arts and Studies - Ohio University Tiffany Bowden, School of Media Arts and Studies - Ohio University Jamie McDonald, Graduate Teaching Fellow, University of Utah

--0-2104367329-1235492286=:26183--

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356. Rodney Koeneke

Reading in Portland this SATURDAY, 2/28: ALLI WARREN, BRANDON BROWN & TOM FISHER

Tue 24 Feb 2009

Tangent presents
SATURDAY, FEBRUARY 28 at 7 PM
ALLI WARREN, BRANDON BROWN & TOM FISHER

Clinton Corner Cafe, 2633 SE 21st Avenue, Portland, OR
www.thetangentpress.org/readings.html

ALLI WARREN was born in the 1980s and remains extant. Recent publications include No Can Do (Duration Press) and a collaboration with Michael Nicoloff entitled Bruised Dick. Alli co-curates The (New) Reading Series at 21 Grand, and lives in San Francisco's Mission District.

BRANDON BROWN is from Kansas City, Missouri. His friends have published his poetry in chapbook form including Memoirs Of My Nervous Illness (Cy Press), [redacted] (Transmission Press), Kidnapped (Duration Press), Camels! (TAXT), and the forthcoming Wondrous Things I Have Seen (Mitzvah Chaps). He co-curates The (New) Reading Series at 21 Grand in Oakland and lives in San Francisco.

TOM FISHER is working on two manuscripts: one on not writing and modernism; one on songs, selves and sorceries. He lives in Portland, OR and teaches at Portland State University.

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357. steve d. dalachinsky

gigs

Tue 24 Feb 2009

James Ilgenfritz Group with Steve Dalachinsky
Issue Project Room, Friday February 27, 8PM

James Ilgenfritz - Contrabass
Jay Rozen - Tuba
Jay Rosen - Drums
Denman Maroney - Piano
Sara Schoenbeck - Bassoon
Steve Dalachinsky - Poetry

Also, a brief appearance by the Monarch Trio::
Julianne Carney - Violin
Sara Schoenbeck - Bassoon
James Ilgenfritz - Contrabass

2 Sets! $10 Admission
Issue Project Room
The (OA) Can Factory
232 3rd Street,
3rd Floor

and steve march 5 unnnamable books bergen st brooklyn and march 19 at 5c e 5th and ave c w/ 3 bass players

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358. Alan Sondheim

On e-poetry for an online seminar at De Montfort University 2/23

Tue 24 Feb 2009

(Please post: The notes are relevant to Poetics and Odyssey is going down in a few days - thanks, Alan)

Notes on e-poetry for an online seminar at De Montfort University 2/23

If you go to http://www.alansondheim.org/howard/ you'll see the materials I used - the talk was on e-poetry and virtual worlds. (Please note there are references to the Odyssey show; again, it's only up for a few more days - please check out http://slurl.com/secondlife/Odyssey/48/12/22 .)

the virtual, writing, inscription: intertwined dynamics, presencing, virtual and material strata

the linearity of writing melds with the passing of time, constructs the diegesis and the inhabiting of a text.

hypertext jumps you in and out of choice / reading and I think as a result is problematic - you're making choices within a production of the text, but you're taken out of the text to make the choices.

in virtual worlds, moving creates the dynamics of choice so that you're seeing or hearing signposts and signs, as if within the word, within the world, not within / without / within / etc.

in virtual worlds, languaging appears always dynamic and in any number of modes - it's the pleasure of the living text (to the extent that anything lives or survives in the virtual).

so there's a power and an incredible simplicity in working in Second Life for example - the database and software does almost all the work for you.

the next steps are portals - productions between virtual worlds or sectors of virtual worlds or real worlds; eventually all sorts of intrusions will be possible.

there are also behavioral signs. if you look at sprayed1 or swirl or vortices or writingmachine or kanji in the /howard/ directory, you'll see all sorts of ways for writing in the sky. these use either intrinsic motions scripted for objects, or extrinsic animation files scripted for avatars. the animation files come from altered motion capture files.

most of the image files in the /howard/ directory contain texts attached to objects. if you look at slscript.txt you'll see how these are done.

For the most recent texts, look in /howard/ at recent.txt - this contains my 'pertinent' writings from the last 2-3 weeks; for some of them I used the chat at DMU or chat within Second Life, as a compositional structure.

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359. David-Baptiste Chirot

Joyeux Fetes! Mardi Gras--Laissez les bons temps rouler!!

Tue 24 Feb 2009

---

http://davidbaptistechirot.blogspot.com/2009/02/david-chirot-joyeux-fetes-mardi-gras.html
_____ Windows Live™: Discover 10 secrets about the new Windows Live.
http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!7540.entry?ocid=TXT_TAGLM_WL_t2_ugc_post_022009

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360. Evan Munday

March 7: Lisa Robertson unleashes her Magenta Soul Whip

Tue 24 Feb 2009

Dear friends,

Next Saturday -- March 7th -- the incredible Lisa Robertson will read at Moe's Books with Rae Armantrout. Two great readings from two innovative writers.

At the event, Lisa Robertson will launch her brand-new title, Lisa Robertson's Magenta Soul Whip (Coach House Books). Composed of previously uncollected verses, essays, confessions, reports, translations, drafts, treatises, laments and utopias from the past fifteen years, Lisa Robertson’s Magenta Soul Whip presents a window into the workings of what The Village Voice calls the ‘seductive intellect’ of one of today’s most diverse and daring authors.

Robertson will read for a Berkeley audience at the launch of her collection on Saturday, March 7, at historic Moe’s Books. She reads with influential West Coast language poet Rae Armantrout, reading from Versed (Wesleyan).

Lisa Robertson and Rae Armantrout at Moe's
Saturday, March 7, 7:30 pm
Moe’s Books, 2476 Telegraph Avenue
Berkeley, CA
Free

***

About Lisa Robertson’s Magenta Soul Whip:

Lisa Robertson writes poems that mine the past – its ideas, its personages, its syntax – to construct a lexicon of the future. Her poems both court and cuckold subjectivity by unmasking its fundament of sex and hesitancy, the coil of doubt in its certitude. Reading her laments and utopias, we realize that language – whiplike – casts ahead of itself a fortuitous form. The form brims here pleasurably with dogs, movie stars, broths, painting’s detritus, Latin and pillage. Erudite and startling, the poems in Lisa Robertson’s Magenta Soul Whip, occasional works written over the past fifteen years collected by Elisa Sampedrin, turn vestige into architecture, chagrin into resplendence. In them, we recognize our grand, saddened century.

If you can't make the event, you can order Lisa Robertson's Magenta Soul Whip from http://www.chbooks.com.

Praise for Lisa Robertson:

'Though Lucretius and other names of antiquity appear throughout the searching, philosophical verse of Lisa Robertson’s Magenta Soul Whip, Robertson’s sensibility — an exuberant, saucy approach to the materiality of language and vice versa — is much more in step with [George] Clinton than long-dead ascetics ... The self-contained nature of Lisa Robertson’s Magenta Soul Whip is just that good.' – Eye Weekly

‘For [Robertson] all things provoke acts of attention, and hospitable ones at that: sentences play around and about, on sidewalks or ladders, in gardens and sheds, through strawberry patches, over and under tentative city plans with which to relineate our own lives.’ – The Believer

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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361. **George Bowering**
Re: Secretary of the Arts
Tue 24 Feb 2009

Aw, the old "context" defence!

On Feb 22, 2009, at 5:16 PM, Troy Camplin wrote:

> *Context is important to understand meaning as well. Knowing the context helps to understand the referent. I'm not saying it was a good sentence -- a good sentence would have read, "As someone whose family were artists in WWII Europe, you . . . , I would think." -- but the referent is in fact clear in context of the discussion. It also helps when you don't conveniently cut off the rest of the sentence, thus eliminating context further.*
>
> *Troy Camplin*
>
> _____
> *From: Halvard Johnson <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, February 22, 2009 12:12:46 PM*
> *Subject: Re: Secretary of the Arts*
>
> *Methinks the phrase modifies the verb of the clause that follows it.*
>
> *HJ*
>
> *On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[redacted]> wrote:*
> *No, the sentence went this way: "As someone whose family were artists in*
> *WWII Europe, I would think . . .. "*
>
> *That is an "I", not a "you". The phrase modifies the pronoun that then*
> *becomes the subject of the sentence.*
>
> *Unless grammar is a matter of the "free" market---*
>
> *gb*
>
> *On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:*

No. I was responding to the person saying that her family was from Europe.
The phrase "As someone whose family were artists in WWII Europe" refers to
"you" in the sentence (the "you" was cut off). My family has lived in
Kentucky in poverty until my father's generation worked their way out of it.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 10:23:05 PM
Subject: Re: Secretary of the Arts

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----

Date: Tue, 17 Feb 2009 23:30:40 -0800
From: "Poetics List (UPenn, UB)" <[redacted]>
(on behalf of George Bowering <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

As someone whose family were artists in WWII Europe, I would think

Was your family in Eastern Europe or Western Europe?

> *George H. Bowering, OUH*
> *Born without a religion.*
>
> *welcome.html*
>
> *welcome.html*
>
> *George Bowering*
> *Scourge of modifier danglers.*
>
> *welcome.html*
>
> *welcome.html*
>
> *George Bowering, M.A.*
> *Acclaimed for his modesty.*
>
> *guidelines*
>
> --
>
> *Halvard Johnson*
> ==========
> [redacted]
> *http://home.earthlink.net/~halvard/index.html*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *http://home.earthlink.net/~halvard/vidalocabooks.html*
>
> *welcome.html*
>
> *welcome.html*

George H. Bowering
Wishes your happiness.

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362. **Stephen Ellis**
Re: The Market recognizes talent!
Tue 24 Feb 2009

No, not force. Certainly not fierce. Government is farce.

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Sun, 22 Feb 2009 17:19:35 -0800*
> *From:* [redacted]
> *Subject: Re: The Market recognizes talent!*
> *To:* [redacted]
>
> *There's no accounting for taste. Doesn't mean the government should step in and make them take it, though. Send stuff to places that are actually interested in your stuff. Don't force it on people. That's all I'm saying. "Government is not persuasion, it is force." -- George Washington*
>
> *Troy Camplin*
>
> ---
> *From: Sarah Sarai <*[redacted]*>*
> *To:* [redacted]
> *Sent: Saturday, February 21, 2009 11:29:55 AM*
> *Subject: Re: The Market recognizes talent!*
>
> *Paul: Marie Osmond was *featured* on the cover of "Designs in Machine Embroidery." How*
> *many years have they rejected my poetry? Sarah*

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363. **Maria Damon**
poetics/poetry of the abject?
Tue 24 Feb 2009

dear all
i'm looking for suggestions for poets who work in the abject mode. my grad students would appreciate a list, and all i cd think of were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker, Wojnarowicz, etc.). backchannel's fine.
thanks!
xo, md

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364. Troy Camplin
Re: The Market recognizes talent!
Tue 24 Feb 2009

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh? Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

↑ Index

365. Corey Frost
New poetry at the Graduate Center, NYC.
Tue 24 Feb 2009

Thursday!

SHOWCASE SHOWDOWN

Our second annual showcase of new books by Grad Center students will feature Andy Fitch, author of Sixty Morning Walks; Erica Kaufman, author of Censory Impulse; Anna Moschovakis, author of I Have Not Been Able to Get Through to Everyone; and Simone White, author of Dolly. The authors will read from their books and interview each other.

Thursday, Feb. 26, 6:30 pm, in Room 4406 (English Department Lounge).

CUNY Graduate Center, 365 Fifth Avenue, New York.
The public is welcome. Please spread the word.

↑ Index

366. Thom Donovan
discounted tix for ARMANTROUT/SWENSEN reading in NYC
Wed 25 Feb 2009

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the director of the 92nd Street Y's Unterberg Poetry Center, Bernard Schwartz, has asked me to spread the word that they are discounting tickets for Rae Armantrout's and Cole Swenson's upcoming reading there. 5 bucks seems a steal to hear these poets read on such hallowed grounds as the Y. here goes info...

The Unterberg Poetry Center of the 92nd Street Y presents
Readings by Rae Armantrout and Cole Swensen
(With introductions by Charles Bernstein and Jen Bervin)
Thursday, March 12, 2009, 8:15pm
92nd Street Y

Special $5 tickets!

Rae Armantrout's poetry is "as spare, uncompromising, and elliptically resonant as any we have today," wrote Marjorie Perloff. Armantrout has written eight collections, including Veil: New and Selected Poems, Up to Speed and Next Life. Of Cole Swensen, John Ashbery wrote: "[She] provides us with an invaluable postmodern retrofit of Keats' magic casements." Among Swensen's 10 books of poetry are Goest, The Glass Age and Ours. Purchase $5 tickets today! 1) From the box office: please give the sales-person the code "RACS" 2) Over the phone ([redacted]): please give the sales-person the code "RACS" 3) Online www.92y.org/poetry Please check the box for regular-priced tickets and proceed to check-out, at which point you will be able to enter the code "RACS" and make your discounted purchase.

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367. Fluffy Singler
KARAWANE #10 HOT OFF THE PRESSES
Wed 25 Feb 2009

Karawane : Or, the Temporary Death of the Bruitist, #10, our Tenth Anniversary Issue is out at last! At 60 pages, this extravaganza of experimental poetry and performance texts includes Minneapolis-based artists J. Otis Powell!, David LaTerre, Danielle Billington, Tom Cassidy, Elliot Durko Lynch, Marc Jensen, Tom Lewis, Lenora Drowns, and Laura Winton/Fluffy Singler alongside work from national and international writers and performers Bison Kiln, Hedwig Irene Gorski, Brian Turner, Ashley Williams, Ric Royer, Lian and Roberto Sifuentes, and Richard Kostelanetz.

Copies are available for a mere $5 ppd. To order your copy, send a check, payable to Laura Winton, c/o Department of Theatre Arts & Dance, 580 Rarig Center, 330 21st Ave S, Minneapolis, MN 55455, or send us $5 via Paypal using your credit card, to [redacted]. Be sure to include your mailing address with both check and Paypal payments.

As a small, experimental journal, Karawane employs guerrilla marketing and distribution. If you would like a bulk of issues to distribute/sell at your readings, performances, bookstores, etc. please contact us for quantities and rates. Send us an email to [redacted] or [redacted].

The theme of the next issue, which will come out in 2009/2010 will be "Hidden Performances." We will be looking for, among other things, -reflections on a hidden performance, instructional pieces or texts for hidden performances, reviews/theories/manifestos on the idea of hidden performance, etc., submissions may be sent, likewise, to [redacted] or [redacted]. Please put Karawane 11 somewhere in the heading and send texts in a Word or Rich Text (rtf) document.

We also like photos and artwork too. We especially like photos and artwork that go with performance pieces, but will take said media from performance artists even if they are not attached to a performance per se.

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368. Eleni Stecopoulos
Great San Francisco sublet
Wed 25 Feb 2009

Beautiful, sunny, SF studio in the Mission available March 15 - May 5 (a portion of this time might also be possible.)

Please write backchannel. Thank you.

Windows Live™ Hotmail®:...more than just e-mail.
http://windowslive.com/explore?ocid=TXT_TAGLM_WL_t2_hm_justgotbetter_explore_022009

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369. laura hinton
Brooklyn Poetry Reading March 3
Wed 25 Feb 2009

Laura Hinton and Brenda Iijima will read Tuesday, March 3, 2009, at the Perch Cafe, 7:30

(Brooklyn, NY) *
*
address: 3 6 5 5 T H A V E N U E P A R K S L O P E
F/R Train to 4th Avenue/9th Street (btwn 5th and 6th St.)
Series curated by Sarah Porter

***

Laura Hinton is the author of *The Perverse Gaze of Sympathy: Sadomasochistic Sentiments from Clarissa to Rescue 911* (SUNY Press, 1999) and co-editor of *We Who Love to Be Astonished: Experimental Women's Writing and Performance Poetics* (University of Alabama Press, 2001). Her poetry has appeared in journals such as* How2, Feminist Studies, Sonaweb, NthPosition*and anthologies like *Poetic Voices Without Border*s; her critical articles have appeared in journals like *Contemporary Literature, Textual Practice and PMC*. As a poet, she is currently working in the interstices of photography, film and "hybrid" poetries; a long poem-book manuscript, "Sisyphus My Love," is under submission. As a critic, she is writing a book on women's intergenre poetics in relation to the visual arts.Laura is a Professor of English at The City College, where she teaches women's literature, contemporary literature and film, and coordinates the InterRUPTions experimental-writers reading series.

Brenda Iijima is the author of *Animate, Inanimate Aims* (Litmus, 2007) and *Around Sea* (O Books, 2004). Her book* If Not Metamorphic* was runner-up for the Sawtooth Prize and will be published by Ahsatha Press, and * revv.you'll-ution* is forthcoming from Displaced Editions in 2009. She is the editor of Portable Press at Yo-Yo Labs, and together, with Evelyn Reilly, Brenda is editing a collection of essays by poets concerning poetry and ecological ethics, which will be available in spring, 2009. She is the art editor at Boog City as well as a visual artist, and lives in Brooklyn, New York, where she designs and constructs homeopathic gardens.

Future Events in this series:
March 10-Maggie Cino's one person play, *Ascending Bodil*y, is published in The New York Theatre
Experience's Plays and Playwright's Series. She is co-author of the performance pieces *Geek on Smack*
(Fringe NYC), *Angry Little People* (Red Room Theater) and *Tramp! A Clown Show* (Foot in Mouth
Productions, North American tour) among others. She will be reading with Sarah Langan, whose first
novel *The Keeper* was a New York Times Editor's Pick. Her second novel, *The

Missing*, won the Bram
Stoker Award for an outstanding novel, and was favorably compared by the New
York Times Book Review
to the work of Mary Shelly. Her third novel, *Audrey's Door*, about a woman who moves into a haunted
apartment building on the Upper West Side of Manhattan, is due out from HarperCollins in October, 2009.

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370. **blacksox**

Randy Cadman @ 1st Tuesdays in Apopka(THIS TUESDAY)

Wed 25 Feb 2009

For immediate release

Apopka Fl- On Tuesday March 3, at 7:30, First Tuedays is proud to present a poetic figure of great esteem. Randall Cadman would best be described as one of those unrecognized writers, that write in relative obscurity, greatly underappreciated. Mr. Cadman has published a couple of books of poetry. A chapbbook, "Lunar Cycles," and a book of poems, "Bottles in the Sea". His verse is full of poignant rhymes and razor sharp wit. Please join us this Tuesday at The Daily Grind, 3060 S.R. 436. So we can enjoy, and pay tribute to this wonderful artist. An open mic will follow

Thanks
Russ

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371. **Jennifer Karmin**

Feb 28: Golaski, Karmin & Klane in Brooklyn

Thu 26 Feb 2009

SATURDAY, FEBRUARY 28
8pm

FLIM FORUM editors:
Adam Golaski
Matthew Klane

FLIM FORUM author:
Jennifer Karmin
performing selections from her text-sound composition aaaaaaaaaaalice
with Tisa Bryant, Jennifer Firestone, and a few surprise guests

at UNNAMEABLE BOOKS
456 Bergen Street, Brooklyn
as part of the Peace Series

ADAM GOLASKI has some new work in Little Red Leaves, Torpedo, The Lifted Brow, and an anthology of horror stories called Exotic Gothic II. His story "They Look Like Little Girls" won the Supernatural Tales readers' poll--$35! Some of his translation of Sir Gawain & the Green Knight--called "Green"--will be reprinted in the next Drunken Boat "Mistranslation" feature. He edits Flim Forum Press books with Matthew Klane. Adam's review of There Are Birds, by John Taggart, appeared in the January issue of Open Letters Monthly, and has been receiving some very nice attention.

JENNIFER KARMIN curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Cannot Exist, MoonLit, Otoliths, and the anthologies A Sing Economy (Flim Forum Press), Come Together: Imagine Peace (Bottom Dog Press), and Not A Muse (Haven Books).

MATTHEW KLANE is co-editor/founder of Flim Forum Press, publisher of the anthologies Oh One Arrow (2007) and A Sing Economy (2008). His book is B_____ Meditations from Stockport Flats Press (2008). His latest chapbooks include Friend Delighting the Eloquent, Sorrow Songs, and The- Associated Press. Also see: The Meister-Reich Experiments, a sprawling hypertext, online at http://www.housepress.org. He currently lives and writes in Albany, NY.

FLIM FORUM PRESS provides space to emerging poets working in a variety of experimental modes.

http://flimforum.blogspot.com

http://flimforum.com

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372. Gary Sullivan
GIORNO & STEFANS | SEGUE @ BPC | SAT FEB 28
Thu 26 Feb 2009

JOHN GIORNO and BRIAN KIM STEFANS
SEGUE @ BOWERY POETRY CLUB
Saturday Feb 28, 4:00 p.m. - 6:00 p.m.
308 BOWERY, just north of Houston
$6 admission goes to support the readers

John Giorno is the author of many books of poetry, which have been translated into several languages. Subduing Demons in America: The Selected Poems of John Giorno, 1962-2008, a career-spanning survey of his work, was just published by Counterpoint/Soft Skull.

Brian Kim Stefans' most recent books are What is Said to the Poet Concerning Flowers (Factory School, 2006), Kluge: A Mediation, and other works (Roof, 2007) and Before Starting Over: Selected Writings and Interviews (Salt, 2006). He just moved to Los Angeles to take a position as professor of English and Digital Humanities at UCLA.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted]. Curators: February-March by Nada Gordon & Gary Sullivan.

_____ It's the same Hotmail®. If by "same" you mean up to 70% faster. http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Same_022009

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373. Mark Stricker
nanomajority 6
Thu 26 Feb 2009

Announcing nanomajority #6 (www.nanomajority.com)

In this issue:

Lizzie Hughes: "LHR-LHR (394 hrs 40mins)" -- This piece effectively outlines the route that would be taken if you were to take the first flight from Heathrow on the morning of 5 November, 2008 and every first available flight from the destination airport thereafter.

Myron Michael: "Open Mic" -- Proprietor of Rondeau Records (www.rondeaurecords.com) Myron Michael is a recording artist and writing instructor. He is a Cave Canem fellow and earned an MFA in writing from California College of the Arts.

e.t. and Michael Bolsinga: "Poems and photos" -- This series of poems + projected image was created for the "Flotsam and Jetsam" show at the *Reconstruction Room* reading series, a monthly themed reading and performance series in Chicago (www.recroomers.com).

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374. **Jonathan Skinner**

Language Arts Live: Simon Pettet in Lewiston, Maine

Thu 26 Feb 2009

TONIGHT at Bates College (Lewiston, Maine)

Poetry reading and slide show with Simon Pettet

7:30 pm in the Skelton Lounge

English-born poet Simon Pettet has published Hearth (2008), More Winnowed Fragments (2007) and Selected Poems (1995). He is the author of two collaborations with photographer-filmmaker Rudy Burckhardt, Conversations About Everything and Talking Pictures, and the editor of the Selected Art Writings of the Pulitzer-prize-winning ³New York School² poet James Schuyler.

Pettet will read from his work and present some of his collaboration with Burckhardt.

LANGUAGE ARTS LIVE

(Please note correction to the time of the Samantha Hunt reading. All events held in the Skelton Lounge.)

Thursday, 5 March 7:30 pm

Jeffrey Thomson

Thomson¹s poetry collections include Birdwatching in Wartime (2009), Renovation (2005) and Country of Lost Sons (2004). He is the recipient of a 2005 Literature Fellowship in Poetry from the National Endowment for the Arts and a 2008 Fellowship in the Literary Arts from the Maine Arts Commission. Thomson is Associate Professor of Creative Writing at the University of Maine at Farmington.

Monday, 9 March 4:15 pm

Ravi Shankar

Shankar is the poet-in-residence at Central Connecticut State University and the founding editor of the online journal of the arts, Drunken Boat. His books include Wanton Textiles (with Reb Livingston, 2006) and Instrumentality (2004). With poets Tina Chang and Nathalie Handal, Shankar co-edited the Norton anthology of contemporary Arab and Asian poetry, Language for A New Century.

Monday, 16 March 4:15 pm

Samantha Hunt

Samantha Hunt spent four years researching Nikola Tesla for her novel The Invention of Everything Else (2008). She is the author of the acclaimed first novel The Seas, and her short fiction has appeared in The New Yorker, in McSweeneys and on This American Life. Hunt recently received the first-ever "5 under 35" award from the National Book Foundation.

Thursday, 19 March 7:30 pm

Sarah Manguso

Manguso has authored a memoir, The Two Kinds of Decay (2008), a short story collection, Hard to Admit and Harder to Escape (2007), and two poetry collections, Siste Viator (2006) and The Captain Lands in Paradise (2002). Her writing and criticism have appeared in The Paris Review, The London Review of Books, McSweeney¹s, The New Republic, The Boston Review, and elsewhere. Her awards include a Pushcart Prize and the Rome Prize in Literature for 2007-2008. Manguso lives in Brooklyn where she teaches writing at the Pratt Institute.

All Events Free and Open to the Public. Sponsored by the Bates English Department, the Bates Environmental Studies Program, the Bates Asian Studies Program, the Bates Humanities Fund, Bates Outfront, and the John Tagliabue Poetry Fund.

For more information, contact Jonathan Skinner, Eden Osucha or Rob Farnsworth at Bates College

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375. Alana Madison
future of letters
Thu 26 Feb 2009

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future of letters

Questioning what’s important in modern poetic circles

This week
* Rod Blagojevich
* Axel Rose
* Miley Cyrus
* lynette "squeaky" fromme
* Karl Rove and Donald Rumsfeld
* Bernard Madoff
* Bruce Jenner
* Benjamin Netanyahu
* Randall William "Randy" Rhoads

* JonBenét Ramsey
* Charles Raymond Starkweather
* Myra Hindley
* Albert Fish
* Kenneth Bianchi & Angelo Buono Jr.
* Eva Braun

http://futureofletters.blogspot.com/

Thank you

Alana Madison

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http://whywouldanyonebein.blogspot.com/

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376. mIEKAL aND
New from Xerox Sutra Editions — How to Spell the Sound of Everything
Thu 26 Feb 2009

How to Spell the Sound of Everything
interwriting by Sheila Murphy & mIEKAL aND
2009, 8.25 " x 8.25 ", 84 pgs
$10.00 + postage
ISBN 1-440461-56-2
ISBN-13 978-1-440461-56-9

http://xexoxial.org/is/HowToSpellTheSoundOfEverything/by/sheila_murphy_and_mIEKAL_aND

how to spell the sound of everything began in a burst during the fall of 2007, with mIEKAL's tagging Sheila for a patch of interwriting. the mist of exchange fractured excitement, spelled sequences of phrasic musicality. what happened then is happening now, only with ex post fact'o(f) savor. 10,000 things in the middle of a desert, who needs an oasis? there are the wavy corpulae moments lean with vigor and enormous too that you see on cover front and kindred webbed multifluent hues on the (re)verse. signatories aligned to tidal movement, to earthly shivering letterforms. placist plenary syllabics find themselves arhyme. timetables by way of spillage are turned and amplified when four ears take the tincture of a quarter of a year and make a cryptacular thing come out in script. friction becomes fricative in the middle of night looking for water or Finnegan's Wake in the dark. synaptic-sparks that bless and wrest away the pesky uninformed slats of daylight minoring in wist. the gymnast of seductive meaning is in the backyard, away from understanding's

domineering table twisters. The gyst of dharma shakes out feathery flings into a posse of shine. drinking plenty of Sheila mambo poetry—forms striving to learn heads and trees and pores and gemsome whees to be devouring with devotion.

interwriting thru time, thru delays & interruptions anticipated & otherwise (some gleaned some left mid-nacht)—when working together to gather one finds seizures of thought imposing its signature song field and attracting a once-over (ingregorian) to be sprawled across (mid-being). if the remembrance of edits precedes the reading, easily the moment of the words turning on themselves no known obstacle competes with this. fluidity is brave or sheer or sweet with opacity free of city, past the land, a blissful state of making takes the body of a heart out of its ruts and forms root systems. causality, while literal, is an allopathic rendering of the agitated taxonomy of two. mIEKAL waiting for his words to intune vowel patterns & long line curios. pre-thought is best thought. lo and beyond such into like cures likeness lacking in duplicatives the fricatelling references even while it lingers here and here and . . .

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377. amy king
Tomorrow Night - If You Dare ...
Thu 26 Feb 2009

To head into the hills of Brooklyn --

The Stain of Poetry:Â
A Reading
Series presents

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February 27th @ 7 p.m. - Stain Bar - Williamsburg ,
Brooklyn

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*Jason Gray, Tony Mancus, Deborah Poe, Ric Royer, Mario
Susko and Jessica Reed*

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Jason Gray is the author of Photographing Eden (Ohio Univ. Press, 2008), winner of the Hollis Summers Prize, and two chapbooks, How to Paint the Savior Dead (Kent State Univ. Press, 2007) and Adam & Eve Go to the Zoo (Dream Horse, 2003). His poems and reviews have appeared in Poetry, The
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American Poetry Review, Poetry Ireland Review, Shenandoah, and elsewhere. He coedits the online magazine, Unsplendid (www.unsplendid.com). Web site: jason-gray.net.

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Tony Mancusâ€™ poems have appeared or will be appearing in cream city review, Handsome, Forklift, Ohio , Memorious and elsewhere. He teaches writing at Montclair State University and Hunter College . He co-founded Flying Guillotine Press (flyingguillotinepress.blogspot.com) and makes books in Brooklyn and Queens .

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Deborah Poe is the author of the poetry collection Our Parenthetical Ontology (CustomWords 2008) as well as chapbooks from Furniture_Press and Stockport Flats Press. Poe has received several literary awards including the Thayer Fellowship of the Arts (2008) and three Pushcart Prize nominations. Her writing is forthcoming or has appeared in journals such as Coconut, Diode, Ploughshares, Filter Literary Magazine, Denver Quarterly, Copper Nickel, and FOURSQUARE Editions as well as in the anthologies In Our Own Words (MW Enterprises 2009), Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS From the Black Diaspora (Third World Press 2007) and A Sing Economy (Flim Forum 2008). Her current projects include â€œElementsâ€ (her poetry collection based on the periodic table), a short fiction collection entitled â€œEvent Landmarks,â€ and an anthology of short fiction. Assistant Professor of English at Pace University , Pleasantville, Poe teaches creative writing, contemporary fiction and theory. Visit her Web site, www.deborahpoe.com, for more.

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Ric Royer is a writer, performer, writer of performances and performer of writings. Other works of literature include Hystery of Heat (Publishing Genius), There Were One and It Was Two (Narrow House Records), and Anthesteria
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(Bark Art Press). The Weather Not The Weather is forthcoming from Outside Voices Press. He is also a founding editor of Ferrum Wheel.

Â

An imprint of Bootstrap Productions (Cambridge , Mass.), Buffalo N.Y.-based Outside Voices publishes poetry & experimental text-based art.

Â

http://www.ricroyer.com

http://www.looktouch.com/press

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A witness and survivor of the war in Bosnia , Mario Susko moved to the US in 1993 where he lived in the 70s and got his M.A. and Ph.D. from SUNY Stony Brook. He has published 77 books, 28 of which are his poetry collections. His most recent work includes an integral edition/translation of Walt Whitmanâ€™s Leaves of Grass, as well as an anthology of modern Jewish-American short stories A Declaration of Being which he co-edited with M. Schwartzman and translated into Croatian. His 6th poetry collection in English, Closing Time, was released in 2008 by Harbor Mountain Press. This January his Croatian publisher Meandarmedia put out a Croatian edition of Closing Time and the erbacce-press from Liverpool , UK , released his chapbook Rules of Engagement.

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Jessica Reedâ€™s poetry has appeared in The Paris Review, Tin House, LIT, The Huffington Post, Zeek: A Journal of Jewish Thought and Culture, as well as various online journals, and has been anthologized in Satellite Convulsions: Poems from Tin House. She is the 2007 recipient of the Marie Ponsot Poetry Prize and the Jerome Lowell Dejur Award. Originally from Asheville, North Carolina, she lives in New York City, where she works as a technical editor and where she received her MFA from the the City College of the City University of New York.

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Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

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stain bar

766 grand street

brooklyn, ny 11211

(L train to Grand
Street ,

1 block west)

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SITE:Â http://www.stainofpoetry.com/

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VIDEO:Â http://stainofpoetry.wordpress.com/video/

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Amy's Alias

http://amyking.org/

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378. **amy king**
On Greatness & Them That Do It -- On Orr Off
Thu 26 Feb 2009

Nearly no discussion on this impotent topic - just wonderin:

http://amyking.wordpress.com/2009/02/26/on-greatness-them-that-do-it/

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Amy's Alias

http://amyking.org/

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379. **Jason Quackenbush**
Re: The Market recognizes talent!
Thu 26 Feb 2009

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you're making a categorical error in this argument. you assume a government monopoly in a circumstance where there is no reason to expect one. certainly

there is no government monopoly on aerospace research despite the fact that NASA is a government agency specifically created to do that. There isn't even a monopoly on some traditional government monopolies anymore, now that we've outsourced military logistical support to private industry and begun funding religious community service organizations with federal tax dollars.

WHile i'm not a huge fan of the secretary of the arts idea, i would like to see the NEA get more money and more money available for NEA grants. Certainly in literature as well as in various visual arts fields and a few of the performing arts, the market doesn't do a very good job of supporting them. Many function on the good will of patrons, as artists in the western world always have. I don't see any reason why the government can't be just another patron.

On Feb 24, 2009, at 5:48 PM, Troy Camplin wrote:

> *Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.*
>
> *Troy Camplin*

From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

welcome.html

welcome.html

Jason Quackenbush
[redacted]

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380. **Troy Camplin**
Re: Secretary of the Arts
Thu 26 Feb 2009

I guess context doesn't matter. Without context, we can just attribute any meaning at all we want to whatever we read or experience. Decontextualizing cuts off all possible debate or even thinking.

An example: the Bible says "There is no God." Thus, the Bible is an atheistic book and declares God's nonexistence. Nonsense. The full quote is "The fool says in his heart, "There is no God." In context, it means the complete opposite of the previous claim.

Context is king. Without it, rational discussion is impossible, since anything can be asserted.

Troy Camplin

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Tuesday, February 24, 2009 5:42:44 PM
Subject: Re: Secretary of the Arts

Aw, the old "context" defence!

On Feb 22, 2009, at 5:16 PM, Troy Camplin wrote:

> *Context is important to understand meaning as well. Knowing the context helps to understand the referent. I'm not saying it was a good sentence -- a good sentence would have read, "As someone whose family were artists in WWII Europe, you . . . , I would think." -- but the referent is in fact clear in context of the discussion. It also helps when you don't conveniently cut off the rest of the sentence, thus eliminating context further.*
>
> *Troy Camplin*
>
> _____
> *From: Halvard Johnson <[redacted]>*
> *To: [redacted]*
> *Sent: Sunday, February 22, 2009 12:12:46 PM*
> *Subject: Re: Secretary of the Arts*

Methinks the phrase modifies the verb of the clause that follows it.

HJ

On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[redacted]> wrote:
No, the sentence went this way: "As someone whose family were artists in WWII Europe, I would think . . .. "

That is an "I", not a "you". The phrase modifies the pronoun that then becomes the subject of the sentence.

Unless grammar is a matter of the "free" market---

gb

On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:

No. I was responding to the person saying that her family was from Europe. The phrase "As someone whose family were artists in WWII Europe" refers to "you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 10:23:05 PM
Subject: Re: Secretary of the Arts

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----

Date: Tue, 17 Feb 2009 23:30:40 -0800
From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of George Bowering <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

As someone whose family were artists in WWII Europe, I would think

Was your family in Eastern Europe or Western Europe?

George H. Bowering, OUH
Born without a religion.

George Bowering
Scourge of modifier danglers.

George Bowering, M.A.
Acclaimed for his modesty.

--
Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

George H. Bowering
Wishes your happiness.

↑ Index

381. **Paul Nelson**
Re: Gift Economy
Thu 26 Feb 2009

Like most of your arguments, you base your stand on a false dich Troy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo. Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a form of reciprocal altruism. The concept of a gift economy stands in contrast to a planned economy or a market or barter economy. In a planned economy, goods and services are distributed by explicit command and control rather than informal custom; in barter or market economies, an explicit quid pro quo â€” an exchange of money or some other commodity â€” is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

_____
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The

safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh? Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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382. **Nico Vassilakis**

Subtext Reading: LAURA MORIARTY & JW MARSHALL: 3/4/09

Thu 26 Feb 2009

---

for info:

http://subtextreadingseries.blogspot.com/

see you there,

n

_____ Access your email online and on the go with Windows Live Hotmail. http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_AE_Access_022009

↑ Index

383. **cris costa**

Re: poetics/poetry of the abject?

Thu 26 Feb 2009

Hi,

I'm not entirely sure what the "abject mode" means. But I can suggest some writers where the abject features in their work. Maily Canadians because that's what I have in front of me.

Rita Wong. Forage weaves in and out of the abject, weaves the abject to the object. Darn good poetry too.

In terms of the abject via the body/women/etc.: Nicole Brossard's older stuff, particularly in These Our Mothers. Stuff in Daphne Marlatt/Bestsy Warland's collaborative work (they also have stuff in there that isn't directly about the woman's body, but brings the abject to the forefront).

That's all that comes to mind right now.

c.

> *Date: Tue, 24 Feb 2009 19:02:01 -0600*
> *From:* [redacted]
> *Subject: poetics/poetry of the abject?*
> *To:* [redacted]
>
> *dear all*
> *i'm looking for suggestions for poets who work in the abject mode. my grad students would appreciate a list, and all i cd think of were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker, Wojnarowicz, etc.).*
> *backchannel's fine.*

> *thanks!*
> *xo, md*

_____ How fun is this? IMing with Windows Live Messenger just got better.
http://www.microsoft.com/windows/windowslive/products/messenger.aspx

↑ Index

384. George Bowering
Re: poetics/poetry of the abject?
Thu 26 Feb 2009

First name that came to mind was the great late John Newlove.

gb

On Feb 24, 2009, at 5:02 PM, Maria Damon wrote:

> *dear all*
> *i'm looking for suggestions for poets who work in the abject mode.*
> *my grad students would appreciate a list, and all i cd think of*
> *were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker,*
> *Wojnarowicz, etc.).*
> *backchannel's fine.*
> *thanks!*
> *xo, md*
>
> *welcome.html*

George Bowering, DLitt.,
Big as all indoors.

↑ Index

385. Sharon Dolin
Reminder: McNally Jackson Reading Tonight
Thu 26 Feb 2009

Sharon Dolin & Anne Marie Macari Reading From Their New Books of Poems 7-8 pm, Free

McNally Jackson
52 Prince St. (bet. Lafayette & Mulberry)
NYC

Sharon Dolin
[redacted]

↑ Index

386. **Halvard Johnson**
Re: On Greatness & Them That Do It -- On Orr Of
Thu 26 Feb 2009

Impotent is right!

Hal

On Thu, Feb 26, 2009 at 9:23 AM, amy king <[redacted]> wrote:

> *Nearly no discussion on this impotent topic - just wonderin:*
>
> *http://amyking.wordpress.com/2009/02/26/on-greatness-them-that-do-it/*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*

--

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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387. **mIEKAL aND**
I, Who, We, Thou, Two, Three and Five
Thu 26 Feb 2009

A handy little guide to small talk in the Stone Age
Mark Henderson, Science Editor

http://www.timesonline.co.uk/tol/news/uk/science/article5805522.ece

A "time traveller's phrasebook" that could allow basic communication between modern English speakers and Stone Age cavemen is being compiled by scientists studying the evolution of language.

Research has identified a handful of modern words that have changed so little in tens of thousands of years that ancient hunter-gatherers would probably have been able to understand them.

Anybody who was catapulted back in time to Ice Age Europe would stand a good chance of being intelligible to the locals by using words such as "I", "who" and "thou" and the numbers "two", "three" and "five", the work suggests.

More nuanced conversation would be more of a challenge. The analysis of language evolution suggests that none of the adjectives, verbs and nouns used in modern languages would have much in common with those used then.

Mark Pagel, of the University of Reading, who leads the research, said that it was nonetheless becoming possible to create a rudimentary Stone Age phrasebook made up of the oldest known words.

"If a time traveller wanted to go back in time to a specific date, we could probably draw up a little phrasebook of the modern words that are likely to have sounded similar back then," he told The Times. "You wouldn't be able to discuss anything very complicated, but it might be enough to get you out of a tight spot."

Dr Pagel's research also predicts which parts of modern vocabulary are likely to survive into English as it will be spoken 1,000 years in the future, and which will die out.

By the year 3000, words such as "throw", "stick", "dirty", "guts" and "squeeze" could easily be gone. These already differ greatly between related languages, such as English and German, and are good candidates to evolve into new forms.

Dr Pagel has tracked how words have changed by comparing languages from the Indo-European family, which includes most of the past and present languages of Europe, the Middle East and the Indian sub-continent. All are derived from the same root and have many linguistic similarities.

The word "water", for example, is wasser in German, eau in French and aqua in Italian and Latin. Although each is slightly different, they share a similar sound that shows them to share a common linguistic ancestor.

By comparing these languages, it is possible to work out how and when they diverged, and to trace the evolutionary history of individual words.

Dr Pagel has recently been able to track the evolutionary history of Indo-European back almost 30,000 years, using a new IBM supercomputer. He said that some of the oldest words were well over 10,000 years old.

As the original Indo-European language is thought to date back no more than 9,000 years, Dr Pagel believes that some of the longest-lived words have an even more venerable history. "I can say with confidence that there are sounds or words that predate Indo-European," he said. "If you look at 'thou', 'I' and 'who', we can now tell they are probably at least 15,000 to 20,000 years old. The sounds used then for these meanings were probably very similar to those used today."

Dr Pagel's work has shown that the pace at which words evolved depends on how they are used. Numerals are the slowest to change, followed by pronouns, probably because they are used extremely often and have a very precise and important meaning.

These words are highly resistant to evolution, in the same way as important genes look similar across many different species because mutations cause a damaging loss of functionality. "Just as we have highly conserved genes, we have highly conserved words," Dr Pagel said. "Language shows a truly remarkable fidelity."

Nouns evolve more slowly than verbs, and verbs evolve more slowly than adjectives. Words that are used less frequently evolve more quickly than those that are common.

The website http://www.evolution. reading.ac.uk/WordChanges/ shows whether particular modern English words are likely to be similar or different for any date in the past or future.

A continuing evolution

The oldest words, resistant to evolution

I, Who, We, Thou, Two, Three and Five

Words that are evolving rapidly, and likely to disappear

Dirty, squeeze, bad, because, guts, push (verb), smell (verb), stab, stick (noun), turn (verb), wipe

Source: University of Reading

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388. **Alison Croggon**
Re: The Market recognizes talent!
Thu 26 Feb 2009

I live in a country where there is government subsidy for the arts. It is by no means a bad thing. It is vastly prefereble for, say, poetry publishers to be subsidised to publish poetry books than the system you have in the US, where publishers run competitions charging appellants to enter so they can continue to publish books, which creates a competition culture that is, to my mind, more corrupting by far. Your deep study of history, Troy, will have shown you that while some art can be self-supporting, much of it, and much of the stuff we now consider most valuable, was only sustained by some form of patronage. Money has to come from somewhere; whether it's a wealthy patron or a government sponsored organisation, and someone has to decide where it ought to go, and sometimes it will be wasted and sometimes it will not. And any scheme is going to be imperfect. There wil be patrons with exercrable taste who only want to be flattered, corporations with no taste at all which only want to be flattered, and governments who only want to tick a bunch of bureaucratic boxes. But in a democracy, I'd rather choose the latter among the evils on offer, because there is actually in practice more chance of a disinterested outcome. In Australia, it is arms length funding with a process of peer review. It's about as transparent as it gets. Imperfect, as I said, but as a system it produces a lot of very high quality art that otherwise would be unsustainable.

A

On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin <[redacted]> wrote:
> Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a
> democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already

successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.
>
> Troy Camplin
>
>
>
> _____
> From: Paul Nelson <[redacted]>
> To: [redacted]
> Sent: Sunday, February 22, 2009 3:23:54 PM
> Subject: Re: The Market recognizes talent!
>
> From: Troy Camplin <[redacted]>
> To: [redacted]
> Sent: Friday, February 20, 2009 1:14:23 PM
> Subject: Re: The Market recognizes talent!
>
> One
> can always point to people who in your opinion (and, with this list,
> mine) are at best embarrassing. However, one can also point to the fact
> that Picasso, Monet, and Jasper Johns were all made wealthy during
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> but there's no evidence the government is good at educating people in
> math and reading, let alone good taste. I love how you people have to
> purposefully ignore facts to make your points. Throw up a few straw men
> (and women, in this case) to try to make a "point."
>
> Troy Camplin
>
> I prefer the phrase "People of Straw" but I don't use the market as any
> guide to quality in the arts. In fact, the opposite may be true, but
> when you're a fundamentalist, you say funny things, eh?
> Paul E. Nelson

>
> Global Voices Radio
> SPLAB!
> American Sentences
> Organic Poetry
> Poetry Postcard Blog
>
> Ilalqo, WA [redacted]
>
>
>

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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389. Jeffrey Side
The Argotist Online is going is going offline
Thu 26 Feb 2009

Within the next week or so The Argotist Online will no longer be online, as my web hosting provider is no longer hosting websites. I am in the process of looking for a new host and hopefully the site will be back online before the end of March.

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390. David Baratier
vote for my poem on good reads?
Thu 26 Feb 2009

Here is the link to vote on my poem that is the finalist for March on the Goodreads site. Vote immediately! To directly vote on the poem, use--

http://www.goodreads.com/poll/show/
10300.GOODREADS_MARCH_NEWSLETTER_TOP

Here is the poem

A girl named Scuba

We named our daughter Scuba. I am not sure how it happened, some say we should have named her after a famous literary friend in a career advancing homage, others that it should be a family name, or, if we wanted to stay within

the water element, to invoke the powerful like Poseidon, the great turtle underneath us or re-invigorate a failure like Aquaman or The Prince of Tides. You donâ€™t know what itâ€™s like, you who named your kids before meeting them, you who didnâ€™t spend a week in intensive care waiting for word about an aqueous angel, you who never held water.

-David Baratier

here are the contenders--
http://www.goodreads.com/topic/show/110615.PLEASE_VOTE_FOR_MARCH_S_GOODREADS_POEM_FIVE_FINALISTS

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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391. Poetry Project
Events at The Poetry Project February/March
Thu 26 Feb 2009

Here¹s what¹s coming up at The Poetry Project.

Friday, February 27, 10 PM
Flim Forum Press presents: A Sing Economy

Flim Forum Press presents the poetry anthology A Sing Economy, featuring readings by Jessica Smith, Stephanie Strickland, Jennifer Karmin, Thom Donovan, John Cotter, Jaye Bartell, Kate Schapira, Deborah Poe, Eric Gelsinger, and editors Matthew Klane and Adam Golaski. Flim Forum Press provides space to emerging poets working in a variety of experimental modes. Other FF volumes include the anthology Oh One Arrow and The Alps by Brandon Shimoda.

Monday, March 2, 8 PM
Fanny Howe & Alan Loney

Fanny Howe has written several books of fiction and poetry. Her new collection of essays, The Winter Sun, from Graywolf Press and a story called ³What Did I Do Wrong?² from Flood Editions, are being published Spring 2009. She has

received many awards, including one recently for poetry from the American Academy of Arts and Letters. She teaches at Glenstal Abbey in Ireland every summer. Alan Loney had his first book of poems published in 1971 and began printing in 1974. He was co-winner of the poetry prize in the New Zealand Book Awards in 1977, Literary Fellow at the University of Auckland in 1992, and Honorary Fellow of the Australian Centre at the University of Melbourne 2002-2006. He was Convener of the Conference on the History of the Book in New Zealand at University of Auckland 1995. Loney has published 11 books of poetry, and eight books of prose with a recent emphasis on the nature of the book. Fine editions of his work have been issued by Granary Books, The Janus Press, Barbarian Press, Red Dragonfly Press, Pear Tree Press and The Holloway Press. Formulations of Loney's thinking about the relations between poetry and typography have appeared with Cuneiform Press in Meditatio: the printer printed: manifesto; The printing of a masterpiece published by Black Pepper Press; and Each new book, issued by Peter Koch at Hormone Derange Editions. A short account of Loney's printerly life and a checklist of his first 50 printed books can be found in The Private Library, Winter 2007, and his most recent book of poems is Day's Eye (Rubicon Press, Canada 2008). He was Printer in Residence at the University of Otago for 2008, and an exhibition of his books was held Sept-Oct 2008 at the Christchurch Art Gallery, New Zealand. Website : www.electioeditions.com

Wednesday, March 4, 8 PM
Letters to Poets: Conversations about Poetics, Politics & Community.

Letters to Poets (edited by Jennifer Firestone & Dana Teen Lomax), a collaborative experiment conducted over approximately one year's time, brought together 28 poets from various backgrounds, aesthetics and geographical locations and asked them to write letters to each other. The letters are uncensored: the only condition was that the writing spoke to the poets' most urgent concerns. Please join Eileen Myles, Cecilia Vicuña, Karen Weiser, John Yau, Brenda Coultas, Anselm Berrigan, Brenda Iijima, Jill Magi, Jennifer Firestone, John Yau, Quincy Troupe, Rosamond King, Dana Teen Lomax and Traci Gourdine to read excerpts from the anthology, which was recently published by Saturnalia Books and which Cornel West calls "a courageous and visionary book."

Friday, March 6, 10 PM
Ellie Ga & Marina Temkina: Ugly Duckling Presse Book Release Party

Ellie Ga¹s projects explore the limits of photographic documentation. Her work spans a variety of mediums, often incorporating her exploratory writing, and generally culminating in lectures, slide-presentations, handmade books and instructional installations. Classification of a Spit Stain (Ugly Duckling Presse,

2009) is the result of her two-year project photographing and analyzing stains on city pavements. A combination of urban flaneurie and garbology, Classification of a Spit Stain is a mysterious field guide to the landscape underneath the soles of our shoes. For the Poetry Project Friday Night Series, Ellie will present "The Catalogue of the Lost (and other revelations)" a work done in the lecture format, created during a residency at the Explorers Club (NYC). Comprised of 282 images and lasting approximately 28 minutes, this work focuses on the missing pieces of early explorationlost places, people, and concepts as well as the successes and failures to document ³the unknown." During 2007-2008, Ellie Ga was the artist-in-residence on the Tara, a polar schooner locked in the pack-ice of the Arctic Ocean. Her work from these projects were exhibited recently at the Konstmuseum in Malmo, Galerie du Jour in Paris, and Projekt 0047 in Oslo and PNCA in Portland, Oregon. She has also been an artist-in-residence at the Newark Museum of Art and the Women¹s Studio Workshop. Her performances, videos and installations have been shown in New York at Dispatch, Swiss Institute-Contemporary Art, 16 Beaver, Rubin Museum of Art and Gigantic Art Space. Ellie Ga received her MFA in photography from Hunter College in 2004 and is a founding member of Ugly Duckling Presse. Marina Temkina is a poet and an artist. She is an author of four poetry books in her native Russian, and two artists books made in collaboration with Michel Gerard & published in France. Her new book What Do You Want? will be published by Ugly Duckling Presse this spring. Marina received a National Endowment for the Arts in 1994 and she was a Revson Fellow on the Future of New York at Columbia University. Marina shows her visual art and concrete poetry internationally. Her public art project could be seen on the Second Street Stop of the Hudson-Bergen Light Rail in Hoboken in 2004.

Become a Poetry Project Member! http://poetryproject.com/membership.php

Calendar: http://www.poetryproject.com/calendar.php

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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392. **Angeline, Mary**
Re: [BULK] poetics/poetry of the abject?
Thu 26 Feb 2009

---

please don't backchannel: these suggestions for various poets or texts is far more useful and of interest to me as a teacher of poetry and poetics than the whining boys; can't they backchannel?
yours,
ma

_____

From: Poetics List (UPenn, UB) on behalf of Maria Damon
Sent: Tue 2/24/2009 6:02 PM
To: [redacted]
Subject: [BULK] poetics/poetry of the abject?

dear all
i'm looking for suggestions for poets who work in the abject mode. my grad students would appreciate a list, and all i cd think of were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker, Wojnarowicz, etc.).
backchannel's fine.
thanks!
xo, md

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393. **Marc Nasdor**
Marc Nasdor & Murat Nemet-Nejat reading at Zinc Bar, Sunday, March 8
Thu 26 Feb 2009

Yo
Marc Nasdor & Murat Nemet-Nejat
reading at Zinc Bar Sun, March 8

You've got nothing better to do on a Sunday evening, right? So please join two old poet friends at the Zinc Bar for a reading you won't want to miss. Hope to see you there!

6:30pm
Zinc Bar

82 West 3rd Street (btw Thompson & Sullivan)
NYC

$5 donation

Marc Nasdorâ€™s most recent book is Sonnetailia, published by Roof Books in 2007. Recent poems have appeared in Jacket, The Brooklyn Rail, Shattered Wig Review, and Perfect 8. He was born in Baltimore, Maryland, and lives in New York City. A number of his poems have been published in translation in Hungarian, German and Spanish. His first book-length poem, Treni in Partenza, was published in Temblor 7. He is currently working on a new work of serial poems, Insurgentes.

Murat Nemet-Nejat is the editor of Eda: An Anthology of Contemporary Turkish Poetry. He is presently working on "The Spiritual Life of Replicants," which is a section of the long poem "The Structure of Escape" and which explores the illusionary, ego centric distinctions between the human and the machine -- death is attached to, is an aspect of the ego, and the liberation from it gives hints of eternity. Murat is also translating the Turkish poet Seyhan ErozÃ§elik's book of poetry, Rosestrikes and Coffee Grinds.

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[redacted] - cell

Email: [redacted]
http://www.myspace.com/poodlecannon

↑ Index

394. **François Luong**
Re: The Market recognizes talent!
Fri 27 Feb 2009

Troy,

As I read your responses to George Bowering, I am somewhat struck by their ignorance. First of all, George Bowering probably receives or has received grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to

be much more vibrant and interesting than the vast majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western European countries where the government provides subsidies for its writers and artists.

Best,

françois luong

PS: I am not Canadian or a resident of Canada.

↑ Index

395. Christian Nagler

Emily Abendroth & Miranda Mellis / Real TIme Ethics investigation #1

Fri 27 Feb 2009

Real Time Ethics investigation #1 / Emily Abendroth & Miranda Mellis

a Nonsite Collective Event

Wednesday, March 4th, 7pm
@ Get Lost Books, 1825 Market Street, San Francisco
with a follow-up discussion-experiment March 6th (location tba)

Emily: My talk will be rooted in the findings of an ongoing research project that looks into the history of solitary confinement practices in penal institutions throughout the United States, but most particularly as they/are were utilized at Pennsylvania's Eastern State Penitentiary in the early 1800's and at Guantanamo Bay today. In addition to exploring the material and human conditions of these sites, my process of inquiry aims to conceptually investigate the vocabularies, taxonomies, and social and state understandings that made the ongoing legitimation of these environment's existences possible, and how it might futurally be disrupted.

Miranda: My reading will draw from the text MATERIALISMS, which records and amplifies language derived from two disparate American archives (open cases.) First, from the medical records of a community of iron miners and loggers in Northern Michigan. The medical case files explicitly and implicitly evidence the traumas and abuses of capitalist exploitation. The high diction of the rural doctor who wrote the files between 1900 and 1934, my great-grandfather, describes at once obsolete anesthetics and obsolete aesthetics: literary professionalism. The second vein also pulls from an atavistic 'felt' archive: childhood in a Marxist-Leninist collective in the Haight-Ashbury during the 1970s and 80s. These two materialisms--the production of iron ore and lumber on one end of the century and the production of anti-capitalist ideology

on the other--constitute a framework in which to sound out the contradictions in instrumentalist production and idiom. Here is a link to excerpts from Materialisms in Harp & Altar:

http://www.harpandaltar.com/interior.php?t=s&i=3&p=25&e=47

Emily Abendroth is a writer and artist, alternately residing in the San Francisco Bay area and Philadelphia, where she co-curates the Moles not Molar Reading Series with poet Justin Audia. Her book-length work in progress Muzzle Blast Dander can be found in Refuge/Refugee (Volume 3 of the Chain Link book series). Recent work of hers can be found or is forthcoming in Digital Artifact, Encyclopedia, How2, Pocket Myths, Horseless Review, Eco-poetics, and Cut and Paint. Her chapbook, Toward Eadward Forward was published by Horse less Press this past november. She is currently and ever-so-slowly piecing her way through some writings and thinking on solitary confinement practices in U.S. prisons.

Miranda Mellis is the author of The Revisionist (Calamari Press), Materialisms (Portable press at Yo Yo labs), and Transformer (forthcoming). She is an editor at The Encyclopedia Project and teaches at California College of the Arts. Her various writings may be found in various publications, most currently Modern Painters, Denver Quarterly, and The Believer.

REAL TIME ETHICS is a series of actions and readings and conversations and scores and moment to moment compositions that investigate the time in which we make meaningful sounds at and with each other. Do particular instances of our speech have particular durational frames. How are those instances embodied or disembodied or semi-embodied? What happens when we experiment with these frames? when we don't experiment? when we cease to experiment? In real time? Do our ethics extend beyond the fabula of the 'content' of our speech? Each investigation will consist of a reading/talk/presentation followed-up by a separately scheduled 'activity' that aims to bring a dynamic of the work into the 'real time' of present relation and discourse. www.realtimeethics.blogspot.com

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396. **amy king**

Last Day to Vote for the Poem

Fri 27 Feb 2009

READ:
http://www.goodreads.com/topic/show/110615.PLEASE_VOTE_FOR_MARCH_S_GOODREADS_POEM_TOP_FIVE_FINALI

VOTE:
http://www.goodreads.com/poll/show/10300.GOODREADS_MARCH_NEWSLETTER_TOP

_____

Amy's Alias

http://amyking.org/

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397. Troy Camplin
Exceptionalism Among POets
Fri 27 Feb 2009

Here is a thought=provoking piece:

http://chronicle.com/temp/reprint.php?id=lgpr5t1c6f9r0prghwmp5ytxyds9tmnf

Of course, everyone here is exceptional.

Troy Camplin

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398. Hilary Clark
Re: poetics/poetry of the abject?
Fri 27 Feb 2009

Sorry, to Céline add Lautréamont.

Hilary

Quoting George Bowering <[redacted]>:

> *First name that came to mind was the great late John Newlove.*
>
> *gb*
>
> *On Feb 24, 2009, at 5:02 PM, Maria Damon wrote:*
>
> *dear all*
> *i'm looking for suggestions for poets who work in the abject mode.*
> *my grad students would appreciate a list, and all i cd think of*
> *were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker,*
> *Wojnarowicz, etc.).*
> *backchannel's fine.*
> *thanks!*
> *xo, md*

> *welcome.html*
>
> *George Bowering, DLitt.,*
> *Big as all indoors.*

↑ Index

399. **Ryan Daley**
Re: Secretary of the Arts
Fri 27 Feb 2009

Troy,

Your words again, if rearranged, call for order. Order is what you ask for, not context.

See for yourself:

Nonsense. There since anything can be asserted, I guess context doesn't matter. Decontextualizing says possible debate or even thinking Without context "is no God." we all want to whatever we read or experience meaning.

Thus, the Bible cuts off an atheistic book and The full quote is "The fool says in his heart, at God attribute any complete opposite of the previous claim.." In context, we can just the means rational discussion

An example declares God's nonexistence: Context is king. Without it, it is, the impossible is all Bible.

--

I don't know about the context argument here. It seems that you've been presented with a very concrete outline (via Jason's email) about what and how the govt. should act in regards to art. To answer all this with "context is king" seems almost to point out the basely obvious.

-Ryan

On Thu, Feb 26, 2009 at 10:29 AM, Troy Camplin <[redacted]>wrote:

> *I guess context doesn't matter. Without context, we can just attribute any meaning at all we want to whatever we read or experience. Decontextualizing cuts off all possible debate or even thinking.*
>
> *An example: the Bible says "There is no God." Thus, the Bible is an atheistic book and declares God's nonexistence. Nonsense. The full quote is "The fool says in his heart, "There is no God." In context, it means the*

complete opposite of the previous claim.

Context is king. Without it, rational discussion is impossible, since anything can be asserted.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Tuesday, February 24, 2009 5:42:44 PM
Subject: Re: Secretary of the Arts

Aw, the old "context" defence!

On Feb 22, 2009, at 5:16 PM, Troy Camplin wrote:

Context is important to understand meaning as well. Knowing the context helps to understand the referent. I'm not saying it was a good sentence -- a good sentence would have read, "As someone whose family were artists in WWII Europe, you . . . , I would think." -- but the referent is in fact clear in context of the discussion. It also helps when you don't conveniently cut off the rest of the sentence, thus eliminating context further.

Troy Camplin

From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 12:12:46 PM
Subject: Re: Secretary of the Arts

Methinks the phrase modifies the verb of the clause that follows it.

HJ

On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[redacted]> wrote:
No, the sentence went this way: "As someone whose family were artists in WWII Europe, I would think . . .. "

That is an "I", not a "you". The phrase modifies the pronoun that then

becomes the subject of the sentence.

Unless grammar is a matter of the "free" market---

gb

On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:

No. I was responding to the person saying that her family was from Europe.
The phrase "As someone whose family were artists in WWII Europe" refers to
"you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 10:23:05 PM
Subject: Re: Secretary of the Arts

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----

Date: Tue, 17 Feb 2009 23:30:40 -0800
From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of George Bowering <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

As someone whose family were artists in WWII Europe, I would think

Was your family in Eastern Europe or Western Europe?

George H. Bowering, OUH
Born without a religion.

George Bowering
Scourge of modifier danglers.

George Bowering, M.A.
Acclaimed for his modesty.

guidelines

--
Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>

George H. Bowering

> *Wishes your happiness.*

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400. Charles Alexander
Re: poetics/poetry of the abject?
Fri 27 Feb 2009

Isn't Baudelaire important here? Or are you only thinking of living poets?

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Feb 26, 2009, at 10:50 AM, George Bowering wrote:

> *First name that came to mind was the great late John Newlove.*
>
> *gb*
>
> *On Feb 24, 2009, at 5:02 PM, Maria Damon wrote:*
>
> *dear all*
> *i'm looking for suggestions for poets who work in the abject mode.*
> *my grad students would appreciate a list, and all i cd think of*
> *were Alan Sondheim, Mez, and a bunch of novelists (Genet, Acker,*
> *Wojnarowicz, etc.).*
> *backchannel's fine.*
> *thanks!*
> *xo, md*
>
> *welcome.html*
>
> *George Bowering, DLitt.,*
> *Big as all indoors.*
>
> *welcome.html*

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401. **Charles Alexander**
Re: poetics/poetry of the abject?
Fri 27 Feb 2009

If you're thinking of Kristeva's definition of the abject, where meaning breaks down because of the loss of the distinction between subject and object or self and other, often occurring in response to a corpse, or shit, sewage, something spoiled, possibly death as a presence, etc. -- then wouldn't a lot of poetry come in, say Mei-mei Berssenbrugge's Endocrinology (and certainly, among visual artists, Kiki Smith works at times in the realm of the abject -- Smith is Berssenbrugge's collaborator in Endocrinology)? Or what about a poem like Charles Olson's "On Cole's Island" in Maximus, where Olson encounters "Death" and his own subjectivity comes into question? And does a work like bpNichol's Selected Organs bring a wry humorous twist to the abject, where autobiography is told from the perspective of one human's organs?

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Feb 26, 2009, at 10:16 AM, cris costa wrote:

> *Hi,*
>
> *I'm not entirely sure what the "abject mode" means. But I can suggest some writers where the abject features in their work. Maily Canadians because that's what I have in front of me.*
>
> *Rita Wong. Forage weaves in and out of the abject, weaves the abject to the object. Darn good poetry too.*
>
> *In terms of the abject via the body/women/etc.: Nicole Brossard's older stuff, particularly in These Our Mothers. Stuff in Daphne Marlatt/Bestsy Warland's collaborative work (they also have stuff in there that isn't directly about the woman's body, but brings the abject to the forefront).*
>
> *That's all that comes to mind right now.*
>
> *c.*

> *Date: Tue, 24 Feb 2009 19:02:01 -0600*
> *From:* [redacted]
> *Subject: poetics/poetry of the abject?*
> *To:* [redacted]
>
> *dear all*
> *i'm looking for suggestions for poets who work in the abject mode. my*
> *grad students would appreciate a list, and all i cd think of were*
> *Alan*
> *Sondheim, Mez, and a bunch of novelists (Genet, Acker,*
> *Wojnarowicz, etc.).*
> *backchannel's fine.*
> *thanks!*
> *xo, md*
>
> *welcome.html*
>
> ---
> *How fun is this? IMing with Windows Live Messenger just got better.*
> *http://www.microsoft.com/windows/windowslive/products/messenger.aspx*
> *welcome.html*

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402. **Mark Weiss**

Re: The Market recognizes talent!

Fri 27 Feb 2009

Brava, Alison.

At 04:20 PM 2/26/2009, you wrote:
>I live in a country where there is government subsidy for the arts. It
>is by no means a bad thing. It is vastly prefereble for, say, poetry
>publishers to be subsidised to publish poetry books than the system
>you have in the US, where publishers run competitions charging
>appellants to enter so they can continue to publish books, which
>creates a competition culture that is, to my mind, more corrupting by
>far. Your deep study of history, Troy, will have shown you that while
>some art can be self-supporting, much of it, and much of the stuff we
>now consider most valuable, was only sustained by some form of
>patronage. Money has to come from somewhere; whether it's a wealthy
>patron or a government sponsored organisation, and someone has to
>decide where it ought to go, and sometimes it will be wasted and
>sometimes it will not. And any scheme is going to be imperfect. There
>wil be patrons with exercrable taste who only want to be flattered,
>corporations with no taste at all which only want to be flattered, and

>governments who only want to tick a bunch of bureaucratic boxes. But
>in a democracy, I'd rather choose the latter among the evils on offer,
>because there is actually in practice more chance of a disinterested
>outcome. In Australia, it is arms length funding with a process of
>peer review. It's about as transparent as it gets. Imperfect, as I
>said, but as a system it produces a lot of very high quality art that
>otherwise would be unsustainable.
>
>A
>
>
>
>On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin <[redacted]> wrote:
> > Now there's a fundamentalist statement: "the opposite may be
> true." The market sometimes recognizes talent, sometimes not. It is
> an imperfect arbiter of taste. What it does do, though, is allow
> for a wide variety of options. The government does not give you
> options. It is a monopoly. You get what they give you, or nothing.
> Don't like government-brand corn? Too bad. Don't like the
> government-brand car? Too bad. Don't like government-brand art? AH,
> but there's the rub, isn't it? Nobody here wants to believe there
> will be government-brand art. Except that the government simply
> cannot support everyone who says they are an artist. There must be
> someone deciding who gets supported. Who is that going to be? You?
> I don't think so. Me? Don't think so. This year it may be someone
> with whom you agree; next year it may be someone with whom you
> never agree. Or should there be a democratic vote? Do you really
> want art by democratic vote? How many here write anything a
> > democratic majority would want to read? Perhaps a committee?
> Similar problems arise, just on a smaller scale. In fact, it has
> the problems of both situations. How, then, is funding to be
> determined? How much funding? To whom will funding go? The safe bet
> would be to give it to those who are already successful -- but
> then, if they are already successful, why do they need government
> funding? And if they are not successful, how does the government
> determine who to give funding to, who to support? Based on
> production? Well, then, what prevents us from having cheaters, who
> will produce just enough really bad art to get the funding just so
> they don't have to go get a "real" job? I think about all these
> things and look at the history of government support for the arts
> and cannot come to any other conclusion that government funding for
> the arts is bad for the arts.

> >
> > Troy Camplin
> >
> >
> >
> > _____
> > From: Paul Nelson <[redacted]>
> > To: [redacted]
> > Sent: Sunday, February 22, 2009 3:23:54 PM
> > Subject: Re: The Market recognizes talent!
> >
> > From: Troy Camplin <[redacted]>
> > To: [redacted]
> > Sent: Friday, February 20, 2009 1:14:23 PM
> > Subject: Re: The Market recognizes talent!
> >
> > One
> > can always point to people who in your opinion (and, with this list,
> > mine) are at best embarrassing. However, one can also point to the fact
> > that Picasso, Monet, and Jasper Johns were all made wealthy during
> > their lifetimes. I may not like Britney Spears, but I'm also not going
> > to deprive anyone of her, either, if that's what they like. If you want
> > to try to educate people to have better taste, that's fine and good --
> > but there's no evidence the government is good at educating people in
> > math and reading, let alone good taste. I love how you people have to
> > purposefully ignore facts to make your points. Throw up a few straw men
> > (and women, in this case) to try to make a "point."
> >
> > Troy Camplin
> >
> > I prefer the phrase "People of Straw" but I don't use the market as any
> > guide to quality in the arts. In fact, the opposite may be true, but
> > when you're a fundamentalist, you say funny things, eh?
> > Paul E. Nelson
> >
> > Global Voices Radio
> > SPLAB!
> > American Sentences
> > Organic Poetry
> > Poetry Postcard Blog
> >
> > Ilalqo, WA [redacted]

> >
> >
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>
>
>--
>Editor, Masthead: http://www.masthead.net.au
>Blog: http://theatrenotes.blogspot.com
>Home page: http://www.alisoncroggon.com
>

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403. **amy king**
Re: On Greatness & Them That Do It -- On Orr Of
Fri 27 Feb 2009

Exactly. The masculine 'thrust' implied re: Orr's query weren't no accident ...

_____

Amy's Alias

http://amyking.org/

--- On Thu, 2/26/09, Halvard Johnson <[redacted]> wrote:
From: Halvard Johnson <[redacted]>
Subject: Re: On Greatness & Them That Do It -- On Orr Of
To: [redacted]
Date: Thursday, February 26, 2009, 1:44 PM

Impotent is right!

Hal

On Thu, Feb 26, 2009 at 9:23 AM, amy king <[redacted]> wrote:

> Nearly no discussion on this impotent topic - just wonderin:
>
> http://amyking.wordpress.com/2009/02/26/on-greatness-them-that-do-it/
>
>
> _____
>
>
>
> Amy's Alias

>
> http://amyking.org/
>
>
>
guidelines
>
>

--

Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

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404. Michael Tod Edgerton
Re: poetics/poetry of the abject?
Fri 27 Feb 2009

As for contemporary poets, Lara Glenum's Hounds of No and Maximum Ga Ga, both from Action Books, come readily to mind as a perfect fit. Maybe also Ariana Reynes's The Cow. D. A. Powell addresses this at times re: HIV/AIDS and homophobia, as did the performance artist Diamanda Galas in the 80s. If you're heading back to Baudelaire, another suggestion along those lines would be Nerval. I think Kristeva, in fact wrote about him in The Powers of Horror (although, on second thought, that may be Black Sun). Maybe check out Jaime Saens's The Night?

If you could share your list when you're done, that'd be great!

Michael Tod Edgerton

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that? ~ Ann Hamilton, in an interview about her installation, Indigo Blue

--- On Fri, 2/27/09, Charles Alexander <[redacted]> wrote:
From: Charles Alexander <[redacted]>

Subject: Re: poetics/poetry of the abject?
To: [redacted]
Date: Friday, February 27, 2009, 10:01 AM

Isn't Baudelaire important here? Or are you only thinking of living poets?

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Feb 26, 2009, at 10:50 AM, George Bowering wrote:

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>
> gb
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> On Feb 24, 2009, at 5:02 PM, Maria Damon wrote:
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>> backchannel's fine.
>> thanks!
>> xo, md
>>
>>
>
> George Bowering, DLitt.,
> Big as all indoors.
>
>

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405. **Maria Damon**
Re: poetics/poetry of the abject?
Fri 27 Feb 2009

---

not just living poets. thanks to all so far...

Charles Alexander wrote:
> Isn't Baudelaire important here? Or are you only thinking of living
> poets?
>
>
> charles alexander
> chax press
> [redacted]
> 411 N 7th ave, suite 103
> tucson arizona 85705
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>> George Bowering, DLitt.,
>> Big as all indoors.
>>
>>
>
>

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406. Natalie Knight

ZINC BAR 3/15: Laura Sims, Natalie Knight, James Belflower

Fri 27 Feb 2009

ZINC/TALK READING SERIES PRESENTS

3/15/09

Laura Sims, Natalie Knight and James Belflower

Laura Sims is the author of two books of poems: Practice, Restraint, (winner of the 2005 Fence Books Alberta Prize), and Stranger (Fence Books, 2009). Her book reviews and essays have appeared in Boston Review, New England Review, Rain Taxi, and The Review of Contemporary Fiction, and she has recently published poems in the journals Denver Quarterly, Colorado Review, CAB/NET, and Crayon. She lives in Brooklyn, New York, and teaches writing at Baruch College in Manhattan.

Natalie Knight has two chapbooks forthcoming Spring 2009: *Xenia* from Furniture Press (Baltimore, MD) and *prairies*, an e-chapbook from Scantily Clad Press (Madison, WI). She is currently finishing a series of poems entitled *ARCHIPELAGOS*. Excerpts can be found online at *Octopus*. She has performed Kenneth Gaburo's *Maledetto*: A Composition for Seven Virtuoso Speakers, participated in a group reading/sounding of *Finnegans Wake*, and continues to perform in Rodrigo Toscano's Collapsible Poetics Theater. Originally from Western Washington, she lives in upstate New York where she is a Carson Carr Diversity Scholar and PhD student at the University at Albany, SUNY.

And Also a Fountain, James Belflowerâ€™s collaborative chapbook with Anne Heide and J. Michael Martinez, is forthcoming from NeOPepper Press in 2009. He was a finalist for the 2008 Sawtooth Prize, Slope Editions Book Prize and the National Poetry Series, and won the 2007 *Juked Magazine *poetry prize*. *His poems, reviews, and essays appear or are forthcoming in: *Jacket, EOAGH, Denver Quarterly, Octopus, LIT, First Intensity, 580 Split, Konundrum Engine, Coconut * and *Abovo, *among others. He runs PotLatchpoetry.org, a website dedicated to the gifting and exchange of poetry resources.

Meek, perky, inscrutable & outrageous, ZINC-TRS seeks to connect the impossible with the irresolvable â€¨& leave everyone more open to the world around them, then they were when they entered the place.

All ZINC-TRS events begin at 6:30pm on Sunday.

82 West 3rd Street

(btw Thompson & Sullivan)

Greenwich Village

New York NY 10012

tel. 212-477-ZINC

ZINC-TRS is at 90 West Houston between Laguardia & Thompson in New York City's Greenwich Village. Subway: ACEBDFV to west 4th street. NR to Spring. 1/9 to Houston.

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407. John Cunningham
Re: The Market recognizes talent!
Fri 27 Feb 2009

Canada has a similar system. However, rather than just relying on government largesse to determine what is and isn't art, most literary publications also run poetry, short story, etc. contests to subsidize this rather than condemning themselves to being wholly dependent upon the tyranny of those fat asses in Ottawa. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Alison Croggon
Sent: February-26-09 3:21 PM
To: [redacted]
Subject: Re: The Market recognizes talent!

I live in a country where there is government subsidy for the arts. It is by no means a bad thing. It is vastly prefereble for, say, poetry publishers to be subsidised to publish poetry books than the system you have in the US, where publishers run competitions charging appellants to enter so they can continue to publish books, which creates a competition culture that is, to my mind, more corrupting by far. Your deep study of history, Troy, will have shown you that while some art can be self-supporting, much of it, and much of the stuff we now consider most valuable, was only sustained by some form of patronage. Money has to come from somewhere; whether it's a wealthy patron or a government sponsored organisation, and someone has to decide where it ought to go, and sometimes it will be wasted and sometimes it will not. And any scheme is going to be imperfect. There wil be patrons with exercrable taste who only want to be flattered, corporations with no taste at all which only want to be flattered, and governments who only want to tick a bunch of bureaucratic boxes. But in a democracy, I'd rather choose the latter among the evils on offer, because there is actually in practice more chance of a disinterested outcome. In Australia, it is

arms length funding with a process of peer review. It's about as transparent as it gets. Imperfect, as I said, but as a system it produces a lot of very high quality art that otherwise would be unsustainable.

A

On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin <[redacted]>
wrote:
> Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic
vote? Do you really want art by democratic vote? How many here write anything a
> democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.
>
> Troy Camplin
>
>
>
> _____
> From: Paul Nelson <[redacted]>
> To: [redacted]

> Sent: Sunday, February 22, 2009 3:23:54 PM
> Subject: Re: The Market recognizes talent!
>
> From: Troy Camplin <[redacted]>
> To: [redacted]
> Sent: Friday, February 20, 2009 1:14:23 PM
> Subject: Re: The Market recognizes talent!
>
> One
> can always point to people who in your opinion (and, with this list,
> mine) are at best embarrassing. However, one can also point to the fact
> that Picasso, Monet, and Jasper Johns were all made wealthy during
> their lifetimes. I may not like Britney Spears, but I'm also not going
> to deprive anyone of her, either, if that's what they like. If you want
> to try to educate people to have better taste, that's fine and good --
> but there's no evidence the government is good at educating people in
> math and reading, let alone good taste. I love how you people have to
> purposefully ignore facts to make your points. Throw up a few straw men
> (and women, in this case) to try to make a "point."
>
> Troy Camplin
>
> I prefer the phrase "People of Straw" but I don't use the market as any
> guide to quality in the arts. In fact, the opposite may be true, but
> when you're a fundamentalist, you say funny things, eh?
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
> American Sentences
> Organic Poetry
> Poetry Postcard Blog
>
> Ilalqo, WA [redacted]
>
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

408. **John Cunningham**
Re: The Market recognizes talent!
Fri 27 Feb 2009

Strange! Very strange! I'm hearing more and more that Canada is reputed to be a hotbed of poetic innovation and yet, from inside Canada, what is more apparent is Canada's hidebound traditionalism. There seems to be only two regions of Canada where the radical reigns supreme - Montreal and Vancouver. Fortunately for Bowering, he came of age in a place and of a time when this radicalism was supreme - and only because of the presence of U.S. poets (the Black Mountain Projectionists). A similar thing is happening in Vancouver today as a result of the presence of the Kootenay School of Writing which can be attributed to Language Writing. Montreal profited from its connections to France and the Tel Quel group, Quebec, Canada's French province, being the first to have access to postmodernist literature. If not for the presence of bpNichol, Steve McCaffrey, Stevie Ross Smith and other sound and concrete poets who were definitely in the minority, English Canada would continue to suffer from ossification - something it continues to suffer from today. An interesting Canadian writer which you mention, Francois, is Erin Moure who was born and raised in the most conservative of Canadian provinces, Alberta, (Canada's Texas) but who left in her early twenties for Vancouver and then left there for Montreal benefiting from the radicalism of both. But Canada as more interesting poetically than the U.S., hardly! Perhaps on an equal footing as a result of U.S. influence, but not more than. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Fran çois Luong
Sent: February-27-09 1:33 AM
To: [redacted]
Subject: Re: The Market recognizes talent!

Troy,

As I read your responses to George Bowering, I am somewhat struck by their ignorance. First of all, George Bowering probably receives or has received grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to be much more vibrant and interesting than the vast majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western

European countries where the government provides subsidies for its writers and artists.

Best,

françois luong

PS: I am not Canadian or a resident of Canada.

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409. **Roy Exley**
Re: Poetics/Poetry of the Abject
Fri 27 Feb 2009

Hi Maria,

Havwe a look at the work of the Irish poet, Ciaran Berry, particularly his 'The Sphere of Birds' published by Gallery Press.

Regards,
Roy Exley.

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410. **cris costa**
Re: The Market recognizes talent!
Fri 27 Feb 2009

It's good to see someone south of the boarder standing up for government funding in Canadian arts. Thanks Francois. To add to that, it is the government funding allows all the talented writers (particularly the ones mentioned below) to create their work and distribute it, because although their work is brilliant, it's not easily digestible (in terms of what the market requires for consumption), and therefore opposed to the principles that govern "the market".

However, a major problem that I noticed from the start of this debate is that it is taking for granted (in life, in this conversation) that "the market" indeed has skills of discernment. The market cannot recognize anything. It's not a person, nor does it have eyes, or thoughts, or feelings. Though "the market" may require humans to exist or to perpetuate itself, human "taste" (as relative and arbitrary as that may be) plays a minuscule role in determining what is produced by the market. In order for the market to operate as it does, it requires "efficiency" (translate: cheap products, made quickly, sold for a lot of money). Human desire comes into play at one point or another, but psychoanalysts and cultural theorists across the board have demonstrated time and again that desire is just as easily appeased with simulation and simulacra as it is with the "authentic" thing.

Therefore, the market generates "schlock and kitsch" (as the big ol' F.J. puts it) in order to sustain itself. The subject who is fully immersed in the market--that is the ideal market-subject who can supposedly discern--is equally satisfied with kitsch as it is with anything else.

Perhaps you're not. And I think, neither are most people on this listserv. Which is the point I'm making.

So three cheers for government funding for the arts!

-c.

> *Date: Fri, 27 Feb 2009 02:32:53 -0500*
> *From:* [redacted]
> *Subject: Re: The Market recognizes talent!*
> *To:* [redacted]
>
> *Troy,*
>
> *As I read your responses to George Bowering, I am somewhat struck by their ignorance. First of all, George Bowering probably receives or has received grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to be much more vibrant and interesting than the vast majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western European countries where the government provides subsidies for its writers and artists.*
>
> *Best,*
>
> *françois luong*
>
> *PS: I am not Canadian or a resident of Canada.*

Windows Live Messenger. Multitasking at its finest.
http://www.microsoft.com/windows/windowslive/products/messenger.aspx

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411. Marcus Bales
Re: Gift Economy
Fri 27 Feb 2009

The problem with Paul Nelson's objection to Troy's notion that a free market is a good judge of artistic merit is that it means Paul has put himself in an

untenable position: he's implicitly arguing that some poems are better than others, and that some people can tell which ones those poems are -- it's an elitist position, one that will get him in a lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater. Be careful, Paul! You just can't say that some poems are better than others, or some poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)" <[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

> *Like most of your arguments, you base your stand on a false dich*
> *Troy,*
>
> *Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.*
>
> *What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.*
>
> *from Wikipedia:*
>
> *A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.*
> *Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a*
> *form of reciprocal altruism.*
> *The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.*
> *In a planned economy, goods and services are distributed by explicit*
> *command and control rather than informal custom; in barter or market*

economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]

Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One
can always point to people who in your opinion (and, with this
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Poetry Postcard Blog

Ilalqo, WA [redacted]

> --
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.3 - Release Date: 2/22/2009 12:00 AM*

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412. **Marcus Bales**
Re: The Market recognizes talent!
Fri 27 Feb 2009

The underlying issue here, though, is not how, of the many ways there are, to encourage excellence, but whether there is anything in the field of literature, or even of art in general, that can be reliably agreed to as excellence.

Can you imagine describing an engineer's work, or a doctor's, or any of innumerable other professions' work, as "Nuyorican" or as "representative of the Black experience" or as "diasporic" or "emblematic of the queer community" or "lesbian" or in terms of any other non-volitional category? Isn't it, in fact, simply not done in the best circles any more to say such things as "you throw well for a girl" or "you fly a plane well for a black guy" or "you shoot well for a queer"? Why is it, then, that you approve of saying and reading "you write good poems for a lesbian, foreigner, Muslim, whatever"?

Marcus

On 26 Feb 2009 at 7:26, Jason Quackenbush wrote:

Date sent: Thu, 26 Feb 2009 07:26:57 -0800
Send reply to: "Poetics List (UPenn, UB)" <[redacted]>
From: Jason Quackenbush <[redacted]>
Subject: Re: The Market recognizes talent!
To: [redacted]

> *you're making a categorical error in this argument. you assume a government monopoly in a circumstance where there is no reason to expect one. certainly there is no government monopoly on aerospace research despite the fact that NASA is a government agency specifically created to do that. There isn't even a monopoly on some traditional government monopolies anymore, now that we've outsourced military logistical support to private industry and begun funding religious community service organizations with federal tax dollars.*

WHile i'm not a huge fan of the secretary of the arts idea, i would like to see the NEA get more money and more money available for NEA grants. Certainly in literature as well as in various visual arts fields and a few of the performing arts, the market doesn't do a very good job of supporting them. Many function on the good will of patrons, as artists in the western world always have. I don't see any reason why the government can't be just another patron.

On Feb 24, 2009, at 5:48 PM, Troy Camplin wrote:

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

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> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted]
>
> *welcome.html*
>
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> --
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> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.3 - Release Date: 2/22/2009 12:00 AM*

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413. Pam Brown
calling a reviewer for jacket magazine
Fri 27 Feb 2009

Hello Poeticists,

If you would like to review
John Kinsella's recent book
Divine Comedy: Journeys Through a Regional Geography
for Jacket magazine
please contact me via the back channel
[redacted]

For further info on the book :
http://www.uqp.uq.edu.au/book_details.php?id—80702236662

Thanks very much,
Cheerio from Pam

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/

associate editor : http://jacketmagazine.com/

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414. Pam Brown
arts funding in oz
Sat 28 Feb 2009

Hi Alison,

> *In Australia, it is arms length funding with a process of peer review. It's about as transparent as it gets. Imperfect, as I said*

and at the end of the arm there is the hand that you should probably have shaken a few times in order to land a writing grant

so often, it comes down to who you know - let me lie in the arms of a peer who likes my poems

yep, imperfect, as you said

Australia - a tiny pond teeming with grant applicants

Pam

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415. Marcus Bales
Re: Secretary of the Arts
Sat 28 Feb 2009

> *From: Patrick Dillon <[redacted]>*
> *The market, whether it is communist, socialist or absolutely laissez-faire*
> *operates within parameters defined by the government. That is one of the*
> *major roles of government. It doesn't "naturally occur." To claim that it*
> *naturally occurs would mean that it operates independently of government and*
> *would hence be ideological.*

First, it is not the case that any argument or statement, or, in fact, anything, that operates independently of government is "hence ideological". Whether a belief system is enforced by a government or not is not what makes an argument or statement ideological. Government, in fact, has nothing whatever to do with whether a thing is ideological. Governments come after ideology, not before, if they come at all.

Second, the market also comes before governments, not before. Governments are invented to enforce ideologies and markets, not the other way around. There is no need for government where there is no clash of ideologies or needs. The point of government is to try to regulate those human interactions that create conflict.

Marcus

> *So perhaps your response post is based on a misunderstanding. Perhaps when you said "Naturally-occurring" you really meant that it "occurs naturally," which would still be less than perfect but more in line with what you were going on about in your response.*
>
> *On Thu, Feb 19, 2009 at 9:27 AM, Christopher Leland Winks <[redacted]>wrote:*
>
> *Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the free market and indeed helped create it -- one can engage in free trade OF enslaved peoples and there was quite a lot of competition back in the slavetrading days. There's your natural classicism -- Thomas Jefferson looking out from his Palladian, pseudo-Greek big house (built by slave labor), watching the forced labor (his property, which for you is an inalienable right). In fact, those Southern slaveowners who read at all were fond of comparing themselves to the ancient Greeks (who had a little business going with domestic slavery and mine-laborers). Natural classicists, every one of them, to a man! How about prison labor nowadays, Mr. Camplin. Seems to me you've got a lot of those in Texas; indeed, I bet the desks and blue-books in your "Institute" were made by prison labor. Oh, and if you want to note the connections of Nazi death camps to free-market*

economics, check out the chapter "This Side of Good
and Evil" from Primo Levi's "If This Is a Man." But then again,
Levi was
a partisan with a socialist resistance group during World War II,
so
clearly, by your lights, he was worse than his captors because he
explicitly
wanted to bring back chattel slavery.

Hard to talk with free-market fanatics, who bow down to Mammon,
call it a
"naturally occurring system" (like viruses), and rant about
government
financing of the arts without devoting one word to government
financing of
incomparably more destructive institutions like the Defense
Departmen.
Henceforth I will cease and desist where you are concerned, Mr.
Camplin,
and leave you to your blinkered ideological complacency, your
"Thoughts of
Chairman Frederick," and your plantation ideology of natural
classicism.

----- Original Message -----
From: Troy Camplin <[redacted]*>*
Date: Wednesday, February 18, 2009 3:12 pm
Subject: Re: Secretary of the Arts
To: [redacted]

There were attempts to bring back chattel slavery. They were
known as
the Soviet Union, the Communist East Bloc, Communist China, Cuba
--
now even Venezuela's trying to get in on the act. Slavery was
and is
the complete opposite of the free market. One is not free if one
is a
slave. Thus, one cannot engage in free trade if one is a
slave.

In fact, you have your metaphor wrong. Free markets are
naturally
occurring systems. Thus, belief in them is like belief in
evolution.
Various socialist utopias are based entirely on ideology, and

*thus are
more like creationism and intelligent design. In fact, both socialism
and creationism posit the existence of a benign ruler-creator who
loves us and only wants what is best for us, if only we believe in
him.*

Troy Camplin

---

*From: Christopher Leland Winks <[redacted]>
To: [redacted]
Sent: Tuesday, February 17, 2009 9:23:11 AM
Subject: Re: Secretary of the Arts*

*In fact, there's a persuasive case to be made that slave markets were
the perfect, ideal expression of free markets -- human flesh to the
highest bidder, unimpeded by nasty old government intervention. So
here's a modest proposal for Mr. Camplin: let's solve poverty by
bringing back chattel slavery. The banks -- many of which got their
start on the proceeds of slavery, e.g., Barclay's Bank -- would be
simply delighted. The prisons can get into the act, as indeed they
are places where quasi-slave labor is perpetrated. But in the real
world, free markets are never free, and belief in them is rather like
believing in creationism.*

*And this business about the "economy" showing signs of "recovery" --
tell that to the tens of thousands of people losing their jobs as the
weeks go by. But then again, maybe Mr. Camplin can start a program
(privately funded, of course) to set them up as slave-traders,
overseers, or lacking that, slaves.*

----- Original Message -----
From: Ryan Daley <[redacted]>
Date: Friday, February 13, 2009 11:05 pm
Subject: Re: Secretary of the Arts
To: [redacted]

> Free markets are NOT naturally occurring. To establish free markets,
> tariffs, monopolies, slavery, theft and mismanagement were involved.
> NONE of
> these things is natural.
>
> On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <[redacted]>wrote:
>
> > Military and foreign affairs are things allowed by the Constitution
> and
> > within the proper purview of government. I would get rid of the

> Sec. of
> > Treasury, Sec. of Education, Sec. of Labor, Sec. of Commerce,
Sec.
> of
> > Transportation, Sec. of Housing and Urban Dev., Sec. of the
> Interior, Sec.
> > of Agriculture, Sec. of Energy, and, of course, as mentioned,
Sec.
> of
> > Education.
> >
> > I also would not have bailed out any companies, as that is not
the
> job of
> > government, either. Had the government not interfered in the
market
> in the
> > first place, we wouldn't have had this particular crisis,

and if

> they had
> > just let those who made the mistakes they did fail rather than
rewarding
> > them for having failed, the recession would be over by now. The

> economy is
> > already showing signs of recovery -- but don't worry, this
> "bailout" bill
> > just passed will squash that.
> >
> > My political ideology, btw, is not Right-wing. And supporting
free
> markets,
> > a naturally-occurring, self-organizing system, is not ideological
> at all --
> > it's like saying I support the existence of deserts on the 30th
parallel.
> > Opposing deserts being on the 30th parallel is ideological.
> >
> > Troy Camplin
> >
> >
> >
> > _____
> > From: George Bowering <[redacted]>
> > To: [redacted]
> > Sent: Wednesday, February 11, 2009 2:11:27 PM
> > Subject: Re: Secretary of the Arts
> >
> > You're right.
> > That right-wing view should also encompass those other areas of
life.
> > No more cabinet ministers for the military, foreign affairs, the
treasury,
> > any of that stuff.
> > Turn them all over to the "Free" Enterprise people,
> > you know--the anti-socialists who are being bailed out

now.
> >
> > gb
> >
> >
> > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
> >
> > > I could not disagree with such an idea more. Here's my
> explanation why:
> > http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
> > >
> > > Troy Camplin
> > >
> > >
> > >
> > > _____
> > > From: Maria Damon <[redacted]>
> > > To: [redacted]
> > > Sent: Monday, February 9, 2009 6:50:04 PM
> > > Subject: Secretary of the Arts
> > >
> > > Quincy Jones has started a petition to ask President
Obama to

> appoint a
> > Secretary of the Arts. While many other countries have
had
> Ministers of Art
> > or Culture for centuries, The United States has never
created
such
> a
> > position. Those in the arts need this and the country need
the
arts--now
> > more than ever. Please take a moment to sign this
important
> petition and
> > then pass it on to your friends and colleagues.
> > >
> > > http://www.petitiononline.com/esnyc/petition.html <
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> > Mr. G. Bowering, OC
> > One foot in the cradle.
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No virus found in this incoming message.
Checked by AVG.
Version: 7.5.552 / Virus Database: 270.11.2/1965 - Release Date: 2/21/2009 3:36 PM

↑ Index

416. **Jason Quackenbush**
Re: The Market recognizes talent!
Sat 28 Feb 2009

---

well, i generally don't care for such work. if it has to rely on expressing an experience of a community rather than an individual to earn praise then probably it's fairly weak.

that having been said, saying something comes out of a community and expresses something about that community is not a qualifier it's generally much more descriptive and not at all evaluative in the way that "you throw well for a girl" is. The latter expresses the opinion that girls don't generally throw well, but saying that something is representative of the Black experience in America, as one might rightly say of Hughes's "The Negro Speaks of Rivers" or Baraka's "Black People," doesn't contain that same qualitative load. Indeed in the case of the poets cited, I think it's fairly clear that what's being described is precisely the content of the poem, not the poems relative worth. Go to enough poetry slams and you'll see plenty of sexuality/race/political poetry that while it may be any of the phrases you cite, and rightly called so, but also happens to blow donkeys.

On Feb 28, 2009, at 4:35 AM, [redacted] wrote:

> *The underlying issue here, though, is not how, of the many ways there are, to*
> *encourage excellence, but whether there is anything in the field of literature, or even of*
> *art in general, that can be reliably agreed to as excellence.*
>
> *Can you imagine describing an engineer's work, or a doctor's, or any of innumerable*
> *other professions' work, as "Nuyorican" or as "representative of the Black experience"*
> *or as "diasporic" or "emblematic of the queer community" or "lesbian" or in terms of*
> *any other non-volitional category? Isn't it, in fact, simply not done in the best circles any*
> *more to say such things as "you throw well for a girl" or "you fly a plane well for a black*
> *guy" or "you shoot well for a queer"? Why is it, then, that you approve of saying and*
> *reading "you write good poems for a lesbian, foreigner, Muslim, whatever"?*
>
> *Marcus*

On 26 Feb 2009 at 7:26, Jason Quackenbush wrote:

Date sent: Thu, 26 Feb 2009 07:26:57 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Jason Quackenbush <[redacted]>
Subject: Re: The Market recognizes talent!
To: [redacted]

you're making a categorical error in this argument. you assume a government monopoly in a circumstance where there is no reason to expect one. certainly there is no government monopoly on aerospace research despite the fact that NASA is a government agency specifically created to do that. There isn't even a monopoly on some traditional government monopolies anymore, now that we've outsourced military logistical support to private industry and begun funding religious community service organizations with federal tax dollars.

WHile i'm not a huge fan of the secretary of the arts idea, i would like to see the NEA get more money and more money available for NEA grants. Certainly in literature as well as in various visual arts fields and a few of the performing arts, the market doesn't do a very good job of supporting them. Many function on the good will of patrons, as artists in the western world always have. I don't see any reason why the government can't be just another patron.

On Feb 24, 2009, at 5:48 PM, Troy Camplin wrote:

Now there's a fundamentalist statement: "the opposite may be true."
The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with

whom
you agree; next year it may be someone with whom you never agree.
Or should there be a democratic vote? Do you really want art by
democratic vote? How many here write anything a
democratic majority would want to read? Perhaps a committee?
Similar problems arise, just on a smaller scale. In fact, it has
the problems of both situations. How, then, is funding to be
determined? How much funding? To whom will funding go? The safe bet
would be to give it to those who are already successful -- but
then, if they are already successful, why do they need government
funding? And if they are not successful, how does the government
determine who to give funding to, who to support? Based on
production? Well, then, what prevents us from having cheaters, who
will produce just enough really bad art to get the funding just so
they don't have to go get a "real" job? I think about all these
things and look at the history of government support for the arts
and cannot come to any other conclusion that government funding for
the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One
can always point to people who in your opinion (and, with this list,
mine) are at best embarrassing. However, one can also point to the fact
that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not going
to deprive anyone of her, either, if that's what they like. If you want
to try to educate people to have better taste, that's fine and

> *good --*
> *but there's no evidence the government is good at educating people in*
> *math and reading, let alone good taste. I love how you people have to*
> *purposefully ignore facts to make your points. Throw up a few straw*
> *men*
> *(and women, in this case) to try to make a "point."*
>
> *Troy Camplin*
>
> *I prefer the phrase "People of Straw" but I don't use the market as*
> *any*
> *guide to quality in the arts. In fact, the opposite may be true, but*
> *when you're a fundamentalist, you say funny things, eh?*
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted]
>
> *welcome.html*
>
> *welcome.html*
>
> *Jason Quackenbush*
> [redacted]
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.3 - Release Date: 2/22/2009 12:00 AM*

Jason Quackenbush
[redacted]

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417. **Patrick Dillon**
Re: Secretary of the Arts
Sat 28 Feb 2009

Alrighty. I didn't mean to get in to this whole chicken and the egg thing, and when I reread what I wrote I see obvious flaws (I'm no economist, I'm sure you'll be shocked to learn). So for the sake of everybody I'll just let this drop.

On Sat, Feb 28, 2009 at 6:32 AM, <[redacted]> wrote:

> *> From: Patrick Dillon <[redacted]>*
> *> The market, whether it is communist, socialist or absolutely*
> *> laissez-faire*
> *> operates within parameters defined by the government. That is one of*
> *> the*
> *> major roles of government. It doesn't "naturally occur." To claim*
> *> that it*
> *> naturally occurs would mean that it operates independently of*
> *> government and*
> *> would hence be ideological.*
>
> *First, it is not the case that any argument or statement, or, in fact, anything, that operates independently of government is "hence ideological". Whether a belief system is enforced by a government or not is not what makes an argument or statement ideological. Government, in fact, has nothing whatever to do with whether a thing is ideological. Governments come after ideology, not before, if they come at all.*
>
> *Second, the market also comes before governments, not before. Governments are invented to enforce ideologies and markets, not the other way around. There is no need for government where there is no clash of ideologies or needs. The point of government is to try to regulate those human interactions that create conflict.*
>
> *Marcus*
>
> *>*
> *> So perhaps your response post is based on a misunderstanding.*
> *> Perhaps when*
> *> you said "Naturally-occurring" you really meant that it "occurs*
> *> naturally,"*
> *> which would still be less than perfect but more in line with what*
> *> you were*
> *> going on about in your response.*

>
>
>
> On Thu, Feb 19, 2009 at 9:27 AM, Christopher Leland Winks
> <[redacted]>wrote:
>
> > Uh, sorry, Mr. Camplin, slavery is perfectly compatible with the
> free
> > market and indeed helped create it -- one can engage in free trade
> OF
> > enslaved peoples and there was quite a lot of competition back in
> the
> > slavetrading days. There's your natural classicism -- Thomas
> Jefferson
> > looking out from his Palladian, pseudo-Greek big house (built by
> slave
> > labor), watching the forced labor (his property, which for you is
> an
> > inalienable right). In fact, those Southern slaveowners who read
> at all
> > were fond of comparing themselves to the ancient Greeks (who had a
> little
> > business going with domestic slavery and mine-laborers).
> Natural
> > classicists, every one of them, to a man! How about prison labor
> nowadays,
> > Mr. Camplin. Seems to me you've got a lot of those in Texas;
> indeed, I bet
> > the desks and blue-books in your "Institute" were made by prison
> labor. Oh,
> > and if you want to note the connections of Nazi death camps to
> free-market
> > economics, check out the chapter "This Side of Good
> > and Evil" from Primo Levi's "If This Is a Man." But then again,
> Levi was
> > a partisan with a socialist resistance group during World War II,
> so
> > clearly, by your lights, he was worse than his captors because he
> explicitly
> > wanted to bring back chattel slavery.
> >
> > Hard to talk with free-market fanatics, who bow down to Mammon,
> call it a
> > "naturally occurring system" (like viruses), and rant about
> government
> > financing of the arts without devoting one word to government
> financing of
> > incomparably more destructive institutions like the Defense

> Departmen.
> > Henceforth I will cease and desist where you are concerned, Mr.
> Camplin,
> > and leave you to your blinkered ideological complacency, your
> "Thoughts of
> > Chairman Frederick," and your plantation ideology of natural
> classicism.
> >
> >
> > ----- Original Message -----
> > From: Troy Camplin <[redacted]>
> > Date: Wednesday, February 18, 2009 3:12 pm
> > Subject: Re: Secretary of the Arts
> > To: [redacted]
> >
> >
> > > There were attempts to bring back chattel slavery. They were
> known as
> > > the Soviet Union, the Communist East Bloc, Communist China, Cuba
> --
> > > now even Venezuela's trying to get in on the act. Slavery was
> and is
> > > the complete opposite of the free market. One is not free if one
> is a
> > > slave. Thus, one cannot engage in free trade if one is a
> slave.
> > >
> > > In fact, you have your metaphor wrong. Free markets are
> naturally
> > > occurring systems. Thus, belief in them is like belief in
> evolution.
> > > Various socialist utopias are based entirely on ideology, and
> thus are
> > > more like creationism and intelligent design. In fact, both
> socialism
> > > and creationism posit the existence of a benign ruler-creator
> who
> > > loves us and only wants what is best for us, if only we believe
> in
> > > him.
> > >
> > > Troy Camplin
> > >
> > >
> > >
> > > _____
> > > From: Christopher Leland Winks <[redacted]>
> > > To: [redacted]

> > > Sent: Tuesday, February 17, 2009 9:23:11 AM
> > > Subject: Re: Secretary of the Arts
> > >
> > > In fact, there's a persuasive case to be made that slave
> markets were
> > > the perfect, ideal expression of free markets -- human flesh to
> the
> > > highest bidder, unimpeded by nasty old government intervention.
> So
> > > here's a modest proposal for Mr. Camplin: let's solve poverty
> by
> > > bringing back chattel slavery. The banks -- many of which got
> their
> > > start on the proceeds of slavery, e.g., Barclay's Bank -- would
> be
> > > simply delighted. The prisons can get into the act, as indeed
> they
> > > are places where quasi-slave labor is perpetrated. But in the
> real
> > > world, free markets are never free, and belief in them is rather
> like
> > > believing in creationism.
> > >
> > > And this business about the "economy" showing signs of
> "recovery" --
> > > tell that to the tens of thousands of people losing their jobs
> as the
> > > weeks go by. But then again, maybe Mr. Camplin can start a
> program
> > > (privately funded, of course) to set them up as slave-traders,
> > > overseers, or lacking that, slaves.
> > >
> > >
> > >
> > > ----- Original Message -----
> > > From: Ryan Daley <[redacted]>
> > > Date: Friday, February 13, 2009 11:05 pm
> > > Subject: Re: Secretary of the Arts
> > > To: [redacted]
> > >
> > >
> > > > Free markets are NOT naturally occurring. To establish free
> markets,
> > > > tariffs, monopolies, slavery, theft and mismanagement were
> > > involved.
> > > > NONE of
> > > > these things is natural.
> > > >

> > > > On Thu, Feb 12, 2009 at 11:31 PM, Troy Camplin <
> > [redacted]>wrote:
> > > >
> > > > > Military and foreign affairs are things allowed by the
> > > Constitution
> > > > and
> > > > > within the proper purview of government. I would get rid
> of the
> > >
> > > > Sec. of
> > > > > Treasury, Sec. of Education, Sec. of Labor, Sec. of
> Commerce,
> > > Sec.
> > > > of
> > > > > Transportation, Sec. of Housing and Urban Dev., Sec. of
> the
> > > > Interior, Sec.
> > > > > of Agriculture, Sec. of Energy, and, of course, as
> mentioned,
> > > Sec.
> > > > of
> > > > > Education.
> > > > >
> > > > > I also would not have bailed out any companies, as that is
> not
> > > the
> > > > job of
> > > > > government, either. Had the government not interfered in
> the
> > > market
> > > > in the
> > > > > first place, we wouldn't have had this particular crisis,
> and if
> > >
> > > > they had
> > > > > just let those who made the mistakes they did fail rather
> than
> > rewarding
> > > > > them for having failed, the recession would be over by
> now. The
> > >
> > > > economy is
> > > > > already showing signs of recovery -- but don't worry,
> this
> > > > "bailout" bill
> > > > > just passed will squash that.
> > > > >
> > > > > My political ideology, btw, is not Right-wing. And

> supporting
> > > free
> > > > markets,
> > > > > a naturally-occurring, self-organizing system, is not
> > > ideological
> > > > at all --
> > > > > it's like saying I support the existence of deserts on the
> 30th
> > > parallel.
> > > > > Opposing deserts being on the 30th parallel is
> ideological.
> > > > >
> > > > > Troy Camplin
> > > > >
> > > > >
> > > > >
> > > > > _____
> > > > > From: George Bowering <[redacted]>
> > > > > To: [redacted]
> > > > > Sent: Wednesday, February 11, 2009 2:11:27 PM
> > > > > Subject: Re: Secretary of the Arts
> > > > >
> > > > > You're right.
> > > > > That right-wing view should also encompass those other
> areas of
> > > life.
> > > > > No more cabinet ministers for the military, foreign
> affairs, the
> > > treasury,
> > > > > any of that stuff.
> > > > > Turn them all over to the "Free" Enterprise people,
> > > > > you know--the anti-socialists who are being bailed out
> now.
> > > > >
> > > > > gb
> > > > >
> > > > >
> > > > > On Feb 10, 2009, at 12:01 PM, Troy Camplin wrote:
> > > > >
> > > > > > I could not disagree with such an idea more. Here's my
> > > > explanation why:
> > > > > http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
> > > > > >
> > > > > > Troy Camplin
> > > > > >
> > > > > >
> > > > > >
> > > > > > _____

> > > > > > From: Maria Damon <[redacted]>
> > > > > > To: [redacted]
> > > > > > Sent: Monday, February 9, 2009 6:50:04 PM
> > > > > > Subject: Secretary of the Arts
> > > > > >
> > > > > > Quincy Jones has started a petition to ask President
> Obama to
> > > >
> > > > > appoint a
> > > > > > Secretary of the Arts. While many other countries have
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> > > > > > position. Those in the arts need this and the country need
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> > > > > > more than ever. Please take a moment to sign this
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> > > > > petition and
> > > > > > then pass it on to your friends and colleagues.
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> > > > > > http://www.petitiononline.com/esnyc/petition.html <
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> > > > > > Mr. G. Bowering, OC
> > > > > > One foot in the cradle.
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> 2/21/2009 3:36 PM
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418. **Johnathon Williams**

Call for submissions and recordings -- Linebreak

Sat 28 Feb 2009

Linebreak, an online magazine of original poetry, recently celebrated its first anniversary. As we enter our second year of publication, we'd like to renew our standing call for submissions.

Our format is a little different than most online journals and magazines. Each Tuesday we publish a single poem, which is then featured on the site for the entire week. The text of each poem is accompanied by an audio recording, but the recording isn't made by the author of the poem. Instead, we choose a different working poet to read and record the poem. Our hope is that the selection of a different voice offers everyone — including the poem's author — the chance to hear the poem in a new way.

Submissions of original, previously unpublished poems are read throughout the year. Simultaneous submissions are welcome. To submit, please send no more than five poems in the body of an email to [redacted].

In addition to poems, we're also looking for poets who are willing to record for us. If you're interested, please send a brief bio and list of publications to [redacted]. Please also describe your recording equipment, if you have any. (If not, we have a portable recorder that we can send through the mail.)

As with any publication, the best way to select work for submission is to read our archives. The address to remember is:

http://linebreak.org

Thanks,
Johnathon Williams
Co-editor, Linebreak

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419. **Ann Bogle**
Re: poetics/poetry of the abject?
Sat 28 Feb 2009

Issue 39 of Fiction International is called "Abject/Outcast":

http://www-rohan.sdsu.edu/~fictintl/index.php?39
**********Get a jump start on your taxes. Find a tax professional in your neighborhood today.
(http://yellowpages.aol.com/search?query=Tax+Return+Preparation+%26+Filing&ncid=emlcntusyelp00000004)

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2009

326 messages · Sat 28 Feb 2009 – Tue 31 Mar 2009

March 2009 turned February's economic dread into a genuine argument about how art ought to circulate — by sale or by gift, by the market's verdict or by the older logic of the offering freely given. Three hundred and twenty-six messages moved through the list, and its center of gravity was a running fight between the market's defenders and the room's many skeptics over whether commerce could judge a poem at all. The recession had made an abstraction urgent: if not the market, then what decides what art is worth?

The largest current pitted the gift economy against the auction. Provoked by a defender of the market as the fairest arbiter of merit, the room revolted — one poster scoffing that the market could be called the most democratic judge of artistic worth *"Only if we want high art to consist of poker playing dogs"*, and reaching for history to make the point, recalling that popular demand had once run vastly against emancipation itself, the Emancipation Proclamation among the most hated laws of its day. Democracy of the wallet, the argument went, was no democracy of value; the gift economy, art passed hand to hand outside price, was the truer home of the poem.

The quarrel had a familiar villain and a familiar prize. William Logan resurfaced — the room's designated hanging judge, the critic whose reviews the list treated as weather — and beside him ran the greatness game, a New York Times ranking of Ashbery that set the room arguing, yet again, over whether eminence can be measured and who gets to hold the scale. Between Logan's verdicts and the Times's hierarchies, the month kept circling the same suspicion: that the machinery which assigns literary worth is rigged, or blind, or both.

Underneath ran the decade's cooler experiments in escaping value altogether. Christian Bök and the pataphysicians drew a thread — the science of imaginary solutions, art that refuses use and price by refusing sense — the avant-garde's standing answer to the market being simply to make things the market cannot use. If the poem could not be fairly sold, perhaps it could be built so strange that selling it never arose — the pataphysician's escape hatch from an economy that had proven, that recession spring, that it could price anything except the thing the poets actually cared about.

I have set March down exactly as the archive delivered it — the gift economy against the poker-playing-dogs market, Logan the hanging judge, the greatness

game, and the pataphysicians making the unsellable — because it was the month the list argued out how art should move through the world and came down, as it always did, on the side of the gift. A room that will insist the market knows nothing of merit, distrust the critic who ranks and the newspaper that scores, and cheer the poets who build things too strange to price, is a room defending the one economy it has ever actually lived in: the free circulation of poems among people who expect no payment and keep sending them anyway.

— Kristen M. Fabians

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201. aslongasittakes — call for work-- sound poetry
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271. holsapple1 — English Grammar
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287. Alan Sondheim — two phenomenologies of acoustic architecture, please have a listen
288. steve d. dalachinsky — Re: Tchicai
289. Gerald Schwartz — Re: me and the bbc imagine that
290. Poetry Project — Events at The Poetry Project March/April
291. David Buuck — Reading in Philly & NYC
292. Susan Webster Schultz — Sarith Peou's "Corpse Watching" cited in HARPERS magazine

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293. Tim Peterson — Come Hear! A Poetry Reading at the LGBT Center
294. Gabrielle Welford — [edliberation] request for help--seeking bookstores (fwd)
295. amy king — Tonight, this is the night, you'll see...
296. Catherine Daly — Re: Christian Bok and Pataphysics
297. CA Conrad — THIS SUNDAY Erica Kaufman, David Buuck, CAConrad in Philly
298. Michael Heller — NEW BOOK
299. mIEKAL aND — Artist Robert Delford Brown, dead at 78

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300. steve d. dalachinsky — Re: [edliberation] request for help--seeking bookstores (fwd)
301. Hugh Behm-Steinberg — Auckland bookstores
302. Jennifer Karmin — April 3: Chicago reading
303. Murat Nemet-Nejat — Re: Christian Bok and Pataphysics

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304. Kimmelman, Burt — Samuel Menashe Reading in NYC April 4th at 2PM
305. Susan Webster Schultz — tinfish editor's blog for this week (or so)

30 MAR 2009

306. Adam Fieled — PFS Post: Cara Benson and harrykstammer
307. Jeffrey Side — Responses so far to Heaney Jacket article
308. Kyle Schlesinger — TWO POEMS by MAX JACOB & LARRY FAGIN
309. Michael Kelleher — Literary Buffalo Newsletter 03.30.09-04.05.09
310. Michael T Cross — In Felt Treeling / Names of the Lion Launch
311. K. R. Waldrop — Book of Collages by Keith Waldrop
312. Wystan Curnow — Re: Auckland bookstores
313. steve russell — Re: [edliberation] request for help--seeking bookstores (fwd)
314. Joshua Kotin — J.H. Prynne & Keston Sutherland in Chicago
315. Laura Hinton — SOP DOLL! A Jack Tale Noh -- poet's theater performance in NYC
316. Tim Peterson — FINAL FOUR POETRY: SILLIMAN VS. JARNOT

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317. Nico Vassilakis — SubText: Danny SNELSON & Christopher DeLAURENTI

318. Amanda Earl — AngelHousePress celebrates National Poetry Month
319. Shankar, Ravi (English) — OU LI PO in NYC dinner banquet 4/3/2009
320. Jeffrey Side — Two more responses to Jacket Heaney debate
321. Obododimma Oha — Embodying the aesthetics of soccer & nationalism
322. Séamas Cain — A critique of Seamus Heaney
323. Ana Bo¾ièeviæ — This week at the CUNY Grad Center: poetry in translation, MFA reading & Rot…
324. Philip Meersman — Poetry of Philip Meersman @ the Canadian National Poetry Month Poems on N…
325. amy king — Good stuff this month -- View, savor, & vote!
326. Séamas Cain — With soundings of tree-harps ...

1. George Bowering
Re: Secretary of the Arts
Sat 28 Feb 2009

On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:

> *Second, the market also comes before governments, not before.*

Ah, there's the incisive thinking we have learned to expect from the right.

Bowering, George H.
A relatively untravelled Canadian writer.

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2. Alison Croggon
Re: arts funding in oz
Sat 28 Feb 2009

Hi Pam

> *and at the end of the arm there is the hand that you should probably have shaken a few times in order to land a writing grant*
>
> *so often, it comes down to who you know - let me lie in the arms of a peer who likes my poems*

That's what the right wing columnists claim, but from where I'm looking the truth is a lot more complex than that. I've dealt with funding bodies from several sides of the fence (critic, applicant, peer review person) in several art forms (music, literature, theatre). What counts more than "who you know" - and I'm not saying this is necessarily a good thing - is being able to argue a coherent application. It's surprising how few writers manage to do this, and yet one would think it would be obvious that in approaching a bureaucracy, what needs to be assuaged is the bureaucratic necessities. And in a way, that's fair enough: render unto Caesar what is Caesar's.

The Australian Council has a pretty transparent process: those who want to know about how decisions were made can find out, decisions can be questioned and there are strict rules about conflict of interest in panel discussions that are - from what I've seen - rigorously observed. When I look at the "stimulus spending" being thrown around these days my head spins - the arts have to account for every penny, and it's so jealously scrutinised. That seems correct for public money, but then private industry gets millions of dollars and aside from a few dissenting voices, everybody's for it. Hmmm.

Fwiw, I've spent some time looking at US and UK funding models, and I think the Australian system looks pretty good in comparison (although it also looks pretty poor in relation to some imaginative European models): it's pretty fair, all things considered, and the major problem it faces is actually lack of money. There are big caveats: it's been pretty disastrous for the film industry, mainly I guess because films require so much money comapred to other artforms; the most interesting films being made these days are pirate films done on privately raised and miniscule budgets and filmed on HDD by people who don't get paid anything. On the other hand, the reason we have such a lively and interesting theatre culture is that it's funded, independent theatre especially; the main stage theatre companies get very little public funding, when considered as a percentage of their income, and so tend to operate more like commercial theatres.

Like I said, it's complex. I still think it's better to have public funding than not, or at least, I can't think of a better way of making up the deficit of making serious art. And if you want unscrutinised funding predicated on "who you know", then private patronage is the absolute model. Myself, I usually feel about funding bodies like the scriptwriters in Barton Fink do about producers: "He's taking an interest, Barton! It's a _disaster_!" Bureaucrats, being the least interested, are probably the least damaging for artists to deal with.

xA

Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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3. Peter

Les Demoiselles D'Avignon in a box with ligatures

Sun 1 Mar 2009

Les Demoiselles D'Avignon in a box with ligatures
http://ciccariello.viewbook.com/les -
/1/<http://ciccariello.viewbook.com/les#/1/>

- Peter Ciccariello

http://invisiblenotes.blogspot.com/

<http://ciccariello.viewbook.com/les#/1/>

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4. Samuel Wharton
sawbuck 3.1 (greetings from the west coast!)
Sun 1 Mar 2009

---

hello all~

some of you already know this, but sawbuck has relocated to beautiful northern california. luckily, this has had no effect on our schedule, or on our ability to publish some bad-ass poetry. so, here it is -- the first issue of our 3rd season, & the first of (hopefully) many coming to you from sacramento -- Sawbuck <http://www.sawbuckpoetry.blogspot.com/> 3.1<http://sawbuckpoetry.blogspot.com/2009/02/sawbuck-31.html>. go & here's what you'll find:

{changming yuan} {donald dunbar} {francis raven} {hugh behm-steinberg} {jason fraley} {jehanne dubrow} {kazim ali} {kimberly ann southwick} {sally van doren} {susan elbe} <http://www.sawbuckpoetry.blogspot.com/>

cheerio
samuel wharton, editor

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5. steve d. dalachinsky
4 READINGS AS THE MARCH WINDS BLOW
Sun 1 Mar 2009

---

steve dalachinsky w/

1.. march 5 8 pm w/ illya bernstein, sabir mateen
Unnameable Books @ 456 Bergen St.
718 -789 - 1534 b/w Flatbush & 5th Avenue in Brooklyn

2. an exciting one
march 19 8 m at 5c e 5th and ave c w/ 3 bassists , alby b. lisle ellis
and michael bisio

3. march 22 uptown at 3pm 110th and 1st ave
 and then at bengal curry west broadway at 6 pm

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6. Michael Heller
Poetry Reading
Sun 1 Mar 2009

(apologies for any multiple postings)

Michael Heller and Burt Kimmelman

Reading at the Cornelia Street Café

March 11th, at 6 PM

One drink minimum

Address and Directions:
<http://www.corneliastreetcafe.com/>http://www.corneliastreetcafe.com/

Michael Heller has published eight volumes of poetry, the most recent being Eschaton (2009). His collection of essays on George Oppen, Speaking the Estranged, was published in 2008. Uncertain Poetries, a book of essays appeared in 2006. Exigent Futures: New and Selected Poems appeared in 2003. His memoir, Living Root, was published by the State University of New York Press in the Fall of 2000. Two Novellas: Marble Snows & The Study is forthcoming in 2009. His poetry and criticism have appeared in numerous magazines and anthologies including The Paris Review, Conjunctions, Harpers, New Letters, The Nation, American Poetry Review, Jewish American Poetry, Pequod, The New York Times Book Review, Parnassus: Poetry in Review and many others. His critical study, Conviction's Net of Branches: Essays on the Objectivist Poets and Poetry, was published by Southern Illinois University Press. His many awards and honors include prizes from The New School for Social Research, Poetry in Public Places, the New York State CAPS Fellowship in Poetry, the Alice Fay Di Castagnola Prize of the Poetry Society of America, a New York Foundation on the Arts Fellowship, the National Endowment for the Humanities and the Fund for Poetry.

Burt Kimmelman has published five collections of poetry – Musaics (Sputyen Duyvil Press, 1992), First Life (Jensen/Daniels Publishing, 2000), The Pond at Cape May Point (Marsh Hawk Press, 2002), a collaboration with the painter Fred Caruso, Somehow (Marsh Hawk Press, 2005), and There Are Words (Dos Madres Press, 2007); his volume of poems titled As If Free is forthcoming in 2009 (from Talisman House, Publishers). For over a

decade he was Senior Editor of Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (Peter Lang Publishing, 1996; paperback 1999). He also edited The Facts on File Companion to 20th-Century American Poetry (Facts on File, 2005).

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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7. Troy Camplin

Re: Gift Economy

Sun 1 Mar 2009

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market is a good judge of artistic merit is that it means Paul has put himself in an untenable position: he's implicitly arguing that some poems are better than others, and that some people can tell which ones those poems are -- it's an elitist position, one that will get him in a lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater. Be careful, Paul! You just can't say that some poems are better than others, or some poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)" <[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

> *Like most of your arguments, you base your stand on a false dich*
> *Troy,*
>
> *Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.*
>
> *What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.*
>
> *from Wikipedia:*
>
> *A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.*

Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a form of reciprocal altruism.
The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit command and control rather than informal custom; in barter or market economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other

conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio

> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted]
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.3 - Release Date: 2/22/2009 12:00 AM*

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8. Eric Elshtain
New Beard of Bees Chapbook
Sun 1 Mar 2009

Take peeks.

http://www.beardofbees.com/trivedi.html

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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9. Troy Camplin
Re: The Market recognizes talent!
Sun 1 Mar 2009

You are mistaking "the market" for "democracy." You are correct to make a distinction between the market and individuals. One thing that the market does allow is the creation of niches. Mass production is not identical with the market, though it can be a feature of it. If there is enough people who want something, someone will come along to supply it. That is the main feature of the market. Certainly with copy prices so low, and the existence of the internet, and now Kindle, the availability of art of all sorts have blossomed. I see the development of things such as the Kindle -- a product of the market -- as a way for many

more people to be able to sell their literary works, since almost all costs have been eliminated for publishers. And as the market allows for the creation of more and more such technology, it's going to be easier and easier for writers to make their works available for sale. We are at the cusp of another information boom, which will make literary works far more available -- and the government far less necessary.

The market produces a wide variety of things, including kitsch -- but most certainly kitsch is not the only thing it produces. If you truly believe it is, then you have chosen to blind yourself to much of reality, I'm afraid. Or perhaps you ought to get out of Canada more often.

Troy Camplin

From: cris costa <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 11:59:13 AM
Subject: Re: The Market recognizes talent!

It's good to see someone south of the boarder standing up for government funding in Canadian arts. Thanks Francois. To add to that, it is the government funding allows all the talented writers (particularly the ones mentioned below) to create their work and distribute it, because although their work is brilliant, it's not easily digestible (in terms of what the market requires for consumption), and therefore opposed to the principles that govern "the market".

However, a major problem that I noticed from the start of this debate is that it is taking for granted (in life, in this conversation) that "the market" indeed has skills of discernment. The market cannot recognize anything. It's not a person, nor does it have eyes, or thoughts, or feelings. Though "the market" may require humans to exist or to perpetuate itself, human "taste" (as relative and arbitrary as that may be) plays a minuscule role in determining what is produced by the market. In order for the market to operate as it does, it requires "efficiency" (translate: cheap products, made quickly, sold for a lot of money). Human desire comes into play at one point or another, but psychoanalysts and cultural theorists across the board have demonstrated time and again that desire is just as easily appeased with simulation and simulacra as it is with the "authentic" thing.

Therefore, the market generates "schlock and kitsch" (as the big ol' F.J. puts it) in order to sustain itself. The subject who is fully immersed in the market--that is the ideal market-subject who can supposedly discern--is equally satisfied with kitsch as it is with anything else.

Perhaps you're not. And I think, neither are most people on this listserv. Which is the point I'm making.

So three cheers for government funding for the arts!

-c.

> *Date: Fri, 27 Feb 2009 02:32:53 -0500*
> *From:* [redacted]
> *Subject: Re: The Market recognizes talent!*
> *To:* [redacted]
>
> *Troy,*
>
> *As I read your responses to George Bowering, I am somewhat struck by their ignorance.. First of all, George Bowering probably receives or has received grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to be much more vibrant and interesting than the vast majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western European countries where the government provides subsidies for its writers and artists.*
>
> *Best,*
>
> *françois luong*
>
> *PS: I am not Canadian or a resident of Canada.*

Windows Live Messenger. Multitasking at its finest.
http://www.microsoft.com/windows/windowslive/products/messenger.aspx

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10. Troy Camplin
Re: The Market recognizes talent!
Sun 1 Mar 2009

HIstory shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.

I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their

largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money form the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to people.

Troy Camplin

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!

Brava, Alison.

At 04:20 PM 2/26/2009, you wrote:
> I live in a country where there is government subsidy for the arts. It
> is by no means a bad thing. It is vastly prefereble for, say, poetry
> publishers to be subsidised to publish poetry books than the system
> you have in the US, where publishers run competitions charging
> appellants to enter so they can continue to publish books, which
> creates a competition culture that is, to my mind, more corrupting by
> far. Your deep study of history, Troy, will have shown you that while
> some art can be self-supporting, much of it, and much of the stuff we
> now consider most valuable, was only sustained by some form of
> patronage. Money has to come from somewhere; whether it's a wealthy
> patron or a government sponsored organisation, and someone has to
> decide where it ought to go, and sometimes it will be wasted and
> sometimes it will not. And any scheme is going to be imperfect. There
> wil be patrons with exercrable taste who only want to be flattered,
> corporations with no taste at all which only want to be flattered, and
> governments who only want to tick a bunch of bureaucratic boxes. But
> in a democracy, I'd rather choose the latter among the evils on offer,
> because there is actually in practice more chance of a disinterested
> outcome. In Australia, it is arms length funding with a process of
> peer review. It's about as transparent as it gets. Imperfect, as I
> said, but as a system it produces a lot of very high quality art that

> otherwise would be unsustainable.
>
> A
>
>
>
> On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin <[redacted]> wrote:
> > Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write
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> >
> > Troy Camplin
> >
> >
> >
> > _____
> > From: Paul Nelson <[redacted]>
> > To: [redacted]..EDU
> > Sent: Sunday, February 22, 2009 3:23:54 PM

> > Subject: Re: The Market recognizes talent!
> >
> > From: Troy Camplin <[redacted]>
> > To: [redacted]
> > Sent: Friday, February 20, 2009 1:14:23 PM
> > Subject: Re: The Market recognizes talent!
> >
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> > math and reading, let alone good taste. I love how you people have to
> > purposefully ignore facts to make your points. Throw up a few straw men
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> > American Sentences
> > Organic Poetry
> > Poetry Postcard Blog
> >
> > Ilalqo, WA [redacted]
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> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com

> Home page: http://www.alisoncroggon.com
>

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11. Troy Camplin
Re: Secretary of the Arts
Sun 1 Mar 2009

I'm glad you posted this. Now that I've seen your "skills," I can ignore you in good conscience when it comes to issues of grammar and language.

Troy Camplin

_____
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 10:00:01 AM
Subject: Re: Secretary of the Arts

Troy,

Your words again, if rearranged, call for order. Order is what you ask for, not context.

See for yourself:

Nonsense. There since anything can be asserted, I guess context doesn't matter. Decontextualizing says possible debate or even thinking Without context "is no God." we all want to whatever we read or experience meaning.

Thus, the Bible cuts off an atheistic book and The full quote is "The fool says in his heart, at God attribute any complete opposite of the previous claim.." In context, we can just the means rational discussion

An example declares God's nonexistence: Context is king. Without it, it is, the impossible is all Bible.

--

I don't know about the context argument here. It seems that you've been presented with a very concrete outline (via Jason's email) about what and how the govt. should act in regards to art. To answer all this with "context is king" seems almost to point out the basely obvious.

-Ryan

On Thu, Feb 26, 2009 at 10:29 AM, Troy Camplin <[redacted]>wrote:

> *I guess context doesn't matter. Without context, we can just attribute any meaning at all we want to whatever we read or experience. Decontextualizing*

cuts off all possible debate or even thinking.

An example: the Bible says "There is no God." Thus, the Bible is an atheistic book and declares God's nonexistence. Nonsense. The full quote is "The fool says in his heart, "There is no God." In context, it means the complete opposite of the previous claim.

Context is king. Without it, rational discussion is impossible, since anything can be asserted.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Tuesday, February 24, 2009 5:42:44 PM
Subject: Re: Secretary of the Arts

Aw, the old "context" defence!

On Feb 22, 2009, at 5:16 PM, Troy Camplin wrote:

Context is important to understand meaning as well. Knowing the context helps to understand the referent. I'm not saying it was a good sentence -- a good sentence would have read, "As someone whose family were artists in WWII Europe, you . . . , I would think." -- but the referent is in fact clear in context of the discussion. It also helps when you don't conveniently cut off the rest of the sentence, thus eliminating context further.

Troy Camplin

From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 12:12:46 PM
Subject: Re: Secretary of the Arts

Methinks the phrase modifies the verb of the clause that follows it.

HJ

On Fri, Feb 20, 2009 at 1:57 PM, George Bowering <[redacted]> wrote:

No, the sentence went this way: "As someone whose family were artists in WWII Europe, I would think . . .. "

That is an "I", not a "you". The phrase modifies the pronoun that then becomes the subject of the sentence.

Unless grammar is a matter of the "free" market---

gb

On Feb 19, 2009, at 12:19 PM, Troy Camplin wrote:

No. I was responding to the person saying that her family was from Europe.
The phrase "As someone whose family were artists in WWII Europe" refers to
"you" in the sentence (the "you" was cut off). My family has lived in Kentucky in poverty until my father's generation worked their way out of it.

Troy Camplin

From: George Bowering <[redacted]>
To: [redacted]
Sent: Wednesday, February 18, 2009 10:23:05 PM
Subject: Re: Secretary of the Arts

Ah, but in his remark to you that guy said that HE was someone whose family were artists in Europe.

On Feb 18, 2009, at 12:29 PM, Johanna Fisher wrote:

George,

My family as am I are from Western Europe.

Johanna Fisher

---- Original message ----

Date: Tue, 17 Feb 2009 23:30:40 -0800
From: "Poetics List (UPenn, UB)" <[redacted]> (on

behalf of George Bowering <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]

On Feb 17, 2009, at 6:30 PM, Troy Camplin wrote:

As someone whose family were artists in WWII Europe, I would think

Was your family in Eastern Europe or Western Europe?

George H. Bowering, OUH
Born without a religion.

George Bowering
Scourge of modifier danglers.

George Bowering, M.A.
Acclaimed for his modesty.

guidelines

--
Halvard Johnson
==========
[redacted]
http://home.earthlink.net/~halvard/index.html<http://home.earthlink.net/%7Ehalvard/index.html>
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>

> *George H. Bowering*
> *Wishes your happiness.*

↑ Index

12. Pam Brown
thanks - jacket has a reviewer for JV KInsella
Sun 1 Mar 2009

Thanks everyone,

Jacket magazine now has a reviewer for John Kinsella's 'Divine Comedy'

(but I'm sure I'll be back with another request fairly soon)

Best wishes,
Pam

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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13. Al Filreis
PennSound now twittering
Sun 1 Mar 2009

If you are using Twitter, please follow PennSound for updates on new recordings and links always worth checking out:

http://twitter.com/PennSound

- Al Filreis

http://www.writing.upenn.edu/~afilreis

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14. Doug Holder

Renowned African American poets Afaa Michael Weaver and Major Jackson will be in a filmed public discussion at Somerville Community Access TV. It will be moderated by Gloria Mindock of the "Cervena Barva Press."

Sun 1 Mar 2009

Renowned African American poets Afaa Michael Weaver and Major Jackson will be in a filmed public discussion at Somerville Community Access TV. It will be moderated by Gloria Mindock of the "Cervena Barva Press."

Doug Holder, founder of the independent literary press "Ibbetson Street," http://ibbetsonpress.com and the host of the Somerville Community Access TV Show "Poet to Poet: Writer to Writer" has started the process of organizing a public discussion featuring renowned African American poets Afaa Michael Weaver (http://afaamweaver.com) and Major Jackson (http://www.majorjackson.com) on April 2, 2009 (Poetry Month)

Somerville poet Afaa Michael Weaver has won the prestigious PUSHCART PRIZE (2008) for his poem "American Income," published in POETRY magazine and in his collection "Plum Flower Dance" (U/Pitt Press.)

Henry Louis Gates, historian and professor at Harvard University writes of Weaver: "Afaa Michael Weaver is one of the most significant poets writing today. With its blend of Chinese spiritualism and American groundedness, his poetry presents the reader (and the listener, for his body of work is meant to be read aloud) with challenging questions about identity, about how physicality and spirit act together or counteract each other to shape who we are in the world. His attention to the way language works is rare, and the effects of that attention on his poetry are distinctive and expansive."

Major Jackson is the author of two collections of poetry: Hoops (Norton: 2006) and Leaving Saturn (University of Georgia: 2002), winner of the 2000 Cave Canem Poetry Prize and finalist for a National Book Critics Circle Award. Hoops was a finalist for an NAACP Image Award in the category of Outstanding Literature - Poetry. He has received critical attention in The Boston Globe, Christian Science Monitor, Parnassus, Philadelphia Inquirer, and on National Public Radio's 'All Things Considered.' His poems have appeared in the American Poetry Review, Boulevard, Callaloo, The New Yorker, Post Road, Poetry, Triquarterly, among other literary journals and anthologies. He is a recipient of a Whiting Writers' Award and has been honored by the Pew Fellowship in the Arts and the Witter Bynner Foundation in conjunction with the Library of Congress. Last year, he served as a creative arts fellow at the Radcliffe Institute for Advanced Study at Harvard University and as the Jack Kerouac Writer-in-Residence at University of Massachusetts-Lowell. Major

Jackson is an Associate Professor of English at University of Vermont and a core faculty member of the Bennington Writing Seminars. he is the current poetry editor of the Harvard Review.

A description of the discussion is as follows:

"Two Generations of Black Male Poets/ Two Sets of Eyes on the Urban Landscape

Afaa Weaver & Major Jackson

In a public chat in the SCAT television studios in Somerville, these two poets share the experience of their lives as black men who came of age in large American cities, Baltimore and Philadelphia. They discuss the music, visual art, and literature that were influential in their times, from The Temptations to Grandmaster Flash and Chuck D, from Ron Milner to Susan Lori Parks, and more. They share intimate moments in their lives and some of their own work as well as that of poets they know and admire in an evening setting in the burgeoning artistic community north of Cambridge to be recorded in front of the live audience."

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15. Kyle Schlesinger

HOWE & LONEY READ AT THE POETRY PROJECT ON MONDAY MARCH 2 2009

Sun 1 Mar 2009

FANNY HOWE & ALAN LONEY
POETRY PROJECT
Monday, March 2, 8 PM

FANNY HOWE has written several books of fiction and poetry. Her new collection of essays, The Winter Sun, from Graywolf Press and a story called ³What Did I Do Wrong?² from Flood Editions, are being published Spring 2009. She has received many awards, including one recently for poetry from the American Academy of Arts and Letters. She teaches at Glenstal Abbey in Ireland every summer.

ALAN LONEY had his first book of poems published in 1971 and began printing in 1974. He was co-winner of the poetry prize in the New Zealand Book Awards in 1977, Literary Fellow at the University of Auckland in 1992, and Honorary Fellow of the Australian Centre at the University of Melbourne 2002-2006. He was Convener of the Conference on the History of the Book in New Zealand at University of Auckland 1995. Loney has published 11 books of poetry, and eight books of prose with a recent emphasis on the nature of the book. Fine editions of his work have been issued by Granary Books, The Janus Press, Barbarian

Press, Red Dragonfly Press, Pear Tree Press and The Holloway Press. Formulations of Loney's thinking about the relations between poetry and typography have appeared with Cuneiform Press in Meditatio: the printer printed: manifesto; The printing of a masterpiece published by Black Pepper Press; and Each new book, issued by Peter Koch at Hormone Derange Editions. A short account of Loney's printerly life and a checklist of his first 50 printed books can be found in The Private Library, Winter 2007, and his most recent book of poems is Day's Eye (Rubicon Press, Canada 2008). He was Printer in Residence at the University of Otago for 2008, and an exhibition of his books was held Sept-Oct 2008 at the Christchurch Art Gallery, New Zealand. Website: www.electioeditions.com

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

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16. David Kirschenbaum
Advertise in Boog City 55
Mon 2 Mar 2009

Please forward

Advertise in

Boog City 55

featuring Urban Folk 18

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Tues. March 10-Submit Ad or Ad Materials
—Tues. March 17-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/boogpdfs/boog_city_ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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17. Alan Sondheim
new installation at the Odyssey site
Mon 2 Mar 2009

After much turmoil and eternal thanks to Sugar Seville

There's a new installation at the site. The particle count is low, about 1/8 of what it was on Ian's Hybrid OCAD. I took out the other uneditable particle scripts from the building prims with a dead particle script. The object count is low. This should be ok for now. I'm documenting now so it doesn't have to

remain. Selavy Oh is going to work with it and hopefully Doncoyote Antonelli will reinstall his piece. Thanks Alan

http://slurl.com/secondlife/Odyssey/48/12/22

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18. Amanda Earl

AngelHousePress - Poetry Call - March 15 deadline

Mon 2 Mar 2009

To celebrate National Poetry Month in April, AngelHousePress will be publishing a poem a day on line.

I invite you to send your poetry for consideration. Please send one poem, plus photo and bio to [redacted] by March 15, 2009.

Please note that visual poetry is also and especially welcome (in the form of jpgs) and that even though the nation being referred to in National Poetry Month is Canada, poets of all nations are welcome to send work because the nation is really poetry without any borders or boundaries.

i need about 14 more poems to complete the month. i'll also look at the poems i receive for possible publication in the annual on line pdf journal Experiment-o.com that comes out in November.

Please feel free to pass on this call to all interested parties.

AngelHousePress publishes chapbooks, an on line essay series and Experiment-o. thanks for your time and attention.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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19. Adam Fieled

PFS Post: Eileen Tabios & Rufo Quintavalle

Mon 2 Mar 2009

Check out excellent new work from France's Rufo Quintavalle and California's Eileen Tabios on PFS Post:

http://www.artrecess.blogspot.com

And please have a look/consider purchasing my new Blazevox book:

http://www.blazevox.org/bk-af.htm

Peace Out!
Adam

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20. Murat Nemet-Nejat
Re: The Market recognizes talent!
Mon 2 Mar 2009

Troy,

The market consists of people who can afford (affordability must come along with willingness) to buy things. In other words, the market does not necessarily have to include the poor in its "benevolent," "natural" loop. This is something to keep in mind as our country, and the world, seem to be moving inexorably towards depression.

Ciao,

Murat

On Sun, Mar 1, 2009 at 3:33 PM, Troy Camplin <[redacted]> wrote:

> *You are mistaking "the market" for "democracy." You are correct to make a distinction between the market and individuals. One thing that the market does allow is the creation of niches. Mass production is not identical with the market, though it can be a feature of it. If there is enough people who want something, someone will come along to supply it. That is the main feature of the market. Certainly with copy prices so low, and the existence of the internet, and now Kindle, the availability of art of all sorts have blossomed. I see the development of things such as the Kindle -- a product of the market -- as a way for many more people to be able to sell their literary works, since almost all costs have been eliminated for publishers. And as the market allows for the creation of more and more such technology, it's going to be easier and easier for writers to make their works available for sale. We are at the cusp of another information boom, which will make literary works far more available -- and the government far less necessary.*
>
> *The market produces a wide variety of things, including kitsch -- but most certainly kitsch is not the only thing it produces. If you truly believe it is, then you have chosen to blind yourself to much of reality, I'm afraid. Or perhaps you ought to get out of Canada more often.*
>
> *Troy Camplin*
>
> ---
> *From: cris costa <[redacted]>*

To: [redacted]
Sent: Friday, February 27, 2009 11:59:13 AM
Subject: Re: The Market recognizes talent!

It's good to see someone south of the boarder standing up for government funding in Canadian arts. Thanks Francois. To add to that, it is the government funding allows all the talented writers (particularly the ones mentioned below) to create their work and distribute it, because although their work is brilliant, it's not easily digestible (in terms of what the market requires for consumption), and therefore opposed to the principles that govern "the market".

However, a major problem that I noticed from the start of this debate is that it is taking for granted (in life, in this conversation) that "the market" indeed has skills of discernment. The market cannot recognize anything. It's not a person, nor does it have eyes, or thoughts, or feelings. Though "the market" may require humans to exist or to perpetuate itself, human "taste" (as relative and arbitrary as that may be) plays a minuscule role in determining what is produced by the market. In order for the market to operate as it does, it requires "efficiency" (translate: cheap products, made quickly, sold for a lot of money). Human desire comes into play at one point or another, but psychoanalysts and cultural theorists across the board have demonstrated time and again that desire is just as easily appeased with simulation and simulacra as it is with the "authentic" thing.

Therefore, the market generates "schlock and kitsch" (as the big ol' F.J. puts it) in order to sustain itself. The subject who is fully immersed in the market--that is the ideal market-subject who can supposedly discern--is equally satisfied with kitsch as it is with anything else.

Perhaps you're not. And I think, neither are most people on this listserv. Which is the point I'm making.

So three cheers for government funding for the arts!

-c.

Date: Fri, 27 Feb 2009 02:32:53 -0500
From: [redacted]
Subject: Re: The Market recognizes talent!
To: [redacted]

Troy,

As I read your responses to George Bowering, I am somewhat struck by their

> *ignorance.. First of all, George Bowering probably receives or has received*
> *grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to be much more vibrant and interesting than the vast*
> *majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western European countries where the government*
> *provides subsidies for its writers and artists.*
>
> *Best,*
>
> *françois luong*
>
> *PS: I am not Canadian or a resident of Canada.*
>
> _____
> *Windows Live Messenger. Multitasking at its finest.*
> *http://www.microsoft.com/windows/windowslive/products/messenger.aspx*

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21. John Cunningham
Re: Gift Economy
Mon 2 Mar 2009

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

_____
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market is a good
judge of artistic merit is that it means Paul has put himself in an untenable position:
he's implicitly arguing that some poems are better than others, and that some people
can tell which ones those poems are -- it's an elitist position, one that will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater.
Be careful, Paul! You just can't say that some poems are better than others, or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

Like most of your arguments, you base your stand on a false dich
Troy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.
Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a
form of reciprocal altruism.
The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit
command and control rather than informal custom; in barter or market
economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be

government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good

> *--*
> *but there's no evidence the government is good at educating people in*
> *math and reading, let alone good taste. I love how you people have to*
> *purposefully ignore facts to make your points. Throw up a few straw men*
> *(and women, in this case) to try to make a "point."*
>
> *Troy Camplin*
>
> *I prefer the phrase "People of Straw" but I don't use the market as any*
> *guide to quality in the arts. In fact, the opposite may be true, but*
> *when you're a fundamentalist, you say funny things, eh?*
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted]
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.3 - Release Date: 2/22/2009 12:00 AM*

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22. Marcus Bales
Re: Secretary of the Arts
Mon 2 Mar 2009

> On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:
> > Second, the market also comes before governments, not before.
>
On 28 Feb 2009 at 17:48, George Bowering wrote:

> Ah, there's the incisive thinking we have learned to expect from the
> right.

I'm a liberal, not on "the right".

There is a value to understanding how things work even for liberals.

However postmodern or leftist you may be, I'll bet you still go the doctor when you're sick; I'll bet you don't doubt whether jerking the steering wheel to the side will put you in a ditch; I'll bet you don't simply step out of a flying airplane when it comes to your destination city; I'll bet you don't tighten bolts while hoping to loosen them, or eat your own feces under the impression it's food. The world works the way it really works, no matter what unlikely theory you may be under the sway of regarding art.

Marcus

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23. Ryan Daley
Re: The Market recognizes talent!
Mon 2 Mar 2009

Dear Troy,

"HIstory shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market."

Oh come now: history is written by free market wonks! I'm glad to see you're a patron of great grammar and fine language skills, but for the love of G-d, why are you buying into this propaganda? What history books are you reading?

Where are you getting your information from?

-Ryan

On Sun, Mar 1, 2009 at 3:42 PM, Troy Camplin <[redacted]> wrote:

> *HIstory shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.*
>
> *I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken*

by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money form the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to people.

Troy Camplin

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!

Brava, Alison.

At 04:20 PM 2/26/2009, you wrote:
I live in a country where there is government subsidy for the arts. It is by no means a bad thing. It is vastly prefereble for, say, poetry publishers to be subsidised to publish poetry books than the system you have in the US, where publishers run competitions charging appellants to enter so they can continue to publish books, which creates a competition culture that is, to my mind, more corrupting by far. Your deep study of history, Troy, will have shown you that while some art can be self-supporting, much of it, and much of the stuff we now consider most valuable, was only sustained by some form of patronage. Money has to come from somewhere; whether it's a wealthy patron or a government sponsored organisation, and someone has to decide where it ought to go, and sometimes it will be wasted and sometimes it will not. And any scheme is going to be imperfect. There wil be patrons with exercrable taste who only want to be flattered, corporations with no taste at all which only want to be flattered, and governments who only want to tick a bunch of bureaucratic boxes. But in a democracy, I'd rather choose the latter among the evils on offer, because there is actually in practice more chance of a disinterested outcome. In Australia, it is arms length funding with a process of peer review. It's about as transparent as it gets. Imperfect, as I said, but as a system it produces a lot of very high quality art that otherwise would be unsustainable.

A

On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin <[redacted]>
wrote:
Now there's a fundamentalist statement: "the opposite may be true." The
market sometimes recognizes talent, sometimes not. It is an imperfect
arbiter of taste. What it does do, though, is allow for a wide variety of
options. The government does not give you options. It is a monopoly. You get
what they give you, or nothing. Don't like government-brand corn? Too bad.
Don't like the government-brand car? Too bad. Don't like government-brand
art? AH, but there's the rub, isn't it? Nobody here wants to believe there
will be government-brand art. Except that the government simply cannot
support everyone who says they are an artist. There must be someone deciding
who gets supported. Who is that going to be? You? I don't think so. Me?
Don't think so. This year it may be someone with whom you agree; next year
it may be someone with whom you never agree. Or should there be a democratic
vote? Do you really want art by democratic vote? How many here write
anything a
democratic majority would want to read? Perhaps a committee? Similar
problems arise, just on a smaller scale. In fact, it has the problems of
both situations. How, then, is funding to be determined? How much funding?
To whom will funding go? The safe bet would be to give it to those who are
already successful -- but then, if they are already successful, why do they
need government funding? And if they are not successful, how does the
government determine who to give funding to, who to support? Based on
production? Well, then, what prevents us from having cheaters, who will
produce just enough really bad art to get the funding just so they don't
have to go get a "real" job? I think about all these things and look at the
history of government support for the arts and cannot come to any other
conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]..EDU
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

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> *Troy Camplin*
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> *I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts.. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh?*
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted]
>
> --
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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24. **Marcus Bales**
Re: Gift Economy
Mon 2 Mar 2009

But John, what's wrong with poker-playing dogs? What's wrong with the market as a democratic determiner of merit? I thought that's what all the postmodernists WANT is to eliminate the very elitist notion that there's

something wrong with poker-playing dogs. Nothing is better than anything else -- everything is equal in merit and value; anything is art that anyone says is art! How can you possibly claim that anything is better or worse, or that there is more or less merit to this or that kind of art? On what grounds do you hold that poker-playing dogs are meritless, or at least of less merit than ... than what, John? What do you say is better, and why do you say it is better, than poker-playing dogs?

Marcus

On 2 Mar 2009 at 8:50, John Cunningham wrote:
> Are you kidding, Troy? Only if we want high art to consist of poker
> playing
> dogs is the market "the most democratic determiner of artistic
> merit"!
> There are times when democracy is the worst possible determiner. If
> it had
> been allowed to determine things, blacks would still be slaves as
> the
> Emancipation Proclamation was probably the most hated piece of
> legislation
> ever and popular support was vastly against it.
> John Herbert Cunningham
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On
> Behalf Of Troy Camplin
> Sent: March-01-09 2:21 PM
> To: [redacted]
> Subject: Re: Gift Economy
>
> Funny thing is, you're right about the anti-market position. The
> market is
> in fact the most democratic determiner of artistic merit (much to
> the horror
> of the elitists here), while also allowing room for people to have
> access to
> works that fit their own tastes. In a pure democracy, we would only
> listen
> to Britney Spears. Under democratic-government-controlled arts, we
> would
> only listen to music that is inoffensive to everyone (I'm guessing

> something
> along the lines of 50's soft pop rock). Only in the free market can
> I listen
> to Franz Ferdinand and Modest Mouse. Incidentally, one of the
> reasons why I
> set up the Emerson Institute was to truly democratize patronage of
> the arts
> -- in a way that was 100% voluntary. Equality under the law, yes;
> collectivist egalitarianism, no.
>
> Troy Camplin
>
>
>
> _____
> From: Marcus Bales <[redacted]>
> To: [redacted]
> Sent: Friday, February 27, 2009 12:15:42 PM
> Subject: Re: Gift Economy
>
> The problem with Paul Nelson's objection to Troy's notion that a
> free market
> is a good
> judge of artistic merit is that it means Paul has put himself in
> an
> untenable position:
> he's implicitly arguing that some poems are better than others, and
> that
> some people
> can tell which ones those poems are -- it's an elitist position, one
> that
> will get him in a
> lot of trouble if he's not careful, and get him lumped in with Troy
> as an
> equality-hater.
> Be careful, Paul! You just can't say that some poems are better than
> others,
> or some
> poets better than others, without getting accused of elitism!
>
> You're not an elitist, are you, Paul?
>

> Marcus
>
>
> On 26 Feb 2009 at 8:40, Paul Nelson wrote:
>
> Date sent: Thu, 26 Feb 2009 08:40:55 -0800
> Send reply to: "Poetics List (UPenn, UB)"
> <[redacted]>
> From: Paul Nelson <[redacted]>
> Subject: Re: Gift Economy
> To: [redacted]
>
> > Like most of your arguments, you base your stand on a false dich
> > Troy,
> >
> > Like most of your arguments, you base your stand on a false
> > dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I
> was
> > only responding to your notion that the Free Market is a good
> judge
> > of artistic quality. I find that laughable, which is why I have
> > responded in what I thought was a humorous manner.
> >
> > What is lost in the dialog is the notion of poetry (hey, we can
> > actually get it back to what the LIST is about) poetry is part
> of
> > the gift economy.
> >
> > from Wikipedia:
> >
> >
> > A gift economy is a social theory[1] in which goods and services
> are
> > given without any explicit agreement for immediate or future
> quid
> > pro quo.
> > Ideally simultaneous or recurring giving serves to circulate and
> > redistribute valuables within a community. This can be
> considered
> > a
> > form of reciprocal altruism.
> > The concept of a gift economy stands in contrast to a planned

> > economy or a market or barter economy.
> > In a planned economy, goods and services are distributed by
> > explicit
> > command and control rather than informal custom; in barter or
> > market
> > economies, an explicit quid pro quo - an exchange of money or
> some
> > other commodity - is established before the transaction takes
> > place.
> >
> > Other cultures (& ours, to some degree, in years past) had a
> > different idea of the poet's role in society. Paz and Neruda as
> > Ambassadors, for example. Most industrial democracies have
> social
> > safety nets allowing an artist to live a decent life without
> > becoming a corporate puppet, but not ours.
> >
> > I'd like nothing more than a drastic reduction in Federal
> Spending,
> > starting with the outlays for militarism:
> >
> >
> > Again Wiki:
> >
> >
> > As of 2009, the United States government is spending about $1
> > trillion annually on defense-related purposes.
> >
> > Imagine $1B of that going to fund doctors and nurses in
> underserved
> > areas. Imagine a new (old) way of structuring economies on a
> > bioregional (sustainable) basis. The Federal Government becomes
> much
> > less of a factor which, it seems to me, is the common ground you
> and
> > I have. But when you make fauty premises such as the GOVERNMENT
> vs
> > FREE MARKET, little light is generated.
> >
> > Charles Olson, William Carlos Williams and others had some
> inkling
> > about the importance of the local, hence The Maximus Poems and

> > Paterson. This, to me, is the link between the discusson of Free
> > Markets vs Government intervention and POETICS is, in theory
> anyway,
> > the mission of this listserv. May it be so.
> >
> >
> > Paul
> >
> >
> > Paul E. Nelson
> >
> > Global Voices Radio
> > SPLAB!
> > American Sentences
> > Organic Poetry
> > Poetry Postcard Blog
> >
> > Ilalqo, WA [redacted]
> >
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> >
> >
> >
> >
> > _____
> > From: Troy Camplin <[redacted]>
> > To: [redacted]
> > Sent: Tuesday, February 24, 2009 5:48:27 PM
> > Subject: Re: The Market recognizes talent!
> >
> > Now there's a fundamentalist statement: "the opposite may be
> true."
> > The market sometimes recognizes talent, sometimes not. It is an
> > imperfect arbiter of taste. What it does do, though, is allow for
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> > wide variety of options. The government does not give you
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> > government-brand corn? Too bad. Don't like the government-brand
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> > conclusion that government funding for the arts is bad for the
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> >
> > Troy Camplin
> >
> >
> >

> > _____
> > From: Paul Nelson <[redacted]>
> > To: [redacted]
> > Sent: Sunday, February 22, 2009 3:23:54 PM
> > Subject: Re: The Market recognizes talent!
> >
> > From: Troy Camplin <[redacted]>
> > To: [redacted]
> > Sent: Friday, February 20, 2009 1:14:23 PM
> > Subject: Re: The Market recognizes talent!
> >
> > One
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> > --
> > No virus found in this incoming message.
> > Checked by AVG.
> > Version: 7.5.557 / Virus Database: 270.11.3 - Release Date:
> > 2/22/2009 12:00 AM
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> --
> No virus found in this incoming message.
> Checked by AVG.
> Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
> 3/1/2009 5:46 PM
>

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25. Mark Weiss
Re: The Market recognizes talent!
Mon 2 Mar 2009

At 03:42 PM 3/1/2009, you wrote:
>HIstory shows the people in government are far, far, far more
>corrupt, and that government is far more corrupting, than are those
>who participate in the free market, or than the free market is.

Not really.

Of course, it's been hard to know what a free market is for the past several millennia. And market suppliers, free or otherwise, are usually in some sort of partnership with government.

Mark

↑ Index

26. Marcus Bales
Re: The Market recognizes talent!
Mon 2 Mar 2009

On 1 Mar 2009 at 12:42, Troy Camplin wrote:
> HIstory shows the people in government are far, far, far more
> corrupt, and that government is far more corrupting, than are those
> who participate in the free market, or than the free market is.

Wrong, Troy, on both counts.

History shows that privilege corrupts, whatever form it may take -- and it doesn't matter where privilege comes from, it corrupts equally across all classes and modes of life. There is no such thing as a government more corrupt than a market, or a market more corrupt than a government. People will always find a way to cheat to get ahead, and those who do will be privileged over those who don't, and those who are privileged will find a way to institutionalize their privilege.

In fact proponents of government and of the market are in a constant balancing act, each trying to catch the other out in their inevitable corruptions. Markets without regulatory governments are brutalizing; governments without liberating markets are brutalizing. Even without transparency in regulation and operation governments and markets balance one another to a limited extent. But the more transparency there is in both regulation and market operation the better the balance between governments and markets work.

The problem isn't government/market, or left/right; the problem is people are perfectly willing to lie and cheat under any system to gain privilege for

themselves, their families, and their friends, and then try to institutionalize those privileges for their own, and their progeny's, advantage.

Under any form of social organization the liars and cheaters will gain privilege and institutionalize those privileges. The struggle is to marginalize the liars and cheaters and maximize transparency of operation in order to make it just a little more likely that the people willing to accede to the rules and work hard within them will not have their gains stolen from them by the liars and cheaters.

But the temptation to lie a little and cheat a little is endemic to the human animal. You can see it in operation even in gift economies where if you disagree with the people in charge they'll kick you out of the discussion group, or put you on read-only status and prevent you from joining in even if you can read what others say.

Marcus

> *I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money form the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.*
>
> *There is no such thing as a disinterested outcome when it comes to people.*
>
> *Troy Camplin*
>
> ---
> *From: Mark Weiss <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, February 27, 2009 10:09:07 AM*
> *Subject: Re: The Market recognizes talent!*

Brava, Alison.

At 04:20 PM 2/26/2009, you wrote:
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27. Larissa Shmailo
"Celebration of Women Writers," WKCR 89.9 Friday March 6
Mon 2 Mar 2009

Larissa Shmailo will be on the radio show "Celebration of Women Writers" Art Waves, 89.9 FM (broadcast in New York City); Internet _www.wkcr.org_ (http://www.wkcr.org/)
Friday, March 6, 9:00-10:00 PM (with Saskia Hamilton, Susan Maurer, and others).
**********Worried about job security? Check out the 5 safest jobs in a recession.
(http://jobs.aol.com/gallery/growing-job-industries?ncid=emlcntuscare00000002)

↑ Index

28. Michael Kelleher
Literary Buffalo Newsletter 03.02.09 - 03.08.09
Mon 2 Mar 2009

LITERARY BUFFALO
03.02.09-03.08.09

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

03.04.09

Rooftop Poetry Club at Buffalo State College
Allen Shelton
Reading

Wednesday, March 4, 4:30 PM
E.H. Butler Library, Int'l Student Ctr., 3rd Floor

Talking Leaves...Books
Margaret Wooster
Talk/Signing: "Living Waters"
Wednesday, March 4, 7 PM
Talking Leaves Books, 3158 Main St.

Just Buffalo/Center For Inquiry Literary CafÇ
Carl Dennis
Poetry Reading
Wednesday, March 4, 7:30 PM
Center for Inquiry, 1310 Sweet Home Rd., Amherst

03.05.09

Students For Peace/Buffalo State College
Amiri Baraka
Reading and Speaking
Thursday, March 5, 3 p.m.
Social Hall, Campbell Student Union, Buffalo State College

Poetics Plus at UB/Burchfield Penney Art Center
Poets Theater
Student Performance of Rare Poet's Plays
Thursday, March 5, 7 PM
Burchfield Penney Art Center, 1300 Elmwood Ave

03.06.09

Starcherone Books
Naked Kitchen Yoga
Small Press Writers Read
Friday, March 6, 7 PM
Rust Belt Books, 202 Allen St.

03.07.09

Just Buffalo/Interdisciplinary Performance Series
Blue Notes
Blues Music, Blues Poetry Open Mic
Saturday, March 7, 8 PM
Rust Belt Books, 202 Allen St.

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) $30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [redacted] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [redacted] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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29. Marcus Bales
Re: The Market recognizes talent!
Mon 2 Mar 2009

> *At 04:20 PM 2/26/2009, Allison Croggon wrote:*
> *... some art can be self-supporting, much of it, and much of the stuff we*
> *now consider most valuable, was only sustained by some form of patronage. Money has to come from somewhere; whether it's a wealthy*
> *patron or a government sponsored organisation, and someone has to decide where it ought to go ...*

Wait a minute, now! What's this? "most valuable"? Where does this come from? On what grounds is some art "most valuable" while other art is not "most valuable"? How do you measure merit in the arts, Allison? How do you determine what art is "most valuable"?

Marcus

↑ Index

30. George Bowering
Re: Secretary of the Arts
Mon 2 Mar 2009

On Mar 2, 2009, at 7:07 AM, [redacted] wrote:

> *On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:*
> *Second, the market also comes before governments, not before.*
>
> *On 28 Feb 2009 at 17:48, George Bowering wrote:*
> *Ah, there's the incisive thinking we have learned to expect from the right.*
>
> *I'm a liberal, not on "the right".*
>
> *There is a value to understanding how things work even for liberals.*
>
> *However postmodern or leftist you may be, I'll bet you still go the doctor when you're sick; I'll bet you don't doubt whether jerking the steering wheel to the side will put you in a ditch;*

Ah, but to parallel what you say above,

I might jerk it to the left but not to the left.

>

George Henry Bowering
Once saw Alexis Smith plain.

↑ Index

31. Dan Wilcox
Third Thursday Poetry Night, Albany, March 19, Miriam Herrera
Mon 2 Mar 2009

The Poetry Motel Foundation Presents

Poet Miriam Herrera to read
at the Social Justice Center
Thursday, March 19, 7:30PM

Local poet Miriam Herrera will read from her work at the Social Justice Center, 33 Central Ave., Albany on Thursday, March 19, 2009. Herrera has taught creative writing and Chicano/Latino Literature at the University of Illinois, University of New Mexico at Los Alamos, and at Russell Sage College in Troy. Her book of poems Kaddish for Columbus was published recently by Finishing Line Press, New Women's Voices series.

A reading by a local or regional poet is held each Third Thursday at the Social Justice Center. The event includes an open mic for audience members to read. Sign-up starts at 7:00PM, with the reading beginning at 7:30. The host of the readings is Albany poet and photographer Dan Wilcox. The suggested donation is $3.00, which helps support this and other poetry programs of the Poetry Motel Foundation, and the work of the Social Justice Center.

For more information about this event contact Dan Wilcox,
[redacted]; e-mail: [redacted].

The Social Justice Center, founded in 1981, is a non-profit organization working for progressive social change through education, community building and collective action. The center advances the struggles against racism and for peace and justice. For further information about the SJC call [redacted].

#

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32. Marcus Bales
Re: Secretary of the Arts
Mon 2 Mar 2009

Just so -- because you know jerking it to the left will put you in a ditch. We're agreed on that.

But don't you see that once we're agreed on that it vitiates the whole of postmodernist relativism? It is simply not the case that everything is the same as everything else; not the case that any one thing is as valuable as any other

thing; not the case that one effort is just as valuable as a different effort; not the case that anything is art that anyone says is art?

Marcus

On 2 Mar 2009 at 9:48, George Bowering wrote:

Copies to: "Poetics List (UPenn, UB)"
<[redacted]>
From: George Bowering <[redacted]>
Subject: Re: Secretary of the Arts
Date sent: Mon, 2 Mar 2009 09:48:21 -0800
To: [redacted]

> *On Mar 2, 2009, at 7:07 AM, [redacted] wrote:*
>
> *On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:*
> *Second, the market also comes before governments, not before.*
>
> *On 28 Feb 2009 at 17:48, George Bowering wrote:*
> *Ah, there's the incisive thinking we have learned to expect from the*
> *right.*
>
> *I'm a liberal, not on "the right".*
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> *There is a value to understanding how things work even for liberals.*
>
> *However postmodern or leftist you may be, I'll bet you still go the*
> *doctor when you're sick; I'll bet you don't doubt whether jerking the steering wheel to the side will put you in a ditch;*
>
> *Ah, but to parallel what you say above,*
>
> *I might jerk it to the left but not to the left.*
>
> *George Henry Bowering*
> *Once saw Alexis Smith plain.*

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33. Steve Halle
Simone Muench @ Seven Corners
Mon 2 Mar 2009

Take a break and read three great new poems by *Simone Muench*, featured now at *Seven Corners* (http://www.sevencornerspoetry.blogspot.com/).

Cheers,
Steve Halle
Editor

↑ Index

34. cris cheek
Re: Secretary of the Arts
Mon 2 Mar 2009

---

doesn't that drive you straight into oncoming traffic ??

On Mar 2, 2009, at 12:48 PM, George Bowering wrote:

> *On Mar 2, 2009, at 7:07 AM, [redacted] wrote:*
>
> *On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:*
> *Second, the market also comes before governments, not before.*
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>
> *I might jerk it to the left but not to the left.*
>
> *George Henry Bowering*
> *Once saw Alexis Smith plain.*

> *welcome.html*

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35. **George Bowering**
Re: Secretary of the Arts
Mon 2 Mar 2009

On Mar 2, 2009, at 10:26 AM, [redacted] wrote:

> *Just so -- because you know jerking it to the left will put you in a ditch. We're agreed on that.*
>
> *But don't you see that once we're agreed on that it vitiates the whole of postmodernist relativism? It is simply not the case that everything is the same as everything else; not the case that any one thing is as valuable as any other thing; not the case that one effort is just as valuable as a different effort; not the case that anything is art that anyone says is art?*

Of course I agree with that.
I just don't see how the market can come before governments
]and also not before governments.

gb

> *Marcus*
>
> *On 2 Mar 2009 at 9:48, George Bowering wrote:*
>
> *Copies to: "Poetics List (UPenn, UB)" <[redacted]>*
> *From: George Bowering <[redacted]>*
> *Subject: Re: Secretary of the Arts*
> *Date sent: Mon, 2 Mar 2009 09:48:21 -0800*
> *To: [redacted]*
>
> *On Mar 2, 2009, at 7:07 AM, [redacted] wrote:*
>
> *On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:*
> *Second, the market also comes before governments, not before.*
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> *On 28 Feb 2009 at 17:48, George Bowering wrote:*
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> *right.*
>
> *I'm a liberal, not on "the right".*
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> *There is a value to understanding how things work even for liberals.*
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> *However postmodern or leftist you may be, I'll bet you still go the*
> *doctor when you're sick; I'll bet you don't doubt whether jerking the steering wheel to the side will put you in a ditch;*
>
> *Ah, but to parallel what you say above,*
>
> *I might jerk it to the left but not to the left.*
>
> *George Henry Bowering*
> *Once saw Alexis Smith plain.*

George B.
Author of his own misfortunes.

↑ Index

36. Troy Camplin
Re: The Market recognizes talent!
Mon 2 Mar 2009

Actually, to quote Lord Acton, "Power tends to corrupt, and absolute power corrupts absolutely." Where power is spread out, there is less corruption; where power is concentrated, there is more corruption. Certainly there are cheaters in every group, in every system. But insofar as market economies spread out power quite a bit, and insofar as government concentrate power quite a bit, government are necessarily more corrupt than are markets. More, the structures of government tend to protect corruption more than does the market. Cheaters exposed in government often are rewarded; cheaters exposed in the economy often lose their wealth (there are exceptions to both cases, but the exceptions do not negate the rule). I'm certainly no anarchist, so I'm not arguing for no role for government. There is a role in providing equal protection under the law (which is another way of saying that government should only

have laws that are able to be applied to everybody equally, and of which everybody is equally the beneficiary). There is a role for the enforcement of contracts voluntarily entered into and the enforcement of laws against murder, lying/cheating, and theft (I also think governments should not engage in such actions). You are otherwise correct about any social system necessarily having cheaters in it. The question is, what rules will marginalize the cheaters? Transparency laws and labeling laws are thus important and necessary. And transparency should extend to the government as well. We have lacked transparency in government for a long time, and it has only gotten worse over the past 8 years -- and it doesn't look like it's going to get any better with the current administration.

Troy Camplin

From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 9:33:50 AM
Subject: Re: The Market recognizes talent!

On 1 Mar 2009 at 12:42, Troy Camplin wrote:
> HIstory shows the people in government are far, far, far more
> corrupt, and that government is far more corrupting, than are those
> who participate in the free market, or than the free market is.

Wrong, Troy, on both counts.

History shows that privilege corrupts, whatever form it may take -- and it doesn't matter where privilege comes from, it corrupts equally across all classes and modes of life. There is no such thing as a government more corrupt than a market, or a market more corrupt than a government. People will always find a way to cheat to get ahead, and those who do will be privileged over those who don't, and those who are privileged will find a way to institutionalize their privilege.

In fact proponents of government and of the market are in a constant balancing act, each trying to catch the other out in their inevitable corruptions. Markets without regulatory governments are brutalizing; governments without liberating markets are brutalizing. Even without transparency in regulation and operation governments and markets balance one another to a limited extent. But the more transparency there is in both regulation and market operation the better the balance between governments and markets work.

The problem isn't government/market, or left/right; the problem is people are perfectly willing to lie and cheat under any system to gain privilege for

themselves, their families, and their friends, and then try to institutionalize those privileges for their own, and their progeny's, advantage.

Under any form of social organization the liars and cheaters will gain privilege and institutionalize those privileges. The struggle is to marginalize the liars and cheaters and maximize transparency of operation in order to make it just a little more likely that the people willing to accede to the rules and work hard within them will not have their gains stolen from them by the liars and cheaters.

But the temptation to lie a little and cheat a little is endemic to the human animal. You can see it in operation even in gift economies where if you disagree with the people in charge they'll kick you out of the discussion group, or put you on read-only status and prevent you from joining in even if you can read what others say.

Marcus

> *I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money form the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.*
>
> *There is no such thing as a disinterested outcome when it comes to people.*
>
> *Troy Camplin*
>
> ---
> *From: Mark Weiss <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, February 27, 2009 10:09:07 AM*
> *Subject: Re: The Market recognizes talent!*

Brava, Alison.

At 04:20 PM 2/26/2009, you wrote:
I live in a country where there is government subsidy for the arts. It
is by no means a bad thing. It is vastly prefereble for, say, poetry
publishers to be subsidised to publish poetry books than the system
you have in the US, where publishers run competitions charging
appellants to enter so they can continue to publish books, which
creates a competition culture that is, to my mind, more corrupting by
far. Your deep study of history, Troy, will have shown you that while
some art can be self-supporting, much of it, and much of the stuff we
now consider most valuable, was only sustained by some form of
patronage. Money has to come from somewhere; whether it's a wealthy
patron or a government sponsored organisation, and someone has to
decide where it ought to go, and sometimes it will be wasted and
sometimes it will not. And any scheme is going to be imperfect. There
wil be patrons with exercrable taste who only want to be flattered,
corporations with no taste at all which only want to be flattered, and
governments who only want to tick a bunch of bureaucratic boxes. But
in a democracy, I'd rather choose the latter among the evils on offer,
because there is actually in practice more chance of a disinterested
outcome. In Australia, it is arms length funding with a process of
peer review. It's about as transparent as it gets. Imperfect, as I
said, but as a system it produces a lot of very high quality art that
otherwise would be unsustainable.

A

On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin
<[redacted]> wrote:
Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write
anything a
democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]...EDU
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One
can always point to people who in your opinion (and, with this list,
mine) are at best embarrassing. However, one can also point to the fact
that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not going
to deprive anyone of her, either, if that's what they like. If you want
to try to educate people to have better taste, that's fine and good --
but there's no evidence the government is good at educating people in
math and reading, let alone good taste. I love how you people have to
purposefully ignore facts to make your points. Throw up a few straw men
(and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any
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when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

> --
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date: 3/1/2009 5:46 PM*

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37. Troy Camplin
Re: The Market recognizes talent!
Mon 2 Mar 2009

I get my history from a wide range of writers. I tend not to believe in utopian visions, though -- including those that believe government is the savior of anybody. Governments concentrate power, and power tends to corrupt.

I don't know what history you have been reading, but most history I have read has been written by neo-Marxists. That, at least, has been the dominant ideology among historians for a while. They and many others have a strange habit of complaining incessantly about what governments do, and then propose as a solution giving governments more power.

Troy Camplin

_____
From: Ryan Daley <[redacted]..COM>
To: [redacted]
Sent: Monday, March 2, 2009 9:17:37 AM
Subject: Re: The Market recognizes talent!

Dear Troy,

"HIstory shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market."

Oh come now: history is written by free market wonks! I'm glad to see you're a patron of great grammar and fine language skills, but for the love of G-d, why are you buying into this propaganda? What history books are you reading?

Where are you getting your information from?

-Ryan

On Sun, Mar 1, 2009 at 3:42 PM, Troy Camplin <[redacted]> wrote:

> *HIstory shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.*
>
> *I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see if it isn't taken by force). That is where we disagree. In fact, I think patronage is so important, I have started a nonprofit organization to provide patronage for the arts. We won't take money form the government, though, as I find taking money from the government to be unethical. We will take voluntary donations from people so that we can one day patronize artists, writers, etc. So be careful what you're accusing people of.*
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> *From: Mark Weiss <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, February 27, 2009 10:09:07 AM*
> *Subject: Re: The Market recognizes talent!*
>
> *Brava, Alison.*
>
> *At 04:20 PM 2/26/2009, you wrote:*
> *I live in a country where there is government subsidy for the arts. It is by no means a bad thing. It is vastly prefereble for, say, poetry publishers to be subsidised to publish poetry books than the system you have in the US, where publishers run competitions charging appellants to enter so they can continue to publish books, which creates a competition culture that is, to my mind, more corrupting by far. Your deep study of history, Troy, will have shown you that while some art can be self-supporting, much of it, and much of the stuff we now consider most valuable, was only sustained by some form of patronage. Money has to come from somewhere; whether it's a wealthy patron or a government sponsored organisation, and someone has to decide where it ought to go, and sometimes it will be wasted and sometimes it will not. And any scheme is going to be imperfect. There*

wil be patrons with exercrable taste who only want to be flattered, corporations with no taste at all which only want to be flattered, and governments who only want to tick a bunch of bureaucratic boxes. But in a democracy, I'd rather choose the latter among the evils on offer, because there is actually in practice more chance of a disinterested outcome. In Australia, it is arms length funding with a process of peer review. It's about as transparent as it gets. Imperfect, as I said, but as a system it produces a lot of very high quality art that otherwise would be unsustainable.

A

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wrote:
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democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]..EDU
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
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One
can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes.. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts.. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
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Ilalqo, WA [redacted]

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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38. **Troy Camplin**
Re: Gift Economy
Mon 2 Mar 2009

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

_____
From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

_____
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market is a good
judge of artistic merit is that it means Paul has put himself in an untenable position:
he's implicitly arguing that some poems are better than others, and that some people
can tell which ones those poems are -- it's an elitist position, one that will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater.
Be careful, Paul! You just can't say that some poems are better than others, or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

Like most of your arguments, you base your stand on a false dich
Troy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.
Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a
form of reciprocal altruism.
The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit
command and control rather than informal custom; in barter or market
economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be

government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good

> *--*
> *but there's no evidence the government is good at educating people in*
> *math and reading, let alone good taste. I love how you people have to*
> *purposefully ignore facts to make your points. Throw up a few straw men*
> *(and women, in this case) to try to make a "point."*
>
> *Troy Camplin*
>
> *I prefer the phrase "People of Straw" but I don't use the market as any*
> *guide to quality in the arts. In fact, the opposite may be true, but*
> *when you're a fundamentalist, you say funny things, eh?*
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted]
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.3 - Release Date: 2/22/2009 12:00 AM*

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39. **Marcus Bales**
Re: Secretary of the Arts
Mon 2 Mar 2009

Ah -- my bad. I meant to say that markets come before governments, not after.

Marcus

On 2 Mar 2009 at 11:49, George Bowering wrote:

Copies to: "Poetics List (UPenn, UB)"
<[redacted]>
From: George Bowering <[redacted]>
Subject: Re: Secretary of the Arts
Date sent: Mon, 2 Mar 2009 11:49:24 -0800
To: [redacted]

> *On Mar 2, 2009, at 10:26 AM, [redacted] wrote:*
>
> *Just so -- because you know jerking it to the left will put you in a ditch. We're agreed on that.*
>
> *But don't you see that once we're agreed on that it vitiates the whole of postmodernist relativism? It is simply not the case that everything is the same as everything else; not the case that any one thing is as valuable as any other thing; not the case that one effort is just as valuable as a different effort; not the case that*
> *anything is art that anyone says is art?*
>
> *Of course I agree with that.*
> *I just don't see how the market can come before governments]and also not before governments.*
>
> *gb*
>
> *Marcus*
>
> *On 2 Mar 2009 at 9:48, George Bowering wrote:*
>
> *Copies to: "Poetics List (UPenn, UB)"*
> *<[redacted]>*
> *From: George Bowering <[redacted]>*
> *Subject: Re: Secretary of the Arts*
> *Date sent: Mon, 2 Mar 2009 09:48:21 -0800*
> *To: [redacted]*
>
> *On Mar 2, 2009, at 7:07 AM, [redacted] wrote:*
>
> *On Feb 28, 2009, at 4:32 AM, Marcus Bales wrote:*
> *Second, the market also comes before governments, not before.*
>
> *On 28 Feb 2009 at 17:48, George Bowering wrote:*

> *Ah, there's the incisive thinking we have learned to expect from*
> *the*
> *right.*
>
> *I'm a liberal, not on "the right".*
>
> *There is a value to understanding how things work even for liberals.*
>
> *However postmodern or leftist you may be, I'll bet you still go*
> *the*
> *doctor when you're sick; I'll bet you don't doubt whether jerking*
> *the steering wheel to the side will put you in a ditch;*
>
> *Ah, but to parallel what you say above,*
>
> *I might jerk it to the left but not to the left.*
>
> *George Henry Bowering*
> *Once saw Alexis Smith plain.*
>
> *George B.*
> *Author of his own misfortunes.*

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40. **Troy Camplin**

Re: The Market recognizes talent!

Mon 2 Mar 2009

You are correct to a certain extent. But the market also makes things increasingly cheaper, so that the poor of today have a higher standard of living than the middle class of a hundred years ago and the rich of rich of three hundred years ago. No telling how long that will last in the near future for a while since, as you point out, we seem to be moving inexorably towards depression. If you want to know what if any of Obama's ideas are going to get

us out of the economy, watch what the stock market does in response. Actions they deem harmful to the economy results in the market going down; actions they deem helpful to the economy results in the market going up (this is the case only when the government is actively doing things which affect the economy, and not during regular times). The stock market has dropped over 12% since Obama became President, mostly during the times when he has fought for the "stimulus" and "bailout" money. I'm a little less pessimistic that the stimulus law will harm the economy in the immediate future since there is so little in there for this year (which seems odd, since a stimulus should have everything in it for the year of the recession), though the truly insane deficits he has racked up in the first month of office will probably (with the rest of the debt we have accumulated) destroy the economy sometime in the future. These kinds of deficits only move doomsday up considerably.

Troy Camplin

_____
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]..BUFFALO.EDU
Sent: Monday, March 2, 2009 8:48:06 AM
Subject: Re: The Market recognizes talent!

Troy,

The market consists of people who can afford (affordability must come along with willingness) to buy things. In other words, the market does not necessarily have to include the poor in its "benevolent," "natural" loop. This is something to keep in mind as our country, and the world, seem to be moving inexorably towards depression.

Ciao,

Murat

On Sun, Mar 1, 2009 at 3:33 PM, Troy Camplin <[redacted]> wrote:

> *You are mistaking "the market" for "democracy." You are correct to make a distinction between the market and individuals. One thing that the market does allow is the creation of niches. Mass production is not identical with the market, though it can be a feature of it. If there is enough people who want something, someone will come along to supply it. That is the main feature of the market. Certainly with copy prices so low, and the existence of the internet, and now Kindle, the availability of art of all sorts have blossomed. I see the development of things such as the Kindle -- a product of the market -- as a way for many more people to be able to sell their literary works, since almost all costs have been eliminated for publishers. And as the market allows for the creation of more and more such technology, it's going to be easier and easier for writers to make their works available*

for sale. We are at the cusp of another information boom, which will make literary works far more available -- and the government far less necessary.

The market produces a wide variety of things, including kitsch -- but most certainly kitsch is not the only thing it produces. If you truly believe it is, then you have chosen to blind yourself to much of reality, I'm afraid. Or perhaps you ought to get out of Canada more often.

Troy Camplin

From: cris costa <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 11:59:13 AM
Subject: Re: The Market recognizes talent!

It's good to see someone south of the boarder standing up for government funding in Canadian arts. Thanks Francois. To add to that, it is the government funding allows all the talented writers (particularly the ones mentioned below) to create their work and distribute it, because although their work is brilliant, it's not easily digestible (in terms of what the market requires for consumption), and therefore opposed to the principles that govern "the market".

However, a major problem that I noticed from the start of this debate is that it is taking for granted (in life, in this conversation) that "the market" indeed has skills of discernment. The market cannot recognize anything. It's not a person, nor does it have eyes, or thoughts, or feelings. Though "the market" may require humans to exist or to perpetuate itself, human "taste" (as relative and arbitrary as that may be) plays a minuscule role in determining what is produced by the market. In order for the market to operate as it does, it requires "efficiency" (translate: cheap products, made quickly, sold for a lot of money). Human desire comes into play at one point or another, but psychoanalysts and cultural theorists across the board have demonstrated time and again that desire is just as easily appeased with simulation and simulacra as it is with the "authentic" thing.

Therefore, the market generates "schlock and kitsch" (as the big ol' F.J. puts it) in order to sustain itself. The subject who is fully immersed in the market--that is the ideal market-subject who can supposedly discern--is equally satisfied with kitsch as it is with anything else.

Perhaps you're not. And I think, neither are most people on this listserv. Which is the point I'm making.

So three cheers for government funding for the arts!

-c.

Date: Fri, 27 Feb 2009 02:32:53 -0500
From: [redacted]
Subject: Re: The Market recognizes talent!
To: [redacted]

Troy,

As I read your responses to George Bowering, I am somewhat struck by their ignorance.. First of all, George Bowering probably receives or has received grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to be much more vibrant and interesting than the vast majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western European countries where the government provides subsidies for its writers and artists.

Best,

françois luong

PS: I am not Canadian or a resident of Canada.

Windows Live Messenger. Multitasking at its finest.
http://www.microsoft.com/windows/windowslive/products/messenger.aspx

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41. Lauren Russell
seeking cat-friendly roommate, Brooklyn
Mon 2 Mar 2009

Hi All,

My cat Neruda and I need a roommate for a large two-bedroom apartment in Flatbush. The room is enormous, with lots of light, a courtyard view, and a large shared living room and kitchen. It's on the fifth floor of an elevator building, two and a half blocks from the Church Street 2/5 stop and not too far from the Q and B trains has well. The room is $750, plus half of utilities. Available anytime after March 6th. Please contact me if interested.

Thanks,
Lauren

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42. Alison Croggon
Re: The Market recognizes talent!
Mon 2 Mar 2009

Marcus, I think some things are better than others. Most people do; and then they have arguments about it. It's called "culture".

xA

On Tue, Mar 3, 2009 at 3:46 AM, Marcus Bales <[redacted]> wrote:
>> At 04:20 PM 2/26/2009, Allison Croggon wrote:
>> > ... some art can be self-supporting, much of it, and much of the stuff
>> we
>> >now consider most valuable, was only sustained by some form of
>> >patronage. Money has to come from somewhere; whether it's a
>> wealthy
>> >patron or a government sponsored organisation, and someone has to
>> >decide where it ought to go ...
>
> Wait a minute, now! What's this? "most valuable"? Where does this come from? On
> what grounds is some art "most valuable" while other art is not "most valuable"? How
> do you measure merit in the arts, Allison? How do you determine what art is "most
> valuable"?
>
> Marcus

>
--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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43. Pam Brown
calling Chris Funkhouser
Mon 2 Mar 2009

Dear Poeticists,

Does anyone have a working email address for Chris Funkhouser ? the 'nijit.edu' address is bouncing.

Please contact me on the back channel - [redacted]

Thanks very much,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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44. William Allegrezza
Series A this Wed.
Mon 2 Mar 2009

Please come to Series A this Wednesday for another great literary reading event.

March 4, 7:00-8:00 p.m.
    Jonathan Messinger
    Joshua Adams

The reading will be held at the Hyde Park Art Center.
5020 S. Cornell Avenue, Chicago, IL

BYOB.

For more information, see http://www.moriapoetry.com/seriesa.html

Bill Allegrezza

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45. Jesse Glass

Ekleksographia #1 Finished--Finally! Hank Lazer Reviews

Mon 2 Mar 2009

Lazer reviews Lisa Jarnot, Leonard Schwartz, and others.
http://ekleksographia.ahadadabooks.com/

Amy King, T.A. Noonan, Jen Karmin, Vivian Shipley are on our list of future curators. Jess

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46. cris costa

Re: The Market recognizes talent!

Mon 2 Mar 2009

Troy,

well, looks like you sure pegged me.

... despite that there's nothing in my response which remotely suggests that I have in some way, shape or form "confused" the market with democracy. Not to mention that I'm not the one who titled this thread "the Market recognizes talent!"

Furthermore, your insulting (and uncalled for) attack on my critical capacities (that is, according to you, I am "blinded" and cannot see "reality," and that I am also sheltered, that I need to "get out of Canada") says much more about you than it says about me. In fact, I never once directly criticized you, nor was I directly addressing to you (as many others have). Instead, I commented on the discussion in general and suggested that we look at this from another standpoint.

Of course, you would be unable to see this because, based on your ludicrous attack alone (if not other things--i.e. the debate on the market and lit., or your overall stance on government involvement), you are an indoctrinated neoliberal drone.

Take Care,

Cris Costa

> *Date: Sun, 1 Mar 2009 12:33:05 -0800*
> *From:* [redacted]
> *Subject: Re: The Market recognizes talent!*
> *To:* [redacted]

You are mistaking "the market" for "democracy." You are correct to make a distinction between the market and individuals. One thing that the market does allow is the creation of niches. Mass production is not identical with the market, though it can be a feature of it. If there is enough people who want something, someone will come along to supply it. That is the main feature of the market. Certainly with copy prices so low, and the existence of the internet, and now Kindle, the availability of art of all sorts have blossomed. I see the development of things such as the Kindle -- a product of the market -- as a way for many more people to be able to sell their literary works, since almost all costs have been eliminated for publishers. And as the market allows for the creation of more and more such technology, it's going to be easier and easier for writers to make their works available for sale. We are at the cusp of another information boom, which will make literary works far more available -- and the government far less necessary.

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Troy Camplin

From: cris costa <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 11:59:13 AM
Subject: Re: The Market recognizes talent!

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Perhaps you're not. And I think, neither are most people on this listserv. Which is the point I'm making.

So three cheers for government funding for the arts!

-c.

Date: Fri, 27 Feb 2009 02:32:53 -0500
From: [redacted]
Subject: Re: The Market recognizes talent!
To: [redacted]

Troy,

As I read your responses to George Bowering, I am somewhat struck by their ignorance.. First of all, George Bowering probably receives or has received grants from the Canada Council of the Arts or his province's art administration. Secondly, the Canadian government has provides much more funding for its artists than the free(er) market United States and has allowed its literature to be much more vibrant and interesting than the vast majority of American poetry (some examples of fine Canadian poets: Erin Mouré, Nicole Broussard, Aaron Peck, angela rawlings, Jordan Scott, ...). The same can be said of many Western European countries where the government provides subsidies for its writers and artists.

Best,

françois luong

PS: I am not Canadian or a resident of Canada.

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47. Alan Sondheim
SELAVY OH and ALAN DOJOJI
Mon 2 Mar 2009

SELAVY OH and ALAN DOJOJI

have created a new work at the Odyssey site Second Life with Selavy Oh which may or may not be up for a while, please have a look when you can. The images are from the mess-up on Odyssey, the rollback and Sugar Seville's experimentation with land texture, the new Odyssey piece, other materials -

http://www.alansondheim.org/ newmess pngs and finalhours png (new ones) love these -

To access the Odyssey site - http://slurl.com/secondlife/Odyssey/48/12/22

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48. Pam Brown
Re: arts funding in oz
Tue 3 Mar 2009

Dear Alison,

> *Date: Sun, 1 Mar 2009 15:17:39 +1100*
> *From: Alison Croggon <[redacted]>*
> *Subject: Re: arts funding in oz*
>
> *Hi Pam*
>
> *and at the end of the arm there is the hand that you should probably have shaken a few times in order to land a writing grant*
>
> *so often, it comes down to who you know - let me lie in the arms of a peer who likes my poems*
>
> *That's what the right wing columnists claim, but from where I'm looking the truth is a lot more complex than that.*

Oh well, I haven't read the right wing columnists. And I have no idea of 'the truth' about arts funding, just my observations & experiences since OzCo was set up in the early 70s

But it could be beneficial if the OzCo literature board publicised the names of the 'peers' for each round of grants before anyone applies. Then you needn't put the effort into arguing 'a coherent' or any other kind of application if you

were forewarned who was to be part of the decision making. (Who would apply to their own detractors - peers or not?)

That might also cut the number of applicants - making for a more cheerful bureaucracy.

Other useful tactics would be to introduce means testing of applicants and excluding recent financially- lucrative-prize-winners from applying in the year of the prize. It's looked to me over the decades that you win a prize then immediately go for a grant and get it.

Do I sound like a socialist ? (and, yes, I have heard of Joseph Stalin)

Whatever happened to proper seed money - I reckon the grant system, as well-meaning as it was and says it is - makes being awarded a grant look more like winning a prize than anything else these days, as the years of celebrity and spectacle keep rolling along.

> *I've dealt with*
> *funding bodies from several sides of the fence (critic, applicant,*
> *peer review person) in several art forms (music, literature, theatre).*
> *What counts more than "who you know" - and I'm not saying this is*
> *necessarily a good thing - is being able to argue a coherent*
> *application. It's surprising how few writers manage to do this, and*
> *yet one would think it would be obvious that in approaching a*
> *bureaucracy, what needs to be assuaged is the bureaucratic*
> *necessities. And in a way, that's fair enough: render unto Caesar what*
> *is Caesar's.*

So where are the ghost-grant-application-writers ? A small business idea for retired arts admin functionaries ?

> *The Australian Council has a pretty transparent process: those who*
> *want to know about how decisions were made can find out, decisions can*
> *be questioned and there are strict rules about conflict of interest in*
> *panel discussions that are - from what I've seen - rigorously*
> *observed.*
> *When I look at the "stimulus spending" being thrown around*
> *these days my head spins - the arts have to account for every penny,*
> *and it's so jealously scrutinised. That seems correct for public*
> *money, but then private industry gets millions of dollars and aside*
> *from a few dissenting voices, everybody's for it. Hmmm.*

Businesses have to account too - there is quarterly PAYG and company tax etc and welfare agencies and other government-funded bodies like schools and hospitals...all have to account. It's our money. It's tax. It's not only the poor old arts sector that has to 'account for every penny' (I wanted desperately to say 'yartz sector' just then but I don't want to be demoralised by Les Patterson ever again ! I can't take much more of him !)

> *Fwiw, I've spent some time looking at US and UK funding models, and I think the Australian system looks pretty good in comparison (although it also looks pretty poor in relation to some imaginative European models): it's pretty fair, all things considered, and the major problem it faces is actually lack of money.*

Good oh - I'll take your word for it.

Maybe some different methods of distribution of the monies the OzCo literature board does receive would be an improvement. The seed money thing again - spread it around. For instance - have many more smaller amounts of money for individual writers rather than those whoppers of fellowships (although I could certainly find ways to spend a fellowship over a year or two - quel luxe)

> *There are big caveats:*
> *it's been pretty disastrous for the film industry, mainly I guess because films require so much money comapred to other artforms; the most interesting films being made these days are pirate films done on privately raised and miniscule budgets and filmed on HDD by people who don't get paid anything. On the other hand, the reason we have such a lively and interesting theatre culture is that it's funded, independent theatre especially; the main stage theatre companies get very little public funding, when considered as a percentage of their income, and so tend to operate more like commercial theatres.*
>
> *Like I said, it's complex. I still think it's better to have public funding than not, or at least,*

Agreed. (see - I'm left of socialism, actually)

> *I can't think of a better way of making up the deficit of making serious art.*

Funny art should get some money too, no ?

> *And if you want unscrutinised funding predicated on "who you know", then private patronage is the absolute model.*

No no, I don't - but, but, - we don't have much of that in Oz, do we ?
Is that why I kept that day job for so long?
Sob, is it because I don't know anybody who's anybody in private patronage?

> *Myself, I usually feel about funding bodies like the scriptwriters in Barton Fink do about producers: "He's taking an interest, Barton! It's a _disaster_!" Bureaucrats, being the least interested, are probably the least damaging for artists to deal with.*

But, Alison, in the 'arms-length', 'transparent' peer system you report, Bureaucrats R Us.

Bye for now,
Pam,
Going off to suck more eggs

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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49. amy king
If you missed them, you can still ...
Tue 3 Mar 2009

Listen in and watch recent readers from the Stain of Poetry: A Reading Series:

** Jason Gray, Tony Mancus, Deborah Poe, Jessica Reed, Ric Royer, and Mario Susko **

And more @ http://stainofpoetry.wordpress.com/video/

Enjoy,

Amy & Ana
http://stainofpoetry.wordpress.com/

_____

Amy's Alias

http://amyking.org/

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50. Cassandra Laity
H.D. Books in Paperback
Tue 3 Mar 2009

Hello all,

my Cambridge H.D. book, _H.D. and the Victorian Fin de Siecle_ (1996, CUP) just came out in paperback for 32.00 at Amazon.

I know that a lot of others from CUP also came out in paperback in the last few yrs. Hope others will take this opportunity to announce it. (Those Cambridge books are 90.00 or more usually).

Best,
Cassandra

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

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51. Poetics List

Poetics List Welcome Message

Tue 3 Mar 2009

Reminder -- The list editors reserve the right to decide what messages will be approved for posting to this list. Submitting posts to the list does not guarantee that they will be published.

-- Flame messages will not be tolerated on the Poetics List.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Post:
[redacted]

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:
1. About the Poetics List

2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions
7. Flaming

June 2008: Refocussed List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queres for contact info, messages intended for just a few

subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [redacted].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listerv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list --at -- gmail.com, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed frorm the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always © the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these paramenters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

↑ Index

52. Marcus Bales

Re: The Market recognizes talent!

Tue 3 Mar 2009

On 2 Mar 2009 at 12:19, Troy Camplin wrote:
> ... insofar as market economies spread out power quite a bit, and
> insofar as government concentrate power quite a bit, government are
> necessarily more corrupt than are markets.<

By this argument you'd have to concede that unions, because they spread power out over the whole union membership, cannot be as corrupt as the management of an individual company, which concentrates power, and that, therefore, unions are good and management is bad. It's your argument that's bad, though, because you cannot generalize from it to all instances -- or, more accurately, when we do, you reject some of the conclusions and accept others on grounds that have nothing to do with "power" and everything to do with ideology.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:
> More, the structures of
> government tend to protect corruption more than does the market.
> Cheaters exposed in government often are rewarded; cheaters exposed
> in the economy often lose their wealth (there are exceptions to both
> cases, but the exceptions do not negate the rule).<

I can refute this outright from my own experience. When I was a legislative aide to a US Senator who was on the Judiciary Committee, the law was that no one could own more than 5 radio and 5 tv stations, and 5 newspapers, and they could not be in the same markets. At that time, however, the Justice Department was suing both IBM and ATT for monopolistic practices. I got a phone call from a lawyer asking me two simple questions: how many attorneys are there in the Justice Department working on the IBM and ATT cases, and how many attorneys are there altogether in the JD? He then, he told me years later, on the basis of the fact that almost all the attorneys at Justice were involved in one or the other of the big cases, and airline and trucking deregulation were the next big projects, advised his client to go ahead and buy radio and tv stations, and newspapers, whether they were in the same market or not, because no one was watching.

Not only did that guy do it, but so did a lot of other people. What was Congress's reaction when, finally, after years of litigation with IBM, ATT, and the airline and trucking industries, the fact that there were people who owned dozens of radio and tv stations and newspapers quite illegally, often in the same markets? They changed the law to accommodate the illegal business practices.

The corruption was not in the government, it was in the market. People lie, steal, and cheat at every opportunity, and when they have cheated enough to be very very rich can institutionalize their cheating.

It's all too true that there is corruption in government, but the corruption is works its way into government from the market, not the other way around. In this case, Congress didn't have the nerve to put a whole bunch of rich people in jail, and besides, Reagan had just won an election by then, and the first eight years of darkness had begun.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:
> ... There
> is a role for the enforcement of contracts voluntarily entered into
> and the enforcement of laws against murder, lying/cheating, and
> theft (I also think governments should not engage in such actions).<

The market has no effective mechanism to regulate practices among those who trade in that market because any means that produce profit are seen by the market to be legitimate means, irrespective of how those means might be viewed from a moral or a legal perspective. What government does is provide a countervailing force to the profit motive on grounds that are moral, and, thus, outside the ambit of the market.

Given a free market, nothing is illegal -- actions are either profitable or not, but that is all. No market is really free, though, is it? There are always pesky rules and laws and regulations that prevent murder, slavery, prostitution, drugs, and other profitable lines of business from being freely practiced.

When you're trading favors with your kin and neighbors in a non-market economy, the normative morality prevails, and what we would regard as good business practices, such as enforcing contracts, collecting interest and rent, getting paid in full and on time, and the like, simply don't work very well because the community's moral disapproval of someone who'd put his brother in law in jail for debt and his sister in the poor-house is stronger than the pain of the loss of debt forgiveness. Business doesn't thrive in that sort of community because there is no market.

Early markets are regulated by the local strong-man's whim and caprice; better-established markets are regulated by some larger political entity's tax interest; mature markets are able to influence the laws by which they are regulated. In every case the market (such as it may be) and the government (such as it may be) are partners in the enterprise.

It is, in short (too late, I know) not the case that the government is some kind of leech on the life-blood of the market, nor is the market some necessary evil the government must endure. On the contrary, the market and the government are full partners in the establishment of a political economy, peace, prosperity, and stability. The government is fully involved in the market, not merely the ownner of the army at the border.

The market without the government, the market with its own private army and police and rules, doesn't operate as a marketplace where price, service, and quality competition work to provide a wide variety of goods and services at a wide variety of prices and qualities. The representatives of a market without a government are simply thieves -- they take what they please at the price they please, and they do as they please. Of course we've seen in the various

totalitarian communist regimes over the last 90 years what government without markets does: pretty much the same.

What you don't seem to see is that there is a necessity for regulating markets by government because markets cannot regulate themselves by values outside that of profitability. And profitability is simply inadequate as the highest value for human life.

Marcus

> *From: Marcus Bales <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, March 2, 2009 9:33:50 AM*
> *Subject: Re: The Market recognizes talent!*
>
> *On 1 Mar 2009 at 12:42, Troy Camplin wrote:*
> *HIstory shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those*
> *who participate in the free market, or than the free market is.*
>
> *Wrong, Troy, on both counts.*
>
> *History shows that privilege corrupts, whatever form it may take -- and it doesn't matter*
> *where privilege comes from, it corrupts equally across all classes and modes of life.*
> *There is no such thing as a government more corrupt than a market, or a market more*
> *corrupt than a government. People will always find a way to cheat to get ahead, and*
> *those who do will be privileged over those who don't, and those who are privileged will*
> *find a way to institutionalize their privilege.*
>
> *In fact proponents of government and of the market are in a constant balancing act,*
> *each trying to catch the other out in their inevitable corruptions. Markets without*
> *regulatory governments are brutalizing; governments without liberating markets are*
> *brutalizing. Even without transparency in regulation and operation governments and*
> *markets balance one another to a limited extent. But the more transparency there is in*
> *both regulation and market operation the better the balance between governments and*
> *markets work.*

The problem isn't government/market, or left/right; the problem is people are perfectly willing to lie and cheat under any system to gain privilege for themselves, their families, and their friends, and then try to institutionalize those privileges for their own, and their progeny's, advantage.

Under any form of social organization the liars and cheaters will gain privilege and institutionalize those privileges. The struggle is to marginalize the liars and cheaters and maximize transparency of operation in order to make it just a little more likely that the people willing to accede to the rules and work hard within them will not have their gains stolen from them by the liars and cheaters.

But the temptation to lie a little and cheat a little is endemic to the human animal. You can see it in operation even in gift economies where if you disagree with the people in charge they'll kick you out of the discussion group, or put you on read-only status and prevent you from joining in even if you can read what others say.

Marcus

I don't deny the importance of patronage. We need a gift market as well. A free gift market is not inconsistent with the market economy. In fact, there is a long history of very wealthy capitalists who were incredibly generous with their largesse. Which is to be compared with government leaders, who are incredibly generous with your largesse. It's easy -- and at least amoral -- to be generous with other people's money. So patronage is important. I think it should come about voluntarily. You think it is perfectly acceptable to take money by force (try not to pay your taxes and see

if it isn't taken by force). That is where we disagree. In fact, I
think patronage is so important, I have started a nonprofit
organization to provide patronage for the arts. We won't take money
form the government, though, as I find taking money from the
government to be unethical. We will take voluntary donations from
people so that we can one day patronize artists, writers,
etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to
people.

Troy Camplin

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!

Brava, Alison.

At 04:20 PM 2/26/2009, you wrote:
I live in a country where there is government subsidy for the arts. It
is by no means a bad thing. It is vastly prefereble for, say, poetry
publishers to be subsidised to publish poetry books than the system
you have in the US, where publishers run competitions charging
appellants to enter so they can continue to publish books, which
creates a competition culture that is, to my mind, more corrupting by
far. Your deep study of history, Troy, will have shown you that while
some art can be self-supporting, much of it, and much of the stuff we
now consider most valuable, was only sustained by some form of
patronage. Money has to come from somewhere; whether it's a

> *wealthy*
> *patron or a government sponsored organisation, and someone has to*
> *decide where it ought to go, and sometimes it will be wasted and*
> *sometimes it will not. And any scheme is going to be imperfect.*
> *There*
> *wil be patrons with exercrable taste who only want to be flattered,*
> *corporations with no taste at all which only want to be flattered,*
> *and*
> *governments who only want to tick a bunch of bureaucratic boxes.*
> *But*
> *in a democracy, I'd rather choose the latter among the evils on*
> *offer,*
> *because there is actually in practice more chance of a disinterested*
> *outcome. In Australia, it is arms length funding with a process*
> *of*
> *peer review. It's about as transparent as it gets. Imperfect, as*
> *I*
> *said, but as a system it produces a lot of very high quality art*
> *that*
> *otherwise would be unsustainable.*
>
> *A*
>
> *On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin*
> *<[redacted]> wrote:*
> *Now there's a fundamentalist statement: "the opposite may be*
> *true." The market sometimes recognizes talent, sometimes not. It is*
> *an imperfect arbiter of taste. What it does do, though, is allow for*
> *a wide variety of options. The government does not give you options.*
> *It is a monopoly. You get what they give you, or nothing. Don't like*
> *government-brand corn? Too bad. Don't like the government-brand*

car?
Too bad. Don't like government-brand art? AH, but there's the rub,
isn't it? Nobody here wants to believe there will be
government-brand art. Except that the government simply cannot
support everyone who says they are an artist. There must be someone
deciding who gets supported. Who is that going to be? You? I don't
think so. Me? Don't think so. This year it may be someone with whom
you agree; next year it may be someone with whom you never agree. Or
should there be a democratic vote? Do you really want art by
democratic vote? How many here write
anything a
democratic majority would want to read? Perhaps a committee?
Similar problems arise, just on a smaller scale. In fact, it has the
problems of both situations. How, then, is funding to be determined?
How much funding? To whom will funding go? The safe bet would be to
give it to those who are already successful -- but then, if they are
already successful, why do they need government funding? And if they
are not successful, how does the government determine who to give
funding to, who to support? Based on production? Well, then, what
prevents us from having cheaters, who will produce just enough
really bad art to get the funding just so they don't have to go get
a "real" job? I think about all these things and look at the history
of government support for the arts and cannot come to any other
conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]...EDU

> *Sent: Sunday, February 22, 2009 3:23:54 PM*
> *Subject: Re: The Market recognizes talent!*
>
> *From: Troy Camplin <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, February 20, 2009 1:14:23 PM*
> *Subject: Re: The Market recognizes talent!*
>
> *One*
> *can always point to people who in your opinion (and, with this*
> *list,*
> *mine) are at best embarrassing. However, one can also point to*
> *the fact*
> *that Picasso, Monet, and Jasper Johns were all made wealthy during*
> *their lifetimes. I may not like Britney Spears, but I'm also not*
> *going*
> *to deprive anyone of her, either, if that's what they like. If*
> *you want*
> *to try to educate people to have better taste, that's fine and*
> *good --*
> *but there's no evidence the government is good at educating people in*
> *math and reading, let alone good taste. I love how you people*
> *have to*
> *purposefully ignore facts to make your points. Throw up a few*
> *straw men*
> *(and women, in this case) to try to make a "point."*
>
> *Troy Camplin*
>
> *I prefer the phrase "People of Straw" but I don't use the market*
> *as any*
> *guide to quality in the arts.. In fact, the opposite may be true, but*
> *when you're a fundamentalist, you say funny things, eh?*
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*

American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

Check

Check

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

Check

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date: 3/1/2009 5:46 PM

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date: 3/1/2009 5:46 PM

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53. J. Scappettone

Belladonna Commemorative Series--Hejinian/Scappettone reading tonight--subscribe

Tue 3 Mar 2009

Tonight:

Launch for The Belladonna Elders Series #5 featuring Jennifer Scappettone, Lyn Hejinian, and Etel Adnan

With Lyn Hejinian, Stacy Szymaszek, and Jennifer Scappettone

Tuesday, March 3, 2009
Doors at 7:00 p.m.; Reading at 7:30 p.m.
Dixon Place: 161 Christie Street, New York
Admission: $6

Jennifer Scappettone is the author of From Dame Quickly (Litmus Press, 2009), and of several chapbooks: Beauty [Is the New Absurdity] (dus/ie kollectiv, 2007), Err-Residence (Bronze Skull, 2007), and Ode oggettuale, a bilingual 'poemetto' translated into Italian in conversation with Marco Giovenale (La Camera Verde, 2008). She guest-edited the feature section of Aufgabe 7, devoted to contemporary Italian "poetry of research," and is working on a prose manuscript whose working title is "This Amphibious City": Venice and the Digressive Invention of the Modern. The work in the Belladonna book is drawn from an evolving project‹an archaeology of the landfill and opera of pop-ups‹called Exit 43. She teaches at the University of Chicago.

Lyn Hejinian is a poet, essayist, and translator. Her most recent published book of poetry is Saga / Circus (2008). A collection of collaborations written with Jack Collom; Situations, Sings, also came out in 2008. Other books include A Border Comedy (Granary Books, 2001), Slowly and The Beginner (both published by Tuumba Press, 2002), and The Fatalist (Omnidawn, 2003). The University of California Press published a collection of her essays entitled The Language of Inquiry in 2000. Hejinian is also actively involved in collaboratively written works, the most recent examples of which include a major collection of poems by Hejinian and Jack Collom titled Situations, Sings (Adventures in Poetry, 2008). Translations of her work have been published in Denmark, France, Spain, Japan, Italy, Russia, Sweden, China, Serbia, and Finland. She is the recipient of a Writing Fellowship from the California Arts Council, a grant from the Poetry Fund, and a Translation Fellowship (for her Russian translations) from the National Endowment for the Arts; she received an Award for Independent Literature from the Soviet literary organization ³Poetic Function² in Leningrad in 1989. She has traveled and lectured extensively in Russia as well as Europe, and Description (1990) and Xenia (1994), two volumes of her

translations from the work of the contemporary Russian poet Arkadii Dragomoshchenko, have been published by Sun and Moon Press. Since 1976, Hejinian has been the editor of Tuumba Press and from 1981 to 1999 she was the co-editor (with Barrett Watten) of Poetics Journal. She is currently the co-director (with Travis Ortiz) of Atelos, a literary project commissioning and publishing cross-genre work by poets. She teaches in the English Department at the University of California, Berkeley.

* * *

SUBSCRIBE TO THE SERIES

Dear Friends,

This year marks the tenth anniversary of the Belladonna Series, curated by Rachel Levitsky and Erica Kaufman in New York City. To celebrate the occasion, the editors are celebrating artists who have influenced the members of this community of conversation, and publishing 8 perfect bound books‹one a month. The ³Elders Series² is guest-curated. Each book, printed as a one-time limited edition (276 - 326 copies ONLY), is beautifully designed and slightly square-shaped (6x7). Each contains the work of the two or three people who read the night the book is released. The books are considered conversations between writers who are in dialogue.

#8: Jane Sprague, Diane Ward, and Tina Darragh
Tuesday, June 9, 2009

#7: Cara Benson, Jayne Cortez, and Anne Waldman
Tuesday, April 28, 2009

#6: Kate Eichorn, M. NourbeSe Philip, and Gail Scott
Tuesday, April 14, 2009

#5: Lyn Hejinian, Etel Adnan, and Jennifer Scappettone
Tuesday, March 3, 2009

#4: Emma Bee Bernstein, Susan Bee, and Marjorie Perloff
Sunday, March 1, 2009

#3: Chris Kraus and Tisa Bryant
Tuesday, January 13, 2009

#2: Bob Gluck and Sara Schulman (hosted by Erica Kaufman and Rachel Levitsky)
Tuesday, December 16, 2008

#1: Tracy Grinnell and Leslie Scalapino
Tuesday, November 11, 2008

I'm writing to ask you to subscribe to the series. It costs $100.00, a bargain-basement price! (Shipping is free). The editors are only selling up to 150 subscriptions! And they are dependent upon subscriptions to fund the series. Go to http://belladonnaseries.org/books.html for more information on ordering.

Yours,
The Editors and the Authors

P.S.--if you know someone in particular whom you think would enjoy this series, please let that person know about itŠ.forward as you like.

About Belladonna*:

Belladonna* began as a reading and salon series at Bluestocking¹s Women¹s Bookstore on New York City¹s Lower East Side in August 1999. In June 2000, in collaboration with Boog Literature, Belladonna* began to publish commemorative Œchaplets¹ of the readers¹ work (the entire series is available by subscription to individual collectors and libraries). This year marks the tenth anniversary of our mission to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language. Belladonna* has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration within and between multiple forms, languages, critical fields. As performance and as printed text, the work collects, gathers over time and space, and forms a kind of conversation about the feminist avant-garde, what it is and how it comes to be. Our anniversary Elders Series is a continuation of this conversation, which highlights the fact of influence and continuity of the ideas, poetics, and concerns we circle through.

http://www.belladonnaseries.org/authors.html

↑ Index

54. François Luong
Re: Gift Economy
Tue 3 Mar 2009

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

_____
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker

as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

_____
From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

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From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market is a good
judge of artistic merit is that it means Paul has put himself in an

untenable position:
he's implicitly arguing that some poems are better than others, and that some people
can tell which ones those poems are -- it's an elitist position, one that will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater.
Be careful, Paul! You just can't say that some poems are better than others, or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

> *Like most of your arguments, you base your stand on a false dich*
> *Troy,*
>
> *Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.*
>
> *What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.*
>
> *from Wikipedia:*
>
> *A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.*
> *Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a*
> *form of reciprocal altruism.*
> *The concept of a gift economy stands in contrast to a planned*

economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit
command and control rather than informal custom; in barter or market
economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Troy Camplin < [redacted] *>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

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From: Paul Nelson <[redacted]>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

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I prefer the phrase "People of Straw" but I don't use the market as
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> *Ilalqo, WA* [redacted]
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.3 - Release Date: 2/22/2009 12:00 AM*

↑ Index

55. **Adam Tobin**
Re: Poetics List Welcome Message
Tue 3 Mar 2009

---

perhaps we could all limit ourselves to one post per day. that way, the conversation wouldn't be controlled by the person who types the fastest.

and that person might take a little more time and post more thoughtful essays which would explore his own thinking a little more, and spew erratic sound-bites a little less.

↑ Index

56. **Bill Berkson**
berkson spring
Tue 3 Mar 2009

BILL BERKSON
readings in California from
Portrait & Dream: New & Selected Poems
(Coffee House Press)
Spring 2009

March 30, 7:30 p.m
MOE¹S BOOKS
2476 Telegraph Avenue
Berkeley, California

March 31,7 p.m
CITY LIGHTS BOOKSTORE
Columbus & Broadway
San Francisco

April 4, 7 p.m
THE POETRY CENTER
with Kit Robinson & Lewis Warsh
First Unitarian Church
Geary & Franklin
San Francisco

May 20, 4:30 p.m.
UNIVERSITY OF CALIFORNIA, SAN DIEGO
New Writing Series
The Visual Arts Facility Space

↑ Index

57. Obododimma Oha
FoggedClarity
Tue 3 Mar 2009

March 2009 issue of FoggedClarity <http://foggedclarity.com/> live! Site: http://foggedclarity.com/

-- Obododimma.

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

↑ Index

58. Jason Quackenbush
Re: Gift Economy
Tue 3 Mar 2009

---

i love dogs playing poker. CM Coolidge, the artist who created the paintings originally, is I think quite underrated as an american painter.

On Mar 2, 2009, at 7:19 AM, Marcus Bales wrote:

But John, what's wrong with poker-playing dogs? What's wrong with the market as a
democratic determiner of merit? I thought that's what all the postmodernists WANT is
to eliminate the very elitist notion that there's something wrong with poker-playing
dogs. Nothing is better than anything else -- everything is equal in merit and value;
anything is art that anyone says is art! How can you possibly claim that anything is
better or worse, or that there is more or less merit to this or that kind of art? On what
grounds do you hold that poker-playing dogs are meritless, or at least of less merit
than ... than what, John? What do you say is better, and why do you say it is better,
than poker-playing dogs?

Marcus

On 2 Mar 2009 at 8:50, John Cunningham wrote:
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Paul

Paul E. Nelson

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Ilalqo, WA [redacted]

From: Troy Camplin < [redacted] *>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
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Now there's a fundamentalist statement: "the opposite may be true."
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Ilalqo, WA [redacted]

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270.11.3 - Release Date: 2/22/2009 12:00 AM

guidelines

> *guidelines*
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date: 3/1/2009 5:46 PM*
>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

59. Troy Camplin
Re: The Market recognizes talent!
Tue 3 Mar 2009

I would concede that unions are no more nor less corrupt than company management, since union power is not in fact spread out, but is in fact highly concentrated in the union leadership. More often than not the union members follow union leadership. In fact, one can look at political support as to whether there is a difference between the members and the leadership, since union members vote in much higher percentages for Republican candidates than support from the unions (meaning, the leaders) would indicate, since the unions as a whole support Democrats almost exclusively. To the extent that either companies or unions have too much power over one or the other that there is more or less corruption. It also tends to correlate quite well with whether government supports one side or the other as to whether one side or the other is more corrupt.

Now, as for radios and T.V., what you call government being corrupted by the market, I call a successful revolt against an unjust law.

Again, you are accusing me of being something I am not: a political anarchist. The laws the government creates are typically just only when they reflect rules that have arisen naturally -- such as laws against incest that reflect our natural aversion known as the Westermarck Effect. Good laws are those that are clear, simple, and create the greatest complexity of behavior and thus the most complex social systems overall. Work in game theory and cellular automata show that clear, simple rules can in fact create high complexity. The key is that

the rules be good rules -- a good rule being one that maximizes complexity. The question should always be: is this regulation designed to create more complex, transparent behavior? Or is it designed to transfer power from one group to another? Or is it designed to benefit one group or individual over another? The vast majority of regulations are designed to achieve the last two, not the first one. Laws that were designed to achieve the first one would not have to be as complicated, convoluted, and confusing as they currently (purposefully) are.

Certainly, murder, theft, and slavery, being areas where both parties do not freely enter into the exchange (and break social bonds in such a way as to simplify society), should be illegal. None of them are in fact economic interactions (the opposite of an economic interaction is the use of force or fraud). Prostitution and drugs, however, should be legal, as they are economic interactions. And their being illegal causes far more social problems than if they were legal.

Troy Camplin

From: "[redacted]" <[redacted]>
To: "Poetics List (UPenn, UB)" <[redacted]>; [redacted]
Sent: Tuesday, March 3, 2009 9:30:30 AM
Subject: Re: The Market recognizes talent!

On 2 Mar 2009 at 12:19, Troy Camplin wrote:
> .... insofar as market economies spread out power quite a bit, and
> insofar as government concentrate power quite a bit, government are
> necessarily more corrupt than are markets.<

By this argument you'd have to concede that unions, because they spread power out over the whole union membership, cannot be as corrupt as the management of an individual company, which concentrates power, and that, therefore, unions are good and management is bad. It's your argument that's bad, though, because you cannot generalize from it to all instances -- or, more accurately, when we do, you reject some of the conclusions and accept others on grounds that have nothing to do with "power" and everything to do with ideology.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:
> More, the structures of
> government tend to protect corruption more than does the market.
> Cheaters exposed in government often are rewarded; cheaters exposed
> in the economy often lose their wealth (there are exceptions to both
> cases, but the exceptions do not negate the rule).<

I can refute this outright from my own experience. When I was a legislative aide to a US Senator who was on the Judiciary Committee, the law was that no one could own more than 5 radio and 5 tv stations, and 5 newspapers, and they could not be in the same markets. At that time, however, the Justice Department was suing both IBM and ATT for monopolistic practices. I got a phone call from a lawyer asking me two simple questions: how many attorneys are there in the Justice Department working on the IBM and ATT cases, and how many attorneys are there altogether in the JD? He then, he told me years later, on the basis of the fact that almost all the attorneys at Justice were involved in one or the other of the big cases, and airline and trucking deregulation were the next big projects, advised his client to go ahead and buy radio and tv stations, and newspapers, whether they were in the same market or not, because no one was watching.

Not only did that guy do it, but so did a lot of other people. What was Congress's reaction when, finally, after years of litigation with IBM, ATT, and the airline and trucking industries, the fact that there were people who owned dozens of radio and tv stations and newspapers quite illegally, often in the same markets? They changed the law to accommodate the illegal business practices.

The corruption was not in the government, it was in the market. People lie, steal, and cheat at every opportunity, and when they have cheated enough to be very very rich can institutionalize their cheating.

It's all too true that there is corruption in government, but the corruption is works its way into government from the market, not the other way around. In this case, Congress didn't have the nerve to put a whole bunch of rich people in jail, and besides, Reagan had just won an election by then, and the first eight years of darkness had begun.

On 2 Mar 2009 at 12:19, Troy Camplin wrote:
> ... There
> is a role for the enforcement of contracts voluntarily entered into
> and the enforcement of laws against murder, lying/cheating, and
> theft (I also think governments should not engage in such actions).<

The market has no effective mechanism to regulate practices among those who trade in that market because any means that produce profit are seen by the market to be legitimate means, irrespective of how those means might be viewed from a moral or a legal perspective. What government does is provide a countervailing force to the profit motive on grounds that are moral, and, thus, outside the ambit of the market.

Given a free market, nothing is illegal -- actions are either profitable or not, but that is all. No market is really free, though, is it? There are always pesky rules

and laws and regulations that prevent murder, slavery, prostitution, drugs, and other profitable lines of business from being freely practiced.

When you're trading favors with your kin and neighbors in a non-market economy, the normative morality prevails, and what we would regard as good business practices, such as enforcing contracts, collecting interest and rent, getting paid in full and on time, and the like, simply don't work very well because the community's moral disapproval of someone who'd put his brother in law in jail for debt and his sister in the poor-house is stronger than the pain of the loss of debt forgiveness. Business doesn't thrive in that sort of community because there is no market.

Early markets are regulated by the local strong-man's whim and caprice; better-established markets are regulated by some larger political entity's tax interest; mature markets are able to influence the laws by which they are regulated. In every case the market (such as it may be) and the government (such as it may be) are partners in the enterprise..

It is, in short (too late, I know) not the case that the government is some kind of leech on the life-blood of the market, nor is the market some necessary evil the government must endure. On the contrary, the market and the government are full partners in the establishment of a political economy, peace, prosperity, and stability. The government is fully involved in the market, not merely the ownner of the army at the border.

The market without the government, the market with its own private army and police and rules, doesn't operate as a marketplace where price, service, and quality competition work to provide a wide variety of goods and services at a wide variety of prices and qualities. The representatives of a market without a government are simply thieves -- they take what they please at the price they please, and they do as they please. Of course we've seen in the various totalitarian communist regimes over the last 90 years what government without markets does: pretty much the same.

What you don't seem to see is that there is a necessity for regulating markets by government because markets cannot regulate themselves by values outside that of profitability. And profitability is simply inadequate as the highest value for human life.

Marcus

> *From: Marcus Bales <[redacted]>*
> *To: [redacted]..EDU*
> *Sent: Monday, March 2, 2009 9:33:50 AM*
> *Subject: Re: The Market recognizes talent!*
>
> *On 1 Mar 2009 at 12:42, Troy Camplin wrote:*

> *HIstory shows the people in government are far, far, far more corrupt, and that government is far more corrupting, than are those who participate in the free market, or than the free market is.*
>
> *Wrong, Troy, on both counts.*
>
> *History shows that privilege corrupts, whatever form it may take -- and it doesn't matter where privilege comes from, it corrupts equally across all classes and modes of life. There is no such thing as a government more corrupt than a market, or a market more corrupt than a government. People will always find a way to cheat to get ahead, and those who do will be privileged over those who don't, and those who are privileged will find a way to institutionalize their privilege.*
>
> *In fact proponents of government and of the market are in a constant balancing act, each trying to catch the other out in their inevitable corruptions. Markets without regulatory governments are brutalizing; governments without liberating markets are brutalizing. Even without transparency in regulation and operation governments and markets balance one another to a limited extent. But the more transparency there is in both regulation and market operation the better the balance between governments and markets work.*
>
> *The problem isn't government/market, or left/right; the problem is people are perfectly willing to lie and cheat under any system to gain privilege for themselves, their families, and their friends, and then try to institutionalize those privileges for their own, and their progeny's, advantage.*
>
> *Under any form of social organization the liars and cheaters will gain privilege and institutionalize those privileges. The struggle is to marginalize the liars and cheaters and maximize transparency of operation in order to make it just a little more likely that the people willing to accede to the rules and work hard within them*

will not have their
gains stolen from them by the liars and cheaters.

But the temptation to lie a little and cheat a little is endemic to
the human animal. You
can see it in operation even in gift economies where if you disagree
with the people in
charge they'll kick you out of the discussion group, or put you on
read-only status and
prevent you from joining in even if you can read what others say.

Marcus

I don't deny the importance of patronage. We need a gift market
as
well. A free gift market is not inconsistent with the market
economy. In fact, there is a long history of very wealthy
capitalists who were incredibly generous with their largesse.
Which
is to be compared with government leaders, who are incredibly
generous with your largesse. It's easy -- and at least amoral --
to
be generous with other people's money. So patronage is important.
I
think it should come about voluntarily. You think it is
perfectly
acceptable to take money by force (try not to pay your taxes and
see
if it isn't taken by force). That is where we disagree. In fact,
I
think patronage is so important, I have started a nonprofit
organization to provide patronage for the arts. We won't take
money
form the government, though, as I find taking money from the
government to be unethical. We will take voluntary donations
from
people so that we can one day patronize artists, writers,
etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes
to
people.

Troy Camplin

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!

Brava, Alison.

At 04:20 PM 2/26/2009, you wrote:
I live in a country where there is government subsidy for the arts. It
is by no means a bad thing. It is vastly prefereble for, say, poetry
publishers to be subsidised to publish poetry books than the system
you have in the US, where publishers run competitions charging
appellants to enter so they can continue to publish books, which
creates a competition culture that is, to my mind, more corrupting by
far. Your deep study of history, Troy, will have shown you that while
some art can be self-supporting, much of it, and much of the stuff we
now consider most valuable, was only sustained by some form of
patronage. Money has to come from somewhere; whether it's a wealthy
patron or a government sponsored organisation, and someone has to
decide where it ought to go, and sometimes it will be wasted and
sometimes it will not. And any scheme is going to be imperfect. There
wil be patrons with exercrable taste who only want to be flattered,
corporations with no taste at all which only want to be flattered, and
governments who only want to tick a bunch of bureaucratic boxes.

> *But*
> *in a democracy, I'd rather choose the latter among the evils*
> *on*
> *offer,*
> *because there is actually in practice more chance of a*
> *disinterested*
> *outcome. In Australia, it is arms length funding with a*
> *process*
> *of*
> *peer review.. It's about as transparent as it gets. Imperfect,*
> *as*
> *I*
> *said, but as a system it produces a lot of very high quality*
> *art*
> *that*
> *otherwise would be unsustainable.*
>
> *A*
>
> *On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin*
> *<[redacted]> wrote:*
> *Now there's a fundamentalist statement: "the opposite may be*
> *true." The market sometimes recognizes talent, sometimes not. It*
> *is*
> *an imperfect arbiter of taste. What it does do, though, is allow*
> *for*
> *a wide variety of options. The government does not give you*
> *options.*
> *It is a monopoly. You get what they give you, or nothing. Don't*
> *like*
> *government-brand corn? Too bad. Don't like the government-brand*
> *car?*
> *Too bad. Don't like government-brand art? AH, but there's the*
> *rub,*
> *isn't it? Nobody here wants to believe there will be*
> *government-brand art. Except that the government simply cannot*
> *support everyone who says they are an artist. There must be*
> *someone*
> *deciding who gets supported. Who is that going to be? You? I*
> *don't*
> *think so. Me? Don't think so. This year it may be someone with*
> *whom*
> *you agree; next year it may be someone with whom you never agree.*
> *Or*
> *should there be a democratic vote? Do you really want art by*
> *democratic vote? How many here write*

> *anything a*
> *democratic majority would want to read? Perhaps a*
> *committee?*
> *Similar problems arise, just on a smaller scale. In fact, it has*
> *the*
> *problems of both situations. How, then, is funding to be*
> *determined?*
> *How much funding? To whom will funding go? The safe bet would be*
> *to*
> *give it to those who are already successful -- but then, if they*
> *are*
> *already successful, why do they need government funding? And if*
> *they*
> *are not successful, how does the government determine who to*
> *give*
> *funding to, who to support? Based on production? Well, then,*
> *what*
> *prevents us from having cheaters, who will produce just enough*
> *really bad art to get the funding just so they don't have to go*
> *get*
> *a "real" job? I think about all these things and look at the*
> *history*
> *of government support for the arts and cannot come to any other*
> *conclusion that government funding for the arts is bad for the*
> *arts.*
>
> *Troy Camplin*
>
> ---
> *From: Paul Nelson <[redacted]>*
> *To: [redacted]...EDU*
> *Sent: Sunday, February 22, 2009 3:23:54 PM*
> *Subject: Re: The Market recognizes talent!*
>
> *From: Troy Camplin <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, February 20, 2009 1:14:23 PM*
> *Subject: Re: The Market recognizes talent!*
>
> *One*
> *can always point to people who in your opinion (and, with*
> *this*
> *list,*
> *mine) are at best embarrassing. However, one can also point*
> *to*
> *the fact*

that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not
going
to deprive anyone of her, either, if that's what they like. If
you want
to try to educate people to have better taste, that's fine and
good --
but there's no evidence the government is good at educating people in
math and reading, let alone good taste. I love how you people
have to
purposefully ignore facts to make your points. Throw up a few
straw men
(and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market
as any
guide to quality in the arts.. In fact, the opposite may be true, but
when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

Check

Check

--
Editor, Masthead: http://www.masthead.net.au

> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*
>
> *Check*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date: 3/1/2009 5:46 PM*
>
> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date: 3/1/2009 5:46 PM*

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60. steve d. dalachinsky

Re: Secretary of the Arts

Tue 3 Mar 2009

---

saw this late he played 2 weeks ago
been homeless 40 years
1st time playing in 40 years
when did he live in europe??

On Wed, 18 Feb 2009 16:17:30 -0800 George Bowering <[redacted]> writes:
> I think we can be pretty sure that that propagandized guy has never
>
> heard Giuseppi Logan.
> Logan lived a lot of years in Northern Europe.
> He was wise to it.

> He is also a great musician.
> The "free" market didnt work for him,
> though it works for undressed teenagers who can't play music.
>
>
>
> gb
>
>
> On Feb 17, 2009, at 10:23 PM, Alan Sondheim wrote:
>
> > Again this is ridiculous. We just came from a gig with Guiseppi
> > Logan playing - one of the major avant jazz figures of the 20th
> > century - and he's living in a shelter in Brooklyn.
> >
> > Alan
> >
> >
> > On Sun, 15 Feb 2009, teersteeg wrote:
> >
> >> The myth of the starving artist--van gogh's the most renowned--
> >> died in the late 20th century--about the time Warhol came in with
>
> >> Pop. If you're any good as an artist--that means if you've been
>
> >> able to contribute to the development of the art form you work
> in--
> >> you'll sell your work. Though 90%+ of artists who sell still need
>
> >> to supplement their sales by teaching--though that vocation does
>
> >> have its perks.
> >>
> >> regards,
> >> bruno
> >> cape cod
> >> ----- Original Message ----- From: "Johanna Fisher"
> >> <[redacted]>
> >> To: <[redacted]>
> >> Sent: Saturday, February 14, 2009 6:53 PM
> >> Subject: Re: Secretary of the Arts
> >>

> >>
> >>> Precisely the opposite here...so many who are considered
> >>> "artists" are simply NOT and we should blithely pretend that
> they
> >>> are? I am very much aware of those people whose work was not
> >>> state sponsered as being artists. Some artists are forunate
> >>> enough not to need government support, bbut there are so many
> who
> >>> might continue to work if they did have support. And forgive me,
>
> >>> but my breath of what I consider to be the arts is vast.
> >>> Nonetheless, it would be appropriate and just to support people
>
> >>> who are devoted artists...people who eat, sleep and breathe
> their
> >>> art despite the sacrifice to do so. So much of what people in
> >>> this country call art is tied to economy. It is what sells. I
> >>> think about the great artists whose devotion to the expression
> of
> >>> that something inside, something that is inspired because the
> >>> heart was open to the possibility of being and because they
> could
> >>> not survive in a world that places too much emphasis on monetary
>
> >>> outcomes compels me to say YES!!!! to any pos
> >>> s!
> >>> !
> >>> ibility that a supposedly civilized society wishes to establish
>
> >>> as a means of support for that expression.
> >>> I come from a family (in Europe) whose artistic voices were
> >>> silenced in 1933. Artistic freedom is one thing the people
> fought
> >>> for after the war- and its government's support for the arts.
>
> >>> Support so that perhaps they might find their humanity in the
> >>> aftermath of so much inhumanity. And yes perhaps there are no
> >>> perfect agencies-that is to say in this particular case, one
> that
> >>> would be fair and just (and YES I do believe that these are
> >>> viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor
> an

> >>> INDEPENDENT)but I still believe in my ideal world that the arts
>
> >>> should be supported not by the government but rather through it.
>
> >>> The government's only vested interest should be one that fosters
>
> >>> free expression as a means of allowing its artists to be the
> >>> voice of its people. That is what the arts should do and that
> >>> which does not do this but passes itself as art is merely what
>
> >>> Joyce said is pornagraphy.
> >>> johanna
> >>> ---- Original message ----
> >>>> Date: Sat, 14 Feb 2009 08:59:38 -0800
> >>>> From: "Poetics List (UPenn, UB)" <[redacted]>
>
> >>>> (on behalf of Troy Camplin <[redacted]>)
> >>>> Subject: Re: Secretary of the Arts
> >>>> To: [redacted]
> >>>> Oh, so only artists who get grants are true artists. And, from
>
> >>>> the sounds of things, only those who get government grants.
> Nice
> >>>> to know that that's how you define an artist. I guess you leave
>
> >>>> out those who don't get grants and who get into galleries or
> get
> >>>> published. I suppose you leave out all those people in film,
> >>>> including screenplay writers, those involved in plays operas,
>
> >>>> musicals, the many musicians out there, etc. The arts are
> wildly
> >>>> successful in this country -- but only if we include the
> >>>> successful ones in our definition of what an artist is --
> >>>> meaning, those who don't need government grants.
> >>>> Troy Camplin
> >>>> _____
> >>>> From: Alan Sondheim <[redacted]>
> >>>> To: [redacted]
> >>>> Sent: Friday, February 13, 2009 10:26:03 PM
> >>>> Subject: Re: Secretary of the Arts
> >>>> good grief, what's a "true artist" and what does it mean to "be

>
> >>>> an artist"? I'm sorry, this is ridiculous. "people who don't
> >>>> want to anything can play at making art"? Have you ever really
>
> >>>> been involved with the grant system? You think money goes to
> >>>> people who are "playing"?
> >>>> this country gives less per capita than any industrialized
> >>>> country to the arts. what really gets me infuriated about this
>
> >>>> is the number of artists I know who can't afford health care or
>
> >>>> decent housing because of lack of support.
> >>>> this is insulting.
> >>>> on any other list this would be a troll.
> >>>> On Thu, 12 Feb 2009, Troy Camplin wrote:
> >>>>> You want the same people cutting arts education in our schools
>
> >>>>> to be in charge of the arts?
> >>>>> I have never met a true artist who couldn't be an artist due
> to
> >>>>> lack of support. All tons of government support will do is
> make
> >>>>> it so that people who don't want to do anything can play at
> >>>>> making art, reducing the quality and reputation of art and
> >>>>> artists. Further, I really do not think you want to
> democratize
> >>>>> the arts. Do you want a committee deciding if what you do is
>
> >>>>> art? Do you really want your work put up to a vote? Subject to
>
> >>>>> political pressures? This is the reality of something like
> this.
> >>>>> Troy Camplin
> >>>>> _____
> >>>>> From: Johanna Fisher <[redacted]>
> >>>>> To: [redacted]
> >>>>> Sent: Wednesday, February 11, 2009 10:34:18 AM
> >>>>> Subject: Re: Secretary of the Arts
> >>>>> I must respond to this kind of hysteria that ultimately
> >>>>> prevents us from making the arts what they should and could
> be,
> >>>>> that is a reflection of what is happening in our society

> (since
> >>>>> we cannot trust the media to convey anything reflectively nor
>
> >>>>> honestly) and an example of what can occur when the human
> >>>>> spirit is allowed to make itself manifest. So many artists
> > cannot BE ARTISTS because there is simply no support. I am sure
> >>>>> that the office could be developed in such a way that we would
>
> >>>>> be able to address any violations to free expression and with
>
> >>>>> careful selection/ screening of a Secretary (as we try to do
>
> >>>>> whenever any other Secretary if nominated) we could have a
> then
> >>>>> have a thriving artistic community. Certainly with all the
> cuts
> >>>>> to arts education, we cannot expect to have a group of young
>
> >>>>> people less appreciative of what the arts might do for their
>
> >>>>> lives, not the least of which is development of the
> >>>>> imagination. Perhaps this cultivation of the
> >>>>> imagination might just save us
> >>>>> !
> >>>>> !
> >>>>> afterall.
> >>>>> Professor Johanna Fisher
> >>>>> ---- Original message ----
> >>>>>> Date: Tue, 10 Feb 2009 12:01:32 -0800
> >>>>>> From: "Poetics List (UPenn, UB)"
> >>>>>> <[redacted]> (on behalf of Troy Camplin
> >>>>>> <[redacted]>)
> >>>>>> Subject: Re: Secretary of the Arts
> >>>>>> To: [redacted]
> >>>>>> I could not disagree with such an idea more. Here's my
> >>>>>> explanation why: http://zatavu.blogspot.com/2009/02/how-to-
> >>>>>> kill-arts.html
> >>>>>> Troy Camplin
> >>>>>> _____
> >>>>>> From: Maria Damon <[redacted]>
> >>>>>> To: [redacted]
> >>>>>> Sent: Monday, February 9, 2009 6:50:04 PM

> >>>>>> Subject: Secretary of the Arts
> >>>>>> Quincy Jones has started a petition to ask President Obama to
>
> >>>>>> appoint a Secretary of the Arts. While many other countries
>
> >>>>>> have had Ministers of Art or Culture for centuries, The
> United
> >>>>>> States has never created such a position. Those in the arts
>
> >>>>>> need this and the country need the arts--now more than ever.
>
> >>>>>> Please take a moment to sign this important petition and then
>
> >>>>>> pass it on to your friends and colleagues.
> >>>>>> http://www.petitiononline.com/esnyc/petition.html <http://
> >>>>>> www.petitiononline.com/esnyc/petition.html>
> >>>>>> * *
> >>>>>> ..
> >>>>>> __,_._,___
> >>>> | Alan Sondheim Mail archive:
> http://sondheim.rupamsunyata.org/
> >>>> | To access the Odyssey exhibition The Accidental Artist:
> >>>> | http://slurl.com/secondlife/Odyssey/48/12/22
> >>>> | Webpage (directory) at http://www.alansondheim.org
> >>>> | [redacted], [redacted], tel US [redacted]
> Check
> >>>> welcome.html
> Check
> >>>> welcome.html
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> > | Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
> > | To access the Odyssey exhibition The Accidental Artist:
> > | http://slurl.com/secondlife/Odyssey/48/12/22

> > | Webpage (directory) at http://www.alansondheim.org
> > | [redacted], [redacted], tel US [redacted]
> >
>
> > welcome.html
> >
>
> Mr. G. Bowering
> Okanagan born.
>
>
>
>

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61. **Alison Croggon**
Re: arts funding in oz
Tue 3 Mar 2009

Hi Pam - sorry if you know how to suck eggs; didn't mean to sound that way. I too am speaking from my experience. And I am kind of fascinated by arts funding, the nuts and bolts of making art seem to me quite important, and have indeed spent quite a bit of time reading about different systems. And literature is only one aspect - there are other art forms that ozco also looks at, and they don't necessarily work in the same way as literature does. Also, I put a lot of caveats in my post, so I don't know why you speak as if I am some kind of ozco acolyte. It seems worthwhile pointing out the merits of the system as well as its demerits, in a context where someone is claiming government funding is an unmitigated evil for the arts.

> *Maybe some different methods of distribution of the monies the OzCo literature board does receive would be an improvement. The seed money thing again - spread it around.*
> *For instance - have many more smaller amounts of money for individual writers rather than those whoppers of fellowships (although I could certainly find ways to spend a fellowship over a year or two - quel luxe)*

Seed money for what? Even the fellowships aren't that much - 40 grand a year (taxed) for two years? (Not much really if you're raising a family, less than your average office wonk. Ok if you're just one person. So maybe grants should only go to people with their tubes tied?) Most grants seem to be between 10 and 20 grand. Less than that probably is almost not worth getting, in terms of making

work...what writers need more than anything is time. I agree with you on means testing.

We do have private patronage - Myer being the most prominent. But it's easy enough to find a lot of philanthropic organisations, just google. Btw, I think all artists should read the rightwing columnists. Not all the time, because they make you feel a bit sick, but it's salutory to know what they're saying. And there are in fact grant ghost writers- there is a small industry of them.

xA

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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62. steve russell
Ashberry: The Greatness Game/NYTimes...
Tue 3 Mar 2009

What do we assume greatness looks like?

David Orr poses this question in the NYT book review, February 22. I'm late getting to this article.

Ashberry is the first poet to have a Library of America edition of his works published during his lifetime. After Ashberry and his generation, who/ & what/ is great??

Orr mentions Robert Lowell as the last obvious candidate, a poet ambitious enough to be considered great. I'd include Berryman and Merwin. Perhaps Roethke. Anyone else??

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63. Skip Fox
Poetry of the Abject . . .
Tue 3 Mar 2009

I believe it was someone on this list who was asking for examples of poetry of the abject.

I cannot remember seeing Mina Loy listed with her great poems of derelicts, the homeless, extremely poor, etc. The most obvious are "Der Blinde Junge," "Lady Laura in Bohemia," "On Third Avenue," "Idiot Child on a Fire-Escape," Chiffon Velours," & "Hot Cross Bum." "Ephemerid" is about an lower class child

in the Bowery, not homeless however. The woman in "An Aged Woman" is not necessary impoverished by anything but age.

What about W.C. Williams' poetry of the poor, the raped, etc.? (Or his stories like "A Night in June.") Or Sandburg's "Mag" etc.?

Rukeyser has great poems about industrial abuse of workers &c. And Lerner (Tillie Olson) about the abuse of Mexican workers &c. Much proletarian poetry. Even _United States_ by Reznikoff.

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64. Eleni Stecopoulos

San Francisco MAR 12-14: The Poetics of Healing: Barbara & Dennis Tedlock

Tue 3 Mar 2009

**MAR 12-14: Barbara & Dennis TEDLOCK/the
Poetics of Heali
The Poetry Center
presents

the Poetics of
Healing: creative investigations in art, medicine, and somatic
practice
project curated by ELENI
STECOPOULOS
supported by the CREATIVE WORK
FUND

Thursday-Saturday MARCH
12-14
BARBARA
TEDLOCK and DENNIS TEDLOCK

Thursday MARCH 12:

"It's the Words You Say That Do It: Indigenous Healing
Practices"
UCSF Medical Humanities Grand
Rounds
5:00 pm @ Cole Hall, Medical Science
Building
UC San Francisco School of Medicine, 513
Parnassus Avenue, free

Saturday MARCH 14:

"Speaking of Healing and Healing by
Speaking"
7:30 pm @ Meridian Gallery

535 Powell Street, $5

(park at Sutter- Stockton Garage; walk

4 blocks north from Powell St BART)

Presented in collaboration with the University of California San Francisco School of Medicine Medical Humanities Initiative, and the UCSFOsher Center for Integrative Medicine

Barbara Tedlock is Distinguished Professor of Anthropology at the State University of New York at Buffalo, where she teaches courses in psychological anthropology, religion, and the arts, as well as holistic health and integrative medicine. Initiated as a daykeeper by the K'iche' Maya of Guatemala, she is on the Board of Directors of the Society for Shamanic Practitioners and is Editor-in-Chief of The Journal of Shamanic Practice. Her books include Time and the Highland Maya; Dreaming: Anthropological and Psychological Interpretations; The Beautiful and the Dangerous: Dialogues with the Zuni Indians; and The Woman in the Shaman's Body: Reclaiming the Feminine in Religion and Medicine. Her new book, forthcoming from UC Press, is titled Healing Medicine: Ancient Wisdom in Modern Healthcare.

Dennis Tedlock is Distinguished Professor in the Poetics Program and Research Professor of Anthropology at the State University of New York at Buffalo. He is an initiated daykeeper, practicing within the divinatory tradition of the K'iche' Maya of Guatemala. His books include Finding the Center: The Art of the Zuni Storyteller; Breath on the Mirror: Mythic Voices and Visions of the Living Maya; Days from a Dream Almanac; and Rabinal Achi: A Mayan Drama of War and Sacrifice. He was awarded the PEN Translation Prize for Popol Vuh: The Mayan Book of the Dawn of Life. Now in production at UC Press is 2000 Years of Mayan Literature.

COMING
UP:
details:
http://www.sfsu.edu/~poetry

MAR 7 A. B. SPELLMAN and WAYNE WALLACE

MAR 12-14 THE POETICS OF
HEALING featuring BARBARA TEDLOCK
and DENNIS TEDLOCK, curated by
ELENI STECOPOULOS

APR 2 LEWIS WARSH and DENISE
NEWMAN

APR 4 BILL BERKSON, KIT ROBINSON and LEWIS WARSH

APR 9-10 THE POETICS OF HEALING featuring RAúL
ZURITA,
WILLIAM ROWE and NURI
GENé-COS, curated by ELENI STECOPOULOS

APR 16 JOHN GIORNO

APR 23 LETTERS TO POETS

APR 30 Poetry Center Book Award Reading

NOAH ELI GORDON and SESSHU FOSTER

MAY 2 ANNE WALDMAN and AMBROSE BYE

MAY 6-9 a symposium on THE POETICS OF HEALING

project curated by ELENI STECOPOULOS

details:
http://www.sfsu.edu/~poetry
--

==========

Poetry has no ebb and flow.
It is, it abides. Even if you take away its
"social" efficacy, you cannot take away its living, human
fullness, profundity, autonomy. After all, it can visibly
penetrate also into those spheres where sleep is so active.
To "dare" to dwell in sleep, to draw nourishment
from it, such, if you like, is the unhurried confidence of
poetry in itself - it does not need to be "shown the way,"
to be "authorized," to be controlled (so too,
correspondingly, the reader).
    Does poetry lose something in
such circumstances, or does it gain? Let me leave this as an
unanswered question. The main thing is that it survives.
Drive it out of the door, it comes back through the
window.

**

in memoriam GENNADY AYGI b. 1934
Chuvashia - d. 2006 Moscow

from SLEEP-AND-POETRY tr. Peter France
(CHILD-AND-ROSE, New Directions, 2003)

==========
Steve Dickison,
Director
The Poetry
Center & American Poetry
Archives
San Francisco State
University
1600 Holloway
Avenue, San Francisco 94132
http://www.sfsu.edu/~poetry

Windows Live™: Life without walls. Check it out.
_____ Express your personality in color! Preview and select themes for Hotmail®.
http://www.windowslive-hotmail.com/LearnMore/personalize.aspx?ocid=TXT_MSGTX_WL_HM_express_032009#colortheme

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65. Nathan Austin

Survey Says! by Nathan Austin

Wed 4 Mar 2009

I'm excited to announce that my new book, *Survey Says!,* is now available for purchase at Black Maze Books <http://www.blackmazebooks.com/cat.html>. *Survey Says!* is a procedural poem that arranges all of the answers, correct and incorrect, from two months' worth of *Family Feud* episodes.

Excerpts are available here <http://tinyurl.com/bsu7vn> and here<http://tinyurl.com/cbj7nq>
.

Noctis Licentia by Amy Lawless is also available from Black Maze Books. "In *Noctis Licentia* Amy Lawless has thrown open the gates of a fascinating menagerie. As the liberated herd rushes by, readers will spot Rochester's monkey and Marianne Moore's exotica, not to mention their own refelctions in tiny or strange, prodigious creatures, but the pullulating mix -- the audacious, bawdy, exuberant mix of humor and vitriol and sweet sympathy is all Lawless." -- Paul Violi

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66. **Peter**

The March 2009 issue of Fogged Clarity is online……

Wed 4 Mar 2009

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http://foggedclarity.com/

March 2009

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67. Troy Camplin
Re: Gift Economy
Wed 4 Mar 2009

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[redacted]>
To: [redacted]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't

Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[redacted]>
To: [redacted]

Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

_____
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market is a good
judge of artistic merit is that it means Paul has put himself in an untenable position:
he's implicitly arguing that some poems are better than others, and that some people
can tell which ones those poems are -- it's an elitist position, one that will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater.

Be careful, Paul! You just can't say that some poems are better than others, or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

> *Like most of your arguments, you base your stand on a false dich*
> *Troy,*
>
> *Like most of your arguments, you base your stand on a false*
> *dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was*
> *only responding to your notion that the Free Market is a good judge*
> *of artistic quality. I find that laughable, which is why I have*
> *responded in what I thought was a humorous manner.*
>
> *What is lost in the dialog is the notion of poetry (hey, we can*
> *actually get it back to what the LIST is about) poetry is part of*
> *the gift economy.*
>
> *from Wikipedia:*
>
> *A gift economy is a social theory[1] in which goods and services are*
> *given without any explicit agreement for immediate or future quid*
> *pro quo.*
> *Ideally simultaneous or recurring giving serves to circulate and*
> *redistribute valuables within a community. This can be considered*
> *a*
> *form of reciprocal altruism.*
> *The concept of a gift economy stands in contrast to a planned*
> *economy or a market or barter economy.*
> *In a planned economy, goods and services are distributed by*
> *explicit*
> *command and control rather than informal custom; in barter or*
> *market*
> *economies, an explicit quid pro quo - an exchange of money or some*
> *other commodity - is established before the transaction takes*
> *place.*

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA 253..[redacted]

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]..COM>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One
can always point to people who in your opinion (and, with this
list,
mine) are at best embarrassing. However, one can also point to the
fact
that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not
going
to deprive anyone of her, either, if that's what they like. If you
want
to try to educate people to have better taste, that's fine and good
--
but there's no evidence the government is good at educating people
in
math and reading, let alone good taste. I love how you people have
to
purposefully ignore facts to make your points. Throw up a few straw
men
(and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as
any
guide to quality in the arts. In fact, the opposite may be true,
but
when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

--

> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270..11.3 - Release Date: 2/22/2009 12:00 AM*

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68. Jason Quackenbush
Re: The Market recognizes talent!
Wed 4 Mar 2009

Unions ARE good and management IS bad!

"I've traveled round this country
 From shore to shining shore
It really made me wonder
The things I heard and saw.
I saw the weary farmer
Plowing sod and loam
l heard the auction hammer
A knocking down his home

But the banks are made of marble
With a guard at every door
And the vaults are stuffed with silver
That the farmer sweated for

l saw the seaman standing
Idly by the shore
l heard the bosses saying
Got no work for you no more

But the banks are made of marble
With a guard at every door
And the vaults are stuffed with silver
That the seaman sweated for

I saw the weary miner
Scrubbing coal dust from his back
I heard his children cryin
Got no coal to heat the shack

But the banks are made of marble
With a guard at every door
And the vaults are stuffed with silver
That the miner sweated for

I've seen my brothers working
Throughout this mighty land
l prayed we'd get together
And together make a stand

Then we'd own those banks of marble
With a guard at every door
And we'd share those vaults of silver
That we have sweated for"

On Mar 3, 2009, at 7:30 AM, Marcus Bales wrote:

> *On 2 Mar 2009 at 12:19, Troy Camplin wrote:*
> *... insofar as market economies spread out power quite a bit, and*
> *insofar as government concentrate power quite a bit, government are*
> *necessarily more corrupt than are markets.<*
>
> *By this argument you'd have to concede that unions, because they*
> *spread power out*
> *over the whole union membership, cannot be as corrupt as the*
> *management of an*
> *individual company, which concentrates power, and that, therefore,*
> *unions are good*
> *and management is bad. It's your argument that's bad, though,*
> *because you cannot*
> *generalize from it to all instances -- or, more accurately, when we*
> *do, you reject some*
> *of the conclusions and accept others on grounds that have nothing*
> *to do with "power"*
> *and everything to do with ideology.*
>
> *On 2 Mar 2009 at 12:19, Troy Camplin wrote:*
> *More, the structures of*
> *government tend to protect corruption more than does the market.*
> *Cheaters exposed in government often are rewarded; cheaters exposed*
> *in the economy often lose their wealth (there are exceptions to both*
> *cases, but the exceptions do not negate the rule).<*
>
> *I can refute this outright from my own experience. When I was a*
> *legislative aide to a*
> *US Senator who was on the Judiciary Committee, the law was that no*
> *one could own*
> *more than 5 radio and 5 tv stations, and 5 newspapers, and they*
> *could not be in the*
> *same markets. At that time, however, the Justice Department was*
> *suing both IBM and*
> *ATT for monopolistic practices. I got a phone call from a lawyer*
> *asking me two simple*

> *questions: how many attorneys are there in the Justice Department working on the*
> *IBM and ATT cases, and how many attorneys are there altogether in the JD? He then,*
> *he told me years later, on the basis of the fact that almost all the attorneys at Justice*
> *were involved in one or the other of the big cases, and airline and trucking deregulation*
> *were the next big projects, advised his client to go ahead and buy radio and tv stations,*
> *and newspapers, whether they were in the same market or not, because no one was*
> *watching.*
>
> *Not only did that guy do it, but so did a lot of other people. What was Congress's*
> *reaction when, finally, after years of litigation with IBM, ATT, and the airline and*
> *trucking industries, the fact that there were people who owned dozens of radio and tv*
> *stations and newspapers quite illegally, often in the same markets? They changed the*
> *law to accommodate the illegal business practices.*
>
> *The corruption was not in the government, it was in the market. People lie, steal, and*
> *cheat at every opportunity, and when they have cheated enough to be very very rich*
> *can institutionalize their cheating.*
>
> *It's all too true that there is corruption in government, but the corruption is works its*
> *way into government from the market, not the other way around. In this case,*
> *Congress didn't have the nerve to put a whole bunch of rich people in jail, and besides,*
> *Reagan had just won an election by then, and the first eight years of darkness had*
> *begun.*
>
> *On 2 Mar 2009 at 12:19, Troy Camplin wrote:*
> *... There*
> *is a role for the enforcement of contracts voluntarily entered into*
> *and the enforcement of laws against murder, lying/cheating, and*
> *theft (I also think governments should not engage in such actions).<*
>
> *The market has no effective mechanism to regulate practices among those who trade*

in that market because any means that produce profit are seen by the market to be legitimate means, irrespective of how those means might be viewed from a moral or a legal perspective. What government does is provide a countervailing force to the profit motive on grounds that are moral, and, thus, outside the ambit of the market.

Given a free market, nothing is illegal -- actions are either profitable or not, but that is all. No market is really free, though, is it? There are always pesky rules and laws and regulations that prevent murder, slavery, prostitution, drugs, and other profitable lines of business from being freely practiced.

When you're trading favors with your kin and neighbors in a non-market economy, the normative morality prevails, and what we would regard as good business practices, such as enforcing contracts, collecting interest and rent, getting paid in full and on time, and the like, simply don't work very well because the community's moral disapproval of someone who'd put his brother in law in jail for debt and his sister in the poor-house is stronger than the pain of the loss of debt forgiveness. Business doesn't thrive in that sort of community because there is no market.

Early markets are regulated by the local strong-man's whim and caprice; better-established markets are regulated by some larger political entity's tax interest; mature markets are able to influence the laws by which they are regulated. In every case the market (such as it may be) and the government (such as it may be) are partners in the enterprise.

It is, in short (too late, I know) not the case that the government is some kind of leech on the life-blood of the market, nor is the market some necessary evil the government must endure. On the contrary, the market and the government are full partners in the establishment of a political economy, peace, prosperity, and

stability. The government
is fully involved in the market, not merely the ownner of the army
at the border.

The market without the government, the market with its own private
army and police
and rules, doesn't operate as a marketplace where price, service,
and quality
competition work to provide a wide variety of goods and services at
a wide variety of
prices and qualities. The representatives of a market without a
government are simply
thieves -- they take what they please at the price they please, and
they do as they
please. Of course we've seen in the various totalitarian communist
regimes over the
last 90 years what government without markets does: pretty much the
same.

What you don't seem to see is that there is a necessity for
regulating markets by
government because markets cannot regulate themselves by values
outside that of
profitability. And profitability is simply inadequate as the
highest value for human life.

Marcus

From: Marcus Bales <[redacted]*>*
To: [redacted]
Sent: Monday, March 2, 2009 9:33:50 AM
Subject: Re: The Market recognizes talent!

On 1 Mar 2009 at 12:42, Troy Camplin wrote:
HIstory shows the people in government are far, far, far more
corrupt, and that government is far more corrupting, than are
those
who participate in the free market, or than the free market is.

Wrong, Troy, on both counts.

History shows that privilege corrupts, whatever form it may take --
and it doesn't matter
where privilege comes from, it corrupts equally across all classes
and modes of life.
There is no such thing as a government more corrupt than a market,
or a market more
corrupt than a government. People will always find a way to cheat to

get ahead, and
those who do will be privileged over those who don't, and those who are privileged will
find a way to institutionalize their privilege.

In fact proponents of government and of the market are in a constant balancing act,
each trying to catch the other out in their inevitable corruptions. Markets without
regulatory governments are brutalizing; governments without liberating markets are
brutalizing. Even without transparency in regulation and operation governments and
markets balance one another to a limited extent. But the more transparency there is in
both regulation and market operation the better the balance between governments and
markets work.

The problem isn't government/market, or left/right; the problem is people are perfectly
willing to lie and cheat under any system to gain privilege for themselves, their families,
and their friends, and then try to institutionalize those privileges for their own, and their
progeny's, advantage.

Under any form of social organization the liars and cheaters will gain privilege and
institutionalize those privileges. The struggle is to marginalize the liars and cheaters
and maximize transparency of operation in order to make it just a little more likely that
the people willing to accede to the rules and work hard within them will not have their
gains stolen from them by the liars and cheaters.

But the temptation to lie a little and cheat a little is endemic to the human animal. You
can see it in operation even in gift economies where if you disagree with the people in
charge they'll kick you out of the discussion group, or put you on read-only status and
prevent you from joining in even if you can read what others say.

Marcus

I don't deny the importance of patronage. We need a gift market as
well. A free gift market is not inconsistent with the market
economy. In fact, there is a long history of very wealthy
capitalists who were incredibly generous with their largesse. Which
is to be compared with government leaders, who are incredibly
generous with your largesse. It's easy -- and at least amoral -- to
be generous with other people's money. So patronage is important. I
think it should come about voluntarily. You think it is perfectly
acceptable to take money by force (try not to pay your taxes and see
if it isn't taken by force). That is where we disagree. In fact, I
think patronage is so important, I have started a nonprofit
organization to provide patronage for the arts. We won't take money
form the government, though, as I find taking money from the
government to be unethical. We will take voluntary donations from
people so that we can one day patronize artists, writers,
etc. So be careful what you're accusing people of.

There is no such thing as a disinterested outcome when it comes to
people.

Troy Camplin

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 10:09:07 AM
Subject: Re: The Market recognizes talent!

Brava, Alison.

At 04:20 PM 2/26/2009, you wrote:
I live in a country where there is government subsidy for the

> *arts. It*
> *is by no means a bad thing. It is vastly prefereble for, say,*
> *poetry*
> *publishers to be subsidised to publish poetry books than the*
> *system*
> *you have in the US, where publishers run competitions charging*
> *appellants to enter so they can continue to publish books,*
> *which*
> *creates a competition culture that is, to my mind, more*
> *corrupting*
> *by*
> *far. Your deep study of history, Troy, will have shown you*
> *that*
> *while*
> *some art can be self-supporting, much of it, and much of the*
> *stuff*
> *we*
> *now consider most valuable, was only sustained by some form of*
> *patronage. Money has to come from somewhere; whether it's a*
> *wealthy*
> *patron or a government sponsored organisation, and someone has*
> *to*
> *decide where it ought to go, and sometimes it will be wasted*
> *and*
> *sometimes it will not. And any scheme is going to be*
> *imperfect.*
> *There*
> *wil be patrons with exercrable taste who only want to be*
> *flattered,*
> *corporations with no taste at all which only want to be*
> *flattered,*
> *and*
> *governments who only want to tick a bunch of bureaucratic*
> *boxes.*
> *But*
> *in a democracy, I'd rather choose the latter among the evils*
> *on*
> *offer,*
> *because there is actually in practice more chance of a*
> *disinterested*
> *outcome. In Australia, it is arms length funding with a*
> *process*
> *of*
> *peer review. It's about as transparent as it gets. Imperfect,*
> *as*
> *I*
> *said, but as a system it produces a lot of very high quality*
> *art*

that
otherwise would be unsustainable.

A

On Wed, Feb 25, 2009 at 12:48 PM, Troy Camplin
<[redacted]> wrote:
Now there's a fundamentalist statement: "the opposite may be
true." The market sometimes recognizes talent, sometimes not. It
is
an imperfect arbiter of taste. What it does do, though, is allow
for
a wide variety of options. The government does not give you
options.
It is a monopoly. You get what they give you, or nothing. Don't
like
government-brand corn? Too bad. Don't like the government-brand
car?
Too bad. Don't like government-brand art? AH, but there's the
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isn't it? Nobody here wants to believe there will be
government-brand art. Except that the government simply cannot
support everyone who says they are an artist. There must be
someone
deciding who gets supported. Who is that going to be? You? I
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think so. Me? Don't think so. This year it may be someone with
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you agree; next year it may be someone with whom you never agree.
Or
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democratic vote? How many here write
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democratic majority would want to read? Perhaps a
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Similar problems arise, just on a smaller scale. In fact, it has
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How much funding? To whom will funding go? The safe bet would be
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give it to those who are already successful -- but then, if they
are
already successful, why do they need government funding? And if
they
are not successful, how does the government determine who to

give
funding to, who to support? Based on production? Well, then, what
prevents us from having cheaters, who will produce just enough
really bad art to get the funding just so they don't have to go get
a "real" job? I think about all these things and look at the history
of government support for the arts and cannot come to any other
conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]>
To: [redacted]...EDU
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One
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list,
mine) are at best embarrassing. However, one can also point to
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that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not
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Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

Check

Check

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

Check

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No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270.11.5/1979 - Release Date:
3/1/2009 5:46 PM

> *--*
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>
> *welcome.html*

Jason Quackenbush
[redacted]

↑ Index

69. Jason Quackenbush
Re: Gift Economy
Wed 4 Mar 2009

You're starting to sound like an anarcho-capitalist, Troy, with all this talk about coercion. I'm finding it very difficult to pin down exactly what it is you believe in.

could you do me the favor of briefly outlining the basic principles of your beliefs?

On Mar 4, 2009, at 1:42 PM, Troy Camplin wrote:

> *Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.*

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Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

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From: François Luong <[redacted]>
To: [redacted]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

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In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for

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Sent: March-01-09 2:21 PM
To: [redacted]
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Subject: Re: Gift Economy

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Be careful, Paul! You just can't say that some poems are better than others, or some poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

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Date sent: Thu, 26 Feb 2009 08:40:55 -0800
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Subject: Re: Gift Economy
To: [redacted]

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What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.
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The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
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Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

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Paul E. Nelson

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SPLAB!
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Ilalqo, WA 253..[redacted]

From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

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Sent: Sunday, February 22, 2009 3:23:54 PM
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> *guidelines*
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>
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Jason Quackenbush
[redacted]

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70. charles alexander

Re: Ashberry: The Greatness Game/NYTimes...

Wed 4 Mar 2009

Not the ones you've chosen, not for me at least. Not Lowell, either.

Charles Olson
Robert Duncan
Robert Creeley
Lorine Niedecker
Barbara Guest
Alice Notley
Jackson Mac Low
Beverly Dahlen

But I start on a list, and I know I'll leave someone out. Or several someones. Let's just say the above, certainly, and some others.

At 03:03 PM 3/3/2009, you wrote:
>What do we assume greatness looks like?
>
>David Orr poses this question in the NYT book review, February 22.
>I'm late getting to this article.
>
>Ashberry is the first poet to have a Library of America edition of
>his works published during his lifetime. After Ashberry and his
>generation, who/ & what/ is great??
>
>Orr mentions Robert Lowell as the last obvious candidate, a poet
>ambitious enough to be considered great. I'd include Berryman
>and Merwin. Perhaps Roethke. Anyone else??
>
>
>

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

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71. François Luong

Re: Gift Economy

Wed 4 Mar 2009

The market already drives more than one art form. As many people Troy,

The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that is successful nowadays are "cheap products, made quickly, sold for a lot of money," an argument you completely disregarded in your response to her.

You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than government administrators and/or anyone else on this listserv? Do I believe that "my" people would be in charge of a government art funding program? Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

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Sent: Wednesday, March 4, 2009 1:42:35 PM
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72. Jim Andrews
funding for digital writing
Wed 4 Mar 2009

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i thought i'd mention that the canada council (canada's national arts funding org) is apparently putting together a program to fund digital writing by 2010. that's good news to me and the rest of us in canada doing such work. i'm not sure if this had much to do with the decision, but http://vispo.com/writings/misc/DigitalWritingProposalNoE.pdf is a petition i wrote with michel lefebvre (montréal), lionel kearns (vancouver), and chris joseph (montréal/london) in 2006. it's a petition for the canada council to fund digital writing. the version of this doc we sent the canada council had a few more sections to it. i've deleted confidential stuff (for instance, the email addresses of the signatorees have been deleted). in any case, i hope the doc might be of use to people in other countries hoping to get the gov or other orgs to fund digital writing of some sort.

ja
http://vispo.com

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73. J.P. Craig
Re: Ashberry: The Greatness Game/NYTimes...
Wed 4 Mar 2009

Did any of those people on your (charles) list graduate from Iowa?

Smartassery aside, your list is sort of like one I'd construct. And different groups have different greats. I know a lot of people would say Zukofsky. But that'd be a a helluva a thick book.

Doesn't this also at some point mark the passing of the author into an even deader death? I'm thinking of Webster's Bunker Hill speech. Once you're in that monument, you're so dead that they can use your dusty bones to justify any stupid Mexican War they want. Or am I now just spouting some version of "I used listen to them back before they sold out"?

Does Williams already have one of these bible-paper tomes? Or do we have to be content with the less Authoritative New Directions double- volume set?

H.D. sure would be nice. I guess she'd need a couple of volumes, a la Stein's 2.5 inches of shelf-space.

He's not a merkin, but I'd like to see something nicer than the pulpy paper thing that houses the Robert Browning on my shelf.

Niedecker's got some nice editions out now. And some good attention coming her way too. Creeley also has been feeling no shortage of the hardback loving. (The publication-as-remembrance, a last chance to keep his memory and ourselves warm?)

Where's that HD Book? The bootleg is all very well, but how about something I can hold. The e-text kindles no warmth.

I'm rambling and procrastinating. There's a huge pile of papers to grade. So I'll close with, come on, how about some H.D.!!

JP

On Mar 4, 2009, at 5:09 PM, charles alexander wrote:

> *Not the ones you've chosen, not for me at least. Not Lowell, either.*
>
> *Charles Olson*
> *Robert Duncan*
> *Robert Creeley*
> *Lorine Niedecker*
> *Barbara Guest*
> *Alice Notley*
> *Jackson Mac Low*
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> *But I start on a list, and I know I'll leave someone out. Or several someones. Let's just say the above, certainly, and some others.*
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> *What do we assume greatness looks like?*
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>
> *Orr mentions Robert Lowell as the last obvious candidate, a poet ambitious enough to be considered great. I'd include Berryman and Merwin. Perhaps Roethke. Anyone else??*
>
> *welcome.html*
>
> *Charles Alexander*

> *Chax Press*
> *411 N 7th Ave Suite 103*
> *Tucson, AZ 85705-8332*
>
> [redacted] *(Chax Press)*
> [redacted] *(cell)*
> [redacted]
>
> *http://chax.org*
> *welcome.html*

JP Craig
http://jpcraig.blogspot.com/

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74. Ryan Daley
Re: Ashberry: The Greatness Game/NYTimes...
Wed 4 Mar 2009

I've blogged some about this, because it really makes me mad. Orr's article is preposterous. His claim, that there won't be another great poet because there hasn't been a candidate yet, is as absurd as saying we won't cure AIDS because we haven't yet.

If you asked anyone to name 10 greats from any contemporary category (film, fiction, music, etc) it would be difficult. The fact that we're living it almost excludes greatness from entering the equation. Is greatness, then, a time issue? What I don't mean here is that "you become greater the longer dead you are," but rather, it's difficult to even identify what is "great" in an era in which those potential greats are working.

On Wed, Mar 4, 2009 at 5:09 PM, charles alexander <[redacted]> wrote:

> *Not the ones you've chosen, not for me at least. Not Lowell, either.*
>
> *Charles Olson*
> *Robert Duncan*
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> [redacted]
>
> *http://chax.org*

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75. Jennifer Karmin
Red Rover Series / Experiment #27
Wed 4 Mar 2009

Red Rover Series
{readings that play with reading}

Experiment #27:
The Art of Confession

SATURDAY, MARCH 14
7pm

Featuring
Doug Ischar & RM Vaughan

Guest curated by
NathanaÃ«l (Nathalie Stephens)

NEW LOCATION
at the Orientation Center
2129 N. Rockwell -- Chicago, IL
(corner of Milwaukee/Rockwell in the Congress Theater building)
http://orientationcenter.wordpress.com
suggested donation $4

Chicago artist DOUG ISCHAR received an MFA from Cal Arts in 1987. Since 1990 he has taught in the Photography Department of the University of Illinois at Chicago where he is presently Associate Professor. His multi-media installations have been exhibited internationally, in Sweden, Brazil, the UK and throughout the United States and Canada. Since 2007 he has been producing short videos around issues of cross-generational male intimacy and psychological/social loss. Recently, he has been re-exploring and exhibiting his documentary photographic work from the 1980s which focuses on Chicagoâ€™s historic Belmont Rocks gay beach and the San Francisco SM leather scene at the height of the AIDS crisis.

RM VAUGHAN is a Toronto-based writer and video artist. He is the author of eight books and a contributor to over 50 anthologies. His latest book, Troubled: A Memoir in Poems and Fragments, caused much controversy in 2008 and continues to stir up trouble. His video works have been shown in galleries and festivals across North America and the world, most recently as part of Pleasure Dome's annual Best of Toronto exhibition. He also writes a weekly celebrity interview column for The Globe and Mail, Canada's national newspaper. Please visit http://www.rmvaughan.ca.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
April 25 - Carrie Olivia Adams & Andy Gricevich

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

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76. **Holly Crawford**

Re: Live in the Limo, NY March 6-8

Wed 4 Mar 2009

Live in the Limo is a experimental temporary movable intimate white box. Poets, artist and experimental musicians will be collaborating and performing live. I will be Twittering a text of the sounds. Available live on my website- www.art-poetry.info or www.artcurrents.org AC (Holly Crawford's) Facebook and at twitters at http://twitter.com/ACDirect

Richard Kostelanetz will have the limo filled with some of his text pieces. I will be performing Found Punctuation from Duchamp, Greenberg and others. Only done twice before: Beyond Baroque and the Bowry. Poetry Club. All the performances are both musical and as well as text and physical.

LIVE IN THE LIMO,

Champagne, Manhattan and Musical Stylists

The AC Institute's unmistakable white limousine will be hosted by 3 very different musical and sound artist, Sawako, Joseph F. Di Ponio and Benjamin Lanz, will collaborate and interact with other artists, poets (Rainer Ganahl, Richard Kostelanetz, Elizabeth Gower, Lee Wells, Holly Crawford and ., and you. You're invited for a special moment in art in our moveable white box salon and experimental space as it provides a temporary residence to an eclectic range of performers. Previous projects in this series: "Critical Conversations in a Limo," "Sound Art Limo" and "Flatland Limo." Champagne, Manhattan and musical stylists are on the menu.

"Live in the Limo", will run from 3-6pm on March 6th, 7th, and 8th, making half-hour journeys (6 time slots available per day), to and from the entrance of Pier 92, upper level.

Tokyo/Brooklyn-based Sawako, a sound sculptor, a composer/improviser, a timeline-based artist, and a signal alchemist, who will perform an improvised work drawing on the specificities of this peculiar, yet familiar space in motion; New York City-based composer Joseph F. Di Ponio who, in creating interactive pieces, will investigate the properties of this sonic/sounding body; and trombonist/multi-instrumentalist Benjamin Lanz who will be a one-man show- though not one-dimensional, performing a wide variety of multimedia contemporary works, commissions, and improvisations.

This event is free. However, space is very limited. The AC Institute is a 501(c) 3 and is under the Direction of Holly Crawford. This event was Co-curated by Sonya Hofer.

Holly Crawford

[redacted]

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77. George Bowering
Re: Ashberry: The Greatness Game/NYTimes...
Wed 4 Mar 2009

Well, before any of those names I would put Olson, Creeley, and Duncan.

On Mar 3, 2009, at 2:03 PM, steve russell wrote:

> *What do we assume greatness looks like?*
>
> *David Orr poses this question in the NYT book review, February 22.*
> *I'm late getting to this article.*
>
> *Ashberry is the first poet to have a Library of America edition of his works published during his lifetime. After Ashberry and his generation, who/ & what/ is great??*
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> *Orr mentions Robert Lowell as the last obvious candidate, a poet ambitious enough to be considered great. I'd include Berryman and Merwin. Perhaps Roethke. Anyone else??*
>
> *welcome.html*

George Bowering, M.A.
Acclaimed for his modesty.

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78. Mark DuCharme
Re: Ashberry: The Greatness Game/NYTimes...
Wed 4 Mar 2009

I try to avoid posting to the list these days, but I have to speak up here in agreement with Charles. Though I'll grant that Roethke can be interesting, and I don't have any serious disagreements with anybody on Charles's list, my own would look more like:

Louis Zukofsky
George Oppen

Niedecker
Mac Low
Creeley
Jack Spicer
Frank O'Hara
John Ashbery (sp.)
Barbara Guest
Ted Berrigan
Alice Notley
Bernadette Mayer
Anne Waldman
Clark Coolidge

But again, when we make these lists, we're leaving so many people out.

The real question behind all these lists are twofold:

1. How is "greatness" defined? Can it be defined? And since the answer to that is, I think, that it can't (and no, a Library of America addition has nothing whatso-fucking-ever to do with it)... 2. Whose values do these lists represent?

The second question may be the more interesting. For instance I notice that there are no women in Steve's list, although there is no shortage of women in the more aesthetically conservative end of the poetry spectrum which he apparently prefers. Plath or Rich, for example, I would take over Lowell any day. By the same token, though Charles and I both have women and gay men in our lists, none of us (and I very much include myself in this) have poets of color/non-caucasians. It strikes me that equally interesting lists could be assembled which would include the likes of Langston Hughes, Baraka, Melvin Tolson, Nathaniel Mackey (or, if you prefer, Gwendolyn Brooks, Alice Walker, etc.).

But who gets to decide which list is the "right" one?

Mark DuCharme

> *Date: Wed, 4 Mar 2009 15:09:14 -0700*
> *From:* [redacted]
> *Subject: Re: Ashberry: The Greatness Game/NYTimes...*
> *To:* [redacted]
>
> *Not the ones you've chosen, not for me at least. Not Lowell, either.*
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> *Charles Olson*
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Windows Live™: Life without walls.
http://windowslive.com/explore?ocid=TXT_TAGLM_WL_allup_1a_explore_032009

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79. **Mark Weiss**

Re: The Market recognizes talent!

Wed 4 Mar 2009

You like broad generalizations, which would be tricky even if you were more careful. Case in point: the Westermarck Effect. Westermarck observed, and subsequent research has confirmed, that children who live together until age 6 are unlikely to be sexually attracted to each other, even if they're not biologically-related. Siblings raised apart until age 6 exhibit no such "natural" inhibition. And sibling incest remains more common than parent-child incest. The inhibition appears to be fairly weak.

All societies we know of have definitions of incest and rules forbidding it. The rules vary, as do ideas about who one's relatives are. Among the Na, an ethnic minority in China, for instance, families are defined as offspring of the same mother, and siblings live together and raise any children communally, the brothers acting as father. There's in theory no sex within the home or the sibling group. Otherwise, men and women are free to sleep with whoever, and do so enthusiastically and without stricture. Since nobody knows who their father is a lot of incest in our terms happens. It's simply not an issue for the Na. (See Clifford Geertz, "The Visit," his review of Cai Hua, _A Society Without Fathers: The Na of China (Zone Books, 2001), in NYRB Volume 48, Number 16 · October 18, 2001.)

The point being that despite centuries of argument about natural laws there seem to be very few; human behavior is simply too various.

I'm curious as to why you insist on playing Horatius at the bridge. Difficult for me to understand what pleasure there'd be in it.

Mark

> *The laws the government creates are typically just only when they reflect rules that have*

> *arisen naturally -- such as laws against incest*
> *that reflect our natural aversion known as the Westermarck Effect.*

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80. Pam Brown
Re: ozco funding arts etc
Thu 5 Mar 2009

> *Hi Pam - sorry if you know how to suck eggs; didn't mean to sound that way. I too am speaking from my experience. And I am kind of fascinated by arts funding, the nuts and bolts of making art seem to me quite important, and have indeed spent quite a bit of time reading about different systems. And literature is only one aspect - there are other art forms that ozco also looks at, and they don't necessarily work in the same way as literature does. Also, I put a lot of caveats in my post, so I don't know why you speak as if I am some kind of ozco acolyte. It seems worthwhile pointing out the merits of the system as*

Hi Alison

No need to feel sorry, I like the sucky suck of eggs, been doing it so long.

Alas, I can't share your 'fascination' with arts funding - although it IS fascinating for those few moments when you get the letter saying you got a grant.

> *Seed money for what? Even the fellowships aren't that much - 40 grand a year (taxed) for two years? (Not much really if you're raising a family, less than your average office wonk.*

Seed money for the power bill for a few months while you write some poems and don't worry about the power bills ?
Sounds okay to me.

Wow, I was a 'wonker' for years and years and didn't actually earn that $40,000 per annum. And that fellowship (which seems to go to only 3 Australian prize winners each year, including, I should say, a couple of friends of mine who landed one) is now $50,000 a year for two years

I can think of 5 poets who could use $10, 000
10 poets who could use $5000
etcetera

TAX - yep - all govt grants should be tax-free - we already invested in them via our jobs.

I usually think of grants as 'back-pay' for years of unpaid cultural labour except for once once, way way back when I was young I got a small teensy OzCo grant

that was definitely 'seed money' It was great - 1976 ! here's to it! Thirteen more books later.

> *We do have private patronage - Myer being the most prominent. But it's easy enough to find a lot of philanthropic organisations, just google.*

Don't care enough to google, not looking. But,of course, you know, hooray for the philanthropic - tax deductible no less.

> *Btw, I think all artists should read the rightwing columnists. Not all the time, because they make you feel a bit sick, but it's salutory to know what they're saying.*

I've been fraudulent with you - I have read Andrew Bolt !
(I was trying to stay undercover)

> *And there are in fact grant ghost writers- there is a small industry of them.*

There I've been innocent, naive, eggless even. I didn't know.

Thanks for thinking about it all Alison,

Pam

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81. David-Baptiste Chirot
Math and Poetry, Form and Formula
Thu 5 Mar 2009

---

http://poetry.about.com/b/2009/03/02/math-and-poetry-form-and-formula.htm
_____ Windows Live™ Contacts: Organize your contact list.
http://windowslive.com/connect/post/marcusatmicrosoft.spaces.live.com-Blog-cns!503D1D86EBB2B53C!2285.entry?ocid=TXT_TAGLM_WL_UGC_Contacts_032009

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82. Charles Alexander
Re: Ashberry: The Greatness Game/NYTimes...
Thu 5 Mar 2009

Mark, I would certainly have had Zukofsky, Oppen, on my list -- but I thought it was supposed to be "post-Ashbery." I put Niedecker on because she didn't emerge to most readers until post-Ashbery. But I love absolutely everyone on your list, and I appreciate your putting this forward. Also agree that lists are entirely problematic, and that "Library of America" is entirely beside the point. I appreciate your comments very much on women and poets of color. I was very

aware of those issues in making my list, and I would be happy with a list that includes all of your suggestions, plus Simon Ortiz, Mei-mei Berssenbrugge, and, I am sure, quite a few more. When I have made lists for students of "who they should read," the names go on & on & on, for a couple of pages or so.

But as you say, is there a "right" list? Does there need to be one?

cjar;es

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On Mar 4, 2009, at 6:41 PM, Mark DuCharme wrote:

> *I try to avoid posting to the list these days, but I have to speak up here in agreement with Charles. Though I'll grant that Roethke can be interesting, and I don't have any serious disagreements with anybody on Charles's list, my own would look more like:*
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no shortage of women in the more aesthetically conservative end of the poetry spectrum which he apparently prefers. Plath or Rich, for example, I would take over Lowell any day. By the same token, though Charles and I both have women and gay men in our lists, none of us (and I very much include myself in this) have poets of color/ non-caucasians. It strikes me that equally interesting lists could be assembled which would include the likes of Langston Hughes, Baraka, Melvin Tolson, Nathaniel Mackey (or, if you prefer, Gwendolyn Brooks, Alice Walker, etc.).

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Mark DuCharme

Date: Wed, 4 Mar 2009 15:09:14 -0700
From: [redacted]
Subject: Re: Ashberry: The Greatness Game/NYTimes...
To: [redacted]

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> *welcome.html*

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83. Gary Sullivan

JEROME SALA + RACHEL ZOLF | SEGUE @ BPC | SAT MAR 7

Thu 5 Mar 2009

JEROME SALA and RACHEL ZOLF
SEGUE READING SERIES @ BOWERY POETRY CLUB
Saturday March , 4:00 p.m. - 6:00 p.m.
308 BOWERY, just north of Houston
$6 admission goes to support the readers

Jerome Sala has been described as an "honorable hysteric" by critic Peter Schjeldahl. His latest book is Look Slimmer Instantly from Soft Skull Press. Other books include cult classics such as Spaz Attack, I Am Not a Juvenile Delinquent and The Trip.

Rachel Zolf’s collections include Human Resources (Coach House, 2007), which won the 2008 Trillium Book Award for Poetry, Shoot and Weep (Nomados, 2008), and Masque (Mercury, 2004).

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted].

Curators: February-March by Nada Gordon & Gary Sullivan.

_____ Windows Live™
Groups: Create an online spot for your favorite groups to meet.
http://windowslive.com/online/groups?ocid=TXT_TAGLM_WL_groups_032009

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84. Troy Camplin

Re: The Market recognizes talent!

Thu 5 Mar 2009

Your example of the Na of China only proves the point of the Westermarck Effect -- something which is in fact strongest in humans, very weak in chimpanzees, and nonexistent in other mammals. Read also about the failure of minor marriages in SE Asia and children raised in Israeli Kibbuzim. WIth all human behaviors, there are strong tendencies, but they can be overridden. The effect seems much stronger in females than in males and, as you noted, exists when children are raised together below a certain age. One would have to look at the age disparities in your example of higher sibling incest to see if the Westermarck Effect is being violated.

Other than the Westermarck Effect, these are the human universals (which aren't weakly expressed):

age-grading, athletic sports, bodily adornment, calendar, cleanliness training, community organization, cooking, cooperative labor, cosmology, courtship, dancing, decorative art, divination, division of labor, dream interpretation, education, eschatology, ethics, ethno-botany, etiquette, faith healing, family feasting, fire-making, folklore, food taboos, funeral rites, games, gestures, gift-giving, government, greetings, hair styles, hospitality, housing, hygiene, incest taboos, inheritance rules, joking, kin groups, kinship nomenclature, language, law, luck superstitions, magic, marriage, mealtimes, medicine, obstetrics, penal sanctions, personal names, population policy, postnatal care, pregnancy usages, property rights, propitiation of supernatural beings, puberty customs, religious ritual, residence rules, sexual restrictions, soul concepts, status differentiation, surgery, tool-making, trade, visiting, weather control, weaving, combat, gifts, mime, friendship, lying, love, storytelling, murder taboos, narrative, selecting, classification, musical meter, tempo, rhythm, tone, melody, harmony, pattern recognition, giving meaning to certain color combinations, hypothesis, metaphysical synthesis, collecting, metaphor, syntactical organization,

gymnastics, the martial arts, mapping, the capacity for geometry and ideography, poetic meter, cuisine, and massage.

Troy Camplin

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 9:26:18 PM
Subject: Re: The Market recognizes talent!

You like broad generalizations, which would be tricky even if you were more careful. Case in point: the Westermarck Effect. Westermarck observed, and subsequent research has confirmed, that children who live together until age 6 are unlikely to be sexually attracted to each other, even if they're not biologically-related. Siblings raised apart until age 6 exhibit no such "natural" inhibition. And sibling incest remains more common than parent-child incest. The inhibition appears to be fairly weak.

All societies we know of have definitions of incest and rules forbidding it. The rules vary, as do ideas about who one's relatives are. Among the Na, an ethnic minority in China, for instance, families are defined as offspring of the same mother, and siblings live together and raise any children communally, the brothers acting as father. There's in theory no sex within the home or the sibling group. Otherwise, men and women are free to sleep with whoever, and do so enthusiastically and without stricture. Since nobody knows who their father is a lot of incest in our terms happens. It's simply not an issue for the Na. (See Clifford Geertz, "The Visit," his review of Cai Hua, _A Society Without Fathers: The Na of China (Zone Books, 2001), in NYRB Volume 48, Number 16 · October 18, 2001.)

The point being that despite centuries of argument about natural laws there seem to be very few; human behavior is simply too various.

I'm curious as to why you insist on playing Horatius at the bridge. Difficult for me to understand what pleasure there'd be in it.

Mark

> *The laws the government creates are typically just only when they reflect rules that have arisen naturally -- such as laws against incest that reflect our natural aversion known as the Westermarck Effect.*

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85. **Troy Camplin**
Re: Gift Economy
Thu 5 Mar 2009

I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and likely worse than a few -- but we are free to have those differences, that those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start their own) that better reflects their own taste. The point is that such actions would be voluntary.

Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have n o doubt that the French and the French Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the French theorists.

Troy Camplin

_____
From: François Luong <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 4:23:06 PM
Subject: Re: Gift Economy

The market already drives more than one art form. As many people Troy,

The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that is successful nowadays are "cheap products, made quickly, sold for a lot of money," an argument you completely disregarded in your response to her.

You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than government administrators and/or anyone else on this listserv? Do I believe that "my" people would be in charge of a government art funding program? Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented

by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[redacted]>

To: [redacted]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

_____
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker

as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

_____
From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

_____
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market is a good
judge of artistic merit is that it means Paul has put himself in an

untenable position:
he's implicitly arguing that some poems are better than others, and that some people
can tell which ones those poems are -- it's an elitist position, one that will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater.
Be careful, Paul! You just can't say that some poems are better than others, or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

> *Like most of your arguments, you base your stand on a false dich*
> *Troy,*
>
> *Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.*
>
> *What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.*
>
> *from Wikipedia:*
>
> *A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.*
> *Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a*
> *form of reciprocal altruism.*
> *The concept of a gift economy stands in contrast to a planned*

economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit
command and control rather than informal custom; in barter or market
economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry

Poetry Postcard Blog

Ilalqo, WA 253..[redacted]

From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

_____
From: Paul Nelson <[redacted]..COM>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

> *Ilalqo, WA* [redacted]
>
> --
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270..11.3 - Release Date: 2/22/2009 12:00 AM*

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86. Joel Weishaus
"The Gateless Gate" Some New Pages
Thu 5 Mar 2009

Dear Friends, and Colleagues:

Here are four new pages (7-10, linked) of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%207-8.htm

Introduction:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

-Joel
5 Mar 2009

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87. Michael
Micharel McClure, David Meltzer, Michael Rothenberg at Petaluma Arts Center March 28
Thu 5 Mar 2009

Dear Friends,

Here is the info on the big reading coming up. Please send notice to your friends and mailing lists. It will be a very cool event. Hope to see you there!! Love, Michael R.

Saturday, March 28, Petaluma Arts Center
6:30 - 8:00pm - "Reading by Beat Poets": Michael McClure, David Meltzer & Michael Rothenberg

Admission: sliding scale $5-$10, no one turned away.

Tickets for all PAC Live! events may be purchased at the door starting one half-hour before the performance or event. All events take place at the Petaluma Arts Center, 230 Lakeville St., at E. Washington (enter on E. Washington).

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88. Small Press Traffic

REMINDER! SPT Presents Armantrout and Sims Friday night!

Thu 5 Mar 2009

Don't forget to come out and see these amazing writers be fantastic!

Rae Armantrout & Laura Sims

Friday, March 6, 2009 at 7:30 p.m.

Timkin Hall, CCA San Francisco

1111 8th Street, 94107

$5-10 sliding scale/members free!

Rae Armantrout’s most recent book of poetry, Versed, was published in Feb. of 2009. Next Life (Wesleyan, 2007), was chosen as one of the 100 Notable Books of 2007 by The New York Times. Other recent books include Collected Prose (Singing Horse, 2007), Up to Speed (Wesleyan, 2004), The Pretext (Green Integer, 2001), and Veil: New and Selected Poems (Wesleyan University Press, 2001). Her poems have been included in anthologies such as American Hybrid (Norton, 2009), Postmodern American Poetry: A Norton Anthology (1993), American Women Poets in the 21st Century: Where Language Meets the Lyric Tradition, (Wesleyan, 2002), The Oxford Book of American Poetry (Oxford, 2006) and The Best American Poetry of 1988, 2001, 2002, 2004, 2007 and 2008.. Armantrout received an award in poetry from the Foundation for Contemporary Arts in 2007 and a Guggenheim Fellowship in 2008. She is Professor of Poetry and Poetics at the University of California, San Diego.

Laura Sims is the author of two books of poems: Practice, Restraint, winner of the 2005 Fence Books Alberta Prize, and Stranger, forthcoming from Fence Books in 2009. Her book reviews and essays have appeared in Boston Review, New England Review, Rain Taxi, and The Review of Contemporary Fiction, and she has recently published poems in the journals Denver Quarterly, Colorado Review, CAB/NET, and Crayon. She lives in Brooklyn, New York, and teaches writing at Baruch College in Manhattan.

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center

sptraffic.org
smallpresstraffic.blogspot.com

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89. **steve russell**

Re: Ashberry: The Greatness Game/NYTimes...

Thu 5 Mar 2009

---

the article opened an old Elizabeth Bishop wound, mentioning her as Lowell's more talented, though less ambitious contemporary. Bishop, skilled, but not terribly interesting. What does she write about? What does she write about that's of any interest to, ugh, most readers? Btw, I prefer a list that includes Duncan, Creeley and Guest to the few mainstream (not terribly interesting) names I brought up.

--- On Wed, 3/4/09, charles alexander <[redacted]> wrote:

> *From: charles alexander <[redacted]>*
> *Subject: Re: Ashberry: The Greatness Game/NYTimes...*
> *To: [redacted]*
> *Date: Wednesday, March 4, 2009, 5:09 PM*
> *Not the ones you've chosen, not for me at least. Not Lowell, either.*
>
> *Charles Olson*
> *Robert Duncan*
> *Robert Creeley*
> *Lorine Niedecker*
> *Barbara Guest*
> *Alice Notley*
> *Jackson Mac Low*
> *Beverly Dahlen*
>
> *But I start on a list, and I know I'll leave someone out. Or several someones. Let's just say the above, certainly, and some others.*
>
> *At 03:03 PM 3/3/2009, you wrote:*
> *What do we assume greatness looks like?*
>
> *David Orr poses this question in the NYT book review, February 22. I'm late getting to this article.*
>
> *Ashberry is the first poet to have a Library of America edition of his works published during his lifetime. After Ashberry and his generation, who/ & what/ is great??*

> *Orr mentions Robert Lowell as the last obvious*
> *candidate, a poet ambitious enough to be considered great.*
> *I'd include Berryman and Merwin. Perhaps Roethke.*
> *Anyone else??*
>
> *Charles Alexander*
> *Chax Press*
> *411 N 7th Ave Suite 103*
> *Tucson, AZ 85705-8332*
>
> [redacted] *(Chax Press)*
> [redacted] *(cell)*
> [redacted]
>
> *http://chax.org*

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90. Poetry Project

New website! & upcoming events at The Poetry Project

Thu 5 Mar 2009

We are very excited to announce the launch of our new website at http://poetryproject.org/. You will now be able to do things like subscribe to The Poetry Project Newsletter, make donations and become a Member - all online. In addition, we have added more content like photo galleries, reading reports, poems, and a Project blog. The site is still a work-in-progress, so we encourage you to check back often to see what we¹re up to. Also, our email address is now [redacted].

Upcoming events:

Friday, March 6, 10 PM
Ellie Ga & Marina Temkina: Ugly Duckling Presse Book Release Party

Ellie Ga¹s projects explore the limits of photographic documentation. Her work spans a variety of mediums, often incorporating her exploratory writing, and generally culminating in lectures, slide-presentations, handmade books and instructional installations. Classification of a Spit Stain (Ugly Duckling Presse, 2009) is the result of her two-year project photographing and analyzing stains on city pavements. A combination of urban flaneurie and garbology, Classification of a Spit Stain is a mysterious field guide to the landscape underneath the soles of our shoes. For the Poetry Project Friday Night Series,

Ellie will present ³The Catalogue of the Lost (and other revelations)² a work done in the lecture format, created during a residency at the Explorers Club (NYC). Comprised of 282 images and lasting approximately 28 minutes, this work focuses on the missing pieces of early explorationlost places, people, and concepts as well as the successes and failures to document ³the unknown.² During 2007-2008, Ellie Ga was the artist-in-residence on the Tara, a polar schooner locked in the pack-ice of the Arctic Ocean. Her work from these projects were exhibited recently at the Konstmuseum in Malmo, Galerie du Jour in Paris, and Projekt 0047 in Oslo and PNCA in Portland, Oregon. She has also been an artist-in-residence at the Newark Museum of Art and the Women¹s Studio Workshop. Her performances, videos and installations have been shown in New York at Dispatch, Swiss Institute-Contemporary Art, 16 Beaver, Rubin Museum of Art and Gigantic Art Space. Ellie Ga received her MFA in photography from Hunter College in 2004 and is a founding member of Ugly Duckling Presse. Marina Temkina is a poet and an artist. She is an author of four poetry books in her native Russian, and two artists books made in collaboration with Michel Gerard & published in France. Her new book What Do You Want? will be published by Ugly Duckling Presse this spring. Marina received a National Endowment for the Arts in 1994 and she was a Revson Fellow on the Future of New York at Columbia University. Marina shows her visual art and concrete poetry internationally. Her public art project could be seen on the Second Street Stop of the Hudson-Bergen Light Rail in Hoboken in 2004.

Monday, March 9, 6 PM
Urban Word for NYC Teens

Urban Word NYC¹s 11th Annual Teen Poetry Slam brings out the top teen poets from across the city. Poets will compete for a chance to perform at the Grand Slam Finals at the Apollo Theater on April 4th, and represent NYC at the National Teen Poetry Slam in Chicago. This event is FREE for teen performers, and features special guest poets and DJs. Teen poets, emcees & spoken word artists sign up now at: [redacted] Come to watch and support: $5 teens/$7 adults.

Wednesday, March 11, 8 PM
Rob Halpern & Peter Lamborn Wilson

Rob Halpern is the author of Rumored Place, Imaginary Politics, Snow Sensitive Skin (a collaboration with Taylor Brady), and Disaster Suites. Music for Porn is forthcoming. He¹s currently co-editing the poems of the late Frances Jaffer together with Kathleen Fraser, and translating the early essays of Georges Perec, the first which, ³For a Realist Literature,² appears in the Chicago Review. An active participant in the Nonsite Collective, Rob lives in San Francisco. Peter Lamborn Wilson is a political writer, essayist, and poet, known

for first proposing the concept of the Temporary Autonomous Zone (TAZ), based on a historical review of pirate utopias. His latest books are Green Hermeticism: Alchemy and Ecology (with Christopher Bamford and Kevin Townley - Lindisfarne, 2007) and Black Fez Manifesto (Autonomedia, 2008).

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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91. steve russell

Greatness/Mathmaticians vs. poets

Thu 5 Mar 2009

Mathmaticians may have more candidates (Greatness) than poets: no such thing as a postmodern proof.

K Godel
Ramanujen, didn't spell the name of the great, self taught, Indian mathmatician, the most gifted, according to the heavy weights, although he didn't offer any formal proofs.

P Erdos
B Russell
A Wiles (Andrew Wiles, offered proof/ Fermat's famous equation)

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92. Evan Munday

Reminder: Lisa Robertson & Rae Armantrout at Moe's - March 7

Thu 5 Mar 2009

Dear friends,

Just a quick reminder that the incredible Lisa Robertson will read at Moe's Books on Saturday, March 7, with Rae Armantrout, and it should be a stellar reading from two acclaimed and innovative writers.

Lisa Robertson will launch her brand-new book, Lisa Robertson's Magenta Soul Whip (Coach House Books). Composed of previously uncollected verses, essays, confessions, reports, translations, drafts, treatises, laments and utopias from the past fifteen years, Lisa Robertson’s Magenta Soul Whip presents a window into the workings of what The Village Voice calls the ‘seductive intellect’ of one of today’s most diverse and daring authors.

Robertson will read fat historic Moe’s Books with influential West Coast poet Rae Armantrout, who will read from Versed (Wesleyan Press).

Lisa Robertson and Rae Armantrout at Moe's
Saturday, March 7, 7:30 pm
Moe’s Books, 2476 Telegraph Avenue
Berkeley, CA
Free

Thanks! We hope to see you there this Saturday!

http://www.chbooks.com

***
About Lisa Robertson’s Magenta Soul Whip:

Lisa Robertson writes poems that mine the past – its ideas, its personages, its syntax – to construct a lexicon of the future. Her poems both court and cuckold subjectivity by unmasking its fundament of sex and hesitancy, the coil of doubt in its certitude. Reading her laments and utopias, we realize that language – whiplike – casts ahead of itself a fortuitous form. The form brims here pleasurably with dogs, movie stars, broths, painting’s detritus, Latin and pillage. Erudite and startling, the poems in Lisa Robertson’s Magenta Soul Whip, occasional works written over the past fifteen years collected by Elisa Sampedrin, turn vestige into architecture, chagrin into resplendence. In them, we recognize our grand, saddened century.

Praise for Lisa Robertson:

‘For [Robertson] all things provoke acts of attention, and hospitable ones at that: sentences play around and about, on sidewalks or ladders, in gardens and

sheds, through strawberry patches, over and under tentative city plans with which to relineate our own lives.' – The Believer

Canadian poet and essayist Lisa Robertson is currently artist-in- residence at California College of the Arts. Her books include XEclogue, Debbie: An Epic, The Men, The Weather and Occasional Works and Seven Walks from the Office for Soft Architecture. A frequent collaborator across genres and media, she is currently making a video with the Vancouver artist Allyson Clay and Nathalie Stephens and constructing new works in digital sound with poet Stacy Doris.

Best,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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93. Alan Sondheim
(no subject)
Fri 6 Mar 2009

---

the days are long gone when the net was free, creative, and apparently trustworthy.

some from the video mapping and some from other mapping

http://www.alansondheim.org/holdme1.png
http://www.alansondheim.org/holdme2.png
http://www.alansondheim.org/holdme3.png
http://www.alansondheim.org/holdme4.png
http://www.alansondheim.org/holdme5.png

at one point advertising was discouraged and there were campaigns against early violators.

http://www.alansondheim.org/ ore pngs
http://www.alansondheim.org/ore.mp4

now every scam in the book plays to the innocent; faced with sophisticated criminals, there's no way out for the rest of us

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94. Al Filreis
Kelly Writers House now on twitter
Fri 6 Mar 2009

We at KWH invite you to follow the Kelly Writers House now on Twitter:

https://twitter.com/kellywritershse

KWH tweets will include announcements of upcoming events, links to audio and video, special selections from 14 years of Writers House programs and events.

Al Filreis
http://www.writing.upenn.edu/~afilreis

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95. Kimmelman, Burt
Re: Ashberry: The Greatness Game/NYTimes...
Fri 6 Mar 2009

David Orr in the NY Times incorrectly cited Ashbery as the first living author to be published in the Library of America series. And Orr was perhaps, in knee-jerk fashion, repeating (he should have known better) an arts-in-brief entry of some weeks earlier in the Times that said the same thing. Below is a letter I wrote in response to the Orr article. Samuel Menashe was the first living poet to be published by the Library of America, and Orr actually reviewed the book! Oh well.

Here's the letter:

22 February 2009

The Editor
The New York Times Book Review
[redacted]<mailto:[redacted]>

Dear Editor,

With all due respect to David Orr, whose articles I always enjoy, his On Poetry piece ("The Greatness[ness] Game") in today's Book Review begins incorrectly and I would say unfairly; he writes that "John Ashbery became the first poet to have an edition of his works released by the Library of America in his own lifetime." That honor actually belongs to Samuel Menashe, who was the first recipient of the Poetry Foundation's prestigious Neglected Masters Award and consequently whose book, New and Selected Poems, was published by the Library of America in 2005. Menashe is still very much alive.

I find it remarkable that Mr. Orr wrote an article in your pages ("A 'Neglected' Master," 19 March 2006) about Menashe's award and subsequent publication.

Ashbery has been showered with a great many accolades, well deserved, and thus the irony of the echo chamber Mr. Orr and perhaps others at the New York Times seem to be trapped in. Menashe has been recognized, has been honored, but he certainly deserves wider recognition; his poetry should be read by more people who I suppose depend on publications like the Book Review to acquaint them with what's worth their time to read.

Sincerely yours,

Dr. Burt Kimmelman, Professor of English and Chair
Department of Humanities
New Jersey Institute of Technology
Newark, New Jersey 07102-1982
[redacted] (p); [redacted] (f)
[redacted]<mailto:[redacted]>
http://web.njit.edu/~kimmelma

On Mar 4, 2009, at 5:09 PM, charles alexander wrote:

> *Not the ones you've chosen, not for me at least. Not Lowell, either.*
>
> *Charles Olson*
> *Robert Duncan*
> *Robert Creeley*
> *Lorine Niedecker*
> *Barbara Guest*
> *Alice Notley*
> *Jackson Mac Low*
> *Beverly Dahlen*
>
> *But I start on a list, and I know I'll leave someone out. Or several someones. Let's just say the above, certainly, and some others.*
>
> *At 03:03 PM 3/3/2009, you wrote:*
> *What do we assume greatness looks like?*
>
> *David Orr poses this question in the NYT book review, February 22. I'm late getting to this article.*
>
> *Ashberry is the first poet to have a Library of America edition of his works published during his lifetime. After Ashberry and his generation, who/ & what/ is great??*
>
> *Orr mentions Robert Lowell as the last obvious candidate, a poet ambitious enough to be considered great. I'd include Berryman and Merwin. Perhaps Roethke. Anyone else??*

↑ Index

96. **Mark Weiss**

Re: The Market recognizes talent!

Fri 6 Mar 2009

Wow, I might be overwhelmed if I knew what you were getting at. I guess the point is that almost all societies do certain things. There's a bias here that's I think more essential than whatever you're trying to demonstrate (natural law, maybe?), towards noticing, or extracting, universals, rather than noticing difference. Most of your catalogue involves survival needs, and one could say that most societies most of the time are interested in surviving. A given, but not a very high order of commonality. How those needs are expressed are so wildly various that they're often unrecognizable as part of the same categories.

From this generalizing tendency come Jung, Campbell, and Eliade, all, interestingly, fellow-travelers of the nazis (actually, Eliade was considerably more). At the core of their fanciful constructions (I mean, Campbell, at what useful level of generalization does every depiction of a mother and child mean the same thing?) is a profound understanding of human needs, which could be summarized as "man gotta eat, man gotta fuck."

You might try reading more widely in anthropology.

As to incest. 1. other animals also display an incest taboo, though often expressed differently. 2. unless there's a recessive gene in common mating between parents and children or sibs carries no genetic danger for the offspring. 3. cousin marriage, which in most places is neither taboo nor illegal, also limits the gene pool--note the concentration of hemophilia in European royalty. So the incest taboo is only very weakly tied to genetics. But in most

societies incest distorts family structure in
unacceptable ways, and the taboo is structured to
avoid that distortion. Westermarck rather proves
the point--he's not describing an aversion to
incest, but to mating among playmates.

Enough of this. Reductions of human complexity tend to make me itch all over.

Mark

At 10:28 AM 3/5/2009, you wrote:
>Your example of the Na of China only proves the
>point of the Westermarck Effect -- something
>which is in fact strongest in humans, very weak
>in chimpanzees, and nonexistent in other
>mammals. Read also about the failure of minor
>marriages in SE Asia and children raised in
>Israeli Kibbuzim. WIth all human behaviors,
>there are strong tendencies, but they can be
>overridden. The effect seems much stronger in
>females than in males and, as you noted, exists
>when children are raised together below a
>certain age. One would have to look at the age
>disparities in your example of higher sibling
>incest to see if the Westermarck Effect is being
>violated. Other than the Westermarck Effect,
>these are the human universals (which aren't
>weakly expressed): age-grading, athletic sports,
>bodily adornment, calendar, cleanliness
>training, community organization, cooking,
>cooperative labor, cosmology, courtship,
>dancing, decorative art, divination, division of
>labor, dream interpretation, education,
>eschatology, ethics, ethno-botany, etiquette,
>faith healing, family feasting, fire-making,
>folklore, food taboos, funeral rites, games,
>gestures, gift-giving, government, greetings,
>hair styles, hospitality, housing, hygiene,
>incest taboos, inheritance rules, joking, kin
>groups, kinship nomenclature, language, law,
>luck superstitions, magic, marriage, mealtimes,
>medicine, obstetrics, penal sanctions, personal
>names, population policy, postnatal care,
>pregnancy usages, property rights, propitiation

>of supernatural beings, puberty customs,
>religious ritual, residence rules, sexual
>restrictions, soul concepts, status
>differentiation, surgery, tool-making, trade,
>visiting, weather control, weaving, combat, gifts, mime,
> friendship, lying, love, storytelling, murder
> taboos, narrative, selecting, classification,
> musical meter, tempo, rhythm, tone, melody,
> harmony, pattern recognition, giving meaning to
> certain color combinations, hypothesis,
> metaphysical synthesis, collecting, metaphor,
> syntactical organization, gymnastics, the
> martial arts, mapping, the capacity for
> geometry and ideography, poetic meter, cuisine,
> and massage. Troy Camplin
> _____ From: Mark
> Weiss <[redacted]> To:
> [redacted] Sent: Wednesday,
> March 4, 2009 9:26:18 PM Subject: Re: The
> Market recognizes talent! You like broad
> generalizations, which would be tricky even if
> you were more careful. Case in point: the
> Westermarck Effect. Westermarck observed, and
> subsequent research has confirmed, that
> children who live together until age 6 are
> unlikely to be sexually attracted to each
> other, even if they're not
> biologically-related. Siblings raised apart
> until age 6 exhibit no such "natural"
> inhibition. And sibling incest remains more
> common than parent-child incest. The inhibition
> appears to be fairly weak. All societies we
> know of have definitions of incest and rules
> forbidding it. The rules vary, as do ideas
> about who one's relatives are. Among the Na, an
> ethnic minority in China, for instance,
> families are defined as offspring of the same
> mother, and siblings live together and raise
> any children communally, the brothers acting as
> father. There's in theory no sex within the
> home or the sibling group. Otherwise, men and
> women are free to sleep with whoever, and do so

> enthusiastically and without stricture. Since
> nobody knows who their father is a lot of
> incest in our terms happens. It's simply not an
> issue for the Na. (See Clifford Geertz, "The
> Visit," his review of Cai Hua, _A Society
> Without Fathers: The Na of China (Zone Books,
> 2001), in NYRB Volume 48, Number 16 · October
> 18, 2001.) The point being that despite
> centuries of argument about natural laws there
> seem to be very few; human behavior is simply
> too various. I'm curious as to why you insist
> on playing Horatius at the bridge. Difficult
> for me to understand what pleasure there'd be
> in it. Mark > The laws the government creates
> are typically just only when they reflect rules
> that have arisen naturally -- such as laws
> against incest that reflect our natural
> aversion known as the Westermarck Effect.
> ========== The Poetics
>

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97. Cara Benson
Millay Colony Workshop Retreats
Fri 6 Mar 2009

Hey Listees,

2009 Workshop Retreats at The Millay Colony for the Arts

Schedule as follows:

Poetry & Pop-Music with Chris Stroffolino: April 29 to May 3 Poetry Writing as Self-Translation with Tomás Urayoán Noel: May 29 to June 1 Trans-Experiential Playwriting Workshop with Chiori Miyagawa: June 27 to June 31 Painting Workshop: Mixed Media Works on Paper with Jason Middlebrook: July 30 to Aug 2 Video Workshop: Adaptation & Collaboration with Bernadine Mellis: Aug 29 to Sept 1 Writing Workshop: Call & Response with Eleni Sikelianos: October 1 to October 4 The Art of Critical Writing: Frances Richard: October 29 to November 2

Registration is limited to six participants per workshop.

Go to http://www.millaycolony.org/workshops.html
for workshop descriptions, instructor bios and application information.

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98. Cara Benson
Millay Colony Workshop Retreats
Fri 6 Mar 2009

He
(ACK! Sorry for the double list...goofed the url the first time)

Hey Listees,

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99. Paul Nelson
Re: Ashberry: The Greatness Game/NYTimes...
Fri 6 Mar 2009

_____
On Mar 4, 2009, at 5:09 PM, charles alexander wrote:

> *Not the ones you've chosen, not for me at least. Not Lowell, either.*
>
> *Charles Olson*
> *Robert Duncan*
> *Robert Creeley*
> *Lorine Niedecker*
> *Barbara Guest*
> *Alice Notley*
> *Jackson Mac Low*
> *Beverly Dahlen*

This is a good start, though I'd certainly have WCW on the list. Question:

Am facilitating a six week course and would love to have examples from these poets (or other NAP or Neo-Baroque, or other experimental poets) regarding powerful IMAGERY. Any takers?

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

↑ Index

100. **Troy Camplin**
Re: The Market recognizes talent!
Fri 6 Mar 2009

The point of the list is that it shows there are in fact universals. Yes, they do get expressed in different ways, but in our obsession with difference, we too often forget that there are also unities. There is unity in variety, and variety in unity. The one does not negate the other. Think about the universal or "religion" -- does that restrict variety? If the number of religions and their expressions throughout human history is any indication, hardly. In fact, it has create a wider variety of behaviors in humans than exist in nonreligious primates like chimpanzees. In your fear of generalizing, don't throw out the baby with the bath water. And don't think that universals means lack of variety. It in fact means quite the contrary, if you understand the unity-variety aspect of behavior.

I'm of the opinion that more anthropologists need to know more about their own cultures and about other cultures. That ignorance has been a driving force in their claims of un-unified variety.

You are correct that the Westermarck Effect does in fact prevent attempts at breeding between "close playmates," if you will.. That doesn't disprove anything, though. A generalized tendency in this respect make more sense than something far more complex that results in higher accuracy. In fact, in more primitive situations, the correlation between playmate and close relative was so high as to be essentially the same, meaning the evolution of the Westermarck Effect as it is made perfect sense. I'm not entirely sure what you're objecting to. Since the correlation between close playmates and close relatives was essentially identical in our evolutionary past, go with the easier tendency.

Again, this gets translated up into cultural and then legal incest prohibitions. The addition of cousins is in fact a more recent cultural innovation in only a few cultures, where it has become understood in a more abstract level what being "related" really means, in a larger genetic sense.

This isn't about reductions of human complexity, but of understanding humans in their full complexity. Positing that we have insurmountable differences is both false and a barrier to understanding each other as human beings.

Troy Camplin

From: Mark Weiss <[redacted]>
To: [redacted]..BUFFALO.EDU
Sent: Friday, March 6, 2009 10:10:23 AM
Subject: Re: The Market recognizes talent!

Wow, I might be overwhelmed if I knew what you were getting at. I guess the point is that almost all societies do certain things. There's a bias here that's I think more essential than whatever you're trying to demonstrate (natural law, maybe?), towards noticing, or extracting, universals, rather than noticing difference. Most of your catalogue involves survival needs, and one could say that most societies most of the time are interested in surviving. A given, but not a very high order of commonality. How those needs are expressed are so wildly various that they're often unrecognizable as part of the same categories.

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Enough of this. Reductions of human complexity tend to make me itch all over.

Mark

At 10:28 AM 3/5/2009, you wrote:
> Your example of the Na of China only proves the point of the Westermarck Effect -- something which is in fact strongest in humans, very weak in chimpanzees, and nonexistent in other mammals. Read also about the failure of minor marriages in SE Asia and children raised in Israeli Kibbuzim. WIth all human behaviors, there are strong tendencies, but they can be overridden. The effect seems much stronger in females than in males and, as you noted, exists when children are raised together below a certain age. One would have to look at the age disparities in your example of higher sibling incest to see if the Westermarck Effect is being violated. Other than the Westermarck Effect, these are the human universals (which aren't weakly expressed): age-grading, athletic sports, bodily adornment, calendar, cleanliness training, community organization, cooking, cooperative labor, cosmology, courtship, dancing, decorative art, divination, division of labor, dream
 interpretation, education, eschatology, ethics, ethno-botany, etiquette, faith healing, family feasting, fire-making, folklore, food taboos, funeral rites, games, gestures, gift-giving, government, greetings, hair styles, hospitality, housing, hygiene, incest taboos, inheritance rules, joking, kin groups, kinship nomenclature, language, law, luck superstitions, magic, marriage, mealtimes, medicine, obstetrics, penal sanctions, personal names, population policy, postnatal care, pregnancy usages, property rights, propitiation of supernatural beings, puberty customs, religious ritual, residence rules, sexual restrictions, soul concepts, status differentiation, surgery, tool-making, trade, visiting, weather control, weaving, combat, gifts, mime,
> friendship, lying, love, storytelling, murder taboos, narrative, selecting, classification, musical meter, tempo, rhythm, tone, melody, harmony, pattern recognition, giving meaning to certain color combinations, hypothesis, metaphysical synthesis, collecting, metaphor, syntactical organization, gymnastics, the martial arts, mapping, the capacity for geometry and ideography, poetic meter, cuisine, and massage. Troy Camplin
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Sent: Wednesday, March 4, 2009 9:26:18 PM Subject: Re: The Market recognizes talent! You like broad generalizations, which would be tricky even if you were more careful. Case in point: the Westermarck Effect. Westermarck observed, and subsequent research has confirmed, that children who live together until age 6 are unlikely to be sexually attracted to each other, even if they're not biologically-related. Siblings raised apart
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rules vary, as do ideas about who one's relatives are. Among the Na, an ethnic minority in China, for instance, families are defined as offspring of the same mother, and siblings live together and raise any children communally, the brothers acting as father. There's in theory no sex within the home or the sibling group. Otherwise, men and women are free to sleep with whoever, and do so enthusiastically and without stricture. Since nobody knows who their father is a lot of incest in our terms happens. It's simply not an issue for the Na. (See Clifford Geertz, "The Visit," his review of Cai Hua, _A Society Without Fathers: The Na of China (Zone Books, 2001), in NYRB Volume 48, Number 16 · October 18, 2001.) The point
>

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101. Patrick Dillon
Re: Ashberry: The Greatness Game/NYTimes...
Fri 6 Mar 2009

It should be pointed out that the Menashe volume is in a different series than the Ashbery volume. Menashe is in the "American Poets Project" published by the Library of America. The Ashbery volume is part of the "Library of America" main series, in which each book is assigned a very spiffy number.

On Fri, Mar 6, 2009 at 9:08 AM, Kimmelman, Burt <[redacted]> wrote:

> *David Orr in the NY Times incorrectly cited Ashbery as the first living author to be published in the Library of America series. And Orr was perhaps, in knee-jerk fashion, repeating (he should have known better) an arts-in-brief entry of some weeks earlier in the Times that said the same thing. Below is a letter I wrote in response to the Orr article. Samuel Menashe was the first living poet to be published by the Library of America, and Orr actually reviewed the book! Oh well.*
>
> *Here's the letter:*
>
> *22 February 2009*
>
> *The Editor*
> *The New York Times Book Review*
> [redacted]*<mailto:*[redacted]*>*
>
> *Dear Editor,*
>
> *With all due respect to David Orr, whose articles I always enjoy, his On Poetry piece ("The Greatness[ness] Game") in today's Book Review begins incorrectly and I would say unfairly; he writes that "John Ashbery became*

the first poet to have an edition of his works released by the Library of America in his own lifetime." That honor actually belongs to Samuel Menashe, who was the first recipient of the Poetry Foundation's prestigious Neglected Masters Award and consequently whose book, New and Selected Poems, was published by the Library of America in 2005. Menashe is still very much alive.

I find it remarkable that Mr. Orr wrote an article in your pages ("A 'Neglected' Master," 19 March 2006) about Menashe's award and subsequent publication. Ashbery has been showered with a great many accolades, well deserved, and thus the irony of the echo chamber Mr. Orr and perhaps others at the New York Times seem to be trapped in. Menashe has been recognized, has been honored, but he certainly deserves wider recognition; his poetry should be read by more people who I suppose depend on publications like the Book Review to acquaint them with what's worth their time to read.

Sincerely yours,

Dr. Burt Kimmelman, Professor of English and Chair
Department of Humanities
New Jersey Institute of Technology
Newark, New Jersey 07102-1982
[redacted] *(p);* [redacted] *(f)*
[redacted]*<mailto:*[redacted]*>*
http://web.njit.edu/~kimmelma <http://web.njit.edu/%7Ekimmelma>

On Mar 4, 2009, at 5:09 PM, charles alexander wrote:

Not the ones you've chosen, not for me at least. Not Lowell, either.

Charles Olson
Robert Duncan
Robert Creeley
Lorine Niedecker
Barbara Guest
Alice Notley
Jackson Mac Low
Beverly Dahlen

But I start on a list, and I know I'll leave someone out. Or several someones. Let's just say the above, certainly, and some others.

At 03:03 PM 3/3/2009, you wrote:
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>
> *Ashberry is the first poet to have a Library of America edition of his works published during his lifetime. After Ashberry and his generation, who/ & what/ is great??*
>
> *Orr mentions Robert Lowell as the last obvious candidate, a poet ambitious enough to be considered great. I'd include Berryman and Merwin. Perhaps Roethke. Anyone else??*

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102. **George Bowering**

Re: Ashbery: The Greatness Game/NYTimes...

Fri 6 Mar 2009

I just wanted to make a subject line with the poet's name right.
>
>

George
Satisfied with his undergarments.

↑ Index

103. **Murat Nemet-Nejat**

Re: Gift Economy

Fri 6 Mar 2009

Troy,

"our art and literature will improve greatly the minute we stop being influenced by the French theorists."

Why does almost every statement you make must involve the putting down of another? Are you aware how ridiculous that statements sounds. How much of American literature, do you thing, is influenced by "French theorists"? Or how much of French literature is influence by "French theorists" for that matter? What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[redacted]> wrote:

> *I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and likely worse than a few -- but we are free to have those differences, that those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start their own) that better reflects their own taste. The point is that such actions would be voluntary.*
>
> *Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have n o doubt that the French and the French Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the French theorists.*
>
> *Troy Camplin*
>
> ---
> *From: François Luong <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, March 4, 2009 4:23:06 PM*
> *Subject: Re: Gift Economy*
>
> *The market already drives more than one art form. As many people*
> *Troy,*
>
> *The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that is successful nowadays are "cheap products, made quickly, sold for a lot of money," an argument you completely disregarded in your response to her.*
>
> *You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than government administrators and/or anyone else on this listserv? Do I believe*

that "my" people would be in charge of a government art funding program? Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they

will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[redacted]>
To: [redacted]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement

with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing

something
along the lines of 50's soft pop rock). Only in the free market can I listen
to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market
is a good
judge of artistic merit is that it means Paul has put himself in an untenable position:
he's implicitly arguing that some poems are better than others, and that some people
can tell which ones those poems are -- it's an elitist position, one that will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater.
Be careful, Paul! You just can't say that some poems are better than others,
or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

Like most of your arguments, you base your stand on a false dich
Troy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.
Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a
form of reciprocal altruism.
The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit
command and control rather than informal custom; in barter or market
economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA 253..[redacted]

From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be

government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts.

Troy Camplin

From: Paul Nelson <[redacted]..COM>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good

--
but there's no evidence the government is good at educating people in
math and reading, let alone good taste. I love how you people have to
purposefully ignore facts to make your points. Throw up a few straw men
(and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any
guide to quality in the arts. In fact, the opposite may be true, but
when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270..11.3 - Release Date: 2/22/2009 12:00 AM

↑ Index

104. **DW**

Ideas for Topics for MSA 11

Fri 6 Mar 2009

In keeping with the theme, "the languages of modernism," I would like to propose two topics for either panels or roundtables. The first seems obvious, "the role of translation with respect to English language prosodies and experiments in language." The second, closer to my heart, "translating the language of abjection." In either instance, my preference would be to work with active translators.

Your suggestions are welcome.

Contact: Donald Wellman // [redacted] // homepage <http://faculty.dwc.edu/wellman/don.htm> .

Donald Wellman

Daniel Webster College

http://faculty.dwc.edu/wellman/

↑ Index

105. **Gerald Schwartz**

Re: Secretary of the Arts

Fri 6 Mar 2009

G. L. played last summer w/ Steve Swell's
Nation of We... Bowery Poetry Club... at
lease one great solo...

Gerald S.

saw this late he played 2 weeks ago
been homeless 40 years
1st time playing in 40 years
when did he live in europe??

On Wed, 18 Feb 2009 16:17:30 -0800 George Bowering <[redacted]>
writes:
I think we can be pretty sure that that propagandized guy has never

heard Giuseppi Logan.
Logan lived a lot of years in Northern Europe.
He was wise to it.
He is also a great musician.
The "free" market didnt work for him,
though it works for undressed teenagers who can't play music.

gb

On Feb 17, 2009, at 10:23 PM, Alan Sondheim wrote:

Again this is ridiculous. We just came from a gig with Guiseppi
Logan playing - one of the major avant jazz figures of the 20th
century - and he's living in a shelter in Brooklyn.

Alan

On Sun, 15 Feb 2009, teersteeg wrote:

The myth of the starving artist--van gogh's the most renowned--
died in the late 20th century--about the time Warhol came in with

Pop. If you're any good as an artist--that means if you've been

able to contribute to the development of the art form you work
in--
you'll sell your work. Though 90%+ of artists who sell still need

to supplement their sales by teaching--though that vocation does

have its perks.

regards,
bruno
cape cod

----- Original Message ----- From: "Johanna Fisher"
<[redacted]>
To: <[redacted]>
Sent: Saturday, February 14, 2009 6:53 PM
Subject: Re: Secretary of the Arts

Precisely the opposite here...so many who are considered
"artists" are simply NOT and we should blithely pretend that
they
are? I am very much aware of those people whose work was not
state sponsered as being artists. Some artists are forunate
enough not to need government support, bbut there are so many
who
might continue to work if they did have support. And forgive me,

but my breath of what I consider to be the arts is vast.
Nonetheless, it would be appropriate and just to support people

who are devoted artists...people who eat, sleep and breathe
their
art despite the sacrifice to do so. So much of what people in
this country call art is tied to economy. It is what sells. I
think about the great artists whose devotion to the expression
of
that something inside, something that is inspired because the
heart was open to the possibility of being and because they
could
not survive in a world that places too much emphasis on monetary

outcomes compels me to say YES!!!! to any pos
s!
!
ibility that a supposedly civilized society wishes to establish

as a means of support for that expression.
I come from a family (in Europe) whose artistic voices were
silenced in 1933. Artistic freedom is one thing the people
fought
for after the war- and its government's support for the arts.

Support so that perhaps they might find their humanity in the
aftermath of so much inhumanity. And yes perhaps there are no
perfect agencies-that is to say in this particular case, one
that
would be fair and just (and YES I do believe that these are
viable attributes and I am not a REPUBLICAN nor a DEMOCRAT nor
an

INDEPENDENT)but I still believe in my ideal world that the arts

should be supported not by the government but rather through it.

The government's only vested interest should be one that fosters

free expression as a means of allowing its artists to be the
voice of its people. That is what the arts should do and that
which does not do this but passes itself as art is merely what

Joyce said is pornagraphy.
johanna
---- Original message ----
Date: Sat, 14 Feb 2009 08:59:38 -0800
From: "Poetics List (UPenn, UB)" <[redacted]>

(on behalf of Troy Camplin <[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]
Oh, so only artists who get grants are true artists. And, from

the sounds of things, only those who get government grants.
Nice
to know that that's how you define an artist. I guess you leave

out those who don't get grants and who get into galleries or
get
published. I suppose you leave out all those people in film,
including screenplay writers, those involved in plays operas,

musicals, the many musicians out there, etc. The arts are
wildly
successful in this country -- but only if we include the
successful ones in our definition of what an artist is --
meaning, those who don't need government grants.
Troy Camplin

From: Alan Sondheim <[redacted]>
To: [redacted]
Sent: Friday, February 13, 2009 10:26:03 PM
Subject: Re: Secretary of the Arts
good grief, what's a "true artist" and what does it mean to "be

an artist"? I'm sorry, this is ridiculous. "people who don't
want to anything can play at making art"? Have you ever really

been involved with the grant system? You think money goes to
people who are "playing"?

this country gives less per capita than any industrialized
country to the arts. what really gets me infuriated about this

is the number of artists I know who can't afford health care or

decent housing because of lack of support.
this is insulting.
on any other list this would be a troll.
On Thu, 12 Feb 2009, Troy Camplin wrote:
You want the same people cutting arts education in our schools

to be in charge of the arts?
I have never met a true artist who couldn't be an artist due
to
lack of support. All tons of government support will do is
make
it so that people who don't want to do anything can play at
making art, reducing the quality and reputation of art and
artists. Further, I really do not think you want to
democratize
the arts. Do you want a committee deciding if what you do is

art? Do you really want your work put up to a vote? Subject to

political pressures? This is the reality of something like
this.
Troy Camplin

_____
From: Johanna Fisher <[redacted]*>*
To: [redacted]
Sent: Wednesday, February 11, 2009 10:34:18 AM
Subject: Re: Secretary of the Arts
I must respond to this kind of hysteria that ultimately
prevents us from making the arts what they should and could
be,
that is a reflection of what is happening in our society
(since
we cannot trust the media to convey anything reflectively nor

honestly) and an example of what can occur when the human
spirit is allowed to make itself manifest. So many artists
cannot BE ARTISTS because there is simply no support. I am sure
that the office could be developed in such a way that we would

be able to address any violations to free expression and with

careful selection/ screening of a Secretary (as we try to do

whenever any other Secretary if nominated) we could have a then
have a thriving artistic community. Certainly with all the cuts
to arts education, we cannot expect to have a group of young

people less appreciative of what the arts might do for their

lives, not the least of which is development of the
imagination. Perhaps this cultivation of the
imagination might just save us
!
!
afterall.
Professor Johanna Fisher
---- Original message ----
Date: Tue, 10 Feb 2009 12:01:32 -0800
From: "Poetics List (UPenn, UB)"
<[redacted]> (on behalf of Troy Camplin
<[redacted]>)
Subject: Re: Secretary of the Arts
To: [redacted]
I could not disagree with such an idea more. Here's my
explanation why: http://zatavu.blogspot.com/2009/02/how-to-kill-arts.html
Troy Camplin

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Monday, February 9, 2009 6:50:04 PM
Subject: Secretary of the Arts
Quincy Jones has started a petition to ask President Obama to

appoint a Secretary of the Arts. While many other countries

have had Ministers of Art or Culture for centuries, The United
States has never created such a position. Those in the arts

need this and the country need the arts--now more than ever.

Please take a moment to sign this important petition and then

pass it on to your friends and colleagues.
http://www.petitiononline.com/esnyc/petition.html <http://www.petitiononline.com/esnyc/petition.html>
** **
..

__,_._,___
| Alan Sondheim Mail archive:
http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]
Check
welcome.html
Check
welcome.html

welcome.html

welcome.html

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

welcome.html

Mr. G. Bowering
Okanagan born.

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106. **Peter**

end of reason redux with ampersand

Sat 7 Mar 2009

---

http://ciccariello.viewbook.com/ampersand

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

107. William Slaughter
Notice: Mudlark
Sat 7 Mar 2009

New and On View: Mudlark Flash No. 49 (2009)

The Institute for Higher Study | A Poem by Oliver Rice

Oliver Rice has received the Theodore Roethke Prize and twice been nominated for a Pushcart Prize. His poems have been published widely in the United States, as well as in Canada, England, Austria, Turkey, and India. His book, On Consenting To Be A Man, was published in 2008 by Cyberwit, a diversified publishing house in the cultural capital Allahabad, India. It is available from Amazon.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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108. Patrick F. Durgin
CFP: Poetics of Presence
Sat 7 Mar 2009

Call for proposals for a panel submission to the Association for the Study of the Arts of the Present, first annual conference.

Poetics of Presence

This panel interrogates ways of making present what is temporally, spatially, and/or ontologically absent. While many contemporary "poetics of presence" have sought to radicalize Modernist critiques of the metaphysics of presence--especially by the deployment of deconstructive theories within cultural studies frameworks--utopian spiritual and political projects have been relegated to categories of benign nostalgia or oppressive, uncritical insurgence. This panel seeks fluencies between these two modes of working with and without the present: the other as the "same" as a poetics of presence deferred/differentiated from itself, another poetics it hails, calls to, invokes, etc. Proposals for presentations of work (including performance) or scholarship are welcomed from critics, philosophers, and artists of any medium.

Please send one page abstract with short bio to Patrick F. Durgin: [redacted] by Sat. March 21st.

ASAP 1: Arts of the present (10/22-25/2009). October 22-25, 2009, Knoxville, TN. More info at http://dspacedev.sunsite.utk.edu/ocs-2.0.0-1/index.php/asap/2009/index

Apologies for cross-postings.

↑ Index

109. colin herd

Fwd: Call for Submissions - Anything Anymore Anywhere

Sat 7 Mar 2009

Dear List members,

Apologies if you get this twice,

Best wishes,

Colin.

---------- Forwarded message ----------
From: Anything Anymore Anywhere Submissions <
[redacted]>
Date: Sat, Mar 7, 2009 at 11:16 PM
Subject: Call for Submissions - Anything Anymore Anywhere
To: [redacted]

Dear all,

Anything Anymore Anywhere <http://www.anything-anymore-anywhere.com/>, a new print journal based in Edinburgh, Scotland, is now reading for its second issue, due out Summer 2009.

We welcome submissions of poetry, fiction and essays. Submissions are accepted year-round, but *the deadline for inclusion in the next issue is May 1st 2009*. Please send submissions to * [redacted]. * As the name suggests, we do not wish to be prescriptive about the sort of work we receive, but it might be helpful to read this short introduction<http://www.anything-anymore-anywhere.com/about/about.htm>to get a sense of what we aim to achieve with the journal.

We look forward to reading your submissions,

Best wishes,

The Editors <[redacted]>

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110. Matt Henriksen
Now Available: Narwhal (7 chapboks hand-bound in a single journal)
Sat 7 Mar 2009

Narwhal

(seven chapbooks)

Four Cities by Kazim Ali
Luminal Equation by Maureen Alsop
House by Sommer Browning
Into the Eyes of Lost Storms by Karla Kelsey
Sycorax's Retinue by Laura Goode
You do damage by Kate Schapira
Yellowcake by Jared White

180 pages, hand-sewn in signatures, screen-printed cover, limited edition of 100 $20

Cannibal Books
flesheatingpoems.blogspot.com
[redacted]

In order to meet up with demand, the offer for Cannibal Books 2009 Subscriptions will expire April 1st, 2009. Thanks to everyone who has ordered or subscribed.

↑ Index

111. Shankar, Ravi (English)
Helix Magazine seeks work
Sun 8 Mar 2009

CCSU's undergraduate literary journal, the Helix, is looking for work of all kind (poetry, prose, art, criticism, plays). Will be offset printed in a perfect bound edition of 1500 copies and distributed nationally. Deadline for receiving work is March 12th, 2009. Send any submissions and a brief bio to: [redacted]

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]
[redacted]

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112. Rob McLennan

new on rob's clever blog

Sun 8 Mar 2009

-- Ongoing notes: early March, 2009 (FROM BETROELSE TO CONFESSION, BookThug; Bus Plunge, Natalie Simpson, Olive)
-- David W. McFadden, Be Calm, Honey
-- an old poem embedded in thoughts on what is news
-- Katy Lederer, The Heaven-Sent Leaf
-- an old poem embedded in thoughts on the manx pub
-- above/ground press poem broadsides
-- an old poem embedded in thoughts on stephen brockwell
-- In/Words Magazine & Press
-- Ottawa: The Unknown City
-- The Capilano Review 3.7 ; LESS IS MORE: The Poetics of Erasure
-- VERSE magazine, Vols. 24 + 25;
-- Four novels: Bennett, Kidd, Sparling, Ondaatje
-- Litmags threatened by new funding guidelines
-- sentence: a journal of prose poetics
-- Ottawa: The Unknown City
-- Ottawa: The Unknown City
-- Paul Tyler & Shane Rhodes at the Factory Reading Series
-- Ottawa: The Unknown City
-- Ottawa: The Unknown City
-- Ongoing notes: early February 2009 (Gary Barwin, inverting the deer, serif of nottingham; PRECIPICe, a journal of poetry, fiction and artwork; THE FRUIT MAN and other poems by Jason Camlot, Pants with Pockets: Poems by Chris Masson, and A Tender Invention: Poems by Gillian Sze)
-- above/ground press ALBERTA SERIES, now on-line
-- Ottawa: The Unknown City
-- Ottawa: The Unknown City
-- Monica Kidd, any other woman: an uncommon biography
-- some upcoming events;
-- from "missing persons"
-- the VERY FIRST ISSUE of seventeen seconds: a journal of poetry and poetics

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog
www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Books blog,www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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113. Charles Alexander
presses in Israel?
Sun 8 Mar 2009

I'm hoping someone can help.

I am helping a friend look for an Israeli printer/publisher to print a booklet of an American poem (3 pages long in the original) which has been translated into Hebrew and Arabic. The poem will be published in the United States by a small press (there will be three separate editions of the poem, which will appear in English, Hebrew, and Arabic. An American publisher has been found, and my friend is trying to find Arabic and Hebrew publishers, as well. This will be three editions of the same poem in three languages (the booklet will most likely cover 9 pages)--one distributed by an american press, one by an Arab press, one by an israeli press. Any ideas? He is NOT looking to print an expensive, rare edition.

Any lead or information is welcome. You can backchannel to me at [redacted]

Charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

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114. Michael Heller
REMINDER: POETRY READING, MARCH 11TH
Sun 8 Mar 2009

Michael Heller and Burt Kimmelman

Reading at the Cornelia Street Café

March 11th, 6 PM

One drink minimum

Address and Directions:
<http://www.corneliastreetcafe.com/>http://www.corneliastreetcafe.com/

Michael Heller has published eight volumes of poetry, the most recent being Eschaton (2009). His collection of essays on George Oppen, Speaking the Estranged, was published in 2008. Uncertain Poetries, a book of essays appeared in 2006. Exigent Futures: New and Selected Poems appeared in 2003. His memoir, Living Root, was published by the State University of New York Press in the Fall of 2000. Two Novellas: Marble Snows & The Study is forthcoming in 2009. His poetry and criticism have appeared in numerous magazines and anthologies including The Paris Review, Conjunctions, Harpers, New Letters, The Nation, American Poetry Review, Jewish American Poetry, Pequod, The New York Times Book Review, Parnassus: Poetry in Review and many others. His critical study, Conviction's Net of Branches: Essays on the Objectivist Poets and Poetry, was published by Southern Illinois University Press. His many awards and honors include prizes from The New School for Social Research, Poetry in Public Places, the New York State CAPS Fellowship in Poetry, the Alice Fay Di Castagnola Prize of the Poetry Society of America, a New York Foundation on the Arts Fellowship, the National Endowment for the Humanities and the Fund for Poetry.

Burt Kimmelman has published five collections of poetry – Musaics (Sputyen Duyvil Press, 1992), First Life (Jensen/Daniels Publishing, 2000), The Pond at Cape May Point (Marsh Hawk Press, 2002), a collaboration with the painter Fred Caruso, Somehow (Marsh Hawk Press, 2005), and There Are Words (Dos Madres Press, 2007); his volume of poems titled As If Free is forthcoming in 2009 (from Talisman House, Publishers). For over a decade he was Senior Editor of Poetry New York: A

Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (Peter Lang Publishing, 1996; paperback 1999). He also edited The Facts on File Companion to 20th-Century American Poetry (Facts on File, 2005).

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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115. Adam Fieled

PFS Post: Andrew Lundwall & Christian Nicholas

Mon 9 Mar 2009

This week: Philly's mysterious Christian Nicholas and Beloit's indomitable man of Scantily Clad-ness, Andrew Lundwall:

http://www.artrecess.blogspot.com

And "Chimes" is here:

http://www.blazevox.org/bk-af.htm

and some poems from Chimes as well

http://www.scottishpoetryreview.com/poems/fieled.htm

Peace Out!
Ad

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116. Michael Kelleher
Literary Buffalo Newsletter 03.09.09-03.15.09
Mon 9 Mar 2009

LITERARY BUFFALO
03.09.09-03.15.09

FIRST ANNUAL JUST BUFFALO MEMBERS READING THIS SATURDAY!

Group reading by contestants. Come hear the poems yourself -- and vote for your favorite one. R.D. Pohl of the Buffalo News poetry page will announce the winner of the jury prize and the audience in attendance will vote for the winner of the audience prize.

03.14.09

Just Buffalo
Just Buffalo Member Poetry Contest Reading
Awards/readings by Contestants and Winners
Saturday, March 14, 7 PM
Market Arcade Bldg. Atrium, 617 Main St.

Potential list of readers:

Larry Bachman
Ansie Baird
Curtiss S. Butler
Richard Cimbalo
Brenda J. Cowe
Gordon Crock
Joanna Dicker-Bachman
Linda Drajem
Diane Evans
Kenneth J. Feltges
Sally A. Fiedler
Carrie Gardner
Gene Grabiner
Betty Jean Grant
Peter J. Grieco
Jorge Guitart
George T. Hole
Barbara D. Holender

Loren Keller
Joyce Kessel
Gunilla T. Kester
Bruce H. McCausland
Florine Melnyk
Perry S. Nicholas
Joe Nickell
Luis Nieves
Barbara Nowak
Caroline Parrinello
Teresa Peipins
Marc Pietrzykowski
Vonetta T. Rhodes
Sara Ries
Rosa Rojas
Jane E. Sadowsky
Karen Sands-O'Connor
Carl Schneider
Jennifer Schnick
Kathleen Shoemaker
Judy Stadler
Patricia Stinger
Valencia Thomas
Ruth Thompson
Carol A. Townsend
Joan M. Van de Water
Paul A. White

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

03.09.09

Wordflight
Jane Adam & Amol Salunkhe
Poetry Reading
Monday, March 9, 7 PM
Crane Library, 633 Elmwood Ave

03.10.09

Just Buffalo Short Story Discussion Group
Discussing Denis Johnson, Isaac Babel

Tuesday, March 10, 6:30 PM
Spot Coffee, Delaware and Chippewa

03.11.09

Earth's Daughters Gray Hair Reading Series
Christina Wos Donnelly & Verneice Turner
Poetry Reading
Wednesday, March 11, 7:30 PM
Hallwalls Cinema, 341 Delaware (@ Tupper)

03.13.09

Talking Leaves...Books
Eric Reitan
Talk/Signing: Is God A Delusion?
Friday, March 13, 5 PM
Talking Leaves Books, 3158 Main St.

Babel/International Institute of Buffalo
Iranian Culture Night
Celebration in Honor of Marjane Satrapi's Lecture
Friday, March 13, 6:30 PM
International Institute of Buffalo, 864 Delaware

BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) $30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [redacted] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

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Nomad Magazine

NOMAD is a Buffalo magazine functioning as a portable gallery, showcasing work of local creatives. Now accepting submissions for first issue. Deadline: 3/15. http://www.nomadbuffalo.com

---

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Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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117. Francesco Levato

Poetry Center of Chicago launches the Cinema Poetic film series

Mon 9 Mar 2009

The Poetry Center of Chicago's Cinema Poetic, a new film series exploring the intersection of poetic and cinematic expression, commences with a special screening of the documentary Ginsberg's Karma on Friday, March 13, at 7 pm in the SAIC Ballroom, 112 S. Michigan Ave. Prior to screening there will be a series of short poetry based films, followed by an introduction of and discussion about Ginsberg's Karma by Producer Bob Holman, Director Ram Devineni and leading Ginsberg authority Tony Trigilio. Admission is $10, $8 for students, free for SAIC students, faculty and staff. For tickets, go to http://www.poetrycenter.org or call the Poetry Center of Chicago at [redacted].

GINSBERG'S KARMA. A documentary about the legendary poet Allen Ginsberg and his mythical journey to India in the early 1960s that transformed his

perspective on life and his work. Ginsberg traveled to India with Peter Orlovsky, to escape the media pressure of being an icon of the "Beat Generation" and to recover from writer's block after writing several of the most important poems of the 20th Century, including Howl. He hoped to re-create the hallucinatory "William Blake" vision that inspired his earlier work and search for a new muse other than drugs. Poet Bob Holman traces the two years Ginsberg spent in India by visiting the places where he stayed and talking with the people Ginsberg met and influenced. Also included in the documentary are intimate interviews with Beat poets Gary Snyder, Joanne Kyger, Anne Waldman, John Giorno and others. The film is inspired by Ginsberg's collection, Indian Journals, and Deborah Baker's book, A Blue Hand: The Beats in India. By discovering Ginsberg's experiences in India, Bob Holman traces how Ginsberg effected the counter-culture movement of the 1960s and Buddhism in America.

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118. Jennifer Karmin

March 19-21: Poetry in Toledo & Cleveland

Mon 9 Mar 2009

POETRY IS A LIVING LANGUAGE

THURSDAY, MARCH 19
Jennifer Karmin & Michael Kocinski
9pm at the Collingwood Arts Center
2413 Collingwood Blvd -- Toledo, Ohio
http://www.collingwoodartscenter.org

FRIDAY, MARCH 20
Bree, John Burroughs, Alice Cone, Michael Fiala, Stephen Haven, Jennifer Karmin, Jack McGuane, Ray McNeice, Philip Metres, Robert Miltner, Michael Salinger, Leonard Shelton, Ann Smith, Larry Smith, Andrew Summerson & Mary Weems celebrating the new anthology Come Together: Imagine Peace (Bottom Dog Press).
7pm at The Lit
2570 Superior Ave -- Cleveland, Ohio
http://www.the-lit.org

SATURDAY, MARCH 21
Mary Biddinger & Jennifer Karmin
8pm at Visible Voice Books
1023 Kenilworth Ave -- Cleveland, Ohio
http://www.visiblevoicebooks.com

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119. Evan Munday

Lisa Robertson & Sina Queyras in NYC - March 20

Mon 9 Mar 2009

Dear New York friends,

An incredible literary event is happening at the CUNY Graduate Center late this March:

LISA ROBERTSON and SINA QUEYRAS - MARCH 20

On Friday, March 20th, the City University of New York's Graduate Center presents two acclaimed Canadian poets who have both done remarkable things with the lyric essay form. Coach House Books, one of Canada's most noted avant-garde presses, has recently published the new collections Lisa Robertson's Magenta Soul Whip by Lisa Robertson and Expressway by Sina Queyras. Robertson and Queyras will read from these brand-new works and participate in a discussion.

Lisa Robertson -- Governor General's Award nominee, author of The Weather and The Men and frequent cross-genre collaborator -- visits from San Francisco to launch Lisa Robertson's Magenta Soul Whip, a new book of previously uncollected poems essays, drafts, reports, treatises and laments. Toronto's Eye Weekly calls it an 'exuberant, saucy approach to the materiality of language and vice versa.'

Sina Queyras -- Lambda Literary Award winner, former co-curator of the Belladonna series and noted literary blogger (lemonhound.blogspot.com) -- visits from Montreal to launch Expressway, her new collection that uses the modes of the Romantic poets to explore the world of modern transportation and mobility. Check out the trailer for Expressway at http://www.youtube.com/watch?v=Ui9Qw_RtWRk

Lisa Robertson and Sina Queyras in New York City
launching Lisa Robertson's Magenta Soul Whip and Expressway
Friday, March 20
CUNY Graduate Center, 365 Fifth Avenue, New York
Room 9204
6:00 p.m.

For media requests, review copies or further information, please contact Evan Munday at [redacted] or [redacted].

Best,

Evan

Evan Munday

Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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120. Small Press Traffic

REMINDER! SPT Presents Szymaszek and Santos Perez!

Mon 9 Mar 2009

Please excuse our cross-posting but no how excited we are to have these fantastic readers coming out to thrill us this Friday!

Stacy Szymaszek & Craig Santos Perez
Friday, March 13, 2009 at 7:30 p.m.
Timken Hall, CCA
1111 8th Street, San Francisco
$5-10 sliding scale/ members free!

Stacy Szymaszek is the author of Emptied of All Ships (Litmus, 2005) as well as many chapbooks, most recently Orizaba: A Voyage With Hart Crane (Faux, 2008), and from Hyperglossia (Hot Whiskey, 2008). Stacy S: Autoportraits which features her self-portraits with texts written in response by Lisa Jarnot, Renee Gladman, Kevin Killian and others was also published in 2008 by OMG!. The complete Hyperglossia will be published by Litmus Press in spring of 2009. She is the editor of Gam and the Artistic Director of the Poetry Project at St. Mark's Church.

Craig Santos Perez, a native Chamoru from the Pacific Island of Guahan (Guam), is a co-founder of Achiote Press and author of from unincorporated territory [hacha] (Tinfish Press, 2008). His poetry, essays, reviews, and translations have appeared (or are forthcoming) in New American Writing, Pleiades, The Denver Quarterly, The Colorado Review, and ZYZZYVA, among others.

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.comg

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121. Al Filreis
new PoemTalk out today (Hejinian)
Mon 9 Mar 2009

Episode #15 of PoemTalk is out today:

http://www.poemtalk.org

Tom Mandel, Bob Perelman and Tom Devaney discuss one poem in Lyn Hejinian's unfinished series, "The Book of a Thousand Eyes."

Al Filreis
http://www.writing.upenn.edu/~afilreis

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122. Stephen Vincent
New de blog: President Obama's First 100 Days
Mon 9 Mar 2009

Astonishingly enough, we, at least in the USA, are coming up Tuesday on the 50th day of President Obama's first 100 days in Office - the conventional time frame for setting out the template of a new Regime. As intended, on my blog I have made a haptic drawing a day with additional reflective commentary (&/or the commentary grows out of making the haptic).
http://stephenvincent.net/blog/
OBAMA DAY 48 - The “Spire” by Andy Goldsworthy at the San Francisco Presidio.
OBAMA DAY 47 - Chinary Ung performing Mother and Child, (Viola & Voice), Other Minds Music Festival at the Jewish Community Center, San Francisco.
OBAMA DAY 46 - The President labors hard to be clear.
OBAMA DAY 45 - The pluralities of the Nation are within us.
OBAMA DAY 44 - Beckett, Godot, the Nation & The Tree.
OBAMA DAY 43 - The Lake that precedes the lake we know…
(continue, as you may!)

As always your comments are appreciated. Unfortunately spam issues keep the public comment box closed.

Stephen Vincent
http://stephenvincent.net/blog/

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123. Troy Camplin
Re: Gift Economy
Mon 9 Mar 2009

I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.

The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucauld, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).

The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.

Troy Camplin

_____
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Friday, March 6, 2009 4:40:44 PM
Subject: Re: Gift Economy

Troy,

"our art and literature will improve greatly the minute we stop being influenced by the French theorists."

Why does almost every statement you make must involve the putting down of another? Are you aware how ridiculous that statements sounds. How much of American literature, do you thing, is influenced by "French theorists"? Or how much of French literature is influence by "French theorists" for that matter? What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[redacted]> wrote:

> *I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and likely worse than a few -- but we are free to have those differences, that those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start their own) that better reflects their own taste. The point is that such actions would be voluntary.*
>
> *Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have n o doubt that the French and the French Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the French theorists.*
>
> *Troy Camplin*
>
> _____
> *From: François Luong <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, March 4, 2009 4:23:06 PM*
> *Subject: Re: Gift Economy*
>
> *The market already drives more than one art form. As many people*
> *Troy,*
>
> *The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that is successful nowadays are "cheap products, made quickly, sold for a lot of money," an argument you completely disregarded in your response to her.*
>
> *You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than government administrators and/or anyone else on this listserv? Do I believe that "my" people would be in charge of a government art funding program? Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.*

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[redacted]>
To: [redacted]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such situation. I mean, aren't Shakira and Britney Spears more popular because they have a bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of

way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]..BUFFALO.EDU
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law, yes;

collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market
is a good
judge of artistic merit is that it means Paul has put himself in an untenable position:
he's implicitly arguing that some poems are better than others, and that some people
can tell which ones those poems are -- it's an elitist position, one that will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an equality-hater.
Be careful, Paul! You just can't say that some poems are better than others,
or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

Like most of your arguments, you base your stand on a false dich
Troy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge

of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.
Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a
form of reciprocal altruism.
The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit
command and control rather than informal custom; in barter or market
economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs

FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA 253..[redacted]

From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by

democratic vote? How many here write anything a
democratic majority would want to read? Perhaps a committee? Similar
problems arise, just on a smaller scale. In fact, it has the
problems of both situations. How, then, is funding to be determined?
How much funding? To whom will funding go? The safe bet would be to
give it to those who are already successful -- but then, if they are
already successful, why do they need government funding? And if they
are not successful, how does the government determine who to give
funding to, who to support? Based on production? Well, then, what
prevents us from having cheaters, who will produce just enough
really bad art to get the funding just so they don't have to go get
a "real" job? I think about all these things and look at the history
of government support for the arts and cannot come to any other
conclusion that government funding for the arts is bad for the
arts..

Troy Camplin

From: Paul Nelson <[redacted]..COM>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One
can always point to people who in your opinion (and, with this
list,
mine) are at best embarrassing. However, one can also point to the
fact
that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not
going
to deprive anyone of her, either, if that's what they like. If you
want
to try to educate people to have better taste, that's fine and good
--
but there's no evidence the government is good at educating people
in
math and reading, let alone good taste. I love how you people have
to
purposefully ignore facts to make your points. Throw up a few straw

men
(and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any
guide to quality in the arts. In fact, the opposite may be true, but
when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270..11.3 - Release Date: 2/22/2009 12:00 AM

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124. **Del Ray Cross**

SHAMPOO 35

Mon 9 Mar 2009

I'm very pleased to present you with
Dear Beauties & Beauticians,

I'm very pleased to present you with SHAMPOO issue 35!
Â
This special issue features a section of poetry from Germany (in German with English translations) brought to you by Guest Editors Ron Winkler and Christian Lux -- PLUS -- a super-hott special section from Guest Editor Ronald Palmer.
Â
Check it all out here:Â www.ShampooPoetry.com
Â
Poets & translatorsÂ include Stephanie Young, Uljana Wolf, Jan Wagner, David Trinidad, Thien Tran, Barbara Thimm, Mark Terrill, Brian Teare, Gary Sullivan, Ramsey Scott, Tom Schulz, Katharina Schultens, Sabine Scho, JD Schneider, Ulrike Almut Sandig, Andre Rudolph, Jan Volker RÃ¶hnert, Lawrence Rinder, Nikola Richter, Kevin Prufer, Georgina Paul, Ethan Paquin, Danielle Pafunda, Peter Nickowitz, Daniel Nester, Steph Morris, Sara Larsen, Norbert Lange, Wayne Koestenbaum, Kevin Killian, Ernst Herbeck, Duriel E. Harris, Catherine Hales, Matthias Goeritz, Jane Gibian, Iain Galbraith, Johannes CS Frank, Michael Farrell, Daniel Falb, Carl Christian Elze, Peter Covino, Ann Cotten, CAConrad, Jenny Boully, Jennifer Blowdryer, Nico Bleutge, Mark Bibbins, Susan Bernofsky, Dodie Bellamy, Toby Axelrod & Shane Allison, withÂ scratch&sniff SHAMPOOArt by Otto Chan.
Â

Thanks for supporting nine years of SHAMPOO!
Â
Pertly yours,
Â
Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com
Â
Â
(If you'd prefer not to receive these emails, please
let me know.)

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125. **Jason Quackenbush**
Re: Gift Economy
Mon 9 Mar 2009

So because Martin Heidegger was a Nazi the disenchanted Marxist ideas of existentialism and post-structuralism were founded in fascism? It seems quite clear to me that you haven't read all of the "French Theorists" you're talking about because you are lumping them together inappropriately as if they represent some monolith of ideology that doesn't exist. Borrowing the following quote from the wikipedia entry on postmodernism, Judith Butler pointed out that: "A number of positions are ascribed to postmodernism - Discourse is all there is, as if discourse were some kind of monistic stuff out of which all things are composed; the subject is dead, I can never say “I” again; there is no reality, only representation. These characterizations are variously imputed to postmodernism or poststructuralism, which are conflated with each other and sometimes conflated with deconstruction, and understood as an indiscriminate assemblage of French feminism, deconstruction, Lacanian psychoanalysis, Foucauldian analysis, Rorty’s conversationalism, and cultural studies ... In reality, these movements are opposed: Lacanian psychoanalysis in France positions itself officially against poststructuralism, that Foucauldian rarely relate to Derrideans ... Lyotard champions the term, but he cannot be made into the example of what all the rest of the purported postmodernists are doing. Lyotard’s work is, for instance, seriously at odds with that of Derrida"

more importantly, looking around at the literary field of the last 40 years or so I see in prose generally a marginal group in the vein of Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al that is rapidly giving way to the sort of thing that Michael Chabon is now up to where the wild craziness of the high postmodernists is replaced with a more subtle emphasis on traditional

storytelling and the artificiality of the publishing market controlled "genres" of fiction. In poetry the situation is much clearer, where there were poets influenced by philosophers, the most obvious being the Language poets, many of them are much more involved in anglo-american philosophy than you are giving them credit. Wittgenstein is an obvious influence across the board, but probably more important are John Cage, Gertrude Stein, and Charles Olson, none of whom were formed in the grips of anything you might find in the Saussure to Derrida tradition in philosphy you're pointing at. Ted Berrigan was heavily inspired by Whitehead, and Bertrand Russeell is the most widely read philosopher that I'm aware of for those poets who read philosophy.

All of that aside, by my lights, it still seems to me that contemporary poetry is largely dominated by slam poetry and the sort of MOR confessionalism that you find in Seamus Heaney, Billy Collins, and their ilk. ANd frankly the complaints of the reactionary trend to be found in neo-formalism are much more present in the popular consciousness than anything informed by Barthes or other critics with his commitments.

So really, while there is a great deal of nattering by undergraduates about poorly understood french philosophers leaking out of cultural studies departments, i just don't see all this influence that you're talking about by "French Theorists" and it makes me wonder what it is that you're reading, because it's not the same stuff I am.

On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:

> *I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.*
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> *The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucauld, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).*
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Troy Camplin

From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Friday, March 6, 2009 4:40:44 PM
Subject: Re: Gift Economy

Troy,

"our art and literature will improve greatly the minute we stop being influenced by the French theorists."

Why does almost every statement you make must involve the putting down of another? Are you aware how ridiculous that statements sounds. How much of American literature, do you thing, is influenced by "French theorists"? Or how much of French literature is influence by "French theorists" for that matter? What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[redacted]> wrote:

I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and

likely worse than a few -- but we are free to have those differences, that those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start their own) that better reflects their own taste. The point is that such actions would be voluntary.

Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have n o doubt that the French and the French Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the French theorists.

Troy Camplin

From: François Luong <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 4:23:06 PM
Subject: Re: Gift Economy

The market already drives more than one art form. As many people
Troy,

The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that is successful nowadays are "cheap products, made quickly, sold for a lot of money," an argument you completely disregarded in your response to her.

You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than

government administrators and/or anyone else on this listserv? Do I believe that "my" people would be in charge of a government art funding program? Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[redacted]>
To: [redacted]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn what is good and what is not good." And who is going to do that education, Troy? The marketing department? I think we already have such

situation. I
mean, aren't Shakira and Britney Spears more popular because they have a
bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is no
account for naturally occurring taste, especially in a free market. What you
base your argument on is, one, that all people are reasonable, two, that
reason will lead them toward goodness. There are however no evidence for
this assertion, much like there is no evidence for the free market being
able to nurture art as we understand it. In the contrary, state-funded art
goes back all the way to the Antiquity. Who funded the Parthenon, for
example? Or Leonardo receiving his funding from Francis I of France? An
example of an artistic situation within a free market context? Try Germany
in the 1930s (just because the Nazi have "Socialist" in their name does not
make them socialists. Being in the pocket of Mercedes and Krupp proves it),
with the painters of the Neue Sachlichkeit being persecuted because their
art was not marketable to the German populace.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement
with you that Dogs Playing Poker isn't really what I'm looking for in high
art. What you missed was what came after the comma. The market also allows
for persuasion. People can be educated to learn what is good and

what is not
good. The same person who has Dogs Playing Poker in his basement would be
terribly disappointed to find such a work in his museum when he went to
visit. There is a difference between what people like in a general sort of
way and what people acknowledge to be great works of art. My wife, for
example, thinks that opera is literally the best way to spend an evening.
But she also listens to Shakira. If you read the rest of my posting, you
will note that I differentiate between what the market does in allowing for
niches and true democracy, where there is a tyranny of the majority. In that
case, one would in fact get Dogs Playing Poker as high art. This is
precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing
dogs is the market "the most democratic determiner of artistic merit"!
There are times when democracy is the worst possible determiner. If it had
been allowed to determine things, blacks would still be slaves as the
Emancipation Proclamation was probably the most hated piece of legislation
ever and popular support was vastly against it.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB)
[mailto:[redacted]] On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM

To: [redacted]..BUFFALO.EDU
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is
in fact the most democratic determiner of artistic merit (much to the horror
of the elitists here), while also allowing room for people to have access
to
works that fit their own tastes. In a pure democracy, we would only listen
to Britney Spears. Under democratic-government-controlled arts, we would
only listen to music that is inoffensive to everyone (I'm guessing something
along the lines of 50's soft pop rock). Only in the free market can I listen
to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I
set up the Emerson Institute was to truly democratize patronage of the arts
-- in a way that was 100% voluntary. Equality under the law, yes; collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market
is a good
judge of artistic merit is that it means Paul has put himself in an untenable position:
he's implicitly arguing that some poems are better than others, and that
some people
can tell which ones those poems are -- it's an elitist position, one that
will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an

equality-hater.
Be careful, Paul! You just can't say that some poems are better than others,
or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

Like most of your arguments, you base your stand on a false dich
Troy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.
Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a
form of reciprocal altruism.
The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit
command and control rather than informal custom; in barter or

market
economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA 253..[redacted]

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts..

Troy Camplin

From: Paul Nelson <[redacted]..COM>

To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One can always point to people who in your opinion (and, with this list, mine) are at best embarrassing. However, one can also point to the fact that Picasso, Monet, and Jasper Johns were all made wealthy during their lifetimes. I may not like Britney Spears, but I'm also not going to deprive anyone of her, either, if that's what they like. If you want to try to educate people to have better taste, that's fine and good -- but there's no evidence the government is good at educating people in math and reading, let alone good taste. I love how you people have to purposefully ignore facts to make your points. Throw up a few straw men (and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as any guide to quality in the arts. In fact, the opposite may be true, but when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

> *--*
> *No virus found in this incoming message.*
> *Checked by AVG.*
> *Version: 7.5.557 / Virus Database: 270..11.3 - Release Date: 2/22/2009 12:00 AM*
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> *guidelines*
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> *welcome..html*
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Jason Quackenbush
[redacted]

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126. Morgan Schuldt
Mark Horosky's Let It Be Nearby
Tue 10 Mar 2009

Friends of CUE and CUE Editions,

As of today there are only 35 copies left of CUE Edition's first chapbook, Let It Be Nearby, prose poems by Mark Horosky.

Help us sell out this first run. If you haven't yet bought your copy, please do so now.

LIBN is gorgeously printed on 15 unbound 6 3/4" x 6 3/4 " chap-cards that have both a Side A and Side B.

Chaps come in four vibrant colors (red / mustard / blue / teal) and are slipped inside a 7" paper record sleeve, which is in turn slipped inside a plastic slip case.

$10.00

Go here for pictures and ordering: http://cueeditions.blogspot.com/

_____ Windows Live™: Discover 10 secrets about the new Windows Live. http://windowslive.com/connect/post/jamiethomson.spaces.live.com-Blog-cns!550F681DAD532637!7540.entry?ocid=TXT_TAGLM_WL_t2_ugc_post_022009

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127. steve d. dalachinsky
from dalachinsky visual and poetry collaboration and audio up 4 previous and ... please check out
Tue 10 Mar 2009

"Get Away" went up today: http://qarrtsiluni.com/2009/03/01/get-away/

Six more to go!

↑ Index

128. steve d. dalachinsky
3 readings
Tue 10 Mar 2009

---

1. an exciting one
march 19 8 pm at 5c e 5th and ave c w/ 3 bassists , alby balgochian,
lisle ellis and michael bisio

2. march 22 Equinox Art Exhbit and Party 1-6pm
Performance starts 3:30 both days
Steve Dalachinsky, Albey Balgochian, Yuko Otomo, Saco Yasuma
2130 1st Avenue (at 110th street), Door Code: 0211 #1008(10th fl.)

and then also march 22
at bengal curry 65 west broadway near chambers st at 6 pm

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129. Gary Sullivan
BERNSTEIN + KARASICK | SEGUE @ BPC | SAT MAR 14
Tue 10 Mar 2009

CHARLES BERNSTEIN + ADEENA KARASICK
Segue Reading Series @ Bowery Poetry Club
Saturday March 14, 4:00 p.m.-6:00 p.m.
308 BOWERY, just north of Houston
$6 admission goes to support the readers

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted]. Curators for February-March: Nada Gordon & Gary Sullivan.

Charles Bernstein is the CFO of the Center for Avant-Garde Comedy and Stand-Up Poetry. His most recent book is Blind Witness: Three American Operas.

Adeena Karasick is the 2008 winner of the MPS mobile award, poet media artist and author of six books of poetry and poetic theory. Forthcoming is Amuse Bouche Tasty Treats for the Mouth (Talonbooks, 2009). She teaches Film and Literature at CUNY.

Windows Live™: Life without walls.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_allup_1a_explore_032009

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130. amy king
Re: Gift Economy - and new query...
Tue 10 Mar 2009

Hear hear.Â This "lumping" strategy has moved beyond tedious and is growing grim.Â

What is that style of argument called?Â The one where the antagonist accuses each participant of some condition (labels, in this case), so that the "discussion" is really only so much repetitive accusatory posturing on one side demanding a defense from the other?Â

And the antagonist is, of course, never wrong as he selectively ignores constructive, valid arguments in favor of further generalized, wrong-headed labels, maintaining his cyclical stance in order to appear to hold the "upper hand" (i.e.Â "I didn't do that; I was merely pointing out ... you're the one who generalizes!")...

Trying. to. figure. it. out.

http://home.tiac.net/~cri_d/cri/1998/argue.htmlÂ redux.

_____

Amy's Alias

http://amyking.org/

Re: Gift Economy

From: Jason Quackenbush <[redacted]>

Date:Mon, 9 Mar 2009 19:52:13 -0700

So because Martin Heidegger was a Nazi the disenchanted Marxist ideas of existentialism and post-structuralism were founded in fascism? It seems quite clear to me that you haven't read all of the "French Theorists" you're talking about because you are lumping them together inappropriately as if they represent some monolith of ideology that doesn't exist. Borrowing the following quote from the wikipedia entry on postmodernism, Judith Butler pointed out that: "A number of positions are ascribed to postmodernism - Discourse is all there is, as if discourse were some kind of monistic stuff out of which all things are composed; the subject is dead, I can never say â€œIâ€ again; there is no reality, only representation. These characterizations are variously imputed to postmodernism or poststructuralism, which are conflated with each other and sometimes conflated with deconstruction, and understood as an indiscriminate assemblage of French feminism, deconstruction, Lacanian psychoanalysis, Foucauldian analysis, Rortyâ€™s conversationalism, and cultural studies ... In reality, these movements are opposed: Lacanian psychoanalysis in France positions itself officially against poststructuralism, that Foucauldian rarely relate to Derridideans ... Lyotard champions the term, but he cannot be made into the example of what all the rest of the purported postmodernists are doing. Lyotardâ€™s work is, for instance, seriously at odds with that of Derrida"

more importantly, looking around at the literary field of the last 40 years or so I see in prose generally a marginal group in the vein of

Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al that is rapidly giving way to the sort of thing that Michael Chabon is now up to where the wild craziness of the high postmodernists is replaced with a more subtle emphasis on traditional storytelling and the artificiality of the publishing market controlled "genres" of fiction. In poetry the situation is much clearer, where there were poets influenced by philosophers, the most obvious being the Language poets, many of them are much more involved in anglo-american philosophy than you are giving them credit. Wittgenstein is an obvious influence across the board, but probably more important are John Cage, Gertrude Stein, and Charles Olson, none of whom were formed in the grips of anything you might find in the Saussure to Derrida tradition in philosophy you're pointing at. Ted Berrigan was heavily inspired by Whitehead, and Bertrand Russell is the most widely read philosopher that I'm aware of for those poets who read philosophy.

All of that aside, by my lights, it still seems to me that contemporary poetry is largely dominated by slam poetry and the sort of MOR confessionalism that you find in Seamus Heaney, Billy Collins, and their ilk. ANd frankly the complaints of the reactionary trend to be found in neo-formalism are much more present in the popular consciousness than anything informed by Barthes or other critics with his commitments.

So really, while there is a great deal of nattering by undergraduates about poorly understood french philosophers leaking out of cultural studies departments, i just don't see all this influence that you're talking about by "French Theorists" and it makes me wonder what it is that you're reading, because it's not the same stuff I am.

On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:

> *I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.*
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> *The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucauld, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).*
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> *judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.*
>
> *Troy Camplin*

↑ Index

131. Marcus Bales
Re: Gift Economy
Tue 10 Mar 2009

On 9 Mar 2009 at 19:52, Jason Quackenbush wrote:
> ... Judith Butler pointed out that:
> "A number of positions are ascribed to postmodernism - Discourse is
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> conflated with deconstruction, and understood as an indiscriminate
> assemblage of French feminism, deconstruction, Lacanian
> psychoanalysis, Foucauldian analysis, Rorty´s conversationalism, and
> cultural studies ... In reality, these movements are opposed:

I think the problem isn't that Troy misunderstands "french theory" in this way, but rather that the vast majority of poets and academics writing and talking today thus misunderstand "french theory". In my conversations, here as elsewhere, it's pretty clear that we're all postmodernists now, even those of us who don't want to be, because if you can't talk or write in that misunderstood "french theory" way you can't get good jobs, grants, publications, or even invited to the right parties. The vague misunderstanding of "french theory", that amalgamation you and Butler are pointing out, is the common basis of arts discussion, now.

Few people are interested in reading the original writers, or discussing their actual ideas any more than the people who happily cheat on their spouses on the basis of the Heisenberg Uncertainty Principle (don't ask unless you really want to know!) really want to understand that principle. Misunderstanding, a vague awareness of the terms based on some coffee-shop or bar discussions and having read a few reviews, busy lives applying for grants and jobs, attending their acquaintances' poetry readings, and reading at their own, and driving all over hell and creation to substitute teach a remedial course that's labled "Creative Writing" for $875 a semester in order to eke out the car payment and

some groceries -- good lord, it's no wonder these folks have no freaking idea which "french theory" they're laboring under a misapprehension of.

The wonder isn't that most poets don't understand "french theory" -- the wonder is they even know it may be "french". Hmm. Maybe they don't!

Marcus

> *On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:*
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> *Troy Camplin*
>
> ---
> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, March 6, 2009 4:40:44 PM*
> *Subject: Re: Gift Economy*
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their own) that better reflects their own taste. The point is that
such
actions would be voluntary.*

Personally, I've seen no evidence that France or Canada is

turning
out
superior artists, though I have n o doubt that the French and the French
Canadians certainly think so. I will admit, though, that our art and
literature will improve greatly the minute we stop being influenced by the
French theorists.

Troy Camplin

From: François Luong <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 4:23:06 PM
Subject: Re: Gift Economy

The market already drives more than one art form. As many people
Troy,

The market already drives more than one art form. As many people have
pointed out, the majority of the music industry is driven by the free market
at a global level. Is the music industry any more equitable than other
government-funded arts? Well, as cris costa pointed out, the only thing that
is successful nowadays are "cheap products, made quickly, sold for
a lot of
money," an argument you completely disregarded in your response to
her.

You also fail to show how a "nonprofit organization such as yours"
would be
a better way to fund the arts. Are you implying you have better taste than
government administrators and/or anyone else on this listserv? Do I believe
that "my" people would be in charge of a government art funding program?

Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted before Hitler's rise to power. National health care had for example been implemented by Bismarck in 1883 (I might be a year or so off) and unemployment compensation in 1927 at the national level. The Ländern had their own programs before it was made a federal law.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of

government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign competition, expanded credit, instituted jobs programs, bullied the private sector on prices and production decisions, vastly expanded the military, enforced capital controls, instituted family planning, penalized smoking, brought about national health care and unemployment insurance, imposed education standards, and eventually ran huge deficits. In all honesty, it was the kind of economy our government has been actively trying to set up for a while now, though it's been accelerating quite a bit of late..

Those who support government funding of the arts naively think that they will always have their people in charge and that therefore they will be the ones getting the funding. But you can't count on being in charge in a democratic country -- or even in socialist utopian dictatorship. I prefer to keep the government out of the arts completely, so there is far less danger of coercion or censorship -- direct or indirect.

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From: François Luong <[redacted]>

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Subject: Re: Gift Economy

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In all seriousness, your argument is based on magical thinking. There is no account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

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From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening. But she also listens to Shakira. If you read the rest of my posting, you will note that I differentiate between what the market does in allowing for niches and true democracy, where there is a tyranny of the majority. In that case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing dogs is the market "the most democratic determiner of artistic merit"! There are times when democracy is the worst possible determiner. If it had been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation ever and popular support was vastly against it.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB)
[mailto:[redacted]] On Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]..BUFFALO.EDU
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is in fact the most democratic determiner of artistic merit (much to the horror of the elitists here), while also allowing room for people to have access to works that fit their own tastes. In a pure democracy, we would only listen to Britney Spears. Under democratic-government-controlled arts, we would only listen to music that is inoffensive to everyone (I'm guessing something along the lines of 50's soft pop rock). Only in the free market can I listen to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why I set up the Emerson Institute was to truly democratize patronage of the arts -- in a way that was 100% voluntary. Equality under the law,

yes;
collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free
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is a good
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some people
can tell which ones those poems are -- it's an elitist position, one that
will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an
equality-hater.
Be careful, Paul! You just can't say that some poems are better than
others,
or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)" <[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

Like most of your arguments, you base your stand on a false dich
Troy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.
Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a form of reciprocal altruism.
The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit command and control rather than informal custom; in barter or market economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as

*Ambassadors, for example. Most industrial democracies have social
safety nets allowing an artist to live a decent life without
becoming a corporate puppet, but not ours.*

*I'd like nothing more than a drastic reduction in Federal Spending,
starting with the outlays for militarism:*

Again Wiki:

*As of 2009, the United States government is spending about $1
trillion annually on defense-related purposes.*

*Imagine $1B of that going to fund doctors and nurses in underserved
areas. Imagine a new (old) way of structuring economies on a
bioregional (sustainable) basis. The Federal Government becomes much
less of a factor which, it seems to me, is the common ground you and
I have. But when you make fauty premises such as the GOVERNMENT vs
FREE MARKET, little light is generated.*

*Charles Olson, William Carlos Williams and others had some inkling
about the importance of the local, hence The Maximus Poems and
Paterson. This, to me, is the link between the discusson of Free
Markets vs Government intervention and POETICS is, in theory anyway,
the mission of this listserv. May it be so.*

Paul

Paul E. Nelson

*Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog*

Ilalqo, WA 253..[redacted]

_____
From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true."
The market sometimes recognizes talent, sometimes not. It is an
imperfect arbiter of taste. What it does do, though, is allow for a
wide variety of options. The government does not give you options.
It is a monopoly. You get what they give you, or nothing. Don't like
government-brand corn? Too bad. Don't like the government-brand car?
Too bad. Don't like government-brand art? AH, but there's the rub,
isn't it? Nobody here wants to believe there will be
government-brand art. Except that the government simply cannot
support everyone who says they are an artist. There must be someone
deciding who gets supported. Who is that going to be? You? I don't
think so. Me? Don't think so. This year it may be someone with whom
you agree; next year it may be someone with whom you never agree. Or
should there be a democratic vote? Do you really want art by
democratic vote? How many here write anything a
democratic majority would want to read? Perhaps a committee? Similar
problems arise, just on a smaller scale. In fact, it has the
problems of both situations. How, then, is funding to be determined?
How much funding? To whom will funding go? The safe bet would be to
give it to those who are already successful -- but then, if they

are
already successful, why do they need government funding? And if they
are not successful, how does the government determine who to give
funding to, who to support? Based on production? Well, then, what
prevents us from having cheaters, who will produce just enough
really bad art to get the funding just so they don't have to go get
a "real" job? I think about all these things and look at the history
of government support for the arts and cannot come to any other
conclusion that government funding for the arts is bad for the arts..

Troy Camplin

From: Paul Nelson <[redacted]..COM>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One
can always point to people who in your opinion (and, with this list,
mine) are at best embarrassing. However, one can also point to the
fact
that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not
going
to deprive anyone of her, either, if that's what they like. If you
want
to try to educate people to have better taste, that's fine and good

--
but there's no evidence the government is good at educating
people
in
math and reading, let alone good taste. I love how you people
have
to
purposefully ignore facts to make your points. Throw up a few
straw
men
(and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market
as
any
guide to quality in the arts. In fact, the opposite may be
true,
but
when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
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Ilalqo, WA [redacted]

Check

Check

Check

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270..11.3 - Release Date:
2/22/2009 12:00 AM

guidelines

guidelines

Check
welcome..html

Check
welcome..html

guidelines

guidelines

guidelines

guidelines

welcome.html

welcome.html

Jason Quackenbush
[redacted]

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270.11.9 - Release Date: 3/6/2009 12:00 AM

↑ Index

132. **Murat Nemet-Nejat**
Re: Gift Economy
Tue 10 Mar 2009

Jason,

Thank you for shedding some light on the matter, making specific, precise distinctions, instead of hurling around a bunch of shibboleths.

Ciao,

Murat

On Mon, Mar 9, 2009 at 10:52 PM, Jason Quackenbush <[redacted]> wrote:

> *So because Martin Heidegger was a Nazi the disenchanted Marxist ideas of existentialism and post-structuralism were founded in fascism? It seems quite clear to me that you haven't read all of the "French Theorists" you're talking about because you are lumping them together inappropriately as if they represent some monolith of ideology that doesn't exist. Borrowing the following quote from the wikipedia entry on postmodernism, Judith Butler pointed out that:*
> *"A number of positions are ascribed to postmodernism - Discourse is all there is, as if discourse were some kind of monistic stuff out of which all things are composed; the subject is dead, I can never say "I" again; there is no reality, only representation. These characterizations are variously imputed to postmodernism or poststructuralism, which are conflated with each other and sometimes conflated with deconstruction, and understood as an indiscriminate assemblage of French feminism, deconstruction, Lacanian psychoanalysis, Foucauldian analysis, Rorty's conversationalism, and cultural studies ... In reality, these movements are opposed: Lacanian psychoanalysis in France positions itself officially against poststructuralism, that Foucauldian rarely relate to Derrideans ... Lyotard champions the term, but he cannot be made into the example of what all the rest of the purported postmodernists are doing. Lyotard's work is, for instance, seriously at odds with that of Derrida"*
>
> *more importantly, looking around at the literary field of the last 40 years or so I see in prose generally a marginal group in the vein of Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al that is rapidly giving way to the sort of thing that Michael Chabon is now up to where the wild craziness of the high postmodernists is replaced with a more subtle emphasis on traditional storytelling and the artificiality of the publishing market controlled "genres" of fiction. In poetry the situation is much clearer, where there were poets influenced by philosophers, the most obvious being the Language poets, many of them are much more involved in anglo-american philosophy than you are giving them credit. Wittgenstein is an obvious influence across the board, but probably more important are John Cage, Gertrude Stein, and Charles Olson, none of whom were formed in the grips of anything you might find in the Saussure to Derrida tradition in philosphy*

you're pointing at. Ted Berrigan was heavily inspired by Whitehead, and Bertrand Russeell is the most widely read philosopher that I'm aware of for those poets who read philosophy.

All of that aside, by my lights, it still seems to me that contemporary poetry is largely dominated by slam poetry and the sort of MOR confessionalism that you find in Seamus Heaney, Billy Collins, and their ilk. ANd frankly the complaints of the reactionary trend to be found in neo-formalism are much more present in the popular consciousness than anything informed by Barthes or other critics with his commitments.

So really, while there is a great deal of nattering by undergraduates about poorly understood french philosophers leaking out of cultural studies departments, i just don't see all this influence that you're talking about by "French Theorists" and it makes me wonder what it is that you're reading, because it's not the same stuff I am.

On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:

I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.

The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucauld, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).

The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.

Troy Camplin

From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Friday, March 6, 2009 4:40:44 PM

Subject: Re: Gift Economy

Troy,

"our art and literature will improve greatly the minute we stop being influenced by the French theorists."

Why does almost every statement you make must involve the putting down of another? Are you aware how ridiculous that statements sounds. How much of American literature, do you thing, is influenced by "French theorists"? Or how much of French literature is influence by "French theorists" for that matter? What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[redacted]> wrote:

I do believe I can make better judgments than any government administrator,
yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and
likely worse than a few -- but we are free to have those differences, that
those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start
their own) that better reflects their own taste. The point is that such actions would be voluntary.

Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have n o doubt that the French and the French Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the
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You also fail to show how a "nonprofit organization such as yours" would be a better way to fund the arts. Are you implying you have better taste than government administrators and/or anyone else on this listserv? Do I believe that "my" people would be in charge of a government art funding program? Certainly not. Even though Canada and France have much better funding programs than the United States, they still have their faults. Does that mean we should scrap them? Well, they have certainly contributed to Canadian arts and poetry being more interesting than the majority of US arts.

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Other cultures (& ours, to some degree, in years past) had a
different idea of the poet's role in society. Paz and Neruda as

Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA 253..[redacted]

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts..

Troy Camplin

From: Paul Nelson <[redacted]..COM>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM

Subject: Re: The Market recognizes talent!

One
can always point to people who in your opinion (and, with this
list,
mine) are at best embarrassing. However, one can also point to the
fact
that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not
going
to deprive anyone of her, either, if that's what they like. If you
want
to try to educate people to have better taste, that's fine and good
--
but there's no evidence the government is good at educating people
in
math and reading, let alone good taste. I love how you people have
to
purposefully ignore facts to make your points. Throw up a few straw
men
(and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as
any
guide to quality in the arts. In fact, the opposite may be true,
but
when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270..11.3 - Release Date:

2/22/2009 12:00 AM

guidelines

guidelines

welcome..html

welcome..html

guidelines

guidelines

guidelines

guidelines

Jason Quackenbush
[redacted]

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133. **Alan Sondheim**

Re: Gift Economy - and new query...

Tue 10 Mar 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-603597764-1236702241=:12443

Bad argument, good propaganda. Jeremy Bentham wrote a boon on this stuff. - Alan

On Tue, 10 Mar 2009, amy king wrote:

> *Hear hear.Â This "lumping" strategy has moved beyond tedious and is growing grim.Â*
>
> *What is that style of argument called?Â The one where the antagonist accuses each participant of some condition (labels, in this case), so that the "discussion" is really only so much repetitive accusatory posturing on one side demanding a defense from the other?Â*
>
> *And the antagonist is, of course, never wrong as he selectively ignores constructive, valid arguments in favor of further generalized, wrong-headed labels, maintaining his cyclical stance in order to appear to hold the "upper hand" (i.e.Â "I didn't do that; I was merely pointing out ... you're the one who generalizes!")...*
>
> *Trying. to. figure. it. out.*
>
> *http://home.tiac.net/~cri_d/cri/1998/argue.htmlÂ redux.*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*
>
> *Re: Gift Economy*
>
> *From: Jason Quackenbush <[redacted]>*
>
> *Reply-To:Poetics List (UPenn, UB)*
>
> *Date:Mon, 9 Mar 2009 19:52:13 -0700*

So because Martin Heidegger was a Nazi the disenchanted Marxist ideas of existentialism and post-structuralism were founded in fascism? It seems quite clear to me that you haven't read all of the "French Theorists" you're talking about because you are lumping them together inappropriately as if they represent some monolith of ideology that doesn't exist. Borrowing the following quote from the wikipedia entry on postmodernism, Judith Butler pointed out that:
"A number of positions are ascribed to postmodernism - Discourse is all there is, as if discourse were some kind of monistic stuff out of which all things are composed; the subject is dead, I can never say â€œIâ€ again; there is no reality, only representation. These characterizations are variously imputed to postmodernism or poststructuralism, which are conflated with each other and sometimes conflated with deconstruction, and understood as an indiscriminate assemblage of French feminism, deconstruction, Lacanian psychoanalysis, Foucauldian analysis, Rortyâ€™s conversationalism, and cultural studies ... In reality, these movements are opposed: Lacanian psychoanalysis in France positions itself officially against poststructuralism, that Foucauldian rarely relate to Derridideans ... Lyotard champions the term, but he cannot be made into the example of what all the rest of the purported postmodernists are doing. Lyotardâ€™s work is, for instance, seriously at odds with that of Derrida"

more importantly, looking around at the literary field of the last 40 years or so I see in prose generally a marginal group in the vein of

> *Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al that is rapidly giving way to the sort of thing that Michael Chabon is now up to where the wild craziness of the high postmodernists is replaced with a more subtle emphasis on traditional storytelling and the artificiality of the publishing market controlled "genres" of fiction. In poetry the situation is much clearer, where there were poets influenced by philosophers, the most obvious being the Language poets, many of them are much more involved in anglo-american philosophy than you are giving them credit. Wittgenstein is an obvious influence across the board, but probably more important are John Cage, Gertrude Stein, and Charles Olson, none of whom were formed in the grips of anything you might find in the Saussure to Derrida tradition in philosophy you're pointing at. Ted Berrigan was heavily inspired by Whitehead, and Bertrand Russell is the most widely read philosopher that I'm aware of for those poets who read philosophy.*
>
> *All of that aside, by my lights, it still seems to me that contemporary poetry is largely dominated by slam poetry and the sort of MOR confessionalism that you find in Seamus Heaney, Billy Collins, and their ilk. ANd frankly the complaints of the reactionary trend to be found in neo-formalism are much more present in the popular consciousness than anything informed by Barthes or other critics with his commitments.*
>
> *So really, while there is a great deal of nattering by undergraduates about poorly understood french philosophers leaking out of cultural studies departments, i just don't see all this influence that you're talking about by "French Theorists" and it makes me wonder what it is that you're reading, because it's not the same stuff I am.*
>
> *On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:*
>
> *I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.*
>
> *The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucauld, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).*

> *The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.*
>
> *Troy Camplin*

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

--0-603597764-1236702241=:12443--

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134. Andrew Hughes
My new blog...
Tue 10 Mar 2009

Hey Everyone...

Please check out my new blog and spread the word. Thanks!

http://andrew-thenewleft.blogspot.com/

Andy

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135. Susan Webster Schultz
new on Tinfish Editor blog
Wed 11 Mar 2009

Please see http://tinfisheditor.blogspot.com

Recent postings:

* Harvey Hix's 20 questions about poetry
* Witi Ihimaera and students
* Reading the Small Press as Argument, Not Instance(...

* God Bless (the ex-president): Skyping Harvey Hix
* Teaching with Skype: Mark Nowak

aloha, Susan

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136. David A. Kirschenbaum
Looking for July Renegade Press
Wed 11 Mar 2009

Hi all,

I'm looking for a non-NYC press that we haven't hosted before to host the levy lives series event on Tues. July 28. Below's the formal invite, please email me if you're interested:

[redacted]

best,
David

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 18th year. I'd like to invite your press to take part in year six of our "d.a. levy lives: celebrating the renegade press" series.

The series is held at Chelsea's ACA Galleries (http:// acagalleries.com/), which is owned by the son-in-law and daughter of the poet Simon Perchik. It's a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press's event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we've had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book the musical act that's preferred, so it's truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

The series is held on the last Tuesday of each month at 6:00 p.m. If you're game to partake, I'd like you to host the final event of the season, Tues. July 28.

We started the series in August 2003. In our first six seasons we've hosted (or are about to host):

(locations are at the time of the event)

**Non-NYC levy lives presses, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.
above/ground press (Ottawa, Canada), Rob McLennan, ed.
Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.
Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki, eds.
Ahsahta Press (Boise, Idaho), Janet Holmes, ed.
Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.
Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.
Antennae (Chicago and Berlin), Jesse Seldess, ed.
Atelos Publishing Project (Berkeley, Calif.), Lyn Hejinian and Travis Ortiz, eds.
Atticus Finch Chapbooks (Seattle), Michael Cross, ed.
Big Game Books (Washington, D.C.), Maureen Thorson, ed.
Bird Dog (Seattle), Sarah Mangold, ed.
BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.
BookThug (Toronto, Canada), Jay Millar, ed.
Braincase Press (Northampton, Mass.), Noah Eli Gordon.
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and
Keith Waldrop, eds.
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and
Nick Twemlow, eds.
Carve (Cambridge, Mass.), Aaron Tieger, ed.
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.
Combo (Providence, R.I.), Michael Magee, ed.
Conundrum (Chicago), Kerri Sonnenberg, ed.
Corollary Press (Philadelphia), Juliette Lee, ed.
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.
Cy Press (Cincinnati), Dana Ward, ed.
Dos Press (Maxwell, Texas), C.J. Martin and Julia Drescher, eds.
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman,
and Jason Toogood, eds.
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.
Dusie Press (Switzerland), Susana Gardner, ed.
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.
Effing Press (Austin, Texas), Scott Pierce, ed.
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.

Firewheel Editions/Sentence, a magazine (Danbury, Conn.),
Brian Clements, ed.
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.),
Stacy Szymaszek, co-ed.
Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,
Patricia Dienstfrey and Rena Rosenwasser, eds.
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Minor/American (Durham, N.C.), Elise Ficarra and Kathryn Pringle, eds.
Mooncalf Press (Philadelphia), CAConrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Paper Kite Press (Kingston, Penn.),
Jennifer Hill-Kaucher and Dan Waber, eds.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
subpress collective, Greg Fuchs, co-ed.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.

**NYC levy lives presses, 2003 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Beet/Pink Pages, Joe Maynard, ed.

Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Farfalla Press, Gary Parrish, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Fungo Monographs, Ryan Murphy ed.
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
Pompom, Allison Cobb, Jennifer Coleman, Ethan Fugate, and Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
:::the press gang:::, cristiana baik and sara wintz, eds.
Ugly Duckling Presse, Anna Moschovakis and Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.
X-ing Books, Amy Mees and Mark Wagner, eds.

Hope this finds you well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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137. Evan Munday

March 14: RM Vaughan at Red Rover Series

Wed 11 Mar 2009

Dear Chicago friends,

Celebrated Canadian poet, playwright, artist and arts writer, RM Vaughan reads with multimedia artist Doug Ischar at Chicago's Red Rover Series this Saturday, March 14.

RM Vaughan is a Toronto-based writer and video artist. His previous books include the poetry collections A Selection of Dazzling Scarves, Invisible to Predators and Ruined Stars; the novels A Quilted Heart and Spells; and the play collections Camera, Woman and The Monster Trilogy. Vaughan writes about art and culture for numerous periodicals and currently pens a weekly celebrity-pestering column for the Globe and Mail. Vaughan’s videos are shown in galleries and festivals around the world.

RM Vaughan's latest book is Troubled, a poetic account of the author's disastrous affair with his psychiatrist. With his signature mix of scathing self-analysis and volatile wordplay, RM Vaughan brazenly documents how an innocent flirtation with his therapist escalated into dangerous sexual misadventure. And when the clandestine relationship goes awry, the consequences are heart-rending and career-ending. Troubled is brutally honest and erotically frank, a no-holds-barred confession that is itself distrustful of the language of confession.

'Good lord, what a gorgeous and courageous book! ... [Vaughan] wields the tools of his poetry so well. The language is rich, involving, and evocative. The poems crackle with emotional and ethical efficacy.' – Globe and Mail

The Red Rover Reading Series
featuring RM Vaughan and Doug Ischar
Saturday, March 14, 2009
Orientation Center, Congress Theatre Building
2129 N. Rockwell Street
Chicago, IL

We hope you can make it out for Vaughan's Chicago reading! For more on his work, visit http://www.rmvaughan.ca.

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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138. Jennifer Karmin

Red Rover Series / Experiment #27

Wed 11 Mar 2009

Red Rover Series
{readings that play with reading}

Experiment #27:
The Art of Confession

SATURDAY, MARCH 14
7pm

Featuring
Doug Ischar & RM Vaughan

Guest curated by
NathanaÃ«l (Nathalie Stephens)

NEW LOCATION
at the Orientation Center
2129 N. Rockwell -- Chicago, IL
(corner of Milwaukee/Rockwell in the Congress Theater building)
http://orientationcenter.wordpress.com
suggested donation $4

Public Transport
train: blue line to Western or California
buses: Milwaukee, Fullerton, Western & California

Chicago artist DOUG ISCHAR received an MFA from Cal Arts in 1987. Since 1990 he has taught in the Photography Department of the University of Illinois at Chicago where he is presently Associate Professor. His multi-media installations have been exhibited internationally, in Sweden, Brazil, the UK and throughout the United States and Canada. Since 2007 he has been producing short videos around issues of cross-generational male intimacy and psychological/social loss. Recently, he has been re-exploring and exhibiting his

documentary photographic work from the 1980s which focuses on Chicagoâ€™s historic Belmont Rocks gay beach and the San Francisco SM leather scene at the height of the AIDS crisis.

RM VAUGHAN is a Toronto-based writer and video artist. He is the author of eight books and a contributor to over 50 anthologies. His latest book, Troubled: A Memoir in Poems and Fragments, caused much controversy in 2008 and continues to stir up trouble. His video works have been shown in galleries and festivals across North America and the world, most recently as part of Pleasure Dome's annual Best of Toronto exhibition. He also writes a weekly celebrity interview column for The Globe and Mail, Canada's national newspaper. Please visit http://www.rmvaughan.ca.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
April 25 - Carrie Olivia Adams & Andy Gricevich

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

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139. Maria Damon
Re: BERNSTEIN + KARASICK | SEGUE @ BPC | SAT MAR 14
Wed 11 Mar 2009

---

now this i wd love to see! my regrets to the wonderfabulous poetzzzz!

Gary Sullivan wrote:
> CHARLES BERNSTEIN + ADEENA KARASICK
> Segue Reading Series @ Bowery Poetry Club
> Saturday March 14, 4:00 p.m.-6:00 p.m.
> 308 BOWERY, just north of Houston
> $6 admission goes to support the readers
>
> The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted]. Curators for February-March: Nada Gordon & Gary Sullivan.
>

> Charles Bernstein is the CFO of the Center for Avant-Garde Comedy and Stand-Up Poetry. His most recent book is Blind Witness: Three American Operas.
>
> Adeena Karasick is the 2008 winner of the MPS mobile award, poet media artist and author of six books of poetry and poetic theory. Forthcoming is Amuse Bouche Tasty Treats for the Mouth (Talonbooks, 2009). She teaches Film and Literature at CUNY.
>
>
> _____
> Windows Live™: Life without walls.
> http://windowslive.com/explore?ocid=TXT_TAGLM_WL_allup_1a_explore_032009
>

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140. Jim Andrews
Literary publishers protest cuts
Wed 11 Mar 2009

http://www.timescolonist.com/News/Literary+publishers+protest+cuts/1376737/story.html Malahat Review among smaller periodicals facing loss of funding

OTTAWA -- A coalition of Canadian poetry journals, fiction magazines and other literary publications with deep roots in the CanLit landscape is decrying new federal rules that would exclude such small-circulation titles as the University of Victoria-based Malahat Review and Matrix from crucial access to funding from the Department of Canadian Heritage.

The new Canada Periodical Fund, announced last month by Heritage Minister James Moore and still being designed by government officials, would deny certain federal grants to most publications with annual sales of fewer than 5,000 copies.

"The government is improving the way it does business to meet the changing needs of Canadians," Moore said when the program was announced in February. "The way in which support to Canadian periodicals is delivered will be reformed to maximize value for money and to seize opportunities in today's global, technological environment."

But arts advocates say that while small publishers could still qualify for some grants from the Canada Council for the Arts, the new funding restrictions would

cripple or kill a host of venerable titles that, collectively, are seen as the seedbed of the country's literary imagination.

"The new formula would be a huge blow to the small number of literary publishers that depend on Heritage to survive," Quill & Quire, the Canadian books magazine, has warned.

John Barton, editor of Malahat Review -- a quarterly prose-and-poetry magazine that sells about 4,000 copies annually -- said his 42-year-old publication would lose about $20,000 a year under the new formula.

Barton is spearheading a Facebook-based campaign aimed at pressuring the Conservative government -- which stumbled in its bid for a majority in last fall's election after an arts-funding uproar in Quebec -- to scrap the 5,000-copy minimum for federal grants.

In an interview yesterday, Barton called the Malahat Review "an iconic magazine in Canadian letters" and noted that it was the first literary journal to publish Canadian author Yann Martel, winner of the international Man Booker Prize in 2002 for his blockbuster novel The Life of Pi.

Among the writers published in the magazine's latest edition is John Steffler, who recently ended his two-year term as parliamentary poet laureate -- the federally appointed figurehead of Canadian literature.

The Barton-founded Coalition to Keep Canadian Heritage Support for Literary and Arts Magazines argues that the current funding rules are a "slap in the face" to literary publishers and to the many Canadian writers who "began illustrious, international careers in these seminal if modest publications."

Barton said nearly 3,000 writers and readers have expressed support for the coalition at its website in the past few weeks.

"There's a groundswell," he said.

A statement from Moore's office sent yesterday to Canwest News Service said the 5,000-copy rule was implemented following extensive consultations and analysis that showed "there were significant administrative costs to manage extremely small amounts of funding for extremely small periodicals."

The statement added that "there will be exceptions to this 5,000-copy per year rule in some very specific cases (such as weekly newspapers serving official-language minority communities or Aboriginal communities)" and that guidelines for funding "are still being finalized" by ministry officials.

"The government takes seriously the concerns of all of our stakeholders, including literary magazines," the statement noted.

"Many of these magazines participated in our public consultations on the new program last year, and we will continue to consult with stakeholders as we work on finalizing the details of the Canada Periodical Fund."

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141. George Bowering

Keith Wilson

Wed 11 Mar 2009

A while back there was a brief thread about Keith Wilson's passing.
Can someone give me a mailing address for Heloise?
I have a couple old snapshots to send her.

Bowering
A gerund and your friend.

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142. blacksox

Deborah Poe 3/18 @ 3rd Wednesdys at Austins in Winter Park FL

Wed 11 Mar 2009

Every 3rd [redacted]â€™s
Featuring
Deborah Poe

Wednesday March 18, @ 8:30pm

Austinâ€™s Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida 32789

Deborah Poe is the author of the poetry collection Our Parenthetical Ontology (CustomWords 2008) as well as chapbooks from Furniture_Press and Stockport Flats Press. Poe has received several literary awards including the Thayer Fellowship of the Arts (2008) and three Pushcart Prize nominations. Her writing is forthcoming or has appeared in journals such as Coconut, Diode, Ploughshares, Filter Literary Magazine, Denver Quarterly, Copper Nickel, and FOURSQUARE Editions as well as in the anthologies In Our Own Words (MW Enterprises 2009), Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS From the Black Diaspora (Third World Press 2007) and A Sing Economy (Flim Forum 2008). Her current projects include â€œElementsâ€ (a poetry collection based on the periodic table), a short fiction collection entitled â€œEvent Landmarks,â€ and an anthology of short fiction. Assistant Professor

of English at Pace University, Pleasantville, Poe teaches creative writing, contemporary fiction and theory. Visit her Web site, www.deborahpoe.com, for more

Our very special guest Deborah Poe
& Austinâ€™s awesome open mic
The People that make 3rd Wednesdays Rock
YOU
Hosted by Lillyâ€™s Open Words ,& Russ Golata
For directions or comments e-mail me at [redacted]
Or phone me at [redacted]
Or AUSTINâ€™S at [redacted]
http://poetry.meetup.com/362/

In addition her new book Our Parenthetical Ontology Rocks!

↑ Index

143. Deborah Poe

Handmade/Homemade Exhibit, Workshop and Reading (Westchester County, New York)

Thu 12 Mar 2009

(for those of you in the area, hope to see you today...)

The inaugural Handmade/Homemade Exhibit at Pace University, Westchester<http://www.pace.edu/pace/about-us/all-about-pace/directions-to-all-campuses/>is on display the entire month of March in the Mortola Library <http://www.pace.edu/library/pages/libinfo/mortola/>. The mini-exhibition includes handmade, homemade and letterpress chapbooks, one-of-a-kind editions and broadsides. For exhibitor information and information on the accompanying workshop and reading today, see the Web site: http://handhomemade.wordpress.com/.

Bookmaking Workshop/Demonstration, Thursday March 12th at 3:30PM

Artist, writer and educator Jill Magi provides a bookmaking workshop Thursday, March 12th at 3:30PM in the Sculpture Room (P11) in Paton House, Pace University Westchester (next door to the Alfred Goldstein Fitness Center) <http://www.pace.edu/pace/media/files/campus-maps/plvmap07.pdf>.

Opening/Reading, Thursday March 12th at 6:00PM

The opening/reading takes place Thursday, March 12th at 6PM in the Mortola Library, Pace University Westchester. Readers include Anne Gorrick, Kate Greenstreet, Brenda Iijima, Matthew Klane, Dorothea Lasky, Jill Magi, Lori Anderson Moseman and Kate Schapira.

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144. Poetry Project
Events at The Poetry Project March
Thu 12 Mar 2009

Hi Everyone,

Here¹s what next week looks like at The Poetry Project:

Monday, March 16, 8 PM
Gregg Biglieri & Larry Price

Gregg Biglieri was born in San Francisco on October 17, 1960. He is the author of Profession, Roma, Los Books, Reading Keats to Sleep, El Egg, Sleepy with Democracy, and I Heart My Zeppelin. Also a noted critic, Biglieri has published essays on Ronald Johnson, Bruce Andrews, Louis Zukofsky, and the sublime. Larry Price has been a poet, a performance artist, a book designer, a publisher and a graphic artist. Born in California, he went to school in Santa Barbara and San Francisco, living in the City until 1988, when he moved to New Jersey, where he lives still, working as the Creative Director in a design studio. He founded GAZ in 1982, publishing work by, among others, Harryman, Day, Fuller, Watten and Pearson. His own books include Proof (Tuumba 1982), Crude Thinking (GAZ 1985), No (world version) (Zasterle 1990), Circadium (Ubu Editions 2002), and The Quadragene (Roof 2008).

Wednesday, March 18, 8 PM
Clayton Eshleman & Robert Kelly

Clayton Eshleman¹s most recent publications include: An Alchemist with One Eye on Fire (poems, Black Widow Presss, 2006); The Complete Poetry of Cesar Vallejo (University of California Press, 2007); Reciprocal Distillations (poems, Hot Whiskey Press, 2007); Archaic Design (interviews, notes, prose poems, essays, Black Widow Press, 2007); The Grindstone of Rapport / A Clayton Eshleman Reader (poems, prose, translations, Black Widow Press, 2008). Eshleman is retired from Eastern Michigan University and continues to live in Ypsilanti, with his wife Caryl. They often lead tours of small groups to the painted Ice Age caves of southwestern France in June. Robert Kelly, a poet, essayist, and fiction writer, is the author of more than sixty books, most recently Lapis (Black Sparrow Press, 2005), Threads (First Intensity Press, 2006) and May Day (Parsifal Editions, 2006). Born and bred in Brooklyn, he went up the river 44 years ago, to Annandale-on-Hudson, where he has taught at Bard College ever since.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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145. Murat Nemet-Nejat

Announcement for Simmon Pettet's Hearth

Thu 12 Mar 2009

I would like to announce the publication of Simon Pettet's wonderful new book HEART:

Simon Pettet
HEARTH

Talisman House, Publishers
ISBN: 978-1-58498-061-2
$17.95
Paper, 9x6

“The complete works — so far — of contemporary American and British poetry's most meticulous craftsperson. We dig the purity, dogged love, and artistic devotion of this rare personage. A highly recommended volume.” —Alice Notley

“In these mostly unabashedly lyrical poems Simon Pettet flaunts his proud independence of current poetic fashions, like a dragonfly shimmering and hovering.” —Gerrit Lansing

“‘Heart’ and ‘Earth,’ the obvious scenery as Simon’s I-liner trips us through the decades, sometimes blind-embossing a snapshot, sometimes looking at himself observing it, sometimes spattering it with apposite allusion. Take the ride and enjoy the scene.” —Tom Raworth

“The poems of Simon Pettet are placed on continual high alert in a rush of subtle coloring. The shadings match those of affectionate curiosity and cut-through street wisdom. Pettet sees through the moment to the words that restore the moment's contours.” —Bill Berkson

“I highly recommend Simon Pettet's new collected, *Hearth*. His poetry is always insightful, ardent, playful, right on the spot, and ahead of the current.” —Joanne Kyger

Simon Pettet’s many books include his *Selected Poems* and *More Winnowed Fragments*, both published by Talisman. He edited *The Selected Art Writings * of James Schuyler and collaborated with Duncan Hannah on *Abundant Treasures* and with Rudy Burckhardt on *Conversations About Everything* and *Talking Pictures*. British by birth, he lives in New York City.

Simon Pettet's HEARTH is available in good bookstores and Amazon and can be ordered from

Small Press Distribution
1341 Seventh Street
Berkeley, CA 94710
([redacted])
www.spdbooks.org

and

Greenfield Distribution, c/o IDS
400 Bedford St., Ste. 322
Manchester, NH 03101
[redacted]
www.gdibooks.com

Ciao,

Murat

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146. laura hinton
Announcing Mermaid Tenement Press chapbooks
Thu 12 Mar 2009

Announcing 4 new small-press chapbooks, from Mermaid Tenement Press (formerly Tenement Press). They're beautiful! Check out the website: mermaidtenementpress.com.

If I'm Asleep, by Norma Cole
SOP Doll! A Jack Noh Play, by Lee Ann Brown and Tony Torn

*Rumo*r, by Elisabeth Frost
CounterClock, by Abigail Child

Laura

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147. Chris Stroffolino
POE TICS Dig 2009-55
Thu 12 Mar 2009

Some MPfreeism for ya...

DOUBLE SIDED SINGLES
"I don't know about this mixing up of poetry with music stuff"
(Or why poetry is so east coast and music so west...)

March 10th: Single #1

Helen Adam: Dog Star Run
Clark Coolidge: Polaroid 20
http://virb.com/2546310541432609/audio/albums/86036

Coming March 17: Single #2
12th Night Song Variation (eat your heart out Ben Kingsley, etc.)
http://virb.com/2546310541432609/audio/408347
Kenneth Koch
http://virb.com/2546310541432609

& Don't Forget BEAR STERNS

http://www.youtube.com/watch?v=8lolqyPYB1c
  and SUN HOP FAT
http://www.youtube.com/watch?vßX3urwph9o&feature=related

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148. David Kirschenbaum
Last Call to Advertise in Boog City 55; Advertise in BC56
Thu 12 Mar 2009

Please forward

Advertise in

Boog City 55

    featuring Urban Folk 18

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Tues. March 17-Submit Ad or Ad Materials
—Thurs. March 19-Distribute Paper

and next up:

Boog City 56

featuring Urban Folk 19

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Thurs. April 9-Submit Ad or Ad Materials
—Thurs. April 16-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/boogpdfs/boog_city_ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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149. Kristen Hanlon
XANTIPPE on the web
Fri 13 Mar 2009

I am pleased to announce XANTIPPE has a new home on the web.

Currently up at http://xantippemag.net/reviews.html :

*Carol Ciavonne on Enthusiasm: Odes & Odium by Jean Day

*Brandon Shimoda on Mommy Must Be a Fountain of Feathers by Kim Hyesoon

*Jesse Nissim on My Zorba by Danielle Pafunda

*Denise Leto on Newcomer Can't Swim by Renee Gladman

*Tiff Dressen on Orizaba: A Voyage with Hart Crane... by Stacy Szymaszek

*Elizabeth Robinson on Rift by Forrest Hamer

*Joshua Corey on The Romance of Happy Workers by Anne Boyer

*Lary Kleeman on rimertown: an atlas by Laura Walker

*Trevor Calvert on Telegraph by Kaya Oakes

*Cristin Bishara on Untoward by Claire Becker

XANTIPPE
Kristen Hanlon, Editor
P.O. Box 20997
Oakland, CA 94620
[redacted]

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150. Dan Wilcox
Third Thursday Poetry Night: March 19, Miriam Herrera
Fri 13 Mar 2009

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, March 19
7:00 sign up; 7:30 start

Featured Poet: Miriam Herrera

Miriam Herrera has taught creative writing and Chicano/Latino Literature at the University of Illinois, University of New Mexico at Los Alamos, and at Russell Sage College in Troy. Her book of poems Kaddish for Columbus was published recently by Finishing Line Press, New Women's Voices series. Copies will be available for sale.

-- with open mic for community poets before & after the feature -- $3.00 donation, suggested; more if you got it, less if you can't.

Your sun-starved host: Dan Wilcox.

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151. Geoffrey Gatza
New from the feneon collective [Unified Body]
Fri 13 Mar 2009

Twelve new faits divers today:

http://faitsdiversdelapoesie.blogspot.com/

Thank you for reading,

--the feneon collective [Unified Body]

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152. Rosalie Calabrese
Reading in NYC
Fri 13 Mar 2009

THE ARGONAUT SERIES #52 (Poetsâ€™ Corner)
Wednesday, March 25, 2009 at 8:00 PM
Â
Michael Howley; Margie Barab; Lucy Sorlucco; Rosalie Calabrese; Ilsa Gilbert; Mira J. Spektor; Anje Katcher; Shari Cornutt; Phoebe Hass; Rebecca Dobson
Â
A discussion with the presenters follows each performance.
Refreshments will be served
Admission: $8.00
Â
Studios 353
353 West 48th Street, 2nd Floor
New York, NY

Â
Reservations and Information: [redacted]

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153. **Jane Sprague**
New from Palm Press: Rob Halpern's Disaster Suites
Fri 13 Mar 2009

New from Palm Press:

Disaster Suites by Rob Halpern

"A paradox sets these disquieting Disaster Suites into motion. They produce a music--missing in the count now counts as one--reaching for the disappearance of the conditions that make it audible: war, so-called natural catastrophe, a public sphere where there is no / Public. As in the songs of William Blake and the sci-fi of Octavia Butler, these Suites sing against their own beauty and their seemingly perpetual present, which is why they seem so strangely archaic and futuristic at once.

In complex patterns of meter and rhyme, Disaster's "I" summons its own kind of "counting" against the physics of finance and exchange. Yet the music that results can only be heard--the drowned and the bombed--in between and against the other tracks which Halpern intricately lays down: the signing of capital, the burble of mass media, the daily noise of bodies who work, fuck and love. This stunning book made me fall in love with lyric poetry all over again."--Sianne Ngai

Disaster Suites by Rob Halpern
Poetry
Paper, 86 pages
Palm Press
ISBN 978-0-9789262-6-7
$15.00
www.palmpress.org

Palm Press titles are also available through SPD, Small Press Distribution

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154. Kyle Schlesinger

LARRY PRICE & GREGG BIGLIERI READ AT THE POETRY PROJECT ON MARCH 16th, 8:00

Sat 14 Mar 2009

Gregg Biglieri & Larry Price
POETRY PROJECT
Monday, March 16, 8 PM

Gregg Biglieri was born in San Francisco on October 17, 1960. He is the author of Profession, Roma, Los Books, Reading Keats to Sleep, El Egg, Sleepy with Democracy, and I Heart My Zeppelin. Also a noted critic, Biglieri has published essays on Ronald Johnson, Bruce Andrews, Louis Zukofsky, and the sublime.

Larry Price has been a poet, a performance artist, a book designer, a publisher and a graphic artist. Born in California, he went to school in Santa Barbara and San Francisco, living in the City until 1988, when he moved to New Jersey, where he lives still, working as the Creative Director in a design studio. He founded GAZ in 1982, publishing work by, among others, Harryman, Day, Fuller, Watten and Pearson. His own books include Proof (Tuumba 1982), Crude Thinking (GAZ 1985), No (world version) (Zasterle 1990), Circadium (Ubu Editions 2002), and The Quadragene (Roof 2008).

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New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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155. Tony Trigilio

Wednesday / Kimiko Hahn & Tracie Morris / Columbia College Chicago

Sat 14 Mar 2009

KIMIKO HAHN & TRACIE MORRIS
POETRY READING

Wednesday, March 18, 2009, 5:30 p.m.
Columbia College Chicago
Sherwood Conservatory Recital Hall, 1312 South Michigan Avenue

Sponsored by the English Department
Free and open to the public

KIMIKO HAHN is the author of seven collections of poetry, including The Unbearable Heart which received an American Book Award; Earshot, a Theodore Roethke Memorial Prize and an Association of Asian American Studies Award; and most recently, The Narrow Road to the Interior (W.W. Norton, 2006). The latter—whose title is stolen from the haiku master, Basho—consists of work inspired by Japanese classical forms. She has also written for film; the latest, Everywhere At Once, was narrated by Jeanne Moreau and presented at The Cannes and Tribeca Film Festivals. Hahn has taught in the MFA Programs at N.Y.U. and the University of Houston and is currently a Distinguished Professor in the English Department and MFA Program at Queens College, The City University of New York. She is working on a new collection, Toxic Flora, poems prompted by science articles.

TRACIE MORRIS is an interdisciplinary poet who has worked extensively as a sound poet, bandleader and multimedia performer. Her sound installations have been presented at the Whitney Biennial and the Jamaica Center for Arts and Learning. Tracie is the recipient of numerous awards for poetry and performance and has contributed to, and been written about in, several anthologies of literary criticism. She holds an MFA from Hunter College and a PhD from New York University.

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156. Anny Ballardini
The Poets' Corner: Update
Sat 14 Mar 2009

All poems begin as ‘word clouds’ in the mind.

James Finnegan

from *Ursprache <http://ursprache.blogspot.com/>*

* *

A long due update of the Poets’ Corner with excellent Authors. Enjoy.

*Wendy Taylor Carlisle<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=321> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=321

*Tim Mayo<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=323> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=323

* *

*Charles Bernstein<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=324> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=324

*Lars Palm<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=325> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=325

*George Bowering<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=325> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=326

*Francesco Levato<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=327> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=327

*Lois Roma-Deeley<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=328> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=328

*Laura Kennelly<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=330> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=330

*Ned Condini<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=331> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=331

*John M. Bennett<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=332> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=332

*Alexander Jorgensen<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=334> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=334

*Tom Savage<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=335> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=335

*Ada Jill Schneider<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=336> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=336

*Heather Derr-Smith<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=337> *

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=337

* *

New Poems by already featured Authors:

Amy King – MEN BY THE LIPS OF WOMEN<http://www.fieralingue.it/corner.php?pa=printpage&pid=2694>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2694

Bob Gurmman - DivisionOfMagic<http://www.fieralingue.it/corner.php?pa=printpage&pid=2719>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2719

Jill Chan – Not Even Us<http://www.fieralingue.it/corner.php?pa=printpage&pid=2847>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2847

Nature <http://www.fieralingue.it/corner.php?pa=printpage&pid=2848>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2848

None That Cannot Be Said<http://www.fieralingue.it/corner.php?pa=printpage&pid=2849>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2849

Faith <http://www.fieralingue.it/corner.php?pa=printpage&pid=2850>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2850

Tad Richards – situations<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67>

Episode XXI <http://www.fieralingue.it/corner.php?pa=printpage&pid=2892>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2892

Larry Jaffe – A RENAISSANCE OF HUMAN RIGHTS<http://www.fieralingue.it/corner.php?pa=printpage&pid=2894>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2894

HEMORRHAGING <http://www.fieralingue.it/corner.php?pa=printpage&pid=2895>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2895

ODE TO GALLANTRY<http://www.fieralingue.it/corner.php?pa=printpage&pid=2896>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2896

LAUGH WITH ME <http://www.fieralingue.it/corner.php?pa=printpage&pid=2896>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2897

AESTHETIC LIGHTNING<http://www.fieralingue.it/corner.php?pa=printpage&pid=2898>

http://www.fieralingue.it/corner.php?pa=printpage&pid=2898

As usual the order follows the one by which I received the contributions, with my acknowledgment to all contributing Poets and Artists. You can access the main index directly here: http://www.fieralingue.it/modules.php?name=Content

my best wishes,

Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

157. Al Filreis
news from PennSound
Sat 14 Mar 2009

Dear friends & colleagues:

Users of PennSound downloaded 4 million mp3 sound recordings and related media files in the past month. At this point, we are projecting 50 million downloads for 2009.

This is far, far beyond what we expected when we created PennSound in 2003-04, and we're grateful that the project is receiving such a positive response.

Al Filreis & Charles Bernstein, Co-Directors
Mike Hennessey, Managing Editor

http://writing.upenn.edu/pennsound
https://twitter.com/PennSound

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158. George Bowering
Re: Logan
Sun 15 Mar 2009

On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:

> saw this late he played 2 weeks ago
> been homeless 40 years
> 1st time playing in 40 years
> when did he live in europe??
>
>
This has been driving me nuts. Why did I think that Giuseppe Logan lived in Denmark?
Who did I have him mixed up with?
I mean what ESPecially?

Oh, around 1966-1976 ESP Disk ran my imagination.
It was so sweetly exciting and mysterious, all that time.
Whatever, I want to know, happened to Noah Webster?

But my two little dogs, who were brought up on Coltrane and Milford Graves,
would run out of the room when I put a Giuseppe Logan record on.

And I still have them! Vinyl!

gb

↑ Index

159. Ram Devineni
Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo
Sun 15 Mar 2009

Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo

Dear Friends:

I am excited to announce that "Vegas: Based on a True Story" has been selected for COMPETITION for 2009 Tribeca Film Festival in New York City. The film is directed by Amir Naderi and Rattapallax helped to produce it. Festival is from April 22-May 3, 2009. More details below. Please join us for several other events being held in New York City, Sao Paulo and Tel Aviv.

Screening of films from Rattapallax magazine.

March 25, 2009 at 19:00 hrs at Tel Aviv Cinematheque, 2 Sprinzak St., Tel Aviv, Israel. Phone: [redacted] 7181 http://www.cinema.co.il

Rattapallax and PEN World Voices Film Festival. April 27-May 3, 2009. New York City, USA.

VEGAS: BASED ON A TRUE STORY. Vegas: Based on a True Story

TRIBECA FILM FESTIVAL 2009. Returning to the Festival, acclaimed director Amir Naderi applies his inimitable cinematic style to Vegas. The film takes place away from the glittering strip of luxury mega casinos, but the judgment-clouding greed of Sin City is just as pervasive on the desert outskirts of town, where an otherwise happy family is thrown into turmoil after learning of a forgotten fortune that maybe buried

underneath their scrubby little home. Directed by Amir Naderi, written by Susan Brennan, Bliss Esposito, Charlie Lake Keaton, and Naderi.

http://www.tribecafilm.com/news-features/features/TFF_09_World_Narrative_Feature_Films.html

Sincerely,

Ram Devineni

Please send future emails to
[redacted] for press

↑ Index

160. Martha King
Rachlin and Simmons read April 2 in NYC
Sun 15 Mar 2009

Prose Pros presents two memoir/novelists:
Nahid Rachlin and Diane Simmons
Hosted by Martha King and Elinor Nauen

Thursday, April 2 @ 6:30

Rachlin is the author of *Persian Girls;* Simmons is author of *Dreams Like Thunder.*

Lounge at The Telephone Bar & Grill
149 Second Avenue, btw 9th and 10th Streets
Free but contributions are requested | [redacted] | [redacted] or
[redacted]
Subway: All trains to Union Square, 6 to Astor Place, F to Second Avenue

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161. Jerome Rothenberg
Mac Low on Poems & Poetics
Sun 15 Mar 2009

Some of you might be interested in a posting today on my blog poemsandpoetics.blogspot.com of an exchange of email letters circa 2003 with Jackson Mac Low. The exchange, most notably on Jackson's part, goes from a discussion of compositional methods for his Light Poems to other matters of a political and personal nature. This is my 110th posting since last June, an ongoing attempt to empty my archives and, particularly when I post the work of others close to me, to get something like the pleasure I've gotten in constructing anthologies and magazines.

Other recent postings:

El Corno Emplumado: Tribute Poem

Henry Munn: from "The Uniqueness of María Sabina"

The Art in Poetry & the Poetry in Art, Part 2: Kurt Schwitters

Reconfiguring Romanticism (25): William Everson on Robert Duncan's romanticism & modernism

Julian Beck: the state will be served even by poets

Diane Rothenberg: The Economic Memories of Harry Watt (Part One)

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]

"If the work of another
translates my dream,
his work is mine."
F. Picabia

↑ Index

162. David Kirschenbaum
Boog Reader Pamphlet Series Online
Sun 15 Mar 2009

Hi all,

Boog Reader's straight from the archives and now online:

BR2: Katie Degentesh's I Didn't Build This Machine

http://welcometoboogcity.com/boogreaders/br02.pdf

BR3: For Kurt on His 37th Birthday At 2:06 a.m. on Feb. 17, 2004 I emailed 51 poets asking them for Nirvana acrostics by 3 p.m. that same day, three days before what would have been Kurt Cobain's 37th birthday and a live performance of Nirvana's In Utero Boog was putting on. These 13 writers met the call:

Todd Colby, Sean Cole, Shanna Compton, Jordan Davis, Erica Kaufman, Aaron Kiely, Thurston Moore, Lee Ranaldo, Tony Rubin, Alan Semerdjian, Jill Stengel, Edwin Torres, Dana Ward, Ian Wilder, and Stephanie Young.

http://welcometoboogcity.com/boogreaders/br03.pdf

the flipbook

BR4: Bruce Andrews' C-Three /
Betsy Andrews' In Trouble

http://welcometoboogcity.com/boogreaders/br04.pdf

BR6: Dana Ward's I Didn't Build This Machine

http://welcometoboogcity.com/boogreaders/br06.pdf

BR7: Stephanie Young's Hiding in the Hidden Surplus

http://welcometoboogcity.com/boogreaders/br07.pdf

And read these other Boog Reader pamphlets already online:

BR5: Erica Kaufman's The Kickboxer Suite

http://welcometoboogcity.com/boogreaders/br05.pdf

and the flipbook

BR8: Bill Luoma's Dear Filesystem Panic /
Juliana Spahr's Gender Trouble

http://welcometoboogcity.com/boogreaders/br08.pdf

enjoy,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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163. Jennifer Karmin
March 20 - Come Together: Imagine Peace
Sun 15 Mar 2009

COME TOGETHER: IMAGINE PEACE
a reading for peace

FRIDAY, MARCH 20
7pm

THE LIT
2570 Superior Avenue
Cleveland, Ohio
http://www.the-lit.org

WRITERS
Bree, John Burroughs, Alice Cone, Michael Fiala, Stephen Haven, Jennifer Karmin, Jack McGuane, Ray McNeice, Philip Metres, Robert Miltner, Michael Salinger, Leonard Shelton, Ann Smith, Larry Smith, Andrew Summerson & Mary Weems celebrating the new anthology from Bottom Dog Press.

http://www.spdbooks.org/Products/20253/come-together-imagine-peace.aspx

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164. Stephen Ellis
Grenier's rhymms
Sun 15 Mar 2009

The first person I receive $20 cash from gets Pavement Saw's 4-color 1996 publication of twelve of Bob Grenier's rhymms, printed as individual, uncollated sheets in a 9 x 12 manilla envelope.

Stephen Ellis

71 Elmwood Ave., apt. 15

Burlington, VT 05401

Ciao.

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Sun, 15 Mar 2009 11:18:26 -0400*
> *From:* [redacted]
> *Subject: Rachlin and Simmons read April 2 in NYC*
> *To:* [redacted]
>
> *Prose Pros presents two memoir/novelists:*
> *Nahid Rachlin and Diane Simmons*
> *Hosted by Martha King and Elinor Nauen*
>
> *Thursday, April 2 @ 6:30*
>
> *Rachlin is the author of *Persian Girls;* Simmons is author of *Dreams Like Thunder.**
>
> *Lounge at The Telephone Bar & Grill*
> *149 Second Avenue, btw 9th and 10th Streets*
> *Free but contributions are requested |* [redacted] *|* [redacted] *or*
> [redacted]
> *Subway: All trains to Union Square, 6 to Astor Place, F to Second Avenue*

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165. Jerome Rothenberg
launches & readings
Mon 16 Mar 2009

To anyone in the vicinity of New York and Boston who might be interested:

Diane Rothenberg and I will be traveling again - between March 19 and April 11 - staying with Ellen Zweig on Hudson Street in Tribeca. The best way to reach us will be at this email address ([redacted]) or on our cell phone: [redacted].

In line with publication of Poems for the Millennium, volume 3, and the new book of essays, Poetics & Polemics, I'll be engaged in the following launches and readings:

March 29, 8:00 p.m. at the Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker), a launch and reading with Jeffrey Robinson, Charles Bernstein, Bob Holman, Pierre Joris, Cecilia Vicuña, and Anne Waldman.

March 30, 7:00 p.m., a reading at Harvard University, Barker Center, Thompson Room, with Jeffrey Robinson, Gerrit Lansing, and Keith Waldrop, and a panel discussion with scholars Virginia Jackson and Sonia Hofkosh (Tufts University) joining the readers.

April 2, 7:30 p.m., a launch and reading at St Mark's Bookshop,with Jeffrey Robinson, Bruce Andrews, Lee Ann Brown, Bob Perelman, and Mark Weiss. The reading itself will be at the Solas Bar, right around the corner from St Mark's Bookshop, at 232 9th Street, between 3rd and 2nd avenues.

April 3, 2:00 p.m., a reading and panel discussion at CUNY Graduate Center, 365 Fifth Avenue, between 34th and 35th Streets, Room 9207, with Jeffrey Robinson, Mary Ann Caws, Maureen McLane, and Richard Sieburth.

I'll also be reading new poems and translations at the Zinc Bar, 82 West 3rd Street, on Sunday, April 5, at 6:30 p.m., with poet and anthropologist Renato Rosaldo.

A Final Note. For those of you for whom it might be of interest, there remains a real need for reviews of both of these books, particularly for a discussion of the premeditated contemporaneity of Poems for the Millennium, volume 3, something too often missed if the book isn't actually seen or read. I am open also to future readings like those listed above and the previous ones on the west coast: San Francisco, Los Angeles, San Diego.

Greetings from Diane and me,

JERRY

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
Blog at poemsandpoetics.blogspot.com

"Language is Delphi."
--Novalis

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166. Adam Fieled

PFS Post: Naomi Buck Palagi and Emily Pettit

Mon 16 Mar 2009

Check out some stunning stuff from two new faces: Naomi Buck Palagi and Emily Pettit. This is on PFS Post:

http://www.artrecess.blogspot.com

New Blazevox book, "Chimes":
http://www.blazevox.org/bk-af.htm

Poems from "Chimes":
http://www.scottishpoetryreview.com/poems/fieled.htm

Peace Out!!
Ad

↑ Index

167. Jesse Seldess

Antennae 10 now available

Mon 16 Mar 2009

Hi poetics list,

I'm excited to say that the new issue of Antennae, though it took longer than usual, is out. Apologies for cross-posting.

ANTENNAE 10
March 2009
$8

Poems by
Frances Richard / Uljana Wolf - tr. Nathaniel Otting
Janice Lee / Eric Lindley
Christian Hawkey with Georg Trakl / Boyer Rickel

Music scores by
Joseph Kudirka

Performance texts by
Corina Copp

Ordering options:

- Online payment through Antennae website:
http://www.antennae-journal.com/antennae10.html

- Check to
Jesse Seldess
1321 Woodland Lane
Riverwoods, IL 60015

Copies of Antennae 9 are still available as well, and can be ordered same as above:

ANTENNAE 9
October 2007
$8

Poems/Writings by
Tenney Nathanson / Carla Harryman
Patrick Durgin & Jen Hofer / David Pavelich
John Tipton / Barrett Watten
Donna Stonecipher

Music/Performance Scores by
Travis Just / Carol Genetti

Also note that free pdf versions of issues 1 - 7 can be downloaded from the issues pages of the website: www.antennae-journal.com

Thanks and best,
Jesse

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168. **Tony Trigilio**

Call for Poems: Court Green 7

Mon 16 Mar 2009

COURT GREEN 7
Call for Submissions
(Dossier: The 1970s)

Each issue of COURT GREEN features a dossier on a special topic or theme. For our seventh issue, we will feature a dossier on The 1970s.

We would like to see poems on all that decade entailed, as well as the legacy thereof. We are as interested in poems that invoke the icons of and engage with the stereotypes of the 1970s as we are in poems that explore more tangential or atypical aspects of the decade. Poems of all styles and modes -- historical, personal, political, confessional, formal, experimental, regional, global, nostalgic, critical, hybrid, and especially those styles and modes the editors have not yet foreseen -- are welcome. We are not looking for critical/academic works at this time.

Submissions for dossier and regular sections of the magazine are welcome.

If you would like to submit poems for either or both sections, our submission period is March 1-June 30 of each year.

We do not accept more than one submission per poet during our submission/reading period. Please note that we do not accept more than five pages of poetry.

Email submissions are not accepted. Please supply a SASE for notification only. Submissions will not be returned. Poems submitted outside our reading period will be returned unread.

We will respond by August 31.

Submit to:

Editors
COURT GREEN
English Department
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605

Please note: poems sent through submissions services are discouraged and may be returned unread. We strongly encourage anyone interested in submitting to COURT GREEN to read a recent issue of the magazine before

submitting. For information about ordering copies of Court Green, please see our contact page:

http://english.colum.edu/courtgreen/contact.html

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169. Pierre Joris
Recent NOMADICS blog posts
Mon 16 Mar 2009

—>Switch to Wordpress has been effected<—

You can read the latest NOMADICS posts here: http://pierrejoris.com/blog

Agorapoetics @ Stony Brook U
Blanchot's Désoeuvrement in NY Subway
Translating from Arabic
A victory for architecture
Emergency Climate Change Summit in Copenhagen
Nezami
Rodrigo Toscano @ Albany U
The Bard in Oil
Tullio Pinelli, Screenwriter, Ciao!
For the Pleasure of it…

Reminder: Please change your bookmarks to the new address, http://pierrejoris.com/blog , bookmark that address and I hope that those who have my blog address in their blogroll will be kind enough to change it to the new address.

I will leave the blogger.com site up for the time being with the last post showing to give my readers time to switch.

Thanks for helping make this switch easier.

Pierre

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

Pierre Joris
244 Elm Street
Albany NY 12202
h: [redacted]
c: [redacted]
o: 518 442 40 71

Paris: 09.52.80.14.18
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com/
Nomadics blog: http://pierrejoris.com/blog/

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170. Tom Orange
Logan
Mon 16 Mar 2009

---

george et al.,

not sure whom you were thinking of in denmark.

there is a 5-minute video interview with logan at
<http://www.sermonaudio.com/sermoninfo.asp?SID=10180811720>

also do you mean noah howard? he's still alive, recording and touring
<http://www.noahhoward.com/>

allbests,
tom orange

Subject: Re: Logan
From: George Bowering <[log in to unmask]>
Date:Sun, 15 Mar 2009 00:33:27 -0700

On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:

> saw this late he played 2 weeks ago
> been homeless 40 years
> 1st time playing in 40 years
> when did he live in europe??
>
>
This has been driving me nuts. Why did I think that Giuseppe Logan
lived in Denmark?
Who did I have him mixed up with?
I mean what ESPecially?

Oh, around 1966-1976 ESP Disk ran my imagination.
It was so sweetly exciting and mysterious, all that time.
Whatever, I want to know, happened to Noah Webster?

But my two little dogs, who were brought up on Coltrane and Milford Graves,
would run out of the room when I put a Giuseppe Logan record on.

And I still have them! Vinyl!

gb

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171. Michael Kelleher
Literary Buffalo Newsletter 03.16.09-03.22.09
Mon 16 Mar 2009

LITERARY BUFFALO
03.16.09-03.22.09

BUFFALO SMALL PRESS BOOK FAIR!!!

The Third Annual Buffalo Small Press Poetry Fair returns this weekend!

Saturday, March 20, 12-6 p.m.

Visit http://buffalosmallpress.org/ for a full schedule.

AND

BUFFALO SMALL PRESS POETRY FEST MARATHON READING!!!!

An all night reading featuring the publishers and authors from the following poetry presses:

Slack Buddha Press (Oxford, OH)
Bookthug (Toronto, ON)
Lil' Norton (Detroit, Buffalo)
House Press (Buffalo, NYC, Chicago)
Blazevox (Buffalo)
Flim Forum Press (Albany, Hartford)
Little Scratch Pad (Buffalo)
Punch Press (Buffalo)

feature reading by Anselm Berrigan at 9:30 PM

Open reading slots at night's end

Friday, March 20, 7 PM to whenever it ends.
Sugar City, 19 Wadsworth, Allentown

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

03.17.09

Talking Leaves Books, Hallwalls Contemporary Arts Center
On the Front Line: State Secrets and Journalist Shield Laws/What's Next: a Panel Discussion with Attorneys and Journalists in conjunction with the Media Law Resource Center
Tuesday, March 17, 7:00 PM
Hallwalls Cinema | Babeville | 341 Delaware Ave. @ Tupper

03.18.09

Poetics Plus at UB
Roberto Tejada
Poetry Reading
Wednesday, March 18 8 PM
Karpeles Manuscript Museum, 453 Porter Ave.

03.19.09

Talking Leaves...Books/Hallwalls
William Graebner
Talk/Signing: Patty's Got A Gun
Thursday, March 19, 7 PM
Hallwalls Cinema, 341 Delaware (@ Tupper)

Congratulations The Winners Of The First Annual Just Buffalo Members Poetry Contest!

Jury Prize Winner, chosen by R.D. Pohl:

Mark Pietrzykowski, For His Poem, The Mite

Audience Prize Co-Winners, chosen at the event:

Florine Melnyk, for her poem: John Ashbery and paint drippings at the Albright Knox

Carl Schneider, for his poem, Continuo

Look for the winning poems in Artvoice in the coming weeks.BABEL

ISABEL ALLENDE READING ON APRIL 17 MOVED TO KLEINHANS MUSIC HALL!

INDIVIDUAL TICKETS ARE ON SALE NOW!

$100 PATRON LEVEL (Includes reserved seating area tickets plus admission to pre-event reception with Isabel Allende at Henry's restaurant in Kleinhans) $30 GENERAL ADMISSION (Includes general admission seating to event)

Visit www.justbuffalo.org or call [redacted] to order yours now.

SPECIAL RATES (PHONE ORDERS ONLY)

$25 GROUP RATE (per ticket for orders of three or more; must order at the same time)

$20 CURRENT SUBSCRIBER RATE (current subscribers can purchase as many tickets as they like for this special rate)

$10 CLASSROOM RATE (teachers can purchase groups of ten or more tickets for students for this low student rate)

CALL [redacted] TO ORDER

IN-PERSON ONLY RATE (can be purchased at Just Buffalo or at the event only)

$10 STUDENT INDIVIDUAL RATE (for students with current, valid student I.D.)

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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172. George Bowering

Re: Logan

Mon 16 Mar 2009

Of course I meant Hoah Howard.
I said Noah Webster?
Now I am really getting old!~

gb

On Mar 16, 2009, at 7:19 AM, Tom Orange wrote:

> *george et al.,*
>
> *not sure whom you were thinking of in denmark.*
>
> *there is a 5-minute video interview with logan at*
> *<http://www.sermonaudio.com/sermoninfo.asp?SID=10180811720>*
>
> *also do you mean noah howard? he's still alive, recording and touring*
> *<http://www.noahhhoward.com/>*
>
> *allbests,*
> *tom orange*
>
> *----------*
> *Subject: Re: Logan*
> *From: George Bowering <[log in to unmask]>*
> *Date:Sun, 15 Mar 2009 00:33:27 -0700*
>
> *On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:*
>
> *saw this late he played 2 weeks ago*
> *been homeless 40 years*
> *1st time playing in 40 years*
> *when did he live in europe??*
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> *This has been driving me nuts. Why did I think that Giuseppe Logan*
> *lived in Denmark?*
> *Who did I have him mixed up with?*
> *I mean what ESPecially?*
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> *Oh, around 1966-1976 ESP Disk ran my imagination.*
> *It was so sweetly exciting and mysterious, all that time.*
> *Whatever, I want to know, happened to Noah Webster?*
>
> *But my two little dogs, who were brought up on Coltrane and Milford*
> *Graves,*
> *would run out of the room when I put a Giuseppe Logan record on.*
>
> *And I still have them! Vinyl!*
>
> *gb*
>
> *welcome.html*

George Henry Bowering
Once saw Alexis Smith plain.

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173. Catherine Daly
LA: LMU Conference
Mon 16 Mar 2009

LITERARY CONFERENCE AT LMU FOCUSES ON "WRITING LOS ANGELES"

What: LAy of the LAnd: Writing Los Angeles
When: March 25, 2009 1:30-8:00 PM
Where: Loyola Marymount University

How do contemporary L.A. writers render the city they call home? What new directions are there in L.A. writing—is there a "school" of L.A. writing? What role should L.A. writers play during these crisis times in our city and country? Can L.A. authors give the city back the sense of history and identity that "development" so often erases?

Two of LMU's writer-professors, Gail Wronsky (director, Creative Writing) and Rubén Martínez (Fletcher Jones Chair in Literature & Writing) have curated a day-long conference dedicated specifically to writers in Los Angeles and writing on Los Angeles—not as a one-off occasion, but as an annual celebration of the literary arts in the City of Angels.

The conference will gather about a dozen writers, both established and upcoming who both live here and represent the city in their work. The presenters will range across the genres—poetry, fiction, non-fiction and criticism. There will be panels, readings and opportunities to break bread, time for the LMU community to rub elbows with the best of the city's literary talent.

Among the distinguished company will be the grande dame of L.A. lit, Carolyn See (There Will Never Be Another You), poet and 2008 Whiting Award recipient Douglas Kearney, Los Angeles Times Book Review editor David Ulin, performance poet and MTA diva Marisela Norte (Peeping Tom Tom Girl), historical fiction/noir-with-a-twist novelist Nina Revoyr (The Age of Dreaming), Terry "the Insurgent Muse" Wolverton, a veteran of the poetry scene (Embers), the politicized cyber-punk phenom of East L.A., Sesshu Foster (Atomik Aztex)Los Angeles Poetry Festival organizer and "unofficial Poet Laureate of Los Angeles" Suzanne Lummis, former Los Angeles Times staffer and elegant prose stylist Lynell George, "Witness L.A." social justice blogger and author Celeste Fremon, novelist and UCLA professor David Wong Louie, Eastside performance writer Raquel Gutierrez.

LAy of the LAnd is sponsored by Creative Writing and Syntext, Fletcher Jones Chair in Literature & Writing, Graduate Program in English, Marymount Institute, Denise Scott Fund and the Bellarmine College of Liberal Arts.

The event is free and open to the public.

PROGRAM

12:00 Opening Reception/Lunch (Marymount Institute)

1:30 Panel I: “Visibility” (McIntosh Center)
Moderator: Alicia Partnoy, poet and LMU professor
Panelists: David Wong Louie (fiction)
Celeste Fremon (non-fiction, blogging)
Lynell George (non-fiction)
Terry Wolverton (poetry)

3:00 Break/Tea (English Department Village)

4:00 Panel II: “Invisibility” (McIntosh Center)
Moderator: Chuck Rosenthal, novelist and LMU professor
Panelists: Sesshu Foster (fiction, poetry)
Raquel Gutierrez (performance, theater)
Nina Revoyr (fiction)
Suzanne Lummis (poetry)

5:30 Wine & Cheese Reception (Ahmanson Foyer)

6:00 Featured Reading & Discussion (Ahmanson)
Moderator: David Ulin, editor, Los Angeles Times Book Review
Readers: Douglas Kearney (poetry)
Marisela Norte (poetry)
Carolyn See (fiction)

--
All best,
Catherine Daly
[redacted]

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174. Larissa Shmailo
contact query
Mon 16 Mar 2009

Hello:

For an article on the current state of experimental poetry, I would like contact information [preferably e-mail] for Claudia Rankin; Anne Carson; Jeffrey McDaniels; Sharon Mesmer; Lucie Brock-Broido.

Thanks for your help.

Best regards,

Larissa Shmailo
When the going gets tough, the tough turn pro.
-Hunter Thompson
Listen to Exorcism on iTunes or at:_http://cdbaby.com/cd/shmailo2 _
(http://cdbaby.com/cd/shmailo2)
http://www.myspace.com/larissashmailoexorcism
(http://www.myspace.com/larissashmailoexorcism)
**********Feeling the pinch at the grocery store? Make meals for Under $10. (http://food.aol.com/frugal-feasts?ncid=emlcntusfood00000002)

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175. steve d. dalachinsky
last minute gig we need bodies at this one
Mon 16 Mar 2009

---

the percussive word

steve dalachinsky & jim pugliese

w/ special guests george wallace &
nicole peyrafitte

10 P.M.
@ the stone e. 2nd st @ ave c
(f to 2nd ave. or 21 bus to ave c)

for info: [redacted]

sliding scale 5-10 $$$

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176. Michael T Cross
Atticus/Finch presents: David Larsen's Names of the Lion
Mon 16 Mar 2009

Dear Friends:

We at Atticus/Finch are extremely proud to announce the release of David Larsen's Names of the Lion, a translation of the lexiconographic work of Arabic linguist al-Husayn ibn Ahmad ibn Khalawayh. However, the word "translation" does little justice to Larsen's incredible labor on this book. Culled from an interest in visual art, poetry, and scholarship, the book acts as a rhizome of Larsen's incredible wit, humor, lyricism, and erudition. Those in and around the Bay Area will certainly appreciate the necessity and immediacy of Larsen's myriad activities. Others (perhaps readers of his indelible book of poetry The Thorn (Faux Books)) will certainly want to investigate the full spectrum of his

poetic activity. Featuring a lengthy introduction, footnotes, and a letterpress cover transferred from Larsen's original linocut, this book promises to stand as one of the truly unique objects of the year.

Needless to say, these will sell fast, so buy now or cry later! Visit our website (www.atticusfinch.org) to take a look at the cover (and a sample page), and to pay using our pay pal link. You may also pay by check if it is more convenient by sending ten dollars to the following address: Michael Cross / 3004 East Yesler Way Apt. B / Seattle WA 98122.

And if you live near NYC, please join us on Tuesday, March 31st at 6:00 pm for the east coast book launch at ACA Galleries (529 W. 20th St., 5th Floor) as part of Boog City's Renegade Press series, featuring readings by Larsen, Judith Goldman, Thom Donovan, Kyle Schlesinger, and music and poetry by Julian Brolaski.

All love,
Michael

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177. amy king
Announcing With + Stand 3: the red issue
Mon 16 Mar 2009

Announcing With + Stand 3: the red issue

From: "With + Stand" <[redacted]>

Date: Mon, 16 Mar 2009 09:34:25 -0700

With + Stand had a fabulous showing at the Canessa Gallery<http://canessagalleryreadingseries.blogspot.com/2009/03/march-14with-stand-reading.html>on Saturday night. The red issue left the evening in droves. Now to mailboxes-- holler if you want your address included in the great shippingout of copies.

We're thrilled with this third iteration:

Spex:

26 poets

36 pages

Spraypaint

Ducttape

Staples

With:

Aaron Begg

Amy King

Anna Vitale

Andrew Zawacki

Ariel Goldberg

Brian Ang

Brooklyn Copeland

Dana Ward

David Buuck

Donato Mancini

Erica Lewis

Franklin Bruno

Jen Hofer

Joshua Ware

Kristin Palm

Kyle Schlesinger

Megan Kaminski

Michael Scharf

Nicholas Karavatos

Piotr Gwiazda

Rodrigo Toscano

Rupert Loydell

Sandra Simonds

Tim Kreiner

and featuring Joshua Clover and Jasper Bernes as

The Office for Experimental Communism

bios available and pic coming soon at:

http://withplusstand.blogspot.com

Amy's Alias

http://amyking.org/

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178. Evan Munday
Reminder: Lisa Robertson & Sina Queyras in NYC - March 20
Tue 17 Mar 2009

Hello everyone,

Just a quick reminder of a great reading happening in New York this Friday:

LISA ROBERTSON and SINA QUEYRAS - MARCH 20

On Friday, March 20th, the City University of New York's Graduate Center presents two acclaimed Canadian poets who have both done remarkable things with the lyric essay form. Coach House Books, one of Canada's most noted avant-garde presses, has recently published the new collections Lisa Robertson's Magenta Soul Whip by Lisa Robertson and Expressway by Sina Queyras. Robertson and Queyras will read from these brand-new works and participate in a discussion.

Lisa Robertson -- Governor General's Award nominee, author of The Weather and The Men and frequent cross-genre collaborator -- visits from San Francisco to launch Lisa Robertson's Magenta Soul Whip, a new book of previously uncollected poems essays, drafts, reports, treatises and laments. Toronto's Eye Weekly calls it an 'exuberant, saucy approach to the materiality of language and vice versa.'

Sina Queyras -- Lambda Literary Award winner, former co-curator of the Belladonna series and noted literary blogger (lemonhound.blogspot.com) -- visits from Montreal to launch Expressway, her new collection that uses the modes of the Romantic poets to explore the world of modern transportation and mobility. Check out the trailer for Expressway at http://www.youtube.com/watch?v=Ui9Qw_RtWRk

Lisa Robertson and Sina Queyras in New York City
launching Lisa Robertson's Magenta Soul Whip and Expressway
Friday, March 20
CUNY Graduate Center, 365 Fifth Avenue, New York
Room 9204
6:00 p.m.

Books on sale by Mobile Libris.

For media requests, review copies or further information, please contact Evan Munday at [redacted] or [redacted].

Best,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]
[redacted]

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179. Thomas savage
Re: last minute gig we need bodies at this one
Tue 17 Mar 2009

Hi Steve. Your email about this event neglects to mention what the date of the event is. Regards, Tom Savage

--- On Mon, 3/16/09, steve d. dalachinsky <[redacted]> wrote:

From: steve d. dalachinsky <[redacted]>
Subject: last minute gig we need bodies at this one
To: [redacted]
Date: Monday, March 16, 2009, 4:43 PM

the percussive word

steve dalachinsky & jim pugliese

w/ special guests george wallace &
nicole peyrafitte

10 P.M.
@ the stone e. 2nd st @ ave c
(f to 2nd ave. or 21 bus to ave c)

for info: [redacted]

sliding scale 5-10 $$$

↑ Index

180. Alexander Dickow

Another poetry reading in Paris

Tue 17 Mar 2009

Lecture de poÃ©sie Ã la BibliothÃ¨que AmÃ©ricaine de Paris: Poetry Reading at the American Library in Paris

Upstairs at Duroc, March 20th: Poetry Reading with Alexander Dickow, Rufo Quintavalle, Alistair Noon and George Vance. Come join us! The reading will be bilingual, with poems in French and English. Details below.

***

Upstairs at Duroc, March 20th: Lecture de poÃ©sie avec Alexander Dickow, Rufo Quintavalle, Alistair Noon et George Vance. Venez nombreux! La lecture sera bilingue, avec des poÃ¨mes en anglais et en franÃ§ais. DÃ©tails ci-dessous.

Upstairs at Duroc Reading

Date: Friday, March 20
Time: 7:30 â€“ 9:00 p.m.
Fee: Free
Place: The American Library in Paris,
10 rue du GÃ©nÃ©ral Camou,
75007 Paris, France

Metro: Ecole Militaire or Alma-Marceau

Literary magazine Upstairs at Duroc Celebrates Printemps des Poetes with a reading reflecting some of the many facets of English-language poetry being written in Europe today.

Rufo Quintavalle was born in London in 1978, studied English at Oxford and the University of Iowa, and now lives in Paris. His poems have appeared in Barrow Street, The Wolf, The London Magazine, Upstairs at Duroc, MiPOesias and elimae. A chapbook, Make nothing happen, has recently come out from Oystercatcher Press.

Alistair Noonâ€™s first chapbook At the Emptying of Dustbins was recently published by Oystercatcher Press, and his translation of Pushkinâ€™s Bronze Horseman has just appeared online at Horizon Review. His essay Translocal Underground: Anglophone Poetry and Globalization appeared in issue 3 of Bordercrossing Berlin and suggests some new terminology for English-language poetry written outside of Anglophone countries. He lives in Berlin.

Ohio-born poet George Vance was most recently involved in experiments with word/image fusion, tags & street art. His hybrid language & image video

installation, â€œHeightsâ€, was exhibited in Brussels in 2006, & he recently designed a â€˜totemâ€™ scupture with a Kanak artist. Author of Bent Time, a chapbook, his poems have appeared in Paris in Pharos and Upstairs at Duroc. Vance has lived in Liberia, Austria, Germany, France and the French Overseas â€˜Countryâ€™ of New Caledonia/Kanaky

The American poet and translator Alexander Dickow was born in 1979. He completed a DEA in French literature in Nantes in 2003-2004, and continued his graduate studies at Rutgers University in New Jersey. He is now based in Chatillon near Paris, and pursuing his dissertation research on 20th-Century French poetry. In addition to poems and articles published in French and American journals, he is the author of Caramboles, a biligual collection of poems in French and English published by Argol Editions in 2008.

***

Upstairs at Duroc fÃªte le Printemps des PoÃ¨tes

le 20 mars 2009
Ã 19h30

Ã lâ€™American Library In Paris
10 rue du GÃ©nÃ©ral Camou
75007 Paris
FRANCE

Upstairs at Duroc, publication parisienne sur lâ€™art et la littÃ©rature anglophones, fÃªte le Priintemps des PoÃ¨tes et propose des lectures reflÃ©tant les diverses facettes de la poÃ©sie de langue anglaise Ã©crite en Europe aujourdâ€™hui.

Interventions de Rufo Quintavalle, Alistair Noon, George Vance and Alexander Dickow. Pour voir les biographies des poÃ¨tes, consulter www.americanlibraryinparis.org, ou http://www.wice-paris.org/courses/creative/upstairs-duroc.html

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181. amy king
"The Inspired Word" reading series in Forest Hills, Queens, New York City [on behalf of Mike Geffner]
Tue 17 Mar 2009

Writers Helping Writers and Tierra Sana Restaurant present "The Inspired Word" reading series in Forest Hills, Queens, New York City.

Events are the FIRST and LAST Monday of EVERY month between 7-9 pm (though you're welcome to stay until the place closes!)

Free wine tasting! Free appetizers! Awesome ambience and food! And a great collection of writers and their work!

Location: Tierra Sana Restaurant

100-17 Queens Blvd & 67th Road

Forest Hills, Queens

New York City

By subway, take the local R or V to 67th Avenue stop (and it's right there between 67th Road and 67th Avenue along Queens Boulevard).

All you need to bring is your love for the written word.

Best,

Mike Geffner

Founder, Writers Helping Writers

_____

Amy's Alias

http://amyking.org/

↑ Index

182. Sharon Mesmer/David Borchart
At the Whitney: Flarf Versus Conceptual Writing
Tue 17 Mar 2009

AT THE WHITNEY: FLARF VERSUS CONCEPTUAL WRITING

On Friday, April 17 the Whitney Museum of American Art presents eight poets associated with two cutting-edge movements in contemporary poetry: the Flarf Collective and Conceptual Writing. The followers of both movements employ technology to create their works, often using strategies familiar to the visual arts: appropriation, falsification, insincerity, and plagiarism. Fusing the avant-garde impulses of the last century with the technologies of the present, these strategies propose an expanded field for twenty-first century poetry. This new writing is not bound exclusively between pages of a book; it continually morphs from printed page to webpage, from gallery space to science lab, from social spaces of poetry readings to social spaces of blogs. It is a poetics of flux, celebrating instability and uncertainty.

Featured poets are Christian Bök, Nada Gordon, Kenneth Goldsmith, Sharon Mesmer, K. Silem Mohammad, Kim Rosenfield, Gary Sullivan and Darren Wershler.

This event was conceived and organized by poet Kenneth Goldsmith on the occasion of the Jennny Holzer exhibition PROTECT PROTECT. Reading begins at 7, and is free with Museum Admission, which is pay- what-you-wish during Whitney After Hours on Fridays from 6-9 pm. Advance reservations are recommended. Tickets may be reserved at the Museum Admissions desk or online at http://www.whitney.org. Inquiries: [redacted] or [redacted]/

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183. Séamas Cain

new texts ...

Tue 17 Mar 2009

_____

Happy St. Patrick's Day, with two new poems :

LATENSIFICATION IN OUR TIME ...

http://seamascain.writernetwork.com/about.html

CUTS INTAGLIOS ...

http://seamascain.writernetwork.com/

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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184. steve d. dalachinsky

last minute reading updated with date

Tue 17 Mar 2009

---

the percussive word

steve dalachinsky & jim pugliese

w/ special guests george wallace &
nicole peyrafitte and okyung lee

10 P.M. Tuesday March 24th
@ the stone e. 2nd st @ ave c
(f to 2nd ave. or 21 bus to ave c)

for info: [redacted]

sliding scale $5- $10

On Tue, 17 Mar 2009 11:12:04 -0400 Evan Munday <[redacted]> writes:
> Hello everyone,
>
> Just a quick reminder of a great reading happening in New York this
>
> Friday:
>
> LISA ROBERTSON and SINA QUEYRAS - MARCH 20
>
> On Friday, March 20th, the City University of New York's Graduate
> Center presents two acclaimed Canadian poets who have both done
> remarkable things with the lyric essay form. Coach House Books, one
> of
> Canada's most noted avant-garde presses, has recently published the
>
> new collections Lisa Robertson's Magenta Soul Whip by Lisa Robertson
>
> and Expressway by Sina Queyras. Robertson and Queyras will read from
>
> these brand-new works and participate in a discussion.
>
>
> Lisa Robertson -- Governor General's Award nominee, author of The
> Weather and The Men and frequent cross-genre collaborator -- visits
>
> from San Francisco to launch Lisa Robertson's Magenta Soul Whip, a
> new
> book of previously uncollected poems essays, drafts, reports,
> treatises and laments. Toronto's Eye Weekly calls it an 'exuberant,
>
> saucy approach to the materiality of language and vice versa.'
>
> Sina Queyras -- Lambda Literary Award winner, former co-curator of
> the
> Belladonna series and noted literary blogger
> (lemonhound.blogspot.com)
> -- visits from Montreal to launch Expressway, her new collection
> that
> uses the modes of the Romantic poets to explore the world of modern
>

> transportation and mobility. Check out the trailer for Expressway at
> http://www.youtube.com/watch?v=Ui9Qw_RtWRk
>
>
> Lisa Robertson and Sina Queyras in New York City
> launching Lisa Robertson's Magenta Soul Whip and Expressway
> Friday, March 20
> CUNY Graduate Center, 365 Fifth Avenue, New York
> Room 9204
> 6:00 p.m.
>
> Books on sale by Mobile Libris.
>
> For media requests, review copies or further information, please
> contact Evan Munday at [redacted] or [redacted].
>
>
> Best,
>
> Evan
> ----------
> Evan Munday
> Publicist
> Coach House Books
> 401 Huron St. (rear) on bpNichol Lane
> Toronto ON, M5S 2G5
> [redacted]
> [redacted]
>
>
>

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185. Gloria Mindock

Announcement poetry chapbook

Tue 17 Mar 2009

Cervena Barva Press announces a new book

"The Book Of Colors And Painters"
by Korkut Onaran
2007 Chapbook Award Winner
Â

The Book of Colors and Painters contains a 15 page poem (titled The Book of Colors) and 6 shorter poems that complete each other. The Book of Colors attempts to create a community of colors, each having its own personality, along with the richness of relationships one can find in a community. By means of parentheses, footnotes, and parentheses in the footnotes, the poem tries to create multiple-voices and depth. The poem is organized like a one-act play with its opening, introduction, development, and closure. The sections - 15 in number - create a rhythm through which new themes are introduced and overlapped on the previous ones.

Korkut Onaran, originally from Turkey, lives in Boulder, Colorado. He practices architecture and urban design and teaches in University of Colorado as an assistant professor adjunct. He has received the second prize in 2006 Baltimore Review Poetry Competition. His poetry has been published in journals such as Penumbra, Rhino, Peralta, Colere, Writer's Journal, Water - Stone Review, Bayou, and White Pelican Review. Â

Order online at http://www.thelostbookshelf.com/cervenabooks.html Â

The Book Of Colors And Painters
Â $7.00
Â
Shipping
Â $3.00
Â
Total
Â $10.00
Â
Â Â
Send check or money order payable to:
Cervena Barva Press
P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: [redacted]
Â
Send me_____copies of "The Book Of Colors And Painters"Â
Total enclosed: $_____

Name_____

Street_____

City_____State_____Zip_____

email_____Phone_____

or order online at: www.thelostbookshelf.com

Thank you.

gloria Mindock

[redacted]

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186. Gloria Mindock

Cervena Barva Press Announces a new book

Tue 17 Mar 2009

Cervena Barva Press announces a new book
"The Curvature of Blue" by Lucille Lang Day

Â

ISBN: 978-0-692-00181-3
90 Pages
$15.00/$3.00 S&H

To order send check or money order to:
Cervena Barva Press
P.O. Box 440357
W. Somerville, MA 02144-3222
or order online at: www.thelostbookshelf.com

Description: The Curvature of Blue traverses an arc from the personal to the social and historical to the cosmic and philosophical. As a scientist and poet, Lucille Lang Day goes beyond celebration of the natural world to explore the intersections of science, nature, and human experience, and to meld scientific accuracy with intuition and emotional response. Whether writing about jellyfish, war, or her own experience, she draws attention to important questions and inspires us to think more deeply about what it means to be human and how our choices affect the planet Earth.

"In Lucille Lang Day's poems, stunning transformations of language cross the placenta barrier between the worlds of science and human emotion. She thinks and feels in color, enabling us to inhabit the complexity of the universe-as experienced at breakfast with a lover, in the wild with caribou, or in meditations on acts of historical horror-all made radiant by her lyric gifts and wisdom." -Teresa Cader

"Intelligence enjoying itself, awareness at play, attentiveness dancing through life's minefields: smiling at itself in its new black car ("Nor have I shunned onyx jewelry. That would be foolish"), Lucille Lang Day will at first glance make you smile and smile again. Then, with her scientist's mind, her woman's heart, her pain at injustice and evil, and her poet's eye and ear, she will carry you

"through the mountains and canyons of space-time" to a fuller humanity. The Curvature of Blue is a wonderful book and I feel lucky to have read it" -Alicia Ostriker

"Is the sky blue? Day's poems paint it a hundred different ways, full of geometry and change, structure and feeling, as plangent as a sunset, as secret as an electromagnetic field. Divine love holds the physical parts together, even as human love and its marvelous stories are the substance of our lives. Here are witty, intelligent, affectionate poems making grand, skeptical comparisons and painting us and our shadows in brilliant colors--perfect poems for our time." -F.D.Reeve

Describing the Monarchs

"Too bad that 'bloom' is overused," you say
As we stand beneath a eucalyptus tree,
Your arm around me, head bent back to see
The monarchs celebrating New Year's Day.
"And 'burn' is wrong, and 'rust' suggests decay,
But I like 'bless'" A thousand blessings cling,
Each with white spots on black-and-orange wings,
To branches unaccustomed to such beauty

But burn they do: each tiny, beating flame
Lights up the tree, a bloom that's made of fire,
Flickering in winter to proclaim
A leaf gives solace, milkweed sates desire.
They smolder, cool as rust, in spangled air,
Then fly like sparks, illuminating the year.

Order online at http://www.thelostbookshelf.com/index.html

The Curvature of Blue

$15.00

Shipping

$3.00

Total

$18.00

Â

Send check or money order payable to:
Cervena Barva Press
P.O. Box 440357,

W. Somerville, MA 02144-3222
e-mail: [redacted]

Send me_____copies of " The Curvature of Blue " Â Total enclosed:Â $_____

Name_____

Street_____

City_____State_____Zip_____

e-mail_____Phone_____

Thank you.

Gloria Mindock, Editor

[redacted]

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187. richard owens
Re: Logan
Tue 17 Mar 2009

Thomas Meyer's Kintsugi available now through Punch Press.

"Sit so you don't hurt the grass," says Meyer. "An impossible grace." Robert Kelly remarks in his foreword, "Tom calls the forty-eight threnodic pulses of his observation of Jonathan's dying, his own surviving, by a curious Japanese word, kintsugi, which he describes as the 'practice of repairing ceramics with gold-laced lacquer to illuminate the breakage.' So the very rupture is what is highlighted: the error becomes the meaning of the text."

Three-color letterpress on Fabriano wraps. Hand-stitched. Celadon letterpress images appearing on the cover and within the book are based on resin images generously produced for this project by Erica Van Horn in August, 2008 at Coracle Press, Tipperary, Ireland.

US orders: $10 per copy

Outside the US: $15 per copy

http://damnthecaesars.org/punchpress.html

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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188. Stephen Vincent
Blog and Gallery Showing Announcement
Tue 17 Mar 2009

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http://stephenvincent.net/blog/
Hello -
(Recent blog entries - scroll down on the site to what meets your pleasure)
OBAMA DAY 55 Bluegrass jam at Amnesia, the night club
OBAMA DAY 54 A Visit with My 93 year old mom & more on William Kentridge with an evocation of Giacometti's one post-war man, walking
OBAMA DAY 53 - William Kentridge, a performance at San Francisco's Museum of Modern Art, then Dennis and Barbara Tedlock, Mayan healing practices and translation at the Meridian Gallery
OBAMA DAY 53 - Stacy Szymaszek & Craig Santos Perez read at Small Press Traffic
OBAMA DAY 52 - May Castleberry, Artist Book Publisher and Curator, Museum of Modern Art, Lectures at the Palace of the American Legion, San Francisco Museum of Fine Arts
OBAMA DAY 51 - Fort Funston, Pacific Ocean, a Meditation
OBAMA DAY 50 – David Abel & Chris Daniels Read at Books & Bookshelves
OBAMA DAY 49 - Thinking of Emily Dickinson, Civil War, etc.
OBAMA DAY 48 - The "Spire" by Andy Goldsworthy at the San Francisco Presidio.
OBAMA DAY 47 – Susan Ung performing Mother and Child, (Viola & Voice), Other Minds Music Festival at the Jewish Community Center, San Francisco.
OBAMA DAY 46 - The President labors hard to be clear.
OBAMA DAY 45 - The pluralities of the Nation are within us.
OBAMA DAY 44 - Beckett, Godot, the Nation & The Tree.
OBAMA DAY 43 - The Lake that precedes the lake we know…

Gallery Announcement! As some know, these entries are from an extended work: The First 100 Days of President Obama (hatpic drawings & commentary). The sites and sound sources vary from poetry readings, museum lectures, musical performances, environmental urban street, rural and domestic locations. The ink drawings are each done on 7 x 10" pieces of archival paper. On April 29th, the 100th Day, the works will be displayed for one day only at Steven Wolfe Fine Arts, 49 Geary Street, San Francisco. In total, the 583 square foot piece will be mounted on one wall. The Gallery will publish - overnight - an almost completed POD book of the drawings and associated texts. On the day of the show, I will create haptics and text for 25 copies on the book's final two

empty pages in the Gallery. A further book edition will be printed that will include the final drawings.

Thanks for looking in.

By the way, if you are in San Francisco on Sunday afternoon, March 22, I will be reading at Cannessa Park with fellow poets, Tiff Dressen and erica lewis
708 Montgomery Street
San Francisco
$3 - 5 and the usual great refreshments

Stephen Vincent
http://stephenvincent.net/blog/

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189. **steve d. dalachinsky**
Re: Logan
Tue 17 Mar 2009

---

john tchicai is from denmark lived there now in france
noah howard ??? you mean?? he lives in brelgium most of the time
 i got em on vinyl too had him sign them
he plays again in 2 weeks opposite perry robinson anfd burton greene

On Sun, 15 Mar 2009 00:33:27 -0700 George Bowering <[redacted]>
writes:
> On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:
>
> > saw this late he played 2 weeks ago
> > been homeless 40 years
> > 1st time playing in 40 years
> > when did he live in europe??
> >
> >
> This has been driving me nuts. Why did I think that Giuseppe Logan
>
> lived in Denmark?
> Who did I have him mixed up with?
> I mean what ESPecially?
>
> Oh, around 1966-1976 ESP Disk ran my imagination.
> It was so sweetly exciting and mysterious, all that time.
> Whatever, I want to know, happened to Noah Webster?
>
> But my two little dogs, who were brought up on Coltrane and Milford

>
> Graves,
> would run out of the room when I put a Giuseppe Logan record on.
>
> And I still have them! Vinyl!
>
> gb
>
>
>

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190. Charles Alexander

ALEXANDER & NATHANSON reading in Phoenix

Tue 17 Mar 2009

Come join us! at the

PHOENIX POETRY SERIES

Tenney Nathanson and Charles Alexander
will be reading poetry this
Thursday, March 19, at 7pm
Mama Java's Coffeehouse,
3619 E. Indian School Rd.
Phoenix, Arizona

charles alexander
chax press
411 N 7th ave, suite 103
tucson az 85705
[redacted]

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191. Janet Holmes

Janet Holmes & Kathleen Jesme March 24 in Minneapolis

Tue 17 Mar 2009

JANET HOLMES AND KATHLEEN JESME

TUESDAY, MARCH 24
7:30 pm

MAGERS & QUINN
3038 Hennepin Avenue S.
Minneapolis, MN

Jesme reads from "The Plum-Stone Game," her SPD bestselling book. "She is refreshingly unafraid of the sensual power of poetry, its difficulties, and its ability to comprehend the larger sphere of being."—D.A. Powell

Holmes reads from "The ms of my kin" from Shearsman Books, a book that takes Emily Dickinson's poems from the start of the Civil War and makes of them poems about the start of the Iraq War. "In the tradition of Tom Phillips' *A Humument* and Ronald Johnson's *RADI OS, *Janet Holmes mines or excises Emily Dickinson's Civil War period poems to engender a vision of the current wars in the Middle East that is both a ticker-tape of the spirit and a Spoon River Anthology of the soul; that war is war and its words already written." —Tom Raworth

--
Janet Holmes
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
The Plum-Stone Game by Kathleen Jesme
The Whole Marie by Barbara Maloutas
(2008 Sawtooth winner, chosen by C.D. Wright)
http://ahsahtapress.boisestate.edu

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192. peter ganick
blog reminder
Wed 18 Mar 2009

---

http://pganickz.livejournal.com

send submissions to <[redacted]>

↑ Index

193. amy king
Help the Huffington Post share poetry ...
Wed 18 Mar 2009

The Huffington Post is looking for "Hard Times" / uplifting poetry:
http://www.huffingtonpost.com/verena-von-pfetten/huffpost-readers-hit-it-h_b_175948.html

Very few decent offerings so far -- has poetry fallen so low?

Amy

_____

Amy's Alias

http://amyking.org/

↑ Index

194. **mIEKAL aND**
Re: Help the Huffington Post share poetry ...
Wed 18 Mar 2009

If you want a new perspective on poetic "accomplishment" follow #poets #poems #poetry on twitter... You'll gain a whole new appreciation for what the folks on this list are generating.

~mIEKAL

On Wed, Mar 18, 2009 at 8:34 AM, amy king <[redacted]> wrote:
> The Huffington Post is looking for "Hard Times" / uplifting poetry:
> http://www.huffingtonpost.com/verena-von-pfetten/huffpost-readers-hit-it-h_b_175948.html
>
> Very few decent offerings so far -- has poetry fallen so low?
>
> Amy

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195. **Doug Holder**
Somerville: A City of Writers. The Paris of New England.
Wed 18 Mar 2009

Somerville: A City of Writers. The Paris of New England.

By Doug Holder
Off The Shelf

I just read in the New Yorker that the late novelist David Foster Wallace lived in Somerville for a while in the 80's and even had a "residency" at my work place (for the last 26 years) - McLean Hospital. I am also reminded that Jonathan Franzen lived here and used to buy chicken wings at Market Basket - he was on a low budget. This is just the tip of the iceberg of course.

Somerville, Massachusetts, a city on the outskirts of Boston and Cambridge, has often been called the "Paris of New England." Maybe at one time, when the

city was a down-at-the heels old industrial town, it was said with tongue in cheek - but no more. The UTNE READER opined that Davis Square is the hippest Square in the country, and a study in the tony literary magazine GRANTA reported that Somerville has more writers per-capita than Manhattan. In this charged literary milieu, I am able to entertain my passion for interviewing, more specifically: interviewing Poets and Writers. I happen to be very lucky to be the Arts Editor for The Somerville News, and to have my own column "Off the Shelf." This gives me a sort of license to tap the rich lode of writers and artists who live in my burg. I have interviewed people in my favorite café Sherman in the Union Square section of the city, in my study on School St, on my Somerville Community Access TV show " Poet to Poet: Writer to Writer," in the offices of The Somerville News, and at my regular writers' group the "Bagel Bards," to name a few spots. I decided to compile the many interviews I have conducted in a collection "From the Paris of New England: Interviews with Poets and Writers." (Ibbetson Street). Here is a review of the book by Hugh Fox, who was a founding editor of the Pushcart Prize:

From the Paris of New England:

Interviews with Poets and Writers.

By Doug Holder

2009; 133pp; Ibbetson Street Press,

25 School Street, Somerville, MA 02143.

http://ibbetsonpress.com

http://lulu.com/ibbetsonpress

It's really true, Somerville, Massachusetts, right next to Cambridge, is a kind of New England Paris, all kinds of little eateries and galleries and everything-else-ries, like an Asian market, a Peruvian cafe, you name it. And what Holder has done here is to take the interviews he has done with Somerville (and other fancy-wancy, avant-garde, or no-guard-at-all) writers, bookstore owners, publishers, etc. and put them together in a book -- with photos.

Masterfully done, Holder really brings the Somerville lit-world alive, alive, alive. There's Louisa Solano, who ran the Grolier Poetry Book Shop for over thirty years, talking about Robert Lowell, Philip Levine, Bukowski, Kerouac, Ginsberg, Ed Hogan, there's poet Lisa Beatman, talking about her recently published working-class-centered poetry (author of Manufacturing America: Poems From the Factory), there's poet Martha Collins who established the Creative Writing Program at U/Mass Boston and who teachers Creative Writing at Oberlin College, there's Dick Lourie, poet-musician-publisher (of Hanging Loose mag and publishing house) talking about the old (and new) days in Somerville, Beat

poet and organizer Jack Powers, Eva Salzman, who has spent years and years in England, there's poet Afaa Michael Weaver, a professor of Literature at Simmons College in Boston talking about being an African-American poet in a community that gives you the space to be eccentric, poet Sarah Hannah, a professor at Emerson College in Boston, talking about Ph.D.'s versus poetic creativity, there's poetic genius Lo Gallucio talking about psychological problems and creativity, poet-publisher Gloria Mindock who glories in the richness of cultural life in Somerville, filled with writers, painters and actors.....

It would take another book to just write about this book, that's how rich it is. Interviews with Mike Basinski, Errol Uys, Lan Samantha Chang, Miriam Levine, Mark Doty, Claire Messud, Ed Sanders, Robert Creeley, it's a veritable Who's Who of artistic souls in Somerville. You go to the Bagel Bard readings in Somerville, hang around with the Somerville poet-artist gang, and it is like going back to Paris at the end of the nineteenth, the beginning of the twentieth century.

*Hugh Fox is a founding editor of the Pushcart Prize and author of "Way, Way Off the Road: Memoir of an Invisible Man."

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196. John Cunningham
Re: Logan
Wed 18 Mar 2009

My first intro to Tchicai was when he recorded with the New York Eye & Ear Control - one hell of an album. I can't remember the name of the group under his own name but that was pretty incredible as well. I think he might have appeared on a Roswell Rudd lp for Impulse. Then I lost track of him. Great to hear he's playing again - and with Robinson whose clarinet playing, particularly in his third-world fusion stuff, I love. Man, I wish I could attend that concert.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of steve d. dalachinsky
Sent: March-17-09 5:45 PM
To: [redacted]
Subject: Re: Logan

john tchicai is from denmark lived there now in france
noah howard ??? you mean?? he lives in brelgium most of the time
i got em on vinyl too had him sign them
he plays again in 2 weeks opposite perry robinson anfd burton greene

On Sun, 15 Mar 2009 00:33:27 -0700 George Bowering <[redacted]>
writes:
> On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:
>
> > saw this late he played 2 weeks ago
> > been homeless 40 years
> > 1st time playing in 40 years
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> >
> This has been driving me nuts. Why did I think that Giuseppe Logan
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> Who did I have him mixed up with?
> I mean what ESPecially?
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> Oh, around 1966-1976 ESP Disk ran my imagination.
> It was so sweetly exciting and mysterious, all that time.
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> But my two little dogs, who were brought up on Coltrane and Milford
>
> Graves,
> would run out of the room when I put a Giuseppe Logan record on.
>
> And I still have them! Vinyl!
>
> gb
>
>
>

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197. Jennifer Karmin
March 21: Biddinger & Karmin in Cleveland
Wed 18 Mar 2009

SATURDAY, MARCH 21
8pm

MARY BIDDINGER
JENNIFER KARMIN

at VISIBLE VOICE BOOKS
1023 Kenilworth
Cleveland, Ohio
http://www.visiblevoicebooks.com

MARY BIDDINGER is the author of Prairie Fever (Steel Toe Books, 2007). Her work has recently appeared or is forthcoming in 32 Poems, Gulf Coast, The Laurel Review, Memorious, Ninth Letter, North American Review, /nor, Third Coast, and many other journals. She is the editor of the Akron Series in Poetry, and Co-Editor-in-Chief of Barn Owl Review. She teaches at the University of Akron, and is the incoming director of the NEOMFA: Northeast Ohio Master of Fine Arts in Creative Writing program.

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. Karmin teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. New poems are published in Cannot Exist, MoonLit, Otoliths, Come Together: Imagine Peace (Bottom Dog Press) and Not A Muse (Haven Books).

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198. steve d. dalachinsky
steve ben israel show
Wed 18 Mar 2009

March 26 to march 29 at theatre lab 137 west 14street between 6 and 7th ave.

Hi There,..new dates for steve ben israels one man show..all the best steve

Here are the links to view the webpage at the theaterlab site and the Smarttix page (which is now operational to buy tickets)

https://www.smarttix.com/show.aspx?showCode=NON2

http://www.theaterlabnyc.com/Theaterlab3/Nonviolent_Executions.html

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199. Margaret Konkol
Daily Immediacy: Online exhibition of mobile media images
Wed 18 Mar 2009

This is just to pass on the word about a provocative and exciting Amy Luraschi project. Perhaps a good gallery space for the found poem and for all the absurd, delightful juxtapositions of word and image passed by on the daily commute?

-Margaret

http://dailyimmediacy.blogspot.com/

An Online Exhibition of Mobile Media Images A diary is a daily record of events and experiences. Because of the accessibility and instantaneous nature of camera phones, people are turning into spontaneous photojournalists. They are becoming more aware of their surroundings and more apt to capture aspects of everyday life. From the mundane to the spectacular, images are being inconspicuously captured and transmitted through the wireless infrastructure. These versatile images are an immediate document of daily life and have a unique aesthetic because of their lo-fi/low-resolution quality.

You are invited to participate in this new online gallery. Please submit your daily mobile images to [redacted]. You can email them directly from your phone as a multimedia message (mms) or email them as jpegs. Selected images will be featured weekly on this site. This is an experiment of sorts to see how we are choosing to encapsulate our daily lives.

ALL image submissions can be viewed at:
http://www.flickr.com/groups/mobilegallery/

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200. richard owens
THOMAS MEYER | KINTSUGI
Wed 18 Mar 2009

Thomas Meyer's Kintsugi available now through Punch Press.

"Sit so you don't hurt the grass," says Meyer. "An impossible grace." Robert Kelly remarks in his foreword, "Tom calls the forty-eight threnodic pulses of his observation of Jonathan's dying, his own surviving, by a curious Japanese word, kintsugi, which he describes as the 'practice of repairing ceramics with gold-laced lacquer to illuminate the breakage.' So the very rupture is what is highlighted: the error becomes the meaning of the text."

Three-color letterpress on Fabriano wraps. Hand-stitched. Celadon letterpress images appearing on the cover and within the book are based on resin images generously produced for this project by Erica Van Horn in August, 2008 at Coracle Press, Tipperary, Ireland.

US orders: $10 per copy

Outside the US: $15 per copy

http://damnthecaesars.org/punchpress.html

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201. aslongasittakes
call for work-- sound poetry
Wed 18 Mar 2009

just wanted to let folks know we are looking for work for issue 3 of aslongasittakes (www.aslongasittakes.org)--- submissions are rolling, but we hope to have issue 3 out in late april/early may-- the official call for work is below thanks, james sanders

“How long is a poem? As long as it takes to perform it.” --Bob Cobbing

a s l o n g a s i t t a k e s, a sound poetry magazine published by the Atlanta Poets Group, is seeking submissions. We are looking for sound poetry, scores for sound poetry and essays on sound poetry. “What is ‘sound poetry’?” you ask. Good question. It’s one of those know it when you see (hear) it kind of things. It’s probably not music (thanks Dick Higgins). It might be noise. If you think about a spectrum of possible noise made by the human body (or simulations thereof or substitutions therefor), and at one end of the spectrum is a person reading her poem and at the other end is abstract noise, we’re looking for works that fall towards the latter end. We are looking for works in/of/against the tradition(s) of Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström. . . hopefully by now you get the idea. We’re looking for stuff that will push/redefine the limits. The magazine is Web-based.

Please send submissions to [redacted] <mailto:[redacted]> in one of the following formats: .mp3, .wav, .wma, or flac. Please query before sending in other formats. If you can’t get us the work via email, just send an email and let us know, and we can find another way. We don’t know how long it will take to get back to you on your submissions, just be cool. We can’t pay you anything for your work. All work that appears in the magazine will be available for download from the magazine’s site under the Creative Commons’ /Attribution Non-commercial Share Alike/ license (http://creativecommons.org/licenses/by-nc-sa/3.0/); if you are not comfortable with making your work available in that way, let us know and we can probably work something out.

“How long is a poem? As long as it takes to perform it.” --Bob Cobbing

a s l o n g a s i t t a k e s, ein Webmagazin für Lautpoesie, das bei der Atlanta Poets Group erscheint, akzeptiert noch Beiträge für die Erstausgabe. Wir sind auf der Suche nach Lautpoesie, Scores und Essays über Lautpoesie. "Was ist Lautpoesie?" fragt man. Gute Frage. Man erkennt sie, wenn man sie sieht oder hört. Wahrscheinlich ist es keine Musik (danke Dick Higgins). Es könnte Lärm sein, Geräusche. Man stelle sich das gesamte Spektrum menschlicher Geräusche vor (oder auch Simulationen und Nachahmungen dieser) und an

einem Ende dieses Spektrums ist jemand, der ein Gedicht liest und am anderen Ende ist ein abstrakter Laut, dann suchen wir eher nach Beiträgen, die zu letzterem Ende tendieren. Wir suchen nach Arbeiten in der-, beziehungsweise in Anlehnung an-, oder auch gegen die Tradition Balls, Schwitters', Dûfrènes, Henri Chopins, Jandls, Cobbings, The Four Horsemens ... Hoffentlich ist jetzt klar was gemeint ist. Wir suchen Arbeiten, die an die Grenzen gehen und sie neu definieren. a s l o n g a s i t t a k e s ist als Onlinemagazin konzipiert.

Bitte sendet uns (Geräusch-)Beiträge als mp3, wav, wma, oder flac files an [redacted] <mailto:[redacted]>. Scores und Essays gerne als Word oder pdf Dokumente. Falls ihr andere Formate bevorzugt, fragt bitte vorher an. Wenn ihr eure Beiträge nicht per E-Mail schicken könnt, sagt bescheid und wir finden eine andere Lösung. Reicht ihr eine Arbeit ein, wissen wir nicht, wie lange es dauert bis wir uns zurückmelden, habt Geduld. Wir können kein Honorar zahlen. Alle Beiträge, die im Magazin erscheinen, werden zum download von unserer Seite zur Verfügung stehen, gemäß der Creative Commons' Attribution Non-commercial Share Alike license (http://creativecommons.org/licenses/by-nc-sa/3.0/). Sollte es nicht in deinem Sinne sein, deine Arbeit so zur Verfügung zu stellen, sag uns bescheid und wir einigen uns anders.

<>aslongasittakes, un magazine de poésie publié par le group, the Atlanta Poets Group cherche des soumissions. Nous cherchons la poésie du son, les scores pour la poésie du son et des rédactions sur la poésie du son. Qu'est-ce que la poésie du son ? Bonne question. C'est quelque chose que vous reconnaissez lorsque vous l'entendez. En toute probabilité, ce n'est la musique (grâce a Dick Higgins) Il est possible que ce soit des bruits. Si vous pensez à un Spectrum de bruit faits par le corps humain(ou bien donc des simulations ou substitutions), et qu' à un côté du Spectrum soit quelqu'un qui lit sa poésie, et qu'a l'autre côté soit le bruit abstrait, sachez que nous cherchons des travaux qui mènent à ceux-là. Nous cherchons celles qui sont dans la tradition de, de la même tradition que ou bien contre la tradition de Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström. . . peut-être que vous ayez l'idée ? Nous cherchons des travaux qui redéfiniront ou pousseront les limites. Le magazine n'est qu'à l'internet.

Veuillez de soumettre vos travaux à [redacted] <mailto:[redacted]> en un des formats suivants, .mp3, .wav, .wma, or flac. Veuillez de vous renseigner sur d'autre format avant d'en envoyer. Actuellement, nous ne savons pas le temps qu'il faudra pour choisir celles que nous publierons, veuillez de patienter. Nous ne sommes pas capables de vous payer les soumissions. Tous les travaux apparaissant dans le magazine seront disponibles à télécharger par the Creative Commons' /Attribution Non-commercial Share Alike/ license

(http://creativecommons.org/licenses/by-nc-sa/3.0/); si vous n'est pas a l'aise avec ce règle, il possible de trouver d'autres solutions. <>

“Hur långt är ett poem? Så långt som det tar att framföra det.” –Bob Cobbing

a s l o n g a s i t t a k e s, ett ljudpoesi magasin publicerat av Atlanta Poets Group söker förslag till öppningsnumret. Vi söker efter rader av ljudpoesi och essäer av ljudpoesi. ”Vad är ’ljudpoesi’?” Kanske du undrar, bra fråga. Det är en sån där sak som man vet vad det är när man ser (hör) det. Det är nog inte musik (tack Dick Higgins) det kan vara oväsen. Om du tänker dig ett spektra av möjliga oväsen gjorda av den mänskliga kroppen (eller simuleringar därav eller ersättningar därför), i en ända av spektrat är en person som läser hennes dikt och i den andra ändan är det abstrakt oväsen, vi letar efter verk som lutar mot det sistnämnda. Vi letar efter verk i/av/i mot traditionen av Ball, Schwitters ,Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen, Fylkingen Group, Öyvind Fahlström… Förhoppningsvis förstår du nu vad vi menar. Vi letar efter saker som kommer att flytta/omdefiniera gränserna.Magasinet kommer att vara webb-baserat.

Vänligen skicka in bidrag till [redacted] i något av följande format: .mp3, .wav, .wma, eller .flac. Noter eller essäer som Word-dokument eller .pdf. Var vänlig kontrollera med oss innan du skickar i något annat format. Ifall du inte kan skicka in ditt bidrag via e-post, var vänlig hör av dig för alternativa vägar. Vi vet ej hur lång tid det tar innan vi hör av oss gällande ditt bidrag, var tålmodig. Vi kan ej betala för ditt verk, alla verk som förekommer i magasinet kommer finnas tillgängliga för nedladdning från magasinets hemsida i enlighet med Creative Commons’ Attribution Non-commercial Share Alike licens (http://creativecommons.org/licenses/by-nc-sa/3.0/). Ifall du inte är bekväm med att göra dina verk tillgängliga på detta sett, hör av dig så kan vi nog lösa det på annat sätt.

<>Aslongasittakes, una rivista di poesia sonora pubblicata da Atlanta Poets Group, sta cercando proposte per il suo numero inaugurale. Cerchiamo sia poesie sonore che saggi sulla poesia sonora. Che cos’e’ la “poesia sonora”? Bella domanda. E’ una di quelle cose che capisci quando le vedi (senti). Probabilmente non e’ musica (grazie Dick Higgins). Potrebbe essere rumore. Se si pensa a uno spettro di possibile rumore creato dal corpo umano (oppure simulazioni o sostituzioni di esso), a un capo dello spettro c’è una persona che legge una sua poesia e all’altro capo dello spettro c’è del rumore astratto, noi cerchiamo lavori che inclinino di più verso il secondo capo. Cerchiamo opere nella/della/contro la tradizione di Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen… speriamo di aver reso l’idea. Cerchiamo roba che spinga/ridefinisca i limiti. La rivista si pubblica sul web. <>

Per favore spedite le vostre proposte a [redacted] <mailto:[redacted]> in uno di questi formati: .mp3, .wav, .wma, or .flac. Vi preghiamo di chiedere prima di spedirli in altri formati. Se non potete spedire il lavoro tramite email, fatecelo sapere via email e troveremo un altro sistema. Non sappiamo quanto tempo ci vorrà per rispondervi, percio' abbiate pazienza. Non potremo pagare niente per i vostri lavori. Tutte le opere che appaiono nella rivista potranno essere scaricate dal sito della rivista, secondo la licenza Creative Commons Attribution Non-Commercial Share Alike (http://creativecommons.org/licenses/by-nc-sa/3.0/). Se non vuoi che il tuo lavoro sia reso disponibile in questo modo faccelo sapere e probabilmente riusciremo a trovare una soluzione. <>

a s l o n g a s i t t a k e s, ek awaaz ya swar ki patrika, joki Atlanta Poets Group dwara prakashit hai, apne agle ank ke liye kaam dhond rahi hai. Hum awaaz par nirdharit kavitaein, ya phir yin kavitaon ka score ya phir yin par likhe lekh, ke ikchuk hain. Aap puchein ge ki, yeh awaaz par nirdharit kavitaein kya hein? Yeh aacha prashn hein. Yeh un cheezon jaisi hai, jo aap jab dekhein ya sune, to jane. Yeh sangeet nahi hai. Yeh shore ho sakta hai. Agar aap un sabhi aawazon ke barein mein sochein jo ki ek insan ka shareer bana sakta hein (ya phir koi aur cheez so inke jaise aawazeen nikal sakti hain), ek taraf koi apni kavita pharta ho aur dosri taraf koi nirakar, ya phir tatva ke paas, ki awaaz ya shore. Hum un kaam ke ikchuk hein jo dosre palre ki taraf bhari partein hein. Hum waise kaam ki khoj mein hain jo ki alag sa ho, ya phir angreezi mein yin kaviyeon ki tarah/ yinke khilaf mein ho: Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen . . . Aasha hein ab aap humare khyal se jankaar ho gayein honge. Hum us tarah ke kaam dhoond rahe hein jo ki simaon ko lalkare, aur nayi simayein banaay. Yeh patrika Web mein hi milegi.

<>Kripya kar apne swar or awaaz wale kaam, [redacted] <mailto:[redacted]> ko yin formats mein bhejein: .mp3, .wav, .wma, or .flac. Lekh aur scores Word documents ya .pdfs mein bhejein. Kripya kisi aur format mein kuch bhejnein se pahle, humse jankari ley lain. Agar aap email se apna kaam humein nahi bejh sakte, to hamein bataein, taki hum koi aur intezam kar sakein. Ho sakta hai ki apke kaam milne ke baad hume aapko kuch batein mein kuch ya kafi waqt lage, isliye kripya shanti se intezaar karein. Hum apko, apke kaam ke liye, kuch de to nahi sakte, magar sabhi ke kaam, jo bhi hamare patrika mein honge, wo hamari site se Creative Commons' /Attribution Non-commercial Share Alike/ license (http://creativecommons.org/licenses/by-nc-sa/3.0/) mein download ke liyen uplabhd honge. Agar, aapko apna kaam is tarah se sabhi ke dwara uplabdh hote dekh, pareshani hoti hai, to hamein batayein aur hum koi aur intezam karne ki koshish karein ge.

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202. twshaner
Sam Lohmann and Rich Jensen in Eugene this Saturday
Wed 18 Mar 2009

DIVA's A New Poetry Series Features Sam Lohmann and Rich Jensen.

Portland poet Sam Lohmann and Rich Jensen, of Seattle, will read from their work at DIVA's March 21st A New Poetry Series at 7:30 PM. Admission: Donation.

Sam Lohmann is a poet, editor, and letterpress printer who moved to Portland from Olympia, Washington. He now edits a yearly poetry zine called Peaches and Bats. He has self-published several chapbooks, most recently "Unless As Stone Is," and is working on a manuscript called "Light Pollution."

Rich Jensen is a small business owner and manager who sings and writes. During the Grunge years he ran financial affairs for Sub Pop Records (Nirvana, Mudhoney). He is the co-founder of Up Records (Modest Mouse, Built to Spill) and most recently the publisher of Clear Cut Press, a publishing and distribution company.

K Records, Sub Pop Records, Arcade, The Temple, and Peaches and Bats have reproduced Rich Jensen's songs and poems.

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203. judith goldman
TO BECKON SPRING -- Inter-arts event on Friday, March 20th in Chicago
Thu 19 Mar 2009

TO BECKON SPRING -- Inter-arts event on Friday, March 20th

You are cordially invited to an evening of performance / open studio

Friday, March 20th: 8 – 11pm

Artist studio with paintings, sculpture, and installations by Julia Klein and Sara Gothard

Poetry reading with Dana Ward, visiting from Cincinnati, OH and Chris Vitiello, visiting from Durham, NC

If you’re not familiar with the texts and personae of Dana Ward and Chris Vitiello, you are in for a treat: they are both incredibly charismatic, funny readers whose poetry and cross-genre work will knock your socks off!

The reading will begin at 9pm.

This event is hosted by Judith Goldman, a Chicago-area poet who is also a Harper Schmidt Fellow / Collegiate Assistant Professor at the University of Chicago.

LOCATION INFORMATION

Judith Goldman's residence

5517 N. Paulina Ave, #1

(about 6 blocks north of Foster, between Catalpa and Gregory)

(Paulina is one block west of Ashland)

PLEASE NOTE: This location is unfortunately not wheelchair accessible.

DIRECTIONS FROM CTA RED LINE

From the Bryn Mawr stop: walk west from Broadway to Paulina, about ½ mile (it's a 12-15 min. walk).

Email [redacted] with any questions.

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204. David Kirschenbaum
Boog City 55 Print and Online PDF Editions Available
Thu 19 Mar 2009

Please forward

Hi all,

The print edition of Boog City 55 will be available tonight. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc55.pdf

Thanks,
David

Boog City 55

now available

featuring:

On the Cover

**Our Printed Matter section,
edited by Paolo Javier**

—"Gray’s inspirations are as disparate as Eileen Myles, Sylvia Plath, Diane di Prima, Dorianne Laux, Dorothy Parker, and Lily Tomlin." — from Gray and Bryant Matter: Movies Flickering By and Being Re- examined; Heart Stoner Bingo by Stephanie Gray (Straw Gate Books), reviewed by Wanda Phipps

"The emphasis lies in the courageous public psychomachia that Bryant- as-viewer undergoes, how she is able to personally face these ugly spots in film history as symptoms of problems in our cultural history, acknowledge them, and then subvert their meaning through acts of recontextualization." —from Gray and Bryant Matter: Movies Flickering By and Being Re-examined; Unexplained Presence by Tisa Bryant (Leon Works), reviewed by Tim Peterson

And From Our Poetry section, edited by Julia Cohen and Mathias Svalina
(excerpt below)

—Boston's Heather Green with Feathers, Quiet, Light

Envision a totally white room. Now,
quick, list three adjectives that describe
that room. That’s supposed to show how
you feel about death. For me, it’s more like
living alone, which I mostly enjoy.

And Inside

**Art editor Brenda Iijima brings us work from
San Francisco's erica lewis and Mark Stephen Finein.**

And the Rest of Our Poetry section
(excerpts below)

—Chinatown, NYC's Steven Karl with
Easter Sunday or Some Such Songing As

ashed ashing ashen white whatever where

water whistle for
wouldn’t

this stretched sand sight

cliffed trees
of few leaves

—Raleigh, N.C.'s Ken Rumble with
Listen to All

A salesman takes a part in a docudrama —
action — make-up and knees left
weak at the sight of the ingénue.

—Portland, Ore.'s Emily Kendal Frey with
Friend
I’m preaching into a bullhorn.
R is there, taking notes and moving a headband around on his forehead.
He’ll tell me later that the sound was off.

**And Our Newly Expanded Music section, Urban Folk
edited by Jonathan Berger**

—"Live At Sidewalk, is a revelation. Not only does the album miraculously hold together as 70-plus filler-free minutes of enjoyable music, it highlights Dalton as a soulful interpreter of folk classics and an, until-now, underappreciated songwriter." —from First and 57th: She Has to Play; Live At Sidewalk by Debe Dalton, reviewed by Justin Remer

—"Bliss has long been known as a ferocious live performer: I once saw him break two strings in the same song, then have them changed and ready to go in under a minute." —from Truth Necessary to Tell; Truths Put Into Rhyme by Barry Bliss; reviewed by Brook Pridemore

—"‘You’re So Cool’ sounds like a ’60s sort of raver, ending with a fade-out followed by a fade-back-in, reflecting a party that has perhaps gone on just a little too long." —from Angels and Aliens; Four Cold Angels by Lorraine Leckie and Her Demons; by Jonathan Berger

"I was playing pretty much the same set every night, and by the time it came to covering Barry Bliss’ song ‘Lick,’ my dynamic range had degenerated to screaming everything at top volume." —from Get in the Minivan: What Happens in Nashville Goes to Boog City!; by Brook Pridemore

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Photographs from Barry Bliss, Rick Crane, Jennifer Keane, Brook Pridemore, and Herb Scher.

And thanks to our copy editor, Joe Bates; and also Jesse Schoen for production assistance.

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Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Paolo Javier, [redacted]

2,250 copies of Boog City are distributed among, and
available for free at, the following locations:

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St. Mark's Church
Sidewalk Café
Sunshine Theater

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205. Aryanil Mukherjee

FW: Stand with the Burmese people!

Thu 19 Mar 2009

This came from a group of Indian writers. Ancient issue and that's why, all the more, it needs your support.

Thanks

Aryanil Mukherjee

_____

From: Priya Sarukkai Chabria [mailto:[redacted]]
Sent: Thursday, March 19, 2009 1:28 AM
To: [redacted]
Subject: Stand with the Burmese people!

Hi, You remember the monks marching for democracy in Burma a couple of years ago who were brutally attacked by the military regime?Many of them were locked away and since then been languishing in brutal Burmese prisons. But now brave ex prisoners and activists are pushing for the release of all political prisoners, including Nobel peace prize winner Aung San Suu Kyi. Ex Presidents are supporting their campaign and the UN is finally beginning to get some out of jail. I just signed a petition calling on UN Secretary General Ban Ki Moon to prioritise their release. The more of us that sign, the more we make clear that the release of all prisoners is important to citizens across the world. You can sign below and tell your friends!
http://www.avaaz.org/en/free_burma_political_prisoners/98.php/?cl_taf_sign=091a0d5aed00dc86b1d3f9a5e69c37c6

Thank you so much for your help!

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206. Gary Sullivan
MOHAMMAD + SHAW | SEGUE @ BPC | SAT MAR 21
Thu 19 Mar 2009

K. SILEM MOHAMMAD and LYTLE SHAW
Segue Reading Series @ Bowery Poetry Club
Saturdays March 21 4:00 p.m. - 6:00 p.m.
308 Bowery, just north of Houston
$6 admission goes to support the readers

K. Silem Mohammad is the author Breathalyzer (Edge Books, 2008), A Thousand Devils (Combo Books, 2004), and Deer Head Nation (Tougher Disguises, 2003). Abraham Lincoln, which he edits with Anne Boyer, is the single most significant poetry magazine in North America that always features a large cat and a rainbow on its front cover.

Lytle Shaw's most recent books include The Chadwick Family Papers (a collaboration with Jimbo Blachly, Periscope, 2009) and Frank O'Hara: The Poetics of Coterie (University Of Iowa Press, 2006).

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted]. Curators for February-March: Nada Gordon & Gary Sullivan.

_____ Windows Live™ Groups: Create an online spot for your favorite groups to meet. http://windowslive.com/online/groups?ocid=TXT_TAGLM_WL_groups_032009

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207. William Allegrezza
Series A Sound Page, Mp3s
Thu 19 Mar 2009

If you have missed Series A in Chicago over the past two years, feel free to catch up by listening to the recordings made by Chicago Public Radio and listed here: http://www.moriapoetry.com/seriesasound.html.

Bill Allegrezza

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208. Tarpaulin Sky Press

*New from Shearsman: Christian Peet's _Big American Trip_*

Thu 19 Mar 2009

Big American Trip
Christian Peet
Shearsman Books, 15 March 2009
Paperback, 80 pp., 9x6ins, $15 / £8.95
ISBN 9781848610156

Available from Small Press Distribution:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=christian+peet
Author website: http://www.christianpeet.com

JACKET DESCRIPTION: Assuming the form of postcards authored by an "alien" of unknown nationality, ethnicity, and gender, addressing a variety of people and organizations (political figures, multinational corporations, people in public toilets, John Barr, et al), _Big American Trip_ is a startling document of fear and loneliness in the 21st century U.S. Whether deconstructing road signs, a failed relationship, or the state of contemporary poetry, the voice behind these texts is at once familiar and strange, determined to be free, and desperate to communicate with anyone who has ever felt at odds with the Language of a Nation.

SEE ALSO: The companion YouTube project, involving a diverse group of activists, actors, artists, musicians, and writers performing video readings / interpretations of individual postcards, may be seen here:
http://bigamericantrip.blogspot.com

SOME RESPONSES TO _BIG AMERICAN TRIP_:

The complexities of alienation hybridize the mouth, double the tongue. Derrida writes, “What does a post card want to say to you? On what conditions is it possible? Its destination traverses you, you no longer know who you are… instead of reaching you it divides you…it leaves you, it gives you.” Christian Peet’s _Big American Trip_ embodies the enigma of the postcard—writing that is at once private and public—and like all letters, these maintain a sense of internal drifting that requires us to question our own sense of identity and location. The logic of Peet’s syntax and juxtapositions gives us the poetry of the divided tongue: in the space between multiple languages, we are invited to trespass our own borders that we might hear (and learn to speak) radical loss. A whole new spin on the classic postcard message: “wish you were here,” _Big American Trip_ is a remarkable, necessary book, and a wonderful achievement. —Selah Saterstrom, author of _The Meat & Spirit Plan_ and _The Pink Institution_

In _Big American Trip_, Christian Peet rejects the idyllic dream of a post-national freedom, instead going back to those two archaic, fundamental tools of American nation building—the highway system and the postcard—not to find an imagined national community but to reveal the strangeness, violence and noise that results from the U.S. clashing with other cultures, languages and nations, and—just as importantly—clashing with itself. —Johannes Göransson, author of _A New Quarantine Will Take My Place_ and _Pilot_, co-editor of Action Books and _Action, Yes_

Samuel Richardson's epistolary novel Pamela is a sad and hilarious book full of devastating social commentary about money, power, sex and British social mores. A couple centuries later, Christian Peet has updated poor Pamela's well behaved letters into blistering postcards dashed off by a nervy, distraught human being of indeterminate gender who is both losing and finding him/herself in and across a terrifying pre-Obama America. Stamp this one with approval. —Rebecca Brown, author of _The Last Time I Saw You_, _The End of Youth_, _Excerpts From A Family Medical Dictionary_, _The Gifts of the Body_, _The Terrible Girls_, and others

The author of these postcards has transcribed this alien’s heart. Peet drives through the US landscape (circa early 21st century), offers us the hijacked language of a nation, and through this text asks: and what words have been left for you to use, honestly? —Elena Georgiou, author of _mercy mercy me_ and the forthcoming _Rhapsody of the Naked Immigrant_

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209. **susan maurer**

Re: Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo

Thu 19 Mar 2009

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congrats ram. susan maurer

> *Date: Sun, 15 Mar 2009 04:54:53 -0700*
> *From:* [redacted]
> *Subject: Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo*
> *To:* [redacted]
>
> *Tribeca Film Festival, Tel Aviv, NYC, Sao Paulo*
>
> *Dear Friends:*
>
> *I am excited to announce that "Vegas: Based on a True Story" has been selected for COMPETITION for 2009 Tribeca Film Festival in New York City. The film is directed by Amir Naderi and Rattapallax helped to produce it. Festival is from April 22-May 3, 2009.*

> *More details below. Please join us for several other events being held in New York City, Sao Paulo and Tel Aviv.*
>
> *Screening of films from Rattapallax magazine.*
>
> *March 25, 2009 at 19:00 hrs at Tel Aviv Cinematheque, 2 Sprinzak St., Tel Aviv, Israel. Phone: [redacted] 7181 http://www.cinema.co.il*
>
> *Rattapallax and PEN World Voices Film Festival. April 27-May 3, 2009. New York City, USA.*
>
> *------*
>
> *VEGAS: BASED ON A TRUE STORY. Vegas: Based on a True Story*
>
> *TRIBECA FILM FESTIVAL 2009. Returning to the Festival, acclaimed director Amir Naderi applies his inimitable cinematic style to Vegas. The film takes place away from the glittering strip of luxury mega casinos, but the judgment-clouding greed of Sin City is just as pervasive on the desert outskirts of town, where an otherwise happy family is thrown into turmoil after learning of a forgotten fortune that maybe buried underneath their scrubby little home. Directed by Amir Naderi, written by Susan Brennan, Bliss Esposito, Charlie Lake Keaton, and Naderi.*
>
> *http://www.tribecafilm.com/news-features/features/TFF_09_World_Narrative_Feature_Films.html*
>
> *Sincerely,*
>
> *Ram Devineni*
>
> *Please send future emails to [redacted] for press*

_____ Express your personality in color! Preview and select themes for Hotmail®. http://www.windowslive-hotmail.com/LearnMore/personalize.aspx?ocid=TXT_MSGTX_WL_HM_express_032009#colortheme

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210. **steve d. dalachinsky**
Re: Logan
Thu 19 Mar 2009

---

no burton greene is playing with perry robinson
tchicai album on esp was with baraka rudd etc called the new york art quartet
ny eye ear control was with don cherry and ayler sound track for michael snow film
most are back in print on cd

On Wed, 18 Mar 2009 11:06:58 -0500 John Cunningham
<[redacted]> writes:
> My first intro to Tchicai was when he recorded with the New York Eye
> & Ear
> Control - one hell of an album. I can't remember the name of the
> group
> under his own name but that was pretty incredible as well. I think
> he might
> have appeared on a Roswell Rudd lp for Impulse. Then I lost track of
> him.
> Great to hear he's playing again - and with Robinson whose clarinet
> playing,
> particularly in his third-world fusion stuff, I love. Man, I wish I
> could
> attend that concert.
> John Herbert Cunningham
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On
> Behalf Of steve d. dalachinsky
> Sent: March-17-09 5:45 PM
> To: [redacted]
> Subject: Re: Logan
>
> john tchicai is from denmark lived there now in france
> noah howard ??? you mean?? he lives in brelgium most of the time
> i got em on vinyl too had him sign them
> he plays again in 2 weeks opposite perry robinson anfd burton
> greene
>
> On Sun, 15 Mar 2009 00:33:27 -0700 George Bowering

> <[redacted]>
> writes:
> > On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:
> >
> > > saw this late he played 2 weeks ago
> > > been homeless 40 years
> > > 1st time playing in 40 years
> > > when did he live in europe??
> > >
> > >
> > This has been driving me nuts. Why did I think that Giuseppe Logan
>
> >
> > lived in Denmark?
> > Who did I have him mixed up with?
> > I mean what ESPecially?
> >
> > Oh, around 1966-1976 ESP Disk ran my imagination.
> > It was so sweetly exciting and mysterious, all that time.
> > Whatever, I want to know, happened to Noah Webster?
> >
> > But my two little dogs, who were brought up on Coltrane and
> Milford
> >
> > Graves,
> > would run out of the room when I put a Giuseppe Logan record on.
> >
> > And I still have them! Vinyl!
> >
> > gb
> >
> >
> >
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>
> guidelines
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211. **DW**
Prolog Pages
Thu 19 Mar 2009

Please help me celebrate my new book of poetry, Prolog Pages, available through SPD. Here is the information from the publisher, Ahadada, http://www.ahadadabooks.com/content/view/159/41/

Donald Wellman

Daniel Webster College

http://faculty.dwc.edu/wellman/

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212. **John Cunningham**
Re: Logan
Thu 19 Mar 2009

I stand corrected. They were both great though, weren't they. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of steve d. dalachinsky
Sent: March-19-09 10:41 AM
To: [redacted]
Subject: Re: Logan

no burton greene is playing with perry robinson
tchicai album on esp was with baraka rudd etc called the new york art quartet
ny eye ear control was with don cherry and ayler sound track for michael snow film
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>
> -----Original Message-----
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> On
> Behalf Of steve d. dalachinsky
> Sent: March-17-09 5:45 PM
> To: [redacted]
> Subject: Re: Logan
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> > And I still have them! Vinyl!
> >
> > gb
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> guidelines
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213. **Lori Emerson**

CFP: George Bowering special issue of Open Letter

Thu 19 Mar 2009

Dear all - please do forward to any interested colleagues/writers/students!

best, Lori

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George Bowering: Bridges to Elsewhere

OPEN LETTER SPECIAL ISSUE

In 2008, George Bowering summarized his long literary career in Canada by stressing his activities as an intermediary: “I think that if I have any place in the history of Canadian poetry, it is as a kind of bridge figure. I have always wanted to make you sure that I belong to a peculiar West Coast poetry group or movement that is way out there, but I have always thought myself to be considered part of the newer establishment in Toronto, where Canadian literature is gathered and sent to market. All my adult life I have explained or defended one side to the other.” Critics such as Roy Miki, Frank Davey, and Fred Wah have been very effective in establishing the importance of the TISH

movement to Canadian poetry, but the impact of Bowering's work outside of – or extending from – this critical nexus is a neglected field of study.

This special issue of Open Letter invites critics to broaden the horizons of Bowering criticism and investigate new paradigms for assessing his work. Key questions include, but are not limited to, the following:

* How can critics make sense of Bowering's claim: "I'm in the old guard and the avant-garde"?

* How has Bowering influenced or been influenced by American Language poets?

* How can critics read Bowering's work outside the locus of Vancouver? Can we see Bowering as a Calgary, Toronto, London, or Montreal artist?

* How has Bowering's work as a critic and anthologist helped shape Canadian literature?

* What are Bowering's strengths and weaknesses as a national and provincial historian?

* How does the work of Bowering, as the first official Poet Laureate of Canada, compare to that of poets who held the title of unofficial Poet Laureate, such as Bliss Carman, E.J. Pratt, and Al Purdy? Note that Bowering published the first monograph on Purdy.

* How has Bowering built bridges from poetry into other media?

* How does Bowering's writing respond to Asian, Australian, African, or Central / South American literature?

* What is Bowering's pedagogical legacy?

* Is Bowering an Ecopoet?

* Do any of Bowering's later works disguise his TISH and Black Mountain poetics in order to reach a new audience, while at the same time elaborating his early principles?

* Many of Bowering's critical statements contrast a Toronto "establishment" with an experimental West Coast "movement." How valid are his binaries of East/West, old/new, stasis/flux? Are there better ways of understanding the dynamics of writing and publishing in Canada?

Please send your submissions to [redacted] or to Ian Rae, Acting Program Director, McGill Institute for the Study of Canada, 3463 Peel, Montréal, QC, Canada, H3A 1W7.

The style of the final publication will follow the MLA Handbook for Writers of Research Papers. Submissions in this format (if you are familiar with it) are appreciated.

SUBMISSION DEADLINE: DECEMBER 1st, 2009

TARGET PUBLICATION DATE: FALL 2010

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Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.colorado.edu/English/faculty/facpages/emerson.shtml
http://www.electronicbookreview.com

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214. Ching-In Chen
Heart's Traffic Boston & NYC Book Parties
Thu 19 Mar 2009

Greetings:

Come through if you're in the area and help me spread the word!

Thanks,
Ching-In

*The Heart's Traffic *is Ching-In's debut collection of poems from Arktoi Books <http://www.redhen.org/arktoi.asp>/Red Hen Press. This novel-in-poems chronicles the life of Xiaomei, an immigrant girl haunted by the death of her best friend. Told through a kaleidoscopic braid of stories, letters, and riddles, this stunning debut collection follows Xiaomei's life as she grows into her sexuality and searches for a way to deal with her complicated histories. At times, meditation, celebration, investigation, and elegy, this is a book about personal transformation within the context of a family forced to make do—a Makeshift Family—and how one might create new language to name the New World.

*Sunday, March 22, 2009. 7pm
NYC Book Release Party & Reading!*
with special guests Marlon Unas Esguerra, R. Erica Doyle & Joseph O. Legaspi

Bluestockings
172 Allen Street @ Stanton (1 block south of Houston), New York, NY
Free
Info: www.bluestockings.com

*Wednesday, March 25, 2009, 6:30pm
Boston Book Release Party & Reading!*
Boston Chinatown Neighorhood Center
38 Ash St, Boston MA
Free
Info: www.bcnc.net

*Thursday, March 26, 3-4:15pm
Reading/Class Visit*
Center for Humanities (next to campus center), Tufts University, Medford MA
Free

*Saturday, March 28, 2009, 7pm
122 Salon III*
with Charon Morris & Marta Lucia Vargas
following the featured readers there will be a Renga Jam
Monica's apartment - 122 W117th Street Apt 3, NY, NY
$5, RSVP to [redacted]

*Sunday, March 29, 2009, 6pm
Red Hen New York Reading Series*
with Brendan Constantine, Delana R.A. Dameron, and Mitchell Douglas
Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker)
Info: www.bowerypoetry.com
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~~~~~
Ching-In Chen
THE HEART'S TRAFFIC (Arktoi Books/Red Hen Press 2009)
www.redhen.org/arktoi.asp
www.chinginchen.com

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## 215. Poetry Project
### *Events at The Poetry Project March*
*Thu 19 Mar 2009*

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Here¹s what¹s happening next week (the first week of Spring!) at The Poetry Project.

Also, check out poetryproject.org for new photos, reading reports, and blog entries.

Monday, March 23, 8 PM
Karen Randall & Jeremy James Thompson
~~~~~

Karen Randall is an artist who works in the media of words, digital collage (both sound and visual), oil painting, and letterpress printing/artist¹s books. She is the daughter of an astrophysicist & grew up playing with primitive computers, a very cool chemistry set from the 50s, building short wave radios and a telescope, while also painting & writing poetry. She has taught hands-on science in the Chicago public schools, literary studies in western MA, and letterpress printing at the Center for the Book in NY and at Naropa. She developed four-color printing process as a means of combining the fluidity of contemporary digital imagery with the luminous qualities of ink layered on Japanese papers. Her work has been collected by numerous colleges, institutions and private collectors including the Library of Congress. Images of her work can be seen on line at www.propolispress.com. Jeremy James Thompson is an instructor at New York¹s Center for Book Arts as well as a curator for their New Voices reading series. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde. Through his own Auto Types Press, he has produced collaborative prints with poets including, Edwin Torres, Joan Retallack, David Lehman and Charles Bernstein. His texts and typographic works are published in collections and journals including Cricket Online Review, Pinstripe Fedora, The Houston Literary Review, The Bucky Monkey, Lamination Colony, WORK, and Viz. Inter-Arts, a Trans-Genre Anthology. He blogs about movietelling, typography and poetics at autotypist.blogspot.com.

Wednesday, March 25, 8 PM
Sherman Alexie & Jayne Cortez

Sherman Alexie¹s newest collection of poems, Face, has just been published by Hanging Loose Press. He has a new young adult novel coming from Little, Brown this spring (his last one, The Absolutely True Diary of a Part-Time Indian, won the National Book Award) and a new book of stories from Grove/Atlantic in the fall. He¹s published over 20 books altogether. The New York Times said of his very first book, The Business of Fancydancing: ³Mr. Alexie¹s is one of the major lyric voices of our time.² He lives in Seattle with his wife, Diane Tomhave, and their two sons. Jayne Cortez is the author of eleven books of poetry and performer of her poems with music on nine recordings. Her voice is celebrated for its political, surrealistic, dynamic innovations in lyricism, and visceral sound. Cortez has presented her work and ideas at universities, museums, and festivals around the world. Her poems have been translated into many languages and widely published in anthologies, journals, and magazines. She is a recipient of several awards including: Arts International, the National Endowment for the Arts, the International African Festival Award. The Langston Hughes Medal, The American Book Award, and the Thelma McAndless Distinguished Professorship Award. Her most recent books are On

the Imperial Highway: New and Selected Poems (Hanging Loose Press), The Beautiful Book (Bola Press) and Jazz Fan Looks Back (Hanging Loose Press). Her latest CDs with the Firespitter Band are Find Your Own Voice, Borders of Disorderly Time (Bola Press), Taking the Blues Back Home, produced by Harmolodic and by Verve Records. Cortez is organizer of the international symposium ³Slave Routes: Resistance, Abolition & Creative Progress² (NYU) and director of the film Yari Yari Pamberi: Black Women Writers Dissecting Globalization. She is co-founder and president of the Organization of Women Writers of Africa, Inc., and can be seen on screen in the films Women In Jazz and Poetry In Motion.

Friday, March 27, 10 PM
Ali Liebegott & Cristy C. Road

Ali Liebegott is the author of the award winning books, The Beautifully Worthless and The IHOP Papers. For the last seven years she¹s been drawing and illustrating a full-color illustrated novel, titled The Crumb People, about a post-September 11th obsessive duck feeder. She¹s also writing a sequel to her first book-length poem called, The Summer of Dead Birds. You can find her stacking cat food in aisle 9 of Rainbow Grocery Co-Op in San Francisco. She also writes for The Advocate sometimes. Cristy C. Road is a writer and illustrator who¹s obsessed with human imperfection and deconstructing the norms which have sheltered her world. Aside from illustrating for countless record covers, book covers, radical organizations, and magazine articles, Road published an independent zine, Greenzine for ten years, and has released three books - Indestructible, a graphic memoir about being a teenage Latina, queer punk in high school; and Distance Makes the Heart Grow Sick, a postcard collection. She recently released Bad Habits, an illustrated love story about a faltering human heart¹s telepathic connections to the destruction of New York City. She currently hibernates in Brooklyn, NY.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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216. Pam Brown

Calling poetry reviewers for 2 titles for Jacket magazine

Thu 19 Mar 2009

Dear Poeticists,

If you would like to review one of these very different poetry collections please contact me on the backchannel [redacted]

Ghost Dance in 33 Movements by Anny Ballardini (Otoliths)
further info: http://mhcyoung.blogspot.com/2009/02/now-out-from-otoliths-anny-ballardinis.html

Crab & Winkle by Laurie Duggan (Shearsman)
further info :
http://www.shearsman.com/pages/books/catalog/2009/dugganThanet.html

Thanks a million,
Pam Brown

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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217. amy king

Ladies Night - Upstairs @ Erika's -- This Saturday [Amy King, Ana Božičević and Jeni Olin]

Thu 19 Mar 2009

This Saturday Night --Â Amy King, Ana BoÅ¾iÄeviÄ‡ and Jeni Olinâ€“

Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi, and forthcoming, Slaves to Do These Things (Blazevox Books). For information on the reading series Amy co-curates, please visit The Stain of

Poetry: A Reading Series (http://stainofpoetry.wordpress.com/) or visit her at www.amyking.org.

Ana BoÅ¾iÄeviÄ‡ emigrated to NYC from Croatia in 1997. Her first book, Stars of the Night Commute, will be published by Tarpaulin Sky Press in Fall 2009. I.e., stars will appear in the sky. Her most recent chapbook, God, Sebastian, Amy, is available from Flying Guillotine Press. With Amy King, she curates the Stain of Poetry reading series. For more, visit nightcommute.org and stainofpoetry.com.

Jeni Olin lives in Manhattan where she rages in "posh isolation" with her maltese dog Good Times. Jeni received her BA & MFA from Naropa University. Her first full-length book BLUE COLLAR HOLIDAY was published by Hanging Loose in 2005. Her most recent publication is a chapbook of pharmaceutical sonnets about antidepressants titled THE PILL BOOK from Faux Press, 2008. She is currently working on a manuscript called EVERYBODY LEAVES. Also she is changing her name to Truck Darling and her friends call her truck...

Saturday, March 21, 2009

7:30pm - 10:30pm
@ erika's loft

Williamsburg -- South
Brooklyn, NY

L Train to Bedford

Email me at [redacted] for the address...

_____

Amy's Alias

http://amyking.org/

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218. Pam Brown
Thanks VERY much - Jacket has found reviewers
Fri 20 Mar 2009

Dear Poeticists,

Thanks once again for your responses to a call for reviewers for Jacket magazine.

We have assigned reviewers for both Anny Ballardini's & Laurie Duggan's books.

You're all terrific,

Pam

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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219. { brad brace }
Taka Tunes Taka Tales
Fri 20 Mar 2009

Sound Design 2008: Taka Tales from Narikel Jingira Island, Bangladesh (Art Exhibition with Installed Audio, Tea and free Taka Tunes CDs) available from Brad Brace <[redacted]> flyer:
http://bbrace.laughingsquid.net/taka-tunes.jpg

complete recordings sometimes playing now:
http://69.64.229.114:8000

mp3 podcast materials:
http://216.70.118.235/two-taka-tunes-podcast/two-taka-tunes-podcast.html

Scene: extensive, evocative audio field-recordings from a concrete Bangladeshi guesthouse looking back on a thatched bamboo village by the Bay of Bengal, with an exhibit of particularly well-used, framed two-taka banknotes.

bbs: brad brace sound:
http://69.64.229.114:8000
Global Islands Project:
http://bbrace.laughingsquid.net/id.html
http://bbrace.net/id.html

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220. amy king
Sal Salasin - RIP
Fri 20 Mar 2009

Dear readers of RP, and friends of Sal Salasin,

I'd like to share with you a note from Elisa Salasin, niece of Sal, the founding editor of RealPoetik. Sal passed away yesterday. Please leave your notes for Sal's family in the comment field. And we'll give the last word to Sal.

Your interim editor,

Ana
http://realpoetikblog.blogspot.com/

Dear Friends of Sal Salasin,

I'm writing to let you all know that my uncle Robert, otherwise known as Sal and Roberto and Uncle Bob, passed away this evening. He was the fighting spirit that you all knew and loved until close to the end, not willing to give in to death unless there were good writers involved.

It was Shakespeare that carried him over. At one point in the afternoon Sal asked when Shakespeare would be arriving. I held his hand and said that Shakespeare was on his way. He asked if Shakespeare would be taking him upstairs. I said that yes, Shakespeare was coming to take him upstairs, and once there theyâ€™d meet up with Neruda and Cervantes and Lorca, and theyâ€™d talk about poetry together. I told him there were lots of un-unionized workers that needed to be organized, and lots of poets waiting for him in heaven, and that Shakespeare would be arriving very soon to guide him there. Sal began repeating, â€œShakespeare is coming... Shakespeare is coming. Heâ€™s coming soon...â€ His body untensed, and he fell into a quiet sleep. I sat with him for awhile, holding my hand over his heart, whispering that Shakespeare would be there before too long, that we all love him, but that he was free to go.

It was the most peaceful sleep Iâ€™d seen in days, so I left him in the care of his continuous-care nurse, an incredibly gentle & perceptive Pakistani man named Erfan. Before I returned Salâ€™s spirit was gone. He had woken up briefly, and Erfan held him as his took his last breaths. Shakespeare arrived to escort him upstairs.

Sal requested that his ashes be scattered off of the Staten Island Ferry. I will be in touch when arrangements are made for this to happen. However, in the mean time please know that I read each and every one of the messages and poems that were sent to him by all of you. Even in his final days they never failed to make him smile, and he was truly amazed every time I'd bring in a new pile. I believe they brought a measure of completion to his life that might not otherwise have been possible. Thank you.

With love,
Elisa Salasin
(and the rest of our family)

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Sal Salasin: And am pleased to inhabit the earth with this species. Goodbye and God bless you all. More of the evil work of Denise and her evil twin Denise, bleeding through my dreams. Man is the only animal that builds jails. He can also eat peanuts and chew tobacco. Let's go back to the phones where we'll discuss idempotent transactions in just a moment. Well, yes, I'm sorry I did the best I could which was obviously inadequate. Fate and too many painkillers. Recently I had the pleasure of driving alone in an American car on American roads listening to American radio from Perth Amboy to Seattle. And this had its rewards although it didn't do the planet any good. And if it makes you feel any better, I didn't use my tongue. I'm also extremely good at removing the lint after each use and believe I should get some credit for that. "By the light of a thousand suns, I am become death." I'd sympathize but all in all, I'd rather talk about me. Just get my butt back safe from the K-Mart and I'm yours forever. Sal Salasin, July 24, 1995

Sal Salasin, nasty loner, tasty poet, angry muffo, and now under the volcano with a Spanish vocabulary list and Mexico as lover: I love the Blogosphere when heâ€™s in it. Here are two recent postings that drew me up short -- reading them, I was suddenly living poetry as Sal was writing it. ~Bob Holman, December 5, 2006http://poetry.about.com/b/2006/12/05/congito-canaricita-two-letters-from-mexico-by-sal-salasin.htm

_____

Amy's Alias

http://amyking.org/

↑ Index

221. **steve d. dalachinsky**

Re: Logan

Fri 20 Mar 2009

---

true true i had the honor of gigging with tchicai
and on a recent cd he read one of my poems
he also writes poems himself

On Thu, 19 Mar 2009 12:40:12 -0500 John Cunningham
<[redacted]> writes:
> I stand corrected. They were both great though, weren't they.
> John Herbert Cunningham
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> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On

> Behalf Of steve d. dalachinsky
> Sent: March-19-09 10:41 AM
> To: [redacted]
> Subject: Re: Logan
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> > he might
> > have appeared on a Roswell Rudd lp for Impulse. Then I lost track
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> > him.
> > Great to hear he's playing again - and with Robinson whose
> clarinet
> > playing,
> > particularly in his third-world fusion stuff, I love. Man, I wish
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> > From: Poetics List (UPenn, UB)
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> > On
> > Behalf Of steve d. dalachinsky

> > Sent: March-17-09 5:45 PM
> > To: [redacted]
> > Subject: Re: Logan
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> > john tchicai is from denmark lived there now in france
> > noah howard ??? you mean?? he lives in brelgium most of the time
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> > > gb
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> > guidelines
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> guidelines
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222. Carol Novack
Readings next week
Fri 20 Mar 2009

Thursday, March 26th, 7-9pm

*Launch of Heide Hatry: Heads and Tales (Charta Art Books)<http://www.pierremenardgallery/hatrypress1.html>
*

The KGB Bar

85 East 4th Street, NYC (between Bowery & 2nd Ave. – F or Q train to Second Ave.)

http://kgbbar.com

*Featuring: *

*Roberta Allen, Jennifer Belle, Mary Caponegro, and Carol Novack, with discussion and Q & A by Heide Hatry. *

*Bios: *
http://kgbbar.com/calendar/events/launch_for_heide_hatrys_heads_and_tales/

No cover.

_____

* *

Saturday, March 28th, 5 – 7pm

*Smalls Jazz Club Lit Series!
jazz, wild features + open mic*

*Featuring *Carol Novack & Thad Rutkowski

Smalls Jazz Club <http://www.smallsjazzclub.com/>
183 West 10th Street , NYC 10014
where 10th Street meets Seventh Avenue
[redacted]

cover: $6

--

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com

"Mapquest If you walk swiftly to reach deadlines, you may miss the turn. If you walk slowly to arrive at specific places, you may miss the turn. Walk without point past the playgrounds and cemeteries, wedding rotundas and taverns. Walk only toward possibility without thought and reflection without light." - CN c. 2008 from "Gated Communities"

↑ Index

223. Jeffrey Side
"The Dissembling Poet: Seamus Heaney and the Avant-garde"
Sat 21 Mar 2009

New blog entry:
http://jeffreyside.tripod.com/
"The Dissembling Poet: Seamus Heaney and the Avant-garde"
I came across an interesting interview with Seamus Heaney (a recent recipient of the David Cohen prize for literature, being awarded Â£40,000) by Dennis O'Driscoll (â€˜Beyond All This Fiddleâ€™) where Heaney says about the avant-garde:
â€˜Itâ€™s an old-fashioned term by now. In literature, nobody can cause bother any more. John Ashbery was a kind of avant-garde poet certainly and now heâ€™s become a mainstream voice. The work of the â€œLanguage Poetsâ€ and of the alternative poetries in Britainâ€”associated with people in Cambridge University like J. H. Prynneâ€”is not the charlatan work some perceive it to be; however, these poets form a kind of cult that shuns general engagement, regarding it as a vulgarity and a decadence. Thereâ€™s a phrase I heard as a criticism of W. H. Auden and I like the sound of it: somebody said

that he didnâ€™t have the rooted normality of the major talent. Iâ€™m not sure the criticism applies to Auden, but the gist of it is generally worth considering. Even in T. S. Eliot, the big, normal world comes flowing around you. Robert Lowell went head-on at the timesâ€”there was no more literary poet around, but at the same time he was like a great cement mixer: he just shovelled the world in and it delivered. Now thatâ€™s what I yearn forâ€”the cement mixer rather than the chopstick.â€™
Several things about this statement need to be addressed, so I will go through it step-by-step to do so.....

http://jeffreyside.tripod.com/

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224. George Bowering
Re: Logan
Sat 21 Mar 2009

Cunningham helpt clear my head. It was John Tchicai!
I remember once he trashed a Danish radio station with his horn.

Noah Howard. Odd to see his face in picture,
and he's not a kid anymore!

Hey, when Cecil Taylor said "For Olim", who was Olim?

On Mar 16, 2009, at 7:19 AM, Tom Orange wrote:

> *george et al.,*
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> *not sure whom you were thinking of in denmark.*
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> *there is a 5-minute video interview with logan at*
> *<http://www.sermonaudio.com/sermoninfo.asp?SID=10180811720>*
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> *Who did I have him mixed up with?*
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> *It was so sweetly exciting and mysterious, all that time.*
> *Whatever, I want to know, happened to Noah Webster?*
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> *But my two little dogs, who were brought up on Coltrane and Milford Graves,*
> *would run out of the room when I put a Giuseppe Logan record on.*
>
> *And I still have them! Vinyl!*
>
> *gb*
>
> *welcome.html*

George H. Bowering, OC
Dull as dishwater.

↑ Index

225. Alan Sondheim

sundries from Second Life, sound, the world

Sun 22 Mar 2009

---

from Second Life, sound, the world:

http://www.alansondheim.org/ smoke bmps
- small half-formed deconstructions of smoke and fire simulacra

http://www.alansondheim.org/burn.mp4
- finally a video of fire simulacrum in vortex/firedraft movement

http://www.alansondheim.org/esazd.mp3
http://www.alansondheim.org/esaze.mp3
http://www.alansondheim.org/esazf.mp3
- three difficult (for me) electric saz pieces

http://www.alansondheim.org/ where pngs
- small resonant webcam images from around the world

↑ Index

226. **George Bowering**
Re: Logan
Sun 22 Mar 2009

That video of the preacher talking with Giuseppe Logan
was creepy, wasn't it?

gb

On Mar 20, 2009, at 12:41 PM, steve d. dalachinsky wrote:

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> *guidelines*
>
> *welcome.html*

George H. Bowering, OUH
Born without a religion.

↑ Index

227. Joel Weishaus
"Gateless Gate" Pages 11-14
Sun 22 Mar 2009

Dear friends, and colleagues:

Here are pages 11-14 of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2011-12.htm

Introduction (revised):
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

-Joel

↑ Index

228. Susan Webster Schultz
Tinfish Editor's Blog
Sun 22 Mar 2009

---

from the past week or so--

http://tinfisheditor.blogspot.com

Lisa Linn Kanae, _Islands Linked by Ocean_ (Bamboo...
Kaia Sand, Jules Boykoff & Guerrilla Poetries
Ian MacMillan & some notes on teaching
Blogging Schwartz, Skyping Metres, Meeting Lederma...
The great linguist

aloha, Susan M. Schultz

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229. Lisa Samuels
Tomorrowland published by Shearsman Books
Sun 22 Mar 2009

Dear All,
My new book *Tomorrowland* is just out with Shearsman Books, with a cover collage by Camille Martin -
I'll be reading in London with Erin Moure 31 March (Swedenborg House) & in Manchester with Tim Atkins
and Philip Davenport 1 April (The Other Room). Please say hello if you do come.
Books details below.
Lisa

~~

Lisa Samuels, *Tomorrowland*, Shearsman Books 2009. 104pp, 9x6ins, ISBN 9781848610507

http://www.shearsman.com/pages/books/catalog/2009/samuelsTOM.html

Tomorrowland is a booklength poem of bodily transit and colonial forgetting. Its voices and events perpetually arrive in a new world, whose versions here combine promised lands and historical suicide. Eula moves among these real

and imagined place-times with other symbolic names and unnamed figures, and Jack plays death. The primary formal note is the interrupted iambic.

The poems of *Tomorrowland* are dense, radiant, lyric divinations. Startling in their jolting intensity and juxtapositions: *so still, you might think young girls bodies had* *been used to make the air.* The astute focus never falters or fades. One thinks of conjuration, of prophecy where there's no separation between a green jacket and the ambiance of an afternoon, and this sure magic will keep us safe into the future. The world joins itself in an energetic twining of language, sound, picture, impulse: "at night she sweated language on her sheets". If this is the future, bring it on.

- Anne Waldman

Lisa Samuels' *Tomorrowland* is a guidebook and diary from an actuality existing among real sea and ships and coastline, history, and contemporary reflection. There are named "characters," but the true characters are a colony, a "we" of the newly arrived to this land. The generous and graceful syntax is a fusing agent for yesterday, today, and tomorrow. The reader exults in the accomplishment of the verse.

- Alice Notley

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230. John Cunningham
Re: Logan
Sun 22 Mar 2009

According to discogs.com," Olim is an Aztec hieroglyph meaning movement, motion and earthquake. This recording is dedicated to the living Spirit of Jimmy Lyons" John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of George Bowering
Sent: March-21-09 4:53 PM
To: [redacted]
Subject: Re: Logan

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> *gb*
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George H. Bowering, OC
Dull as dishwater.

↑ Index

231. Kyle Schlesinger

JEREMY JAMES THOMPSON & KAREN RANDALL MONDAY NIGHT SERIES AT THE POETRY PROJECT MARCH 23, 2009 @ 8:00

Sun 22 Mar 2009

JEREMY JAMES THOMPSON & KAREN RANDALL
MONDAY NIGHT SERIES AT THE POETRY PROJECT
MARCH 23, 2009 @ 8:00

Jeremy James Thompson is an instructor at New York¹s Center for Book Arts as well as a curator for their New Voices reading series. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde. Through his own Auto Types Press, he has produced collaborative prints with poets including, Edwin Torres, Joan Retallack, David Lehman and Charles Bernstein. His texts and typographic works are published in collections and journals including Cricket Online Review, Pinstripe Fedora, The Houston Literary Review, The Bucky Monkey, Lamination Colony, WORK, and Viz. Inter-Arts, a Trans-Genre Anthology. He blogs about movietelling, typography and poetics at autotypist.blogspot.com.

Karen Randall is an artist who works in the media of words, digital collage (both sound and visual), oil painting, and letterpress printing/artist¹s books. She is the daughter of an astrophysicist & grew up playing with primitive computers, a very cool chemistry set from the 50s, building short wave radios and a telescope, while also painting & writing poetry. She has taught hands-on science in the Chicago public schools, literary studies in western MA, and letterpress printing at the Center for the Book in NY and at Naropa. She developed four-color printing process as a means of combining the fluidity of contemporary digital imagery with the luminous qualities of ink layered on Japanese papers. Her work has been collected by numerous colleges, institutions and private collectors including the Library of Congress. Images of her work can be seen on line at www.propolispress.com.

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.com

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

NEXT IN THE MONDAY NIGHT SERIES:
March 30th MICHAEL CROSS AND DAVID BUUCK
April 27th - SARAH MANGOLD AND RYAN MURPHY
May 4th - KRISTIN PALM AND DOROTHEA LASKY
May 11th - NANCY KUHL AND SIMON CUTTS

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232. J. Scappettone
Abandoned Practices Institute
Sun 22 Mar 2009

ABANDONED PRACTICES something out of the ordinary
a NEW PERFORMANCE SUMMER INSTITUTE
Hosted by The School of the Art Institute of Chicago (SAIC)

www.abandonedpractices.org <http://www.abandonedpractices.org>

Monday July 6th Friday 24th 2009
Monday Friday , 9.00 a.m. - 4:00 p.m.
Instructors: Matthew Goulish, Lin Hixson, and Mark Jeffery

VISITING SCHOLARS
Dr. Jane Blocker, writer and Associate Professor, Director of Graduate Studies, Art History Department, University of Minnesota
Dr. Paul Clarke, Research Fellow on 'Performing the Archive', University of Bristol & Arnolfini (UK), and director of Uninvited Guests

This NEW PERFORMANCE SUMMER INSTITUTE looks forward by looking backward, researching, enacting, and embodying practices that for one reason or another have been disregarded in the wake of progress, and relegated to the archives of history. Students will participate in individual and collaborative projects involving writing, installation, documentation, and live performance. Teachers and visiting scholars will lecture on related subjects. Available for credit or non-credit enrolment.

Abandoned practices constitutes an emerging field of inquiry pioneered by Alan Read of King¹s College, London, author of Theatre, Intimacy, and Engagement: The Last Human Venue (Palgrave Macmillan, 2008). The course focus will allow a thematic meeting place that confronts the common accelerated temporalities of the 21st century, whether in the form of economic and artistic globalization, technology¹s ceaseless upgrade, or the general shifts in understanding of the word local. The course does not propose that we share a mutual past, but rather that we might mutually discover a shared strategy of thinking about our pasts,

a strategy of reimagining and reenacting the different abandoned practices that once defined the ordinary.

Week one: Abandoned technologies. Mode: installation.
Forgotten machines, crafts, stagecrafts, thought as craft, the place of the hand in art making, player pianos, slowness as resistance.

Week two: Abandoned concepts. Mode: writing.
The archive as repository of outmoded ideas; the pastoral; the senses.

Week three: Abandoned behavior. Mode: performance.
Forgotten labor practices; town criers; discontinued social customs.

Abandoned Practices is available for non-credit registration at $1710.00, half the regular graduate credit rate. Non SAIC degree-seeking students must include: A short statement that may include education, training, influences, beliefs, aims, why you wish to participate; plus documentation of your work that may include one of the following: 10 slides and description list; audio or video documentation (maximum of 10 minutes); printed material or written statement of your creative work.

For further information on this NEW PERFORMANCE SUMMER INSTITUTE please see www.abandonedpractices.org <http://www.abadonedpractices.org/> you can also contact Mark Jeffery, Performance Faculty, SAIC, at [redacted] <mailto:[redacted]> .

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233. steve d. dalachinsky
Re: Logan
Sun 22 Mar 2009

---

if i remember i'll ask him saturday
he has a gig
it's his 80th b day...
saw logan again last nite play a bit improved
should we back channel all this - steve

On Sat, 21 Mar 2009 14:53:27 -0700 George Bowering <> writes:
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> > welcome.html
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>
> George H. Bowering, OC
> Dull as dishwater.
>
>
>
>

↑ Index

234. Mark Lamoureux
3 New Titles from Cy Gist Press
Mon 23 Mar 2009

Spring is coming! The robins have returned, Mr. Softee has returned and so have the annoying Harley guys who make a lot of noise and set off all the car alarms on your street. And Cy Gist Press has returned with 3 new titles for your vernal enjoyment.

KATE SCHAPIRA'S THE LOVE OF FREAK MILWAYS AND TANGO WAX

(20 pp. Sewn Binding) $8 ppd.

Kate Schapira gives us a gender-neutral utopian porno. Nonviolent slapstick for a new century, The Love of Freak Milways and Tango Waxâ€™s dumpster-diving heroes eke out a breathless place amid the detritus of the disintegrating city. With something for everyone but not much of anything, Freak & Tango get off for your sins trussed high above the overpass.

GEOF HUTH'S GINGERBREAD

(12 pp. Sewn Binding.) $7 ppd.

Begun in the excess of the 80â€™s, finished in 2008 at the gate of our present grief, Geof Huthâ€™s fable of annihilation, Gingerbread, offers a cautionary

tale for an age smothered by its own girth. Tumescent with sweet words, Huthâ€™s nightmare of dreamy hovels rotten at the core thrusts its stake true to the right eye of our age of overcompensated executives and shriveled mortgages.

MARK LAMOUREUX'S BERLIN POEMS

(16 pp. Sewn Binding) $7 ppd.

Written during and around a trip to Germany in 2008, Berlin Poems features ekphrastic poems based on work in art museums in Munich and Berlinâ€”Max Beckmann, Ernst Ludwig Kirchner, Naum Gabo and others.

↑ Index

235. Adam Fieled

PFS Post: Jordan Stempleman and Kristen Orser

Mon 23 Mar 2009

Check out awesome stuff from birthday boy Jordan Stempleman of Kansas and Chi-Town's very own Kristen Orser on PFS Post:

http://www.artrecess.blogspot.com

"Chimes" is here:
http://www.blazevox.org/bk-af.htm

"Chimes" is on Pennsound:
http://writing.upenn.edu/pennsound/x/Fieled.php

↑ Index

236. Peter

Message - from discarded poems series

Mon 23 Mar 2009

Message - from discarded poems series
http://ciccariello.viewbook.com/wreakage

- Peter Ciccariello
http://invisiblenotes.blogspot.com/

↑ Index

237. Cara Benson

Poetry & Pop Music Workshop at Millay Colony

Mon 23 Mar 2009

Millay Colony'sÂ first not-for-residents-only worksh
Hey Listees!

Millay Colony'sÂ first not-for-residents-only workshop isÂ coming right up. Here's the info:

April 29 to May 3Â
Poetry & Pop-Music
withChris Stroffolino

Most accounts of the history of poetry (both lyric and epic, or narrative), as well as the history of 'popular song' show the two have a common ancestor, or were one and the same.Â Despite the contemporary specialization between these genres, lyric poetry and song lyrics still share many of the same assumptions, on the levels of both form and content. This workshop will explore whether the boundary between these two genres (poetry and lyrics), especially as conceived of during the "American Century," has largely outlived its usefulness, and will consider seriously (and hopefully with pleasure as well) whether any discussion of "American Poetry" of the last 100 years ("modern") can even come close to being representative if it doesn't include "Ain't That A Shame," at least as much as, say, "The Red Wheelbarrow."

We will strive to approach these issues in a non-dogmatic way. Depending on the needs & interests of the workshop participants), possible assignments include "translations" (from song-lyrics to poetry, and vice versa), music-criticism-as-an-artform, poems 'about' songs, songs 'inside' poems, formal issues, 3-dimensional scansion, phonemes, music as metaphor, metaphor as music. "High" vs. "Low" culture; the raw and the cooked, Dada, didacticism, performance, persona, identity, nature. Students are encouraged to let the teacher know in advance their particular interests; I'll do my best to accommodate.

Chris Stroffolino is the author of 7 books of poetry, and prose criticism (including Spin Cycle (2001), a selection of essays on mostly contemporary poetry, and with Dave Rosenthal, a critical study guide to Shakespeare's Twelfth Night.) A recipient of a 2001 NYFA Grant and a 2008 Fund For Poetry grant, Stroffolino's work has appeared in A Body Electric, Isnâ€™t It Romantic, and other anthologies, and has been translated into Dutch, Bengali and Spanish. His music and cultural criticism has appeared in such venues as The Big Takeover, Kitchen Sink, and Oakbook (Novometro). He has also played in various rock bands, including Silver Jews, Continuous Peasant and the Root Rats. He was a Distinguished Visiting Professor of Poetry at St. Mary's College from 2001-2006, and currently lives in Oakland.
Â
For the full info, go to http://www.millaycolony.org/workshops

Only six participants per workshop, so space is limited.
Â

Â
Â
Â
Â

---

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

↑ Index

238. Daniel Godston
Sonic Bridge 2
Mon 23 Mar 2009

Sonic Bridge 2

Although people have many different opinions about what should be done about the U.S.-Mexico border and U.S. immigration policy, it is probably more generally agreed that ideas, sound, and video should and can travel freely across borders. Hundreds of miles of wall and fence separate the United States and Mexico, but performers in Chicago, Tucson, Mexico City, Veracruz, and Buenos Aires will be part of a long-distance, "telematic" performance event which will perpendicularly run through the U.S.-Mexico border wall. Artists in all these remote locations will interact with each other in real time via the Internet on Tuesday, March 24, 2009.

(8 p.m. CDT / 7 p.m. MDT / 6pm PDT / midnight Buenos Aires)

at Elastic Sound & Vision Gallery (Chicago):
Amanda Gutierrez -- samples
Jayve Montgomery -- saxophones & electronics
Carlos Cumpian -- poetry

Dan Godston -- trumpet & small instruments
Williwaw -- amplified ukulele
Ian Hatcher -- gockenspiel
Noe Cuellar -- translations/text feed

at KAMP studio in Tucson, Arizona (1570 AM):
Glenn Weyant -- Kestrel 920
Steev Hise -- laptop

in Mexico City:
Kai Kraatz -- Nordlead
Daniel Lara -- FAT BOX
Antonio Dominguez -- video

in Veracruz:
Ernesto Romero -- laptop

in Buenos Aires:
Buenissimo Collective
Valeria Cammano Caamaño
Agustin Genoud
Leonello Zambon
Josefina Zuain
Azucena Losana -- video

Listen to the full mix via internet audio stream from anywhere at
http://kamp.arizona.edu

Watch the video streams from various locations:
http://www.ustream.tv/channel/sonicbridge
http://www.ustream.tv/channel/sonicbridge-tucson
http://www.ustream.tv/channel/sonic-bridge-2---buenos-aires
http://www.ustream.tv/channel/sonic-bridge-m%C3%89xico-df

Elastic Sound & Vision Gallery

2830 N. Milwaukee Ave., 2nd floor

Chicago, IL

[redacted]

$7 suggested donation

http://www.elasticrevolution.com/
http://kamp.arizona.edu/
http://sonicbridge.blogspot.com/
http://www.guvarchive.net/

http://www.sonicanta.com/home.html
http://www.myspace.com/buenisssimo
http://jayvejohnmontgomery.com/
http://www.donkeyscratch.com
http://www.futurevessel.com/noe/
http://www.kaikraatz.com
http://www.youtube.com/user/azulosa

http://www.myspace.com/dangodstonmusic
http://detritus.net/steev
http://telematicarts.blogspot.com/

↑ Index

239. steve d. dalachinsky
me and the bbc imagine that
Tue 24 Mar 2009

---

tonight i was on bbc jazz on 3 with my composer friend pete wyer also played was music by ornette tchicai (doin a poem by me) and others it will be up on their site for the next 7 days take a listen if any one wants a link back channel me steve

↑ Index

240. Gary Sullivan
SHERRY + VICUÑA | SEGUE @ BPC | SAT MAR 28
Tue 24 Mar 2009

SEGUE READING SERIES @ BOWERY POETRY CLUB
Saturday March 28, 4:00 p.m. - 6:00 p.m.
308 BOWERY, just north of Houston
$6 admission goes to support the readers

James Sherry is the author of more than 10 books of poetry and prose. His most recent publication, Sorry: Environmental Poetics, is forthcoming from Factory School later this year. He is the editor/publisher of Roof Books and founder of The Segue Foundation.

Cecilia Vicuña performs and exhibits her work widely in Europe, Latin America and the U.S. Templo e'Saliva / Spit Temple, a collection of her oral performances, edited by Rosa Alcalá, is forthcoming by Factory School Press.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit seguefoundation.com, bowerypoetry.com, or call [redacted]. Curators for February-March: Nada Gordon & Gary Sullivan.

_____ Internet Explorer 8 – Now Available. Faster, safer, easier.
http://clk.atdmt.com/MRT/go/141323790/direct/01/

↑ Index

241. John Herbert Cunningham
Christian Bok and Pataphysics
Tue 24 Mar 2009

In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok makes the statement "this survey reflects the influence of Jarry upon my own poetic career (in particular, my 'pataphysical encyclopedia, Crystallography)."

To my knowledge, this is the only North American book that specifically claims to be or would be considered a 'pataphysical work. Any comments?

John Herbert Cunningham

↑ Index

242. Jennifer Karmin
InCUBATE: Chicago residency
Tue 24 Mar 2009

We invite thinkers from all disciplines to InCUBATE!
InCUBATE invites you to apply for a Person-in-Residence!

Chicago, IL

The Institute for Community Understanding Between Art and The Everyday is a research institute dedicated to challenging current infrastructures, specifically how they affect artistic production. As art historians and arts administrators, our goal is to explore the possibility of developing financial models that could be relevant to contemporary art institutions, as well as collective or individiual artist projects workings outside an institution.

All the info is here:

http://incubate-chicago.org/residency

↑ Index

243. Maria Damon
Re: Tomorrowland published by Shearsman Books
Tue 24 Mar 2009

---

mazel tov, lisa!

Lisa Samuels wrote:
> Dear All,
> My new book *Tomorrowland* is just out with Shearsman Books, with a cover
> collage by Camille Martin -
> I'll be reading in London with Erin Moure 31 March (Swedenborg House) &
in
> Manchester with Tim Atkins
> and Philip Davenport 1 April (The Other Room). Please say hello if you do
> come.
> Books details below.
> Lisa
>
> ~~

>
> Lisa Samuels, *Tomorrowland*, Shearsman Books 2009. 104pp, 9x6ins, ISBN
> 9781848610507
>
> http://www.shearsman.com/pages/books/catalog/2009/samuelsTOM.html
>
> *Tomorrowland* is a booklength poem of bodily transit and colonial
> forgetting. Its voices and events perpetually arrive in a new world, whose
> versions here combine promised lands and historical suicide. Eula moves
> among these real and imagined place-times with other symbolic names and
> unnamed figures, and Jack plays death. The primary formal note is the
> interrupted iambic.
>
> The poems of *Tomorrowland* are dense, radiant, lyric divinations. Startling
> in their jolting intensity and juxtapositions: *so still, you might think
> young girls bodies had* *been used to make the air.* The astute focus never
> falters or fades. One thinks of conjuration, of prophecy where there's no
> separation between a green jacket and the ambiance of an afternoon, and
this
> sure magic will keep us safe into the future. The world joins itself in an
> energetic twining of language, sound, picture, impulse: "at night she
> sweated language on her sheets". If this is the future, bring it on.
>
> - Anne Waldman
>
> Lisa Samuels' *Tomorrowland* is a guidebook and diary from an actuality
> existing among real sea and ships and coastline, history, and contemporary
> reflection. There are named "characters," but the true characters are a
> colony, a "we" of the newly arrived to this land. The generous and graceful
> syntax is a fusing agent for yesterday, today, and tomorrow. The reader
> exults in the accomplishment of the verse.
>
>
>
> - Alice Notley
>
>

↑ Index

244. amy king

Come Hear ! a free LGBTQ Poetry Reading at New York City's Lesbian Gay Bisexual Transgender Community Center Saturday March 28th from 1-4pm

Tue 24 Mar 2009

From: Nathaniel Siegel
[mailto:[redacted]]

Dear Friends:

Â

I am pleased to announce an upcoming Poetry Reading: Come Hear ! at New York Cityâ€™s Lesbian
Gay Bisexual
Transgender Community
Center.

Â

Poets Bill Kushner, Eileen Myles,
Tim Peterson, Betsy Andrews,
Moonshine Shorey, Carol Mirakove, Joseph O. Legaspi, Jen
Benka, Guillermo Castro,

Elizabeth Reddin, and Regie Cabico
will read their work on Saturday March 28th from 1-4 pm at the
Center located at

208 West 13th
Street (between 7th and 8th
Avenues) in the West
Village.

Â

The Poetry Reading is free and open to the public. Come Hear ! will take place during the NY Rainbow Book Fair: a LGBT Book Fair with publishers, authors, performance artists, a panel on the future of LGBT literature, and books to browse, read and buy !

Â

For additional information on this Poetry Reading, please feel free to contact Nathaniel Siegel by email at [redacted].

Â

For additional information on the NY Rainbow Book Fair, go to www.gaycenter.org or call the LGBT Center ph [redacted].

Â

See you Saturday at the Center !

Â

All best wishes,

Â

Nathaniel

Â

PS: Please circulate widely: help spread the Good Gay Word !

_____

Amy's Alias

http://amyking.org/

↑ Index

245. amy king

This Friday, March 27th - Chace, Georgiou, Greenhouse, King, Peet, Price in Brooklyn!

Tue 24 Mar 2009

Stain of Poetry presents

*Joel Chace, Elena Georgiou, Stuart Greenhouse, Cindy King, Christian

Peet & Brett Price*

March 27th @ 7pm

Joel Chace has published poetry and prose poetry in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. Just out from BlazeVox Books is CLEANING THE MIRROR: NEW AND SELECTED POEMS, and from Paper Kite Press is MATTER NO MATTER, another full-length collection. Two chapbook-length poetic sequences have also recently been published: SCAFFOLD, from Country ValleyPress; and (b)its, a "Tiny Book" from Eileen Tabios's

Meritage Press. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope.

~~~

Elena Georgiou is the author of Rhapsody of the Naked Immigrant (Harbor Mountain Press, 2009) and mercy mercy me, which won a Lambda Literary Award for poetry, was a finalist for the Publishing Triangle Award, and was reissued by the University of Wisconsin Press in 2003. She is also co-editor (with Michael Lassell) of the poetry anthology, The World In Us (St. Martin's Press). Georgiou has won an Astraea Emerging Writers Award, a New York Foundation of the Arts Fellowship, and was a fellow at the Virginia Center for the Creative Arts. Her recent work appears in Denver Quarterly, BOMB, MiPoesia, Lumina, Spoon River Review, Cream City Review, and Gargoyle. She is an editor at Tarpaulin Sky and a member of the faculty in the MFA program at Goddard College, Vermont.

~~~

Stuart Greenhouse is the author of the chapbook What Remains (published by the Poetry Society of America) and the e-chapbook "All Architecture" (published by End & Shelf Press). He lives in New Jersey with his wife and children.

~~~

Cynthia Arrieu-King is an assistant professor of creative writing at Stockton College in New Jersey. Her poems have or will appear this year in LIT, The Lumberyard, Black Warrior Review, Forklift Ohio and the new horseless press anthology on collaboration.

~~~

Christian Peet is the author of Big American Trip (Shearsman Books, 2009) and two chapbooks: The Nines, Book 2 (Interbirth Books, 2009), and The Nines, Book 1 (Palm Press, 2006). His work appears in the anthology, A Best Of Fence: The First Nine Years, and in journals such

as Action Yes, Denver Quarterly, Octopus Magazine, Practice: New Writing + Art, and SleepingFish, among others. He lives in Vermont, where he runs Tarpaulin Sky Press.

~~~

Brett Price is an assistant editor of Forklift, Ohio: A Journal of Poetry, Cooking, and Light Industrial Safety. He is working toward an MFA at Bard College. He is the author of Trouble With Mapping, a chapbook (Flying Guillotine, 2008). Other writing can be found in H_NGM_N, OCTOPUS, LA FOVEA, BIG BELL, and MILKMONEY. He lives in Brooklyn, NY.

~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand Street,

1 block west)

718/[redacted]

open daily @ 5 p.m.

~~~~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

Visit www.stainofpoetry.com

for full calendar!

_____

Amy's Alias

http://amyking.org/

↑ Index

246. Catherine Daly

Re: Christian Bok and Pataphysics

Tue 24 Mar 2009

---

but it is not...
~~~~

On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham
<[redacted]> wrote:
> In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok
> makes the statement "this survey reflects the influence of Jarry upon my own
> poetic career (in particular, my 'pataphysical encyclopedia,
> Crystallography)." To my knowledge, this is the only North American book
> that specifically claims to be or would be considered a 'pataphysical work.
> Any comments?
>
> John Herbert Cunningham
>
>
>

--
All best,
Catherine Daly
[redacted]

↑ Index

247. steve d. dalachinsky
Re: me and the bbc imagine that
Tue 24 Mar 2009

On Tue, 24 Mar 2009 00:38:54 -0400 "steve d. dalachinsky"
<[redacted]> writes:
>
> tonight i was on bbc jazz on 3 with my composer friend pete wyer
> also played was music by ornette tchicai (doin a poem by me)
> and others
> it will be up on their site for the next 7 days take a listen if any
> one just got one link listed under i beliecve pete wyer and steve
dalachinsky insomnia poems

steve

> *http://www.bbc.co.uk/programmes/b00j8f1f*

↑ Index

248. **mIEKAL aND**
Das Kapital to be Transformed into Chinese Musical
Tue 24 Mar 2009

(the transformation from original text to japanese manga to chinese opera reminds me of all the babelfish translations we do)

http://www.metamute.org/en/
das_kapital_to_be_transformed_into_chinese_musical

Perhaps a bit of fancy footwork and a catchy show tune is the key to introducing a new generation to Karl Marx’s Das Kapital. At least that’s what He Nian, director of the upcoming musical, is anticipating for the Shanghai theatregoers. The play which is on schedule to open next year, is meant to serve as a kind of ‘edutainment’ providing the audience with amusement but also an intellectually sound interpretation of Marx’s work. Shanghaiist and The Guardian report more extensively:

http://shanghaiist.com/2009/03/17/can_marxist_masterpiece_hit_the_chi.php

Screw Shakespeare and forget that Chinese opera business - right now, preparations are underway to bring a sing-song version of Karl Marx's Das Kapital to the Shanghai theater.

This particular rendition of Marx's treatise against capitalism is borrowed from "a best-selling Japanese manga adaptation". We're not sure if anime and Marxism go hand-in-hand, but He Nian, Das Kapital's director has ambitious hopes for the play, according to Danwei:

He Nian says he will combine elements from animation, Broadway musicals, and Las Vegas stage shows to bring Marx's economic theories to life as a trendy, interesting, and educational play...

↑ Index

249. **mIEKAL aND**
Re: Christian Bok and Pataphysics
Tue 24 Mar 2009

My novel Bystander: An Irreality published by BlazeVOX makes claims to be a post-apocalytic 'pataphysical novella.... Written in the manner of "How to construct a time machine" & _Exploits and Opinions of Dr Faustroll_

http://www.blazevox.org/bk-ma.htm

On Tue, Mar 24, 2009 at 9:00 AM, John Herbert Cunningham
<[redacted]> wrote:
> In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok

> makes the statement "this survey reflects the influence of Jarry upon my own
> poetic career (in particular, my 'pataphysical encyclopedia,
> Crystallography)." To my knowledge, this is the only North American book
> that specifically claims to be or would be considered a 'pataphysical work.
> Any comments?
>
> John Herbert Cunningham

↑ Index

250. Michael Kelleher

One More Event This Week...

Tue 24 Mar 2009

Sorry for the extra message, but this got left out of the newsletter yesterday...

Talking Leaves...Books, Just Buffalo, Hallwalls
Reading and Booksigning with Gabrielle Burton
Sunday, March 29, 2009 @ 3:00 PM
Western New York Book Arts Collaborative

Longtime Buffalonian Gabrielle Burton returns to celebrate publication of her new book, Searching for Tamsen Donner, a melding of history and memoir in which she retraces some of Donner's journeys in an attempt to solve the mystery of this historical figure. Burton's Heartbreak Hotel, a novel set in Buffalo, won the Maxwell Perkins Prize.

Venue Information
Western New York Book Arts Collaborative
468 Washington Street (at the Corner of Mohawk)
Buffalo

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

_____
Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)

www.justbuffalo.org
[redacted]

↑ Index

251. **Patrick Lovelace**
Re: Christian Bok and Pataphysics
Tue 24 Mar 2009

Hi John,

As for specific claims/examples of North American projects, there aren't many that spring to mind that would be congruent with the scale, conception & self-labeling of *Crystallography*, but I'm in line w/ Craig Dworkin when he describes some conceptual projects as being egregiously/increasingly 'pataphysical. I recall that on the final episode of Kareem Estefan's radio show *Ceptuetics*, which is archived at PennSound, Dworkin points to Goldsmith's *No 111* specifically & I would throw in Dworkin's recent, excellent *Parse* as well.

Cheers,

Patrick

On Tue, Mar 24, 2009 at 10:00 AM, John Herbert Cunningham <
[redacted]> wrote:

> *In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok*
> *makes the statement "this survey reflects the influence of Jarry upon my own*
> *poetic career (in particular, my 'pataphysical encyclopedia,*
> *Crystallography)." To my knowledge, this is the only North American book*
> *that specifically claims to be or would be considered a 'pataphysical work.*
> *Any comments?*
>
> *John Herbert Cunningham*

↑ Index

252. **patrick dunagan**
Rossetti - la beatrice di dante
Tue 24 Mar 2009

Anyone into Rossetti and aware of his text on Dante: la Beatrice di Dante apparently only published once in Italian: http://openlibrary.org/b/OL19946861M/Beatrice-di-Dante?

It comes up in Leon Surette's Birth of Modernism... anyway, anyone read it? Know of plans to translate and publish it in English? and/or just what it consists of--- aside from the argument that "beatrice was not a real woman but an embodiment of philosophy"--- like is it more or less an extension of material/ideas of Rossetti's to be found elsewhere...

Thanks,

Patrick

↑ Index

253. **Andy Gricevich**
Recommendations for grammar books?
Tue 24 Mar 2009

Hello, all--

A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."

(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).

cheers,

Andy

↑ Index

254. **George Bowering**
Re: Logan
Tue 24 Mar 2009

Wow! Thanks for that, John.

gtb

On Mar 22, 2009, at 3:47 PM, John Cunningham wrote:

> *According to discogs.com," Olim is an Aztec hieroglyph meaning movement,*
> *motion and earthquake. This recording is dedicated to the living Spirit of*
> *Jimmy Lyons"*
> *John Herbert Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On*
> *Behalf Of George Bowering*
> *Sent: March-21-09 4:53 PM*
> *To: [redacted]*
> *Subject: Re: Logan*
>
> *Cunningham helpt clear my head. It was John Tchicai!*
> *I remember once he trashed a Danish radio station with his horn.*
>
> *Noah Howard. Odd to see his face in picture,*
> *and he's not a kid anymore!*
>
> *Hey, when Cecil Taylor said "For Olim", who was Olim?*
>
> *On Mar 16, 2009, at 7:19 AM, Tom Orange wrote:*
>
> *george et al.,*
>
> *not sure whom you were thinking of in denmark.*
>
> *there is a 5-minute video interview with logan at*
> *<http://www.sermonaudio.com/sermoninfo.asp?SID=10180811720>*
>
> *also do you mean noah howard? he's still alive, recording and touring*
> *<http://www.noahhoward.com/>*
>
> *allbests,*
> *tom orange*
>
> *----------*
> *Subject: Re: Logan*
> *From: George Bowering <[log in to unmask]>*
> *Date:Sun, 15 Mar 2009 00:33:27 -0700*
>
> *On Mar 3, 2009, at 12:05 PM, steve d. dalachinsky wrote:*

> *saw this late he played 2 weeks ago*
> *been homeless 40 years*
> *1st time playing in 40 years*
> *when did he live in europe??*
>
> *This has been driving me nuts. Why did I think that Giuseppe Logan lived in Denmark?*
> *Who did I have him mixed up with?*
> *I mean what ESPecially?*
>
> *Oh, around 1966-1976 ESP Disk ran my imagination.*
> *It was so sweetly exciting and mysterious, all that time.*
> *Whatever, I want to know, happened to Noah Webster?*
>
> *But my two little dogs, who were brought up on Coltrane and Milford Graves,*
> *would run out of the room when I put a Giuseppe Logan record on.*
>
> *And I still have them! Vinyl!*
>
> *gb*
>
> *welcome.html*
>
> *George H. Bowering, OC*
> *Dull as dishwater.*
>
> *guidelines*
>
> *welcome.html*

Geo. H. Bowering
Patient and tolerant driver.

↑ Index

255. **Chris Wilson**

Hilda Morley: seeking biographical info

Tue 24 Mar 2009

For a thesis on the poet Hilda Morley (Wolpe), I am seeking biographical information and reminiscences from those who knew her. Please back channel replies to:

Chris Wilson
[redacted]

↑ Index

256. John Cunningham
Re: Christian Bok and Pataphysics
Tue 24 Mar 2009

Thanks for that enigmatic response, Catherine. Care to be a little more verbose?
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Catherine Daly
Sent: March-24-09 11:45 AM
To: [redacted]
Subject: Re: Christian Bok and Pataphysics

but it is not...

On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham
<[redacted]> wrote:
> In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok
> makes the statement "this survey reflects the influence of Jarry upon my own
> poetic career (in particular, my 'pataphysical encyclopedia,
> Crystallography)." To my knowledge, this is the only North American book
> that specifically claims to be or would be considered a 'pataphysical work.
> Any comments?
>
> John Herbert Cunningham
>
>
>

--
All best,
Catherine Daly
[redacted]

↑ Index

257. charles alexander
Re: Christian Bok and Pataphysics
Tue 24 Mar 2009

In writing about Christopher Dewdney's book of poetry, A Paleozoic Geology of London Ontario (Toronto: Coach House 1973), Steve McCaffery describes Dewdney's work as investigating "vertically and structurally by means of an intellectual framework of 'pataphysical model from which the principle can be examined in function under a controlled situation. I mention 'pataphysics as that term comes closest to describing Dewdney's methodology." This is in McCaffery's essay, "Strata and Strategy: 'Pataphysics in the Poetry of Christopher Dewdney," in North of Intention (New York & Toronto: Roof & Nightwood 1986). I would think some of McCaffery's work should also be considered 'pataphysical. One might do well to begin with his magnificent book, Panopticon (Toronto: blewointmentpress 1984). In addition, the work of the Toronto Research Group should be considered in any study of 'pataphysical works in the last few decades. The best collection of those works is by Steve McCaffery & bpNichol, Rational Geomancy: The Kids of the Book-Machine, The Collected Research Reports of the Toronto Research Group 1973-1982 (Vancouver: Talonbooks 1992).

charles

At 10:37 AM 3/24/2009, you wrote:
>My novel Bystander: An Irreality published by BlazeVOX makes claims to
>be a post-apocalytic 'pataphysical novella.... Written in the manner
>of "How to construct a time machine" & _Exploits and Opinions of Dr
>Faustroll_
>
>http://www.blazevox.org/bk-ma.htm
>
>
>On Tue, Mar 24, 2009 at 9:00 AM, John Herbert Cunningham
><[redacted]> wrote:
> > In his book 'Pataphysics: The Poetics of an Imaginary Science,
> Christian Bok
> > makes the statement "this survey reflects the influence of Jarry
> upon my own
> > poetic career (in particular, my 'pataphysical encyclopedia,
> > Crystallography)." To my knowledge, this is the only North American book
> > that specifically claims to be or would be considered a 'pataphysical work.
> > Any comments?
> >

> > John Herbert Cunningham
>

Charles Alexander
Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8332

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

↑ Index

258. **Hugh Nicoll**

Re: Recommendations for grammar books?

Tue 24 Mar 2009

Greetings,

The Cambridge Grammar of the English Language (Hardcover) by Rodney D. Huddleston (Author), Geoffrey K. Pullum , Cambridge U. P. (2002) is now widely regarded as having supplanted Randolph Quirk's* A Comprehensive Grammar of English*, Longman, (1985). Michael Swan's Practical English Usage, Oxford U. P. (2005), and A Communicative Grammar of English, 3rd ed., Leech, G. and Svarvtik, J., Pearson, (2003) are far less comprehensive but useful. Why not suggest that your former student browse a good library or bookstore and make the choice or choices that best meet his needs.

Hugh Nicoll

On Wed, Mar 25, 2009 at 5:27 AM, Andy Gricevich <[redacted]> wrote:

> *Hello, all--*
>
> *A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*
>
> *(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*
>
> *cheers,*

> *Andy*

--
Hugh Nicoll <http://hughnicoll.org/blog/>
JALT LD-SIG Coordinator <http://ld-sig.org/>

↑ Index

259. Caleb Cluff
Re: Recommendations for grammar books?
Tue 24 Mar 2009

Fowler's usage.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Andy Gricevich
Sent: Wednesday, 25 March 2009 7:28 AM
To: [redacted]
Subject: Recommendations for grammar books?

Hello, all--

A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."

(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).

cheers,

Andy

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260. George Bowering
Re: Christian Bok and Pataphysics
Tue 24 Mar 2009

Yr going to have to check out bpNichol,
especially re the 'pataphysical, especially
distinguishing the "pataphysical, which denotes the Canadian
'pataphysical,
esp. the "pata of little feet", the latter poetic.

gb

On Mar 24, 2009, at 9:45 AM, Catherine Daly wrote:

> *but it is not...*
>
> *On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham*
> *<[redacted]> wrote:*
> *In his book 'Pataphysics: The Poetics of an Imaginary Science,*
> *Christian Bok*
> *makes the statement "this survey reflects the influence of Jarry*
> *upon my own*
> *poetic career (in particular, my 'pataphysical encyclopedia,*
> *Crystallography)." To my knowledge, this is the only North*
> *American book*
> *that specifically claims to be or would be considered a*
> *'pataphysical work.*
> *Any comments?*
>
> *John Herbert Cunningham*
>
> *welcome.html*
>
> *--*
> *All best,*
> *Catherine Daly*

> [redacted]
>
> *welcome.html*

Dr. George Bowering,
Keeper of the eternal flume.

↑ Index

261. Jeffrey Side

Jacket Magazine need articles, thoughts, opinions on Seamus Heaney's career in poetry

Tue 24 Mar 2009

Jacket Magazine is looking for responses to an article Iâ€™ve written on Seamus Heaney, and which touches on his association with The Group, Hobsbaum, early career etc., which can be found here: http://jacketmagazine.com/37/heaney-side.shtml At the time of writing, only the first part of the article is online, the second part should be online in a few hours. Jacket especially needs articles, or shorter pieces, giving information or insights that might answer the question: â€œHow did Heaney accomplish in so relatively short a period the almost universal admiration he now enjoys given his fairly modest talent? (The phrasing is mine, not Jacket's) Jacket simply wants informative articles on Heaney's career in poetry, which may shed light on the mechanisms of his ascendency . Send anything you have to: http://jacketmagazine.com/00/letters2the-editor.shtml

↑ Index

262. George Bowering

Re: Tchicai

Tue 24 Mar 2009

On Mar 18, 2009, at 9:06 AM, John Cunningham wrote:
> . I can't remember the name of the group
> under his own name but that was pretty incredible as well.

There was the John Tchicai--Irene Schweizer (or however you spell it) Group,
but that was in the Seventies, I guess.

gb

↑ Index

263. **Patrick Dillon**
Re: Recommendations for grammar books?
Tue 24 Mar 2009

Bryan Garner's Dictionary of Modern American Usage (although I think the title may have changed in the most recent edition) and David Foster Wallace's review of the dictionary which appears in toto in Consider the Lobster

On Tue, Mar 24, 2009 at 3:27 PM, Andy Gricevich <[redacted]> wrote:

> *Hello, all--*
>
> *A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*
>
> *(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*
>
> *cheers,*
>
> *Andy*

↑ Index

264. **John Herbert Cunningham**
Re: Tchicai
Tue 24 Mar 2009

Actually, I believe that the group's name was something like Ars Nova Danica.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of George Bowering
Sent: March-24-09 6:13 PM

To: [redacted]
Subject: Re: Tchicai

On Mar 18, 2009, at 9:06 AM, John Cunningham wrote:
> . I can't remember the name of the group
> under his own name but that was pretty incredible as well.

There was the John Tchicai--Irene Schweizer (or however you spell it)
Group,
but that was in the Seventies, I guess.

gb

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265. Corey Frost
April 3rd: Poems for the Millennium at the CUNY Graduate Center
Wed 25 Mar 2009

April 3rd
JEROME ROTHENBERG and JEFFREY ROBINSON, with MARY ANN CAWS, MAUREEN
McLANE, and RICHARD SIEBURTH

The CUNY Graduatte Center Poetics Group is very excited to announce that the editors of Poems for the Millennium Volume Three: The University of California Book of Romantic & Postromantic Poetry will be with us to read from and discuss their new anthology. Like its two twentieth-century predecessors, Poems for the Millennium, volumes 1 and 2, this gathering sets forth a globally decentered approach to the poetry of the preceding century from a radically experimental and visionary perspective. The range of volume three and its skewing of the traditional canon illuminate the process by which romantics and post-romantics challenged nineteenth-century orthodoxies and propelled poetry to the experiments of a later modernism and avant- gardism. Joining Jerome Rothenberg and Jeffrey C. Robinson in the open discussion that follows the reading are three distinguished scholars and translators, Mary Ann Caws, Maureen McLane, and Richard Sieburth. “Rothenberg and Robinson have dedicated this project to an intensification and expansion of the vital and vivacious contexts of the ongoing project of human thought. They present us not with the fixity of a canon but with the unfixity of our world.” — Lyn Hejinian

Friday, April 3, 2:00 pm, in Room 9207.
CUNY Graduate Center, 365 Fifth Avenue, New York.

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266. Kristin Dykstra
Zurita/Borzutzky in Chicago April 3 / Guild Complex
Wed 25 Mar 2009

A Special Reading with Raúl Zurita and Daniel Borzutzky
Start: Friday, April 3, 2009 - 7:00pm

Sponsored by the Guild Complex
http://www.guildcomplex.org/

Time: Doors open at 7:00PM, Reading begins at 7:30PM.
Cost: Free admission, all ages.
Location: Instituto Cervantes, 31 West Ohio Street, Chicago

Raúl Zurita was born in Santiago, Chile in 1951. He started out studying mathematics before turning to poetry. His early work is a ferocious response to Augusto Pinochet's 1973 military coup. Like many other Chileans, Zurita was arrested and tortured. When he was released, he helped to form a radical artistic group CADA, and he became renowned for his provocative and intensely physical public performances.

In the early 80's, Zurita famously sky-wrote passages from his poem, The New Life, over Manhattan and later (still during the reign of Pinochet) he bulldozed the phrase Ni Pena Ni Miedo (Without Pain Or Fear) into the Atacama Desert, where it can still be seen because children in the neighboring town bring shovels into the desert and turn over the sand in the letters. For fifteen years, Zurita worked on a trilogy which is considered one of the signal poetic achievements in Latin American poetry: Purgatory appeared in 1979, Ante-paradise in 1982, and The New Life in 1993.

Raúl Zurita is one of the most renowned contemporary Latin American poets, and he is the recipient of numerous awards, including a Guggenheim Fellowship and the National Poetry Prize of Chile. Translations of Purgatory and Anteparadise were published in the United States in the 80's.

Three new books, INRI, translated by William Rowe, Song of the Disappeared Love, translated by Daniel Borzutzky, and Purgatory, translated by Anna Deeny, are forthcoming from, respectively, Merick Press, Action Books, and The University of California Press. His books of poems include, among others: El Sermon de la Montana; Areas Verdes; Purgatorio; Anteparadiso; El Paraiso Esta Vacio – Canto a Su Amor, Desaparecido, El Amor de Chile, La Vida Nueva, In Memoriam.

--
Dr. Kristin Dykstra
www.ilstu.edu/~kadykst
www.litline.org/Mandorla

Associate Professor
Department of English
Illinois State University
Campus Box 4240
Normal, IL 61790-4240

---------- This message was sent using Illinois State University Webmail.

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267. Corey Frost

April 3rd at the CUNY Grad Center: Poems for the Millennium 3

Wed 25 Mar 2009

April 3rd
JEROME ROTHENBERG and JEFFREY ROBINSON, with MARY ANN CAWS, MAUREEN
McLANE, and RICHARD SIEBURTH

The CUNY Graduatte Center Poetics Group is very excited to announce that the editors of Poems for the Millennium Volume Three: The University of California Book of Romantic & Postromantic Poetry will be with us to read from and discuss their new anthology. Like its two twentieth-century predecessors, Poems for the Millennium, volumes 1 and 2, this gathering sets forth a globally decentered approach to the poetry of the preceding century from a radically experimental and visionary perspective. The range of volume three and its skewing of the traditional canon illuminate the process by which romantics and post-romantics challenged nineteenth-century orthodoxies and propelled poetry to the experiments of a later modernism and avant- gardism. Joining Jerome Rothenberg and Jeffrey C. Robinson in the open discussion that follows the reading are three distinguished scholars and translators, Mary Ann Caws, Maureen McLane, and Richard Sieburth. “Rothenberg and Robinson have dedicated this project to an intensification and expansion of the vital and vivacious contexts of the ongoing project of human thought. They present us not with the fixity of a canon but with the unfixity of our world.” — Lyn Hejinian

Friday, April 3, 2:00 pm, in Room 9207.
CUNY Graduate Center, 365 Fifth Avenue, New York.

opencuny.org/poetics

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268. Murat Nemet-Nejat
Re: Recommendations for grammar books?
Wed 25 Mar 2009

The Elements of Style.

Ciao,

Murat

On Tue, Mar 24, 2009 at 4:27 PM, Andy Gricevich <[redacted]> wrote:

> *Hello, all--*
>
> *A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*
>
> *(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*
>
> *cheers,*
>
> *Andy*

↑ Index

269. Jesse Glass
Two Novellas: Marble Snows & the Study by Michael Heller available from Ahadada
Wed 25 Mar 2009

Direct from our website www. ahadadabooks.com or via SPD.

Don Wellman's Prolog Pages and Eileen Tabios' Nota Bene Eiswein--both fine collections of poetry--are also available through the same venues.

The treasures keep coming. Please check out what we're doing at Ahadada Books!

Ekleksographia II--the Amy King Issue--is near completion.

Jen Karmin, Vivian Shipley and T.A. Noonan are on on our list of future curators.

Without haste but without rest,

Jess

↑ Index

270. David Kirschenbaum
Boog City presents Atticus/Finch and Julian T. Brolaski (music)
Wed 25 Mar 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Atticus/Finch Chapbooks
(Seattle)

this Tues., March 31, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Atticus/Finch editor Michael Cross

Featuring readings from

Thom Donovan
Judith Goldman
David Larsen
Kyle Schlesinger

with music from

Julian T. Brolaski

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Atticus/Finch Chapbooks
http://www.atticusfinch.org/

Atticus/Finch balks emphatically at faux notions of newness. Rather, they present to you beautiful and affordable editions in the splendid aura of their fresh new-ity. Help them help you rabidly consume the future of poetry as it unfolds before your very eyes. They greatly appreciate your patronage.

Performer Bios

**Julian T. Brolaski
http://www.atticusfinch.org/brolaski.htm

Julian T. Brolaski is the author of Letters to Hank Williams (True West Press), The Daily Usonian (Atticus/Finch), Madame Bovary's Diary (Cy Press), and the now-defunct blog "Swimming for Dummies." S/he is a Ph.D. student in the English department, where zie is writing hir dissertation on rhyme and repetition.

**Thom Donovan
http://whof.blogspot.com/

Thom Donovan is an ongoing participant in the Nonsite Collective, coedits ON Contemporary Practice, the first issue of which can be purchased now at SPD, edits Wild Horses of Fire weblog, and curates PEACE events series. His poems and critical writings have been published variously, including his Atticus/Finch collaboration with Kyle Schlesinger, Mantle.

**Judith Goldman
http://www.obooks.com/books/death_star.htm

Judith Goldman is the author of two books of poetry, Vocoder (Roof) and DeathStar/Rico-chet (O Books), and the co-editor, with Leslie Scalapino, of War and Peace, an annual anthology of experimental writing against the war. Her chapbook The Dispossessions is forthcoming from Atticus/Finch.

**David Larsen
http://www.spdbooks.org/Products/11908/the-thorn.aspx

Newly relocated from San Francisco's Bay Area, David Larsen is pursuing a career in postgraduate studies. His first book of poetry is The Thorn (Faux Press), and will soon be joined by his translation of Names of the Lion by Abu Abd Allah ibn Khalawayh (Atticus/Finch). From 2005-2007 he was co-curator of the New Yipes reading/video series at Oakland's 21 Grand.

**Kyle Schlesinger
http://www.kyleschlesinger.com

Kyle Schlesinger’s books include The Pink, Hello Helicopter, and, with Caroline Koebel, Schablone Berlin. With Thom Donovan and Michael Cross, he edits ON, a poetics journal that focuses on contemporaries. He is the co-author, with Thom Donovan, of Mantle (Atticus/Finch).

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. April 28
Bird Dog magazine (Seattle)
http://www.birddogmagazine.com/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

↑ Index

271. holsapple1
English Grammar
Wed 25 Mar 2009

C. L. Baker's English Syntax is a thorough, professional text. And Rodney Huddleston has several good books on English grammar written for different levels of expertise.

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272. J. Michael Mollohan
Re: Recommendations for grammar books?
Wed 25 Mar 2009

Strunk and White, _The Elements of Style_ is kinda like, you know, my Bible. Check with those teaching Freshman English. They usually have their own grammar texts. I recall one called _Words and Ideas_ from many years ago.

HTH

----- Original Message -----
From: "Andy Gricevich" <[redacted]>
To: <[redacted]>
Sent: Tuesday, March 24, 2009 4:27 PM
Subject: Recommendations for grammar books?

> *Hello, all--*
>
> *A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*
>
> *(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*
>
> *cheers,*
>
> *Andy*

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273. **steve russell**

Re: Das Kapital to be Transformed into Chinese Musical

Wed 25 Mar 2009

I'm suprised B Brecht never produced a Marx Musical. Or Mel Brooks.

--- On Tue, 3/24/09, mIEKAL aND <[redacted]> wrote:
From: mIEKAL aND <[redacted]>
Subject: Das Kapital to be Transformed into Chinese Musical
To: [redacted]
Date: Tuesday, March 24, 2009, 1:25 PM

(the transformation from original text to japanese manga to chinese opera reminds me of all the babelfish translations we do)

http://www.metamute.org/en/
das_kapital_to_be_transformed_into_chinese_musical

Perhaps a bit of fancy footwork and a catchy show tune is the key to introducing a new generation to Karl Marxâ€™s Das Kapital. At least thatâ€™s what He Nian, director of the upcoming musical, is anticipating for the Shanghai theatregoers. The play which is on schedule to open next year, is meant to serve as a kind of â€˜edutainmentâ€™ providing the audience with

amusement but also an intellectually sound interpretation of Marxâ€™s work. Shanghaiist and The Guardian report more extensively:

http://shanghaiist.com/2009/03/17/can_marxist_masterpiece_hit_the_chi.php

Screw Shakespeare and forget that Chinese opera business - right now, preparations are underway to bring a sing-song version of Karl Marx's Das Kapital to the Shanghai theater.

This particular rendition of Marx's treatise against capitalism is borrowed from "a best-selling Japanese manga adaptation". We're not sure if anime and Marxism go hand-in-hand, but He Nian, Das Kapital's director has ambitious hopes for the play, according to Danwei:

He Nian says he will combine elements from animation, Broadway musicals, and Las Vegas stage shows to bring Marx's economic theories to life as a trendy, interesting, and educational play...

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274. David-Baptiste Chirot
Re: Christian Bok and Pataphysics
Wed 25 Mar 2009

_

note: the word "pataphysics" and its being studied can be found in the Beatles' song "Maxwell's Silver Hammer."--

The first "official" introduction of 'Pataphysics to the North American audience/readers may (or not) be seen as Evergreen Review Issue 13, May/June 1960, with a spiral and the words "What is 'Pataphysics" suspended in the “equivalent” of a foto dipped in green (“evergreen”) of Jarry aboard one of his personal manias, his beloved bicycle, heading down the street, away from the camera, into that Futurity which the present is the “becoming memory” of.

Following an Intro by Roger Shattuck, there's an excellent selections of works from Alphonse Allais, Leon-Paul Fargue, Torma, Rene Clair, Rene Dumal and Felix Feneon (a friend of Jarry's) to the then contemporary "Satraps" of the French College du 'Pataphysique" such as Vian, Butor, Queneau, Ionesco,.

A year later, reflecting on this event and its effects in North America, Asger Jorn, the Danish artist, ground breaking investigator of Scandinavian arts and for some years Situationist, penned a piece for “Internationale Situationniste” No. 6, August 1961 called ”Pataphysics—A Religion in the Making.”

http://infopool.org.uk/6104.html

Jorn writes:

It is only recently that the religious content of Pataphysics has become apparent. Prior to this development, Jarry's invention remained largely unknown beyond the small circle who published the esoteric Cahiers du College de Pataphysique. But all this changed when a special Pataphysical number of the Evergreen Review was published in New York.

Although the Americans have now claimed the honour of presenting Pataphysics to the world, they didn't dare mention the word religion in their journal. Nevertheless, the enormous success Pataphysics enjoyed last year among the New World intelligentsia has inaugurated an epoch in which the essentially religious nature of this phenomena will be carefully analysed

Recently re-reading some of Jarry’s essays and fictions re ‘Pataphyisics, two things really struck me. One is that Jarry’s ‘Pataphysical compilations, Almanachs, woodcuts, all owe a great deal to the medieval period, and specifically to the spirit of Rabelais and Villon. In Rabelais, there is the mocking of both science and religion which go on unabated, as well as the production of a ceaselessly teeming, transmuting and truly “exceptional” cosmos, in which the sizes and shapes of everything are subject to immense and swift adjustments to indeed “Situations.” Rabelais spoofs and distorts and disgorges the scientific and religious languages of his time, a crazy quilt “polygut” of half digested Latin and the wildly free and raucous French of the times, itself at the thresholds of the strangling codifications soon eno9ugh to appear.

And in Rabelais,
as in Jarry—let us not forget the “exceptional” role that Flatulence
plays!! The “inflation “ of language is
measured along side its accompaniment, that inflating of the human bowels which
results in the production of an inflation with finds its mode of expression
via an orifice of the human anatomy
which seeks to equal that of the mouth in volume and expressiveness.

There are also, as in Villon, the predilection for the machines and images of executions, with Jarry sharing Villon’s words almost exactly apropos hanging, and adding himself the modern Guillotine to the scenes of the functions of separating the body from the head from which it itself is seen as “hanging from” previous to their union being rent asunder.

There is also the example of Flaubert’s Bouvard et Pecuchet, which presents the adventures of two copy-clerks who, unlike Bartleby the Scrivener, are able due to an inheritance to leave their desk and purchase an immense country estate, which wins them no welcome from the local inhabitants. These two former copiers set about exploring the branches of knowledge which

compose the arts and sciences, and in almost every case run aground on the beaches of their own persistent ignorance.

On their way to this pessimistic view of the acquisition and accumulation of knowledge, the duo decide to turn their heads and hands instead to compiling a "Dictionary of Received Ideas," collecting al the stupid quotes manifesting the "unexceptional": (in Jarry's terms) presented as something "exceptional," which provide insights in to the questions of all facets of life These "received ideas," unquestioned and in a sense almost invisible until compiled as an actual "set" within genres and categories of thought and language, create a form of "anti-Encyclopedia, " in which the Encyclopedic aspirations of the 18th century are turned on their heads as "fauxk-wisdom," of the kind massively generated by the new industrialized media of the "Age of Progress."

A few decades earlier, Baudelaire had written of his hope to produce lines which would become clichés. The "true test" of the poet's work would be to vanish into this sea of "received ideas," which ironically is the very environment that would reject the poet's "exceptional" language, or, perhaps, this vast sea might instead engulf the poem in a vast moist embrace in which it would also vanish, and become "unrecognized" because "misunderstood" as the only way by which it might attain a paradoxical "recognition" by becoming "unrecognizable" due to misunderstandings, and so—

"Taken for something else," continue a free and camouflaged existence, unnoticed, unread, unseen, unknown, by attaching itself to the "obvious," and so become "hidden in plain sight."

That is, to be read, seen and known as the "obvious," and so "overlooked," because of course, things in order to be Important, have to be far more complex than "That."

This is the strategy, after all, of the Viceroy butterfly, which so resembles a Monarch, that no enemy will attack it; because the Monarch possesses a poison that kills those who try to eat it, and so acts as a "deterrence" that the Viceroy copies in terms solely of "appearance."

"Looks can be deceiving," after all, and so "one person's
meat is another's poison," becomes a meat that all comers take to be a poison when it is actually a meat mimicking the costuming of the poisonous one.

The equivalence of the poisonous and the non-poisonous both appearing as the poisonous, becomes that 'Pataphysical "exception," that pebble in the shoe that grinds and grinds away, destroying the edifice of the Very Important Person whose foot is continually stepping on it, and so becomes a form of "resistance" which understands full well that clichéd phrase, "the Bigger they are, the Harder they Fall."

Jarry's Pere Ubu and Dr Faustroll and the vision of 'Pataphysics were born from the cunning of schoolboys satirizing a Physics teacher at their lycee, and turning these satires and their objects into Theater and the discovery that "as Metaphysic is to Physics, so 'Pataphysics is to Metaphysics."

Ubu and 'Pataphysics are born out of a satirizing, inverting, and subverting of the Institutionalized forms and formulae of "knowledge" which a citizen bent on a "career" is forced to undergo. Where the French College du 'Pataphysique (revived, after a quarter century of dormancy, in 2000) and its recently formed English rough equivalent, equivalency being at the "heart of the matter," differ from the North American "Pataphysics," is, as Jorn foresees, its being turned back into an Institutionalized form and formulae which take on the rites and trappings of a new form of religion.

One might then
observe that the ideas and characters
born of the immediate "wreck-creations"
and absurd comedies of the
classroom, the satires of the
"Professor," and of the entire sets of
Jargons, discourses, that have been erected
to produce both an elite and a "common" mass" of students of the "same mind," of the
same mind, that is, regarding the Seriousness of their Placements and Advancements within the Structures of Society's various Institutions; one might observe in this that the originary "scene" of Ubu in opposition to all of
these, is turned inside out and becomes again the very site of the production
of a conformity.

This is the
situation which Jorn presents:

"If Pataphysics had been taught anonymously, and avoided criticism, it might have slipped unnoticed into the world. Had this had happened, the apparently insoluble problem of Pataphysical authority - the consecration of the inconsecratable - would not have occurred. "

That is, if 'Pataphysics had indeed flown into the world as the Viceroy, camouflaged and whose recognition was a form of misreading, misunderstanding and hence "unrecognizablity," 'Pataphysics would have eluded the confrontation with the Authorities of the Institutional "Authorizations," who strip away an unrecognized anonymity, a camouflaged misreading misunderstood and too obvious to notice, and instead set up in their absences the presence of their own Authorships.

This situation which Jorn presents is somewhat similar to another one being written of at roughly the same time—the situation of the “Garden Dwarfs” as Hans Richter calls them in his Dada: Art and Anti Art. The “Garden dwarfs” are the neo-Dadas, who in a sense obey the letter but not the spirit of the Law, a Law which did not exist until they had retrospectively “recognized” its existence and so initiated a trend that in recent years has become the falsification of Dada in the US textbooks and Institutions with their ensuing cult of Tzara, the least interesting and least Dada of them all, who turned promotion of a borrowed name and movement into a one man show starring himself, and continued on like an animated corpse long after the Dadas had all left, finding himself finally cornered in the company of the emerging Surrealists—co-founding with Andre Breton the journal “Literature,” the very anti-thesis of the Hugo Ball-named “Dada”-- with whom he participated in and celebrated Dada’s “funeral.

For Richter, Huelsenbeck and other Dadas, the accomplishment of Tzara is to eradicate any of the “Revolutionary” and “street” elements in Dada, and instead produce a series of literary “manifestos” which lead straight to the heart of the matter for him: “Literature.”

(As Henry Miller put it in the “Fourteenth Ward” section in Black Spring: “What is not in the open street is false, derived that is to say, literature.”)

This retrospective revisioning, reformulating and re-fashioning of Dada—and of Neo-Dada and the Garden Dwarfs - in order to have it conform better to the current situation and narrative of the poet/artist in the US, Jorn recognizes also as a crisis within ‘Pataphysics:

The great merit of pataphysics is to have confirmed that there is no metaphysical justification for forcing everybody to believe in the same absurdity, possibilities for the absurd and in art are legion. The only logical deduction that can be made from this principle is the anarchist thesis: to each his own absurdities. The negation of this principle is expressed in the legal power of the state, which forces all citizens to submit to an identical set of political absurdities.

It must by now be apparent that once a Pataphysical authority is accepted, it becomes a demagogic weapon against the Pataphysical spirit

The game is the Pataphysical overture to the world. The realisation of such games is the creation of situations. A crisis therefore exists, caused by the crucial problem which each Pataphysical adept must resolve: s/he must apply

the situlogic method and attack the conditions of the reigning society, or else simply refuse to do anything whatsoever about the situation. It is in the latter resolution to this problem that Pataphysics becomes the religion best adapted to life in the society of the spectacle: a religion of passivity and pure absence

This “religion of passivity” adapted to the life of the society of the spectacle may be found today in the latest “hot topics” of the ongoing entropy of an Institutionalized setting, which for Melville’s Bartleby was to be found on Wall Street, where the Scrivener states his “I would prefer not to” continue copying, and eventually finds himself in the Tombs, perversely observed and studied by his former employer, a lawyer in the service of the Market. The entropy of a “case” as seemingly “passive” as Bartleby's is found in the “conceptual works” which dedicate themselves to “copying, data filing, and boredom-,” the latter being regarded by artists from Baudelaire to the Dadas to Dubuffet and beyond as the “enemy of art.” Or “the enemy of existence.”

The religious aspect of boredom Baudelaire called “Acedie, la maladie des moines.”

Acedia—the malady of monks.

And monks, to be sure, of some denominations, were known to be “copyists,” some of whom, anonymously, created some among the most beautiful Visual Poetry and Book Art known in the West.

Perhaps the situation of today’s poets who are dependent on machines and others’ materials to copy or “flarf,”or “pataphysic” or “Ouliper” or “Vizpoize” or “avant”are spurred on by the lashes of the command to “publish or perish.”

In Enrique Villa-Matas’ Bartleby and Company, one encounters the opposite of this need and desire to “appear in print,” no matter what it is or in what form. This suggests the resurrection of the last minute plagiarized paper as a “radical form of discourse” to be explored in terms ethical, aesthetical and pros ethical. Plagiarizing, copying, filing, scanning the unbelievable torrents of spam-- all of it a celebration of one’s own “original” unoriginality in “facing this monster,” which is—as Baudelaire put it, the horror of the ‘”gouffre,” that immense chasm of boredom, dullness and nothingness into which the author of today may tumble, never to be seen or heard from again, returned to the anonymity of being “not published “or “out of print.”

This is yet another “crisis” facing the author expected to publish, to “make a name for her/himself and their Institution,” or Group, Movement, Brand Name etc—

To at once announce one’s unoriginality, yet to do so in a manner originally unoriginal, from some as yet unplundered source, inspired by some previously hopelessly obscure or obscene and overlooked author, and so to put a stamp on

one's productions which is said to a once proclaim the author and to be arguing against the author.

This desperate need to produce writing, even if it is borrowed, stolen, downloaded, copied by hand, purchased on line or from the super market of literary products and accessories, where the laughter of Il Professore Vidiamodopo may be heard echoing down the aisles of prominently visible poets whose shining presences dim even the gaudiest of packaging's—

This desperate need to produce—and yet at the same with the least amount of intellectual labor—that being replaced by the physical labor of the copying filing and being originally unoriginal—all of it the opposite of the Writing of the No, of Bartleby's "I prefer not to," or the unwritten non writing camouflaged inside the misread and misunderstood—

The terrible fear driving the horses to go "faster, faster,
faster" as Walt Whitman saw America
dashing to insanity—

This terrible fear of the non-existence, le Neant, le Gouffre—

Can be summed up in a sign found in the battered offices for various services of the Health and Welfare departments, as well as those were free legal counsel or financial advice may be given:

This sign sums it up:
"If it is not in writing, it never happened."

Perhaps 'Pataphysics may propose as an exception the happening of something which is unwritten, and so, logically, inferred to be, to remain, unwritten—and hence never having happened,--and yet, it has happened--

A happening beyond the bounds of the written, in a zone one aspect of which Whitman called "the real war will never get into the books."

In that case, then, one may understand a 'Pataphysical writing outside of books, pages, of being written down—existing as both happening and writing simultaneously, and al the while remaining "buried," hidden from the view of those writings which do get into books.

Existing as an unseen, unrecognized, unpublished as it were, Viceroy, hidden within the gaudy show of the poisonous Monarch, a harmless being concealed inside a killer, an inverse Trojan Horse, an exception to the writing that alone produces what happens, because, by not writing, by not copying, but simply "resembling in appearance" a form of writing known as the Monarch, it is happening unread, unrecognized, unwritten, and 'Pataphysically existing—

And without which there could not be, by its unrecognition,
its being anonymous, unknown, its being so obvious it is overlooked—there

could
not be that author, that authority, that authorization, in whose
recognition by its “standing out
against a background,” would be seen
that presence which is called “writing.”
An “evidence of something that happened.”

Even if what happened might be completely fictitious, or an outright lie--

> *Date: Tue, 24 Mar 2009 16:33:22 -0500*
> *From: [redacted]*
> *Subject: Re: Christian Bok and Pataphysics*
> *To: [redacted]*
>
> *Thanks for that enigmatic response, Catherine. Care to be a little more verbose?*
> *John Herbert Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Catherine Daly*
> *Sent: March-24-09 11:45 AM*
> *To: [redacted]*
> *Subject: Re: Christian Bok and Pataphysics*
>
> *but it is not...*
>
> *On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham <[redacted]> wrote:*
> *In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian Bok*
> *makes the statement "this survey reflects the influence of Jarry upon my own*
> *poetic career (in particular, my 'pataphysical encyclopedia, Crystallography)." To my knowledge, this is the only North American book*
> *that specifically claims to be or would be considered a 'pataphysical work.*
> *Any comments?*
>
> *John Herbert Cunningham*
>
> *--*
> *All best,*

> *Catherine Daly*
> [redacted]

_____ Express your personality in color! Preview and select themes for Hotmail®. http://www.windowslive-hotmail.com/LearnMore/personalize.aspx?ocid=TXT_MSGTX_WL_HM_express_032009#colortheme

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275. Sharon Mesmer/David Borchart
2009 National Queer Arts Festival
Wed 25 Mar 2009

As part of the 2009 National Queer Arts Festival:

Army of Lovers presents "Formerly Known As: A Fesitival of Art, Video, Writing and Performance by Male Sex Workers"
June 3 + 4th, 2009 at 7pm
Center for Sex and Culture
1519 Mission Street (btwn 11th and S. Van Ness)
San Francisco, CA.
$10-20, no one turned away from lack of funds

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276. Pierre Joris
Recent posts on NOMADICS blog
Thu 26 Mar 2009

Please check out these recent posts on NOMADICS: http://pierrejoris.com/blog

Habib Tengour on “Maghrebi Surrealism”
Habib Tengour @ U Albany
Mearsheimer on Charles Freeman
‘Shooting and crying’ — The Gaza Massacres
Music At The Stone
PETR KOTIK IN ALBANY
Simon Pettet’s Hearth
Abdelkebir Khatibi (1939-2009)

Enjoy! Comment!

Pierre
==========

"Play what you don't know" -- Sun Ra
==========
=
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
http://pierrejoris.com/blog/
==========
=

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277. David A. Kirschenbaum
OT: 2009 Mets Tix for Sale
Thu 26 Mar 2009

(apologies for the non-Boog email)

Hi all,

It's my 12th consecutive season with a Mets Sunday plan (which now comes with some weekdays), the first one at what they're still calling Citi Field, and I thought I'd see if any of you might be interested in buying tickets (and joining the lineup of what would make a pretty swell anthology, with past buyers of my Mets tix including Jim Behrle, Rachel Levitsky, Jean-Paul Pecqueur, Nathaniel Siegel, and Angela Veronica Wong).

I still have two seats, and in the new ballpark they are in the Promenade Reserved Infield, sec. 512, which is behind home plate two sections up the first-base line. Click the below link and when there click section 512 for a view from the seats:

http://newyork.mets.mlb.com/nym/ticketing/seating_pricing.jsp

If you're interested in buying any tickets (or know someone who is) you (or they) can email me here:

[redacted]

(Note that the Mets charge different prices depending upon the opponents and the date, so you'll see, for example, that the Padres' game, the third regular

season game at Citi Field, costs more than the other games. Also, I've included a service charge of $2 per game, prorated from what the Mets charge me for the 15-game package.)

Hope this finds you well (and Lets Go Mets!)

as ever,
David

**Thurs. April 16, 7:10 p.m.-$62
San Diego Padres
(fyi, this is third reg. season Mets game in new park)

**Sun. April 26, 1:10 p.m.-$42
Washington Nationals

**Sun. May 31, 1:10 p.m.-$52
Florida Marlins
Mr. Met Dash
The Mr. Met Dash allows children 12 and under to run the
bases at Citi Field after the game, weather permitting.

**Wed. July 29, 7:10 p.m.-$52
Colorado Rockies

**Wed. Aug. 19, 7:10 p.m.-$52
Atlanta Braves

**Sun. Sept. 20, 1:10 p.m.-$52
Washington Nationals
(fyi, this is 2nd day of Rosh Hashanah)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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278. Maria Damon
Mark Nowak Book Events
Thu 26 Mar 2009

Mark Nowak: April Events for -Coal Mountain Elementary-

Mark Nowak will be in Western Pennsylvania, West Virginia, Maryland, and Iowa for unique events surrounding the publication of his new book, -Coal Mountain Elementary- (Coffee House Press, 2009). Venues include the AFL-CIO's National Labor College in Silver Spring, Maryland and the John L. Lewis Museum of Mining and Labor in Lucas, Iowa, as well as indie bookstores (Red Emma's in Baltimore, Prairie Lights in Iowa City) and staged productions of the book at the Studio Theater (University of Pittsburgh) and the Boilerhouse Theater (Davis & Elkins College, just a few miles from the Sago mine in West Virginia). For complete details, see the "Upcoming Events" section of Nowak's new blog, http://coalmountain.wordpress.com

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279. Michelle Taransky
Kelly Writers House TV
Thu 26 Mar 2009

Dear Poetics List:

The Kelly Writers House is excited to host a reading by Factory School poets FRANK SHERLOCK and CAROL MIRAKOVE on Thursday, 4/2 at 6:30 PM EST.

If you're outside the Philadelphia area, you can watch this, and many Kelly Writers House programs live online via KWH-TV:

http://writing.upenn.edu/wh/multimedia/tv/

Programs are archived and can be viewed on-demand via KWH-TV reruns:

http://writing.upenn.edu/wh/multimedia/tv/reruns

---

the Kelly Writers House
presents

a poetry reading by
FRANK SHERLOCK
CAROL MIRAKOVE

Thursday, 4/2 at 6:30 PM in the Arts Cafe
Kelly Writers House | 3805 Locust Walk, Philadelphia PA 19104
http://writing.upenn.edu/~wh/
no registration required - free & open to the public

FRANK SHERLOCK is the author of "Over Here" (Factory School 2009) and the co-author of "Ready-To-Eat Individual" (Lavender Ink 2008), a collaborative work with the Poet Laureate of Dumaine Street, Brett Evans. A duet with CAConrad entitled "The City Real & Imagined: Philadelphia Poems" is forthcoming from Factory School in fall 2009.

More on Frank Sherlock:
http://www.writing.upenn.edu/pennsound/x/Sherlock.html
http://www.madpoetssociety.com/blog/2008/01/23/talking-with-frank-sherlock/

CAROL MIRAKOVE is the author of "Mediated" (Factory School, 2006) and "Occupied" (Kelsey St. Press, 2004), which won the Frances Jaffer Book Award. She is featured on the Women in the Avant-Garde CD (Narrow House) and on the track "temporary tattoos" by the DJ and producer bates45. Her poems and essays appear in journals including XCP: Cross-Cultural Poetics, Traffic, West Coast Line, The Capilano Review, Pom2, The Brooklyn Rail, Xconnect, and in the collection "Visible: A Femmethology."

More on Carol Mirakove:
http://www.writing.upenn.edu/pennsound/x/Segue-BPC.html

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280. sheila black
Re: Recommendations for grammar books?
Thu 26 Mar 2009

Dear Andy,

I have been teaching Comp I and Comp II for ten years at a Community College and the following Handbooks have been great for Freshman whose High School education did not seem to cover grammar with any kind of depth:

Little, Brown Handbook--H. Ramsey Fowler, Jane E. Aaron, and Janice Okoomian

Simon an Schuster's Handbook for Writers edited by Lynn Quitman Troyka.

And for Poetics:

Twentieth Century American Poetics: Poets on the Art of Poetry edited by Dana Gioia, David Mason, and Meg Schoerke

The Longman Dictionary of Poetic Terms edited by Jack Myers and Michael Simms.

Troyka was my favorite, although, now that I have the important sections (for Freshman) of Little, Brown memorized (not literally, of course), the Little, Brown handbook has been quite useful and easy to figure out.

Sheila Black .

Sheila Black

--- On Wed, 3/25/09, J. Michael Mollohan <[redacted]> wrote:
From: J. Michael Mollohan <[redacted]>
Subject: Re: Recommendations for grammar books?
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Wednesday, March 25, 2009, 8:56 AM

Strunk and White, _The Elements of Style_ is kinda like, you know, my Bible. Check with those teaching Freshman English. They usually have their own grammar texts. I recall one called _Words and Ideas_ from many years ago.

HTH

----- Original Message ----- From: "Andy Gricevich"
<[redacted]>
To: <[redacted]>
Sent: Tuesday, March 24, 2009 4:27 PM
Subject: Recommendations for grammar books?

> Hello, all--
>
> A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."
>
> (I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).
>
> cheers,
>
> Andy
>
>
>
>
>

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281. **Winslow, Rosemary**

Re: Recommendations for grammar books?

Thu 26 Mar 2009

There's also Quirk, Greenbaum, Leech, and Svartvik's A Grammar of Contemporary English. It's a linguistic compilation, descriptive not prescriptive. Superbly helpful in analysis, and meanings of forms, if that's what you're looking for.

_____

From: Poetics List (UPenn, UB) on behalf of Patrick Dillon
Sent: Tue 3/24/2009 10:50 PM
To: [redacted]
Subject: Re: Recommendations for grammar books?

Bryan Garner's Dictionary of Modern American Usage (although I think the title may have changed in the most recent edition) and David Foster Wallace's review of the dictionary which appears in toto in Consider the Lobster

On Tue, Mar 24, 2009 at 3:27 PM, Andy Gricevich <[redacted]> wrote:

> *Hello, all--*
>
> *A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*
>
> *(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*
>
> *cheers,*
>
> *Andy*

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282. **Eric Dickey**

Re: Recommendations for grammar books?

Thu 26 Mar 2009

I remember liking Diana Hacker. She has several books, Rules for Writers, A Writer's Reference. The latter one was very well organized.

--- On Wed, 3/25/09, J. Michael Mollohan <[redacted]> wrote:

From: J. Michael Mollohan <[redacted]>
Subject: Re: Recommendations for grammar books?
To: [redacted]
Date: Wednesday, March 25, 2009, 6:56 AM

Strunk and White, _The Elements of Style_ is kinda like, you know, my Bible.. Check with those teaching Freshman English. They usually have their own grammar texts. I recall one called _Words and Ideas_ from many years ago.

HTH

----- Original Message ----- From: "Andy Gricevich" <[redacted]>
To: <[redacted]>
Sent: Tuesday, March 24, 2009 4:27 PM
Subject: Recommendations for grammar books?

> *Hello, all--*
>
> *A former student just wrote me to ask if I knew of any really good, comprehensive books on grammar (in the reference vein). Since it always came pretty naturally to me, I was impatient with grammar class in school, and never solidly learned a lot of the terminology; I could use a refresher myself. Does anyone out there have any recommendations for well-written, well-organized grammar books? He wants "the whole thing."*
>
> *(I thought of you partly because Joe--the friend and former student--is reading essays on poetics, and trying to get more of the terminology therein).*
>
> *cheers,*
>
> *Andy*

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283. **Alan Sondheim**

[WDL] Our Ada Lovelace Day ends Mar 30th. (fwd)

Thu 26 Mar 2009

---------- Forwarded message ----------
Date: Thu, 26 Mar 2009 13:34:59 +0000
From: marc garrett <[redacted]>
To: [redacted]
Subject: [WDL] Our Ada Lovelace Day ends Mar 30th.

Our Ada Lovelace Day ends Mar 30th.

Just a reminder to those who missed Ada Lovelace Day and still wishes to be a part of the project to submit your contributions. There is still time...

We have been receiving many entries in support of Ada Lovelace Day, which will be a valuable resource for all in the future.

Original call out below...

In support of Ada Lovelace Day we are inviting all women who work in media arts and net art to join the NetBehaviour email list for a week between 23rd and 30th March.

http://www.netbehaviour.org/mailman/listinfo/netbehaviour

We would like to know about your work and that of other women who have inspired you in your own practice. So please come and squat the NetBehaviour list for a week (of course we hope you'll stick around for longer:) and share your inspirations with our friendly community of artists, academics, writers, code geeks, curators, independent thinkers, activists and net mutualists.

Posts are welcome in any format and frequency. The following is offered as an example.

==========
MY NAME: Ruth Catlow

URL: http://www.furtherfield.org/display_user.php?ID=14

INSPIRED BY:

Ele Carpenter - http://www.elecarpenter.org.uk/ for tech inspired and facilitated participation with Open Source Embroidery, her curatorial project exploring artists practice that explores the relationship between programming for embroidery and computing.

Auriea Harvey - for her part with Entropy8Zuper in early intimate networked performances http://entropy8zuper.org/wirefire and for Endless Forest, Tale of Tales's bucolic social screensaver http://tale-of-tales.com/TheEndlessForest

Mary Flanagan - for her energetic explorations as academic, educator, artist and programmer at the intersection of games, art and feminism and exploring collaborative approaches to thinking about values in http://www.valuesatplay.org/

==========

At the end of the week we will collate all of the posts in the thread and feature them on Furtherfield.org.

See you on Netbehaviour :))

With all best wishes from

Ruth and the Furtherfield team

==========

Ada Lovelace Day -bringing women in technology to the fore
http://findingada.com/blog/2009/01/05/ada-lovelace-day/
sign a pledge to blog about inspirational women in tech on 24th March.

NetBehaviour is the Furtherfield.org email discussion listJoin NetBehaviour for a week between 23rd and 30th March (of course we hope you will stick around:) http://www.netbehaviour.org/mailman/listinfo/netbehaviour

********** * To alter your subscription settings on this list, log on to Subscriber's Corner at http://www.jiscmail.ac.uk/lists/writing-and-the-digital-life.html subject line and the following text in the body of the message: SIGNOFF WRITING-AND-THE-DIGITAL-LIFE

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284. Mathias Svalina

yardmeter editions presents Farrah Field, Jon Pack & Mathias Svalina : Friday, April 3, 2009: 7:30pm

Thu 26 Mar 2009

Hello Friends,

So there’s this new events series starting in the Gowanus neighborhood of Brooklyn & the first one is going to feature photographer Jon Pack, poet Farrah Field & me.

Sorry if this cross posts with another announcement. I think you should come. I think you’ll enjoy it.

Yours,
Mathias

yardmeter editions presents: Farrah Field, Jon Pack & Mathias Svalina
Friday, April 3, 2009: 7:30pm
yardmeter studio
267 douglass st, brooklyn, ny

Yardmeter Editions is an events series that brings together artists, writers, playwrights & other creative types in an informal setting in the Gowanaus neighborhood of Brooklyn, NY. For info & directions: http://yardmeter.blogspot.com/

Farrah Field's first collection of poems, Rising, won the 2007 Levis Prize & will be out this April by Four Way Books. Her poems have appeared in many publications including The Mississippi Review, Margie, The Massachusetts Review, Pool, Typo, Harp & Altar, 42Opus, La Petite Zine, Sojourn, & are forthcoming in Pebble Lake Review, Another Chicago Magazine, Fulcrum, & The Pinch. She lives in Brooklyn & blogs at http://www.adultish.blogspot.com.

Jon Pack is a photographer of people, environments and people in their environments. His latest project involves taking photographs of former Olympic cities. See his work at http://www.jonpack.com.

Mathias Svalina is, with Zachary Schomburg, a co-editor of Octopus Magazine & Books. He is the author of three chapbooks & four collaboratively written chapbooks, most recently The Viral Lease from Small Anchor Press & Play from Cupboard Pamphlets. His first book, Destruction Myth, is forthcoming from the CSU Poetry Center in October.

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285. aaron tieger
Necco Face by Carr, Mynes, Tieger
Thu 26 Mar 2009

Editions Louis Wain is pleased to announce the availability of a new chapbook:

Necco Face
by Michael Carr, Jess Mynes & Aaron Tieger
Necco Face gathers collaborations,
remixes, one-offs experiments, and other work by these three poets,
written between 2003 and 2007.
$8
44 pages, saddle stapled

For a sample from this work, and to purchase through Paypal, please visit the Editions Louis Wain site:

http://editionslouiswain.com/books/

Aaron Tieger
on behalf of Editions Louis Wain

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286. **Patrick Lovelace**
Re: Christian Bok and Pataphysics
Thu 26 Mar 2009

How could something 'not' be 'pataphysical? even something that wasn't?

PL

On Wed, Mar 25, 2009 at 6:10 PM, David-Baptiste Chirot <
[redacted]> wrote:

> –
>
> *note: the word "pataphysics" and its being studied can be found in the Beatles' song "Maxwell's Silver Hammer."--*
>
> *The first "official" introduction of*
> *'Pataphysics to the North American audience/readers may (or not) be seen as Evergreen Review Issue 13, May/June 1960, with a spiral and the words "What is 'Pataphysics" suspended in the "equivalent" of a foto dipped in green ("evergreen") of Jarry aboard one of his personal manias, his beloved bicycle, heading down the street,*
> *away from the camera, into that Futurity which the present is the "becoming memory" of.*
>
> *Following an Intro by Roger Shattuck, there's an excellent selections of works*
> *from Alphonse Allais, Leon-Paul Fargue, Torma, Rene Clair, Rene Dumal and Felix*
> *Feneon (a friend of Jarry's) to the then contemporary "Satraps" of the French*
> *College du 'Pataphysique" such as Vian, Butor, Queneau, Ionesco,.*

A year later, reflecting on this event and its effects in North America, Asger
Jorn, the Danish artist, ground breaking investigator of Scandinavian arts and
for some years Situationist, penned a piece for "Internationale Situationniste"
No. 6, August 1961 called "Pataphysics—A Religion in the Making."

http://infopool.org.uk/6104.html

Jorn writes:

It is only recently that
the religious content of Pataphysics has become apparent. Prior to this development, Jarry's invention remained largely unknown beyond the small circle
who published the esoteric Cahiers du College de Pataphysique. But all this changed when a special Pataphysical number of the Evergreen Review was published in New York.

Although
the Americans have now claimed the honour of presenting Pataphysics to the world, they didn't dare mention the word religion in their journal.
Nevertheless, the enormous success Pataphysics enjoyed last year among the New World intelligentsia has inaugurated an epoch in
which the essentially religious nature of this phenomena will be carefully analysed

Recently re-reading some of Jarry's essays and fictions re
'Pataphyisics, two things really struck me.
One is that Jarry's 'Pataphysical compilations, Almanachs, woodcuts, all
owe a great deal to the medieval period, and specifically to the spirit of Rabelais and Villon. In Rabelais, there is the mocking of both science and religion which go on unabated, as well as the production of a ceaselessly teeming, transmuting and truly "exceptional" cosmos, in which the sizes and shapes of everything are subject to immense and swift adjustments to indeed "Situations." Rabelais spoofs and distorts and disgorges the scientific and religious languages of his time, a crazy quilt "polygut" of half digested Latin
and the wildly free and raucous French of the times, itself at the thresholds

of the strangling codifications soon eno9ugh to appear.

And in Rabelais,
as in Jarry—let us not forget the "exceptional" role that Flatulence
plays!! The "inflation " of language is
measured along side its accompaniment, that inflating of the human bowels which
results in the production of an inflation with finds its mode of expression
via an orifice of the human anatomy
which seeks to equal that of the mouth in volume and expressiveness.

There are also,
as in Villon, the predilection for the machines and images of executions, with
Jarry sharing Villon's words almost exactly apropos hanging, and adding himself
the modern Guillotine to the scenes of the functions of separating the body
from the head from which it itself is seen as "hanging from" previous to their
union being rent asunder.

There is also
the example of Flaubert's Bouvard et Pecuchet, which presents the adventures of
two copy-clerks who, unlike Bartleby the Scrivener, are able due to an
inheritance to leave their desk and purchase an immense country estate, which
wins them no welcome from the local inhabitants. These two former copiers set about exploring
the branches of knowledge which compose the arts and sciences, and in almost
every case run aground on the beaches of their own persistent ignorance.

On their way to
this pessimistic view of the acquisition and accumulation of knowledge, the duo
decide to turn their heads and hands instead to compiling a "Dictionary of
Received Ideas," collecting al the stupid quotes manifesting the
"unexceptional": (in Jarry's terms) presented as something "exceptional," which
provide insights in to the questions of all facets of life These "received ideas," unquestioned and in a
sense almost invisible until compiled as an actual "set" within genres and categories of thought and language,
create a form of "anti-Encyclopedia, " in which the Encyclopedic
aspirations of the 18th century are turned on their heads as
"fauxk-wisdom," of the kind massively
generated by the new industrialized media of the "Age of Progress."

A few decades
earlier, Baudelaire had written of his hope to produce lines which would become
clichés. The "true test" of the poet's
work would be to vanish into this sea of "received ideas," which ironically is
the very environment that would reject the poet's "exceptional" language, or,
perhaps, this vast sea might instead
engulf the poem in a vast moist embrace in which it would also vanish, and become "unrecognized" because
"misunderstood" as the only way by which it might attain a paradoxical "recognition" by becoming
"unrecognizable" due to misunderstandings, and so—

"Taken for something else," continue a free and camouflaged
existence, unnoticed, unread, unseen, unknown, by attaching itself to the "obvious," and so become "hidden in plain sight."

That is, to be read, seen and known as the "obvious," and so
"overlooked," because of course, things in order to be Important, have to be
far more complex than "That."

This is the strategy, after all, of the Viceroy butterfly,
which so resembles a Monarch, that no enemy will attack it; because the Monarch
possesses a poison that kills those who try to eat it, and so acts as a "deterrence"
that the Viceroy copies in terms solely of "appearance."

"Looks can be deceiving," after all, and so "one person's
meat is another's poison," becomes a meat that all comers take to be a poison
when it is actually a meat mimicking the costuming of the poisonous one.

The equivalence of the poisonous and the non-poisonous both

appearing as the poisonous, becomes that 'Pataphysical "exception," that pebble
in the shoe that grinds and grinds away, destroying the edifice of the Very Important Person whose foot is continually stepping on it, and so becomes a form of "resistance" which understands full well that clichéd phrase, "the Bigger they are, the Harder they Fall."

Jarry's Pere
Ubu and Dr Faustroll and the vision of 'Pataphysics were born from the cunning
of schoolboys satirizing a Physics teacher at their lycee, and turning these satires
and their objects into Theater and the discovery that "as Metaphysic is to Physics, so 'Pataphysics is to Metaphysics."

Ubu and 'Pataphysics are born out of a
satirizing, inverting, and subverting of
the Institutionalized forms and formulae of "knowledge" which a citizen bent on
a "career" is forced to undergo. Where the French College du 'Pataphysique (revived, after a quarter century of dormancy, in 2000) and its recently formed
English rough equivalent, equivalency being at the "heart of the matter," differ from the North American "Pataphysics," is, as Jorn foresees, its being
turned back into an Institutionalized form and formulae which take on the rites
and trappings of a new form of religion.

One might then
observe that the ideas and characters
born of the immediate "wreck-creations"
and absurd comedies of the
classroom, the satires of the
"Professor," and of the entire sets of
Jargons, discourses, that have been erected
to produce both an elite and a "common" mass" of students of the "same mind," of the
same mind, that is, regarding the Seriousness of their Placements and Advancements within the Structures of Society's various Institutions; one might
observe in this that the originary "scene" of Ubu in opposition to all of these, is turned inside out and becomes again the very site of the production
of a conformity.

This is the
situation which Jorn presents:

"If Pataphysics had been taught anonymously, and avoided
criticism, it might have slipped unnoticed into the world. Had this had
happened, the apparently insoluble problem of Pataphysical authority - the
consecration of the inconsecratable - would not have occurred. "

That is, if 'Pataphysics had indeed flown into the world as
the Viceroy, camouflaged and whose recognition was a form of misreading,
misunderstanding and hence "unrecognizablity," 'Pataphysics would have eluded
the confrontation with the Authorities of the Institutional "Authorizations,"
who strip away an unrecognized anonymity, a camouflaged misreading
misunderstood and too obvious to notice, and instead set up in their absences
the presence of their own Authorships.

This situation which Jorn presents is somewhat similar to
another one being written of at roughly the same time—the situation of the
"Garden Dwarfs" as Hans Richter calls them in his Dada: Art and Anti Art.
The "Garden dwarfs" are the
neo-Dadas, who in a sense obey the letter but not the spirit of the Law, a Law
which did not exist until they had retrospectively "recognized" its existence
and so initiated a trend that in recent years has become the falsification of
Dada in the US textbooks and Institutions with
their ensuing cult of Tzara, the least interesting and least Dada of
them all, who turned promotion of a borrowed name and movement into a one man
show starring himself, and continued on like an animated corpse long after the
Dadas had all left, finding himself finally
cornered in the company of the emerging Surrealists—co-founding with Andre
Breton the journal "Literature," the very anti-thesis of the Hugo
Ball-named

"Dada"-- with whom he participated in and celebrated Dada's "funeral.

For Richter, Huelsenbeck and other Dadas, the accomplishment of Tzara is to eradicate any of the "Revolutionary" and "street" elements in Dada, and instead produce a series of literary "manifestos" which lead straight to the heart of the matter for him: "Literature."

(As Henry Miller put it in the "Fourteenth Ward" section in Black Spring: "What is not in the open street is false, derived that is to say, literature.")

This retrospective revisioning, reformulating and re-fashioning of Dada—and of Neo-Dada and the Garden Dwarfs - in order to have it conform better to the current situation and narrative of the poet/artist in the US, Jorn recognizes also as a crisis within 'Pataphysics:

The great merit of pataphysics is to have confirmed that there is no metaphysical justification for forcing everybody to believe in the same absurdity, possibilities for the absurd and in art are legion. The only logical deduction that can be made from this principle is the anarchist thesis: to each his own absurdities. The negation of this principle is expressed in the legal power of the state, which forces all citizens to submit to an identical set of political absurdities.

It must by now be apparent that once a Pataphysical authority is accepted, it becomes a demagogic weapon against the Pataphysical spirit

The game is the Pataphysical

overture to the world. The realisation of such games is the creation of situations. A crisis therefore exists, caused by the crucial problem which each
Pataphysical adept must resolve: s/he must apply the situlogic method and attack the conditions of the reigning society, or else simply refuse to do anything whatsoever about the situation. It is in the latter resolution to this
problem that Pataphysics becomes the religion best adapted to life in the society of the spectacle: a religion of passivity and pure absence

This
"religion of passivity" adapted to the life of the society of the spectacle may
be found today in the latest "hot topics" of the ongoing entropy of an Institutionalized setting, which for Melville's Bartleby was to be found on Wall Street, where the Scrivener states his "I would prefer not to" continue
copying, and eventually finds himself in the Tombs, perversely observed and studied by his former employer, a lawyer in the service of the Market. The entropy of a "case" as seemingly
"passive" as Bartleby's is found in the "conceptual works" which dedicate themselves to "copying, data filing, and
boredom-," the latter being regarded by artists from Baudelaire to the Dadas to
Dubuffet and beyond as the "enemy of art." Or "the enemy of existence."

The religious aspect of boredom Baudelaire called "Acedie,
la maladie des moines."

Acedia—the malady of monks.

And monks, to be sure, of some denominations, were known to
be "copyists," some of whom, anonymously, created some among the most beautiful
Visual Poetry and Book Art known in the West.

Perhaps the situation of today's poets who are dependent on machines and others' materials to copy or "flarf,"or "pataphysic" or "Ouliper" or "Vizpoize"
or "avant"are spurred on by the lashes

of the command to "publish or perish."

In Enrique Villa-Matas' Bartleby and Company, one encounters the opposite of this need and desire to "appear in print," no matter what it is or in what form. This suggests the resurrection of the last minute plagiarized paper as a "radical form of discourse" to be explored in terms ethical, aesthetical and pros ethical. Plagiarizing, copying, filing, scanning the unbelievable torrents of spam-- all of it a celebration of one's own "original" unoriginality in "facing this monster," which is—as Baudelaire put it, the horror of the '"gouffre," that immense chasm of boredom, dullness and nothingness into which the author of today may tumble, never to be seen or heard from again, returned to the anonymity of being "not published "or "out of print."

This is yet another "crisis" facing the author expected to publish, to "make a name for her/himself and their Institution," or Group, Movement, Brand Name etc—

To at once announce one's unoriginality, yet to do so in a manner originally unoriginal, from some as yet unplundered source, inspired by some previously hopelessly obscure or obscene and overlooked author, and so to put a stamp on one's productions which is said to a once proclaim the author and to be arguing against the author.

This desperate need to produce writing, even if it is borrowed, stolen, downloaded, copied by hand, purchased on line or from the super market of literary products and accessories, where the laughter of Il Professore Vidiamodopo may be heard echoing down the aisles of prominently visible poets whose shining presences dim even the gaudiest of packaging's—

This desperate need to produce—and yet at the same with the
least amount of intellectual labor—that being replaced by the physical labor of
the copying filing and being originally unoriginal—all of it the opposite of
the Writing of the No, of Bartleby's "I prefer not to," or the unwritten non
writing camouflaged inside the misread and misunderstood—

The terrible fear driving the horses to go "faster, faster,
faster" as Walt Whitman saw America
dashing to insanity—

This terrible fear of the non-existence, le Neant, le Gouffre—

Can be summed up in a sign found in the battered offices for various services of the Health
and Welfare departments, as well as those were free legal counsel or financial
advice may be given:

This sign sums it up:
"If it is not in writing, it never happened."

Perhaps 'Pataphysics may propose as an exception the happening
of something which is unwritten, and so, logically, inferred to be, to remain,
unwritten—and hence never having happened,--and yet, it has happened--

A happening beyond the bounds of the written, in a zone one
aspect of which Whitman called "the real war will never get into the books."

In that case, then, one may understand a 'Pataphysical
writing outside of books, pages, of being written down—existing as both
happening and writing simultaneously, and al the while remaining "buried,"
hidden from the view of those writings which do get into books.

Existing as an unseen, unrecognized, unpublished as it were,
Viceroy, hidden within the gaudy show of the poisonous Monarch, a harmless being concealed inside a killer, an inverse Trojan Horse, an exception to the
writing that alone produces what happens, because, by not writing, by not copying, but simply "resembling in appearance" a form of writing known as the
Monarch, it is happening unread, unrecognized, unwritten, and 'Pataphysically
existing—

And without which there could not be, by its unrecognition,
its being anonymous, unknown, its being so obvious it is overlooked—there could
not be that author, that authority, that authorization, in whose
recognition by its "standing out
against a background," would be seen
that presence which is called "writing."
An "evidence of something that happened."

Even if what happened might be completely fictitious, or an
outright lie--

Date: Tue, 24 Mar 2009 16:33:22 -0500
From: [redacted]
Subject: Re: Christian Bok and Pataphysics
To: [redacted]

Thanks for that enigmatic response, Catherine. Care to be a little more verbose?
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*] On*
Behalf Of Catherine Daly
Sent: March-24-09 11:45 AM
To: [redacted]
Subject: Re: Christian Bok and Pataphysics

but it is not...

> *On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham*
> *<[redacted]> wrote:*
> *In his book 'Pataphysics: The Poetics of an Imaginary Science,*
> *Christian*
> *Bok*
> *makes the statement "this survey reflects the influence of Jarry upon*
> *my*
> *own*
> *poetic career (in particular, my 'pataphysical encyclopedia,*
> *Crystallography)." To my knowledge, this is the only North American*
> *book*
> *that specifically claims to be or would be considered a 'pataphysical*
> *work.*
> *Any comments?*
>
> *John Herbert Cunningham*
>
> *--*
> *All best,*
> *Catherine Daly*
> *[redacted]*
>
> *guidelines*
>
> *_____*
> *Express your personality in color! Preview and select themes for Hotmail®.*
>
> *http://www.windowslive-hotmail.com/LearnMore/personalize.aspx?*
> *ocid=TXT_MSGTX_WL_HM_express_032009#colortheme*

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287. **Alan Sondheim**

two phenomenologies of acoustic architecture, please have a listen

Thu 26 Mar 2009

two phenomenologies of acoustic architecture, please have a listen

Monk Parakeets (Quaker Parrots) nesting at Greenwood Cemetary in Brooklyn - three large nests at the entrance. the sound is digitally slowed-down to reveal

the interaction between digital artifacts and call structures and details. a sense of the _space_ of the calls is clear.

http://www.alansondheim.org/quarterparrot.mp3
http://www.alansondheim.org.tenthparrot.mp3

three audio pieces from a sound version of the Second Life installation, detailing an invisible but definable virtual path among sources. something here resonates with the classical Greek chorus and Sarah Bernardt; the space is evocative, choratic.

http://www.alansondheim.org/hardlyremember1.mp3
http://www.alansondheim.org/hardlyremember2.mp3
http://www.alansondheim.org/hardlyremember3.mp3

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288. **steve d. dalachinsky**
Re: Tchicai
Thu 26 Mar 2009

---

yes that was a different project

On Tue, 24 Mar 2009 22:07:01 -0500 John Herbert Cunningham
<[redacted]> writes:
> Actually, I believe that the group's name was something like Ars
> Nova
> Danica.
> John Herbert Cunningham
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On
> Behalf Of George Bowering
> Sent: March-24-09 6:13 PM
> To: [redacted]
> Subject: Re: Tchicai
>
> On Mar 18, 2009, at 9:06 AM, John Cunningham wrote:
> > . I can't remember the name of the group
> > under his own name but that was pretty incredible as well.
>
> There was the John Tchicai--Irene Schweizer (or however you spell
> it)
> Group,
> but that was in the Seventies, I guess.

>
> gb
>
> guidelines
>
>
>

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289. **Gerald Schwartz**

Re: me and the bbc imagine that

Thu 26 Mar 2009

"... not safe even in my own head..."

great soundscape of insomnia and all of its relateds.

here's hoping they somehow archive it...

are you two releasing it... 577 records? where?

g.

> *On Tue, 24 Mar 2009 00:38:54 -0400 "steve d. dalachinsky" <[redacted]> writes:*
>
> *tonight i was on bbc jazz on 3 with my composer friend pete wyer also played was music by ornette tchicai (doin a poem by me) and others*
> *it will be up on their site for the next 7 days take a listen if any one just got one link listed under i beliecve pete wyer and steve dalachinsky insomnia poems*
>
> *steve*
>
> *http://www.bbc.co.uk/programmes/b00j8f1f*

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290. **Poetry Project**

Events at The Poetry Project March/April

Thu 26 Mar 2009

Here¹s what¹s coming up at The Poetry Project.

Also, visit the Project Blog at PoetryProject.Org to read the words of the great guest-blogger Sparrow!

Friday, March 27, 10 PM
Ali Liebegott & Cristy C. Road

Ali Liebegott is the author of the award winning books, The Beautifully Worthless and The IHOP Papers. For the last seven years she¹s been drawing and illustrating a full-color illustrated novel, titled The Crumb People, about a post-September 11th obsessive duck feeder. She¹s also writing a sequel to her first book-length poem called, The Summer of Dead Birds. You can find her stacking cat food in aisle 9 of Rainbow Grocery Co-Op in San Francisco. She also writes for The Advocate sometimes. Cristy C. Road is a writer and illustrator who¹s obsessed with human imperfection and deconstructing the

norms which have sheltered her world. Aside from illustrating for countless record covers, book covers, radical organizations, and magazine articles, Road published an independent zine, Greenzine for ten years, and has released three books - Indestructible, a graphic memoir about being a teenage Latina, queer punk in high school; and Distance Makes the Heart Grow Sick, a postcard collection. She recently released Bad Habits, an illustrated love story about a faltering human heart¹s telepathic connections to the destruction of New York City. She currently hibernates in Brooklyn, NY.

Monday, March 30, 8 PM
David Buuck & Michael Cross

David Buuck lives in Oakland. He is contributing editor at Artweek, and teaches at the San Francisco Art Institute. Recent publications include Ruts, Runts, Site/Cite/City, Between Above and Below, and Buried Treasure Island, a guidebook printed in conjunction with an installation and audio-tour by Barge (the Bay Area Research Group in Enviro-aesthetics). Forthcoming books are The Shunt (Palm Press) and The Treatment (Tangent). Michael Cross is the editor of Atticus/Finch chapbooks, co-editor of On: Contemporary Practice (with Thom Donovan and Kyle Schlesinger), and the author of In Felt Treeling (Chax, 2008). He recently moved to Seattle to finish a dissertation on the work of Louis Zukofsky.

Wednesday, April 1, 8 PM
Dolores Dorantes & Laura Solórzano with Jen Hofer

Dolores Dorantes¹s books include sexoPUROsexoVELOZ (2004), Lola (cartas cortas) (2002), Para Bernardo: un eco (2000) and Poemas para niños (1999). She is founding director of the border arts collective Compañía Frugal, based in Ciudad Juárez, where she has lived for twenty years. Compañía Frugal supports autonomous projects in the arts and counts among its activities publication of the bi-weekly poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. A translation of sexoPUROsexoVELOZ and Septiembre, books two and three of Dolores Dorantes by Dolores Dorantes, have been translated by Hofer and published by Counterpath Press and Kenning Editions. Laura Solórzano is the author, most recently, of Boca perdida (2005), lobo de labio (2001) and Semilla de Ficus (1999). Jen Hofer¹s en face translation of lobo de labio was published as lip wolf by Action Books in March 2007. Laura is on the editorial board of the literary arts magazine Tragaluz, and currently teaches writing at the Centro de Arte Audiovisual in Guadalajara. Both Dorantes and Solórzano appeared in the anthology Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (ed. and trans. Jen Hofer, 2003). Jen Hofer¹s latest book is The Route, an epistolary and poetic collaboration with Patrick Durgin. She lives in Los Angeles, where she teaches

poetics in the MFA Writing Program at CalArts, works as a Spanish-language interpreter with the Los Angeles County Superior Courts. She will read her English translations of the work of Dorantes and Solórzano.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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291. David Buuck
Reading in Philly & NYC
Thu 26 Mar 2009

Philly Sun Mar 29 : Night Flag reading with CA Conrad & Erica Kaufman, at Lâ€™Etage Cabaret : 730 pm

http://phillysound.blogspot.com/
2009_03_01_archive.html#6285449597358647%236285449597358647

NYC Mon Mar 30 : Poetry Project with Michael Cross : 8pm

http://poetryproject.org/program-calendar/michael-cross-david-buuck.html

David Buuck
davidbuuck.com/barge
buuckbarge.wordpress.com

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292. Susan Webster Schultz
Sarith Peou's "Corpse Watching" cited in HARPERS magazine
Thu 26 Mar 2009

Objet : Sarith Peou's "Corpse Watching" cited in Harper's Magazine, April 2009

This month's _Harper's_ features a long article on the Cambodian genocide and its aftermath by Ben Ehrenreich, namely "Cambodia's Wandering Dead: The Ghosts of Genocide Pay Penance for Western Guilt." The article is especially brutal on intersections between genocide and tourism in contemporary Cambodia. Ehrenreich opens his essay with a quotation from Sarith Peou's poem, contained in his Tinfish Press chapbook of the same title:

Some corpses catch in the thickets,
Some corpses catch in the reeds,
We don't want their spirits hanging around,
So we give them the push that they need.

We reprinted Sarith's book recently, after it was a finalist for an Asian American Workshop award. The book was designed by Lian Lederman and contains a second "book", which opens from the left, of photographs from the Cambodian Documentation Center in Phnom Penh. I suspect that's where Ehrenreich got his copy of the book.

For more details about the book, please see

http://tinfishpress.com under "chapbooks"

and consider purchasing one.

Many thanks to Ed Bok Lee, who wrote the book's introduction, for spotting the citation.

And please keep a tinfishpress.com bookmark on your computer to catch our offerings as they appear.

aloha, Susan

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293. Tim Peterson
Come Hear! A Poetry Reading at the LGBT Center
Fri 27 Mar 2009

Nathaniel Siegel presents Come Hear! A Poetry Reading at the LGBT Center

Saturday, March 28, 2009
1-4 PM

Featuring:
Bill Kushner
Moonshine Shorey
Stephanie Gray
Carol Mirakove
Eileen Myles
Joseph O. Legaspi
Douglas A. Martin
Jen Benka
Tim Peterson or Trace
Guillermo Castro
Betsy Andrews
Elizabeth Reddin
Regie Cabico

http://welcometoboogcity.com/come_hear.pdf

at the Poet's Salon
The Lesbian, Gay, Bisexual & Transgender Community Center
208 W. 13th Street, NYC

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294. Gabrielle Welford
[edliberation] request for help--seeking bookstores (fwd)
Fri 27 Mar 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to [redacted] for more info.

--Boundary_(ID_e8q9+z6HrejxFovNbHDRig)

Date: Thu, 26 Mar 2009 10:35:03 -0400
From: Tara Mack <[redacted]>

I am trying to find progressive, independent bookstores from anywhere in the country that cater to teachers, such as Bank Street Bookstore in New York and Busboys and Poets in DC. I want to find out if these bookstores might be interested in carrying Planning to Change the World, the social justice lesson plan book that the network co-publishes with the New York Collective of Radical Educators.

If you can send me the name and location of your favorite bookstore, I would be much obliged.

Thanks so much for your help!

Tara

Tara Mack, Director
Education for Liberation Network
http://www.edliberation.org/

--Boundary_(ID_e8q9+z6HrejxFovNbHDRig)
Content-description:

_____
Network mailing list
[redacted]
http://lists.edliberation.org/listinfo.cgi/network-edliberation.org

--Boundary_(ID_e8q9+z6HrejxFovNbHDRig)--

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295. amy king
Tonight, this is the night, you'll see...
Fri 27 Mar 2009

The Light...
Stain of Poetry presents

Joel Chace, Elena Georgiou, Stuart Greenhouse, Cindy King, Christian Peet & Brett Price

March 27th @ 7pm

Joel Chace has publishedÂ poetry and prose poetryÂ in print and electronic magazines such as 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, Three Candles, 2River View, Joey & the Black Boots, Recursive Angel, and Veer. He has published more than a dozen print and electronic collections. Just out from BlazeVox Books is CLEANING THE MIRROR:Â NEW AND SELECTED POEMS, and from Paper Kite Press is MATTER NO MATTER, another full-length collection.Â TwoÂ chapbook-length poetic sequences have also recently been published: SCAFFOLD, from Country ValleyPress; and (b)its, a "Tiny Book" from Eileen Tabios's Meritage Press. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope.

~~~

Elena Georgiou is the author of Rhapsody of the Naked Immigrant (Harbor Mountain Press, 2009) and mercy mercy me, which won aÂ Lambda Literary AwardÂ for poetry, was a finalist for the Publishing Triangle Award, and was reissued by theÂ University of Wisconsin PressÂ in 2003. She is also co-editor (withÂ Michael Lassell) of theÂ poetry anthology, The World In Us (St. Martin's Press). Georgiou has won anÂ Astraea Emerging Writers Award, aÂ New York
~~~

FoundationÂ of the Arts Fellowship, and was a fellow at the Virginia Center for the Creative Arts. Her recent work appears in Denver Quarterly, BOMB, MiPoesia, Lumina,Â Spoon RiverÂ Review, Cream City Review, and Gargoyle. She is an editor at Tarpaulin Sky and a member of the faculty in the MFA program at Goddard College,Â Vermont.

~~~

Stuart Greenhouse is the author of the chapbook What Remains (published by theÂ Poetry Society of America) and the e-chapbook "All Architecture" (published by End & Shelf Press). He lives in New Jersey with his wife and children.

~~~

Cynthia Arrieu-King is an assistant professor ofÂ creative writingÂ at Stockton College in New Jersey. Her poems have or will appear this year in LIT, The Lumberyard,Â Black WarriorÂ Review, Forklift Ohio and the new horseless press anthology on collaboration.

~~~

Christian Peet is the author of Big American Trip (Shearsman Books, 2009) andÂ twoÂ chapbooks: The Nines, Book 2 (Interbirth Books, 2009), and The Nines, Book 1 (Palm Press, 2006). His work appears in the anthology, A Best Of Fence: The First Nine Years, and in journals such as Action Yes, Denver Quarterly, Octopus Magazine, Practice: New Writing + Art, and SleepingFish, among others. He lives in Vermont, where he runsÂ Tarpaulin Sky Press.

~~~

Brett Price is an assistant editor of Forklift, Ohio: A Journal of Poetry, Cooking, and Light Industrial Safety. He is working toward an MFA atÂ Bard College. He is the author of Trouble With Mapping, a chapbook (Flying Guillotine, 2008). Other writing can be found in H_NGM_N, OCTOPUS, LA FOVEA, BIG BELL, and MILKMONEY. He lives in Brooklyn, NY.

~~~

stain
766 grand street
brooklyn, nyÂ 11211
(L train to Grand Street,
1 block west)
718/[redacted]
open daily @ 5 p.m.

~~~~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

VisitÂ www.stainofpoetry.com
for full calendar!

_____

Amy's Alias
http://amyking.org/

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296. **Catherine Daly**
Re: Christian Bok and Pataphysics
Fri 27 Mar 2009

Milwaukee is a very 'pataphysical town.

Question: in the OuLiPo, is there a split between the Renaissance / Baroque / Early Modern a la Ariosto, et.al. -- acrostics, cabinet plays, wunderkammer, etc. -- and the Rabelaisian catalog, the medieval almanack?

--
All best,
Catherine Daly
[redacted]

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297. **CA Conrad**
THIS SUNDAY Erica Kaufman, David Buuck, CAConrad in Philly
Fri 27 Mar 2009

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*Night Flag Series presents
David Buuck, Erica Kaufman, and CAConrad

Sunday March 29 @ 7:30pm
L'Etage (above Beau Monde)
624 S. 6th Street PHILLY
HOSTED BY FRANK SHERLOCK <http://franksherlock.blogspot.com/>

David Buuck lives in Oakland, California. He is the author of THE SHUNT, coming this spring from Palm Press, and _Buried Treasure Island_ (BARGE/YBCA 2008). He is contributing editor at *Artweek* & teaches at the San Francisco Art Institute and Bard College. More info at davidbuuck.com/barge and buuckbarge.wordpress.com.

Erica Kaufman is the author of Censory Impulse<http://www.factoryschool.com/pubs/heretical/vol4/kaufman/index.html

>(Factory
School 2009) and co-curates
Belladonna <http://belladonnaseries.org/>

CAConrad is the son of white trash asphyxiation whose childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia where he lives and writes with the PhillySound <http://phillysound.blogspot.com/> poets. His latest book The Book of Frank <http://bookoffrank.blogspot.com/> (Chax Press, 2009) received The Gil Ott Book Award. He is also the author of Deviant Propulsion (Soft Skull Press, 2006), (Soma)tic Midge (FAUX Press, 2008), and two forthcoming books, advanced ELVIS course (Soft Skull Press, 2009), and a collaboration with poet Frank Sherlock titled The City Real & Imagined: Philadelphia Poems (Factory School Press, 2009).*

#<http://caconradevents.blogspot.com/2009/03/32909-with-buuck-and-kaufman-in-philly.html>posted by poet CAConrad @ 10:08 AM

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PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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298. Michael Heller
NEW BOOK
Fri 27 Mar 2009

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new from ahadada:

TWO NOVELLAS: MARBLE SNOWS & THE STUDY

by

Michael Heller

As with Michael Heller's memoirs and essays, Two Novellas: Marble Snows & The Study continues his project of poetry by other means. These works, written some twenty years apart and drawing on such diverse influences as Akutagawa's short fictions, Joyce's Portrait and Valery's Monsieur Teste, embody Heller's exploration of language's dramatic relationship to character, fate and incident. Using radically different narrative techniques, the two novellas are united by a persistent vision, both anguished and comic, of a consciousness ransomed to words and yet, in mysterious ways, seemingly redeemed by them.

From previous comment on Michael Heller's work:

“In the subtle resources of this articulate poet’s testament, one voice again speaks for all.”Robert Creeley

“He’s somewhat a latter-day Jewish Yeats, full of terror and joy, trying to make some sense of the chaotic destructiveness of the 20th century in lyric poetry. It is heroic if impossible task.”The East Hampton Star

“...a questing intelligence, forever on the trail of the epistemological, the ‘flimsy beatitudes of order’”The New York Times Book Review

“At once grave and uplifting, the poems in Exigent Futures are serene meditations on time, decay, and loss that recover from the ruin a repletion that is also a recognition of our necessary incompleteness before the world and language.”Jacket Magazine

Published by ahadada books
Publication date: 04/01/2009
ISBN 9780980887341
80 pages
Price: $15.95

Available from ahadada books
(http://www.ahadadabooks.com/) and SPD (http://www.spdbooks.org/)

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Two Novellas: Marble Snows & The Study (ahadada press 2009) available from SPD, amazon.com and from ahadadpress.com. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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299. mIEKAL aND
Artist Robert Delford Brown, dead at 78
Fri 27 Mar 2009

Artist Robert Delford Brown, dead at 78

Today at 5:26pm
by Mark Bloch

The body of 78-year-old artist Robert Delford Brown, who played a role in many of the late 20th Century's major art movements, was found the evening of March 25 in the Cape Fear River, not far from his home in Wilmington, North Carolina. No foul play is suspected. The artist was reportedly contemplating a new work utilizing the river and was also a person who enjoyed taking walks in natural settings. Brown moved to Wilmington from New York City two years ago in anticipation of his first museum exhibition at the Cameron Art Museum.

In his final piece of artwork one month ago, Brown utilized social networks to collaborate with local artists on the “Kazooathon” via Wilmington’s Independent Art Company and helped organize a performance art parade with kazoos in downtown Wilmington.

The late Allan Kaprow, originator of the Happening movement in the early 1960s, credited Robert Delford Brown with "ecstatic power" saying he "threw a monkey wrench into the avant garde in those days. He was (and is) a visionary you couldn't ignore or forget. Brown's work is important. He touches a nerve at the core of the social codes that organize not only our behavior but also the limits of our art… Robert Delford Brown's transcendent vision takes on a great significance.”

Walter Hopps, the late and legendary American curator said in 2004, “There were some outrageous performances of the time. Robert Delford Brown took this to an apogee, always wonderfully worked out. He was always very thorough in what he did -- not a passing gesture, casually.” And “those of us who have been involved with him for the most part really know and admire his work.”

Hermann Nitsch, the Austrian founder of Vienna Aktionism, said, “He is one of the pioneers among the artists who have worked with the taboo on meat and flesh. He has been doing so in an entirely entirely radical way and with remarkable consistency since the beginning of the 1960s. His work is charged with the spirit of a timeless confrontation with absurdity.”

Indeed, it was Brown, himself, who once said of one of the Vaudeville comedians that he loved, “Ed Wynn taught us the profound truth that being foolish was not disabling, but actually a path toward liberation and discovery." Brown lived this philosophy to the fullest, valuing art and art history but embracing total freedom more than anything else. Though he decided as a

young man to dedicate himself to art, he jettisoned that label when it was necessary, if it got in the way. The central concept in the teachings of his self-styled religion, Funkupaganism, also known as The First National Church of the Exquisite Panic, Inc. is the Theory of Pharblongence. "Pharblongence" is the anglicized version of an ancient word of Yiddish origin translated as "total confusion". “It is a humorous way of reminding ourselves that the only way we have of learning is through trial and error,” he told us.

Robert Delford Brown was born in the foothills of the Rocky Mountains during the Great Depression in Portland, Colorado. “It was very rural,” he said to me in a series of interviews we did in anticipation of his upcoming Wilmington exhibition catalog. His father was employed testing cement as a chemical technician. "I was born in Central Colorado in 1930. No one is more American than I am,” he told me in 2006. Both sides of his family had been in the USA since Revolutionary times. His father, whose name was also Robert Delford Brown, was of Irish, German, and Dutch stock, originally hailing from a farm in Illinois. His mother’s family were farmers from Kansas. He said that he once told his mother, “If you join the Daughters of the American Revolution, you've lost a son.” Brown was born a Junior but, like the DAR pedigree, dropped it, “I don’t need it.” The family moved to Long Beach when he was 12. “For my benefit,” he added.

Soon after, Brown discovered jazz, a passion he held throughout his life. “I don’t know how I stumbled on it. I think I found these books in the Junior High School library. There were two books about white musicians in the library, biographies of white musicians, Frank Deshwacker, and Muffy Spanger, and Peewee Russell.” With a friend, Bill Hagleheimer, Brown would attend jazz gigs in downtown Los Angeles, and at more respectable places like the Los Angeles Philharmonic. “There was this place called The Lightning Room, and the Lightning Room had a little stage about 3 feet by 3 feet and then strip, the strip teaser would do this dance on this little platform. And then there was a blind drummer who played the saxophone.” He continued, “You’d have 50 musicians up at a jazz concert, Coleman Hawkins, Dizzy Gillespie, Lester Young, they all showed up. And I was like 15 years old. My mother would drive me and sit outside while I was in there …a little white boy with all these black people. And the black guys… they’d be passing quarts of vodka around.” He didn’t partake despite being introduced to beer at 15. He was there for the music.

As a student at Long Beach State College, Brown met the painter Ed Moses who had just gotten out of the service. Moses later introduced him to the L.A. gallery owner Virginia Dwan, who rented him a second floor apartment over the merry-go-round in Santa Monica. It kept him awake, “until 2 in the morning…’I’m looking over a four leaf clover’ over and over again…I lived at the Santa Monica Pier for 2 or 3 years.”

Brown studied art at Long Beach College and at UCLA from 1948-1952, receiving his B.A. from UCLA and his M.A. there in 1956. He studied drawing with the Surrealist Howard Warshaw (1920-1977), who had been given his first solo exhibition by the legendary gallerist Julian Levy in 1945. Brown worked with Warshaw from 1955, when the teacher had a retrospective at the Pasadena Museum of Art, until 1958. Warshaw, known for developing a unique language and philosophy of drawing, infused the scientific knowledge of the day in the work that must also have appealed to the young Brown who later became a vociferous disciple of Buckminster Fuller. In Warshaw's lines, like Brown's early work, one can read the emotional tenor of the artist and subject. Also like Brown, the New York-born Organic Cubist Warshaw was a transplant to California. He had moved west in 1942 and found work in the studios of Disney and Warner Brothers. Beginning in 1951, Warshaw taught at the University of California, which he continued for more than 20 years completing monumental murals for several UC campuses.

Another future art world fixture that Brown met as a young man was Walter Hopps who would go on to become the curator at the Pasadena Museum of Art and then the Menil Collection in Houston as well as many other positions. The two met at UCLA when Hopps was on the GI Bill. "I thought these kids who had been in the Army, I thought they knew everything. I was 17-18 years old, they were in their 20s. I thought they really knew what the hell was going on," Brown said. Via a psychiatric clinic associated with UCLA, Brown, Moses and Hopps all became male attendants to a schizophrenic young woman who Hopps recalled liked to be taken to Disneyland in Anaheim. Brown continued with low-paying work in the mental health area for the next few years.

In 1952 Brown had his first show in Ed Kelly's Frame Shop in LA. Walter Hopps said in a 2004 interview, "I was disappointed that nobody bought anything. After the show was over, he took it all out to the back yard of the place and burned it. He had been known to do this with his art, and this was the first occasion that this, sadly, happened." (from pg. 11, Robert Delford Brown: Meat, Maps and Militant Metaphysics, 2008, edited by Mark Bloch, published by the Cameron Art Museum.)

"My grandmother was a control freak and my mother was a control freak and finally I got out of southern California when I was 28 years old.… I could not stand Southern California" he said. He also felt that he had been deliberately steered away from the happiness he had felt as an actor in a high school theater production. "Most parents would be thrilled that their son had some success but, whatever the reason, my parents were upset. I think my poor father told my mother, I think he's going to be a fairy. I was a thespian. I was a thespian! I just had a hell of a good time yelling…it was like being drunk. I was given permission to act out. Miss Jacobson said, just go for it… but my parents were

obsessed and so after the semester and Miss Jacobson said are you going to sign up, and I said no. I had all of this success, incredible success, everybody thought I was fabulous, everybody thought I was funny and I just couldn't take my parents' behavior. I was sick."

In 1959, Brown moved to Manhattan. "If you aspired toward becoming an artist you had to go to New York." Brown spent the next few months "walking up and down the streets of the city, visiting every gallery" and "devouring" every art magazine or text about art he could find.

"The most serendipitous event in my life was my meeting with Rhett Cone." Brown said in 1990. "She had founded the Cricket Theater on Second Avenue and Tenth Street where she showcased new material, presented the "Merry Mimes" children's theater, and produced and directed plays by such writers as Edward Albee, and Samuel Becket. For the past 27 years Rhett has been my most fervent admirer. For the past 25 years she has been my wife and enthusiastic collaborator, as well as co-conspirator." His wife and art-partner for the next thirty years, who died of lung cancer in 1978, once told an interviewer, "When I met Bob he was 29 and working in a psychiatric ward. A lot of his work comes out of that experience." Brown once said, "In 1963 I met Rhett and life got better. I was in a coffee shop and she came in and she looked hot. She'd just been divorced." Brown said later of Rhett and her two daughters, Peggy and Carol, "We were like a little family," Brown had found the support system he needed and his art career as a first rate iconoclast took off shortly thereafter.

"When I came out of school in 1950, the art world I was preparing for was gone," Brown said. But in New York, he forged head first into the new art sensibilities that were developing in the late 50s and early 60s. Happenings, Fluxus, and Ray Johnson's New York Correspondence School and even Pop Art had not yet been named, yet change was in the air and Brown was one of the many artists who arrived on the New York scene in those days, sensing that something dramatic was about to happen. "In retrospect, Cubism was Pop Art. The entire history of modern art was Pop Art," Brown once said. But as Abstract Expressionism faded away, galleries and artists alike were making room for the "Neo-Dada" shows as they were called in those days and the time-based, action-oriented art works emerging at the time that brought art and life one step closer together than had the drip paintings of Jackson Pollock.

"I met Allan Kaprow when were in Paris on our honeymoon." Brown said. "Rhett and I went down to this gallery. It was an incredible Happening. And then I met him in New York City. And because Rhett was friendly, we kept in touch." Brown often credited Rhett with being a license for him not to speak. "She liked to talk and I didn't. I didn't have to talk until Rhett died."

Kaprow provided the missing link for Brown’s career that came shortly thereafter. Kaprow encouraged Brown’s participation in his upcoming presentation of the musical play entitled "Originale" by the German avant garde composer Karlheinz Stockhausen to be held at Judson Hall in New York City as part of Charlotte Moorman’s “Second Annual Avant Garde Festival” in 1964. Brown elevated the intellectual affair to the level of spectacle when he and Rhett created the memorable image of "the mad painter" which was splashed across the pages of local papers and national news magazines such as Time. Brown’s phallic spaceman image had made him a standout among the likes of his contemporaries Kaprow, Moorman, Allen Ginsburg, Nam June Paik, and Jackson MacLow.

Soon after, Brown created a second success d'scandale, the "Meat Show", which was staged in 1964 in a large refrigerated space in New York’s Meat District near 14th street and the West Side Highway. “We went and rented a meat locker, telling the owner that we were making a movie and needed a set,” Rhett said. Brown became the first artist to stage a meat performance, renting “tons of meat and gallons of blood” and a refrigerated locker for a blood-spattered Happening. Brown had taken as his palette, among other items, “200 pounds of beef livers, 50 gallon barrels of lungs, a pig, several lamb heads and 25 pounds of human hair.”

Said Brown’s wife, “The trucks arrived bringing all this steaming hot meat. We hung it everywhere on hooks. Then we got thousands of yards of lingerie-like sheer fabric and created rooms as in a brothel. It actually looked very erotic. The cops came in to inspect and said we had to have some red lights in the back which made it even more erotic.” In fact it was Rhett, well-versed in the ways of publicity from her days in the theatre, who had the event announced on the society pages of the Daily News. Limos were pulling up for the one- night Happening, creating a scene more reminiscent of an episode of the “Three Stooges” than an art opening. In 1964, Brown tackled another taboo when he founded his most well-known and longest-lasting creation, The First National Church of the Exquisite Panic, Inc.. Brown later explained, “The idea for the creation of a church began when Allan Kaprow asked me to play the role of The Painter in Karlheinz Stochausen's ‘Originale’. I wanted to do something visually interesting. Jackson Pollock had thrown paint, Georges Mathieu had dressed funny and squirted paint from tubes, and Yves Klein had dragged naked women covered with paint across canvases, and had used a flame thrower to paint with fire. I decided that I would wear a firefighter's suit and drop eggs and red powder from a ladder. I suddenly realized that I was coming up with a creation myth that had similarly occurred to people for millions of years."

Brown incorporated his “charismatically inclined, transcendental, humorist” church which included a cross-eyed smiley face deity called “Who Knows?” (As

in, Why is it not raining? Who Knows?) And like any other religion, prohibitions. Well at least one: Brown said in many a performance or speech to an inquiry or simply anyone that would listen, “Our one prohibition is DO NOT EAT CARS.” And adding, “There is only one commandment: LIVE! After all, this is the one fundamental irreducible requisite for (in his trademark capital letters) LIFE.” He also teaches that there are FOUR WAYS: THE RIGHT WAY, THE WRONG WAY, THE OTHER WAY, AND THE SOUFFLE. And finally, in his most oft-quoted tenet, “Many religions teach how to get to Nirvana. They all give very complicated directions. The First National Church of the Exquisite Panic, Inc. tells you how to get to NEVADA. It sounds close, and it’s simple: YOU TAKE A BUS!”

This resulted in the “Maps to Nevada,” a series of drawing, painting and calligraphy work on canvas, fine paper and occasionally even rugs or travel maps that stretched across several decades of work and incorporated the Matta- or Tanguy-esque drafting style he honed as a young man under the direction of Warshaw.

In 1967, Rhett and Robert Brown discovered the Jackson Square Branch library building that was up for sale in the heart of Greenwich Village. They immediately created a physical headquarters of the Church they founded in 1964. They moved from Rhett’s home at King’s Point in Great Neck, Long Island, to the building on West 13th Street, where Horatio, Greenwich Avenue and 8th Street meet, dubbed by Brown as “The Great Building Crack-Up.” Large ceremonial plaques soon adorned a courtyard fenced in by iron with large, cross-eyed metal sculptures flanking the entrance way of the distinctive three-story (plus two basements) building. The plaques explained that the “Crackup” was a collision between two architects and two centuries: one, the 19th century’s William Morris Hunt who built the regal structure and also designed the base of the Statue of Liberty and parts of the Metropolitan Museum; and the other, the 20th century’s Paul Rudolf whose buildings at Yale in the 1960s earned him a reputation as an important Modernist. Brown bought in the latter to completely transform the building inside and out. Brown called the architectural landmark an “architectural improvisation” and “doodling with architecture” and for the next three decades it provided a home for Brown and his family, his Church, and dozens of unorthodox art exhibitions, collaborations, gatherings and performances which he called Grand Opening Performances.

Brown and Rhett were hailed as one of the first “artist couples” of the 1960s. Christo and Jean-Claude followed them as did the Claus Oldenburgs and others that Brown and Rhett knew. Bob and Rhett were a fixture around town, known as “The Bobsy Twins” as they were friends with or performed with most of the Happenings and Fluxus-linked artists of the day including Kaprow, Oldenburg, Wolf Vostell, Jim Dine and Carolee Schneeman.

Brown continued to perform throughout the next four decades. He created “events” in Los Angeles and Nice. He sported pink hair decades before it was fashionable, getting arrested and causing a scandal in London in the Sixties. He also, according to his Meat, Maps and Militant Metaphysics catalog, first suggested Charlotte Moorman might remove her clothes and that Yoko Ono try a visit to London in 1966 to increase her chances of fame and fortune. Whether or not these reminiscences are true, no one would deny that Brown was often ahead of his time.

Brown is also cited not only as a precursor to meat-artists like Nitsch, Joseph Beuys and Damien Hirst, but he is also said to have anticipated the “appropriation” movement with his books “Hanging” and “Ulysses” and artists like Joel-Peter Witkin or others who create blurry and/or gruesome photographs decades later with books like his “First Class Portraits.” Brown said, "In 1965 there was a big to-do over pornography. I found illegal fetish photographs from a set of German text books on sexual perversions which a psychoanalyst had to import for me. I had these postage stamp size reproductions enlarged to life size at Modernage photo studios. In order to get this done, I had to have a letter from Lawrence Alloway, who was then a curator at the Guggenheim Museum, stating that I was a legitimate artist and that my motives were serious. To color them I used Marshall's tinting oils which at that time were considered to be a totally obsolete technique. When I showed them to fellow artists the response was silence. A few years later everyone rediscovered tinting, but the subject matter never caught on." But that was before the “post-punk” 1980s and skateboard culture of the last two decades during which Brown’s work enjoyed increasing appreciation from a younger non-art-oriented crowd.

Perhaps Brown’s prescience during the 60s and 70s became his undoing. He broke with a lifetime love of alcohol in 1978. “I fell into an alcoholic trance with my first bottle of beer at the age of fifteen,” he said in 2006. “Fifteen year old boys are insane to begin with, and I kissed a girl. I smoked a cigarette and inhaling it was like swallowing a hot rock. There was no reason in the world why anybody would do anything like that.” But Brown was off to the races. Even demolishing a car didn’t stop him as young man and so he continued drinking for the next 30 years. But in the late 70s, Brown found his way to an Alcoholics Anonymous meeting and soon gave up alcohol and drugs. “It saved my life. I found it at 48. These kids that are coming in at 15 and 16 - it saves a lot of demolished causes. Everyone has a voice, everyone has a story. We share our experience, strength and hope. AA functions. It actually functions.”

One of the original Fluxus artists, Alison Knowles once called him "a wonderful artist friend. I liked him very much. Robert Delford Brown was always totally clothed in joy, along with additives like dope and alcohol and money."

In recent years Brown parlayed the cooperative spirit of the recovery "movement" into his art work. "People Helping People is the Future" emblazoned his collages and paintings of the last decade. He also transformed the familiar cross-eyed "Who Knows?" face-as-logo from the early days of his church into a forward looking one that said "What Great Art!" Brown spoke positively about the future but also railed against recent political events during the Bush years, increasingly making a vision of a world without a need for politics and environmentalism the goal and subject matter of his work. His website homepage decrees, "The empowerment of the individual is progressing inexorably. Billions of people will demand an end to war. Billions of people will demand an end to poverty."

He was delighted by Obama's recent election while remaining skeptical and cautious. But he remained an optimist to the end, always believing that a "total and complete global transformation" was coming. In the 1990s he sold his beloved Great Building Crackup, saying that, "because of cyberspace, real estate is dead now." A few years later he got rid of his television set and began to get all his news from alternative sources on the Internet. In 1997, he moved to Houston, Texas and began work on The Great CyberBuilding Crack-Up on Appaloosa Acres, which he called "a Virtual Reality architectural improvisation."

Despite his love of collaboration, Brown always took his cues not from art history but from comedians, scientists, and history's ne'er do wells, and this failure to conform made him a natural for the Do-It- Yourself movement and difficult for gallerists to deal with, even after his three decade liberation from alcohol addiction. In the early 1980s, Brown was briefly associated with the Phyllis Kind Gallery in Chicago and Soho and he has enjoyed continued support from Archivio Francesco Conz in Verona, Italy. However, since the early 1990s, the early entrant to cyberspace had done much of his work online via the "Church" website, Funkup.com, a twisted acronym of the First National Church of the Exquisite Panic, Inc.

His physical collaboration of choice the past few years, during the period in which he sold and moved out of the Great Building Crackup in favor of brief sojourns between New York and San Francisco, Houston and most recently Wilmington, is the "Collaborative Action Gluing" where by email and telephone, he arranges for a space and a participative audience of non-artists. This can be in another city or another country, at a gallery, nightclub or school. He then showed up, armed with glue, scissors, rubber gloves, colored paper, magazines to cut up and several canvases for the participants to embellish collectively with their unschooled musings, each eventually transformed from a day-glo tabula rasa into a vibrant, swirling testimony to the power of joint action by non-

artists, yet at the same time, surprisingly reminiscent of the likes of Miro, Kandinsky and of course, Matisse's cutouts.

In 2008, Robert Delford Brown was the subject of his first major Museum show at the Cameron Art Museum, Robert Delford Brown: Meat, Maps and Militant Metaphysics, where director Deborah Velders and I put together an exhibition of over one hundred of his works that spanned from the 1950s to the present. "He was intense about his art, and he was intense about the world. He was intense about life," Velders told a local reporter about Brown when word that his huge, hearty and memorable laugh would no longer be heard around Wilmington's shocked but vibrant art community.

Brown's work appeared in hundreds of exhibitions and publications over the years. He is represented in the collections of (partial list): The Museum of Modern Art, New York City; Smithsonian Institution, Washington D.C.; Denver Art Museum, Denver, Colorado.

He leaves a step-daughter Carol Cone.

Mark Bloch is author of Robert Delford Brown: Meat, Maps and Militant Metaphysics, 2008, published by the Cameron Art Museum

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

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300. steve d. dalachinsky
Re: [edliberation] request for help--seeking bookstores (fwd)
Sat 28 Mar 2009

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mcnally robinson
st marks books
192 books
mercer st book
printed matter
unnammable books to name a few

On Thu, 26 Mar 2009 20:51:47 -1000 Gabrielle Welford <[redacted]>
writes:
> Date: Thu, 26 Mar 2009 10:35:03 -0400
> From: Tara Mack <[redacted]>
>
> I am trying to find progressive, independent bookstores from
> anywhere in
> the country that cater to teachers, such as Bank Street Bookstore in

> New
> York and Busboys and Poets in DC. I want to find out if these
> bookstores
> might be interested in carrying Planning to Change the World, the
> social
> justice lesson plan book that the network co-publishes with the New
> York
> Collective of Radical Educators.
>
> If you can send me the name and location of your favorite bookstore,
> I
> would be much obliged.
>
> Thanks so much for your help!
>
> Tara
>
> Tara Mack, Director
> Education for Liberation Network
> http://www.edliberation.org/
>
>

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301. Hugh Behm-Steinberg
Auckland bookstores
Sat 28 Mar 2009

Hi,

Request from a friend who's traveling to New Zealand: any bookstore recommendations for poetry in Auckland?

Many thanks,

Hugh Behm-Steinberg

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302. Jennifer Karmin
April 3: Chicago reading
Sat 28 Mar 2009

First Friday Poetry Series
April 3 at 7:30pm

St. Paulâ€™s Cultural Center
2215 W. North Avenue
Chicago, IL

Daniel Godston
Elizabeth Harper
Jennifer Karmin
Larry Sawyer

free admission / donation requested
west of the Damen stop on the CTA blue line
street parking available

Elizabeth Harper lives in Chicago and has been reading her poems in bars (and coffeehouses and rock clubs and art galleries and churches and other places of direpute) for several years. She is a member of PolyRhythmic: A Chicago Arts Collective, which hosts a late-nite open mic night on Tuesdays. She participated in the Chicago Calling Arts Festival in 2006, 2007, and 2008. In April 2008, she participated in Poetry Bomb by reading poetry at the top of her lungs in front of Chicago's Water Tower and probably will again this year. Her two books of poetry are Love Songs from Psychopaths and Fairy Tales Gone Awry.

Daniel Godston teaches and lives in Chicago. His writings have appeared in Chase Park, After Hours, Versal, Drunken Boat, 580 Split, Kyoto Journal, Eratica, The Smoking Poet, Horse Less Review, and other print publications and online journals. He also composes and performs music, and he works with the Borderbend Arts Collective to organize the annual Chicago Calling Arts Festival.

Jennifer Karmin's text-sound epic, Aaaaaaaaaaalice, will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. Karmin teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. New poems are published in Cannot Exist, MoonLit, Otoliths, Come Together: Imagine Peace (Bottom Dog Press) and Not A Muse (Haven Books).

Larry Sawyer curates the Myopic Books reading series in Wicker Park, Chicago. Chapbooks include Poems for Peace (Structum Press), A Chaise Lounge in Hell (aboveground press), Tyrannosaurus Ant (mother's milk press), which was recently included in the Yale Collection of American Literature, and Disharmonium (Silver Wonder Press). His work was also recently included in The City Visible: Chicago Poetry for the New Century (Cracked Slab Books) and A Writersâ€™ Congress: Chicago Poets on Barack Obamaâ€™s Inauguration (DePaul Humanities Center Press). Larry edits www.milkmag.org.

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303. **Murat Nemet-Nejat**
Re: Christian Bok and Pataphysics
Sat 28 Mar 2009

David,

So pataphysics is the anti-matter of writing, as you have said in many occasions, "the purloined writing." Then, pataphysicis becomes a zero writing, undermining constantly its own authority, declaring its "helplessness."

Here is a version of pataphysics perhaps:

My friend Sabri
And I always talk
In the street at night
And always drunk.
He always says,
"I'm late for home,"
And always two loaves
Of bread under his arm. (Orhan Veli, "the hopelessly obscure or obscene and overlooked author")

Bird and Cloud

Birdman!
We have a bird
A tree
Give me a nickel's
Worth of clouds.

To Keep Busy

The beautiful women thought
The love poems I wrote
Were about them,
And I always suffered
Knowing that I wrote them
To keep busy.

Two weeks ago I was watching Herzog's *Encounters at the End of the World*, his documentary about the South Pole. The film ends, or almost ends, by a South Pole scientist's monologue about his frustrations with seeing neutrinos, "billions, many billions of which run through his nose every second," while preparing to send a heliom balloon into the stratosphere to hoping capture one

of these neutrinos an instant in a flash light "about ten meters long." Maybe, the pataphysicist as a neutrino chaser... after a dream of strings.

Ciao,

Murat

On Thu, Mar 26, 2009 at 3:00 PM, Patrick Lovelace <
[redacted]> wrote:

> *How could something 'not' be 'pataphysical? even something that wasn't?*
>
> *PL*
>
> *On Wed, Mar 25, 2009 at 6:10 PM, David-Baptiste Chirot <*
> *[redacted]> wrote:*
>
> *_*
>
> *note: the word "pataphysics" and its being studied can be found in the Beatles' song "Maxwell's Silver Hammer."--*
>
> *The first "official" introduction of*
> *'Pataphysics to the North American audience/readers may (or not) be seen as*
> *Evergreen Review Issue 13, May/June 1960, with a spiral and the words*
> *"What is 'Pataphysics" suspended in the "equivalent" of a foto dipped*
> *in green ("evergreen") of Jarry aboard one of his personal manias, his*
> *beloved bicycle, heading down the street,*
> *away from the camera, into that Futurity which the present is the*
> *"becoming memory" of.*
>
> *Following an Intro by Roger Shattuck, there's an excellent selections of works*
> *from Alphonse Allais, Leon-Paul Fargue, Torma, Rene Clair, Rene Dumal and Felix*
> *Feneon (a friend of Jarry's) to the then contemporary "Satraps" of the French*
> *College du 'Pataphysique" such as Vian, Butor, Queneau, Ionesco,.*

A year later, reflecting on this event and its effects in North America, Asger Jorn, the Danish artist, ground breaking investigator of Scandinavian arts and for some years Situationist, penned a piece for "Internationale Situationniste" No. 6, August 1961 called "Pataphysics—A Religion in the Making."

http://infopool.org.uk/6104.html

Jorn writes:

It is only recently that the religious content of Pataphysics has become apparent. Prior to this development, Jarry's invention remained largely unknown beyond the small circle who published the esoteric Cahiers du College de Pataphysique. But all this changed when a special Pataphysical number of the Evergreen Review was published in New York.

Although the Americans have now claimed the honour of presenting Pataphysics to the world, they didn't dare mention the word religion in their journal. Nevertheless, the enormous success Pataphysics enjoyed last year among the New World intelligentsia has inaugurated an epoch in which the essentially religious nature of this phenomena will be carefully analysed

Recently re-reading some of Jarry's essays and fictions re 'Pataphyisics, two things really struck me. One is that Jarry's 'Pataphysical compilations, Almanachs, woodcuts, all owe a great deal to the medieval period, and specifically to the spirit of Rabelais and Villon. In Rabelais, there is the mocking of both science

and
religion which go on unabated, as well as the production of a ceaselessly
teeming, transmuting and truly "exceptional" cosmos, in which the sizes
and
shapes of everything are subject to immense and swift adjustments to
indeed
"Situations." Rabelais spoofs and distorts and disgorges the scientific
and
religious languages of his time, a crazy quilt "polygut" of half digested
Latin
and the wildly free and raucous French of the times, itself at the
thresholds
of the strangling codifications soon eno9ugh to appear.

And in Rabelais,
as in Jarry—let us not forget the "exceptional" role that Flatulence
plays!! The "inflation " of language is
measured along side its accompaniment, that inflating of the human bowels
which
results in the production of an inflation with finds its mode of
expression
via an orifice of the human anatomy
which seeks to equal that of the mouth in volume and expressiveness.

There are also,
as in Villon, the predilection for the machines and images of executions,
with
Jarry sharing Villon's words almost exactly apropos hanging, and adding
himself
the modern Guillotine to the scenes of the functions of separating the
body
from the head from which it itself is seen as "hanging from" previous to
their
union being rent asunder.

There is also
the example of Flaubert's Bouvard et Pecuchet, which presents the
adventures of
two copy-clerks who, unlike Bartleby the Scrivener, are able due to an
inheritance to leave their desk and purchase an immense country estate,
which
wins them no welcome from the local inhabitants. These two former
copiers
set about exploring
the branches of knowledge which compose the arts and sciences, and in
almost
every case run aground on the beaches of their own persistent ignorance.

On their way to
this pessimistic view of the acquisition and accumulation of knowledge, the
duo
decide to turn their heads and hands instead to compiling a "Dictionary of
Received Ideas," collecting al the stupid quotes manifesting the
"unexceptional": (in Jarry's terms) presented as something "exceptional," which
provide insights in to the questions of all facets of life These "received
ideas," unquestioned and in a
sense almost invisible until compiled as an actual "set" within genres and
categories of thought and language,
create a form of "anti-Encyclopedia, " in which the Encyclopedic
aspirations of the 18th century are turned on their heads as
"fauxk-wisdom," of the kind massively
generated by the new industrialized media of the "Age of Progress."

A few decades
earlier, Baudelaire had written of his hope to produce lines which would become
clichés. The "true test" of the poet's
work would be to vanish into this sea of "received ideas," which ironically
is
the very environment that would reject the poet's "exceptional" language, or,
perhaps, this vast sea might instead
engulf the poem in a vast moist embrace in which it would also vanish, and
become "unrecognized" because
"misunderstood" as the only way by which it might attain a paradoxical
"recognition" by becoming
"unrecognizable" due to misunderstandings, and so—

"Taken for something else," continue a free and camouflaged
existence, unnoticed, unread, unseen, unknown, by attaching itself to the
"obvious," and so become "hidden in plain sight."

That is, to be read, seen and known as the "obvious," and so
"overlooked," because of course, things in order to be Important, have to be

far more complex than "That."

This is the strategy, after all, of the Viceroy butterfly,
which so resembles a Monarch, that no enemy will attack it; because the Monarch
possesses a poison that kills those who try to eat it, and so acts as a "deterrence"
that the Viceroy copies in terms solely of "appearance."

"Looks can be deceiving," after all, and so "one person's
meat is another's poison," becomes a meat that all comers take to be a poison
when it is actually a meat mimicking the costuming of the poisonous one.

The equivalence of the poisonous and the non-poisonous both
appearing as the poisonous, becomes that 'Pataphysical "exception," that pebble
in the shoe that grinds and grinds away, destroying the edifice of the Very
Important Person whose foot is continually stepping on it, and so becomes a
form of "resistance" which understands full well that clichéd phrase, "the
Bigger they are, the Harder they Fall."

Jarry's Pere
Ubu and Dr Faustroll and the vision of 'Pataphysics were born from the cunning
of schoolboys satirizing a Physics teacher at their lycee, and turning these satires
and their objects into Theater and the discovery that "as Metaphysic is to
Physics, so 'Pataphysics is to Metaphysics."

Ubu and 'Pataphysics are born out of a
satirizing, inverting, and subverting of
the Institutionalized forms and formulae of "knowledge" which a citizen bent on
a "career" is forced to undergo. Where the French College du 'Pataphysique

(revived, after a quarter century of dormancy, in 2000) and its recently formed English rough equivalent, equivalency being at the "heart of the matter," differ from the North American "Pataphysics," is, as Jorn foresees, its being turned back into an Institutionalized form and formulae which take on the rites and trappings of a new form of religion.

One might then observe that the ideas and characters born of the immediate "wreck-creations" and absurd comedies of the classroom, the satires of the "Professor," and of the entire sets of Jargons, discourses, that have been erected to produce both an elite and a "common" mass" of students of the "same mind," of the same mind, that is, regarding the Seriousness of their Placements and Advancements within the Structures of Society's various Institutions; one might observe in this that the originary "scene" of Ubu in opposition to all of these, is turned inside out and becomes again the very site of the production of a conformity.

This is the situation which Jorn presents:

"If Pataphysics had been taught anonymously, and avoided criticism, it might have slipped unnoticed into the world. Had this had happened, the apparently insoluble problem of Pataphysical authority - the consecration of the inconsecratable - would not have occurred. "

That is, if 'Pataphysics had indeed flown into the world as the Viceroy, camouflaged and whose recognition was a form of misreading, misunderstanding and hence "unrecognizablity," 'Pataphysics would have eluded the confrontation with the Authorities of the Institutional "Authorizations,"

who strip away an unrecognized anonymity, a camouflaged misreading
misunderstood and too obvious to notice, and instead set up in their absences
the presence of their own Authorships.

This situation which Jorn presents is somewhat similar to
another one being written of at roughly the same time—the situation of the
"Garden Dwarfs" as Hans Richter calls them in his Dada: Art and Anti Art.
The "Garden dwarfs" are the
neo-Dadas, who in a sense obey the letter but not the spirit of the Law, a
Law
which did not exist until they had retrospectively "recognized" its existence
and so initiated a trend that in recent years has become the falsification
of
Dada in the US textbooks and Institutions with
their ensuing cult of Tzara, the least interesting and least Dada of
them all, who turned promotion of a borrowed name and movement into a one man
show starring himself, and continued on like an animated corpse long after
the
Dadas had all left, finding himself finally
cornered in the company of the emerging Surrealists—co-founding with Andre
Breton the journal "Literature," the very anti-thesis of the Hugo Ball-named
"Dada"-- with whom he participated in and celebrated Dada's "funeral.

For Richter, Huelsenbeck and other Dadas, the accomplishment
of Tzara is to eradicate any of the "Revolutionary" and "street" elements in
Dada, and instead produce a series of literary "manifestos" which lead straight
to the heart of the matter for him: "Literature."

(As Henry Miller put it in the "Fourteenth Ward" section in
Black Spring: "What is not in the open

street is false, derived that is to say, literature.")

This retrospective revisioning, reformulating and re-fashioning of Dada—and of Neo-Dada and the Garden Dwarfs - in order to have it conform better to the current situation and narrative of the poet/artist in the US, Jorn recognizes also as a crisis within 'Pataphysics:

The great merit of pataphysics is to have confirmed that there is no metaphysical justification for forcing everybody to believe in the same absurdity, possibilities for the absurd and in art are legion. The only logical deduction that can be made from this principle is the anarchist thesis: to each his own absurdities. The negation of this principle is expressed in the legal power of the state, which forces all citizens to submit to an identical set of political absurdities.

It must by now be apparent that once a Pataphysical authority is accepted, it becomes a demagogic weapon against the Pataphysical spirit

The game is the Pataphysical overture to the world. The realisation of such games is the creation of situations. A crisis therefore exists, caused by the crucial problem which each Pataphysical adept must resolve: s/he must apply the situlogic method and attack the conditions of the reigning society, or else simply refuse to do anything whatsoever about the situation. It is in the latter resolution to this problem that Pataphysics becomes the religion best adapted to life in the society of the spectacle: a religion of passivity and pure absence

This
"religion of passivity" adapted to the life of the society of the
spectacle
may
be found today in the latest "hot topics" of the ongoing entropy of an
Institutionalized setting, which for Melville's Bartleby was to be found
on
Wall Street, where the Scrivener states his "I would prefer not to"
continue
copying, and eventually finds himself in the Tombs, perversely observed
and
studied by his former employer, a lawyer in the service of the Market.
The
entropy of a "case" as seemingly
"passive" as Bartleby's is found in the "conceptual works" which dedicate
themselves to "copying, data filing, and
boredom-," the latter being regarded by artists from Baudelaire to the
Dadas to
Dubuffet and beyond as the "enemy of art." Or "the enemy of existence."

The religious aspect of boredom Baudelaire called "Acedie,
la maladie des moines."

Acedia—the malady of monks.

And monks, to be sure, of some denominations, were known to
be "copyists," some of whom, anonymously, created some among the most
beautiful
Visual Poetry and Book Art known in the West.

Perhaps the situation of today's poets who are dependent on machines
and others' materials to copy or "flarf,"or "pataphysic" or "Ouliper" or
"Vizpoize"
or "avant"are spurred on by the lashes
of the command to "publish or perish."

In Enrique
Villa-Matas' Bartleby and Company, one encounters the opposite of this
need

and
desire to "appear in print," no matter what it is or in what form. This suggests the resurrection of the last
minute plagiarized paper as a "radical form of discourse" to be explored in
terms ethical, aesthetical and pros ethical. Plagiarizing, copying, filing,
scanning the unbelievable torrents of spam-- all of it a celebration of one's
own "original" unoriginality in "facing this monster," which is—as Baudelaire
put it, the horror of the '"gouffre," that immense chasm of boredom, dullness and nothingness into which
the author of today may tumble, never to be seen or heard from again, returned
to the anonymity of being "not published "or "out of print."

This is yet another "crisis" facing the author expected to
publish, to "make a name for her/himself and their Institution," or Group,
Movement, Brand Name etc—

To at once announce one's unoriginality, yet to do so in a
manner originally unoriginal, from some as yet unplundered source, inspired
by
some previously hopelessly obscure or obscene and overlooked author, and so
to
put a stamp on one's productions which is said to a once proclaim the author
and to be arguing against the author.

This desperate need to produce writing, even if it is
borrowed, stolen, downloaded, copied by hand, purchased on line or from the super market of literary products
and accessories, where the laughter of Il Professore Vidiamodopo may be heard
echoing down the aisles of prominently visible poets whose shining presences
dim even the gaudiest of packaging's—

This desperate need to produce—and yet at the same with the
least amount of intellectual labor—that being replaced by the physical labor of
the copying filing and being originally unoriginal—all of it the opposite of
the Writing of the No, of Bartleby's "I prefer not to," or the unwritten non
writing camouflaged inside the misread and misunderstood—

The terrible fear driving the horses to go "faster, faster,
faster" as Walt Whitman saw America
dashing to insanity—

This terrible fear of the non-existence, le Neant, le Gouffre—

Can be summed up in a sign found in the battered offices for various services of the Health
and Welfare departments, as well as those were free legal counsel or financial
advice may be given:

This sign sums it up:
"If it is not in writing, it never happened."

Perhaps 'Pataphysics may propose as an exception the happening
of something which is unwritten, and so, logically, inferred to be, to remain,
unwritten—and hence never having happened,--and yet, it has happened--

A happening beyond the bounds of the written, in a zone one
aspect of which Whitman called "the real war will never get into the books."

In that case, then, one may understand a 'Pataphysical
writing outside of books, pages, of being written down—existing as both
happening and writing simultaneously, and al the while remaining

"buried,"
hidden from the view of those writings which do get into books.

Existing as an unseen, unrecognized, unpublished as it were,
Viceroy, hidden within the gaudy show of the poisonous Monarch, a harmless
being concealed inside a killer, an inverse Trojan Horse, an exception to the
writing that alone produces what happens, because, by not writing, by not
copying, but simply "resembling in appearance" a form of writing known as the
Monarch, it is happening unread, unrecognized, unwritten, and 'Pataphysically
existing—

And without which there could not be, by its unrecognition,
its being anonymous, unknown, its being so obvious it is overlooked—there could
not be that author, that authority, that authorization, in whose
recognition by its "standing out
against a background," would be seen
that presence which is called "writing."
An "evidence of something that happened."

Even if what happened might be completely fictitious, or an
outright lie--

Date: Tue, 24 Mar 2009 16:33:22 -0500
From: [redacted]
Subject: Re: Christian Bok and Pataphysics
To: [redacted]

Thanks for that enigmatic response, Catherine. Care to be a little more verbose?
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*]*
On
Behalf Of Catherine Daly
Sent: March-24-09 11:45 AM

To: [redacted]
Subject: Re: Christian Bok and Pataphysics

but it is not...

On Tue, Mar 24, 2009 at 7:00 AM, John Herbert Cunningham
<[redacted]> wrote:
In his book 'Pataphysics: The Poetics of an Imaginary Science, Christian
Bok
makes the statement "this survey reflects the influence of Jarry upon my
own
poetic career (in particular, my 'pataphysical encyclopedia, Crystallography)." To my knowledge, this is the only North American book
that specifically claims to be or would be considered a 'pataphysical work.
Any comments?

John Herbert Cunningham

--
All best,
Catherine Daly
[redacted]

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guidelines

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304. Kimmelman, Burt
Samuel Menashe Reading in NYC April 4th at 2PM
Sun 29 Mar 2009

Samuel Menashe (one of our great living poets, and the inaugural winner of the Poetry Foundation's Neglected Masters Award, and the first living person to have a book of his work done by the Library of America-contrary to what the NY Times, caught in its echo chamber, says repeatedly in assigning that honor to John Ashbery) is reading on April 4th at 2PM at the East 96th Street Public Library in Manhattan. Admission is free.

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305. Susan Webster Schultz
tinfish editor's blog for this week (or so)
Sun 29 Mar 2009

"You'll go down if you don't stand up for yourself...
Sarith Peou cited in HARPER'S magazine
Lisa Linn Kanae, _Islands Linked by Ocean_ (Bamboo...
Kaia Sand, Jules Boykoff & Guerrilla Poetries

Enjoy.

Susan M. Schultz
Edit Girl, Tinfish Press

↑ Index

306. Adam Fieled
PFS Post: Cara Benson and harrykstammer
Mon 30 Mar 2009

Check out some solid stuff from harrykstammer and Cara Benson on PFS Post:

http://www.artrecess.blogspot.com

"Chimes" is here:
http://www.blazevox.org/bk-af.htm

"Chimes" is on Pennsound:
http://writing.upenn.edu/pennsound/x/Fieled.php

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307. Jeffrey Side
Responses so far to Heaney Jacket article
Mon 30 Mar 2009

Responses from:

Ira Lightman, John Muckle, J.P. Craig, Jamie McKendrick, David LatanÃ© and Aidan Semmens.

http://jacketmagazine.com/37/heaney-side.shtml

Please send more.

↑ Index

308. Kyle Schlesinger
TWO POEMS by MAX JACOB & LARRY FAGIN
Mon 30 Mar 2009

TWO POEMS
MAX JACOB & LARRY FAGIN
portraits
JUAN GRIS & GEORGE SCHNEEMAN

Typeset in Jan Tschichold's Sabon, printed letterpress on
Zerkall Ingres paper and signed by Fagin. $10 (includes S&H)

Details at: http://cuneiformpress.blogspot.com/

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309. Michael Kelleher
Literary Buffalo Newsletter 03.30.09-04.05.09
Mon 30 Mar 2009

LITERARY BUFFALO
03.30.09-04.05.09

BABEL ANNOUNCEMENT IMMINENT!

We have just completed the schedule for the 2009-2010 Babel season at Kleinhans Music Hall. Next season's readers will be announced at the Marjane Satrapi event on Wednesday and subscriptions will go on sale Thursday. Visit our website at http://www.justbuffalo.org/babel on Wednesday after 9 p.m. to preview next year's exciting lineup!

Click http://www.justbuffalo.org/babel for tickets to Isabel Allende. Or call [redacted] for group, teacher and student pricing and purchase.

WRITER CRITIQUE GROUP

The member writer critiqiue group is back on a new night! 1st and 3rd Tuesdays at the Market Arcade. Click here to download info .pdf:

http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

03.30.09

Poetics Plus at UB
Kit Robinson
Poetry Reading
Monday, March 30, 8 PM
Karpeles Manuscript Museum, 453 Porter Ave.

04.01.09

Rooftop Poetry Club at Buffalo State College
Joe Sutliff Sanders
Graphic Novelist Presentation
Wednesday, April 1, 4:30 PM
E.H. Butler Library, Room 210

Just Buffalo/Center For Inquiry Literary CafÇ
Verneice Turner and Laura Giglia
Poetry Reading (8 open slots for readers)
Wednesday, April 1, 7:30 PM
Center for Inquiry, 1310 Sweet Home Rd., Amherst

Just Buffalo/Babel
Marjane Satrapi, author of Persepolis
Lecture: Sold Out
Wednesday, April 1, 8:00 PM
Babeville, 341 Delaware Ave (@Tupper)

04.02.09

Erie Community College
Thea Halo
Reading/Signing: Not Even My Name
Thursday, April 2, 12:15 PM
Erie Community College, City Campus Auditorium

SUNY Buffalo
Thea Halo
Reading/Signing: Not Even My Name
Thursday, April 2, 5 PM
538 Clemens Hall, UB North Campus

Poetics Plus at UB
Poet's Theater with Kevin Killian
Dramatic Performance of Poet's Plays
Thursday, April 2, 7:00 PM
New Burchfield Penney,1300 Elmwood Avenue

04.03.09

Central Library
Thea Halo
Reading/Signing: Not Even My Name
Friday, April 3, 12 PM
Central Library, 1 Lafayette Sq.

Babel EXTRAS
South American Night
Food, Music, Culture: Celebration of Isabel Allende
Friday, April 3, 6:30 PM
International Institute of Buffalo, 864 Delaware
Location was listed incorrectly on the poster ? please note!

04.04.09

Just Buffalo Interdisciplinary Performance Series
In Full Swing
Poetry and Swing Music w/Clarence Lott Sextet
Saturday, April 4, 8:00 PM
Colored Musicians Club, 145 Broadway

Hellenic Orthodox Church of the Annunication
Thea Halo
Reading/Signing: Not Even My Name
Saturday, April 4, 8 PM
Hellenic Orthodox Church of the Annunication, 146 W. Utica

04.05.09

Buffalo/Williamsville Poetry, Music, Dance & Art Celbration
Lucille Clifton plus student, composers, poets, musicians, artists and dancers.
Sunday, April 5, 7 p.m.

Kleinhans Music Hall, Symphony Circle, Buffalo

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

310. Michael T Cross
In Felt Treeling / Names of the Lion Launch
Mon 30 Mar 2009

All:

If you live in the NYC area, please join us for some fun events over the next few days. I'll be launching my new Chax book, In Felt Treeling, at the Poetry Project this evening (Monday, March 30th) at 8pm, reading with the ever captivating David Buuck. And tomorrow night (Tuesday, March 31st) we'll be celebrating Atticus/Finch as part of the D.A. Levy Lives series at ACA Galleries, featuring readings by Kyle Schlesinger, Thom Donovan, Julian Brolaski, and David Larsen (launching his new A/F book, Names of the Lion). The reading starts at 6 pm at 529 W. 20th (5th floor). Hope to see any and all there!

Love
Michael

↑ Index

311. K. R. Waldrop
Book of Collages by Keith Waldrop
Mon 30 Mar 2009

Siglio is pleased to announce the publication of
SEVERAL GRAVITIES by Keith Waldrop
edited with an essay by Robert Seydel

SEVERAL GRAVITIES

For nearly four decades, Keith Waldrop has been creating a body of visual art that---while mirroring his extraordinary and internationally acclaimed oeuvre of poetry, fiction and translation--- has lived largely outside the public eye. SEVERAL GRAVITIES, this first collection of Waldrop's radiant visual collages not only reveals an essential facet of his extraordinary oeuvre, but also summons a mesmerizing world in which the invisible and the absent are roused and rise to the surface. Like his collage poems, the images are enveloped in ghosted impressions, quiet tensions, strands of memory and fragments of dream.

SEVERAL GRAVITIES (casebound, 112 pages, color illus. $39.50) features a substantial selection of collages as well as a new unpublished serial poem and an essay by Waldrop that enunciates the relationship between his distinctive visual and poetic practices. Editor Robert Seydel contributes an incisive essay on Waldrop's work---its expression of the poet-artist "tradition," and its expansion of the collage form.

For a slide show of images and more about the book, go to SEVERAL GRAVITIES.

KEITH WALDROP is the author of over two dozen works of poetry and prose, an eminent translator, and with wife Rosmarie the founding editor of the influential and innovative Burning Deck Press. Publishers Weekly has said: "Waldrop, not as well-known as he should be, is among the most important writers, translators, and publishers of avant-garde literature in our time." See KEITH WALDROP'S BIOGRAPHY.

ORDER NOW: PRE-PUBLICATION DISCOUNT 25% OFF UNTIL APRIL 22

Use code WALDROP when ordering at siglio.

If you prefer to phone in your order, call [redacted]. If your book is shipping overseas, email Siglio first at [redacted] in order to get the best shipping price.

LIMITED EDITION

A signed and numbered limited edition of 30 includes an original, miniature collage from Keith Waldrop's series "Metro Tickets." $100.

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312. **Wystan Curnow**
Re: Auckland bookstores
Mon 30 Mar 2009

Parsons bookstore, Wellesley St East. It's primarily an art book store but has the best selection of NZ poetry, next best is Unity Books on High St. Both are downtown locations. Wystan

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Hugh Behm-Steinberg [[redacted]]
Sent: Saturday, 28 March 2009 9:37 p.m.
To: [redacted]
Subject: Auckland bookstores

Hi,

Request from a friend who's traveling to New Zealand: any bookstore recommendations for poetry in Auckland?

Many thanks,

Hugh Behm-Steinberg

↑ Index

313. **steve russell**
Re: [edliberation] request for help--seeking bookstores (fwd)
Mon 30 Mar 2009

Aside from Busboys & poets, google Politics & Prose, another excellent D.C. bookstore. In fact, it's more of a bookstore than Busboys/poets. I'd send you the address but I'm about to be signed off of the library computer.

--- On Sat, 3/28/09, steve d. dalachinsky <[redacted]> wrote:
From: steve d. dalachinsky <[redacted]>
Subject: Re: [edliberation] request for help--seeking bookstores (fwd)
To: [redacted]
Date: Saturday, March 28, 2009, 2:14 AM

mcnally robinson
st marks books
192 books
mercer st book

printed matter
unnammable books to name a few

On Thu, 26 Mar 2009 20:51:47 -1000 Gabrielle Welford <[redacted]>
writes:
> Date: Thu, 26 Mar 2009 10:35:03 -0400
> From: Tara Mack <[redacted]>
>
> I am trying to find progressive, independent bookstores from
> anywhere in
> the country that cater to teachers, such as Bank Street Bookstore in
> New
> York and Busboys and Poets in DC. I want to find out if these
> bookstores
> might be interested in carrying Planning to Change the World, the
> social
> justice lesson plan book that the network co-publishes with the New
> York
> Collective of Radical Educators.
>
> If you can send me the name and location of your favorite bookstore,
> I
> would be much obliged.
>
> Thanks so much for your help!
>
> Tara
>
> Tara Mack, Director
> Education for Liberation Network
> http://www.edliberation.org/
>
>

↑ Index

314. **Joshua Kotin**
J.H. Prynne & Keston Sutherland in Chicago
Mon 30 Mar 2009

I'm pleased to announce the following three events in Chicago:

*** April 14 ***

J.H. Prynne will be delivering a lecture entitled "Mental Ears and Poetic Work."

The lecture begins at 5 PM in Social Sciences 122 at the University of Chicago.

*** April 15 ***

William Fuller, J.H. Prynne, & Keston Sutherland will read their poems.

The reading begins at 5 pm at the Joan Flasch Artists' Books Collection, 37 S. Wabash Ave, 5th floor.

*** April 16 ***

J.H. Prynne & Keston Sutherland will read their poems.

The reading begins at 5 PM in Social Sciences 122 at the University of Chicago.

* * * * * *

For more information about the U of C events, please visit, http://poetics.uchicago.edu/events.html .

Details and event-specific announcements to follow, but mark your calendars now!

All events are free.

* * *

Joshua Kotin
[redacted]

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315. Laura Hinton
SOP DOLL! A Jack Tale Noh -- poet's theater performance in NYC
Mon 30 Mar 2009

Live At The Gershwin Presents:

SOP DOLL! A Jack Tale Noh

Sop Doll! is an spooky Appalachian tale of witches, ghosts, and shape shifting wildcats, told in the style of Japanese ritualistic Noh drama. Special guests will be on hand to perform a hair-raising spectacle!

Tuesday, March 31st
8pm Cover $10

http://www.gershwinhotel.com/
27th St between Madison Ave & 5th Avenue

http://www.gershwinhotel.com/english/site1.html

Copies of the play just published by Mermaid Tenement Press will be available!

http://www.mermaidtenementpress.com/<http://www.mermaidtenementpress.com/>

Tony Torn is an actor and director based in New York City and Marshall, North Carolina. He was a founding member of Reza Abdoh's legendary theater company dar a luz, a regular presence at Richard Foreman's Ontological-Hysteric Theater and was a founding director of the celebrated political/satirical troupe Reverend Billy and The Church of Stop Shopping. He most recently appeared as Trinculo in CSC's production of The Tempest. His first feature as director Lucky Days, a directorial collaboration with Angelica Torn, was recently awarded best feature at the 2008 Coney Island Film Festival. He is founder, with his wife Lee Ann Brown, of The FBI (French Broad Institute of Time and the River).

Lee Ann Brown was born in Japan in 1963 and was raised in Charlotte, NC. She is the author of two collections of poetry, The Sleep that Changed Everything (Wesleyan University Press, 2003), and Polyverse (Sun and Moon, 1999) which received the New American Poetry Series Award), and a song cycle, The 13th Sunday in Ordinary Time. She is editor of Tender Buttons Press, publishing experimental women's poetry since 1989. Her poetry has been published in numerous journals including Boston Review, Jacket, The Chicago Review, Intervalles, the Interdisciplinary Transcription Issue and The Poetry Project Newsletter and in several anthologies, including Line: A Drawing Center Anthology, Best American Poetry 2001, Giant Step: African American Writing at the Crossroads of the Century, and The Garden Thrives: Twentieth Century African-American Poetry. She teaches in the English Department of St. John's University in New York City. Poet Robin Blaser calls, her second book, The Sleep That Changed Everything ""an astonishing, wonderful book, top-of-the-line poetry…. Her 'life long love of language' breathes here"" and Charles Bernstein calls it "a "sprung formalist ode to the 'open possibilities' of song."

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316. Tim Peterson
FINAL FOUR POETRY: SILLIMAN VS. JARNOT
Mon 30 Mar 2009

A New Season of the Segue Reading Series
Starts this Week, Featuring:

Ron Silliman and Lisa Jarnot

Saturday, April 4, 2009 ** 4PM SHARP**
at the Bowery Poetry Club (308 Bowery, just north of Houston)
$6 admission goes to support the readers

hosted by Kristen Gallagher & Tim Peterson

Ron Silliman has written and edited over 30 books to date. Silliman was the 2006 Poet Laureate of the Blogosphere, a 2003 Literary Fellow of the National Endowment for the Arts and was a 2002 Fellow of the Pennsylvania Arts Council as well as a Pew Fellow in the Arts in 1998. He lives in Chester County, Pennsylvania, with his wife and two sons.

Lisa Jarnot is the author of four collections of poetry, including the recently published Night Scenes from Flood Editions. She lives in Queens and works as a landscape gardener.

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317. Nico Vassilakis
SubText: Danny SNELSON & Christopher DeLAURENTI
Tue 31 Mar 2009

April 1st, 7:30pm

http://subtextreadingseries.blogspot.com/

n

_____ Quick access to Windows Live and your favorite MSN content with Internet Explorer 8. http://ie8.msn.com/microsoft/internet-explorer-8/en-us/ie8.aspx?ocid=B037MSN55C0701A

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318. Amanda Earl
AngelHousePress celebrates National Poetry Month
Tue 31 Mar 2009

AngelHousePress presents NationalPoetryMonth.ca, a celebration of the nation of poetry.

Each day during the month of April, a new poem will be published on the site.

Poetry is a land of risk, play, meditation, provocation and delight. It cannot be contained within borders and should not be restricted by boundaries of any kind.

Through the month of April, you will find poems that explore boundaries and break through barriers: narrative, lyrical, visual, sound.

The writers of these poems come from the United Kingdom, Europe, Canada and the United States.

This is only the first year of an annual project that will include varieties of poetry from all over the world.

Ideally the poems will inspire more poetry, will serve to continue the conversation that poetry creates, a conversation that is not limited by time, place, form, age, gender, sexual orientation, political orientation, religion or financial constraints.

The site is free and all of the poets have graciously given their poems without payment in any type of currency except your reading pleasure.

Please visit www.nationalpoetrymonth.ca each day in April.

The League of Canadian Poets celebrates the month with readings
across Canada and a daily poetry site:
http://lcpnationalpoetrymonth2009.wordpress.com/

Let's celebrate poetry together.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

↑ Index

319. Shankar, Ravi (English)

OU LI PO in NYC dinner banquet 4/3/2009

Tue 31 Mar 2009

OU LI PO IN NEW YORK A WORKSHOP OF EXPERIMENTAL LITERATURE APRIL 1-4 2009 WITH MARCEL BÉNABOU, ANNE F. GARRÉTA, HERVÉ LE TELLIER, HARRY MATHEWS, IAN MONK AND JACQUES ROUBAUD

Join Drunken Boat to celebrate the occasion and join the OULIPIENS
at MY MOON NY http://www.mymoonnyc.com/
184 north 10th St.
Brooklyn, NY 11211
[redacted]
On Friday April 3, ‘09 9:15 - 11:30 pm

$75 per seat plus any desired donation to Drunken Boat. All contributions are tax-deductible. Includes three course meal and 1.25 glasses of wine; additional wine charges may be incurred by table. Seating is limited. Write for details and to book a place: [redacted]

****

Ravi Shankar
Ed., http://www.drunkenboat.com

Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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320. Jeffrey Side

Two more responses to Jacket Heaney debate

Tue 31 Mar 2009

Here are two more responses:
McKendrick again
http://jacketmagazine.com/37/heaney-letter-mckendrick2.shtml
Desmond Sward
http://jacketmagazine.com/37/heaney-letter-swords.shtml
Keep them coming in, but no bad language--and if you do make accusations, like Sward has, please back them up with citations or references.

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321. Obododimma Oha

Embodying the aesthetics of soccer & nationalism

Tue 31 Mar 2009

Embodying the aesthetics of soccer and nationalism .....
http://www.ghanaweb.com/GhanaHomePage/NewsArchive/photo.day.php?ID=138755

--Obododimma.

--
Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted].

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322. Séamas Cain
A critique of Seamus Heaney
Tue 31 Mar 2009

_____

Jacket Magazine (on-line Issue Number 37) have published a very thought-provoking critique by Jeffrey Side ... "The Dissembling Poet: Seamus Heaney and the Avant-garde."

Go to ...

http://jacketmagazine.com/37/heaney-side.shtml

Also, I would recommend the chapbook "Slimvol" by Jeffrey Side, a sequence of 12 poems published by the cPress in Puhos, Finland.

Go to ...

http://www.lulu.com/content/paperback-book/slimvol/2337325

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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323. Ana Bo¾ièeviæ
This week at the CUNY Grad Center: poetry in translation, MFA reading & Rothenberg/Robinson!
Tue 31 Mar 2009

Translation and Literary Selfhood
JONATHAN GALASSI, EDITH GROSSMAN, MARILYN HACKER, RIKA LESSER, ROSANNA WARREN
March 31st 2009, Tuesday, 6:30 pm - 8:00 pm, The Skylight Room (9100)

Poet and translator Rosanna Warren, author of Fables of the Self, hosts four master translators reflecting upon the alchemy of voice, style, and literary selfhood in the art of translation. Participants include Jonathan Galassi (Eugenio Montale), Edith Grossman (Mario Vargas Llosa), Marilyn Hacker (Vénus Khoury-Ghata), and Rika Lesser (Rainer Maria Rilke). The audience will be invited to join the discussion. ~ Turnstyle Reading Series MARK MIRSKY, MAC WELLMAN and others Writers from the Master of Fine Arts Programs in

Creative Writing at CUNY April 1st 2009, Wednesday, 6:30 pm - 8:30 pm, Martin E. Segal Theatre

Writers and graduating students from the four MFA Programs in Creative Writing (City College, Brooklyn College, Hunter College, and Queens College) come together for readings of poetry, fiction, and nonfiction at the Graduate Center. Join faculty readers Mark Mirsky and Mac Wellman and MFA readers Anna Marrian, Kerry Carnahan, Diana Redman, Tejas Desai, Michelle Brule, Wythe Marschall, JP Howard and Laurel Kallen for an evening of cross-campus, cross-genre readings. For video and more visit the Turnstyle blog.

Co-sponsored by the CUNY MFA in Creative Writing Affiliation Group and the Office of Academic Affairs
~
JEROME ROTHENBERG & JEFFREY ROBINSON
with MARY ANN CAWS, MAUREEN McLANE, and RICHARD SIEBURTH
April 3rd 2009, Friday, 2:00 pm - 3:30 pm, Room 9207

Editors of Poems for the Millennium Volume Three: The University of California Book of Romantic & Postromantic Poetry read from and discuss the new anthology. “Rothenberg and Robinson have dedicated this project to an intensification and expansion of the vital and vivacious contexts of the ongoing project of human thought. They present us not with the fixity of a canon but with the unfixity of our world.” — Lyn Hejinian

Co-sponsored by the Graduate Center Poetics Group

All events take place at the CUNY Graduate Center, 365 Fifth Avenue and 34th St, and are FREE and OPEN TO THE PUBLIC.
For more visit http://centerforthehumanitiesgc.org!

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324. Philip Meersman

Poetry of Philip Meersman @ the Canadian National Poetry Month Poems on NationalPoetryMonth.ca

Tue 31 Mar 2009

Hey you all, friends, poets, loved ones,

I'm very proud to say that my visual poem "Doel 3" (written for the Doeldichter contest) was accepted for publication in Canada on the website www.NationalPoetryMonth.ca <http://www.nationalpoetrymonth.ca/> You can read "Doel 3" on April 20th the web. But do not wait for that: a poem a day keeps the sadness away! Have fun reading through the whole month of April!

A huge hug and hope to read/hear/see you soon.

Philip

---------- Forwarded message ----------
From: Amanda Earl <[redacted]>
Date: Sat, Mar 28, 2009 at 7:57 PM
Subject: National Poetry Month Poem Acceptance
To: [redacted]

hi all,

below is the order in which you will appear on NationalPoetryMonth.ca , starting on April 1. thanks so much for sending your poems to AngelHousePress. on March 31, i'm going to be making an announcement to the UBuffaloPoetics list, the Smallpressers Yahoo Group, rob mclennan's list and the AngelHousePress Facebook group. Please pass on the link to other groups, friends, families, groupies, etc.

Thanks for celebrating National Poetry Month with AngelHousePress.

1. Elizabeth Kate Switaj - Passage
2. Camille Martin - katrina, tundra
3. Emily Falvey - Envy
4. Colin Herd - after i
5. Gil McElroy - Many Bits of Order
6. Marcus McCann - Loaded-ness
7. Kane X. faucher - Untouch
8. Frances Raven - Leveling
9. Ben Ladouceur - Bayshore
10. Joel Lipman - Untitled [Golden Ink]
11. Sheila E. Murphy - Stop Keeping Things (All to Yourself)
12. Sandra Ridley - Untether : Unhinge
13. Christine McNair - so be it
14. Jamie Bradley - Epithalamion no. 1 / Epithalamion no. 2
15. Paul E. Nelson - Poet's Obligation
16. John M. Bennett - Lood Breath
17. Roland Prevost - how the halogen grins
18. Nicholas Power - From the Window of the Heart of Amsterdam Hotel
19. John Gillies - morning mantra
20. Philip Meersman - Doel 3
21. Patrick Edwards-Daugherty - Austin
22. Pearl Pirie - late and later
23. Margaret Malloch Zielinski - A Lesson in Edible Plants
24. Caleb JW Brasset - The green mountain
25. Cameron Anstee - Self Portrait as my Father's Books
26. Joseph Kuchar - On Coffee and Erf(x)

27. Sean Moreland - Thin Things, Prettily Dishevelled
28. rob mclennan - love is an impossible narrative
29. Todd Swift - April, April!
30. Peter Ciccariello - g, dying, center stage

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
http://www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
06/03/09: Foire du Livre, Turn & Taxi, BXL (http://www.flb.be/)
11/03/09: 2e BruSlam, 20.00 uur, De Monk, BXL (bruslam.over-blog.com)
11/04/09: 3e BruSlam, 20.00 uur, De Monk, BXL (bruslam.over-blog.com)
11/05/09: 4e BruSlam, 20.00 uur, (bruslam.over-blog.com)
22/0509: Kunst in de Luwte, Ninove 22.00 uur
28/05/09-03/06/09: Antares festival, Romania (http://antares.inforapart.ro/)
11-16/06/09: Festival and Colloquium "Days and Nights of Literature" Mangalia-Neptun, Romania (www.uniuneascriitorilor.ro)
17/07/09-28/07/09: Ghent in Cap: Het poeziepodium van de Gentse Feesten met workshops, debatten,...
19/08/09-:29/08/09: 2nd Masterclass poezie @ Struga Poetry Evenings (www.svp.org.mk/) (www.creatiefschrijven.be)
13-15/11/09: Festival Flamme, Amnéville les Thermes, France

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325. amy king
Good stuff this month -- View, savor, & vote!
Tue 31 Mar 2009

So I ended up with seven
finalists instead of the usual five.

http://www.goodreads.com/topic/show/124830-please-vote-for-april-s-goodreads-poem-top-finalists

Thanks to all who came, who saw, who posted!

Cheers,

Amy

_____

Amy's Alias

http://amyking.org/

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326. Séamas Cain

With soundings of tree-harps ...

Tue 31 Mar 2009

_____

For sound & photographs of Séamas Cain performing in Leif Brush's Forest Terrain Instrument, go to ...

http://www.d.umn.edu/~lbrush/lbarchivesf1.html

"Séamas Cain performs with his multi-string Gusle instrument, while listening to the wind gust murmurs occurring from nearby tree-whistlers and terrestrial-whistlers. Aluminum & copper tubes are hanging at the top."

Leif Brush's TELECONSTRUCTS SPACEWORK I, beamed by satellite from a forest in Northern Minnesota to the Hudson River Museum in New York, with Séamas Cain as one of the performers, may be found in the Sound Archive of the British Library and the Sound Archive of the Bibliothèque nationale de France.

With soundings of tree-harps,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2009

294 messages · Tue 31 Mar 2009 – Thu 30 Apr 2009

April 2009 set the room's highest human argument beside its newest inhuman one — the master we cannot stop measuring, and the machine that measures us without asking. Two hundred and ninety-four messages moved through the list, its largest thread an affectionate quarrel over what could fairly be demanded of John Ashbery, and its sharpest a report that an online store had quietly stripped gay and lesbian books of their standing. The month asked, from two directions, who decides a book's worth: the loving reader, or the silent algorithm.

The largest thread was a defense of the master's range. Answering the perennial complaint that Ashbery had done nothing since his early experiments, one poster mounted the case for his breadth — how few poets could follow *"a savagely experimental book like TCO with something as lyrically honeyed as Rivers and Mountains"* — and confessed to finding *"none as self-effacing as Ashbery"*, a greatness that hid itself. It was the room at its most generous, arguing not whether the poet was great but how his particular kind of greatness worked, and what it was fair to keep asking of a man in his ninth decade.

The quarrel came from the machine. Amazon had de-ranked a swath of gay and lesbian titles, stripping their sales figures and burying them in search — the episode the internet named that spring as a scandal — and a list member reported it in the first person, her own poetry book among the disappeared. Here was value assigned not by a reader's love or a critic's verdict but by an algorithm's quiet reclassification, a book demoted for its subject by a system that answered to no one and explained nothing.

The two arguments rhymed more than the room may have noticed. Ashbery's self-effacement, the greatness that hides, sat oddly beside the queer books forced into hiding by a corporation's filter — one concealment chosen and mastered, the other imposed and resented. Against both ran the war's grim arithmetic, a thread marking four thousand American dead, the reminder that some counts are not literary at all — that beside the ranking of a master and the de-ranking of a genre sat a tally no algorithm and no critic could soften, and that the room, for all its quarrels over worth, knew the difference between a demoted book and a buried soldier.

I have set April down exactly as the archive delivered it — the loving defense of Ashbery's range, the store that erased its gay and lesbian books, and the war's

plain body count — because it was the month the list held the reader's judgment and the machine's in the same hand and felt the difference in its bones. A room can spend weeks lovingly arguing what to ask of a master, weighing his every book with care; and a machine can bury a poet's life's work in an afternoon, for its subject, and say nothing. The month's lesson was which of those two the poets could live with, and which they could not.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 294 in all.

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1. Nicholas Karavatos

Re: [edliberation] request for help--seeking bookstores (fwd)

Tue 31 Mar 2009

Northtown Books in Arcata, CA - but you probably already knew that.

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> Date: Thu, 26 Mar 2009 20:51:47 -1000
> From: [redacted]
> Subject: [edliberation] request for help--seeking bookstores (fwd)
> To: [redacted]
>
> Date: Thu, 26 Mar 2009 10:35:03 -0400
> From: Tara Mack
>
> I am trying to find progressive, independent bookstores from anywhere in
> the country that cater to teachers, such as Bank Street Bookstore in New
> York and Busboys and Poets in DC. I want to find out if these bookstores
> might be interested in carrying Planning to Change the World, the social
> justice lesson plan book that the network co-publishes with the New York
> Collective of Radical Educators.
>
> If you can send me the name and location of your favorite bookstore, I
> would be much obliged.
>
> Thanks so much for your help!
>
> Tara
>
> Tara Mack, Director
> Education for Liberation Network
> http://www.edliberation.org/
>

Internet Explorer 8 – Get your Hotmail Accelerated. Download free!
http://clk.atdmt.com/MRT/go/141323790/direct/01/

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2. William Allegrezza
Poetry in Chicago: Series A
Tue 31 Mar 2009

Please join us this Wednesday for Series A in Chicago.

April 1, 7:00-8:00 p.m.
    Anna Vitale
    Brad Flis
    Marie Buck

The reading will take place at the Hyde Park Art Center at 5020 S. Cornell, Chicago. It has parking and is easy to reach via public transportation.

BYOB.

For more info, visit www.moriapoetry.com/seriesa.html

Bill Allegrezza

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3. David Kirschenbaum
Boog Events, April-July 2009
Wed 1 Apr 2009

Hi all,

Here's a rundown of some fun events Boog has coming up over the next four months.

Hope to see you there.

as ever,
David

Two events at

Sidewalk Café
94 Ave. A (at E. 6th St.)
East Village
(F/V to 2nd Ave., L to 1st Ave.)

Boog City 56 Launch Party

Fri., April 24, 9:00 p.m.

with readings from

Betsy Andrews
Matthew Burgess
Lauren Russell

and music from

Dorit
Erin Regan

Douglas Rothschild Book Party
and Talking Heads' Stop Making Sense Live

Wed., July 15, 7:30 p.m.

Doug reading from his new Subpress book, Theogony, plus
friends of his reading, and the Talking Heads' classic performed live

---

d.a. levy lives: celebrating the renegade press
events take place at 6:00 p.m. on last Tuesdays at ACA Galleries
(except May 19, which is 3rd Tuesday)

ACA Galleries
529 W. 20th St., 5th Flr. (10th/11th aves.)
NYC
(C/E to 23rd St., 1/9 to 18th St.)

April 28
Bird Dog magazine
(Seattle)
Sarah Mangold, ed.

readings from

Kate Eichhorn
Sandy Florian
Kate Greenstreet
Laura Sims
Nico Vassilakis

and music from

Stephanie Carlin

May 19
Dusie Press
(Switzerland)
Susana Gardner, ed.

June 30
Effing Press
(Austin, Texas)
Scott Pierce, ed.

July 28
P-QUEUE
(Buffalo, N.Y.)
Andrew Rippeon, ed.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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4. Mary Kasimor

Re: [edliberation] request for help--seeking bookstores (fwd)

Wed 1 Apr 2009

Magers & Quinn in Minneapolis,MN.
Mary Kasimor

--- On Tue, 3/31/09, Nicholas Karavatos <[redacted]> wrote:

From: Nicholas Karavatos <[redacted]>
Subject: Re: [edliberation] request for help--seeking bookstores (fwd)
To: [redacted]
Date: Tuesday, March 31, 2009, 2:32 PM

Northtown Books in Arcata, CA - but you probably already knew that.

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> Date: Thu, 26 Mar 2009 20:51:47 -1000
> From: [redacted]

> Subject: [edliberation] request for help--seeking bookstores (fwd)
> To: [redacted]
>
> Date: Thu, 26 Mar 2009 10:35:03 -0400
> From: Tara Mack
>
> I am trying to find progressive, independent bookstores from anywhere in
> the country that cater to teachers, such as Bank Street Bookstore in New
> York and Busboys and Poets in DC. I want to find out if these bookstores
> might be interested in carrying Planning to Change the World, the social
> justice lesson plan book that the network co-publishes with the New York
> Collective of Radical Educators.
>
> If you can send me the name and location of your favorite bookstore, I
> would be much obliged.
>
> Thanks so much for your help!
>
> Tara
>
> Tara Mack, Director
> Education for Liberation Network
> http://www.edliberation.org/
>

Internet Explorer 8 â€“ Get your Hotmail Accelerated.Â Download free!
http://clk.atdmt.com/MRT/go/141323790/direct/01/

↑ Index

5. Skip Fox

Joe Naopra's address

Wed 1 Apr 2009

Could someone please send me Joe Napora's e-mail or, preferably, his snail-mail address.

↑ Index

6. Cara Benson

Sous Rature reading period open

Wed 1 Apr 2009

Reading period is open for 3ssue of Sous Rature. Photos
hey listees...

Reading period is open for 3ssue of Sous Rature. Photos, art, images, poems, prose, slip-shod genre busters, trans-genre, ... Send as attachment to Cara Benson at cbenson67[at]yahoo[dot]com. Oh, no prev pub please. Say something friendly and unspamlike in the subject line.

http://www.necessetics.com/sousrature.html

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

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7. Eleni Stecopoulos

April 9 & 10 in SF: Chilean poet Raul Zurita & friends/The Poetics of Healing

Wed 1 Apr 2009

April 9 & 10 2009: The Poetry Center presents Chilean poet Raúl Zurita & friends

Contact: The Poetry Center, San Francisco State University

Telephone: [redacted]

Email: [redacted]

Web: www.sfsu.edu/~poetry

The Poetry Center
San Francisco State University
presents

The Poetics of Healing: Creative Investigations in Art,
Medicine, and Somatic Practice

project curated by ELENI STECOPOULOS
supported by the CREATIVE WORK FUND

Thursday & Friday APRIL 9–10, 2009
renowned Chilean poet Raúl Zurita
with translator William Rowe and Dr. Nuri Gené-Cos

Only West Coast Appearances

Thursday APRIL 9, 3:30 pm
a bilingual reading and public conversation
@ the Poetry Center
512 Humanities, San Francisco State University, free

Thursday APRIL 9, 7:30 pm
a bilingual reading, with a presentation by Dr. Nuri Gené-Cos,
and public conversation
@ Meridian Gallery
535 Powell Street, $5
(park at Sutter–Stockton Garage; walk north from Powell St BART)

Friday APRIL 10, 12:00 noon
a bilingual reading and public conversation
@ Nursing Building, N225
UC San Francisco School of Medicine, 513 Parnassus Avenue, free
Presented in collaboration with the University of California San Francisco
School of Medicine Medical Humanities Initiative

The Poetry Center, San Francisco State University, is very honored to present the first U.S. readings by Chilean poet Raúl Zurita from his recent book INRI, as newly translated from Spanish by Will Rowe, together with a public conversation with the author, translator, and physician Nuri Gené-Cos. This is the second program in our two-year project, The Poetics of Healing, guest-curated by poet and scholar Eleni Stecopoulos, and supported by the Creative Work Fund.

"INRI responds to the need to find a language for an event that was kept hidden and excluded from official records in Chile: the fact that the bodies of the disappeared were thrown out of helicopters into the mouths of volcanoes and into the sea. In order to bring this event, that was neither seen nor heard, into language, Zurita invents a form and language capable of bringing it into the present. The one place where these unspeakable acts might be registered is in the landscape of Chile: the mountains, desert, and sea. There the event might begin to be touched, heard, and finally seen. When there are no places from which to speak, ‘the stones cry out’.

Zurita’s INRI works with long breaths and large blocks of meaning: intensities that overrun the usual measures of speech and syntax. To read it is to experience a strange force pulsing through the language, breaking apart its usual channels, and opening unseen and unheard zones.

Raúl Zurita, winner of the Chilean National Poetry Prize, is one of the best known poets of Latin America. His work is part of a revolution in poetic

language, that began in the 1970s and sought to find new forms of expression, radically different from those of Pablo Neruda. The challenge was to confront the contemporary epoch, with its particular forms of violence, including violence done to language.

"INRI is distinctive in that it does not speak out of individual sorrow, though this is not missing from the work, but seeks, rather, a new space, out of which love might be asserted as prime human reality, a space which might give birth to a different type of society." (William Rowe)

Biographies Raúl Zurita is one of Chile's most radical, influential, and prominent poets. Born in Santiago in 1950, he studied Civil Engineering at the University of Santa María in Valparaíso. In 1970 together with other artists he created CADA, Colectivo de Acciones de Arte (Collective of Art Actions), dedicated to producing large format public art in resistance to the military dictatorship. Among Latin America's most renowned contemporary poets, he has published many books, including Purgatorio (1979, translated into English as Purgatory), Anteparaíso (1982, translated into English as Anteparadise), El paraíso está vacío (1984), Canto a su amor desaparecido (1985), El amor de Chile (1987), La vida nueva (1994), El día más blanco (2000), Sobre el amor el sufrimiento y el nuevo milenio (2000), Poemas militantes (2000), INRI (2003), Los países muertos (2006), Las ciudades de agua (2007), and Zurita / In Memoriam (2008). In 1982 he had the poem 'La Vida Nueva' written by airplanes over New York City; photographs of the event form part of Anteparadise. In 1993, he had the phrase 'ni pena ni miedo' ('no pain or fear') written by means of earth-moving equipment on the Atacama desert so that it can be read from high above; a photograph of it forms the end of La Vida Nueva. His poem Canto a su amor desaparecido heads the Memorial to the Disappeared of Chile. He has received Guggenheim and DAAD scholarships and, among others, the Pablo Neruda Prize (1989), the Pericles Prize (Italy, 1995), the National Prize for Literature (Chile, 2000), and the José Lezama Lima Prize (Cuba, 2006). Books and poems of his have been translated into a dozen languages. Currently he is Professor of Literature at the Diego Portales University, Chile, and Visiting Professor at Tufts University.

Dr. Nuri Gené-Cos holds a Bachelor Degree of Medicine and Surgery. She has been a member of the Royal College of Psychiatrists since 1993, and is a trauma therapist, having worked as a psychiatrist for 20, specializing in neuropsychiatry. Based in London, she conducts individual and family therapy work for people with Post Traumatic Stress Disorder, with a special interest in victims of war and violence, working with victims who have severe brain injuries as well as psychological conditions. A number of patients she has treated are from Latin America. She is currently completing a PhD. in Psychophysiology in Anxiety Disorders, including Post Traumatic Stress

Disorder (PTSD), Panic Disorder and Non-Epileptic Seizures, and has published a number of articles in relation to neuropsychiatric issues, bilinguality in relation to psychiatric symptomatology and PTSD.

William Rowe, poet, and translator of Raúl Zurita's INRI (Merrick Press, 2009) is Anniversary Professor of Poetics at Birkbeck College, University of London, and author of eight books on Latin American literature and culture, including Juan Rulfo: El llano en llamas (London, Grant & Cutler Critical Guides, 1987), Memory and Modernity: Popular Culture in Latin America [with Vivian Schelling] (London, Verso, 1991), Ensayos arguedianos (Lima, Sur and Universidad de San Marcos, 1996), and Hacia una poética radical: ensayos de hermenéutica cultural (Rosario and Lima, Beatriz Viterbo and Mosca Azul, 1996), and Poets of Contemporary Latin America: History and the Inner Life (Oxford University Press, 2000). A founding editor of the Journal of Latin American Cultural Studies: Travesia, he has taught at universities throughout Britain and Latin America, and is a specialist in 20th century poetry and poetics, having published widely, read, and broadcast his translations of Latin American poetry.

Hotmail® is up to 70% faster. Now good news travels really fast. Find out more. _____ Quick access to your favorite MSN content and Windows Live with Internet Explorer 8. http://ie8.msn.com/microsoft/internet-explorer-8/en-us/ie8.aspx?ocid=B037MSN55C0701A

↑ Index

8. Halvard Johnson

Time(s) to Take Action

Wed 1 Apr 2009

The NYT is featuring a page where readers can type in a word about their feelings about today's economy. I like as many of us as possible to go to that page and enter the word "insouciant." If enough of us do that, the word will

join others (e.g. hopeful, sad, terrified) and scroll across the screen.

So, go now (yes, right now!) to this page--

http://www.nytimes.com/interactive/2009/03/30/business/economy/2009-economy-words.html

and key in the word "insouciant." Let's not let the Gloomy Guses have their way on this one.

--Hal

"Never underestimate the power of stupid
people in large groups."
--George Carlin

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

9. steve russell
Help me with my Bertold Brecht homework
Wed 1 Apr 2009

Does anyone on the listserv know where I can unearth any info concerning the love child of Bertold Brecht and the mysterious countess, Isabelle Calvino? The tangled web that man left behind. Cold war intrigue, not to mention the cocaine get togethers with Orson Wells and Billy Wilder. The man was far more than a fellow traveling playwright.

↑ Index

10. Joel Chace
Fwd: 5_trope
Wed 1 Apr 2009

The brand new issue of 5_trope is now live!

Contributors:

caren beilin
damian dressick
jamba dunn
amy king
chaz reetz-laiolo
tree reisener
jason grunebaum
robert gibbons
jac jemc
diane wald
travis godsoe
dan featherston

trevor houser
neeli cherkovsky
michael loughry
john olson
joshua ware
bill berkson
francis raven
jeff crouch & diana magallon
norman ball
nico vassilakis
r sima harris
kristine snodgrass
corey zeller

http://5trope.com/25/

↑ Index

11. cris cheek
Translating Cultures this week at Miami of Ohio
Wed 1 Apr 2009

---

interesting series of latina/o poetry, fiction readings, panels and performances this week
including:

Elsa Cross
Junoz Diaz
Carlos Morton
Angie Cruz
and Rodrigo Toscano

full lineup and schedule etc. here:

http://www.muohio.edu/translatingcultures

c u

xx

cc

↑ Index

12. John Roche
Bill Lavender Visit
Wed 1 Apr 2009

New Orleans Poet and Editor Bill Lavender Visits Rochester Date: Thursday April 16, 2009 Time: 7-8:30: Poetry reading and book signing at Boulder Coffee in the South Wedge, 100 Alexander St., Rochester [redacted].

Among the books available will be I of the Storm, Bill Lavender¹s well-received poetic journal of his experience in New Orleans during Hurricane Katrina.

Contacts: John Roche [redacted]
Paulette Swartzfager [redacted]

Brief Bio: Bill Lavender is the director of the Low Residency Creative Writing program at the University of New Orleans and Managing Editor of UNO Press. His most recent book of poetry is transfixion, forthcoming in 2009. Sections of this book have previously appeared in such journals as E*Ratio, Fieralingua, YAWP and Fell Swoop, among others. Books also include I of the Storm (Trembling Pillow 2006), While Sleeping (Chax Press 2004), look the universe is dreaming (Potes and Poets 2002), and Guest Chain (Lavender Ink 1999). He is currently co-editing an issue of Big Bridge on New Orleans poetry. He was a guest-editor of Exquisite Corpse in 2008, and he also edited the anthology, Another South: Experimental Writing in the South, from University of Alabama Press (2003).

Sponsors: Rochester Institute of Technology English Department and Just Poets (Local poets organization).
Funded in part

↑ Index

13. Jane Sprague
New from Palm Press: Martyrdom by Anne Waldman
Wed 1 Apr 2009

Palm Press is pleased to announce the publication of:

Martyrdom by Anne Waldman

"With no small amount of " investigative rage," Anne Waldman quickens the nerve fiber by which language so binds us to social action as to recast victim status and noble death in light of car bombings and global capital's "free trade of bodies." Martyrdom begins and ends in present-day Umbria to look back at the Cretaceous-Tertiary event, "the asteroid or impact that led to the extinction of the dinosaurs." That doomsday past lends longer historical views to measure the present delirious life in which we are all married to figures of the terrorist.

An uncompromising assessment of emancipative politics and the doubtful certainties of poetry-Mansur Al-Hallaj, Santa Teresa of Avila, Ernesto Cardenal-to ask what desire has "to do with the subject of martyr? / [when] everyone has a price for suicide."--Roberto Tejada

Chapbook, 32 pages
ISBN 978-0-9789464-7-4
$15.00

www.palmpress.org

↑ Index

14. Ann Bogle

It's snowing: spring at Ana Verse (weblog)

Wed 1 Apr 2009

---

* â–¼ April (1)
* A short draft in feminism

* â–¼ March (8)
* Sylvia Plath's "I Am Vertical"
* Elsewhere on the web for March 2009
* Acceptance is to her a phenomenon
* Journey of Man
* Citizens: a fragment
* One-word Q & A
* W'assup with Edward Albee?
* On greatness

* â–¼ February (3)
* Credenza
* "I" pronoun-noun-verb succession
* Move hand at yes

* â–¼ January (1)
* Full Moon

http://annbogle.blogspot.com

**********Feeling the pinch at the grocery store? Make dinner for $10 or less. (http://food.aol.com/frugal-feasts?ncid=emlcntusfood00000001)

↑ Index

15. K. R. Waldrop
Burning Deck
Wed 1 Apr 2009

2 new books of poetry are available from
www.spdbooks.org, and in Europe: www.hpress.no

1. Sawako Nakayasu
HURRY HOME HONEY: LOVE POEMS 1994-2004
Poetry, 80 pages, offset, smyth-sewn
ISBN13: 978-1-886224-98-8, original paperback $14

Poems unusual for their sense of moving between cultures. Love here is now game, sport, speed-time, performance, now contract, conflict, failure, but always a shifting structure of relation.

Sawako Nakayasu was born in Japan and has lived mostly in the US since the age of six. She is the author of 2 previous books of poetry and several books of translations, including FOR THE FIGHTING SPIRIT OF THE WALNUT by Hiraide which received the “Best Translated Book Award” 2008 from Open Letters. She also edits FACTORIAL magazine.

“An extraordinary voice — an ease that thinly covers a swirling anxiety, a well-honed knowledge of how things turn out; and yet an unending romance with the process of romance, only rarely referential (and never explicit) to the act or state of satisfaction, sexual or otherwise. A sense of youth that is marked by a hope, a sense of possibility.”—Craig Watson

2. Michael Gizzi
NEW DEPTHS OF DEADPAN
Poetry, 72 pages, offset, smyth-sewn
ISBN13: 978-1-886224-96-4, original paperback $14

Intersection of Tragedy and Comedy? Or the almost reckless declarativeness of a mind’s weathering both merriment and distress?

Michael Gizzi’s long list of books includes MY TERZA RIMA and NO BOTH from The Figures, as well as CONTINENTAL HARMONY from Roof Books. He has edited LINGO magazine as well as Hard Presss and, with Craig Watson, Qua Books. He is currently teaching at Roger Williams University in Rhode Island.

“Razor sharp but also rich and generously compelling, Michael Gizzi's poetry lambastes as it celebrates”—John Ashbery [on NO BOTH]

3. news: YOU ARE THE BUSINESS by Caroline Dubois (trans. Cole Swensen) was a finalist for the “Best Translated Book Award” 2008 from Open Letters.

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16. Gabrielle Welford

Re: [edliberation] request for help--seeking bookstores (fwd)

Thu 2 Apr 2009

---

dear folks, thanks for the sendings about bookstores. if there are more to come, could you please send to the asker:

Tara Mack <[redacted]>

ta much, gabe

On Wed, 1 Apr 2009, Mary Kasimor wrote:

> *Magers & Quinn in Minneapolis,MN.*
> *Mary Kasimor*
>
> *--- On Tue, 3/31/09, Nicholas Karavatos <[redacted]> wrote:*
>
> *From: Nicholas Karavatos <[redacted]>*
> *Subject: Re: [edliberation] request for help--seeking bookstores (fwd)*
> *To: [redacted]*
> *Date: Tuesday, March 31, 2009, 2:32 PM*
>
> *Northtown Books in Arcata, CA - but you probably already knew that.*
>
> *Nicholas Karavatos*
> *Dept of English*
> *American University of Sharjah*
> *PO Box 26666*
> *Sharjah*
> *United Arab Emirates*
>
> ---
> *Date: Thu, 26 Mar 2009 20:51:47 -1000*
> *From: [redacted]*
> *Subject: [edliberation] request for help--seeking bookstores (fwd)*
> *To: [redacted]*
>
> *Date: Thu, 26 Mar 2009 10:35:03 -0400*

> *From: Tara Mack*
>
> *I am trying to find progressive, independent bookstores from anywhere in the country that cater to teachers, such as Bank Street Bookstore in New York and Busboys and Poets in DC. I want to find out if these bookstores might be interested in carrying Planning to Change the World, the social justice lesson plan book that the network co-publishes with the New York Collective of Radical Educators.*
>
> *If you can send me the name and location of your favorite bookstore, I would be much obliged.*
>
> *Thanks so much for your help!*
>
> *Tara*
>
> *Tara Mack, Director*
> *Education for Liberation Network*
> *http://www.edliberation.org/*
>
> _____
> *Internet Explorer 8 â€“ Get your Hotmail Accelerated.Â Download free!*
> *http://clk.atdmt.com/MRT/go/141323790/direct/01/*

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17. Margaret Konkol

BUFFALO: Small Press in the Archive: ALEX PORCO----Monday, April 6th

Thu 2 Apr 2009

Please mark your calendars for the third Spring 09 "Small Press in the Archive" talk:

Monday, April 6th at 3pm, Alex Porco will speak on "Fashionable District: Queen St. Quarterly (1998-2004) and the Production of Canadian Poetry"

Currently, at the State University of New York at Buffalo, Alessandro Porcois writing his dissertation on the subject of hip-hop poetics, focusing on prosody, rhyme, voice, and affect. He writes a bi-monthly hip-hop column, titled "In Extremis," for Montreal's city magazine, Maisonneuve (available online at www.maisonneuve.org). Most recently, Porco has published an essay on Canadian poet David McGimpsey in Open Letter: A Journal of Writing and

Theory; and "Stress Fractals: Hip-Hop, Prosody, and Meaning"— a comparative analysis of rhythmic performances by Rakim, MC Lyte, and Ice Cube— is forthcoming in the anthology of scholarship Boundaries of Literature (Ed. Clint Burnham and Paul Budra). He regularly reviews new Canadian poetry for publications such as Books in Canada, Canadian Notes and Queries, Arc: Canada's National Poetry Magazine, Essays on Canadian Writing, and Northern Poetry Review.

This talk will take place in the Poetry Collection, Capen 420 (North Campus, SUNY Buffalo)

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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18. Michael Kelleher
BABEL 2009-2010
Thu 2 Apr 2009

Just Buffalo is pleased to announce the 2009-2010 author lineup for Babel!

October 9

A.S. Byatt
Book: Possession

November 20

Ha Jin
Book: Waiting

March 5

Azar Nafisi
Book: Reading Lolita in Tehran

April 16
Salman Rushdie
Book: Midnight's Children

Subscription Rates

EARLY BIRD SUBSCRIPTION SPECIAL!

Subscription rates are going up for next season, but you can get this years prices if you purchase your subscription by the date of our next event, April 17, 2009.

Previous Subscriber: $75 ($85 after April 17)
New Subscriber: $100 ($110 after April 17
These subscriptions include general admission seating at all 4 events.

Patron: $250 ($275 after April 17
Patron Pair: $400 ($450 after April 17)
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now http://www.justbuffalo.org/babel or by phone at [redacted].

Literary Buffalo

I left two events off the newsletter earlier this week:

04.03.09

Poetics Plus at UB
Kevin Killian
Talk on poet Jack Spicer
Friday, Apr. 3, 3PM
UB Poetry Collection

04.05.09
Burchfield Penney Poetry Series
Jennifer Campbell and Susan Nusbaum
Poetry Reading
Sunday, April 3, 2 PM
New Burchfield Penney, 1300 Elmwood Ave.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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19. Michael Heller
(no subject)
Thu 2 Apr 2009

My apologies for multiple postings.

Please reserve April 22nd, 6-9 PM for a Talisman House book party, celebrating my new book Eschaton and other fine new books from the publisher. The party and reception wil be at Ceres Gallery, 547 West 27th Street, Suite 201. Complete details in a later email.

Mike

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Two Novellas: Marble Snows & The Study (ahadada press 2009) available from SPD, amazon.com and from ahadadpress.com. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

↑ Index

20. steve russell
Olson/Baraka/Waldman
Thu 2 Apr 2009

April 1

> Screening of the PBS film "Polis is This: Charles Olson
> and the Persistence of Place" on WHUT-TV. The documenary includes
> commentary by Amiri Baraka, Anne Waldman,
> John Malkovitch, and Pete Seeger.
>
> Wednesday, 8:00 pm

Free. WHUT-TV, Channel 32, Washington, DC.
April 2

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21. Tim Peterson
David Jones & Charles Olson in Time & Space: A Talk by Charles Alexander
Thu 2 Apr 2009

---

*David Jones & Charles Olson in Time & Space
A Talk by Poet/Bookmaker/Publisher Charles Alexander

Tuesday, April 14, 2009, 4 PM (Free & Open to the Public)
At the Homer Babbidge Library, Class of '47 Room,
University of Connecticut, Storrs*

Charles Alexander is the author of several books of poetry and is the director of Chax Press, which recently issued the portfolio *Charles Olson: Language as Physical Fact*. He is a former director of Minnesota Center for Book Arts and now lives in Tucson, AZ. * A special viewing of manuscripts from the Charles Olson Papers at the Thomas J. Dodd Research Center will follow the talk.

Sponsored by Archives and Special Collections, Thomas J. Dodd Research Center

Contact: Melissa Watterworth, Curator of Literary Collections [redacted]*

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22. Poetry Project
Events at The Poetry Project April
Thu 2 Apr 2009

Hi Everyone,

Don¹t come to The Poetry Project next week. It¹s Holy Week here at the church and time for poets to take a vacation. It¹s also a good time for people to read The Project Papers: http://poetryproject.org/publications/the-project-papers. The Project Papers were originally published in the late 80s and include poems and essays by lots of great poets including Ron Padgett, Nathaniel Mackey, Mei-Mei Berssenbrugge, Erica Hunt, Jim Brodey, Barrett Watten, John Ashbery, Maureen Owen and many others. There¹s even a transcription of Ted Berrigan¹s 1979 Sonnet Workshop talk.

And when the holiness is over we will return to host these excellent readings:

Monday, April 13, 8 PM
Open Reading

Sign-in 7:45 PM

Wednesday, April 15, 8 PM
Ruxandra Ceseraenu & Andrei Codrescu

Andrei Codrescu and Ruxandra Ceseraenu read from ³The Forgiven Submarine² their book-length collaborative poem, published Black Widow Press. This is a rare opportunity to get these two poets in one place! Ruxandra Ceseraenu is one of Romania¹s best-known poets, the author, among other books, of Gradina Deliciilor (The Garden of Delights), Zona Vie (Live Zone), Venetia cu vene violete (Venice with Violet Veins), and The Crusader Woman published by Black Widow Press in 2008, translated by the poet with Adam Sorkin and others. She has also written books on politics and art, and is a powerful commentator on her daily blog, mesmeea. Ruxandra lives in Cluj, Transylvania, Romania, and is a professor in the Center for Imagination Studies at Babes-Bolyai University. Andrei Codrescu¹s most recent books, in addition to ³The Forgiven Submarine² are Jealous Witness: New Poems (Coffee House Press, with a CD by the New Orleans Klezmer All-Stars) and The Posthuman Dada Guide: Tzara and Lenin Play Chess, also just published by Princeton University Press and available at the reading. Andrei is a commentator on NPR and edits Exquisite Corpse, online at corpse.org. He lives in New Orleans and the Ozarks.

Friday, April 17, 9:30 PM
A Night with Heretical Texts Vol. 4

Heretical Texts is an ongoing Factory School book series published in volumes of five books each. The series aims to test old assumptions about the political efficacies of poetic texts while utilizing the series structure as a framework for documentation and investigation. Since 2005, Factory School has published twenty titles under the Heretical Texts series banner, with future volumes appearing in 2010 and beyond. Volume 4 includes books by Jules Boykoff, Brett Evans, Erica Kaufman, kathryn l. pringle and Frank Sherlock. Please join us for an evening of readings and festivities celebrating Heretical Texts Vol. 4. Participants include Erica Kaufman, kathryn l. pringle, Frank Sherlock and Bill Marsh. Erica Kaufman is the author of Censory Impulse (Factory School 2009) and co-curates Belladonna*. kathryn l. pringle is the author of Right New Biology and lives in Durham, NC. Bill Marsh has co-directed Factory School since its founding in 2000. He is the author of Plagiarism (SUNY Press) and, with Steve Carll, Tao Drops, I Change (Subpress). He lives in Queens, NY. Frank Sherlock is the author of Over Here (Factory School 2009) and the co-author of Ready-To-Eat Individual (Lavender Ink 2008) with Brett Evans. A collaboration with CAConrad entitled The City Real & Imagined: Philadelphia Poems is forthcoming from Factory School later this year.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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23. Tim Peterson
SEGUE SLAM DUNK 4/04/09: SILLIMAN & BARTLETT
Fri 3 Apr 2009

---

*A New Season of the Segue Reading Series
Starts this Week, Featuring:*

RON SILLIMAN & JENNIFER BARTLETT

Saturday, April 4, 2009 ** 4PM SHARP**
at the Bowery Poetry Club (308 Bowery, just north of Houston)
$6 admission goes to support the readers

hosted by Kristen Gallagher & Tim Peterson

Ron Silliman has written and edited over 30 books to date. Silliman was the 2006 Poet Laureate of the Blogosphere, a 2003 Literary Fellow of the National Endowment for the Arts and was a 2002 Fellow of the Pennsylvania Arts Council as well as a Pew Fellow in the Arts in 1998. He lives in Chester County, Pennsylvania, with his wife and two sons

Jennifer Bartlett is the author of *Derivative of the Moving Image* (New Mexico Press). She was a 2005 New York Foundation for the Arts Poetry Fellow. She lives in Brooklyn, New York, with the writer Jim Stewart and their son Jeffrey.

↑ Index

24. Edward Foster
Major Reading
Fri 3 Apr 2009

—

↑ Index

25. amy king
Tonight -- Amityville -- Horror?
Fri 3 Apr 2009

Friday, April 3, 2009 at 8pm come to PeaceSmithsâ€™ Topic

Friday, April 3, 2009 at 8pm come to PeaceSmithsâ€™ Topical, A-Typical Folk Music, Poetry and Whatever Coffeehouse.

Â

Got the blues? Come organize. It makes you feel better. We have a table full of info on local music, politics, petitions and community concerns. Come bring some literature and promote your favorite cause (or band!)

Â

This month, featuring:

Â

Poet Amy King: Poet Laureate of the Blogosphere

& Phil Minissale: The Blues Boy of Long
Island

Â

Plusâ€¦

Open Time - Maybe you!

Â

Our PeaceSmiths coffeehouses are held at:

Â

First United Methodist
Church in Amityville

25 Broadway/rt110 (Southmost end near Merrick Rd/Montauk
hwy)

This is a short car trip from the Amityville Train Station. (A little too far for most people to walk.) If you call a day or so in advance, we can arrange a pick up at the train station: [redacted], leave a message.

Â

$7 suggested donation

Less if necessary, more if possible.

Includes healthy munchies.

http://peacesmiths.wordpress.com/2009/03/12/april-coffeehouse-amy-king-and-phil-minnissale/

_____

Amy's Alias

http://amyking.org/

↑ Index

26. Steve Halle
Amish Trivedi at Seven Corners
Fri 3 Apr 2009

Please take a minute to check out new work by *Amish Trivedi* online now at *Seven Corners* <http://www.sevencornerspoetry.blogspot.com/> (http://www.sevencornerspoetry.blogspot.com/).

Recent poets include Nicolás Mansito III, Simone Muench, and Joanne Diaz.

Best,
Steve Halle
Editor

↑ Index

27. Jennifer Karmin
ArtsEdge Residencies
Fri 3 Apr 2009

(this is a forward so please don't respond to me. good luck!)

ArtsEdge Residencies at The University of Pennsylvania
http://writing.upenn.edu/wh/involved/awards/artsedge/

We are pleased to announce we are accepting applications for the second year of the ARTSEDGE RESIDENCY PROJECT at the University of Pennsylvania -- a collaboration of the Kelly Writers House, the Fine Arts Departmen of the School of Design, and Penn's Facilities & Real Estate Services

Send in your applications now!

The ArtsEdge Residency project is designed to encourage and support the careers of emerging artists and writers. Through ArtsEdge Residencies, we offer two one-year residencies in a live/work space near Penn's campus. ArtsEdge aims to support the creative work of young artists and writers, and create a live/work environment that will inspire interdisciplinary exploration.

Residencies last for one year and include a dedicated studio for each writer/artist, living space, and close affiliation with the writing and artistic communities at Penn. During the course of their residencies, writers and artists will develop at least one collaborative project with the Writers House or Fine Arts Department. Qualified applicants may also be considered to teach one course at Penn in the spring semester.

Two residencies are available, one for a visual artist and one for a writer. The residences are not intended for current undergraduates. No affiliation with Penn is necessary.

TERMS:

Each residency includes a one-bedroom apartment with an additional studio space. Subsidized monthly rent on each one-bedroom apartment (for which residents are responsible) is $400. Rent includes all utilities (except phone) and wireless Internet. The Writers House, the Fine Arts Department, and FRES will subsidize remaining rent.

MOVE-IN DATE: September 1, 2009

TO APPLY:

Send letter of interest, CV, bio or artist statement, and portfolio (minimum: 10 pages of written work or 20 images). Word documents, PDFs, PPTs, CDs, and DVDs are all acceptable. Please include personal contact information and the names and contact information of at least two professional references. If you would like to be considered for a course, please also submit a brief description of your teaching experience or qualifications.

Submit application electronically to
<residencyproject(at)writing.upenn.edu>

or by mail (or hand-delivery) to:
ArtsEdge Residency
c/o Kelly Writers House
3805 Locust Walk
Philadelphia, PA 19104

APPLICATION DEADLINE: April 15, 2009Â

http://writing.upenn.edu/wh/involved/awards/artsedge/

↑ Index

28. David Chirot

Book List @ Kaurab & News //Next Kaurab out in a week--

Fri 3 Apr 2009

Dear Reader

The next update of the *Kaurab Translation Archive* is just a week away…

So is the next issue of *Kaurab Online*…

in the meanwhile we want to share this with you. We are trying to

create a book compilation page at *Kaurab*. Every month. On this

page we will try to list all books published/distributed by us in all both

languages (Bangla & English) of a single author.

Please visit www.kaurab.com and click on “ei parber kabi” (Poet of the Month)

or directly click on this link

http://www.kaurab.com/books/index-aryanil.html

This month we have listed all books by *Aryanil Mukhopadhyay*.

Order books at Kaurab and support parallel Bangla literature.

Thanks

Staff, KAURAB

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29. amy king

This Sunday - April 5th @ Cakeshop

Fri 3 Apr 2009

Polestar Poetry Series Presentsâ€¦

Â

Sunda

Polestar Poetry Series Presentsâ€¦

Â

Sunday, April 5, 2009

4 pm (special time)

Â

Janice Erlbaum

Amy King

Joy Ladin

Â

Downstairs at CAKESHOP

152 Ludlow
Street

(between Stanton & Rivington)

Manhattan,
NY

Â

Trains to:

Delancey-Essex Sts (F, J, M, Z)

2nd Ave-Houston
St (F, V)

Grand St (B, D)

Janice Erlbaum is the author of GIRLBOMB: A Halfway Homeless Memoir (Villard, March '06), and HAVE YOU FOUND HER: A Memoir (Villard, Feb.'08). She was a contributor to BUST magazine from 1994 through 2007. She lives in her native New York City with her domestic partner, Bill Scurry, and their three cats.

Â

Amy King is the author of I'M THE MAN WHO LOVES YOU and ANTIDOTES FOR AN ALIBI, and forthcoming, SLAVES TO DO THESE THINGS (Blazevox Books). For information on the reading series Amy co-curates, please visit The Stain of Poetry: A Reading Series (http://stainofpoetry.wordpress.com/) or visit her at http://.amyking.org for more.

Â

Joy Ladin is David and Ruth Gottesman Professor of English at Stern College of Yeshiva University. Her third book of poetry, TRANSMIGRATION, is due out soon from Sheep Meadow Press, which also brought out her first two, ALTERNATIVES TO HISTORY and THE BOOK OF ANNA. Her poems have appeared in many publications, including Parnassus, to which she is a regular contributor, and have recently been published or are forthcoming in At-Large, Conte, Public-Republic, Segue, The Forward, FutureCycle, Two Hawks

Quarterly, BAP Quarterly and Terrain. She recently completed a book of autobiographical essays and another book of poetry.

http://www.polestarpoetry.com/

_____

Amy's Alias

http://amyking.org/

↑ Index

30. Eric Elshtain

New Gnoetry!

Fri 3 Apr 2009

We are very pleased to present new gnoetic near-sonnets
by Gnoetry
http://www.beardofbees.com/gnoetry.html
and end-user Eric Scovel
http://www.beardofbees.com/scovel.html

Prepare yourself for polite perversion: "Yes...I lapped out of/scruple."

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

31. Michael

ROCKPILE PRE-AMBLE AT BIRD & BECKETT APRIL 12

Sat 4 Apr 2009

ROCKPILE AT BIRD & BECKETT

David Meltzer and Michael Rothenberg

with the fabulous Bob Malone on piano

4:30, April 12, 2009,

Bird & Beckett Books & Records (415-5863733)

http://www.bird-beckett.com/

653 Chenery Street, between Diamond & Castro in Glen Park
1-1/2 blocks from Glen Park BART station
& MUNI lines 23, 26, 44, 52 & J-Church

ROCKPILE
an improvisatory performance
poetry & music

Poets David Meltzer & Michael Rothenberg,
together with pianist Bob Malone, will
cobble together some of the raw materials
that Meltzer & Rothenberg will take along
on an 8-city road trip in the fall,
troubadors on a meander through
some sites central to the cultural upheaval
that was America in the 1960s and 1970s,
performing their collaboratively-assembled
journal of the trip at stops along the way,
with artists and musicians local to each spot.

This pre-amble workshop for the project
is not to be missed!

ROCKPILE online http://www.facebook.com/home.php#/group.php?gid=72289992264&ref=ts

ROCKPILE is a collaboration between David Meltzer and Big Bridge, www.bigbridge.org, made possible by a grant from the Creative Work Fund, a program of the Walter and Elise Haas Fund, supported by grants from The James Irvine Foundation and The William and Flora Hewlett Foundation. ROCKPILE is Sponsored by Allen Ginsberg's Committee on Poetry, Inc.

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32. Angeline, Mary

Re: [BULK] Book List @ Kaurab & News //Next Kaurab out in a week--

Sat 4 Apr 2009

Hi All I need to have a look at sample syllabi for a course on prosody at the college sophomore level. Do any of you teach prosody as a separate course? I have found the infamous Donald Justice course but I wonder if there might be more interesting ways to study form and the history of form? Please back channel [redacted] Thank you

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of David Chirot
Sent: Friday, April 03, 2009 1:32 PM
To: [redacted]

Subject: [BULK] Book List @ Kaurab & News //Next Kaurab out in a week--
Importance: Low

Dear Reader

The next update of the *Kaurab Translation Archive* is just a week away...

So is the next issue of *Kaurab Online*...

in the meanwhile we want to share this with you. We are trying to

create a book compilation page at *Kaurab*. Every month. On this

page we will try to list all books published/distributed by us in all both

languages (Bangla & English) of a single author.

Please visit www.kaurab.com and click on "ei parber kabi" (Poet of the Month)

or directly click on this link

http://www.kaurab.com/books/index-aryanil.html

This month we have listed all books by *Aryanil Mukhopadhyay*.

Order books at Kaurab and support parallel Bangla literature.

Thanks

Staff, KAURAB

↑ Index

33. Corey Frost

Understanding Afghanistan on April 9th 6-8pm at AAARI

Sun 5 Apr 2009

From the CUNY GC Poetics list:
>
> International Gallerie
>
> Presents
>
>
>
> Date: Thursday, April 9, 2009
>
> Time: 6PM to 8PM
>
> Place: 25 West 43rd Street, 18th Floor
> between 5th & 6th Avenues, Manhattan
>

> Join International Gallerie for the launch of the 23rd issue of
> their magazine on, "Understanding Afghanistan," a valuable
> collective, brings you features and stories of a country beyond the
> north-west frontier province. A country that has become synonymous
> with the Taliban. But little is known about its contemporary culture.
>
> This issue addresses the socio-political and cultural contexts of
> Afghanistan while celebrating its contemporary art, music, theatre,
> photography, cinema, poetry; the Afghan people and their lives.
>
> The magazine launch includes a talk by International Gallerie
> Editor Bina Sarkar Ellias; poetry reading by Zohra Saed (Hunter
> College, CUNY); screening of a docu-film by Shireen Pasha; and a
> Q&A with fashion designer Zolaykha Sherzad, and make-up artist
> Matin Maulawizada.
>
> The issue includes a free CD of exquisite Afghan music and a
> beautiful docu-DVD of "Slowly Slowly Mud and Lotus", a film tracing
> the interface between imagination and reason in the lives of Afghan
> artisans.
>
> Sponsored by
> Asian American / Asian Research Institute, CUNY
> Asian American Writers' Workshop
> International Gallerie
> The Association of Iranian American Writers
>
>
>

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34. Anny Ballardini
SPRING
Sun 5 Apr 2009

Spring.

**

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=333

<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=333>

With my acknowledgment to the Poets who forwarded their interpretations of this most powerful season. The fragmented anthology was born out of the many contributors' and my wish to honor Antonio Vivaldi's masterpiece:* The Four Seasons*.

. Editorial: Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2861> *.* Lesley Wheeler<http://www.fieralingue.it/corner.php?pa=printpage&pid=2862> *.* Barry Spacks<http://www.fieralingue.it/corner.php?pa=printpage&pid=2863> *.* Jerome Rothenberg<http://www.fieralingue.it/corner.php?pa=printpage&pid=2864> *.* Joseph Duemer<http://www.fieralingue.it/corner.php?pa=printpage&pid=2865> *.* Frank Parker<http://www.fieralingue.it/corner.php?pa=printpage&pid=2866> *.* Camille Martin<http://www.fieralingue.it/corner.php?pa=printpage&pid=2867> *.* David Howard<http://www.fieralingue.it/corner.php?pa=printpage&pid=2868> *.* Jeff Harrison <http://www.fieralingue.it/corner.php?pa=printpage&pid=2869> *.* Márton Koppány <http://www.fieralingue.it/corner.php?pa=printpage&pid=2870> *.* Pam Brown <http://www.fieralingue.it/corner.php?pa=printpage&pid=2871> *.* Elizabeth Smither <http://www.fieralingue.it/corner.php?pa=printpage&pid=2872> *.* Edward Mycue <http://www.fieralingue.it/corner.php?pa=printpage&pid=2873> *.* Pierre Joris <http://www.fieralingue.it/corner.php?pa=printpage&pid=2874> *.* Dennis Barone <http://www.fieralingue.it/corner.php?pa=printpage&pid=2875> *.* Martin J. Walker <http://www.fieralingue.it/corner.php?pa=printpage&pid=2876> *.* Geof Huth <http://www.fieralingue.it/corner.php?pa=printpage&pid=2877> *.* Barbara Crooker <http://www.fieralingue.it/corner.php?pa=printpage&pid=2878> *.* Silvia Levenson <http://www.fieralingue.it/corner.php?pa=printpage&pid=2879> *.* Mark Young <http://www.fieralingue.it/corner.php?pa=printpage&pid=2880> *.* Katia Kapovich <http://www.fieralingue.it/corner.php?pa=printpage&pid=2881> *.* Daniela Gioseffi <http://www.fieralingue.it/corner.php?pa=printpage&pid=2882> *.* Jon Corelis <http://www.fieralingue.it/corner.php?pa=printpage&pid=2883> *.* Edward Mycue <http://www.fieralingue.it/corner.php?pa=printpage&pid=2884> (Second Part) *.* Jesse Glass<http://www.fieralingue.it/corner.php?pa=printpage&pid=2885> *.* Ned Condini <http://www.fieralingue.it/corner.php?pa=printpage&pid=2886> *.* Wendy Taylor Carlisle<http://www.fieralingue.it/corner.php?pa=printpage&pid=2887> *.* Tom Savage

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2888> *·* Wendy Vardaman<http://www.fieralingue.it/corner.php?pa=printpage&pid=2889> *·* Evelyn Posamentier<http://www.fieralingue.it/corner.php?pa=printpage&pid=2890> *·* Larry Jaffe <http://www.fieralingue.it/corner.php?pa=printpage&pid=2893> *·* Donna Pecore<http://www.fieralingue.it/corner.php?pa=printpage&pid=2899> *·* Patricia Valdata<http://www.fieralingue.it/corner.php?pa=printpage&pid=2900> *·* Jill Jones <http://www.fieralingue.it/corner.php?pa=printpage&pid=2901> *·* Tad Richards<http://www.fieralingue.it/corner.php?pa=printpage&pid=2902> *·* Hoshang Merchant<http://www.fieralingue.it/corner.php?pa=printpage&pid=2903> *·* Tim Mayo <http://www.fieralingue.it/corner.php?pa=printpage&pid=2904> * ·* Karl Young <http://www.fieralingue.it/corner.php?pa=printpage&pid=2905> *·* David Graham<http://www.fieralingue.it/corner.php?pa=printpage&pid=2906> *·* Eve Rifkah <http://www.fieralingue.it/corner.php?pa=printpage&pid=2907> *·* Ren Katherine Powell<http://www.fieralingue.it/corner.php?pa=printpage&pid=2908> *·* Penelope Schott<http://www.fieralingue.it/corner.php?pa=printpage&pid=2909> *·* Alexander Jorgensen<http://www.fieralingue.it/corner.php?pa=printpage&pid=2911> *·* Larissa Shmailo<http://www.fieralingue.it/corner.php?pa=printpage&pid=2912> *·* Beebe Barksdale-Bruner<http://www.fieralingue.it/corner.php?pa=printpage&pid=2913> *·* Linda Benninghoff<http://www.fieralingue.it/corner.php?pa=printpage&pid=2914> *·* Charlotte Mandel<http://www.fieralingue.it/corner.php?pa=printpage&pid=2915> *·* Katerina Klemer<http://www.fieralingue.it/corner.php?pa=printpage&pid=2916> *·* Claire Keyes <http://www.fieralingue.it/corner.php?pa=printpage&pid=2917> *·* Georgia Ann Banks-Martin <http://www.fieralingue.it/corner.php?pa=printpage&pid=2918> * ·* Christina Pacosz<http://www.fieralingue.it/corner.php?pa=printpage&pid=2919> *·* Phibby Venable<http://www.fieralingue.it/corner.php?pa=printpage&pid=2920> *·* Ada Jill Schneider<http://www.fieralingue.it/corner.php?pa=printpage&pid=2921> *·* Ann Fisher-Wirth<http://www.fieralingue.it/corner.php?pa=printpage&pid=2922> *·* Spencer Selby<http://www.fieralingue.it/corner.php?pa=printpage&pid=2923> *·* Amy Gottlieb<http://www.fieralingue.it/corner.php?pa=printpage&pid=2925> *·* Fan Ogilvie <http://www.fieralingue.it/corner.php?pa=printpage&pid=2926> *·* Paul Vangelisti<http://www.fieralingue.it/corner.php?pa=printpage&pid=2944> *·* Jerry

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<http://www.fieralingue.it/corner.php?pa=printpage&pid=2964>

I would also like to invite you to the two previous Seasons with further additions:

*Winter:
*
http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=329

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As usual the order of apparition follows the order by which I received the submission.

My best wishes,

Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

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35. peter ganick
blog invitation
Sun 5 Apr 2009

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this blog is open for submissions of text.
replies usually within a day.

http://pganickz.livejournal.com

peter ganick

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36. blacksox

Two Central Florida Events in 8 days Bennett, 4/7 Ernie Wormwood 4/15

Sun 5 Apr 2009

The birth of Bad Ass Poetry Nights
Every 1st Tuesdays

Bad Ass Coffee Shop
13651 Hunters Oak Drive (Suite 101)
Orlando, FL 32837
[redacted]

Featuring
Dave Bennett

April 7 @ 7:00 pm

Hosted By Russ Golata
[redacted] [redacted]

Dave Bennett, originally from Ohio, has been a Florida resident for thirteen years. Dave has a BA in art and speech/theatre and an MFA in costume, scenic and lighting design. He has worked with clients such as former President Jimmy Carter and astronaut Wally Scharra. He has been a guest costume designer for Rollins College theatre department and the Ice House theatre in Mt. Dora. He is the author of a collection of free verse poetry titled Live Love, that features 4 distinct voices

New Venue
(Are You bad enough for it?)

http://poetry.meetup....

Come listen or share your own voice
National Poetry Month Celebration

Every 3rd [redacted]â€™s
Featuring

DC poet and activist
Ernie Wormwood

Wednesday April 15, @ 8:30pm

Austinâ€™s Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida 32789

Ernie Wormwood of Leonardtown, Maryland has poems in the anthologies Poem Revised from Marion Street Press, Poetic Voices Without Borders 1 and 2 from Gival Press, Only the Sea Keeps from Baueux Arts, Inc., and in Primal Sanities! A Tribute to Walt Whitman from Allbooks Books. She recently appeared on Grace Cavalieriâ€™s program for the Library of Congress, The Poet and the Poem, which can be heard at www.loc.gov/poetry/poetpoem.html <http>

Special guest from DC Ernie (Eleanor) Wormwood
& Austinâ€™s awesome open mic

We celebrate poetry every Wednesday
Time for you to Come join the fun

Hosted by Lillyâ€™s Open Words ,& Russ Golata
For directions or comments e-mail me at [redacted]
Or phone me at [redacted]
Or AUSTINâ€™S at [redacted]

http://poetry.meetup.com/362/

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37. Megan M. Garr
The term "translocal" in a literary context
Sun 5 Apr 2009

Dear POETICS readers,

I'm researching contemporary "translocal" literature in Europe and am hoping to find out if or where the term "translocal" has been similarly applied. I first came across its application to literature on the (now defunct) Bordercrossing Berlin's Wiki page, and their once-poetry editor Alistair Noon elaborated somewhat on the term in the final issue, but it was mostly self-referential. I am already aware of its anthropological origins, but am wondering how far the term has reached in its application in/to (contemporary) literature. I'd be curious to know if anyone else(where) has picked up the topic. Please email me directly at [redacted]

Thanks,

Megan M. Garr
Editor, Versal
http://versal.wordsinhere.com

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38. steve d. dalachinsky

Re: from yuko otomo & steve dalachinsky to all the participating artists & poets for TRIBES 12 - CELEBRATION/PARTY/READING!!! - SAT APRIL 11TH

Sun 5 Apr 2009

Spring has sprung & the long awaited Tribes #12 is here! Finally! The magazine safely arrived to us & we are having a celebration & pick-up party very soon.

A PARTY AND READING
CELEBRATING
THE PUBLICATION OF
A GATHERING OF THE TRIBES # 12

SAT APRIL 11TH – 5 PM - 10 PM
AT TRIBES GALLERY
285 EAST 3RD ST – 2ND FLOOR
(BETWEEN AVE C & D)

FEATURING
STEVE DALACHINSKY, YUKO OTOMO, SUSAN SHERMAN,
BRUCE WEBER, CHAVISSA WOODS, JEFFREY WRIGHT

*CELEBRATE
& PICK-UP YOUR ISSUE*
PLEASE BRING GUESTS
AND HELP SUPPORT TRIBES
BY PURCHASING EXTRA COPIES
REFRESHMENTS WILL BE SERVED

FUTURE EVENTS INCLUDE
BOWERY POETRY CLUB
SAT - MAY 17TH – 1:30-3:30 PM
(308 BOWERY-BET. HOUSTON & BLEECKER)

↑ Index

39. D. Wellman

new book

Sun 5 Apr 2009

Dear all, Amidst all the news of wonderful new books, please note my offering, Prolog Pages from Ahadada. I have attempted here to embody a transcultural

poetics. Please take a look! The link leads to some comments: http://www.ahadadabooks.com/content/view/159/42/

Donald Wellman

Daniel Webster College

http://faculty.dwc.edu/wellman/

↑ Index

40. Alexander Dickow
poetry reading in Paris April 6th
Sun 5 Apr 2009

Hello Friends, Spread the word to all known denizens of France, or find a last-minute plane ticket. Venez nombreux! Amicalement, Alex

FRANCE FULBRIGHT announces

Monday April 6th from 6pm to 8pm FULBRIGHT HAPPY HOUR at the Bistrot Mazarine, 42 rue Mazarine, Paris 6th Arrondissement; Tel. 01 43 29 99 01 (metro St Germain des Prés, Odéon, Mabillon) Attention! The Bistrot Mazarine is at42 rue Mazarine, and not 12 as previously announced. Two Fulbright Alumni, Alexander Dickow (Fulb. in France 2003) author of « Caramboles » andSophie Maurer (Fulb. US 2003), author of « Asthmes » offer us an evening of literary readings and Q&A.

FRANCE FULBRIGHT vous propose

Lundi 6 avril de 18 à 20 heures HAPPY HOUR FULBRIGHT au Bistrot Mazarine, 42 rue Mazarine, Paris 6ème Tel. 01 43 29 99 01 (métro St Germain des Prés, Odéon, Mabillon) Attention ! Le Bistrot Mazarine est au42 rue Mazarine et non 12 comme annoncé précédemment. Deux anciens, Alexander Dickow (Fulb. américain 2003) auteur de « Caramboles » et Sophie Maurer (Fulb. 2003), auteur de « Asthmes » nous proposent une lecture poétique et littéraire.

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41. David Kirschenbaum
Welcome to Boog City 2 Audio Now Online
Sun 5 Apr 2009

Hi all,

I'm happy to announce that the audio from two days of last year's 2nd annual Welcome to Boog City festival is now online, thanks to the efforts of one Damian Weber.

For Friday at the Sidewalk Café:

http://welcometoboogcity.com/audio/wbc2/friday.html

For Saturday at Cake Shop:

http://welcometoboogcity.com/audio/wbc2/saturday.html

The full list of performers for each day is below this note, while links to their individual performances can be found at the above two urls.

Thanks to all of you who took part in the festival last year, and we're looking forward to the third annual WBC this September.

enjoy,
David

Sidewalk Cafe

readings from:

Jim Behrle
Bob Holman
Gillian McCain
Daniel Nester
Arlo Quint

music from:

Babs of Queens
Dibson T. Hoffweiler
The Rabbits
Todd Carlstrom and The Clamour

and Lou Reed's New York album
performed live by:

Babs of Queens
Liv Carrow
Dibson T. Hoffweiler and Preston Spurlock
Prewar Yardsale
The Rabbits
Todd Carlstrom and The Clamour
Wakey!Wakey!

Cake Shop

readings and talks from
small, small press fair participants:

Bowery Books/ Celena Glenn, Marjorie Tesser
Cy Gist Press/ Mark Lamoureux
Fence and Fence Books/ Ariana Reines
Flim Forum Press/ Adam Golaski
Graphic Union Press/ Andrew Bishop, Anne Callahan
House Press/ Damian Weber
Litmus Press/ E. Tracy Grinnell, Virna Teixeira
Little Scratch Pad Editions/ Jaye Bartell
LOGOChrysalis/ Brant Lyon
Octopus Books/ Jeff Downey, Mathias Svalina
Other Rooms Press/ Melissa Christine Goodrum
Outside Voices/ Ric Royer, Jessica Smith
Poets Wear Prada/ Austin Alexis, Roxanne Hoffman
Straw Gate Books/ Tom Savage, Phyllis Wat

readings from:

Jen Benka
Todd Colby
Ryan Eckes
Elise Ficarra
Eric Gelsinger
Stephanie Gray
Bill Kushner
Douglas Manson
Kristianne Meal
Carol Mirakove
kathyrn l. pringle
Kyle Schlesinger
Maureen Thorson

music from:

A Brief View of the Hudson
Heart Parts
Oak Orchard Swamp

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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42. Doug Holder

From Doo-Wop to Hip-Hop: Interview with two generation of African-American Poets

Sun 5 Apr 2009

From Doo-Wop to Hip-Hop: Interview with two generations of African-American Poets: Afaa Michael Weaver and Major Jackson

(Major Jackson)

(Afaa Michael Weaver)

FROM DOO-WOP TO HIP- HOP: Interview with two generations of African American Poets: Major Jackson and Afaa Michael Weaver.

By Doug Holder

Afaa Michael Weaver, 58 and Major Jackson, 40 are two major African – American poets from two different generations, but they both continually feed from their shared heritage, and the continuum of the Black experience in America. Weaver, a professor of English at Simmons College in Boston, a recent Pushcart Prize winner, and the author the critically acclaimed poetry collection: " Plum Flower Dance" (U/Pitt), and Major Jackson, the author of "Hoops," an asst. professor at the University of Vermont and a core faculty member at the Bennington Writing Seminars, met for a filmed discussion at the Somerville Community Access TV studios. The show was moderated by Gloria Mindock (Cervena Barva Press) and produced by Doug Holder (Ibbetson St. Press).

Weaver started off the discussion by going back to his native Baltimore in 1970. This was a time when he dropped out of the university, got a job at a steel mill, and started to pen his seminal poems. Later he joined the military, married his first wife, but was destined to live a radically different life than his early years indicated.

Jackson was born in Philadelphia, and studied to be an accountant. He got an internship in which he was spending up to 80 hours a week with spreadsheets. After college he worked at an arts center in the city in the role of finance manager. He said: " I was happy when I was fired." He had taken some poetry courses in college, and he started to program poetry events at the center. He soon realized it was the arts that touched him spiritually, and he eventually made poetry a part of his everyday life.

Weaver talked of his early days in East Baltimore in the 50's and 60's. He sort of free- associated about mowing grass with push lawnmowers and the rituals of his youth, like using toothbrushes to clean his shoes before a night out on the town. Weaver said: "Baltimore was a very Southern city. We weren't allowed to shop in the stores in downtown Baltimore—the line between black and white were clearly drawn."

Weaver said his father's family was from Southern farming stock, and his dad had the philosophy that " Children should she be seen not heard." Weaver learned to become an "isolated" learner, he recollected.

In 1963 he was bused to a white school, which caused a great deal of anxiety for the young poet. It was hard to be in a place where he was not welcomed. He was always glad and relieved to be back on his own side of town. At the time his scope of experience was limited. He thought the whole world was Black. Weaver laughed: "I watched " Leave it to Beaver," and thought that family was just like mine, except they were white."

Jackson said even though Philadelphia was north of Baltimore, it still possessed a Southern sensibility. This was confirmed when he spent his summers in Nashville, Tennessee as a boy and he experienced the same "rhythms" as the South.

Jackson described himself as a hyperaware kid. He was tuned in to the music and the culture of the time. Hip- Hop started to appear in 1978-82, and drugs started appearing in the mix. There was a potent combination of rich culture and tragic lives. He sadly watched the erosion of his neighborhood over the years.

Jackson's work is informed by his observations of people trying to survive under extreme stress. Anything that cuts humans down, be it in an urban or rural setting, will find room in his work, he said. All in all Jackson is grateful to have grown up in Philadelphia. He had an appreciation of the speech, jargon, and music of the milieu.

Jackson reflected on his neighborhood:" People all knew each other. The guy at the corner drug store and the drug dealer on the corner." Jackson knew who to avoid and who could act as a role model.

Weaver brought the discussion back to the pivotal year 1968. This was the year Martin Luther King was assassinated. Weaver's younger siblings were born in 1969 and 1973. He said he was able to see the effect the legacy of those years had on them, and how it changed them. Weaver vividly remembers his mother crying like a proverbial baby when MLK was shot.

Weaver went further back to the 1965 riots in Baltimore. He remembered the intrusion of the National Guard in his neighborhood. He can recall whites

roaming the streets looking for blacks to beat up. He remembers hearing gunfire from his two- story row house. Weaver said:” It was horrifying. The cities never recovered from the 60’s—and later they became plagued by drugs. The post-industrial era brought the loss of blue-collar jobs. Crime flooded the community.”

Weaver reminisced about the downfall of Milton Ave, where he grew up. Blockbusting tactics by real estate developers drove whites out. The patterns of parenting changed. There were more divorced parents. The old family structure fell. More men of color were incarcerated.

Weaver eventually left the steel mill and worked for Proctor& Gamble. Once, while driving to work he took a route down Milton Ave. with a friend and saw a man shot down dead. This really hit home as to how the times had changed.

Jackson said that music had a decided influence on him and his work. On one hand he celebrates the music of Elvis, but realizes the roots of Rock’n Roll is with the Blues, which was African-American music. He was introduced to black history by an aunt who gave him a history book that traced the long list of accomplishments of the black race through the centuries. He learned about celebrated African Americans like Robert Hayden, poets Gwendolyn Brooks, Langston Hughes as well others. He also loved the music of the 60’s like James Brown and his anthem of a song “I’m black and I’m proud.”

Weaver said the “big book” when he was growing up was the bible. He had a recent discussion with the poet James Tate, who also touted the influence of the “good book.” Later his mother bought enclyopedias from the supermarket for 25 cents a piece. As for the Blues, it came naturally. The cadence of his father’s speech was very Blues- like, Weaver said. Weaver loved the Temptations, The Supremes, The Impressions and other groups of the era. He wore highbrow collars, there was “ a soundtrack to my life” he smiled. Hip-Hop hit the scene when he was 30 or so, so he was able to appreciate it.

Weaver talked about the changes in the culture due to the turmoil in the cities. He said the parlance of the Blackman changed. The language used was of the type that would not be tolerated years before. The Civil Rights Movement opened up what was an essentially insular black society. From this instability came Gangsta Rap, and the idolization of the drug culture.

Jackson, through his elders, was exposed to the music of the 60’s. He used to listen to a radio show hosted by “Butterball” that played that genre of music. Books were ubiquitous in his household. His grandmother built a sprawling library in the home from used books that she bought. Literature was important. His stepfather’s sister worked at the Philadelphia Museum of Art, and Jackson recollected: “ I made it my playground” He had the images of Duchamp, Lichtenstein, and others seared into his nascent consciousness.

His grandfather had a deep appreciation for African-American music, and his grandmother loved Gospel. He got to see the great vibraphonist Lionel Hampton with his grandfather. He had a piano in his house, and he too had a soundtrack to his life.

Jackson said the avant-garde musician Sun Ra lived a few blocks away in Germantown. He said: “: You could hear his group play—unlike anything I heard before. It was free jazz, a big band sound, way outside the norm.” Jackson said he appreciated Sun Ra’s journey, a man who created this mythology of the musician as an alien being. Both poets agreed that mythology that artists like Sun Ra draped around themselves was a reaction to a world that rejected them and made them suffer. Sun Ra, and others of his ilk didn’t want to be part of a society such as this, and in effect divorced themselves from it.

Finally both men talked of mentors. And it was clear without mentors these men’s lives would be quite different. Weaver defines a mentor as” A friend who reserves the right to tell you what to do.” Jackson mentioned Amiri Baraka and Sonia Sanchez as well as Weaver, as major influencers in his writing life. Weaver talked about the poet Lucille Clifton who advised him to read X.J. Kennedy’s “Introduction to Poetry” and gently criticized and encouraged his fledgling attempts at poetry. Both men are now in positions to give something back, and they do it as teachers, and in other roles. And hopefully, new generations will flow back and forth and nurture each other, like they have with Afaa Michael Weaver and Major Jackson.

Zombie Dance/Tapping The Blood Root
—for Katrina

I

Buddy Bolden speaks from the insane asylum

It don't go that way, upside the wall,
down to the woodwork, falling all over
where the wood in the floor breaks off from
the C note. It's more like this, the way
I lean up under the last star on Orion
in the first break of spring, under the catcalls
of mockingbirds, the belly grunts of air
knotted up inside me. Like it was
this morning, the sheets full of years of me,
the dipper back down in the bucket to wash
my dreams until they make sense. Marie
Laveau or her familiar comes back
again, a voice with no body. Then the roar

from the hoodoo and gooba dust, the hammer
nailed to the tree on a piece of cloth
with dry blood, the valley of full moons
like a python belly writhing, full of some
still living thing. Jazz, make the
water one tongue, rise up, rise up,
soprano sorceress, sing to the ancient pain
all around me, the chorus of how time began.
O water, breathe, so the dead can listen.

II

Children in superdomes

This old lady's hand is weaker than mine,
and I ain't used to so many people close
to breaking, and everybody is so wet.
When I look back to where we used to live,
all I see is the way water stand up and be
talking to you, stand up like it can dance
all over the world. It's so much stuff in here,
and I am just a little girl trying to help this
white lady in this wheelchair of hers.
People get so loud in here I can't hear myself.
Tonight, when I go to sleep, I'm gonna
count all the things I remember that we had
and hope my sister bring them when she come
back. She better come back. I am gonna count
my handmade dolls the Vietnam lady
gave me, plus all the books I had about dolphins
because they are the best. Then I'll be sleepy
and won't hear nobody crying in here where
everything is all piled up, like we all finished
and there ain't nothing else to do, forever.

-- Afaa Michael Weaver (Cortland Review)

Indian Song
Freddie Hubbard—s playing the cassette deck
Forty miles outside Hays and I've looked at
This Kansas sunset for three hours now,
Almost bristling as big rigs bounce and grumble
Along I-70. At this speed cornfields come
In splotches, murky yellows and greens abutting
The road's shoulder, the flat wealth of the nation whirring by.

It's a kind of ornamentation I've gotten used to—
As in a dream. Espaliered against the sky's blazing—
Cloud-luffs cascade lace-like darkening whole fields.
30,000 feet above someone is buttering a muffin.
Someone stares at a SKYPHONE, and momentarily—
A baby—s cry in pressurized air. Through double-paned squares
Someone squints: fields cross-hatched by asphalt-strips.
It is said Cézanne looked at a landscape so long he felt
As if his eyes were bleeding. No matter that. I'm heading west.
It's all so redolent, this wailing music, by my side
you fingering fields of light, sunflowers over earth,
miles traveled, a patchwork of goodbyes.

--MAJOR JACKSON

Urban Renewal

ix. To Afaa Michael S. Weaver

Bless your gnarled hands, Sir, and their paternal blues.
Tonight Kala grazes a palm over a battered face,
feeling his new-born features in a Correctional zoo.
The shock is permanent like the caged primate
who suddenly detects he—s human. A HOMO ERECTUS
stands upright on guard outside his cell.
For the record, good friend, tropes are brutal,
relentless, miraculous as a son—s birth. KING KONG—S
memoir gets repeated on the evening news
like a horror flick, and everywhere dark men
are savagely ambushed. So, when a woman strolls
towards a homeless BIGGER, the audience
tenses up involuntarily beneath a cone of light.
This is the work of blockbusters: Kala—s groan
twisting on a steel cot, and by morning—s sunlight,
your cramped hand. Pages pile to a tome
on a kitchen table; its defense is three-fifths
human, two-fifths man. I await its world premiere;
till then, when the soul hears of black guards who strike
harder, the brain goes arthritic, tropes proliferate,
and a wide screen blooms with images of heavy-weights
whose gloved-hands struggle to balance a pen.

--MAJOR JACKSON (POST ROAD)
Posted by Doug at 6:39 PM

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43. Adam Fieled
PFS Post: Aidan Thompson and Chris McCabe
Mon 6 Apr 2009

Check out strong stuff from UK poet Chris McCabe and Aidan Thompson of Albany, NY on PFS Post:

http://www.artrecess.blogspot.com

"Chimes" is here:
http://www.blazevox.org/bk-af.htm
"Chimes" is on Pennsound:
http://writing.upenn.edu/pennsound/x/Fieled.php
Best,
Ad

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44. Bibby, Michael
Mark Nowak Reading at Shippensburg University
Mon 6 Apr 2009

The John Taggart Reading Series and the Department of English are pleased to announce a reading by Mark Nowak at Shippensburg University on Monday, April 20, 7:30 pm in the Dauphin Humanities Center 051.

Nowak is the author of _Revenants_ and _Shut Up Shut Down_, and his writings on new labor poetics have recently appeared in _American Poets in the 21st Century_ (Wesleyan UP, 2007), _The Progressive_, and elsewhere. His third book, _Coal Mountain Elementary_ is out from Coffee House Press. More about Nowak and his work can be found at http://coalmountain.wordpress.com/.

For further info about his Shippensburg reading, please feel free to contact me at [redacted].

Michael Bibby
Professor, Dept. of English
Shippensburg University
[redacted]

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45. Cara Benson
Fw: Fw: Auckland bookstores
Mon 6 Apr 2009

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here's what i found

see below

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

Parsons Bookshop is the bookstore next to the art gallery so stocks heaps of artbooks and catalogues. It also has a pretty good range of poetry books - esp NZ stuff. (26 Wellesley Street East, Central Auckland aka the CBD).

Unity Books, 19 High St, CBD.

Jason Books, 3 Lorne St, CBD - second hand books.

Perhaps the bookstore on campus too? It's called UBS - Student Commons Building, 2 Alfred Street, CBD.

Classic & such like books in Ponsonby (very close to CBD) - has a good range of second hand books, some cool poetry and def lots of NZ lit and old publications, etc. (201 Ponsonby Road)

----- Forwarded Message ----
From: Hugh Behm-Steinberg <[redacted]>
To: [redacted]
Sent: Saturday, March 28, 2009 4:37:45 AM
Subject: Auckland bookstores

Hi,

Request from a friend who's traveling to New Zealand: any bookstore recommendations for poetry in Auckland?

Many thanks,

Hugh Behm-Steinberg

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46. Michael Kelleher
Literary Buffalo Newsletter 04.06.09-04.12.09
Mon 6 Apr 2009

LITERARY BUFFALO
04.06.09-04.012.09

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

04.06.09

BABEL EXTRAS at Betty's
Virginia Gutierrez Berner
Talk: Mysticism and Chilean Culture
Plus discussion of The House of the Spirits
Monday, April 6, 7 PM
Betty's Restaurant, 370 Virginia St.
Wine, refreshments, coffee and snacks, $10
Free for Babel subscribers and JB Members

04.07.09

Canisius Contemporary Writers
Alice McDermott
Reading and Talk
Tuesday, April 7, 7:00 PM
Canisius College, Montante Cultural Center

04.08.09

Rooftop Poetry Club
The Practice of Parody: Workshop with David Lampe
Wednesday, April 8, 4:30 PM
Buffalo State College, E.H. Butler Library
International Students Reading Area, 3rd Floor SE Quadrant

Talking Leaves...Books
Greg Ames
Reading/signing for Buffalo Lockjaw
Wednesday, April 8, 7:00 PM
Talking Leaves...Books, 3158 Main St.

04.11.09

UB English/Just Buffalo/Talking Leaves/Buffalo Library
Emily Dickinson Marathon Reading
Community Reading of all 1789 Poems!
Saturday, April 11, 8:00 AM-10:00 PM
Karpeles Manuscript Library, 453 Porter Ave

BABEL

CLICK THE LINK TO BUY TICKETS TO ISABEL ALLENDE ON APRIL 17

http://www.justbuffalo.org/index.php?task=view&id=65

2009-10 SUBSCRIPTIONS ON SALE NOW
SUBSCRIBE BY APRIL 17 FOR SAVINGS!

October 9, A.S. Byatt
November 20, Ha Jin
March 5, Azar Nafisi
April 16, Salman Rushdie

BABEL EARLY BIRD SUBSCRIPTION

Rates go up next season -- get this year's prices if you purchase subscription by April 17, 2009.

Previous Subscriber: $75 ($85 after April 17)
New Subscriber: $100 ($110 after April 17
These subscriptions include general admission seating at all 4 events.

Patron: $250 ($275 after April 17
Patron Pair: $400 ($450 after April 17)
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now http://www.justbuffalo.org/babel or by phone at [redacted].

WRITER CRITIQUE GROUP

The member writer critique group is back on a new night: 1st and 3rd Tuesdays at the Market Arcade. Click here for more info:

WESTERN NEW YORK BOOK ARTS COLLABORATIVE WORKSHOPS

We have some availability in the upcoming workshops

April 7, 8 & 14 - Introduction to Letterpress
April 11 - Alternative Printmaking
April 16 & 17 - Simple Book Structures
April 18-19 2009 - Vandercook Maintenance
May 3 - Printmaking for Kids
May 13 & 14 - Making Fonts

To register: http://www.wnybookarts.org/Spring09wkshps.php

GALLERY 464
WORKSHOP: SELF-PUBLISHING
4 WEEKS 4/19, 4/26, 5/3, 5/10
To register:
http://mindweb.us/Events/Entries/2009/3/27_Upcoming_Events.html

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UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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47. Maria Damon

Two Exciting Poetry Events in Minneapolis!!!

Mon 6 Apr 2009

Two Exciting Poetry Events in Minneapolis!!!
please spread the word to interested folks.

Thursday April 16
Poet Kit Robinson
3:35 pm, Lind Hall 202,
UMN-Twin Cities
An early member of the San Francisco language poets circle, Robinson has published 18 poetry collections, including his latest /The Messianic Trees: Selected Poems/ (Adventures in Poetry). He will read from his work.

Saturday April 25
Poets Jules Boykoff and Kaia Sand read from their work
7:30 pm, 3440 Park Avenue (Maria Damon's house)
snacks at 7:00 BYOB
Minneapolis MN 55407

Jules Boykoff is the author of Beyond Bullets: The Suppression of Dissent in the United States (AK Press, 2007), The Suppression of Dissent: How the State and Mass Media Squelch USAmerican Social Movements (Routledge, 2006) and Landscapes of Dissent: Guerrilla Poetry & Public Space (co-authored with Kaia Sand) (Palm Press, 2008). He is also the author of two collections of poetry: Hegemonic Love Potion (Factory School, 2009) and Once Upon a Neoliberal Rocket Badge (Edge Books, 2006). Boykoff's critical writing has appeared in

scholarly journals like Antipode, Social Movement Studies, and New Political Science as well as popular publications like Common Dreams, XCP: Cross Cultural Poetics, and the Guardian. He teaches political science and writing at Pacific University in Oregon.

Kaia Sand is the author of the poetry collection interval (Edge Books 2004), selected as a Small Press Traffic Book of the Year, and co-author with Jules Boykoff of Landscapes of Dissent: Guerrilla Poetry and Public Space. Dusie Press published her wee book, lotto, and Sand has participated in the dusie kollektiv for three years, making the chapbooks heart on a tripod and tiny arctic ice. Jim Dine created two artist book based on Sand's poems, lotto and tiny arctic ice. Kaia has led poetry walks in Portland, and a book that includes these walks, Remember to Wave, is forthcoming with Tinfish Press. Sand is currently working a collection of collages from the NAFTA as well as an investigation of housing foreclosures, Happy Valley.

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48. Small Press Traffic

REMINDER: de la Perriere and Chafee this Friday 4/10!

Mon 6 Apr 2009

Please come join us for this fantastic night of great readings!
Donna de la Perriere and Claire Chafee
Friday April 10, 2009
Event begins at 7:30pm
California College of the Arts, Timken Hall, San Francisco
$5-10 sliding scale/ members and students FREE

Donna de la Perrière is the author of True Crime (Talisman House, 2009). Her poems have appeared in Agni, American Letters and Commentary, Colorado Review, Denver Quarterly, Five Fingers Review, First Intensity, The New England Review and Bread Loaf Quarterly, New American Writing, Parthenon West Review, Talisman, Volt, Xantippe, and other journals, as well as in Faux Press's 2006 Bay Poetics anthology. She teaches in the MFA creative writing programs at California College of the Arts and San Francisco State University, co-curates the Bay Area Poetry Marathon reading series, and lives near downtown Oakland with poet Joseph Lease and cat Little Sister.

Claire Chafee's plays include: Whisper from The Book of Etiquette, Why We Have a Body, Even Among These Rocks, 5 Women on a Hill in Spain and Darwin's Finches. Her plays have been produced by The Magic Theatre, The Women's Project Off-Broadway and received productions in L.A., Boston, Chicago, Minneapolis and Seattle. She has received the Dramalogue Award, Critic's Circle Award, New York Newsday's Oppenheimer Award and a Princess

Grace Special Projects Grant. Her plays have been published by Dramatist Publishing, Smith and Krauss, Penguin and Alexandra Street Press, a database of 20th Century Women's Drama. She is a graduate of The Drama Studio, London and holds an MFA from Brown University. Claire has given readings from her own work at A Different Light in NY, Dixon Place and Chaptre Arts in Cardiff, Wales.

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49. patrick dunagan

Ballard, Joron, Meltzer reading @ City Lights 7p.m. 4/13/09

Mon 6 Apr 2009

An evening of poetry at City Lights Bookstore *(261 Columbus at Broadway)*:
Micah Ballard, Andrew Joron, & David Meltzer
Monday, April 13, 2009, 7:00 P.M.

*Micah Ballard *

reading from *Parish Krewes * published by Bootstrap Press

**

*Andrew Joron *

reading from The Sound Mirror published by Flood Editions

**

David Meltzer

reading from selected works

**

Micah Ballard lives in San Francisco. Recent books of his include Absinthian Journal, Negative Capability in the Verse of John Wieners, In the Kindness of Night, Death Race V.S.O.P. (with Cedar Sigo & Will Yackulic), Evangeline Downs, and the recent collection, Parish Krewes. He is co-editor for Auguste Press and currently works for the MFA in Writing Program at USF.

**

Andrew Joron has been called "the metaphysician-elect of contemporary American poetry" (Cal Bedient, Boston Review). Joron's latest poetry collection is The Sound Mirror, published by Flood Editions. Joron's work shows the ifluence of surrealism, science fiction, and German Romanticism. He attended the University of California at Berkeley, where he majored in philosophy of science. After a decade and a half spent writing science-fiction poetry, culminating in his volume Science Fiction (Pantograph Press, 1992), Joron

began to elaborate other forms of lyric speculation. This work has been collected in The Removes (Hard Press, 1999) and in Fathom (Black Square Editions, 2003). The Cry at Zero, a selection of his prose poems and critical essays, was published by Counterpath Press in 2007. Joron is also the translator, from the German, of the Marxist-Utopian philosopher Ernst Bloch’s Literary Essays (Stanford University Press, 1998).

**

David Meltzer is poet and musician of the Beat Generation and San Francisco Renaissance. Lawrence Ferlinghetti has described him as "one of the greats of post-World-War-Two San Francisco poets and musicians" Meltzer came to prominence with inclusion of his work in the anthology *The New American Poetry* 1945-1960. He is the author of *David's Copy: The Selected Poems of David Meltzer, **San Francisco Beat: Talking with the Poets, **The Secret Garden: An Anthology in the Kabbalah*, *Writing Jazz, *and others.

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50. Stephen Vincent

Berkson, K. Robinson, L. Warsh - New de blog

Mon 6 Apr 2009

A haptic/text blog review of Kit Robinson, Lewis Warsh, and Bill Berkson reading for the San Francisco State Poetry Center this past Saturday night.

Haptics: The First 100 Days of President Obama
(haptics & commentary - sometimes minimal and sometimes expansive) continues. It is now Day 76.

Note:Gallery Show: On April 29th, the 100th Day of Obama, the Steven Wolfe Gallery (49 Geary Street, San Francisco), will exhibit all 100 drawings in a 588 square foot grid upon one of the Gallery walls. A book - which will be published by the Gallery on that day - will include 99 of the drawings and edited texts from this blog. On that day, I will sit in the Gallery and make the haptics and texts for the final two empty pages for an edition limited to 35 copies. Subsequently a non-limited edition will be produced with the final haptic and text,

If you are interested in either edition, or more information about the show, please email me:

& yes, please feel free to explore the entire blog for prior and ongoing Obama entries that precede this one! For those unfamiliar with this project, during these first 100 days of the Obama regime, I have been making a haptic drawing with reflective commentary - sometimes directly political, sometimes not - on public and personal events of this unique period. What is a haptic? I like to

think of the drawings as a kind of script, a poetry without words. On a most simple level, the drawings are a combination of the eye and ear in sensual response to whatever may be in the immediate landscape - the news, a basketball game, a poetry reading or musical performance, the sounds coming in over the back porch, etc.

Stephen Vincenthttp://stephenvincent.net/blog/

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51. Evan Munday
Nicole Brossard in Toronto - April 14
Mon 6 Apr 2009

Anyone in Toronto --

Just a quick announcement that after the Easter weekend, Coach House Books and This Is Not A Reading Series will present the launch of Fences in Breathing, the new novel from the doyenne of experimental Canadian literature, Nicole Brossard. The author of Mauve Desert and Notebook of Roses and Civilization will speak with poet and novelist Margaret Christakos (recently shortlisted for the Pat Lowther Award!):

APRIL 14 - NICOLE BROSSARD LAUNCHES FENCES IN BREATHING
This Is Not A Reading Series presents the legendary francophone author
in conversation with Margaret Christakos

Is it possible to write a contemporary novel entirely in poetic verse? Can you write in a language other than your own? At the English language premiere of her latest novel Fences In Breathing (translated by Susanne de Lotbinière-Harwood), famed experimental author, poet and feminist Nicole Brossard will speak with fellow cross-genre writer Margaret Christakos (What Stirs, Sooner) about the relative merits of writing novels and poetry, and what happens when one bleeds into another.

FENCES IN BREATHING BOOK LAUNCH
with Nicole Brossard and Margaret Christakos
Tuesday, April 14, 2009
Gladstone Hotel Ballroom, 1214 Queen St. West
7:30pm (Doors 7pm)
$5 (Free With Book Purchase)

Should you be so inclined, you can RSVP to the Facebook event here:
http://www.facebook.com/home.php#/ event.php?eid=75077215803&ref=ts

For more on Fences in Breathing, visit http://www.chbooks.com/catalogue/fences_breathing . For media requests and review copies, please contact Evan Munday at [redacted] .

Best,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

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52. Tim Peterson
SEGUE 4/11: Jena Osman & Tan Lin
Tue 7 Apr 2009

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*The Segue Reading Series Presents:
*

JENA OSMAN & TAN LIN

Saturday, April 11, 2009 ** 4PM SHARP**
at the Bowery Poetry Club (308 Bowery, just north of Houston)
$6 admission goes to support the readers

hosted by Kristen Gallagher & Tim Peterson

Jena Osman's books include *An Essay in Asterisks* (Roof) and *The Character * (Beacon). Her book *The Network* is forthcoming from Essay Press. She co-edits the ChainLinks book series with Juliana Spahr and teaches in the graduate Creative Writing program at Temple University.

Tan Lin is a writer, artist, and critic. His most recent book is *Heath: Plagiarism/Outsource* from Zasterle, and his new work *Seven Controlled Vocabularies* is forthcoming from WesleyanUniversity Press. His visual and video work has been exhibited at the Yale Art Museum (New Haven), the Sophienholm (Copenhagen), and the Marianne Boesky Gallery (NYC).

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53. mIEKAL aND
Get your Vook now
Tue 7 Apr 2009

Is This the Future of the Digital Book?

By BRAD STONE
Published: April 4, 2009
PLENTY of authors dream of writing the great American novel.

http://www.nytimes.com/2009/04/05/business/05stream.html

Noah Berger for The New York Times
Bradley Inman is starting Vook, a platform for e-books that will combine text, video and social networking.

Bradley Inman wants to create great fiction, dramatic online video and compelling Twitter stream — and then roll them all into a multimedia hybrid that is tailored to the rapidly growing number of digital reading devices.

Mr. Inman, a successful Silicon Valley entrepreneur, calls this digital amalgam a “Vook,” (http://vook.tv) and the fledgling company he has created with that name just might represent a possible future for the beleaguered book industry.

Publishing, of course, is feeling the same chronic pain as other media businesses, with layoffs, corporate restructurings and a general sense of gloom, doom and kaboom settling over name-brand giants like Random House and Simon & Schuster.

At the same time, there has been a flurry of optimism and activity around the once-derided idea that people might read books on a digital screen. Just this year, new electronic reading devices have emerged from Amazon, Samsung and Fujitsu, while mobile phones like iPhone from Apple have flowered seemingly overnight into acceptable reading devices for many bookworms.

And just as digital media have begun to change the nature of news, music and video, the emergence of e-books is causing various entrepreneurs and technologists to reconsider the kind of experience that books might one day deliver.

Mr. Inman is among those reimagining the printed page. As the founder of HomeGain.com, an online real estate company which he sold to a joint venture of newspaper companies in 2005, and TurnHere, a production company that creates author videos for publishers, he has deep ties in the publishing world of New York.

Last year, considering the opportunities that e-book devices like the Amazon Kindle might someday create, Mr. Inman wrote his own thriller, “The Right Way

to Do Wrong” and got TurnHere to film two dozen short videos with actors that augment the book’s main mystery. He recently began showing his Vook prototype to publishers as a way to hook them and their established writers on the idea.

“We think there’s a real urgency in publishing to innovate with new kinds of content,” he says.

Vook tries to address a big problem for book publishers as they expand onto digital formats. For all the hype and initial success of devices like the Kindle, they threaten to strip traditional books of much of their transportive appeal. Images on the jacket cover, inviting fonts and the satisfying feel of quality paper are all largely absent, replaced by humdrum pixels on a virtual page.

Even worse, on multipurpose reading devices like the iPhone, more immediately gratifying pastimes like video games are a click away for readers with short attention spans.

“Publishers are going to be confronted with the idea that either the words on the page have to be completely compelling on their own, or they have to figure out a way to create new sorts of subliminal draws in the new medium,” said Sara Nelson, the former editor of Publishers Weekly and a publishing industry consultant.

Ms. Nelson has seen the Vook prototype and says it is intriguing, but the challenge is to avoid feeling gimmicky. “If you are going to put video in a book, it has to flow so naturally into the story that readers don’t even realize they are switching mediums,” she said.

A raft of similar efforts and experiments are under way. WEBook, a venture-backed start-up in New York, allows people to collaborate on writing books and is working on new ways to let readers give writers real-time feedback on their work.

Wattpad, based in Toronto, is among several start-ups soliciting the work of unpublished authors, giving them a route around the big book companies and then distributing their writing on the Web and on mobile phones. Wattpad draws its revenue from advertising and, for now at least, does not pay the authors.

Last week, Fourth Story Media, a company created by Lisa Holton, a former executive vice president of Scholastic Inc., publisher of the “Harry Potter” franchise, began testing the Web site of what it is calling the Amanda Project, with a limited number of users.

The site draws content and themes from Fourth Story’s series of teenage books (about a girl named Amanda), which HarperCollins will begin publishing this

fall. Soon on the site, with a coming iPhone application, readers will be able to create their own characters, upload artwork and follow clues that relate to the books' overarching narrative.

"This is a new kind of storytelling for kids who are growing up using technology and being formed by it in ways we can't even imagine," Ms. Holton said. "We are inviting them to collaborate and participate."

ALL of this experimentation is sure to unleash serious debate in literary circles. Tradition-minded readers might resist the notion of stories gussied up with potentially gratuitous video and encumbered with the need for conversations between writer and reader. And they are sure to ask: Would we have classics like "The Great Gatsby" if F. Scott Fitzgerald was distracted by the need to give Gatsby a Twitter account? "I don't think we are compromising the written word," says Mr. Inman at Vook. "People will to continue to read, just in new ways. Books are finally coming online but they are very one-dimensional. I think we can experiment and do this better."

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

54. Cara Benson
call for work
Tue 7 Apr 2009

HEADRUSH: Anthology on Addiction
Writing & images. Pr
Call for work:

HEADRUSH: Anthology on Addiction
Writing & images. Private, social, inter.
Contact cbenson for details.

Broadly defined.

It's gonna be a book. thanks.

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

http://www.necessetics.com/necessarypress.html

↑ Index

55. Cara Benson

call for work pt. II

Tue 7 Apr 2009

HEADRUSH: Anthology on Addiction.
Writing & im
More broadly defined:

HEADRUSH: Anthology on Addiction.
Writing & images. Private, social, inter.

1. oil
2. caffeine
3. alcohol
4. computer
5. facebook
6. listservs
7. list making
8. cigarettes
9. politics
10. polemics
11. activism
12. capitalism
13. s-x
14. working
15. celebrity (with and w/out magazines)
16. religion
17. g-d
18. heron
19. other white powders (incl. sugar, white flour)
20. isolationism
21. people
22. relationships
23. _____
24. _____
25. _____

interested in hybrid approaches. but not limited to such.

thanks.

cbenson

_____

http://www.necessetics.com

http://www.necessetics.com/sousrature.html

http://www.necessetics.com/necessarypress.html

↑ Index

56. Gabrielle Welford

Re: The term "translocal" in a literary context

Tue 7 Apr 2009

---

i'd be glad to see a discussion of this on the list, rather than privately. can?
gabe

On Sun, 5 Apr 2009, Megan M. Garr wrote:

> *Dear POETICS readers,*
>
> *I'm researching contemporary "translocal" literature in Europe and am hoping to find out if or where the term "translocal" has been similarly applied. I first came across its application to literature on the (now defunct) Bordercrossing Berlin's Wiki page, and their once-poetry editor Alistair Noon elaborated somewhat on the term in the final issue, but it was mostly self-referential. I am already aware of its anthropological origins, but am wondering how far the term has reached in its application in/to (contemporary) literature. I'd be curious to know if anyone else(where) has picked up the topic. Please email me directly at* [redacted]
>
> *Thanks,*
>
> *Megan M. Garr*
> *Editor, Versal*
> *http://versal.wordsinhere.com*

↑ Index

57. twshaner

Fluxus in Eugene, OR

Tue 7 Apr 2009

New Poetry Series
DIVA Center 110 W. Broadway, Eugene
Phone: [redacted]
Web: divacenter.org

DIVA's "New Poetry Series" features Fluxus/Performance poets Tony Christy and Marko Whens at 7:30 PM on Saturday, April 11th. Admission: Donation.

Fluxus poets often use video and digital technology in their performances resulting in works that include text, images, movement, humor and inherent messiness (resulting from chance).

Tony Christy is recognized as a sound poetry performer. For the past few years Tony has been dedicated to redefining what it means to be experimental, avant-garde, bold, and risk taking by being slightly kooky that adds to the enjoyment of his work. His performances have taken him from Portland to Orlando.

For eight years Marko Whens has been playing with concepts of language through the means of visual poetry, sound poetry, mail art, installation, performance, video, and photography.

Last year his visual poems were exhibited in the SoundVision / VisionSound III show at the Nave Gallery in Somerset, Massachusetts, and in the Land and Language exhibition at The Land/An Art Site in Mountainair, New Mexico, and he performed his â€œSign Eventâ€ in NYC at Times Square.

He participated in the Fluxus Festival in Nice, France, in 2003, and had a solo show at the Casa de La Palabra in Guadalajara, Mexico, in 2001.

Curator of Spare Room's Sound Poetry Festivals in 2003 and 2004, his work has been published recently in the periodicals envelope, fo_a_rm, Ferrum Wheel, flim, and Take Out.

For this reading, his poems will be presented via video projection and performance.

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58. Wanda Phipps

Reading with India Radfar (Hixon) this Saturday in New Paltz

Tue 7 Apr 2009

Reading at Inquiring Minds Bookstore
(The one in New Paltz not in Saugerties)

Saturday, April 11, 2009

6:00pm - 8:00pm

Inquiring Minds Bookstore
6 Church Street
New Paltz, NY

Phone:
[redacted]

Old friends Wanda Phipps and India Radfar reunite to read from their new books! Gratis!

Inquiring Minds Bookstore is an independently owned and operated bookstore in the village of New Paltz, New York. They are within walking distance to New Paltz SUNY campus and all the wonderful shops, cafes and restaurants that make Hudson Valley special. ...

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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59. Al Filreis

April '09 PoemTalk: Creeley

Wed 8 Apr 2009

We are now releasing episode 16 of PoemTalk, in which Bob Perelman, Randall Couch, and Jessica Lowenthal talk about several of the nine recordings of Robert Creeley reading his "I Know a Man" available on the Creeley PennSound page.

http://www.poemtalk.org

http://www.poetryfoundation.org/journal/audio.html?show=Poem%20Talk

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp

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60. Anna Vitale
Announcing Issue 3 of textsound
Wed 8 Apr 2009

Look what the winter snow blew in!?!?...A brand new issue of textsound, spring-fresh for your ears and minds.

Featuring work by Linh Dinh, Joseph Lease, Cynthia Nelson, Paul DeMarinis, Joe Wenderoth, Kenward Elmslie, Patrick Durgin and many more. Issue 3 has, to name a few, conceptual work, chance operations, barbaric yawps, Danish funk-blues, found trucks, recycled music, stinky gods, and even a poem written by the editors using chance operation.

Cue editor Laura Wetherington, who penned this issue's editor's note: "We're still settling in as a group of promulgators in this electrical forest. The conversation continues amongst the collective about the range of our tastes and how they map onto/create the textsound project, but we're doing that hard work of articulating the “why” of what we choose or don't choose, and starting to define some of the ground on which the magazine stands. The tracks we've included in this issue, then, are a reflection of this collage of our (sometimes differing, sometimes overlapping) approaches to the avant-gardes, music, poetry, ideas, and punk approaches to art. You can read more about our individual tastes in the “about us” section."

Check out the sounds and the furies at http://www.textsound.org/

Thanks for listening--

The Editors
textsound

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61. Rodney Koeneke
Reading in Portland this Sat., 4/11: DAN FISHER & RODNEY KOENEKE
Wed 8 Apr 2009

Smorg presents
SATURDAY, APRIL 11, 7:30 PM
RODNEY KOENEKE & DAN FISHER
The Waypost, 3120 N. Williams Avenue
Portland, OR
smorgreadingseries.blogspot.com

RODNEY KOENEKE is the author of Musee Mechanique (BlazeVOX, 2006) and Rouge State (Pavement Saw, 2003). A new chapbook, Rules for Drinking

Forties, is just out from Cy Press. He lives in Portland, where he curates the Tangent Reading Series with Kaia Sand and Jules Boykoff. This reading will be the Portland launch for Rules for Drinking Forties.

DAN FISHER lives on the island in the East Bay. An island that has four bridges and a tunnel. He makes poems and some of them have appeared in Bay Poetics, Viz, Work, Cricket Online Review, Lament, and some other places too. He also makes collages under the name Fish Fishstofferson. He works for Upward Bound at Mills College in Oakland. He’s never been to Portland.

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62. Ken Rumble

HIgh Master! Viking Rock! This Saturday! April 11, 10p, Pinhook!

Wed 8 Apr 2009

Friends! Comrades! Acquaintances! Enemies! Vikings Near & Far!

Please spread far & wide!
http://highmaster.blogspot.com

The mightiest, most rockingest, most Vikingest, most bestester, most glorious representation of that most glorious moment in the history of our coldest people, Durham's own *High Master!* will bring its thunderous and glorious noise to *The Pinhook Bar this Saturday Night, April 11, 10 pm!!*

With special guests Pink Flag (http://www.reverbnation.com/pinkflag) & Rat Jackson (http://www.reverbnation.com/ratjackson)<http://www.reverbnation.com/ratjackson%29> !!

Rejoice & Dress Like a Viking, Durham!

Who: High Master!, Pink Flag, Rat Jackson
What: Viking Rock Opera that Rivals even Thor's Thunderous Bolts!
When: This Saturday, April 11, 10 pm!
Where: The Pinhook Bar, 117 W. Main St., Durham, NC! (http://thepinhook.com/thebardetials.htm)
Why: Because you'll only be bludgeoned to death by Viking Rock once!!

About HIGH MASTER!

Sprung from the hockey & blow torch addled brain of Mr. Chris Huggins (by day, a jr. high science teacher; by night, a rabid fiend of rock goodness), HIGH MASTER! is the true story of the most awesome, most rockingest, most mighty viking to have ever lived! Forget Thor (weakling), forget Odin (sap), forget Hercules (okay, he's Greek, but forget that mama's boy anyway), High Master! would have put them all under his thumb with just his pinky!

And yet, before he was so great High Master! faced a challenge that he was not sure he could overcome: the dreaded, the evil, the dark, the foul, the stinky, the annoying, the pesky, the dastardly, the criminal, the unkind, the unthrifty, the really just generally bad DARK LORD UNGR (with an umlaut (aka: Paul Overton: crafter-genius & artist relations el capitán)).

After an epic battle, Dark Lord Ungr (with an umlaut) froze our hero High Master! deep in the icy clutches of a mighty glacier! and with his mighty evil, dreaded, stinky, annoying, etc. power, stole the sun and ruled the earth and subjected all living beings to the most horrendous music imaginable! It was a dark, dark, dark future....

And then! in the year 2455! the brave and noble and handsome and intelligent and admirable and handsome and kind to puppies and fearless and generally awesome DR. SCIENTIST, PH.D (aka: Ken Rumble: poet, marketer, dad, biped) whose shiny green suit gave him enormous powers of power! invented a time machine called the Ship of Sound!! But doomed was all mankind because Dr. Scientist, Ph.D couldn't find a power source strong enough to make the ship go! Until, one day, while wandering amongst the boulders of the wasteland of the future he spied--locked in the icy grip of a mighty glacier--HIGH MASTER!

Here, of course, was the power source the Scientist had long been searching for! He thawed out High Master!, taught him the fighting art of Kung Future, put a guitar in his hand, and together, they rocked back thousands of years in time to confront, again, the evil, hideous, etc. etc. DARK LORD UNGR (with an umlaut)!!!

And High Master and Dark Lord Ungr (with an umlaut) engaged in a most ferocious battle! Their blows split mountains, their kicks cracked planets, their swords sang out a bloody symphony of rampant destruction!!

And after days and days and days of battle, it was still unclear who had won!!! Would it be High Master!?!!???? Would it be (eeek!) the Dark Lord Ungr (with an umlaut)??!!???!!

Only the DICE OF FATE! will reveal!!!!!

Regardless, the YETIS!! party and dance and party and dance and dance and party!! Why??!! Becuase THEY'RE YETIS!!!! Whooooo! for the YETIS!!

Some say (whisper even at times) that High Master and his brave crew encountered other masters of musical mayhem on their adventures -- rumors (scarcely to be believed) include names like Rainbow Pony Squad, Future Corpse, Pepé La Douche, and Def Sentence, heroes, too, in their own right, but that, my friends, is a story for another day.....

--
Check out my book Key Bridge:
http://www.carolinawrenpress.org/books.html

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Kevin Killian:
http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews

And projects:

High Master! (viking rock)
http://highmaster.blogspot.com

NEXT SHOW! Saturday, April 11, 10pm, Pinhook, 117 W. Main, Durham!

Durham Has the Worst Roads in the World with Violet Rumble
http://durhamhastheworstroadsintheworld.blogspot.com

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63. Alan Sondheim
[vel] archiving writers' e-work (fwd)
Wed 8 Apr 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-943349883-1239206767=:25254

---------- Forwarded message ----------
Date: Wed, 8 Apr 2009 11:58:07 EDT
From: [redacted]
Subject: [vel] archiving writers' e-work

http://chronicle.com/weekly/v55/i31/31a00102.htm
From the issue dated April 10, 2009
<Archiving Writers' Work in the Age of E-Mail

Digital preservation lets scholars learn more than ever about authors By STEVE KOLOWICH

Leslie Morris is used to handling John Updike's personal effects. For decades, Mr. Updike had been sending a steady stream of manuscripts and papers to Harvard University's Houghton Library, where Ms. Morris serves as a curator.

But in late February, several weeks after the iconic writer died, some boxes arrived with unexpected contents: approximately 50 three-and-a-halfand five-and-a-quarter-inch floppy disksÂ â€” artifacts from late in the author's career when he, like many of his peers, began using a word processor. The floppies have presented a bit of a problem. While relatively modern to Mr. UpdikeÂ â€” who rose to prominence back when publishers were still using Linotype machinesÂ â€” the disks are outmoded and damage-prone by today's standards. Ms. Morris, who curates modern books and manuscripts, has carefully stored them alongside his papers in a temperature-controlled room in the library "until we have a procedure here at Harvard on how to handle these materials."

Harvard isn't the only university puzzling over new media from oldÂ â€” and not-so-oldÂ â€” masters. Emory University recently received four laptops, an external hard drive, and a Palm Treo personal digital assistant from Salman Rushdie. The University of Texas at Austin recently acquired a series of Zip disks and a laptop containing Norman Mailer's files.

"Once we learned how to preserve paper, we were good," says Naomi L. Nelson, interim director of the manuscript, archives, and rare-book library at Emory University's Robert W. Woodruff Library. "That really hasn't changed a lot. With computers it's a whole different ballgame."

Still, three things are becoming clear. First, these trappings of the digital age will transform the way libraries preserve and exhibit literary collections. Second, universities are going to have to spend money on new equipment and training for their archivists. And finally, scholars will be able to learn more about writers than they ever have before.

In With the Old

Personal computers and external storage devices have been around for more than a quarter-century, but only now, as the famous literary figures of the 20th century begin to pass away, are these technologies showing up on archivists' doorsteps.

According to Ms. Morris, the Updike papers will be the first in the Houghton catalog to have a "significant magnetic-media component," and she realizes that old floppy disks are just the tip of the iceberg. The great American novelists of the digital eraÂ â€” the ones who own BlackBerrys, use Gmail, Facebook, and Twitter, and compose only on computer screensÂ â€” will soon begin shipping their hard drives off to university libraries.

What happens then is something much on the minds of Matthew G. Kirschenbaum (The Chronicle, August 17, 2007) and Douglas L. Reside. Both Mr. Kirschenbaum, associate director of the Maryland Institute for Technology in the Humanities at the University of Maryland, and Mr. Reside, an assistant director at the institute, possess the collection of skills that may eventually be required of all 21st-century curators. In addition to holding doctorates in English, they are computer experts.

The institute, located in an austere warren of offices in the basement of the university's McKeldin Library, houses a mix of sleek new machines and clunky old ones. An easy office-chair roll away from his newest computer sits Mr. Kirschenbaum's oldest one: a small, gray box known as the Apple II. Mr. Reside's office contains similar artifacts, including a Commodore 64 gaming console.

Amid the institute's state-of-the-art machines, these ridiculous-looking antiques are stark reminders of how rapidly computer technology has evolved, producing one of the major challenges of preservation in the digital age: compatibility.

The problem with the dizzying pace of computer evolution is that new machines are often incapable of learning old tricksÂ â€” even if the tricks are not really that old. For instance, most new computers don't come with floppy-disk drives. And while Harvard will surely procure machines that can safely read Mr. Updike's disk-based papers, what if those papers were trapped inside an even older storage deviceÂ â€” say, something resembling a Commodore 64 game cartridge? Future archivists must have the skills to retrieve them.

Brave New World

Archivists must also know how to transfer their data to new machines, since old machines can survive for only so long before their circuits give out.

That, Ms. Nelson says, calls for people with intimate knowledge of how the new stuff works, plus the resourcefulness to retrofit modernity's round holes to accommodate antiquity's square pegs. "We're still going to need people who are experts in the history of the book, people who study handwriting, organize paper collections, handle obsolete video formats, traditional photography. ... We're going to do everything we've been doing, and then we're going to be doing this."

Ms. Nelson understands this better than most: While Mr. Updike's floppy disks at Harvard probably contain simple text documents, the digital devices Mr. Rushdie donated to Emory contain entire ecosystems of data.

Writers today do a lot more on computers than they used to, and modern devices hold a lot more information about their users than old ones did. The

laptop (and now the mobile device) has become the locus of social life as correspondence has migrated from letters and phone calls to e-mail and text chatting. Recreational reading and research have also increasingly moved to the Web.

Since a laptop logs basically everything its user does, preserving these data environments will allow the scholars of the future unprecedented insight into the minds of literary geniuses. "It's basically like giving someone the keys to your house," says Mr. Kirschenbaum.

The influence of authors' environments on their writing has always interested scholars. Marcel Proust, for example, is known to have been heavily influenced by the paintings he surrounded himself with when he penned the novel Remembrance of Things Past, between 1909 and 1922. Imagine if Proust had been writing 100 years later, on a laptop: What else we might be able to learn about his creative process.

The implications for scholarship are tremendous, Mr. Kirschenbaum says. Take a great digital-era author: "You could potentially look at a browser history, see that he visited a particular Web site on a particular day and time," he says. "And then if you were to go into the draft of one of his manuscripts, you could see that draft was edited at a particular day and hour, and you could establish a connection between something he was looking at on the Web with something that he then wrote." In some cases, computer forensics can even hint at an author's influences beyond the screen. Mr. Reside recently mined data from old equipment belonging to Jonathan Larson, the late composer and playwright who earned a Pulitzer Prize posthumously for the musical Rent. In an early draft, Larson had a character suggest that the moonlight coming through the window is really "fluorescent light from the Gap." In the final draft, the lyric was "Spike Lee shooting down the street."

"From the time stamp on the digital files," Mr. Reside says, "I learned that the lyric was changed in the spring of 1992 ... when, I believe, Spike Lee was shooting Malcolm X in New York City."

A Deluge of Data

That is really just scratching the surface. Imagine how mapping the content of an author's Facebook profile, MySpace page, Flickr account, or Twitter feed might help scholars dissect that author's life and letters. The social-media generation has developed a habit of casually volunteering biographical information. When the great authors of that generation emerge, scholars may be pleased to find plenty of fodder for study already on the public record.

But that is where things get tricky. Information that lives inside a writer's personal hardwareÂ â€” like the data on Mr. Updike's floppy disks or Mr. Rush

die's hard drivesÂ â€” may not have physical dimensions, but it is at least attached to a single device that is owned by somebody. "It's physically here," says Mr. Kirschenbaum, gesturing toward a shelf of Apple Classic computers, donated to the Maryland institute by the poet Deena Larsen. "I can wrap my arms around it."

Not so with e-mail and social-media content. These are not programs run on individual computers; they are Web-based services, hosted remotely by companies like Facebook and Google. The content exists in an ethereal mass of data known in information-technology circles as "the cloud." There, Mr. Kirschenbaum says, "you get into this wilderness of competing terms of service."

With more and more information being stored on the Web, it is no longer clear who owns what. For example, in February, Facebook rewrote its terms of service to stake a claim on all content that users put on their profiles. After a backlash, the company hastily backed off and reiterated that users own their own profile content. But the case is a reminder of the fluidity and ambiguity of ownership laws in the dawning era of shared media.

"Consumers don't really know their rights here, and many are so wowed with the convenience that they aren't asking themselves the tough questions yet," says Susan E. Thomas, digital archivist at the University of Oxford's Bodleian Library. "Right now we can collect boxes from the attic, but if the family request a cloud service to transfer the archive of their loved one to the Bodleian Library, will that happen? We haven't tried it yet, so I can't tell you."

"That's sort of the brick wall that every archivist knows they're hurtling toward at 100 miles per hour," says Mr. Kirschenbaum.

No Manual

Many other questions also remain unanswered. For example, how much information is too much? A 20th-century author's personal papers might be of manageable quantityÂ â€” say, what she was able to store in her attic. Digital storage, on the other hand, is cheap, easy, and virtually unlimited. Mining, sorting, and archiving every bit of data stored an author's computers could become a chore of paralyzing tedium and diminishing value.

At present, researchers are wary of discarding anything. "The work of an author over their entire lifetime is such a fraction of the space you have on a server hard disk, so there's no reason to throw any of that away," says Mr. Kirschenbaum. However, he added, unless scholars are able to find what they want in that sea of data, it is not worth archiving in the first place.

The good news is that as computers are logging more data, reference technology is growing more sophisticated. And Ms. Nelson suggests that the

new tools for interacting with born-digital artifactsÂ â€” including a wiki functionality that could allow researchers to annotate materials and share their insights with othersÂ â€” may not be too far away.

New tools and new training, however, mean new money. Richard Ovenden, associate director of Oxford's Bodleian Library, says the speed at which universities adopt digital curation may depend on their willingness to divert funds from more traditional areas. And that could be at a slower pace than the speed of technological invention itself.

http://chronicle.com
Section: The Faculty
Volume 55, Issue 31, Page A1

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New Deals on Dell Netbooks â€“ Now
starting at $299 (A HREF=http://pr
.atwola.com/promoclk/100126575x1219939010x1201342897/aol?redir=http:
%2F%2Fad.doubleclick.net%2Fclk%3B213771626%3B35379597%3Bw
)

--0-943349883-1239206767=:25254--

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64. Ana Bo¾ièeviæ
A Celebration of the Chapbook: April 23-25, NYC
Wed 8 Apr 2009

April 2009
For Immediate Release

We are excited to announce a wonderful event upcoming on April 23-25 in New York: A Celebration of the Chapbook, a three-day festival featuring panels, workshops and a bookfair. For a full schedule of events, visit http://centerforthehumanitiesgc.org/festival .

This festival celebrates the chapbook and highlights its rich history, as well as its essential place in poetry publishing today, as a vehicle for alternative poetry projects and for emerging authors and editors to gain entry into the literary marketplace. The festival hopes to forge a new platform for the study of the chapbook inside and outside the academy.

We invite you to visit the fair and attend the panels and workshops, all of which are free of charge. Please note that the workshops require registration, and will fill up fast, so reserve your seat now. Visit http://centerforthehumanitiesgc.org/festival for instructions on how to register.

We are seeking volunteers for the festival, and there are still a few spots available in the bookfair. If you're interested in volunteering, or if you are a chapbook publisher and want to participate in the bookfair, please e-mail [redacted] .

Join us for A Celebration of the Chapbook – we hope to see you there!

The Asian American Writers' Workshop
The Center for Book Arts
The Center for the Humanities, The Graduate Center, The Office of Academic Affairs, and MFA Programs in Creative Writing of the City University of New York
Poetry Society of America

A CELEBRATION OF THE CHAPBOOK
Thursday April 23rd, 2009 - Saturday April 25th, 2009

~
Thursday, April 23
at The Graduate Center, CUNY, 365 Fifth Avenue & 34th St

Chapbook Fair
10:00am-6:00pm, The Elebash Recital Hall Lobby

Brief History of Chapbooks 3:00-4:30pm, The Elebash Recital Hall With Isaac Gewirtz, Curator of the New York Public Library's Berg Collection; Eric Lorberer, Editor of Rain Taxi; and Michael Ryan, Director of the Rare Books and Manuscripts Library at Columbia University. Moderated by Richard Kaye, Hunter College, CUNY

Chapbooks in the 20th and 21st Centuries 4:30-6:00pm, The Elebash Recital Hall With Michael Basinski, Assistant Curator of the Poetry/Rare Books Collection of the University Libraries, SUNY at Buffalo; Anne Waldman, Chair and Artistic Director of Naropa University's Summer Writing Program; and Kevin Young, Emory University. Moderated by Ammiel Alcalay, Queens College, CUNY.

Keynote Reading
6:00pm, The Elebash Recital Hall
Readings by Lytton Smith, Gerald Stern, Judith Vollmer, Kevin Young and others, with an introduction by Kimiko Hahn.

~
Friday, April 24
at The Graduate Center, CUNY, 365 Fifth Avenue & 34th St

Chapbook Fair
10:00am-4:00pm, Rooms 8301/8304

Chapbook Now: Producing Chapbooks
A Workshop for Poets
10:00-11:30am, Room 8400
With Rachel Levitsky (Belladonna*); Sharon Dolin (The Center for Book Arts); and Ryan Murphy (North Beach Yacht Club). Moderated by Alice Quinn (Poetry Society of America).
To register, call [redacted] or e-mail [redacted] –
registration is offered on a first-come, first-serve basis.

Chapbook Now: Producing Chapbooks
A Workshop for Publishers
11:30am-1:00pm, Room 8402
With Jen Benka (Booklyn); Matvei Yankelevich (Ugly Duckling Presse); and Brenda Iijima
(Portable Press at Yo-Yo Labs). Moderated by Rob Casper (Poetry Society of America).
To register, call [redacted] or e-mail [redacted] –
registration is offered on a first-come, first-serve basis.

Friday, April 24
at The Center for Book Arts, 28 West 27th Street, 3rd Floor

Bookmaking for Writers: A Studio Workshop
With Susan Mills and Karen Randall
2:00-5:00pm
To register, call [redacted] or [redacted] –
registration is
offered on a first-come, first-serve basis. There's a $20 materials fee for each workshop.

Bookmaking for Publishers: A Studio Workshop
With Susan Mills and Karen Randall
2:00-5:00pm
To register, call [redacted] or [redacted] –
registration is
offered on a first-come, first-serve basis. There's a $20 materials fee for each workshop.

RECEPTION
at The Center for Book Arts, 28 West 27th Street, 3rd Floor
6:00 pm
All are welcome! Visit the exhibitions at The Center for Book Arts:
\’fl \:art, text, new media,
Roni Gross: Zitouna at 20, and Spotlight: 2008 Artists-in-Residence.

~
Saturday, April 25
at The Asian American Writers' Workshop, 16 West 32nd Street, Suite 10A

Collector's Show-and-Tell:
The Secret History of Asian American Literature
Patricia Wakida
2:00-3:00pm

Publishing from the Margins 4:30-6:00pm With Tan Lin; Dawn Lundy Martin (Third Wave Foundation, Black Took Collective); and Bushra Rehman. Moderated by Ken Chen (The Asian American Writers' Workshop). Followed by a brief reading from the Workshop's Postcard Poetry Project.

RECEPTION
at The Asian American Writers' Workshop, 16 West 32nd Street, Suite 10A
6:00 pm

Participating Publishers
Achiote Press
Belladonna*
Booklyn
Book Thug
Cuneiform Press
Dancing Girl Press
Diagram/New Michigan Press
dusi/e-chap kollektiv
Flying Guillotine Press
hand*held*editions
Interlude Editions
Noemi Press
North Beach Yacht Club
Octopus Books
Portable Press at Yo-Yo Labs
Rain Taxi
Sarabande Books
Slapering Hol
Small Fires Press
TinFish Press
Toadlily Press
Ubu Editions
Ugly Duckling Presse
Web Del Sol's World Voices

X-ing Press
and others

For more information visit http://centerforthehumanitiesgc.org/festival

↑ Index

65. David-Baptiste Chirot
Protests in Moldova Explode, With Help of Twitter
Wed 8 Apr 2009

---

to use virtuality to fill the streets
--davidbc

http://www.nytimes.com/2009/04/08/world/europe/08moldova.html?emc=eta1

INTERNATIONAL / EUROPE

| April 08, 2009

Protests in Moldova Explode, With Help of Twitter

By ELLEN BARRY

A sea of young people used text messages and the Internet to appear out of nowhere to protest Communist leaders.

_____ Rediscover Hotmail®: Get quick friend updates right in your inbox.
http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Updates1_042009

↑ Index

66. Mark Weiss
help, b/c
Wed 8 Apr 2009

UC Press, publisher of my forthcoming Cuban Poetry anthology, has asked for "e-mail lists where it might be useful to announce the publication of the book." I only know of three, aside from this one:: Poetryetc, Wompo, and British and Irish Poetry. I truly need other suggestions. The book should be of broad interest among poets and poetry readers.

Thanks in advance.

Mark

↑ Index

67. Mark Weiss
query
Wed 8 Apr 2009

A friend of mine has been doing some work on poetics and is looking for a list where there's active discussion of same. Any thoughts?

Mark

↑ Index

68. Jeffrey Side
The Argotist Online is now online again
Thu 9 Apr 2009

The Argotist Online (www.argotistonline.co.uk) is online again after an unexpected and inconvenient hiatus.

I would like to thank Ami Kaye of Pirene’s Fountain (www.pirenesfountain.com) for her support and assistance in my getting the site up and running again.

↑ Index

69. Lars Palm
new addresses & ungovernable book
Thu 9 Apr 2009

Dear all,

first off. ungovernable press is deeply happy to announce the release of Someone struggles, the new e-chapbook by Jonathan Ball

second. ungovernable press has moved. the new site is

http://ungovernablepress.weebly.com

as usual manuscripts are more than welcome. guidelines are at the site

third. a while ago my hotmail account was hi-jacked twice in three days & used to send spam. i closed thew account & my new email address is larspalmeATgmailDotcom

cheers,
lars

↑ Index

70. steve russell
is it asking too much of Ashberry?
Thu 9 Apr 2009

maybe it's asking too much, but if Ashberry could adopt a more worldy sensibility, and address something social,just once, in the manner of, say, Rod Smith: here's a prose poem from "Deed," Smith's latest -- (line breaks not exact, but still reads well)--

Ted's Head

So there's this episode of Mary Tyler Moore where Ted's trying to get a raise & after finagling and shenaniganizing he puts one over on Lou & gets his contract changed to non-exclusive sos he can do commercials which is not cool w/Lou & the gang because Ted's just a brainless gimp & it hurts the image of the news to have the anchorman selling tomato slicers & dogfood so Lou gets despondent because the contract can't be rescinded but then he gets mad & calls Ted into his office & says, "You're going to stop doing commercials, Ted" & Ted says "why would I do that Lou?" & Lou says "Because if you don't I'll punch your face out" & Ted says "I'll have you arrested" & Lou says "It'll be too late, your face will be broken, you're not gonna get too many commercials with a broken face now are you Ted?" & Ted buckles under to force & everybody's happy, except Ted but he's so dumb nobody cares & everybody loves it that Lou's not despondent anymore he's back to his brustling chubby loud loveable whiskey-drinking football-loving ways. Now imagine if Ted were Lou, if Ted were the boss. You know how incredibly fucking brainless Ted is, but let's imagine he understands & is will to use force. That's the situation we're now in as Americans.

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71. Holly Crawford
Re: Voice Over NYC to Wels
Thu 9 Apr 2009

In her innovative use of Twitters, Holly Crawford will text overheard comments from in and around NYC to O.blaat's TheRoom/Soundleak Project at Medien Kultur Haus, Wels, Austria.

Holly Crawford's Voice Over- www.art-poetry.info/id19.html are voyeuristic text fragments of overheard comments, originally from and about art.

April 9, 2009 15:00-16:00 EST from NYC to O.blaat's (Keiko Uenishi) TheRoom/Soundleak. Voice Over using twitters will continue at random times until April 24th.

TheRoom is a participatory project by O.blaat at MKH in Wels Austria, April 9-April 24. http://www.soundleak.org/theroom/

Holly Crawford's Voice Over {via Twitters} www.arttext.com

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72. Lori Emerson

Fwd: CFP: 4th Biennial &Now Festival of Innovative Writing & the Literary Arts Buffalo, NY October 15-17, 2009

Thu 9 Apr 2009

CALL FOR AUTHORS, CALL FOR WORK

The 4th Biennial &Now Festival of Innovative Writing & the Literary Arts will be held in Buffalo, NY from October 15-17, 2009.

The &Now Festival explores intersections between creative and critical praxes, examines innovative and experimental acts of writing, and advances a serious inquiry into theories of language.

PLEASE SUBMIT.... Critical papers, criti-fictional presentations, fiction readings, performance pieces (digital, sound, and otherwise), electronic and multimedia projects, and cross genre work of all kinds. Pieces that address linguistic transgressions, the limits of genre, or works that promote interdisciplinary explorations are particularly encouraged. Proposals can be for individual readings, critical panels, creative panels, and/or roundtable discussions.

Please send proposals by email in the following format:

*Title of Proposed Reading/Performance/Presentation
*Brief Description (no more than 500 words).
*Brief Bio (a few sentences) of all participants
*Tech needs (if any)

Submit all proposals to: [redacted]

PROPOSAL DEADLINE: June 1, 2009.

Please note: Each session will be approximately 75 minutes. Individual presentations/readings should therefore be limited to 15-20 minutes so that grouped sessions that make thematic sense can be arranged.

For more information, visit:
http://www.english.buffalo.edu/andnow/

Or contact:
Dimitri Anastasopoulos at [redacted] or

Christina Milletti at [redacted]

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.colorado.edu/English/faculty/facpages/emerson.shtml
http://www.electronicbookreview.com

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
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http://www.electronicbookreview.com

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73. CA Conrad
video: Mirakove & Sherlock
Thu 9 Apr 2009

One of my favorite readings in a long time!

Carol Mirakove & Frank Sherlock reading together on April 2nd, 2009 at The Kelly Writers House in Philadelphia, A MARVELOUS EVENING OF POETRY!

Catch the video stream here:
http://media.sas.upenn.edu/embed_qt.php?x=writershouse/09A/Sherlock-Frank_and_Mirakove-Carol_KWH-Upenn_040209.mov&action=stream

CAConrad
ELVIS and THE BOOK OF FRANK
http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>

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74. CA Conrad
DNM means DO NOT MISS this POETRY PROJECT EVENT!
Thu 9 Apr 2009

IF YOU MISS THIS ONE DON'T COME CRYING TO ME!

Erica Kaufman, kathryn l. pringle, Frank Sherlock, and Bill Marsh

FACTORY SCHOOL'S HERETICAL TEXT SERIES
A reading from their brilliant new books!

FRIDAY, April 17th @ 9:30pm
St. Mark's Poetry Project
131 E. 10th Street NYC

Heretical Texts is an ongoing Factory School book series that aims to test old assumptions about the political efficacies of poetic texts while utilizing the series structure as a framework for documentation and investigation. Since 2005, Factory School has published twenty titles under the *Heretical Texts *series banner, with future volumes appearing in 2010 and beyond. Volume 4 includes books by Jules Boykoff, Brett Evans, Erica Kaufman, kathryn l. pringle and Frank Sherlock.

↑ Index

75. Eric Elshtain
Gnoetry Daily
Thu 9 Apr 2009

Get your daily computational poetics from

http://gnoetrydaily.blogspot.com/

Best,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

76. George Bowering
Re: is it asking too much of Ashberry?
Thu 9 Apr 2009

Isn't his name Smmith?

On Apr 9, 2009, at 7:52 AM, steve russell wrote:

> *maybe it's asking too much, but if Ashberry could adopt a more worldy sensibility, and address something social,just once, in the manner of, say, Rod Smith: here's a prose poem from "Deed," Smith's latest -- (line breaks not exact, but still reads well)--*
>
> *Ted's Head*
>
> *So there's this episode of Mary Tyler Moore where Ted's trying to*

> *get a raise & after finagling and shenaniganizing he puts one over on Lou & gets his contract changed to non-exclusive sos he can do commercials which is not cool w/Lou & the gang because Ted's just a brainless gimp & it hurts the image of the news to have the anchorman selling tomato slicers & dogfood so Lou gets despondent because the contract can't be rescinded but then he gets mad & calls Ted into his office & says, "You're going to stop doing commercials, Ted" & Ted says "why would I do that Lou?" & Lou says "Because if you don't I'll punch your face out" & Ted says "I'll have you arrested" & Lou says "It'll be too late, your face will be broken, you're not gonna get too many commercials with a broken face now are you Ted?" & Ted buckles under to force & everybody's happy, except Ted but he's so dumb nobody cares & everybody loves it that Lou's not despondent anymore he's back to his brustling chubby loud loveable whiskey-drinking football-loving ways. Now imagine if Ted were Lou, if Ted were the boss. You know how incredibly fucking brainless Ted is, but let's imagine he understands & is will to use force. That's the situation we're now in as Americans.*
>
> *welcome.html*

Bowering, George H.
A relatively untravelled Canadian writer.

↑ Index

77. Catherine Daly

Re: help, b/c

Thu 9 Apr 2009

---

goodreads poetry!
facebook
does anybody use my space anymore

--
All best,
Catherine Daly
[redacted]

↑ Index

78. Mark DuCharme
Re: is it asking too much of Ashberry?
Thu 9 Apr 2009

Isn't there a poet named Jon Ashberrry who does just that? I think he's the author of The Days of The Houseboat, if memory serves....

All joking aside, how does a poet or artist do something *just once* which is so different from a body of work over 50 years in the making? Are you really asking for this poet, whose name is Ashbery incidentally, to suddenly turn around & write like Rod Smith? That strikes me as just about as silly as expecting Smith to write like Ashbery.

Mark DuCharme

> *Date: Thu, 9 Apr 2009 17:28:29 -0700*
> *From:* [redacted]
> *Subject: Re: is it asking too much of Ashberry?*
> *To:* [redacted]
>
> *Isn't his name Smmith?*
>
> *On Apr 9, 2009, at 7:52 AM, steve russell wrote:*
>
> *maybe it's asking too much, but if Ashberry could adopt a more worldy sensibility, and address something social,just once, in the manner of, say, Rod Smith: here's a prose poem from "Deed," Smith's latest -- (line breaks not exact, but still reads well)--*
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> *ways. Now imagine if Ted were Lou, if Ted were the boss. You know how incredibly fucking brainless Ted is, but let's imagine he understands & is will to use force. That's the situation we're now in as Americans.*
>
> *welcome.html*
>
> *Bowering, George H.*
> *A relatively untravelled Canadian writer.*

_____ Rediscover Hotmail®: Now available on your iPhone or BlackBerry
http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Mobile1_042009

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79. Gabrielle Welford
Re: help, b/c
Thu 9 Apr 2009

hi mark. i'd think it'd be welcomed in political communities. i'm sure friends of mine in hawai'i would be interested in hearing about it, and people here in california where i am now. but they'd probably rather hear from someone they know than from uc press... best, gabrielle

Gabrielle Welford, Ph.D.
books:
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378
blog: (no longer active but lots of good info on hawai'i)
www.greenwom.blogspot.com

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Wed, 8 Apr 2009, Mark Weiss wrote:

> *UC Press, publisher of my forthcoming Cuban Poetry anthology, has asked for "e-mail lists where it might be useful to announce the publication of the book." I only know of three, aside from this one:: Poetryetc, Wompo, and British and Irish Poetry. I truly need other suggestions. The book should be of broad interest among poets and poetry readers.*
>
> *Thanks in advance.*
>
> *Mark*

↑ Index

80. Aryanil Mukherjee

Re: is it asking too much of Ashberry?

Thu 9 Apr 2009

---

this could be wordly sensibility (of a sort that escapes me perhaps) but "ashberrian"... I don't get how...

----- Original Message -----
From: "steve russell" <[redacted]>
To: <[redacted]>
Sent: Thursday, April 09, 2009 10:52 AM
Subject: is it asking too much of Ashberry?

> *maybe it's asking too much, but if Ashberry could adopt a more worldy sensibility, and address something social,just once, in the manner of, say, Rod Smith: here's a prose poem from "Deed," Smith's latest -- (line breaks not exact, but still reads well)--*
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> *dumb nobody cares & everybody loves it that Lou's not despondent anymore he's back to his*
> *brustling chubby loud loveable whiskey-drinking football-loving ways. Now imagine if Ted were Lou, if Ted were the boss. You know how incredibly fucking brainless Ted is, but let's imagine he understands & is will to use force. That's the situation we're now in as Americans.*

↑ Index

81. **Andy Gricevich**

Re: grammar books

Fri 10 Apr 2009

Thanks to all of you for your recommendations!

cheers,

Andy

↑ Index

82. **Andy Gricevich**

CANNOT EXIST: call for submissions and subscriptions

Fri 10 Apr 2009

Hello, all!

CANNOT EXIST magazine will continue in 2009, though at half speed: just two issues, lovingly edited and assembled by hand, instead of four. The quality will, we think, be even higher, though that's hard to imagine, given the astonishing work we got last year.

You can subscribe for the 2009 run for a mere $12.50, shipping included.

There are still copies of the 2008 issues as well, but #1 and #3, in particular, are in short supply, so get 'em while you can! Buy all four for just fifteen bucks, and get 200 pages of strange, urgent, and occasionally perfect poetry.

Submissions are now open for issue 5, and will remain so through May 15th.

For details, visit http://cannotexist.blogspot.com.

all the best,

Andy Gricevich
editor, Cannot Exist

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83. Murat Nemet-Nejat
Re: help, b/c
Fri 10 Apr 2009

Lucipo
Omitapoetics
International Exchange for Poetic Invention

murat

On Thu, Apr 9, 2009 at 8:30 PM, Catherine Daly <[redacted]> wrote:

> *goodreads poetry!*
> *facebook*
> *does anybody use my space anymore*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

84. Gareth Farmer
Re: is it asking too much of Ashberry?
Fri 10 Apr 2009

Dear Steve
Nice poem. But, if you're going to have a pop at the man, spell his name right for goodness sake.

2009/4/9 steve russell <[redacted]>

> *maybe it's asking too much, but if Ashberry could adopt a more worldy sensibility, and address something social,just once, in the manner of, say, Rod Smith: here's a prose poem from "Deed," Smith's latest -- (line breaks not exact, but still reads well)--*
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> *cool w/Lou & the gang because Ted's just a brainless gimp & it hurts the image of the news to have the anchorman selling tomato slicers & dogfood so Lou gets despondent because the contract can't be rescinded but then he gets mad & calls Ted into his office & says, "You're going to stop doing commercials, Ted" & Ted says "why would I do that Lou?" & Lou says "Because if you don't I'll punch your face out" & Ted says "I'll have you arrested" & Lou says "It'll be too late, your face will be broken, you're not gonna get too many commercials with a broken face now are you Ted?" & Ted buckles under to force & everybody's happy, except Ted but he's so dumb nobody cares & everybody loves it that Lou's not despondent anymore he's back to his brustling chubby loud loveable whiskey-drinking football-loving ways. Now imagine if Ted were Lou, if Ted were the boss. You know how incredibly fucking brainless Ted is, but let's imagine he understands & is will to use force. That's the situation we're now in as Americans.*

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85. mIEKAL aND

Re: help, b/c

Fri 10 Apr 2009

I'm having a hard time getting into the good reads network. It seems very one way to me, author's promoting their books & people wanting you to follow them. Discussions also seem flat as well & one dimensional as well. Any secrets to figuring out where the action is? & maybe someone who is more active there could explain what benefits they've derived.

~mIEKAL

taunting social media since the beginning of the desktop computer...

On Apr 9, 2009, at 7:30 PM, Catherine Daly wrote:

> *goodreads poetry!*
> *facebook*
> *does anybody use my space anymore*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

86. CA Conrad
Re: is it asking too much of Ashberry?
Fri 10 Apr 2009

Steve I'm not getting the comparison/contrast here. There are MANY WAYS Rod Smith is more interesting and frankly more useful to us as a poet than Ashbery ever has been.

Although I DO LIKE the extra "r" you put into Ashbery's name, makes him a nice new berry. But WHAT ON EARTH would an Ash-berry taste like? HMMMMMMmmmmMMmmMM? Maybe like a flame-toasted strawberry, or sun-burnt boysenberry? Yes, sun-burnt boysenberry, I think that's about right, MMMMM it's kind of DELICIOUS yes? SUN-BURNT BOYSENBERRY CERAL RAGES!

GLAD YOU'RE TALKING UP Deed! Those without Deed in their library SUCK WOMBAT! 'n more!

CAConrad
ELVIS and THE BOOK OF FRANK
http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>
*"Everywhere I go I find that a poet has been there before me."
--Sigmund Freud*

↑ Index

87. Tarpaulin Sky Press
*New from TSky Press: Jeanne Morel's _That Crossing Is Not Automatic_*
Fri 10 Apr 2009

Dear Friends & Readers,

We are please to announce the publication of TSky Press's latest chapbook:

THAT CROSSING IS NOT AUTOMATIC
JEANNE MOREL
Chapbook. Prose / Poetry
5" x 7", perfectbound, 36 pages
April 2009
$10 includes shipping in the US
http://www.tarpaulinsky.com/Press/Morel/index.html

Distilling fragments from her work in Cambodia and in the United States, Jeanne Morel's THAT CROSSING IS NOT AUTOMATIC presents a collage of edges-images moving from refugee camps to American prisons, from airports to taxi cabs, from immigration to deportation-offering us a dictionary, if not an atlas, of sites for our possible crossings.

ABOUT JEANNE MOREL

Jeanne Morel was born in California and grew up in Seattle. In the mid-1990s she lived in Cambodia and taught at the University of Phnom Penh. She has worked with refugees and immigrants in community based agencies, schools, factories, and prisons. She lives in Seattle and teaches writing at Bellevue Community College. This is her first chapbook.

click here to order:
http://www.tarpaulinsky.com/Press/catalog.html

click here for PDF excerpts from the book:
http://tarpaulinsky.com/Press/Morel/That_Crossing_web_prev.pdf

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88. Jennifer Karmin
Visiting Scholar in the Humanities
Fri 10 Apr 2009

(this is a forward so please don't respond to me. good luck!)

VISITING SCHOLAR IN THE HUMANITIES:
FIELD OF MEMORY STUDIES/SPACE AND PLACE STUDIES
FALL 2009 OR SPRING 2010

GRINNELL COLLEGE'S Center for the Humanities seeks to appoint a visiting scholar actively engaged in research on Place and Memory. Grinnell College is a highly selective liberal arts college which emphasizes close student-faculty interactions and values diversity. The Visiting Scholar will participate in programming (faculty reading groups, symposia, classroom visits) related to the Center's theme of Place and Memory next fall or spring, and will be on campus for a symposium from April 21-23, 2010.

The appointment as Visiting Scholar in the Humanities begins August 2009 or January 2010, and is for a one-semester term. Compensation includes a competitive salary plus housing for the semester, and round-trip airfare for participation in the spring symposium if appointment is in the fall.

Applications will be accepted until April 25, 2009 or until the position is filled. Please direct any inquiries by email to: [redacted].

Grinnell College is an equal opportunity/affirmative action employer committed to attracting and retaining highly qualified individuals who collectively reflect the diversity of the nation. No applicant shall be discriminated against on the basis of race, national or ethnic origin, age, gender, sexual orientation, marital status, religion, creed or disability. To learn more about Grinnell College, please visit our website at http://www.grinnell.edu.

Qualifications and Application Requirements
Skills & Qualifications:
This opportunity is open to all ranks with PhD in hand, including scholars on sabbatical leave from a tenure-track position during the Fall 2009 or Spring 2010 semester. Eligibility requirements include: Ph.D. received by July 2009, proven scholarship in fields related to Memory Studies and/or Place and Space Studies, and a demonstrated interest in working in an undergraduate, liberal arts environment. Other qualifications include: a willingness to assist the Director in coordinating programming for the Center's activities, a willingness to meet with colleagues on campus to collaborate on research, availability to students for advising and mentoring, and dedication to interdisciplinary research. Candidates may come from any field in the Humanities or Social Studies, including but not limited to: Art History, English, Film Studies, Fine Arts, Foreign Languages and Literatures, Philosophy, Religious Studies, Theatre and Dance, Geography, Cultural Studies,
Anthropology, Gender and Women's Studies, and History.

To Apply:
Please submit a letter of application explaining your research in Place and Memory Studies, three letters of recommendation, CV, and transcripts to:

Daniel Reynolds
Director, Center for the Humanities
Associate Professor of German
1205 Park Street
Grinnell College
Grinnell, IA 50112.

↑ Index

89. **cris cheek**
Re: query
Fri 10 Apr 2009

;-)

On Apr 8, 2009, at 6:17 PM, Mark Weiss wrote:

> *A friend of mine has been doing some work on poetics and is looking for a list where there's active discussion of same. Any thoughts?*
>
> *Mark*

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90. ALDON L NIELSEN

Re: is it asking too much of Ashberry?

Fri 10 Apr 2009

Smith wrote like Ashbery one afternoon in 1987, but then thought better of it -- Â maybe it's me, but I always found Ashbery a worldly poet, and he seemed to me to be addressing the social on nearly every page -- TENNIS COURT OATH anyone?

On Thu, Apr 9, 2009 09:41 PM, Mark DuCharme <[redacted]> wrote:
>
Isn't there a poet named Jon Ashberrry who does just that? I think he's the
>author of The Days of The Houseboat, if memory serves....
>
>All joking aside, how does a poet or artist do something *just once* which is
>so different from a body of work over 50 years in the making? Are you really
>asking for this poet, whose name is Ashbery incidentally, to suddenly turn
>around & write like Rod Smith? That strikes me as just about as silly as
>expecting Smith to write like Ashbery.
>
>Mark DuCharme
>
>
>
>> Date: Thu, 9 Apr 2009 17:28:29 -0700
>> From: [redacted]
>> Subject: Re: is it asking too much of Ashberry?
>> To: [redacted]
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>> Isn't his name Smmith?
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>> On Apr 9, 2009, at 7:52 AM, steve russell wrote:
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>> > brustling chubby loud loveable whiskey-drinking football-loving
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>> > how incredibly fucking brainless Ted is, but let's imagine he
>> > understands & is will to use force. That's the situation we're
>now
>> > in as Americans.
>> >
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>> >
>> >

>> >
>> > welcome.html
>> >
>>
>> Bowering, George H.
>> A relatively untravelled Canadian writer.
>>
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>_____
>Rediscover HotmailÂ®: Now available on your iPhone or BlackBerry
>http://windowslive.com/RediscoverHotmail?
ocid=TXT_TAGLM_WL_HM_Rediscover_Mobile1_042009
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<<

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--- On Thu, 4/9/09, Mark DuCharme <[redacted]> wrote:

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> *Subject: Re: is it asking too much of Ashberry?*
> *To: [redacted]*
> *Date: Thursday, April 9, 2009, 9:41 PM*
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> *http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Mobile1_042009*

↑ Index

92. Stephen Vincent

Stephen Vincent, One Day Obama Exhibit, Wednesday, April 29th!

Fri 10 Apr 2009

For those in the San Francisco Bay Area, please mark this event on your calenders! Otherwise, Â there will be a book, limited and unlimited. Contact the Gallery for details. Stephen Vincent, in progress still with Obama, haptics et al at http://stephenvincent.net/blog/

Stephen Vincent
The First 100 Days of Obama

One-Day Exhibition
Wednesday, April 29, 11am-8pm
Opening Reception,
6-8pm

Steven Wolf Fine Arts will mark day 100 of the Barack Obama administration with a one-day show of drawings by the artist and poet Stephen Vincent and their publication in a book titled The First 100 Days of Obama.

Vincent is making one abstract, black and white ink drawing of the same size each day for the first 100 days of the Obama administration as part of a series he calls haptics, a word that describes how the body sensually responds to and interprets stimuli from the outside world. Each drawing is captioned with the date, location and a brief description of the goings-on around the artist at the time of the drawing.

At approximately 10 x 7 inches, the drawings are close variations on a theme; randomness tangles with predictability, abstraction with the faint hint of a figure or symbol as they take their flat, pillow form. Like a diary of meditations, they form a partial record of Vincentâ€™s thoughts and movements on those days, and offer a stark contrast to the political machinations taking place in

Washington even as they temporally mirror them. Mounted in a grid at the gallery, the drawings will cover 588 square feet of wall space.

The show aspires to a nutty ceremonial numerology in which the diurnal drawing process, the publication of the book and the target day all harmonically converge. In order for Vincent to remain true to the one-a-day drawing schedule and still make that deadline the gallery will have to run a relay race with its digital publisher who must turn around the final design, printing, binding and shipping in under 24 hoursâ€”the frenetic busywork another mirror of the activity in Washington. The first 25 copies of the book will arrive in the gallery with 99 images and one blank page. To draw the project to a close Vincent will work all day in the gallery to create a unique work on page 100 of these volumes. The remaining 75 books will be printed a few days later with the full set of 100 reproductions.

The opening will offer Vincent and guests the opportunity to reflect on the changing political landscape and for Vincent to read from texts he created at the time he made the drawings: one day he was on a bench at Dolores Park, dogs, trolleys and ambulances in the background; another day he was switching channels from Keith Olbermanâ€™s Countdown to NBA basketball; and on yet another he was recalling the night sky over Mercy Hot Springs near Firebaugh, miles away from the world of politics. Vincent is as likely to seek out silence as he is music when he works and the ordinary as often as the unusual. At time these modest drawings bob alongside the rushing political change in Washington like a tiny buoy marking a small personal craft; at other times their zen-master repititiousness underscores perhaps a deeper social and political reality that while the details in Washington change the soap opera stays the same.

Steven Wolf Fine Arts
49 Geary Street, Suite 411
San Francisco, CA 94108
[redacted]
www.stevenwolffinearts.co

↑ Index

93. Mark Weiss

Re: help, b/c

Fri 10 Apr 2009

If I give UC Press your email, would you pass on the announcement when it comes?

At 09:51 PM 4/9/2009, you wrote:
>hi mark. i'd think it'd be welcomed in political communities. i'm sure

>friends of mine in hawai'i would be interested in hearing about it, and
>people here in california where i am now. but they'd probably rather hear
>from someone they know than from uc press... best, gabrielle
>
>Gabrielle Welford, Ph.D.
>books:
>_Too Many Deaths: Decolonizing Western Academic Research on Indigenous
>Cultures_
>http://www.theguildofwriters.com/books/shop.php?action=full&id=317
>_Dora_
>http://www.theguildofwriters.com/books/shop.php?action=full&id=378
>blog: (no longer active but lots of good info on hawai'i)
>www.greenwom.blogspot.com
>
>No virus found in this incoming message.
>Checked by AVG Free Edition.
>Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007
>
>On Wed, 8 Apr 2009, Mark Weiss wrote:
>
> > UC Press, publisher of my forthcoming Cuban Poetry anthology, has
> > asked for "e-mail lists where it might be useful to announce the
> > publication of the book." I only know of three, aside from this one::
> > Poetryetc, Wompo, and British and Irish Poetry. I truly need other
> > suggestions. The book should be of broad interest among poets and
> > poetry readers.
> >
> > Thanks in advance.
> >
> > Mark
> >
> >
>

↑ Index

94. Edward Foster

invite

Fri 10 Apr 2009

—

↑ Index

95. Alan Sondheim

(The) Only Cosmic Music. (please post)

Sat 11 Apr 2009

(The) Only Cosmic Music.

http://www.alansondheim.org/tambura1.mp3
http://www.alansondheim.org/tambura2.mp3

(Please do listen, I am happiest of this of all.)

North Indian tambura digitally descending and ascending.
Perhaps this is the closest one comes to an image-universe.
Artifacts appear and disappear as descent and ascent continues.
For example, audio lissajous towards the end of tambura2.
Of course these are always there.
All music and all sound tends towards this, not towards tambura steady-state.
Entanglement with observer and apparatus, intrinsic and extrinsic.
What my ears tell me is what is heard.
What my eyes show me is what is seen.
Loop these for perfection.
There are small events among the continuous movement of the fingers.
Mind in the fingers, among them.
For as not to see after and through eye surgery, the hearing.
And trying not to focus and not to focus on trying.
For the Natyasastra says nothing about the drone.
And the drone is present today with sruti box, melodeon, tambura, electronic software and hardware.
And is always present.
And is always present and in motion and there is motion in the computer, there is always motion.
There is always motion that collapses and motion that contracts.
Some motion can't get out, some can't get in.
Some motion can't get out, can't get in.
Sometimes there are objects and states as if existing and these are somewhere in the background.
As if existing for all time, to give existence a meaning.
Or huddled-cuddled around themselves, as if there are objects, objects, objects.
And now you can hear them, there are no objects at all.
As if there were something to hear.
What is heard is the hearing of it.
What is heard are all the times and spaces of the hearing.

Let us call this beauty, untoward.
Let us call.

http://www.alansondheim.org/tambura1.mp3
http://www.alansondheim.org/tambura2.mp3

↑ Index

96. luke daly

house press chicago reading: Severin, Carr, Borzutzky, Morin. Saturday 4/18

Sat 11 Apr 2009

P & P 4!!!!
SATURDAY APRIL 18th : 8p.m.
Spudnik Press
1821 W Hubbard, Suite 308
Chicago, IL 60622
(spudnikpress.com)

house press and spudnik press are celebrating the release of string of small machines number four!

house press and spudnik press team up to bring you a fourth well-rounded and multi-disciplinary evening of poetry, visual art, and music, not to mention a cheap door ($3 donation), booze and snacks, and a table full of fresh small press books, mags, and other miscellany. this april 18th, the following co-conspirators will be joining us:

daniel borzutzky, chicago-based writer and translator, author of the ecstacy of capitulation from blazeVOX [books], 2007 (www.blazevox.org/bk-db.htm; www.danielborzutzky.com)

melissa severin, chicago-based writer and managing editor of switchback books; author of brute fact from dancing girl press, 2008 (www.switchbackbooks.com; www.dancinggirlpress.com/brutefact.html)

michael carr, cambridge, ma.-based writer and editor of editions louis wain and co-editor with dorothea lasky of katalanche press (editionslouiswain.com; katalanchepress.blogspot.com); co-author of necco face, from editions louis wain, 2009

gustave morin, toronto-based visual artist; author of the much-slept-on a penny dreadful from insomniac press, 2003 (epc.buffalo.edu/authors/morin/; www.mnsi.net/~common/editions_penny/dread.html)

music, emcee sick playing rare groove, jazz, soul, funk, etc.

↑ Index

97. CA Conrad

FREE (Soma)tic POETRY WORKSHOP in Philadelphia .=.

Sat 11 Apr 2009

EVENING of Friday, May 8th WORKSHOPPING RIGHT UP TO THE FULL MOON 6:30pm

YES IT'S FREE, but limited number of participants this time, so first-come first-serve.
SIGN UP A.S.A.P. before all slots are filled. Write to [redacted]

(Soma)tic Poetry Exercises are updated monthly at http://somaticpoetryexercises.blogspot.com/

WE WILL BE OUTSIDE IN PHILADELPHIA TO CREATE POETRY TOGETHER WITH THE CITY

(Soma)tic Poetics Outline can be seen at http://somaticpoetics.blogspot.com/

AT THE END OF THE WORKSHOP donations will be requested
BUT YOU DON'T HAVE TO PAY ANYTHING IF YOU CAN'T PAY,
donations of $0, $1, $5, $10, $20, $50, $100 will be gratefully accepted

↑ Index

98. Dan Wilcox

Third Thursday Poetry Night, April 16 - "the Solid Gold McCrackens"

Sat 11 Apr 2009

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, April 16
7:00 sign up; 7:30 start

Featured Poet: “The Solid Gold McCrackens”

Again this year, students in Daniel Nester’s class on the oral presentation of literature at the College of St. Rose will be the featured poets. What will they do? Who are they? Why would they even want to do this? Come & find out.

-- with open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can’t. Your half-tanned host: Dan Wilcox.

↑ Index

99. Gabriel Gudding
Christopher Smart born 287 years ago today
Sat 11 Apr 2009

Happy Birthday to our perpetual nephew Christopher Smart, April 11 1722.

Let the Levites of the Lord take the Beavers of the brook alive into the

Ark of the Testimony.

↑ Index

100. Charles Alexander
events for Charles Alexander
Sat 11 Apr 2009

I'd love to see any of you who might come to one or more of the following events in which I'm presenting in Storrs, Connecticut, New York City, and Buffalo, New York, in the next 9 days.

1. Lecture: David Jones and Charles Olson in Time and Space, by Charles Alexander
    Tuesday, April 14, 2009, 4pm
    Homer Babbidge Library
    Univ. of Connecticut, Storrs, Connecticut
    Sponsored by Archives and Special Collections, Thomas J. Dodd Research Center, Univ. of Connecticut Libraries
    A special viewing of manuscripts from the Charles Olson Papers will follow the talk.

2. Lecture/Talk by Charles Alexander in the "Threads" series, on the aesthetics of the contemporary small press
    6:30pm Thursday, April 16, 2009
    Granary Books, 168 Mercer Street, 2nd floor, New York City

This talk is for R.S.V.P. seating only, and is most likely filled.
Contact [redacted]
This talk, like others in the Threads series, will be recorded before a small studio
audience and made available later for public listening on PennSound. Eventually
the series will be collected and published in book form.

3. Poetry Reading, Segue Series, Charles Alexander with Akilah Oliver
4pm Saturday, April 18, 2009
at the Bowery Poetry Club
308 Bowery, just north of Houston, New York City
$6 admission goes to support the readers.

4. POET-PUBLISHERS: A CONTEMPORARY SMALL PRESS SYMPOSIUM
with Charles Alexander, Brenda Iijima, Jay MillAr, Anna Moschovakis, Rich Owens,
Andrew Rippeon, and Kyle Schlesinger
SUNY Buffalo Poetics Program: Poetics Plus

Sunday, April 19, 8:00 pm, poetry readings by MillAr, Moschovakis, Owens, &
Schlesinger
Karpeles Manuscript Museum, 453 Porter Ave., Buffalo, NY

Monday, April 20, 10:00am-5:00pm, panels and
Keynote address by Charles Alexander
Poetry Collection SUNY Buffalo Library, 420 Capen Hall, Buffalo, NY

Monday, April 20, 8:00pm, poetry readings by Charles Alexander, Brenda Iijima, and
Andrew Rippeon
Karpeles Manuscript Museum, 53 Porter Ave., Buffalo, NY

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

↑ Index

101. **Mark Weiss**

Re: is it asking too much of Ashberry?

Sun 12 Apr 2009

I'll second that.

And it wouldn't, in any event, hurt to cut him a
little slack. He's in his eighties, when folks
tend to be less focused on the daily news.

Mark

At 04:58 PM 4/10/2009, you wrote:
>Smith wrote like Ashbery one afternoon in 1987, but then thought better of it
>--Â
>maybe it's me, but I always found Ashbery a worldly poet, and he seemed to
me
>to be addressing the social on nearly every page -- TENNIS COURT OATH
anyone?
>
>On Thu, Apr 9, 2009 09:41 PM, Mark DuCharme <[redacted]> wrote:
> >
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> >so different from a body of work over 50 years
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> >asking for this poet, whose name is Ashbery incidentally, to suddenly turn
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> >> From: [redacted]
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102. Halvard Johnson
Re: is it asking too much of Ashberry?
Sun 12 Apr 2009

Addressing issues! What an idea! Undressing them would
be more to the point.

Hal

"There is poetry in everything. That
is the biggest argument against poetry."
--Miroslav Holub

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Fri, Apr 10, 2009 at 5:19 PM, steve russell <[redacted]>wrote:

> *I'm simply wish the guy (Ashberrrrrry) would leave his comfort zone, and stretch his sensibility, not so much write like Rod Smith (I stated all that rather poorly), but attempt to address issues outside the world of art and the inner gymnastics of his private horizon (hope the last phrase made sense). Maybe he could try something vulgar such as reading the newspaper once in awhile and address something contemporary. Major poets used to do that sort of thing. Yeats/Eliot/Pound, although the later 2, admittedly, were flacky, still, they were involved in, ugh, worldy issues. In some ways, Ashbery strikes me as a daffy, new age kind of Rilke, which ain't bad, and the guy is enormously gifted, but I think he could do more with his gifts.*
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face now are you Ted?" & Ted buckles
under to force & everybody's
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football-loving
ways. Now imagine if Ted were Lou, if Ted were
the boss. You know
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let's imagine he
understands & is will to use force.
That's the situation we're now
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accept all posts. Check
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Bowering, George H.
A relatively untravelled Canadian writer.

Rediscover Hotmail®: Now available on your iPhone or BlackBerry

http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Mobile1_042009

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103. amy king

Jennifer Burch, Heather Green, Chris Hosea, Sueyeun Juliette Lee, Daniel Lin, Barry Schwabsky

Sun 12 Apr 2009

The Stain
of Poetry:Â A Reading Series presents

Â

The Stain
of Poetry:Â A Reading Series presents

Â

April
24th @ 7 PM - Stain Bar - Williamsburg, Brooklyn

Â

Jennifer
Burch, Heather Green, Chris Hosea, Sueyeun Juliette Lee, Daniel Lin, Barry Schwabsky

Â

~~~

Â

Jennifer
Burch holds a B.A. in Fine Art from Amherst
College and an M.A. in Literature from
the University of Kent in Canterbury,
England. Her first
book, No Matter, was released by The Winged Way (September 2008). Jennifer has
published work in Article, Free Verse, Guernica,
Left Facing Bird, Sal Mimeo, and Verse, and is included in Green Integerâ€™s forthcoming anthology, The Gertrude Stein Awards. Jennifer lives in Brooklyn, New
York, where she writes and teaches yoga.

Â

~~~

Â

Heather
Greenâ€™s work has appeared in Barrow
Street, DIAGRAM, The Hat, Lungfull!, Pebble Lake
Review, Tarpaulin Sky, and other journals. Sheâ€™s the author of the chapbook The
Match Array (Dancing Girl Press, 2008) and lives in Boston.

Â

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Â

Chris Hoseaâ€™s poems appear in VOLT, Swerve, Denver Quarterly, Article, Harvard Review, Iowa Review, and The Literary Review. With Cecily Iddings, he edits The Blue Letter, a free direct-mail poetry newsletter. He works at the Marymount School and lives in Brooklyn.

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Sueyeun Juliette Lee edits Corollary Press, a chapbook series devoted to new work by writers of color. Recent work has appeared in Effing, One Less, and online at critiphoria.org. Her chapbooks include Mental Commitment Robots (yo yo labs), Perfect Villagers (Octopus Books) and Trespass Slightly In (Coconut). Her first full-length collection, That Gorgeous Feeling, is out from Coconut Books. She currently lives in Philadelphia.

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Daniel Lin has a chapbook, TINDER, from Nightboat Books (2004), and has recently published poems in Unsplendid and The Jewish Quarterly. He was a N.Y. Times Fellow at NYU and a Tennessee Williams Scholar at Sewanee Writersâ€™ Conference.

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Barry Schwabsky is an American poet and art critic living in London. His new collection of poems, Book Left Open in the Rain, is published imminently by Black Square Editions and is available from Small press Distribution. He writes reguarly for The Nation and Artforum (where he also co-edits the international reviews section), among others. He is the author of Opera: Poems 1981-2002 (Meritage Press) and The Widening Circle: Consequences of Modernism in Contemporary Art (Cambridge University Press) as well as several chapbooks of poetry and contributions to dozens of books and exhibition catalogues on contemporary and modern art.

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Hosted by
Amy King and Ana BoÅ¾iÄeviÄ‡

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stain bar

766 grand
street

brooklyn,
ny 11211

(L train
to Grand Street,
1 block west)

Â

Â

SITE:Â http://stainofpoetry.com

VIDEO:Â http://stainofpoetry.wordpress.com/video/

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Amy's
Alias

http://amyking.org/
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↑ Index

104. Michael Heller
TALISMAN BOOK PARTY, APRIL 22nd
Sun 12 Apr 2009

> *Talisman House, Publishers, requests*
> *the honor of your presence*
> *at a celebration*
> *for new, wonderful books*
>
> *Donna de la PerriÃ¨re, True Crime*
> *Joseph Donahue, Terra Lucida*
> *Carmen Firan, Words and Flesh*
> *Michael Heller, Eschaton*
> *Timothy Liu, Bending the Mind*
> *Around the Dreamâ€™s Blown Fuse*
> *Simon Pettet, Hearth*
> *Andrew Zawacki, Petals of Zero Petals of One*
>
> *Readings and book signings by the authors*
> *Good food and book joy*
>
> *Wednesday, 22 April 2009, 6-9 pm*
>
> *Ceres Gallery*
> *547 West 27th Street, Suite 201*
> *New York, NY 10001*

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Two Novellas: Marble Snows & The Study (ahadada press 2009) available from SPD, amazon.com and from ahadadpress.com. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at

http://www.efjcomposer.com/EFJ/Collaborations.html
Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

↑ Index

105. **Jesse Glass**
Re: Christopher Smart born 287 years ago today
Sun 12 Apr 2009

For my talent is to give an impression upon words by punching, that when the reader casts his eye upon 'em, he takes up the image from the mould which I have made.

On 4/11/2009, "Gabriel Gudding" <[redacted]> wrote:

> *Happy Birthday to our perpetual nephew Christopher Smart, April 11 1722.*
>
> *Let the Levites of the Lord take the Beavers of the brook alive into the*
>
> *Ark of the Testimony.*

↑ Index

106. **blacksox**
Re: is it asking too much of Ashberry?
Sun 12 Apr 2009

The most amazing thing about Ashbery is his appeal. I know there are some on this list that view popularity as being a sell out. Ashbery never compromised the integrity of his art. Yet, if you are lucky enough to hear him read, seventeen year olds and octogenarians all join in and recite his work word for word.

His work addresses polital issues by means of immersion

That speaks volumes

Peace
Russ

↑ Index

107. Jim Andrews
Sound Seeker by David Jhave Johnston
Sun 12 Apr 2009

SOUND SEEKER
David Jhave Johnston (Canada)
http://vispo.com/jhave

Sound Seeker is a "code-synch beat-match jump-edit txt-tool" written in Actionscript. Jhave says Sound Seeker is "an online real-time beat-synchronized poem animator. Sound drives the rhythm of the words: their speed and style of display can be controlled." The homepage shows twelve experimental video poems produced by Jhave with Sound Seeker. Access the underlying interactive Flash app in the "Method" section. In the "Motivation" section, Jhave discusses remarks by Rudolph Arnheim concerning intermedia. A fascinating poetry, programming, video, audio, 3D animation, and theory/poetics project--and the writing is very lively on its own. A significant project in digital poetry of considerable achievement.

You can see more of what Jhave is doing on his site at http://glia.ca

ja

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108. David Kirschenbaum
Boog City Staff Updates
Mon 13 Apr 2009

Hi all,

A quick note to announce some new staffers here at Boog City.

Effective this past issue, Paolo Javier has gone from co- to sole printed matter editor. Paolo recently completed a full-length play, Lunatic, and is working on the original brown boy, a long poetry comic with artist Ernest Concepcion. He lives in Queens. You can query him to [redacted] about writing reviews or sending in publications for possible review.

Joanna Fuhrman is now the poetry editor, effective with the forthcoming Boog City 56. She is the author of three books of poetry published by Hanging Loose Press, most recently Moraine. Her collection Pageant is forthcoming from Alice James Books later this year. She teaches poetry in predictable and unexpected places. You can email her poetry subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to

Joanna Fuhrman, Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

And with issue 57, Cora Lambert will be taking over as art editor. Cora is an artist, curator, and community activist who received a B.F.A from the School of Visual Arts in 2007. She has worked with the Leslie/Lohman Gay Arts Foundation, Umbrage Editions, and is currently curating a quarterly art show called the Think Gallery Affordable Art Series. Cora lives and works in New York where she continues to build community through art education. You can query her to [redacted] about possibly having your art featured in Boog City.

Much thanks to our outgoing staffers, co-printed matter editor Mark Lamoureux, co-poetry editors Julia Cohen and Mathias Svalina, and art editor Brenda Iijima. Their time, effort, and dedication to Boog City was much appreciated and will be missed.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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109. Tim Peterson
SEGUE 4/17/09: Akilah Oliver and Charles Alexander
Mon 13 Apr 2009

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*The Segue Reading Series presents:
AKILAH OLIVER & CHARLES ALEXANDER*
*Saturday, April 17, 2009 ** 4PM SHARP***
at the Bowery Poetry Club (308 Bowery, just north of Houston)
$6 admission goes to support the readers

hosted by Kristen Gallagher & Tim Peterson

Charles Alexander is a Tucson-based poet, publisher, and book artist. He is the director and editor-in-chief of Chax Press. Alexander's recent books of poetry include *Pushing Water: parts one through six* (Standing Stones Press, 1998), *near or random acts* (Singing Horse Press, 2004), and *Certain Slants* (Junction Press, 2007).

Akilah Oliver is the author of a new book *A Toast in the House of Friends*(Coffee House Press, 2008), and also *the she said dialogues: flesh memory* (Smokeproof/Erudite Fangs, 1999). She currently makes her home in Brooklyn, NY.

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110. Tim Peterson

CORRECTION: SEGUE 4/18/09: Akilah Oliver and Charles Alexander

Mon 13 Apr 2009

OOPS I got Friday and Saturday mixed up. Akilah and Charles are reading on *Saturday
the 18th*, not Friday the 17th.

I'll send another reminder later in the week.

---------- Forwarded message ----------
From: Tim Peterson <[redacted]>
Date: Mon, Apr 13, 2009 at 1:30 AM
Subject: SEGUE 4/17/09: Akilah Oliver and Charles Alexander
To: Tim Peterson <[redacted]>

*The Segue Reading Series presents:
AKILAH OLIVER & CHARLES ALEXANDER*
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111. Joshua Kotin
*** J.H. Prynne & Keston Sutherland in Chicago ***
Mon 13 Apr 2009

This week in Chicago:

*** April 14 ***

J.H. Prynne will be delivering a lecture entitled "Mental Ears and Poetic Work."

The lecture begins at 5:30 PM in Social Sciences 122 at the University of Chicago.

*** April 15 ***

William Fuller, J.H. Prynne, & Keston Sutherland will read their poems.

The reading begins at 5 pm at the Joan Flasch Artists' Books Collection, 37 S. Wabash Ave, 5th floor.

http://www.saic.edu/degrees_resources/departments/writing/index.html#news_events [scroll down]

*** April 16 ***

J.H. Prynne & Keston Sutherland will read their poems.

The reading begins at 5:30 PM in Social Sciences 122 at the University of Chicago.

* * * * * *

For more information about the U of C events, please visit, http://poetics.uchicago.edu/events.html .

Details and event-specific announcements to follow, but mark your calendars now!

All events are free.

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112. steve russell
Re: is it asking too much of Ashberry?
Mon 13 Apr 2009

---

he's clearly a major talent, enormously gifted. But do poets get to retire, or put their talents on auto/pilot? I'm thinking of the work Ashbery has published in the last decade. Yeats wrote some of his best work in his later years. & Bloom, I believe, has placed Ashbery in THAT league, with the likes of Neruda, Rilke and Yeats...

--- On Sun, 4/12/09, Mark Weiss <[redacted]> wrote:

From: Mark Weiss <[redacted]>
Subject: Re: is it asking too much of Ashberry?
To: [redacted]
Date: Sunday, April 12, 2009, 1:18 PM
I'll second that.

And it wouldn't, in any event, hurt to cut him a
little slack. He's in his eighties, when folks
tend to be less focused on the daily news.

Mark

At 04:58 PM 4/10/2009, you wrote:
Smith wrote like Ashbery one afternoon in 1987, but
then thought better of it
--Â
maybe it's me, but I always found Ashbery a worldly
poet, and he seemed to me
to be addressing the social on nearly every page --
TENNIS COURT OATH anyone?

On Thu, Apr 9, 2009 09:41 PM, Mark DuCharme
<[redacted]> wrote:

Isn't there a poet named Jon Ashberrry who does
just that? I think he's the
author of The Days of The Houseboat, if memory
serves....

All joking aside, how does a poet or artist do
*something *just once* which is*
so different from a body of work over 50 years
in the making? Are you really
asking for this poet, whose name is Ashbery
incidentally, to suddenly turn
around & write like Rod Smith? That strikes
me as just about as silly as
expecting Smith to write like Ashbery.

Mark DuCharme

Date: Thu, 9 Apr 2009 17:28:29 -0700
From: [redacted]
Subject: Re: is it asking too much of
Ashberry?
To: [redacted]

Isn't his name Smmith?

On Apr 9, 2009, at 7:52 AM, steve russell wrote:

maybe it's asking too much, but if Ashberry could adopt a more worldy sensibility, and address something social,just once, in the manner of, say, Rod Smith: here's a prose poem from "Deed," Smith's latest -- (line breaks not exact, but still reads well)--

Ted's Head

So there's this episode of Mary Tyler Moore where Ted's trying to get a raise & after finagling and shenaniganizing he puts one over on Lou & gets his contract changed to non-exclusive sos he can do

commercials which is not cool w/Lou & the gang because Ted's just a brainless gimp & it hurts the image of the news to have the anchorman selling tomato slicers & dogfood so Lou gets despondent

because the contract can't be rescinded but then he gets mad & calls Ted into his office & says, "You're going to stop doing commercials, Ted" & Ted says "why would I do that Lou?" & Lou says "Because if you don't I'll punch your face out" & Ted says "I'll have you arrested" & Lou says "It'll be too late, your

face will be
broken, you're not gonna get too
many commercials with a broken
face now are you Ted?" & Ted
buckles under to force &
everybody's
happy, except Ted but he's so dumb
nobody cares & everybody loves

it that Lou's not despondent anymore
he's back to his
brustling chubby loud loveable
whiskey-drinking football-loving
ways. Now imagine if Ted were Lou, if
Ted were the boss. You know
how incredibly fucking brainless Ted is,
but let's imagine he
understands & is will to use force.
That's the situation we're
now
in as Americans.

not accept all posts. Check
http://epc.buffalo.edu/poetics/
welcome.html

Bowering, George H.
A relatively untravelled Canadian writer.

accept all posts. Check

Rediscover HotmailÂ®: Now available on your
iPhone or BlackBerry
http://windowslive.com/RediscoverHotmail?ocid=T
XT_TAGLM_WL_HM_Rediscover_Mobile1_042009

<<

04.16.09

Just Buffalo Small Press Poetry Series
Tisa Bryant and Dana Ward
Poetry Reading
Thursday, April 16, 7:00 PM
Rust Belt Books, 202 Allen St.

The Write Thing at Medaile College
Steve Katz
Fiction Reading
Thursday, April 16, 7:00 PM
The Library at Huber Hall, Medaille,18 Agassiz Cir.

Poetics Plus at UB
Jean-Pierre Bobillot
Sound Poetry Reading
Thursday, April 16, 8:00 PM
Hallwalls Cinema, 341 Delaware (@ Tupper)

04.17.09

Just Buffalo/Babel
Isabel Allende
Admission: $30 Students $10
Friday, April 17, 8:00 PM
Kleinhans Music Hall, 3 Symphony Cir.

04.18.09

The Stop, Look, and Listen Poetry Series
Gary Earl Ross plus open mic
Saturday, April 18, 2:00 PM
Impact Artist Gallery
Tri Main building, 2495 Main Street

04.19.09

Poetics Plus @ UB
Small Press Symposium: Poetry Reading
Anna Moschovakis, Jay Millar, Kyle Schlesinger & Richard Owens
Poetry Reading
Sunday, April 19, 8:00 PM
Karpeles Manuscript Library, 453 Porter

04.20.09

Poetics Plus @ UB
Small Press Symposium: Poetry Reading

UB Poetry Collection
420 Capen Hall, North Campus

Schedule:

10:00-10:45: KEYNOTE: CHARLES ALEXANDER (Editor, Chax Press) Between Poetics, the Poetics of Between, Pressing Between

11:00-1:00: INTERSTITIAL PRACTICES: A POET-PUBLISHERS ROUNDTABLEË‡ Joel Brenden (The Enthusiast), Robert Dewhurst (Satellite Television), Geoffrey Gatza (BlazeVOX), David Hadbawnik (Kadar Koli | Hadbenicht Press), Margaret Konkol (Small Press in the Archive Series), Aaron Lowinger and Jessica Smith (House Press), Edric Mesmer (Yellow Edenwald Field), Douglas Manson (Little Scratch Pad), Richard Owens (Damn the Caesars | Punch Press), Andrew Rippeon (P-Queue | Queue Editions), Andrea Strudensky (Broke).

2:00-2:45: KEYNOTE: MICHAEL BASINSKI (Curator, UB Poetry Collection) "Exploration and Acquisition: Collecting All of Small Press Poetry"

3:00-5:00: RETHINKING POESIS: MAKING | REMARKING | RESPONDING

"Five Micro-Ecologies: A Presentation of 5 Portable-Press at Yo-Yo Labs Chapbooks," Brenda Iijima (Portable Press at Yo-Yo Labs)

"_____," Jay MillAr (Bookthug)

" the temptations of anti-sustainability, or wherefore survival?," Anna Moschovakis (Ugly Duckling)

"Ragged Edges," Kyle Schlesinger (Cuneiform Press)

MONDAY EVENING READING
THE KARPELES MANUSCRIPT MUSEUM
453 Porter Ave, Buffalo

8:00PM: Poetry readings by Charles Alexander, Michael Basinski, Brenda Iijima and Andrew Rippeon

---

BABEL

CLICK THE LINK TO BUY TICKETS TO ISABEL ALLENDE ON APRIL 17

http://www.justbuffalo.org/index.php?task=view&id=65

2009-10 SUBSCRIPTIONS ON SALE NOW. SUBSCRIBE BY APRIL 17 FOR SAVINGS!

October 9, A.S. Byatt
November 20, Ha Jin

March 5, Azar Nafisi
April 16, Salman Rushdie

BABEL EARLY BIRD SUBSCRIPTION

Subscription rates are going up for next season, but you can get this year's prices if you purchase your subscription by the date of our next event, April 17, 2009.

Previous Subscriber: $75 ($85 after April 17)
New Subscriber: $100 ($110 after April 17
These subscriptions include general admission seating at all 4 events.

Patron: $250 ($275 after April 17
Patron Pair: $400 ($450 after April 17)
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at http://www.justbuffalo.org/babel or by phone at [redacted].

WRITER CRITIQUE GROUP

The member writer critique group is back on a new night: 1st and 3rd Tuesdays at the Market Arcade. Click here for more info:

WESTERN NEW YORK BOOK ARTS COLLABORATIVE WORKSHOPS

We have some availability in the upcoming workshops

April 16 & 17 - Simple Book Structures
April 18-19 2009 - Vandercook Maintenance
May 3 - Printmaking for Kids
May 13 & 14 - Making Fonts

To register: http://www.wnybookarts.org/Spring09wkshps.php

GALLERY 464
WORKSHOP: SELF-PUBLISHING
4 WEEKS 4/19, 4/26, 5/3, 5/10
To register:
http://mindweb.us/Events/Entries/2009/3/27_Upcoming_Events.html

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UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

114. amy king

Amazon is Censoring GLBT Literature, including my own poetry book

Mon 13 Apr 2009

A couple of months ago, Amazon quietly unleashed some sort of campaign to strip certain books of their sales rankings.Â Unfortunately (& not so coincidentally), most of the books targeted fell under the â€œGay/Lesbianâ€ category.Â Â Once removed from the sales rankings and placed within the â€œAdultâ€ category, these books no longer show up in search engines or in Amazon searches. In other words, sales death.Â How to kill gay books in one easy step?Â Watch while Amazon quietly removes gay and lesbian titles and renders them invisible.Â Â Censorship at its deadliest.Â Many good people have already been posting and protesting across the internet, and though you may not rely on big name middlemen for your goods, much of America does.Â Make it your business to send a word of protest Amazonâ€™s way!Â

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UPDATE â€“ I just checked.Â Iâ€™M THE MAN WHO LOVES YOU, my book of poems that has less sexual content than the abstinence-promoting, Twilight, has been relegated to the â€œAdultâ€ category because I happened to have labeled it, myself, Gay and Lesbian.Â Go figure.Â It ainâ€™t even erotic poetry,peeps!http://www.amazon.com/im-man-who-loves-you/dp/1934289337/sr=1-43/qid=1170862251/ref=sr_1_43/103-6971696-8767859?ie=utf8&s=books

Lots of links to folks reactions on my blog:Â http://amyking.org/

The Huffington Post -- http://www.huffingtonpost.com/emma-rubysachs/amazon-censors-gay-books_b_186153.html
~~~~

A Petition -- http://www.thepetitionsite.com/1/in-protest-at-amazons-new-adult-policy

And of course, more seed for the campaign to use places like SPD (Small Press Distribution), indie bookstores, etc.Â

I'd check your own book if there's any GLBT interest in it -- anyone can label your book as such, which Amazon will have used to remove your book from their search engines.

Best,

Amy

_____

Amy's Alias

http://amyking.org/

↑ Index

115. CA Conrad
Brothers Quay
Mon 13 Apr 2009

PhillySound poet and filmmaker Ish Klein SCORED a very rare chance to interview the extraordinary twins of uber-otherly-real cinema, The Brothers Quay! To see this interview click http://blip.tv/file/1985256

WAY TO GO ISH! IT'S FANTASTIC!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

116. Aryanil Mukherjee
Re: is it asking too much of Ashbery?
Mon 13 Apr 2009

Great post! I second it.

Also, those who think he did nothing beyond TCO, let me ask - how many poets we know who can follow up a savagely experimental book like TCO with something as lyrically honeyed as Rivers and Mountains ? Thematic, topical and formative consistency is a natural expectation for most great poets. I find none as self-effacing as Ashbery. Yet, there IS a consistency.

Also, as a man of science, let me say this - 20th century science has made it apparent, especially towards the latter half, that the world we live in cannot quite be explained is a deterministic fashion anymore. Everything is governed by laws of statistics/probability. Even laws are themselves, a function of statistical rules at times. The success of Genome project, for example, contrary to popular belief, only goes to prove that there IS indeterminacy, but a deeper knowledge of that could help us take the chances better. Knowledge-space is a casino we are in, you could just be a better gambler to get a better understanding. Einstein, who had once remarked, "God does not play dice with the universe" (btw, there is an ashbery poem that refers to that statement) reverts it in his later years. Energy is perceived as discreet, discontinuous packets; the whole gamut of Bose-Einstein statistics is born etc.

One of the very few poets, in any language, who has successfully gotten closest to this "real" world (of indeterminacy) is Ashbery. His scholars have flaunted the word "uncertainty" so often to discuss this aspect of his poetry (even John seems like the word). I would argue for the word "possibility" instead.

aryanil

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of [redacted]
Sent: Sunday, April 12, 2009 11:37 PM
To: [redacted]
Subject: Re: is it asking too much of Ashberry?

The most amazing thing about Ashbery is his appeal. I know there are some on this list that view popularity as being a sell out. Ashbery never compromised the integrity of his art. Yet, if you are lucky enough to hear him read, seventeen year olds and octogenarians all join in and recite his work word for word.

His work addresses polital issues by means of immersion

That speaks volumes

Peace
Russ

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117. Jennifer Karmin
4000 WORDS 4000 DEAD
Mon 13 Apr 2009

4000 WORDS 4000 DEAD
street performance by Jennifer Karmin

Sunday, April 19th
Chicago, IL

3:30pm in front of the U.S. Army Career Center
downtown at Harrison and State

Jennifer Karmin has been collecting 4000 WORDS for the 4000 DEAD Americans in Iraq. All words are being used to create a public poem. During street performances, she gives away these words to passing pedestrians.

Submissions are ongoing as the Iraq War continues and the number of dead grows. Send 1-10 words with subject 4000 WORDS to [redacted].

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?"

-- Martha Raddatz,
ABC News' White House correspondent to Dick Cheney

Participants include:
Harold Abramowitz, Amanda Ackerman, Manan Ahmed, mIEKAL aND, David Baratier, Michael Basinski, Charles Bernstein, Anselm Berrigan, Rachel Blau DuPlessis, Laynie Browne, Lee Ann Brown, Amina Cain, Teresa Carmody, Maxine Chernoff, Catherine Daly, Patrick Durgin, Annie Finch, Daniel Godston, Arielle Greenberg, Kate Greenstreet, Roberto Harrison, Carla Harryman, David Hernandez, Jen Hofer, Lisa Janssen, Pierre Joris, John Keene, Matthew Klane, Toni Asante Lightfoot, Joyelle McSweeney, Miranda Mellis, Philip Metres, Vanessa Place, Kristin Prevallet, Lisa Samuels, Susan Schultz, Laura Sims, Juliana Spahr, Christopher Stackhouse, Chuck Stebelton, Stacy Szymaszek, Tony Trigilio, Eric Unger, Joshua Marie Wilkinson, Andrew Zawacki, and many more.

Sponsored by:
The Poetry Bomb
http://www.myspace.com/thepoetrybomb

Random acts of poetry in the city, suburbs, parks
everywhere / anywhere people will hear it
pick a location that works best for you
contact [redacted]

↑ Index

118. Jim Andrews
Softies by David Jhave Johnston
Mon 13 Apr 2009

Here's more recent digital video poems by David Jhave Johnston:
http://glia.ca/conu/SOFTIES/

I find these absorbingly watchable/readable. As poems. As videos. As net art.

ja
http://vispo.com

↑ Index

119. J.P. Craig
Re: Amazon is Censoring GLBT Literature, including my own poetry book
Mon 13 Apr 2009

Amy,
Thanks for the heads-up. I'll get a protest out somehow between grading tasks.

GLBT lit has taken it hard recently. A couple of years ago, oh crap, more now, time flies, I was talking to the head editor at Naiad press in Florida; they used to be the only folks to do a paperback Lifting Belly, and she told me they were having to dump Stein and some other stuff because they were having such a hard time moving it--they end result was they were transitioning their list to all lesbian erotica. I wonder how much of that problem was this sort of ghetto-izing in bookshops? (Won't somebody think of the children! (Except the gay children; leave them behind.))

I'm going to read the articles you provided links for. If one doesn't tell me what it means to "strip sales rankings," could you let me know? I have a fair idea, but I want to know for sure before I fire off my letter to Amazon and begin spreading the news among my students and immediate friends. JP

On Apr 13, 2009, at 12:45 PM, amy king wrote:

> *A couple of months ago, Amazon quietly*
> *unleashed some sort of campaign to strip certain books of their sales rankings. Unfortunately (& not so coincidentally), most of the*
> *books targeted fell under the*
> *“Gay/Lesbian” category. Once removed from the sales rankings and placed within the “Adult” category, these books no longer show up in search engines or in Amazon searches. In other words, sales death. How*
> *to kill gay books in one easy step? Watch while Amazon quietly removes*

gay and lesbian titles and renders them invisible. Censorship at its deadliest. Many good people have already been posting and protesting across the internet,
and though you may not rely on big name middlemen for your goods, much of America does. Make it your business to send a word of protest Amazon's way!

~~~~

UPDATE – I just checked. I'M THE MAN WHO LOVES YOU, my book of poems that has less sexual content than the abstinence-promoting, Twilight, has been relegated to the "Adult" category because I happened to have labeled it, myself, Gay and Lesbian. Go figure. It ain't even erotic poetry,peeps!http://www.amazon.com/im-man-who-loves-you/dp/1934289337/sr=1-43/qid=1170862251/ref=sr_1_43/103-6971696-8767859?ie=utf8&s=books

Lots of links to folks reactions on my blog: http://amyking.org/

The Huffington Post -- http://www.huffingtonpost.com/emma-rubysachs/amazon-censors-gay-books_b_186153.html

A Petition -- http://www.thepetitionsite.com/1/in-protest-at-amazons-new-adult-policy

And of course, more seed for the campaign to use places like SPD (Small Press Distribution), indie bookstores, etc.

I'd check your own book if there's any GLBT interest in it -- anyone can label your book as such, which Amazon will have used to remove your book from their search engines.

Best,

Amy

_____

Amy's Alias

> *http://amyking.org/*
>
> *welcome.html*

↑ Index

120. Aryanil Mukherjee

Reposting: is it asking too much of Ashbery?

Mon 13 Apr 2009

---

the last one was hurried. many words got left out.
reposting... here is it again.

==========
Great post! I second it.

Also, those who think he did nothing beyond TCO, let me ask - how many poets we know can follow up a savagely experimental book like TCO with something as lyrically honeyed as Rivers and Mountains ? Thematic, topical and formative consistency is a natural expectation for most great poets. But I find none as self-effacing as Ashbery. And yet, there IS a consistency.

Also, as a man of science, let me say this - 20th century science has made it apparent, especially towards the latter half, that the world we live in cannot quite be explained in a deterministic fashion anymore. Everything is governed by laws of statistics/probability. Even laws are themselves, at times, a function of statistical rules. The success of the Genome project, for example, contrary to popular belief, only goes to prove that there IS indeterminacy, but a deeper knowledge of that could help us take the chances better. Knowledge-space is a casino we are all in, you just need to be a better gambler to get a better understanding of the "dicy". Einstein, who had once remarked, "God does not play dice with the universe" (btw, there is an ashbery poem that refers to that statement) reverts it in his later years. Energy is perceived as discreet, discontinuous packets; the whole gamut of Bose-Einstein statistics is born etc.

One of the very few poets, in any language, who has successfully gotten closest to this "real" world (of indeterminacy) is Ashbery. His scholars have flaunted the word "uncertainty" so often to discuss this aspect of his poetry (even John seems to like the word). I would argue for the word "possibility" instead.

aryanil

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of [redacted]

Sent: Sunday, April 12, 2009 11:37 PM
To: [redacted]
Subject: Re: is it asking too much of Ashberry?

The most amazing thing about Ashbery is his appeal. I know there are some on this list that view popularity as being a sell out. Ashbery never compromised the integrity of his art. Yet, if you are lucky enough to hear him read, seventeen year olds and octogenarians all join in and recite his work word for word.

His work addresses polital issues by means of immersion

That speaks volumes

Peace
Russ

↑ Index

121. Ryan Daley
Re: Amazon is Censoring GLBT Literature, including my own poetry book
Mon 13 Apr 2009

---

http://gawker.com/5210142/why-it-makes-sense-that-a-hackers-behind-amazons-big-gay-outrage

I was taken in too.

-Ryan

On 4/13/09, amy king <[redacted]> wrote:
>
> A couple of months ago, Amazon quietly
> unleashed some sort of campaign to strip certain books of their sales
> rankings. Unfortunately (& not so coincidentally), most of the books
> targeted fell under the
> “Gay/Lesbian” category. Once removed from the sales rankings and
> placed within the “Adult” category, these books no longer show up in
> search engines or in Amazon searches. In other words, sales death. How
> to kill gay books in one easy step? Watch while Amazon quietly removes
> gay and lesbian titles and renders them invisible. Censorship at its
> deadliest. Many good people have already been posting and protesting
> across the internet,
> and though you may not rely on big name middlemen for your goods, much
> of America does. Make it your business to send a word of protest
> Amazon’s way!
>
>

>
>
> ~~~~
>
>
> UPDATE – I just checked. I'M THE MAN WHO LOVES YOU,
> my book of poems that has less sexual content than the
> abstinence-promoting, Twilight, has been relegated to the "Adult"
> category because I happened to have labeled it, myself, Gay and
> Lesbian. Go figure. It ain't even erotic poetry,peeps!
>
http://www.amazon.com/im-man-who-loves-you/dp/1934289337/sr=1-43/qid=1170862251/ref=sr_1_43/103-6971696-8767859?ie=utf8&s=books
>
> Lots of links to folks reactions on my blog: http://amyking.org/
>
> The Huffington Post --
> http://www.huffingtonpost.com/emma-rubysachs/amazon-censors-gay-books_b_186153.html
>
> A Petition --
> http://www.thepetitionsite.com/1/in-protest-at-amazons-new-adult-policy
>
> And of course, more seed for the campaign to use places like SPD (Small
> Press Distribution), indie bookstores, etc.
>
> I'd check your own book if there's any GLBT interest in it -- anyone can
> label your book as such, which Amazon will have used to remove your book
> from their search engines.
>
> Best,
>
> Amy
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> _____
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>
> Amy's Alias
>

> http://amyking.org/
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>

↑ Index

122. **Peter**
Alt avatar
Mon 13 Apr 2009

Alt avatar
http://ciccariello.viewbook.com/avatar

↑ Index

123. **amy king**
Re: Amazon is Censoring GLBT Literature, including my own poetry book
Mon 13 Apr 2009

Amazon is still responsible. The whole fiasco has been months in the making, with warning signs (via author complaints & numerous GLBT books dropping from their search engine), not just a sudden weekend surprise.

Whomever is responsible, it is not as though Amazon was in the dark. What it does speak volumes about is just how concerned Amazon was regarding a response to its GLBT customers and authors. Only when Twitter exploded this weekend with calls for action did Amazon move from a standard "It's our policy" reply to "It's a glitch" excuse. The situation should have been addressed before the Twitter response, both technically and publicly.

To publicly demand an explanation and expect an apology, saboteur or no, is not asking too much. Debating the merits of whether Amazon did it on purpose or not does not dismiss the effect their neglect has on a specific part of the population that continues to be denied civil rights, among other homophobic actions we face on a daily basis. This so-called "glitch" carries a lot of public weight and deserves a public response, esp in today's climate. The whole debacle, the ability to remove a large number of GLBT books over a few months (with no fallout?), reeks of (& reinforces) the still-thriving "gay" equals "pervert" mentality, however "accidental" the censoring was.

By the way, the cart may be ahead of the horse here too -- read the comments in the Gawker link you sent, Ryan. This "explanation" isn't enough for most, and

some suspect that Weev is a hired cover-up after the fact. Ultimately, it doesn't matter. What matters is what Amazon allowed to happen and what they do next.

From GAWKER:

The online bookseller now needs to explain why a temporary glitch "recently" discovered has been affecting gay-themed novels going back to at least early February, when (as we noted previously) former gay stripper Craig Seymour saw the sales ranking on his memoir disappear even as Diablo Cody's stripper memoir retained its sales rank. Seymour complained at the time and eventually resolved the issue, so it's not like Amazon didn't have warnings of the problem before this weekend.

... Former Amazon.com gay and lesbian studies editor Ron Hogan now works at GalleyCat as senior editor. He raises doubts there about Amazon's "glitch" excuse, pointing first to Seymour's experience in February and then to the fact that Amazon originally called this a "policy" decision (see here) before contradicting itself and calling it a "glitch".

Why Amazon Can't Just
Call Gay Blacklist a 'Glitch'

http://gawker.com/5209381/why-amazon-cant-just-call-gay-blacklist-a-glitch

Amy

_____

Amy's Alias

http://amyking.org/

--- On Mon, 4/13/09, Ryan Daley <[redacted]> wrote:

From: Ryan Daley <[redacted]>
Subject: Re: Amazon is Censoring GLBT Literature, including my own poetry book
To: [redacted]
Date: Monday, April 13, 2009, 4:55 PM

http://gawker.com/5210142/why-it-makes-sense-that-a-hackers-behind-amazons-big-gay-outrage

I was taken in too.

-Ryan

↑ Index

124. Catherine Daly

Re: Amazon is Censoring GLBT Literature, including my own poetry book

Mon 13 Apr 2009

If it were a hack, I'd think it would be more likely to put -- choose your work -- sales rank #1 in certain categories, not to remove sales rank from lots of books.

On Mon, Apr 13, 2009 at 3:34 PM, amy king <[redacted]> wrote:
> Amazon is still responsible. The whole fiasco has been months in the making, with warning signs (via
> author complaints & numerous GLBT books dropping from their search
> engine), not just a sudden weekend surprise.
>

--
All best,
Catherine Daly
[redacted]

↑ Index

125. amy king

Re: Amazon is Censoring GLBT Literature, including my own poetry book

Mon 13 Apr 2009

Hi J.P.,

It means that you can search my name, or my books' titles, or lesbian poetry, and nothing of mine will come up in Amazon's search engine bc it is now listed as "Adult" aka porn. Just as Google disallows porn to show up in its rankings, or tries, Amazon has decided that my work, along with a lot of other GLBT books, needs to be censored from their promotional search engine.

Hope that helps!

Best,
Amy

_____

Amy's Alias

http://amyking.org/

--- On Mon, 4/13/09, J.P. Craig <[redacted]> wrote:

I'm going to read the articles you provided links for. If one doesn't tell me what it means to "strip sales rankings," could you let me know? I have a fair idea, but

I want to know for sure before I fire off my letter to Amazon and begin spreading the news among my students and immediate friends. JP

↑ Index

126. Michael Tod Edgerton

Re: Amazon is Censoring GLBT Literature, including my own poetry book

Mon 13 Apr 2009

Amy, I just tried out searches for you, Ed White, Alan Hollinghurst, "lesbian poetry," "gay porn" and "gay erotica," and I got your Antidotes for an Alibi, titles by the novelists, and a host of anthologies. I hope this means they've corrected this completely....

Michael Tod Edgerton

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that? ~ Ann Hamilton, in an interview about her installation, Indigo Blue

--- On Mon, 4/13/09, amy king <[redacted]> wrote:

From: amy king <[redacted]>
Subject: Re: Amazon is Censoring GLBT Literature, including my own poetry book
To: [redacted]
Date: Monday, April 13, 2009, 5:42 PM

Hi J.P.,

It means that you can search my name, or my books' titles, or lesbian poetry, and nothing of mine will come up in Amazon's search engine bc it is now listed as "Adult" aka porn. Just as Google disallows porn to show up in its rankings, or tries, Amazon has decided that my work, along with a lot of other GLBT books, needs to be censored from their promotional search engine.

Hope that helps!

Best,
Amy

_____

Amy's Alias

http://amyking.org/

--- On Mon, 4/13/09, J.P. Craig <[redacted]> wrote:

I'm going to read the articles you provided links for. If one doesn't tell me what it means to "strip sales rankings," could you let me know? I have a fair idea, but I want to know for sure before I fire off my letter to Amazon and begin spreading the news among my students and immediate friends. JP

↑ Index

127. **Ryan Daley**

Re: Amazon is Censoring GLBT Literature, including my own poetry book

Mon 13 Apr 2009

Well, it seems it's clearly a hack. Whether or not Amazon has acted in good faith is another story.

Does anyone remember a few years back when Amazon Canada (I think it was...) had the problem of authors favorably reviewing their own work/attacking the work of rivals via the "anonymous poster" settings? It took them weeks to figure that one out, too.

On Mon, Apr 13, 2009 at 6:40 PM, Catherine Daly <[redacted]>wrote:

> *If it were a hack, I'd think it would be more likely to put -- choose your work -- sales rank #1 in certain categories, not to remove sales rank from lots of books.*
>
> *On Mon, Apr 13, 2009 at 3:34 PM, amy king <[redacted]> wrote:*
> *Amazon is still responsible. The whole fiasco has been months in the making, with warning signs (via*
> *author complaints & numerous GLBT books dropping from their search engine), not just a sudden weekend surprise.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

128. Mark Weiss
Re: Amazon is Censoring GLBT Literature, including my own poetry book
Mon 13 Apr 2009

Don't give them ideas, Catherine. The one wouldn't cancel the other. Our best protection from evil may be the limited imaginations of the perps.

Mark

At 06:40 PM 4/13/2009, you wrote:
>If it were a hack, I'd think it would be more likely to put -- choose
>your work -- sales rank #1 in certain categories, not to remove sales
>rank from lots of books.
>
>On Mon, Apr 13, 2009 at 3:34 PM, amy king <[redacted]> wrote:
> > Amazon is still responsible. The whole fiasco has been months in
> the making, with warning signs (via
> > author complaints & numerous GLBT books dropping from their search
> > engine), not just a sudden weekend surprise.
> >
>
>
>
>--
>All best,
>Catherine Daly
>[redacted]
>

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129. Sharon Dolin
April 22nd Reading
Mon 13 Apr 2009

Wednesday, April 22nd

Sharon Dolin, Phillis Levin, Molly Peacock

Book Culture

536 W. 112th St. (bet. Broadway & Amsterdam)

New York, NY

7 pm, free

[redacted]

Sharon Dolin
[redacted]

↑ Index

130. Maria Damon
Re: Amazon is Censoring GLBT Literature, including my own poetry book
Mon 13 Apr 2009

---

why do you suppose this is happening now, under obama, rather than earlier under bush? is the right taking it to the cyber-streets, as it were?

J.P. Craig wrote:
> Amy,
> Thanks for the heads-up. I'll get a protest out somehow between
> grading tasks.
>
> GLBT lit has taken it hard recently. A couple of years ago, oh crap,
> more now, time flies, I was talking to the head editor at Naiad press
> in Florida; they used to be the only folks to do a paperback Lifting
> Belly, and she told me they were having to dump Stein and some other
> stuff because they were having such a hard time moving it--they end
> result was they were transitioning their list to all lesbian erotica.
> I wonder how much of that problem was this sort of ghetto-izing in
> bookshops? (Won't somebody think of the children! (Except the gay
> children; leave them behind.))
>
> I'm going to read the articles you provided links for. If one doesn't
> tell me what it means to "strip sales rankings," could you let me
> know? I have a fair idea, but I want to know for sure before I fire
> off my letter to Amazon and begin spreading the news among my students
> and immediate friends. JP
>
> On Apr 13, 2009, at 12:45 PM, amy king wrote:
>
>> A couple of months ago, Amazon quietly
>> unleashed some sort of campaign to strip certain books of their sales
>> rankings. Unfortunately (& not so coincidentally), most of the books
>> targeted fell under the
>> “Gay/Lesbian” category. Once removed from the sales rankings and
>> placed within the “Adult” category, these books no longer show up in
>> search engines or in Amazon searches. In other words, sales death. How
>> to kill gay books in one easy step? Watch while Amazon quietly removes

>> gay and lesbian titles and renders them invisible. Censorship at its
>> deadliest. Many good people have already been posting and protesting
>> across the internet,
>> and though you may not rely on big name middlemen for your goods, much
>> of America does. Make it your business to send a word of protest
>> Amazon's way!
>>
>>
>>
>>
>> ~~~~
>>
>>
>> UPDATE – I just checked. I'M THE MAN WHO LOVES YOU,
>> my book of poems that has less sexual content than the
>> abstinence-promoting, Twilight, has been relegated to the "Adult"
>> category because I happened to have labeled it, myself, Gay and
>> Lesbian. Go figure. It ain't even erotic
>>
poetry,peeps!http://www.amazon.com/im-man-who-loves-you/dp/1934289337/
sr=1-43/qid=1170862251/ref=sr_1_43/103-6971696-8767859?
ie=utf8&s=books
>>
>>
>> Lots of links to folks reactions on my blog: http://amyking.org/
>>
>> The Huffington Post --
>> http://www.huffingtonpost.com/emma-rubysachs/amazon-censors-gay-
books_b_186153.html
>>
>>
>> A Petition --
>> http://www.thepetitionsite.com/1/in-protest-at-amazons-new-adult-policy
>>
>> And of course, more seed for the campaign to use places like SPD
>> (Small Press Distribution), indie bookstores, etc.
>>
>> I'd check your own book if there's any GLBT interest in it -- anyone
>> can label your book as such, which Amazon will have used to remove
>> your book from their search engines.
>>
>> Best,

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>> Amy
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>> Amy's Alias
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>> http://amyking.org/
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131. **Holly Crawford**

Re: Nico Vassilakis: 5IVE SEQUENCES AC[Chapel] NYC, Opening Thursday April 16

Mon 13 Apr 2009

We'll be installing Nico Vassilakis work at AC. The opening is this Thursday.

April 16 - May 9, 2009 / Opening: Thursday, April 16, 6-8pm

Three New Exhibitions:

Lemeh42: Sightlines

Stephen Day and Sibylle Peretti: Suicide Notes

Nico Vassilakis: 5IVE SEQUENCES

Nico Vassilakis: 5IVE SEQUENCES

5IVE SEQUENCES, a visual poem by Nico Vassilakis is being exhibited in AC [Chapel] as an installation for the first time since its publication. Enlarged in scale, to 18"x24", from its original chapbook size and offering a rare opportunity to collectively interact with the piece in a public forum, 5IVE SEQUENCES explores the inherent structure and transience of language as a medium.

In creating 5IVE SEQUENCES, Vassilakis focused on the individual shapes and constructions of letters within words, referring to it as a kind of "hyper-staring"

that allowed him to transform them into images and sculptural forms, free of the bonds of syntax or semantics.

For Vassilakis, visual poetry is a tangential literature through which the alphabet is deconstructed into dislocations of meaning and/or the revisioning of letters-changing the viewers perception and experience of them. Within his work, letters or fragments of letters and the environment in which they are placed, become the medium for his compositions. 5IVE SEQUENCES explores a periodic table of language through individual letterforms, exposing and disjointing their order to lose their cohesion, opening up new interpretations and meanings.

Nico Vassilakis is a multimedia artist, poet and writer. He is currently the curator for the Subtext Reading Series in Seattle. His visual poetry videos have been shown worldwide at festivals and exhibitions of innovative language arts. Vassilakis' writings have appeared in numerous magazines, including: Ribot, Caliban, Aufgabe, Chain, Talisman, Central Park and Golden Handcuffs Review. His latest publications are TEXT LOSES TIME and most recently a Vispo essay "staReduction," from BookThug Publishers (Toronto, Canada).

AC [Direct] I / II and AC [Chapel]

547 W. 27th Street, 5th floor

NY, NY 10001

AC is open Wed-Saturday 1-6 & Thursday until 8 pm

AC Chapel is open 6 days a week from 9-6, Monday-Saturday, and until 8 on Thursday.

www.artcurrents.org

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132. Jim Andrews
Re: Reposting: is it asking too much of Ashbery?
Tue 14 Apr 2009

"Indeterminacy" can mean many things, depending on the context. But the basic scenario regarding indeterminacy that I think of is this:

Suppose we were able to go back five seconds in time right now. And suppose that everything, and I mean *everything*, was as it was before, at that moment, including us, down to the last atom. Could we do anything other than what we did, when time resumes?

I don't see how it could be possible, personally.

As for Ashbery, he trips the light fantastic where few can go. That's liberating.

ja

> *Also, as a man of science, let me say this - 20th century science has made it apparent, especially towards the latter half, that the world we live in cannot quite be explained in a deterministic fashion anymore. Everything is*
> *governed by laws of statistics/probability. Even laws are themselves, at times, a function of statistical rules. The success of the Genome project, for example, contrary to popular belief, only goes to prove that there IS indeterminacy, but a deeper knowledge of that could help us take the chances*
> *better. Knowledge-space is a casino we are all in, you just need to be a better gambler to get a better understanding of the "dicy". Einstein, who had once remarked, "God does not play dice with the universe" (btw, there is*
> *an ashbery poem that refers to that statement) reverts it in his later years. Energy is perceived as discreet, discontinuous packets; the whole gamut of Bose-Einstein statistics is born etc.*
>
> *One of the very few poets, in any language, who has successfully gotten closest to this "real" world (of indeterminacy) is Ashbery. His scholars have flaunted the word "uncertainty" so often to discuss this aspect of his*
> *poetry (even John seems to like the word). I would argue for the word "possibility" instead.*
>
> *aryanil*

↑ Index

133. **Jeffrey Side**

The end of unlimited internet

Tue 14 Apr 2009

Just received this from a friend. It may be of interest to some of you: "If Time-Warner, Comcast and other large scale internet have their way the days of unlimited internet are over. You will pay for every byte you upload or download. Here is a link to the story as I heard it initially: http://www.npr.org/templates/story/story.php?storyId=103041709 If we do not protest this blatant greed things will change for the worse. We will be looking back at the last 10 years as the golden era of the internet before the big money took control. There are already trials in some cities regardless of the protest. I urge each of you to take action now by emailing your politicians and ISPs. If you need a template, or an example, here is one: 'This email is to voice my strong opposition to caps on internet usage. As you probably know some internet providers are currently changing the way they charge for the internet instead of simply requiring a charge for unlimited usage. The internet works quite well as

it is currently structured. It is obvious that this is just another attempt by large corporate providers to take advantage of the consumer. I do not use the internet to download movies or any other high bandwidth demand beyond the occasional streaming video of a news story or video at YouTube. Still I believe that the current structure works, that the price is more than sufficient for a provider to make a substantial profit. If some of the changes that are currently in trial become general practice I will abandon the internet and no longer do business on any level with any company that manipulates its customers in order to boost profit. Thank you for your time and consideration. Sincerely,.....' "

↑ Index

134. Alexander Dickow

Soirée Raymond Federman: Tuesday April 21st

Tue 14 Apr 2009

Chers amis, chers collÃ¨gues,
Venez nous rejoindre mardi pour notre hommage Ã Raymond Federman.
Bien cordialement,
Alexander Dickow

Une rencontre autour de Raymond Federman Â» aura lieu Ã lâ€™occasion de sa venue en France et de son livre : Raymond Federman hors limites, entretien avec Marie Delvigne, Ã©ditions Argol.

Raymond Federman lira quelques uns de ses textes et ses amis lâ€™entoureront et liront pour lui leurs morceaux choisis dans la poÃ©sie et la littÃ©rature. SoirÃ©e amicale suivie dâ€™un buffet

Â« En
compagnie de Raymond Federman Â»
Le 21 avril 2009 Ã 20 heures
Reid Hall
4, rue de Chevreuse
75006
Paris

Contact â€“ RÃ©servations :
Catherine Flohic
[redacted]
01
43 29 96 32 - 06 72 46 25 99 www.argol-editions.fr

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135. Alexander Dickow

Shakespeare and Company: Poetry reading Monday April 21st

Tue 14 Apr 2009

Dear Friends and Colleagues,
Join us at the Librairie Shakespeare & Company in Paris for an Anglophone poetry reading.

Lecture-Rencontre / Poetry Reading at Shakespeare and Company
Alexander Dickow & Nicholas Manning
37 rue de la Bûcherie
75005 Paris
Tél: 01 43 25 40 93

lundi 20 avril / Monday, April 20th
19h/ 7pm

Alexander Dickow is an American poet, translator, and author of Caramboles, a collection of poetry in French and English published by Argol Editions. He is currently pursuing his doctoral research in Châtillon.

Nicholas Manning's first collection Novaless was released from Otoliths Books in 2008. Hi Higher Hyperbole, a chapbook of new poems, is forthcoming from Ypolita Press. He currently teaches comparative poetics at the University of Strasbourg, France.

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136. Obododimma Oha

Call for Submissions

Tue 14 Apr 2009

Reconfigurations, a peer-reviewed online journal of Literature & Culture (ISSN 1938 – 3592), is interested in publishing a couple of critical essays and cultural works (poems, paintings, etc) that address the emergence and applications of non-Western frameworks of knowledge. Essays that engage the politics of locating knowledge production and transnational movements of academic expertise are also welcome. Submissions should be emailed to Obododimma Oha (▇▇▇▇▇▇ , ▇▇▇▇▇) or to Scott Howard, the editor of Reconfigurations (▇▇▇▇▇▇), by 30 April 2009. For more information on the journal, please visit: http://reconfigurations.blogspot.com/ -- Obododimma Oha http://udude.wordpress.com/

↑ Index

137. William Slaughter
Notice: Mudlark
Tue 14 Apr 2009

New and On View: Mudlark Poster No. 80 (2009)

The Black Edge | Christien Gholson

Christien Gholson is the author of On the Side of the Crow (Hanging Loose), nominated as one of the top five first books in 2006 by ColdFront Magazine. His work has appeared in Big Bridge, Cimarron Review, Ecotone, Lilliput Review, Mudlark, Poetry New Zealand, Santa Fe Poetry Broadside, and Sentence.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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138. richard owens
POET PUBLISHERS: A SMALL PRESS SYMPOSIUM
Tue 14 Apr 2009

Apologies in advance for cross-posting. All events listed below

Apologies in advance for cross-posting. All events listed below are free and open to the public. The Poetics Program, Department of English at the University at Buffalo presents: POET-PUBLISHERS: A CONTEMPORARY SMALL PRESS SYMPOSIUM, April 19 -20. Â Â Â

Bringing a diverse range of contemporary poet-publishers into conversation with one another, this small press symposium is an event that seeks to think the poetics of book publishing. In doing so, we hope to historicize contemporary small press practice and investigate the intersection of book arts, community, labor and aesthetic production.

SCHEDULE OF EVENTS:

Â

SUNDAY,
APRIL 19

KARPELES
MANUSCRIPT MUSEUM (453 Porter Ave, Buffalo)

Â

8:00pm:Â

Poetry
readings by Jay MillAr, Anna Moschovakis, Richard Owens and Kyle Schlesinger.

Â

MONDAY,
APRIL 20

POETRY
COLLECTION (420 Capen Hall, SUNY Buffalo North Campus)

Â

9:30-10:00:
Coffee

Â

10:00-10:45:Â Â Â Â Â Â Â Â Â

KEYNOTE:
CHARLES ALEXANDER (Editor, Chax Press)

â€œBetween
Poetics, the Poetics of Between, Pressing Betweenâ€

Â Â

11:00-1:00:Â Â Â Â Â Â Â Â Â Â Â

INTERSTITIAL
PRACTICES: Â

BUFFALO
POET-PUBLISHERS ROUNDTABLEÂ Â

Â

Robert
Dewhurst (Satellite Television),
Geoffrey Gatza (BlazeVOX), David Hadbawnik (Kadar
Koli | Hadbenicht Press), Margaret Konkol (Small Press in the Archive
Series), Aaron Lowinger (House Press | Just Buffalo Small Press Reading
Series), Edric Mesmer (Yellow Edenwald
Field), Douglas Manson (Little Scratch Pad), Richard Owens (Damn the Caesars

| Punch Press), Andrew
Rippeon (P-Queue | Queue Editions),
Jessica Smith (Foursquare | Outside Voices), Andrea Strudensky (Broke).

Â

1:00-2:00:
Lunch

Â

2:00-2:45:Â Â Â Â Â Â Â Â Â Â Â Â Â

KEYNOTE: MICHAEL
BASINSKI (Curator, UB Poetry Collection)

â€œExploration and
Acquisition: Collecting All of Small Press Poetryâ€

Â

3:00-5:00:Â Â Â Â Â Â Â Â Â Â Â Â Â

RETHINKING
POESISâ€”MAKING | REMARKING | RESPONDING

A PANEL
DISCUSSION MODERATED BY STEVE McCAFFERY

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"Five Micro-Ecologiesâ€”A
Presentation of 5 Portable-Press at Yo-Yo Labs Chapbooks," Brenda Iijima
(Portable Press at Yo-Yo Labs)

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â€œPublishing Continuityâ€,
Jay MillAr (Bookthug)

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"
the temptations of anti-sustainability, or wherefore survival?," Anna
Moschovakis (Ugly Duckling)

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"Ragged
Edges," Kyle Schlesinger (Cuneiform Press)

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MONDAY
EVENING READING

THE
KARPELES MANUSCRIPT MUSEUM (453 Porter Ave, Buffalo)

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8:00PM:Â Poetry readings by Charles Alexander, Michael
Basinski, Brenda Iijima and Andrew Rippeon.

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BIOGRAPHICAL
NOTES:

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[K E Y N O T EÂ Â S P E A
K E R S]

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CHARLES ALEXANDER is a poet, publisher, and book artist. He is the director and editor-in-chief of Chax, one of the only independent presses which specializes in innovative poetry and the book arts. He learned many fine arts bookmaking techniques studying with Walter Hamady at the University of Wisconsin Department of Fine Arts in Madison, Wisconsin. Alexander also served as the Director of the Minnesota Center for Book Arts from 1993 to 1995. He is the recipient of the 2006 Arizona Arts Award. Alexander's recent books of poetry include Etudes: D & D (Quarry press, 1997), Pushing Water: parts one through six (Standing Stones Press, 1998), near or random acts (Sing Horse Press, 2004), and Certain Slants (Junction Press, 2007). He is also the editor of Talking the Boundless Book, an important collection of essays on the book arts that emanated from the symposium Art & Language: Re-Reading the Boundless Book, that he organized for Minnesota Center for the Book Arts in 1994. In summer 2007 he was chosen to participate in the TAMAAS poetry translation seminar in Paris, France. In late 2008 he published and printed the fine art portfolio Charles Olson: Language as Physical Fact, and organized a conference of the same title held at the University of Arizona Poetry Center. He works primarily independently of major institutions, although in recent years he has taught courses in writing, literature, and the book arts at the University of Arizona, Pima Community College, and Naropa University.

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MICHAEL BASINSKI is The Curator of The Poetry Collection, the University at Buffalo. He performs his work as a solo poet and in ensemble with BuffFluxus. Among his many books of poetry are Of Venus 93 (Little Scratch Pad); All My Eggs Are Broken (BlazeVox); Heka (Factory School); Strange Things Begin to Happen When a Meteor Crashes in the Arizona Desert (Burning Press); The Idyllic Book (Michel Letko, Houston, Texas); Mool, Mool3Ghosts and Shards of Shampoo (Bob Cobbing's Writers Forum); Cnyttan and Heebie-Jeebies (Meow Press); By and The Doors (House Press); Un-Nome, Red Rain Two, Abzu and Flight to the Moon (Run Away Spoon Press): Poemeserss (Structum Press) and many more. See (or hear): RadioRadio on UBUWEB (see Basinski and BuffFluxus) etc.Â His poems and other works have appeared in Dandelion, BoxKite, Antennae, Unbearables Magazine, Open Letter, Torgue, Leopold Bloom, Wooden Head Review, Basta, Kiosk, Explosive Magazine, Deluxe Rubber Chicken, First Offense, Terrible Work, Juxta, Kenning, Witz, Lungfull, Lvng, Generator, Tinfish, Curicule Patterns, Score, Unarmed, Rampike, First Intensity, House Organ, Ferrum Wheel, End Note, Ur Vox, Damn the Caesars, Pilot, 1913, Filling Station, Public Illumination, Poetry, and in many others.

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[P A N E L I S T S]

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BRENDA IIJIMA is the author of Animate, Inanimate Aims (Litmus, 2007) and Around Sea (O Books, 2004). Her book, If Not Metamorphic was runner up for the Sawtooth Prize and will be published by Ahsahta Press. revv.youâ€™llâ€”ution, is forthcoming from Displaced Press sometime this year. She is the editor of Portable Press at Yo-Yo Labs: http://yoyolabs.com/. She is editing a collection of essays by poets concerning poetry and ecological ethics titled)((eco (lang)(uage(reader). She is the art editor at Boog City as well as a visual artist. She lives in Brooklyn, New York and teaches at Cooper Union.Â Â

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JAY MillAr is a Toronto poet, editor, publisher, and virtual bookseller. He is the author of False Maps for Other Creatures (2005), Mycological Studies (2002), and The Ghosts of Jay MillAr (2000). His most recent collection is the small blue (Fall 2007). He is also the author of many chapbooks and privately published editions such as Woods|Pages andÂ Lack Lyrics, which tied to win the 2008 bpNichol Chapbook Award. In 2006 he published Double Helix, a collaborative "novel" written with Stephen Cain. Millar is the shadowy figure behind BookThug, an independent publishing house dedicated to exploratory edge work by well-known and emerging North American writers, as well as Apollinaire's Bookshoppe, a virtual bookstore that specializes in the books that

no one wants to buy. A long-time fixture of the Toronto writing and publishing scene, Jay has participated in such diverse projects as the UNBC/Via Rail Poetry Train, The Scream in High Park, Test Readings Series and Influency: A Poetry Salon. He is also the co-editor (with Mark Truscott) of BafterC, a small magazine of contemporary writing. Currently Jay teaches creative writing and poetics at George Brown College.

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ANNA MOSCHOVAKIS has been working with UDP since 2002 as an editor, designer, administrator, and printer. Book projects she has spearheaded include The Drug of Art (Ivan Blatny); Iterature, Enter Morris Imposternak and The Life and Opinions of DJ Spinoza (Eugene Ostashevsky); The Hot Garment of Love Is Insecure (Elizabeth Reddin); and O New York (Trey Sager); as well as Notes on Conceptualisms, Barf Manifesto (Dodie Bellamy), Sleepâ€™s Powers (Jacqueline Risset), and all the other titles in the Dossier Series. She is also the author a book of poems, I Have Not Been Able to Get Through to Everyone (Turtle Point Press 2006), and of several chapbooks, including The Blue Book (Phylum Press), Dependence Day Parade (Sysiphus) No Medea (a Tinyside from Big Game Books), and The Human Machine (Dusie). Her translations from the French include texts by Henri Michaux, Claude Cahun, Theophile Gauthier, Pierre AlfÃ©ri, and Blaise Cendrars; her translation of The Engagement by Georges Simenon was published in 2006 by NYRB Classics and her translation of The Possession by Annie Ernaux came out int 2008 from Seven Stories Press. She has been a visiting artist/faculty in Bardâ€™s MFA program and at Naropaâ€™s Summer Writing Workshop. She taught Comparative Literature at Queens College for three years and currently teaches Creative Writing at Pratt Institute in Brooklyn.

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KYLE
SCHLESINGER writes and lectures about topics related to poetics, artists' books
and the history of visual communication.

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[BUFFALO ROUNDTABLE]

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JOEL BRENDEN is a multi-disciplinary artist and educator. He received his MFA in Visual Studies from the University at Buffalo SUNY. He exhibits regionally, and continues to develop, produce and print Enthusiast, a small

press-based conceptual project. He is active in the printing and poetics communities in Buffalo, where he currently resides on the second floor.

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ROBERT
DEWHURST publishes the magazine Satellite
Telephone, and is the co-editor, with Sean Reynolds, of Wild Orchids, a journal of affective literary criticism whose first number will appear this
July.

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GEOFFREY
GATZA is the editor and publisher of BlazeVOX [books] and the author of five books of poetry; Not So Fast Robespierre
is now available from Menendez Publishing. He is a graduate of the Culinary Institute of America in Hyde Park, NY (1993) and Daemen College, Amherst, NY (2002), and served as a U.S. Marine in the first gulf
war. He lives in Kenmore, NY with his
girlfriend and two cats.

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DAVID HADBAWNIK is a poet and performer currently living with his wife in Buffalo, NY. Recent publications include the books Translations From Creeley (Sardines, 2008), Ovid in Exile (Interbirth, 2007), and SF Spleen (Skanky Possum, 2006). He is the editor and publisher of Habenicht Press and the journal kadar koli.

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MARGARET
KONKOL is a doctoral student in the Poetics
Program at SUNY Buffalo. Her poems have appeared
in Small Press Collective, Rude Girl Press, Buffalo
Vortex, Fusion, and Love Factory. She curates the Mildred
Lockwood Lacey Small Press in the Archive Lecture Series.
Her article "Creeley in Age: Negative Poetics in Robert
Creeleyâ€™s Late Work" appears in Jacket 31.

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AARON
LOWINGER is a Buffalo poet and writer who is involved in the mighty morphin'
House Press and the Just Buffalo Small Press Reading
Series.

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DOUGLAS MANSON is a poet, publisher, grant writer living in Buffalo.Â He believes in democracy. little scratch pad press and its editions are dedicated to publishing new, emerging and outsider poets, substantiating their works in professionally designed book publications.Â lsp chapbooks emerge from a fully collaborative process and environment, and the press promotes new poetry by way of organized readings and exhibitions.

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EDRIC MESMERâ€™s poems have appeared in 26, Aufgabe, EOAGH, and BlazeVOX. From Buffalo he collates the local journal Yellow Edenwald Field, publishing poetry from this city, its borders, and sibling cities.

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RICHARD
OWENS edits Punch Press and Damn the Caesars, a journal of contemporary poetry and poetics. Delaware Memoranda, a book-length poem, was published through BlazeVox in 2008.

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ANDREW
RIPPEON edits P-Queue (a journal of
poetry, poetics, and innovative prose) and QUEUE (a chapbook series adjunct to
the journal). He lives in Buffalo, NY, where he participates in the Poetics Program at the University at Buffalo.

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JESSICA
SMITH is the editor of Outside Voices Press, an imprint of Bootstrap Productions. Her first book, Organic
Furniture Cellar, was published in 2006. She also edits Foursquare, a monthly women's poetry
magazine. Much of her work can be read online at looktouch.com

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ANDREA
STRUDENSKY edits the journal Broke.
Originally from Montreal, she is currently living in Buffalo studying poetry

THIS EVENT IS SPONSORED BY THE JAMES H. MCNULTY CHAIR (DENNIS TEDLOCK), THE DAVID GRAY CHAIR OF POETRY AND LETTERS (STEVE MCCAFFERY), THE DEPARTMENT OF ENGLISH AT THE STATE UNIVERSITY OF NEW YORK AT BUFFALO, THE POETRY AND RARE BOOKS COLLECTION,

THE MILDRED LOCKWOOD LACEY FUND FOR POETRY & THE KARPELES MANUSCRIPT MUSEUM.

↑ Index

139. **amy king**

Re: Amazon is Censoring GLBT Literature, including my own poetry book

Tue 14 Apr 2009

Hi Michael,

Yep, the books are getting ranked again! Amazon sent a notice:

An Amazon spokesman called the deletions an "embarrassing and ham-fisted cataloguing error for a company that prides itself on offering complete selection".

http://www.thisisleicestershire.co.uk/nationalnews/Amazon-sorry-book-sales-error/article-899385-detail/article.html

Though
it's pretty clear that they addressed the situation only when the
internet exploded with a mass campaign, rather than earlier addressing the problem based on individual authors' complaints & the dropping of numerous GLBT titles. Still, a response!

Amy

_____

Amy's Alias

http://amyking.org/

--- On Mon, 4/13/09, Michael Tod Edgerton <[redacted]> wrote:

From: Michael Tod Edgerton <[redacted]> Subject: Re: Amazon is Censoring GLBT Literature, including my own poetry book To: [redacted] Date: Monday, April 13, 2009, 6:51 PM

Amy, I just tried out searches for you, Ed White, Alan Hollinghurst, "lesbian poetry," "gay porn" and "gay erotica," and I got your Antidotes for an Alibi, titles by the novelists, and a host of anthologies. I hope this means they've corrected this completely....

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140. **steve russell**

Re: is it asking too much of Ashbery?

Tue 14 Apr 2009

Rivers & Mountains and Tennis Court Oath -- they're early Ashberry, probably the period of his strongest work. After Wave or maybe Flow Chart, I'm not so sure -- nothing too exciting in the last 10 or 15 years that I'm aware of -- although the collages (some, I hear, were worthy of Joseph Cornell) were interesting.

--- On Mon, 4/13/09, Aryanil Mukherjee <[redacted]> wrote:

> *From: Aryanil Mukherjee <[redacted]>*
> *Subject: Re: is it asking too much of Ashbery?*
> *To: [redacted]*
> *Date: Monday, April 13, 2009, 2:20 PM*
> *Great post! I second it.*
>
> *Also, those who think he did nothing beyond TCO, let me ask - how many poets*
> *we know who can follow up a savagely experimental book like TCO with*
> *something as lyrically honeyed as Rivers and Mountains ? Thematic, topical*
> *and formative consistency is a natural expectation for most great poets.*
> *I find none as self-effacing as Ashbery. Yet, there IS a consistency.*
>
> *Also, as a man of science, let me say this - 20th century science has made*
> *it apparent, especially towards the latter half, that the world we live in*
> *cannot quite be explained is a deterministic fashion anymore. Everything is*
> *governed by laws of statistics/probability. Even laws are themselves, a*
> *function of statistical rules at times. The success of Genome project, for*
> *example, contrary to popular belief, only goes to prove that there IS*
> *indeterminacy, but a deeper knowledge of that could help us take the chances*
> *better. Knowledge-space is a casino we are in, you could just be a better*
> *gambler to get a better understanding. Einstein, who had once remarked, "God*
> *does not play dice with the universe" (btw, there is*

an ashbery poem that
refers to that statement) reverts it in his later years.
Energy is perceived
as discreet, discontinuous packets; the whole gamut of
Bose-Einstein
statistics is born etc.

One of the very few poets, in any language, who has
successfully gotten
closest to this "real" world (of indeterminacy)
is Ashbery. His scholars
have flaunted the word "uncertainty" so often to
discuss this aspect of his
poetry (even John seems like the word). I would argue for
the word
"possibility" instead.

aryanil

-----Original Message-----
From: Poetics List (UPenn, UB)
[mailto:[redacted]*] On*
Behalf Of [redacted]
Sent: Sunday, April 12, 2009 11:37 PM
To: [redacted]
Subject: Re: is it asking too much of Ashberry?

The most amazing thing about Ashbery is his appeal. I know
there are some on
this list that view popularity as being a sell out. Ashbery
never
compromised the integrity of his art. Yet, if you are lucky
enough to hear
him read, seventeen year olds and octogenarians all join in
and recite his
work word for word.

His work addresses polital issues by means of immersion

That speaks volumes

Peace
Russ

posts. Check guidelines

↑ Index

141. amy king

KING + SIME + THOMPSON -- Wed, April 22nd - 7:00pm @ Barrette

Tue 14 Apr 2009

KING + SIME + THOMPSON -- Wednesday, April 22nd
-- 7:00pm @ B

KING + SIME + THOMPSON -- Wednesday, April 22nd
-- 7:00pm @ Barrette

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Barrette will be offering drink specials to attendees ($5 wine, $4 pints) and their tasty bar menu will be available as well.Â We hope folks will stick around to drink or nosh and check outÂ books and broadsides (made especially for this event) after the reading.

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AMY KING is the author of I'm the Man Who Loves You and Antidotes for an Alibi, and forthcoming, Slaves to do These Things (Blazevox Books). She teaches English and Creative Writing at Nassau Community College, moderates the Poetics and Women's Poetry listserves, and co-curates The Stain of Poetry: A Reading Series (http://stainofpoetry.wordpress.com/). Please visit her at http://amyking.org for more.

RICHARD SIME grew up in rural North Dakota, graduated from college in Minnesota, moved to New York City to attend graduate school at NYU, drifted into publishing, and eventually returned to school at Sarah Lawrence College, where he earned an MFA in fiction writing and where a course on prosody planted
a seed. He began to write poetry in workshops at the New
School in New York
 City and the Fine Arts Work Center in Provincetown,
 MA, where he returns each summer.
His work has appeared in Barrow
  Street, Provincetown
Arts, Radical Faerie Digest, and Passager.

L.B. THOMPSON received her B.A. from Sarah
Lawrence College

and her M.F.A. in Poetry from New
York University.
Her poetry has been published in journals including Fence, Pool, Lyric, The Women's Review of Books and The New Yorker. She received an award for emerging
women writers from the Rona Jaffe Foundation in 2002, and won the Center for Book Artsâ€™ annual chapbook competition in 2003. L.B. teaches English to college
freshmen, works as a free-lance copyeditor, and lives on the North Fork of Long Island.

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Barette is wheelchair accessible.

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Hosts -- Ari Banias & Danica Colic

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Barrette

601 Vanderbilt
Ave (at Bergen
St, Prospect
Heights, Brooklyn)

[redacted]

Subway: B, Q to Seventh
Ave; 2, 3 to Grand Army Plaza

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http://www.facebook.com/event.php?eid=81872660752

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Amy's Alias

http://amyking.org/

↑ Index
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142. **Eric Weinstein**

Re: Amazon is Censoring GLBT Literature, including my own poetry book

Tue 14 Apr 2009

This is what Publisher's Lunch had to day this morning:

Amazon Says Error Affected Over 57,000 Titles, and Has Been Fixed--Or Not Quite Amazon spokesman Drew Herdener said yesterday the company is fixing the "glitch" that removed the sales ranking from what they now say was 57,310 books worldwide. Without explaining the error itself (or the provocative customer service e-mail) any further, Herdener admitted, "This is an embarrassing and ham-fisted cataloging error for a company that prides itself on offering complete selection." He says that affected books were in "broad categories such as Health, Mind & Body, Reproductive & Sexual Medicine, and Erotica. This problem impacted books not just in the United States but globally. It affected not just sales rank but also had the effect of removing books from Amazon's main product search." PI<http://click.publisherslunchdaily.com/stun/redirect.php?u=NTAwNnwzNDQ4OXxld2VpbnN0ZWluQHJhbmRvbWhvdXNlLmNvbXwyODM4NDZ8ODE5NjAxMDl8NDU1ODU3&id=1406585>

But in giving the same basic statement to the AP--which mistakenly bills it as an apology--Herdener says they are still working on the problem. "Many books have now been fixed and we're in the process of fixing the remainder as quickly as possible, and we intend to implement new measures to make this kind of accident less likely to occur in the future."

A Seattle PI business reporter blogs about the cause of the error, based on a conversation with an "Amazon employee who works closely with the systems involved in the glitch."

The source indicates that "Amazon managers found that an employee who happened to work in France had filled out a field incorrectly and more than 50,000 items got flipped over to be flagged as 'adult.' (Technically, the flag for adult content was flipped from 'false' to 'true.')" The source adds, "It's no big policy change, just some field that's been around forever filled out incorrectly." Similar versions of this explanation, less formally sourced, were posted on the internet prior to the PI's blog.

If accurate, it also confirms the suspicion that Amazon does indeed have some kind of policy to restrict the listing visibility of an unquantified number of titles considered to contain "adult" content--which would explain the original customer service e-mail posted on the Internet over the weekend. Only time will tell whether the company will acknowledge that policy, how it is implemented,

and how many books it covers.Separately, Amazon has been sending a non-apologetic explanation by e-mail to customers who had complained (expressing a policy that would stand at odds with any flagging for "adult" content: "As a retailer, our goal is to provide customers with the broadest selection possible so they can find, discover, and buy any item they might be seeking. That selection includes some items which many people may find objectionable. Therefore, the items offered on our website represent a wide spectrum of opinions on a variety of topics.

"Amazon.com believes it is censorship not to sell certain titles because we believe their message is objectionable. Therefore, we'll continue to make controversial works available in the United States and everywhere else, except where they're prohibited by law. We also allow readers, authors, and publishers to express their views freely about these titles and other products we offer on our website."

E
On Tue, Apr 14, 2009 at 11:20 AM, amy king <[redacted]> wrote:

> *Hi Michael,*
>
> *Yep, the books are getting ranked again! Amazon sent a notice:*
>
> *An Amazon spokesman called the deletions an "embarrassing and ham-fisted cataloguing error for a company that prides itself on offering complete selection".*
>
> *http://www.thisisleicestershire.co.uk/nationalnews/Amazon-sorry-book-sales-error/article-899385-detail/article.html*
>
> *Though it's pretty clear that they addressed the situation only when the internet exploded with a mass campaign, rather than earlier addressing the problem based on individual authors' complaints & the dropping of numerous GLBT titles. Still, a response!*
>
> *Amy*
>
> ———
>
> *Amy's Alias*
>
> *http://amyking.org/*

> *--- On Mon, 4/13/09, Michael Tod Edgerton <[redacted]>*
> *wrote:*
>
> *From: Michael Tod Edgerton <[redacted]>*
> *Subject: Re: Amazon is Censoring GLBT Literature, including my own poetry book*
> *To: [redacted]*
> *Date: Monday, April 13, 2009, 6:51 PM*
>
> *Amy, I just tried out searches for you, Ed White, Alan Hollinghurst, "lesbian poetry," "gay porn" and "gay erotica," and I got your Antidotes for an Alibi, titles by the novelists, and a host of anthologies. I hope this means they've corrected this completely....*

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143. David Chirot

Fwd: Kaurab Online 27 is Out

Tue 14 Apr 2009

---------- Forwarded message ----------
From: Staff, KAURAB <[redacted]>
Date: Tue, Apr 14, 2009 at 7:36 AM
Subject: Kaurab Online 27 is Out
To: "Staff, KAURAB" <[redacted]>

Dear Friend

Kaurab ONLINE issue 27 is out.

The 4th Update of the English Translation Archive is released simultaneously.

Please visit

www.kaurab.com

and click on the cover of the new 27th issue. Directly visit the translation archive at

http://www.kaurab.com/english/

The Bangla issue highlights

a) New poems by generation 21:0 poets - Anupam Mukhopadhyay, Abhijit Mitra, Manik Saha, Sabbir Azam and Souva Chattopadhyay.

b) Faraway Kitchenspace - A collection of hybrid, intertwined verse-prose/verse-fiction pieces that focus on four poets of the outer Bangla diaspora –

Mesba Alam Arghya, Subhro Bandopadhyay, Sabyasachi Sanyal & Aryanil Mukhopadhyay

c) The “chhaayaashabda” section presents 8 new rubBEINGs by David Baptiste Chirot. The series is titled “Death From This Window”.

Kaurab Online is simultaneously building an ongoing archive of Bangla poetry in English. The archive has a strong international orientation and also includes interviews and book reviews. The 4th update (a link could also be found from the homepage) covers -http://www.kaurab.com/english/

1. Rabindranath Thakur (Tagore) – 50 new translations of Rabi’s early poetry by Prithwindranath Mukherjee
2. Tyrone Williams interviewed by Brenda Iijima
3. Christian Wiman interviewed by Ankur Saha
4. Hannah Weiner’s OPEN HOUSE reviewed by Maria Damon
5. Amiya Chakravarty’s ANOTHER SHORE reviewed by Norman Finkelstein
6. Bangla poetry translation – Swadesh Sen
7. Bangla poetry translation – Dhiman Chakrabarty

Happy reading and please don’t forget to feed us back.

Staff, Kaurab

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144. Patrick Dillon

Re: Reposting: is it asking too much of Ashbery?

Tue 14 Apr 2009

Jim,

Your post reminds me of an essay I read in the NYT about David Foster Wallace's undergraduate thesis. I think it may be of interest so I will quote at length here:

The fatalist contends, quite radically, that human actions and decisions have no influence on the future. Your behavior today no more shapes events tomorrow than it shapes events yesterday. Instead, in a seemingly backward way, the fatalist says it is how things are in the future that uniquely constrains what happens right now. What might seem like an open possibility subject to human choice — say, whether you fire your handgun — is already either impossible or absolutely necessary. You are merely going with some cosmic flow.

Perhaps most counterintuitively, the fatalist argues that this topsy-turvy doctrine can be established by mere reflection on the simple logic of propositions about the future. If I fire my handgun, one second from now its barrel will be hot; if I do not fire, one second from now the barrel will not be hot; but the proposition one second from now the barrel will be hotis right now either true or false. If the proposition is true, then it is the case that I will fire the gun; if it’s false, then it is the case that I won’t. Either way, it’s the state of affairs in the future that dictates what I will or won’t do now.

[...] But how to straighten out Taylor’s fatalism? Wallace proposed that there was a flaw in Taylor’s argument, a hidden defect. In essence, Taylor was treating two types of propositions as if they were the same, when in fact they needed to be distinguished and treated differently. Consider the sentences “It was the case that I couldn’t fire my handgun” and “It cannot be the case that I did fire my handgun.” At first they may sound similar, but Wallace argued that they involve quite different notions of impossibility. “It was the case that I couldn’t fire my handgun” refers to a past situation in which discharge is deemed impossible because (let’s say) my gun was broken. “It cannot be the case that I did fire my handgun” refers to a present situation in which discharge is deemed impossible because (let’s say) my gun is still cool to the touch. The first notion involves an earlier, physical constraint on firing (namely, the broken gun); the other involves the current absence of a necessary consequence of firing (namely, a hot barrel). An extremely sensitive observer of language, Wallace noted that there is a subtle indicator of this important distinction already at work in our language: the fine differentiation in meaning between “I couldn’t have done such and so” and “I can’t have done such and so.”

Full text available here:
http://www.nytimes.com/2008/12/14/magazine/14wwln-Wallace-t.html

pd

On Tue, Apr 14, 2009 at 1:23 AM, Jim Andrews <[redacted]> wrote:

> "*Indeterminacy*" *can mean many things, depending on the context. But the basic scenario regarding indeterminacy that I think of is this:*
>
> *Suppose we were able to go back five seconds in time right now. And suppose that everything, and I mean *everything*, was as it was before, at that moment, including us, down to the last atom. Could we do anything other than what we did, when time resumes?*
>
> *I don't see how it could be possible, personally.*
>
> *As for Ashbery, he trips the light fantastic where few can go. That's liberating.*

> *ja*
>
> *Also, as a man of science, let me say this - 20th century science has made it apparent, especially towards the latter half, that the world we live in cannot quite be explained in a deterministic fashion anymore. Everything is*
> *governed by laws of statistics/probability. Even laws are themselves, at times, a function of statistical rules. The success of the Genome project, for example, contrary to popular belief, only goes to prove that there IS indeterminacy, but a deeper knowledge of that could help us take the chances*
> *better. Knowledge-space is a casino we are all in, you just need to be a better gambler to get a better understanding of the "dicy". Einstein, who had once remarked, "God does not play dice with the universe" (btw, there is*
> *an ashbery poem that refers to that statement) reverts it in his later years. Energy is perceived as discreet, discontinuous packets; the whole gamut of Bose-Einstein statistics is born etc.*
>
> *One of the very few poets, in any language, who has successfully gotten closest to this "real" world (of indeterminacy) is Ashbery. His scholars have flaunted the word "uncertainty" so often to discuss this aspect of his*
> *poetry (even John seems to like the word). I would argue for the word "possibility" instead.*
>
> *aryanil*

↑ Index

145. **Patrick Dillon**

Re: The end of unlimited internet

Tue 14 Apr 2009

And, if that is the case, this call and website may be an example of what we have to look forward to:

Call to Verizon regarding dubious math in billing:
http://imgs.xkcd.com/verizon_billing.mp3

Another person's response and proposed form of payment:
http://xkcd.com/verizon/

Full blog on the issue:
http://verizonmath.blogspot.com/

On Tue, Apr 14, 2009 at 4:11 AM, Jeffrey Side <[redacted]> wrote:

> *Just received this from a friend. It may be of interest to some of you:*
> *"If Time-Warner, Comcast and other large scale internet have their way the days of unlimited internet are over. You will pay for every byte you upload or download. Here is a link to the story as I heard it initially:*
> *http://www.npr.org/templates/story/story.php?storyId=103041709*
> *If we do not protest this blatant greed things will change for the worse. We will be looking back at the last 10 years as the golden era of the internet before the big money took control. There are already trials in some cities regardless of the protest. I urge each of you to take action now by emailing your politicians and ISPs. If you need a template, or an example, here is one:*
> *'This email is to voice my strong opposition to caps on internet usage. As you probably know some internet providers are currently changing the way they charge for the internet instead of simply requiring a charge for unlimited usage. The internet works quite well as it is currently structured. It is obvious that this is just another attempt by large corporate providers to take advantage of the consumer. I do not use the internet to download movies or any other high bandwidth demand beyond the occasional streaming video of a news story or video at YouTube. Still I believe that the current structure works, that the price is more than sufficient for a provider to make a substantial profit. If some of the changes that are currently in trial become general practice I will abandon the internet and no longer do business on any level with any company that manipulates its customers in order to boost profit. Thank you for your time and consideration. Sincerely,.....' "*

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146. Dana Teen Lomax

LETTERS TO POETS at the SFSU Poetry Center 4/23/09 @ 4:30 pm

Tue 14 Apr 2009

Please join us for the Bay Area Celebration of Letters to Poets: Conversations about Poetics, Politics, and Community
Thursday, April 23, 2009 4:30 pm Free!
San Francisco State Poetry Center

San Francisco State UniversityHumanities 512
1600 Holloway AvenueSan Francisco, CA 94132[redacted]
Featured guests include: Leslie Scalapino reading from her letter exchanges with Judith Goldman,Jennifer Firestone reading from her letter exchanges with Eileen Myles,Traci Gourdine reading from her letter exchanges with Quincy Troupe,Paul Hoover and Albert Flynn DeSilver reading from their letters to each other,and Claire Braz-Valentine and Dana Teen Lomax reading from their

letters.
About Letters to Poets Cornel West writes: "This courageous and visionary book enacts and embodies a concrete 'relational aesthetics' that gives poetic voices an epistolary space—for linguistic intimacy and soul-sharing. Don't miss it!"
Edited by Jennifer Firestone and Dana Teen Lomax, Letters to Poets, is a collaborative experiment conducted over approximately one year's time, which brought together 28 poets from various backgrounds, aesthetics, and geographical locations and asked them to write letters to each other. These letters are uncensored: the only condition was that the writing spoke to the poets' most urgent concerns.
This event is free and open to the public.
See you there!

_____ Rediscover Hotmail®: Now available on your iPhone or BlackBerry
http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Mobile1_042009

↑ Index

147. Adam Katz
Re: is it asking too much of Ashbery?
Tue 14 Apr 2009

I think, when it's a discussion of - this major poet is doing something, maybe it should broaden to include other things (in this case "ethical" things), we are making an assumption, however unwittingly, that he is a major poet and thus he could perhaps be capable of a political poetry which is effectively political. We wouldn't be complaining that he isn't political enough unless we had already assumed that he possesses some kind of tool (his "gift") which has more inherent political applicability than other tools. I think that, in doing this, we are idealizing. To us, he is 'beyond,' extra-capable compared to our capability, so some of us criticize him, in this case, for not embodying more of what we hold to be beyond ourselves such as a kind of effective ethical praxis, whereas to himself he is only himself and I think it might be dangerous to assume otherwise. Maybe a better question is how can we participate in a unilateral collaborative action which mounts a politically effective intervention with "poetry." And I think we should be thankful that we are lucky enough to live in the time of a "major poet" - perhaps more than one. For me, Ashbery's poetry is a particular and salient definition of intelligence, and I think a negative critique is only productive if it takes the form of, What is an alternative to this? not, What should this have been instead of itself? Someone who doesn't like his last five books is free to find a better resource, but what is the use of dwelling on a dissatisfaction? In this regard, a positive critique, I think, would go more like:

How can we apply what is unique here to an absolutely criterion-referenced poetics? Adam

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148. **J.P. Craig**

Re: Amazon is Censoring GLBT Literature, including my own poetry book

Tue 14 Apr 2009

If this is directed at me, I'm assuming that this is an entirely opportunistic exploitation of a breech in Amazon's "security." The timing is related to the publication of the potential of this exploit on a number of blogs. Given the puerile and misogynistic nature of nerd culture, it's no surprise to me that GLBT material was the target of the exploit. Myself, I'm inclined to regard it as a symptom of an overall attitude more than as an effort directed by Amazon or a right-wing group. Call it asymmetrical idiocy.

My assumptions are no more than that, and they're based on what I read on Ars Technica this morning. There's probably more info by now.

Frankly, I find my scenario to be more disturbing: a continual festering hate is, to me, worse than a few bloviating toads and their flocks--people who can be judged non-norm. But when the norm is "ha ha that's gay," well, it's a death of a thousand little cutting humiliations.

I agree with Amy that Amazon's responses are half-assed and disingenuous. I doubt there was will, malevolent or benevolent. Just a corporate beast slouching toward the bottom line and the lowest common denominator (who, I am sure, share the same basement room of a suburban McMansion).

On Apr 13, 2009, at 9:43 PM, Maria Damon wrote:

> *why do you suppose this is happening now, under obama, rather than earlier under bush? is the right taking it to the cyber-streets, as it were?*
>
> *J.P. Craig wrote:*
> *Amy,*
> *Thanks for the heads-up. I'll get a protest out somehow between grading tasks.*
>
> *GLBT lit has taken it hard recently. A couple of years ago, oh crap, more now, time flies, I was talking to the head editor at Naiad press in Florida; they used to be the only folks to do a paperback Lifting Belly, and she told me they were having to dump Stein and some other stuff because they were having such a hard time moving it--they end result was they were transitioning their*

list to all lesbian erotica. I wonder how much of that problem was this sort of ghetto-izing in bookshops? (Won't somebody think of the children! (Except the gay children; leave them behind.))

I'm going to read the articles you provided links for. If one doesn't tell me what it means to "strip sales rankings," could you let me know? I have a fair idea, but I want to know for sure before I fire off my letter to Amazon and begin spreading the news among my students and immediate friends. JP

On Apr 13, 2009, at 12:45 PM, amy king wrote:

A couple of months ago, Amazon quietly unleashed some sort of campaign to strip certain books of their sales rankings. Unfortunately (& not so coincidentally), most of the books targeted fell under the "Gay/Lesbian" category. Once removed from the sales rankings and placed within the "Adult" category, these books no longer show up in search engines or in Amazon searches. In other words, sales death. How to kill gay books in one easy step? Watch while Amazon quietly removes gay and lesbian titles and renders them invisible. Censorship at its deadliest. Many good people have already been posting and protesting across the internet, and though you may not rely on big name middlemen for your goods, much of America does. Make it your business to send a word of protest Amazon's way!

~~~~

UPDATE – I just checked. I'M THE MAN WHO LOVES YOU, my book of poems that has less sexual content than the abstinence-promoting, Twilight, has been relegated to the "Adult" category because I happened to have labeled it, myself, Gay and Lesbian. Go figure. It ain't even erotic poetry,peeps!http://www.amazon.com/im-man-who-loves-you/dp/1934289337/sr=1-43/qid=1170862251/ref=sr_1_43/103-6971696-8767859?ie=utf8&s=books

Lots of links to folks reactions on my blog: http://amyking.org/

> *The Huffington Post -- http://www.huffingtonpost.com/emma-rubysachs/amazon-censors-gay-books_b_186153.html*
>
> *A Petition -- http://www.thepetitionsite.com/1/in-protest-at-amazons-new-adult-policy*
>
> *And of course, more seed for the campaign to use places like SPD (Small Press Distribution), indie bookstores, etc.*
>
> *I'd check your own book if there's any GLBT interest in it -- anyone can label your book as such, which Amazon will have used to remove your book from their search engines.*
>
> *Best,*
>
> *Amy*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

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149. Small Press Traffic

REMINDER: This Saturday:Tan Lin and Chet Wiener!

Tue 14 Apr 2009

Please excuse our cross-posting but not our enthusiasm for this fantastic reading!

Tan Lin & Chet Wiener
Saturday, April 18, 2009 at 6:30 p.m.

Co-Sponsored with The New Reading Series at 21 Grand
At 21 Grand • 416 25th Street in Oakland

Tan Lin is the author of Lotion Bullwhip Giraffe, BlipSoak01, and Plagiarism/Outsource: Heath. Lin is the recipient of a Getty Distinguished Scholar Grant for 2004-2005 and a Warhol Foundation/Creative Capital Arts Writing Grant to complete a book on the writings of Andy Warhol. He has recently completed a novel, Our Feelings Were Made By Hand. He teaches English at New Jersey City University.

Chet Wiener writes poetry in English and French. He is the author of a book of poems in French, Devant l'abondance (P.O.L 2003) and the chapbook WalkDontWalk (Potes and Poets 1999). He has translated Félix Guattari and Pierre Alferi, among others into English, co-edited, with Stacy Doris, the collection of translations: Christophe Tarkos; Ma Langue est Poétique (Roof Books, 2000), and his poems, translations and essays on translation have appeared in publications in the United States and France. He is a specialist in 16th-century French literature and philosophy, translates for the French Ministries of Culture and European and Foreign Affairs and writes medical filing documents for review by the FDA and other regulatory agencies internationally. He lives in San Francisco.

Please note special time, day, and location for this co-sponsored event!

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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150. Cara Benson
deadline
Tue 14 Apr 2009

Sous Rature reading
Requests for a deadline have been heard, and met.

Sous Rature reading period for 3ssue will close May 1.

thank you

_____

http://www.necessetics.com {homepage}

http://www.necessetics.com/sousrature.html {journal}

http://www.necessetics.com/necessarypress.html {press}

↑ Index

151. **David Chirot**

Re: Reposting: is it asking too much of Ashbery?

Tue 14 Apr 2009

Thank you Aryanil for a brilliant letter!

I like the way you suggest the word "possibility" rather than "indeterminancy"--

I wondered also why the example from Rod Smith is supposed to be evidence of a " more worldy sensibility, and address(es) something social," when it is a description of an episode of a TV show which is in rerun for over thirty years as being taken by one of the persons in the story to be an image of "America now."

Not having read the book from which this is taken, I don't know if the author is writing a parody, or proposing a description of an event among "real" or "fictional" or "stereotypical" persons--as "illustrative" of his idea of a certain American "voice" or "persona"--and "what they might say and think"--or is "in actuality based on a real event in the author's life" etc-- (Or as they say on the Tru Channel: "Not reality. Actuality.")

It is a description of a "social occaision" in which a "character" reads a TV rerun as showing the problems of "America now," but how it is "more worldly" and "addressing something social" in ways Ashbery's current writings aren't and do not, one can't really say on the strength of the evidence given.

(This itself may be said to be a form of "Indeterminancy" may it not, in its own humble way--"the not being able to say due to the lack of sufficient evidence either way"--as a recognition of an Indeterminancy--in that "the matter at hand is Indeterminate at present"--)

Actually the idea that past/future actions are not changeable in the present is one daily disproven by some very simple methods. Also the "inevitability" of the progression of the Past to the Present in terms of a Future is also not very hard to demontsrate and create. In many ways in many media, this is going on al around one every day--

One does not have to travel into the past of five seconds ago at all--when one has so much more already at one's command right now--write now!

For example: there are a number of Israeli State and Pro-Israeli groups whose functions are to continually alter or have deleted any posts, you tube, Google, Face Book, etc which are deemed "critical of Israel."

As a Government Minister said, this is a form of Assault analogous to that carried out recently on Gaza.

By these means, it is not just references which refer to the present which are "disappeared," but also those which in any way refer to such past incidents as are deemed "detrimental to the image of the State of Israel."

The removal or alteration of events, names, ideas makes possible the continual reinvention, revision not only of the Past, but also of the Future as it approaches as "new information" to be eradicated and substituted by information which conforms to the trajectory of a History which proves itself to be as it were Fore Ordained.

This is a method long long in use in the world' s newspapers, scrolls, monuments, school texts, history books, and histories of Culture. The difference is simply that the arenas of information/disinformation and censorship have been greatly extended throughout ever more media of communication and "keeping of records." The idea of using these as a form of "Assault" is also very ancient--as is the idea of stating publicly that one is going to undertake these tactics. For this plants doubt ahead of time in all forms of information as to whether or not they have been altered yet or not. That doubt is as debilitating as a direct assault in psychological and stress terms.

This is a method which in the Present is making the Future"happen now" so that when it does actually happen--it will not be noticed as a "drastic change" but simply as something already long done, a fait accompli. Or, as something long predicted, and thus "not at all surprising" and revelatory once again of the "correctness of the State's thinking." The "Future" has actually "all along existed as the Past," in these terms, so that the sense of a series of events "having happened" is removed and one finds instead those smooth surfaces of Deleuze and Guattari in which the War and State Machines glide along without any resistance or friction whatsoever. "As it It is Now, as it Was and as it Ever Shall be."

It is not just the deleting or altering of texts and images which is undertaken, but also that of altering maps on line so that the Palestinian names of refugee camps, villages, hills--are all renamed in Hebrew, giving the impression that these sites are already part of Israel, so that when they are indeed "owned" in actuality via force, no one wil notice this "drastic change," and, if any protests are launched, al one has to do is point to the maps on line, in order to say, these Hebrew-named villages have been there all along.

One aspect of the Indeterminacy Principle is that the observer affects what is observed.

By altering ahead of time what it is that the Observer will observe, one has the ability to indeed "change the action in the present" of that "in the future" by way of the altering of the Past to conform to both Future and Present. that is, that "ahead of time" the pointsof reference which will be used in the making of an Observation will have been altered so that what is now a possible Observation has already been earidicated and substituted by one which "has never happened except in terms of language, by rebarding, etc."

That is, a Past which never was, can be used to alter the possiblities of a Future via a reordering in the Present of the range of probabilities, of statistical "outcomes."

Language itself is altering time, distorting it, contaminating it and permeating it with particles of corrosive effect, or of the kind that are "rotten before ripe."

If one cannot completely control the Observer's observations, at least one has introduced differences into them by way of disinformation which will take them on a "detour" from the actuality of the present "on the ground."

This detouring--or "detourning"--"shifts the balance of power, the probabilities of outcomes"--

The term "rebranding" has gained widespread use in recent years for everything from the naming of products to the naming of policies. The latter, after all, from the point of view of Business journals such as the one which declared President Obama their Man of the (Business, Marketing) Year are one and the same. The rebranding by the Obama administration of practically every term from the Bush days to do with the War on Terror (now known as Overseas Contingency Operations; Terrorist Acts, Bombings etc-- are now called Man Made Disasters--) leads people to think that there is indeed "Change" when in fact the same old--and sometimes far worse--policies are in use as under Bush.

The Present is "Changed" in name only from the Past--leading the citizens to think that their Future is "going to be different" than what it would have been previously. "The names may change, but the game remains the same," as the saying goes.

The difference between "can not" and "could not" no longer matters, because the Past is altered in the Present to conform with that version of the Future which is not "going to happen," but "already has happened " and awaits only to fulfill its destiny "on the ground."

This is the approach utilized by Big Brother in Orwell's 1984, and also one suggested by the terminologies of Imperialism and Colonialism, which posit such "Inevitabilities" linking Past Present and Future in an indissoluable Union as "Manifest Destiny."

Because the act of observation plays a part in the event being observed, what is important in terms of language is to "rebrand" perceptions of the observations of how the event was perceived to have been happening at the same time that it was happening. I.E. the" Present" is always just a bit in arrears of the "real time present," and existing already as an "after the fact" Past of what is just to come as its own "Future"--that arrival "after the fact" of a Present which has turned into a Futurity--its own Futurity.

("Deja vu all over again"--"it is new to me, yet not unknown" (the Uncanny)--

A chilling example of these varieties, possibilities, probabilities of modus operandi is found in a sign often hanging in the offices of the State Bureaucracies in charge of the "Health and Human Services" and various others related to Probation and Parole.

This sign simply states:

"If it is not in writing, it never happened."

Thus, "As it is Written, So Shall it Be"-(and "So it Was" and "So it is Now")---is at the heart of the Control via language that a writer/sound and film experimenter like Burroughs, for example, seeks to "Cut Up"--to create "Break through in the Grey Room where the reality Films" are edited.

,

On Tue, Apr 14, 2009 at 9:32 AM, Patrick Dillon <[redacted]>wrote:

> *Jim,*
>
> *Your post reminds me of an essay I read in the NYT about David Foster Wallace's undergraduate thesis. I think it may be of interest so I will quote at length here:*
>
> *The fatalist contends, quite radically, that human actions and decisions have no influence on the future. Your behavior today no more shapes events tomorrow than it shapes events yesterday. Instead, in a seemingly backward way, the fatalist says it is how things are in the future that uniquely constrains what happens right now. What might seem like an open possibility subject to human choice — say, whether you fire your handgun — is already either impossible or absolutely necessary. You are merely going with some cosmic flow.*
>
> *Perhaps most counterintuitively, the fatalist argues that this topsy-turvy doctrine can be established by mere reflection on the simple logic of propositions about the future. If I fire my handgun, one second from now its*
> *barrel will be hot; if I do not fire, one second from now the barrel will not be hot; but the proposition one second from now the barrel will be hotis right now either true or false. If the proposition is true, then*

> *it is*
> *the case that I will fire the gun; if it's false, then it is the case that I*
> *won't. Either way, it's the state of affairs in the future that dictates*
> *what I will or won't do now.*
>
> *[...]*
> *But how to straighten out Taylor's fatalism? Wallace proposed that there was*
> *a flaw in Taylor's argument, a hidden defect. In essence, Taylor was*
> *treating two types of propositions as if they were the same, when in fact*
> *they needed to be distinguished and treated differently. Consider the*
> *sentences "It was the case that I couldn't fire my handgun" and "It cannot*
> *be the case that I did fire my handgun." At first they may sound similar,*
> *but Wallace argued that they involve quite different notions of*
> *impossibility. "It was the case that I couldn't fire my handgun" refers to a*
> *past situation in which discharge is deemed impossible because (let's say)*
> *my gun was broken. "It cannot be the case that I did fire my handgun" refers*
> *to a present situation in which discharge is deemed impossible because*
> *(let's say) my gun is still cool to the touch. The first notion involves an*
> *earlier, physical constraint on firing (namely, the broken gun); the other*
> *involves the current absence of a necessary consequence of firing (namely, a*
> *hot barrel). An extremely sensitive observer of language, Wallace noted that*
> *there is a subtle indicator of this important distinction already at work in*
> *our language: the fine differentiation in meaning between "I couldn't have*
> *done such and so" and "I can't have done such and so."*
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> *Full text available here:*
> *http://www.nytimes.com/2008/12/14/magazine/14wwln-Wallace-t.html*
>
> *pd*
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> "*Indeterminacy*" *can mean many things, depending on the context. But the*
> *basic scenario regarding indeterminacy that I think of is this:*
>
> *Suppose we were able to go back five seconds in time right now. And suppose*
> *that everything, and I mean *everything*, was as it was before, at that*
> *moment, including us, down to the last atom. Could we do anything other than*
> *what we did, when time resumes?*

I don't see how it could be possible, personally.

As for Ashbery, he trips the light fantastic where few can go. That's liberating.

ja

Also, as a man of science, let me say this - 20th century science has made it apparent, especially towards the latter half, that the world we live in cannot quite be explained in a deterministic fashion anymore. Everything is governed by laws of statistics/probability. Even laws are themselves, at times, a function of statistical rules. The success of the Genome project, for example, contrary to popular belief, only goes to prove that there IS indeterminacy, but a deeper knowledge of that could help us take the chances better. Knowledge-space is a casino we are all in, you just need to be a better gambler to get a better understanding of the "dicy". Einstein, who had once remarked, "God does not play dice with the universe" (btw, there is an ashbery poem that refers to that statement) reverts it in his later years. Energy is perceived as discreet, discontinuous packets; the whole gamut of Bose-Einstein statistics is born etc.

One of the very few poets, in any language, who has successfully gotten closest to this "real" world (of indeterminacy) is Ashbery. His scholars have flaunted the word "uncertainty" so often to discuss this aspect of his poetry (even John seems to like the word). I would argue for the word "possibility" instead.

aryanil

guidelines

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152. **steve russell**

Re: Reposting: is it asking too much of Ashbery?

Tue 14 Apr 2009

Schrodinger's cat remains the best scientific hypothesis concerning indeterminacy. But I also like Foucalt's matter of fact approach, especially as it concerns sanity or "human nature." Sanity, according to Foucalt, is simply a matter of power, or who is in control. The insane are locked up by the sane.

As for Ashbery, I always think of Picasso when I try to quantify who is or isn't a major artist (which maybe ill advised, still...). & Picasso had a very strong ealy period/middle period/and closed well. My only problem with Ashbery is Late Ashbery.

--- On Tue, 4/14/09, Patrick Dillon <[redacted]> wrote:

> *From: Patrick Dillon <[redacted]>*
> *Subject: Re: Reposting: is it asking too much of Ashbery?*
> *To: [redacted]*
> *Date: Tuesday, April 14, 2009, 12:32 PM*
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> *argue for the word*
> *"possibility" instead.*
>
> *aryanil*
>
> *all posts. Check guidelines*

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153. **Mark Weiss**

Fanny Howe and Ange Mlinko Receive Major Literary Awards

Tue 14 Apr 2009

For Immediate Release
April 14, 2009
<http://www.poetryfoundation.org/foundation/announcements.html>www.poetryfoundation.org/foundation/announcements.html
Media Director: Anne Halsey, [redacted];
<mailto:[redacted]>[redacted]

Fanny Howe and Ange Mlinko Receive Major Literary Awards from Poetry Foundation
Howe to receive $100,000 Ruth Lilly Poetry Prize

CHICAGO The Poetry Foundation, publisher of Poetry magazine, is pleased to announce that poets Fanny Howe and Ange Mlinko are the winners of its sixth annual Pegasus Awards.

Howe is the recipient of the 2009 Ruth Lilly Poetry Prize. Established in 1986 and presented annually by the Poetry Foundation to a living U.S. poet whose lifetime accomplishments warrant extraordinary recognition, the Ruth Lilly Prize is one of the most prestigious awards given to American poets, and at $100,000 it is one of the nation's largest literary prizes. Poet and critic Ange Mlinko is the winner of the Randall Jarrell Award in Poetry Criticism. The prizes will be presented at the Pegasus Awards ceremony at the Arts Club of Chicago on Tuesday, May 19.

In announcing the Lilly Prize, Christian Wiman, editor of Poetry magazine, said: "Fanny Howe is a religious writer whose work makes you more alert and alive to the earth, an experimental writer who can break your heart. Live in her world for a while, and it can change the way you think of yours."

"The selection of Fanny Howe as this year's winner of the Lilly Prize does honor to the traditionsof excellence, importance, and discoverythat the prize has stood for since it was established over 20 years ago," said John Barr, president of the Poetry Foundation.

The Poetry Foundation issued the following statement in making the award: "Reading Fanny Howeboth the poetry and the proseone has the sense of a life that has been inhabited so intensely and lovingly that even her smallest fragments seem steeped in that experience. Her poetry can be elusive and hermetic, and then abruptly and devastatingly candid; it is marked by the pressures of history and culture, yet

defiantly, transcendently lyrical. She is a demanding and deeply rewarding artist, and her body of work seems larger, stranger, and more permanent with each new book she publishes."

Fanny Howe, 68, has written many books of poetry, including Gone (University of California Press, 2003), Selected Poems (UC Press, 2000), On the Ground (Graywolf Press, 2004), and The Lyrics (Graywolf, 2007). She has also written novels, five of which have been collected in one volume called Radical Love. At age 17 Howe left her home in Boston for California and has since spent her life there and in England, Ireland, and Massachusetts. In recent years she has won the Lenore Marshall Poetry Prize, a fellowship from the Guggenheim Foundation, and an award from the American Academy of Arts and Letters. She has written two collections of essays, The Wedding Dress (UC Press, 2003) and The Winter Sun (Graywolf, 2009). Howe has three grown children and six little grandchildren; she currently lives on Martha's Vineyard.

Ange Mlinko is the third recipient of the Randall Jarrell Award in Poetry Criticism. The $10,000 prize is awarded for poetry criticism that is intelligent and learned as well as lively and enjoyable to read. Mlinko, 39, is the author of two books, Matinees (Zoland Books, 1999) and Starred Wire (Coffee House Press, 2005), which was a National Poetry Series winner in 2004 and a finalist for the James Laughlin Award the following year.

The Poetry Foundation issued the following statement in announcing Mlinko's award: "From Sappho to the Language poets, from Nicolas of Cusa to The Brady Bunch, Ange Mlinko's criticism is brilliantly wide-ranging; it is eclectic and astringent yet always lucid and generous. We are pleased to recognize a young critic whose distinctive sharp wit and formidable power have helped revitalize the art of writing about poetry."

Mlinko was born in Philadelphia and currently lives in the lower Hudson Valley, where she raises her two sons. She has an undergraduate degree in philosophy and mathematics from St. John's College and an MFA from the Creative Writing Program at Brown University. Her poetry and criticism have appeared or are forthcoming in Poetry and the Poetry Foundation website, the London Review of Books, The New Yorker, Bookforum, and The Nation, where she also writes an occasional column on language called Lingo.

***

About the Ruth Lilly Poetry Prize
American poetry has no greater friend than Ruth Lilly. Over many years and in many ways, it has been blessed by her personal generosity. In 1985 she endowed the Ruth Lilly Professorship in Poetry at Indiana University. In 1989 she created Ruth Lilly Poetry Fellowships, for $15,000 each, given annually by the Poetry Foundation to undergraduate or graduate students selected through a national competition. In 2002 her lifetime engagement with poetry culminated in a magnificent bequest that will enable the Poetry Foundation to promote, in perpetuity, a vigorous presence for poetry in our culture.

The Ruth Lilly Poetry Prize honors a living U.S. poet whose lifetime accomplishments warrant extraordinary recognition. Established in 1986 by Ruth Lilly, the annual prize is sponsored and administered by the Poetry Foundation, publisher of Poetry magazine. Over the last 20 years, the Lilly Prize has awarded more than $1,000,000. The previous recipients are Adrienne Rich, Philip Levine, Anthony Hecht, Mona Van Duyn, Hayden Carruth, David Wagoner, John Ashbery, Charles Wright, Donald Hall, A.R. Ammons, Gerald Stern, William Matthews, W.S. Merwin, Maxine Kumin, Carl Dennis, Yusef Komunyakaa, Lisel Mueller, Linda Pastan, Kay Ryan, C.K. Williams, Richard Wilbur, Lucille Clifton, and Gary Snyder.

About the Pegasus Awards
The Poetry Foundation has established a family of prizes with an emphasis on new awards to under-recognized poets and types of poetry. Inaugurated in 2004, the Pegasus Awards are announced annually in the spring. The Poetry Foundation believes that targeted prizes can help redress underappreciated accomplishments, diversify the kinds of poetry being written, and widen the audience for the art form. With this in mind, it may create additional prizes in the years ahead.

About the Poetry Foundation
The Poetry Foundation, publisher of Poetry magazine and one of the largest literary organizations in the world, exists to discover and celebrate the best poetry and to place it before the largest possible audience. The Poetry Foundation seeks to be a leader in shaping a receptive climate for poetry by developing new audiences, creating new avenues for delivery, and encouraging new kinds of poetry through innovative literary prizes and programs. For more information, please visit <http://thepoetryfoundation.createsend4.com/t/r/l/tydrth/xzjkiku/r>www.poetryfoundation.org.

POETRY FOUNDATION | 444 North Michigan Avenue |
Chicago, IL 60611 | [redacted]

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154. Jim Andrews
Re: Reposting: is it asking too much of Ashbery?
Tue 14 Apr 2009

---

patrick,

we could have arrived where we are by various paths. the future does not determine the past. some types of things/events/conditions are such that we can infer things/events/conditions that must have preceded them. but many can have had multiple precedents. causality is not bijective. it is like a function, though, in that each moment is mapped to but one future moment. or so it seems to me. we can imagine various things that we could do next. i could type a j. or i could type a ?. but not both.

what is choice, then? certainly we do make our choices.

yet in that scenario i outlined in my last e, i said i don't see how it's possible that if we went back in time five seconds, and *everything* was exactly the same as it was, that i could do anything other than i did. if that is true, then what is choice?

thanks for that.

ja
http://vispo.com

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155. Fluffy Singler
4000 WORDS 4000 DEAD
Tue 14 Apr 2009

This looks amazing! I wish I had the time to organize a version of it here in Minneapolis to coincide. This is the kind of thing that would be great to do in several cities simultaneously.

I'm sending it around to as many people as I can, including some friends in Chicago.

-----Original Message-----
From: Jennifer Karmin [mailto:[redacted]]
Sent: Monday, April 13, 2009 1:27 PM
Subject: 4000 WORDS 4000 DEAD

4000 WORDS 4000 DEAD
street performance by Jennifer Karmin

Sunday, April 19th
Chicago, IL

3:30pm in front of the U.S. Army Career Center
downtown at Harrison and State

Jennifer Karmin has been collecting 4000 WORDS for the 4000 DEAD Americans in Iraq. All words are being used to create a public poem. During street performances, she gives away these words to passing pedestrians.

Submissions are ongoing as the Iraq War continues and the number of dead grows. Send 1-10 words with subject 4000 WORDS to [redacted].

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?"

-- Martha Raddatz,
ABC News' White House correspondent to Dick Cheney

Participants include: Harold Abramowitz, Amanda Ackerman, Manan Ahmed, mIEKAL aND, David Baratier, Michael Basinski, Charles Bernstein, Anselm Berrigan, Rachel Blau DuPlessis, Laynie Browne, Lee Ann Brown, Amina Cain, Teresa Carmody, Maxine Chernoff, Catherine Daly, Patrick Durgin, Annie Finch, Daniel Godston, Arielle Greenberg, Kate Greenstreet, Roberto Harrison, Carla Harryman, David Hernandez, Jen Hofer, Lisa Janssen, Pierre Joris, John Keene, Matthew Klane, Toni Asante Lightfoot, Joyelle McSweeney, Miranda Mellis, Philip Metres, Vanessa Place, Kristin Prevallet, Lisa Samuels, Susan Schultz, Laura Sims, Juliana Spahr, Christopher Stackhouse, Chuck Stebelton, Stacy Szymaszek, Tony Trigilio, Eric Unger, Joshua Marie Wilkinson, Andrew Zawacki, and many more.

Sponsored by:
The Poetry Bomb
http://www.myspace.com/thepoetrybomb

Random acts of poetry in the city, suburbs, parks
everywhere / anywhere people will hear it
pick a location that works best for you
contact [redacted]

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156. George Bowering
Re: is it asking too much of Ashbery?
Tue 14 Apr 2009

Wasn't the The Tennnis Court Oath?

On Apr 14, 2009, at 8:24 AM, steve russell wrote:

> *Rivers & Mountains and Tennis Court Oath -- they're early Ashberry,*
> *probably the period of his strongest work. After Wave or maybe*
> *Flow Chart, I'm not so sure -- nothing too exciting in the last 10*
> *or 15 years that I'm aware of --*
> *although the collages (some, I hear, were worthy of Joseph Cornell)*
> *were interesting.*
>
> *--- On Mon, 4/13/09, Aryanil Mukherjee <[redacted]> wrote:*
>
> *From: Aryanil Mukherjee <[redacted]>*
> *Subject: Re: is it asking too much of Ashbery?*
> *To: [redacted]*
> *Date: Monday, April 13, 2009, 2:20 PM*

> *Great post! I second it.*
>
> *Also, those who think he did nothing beyond TCO, let me ask - how many poets we know who can follow up a savagely experimental book like TCO with something as lyrically honeyed as Rivers and Mountains ? Thematic, topical and formative consistency is a natural expectation for most great poets. I find none as self-effacing as Ashbery. Yet, there IS a consistency.*
>
> *Also, as a man of science, let me say this - 20th century science has made it apparent, especially towards the latter half, that the world we live in cannot quite be explained is a deterministic fashion anymore. Everything is governed by laws of statistics/probability. Even laws are themselves, a function of statistical rules at times. The success of Genome project, for example, contrary to popular belief, only goes to prove that there IS indeterminacy, but a deeper knowledge of that could help us take the chances better. Knowledge-space is a casino we are in, you could just be a better gambler to get a better understanding. Einstein, who had once remarked, "God does not play dice with the universe" (btw, there is an ashbery poem that refers to that statement) reverts it in his later years. Energy is perceived as discreet, discontinuous packets; the whole gamut of Bose-Einstein statistics is born etc.*
>
> *One of the very few poets, in any language, who has successfully gotten closest to this "real" world (of indeterminacy) is Ashbery. His scholars have flaunted the word "uncertainty" so often to discuss this aspect of his poetry (even John seems like the word). I would argue for the word "possibility" instead.*

> *aryanil*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On*
> *Behalf Of [redacted]*
> *Sent: Sunday, April 12, 2009 11:37 PM*
> *To: [redacted]*
> *Subject: Re: is it asking too much of Ashberry?*
>
> *The most amazing thing about Ashbery is his appeal. I know*
> *there are some on*
> *this list that view popularity as being a sell out. Ashbery*
> *never*
> *compromised the integrity of his art. Yet, if you are lucky*
> *enough to hear*
> *him read, seventeen year olds and octogenarians all join in*
> *and recite his*
> *work word for word.*
>
> *His work addresses polital issues by means of immersion*
>
> *That speaks volumes*
>
> *Peace*
> *Russ*
>
> *posts. Check guidelines*
>
> *welcome.html*

George H. Bowering
Wishes your happiness.

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157. Daniel Godston
Listening to Our Planet
Wed 15 Apr 2009

Listening to Our Planet

Monday, April 20, 2009 (10 a.m.-6 p.m.)

Conaway Center
Columbia College Chicago
1104 S. Wabash Ave., 1st floor
Chicago, IL 60605

Listening to Our Planet is a multidisciplinary, multi-departmental event which happens during Earth Week 2009. This event is part of Columbia College Chicago's Critical Encounters calendar of events; "Human / Nature" is the theme for this year's Critical Encounters program. The purposes of Listening to Our Planet are: to celebrate the Earth and its natural beauty and resources; to raise awareness about issues relating to our environment, such as pollution and global warming; and to give opportunities for members of the Columbia College Chicago community (students, faculty, and staff) as well as organizations in the community to present work that relates to these themes.

Listening to Our Planet involves poetry and essay readings, audio recordings, video screenings, and other art forms. Faculty and students in The English, Entertainment and Media Management Departments; the New Millennium Studies program; and other Columbia College departments and programs will be involved with Listening to Our Planet. In addition, this event will showcase work by individuals involved with organizations in the community, such as The Center for Community Arts Partnerships, Snow City Arts, the World Listening Project, and Urban Gateways.

Listening to Our Planet is free and open to the public. A program will be provided.

10:00 a.m.
Introduction
Images from the Hyperbolic Coral Reef are shown.
Images from Lisa Fedich's and Lindsay Obermeyer's Cool Globes are shown. Lindsay talks about her involvement with Cool Globes. The images and poems seen on Lisa's Cool Globe were created by children and teens who worked with Lisa, through Snow City Arts at Rush Children's Hospital.
Chad Clark from Chicago Phonography and the World Listening Project plays field recordings.
James Armstrong reads selections of his poetry, via skype.
Students from ACT Charter School read selections of their poetry. These poems were written during a Project AIM residency. Project AIM is part of the Center for Community Arts Partnerships.

11:00 a.m.
Students in Maureen Ewing's Writing & Rhetoric II class give presentations.
Chad Clark plays field recordings.
Alpha Bruton talks about work she has done as a master gardener, with urban

gardening in Chicago.
Betta Broad talks about Earth Day New York, over the telephone.

noon-3:00 p.m:
The Essay Smash happens.
Chad Clark and Jayve Montgomery, from the World Listening Project, play field recordings.

3:00 p.m.:
Joyce Jenkins, Editor/Publisher of Poetry Flash, talks about the Watershed Environmental Poetry Festival, over the telephone.
Kurt Brown reads selections of his poetry, over the telephone.
Christine Dawson talks about her Floating English Garden project.
Steve Scott reads several poems.
Jayve Montgomery plays field recordings.
Projects created by young Urban Gateways artists are presented.
Jayve Montgomery plays field recordings.

4:00 p.m.:
Students in Dan Godston's New Millennium Studies class present creative projects.
Excerpts from The Soundscape, by R. Murray Schafer, are read.
Soundwalkers, a video by Raquel Castro, is screened.
Alison Hawthorne Deming reads selections of her poetry, via skype.
Wild Sanctuary is introduced.

5:00 p.m.:
Bernie Krause and Eric Leonardson in conversation.
Allan Johnston reads selections of his poetry.
Eric Leonardson, from the World Listening Project, plays field recordings.

James Armstrong: http://www.winona.edu/english/faculty/armstrong.htm
Kurt Brown: http://www.paulagordon.com/shows/kbrown/
Alpha Bruton: http://www.alphabruton.com/
Chicago Phonography: http://www.chicagophonography.com/
Cool Globes: http://www.coolglobes.com
Earth Day New York: http://www.earthdayny.org/
Critical Encounters: http://www.colum.edu/criticalencounters/
Floating English Garden:
http://www.oneclimate.net/2009/03/19/floating-english-garden-art-installation/
Alison Hawthorne Deming: http://www.alisonhawthornedeming.com/
Hyperbolic Crochet Reef: http://dreamingincrochet.blogspot.com/
Allan Johnston: http://www.poetsencyclopedia.com/allanjohnston.shtml
Bernie Krause / Wild Sanctuary: http://www.wildsanctuary.com/

Eric Leonardson: http://www.ericleonardson.org/
Jayve Montgomery: http://jayvejohnmontgomery.com/
Lindsay Obermeyer: http://www.lbostudio.com/
Poetry Flash: http://www.poetryflash.org/
Project AIM: http://www.colum.edu/CCAP/Programs/Project_AIM.php
Snow City Arts: http://www.snowcityarts.com/
Urban Gateways: http://www.urbangateways.org/
World Listening Project: http://www.worldlisteningproject.org

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158. Pierre Joris

Recent Nomadics posts

Wed 15 Apr 2009

Check out these recent posts on Nomadics blog @ http://pierrejoris.com/blog

Unica Zürn: Dark Spring
Franklin Rosemont (1943-2009)
Two Poems by Goethe
Jerome Rothenberg @ Zinc Bar
Tengour Reading @ Albany U
… y mas of the past (week)
One busy week…
Mirror Images: Challenges for Arab & Islamic Studies
Leonard Schwartz on Martin Buber & Palestine

Enjoy & respond!

Pierre
==========
"Play what you don't know" -- Sun Ra
==========
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
http://pierrejoris.com/blog/

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159. **Séamas Cain**

The death of Franklin Rosemont

Wed 15 Apr 2009

Franklin Rosemont, surrealist poet, artist, historian, street speaker, & labor activist, died of an aneurysm on Sunday, April 12th in Chicago, Illinois. He was 65 years old. With his partner & comrade, Penelope Rosemont, & lifelong friend Paul Garon, he co-founded the Chicago Surrealist Group, a remarkable presence in the art & activism landscape of Chicago for forty years.

Rosemont did not separate scholarship from art, or art from political & social revolt. His books of poetry include "The morning of a machine gun" (Chicago : Surrealist Editions, 1968); "The apple of the automatic zebra's eye" (Cambridge, Massachusetts : Radical America, 1971); "Lamps hurled at the stunning algebra of ants" (Chicago : Surrealist Editions & Black Swan Press, 1990); & "Penelope" (Chicago : Surrealist Editions, 1997).

Rosemont was a leading figure in the reorganization of America’s oldest labor press, the Charles H. Kerr Company. Under the mantle of the Kerr Company, Franklin edited & printed the work of some of the most interesting & important figures in the development of the political left: C.L.R. James, Martin Glaberman, Staughton Lynd, David Dellinger, Cornelius Castoriadis, Sam Dolgoff, Paul Goodman, Grace Lee Boggs, Paul Avrich, Augustin Souchy, Mother Jones, Lucy Parsons, Benjamin Péret, Utah Phillips, Paul Buhle, T-Bone Slim, George Woodcock, and, in a new book released just days before Franklin’s death, Carl Sandburg. In later years, Franklin Rosemont created & edited the Surrealist Histories series at the University of Texas Press, in addition to continuing his work with the Kerr Company & Black Swan Press.

Franklin Rosemont was a friend & valued colleague of such persons as Studs Terkel, Mary Low, the poets Philip Lamantia, Diane di Prima, Lawrence Ferlinghetti, Dennis Brutus, the painter Leonora Carrington, & the historians David Roediger, John Bracey, & Robin D.G. Kelley.

I first encountered Franklin Rosemont face-to-face during the Chicago protests of August 1968. Then & since, I found him to be an amazing blend of contradictions, at once cordial yet cantankerous, amiable yet dismissive, spontaneous & enthusiastic yet grim, social yet unmistakably self-absorbed, creative yet singularly overpowering. Indeed, he was a unique personality.

My condolences & solidarity to Penelope Rosemont, the Chicago group & its affiliates.

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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160. William Guzzardi
Wag's Revue--Magazine and Contest
Wed 15 Apr 2009

Friends of poetry,

I'd like to announce a new online-only literary quarterly, WAG'S REVUE<http://www.wagsrevue.com/>. The first issue contains poems of Ernst Jandl, translated by Rosmarie Waldrop, as well a video poem, a hypertext, and several other exciting pieces in the poetry section <http://www.wagsrevue.com/Issue1_pg48.html/>; Wag's also publishes fiction, nonfiction and interviews.

The second issue (Summer 2009) will include the winners of our inaugural writing contests, in poetry, fiction and nonfiction. Submission fee is $20; poets may include up to 10 pages of poems in one submission. The winning poet will win $500 along with publication in Wag's Revue. Find more details at our contest page <http://www.wagsrevue.com/Submit.html>.

Find contact information for the editorial staff, and join our mailing list, on our contact page <http://www.wagsrevue.com/Contact.html/>.

Thanks so much for your consideration.

All best,

Will Guzzardi
Poetry Editor, Wag's Revue

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161. David-Baptiste Chirot
What's New at Longhouse Spring 2009
Wed 15 Apr 2009

Date: Wed, 15 Apr 2009 08:44:07 -0400
To:

From: [redacted]
Subject: What's New at Longhouse Spring 2009

What's New at Longhouse Spring
2009
1. New Longhouse Titles Spring 2009 & Hiking Down
From A Hillside Sky by Bob Arnold

http://www.longhousepoetry.com/hikingdown.html

Paul Celan translated by Cal Kinnear
Andy Clausen
Hanne Bramness
Bob Arnold
Dadu translated by Andrew Schelling
Stephen Lewandowski
Louise Landes Levi
Ryokan translated by Dennis Maloney

---
2. A New Book by Bob Arnold for Spring 2009 ~
Hiking Down From A Hillside Sky

Bob Arnold's Hiking Down From A Hillside Sky, letterpress
printed and published by Greg Joly at Bull Thistle Press in Jamaica,
Vermont, has an interesting background...

Please visit for book information, images, and to order:

http://www.longhousepoetry.com/hikingdown.html

---

3. And visit "A Longhouse Birdhouse" for the
above & more (our original Longhouse web-site is always a
link away for the complete bookstore & publishing)

http://longhousepoetryandpublishers.blogspot.com/

Poetry Bookshop & More! available at

Bob & Susan Arnold

Longhouse, Publishers & Booksellers

1604 River Road

Guilford, Vermont 05301

our web-site: http://www.LonghousePoetry.com

See Doubles, Wish to Add A Friend to the List or Be Removed ? Please E-mail us. _____ Rediscover Hotmail®: Get e-mail storage that grows with you. http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Storage1_042009

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162. ALDON L NIELSEN

Fanny Howe Wins Ruth Lillty Prize

Wed 15 Apr 2009

---

here's a link to the LA TIMES story --Â <http://latimesblogs.latimes.com/jacketcopy/2009/04/major-poetry-prize-goes-to-fanny-howe.html>
<<

them, in his 30s perhaps....Gamow's friend explains, "my dad is a salesman and he has travelled all his life, virtually everyday...in these ("c" speed) trains - i.e trains that run at speeds higher than the speed of light. So the dad didn't age for all those hours he spent in the trains...) are all great examples of what I meant by "indeterminacy".

A very recent Asian film by Wong Kar-Wai - "2046" - brilliantly serves as the perfectly obtuse example of how memory and this element of "indeterminacy" could be treated by a creative artist.

Ashbery does all that with such plebeianist grace that most often we don't notice it at all. The "weather-talk" for example. I can't recall another poet who talks so incessantly about weather. "The weather, for example".....the most obvious "unpredictable", but we didn't see it until he said so.

Our most original ideas are the simplest ones.

Then lines like these -

How many snakes and lizards shed their skins
For time to be passing on like this,
Sinking deeper in the sand as it wound toward
The conclusion. ....

(Vetiver/April Galleons, 1987)

Also, if you look at his work from the perspective of the non-English language world, he continues to be one of the most miraculous poets of both the present and the past. Even on the other side of the planet, and in translation. Not much of contemporary English language poetry can claim that - evoke surprisal and lyrical shiver at the same time. In another language, in another land.

Aryanil

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Jim Andrews
Sent: Tuesday, April 14, 2009 6:02 PM
To: [redacted]
Subject: Re: Reposting: is it asking too much of Ashbery?

patrick,

we could have arrived where we are by various paths. the future does not determine the past. some types of things/events/conditions are such that we can infer things/events/conditions that must have preceded them. but many can have had multiple precedents. causality is not bijective. it is like a function, though, in that each moment is mapped to but one future moment. or

so it seems to me. we can imagine various things that we could do next. i could type a j. or i could type a ?. but not both.

what is choice, then? certainly we do make our choices.

yet in that scenario i outlined in my last e, i said i don't see how it's possible that if we went back in time five seconds, and *everything* was exactly the same as it was, that i could do anything other than i did. if that is true, then what is choice?

thanks for that.

ja
http://vispo.com

↑ Index

164. Patrick Dillon
Re: Reposting: is it asking too much of Ashbery?
Wed 15 Apr 2009

Jim,

Unless I'm misreading something in your email or in the article I cited itself, I do think it speaks directly to your scenario, specifically where you ask COULD I do anything other than I did?

I think, quite simply, yes you could have made done something different. You just didn't. So perhaps that goes some way to defining choice.

It's that keyword "could" that is so important and, accordingly, gets adequate treatment in the article.

pd

On Tue, Apr 14, 2009 at 5:01 PM, Jim Andrews <[redacted]> wrote:

> *patrick,*
>
> *we could have arrived where we are by various paths. the future does not determine the past. some types of things/events/conditions are such that we can infer things/events/conditions that must have preceded them. but many can have had multiple precedents. causality is not bijective. it is like a function, though, in that each moment is mapped to but one future moment. or so it seems to me. we can imagine various things that we could do next. i could type a j. or i could type a ?. but not both.*
>
> *what is choice, then? certainly we do make our choices.*
>
> *yet in that scenario i outlined in my last e, i said i don't see how it's possible that if we went back in time five seconds, and *everything* was*

> *exactly the same as it was, that i could do anything other than i did. if that is true, then what is choice?*
>
> *thanks for that.*
>
> *ja*
> *http://vispo.com*

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165. Aryanil Mukherjee
A Poem by Ashbery
Wed 15 Apr 2009

Here's the Ashbery poem I referred to. It is a personal favorite and I have read it several times lately while trying to translate it to Bangla. I hope the listserv admin would let us read it for once in the context of the recent ashbery-thread. For me, this is an example of a poem, which does the many things critics and literary pundits talk about now and then, but at the same time, it explains itself like "weather" - something everyone understands her or his own way everywhere in the world.

thanks

aryanil mukherjee

==========

Vetiver

John Ashbery

Ages passed slowly, like a load of hay,
As the flowers recited their lines
And pike stirred at the bottom of the pond.
The pen was cool to the touch.
The staircase swept upward
Through fragmented garlands, keeping the melancholy
Already distilled in letters of the alphabet.

It would be time for winter now, its spun-sugar
Palaces and also lines of care
At the mouth, pink smudges on the forehead and cheeks,
The color once known as "ashes of roses."
How many snakes and lizards shed their skins
For time to be passing on like this,
Sinking deeper in the sand as it wound toward

The conclusion. It had all been working so well and now,
Well, it just kind of came apart in the hand
As a change is voiced, sharp
As a fishhook in the throat, and decorative tears flowed
Past us into a basin called infinity.

There was no charge for anything, the gates
Had been left open intentionally.
Don't follow, you can have whatever it is.
And in some room someone examines his youth,
Finds it dry and hollow, porous to the touch.
O keep me with you, unless the outdoors
Embraces both of us, unites us, unless
The birdcatchers put away their twigs,
The fishermen haul in their sleek empty nets
And others become part of the immense crowd
Around this bonfire, a situation
That has come to mean us to us, and the crying
In the leaves is saved, the last silver drops.

↑ Index

166. **cris cheek**

Re: Fanny Howe and Ange Mlinko Receive Major Literary Awards

Wed 15 Apr 2009

---

c h e e r !!!!!

^^

On Apr 14, 2009, at 5:39 PM, Mark Weiss wrote:

> *For Immediate Release*
> *April 14, 2009*
> *<http://www.poetryfoundation.org/foundation/*
> *announcements.html>www.poetryfoundation.org/foundation/*
> *announcements.html*
> *Media Director: Anne Halsey, [redacted];*
> *<mailto:[redacted]>[redacted]*
>
> *Fanny Howe and Ange Mlinko Receive Major Literary Awards*
> *from Poetry Foundation*
> *Howe to receive $100,000 Ruth Lilly Poetry Prize*
>
> *CHICAGO The Poetry Foundation, publisher of*
> *Poetry magazine, is pleased to announce that*
> *poets Fanny Howe and Ange Mlinko are the winners*
> *of its sixth annual Pegasus Awards.*

Howe is the recipient of the 2009 Ruth Lilly Poetry Prize. Established in 1986 and presented annually by the Poetry Foundation to a living U.S. poet whose lifetime accomplishments warrant extraordinary recognition, the Ruth Lilly Prize is one of the most prestigious awards given to American poets, and at $100,000 it is one of the nation's largest literary prizes. Poet and critic Ange Mlinko is the winner of the Randall Jarrell Award in Poetry Criticism. The prizes will be presented at the Pegasus Awards ceremony at the Arts Club of Chicago on Tuesday, May 19.

In announcing the Lilly Prize, Christian Wiman, editor of Poetry magazine, said: "Fanny Howe is a religious writer whose work makes you more alert and alive to the earth, an experimental writer who can break your heart. Live in her world for a while, and it can change the way you think of yours."

"The selection of Fanny Howe as this year's winner of the Lilly Prize does honor to the traditions of excellence, importance, and discovery that the prize has stood for since it was established over 20 years ago," said John Barr, president of the Poetry Foundation.

The Poetry Foundation issued the following statement in making the award: "Reading Fanny Howe both the poetry and the prose one has the sense of a life that has been inhabited so intensely and lovingly that even her smallest fragments seem steeped in that experience. Her poetry can be elusive and hermetic, and then abruptly and devastatingly candid; it is marked by the pressures of history and culture, yet defiantly, transcendently lyrical. She is a demanding and deeply rewarding artist, and her body of work seems larger, stranger, and more permanent with each new book she publishes."

Fanny Howe, 68, has written many books of poetry, including Gone (University of California Press, 2003), Selected Poems (UC Press, 2000), On the Ground (Graywolf Press, 2004), and The Lyrics (Graywolf, 2007). She has also written novels, five of which have been collected in one volume

called Radical Love. At age 17 Howe left her home in Boston for California and has since spent her life there and in England, Ireland, and Massachusetts. In recent years she has won the Lenore Marshall Poetry Prize, a fellowship from the Guggenheim Foundation, and an award from the American Academy of Arts and Letters. She has written two collections of essays, The Wedding Dress (UC Press, 2003) and The Winter Sun (Graywolf, 2009). Howe has three grown children and six little grandchildren; she currently lives on Martha's Vineyard.

Ange Mlinko is the third recipient of the Randall Jarrell Award in Poetry Criticism. The $10,000 prize is awarded for poetry criticism that is intelligent and learned as well as lively and enjoyable to read. Mlinko, 39, is the author of two books, Matinees (Zoland Books, 1999) and Starred Wire (Coffee House Press, 2005), which was a National Poetry Series winner in 2004 and a finalist for the James Laughlin Award the following year.

The Poetry Foundation issued the following statement in announcing Mlinko's award: "From Sappho to the Language poets, from Nicolas of Cusa to The Brady Bunch, Ange Mlinko's criticism is brilliantly wide-ranging; it is eclectic and astringent yet always lucid and generous. We are pleased to recognize a young critic whose distinctive sharp wit and formidable power have helped revitalize the art of writing about poetry."

Mlinko was born in Philadelphia and currently lives in the lower Hudson Valley, where she raises her two sons. She has an undergraduate degree in philosophy and mathematics from St. John's College and an MFA from the Creative Writing Program at Brown University. Her poetry and criticism have appeared or are forthcoming in Poetry and the Poetry Foundation website, the London Review of Books, The New Yorker, Bookforum, and The Nation, where she also writes an occasional column on language called Lingo.

***

About the Ruth Lilly Poetry Prize

American poetry has no greater friend than Ruth Lilly. Over many years and in many ways, it has been blessed by her personal generosity. In 1985 she endowed the Ruth Lilly Professorship in Poetry at Indiana University. In 1989 she created Ruth Lilly Poetry Fellowships, for $15,000 each, given annually by the Poetry Foundation to undergraduate or graduate students selected through a national competition. In 2002 her lifetime engagement with poetry culminated in a magnificent bequest that will enable the Poetry Foundation to promote, in perpetuity, a vigorous presence for poetry in our culture.

The Ruth Lilly Poetry Prize honors a living U.S. poet whose lifetime accomplishments warrant extraordinary recognition. Established in 1986 by Ruth Lilly, the annual prize is sponsored and administered by the Poetry Foundation, publisher of Poetry magazine. Over the last 20 years, the Lilly Prize has awarded more than $1,000,000. The previous recipients are Adrienne Rich, Philip Levine, Anthony Hecht, Mona Van Duyn, Hayden Carruth, David Wagoner, John Ashbery, Charles Wright, Donald Hall, A.R. Ammons, Gerald Stern, William Matthews, W.S. Merwin, Maxine Kumin, Carl Dennis, Yusef Komunyakaa, Lisel Mueller, Linda Pastan, Kay Ryan, C.K. Williams, Richard Wilbur, Lucille Clifton, and Gary Snyder.

About the Pegasus Awards
The Poetry Foundation has established a family of prizes with an emphasis on new awards to under-recognized poets and types of poetry. Inaugurated in 2004, the Pegasus Awards are announced annually in the spring. The Poetry Foundation believes that targeted prizes can help redress underappreciated accomplishments, diversify the kinds of poetry being written, and widen the audience for the art form. With this in mind, it may create additional prizes in the years ahead.

About the Poetry Foundation
The Poetry Foundation, publisher of Poetry magazine and one of the largest literary organizations in the world, exists to discover and celebrate the best poetry and to place it before the largest possible audience. The Poetry

> *Foundation seeks to be a leader in shaping a receptive climate for poetry by developing new audiences, creating new avenues for delivery, and encouraging new kinds of poetry through innovative literary prizes and programs. For more information, please visit <http://thepoetryfoundation.createsend4.com/t/r/l/tydrth/xzjkiku/r>www.poetryfoundation.org.*
>
> *POETRY FOUNDATION | 444 North Michigan Avenue | Chicago, IL 60611 |* [redacted]
>
> *welcome.html*

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167. **carol dorf**

Re: Fanny Howe Wins Ruth Lillty Prize

Wed 15 Apr 2009

Thanks for the link -- I'm so glad Fanny Howe is getting this mainstream recognition; I appreciate the way she combines experimental form/language with a willingness to engage with the content of daily life, esp. in the realm of mothering.

On 4/15/09, ALDON L NIELSEN <[redacted]> wrote:
> here's a link to the LA TIMES story --
> <http://latimesblogs.latimes.com/jacketcopy/2009/04/major-poetry-prize-goes-to-fanny-howe.html>
>
<<

>
> [redacted]
>
>
>
>

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168. **David-Baptiste Chirot**

Woodland Pattern: April 18: Bill Berkson and Kit Robinson

Wed 15 Apr 2009

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SATURDAY, APRIL 18: BILL BERKSON & KIT ROBINSON

==========

Woodland Pattern Book Center and Milwaukee Book Festival present:

BILL BERKSON and KIT ROBINSON

Saturday, April 18, 7pm

Woodland Pattern Book Center

720 East Locust Street

Milwaukee, WI 53212

$8 / $7 / $6

Bill Berkson was born in New York in 1939. He moved to Northern California in 1970 and during the next decade edited a series of little magazines and books under the Big Sky imprint. He is a corresponding editor for Art in America and has contributed to such other journals as Aperture and Artforum. His recent books include Gloria, with etchings by Alex Katz; The Sweet Singer of Modernism & Other Art Writings; Sudden Address: Selected Lectures 1981-2006; an epistolary collaboration with Bernadette Mayer entitled What's Your Idea of a Good Time?: Interviews & Letters 1977-1985 and a words-and-drawings sequence with Colter Jacobsen called BILL. His Portrait and Dream: New & Selected Poems has just appeared from Coffee House Press. He was the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture and received the 2008 Goldie for Literature from the San Francisco Bay Guardian.

Kit Robinson is celebrating the publication of his new book The Messianic Trees: Selected Poems, 1976-2003 (Adventures in Poetry, 2009). A coauthor of The Grand Piano: An Experiment in Collective Autobiography, San Francisco, 1975-1980 (Mode A, ongoing), he is also the author of 9:45 (The Post Apollo Press, 2003), The Crave (Atelos, 2002) and Democracy Boulevard (Roof, 1998). Robinson lives in Berkeley, California, where he works as a communications consultant in the information technology industry and plays the Cuban tres guitar in an amateur salsa band.

Reading begins at 7:00 p.m. Reception to follow.

WORKSHOP

Saturday, April 18, 2pm - 4pm $25 (includes admission to Kit Robinson & Bill Berkson Reading)

Call now to register! [redacted]

Time & Materials: Adventures in Diction, Syntax, Rhythm & Tempo with Kit Robinson

So you want to write a poem. Where to start? You're going to need some words, that's for sure. But which ones? Will the mot juste present itself at the perfect moment? Or why not grab a vocabulary from the nearest bookshelf, news hour or Google search? OK, so you found some words, now to put them together in some kind of order, so that they make sense, or don't, but sound as if they should, your call. OK, now that you have them in order, go ahead and replace all the words. How do units of measure such as phrase, line, sentence and stanza overlap? How fast is your poem? How slow? How do you know? In this workshop, we will experiment with several techniques, including vocabulary constraints, parallel constructions, and group collaborations. Please bring a book or two to plunder for material.

GALLERY TALK

Woodland Pattern Book Center

Sunday, April 19, 2pm

FREE

A gallery talk by Bill Berkson to occasion the closing of The Graphic Poem exhibit.

http://www.woodlandpattern.org/

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UPCOMING EVENTS

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==========

April 2009

Sat. 4/4: Donna Stonecipher Master Class; 2-4pm

Sat. 4/4: Oni Buchanan & Donna Stonecipher Reading; 7pm

Sun. 4/5: 3rd Annual Edible Book Show; 1-4pm

Wed. 4/8: New Prose Series Kass Fleisher; 7pm

Thu. 4/9: David Sedaris at Riverside Theatre; 8pm

Fri. 4/17: Redletter Reading Series: James Shea & Caryl Pagel; 7pm

Sat. 4/18: Kit Robinson Workshop; 2-4pm

Sat. 4/18: Kit Robinson & Bill Berkson Reading; 7pm

Sun. 4/19: Gallery Talk with Bill Berkson; 2pm

Tue. 4/21: C.D. Wright at UWM; 7:30pm

Wed. 4/22: UW-M Student/Faculty reading with Kimberly Blaeser; 7pm

Thu. 4/23: Poetry Under the Dome at MPL; 6pm

Fri. 4/24: The 3rd Annual Milwaukee Slideshow Invitational; 7pm

Sat. 4/25: WordBlast! A Workshop in Animated Text; 1-4pm

Sun. 4/26: WordBlast! A Workshop in Animated Text; 1-4pm

Sun. 4/26: Judith Harway Reading at MIAD; 2pm

Sun. 4/26: The Lou Mallozzi-Michael Zerang Duo; 7pm

http://www.woodlandpattern.org/

DONATE NOW! and become a member of Woodland Pattern

http://www.woodlandpattern.org/membership/index.shtml

To receive regular messages notifying you of Woodland Pattern events, send a message to us at [redacted] with "Join E-List" in the subject line.

To unsubscribe from these mailings send a reply with "unsubscribe" in the subject line.

PLEASE FORWARD! THANKS!!!

http://www.woodlandpattern.org/

Woodland Pattern Book Center

720 E. Locust Street

Milwaukee, WI 53212

phone [redacted]

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_allup_1a_explore_042009

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169. CA Conrad
Re: is it asking too much of Ashberry?
Wed 15 Apr 2009

Steve's original question (message) was brave in many ways. In a time when some poets feel poetry isn't strong enough to STAND without the buttresses of philosophy and theory, it's refreshing to hear someone ask WHERE IS YOUR WORLDVIEW AT THESE DAYS?

Take YOUR to mean your own.

Freud said it best:
Everywhere I go I find that a poet has been there before me.

He said poet. Poet. I'm with Freud, at least on this.

CAConrad

THE BOOK OF FRANK http://CAConrad.blogspot.com
PhillySound: new poetry http://PhillySound.blogspot.com

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170. CA Conrad
Re: 4000 WORDS 4000 DEAD
Thu 16 Apr 2009

This really looks amazing, what a great idea. And I hope someone will film it, put it up on the web.

It makes me think about my friend who called me this evening EXCITED about some American Idol contestant making it to the next stage of American Idol. Bread & Circus galore.

It makes me think too that we know THE EXACT number of American dead. We know their names, their places of birth, their rank and serial numbers.

When it comes to the citizens of Iraq however, the state department's numbers and information about THEIR DEAD (OUR dead too, as THEIR dead is on our blood-splattered hands forever!) the numbers range on and off by hundreds of thousands. The estimates from outside sources say over a million. Over a million, and counting, by the day.

Obama promises to redistribute troops from one war to the other war. Obama promises a new meat grinder with a different terrain. Do they get American Idol in Afghanistan? Maybe one day? I'm not being glib, I really DO wonder.

The horror of the senses we create, and I'm talking about our war(s), not our television show.

CAConrad
THE BOOK OF FRANK http://CAConrad.blogspot.com
PhillySound: new poetry http://PhillySound.blogspot.com

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171. **Jim Andrews**
Re: Reposting: is it asking too much of Ashbery?
Thu 16 Apr 2009

> *Jim,*
>
> *Unless I'm misreading something in your email or in the article I cited itself, I do think it speaks directly to your scenario, specifically where you ask COULD I do anything other than I did?*
>
> *I think, quite simply, yes you could have made done something different. You*
> *just didn't. So perhaps that goes some way to defining choice.*
>
> *It's that keyword "could" that is so important and, accordingly, gets adequate treatment in the article.*
>
> *pd*

i don't think you're grappling with the problem. it's odd how empty the word "choice" can be, at times.

if we go back 5 seconds and *everything* is exactly the same as it was 5 seconds ago, including us, down to the last atom, then any *thoughtful* decision we take will be the same, insofar as it is the result of deliberation, which is the same as it was 5 seconds ago. the only decision that might be different is a random decision but, even then, whatever the mechanism that

determines the state of the selection will be the same. all mechanistically determined processes will have exactly the same result as they did previously.

i saw an interview last night with leonard cohen. he said "you can read the book of your life but you can't change a word."

four quartets: http://www.tristan.icom43.net/quartets/index.html

ja

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172. Jonathan Penton
news at UnlikelyStories.org
Thu 16 Apr 2009

I'd like to begin this announcement by thanking Jeffrey Spahr-Summers, who is leaving us as Art Director. He did a great job for a solid year, but now wishes to spend more time on his own literary projects. We'll miss him, and we're actively seeking a new Art Director to choose the visual art and film at Unlikely 2.0. Anyone applying for the position should understand that they'll be responsible for choosing the art and film in the Unlikely print edition, as well.

Oh, yeah. There's going to be an Unlikely print edition.

The team at www.UnlikelyStories.org <http://www.UnlikelyStories.org/> is now partnering with the overlapping team at www.MakeItNewMedia.com to begin a proper print publishing arm: Unlikely Books. Next year, we'll be releasing three full-length volumes.

We're going to focus on two authors, bound together in one volume. We don't know about you, but we're getting a little sick of the decreasing length of poetry books combined with the increasing price of trade paperbacks. On the other hand, there are some great poets who can put out 80 excellent pages on a few related themes, but 150 pages of poetry by the same author usually involves covering diverse themes that might not go well together. So in the tradition of Henry Rollins' 2.13.61 Publications, we're binding two authors together in a single flipbook, styled so that each author gets a "front cover." The reader gets their money's worth, and the writer and editor get to work with manageable manuscripts.

So we're very pleased to announce the 2010 publication of /"First Reverse"/ by markk bound with "/Monolith"/ by Anne McMillen (biography notes below). And in keeping with our philosophy that poetry, art, culture, and politics are just one big gooey phenomenon of readability, we'll be publishing a volume of nonfiction cultural critique: Tom Bradley will bring us "/My Hands Were Clean/," paired with "/Dr. Gonzo"/ by Deb Hoag (even more biography notes below). These

authors were selected for both compatibility and friction: we believe that if you enjoy one side of an Unlikely Book, you'll enjoy the other, despite the fact that we're presenting four very different authors and perspectives.

And the Unlikely print edition. Stupid, contagious, and sure to be imitated, its pages will feature cultural commentary, fiction and creative non-fiction, poetry, interviews, and tons of carefully-reproduced full-color visual art. Make It New Media is a new kind of print fulfillment company, focused on the arts and a personal involvement with each book, and our partnership with them will allow us to enclose both a mix CD and DVD of short films in the Unlikely anthology. The "print edition" will have all the multimedia aspects of the current Unlikely 2.0 web site, and will be a mixture of new material and some classic reprints from eleven years of UnlikelyStories.org. Submissions of essays, reviews, interviews, fiction and creative nonfiction, poetry, visual art, film, spoken word and music will open soon, but we need an Art Director first. So apply.

Did we mention the poetry chapbooks? Make It New Media has already produced one for us: "/Blue Rooms, Black Holes, White Lights/," a fine-art production by Belinda Subraman featuring visual art by César Ivan. Later in 2009, we'll be putting out a chapbook by Anne Lombardo Ardolino featuring cover art by Clayton Patterson. And in 2010, we'll have poetry chapbooks by Lawrence Welsh and Donna Snyder.

We couldn't possibly do this without an enormous book release party. That would be wrong and bad. We're still working out the time and place, but some unfortunate town in the American Southwest will be selected for live reads, author signings, and other antisocial behavioral patterns sometime next year.

Although we will seek unsolicited submissions for the Unlikely anthology, we unfortunately can't normally accept full-length manuscripts. Our e-zine, UnlikelyStories.org, has a wide-open submissions policy, and having such a policy for Unlikely Books would surely kill us. However, we /will/ be running an annual poetry chapbook contest! We'll be announcing the 2009 contest in a couple of weeks, and have lots of unusual benefits planned, so watch this space (especially if it's your inbox).

I feel so much Love I want to cut things open,
--
Jonathan Penton
http://www.unlikelystories.org/

Tom Bradley's latest books are /"Vital Fluid"/ (Crossing Chaos Enigmatic Ink), /"Even the Dog Won't Touch Me"/ (Ahadada Press), "/Put It Down in a Book/" (The Drill Press), and "/Hemorrhaging Slave of an Obese Eunuch"/ (Dog Horn Publishing). Further curiosity can be indulged at tombradley.org or Wikipedia.

Deb Hoag holds a Ph.D. in clinical Psychology from the University of Detroit Mercy. She has been working in the mental health field for sixteen years. Her first novel is /"Crashin' the Real: One woman's search for Truth, Justice . . . and Steven Tyler"/ (Dog Horn Publishing).

Mark S. Kuhar (markk) is a editor, publisher, artist, songwriter, and author of three poetry chapbooks. He is the founder of the deep cleveland poetry hour, a live monthly spoken-word event, and the proprietor of Deep Cleveland, LLC, which includes deep cleveland press and the magazine "/deep cleveland junkmail oracle./"

Anne McMillen is a 28-year-old writer and artist who currently squats in a foreclosed house in the suburbs of Cleveland. She writes her struggles: with addiction, abuse, poverty, and a world that promotes pain as salvation. Her poetry chapbook, /"When Red Blood Cells Leak/," was published by Unlikely 2.0.

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173. jared schickling
New American Press 2009 chapbook contest
Thu 16 Apr 2009

New American Press is pleased to announce is spring 2009 chapbook contest. Winner receives $250 and 25 copies. Final judge will be editor of THE JOURNAL and award-winning poet Kathy Fagan.

Submission materials may be sent to:

Chapbook Contest
Attn: Okla Elliott
OWU English Dept.
61 S. Sandusky St.
Delaware, OH 43015

Along with 20-30 pages of your best writing in any genre, please include a SASE for contest results and a check for $12 (payable to "NEW AMERICAN PRESS" only, please). We read manuscripts blind, so please include a separate cover sheet with your name, address, email, and phone number, being sure to exclude any identifying information from the ms itself. Multiple submissions in similar or different genres are fine, but a reading fee is required for each submission.

Postmark deadline: May 15, 2009.

More information is available at http://newamericanpress.com/contests/current.php.

Questions can be directed to [redacted].
_____ Rediscover Hotmail®: Now available on your iPhone or BlackBerry
http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Mobile2_042009

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174. noah eli gordon
Berrigan & Veglahn Chapbooks from LME
Thu 16 Apr 2009

Dear Folks,

Letter Machine Editions, a nonprofit publisher of books & chapbooks, is pleased announce the release of our inaugural titles:

Anselm Berrigan's To Hell With Sleep & Sara Veglahn's Another Random Heart

These perfect-bound chapbooks are available from our website for $10 each (postage paid) or together for $16 (postage paid):
http://www.lettermachine.org/purchase.html

Look for our future full-length titles, including books by Sawako Nakayasu, Travis Nichols, Juliana Leslie, Farid Matuk, Aaron Kunin, & others:
http://www.lettermachine.org/catalog.html

Also watch for the launch our new journal--Typesetter:
http://www.lettermachine.org/typesetter.html

All Best,

Noah Eli Gordon & Joshua Marie Wilkinson
Letter Machine Editions
http://www.lettermachine.org/

*****

on Anselm Berrigan's To Hell With Sleep:

Anselm Berrigan gives us a fresh dose of his discordant mind music. To Hell With Sleep was written by the poet in the first months after the birth of his daughter, mostly during brief periods of time when he was half-awake or less so, letting the poetry be unthought within its vehicle of eight seven-line slanting stanzas per session, of which there were nine. The impulse driving the writing was to let sounds-turning-toward-words follow from the intensified state of consciousness the arrival of this baby initiated. No prescience, reflection, computer tricks, formal appropriation, or plotting of any kind was used in the in

the writing of this work. Joy, fear, humor, sound, bafflement and recognition-in-exchange-for-recognition were the instruments

*****

on Sara Veglahn's Another Random Heart:

This prose-poem sequence opens with the following sentence: "Scenes left on the cutting room floor flower into their own scenery." Such an auspiciously suggestive start functions as a distillation of the book's prismatic echo chamber, where painterly lyricism and narrative probing converge within each musically astute sentence. This is a symphony of partial happenings, ghostly movements, and investigatory ruminations, a stroll through an exhibit of paintings that seem to stare back at the viewer: captivating, gorgeous, and just a little bit scary.

_____ Windows Live™: Life without walls. http://windowslive.com/explore?ocid=TXT_TAGLM_WL_allup_1b_explore_042009

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175. noah eli gordon

oops

Thu 16 Apr 2009

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there should have been a "to" and an "of" in there, huh?

_____ Rediscover Hotmail®: Get e-mail storage that grows with you. http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Storage2_042009

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176. mIEKAL aND

Fwd: [spidertangle] The death of Franklin Rosemont

Thu 16 Apr 2009

---------- Forwarded message ----------
From: joel lipman <[redacted]>
Date: Thu, Apr 16, 2009 at 1:58 PM
Subject: Re: [spidertangle] Re: [fluxlist] The death of Franklin Rosemont
To: [redacted]

To add this to the several Franklin Rosemont recollections:

In 1968 or 1969, the independent mag, Radical America, published an issue devoted to surrealism. Rosemont's aesthetic and fingerprints were all over it [I

don’t know where or how Penelope and Franklin split their efforts, so perhaps it was a duo’s imprint I’m recapturing]. For those too young to have lived or participated in the 1960’s independent litmag culture, it was a killer print moment when cultural, literary & social manifestations fluidly blended in the era’s counterculture publications.

Though the word “morph” didn’t exist, Radical America “morphed” or spun off into Cultural Correspondence, the final issues of which were structurally magnificent & extraordinary in their useful anarchy and grasp of the interconnectiveness of irrational arts practice. CC #10-11 “Surrealism & its Popular Accomplices” had gorgeous & substantial illustrated articles on subjects from the 3 Stooges, Henry Darger, Poetry & Freedom, dance & instinct, and Les Blanc to dance magic and utopian dreams. Franklin Rosemont contributed pieces on H.P. Lovecraft, “T-Bone Slim & the Phonetic Cabala,” “Mel Blanc — the Wizard of Audio,” Buster Keaton, Bugs Bunny. He reviewed texts on French and Portuguese surrealist poets and other subjects linking politics, film, music and global poetries. The subsequent 1981 issue of CC [“Giant last issue! Collectors’ item!”] had FR’s art and polemics, including the wonderful [wonder-full] “Report on Objective Conditions,” which said much of what I sense continues to be the manifesto of many participants on Spidertangle “...Life is not ours to be eked out — it is a question of inspiration or death.”

FR pushed for constant renewal, ceaseless surreal “moral vigilance,” and “global scope.” Bracketing his report’s text is an opening and closing Time & Temperature indication, lest one stray from the vital ground realities [8Pm, 31 degrees, wind, barometric pressure], the street and the raw blow off Lake Michigan.

JL

On 4/16/09 7:50 AM, "John M. Bennett" <[redacted]> wrote:

A unique passing

I only met Franklin Rosemont through the mail, but it was always a fascinating and precious meeting.

Last night I dreamed about Franklin Rosemont. I was preparing an envelope to mail him some books, by gluing little strips of torn-up newspaper to it. It is also true that this envelope was one that HE had prepared and sent to me. It was coming and going at the same time.

Que viva Franklin Rosemont.

John

↑ Index

177. Jennifer Karmin
Chicago Poetry Festival
Thu 16 Apr 2009

SUNDAY, APRIL 19
3-6PM
free

Peter Jones Gallery
1806 W. Cuyler Ave -- Chicago, IL
http://www.peterjonesgallery.com

Readings by:
Bill Allegrezza, Lisa Alvarado, Stella Radulescu, Jennifer Karmin, Rey Escobar, Kevin Blanchard, Nick Demske, Larry O. Dean, Erika Mikkalo, Tara Keogh, Kathy Kubik, Josephine Lipuma, Doree McNulty, Donna Pecore, Paul Martinez Pompa, Cathleen Schandelmeier, Dina Stengel, Sheila Donovan, Roberto Del Rio, Pam Osbey, Mike Puican, PJ Destin, Dred Sista Ren, Anna Husain, Jessica Lane, Adam Shames, Michael H. Brownstein, Maria Fischinger, and more!

@@@

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178. Laurie Schneider & Crag Hill
Upcomg Jim McCrary Readings and All That
Thu 16 Apr 2009

Topeka, Kansas:

Top City Spring 2009
Saturday, May 9 with Judith Roitman at
Lola's in Topeka, Kansas (10th and Gage) and begin at 7:07--seven minutes after seven.

Seattle, WA:

June 3 with Paul Nelson at

Good Shepherd Center Chapel Performance Space.

4649 Sunnyside Ave. N in Wallingford at 7:30 p.m.

Portland, OR:

June 4 with James Yeary at
Concordia Coffee House
2909 NE Alberta
7:30

All That can be perused and purchased at:
http://www.lulu.com/content/paperback-book/all-that/4363355

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179. Poetry Project
Events at The Poetry Project April
Thu 16 Apr 2009

Here¹s what¹s coming up at The Poetry Project:

Friday, April 17, 9:30 PM
A Night with Heretical Texts Vol. 4

Heretical Texts is an ongoing Factory School book series published in volumes of five books each. The series aims to test old assumptions about the political efficacies of poetic texts while utilizing the series structure as a framework for documentation and investigation. Since 2005, Factory School has published twenty titles under the Heretical Texts series banner, with future volumes appearing in 2010 and beyond. Volume 4 includes books by Jules Boykoff, Brett Evans, Erica Kaufman, kathryn l. pringle and Frank Sherlock. Please join us for an evening of readings and festivities celebrating Heretical Texts Vol. 4.

Participants include Erica Kaufman, kathryn l. pringle, Frank Sherlock and Bill Marsh. Erica Kaufman is the author of Censory Impulse (Factory School 2009) and co-curates Belladonna*. kathryn l. pringle is the author of Right New Biology and lives in Durham, NC. Bill Marsh has co-directed Factory School since its founding in 2000. He is the author of Plagiarism (SUNY Press) and, with Steve Carll, Tao Drops, I Change (Subpress). He lives in Queens, NY. Frank Sherlock is the author of Over Here (Factory School 2009) and the co-author of Ready-To-Eat Individual (Lavender Ink 2008) with Brett Evans. A collaboration with CAConrad entitled The City Real & Imagined: Philadelphia Poems is forthcoming from Factory School later this year.

Monday, April 20, 8 PM
Talk Series Ammiel Alcalay on Writing in Tongues: Plain Language & the Politics of Print

In this talk Ammiel Alcalay will explore some of his experiences in the realm of literary and political activism, as a writer, translator, interpreter, and member of various groups and organizations, particularly in relation to issues regarding Israel/Palestine and ex-Yugoslavia. His books include After Jews & Arabs, Memories of Our Future, and from the warring factions. A new book of essays, A Little History, is due out from Beyond Baroque, and a major new project to write a republic / The Poetics of Political Memory, is in progress. His translations include work from Arabic, Bosnian, Hebrew, and Spanish.

Wednesday, April 22, 8 PM
Bill Berkson & Norma Cole

Bill Berkson has been active in the art and literary worlds for nearly fifty years. He is the author of sixteen books and pamphlets of poetry, including Serenade; Fugue State; a volume of his 1960s collaborations with Frank O¹Hara entitled Hymns of St. Bridget & Other Writings; and the deluxe portfolio Gloria with etchings by Alex Katz. During the 1960s he was an editorial associate at Artnews and a regular contributor to Art. A selection of his criticism, The Sweet Singer of Modernism & Other Art Writings 1985-2003, appeared from Qua Books in 2004, followed by Sudden Address: Selected Lectures 1981-2006 from Cuneiform Press. A volume of new and selected poems will appear from Coffee House Press in 2009. He now lives in New York and San Francisco. Norma Cole is a poet, painter and translator. Among her books are Collective Memory, Do the Monkey, and Spinoza in Her Youth. Where Shadows Will: Selected Poems 1988‹2008 will appear from City Lights in April 2009. Current translation work includes Danielle Collobert¹s Journals, Fouad Gabriel Naffah¹s The Spirit God and the Properties of Nitrogen and Crosscut Universe: Writing on Writing from France. Cole has been the recipient of a Wallace Alexander Gerbode Foundation Award, Gertrude Stein Awards, the Fund for Poetry, and the

Foundation for Contemporary Arts. A Canadian by birth, Cole migrated via France to San Francisco where she has lived since 1977.

Friday, April 24, 10 PM
Lawrence Giffin & Nico Vassilakis

Lawrence Giffin is the author of a chapbook, Get the Fuck Back into That Burning Plane, as well as three volumes of Comment Is Free, an ongoing print-on-demand work of social philosophy compiled from newspaper comment streams. As a member of the publishing collective Lil¹ Norton, Lawrence Giffin is the series editor of the journal The Physical Poets Home Library. A kind of historical novel, Aa, co-produced with Fernando Diaz, is forthcoming from Patrick Lovelace Editions. Nico Vassilakis works in both textual and visual poetry. He is a curator for the Subtext Reading Series in Seattle. His vispo videos have been shown in exhibits and festivals of innovative language arts. Nico¹s recently published Text Loses Time is available from ManyPenny Press. Forthcoming books include Disparate Magnets (BlazeVox) & Protracted Type (White Lion Books).

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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180. **PJ**
"from east to west" - new issue & submission call
Thu 16 Apr 2009

In ~60 pages of full color, the spring edition of "from east to west" includes featured poets: Mark Hartenbach, Eve Hanninen, Michael Macklin & Bart

Solarcyz, featured artists: Jeff Filipski, Eve Hanninen, Cheryl Townsend, Jenny McGhee Dougherty, & Ron Davis, and "garden" poets: T. Birch, Wendy Howe, Lois Jones, Neil C. Leach, Jr., Russell Libby, Tom Moore, Kenneth Pobo, Bethan Townsend & Lewis Turco.

The cover art (and one more at the end of the edition) by Pamela Perkins is especially fascinating. She composed these from recycled antique windows with East Coast sea glass, stone, wood, shell (mostly from Maine) and paint.

You can view our issue online, download as a free .pdf, or buy an at-cost print copy from Lulu. Just follow the links on our web page. Email PJ Nights at [redacted] if you have trouble with any of these options.

Please not our submission call for summer for "found" and "cut-up" poetry and visual artists (deadline, June 1, 2009).

Thank you again for your support of our journal!

PJ Nights & Ray Sweatman

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181. Fulcrum Annual

Poets Patrick Herron and Stephen Sturgeon in Harvard Square Thu. April 23

Thu 16 Apr 2009

Patrick Herron and Stephen Sturgeon
Free poetry reading
Thursday, April 23, 7 p.m.
Pierre Menard Gallery / Lame Duck Books
10 Arrow Street, Cambridge, MA
(up Arrow St. from Cafe Pamplona)
More info: [redacted]
Free wine

Patrick Herron is a poet, artist and information scientist residing in Chapel Hill, NC. He is the author of The American Godwar Complex (2004, Blaze VOX) as well as the chapbooks, Man Eating Rice (Blaze VOX) and Three Poems (Gateway Songbooks). His poems and essays have appeared in journals such as Exquisite Corpse, Jacket, Talisman, Fulcrum, in the Tokyo Metropolitan Art Museum, and in the anthology 100 Days (Barque Press). Current writing projects include two works of translation, a collection of essays and criticism, and a book of poetry.

Stephen Sturgeon's poems have appeared in Boston Review, Cannibal, Harvard Review, Jacket, and other magazines. He is the editor of Fulcrum: an Annual of Poetry and Aesthetics.

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182. George Bowering
Re: is it asking too much of Ashberry?
Thu 16 Apr 2009

Re the Ashberrry question:

I would find it more refreshing to hear that question without the "at".

gb

On Apr 15, 2009, at 8:49 PM, CA Conrad wrote:

> *Steve's original question (message) was brave in many ways. In a time when some poets feel poetry isn't strong enough to STAND without the buttresses of philosophy and theory, it's refreshing to hear someone ask WHERE IS YOUR WORLDVIEW AT THESE DAYS?*
>
> *Take YOUR to mean your own.*
>
> *Freud said it best:*
> *Everywhere I go I find that a poet has been there before me.*
>
> *He said poet. Poet. I'm with Freud, at least on this.*
>
> *CAConrad*
>
> *THE BOOK OF FRANK http://CAConrad.blogspot.com*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *welcome.html*

George Bowering
Was once corrected by Bob Feller

↑ Index

183. K. R. Waldrop
2 more by Keith Waldrop
Thu 16 Apr 2009

Beside SEVERAL GRAVITIES (a book of collages already announced here; www.sigliopress.com; use code GRAVITY before 4/22 for 25% discount)

2 more new books by Keith Waldrop:

1. TRANSCENDENTAL STUDIES: a trilogy of poems (U of CA Press, 200pp. $19.95)

2. A translation of Baudelaire's PARIS SPLEEN: LITTLE POEMS IN PROSE (Wesleyan UP, 124pp, cloth $22.95)

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184. **Patrick Dillon**

Re: Reposting: is it asking too much of Ashbery?

Thu 16 Apr 2009

At first, I thought you were suggesting that our will in the past would be constrained by the physical reality of the present. That if door number 1 were open now, we couldn't do anything else except choose door number 1 five seconds ago. Hence my sending the article, which directly addresses this question.

If I understand you correctly then I agree with you. It seems pretty straight forward, but the element of time travel is more distracting for me than helpful. I don't see a difference between a decision made in the present and one made in the past without any knowledge or influence of the future.

But I could probably do a better job of educating myself in philosophy.

pd

On Thu, Apr 16, 2009 at 12:29 AM, Jim Andrews <[redacted]> wrote:

> *Jim,*
>
> *Unless I'm misreading something in your email or in the article I cited itself, I do think it speaks directly to your scenario, specifically where you ask COULD I do anything other than I did?*
>
> *I think, quite simply, yes you could have made done something different. You*
> *just didn't. So perhaps that goes some way to defining choice.*
>
> *It's that keyword "could" that is so important and, accordingly, gets adequate treatment in the article.*
>
> *pd*
>
> *i don't think you're grappling with the problem. it's odd how empty the word "choice" can be, at times.*
>
> *if we go back 5 seconds and *everything* is exactly the same as it was 5 seconds ago, including us, down to the last atom, then any *thoughtful* decision we take will be the same, insofar as it is the result of deliberation, which is the same as it was 5 seconds ago. the only decision*

> *that might be different is a random decision but, even then, whatever the mechanism that determines the state of the selection will be the same. all mechanistically determined processes will have exactly the same result as they did previously.*
>
> *i saw an interview last night with leonard cohen. he said "you can read the book of your life but you can't change a word."*
>
> *four quartets: http://www.tristan.icom43.net/quartets/index.html*
>
> *ja*

↑ Index

185. **Justin Katko**

Hot Gun!

Fri 17 Apr 2009

Please note the publication of Hot Gun, which I am posting here at the request of the editor, Josh Stanley. Among other goodies, it includes JH Prynne's review of Keston Sutherland's Hot White Andy. There will be a reading-launch this Friday (today!) in Davenport College, Yale University, at 8:30pm. Myself, Ryan Dobran, and Alex Nemser will read their poetry. Email the editor at address below for more information. Word. - J.K.

---------- Forwarded message ----------
From: josh stanley <[redacted]>
Date: Fri, Apr 17, 2009 at 5:06 AM
Subject: Hot Gun! #1

Hello,

The first issue of Hot Gun!, a new journal of contemporary poetry and criticism, is now out. It includes POEMS by

Kyle Storm Beste-Chetwynde, Ryan Dobran, Luke Roberts, Justin Katko+Jow Lindsay, and Marianne Morris

+ the following PIECES:

Trying to Look Correctly at the “Subjects” of Andrea Brady’s ‘Saw Fit’ – Amica Dall

‘[D]oubts, Complications and Distractions’: Rethinking the Role of Women in Language Poetry – Emily Critchley

Guy Debord’s _Hurlements En Faveur De Sade_ [Headnote, Translation and Footnotes] – Justin Katko

Young-Hae Chang Heavy Industries : Presentation review – Kate Riley

Keston Sutherland: _Hot White Andy_ – J.H. Prynne

Lyric Purity in Keston Sutherland's _Hot White Andy_ – Neil Pattison

It is 96 pages for the desperate day+night. Please email [redacted] with questions + please read Hot Gun! with and without with questions. Dear tremors in the present part juicer, what else can we now do.

All this for 7 dollars plus postage: 2 dollars for the USA or 6 dollars for the UK + the rest of the world. U can (of course only if u want) order it online at www.hotgunjournal.com .

All best,
Josh Stanley

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186. eric unger
Poetry & Prints #4: Borzutzky, Carr, Severin, Morin
Fri 17 Apr 2009

---

string of small machines 4 release featuring :

daniel borzutzky, chicago-based writer and translator;
author of the ecstacy of capitulation from blazeVOX
[books], 2007 (www.blazevox.org/bk-db.htm;
www.danielborzutzky.com)

melissa severin, chicago-based writer and managing
editor of switchback books; author of brute fact from
dancing girl press, 2008 (www.switchbackbooks.com;
www.dancinggirlpress.com/brutefact.html)

michael carr, cambridge, ma.-based writer and editor
of editions louis wain, and co-editor of katalanche press;
co-author of necco face, from editions louis wain, 2009 (
editionslouiswain.com;
katalanchepress.blogspot.com);

gustave morin, toronto-based visual artist; author of
the much-slept-on a penny dreadful from insomniac
press, 2003 (epc.buffalo.edu/authors/morin/;
www.mnsi.net/~common/editions_penny/dread.html<http://www.mnsi.net/
%7Ecommon/editions_penny/dread.html>
)

and emcee sick playing rare groove, jazz, soul, and funk.

SATURDAY APRIL 18th : 8p.m.
Spudnik Press
1821 W Hubbard, Suite 308
Chicago, IL 60622
(spudnikpress.com <http://www.spudnikpress.com/>)

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187. Tim Peterson
SEGUE 4/18: Akilah Oliver & Charles Alexander
Fri 17 Apr 2009

The Segue Reading Series presents:

AKILAH OLIVER & CHARLES ALEXANDER
*Saturday, April 18, 2009 ** 4PM SHARP***
at the Bowery Poetry Club (308 Bowery, just north of Houston)
$6 admission goes to support the readers

hosted by Kristen Gallagher & Tim Peterson

Charles Alexander is a Tucson-based poet, publisher, and book artist. He is the director and editor-in-chief of Chax Press. Alexander’s recent books of poetry include *Pushing Water: parts one through six* (Standing Stones Press, 1998), *near or random acts* (Singing Horse Press, 2004), and *Certain Slants* (Junction Press, 2007).

Akilah Oliver is the author of a new book *A Toast in the House of Friends*(Coffee House Press, 2008), and also *the she said dialogues: flesh memory* (Smokeproof/Erudite Fangs, 1999). She currently makes her home in Brooklyn, NY.

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188. David Buuck
BARGE's "17 Reasons Why" opens April 24 @ Mission17 Gallery
Fri 17 Apr 2009

Mission 17's 2009 Visual/Cultural Criticism Resident

David Buuck & BARGE (the Bay Area Research Group in Enviro-Aesthetics) present:

17 REASONS WHY: A VISUAL ARCHEOLOGY

April 24-May 30, 2009. Opening Reception Friday April 24, 6-9 pm.

David Buuck and BARGE present â€œ17 Reasons Whyâ€, a site-specific installation and research office that will present a visual archeology of the

Mission and 17th Street environment, as part of an ongoing multi-media investigation into how we see, know, and understand our everyday urban spaces. As part of Mission 17â€™s Visual/Cultural Criticism Residency, BARGE brings its toolkit of aesthetic and critical practices to tackle the thorny task of representing a diverse site, with all its historical and cultural complexities.

With this exhibition and its related public programming, BARGE aims to create a space for reflection on the complex intersections of place and memory, change and nostalgia, history and its representations. A critical poetics of visual and cultural criticism will emerge, as maps, photography, writing, found materials & performance provide the basis for a â€™samplingâ€™ of the site and its environs, with the installation space functioning as a kind of laboratory for materialist (re)mixing. BARGE will install a â€˜research officeâ€™ in the gallery space, where BARGE will be conducting investigatory projects throughout the run of the exhibition, inviting participation in the gallery and online, and expanding the installation and catalog as the residency unfolds. Rather than merely presenting â€˜finished workâ€™ that sits idly in the gallery, The BARGE research office will be an ongoing performative space, foregrounding the contingent, everyday forces and transitions in the Mission, while also making visible the methodologies of visual criticism and interpretation at workâ€”and at play.

for more information on public programs & performances see:
http://buuckbarge.wordpress.com/2009/04/17/barge-mission-17-gallery/

MISSION 17 GALLERY
111 Mission Street, Suite 401
San Francisco, CA
Gallery Hours: Wed-Sat 1-6 pm
[redacted] â€¨mission17.org

davidbuuck.com/barge

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189. Francesco Levato
"War Rug" - Poetry Film Screening
Fri 17 Apr 2009

"War Rug," a poetry film based on the long poem of the same name will be screened on April 17th, 2009 at FLATFILE galleries, 217 North Carpenter Street, Chicago IL. The screening will be part of a larger event and will take place around 8:30 - 9 p.m.

If you're not in Chicago and would like to preview the film, it will available online for a limited time at the following link:

http://www.francescolevato.com/media/War_Rug.htm

"War Rug" is a work of documentary poetics in the form of a book length poem. Multiple interwoven narratives explore life within zones of conflict as viewed through the lens of current warfare. The narratives range from passages inspired by journal entries, firsthand accounts, and news reports to poetic constructs collaged from military doctrine, Freedom of Information Act released government documents (like CIA interrogation manuals, and detainee autopsy reports), and numerous other sources.

The film collages and juxtaposes archival source material with U.S. Military footage in an exploration of alternative narrative interpretations of the source text.

The film screening is part of "The Marriage of Poetry" featuring readings by Danielle Chapman & Dan-Beachy Quick, with live musical performances by Pont des Arts Ensemble & The Jim Barbick Trio. The main event starts at 6 p.m.

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190. David-Baptiste Chirot

Tatsumi's Graphics Autobio//Pekar's Graphics Beat Generation History

Fri 17 Apr 2009

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http://www.nytimes.com/2009/04/12/books/review/Leland-t.html

BOOKS / SUNDAY BOOK REVIEW

| April 12, 2009

The Mad Ones

By JOHN LELAND

Moving the mythology of the Beat Generation into the comics realm provides a new angle on a familiar story: It gives the hipsters back their body language.

BOOKS

| April 15, 2009

Books of The Times:
Manifesto of a Comic-Book Rebel

By DWIGHT GARNER

Yoshihiro Tatsumi was at the rowdy vanguard of Japan's postwar comics revolution, and his outsize graphic autobiography is one of the genre's signal achievements.

http://www.nytimes.com/2009/04/15/books/15garn.html

_____ Rediscover
Hotmail®: Get e-mail storage that grows with you.
http://windowslive.com/RediscoverHotmail?
ocid=TXT_TAGLM_WL_HM_Rediscover_Storage2_042009

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191. Nate Pritts
*H_NGM_N F_ND DR_V_*
Fri 17 Apr 2009

The online journal, H_NGM_N is embarking upon our semi-regular fund drive. Click here:

http://www.h-ngm-n.com/donate

And please give if the spirit moves you.

Thanks!

_____
:: Nate Pritts

:: http://www.natepritts.com

_____ Rediscover
Hotmail®: Get e-mail storage that grows with you.
http://windowslive.com/RediscoverHotmail?
ocid=TXT_TAGLM_WL_HM_Rediscover_Storage2_042009

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192. Ken Chen
From José Rizal to José Garcia Villa: An Introduction to Philippine Literary Greats
Fri 17 Apr 2009

{ please distribute widely }

The Asian American Writers' Workshop presents

*From José Rizal to José Garcia Villa:
An Introduction to Philippine Literary Greats
*

*Celebrate two heroes of Philippine literature and
the Philippine-American heritage and experience

JOSÉ RIZAL and JOSÉ GARCIA VILLA

with special guests

HAROLD AUGENBRAUM and LUIS H. FRANCIA
*

Readings & Discussion
Light Reception

*Monday, April 27 @ 7pm
The Workshop*
16 W. 32nd Street, 10th Floor
(between Broadway & Fifth Ave)

TICKET PRICING
General Admission: $25
AAWW and AAJA Members: $20
Students: $15
VIP Package: $50 (includes books and AAWW membership)

José Rizal (1861-1896) penned the great Philippine novel, *Noli Me Tangere *. Set during the Spanish occupation,* Noli* is a love story of a young gentleman who returns to the Philippines from Europe after his father's death. This powerful, moving novel and its sequel, *El Filibusterismo*, were banned by Spanish authorities. Rizal was later executed for sedition, rebellion, and conspiracy. Now considered a Philippine national hero, his work helped spark revolutionary movements.

Well-known translator and critic *Harold Augenbraum* discusses Rizal's life and reads from his translation of *Noli Me Tangere*, published by Penguin Classics, and from his translation-in-progress of* El Filibusterismo*. Augenbraum currently serves as Executive Director of the National Book Foundation.

***

Known as the "Pope of Greenwich Village,"* José Garcia Villa* (1908-1997) was arguably the most important Asian American writer of the mid-twentieth century, as well as a colleague of modern literary giants such as W.H. Auden and Tennessee Williams. Edith Sitwell called him "a poet with a great, even an astounding, and perfectly original gift... The best of his poems are among the most beautifully written in our time." Penguin Classics recently reissued *Doveglion: Collected Poems, *a compilation of Villa's work, including rare and previously unpublished material.

Luis H. Francia, reknowned writer and poet, discusses Villa and reads from *Doveglion*, and will also read from his own* Eye of the Fish: A Personal Archipelago*. Francia's semi-autobiographical account of life straddling American and Philippine culture won the Pen Center Beyond the Margin Award and The Asian American Writers' Workshop Literary Award in 2002.

***

An informal discussion will be encouraged after the presentations. Wine and meryenda hors d'oeuvres will be served.

FOR TICKETS AND MORE INFO
Please visit the event page<https://www.nycharities.org/event/event.asp?CE_ID=3746>
 or call 212/[redacted]
(https://www.nycharities.org/event/event.asp?CE_ID=3746)

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193. **Jim Andrews**
Re: Reposting: is it asking too much of Ashbery?
Fri 17 Apr 2009

> *At first, I thought you were suggesting that our will in the past would be constrained by the physical reality of the present. That if door number 1 were open now, we couldn't do anything else except choose door number 1 five seconds ago. Hence my sending the article, which directly addresses this question.*

OK. But that's not what I was saying.

> *If I understand you correctly then I agree with you. It seems pretty straight forward, but the element of time travel is more distracting for me than helpful. I don't see a difference between a decision made in the present and one made in the past without any knowledge or influence of the future.*

You're right about the element of time travel being not essential to the situation. But it does serve to focus attention on the problem of choice from one moment to the next.

In that scenario, if we think that events would have to unfold as they did previously, then any decision any time is questionable. Because if we think that events would have had to unfold as they did previously THAT TIME, then events would have had to unfold as they did ANY TIME. Wouldn't they? Because there was nothing exceptional about THAT TIME.

So that when we seek some possibility of anything happening differently than it did, it seems that what might have been is an abstraction remaining a perpetual possibility only in a world of speculation.

ja
http://vispo.com

↑ Index

194. **PJ**

WITH THE URL (this time) "from east to west" - new issue & submission call

Fri 17 Apr 2009

I'm not sure what happened to the link in the email below??!!! You can find our new issue of "east/west" and the full submission call here:

http://www.geocities.com/pj_nights

PJ

--- On Thu, 4/16/09, PJ <[redacted]> wrote:

From: PJ <[redacted]>
Subject: "from east to west" - new issue & submission call
To: [redacted]
Date: Thursday, April 16, 2009, 6:18 PM

In ~60 pages of full color, the spring edition of "from east to west" includes featured poets: Mark Hartenbach, Eve Hanninen, Michael Macklin & Bart Solarcyz, featured artists: Jeff Filipski, Eve Hanninen, Cheryl Townsend, Jenny McGhee Dougherty, & Ron Davis, and "garden" poets: T. Birch, Wendy Howe, Lois Jones, Neil C. Leach, Jr., Russell Libby, Tom Moore, Kenneth Pobo, Bethan Townsend & Lewis Turco.

The cover art (and one more at the end of the edition) by Pamela Perkins is especially fascinating. She composed these from recycled antique windows with East Coast sea glass, stone, wood, shell (mostly from Maine) and paint.

You can view our issue online, download as a free .pdf, or buy an at-cost print copy from Lulu. Just follow the links on our web page. Email PJ Nights at [redacted] if you have trouble with any of these options.

Please not our submission call for summer for "found" and "cut-up" poetry and visual artists (deadline, June 1, 2009).

Thank you again for your support of our journal!

PJ Nights & Ray Sweatman

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195. Patrick Herron

Poets Patrick Herron and Stephen Sturgeon in Harvard Square Thu. April 23

Fri 17 Apr 2009

Poets Patrick Herron and Stephen Sturgeon in Harvard Square Thu. April 23
FREE POETRY READING + WINE
Thursday, April 23, 7 p.m.
Pierre Menard Gallery / Lame Duck Books
10 Arrow Street, Cambridge, MA
(up Arrow St. from Cafe Pamplona)
Map: http://tr.im/pierremenardmap
More info: [redacted]

Patrick Herron is a poet, artist and information scientist from Chapel Hill, NC. He is the author of Be Somebody (2008, Effing Press), The American Godwar Complex (2004, Blaze VOX) Man Eating Rice (2002, Blaze VOX) and Three Poems (2005, Gateway Songbooks). His poems and essays have appeared in Exquisite Corpse, Jacket, Talisman, Fulcrum, and in the Tokyo Metropolitan Art Museum. Patrick is working on a collection of poems that explores the construction of subjectivity through multiple externalities.

Stephen Sturgeon's poems have appeared in Boston Review, Cannibal, Harvard Review, Jacket, and other magazines. He is the editor of Fulcrum: an Annual of Poetry and Aesthetics.

http://www.facebook.com/event.php?eid=79468771460

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196. David-Baptiste Chirot

NYT Review: Two New Translations of Cavafy's Collected & Unfinished Poems

Sat 18 Apr 2009

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http://www.nytimes.com/2009/04/19/books/review/Longenbach-t.html?8bu&emc=bua2

Two New Translations of Cavafy's Collected & Unfinished Poems

A Poet’s Progress

James
LongenbachPublished April 17, 2009

“A Greek gentleman in a straw hat, standing absolutely motionless at a slight angle to the universe.” With this sentence the novelist E. M. Forster introduced the Alexandrian Greek poet Constantine Cavafy to the English-speaking world

in 1919. Since then, Cavafy's distinctive tone — wistfully elegiac but resolutely dry-eyed — has captivated English-language poets from W. H. Auden to James Merrill to Louise Glück. Auden maintained that Cavafy's tone seems always to "survive translation," and Daniel Mendelsohn's new translations render that tone more pointedly than ever before. Together with "The Unfinished Poems" (the first English translation of poems Cavafy was still drafting when he died in 1933), this "Collected Poems" not only brings us closer to one of the great poets of the 20th century; it also reinvigorates our relationship to the English language.

Cavafy Archive

C. P. Cavafy

COLLECTED POEMS
By C. P. Cavafy
Translated by Daniel Mendelsohn
547 pp. Alfred A. Knopf. $35

THE UNFINISHED POEMS
By C. P. Cavafy
Translated by Daniel Mendelsohn
121 pp. Alfred A. Knopf. $30

Related
The Cavafy Archive Web Site
Daniel Mendelsohn's Web Site

In what ways did Cavafy stand at an angle to the universe? He was born in Alexandria in 1863 to a family that could trace its lineage back to the nobility of the Byzantine Empire. His father, originally from Constantinople, was a partner in a successful export business that maintained offices in London and Liverpool as well as several cities in Egypt; the young Cavafy lived in England for five years, acquiring both a longstanding fascination with English poetry and a slightly British inflection that accented his Greek. But when his father died, Cavafy's family was plunged into poverty. Socially, linguistically, personally, Cavafy lived on the outskirts. He had his first homosexual affair around the age of 20. Soon after, he found a job in the Irrigation Office of the Ministry of Public Works — the "Third Circle of Irrigation" — where he worked for more than 30 years. He wrote consistently but almost never published through traditional means. There is nothing more detrimental to art, he maintained, than succumbing to "how the public thinks and what it likes and what it will buy." Today, Cavafy is well known for writing what might initially seem like two kinds of poems. Beginning in 1911, he wrote poems depicting homosexual desire with an unsensational directness: "They were slow getting dressed, they were sorry to cover / the beauty of their supple nudity / which harmonized so well with the

comeliness of their faces." At the same time, he wrote poems about Greek history — not the well-known glories of the classical era but the long decline that finally concluded with the collapse of the Byzantine Empire: "He wasn't completely wrong, poor old Gemistus / (let Lord Andronicus and the patriarch suspect him if they like), / in wanting us, telling us to become pagan once again." But as Mendelsohn argues in his elegant introduction to the poems, any division between the erotic and historical poems is facile. Whether Cavafy is describing an ancient political intrigue or an erotic encounter that occurred last week, his topic is the passage of time. The lines I've just quoted are in fact from the same unfinished poem, "After the Swim": the naked youths, dressing on the beach, are revealed to be students of Gemistus, a Byzantine Neoplatonist who was condemned by authorities of the Orthodox Church for proclaiming that Zeus was the supreme god. In Cavafy's world, everything has already happened. The fortune is spent, the pantheon abandoned, the body grown old. This overpowering sense of belatedness is what provokes the tone of his poems — rueful, distanced, knowing but never wise. Mendelsohn maintains that, given the translatability of Cavafy's tone, he has focused his attention on "other aspects of the poetry" — the exquisite care Cavafy took with diction, syntax, meter and rhyme. But in fact this is not exactly the case. It is only through attention to these minute aspects of poetic language that tone is produced. And Mendelsohn is assiduously attentive. Earlier translators have, to varying degrees, rightly emphasized the prosaic flatness of Cavafy's language; the flatness is crucial to the emotional power of the poems, since it prevents their irony from seeming caustic, their longing from seeming nostalgic. But as Mendelsohn shows, Cavafy's language was in subtle ways more artificial than we've understood. Most important, Cavafy mingled high and low diction, employing both vernacular Greek and a literary Greek invented at the turn of the 19th century. Taking advantage of the fact that English contains words descended not only from German but from Latin roots, Mendelsohn's translations shift similarly between the lofty and the mundane:

I ask myself whether in antique times

glorious Alexandria possessed a

    youth more beauteous,

a kid more perfect than he.

This poem, "Days of 1909, '10, and '11," extols the beauty of a working-class boy who sells his body to buy expensive clothes. The tensions between high and low are registered in the diction. Following a line dominated by Latinate words (glorious, possessed, beauteous), the Germanic and colloquial monosyllable in the third line carries an unexpected poignancy: a kid.

This shift in diction lets us hear something crucial about Cavafy's tone (a directness that is never not elegant), but it also lets Mendelsohn's translation exist fully as an English poem. Because of the polyglot nature of the English language, the sound of great English poetry is the sound of monosyllabic Germanic words chiming against multisyllabic Latinate words (Shakespeare's "seas incarnadine" or Tennyson's "immemorial elms"). Echoing such effects, Mendelsohn makes me wonder if it wasn't the deliciously mongrel nature of English, which Cavafy spoke and wrote perfectly, that first provoked him to forge his own hybridized idiom. The fact that the few poems Cavafy wrote in English contain phrases like "penetrating eye" and "transcendent star" (the Latinate word wedged against the Germanic) suggests that the poet's ear for English was at least as acute as his translator's. Mendelsohn is a classicist, essayist and memoirist, the author of "The Lost: A Search for Six of Six Million." His translations of Cavafy's poems come trailing commentaries in which an immense amount of learning is gracefully and usefully borne. But Mendelsohn thinks like a poet, which is to say he inhabits the meaning of language through its movement. Listen to his translation of the famous concluding lines of "The God Abandons Antony":

Like one who's long prepared, like someone brave,

as befits a man who's been blessed with a city like this,

go without faltering toward the window

and listen with deep emotion, but not

with the entreaties and the whining of a coward,

to the sounds — a final entertainment —

to the exquisite instruments of that initiate crew,

and bid farewell to her, to Alexandria, whom you are losing. The final line embodies the fortitude the poem recommends. While the preceding lines falter, breaking the syntax into edgy pieces, the final line is syntactically complete. As a result, the poem does not pronounce but arrives at its wisdom, making it happen to us. It is an event on the page. It's easy to translate what a poem says; to concoct a verbal mechanism that captures a poem's movement, its manner of saying, requires a combination of skills that very few possess. Like Richard Howard's Baudelaire or Robert Pinsky's Dante, Mendelsohn's Cavafy is itself a work of art.

James
Longenbach's most recent books are "Draft of a Letter," a collection of poems, and "The Art of the Poetic Line," essays on poetry.

Rediscover Hotmail®: Get quick friend updates right in your inbox. Check it out. _____ Rediscover Hotmail®: Now available on your iPhone or BlackBerry
http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Mobile2_042009

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197. Jim Andrews
goosh.org
Sat 18 Apr 2009

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here is a web-based command line program called goosh: http://goosh.org

this lets you perform all sorts of google searches and other ops.

for instance, you can do image searches, video searches, news searches, text searches, blog searches, translations, and various other things from this command line program.

ja
http://vispo.com

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198. Regina Pinto
10 years (cyberliterature) X 50 years (Neoconcrete Movement)
Sat 18 Apr 2009

==========

pintor http://pintor.tumblr.com

==========

The White and the Black, Reflections on Fog - 10 years

A pionner cyberliterature work, created by Regina Pinto in 1999
http://arteonline.arq.br/cybercircus/choose.html

WE CAN NOT JUDGE
WHICH DARKNESS - THE BLACK

OR THE WHITE - IS WORSE,
BECAUSE WE CAN NOT
DISTINGUISH ONE FROM ANOTHER
(DARK SIMILARITY)

The eletronic artist's book "The White and the Black, Reflections on Fog", created in 1999, is being re-launched (original version). Now the download is

very fast, but in 1999, it was necessary much time to watch it. So, in 2001, it became a cd-rom. How technology develops fast! Will it be that in 2019 it will be possible to see this work yet? … How will the internet be in 2019? And the computers?

http://pintor.tumblr.com/page/2 (bottom of the page - Date: 2009 21st 03)

==========

Neoconcrete Movement - 50 years in 2009

Do you want to know more about it?

pintor's microblog has info on this wonderful Brazilian
(carioca) artistic movement.

http://pintor.tumblr.com/page/3

Also visit: http://arteonline.arq.br/museu/library_pdf/brazilian_poetry.pdf

==========

Regina Pinto

http://arteonline.arq.br
http://pintor.tumblr.com

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199. Rob McLennan

Edmonton fest, Ottawa fest, rob

Sat 18 Apr 2009

DONT FORGET; two festivals in two cities start next week;

> the edmonton poetry festival
> http://www.edmontonpoetryfestival.com/
>
> the ottawa international writers festival
> http://www.writersfestival.org/

including Chaudiere Books launching a first poetry collection by Ottawa poet Marcus McCann, Soft where, at the Ottawa festival on April 25 (reading with Jeanette Lynes + Molly Peacock), and me launching a new poetry collection, gifts, as part of Talonnights in both cities, along with Adeena Karasick, bill bissett, Garry Morse, and, in Edmonton only, Kevin Kerr; Edmonton, April 22; Ottawa, April 28th;

> info on Marcus McCann's Soft where
> http://www.chaudierebooks.com/books/soft_where.html

info on rob's Edmonton/Ottawa (+ Toronto) launches:
http://robmclennan.blogspot.com/2009/04/ottawa-toronto-edmonton-book-launches.html

Otherwise, here I am in Edmonton, writing & continually writing:
http://robmclennan.blogspot.com/2009/04/some-edmonton-thus.html

yr wayward pal,

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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200. Gabrielle Welford
for the young poartist who wants
Sat 18 Apr 2009

---

dear folks, my 20-yr-old son and his friends are artists and poets living together in lincoln, NE. they are all-but-one unemployed right now. they want to poart together as much as possible and also need to pay rent etc.

would you send me what you do to make ends meet? stuff they could think about in a real kind of way. backchannel.

blessings, gabe

Gabrielle Welford, Ph.D.
books:
Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
http://www.theguildofwriters.com/books/shop.php?action=full&id=317
Dora
http://www.theguildofwriters.com/books/shop.php?action=full&id=378
blog: (no longer active but lots of good info on hawai'i)
www.greenwom.blogspot.com

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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201. Alan Sondheim

Liner notes for upcoming video/laptop show at Millennium

Sun 19 Apr 2009

Liner notes for upcoming video/laptop show at Millennium
(date to be announced)

http://www.alansondheim.org/skysign.mov
http://www.alansondheim.org/skysign1.png
http://www.alansondheim.org/skysign2.png
http://www.alansondheim.org/skysign3.png
http://www.alansondheim.org/skysign4.png
http://www.alansondheim.org/skysign5.png

Adventures in the Sim Trade:

Accidental Art and Performance in Second Life

June 2008 through March 2009, I worked in an installation/performance space called Odyssey in the virtual world Second Life. I changed the environment daily, reflecting dynamic (moving, shuddering) complex spaces that were narratives in their own right, difficult to navigate, built on phenomenologies of being virtually real, really virtual. I will walk/work my way through these transformations, presenting videos and images of installations (with Azure Carter), dance (with Foofwa d'Imobilite and Sandy Baldwin), and performance (with Sandy Baldwin). This work is unique within and without Second Life.

From the original information sheet (all this and more will be explained!)

How to view The Accidental Artist exhibition in Second Life

The exhibition is quite complex; here's some suggestions when visiting:

1. Try turning the glow off. Go to preferences, graphics, and uncheck basic shading, if it's on. Basic shading seems to use up more resources than anything else with the rendering engine. You can also set things like rendering distance; the lower the distance, the faster the loading.

2. Turn the video media button off. This on the lower right-hand corner of the screen. If you turn it on, the texture-mapping consumes a huge amount of resources. On the other hand, the audio for the parcel (the audio button) runs fairly lean.

3. If you find the space too cluttered to enter, try flying in.

4. If you find flying in too cluttered, fly higher, and drop in. There is a dome in the center of the space which you can enter.

5. Most objects on the ground level (and some beneath the ground, on the seafloor) will flee from you - what looks crowded from a distance might well clear out.

6. If it clears out, look up - you'll see all sorts of things above you.

7. Fly vertically to see the rest of the exhibition. If you can't fly as high as you want, click control-alt-d, which opens up an advanced menu. Open the menu and get rid of camera constraints. You can then move the camera at a great distance from your avatar body - your viewpoint moves independently, and you can move at least to the top of the exhibition, which is maybe a mile or so up, SL measurement.

8. If you get stuck anywhere, teleport back in.

9. Try moving inside the objects; the interior textures are often different from the exterior ones (this is almost always the case with the spheres).

10. You can push objects vertically into the sky by moving beneath them and flying; they flee upwards.

11. You can see the exhibition 'differently' by using the advanced menu, going to render, and then looking for info - clicking on any one of the info options will give you different viewpoints.

12. You can often sit on moving objects, which will whirl you around; if you sit on an object that moves vertically as a result of your proximity, you can ride it up. When you stand up again, you can fall down back into the space. The riding height seems to be around 4117 SL units, but unless you have a flight bracelet or feather, you probably won't go that high.

13. Moving about on the ground level, keep the sound turned on (lower right), and you'll hear a variety of songs about SL and language. These mix with a number of looping sound modules embedded in the space.

14. If you've been moving around SL a lot, go to preferences, and empty your cache; this might speed things up. You'll have to restart SL again.

15. If you see a sign for teleporting, try it. Sometimes it will lead back to the ground level, sometimes to the seabed, sometimes to a skysphere. All of these locations have clickable objects which will take you else- where (or back to the same space but at a slightly different location). You might have to right-click on the object, then click on teleport - or you might just left click - it depends on the object.

16, Try different 'lenses' - click on control-8 to make the image wide- angle, control-9 to return to normal, control-0 for telephoto. Repeated clicks work as well - with control-8 you can create extreme distortions.

17. Try moving into 'small' spaces and look about. You can save snapshots of anything you see, on your hard drive.

18. That's about it. The general idea is to run lean, fly about, teleport back if you're stuck, play with the controls. The architecture is constan- tly changing and deconstructing itself - play with that....

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202. Angeline, Mary
Re: [BULK] "War Rug" - Poetry Film Screening
Sun 19 Apr 2009

Francesco,

I have sent "War Rug" on to hundreds of students and friends.
Perfect Pitch. Smart. Eerily Transcendental.
Nice Work.
Thank You
Are their others?

_____

From: Poetics List (UPenn, UB) on behalf of Francesco Levato
Sent: Fri 4/17/2009 7:42 AM
To: [redacted]
Subject: [BULK] "War Rug" - Poetry Film Screening

"War Rug," a poetry film based on the long poem of the same name will be screened on April 17th, 2009 at FLATFILE galleries, 217 North Carpenter Street, Chicago IL. The screening will be part of a larger event and will take place around 8:30 - 9 p.m.

If you're not in Chicago and would like to preview the film, it will available online for a limited time at the following link:

http://www.francescolevato.com/media/War_Rug.htm

"War Rug" is a work of documentary poetics in the form of a book length poem. Multiple interwoven narratives explore life within zones of conflict as viewed through the lens of current warfare. The narratives range from passages inspired by journal entries, firsthand accounts, and news reports to poetic constructs collaged from military doctrine, Freedom of Information Act released government documents (like CIA interrogation manuals, and detainee autopsy reports), and numerous other sources.

The film collages and juxtaposes archival source material with U.S. Military footage in an exploration of alternative narrative interpretations of the source text.

The film screening is part of "The Marriage of Poetry" featuring readings by Danielle Chapman & Dan-Beachy Quick, with live musical performances by Pont des Arts Ensemble & The Jim Barbick Trio. The main event starts at 6 p.m.

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203. David Kirschenbaum
NYC Fri./ Boog City 56 Launch Party
Sun 19 Apr 2009

Please forward

Boog City 56 Launch Party
in support of the newest issue of the East Village community newspaper

This Fri., April 24, 9:00 p.m.
$5 suggested donation with a two-drink minimum

Sidewalk Café
94 Ave. A (at E. 6th St.)
East Village

Featuring readings from

Betsy Andrews * Matthew Burgess * Lauren Russell

and music from

Dorit * Erin Regan

Hosted and curated by Boog City
poetry editor Joanna Fuhrman
and editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.

For further information:
212-842-BOOG (2664), [redacted]

**Boog City
http://www.welcometoboogcity.com/

Boog City is a New York City-based small press now in its 18th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC

small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Performer Bios

**Betsy Andrews
http://paintedbridequarterly.wordpress.com/2009/01/15/making-place-betsy-andrews%E2%80%99-new-jersey-and-john-hennessy%E2%80%99s-bridge-and-tunnel/

Betsy Andrews is the author of New Jersey, winner of the 2007 Brittingham Prize in Poetry.

**Matthew Burgess
http://www.twc.org/assets/40-1.pdf

Matthew Burgess' poems have appeared in various magazines, including Lungfull!, Hanging Loose, Brooklyn Review, and Big City Lit, and he's published three chapbooks: Liftoff, Yeah You, and Day After Labor Day, a series of photographs and poems. Burgess teaches creative writing and literature at Brooklyn College, and he is a poet-in-residence in New York City schools with Teachers & Writers Collaborative. He is pursuing his Ph.D. in English at the CUNY Graduate Center.

**Dorit
http://www.myspace.com/sweetdorit

Dorit is obsessed with superheroes. Well one in particular. Her lifelong fascination led to the 2009 release of her original video and song "Wonder Woman" (viewable on her above myspace page). After years of struggling to produce a record on her own, this video is a huge accomplishment and represents a vision completed.

Dorit is a singer songwriter/multi-instrumentalist and Middle Eastern dancer. She has performed internationally with various world music groups and won the title of "Bellydancer of the Universe" in 2005. She is working on her rock/funk album as well as writing music for a new band project.

**Erin Regan
http://www.myspace.com/erinregan

"As inauspicious as the night began, Erin Regan turned everything around in a matter of seconds. If you saw Ghost World and instantly wanted the Thora Birch character for your best friend, Regan is for you. She doesn't do the movie's almost over-the-top personification of clinical depression—she actually smiled

and joked a little with the audience. But her songs would do Enid proud. Regan's vocal delivery is deadpan and sullen, with an icy dismissiveness.

"Whatever wounds she's sustained still seem fresh (probably a simple case of having grown up as a cool kid surrounded by morons—it's a common injury, but it can take years before it's safe to look back and just laugh). Her stage persona may say stay the hell away from me, but her bleak, outsider chronicles are welcoming and inclusive, and will resonate hard with any other cool kids who've been liberated (or long to be liberated) from a stifling environment. … Her best number was a snide, bitter look back at a wasted youth spent bumming cigarettes from older kids and stealing things: if only things were simple then, she mused sarcastically. But they're not. It might have been just Regan and her acoustic guitar onstage tonight, but she packed a wallop. Add her to your must-see list." —from Lucid Culture

**Lauren Russell
http://poetryproject.org/wp-content/uploads/recluse02.pdf

Lauren Russell is the author of the chapbook The Empty-Handed Messenger, forthcoming from Goodbye Better, and is a student in the Individualized B.A. program at Goddard College.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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204. Hand Held Editions
SERIES 2 LAUNCH - FOUST, KLINK, HUMMEL - APRIL 26TH
Sun 19 Apr 2009

Dear Friends,

Please join us for the launch of HH Series 2, featuring readings by the authors of our three new chapbooks:

Sunday, April 26th, 4:00pm

Graham Foust - On "Sad Songs and Waltzes"
Joanna Klink - Wonder of Birds
Kristina Hummel - How Void of Miracles

A Public Space
323 Dean Street (@ 3rd Ave)
Brooklyn
Atlantic/Pacific - 2, 3, 4, 5, N, Q, R, B, D, M

***

Three chapbooks, one price: $12. These are going to go FAST, so if you can't make the launch you might want to swing by:
http://handheldeditions.blogspot.com/

***

Hope to see you there! Or soon.

All best,

Thomas Hummel
Brett Fletcher Lauer

--
hand*held*editions
thomas hummel & brett fletcher lauer
handheldeditions.blogspot.com

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205. Adam Fieled

A New Branch of Literary Theory

Sun 19 Apr 2009

For those of you interested in literary theory, I have been developing ideas towards the creation of a new branch of literary theory. I call it "I.T.": Internet Theory. This theory, which is still in the formative stages, attempts to work out the implications, formal characteristics, and inherent properties of "digital text," "digital consciousness," and "Reception Velocity," among other things. I have done a solid week of it here:

http://www.adamfieled.blogspot.com

I hope that others will join with me in exploring these ideas. A new context for literature is a new chance to redefine it, as it was, is, and can be.
Best,
Adam Fieled

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206. Jon Cotner
April 23rd (NYC): David Antin, Charles Bernstein, Lynne Tillman
Sun 19 Apr 2009

DAVID ANTIN // CHARLES BERNSTEIN // LYNNE TILLMAN

The James Gallery at the CUNY Graduate Center (365 Fifth Avenue, between 34th and 35th Streets)

7 p.m. Thursday, April 23rd

free admission + free drinks

organized by Jon Cotner + Andy Fitch

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207. Catherine Daly
CFW: Building Bridges, Tehran, London, LA
Sun 19 Apr 2009

DO contact Marjan with any questions; she's very interested in building up her gallery in Iran, in particular.

Note that blogging is now illegal inside Tehran; oftentimes snailmail and reading statements, etc. is the way university students have contact with artists.

Marjan's previous show, in MOCA Tehran, included works by Bill Viola and Masami Teraoka.

I bet works that query ideas of globalization, censorship, women's and minority rights, 1M signatures, etc. are particularly welcome.

http://buildingbridges.me/Bulding_Bridges/BuildingBridges2oO9.html<http://www.cclarkgallery.com/dynamic/artwork_detail.asp?ArtworkID=1074>

Film/ Video Submissions: for a fee of $25 you can include up to 3 films/ videos for our judges to consider.

1.
  1.
  •Everyone who is accepted will be shown at all three different locations:
    1.
    •Park-e-Lalaeh - which is where MOCA Tehran is located,
    2.

•Tehran University,
3.

•As well as Building Bridges favorite gallery in Tehran- (due to the nature of this exhibition. We are not able to release the name of the gallery/ site of Masami Teraoka's solo / the third screening at this time.) 4.

•(These screenings may also travel to other cities such as: London, Istanbul, Dubai, Los Angeles and NYC.)
2.

1.

•Building Bridges will also include the names, bios, artists statement, links to sites and still frame shots of ALL film or video submitted in our on line catalogue. 1.

•For all Film/ Video Submissions PLEASE make sure to include a still frame shot of your film or video for our catalogue.
2.

•FREE initial Artist Registry included with the Film/ Video Submissions fee.
3.

Only Join the Artists' Registry for initial fee of $20. Page includes bio, artists statement, contact info & up to 4 images (additional pages may be added free of charge to include more pix- up to 20 images). Update fee is $10 for adding new images or text.

Please make your checks payable to 'BB c/o Marjan Vayghan' and mail to:

Building Bridges.me

1422 Brockton Ave # 5

Los Angeles, CA, 90025.
Please visit www.BuildingBridges.me <http://www.buildingbridges.me/> for more details.

Please feel free to contact Marjan if you have any questions: [redacted] <http://www.marjanvayghan.com/>

www.MarjanVayghan.com <http://www.marjanvayghan.com/>

--
All best,
Catherine Daly
[redacted]

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208. Jennifer Karmin
Red Rover Series / Experiment #28
Mon 20 Apr 2009

Red Rover Series
{readings that play with reading}

Experiment #28:
It's Voyeuristic

SATURDAY, APRIL 25th
7pm

Featuring:
Carrie Olivia Adams & Andy Gricevich

NEW LOCATION
at the Orientation Center
2129 N. Rockwell -- Chicago, IL
corner of Milwaukee/Rockwell
left side of the Congress Theater building
http://orientationcenter.wordpress.com
suggested donation $4

CARRIE OLIVIA ADAMS lives and works in Chicago, where she also serves as poetry editor for Black Ocean and Hunger Mountain. Her poems and reviews have appeared in such journals as Backwards City Review, Cranky, DIAGRAM, Lilies and Cannonballs Review, and Verse. She is the author of Intervening Absence, published by Ahsahta Press and the chapbook, â€œA Useless Window.â€

ANDY GRICEVICH is uncomfortably writing this in the third person. He's a poet, actor, theater director and musician whose work occasionally finds the time to get itself published here and there. He spent much of the last four years melding political theater and experimental music with the Nonsense Company, and performing satirical cabaret songs with the Prince Myshkins. Andy edits Cannot Exist, a print poetry magazine put lovingly together in his living room in Madison, Wisconsin. He very rarely, and with extensive discomfort, blogs at ndgwriting.blogspot.com.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
May 9th - Lisa Fishman & Aurora Tabar

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

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209. **Jim Andrews**
Re: goosh.org
Mon 20 Apr 2009

> *here is a web-based command line program called goosh: http://goosh.org*
>
> *this lets you perform all sorts of google searches and other ops.*
>
> *for instance, you can do image searches, video searches, news searches, text searches, blog searches, translations, and various other things from this command line program.*

a good response would be 'so what?' why would we want to do those things from a command line? it's easier to do them in the google graphic interface.

i agree.

the significance of goosh.org is what it offers programmers.

imagine net art programs that make calls to google image search when they need images (dbcinema does that already, as do various other net art programs); or when ai is required, the programmer might send user text to a web service for analysis. and get a response back very quickly.

the era of the net art app is more or less here. as there start to be lots of great web services available, the artistic imagination will do interesting and beautiful things with these services in programs whose bodies are distributed over the net--and hopefully dramatic and useful things also!

the <body> of net art:
http://tributaries.thecapilanoreview.ca/2008/04/15/the-body-of-net-art/

ja
http://vispo.com

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210. **Lewis Warsh**
Manrique & Waldman at LIU
Mon 20 Apr 2009

Friday, April 24, 6 PM

The MFA program in creative writing at Long Island University presents

JAIME MANRIQUE & ANNE WALDMAN

reading new work

Long Island University, Humanities Building, 4th floor
English Department lounge

(Take Q, B or R trains to DeKalb Ave)

Jaime Manrique is a poet, novelist, essayist and translator. He is author of the memoir EMINENT MARICONES and the novels LATIN MOON IN MANHATTAN, TWILIGHT AT THE EQUATOR and OUR LIVES ARE THE RIVER. He is currently at work on CERVANTES STREET, a novel about Miguel de Cervantes. He is visiting writer at LIU spring 2009.

Anne Waldman is the author of numerous books including OUTRIDER, STRUCTURE OF THE WORLD COMPARED TO A BUBBLE and IN THE ROOM OF NEVER GRIEVE. She is artistic director of The Summer Writing program at Naropa University. Her new book, MANATEE/HUMANITY, will be available at the reading.

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211. Francesco Levato

Re: [BULK] "War Rug" - Poetry Film Screening

Mon 20 Apr 2009

Mary,
Thank you for forwarding this on. I would be interested to hear your students¹ response to the film as well.

There are other poetry films on my website at:
http://www.francescolevato.com/video.htm and one silent film made for an exhibition at the Kinsey Institute titled ³Do (not) touch.² which can be viewed from the home page: http://www.francescolevato.com.

Again, thanks for your interest,
Francesco

On 4/19/09 12:49 AM, "Angeline, Mary" <[redacted]> wrote:

> *Francesco,*
>
> *I have sent "War Rug" on to hundreds of students and friends.*
> *Perfect Pitch. Smart. Eerily Transcendental.*
> *Nice Work.*
> *Thank You*
> *Are their others?*

> ---
>
> *From: Poetics List (UPenn, UB) on behalf of Francesco Levato*
> *Sent: Fri 4/17/2009 7:42 AM*
> *To:* [redacted]
> *Subject: [BULK] "War Rug" - Poetry Film Screening*
>
> *"War Rug," a poetry film based on the long poem of the same name will be screened on April 17th, 2009 at FLATFILE galleries, 217 North Carpenter Street, Chicago IL. The screening will be part of a larger event and will take place around 8:30 - 9 p.m.*
>
> *If you're not in Chicago and would like to preview the film, it will available online for a limited time at the following link:*
>
> *http://www.francescolevato.com/media/War_Rug.htm*
>
> *"War Rug" is a work of documentary poetics in the form of a book length poem. Multiple interwoven narratives explore life within zones of conflict as viewed through the lens of current warfare. The narratives range from passages inspired by journal entries, firsthand accounts, and news reports to poetic constructs collaged from military doctrine, Freedom of Information Act released government documents (like CIA interrogation manuals, and detainee autopsy reports), and numerous other sources.*
>
> *The film collages and juxtaposes archival source material with U.S. Military footage in an exploration of alternative narrative interpretations of the source text.*
>
> *The film screening is part of "The Marriage of Poetry" featuring readings by Danielle Chapman & Dan-Beachy Quick, with live musical performances by Pont des Arts Ensemble & The Jim Barbick Trio. The main event starts at 6 p.m.*

On 4/19/09 11:01 PM, "POETICS automatic digest system"
<[redacted]> wrote:

> *<http://www.lsoft.com> <http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>*
> *POETICS Digest - 17 Apr 2009 to 19 Apr 2009 (#2009-86)*
> *Table of contents:*
> ** Tatsumi's Graphics Autobio//Pekar's Graphics Beat Generation History <#S1>*
> ** H_NGM_N F_ND DR_V_ <#S2>*
> ** From José Rizal to José Garcia Villa: An Introduction to Philippine Literary*

Greats <#S3>
** Reposting: is it asking too much of Ashbery? <#S4>*
** WITH THE URL (this time) "from east to west" - new issue & submission call <#S5>*
** Poets Patrick Herron and Stephen Sturgeon in Harvard Square Thu. April 23 <#S6>*
** NYT Review: Two New Translations of Cavafy's Collected & Unfinished Poems <#S7>*
** goosh.org <#S8>*
** 10 years (cyberliterature) X 50 years (Neoconcrete Movement) <#S9>*
** Edmonton fest, Ottawa fest, rob <#S10>*
** for the young poartist who wants <#S11>*
** [BULK] "War Rug" - Poetry Film Screening <#S12>*
** NYC Fri./ Boog City 56 Launch Party <#S13>*
** SERIES 2 LAUNCH - FOUST, KLINK, HUMMEL - APRIL 26TH <#S14>*
** A New Branch of Literary Theory <#S15>*
** April 23rd (NYC): David Antin, Charles Bernstein, Lynne Tillman <#S16>*
** CFW: Building Bridges, Tehran, London, LA <#S17>*
** Liner notes for upcoming video/laptop show at Millennium <#S18>*
1. Tatsumi's Graphics Autobio//Pekar's Graphics Beat Generation History
** Tatsumi's Graphics Autobio//Pekar's Graphics Beat Generation History <cid:[redacted]> (04/17)*
** From: David-Baptiste Chirot <[redacted]>*
*2. H_NGM_N F_ND DR_V_*
** H_NGM_N F_ND DR_V_ <cid:[redacted]> (04/17)*
** From: Nate Pritts <[redacted]>*
3. From José Rizal to José Garcia Villa: An Introduction to Philippine Literary Greats
** From José Rizal to José Garcia Villa: An Introduction to Philippine Literary Greats <cid:[redacted]> (04/17)*
** From: Ken Chen <[redacted]>*
4. Reposting: is it asking too much of Ashbery?
** Re: Reposting: is it asking too much of Ashbery? <cid:[redacted]> (04/17)*
** From: Jim Andrews <[redacted]>*
5. WITH THE URL (this time) "from east to west" - new issue & submission call
** WITH THE URL (this time) "from east to west" - new issue & submission call <cid:[redacted]> (04/17)*
** From: PJ <[redacted]>*
6. Poets Patrick Herron and Stephen Sturgeon in Harvard Square Thu. April 23
** Poets Patrick Herron and Stephen Sturgeon in Harvard Square Thu. April 23 <cid:[redacted]> (04/17)*
** From: Patrick Herron <[redacted]>*
7. NYT Review: Two New Translations of Cavafy's Collected & Unfinished Poems
** NYT Review: Two New Translations of Cavafy's Collected & Unfinished Poems <cid:[redacted]> (04/17)*
** From: David-Baptiste Chirot <[redacted]>*
8. goosh.org

** goosh.org <cid:[redacted]> (04/17)*
** From: Jim Andrews <[redacted]>*
9. 10 years (cyberliterature) X 50 years (Neoconcrete Movement)
** 10 years (cyberliterature) X 50 years (Neoconcrete Movement) <cid:[redacted]> (04/18)*
** From: Regina Pinto <[redacted]>*
10. Edmonton fest, Ottawa fest, rob
** Edmonton fest, Ottawa fest, rob <cid:[redacted]> (04/18)*
** From: Rob McLennan <[redacted]>*
11. for the young poartist who wants
** for the young poartist who wants <cid:[redacted]> (04/18)*
** From: Gabrielle Welford <[redacted]>*
12. [BULK] "War Rug" - Poetry Film Screening
** Re: [BULK] "War Rug" - Poetry Film Screening <cid:[redacted]> (04/18)*
** From: "Angeline, Mary" <[redacted]>*
13. NYC Fri./ Boog City 56 Launch Party
** NYC Fri./ Boog City 56 Launch Party <cid:[redacted]> (04/19)*
** From: David Kirschenbaum <[redacted]>*
14. SERIES 2 LAUNCH - FOUST, KLINK, HUMMEL - APRIL 26TH
** SERIES 2 LAUNCH - FOUST, KLINK, HUMMEL - APRIL 26TH <cid:[redacted]> (04/19)*
** From: Hand Held Editions <[redacted]>*
15. A New Branch of Literary Theory
** A New Branch of Literary Theory <cid:[redacted]> (04/19)*
** From: Adam Fieled <[redacted]>*
16. April 23rd (NYC): David Antin, Charles Bernstein, Lynne Tillman
** April 23rd (NYC): David Antin, Charles Bernstein, Lynne Tillman <cid:[redacted]> (04/19)*
** From: Jon Cotner <[redacted]>*
17. CFW: Building Bridges, Tehran, London, LA
** CFW: Building Bridges, Tehran, London, LA <cid:[redacted]> (04/19)*
** From: Catherine Daly <[redacted]>*
18. Liner notes for upcoming video/laptop show at Millennium
** Liner notes for upcoming video/laptop show at Millennium <cid:[redacted]> (04/19)*
** From: Alan Sondheim <[redacted]>*

Browse the POETICS online archives.
<http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>
<http://www.lsoft.com/products/listserv-powered.asp>

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212. Thomas savage

Reading by Tom Savage Ron Price and Kate Irving

Mon 20 Apr 2009

On April 26 at 7PM, this Sunday, there will be a poetry reading by Tom Savage, Ron Price, and Kate Irving for Tamarind magazine. It will take place at ABC No Rio, which is at 156 Rivington St. (between Clinton and Suffolk Sts.) at 7PM. Admission is $5.

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213. Tim Peterson

Former luddite poet seeks NYer with digital video camera

Mon 20 Apr 2009

Hi Poets,

Is there a NYer out there with a digital video camera who could help me out? I am trying to record our Segue event on poetry and architecture this Saturday. If you are experienced in doing this kind of thing, and if you come for 2 hours and record the event, I will pay you for doing that. Please backchannel me at [redacted] if interested.

Best,

Tim Peterson

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214. Deep Oakland

Adam Cornford's O Town 86-96

Mon 20 Apr 2009

Deep Oakland Editions is proud to announce the release of Adam Cornford's *O Town 86-96: Documentary Poetry from the Social Wars, *available for download at http://www.deepoakland.org/text?id=264.

David Harrison Horton & Stephanie Young
Editors
--
Deep Oakland
www.deepoakland.org

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215. Susan Webster Schultz
recent blog posts
Mon 20 Apr 2009

---

on http://tinfisheditor.blogspot.com

* A note to my son's baseball coach
* Celebrate Reading: TINFISH 18.5 meets junior high ...
* Skyping Craig Santos Perez
* Writer Talks #1
* Prepositions and masculinities

Enjoy.

Aloha, Susan

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216. Shankar, Ravi (English)
Drunken Boat: 10th Anniversary Celebration at Real Art Ways this Thursday, 4/23
Mon 20 Apr 2009

Drunken Boat: 10th Anniversary at Real Art Ways

THURSDAY, APRIL 23, 7 PM
Drunken Boat <http://www.drunkenboat.com>, an international online arts journal, is celebrating its 10th anniversary with a multimedia literary event. For the last decade, Drunken Boat has been publishing the best of more traditional forms of representation, such as poetry and prose, alongside multimedia works of art, such as hypertext, video and sound art, that could only exist online.

REAL ART WAYS
56 Arbor St
Hartford, CT 06106
p: [redacted]
f: [redacted]
e: [redacted]

Contact: Ravi Shankar <[redacted]>

BIOS FOR DRUNKEN BOAT PERFORMERS FOR REAL ART WAYS LAUNCH

Edmond Chibeau is a performance writer who teaches "Scriptwriting" and "History of Communication" at Eastern Connecticut State University. Chibeau believes we are Microchip Aboriginals, living in the Ur Civilization of the Digital Age. The quantum space between the zeros and ones of the binary number system allows for a digital ekphrasis of the scirbal analogue of phonetic space. In other words; the phonetic alphabet texts us. His play, The Norwich Nine,

about civil war soldiers buried in Norwich, Connecticut, was performed at Eastern Connecticut State University on April 19th. He will be giving the keynote address for IMPAC-Connecticut State Wide Ceremony of the Dublin Literary Award on April 28th. Chibeau's work has been performed at Lincoln Center, The Knitting Factory, NoSeNO, The Ear Inn, and elsewhere. He has worked with John Cage, Alison Knowles, Kenneth Rexroth, Allen Ginsberg, & Charles Bernstein, among others.

Composer Anthony Cornicello writes music that blurs distinctions between performers and electronics, timbre and harmony, composition and improvisation, and explores the boundaries of what may be considered post-classical concert music. He has been commissioned to write music for the Scorchio Electric String Quartet, ModernWorks!, the Auros Group for New Music, the Prism Saxophone Quartet, the New York New Music Ensemble, David Holzman, the Group for Contemporary Music, and the InterEnsemble of Padova, Italy. His work has also been featured on the Guggenheim Museum's "Works and Process" series. Cornicello's works have also been performed by the Chicago Civic Symphony, Parnassus, ALEA III, Composers Concordance, Madeleine Shapiro, Robert Black, among others. Cornicello has begun performing on the laptop, using a variety of interfaces and the Max/MSP program. Those performances, mostly with EEE!, have had a notable impact on his music, as EEE!'s music ranges from hip-hop to experimental noise. EEE! is based at Eastern Connecticut State University, where Cornicello is an Associate Professor and Director of the Electronic Music Lab.

Jonathan Monroe's contributions are drawn from Demosthenes' Legacy (Ahadada 2009), a cross-genre work of prose poetry, poetics, and short fiction. Professor and Director of Graduate Studies in Comparative Literature at Cornell University, he is the author of A Poverty of Objects: The Prose Poem and the Politics of Genre (Cornell) and co-author and editor of Writing and Revising the Disciplines (Cornell), Local Knowledges, Local Practices: Writing in the Disciplines at Cornell (Pittsburgh), Poetry, Community, Movement (Diacritics), and Avant-Garde Poetries after the Wall (Poetics Today).

P. Newland has published short fiction with Chelsea, Mississippi Review, Daedalus, and Storyglossia, as well as others. One of her stories was recently nominated for a Pushcart Prize. She writes in her basement, coming up occasionally for coffee. The rest of the time, she works as a adolescent psychotherapist. She recently completed a novel.

Charles Rafferty received a 2009 NEA Fellowship in Creative Writing, as well as a grant from the Connecticut Commission on Culture and Tourism. He is the author of four full-length collections of poetry: The Man on the Tower (University of Arkansas Press, 1995), Where the Glories of April Lead

(Mitki/Mitki Press, 2001), During the Beauty Shortage (M2 Press, 2005), and A Less Fabulous Infinity (Louisiana Literature Press, 2006). He has placed poems in The Southern Review, Poetry East, Drunken Boat, TriQuarterly, Quarterly West, Massachusetts Review, Phoebe: The George Mason Review, Connecticut Review, DoubleTake, Poems & Plays, and Louisiana Literature. His work has also appeared in several anthologies, including American Poetry: The Next Generation (Carnegie Mellon University Press), Rhyming Poems: A Contemporary Anthology (University of Evansville Press), and Sonnets: 150 Contemporary Sonnets (University of Evansville Press). He currently teaches at Albertus Magnus College and in the MFA program at Western Connecticut State University. By day, he works as an editor for a technology consulting firm. He lives in Sandy Hook, Connecticut, with his wife and two daughters.

Ram Devineni is the founder of “Rattapallax” magazine and a filmmaker who made “Ginsberg’s Karma” about Allen Ginsberg’s life in India and recently produced Amir Naderi’s “Vegas: Based on a True Story” which premiered at the Venice Film Festival. Rattapallax Films is committed to producing poetic films and documentaries with a social dimension to them. Their films have appeared in the Cairo International Film Festival, San Jose Film Festival, Philadelphia Festival of World Cinema and elsewhere around the world.

Spoken word artist Kelly Zen-Yie Tsai has been featured in 300 performances worldwide at venues including the Nuyorican Poets Cafe, the House of Blues, the Apollo Theater, Kennedy Center, Lincoln Center, and three seasons of the award-winning “Russell Simmons Presents HBO Def Poetry.” The author of Inside Outside Outside Inside (2004) and Thought Crimes (2005) and the CD Infinity Breaks (2006), Tsai has shared stages with Mos Def, KRS-One, Sonia Sanchez, Talib Kweli, Erykah Badu, Amiri Baraka, and many more. Tsai is the author of three poetry chapbooks. Her poetry and essays have been widely published and anthologized. She was awarded an Urban Artists Initiative Fellowship via the Asian American Arts Alliance in 2007. In 2008, the Idealist named Tsai as one of their “New York 40?-- the top New Yorkers who make a positive impact in the five boroughs.

Robin Starbuck is an installation and video artist who lives and works in New York City. Since receiving her MFA from the Art Institute of Chicago and a post graduate certificate in film/video production from NYU she has exhibited her work widely both nationally and internationally. Starbuck is currently a Visiting Scholar in experimental film and animation at Sarah Lawrence College and is working on several parallel film projects involving racial identity and survivance in Native American communities and the subsequent retro-romanticizing of these communities by outsiders. The history of her work includes an investigation of various aspects of American culture through the lens of

Freudian Trauma theory. She will be showing a clip from her video "Bishee" and the video short "Forest"

Young-Hae Chang Heavy Industries (??????) is a Seoul-based Web art group consisting of Marc Voge (U.S.A.) and Young-Hae Chang (Korea). Their work is characterized by text-based animation composed in Macromedia Flash that is highly synchronized to musical score, typically jazz In 2000, YHCHI's work was recognized by the San Francisco Museum of Modern Art for its contribution to Online Art. In 2001 the group was awarded a grant from the Foundation for Contemporary Arts Grants to Artists Award.

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217. Doug Holder

Poetic Healing: As the hospital and its clients have changed, counselor Douglas Holder adds another dimension.

Mon 20 Apr 2009

Poetic Healing: As the hospital and its clients have changed, counselor Douglas Holder adds another dimension.

* This article came out 9 years ago in The Boston Globe. It was the lead article in the Living/Arts section. I found it in my archives and typed it up because it is no longer online. It can be purchased from The Boston Globe archives.

THE BOSTON GLOBE: (Living Arts: Feb. 8, 2000.)

Poetic Healing: As the hospital and its clients have changed, counselor Douglas Holder adds another dimension.

By Michael Kenney (Globe Staff)

SOMERVILLE—In the fourth collection of poetry of poetry Douglas Holder has published at his Ibbetson Street Press here, he includes a poem of his own, titled: “ A Simple Nod.”

I saw him in Harvard Square,
happily walking with a friend.
As we passed each other
we exchanged a simple, understated
nod.
Our silence was a friendly conspiracy
a reminder of where he once was
and where he was
now.

The where is never stated—although two words, “the ward,” a few lines further on provide a hint. Holder, 44, is a mental health counselor, and for the past six

years he has been conducting poetry workshops at McLean Hospital for its patients.

“ I’d been working there 17 years, and I’d had my poetry published in small journals,” he says. I wanted to add another dimension to my job and help a few folks out.”

While Holder would not think of ranking himself with Anne Sexton, who won the Pulitzer Prize for poetry in 1967, he does invoke the legendary poetry workshops she conducted at McLean in the late 1960s. Sexton, a patient at the Belmont hospital in 1973, committed suicide in October 1974.

Nor does Holder claim that the hospital today resemble the institution of those years. “It’s not like the old McLean,” he says, “with patrician types sitting around drinking tea from bone china.” That was the McLean of Harvard fullbacks, Porcellian Club members, and “ Mayflower screwballs.” That was the McLean that Robert Lowell, a frequent patient there in the 1960’s, memorialized in his poem “Waking in the Blue,” and that writer Susanna Kaysen, a patient in 1967, recalls in her best-selling memoir “Girl Interrupted,” now a major motion picture.

Today, Holder says, the members of his poetry groups are more likely to be the homeless “ coming in with a bit of doggerel.”

He runs two workshops, one on Thursday afternoons for patients in the hospital’s open-ward program, which meets in a converted Victorian mansion, and other Friday evenings for patients on two locked wards where Holder works. Neither is open to an outside visitor.

But whether in the mansion or in the more institutional setting of the locked ward, Holder says, “ I try to sort of have a coffeehouse atmosphere. We’ll have a round of applause when some reads a poem.”

Of course it doesn’t always work out as planned.

Holder remembers reading Allen Ginsberg’s “Howl” at his very first workshop.

“I was pretty enthusiastic then, and a bit naïve,” he says. I thought they’d like it. I saw the poem—with its lament about the “best minds of his generation lost to madness”—as a haunting cry that would be a catalyst for discussion.”

And he says with some self-deprecation, “ I thought they’d think of me as, “ Hey, this guy knows where I am coming from.”

Instead , “they were angry and one of them walked out,” he says. “And one of them told me: “Why do I have to hear this? I live with it.”

Another time, Holder says, a young woman became hysterical and ran out when he read a poem of his own about a kosher butcher in Brookline.

“It turned out the young woman had a painful experience in her life, which she associated with chickens, and she couldn’t take it,” Holder says. “ I had a lot of explaining to do with the clinical staff.”

“You never know,” he adds, “when you might hit a vein.”

The problem is compounded, Holder says, by the fact that today’s hospital stays tend to be shorter—a week or two instead of several months. “You don’t always know what to expect,” he says.

It also means that the workshops aren’t quite they were in Sexton’s day.

“I get in their face about it,” Holder says. “ I’ll go around to the rooms in my wards and ask: “Are you coming to the poetry group tonight?’

“And sometimes, I’ll have a doctor or another staff person tell me that so-and-so is a well-known writer, so I’ll make a special effort to get them to come.”

A number of poems written by patients in these workshops have been published —usually anonymously in the now defunct Boston Poet and other small poetry magazines. But not in his own magazine, which shares the name of his small press, Holder says, because that would violate hospital policy.

Because he believes that poetry can play a healing role, Holder started Ibbetson Street Press, out of house in Somerville—naming it after the street where he lives with his wife, Dianne Robitaille, a poet and geriatric nurse.

Holder, who got a master’s degree in literature from Harvard’s extension school while working at McLean, has been publishing his poetry in small magazines and especially Spare Change, the monthly journal for the homeless. “I write a lot about homelessness and mental health problems.”

Starting a small press to publish local poets, Holder says, was “ a way to get connected.”

The most recent issue—38 pages on 81/2 by 11 paper with a paper cover, bound with black slip plastic binder—sells for $4 and contains 40 poems; an interview with Ed Galing, an elderly small press poet; and several reviews.

Among the poets are a number of first-time writers and others described as “mainstays” of Holder’s press. There are also two professors of literature— John Hildebidle, who teaches at MIT, and Robert K. Johnson, who teaches at Suffolk University—as well as Don DiVecchio, the poetry editor of Spare Change.

Ibbetson Street Press has also published a number of chapbooks, and old English term for a small collection of poems or ballads, most recently: Poems From 42nd Street” by Rufus Goodwin, a poet and journalist who lives in Boston; and a collection called “ Poems for the Poet, the Working Man and the

Downtrodden," by A.D. Winans, who published a small poetry magazine in San Francisco.

"What distinguishes our journal," says Holder, "is that it contains poems that anyone can read." They deal "with everyday life. There's not a lot of arcane words or funny verse patterns." Anyone, he adds," can get something out of them."

The following is a poem written by an anonymous participant in one of Douglas Holder's poetry workshops at McLean Hospital:

When The Hunter Arrived.

When the hunter arrived
at the place
where it was unfamiliar
he became the prey
stalked by everything
ever unleashed
by the conspiracy of creation.
to the edge he cantered
idols toppling by his sides
until at last
those that were against him
trusted his insight into their
essential nature
Finally pushing a hole through
God's left eye
past what had separately
designed the limitless war
streaming beyond infinity.

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218. mIEKAL aND
NONE OF THE ABOVE: Assembling, Collaborating and Publishing in the Eternal Network
Mon 20 Apr 2009

NONE OF THE ABOVE:
Assembling, Collaborating and Publishing in the Eternal Network

CALL FOR PARTICIPATION

In an ambitious assembling-style project, Minnesota Center for Book Arts invites any and all to send 125 copies of anything (within reason – see below) that will fit into a 9" x 12" envelope. This project is in conjunction with MCBA's

upcoming exhibition None of the Above: Assembling, Collaborating and Publishing in the Eternal Network.

An assembling project represents the ultimate in democratic art. Everything submitted will be included in the publication (or series of publications, depending on how many people participate). In return for your efforts, you receive a selection of 89 different works created by others who participate.

Who's invited? Artists, writers, printmakers, zinesters, poets, photographers, xerographers, pamphleteers, cartoonists, diagrammers, visualists, mail-artists, transitionalists, minimalists, maximalists, pencilers, stencilers, composers, medics, bookleteers, decoders, conceptualists, transcribers, documentarians, historians, storytellers, manifestoans, CDsters, designers, anti-artists, ventriloquists (make the paper sing!), book artists, book artists who are ventriloquists, whoever so chooses and those chosen – meaning you! Plus, you can exercise reckless editorial control or lack thereof by forwarding this invitation to others.

What to send? Any means of expression is fine (paper, CDs, stickers, popsicle sticks) but it can be no larger than 8.5" x 11" (21.6 cm x 27.9 cm) and 1/8" thick (.3 cm). It can be folded, stitched, crushed, flattened, etc. Shrunk-via-shrink-ray submissions are okay. If you need a theme, submissions will be compiled in publications titled "None of the Above." How's that for clear direction?

How many to send? Submit 125 copies. 89 of these will go to other participants. Additional copies will be archived, distributed to donors/volunteers, and a small number will be sold as a fundraiser for MCBA.

What else to send? So that we can send you your copy of the publication, include a sheet of paper with your name and postal address. Also include $5 in U.S. funds – checks payable to Minnesota Center for Book Arts – to cover the cost of envelopes and postage.

Where to send: None of the Above, c/o Minnesota Center for Book Arts, 1011 Washington Ave South, Suite 100, Minneapolis, MN 55415

Deadlines: If we receive submissions by August 21, 2009, they will be displayed as part of the associated exhibition. To be included in the publication, submissions must be received no later than October 24, 2009.

A special collating event will occur at MCBA on Saturday, October 24, 2009. For those who would like to participate, you may bring your 125 copies that evening rather than mailing. There is no fee. Please email Jeff Rathermel, MCBA's Artistic Director ([redacted]) by October 16, 2009 if you will be participating. Arrive at 7 pm, assembly lines commence at 7:30 pm.

If you have questions about the publication, contact Jeff Rathermel at [redacted] . To learn more about Minnesota Center for Book Arts, visit www.mnbookarts.org .

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219. Jonathan Skinner

Skinner at Vertical Gardens

Mon 20 Apr 2009

EARTH DAY
Wednesday, April 22, 2009
7-9pm
Exit Art, 475 Tenth Avenue, between 35th and 36th Street
NYC

Kicking off our SEA Poetry Series, poet Jonathan Skinner will read a selection of his poems and present a talk on ³third landscapes,² entropoetics, and the coming planetary Pangaea-garden of invasive futures. Q & A and reception to follow. Conceived and organized by E.J. McAdams, poet and Associate Director of Philanthropy at The Nature Conservancy, New York City. FREE. Cash bar.

Jonathan Skinner¹s poetry collections include With Naked Foot (Little Scratchpad, 2008) and Political Cactus Poems (Palm Press, 2005). Recent poetry has appeared in onedit #12 < http://www.onedit.net/>. Skinner edits the journal ecopoetics < http://ecopoetics.wordpress.com/>, which features creative-critical intersections between writing and ecology. His essays on the poets Ronald Johnson and Lorine Niedecker appeared recently in volumes published by the National Poetry Foundation and by University of Iowa Press, respectively. His essay on ³Boundary Work in Mei-mei Berssenbrugge's Pollen² can be read in the online journal How2 < http://www.asu.edu/pipercwcenter/how2journal/> and his essay on Bernadette Mayer's Studying Hunger can be read on ThoughtMesh < http://vectors.usc.edu/thoughtmesh/publish/184.php>. The piece ³Ethno Plunderphonics: On Some Mockingbird Transcriptions² was included in the journal Intervalles <http://www.cipa.ulg.ac.be/intervalles4/75_skinner.pdf>. Skinner teaches in the Environmental Studies Program, at Bates College in Central Maine, where he makes his home.

For more on Exit Art, visit: www.exitart.org

The SEA Poetry Series is part of a bigger Exit Art initiative called Social Environmental Aestetics (SEA). For more on SEA, visit: http://www.exitart.org/site/pub/exhibition_programs/SEA/index.html

For more on the current SEA show Vertical Gardens, visit:
http://www.exitart.org/site/pub/exhibition_programs/SEA/vertical_gardens.html

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220. Larissa Shmailo
2009 New Century Music Awards for Spoken Word
Tue 21 Apr 2009

Apologies for cross-posting.

Title: The Third Annual New Century Awards Live Music Showcase Hosted by Red Carpet Live with Lisa Levy
Featuring: Larissa Shmailo with Bobby Perfect, Marcell and the Truth, Ekayani and the Tom Glide Space, The Change Agents, Viva
Date: Wednesday May 6, 2009
Time: 7 â€“ 11 pm
Address: 149 Bleecker Street (between Thompson and LaGuardia) NY, NY 10012
Venue: Wicked Willyâ€™s
Web: myspace.com/wickedwillysnyc
Phone (212) 254 â€“ 8952
Admission: $8.00
Train: 6 train to Bleecker/ Bway - LaFayette

Monday April 13, 2009 For Immediate Release:

The Third Annual New Century Awards Celebrates Indie Musical Innovators on Historic Bleecker street. No money to burn? This New York City showcase offers a satisfying musical menu for a song. Comedienne Lisa Levy hosts a diverse evening of spoken word, soul, house, jam band and glam rock with la crÃ¨me de la crÃ¨me of indie talent.

The Third Annual New Century Awards Celebrate May 6 Bleecker street comes alive with vibrant and original sounds on the strip where innovators Joni Mitchell, Curtis Mayfield and Bob Dylan gave America something worth listening to that couldnâ€™t be pigeonholed. New Century dedicates an evening to poetic, funky, soulful and highly individualistic expression from their contemporary heirs. **********A Good Credit Score is 700 or Above. See yours in just 2 easy steps! (http://pr.atwola.com/promoclk/100126575x1221621490x1201450102/aol?redir=http:%2F%2Fwww.freecreditreport.com%2Fpm%2Fdefault.aspx%3Fsc%3D668072%26 hmpgID%3D62%26bcd%3DAprilfooter421NO62)

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221. **Paul Nelson**

Tiered Internet Pricing Shelved

Tue 21 Apr 2009

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http://seattletimes.nwsource.com/html/editorialsopinion/2009090513_edita21cable.html

Two important wins for consumers
Angry
consumers backed telecommunications giant Time Warner Cable off plans to test market tiered pricing for consumers. A strong consumer advocate, Gene Kimmelman, is headed to the Justice Department to track antitrust issues.
Seattle Times editorialTELECOMMUNICATIONS
giant Time Warner Cable backed away from tiered pricing. A longtime consumer advocate heads to the Department of Justice. Two important victories.

Angry, confused and fearful consumers howled down Time Warner's plan to test market metered Internet usage plans in selected cities in New York, North Carolina and Texas. Uploads and downloads would be capped, and tiered units of gigabytes would be priced from $15 to $150 a month.

Busy moving and profiting from content it never produced, the cable company was going to make even more money with bulk rates. Time Warner Executive Officer Glenn Britt skittered away from consumption-based billing and earlier talk of Internet brownouts.

This is a fight that is not over. Anyone who did much more than surf the Web and send e-mails could have been mugged. As the various opportunities to stay connected expand, these toll proposals will be back. Stay alert.

Successful resistance against Time Warner benefitted from the additional leverage of two New York congressmen, Rep. Eric Massa and Sen. Charles Schumer. Rallying strong voices matters.

Another key development for consumer interests was the report that Gene Kimmelman will join the Justice Department's Antitrust Division. The appointment, first reported on TheDeal.com, puts Kimmelman, a vice president at Consumer's Union â€” publishers of Consumer Reports â€” working with Assistant Attorney General Christine Varney. Both have big reputations on consumer issues. Kimmelman is especially strong on telecommunications and media ownership. He has been an informed critic of the Federal Communications Commission. He raised protests recently about cable companies fuzzing their sales pitches to suggest analog TV viewers had to subscribe to more-expensive cable services to keep any TV signal.

Consumer awareness and sympathetic voices in high places are indispensable in a volatile economy and dynamic media environment.

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Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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222. amy king
*Is This Nat'l Poetry Month Or Something? THIS WEDNESDAY *AND* FRIDAY?*
Tue 21 Apr 2009

So many readings this month!Â Â Just TWO below:

THIS WEDNESDAY --

KING + SIME + THOMPSON -- Wednesday, April 22nd
-- 7:00pm @ Barrette

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Barrette will be offering drink specials to attendees ($5 wine, $4 pints) and their tasty bar menu will be available as well.Â We hope folks will stick around to drink or nosh and check outÂ books and broadsides (made especially for this event) after the reading.

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AMY KING is the author of I'm the Man Who Loves You and Antidotes for an Alibi, and forthcoming, Slaves to do These Things (Blazevox Books). She teaches English and Creative Writing at Nassau Community College , moderates the Poetics and Women's Poetry listserves, and co-curates The Stain of Poetry: A Reading Series (http://stainofpoetry.wordpress.com/). Please visit her at http://amyking.org for more.

RICHARD SIME grew up in rural North Dakota, graduated from college in Minnesota, moved to New York City to attend graduate school at NYU, drifted into publishing, and eventually returned to school at Sarah Lawrence College, where he earned an MFA in fiction writing and where a course on prosody planted
a seed. He began to write poetry in workshops at the New
School in New York
City and the Fine Arts Work Center in Provincetown ,
MA , where he returns each summer.
His work has appeared in Barrow
Street , Provincetown
Arts, Radical Faerie Digest, and Passager.

L.B. THOMPSON received her B.A. from Sarah
Lawrence College
and her M.F.A. in Poetry from New
York University .
Her poetry has been published in journals including Fence, Pool, Lyric, The Women's Review of Books and The New Yorker. She received an award for emerging
women writers from the Rona Jaffe Foundation in 2002, and won the Center for Book Artsâ€™ annual chapbook competition in 2003. L.B. teaches English to college
freshmen, works as a free-lance copyeditor, and lives on the North Fork of Long Island.

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Barette is wheelchair accessible.

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Hosts -- Ari Banias & Danica Colic

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Barrette

601 Vanderbilt
Ave (at Bergen
St , Prospect
Heights , Brooklyn)

[redacted]

Subway: B, Q to Seventh
Ave ; 2, 3 to Grand Army Plaza
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http://www.facebook.com/event.php?eid=81872660752

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THIS FRIDAY --

The Stain
of Poetry:Â A Reading Series presents

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April
24th @ 7 PM - Stain Bar - Williamsburg , Brooklyn

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Jennifer
Burch, Heather Green, Chris Hosea, Sueyeun Juliette Lee, Daniel Lin, Barry Schwabsky

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Jennifer
Burch holds a B.A. in Fine Art from Amherst
College and an M.A. in Literature from
the University of Kent in Canterbury ,
England . Her first
book, No Matter, was released by The Winged Way (September 2008). Jennifer has
published work in Article, Free Verse, Guernica ,
Left Facing Bird, Sal Mimeo, and Verse, and is included in Green Integerâ€™s forthcoming anthology, The Gertrude Stein Awards. Jennifer lives in Brooklyn , New
York , where she writes and teaches yoga.

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Heather
Greenâ€™s work has appeared in Barrow
Street , DIAGRAM, The Hat, Lungfull!, Pebble Lake
Review, Tarpaulin Sky, and other journals. Sheâ€™s the author of the chapbook The
Match Array (Dancing Girl Press, 2008) and lives in Boston .

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Chris Hoseaâ€™s poems appear in VOLT, Swerve, Denver Quarterly, Article, Harvard Review, Iowa Review, and The Literary Review. With Cecily Iddings, he edits The Blue Letter, a free direct-mail poetry newsletter. He works at the Marymount School and lives in Brooklyn .

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Sueyeun Juliette Lee edits Corollary Press, a chapbook series devoted to new work by writers of color. Recent work has appeared in Effing, One Less, and online at critiphoria.org. Her chapbooks include Mental Commitment Robots (yo yo labs), Perfect Villagers (Octopus Books) and Trespass Slightly In (Coconut). Her first full-length collection, That Gorgeous Feeling, is out from Coconut Books. She currently lives in Philadelphia .

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Daniel Lin has a chapbook, TINDER, from Nightboat Books (2004), and has recently published poems in Unsplendid and The Jewish Quarterly. He was a N.Y. Times Fellow at NYU and a Tennessee Williams Scholar at Sewanee Writersâ€™ Conference.

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Barry Schwabsky is an American poet and art critic living in London . His new collection of poems, Book Left Open in the Rain, is published imminently by Black Square Editions and is available from Small press Distribution. He writes reguarly for The Nation and Artforum (where he also co-edits the international reviews section), among others. He is the author of Opera: Poems 1981-2002 (Meritage Press) and The Widening Circle: Consequences of Modernism in Contemporary Art (Cambridge University Press) as well as several chapbooks of poetry and contributions to dozens of books and exhibition catalogues on contemporary and modern art.

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Hosted by
Amy King and Ana BoÅ¾iÄeviÄ‡

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stain bar

766 grand
street

brooklyn,
ny 11211

(L train
to Grand Street ,
1 block west)

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SITE:Â http://stainofpoetry.com

VIDEO:Â http://stainofpoetry.wordpress.com/video/

Â

_____

Amy's Alias

http://amyking.org/

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223. amy king

Poet Brian Howe's music review of Camera Obscura makes the ABC news

Tue 21 Apr 2009

I often enjoy Brian's insights; in this one, I'm not alone. Go, Brian!

http://abcnews.go.com/Video/playerIndex?id=7384237

Amy

_____

Amy's Alias

http://amyking.org/

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224. Small Press Traffic

REMINDER: Julie Patton and Kit Robinson this Saturday

Tue 21 Apr 2009

We hope you can join us for this fantistic night!
Please note this is a Saturday reading!
Saturday, April 25, 2009 at 7:30 p.m.
Timken Hall, CCA

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Julie Patton is a sight and sound specific "make-up artist" who mixes words with action, spit, soil, sounds, found texts, leaf melodies and anything else she can get her hands on. A Room for Opal, part of the Olin Art Museum's (Lewiston, Maine) Green Horizons exhibition (see Jonathan Skinner's essay about Patton's project in ON: Contemporary Practice 1, November, 2008) is one of the many text-based "library installations" Julie has created in her practice as an X-Pat..., *Povarty native in the Americas. Using Blue to Get Black was just released in Crayon on Beauty (Issue 5, October 2008), Notes for Some (Nominally) Awake was published by Yo-Yo Labs in 2007 and)((eco (lang) (uage(reader)) is forthcoming. On the "found-sound" side, Patton has collaborated with musicians Ralph Alessi, Uri Caine, Ravi Coltrane, Henry Grimes, Barnaby McAll, Nasheet Waits, and Paul Van Curen. Patton has been awarded the 2008 Acadia Arts Foundation Grant, the 2007 New York Foundation for the Arts Poetry Fellowship. As the Founding Director of the Dandelion Society, Let It Bee Gardens, Green Scouts and NeighborWoods, Julie extends her "pulp poetic practice" into collaborative, civic, and natural spaces with market garden, gleaning, urban prairie initiatives, sustainable artist-housing and green job skills for youth.

This spring, *Kit Robinson* is celebrating the publication of The Messianic Trees: Selected Poems, 1976-2003 (Adventures in Poetry) with readings in Los Angeles, Buffalo, Toronto, Detroit, Chicago, Minneapolis, Milwaukee… and now San Francisco. He is the author of such books as 9:45 (The Post Apollo Press, 2003) and The Crave (Atelos, 2002) and a co-author of the multi-part series The Grand Piano (Mode A, ongoing), a collective memoir of San Francisco in the 70s. His play Creative Floors was directed by Stephanie Young and Alan Bernheimer at SPT's Poets Theater Jamboree in January 2008. Recent work has appeared in 26, Hambone, Model Homes, onedit, Shampoo, The Hat, The Poker and Vanitas.

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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225. Ana Bo¾ièeviæ
This week: Chapbook Festival in NYC!
Tue 21 Apr 2009

Join us this week for A Celebration of the Chapbook, with wonderful panels, workshops and a bookfair -- all free of charge and open to the public. Find the full schedule at ***http://centerforthehumanitiesgc.org/festival* and below.**

A Celebration of the Chapbook

Thursday April 23rd, 2009 - Saturday April 25th, 2009

* ~*

Thursday, April 23
at The Graduate Center, CUNY, 365 Fifth Avenue & 34th St

Chapbook Fair
10:00am-6:00pm, The Elebash Recital Hall Lobby

Brief History of Chapbooks 3:00-4:30pm, The Elebash Recital Hall With *Isaac Gewirtz*, Curator of the New York Public Library's Berg Collection; *Eric Lorberer*, Editor of *Rain Taxi*; and *Michael Ryan*, Director of the Rare Books and Manuscripts Library at Columbia University. Moderated by *Richard Kaye*, Hunter College, CUNY

Chapbooks in the 20th and 21st Centuries 4:30-6:00pm, The Elebash Recital Hall With *Michael Basinski*, Assistant Curator of the Poetry/Rare Books

Collection of the University Libraries, SUNY at Buffalo; *Anne Waldman*, Chair and Artistic Director of Naropa University's Summer Writing Program; and *Kevin Young*, Emory University. Moderated by *Ammiel Alcalay*, Queens College, CUNY.

Keynote Reading
6:00pm, The Elebash Recital Hall
Readings by *Lytton Smith, Gerald Stern, Judith Vollmer, Kevin Young* and others, with an introduction by *Kimiko Hahn*.

~
Friday, April 24
at The Graduate Center, CUNY, 365 Fifth Avenue & 34th St

Chapbook Fair
10:00am-4:00pm, Rooms 8301/8304

Chapbook Now: Producing Chapbooks
A Workshop for Poets
10:00-11:30am, Room 8400
With *Rachel Levitsky* (Belladonna*); *Sharon Dolin* (The Center for Book Arts); and *Ryan Murphy* (North Beach Yacht Club). Moderated by *Alice Quinn
*(Poetry Society of America). *WORKSHOP FULL***

*Chapbook Now: Producing Chapbooks
A Workshop for Publishers*
11:30am-1:00pm, Room 8402
With *Mark Wagner *(Booklyn); *Matvei Yankelevich* (Ugly Duckling Presse); and *Brenda Iijima*
(Portable Press at Yo-Yo Labs). Moderated by *Rob Casper* (Poetry Society of America). *WORKSHOP FULL*

Friday, April 24
at The Center for Book Arts, 28 West 27th Street, 3rd Floor

Bookmaking for Writers: A Studio Workshop
With *Susan Mills* and *Karen Randall*
2:00-5:00pm

To register, call [redacted] or [redacted] – registration is offered on a first-come, first-serve basis. There's a $20 materials fee for each workshop.

Bookmaking for Publishers: A Studio Workshop
With *Susan Mills *and *Karen Randall*
2:00-5:00pm

To register, call [redacted] or [redacted] – registration is offered on a first-come, first-serve basis. There's a $20 materials fee for each workshop.

RECEPTION *at The Center for Book Arts, 28 West 27th Street, 3rd Floor*
6:00 pm All are welcome! Visit the exhibitions at The Center for Book Arts: \'fl \:art, text, new media, Roni Gross: Zitouna at 20, and Spotlight: 2008 Artists-in-Residence.

~
Saturday, April 25
at The Asian American Writers' Workshop, 16 West 32nd Street, Suite 10A

*Collector's Show-and-Tell:
The Secret History of Asian American Literature
Patricia Wakida*
2:00-3:00pm

Publishing from the Margins 4:30-6:00pm With *Tan Lin*; *Dawn Lundy Martin* (Third Wave Foundation, Black Took Collective); and *Bushra Rehman*. Moderated by *Ken Chen* (The Asian American Writers' Workshop). Followed by a brief reading from the Workshop's Postcard Poetry Project.

RECEPTION
at The Asian American Writers' Workshop, 16 West 32nd Street, Suite 10A
6:00 pm

Participating Publishers
Achiote Press
Belladonna*
Book Thug
Cuneiform Press
Dancing Girl Press
Diagram/New Michigan Press
dusie chapbook kollektiv
ellectrique press
Finishing Line Press
Flying Guillotine Press
Forklift, Ohio
hand*held*editions
Interlude Editions
NewLights Press
Noemi Press
North Beach Yacht Club
Octopus Books
Pilot Books
Portable Press at Yo-Yo Labs

Rain Taxi
Sarabande Books
Slapering Hol
Small Anchor Press
Small Fires Press
TinFish Press
Toadlily Press
Ubu Editions
Ugly Duckling Presse
Web del Sol's World Voices
X-ing Press
and others

Sponsored by
*The Asian American Writers' Workshop
The Center for Book Arts
The Center for the Humanities, The Graduate Center, The Office of Academic Affairs, and MFA Programs in Creative Writing of the City University of New York
Poetry Society of America*

* *

For more information visit http://centerforthehumanitiesgc.org/festival

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226. Michael Kelleher
Literary Buffalo E-Newsletter 04.21.09-04.26.09
Tue 21 Apr 2009

LITERARY BUFFALO
04.21.09-04.26.09

BABEL 2009-2010 SEASON SUBSCRIPTIONS ON SALE NOW!
Scroll down for details

Note to Subscribers:

We will send out a confirmation email regarding your purchase after we have processed all of the early bird subscriptions. We intend to send out the confirmation email no later than 5/22. Please be patient ? if you placed an order, you WILL receive confirmation in May and your tickets WILL be mailed in September.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

04.21.09

Just Buffalo
Short Story Discussion Group
Discussing: George Saunders & William Trevor
Tuesday, April 21, 6:30 PM
Spot Coffee, Chippewa and Delaware

04.23.09

Rust Belt Books
Book Release & Reading: Michael Sikkema's Futuring
Thursday, April 23, 2009 @ 7:30 PM
Rust Belt Books
202 Allen St Buffalo

BABEL

CLICK THE LINK TO BUY TICKETS TO ISABEL ALLENDE ON APRIL 17

http://www.justbuffalo.org/index.php?task=view&id=65

2009-10 SUBSCRIPTIONS ON SALE NOW.

October 9, A.S. Byatt
November 20, Ha Jin
March 5, Azar Nafisi
April 16, Salman Rushdie

Previous Subscriber: $85
New Subscriber: $110
These subscriptions include general admission seating at all 4 events.

Patron: $275
Patron Pair: $450
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at http://www.justbuffalo.org/babel or by phone at [redacted].

WRITER CRITIQUE GROUP

The member writer critique group is back on a new night: 1st and 3rd Tuesdays at the Market Arcade. Click here for more info:

http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf

WESTERN NEW YORK BOOK ARTS COLLABORATIVE WORKSHOPS

We have some availability in the upcoming workshops

May 3 - Printmaking for Kids
May 13 & 14 - Making Fonts

To register: http://www.wnybookarts.org/Spring09wkshps.php

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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227. **George Bowering**

*Re: Is This Nat'l Poetry Month Or Something? THIS WEDNESDAY *AND* FRIDAY?*

Tue 21 Apr 2009

>
No, it is INTERnational Poetry Month

Mr. G.H. Bowering
Bids farewell to youth.

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228. Catherine Daly

LA, CA: Ask Your Mama: 12 Moods for Jazz, The Langston Hughes Project

Tue 21 Apr 2009

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*Ask Your Mama: 12 Moods for Jazz, The Langston Hughes Project *"Live" at the Huntington Library *Thursday, April 23, 2009 at 7:00p.m. * Featuring the Ron McCurdy Quartet

The concert will feature the Ron McCurdy Quintet with Eli Bruggemann, piano, Peter Buck, drums, Gabe Noel, bass, *Munyungo, percussion* and Ron McCurdy, trumpet and spoken word.

For ticket information contact: The Huntington: http://www.huntington.org/

Call: [redacted] Address: 1151 Oxford Road, San Marino, CA 91108

This multimedia presentation consists of spoken word, videography, and jazz quintet is Langston Hughes' commentary on the struggle for freedom and equality of African Americans and Africans during the 1960s. By way of videography, this concert performance links the words and music of Hughes' poetry to topical images of Ask Your Mama's people, places, and events, and to the works of the visual artists. Langston Hughes admired or collaborated
with most closely over the course of his career -- the African-inspired mural designs and cubist
> geometries of Aaron Douglas, the blues and jazz-inspired collages of
> Romare Bearden, t he macabre grotesques of Meta Warrick Fuller and
> the rhythmic sculptural figurines and heads and bas reliefs of
> Richmond Barthe, the color blocked cityscapes and black history series
> of Palmer Hayden and Jacob Lawrence. Together the words, sounds, and
> images recreate a magical moment in our cultural history, which
> bridges the Harlem Renaissance, the post World War II Beat writers'
> coffeehouse jazz poetry world, and the looming Black Arts performance
> explosion of the 1960s.

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All best,
Catherine Daly
[redacted]

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229. **Maria Damon**

Two events with Jules Boykoff: One Poli-Sci, One Poetry

Tue 21 Apr 2009

/The Cowles Family endowment for the study of public service presents:/

Dissent and American Democracy

*Friday, April 24th
1:00-3:00pm
Cowles Auditorium, Hubert H. Humphrey Institute of Public Affairs, University of Minnesota
301 19th Avenue South, Minneapolis, MN*

/Following the speakers, an open forum will be moderated by Joe Soss, Cowles Professor for the Study of Public Service/

“The Intersections of Dissent”: What is the value of dissent within a democracy, and how is it best promoted and protected? Does the term “dissent” capture the values, rights, and groups that we think need to be protected? Framed as an abstract principle, can the goals of protecting “dissent” be appropriated, deployed, and diluted in ways that lead to the exclusion or suppression of the voices of some marginalized groups? *Dara Strolovitch* will discuss these multiple valences of dissent, focusing in particular on their relationships with the intersecting politics of race, class, gender, and sexuality.

"The Suppression of Dissent": Over the past century, actors in government and mass media have repeatedly taken steps to silence political dissent in theUnited States. Focusing on surveillance as a critical step in the process of suppression, *Jules Boykoff* will explore the historical and contemporary development of efforts to limit dissent. How do such efforts affect the practice of democracy in the United States? How can activists sidestep these efforts and raise the chances that dissenting voices will be heard?

Dara Z. Strolovitch (Ph.D. Yale University, 2002) is Associate Professor of Political Science at the University of Minnesota. She is the author of /Affirmative Advocacy: Race, Class, and Gender in Interest Group Politics/ (University of Chicago Press 2007).

Jules Boykoff (Ph.D. American University, 2004) is Assistant Professor in the Department of Politics and Government at Pacific University in Oregon. He is the author of /Beyond Bullets: The Suppression of Dissent in the United States/ (AK Press, 2007).

*Saturday April 25
POETRY READING
*

Poets Jules Boykoff and Kaia Sand read
7:30 pm, 3440 Park Avenue, Mpls. (Maria Damon's house)
Snacks at 7:00 BYOB.

*Jules Boykoff *is the author of /Beyond Bullets: The Suppression of Dissent in the United States/ (AK Press, 2007), /The Suppression of Dissent: How the State and Mass Media Squelch USAmerican Social Movements/ (Routledge, 2006) and /Landscapes of Dissent: Guerrilla Poetry & Public Space/ (co-authored with Kaia Sand) (Palm Press, 2008). He is also the author of two collections of poetry. He teaches political science and writing at Pacific University in Oregon.

Kaia Sand is the author of the poetry collection /interval/ (Edge Books 2004), selected as a Small Press Traffic Book of the Year. Dusie Press published her wee book, /lotto/. She has led poetry walks in Portland, and a book that includes these walks, /Remember to Wave/, is forthcoming with Tinfish Press. Sand is currently working a collection of collages from the NAFTA as well as an investigation of housing foreclosures.

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230. Séamas Cain
The poems of Muhammed Iqbal
Tue 21 Apr 2009

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Coiscéim & Poetry Ireland invite you to be present when Liam Carson will launch a new book by Gabriel Rosenstock, a Gaelic poet, of translations of the poems of Muhammed Iqbal (1877 – 1938) a poet & philosopher of Sialkot in Pakistan.

Ceol, amhránaíocht agus filíocht ...

Music, song and poetry ...

This event will take place at the Ballsbridge Inn (formerly Jury's Hotel) in Dublin 4, Ireland on Sunday, 26th of April, 2009 at 12 noon.

Tickets for this very special event available by e-mail from [redacted]

or by phone in Dublin from Mariyam Burki at [redacted] or Rosheen Callender at [redacted]-746.

Fáilte roímh chách ...

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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231. Eric Elshtain
New Beard of Bees Chapbook
Tue 21 Apr 2009

Time for a little chapter & verse

http://www.beardofbees.com/hayes.html

Enjoy.

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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232. Laura Hinton
Recent posts on Chant de la Sirene
Wed 22 Apr 2009

Announcing several recent posts on Chant de la Sirene<http://chantdelasirene.com>,
my new blog on performance poetics and the hybrid arts:

-- Kit Robinson sound-piece Interview, Parts 1 and 2, completed last week in Berkeley, with commentaries on Robinson's *The Messianic Tress: Selected Poems 1976-2003*, and his new chapbook, *Train I Ride* * *-- A review of the poet's theater piece by Lee Ann Brown and Tony Torn: *SOP DOLL! A Jack Noh Play* (March 31st at the Gershwin, New York City) -- A commentary on the recent dance production, *Yessified*, by Sally Silvers (also in New York City)

and

-- a guest blog report from Ann Bogle of Ana Verse<http://annbogle.blogspot.com>,
on last week's reading of "Collaborative Artists' Books," at the Walker Art Center (Minneapolis)

Laura Hinton
Professor of English
City College of New York
http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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233. Jim Andrews
Arteroids in Leipzig
Wed 22 Apr 2009

I wrote a shoot-em-up online poetry game a while ago called Arteroids (http://vispo.com/arteroids). It's currently being exhibited in Leipzig, Germany at D21 in a show called LET'S RESTART!!! curated by Michael Arzt. Leipzig is in what was the Communist sector of Germany. The show at D21 features five computer games/works of art. All the games are accessible via the Internet. They are for free public access.

Here are some pictures from the opening at D21 in Leipzig: http://vispo.com/arteroids/leipzig . The D21 site is at http://d21-leipzig.de/restart where you can read descriptions of the games, links to the games themselves, and Michael's introduction to the show.

ja

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234. Ana Bo¾ièeviæ
Chapbook festival -- corrected link
Wed 22 Apr 2009

Oy, poetics list, garbling my link. Here's the correct link to the program:

http://centerforthehumanitiesgc.org/festival

See you tomorrow & Fri! (I hope!)

--
http://nightcommute.org
http://stainofpoetry.com

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235. David Kirschenbaum
Boog City presents Bird Dog and Stephanie Carlin
Wed 22 Apr 2009

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please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Bird Dog magazine
(Seattle)

This Tues., April 28, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Bird Dog editor Sarah Mangold

Featuring readings from

Kate Eichhorn
Sandy Florian
Kate Greenstreet
Laura Sims
Nico Vassilakis

with music from

Stephanie Carlin

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Bird Dog
http://www.birddogmagazine.com/

Bird Dog: A dog used to retrieve game birds. To follow a subject on interest with persistent attention. A scout . . .

Bird Dog was founded in 2002 by Sarah Mangold. It publishes innovative work from emerging and established writers with a focus on longer sequences, poetics, and visual work. Perfect-bound, every issue features hand-tipped illustrations and art.

Performer Bios

**Stephanie Carlin
http://www.stephaniecarlin.com/
http://www.myspace.com/stephaniecarlinrock

Stephanie Carlin just released her second EP, "the Agony and Ecstasy of." The CD, captivating the gut-wrenching loves and losses of the human heart, led to her first opportunity to reject a record contract, which involved: Tommy Hilfiger; an aging producer who, based on his awkward mohawk, was dying to

be accepted by Hot Topic pre-teens; and participating in multiple slutty modeling shoots in exchange for tasteless ClearChannel marketing.

Carlin self-released her first EP at 16, which led to the formation of Long Island sensation Oliver Lankard. For a while, Oliver Lankard was four-piece band, then a seven-piece band, and even a ten-piece band, complete with a three-piece horn section and three doo-wop back-up vocalists. She managed the band while performing as lead vocalist and guitarist. Under her supervision, Oliver Lankard performed over 50 shows at notable venues like The Knitting Factory, Maxwell's, and The Crazy Donkey. In their short time together, Oliver Lankard opened for The Hold Steady keyboardist Franz Nicolay and performed alongside Prentiss McNeil of legendary group The Drifters.

From violently chastising American democracy to glorifying spontaneous love, her original lyrics are as wildly inventive as her impulsive scat-singing. With influences ranging from Elliott Smith to Ella Fitzgerald, the clarity of her obscurity is quite fascinating.

**Kate Eichhorn
http://www.bookthug.ca/proddetail.php?prod=3254

Kate Eichhorn is the author of Fond (BookThug) and the co-editor of Innovative Canadian Women's Poetry and Poetics (Coach House Books). As a curator, she has worked with reading series and literary festivals to stage multidisciplinary collaborations between poets, visual artists, and composers. She is an assistant professor of culture and media studies at The New School.

**Sandy Florian
http://boxingthecompass.blogspot.com

Sandy Florian is the author of four books—Telescope (Action Books) and The Tree of No (Action Books), and the forthcoming On Wonderland & Waste (Sidebrow Press) and Visible Stars (Elixir Press), as well as the chapbook 32 Pedals & 47 Stops (Tarpaulin Sky Press). She is the current writer in residence at the New College of Florida in Sarasota. You can visit her blog at the above link.

**Kate Greenstreet
http://www.kategreenstreet.com

Kate Greenstreet's first book, case sensitive, was published by Ahsahta Press. Her second, The Last 4 Things, will be out from Ahsahta in September. This is why I hurt you, her most recent chapbook, is available from Lame House Press. New work is out or forthcoming in jubilat, Court Green, Hotel Amerika, Saltgrass, and Fence.

**Laura Sims
http://www.laurasims.net

Laura Sims is the author of two books of poems: Practice, Restraint (winner of the 2005 Fence Books Alberta Prize), and Stranger (Fence Books). Her book reviews and essays have appeared in Boston Review, New England Review, Rain Taxi, and The Review of Contemporary Fiction, and she has recently published poems in the Denver Quarterly, Colorado Review, CAB/NET, and Crayon. She lives in Brooklyn and teaches writing at Baruch College in Manhattan.

**Nico Vassilakis
http://www.cnvill.net/mfvassilakis.htm
http://www.pages.drexel.edu/~blc35/final/vassilakis.html

Nico Vassilakis works in textual and visual poetry. He is a curator for the Subtext Reading Series in Seattle. His vispo videos have been shown in exhibits and festivals of innovative language arts. Nico's recently published Text Loses Time is available from ManyPenny Press. Forthcoming from blazevox is Disparate Magnets and from blue lion books, Protracted Type, a collection of visual poetry.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. May 19
Dusie Press (Switzerland)
http://www.dusie.org/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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236. Jefferson Davis
Re: Chapbook festival -- corrected link
Wed 22 Apr 2009

For Easter's Wordplay, I featured a reading by Jonathan Williams from 1981, the year his collection Get Hot or Get Out appeared. The reading features some work from that book that's grounded in the work of Charles Ives, work that's not been republished.

Second generation Jargonaut Jeffery Beam kindly loaned me the tapes of his RainTaxi interview with Jonathan from 2003, so I I included part of that session in the show as well.

There's also music by Ives, Monk, Ralph Vaughn Williams, Judy Garland, and the inimitable Mike Harding. (Who? Check out Wikipedia).

The production note with the link to the show is right here:
http://naturespoetry.blogspot.com/2009/04/easter-on-airwaves.html

Enjoy,

Jeff

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237. Cara Benson
Belladonna 4/28--BENSON, CORTEZ, WALDMAN
Wed 22 Apr 2009

Cara Benson

Belladonna* Celebrates the Elders
Tuesday, APRIL 28

Cara Benson

hosts
Jayne Cortez & Anne Waldman

7:30PM SHARP!
(doors at 7PM)
@ Dixon Place
(161 Chrystie Street between Rivington and Delancey, NYC)
Admission is $6 at the Door.

Cara Benson edits the online journal Sous Rature. Her first full length collection (made) is forthcoming from BookThug. Her chapbook "Quantum Chaos and Poems: A Manifest(o)ation" (BookThug) co-won the 2008 bpNichol Prize. Other chaps include "He Writes" (No Press), "UP" (Dusie Kollectiv), and "Spell/ing ( ) Bound" (ellectrique press) with Kai Fierle-Hedrick and Kathrin Schaeppi.

Benson edited the interdisciplinary book Prediction forthcoming from Chain. She lives and writes in the analog world of upstate NY. Her online home is http://www.necessetics.com.

Jayne Cortez is the author of eleven books of poetry and performer of her poems with music on nine recordings. Her voice is celebrated for its political, surrealistic, dynamic innovations in lyricism, and visceral sound. Cortez has presented her work and ideas at universities, museums, and festivals around the world. Her poems have been translated into many languages and widely published in anthologies, journals, and magazines. She is a recipient of several awards including: Arts International, the National Endowment for the Arts, the International African Festival Award. The Langston Hughes Medal, The American Book Award, and the Thelma McAndless Distinguished Professorship Award. Her most recent books are The Beautiful Book (Bola Press) andJazz Fan Looks Back (Hanging Loose Press). Her latest CDs with the Firespitter Band are Find Your Own Voice, Borders of Disorderly Time (Bola Press), Taking the Blues Back Home, produced by Harmolodic and by Verve Records. Cortez is organizer of the international symposium "Slave Routes: Resistance, Abolition & Creative Progress" (NYU) and director of the film Yari Yari Pamberi: Black Women Writers Dissecting Globalization. She is co-founder and president of the Organization of Women Writers of Africa, Inc., and can be seen on screen in the films Women In Jazz and Poetry In Motion. Her most recent book is On the Imperial Highway: New and Selected Poems.

Anne Waldman is the co-founder of the Jack Kerouac School of Disembodied Poetics at Naropa University and the Distinguished Professor of Poetics, Summer Writing Promgram Chair, and Artistic Director at the Kerouac School. Poet, professor, performer, curator, and cultural activist, she is the author of over 40 books and small press editions of poetry and poetics, including Fast Speaking Woman, the IOVIS project, Vow to Poetry: Essays, Interviews and Manifestos, Marriage: A Sentence, In the Room of Never Grieve, Structure of the World Compared to a Bubble, Outrider, andNine Nights Meditation (with artist Donna Dennis). She is the editor of numerous anthologies, including The Beat Book, and co-editor of Disembodied Poetics: Annals of the Jack Kerouac School, The Angel Hair Anthology, andCivil Disobediences: Poetics and Politics in Action (with Lisa Birman). Her CDs include Alchemical Elegy, Battery: Live at Naropa, The Eye of the Falcon, andThe Matching Half (the last two with music and production by Ambrose Bye). She is a recipient of the Shelley Memorial Award and has had residences at the Civitella Ranieri Center, the Tokyo Woman's Christian University, the Emily Harvey Foundation in Venice, and the Bellagio Center. She has performed her work on stages across the American continent and abroad. Recent conferences and festivals have taken her to

Wuhan (China), Berlin, Vienna and Dublin. She works with writer and director Ed Bowes on a number of video/movie projects.

with readings and events guest-hosted by some of our favorite writers who've invited writers who influence and inspire them

A Short Note AboutThe Elders Series:

Belladonna* began as a reading and salon series at Bluestocking's Women's Bookstore on New York City's Lower East Side, in August 1999. In June 2000, in collaboration with Boog Literature, Belladonna* began to publish commemorative 'chaplets' of the readers work. This year marks the tenth anniversary of our mission to: promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language. Belladonna* has by now featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration in and between multiple forms, languages, critical fields. As performance and as printed text the work collects, gathers over time and space, and forms a kind of conversation about the feminist avant-garde, what it is and how it comes to be. Our anniversary Elders Series is a continuation of this conversation, which highlights the fact of influence and continuity of the ideas, poetics, and concerns we circle through. And it is a way to honor those without whom we'd be nowhere.

UPCOMING EVENTS:
June 9
Jane Sprague hosts
Tina Darragh and Diane Ward

*a reading series and small press that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, dangerous with language.

*deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries

Belladonna* readings happen monthly between September and June.

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238. **blacksox**

Peoples Literary Festival in Portsmouth Virginia going on NOW

Wed 22 Apr 2009

For Immediate Release
April, 2009
Synnika Lofton presents
The Peopleâ€™s Literary Festival, 2009
Synnika Loftonâ€”poet, author, and recording artistâ€”is hosting the first annual The Peopleâ€™s Literary Festival. Beginning with an adult open mic and poetry concert at Olde Towne Coffee House, Portsmouth, VA, the festival then kicks into high gear with an adult poetry workshop, a teen book discussion on Storm Warriors, a teen poetry workshop, and culminating with The Peopleâ€™s Open Mic at Greenbrier Library. All are encouraged to participate. The adult open mic and workshop are for those 18 and up. To sign up for the adult open mic on April 25th please contact Synnika Lofton at [redacted] or at [redacted]. For all the other events, please contact the Greenbrier Library at [redacted].
April 15: Open Mic
7:00 PM
Greenbrier Library
1214 Volvo Pkwy.
Chesapeake, VA 23320
[redacted]
April 21: African Mahogany Book Club
Featured Book: Letters to a Young Brother by Hill Harper
7:00 PM
Greenbrier Library
1214 Volvo Pkwy.
Chesapeake, VA 23320
[redacted]
April 25: Open Mic and Poetry Concert
8:00 PM
Olde Towne Coffee House
600 Crawford St.
Portsmouth, VA 23704
[redacted]
April 27: Adult Poetry Workshop
7:00 PM
Greenbrier Library
1214 Volvo Pkwy.
Chesapeake, VA 23320

[redacted]
April 28: Storm Warriors: A Teen Book Discussion
7:00 PM
Greenbrier Library
1214 Volvo Pkwy.
Chesapeake, VA 23320
[redacted]
April 29: Teen Poetry Workshop
7:00 PM
Greenbrier Library
1214 Volvo Pkwy.
Chesapeake, VA 23320
[redacted]
April 30: The Peopleâ€™s Open Mic
7:00 PM
Greenbrier Library
1214 Volvo Pkwy.
Chesapeake, VA 23320
[redacted]
Synnika Lofton is a poet/recording artist who has recorded more than thirty albums of poetry, including his highly praised debut, The New Breed. His poems have been published in Experience Reality Magazine, Quay: A Journal of the Arts, and UpStreet: A Literary Magazine. He wrote the poem, "Sacred Drum," for the Goddard College Presidential Inauguration of President Mark Schulman. Through his Global Poetry Project, his poetry has been heard in France, Norway, Switzerland, Japan, Haiti, Venezuela, and Israel. His poems, "Guerrilla Ignition" and "Love's Outlaw" appeared in the documentary, Super-Size Me, Too. Lofton received a B.A. and M.F.A. in Creative Writing from Goddard College.

Peace
Russ

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239. **Tim Peterson**

SEGUE 4/25: POETRY & ARCHITECTURE Vito Acconci, Bejamin Aranda, Robert Kocik

Wed 22 Apr 2009

The Segue Series Presents

POETRY & ARCHITECTURE

Vito Acconci, Benjamin Aranda and Robert Kocik

Saturday, April 25, 2009 ** 4PM SHARP**
Bowery Poetry Club, 308 Bowery, NYC
$6 admission
hosted by Kristen Gallagher & Tim Peterson

What is the nature of the conversation between poetry and architecture today? In this event for the Segue Reading Series, poets and architects will present works exploring a dialogue between these two disciplines.

Vito Acconci will show an image-stream of built & unbuilt spaces & instruments as he reads: 1) about furniture & houses (80's), cities & landscape (90's); 2) from rules for assemblage & incursion (00's); 3) architecture in words only (00's). Benjamin Aranda will present images and talk around the issue of self-assembly, where top-down methods for determining form and making decisions are complicated and sometimes replaced by bottom-up rules of formation. As in natural systems, the architectural structures up for discussion are not carved or composed in a traditional sense; they are grown through simple interactions to produce complex patterns that are both useful and buildable. Robert Kocik will present a plan for the Prosody Building, a note on mercenary poetry (without which business is biocide), Missing Civic Services, and a few architectural plans made entirely of words.

PARTICIPANTS:

Vito Acconci's design & architecture comes from another direction, from backgrounds of writing & art. By the late 80's he crossed over & joined with architects to form Acconci Studio. They mix poetry & math, computer-scripting & sentence-structure, narrative & biology as they range from plazas & parks to buildings & interiors to furniture & products to clothing &vehicles. They are currently working on a street through a building in Indianapolis, a building that twists from a courtyard in Milan, a makeover of a former strip-mall in Athens, Georgia.

Benjamin Aranda is architect and principal of Aranda\Lasch, New York, NY.

Robert Kocik, poet, essayist, artist, design/builder, lives in Brooklyn where he directs the Bureau of Material Behaviors. His architectural works are committed to the realization of 'missing' functions, services, organizations, or agencies. He is currently developing a building based on 'prosody' and poets' imagined importance to our society. With the choreographer Daria Faïn, he has initiated a field of research called The Prosodic Body. His publications include: Overcoming Fitness (Autonomedia, 2001), and Rhrurbarb (Field Books, 2007).

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240. **Cara Benson**
Re: Peoples Literary Festival in Portsmouth Virginia going on NOW
Wed 22 Apr 2009

For those who haven't heard him perform, Synnika is crazy amazing. Totally check it out if you can...cb
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_____

http://www.necessetics.comÂ {homepage}

http://www.necessetics.com/sousrature.htmlÂ {journal}

http://www.necessetics.com/necessarypress.htmlÂ {press}

_____
From: "[redacted]" <[redacted]>
To: [redacted]
Sent: Wednesday, April 22, 2009 2:55:14 PM
Subject: Peoples Literary Festival in Portsmouth Virginia going on NOW

For Immediate Release
April, 2009
Synnika Lofton presents
The Peopleâ€™s Literary Festival, 2009
Synnika Loftonâ€”poet, author, and recording artistâ€”is hosting the first annual The Peopleâ€™s Literary Festival. Beginning with an adult open mic and poetry concert at Olde Towne Coffee House, Portsmouth, VA, the festival then kicks into high gear with an adult poetry workshop, a teen book discussion on Storm Warriors, a teen poetry workshop, and culminating with The Peopleâ€™s Open Mic at Greenbrier Library. All are encouraged to participate. The adult open mic and workshop are for those 18 and up. To sign up for the adult open mic on April 25th please contact Synnika Lofton at [redacted] or at [redacted]. For all the other events, please contact the Greenbrier Library at [redacted].
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7:00 PM
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Synnika Lofton is a poet/recording artist who has recorded more than thirty albums of poetry, including his highly praised debut, The New Breed. His poems have been published in Experience Reality Magazine, Quay: A

Journal of the Arts, and UpStreet: A Literary Magazine. He wrote the poem, "Sacred Drum," for the Goddard College Presidential Inauguration of President Mark Schulman. Through his Global Poetry Project, his poetry has been heard in France, Norway, Switzerland, Japan, Haiti, Venezuela, and Israel. His poems, "Guerrilla Ignition" and "Love's Outlaw" appeared in the documentary, Super-Size Me, Too. Lofton received a B.A. and M.F.A. in Creative Writing from Goddard College.

Peace
Russ

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241. { brad brace }
fill_the_mirror
Wed 22 Apr 2009

fill_the_mirror
field-recordings from brad brace

http://www.archive.org/details/fill_the_mirror

an island (project) interlude -- rhythmic edits all around the horizon (race track with film and shopping scores)

http://www.archive.org/details/fill_the_mirror

{ brad brace } <<<<< [redacted] >>>> ~finger for pgp

--- bbs: brad brace sound --- --- http://69.64.229.114:8000 ---

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242. Obododimma Oha
Submissions to Reconfigurations -- New Deadline
Wed 22 Apr 2009

The deadline for submitting to *Reconfigurations* stimulating critical essays and cultural works (poems, paintings, etc) that address the emergence and applications of non-Western frameworks of knowledge has been shifted to 1 June 2009, to make it possible for those still working on their submissions to be able to complete them. We thank those who have already submitted their works for peer review. As previously announced, essays that engage the politics of locating knowledge production and transnational movements of academic expertise are also welcome. Submissions should be emailed to Obododimma Oha ([redacted] , [redacted]) or to Scott Howard, the editor of *Reconfigurations* ([redacted]). Each submitter should please send a short bio of not more than 200

words. Text files should be on Word, rtf, or PDF (provided the PDF is not locked), while images should be on JPEG format. For more information on the journal, please visit: http://reconfigurations.blogspot.com/ -- Obododimma Oha http://udude.wordpress.com/

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243. Charles Alexander
buffalo symposium
Wed 22 Apr 2009

Hi all,

Here's my brief (or not so brief) Poet-Publishers [a small press symposium], held April 19-20 at SUNY Buffalo:

http://chax.org/blog.htm

and there's another post on that symposium on Kyle Schlesinger's Cuneiform blog.

http://cuneiformpress.blogspot.com/

Special thanks to Brenda Iijima for the photos!

cheers,

Charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

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244. David Kirschenbaum
Boog City 56 Print and Online PDF Editions Available
Thu 23 Apr 2009

Please forward

Hi all,

The print edition of Boog City 56 will be available tonight. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc56.pdf

Thanks,
David

Boog City 56

now available

featuring:

On the Cover

**Our Printed Matter section,
edited by Paolo Javier**

—"Just when I think Forage is too devastating the way my heart stops at ‘she must make home up’ I move out of the ‘r’ section and into the ‘l,’ softened from growl (necessary) to love (necessary) as desire we Forage." — from Sentenced by Fred Wah and Rita Wong: Foraging Poems In A New Light; Sentenced to Light by Fred Wah (Talonbooks), reviewed by Tim Yu; and Forage by Rita Wong (Nightwood Editions), reviewed by Jill Magi

And From Our Poetry section, now edited by Joanna Fuhrman (excerpt below)

—The Upper West Side's Barry Wallenstein with Tony’s Background

Tony sucked at his father’s tit
and it was bitter.
Since then things have been
a small bit better—mother’s passed,
but mother’s mark remains.

**And From Our Music section, Urban Folk
edited by Jonathan Berger**

—"Why are there dual sports figures to represent the back-to-roots sound of ‘Willie Mays?’ Is one of them shooting himself up?" —from Blackened, Bitter, and Beaten; The 47th Problem by Joe Cassady & The West End Sound, reviewed by Berger

And Inside

**Art editor Brenda Iijima brings us work from
Prospect Heights, Brooklyn's Tim Peterson.**

And the Rest of Our Poetry section
(excerpts below)

—Flatbush's Lauren Russell with two poems, Unpacking

“Categorizing can become a spiritual practice,”
I explained to the potential roommate who remarked
on the verbosity of my moving box labels:
Lit Journals & Anthologies P-Z,
Reference inclu. cookbooks & misc. papers,
Wall Decorations: Pictures, Broadsides, Hangings, etc.

and

Dream-clung, Gone

Undertow of dive bar juke unboxed
Driving past a rust-red door unjambed
Coin-operated groove side-shimmies, unflung
A seamlessly upholstered stool’s unwound

—Park Slope's Matthew Burgess with P&P Synopsis Sestina

Not a single heir among five sisters
means at least one Bennet must marry
exceedingly well, but to marry for love
is the eldest’s dearest wish. A beauty,
Jane catches Bingley’s eye at a ball—
a man in possession of good fortune.

And the Rest of Our Music section, Urban Folk

—"Family Records and Engine Room had been granted a showcase at WE Fest XII, a volunteer-run, DIY festival in Wilmington, N.C. Mike Grubbs, leader of Wakey!Wakey!, the great band with an embarrassing name, was one of the acts to travel south for the show. In lieu of a threatened scathing review, Grubbs wrote about his experiences on the road with The Bloodsugars, Derek James, Jay Mankind, Kyle Ervin, and Matt Singer on their five-day tour to the center of the South: What follows is the adventures of 12 sweaty men in a van. May God have mercy on our souls. —from Disarming and Wonderful: 12 Sweaty Men in a Van by Michael Grubbs

—"‘Building Jumper’ is song wrapped in silence. How Erin Regan, Casey Holford, and Sarah Bowman have achieved this quiet effect fascinates me, for I do not know of any song that has ever done it so successfully." —from Slow Train Silent: Exegesis on Erin Regan’s "Building Jumper," by J.J. Hayes

—"With cameos from Fat Superman, djembe playing Batman, and black Green Lantern, Dorit shows that there’s a hero in all of us." from Costello’s Web on "Wonder Woman" by Dorit, reviewed by Jonathan Berger

And the Rest of Our Printed Matter section

—"The poems presented in The Darkness Above are chockfull of wit, irony, kosher chicken hearts, Westchester County, astrology, spirituality, that is to say a very wide swath." —from Collections o' Plenty: Lev and Voices Without Borders; The Darkness Above. Selected Poems: 1968-2002 by Donald Lev (Outloud Books), reviewed by Doug Holder

—"I especially dug Duhamel's "You're Looking at the Love Interest," a nice rambling prose-poem in which she hopes a last ditch car service ride in a pickup truck from Lincoln, Neb. will help her make her plane from Omaha back to Ft. Lauderdale" from Collections o' Plenty: Lev and Voices Without Borders; Poetic Voices Without Borders 2 Edited by Robert L. Giron (Gival Press), reviewed by David A. Kirschenbaum

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And thanks to our copy editor, Joe Bates.

Please patronize our advertisers:

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Joe Cassady & The West End Sound * http://www.joecassady.com/
Outloud Books * P.O. Box 86 Claryville, N.Y. 12725
Poetic Voices Without Borders 2 * http://givalpress.com/
Rain Taxi * http://www.raintaxi.com
Schoen School of Design * [redacted]

Advertising or donation inquiries can be directed to
[redacted] or by calling 212-842-BOOG (2664)

Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with "My Name Submission" in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog's Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Paolo Javier, [redacted]

Want to have your work appear in our art section?
Query our incoming art editor, Cora Lambert, [redacted]

2,250 copies of Boog City are distributed among, and available for free at, the following locations:

MANHATTAN

THE EAST VILLAGE

Anthology Film Archives
Bluestockings
Bowery Poetry Club
Cake Shop
Lakeside Lounge
Life Café
Living Room
Mission Café
Nuyorican Poets Café
Pianos
St. Mark's Books
St. Mark's Church
Sidewalk Café
Sunshine Theater
Think Coffee (Bleecker/Bowery)
Trash and Vaudeville

OTHER PARTS OF MANHATTAN

Acme Underground
Angelika Film Center and Café
Hotel Chelsea
McNally Jackson
Mercer Street Books
Other Music
Shakespeare & Co.

BROOKLYN

GREENPOINT

Champion Coffee
East Coast Aliens
Greenpoint Coffee House
Matchless
Thai Cafe

WILLIAMSBURG

Bliss Café
Earwax Records
Sideshow Gallery
Sound Fix
Spike Hill
Spoonbill & Sugartown
Supercore Café

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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245. Jessica Bozek
Monday, 4/27: Noy Holland & Kate Schapira in Cambridge, MA
Thu 23 Apr 2009

Small Animal Project will kick off its reading series next Monday, April 27th, at 8pm, with a reading by fiction writer Noy Holland & poet Kate Schapira, at Outpost 186, a gallery/performance space in Inman Square, Cambridge.

Details

Monday, 4/27/09
Noy Holland & Kate Schapira
Outpost 186
186 1/2 Hampshire Street
Cambridge, MA
8 pm, free

About the readers

Noy Hollandis the author of two collections of short fiction, What Begins With Bird(FC2), and The Spectacle of the Body(Knopf), and the recipient of fellowships from the NEA and the Massachusetts Cultural Council. Her stories have appeared in The Quarterly, Conjunctions, Black Warrior Review, Ploughshares, Open City, New York Tyrant, Denver Quarterly, NOON, and others. She is a Professor in the MFA program for Writers and Poets at the

University of Massachusetts, Amherst, where she co-directs the Juniper Initiative.

Read an excerpt from Noy's work.

Kate Schapiralives in Providence, where she writes, teaches, and runs the Publicly Complex reading series. In addition to making her own chapbooks, she's the author of four chapbooks published by other people, including The Love of Freak Millways and Tango Wax(Cy Gist Press) and two mini-chaps from Rope-A-Dope Press. She just started working with first graders as a Writer in the Schools.

Read an excerpt from Kate's work.

Directions

Outpost 186 is located on Hampshire Street, between Prospect & Amory streets. See attached map. There's metered parking nearby on both Hampshire & Cambridge streets (should be free by reading time).

The closest T stop is Central Square on the red line. Exit station & walk up Prospect 0.5 miles to Hampshire Street (intersection with 7-Eleven & Hess). Take a left onto Hampshire. Take first left onto path just behind 7-Eleven & walk to the brown shingled house behind another (bigger) brown shingled house.

The 83 and 91 buses run from Central Square & stop at the intersection of Prospect & Hampshire.

The 69 bus runs between Lechmere & Harvard Square, with a stop at the intersection of Cambridge & Hampshire, just in front of 1369 coffee shop.

Contact

Jessica Bozek at [redacted] or [redacted]

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246. Skip Fox
Write- in-Residence applications sought
Thu 23 Apr 2009

The University of Louisiana Lafayette is seeking a writer in residence. Because of the nature of the department, fiction writers with the request reputation are especially encouraged to apply. Here is the ad as it is posted in MLA:

Writer-in-Residence and Professor/Associate Professor of English. Tenure-track position, beginning Fall 2009. Creative Writing-Fiction. Duties: teaching one Creative Writing workshop per academic year, directing dissertations and theses, working with graduate and undergraduate students in creative writing,

presenting at least one public reading or lecture each year, and participating in the department and university community. Continued publishing in field and other duties associated with holding a university position. Qualifications: International reputation as a creative writer as evidenced by awards and publications in prestigious international venues, extensive publications in creative genres (fiction, poetry, drama, creative non-fiction), professional experience in teaching advanced Creative Writing workshops. Salary competitive. Minority candidates are encouraged to apply. Send application letter, current CV, and names and addresses of three references to Professor James McDonald, Department Head, Department of English, University of Louisiana at Lafayette, P. O. Box 44691, Lafayette, LA 70504. UL Lafayette is a selective-admissions, state-supported university located in the heart of Louisiana's Acadian-Creole region. The department offers the B.A., M.A., and Ph.D. in English, as well as graduate concentrations in Literary Studies, Rhetoric, Creative Writing, Folklore, and Linguistics. AA/EEO compliant. http://english.louisiana.edu.

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247. mIEKAL aND
Jeremy Prynne in Chicago
Thu 23 Apr 2009

Will there be a video or audio of this reading online?

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248. Rod Smith
New @ Bridge Street: Armantrout, Baudelaire, Berkson, Moxley, Nealon, Doller, Nichols, Fitterman, Robinson, &&&
Thu 23 Apr 2009

All them new books! Ordering and discount information at the end of this list. Thanks again for supporting Bridge Street.

ABRAHAM LINCOLN #4, ed Mohammad & Boyer, 66 pgs, $5. Larsen, Coolidge, Bruno, Halpern, Gallagher, Nichols, Garcia, Graham, Hauser, &&&.

VERSED, Rae Armantrout, Wesleyan, HC 123 pgs, signed copies, $22.95. "Look -- I'm cooperating! / I can pull myself apart / and still speak"

PARISH KREWES, Micah Ballard, Bootstrap, 96 pgs, $12. "The silence/ is not permanent"

PARIS SPLEEN: LITTLE POEMS IN PROSE, Charles Baudelaire, trans Keith Waldrop, Wesleyan, 100 pgs, cloth $22.95. "Finally! Alone!"

THE LETTERS OF SAMUEL BECKETT 1929-1940, ed Fehsenfeld & Overbeck, Cambridge, 782 pgs, HC $50. "My dear Tom / The discrepancy between mind and body is terrible."

POTRAIT AND DREAM: NEW AND SELECTED POEMS, Bill Berkson, Coffee House, 320 pgs, $22. "Now you see it/ no you don't"

HEGEMONIC LOVE POTION, Jules Boykoff, Factory School, 104 pgs, $15."Do cops hate puppets?"

CHANCE AND CIRCUMSTANCE: TWENTY YEARS WITH CAGE AND CUNNINGHAM, Carolyn Brown, Northwestern, 644 pgs, $26.95. New in paper.

CLOSE CALLS WITH NONSENSE: READING NEW POETRY, Stephen Burt, Graywolf, 376 pgs, $19. "Other arguments sound absurd."

THE BOOK OF FRANK, C.A. Conrad, Chax, 150 pgs, $16. "they waited to see what Frank would do"

THE CAVE, Clark Coolidge & Bernadette Mayer, Adventures in Poetry, 70 pgs, $16. "Geologists say hashish is formed out of high definition."

ON EARTH: LAST POEMS AND AN ESSAY, Robert Creeley, U Cal, 90 pgs, $14.95. New in paper.

BODY LANGUAGE, Mark Cunningham, Tarpaulin Sky, 120 pgs, signed copies, $14. "Regeneration? It comes and goes."

FAQ:, Ben Doller, Ahsata, 84 pgs, $17.50. ""Thank you for your question"

DUST, Arkadii Dragomoshenko, trans Pavlov, Epstein, Avagyan, & Lucic, Dalkey Archive, 98 pgs, $10.95. "The light is in the way. A dialogue follows."

TRAFFIC & WEATHER, Marcella Durand, Futurepoem, 60 pgs, $15. "The train pulls up and is not there"

REASON, FAITH, AND REVOLUTION: REFLECTIONS ON THE GOD DEBATE, Terry Eagleton, Yale, HC 185 pgs, $25. "Knowledge is simply one moment or aspect of our bodily collusion in reality, a moment which modernity falsely abstracts and enshrines."

SLOSH MODELS, Brett Evans, Factory School, 88 pgs, "Fishnet phlebotomy, angler smoothie"

ROB THE PLAGIARIST, Rob Fitterman, Roof, 112 pgs, $13.95. "What Rob means is that you used to look like a corpse."

THE WINTER SUN: NOTES ON A VOCATION, Fanny Howe, Graywolf, 198 pgs, $15. "My father worked for social justice and was eviscerated."

WE SAW THE LIGHT: CONVERSATIONS BETWEEN THE NEW AMERICAN CINEMA AND POETRY, Daniel Kane, U Iowa, 270 pgs, HC $39.95. Writers and

filmmakers discussed include: Anger, Duncan, Creeley, Brakhage, O'Hara, Leslie, Ginsberg, Chaplin, Frank, Warhol, Malanga, Ashbery, Burckhardt, Jarnot, & Reeves.

CENSORY IMPULSE, Erica Kaufman, Factory School, 94 pgs, $15. "time for total reconstruction"

UNION!, Ish Klein, Canarium, 86 pgs, $14. "Human High Voltage!"

THING OF BEAUTY: NEW AND SELECTED WORKS, Jackson Mac Low, ed Anne Tardos, U Cal, 460 pgs, $21.95. New in paper.

POETRY STATE FOREST, Bernadette Mayer, New Directions, 196 pgs, $17.95. "oops, we're in orono!"

APOCRYPHAL LORCA: TRANSLATION, PARODY, KITSCH, Jonathan Mayhew, U Chicago, HC 222 pgs, $45. An exploration of Lorca's afterlife in U.S. poetic cultures. Includes examinations of the Lorca in/of Hughes, Blackburn, Creeley, Spicer, O'Hara, Duncan, Koch, Rothenberg, and others.

LOVE LESSONS: SELECTED POEMS OF ALDA MERINI, trans Susan Stewart, cloth 130 pgs, $19.95. "There are nights/ that never/ happen."

POEMLAND, Chelsea Minnis, Wave, 130 pgs, $14. "This is a chain between your thighs . . ."

GIRL SCOUT NATION, Yedda Morrison, Displaced Press, $12.99. "Maybe body?"

CLAMPDOWN, Jennifer Moxley, Flood, 90 pgs, $14.95. "Each unconsidered day we live is lost."

PLUMMET, Chris Nealon, Edge, 70 pgs, $15."Workers needed!"

CATALYTIC EXTERIORIZATION PHENOMENON, Mel Nichols, Edge, 98 pgs, $17. "it is blue there"

HEARTH, Simon Pettet, Talisman House, 178 pgs, $17.95.

NOTES ON CONCEPTUALISMS, Vanessa Place & Rob Fitterman, Ugly Duckling, 80 pgs, $12. "

RIGHT NEW BIOLOGY, Kathryn L. Pringle, Factory School, 78 pgs, $15. "it speaketh a gentle (twice broken neurotik"

STYROFOAM, Evelyn Reilly, Roof, 72 pgs, $12.95. "To be anti-pure in the broken dust lingo"

THE MESSIANIC TREES: Selected Poems 1976-2003, Kit Robinson, Adventures in Poetry, 306 pgs, $16.95. "It is important to do something meaningless"

NICE WORK IF YOU CAN GET IT: LIFE AND LABOR IN PRECARIOUS TIMES, Andrew Ross, NYU, HC 264 pgs, $27.95.

STRATA, Joe Ross, Dusie, 78 pgs, $15. "In the space that is not margin how begins."

THEOGONY, Douglas Rothschild, Subpress, 210 pgs, $16. "Isn't it curious that in literature/ there's a certain decision about / what's good & what's bad."

THE LOOP, Jacques Roubaud, Dalkey Archive, 568 pgs, $16.95. "He called these our 'little labors.'"

AMERICAN HYBRID: A NORTON ANTHOLOGY OF NEW POETRY, ed Cole Swensen & David St John, Norton, 530 pgs, $25.95. Adnan, Angel, Armantrout, Ashbery, Bang, Beckman, Bedient, Cole, Fraser, Gander, Giscombe, Guest, Hass, Hejinian, Hillman, Hoover, Howe, Lauterbach, Kim, Mackey, McMorris, Mullen, Notley, Rankine, Ratcliffe, Ronk, Shepherd, Smith, Snow, Spahr, Taggart, Vogelsong, Waldrop, Welish, Wheeler, Willis, Yau, &&&&.

TRANSCENDENTAL STUDIES: A TRILOGY, Keith Waldrop, U Cal, 208 pgs, $19.95. "There is a problem with trains of thought."

THE MUSIC OF THOUGHT IN THE POETRY OF GEORGE OPPEN AND WILLIAM BRONK, Henry Weinfield, Iowa, cloth 240 pgs, $37.50.

SOME BESTSELLERS:

NIGHT SCENES, Lisa Jarnot, Flood, 70 pgs, $13.95.
THE COLLECTED POEMS OF JACK SPICER, ed Peter Gizzi and Kevin Killian, Wesleyan, HC 465 PGS, $35.
COLLECTED POEMS 1956-1987, John Ashbery, Library of America, 1050 pgs, $40.
THE ALPHABET, Ron Silliman, U Alabama, 1062 pgs, $39.95.
SAGA/CIRCUS, Lyn Hejinian, Omnidawn, 150 pgs, $15.95.
BLIND WITNESS: THREE AMERICAN OPERAS, Charles Bernstein (libretti), Ben Yarmolinsky (music), Factory School, 108 pgs, signed copies, $16.
RADICAL VERNACULAR: LORRINE NIEDECKER AND THE POETICS OF PLACE, ed Elizabeth Willis, Iowa, cloth 308 pgs, $39.95.
COLLAPSIBLE POETICS THEATER, Rodrigo Toscano, Fence, 160 pgs, $19.
THE OUTERNATIONALE, Peter Gizzi, Wesleyan, 111 pgs, $13.95.
CLEARING WITHOUT REVERSAL, Cathy Eisenhower, Edge, 80 pgs, $14.
HUGHSON'S TAVERN, Fred Moten, Leon Works, 88 pgs, $15.95.
HAUNTED HOUSE, Pierre Reverdy, trans John Ashbery, Brooklyn Rail/Black Square, 72 pgs, $15.
CITY OF CORNERS, John Godfrey, Wave, 96 pgs, $14.
ADORNO'S NOISE, Carla Harryman, Essay Press, 182 pgs, $14.95.
PICTURE PALACE, Stephanie Young, 114 pgs, ingrimmus, $15.

A POWER STRONGER THAN ITSELF: THE AACM AND AMERICAN EXPERIMENTAL MUSIC, George E. Lewis, U Chicago, cloth 678 pgs, $35.
THE GOLDEN AGE OF PARAPHERNALIA, Kevin Davies, Edge, 150 pgs, $16.
BICYCLE DAY, Mel Nichols, Slack Buddha, 32 pgs, $6.
TO AFTER THAT (TOAF), Renee Gladman, Atelos, 80 pgs, $13.50.
CENSORY IMPULSE, Erica Kaufman, Farfalla, 50 pgs, $10.
OURS, Cole Swensen, U Cal, 101 pgs, $16.95.
THE ROUTE, Patrick Durgin & Jen Hofer, Atelos, 198 pgs, $13.50.
LANDSCAPES OF DISSENT, Jules Boykoff & Kaia Sand, Palm Press, 128 pgs, $15.
RE:EVOLUTION, Kim Rosenield, Les Figues, 98 pgs, $15.
ACTION KYLIE, Kevin Killian, ingrimmus, 124 pgs, $15.
THE BODY: AN ESSAY, Jenny Boully, Essay Press, 76 pgs, $12.95.
MAXIMUM GAGA, Laura Glenum, Action, 112 pgs, $16.
ABSOLUTELY EDEN, Bobbie Louise Hawkins, United Artists, 90 pgs, $14.
AETHEL, Donato Mancini, New Star, unpaginated, $21.
THE BRUISE, Magdalena Zurawski, FC2, 174 pgs, $14.95.
BODY CLOCK, Eleni Sikelianos, Coffee House, 150 pgs, $18.
FELONIES OF ILLUSION, Mark Wallace, Edge, 138 pgs, $15.
PUBLIC DOMAIN, Monica de la Torre, Roof, 100 pgs, $13.95.
DEBTS AND OBLIGATIONS, Alicia Cohen, O Books, 80 pgs, $12.
50 YEARS OF RECUPERATION OF THE SITUATIONIST INTERNATIONAL, McKenzie Wark, cloth 78 pgs, 30 color illustations, $24.95.
MAXIMUM GAGA, Laura Glenum, Action, 112 pgs, $16.
THE LETTERS OF ALLEN GINSBERG, Allen Ginsberg, ed Bill Morgan,$30.
SICK PLANET, Guy Debord, trans Nicholson-Smith, Seagull, 94 pgs, $16.95.
GRAVE OF LIGHT: NEW AND SELECTED POEMS, Alice Notley, Wesleyan, 366 pgs, $22.95.
DEED, Rod Smith, U Iowa, 88 pgs, $16.
GERTRUDE STEIN: SELECTIONS, Gertrude Stein, ed Joan Retallack, U Cal Press, 352 pgs, $19.95.
THE BOOK OF MARTYRDOM + ARTIFICE: FIRST JOURNALS AND POEMS 1937-1952, Allen Ginsberg, ed Juanita Lieberman-Plimpton & Bill Morgan, Da Capo, 524 pgs, $17.50.
IT'S GO IN HORIZONTAL: SELECTED POEMS, 1974-2006, Leslie Scalapino, 248 pgs, U CAL, $16.95.

UPCOMING BRIDGE STREET READINGS:

Sunday, April 26, 7:00 pm
Lynne Dreyer & P. Inman

Sunday, May 10, 7:00 pm
Ben Lerner & Chris Nealon

There are currently two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.

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249. Poetry Project
Events at The Poetry Project April
Thu 23 Apr 2009

Here¹s what¹s coming up at The Poetry Project!

Friday, April 24, 10 PM
Lawrence Giffin & Nico Vassilakis

Lawrence Giffin is the author of a chapbook, Get the Fuck Back into That Burning Plane, as well as three volumes of Comment Is Free, an ongoing print-on-demand work of social philosophy compiled from newspaper comment streams. As a member of the publishing collective Lil¹ Norton, Lawrence Giffin is the series editor of the journal The Physical Poets Home Library. A kind of historical novel, Aa, co-produced with Fernando Diaz, is forthcoming from Patrick Lovelace Editions. Nico Vassilakis works in both textual and visual poetry. He is a curator for the Subtext Reading Series in Seattle. His vispo videos have been shown in exhibits and festivals of innovative language arts. Nico¹s recently published Text Loses Time is available from ManyPenny Press. Forthcoming books include Disparate Magnets (BlazeVox) & Protracted Type (White Lion Books).

Monday, April 27, 8 PM
Sarah Mangold & Ryan Murphy

Sarah Mangold is founder and editor of Bird Dog, a journal of innovative writing and art. Currently working as a Program Coordinator at the University of Washington Extension Program‹after seven years in a private library. BA University of Oklahoma; MFA San Francisco State, 1999. Recipient of an Individual Artist Award form the Seattle Arts Commission and residencies at MacDowell and Djerassi. Her books include Household Mechanics, Parlor, Picture of the Basket, and Boxer Rebellion. Ryan Murphy is the author of Down with the Ship from Otis Books / Seismicity Editions as well as the chapbooks The Gales, Ocean Park, and On Violet Street. His second book, The Redcoats, is forthcoming from Krupskaya. He has received awards from Chelsea Magazine and The Aldrich Museum of Contemporary Art as well as a grant from The Fund for Poetry. He is an editor for Four Way Books and teaches at Pratt Institute. He lives in New York City.

Wednesday, April 29, 8 PM
80th Birthday Reading for Kenward Elmslie

Help us celebrate the great poet and librettist Kenward Elmslie at 80. Friends and collaborators will assemble to read their favorite Elmslie poems, sing their favorite Elmslie songs and pay tribute to the master showman. With Bill Berkson, Maxine Chernoff, Bill Corbett, Ann Lauterbach, Ron Padgett, Ned Rorem and Michael Silverblatt.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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250. Scott Howard
CFW: RECONFIGURATIONS (volume three)
Thu 23 Apr 2009

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

ISSN: 1938-3592, http://reconfigurations.blogspot.com/

Volume 3: Immanence / Imminence

Submissions: April thru August, 2009

Publication: November, 2009

Guidelines: Volume three of Reconfigurations, http://reconfigurations.blogspot.com/, seeks innovative works concerning immanence / imminence—that is, the phenomena of emergence & becoming, appearance & disappearance—across a wide range of signification: matters

inherent or abiding; objects intentional or manifest; perceptions noetical or pataphysical; actions impending or close-at-hand; communities realized or indeterminate. Reconfigurations is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Reconfigurations publishes under a Creative Commons 3.0 open-access license, is MLA indexed, EBSCO distributed and independently managed.

Electronic Submissions: [redacted]. Submissions should be attached as a single .doc, .rtf, or .txt file. Visuals should be attached individually as .jpg, .gif or .bmp files. Please include the word “submission” in the subject line of your message.

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251. **Jim Andrews**
X-1
Fri 24 Apr 2009

X-1 (1955-1957):
http://radiolovers.com/pages/xminus1.htm

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252. **luke daly**
House Press: string of small machines issue 4!
Fri 24 Apr 2009

Hot off of the presses!

The issue includes work by Melissa Severin, Carrie Hunter, Daniel Borzutzky, Andrew Hughes, Gustave Morin, Raul Zurita (translated by Anna Deeney), and Brenda Iijima. 200 original covers were printed by Angee Lennard at Spudnik Press. It's available for $5, via pay pal.

click here and get it while it lasts!

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253. **amy king**
Tonight -- Jennifer Burch, Heather Green, Chris Hosea, Sueyeun Juliette Lee, Daniel Lin, Barry Schwabsky
Fri 24 Apr 2009

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The Stain
of Poetry:Â A Reading Series presents

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April
24th @ 7 PM - Stain Bar - Williamsburg , Brooklyn

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Jennifer
Burch, Heather Green, Chris Hosea, Sueyeun Juliette Lee, Daniel Lin, Barry Schwabsky

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Jennifer
Burch holds a B.A. in Fine Art from Amherst
College and an M.A. in Literature from
the University of Kent in Canterbury ,
England . Her first
book, No Matter, was released by The Winged Way (September 2008). Jennifer has
published work in Article, Free Verse, Guernica ,
Left Facing Bird, Sal Mimeo, and Verse, and is included in Green Integerâ€™s forthcoming anthology, The Gertrude Stein Awards. Jennifer lives in Brooklyn , New
York , where she writes and teaches yoga.

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Heather
Greenâ€™s work has appeared in Barrow
Street , DIAGRAM, The Hat, Lungfull!, Pebble Lake
Review, Tarpaulin Sky, and other journals. Sheâ€™s the author of the chapbook The
Match Array (Dancing Girl Press, 2008) and lives in Boston .

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Chris Hoseaâ€™s poems appear in VOLT, Swerve, Denver Quarterly, Article, Harvard Review, Iowa Review, and The Literary Review. With Cecily Iddings, he edits The Blue Letter, a free direct-mail poetry newsletter. He works at the Marymount School and lives in Brooklyn .

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Sueyeun Juliette Lee edits Corollary Press, a chapbook series devoted to new work by writers of color. Recent work has appeared in Effing, One Less, and online at critiphoria.org. Her chapbooks include Mental Commitment Robots (yo yo labs), Perfect Villagers (Octopus Books) and Trespass Slightly In (Coconut). Her first full-length collection, That Gorgeous Feeling, is out from Coconut Books. She currently lives in Philadelphia .

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Daniel Lin has a chapbook, TINDER, from Nightboat Books (2004), and has recently published poems in Unsplendid and The Jewish Quarterly. He was a N.Y. Times Fellow at NYU and a Tennessee Williams Scholar at Sewanee Writersâ€™ Conference.

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Barry Schwabsky is an American poet and art critic living in London . His new collection of poems, Book Left Open in the Rain, is published imminently by Black Square Editions and is available from Small press Distribution. He writes reguarly for The Nation and Artforum (where he also co-edits the international reviews section), among others. He is the author of Opera: Poems 1981-2002 (Meritage Press) and The Widening Circle: Consequences of Modernism in Contemporary Art (Cambridge University Press) as well as several chapbooks of poetry and contributions to dozens of books and exhibition catalogues on contemporary and modern art.

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Hosted by
Amy King and Ana BoÅ¾iÄeviÄ‡

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stain bar

766 grand
street

brooklyn,
ny 11211

(L train
to Grand Street ,
1 block west)

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SITE:Â http://stainofpoetry.com

VIDEO:Â http://stainofpoetry.wordpress.com/video/

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Amy's
Alias

http://amyking.org/

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254. Wanda Phipps
Reading in Poetry Electric Series at LaMama Cafe next week
Fri 24 Apr 2009

Reading in Poetry Electric Series at LaMama Cafe
Guest curator: Dave M.
Host: William Electric Black

Tuesday, April 28
8pm, $8
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Wanda Phipps reading with Stephen B. Antonakos on guitar
plus readings by Dave M., Judith Fleishmann, Jeff Allen, Jackie Johnson, Tonya Foster, Randall Horton!

LaMama E.T.C. Club
74 East 4th Street
New York, NY
[redacted]

Sorry for cross postings--will be great to see you there!

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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255. Kate Soto
Re: Jeremy Prynne in Chicago
Fri 24 Apr 2009

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yes, eventually (within a few weeks), it'll be housed on poempresent.uchicago.edu

On Apr 23, 2009, at 2:34 PM, mIEKAL aND wrote:

> *Will there be a video or audio of this reading online?*

Kate Soto
Coordinator
The Committee on Creative Writing
The Program in Poetry and Poetics
University of Chicago
Walker Museum 411 // [redacted]

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256. **David-Baptiste Chirot**

Samurai Critic -William Logan collection reviewed in NYT

Fri 24 Apr 2009

Samurai Critic
http://www.nytimes.com/2009/04/26/books/review/Ford-t.html?8bu&emc=bua2

_____
Windows Live™ Hotmail®:...more than just e-mail.
http://windowslive.com/online/hotmail?
ocid=TXT_TAGLM_WL_HM_more_042009

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257. **joey**

April update at www.newmystics.com

Sat 25 Apr 2009

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www.newmystics.com, a literary and art site, is proud to announce our April update, featuring:

Poems by SAL BUTACCI, YUKO OTOMO, and STEVE DALACHINSKY

Book 3 of Neighbors by ED BAKER

Part 3 of The Silver Girl Essays by JEAN MARIE AVRIL

Photography by CLAIRE SMITH

And the fourth film in the 6 Reasons to Say No series: "A Living Wage" produced by New Mystics Theatre Company, Inc.

Submissions are accepted on an ongoing basis.

We also invite you to join www.newmysticscommunity.com, where you can network with other writers and artists, sharing new works, publicizing your work and appearances, and being among an enthusiastic and supportive pool of talent from the United States and Europe.

Those who love the Arts in all their forms are encouraged to join as well!

We hope to see you there!

Joey Madia

Founding Editor

www.newmystics.com

www.newmysticscommunity.com
www.newmysticsreviews.blogspot.com

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258. Camille Martin
new collages
Sat 25 Apr 2009

Two new collages can be viewed at

http://www.camillemartin.ca/index.php?pr=Collages_15

Camille

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259. Aryanil Mukherjee
looking for denise duhamel
Sat 25 Apr 2009

Could someone please backchannel me with Denise Duhamel's email address ? Thanking in advance.

Aryanil

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260. Krystal Languell
Noemi Press reading in NYC, May 2
Sat 25 Apr 2009

Noemi Press Reading @ Stain Bar

FOR IMMEDIATE RELEASE:
Brooklyn, New York—April 16, 2009—Today Noemi Press announced the May 2 lineup for its inaugural reading at Stain Bar in Brooklyn (766 Grand Street, Brook-
lyn, NY 11211 (L to Grand, 1 block west) 718/[redacted]). The reading begins at 7pm
and features…

Mark Tursi, the author of Shiftless Days (Noemi Press) and The Impossible Picnic (BlazeVOX Books). He is one of the founding editors of the literary journal Double Room, as well as Apostrophe Books, an innovative press devoted to publishing poetry that inter- sects philosophy and cultural theory. He is Assistant Professor of lit- erature and creative writing at New Jersey City University.

Claire Hero published two chapbooks in 2008: Cabinet (danc- ing girl press) and afterpastures, winner of the 2007 Caketrain Chap- book Competition. Noemi Press published her first full-length col- lection, Sing, Mongrel, in 2009.

Her poems have appeared in Denver Quarterly, How2, Octopus, Coconut, and elsewhere. She lives in up- state New York.

Argentinean poet Lila Zemborain has been living in New York since 1985. She is the author of the poetry collections, Abrete sésamo debajo del agua (1993), Usted (1998), Guardianes del secre- to (2002) / Guardians of the Secret (Las Cruces: Noemi Press, 2009), Malvas orquídeas del mar (2004) /Mauve-Sea Orchids (New York: Belladonna Books, 2007), Rasgado (2006) and in collaboration with artist Martin Reyna La couleur de l'eau / El color del agua (Paris: Virginie Boissiere, 2008). She curates the KJCC Poetry Series at New York University, where she teaches at the MFA in Creative Writing in Spanish. In 2007 she was awarded a Guggenheim Fellowship.

Shya Scanlon's fiction and poetry have appeared in Missis- sippi Review, Literary Review, New York Quarterly, and elsewhere. His prose poetry collection In This Alone Impulse will be published by Noemi Press in 2009. Shya received his MFA from Brown Univer- sity in 2008, where he won the John Hawkes Prize in Fiction. Opium Magazine has a contest named in his honor. Visit him online at www. shyascanlon.com.

About Noemi Press:
Noemi Press is a small, independent outfit currently publishing high-quality
chapbooks of both fiction and poetry. Under the direction of Carmen Smith, Noemi is
committed to exposing upcoming, experimental writers of merit as well as showcas-
ing preeminent design and artwork.

Since 2002 it has existed as a vibrant non-profit organization based in southern New
Mexico and is currently edited by Evan Lavender-Smith, a graduate of NMSU's MFA
program in Creative Writing. Notable authors who have published with Noemi Press
include Chris Glomski, Karla Kelsey, Diana George, Mark Tursi and Jenny Boully, as
well as many others.

Noemi Press has recently added a full-length poetry series to its catalogue, with re-
cent releases from Claire Hero and Lila Zemborain marking the first in this new se-
ries. Forthcoming projects will feature the work of Rusty Morrison, Norman Lock,

Shya Scanlon and others. Please visit www.noemipress.org for more informa-
tion.

CONTACT:
Carmen Gimenez Smith
Noemi Press
[redacted]

Who: Mark Tursi, Claire Hero, Lila Zemborain, Shya Scanlon
What: Noemi Press Reading
When: May 2nd, 2009 7 P.M.
Where: Stain Bar in Brooklyn (L to Grand, 1 block west) 718/[redacted]
www.noemipress.org

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261. steve d. dalachinsky

poems up

Sat 25 Apr 2009

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www.newmystics.com is proud to announce our April update, featuring:??

Poems by SAL BUTACCI, Yuko Otomo, and Steve Dalachinsky

Book 3 of Neighbors by Ed Baker??

Part 3 of The Silver Girl Essays by Jean Marie Avril??

Photography by Claire Smith??

And the fourth film in the 6 Reasons to Say No series: "A Living Wage" produced by New Mystics Theatre Company, Inc.??

Submissions are accepted on an ongoing basis.

We also invite you to join www.newmysticscommunity.com, where you can network with other writers and artists, sharing new works, publicizing your work and appearances, and being among an enthusiastic and supportive pool of talent from the United States and Europe.

Those who love the Arts in all their forms are encouraged to join as well!

Joey Madia will be reading from his new novel at several venues in West Virginia and New Jersey in May, June,20and July.

Visit www.newmysticscommunity.com for details—new dates are being added weekly.??

We hope to see you there!??

Joey, Tonya, and Dan
?
www.newmystics.com?
www.newmysticscommunity.com
www.newmysticsreviews.blogspot.com

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262. J. Scappettone
News & Upcoming Events from Litmus Press, Spring 2009
Sun 26 Apr 2009

Litmus Press
Spring 2009 News & Upcoming Events

:::New Release:::New Release:::New Release:::New Release:::

FROM DAME QUICKLY
http://www.litmuspress.org/pages/fromdamequickly.html

Poetry & graphic stills by Jennifer Scappettone
Paperback, 112 pages
ISBN: 978-1-933959-06-1
$15.00
Cover art by Rosemarie Fiore

*Available now through Small Press Distribution
http://www.spdbooks.org/Producte/9781933959061/from-dame-quickly.aspx

The work in this wondrous first major book by Jennifer Scappettone has a phenomenal -- an excitatory -- presence, the presence of action, not thing. This book is a matrix of polytemporal energy, a linguistic carnival, ribald and resounding -- "a most implicit maze."... -- Lyn Hejinian

LISTEN to Jennifer Scappettone now on PennSound
http://writing.upenn.edu/pennsound/x/Scappettone.html

---

and don't miss these
:::UPCOMING EVENTS:::

Thursday, May 7th, 6:30-8:30pm *"Dame Quickly, Unframed" *reading and performance/projection of graphic stills from Jennifer Scappettone's new book! (cover art by Rosemarie Fiore)

Organized and hosted by Priska C. Juschka Fine Art Gallery
http://www.priskajuschkafineart.com/

Please RSVP to [redacted] or [redacted].
Priska C. Juschka Fine Art
547 W. 27th St. 2nd Floor
New York, NY 10001

:::Embargoed Voices:::
Poesia Ultima / Italian Poetry Now

FESTIVAL OF ITALIAN CONTEMPORARY POETRY & POETICS

May 26 - May 29
New York & Chicago, IL

View all details here
http://www.litmuspress.org/pages/events.htm

In conjunction with Aufgabe #7 we welcome Maria Attanasio, Giovanna Frene, Marco Giovenale & Milli Graffi to New York and Chicago for a series of readings and discussions with translator & guest editor Jennifer Scappettone and translator Carla Billitteri.

Events curated by Jennifer Scappettone and co-sponsored by Litmus Press with the Italian Cultural Institute of New York, Poets House, St. Mark's Poetry Project, UChicago Arts Council, University of Chicago Creative Writing and Romance Languages and Literatures, Northwestern University Department of French and Italian, Chicago Poetry Center, Th!nkArt Gallery, and with promotional support from Columbia University, NYU, and the Art Institute of Chicago.

:::AND MORE:::
*
Saturday, May 30th, 4pm
Stacy Szymaszek & Patrick Durgin
Bowery Poetry Club
308 Bowery
NYC

Segue Series
(curated by Tim Peterson & Kristin Gallagher)

Friday, June 19th, 8pm
BOOK RELEASE PARTY!
Celebrate our two newest releases
-- and the beginning of summer --
with authors Jennifer Scappettone and Stacy Szymaszek

Short readings, snacks and wine will be provided!

From Dame Quickly, by Jennifer Scappettone
Hyperglossia, by Stacy Szymaszek

NYC, details TBA

::

FORTHCOMING JUNE 2009

Hyperglossia
Stacy Szymaszek

Aufgabe #8
featuring Russian poetry in translation, guest edited by Matvei Yankelevich

and there's more on our website
http://www.litmuspress.org/index.htm

Litmus Press is supported by public funds from the New York State Council on the Arts, a state agency and by an award from the National Endowment for the Arts. We are a proud member of the Council of Literary Magazines & Presses and rely on ongoing support and contributions from our members, subscribers and individual donors.

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263. Bob Heman
the first full length collection of my prose poems is now available as a free download
Sun 26 Apr 2009

Hi Folks - this is just to let you all know that the first full-length collection of my prose poems, titled Demographics, or, The Hats They Are Allowed to Wear, has just been published by Gian Lombardo's Quale Press - it's available as a free downloadable e-book that you can read on line or print off or download onto your hard drive - just follow the link to
http://www.quale.com/Demographics_BH.html
i hope you enjoy it - feel free to pass the word

and in case you missed it Quale also did a smaller collection of mine in 2007 which you can find at the end of this link: http://www.quale.com/How_BH.html

be well

- Bob

Bob Heman
[redacted]
EarthLink Revolves Around You.

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264. **Peter**
Recycled poem
Sun 26 Apr 2009

Recycled poem

http://ciccariello.viewbook.com/recycled_poem

Peter Ciccariello

--
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/

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265. **mIEKAL aND**
missing Bern Porter
Sun 26 Apr 2009

Today I'm missing everyone's favorite found poet Bern Porter. Here's a rock version of him jamming on Last Acts of Saint Fuck You in the studio with Steltch & Dave from Poop Shovel recorded in 1989. Be sure to crank your stereo before playing.

http://xexoxial.org/mp3/Bern_Porter_and_Steltch%20-The_Last_Acts_of_Saint_Fuck_You.mp3

~mIEKAL

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

266. **Rob McLennan**
Marcus McCann's soft where (poetry, Chaudiere Books)
Sun 26 Apr 2009

Last night we launched Ottawa poet and journalist Marcus McCann's first trade poetry collection, soft where, to a rousing crowd at the ottawa international writers festival, with poets Jeanette Lynes and Molly Peacock along for the ride to help, launching titles of their own. Check out the links below for direct information on McCann's book, as well as a link to a report on last night's

event. Keep an eye either on our facebook page or blog (chaudierebooks.blogspot.com) for further McCann launches in Toronto and Montreal, as well as information on Fredericton poet Joe Blades forthcoming poetry title.

http://www.chaudierebooks.com/books/soft_where.html

http://robmclennan.blogspot.com/2009/04/ottawa-international-writers-festival.html

Books are available directly from the publisher at the address below. Send a cheque or money order payable to Chaudiere Books. If ordering from within Canada, include $3 S&H for the first book ($2 per book thereafter); if ordering from the continental United States, please include $3 S&H for the first book ($2 per book thereafter) in American funds. If outside, include $4 S&H for the first book ($3 per book thereafter) in American funds. Please be sure to include your return mailing address.

Chaudiere Books
858 Somerset Street West,
main floor,
Ottawa Ontario
Canada K1R 6R7
[redacted]

If anyone would like a copy for review, simply send me a note, either through facebook or at [redacted]

yr wayward publisher,

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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267. Sarah Sarai
Steve Tills' Rugh Stuff reviewed in Jacket
Sun 26 Apr 2009

---

http://jacketmagazine.com/37/r-tills-rb-schwartz.shtml

That’s the url for the Jacket review of Steve Tills’ Rugh Stuff. The review -- written by Gerard Schwartz -- captures strengths of Tills’ “all of a piece” book. “Tills’ poetry is pastoral, but cup-up, darting from moment to moment (l e i s u r e l y) in a way that might seem at first to preclude the transcendental,

coherence and raucous, a laid back mix of idioms as pungent as anything coming from the void.”

Rather than me spend time in search of my own perfect description of this book which I so liked, & admire, I figured I’d post the url and urge Rugh Stuff, an antic introspection, Beckett on a golf course, be read.

Sarah Sarai

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268. steve russell

Re: Samurai Critic -William Logan collection reviewed in NYT

Sun 26 Apr 2009

& the NYT article is written by Mark Ford, yes!

--- On Fri, 4/24/09, David-Baptiste Chirot <[redacted]> wrote:

> *From: David-Baptiste Chirot <[redacted]>*
> *Subject: Samurai Critic -William Logan collection reviewed in NYT*
> *To: [redacted]*
> *Date: Friday, April 24, 2009, 11:42 PM*
> *Samurai Critic*
> *http://www.nytimes.com/2009/04/26/books/review/Ford-t.html?8bu&emc=bua2*
>
> _____
> *Windows Liveâ„¢ HotmailÂ®:â€¦more than just e-mail.*
> *http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_more_042009*

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269. Kyle Schlesinger

TONIGHT IN NYC: SARAH MANGOLD AND RYAN MURPHY READ AT THE POETRY PROJECT

Mon 27 Apr 2009

SARAH MANGOLD AND RYAN MURPHY READ IN
THE MONDAY NIGHTS SERIES AT THE POETRY PROJECT
MONDAY APRIL 27 AT 8:00

Sarah Mangold is founder and editor of Bird Dog, a journal of innovative writing and art. Currently working as a Program Coordinator at the University of Washington Extension Program‹after seven years in a private library. BA University of Oklahoma; MFA San Francisco State, 1999. Recipient of an Individual Artist Award form the Seattle Arts Commission and residencies at MacDowell and Djerassi. Her books include Household Mechanics, Parlor, Picture of the Basket, and Boxer Rebellion.

Ryan Murphy is the author of Down with the Ship from Otis Books / Seismicity Editions as well as the chapbooks The Gales, Ocean Park, and On Violet Street. His second book, The Redcoats, is forthcoming from Krupskaya. He has received awards from Chelsea Magazine and The Aldrich Museum of Contemporary Art as well as a grant from The Fund for Poetry. He is an editor for Four Way Books and teaches at Pratt Institute. He lives in New York City.

Become a Poetry Project Member! http://poetryproject.org/become-a-member
Calendar: http://www.poetryproject.org/program-calendar
The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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270. Stephen Ellis
Re: Steve Tills' Rugh Stuff reviewed in Jacket
Mon 27 Apr 2009

It's all Kentucky Blue. And you don't have to be a Talking Horse to watch it germinate. Although it helps. And Tills is smart enough not to use burlap. Or wear shades.

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Sun, 26 Apr 2009 16:59:08 -0400*
> *From:* [redacted]
> *Subject: Steve Tills' Rugh Stuff reviewed in Jacket*
> *To:* [redacted]
>
> *http://jacketmagazine.com/37/r-tills-rb-schwartz.shtml*
>
> *That's the url for the Jacket review of Steve Tills' Rugh Stuff. The review -- written by*
> *Gerard Schwartz -- captures strengths of Tills' "all of a piece" book. "Tills' poetry is pastoral, but cup-up, darting from moment to moment (l e i s u r e l y) in a way that might*

> *seem at first to preclude the transcendental, coherence and raucous, a laid back mix of*
> *idioms as pungent as anything coming from the void."*
>
> *Rather than me spend time in search of my own perfect description of this book which I so*
> *liked, & admire, I figured I'd post the url and urge Rugh Stuff, an antic introspection,*
> *Beckett on a golf course, be read.*
>
> *Sarah Sarai*

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271. Michael Kelleher
Literary Buffalo Newsletter 04.27.09-05.03.09
Mon 27 Apr 2009

LITERARY BUFFALO
04.27.09-05.03.09

ARTVOICE BEST OF BUFFALO

TWO JUST BUFFALO SERIES NOMINATED IN THE BEST OF BUFFALO "SPOKEN WORD SERIES" CATEGORY!

1. Babel
2. Interdisciplinary Performance Series

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

04.30.09

Talking Leaves...Books
Literary Raiders of Niagara Reading Series
Denise David, Marc Pietrzykowski, & Livio Farallo
Thursday, April 30, 7:00 PM
Talking Leaves...Books, 3158 Main St.

05.02.08

E. H. Butler Library, Monroe Fordham Regional History Center
One Long, Wild Conversation by Fraser Drew and Hank Nuwer
Book Launch and Signing

Saturday, May 2, 2009 @ 1:00 PM
E. H. Butler Library Room 134
Buffalo State College, 1300 Elmwood Avenue

Just Buffalo/CEPA Gallery
Writing With Light 2009 Opening and Exhibition
Student Poems and Photos from Writing With Light Education Program
Saturday, May 2 5:30-8 PM
CEPA Gallery Passageway (2nd Floor Gallery)
Market Arcade Building
617 Main St, Second Floor

BABEL 2009-10 SUBSCRIPTIONS ON SALE NOW!

October 9, A.S. Byatt
November 20, Ha Jin
March 5, Azar Nafisi
April 16, Salman Rushdie

Previous Subscriber: $85
New Subscriber: $110
These subscriptions include general admission seating at all 4 events.

Patron: $275
Patron Pair: $450
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at http://www.justbuffalo.org/babel or by phone at [redacted].

We intend to send out confirmations starting 5/22. Please be patient. If you placed an order, you WILL receive confirmation in May and your tickets WILL be mailed in September.

WRITER CRITIQUE GROUP

The member writer critique group is back on a new night: 1st and 3rd Tuesdays at the Market Arcade. Click here for more info:

http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf

WESTERN NEW YORK BOOK ARTS COLLABORATIVE WORKSHOPS

We have some availability in the upcoming workshops

May 3 - Printmaking for Kids
May 13 & 14 - Making Fonts

To register: http://www.wnybookarts.org/Spring09wkshps.php

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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272. Small Press Traffic

REMINDER: This Friday: Lau and Vincent

Mon 27 Apr 2009

Thank you for understanding about all the cross-posting and our excitement about this upcoming event.

Readings by Stephen Vincent and David Lau

California College of the Arts, Timken Hall

Friday, May 1, 2009 at event begins at 7:30 p.m.

Stephen Vincent's most recent poetry books include Triggers, a Shearsman ebook (http://www.shearsman.com/pages/books/ebooks/ebooks_home.html), a faux ebook, Sleeping with Sappho (http://www.fauxpress.com/e/vincent/), and Walking Theory (Junction Press: 2007), the latter of which Ron Silliman wrote: "... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the "take the top of your head off" test. I went cover to cover without even sitting up..." Recent poems have appeared in the current issues New American Poetry, Crayon, Jacket and the forthcoming Vanitas. A visual artist, his show Haptics will open at the Braunstein-Quay Gallery from January 22 through February 21, 2009.

A noted teacher and publisher, in the 1970's and early 80's, his Momo's Press published Beverly Dahlen's first two books, Out of the Third and A Reading 1 – 7, as well as early volumes by many other then locals, including Victor Hernandez Cruz, Jessica Hagedorn, and Hilton Obenzinger, and Shocks, a critical magazine. A longtime San Franciscan, his popular blog of poems, walks, photographs, haptics and occasional political commentary is found at http://stephenvincent.net/blog/

David Lau's first book of poems is Virgil and the Mountain Cat. His poems have appeared in Boston Review, Fourteen Hills, Jubilat, Denver Quarterly, Pool, Willdlife, New Orleans Review, and elsewhere. He is co-editor of Lana Turner: a Journal of Poetry and Opinion. He teaches writing at the University of California, Santa Cruz and Cabrillo College

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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273. konrad
APR 29, 30 Los Angeles: live poetic film narration
Mon 27 Apr 2009

NOTE: THESE ARE TWO DIFFERENT SHOWS

Wednesday, April 29, 8:30

REDCAT Theater
Second and Hope Streets
Los Angeles
http://www.redcat.org/season/0809/fv/cabaret.php

THE CINEMA CABARET: Live Film Narration
  curated by Jen Hofer and Konrad Steiner

Sponsored by REDCAT
and the Cal Arts Film/Video and the Critical Studies Departments

Seven writers and filmmakers from San Francisco and
Los Angeles provide live voiceover to films, creating
satiric, comic and critical re-readings and narrative
mashups. Featuring:

Neelanjana Banerjee - Silsila
Andrew Choate - The Cook, The Thief, His Wife and Her Lover
Jaime Cortez - Guess Who's Coming to Dinner?
Jen Hofer - On the Beach
Douglas Kearney & Nicole McJamerson - Fantasia
Lee Anne Schmitt - The Shootist
Konrad Steiner - Who's Afraid of Virginia Woolf?

* * *

Thursday April 30, 7:30

The Machine Project
1200 D North Alvarado
Los Angeles
http://machineproject.com/events/2009/04/30/neo-benshi-night/

Neo-Benshi Night
curated by Neelanjana Banerjee

- same deal but with some musicians too -

Neelanjana Banerjee - Silsila
Coery Fogel (percussion) - ???
Jen Hofer - Kiss Me Deadly
Catherine Lamb (viola) - L'Argent
Erika Staiti - Woman Under the Influence
Amarnath Ravva - Om Shanti Om
Konrad Steiner - Minority Report

* * *

http://www.kino21.org/

^Z

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274. David-Baptiste Chirot

Bea Ballard's Tribute JG Ballard--London Times

Mon 27 Apr 2009

There are many articles, obituaries, testimonies being written about JGB at the moment but if you had to read just one, I would recommend the moving testimony of Bea Ballard, his daughter:
http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/article6168386.ece

"In the last few years The Atrocity Exhibition seems to be emerging from the dark, and I wonder if the widespread use of the Internet has made my experimental novel a great deal more accessible. The short paragraphs and discontinuities of the morning's emails, the overlapping texts and the need to switch one's focus between unrelated topics, together create a fragmentary world very like the text of The Atrocity Exhibition" (Miracles of Life, p. 237)
_____ Windows Live™ SkyDrive™: Get 25 GB of free online storage.
http://windowslive.com/online/skydrive?ocid=TXT_TAGLM_WL_skydrive_042009

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275. Paul Nelson
Al Purdy A-Frame Fundraiser
Mon 27 Apr 2009

Yesterday th
Al Purdy Bowen Island A-Frame Fundraiser, April 26, 2009

Yesterday there was a fundraiser for the Al Purdy A-Frame
Trust on Bowen Island (British Columbia)
at the beautiful home of Heather Haley, a long-time organizer of poetry video conferences and events. Her dogs American Staffordshire Terriers Brinda and Sam
were carefully secured away from the guests and I got on the 2:25 ferry out of Horseshoe Bay to get there on time. Have you ever
taken a ferry from Horseshoe Bay? It is one of the
most remarkable places youâ€™ll ever drive your car onto a boat. You see the snow-capped North Shore mountains of the
mainland to your right, The Lions, and the verdant islands ahead.

Al Purdy may have been the quintessential Canadian poet. He earned most of Canadaâ€™s highest honors, including, two Governor General Awards, The Order of Ontario, and the Order of Canada. But, more importantly, his legacy may be the influence he had on generations of Canadian poets who visited his self-constructed shack in the woods near Ameliasburgh, Ontario, to drink and argue through the night about the poetry, Michael Ondaatje, George Bowering, Margaret Atwood and Leonard Cohen among them. That old shack needs some help and Jean Baird has stepped in to coordinate a nationwide series of events like the one on Bowen to raise money for the A-Frame and to create greater awareness of the Trust, which will administer residencies there.

Heather asked me to read first, and I read two poems by Al, â€œFuneralâ€ and â€œThe Dead Poet.â€ Other readers included Peter Trower, whose asides to

George and others about Al and other topics were as engaging as his poems about working for two years in the hell of the smelter of Kitimat, British Columbia.

Jamie Reid talked about running into Al Purdy at a bar and Al confused him for Freddy Douglas, who was likely a mutual friend, but then signed a book for Jamie to Freddy! Too funny.

Some say Al Purdy was the unofficial Poet Laureate of Canada. The first official one, George Bowering, read Purdyâ€™s poem "Red Leaves," which he said was, not his words, but mine, a perfect template to how Purdyâ€™s poems were constructed:

Red Leaves

- all over the earth
little fires starting up
especially in Canada
some yellow leaves too
buttercup and dandelion yellow
dancing across the hillside
I say to my wife
â€œWhatâ€™s the yellowest thing there is?â€
â€œSchool busesâ€
a thousand school buses are double-
parked on 401 al at once

I suppose this is the one thing
your average level-headed Martian
or Venusian could not imagine
about Earth:
                red leaves
and the way humans attach emotion
to one little patch of ground
and continually go back there
in the autumn of our lives
to deal with some of the questions
that have troubled us
on our leapfrog trip through the Universe
for which there are really no answers
except at this tranquil season
of falling leaves
watching them a kind of jubilation
sometimes mistaken for sadness

AURAL Heather, a duo led by the poetry of Heather Haley, our host and her guitar sidekick Roderick Shoolbraid, read a Purdy-inspired piece as well as Purdyâ€™s â€œWhat Do the Birds Thinkâ€ backed by bird sounds emanating from Roderickâ€™s mac.

Among the fundraising items available were a beautiful
broadside created by Alan Stein, excerpted from Purdyâ€™s poem â€˜In Search of Owen
Roblinâ€

So we built a house, my wife and I
our house at a backwater puddle of a lake
near Ameliasburg, Ont. spending
our last hard-earned buck to buy second-hand lumber
to build a second-hand house
and make the down payment on a lot
so far from anywhere
even homing pigeons lost their way
getting back home to nowhere
we built a house so flagrantly noticeable
it seemed an act of despair
like the condemned mans bravado on the gallows
an A-frame house birds mistook for low blue sky
Just outside the cloud of my own black despair
was the small village a mile distant
once named Roblinâ€™s Mills

Other readers included Lisa Shatsky and the former Mayor of Bowen Island, Lisa Barrett.

Jean Baird is the point person and the dynamo behind this
effort and tells me a .pdf of the project and a website will soon be on-line.

From the .pdf is this description of how the residencies
will work:

To begin, the residency will operate for 8
months, from April 1 to November
30. Later the winter months may be added. The
A-frame will provide time and
a place to work that is attractive and of
historic significance. Writers can apply
for a term of one to three months. The residency
will be open to all writers, but
preference will be given to poetry and poetry
projects. The jury will also consider

proposals for a one month project in critical
writing about Canadian poetry each
year and will be open to unusual and creative
ideas for residencies.

Travel to Ameliasburgh will be paid. Those
awarded the residency will be
given a stipend of $2500 dollars a month while
living in the A-frame, and will be
free to spend their time on their writing.
Residents will be expected to give one
public reading or lecture for each month of
their stayâ€”presumably in one of the
larger communities nearby, Picton, Belleville, Kingstonâ€”and
to consider other
reasonable requests. All this will be organized
in collaboration with the Prince
EdwardCountyand Quinte Arts councils. The house is somewhat isolated, but the
local liaison will be able to help with occasional rides for those who donâ€™t
have a car. Residents will be offered a temporary library card for the
excellent library at Queenâ€™s University in Kingston, where many of Al
Purdyâ€™s papers are
held. Those awarded a residency will be asked to donate at least one copy of
one of their books to the Residency Library. Writers in residence will also be
encouraged to make themselves known at the Purdy Library in Ameliasburgh and to
donate a book. They may also wish to discuss with the local liaison the
possibility of working with local schools.

For a full outline of the residency program
including application procedures

Salient links:

http://lcpnationalpoetrymonth2009.wordpress.com/2009/04/21/national-al-purdy-day/
http://www.uwo.ca/english/canadianpoetry/cpjrn/vol10/jones.htm#bk12

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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276. CA Conrad
poet JACK SPICER celebrated in PHILLY & NYC ..... YOU DON'T WANT TO MISS THESE EVENTS!
Mon 27 Apr 2009

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poet JACK SPICER celebrated in PHILLY & NYC ..... YOU DON'T WANT TO MISS THESE EVENTS!

ALSO POSTED TO PhillySound: new poetry
http://phillysound.blogspot.com/2009_04_01_archive.html

TUESDAY, MAY 12TH, 7PM
13th and Pine Streets, PHILADELPHIA
OUTSIDE DIRTY FRANK'S BAR

4 OF CUPS SPICER READING!
for THE URCHIN SERIES
details here: http://URCHINPOETRY.blogspot.com

FRIDAY, MAY 15TH, 6:30PM & 8PM
ST. MARK'S POETRY PROJECT
131 E. 10th St., NYC

MY VOCABULARY DID THIS TO ME: PANEL & READING FOR THE COLLECTED JACK SPICER

This special event is to honor seminal West Coast poet Jack Spicer (1925-1965). My Vocabulary Did This to Me (edited by Peter Gizzi and Kevin Killian) is a landmark publication of this essential poet’s life work, and includes poems that have become increasingly hard to find.

6:30pm: Panel in the Parish Hall with Dodie Bellamy, Samuel R. Delany, Kevin Killian & Jennifer Moxley. Moderated by Kevin Killian.

8:00pm: Reading in the Sanctuary with Dodie Bellamy, Anselm Berrigan, Julian T. Brolaski, CAConrad, Samuel R. Delany, Peter Gizzi, Kevin Killian, Basil King, Douglas A. Martin, Deborah Remington, Harris Schiff, Rod Smith, George Stanley, Lewis Warsh & Karen Weiser.

Co-presented with Poets House.

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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277. Dan Wilcox
3 Guys from Albany, Albany, WY, May 4
Mon 27 Apr 2009

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3 Guys from Albany, a poetry performance group, will tour Colorado and Wyoming from May 2 through May 8, including a performance in Albany, Wyoming on May 4. The group will also visit Cheyenne, WY, Denver, CO and Loveland, CO. The complete itinerary is listed below.

3 Guys from Albany (Tom Nattell, Charlie Rossiter and Dan Wilcox) have a mission to read their poetry in each of the Albanys in the U.S. They are friends who share the idea that poetry should be a part of society rather than apart from it -- relevant, communicative and, above all, honest. Their poems address social issues such as the homeless, peace and war, and the environment, as well as joyful celebrations of art, love and life. They have toured the United States since 1993 and so far they have read in 11 of the 18 Albanys in the USA. They have released a 60-minute cassette tape and CD of their poetry performance, available at their readings or by mail. Although Tom Nattell died of cancer in January, 2005, Charlie & Dan are continuing the project, along with the ever-present nudging from the spirit of Tom.

Charlie Rossiter is a recipient of an NEA fellowship for his poetry and is the host of www.poetrypoetry.com.

Dan Wilcox hosts the Third Thursday open mic at the Social Justice Center in Albany, NY & has the world's largest collection of photos of unknown poets. You can find him at dwlcx.blogspot.com

Tom Nattell was an international mail artist, environmentalist, poet and peace activist who wrote the "Simple Life" column for Metroland, Albany's entertainment weekly.

Look for them at an Albany near you!

Sunday, May 3: CCTV 54, Louisville CO -- Talking poetry & reading poems on the Poets Co-op TV show, 7:00 p.m.

Monday, May 4: Albany, WY -- exact time & place to be determined, free (if you can find it, show up)

Tuesday, May 5: The Albany Restaurant, Bar and Liquor Store, Cheyenne, WY, 7:30, free.

Wednesday, May 6: Glovinsky Gallery, 800 W. 8th Ave, #116, Denver, CO (8th & Inca 1 block east of Santa Fe, use Inca St. entrance). A brief open mic will

open the evening, followed by 3 Guys from Albany For more info: [redacted], Janet Glovinsky: [redacted] free

Thursday, May 7: Loveland Museum, 503 N. Lincoln Ave., Loveland CO, 7:00 p.m., donation.

Check out 3 Guys from Albany on Facebook or email:
[redacted]

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278. Charles Alexander
new on blog
Tue 28 Apr 2009

---

new posts on chaxblog

entomology and poetics: a visitor at the Karpeles Manuscript Library in Buffalo

not just buffalo: note on other recent travels (Evergreen St Coll, NYC, U of Conn)

appreciations1: Lu Xun
(first in a series of under-200-word notes on various figures)

http://chax.org/blog.htm

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

↑ Index

279. Jim Andrews
Re: Al Purdy A-Frame Fundraiser
Tue 28 Apr 2009

---

thanks for that, paul.

al purdy lived in victoria during the winter, so i got a chance to meet him a few times.

he invited me into his house and we drank a rum together. his wife eurithe also was there. i responded to something he said by remarking that, of course, he was a sensitive man. "yes," said eurithe, "a sensitive man with no sensitivity."

"a fine distinction, my dear." said al.

but she stayed with him till the end.

al and i got to talking about poets and poetry and he said "you know, most of the poets i've ever known aren't poets anymore."

he was in his eighties at that point, had won all the canadian prizes twice, and his collected poems had just been published a couple of years before this.

i organized a couple of readings for him in victoria. they were fun events. and packed. packed houses and al had fun and delivered his poems at length and very well.

he really did know how to enjoy living his life, and he surely did.

ja

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280. Paul Nelson
Al Purdy A-Frame Fundraiser
Tue 28 Apr 2009

Thanks, Paul.
Though since we are fundraising including that information is always important:
Cheques to
The Al Purdy A-frame Trust
4403 West 11th Ave.,
Vancouver BC
V6R 2M2
tax receipts will be issued for all donations over $50

Begin forwarded message:

From: George Bowering <[redacted]>
Date: April 27, 2009 7:21:14 PM PDT
To: Jean Baird <[redacted]>
Subject: Fwd: Al Purdy A-Frame Fundraiser

Begin forwarded message:

From: Paul Nelson <[redacted]>
Date: April 27, 2009 1:56:24 PM PDT (CA)
To: [redacted]
Subject: Al Purdy A-Frame Fundraiser

Al Purdy Bowen Island A-Frame Fundraiser, April 26, 2009

Yesterday there was a fundraiser for the Al Purdy A-Frame
Trust on Bowen Island (British Columbia)
at the beautiful home of Heather Haley, a long-time organizer of poetry video conferences and events. Her dogs American Staffordshire Terriers Brinda and Sam
were carefully secured away from the guests and I got on the 2:25 ferry out of Horseshoe Bay to get there on time. Have you ever
taken a ferry from Horseshoe Bay? It is one of the
most remarkable places youâ€™ll ever drive your car onto a boat. You see the snow-capped North Shore mountains of the
mainland to your right, The Lions, and the verdant islands ahead.

Al Purdy may have been the quintessential Canadian poet. He earned most of Canadaâ€™s highest honors, including, two Governor General Awards, The Order of Ontario, and the Order of Canada. But, more importantly, his legacy may be the influence he had on generations of Canadian poets who visited his self-constructed shack in the woods near Ameliasburgh, Ontario, to drink and argue through the night about the poetry, Michael Ondaatje, George Bowering, Margaret Atwood and Leonard Cohen among them. That old shack needs some help and Jean Baird has stepped in to coordinate a nationwide series of events like the one on Bowen to raise money for the A-Frame and to create greater awareness of the Trust, which will administer residencies there.

Heather asked me to read first, and I read two poems by Al, â€œFuneralâ€ and â€œThe Dead Poet.â€ Other readers included Peter Trower, whose asides to George and others about Al and other topics were as engaging as his poems about working for two years in the hell of the smelter of Kitimat, British Columbia.

Jamie Reid talked about running into Al Purdy at a bar and Al confused him for Freddy Douglas, who was likely a mutual friend, but then signed a book for Jamie to Freddy! Too funny.

Some say Al Purdy was the unofficial Poet Laureate of Canada. The first official one, George Bowering, read Purdyâ€™s poem "Red Leaves," which he said was, not his words, but mine, a perfect template to how Purdyâ€™s poems were constructed:

Red Leaves

- all over the earth
little fires starting up
especially in Canada
some yellow leaves too
buttercup and dandelion yellow
dancing across the hillside

I say to my wife
â€œWhatâ€™s the yellowest thing there is?â€
â€œSchool busesâ€
a thousand school buses are double-
parked on 401 al at once

I suppose this is the one thing
your average level-headed Martian
or Venusian could not imagine
about Earth:
                red leaves
and the way humans attach emotion
to one little patch of ground
and continually go back there
in the autumn of our lives
to deal with some of the questions
that have troubled us
on our leapfrog trip through the Universe
for which there are really no answers
except at this tranquil season
of falling leaves
watching them a kind of jubilation
sometimes mistaken for sadness

AURAL Heather, a duo led by the poetry of Heather Haley, our host and her guitar sidekick Roderick Shoolbraid, read a Purdy-inspired piece as well as Purdyâ€™s â€œWhat Do the Birds Thinkâ€ backed by bird sounds emanating from Roderickâ€™s mac.

Among the fundraising items available were a beautiful
broadside created by Alan Stein, excerpted from Purdyâ€™s poem â€˜In Search of Owen
Roblinâ€

So we built a house, my wife and I
our house at a backwater puddle of a lake
near Ameliasburg, Ont. spending
our last hard-earned buck to buy second-hand lumber
to build a second-hand house
and make the down payment on a lot
so far from anywhere
even homing pigeons lost their way
getting back home to nowhere
we built a house so flagrantly noticeable

it seemed an act of despair
like the condemned mans bravado on the gallows
an A-frame house birds mistook for low blue sky
Just outside the cloud of my own black despair
was the small village a mile distant
once named Roblinâ€™s Mills

Other readers included Lisa Shatsky and the former Mayor of Bowen Island, Lisa Barrett.

Jean Baird is the point person and the dynamo behind this
effort and tells me a .pdf of the project and a website will soon be on-line.

From the .pdf is this description of how the residencies
will work:

To begin, the residency will operate for 8
months, from April 1 to November
30. Later the winter months may be added. The
A-frame will provide time and
a place to work that is attractive and of
historic significance. Writers can apply
for a term of one to three months. The residency
will be open to all writers, but
preference will be given to poetry and poetry
projects. The jury will also consider
proposals for a one month project in critical
writing about Canadian poetry each
year and will be open to unusual and creative
ideas for residencies.

Travel to Ameliasburgh will be paid. Those
awarded the residency will be
given a stipend of $2500 dollars a month while
living in the A-frame, and will be
free to spend their time on their writing.
Residents will be expected to give one
public reading or lecture for each month of
their stayâ€”presumably in one of the
larger communities nearby, Picton, Belleville, Kingstonâ€”and
to consider other
reasonable requests. All this will be organized
in collaboration with the Prince
EdwardCountyand Quinte Arts councils. The house is somewhat isolated, but
the

local liaison will be able to help with occasional rides for those who donâ€™t have a car. Residents will be offered a temporary library card for the excellent library at Queenâ€™s University in Kingston, where many of Al Purdyâ€™s papers are
held. Those awarded a residency will be asked to donate at least one copy of one of their books to the Residency Library. Writers in residence will also be encouraged to make themselves known at the Purdy Library in Ameliasburgh and to
donate a book. They may also wish to discuss with the local liaison the possibility of working with local schools.

For a full outline of the residency program
including application procedures

Salient links:

http://lcpnationalpoetrymonth2009.wordpress.com/2009/04/21/national-al-purdy-day/
http://www.uwo.ca/english/canadianpoetry/cpjrn/vol10/jones.htm#bk12

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

George Harry Bowering
Likes towns with -ver- in them.

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281. Obododimma Oha
Letter Home, Great Thoughts on Home, Diaspora, & Memory
Tue 28 Apr 2009

Hi Everyone,Here's a special treat on Home, Diaspora, & Memory -- Afam Akeh's "Letter Home <http://www.mtls.ca/issue2/writings-poetry-akeh.html> " -- recently published in MTLS:

http://www.mtls.ca/issue2/writings-poetry-akeh.html

-- Obododimma.

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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282. Pierre Joris
Recent Posts on Nomadics & Collectages
Tue 28 Apr 2009

Check out these recent posts on NOMADICS (http://pierrejoris.com/blog) Check out also Nicole Peyrafitte's COLLECTAGES blog (http://Nicolepeyrafitte.com/blog) — she just posted the most informative piece on the Swine Flu epidemic I have yet seen. Before that there was a splendid pancake recipe post. Your pick.

Nomadics posts:

Philip Giraldi on Jane Harman Affair
Unica Zürn’s Anagrams
& now for breakfast
Sunday Reads
Images from a Middle East Exhibition
Olga Martynova on the Oberiuts
POETRY WORKSHOP & RETREAT with BERNADETTE MAYER
May Day by Robert Kelly
OPERATION CAST LEAD
J.G. Ballard (1930-2009)

be well, spring's here, & apologies for any double postings due to FacBook noyifications.

Pierre
==========
=

"Play what you don't know" -- Sun Ra
==========
=
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
http://pierrejoris.com/blog/
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283. Ram Devineni

TONIGHT: The Rattapallax/PEN World Voices Literary Film Feast.

Tue 28 Apr 2009

TONIGHT: The Rattapallax/PEN World Voices Literary
Film Feast.

Tuesday, April 28, 2009 at 7 pm.
Instituto Cervantes New York,
211-215 East 49th Street.
(b/ 2nd and 3rd Ave.)
FREE

http://www.pen.org/festival

Special guests Bob Holman, D J Kadagian and Ram
Devineni

FILMS BEING SCREENED:

"HOLLYWOOD JEROME" is based on the spoken-word poetry
of Malik Yusef and directed by Frey Hoffman. The film
depicts an inner-city youth enthralled and bamboozled
by pop-culture depictions of gang culture.

"METFORMIN" looks at the biology of love through
collage and animation. Based on a poem by Helen Clare
and directed by Kate Jessop.

"UNE LEÇON PARTICULIÈRE" won the Grand prix uniFrance du court-métrage at the Cannes Film Festival and directed by Raphaël Chevènement. While studying the poetry of Victor Hugo, the teenager Cyril tries to convey his love for his teacher, twenty-seven-year-old Éva. . In French with English subtitles.

"LUCIA" is told through the voice of little girl who remembers the summer when she fell in love. The stop-motion animated film is directed by Niles Atallah and Cristóbal León and based on the writings of Joaquin Cociña. In Spanish with English subtitles.

Two short films by D J Kadagian who reworks classic poems using found video footage. Screening of "STEALING SUGAR FROM THE CASTLE" by Robert Bly and "STANDARD OIL CO." by Pablo Neruda. Special appearance by the D J Kadagian.

A chaotic dance film from Israel. "SERPENT" is based on a poem from Iris Erez and T. Carmi and filmed by Avi Dabach.

"GINSBERG'S KARMA" is a documentary about the legendary poet Allen Ginsberg and his mythical journey to India in the early 1960s that transformed his perspective on life and his work. Poet Bob Holman traces the two years Ginsberg spent in India by visiting the places where he stayed and talk with the people he met and influenced, as well as, intimate interviews with Beat poets and friends. Special appearance with the filmmakers Ram Devineni and Bob Holman.

Please send future emails to
[redacted] for press

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284. **Chad Sweeney**

Three Events in California

Tue 28 Apr 2009

Dear Friends, Iâ€™ll be doing three readings next week for my new book, Arranging the Blaze, and Iâ€™d love to see you, while Iâ€™m HOME again, briefly, from Michigan. . . Â Chad Sweeney May 7 at Moeâ€™s:Â Poetry

FlashÂ presents Chad Sweeney,Â Arranging the Blaze (Anhinga, 2009),Â and Farrah Field,Â Rising,Â winner of The Levis Prize, judged byÂ Tony HoaglandÂ @ Moeâ€™s Books,Â 2476 Telegraph Avenue, Berkeley, 7:30 pm May 8 at Books Inc., Marina:Â Chad Sweeney and Sharon Doubiagohosted byÂ Katherine HastingsÂ and Word TempleFriday, May 8, 7:30pmBooks Inc.,Â San Francisco, CAÂ @ 2251 Chestnut St. May 9 inÂ Santa CruzÂ :Â Chad Sweeney and Mojdeh MarashiNew Cadence Poetry Series at the Felix Kulpa Gallery,Â 107 Elm Street, in Santa Cruz,Â Saturday, May 9, 7:30pm with host James Maughn.Chad will read fromÂ Arranging the Blaze, and Mojdeh and Chad will perform their Farsi translations of the celebrated Iranian poet H.E. Sayeh. Chad SweeneyÂ is the author of three books of poetry,Â Parable ofÂ Hide and SeekÂ (Alice James, 2010),Â Arranging the BlazeÂ (Anhinga, 2009), and An Architecture (2007); and editor ofÂ Days I Moved Through Ordinary SoundsÂ (City Lights, 2009).Â His work has appeared inÂ Best American Poetry 2008,Â New American Writing, Verse, Volt, Colorado Review,Â CrazyhorseÂ and elsewhere, and he coedits Parthenon West Review.Â Heâ€™s a PhD candidate in literature/poetry atÂ Western Michigan University. Sharon DoubiagoÂ has written two dozen books of poetry and prose.Â Â Love on the Streets,Â New and Selected Poems,Â was recently released fromÂ University of Pittsburgh Press.Â Her other books include the epic poemÂ Hard Country(West End Press), the booklength poemÂ South AmericaÂ Mi HijaÂ (University of Pittsburgh) which was nominated twice for theÂ National Book Award, and the story collections,Â El NinoÂ (Lost Roads Press), andÂ The Book of Seeing With Oneâ€™s Own EyesÂ (Graywolf) which in 2005 was selected to the Oregon Culture Heritage list,Â Literary Oregon, 100 Books, 1800-2000.Â Her memoir,Â My Fatherâ€™s Love/Portrait of the Poet as a GirlÂ is forthcoming fromÂ Red Hen Press. Farrah Fieldâ€™sÂ first book of poems,Â Rising (Four Way Books), is the winner of the Levis Prize, judged by Tony Hoagland, who says of it, â€œThese poems possess a wonderful combination of irony and soul, satire and vulnerability, which shines a warmly human light.â€ She has been widely published in suchÂ literary journalsÂ Margie, Chelsea,Massachusetts Review, Mississippi Review, Pool,Â andÂ Typo.

Mojdeh Marashi'sÂ work is deeply influenced by the ancient andÂ modern history of IranÂ where she grew up and published her first short story in Today Woman (1977), while still a teenager.Â In 1986 she co-founded YALDA, a cultural ogranization, where she taught Farsi language classes and co-hosted the weekly radio program â€œRang aa Rang (Color to Color)â€ on KUSF.Â Â Her fiction was chosen to appear in the anthology, â€œLet Me Tell You Where Iâ€™ve Been: Women of the Iranian Diasporaâ€ (University of Arkansas, 2006), and her translations (with Chad Sweeney) have appeared

inÂ Crazyhorse,Â Indiana Review, Poetry International, American Letters & Commentary,Â SeattleÂ Review, SubtropicsÂ andÂ Washington Square.Â Â She has traveled twice toÂ IranÂ to work with Sayeh directly.

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285. Ken Chen
Ha Jin on Wed the 6th
Tue 28 Apr 2009

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http://www.aaww.org/hajin

A Night with Award-Winning Author Ha Jin
Reading and Cocktail Reception in support of the Asian American Writers' Workshop

Wednesday, May 06, 2009
6:30 PM to 9:00 PM

Home of Virginia Davies and Willard Taylor
299 West 12th Street #PHA
New York, New York 10014
off 8th Ave

Please join us for an intimate evening with writer Ha Jin, winner of the National Book Award and the PEN/Faulkner Award for Fiction. The Workshop is proud to welcome Jin and to present the public with a rare opportunity to meet the authorat a classic West Village penthouse with wraparound terrace that has hosted Barack Obama, Bill Clinton and Yo-Yo Ma.

This special event focuses on Jins newest book, Writer as Migrant, published by the University of Chicago Press. In his first work of nonfiction, Jin writes three interconnected essays and tackles issues relating to being a migrant writer. The San Francisco Chronicle finds that "Though the issues are weighty, Jins prose is straightforward and welcoming. . . . In this poignant and provocative book, Jin takes us on this journey [to our envisioned homelands], revealing paths laid by migrant writers before him and perhaps by those who will follow."

Ha Jin is the critically renowned author of five novels, including, Waiting and War Trash, as well as three collections of short stories and three books of poetry. His short story collection, The Bridegroom, won the Asian American Literary Award. He currently teaches literature at Boston University.

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286. **Jennifer Karmin**
JOB: Links Hall
Tue 28 Apr 2009

JOB OPENING: DIRECTOR, LINKS HALL
Chicago, Illionis
http://www.linkshall.org

Mission:
Links hall encourages artistic innovation and public engagement by maintaining a facility and providing flexible programming for the research, development and presentation of new work in the performing arts.

Overview: The Director leads the organization, carries primary responsibility for operations and programming and ensures the overall health of the organization, creatively expanding its ability to carry out its mission. The Director has primary responsibility for fundraising, financial management, staffing and program coordination. This is an exciting opportunity for an executive leader to sustain and build on a strong infrastructure and on the dynamic growth experienced by Links Hall over the past five years. The Director works collaboratively with staff, Artists, Artistic Associates, Board of Directors and its committees, funders, and national and local colleagues and partners including the National Performance Network. Qualified candidates will have the capacity to lead the organization with vision, strategic thinking, practicality, creativity and innovation. Important in this role are acute acumen in financial and human capital; an understanding of artist and artistic development; the ability to develop programs that serve both artist and audience; and a comprehensive knowledge in the workings of not-for-profit organizations.

Qualifications:
ï‚· a minimum of 4 years of progressive, effective and comprehensive leadership/management experience in the arts;
ï‚· demonstrated success in leadership, management, fundraising, supervision, and strategic direction;
ï‚· exceptional entrepreneurial, organizational development and communications skills;
ï‚· strong team participation and facilitation skills;
ï‚· innovative, creative and strategic thinking skills;
ï‚· the ability to focus on and execute multi-year fundraising strategy; and
ï‚· a passionate understanding of and commitment to Links Hallâ€™s mission and vision

Applicable Physical Capabilities:
ï‚· Must be able to operate office computers, telephones, and other office

equipment.
ï‚· Mobility throughout building and city required.

Salary: $43,000-48,000 annually with benefits.

Applications accepted until the position is filled.

Send letter and resume to:
Links Hall Search Committee
3435 N. Sheffield 2nd Floor
Chicago, IL 60657
[redacted]

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287. **George Bowering**
Re: poet JACK SPICER celebrated in PHILLY & NYC ..... YOU DON'T WANT TO MISS THESE EVENTS!
Tue 28 Apr 2009

That is going to be terrific stuff,
and what a lineup for the reading!
Especially with George Stanley,
maybe jack's best young mobster.

I wish I could be there!

gb

On Apr 27, 2009, at 5:01 PM, CA Conrad wrote:

> *poet JACK SPICER celebrated in PHILLY & NYC ..... YOU DON'T WANT TO MISS THESE EVENTS!*
>
> *ALSO POSTED TO PhillySound: new poetry*
> *http://phillysound.blogspot.com/2009_04_01_archive.html*
>
> *TUESDAY, MAY 12TH, 7PM*
> *13th and Pine Streets, PHILADELPHIA*
> *OUTSIDE DIRTY FRANK'S BAR*
>
> *4 OF CUPS SPICER READING!*
> *for THE URCHIN SERIES*
> *details here: http://URCHINPOETRY.blogspot.com*
>
> *----------*
>
> *FRIDAY, MAY 15TH, 6:30PM & 8PM*
> *ST. MARK'S POETRY PROJECT*

131 E. 10th St., NYC

MY VOCABULARY DID THIS TO ME: PANEL & READING FOR THE COLLECTED JACK SPICER

This special event is to honor seminal West Coast poet Jack Spicer (1925-1965). My Vocabulary Did This to Me (edited by Peter Gizzi and Kevin Killian) is a landmark publication of this essential poet's life work, and includes poems that have become increasingly hard to find.

6:30pm: Panel in the Parish Hall with Dodie Bellamy, Samuel R. Delany, Kevin Killian & Jennifer Moxley. Moderated by Kevin Killian.

8:00pm: Reading in the Sanctuary with Dodie Bellamy, Anselm Berrigan, Julian T. Brolaski, CAConrad, Samuel R. Delany, Peter Gizzi, Kevin Killian, Basil King, Douglas A. Martin, Deborah Remington, Harris Schiff, Rod Smith, George Stanley, Lewis Warsh & Karen Weiser.

Co-presented with Poets House.

--

> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*
>
> *welcome.html*

George Bowering, OUH
Never on the cover of Vanity Fair

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288. Kate Pringle

Publicly Complex Reading in Providence: PRINGLE & TIMBLIN

Wed 29 Apr 2009

---

kathryn l. pringle

and

Dianne Timblin

Hope to see you!

kathryn l. pringle

and

Dianne Timblin

Saturday, May 2nd, at 6 pm
at Ada Books (717 Westminster St., Providence)

About them:

kathryn l. pringle is a graduate of the MFA program at San Francisco State University. Her first book, RIGHT NEW BIOLOGY, is just out from Factory School/Heretical Text Series. She is the author of The Stills (Duration Press) and Temper & Felicity are Lovers (TAXT). Her poems can be read in The Denver Quarterly, Fence, 14 hills, 580 Split, and Sidebrow, among others. She is an editor at the literary magazine minor/american, and the co-founder of the minor american reading series in Durham, N.C., now funded by Duke University.

Dianne Timblin lives in Durham, North Carolina. Her work has appeared or is forthcoming in Phoebe, Rivendell, minor/american, Foursquare, Fanzine and other journals.

They will either cure or exacerbate your spring fever. Whichever you like! Please come!

Your organizer,

Kate Schapira
http://kathrynlpringle.blogspot.com/

order RIGHT NEW BIOLOGY:

http://www.spdbooks.org/Search/Default.aspx?AuthorName=pringle

READINGS:

March 18th: Durham, NC @ the Pinhook: 7pm

April 8th : Tulsa OK

April 10th: Fayetteville, AR

April 17th: NY, NY @ the Poetry Project : 9:30 pm w/ erica kaufman & frank sherlock

5.2.09 w/ Dianne Timblin in Providence, RI

5.16.09 w/ Chris Vitiello & Jusin Marks So-And-So Reading Series @ 8pm Raleigh, NC

_____
From: POETICS automatic digest system <[redacted]>
To: [redacted]
Sent: Wednesday, April 29, 2009 12:01:40 AM
Subject: POETICS Digest - 27 Apr 2009 to 28 Apr 2009 (#2009-95)

POETICS Digest - 27 Apr 2009 to 28 Apr 2009 (#2009-95)

POETICS Digest - 27 Apr 2009 to 28 Apr 2009 (#2009-95)
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* Recent Posts on Nomadics & Collectages
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1. 3 Guys from Albany, Albany, WY, May 4
* 3 Guys from Albany, Albany, WY, May 4 (04/27)
From: Dan Wilcox <[redacted]>
2. poet JACK SPICER celebrated in PHILLY & NYC ..... YOU DON'T WANT TO MISS THESE EVENTS!
* poet JACK SPICER celebrated in PHILLY & NYC ..... YOU DON'T WANT TO MISS THESE EVENTS! (04/27)
From: CA Conrad <[redacted]>

3. new on blog
* new on blog (04/27)
From: Charles Alexander <[redacted]>
4. Al Purdy A-Frame Fundraiser
* Re: Al Purdy A-Frame Fundraiser (04/27)
From: Jim Andrews <[redacted]>
* Al Purdy A-Frame Fundraiser (04/27)
From: Paul Nelson <[redacted]>
5. Letter Home, Great Thoughts on Home, Diaspora, & Memory
* Letter Home, Great Thoughts on Home, Diaspora, & Memory (04/28)
From: Obododimma Oha <[redacted]>
6. Recent Posts on Nomadics & Collectages
* Recent Posts on Nomadics & Collectages (04/28)
From: Pierre Joris <[redacted]>
7. TONIGHT: The Rattapallax/PEN World Voices Literary Film Feast.
* TONIGHT: The Rattapallax/PEN World Voices Literary Film Feast. (04/28)
From: Ram Devineni <[redacted]>

Browse the POETICS online archives.

-----Inline Message Follows-----

3 Guys from Albany, a poetry performance group, will tour Colorado and Wyoming from May 2 through May 8, including a performance in Albany, Wyoming on May 4. The group will also visit Cheyenne, WY, Denver, CO and Loveland, CO. The complete itinerary is listed below.

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Charlie Rossiter is a recipient of an NEA fellowship for his poetry and is the host of www.poetrypoetry.com.

Dan Wilcox hosts the Third Thursday open mic at the Social Justice Center in Albany, NY & has the world's largest collection of photos of unknown poets. You can find him at dwlcx.blogspot.com

Tom Nattell was an international mail artist, environmentalist, poet and peace activist who wrote the "Simple Life" column for Metroland, Albany's entertainment weekly.

Look for them at an Albany near you!

Sunday, May 3: CCTV 54, Louisville CO -- Talking poetry & reading poems on the Poets Co-op TV show, 7:00 p.m.

Monday, May 4: Albany, WY -- exact time & place to be determined, free (if you can find it, show up)

Tuesday, May 5: The Albany Restaurant, Bar and Liquor Store, Cheyenne, WY, 7:30, free.

Wednesday, May 6: Glovinsky Gallery, 800 W. 8th Ave, #116, Denver, CO (8th & Inca 1 block east of Santa Fe, use Inca St. entrance). A brief open mic will open the evening, followed by 3 Guys from Albany For more info: [redacted], Janet Glovinsky: [redacted] free

Thursday, May 7: Loveland Museum, 503 N. Lincoln Ave., Loveland CO, 7:00 p.m., donation.

Check out 3 Guys from Albany on Facebook or email: [redacted]

-----Inline Message Follows-----

poet JACK SPICER celebrated in PHILLY & NYC ..... YOU DON'T WANT TO MISS THESE EVENTS!

ALSO POSTED TO PhillySound: new poetry
http://phillysound.blogspot.com/2009_04_01_archive.html

TUESDAY, MAY 12TH, 7PM
13th and Pine Streets, PHILADELPHIA
OUTSIDE DIRTY FRANK'S BAR

4 OF CUPS SPICER READING!
for THE URCHIN SERIES
details here: http://URCHINPOETRY.blogspot.com

FRIDAY, MAY 15TH, 6:30PM & 8PM
ST. MARK'S POETRY PROJECT
131 E. 10th St., NYC

MY VOCABULARY DID THIS TO ME: PANEL & READING FOR THE COLLECTED JACK SPICER

This special event is to honor seminal West Coast poet Jack Spicer (1925-1965). My Vocabulary Did This to Me (edited by Peter Gizzi and Kevin Killian) is a

landmark publication of this essential poetâ€™s life work, and includes poems that have become increasingly hard to find.

6:30pm: Panel in the Parish Hall with Dodie Bellamy, Samuel R. Delany, Kevin Killian & Jennifer Moxley. Moderated by Kevin Killian.

8:00pm: Reading in the Sanctuary with Dodie Bellamy, Anselm Berrigan, Julian T. Brolaski, CAConrad, Samuel R. Delany, Peter Gizzi, Kevin Killian, Basil King, Douglas A. Martin, Deborah Remington, Harris Schiff, Rod Smith, George Stanley, Lewis Warsh & Karen Weiser.

Co-presented with Poets House.

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

-----Inline Message Follows-----

new posts on chaxblog

entomology and poetics: a visitor at the Karpeles Manuscript Library in Buffalo

not just buffalo: note on other recent travels (Evergreen St Coll, NYC, U of Conn)

appreciations1: Lu Xun
(first in a series of under-200-word notes on various figures)

http://chax.org/blog.htm

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

-----Inline Message Follows-----

thanks for that, paul.

al purdy lived in victoria during the winter, so i got a chance to meet him a few times.

he invited me into his house and we drank a rum together. his wife eurithe also was there. i responded to something he said by remarking that, of course, he was a sensitive man. "yes," said eurithe, "a sensitive man with no sensitivity."

"a fine distinction, my dear." said al.

but she stayed with him till the end.

al and i got to talking about poets and poetry and he said "you know, most of the poets i've ever known aren't poets anymore."

he was in his eighties at that point, had won all the canadian prizes twice, and his collected poems had just been published a couple of years before this.

i organized a couple of readings for him in victoria. they were fun events. and packed. packed houses and al had fun and delivered his poems at length and very well.

he really did know how to enjoy living his life, and he surely did.

ja

-----Inline Message Follows-----

Thanks, Paul.
Though since we are fundraising including that information is always important:
Cheques to
The Al Purdy A-frame Trust
4403 West 11th Ave.,
Vancouver BC
V6R 2M2
tax receipts will be issued for all donations over $50

Begin forwarded message:

From: George Bowering <[redacted]>
Date: April 27, 2009 7:21:14 PM PDT
To: Jean Baird <[redacted]>
Subject: Fwd: Al Purdy A-Frame Fundraiser

Begin forwarded message:

From: Paul Nelson <[redacted]>
Date: April 27, 2009 1:56:24 PM PDT (CA)
To: [redacted]
Subject: Al Purdy A-Frame Fundraiser

Al Purdy Bowen Island A-Frame Fundraiser, April 26, 2009

Yesterday there was a fundraiser for the Al Purdy A-Frame
Trust on Bowen Island (British Columbia)
at the beautiful home of Heather Haley, a long-time organizer of poetry video conferences and events. Her dogs American Staffordshire Terriers Brinda and Sam
were carefully secured away from the guests and I got on the 2:25 ferry out of

Horseshoe Bay to get there on time. Have you ever
taken a ferry from Horseshoe Bay? It is one of the
most remarkable places youâ€™ll ever drive your car onto a boat. You see the snow-capped North Shore mountains of the
mainland to your right, The Lions, and the verdant islands ahead.

Al Purdy may have been the quintessential Canadian poet. He earned most of Canadaâ€™s highest honors, including, two Governor General Awards, The Order of Ontario, and the Order of Canada. But, more importantly, his legacy may be the influence he had on generations of Canadian poets who visited his self-constructed shack in the woods near Ameliasburgh, Ontario, to drink and argue through the night about the poetry, Michael Ondaatje, George Bowering, Margaret Atwood and Leonard Cohen among them. That old shack needs some help and Jean Baird has stepped in to coordinate a nationwide series of events like the one on Bowen to raise money for the A-Frame and to create greater awareness of the Trust, which will administer residencies there.

Heather asked me to read first, and I read two poems by Al, â€œFuneralâ€ and â€œThe Dead Poet.â€ Other readers included Peter Trower, whose asides to George and others about Al and other topics were as engaging as his poems about working for two years in the hell of the smelter of Kitimat, British Columbia.

Jamie Reid talked about running into Al Purdy at a bar and Al confused him for Freddy Douglas, who was likely a mutual friend, but then signed a book for Jamie to Freddy! Too funny.

Some say Al Purdy was the unofficial Poet Laureate of Canada. The first official one, George Bowering, read Purdyâ€™s poem "Red Leaves," which he said was, not his words, but mine, a perfect template to how Purdyâ€™s poems were constructed:

Red Leaves

- all over the earth
little fires starting up
especially in Canada
some yellow leaves too
buttercup and dandelion yellow
dancing across the hillside
I say to my wife
â€œWhatâ€™s the yellowest thing there is?â€
â€œSchool busesâ€
a thousand school buses are double-
parked on 401 al at once

I suppose this is the one thing
your average level-headed Martian
or Venusian could not imagine
about Earth:
                red leaves
and the way humans attach emotion
to one little patch of ground
and continually go back there
in the autumn of our lives
to deal with some of the questions
that have troubled us
on our leapfrog trip through the Universe
for which there are really no answers
except at this tranquil season
of falling leaves
watching them a kind of jubilation
sometimes mistaken for sadness

AURAL Heather, a duo led by the poetry of Heather Haley, our host and her guitar sidekick Roderick Shoolbraid, read a Purdy-inspired piece as well as Purdyâ€™s â€œWhat Do the Birds Thinkâ€ backed by bird sounds emanating from Roderickâ€™s mac.

Among the fundraising items available were a beautiful
broadside created by Alan Stein, excerpted from Purdyâ€™s poem â€˜In Search of Owen
Roblinâ€

So we built a house, my wife and I
our house at a backwater puddle of a lake
near Ameliasburg, Ont. spending
our last hard-earned buck to buy second-hand lumber
to build a second-hand house
and make the down payment on a lot
so far from anywhere
even homing pigeons lost their way
getting back home to nowhere
we built a house so flagrantly noticeable
it seemed an act of despair
like the condemned mans bravado on the gallows
an A-frame house birds mistook for low blue sky
Just outside the cloud of my own black despair
was the small village a mile distant
once named Roblinâ€™s Mills

Other readers included Lisa Shatsky and the former Mayor of Bowen Island, Lisa Barrett.

Jean Baird is the point person and the dynamo behind this effort and tells me a .pdf of the project and a website will soon be on-line.

From the .pdf is this description of how the residencies will work:

To begin, the residency will operate for 8 months, from April 1 to November 30. Later the winter months may be added. The A-frame will provide time and a place to work that is attractive and of historic significance. Writers can apply for a term of one to three months. The residency will be open to all writers, but preference will be given to poetry and poetry projects. The jury will also consider proposals for a one month project in critical writing about Canadian poetry each year and will be open to unusual and creative ideas for residencies.

Travel to Ameliasburgh will be paid. Those awarded the residency will be given a stipend of $2500 dollars a month while living in the A-frame, and will be free to spend their time on their writing. Residents will be expected to give one public reading or lecture for each month of their stayâ€”presumably in one of the larger communities nearby, Picton, Belleville, Kingstonâ€”and to consider other reasonable requests. All this will be organized in collaboration with the Prince EdwardCountyand Quinte Arts councils. The house is somewhat isolated, but the local liaison will be able to help with occasional rides for those who donâ€™t have a car. Residents will be offered a temporary library card for the excellent library at Queenâ€™s University in Kingston, where many of Al Purdyâ€™s papers are held. Those awarded a residency will be asked to donate at least one copy of one of their books to the Residency Library. Writers in residence will also be

encouraged to make themselves known at the Purdy Library in Ameliasburgh and to
donate a book. They may also wish to discuss with the local liaison the possibility of working with local schools.

For a full outline of the residency program
including application procedures

Salient links:

http://lcpnationalpoetrymonth2009.wordpress.com/2009/04/21/national-al-purdy-day/
http://www.uwo.ca/english/canadianpoetry/cpjrn/vol10/jones.htm#bk12

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

George Harry Bowering
Likes towns with -ver- in them.

-----Inline Message Follows-----

Hi Everyone,Here's a special treat on Home, Diaspora, & Memory -- Afam Akeh's "Letter Home <http://www.mtls.ca/issue2/writings-poetry-akeh.html> " -- recently published in MTLS:

http://www.mtls.ca/issue2/writings-poetry-akeh.html

-- Obododimma.

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

-----Inline Message Follows-----

Check out these recent posts on NOMADICS (http://pierrejoris.com/blog) Check out also Nicole Peyrafitte's COLLECTAGES blog (http://Nicolepeyrafitte.com/blog) â€” she just posted the most informative piece on the Swine Flu epidemic I have yet seen. Before that there was a splendid pancake recipe post. Your pick.

Nomadics posts:

Philip Giraldi on Jane Harman Affair
Unica ZÃ¼rnâ€™s Anagrams
& now for breakfast
Sunday Reads
Images from a Middle East Exhibition
Olga Martynova on the Oberiuts
POETRY WORKSHOP & RETREAT with BERNADETTE MAYER
May Day by Robert Kelly
OPERATION CAST LEAD
J.G. Ballard (1930-2009)

be well, spring's here, & apologies for any double postings due to FacBook noyifications.

Pierre
==========
"Play what you don't know" -- Sun Ra
==========
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
http://pierrejoris.com/blog/
==========

-----Inline Message Follows-----

TONIGHT: The Rattapallax/PEN World Voices Literary
Film Feast.

Tuesday, April 28, 2009 at 7 pm.
Instituto Cervantes New York,
211-215 East 49th Street.
(b/ 2nd and 3rd Ave.)
FREE

http://www.pen.org/festival

Special guests Bob Holman, D J Kadagian and Ram
Devineni

FILMS BEING SCREENED:

"HOLLYWOOD JEROME" is based on the spoken-word poetry
of Malik Yusef and directed by Frey Hoffman. The film
depicts an inner-city youth enthralled and bamboozled
by pop-culture depictions of gang culture.

"METFORMIN" looks at the biology of love through
collage and animation. Based on a poem by Helen Clare
and directed by Kate Jessop.

"UNE LEÃ‡ON PARTICULIÃˆRE" won the Grand prix uniFrance
du court-mÃ©trage at the Cannes Film Festival and
directed by RaphaÃ«l ChevÃ¨nement. While studying the
poetry of Victor Hugo, the teenager Cyril tries to
convey his love for his teacher, twenty-seven-year-old
Ã‰va. . In French with English subtitles.

"LUCIA" is told through the voice of little girl who
remembers the summer when she fell in love. The
stop-motion animated film is directed by Niles Atallah
and CristÃ³bal LeÃ³n and based on the writings of
Joaquin CociÃ±a. In Spanish with English subtitles.

Two short films by D J Kadagian who reworks classic
poems using found video footage. Screening of
"STEALING SUGAR FROM THE CASTLE" by Robert Bly and
"STANDARD OIL CO." by Pablo Neruda. Special appearance
by the D J Kadagian.

A chaotic dance film from Israel. "SERPENT" is based
on a poem from Iris Erez and T. Carmi and filmed by
Avi Dabach.

"GINSBERG'S KARMA" is a documentary about the legendary poet Allen Ginsberg and his mythical journey to India in the early 1960s that transformed his perspective on life and his work. Poet Bob Holman traces the two years Ginsberg spent in India by visiting the places where he stayed and talk with the people he met and influenced, as well as, intimate interviews with Beat poets and friends. Special appearance with the filmmakers Ram Devineni and Bob Holman.

Please send future emails to
[redacted] for press

↑ Index

289. **blacksox**

Bad Ass Poetry 5/5 Orlando Florida-featuring Kat Norris

Wed 29 Apr 2009

The Orlando Poetry Group presents:

Bad Ass Poetry Night
Every 1st Tuesday

Bad Ass Coffee Shop
13651 Hunters Oak Drive (Suite 101)
Orlando, FL 32837
[redacted]

Featuring
Kat Norris

May 5 @ 7:00 pm

Hosted By Russ Golata
[redacted]

Kat Norris, AKA Lilly, first burst upon the Orlando Spoken word scene in 2005. She has published two books, "Body Map" and "A Dyke, A Priest and A Poet", and is working on a third collection, tentatively titled "Monochrome Lit". In her spare time, she loves to spend time with family, hone up on her celebrity blog obsession, write poetry and pretend she's on American Idol, even though she doesn't watch the show. Has been hosting â€œOpen Wordsâ€ at Austins since October of 2008, and is as sweet as cotton candy and sunshine.

Do you have what it takes to be a Bad Ass poet?

Open Mic with an attitude

http://poetry.meetup.com/362/

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290. Jerome Rothenberg
Poems & Poetics: recent postings
Wed 29 Apr 2009

I've been continuing with my blog-magazine "Poems & Poetics" and posting poems and comments (new and old) by myself and others at the rate of 2 or 3 postings a week. Since late February the postings include the following:

(J.R.) El Corno Emplumado: Tribute & Poem
Henry Munn: from "The Uniqueness of María Sabina"
(J.R.) The Art in Poetry & the Poetry in Art, Part 2: Kurt Schwitters
Raymond Federman: from The Carcasses
Reconfiguring Romanticism (25): William Everson, on Robert Duncan's romanticism and modernism, & other matters
(J.R.) Shaking the Pumpkin (6): Navajo Correspondences, with commentary
Julian Beck: the state will be served even by poets
Diane Rothenberg: The Economic Memories of Harry Watt (Seneca Indian, in three installments)
(J.R.) correspondence with Jackson Mac Low: The Light Poems & Other Matters (Personal, Literary, Political)
(J.R.) From The New Delta Interview (Part One): The place of poetry, the place of religion, the place of rhyme
José Kozer: William Blake on his deathbed
That Dada Strain, continued: Tristan Tzara's "Chanson Dada" (poem & performance)
(J.R.) From The New Delta Interview (Part Two): Translating, Sequencing, Performing
Picasso's Dream and Lie of Franco: poem and images
Clayton Eshleman & the Practice of Translation
Clayton Eshleman: A Transmigralation (poem, 2009)
Anselm Hollo: Six from Arno Holz's "Phantasus"
(J.R.) A Meditation on the Word "Diaspora"
Murat Nemet-Nejat: The Idea of "Eda" in Turkish Poetics

The address remains poemsandpoetics.blogspot.com.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]

"Language is Delphi."
--Novalis

http://writing.upenn.edu/epc/authors/rothenberg/
new ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
Blog at poemsandpoetics.blogspot.com

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291. Jonathan Penton
call for submissions: July 4th Issue
Wed 29 Apr 2009

UnlikelyStories.org is pleased to open submissions for our 2009 July Fourth Issue, guest edited by Luis Cuauhtemoc Berriozabal. We'll be seeking essays on today's U.S.A., as well as visual art, film, music, poetry, fiction and creative non-fiction, interviews with notable American thinkers, and reviews of works on these topics. We seek fierce criticism, intense and beautiful imagery, and harsh but sincere patriotism. We seek reflection, rage, despair and hope. We wish to think about America in new, progressive, and productive ways, and will look for artists and authors who can help us to do so, whether or not they've ever actually been to America.

You can learn more about UnlikelyStories.org from our "regular" submission guidelines at http://www.unlikelystories.org/mission.shtml . Submissions to this special issue should be sent to Luis at [redacted] . **Submissions close on June 15th.** Please send text submissions as .rtf attachments, visual submissions as .gif or .jpgs, and query before sending files more than a megabyte. English and Spanglish accepted. English-language submissions to un-themed issues of Unlikely remain open.

Luis Cuauhtemoc Berriozabal is a prolific poet whose works appear widely in literary and counterculture presses. His books include /"Raw Materials"/ and "/Without Peace/." You can learn more about his relationship to the U.S. from his essay in our 2004 Elections Issue at http://www.unlikelystories.org/berriozabal1004.shtml <http://www.unlikelystories.org/berriozabal0404.shtml> .

Because there is joy in Mudville,
--
Jonathan Penton
http://www.unlikelystories.org/

↑ Index

292. **amy king**

Help a Fellow Poet -- Scary News About Poet, Craig Arnold - please pass it on.

Wed 29 Apr 2009

Begin forward:

Hi all. I apologize if you are receiving this email in duplicate, as there are several of us forwarding this.

I'm writing because a dear friend of mine and an exceptionally talented poet, Craig Arnold, whom some of you know, has gone missing on a small volcanic island in Japan while on a creative exchange fellowship. Craig, an experienced explorer of volcanoes, never returned to his inn after leaving alone to research the island's active volcano for the afternoon. The authorities are on the third day of searching for Craig, and are scouring the small island (of only 160 inhabitants) with dogs and helicopters. If he is not found by the end of the day, the authorities will call off the search.

We need your help to insure that the search will continue. The island and areas surrounding the volcano are small enough that an extended search will surely lead to Craig's discovery.WE NEED PEOPLE TO CONTACT THEIR LOCAL CONGRESSPEOPLE AND SENATORS TO PRESSURE THE JAPANESE STATE DEPARTMENT TO CONTINUE THE SEARCH. WE ALSO NEED HELP SPARKING MEDIA ATTENTION FOR THIS STORY, WHICH WE ALSO HOPE MIGHT INCREASE PRESSURE ON JAPANESE AUTHORITIES TO FIND CRAIG. I have attached a document with background information about Craig, as well as information about the details leading up to his disappearance as well as about the island itself. Please feel free to use this as reference material.

If any of you have ideas or know people who might be able to help, we'd appreciate hearing from you. You can contact Rebecca Lindenberg, Craig's girlfriend, at [redacted]. Please, though, take a minute to contact your senator and congressperson via telephone or even email to explain this problem and insist on their help.

We are so hoping to find Craig today, God-willing not seriously injured. If so, this will not be an issue, but we must ensure that if this isn't resolved today, Craig doesn't end up an unsolved mystery. He is too important to too many people, not to mention to arts and letter generally, for this to happen.

We appreciate your help, good wishes and prayers.

Write Your Representative here --
https://writerep.house.gov/writerep/welcome.shtml

_____

Amy's Alias

http://amyking.org/

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293. Crane's Bill Books

Fw: Michael Datcher at Outpost, Albuquerque

Wed 29 Apr 2009

---

516 ARTSForwarding this for anyone in the area not aware of it. J. A. Lee

----- Original Message -----
From: 516 ARTS
To: Jeffrey Lee
Sent: Wednesday, April 29, 2009 6:20 PM
Subject: Michael Datcher at Outpost!

516 ARTS, the UNM M.F.A. in Creative Writing program and Outpost Performance Space invite you to a literary arts event with special guest

MICHAEL DATCHER
Award winning Memoirist, Poet, Journalist & Critic

Saturday, May 9, 7:30pm at the Outpost Performance Space
210 Yale SE, Albuquerque

Michael Datcher is a poet and critically acclaimed journalist from Los Angeles and author of the New York Times Bestseller Raising Fences, his memoir about a black man's right to security, family and love. In this emotionally raw and intimate narrative, Datcher reflects on his fatherless childhood in inner-city Los Angeles, his attraction to local gangs, his promiscuity, and, at times, his lack of faith. The film rights for Raising Fences were optioned by actor Will Smith's Overbrook Productions, who hired Datcher to write the screenplay. Datcher is co-editor of Tough Love: The Life and Death of Tupac Shakur. His latest play Silence was commissioned by and premiered at the Getty Museum. He has appeared on both news programs Nightline and Dateline as an analyst and is a frequent commentator on BBC Radio. He is co-host of the weekly public affairs news magazine Beautiful Struggle on 90.7 FM KPFK. Datcher's writing has appeared in the Washington Post, LA Times, Baltimore Sun, The Source, Ladies Home Journal and Vibe among many other publications. He has curated and/or presented his work at the Brooklyn Museum of Art, Museum of Contemporary Art, The Hammer Museum and other art institutions.

Local African American poets and spoken word artists will open up for Mr. Datcher, including Maisha Baton, Hakim Bellamy, Idris Goodwin and Gary

Jackson. Virginia Hampton and Stephanie Willis (formerly of Out ch'Yonda) will perform a spoken word duet about Charles Mingus.

This event is in conjunction with West Southwest: ABQ-LA Exchange at 516 ARTS (April 4 - May 16, 2009), and is organized by Lisa Gill and Richard Vargas, 516 ARTS literary arts co-coordinators. A visual slideshow about this LA exchange project, composed by Bryan Konefsky of Basement Films, accompanies the featured poets.

TICKETS: $12 / $10 for students, members of 516 ARTS or Outpost, available from:

516 ARTS ([redacted], [redacted]) and Outpost Performance Space ([redacted], www.outpostspace.org)

Michael Datcher in Albuquerque is made possible in part by the McCune Charitable Foundation, the City of Albuquerque, New Mexico Forum for Youth & Community and the New Mexico Office of African American Affairs.

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294. noah eli gordon

SESSHU FOSTER & NOAH ELI GORDON @ SFSU 4/30 @ 4:30pm

Thu 30 Apr 2009

Sesshu Foster & Noah Eli Gordon

reading at SFSU for the Poetry Center @ 4:40 pm on 4/30

_____ Rediscover Hotmail®: Now available on your iPhone or BlackBerry http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Mobile2_042009

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2009

318 messages · Thu 30 Apr 2009 – Sat 30 May 2009

May 2009 was a month of elegy, and of the long companionship the living keep with the dead. Three hundred and eighteen messages moved through the list, and near the start of them one of the last great figures of the New American poetry died — Robin Blaser, of the Berkeley circle that had given the language Spicer and Duncan, gone on the seventh at eighty-three. His death set the room to its oldest and most serious work, which is not argument but keeping: holding the vanished poets present by continuing to speak to them.

The largest of the month's losses needed only four words to land. *"Robin Blaser died this morning"*, someone wrote, and the room gathered around the maker of The Holy Forest, the serial poem he had tended across a lifetime, and around the circle he closed — the last major survivor of the San Francisco renaissance, the friend and editor of Jack Spicer, a poet for whom the poem was a lifelong dictation from beyond the self. With him went one more direct line to the heroic mid-century the list still measured itself against.

The quarrel, such as it was, was gentle and scholarly, and it too addressed the dead. A member asked the room to explain the Rainer Gerhardt *"to whom Creeley dedicated a poem in For Love"* — the young German poet Creeley had befriended by letter and lost early, and elegized — and so, in the same weeks it buried Blaser, the room found itself reconstructing an older elegy, Creeley's for his dead correspondent. Creeley again, three years gone himself, still the thread through which the list reached its losses: an elegy inside an elegy, grief keeping grief company.

Against the mourning the room did the only thing that answers it. A long thread went out calling for new poetics contributors, an urgent query for living voices to fill the pages the dead had vacated — the commons recruiting its next writers even as it buried its elders, the succession that any tradition depends on. The Holy Forest closes; the call for contributors opens; the work goes on being handed forward.

I have set May down exactly as the archive delivered it — Blaser dead in four plain words, The Holy Forest completed, Creeley's elegy for his German friend reconstructed, and the call for new voices going out — because it was the month the list did what it does better than argue, which is to keep faith with its dead. A room that answers the death of Robin Blaser by rebuilding, in the same breath, a

decades-old elegy Creeley wrote for a poet lost even younger, and then turns to recruit the living, is a room that understands the tradition it serves: a long conversation in which no one who mattered is ever quite allowed to fall silent, because someone is always still speaking to them.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 317 in all.

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1. Eleni Stecopoulos

Symposium: Poetics of Healing, 5/9 in San Francisco

Thu 30 Apr 2009

Please forward!

The Poetry Center presents

Saturday MAY 9

a symposium on the Poetics of Healing: creative investigations in art, medicine, and somatic practice

project curated by ELENI STECOPOULOS

supported by the CREATIVE WORK FUND

http://www.sfsu.edu/~poetry/

Two interrelated programs, with a break for dinner

Saturday MAY 9

4:00–6:00 pm AND 7:30–9:30 pm @ Meridian Gallery

535 Powell Street, $5 admittance per program

(park at Sutter– Stockton Garage; walk 4 blocks north from Powell St BART)

THE POETICS OF HEALING: a symposium

"Our desire is to create a dialogue between artists whose work has somatic and therapeutic dimensions; healers and healthcare practitioners attuned to words, sound, imagery, and creativity in their practice; and others (scholars, ethnographers, activists, community workers, patients) who study or work toward healing. Some topics of interest: the medicine of words and sound; healing the social body; listening and empathy; indigenous traditions; medical humanities; trauma, language, and silence. . . ."

–Eleni Stecopoulos

Afternoon program, 4:00–6:00 pm

John Tercier

Elise Ficarra

Amber DiPietra

Mutombo M'Panya

Dinner break, 6:00–7:30 pm

Evening Program, 7:30–9:30 pm

Robert Gottesman

Robert Kocik

Silvia Nakkach

Symposium bios:

Amber DiPietra is a poet who lives and works as a member of the Bay Area disability community. In perpetual cartilage deficit, her interests include tracking the orthopedic body in real time, personal fossil records, translating the phantom kinetic self, ¡accion mutante! politics, and warm waters. By day, she proffers information about talking books, tactile maps, and more at the LightHouse for the Blind and Visually Impaired. You can read more from her in a recent issue of Tarpaulin Sky or at adipietra.blogspot.com

Elise Ficarra is a poet, writer, editor, arts administrator, Buddhist practitioner, yogi, and Zen Hospice volunteer. Swelter, her first book of poems, won the Michael Rubin Chapbook Award in 2005. Her writings have appeared in numerous magazines, and she is co-editor of the journal minor/american and Associate Director of The Poetry Center at SFSU, where she has also taught Creative Writing and English Composition. She is interested in the recuperative and restructuring capacities of language and listening and how writing and mindfulness practices inform one another.

Robert Gottesman "I am a 61 year old 4th generation physician who was trained at the University of Chicago. I spent five years doing full time emergency room work and twenty five years as a generalist in a small community North of Santa Barbara, California. Working, at times, with 3 and 4 generations of a single family I would provide comprehensive cradle to grave care to my patients. I have a master degree in depth psychology and I took a two year sabbatical to study Eastern philosophies. I am

interested in the relationship of healing and language and have used poetry and my own essays as adjunctive therapeutic modalities."

Robert Kocik is a poet and architect living in Brooklyn, NY. He has developed an experiential science called The Prosodic Body. "For the Prosodic Body, medicine is as intrinsic to poetry as music; speech signals hormonal secretion; inequity is treatable by tone; and our susceptibility to words is infinite." His publications include Overcoming Fitness (Autonomedia, 2001), Rhrurbarb (Field Books/Periplum Editions, 2007) and the 2009 All Peoples Calendar.

Mutombo M'Panya, PhD, is originally from Congo/Zaire; he received his PhD from the University of Michigan in Planning and Management of Natural Resources, and was an instructor in their School of Public Health. As a Fellow

of the Kellogg Institute at the University of Notre Dame, he also was coordinator of NGO projects. He has had more than 20 years of experience working with NGOs and has served on various boards, including the International Development Exchange, World Neighbors, and the Center for Global Health. M'Panya worked on USAID projects in Africa involving health planning, nutrition, and manpower training. He also worked as a consultant with UNDP and the World Bank, and with health and nutrition projects for the Community Systems Foundation, and has consulted on maternal health projects in Ecuador and Nicaragua. Currently, he is the director of the Science and Humanities Integration Project at Sonoma State University, where he teaches in the Hutchins School of Liberal Studies. He teaches and lectures in epidemiology at the California Institute of Integral Studies. One of his courses there deals with issues of music and healing, including pain management.

Silvia Nakkach M.A., MMT, was named by Utne Reader "one of forty cutting-edge artists that will shake the art world in the new millennium." A pioneer in the field of sound and transformation of consciousness, she is an award-winning composer, a psychologist, a music therapist, and a voice-culturist. She has created The Yoga of the Voice, a ground-breaking curriculum of vocal therapeutic techniques that have become landmarks in the field of sound and music therapy. Her interest in indigenous cosmology and spirituality has led her to collaborate with legendary teachers from Indian and South American shamanic traditions, and for 27 years she has studied Indian classical music with maestro Ali Akbar Khan. She is on the faculty and is the academic advisor for the Sound, Voice, Music Healing Certificate at the California Institute of Integral Studies in San Francisco. Nakkach is the founding director of the Vox Mundi Project & School of the Voice, an international organization devoted to the preservation of sacred musical traditions combining music, service and spiritual practice, with school sites in Rio de Janeiro, Brazil, Buenos Aires, Argentina, Santa Fe, New Mexico, Barcelona, Spain, New York, and the Bay Area. She has released seven CD albums; her CD Ah, The Healing Voice is widely played in health care centers to create a healing atmosphere during radiation and surgical interventions. She is a contributing author to various books, including Music and the Human Process, Music in Human Adaptation, Transpersonal Consciousness, and Music Therapy at the End of Life, and is presently working on her latest book: Yoga of the Voice. She resides in the San Francisco Bay Area.

John Tercier received his MD from the University of Alberta and PhD in Humanities from the University of London. He practices as an emergency medicine specialist in Canada and has taught history of medicine and cultural studies at universities in the United Kingdom and United States. This symposium, The Poetics of Healing, provides an opportunity to explore from yet

another point of view his interest in the intersection of the arts and medicine. His work on the cultural significance of resuscitative protocols/rituals, The Contemporary Deathbed: The Ultimate Rush, was published by Palgrave Macmillan in 2005. His current research focuses on the trauma of representation.

Eleni Stecopoulos is a San Francisco poet and independent scholar. Co-recipient, with The Poetry Center, of a Creative Work Fund grant for 2008-2010, she is curator of "The Poetics of Healing" and is writing a creative-critical book on the topic that draws on program events and the conversations they generate. Stecopoulos is the author of a poetry chapbook, Autoimmunity (Taxt, 2006) and the forthcoming collection Armies of Compassion (Palm Press, 2009). She holds an MFA in Creative Writing from the University of Virginia and a PhD in English from the State University of New York at Buffalo, and has taught writing and literature at these schools as well as Bard College, St. John's University, and San Francisco State University.

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http://windowslive.com/RediscoverHotmail?ocid=TXT_TAGLM_WL_HM_Rediscover_Updates2_042009

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2. Steve Clay

Granary Books at CUE Art Foundation (NYC) May 15, 2009, 6-8 PM

Thu 30 Apr 2009

Please join us Friday May 15 at the CUE Art Foundation in New York City for an evening exploring the books published by Granary in 2008 & 2009, hosted by Bill Corbett. Many of the writers and artists will be present to speak about their projects.

The roster includes:

Alcuni Telefonini, Francesco Clemente & Vincent Katz
“The Animal is in the World Like Water in Water”, Kiki Smith & Leslie Scalapino
The Desert, Jen Bervin
Faster Than Birds Can Fly, Trevor Winkfield & John Ashbery
Nine Nights Meditation, Donna Dennis & Anne Waldman
Oaths? Questions?, James Siena & Marjorie Welish
The Square, Emily McVarish

Friday, May 15, 2009
6:00-8:00 pm at CUE Art Foundation

511 West 25th Street (between 10th & 11th Aves.)
New York City

Admission is free, reservations are required:
[redacted] or email [redacted]

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3. Poetry Project

Events at The Poetry Project May

Thu 30 Apr 2009

Here¹s what he have coming up next week at The Poetry Project. Also, scroll down for info on the Flarf Collective¹s Movie Nite at Dixon Place.

Monday, May 4, 8 PM
Dorothea Lasky & Kristin Palm

Dorothea Lasky is the author of AWE (Wave Books, 2007) and Black Life (Wave Books, 2010). Her chapbooks include Tourmaline (Transmission Press, 2008), The Hatmaker¹s Wife (Braincase Press, 2006), Art (H_NGM_N Press, 2006), and Alphabets and Portraits (Anchorite Press, 2005). She has been educated at Washington University, University of Massachusetts-Amherst, and Harvard University. Currently, she studies creativity and education at the University of Pennsylvania. Kristin Palm grew up in Mt. Pleasant, Michigan, and lived in Detroit for many years. She currently resides in San Francisco, California. Her writing has appeared in LVNG, Bird Dog, Boog City, Chain, There, Dusie and the anthology Bay Poetics (Faux Press, 2006), as well as numerous magazines and newspapers, including Metropolis, Planning and the Detroit Metro Times.

Wednesday, May 6, 8 PM
Arthur¹s Landing (songs by Arthur Russell)

Please join us for a special performance by Arthur¹s Landing, a band formed to celebrate the musical genius of Arthur Russell. Members of the band are all friends of Russell¹s who worked closely with him: Steven Hall, Peter Zummo, Ernie Brooks, Joyce Bowden, Mustafa Ahmed, John Scherman, Bill Ruyle and Elodie Lauten. They are working on mixing their first CD to be released summer 2009. Arthur¹s Landing will be headlining the Arthur-O-Rama festival in NYC this October. Seminal avant-garde composer, singer-songwriter, cellist, and disco producer Arthur Russell is the focus of the feature length 2008 documentary Wild Combination from director Matt Wolf . A biography, called Hold Onto Your Dreams by Tim Lawrence, is due out this year.

DIXON PLACE and the FLARF COLLECTIVE
>
> Present M O V I E N I T E

>
> http://movieniteatdixonplace.blogspot.com/
> <http://movieniteatdixonplace.blogspot.com/2009/04/movie-nite-at-dixon-place-m
> ay-1st-2nd.html>
>
> http://www.youtube.com/watch?v=M-4KD4YUTtM
> <http://movieniteatdixonplace.blogspot.com/2009/04/movie-nite-at-dixon-place-m
> ay-1st-2nd.html>
>
> MAY 1 & 2, 2009 8PM
>
> An Mini-Festival of Live Interactives, Musical Attacks,
> Neo-Benshi, Experimental Video and other damages
> to the World's Cinematic Legacy
>
> A Benefit for Dixon Place
>
> Advance Tickets: $12/show ($15 at the door) Both nights: $20
>
> Advance Tickets Available (and highly recommended) at www.dixonplace.org
> <http://www.dixonplace.org/>
>
> Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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4. Charles Alexander

CHARLES OLSON CENTENARY CONFERENCE

Fri 1 May 2009

CHARLES OLSON CENTENARY CONFERENCE

June 4-6 2010

Simon Fraser University

Vancouver British Columbia

One hundred years after his birth, and fifty years after The New American Poetry anthology transformed the landscape of contemporary poetry, Charles Olson, arguably one of the most influential figures in twentieth century literature, remains a puzzlingly marginalized figure. As Ben Friedlander writes in Olsonâ€™s Collected Prose, it is â€œas if the unread Olson were the necessary Â¾ submerged berg making possible the Â¼ ice floe.â€ In the spirit of bringing Olson back into the polisâ€”and delving into the â€œ3/4 submergedâ€ portion of this â€œmaximalâ€ figureâ€”the Charles Olson Centenary Conference seeks new readings of Olsonâ€™s poetry, poetics, and his influence on twentieth and twenty-first century literature and culture. Topics to be addressed could include (but are not limited to):

â— Black Mountain College reconsidered

â— The New Canadian Poetry? Olson north of the border

â— Olson, economics, and democracy

â— Olson, geography, and the spatial turn

â— Olson and American history

â— Olson and the archive

â— Olson / Melville / Shakespeare

â— Olson and Mexico

â— Olson, Women, and the Feminine

â— Olson and his contemporaries

â— Olson and 21st century poetry

â— Olsonâ€™s influences/Olsonâ€™s influence

â— Poetry as research

â— Poetry and the polis

â— The politics of poetic form

Please submit abstracts of 250-500 words to Stephen Collis at olson-[redacted] by October 1 2009. More information and conference updates will be available at http://www.sfu.ca/olson-conference.

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5. amy king

UPDATE - Scary News about Poet Craig Arnold; please pass on.

Fri 1 May 2009

From the Facebook Group "Find Craig Arnold" --

4/30 11:08 EST: The coordinated efforts of the United States and Japanese government have resulted in a widened and extended search for poet Craig Arnold. We, Craig's family, are enormously grateful for these continued efforts.

TO ALL THOSE WHO ARE HELPING US KEEP FAITH WITH CRAIG ARNOLD: RIGHT NOW THERE IS A GREAT DEAL OF INFORMATION BEING DISTRIBUTED ON THE INTERNET. THIS FACEBOOK GROUP IS THE ONLY SITE ASSOCIATED WITH CRAIG'S FAMILY. WE ARE BEING FULLY SUPPORTED BY THE U.S. AND JAPANESE GOVERNMENT, AND IT IS VERY IMPORTANT TO US THAT THE AUTHORITIES ARE ABLE TO FOCUS ON CRAIG'S SEARCH. WE WILL CONTINUE TO POST ACCURATE AND UP-TO-DATE INFORMATION ABOUT CRAIG, HIS WHEREABOUTS, AND THE EFFORTS BEING MADE TO FIND HIM. IN THE MEANTIME, PLEASE KEEP BOTH CRAIG AND THE SEARCHERS WHO ARE MAKING GREAT EFFORT TO FIND HIM IN YOUR THOUGHTS AND PRAYERS.

4/30 9:20 PM EST: Link to the NPR audio: http://www.npr.org/templates/story/story.php?storyId=103675357

http://www.facebook.com/topic.php?topic=7848&post=29155&uid=74254019683#/group.php?gid=74254019683

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Amy's Alias

http://amyking.org/

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6. Gary Sullivan
MOVIE NITE @ DIXON PLACE
Fri 1 May 2009

May 1 & 2, 2009, 8 PM

A Mini-Festival of Live Interactives, Musical Attacks, Neo-Benshi, Experimental Video and other damages to the World's Cinematic Legacy

A Benefit for Dixon Place

161 Chrystie Street (just above Delancey)

Advance Tickets: $12/show ($15 at the door) Both nights: $20

Advance Tickets Available (and highly recommended) at www.dixonplace.org

PROGRAM SCHEDULE

Friday, May 1st

Sharon Mesmer, Dainipponjin
David Larsen, Logan's Run
Edwin Torres, Five 1/2

Intermission

Nicole Peyrafitte, A Voyage to the Moon
Julian Brolaski (with Paul Foster Johnson), Another Man's Poison
Bruce Andrews (with Brandon Downing), Sip Girl

*Video by Konrad Steiner, Linh Dinh, Nada Gordon and Brandon Downing

Saturday, May 2nd

David Larsen, Troy
Nada Gordon, Navrang
Tisa Bryant, Untitled
Gary Sullivan, Darby O'Gill and the Little People

Intermission

Eileen Myles, Satyricon
Bruce Andrews (with Brandon Downing), Gossip Bruce
Drew Gardner and Risa Puno, Untitled

*Video by Konrad Steiner, Linh Dinh, and Brandon Downing

http://movieniteatdixonplace.blogspot.com/

http://www.youtube.com/watch?v=M-4KD4YUTtM

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http://windowslive.com/Tutorial/Hotmail/Storage?ocid=TXT_TAGLM_WL_HM_Tutorial_Storage1_052009

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7. aslongasittakes

aslongasittakes issue 3 is now up

Fri 1 May 2009

Issue three is now up at aslongastittakes <http://www.aslongasittakes.org>! It features an essay on 17th Century Icelandic sound poet Æri-Tobbi by EIRÍKUR ÖRN NORðDAHL, an interactive sound application by JIM ANDREWS, and audible and legible sound poems by GERARD ALTAIÓ, SERGEY BIRYUKOV, JOHN M. BENNETT, JAAP BLONK, DAVID BRADEN, MIKE CANNELL, ANYA COBLER, TIM GAZE, EVGENIJ KHARITONOV, NOBUO KUBOTA & W. MARK SUTHERLAND, CHAD LEITZ, PHILIP MEERSMAN, STEPHEN NELSON, EIRÍKUR ÖRN NORðDAHL, MARK PREJSNAR, and CHRIS STROFFOLINO. Enjoy, James Sanders

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8. jared schickling

Mayday Magazine

Fri 1 May 2009

Dear All,

Would like to invite you to a new online magazine:

maydaymagazine.com

Mayday presents the best in nonfiction, microfiction, poetry, political/cultural commentary, translation, and visual art in its spring and fall online issues. Our current issue features work by writers and translators including David R. Slavitt, Abdellatif Laâbi, Jillian Weise, Dan Beachy-Quick, Steve Davenport, Mark Spitzer, Christophe Casamassima, Gordon Hadfield, Nancy Hadfield, Paula Carter, and Raul Clement. Jared Schickling interviews poet and featured visual artist David-Baptiste Chirot, and we listen in as Okla Elliott talks with Matt Gonzalez, Ralph Nader's extremely charming and intelligent 2008 vice-presidential running mate. A large roundtable discussion explores the current state of poetry criticism, featuring writers, editors, and reviewers such as Kent Johnson, Ange Mlinko, Eric Lorberer, Don Share, Annie Finch, David Orr, Stephen Burt, Maureen McLane, Mark Halliday, Robert Archambeau, and John Beer.

Jared Schickling

Windows Live™ Hotmail®:...more than just e-mail.
http://windowslive.com/online/hotmail?ocid=TXT_TAGLM_WL_HM_more_042009

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9. Jennifer Karmin

Red Rover Series / Experiment #29

Fri 1 May 2009

Red Rover Series
{readings that play with reading}

Experiment #29:
Slowness / Stillness / Silence

SATURDAY, MAY 9th
7pm

Featuring:
Lisa Fishman & Aurora Tabar

NEW LOCATION
at the Orientation Center
2129 N. Rockwell -- Chicago, IL
corner of Milwaukee/Rockwell
left side of the Congress Theater building
http://orientationcenter.wordpress.com
suggested donation $4

LISA FISHMAN is the author of The Happiness Experiment and Dear, Read; as well as two earlier books and three recent chapbooks. She lives in Orfordville, Wisconsin and in Chicago, where she teaches at Columbia College. She has a new collection, F L O W E R C A R T, forthcoming on Ahsahta Press.

AURORA TABAR is interested in exploring the boundaries between the personal, professional, and artistic and has been known to make performances in her living room and bedroom. Her work has been presented at Links Hall, the Chicago Cultural Center, Gallery 400, Gallery 2, and the Lee Strasberg Theater Institute (New York). She is a Teaching Artist through the Hyde Park Art Center and a staff member at Links Hall.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
June 6th - Noé Cuéllar & Ian Hatcher

Email ideas for reading experiments
to us at [redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

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10. Cara Benson
Poetry as Self-Translation at Millay Colony
Fri 1 May 2009

May 29th to
Millay Colony for the ArtsÂ upcoming Workshop Retreat:

May 29th to June 1st
Poetry Writing as Self-Translation
Instructor: TomÃ¡s UrayoÃ¡n Noel

In this workshop, we will write poems (broadly and self-reflexively defined) by looking beyond our own formal, methodological, and linguistic comfort zones. To guide us, we will read some poems by contemporary poets engaged in various projects of self-translationâ€”not only from language to language but also from formal to free verse, from pagebound to performance work, and from automatic to programmatic writing (and back again!)â€”and we will attempt some of our own self-translations. Rather than work on various drafts of a given poem, we will approach rewriting as a constructivist enterprise (open-ended, provisional, plural). Using a variety of prompts and interactive exercises, we will write in our own trans-languages, non-languages, and found languages.
Â
TomÃ¡s UrayoÃ¡n Noel is originally from San Juan, Puerto Rico. He is the author of BoringkÃ©n (CallejÃ³n/La Tertulia, 2008) and Kool Logic/La lÃ³gica kool (Bilingual Press), which was named a Book of the Year for 2006 by El Nuevo DÃa, Puerto Rico's leading newspaper. (The books are supplemented by a performance CD and DVD respectively, both featuring music by composer Monxo LÃ³pez.) His poetry has been published in various anthologies of Puerto Rican and Latino/a writing, and his articles, reviews, and translations of Latin(o/a) American poets have recently appeared in Centro Journal, Bomb, and Mandorla. He is co-founder and literary director of the South Bronx arts organization and collective Spanic Attack, with whom he has been performing since 2003. He currently divides his time between the Bronx and Albany, NY, and is Assistant Professor of English at the University at Albany, SUNY.

For more information visit the website http://www.millaycolony.org/workshops orÂ get in touch with Caroline Crumpacker at [redacted] or [redacted].

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11. amy king

Three Firsts -- First lesbian Poet Laureate and first woman in 341 years

Fri 1 May 2009

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1) Carol Ann Duffy is
the first lesbian Poet Laureat

1) Carol Ann Duffy is
the first lesbian Poet Laureate in UK

http://www.pinknews.co.uk/news/articles/2005-12253.html

2) Carol Ann Duffy
has been named as the new Poet Laureate, the first woman to be appointed in the
341-year history of the post.

http://news.bbc.co.uk/2/hi/entertainment/8027767.stm

Also the first Scot to be named Laureate.

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Amy's Alias

http://amyking.org/

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12. john rouse

www.createculture.org

Fri 1 May 2009

Iâ€™ve tried working with the system and system wanted to work with me. In fact the system tried to swallow me whole. Not in one gulp, but in tiny, tiny, minuscule bites. My middle finger went first right when I was getting ready to give the bird to the system. CHOMP! It was gone. But I still had my fists thrust in the air. Then CHOMP, CHOMP they were gone too. The system was hungry. But that was all right for as long as I had my ears. I could listen and hear. Then the system ate my ears. And right before it ate my ears it whispered softly to me and convinced me to close my eyes. Now, I cannot see. But the system has not ate everything yet. It is afraid to come for my mouth. Because, it knows that

I also am hungry and ready to take a bite of my own, and chew, and spit words that know no system.

-John Rouse

I have recently launched a website for poets and other artists at http://www.createculture.org. This website is free to join and is a network that include poets, throat singers, tap dancers, rock and roll musicians...and many, many talented artists in general. I invite you to share your innovative poetry on the site and to learn about other artists around the world.

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13. Doug Holder

ERIC GREINKE: A Poet and publisher who promotes mental expansion.

Fri 1 May 2009

ERIC GREINKE: A Poet and publisher who promotes mental expansion.

ERIC GREINKE: A Poet and publisher who promotes mental expansion.

Interview with Doug Holder

Eric Greinke, a native of Michigan, makes no apologies about his ambitions for his work. Greinke, 61, has always been about mental expansion, a way to advance not only the awareness of individuals but society as a whole. I was introduced to Greinke by Hugh Fox, the noted small press poet, writer, and critic. In 2005 Fox told me that Greinke was starting up a small press (Presa Press), and was soliciting select small press poets for an avant-garde anthology “Inside the Outside…” Fox had recommended me for the anthology and I was thrilled to be in a collection with the likes of A. D.Winans, Lyn Lifshin, Hugh Fox, Harry Smith, Stanley Nelson, Richard Kostelantz and so many other noted poets.

Greinke founded his first literary magazine “Metamorphosis” with Ronnie Lane in 1968. His first poetry chapbook “Earth Songs” was published in 1970, followed by “Canary Wine, Milk run & and Other Poems,” and “Sand & Other Poems,” (A full length, hardcover book.) In the early 70’s Greinke started Pilot Press Books with Ronnie Lane and established a national literary magazine while at Grand Valley State University in Michigan. He published a wide selection of poets early in their careers like: Diane Wakoski, Etheridge Knight, Donald Hall, Kirby Congdon and many others. Greinke was also a book reviewer for the Grand Rapids Press for many years, and brought writers like Robert Creeley, Charles Bukowski, Clayton Eshleman to the attention of a mass audience. After a long hiatus from the publishing game Greinke, along with his wife Roseanne, birthed the Presa Press, and in a short time Presa has been

making a name for itself on the national literary scene. Greinke generously consented to an interview, but wanted to concentrate on his life as a writer, rather than on his publishing that has been well-covered in previous interviews.

Doug Holder: A lot of poets talk about how journalism helped them learn the discipline needed to write. Did the Coast Guard contribute to your maturation as a writer, as well as your journalistic background?

Eric Greinke: I went into the Coast Guard in 1966, at the height of the Vietnam War, mainly to avoid the draft. Saving lives seemed preferable to taking them or losing my own. Also, we were poor & I had no money for college, so I wanted the G.I. Bill, which had generous educational benefits back then. I did apply for a job as a journalist in the Coast Guard, but there were only two slots for journalism because the Coast Guard was smaller than the New York Police Department, about 28,000 at that time. Being the literary editor of a high school newspaper didn't qualify me. So, I went on a Search & Rescue team on the Great Lakes, which was home, so I was quite pleased with that instead of death abroad. I did write my first attempt at a novel during my night watches, however, & of course, later wrote Sea Dog as a quasi-autobiographical-90%-true experiment in creative non-fiction. But, Sea Dog probably owes more to Mark Twain than it does to the Coast Guard. I was inspired by Huckleberry Finn to write it in the first person naive voice that allows for many funny double entendres. But, I guess I did learn the value of writing every day, because those night watches were four hours of nothing much to do but listen to the emergency ship to shore channel & hourly security checks around the station. The dog that was the inspiration for Yogi (the dog character in Sea Dog) kept me company on those watches.

DH: I noticed the first magazine you put out was "Metamorphosis." Were you a Kafka freak, or just into the over-all idea of transformation?

EG: My work has always been about mental expansion. Metamorphosis Magazine started as a newsletter subtitled "a Transcendental Newsletter" & it evolved into a local literary magazine supported by book & record store ads, primarily. But, yes, the idea that poetry should be seen as part of the human potential movement, a way to advance the awareness not only of individuals, but also of society as a whole, was central to my philosophy from the beginning.

DH: Were you part of what Hugh Fox coined as the "Invisible Generation" of writers?

EG: Not exactly. I think Hugh meant that immediate generation of post-Beat poets & writers that were less primitive than the Beats but who found it difficult to follow such a popular act. I knew all those guys, but they were all older than I was. Hugh Fox & Harry Smith were already icons in the early seventies. Hugh was the most avant-garde poet/publisher in Michigan then, with his Ghost

Dance. Harry was the most active small press publisher in New York City. I was recognized early by the established avant-garde. In my early twenties, I had already published in magazines alongside Robert Bly, Donald Hall, William Stafford, Robert Creeley, Allen Ginsberg, Phil Whalen, Diane Wakoski, Ted Berrigan & other well-recognized poets. Because our last names both started with ‘G,' I found myself published a page or two away from Allen Ginsberg regularly. I was also published alongside Lyn Lifshin quite a bit in the early days. Joel Oppenheimer, Jackson MacLow, Paul Blackburn - I was acquainted with all those guys. But, most poets born in the forties tend toward deconstruction. We have been influenced by not only the Beats, but the New York School, the Black Mountain poets & the neo-imagists like Robert Bly. As a generation, the boomers are more diverse & literate than the more primitive Beats, therefore not as accessible or popular as a result. We were certainly more visible back then with only four or five hundred poetry books being produced a year instead of the four or five thousand produced today. It was easier to get attention back then. Also, poetry became quite popular in the seventies on college campuses.

DH: You were a book reviewer for the Grand Rapid Press in Michigan. What for you constitutes a good book review?

EG: That experience was amazing in hindsight. The Grand Rapids Press has a high circulation - a half a million readers. I didn't realize how unusual it was for a large city newspaper to print big reviews, some up to a half page, of poetry books. I reviewed Charles Bukowski early in his career, Robert Creeley, Tom Clark, Dan Gerber, Diane Wakoski, Clayton Eshleman, Jerome Rothenberg, Joe Brainard, Nikki Giovanni, & numerous other poets during the seventies. John Martin of Black Sparrow Press regularly sent me everything he published, among others such as Jim Harrison's Sumac Press, Caterpillar Press, etc. The overall effect was that poetry actually sold in the Grand Rapids area. The reviews were part of the whole scene. When a review is well-written, it reveals the essence of the book being reviewed. It answers the question of whether the writer accomplished what he set out to do. It identifies the primary message of the book & how well the message is delivered. I also like it when the reviewer confesses to any biases regarding the material. I guess the most important thing is to write honestly about your response to the book, qualifying your opinions when fair & necessary. Sometimes this means going against popular opinion. I panned The Autobiography of Andy Warhol for its facetiousness. He'd sent all the reviewers signed copies. But, the book was campy & lacked the substance it could potentially have had. Decades later, the critics mostly agree with me on Warhol's work. But, at the time, I was out on the proverbial limb.

DH: Transcendentalism has a big influence in your writing. Your work seems to be steeped in nature, nature imagery, like Thoreau. Can you talk a bit about this? I am more into character study, does this appeal to you at all?

EG: Thoreau & his transcendentalism had enormous influence on my world-view. Let me go on record saying that Thoreau was the greatest American writer/philosopher of all. He was a kind of American Zen master. He was right about everything, & he had the personal courage to live his convictions. The true test of genius is that their works continue to be relevant over time. Thoreau surpasses even that test. His philosophy is actually more relevant today than in his own time. I believe deeply in human potential & in poetry as a tool of social consciousness & personal awareness. Poetry is like humor, in that it attempts to break through to a higher level of awareness, a new recognition or a relationship that you didn't see before. Thoreau believed in immersing oneself into whatever natural environment one was born into. Every man is a microcosm of the larger macrocosm. Pure spirituality outside of religious dogma is a human potential. Nature is my cathedral. It renews me & energizes me. The best way for me to overcome writer's block is to go outside. For me, that usually means hiking or kayaking, maybe fishing. I love to spend time with friends on these activities, & do so regularly. I live by a large lake in an area of numerous lakes & rivers. (Michigan has almost 12,000 lakes.) I have two ski resorts, a large park with hiking trails & a big nature preserve that includes a good-sized lake, all within about a five mile radius of my cottage. I purposely chose the place for its outdoor recreational value. As a poet, you write about your environment & experiences. I do include the human world though. It's an essential ingredient in my so-called nature poems, because I want to evoke the contrast between the human world & the natural world. We need to recognize that nature is alive too, & become respectful of that, for our soul's sake, & for the survival of our species. Character study does interest me, but not in poetry. My novel-in-progress, Elephant's Graveyard, is a character driven book. I see poetry, at least for me, my impulse, as dealing with big mysteries, paradox & perceptual awareness.

DH: Allen Ginsberg wrote, and I paraphrase: "I saw the best minds of my generation lost to madness." How about you? Is this poet as a madman a lot of hype, a misguided romantic notion?

EG: I think the stereotype of the mad poet is mostly hyperbole, with a few notable exceptions. Writing poetry is high functioning. Perhaps it was only when they were writing that the so called mad poets were sane, or super-sane. Like a joke, a poem needs a punch-line that delivers that "Aha!" that lift to a new recognition. That's why laughter is transcendental. It's that moment of mental integration, when recognition rushes in. Good poems do the same thing. They take the top of your head off, to paraphrase Emily Dickinson.

DH: You said in an interview that you are concerned with perception vs. reality. Isn't perception reality... for the person that is? Is there a collective reality...really?

EG: The human condition contains a wide range of experiences & states of mind, but taken as a whole, there are parameters. Poetry, like humor, plugs into that common shared experience. Morality is an expression of shared values. Again, there is diversity, but there are also universal or near universal taboos on the negative side & positive values such as altruism too. There is a big reality, but we are limited by our sensory perception & our mental capacity in perceiving it. In the context of the rather large expanding universe, human reality is limited indeed. Dogs hear & smell far more than we do. Eagles have telescopic vision. Whales have a bigger brain to body ration than humans.

DH: You say you want to "break through the surface of things" Have you? And what have you found?

EG: Philosophically: personal growth requires divergent thinking. If one is convergent in thought, forming dogmatic attitudes, progress is halted. Degrees of abstraction are like rungs on a ladder. Climbing requires flexibility. An internal locus of control increases responsibility & leads to better choices. Being in love is the highest level of human experience. It takes you out of yourself. Nature abhors a vacuum. When you're hurting, give until it feels good. Worry about the past or future causes anxiety. Time is precious & limited. Death is inevitable & unpredictable. Make each day Thanksgiving & Valentine's Day. In poetic terms, I've learned that ambiguity & mystery are desirable, & that the poet's intention is not necessarily the real message of a poem. Poems symbolize deeper thoughts & feelings, the way dreams do. I've learned to trust my intuition as my greatest strength as a poet.

DH: Why did you work as a social worker as opposed to English teacher, editor, etc...?

EG: I felt a strong need to get physically involved in the effort to treat child abuse & neglect. Although I had some sudden fame as a poet, I felt that it would be vain to prioritize it over working directly toward social change. I needed to see myself as a man of action. I had the energy & I wanted to tussle with evil. Later, when my conscience was clear, I began publishing my writing again.

DH: Hugh Fox wrote in a critical essay about you that it seems that you advocate dropping out of the work-a-day world, tune out the rat race, and tune into the natural world. Should I, for an example, quit the day job, and retire to the wilds, living off the land. In other words how can a man or woman combine the demands of everyday, with the need to connect to our natural selves?

EG: Obviously we can't all retire to the wilds. But we can, as Emerson advised "simplify, simplify." (Why the hell did he have to say it twice?) We can pare down our material possessions; make time decisions based on the potential quality of an experience instead of material gain or superficial social compulsion. I think people should choose an occupation based on meaning. My youngest son told me he wants to major in philosophy. "That will have no occupational value." I said. "That's what I like about it." he replied. He's right.

DH: Can you talk about the genesis of the Presa Press?

EG: The word presa is a musical term that refers to the entry-point into a canon. We felt that the non-academic post-Beat poets were poorly represented in relation to each other. The need was there to document the underground canon. The whole thing developed through conversations with Kirby Congdon, Harry Smith & Hugh Fox. Librarians & others interested in documenting the independent press poets expressed the need to me originally. I had the experience of running the successful seventies press Pilot Press Books. Some of those Pilot Press Books are selling for over $600 a copy on the international market. We've tried to publish the edgiest, most consistently good poets, like any other press. The strength of a small press is its backlist. We are committed to keeping everything we publish in print. Sales of well-received poetry books are cumulative over time. Of course, a lot depends on the poet. The poet is the best salesman of his own books.

DH: I consider you one of the exalted gray beards of the small press along with Hugh Fox, Len Fulton, Lyn Lifshin, Alan Catlin, Ed Galing, A.D. Winans and the list goes on. What would the world be like without the small or alternative presses?

EG: Lyn Lifshin has no beard at all, but she is, & should be exalted! The world would be less hopeful without the small press, for one thing. For another, literature would stagnate. Historically, the greatest writers have never been academics. They were either Bohemians, or they worked in another non-academic profession. Frost was a farmer. Eliot & Stevens were businessmen. Williams was a physician. The academy didn't like the Beats until City Lights sold a million copies of Howl. Even though Olson & Creeley were academics, they were relegated to the small press because they were avant-garde. Today, college teachers like Gerald Locklin or Hugh Fox, if they work in the Whitmanic, colloquial manner, choose the small press. I've learned that every poet who writes represents a group of people who feel the same way. Some of us, like Billy Collins, have wider audiences, & some of us are closer to the minority on the cutting edge. You'll find that edge in the independent presses. Folkways are ultimately much more powerful than the current fashion of a

socio-economically privileged few. All will be reconciled through the test of time.

GARMENT

Light emanates from my coat
My coat that contains
A shining stream
My coat of fool's gold
Wiser than the stars
Singing in its pockets
Imprisoned by the fragrance
Of the rosy clouds
Like the dark heart
Hidden in a bright cave
Hidden in infinity
So far out in the open
That little fish
Swim through its fabric.

--Eric Greinke

↑ Index

14. stephanie anderson

Projective Industries Open Reading Period

Fri 1 May 2009

Projective Industries Open Reading Period

Projective Industries wants to read your chapbook!

MAY 1 through MAY 31

Manuscripts should be between eight and 25 pages in length

Submissions accepted via email only

Send as a .doc (no docx) file to projective.industries at gmail dot com

Include an acknowledgments page

Simultaneous submissions are fine, as long as you keep us updated

See our chapbooks at http://www.projectiveindustries.com

↑ Index

15. David Buuck

BARGE/Mission17 Reading: Cervantes, Murguia, & Tea: May 9th!

Fri 1 May 2009

Please join Mission17 Gallery & BARGE at a special reading held in conjunction with the exhibit "17 Reasons Why," an ongoing residency exploring the cultural politics of the Mission district, hosted by David Buuck & BARGE. Come for prose, poetry, & conversation-- hope to see you there!

Michelle Tea (*Valencia*)
Alejandro MurguÃa (*This War Called Love*)
Lorna Dee Cervantes (*Drive*)

Saturday May 9, 4-6 pm
Mission17 Gallery
2111 Mission Street @ 17th, 4th Floor

mission17.org
buuckbarge.wordpress.com

BARGE - The Bay Area Research Group in Enviro-aesthetics - was started by David Buuck in 2003. BARGE has organized several (de)tours around the Bay Area, investigating regional sites & spaces that are underrepresented & overlooked in more conventional touristic, commercial, & socio-political notions of place & public space. See davidbuuck.com/barge for more information.

↑ Index

16. Jennifer Karmin

Poetry Radio: Wordslingers

Sat 2 May 2009

Wordslingers is live radio for poetry and the conversations and culture it ignites, with a particular emphasis on Chicago. Twice each month, poets and writers convene in WLUW's studios to read their work aloud, and explore how poetry interacts with Chicago's broader literary culture.

This Sunday, May 3rd join guest host Kurt Heintz (e-poets network) with young writers Nat Iosabaker and Victor Ortiz, as they talk about their experiences at Louder Than a Bomb and other venues where emerging youth writers are creating new culture. Then hear Jennifer Karmin (Red Rover Series co-curator) in her own reading, and in conversation about teaching poetry in its many diverse forms.

Wordslingers is presented by Shelly Nation and produced by Michael Watson. Listen to Wordslingers on WLUW, Loyola University radio on 88.7 FM in

Chicago, or click to the live stream at http://www.wluw.org. Broadcasts are at 8:00 PM, on the first and third Sunday of each month.

The archive is at http://securefdata.com/WordSlingers/VoxCafeMusic.html

↑ Index

17. Lewis Warsh

Annual Books Party

Sat 2 May 2009

Put on your spring finery
and come celebrate
with the best small presses in NYC!

Annual Books Party
Thursday, May 7, 2009
6-8pm
Jack Shainman Gallery
513 W. 20th, NYC
For further information contact: [redacted]

Featuring
Belladonna • BootStrap • The Figures • Granary • Roof
Talisman • Ugly Duckling • United Artists • Portable Press at Yo-yo Labs

Belladonna
Area by Marcella Durand
mauve sea-orchids by Lila Zemborain
Open Box by Carla Harryman
The Elders Series

The Figures
Space by Clark Coolidge
No. 111 by Kenneth Goldsmith
Ted by Ron Padgett
Mon Canard by Stephen Rodefer

BootStrap
Rancho Weirdo by Laura Chester
I No Longer Believe in the Sun:
    Love Letters to Katie Couric by Derek Fenner
Parish Krewes by Micah Ballard
Riot Act by Geoffrey Young

Granary
Faster Than Birds Can Fly by John Ashbery & Trevor Winkfield.

Nine Nights Meditation by Anne Waldman & Donna Dennis
Oaths? Questions? by Marjorie Welish & James Siena
The Square by Emily McVarish

Roof
Styrofoam by Evelyn Reilly
Rob the Plagiarist by Rob Fitterman
Public Domain by Monica de la Torre
Quadragene by Larry Price

Talisman
Eschaton by Michael Heller
Bending the Mind Around the Dream's Blown Fuse by Timothy Liu,
Hearth by Simon Pettet
Petals of Zero Petals of One by Andrew Zawacki

Ugly Duckling
Classification of a Spit Stain by Ellie Ga
Notes on Conceptualisms by Vanessa Place and Rob Fitterman
The Russian Version by Elena Fanailova
(translated by Genya Turovskaya and Stephanie Sandler)
A Plate of Chicken by Matthew Rohrer

Portable Press at Yo-yo Labs
Shaved Code by Frances Richard
Materialisms by Miranda Mellis
Generic Whistle-Stop by Thomas Fink
The Book Called Spring by David Brazil

United Artists
Absolutely Eden by Bobbie Louise Hawkins
My Autobiography by Barbara Henning
The Influence of Paintings Hung in Bedrooms by Phyllis Wat
Join the Planets by Reed Bye

For further information contact: [redacted]

↑ Index

18. jared schickling
Mayday Magazine again
Sat 2 May 2009

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redundant, my apologies, but i didn't send an active link last time

Inviting you to our new magazine:

http://www.maydaymagazine.com/

js

_____ Hotmail® has ever-growing storage! Don't worry about storage limits. http://windowslive.com/Tutorial/Hotmail/Storage?ocid=TXT_TAGLM_WL_HM_Tutorial_Storage1_052009

↑ Index

19. mIEKAL aND

Declaration

Sun 3 May 2009

I hereby declare myself poet laureate of West Lima, Wisconsin. Population 38. Submit any objections in writing to mayor within 90 days.

↑ Index

20. Grant Jenkins

CFP--TULSA (NEW YORK) SCHOOL CONFERENCE, Nov 5-7, 2009 (May 15 deadline)

Sun 3 May 2009

Conference Call for Papers
the ³Tulsa School²
at the University of Tulsa
Tulsa, Oklahoma, November 5-7, 2009

Confirmed Participants: RON PADGETT, DICK GALLUP,
Alice Notley, Robert Harris, Anselm Berrigan, and Edmund Berrigan

Papers are being solicited on what John Ashbery once nicknamed the ³soi-disant Tulsa School,² including Ted Berrigan, Ron Padgett, Joe Brainard, and Dick Gallup‹who met in Tulsa in the early 1960s and later moved to New York City. Topics may include but are not limited to the following issues:

€ New York School art and poetry in general
€ The relation of the Tulsa School to the New York School
€ Interplay of visual art and poetry
€ Poetics and popular culture
€ Role of place (Tulsa, NYC, etc)
€ Personal and/as political
€ Anthologies and archives
€ Readings of individual poems
€ Relevant historical contexts
€ Gender and the Tulsa School

€ Collaboration and Dissemination
€ Influence of ³L¹école de Tulsa²

300-word proposals via email to <grant-jenkins at utulsa.edu> by May 15, 2009.

The conference will include keynote addresses, plenary sessions, concurrent panels, an exhibit from TU¹s Special Collections, a Tulsa School Bus Tour of town, and more.

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21. Julie Strand

Events @ Woodland Pattern Book Center

Sun 3 May 2009

Saturday, May 9, 11am-1pm WORKSHOP What's Your Local? with Elizabeth Willis
=
Saturday, May 9, 7pm FEATURED READING with Elizabeth Willis
=
Wednesday, May 13, 7pm PROSE SERIES READING with Anne-Marie Cusac
=
Friday, May 15, 7pm OPEN MIC & REDLETTER READING featuring Margaret Rozga
=
Sunday, May 17, 7pm ALTERNATING CURRENTS LIVE presents The Milwaukee Laptop
Orchestra
=
Friday, May 22, 7pm BOOK RELEASE READING featuring Maurice Kilwein Guevara
=
Saturday, May 30, 12-4pm WORKSHOP Sense & Nonsense: A Poetry Workshop with
Becca Klaver
=
Saturday, May 30, 7pm READING & SMALL PRESS FOCUS (Switchback Books) with
Kathleen Rooney, Brandi Homan, Becca Klaver
=
Sunday, May 31, 7pm ALTERNATING CURRENTS LIVE presents Urs Leimgruber

http://woodlandpattern.org/

-- Behind the storm of daily conflict and crisis, the dramatic confrontations, the tumult of political struggle, the poet, the artist, the musician, continues the quiet work of centuries, building bridges of experience between peoples, reminding man of the universality of his feelings and desires and despairs, and reminding him that the forces that unite are deeper than those that divide. - John F. Kennedy

Faith is taking the first step even when you don't see the whole staircase. - Martin Luther King, Jr.

To read some of my new work visit:
www.caffeinedestiny.com/poetry/FALL2008/strand.html
www.wombpoetry.com/skeins/strand.html

↑ Index

22. Carol Novack

MAY 8TH PERFORMANCE

Sun 3 May 2009

The Williamsburg Art and Historical Center’s

WAH Theater of the Performing Arts, and

THE BROOKLYN PLAYWRIGHTS COLLECTIVE PRESENT:

THE WOMAN ARTIST’S JOURNEY

Women Forward: Celebrating Women’s History Month, 2009
_____

A Festival of plays for the

WOMAN FORWARD Art Exhibition

3 Weekends, 6 Performances!

Friday and Saturday,

May 8, 9, 15, 16, 22 and 23, 2009, *8PM* CURTAIN

$10 tickets at box WAH CENTER BOX OFFICE

*****

Williamsburg Art and Historical Center

135 Broadway, Brooklyn, New York 11211

_____

THE WOMAN ARTIST’S JOURNEY

PROGRAM

Stage Manager: Teresa Violet Cajigas

-*Friday May 8, HOSTED BY GUEST POET CAROL NOVACK *

* *

-May 9th, 15th and 16th HOSTED BY GUEST POET MARGUERITE MARIA RIVAS

A Visit with Grandma

By Philip Kaplan, Directed by Stephanie Walter

Great Artists and their Family Encounters

Draw Me a Paper. By Alaina Hammond. Directed by Peter Dizozza.

A romantic contest comes to an end, for now.

NIN Unexpurgated, By Allan Lefcowitz. Directed by Peter Dizozza.

Two Greenwich Village scenes from Allan’s Anais Nin Play

A Photo Play

By Maria Micheles. Directed by Marcus Haupt..

Dialogue and Body language at a Diane Arbus nudist colony photo session

Homespun Webs. By C.J. Ehrlich. Directed by Lori Kee.

Imagining Louise Bourgeois

*Ballroom dancing music by The Steppe Dogges.***

_____

* *

FOR FURTHER INFO, SEE WAH CENTER <http://www.wahcenter.net> & BROOKLYN PLAYWRIGHTS COLLECTIVE <http://brooklynplaywrights.org>

↑ Index

23. derek beaulieu

call for work: speechless: concrete and visual poetry

Sun 3 May 2009

hey folks;
i'm making a limited edition magazine/ephemeral object entitled "speechless" dedicated to the dissemination and discussion of concrete / visual poetry.

"speechless" will feature new visual poetry and possible historical / rare examples ... the 1st issue (out now) includes 3 new concrete poets here in

calgary: eva gonzalez, rachelle pinnow and helen hajnoczky (and an essay on mary ellen solt).

i seek previously unpublished (or if published, then infrequently seen...) colour or B&W concrete / visual poems. email or snail mail submissions are fine.

issues are not themed, but an issue on typewriter-based work is planned.

each issue of "speechless" will be between 20 and 28 pages per issue and will feature 3-4 poets -- the submission deadline is open (issues will be published when enough accepted submissions accumulate), and i plan to include both poetry and criticism.

if you have any work for consideration, please send to:

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

↑ Index

24. steve d. dalachinsky

Re: Declaration

Sun 3 May 2009

---

i(')m peach blossoms

On Sun, 3 May 2009 09:00:07 -0500 mIEKAL aND <[redacted]>
writes:
> I hereby declare myself poet laureate of West Lima, Wisconsin.
> Population 38. Submit any objections in writing to mayor within 90
> days.
>
>
>

↑ Index

25. Jim Andrews

new publication from Chile

Mon 4 May 2009

---

i thought some people on the poetics list would find the below email from chile of interest.

ja

Dear friends:

We've just launched number 0 of Revista Laboratorio, a journal from the Escuela de Literatura Creativa at the Universidad Diego Portales (Chile), whose main themes are experimental literature and the relationship between literature and other arts. We'd like you to know of this project and receive your comments.

Best regards,

Rodrigo Rojas y Felipe Cussen
Directors of Revista Laboratorio
http://www.revistalaboratorio.cl

↑ Index

26. Jill Chan

Numinous: Spiritual Poetry, Issue 3 now online

Mon 4 May 2009

Numinous: Spiritual Poetry, Issue 3 now online

Featuring new work by

Tendai R. Mwanaka

Annie Finch

James Lineberger

Peter Hughes

Douglas Basford

Peter Schwartz

Ash Krafton

Mary Belardi Erickson

Jim Rioux

http://numinousmagazine.wordpress.com

Submissions open year-round

Email: [redacted]

Thank you.

J Chan
editor

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27. Caroline Crumpacker
House for Rent June
Mon 4 May 2009

June 6 to 21:

House with porch, front & back yard, three bedrooms, living room, dining room, office, AC, high speed Internet, TV/cable available June 6 to 21.

Gardens in front and back, a comfortable porch with wicker chairs, and a spacious inside make it a lovely vacation house. In the Village of Rhinebeck and walking distance to restaurants, parks, stores. House is lived in by a five-year old whose toys and books are available if desired. Swings & slide, picnic table & barbeque in back yard.

$500/wk including everything...

↑ Index

28. { brad brace }
pleated plaid pamphlets
Mon 4 May 2009

ppp40
http://www.scribd.com/share/upload/11399415/2oicuzwow6blu0uq8rw0
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-40/7009847

ppp41
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-41/7011589
http://www.scribd.com/share/upload/11402203/vqqmxc1peusuilo07q9

ppp42
http://www.scribd.com/share/upload/11420119/1l9wr9aisb9x6ekk41d5
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-42/7021234

ppp43
http://www.scribd.com/doc/14885350/pleated-plaid-pamphlet-vol-43
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-43/7025342

/:b

↑ Index

29. Adam Fieled
PFS Post: K. Silem Mohammad & Lars Palm
Mon 4 May 2009

Check out stunning new work from K. Silem Mohammad and Lars Palm on PFS Post:

http://www.artrecess.blogspot.com

Also, many more posts into what will become IT (Internet Theory), a soon-to-be Scantily Clad e-book:

http://www.adamfieled.blogspot.com

↑ Index

30. Kyle Schlesinger
Dorothea Lasky & Kristin Palm at the Poetry Project TONIGHT
Mon 4 May 2009

Tonight I'll have the pleasure of introducing Dorothea Lasky & Kristin Palm at the Poetry Project.

Hope to see you there!

Kyle

Dorothea Lasky is the author of AWE (Wave Books, 2007) and Black Life (Wave Books, 2010). Her chapbooks include Tourmaline (Transmission Press, 2008), The Hatmaker¹s Wife (Braincase Press, 2006), Art (H_NGM_N Press, 2006), and Alphabets and Portraits (Anchorite Press, 2005). She has been educated at Washington University, University of Massachusetts-Amherst, and Harvard University. Currently, she studies creativity and education at the University of Pennsylvania.

Kristin Palm grew up in Mt. Pleasant, Michigan, and lived in Detroit for many years. She currently resides in San Francisco, California. Her writing has appeared in LVNG, Bird Dog, Boog City, Chain, There, Dusie and the anthology Bay Poetics (Faux Press, 2006), as well as numerous magazines and newspapers, including Metropolis, Planning and the Detroit Metro Times.

More details at: http://poetryproject.org/

↑ Index

31. amy king
cultural producers invited.
Mon 4 May 2009

I just kicked off a Facebook group, â€œGo Gay (or Not) & Make a Mess of the Mess We're Inâ€ that now has four hundred plus members, growing daily.

The group began in response to Facebook's refusal to post an ad for a lesbian flick (read the history in the topics discussions). It has now morphed into a bastion of ways to open our cultural vat to evermore disarray and identity crises.

Because everyone should have the right to live as 'wrongly' as they wanna (so long as they don't hurt anybody or threaten others' rights to safety, pursuit of happiness, making films, writing poetry, airbrushing photos, acting funny, etc).

Please join us for discussions of exactly how we can combat injustice with mere voices - even electronic ones - and dialogue-at-odds and evens. Because if we don't talk and share freely, what would we have to say?

The group is located here:

http://www.facebook.com/group.php?gid=71799384711&ref=mf

Thanks,

Amy

_____

Amy's Alias

http://amyking.org/

↑ Index

32. Tim Peterson

SEGUE 5/9: erica kaufman & Joan Retallack

Mon 4 May 2009

The Segue Reading Series Presents

ERICA KAUFMAN & JOAN RETALLACK
Saturday, May 9, 2009 ** 4PM SHARP**
at the Bowery Poetry Club (308 Bowery, just north of Houston)
$6 admission goes to support the readers

Hosted by Kristen Gallagher and Tim Peterson

erica kaufman is the author of several chapbooks including *Civilization Day* and several installations of *Censory Impulse*, her book-length poem, which was published by Factory School/Heretical Texts in January. She co-curates and co-edits Belladonna/Belladonna Books and lives in Brooklyn.

Joan Retallack’s most recent publication is her *Gertrude Stein: Selections* with an extensive introduction/discussion of Stein’s work, brought out by University of California Press. She is the author of seven volumes of poetry including *Errata 5uite*, which won the Columbia Book Award chosen by Robert Creeley. A collection of Retallack’s procedural poems is forthcoming from Roof Books.

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33. Sharon Mesmer/David Borchart
Plan B cat sitter needed
Mon 4 May 2009

Greetings, everyone,

I'm looking for someone to live in my apartment (Park Slope, Brooklyn) and care for my cat, Tyger, from June 11 - 17 while my husband and I are in Romania. The cat sitter I already have lined up may need to leave town on short notice around that time, but I'll be able to let you know for sure around the first week of June (maybe even earlier). Tyger needs no meds, has no health issues, is fairly low-maintenance, but requires a friendly, mindful presence. Please b/ c me -- [redacted] -- to discuss.

With good thoughts,
Sharon Mesmer

↑ Index

34. George Bowering
Re: House for Rent June
Mon 4 May 2009

In what quadrant of North America is this Rhinebeck?

gb

On May 4, 2009, at 3:33 AM, Caroline Crumpacker wrote:

> *June 6 to 21:*
>
> *House with porch, front & back yard, three bedrooms, living room, dining room, office, AC, high speed Internet, TV/cable available June 6 to 21.*
>
> *Gardens in front and back, a comfortable porch with wicker chairs, and a spacious inside make it a lovely vacation house. In the Village of Rhinebeck and walking distance to restaurants, parks, stores. House is lived in by a five-year old whose toys and books are available if desired. Swings & slide, picnic table & barbeque in back yard.*
>
> *$500/wk including everything...*
>
> *welcome.html*

George Bowering
Lost among the signifiers.

↑ Index

35. Michael Kelleher

Literary Buffalo Newsletter 05.04.09-05.10.09

Mon 4 May 2009

LITERARY BUFFALO
05.04.09-05.10.09

BABEL 2009-2010 SEASON SUBSCRIPTIONS ON SALE NOW!
Scroll down for details

Note to subscribers: We will send out a confirmation regarding your purchase after we have processed all of the early bird subscriptions. We intend to send out the confirmation no later than 5/22. Please be patient. If you placed an order, you WILL receive confirmation in May and your tickets WILL be mailed in September.

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

05.05.09

Talking Leaves...Books
John Wray
Reading and signing for Lowboy
Tuesday, May 5, 7 PM
Hallwalls Cinema, 341 Delaware Avenue @ Tupper

05.06.09

Rooftop Poetry Club at Buffalo State College
April Showers and May Flowers:Spring-Themed Open Mic
Wednesday, May 6, 4:30 PM
E.H. Butler Library, International Student Reading Area
3rd Floor, SE Quadrant

05.06.09

Just Buffalo/Center For Inquiry
Tom Waters, Jefferson Finlayson, Christina Wos Donnelly
Poetry Reading
Wednesday, May 6, 7:30 PM
Center For Inquiry, 1310 Sweet Home Road, Amherst

05.09.09

Talking Leaves...Books
Peggy Brooks-Bertram and Barbara Never Gold
Talk and signing for Go, Tell Michelle

Saturday, May 9, 2 PM
Talking Leaves...Books, 3158 Main St.

BABEL

2009-10 SUBSCRIPTIONS ON SALE NOW.

October 9, A.S. Byatt
November 20, Ha Jin
March 5, Azar Nafisi
April 16, Salman Rushdie

Previous Subscriber: $85
New Subscriber: $110
These subscriptions include general admission seating at all 4 events.

Patron: $275
Patron Pair: $450
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at http://www.justbuffalo.org/babel or by phone at [redacted].

WRITER CRITIQUE GROUP

The member writer critique group is back on a new night: 1st and 3rd Tuesdays at the Market Arcade. Click here for more info:

http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf

WESTERN NEW YORK BOOK ARTS COLLABORATIVE WORKSHOPS

We have some availability in the upcoming workshops

May 13 & 14 - Making Fonts

To register: http://www.wnybookarts.org/Spring09wkshps.php

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade

617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

36. Obododimma Oha

Re: Declaration

Mon 4 May 2009

Let's consult your poems first.-- Obododimma.

On Sun, May 3, 2009 at 7:00 AM, mIEKAL aND <[redacted]> wrote:

> *I hereby declare myself poet laureate of West Lima, Wisconsin. Population 38. Submit any objections in writing to mayor within 90 days.*

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

37. Elizabeth Lyman

JUST BUFFALO/UB POETRY COLLECTION SPECIAL EVENT

Mon 4 May 2009

THE GEMS OF THE POETRY COLLECTION:
TOUR AND RECEPTION AT THE UB POETRY COLLECTION
THURSDAY, MAY 7, 5:30-7:00 PM
UNIVERSITY AT BUFFALO, 420 CAPEN HALL, NORTH CAMPUS

DID YOU KNOW THAT UB HAS ONE OF THE MOST EXTENSIVE COLLECTIONS OF 20TH CENTURY POETRY MANUSCRIPTS AND FIRST EDITIONS IN NORTH AMERICA?
Â
Join Just Buffalo and the UB Poetry Collection for an evening tour of the collection.

Curator Michael Basinski will relate the history, the scope, the sacred and the profane aspects of the UB Poetry Collection.Â An exhibition will be on view featuring the study of French history and culture at UB.Â Basinski promises that this event will be â€œan elaborate show and tell with lots of wonderful things to see and talk about. For the poetry and/or book lover, satisfaction is guaranteed.â€Â

Refreshments provided.Â Free for Just Buffalo Members and Babel Subscribers; $10 for guests.Â

Please RSVP by emailing [redacted] or calling [redacted].Â

Or Just Show Up!

THE UB POETRY COLLECTION is located on the North Campus in Amherst on the fourth floor of the undergraduate library in Capen Hall. Parking is free and available after 4 p.m. in the Hochstetter lot.

_____

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Elizabeth Lyman
Development Associate
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org

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38. Small Press Traffic

THIS FRIDAY: STECOPOULOS and ZURAWSKI in OAKLAND

Mon 4 May 2009

Join us this Friday, May 8, 2009 at 7:30 p.m. for this exciting night!

Please note the change of venue to the CCA Oakland Campus
Nahl Hall 5212 Broadway in Oakland

<http://4.bp.blogspot.com/_U7xbZLHsG8Y/Sf9NXoQshAI/AAAAAAAAADM/jdC6JGS_8F8/s1600-h/eleni.jpg>

Eleni Stecopoulos's first book, Armies of Compassion, is forthcoming from Palm Press. The recipient of a Creative Work Fund grant for 2008-2010, she will curate a program series titled The Poetics of Healing: Creative Investigations in Art, Medicine, and Somatic Practice for The Poetry Center at San Francisco State University, and write a book in response. She is currently at work on Earth Also is a Private Language, a book-length poem that takes place via the island of Evvia (Euboea): its geothermal springs and hydrotherapy traditions, mythology, and family stories from the island.

<http://3.bp.blogspot.com/_U7xbZLHsG8Y/Sf9NXXXQp8I/AAAAAAAAADE/NbM5g3o633M/s1600-h/maggiez.jpg>

Magdelena Zurawski was born in Newark NJ and grew up in Edison NJ, but Providence RI feels like home because that's where she started writing and meeting writers and thinking of herself as a writer. Currently, she lives in Durham, NC, where she is studying 19th-century American literature at Duke. The Bruise, out now from Fiction Collective Two, is the winner of the 2006 Ronald Sukenick prize for innovative fiction. It is her first book.

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

↑ Index

39. Sarah Sarai
Re: Declaration
Mon 4 May 2009

---

you mean wEST lIMA? does 38 include the pollen count?

>>>>>>>>
I hereby declare myself poet laureate of West Lima, Wisconsin.
Population 38. Submit any objections in writing to mayor within 90 days.

↑ Index

40. Nico Vassilakis
SUBTEXT READING - Beverly DAHLEN & Ezra MARK
Mon 4 May 2009

---

http://subtextreadingseries.blogspot.com/

thanks for your time,

n

_____ Hotmail® has a new way to see what's up with your friends.
http://windowslive.com/Tutorial/Hotmail/WhatsNew?ocid=TXT_TAGLM_WL_HM_Tutorial_WhatsNew1_052009

↑ Index

41. mIEKAL aND
animated tweet reader
Tue 5 May 2009

---

http://visibletweets.com/#query=%23micropoetry&animation=1

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

42. Jonathan Skinner
"Put off" by Poetry
Tue 5 May 2009

Tolkien breaks silence over JRR's 'fierce, passionate' poem JRR Tolkien's son Christopher admits the poetic form of his father's latest book, Sigurd and Gudrún, may 'put off' many Lord of the Rings fans Alison Flood guardian.co.uk, Tuesday 5 May 2009 09.48 BST larger | smaller

JRR Tolkien in 1973. Photograph: Reuters

The reclusive son of JRR Tolkien has broken his silence to admit fears that fans of his father's work may be "put off" by the verse form of his latest posthumous publication. Responding via fax to a series of questions about The Legend of Sigurd and Gudrún, published for the first time today, Christopher Tolkien expressed the hope that it would show a different side to the author of the much-loved classic The Lord of the Rings.

The 500-stanza poem is closely modelled on the Elder Edda, a collection of Norse myths preserved in a 13th-century manuscript, a pedigree Christopher Tolkien described as "unknown territory" for most people.

"I dare say that a good many will be instantly put off by the very idea of 'long narrative poems in verse' and pursue it no further," he said. It was equally possible that their form will lend them an "unexpected impact," he continued.

"My hope is that some of those who appreciate and admire the works of my father will find it illuminating in respect of Old Norse poetry in general, in his own treatment of the fierce, passionate and mysterious legend, and in this further and little known aspect of him as both philologist and poet. Above all I hope they will take pleasure in this poetry."

Christopher Tolkien, who as a child was paid two pence by his father for every mistake he could find in The Hobbit, and as an RAF pilot during the war contributed suggestions to the progress of The Lord of the Rings, worked from a manuscript which he believes his father wrote in the early 1930s. JRR Tolkien taught Old Norse alongside Anglo-Saxon at Oxford university, giving lectures and classes on Norse language and literature for at least 13 years.

Telling in verse the story of Sigurd the Völsung and the fall of the Niflungs also adapted by Wagner into the Ring cycle The Legend of Sigurd and Gudrún sees the hero Sigurd kill the dragon Fafnir (a slaying which may have influenced Tolkien's writing of Bilbo's encounter with Smaug in The Hobbit), take his gold and rescue the Valkyrie Brynhild from her imprisonment on a rock surrounded by fire. Love, magic, jealousy, and, eventually, tragedy in the murder of Sigurd and the suicide of Brynhild ensue.

"My father left one manuscript, and that was complete; there were no more than a few pages of earlier writings, and all other drafting has disappeared. The manuscript is in good clear handwriting, written out without corrections, and obviously intended to be a final fair copy. A few minor changes were made to it much later," said Tolkien, who was appointed as his father's literary executor and has over the past 36 years devoted himself to editing and publishing his father's unpublished works, including The Silmarillion and a 12-volume History of Middle-Earth. "My 'editing' consists very largely of explanation and clarification."

Tolkien, 84, has lived in France since 1975, where wild rumours have suggested that he guards his property from obsessive fans of his father's work with a wild boar a canard he dismissed as nonsense. "In the full form of the story I keep not one, but a whole troop of wild boars, expressly in order to chase off Tolkien fans who are imagined to lurk in the woods that surround my house," he said. "There are indeed many wild boars in these parts, but I don't think they would be at all suitable as guardians even if I wanted them."

Two years ago Tolkien completed and published his father's unfinished tale of Middle-Earth The Children of Húrin, which went on to sell more than 1m copies in English.

Speculating about what his father, who died in 1973 aged 81, would have made of his immense popularity today over 150m copies of The Hobbit and The Lord of the Rings have sold worldwide Tolkien said he "might have been in turns delighted, charmed, amused, puzzled, disquieted, baffled, indignant, but, finally, comprehensively astounded".

Read the full exchange of questions and answers

guardian.co.uk © Guardian News and Media Limited 2009

↑ Index

43. Holly Crawford

Re: Performances of Richard Kostelanetz's Openings at AC in NYC Thursday

Tue 5 May 2009

AC [Institute Direct Chapel] Presents on the 3rd Anniversary of the Work's Premiere:
Thursday, May 7th between 6-8pm

Openings
Richard Kostelanetz (2006)

With Featured Performers:

Laura Barger
Holly Crawford
Margaret Lancaster

Paige Taggart

Trio: Robert Dick, Joshue Ott and Morgan Packard

The AC [Institute Direct Chapel] continues in its performance series offering a program of a sole work-though presented in a fashion that is decidedly not solitary. With Richard Kostelanetz's score Openings as our starting point, we traverse discipline and media offering a glimpse into the infinitely mutable possibilities of his work. What depth Kostelanetz's work offers, in turn also reveals much about the reader, the interpreter, the performer. As such we are pleased to present 5 multi-faceted "versions" of this work highlighting the following performers in their unique renderings and also inherent collaboration with the score: Laura Barger; Holly Crawford; Margaret Lancaster; Paige Taggart; and Trio: Robert Dick, Joshue Ott and Morgan Packard. Curated by Sonya Hofer, AC Fellow.

This event is FREE and open to the public.

AC's mission is to advance the understanding of art through investigation, research and education. It is a lab and forum for experimentation and critical discussion. We support and develop projects that explore a performative exchange across visual, verbal and experiential disciplines. We encourage critical writing that challenges conventional expectations of meaning and objectivity as well as the boundaries between the rational and subjective.

Gallery Hours: Wednesday - Saturday: 1-6pm, Thursday: 1-8pm

547 W. 27th St, 5th Floor, New York, NY 10001

www.artcurrents.org / [redacted]

Art Currents is a non-profit 501(c)3

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44. mIEKAL aND
Re: Declaration
Tue 5 May 2009

Obododimma:

You are absolutely correct. My laurels as poet laureate should be based on material text production. I have started to consider all the options of what a poem of West Lima will encompass. So far I'm thinking horse & buggies, rednecks & budweiser, lawn mowers, church bells, more church bells, visible night sky, snow, more snow, drunk teenagers driving recklessly, absence of books, burning trash barrels, excessively fertile soil, 100 year old buildings in disrepair, & cars parked with keys still in the ignition.

~mIEKAL

↑ Index

45. Ruth Lepson
Re: animated tweet reader
Tue 5 May 2009

wonderful--the whole concept makes me pay attention to every aspect

On 5/5/09 12:41 AM, "mIEKAL aND" <[redacted]> wrote:

> *http://visibletweets.com/#query=%23micropoetry&animation=1*
>
> *=!=*
> *Data Visualization for the Synaptically Inspired*

> *http://filevillage.info*

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46. aaron tieger
ROSELAND by Dana Ward
Tue 5 May 2009

On behalf of Editions Louis Wain:

Editions Louis Wain is pleased to announce the availability of a new chapbook:

Roseland
by Dana Ward
10 pgs, saddle-stapled
$4

For a sample from this book, and to purchase it through Paypal, please visit the site: http://editionslouiswain.com/books/

Also available from Editions Louis Wain:
- Necco Face by Michael Carr, Jess Mynes, & Aaron Tieger
- The Collected Typos of Aaron Tieger

Special Offer -- get all three publications for $14, see the above link for details.

Aaron Tieger
for ELW

↑ Index

47. Séamas Cain
A Northern Ireland poet
Tue 5 May 2009

_____

ALONE IN THE BACK CAFÉ, a new chapbook by Paul Murphy, has been published by Survivors' Poetry in London, England. The chapbook was funded and sponsored by the Esmée Fairbairn Foundation.

Paul Murphy was born in Belfast, Northern Ireland in 1965. He studied at the University of Warwick, gaining a B.A. in Film and Literature. From there he went to Queen’s University in Belfast to study for an M.A. on T.S.Eliot and the French philosopher Jacques Lacan. Murphy has been writer-in-residence at the Albert-Ludwig Universitat, Freiburg im Breisgau, in Baden-Wurtemburg, in

Germany. He also writes philosophy and enjoys working on the interface between poetry and philosophy.

Paul Murphy's previous book, IN THE LUXEMBOURG GARDENS, was published by the University of Salzburg Press, in Salzburg, Austria. Also, Murphy's book T.S. ELIOT'S POSTMODERNIST COMPLAINT was published by Postpressed in Australia (www.postpressed.com.au). Paul Murphy has read from his work in Paris, Cambridge, Galway and Belfast. He is at the moment writing an oral history of the Black Forest.

The cost of Paul Murphy's ALONE IN THE BACK CAFÉ is £4.00 (or $8.00) and may be ordered from Survivors' Poetry at

http://survivorspoetry.com/SP_Shop/index.php?productID=141

... or directly by postal mail to

Survivors' Poetry,
Studio 11, Bickerton House,
25-27 Bickerton Road,
Archway,
London, England,
N19 5JT

Survivors' Poetry, a British non-profit established in 1991, promotes the writing of survivors of traumatic distress. Survivors' Poetry is in a unique position to act on its vision of a society in which survivors can work towards emotional and mental stability through the discipline and truth to self that is a prerequisite for the imaginative expression in language of traumatic experiences. Survivors' Poetry actively supports and promotes the sheer linguistic talent that many survivors bring to their insight into their own condition and that of others.

Respectfully,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

↑ Index

48. Stephen Vincent
Obama, The Exhibit - Some documentation
Tue 5 May 2009

The First 100 Days of Obama
http://stephenvincent.net/blog/

On my blog, I have just put up some photo documentation and a brief account of the Gallery show and simultaneous book publication - 200 pages which include the entire haptic drawings and texts. The event was also a "performance piece" in that I was in the Gallery from 11 until 8 in the evening while I made drawings and texts for the 100th day for the initial limited edition of 25 copies. (Another 75 copies will be soon printed to include the formal text and drawing for the 100th day). The Gallery will take orders for either edition. There are 10 copies remaining of the limited. Yes, 'the drawing arm' began to swell like a baseball pitcher! And it was a great, fun day.

If interested, the blog permits going backwards in time to visit previous haptics and texts.

As
 always, appreciate your responses.

Stephen V
http://stephenvincent.net/blog/

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49. Angela Vasquez-Giroux
craig arnold
Tue 5 May 2009

---

http://www.cnn.com/2009/WORLD/asiapcf/05/05/japan.missing.professor/index.html?eref=rss_latest

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50. Alexander Jorgensen
Visual Poetry - Kalachakra: Ritual of a Dying Nation
Wed 6 May 2009

Something new at Otoliths, dedicated to friend Kathup Tsering, a poet who is currently residing in a refugee center in Central Europe. It took months to complete this piece. I sincerely hope you enjoy.

http://the-otolith.blogspot.com/2009/04/alexander-jorgensen-kalachakra-ritual.html

Humble regards,
Alex

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51. Christophe Casamassima
New Titles from Furniture Press
Wed 6 May 2009

After a long, cruell month of readings and performances at the Towson ARTS Collective, I'm ready to unveil the new Furniture Press catalogue.

New titles available immediately

Xenia, Natalie Knight. 34pp. Handbound in BFK w/ ink printed covers. $10
Cocktail, Catherine Daly. 16pp. Handbound in Arches w/ ink printed covers. $8
Exequey, Elizabeth Robinson. 10pp. Handbound in Arches w/ ink printed covers. $8

Titles in production

The Found Titles Project, Mark Ducharme. 50pp
directions for flying: right side lower arm raise arm bend knees repeat on left, Emily Carr. 26pp.
Cur-rent\ly\, Elizabeth Switaj. 18pp.
The Abandoned Poems, Barry Schwabsky. 12pp
Molloy: The Flip Side, Chris Tysh. 49pp.
Aquinas & the Mississippi, William Allegrezza & Garin Cycholl. 26pp.
tba, Cathleen Miller
tba, M. Magnus

Please contact me via [redacted] - I use this eMail only for announcements!

To order, state the titles, quantity and total. I will pick up the shipping. Send checks, made out to Furniture Press, to 2026 Druid Park Drive, Baltimore, MD 21211

Check out appropriateintertext.wordpress.com for our back catalogue and other announcements...

Christophe Casamassima

--
Powered By Outblaze

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52. aaron tieger
Gizzi/Larsen in Cambridge, MA Saturday 5/9
Wed 6 May 2009

The Mother of all Poetry Readings
Peter

Gizzi. Dave Larsen. These poets are two tough muthas. Donâ€™t send â€˜em flowers. Donâ€™t buy â€˜em chocolate. Come hear their poems. This Saturday.

OutPost 186
186 Â½ Hampshire St. Cambridge (brown building behind 7-11 â€“ Inman Sq)

3PM
Peter Gizzi is the author of The Outernationale, Some Values of Landscape and Weather, Artificial Heart, and Periplum and other poems 1987-1992. His editing projects have included oâ€¢blÃ©k: a journal of language arts, The House That Jack Built: The Collected Lectures of Jack Spicer and My Vocabulary Did This to Me: The Collected Poetry of Jack Spicer (co-edited with Kevin Killian). He is currently the poetry editor for The Nation. He teaches at the University of Massachusetts, Amherst.

Newly relocated from San Francisco's Bay Area, David Larsen is pursuing a career in postgraduate studies at Yale. He is author of The Thorn (Faux, 2005), and translator of Names of the Lion by Abu Abd Allah ibn Khalawayh (Atticus/Finch, 2009). During the St. Mark's Poetry Project Newsletter's 1999-2000 run he provided cover art, and inner graphic thingies. From 2005-2007 he was co-curator of the New Yipes reading/video series at Oakland's 21 Grand.

Aaron Tieger
for the Unaffiliated Reading Series
http://bostonpoetry.blogspot.com

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

"Without people you're nothing" (Joe Strummer)

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53. William Allegrezza
Series A: Tonight, May 6th
Wed 6 May 2009

Don't forget to come tonight to Series A at the Hyde Park Art Center in Chicago. The reading takes place from 7-8. The HPAC is at 5020 S. Cornell. Parking is easy, and it's easy to get to on public transportation. BYOB.

Kristina Marie Darling

Kristina Marie Darling is an M.A. candidate at Washington University, where she completed an undergraduate degree in English in 2007. She has published seven small press collections of poetry and nonfiction, among them Fevers and Clocks (March Street Press, 2006), The Traffic in Women (Dancing Girl Press, 2006), and Night Music (BlazeVOX Books, 2008). She has also written on contemporary poetics for The Boston Review, New Letters, The Mid-American

Review, Third Coast, The Warwick Review, Smartish Pace, and other journals. Her creative work has been supported by residencies from the Centrum Foundation, Rockmirth, Writers and Books, DRAW International, and the Mary Anderson Center for the Arts.

Naomi Buck Palagi

Naomi Buck Palagi has made her way to Northwest Indiana via many stops, including a "homesteader" childhood in rural Kentucky, complete with goats and lots of bare feet, some years in the Mississippi Delta as, among other things, a furniture maker and ballet teacher, and several years in Chicago doing the small theater rounds as an actor and director. She enjoys shaping tangible things—wood, fabric, sound, words. She has work published or upcoming in the journals Otoliths, Big Toe Review, Moria, P.F.S. Post, and Blue Fifth Review, among others.

Bill Allegrezza
www.moriapoetry.com/seriesa.html

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54. Ken Chen
Ha Jin tonight!
Wed 6 May 2009

HOST COMMITTEE

Julie Azuma, Curtis Chin, Jennifer Hayashida, Joyce Moy, Steven Newmark, Martha Rhodes, Sia Shin, Noah Smith, Ting Wang, Joel Whitney, Terrence Yang and Monica Youn

invites you to a benefit in support of The Asian American Writers' Workshop

***

**

A Night with Award-Winning Author Ha Jin

Wednesday, May 6
6:30pm to 9:00pm

Reading and Cocktail Reception

$45 admission (includes free membership)
$25 for members

Home of Virginia Davies and Willard Taylor
299 West 12th Street #PHA
(off 8th Avenue)

Tickets can be purchased at the following link or by calling [redacted]

aaww.org/hajin <http://www.nycharities.org/event/event.asp?CE_ID=3831>

Please join us for an intimate evening on Wednesday, May 6th from 6:30pm to 9:00pm with writer *Ha Jin, *winner of the National Book Award and the PEN/Faulkner Award for Fiction. The Workshop is proud to welcome Jin and to present the public with a rare opportunity to meet the author at a classic West Village penthouse with wraparound terrace that has hosted Barack Obama, Bill Clinton and Yo-Yo Ma.

This special event focuses on Jin's newest book, *Writer as Migrant*, published by the University of Chicago Press. In his first work of nonfiction, Jin writes three interconnected essays and tackles issues relating to being a migrant writer. The San Francisco Chronicle finds that "Though the issues are weighty, Jin's prose is straightforward and welcoming. . . . In this poignant and provocative book, Jin takes us on this journey [to our envisioned homelands], revealing paths laid by migrant writers before him and perhaps by those who will follow."

Ha Jin is the critically renowned author of five novels, including, * Waiting* and *War Trash*,* *as well as three collections of short stories and three books of poetry. His short story collection *The Bridegroom** *won the Asian American Literary Award. He currently teaches literature at Boston University.

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55. juliana spahr

poor poet rate at the spd spelling bee

Wed 6 May 2009

---

there is a last minute sale on tickets to the spd spelling bee fundraiser on May 18th at the 2009 Crown Point Gallery, San Francisco.

bring a date at this rate!

and come on, poets, you know you owe them a huge debt of gratitude for the tireless support they offer your books. so buy a ticket, drink some free absinthe, have some laughs, then go out to dinner after.

http://www.spdbooks.org/pages/events/bee_in_special.aspx

apologies for multiple postings.

xxoo.

↑ Index

56. joseph bradshaw

Beverly Dahlen & David Abel, Portland 5-10

Wed 6 May 2009

Spare Room presents

Beverly Dahlen
David Abel

Sunday, May 10
7:30 pm

Concordia Coffee House
2909 NE Alberta

$5.00 suggested donation

www.flim.com/spareroom
[redacted]

==========

Upcoming Readings

May 17: Andrew Schelling & music by Michael Stirling

June 4: Jim McCrary & James Yeary
June 14: Anne Gorrick & Deborah Woodard

July tba: Jennifer Bartlett & Sarah Mangold
July 12: Farrah Field & Jared White

August tba: Norma Cole & Lindsay Hill
August 16: Graham Foust & Eric Baus

==========

Beverly Dahlen was born in Portland in November, 1934, attended public schools there, and after the end of World War II, moved with her family to Eureka, California. In 1956, she resettled in San Francisco. Her first collection of poetry, Out of the Third, was published by Momo's Press in 1974. Two chapbooks, A Letter at Easter (Effie's Press) and The Egyptian Poems (Hipparchia Press) were followed in 1985 by the publication of A Reading 1-7 (Momo's Press). Since then, three more volumes of A Reading have appeared, as well as the chapbook A-reading Spicer & Eighteen Sonnets (Chax Press). Her essay "Beauty: Another Reading" recently appeared in Crayon 5. Ms. Dahlen was a co-founder, with Kathleen Fraser and Frances Jaffer, of the feminist poetics newsletter (HOW)ever; in December of 2008 her work was honored by Small Press Traffic with their Lifetime Achievement Award.

David Abel was born in Salt Lake City in November, 1956, and schooled there and in South Florida, Eastern California, the Mid-Hudson Valley, and the Rio Grande Valley. After tenures in New York City and Albuquerque (where he established the Bridge Bookshop, and Passages Bookshop & Gallery, respectively), he relocated to Portland in 1997. He is the author of numerous artists's books and objects -- including Rose, Selected Durations, and Threnos (with Katherine Kuehn), and Let Us Repair and While You Were In (with Anna & Leo Daedalus) -- and several chapbooks, including Black Valentine (Chax) and Twenty- (Crane's Bill). His most recent chapbook, Commonly, will premiere at this reading, along with two new issues (one for each reader) of the broadside journal Envelope, which he edits.

↑ Index

57. Margaret Konkol

a place to stay in Philly for a few nights in June?

Wed 6 May 2009

Does anyone know of a place to stay in Philadelphia for a few nights in the third week of June? I'm traveling down there for research at the Rosenbach Museum and am hoping to find a couch/cheap place to stay. Any suggestions warmly welcomed!

Best and everything,

Margaret Konkol

[redacted]

↑ Index

58. Obododimma Oha

Re: Declaration

Wed 6 May 2009

Certainly the way to go. Seen and unseens. Some sweeping. Some excavation: an archeology of things felt only. So, remove the halters from the necks of th rearing questions. -- Obododimma.

On Tue, May 5, 2009 at 7:52 AM, mIEKAL aND <[redacted]> wrote:

> *Obododimma:*
>
> *You are absolutely correct. My laurels as poet laureate should be based on material text production. I have started to consider all the options of what a poem of West Lima will encompass. So far I'm thinking horse & buggies, rednecks & budweiser, lawn mowers, church bells, more church bells, visible night sky, snow, more snow, drunk*

> *teenagers driving recklessly, absence of books, burning trash barrels, excessively fertile soil, 100 year old buildings in disrepair, & cars parked with keys still in the ignition.*
>
> *~mIEKAL*

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

59. Peter
Fogged Clarity
Wed 6 May 2009

Really interesting work here...New issue available - Fogged Clarity
http://foggedclarity.com/

↑ Index

60. Obododimma Oha
Re: animated tweet reader
Thu 7 May 2009

---

amazing hypertext. -- Obododimma.

On Mon, May 4, 2009 at 9:41 PM, mIEKAL aND <[redacted]> wrote:

> *http://visibletweets.com/#query=%23micropoetry&animation=1*
>
> *=!=*
> *Data Visualization for the Synaptically Inspired*

> *http://filevillage.info*

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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61. Julie Phillips Brown
Call for Work - Padelion
Thu 7 May 2009

/Padelion/ seeks previously unpublished work for its inaugural issue, slated to appear this autumn. Please send risky, conspicuous writing---in particular, work that explores connections with other media, genres, and disciplines.

Works appear bi-annually in a limited edition print issue, and on the web. Contributors receive one copy of the print issue in which their work appears. Our reading period is from December through February, and June through August, with issues following in the spring and fall, respectively. No simultaneous submissions. Response time is approximately three months.

Please send cover letter and no more than 5 pages of previously unpublished text and/or image; query regarding longer work. All submissions must be made as e-mail attachments to [redacted]. Word, PDF, and JPEG formats only.

Please visit us at http://www.padelion.com.

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62. Joanna Fuhrman
Zinc Bar 5/10
Thu 7 May 2009

Anne Tardos
and
Adeena Karasick

http://www.adeenakarasick.com/

http://www.annetardos.com/

will read at the (New) Zinc Bar
82 West 3rd Street
between Thompson and Sullivan
Greenwich Village
New York NY 10012
212-477-ZINC

Sunday, May 10, 2009
at 6:30 pm

Upcoming Readings

May 17th
Jordan Davis & Chris Nealon & George Stanley

May 24th
Group Reading : You and I Will Both Be Fine

Lauren Russell
Eve Bois
Vanessa Hope Schneider
Kate Hall Lutzner
Gina Inzunza
Christine Hamm

May 31
Chris Martin & Frank Lima

June 7th
David Shapiro & Guest

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63. **Josef Kaplan**

Poetry by Fiat in NYC

Thu 7 May 2009

This Saturday, May 9th: Poetry by Fiat

8PM

Buzzeo Building Gallery in Queens, NY

31-16 36th Ave.

N to 36th Ave.

FREE poetry. FREE alcohol.

Readings by:

+ *Gordon Faylor*

* *

Gordon Faylor presently serves as the co-editor of mid)rib<http://www.midribpoetry.com/>, an e-zine for contemporary poetics. He is the author of several chapbooks, including *Tremblies*, a collaboration with Eddie Hopely. Some of his work has appeared in Other Clutter <http://otherclutter.com/> and To The Tune Of Ignu In The Key Of C; more is forthcoming from Model Homes<http://modelhomepage.blogspot.com/>, NoD magazine, Sustainable Aircraft <http://sustainableaircraft.com/> and VNR Records.

+ *Diana Sue Hamilton*

Diana Sue Hamilton co-coordinated the Friday Night Series at the Poetry Project for the 08/09 season. Her essay on Kim Rosenfield's *re: evolution*appears in the book (Les Figues Press <http://www.lesfigues.com/lfp/index.php>, 2009), and her poetry can be found at mid)rib <http://www.midribpoetry.com/>, forcefulfriendlyactivity.blogspot.com, and The Portable Boog Reader 3<http://welcometoboogcity.com/boogpdfs/bc53.pbr3.pdf>
.

+* Eddie Hopely*

* *

Eddie Hopely is the author of self-published and freely distributed poem-books (“poemtrees+squashy”) such as *Rabbit on their way to the Capital *, *ShiT preasure*, and *What's There*. He co-authored *Tremblies*, a book for two readers, with J. Gordon Faylor, and his work has appeared in publications such

as Filling Station <http://fillingstation.ca/>, They Are Flying Planes, mid)rib <http://www.midribpoetry.com/> and To The Tune of Ignu In The Key Of C. He is hoping all love works out for all animals.

* *

+* Douglas Piccinnini*

* *

Douglas Piccinnini's poetry and criticism have most recently appeared or will be forthcoming in Lana Turner: A Journal of Poetry and Opinion<http://lanaturnerjournal.com/>, elimae <http://www.elimae.com/>, Scapegoat Review<http://scapegoatreview.com/>, Verse <http://versemag.blogspot.com/>, and Jacket<http://jacketmagazine.com/00/home.shtml>magazine. He has been awarded residencies by the Vermont Studio Center in Johnson, VT and Art Farm in Marquette, NE. He currently lives and works in Brooklyn, NY and curates the reading series CROWD<http://crowdyourself.blogspot.com/>
.

* *

+* Nicole Wallace*

Nicole Wallace edits and assembles In The Key Of C Magazine in a cave and co-coordinates the Friday Night Series at the Poetry Project with Diana Hamilton.

+ *Sara Wintz*

Sara Wintz’s writing has appeared on Ceptuetics<http://ceptuetics.blogspot.com/>, Cricket Online Review <http://www.cricketonlinereview.com/>, and in her chapbook *Lipstick Traces*. She co-directs :the press gang:<http://pressgangsters.com/>with Cristiana Baik.

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64. Jim Andrews
language toys
Thu 7 May 2009

---

http://www.amdhamburg.de/doerk/toolkit/
has links to several interesting language toys

ja
http://vispo.com

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65. Dan Godston
Mingus Awareness Project 3
Thu 7 May 2009

Hi,

You are cordially invited to attend Mingus Awareness Project 3.

Cheers,

Dan

On Thursday, May 7th, a group of musicians will gather at The Hideout to celebrate the life and music of Charles Mingus, and to benefit the Les Turner ALS Foundation. Mingus, an American musical hero who died of ALS, is one of the greatest figures in jazz history. His bass playing, compositions and philosophy have transcended his genre and left indelible marks on music history.

Justin Dillard -- solo piano

Sue Mingus talks about the Jazz Workshop, Inc., and she reads an excerpt from her memoir "Tonight at Noon" (via Skype).

MAPtet performs music by Charles Mingus, Duke Ellington, Rahsaan Roland Kirk, and Eric Dolphy
Rich Corpolongo -- saxophones
Saalik Ziyad -- vocals
Paul Hartsaw -- tenor saxophone
Dan Godston -- trumpet
Nick Moran -- baritone saxophone and bass clarinet
Norman Palm -- trombone
Jon Godston -- soprano saxophone
Jerry Coleman -- drums
Alex Wing -- upright bass

The Hideout
1354 W. Wabansia
Chicago, IL 60622
9 p.m. start time, doors open at 8 p.m.
$12 / $10 for students

http://www.mingusawarenessproject.org
http://www.hideoutchicago.com
http://www.mingusmingusmingus.com
http://www.myspace.com/mingusawarenessproject

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66. Obododimma Oha

Fwd: To Fogged Clarity Contributors

Thu 7 May 2009

Greetings, the May issue is up and fantastic at www.foggedclarity.com. So we have now been doing this for one third of one year. Thousands upon thousands of people have viewed your work, and thanks to poet Michael Tyrell *Fogged Clarity* just got its first mention in the *New York Times*. That being said, it is game time this month; a true opportunity to proliferate beauty and establish the clarity as one of the finest comprehensive arts reviews in the country. You are all wonderfully talented individuals with extensive networks throughout the artistic community.I urge you to keep help us spreading the word in any way you can: link us on your sites and social media, tell your students, your friends and lovers. Last month we had 11,000 unique visitors, this month I would like to make it an even 20. Let's keep making things happen, lets keep celebrating our brief stints of stimulus with ventilation.

Cheers my friends

Also, my apologies if you recieve a couple more emails from me on the email blasts.
--
Executive Editor, "Fogged Clarity"
www.foggedclarity.com

Ben Evans

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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67. Jerome Rothenberg
"total translation" redux
Thu 7 May 2009

I don't as a rule call attention to writings about my own works, though the temptation is always there. But there's a very detailed, very accurate piece just posted on the Poetry Foundation web site - a discussion of my experiments from some years ago with "total translation" and in particular a series of compositions that began as translations from Navajo ritual poetry. The piece is by David Noriega and titled "The Original Performance Poetry: Jerome Rothenberg's 'total translations' of Navajo Horse Songs" - accompanied by clips of some early multi-track studio recordings. The URL, for any who want to track it down, is http://www.poetryfoundation.org/journal/article.html?id=236556.
The work of course goes back to the early 1970s, so it's my pleasure too to see it still in circulation.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
jrothenberg at cox.net
Blog at poemsandpoetics.blogspot.com

"Language is Delphi."
--Novalis

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68. Doug Holder
Boston Area Small Press and Poetry Scene : The Red Line by Elizabeth Kirschner
Thu 7 May 2009

Boston Area Small Press and Poetry Scene

Thursday, May 07, 2009
The Red Line by Elizabeth Kirschner

* I will be doing a reading with Elizabeth Kirschner in the fall.---Doug Holder/ Boston Area Small Press and Poetry Scene founder.

THE RED LINE

By Elizabeth Kirschner

Early morn and my eyes are like gun slits, swollen almost shut from the non-stop torrential weeping I did last night. Too much brain pain. Brain pain that knocks me off my feet, sometimes escalating at the speed of light until I'm hit with a bout of psychosis. Called "episodes" as if they were a popular TV series, I go far away from the world and into one where wolves are devouring my brains or demons are throttling me, choking me halfway to death.

These states of psychic intensity are what have landed me for the past five years in the psych ward behind the red line that's six feet in front of the locked door that only visitors can cross, not patients. Red line like a goal one must get into in order to win the game. Red line from which I watched my then husband cross and go through the locked door, his shirt a small sail, his posture like that of a wounded God.

My first grand entrance into the psych ward coincided with my first psychic break. I went from being in a state of what I call classical despair, as though it were an art form, into the hellish belief that I was a dust baby, blown hither and yon, then switched in a moment long enough for my demons to snap their fingers, into the violent schema wherein I was wrestling with God in piss and shit in a sewer hole with the lid shut tight.

That first incident, over five years ago, happened on my son's eleventh birthday. In delirium, I argued with my husband, told him I needed to make the birthday dinner and bake the cake before I would go anywhere. The kitchen knife held a strange allure, something to cut and be cut with, but off I went to the ER, a crazed Madam, a loony-tunes mother and wife.

I had been in just about every emergency room in Boston prior to that December day where the light was so severely cold it felt shrill. Seizures brought me there, seizures which I experienced countless times for four long years before they stopped and the madness erupted. And now, for over five years, the psychotic breaks have occurred, volcanic in nature, way too many times, some of which landed me back in the ER or the psych ward.

The lock-up, the nuthouse. So just what is life like behind the red line? Surely it merits being called an inferno. Surely it's like living in a void slit in the side of time. It is a kind of incarceration where all the patients are players in a tragedy of Shakespearean proportion. It's a haunted tunnel in which one hears anonymous screams or a wax museum, each of us rigid with pain. The "us" being a community of dying souls—the demented, tormented thrust into hell holes that are gaping wounds, the only comfort being that there is an "us." None of us are alone—one patient walks the hallways hours on end, another caves into the lair of despair, still another talks out loud to no one, making elaborate plans—when to get one's hair done or buy tickets to go to symphony—this "us" is a "we" and thus we share a huge common denominator; we are all touched in the head, a little kooky, or most politely, a bit too eccentric to exist anywhere else except behind the red line.

It's just one more way of being devastated. That my first hospitalization occurred on my beloved son's birthday is a heartbreak I will carry until I die. O how I longed to be back in the maternity ward laboring to give birth instead of wanting to create my own demise. How many times have I crowned on the cusp

of death wherein the only word I can muster and master is die? I want to orchestrate my own death, I have written or said far too often, my only motto: annihilate the violated because my brand of madness is the result of severe childhood abuse committed by both of my parents. Abuse I buried in a cavern so deep I lived in a coma of unconsciousness that exploded into concussions of consciousness that came not prior to, but after my initial hospitalization. This much I know: abuse is taboo and I have been thoroughly schooled in the drama of trauma and know, as well, what it's like to be was partially dead in the head for almost five decades.

That day in December I was, of course, in the ER for hours moving in and out of psychosis. Monkeys walked out of walls, a den of lions was ensnared beneath my bed which I told my biologist husband to tell them to go away. He did so, calmly, firmly, but imagine his terror at seeing his Elizabeth gone completely out of her mind.

Late that night I was finally admitted after being given a neurological test, one that I knew by rote from the seizure years. Then came the body check, the patting up and done like a cop searching for weapons. Off came my wedding ring, my good earrings. My hastily packed bag was thoroughly checked for sharps, cords, anything that could do me in even though I was already done in.

I had to wait for hours for my bedtime meds, was put on a new one called Risperadol which was meant to be "psychic glue." I was just another Humpty Dumpty fallen from the wall and all the king's horses and all the king's men couldn't put me back together again, but the new med did. Eons later, I'm now on three times as much of Risperadol and take three tabs of it whenever I have a psychic break and must wait while literally screaming my bloody head off until the drug kicks in. Once I was in a state so severe and prolonged, I downed a dozen tabs, landed in the psych ward again because I had taken an accidental overdose.

The first time I was admitted, voluntarily, I was given a private room, much to my relief. I cried myself to sleep in the wee hours while clutching my son's favorite teddy bear. This bear has come with me every time I've been hospitalized as a kind of surrogate son. That son, as well as my doctor and dog keep me on, however precariously, on terra firma, that is until the next quake of madness hits me putting me once again on the verge of psychic extinction.

In the unit, the keepers and the kept are separated by a tidal abyss. The keepers check the kept every ten minutes round the clock, hand out the meds and make sure they're taken, take one's pulse and temperature every morning, have the keys that might let one free, but are used to lock the locked up ones in the shower where razors are verboten. They guard the halls and every morning, precisely at 4:00 a.m., I would awaken, pace the small stretch of hallway

between my room and the guards until the community room opened at 6:00. Then I could go make tea, quietly pad back to bed in the flannel nightgown I wore morning, noon and night, and read the mythic Aneid in mythic madness.

The first morning I was there, I paced around the bed, then ended standing up on it, terrified, because I was sure the floor was swarming with poison insects whose bites could kill me. My Dantesque hell realm of insanity has put me in a minefield because I never know when I might land on a one and be blown away in pain so acute my only wish is a death wish.

Life among the deranged has had an equalizing effect. I often saw my agony reflected in someone else's eyes such that I wanted to give that fellow sufferer a hug, but no touching was allowed in the unit. There are rules to be followed, a very strict list. If a rule was broken, one was sent, like a naughty child, to his or her room for very long time-outs. One man, a tailor, was never allowed to leave his room. He stood in the doorway during all his waking hours like a broken scarecrow and once I was scolded for talking with him. Upon my release, I gave him the rest of my paper and a pencil that I had scribbled fragments of poems on so he could draw suits and dresses. His look of gratitude was so profound I only wanted to sob.

In the lock-up the kept are kept busy by their keepers. One is not allowed was not allowed to stay in bed all day. In the morning we were counted before we could eat breakfast, then we went to groups all day and finally gather in the community room come evening to go round the circle and report one positive thing that had happened that day.

I remember crying a lot. I remember hiding quarters in a sock so I could make calls out on one of the two phones on the ward. I remember staring out the suicide-proof window in my room longing to fall to the pavement below. I was haunted by all the other half-mad, self-destructive poets—Lowell, Sexton, Berryman, Plath—and felt a sort of camaraderie with their ghosts. I felt that same camaraderie with the other patients. We were in it together, all taken out of the world because we were suicidal, crazed, debilitated—in short, not fit for society.

We had our own society. We were colleagues passing each other in the hallway, working together in groups, telling each other the specifics of whatever form of mental illness that kept us behind the red line. Mine was, is Borderline Personality Disorder, a diagnosis I didn't know until after my release, one that came out of a survey test hundreds of questions long that I took soon after my arrival. It is a mood disorder, biologically-based that's exacerbated by childhood trauma. One, two years after my first hospitalization, I remembered the primitive, primary truma, that is, of my mother whacking the back of my head with a baseball bat when I was three or four years old. I remember hitting the

floor which had black and white tiles like a chessboard, me the pawn, she the ruthless queen holding me in checkmate. Years after that, while in an episode of great intensity, I recalled how my father decapitated my life-size doll in my playhouse, then told me that's what would happen to me if I didn't comply with him. These memories and other assorted, horrific ones, buried deeper than deep, are what made my childhood blocked out with blackouts and are what lead me to life behind the red line.

Being suicidal is what kept me in the lock-up. It is a holding tank, a halfway house between life and death, a hang out for lost souls, broken people, a cuckoo limbo. If I know what it's like to be kept, then Somerville-based poet, Doug Holder, who has worked at a psychiatric hospital in the Boston area for years, knows what it's like to be a keeper, or more kindly, a caregiver. Hence we share a particular knowledge, the flipped sides of a single coin and plan to give readings together, thus creating a dialogue, a crucial one about what it's like to be at either end of the spectrum of life in the unit.

That I survived my childhood is a miracle. That God has put a pen in my hand is another one. I have written in line after line about the hellish dimensions of my illness and of life in the unit. I should have used red ink, blood-red, to ink the lines that have resulted in two collections of poetry. The first, My Life as a Doll, brought out by Autumn House Press in May '08, is my survivor's tale, a memoir in verse about my mother's violence. The second book, not yet out but someday, one day will be, also by Autumn House is titled The Fire Bones and it chronicles my father's sexual abuse. It is meant to be the companion book to My Life as a Doll.

Red lines then as scaffolding for my particular horror story. Yesterday, in the strangest of places—a car dealership—there was a huge poster that read, "Thou Shalt Seek the Red Line." Eerie to find it there, to ponder its meaning, yet a vision soon came to me while walking by the sea of a red line encircling the earth with the whole human race, hand-in-hand, toeing it. Every one of us is susceptible to life behind that red line, many have crossed it either as the kept, the keepers or their loved ones and have felt just how universal suffering is. Let's stand together then on the red line, linked by the beautiful ruins of our common humanity, by the faithful failings of flesh and by the brutal truths that tutor us until we break open and earn our angel wings so we can take flight from fright, lift up and lift off as free spirits in the grace that transforms us from being lost to that of being found.

~~Elizabeth Kirschner at [redacted] and www.elizabethkirschner.com.

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69. Poetry Project

Events at The Poetry Project May

Thu 7 May 2009

Dear Friends,

Creating time and space for poets to present their work to an open audience is at the heart of the Project¹s existence. Next week we have 3 great consecutive readings that serve as our Spring fundraiser. Attending one or ALL of these events is a perfect way to show how exuberantly you support poetry and The Poetry Project!

We love a full house but if you can¹t make it please consider making a $25 donation (about the price of 3 admissions) here <http://poetryproject.org/get-involved/donate-now> .

And check out our blog <http://poetryproject.org/project-blog> for a new post from guest blogger Edwin Torres, Star Black¹s photos from Kenward Elmslie¹s 80th Birthday Reading and a video clip of Ruxandra Cesereanu & Andrei Codrescu reading from FORGIVEN SUBMARINE.

Love,
The Project crew

Monday, May 11, 8 PM
Simon Cutts & Nancy Kuhl

Simon Cutts is a poet, artist and editor who began Coracle in the early 1970s, having worked with small publications from the 1960s. He began making work through concrete poetry, a form of visual presentation of the poem on the page. Now he sees book-form as the physical metaphor for the poem itself. The Coracle Press Archives are held in the Getty Research Institute in Los Angeles. A recent book of essays, Some Forms of Availability, was published last year by Granary Books, New York. Nancy Kuhl¹s first full-length collection of poems, The Wife of the Left Hand, was published in 2007 by Shearsman Books. She is the author of The Nocturnal Factory, a chapbook published in 2008 by Ugly Duckling Presse. Another chapbook, Means of Securing Houses &c. from Mischief by Thunder and Lightning, is forthcoming from Propolis Press. She is co-editor of Phylum Press, a small poetry publisher and Curator of Poetry of the Yale Collection of American Literature at the Beinecke Rare Book and Manuscript Library.

Wednesday, May 13, 8 PM
John Giorno

John Giorno was born in New York and graduated from Columbia University in 1958. Four years later, he met Andy Warhol, who became an important

influence for Giorno¹s developments on poetry, performance and recordings. He was the ³star² of Warhol¹s film Sleep. He has collaborated with William Burroughs, John Ashbery, Ted Berrigan, Patti Smith, Laurie Anderson, Philip Glass, Robert Rauschenberg and Robert Mapplethorpe. In the decade of the 2000s he has collaborated with Rirkirt Tirvanija, Pierre Huyge, Elizabeth Peyton and Ugo Rondinone, who is his partner. He is the author of ten books, including You Got to Burn to Shine, Cancer in my Left Ball, Grasping at Emptiness, Suicide Sutra, and has produced 59 LPs, CDs, tapes cassettes, videopaks and DVDs for Giorno Poetry Systems. He founded the AIDS Treatment Project and is an important force in the development of Tibetan Buddhism in the West.

Thursday, May 14, 8 PM
John Ashbery

John Ashbery was born in Rochester, New York in 1927. His Notes from the Air: Selected Later Poems (Ecco, 2007) won the 2008 Griffin International Prize for Poetry. The Landscapist, his collected translations of the poetry of Pierre Martory, was published in 2008 by Sheep Meadow Press in the United States and Carcanet in the United Kingdom. The Library of America published the first volume of his Collected Poems in fall 2008. This will be his only solo reading in the NYC area during winter/spring of 2009, and the first one since his appearance at the 92nd Street Y this past October to celebrate the Library of America volume.

John Ashbery will be guest introduced by Charles North.

This event will be held in the Sanctuary of St. Mark¹s Church.

Friday, May 15, 6:30 PM and 8 PM
My Vocabulary Did This To Me:
Panel & Reading For The Collected Jack Spicer

This special event is to honor seminal West Coast poet Jack Spicer (1925-1965). My Vocabulary Did This to Me (edited by Peter Gizzi and Kevin Killian) is a landmark publication of this essential poet¹s life work, and includes poems that have become increasingly hard to find.

6:30pm: Panel in the Parish Hall with Dodie Bellamy, Samuel R. Delany, Kevin Killian, Jennifer Moxley & George Stanley. Moderated by Kevin Killian.

8:00pm: Reading in the Sanctuary with Dodie Bellamy, Anselm Berrigan, Julian T. Brolaski, CAConrad, Samuel R. Delany, Peter Gizzi, Kevin Killian, Basil King, Douglas A. Martin, Deborah Remington, Harris Schiff, Rod Smith, George Stanley, Lewis Warsh & Karen Weiser.

Co-presented with Poets House

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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70. Charles Bernstein
Robin Blaser (1925-2009)
Thu 7 May 2009

Robin Blaser died this morning.

<<May 18, 1925 – May 7, 2009>>

> *<http://epc.buffalo.edu/authors/bernstein/blog/#05-07-09>*

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71. Charles Alexander
Re: Robin Blaser (1925-2009)
Thu 7 May 2009

Here's one for, to, & with Robin!

Such a presence, such a poet, such a human!

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On May 7, 2009, at 4:11 PM, Charles Bernstein wrote:

> *Robin Blaser died this morning.*
>
> *<<May 18, 1925 – May 7, 2009>>*
>
> *<http://epc.buffalo.edu/authors/bernstein/blog/#05-07-09>*
>
> *welcome.html*

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72. Tenney Nathanson
Re: "total translation" redux
Thu 7 May 2009

—

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73. Maria Damon
Re: Zinc Bar 5/10
Thu 7 May 2009

woo-hoo!
a polyglossic maelstrom of fun and excitement.

Joanna Fuhrman wrote:
> Anne Tardos
> and
> Adeena Karasick
>
>
> http://www.adeenakarasick.com/
>
> http://www.annetardos.com/
>
> will read at the (New) Zinc Bar
> 82 West 3rd Street
> between Thompson and Sullivan
> Greenwich Village
> New York NY 10012
> 212-477-ZINC
>
> Sunday, May 10, 2009
> at 6:30 pm

>
>
> Upcoming Readings
>
> May 17th
> Jordan Davis & Chris Nealon & George Stanley
>
> May 24th
> Group Reading : You and I Will Both Be Fine
>
> Lauren Russell
> Eve Bois
> Vanessa Hope Schneider
> Kate Hall Lutzner
> Gina Inzunza
> Christine Hamm
>
> May 31
> Chris Martin & Frank Lima
>
> June 7th
> David Shapiro & Guest
>
> ----------
> Oriental Rug
> Turn any room into a work of art. Click now for beautiful oriental rugs!
>
http://tagline.excite.com/fc/FgElN1gwrdImN3wlAeVm10Ha0M9nG4Nd7auAbWtE51HBPJVE3eoupMfNVq4/
>
>

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74. Maria Damon
Re: Robin Blaser (1925-2009)
Thu 7 May 2009

Another one of the greats has passed into the (mostly) invisible world. But he'll be under our bootsoles and in the aether into which and from which we draw poetry, which is he, Robin, Robin Blaser, puckish and ever-burning.

Charles Bernstein wrote:
> Robin Blaser died this morning.

>
> <<May 18, 1925 – May 7, 2009>>
>
>
>
>>>>> <http://epc.buffalo.edu/authors/bernstein/blog/#05-07-09>
>>>>>
>
>

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75. Catherine Daly
Re: Poetry by Fiat in NYC
Thu 7 May 2009

---

as opposed to "by Chrysler"?

--
All best,
Catherine Daly
[redacted]

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76. Mark Young
Now out from Otoliths — Quaternity, by Scott Glassman & Sheila E. Murphy
Fri 8 May 2009

Quaternity

Scott Glassman & Sheila E. Murphy

284 pages

Cover Design by K. S. Ernst & Sheila E. Murphy

Otoliths 2009

ISBN: 978-0-9806025-1-7

$16.45 + p&h

URL: http://www.lulu.com/content/paperback-book/quaternity/6783753

In *Quaternity*, Scott Glassman and Sheila E. Murphy ask, "...and what divination will rhetorize the oppositorum / attract the needed nightshade / counter pull assume high produce / to be revered osteo"? Do you understand the question? Whether you reply Yes or No, the point is that the excerpt can be

understood to be a question. How? Through the push and pull of its music. *Quaternity* asks the reader to trust in words — the word itself and not what it supposedly signifies. For the word itself can be a musical note and it can suffice (more than suffice!) that certain combinations sing. The dictionary bows to Glassman and Murphy's seductive diction: "No curve to infinity can mimic bells." —*Eileen Tabios*

These collaborative pages elaborate vocal colors and chord-changing arrangements of sensory elision: musics of meaning. *Quaternity* is "lubrication-lit," aglow with the sensual pleasure of its making. Glassman and Murphy court rapture "where frogleaps suture kismet vines." —*Tom Beckett*

In *Quaternity*, Glassman and Murphy cease to make the usual "third thing" of collaboration – art and meaning immanent in shared composition – the end. Let the third be words and process, this material book, or tent camping, and start the box step waltz of four: author, author, writing, lunge. —*Catherine Daly*

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77. Rob McLennan

new(ish) on rob's clever blog

Fri 8 May 2009

-- Arielle Greenberg's Given
-- Arc Magazine's Poem of the Year Contest
-- Headlight anthology #12
-- Gregory Betts & Dean Irvine reading jwcurry's news notes (photo)
-- a call for submissions from derek beaulieu (Calgary)
-- Ottawa International Writers Festival, spring 09: poetry cabaret #2 (talonlaunch) + #3
-- Ottawa International Writers Festival, spring 09: poetry cabaret #1
-- Event: new & established writers, no. 37.3
-- A more recent note about Leonard Cohen
-- Some Edmonton, thus;
-- kristen palm, the straits
-- filling Station #44
-- Easter poem
-- Margaret Avison's Listening: last poems
-- Jason Camlot, The Debaucher
-- Carrie Olivia Adams, Intervening Absence
-- call for submissions: Writing KOOT
-- Why I do not call myself a poet
-- jwcurrys newsnotes + other recent 1cents
-- Ottawa, Toronto + Edmonton book launches, rob mclennan's gifts

-- Ongoing notes: late March, 2009 (Tout Court Editions; Michael Dennis, Proper Tales Press; Andy Gricevich's Cannot Exist)
-- Rae Armantrout: Next Life and Versed
-- filling Station nos. 42 + 43
-- Collaborating with Trisia Eddy
-- Ongoing notes: some Canadian journals (The New Quarterly; Descant; Riddle Fence)
-- Open Letter 13:5 + 13:8: Reappraising Reappraising bpNichol
-- some upcoming events;
-- Today is my thirty-ninth birthday;
-- Further reading: Friday the thirteenth
-- two old poems embedded in thoughts on another birthday

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Books blog,www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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78. William Allegrezza

Ed Baker's Goodnight at Moria

Fri 8 May 2009

Ed Baker's new book _Goodnight_ is now available for free as an book at http://www.moriapoetry.com/ebooks.html. You can purchase a paper copy there if you want one.

Bill Allegrezza
www.moriapoetry.com

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79. Nicholas Karavatos

Poet/Musican Collaboration Webcast Sunday Night

Fri 8 May 2009

Poet Nicholas Karavatos with guitarist Jeff Kelley - Webcast on KHSU-FM on Sunday Night

LISTEN LIVE in CALIFORNIA on Sunday, May 10 at 10:05 PM
KHSU 90.5 FM Arcata, 91.9 FM Crescent City-Brookings, 89.1 Ferndale-Fortuna, 89.7 Garberville, and 99.7 Willow Creek.
Live Streaming at http://www.khsu.org/

LISTEN LIVE in DUBAI on Monday, May 11 at 9:05 AM - Live Streaming at http://www.khsu.org/

While in California to perform at Accident Gallery in Eureka last January, Nick & Jeff spent an afternoon at KHSU studios at Humboldt State University. The afternoon was recorded by Tim Ayers who has edited down a 25 minute episode of "Mad River Anthology."

These are spontaneous collaborations between a poet and an electric guitarist.

Mad River Anthology is available on iTunes.
http://phobos.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=286474699

Mad River Anthology
http://madriveranthology.wordpress.com/
http://www.khsu.org/program_list#TB_inline?height=300&width=400&inlineId=program_info

Nicholas Karavatos
http://nicholaskaravatos.blogspot.com/
Jeff Kelley
http://humboldtmusic.com/jeffkelley

Nicholas Karavatos, M.F.A.
Assistant Professor
Department of English
American University of Sharjah
P.O. Box 26666
Sharjah
United Arab Emirates
http://www.aus.edu

Hotmail® has a new way to see what's up with your friends.

http://windowslive.com/Tutorial/Hotmail/WhatsNew?ocid=TXT_TAGLM_WL_HM_Tutorial_WhatsNew1_052009

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80. John Herbert Cunningham

computer problem

Fri 8 May 2009

I'm wondering whether anyone else encountered this problem and how they remedied it. I attempted to send quite a large file through Outlook. I, unfortunately, have the VISTA operating system. The file seems to have gotten stuck in Outlook and keeps attempting to send it. I've gone into the outbox to delete it without success. Help me if you can I'm feeling down.

John Herbert Cunningham

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81. Wystan Curnow

Re: a place to stay in Philly for a few nights in June?

Sat 9 May 2009

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try Clark House near UPenn--google it. Have stayed there, but check if it suits.
WystAN

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Margaret Konkol [[redacted]]
Sent: Thursday, 7 May 2009 5:57 a.m.
To: [redacted]
Subject: a place to stay in Philly for a few nights in June?

Does anyone know of a place to stay in Philadelphia for a few nights in the third week of June? I'm traveling down there for research at the Rosenbach Museum and am hoping to find a couch/cheap place to stay. Any suggestions warmly welcomed!

Best and everything,

Margaret Konkol

[redacted]

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82. Rob McLennan
a reading by five poets
Sat 9 May 2009

since congress is happening at carleton university, come to the carleton tavern to hear some participating poets!

lovingly hosted by rob mclennan
doors 7pm, reading 7:30pm

The Carleton Tavern (upstairs),
223 Armstrong (at Parkdale)

Monday, May 25, 2009

with readings by:

> Clint Burnham (Vancouver)
> Christine Stewart (Edmonton)
> Ken Belford (Prince George)
> Peter Midgley (Edmonton)
> & Michelle Smith (Edinburgh)

author bios:

Clint Burnham is a Vancouver writer and teacher. His most recent books include The Benjamin Sonnets (Bookthug, 2009), Rental Van (Anvil, 2007), and Smoke Show (Arsenal Pulp, 2005).

Christine Stewart writes, teaches and researches experimental poetry and poetics in the English and Film Department, University of Alberta. Selected Publications: This Then Would Be the Conversation." Antiphonies: Essays on Womens Experimental Poetries in Canada. The Gig. 2008. Propositions from Under Mill Creek Bridge. Virgin Press. 2007. The Trees of Periphery: above/ground press, 2007. Pessoa's July: or the months of astonishments. Nomados Press. 2006. "We Lunch Nevertheless among Reinvention." Chicago Review. 2006. from Taxonomy. West House Press, 2003.

Ken Belford is the author of six books of poetry including lan(d)guage (Caitlin Press 2008), and when snakes awaken (Nomados 2007). A proponent of what he has termed lan(d)guage, Belford assembles his intellectually independent sequences out of the shifting language of the BC interior, writing out a type of poetic pidgin by mixing language markers of the modern west coast with an older contact lingo of the lands beyond the edge of the farmers and ranchers field. Self educated, Belford has lived in the roadless mountains of the headwaters of Northern BC's Nass River for half his life. He adapts language and ideas, making a writing with a governance and order of his own.

Lan(d)guage is his sixth book. He will be reading from lan(d)guage and a new manuscript, decompositions, to be published by Talon.

Peter Midgley is a storyteller and a writer of childrens books that have won international awards and have been translated into 20 languages. He is also the author of two plays, Archetypes and Namlish, a political farce about Namibian independence. Peter writes in both English and Afrikaans and his poetry has appeared in the South African journals, Literator and New Coin. Some poems also appear in The Story that Brought Me Here: To Edmonton from Everywhere. He is currently working on a bilingual volume of poems, perhaps i should / miskien moet ek and book-length creative non-fiction project, A Truce Stranger than Fiction: Reflections on Namibian Independence.

Michelle Denise Smith is a Postdoctoral Fellow at the University of Edinburgh. She was awarded a doctorate in English literature by the University of Alberta in 2008. Her poetry has appeared most recently in Arc, Grain, CV2, and The New Quarterly. She is fascinated by travel or,more to the point, Paris, and she is accordingly at work on a collection of travel essays and a novel titled Hitting the Ground. She is also close to completing her first collection of poems, mnemosyne above dark waters.

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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83. Jill Chan
(no subject)
Sat 9 May 2009

Dear All,

My third book, These Hands Are Not Ours, published by Earl of Seacliff Art Workshop, is now available for pre-order. It will be released in early June 2009.

Jill Chan's These Hands Are Not Ours, her third book of poetry, explores the deep and sometimes uncanny relationships between our human experiences and our wider, more tenuous though, at times, no less ambiguous experiences of the divine. These poems are written in an almost subliminal language filled with beautiful tension and silent immensity.

Perhaps we are never created
until we are brave enough
to be made.

Until these hands
are not ours
but the skyâ€™s,

we claim too much
of the night,
the love,
its making.

(excerpt from 'Claim')

Jill Chan grew up in Manila, Philippines. She has a Bachelor of Science in Chemistry. In 1994, she migrated to New Zealand. Her poems have appeared in Poetry New Zealand, JAAM, Trout, Takahe, Asia and Pacific Writers Network, MiPOesias, Tears in the Fence, foam:e, and New Zealand Poetry Sound Archive. Her two previous collections, The Smell of Oranges, and Becoming Someone Who Isn't, were published by Earl of Seacliff Art Workshop. She is the editor of Poetry Sz: demystifying mental illness, and Numinous: Spiritual Poetry.

Please mention that you learned about These Hands Are Not Ours through the author when you order your copy via the link below:

http://www.earlofseacliff.co.nz/TheseHands.htm

Thank you very much.

Cheers

Jill

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84. Adam Fieled

PFS Post: Paul Siegell and Joseph Bradshaw

Mon 11 May 2009

Check out nutrageous new work frrom Paul Siegell and Joseph Bradshaw on PFS Post:

http://www.artrecess.blogspot.com

Peace Out,
Ad

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85. { brad brace }
Four Visual Poems
Mon 11 May 2009

Four Visual Poems

http://bbrace.net/nwo-pp.jpeg
http://www.bbrace.net/bobo.jpg
http://www.bbrace.net/forks.gif
http://www.bbrace.net/cashforcars.html

/:b

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86. { brad brace }
url correction: Four Visual Poems
Mon 11 May 2009

Four Visual Poems

http://bbrace.net/nwo-pp.jpg
http://www.bbrace.net/bobo.jpg (click to enlarge)
http://www.bbrace.net/forks.gif
http://www.bbrace.net/cashforcars.html

/:b

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87. Paul Nelson
Blaser Obit
Mon 11 May 2009

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http://www.vancouversun.com/News/Kitsilano+poet+remembered+sense+humour/1583925/story.html

Kitsilano poet remembered for sense of humour
Robin Blaser continued to teach rising poets after taking early retirement from faculty at Simon Fraser University
By Kelly Sinoski, Vancouver SunMay 11, 2009

Kitsilano poet Robin Blaser has died.
Robin Blaser, a renowned Kitsilano poet whose work was devoted to the avant-garde, has died after a battle with cancer.
His death, at the St. James Cottage Hospice in Vancouver last week, was just shy of his 84th birthday.
"He

took the world with him when he went," friend and fellow poet George Bowering said Sunday. "That's how I feel ... he really loved the world a lot."

Blaser, who was raised in a small Idaho town, became one of California's triumvirate poets, along with Robert Duncan and Jack Spicer. The trio participated in what is known as the Berkeley Renaissance, contributing to postmodern poetry.

In 1966, Blaser moved to Canada after accepting a position at Simon Fraser University. Nearly a decade later, in 1974, he became a Canadian citizen and met his life partner, David Farwell.

Bowering, who travelled to San Francisco in the early '60s to meet Blaser, said he had much respect for the erudite poet with a great sense of humour.

Blaser not only received the Order of Canada in 2005 for his contribution to the arts, but was winner of the Griffin Poetry Prize for lifetime achievement in 2006 and the Griffin Prize for Poetry in 2008. He was awarded an honorary doctorate by SFU in March 2009.

Bowering said one of Blaser's major strengths was as a teacher. Despite taking early retirement from SFU in the 1980s, he continued to teach rising poets in his Kitsilano home.

"Students kept going to Robin's place instead of to Simon Fraser," Bowering said. "He was a great teacher for those who kept going to see him and for those who read his books."

Bowering noted that even though Blaser was one of Canada's best poets, "you would have to go a long way to find an English professor in Ottawa who's read him."

He described Blaser's work as challenging and hard work yet delightful, noting he never wrote straightforward sentences and it was as if he "kicked the hell out of the English language."

"You've got to have a lot of nerve to dig into [Blaser's] book and all those essays," Bowering said.

But when you do, he said, lessons can be learned. And in his short essays, Blaser's "great sense of humour" shines through, especially in his work over the past 20 years.

"He was a guy who could tell you everything and then tell you a joke," Bowering said.

Blaser is survived by Farwell as well as by his sister Hope Samac and brother Augustus Blaser.

[redacted]

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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88. UbuWeb
Rare Audio from Anthology Film Archives (1964-1974)
Mon 11 May 2009

Rare Audio from Anthology Film Archives (1964-1974)
http://ubu.com/sound/afa.html

UbuWeb is pleased to annouce a new project in our ongoing partnership with Anthology Film Archives in New York City. This is the first in a series of over 1,000 tapes from the Anthology historic audio collection. These recordings feature many years worth of interviews, lectures, question & answer sessions and other amazing discoveries. The first series includes: P. Adams Sitney Interviews Kenneth Anger on WNYC's "Arts Forum" (1972); Charles Levine Interviews Robert Breer (July 1970); Jonas Mekas Interviews Emile De Antonio (11/06/1969); Jonas Mekas Interviews Emile De Antonio (11/06/1969); Poetry And The Film: Amos Vogel, Maya Deren, Parker Tyler, Willard Maas & Dylan Thomas Sessions 1 & 2 At Cinema 16 (10/28/ 1953); P. Adams Sitney Interviews Sidney Peterson On WNYC's "Arts Forum" (1976); P. Adams Sitney Interviews Sidney Peterson On WNYC's "Arts Forum" (1976); Annette Michelson Interviews Yvonne Rainer On WNYC's "Arts Forum" (01/25/1974); Pauline Kael And Stan Brakhage (1964); Robert Haller Interviews Carolee Schneemann (11/30/1973); Hollis Frampton At Binghampton University, Part 1 & 2 (03/11/1972); Ken Jacobs, Larry Gottheim, Stan Brakhage: Binghampton Council Of Churches (11/23/1970) defending a Hermann Nitsch action; Harry Smith Interviewed by P. Adams Sitney (1965). You can also read selections from FILM CULTURE Magazine (1955-1996) including many of the artists featured in the audio archive.

UbuWeb
http://ubu.com

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89. Kyle Schlesinger
SIMON CUTTS AND NANCY KUHL TONIGHT at the POETRY PROJECT
Mon 11 May 2009

Simon Cutts & Nancy Kuhl
TONIGHT
MONDAY MAY 11, 2009
POETRY PROJECT
8:00 pm

Tonight I will have the pleasure of introducing Simon Cutts and Nancy Kuhl at the Poetry Project. This will be my last night as curator of the Monday Night Reading Series. Thanks to the staff, volunteers, readers, and everyone who has attended. It's been a blast. Hope to see you tonight!

Simon Cutts is a poet, artist and editor who began Coracle in the early 1970s, having worked with small publications from the 1960s. He began making work through concrete poetry, a form of visual presentation of the poem on the page. Now he sees book-form as the physical metaphor for the poem itself. The Coracle Press Archives are held in the Getty Research Institute in Los Angeles. A recent book of essays, Some Forms of Availability, was published last year by Granary Books, New York.

Nancy Kuhl¹s first full-length collection of poems, The Wife of the Left Hand, was published in 2007 by Shearsman Books. She is the author of The Nocturnal Factory, a chapbook published in 2008 by Ugly Duckling Presse. Another chapbook, Means of Securing Houses &c. from Mischief by Thunder and Lightning, is forthcoming from Propolis Press. She is co-editor of Phylum Press, a small poetry publisher and Curator of Poetry of the Yale Collection of American Literature at the Beinecke Rare Book and Manuscript Library.

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings). We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

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90. steve russell
Glen Gould and the spoken word
Mon 11 May 2009

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a little Glen Gould trivia from wiki... Gould, like Wittengstein's older? brother, was "possessed with genius." Wittengstein thought of himself as rather dull by comparison.
****

***Having entertained a lifelong fascination with the hereafter, with theories of reincarnation and mystic numerology akin to those of Arnold Schoenberg, Gould believed that he would be reincarnated two years after his death in the person of Sam Caldwell, a media theorist and contrapuntal poet. This belief was strengthened by Gould's regrets (expressed particularly in his 1980 interviews with Bruno Monsaigneon) that he had not brought his contrapuntal radio work to a satisfactory stage of completion. With plans to explore to its logical conclusion the application of Wagnerian leitmotifs and J.S. Bach's contrapuntal textures in the medium of the spoken word, and particularly in poetry, Gould conceived of this fictional "second go-around" toward the end of his already immensely productive lifetime.

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91. Jennifer Karmin
May 19: Dusie Press in NYC
Mon 11 May 2009

Boog City presents Dusie Press and the Dusie Players!
d.a. levy lives: celebrating the renegade press

Dusie Press (Switzerland)
http://www.dusie.org

Tuesday, May 19
6pm sharp
free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Dusie editor Susana Gardner

Featuring readings from
Cara Benson
Elizabeth Bryant
Annie Finch
Susana Gardner
Jennifer Karmin
Nicole Mauro
Marthe Reed
Jessica Smith

Noise experiment poetics of the Dusie Players
wine, cheese, and crackers, too

Curated and with an introduction by Boog City editor David Kirschenbaum

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is between 10th & 11th avenues

The Dusie Kollektiv is made up of 50 poets who each produce a chapbook for distribution among the kollektiv members. In past years, participants have published their own chapbooks, but for this year, the third of the kollektiv, members published one another's chapbooks from author-editor combinations which were created randomly. Many editors published their chapbook under the name of a small press with which they were already affiliated, and some created small presses just for the kollektiv. The point with the various names of press was to reify ownership and flood the market with 50 new presses.

Each year is different for the kollektiv, as every year there are different participants. With that said, there are many loyal kollektiv members who have been with the project since the first year. Change is inevitable, and energy and enthusiasm are necessary, but ultimately it is the group ethos which has kept them together and moving forward. The project focuses more on process and risk, and writers have no inhibition regarding publishing as it is a completely open platform and all works get published. Also, the group exchange gives an extra push in way of timeline and production, which also motivates creation.

Cara Benson edits the online journal Sous Rature. Her first full length collection (made) is forthcoming from BookThug. Her chapbook Quantum Chaos and Poems: A Manifest(o)ation (BookThug) co-won the 2008 bpNichol Prize. Other chaps include He Writes (No Press), UP (Dusie Kollectiv), and, with Kai Fierle-Hedrick and Kathrin Schaeppi, Spell/ing ( ) Bound (ellectrique press). Benson edited the interdisciplinary book Prediction (forthcoming from Chain). She lives and writes in the analog world of upstate New York.
http://www.necessetics.com

Elizabeth Bryant is the editor and publisher of the ongoing lit experiment Defeffable, and CR79 Books. Her first full-length serial-poem (nevertheless enjoyment is forthcoming this fall from Quale Press, and her latest chapbook, Fluorescence Buzz, was published this spring via the Dusie Kollektiv. She has new poems and interviews in Dusie #8 and Gerry Mulligan, and a book review in the upcoming issue of Jacket. She is also co-curator of the Bard Roving Reading Series.

Annie Finch's books of poetry include The Encyclopedia of Scotland, Eve, Calendars, and Among the Goddesses, as well as Shadow-Bird from Dusie Kollektiv. She has also written or edited books about poetry, most recently Multiformalisms: Postmodern Poetics of Form, A Poet's Ear, and A Poet's Craft. She lives in Maine where she directs the Stonecoast low-residency M.F.A. program in creative writing. http://www.anniefinch.com

Susana Gardner lives in Switzerland where she edits Dusie Press and curates the Dusie Kollektiv. The author of several chapbooks, her first book [lapse insel weary], was published by The Tangent Press. She writes and translates and will soon begin a poetic reading series as well at the DADA Haus--Cabaret Voltaire, ZÃ¼rich.

Jennifer Karmin's text-sound epic, Aaaaaaaaaaalice, will be published by Flim Forum Press this year. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. Karmin teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. New poems are out in Cannot Exist, MoonLit, Otoliths, Come Together: Imagine Peace (Bottom Dog Press), and Not A Muse (Haven Books).

Nicole Mauro has published poems and criticism in numerous journals. She is the author of the chapbooks Odes (Sardines), Dispatch (co-authored with Marci Nelligan; Dusie), The Contortions (Dusie), and Tax-Dollar Super-Sonnet (Pendergast/Dusie). She is the co-editor, with Marci Nelligan, of an interdisciplinary book about sidewalks, Intersection: Sidewalks and Public Space (ChainArts). Her first full-length poetry collection, The Contortions, is due out from Dusie this year. She lives in the San Francisco bay area with her husband Patrick, and daughters Nina and Faye. She teaches rhetoric and writing at the University of San Francisco.

Marthe Reedâ€™s poetry has appeared in New American Writing, Golden Handcuffs Review, New Orleans Review, and Sulfur, and in numerous e-zines such as HOW2, MiPoesias, Exquisite Corpse, Aught, eratio, and Moria. New work appears in Big Bridge and is forthcoming from Fairy Tale Review. Her book, Tender Box, A Wunderkammer, is published by New Orleans' Lavender

Ink, and her chapbook (em)bodied bliss is published by jimmie pennies press and Dusie Kollektiv.

Jessica Smith is the editor of Outside Voices Press, an imprint of Bootstrap Productions. She is the author of Organic Furniture Cellar. She also edits Foursquare, a monthly women's poetry magazine.

The Dusie Players
The noise experiment poetics of the Dusie Players will be strange and experimental, unpredictable and odd. This will be the first performance of its kind for Dusie Kollektiv participants and include works of Dusie past, present, and future.

Next event:
Tues. June 30
Effing Press (Austin, Texas)
http://www.effingpress.com

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92. Larissa Shmailo

Review copies of In Paran by Larissa Shmailo available

Tue 12 May 2009

Review copies of In Paran (BlazeVox 2009-poetry) by Larissa Shmailo are available. Please backchannel with name, name of journal/periodical, address, and email.

Thanks in advance!

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93. Margaux Jones

The Task of Distributivity, The Fate of Interregnum, and The Aesthetics of Pantomicriticism

Tue 12 May 2009

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http://distributivity.comoj.com/

To practice distributivity is to acknowledge the inevitability of pataphor, the paralinguisticality of perception, the boundedness of action, the passion of ideas, the beauty of era, the chains of bureaucracy, the possibilities of intuition and the uncanny delight of chance. In contrast to the syllogistic rationality of bureaudocile logistics, distributivity is situational, shifts with the winds, courts contradiction, feeds on inconsistency. I embrace a distributivity of bewilderment. I don't know where I am going and never have, just try to grapple as best I can with where I am. The dissemination that most engages me is not theoretically perspicacious. Indeed, it has a distributivity and an

aesthetics, but not a predetermining theory. It is multiform and chaotic, always reformulating and regrouping. Competence is less important to me than responsiveness; mobility, ingenuity and invention more important than solutions to predefined problems.

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Be Yourself @ mail.com!
Choose From 200+ Email Addresses
Get a Free Account at www.mail.com

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94. Michael Kelleher
Literary Buffalo Newsletter 05.12.09-05.17.09
Tue 12 May 2009

LITERARY BUFFALO
05.12.09-05.17.09

Apologies for not sending the newsletter yesterday!

BABEL 2009-2010 SEASON SUBSCRIPTIONS ON SALE NOW!
Scroll down for details

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

05.12.09

Talking Leaves Books
Linda Andre
Talk and Signing, Doctors of Deception:
What They Don't Want You to Know about Shock Treatment
Tuesday, May 12, 6:00 PM
Talking Leaves Books
3158 Main St.

Just Buffalo
Short Story Discussion Group: Raymond Carver, Edward P. Jones
Tuesday, May 12, 6:30 PM
Spot Coffee
Chippewa and Delaware Ave.

05.13.09

Earth's Daughters? Gray Hair Reading Series
Ken Feltges and Carole Southwood

Poetry Reading
Wednesday, May 13, 7:30 PM
Hallwalls Cinema
Babeville | 341 Delaware Ave. @ Tupper

05.15.09

Just Buffalo Interdisciplinary Performance Series
Mamapalooza, featuring Loraine O?Donnel of WECK 1230
&
5:00-5:40 Lydia Baines Al-Amin,Ë‡Storyteller
5:50-6:35 Meada Taylor,Ë‡Puppeteer
6:40-7:05 Faaria ,Ë‡Dancers
7:10-7:55 Daughters of Creative Sound,Ë‡African drum ensemble
8:10-8:55 Noa Bursie,Ë‡Vocalist/guitarist
9:00-9:50 Kilissa Cissoko,Ë‡vocalist/keyboards

Plus special tours ? Albright Knox works in the gallery permanent collection inspired by dance, poetry and music
Ë‡
6:30pm and 7:30pm Ë‡(45 minutes each)

Friday, May 15, 5 - 10 PM
Albright-Knox Art Gallery
1285 Elmwood Ave.
Buffalo

Blazevox Books/Rust Belt Books
Greg Gerke
Book Launch - There's Something Wrong with Sven
Friday, May 15, 7:00 PM
Rust Belt Books
202 Allen St.
Buffalo

05.16.09

Impact Artists' Gallery
The Stop Look and Listen Poetry Series
Alex Meade and open mic
Saturday, May 16, 2 PM
Impact Artists' Gallery
Suite 545, Tri-Main Center | 2495 Main Street

Talking Leaves Books
Lyndsey D'Arcangelo
Book signing for The Crabapple Tree

Saturday, May 16, 2:00 PM
Talking Leaves Books, 3158 Main St.

Just Buffalo Interdisciplinary Performance Series
Mamapalooza, with Annette Daniels-Taylor, Shirley Sarmiento,
Annette Daniels-Taylor,Ë‡Poet/Music Verniece Taylor,Ë‡Vonetta Ë‡T. Rhodes,
Liz Abbott,Ë‡Liz Mariani & Joyce Carolyn
Saturday, May 16, 7:00 PM
Rust Belt Books, 202 Allen St

Douglas/White Productions
Endocrinology Open Mic #4
Saturday, May 16, 7:00 PM
Sugar City
19 Wadsworth | (In Allentown)

BABEL

2009-10 SUBSCRIPTIONS ON SALE NOW.

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The member writer critique group is back on a new night: 1st and 3rd Tuesdays at the Market Arcade. Click here for more info:

http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf

WESTERN NEW YORK BOOK ARTS COLLABORATIVE WORKSHOPS

May 13 & 14 - Making Fonts

To register: http://www.wnybookarts.org/Spring09wkshps.php

_____

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If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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95. Joanna Fuhrman

Zinc Bar: May 17th

Tue 12 May 2009

Jordan Davis, Chris Nealon & George Stanley
Featured Poets:

May 17, 2009, 6:30-8:30 p.m.
The Zinc Bar, 82 West 3rd Street, NY, NY

Jordan Davis's first book is Million Poems Journal. He is a columnist for The Constant Critic. His poems have appeared in Faucheuse, The Germ, Quid, Baffling Combustions, and Shiny, among other journals. His essays and reviews have appeared at the Poetry Foundation, and in the TLS, San Francisco Chronicle, Slate, and The Nation. With Chris Edgar he edits The Hat, an annual journal. Chris Nealon is Associate Professor in the Department of English at at Johns Hopkins University. He is the author of Foundlings: Lesbian and Gay Emotion Before Stonewall (Duke UP, 2001), and two books of poems: The Joyous Age (Black Square Editions, 2004), and Plummet (Edge Books, forthcoming 2009). He is currently completing a book of criticism called The Matter of Capital: Poetry and Spectacle in the American Century. George Stanley is the author of a dozen books, including Seniors (2006), A Tall, Serious Girl (2003), At Andy's (2000) and Gentle Northern Summer (1995). He's the 2006 winner of the Poetry Society of America's Shelley Award and last week was nominated for this yearâ€™s B.C. Book Prizes Dorothy Livesay Prize for

Poetry for his new collection Vancouver: A poem. He lives in Vancouver, Canada.

As always we ask for five dollars for the poets!

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http://tagline.excite.com/fc/nNuAybaSkq5BFT1rSbQMXYqkGdmAiNaOU8LdZA0GIEmEgIbHubPotEE/

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96. Anselm Berrigan

Fwd: reading next Sunday!

Tue 12 May 2009

(Jibade-Khalil Huffman presents)

An afternoon with

Anselm Berrigan &
Monica de la Torre

Sunday, May 17th
2:00 pm
232 East Broadway (F, J, M, Z to Essex-Delancey, or, B, D to Grand)
NY/NY

about the readers: Anselm Berrigan's books of poetry include Zero Star Hotel (2002) and Some Notes on My Programming (2006), both published by Washington D.C.'s Edge Books. His book Free Cell will be published later this year by City Lights. With his mother Alice Notley and brother Edmund Berrigan he co-edited The Collected Poems of Ted Berrigan, published in 2005 by the U. of California. They are currently working on a Selected Poems of Ted Berrigan to hopefully be published in the not too distant future. Berrigan is also a member of the subpress publishing collective, and will be releasing The Selected Poems of Steve Carey, edited by Edmund Berrigan, in June of this year. From 2003-2007 AB was Artistic Director of The Poetry Project at St. Mark's Church. He currently supports himself through a rotating array of teaching jobs at Pratt Institute, Bard College and Wesleyan University. He likes teaching but does not love it, hence the part-time status at the various schools. He is poetry editor for The Brooklyn Rail, and lives in the East Village, where he also happened to grow up. He is a poet, identifies only as a poet, and works in service of that art while happy for the existence of all the others.

MÃ³nica de la Torre is the author of the poetry books Talk Shows (Switchback, 2007);=2 0AcÃºfenos, a collection in Spanish published in 2006 in Mexico City by Taller Ditoria; and Public Domain (Roof Books, 2008). She writes about art and culture for publications in Mexico and the U.S. and is co-author of the artist book Appendices, Illustrations & Notes, available on Ubu.com. She co-edited the anthology Reversible Monuments: Contemporary Mexican Poetry with Michael Wiegers (Copper Canyon Press, 2002) and translated the books Poems by Gerardo Deniz (Lost Roads) and Mauve Sea-Orchids by Lila Zemborain (Belladonna Books). She is senior editor at BOMB Magazine and lives in Brooklyn.

in conjunction with Homebase IV

about Homebase: {HomeBase is an artist-run international art project, which aims to nurture a rich contextual exploration around the archetype of home. In pursuing this exploration annually, HomeBase seeks to integrate contemporary art into the everyday urban experience and to challenge the role of art as an educational tool for cross-cultural dialog and community cultivation.

The HomeBase model consists of marking a temporary base, a raw urban architectural site in a neighborhood undergoing change, and inviting international artists to engage in a three-week workshop that includes study, dialogue and communal dinners. As artists explore the personal and critical aspects of home and city dwelling, they create site-responsive installations in rooms in the base location.

The workshop is followed by a 3 week happening. The HomeBase site opens its doors to the public free of charge and features lectures, art talks , performances, and interactive events which transform the site into an exciting temporary urban platform. By merging community, architecture, and art, HomeBase becomes a home to an intercultural and inter-disciplinary experience.

Selected by New York Magazine's Jerry Saltz as Critic's Pick in 2008 and featured on NY1 and many other notable media channels, HomeBase has welcomed thousands of visitors through its doors and is expecting many more in during its future projectst in New York, Berlin, and London.}

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97. **peter ganick**
remind, mind again
Tue 12 May 2009

---

a place for experimental literary texts:
http://pganickz.livejournal.com

is 'open' to reading new material.
thanks.
peter ganick.
--
http://peterganick.info

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98. peter ganick
remind, mind again
Tue 12 May 2009

---

forgot to include with livejournal announcement:
please send texts to <[redacted]>

thanks. peter ganick.

--
http://peterganick.info

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99. David-Baptiste Chirot
Irish student hoaxes world's media with fake quote
Tue 12 May 2009

Irish student hoaxes world's media with fake quote

Irish student hoaxes world's media with florid but phony quote from dead French composer Shawn Pogatchnik, Associated Press WriterOn Monday May 11, 2009, 12:07 pm EDT

Buzz up!

Print

DUBLIN (AP) -- When Dublin university student Shane Fitzgerald posted a poetic but phony quote on Wikipedia, he was testing how our globalized, increasingly Internet-dependent media was upholding accuracy and accountability in an age of instant news.

His report card: Wikipedia passed. Journalism flunked. The sociology major's obituary-friendly quote -- which he added to the Wikipedia page of Maurice Jarre hours after the French composer's death March 28 -- flew straight on to dozens of U.S. blogs and newspaper Web sites in Britain, Australia and India. They used the fabricated material, Fitzgerald said, even though administrators at the free online encyclopedia twice caught the quote's lack of attribution and removed it. A full month went by and nobody noticed the editorial fraud. So Fitzgerald told several media outlets they'd swallowed his baloney whole. "I was

really shocked at the results from the experiment," Fitzgerald, 22, said Monday in an interview a week after one newspaper at fault, The Guardian of Britain, became the first to admit its obituarist lifted material straight from Wikipedia. "I am 100 percent convinced that if I hadn't come forward, that quote would have gone down in history as something Maurice Jarre said, instead of something I made up," he said. "It would have become another example where, once anything is printed enough times in the media without challenge, it becomes fact." So far, The Guardian is the only publication to make a public mea culpa, while others have eliminated or amended their online obituaries without any reference to the original version -- or in a few cases, still are citing Fitzgerald's florid prose weeks after he pointed out its true origin. "One could say my life itself has been one long soundtrack," Fitzgerald's fake Jarre quote read. "Music was my life, music brought me to life, and music is how I will be remembered long after I leave this life. When I die there will be a final waltz playing in my head that only I can hear." Fitzgerald said one of his University College Dublin classes was exploring how quickly information was transmitted around the globe. His private concern was that, under pressure to produce news instantly, media outlets were increasingly relying on Internet sources -- none more ubiquitous than the publicly edited Wikipedia. When he saw British 24-hour news channels reporting the death of the triple Oscar-winning composer, Fitzgerald sensed what he called "a golden opportunity" for an experiment on media use of Wikipedia. He said it took him less than 15 minutes to fabricate and place a quote calculated to appeal to obituary writers without distorting Jarre's actual life experiences. He noted that the Wikipedia listing on Jarre did not have any other strong quotes. If anything, Fitzgerald said, he expected newspapers to avoid his quote because it had no link to a source -- and even might trigger alarms as "too good to be true." But many blogs and several newspapers used the quotes at the start or finish of their obituaries. He said the Guardian was the only publication to respond to him in detail and with remorse at its own editorial failing. Others, he said, treated him as a vandal who was solely to blame for their cut-and-paste content. "The moral of this story is not that journalists should avoid Wikipedia, but that they shouldn't use information they find there if it can't be traced back to a reliable primary source," said the readers' editor at the Guardian, Siobhain Butterworth, in the May 4 column that revealed Fitzgerald as the quote author. "It's worrying that the misinformation only came to light because the perpetrator of the deception emailed publishers to let them know what he'd done, and it's regrettable that he took nearly a month to do so," she wrote. Fitzgerald said he had waited in part to test whether news organizations or the public would smoke out the quote's lack of provenance. He said he was troubled that none did. And he warned that a truly malicious hoaxer could have evaded Wikipedia's own informal policing by getting a newspaper to pick up a false piece of information -- as happened

when his quote made its first of three appearances -- and then use those newspaper reports as a credible footnote for the bogus quote. "I didn't want to be devious," he said. "I just wanted to show how the 24-hour, minute-by-minute media were now taking material straight from Wikipedia because of the deadline pressure they're under." Guardian article on controversy, http://tinyurl.com/djqd8w Soundtrack Geek blog on Jarre, http://tinyurl.com/d527zh Wikipedia site criticizing itself, http://en.wikipedia.org/wiki/Criticism--of--Wikipedia

Hotmail® goes with you. Get it on your BlackBerry or iPhone.
_____ Insert movie times and more without leaving Hotmail®.
http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd1_052009

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100. Séamas Cain
Assembling in the eternal network
Tue 12 May 2009

_____

"NONE OF THE ABOVE : Assembling, Collaborating and Publishing in the Eternal Network"

A CALL FOR PARTICIPATION, to poets and artists ...

In an ambitious assembling-style project, Minnesota Center for Book Arts invites any and all to send 125 copies of anything that will fit into a 9" x 12" envelope.

This project is in conjunction with MCBA's upcoming exhibition "None of the Above : Assembling, Collaborating and Publishing in the Eternal Network."

An assembling project represents the ultimate in democratic art. Everything submitted will be included in the publication (or series of publications, depending on how many people participate). In return for your efforts, you receive a selection of 89 different works created by others who participate.

What to send? Any means of expression is fine (paper, CDs, stickers, popsicle sticks) but it can be no larger than 8.5" x 11" (21.6 cm x 27.9 cm) and 1/8" thick (.3 cm). It can be folded, stitched, crushed, flattened, etc. Shrunk-via-shrink-ray submissions are okay. If you need a theme, submissions will be compiled in publications titled "None of the Above." How's that for clear direction?

How many to send? Submit 125 copies. 89 of these will go to other participants. Additional copies will be archived, distributed to donors/volunteers, and a small number will be sold as a fundraiser for MCBA.

What else to send? So that we can send you your copy of the publication, include a sheet of paper with your name and postal address. Also include $5 in U.S. funds – checks payable to Minnesota Center for Book Arts – to cover the cost of envelopes and postage.

Where to send ...

"None of the Above,"
c/o Minnesota Center for Book Arts,
1011 Washington Avenue South, Suite 100,
Minneapolis, Minnesota,
55415

Deadlines: If we receive submissions by August 21, 2009, they will be displayed as part of the associated exhibition. To be included in the publication, submissions must be received no later than October 24, 2009.

A special collating event will occur at MCBA on Saturday, October 24, 2009. For those who would like to participate, you may bring your 125 copies that evening rather than mailing. Then there is no fee.

Please e-mail Jeff Rathermel, MCBA's Artistic Director, at

[redacted]

by October 16, 2009 if you will be participating. Arrive at 7:00 p.m., assembly lines commence at 7:30 p.m.

Yours for the poetry of assembling,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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101. Small Press Traffic
SPT PRESENTS: SUMMER WORKSHOPS!
Tue 12 May 2009

We are so thrilled to announce these upcoming summer workshops with Small Press Traffic.
Please pass the word along to your friends and students.

*SITE-BASED PRACTICES with David Buuck & Jessica Tully
*Marin Headlands Bunkers
Sunday June 21, 11am-2pm
$40 ($30 for students and members)

Please join writer & critic David Buuck & artist & activist Jessica Tully for a site-specific workshop at the former military bunkers in the Marin Headlands. We will explore a wide range of methods and practices related to site-based writing & art practices, including several on-site exercises & experiments. This workshop is designed for ALL levels of interested writers & artists, to explore how we engage place, site, environment & the political histories therein as writers, artists, and citizens. We will provide optional pre-workshop reading that covers both the site's history as well as essays on site-writing & site-specific art practices. We will discuss & explore writing & research techniques as well as much more performative & embodied strategies of site-work, so be prepared to try new ways of thinking, moving, and working!

Note: We will arrange for car-pooling to the site, as well as lunch. Bring notebook, camera, sunscreen, outdoor shoes, layers for wind, etc. The Marin Headlands is home to several former military installations, including the bunkers, the Nike Missile Site, and the current home of the Headlands Center for the Arts.

*Conceptualism and Craft with K. Silem Mohammad
*CCA San Francisco Campus
Monday through Thursday July 6-10th
Time: 6pm-9pm
$125 / $100 students and members

This four-day workshop will begin by examining and rehearsing various techniques central to Conceptualist poetics, broadly considered so as to encompass appropriation, transcription, and other versions of what Kenneth Goldsmith has called “uncreative writing,” as well as the deliberately awkward and expressively debased gestures associated with Flarf. We will then look at these techniques in relation to older and more traditional notions of craft: can there be coherent criteria for craft-based evaluation of texts written using blankly conceptual or intentionally “bad” methods? Do any of the familiar aesthetic categories still apply, and if so, how?

Oakland A's /White Sox Game with Bill Luoma
Oakland Coliseum
Saturday August 18th
11am workshop/ 1:05pm game
$40 includes admission to the game and a baseball to take home/ $30 students and members

In the spirit of the Basketball Aritcle by Meyer and Waldman and Yo-Yo's with Money by Berrigan and Schiff, we will spend some time working on the body of baseball & poetry. Or just poetry since that encompasses baseball.

Note Scholarship admission is available for those who need it. Please contact Samantha for more information. To sign up or get more information by emailing Samantha Giles at [redacted].

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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102. Maria Damon
Re: Blaser Obit
Tue 12 May 2009

---

i keep reading this as "Blaser Orbit," as if Robin were now in space, still with us but watching us with his usual gargantuan but refined enjoyment.

Paul Nelson wrote:
>
http://www.vancouversun.com/News/Kitsilano+poet+remembered+sense+humour/1583925/story.html
>
> Kitsilano poet remembered for sense of humour
> Robin Blaser continued to teach rising poets after taking early retirement from faculty at Simon Fraser University
> By Kelly Sinoski, Vancouver SunMay 11, 2009
>
>
> Kitsilano poet Robin Blaser has died.
> Robin Blaser, a renowned Kitsilano poet whose work was devoted to the avant-garde, has died after a battle with cancer.
> His death, at the St. James Cottage Hospice in Vancouver last week, was just shy of his 84th birthday.
> "He
> took the world with him when he went," friend and fellow poet George
> Bowering said Sunday. "That's how I feel ... he really loved the world
> a lot."
> Blaser, who was raised in a small Idaho town, became one

> of California's triumvirate poets, along with Robert Duncan and Jack
> Spicer. The trio participated in what is known as the Berkeley
> Renaissance, contributing to postmodern poetry.
> In 1966, Blaser
> moved to Canada after accepting a position at Simon Fraser University.
> Nearly a decade later, in 1974, he became a Canadian citizen and met
> his life partner, David Farwell.
> Bowering, who travelled to San
> Francisco in the early '60s to meet Blaser, said he had much respect
> for the erudite poet with a great sense of humour.
> Blaser not
> only received the Order of Canada in 2005 for his contribution to the
> arts, but was winner of the Griffin Poetry Prize for lifetime
> achievement in 2006 and the Griffin Prize for Poetry in 2008. He was
> awarded an honorary doctorate by SFU in March 2009.
> Bowering said
> one of Blaser's major strengths was as a teacher. Despite taking early
> retirement from SFU in the 1980s, he continued to teach rising poets in
> his Kitsilano home.
> "Students kept going to Robin's place instead
> of to Simon Fraser," Bowering said. "He was a great teacher for those
> who kept going to see him and for those who read his books."
> Bowering
> noted that even though Blaser was one of Canada's best poets, "you
> would have to go a long way to find an English professor in Ottawa
> who's read him."
> He described Blaser's work as challenging and
> hard work yet delightful, noting he never wrote straightforward
> sentences and it was as if he "kicked the hell out of the English
> language."
> "You've got to have a lot of nerve to dig into [Blaser's] book and all those essays," Bowering said.
> But
> when you do, he said, lessons can be learned. And in his short essays,
> Blaser's "great sense of humour" shines through, especially in his work
> over the past 20 years.
> "He was a guy who could tell you everything and then tell you a joke," Bowering said.
> Blaser is survived by Farwell as well as by his sister Hope Samac and brother Augustus Blaser.
>
> [redacted]

>
>
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
> American Sentences
> Organic Poetry
> Poetry Postcard Blog
>
> Ilalqo, WA [redacted]
>
>

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103. **Lori Emerson**
Creeley's Rainer Gerhardt?
Tue 12 May 2009

Hello, this is a bit embarrassing as I feel I should know this....but! Would someone mind telling me about the Rainer Gerhardt to whom Creeley dedicated a poem in For Love?

THANK YOU!
Lori

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.colorado.edu/English/faculty/facpages/emerson.shtml
http://www.electronicbookreview.com

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104. **D. Wellman**
Re: Creeley's Rainer Gerhardt?
Tue 12 May 2009

There is a full exposition in the most recent minutes of the Chares Olson Society, ed Ralph Maud, August 2007.

Donald Wellman
Daniel Webster College
http://faculty.dwc.edu/wellman/

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Lori Emerson
Sent: Tuesday, May 12, 2009 5:12 PM
To: [redacted]
Subject: Creeley's Rainer Gerhardt?

Hello, this is a bit embarrassing as I feel I should know this....but! Would someone mind telling me about the Rainer Gerhardt to whom Creeley dedicated a poem in For Love?

THANK YOU!
Lori

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.colorado.edu/English/faculty/facpages/emerson.shtml
http://www.electronicbookreview.com

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105. richard owens
Re: Creeley's Rainer Gerhardt?
Tue 12 May 2009

Gerhardt. German poet. Olson on Gerhardt: "the first of Europe / I could have words with." both Creeley & Olson fond of his work (Cf. Olson, "To gerhardt, There, Among Europe's Things." also see Ekbart Faas RC bio.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Tue, 5/12/09, Lori Emerson <[redacted]> wrote:

From: Lori Emerson <[redacted]>
Subject: Creeley's Rainer Gerhardt?

To: [redacted]
Date: Tuesday, May 12, 2009, 5:12 PM

Hello, this is a bit embarrassing as I feel I should know this....but! Would someone mind telling me about the Rainer Gerhardt to whom Creeley dedicated a poem in For Love?

THANK YOU!
Lori

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.colorado.edu/English/faculty/facpages/emerson.shtml
http://www.electronicbookreview.com

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106. Al Filreis
new PoemTalk: on Rodrigo Toscano
Tue 12 May 2009

Today we are releasing the new episode of PoemTalk - a discussion of Rodrigo Toscano's "Poetics" with Linh Dinh, Randall Couch and Emily Abendroth.

http://www.poemtalk.org

http://www.poetryfoundation.org/journal/audioitem.html?id=1612

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp

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107. Mark Weiss
Re: Creeley's Rainer Gerhardt?
Tue 12 May 2009

There's a bio in German at http://de.wikipedia.org/wiki/Rainer_Maria_Gerhardthttp://de.wikipedia.org/wiki/Rainer_Maria_Gerhardt. He and his wife ran a press and a revue, he translated, edited, wrote poems and essays that are still read in Germany. Committed suicide in 1954--he was 27. Olson addressed two poems to him, "To Gerhardt, there among Europe's things of which he has written us in his 'Brief an Creeley und Olson,'" and "The Death of Europe."

Mark

At 05:12 PM 5/12/2009, you wrote:
>Hello, this is a bit embarrassing as I feel I should know this....but!
>Would someone mind telling me about the Rainer Gerhardt to whom
>Creeley dedicated a poem in For Love?
>
>THANK YOU!
>Lori
>
>--
>Lori Emerson
>Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
>Department of English, University of Colorado at Boulder
>Hellems 101, 226 UCB, Boulder, CO 80309-0226
>http://www.colorado.edu/English/faculty/facpages/emerson.shtml
>http://www.electronicbookreview.com
>

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108. Daniel
Re: Creeley's Rainer Gerhardt?
Tue 12 May 2009

Lori,

See http://books.google.com/books?id=ztPfosyWpeAC&pg=PA107&lpg=PA107&dq=%22Rainer+Gerhardt%22&source=bl&ots=2xqP-NVX2l&sig=q4mMWEc6LiHtRasqT06EHa7Kof0&hl=en&ei=zPIJSoikBpO6M97g9NoL&sa=X&oi=book_result&ct=result&resnum=1#PPA108,M1

~ Dan Zimmerman

----- Original Message -----
From: "Lori Emerson" <[redacted]>
To: <[redacted]>
Sent: Tuesday, May 12, 2009 5:12 PM
Subject: Creeley's Rainer Gerhardt?

> *Hello, this is a bit embarrassing as I feel I should know this....but!*
> *Would someone mind telling me about the Rainer Gerhardt to whom*
> *Creeley dedicated a poem in For Love?*
>
> *THANK YOU!*
> *Lori*
>
> *--*
> *Lori Emerson*
> *Assistant Professor | Electropoetics Thread Editor, Electronic Book Review*
> *Department of English, University of Colorado at Boulder*
> *Hellems 101, 226 UCB, Boulder, CO 80309-0226*
> *http://www.colorado.edu/English/faculty/facpages/emerson.shtml*
> *http://www.electronicbookreview.com*

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109. **jason snyder**
Sidebrow: Call For Submissions
Tue 12 May 2009

Sidebrow (http://www.sidebrow.net) — an online & print press dedicated to innovation & collaboration — seeks fiction, poetry, art, essay, ephemera, found text, & academia, as well as creative response to current posts and ongoing projects.

Sidebrow's inaugural print anthology (http://www.sidebrow.net/2006/catalog.php) — a multi-threaded, collaborative narrative — features the work of 65 writers of innovative poetry and prose, including Brian Evenson, Cole Swenson, Chris Tysh, Elizabeth Robinson, Sandy Florian, Derek White, Norman Lock, Joshua Marie Wilkinson, and Noah Eli Gordon, among others. A second multi-threaded anthology, to be culled from work featured on the Sidebrow Web site, is slated for publication in 2010.

To be considered for inclusion in Sidebrow's ongoing collaborative experiment, send your best work to [redacted].

Submissions to Sidebrow (http://www.sidebrow.net/2006/submit.php) are evaluated both as stand-alone set pieces & as points of departure for

establishing multi-authored/multi-genre works. Submissions that re-imagine, depart from, or explore the interstices between posted pieces are highly encouraged.

+ + + + + + + + + + + + + + +

RECENTLY LAUNCHED PROJECTS

Build: White Horse | Exploring the altered and its after effects
http://www.sidebrow.net/2006/whitehorse.php

City | Habitation and architecture in the literary domain
http://www.sidebrow.net/2006/city.php

+ + + + + + + + + + + + + + +

ONGOING PROJECTS

Epistolary | Reviving the epistolary novella
http://www.sidebrow.net/2006/epistolary.php

Ghost | Investigating the disembodied & otherworldly
http://www.sidebrow.net/2006/ghost.php

Build: Post-Hole | A multi-author menagerie of grotesques
http://www.sidebrow.net/2006/posthole.php

Build: Mother, I | A multi-author, multi-genre exploration of seeds sown by Bataille http://www.sidebrow.net/2006/motheri.php

Page 24 | Concerning and consisting entirely of page 24s
http://www.sidebrow.net/2006/page24.php

Build: Our Fathers | A multi-author paean to the paternal
http://www.sidebrow.net/2006/ourfathers.php

Litopolis | Toward an aesthetic geography
http://www.sidebrow.net/2006/litopolissf.php

+ + + + + + + + + + + + + + +

For more information, and to peruse currently posted works, visit http://www.sidebrow.net.

Sidebrow is a member of the Intersection Incubator, a program of the Intersection for the Arts providing fiscal sponsorship for San Francisco Bay Area artists. Sidebrow books are distributed through Small Press Distribution (http://www.spdbooks.org/Producte/9780981497501/sidebrow-01.aspx).

Follow Sidebrow on Facebook:
http://www.facebook.com/pages/Sidebrow/68012168356

_____ Hotmail® has a new way to see what's up with your friends.
http://windowslive.com/Tutorial/Hotmail/WhatsNew?ocid=TXT_TAGLM_WL_HM_Tutorial_WhatsNew1_052009

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110. Mark DuCharme

FW: Stratford Park Reading Series: OWEN, BIRMAN & WRIGHT June 9th

Tue 12 May 2009

Please join us for the debut event in the STRATFORD PARK READING SERIES.

Three extraordinary poets will help us celebrate the launch of this new series in north Boulder: MAUREEN OWEN, LAURA E. WRIGHT & LISA BIRMAN.

It all happens TUESDAY, JUNE 9th at 7:30 p.m.

3030 O'NEAL PARKWAY, Boulder, Colorado
(across the street from Naropa University's Paramita campus & the Boulder Cork restaurant)
http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301

A Donation is requested— but All are welcome!

A reception will follow the reading

§

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Maureen Owen, poet, editor and publisher, is the author of ten poetry titles, most recently Erosion's Pull from Coffee House Press, a finalist for the Colorado Book Award and the Balcones Poetry Prize. Her title American Rush: Selected Poems was a finalist for the L.A. Times Book Prize and her work AE (Amelia Earhart) was a recipient of the prestigious Before Columbus American Book Award. Other books include Untapped Maps and Imaginary Income. She has had work most recently published in YAWP magazine, Columbia Review, and Thuggery & Grace. She currently teaches at Naropa University both on campus

and in the low-residency MFA Creative Writing Program and is editor of Naropa’s on-line zine not enough night.

Lisa Birman is the author of the poetry collection for that return passage - A Valentine for the United States of America, and co-editor of the anthology Civil Disobediences - Poetry and Politics in Action. Lisa is the Director of the Summer Writing Program and teaches poetry, prose, hybrid writing, and collaboration in the Jack Kerouac School of Disembodied Poetics at Naropa University. Laura Wright is a poet, librarian, and volunteer firefighter. She is the author of Part of the Design (Meeting Eyes Bindery, 2005) as well as various chapbooks. She recently co-edited, with Anne Waldman, Beats at Naropa, an anthology of talks from the Kerouac School to be published this summer by Coffee House Press; her translation of Henri Michaux’s La vie dans les plis (Life in the Folds) is forthcoming from Action Books.

§

If you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email [redacted] with the subject line "SPRS: REMOVE."

Insert movie times and more without leaving Hotmail®. See how.
Windows Live™: Keep your life in sync. Check it out.

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?ocid=TXT_TAGLM_BR_life_in_synch_052009

↑ Index

111. Steve McLaughlin
Re: Creeley's Rainer Gerhardt?
Tue 12 May 2009

Gerhardt was a German poet who befriended Creeley by correspondence, and then in person when he and Ann were living in France in 1951. He also corresponded with Charles Olson, and translated Olson, Creeley, Pound, Williams and others. He published the magazine *Fragmente*, which included a story by Creeley in the second (and last) issue*. *He died in 1954, amid mounting debt and despair.

A German-language tribute to Gerhardt can be found here<http://www.literatur-live.de/strand/work/rmg_sek/>
.

You can find more information in Creeley's essay "Rainer Gerhardt: A Note"<http://www.escholarship.org/editions/view?docId=ft4t1nb2hc&chunk.idÐe10773&toc.depth=1&toc.idÐe7777&brand=esc

hol>and the "For Rainer Gerhardt"<http://books.google.com/books?id=ztPfosyWpeAC&pg=PA107&dq=%22for+rainer+gerhardt%22#PPA107,M1>chapter in Ekbert Faas's biography of Creeley.

-steve

On Tue, May 12, 2009 at 5:12 PM, Lori Emerson <[redacted]>wrote:

> *Hello, this is a bit embarrassing as I feel I should know this....but!*
> *Would someone mind telling me about the Rainer Gerhardt to whom*
> *Creeley dedicated a poem in For Love?*
>
> *THANK YOU!*
> *Lori*
>
> *--*
> *Lori Emerson*
> *Assistant Professor | Electropoetics Thread Editor, Electronic Book Review*
> *Department of English, University of Colorado at Boulder*
> *Hellems 101, 226 UCB, Boulder, CO 80309-0226*
> *http://www.colorado.edu/English/faculty/facpages/emerson.shtml*
> *http://www.electronicbookreview.com*

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112. Stephen Vincent
Robert Frank via Leo Rubenfein
Tue 12 May 2009

In the current issue of Art In America, Leo Rubenfein has written a very good piece on Robert Frank's, The Americans - this in association with the Frank show that started from the National Gallery of Art In Washington. The show is just opening at San Francisco's MOMA.

Rubenfein makes connections between Frank and the techniques of poets (particularly around the employment of images) who were active in Switzerland in the early 40's before Frank came to the States. And how these practices informed his picture taking, including the sequencing of the work in the book.

Some of which may explain the impulsive enthrall by poets with the book when it first appeared. In any case a real refreshing read.

Stephen V
http://stephenvincent.net/blog/

↑ Index

113. Kyle Schlesinger
Re: Creeley's Rainer Gerhardt?
Tue 12 May 2009

Fass might be the first (not last) stop.

> *From: Lori Emerson <[redacted]>*
> *Reply-To: "Poetics List (UPenn, UB)" <[redacted]>*
> *Date: Tue, 12 May 2009 15:12:17 -0600*
> *To: <[redacted]>*
> *Subject: Creeley's Rainer Gerhardt?*
>
> *Rainer Gerhardt*

↑ Index

114. Wanda Phipps
Reading for A Gathering of the Tribes #12
Tue 12 May 2009

Come to
A reading celebrating the publication of
A Gathering of the Tribes #12
Bowery Poetry Club
308 Bowery btwn Houston & Bleecker
[redacted] 1:30-3:30pm
Featuring Margarita Drago, Bob Hart, Bob Holman, Philip Levine,
Myrna Nieves, Wanda Phipps (with guitarist Stephen B. Antonakos), Paul
Pines, Jill Rapaport,
Hersh Silverman, Miriam Stanley

http://www.bowerypoetry.com
http://www.myspace.com/agatheringofthetribes
http://www.tribes.org
http://www.myspace.com/wandaphippsband
http://www.myspace.com/homeboysteve

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and
http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at:
http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available
at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

↑ Index

115. Wanda Phipps

Sorry forgot the date

Tue 12 May 2009

The date for this reading is this coming Sunday, May 17th, 2009

Come to
A reading celebrating the publication of
A Gathering of the Tribes #12
Bowery Poetry Club
308 Bowery btwn Houston & Bleecker
[redacted] 1:30-3:30pm
Free

Featuring Margarita Drago, Bob Hart, Bob Holman, Philip Levine, Myrna Nieves, Wanda Phipps (with guitarist Stephen B. Antonakos), Paul Pines, Jill Rapaport, Hersh Silverman, Miriam Stanley

http://www.bowerypoetry.com
http://www.myspace.com/agatheringofthetribes
http://www.tribes.org
http://www.myspace.com/wandaphippsband
http://www.myspace.com/homeboysteve

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and
http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at:
http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available
at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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116. David Kirschenbaum
Boog City presents Dusie Press and the Dusie Players
Wed 13 May 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Dusie Press
(Switzerland)

This Tues., May 19, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Dusie editor Susana Gardner

Featuring readings from

Cara Benson
Elizabeth Bryant
Annie Finch
Susana Gardner
Jennifer Karmin
Nicole Mauro
Marthe Reed
Jessica Smith

and the noise experiment poetics of the Dusie Players

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Dusie Press
http://www.dusie.org/

The Dusie Kollektiv is made up of 50 poets who each produce a chapbook for distribution among the kollektiv members. In past years, participants have published their own chapbooks, but for this year, the third of the kollektiv, members published one another's chapbooks from author-editor combinations which were created randomly. Many editors published their chapbook under the name of a small press with which they were already affiliated, and some

created small presses just for the kollektiv. The point with the various names of press was to reify ownership and flood the market with 50 new presses.

Each year is different for the kollektiv, as every year there are different participants. With that said, there are many loyal kollektiv members who have been with the project since the first year. Change is inevitable, and energy and enthusiasm are necessary, but ultimately it is the group ethos which has kept them together and moving forward. The project focuses more on process and risk, and writers have no inhibition regarding publishing as it is a completely open platform and all works get published. Also, the group exchange gives an extra push in way of timeline and production, which also motivates creation.

Performer Bios

**Cara Benson
http://www.necessetics.com/

Cara Benson edits the online journal Sous Rature. Her first full length collection (made) is forthcoming from BookThug. Her chapbook Quantum Chaos and Poems: A Manifest(o)ation (BookThug) co-won the 2008 bpNichol Prize. Other chaps include He Writes (No Press), UP (Dusie Kollectiv), and, with Kai Fierle-Hedrick and Kathrin Schaeppi, Spell/ ing ( ) Bound (ellectrique press). Benson edited the interdisciplinary book Prediction (forthcoming from Chain). She lives and writes in the analog world of upstate New York.

**Elizabeth Bryant

Elizabeth Bryant is the editor and publisher of the ongoing lit experiment Defeffable, and CR79 Books. Her first full-length serial- poem (nevertheless enjoyment is forthcoming this fall from Quale Press, and her latest chapbook, Fluorescence Buzz, was published this spring via the Dusie Kollektiv. She has new poems and interviews in Dusie #8 and Gerry Mulligan, and a book review in the upcoming issue of Jacket. She is also co-curator of the Bard Roving Reading Series.

**Annie Finch
http://www.anniefinch.com

Annie Finch's books of poetry include The Encyclopedia of Scotland, Eve, Calendars, and Among the Goddesses, as well as Shadow-Bird from Dusie Kollektiv. She has also written or edited books about poetry, most recently Multiformalisms: Postmodern Poetics of Form, A Poet's Ear, and A Poet's Craft. She lives in Maine where she directs the Stonecoast low-residency M.F.A. program in creative writing.

**Susana Gardner

Susana Gardner lives in Switzerland where she edits Dusie Press and curates the Dusie Kollektiv. The author of several chapbooks, her first book [lapse insel weary], was published by The Tangent Press. She writes and translates and will soon begin a poetic reading series as well at the DADA Haus--Cabaret Voltaire, Zürich.

**Jennifer Karmin

Jennifer Karmin's text-sound epic, Aaaaaaaaaaalice, will be published by Flim Forum Press this year. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. Karmin teaches creative writing to immigrants at Truman College and works as a Poet- in-Residence for the Chicago Public Schools. New poems are out in Cannot Exist, MoonLit, Otoliths, Come Together: Imagine Peace (Bottom Dog Press), and Not A Muse (Haven Books).

**Nicole Mauro

Nicole Mauro has published poems and criticism in numerous journals. She is the author of the chapbooks Odes (Sardines), Dispatch (co- authored with Marci Nelligan; Dusie), The Contortions (Dusie), and Tax- Dollar Super-Sonnet (Pendergast/Dusie). She is the co-editor, with Marci Nelligan, of an interdisciplinary book about sidewalks, Intersection: Sidewalks and Public Space (ChainArts). Her first full- length poetry collection, The Contortions, is due out from Dusie this year. She lives in the San Francisco bay area with her husband Patrick, and daughters Nina and Faye. She teaches rhetoric and writing at the University of San Francisco.

**Marthe Reed

Marthe Reed’s poetry has appeared in New American Writing, Golden Handcuffs Review, New Orleans Review, and Sulfur, and in numerous e- zines such as HOW2, MiPoesias, Exquisite Corpse, Aught, eratio, and Moria. New work appears in Big Bridge and is forthcoming from Fairy Tale Review. Her book, Tender Box, A Wunderkammer, is published by New Orleans' Lavender Ink, and her chapbook (em)bodied bliss is published by jimmie pennies press and Dusie Kollektiv.

**Jessica Smith

Jessica Smith is the editor of Outside Voices Press, an imprint of Bootstrap Productions. She is the author of Organic Furniture Cellar. She also edits Foursquare, a monthly women's poetry magazine.

**The Dusie Players

The noise experiment poetics of the Dusie Players will be strange and experimental, unpredictable and odd. This will be the first performance of its kind for Dusie Kollektiv participants and include works of Dusie past, present, and future.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. June 30
Effing Press (Austin, Texas)
http://www.effingpress.com/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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117. Jeff Gardiner
Re: Creeley's Rainer Gerhardt?
Wed 13 May 2009

Lori, He was a post-WWII German poet who published Fragmente. See Creeley's "Rainer Gerhardt: A Note" in Creeley's Collected Essays. Might also want to look at Olson's poem " To Gerhardt There, Among Europe's Things of Which He Has Written Us in His 'Brief an Creeley und Olson." Also, you can track Creeley and Olson discussing him in their correspondence.

Jeff

On May 12, 2009, at 2:12 PM, Lori Emerson wrote:

> *Hello, this is a bit embarrassing as I feel I should know this....but! Would someone mind telling me about the Rainer Gerhardt to whom Creeley dedicated a poem in For Love?*
>
> *THANK YOU!*
> *Lori*

> --
> *Lori Emerson*
> *Assistant Professor | Electropoetics Thread Editor, Electronic Book Review*
> *Department of English, University of Colorado at Boulder*
> *Hellems 101, 226 UCB, Boulder, CO 80309-0226*
> *http://www.colorado.edu/English/faculty/facpages/emerson.shtml*
> *http://www.electronicbookreview.com*
>
> *welcome.html*

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118. Séamas Cain
Breakthrough in Berlin
Wed 13 May 2009

_____

BREAKTHROUGH IN BERLIN
Saturday the 27th of June 2009

CALL FOR PROJECTS ...

** Description

"Breakthrough" proposes an experimental, interdisciplinary event constructing a new field of research & play. "Breakthrough" signals the skewed extension & plain rupture with a series of earlier actions [in London, Bergen, Berlin] exploring the material basis of technology & expanding on the practice of life coding.

The term "breakthrough" describes a sudden shift in understanding or technologies, & finally a clearing (Lichtung), an entry into unknown & unmapped territories. An enclosure is breached allowing access to another, totally unforeseen state or space. Communication is thus implied, a new form of exchange, perhaps between two otherwise unconnected domains, between the living & the dead, between many worlds. What does the sheer possibility of a "breakthrough" imply for communication between the past & the future?

"Breakthrough," as event, signals a change in direction, a pointing towards new ways of actively describing & creating the world. Within a complex mise en scene of workshops, lectures & performances, diverse artists & poets, theorists, researchers, & hackers collaborate in the creation of a "breakthrough" which can rupture the enclosure of scientific rationalism & enlightenment without recourse to named magic.

http://www.piksel.no/2009/05/breakthrough-saturday-27th-june-2009-call-for-projects-berlin

http://www.1010.co.uk/

** Call for projects/actions:

"Breakthrough" calls for projects which perform, describe & construct (in process) a rupture or breaking through of the projects of rationalism & endeavour of past or future intention. Projection & play with time space co-ordinate points is encouraged.

Potential actions or investigations could very well extend into ...

practical endophysics, sound & radio wave transitions, diagrammatic formation, clustering & islanding, simulations coding & exploration, biologic interface, crashing, brain writing, construction, environmental steganography, data forensics, escape hatch literature, novel geometry description, life coding, poetry coding, interrupt theatre, sexual coding, amateur radio astronomy, etc.

"Breakthrough" will be prepared within a three day workshop in Berlin, towards the construction of a one day event distributed across the city of Berlin, & maintained with a strict scheduling & interrupt system backbone (micro-FM and Internet).

Please submit short messages of intent to

[redacted]

by the 29th of May 2009.

http://www.1010.co.uk/

"Breakthrough" is supported by Hauptstadtkulturfonds, Berlin 2009

http://www.hauptstadtkulturfonds.berlin.de/

** Postscript:

Byrne: "I do not want to get a long half-hour involvement about Faraday cages, diodes, or transistors & so on. Ken, in very simple language & very shortly, have you been able to break this thing technically?"

Attwood: "Technically, no."

[Voices From The Tapes. Peter Bander. 1973]

---

a m b i t : networking media arts in scotland

Multi-dimensionally,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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119. Pierre Joris

Recent Nomadics Posts

Wed 13 May 2009

Check out these recent posts on Nomadics blog: http://pierrejoris.com/blog :

“Whisk! Don’t Churn!” Concert @ Bowery Poetry Club
“Whisk! Don’t Churn!” Reviews & more
“Counting to Infinity” Shown at Cannes Film Festival
George Economou on C.P. Cavafy Translations
Robin Blaser (1925-2009)
Pierre Guyotat on “Apostrophes”
Ted & Alice Collages
Ballard, Edwards, Peyrafitte & Waldman

& enjoy spring!

Pierre
==========
"Play what you don't know" -- Sun Ra
==========
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
http://pierrejoris.com/blog/
==========

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120. Séamas Cain
The Haiku Foundation
Wed 13 May 2009

THE HAIKU FOUNDATION

http://www.thehaikufoundation.org

Dear Friends:

The Haiku Foundation, a nonprofit organization whose mission is to archive the accomplishments of the first century of haiku in English and to create greater opportunities for its second, was chartered in the state of Virginia, USA, on 6 January 2009. It is a volunteer organization primarily designed to create and implement projects centered around haiku. Most haiku organizations have privileged the poet and her needs: education, publication, socialization. The Haiku Foundation instead seeks to foster the growth of haiku itself. This is where poets come when they want to give back.

We are pleased to announce the public unveiling of our website. We hope you will visit it often and with pleasure. Please tell us how it serves you, and how it might serve you in the future. And most of all, we welcome your participation. Please join us to help us realize our goals.

Jim Kacian
The Haiku Foundation

http://www.thehaikufoundation.org

...

The Foundation appears to invite participation by a wide diversity of poets. And, it's web-site includes various examples by Marijan Cekolj, David Cobb, James W. Hackett, Jack Kerouac, Ezra Pound, and Richard Wright among other unexpected authors of haiku.

In minimum,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

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121. **Andy Nicholson**

Re: Creeley's Rainer Gerhardt?

Wed 13 May 2009

Lori,

I haven't read Gerhardt's poetry, but I know that he was a German poet who published a couple issues of a magazine called Fragmente that included a number of American poets and had an interest in Creeley's poetry.

There's a chapter on the poem and on Creeley's relationship with Gerhardt in Ekbert Faas' book Robert Creeley: a Biography. The chapter starts on page 107 and is available through Google Books: http://books.google.com/books?id=ztPfosyWpeAC&pg=PA107&lpg=PA107&dq=%22rainer+gerhardt%22&source=bl&ots=2xqP0KST5j&sig=ls-sqt6gzbaUnI1GtLWk7RvQL78&hl=en&ei=EPcKStucAo6-NOrvuM8L&sa=X&oi=book_result&ct=result&resnum=3#

Creeley also writes a short note about Gerhardt in his Collected Essays, available here: http://www.escholarship.org/editions/view?docId=ft4t1nb2hc&chunk.idÐe10773&toc.depth=1&toc.idÐe7777&brand=ucpress;query=rainer%20gerhardt#1

Hope that helps,

Andy

On Tue, May 12, 2009 at 2:12 PM, Lori Emerson <[redacted]>wrote:

> *Hello, this is a bit embarrassing as I feel I should know this....but!*
> *Would someone mind telling me about the Rainer Gerhardt to whom*
> *Creeley dedicated a poem in For Love?*
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> *THANK YOU!*
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> *Lori Emerson*
> *Assistant Professor | Electropoetics Thread Editor, Electronic Book Review*
> *Department of English, University of Colorado at Boulder*
> *Hellems 101, 226 UCB, Boulder, CO 80309-0226*
> *http://www.colorado.edu/English/faculty/facpages/emerson.shtml*
> *http://www.electronicbookreview.com*

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122. John Steen
Re: Creeley's Rainer Gerhardt?
Wed 13 May 2009

Hi Lori,

From what I can find, Gerhardt was a German poet and friend of Creeley's in the early 50s. He published the small magazine, *Fragmente*, and translated two of Creeley's stories from *Gold Diggers* for its second issue in '52. Late in '51, C went to Freiburg to visit him, and the Fass, Trombacco, Mackinnon biography<http://books.google.com/books?id=ztPfosyWpeAC&pg=PA107&lpg=PA107&dq=rainer+gerhardt&source=bl&ots=2xqP0KVS2j&sig=P2up8_66zlSPPRERWrstBMcHa-M&hl=en&ei=RgILSsGGFZWNtgf9zZjFAg&sa=X&oi=book_result&ct=result&resnum=3#PPA107,M1>has a short chapter (12) on the visit--which included a lot of late night "conversation" and near fights--and the poem you mention in *For Love*, which Olson really liked.

Mary Novik's *Robert Creeley: An Inventory* has several other references to Gerhardt--looks like C published a note on him in the *Pound Newsletter*, number 4 (October 1954).

Hope this helps out,

John Steen
Dept. of Comparative Literature
Emory University

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123. { brad brace }
[more] [and more] [and then still more] pleated plaid pamphlets
Wed 13 May 2009

---

these digital pamphlets will be amended as we go along...
but why not pick-up an early edition now?
visual, verbal and media linked-contributions welcomed
(email urls to the 12-list -- sub info follows)

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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-41/7011589
http://www.scribd.com/share/upload/11402203/vqqmxc1peusuilo07q9

ppp42
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http://www.scribd.com/doc/15068844/pleated-plaid-pamphlet-vol-59
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-59/7089564

ppp60
http://www.scribd.com/doc/15092699/pleated-plaid-pamphlet-vol-60
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-60/7098571

ppp62
http://www.scribd.com/doc/15116625/pleated-plaid-pamphlet-vol-62
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-62/7109224

ppp61
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-61/7109297
http://www.scribd.com/doc/15116998/pleated-plaid-pamphlet-vol-61

ppp66
http://www.scribd.com/doc/15177003/pleated-plaid-pamphlet-vol-66
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-66/7116989

ppp67
http://www.scribd.com/doc/15183725/pleated-plaid-pamphlet-vol-67
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-67/7117394

ppp68
http://www.scribd.com/share/upload/11687379/9kz27t7sh3mp5fimuwx
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-68/7117965

ppp69
http://www.scribd.com/doc/15192636/pleated-plaid-pamphlet-vol-69
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-69/7118301

ppp70
http://www.scribd.com/doc/15195590/pleated-plaid-pamphlet-vol-70
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-70/7119973

ppp71
http://www.scribd.com/doc/15198321/pleated-plaid-pamphlet-vol-71
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-71/7121969

ppp72
http://www.scribd.com/doc/15198377/pleated-plaid-pamphlet-vol-72
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-72/7122028

ppp73
http://www.scribd.com/doc/15241160/pleated-plaid-pamphlet-vol-73
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-73/7131710

ppp74
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-74/7131908
http://www.scribd.com/doc/15241038/pleated-plaid-pamplet-vol-74

ppp76
http://www.scribd.com/doc/15275047/pleated-plaid-pamphlet-vol-76
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-76/7145389

ppp77
http://www.scribd.com/doc/15275771/pleated-plaid-pamphlet-vol-77
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-77/7145531

ppp78
http://www.scribd.com/doc/15277822/pleated-plaid-pamphlet-vol-78
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-78/7145686

ppp80
http://www.scribd.com/doc/15278483/pleated-plaid-pamphlet-vol-80

ppp81
http://www.scribd.com/doc/15282406/pleated-plaid-pamphlet-vol-81
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-81/7146603

ppp82
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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-82/7146664

ppp83
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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-83/7149341

ppp85
http://www.scribd.com/doc/15353462/pleated-plaid-pamphlet-vol-85
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-85/7149480

You cannot politically defy the institutions when all you really wanted was to be clasped to their bosoms and hope in time to be cherished under the very framework of oppressive values you are thinking of overcoming. That would be co-optation, revolution only in the sense of a circulation of elites rather than the extirpation of the very impulses of elitism.

Subject: field to [redacted]

↑ Index

124. Nicholas Ruiz III
Kritikos V.6 March-April 2009
Wed 13 May 2009

Kritikos V.6 March-April 2009

She is Late...(n.ruiz)

http://intertheory.org/she.htm

Nicholas Ruiz III, Ph.D
Editor, Kritikos
http://intertheory.org

↑ Index

125. George Bowering
Re: drummer
Wed 13 May 2009

Anyone out there got an e-mail address for Coolidge?

> *George H. Bowering*

Wishes your happiness.

↑ Index

126. Mark Prejsnar
Re: Creeley's Rainer Gerhardt?
Wed 13 May 2009

Lori, Â i'm sure others on the list know real substantive things about RG, ... but who knows. maybe i'm wrong? Â the little i know, is:

1. Olson dedicated to him his poems, "To Gerhardt, There Among Europe's Things of Which he has Written us in his 'Brief an Creeley und Olson' Â " Â and then "The Death of Europe (a funeral poem for Rainer M. Gerhardt)" ...Â

2. as you might guess from all this, he was a poet very intensely concerned with and responsive to US poets...

3. Â what else i've learned (and forgotten) Â i learned from the Tom Clark Olson bio, ... i don't have it with me, but one of the first places i'd start would be the index to that.... (not a real popular book on this list back when it came out ... but it has some usefulness, Â at the very least...)

mark prejsnar

"I don't get paid or anything; it's more like....a calling."

--Buffy Summers, on slaying
(and, coincidentally, poetry)
Â ---------- Original message from Lori Emerson <[redacted]>: ----------

> *Hello, this is a bit embarrassing as I feel I should know this....but!*
> *Would someone mind telling me about the Rainer Gerhardt to whom*
> *Creeley dedicated a poem in For Love?*
>
> *THANK YOU!*
> *Lori*
>
> *--*
> *Lori Emerson*
> *Assistant Professor | Electropoetics Thread Editor, Electronic Book Review*
> *Department of English, University of Colorado at Boulder*
> *Hellems 101, 226 UCB, Boulder, CO 80309-0226*
> *http://www.colorado.edu/English/faculty/facpages/emerson.shtml*
> *http://www.electronicbookreview.com*

↑ Index

127. Charlie Rossiter
Poetry at the White House
Wed 13 May 2009

The reading at the White House I want to hear about will happen when all the poets who have been dis-invited or turned down invitations are asked to come and read...people like Sharon Olds and Sam Hamill come to mind.

There are many more.

Yours in Peace & Poetry,

Charlie Rossiter

Poetry strengthens the community and honors the life of the spirit.
Gary Snyder
---
www.poetrypoetry.com
 where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter
 hear Charlie as solo performance poet

↑ Index

128. Gwyn McVay
Re: drummer
Wed 13 May 2009

Calvin Coolidge returned absolutely no emails during his presidency, sry2say, earning the nickname "Silent Cal" and becoming the butt of many Twittered jokes by Dorothy Parker.

On Wed, May 13, 2009 at 4:14 PM, George Bowering <[redacted]> wrote:

> *Anyone out there got an e-mail address for Coolidge?*
>
> *George H. Bowering*
>
> *Wishes your happiness.*

--
This novel isn't suitable for you. The story is romantic and terrifying. Too gloomy. You should read something delightful.
-- Stephen Chow in "Fight Back to School II"

↑ Index

129. steve d. dalachinsky
Re: 5 special events
Wed 13 May 2009

steve's new 432 page collaboration with photographer jacques bisceglia reaching into the unknown

is now available
$50 great photos of everyone from duke ellington to sunra to william parker ayler taylor trane
with poems to accompany each one backchannel steve

hi everyone yuko and i will be out of town until the end of may hence the early invites
Andrew Lampert, Steve Dalachinsky & Yuko Otomo
invite you to join

The world premiere of their new collaborative film:
JACKA SPADES (a.k.a. GET THIS PICTURE HERE)
(2009, Super 8mm, 34 minutes, black & white, sound)

the second installment of
Andrew Lampert's ongoing TABLES TURNED trilogy

followed by a poetry reading by Steve Dalachinsky & Yuko Otomo

on Sunday, May 31, 2009 @ 8 P.M.
$6

@ ISSUE PROJECT ROOM
at the Old American Can Factory
(232 3rd St. @3rd Ave., 3rd Fl., Brooklyn)

Subway: F to Carroll St
Walk east down 3rd St. over Gowanus Canal to 3rd Ave.
(5 min walk)

Subway F, M & R to Ninth St.-Fourth Ave. Stop
Walk north on 4th Ave. west on 3rd St. to 3rd Ave.
(5 min walk)

Lori Ellison & Sideshow Gallery
invite you to join

a reading

by

Vincent Katz
Yuko Otomo
Raphael Rubinstein

on June 1, Monday, 7:00pm

@ Sideshow Gallery
(319 Bedford Ave, Williamsburg, Brooklyn)
L train to Bedford Ave. stop
(located on Bedford Ave. between S. 2 & S. 3 Sts.)

Free

Tribes Gallery and Idea
Kitchen presents
steve dalachinsky reading and discussing his writing process and it's connection to music
with host Patrick Brennan
on saxophone

Sunday June 7th 2 PM - 4PM
@ Tribes
Gallery 285 e. 3rd st. and ave. C
(F to 2nd
Ave, 21 bus to ave C and e.3rd st)

FREE

then at 5 PM steve, Yuko, Tsaurah,
Tom and other poets meet at Carrol St near 3rd St in Brooklyn

at 5PM for a poetry walk
to end at
Issue Project space by 6PM as part of a benefit for the space

all welcome to join in

June 12th at
8:15 PM - 9:30 as part of the 14th annual Vision Festival
steve dalachinsky will read from his
new collaborative book with photographer Jacques Bisceglia

REACHING into the UNKNOWN
at the Abronson Arts
Center - 466 Grand St in the Experimental Theater
with guest musicians William
Parker, Joe McPhee, Roy Campbell, Sabir Mateen,

Rob Brown and Hamis Drake

preceeded at 7 by
the Charles Gayle Trio
and proceeded by Ras Moshe Joe
Mcphee Matthew Shipp and others on the Main Stage

$25 in advance $30 at the
door for the entire nite - $20 for seniors and students

_____ Find top-rated
Plumbers in your area.

↑ Index

130. John Perman
New BOOK
Thu 14 May 2009

Room Press announces the publication of John Perlman's new book, IDIOLECTS OF SILENCE, available in pdf format at [redacted]. Feel free to request a copy which is offered free as well.

↑ Index

131. Daniel Kane
'we saw the light: conversations between the new american poetry and cinema'
Thu 14 May 2009

...in case this strikes your fancy, my book "'We Saw The Light: Conversations Between the New American Cinema and Poetry" is available at a 20% discount from U of Iowa Press. Simply go to http://www.uiowapress.org/books/2009-spring/kane.htm and use the promo code IAKFB9 when ordering...hope some of you find it useful and interesting! The book looks at collaborations/influences between poets including O'Hara, Ashbery, Ginsberg, Creeley, and Lisa Jarnot and filmmakers including Robert Frank, Rudy Burckhardt, Kenneth Anger and Jennifer Reeves. best --daniel

↑ Index

132. Séamas Cain
Controversy in Dublin, Ireland
Thu 14 May 2009

_____

Dublin Writers Festival
http://www.dublinwritersfestival.com

Dear Administrators,

Once again the Dublin Writers Festival has excluded Irish-language writers from any meaningful participation in the Festival events and activities. This behaviour by the organizers is shameful, offensive, and imperious. Indeed, I call for a boycott of the Dublin Writers Festival. It is my intention to urge writers, artists, and other citizens (in Ireland, Britain, the U.S. and other countries) to withdraw any and all support from the Festival and its activities. I urge an earthquake of a protest campaign until there is a constructive remedy to this imperiousness!

For creative diversity in Ireland,

Séamas Cain
http://alazanto.org/seamascain

323 Fourth Street,
Cloquet, Minnesota,
U.S.A.,
55720 - 2051

Phone (in North America) : [redacted]

---------- Forwarded message ----------
From: Gabriel Rosenstock
Date: Wed, May 13, 2009 at 10:51 AM
Subject: Dublin Festival Farce
To: [redacted]

Dublin Writers Festival
http://www.dublinwritersfestival.com

Greetings!

I had hoped that the days of literary and linguistic apartheid were well over. Seemingly not. It would appear that your festival has boycotted Irish-language writers. How sad. Pathetic, really, given the fact that an anthology of contemporary Irish-language poetry and prose, AMANAIRIS, has appeared in Slovenian and was recently launched in the National Library, Dublin, and reported below in the Slovenian press.

http://www.sta.si/en/vest.php?s=s&id=1389165

Mise, gan mórán measa agam oraibh,

Gabriel Rosenstock

Boycott and protest against the Dublin Writers Festival!

Séamas Cain
http://alazanto.org/seamascain

_____

↑ Index

133. Small Press Traffic
Correction: Bill Luoma workshop change of date
Thu 14 May 2009

Please note the change of date/time and oposing team for Bill Luoma's Summer workshop. Thanks!

*Oakland A's /Detroit Tigers Game with Bill Luoma
*Oakland Coliseum
Saturday August 22nd
3:45pm workshop/6:05pm game
$40 includes admission to the game and a baseball to take home/ $30 students and members

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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134. maxpaul
New American Writing #27
Thu 14 May 2009

Now available:

NEW AMERICAN WRITING #27 with work from Mahmoud Darwish on Edward Said, Ben Lerner on Barbara Guest, Etel Adnan, Sylvia Legris, Phillip Foss, Clayton Eshleman, Ray Ragosta, Caroline Knox, Laynie Brown, Jennifer Pilch, Ales Steger, Brian Henry GC Waldrep, Brandon Shimoda, John Olson, Leonard Schwartz, Gassan Zaqtan, Fady Joudah, Rachel Loden, Sharon Dolin, Edward Smallfield, Joshua Kryah, Amy Pence, Linh Dinh, and many others.

Cover by David Maisel from "Library of Dust."

Available through our website by credit card (eventually) or by check to New American Writing, 369 Molino Avenue, Mill Valley CA 94941 ($15) or $36 for 3 issues.

↑ Index

135. David Kirschenbaum
Last Call to Advertise in Boog City 57
Thu 14 May 2009

Please forward

Advertise in

Boog City 57

featuring Urban Folk 20

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Fri. May 22-Submit Ad or Ad Materials
—Sun. May 31-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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136. Poetry Project
Events at The Poetry Project May
Thu 14 May 2009

Dear Friends,

Creating time and space for poets to present their work to an open audience is at the heart of the Project¹s existence. This week¹s readings serve as our Spring fundraiser and attending these events is a perfect way to show how exuberantly you support poetry and The Poetry Project!

We love a full house but if you can¹t make it please consider making a $25 donation (about the price of 3 admissions) here <http://poetryproject.org/get-involved/donate-now> .

And check out our blog <http://poetryproject.org/project-blog> for a new post from guest blogger Edwin Torres, Star Black¹s photos from Kenward Elmslie¹s 80th Birthday Reading and a video clip of Ruxandra Cesereanu & Andrei Codrescu reading from FORGIVEN SUBMARINE.

And scroll all the way down for information on upcoming screenings of a new Ed Bowes film at the Douglas Dunn Studio.

Love,
The Project crew

Thursday, May 14, 8 PM
John Ashbery

John Ashbery was born in Rochester, New York in 1927. His Notes from the Air: Selected Later Poems (Ecco, 2007) won the 2008 Griffin International Prize for Poetry. The Landscapist, his collected translations of the poetry of Pierre Martory, was published in 2008 by Sheep Meadow Press in the United States and Carcanet in the United Kingdom. The Library of America published the first volume of his Collected Poems in fall 2008. This will be his only solo reading in the NYC area during winter/spring of 2009, and the first one since his

appearance at the 92nd Street Y this past October to celebrate the Library of America volume.

John Ashbery will be guest introduced by Charles North.

This event will be held in the Sanctuary of St. Mark¹s Church.

Friday, May 15, 6:30 PM and 8 PM
My Vocabulary Did This To Me:
Panel & Reading For The Collected Jack Spicer

This special event is to honor seminal West Coast poet Jack Spicer (1925-1965). My Vocabulary Did This to Me (edited by Peter Gizzi and Kevin Killian) is a landmark publication of this essential poet¹s life work, and includes poems that have become increasingly hard to find.

6:30pm: Panel in the Parish Hall with Dodie Bellamy, Samuel R. Delany, Kevin Killian, Jennifer Moxley & George Stanley. Moderated by Kevin Killian.

8:00pm: Reading in the Sanctuary with Dodie Bellamy, Anselm Berrigan, Julian T. Brolaski, CAConrad, Samuel R. Delany, Peter Gizzi, Kevin Killian, Basil King, Douglas A. Martin, Deborah Remington, Harris Schiff, Rod Smith, George Stanley, Lewis Warsh & Karen Weiser.

Co-presented with Poets House

Monday, May 18, 8 PM
Talk Series
Carolee Schneemann on Mysteries of the Iconographies

Carolee Schneemann is a multidisciplinary artist who has transformed the very definition of art, with work encompassing painting, film, performance and installation. Her works have been shown internationally, as well as at the LA Museum of Contemporary Art, the Hirshhorn Museum D.C., the Whitney Museum of American Art, the Museum of Modern Art, NYC. In 2007, a dual exhibit at CEPA Gallery, Buffalo NY & MOCCA Toronto featured recent video installations. Electronic Arts Intermix NYC and Anthology Film Archives NYC collaborated on presentations of newly restored and current film & videos November 2007. Correspondence Course is forthcoming from Duke University Press. In 2002 Imaging Her Erotics Essays, Interviews, Projects was published by MIT Press; previous published books include More Than Meat Joy: Complete Performance Work and Selected Writing (1979, 1997); ABC-We Print Anything-In The Cards; Cezanne, She Was A Great Painter (1976).

Wednesday, May 20, 8 PM
Paul LaFarge & Jacqueline Waters

Paul LaFarge is the author of three books, The Artist of the Missing, Haussmann, or the Distinction, and The Facts of Winter. He has written essays

on Hannah Arendt, phrenology, and the game Dungeons & Dragons, among other topics. He is working on a project about flight in America. Jacqueline Waters is the author of a book, A Minute without Danger (Adventures in Poetry), and a chapbook, The Garden of Eden a College (A Rest Press). Recent work has appeared in No: A Journal of the Arts and Zoland Poetry. She is an editor of The Physiocrats, a new pamphlet press: ThePhysiocrats.com. (Lisa Robertson¹s reading, originally scheduled for this date, has been postponed)

Entanglement
a new film by ed bowes

This Sunday - Two Showings Only
May 17, 2009
9 pm 10:30 pm
at the Douglas Dunn Studio

541 Broadway (between Prince and Spring), Third Floor
Suggested Donation: $10 general public, $5 students
Open seating; no advance reservations
For info, call [redacted]

Entanglement (70 minutes) is a story about how we think,
what we want, the ways of our visual memory,
the patterns and phrases that float through our minds.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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137. UbuWeb
UbuWeb Blog
Thu 14 May 2009

UbuWeb is now blogging about new resources on the site, focusing on lost gems and shedding light on some of the things you may have missed or might not have been aware exist in the vastness of the archive. Think of it as a textual analogy to the UbuWeb Podcasts or our monthly guest-curated Featured Resources but it happens a whole lot more frequently.

http://ubuweb.tumblr.com/

UbuWeb
http://ubu.com

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138. David-Baptiste Chirot
First Twitter Message From Space Sent
Fri 15 May 2009

--- On Thu, 5/14/09, SPACE.com <[redacted]> wrote:

First Twitter Message From Space Sent
http://www.space.com/missionlaunches/090514-sts125-space-tweet.html

---------- Visit http://www.SPACE.com - Something Amazing Every Day

_____ Hotmail® has ever-growing storage! Don’t worry about storage limits.
http://windowslive.com/Tutorial/Hotmail/Storage?ocid=TXT_TAGLM_WL_HM_Tutorial_Storage1_052009

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139. CA Conrad
EATING Kafka . . .
Fri 15 May 2009

Rauan Klassnik did two interviews with me on the delicious earlobes of Kafka and my new book THE BOOK OF FRANK for THE HOLY LANG and HTML GIANT websites. Both can be found here:
http://CAConradINTERVIEWS.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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140. Troy Camplin
Call for Submissions -- Emerson Institute
Fri 15 May 2009

The Emerson Institute for Freedom and Culture is looking for poetry, short fiction, plays, songs, scripts, and criticism for its upcoming issue online.

The Emerson Institute promotes natural classicism, understanding society as a spontaneous order, evolution, and emergence.

Please send all submissions in attachments responding to this email. Thank you.

Troy Camplin, Ph.D.
President, The Emerson Institute for Freedom and Culture
www.emersoninstitute.org

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141. CA Conrad
ELVIS separates eggs reunites eggs essential eggs essential music
Fri 15 May 2009

POETS OFF POETRY
invited me to write about ADVANCED ELVIS COURSE
here: http://pop.coldfrontmag.com/2009/05/one-essay-one-poem-poets-off-poetry-a-mostly-monthly--series-where-poets-write-about-what-theyve-been-listening-to-la.html

Advanced ELVIS Course is NOW AVAILABLE in stores now from Soft Skull Press details here http://AdvancedELVIS.blogspot.com

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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142. susan maurer
book submission Susan Maurer
Fri 15 May 2009

Anyone out there who has just been waiting for a book mss. from me, just backchannel. I have 6 little books, 2 letterpress broadsides, 4 Pushcart nominations and had poems published over 400 times in 14 countries. Also

interested in pooling experiences with others who are on this route. Hear me read on Hypster. Good luck to all of us. Susan Maurer
_____ Hotmail® has a new way to see what's up with your friends.
http://windowslive.com/Tutorial/Hotmail/WhatsNew?ocid=TXT_TAGLM_WL_HM_Tutorial_WhatsNew1_052009

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143. **Jane Sprague**

New from Palm Press: David Buuck's THE SHUNT

Fri 15 May 2009

Palm Press is pleased to announce the publication of David Buuck's full-length collection of poetry: The Shunt

The Shunt provocatively explores one of our most ordinary experiences of social discomfort-embarrassment for the flailing comedian and his all too visible affective labor-in a strikingly intelligent and utterly heartbreaking way. For all its acerbic tonality, The Shunt's affective agenda is thus the exact opposite of ironic cynicism, which is one of this brilliantly discomforting book's most delightful surprises.-Sianne Ngai

With its stutters, fractures, puns, sarcasms, and ironies, The Shunt is part of a cluster of books recently written by US poets attempting to understand what it means to live in a country that is constantly bombing other countries. But with its relentless attention to the group psychosis that this state of siege induces in US citizens, The Shunt is also something sui generis. This is your brain on war. --Juliana Spahr

In a blow-up doll of "meaty-ations," David Buuck's "pre-enactments" push us over a speed hump--a "World Wide Wedge" whose word-wilding labors to de-desertify globalization as it runs on "war dash time." Split betwixt Ginsberg and Prince, paranomasia and stutter, every page of this "writing degree Xanax" will remind you to take your meds from a (n undisclosed) place in the bunk-bed of history.--Judith Goldman

The Shunt by David Buuck
102 pages
perfectbound
$15.00
ISBN 978-0-9789262-8-1

Available directly from Palm Press
www.palmpress.org

and from SPD,Small Press Distriubution

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144. Paul Siegell
Press 1 for STS9 > broadside
Fri 15 May 2009

Hi,

The publishers of Press 1 recently created a fascinating broadside out of my poem, *05.26.07 – Sound Tribe Sector 9 – Electric Factory, PA*

You may find it, and other works, here: http://paulsiegell.blogspot.com/

Enjoy your weekend,
Paul

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145. Jennifer Karmin
May 22-23: Poetry in Philly
Fri 15 May 2009

FRIDAY, MAY 22
7:30pm

Moles Not Molar presents
ISH KLEIN
MATTHEW KLANE
JENNIFER KARMIN performing with Adam Fieled & Michelle Taransky

at the CRANE ARTS COMMUNITY SPACE
1400 N. American Street -- Philly, PA
two blocks north of Girard Ave. between 2nd & 3rd
http://www.cranearts.com

Ish Klein's poems have been published in Bridge,The Canary, Gare du Nord, The Hat magazine, X-connect, Spork and Gut Cult. Her book, "Union!" came out April 2009 through the Canarium Press. Her films have screened all over the world and at Philadelphia's ICA. You can see some of them on youtube by searching â€œishkleinfilms.â€

Matthew Klane is founder and editor of Flim Forum Press. His new book is B_____ Meditations (Stockport Flats Press, 2008). Other recent work can be found in Absent, Otoliths, Open Letters Monthly and The New Chief Tongue. He currently lives and writes in Albany, New York.
http://www.matthewklane.blogspot.com.

Jennifer Karmin's text-sound epic, Aaaaaaaaaaalice, will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is co-founder of the

public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. New poems are published in Cannot Exist, Otoliths, Come Together: Imagine Peace (Bottom Dog Press) and Not A Muse (Haven Books).

The goal of Moles Not Molar is to put writers and artists pursuing exciting, innovative and experimental textual projects into contact and dialogue with each other and their diverse audiences, creating exposure and engagement across regional and generic lines. http://www.molesnotmolar.com

*** A N D ***

SATURDAY, MAY 23
7pm

Flim Forum Press presents
EMILY ABENDROTH
ELI DRABMAN
ERIC GELSINGER
JENNIFER KARMIN
MATTHEW KLANE

at ROBIN'S BOOKSTORE
108 South 13th Street -- Philly, PA
http://www.robinsbookstore.com

Emily Abendroth is a writer and artist, alternately residing in the San Francisco Bay Area and Philadelphia, Pennsylvania (where she co-curates the Moles Not Molar Reading & Performance Series). Recent work of hers can be found in Encyclopedia (Volume 2), Pocket Myths: The Odyssey Edition, horse less review, eco-poetics, and Cut & Paint. Her chapbook, Toward Eadward Forward, was published by horse less press this past November (2008)and a chunky excerpt from her book-length work-in-progress Muzzle Blast Dander can be found in Volume 3 of the Chain Links book series, Refuge/Refugee.

Eli Drabman's chapbook, the ground running, was published by Atticus/Finch. He wrote about Michael Cross for ON: Contemporary Practice and has work in P-QUEUE. He is also a musician.

Eric Gelsinger is one of the founding members of House Press, a Buffalo collective/diaspora of poets, artists, and musicians. His latest book is called Hooter. He regularly blogs his insights, critical reviews, and various creative outbursts at gelsingers.blogspot.com. He lives in Brooklyn, NYC.

Bios for Jennifer Karmin and Matthew Klane are listed above (see May 22).

Flim Forum Press provides space to emerging poets working in a variety of experimental modes. Flim Forum volumes include two anthologies Oh One Arrow and A Sing Economy, and The Alps by Brandon Shimoda.

http://flimforum.blogspot.com

http://flimforum.com

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146. David Buuck

BARGE/Mission17 event 5/20 6-8pm

Fri 15 May 2009

Please join Mission17 Gallery & BARGE as we host another event in conjunction with the current â€œ17 Reasons Whyâ€ exhibit, an ongoing residency exploring the cultural politics of the Mission district, hosted by David Buuck & BARGE. Writers, artists, & activists Erick Lyle, Kari Orvik, and Nick Pagoulatos will present recent work related to the Mission District and anti-gentrification struggles in San Francisco. There will be food, drinks, and conversation as well, so please come by!

Erick Lyle is a writer, musician, activist, and zine editor. He is the author of *On the Lower Frequencies: A Secret History of the City* (Soft Skull), and since 1991 has edited the influential zine *Scam.* He has published work in a wide variety of cultural and political publications, performed in numerous bands, and worked with the Coalition on Homelessness in San Francisco. He spent much of the 90â€™s hopping freight trains around the country and living without electricity in abandoned buildings. For most of 15 years, now, though, he has resided mostly in San Francisco.

Kari Orvik is a San Francisco photographer whose work in low-income housing led her to start creating public portraiture projects. Like a portable JC Penney, she has set up on-site photo studios in SROâ€™s, on rooftops and on the street, where community members can get formal portraits for their own use. Displaying these portraits in public spaces has been a way to recognize as members of the community everyone who lives, works, hangs out in or passes through our public spaces. In 2007 she received a San Francisco Arts Commission Grant for her photo and video project Mission Portrait Studio.

Nick Pagoulatos is the Community Planning & Development Director at Dolores Street Community Services, and the Coordinator for MAC, the Mission Anti-Displacement Coalition, whose goal is to stop the displacement of working class people in the Mission District and San Francisco. He has also worked as the Project Director for St. Peterâ€™s Housing Committee and at the Mission Economic Development Agency on community planning, economic

development, and land use issues. With a background in housing law and tenant advocacy, he holds a J.D. from the New College of California.

Wed. May 20, 6-8pm
Mission17 Gallery
2111 Mission Street @ 17th, 4th floor
mission17.org
buuckbarge.wordpress.com

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147. David Buuck
Buuck/BARGE in LA 5/23
Fri 15 May 2009

Hey there-
I'll be giving a 'performance lecture' of some sort next Sat, featuring recent BARGE projects, with the amazing Liz Glynn, as part of the General Projects series at Outpost for Contemporary Art. Hope you can come out---

David Buuck & Liz Glynn
Saturday, May 23 from 4-7pm
at Outpost for Contemporary Art
6375 N. Figueroa Street
Los Angeles, CA 90042
[redacted]
http://www.outpost-art.org/

Liz Glynn is an LA-based artist who explores the ambition of empire and the pleasure of ruin. Her practice seeks to embody dynamic cycles of growth and decay, and to propose direct action through sculptural material. Recent works include the 24 Hour Roman Reconstruction Project at the New Museum, and the In the Beginning is the End, a Processional for Los Angeles in Chinatown. Her work has also been presented at venues including Acuna-Hansen Gallery (LA), John Connolly Presents (NYC), and Beta Level (Los Angeles), and will be included in an upcoming project at the Los Angeles County Museum of Art. She received her MFA from California Institute of the Arts, and her BA from Harvard College. http://artsbeat.blogs.nytimes.com/tag/liz-glynn/

BARGE (the Bay Area Group in Enviro-aesthetics) was started by David Buuck in 2003. BARGE has organized several (de)tours around the Bay Area, investigating regional sites & spaces that are underrepresented & overlooked in more conventional touristic, commercial, & socio-political notions of place & public space. BARGE investigates how vernacular landscapes â€” from highways & billboards to waterfronts & public utilities, from industrial lots & server farms to military bases & surveillance zones â€” are constructed &

inhabited, while also exploring the ways in which engaged psychogeography can provide new modes of counter-tourism & activism. Recent investigations include "Buried Treasure Island" (Yerba Buena Center for the Arts, 2008), "17 Reasons Why" (Mission17 Gallery, 2009), & "Matta-Clark Parks" (Root Division Gallery, 2009). *The Shunt* is just out from Palm Press (palmpress.org), and recent writing has appeared in SITE/CITE/CITY (2008), Artweek, Bombay Gin, With+Stand, Try, & elsewhere. buuckbarge.wordpress.com / davidbuuck.com/barge

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148. Lisa Samuels

Re: 'we saw the light: conversations between the new american poetry and cinema'

Fri 15 May 2009

Daniel's book is indeed very interesting, plus it's beautifully produced & splendidly written in there's-a-real-person-there smart sparkly prose. Lisa

On Fri, May 15, 2009 at 3:28 AM, Daniel Kane <[redacted]> wrote:

> *...in case this strikes your fancy, my book "'We Saw The Light: Conversations Between the New American Cinema and Poetry" is available at a 20% discount from U of Iowa Press. Simply go to http://www.uiowapress.org/books/2009-spring/kane.htm and use the promo code*
> *IAKFB9 when ordering...hope some of you find it useful and interesting! The book looks at collaborations/influences between poets including O'Hara, Ashbery, Ginsberg, Creeley, and Lisa Jarnot and filmmakers including Robert Frank, Rudy Burckhardt, Kenneth Anger and Jennifer Reeves.*
> *best*
> *--daniel*

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149. Geoffrey Gatza

BlazeVOX 2k9 Late Spring 2009 now available

Sat 16 May 2009

BlazeVOX 2k9 Late Spring 2009

Now online: http://www.blazevox.org
Now online: http://www.blazevox.org

Featuring

mez breeze (web)
Rachael Stanford
Brooks Johnson
Patrick Chapman
Aaron Anstett
Abby Stringer
Scott Abels
Adam Siegel
adam strauss
Alec Newman
Andy Frazee
A.D.Hitchin
Ashley VanDoorn
Dennis Barone
Alex Stolis
Brian Hardie
Christie Ann Reynolds
Constance Stadler
Curt Hopkins
Darren Caffrey
David Tolkacz
David Wolach
Dion Farquhar
Donald Illich
Ed Baker
Felino Soriano
Glenn R. Frantz
John C. Goodman
James Brown
Jan Imgrund
Jay Snodgrass
Jennifer H. Fortin
Joe Hall
John Pursley III
John Moore Williams
Tom Jenks
Karen Sandhu
Tony Leuzzi
Letitia Trent
Larry Gaffney
Luca Penne
Nick Demske

Mike Lyne
Mark Cunningham
Matt Specht
Michael Bernstein
Michael Estabrook
Michael James Martin
Michael Opperman
mike ruddick
Myl Schulz
Naomi Tarle
Nathan Hauke
Nina Corwin
Paul Siegell
Paul Sutton
Dawn Christopher
Pete Miller
Rachel Weekes
Raymond Farr
RM Vaughan
Richard Spuler
Rodney Nelson
Steffi Drewes
Travis Cebula
Tyler Carter
Luke Moldof
Sam Schild

BuffaloFOCUS : Paul Hogan
Now online: http://www.blazevox.org/

Ebook :

Yukon Rumination: Great Fun for All in the Land of Sarah Palin¹s Joe Sixpack Alaska by Jennifer C. Wolfe

BlazeVOX 2k9
Now online: http://www.blazevox.org

This is an excellent issue, our largest ever! I was busy picking and choosing for this issue while recovering. It was particularly irksome to not be able to fully edit as my heart wanted to do, but I was able to dedicate a bit more time to the selection process. So hurray! We have work from writers at every stage in their career, from first publications to mid career to the well established! There is a delightful interplay between all of these pieces that move around the vastness of contemporary poetry.

Our goal is to present poetry that does not suck. This is the only criteria for our journal, well that and an interpretive freedom on the part of the contemporary poet, prose poet or fiction writer, with exponents of a wide range of viewpoints brought together to explore. And in that exploration we do not mean one specific interpretive approach. However, the freedom for a poet to come at the poem from a view that might well be extremely unusual but is actually bound up firmly with the content of the poem ‹ an approach that is centered on communicating that content with as much impact and individuality as possible. And with that, I think you will be extremely pleased with this issue!

BlazeVOX [books]

BlazeVOX [books] presents innovative fictions and wide ranging fields of contemporary poetry. We have over 100 titles that will satisfy any taste. Please browse our works and read a 15-page sample of each title. We also have 60 full ebooks, which are all free here. But if it is free poetry you want, check out our 500-page full sample book, which you may download here. What are you waiting here for? Get reading :-)

Our Full Catalog of books: http://www.blazevox.org/catalog.htm

New BlazeVOX books:

Celia Gilbert Something To Exchange
Barbara Henning THIRTY MILES TO ROSEBUD
Janna Plant The Refinery
Alejandro Crawford Morpheu
Dan Featherston The Radiant World
JJ Colagrande HEADZ
Laura Hinton Sisyphus My Love
Nico Vassilakis Disparate Magnets
Joseph Cooper Touch Me
Michael Basinski (ed.) Gerald Locklin: A Critical Introduction.
Chuck Richardson Smoke
Caty Sporleder Flay, A Book of Mu
Gregory Lawless I Thought I was New Here
Zachary Bush The Angles of Disorder
Jefferson Hansen Š and Beefheart Saved Craig
Larissa Shmailo In Param

Forthcoming Books:

Jared Schickling O
John Sakkis Rude Girl
Michael Gessner ARTIFICIAL LIFE
Amy King Slaves do these things

Craig Paulenich Blood Will Tell
Sarah Sarai The Future Is Happy
david wirthlin Your Disappearance
Derek Pollard Inconsequentia
Garin Cycholl Hostile Witness
Bill Howe translanations one
Jessica Baron The Best Word for the Job of Mourning
John Vick Chaperons of a Lost Poet
John Woods The Complete Collection: Of People Places and Things
Katrinka Moore Thief
Marc Pietrzykowski The Logic of Clouds
Marcus Slease GODZENIE
Nicholas Hayes NIV: 39 & 27
Nicolas Mansito III 3rd & 7th
Rich Murphy Phoems for Mobil Vices
Steve Langan Meet Me at the Happy Bar
Matt Jasper Moth Moon
Timothy David Orme Catalogue of Burnt Text
Tom Holmes Henri, Sophie, & The Hieratic Head of Ezra Pound:
Goro Takano With One More Step Ahead

Order from us: http://www.blazevox.org/order.htm

You may also make a donation to BlazeVOX [books] and we will send you the book of your choice for $15. This includes shipping and is for folks the continental United States. To order, click on the Paypal button below. Please indicate which title you wish in your Paypal payment. You can also make a donation for a big block of BlazeVOX [books] - 10 books for $100. If I may be of any assistance please email me directly at [redacted].

Best, Geoffrey Gatza | Editor & Publisher | BlazeVOX [books]

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150. Jonathan Penton

Announcing The First Annual WRITE REAL GOOD Poetry Chapbook Contest

Sat 16 May 2009

It's finally here! Our new print arm, Unlikely Books, is now operating at full speed, producing such beautiful volumes as Belinda Subraman's //Blue Rooms, Black Holes, White Lights// (http://www.unlikelystories.org/subraman0209.shtml) and Anne Lombardo

Ardolino's forthcoming //I Can Sing Fire//. We are now holding a contest to find one chapbook of superior poetry to add to our 2009 catalog.

The contest's winner will receive publication and 20 free copies, additional copies cheap, and a unique marketing campaign including audiovisual "movie trailers," review copies, and promotion at one of the Web's longest-running 'zines. Oh, and **$250 cash**. All entrants will receive their choice of 2009's Unlikely Books.

So prepare 20-30 pages of poetry, $15 US, and head over to http://www.unlikelystories.org/writerealgood1.shtml for the first chapbook poetry contest that is actually cool, ever. Because if you don't WRITE REAL GOOD, what good is it?

--
Jonathan Penton
http://www.unlikelystories.org/

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151. John Perlman
New Book by John Perlman
Sat 16 May 2009

Room Press announces the publication of John Perlman's new book, IDIOLECTS OF SILENCE, available in pdf format at [redacted]. Feel free to request a copy which is offered free as well.

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152. Dan Wilcox
Third Thursday Poetry Night: May 21 - Rebecca Schumejda
Sat 16 May 2009

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, May 21
7:00 sign up; 7:30 start

Featured Poet: Rebecca Schumejda

Rebecca Schumejda's newest collection of poems "Falling Forward" was published by sunnyoutside in February. Currently, she is working on a collection of poems exploring the pool hall subulture. She lives in the Hudson Valley with her husband and daughter & works as a teacher at an alternative high school.

-- with open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't. Your busy host: Dan Wilcox.

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153. Eric Elshtain

New Beard of Bees Chapbook

Sat 16 May 2009

Beard of Bees is pleased with its latest number:

Mothers, Daughters & Nightbirds by Martine Bellen

http://www.beardofbees.com/bellen.html

"...with collapsed space our dervish halts..."

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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154. Joel Chace

Reading in Philadelphia--Ron Silliman and Joel Chace

Sun 17 May 2009

Folks:

I'm reading in Philly this coming Tuesday evening. The other reader is the great American poet and critic Ron Silliman. I'm more than honored and delighted to be on the bill with Ron!

See the link, below, for details.

All Best,

Joel Chace

http://www.robinsbookstore.com/events/051909-7.html

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155. David-Baptiste Chirot

Visual Poetry flickr slideshow with many new works

Sun 17 May 2009

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http://www.flickr.com/photos/chirotzer0/sets/72157618302466170/show/

this slideshow has lot of works done in the last 3 weeks or so--
scenes never before seen nor heard of!
as Lazarillo de Tormes puts it
enjoy!
dbC

_____
Windows Live™: Keep your life in sync.
http://windowslive.com/explore?ocid=TXT_TAGLM_BR_life_in_synch_052009

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156. Steve Evans

Attention Span

Sun 17 May 2009

Wanted to let Poetics folks who might've enjoyed past installments know that another Attention Span is gradually unfolding in blog format here

http://thirdfactory.wordpress.com/

and

http://thirdfactory.wordpress.com/attention-span-directory/

It will eventually join its predecessors here

http://www.thirdfactory.net/attentionspan.html

Best wishes to all,

Steve

*
Associate Professor of English
Graduate Program Coordinator
National Poetry Foundation
313 Neville Hall
University of Maine
Orono, Maine 04469
[redacted]

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157. Krystal Languell

Call for Submissions: Bone Bouquet, a new online journal of women's poetry

Sun 17 May 2009

Bone Bouquet is a biannual online journal of women's poetry. We seek to publish the best new writing by female poets, from artists both established and emerging. We are especially interested in work that is unpredictable, poems that have both sass and authority.

We are currently seeking submissions for our first issue, which will appear as a downloadable .pdf at bonebouquet.wordpress.com in January 2010.

Please send up to five pages of your best work to [redacted]. Your work should appear as an .rtf attachment or in the body of the email. Also include a short (50 word) biographical note. Simultaneous submissions are fine, as long as we are notified when work is accepted elsewhere. The reading period will remain open through October 15, 2009.

Some female poets we admire include Catherine Bowman, Mary Ruefle, Eula Biss, and Denise Duhamel.

All best,

Krystal Languell

Editor, Bone Bouquet

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158. Rob McLennan

two upcoming (ottawa) poetry events;

Sun 17 May 2009

---

lovingly hosted by rob mclennan
at The Carleton Tavern (upstairs)
223 Armstrong (at Parkdale)

1) Monday, May 25, 2009

> readings by Clint Burnham (Vancouver), Christine Stewart (Edmonton), Ken Belford (Prince George), Peter Midgley (Edmonton) & Michelle Smith (Edinburgh)

http://aboveground press.blogspot.com/2009/05/reading-by-five-out-of-towners-burnham.html

2) Friday, May 29, 2009

readings by Elizabeth Bachinsky (Vancouver), Matt Rader (Vancouver) and Marcus McCann (Ottawa)

http://abovegroundpress.blogspot.com/2009/05/second-event-of-out-of-towners-mostly.html

doors open at 7pm, with readings at 7:30pm
info: rob @ [redacted]

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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159. Adam Fieled
PFS Post: Jason Bredle, Jean Vengua, me!
Mon 18 May 2009

Check out splendid new work from Chicago's Jason Bredle, California's Jean Vengua, and two new sonnets from "moi" on PFS Post:

http://www.artrecess.blogspot.com

And please do check out Chimes as well:

http://www.blazevox.org/bk-af.htm

Peace Out, Strawberry Fields,
Ad

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160. Michael Kelleher
Literary Buffalo Newsletter 05.18.09-05.24.09
Mon 18 May 2009

LITERARY BUFFALO
05.18.09-05.24.09

BABEL 2009-2010 SEASON SUBSCRIPTIONS ON SALE NOW!
Scroll down for details

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

05.20.09

Talking Leaves...Books
Poetry reading/book signing with Anonymous of Elmwood
Wednesday, May 20, 7:00 PM
Talking Leaves Books, 3158 Main St.

05.21.09

Western New York Book Arts Collaborative
GRAND OPENING! Plus First Members? Exhibition
Summer workshops to be announced, plus: SPECIAL SURPRISE ANNOUNCEMENT!
Thursday, May 21, 6:00 PM
Western New York Book Arts Collaborative Building
468 Washington (@ the corner of Mohawk)

Talking Leaves...Books
Discussion/booksigning with UB Professor Henry Louis Taylor, Jr.
Thursday, May 21,7:00 PM
Talking Leaves Books, 3158 Main St.

BABEL

2009-10 SUBSCRIPTIONS ON SALE NOW.

October 9, A.S. Byatt
November 20, Ha Jin
March 5, Azar Nafisi
April 16, Salman Rushdie

Previous Subscriber: $85
New Subscriber: $110
These subscriptions include general admission seating at all 4 events.

Patron: $275
Patron Pair: $450
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at http://www.justbuffalo.org/babel or by phone at [redacted].

WRITER CRITIQUE GROUP

The member writer critique group is back on a new night: 1st and 3rd Tuesdays at the Market Arcade. Click here for more info:

http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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161. Jonathan Skinner

CORACLE PRESS IN MAINE: TUESDAY 19TH MAY, MUSKIE ARCHIVES at BATES COLLEGE, 4:15 pm

Mon 18 May 2009

SIMON CUTTS & ERICA VAN HORN

THE METAPHOR BOOKS 1967-2009

4:15 PM, TUESDAY 19th MAY, MUSKIE ARCHIVES at BATES COLLEGE

If you are in New England, you can catch ³The Metaphor Books 1967-2009² (a talk given at Threads last week in New York City) this Tuesday in Lewiston, Maine.

Simon Cutts is a poet, artist and editor who began Coracle Press in the early 1970s, having worked with small publications from the 1960s. He began making work through concrete poetry, a form of visual presentation of the poem on the page. Now he sees book-form as the physical metaphor for the poem itself. The Coracle Press Archives are held in the Getty Research Institute in Los Angeles. A recent book of essays, Some Forms of Availability, was published last year by Granary Books, New York.

Writer and artist Erica Van Horn's work was exhibited in Book Arts in the USA, an exhibition of work by 51 artists (1990); and in New Work, the annual Artist Members Exhibition of the Center for Book Arts (1986). With Simon Cutts, Van Horn directs Coracle Press.

http://www.coracle.ie/

The metaphorical development of certain poem sequences and series in the work of Simon Cutts may be completed by the physical form of the book in which it is present. As such, it is intrinsic to the particular poem, well beyond the mere convenience of appended pages or the alignment of the poem as an accompaniment to illustration.

1967 Claude Monet In His Water Garden
1968 White Butterflies
Rue Montorgueil Decked Out With Flags
1982 a fold of sewn cotton
1984 mirroirs
1990 lines of thin pale blue and red, with Ian Hamilton Finlay
A History of the Airfields of Lincolnshire I
1992 aglio 6 olio
1994 The Waterfalls of New Hampshire in Winter
2000 A History of the Airfields of Lincolnshire II
2004 eclogues
2009 onglet

The event is free and open to the public.

Sponsored by the John Tagliabue Poetry Fund.

For more information, contact Jonathan Skinner / [redacted] / [redacted]

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162. Nana Zabic
Submit to Packingtown Review
Mon 18 May 2009

The editors of Packingtown Review, a journal of the University of Illinois at Chicago, published by the University of Illinois Press, invite submissions for its second issue to be released in 2010. The journal publishes creative work including:

§ drama
§ poetry
§ fiction
§ creative nonfiction
§ literary translation

We seek submission of scholarly papers including:

§ interdisciplinary scholarship
§ literary criticism
§ comparative literature

§ critical theory
§ rhetorical studies
§ cultural studies
§ political theory

We also accept for consideration:
§ interviews
§ critical reviews of books, films and the arts in general
§ genre-bending work that explores or challenges form
§ graphic art and photographs

Whether scholarly or literary, we welcome edgy, fresh writing that may be experimental or that explores boundary crossings of/between genre(s) and form(s). What does it mean when poetry and prose are indistinguishable? What is lost – or found – in translation? When literary form is fluid, what happens to the relationship between art and criticism? Between the creative and the scholarly?

Please send up to 8,000 words (excerpts of longer works are acceptable) of prose (or genre-bending pieces), 40 pages of drama, or 3 to 5 poems (no more than 10 pages) to:
Packingtown Review
UH 2027 M/C 162
University of Illinois at Chicago
601 S. Morgan
Chicago, IL 60607

Deadline: Review of submissions for the second issue continues through September 1. Response time is approximately three months. For more information, visit www.packingtownreview.com or email us at: [redacted]. To order Issue 1, visit http://www.press.uillinois.edu/journals/pr.html

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163. Dodie Bellamy

Dodie Bellamy's Summer Workshop

Mon 18 May 2009

Writing Experiments Workshop
Dodie Bellamy

My summer workshop will meet 10 consecutive Wednesday evenings, from 7 to 10 p.m. The dates: July 1 through September 2. Cost: $350 with a $100 deposit by June 17. Balance of payment will be due the first class.

In the past, the workshop has filled up quickly, so if you're interested, do contact me promptly.

Most weeks students will be assigned a short take-home writing experiment which they will share with the class the following week. Assignments will range from cut ups to exploring bodily sensations. Assignments are geared towards the class dynamic, so they may eventually drop away or they may continue for the duration of the class.

Each week we will also critique longer pieces by two to five students. Students may bring in anything they want (up to 20 pages) for the longer critiques. Depending on the length, these longer pieces will be read aloud in class or handed out a week ahead of time. Though this class will have a prose focus, it is cross-genre, and poets are welcome. The class is limited to 10 students. Lots and lots of personal attention. It takes place in San Francisco, in my South of Market apartment, which comes complete with snacks and cats.

This is a good class for poets wanting to play around with narrative or prose writers wanting to open up their prose.

About me: Pink Steam, my collection of fiction, memoir, and memoiresque essays, was published in 2004 by San Francisco's Suspect Thoughts Press. My vampire novel, The Letters of Mina Harker was reprinted by University of Wisconsin Press, also in 2004. Academonia, a book of essays was published by Krupskaya in 2006. My latest chapbook, Barf Manifesto, came out from Ugly Duckling in 2008. I'm the author of 3 other books and I teach creative writing at SF State, CCA and Antioch Los Angeles. I've also taught at CalArts, Naropa summer session, Mills, USF, UC Santa Cruz, and the SF Art Institute. I've received the Bay Guardian Goldie Award for Literature and the Firecracker Alternative Book Award for Poetry.

If you're interested, please email about work samples, etc. Or--if you know anybody who might be interested, please pass this email along to them. If you're interested do contact me promptly. Preference given to those not currently enrolled in a grad writing program.

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164. Lori Emerson

Re: Creeley's Rainer Gerhardt?

Mon 18 May 2009

Hello ALL! Wow - what a wonderful series of helpful replies to my query! Thanks ever much to all - it's been fascinating finding out about this person that I hadn't paid any attention to before. I got curious because a student of mine has a relative (now deceased) in Germany by the same name and we were wondering if it could have been the same person. His relative was an architect, though I suppose there's still a chance that they are related in some way.

Anyways, thanks every much to all - this is exactly what's still so valuable about the poetics listserv.

yours, Lori

On Wed, May 13, 2009 at 11:39 AM, John Steen <[redacted]> wrote:
> Hi Lori,
>
> From what I can find, Gerhardt was a German poet and friend of Creeley's in
> the early 50s. He published the small magazine, *Fragmente*, and translated
> two of Creeley's stories from *Gold Diggers* for its second issue in '52.
> Late in '51, C went to Freiburg to visit him, and the Fass, Trombacco,
> Mackinnon biography<http://books.google.com/books?
id=ztPfosyWpeAC&pg=PA107&lpg=PA107&dq=rainer+gerhardt&source=bl&
ots=2xqP0KVS2j&sig=P2up8_66zlSPPRERWrstBMcHa-
M&hl=en&ei=RgILSsGGFZWNtgf9zZjFAg&sa=X&oi=book_result&ct=result&r
esnum=3#PPA107,M1>has
> a short chapter (12) on the visit--which included a lot of late night
> "conversation" and near fights--and the poem you mention in *For Love*,
> which Olson really liked.
>
> Mary Novik's *Robert Creeley: An Inventory* has several other references to
> Gerhardt--looks like C published a note on him in the *Pound Newsletter*,
> number 4 (October 1954).
>
> Hope this helps out,
>
> John Steen
> Dept. of Comparative Literature
> Emory University
>
>

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.colorado.edu/English/faculty/facpages/emerson.shtml
http://www.electronicbookreview.com

↑ Index

165. Jenny Sampirisi
Other Cl/utter & The Scream: A call for submissions
Mon 18 May 2009

Preliminaries: If you've never visited the visual poetry website Other Cl/utter before you can go to www.otherclutter.com to see what it's on about. If you've not yet stumbled on the Scream Literary Festival, skim and peck your way over to www.thescream.ca

The Call: This year the Scream Literary Festival has chosen 'The Book is Dead' as its theme. Yes, dead. Up and croaked. Each year we have an on-theme gallery showing in the basement of Type Books located in Toronto's Queen West district where the Scream also holds workshops and other events. The gallery stays up for the duration of the festival (this year July 2-13) and is generally curated by someone from the writing community with an interest in the subject-matter (this year Jenny Sampirisi, facilitator of Other Cl/utter and Bill Kennedy, co-compiler of the Apostrophe Engine are heading up the gallery showing). Given this year's theme we're looking to have book works, treated text, and book objects and/or their destruction. The artwork will be placed inside the gallery and will also be displayed on Other Cl/utter as a digital extension of the event.

Works can speak to the growing worry of the obsolete book object in favour of a digital information system; they can examine the role of something like an archive, a dictionary, a non-searchable database; they might present new challenges to the authoritative functions of the book or question the relevance of published textual knowledge and the limitations of the book as a finite, bound object currently faced with potential dematerialization.

Sculpture, audio, paper works, digital imagery and documentation of conceptual art projects are all welcome

Please send submissions and queries to [redacted]. And feel free to pass this on to interested third parties.

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166. Mathew Timmons
Fwding ... An Afternoon Reading ...
Tue 19 May 2009

An Afternoon Reading...
Sunday, May 24, 2009

at The Lounge at REDCAT
631 W. 2nd St.Los Angeles, CA

with

Amanda Ackerman
Marcia Arrieta
Deborah Meadows
&
Joseph Mosconi

FREE

Doors open at 2:00pm
Reading starts at 2:30pm

Amanda Ackerman lives in Los Angeles where she writes and teaches. She is co-editor of the press eohippus labs. She is a member of UNFO (The Unauthorized Narrative Freedom Organization) and writes as part of SAM OR SAMANTHA YAMS. Her chapbook The Seasons Cemented is forthcoming from Hex Presse, and her collaborative book Sin is to Celebration is forthcoming from House Press. Her work has also been published or is forthcoming in flim forum: A Sing Economy, String of Small Machines, The Physical Poets, WOMB, Moonlit, Source Material: A Journal of Appropriated Text, and Area Sneaks.

Marcia Arrieta's work has appeared in Blueprint Review, A capella Zoo,Otoliths, So To Speak, 13th Moon, 88, The Bukowski Review, Poetry Salzburg Review, Cold Mountain Review, Mipoesias, and others. Her Chapbook experimental was published by potes & poets press; and her manuscript the curve against the linear was chosen by Toadlily Press and published in their Quartet Series—An Uncommon Accord. She edits and publishes Indefinite Space, a poetry journal, now in its 18th year.

Deborah Meadows teaches in the Liberal Studies department at California State Polytechnic University, Pomona. Her most recent book of poetry is from Shearsman Press entitled Goodbye Tissues. Other works of poetry include: involutia (Shearsman Press, UK, 2007), The Draped Universe (Belladonna* Books, 2007), Thin Gloves (Green Integer, 2006), Representing Absence (Green Integer, 2004), Itinerant Men (Krupskaya, 2004), and two chapbooks, Growing Still (Tinfish Press, 2005) and "The 60's and 70's: from The Theory of Subjectivity in Moby-Dick" (Tinfish Press, 2003). Her Electronic Poetry Center author page is located: http://epc.buffalo.edu/authors/meadows/

Joseph Mosconi is a writer and linguist based in Los Angeles. He is co-editor of the art & poetry journal Area Sneaks and is co-director of the Poetic Research Bureau, a literary service in the public domain. His work has appeared in Try, Shampoo, Triple Canopy, The Physical Poets vol. 2, Primary Writing, the Fillip Review and other journals and magazines.

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167. Tim Peterson
Segue 5/23: Mei-mei Berssenbrugge & Jonathan Skinner
Tue 19 May 2009

The Segue Series Presents

Mei-mei Berssenbrugge
& Jonathan Skinner
Saturday, May 23, 2009 ** 4PM SHARP**
Bowery Poetry Club, 308 Bowery, NYC
$6 admission
hosted by Kristen Gallagher & Tim Peterson

Mei-mei Berssenbrugge was born in Beijing and grew up in Massachusetts. She is the author of numerous volumes of poetry, most recently I Love Artists: New and Selected Poems (University of California Press, 2006) and Concordance (Kelsey St. Press, 2006), a collaboration with Kiki Smith.

Jonathan Skinner is a poet, translator and critic, as well as editor of the journal ecopoetics. Skinner completed his Ph.D. in English at SUNY Buffalo. In 2005, he published his first full-length poetry collection, Political Cactus Poems (Palm Press).

↑ Index

168. Joel Weishaus
"The Gateless Gate." New pages and a Revision
Tue 19 May 2009

Dear Friends and Colleagues:

Here are four new pages of "The Gateless Gate":

Pages 15-16: http://web.pdx.edu/~pdx00282/Gate/Pgs%2015-16.htm Pages 17-18: http://web.pdx.edu/~pdx00282/Gate/Pgs%2017-18.htm

In addition:

The Introduction has been revised:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Thank you to those of you who have written to me on this project. If you don't want to receive these notices, please let me know, and I will delete your name from the list.

-Joel

↑ Index

169. Will Larsen
Erasure Poetry Reading -- 5/26
Tue 19 May 2009

---

*NEXT WEEK:

Erasure Poetry Reading
Featuring Chicu Reddy
With Eric Elshtain, Stephanie Dering, and Will Larsen

*Tuesday, May 26
5:30pm, Rosenwald 405
On the University of Chicago Campus

Reception to follow.

Please join us for this exciting opportunity to hear innovative work by three students and acclaimed poet/UC faculty member Chicu Reddy. Event sponsored by the Renaissance Society, the Committee on Creative Writing, and the Wrens.

As always, admission is free and open to the public. If you need assistance in order to participate, contact [redacted].

↑ Index

170. Halvard Johnson
Re: Submit to Packingtown Review
Tue 19 May 2009

They want edgy, fresh writing but apparently only
take snail mail submissions. Duh.

Hal

"My experience is what I agree to attend to."
--William James

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Mon, May 18, 2009 at 2:49 PM, Nana Zabic <[redacted]> wrote:

> *The editors of Packingtown Review, a journal of the University of Illinois at Chicago, published by the University of Illinois Press, invite submissions for its second issue to be released in 2010. The*

journal publishes creative work including:
- *drama*
- *poetry*
- *fiction*
- *creative nonfiction*
- *literary translation*

We seek submission of scholarly papers including:
- *interdisciplinary scholarship*
- *literary criticism*
- *comparative literature*
- *critical theory*
- *rhetorical studies*
- *cultural studies*
- *political theory*

We also accept for consideration:
- *interviews*
- *critical reviews of books, films and the arts in general*
- *genre-bending work that explores or challenges form*
- *graphic art and photographs*

Whether scholarly or literary, we welcome edgy, fresh writing that may be experimental or that explores boundary crossings of/between genre(s) and form(s). What does it mean when poetry and prose are indistinguishable? What is lost – or found – in translation? When literary form is fluid, what happens to the relationship between art and criticism? Between the creative and the scholarly?

Please send up to 8,000 words (excerpts of longer works are acceptable) of prose (or genre-bending pieces), 40 pages of drama, or 3 to 5 poems (no more than 10 pages) to:
Packingtown Review
UH 2027 M/C 162
University of Illinois at Chicago
601 S. Morgan
Chicago, IL 60607

Deadline: Review of submissions for the second issue continues through September 1. Response time is approximately three months. For more information, visit www.packingtownreview.com or email us at: [redacted]*. To order Issue 1, visit http://www.press.uillinois.edu/journals/pr.html*

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171. **Joel Weishaus**
"The Gateless Gate"-Note
Tue 19 May 2009

Sorry about, "If you don't want to receive these notices, please let me know, and I will delete your name from the list." It was not deleted from a different context, and obviously does not refer to this list. Small slips in a long day.

-Joel

↑ Index

172. **Christophe Casamassima**
Latin Translation, Anyone?
Tue 19 May 2009

Can anyone translate this phrase for me?

Eat well. But be eaten willingly.

--
Powered By Outblaze

↑ Index

173. **Deborah A. Meadows**
Ackerman/Arrieta/Meadows/Mosconi Read at REDCAT Lounge on Sunday, May 24th
Tue 19 May 2009

Dear Buffalo list,

Forwarded from Harold Abramowitz [[redacted]] Sent: Sat 5/16/2009 7:49 PM

Hi Friends,

It would be awesome if you could join us for an afternoon reading

on Sunday, May 24, 2009

at The Lounge at REDCAT

with

Amanda Ackerman

Marcia Arrieta

Deborah Meadows

&

Joseph Mosconi

FREE

Doors open at 2:00pm
Reading starts at 2:30pm

Amanda Ackerman lives in Los Angeles where she writes and teaches. She is co-editor of the press eohippus labs. She is a member of UNFO (The Unauthorized Narrative Freedom Organization) and writes as part of SAM OR SAMANTHA YAMS. Her chapbook The Seasons Cemented is forthcoming from Hex Presse, and her collaborative book Sin is to Celebration is forthcoming from House Press. Her work has also been published or is forthcoming in flim forum: A Sing Economy, String of Small Machines, The Physical Poets,WOMB, Moonlit, Source Material: A Journal of Appropriated Text, and Area Sneaks.

Marcia Arrieta's work has appeared in Blueprint Review, A capella Zoo, Otoliths, So To Speak, 13th Moon, 88, The Bukowski Review, Poetry Salzburg Review, Cold Mountain Review, Mipoesias, and others. Her Chapbook experimental was published by potes & poets press; and her manuscript the curve against the linear was chosen by Toadlily Press and published in their Quartet Series—An Uncommon Accord. She edits and publishesIndefinite Space, a poetry journal, now in its 18th year.

Deborah Meadows teaches in the Liberal Studies department at California State PolytechnicUniversity, Pomona. Her most recent book of poetry is from Shearsman Press entitled Goodbye Tissues. Other works of poetry include: involutia (Shearsman Press, UK, 2007), The Draped Universe (Belladonna* Books, 2007), Thin Gloves (Green Integer, 2006), Representing Absence (Green Integer, 2004), Itinerant Men (Krupskaya, 2004), and two chapbooks, Growing Still (Tinfish Press, 2005) and "The 60's and 70's: from The Theory of Subjectivity in Moby-Dick" (Tinfish Press, 2003). Her Electronic Poetry Center author page is located: http://epc.buffalo.edu/authors/meadows/

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174. Edmund Hardy
Mackerelling
Tue 19 May 2009

"Intercapillary Editions" is pleased to present a new publication:

Printed: 20 pages, 22.86 cm x 17.78 cm, casewrap-hardcover binding, white interior paper (80# weight), full-colour interior ink, white exterior paper (100# weight), full-colour exterior ink

Purchase (£13.78 plus £4.46 flat rate postage) or Download free eBook.

*

from Mackerelling:

mackerel small mackerel small mackerel small
mackerel small mackerel small mackerel small
mackerel small mackerel small mackerel small
mackerel small mackerel small mackerel

DEEPER WATER

small mackerel small mackerel common dolphin small
mackerel small mackerel small mackerel small
mackerel common dolphin small mackerel small
mackerel small mackerel small mackerel small
mackerel common dolphin cory’s shearwater cory’s
shearwater small mackerel cory’s shearwater small
mackerel cory’s shearwater common dolphin small
mackerel small mackerel small mackerel small
mackerel cory’s shearwater common dolphin small
mackerel cory’s shearwater common dolphin small
mackerel small mackerel small mackerel small
mackerel cory’s shearwater common dolphin cory’s
shearwater

WATER

*

A Note on the Poem
James Harvey

The poem more or less wrote itself. Marguerite White sent me cardboard cuttings out in the shapes of sea birds she had used for one of her installations, I had been watching David Attenborough’s The Blue Planet and the idea for the poem came shortly after. At the back of my mind was also Bob Cobbing’s poem ‘alphabet of californian fishes’, (in bob jubile, selected texts of bob cobbing, 1990), though I did not realise this until it was shown to me afterwards by a friend to whom I had previously shown the Bob Cobbing poem as one of my favourite poems. Its influence seemed clear to me.

*

James Harvey studied Biology at UCL. After leaving university, he took up poetry full time, with Ecology (and not Deep Ecology) inspiring much of his poetry. He has had poems in magazines and In the Company of Poets anthology. Poetry now on the web is at Great Works and Openned - in the Openned Magazine and Openned Anthology. Mackerelling is his first book.

"Intercapillary Space"

Without image, without strategy.

Share your photos with Windows Live Photos – Free.
http://clk.atdmt.com/UKM/go/134665338/direct/01/

↑ Index

175. Skip Fox
Has anyone heard from Vernon Fraser?
Tue 19 May 2009

I don't think I've seen his posts here or elsewhere for over 1/2 of a year. Nor have I been able to discover a good e-mail address.

Does anyone know?

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176. Chris Green
DePaul Summer Writing Conference
Tue 19 May 2009

DePaul Summer Writing Conference, July 17-19, 2009
(at DePaulâ€™s Loop Campus and the Chicago Public Library)
Â
Poetry, Fiction, and Nonfiction craft classes, panels, and readings
Â
Writers of all experience levels are welcome
Â
Visit www.cpe.depaul.edu/writingconference to view the schedule, see faculty bios, and register (tuition is $250 for all three days or $100 for any single day; CE credits available to attendees)
Â
Any questions, contact Chris Green at [redacted] or [redacted].
Â
Conference faculty include professors from DePaul University, Columbia College, and Northwestern Universityâ€”
Poetry: David Trinidad, Tony Trigilio, James Shea, Josh Corey

Fiction: Dan Stolar, Christine Sneed, Bayo Ojikutu, Garnett Kilberg CohenNonfiction: Achy Obejas, Michele Morano, Miles Harvey, Eula Biss

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177. Séamas Cain
The Ghost Dance
Tue 19 May 2009

_____

"Ghost Dance in 33 Movements"

by la mirabile Anny Ballardini

is reviewed by Crag Hill in Jacket Magazine 37 ...

http://jacketmagazine.com/37/r-ballardini-rb-hill.shtml

Wondrous poetry, Anny!

http://annyballardini.blogspot.com/

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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178. Poetry Project
Support The Poetry Project
Tue 19 May 2009

The Poetry Project at St. Mark¹s Church

May 19, 2009

Dear Friend of The Poetry Project,

We are still in high spirits from the three monumental readings we held here last week for our Spring Fundraiser. If you attended the John Giorno reading, the John Ashbery reading, or the panel and/or reading for the Collected Poetry of Jack Spicer, thank you. We raised $3,500! And if you attended, you have already heard that the Poetry Project's fundraising campaign has just begun.

For those of you who are hearing this for the first time, The Project has some serious financial challenges to meet in 2010 including a substantial rent

increase to stay in our home at St. Mark's Church. Our goal is to raise at least $15,000 by the end of this year.

We're asking you, our dear supporters, to help by not only becoming a Member of The Project (a $50 Individual Membership will get you a subscription to our quarterly Newsletter), but giving an extra tax-deductible contribution of $25 or anything that you feel you can offer - even small amounts are very welcome.

You can simply click here http://poetryproject.org/get-involved/become-a-member to become a Member or renew your Membership.

Or here http://poetryproject.org/get-involved/donate-now to donate.

You may also opt to send a check made out to The Poetry Project at 131 E. 10th St. New York, NY 10003.

We are a poet-founded and have always been a poet-run organization whose programming has developed out of a complete devotion to the risk, challenge and heart of contemporary poetry. And we know we've developed a community who is just as intensely devoted. Thank you!

Sincerely,

Stacy Szymaszek
Artistic Director

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179. Jefferson Davis
Wordplay celebrates Robin Blaser
Tue 19 May 2009

As most here will know, on May 7th Robin Blaser, one of the last major figures among those who came to public notice via Don Allen's New American Poetry, passed away in Vancouver, just shy of 84.

I never successfully recorded Robin myself; both times I tried, my usually trusty Uher balked. Thankfully, the great Penn Sound audio archive has hours of readings and lectures in his voice, so I put together this week's Wordplay from three of its recordings. The first finds him reading in Vancouver in 1965; the second, discussing his work, and that of his fellows, in a BBC interview with Iain Sinclair in 1994; the third, reading at the Woodland Pattern Bookstore in Milwaukee in 2004.

In Vancouver he read "The Moth Poem", an early exploration of serial form; it's a great poem, but the recording, given that it was made on analogue tape over forty years ago (probably by Fred Wah, though he's not credited), had some hiss that I removed for better audibility. In Milwaukee, Blaser began his reading

with the introductory section of his extended poem on Dante, then switched to shorter poems, and then returned to the "Great Companions" piece on Dante, saying he hadn't "prepared anything else". I brought the two pieces together for the show. It's a powerful reading.

The program note has more information, and a link to the audio, here: http://naturespoetry.blogspot.com/2009/05/celebrating-robin-blaser.html

Enjoy,

Jeff

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180. Nic Sebastian
Ten Questions for poetry editors
Wed 20 May 2009

Anti-'s Steve Schroeder is first up with his responses. More editors to come!

http://bit.ly/XJWQQ

Best wishes,

Nic Sebastian

http://verylikeawhale.wordpress.com

Hotmail® goes with you.
http://windowslive.com/Tutorial/Hotmail/Mobile?ocid=TXT_TAGLM_WL_HM_Tutorial_Mobile1_052009

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181. CA Conrad
ELVISmagical Shmagical
Wed 20 May 2009

DEAR READERS,
my book ADVANCED ELVIS COURSE is now out from Soft Skull Press

for sample pages, cover art, and more, please click here: http://advancedELVIS.blogspot.com

and PLEASE try to purchase from your local INDEPENDENT bookstore (so few of them left)

ELLLLLLLLLLLLLLLLLLLLLLLLLLLLVIS LOVES YOU!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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182. William Slaughter
Notice: Mudlark
Wed 20 May 2009

New and On View: Mudlark Flash No. 50 (2009)

Five Poems by Michael Tyrell

Manhattan-Beach Mother | Superstition, Inc.
Murder in Sea Gate | Instructions | Flatlands

Michael Tyrell's poems have appeared in Agni, The Canary, fogged clarity, The Paris Review, Ploughshares, The Yale Review, and other magazines. With Julia Spicher Kasdorf, he edited the anthology Broken Land: Poems of Brooklyn (NYU Press, 2007).

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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183. Eric Elshtain
Reading at the University of Chicago
Wed 20 May 2009

Erasure Poetry Reading Tuesday 26 May 2009, 5:30PM
Rosenwald 405 on the Univ. of Chicago campus.

Featuring Chicu Reddy
with Eric Elshtain, Stephanie Dering and Will Larsen.

The pieces Elshtain be reading are by six children he worked with at two area hospitals where he is poet-in-residence through the Snow City Arts Foundation http://www.snowcityarts.com

During the workshops, the students "treated" the To Be Or Not To Be speech from Hamlet ala Tom Phillips' A Humament, Mary Ruefle's A Little White Shadow and Ronald Johnson's Radi os.

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184. Séamas Cain
Google's assault on writers' copyright
Wed 20 May 2009

_____

Google's assault on writers' copyright ...

http://www.irishtimes.com/newspaper/weekend/2009/0425/1224245347234.html

The "Settlement Administrator" for the U.S. Federal Court defines and explains the issues, as imposed on writers throughout the world ...

http://www.googlebooksettlement.com/help/bin/answer.py?answer=118704&hl=en#extension_explanation

What arrogance by the lot of them! And, to be sure, I oppose corporate and pseudo-legal expropriation of creative literature, whether my own work or the work of others!

For creative freedom,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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185. Rodney Koeneke
Tangent reading in Portland, OR this SAT., MAY 23: ROD SMITH, MEL NICHOLS and JEN COLEMAN
Wed 20 May 2009

SATURDAY, MAY 23 at 7 PM
JEN COLEMAN, MEL NICHOLS and ROD SMITH
Clinton Corner Cafe, 2633 SE 21st Ave.
www.thetangentpress.org/readings.html

JEN COLEMAN is a Minnesota poet by way of DC, New York and now Portland. Former coeditor of the literary magazine Pom2 and curator of the DC based In Your Ear reading series. Jen also has a chapbook, Propinquity, and her work has appeared in The Tangent, Ixnay, Chain and other awesome journals.

MEL NICHOLS is the author of Bicycle Day (Slack Buddha Press 2008), The Beginning of Beauty, Part 1: hottest new ringtones mnichol6 (Edge Books 2007), Day Poems (Edge Books 2005), and just out from Edge Books, Catalytic

Exteriorization Phenomenon, finalist in the National Poetry Series. With Mark Cunningham she recently collaborated on the online chapbook nightlightnight. She teaches at George Mason University.

ROD SMITH'S most recent book is Deed (University of Iowa, 2007). He is also the author of Music or Honesty, The Good House, Poemes de l'araignee (France), In Memory of My Theories, The Boy Poems, Protective Immediacy, and New Mannerist Tricycle with Lisa Jarnot and Bill Luoma. A CD, Fear the Sky, came out from Narrow House Recordings in 2005. He edits Aerial Magazine and publishes Edge Books. Smith is also editing, with Peter Baker and Kaplan Harris, The Selected Letters of Robert Creeley for the University of California Press.

UPCOMING READINGS, SAT JUNE 27 Stephanie Young, Dana Ward and Cynthia Sailers

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186. Nico Vassilakis

Disparate Magnets by Nico Vassilakis

Wed 20 May 2009

---

new book of poems

read blurbs from harry mathews, mark wallace, brenda iijima, robert mittenthal, bunita marcus

http://www.blazevox.org/bk-nv2.htm

should be able to get review copies at

[redacted]

thanks for your time,

n

_____ Hotmail® has ever-growing storage! Don’t worry about storage limits. http://windowslive.com/Tutorial/Hotmail/Storage?ocid=TXT_TAGLM_WL_HM_Tutorial_Storage1_052009

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187. Megan M. Garr

Versal 7 is in the air

Wed 20 May 2009

VERSAL 7 IS NOW AVAILABLE

--Launch of Versal 7-- The seventh edition of Versal, the annual English-language literary journal published out of Amsterdam, was launched on 15 May. As in previous editions, the writing and art in Versal 7 is resolutely international, and above all distinctive for its lack of defined borders. Contributors include Agustina Bazterrica, Emily Carr, Jennifer K. Dick, Joel Fishbane, Elizabeth Gross, Desmond Kon Zhicheng-Mingdé, Trey Moody, Sawako Nakayasu, Mary Miller, Peter Shippy and Nicole Walker.

Copies and subscriptions are available at:
http://versal.wordsinhere.com

--Versal Journal-- The launch of Versal 7 also coincided with the launch of our new blog, http://versaljournal.blogspot.com, through which we hope to join the lively online literary dialogues, as well as discuss aspects of our submission review process and the wide(ning) aesthetic that Versal seeks out.

--The HERE project-- The blog will also be a space to post the results of the HERE project, an initiative we have started this year. Copies of Versals old and new will be passed into the hands of a number of potential readers around the world. The project is simple: read & pass on. These copies are labeled and numbered, and readers are encouraged to contact us with their responses, whether text, image, video, sound, which we will then post on the blog.

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188. Jonathan Penton

Re: Has anyone heard from Vernon Fraser?

Wed 20 May 2009

Skip Fox wrote:
> I don't think I've seen his posts here or elsewhere for over 1/2 of a year.
> Nor have I been able to discover a good e-mail address.
>
> Does anyone know?
>

His site at http://vernonfrazer.net/ is in the process of a revamp, but has current contact information.

--
Jonathan Penton
http://www.unlikelystories.org/

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189. Larry O. Dean

Pilcrow Lit Fest

Wed 20 May 2009

Among the many swell goings on during the 2nd Annual Pilcrow Lit Fest, currently underway in Chicago, I'll be moderating a panel on Teaching Artists this Saturday, 1 PM at Trader Todd's, 3216 N. Sheffield.

Scheduled panelists include:

Bobby Biedrzycki is a writer and performer who came to Chicago from St. Paul, Minnesota via The Bronx, New York. Bobby's writing has appeared in The Black Bear Review, Hair Trigger 28 & 29, The Banana King, Ghost Factory and Ante:thesis Volumes I & II. He has worked as a book reviewer for both Time Out Chicago and Punk Planet Magazine and his stories have been produced Off Broadway. Bobby is an adjunct faculty member of the Fiction Writing Department at Columbia College Chicago and he also teaches creative writing for teens through the After School Matters program. Along with being a company member of The Serendipity Collective and performing monthly with 2nd Story, Bobby is currently at work on his first novel, Driving Back to Normal.

Larry O. Dean was born and raised in Flint, Michigan. He attended the University of Michigan, during which time he won three Hopwood Awards in Creative Writing, an honor shared with fellow poets Robert Hayden, Jane Kenyon, and Frank O'Hara, among others. He is author of numerous chapbooks, including I Am Spam (2004), a series poems inspired by junk email; his poetry has also been internationally anthologized. In addition to writing, he is a singer-songwriter, performing solo as well as with his current band, The Injured Parties; he has released many critically-acclaimed CDs including Fables in Slang (2001) with Post Office, and Gentrification is Theft (2002) with The Me Decade. Dean was a 2004 recipient of the Hands on Stanzas Gwendolyn Brooks Award, presented by the Poetry Center of Chicago. Find out more at http://larryodean.com.

Robert Duffer writes for TimeOut Chicago, Chicago Public Radio's 848, Chicago Tribune, Chicago Artists Resource and other sources regular and not. Recent publications include Flashquake, Annalemma, Word Riot, Pindledyboz, and The 2nd Hand. His novel excepts can be read on his website, http://robbertduffer.com.

Mary Duncan is a Masters student in the social sciences at the University of Chicago and works with the Teaching Artist Research Project, http://surveylab.uchicago.edu/projects/tarp.shtml.

Eric Elshtain is currently finishing his PhD in the University of Chicago's Committee on the History of Culture. Eric is Poet-in-Residence at Stroger

Hospital of Cook County through Snow City Arts. He is the editor of Chicago's on-line Beard of Bees Press, http://www.beardofbees.com, and is also a poet-in-residence at Galileo Scholastic Academy where he teaches poetry to fourth grade students. His own poetry, reviews and interviews have been published in a variety of literary journals.

Savannah Schroll Guz is author of The Famous & The Anonymous (2004) and editor of Consumed: Women on Excess (2005). Her new fiction collection, American Soma, will be released by So New in 2009. She writes a monthly reference book review column for Library Journal and is an art critic for Pittsburgh City Paper. Previously nominated for a Pushcart and a Storysouth Million Writers Award, she teaches English at West Virginia Northern Community College.

Billy Lombardo

Pat Mohr serves as the program coordinator for 826CHI. In this role, he manages the field trip program and co-manages the drop-in tutoring program. Pat joined 826CHI as an intern in the fall of 2007, assisting with programs and student publishing before joining the staff in the summer of 2008. After graduating from Miami University in 2006 with a degree in literature, Pat traveled and taught in several Latin American countries before returning to Chicago.

Born and raised in Hong Kong, Carol Ng-He is a Chicago-based interdisciplinary artist and art educator. She received a Master’s degree of Arts in Art Education from the School of the Art Institute of Chicago. Carol has exhibited and performed locally including the Smart Museum of Art at the University of Chicago, Hyde Park Art Center, Jane Addams-Hull House Museum, Koehnline Museum of Art at Oakton Community College, Woman Made Gallery, Mess Hall, Links Hall, and the Duncan YMCA Chernin Center for the Arts in Chicago. In her interdisciplinary art practices, Carol explores the hybridity of cultural identities, and interactivity of human intellectual exchange across time, space, and imagination. Her work is featured on Chicago Artists Resource and her publications include Silk Road Theatre Project’s Alternative Cultural Education and Stepping In and Out: Performance Art in the Community College ESL Curriculum on Community Arts Network, as well as Reflection on the Role of Artists: A Case Study on the Hidden Visual Curriculum of the School of the Art Institute of Chicago, in Teaching Artists Journal. As a teaching artist, Carol has been a member of Chicago Teaching Artists Collective (CTAC) since 2006 and has freelanced at the Silk Road Theatre Project, Chicago Teen Museum and Young Asians with Power! (YAWP!). Currently she teaches at Columbia College Chicago, Roosevelt University, and Oakton Community College.

Jill Pollack, founder of StoryStudio Chicago, is an award-winning communications consultant, writer and editor. Through StoryStudio, Jill teaches creative writing to individuals and leads customized seminars for businesses and professionals. Using her degree in theatre, Jill curates and directs the reading series, “Writers Read Showcase.” She has published books for children and young adults and is currently at work on a novel for adults.

Joanne Vena, Director of School Partnerships, supports and oversees the strategic partnership development with members of the college and public education locally to meet the CCAP mission in three areas- the professional development of teachers and teaching artists, college readiness programs for promising high school students and the college’s work in six Chicago Community Schools. Prior to coming here in 1991, Ms. Vena was the Director of the Arts-in-Education and Local Arts Agency programs at the Illinois Arts Council, where she developed and supervised the agency's services and programs for individual teaching artists and nonprofit education groups, expanding the partnership between artists and communities. Joanne has served on several panels and conference committees, including the National Assembly of State Arts Agencies and the National Endowment for the Arts. She holds a BFA in printmaking and sculpture from the Rhode Island School of Design and an MFA in sculpture from the School of the Art Institute of Chicago.

For more info, http://pilcrowlitfest.com

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190. Vernon Frazer

Re: Has anyone heard from Vernon Frazer?

Thu 21 May 2009

Hello

I'd like to thank those who asked about me for their concern.

I've been incommunicado for much of the past year because my wife and I moved
one town north, a move that became more complicated and protracted than any
we've made before, including moving from Connecticut to Florida.

In addition to moving, I've spent much of the past year wrestling with computer problems. My email address book has vanished several times, so I've lost most of my contact information.

I'm doing well and have finally resumed a regular writing schedule.

If you'd like to become part of my rebuilt address book, please backchannel your contact information to me.

Best,

Vernon

↑ Index

191. Alan Sondheim

Fwd: Salt books (fwd) (my publisher--)

Thu 21 May 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1956855669-1242920275=:25452

---------- Forwarded message ----------
Date: Thu, 21 May 2009 10:26:04 -0500
From: mIEKAL aND <[redacted]>
To: [redacted]
Subject: Fwd: Salt books

A very important press to support....

As many of you will know, Jen and I have been struggling to keep Salt moving since June last year when the economic downturn began to affect our press. Our three year funding ends this year: we've £4,000 due from Arts Council England in a final payment, but cannot apply through Grants for the Arts for further funding for Salt's operations. Spring sales were down nearly 80% on the previous year, and despite April's much improved trading, the past twelve months has left us with a budget deficit of over £55,000. It's proving to be a very big hole and we're having to take some drastic measures to save our business.

Here's how you can help us to save Salt and all our work with hundreds of authors around the world.

JUST ONE BOOK

1. Please buy just one book, right now. We don't mind from where, you can buy it from us or from Amazon, your local shop or megastore, online or offline. If you buy just one book now, you'll help to save Salt. Timing is absolutely everything here. We need cash now to stay afloat. If you love literature, help keep it alive. All it takes is just one book sale. Go to our online store and help us keep going.

2. Share this note on your profile. Tell your friends. If we can spread the word about our cash crisis, we can hopefully find more sales and save our literary publishing. Remember it's just one book, that's all it takes to save us. Please do it now.

With my best wishes to everyone
Chris
Director
Salt Publishing
<http://www.saltpublishing.com>http://www.saltpublishing.com
=

--0-1956855669-1242920275=:25452--

↑ Index

192. Lawrence Giffin
I think I got phished
Thu 21 May 2009

So if you got some weird email or facebook thing from me, do not click it. If you did, change your passwords. Sorry.

Lawrence

↑ Index

193. Hilary Clark
book ideas?
Thu 21 May 2009

Hello,

I'm teaching a senior undergraduate course entitled "Poetry since 1950" in the fall, and I'm making up my own anthology as a course package so as to include a fair amount of experimental material. However, I need some ideas for a short critical overview of contemporary poetry that takes a world or at least trans-Atlantic perspective and addresses historical contexts, movements, issues in poetics, etc. Is there such a book available?

Thanks for ideas.

Hilary Clark

↑ Index

194. **amy king**

*TOMORROW, Friday, May 22nd @ 7 p.m. -- Ken Chen ** Johannes Göransson ** Cathy Park Hong ** Joyelle McSweeney*

Thu 21 May 2009

Join us for an extra May Stain!

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TOMORROW, Fri

Join us for an extra May Stain!

Â

TOMORROW, Friday, May 22nd @ 7 p.m.

Â

Ken Chen ** Johannes GÃ¶ransson ** Cathy Park Hong ** Joyelle McSweeney

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Ken Chen is the Executive Director of The Asian American Writers' Workshop. He is the 2009 recipient of the Yale Series of Younger Poets Award. His work has been published in Best American Essays 2006 and was recently recognized in Best American Essays 2007. He started Satellite: The Berkeley Magazine of News + Culture and also helped found Arts & Letters Daily, a cultural website.

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Johannes GÃ¶ransson was born in Sweden, but has lived around the US for several years. He is the author of: Dear Ra (Starcherone, 2008), Pilot (Fairy Tale Review Press, 2008) and A New Quarantine Will Take My Place (Apostrophe Books, 2007)â€”and the chapbook Majakovskij en tragedy (Dos Press, 2008). He is also the translator of: Collobert Orbital by Johan Jonsson, Gingerbread Monuments by Victor Johansson & Klara Kallstrom, Ideals Clearance by Henry Parland, Remainland: Selected Poems by Aase Berg, and, most recently, With Deer by Aase Berg, out from Black Ocean. He is the co-editor of Action Books and the online journal Action, Yes.

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Cathy Park Hongâ€™s first book, Translating Moâ€™um was published in 2002 by Hanging Loose Press. Her second collection, Dance Dance Revolution, was chosen for the Barnard Women Poets Prize and was published in 2007 by WW Norton. Hong is also the recipient of a Fulbright Fellowship, a National Endowment for the Arts Fellowship and a Village Voice Fellowship for Minority Reporters. Her poems have been published in A Public Space, Paris Review, Poetry, American Letters & Commentary, Denver Quarterly, Jubilat, and other journals, and she has reported for the Village Voice, The Guardian, Salon, and Christian Science Monitor. She now lives in New York City and is an Assistant Professor at Sarah Lawrence College.

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Joyelle McSweeney is the author of the novels Flet (Fence) and Nylund the Sarcographer (Tarpaulin Sky Press) and the poetry books The Red Bird and The Commandrine and Other Poems. She teaches in the MFA Program at Notre Dame and is a co-founder of Action Books.

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stain

766 grand street

brooklyn, ny 11211

(L train to Grand
Street, 1 block west)

718/[redacted]

open daily @ 5 p.m.

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Enjoy local beers, wines, and lite fare -- PLUS, the garden is open!Â

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Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡
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http://www.stainofpoetry.com/

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Amy's Alias

http://amyking.org/

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195. konrad

kino21 SF 24-MAY-09: VAUDEVILLE FOLLIES: flarf performance poetics and video

Thu 21 May 2009

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kino21's last show for a spell:

Sunday, May 24th, 8pm
VAUDEVILLE FOLLIES
Artists Television Access
992 Valencia
San Francisco, CA

From Brooklyn, New York, poets Nada Gordon and Gary Sullivan lead an evening of multiple media San Francisco premieres: poly-vocal poetics, neo-benshi film narration, and mangled imagery.

Visiting the Bay Area live for one night only, the latter-day vaudeville team of Gordon and Sullivan will present their most recent poetry, performance and video work showcased last month (fresh!) at The Whitney Museum and Dixon Place in New York. Gordon and Sullivan are founding members of the notorious and irreverent Flarf Collective. They have been committed. To hilarious and unsettling entertainment. Throughout this millenium. They will premiere two live film narration pieces, and read from their recent work.

Oakland poet-provocateur Erika Staiti will perform her live film renarration of a short scene from "Woman Under the Influence," which premiered last month in the Los Angeles underground venue, Machine Project.

From Queens, New York visual artist, montagist and poet Brandon Downing will sends us several disturbingly funny new video collages. Using a hilarious form of homophonic translation of song lyrics as subtitles from Bollywood movies, Downing dispaces the musical numbers into new registers of meaning with both bawdy and poignant overtones.

http://www.kino21.org/

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196. Mark Weiss
Reading: Carlos Blackburn and Betsy Fagin
Thu 21 May 2009

For those of you in New York:

Carlos T. Blackburn and Betsy Fagin at St Mark's, Monday June 1, 8:00 PM.

Carlos T. Blackburn, author of Portraits (2006) and The Selected Poems of Hamster (2008). Born at the New York Infirmary for Indigent Women and Children, 1969; raised in Brooklyn. Poems have surfaced in Land of the Weejis, Aeroplano, 6×6 and Watchword. Work as a soccer coach, bike messenger, roller coaster operator, collegian (anthropology), fish monger, copy editor, demolition worker, bartender and teacher all form a part of his résumé. Presently in the last year of his training as a physical therapist in Glasgow, Scotland. Betsy Fagin is the author of Belief Opportunity (Big Game Books, 2008), Rosemary Stretch (dusie e/chap, 2006) and For every solution there is a problem (Open 24 Hours, 2003), as well as a number of self-published chapbooks.

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197. Poetry Project
Events at The Poetry Project May
Thu 21 May 2009

Hi Everyone,

Here¹s what next week looks like at The Poetry Project:

Monday, May 25, 8 PM
The Recluse 5 Reading

Join us for our annual spring reading by contributors to the Poetry Project¹s in-house magazine, The Recluse. Issue 5 is dedicated to the artist George Schneeman (1934-2009). Contributors include Anselm Berrigan, Edmund Berrigan, Sandy Berrigan, Lisa Birman, Todd Colby, Cliff Fyman, Steven Hall, Vincent Katz, Michael Lally, Pamela Lawton, Elinor Nauen, Maureen Owen, Gary Parrish, and Will Yackulic. Readers on hand this evening will be Anselm Berrigan, Edmund Berrigan, Todd Colby, Cliff Fyman, Steven Hall, Vincent Katz, Michael Lally, Pamela Lawton, Elinor Nauen, Gary Parrish, and Will Yackulic.

* Please note that there will be a formal tribute to George Schneeman on November 11, 2009 in the Sanctuary of St. Mark¹s Church.

Wednesday, May 27, 8 PM
Poesia Ultima / Italian Poetry Now

Join Jennifer Scappettone and Carla Billitteri as they present four Italian poets ³of research² featured in Aufgabe 7 for an evening of poetry and translation. Maria Attanasio is the author of five collections of poetry and four works of historical fiction. Her latest work, Il Falsario di Caltagirone, was the recipient of the prestigiouis Premio Vittorini. She was born in Caltagirone, Sicily in 1943, where she still lives. Giovanna Frene, alias Sandra Bortolazzo, was born in Asolo in 1968. Her books of poetry are Immagine di voce (1999), Spostamento (2000), Datità, with an afterword by Andrea Zanzotto (2001), Stato apparente (2004), and Sara Laughs (2007); and, as Federica Marte, the cross-genre ³prosimetro² Orfeo e morto (2002). Her poems have appeared in a range of anthologies and journals in Italy, Germany, Mexico, Spain, and the US. Marco Giovenale, a poet, translator, curator, editor, cultural critic, and winner of the 2009 Delfini Prize, lives in Rome. His books of poetry include Il segno meno (Manni, 2003), Double click (Cantarena, 2005), and La casa esposta (Le Lettere, 2007). He editors and/or contributes to the periodicals il manifesto, Nuovi Argomenti, Poesia, Action Poetique, The Black Economy, and Atelier, and blogs at slowforward.wordpress.com and gamm.org, and his work has been featured and translated in a range of magazines and anthologies in Italy, France, and the US. Milli Graffi, Milanese, was born in 1940. She has produced works of sound poetry and four poetry collections, most recently embargo voice (2006), as well as a novella called Centimetri due (Edizioni d¹If, 2004). She has translated Lewis Carroll and Charles Dickens, and has written on nonsense and the comic function in the early avant-gardes. She is editor-in-chief of the pioneering journal Il Verri. Carla Billitteri, born and educated in Italy, teaches poetry and

poetics at the University of Maine. Her translations of contemporary Italian poetry have appeared in boundary 2, How2, and Fascicle, among other journals. A selection of her translations of Alda Merini¹s aphorisms is forthcoming with Hooke Press. Jennifer Scappettone, guest-editor of Aufgabe 7, is author of From Dame Quickly (Litmus Press, 2009) and of several chapbooks, including Ode oggettuale, a bilingual edition out from La Camera Verde, and a forthcoming book for Belladonna¹s Elders Series with Lyn Hejinian and Etel Adnan. She is working on the pop-up opera Exit 43 for Atelos, as well as a critical monograph on the place of Venice within the modernist and postmodern imaginary. She is an assistant professor of English and associate faculty of Romance Languages and Literatures and Gender Studies at the University of Chicago.

Co-presented with the Italian Cultural Institute, Litmus Press and Poets House.

The poets will also participate in a panel the night before. See info below:

Tuesday, May 26, 6:00pm
@ Italian Cultural Institute
686 Park Avenue (bet. 68th and 69th Streets)
Admission free

Friday, May 29, 10 PM
Stephen McLaughlin & Phillip Dmochowski
Present An Evening Of Poetry & Collaborations

Stephen McLaughlin and Phillip Dmochowski are the editors of Principal Hand Publishing Series. Stephen is a poet/programmer whose first release, with Jim Carpenter, was Issue 1, a 3,785-page e-chap. Stephen edits the podcast ³PoemTalk at the Writers House,² and is a contributing editor at PennSound and ubu.com. Phillip is an artist, DJ, and director of DNA Gallery in Provincetown, MA. His first book, Indian Method, documents a systematic disfigurement of rare books and is forthcoming from Patrick Lovelace Editions.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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198. Amanda Earl

AngelHousePress-an essay by Gary Barwin

Thu 21 May 2009

Gary Barwin provides us with the fourth in our essay series at www.angelhousepress.com. In this essay Gary muses on how a poem or in this case how a poem fragment works, complete with excellent illustrations.

I hope you enjoy the essay. Stay tuned for June with the publication of new chapbooks and a new essay by Kane X. Faucher.

Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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199. Amy King

afraid of poetry & miscellany

Fri 22 May 2009

--- On Fri, 5/22/09, jforjames wrote:

Britons are baffled by poetry, with many saying they live in fear of being asked to recite a poem in public, research has found.

Seven in 10 (73%) are "scared" by the genre, according to a poll of 1,500 adults, while two thirds (67%) admit reading and reciting poetry leave them tongue-tied.

more...

http://www.google.com/hostednews/ukpress/article/ALeqM5inb086GokHGwHM5CYXZ0-XLJpYxw

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~~~~

GOODREADS NEWSLETTER CONTEST >
PLEASE POST YOUR POEM FOR THE JUNE GOODREADS NEWSLETTER CONTEST NOW!

http://www.goodreads.com/topic/show/146424-please-post-your-poem-for-the-june-goodreads-newsletter-contest-now

~~~~

Saving Salt Publishing: Just One Book

As many of you will know, Jen and I have been struggling to keep Salt moving since June last year when the economic downturn began to affect our press. Our three year funding ends this year: we've =A34,000 due from Arts Council England in a final payment, but cannot apply through Grants for the Arts for further funding for Salt's operations. Spring sales were down nearly 80% on the previous year, and despite April's much improved trading, the past twelve months has left us with a budget deficit of over =A355,000. It's proving to be a very big hole and= we're having to take some drastic measures to save our business.

Here's how you can help us to save Salt and all our work with hundreds of authors around the world.

JUST ONE BOOK

1. Please buy just one book, right now. We don't mind from where, you can buy it from us or from Amazon, your local shop or megastore, online or offline. If you buy just one book now, you'll help to save Salt. Timing is absolutely everything here. We need cash now to stay afloat. If you love literature, help keep it alive. All it takes is just one book sale. Go to our online store and help us keep going.

2. Share this note on your profile. Tell your friends. If we can spread the word about our cash crisis, we can hopefully find more sales and save our literary publishing. Remember it's just one book, that's all it takes to save us. Please do it now.

With my best wishes to everyone

Chris
~~~~

Director

Salt Publishing

<http://www.saltpublishing.com>http://www.saltpublishing.com=3D

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TONIGHT

Join us for an extra May Stain!

Friday, May 22nd @ 7 p.m.

Ken Chen ** Johannes Göransson ** Cathy Park Hong ** Joyelle McSweeney

stain

766 grand street

brooklyn, ny 11211

(L train to Grand
Street , 1 block west)

718/[redacted]

open daily @ 5 p.m.

Enjoy local beers, wines, and lite fare -- PLUS, the garden is open!

~~~~
Quote I like posted elsewhere by Halvard Johnson:
"There is poetry in everything. That is the biggest argument against poetry."
--Miroslav Holub
~~~~

_____

Amy's Alias

http://amyking.org/

↑ Index

200. **amy king**
Re: afraid of poetry & miscellany
Fri 22 May 2009

A few have quickly bc'd me to ask why I am so "shocked" and "surprised". I am neither.

Interesting, that conclusion though. Wonder why.

On Fri, May 22, 2009 at 12:17 PM, Amy King <[redacted]> wrote:
~~~~

--- On Fri, 5/22/09, jforjames wrote:

Britons are baffled by poetry, with many saying they live in fear of being asked to recite a poem in public, research has found.

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2. Share this note on your profile. Tell your friends. If we can spread the word about our cash crisis, we can hopefully find more sales and save our literary publishing. Remember it's just one book, that's all it takes to save us. Please do it now.
With my best wishes to everyone
Chris
Director
Salt Publishing
<http://www.saltpublishing.com>http://www.saltpublishing.com=3D
~~~
TONIGHT
Join us for an extra May Stain!
Friday, May 22nd @ 7 p.m.
Ken Chen ** Johannes Göransson ** Cathy Park Hong ** Joyelle McSweeney
  stain
766 grand street
brooklyn, ny 11211
(L train to Grand
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718/[redacted]
open daily @ 5 p.m.
Enjoy local beers, wines, and lite fare -- PLUS, the garden is open!
~~~~
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"There is poetry in everything. That is the biggest argument against poetry."

--Miroslav Holub

~~~~

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Amy's Alias

http://amyking.org/

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201. Jennifer Karmin

Philly Poetry: revised weekend schedule

Fri 22 May 2009

---

hi poetics friends....looks like we got a triple poetry reading happening in philly this saturday! the curators have worked together to try to accomodate everyone who wants to attend all 3 readings. check out the revised details below.

hope to see some of you at the friday night reading too.

onwards,
jennifer karmin

1.
FRIDAY, MAY 22
7:30pm

Moles Not Molar presents
ISH KLEIN
MATTHEW KLANE
JENNIFER KARMIN performing with Adam Fieled & Michelle Taransky

at the CRANE ARTS COMMUNITY SPACE
1400 N. American Street
two blocks north of Girard Ave. between 2nd & 3rd
http://www.cranearts.com

2.
SATURDAY, MAY 23
5pm

The New Philadelphia Poets presents
BRENDA IIJIMA
YEDA MORRISON
~~~~

at FERGIES PUB
1214 Sansom Street
http://www.newphiladelphiapoets.com

3.
SATURDAY, MAY 23
7pm

Flim Forum Press presents
EMILY ABENDROTH
ELI DRABMAN
ERIC GELSINGER
JENNIFER KARMIN
MATTHEW KLANE
AARON LOWINGER

at ROBIN'S BOOKSTORE
108 South 13th Street
http://www.robinsbookstore.com

4.
SATURDAY, MAY 23
8:30pm

Chapter and Verse presents
FRANK SHERLOCK
SIMON PETTET

at CHAPTERHOUSE CAFE
620 S. 9th Street (between South & Bainbridge)
http://chapterhousereadings.blogspot.com

↑ Index

202. Mark Weiss
Re: book ideas?
Fri 22 May 2009

Check out Poems for the Millennium vol 2, ed. Rothenberg and Joris (UC Press). You might even want to use it as your textbook.

Mark

At 12:31 PM 5/21/2009, you wrote:
>Hello,
>
>I'm teaching a senior undergraduate course entitled "Poetry since
>1950" in the fall, and I'm making up my own anthology as a course

>package so as to include a fair amount of experimental material.
>However, I need some ideas for a short critical overview of
>contemporary poetry that takes a world or at least trans-Atlantic
>perspective and addresses historical contexts, movements, issues in
>poetics, etc. Is there such a book available?
>
>Thanks for ideas.
>
>Hilary Clark
>

↑ Index

203. **Ruth Lepson**
Re: book ideas?
Fri 22 May 2009

---

eliot weinberger edited Poetry after 1950 which is out of print but maybe you can contact him directly as it has commentary--he is involved with the rothenberg too.

On 5/22/09 2:14 PM, "Mark Weiss" <[redacted]> wrote:

> *Check out Poems for the Millennium vol 2, ed. Rothenberg and Joris (UC Press). You might even want to use it as your textbook.*
>
> *Mark*
>
> *At 12:31 PM 5/21/2009, you wrote:*
> *Hello,*
>
> *I'm teaching a senior undergraduate course entitled "Poetry since 1950" in the fall, and I'm making up my own anthology as a course package so as to include a fair amount of experimental material. However, I need some ideas for a short critical overview of contemporary poetry that takes a world or at least trans-Atlantic perspective and addresses historical contexts, movements, issues in poetics, etc. Is there such a book available?*
>
> *Thanks for ideas.*
>
> *Hilary Clark*

↑ Index

204. **amy king**
Urgent Poetics Query
Fri 22 May 2009

I wanted to call this post, "Feminism:Â Not Just for Women Anymore" but figured such a title might cause more than a few to 86 this straight to the trash bin.

After posting my miscellany note earlier today, one guy actually followed up and gave me even more grief for being annoyed that he assumed I was shocked by the Briton study ("fine fine geez). I answered the other two guys by posting my response frontchannel. Only one person started a respectful conversation with me backchannel about the study.

So my question to the first chap who asked why would I post a study that includes info "we [Poetics list members] already know" (i.e. that people are afraid of poetry) was: If we were on a politics listserv and I posted a recent study that found many thought marriage equality was about civil rights or was overdue, would he then also question why I was shocked? And is it an accident that two other men asked me backchannel why I was surprised by the study?

This type of exchange raises all sorts of questions for me about this list. That study was posted on another listserv by a man (James). I don't think he was queried about his motivation, nor was it assumed he was shocked/surprised by the study. Correct me if I'm wrong, James. And yes, I think this is a gender issue.

I'm not alone as of late in wondering about the dynamics of listserve etiquette, the different models of "feminine" and "masculine" exchange, and just why this particular listserv, with nearly 2,000 members now, has grown so utterly quiet in discussion. I know I'm opening a can of worms now with this line of inquiry (pin the bulls eye on my forehead gently, please), but while it seems the old model of open, unchecked exchange led to more discussion in years past, a ton of flaming and ad hom attacks inevitably and typically spiraled into intimidation and attack mode, overwhelming and silencing most of the female members as well as many men who simply didn't have the time or interest to engage in such battles. What was the past attraction? Does aggressive baiting stimulate? False accusations or intentional misreadings? I wonder if it's a coincidence that debate has significantly tapered now that those types of exchanges are prohibited. Even more telling, when I post a note of miscellany as a woman, I am "checked" backchannel by several men who projected a response onto me that I simply did not have nor indicate anywhere in my posting, forcing me into defense mode to waste more time that would be better served in discussion/debate. These types of exchanges are old school and so very tired.

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--Feministing [cont'd http://community.feministing.com/2009/05/this-is-what-a-post-feminist-p.html]

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So it isnâ€™t like that when I say I was a feminist for two seconds. I didnâ€™t get it, and I still want to be one. I wish I was a feminist more than anything. I did a semester in grad school for theology because I think feminist theology is maybe second only to queer theology in terms of, you know, solving all of lifeâ€™s problems. My tongue is set firmly on the bottom of my mouth here.

...But I think I was discouraged from all of this by the cool reception I got from women, and also by the sheer difficulty of trying to comprehend feminist intellectuals who make it a point to work outside of the patriarchal system that I am fully steeped in.

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....The role of articulating a poetics as such. Feminism is of course fundamentally a cultural practice. Itâ€™s possible to be a feminist without being a poet or an artist at all, obviously. So is there a specific relation between feminism and the actual practice of writing lines of poetry (or other kinds of writing) in this or that way? If feminism can be not simply a cultural theory but also a poetics, how does that poetics look as an actual practice of how to write? And how are the questions of how to write and what to write about connected?

...Does a list like this really have much value? Who knows. Nonetheless, it has been fascinating for me to think again about how alive and well feminist poetry still is as it brings new concerns into relationship with many of its ongoing ones.

--Mark Wallace [con't -- http://wallacethinksagain.blogspot.com/2009/05/post-millenial-feminist-poetry.html]

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And much, much more to start thinking about over at Delirious Hem -- http://www.delirioushem.blogspot.com/

Thanks for listening,

Amy

_____

Amy's Alias

http://amyking.org/

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205. Aryanil Mukherjee
Re: book ideas?
Fri 22 May 2009

I second it. True. Its hard to find a better anthology of post-war world poetry.

Aryanil

----- Original Message -----
From: "Mark Weiss" <[redacted]>
To: [redacted]
Sent: Friday, May 22, 2009 2:14:07 PM GMT -05:00 US/Canada Eastern
Subject: Re: book ideas?

Check out Poems for the Millennium vol 2, ed. Rothenberg and Joris (UC Press). You might even want to use it as your textbook.

Mark

At 12:31 PM 5/21/2009, you wrote:
>Hello,
>
>I'm teaching a senior undergraduate course entitled "Poetry since
>1950" in the fall, and I'm making up my own anthology as a course
>package so as to include a fair amount of experimental material.
>However, I need some ideas for a short critical overview of
>contemporary poetry that takes a world or at least trans-Atlantic
>perspective and addresses historical contexts, movements, issues in
>poetics, etc. Is there such a book available?
>
>Thanks for ideas.
>
>Hilary Clark
>

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206. Ann Bogle
Feminist poetics
Fri 22 May 2009

A response to Amy King's post about recent web developments in feminist poetics:

I attempted to comment at Mark Wallace's website a few days ago, and the comment -- never transmitted -- went up in a puff of peace smoke. I had tried to explain -- something I have written about at my weblog -- that in the early 80s

-- "feminist" where I lived in Madison (beloved city) meant "radical, lesbian separatist feminist." I explain further at my weblog that there was a difference between academic feminist scholarship (phenomenal) and lesbian street feminist (raw). The womyn's commune where I lived filled seats to hear women's poetry and promoted street feminism. I moved next to upstate New York, where few people (Mark Wallace an exception) talked about feminism in creative writing. There were international feminist scholars in training. One American woman feminist Ph.D. candidate was driven crazy with sticks. Her audibly dry mouth during seminar was almost the first I'd known of anti-depressants. Street feminism upstate was pro-choice activism, and as many men as women participated (the redneck men with shotguns). In Texas, I wrote a short story about it, and the editor (an influential "writer-who-happens-to-be-a-(white)-woman") read mysterious hinterlands anti-semitism into the pro-choice male vigilantes. That short story (called "Hymen") became boilerplate in workshop, running through three guest workshop "leaders" before it died on the schoolroom floor.

Texas in the early 90s was a trip. Texas is in favor of sexuality generally, and the politics of sexuality were a little hard to stab w/ a pickle fork. The strippers were the feminists and anti-war activists. Two of the strippers were the only two mothers among the graduate students. The strippers were the textual feminist critics in creative writing prose, too. I called it "finger-touch" feminism. It was witty, erudite, delicate, and literate. We did it quietly at the workshop table surrounded by male and female writers whose work was more likely to see mainstream publication.

New feminism -- stirrings of which are wafting like violets in our hair -- is new femininity. You don't get to punch the sky in new femininity, but you do get to knit. Knitting is big, so is embroidery, needlework of all kinds. Bored by textual feminism, it over, the women started on needle crafts and waited, first for Obama, when it was Bush, now for Michelle Obama's next gorgeous cover. My mother (who had wanted a career in public office) once knitted a tailored three-color v-neck-turtleneck for my Barbie. My sister, who is a textual designer, and I still can't believe she knit it.

AMB

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207. **Ann Bogle**
Re: Feminist poetics
Fri 22 May 2009

A v-striped-turtleneck? My sister, though she also writes, is a textile designer.

AMB

In a message dated 5/22/2009 4:41:57 P.M. Central Daylight Time, AMBogle2 writes:

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208. Murat Nemet-Nejat
Re: Urgent Poetics Query
Fri 22 May 2009

Amy,

I am surprised that you are the one asking the question about the moribund state of the Poetics List today since, if I remember correctly, you were instrumental in its creation. Under the overly broad rubric of "flaming," including within it unsavory ideas, and also banning the posting of any individual works new rules drain the Poetics List of all its energy and turned it essential a trade list where people list their publications and poetry readings.

Polemics is the bread and butter of thought. Heated polemics is the bread and butter of passionate, committed thought -a quality, as you have noted this list has been devoid of for quite a long time. Words don't break bones. I never quite understood what is to me the extreme squeamishness about flaming. That's me I suppose with all my male, aggressive hormones going all the time.

As for your comments about the recent London research results. I am one of those responded to you, thinking I was posting to the list. For some reason, my response was back channeled to you. Anyone who has taught a class of high school or early college students know very well how students -male and female- approach poetry with anxiety, with a sense that poetry requires rules or attitudes they are not familiar with or are alien to them. This was a casual cultural comment -a bit of kvetching by a poet- which it seems, to my amazement, you fantasized into a sexual verbal attack.

Ciao,

Murat

On Fri, May 22, 2009 at 3:24 PM, amy king <[redacted]> wrote:

> *I wanted to call this post, "Feminism: Not Just for Women Anymore" but figured such a title might cause more than a few to 86 this straight to the trash bin.*
>
> *After posting my miscellany note earlier today, one guy actually followed*

up and gave me even more grief for being annoyed that he assumed I was shocked by the Briton study ("fine fine geez). I answered the other two guys by posting my response frontchannel. Only one person started a respectful conversation with me backchannel about the study.

So my question to the first chap who asked why would I post a study that includes info "we [Poetics list members] already know" (i.e. that people are afraid of poetry) was: If we were on a politics listserv and I posted a recent study that found many thought marriage equality was about civil rights or was overdue, would he then also question why I was shocked? And is it an accident that two other men asked me backchannel why I was surprised by the study?

This type of exchange raises all sorts of questions for me about this list. That study was posted on another listserv by a man (James). I don't think he was queried about his motivation, nor was it assumed he was shocked/surprised by the study. Correct me if I'm wrong, James. And yes, I think this is a gender issue.

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What was the past attraction? Does aggressive baiting stimulate? False accusations or intentional misreadings? I wonder if it's a coincidence that debate has significantly tapered now that those types of exchanges are prohibited. Even more telling, when I post a note of miscellany as a woman, I am "checked" backchannel by several men who projected a response onto me that I simply did not have nor indicate anywhere in my posting, forcing me into defense mode to waste more time that would be better served in discussion/debate. These types of exchanges are old school and so very tired.

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--Feministing [cont'd
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--Adam Robinson [con't -- http://htmlgiant.com/?p=8885]

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And yet, of course, the fact that everyone has to have them means that there's now quite a history of narratives regarding the arrival at feminist consciousness.

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> *Thanks for listening,*
>
> *Amy*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*

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209. **Gerald Schwartz**

Re: book ideas?

Fri 22 May 2009

Under the Rock Umbrella
Contemporary Poets 1951-77
Edited by William Walsh
Mercer University Press (2006)

--Gerald Schwartz

Hello,

I'm teaching a senior undergraduate course entitled "Poetry since 1950" in the fall, and I'm making up my own anthology as a course package so as to include a fair amount of experimental material. However, I need some ideas for a short critical overview of contemporary poetry that takes a world or at least trans-Atlantic perspective and addresses historical contexts, movements, issues in poetics, etc. Is there such a book available?

Thanks for ideas.

Hilary Clark

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210. **Geoffrey Gatza**

Two great short reviews of Housecat Kung Fu by Geoffrey Gatza

Fri 22 May 2009

Two great short reviews of Housecat Kung Fu by Geoffrey Gatza

At Amazon reviewed y Kevin Killian
& Galatea Resurrects #12 reviewed by Ruth Lepson

http://www.amazon.com/review/R1DR9ZQG8CWXVP/ref=cm_cr_rdp_perm <http://www.amazon.com/review/R1DR9ZQG8CWXVP/ref=cm_cr_rdp_perm>

http://galatearesurrection12.blogspot.com/2009/05/housecat-kung-fu-by-geoffrey-gatza.html <http://galatearesurrection12.blogspot.com/2009/05/housecat-kung-fu-by-geoff rey-gatza.html>

Buy Here:
http://www.amazon.com/gp/product/0979411963/ref=cm_rdp_product <http://www.amazon.com/gp/product/0979411963/ref=cm_rdp_product>

Geckos with Bristles, May 21, 2009
By Kevin Killian

Looks like mighty little Meritage Press has plucked forth another winner, this one with a nursery edge that will have your infants gripping the bars of their cribs and swatting those cut-out animals that dangle, like indents, above their faces on showy Kid Calder mobiles. Buffalo-based Geoffrey Gatza has long been a man of the animals, and now he has put together a complete collection of animal poems that invites comparison to similar efforts by Marianne Moore and Hilaire Belloc. The poems are illustrated with period woodcuts from a variety of childrens's literature texts of bygone eras, so the glamour of the antique falls gently here and there over what might otherwise be rather a sharp menu to feed baby with.

In fact I have a feeling that kids aren't the primary audience for Housecat Kung Fu, though there is nothing that would scare or offend any redblooded kid. Well, there is a Bambi like transition from two giraffes necking, to one of them being taken away and hanged by the neck. But children seem to adore violence and they might well laugh at the surreal practice of hanging anyhow: with a giraffe in the noose Gatza provides an indelible image of the wrong. Elsewhere the poems depict "befuiddled" heroes trying to obey strange customs that keep them caged, but, as we learn, "one cat's incarceration is another cat's contented cradle." Gatza's poetic invention never flags, and half the fun is seeing how he takes you from one line down to the next--no two poems are alike, except that here an accent on the quirky and mutable can always be heard, an onomatopoetic replicating the mind of the poet meeting the greater minds of the animal kingdom.

An attractive and illuminating book of wisdom.

http://www.amazon.com/review/R1DR9ZQG8CWXVP/ref=cm_cr_rdp_perm <http://www.amazon.com/review/R1DR9ZQG8CWXVP/ref=cm_cr_rdp_perm>

HOUSECAT KUNG FU by GEOFFREY GATZA
RUTH LEPSON Reviews

Housecat Kung Fu by Geoffrey Gatza
(Meritage Press, St. Helena & San Francisco, 2009)

Geoffrey Gatza has moments of Leslie Scalapinoism:

Consumed, I began cleaning; as a portrait of moments flicking out a drifting life, a lake, an edited reality

of sweet humor:

a hazelnut is a miserable/ nut to quarrel with...a man¹s heart devises his dance/and earth charms away his days

of visual poetry:

There are two sides to every tablecloth
is a line that gets paler as we see the other side of the tablecloth

of personification that moves compelling sounds through emotion:

look at me alive

frozen paths cut

lonely blankets of snow

moments live for days

crazy flights of imagination:

so I took off my nose and unzipped
my skin and folded it neatly by the reflecting
pond so no one would think those awful things
people think about people who go leaving
their skin any which way

his own set of myths, for instance, how the jellyfish was beaten into a quivering lump

and endless sweetness and sympathy:

maddened moments of trees in terrible pain, Cars rusting on their underbelly

so read his book HOUSECAT KUNG FU, whether you are an adult or a child, because once you start you will want to continue.

*****

Ruth Lepson is poet-in-res at New England Conservatory of Music. Her books are Dreaming in Color, Poetry from Sojourner: A Feminist Anthology (ed.), Morphology, a collaboration with artist Rusty Crump of his & her pix & her

prose poems, and, forthcoming from blazeVOX.org, I Went Looking for You. She has been performing with jazz musicians Noah Preminger & Eric Lane in low road, & the group has a CD forthcoming.

http://galatearesurrection12.blogspot.com/2009/05/housecat-kung-fu-by-geoffrey-gatza.html <http://galatearesurrection12.blogspot.com/2009/05/housecat-kung-fu-by-geoff rey-gatza.html>

↑ Index

211. David-Baptiste Chirot

NYT review of Frederick Seidel's New Poetry Collection Selection

Sat 23 May 2009

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http://www.nytimes.com/2009/05/24/books/review/Orr-t.html

BOOKS / SUNDAY BOOK REVIEW

| May 24, 2009

On Poetry:
The Edge of Night

By DAVID ORR

Frederick Seidel has spent the last half-century being the darkest and strangest sort of poet.

_____
Windows Live™: Keep your life in sync.
http://windowslive.com/explore?ocid=TXT_TAGLM_BR_life_in_synch_052009

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212. Susan Webster Schultz

a few posts from tinfisheditor blog

Sat 23 May 2009

--"Words are what sticks to the real": Wayne Kaumali...
--Ventriloquists from Laenani to Palo Alto
--Forgetting poets; or the evanescence of memorials
--Albert Wendt and the Adventures of Genre

http://tinfisheditor.blogspot.com

Susan

↑ Index

213. **Anny Ballardini**
Re: Urgent Poetics Query
Sat 23 May 2009

Murat, Amy,

I do not know what kind of answer Murat forwarded but if it is within the limits Murat sets, it wasn't certainly the one that triggered Amy's response. I do not agree with Murat that Amy wanted the list to die down, and I am with Amy in being able to speak rather than insult. I have had my part of insults from one list and that is why I rarely contribute to some.

About the link Amy forwarded, I remember thinking, "ah the Britons". I went to England for several stays, and I read many posts/books by Britons. That is how I justify my comprehension of the undoubtedly true statistic. As I know the people of the north and the people of the south, as Mme de Stael would put it more broadly.

I cannot understand why such an article aroused any anti-feminist remarks, this really goes beyond my comprehension.

With my best wishes,

Anny

On Sat, May 23, 2009 at 12:36 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *Amy,*
>
> *I am surprised that you are the one asking the question about the moribund state of the Poetics List today since, if I remember correctly, you were instrumental in its creation. Under the overly broad rubric of "flaming," including within it unsavory ideas, and also banning the posting of any individual works new rules drain the Poetics List of all its energy and turned it essential a trade list where people list their publications and poetry readings.*
>
> *Polemics is the bread and butter of thought. Heated polemics is the bread and butter of passionate, committed thought -a quality, as you have noted this list has been devoid of for quite a long time. Words don't break bones.*
> *I never quite understood what is to me the extreme squeamishness about flaming. That's me I suppose with all my male, aggressive hormones going all*
> *the time.*
>
> *As for your comments about the recent London research results. I am one of those responded to you, thinking I was posting to the list. For some reason,*

my response was back channeled to you. Anyone who has taught a class of high
school or early college students know very well how students -male and female- approach poetry with anxiety, with a sense that poetry requires rules or attitudes they are not familiar with or are alien to them. This was
a casual cultural comment -a bit of kvetching by a poet- which it seems, to my amazement, you fantasized into a sexual verbal attack.

Ciao,

Murat

On Fri, May 22, 2009 at 3:24 PM, amy king <[redacted]> wrote:

I wanted to call this post, "Feminism: Not Just for Women Anymore" but figured such a title might cause more than a few to 86 this straight to the
trash bin.

After posting my miscellany note earlier today, one guy actually followed up and gave me even more grief for being annoyed that he assumed I was shocked by the Briton study ("fine fine geez). I answered the other two guys by posting my response frontchannel. Only one person started a respectful conversation with me backchannel about the study.

So my question to the first chap who asked why would I post a study that includes info "we [Poetics list members] already know" (i.e. that people are
afraid of poetry) was: If we were on a politics listserv and I posted a recent study that found many thought marriage equality was about civil rights or was overdue, would he then also question why I was shocked? And
is it an accident that two other men asked me backchannel why I was surprised by the study?

This type of exchange raises all sorts of questions for me about this list.
That study was posted on another listserv by a man (James). I don't think
he was queried about his motivation, nor was it assumed he was shocked/surprised by the study. Correct me if I'm wrong, James. And yes, I
think this is a gender issue.

I'm not alone as of late in wondering about the dynamics of listserve etiquette, the different models of "feminine" and "masculine" exchange, and just why this particular listserv, with nearly 2,000 members now, has grown so utterly quiet in discussion. I know I'm opening a can of worms now with this line of inquiry (pin the bulls eye on my forehead gently, please), but while it seems the old model of open, unchecked exchange led to more discussion in years past, a ton of flaming and ad hom attacks inevitably and typically spiraled into intimidation and attack mode, overwhelming and silencing most of the female members as well as many men who simply didn't have the time or interest to engage in such battles.
What was the past attraction? Does aggressive baiting stimulate? False accusations or intentional misreadings? I wonder if it's a coincidence that debate has significantly tapered now that those types of exchanges are prohibited. Even more telling, when I post a note of miscellany as a woman, I am "checked" backchannel by several men who projected a response onto me that I simply did not have nor indicate anywhere in my posting, forcing me into defense mode to waste more time that would be better served in discussion/debate. These types of exchanges are old school and so very tired.

The women of Delirous Hem [http://www.delirioushem.blogspot.com/] have recently been discussing the dynamics of such exchange as well as how men and women are actually advancing a feminist poetics. This line of inquiry has even led a few to wonder aloud (via their blogs) just what a feminist poetics is and how to promote it. Even a few men aren't afraid of the notion that we need new models of exchange, which is a poetics too. Feminist modes of thinking and operating may not, after all, be for women only. I don't have the answers, but feminist imaginings may actually provide models by which we can jump start a listserv that seems to have grown quiet in exchange, even by initially asking, Just what can feminist thinking make us aware of and what models for discussion might we use? What is a feminist poetics, exactly? What are the aims of feminist-minded

poets?
... Some excerpts from the Delirous Hem responses:

"while ideas live differently in different cultures, equality is not necessarily a cultural idea/value; its thorough application would involve a change in culture, and as an idea, it might arise or live differently in different cultures, sure"
-- Catherine Daly (

http://cadaly.blogspot.com/2009/05/what-does-feminist-poet-look-like-or.html)

~~~

Gina Myers, a teacher, a poet, and an all around amazing human being, has a piece up over at Delirious Hem, a blog for women poets. Myers' piece, entitled "This is what a [post] feminist [poet] looks like," explores her relationship with feminism in a so-called "post feminist" society. ...

Myers' poetry is an inspiration to all who read it, and in he piece, she reflects on her work co-directing the Vagina Monologues at a small town community college in the middle of a corn field and overflowing with sexist, homophobic ideologies that only a select few seem to want to fight against.

I did not see one cause as being more important than others, nor did I necessarily see them as being separate causes. The larger issue is social justice, and I have continued to live my life committed to this one cause.

--Feministing [cont'd

http://community.feministing.com/2009/05/this-is-what-a-post-feminist-p.html]

~~~

A lot of the poems in Becoming the Villainess were written after these experiences left me frustrated - "Okay, Ophelia" is one of them. I started noticing that the culture does a great job of portraying women as eye candy,

as victims and villainesses, but not a great job of portraying them as anything else. I started thinking about the mythology and fairy tale stories I grew up with, and how women today could or couldn't model themselves after those characters.

...The poems grew out of my increasing awareness of how women are treated now, in myth, and in our culture. I grew up around guys - I have three brothers, I dated a lot of great guys and had mostly guy friends - and I'm happy to say I have a terrific, supportive, dare-I-say feminist husband. But I look around me and wish for more positive role models, for some support for women who need to be protected, for a place where girls don't have to worry about what they wear for fear they will be attacked.

--Jeannine Hall Gailley [con't --

http://www.webbish6.com/2009/05/so-after-reading-about-feminism-here.html]

~~~

I know there are more forums planned (I plan to co-organize one, too), but I hope this topic gets a second run, because I imagine there are plenty of women [poets] who thought they weren't feminist poets until they read this -- just as there were contributors who thought they weren't feminist poets until they entered grad school, until they were employed by a bureaucracy, until they sat down to write their pieces.

A note on blog comment boxes: It's a thrill to see these filled with women's opinions. I can feel, but can't yet quite articulate, how the rhetoric shifts when women enter into comment-box conversations. It seems to me that comment boxes are sometimes like city streets at night: women know they shouldn't go alone, know they risk danger -- leering eyes, men who do not know how to listen in earnest but would rather hear themselves talk.

--Becca Klaver [con't --

http://beccaklaver.blogspot.com/2009/05/on-delirious-hem-this-is-what-feminist.html]

~~~~

So what to add? How about a confession I'm not supposed to make. When I was pregnant, I desperately wanted a boy and when I found out I was having a boy, I cried with joy...

But I did have a preference. There are some personal, complicated reasons, but also there is a philosophical one. I want to try to contribute to society a man who is thoughtful, introspective and considerate. Somebody who doesn't view himself as the center, the norm, the standard. A man who can both respect and not take advantage of the women of his generation. As feminists and mothers in general, I believe we spend a lot of time making up for what current society lacks and preparing our daughters to handle that. I think this is incredibly important and must continue. But I think some of us overlook how we need to prepare our sons. It's easy to do, society offers so many more advantages to our sons. But society fails them on many other levels.

...For instance, many of the poet-dads brag about "changing a lot of diapers" or staying home a day or two a week to watch their children. Yes, that's great. Yes, it undoubtedly is helpful to the mother. Yes, that's likely a big step forward from what their fathers did. But these guys see themselves as heros almost, like what their doing is above and beyond the expectation. It doesn't occur to them that 30% of diaper changing and 20% of childcare is closer to being described as supplemental.

I wouldn't even mind this imbalance if there was at least an better awareness of it. A poet-dad admitting that his wife does the bulk of the child rearing which allows him to write more and travel, well that's a totally different situation. That's awareness and honesty. He's not inflating himself or diminishing her.

*Can you imagine a poet-mom bragging that she changes a lot of diapers? Your
response would be, um, yeah, that's part of raising a baby. If I bragged
about staying home to watch my child, you'd stare and scratch your head.
Yes, you're a mother, you don't leave your young child alone to fend for
himself. How many times have I heard a poet-dad say he's "babysitting" his
own children? How can one babysit his own child? Aren't poets supposedly be
conscious of their word choices? How many poet-dads of young children go
away to writing colonies for a month at a time without a second thought?
It's kind of amazing. I go away for three nights and am constantly reminded,
often by complete strangers, how lucky (and of course, selfish I am) to
leave my son with his own father.*

*--Reb Livingston [con't --
http://reblivingston.blogspot.com/2009/05/let-me-build-you-statue.html]*

~~~

*So it isn't like that when I say I was a feminist for two seconds. I didn't
get it, and I still want to be one. I wish I was a feminist more than
anything. I did a semester in grad school for theology because I think
feminist theology is maybe second only to queer theology in terms of, you
know, solving all of life's problems. My tongue is set firmly on the bottom
of my mouth here.*

*...But I think I was discouraged from all of this by the cool reception I
got from women, and also by the sheer difficulty of trying to comprehend
feminist intellectuals who make it a point to work outside of the
patriarchal system that I am fully steeped in.*

*....At any rate, I kind of don't pay a lot of attention to feminist
currents anymore.*

*But there is a really awesome new bloggish called Delirious Hem, chock full
of poets (women poets) describing their relationship to feminism. It's
personal stuff, smart stuff, really clever at times and really aware of the
problems of communicating this way, and the problems of not.*

--Adam Robinson [con't -- http://htmlgiant.com/?p=8885]

~~~~

Practice, on the other hand, can move only in relation to the world's pace.
While some things about the social condition of women (which?) have changed
since earlier generations of feminist discourse, other things have changed
more slowly if it all (which?).

...The arriving at (feminist) consciousness narrative. A fact of being human: nobody's born knowing anything. So learning to be a feminist requires
those moments of experience and recognition when one discovers why it matters, and every writer who becomes invested in feminism has to have such
moments.

And yet, of course, the fact that everyone has to have them means that there's now quite a history of narratives regarding the arrival at feminist
consciousness.

....The role of articulating a poetics as such. Feminism is of course fundamentally a cultural practice. It's possible to be a feminist without being a poet or an artist at all, obviously. So is there a specific relation
between feminism and the actual practice of writing lines of poetry (or other kinds of writing) in this or that way? If feminism can be not simply a
cultural theory but also a poetics, how does that poetics look as an actual
practice of how to write? And how are the questions of how to write and what
to write about connected?

...Does a list like this really have much value? Who knows. Nonetheless, it
has been fascinating for me to think again about how alive and well

> *feminist*
> *poetry still is as it brings new concerns into relationship with many of its*
> *ongoing ones.*
>
> *--Mark Wallace [con't --*
>
> *http://wallacethinksagain.blogspot.com/2009/05/post-millenial-feminist-poetry.html]*
>
> *~~~*
>
> *And much, much more to start thinking about over at Delirious Hem -- http://www.delirioushem.blogspot.com/*
>
> *Thanks for listening,*
>
> *Amy*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*
>
> *guidelines*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!

↑ Index

214. **amy king**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Sat 23 May 2009

Yes, Murat -- it's all *my fault* because, according to you, people simply don't want to join discussions that don't include flaming, name-calling, and the posting of their poems.

And no, I'm not "shocked" you reached this conclusion either (based on the historical nature of this list, you're right in line, hence the "bull's eye" notation) -- unfortunately, I think there is some truth to the idea that some are drawn to discussions for the mere drama of it all, and drama requires flaming, loud name calling, aggressive intimidating rhetoric, etc...

Additionally, discussions are often about one upping the next guy: the old hierarchical positioning that certainly takes place in conversations can also be seen in many other realms, including the popular sports realm -- if I disrespect you, then I'm on top. How many "in your face" moves do we see after someone successfully dunks a ball or reaches the goal line? I think this list has proven time and time again that the inclination is to devolve into such positioning, most especially among a specific few who cause others to retreat into silence while said handful dominate with their preening and bashing, degenerating the list's tone with name calling, flaming, ad hom. etc.

And if *that* is the requirement to keep discussions going, then it's a sad one that concludes the list is certainly best left for announcements only rather than getting mired into "listening" in on who comes out top dog via such unconstructive debate.

I do, however, think that there are other factors to consider and am wondering aloud (again, be gentle when you take aim, please). Perhaps the list is simply too large and a sense of community is no longer fostered. Can we actually have international and national discussions? What forum permits that? The women's poetry listserv, while it has its moments, maintains a specific focus that most members remain set on: discussing women's poetry and promoting it. The Lucipo listerv is situated within a geographical community. New Poetry is smaller and has a stable base of participants who contribute regular poetry/poetics info and respectful debate focused on analyzing poems, among other interesting foci. Of course, all three of those lists are considerably smaller than Poetics and certainly don't have the historical base of attack and flaming that Poetics has cultivated for itself, which is exactly why I was asked to moderate: to put an end to the cultivation of that tone. One need only do a

search for Buffalo Poetics list to learn of that history. But before all of that, Poetics did foster great discussions on poetry and poetics ...

Also to consider, and I'm not the first to note this: many discussions now take place on blogs. The proliferation of blogs and their comment streams have opened up smaller, more focused discussions that you can join or ignore. On Poetics, every member receives every post. The same holds true for online forums. Each discussion is labeled, and while there may be nearly two thousand members, they only read what they want and join topics they deem worthwhile. They are not forced to read such discussions as earlier noted (hierarchical positioning via flaming).

I got to thinking about all of this yesterday morning when someone asked my why the list has had a lull. And then I posted my miscellany and rec'd some presumptuous queries backchannel. I posted a note, below, that I thought might generate some discussion about what has happened to this list and fully expected to be blamed. Don't think, Murat, you're alone. I've rec'd a few backchannels in the past with the same sentiment - actually from two men specifically. They want free reign to terrorize as they see fit and they believe bullying me will somehow get that kind of "power" reinstated. It's too bad that such blindered thinking gets airplay and that these men have the stamina to keep working at it. Sadly many have sent me backchannel support and bow out. I've had many more emails of that variety. The idea is that these latter people want to see a better list, one that offers more respectful discussion among members, one in which they feel safe from name calling if they join in debate, etc. Their numbers have been much greater than those who would bash me backchannel. But truly, no one wants to waste time defending themselves against willful misreadings and attacks on their character. Not even me.

CALL FOR CONTRIBUTORS

Beyond this particular discussion and overall, Poetics has been and remains a valuable resource. Our numerous members are hard-working poets, reviewers, educators, and culture makers. Perhaps it's time to figure out, communally, how we might revamp the list and generate material for discussions. Many on this list are active bloggers while others have lots to say about the topics debated on those blogs and elsewhere. We might take a cue from New Poetry and enlist contributors to post --on a schedule even-- about specific happenings, new and neglected books, schools of thought, and, taking a cue from Wompo, a once a week or once a month celebration of an admired poet (on Wompo, it's a "Foremother" celebration), etc.

We could even have a guest editor for a week or month who could solicit posts and steer discussion...

I'd be very happy to hear folks' suggestions, and if you'd like to be a contributor or nominate someone to guest edit, please contact me. This list offers an instant audience of nearly 2,000 active poets and poet appreciators with more joining everyday -- why not try to figure out new possibilities?

Thanks,

Amy

_____

Amy's Alias
http://amyking.org/

--- On Fri, 5/22/09, Murat Nemet-Nejat <[redacted]> wrote:

> *From: Murat Nemet-Nejat <[redacted]>*
> *Subject: Re: Urgent Poetics Query*
> *To: [redacted]*
> *Date: Friday, May 22, 2009, 6:36 PM*
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women [poets] who thought they weren't feminist poets
until they read this
-- just as there were contributors who thought they
weren't feminist poets
until they entered grad school, until they were
employed by a bureaucracy,
until they sat down to write their pieces.

A note on blog comment boxes: It's a thrill to see
these filled with
women's opinions. I can feel, but can't yet quite
articulate, how the
rhetoric shifts when women enter into comment-box
conversations. It seems to
me that comment boxes are sometimes like city streets
at night: women know
they shouldn't go alone, know they risk danger --
leering eyes, men who do
not know how to listen in earnest but would rather
hear themselves talk.

--Becca Klaver [con't --
http://beccaklaver.blogspot.com/2009/05/on-delirious-hem-this-is-what-feminist.html

> *]*
>
> *~~~~*
>
> *So what to add? How about a confession I'm not supposed to make. When I was pregnant, I desperately wanted a boy and when I found out I was having a boy, I cried with joy...*
>
> *But I did have a preference. There are some personal, complicated reasons, but also there is a philosophical one. I want to try to contribute to society a man who is thoughtful, introspective and considerate. Somebody who doesn't view himself as the center, the norm, the standard. A man who can both respect and not take advantage of the women of his generation. As feminists and mothers in general, I believe we spend a lot of time making up for what current society lacks and preparing our daughters to handle that. I think this is incredibly important and must continue. But I think some of us overlook how we need to prepare our sons. It's easy to do, society offers so many more advantages to our sons. But society fails them on many other levels.*
>
> *...For instance, many of the poet-dads brag about "changing a lot of diapers" or staying home a day or two a week to watch their children. Yes, that's great. Yes, it undoubtedly is helpful to the mother. Yes, that's likely a big step forward from what their fathers did. But these guys see themselves as heros almost, like what their doing is above and beyond the expectation. It doesn't occur to them that 30% of diaper changing and 20% of childcare is closer to being described as supplemental.*

I wouldn't even mind this imbalance if there was at least an better awareness of it. A poet-dad admitting that his wife does the bulk of the child rearing which allows him to write more and travel, well that's a totally different situation. That's awareness and honesty. He's not inflating himself or diminishing her.

Can you imagine a poet-mom bragging that she changes a lot of diapers? Your response would be, um, yeah, that's part of raising a baby. If I bragged about staying home to watch my child, you'd stare and scratch your head. Yes, you're a mother, you don't leave your young child alone to fend for himself. How many times have I heard a poet-dad say he's "babysitting" his own children? How can one babysit his own child? Aren't poets supposedly be conscious of their word choices? How many poet-dads of young children go away to writing colonies for a month at a time without a second thought? It's kind of amazing. I go away for three nights and am constantly reminded, often by complete strangers, how lucky (and of course, selfish I am) to leave my son with his own father.

--Reb Livingston [con't -- http://reblivingston.blogspot.com/2009/05/let-me-build-you-statue.html]

~~~

So it isnâ€™t like that when I say I was a feminist for two seconds. I didnâ€™t get it, and I still want to be one. I wish I was a feminist more than anything. I did a semester in grad school for theology because I think feminist theology is maybe second only to queer theology in terms of, you

know, solving all of lifeâ€™s problems. My tongue is
set firmly on the bottom
of my mouth here.

...But I think I was discouraged from all of this by
the cool reception I
got from women, and also by the sheer difficulty of
trying to comprehend
feminist intellectuals who make it a point to work
outside of the
patriarchal system that I am fully steeped in.

....At any rate, I kind of donâ€™t pay a lot of
attention to feminist
currents anymore.

But there is a really awesome new bloggish called
Delirious Hem, chock full
of poets (women poets) describing their relationship
to feminism. Itâ€™s
personal stuff, smart stuff, really clever at times
and really aware of the
problems of communicating this way, and the problems
of not.

--Adam Robinson [con't -- http://htmlgiant.com/?p=8885]

~~~~

Practice, on the other hand, can move only in relation
to the worldâ€™s pace.
While some things about the social condition of women
(which?) have changed
since earlier generations of feminist discourse, other
things have changed
more slowly if it all (which?).

...The arriving at (feminist) consciousness narrative.
A fact of being
human: nobodyâ€™s born knowing anything. So learning
to be a feminist requires
those moments of experience and recognition when one

discovers why it
matters, and every writer who becomes invested in
feminism has to have such
moments.

And yet, of course, the fact that everyone has to have
them means that
thereâ€™s now quite a history of narratives regarding
the arrival at feminist
consciousness.

....The role of articulating a poetics as such.
Feminism is of course
fundamentally a cultural practice. Itâ€™s possible to
be a feminist without
being a poet or an artist at all, obviously. So is
there a specific relation
between feminism and the actual practice of writing
lines of poetry (or
other kinds of writing) in this or that way? If
feminism can be not simply a
cultural theory but also a poetics, how does that
poetics look as an actual
practice of how to write? And how are the questions of
how to write and what
to write about connected?

...Does a list like this really have much value? Who
knows. Nonetheless, it
has been fascinating for me to think again about how
alive and well feminist
poetry still is as it brings new concerns into
relationship with many of its
ongoing ones.

--Mark Wallace [con't --
http://wallacethinksagain.blogspot.com/2009/05/post-millenial-feminist-poetry.html
]

~~~

And much, much more to start thinking about over at
Delirious Hem --
http://www.delirioushem.blogspot.com/

> *Thanks for listening,*
>
> *Amy*
>
> ———
>
> *Amy's Alias*
>
> *http://amyking.org/*
>
> *all posts. Check guidelines*

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215. **Alan Sondheim**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Sat 23 May 2009

Hi - I'm probably more at fault than most, although I'm kept in check re: continuous posting. I do want to note that a list like Cybermind keeps on going without flaming at all, the discussion good at times, but then it's only about 180 members who have known each other, for the most part, for years.

I don't remember flames on Poetics, but that's my own lack of memory; I do remember open policies, and would like to see what would happen if moderation was ceased for, say, a set times - perhaps ten days? I promise I won't inundate. I'd like to see what other people are writing, for one thing, and figure that praxis involves the work itself just as much as discussion or critique - for one thing, a lot of us can't afford to buy poetry books/mags/etc. and this is a potentially amazing way to read.

Yes, of course, blogs are somewhat of a replacement - but they're also dominated by their creator - I always have the feeling I'm reading under the aegis, charity, and connoisseurship of someone else.

- Alan

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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216. **amy king**
Re: Feminist poetics
Sat 23 May 2009

Thanks for this, Ann. I wonder if the reasons you give below are why more intellectual men are no longer afraid of referring to themselves as feminists? Does the new wave of feminism seem less threatening or more inviting? Men can be nurturers now but fiscal equality isn't such a consideration anymore? How does this play out when men encounter feminist poetics? I find more men receptive to the likes of Alice Notley, despite her shirking of the notions that women should please - on The Poetics of Disobedience:

"It's very feminist but men seem to enjoy it a lot, it possibly contains a rather virile approach to things riding roughshod and shooting at every little duck that seems to pop up. As I implied earlier, Disobedience didn't exactly set out to be disobedient; it set out actually to try to do the kinds of things I'd previously done in different poems all in the same poem, that is tell a story, interact with the so-called visible or phenomenal the despised daily, and explore the unconscious. But it got more and more pissed off as it confronted the political from an international vantage, dealt with being a woman in France, with turning fifty and being a poet and thus seemingly despised or at least ignored."

Coincidentally, Belladonna is sponsoring a conference on Advancing Feminist Poetics this fall at the CUNY Grad center --

Call For Proposals:

Advancing Feminist Poetics and Activism: A Gathering

CUNY Graduate Center, Fall 2009

In celebration of its tenth year, Belladonna*/** will join with The CUNY Graduate Center's Women's Studies Certificate Program, Center for Research on Women and Society, Center for Humanities, Poetics Group, and English Department to present a conference aimed at advancing and broadcasting the life of Feminist Avant-Garde Poetics and Activism Today. The conference will take place at the CUNY Graduate Center on September 24 and 25, 2009.

Our goals for this conference are the following:

1) To support the study of the Feminist Avant-Garde

2) To encourage collaboration between radical feminist artists/thinkers/activists.

3) To provide a space to think about relevant activism in these times, in this place.

We at Belladonna* are particularly interested in what's immediate, present and happening now. We would like this call to encourage conversations and new designs for work between genres, into activist communities, and among academic and non-academic discourse. We are looking for evolving modes of knowing and acting and resisting.

Cont'd here:
http://www.avantgardenet.eu/2008/12/advancing_feminist_poetics_and.html

I have a feeling we'll see more men participating in such querying and promotion than ever before. That's my hope, anyway.

Amy

--- On Fri, 5/22/09, Ann Bogle <[redacted]> wrote:

> *From: Ann Bogle <[redacted]>*
> *Subject: Feminist poetics*
>
> *New feminism -- stirrings of which are wafting like violets*
> *in our hair --*
> *is new femininity. You don't get to punch the sky in*
> *new femininity, but*
> *you do get to knit. Knitting is big, so is*
> *embroidery, needlework of all*
> *kinds. Bored by textual feminism, it over, the women*
> *started on needle*
> *crafts and waited, first for Obama, when it was Bush, now*
> *for Michelle Obama's*
> *next gorgeous cover. My mother (who had wanted a*
> *career in public office)*
> *once knitted a tailored three-color v-neck-turtleneck for*
> *my Barbie. My*
> *sister, who is a textual designer, and I still can't*
> *believe she knit it.*
>
> *AMB*

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217. **Mark Weiss**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Sat 23 May 2009

Amy:

One might suggest that in this otherwise quiet
time on the list your post could be the tinder that starts a flame war.

The worst I've ever been treated on line has been
by some of the women on WOMPO, who seem to think
that the rules of civilized behavior don't apply
in relation to men. The vast majority of the
members are a lot more hospitable, but the verbal
violence of the few appears to drive them into
silence. So much for gender. Human unpleasantness is equal-opportunity.

I'll be away from my computer til Sunday very late.

Mark

At 09:45 AM 5/23/2009, you wrote:
>Yes, Murat -- it's all *my fault* because,
>according to you, people simply don't want to
>join discussions that don't include flaming,
>name-calling, and the posting of their
>poems. And no, I'm not "shocked" you reached
>this conclusion either (based on the historical
>nature of this list, you're right in line, hence
>the "bull's eye" notation) -- unfortunately, I
>think there is some truth to the idea that some
>are drawn to discussions for the mere drama of
>it all, and drama requires flaming, loud name
>calling, aggressive intimidating rhetoric,
>etc... Additionally, discussions are often about
>one upping the next guy: the old hierarchical
>positioning that certainly takes place in
>conversations can also be seen in many other
>realms, including the popular sports realm -- if
>I disrespect you, then I'm on top. How many "in
>your face" moves do we see after someone
>successfully dunks a ball or reaches the goal
>line? I think this list has proven time and
>time again that the inclination is to devolve
>into such positioning, most especially among a

>specific few who cause others to retreat into
>silence while said handful dominate with their
>preening and bashing, degenerating the list's
>tone with name calling, flaming, ad hom.
>etc. And if *that* is the requirement to keep
>discussions going, then it's a sad one that
>concludes the list is certainly best left for
>announcements only rather than getting mired
>into "listening" in on who comes out top dog via
>such unconstructive debate. I do, however,
>think that there are other factors to consider
>and am wondering aloud (again, be gentle when
>you take aim, please). Perhaps the list is
>simply too large and a sense of community is no
>longer fostered. Can we actually have
>international and national discussions? What
>forum permits that? The women's poetry
>listserv, while it has its moments, maintains a
>specific focus that most members remain set on:
>discussing women's poetry and promoting it. The
>Lucipo listerv is situated within a geographical
>community. New Poetry is smaller and has a
>stable base of participants who contribute
>regular poetry/poetics info and respectful
>debate focused on analyzing poems, among other
>interesting foci. Of course, all three of those
>lists are considerably smaller than Poetics and
>certainly don't have the historical base of
>attack and flaming that Poetics has cultivated
>for itself, which is exactly why I was asked to moderate: to put an end to the
> cultivation of that tone. One need only do a
> search for Buffalo Poetics list to learn of
> that history. But before all of that, Poetics
> did foster great discussions on poetry and
> poetics ... Also to consider, and I'm not the
> first to note this: many discussions now take
> place on blogs. The proliferation of blogs and
> their comment streams have opened up smaller,
> more focused discussions that you can join or
> ignore. On Poetics, every member receives
> every post. The same holds true for online
> forums. Each discussion is labeled, and while

> there may be nearly two thousand members, they
> only read what they want and join topics they
> deem worthwhile. They are not forced to read
> such discussions as earlier noted (hierarchical
> positioning via flaming). I got to thinking
> about all of this yesterday morning when
> someone asked my why the list has had a
> lull. And then I posted my miscellany and
> rec'd some presumptuous queries backchannel. I
> posted a note, below, that I thought might
> generate some discussion about what has
> happened to this list and fully expected to be
> blamed. Don't think, Murat, you're
> alone. I've rec'd a few backchannels in the
> past with the same sentiment - actually from
> two men specifically. They want free reign to
> terrorize as they see fit and they believe
> bullying me will somehow get that kind of
> "power" reinstated. It's too bad that such
> blindered thinking gets airplay and that these
> men have the stamina to keep working at
> it. Sadly many have sent me backchannel
> support and bow out. I've had many more emails
> of that variety. The idea is that these
> latter people want to see a better list, one
> that offers more respectful discussion among
> members, one in which they feel safe
> from name calling if they join in debate,
> etc. Their numbers have been much greater than
> those who would bash me backchannel. But
> truly, no one wants to waste time defending
> themselves against willful misreadings and
> attacks on their character. Not even me. CALL
> FOR CONTRIBUTORS Beyond this particular
> discussion and overall, Poetics has been and
> remains a valuable resource. Our numerous
> members are hard-working poets, reviewers,
> educators, and culture makers. Perhaps it's
> time to figure out, communally, how we might
> revamp the list and generate material for
> discussions. Many on this list are active
> bloggers while others have lots to say about

> the topics debated on those blogs and
> elsewhere. We might take a cue from New
> Poetry and enlist contributors to post --on a
> schedule even-- about specific happenings, new
> and neglected books, schools of thought, and,
> taking a cue from Wompo, a once a week or once
> a month celebration of an admired poet (on
> Wompo, it's a "Foremother" celebration),
> etc. We could even have a guest editor for a
> week or month who could solicit posts and steer
> discussion... I'd be very happy to hear folks'
> suggestions, and if you'd like to be a
> contributor or nominate someone to guest edit,
> please contact me. This list offers an instant
> audience of nearly 2,000 active poets and poet
> appreciators with more joining everyday -- why
> not try to figure out new
> possibilities? Thanks, Amy _____ Amy's Alias
> http://amyking.org/ --- On Fri, 5/22/09, Murat
> Nemet-Nejat <[redacted]> wrote: > From:
> Murat Nemet-Nejat <[redacted]> >
> Subject: Re: Urgent Poetics Query > To:
> [redacted] > Date: Friday,
> May 22, 2009, 6:36 PM > Amy, > > I am surprised
> that you are the one asking the question >
> about the moribund > state of the Poetics List
> today since, if I remember > correctly, you
> were > instrumental in its creation. Under the
> overly broad rubric > of "flaming," > including
> within it unsavory ideas, and also banning
> the > posting of any > individual works new
> rules drain the Poetics List of all > its
> energy and > turned it essential a trade list
> where people list their > publications and >
> poetry readings. > > Polemics is the bread and
> butter of thought. Heated > polemics is the
> bread > and butter of passionate, committed
> thought -a quality, as > you have noted > this
> list has been devoid of for quite a long time.
> Words > don't break bones. > I never quite
> understood what is to me the extreme >
> squeamishness about > flaming. That's me I

> suppose with all my male, aggressive > hormones
> going all > the time. > > As for your comments
> about the recent London research > results. I
> am one of > those responded to you, thinking I
> was posting to the list. > For some reason, >
> my response was back channeled to you. Anyone
> who has > taught a class of high > school or
> early college students know very well how >
> students -male and > female- approach poetry
> with anxiety, with a sense that > poetry
> requires > rules or attitudes they are not
> familiar with or are alien > to them. This
> was > a casual cultural comment -a bit of
> kvetching by a poet- > which it seems, to > my
> amazement, you fantasized into a sexual verbal
> attack. > > Ciao, > > Murat > > > On Fri, May
> 22, 2009 at 3:24 PM, amy king
> <[redacted]> > wrote: > > > I wanted
> to call this post, "Feminism:Â Not Just > for
> Women Anymore" but > > figured such a title
> might cause more than a few to 86 > this
> straight to the > > trash bin. > > > > > >
> After posting my miscellany note earlier today,
> one > guy actually followed > > up and gave me
> even more grief for being annoyed that > he
> assumed I was > > shocked by the Briton study
> ("fine fine geez).Â I > answered the other
> two > > guys by posting my response
> frontchannel.Â Only > one person started a > >
> respectful conversation with me backchannel
> about the > study. > > > > > > So my question
> to the first chap who asked why would I > post
> a study that > > includes info "we [Poetics
> list members] already know" > (i.e. that people
> are > > afraid of poetry) was:Â Â Â If we were
> on > a politics listserv and I posted a > >
> recent study that found many thought marriage
> equality > was about civil > > rights or was
> overdue, would he then also question why > I
> was shocked?Â And > > is it an accident that
> two other men asked me > backchannel why I
> was > > surprised by the study? > > > > > >

> This type of exchange raises all sorts of
> questions > for me about this list. > >Â That
> study was posted on another listserv by a > man
> (James).Â I don't think > > he was queried
> about his motivation, nor was it > assumed he
> was > > shocked/surprised by the
> study.Â Correct me if > I'm wrong, James. And
> yes, I > > think this is a gender
> issue. > > > > > > I'm not alone as of late in
> wondering about the > dynamics of listserve > >
> etiquette, the different models of "feminine"
> and > "masculine" exchange, and > > just why
> this particular listserv, with nearly 2,000 >
> members now, has grown > > so utterly quiet in
> discussion.Â I know I'm > opening a can of
> worms now with > > this line of inquiry (pin
> the bulls eye on my forehead > gently, please),
> but > > while it seems the old model of open,
> unchecked > exchange led to more > > discussion
> in years past, a ton of flaming and ad hom >
> attacks inevitably and > > typically spiraled
> into intimidation and attack mode, >
> overwhelming and > > silencing most of the
> female members as well as many > men who simply
> didn't > > have the time or interest to engage
> in such battles. > > What was the past
> attraction?Â Does aggressive > baiting
> stimulate?Â False > > accusations or
> intentional misreadings?Â I wonder > if it's a
> coincidence that > > debate has significantly
> tapered now that those types > of exchanges
> are > > prohibited.Â Even more telling, when I
> post a > note of miscellany as a woman, > > I
> am "checked" backchannel by several men who >
> projected a response onto me > > that I simply
> did not have nor indicate anywhere in my >
> posting, forcing me > > into defense mode to
> waste more time that would be > better served
> in > > discussion/debate.Â These types of
> exchanges are > old school and so very > >
> tired. > > > > > > The women of Delirous Hem
> [http://www.delirioushem.blogspot.com/]

> have > > recently been discussing the dynamics
> of such exchange > as well as how men > > and
> women are actually advancing a feminist >
> poetics.Â This line of inquiry > > has even
> led a few to wonder aloud (via their blogs) >
> just what a feminist > > poetics is and how to
> promote it.Â Even a few men > aren't afraid of
> the > > notion that we need new models of
> exchange, which is a > poetics
> too. > >Â Feminist modes of thinking and
> operating may > not, after all, be for
> women > > only.Â I don't have the answers, but
> feminist > imaginings may actually > > provide
> models by which we can jump start a listserv >
> that seems to have > > grown quiet in exchange,
> even by initially asking, > Just what can
> feminist > > thinking make us aware of and what
> models for > discussion might we use? What > >
> is a feminist poetics, exactly?Â What are
> the > aims of feminist-minded poets? > > ...
> Some excerpts from the Delirous Hem
> responses: > > > > > > "while ideas live
> differently in different cultures, > equality
> is not > > necessarily a cultural idea/value;
> its thorough > application would involve a > >
> change in culture, and as an idea, it might
> arise or > live differently in > > different
> cultures, sure" > > -- Catherine Daly (> >
> http://cadaly.blogspot.com/2009/05/what-does-feminist-poet-look-like-or.html
> > >) > > > > ~~~ > > > > Gina Myers, a
> teacher, a poet, and an all around > amazing
> human being, has a > > piece up over at
> Delirious Hem, a blog for women > poets. Myers'
> piece, > > entitled "This is what a [post]
> feminist [poet] looks > like," explores her > >
> relationship with feminism in a so-called
> "post > feminist" society. ... > > > > > >
> Myers' poetry is an inspiration to all who read
> it, > and in he piece, she > > reflects on her
> work co-directing the Vagina > Monologues at a
> small town > > community college in the middle
> of a corn field and > overflowing with

> sexist, > > homophobic ideologies that only a
> select few seem to > want to fight
> against. > > > > > > I did not see one cause as
> being more important than > others, nor did
> I > > necessarily see them as being separate
> causes. The > larger issue is social > >
> justice, and I have continued to live my life >
> committed to this one cause. > > > >
> --Feministing [cont'd > >
> http://community.feministing.com/2009/05/this-is-what-a-post-feminist-p.html
> > >] > > > > ~~~ > > > > A lot of the poems
> in Becoming the Villainess were > written after
> these > > experiences left me frustrated -
> "Okay, Ophelia" is > one of them. I started > >
> noticing that the culture does a great job of >
> portraying women as eye candy, > > as victims
> and villainesses, but not a great job of >
> portraying them as > > anything else. I started
> thinking about the mythology > and fairy tale
> stories > > I grew up with, and how women today
> could or couldn't > model themselves after > >
> those characters. > > > > > > ...The poems grew
> out of my increasing awareness of > how women
> are treated > > now, in myth, and in our
> culture.Â I grew up > around guys - I have
> three > > brothers, I dated a lot of great guys
> and had mostly > guy friends - and I'm > >
> happy to say I have a terrific, supportive,
> dare-I-say > feminist husband. But > > I look
> around me and wish for more positive role >
> models, for some support > > for women who need
> to be protected, for a place where > girls
> don't have to > > worry about what they wear
> for fear they will be > attacked. > > > >
> --Jeannine Hall GailleyÂ [con't -- > >
> http://www.webbish6.com/2009/05/so-after-reading-about-feminism-here.html]
> > > > > ~~~ > > > > I know there are more
> forums planned (I plan to > co-organize one,
> too), but > > I hope this topic gets a second
> run, because I imagine > there are plenty
> of > > women [poets] who thought they weren't

> feminist poets > until they read this > > --
> just as there were contributors who thought
> they > weren't feminist poets > > until they
> entered grad school, until they were > employed
> by a bureaucracy, > > until they sat down to
> write their pieces. > > > > > > A note on blog
> comment boxes: It's a thrill to see > these
> filled with > > women's opinions. I can feel,
> but can't yet quite > articulate, how the > >
> rhetoric shifts when women enter into
> comment-box > conversations. It seems to > > me
> that comment boxes are sometimes like city
> streets > at night: women know > > they
> shouldn't go alone, know they risk danger -- >
> leering eyes, men who do > > not know how to
> listen in earnest but would rather > hear
> themselves talk. > > > > --Becca Klaver [con't
> -- > >
> http://beccaklaver.blogspot.com/2009/05/on-delirious-hem-this-is-what-feminist.html
> > >] > > > > ~~~~ > > > > So what to add? How
> about a confession I'm not > supposed to make.
> When I was > > pregnant, I desperately wanted a
> boy and when I found > out I was having a > >
> boy, I cried with joy... > > > > > > But I did
> have a preference. There are some personal, >
> complicated reasons, > > but also there is a
> philosophical one. I want to try > to
> contribute to > > society a man who is
> thoughtful, introspective and > considerate.
> Somebody who > > doesn't view himself as the
> center, the norm, the > standard. A man who
> can > > both respect and not take advantage of
> the women of > his generation. As > > feminists
> and mothers in general, I believe we spend a >
> lot of time making up > > for what current
> society lacks and preparing our > daughters to
> handle that. I > > think this is incredibly
> important and must continue. > But I think some
> of us > > overlook how we need to prepare our
> sons. It's easy to > do, society offers so > >
> many more advantages to our sons. But society

> fails > them on many other > >
> levels. > > > > > > ...For instance, many of
> the poet-dads brag about > "changing a lot
> of > > diapers" or staying home a day or two a
> week to watch > their children. Yes, > > that's
> great. Yes, it undoubtedly is helpful to the >
> mother. Yes, that's > > likely a big step
> forward from what their fathers did. > But
> these guys see > > themselves as heros almost,
> like what their doing is > above and beyond
> the > > expectation. It doesn't occur to them
> that 30% of > diaper changing and 20% of > >
> childcare is closer to being described as >
> supplemental. > > > > > > I wouldn't even mind
> this imbalance if there was at > least an
> better > > awareness of it. A poet-dad
> admitting that his wife > does the bulk of
> the > > child rearing which allows him to write
> more and > travel, well that's a > > totally
> different situation. That's awareness and >
> honesty. He's not > > inflating himself or
> diminishing her. > > > > > > Can you imagine a
> poet-mom bragging that she changes a > lot of
> diapers? Your > > response would be, um, yeah,
> that's part of raising a > baby. If I
> bragged > > about staying home to watch my
> child, you'd stare and > scratch your head. > >
> Yes, you're a mother, you don't leave your
> young child > alone to fend for > > himself.
> How many times have I heard a poet-dad say >
> he's "babysitting" his > > own children? How
> can one babysit his own child? > Aren't poets
> supposedly be > > conscious of their word
> choices? How many poet-dads of > young children
> go > > away to writing colonies for a month at
> a time without > a second thought? > > It's
> kind of amazing. I go away for three nights
> and > am constantly reminded, > > often by
> complete strangers, how lucky (and of course, >
> selfish I am) to > > leave my son with his own
> father. > > > > --Reb Livingston [con't -- > >
> http://reblivingston.blogspot.com/2009/05/let-me-build-you-statue.html]

> > > > > ~~~ > > > > So it isnâ€™t like that
> when I say I was a feminist > for two seconds.
> I didnâ€™t > > get it, and I still want to be
> one. I wish I was a > feminist more than > >
> anything. I did a semester in grad school for
> theology > because I think > > feminist
> theology is maybe second only to queer >
> theology in terms of, you > > know, solving all
> of lifeâ€™s problems. My tongue is > set firmly
> on the bottom > > of my mouth here. > > > > > >
> ...But I think I was discouraged from all of
> this by > the cool reception I > > got from
> women, and also by the sheer difficulty of >
> trying to comprehend > > feminist intellectuals
> who make it a point to work > outside of
> the > > patriarchal system that I am fully
> steeped in. > > > > > > ....At any rate, I kind
> of donâ€™t pay a lot of > attention to
> feminist > > currents anymore. > > > > > > But
> there is a really awesome new bloggish called >
> Delirious Hem, chock full > > of poets (women
> poets) describing their relationship > to
> feminism. Itâ€™s > > personal stuff, smart
> stuff, really clever at times > and really
> aware of the > > problems of communicating this
> way, and the problems > of not. > > > > > >
> --Adam Robinson [con't --
> http://htmlgiant.com/?p=8885] > > > > > >
> ~~~~ > > > > Practice, on the other hand, can
> move only in relation > to the worldâ€™s
> pace. > > While some things about the social
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> since earlier generations of feminist
> discourse, other > things have changed > > more
> slowly if it all (which?). > > > > > > ...The
> arriving at (feminist) consciousness
> narrative. > A fact of being > > human:
> nobodyâ€™s born knowing anything. So learning >
> to be a feminist requires > > those moments of
> experience and recognition when one > discovers
> why it > > matters, and every writer who
> becomes invested in > feminism has to have

> such > > moments. > > > > > > And yet, of
> course, the fact that everyone has to have >
> them means that > > thereâ€™s now quite a
> history of narratives regarding > the arrival
> at feminist > > consciousness. > > > > > >
> ....The role of articulating a poetics as
> such. > Feminism is of course > > fundamentally
> a cultural practice. Itâ€™s possible to > be a
> feminist without > > being a poet or an artist
> at all, obviously. So is > there a specific
> relation > > between feminism and the actual
> practice of writing > lines of poetry (or > >
> other kinds of writing) in this or that way?
> If > feminism can be not simply a > > cultural
> theory but also a poetics, how does that >
> poetics look as an actual > > practice of how
> to write? And how are the questions of > how to
> write and what > > to write about
> connected? > > > > > > ...Does a list like this
> really have much value? Who > knows.
> Nonetheless, it > > has been fascinating for me
> to think again about how > alive and well
> feminist > > poetry still is as it brings new
> concerns into > relationship with many of
> its > > ongoing ones. > > > > > > --Mark
> Wallace [con't -- > >
> http://wallacethinksagain.blogspot.com/2009/05/post-millenial-feminist-poetry.html
> > >] > > > > ~~~ > > > > And much, much more
> to start thinking about over at > Delirious Hem
> -- > >
> http://www.delirioushem.blogspot.com/ > > > > >
> > Thanks for listening, > > > >
> Amy > > > > > > _____ > > > > > > > > > >
> Amy's Alias > > > >
> http://amyking.org/ > > > > > > > > > >
> ========== > > The
> info:
> > > ========== > The
>

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218. Halvard Johnson
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Sat 23 May 2009

Aka The Gatekeeper.

Hal

"My experience is what I agree to attend to."
--William James

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Sat, May 23, 2009 at 9:52 AM, Alan Sondheim <[redacted]> wrote:

Yes, of course, blogs are somewhat of a replacement - but they're also
> dominated by their creator - I always have the feeling I'm reading under the
> aegis, charity, and connoisseurship of someone else.
>
> - Alan
>

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219. Charles Alexander
chax press and the present
Sat 23 May 2009

Hi all,

As many of you know through individual letters and emails, Chax is in a big push to bring in needed funds, not only to make it "through" this current sometimes troubling period, but beyond, with ambitious plans to do more than we've ever done before, and to do it better. I don't want to make the pitch right here on poetics, but I hope you will all visit an event site created for this purpose on facebook, at

http://www.facebook.com/reqs.php#/event.php?eid™709892577&ref=ts

or read the message on my blog, at

http://chax.org/blog.htm

and consider what is there (follow links if needed to get to the heart of the message).

And if none of that, go to our main site at http://chax.org and buy 1 book (or 2 or more).

Thank you!

Charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

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220. Murat Nemet-Nejat

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Sat 23 May 2009

Amy,

Does it occur to you that phrases such as "right in line," "aggressive," "intimidating" might be experienced by the person on the receiving side as name calling or flaming? My phrase "I am surprised that you are surprised" on the subject of the lack of interest in poetry among the general population was obviously experienced by you as some kind of aggressive, dominating, male (as though women are not permitted or do not use such an phrase) act. I do not mean that you should not have brought this discussion to the list (I am glad that you did) or should have leveled the tone of your language. I only mean that flaming or agressive "male" behavior is often in the eye of the beholder, whether one agrees with the expressed point of view or not. Because of that, I think, we should be more accomodating of tonalities and uses of language. Such tolerance will not kill us. Anyhow, you never struck be as someone shrinking back in front of somebody else's words.

As for your other comments, I think what was special about the Buffalo List was the broadness of the issues it covered. As a result, people's minds moved freely, though I agree with you sometimes it resulted in insane behavior; but even those often often had the kernel of a significant contention behind it. Now both are gone. Do you think this is a better result?

I have never been an enthusiast of blogs and expressed it under different occasions. It splinters the poetic community, making one search for who or

what is like one, narrowing the horizons of discourse. The great promise of the web has been its potential openness to "the other." A vibrant list is an expression of that ideal which, I am afraid, gave up too easily, without a fight so to speak.

Ciao,

Murat

On Sat, May 23, 2009 at 9:52 AM, Alan Sondheim <[redacted]> wrote:

> *Hi - I'm probably more at fault than most, although I'm kept in check re: continuous posting. I do want to note that a list like Cybermind keeps on going without flaming at all, the discussion good at times, but then it's only about 180 members who have known each other, for the most part, for years.*
>
> *I don't remember flames on Poetics, but that's my own lack of memory; I do remember open policies, and would like to see what would happen if moderation was ceased for, say, a set times - perhaps ten days? I promise I won't inundate. I'd like to see what other people are writing, for one thing, and figure that praxis involves the work itself just as much as discussion or critique - for one thing, a lot of us can't afford to buy poetry books/mags/etc. and this is a potentially amazing way to read.*
>
> *Yes, of course, blogs are somewhat of a replacement - but they're also dominated by their creator - I always have the feeling I'm reading under the aegis, charity, and connoisseurship of someone else.*
>
> *- Alan*
>
> *| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/*
> *| To access the Odyssey exhibition The Accidental Artist:*
> *| http://slurl.com/secondlife/Odyssey/48/12/22*
> *| Webpage (directory) at http://www.alansondheim.org*
> *| [redacted], [redacted], tel US [redacted]*

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221. **Lori Emerson**
Re: Urgent Poetics Query
Sat 23 May 2009

Hi all - well, er, just to second Anny's note: as an ex-moderator of the list, I think it pretty much goes without saying that the list has a loooong history of being a venue of anything BUT "heated debate". In fact, I wasn't even going to bother posting this note because I didn't want to deal with the responses that would ensue. But, for the sake of historical accuracy, at least from my eyes, the days of the unmoderated list were dominated by dominators and one moderator after another had to continually deal not just with the flaming of friends and colleagues, but threatening personal emails. Why should that be an accepted part of the job?!

That all said, if anyone at all would be willing to step out from the shadows of the list and considering any of Amy's suggestions that sure would be wonderful. We've all thought about how great it would be if we could focus the list, somehow take advantage of the list's sprawling 2000 membership via a particular leader for a limited period of time, on a particular issue; and we imagined that leader soliciting considered responses from certain people etc. Many a year ago Chris Alexander did this on the list very successfully as I remember. But there are many other possibilities too I'm sure -

Over and out,
Lori

On Sat, May 23, 2009 at 5:20 AM, Anny Ballardini
<[redacted]>wrote:

> *Murat, Amy,*
>
> *I do not know what kind of answer Murat forwarded but if it is within the limits Murat sets, it wasn't certainly the one that triggered Amy's response.*
> *I do not agree with Murat that Amy wanted the list to die down, and I am with Amy in being able to speak rather than insult. I have had my part of insults from one list and that is why I rarely contribute to some.*
>
> *About the link Amy forwarded, I remember thinking, "ah the Britons". I went to England for several stays, and I read many posts/books by Britons. That is how I justify my comprehension of the undoubtedly true statistic. As I know the people of the north and the people of the south, as Mme de Stael would put it more broadly.*
>
> *I cannot understand why such an article aroused any anti-feminist remarks, this really goes beyond my comprehension.*

With my best wishes,

Anny

On Sat, May 23, 2009 at 12:36 AM, Murat Nemet-Nejat <[redacted] wrote:

Amy,

I am surprised that you are the one asking the question about the moribund state of the Poetics List today since, if I remember correctly, you were instrumental in its creation. Under the overly broad rubric of "flaming," including within it unsavory ideas, and also banning the posting of any individual works new rules drain the Poetics List of all its energy and turned it essential a trade list where people list their publications and poetry readings.

Polemics is the bread and butter of thought. Heated polemics is the bread and butter of passionate, committed thought -a quality, as you have noted this list has been devoid of for quite a long time. Words don't break bones.
I never quite understood what is to me the extreme squeamishness about flaming. That's me I suppose with all my male, aggressive hormones going all the time.

As for your comments about the recent London research results. I am one of those responded to you, thinking I was posting to the list. For some reason, my response was back channeled to you. Anyone who has taught a class of high school or early college students know very well how students -male and female- approach poetry with anxiety, with a sense that poetry requires rules or attitudes they are not familiar with or are alien to them. This was a casual cultural comment -a bit of kvetching by a poet- which it seems, to my amazement, you fantasized into a sexual verbal attack.

Ciao,

Murat

On Fri, May 22, 2009 at 3:24 PM, amy king <[redacted]> wrote:

I wanted to call this post, "Feminism: Not Just for Women Anymore" but figured such a title might cause more than a few to 86 this straight to the trash bin.

After posting my miscellany note earlier today, one guy actually followed up and gave me even more grief for being annoyed that he assumed I was shocked by the Briton study ("fine fine geez). I answered the other two guys by posting my response frontchannel. Only one person started a respectful conversation with me backchannel about the study.

So my question to the first chap who asked why would I post a study that includes info "we [Poetics list members] already know" (i.e. that people are afraid of poetry) was: If we were on a politics listserv and I posted a recent study that found many thought marriage equality was about civil rights or was overdue, would he then also question why I was shocked? And is it an accident that two other men asked me backchannel why I was surprised by the study?

This type of exchange raises all sorts of questions for me about this list. That study was posted on another listserv by a man (James). I don't think he was queried about his motivation, nor was it assumed he was shocked/surprised by the study. Correct me if I'm wrong, James. And yes, I think this is a gender issue.

I'm not alone as of late in wondering about the dynamics of listserve etiquette, the different models of "feminine" and "masculine" exchange, and just why this particular listserv, with nearly 2,000 members now, has grown so utterly quiet in discussion. I know I'm opening a can of worms now with

this line of inquiry (pin the bulls eye on my forehead gently, please), but while it seems the old model of open, unchecked exchange led to more discussion in years past, a ton of flaming and ad hom attacks inevitably and typically spiraled into intimidation and attack mode, overwhelming and silencing most of the female members as well as many men who simply didn't have the time or interest to engage in such battles. What was the past attraction? Does aggressive baiting stimulate? False accusations or intentional misreadings? I wonder if it's a coincidence that debate has significantly tapered now that those types of exchanges are prohibited. Even more telling, when I post a note of miscellany as a woman, I am "checked" backchannel by several men who projected a response onto me that I simply did not have nor indicate anywhere in my posting, forcing me into defense mode to waste more time that would be better served in discussion/debate. These types of exchanges are old school and so very tired.

The women of Delirous Hem [http://www.delirioushem.blogspot.com/] have recently been discussing the dynamics of such exchange as well as how men and women are actually advancing a feminist poetics. This line of inquiry has even led a few to wonder aloud (via their blogs) just what a feminist poetics is and how to promote it. Even a few men aren't afraid of the notion that we need new models of exchange, which is a poetics too. Feminist modes of thinking and operating may not, after all, be for women only. I don't have the answers, but feminist imaginings may actually provide models by which we can jump start a listserv that seems to have grown quiet in exchange, even by initially asking, Just what can feminist thinking make us aware of and what models for discussion might we use? What is a feminist poetics, exactly? What are the aims of feminist-minded poets?
... Some excerpts from the Delirous Hem responses:

"while ideas live differently in different cultures, equality is not necessarily a cultural idea/value; its thorough application would involve a change in culture, and as an idea, it might arise or live differently in different cultures, sure"
-- Catherine Daly (

http://cadaly.blogspot.com/2009/05/what-does-feminist-poet-look-like-or.html)

~~~

Gina Myers, a teacher, a poet, and an all around amazing human being, has a piece up over at Delirious Hem, a blog for women poets. Myers' piece, entitled "This is what a [post] feminist [poet] looks like," explores her relationship with feminism in a so-called "post feminist" society. ...

Myers' poetry is an inspiration to all who read it, and in he piece, she reflects on her work co-directing the Vagina Monologues at a small town community college in the middle of a corn field and overflowing with sexist, homophobic ideologies that only a select few seem to want to fight against.

I did not see one cause as being more important than others, nor did I necessarily see them as being separate causes. The larger issue is social justice, and I have continued to live my life committed to this one cause.

--Feministing [cont'd

http://community.feministing.com/2009/05/this-is-what-a-post-feminist-p.html]

~~~

A lot of the poems in Becoming the Villainess were written after these

*experiences left me frustrated - "Okay, Ophelia" is one of them. I started
noticing that the culture does a great job of portraying women as eye candy,
as victims and villainesses, but not a great job of portraying them as
anything else. I started thinking about the mythology and fairy tale stories
I grew up with, and how women today could or couldn't model themselves after
those characters.*

*...The poems grew out of my increasing awareness of how women are treated
now, in myth, and in our culture. I grew up around guys - I have three
brothers, I dated a lot of great guys and had mostly guy friends - and I'm
happy to say I have a terrific, supportive, dare-I-say feminist husband.
But
I look around me and wish for more positive role models, for some support
for women who need to be protected, for a place where girls don't have to
worry about what they wear for fear they will be attacked.*

--Jeannine Hall Gailley [con't --

http://www.webbish6.com/2009/05/so-after-reading-about-feminism-here.html]

~~~

*I know there are more forums planned (I plan to co-organize one, too), but
I hope this topic gets a second run, because I imagine there are plenty of
women [poets] who thought they weren't feminist poets until they read this
-- just as there were contributors who thought they weren't feminist poets
until they entered grad school, until they were employed by a bureaucracy,
until they sat down to write their pieces.*

*A note on blog comment boxes: It's a thrill to see these filled with
women's opinions. I can feel, but can't yet quite articulate, how the*

rhetoric shifts when women enter into comment-box conversations. It seems to me that comment boxes are sometimes like city streets at night: women know they shouldn't go alone, know they risk danger -- leering eyes, men who do not know how to listen in earnest but would rather hear themselves talk.

--Becca Klaver [con't --

http://beccaklaver.blogspot.com/2009/05/on-delirious-hem-this-is-what-feminist.html]

~~~~

So what to add? How about a confession I'm not supposed to make. When I was pregnant, I desperately wanted a boy and when I found out I was having a boy, I cried with joy...

But I did have a preference. There are some personal, complicated reasons, but also there is a philosophical one. I want to try to contribute to society a man who is thoughtful, introspective and considerate. Somebody who doesn't view himself as the center, the norm, the standard. A man who can both respect and not take advantage of the women of his generation. As feminists and mothers in general, I believe we spend a lot of time making up for what current society lacks and preparing our daughters to handle that. I think this is incredibly important and must continue. But I think some of us overlook how we need to prepare our sons. It's easy to do, society offers so many more advantages to our sons. But society fails them on many other levels.

> *...For instance, many of the poet-dads brag about "changing a lot of diapers" or staying home a day or two a week to watch their children. Yes, that's great. Yes, it undoubtedly is helpful to the mother. Yes, that's likely a big step forward from what their fathers did. But these guys see themselves as heros almost, like what their doing is above and beyond the expectation. It doesn't occur to them that 30% of diaper changing and 20% of childcare is closer to being described as supplemental.*
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> *I wouldn't even mind this imbalance if there was at least an better awareness of it. A poet-dad admitting that his wife does the bulk of the child rearing which allows him to write more and travel, well that's a totally different situation. That's awareness and honesty. He's not inflating himself or diminishing her.*
>
> *Can you imagine a poet-mom bragging that she changes a lot of diapers? Your response would be, um, yeah, that's part of raising a baby. If I bragged about staying home to watch my child, you'd stare and scratch your head. Yes, you're a mother, you don't leave your young child alone to fend for himself. How many times have I heard a poet-dad say he's "babysitting" his own children? How can one babysit his own child? Aren't poets supposedly be conscious of their word choices? How many poet-dads of young children go away to writing colonies for a month at a time without a second thought? It's kind of amazing. I go away for three nights and am constantly reminded, often by complete strangers, how lucky (and of course, selfish I am) to leave my son with his own father.*
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> *--Reb Livingston [con't -- http://reblivingston.blogspot.com/2009/05/let-me-build-you-statue.html]*

~~~

*So it isn't like that when I say I was a feminist for two seconds. I didn't
get it, and I still want to be one. I wish I was a feminist more than
anything. I did a semester in grad school for theology because I think
feminist theology is maybe second only to queer theology in terms of, you
know, solving all of life's problems. My tongue is set firmly on the bottom
of my mouth here.*

*...But I think I was discouraged from all of this by the cool reception I
got from women, and also by the sheer difficulty of trying to comprehend
feminist intellectuals who make it a point to work outside of the
patriarchal system that I am fully steeped in.*

*....At any rate, I kind of don't pay a lot of attention to feminist
currents anymore.*

*But there is a really awesome new bloggish called Delirious Hem, chock full
of poets (women poets) describing their relationship to feminism. It's
personal stuff, smart stuff, really clever at times and really aware of the
problems of communicating this way, and the problems of not.*

--Adam Robinson [con't -- http://htmlgiant.com/?p=8885]

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*Practice, on the other hand, can move only in relation to the world's pace.
While some things about the social condition of women (which?) have changed
since earlier generations of feminist discourse, other things have changed
more slowly if it all (which?).*

...The arriving at (feminist) consciousness narrative. A fact of being human: nobody's born knowing anything. So learning to be a feminist requires those moments of experience and recognition when one discovers why it matters, and every writer who becomes invested in feminism has to have such moments.

And yet, of course, the fact that everyone has to have them means that there's now quite a history of narratives regarding the arrival at feminist consciousness.

....The role of articulating a poetics as such. Feminism is of course fundamentally a cultural practice. It's possible to be a feminist without being a poet or an artist at all, obviously. So is there a specific relation between feminism and the actual practice of writing lines of poetry (or other kinds of writing) in this or that way? If feminism can be not simply a cultural theory but also a poetics, how does that poetics look as an actual practice of how to write? And how are the questions of how to write and what to write about connected?

...Does a list like this really have much value? Who knows. Nonetheless, it has been fascinating for me to think again about how alive and well feminist poetry still is as it brings new concerns into relationship with many of its ongoing ones.

--Mark Wallace [con't --

http://wallacethinksagain.blogspot.com/2009/05/post-millenial-feminist-poetry.html]

~~~

> *And much, much more to start thinking about over at Delirious Hem -- http://www.delirioushem.blogspot.com/*
>
> *Thanks for listening,*
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> *Amy's Alias*
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> *guidelines*
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> --
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.lulu.com/content/5806078*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*

--
Lori Emerson
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http://www.electronicbookreview.com

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222. **Catherine Daly**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Sat 23 May 2009

---

it might be neat if there were some sort of sampler, i.e., rather than a bunch of posts about "what I put on my blog this week" -- I don't watch or feed many -- there were a synopsis with links: should be fairly easy for someone with a good list of POETICS bloggers to rip off because of the posting limit, a lot of discussions get taken off list to blogs, and some posts here have been "hey look at this discussion on my blog"

the nature of the list has changed a bit, too, and necessarily, because the internet and small press publishing has changed

one of the things I've been thinking idly about is something that was picked up on the Black Ocean blog, which was about the distrust many established poets, particularly those a generation before me, have for younger poets who are publishing quite a bit and in general very active, and setting up coherent coteries, rather than the typical "a book every seven years from Knopf"

- because one such older poet is apparently Tony Hoagland, a lot of this is anxiety over quantity and quality, couched in a disdain for "easy domestic surrealism" and procedural poems and projects

- there seems to be a failure to realize that publication has gotten easier, and it is easier/less expensive/time consuming to found a press

- there seems to be a failure to accept that most aspects of writing well CAN and ARE being taught

- ditto for "po biz", seeing works to publication, etc.

I would be very interested in what people think about this; are we all getting more prolific? Editing less? Is this good?

in the flame days, the list was a time suck for me because posting something that wouldn't get ripped to shreds took forever; NOW it is because if you're in a discussion you've got to post something long and detailed (unless you're George Bowering), anticipating rebuttals, knowing you only have one

--
All best,
Catherine Daly
[redacted]

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223. **Ryan Daley**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Sat 23 May 2009

What's interesting about many young poets (and I don't know if this represents a sea change or is only because they're young) is that they seem to avoid the flaming and jockeying that so characterizes most "communities." Say what you will about Tao Lin, but the guy never talks shit about anything other than his own writing.

On Sat, May 23, 2009 at 12:50 PM, Catherine Daly <[redacted]>wrote:

> *it might be neat if there were some sort of sampler, i.e., rather than a bunch of posts about "what I put on my blog this week" -- I don't watch or feed many -- there were a synopsis with links: should be fairly easy for someone with a good list of POETICS bloggers to rip off*
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>
> *one of the things I've been thinking idly about is something that was picked*
> *up on the Black Ocean blog, which was about the distrust many established poets, particularly those a generation before me, have for younger poets who*
> *are publishing quite a bit and in general very active, and setting up coherent coteries, rather than the typical "a book every seven years from Knopf"*
>
> *- because one such older poet is apparently Tony Hoagland, a lot of this is anxiety over quantity and quality, couched in a disdain for "easy domestic surrealism" and procedural poems and projects*
>
> *- there seems to be a failure to realize that publication has gotten easier,*
> *and it is easier/less expensive/time consuming to found a press*
>
> *- there seems to be a failure to accept that most aspects of writing well CAN and ARE being taught*
>
> *- ditto for "po biz", seeing works to publication, etc.*
>
> *I would be very interested in what people think about this; are we all getting more prolific? Editing less? Is this good?*

> *in the flame days, the list was a time suck for me because posting something*
> *that wouldn't get ripped to shreds took forever; NOW it is because if you're*
> *in a discussion you've got to post something long and detailed (unless*
> *you're George Bowering), anticipating rebuttals, knowing you only have one*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

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224. **Jesse Glass**

Would like to meet Prague Poets June 17th, 18th--Jesse Glass

Sat 23 May 2009

Hi,

I'll be promoting Ahadada/ Ekleksographa in Prague on the 17th and 18th of June and would be happy to meet up with poets, playwrights, fictioneers. Please contact me back channel. Thanks, Jesse wwww.ahadadabooks.com

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225. **Lissa Wolsak**

Re: "The Gateless Gate." New pages and a Revision

Sat 23 May 2009

You are most welcome! xxl

On Tue, May 19, 2009 at 8:18 AM, Joel Weishaus <[redacted]> wrote:

> *Dear Friends and Colleagues:*
>
> *Here are four new pages of "The Gateless Gate":*
>
> *Pages 15-16: http://web.pdx.edu/~pdx00282/Gate/Pgs%2015-16.htm*
> *Pages 17-18: http://web.pdx.edu/~pdx00282/Gate/Pgs%2017-18.htm*
>
> *In addition:*
>
> *The Introduction has been revised:*
> *http://web.pdx.edu/~pdx00282/Gate/Intro.htm*
>
> *Thank you to those of you who have written to me on this project.*

> *If you don't want to receive these notices, please let me know, and I will delete your name from the list.*
>
> *-Joel*

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226. **Jim Andrews**
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Sun 24 May 2009

i think lists have had their day as high quality discussion forums. some options have emerged since then, such as blogs and social networks. well lists are social networks, aren't they. but they weren't called that when they were in their prime. now the term 'social networks' encompasses lists, things like facebook, myspace, rss of blogs, and so on. there's more options and more theory of social networks. unfortunately, for all that, i haven't seen anything that rivals the early days of the list in terms of strong discussion. i think it would take quite a strong platform/app to do that. something that was strong enough to merit the trust that the list no longer enjoys. if that's possible.

ja
http://vispo.com

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227. **Eric Weinstein**
Re: book ideas?
Sun 24 May 2009

Also seconding Mark Weiss' suggestion. Poems for the Millennium Vol. 2 is excellent; Donald Allen's The New American Poetry, 1945 - 1960 might make a good companion text.

E

On Fri, May 22, 2009 at 6:39 PM, Gerald Schwartz <[redacted]>wrote:

> *Under the Rock Umbrella*
> *Contemporary Poets 1951-77*
> *Edited by William Walsh*
> *Mercer University Press (2006)*
>
> *--Gerald Schwartz*

Hello,

I'm teaching a senior undergraduate course entitled "Poetry since 1950" in the fall, and I'm making up my own anthology as a course package so as to include a fair amount of experimental material. However, I need some ideas for a short critical overview of contemporary poetry that takes a world or at least trans-Atlantic perspective and addresses historical contexts, movements, issues in poetics, etc. Is there such a book available?

Thanks for ideas.

Hilary Clark

--
Eric Weinstein
1319 Washington St., Apt. 1L
Hoboken, NJ 07030-6759

[redacted]

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228. **Murat Nemet-Nejat**
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Sun 24 May 2009

Jim,

That is exactly my point. Was the sacrifice worth it or was the cure many times worse than the disease? Of course, that maybe just a man speaking.

Ciao,

Murat

On Sun, May 24, 2009 at 1:35 AM, Jim Andrews <[redacted]> wrote:

> *i think lists have had their day as high quality discussion forums. some options have emerged since then, such as blogs and social networks. well lists are social networks, aren't they. but they weren't called that when they were in their prime. now the term 'social networks' encompasses lists, things like facebook, myspace, rss of blogs, and so on. there's more options and more theory of social networks. unfortunately, for all that, i haven't seen anything that rivals the early days of the list in terms of strong discussion. i think it would take quite a strong platform/app to do that. something that was strong enough to merit the trust that the list no longer enjoys. if that's possible.*
>
> *ja*
> *http://vispo.com*

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229. **Rebecca Weaver**
call for work--Midway
Sun 24 May 2009

Hello everyone,

this is a reminder that we at Midway will soon close our reading period, so please send work now!

As always, we're looking for poetry, mixed-genre work, and other text (please see www.midwayjournal.com for details).

thanks, and happy summer!

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230. **steve russell**

Re: book ideas?

Sun 24 May 2009

"issues in poetics"--

Politics & Poetic Value, edited by Robert von Hallberg

--- On Sun, 5/24/09, Eric Weinstein <[redacted]> wrote:

> *From: Eric Weinstein <[redacted]>*
> *Subject: Re: book ideas?*
> *To: [redacted]*
> *Date: Sunday, May 24, 2009, 7:08 AM*
> *Also seconding Mark Weiss'*
> *suggestion. Poems for the Millennium Vol. 2 is*
> *excellent; Donald Allen's The New American Poetry, 1945 -*
> *1960 might make a*
> *good companion text.*
>
> *E*
>
> *On Fri, May 22, 2009 at 6:39 PM, Gerald Schwartz <[redacted]>wrote:*
>
> *Under the Rock Umbrella*
> *Contemporary Poets 1951-77*
> *Edited by William Walsh*
> *Mercer University Press (2006)*
>
> *--Gerald Schwartz*
>
> *Hello,*
>
> *I'm teaching a senior undergraduate course*
> *entitled "Poetry since 1950" in*
> *the fall, and I'm making up my own anthology as a*
> *course package so as to*
> *include a fair amount of experimental material.*
> *However, I need some ideas*
> *for a short critical overview of contemporary*
> *poetry that takes a world or*
> *at least trans-Atlantic perspective and addresses*
> *historical contexts,*
> *movements, issues in poetics, etc. Is there such a*
> *book available?*
>
> *Thanks for ideas.*

Hilary Clark

accept all posts. Check

all posts. Check guidelines

--
Eric Weinstein
1319 Washington St., Apt. 1L
Hoboken, NJ 07030-6759
[redacted]

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231. Daniel Godston

The Synesthetic Plan of Chicago

Sun 24 May 2009

2009 is the centenary of the publication of The Plan of Chicago. The Synesthetic Plan of Chicago is an art installation project which corresponds with the celebration of this historic event. SPC's participating artists and organizations have designed installation pieces which bring together sounds, sights, tastes, smells, and tactile things that relate to Chicago's neighborhoods; create an interactive environment so participants can interact with the sensory "artifacts" of Chicago in creative and imaginative ways; and encourage people to think about synesthetic connections with things that relate to Chicago.

The Synesthetic Plan of Chicago is commissioned by the City of Chicago. SPC, which is co-curated by Annie Heckman and Daniel Godston, includes the following projects:

"Neighborhood Synesthesia," by Anti Gravity Surprise

blank maps for "Notes for a People's Atlas of Chicago," by AREA Chicago

"House Music," by Brett Ian Balogh

"Bottletracks," by Sarah and Kelly Connolly

"Within the Scope of Wiki," by Alpha Bruton

"Urban Messengers," by Stephanie Burke

"Every Four Blocks," by Kelly Connolly

"A Cross-sensory Questionnaire About Chicago," by Eric Elshtain

"Putting Layers on the Onion," by Daniel Godston

"Memorializing Chicago's Disasters," by Elise Goldstein

"A Book of Chicago Bookstores," by Laura Goldstein

"Haunted Spaces," by Annie Heckman

"Chocolate Stockyard," by Jeriah Hildwine

"NetWorking," by Jeriah Hildwine

"Bubbly Creek," by James Jankowiak

"A Slice of Shoreline," by Deanna Krueger

"Daisy Chain," by Maggie Leininger

"Sensory City," by Clover Morell

"Extraction: Intelligentsia," by Ira S. Murfin

"Synestheticizing the Outsidereal," by the Next Objectivists

"C(l/r)aving," by Carol Ng-He

"Mapping My Hood," by Lindsay Obermeyer

"Textaport Vending Machine," by PiSplice

"Read Up and Down and You Will See Why I Love You and You Love Me," by Felicia Preston

"A Walking Dream of the World's Columbian Exposition," by Kelley Schei

"Phone Sound Collage," by Mark Smithivas

"Musical Chairs," by the Stockyard Institute with Faiz Razi, Beth Wiedner, & Zeb

"Acoustic Mirror of Chicago," by World Listening Project

SPC is being installed in the Visitors Center at the Chicago Cultural Center, with June 1st being its starting date. Parts of SPC will travel to locations throughout Chicago, and it will be part of the Fourth Annual Chicago Calling Arts Festival.

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232. David Chirot

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Sun 24 May 2009

The phrase which initiated this discussion was "fear of poetry," which has been so little discussed since, that one wonders if this is not a "given," rather than perhaps having a good deal of potential for investigation and questioning--sometimes the very "unquestioning" acceptance of phrases may provoke in itself a questioning--

in this age of continual Fear mongering and inciting, imposing--it is not possible that what one is being presented with in this poll is the other way round?
that is:
that it is POETRY which is IN fear--
and also that it is quite possible there may exist a Poetry of Fear
and, in turn a Poetry FOR Fear--

the "fear of poetry" then may not be an indication of a "given" but the symptom of FEAR which is continually made more frightening by the controlling forces within that society--

(see also as relative to the below:

David-Baptiste Chirot: "Waterboarding &
Poetry"<http://www.wordforword.info/vol13/dbc.htm>
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)

Kaurab Translation Site
Poems from Guantánamo
The Detainees Speak
David Baptite Chirot
<http://www.kaurab.com/english/books/guantanamo.html>

"Fear of poetry"--
i ran out of time before having a chance to briefly b/c Amy re this
poll--and these questions-
will essay to do so here--

the first thought that occurred to me regarding fear, as this poll is in the UK-- is how incredibly saturated by surveillance the British people are', the most so in the world, and that they experienced bombings in their midst more recently and quite differently from the 9//11 in the usa-- and that some of the bombers are persons living with in the UK, not as "illegal aliens always, but often as second and third generation immigrants who are British citizens themselves--

Americans are or should be familiar with this kind of bomber--Timothy McVeigh, Eric Rudolph, the little recalled fact that in the US in1970 there were 5,000 incidents of bombing, and historically there was the heyday of bombings first by primarily Galleanisti--the first car Bomb is attributed to Mario Buda aka Mike Boda--who on 16 September blasted Wall Street t the tune of 37 dead and hundreds of injured--while in 1917 in Milwaukee he is thought to be behind the bombing which unintentionally became the killer of 7 policemen and a number of civilians (the bomb was found outside a Church, and carried by the police to the station, where it then suddenly exploded) soon to follow were the use of explosives i Chicago and environs caused by rivals gangs vying for control of the bootlegging racket--today replaced y the primarily Crack racket--asChigao being one of the central points" from which the drug is distributed--

However, these parts and aspects of history are for the most part suppressed and or/omitted --as the role fn the US Government in the incendiary exterminating conflagration of Waco generally is-- (at Waco n the weeks preceding the fire-- and during the stand off in Panama preceding the arrest an extraditing of Noriega, many of the torture techniques using light and sound were "tried out" and later adapted for use through out the US secret prisons and those "open" ones such Guantanamo, Abu-Ghraib and Bagram and also in Gaza and many others--

In the UK the fear of bombings on British soil and done by Britons and "foreigners" alike is a very vivid one and real one, and not as expunged as in the US, where anything pre9/11 except the World Trade Center bombing is ignored--to emphasize s much as possible the focus on these events for reasons of "security" used to steadily eat away at Civil and Human Rights within and outside the US that are carried out by the US--

(in 1979 when the one cab we rode in in London began to take a suspiciously round about way--the driver said it was due to the call in of a bomb--one could see various streets on that night cordoned off--and unruffled Bobbies talking with passersby--)

the history of bombings in England is very long--Guy Fawkes Day for example point to one form of it--and novels like Henry James' The Princess Cassamassima and Joseph Conrad's The Secret Agent emerged from the massive bombing campaign in London esp. but in many areas of England in the 1880's and later on--a literary /bombing "connection/tradition" "carried on" literally by Brendan Behan, arrested and shipped to Borstal for attempting to enter the UK with an "Infernal Machine" as a teenager--

with the 24/7 surveillance and it seems every few months another series of Draconian Laws being imposed in the UK on al citizens, is it any wonder that anyone might not have fear not of poetry but simply of being asked what may be a "trick question" --seemingly about something as innocuous as poetry, while actually to-do with something far more insidious--

after all, a person polled might say that she or he loved the poetry of Rumi and had been known on many n occasion to fairly explode from the spontaneous combustion of this poetry which began to suddenly flow ecstatically forth from one's mouth while reading or reciting its line; the poetry uplifting being itself, so that that the Deleuzian “flight” of being is rising to new heights, like a Dove of Freedom flying above the Walls of Guantanamo, Bagram, Gaza, Baghdad----

You see? Red alert!! Red Alert!! and the lover of the works of Rumihis hauled off and after preliminary questioning renditioned to the US for assignment to one or another of the secret prisons polluting this earth at a rate faster than the vanishing that of potable water for these last many years--

(the exaggerations of mine are to remind the reader that these are possibilities, not, one hopes, facts; and so should be treated as, that is to say they are the imaginings which the facts may produce--not only as fiction--but also as a cause for alarm on the part of the individual, the person polled, because in the climate of today in the UK and US--and Canada--to like and recite Rumi may be a method for transmitting "terrorist" messages and "for security reasons" necessitate a "better Safe than sorry" policy of immediate "detention." A factual example prompting the imaginary as yet one is that the Poems from

Guantanamo to this day are feared by some in the Military establishment to have contained hidden messages, despite al efforts to the contrary in controlling their translations and which were chosen.For almost everything noted here, there is actual factual proof; the times i include fiction is to indicate that an essay on poetry in a poetic mode may be created using both fact andimagaination--NOT separating Dr Williams ""only the imagaination is real" in Spring and All from "no ideas but in things, Mr" written roughly 20 years later and appearing in Paterson.)

"Fear of poetry" is not because of "poetry" perhaps n the cases of those polled, but the fear of being asked MORE questions, interrogated--frightened of what one might say in the "being forced to speak" of torture--

"Fear of poetry " then is this fear not od Poetry, but of the persons who, and the ways in which, Poetry may be manipulated with "Other Ends in Mind."

One's own poetry for example might be used against one, as an example of not producing the "correct" form of poetry or Poetics, which in turn leads to the questioning of the correctness of one's thoughts, commitments, beliefs, until such a point is reached that indeed even the person polled begins to know that they are guilty of "poem crimes" and "thought crimes," making their treatment at "Correctional Facilities" being completely necessary to save both themselves and the Security of Society, AKA the Society of Security, from the Evil that they bear and which is trying to destroy the Homeland, the Poetry of the State and State Institutions and so forth--.

It may not be Poetry at all which is "feared," in this poll, but perhaps very much the Fear of Not Conforming, of Not Saying the Right Thing, the Fear of being different, an outsider, and so one is unsafe AS oneself, unsafe even TO oneself--

in many other cultures around the world, this does not exist, this "fear of poetry"-- instead, often, poetry may be striking fear into the government, into traditional forms of conformity, or cause fear simply by being "outspoken" regarding things one is not supposed to say or think, or, knowing most people think these forbidden, "subversive" things, one is not allowed to express them, for the fear on the "leaders'" parts that once the door is opened a crack, the rush of those pouring forth with a long bottled up energy wil be enough to blast the leaders and government and al the institutions enforcing dutifully their edicts, from the military to the universities, as well as not a few complicit poets and artists--to blast these al away as they collapse under a "popular uprising " from "Below"--

To be sure, (as often is the case) poetry need not be even overtly protesting "things as they are" but doing so simply by remaining a living call through time of the yearnings of people for "something more than this"-- be it spiritual or

erotic, complete liberty or the reiteration of the beauty of the world, of life, that is often lost sight of--

Lost sight of, really, in order to crush down any desire for anything "more"--to be cynically or intellectually etc opposed to the concept that persons may want much more than they are given--and that what persons may want is what you don't want them to have, in which case the "leaders" and their poets , KNOW, have DECIDED, what is "good for you"--and that is that-- So, to ask for more is NOT ALLOWED--ie. no more imagination! no more questions! no more laughter! no more doubts! no more thinking that things shsented & represented to one as the way they are is a lie! yes, for the benefit of the big shts and their accompanying bards -- (for al Kings, Empresses, have had their Bards, and today it is even claimed that a Bard is President--what a savings eh! two for the price of one!--what genious on the part of somebody or other--)

in which case, to join with "Poetry in Fear, " there may welexist also THE POETRY OF FEAR" and its sidekick "THE POETRY FOR FEAR""--

Poetry in Fear are those polled who fear to give any asnawers regarding Poetry which are outside the realm of Conformity-- It is not Poerty that is feared, but what might be behind the asking of what may be a "trick question, "leading to one's detnetion for non-confomrist thoughts and waysof life of being itself, one's being, being "out side the box" so much that the onlybox fit for one is the one they stick you in to be lowered into the ground--if you are lucky, eh--

The Potry of Fear is tha poetry which the President speaks when announcing notonly the continuance of a gret many of the worst and most Fearful programsof the previousadministration, but a Poetry of Fear which demands that the society join him in going evn further than any President has gone before.

And where might this be, this new direction ever futher --itis into the realm of deatiningone indefintiely wihtout being charged, meaning no recourse to a defense orlawyersof any kind--and al becuase the president candecide anytime he or she feelslike to say that so and so is going to COMMIT A HEINOUS CRIMEIN THE FUTURE, and to prevent this,nneeds to be detained and renditioned immediately.

Itisone thing to detain personfor crimes that HAVE BEEN COMMITTED--becuase then there is evivencde and both a prosecution and efense may present their arguments pro and con before a Judge. In other words, what American Law is supposed to be.

However, no on one in history has ever demanded the Right TO DETAIN PERSONS FOR CRIMES THEY HAVE NOT YET COMMITTED..

one SEES NOW,QUITE CLEARLY , THAT CONFOMRITY IN THINKING AND ACTING IS GOING TO BE ABSOLUTELY NECESSARY,. TO AVOID ANY NON-FORMING ALERTING THOUGHT OR WORDS OR POETRY WHICH WILL LEAD ONE TO SWIFT DETENTION--T BE "DISAPPEARED" AND--ALSO--PERHAPS--"DELETED" FROM EXISTENCE

To make matters worse, the President is also demanding that the Supreme Court overturn its ruling that a person arrested can not be questioned until provided with a lawyer, either their own or one court appointed.

Tihsm eans that the police, on their own, and in their own ways, may be questioning the person well before any defense or advice is provided, and thus given the FULL FEAR FACTOR that will elicit a confession in no time, and al the "valuable information" needed to avert yet more"CRIMES NOT YET COMMITTED.

This is the Poetry of Fear--on its way to being "the Law of the Land,"as decided by a President whom many Poets have seen as indeed being "One of Them."

"The Law of the Land"--the President is about to name a new Supreme Court justice--

Once upon a time this Poet president sat and talked with Edward Said. Dr Said knew a thing or two about bombings, arsons anonymous and publcithreatson hislife--after al his office at Coumbia was incierated--and he lived the rest of his life with an emergency button wired into his desk.

Dr Said of course was a deluded being, way outside the box, yes?-- (The Poetics list even at one point was carrying truly vicious violent virulent and graphically obscene hate speech directed at the then just deceased scholar among a great many things including Poetry. There were members who protested at the time, also, this kinds of attacks being allowed to be on thelist, not just Re Edward Said,, but any and eveyone)

That is why a very UnAmerican Law was instituted to protect Americans from such beings ever again having a chance to be so "influential:

'Another group, chaired by Lynne Cheney, wife of Vice president Richard Cheney, and Democratic Senator Joseph Lieberman , has decried liberal and leftist academics as the 'weak link' in the war on terror . These public relations campaigns are designed not simply to arouse public awareness, but also to influence government action. And they have. After taking hours of testimony from conservative intellectuals decrying the pernicious influence of the late Columbia University scholar Edward Said on Middle Eastern Studies, the House of Representatives UNANIMOUSLY (my emphasis) adopted in the Fall of 2003 a bill requiring academic programs receiving federal funding to tailor their their scholar ship and curriculum to 'better reflect the national needs related to

homeland security.' Under that rubric, according to a report in Salon, the government could use the carrot and stick of federl money to make sure that ' international studies departments . . . show more support for American foreign policy."

(Corey Robin: Fear: The History of a Political Idea; Oxford UP, 2004; 188)

Here, as with the Military and Governement "chain of command" for translators working in a rigrously legal, controlled and constrained manner and environment on the very few non censored "Poems from Guantanamo is what one may call the "Fear of Poetry, "

Corey Robin in Fear : the History of a Political Idea just cited also notes another tactic directed against,a whole laundry list of threats internal and external published as full page NY Times ad taken out by AVOT (Americans for Victory Over Terrorism: amongt them Wiiliam J bennet, James Woolsey & Frank Gaffeny of the Regan, Bush and Clinton administrations), which calls for "ho.ding 'scholarly research' about Islam to "a serious and rigorous standard.'" (op cit; 188)

Since a lotof the study of Islam involves the poetry of the Qu'aran both within and without its text in the poetries inspired by it, one may again note a "Fear of Poetry" ("a threat internal and external") on the part of the American authorities.

On the one hand the "Fear of Poetry" and the "Poetry of and for Fear." and on the other, that evinced by the poll of British persons, as well as by the inaction's of, as has been the so often remakred on"internally and externally" the "fear within American poetry & arts" of being "out of line," not toeing the Company line, remaining complicityly silent re the actions internal and external of the current and previous Administrations, over a long period of time.

The American persons then who may well have a Fear of Poetry, may be those poets who do not conform to the "rigourous standards" of Institutions from the Office of President on down to the barcnhes of learning as well as the monitoring of emails, telephone calls, letters received or books taken out of the library.

That is the Fear within Poetry--to conform or else--be publicly and privately attacked. not only by the usual suspects from the Federales or State or University Administration and media Representatives, but from fellow poets also.

Re "the end of lists" -- a double edged sword of social networks and their theories is the possibility of always being among those who agree with one--"like-minded individuals"--in which case their is no criticism, feedback, discussion, that may or not be of help to the individual presenter, yet may

contribute some new information or suggest other possibilities to other members of the network and where "the skies are not cloudy all day"

on the one hand, every poet, artist needs encouragement and support, attention and care; ontheother hand this may devolve into a nonstop parade of flatterers and sycophants--

one of the dangers of any list, blog, facebook, my space etc etc is that there is always a strong pressure to conform--

this pressure often need not be "voiced" or written, expressed in any overt way, yet exist as an undercurrent which flows among the members--

fear is the political arm used to enforce and control the directions of conformity--

ratchet up the fear and persons not previously fearful suddenly are-the fear no longer need come from without solely, it is also being generated within, through the adoption of rebranded language, which quietly omits any conflicts between directives and actualities--

in other words there is eventually a a good possibility for the parroting of propaganda only being allowed--

lists are not at all over, as Jim claims; it just dependents on what lists one is participating in--there are many that are very alive and well and also more inclusive than the old poetics list was--these lists and other social networks one may form without mingling always among the like minded, are international, and so not governed by the tendency to conformity which observers of the American scene since de Tocqueville have seen and remarked on--

the "fear of poetry" then may not be an indication of a "given" but the symptom of FEAR which is continually made more frightening by the controlling forces within that society--

On Sat, May 23, 2009 at 10:35 PM, Jim Andrews <[redacted]> wrote:

> *i think lists have had their day as high quality discussion forums. some options have emerged since then, such as blogs and social networks. well lists are social networks, aren't they. but they weren't called that when they were in their prime. now the term 'social networks' encompasses lists, things like facebook, myspace, rss of blogs, and so on. there's more options and more theory of social networks. unfortunately, for all that, i haven't seen anything that rivals the early days of the list in terms of strong discussion. i think it would take quite a strong platform/app to do that. something that was strong enough to merit the trust that the list no longer enjoys. if that's possible.*
>
> *ja*

> *http://vispo.com*

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233. Andrew Lundwall
scantily clad update!
Mon 25 May 2009

---

new titles:

At night: by Lisa Ciccarello

You Are So Pretty by Donald Dunbar

Theater by Drew Kalbach

Prairies by Natalie Knight

Mandolintries by Philip Nikolayev

Taco Truck to Awesometown by Cate Peebles

read these & other SCP e-chaps at http://scantilycladpress.blogspot.com

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234. David Buuck
BARGE closing reception/performance Sat 5/30 4-6pm
Mon 25 May 2009

Please join Mission17 and BARGE for the closing reception of "17 Reasons Why", the Visual/Cultural Criticism Residency exhibition. As part of the closing event, David Buuck will lead a performance and tour of the show, which will include readings, video, and street performance, along with the live assembly of "Reason 17," a catalog of the residency that will be free for visitors. Food and drink will be available, kids welcome - hope to see you there!

Saturday May 30, 4-6pm.
Mission17 Gallery
2111 Mission Street
Suite 401
San Francisco 94110

mission17.org
buuckbarge.wordpress.com

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235. Mark Weiss
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Mon 25 May 2009

All but the important aspects.

> *- there seems to be a failure to accept that most aspects of writing well CAN and ARE being taught*

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236. Adam Fieled
PFS Post: Mark Young & Kelley White
Mon 25 May 2009

Check out sparkling new work from Otoliths editor Mark Young and Kelley White on PFS Post:

http://www.artrecess.blogspot.com

Sky Blue Bells Ringing,
Adam

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237. Chris Pusateri
LONDON READING, THIS WEDNESDAY, 5/27 7:30pm: Wagner, Pusateri, Pierce, Robinson, Ormonde, Linsley, Cremin
Mon 25 May 2009

For those living in or passing through London

Openned presents

Catherine Wagner
Chris Pusateri
Michelle Naka Pierce
Sophie Robinson
Johanna Linsley
Ryan Ormonde
Rebecca Cremin

Where/when:

This Wednesday, 27 May
7:30pm

The Foundry
86 Great Eastern Street

London, EC2A 3JL
(basement level)

Admission is free.

Backchannel or visit www.openned.com for further details.

_____ Hotmail® has a new way to see what's up with your friends.
http://windowslive.com/Tutorial/Hotmail/WhatsNew?ocid=TXT_TAGLM_WL_HM_Tutorial_WhatsNew1_052009

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238. **steve russell**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Mon 25 May 2009

& public intellectuals are a dying breed. Or, there is neither the space or a public interested in intellectual debate. Bohemia is dead/dead/dead. The listserv is a rare and much needed exception... from "The Last Intellectuals/American Culture In The Age of Academe", by Russell Jacoby:

...it was not alwyas difficult to name the "young" intellectuals. Once writers and critics regularly, often obsessively, monitered the new generation; tehy differed not so much over the manes but over their merits. Today even the briefest list would include many blanks: leading younger critics? sociologists? historians? philosophers? Psycholgists? Who are they? Where are they?

--- On Sun, 5/24/09, Jim Andrews <[redacted]> wrote:

> *From: Jim Andrews <[redacted]>*
> *Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors*
> *To: [redacted]*
> *Date: Sunday, May 24, 2009, 1:35 AM*
> *i think lists have had their day as*
> *high quality discussion forums. some options have emerged*
> *since then, such as blogs and social networks. well lists*
> *are social networks, aren't they. but they weren't called*
> *that when they were in their prime. now the term 'social*
> *networks' encompasses lists, things like facebook, myspace,*
> *rss of blogs, and so on. there's more options and more*
> *theory of social networks. unfortunately, for all that, i*
> *haven't seen anything that rivals the early days of the list*
> *in terms of strong discussion. i think it would take quite a*
> *strong platform/app to do that. something that was strong*
> *enough to merit the trust that the list no longer enjoys. if*
> *that's possible.*

> *ja*
> *http://vispo.com*

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239. **steve russell**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Mon 25 May 2009

--- On Sun, 5/24/09, Jim Andrews <[redacted]> wrote:

> From: Jim Andrews <[redacted]>
> Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors
> To: [redacted]

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...it was not always difficult to name the "young" intellectuals. Once writers and critics regularly, often obsessively, monitered the new generation; they differed not so much over the names but over their merits. Today even the briefest list would include many blanks: leading younger critics? sociologists? historians? philosophers? Psycholgists? Who are they? Where are they?

.EDU
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> strong platform/app to do that. something that was strong
> enough to merit the trust that the list no longer enjoys. if
> that's possible.
>
> ja

> http://vispo.com
>

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240. Crane's Bill Books
Poetry installation in Albuquerque
Mon 25 May 2009

THE LAND/an art site, Inc., presents

AZIMUTH: WRITING ON WALLS

THE LAND/gallery

June 6 - July 17

Opening reception June 6, 6-9 pm.

A text-environment incorporating AZIMUTH, a collaborative free renga by Miriam Sagan and fourteen other poets.

Miriam Sagan is the author of more than twenty books, including the recent MAP OF THE LOST from University of New Mexico Press. She created this gallery-sized poem with JB Bryan, Paula Castillo, Abigail Doan, Ephia, Dale Harris, Phyllis Hoge, J. A. Lee, Sabra Moore, Terry Mulert, Steve Peters, Suzanne Sbarge, John Tritica, Stefi Weisburd and Mera Wolf.

More information: www.landartsite.org .

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241. Michael T Cross
Rob Halpern in the Pacific Northwest
Mon 25 May 2009

Dear Friends:

Rob Halpern, author of Rumored Place (Krupskaya) and co-author of Snow Sensitive Skin (Atticus/Finch), is touring the Pacific Northwest this coming week in celebration of his newest book of poetry, Disaster Suites (Palm Press). Those familiar with Halpern and his work know these events are not to be missed. To sweeten the deal, I've produced a limited edition broadside of Halpern's poem "Some Speculations Around George Oppen's Parousia" free to attendees of the Seattle events. I hope you'll have an opportunity to attend at least one of the following:

1. Wednesday, May 27th, 8pm
Olympia, Washington
The Evergreen State College

2700 Evergreen Parkway NW
Evergreen State College Library (Underground)

2. Thursday, May 28th, 6pm
Seattle, Washington
University of Washington
The Henry Art Gallery's Cafe
4100 15th Ave. N.

3. Saturday, May 30th, 5pm
Seattle, Washington
Crawl Space
504 E. Denny Way #1
*Entrance on Summit Ave E

All best,
Michael

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242. **Stephen Vincent**
Re: Feminist poetics
Mon 25 May 2009

Appreciate reading your post, Ann. I am wondering,however, does knitting have to be gender identified, or gender claimed? That seems retro to me and no over-all benefit to 'the larger whole'. I have seen a lot of men knitting great stuff. Just this weekend up in Monte Rio on the Russian River, we encounter two men at a roadside table. They had yarns to extraordinary colors - translucent blues, carrot reds, jades, deep rose reds, etc. One of them was spinning a wooden wheel. There were a variety of woven caps in different styles for sales. I joked with the spinner as to whether or not he 'could also tell a good yarn.' Ironically he had never heard the term 'yarn' for a story. Then I told him that in Greek that the word 'text' means to 'weave' - as in, for example, 'to weave a good story.' And that a good story usually also had a good feel, 'a good texture'. Yes, he remembered a story of a woman who went to court with her loom and put the words and account of the proceedings into an on the spot weaving. This is not to deny that different genders will do the same things quite differently - no doubt informed by other causes as well (regional, age, etc.) Knitting is probably a form of 'marching in place' - as the legs go, and the fingers and hands keep going. Personally, I am walking not so far, and drawing much more!

Stephen V
http://stephenvincent.net/blog/

--- On Fri, 5/22/09, Ann Bogle <[redacted]> wrote:

From: Ann Bogle <[redacted]>
Subject: Re: Feminist poetics
To: [redacted]
Date: Friday, May 22, 2009, 3:21 PM

A v-striped-turtleneck? My sister, though she also writes, is a textile designer.

AMB

In a message dated 5/22/2009 4:41:57 P.M. Central Daylight Time, AMBogle2 writes:

My mother (who had wanted a career in public office) once knitted a tailored three-color v-neck-turtleneck for my Barbie. My sister, who is a textual designer, and I still can't believe she knit it.

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243. David Chirot
Vargas Llosa detained at Venezuelan airport
Mon 25 May 2009

---

http://news.yahoo.com/s/ap/20090525/ap_on_re_la_am_ca/lt_venezuela_vargas_llosa

CARACAS, Venezuela - Peruvian writer and journalist Alvaro Vargas Llosa says Venezuelan authorities detained him for about two hours after he arrived in Venezuela for an upcoming pro-democracy forum.

NOTE: Vargas Lhosa's Turn to the Right has made him something of a Persona Non Grata in many Latin American countries-

this attitude towards Sr. Lhosa appears in one of Robert Bolano's stories, for example--

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244. Susan Webster Schultz
new book from TINFISH PRESS
Mon 25 May 2009

Due this week, and available for purchase now!

http://tinfishpress.com/books.html

Paul Naylor, JAMMED TRANSMISSION

Jammed Transmission is a unique text. It is poetry, but not poetry, philosophy but not philosophy, religion but not religion. It probably refers, wittingly or unwittingly, to ancient writing practices that were considered to be spiritual

exercises, shorthand verse-form takes on scripture, composition as devotional exploration. Such forms of writing were commonplace all over the world at a time when religion – conceived as the process of ultimate encounter with the limits of human thought and being – was not, as it is now, divorced from the literary arts. In fact, in ancient times, long before religion learned how to become effectively repressive and oppressive, there was no distinction whatsoever between these two fields of endeavor. All religion required forms of writing, all writing was sacred writing, and all writers were of necessity religious people, because it was only within monasteries and religious enclaves that the esoteric arts of reading, writing and calligraphy were practiced. (Norman Fischer)

$16 from Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744
http://tinfishpress.com

Also available soon from SPD, spdbooks.org

aloha, Susan

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245. Maria Damon
Re: book ideas?
Mon 25 May 2009

"issues in poetics" Poetry and Cultural Studies: A Reader, edited by yrs truly and Ira Livingston. Shd be available any minute now (U-Illinois Press).

steve russell wrote:
> "issues in poetics"--
>
> Politics & Poetic Value, edited by Robert von Hallberg
>
> --- On Sun, 5/24/09, Eric Weinstein <[redacted]> wrote:
>
>
>> From: Eric Weinstein <[redacted]>
>> Subject: Re: book ideas?
>> To: [redacted]
>> Date: Sunday, May 24, 2009, 7:08 AM
>> Also seconding Mark Weiss'
>> suggestion. Poems for the Millennium Vol. 2 is
>> excellent; Donald Allen's The New American Poetry, 1945 -
>> 1960 might make a
>> good companion text.
>>

>> E
>>
>> On Fri, May 22, 2009 at 6:39 PM, Gerald Schwartz <[redacted]>wrote:
>>
>>
>>> Under the Rock Umbrella
>>> Contemporary Poets 1951-77
>>> Edited by William Walsh
>>> Mercer University Press (2006)
>>>
>>> --Gerald Schwartz
>>>
>>>
>>> Hello,
>>>
>>>> I'm teaching a senior undergraduate course
>>>>
>> entitled "Poetry since 1950" in
>>
>>>> the fall, and I'm making up my own anthology as a
>>>>
>> course package so as to
>>
>>>> include a fair amount of experimental material.
>>>>
>> However, I need some ideas
>>
>>>> for a short critical overview of contemporary
>>>>
>> poetry that takes a world or
>>
>>>> at least trans-Atlantic perspective and addresses
>>>>
>> historical contexts,
>>
>>>> movements, issues in poetics, etc. Is there such a
>>>>
>> book available?
>>
>>>> Thanks for ideas.
>>>>
>>>> Hilary Clark

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>> accept all posts. Check
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>> all posts. Check guidelines
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>> Eric Weinstein
>> 1319 Washington St., Apt. 1L
>> Hoboken, NJ 07030-6759
>> [redacted]
>> [redacted]
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246. Alan Sondheim

Alan Sondheim and Sandy Baldwin Second Life Performance

Mon 25 May 2009

A Life History Performance

Alan Sondheim and Sandy Baldwin
Performing in Barcelona and Second Life, 1630 hours Eastern Time, May 26
SLURL: http://slurl.com/secondlife/Odyssey/114/185/801

Witness the carapace of appearances, the wildlife exhibit, the shell and script of avatar bildungsroman. Alan Sondheim and Sandy Baldwin emanate with extra-ordinary langauges, disorderly conducts, and shamanistic bodies.

Performance as part of E-Poetry 2009, in the Bar-Cockteelaria Milano in Barcelona, Spain, and in Second Life at the the following SLURL: http://slurl.com/secondlife/Odyssey/114/185/801

(This may or may not work - if not, just look for Alan Dojoji and ask for teleport. Time slightly variable.)

Note: the performance will state at approximately 1630 hours New York City time and conclude at approximately 1730 hours.

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247. Jennifer Karmin
Jenny Holzer exhibit in NYC
Tue 26 May 2009

Jenny Holzer: PROTECT PROTECT

through May 31, 2009
at the Whitney Museum of American Art
945 Madison Ave -- NYC
http://whitney.org

"For more than thirty years, Jenny Holzer's work has paired text and installation to examine emotional and societal realities. Her choice of forms and media brings a sensate experience to the contradictory voices, opinions, and attitudes that shape everyday life. The 1990s heralded a turn in Holzer's practice toward greater visual and environmental presence. In this exhibition, which centers on her work from the mid-1990s to the present, Holzer joins political bravura with formal beauty, sensitivity, and power."

↑ Index

248. George Bowering
Re: Vargas Llosa detained at Venezuelan airport
Tue 26 May 2009

Turn to the right?
He has always been on the right.

gb

On May 25, 2009, at 4:49 PM, David Chirot wrote:

> *http://news.yahoo.com/s/ap/20090525/ap_on_re_la_am_ca/lt_venezuela_vargas_llosa*
>
> *CARACAS, Venezuela - Peruvian writer and journalist Alvaro Vargas Llosa says*
> *Venezuelan authorities detained him for about two hours after he arrived in*
> *Venezuela for an upcoming pro-democracy forum.*
>
> *NOTE: Vargas Lhosa's Turn to the Right has made him something of a Persona*
> *Non Grata in many Latin American countries-*
>
> *this attitude towards Sr. Lhosa appears in one of Robert Bolano's stories,*
> *for example--*
>
> *welcome.html*

G. Harry Bowering
Merchant of Mirth

↑ Index

249. **Jim Andrews**
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Tue 26 May 2009

---

i don't think i've ever seen a list that has taken a dive really come back to life.

it might continue to have lots of announcements and perhaps poems and creative writings and so forth. but once they are scuttled as discussion forums, they don't seem to recover as discussion forums.

and they're relatively easy to scuttle as discussion forums. any idiot can and does post to them. if the list has interesting artists/critics/thinkers on it, all the better to bray on.

the open, unmoderated list can't be a good discussion forum for very long. it's too bad. a cryin shame, really.

we need an alternative where it is much easier to tune out braying. i know how to create a filter where mail from person x goes in the sin bin, but not a filter where the mail is from a list and the poster is x. facebook has this figured out, but i haven't run across any good discussion on facebook.

but the above presupposes a web interface. or a cross-platform email client architecture where it's easy to develop plugins for a wide variety of email clients. that'd be nice. then we could develop 'list apps' in email clients. you'd

think the major makers of email clients would get together on such an effort. sort of like the w3c of emaildom.

ja
http://vispo.com

> *Jim,*
>
> *That is exactly my point. Was the sacrifice worth it or was the cure many times worse than the disease? Of course, that maybe just a man speaking.*
>
> *Ciao,*
>
> *Murat*

↑ Index

250. **amy king**
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Tue 26 May 2009

Mark,

Exactly. Which is why I brought the larger question back to "What can a feminist poetics offer?"

Going back, I do think the immediate reaction to my Briton post was gendered. I doubt very much if James, who originally posted the note with no other miscellany on another list received queries presuming he was "shocked" and "surprised." There was no indication in my note that I was either, and yet. Does David Chirot, who often posts studies here from the NYT, receive such backchannel queries? But that was just one event on this list that represents a model that is often gendered. There have been many other examples here that have devolved into bullying, aggression, and intimidation. And this model, like it or not, is classically dubbed a masculine one, no matter who executes it. BUT. That is not to say, and I think we all know this, that women cannot adopt that model.

From childhood, we are each gendered and taught to behave accordingly. It's why gender ambiguity is so frowned upon from the start. We want things to be clear so that we can fit the packaged expectations. It's very important to parents that they know "what they are having" beyond just a healthy baby. Clear gender is vital. Many more intersex children are born than we realize (or care to admit - http://www.isna.org/faq/frequency), but parents are urged to "correct" their childrent at birth. Then we've got studies that illustrate how people, once they know the gender of a baby, handle boys more roughly than girls. Next, everyone is telling boys not to cry and to be a "big boy" when they

exhibit "feminine" expressions like crying or dancing or appreciating frilly or colorful things. If he likes to paint, he better not like nail polish. Girls are emphatically schooled to share, care, nurture their dollies, dress like princesses (learn to be beautiful), etc.

Literature, including children's verse, begins by upholding that tradition of socializing gender. Where the Wild Things Are emphasizes the "boy code" which is one that encourages boys to be adventurous, disobedient (to a limit - they eventually do come home to eat), independent, and above all, powerful. You need only Google "the boy code" to learn all that this term entails. When the boy in the book finally dominates the monsters, he learns that he has this potential to overcome other forms of power through his own strength, and should, and he will be able to continue to do so throughout his life. On the flip side, girls are taught in their books to be social via tea parties, to help each other learn how to ice skate and other non-competitive activities, and to just generally be cooperative and interdependent. I'm not saying grown-up women don't get bitter that these are the roles we've been instructed in anymore than men don't feel confined by their roles to always exhibit strength.

Additionally, both models have much to offer. We develop skills in competition; we complement each other as a species and help others to grow through cooperation. Of course, all of this is a quick, very generalized overview. *Moreover*, once we've learned these gendered behaviors, it's very difficult to take a step back and ask, "What isn't natural about the way I interact with others? What behaviors and ways of seeing have I learned? How do I communicate and what presumptions do I make based on how I learned to be a male or female?" There is immediate, massive resistance to such examining because to do so A) acknowledges that some of what we think of ourselves as being "naturally" we were in fact conditioned to and, gulp, such learning was beyond our control (does that inherently imply that we were duped?) and B) it's easy not to consider such gendering because it is so very base and instinctive for adults. Childhood conditioning becomes "second nature." "It's just the way I am." Studying any ideology, particularly one's own that is referred to as "reality" is simply upsetting. Especially when the very question implies the possibility of change.

And so we get to the original question -- what can a feminist poetics offer? Feminism, more specifically, a feminist poetics is the school of language work that strives to lay bare just how language is gendered *and* seeks to confound/upset/dismantle the expectations and mechanisms of those uses. It works away at the very ways we communicate. And yes, as noted, anyone can adopt those masculine and feminine models. It's why a select few women can behave as aggressively on another list (turf) as the select few men on this list can: because we are socialized to believe these behaviors are natural, but they

are in fact learned and can be adopted at will. We fall back into our effortless roles of communicating as we were taught growing up -- it's why Reb, in the material I posted, was excited to raise a boy; she wants to break that tradition and raise a man who does not learn the "boy code" and all that it offers (and restricts). A feminist poetics also strives to confound the segregation of those models and see what happens when we mix up "feminine" and "masculine" ways of using language. I posted a few snippets indicating as much too. Perhaps they were lost in proving that the lull in list discussion was all my fault...

No matter. The former listserv model only worked for a select few and silenced many. As noted, these were men and women who were silenced. If current moderation simply means those select few don't get to name call and ad hom everyone into spent exhaustion and silence in the days of yore, then this will remain a list of announcements. But if some are interested in figuring out how we can communicate without resorting to such tactics, then the list just might resuscitate a bit. A list is only as good as its discussions and participants. I do think, as earlier noted, the lull goes beyond examining the gendered nature of those former discussions; there are other factors, as others have now noted, that detract from list discussion such as blogs. How many have left this forum to retreat to their own sites and others' comments streams? Do the smaller number of participants create a sense of community that nearly 2000 cannot? And perhaps people appreciate having a low volume listserv that solely provides announcements? Perhaps I am nostalgic for a period of discussion on this list from so very long ago, one that didn't resort to bashing other moderators and the creator of the list for discussion fodder.

Yikes -- more to say on mixing up the feminine and masculine modes / models but I'm late for an appointment!

Be well,

Amy

_____

Amy's Alias
http://amyking.org/

--- On Sun, 5/24/09, you wrote:

Amy:

One might suggest that in this otherwise quiet
time on the list your post could be the tinder that starts a flame war.

The worst I've ever been treated on line has been
by some of the women on WOMPO, who seem to think
that the rules of civilized behavior don't apply

in relation to men. The vast majority of the
members are a lot more hospitable, but the verbal
violence of the few appears to drive them into
silence. So much for gender. Human unpleasantness is equal-opportunity.

I'll be away from my computer til Sunday very late.

Mark

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251. John Herbert Cunningham

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Tue 26 May 2009

An interesting perspective, Amy, and one well stated. And you've made an attempt in your discussion to be inclusive and not point fingers when you refer to "bullying, aggression, and intimidation" saying that this is a learned response. There is one problem created by your prose, however, and that is labelling it a 'feminist poetics'. This label, in and of itself, refutes your inclusivity. And please, don't take this as if I'm faulting your analysis. It's just that, when you state "Feminism, more specifically, a feminist poetics is the school of language work that strives to lay bare just how language is gendered *and* seeks to confound/upset/dismantle the expectations and mechanisms of those uses. It works away at the very ways we communicate.", you have neglected to examine and analyze this most basic of terms. Calling something a 'feminist poetics' is almost guaranteed to raise the hairs on the backs of nearly half your audience as a 'feminist poetics' must be in opposition to a 'masculine poetics', whatever the hell that is. Applying a binary Saussurean analysis to this, 'feminist poetics' is being privileged to the denigration of anything the male might contribute. Which is unfortunate as it is not what you intended. And I'm not saying that at one time (hopefully, no longer today) this rallying cry was required and necessary in order to get beyond the benign neglect occasioned by the at one time dominant male population. Somehow, we have to get beyond these gendered terms to a position of personhood. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of amy king
Sent: May-26-09 7:40 AM
To: [redacted]
Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors

Mark,

Exactly. Which is why I brought the larger question back to "What can a feminist poetics offer?"

Going back, I do think the immediate reaction to my Briton post was gendered. I doubt very much if James, who originally posted the note with no other miscellany on another list received queries presuming he was "shocked" and "surprised." There was no indication in my note that I was either, and yet. Does David Chirot, who often posts studies here from the NYT, receive such backchannel queries? But that was just one event on this list that represents a model that is often gendered. There have been many other examples here that have devolved into bullying, aggression, and intimidation. And this model, like it or not, is classically dubbed a masculine one, no matter who executes it. BUT. That is not to say, and I think we all know this, that women cannot adopt that model.

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Additionally, both models have much to offer. We develop skills in competition; we complement each other as a species and help others to grow through cooperation. Of course, all of this is a quick, very generalized overview. *Moreover*, once we've learned these gendered behaviors, it's very difficult to take a step back and ask, "What isn't natural about the way I interact with others? What behaviors and ways of seeing have I learned? How do I communicate and what presumptions do I make based on how I learned to be a male or female?" There is immediate, massive resistance to such examining because to do so A) acknowledges that some of what we think of ourselves as being "naturally" we were in fact conditioned to and, gulp, such learning was beyond our control (does that inherently imply that we were duped?) and B) it's easy not to consider such gendering because it is so very base and instinctive for adults. Childhood conditioning becomes "second nature." "It's just the way I am." Studying any ideology, particularly one's own that is referred to as "reality" is simply upsetting. Especially when the very question implies the possibility of change.

And so we get to the original question -- what can a feminist poetics offer? And yes, as noted, anyone can adopt those masculine and feminine models. It's why a select few women can behave as aggressively on another list (turf) as the select few men on this list can: because we are socialized to believe these behaviors are natural, but they are in fact learned and can be adopted at will. We fall back into our effortless roles of communicating as we were taught growing up -- it's why Reb, in the material I posted, was excited to raise a boy; she wants to break that tradition and raise a man who does not learn the "boy code" and all that it offers (and restricts). A feminist poetics also strives to confound the segregation of those models and see what happens when we mix up "feminine" and "masculine" ways of using language. I posted a few snippets indicating as much too. Perhaps they were lost in proving that the lull in list discussion was all my fault...

No matter. The former listserv model only worked for a select few and silenced many. As noted, these were men and women who were silenced. If current moderation simply means those select few don't get to name call and ad hom everyone into spent exhaustion and silence in the days of yore, then this will remain a list of announcements. But if some are interested in figuring out how we can communicate without resorting to such tactics, then the list just might resuscitate a bit. A list is only as good as its discussions and participants. I do think, as earlier noted, the lull goes beyond examining the gendered nature of those former discussions; there are other factors, as others have now noted, that detract from list discussion such as blogs. How many have left this forum to retreat to their own sites and others' comments streams? Do the smaller number of participants create a sense of community that nearly 2000 cannot?

And perhaps people appreciate having a low volume listserv that solely provides announcements? Perhaps I am nostalgic for a period of discussion on this list from so very long ago, one that didn't resort to bashing other moderators and the creator of the list for discussion fodder.

Yikes -- more to say on mixing up the feminine and masculine modes / models but I'm late for an appointment!

Be well,

Amy

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Amy's Alias
http://amyking.org/

--- On Sun, 5/24/09, you wrote:

Amy:

One might suggest that in this otherwise quiet
time on the list your post could be the tinder that starts a flame war.

The worst I've ever been treated on line has been
by some of the women on WOMPO, who seem to think
that the rules of civilized behavior don't apply
in relation to men. The vast majority of the
members are a lot more hospitable, but the verbal
violence of the few appears to drive them into
silence. So much for gender. Human unpleasantness is equal-opportunity.

I'll be away from my computer til Sunday very late.

Mark

↑ Index

252. J. Michael Mollohan

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Tue 26 May 2009

The alternative which you seek is called usenet. A usenet newsgroup may be moderated or not, preferably moderated, considering the trolls that lurk there. One may then create a killfile for your newsreader in which to dump undesired posters. Usenet is thriving with well over 100,000 groups, some of them quite active. Connected newsgroups could be set up as well, including binary groups where graphics and sound and short videos could be posted. You could have something like alt.poeticslist.discussion.moderated along with

alt.poeticslist.poems and alt.poeticslist.binaries and this could possibly lead to a more robust use of the notion.

HTH

----- Original Message -----
From: "Jim Andrews" <[redacted]>
To: <[redacted]>
Sent: Tuesday, May 26, 2009 4:34 AM
Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors

> *i don't think i've ever seen a list that has taken a dive really come back to life.*
>
> *it might continue to have lots of announcements and perhaps poems and creative writings and so forth. but once they are scuttled as discussion forums, they don't seem to recover as discussion forums.*
>
> *and they're relatively easy to scuttle as discussion forums. any idiot can and does post to them. if the list has interesting artists/critics/thinkers on it, all the better to bray on.*
>
> *the open, unmoderated list can't be a good discussion forum for very long. it's too bad. a cryin shame, really.*
>
> *we need an alternative where it is much easier to tune out braying. i know how to create a filter where mail from person x goes in the sin bin, but not a filter where the mail is from a list and the poster is x. facebook has this figured out, but i haven't run across any good discussion on facebook.*
>
> *but the above presupposes a web interface. or a cross-platform email client architecture where it's easy to develop plugins for a wide variety of email clients. that'd be nice. then we could develop 'list apps' in email clients. you'd think the major makers of email clients would get together on such an effort. sort of like the w3c of emaildom.*
>
> *ja*
> *http://vispo.com*
>
> *Jim,*
>
> *That is exactly my point. Was the sacrifice worth it or was the cure many times worse than the disease? Of course, that maybe just a man speaking.*
>
> *Ciao,*

> *Murat*

↑ Index

253. Michael Kelleher
Literary Buffalo Newsletter 05.26.09-05.31.09
Tue 26 May 2009

LITERARY BUFFALO
05.26.09-05.31.09

NEWSLETTER HIATUS

The newsletter (and its author) are taking a break after this week and will not return to action until July 6. Events can still be posted to the website.

For info on all literary events that would normally post in this newsletter, visit the Literary Buffalo web calendar:

http://www.justbuffalo.org/index.php?task=view&id=22

BABEL

PHOTO GALLERY

Bruce Jackson has been photographing all of the Babel events and has posted a beautiful set of photos of the first two years, so you can feed your Babel jones over the summer. Please visit them at:

http://babelphotos.us

You might also visit Talking Leaves...Books to purchase the four books for next season: Possession, by A.S. Byatt; Waiting, by Ha Jin, Reading Lolita in Tehran, by Azar Nafisi, and Midnight's Children, by Salman Rushdie. Babel Subscribers get a discount!

Speaking of which:

BABEL 2009-2010 SEASON SUBSCRIPTIONS ON SALE NOW!

October 9, A.S. Byatt
November 20, Ha Jin
March 5, Azar Nafisi
April 16, Salman Rushdie

Previous Subscriber: $85
New Subscriber: $110
These subscriptions include general admission seating at all 4 events.

Patron: $275
Patron Pair: $450
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at http://www.justbuffalo.org/babel or by phone at [redacted].

EVENTS THIS WEEK

All events free and open to the public unless otherwise noted. For more detailed information and a complete listing of future events, please visit the Literary Buffalo web calendar:

http://www.justbuffalo.org/index.php?task=view&id=22

05.27.09

Talking Leaves Books, Just Buffalo
Amy Stewart
Reading/signing: Wicked Plants, An A to Z of plants that kill, maim, intoxicate, and otherwise offend
Wednesday, May 27, 6:00 PM
Urban Roots
428 Rhode Island Street, Buffalo

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

The member writer critique group is back on a new night: 1st and 3rd Tuesdays at the Market Arcade. The critique group WILL continue to meet all summer long.

Click here for more info:

http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

↑ Index

254. **Mark Weiss**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Tue 26 May 2009

Thanks for the familiar explanation. It would be helpful if we had a state of nature for comparison, but we don't. There's of course no denying the differences in role models in our society and their enforcement by differences in child rearing. But the underlying assumptions about the nature of the species and genders are less than compelling. One of those assumptions,against a great deal of evidence, seems to be that we come into this world as tabulae rasa, hence infinitely mutable. Another seems to be that in a state of nature little girls, and boys, would be made of sugar and spice and everything nice, and that in the society we have aggression by men and women is a distortion of nature and to be lamented. I'm not that optimistic. It's entirely possible that, raised with no social expectations whatever, more little girls would grow up to be as aggressive as some men, and that aggressive women in our society have against the odds succeeded in being themselves, or that there are more aggressive women because there is less childhood conditioning against aggressiveness. Regardless, we can make a fair guess that in whatever just society there would be wide variation, with an unhealthy percentage of women as well as men exhibiting uncomfortable levels of aggression. One sign of this might be the numbers of women who, thanks to fertility control, find themselves free to join the military. Are they being masculine, or are they subject to the same economic motivations that drive some young men to enlist, and also the ungendered psychological motivations that drive some of those young men to enjoy inflicting pain? In a just society would more female sociopaths feel free to express themselves as men do?

Back to list behavior. I don't see any solution. I've been on this and other lists for a long time, and I don't remember "a period of discussion on this list from so very long ago, one that didn't resort to bashing other moderators and the creator of the list for discussion fodder." All lists seem to go through periods of warfare, though this more than most. I suspect that it's the demographics--a lot of academics, and a lot of the young. In any event, we're talking about the behavior of very few--active participation on any list I know of seems to be restricted to a very few members, you and I among them.

Best,

Mark

05:40 AM 5/26/2009 -0700, you wrote:
Mark,

Exactly. Which is why I brought the larger question back to "What can a feminist poetics offer?"

Going back, I do think the immediate reaction to my Briton post was gendered. I doubt very much if James, who originally posted the note with no other miscellany on another list received queries presuming he was "shocked" and "surprised." There was no indication in my note that I was either, and yet. Does David Chirot, who often posts studies here from the NYT, receive such backchannel queries? But that was just one event on this list that represents a model that is often gendered. There have been many other examples here that have devolved into bullying, aggression, and intimidation. And this model, like it or not, is classically dubbed a masculine one, no matter who executes it. BUT. That is not to say, and I think we all know this, that women cannot adopt that model.

From childhood, we are each gendered and taught to behave accordingly. It's why gender ambiguity is so frowned upon from the start. We want things to be clear so that we can fit the packaged expectations. It's very important to parents that they know "what they are having" beyond just a healthy baby. Clear gender is vital. Many more intersex children are born than we realize (or care to admit - http://www.isna.org/faq/frequency), but parents are urged to "correct" their childrent at birth. Then we've got studies that illustrate how people, once they know the gender of a baby, handle boys more roughly than girls. Next, everyone is telling boys not to cry and to be a "big boy" when they exhibit "feminine" expressions like crying or dancing or appreciating frilly or colorful things. If he likes to paint, he better not like nail polish. Girls are emphatically schooled to share, care, nurture their dollies, dress like princesses (learn to be beautiful), etc.

Literature, including children's verse, begins by upholding that tradition of socializing gender. Where the Wild Things Are emphasizes the "boy code" which is one that encourages boys to be adventurous, disobedient (to a limit - they eventually do come home to eat), independent, and above all, powerful. You need only Google "the boy code" to learn all that this term entails. When the boy in the book finally dominates the monsters, he learns that he has this potential to overcome other forms of power through his own strength, and should, and he will be able to continue to do so throughout his life. On the flip side, girls are taught in their books to be social via tea parties, to help each other learn how to ice skate and other non-competitive activities, and to just

generally be cooperative and interdependent. I'm not saying grown-up women don't get bitter that these are the roles we've been instructed in anymore than men don't feel confined by their roles to always exhibit strength.

Additionally, both models have much to offer. We develop skills in competition; we complement each other as a species and help others to grow through cooperation. Of course, all of this is a quick, very generalized overview. *Moreover*, once we've learned these gendered behaviors, it's very difficult to take a step back and ask, "What isn't natural about the way I interact with others? What behaviors and ways of seeing have I learned? How do I communicate and what presumptions do I make based on how I learned to be a male or female?" There is immediate, massive resistance to such examining because to do so A) acknowledges that some of what we think of ourselves as being "naturally" we were in fact conditioned to and, gulp, such learning was beyond our control (does that inherently imply that we were duped?) and B) it's easy not to consider such gendering because it is so very base and instinctive for adults. Childhood conditioning becomes "second nature." "It's just the way I am." Studying any ideology, particularly one's own that is referred to as "reality" is simply upsetting. Especially when the very question implies the possibility of change.

And so we get to the original question -- what can a feminist poetics offer? Feminism, more specifically, a feminist poetics is the school of language work that strives to lay bare just how language is gendered *and* seeks to confound/upset/dismantle the expectations and mechanisms of those uses. It works away at the very ways we communicate. And yes, as noted, anyone can adopt those masculine and feminine models. It's why a select few women can behave as aggressively on another list (turf) as the select few men on this list can: because we are socialized to believe these behaviors are natural, but they are in fact learned and can be adopted at will. We fall back into our effortless roles of communicating as we were taught growing up -- it's why Reb, in the material I posted, was excited to raise a boy; she wants to break that tradition and raise a man who does not learn the "boy code" and all that it offers (and restricts). A feminist poetics also strives to confound the segregation of those models and see what happens when we mix up "feminine" and "masculine" ways of using language. I posted a few snippets indicating as much too. Perhaps they were lost in proving that the lull in list discussion was all my fault...

No matter. The former listserv model only worked for a select few and silenced many. As noted, these were men and women who were silenced. If current moderation simply means those select few don't get to name call and ad hom everyone into spent exhaustion and silence in the days of yore, then this will remain a list of announcements. But if some are interested in figuring out how we can communicate without resorting to such tactics, then the list just might

resuscitate a bit. A list is only as good as its discussions and participants. I do think, as earlier noted, the lull goes beyond examining the gendered nature of those former discussions; there are other factors, as others have now noted, that detract from list discussion such as blogs. How many have left this forum to retreat to their own sites and others' comments streams? Do the smaller number of participants create a sense of community that nearly 2000 cannot? And perhaps people appreciate having a low volume listserv that solely provides announcements? Perhaps I am nostalgic for a period of discussion on this list from so very long ago, one that didn't resort to bashing other moderators and the creator of the list for discussion fodder.

Yikes -- more to say on mixing up the feminine and masculine modes / models but I'm late for an appointment!

Be well,

Amy

_____

Amy's Alias
http://amyking.org/

--- On Sun, 5/24/09, you wrote:

Amy:

One might suggest that in this otherwise quiet
time on the list your post could be the tinder that starts a flame war.

The worst I've ever been treated on line has been
by some of the women on WOMPO, who seem to think
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violence of the few appears to drive them into
silence. So much for gender. Human unpleasantness is equal-opportunity.

I'll be away from my computer til Sunday very late.

Mark

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255. Will Larsen
TODAY: Erasure Poetry Reading
Tue 26 May 2009

---

*Today:

Erasure Poetry Reading
Featuring Chicu Reddy
With Eric Elshtain, Stephanie Dering, and Will Larsen

*Tuesday, May 26
5:30pm, Rosenwald 405
On the University of Chicago Campus

Reception to follow.

Please join us for this exciting opportunity to hear innovative work by three students and acclaimed poet/UC faculty member Chicu Reddy. Event sponsored by the Renaissance Society, the Committee on Creative Writing, and the Wrens.

As always, admission is free and open to the public. If you need assistance in order to participate, contact [redacted].

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256. **amy king**
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Tue 26 May 2009

Thank you, John. However, I disagree with the notion that a "feminist poetics" implies a divisiveness based on there being one versus the other. That would be a "feminine poetics" versus a "masculine poetics." A feminist poetics is not exclusive to one gender. It's true that feminism, historically, has sought to make practical strides for women such as achieving equal pay and fairness in the law. But men have since become feminists (some call themselves as much too) as they have benefited from the more complex efforts to change gender roles and expand the very notion of gender, behaviors, etc. There are now many men who embrace feminism for what that school of thought has opened up for everyone, because of and despite gender divisions. And beyond them. For those reasons, again, practically speaking, there are men today who are living very different lives than their fathers and grandfathers. Riskily generalizing again, men are nurturing more now than ever (& not just in the home but in relation to others at work, with friends, etc), view relationships with their wives / parnters in much more egalitarian ways than even as recently as the feminine mystique (despite its remaining vestiges - http://www.nysun.com/arts/reconsiderations-betty-friedans-the-feminine/86003/), stand up to bullying even when its the popular thing to join in on, and a lot more changes than I can note here. Overall, both genders are engaging in ways of communicating previously unimagined and are appreciating and respecting more than ever before.

I don't think a feminist poetics is exclusive to women -- at all -- which is why we are now seeing more men and women (and those beyond the strict labels of "men" and "women") inquiring into and exploring what a feminist poetics is attempting and might offer. Of course, my rudimentary explanation was meant only to illustrate the foundations from which a feminist poetics was born; it is not -- by a long or short shot -- an explanation of what a feminist poetics is. I think there is a "fourth wave" (or whatever period we're entering) that will surprisingly include more men than ever. I earlier posted excerpts from just a few of the male poets who are inquiring to illustrate that a feminist poetics is open to all and is a much more complex field than even I am aware. Some of those notes I posted reveal that many are just now beginning to ask, "Who is practicing a feminist poetics and what are they doing?" -- in that line of inquiry is the idea that there are surely a variety of foci, aims, and achievements to date. By starting with how have we worked through inequities and how are we addressing them, as well as conceptual ones, we can trace some practices as well as note new innovations as they come to light.

All in all, a feminist poetics queries just what a "masculine poetics" does as well as a "feminine poetics" because both sides of the (false but still taught) dualism have their positives and negatives that we are trying to sort through -- as you are well aware, I'm sure, the very fact that the two are separated and then conditioned as behaviors based on biological gender is a sad condition that need not be. Who gets told to be aggressive? Who gets applauded for speaking with intimidation? Who is encouraged to avoid disagreement in favor of affirming others? Who sacrifices expressing what one knows because modesty is preferred over "vanity"? What is expected of me on those bases? etc. A feminist poetics wants to confound those binaries, from what I've seen, and blur the lines of who gets to practice a masculine poetics vs. a feminine one. A feminist poetics, in part, wants to conflate the very notions, reduce some aspects, emphasize others, etc. And of course, all of this remains much more complex than my explanation, which is why I posed the question to the list, "What can a feminist poetics offer in relation to the way we communicate, operate within a listserv community, and beyond?" Personhood, yes! Perhaps we could create a personhood poetics, but until then, its foundation is in a feminist poetics from what I can tell ...

Best,

Amy

_____

Amy's Alias
http://amyking.org/

--- On Tue, 5/26/09, John Herbert Cunningham <[redacted]> wrote:

From: John Herbert Cunningham <[redacted]>
Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors
To: [redacted]
Date: Tuesday, May 26, 2009, 9:41 AM
An interesting perspective, Amy, and
one well stated. And you've made an
attempt in your discussion to be inclusive and not point
fingers when you
refer to "bullying, aggression, and intimidation" saying
that this is a
learned response. There is one problem created by your
prose, however, and
that is labelling it a 'feminist poetics'. This label, in
and of itself,
refutes your inclusivity. And please, don't take this as if
I'mÂ faulting
yourÂ analysis. It's just that, when you state
"Feminism, more specifically,
a feminist poetics is the school of language work that
strives to lay bare
*just how language is gendered *and* seeks to*
confound/upset/dismantle the
expectations and mechanisms of those uses.Â It works
away at the very ways
we communicate.", you have neglected to examine and analyze
this most basic
of terms. Calling something a 'feminist poetics' is almost
guaranteed to
raise the hairs on the backs of nearly half your audience
as a 'feminist
poetics' must be in opposition to a 'masculine poetics',
whatever the hell
that is. Applying a binary Saussurean analysis to this,
'feminist poetics'
is being privileged to the denigration of anything the male
might
contribute. Which is unfortunate as it is not what you
intended. And I'm not
saying that at one time (hopefully, no longer today) this
rallying cry was
required and necessary in order to get beyond the benign
neglect occasioned
by the at one time dominant male population. Somehow, we
have to get beyond
these gendered terms to a position of personhood.
John Herbert Cunningham

-----Original Message-----

From: Poetics List (UPenn, UB) [mailto:[redacted]]
On
Behalf Of amy king
Sent: May-26-09 7:40 AM
To: [redacted]
Subject: Re: Urgent Poetics Query --New: Call for Poetics
Contributors

Mark,

Exactly.Â Which is why I brought the larger question
back to "What can a
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post was
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> *The worst I've ever been treated on line has been*
> *by some of the women on WOMPO, who seem to think*
> *that the rules of civilized behavior don't apply*
> *in relation to men. The vast majority of the*
> *members are a lot more hospitable, but the verbal*
> *violence of the few appears to drive them into*
> *silence. So much for gender. Human unpleasantness is*
> *equal-opportunity.*
>
> *I'll be away from my computer til Sunday very late.*
>
> *Mark*
>
> *Â Â Â*
>
> *posts. Check guidelines*

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257. **amy king**
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Tue 26 May 2009

That sounds defeatist but fair, Mark. All in all, it seems the very notion that this list is moderated against flaming and name calling was enough to quell the few. Honestly, I've omitted very few posts during my tenure here and only those that

truly were flames/name calling. Even posts that don't seem to contribute to discussion are released. I'm all for passionate arguing, but based how few offer up debate anymore, I'm inclined to think that some versions of "passionate argument" necessitate name calling "warfare", and those few posters ("combatants"?) devoted to the practice gave up. Kind of like Rambo when he came home -- he had no purpose except the one he was rigorously trained for, to fight, so he made war in a small quiet town with the cops to give himself something to do. I guess once they realized such message bombs weren't going to get through, those few figured if they can't include such base tactics, why bother trying anything else.

Amy

_____

Amy's Alias
http://amyking.org/

--- On Tue, 5/26/09, you wrote:

Back to list behavior. I don't see any solution. I've been on this and other lists for a long time, and I don't remember "a period of discussion on this list from so very long ago, one that didn't resort to bashing other moderators and the creator of the list for discussion fodder." All lists seem to go through periods of warfare, though this more than most. I suspect that it's the demographics--a lot of academics, and a lot of the young. In any event, we're talking about the behavior of very few--active participation on any list I know of seems to be restricted to a very few members, you and I among them.

Best,

Mark

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258. John Herbert Cunningham
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Tue 26 May 2009

Again, Amy, an excellent and well-thought out response. Thank you. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of amy king
Sent: May-26-09 10:45 AM
To: [redacted]
Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors

Thank you, John. However, I disagree with the notion that a "feminist poetics" implies a divisiveness based on there being one versus the other. That would be a "feminine poetics" versus a "masculine poetics." A feminist poetics is not exclusive to one gender. It's true that feminism, historically, has sought to make practical strides for women such as achieving equal pay and fairness in the law. But men have since become feminists (some call themselves as much too) as they have benefited from the more complex efforts to change gender roles and expand the very notion of gender, behaviors, etc. There are now many men who embrace feminism for what that school of thought has opened up for everyone, because of and despite gender divisions. And beyond them. For those reasons, again, practically speaking, there are men today who are living very different lives than their fathers and grandfathers. Riskily generalizing again, men are nurturing more now than ever (& not just in the home but in relation to others at work, with friends, etc), view relationships with their wives / parnters in much more egalitarian ways than even as recently as the feminine mystique (despite its remaining vestiges - http://www.nysun.com/arts/reconsiderations-betty-friedans-the-feminine/86003/), stand up to bullying even when its the popular thing to join in on, and a lot more changes than I can note here. Overall, both genders are engaging in ways of communicating previously unimagined and are appreciating and respecting more than ever before.

I don't think a feminist poetics is exclusive to women -- at all -- which is why we are now seeing more men and women (and those beyond the strict labels of "men" and "women") inquiring into and exploring what a feminist poetics is attempting and might offer. Of course, my rudimentary explanation was meant only to illustrate the foundations from which a feminist poetics was born; it is not -- by a long or short shot -- an explanation of what a feminist poetics is. I think there is a "fourth wave" (or whatever period we're entering) that will surprisingly include more men than ever. I earlier posted excerpts from just a few of the male poets who are inquiring to illustrate that a feminist poetics is open to all and is a much more complex field than even I am aware. Some of those notes I posted reveal that many are just now beginning to ask, "Who is practicing a feminist poetics and what are they doing?" -- in that line of inquiry is the idea that there are surely a variety of foci, aims, and achievements to date. By starting with how have we worked through inequities and how are we addressing them, as well as conceptual ones, we can trace some practices as well as note new innovations as they come to light.

All in all, a feminist poetics queries just what a "masculine poetics" does as well as a "feminine poetics" because both sides of the (false but still taught) dualism have their positives and negatives that we are trying to sort through -- as you are well aware, I'm sure, the very fact that the two are separated and then

conditioned as behaviors based on biological gender is a sad condition that need not be. Who gets told to be aggressive? Who gets applauded for speaking with intimidation? Who is encouraged to avoid disagreement in favor of affirming others? Who sacrifices expressing what one knows because modesty is preferred over "vanity"? What is expected of me on those bases? etc. A feminist poetics wants to confound those binaries, from what I've seen, and blur the lines of who gets to practice a masculine poetics vs. a feminine one. A feminist poetics, in part, wants to conflate the very notions, reduce some aspects, emphasize others, etc. And of course, all of this remains much more complex than my explanation, which is why I posed the question to the list, "What can a feminist poetics offer in relation to the way we communicate, operate within a listserv community, and beyond?" Personhood, yes! Perhaps we could create a personhood poetics, but until then, its foundation is in a feminist poetics from what I can tell ...

Best,

Amy

_____

Amy's Alias
http://amyking.org/

--- On Tue, 5/26/09, John Herbert Cunningham <[redacted]> wrote:

> *From: John Herbert Cunningham <[redacted]>*
> *Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors*
> *To: [redacted]*
> *Date: Tuesday, May 26, 2009, 9:41 AM*
> *An interesting perspective, Amy, and*
> *one well stated. And you've made an*
> *attempt in your discussion to be inclusive and not point*
> *fingers when you*
> *refer to "bullying, aggression, and intimidation" saying*
> *that this is a*
> *learned response. There is one problem created by your*
> *prose, however, and*
> *that is labelling it a 'feminist poetics'. This label, in*
> *and of itself,*
> *refutes your inclusivity. And please, don't take this as if*
> *I'm faulting*
> *your analysis. It's just that, when you state*
> *"Feminism, more specifically,*
> *a feminist poetics is the school of language work that*
> *strives to lay bare*
> *just how language is gendered *and* seeks to*
> *confound/upset/dismantle the*

expectations and mechanisms of those uses. It works
away at the very ways
we communicate.", you have neglected to examine and analyze
this most basic
of terms. Calling something a 'feminist poetics' is almost
guaranteed to
raise the hairs on the backs of nearly half your audience
as a 'feminist
poetics' must be in opposition to a 'masculine poetics',
whatever the hell
that is. Applying a binary Saussurean analysis to this,
'feminist poetics'
is being privileged to the denigration of anything the male
might
contribute. Which is unfortunate as it is not what you
intended. And I'm not
saying that at one time (hopefully, no longer today) this
rallying cry was
required and necessary in order to get beyond the benign
neglect occasioned
by the at one time dominant male population. Somehow, we
have to get beyond
these gendered terms to a position of personhood.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*]*
On
Behalf Of amy king
Sent: May-26-09 7:40 AM
To: [redacted]
Subject: Re: Urgent Poetics Query --New: Call for Poetics
Contributors

Mark,

Exactly. Which is why I brought the larger question
back to "What can a
feminist poetics offer?"

Going back, I do think the immediate reaction to my Briton
post was
gendered. I doubt very much if James, who originally
posted the note with
no other miscellany on another list received queries
presuming he was
"shocked" and "surprised." There was no indication in
my note that I was

either, and yet. Does David Chirot, who often posts
studies here from the
NYT, receive such backchannel queries? But that was
just one event on this
list that represents a model that is often gendered.
There have been many
other examples here that have devolved into bullying,
aggression, and
intimidation. And this model, like it or not, is
classically dubbed a
masculine one, no matter who executes it. BUT.
That is not to say, and I
think we all know this, that women cannot adopt that
model.

From childhood, we are each gendered and taught to behave
accordingly. It's
why gender ambiguity is so frowned upon from the
start. We want things to
be clear so that we can fit the packaged
expectations. It's very important
to parents that they know "what they are having" beyond
just a healthy baby.
Clear gender is vital. Many more intersex children
are born than we realize
(or care to admit - http://www.isna.org/faq/frequency), but parents are
urged to "correct" their childrent at birth. Then
we've got studies that
illustrate how people, once they know the gender of a baby,
handle boys more
roughly than girls. Next, everyone is telling boys
not to cry and to be a
"big boy" when they exhibit "feminine" expressions like
crying or dancing or
appreciating frilly or colorful things. If he likes
to paint, he better not
like nail polish. Girls are emphatically schooled to
share, care, nurture
their dollies, dress like princesses (learn to be
beautiful), etc.

Literature, including children's verse, begins by upholding
that tradition
of socializing gender. Where the Wild Things Are
emphasizes the "boy code"
which is one that encourages boys to be adventurous,
disobedient (to a limit
- they eventually do come home to eat), independent, and

above all,
powerful. You need only Google "the boy code" to
learn all that this term
entails. When the boy in the book finally dominates
the monsters, he learns
that he has this potential to overcome other forms of power
through his own
strength, and should, and he will be able to continue to do
so throughout
his life. On the flip side, girls are taught in their
books to be social
via tea parties, to help each other learn how to ice skate
and other
non-competitive activities, and to just generally be
cooperative and
interdependent. I'm not saying grown-up women don't
get bitter that these
are the roles we've been instructed in anymore than men
don't feel confined
by
their roles to always exhibit strength.

Additionally, both models have much to offer. We
develop skills in
competition; we complement each other as a species and help
others to grow
through cooperation. Of course, all of this is a
quick, very generalized
*overview. *Moreover*, once we've learned these gendered*
behaviors, it's very
difficult to take a step back and ask, "What isn't natural
about the way I
interact with others? What behaviors and ways of
seeing have I learned?
How do I communicate and what presumptions do I make based
on how I learned
to be a male or female?" There is immediate, massive
resistance to such
examining because to do so A) acknowledges that some of
what we think of
ourselves as being "naturally" we were in fact conditioned
to and, gulp,
such learning was beyond our control (does that inherently
imply that we
were duped?) and B) it's easy not to consider such
gendering because it is
so very base and instinctive for adults. Childhood
conditioning becomes

*"second
nature." "It's just the way I am." Studying
any ideology, particularly
one's own that is referred to as "reality" is simply
upsetting. Especially
when the very question implies the possibility of change.*

*And so we get to the original question -- what can a
feminist poetics offer?
And yes, as noted, anyone can adopt those masculine and
feminine models.
It's why a select few women can behave as aggressively on
another list
(turf) as the select few men on this list can:
because we are socialized to
believe these behaviors are natural, but they are in fact
learned and can be
adopted at will. We fall back into our effortless
roles of communicating as
we were taught growing up -- it's why Reb, in the material
I posted, was
excited to raise a boy; she wants to break that tradition
and raise a man
who does not learn the "boy code" and all that it offers
(and restricts). A
feminist poetics also
strives to confound the segregation of those models and
see what happens
when we mix up "feminine" and "masculine" ways of using
language. I posted
a few snippets indicating as much too. Perhaps they
were lost in proving
that the lull in list discussion was all my fault...*

*No matter. The former listserv model only worked for
a select few and
silenced many. As noted, these were men and women who
were silenced. If
current moderation simply means those select few don't get
to name call and
ad hom everyone into spent exhaustion and silence in the
days of yore, then
this will remain a list of announcements. But if some
are interested in
figuring out how we can communicate without resorting to
such tactics, then
the list just might resuscitate a bit. A list is only
as good as its*

discussions and participants. I do think, as earlier noted, the lull goes
beyond examining the gendered nature of those former discussions; there are
other factors, as others have now noted, that detract from list discussion
such as blogs. How many have left this forum to retreat to their own sites
and others' comments streams? Do the smaller number of participants create
a sense of community that nearly 2000 cannot? And perhaps people
appreciate having a low volume listserv that solely provides announcements?
Perhaps I am nostalgic for a period of discussion on this list from so very
long ago, one that didn't resort to bashing other moderators and the creator
of the list for discussion fodder.

Yikes -- more to say on mixing up the feminine and masculine modes / models
but I'm late for an appointment!

Be well,

Amy

Amy's Alias
http://amyking.org/

--- On Sun, 5/24/09, you wrote:

Amy:

One might suggest that in this otherwise quiet
time on the list your post could be the tinder that starts
a flame war.

The worst I've ever been treated on line has been
by some of the women on WOMPO, who seem to think
that the rules of civilized behavior don't apply
in relation to men. The vast majority of the

> *members are a lot more hospitable, but the verbal violence of the few appears to drive them into silence. So much for gender. Human unpleasantness is equal-opportunity.*
>
> *I'll be away from my computer til Sunday very late.*
>
> *Mark*
>
> *posts. Check guidelines*

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259. **Mark Weiss**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Tue 26 May 2009

You may be right. Although I haven't seen these folks on the barely- or un-moderated poetry listserves that I belong to.

I've always been more concerned that so few contribute to the discussions on any list I know of. I kinow a fair number of those on the lists from other contexts, and I know how interesting they are. But this seems to have always been the case, even before blogs etc siphoned some of the discussion away.

It never occurred to me, by the way, that you were overcontrolling messages.

Best,

Mark

-----Original Message-----
>From: amy king <[redacted]>
>Sent: May 26, 2009 11:04 AM
>To: [redacted]
>Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors
>
>That sounds defeatist but fair, Mark. All in all, it seems the very notion that this list is moderated against flaming and name calling was enough to quell the few. Honestly, I've omitted very few posts during my tenure here and only those that truly were flames/name calling. Even posts that don't seem to contribute to discussion are released. I'm all for passionate arguing, but based

how few offer up debate anymore, I'm inclined to think that some versions of "passionate argument" necessitate name calling "warfare", and those few posters ("combatants"?) devoted to the practice gave up. Kind of like Rambo when he came home -- he had no purpose except the one he was rigorously trained for, to fight, so he made war in a small quiet town with the cops to give himself something to do. I guess once they realized such message bombs weren't going to get through, those few figured if they can't include such base tactics, why bother trying anything else.
>
>Amy
>
>_____
>
>
>Amy's Alias
>http://amyking.org/
>
>
>--- On Tue, 5/26/09, you wrote:
>
>Back to list behavior. I don't see any solution. I've been on this and other lists for a long time, and I don't remember "a period of discussion on this list from so very long ago, one that didn't resort to bashing other moderators and the creator of the list for discussion fodder." All lists seem to go through periods of warfare, though this more than most. I suspect that it's the demographics--a lot of academics, and a lot of the young. In any event, we're talking about the behavior of very few--active participation on any list I know of seems to be restricted to a very few members, you and I among them.
>
>Best,
>
>Mark
>
>
>
>
>

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260. William Guzzardi
Wag's Revue Contest--5 Days
Tue 26 May 2009

Dearest poets,

Wag's Revue, a new online-only literary quarterly, is concluding its inaugural poetry contest this week. The winning poet will receive a $500 prize, as well as publication in Issue 2 (June 21) alongside such poets as K. Silem Mohammad, Kenneth Goldsmith, and others.

The submission deadline is May 31. For more information about what and how to submit, please see our contest page<http://www.wagsrevue.com/submit.html>.
And to read more of the magazine, visit our home page<http://www.wagsrevue.com/index.html>
.

Thanks very much,

Will Guzzardi
Poetry Editor, Wag's Revue

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261. mIEKAL aND
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Tue 26 May 2009

I have no interest in wading into this thread, but my feeling is that the 2 post rule did much more to quell interesting, active & spontaneous discussion, than any form of moderation.

~mIEKAL

back to lurkhood

On Tue, May 26, 2009 at 11:04 AM, amy king <[redacted]> wrote:
> That sounds defeatist but fair, Mark. All in all, it seems the very notion that this list is moderated against flaming and name calling was enough to quell the few. Honestly, I've omitted very few posts during my tenure here and only those that truly were flames/name calling. Even posts that don't seem to contribute to discussion are released. I'm all for passionate arguing, but based how few offer up debate anymore, I'm inclined to think that some versions of "passionate argument" necessitate name calling "warfare", and those few posters ("combatants"?) devoted to the practice gave up. Kind of like Rambo when he came home -- he had no purpose except the one he was rigorously trained for, to fight, so he made war in a small quiet town with the cops to give

himself something to do. I guess once they realized such message bombs weren't going to get through, those few figured if they can't include such base tactics, why bother trying anything else.
>
> Amy

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262. **Mark Weiss**
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Tue 26 May 2009

I'm with you. Also the long delay between sending and posting. Both created a feeli9ng like running in molasses.

Mark

-----Original Message-----
>From: mIEKAL aND <[redacted]>
>Sent: May 26, 2009 1:13 PM
>To: [redacted]
>Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors
>
>I have no interest in wading into this thread, but my feeling is that
>the 2 post rule did much more to quell interesting, active &
>spontaneous discussion, than any form of moderation.
>
>~mIEKAL
>
>back to lurkhood
>
>On Tue, May 26, 2009 at 11:04 AM, amy king <[redacted]> wrote:
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tactics, why bother trying anything else.
>>
>> Amy
>

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263. **Adam Tobin**
Re: Urgent Poetics Query
Tue 26 May 2009

The poetic on this list that I find the most troubling is that every time an energetic discussion gets started, it quickly devolves into a binary argument -- because one person (often the person who started the discussion in the first place) hits REPLY to EVERY SINGLE MESSAGE that appears in the thread. This creates, at its very best, a two-way argument: PRO- vs. ANTI-, or the polemicist against the world, or the center against the margins, or the one against the many, or etc., and turns the remainder of the 2000 people on the list into mere cheerleaders who can only pick sides in the argument and not contribute any of their own thinking to the discussion.

I imagine that most of the thousands here are casual users like myself, who don't care very much about the brand name of The List, and are here because they like to think about poetics ("I don't 'like' the poetics list, but I read it anyway," is a sentiment I've often heard). We don't read it every day, and certainly not the several times per hour that would allow us to argue here with anyone intent on shouting us down. If you few frequent posters really want us many to contribute, I'd recommend you restrain yourselves from posting overmuch in the same thread, and post your posts in a more open form which invites participation and discussion rather than argument. I think Amy is right to call such a form "feminist", but I wonder whether quasi-academic expository-prose essays are ever a vital embodiment of a feminist poetics.

I, for one, would love to see more posts like Alan's more "poetic" essays, preferably a constellation of such posts and posters that they actually respond to and discuss with one another, however obliquely. I understand that you may not want to open the floodgates to a zillion nostalgic-for-profession amateurs, posting our doggerel and asking "SO WHADDYA GUYS THINK OF MY POOEMS?", but I think that framing a discussion of poetics with the rules of something like "literary influence" rather than those of "undergraduate seminar" or "presidential debate" would be very helpful.

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264. **CE Putnam**

Crawlspace Event: Daniel Comiskey & C.E. Putnam read at Seattle Public Library Central Branch May 28 7pm

Tue 26 May 2009

You've probably already heard via o
Greetings
friends of Crawlspace!

You've probably already heard via our extensive blimp
advertising campaign that:

Seattlepoets Daniel Comiskey and C.E. Putnam will read
their book "Crawlspace."

Thursday, May 28, 2009, 7:00 PM â€“ 8:30 PM.
*Central Library. Level, Room: Level 1,
Microsoft Auditorium.
Totally FREE.
Special SPL $5 event parking rate.

Seen Crawlspace before? Well not like this!
BONUS: See Crawlspace inside the Rem Koolhaasâ€™ Designed Seattle Public Library. Come early to get the
best seats. Seating limited to 200.

BONUS: Listen to Guest Star Peter Cully (from Canada!) perform the voice of the Yak.

BONUS: Be amazed by introductory remarks delivered by Jen Coleman (Portland, OR).

BONUS: Audience members who already have their very own â€œCrawlspaceâ€ are encouraged to bring along their 3-D glasses in order to FULLY enjoy a pre/post reading audio-visual experience. (Books will be available for purchase on the night).

More here: http://www.spl.org/default.asp?pageID=audience_current_calendar&trumbaEmbed=view%3Devent%26eventid%3D83571657

and here: http://www.pisor-industries.org/crawlspace

Most Hoogily,

CE

P.I.S.O.R
(Putnam Institute for Space Opera Research)

http://www.pisor-industries.org
http://www.myspace.com/pisorsounds

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265. Nicholas Karavatos

mp3 [RE: Poet/Musician Collaboration Webcast Sunday Night]

Tue 26 May 2009

The show is archived at http://mra.yoursavinggrace.net/MRA090510.mp3

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates
http://nicholaskaravatos.blogspot.com/

> Date: Fri, 8 May 2009 19:08:55 +0000
> From: [redacted]
> Subject: Poet/Musican Collaboration Webcast Sunday Night
> To: [redacted]
>
> Poet Nicholas Karavatos with guitarist Jeff Kelley - Webcast on KHSU-FM on Sunday Night
>
> LISTEN LIVE in CALIFORNIA on Sunday, May 10 at 10:05 PM
> KHSU 90.5 FM Arcata, 91.9 FM Crescent City-Brookings, 89.1 Ferndale-Fortuna, 89.7 Garberville, and 99.7 Willow Creek.
> Live Streaming at http://www.khsu.org/
>
> LISTEN LIVE in DUBAI on Monday, May 11 at 9:05 AM - Live Streaming at http://www.khsu.org/
>
>
> While in California to perform at Accident Gallery in Eureka last January, Nick & Jeff spent an afternoon at KHSU studios at Humboldt State University. The afternoon was recorded by Tim Ayers who has edited down a 25 minute episode of "Mad River Anthology."
>
> These are spontaneous collaborations between a poet and an electric guitarist.

>
>
> Mad River Anthology is available on iTunes.
> http://phobos.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?
id=286474699
>
> Mad River Anthology
> http://madriveranthology.wordpress.com/
> http://www.khsu.org/program_list#TB_inline?
height=300&width=400&inlineId=program_info
>
> Nicholas Karavatos
> http://nicholaskaravatos.blogspot.com/
> Jeff Kelley
> http://humboldtmusic.com/jeffkelley
>
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>
> Nicholas Karavatos, M.F.A.
> Assistant Professor
> Department of English
> American University of Sharjah
> P.O. Box 26666
> Sharjah
> United Arab Emirates
> http://www.aus.edu
> _____
> Hotmail® has a new way to see what's up with your friends.
> http://windowslive.com/Tutorial/Hotmail/WhatsNew?
ocid=TXT_TAGLM_WL_HM_Tutorial_WhatsNew1_052009
_____
Windows Live™: Keep your life in sync.
http://windowslive.com/explore?ocid=TXT_TAGLM_BR_life_in_synch_052009

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266. David Chirot

answering question from mark weiss &what i wrote abt the way amy posted the original link and "fear of Poetry" that intersted me

Tue 26 May 2009

---

trying to scan through the one incredibly long post which has been added on to by many persons-- i noticed that mark Weiss had a question or remark wondering what i might hear back channel from posting just an article name here and the link

once in a while i may post a couple comments
but on the whole i like it better
(as you will see below) when the link is there and one may read it without another's voice thrumping in the head
and so be bale to have a conversation rather than a reaction with the persons interested in the link, new story

likewise i like it when people do as Amy did--do the same thing and just post the note as you will see below that way without having each other blasting boomboxes in other's the mind, one reads more attentively and is able to have a better conversation-

(a big problem on line is misreading--people read way too fast i think and just leap like panthers onto a few key words like in a speed reading class-and so get the actual letter/post al mixed up and are made as hell and not going to take it anymore about something that is not there in the original, but which has been projected into those empty spaces between the keywords in which one assumes it is saying what one is sure as certain is that THEY KNOW just what so and so will say--what i say included of course-i think often persons project their image or idea of a person on to the persons and so dont pay much attention to what they actually say -)

i can't recall having any negative feedback regarding these from anyone once in while on the list itself someone wil be angry but often it is due to misreading i actually get a very great deal of mailbackchannel from women in a wide variety of countries and societies, cultures-- actually when think of it i get quite abit more mail from women than men--and often it is about al ink without the message--so one can think for oneself-or artworks seen and so forth-and write lot back and forth-even though sometimes neither one of us may know the other's language al that well-sometimes just use a third language we both do know or--if you want to converse you will for sure

since a child i haven't been intersted in arguments but very much ore in conversations--usually arguing is done to show off smart one is and flex the

mind-muscles and show off and try to beat the other person down into the ditches of humiliation

often if you listen to an argument it is not based on anything more than oft times mutual dislike and not a real argumentative point-
and also al otof the time neither one listens to the others

and on top of it
very often it is absurd as al too often neither one knows as much about the subject as each one thinks they do
so that's why i don't put things out there with any of my nonsense attached or as litle as possible
stiiaight?
straight up!

below you can see whati wrote re the events here --and links etc--

http://davidbaptistechirot.blogspot.com/2009/05/fear-of-poetrypoetry-of-fear.html

below some opening images, this is exactly how my post appears re Fear of Poetry/Poetry of Fear and Poetry for Fear the piece there is slightly revised and typo corrected from what appeared on this list and is accompanied by a great many illustrations from a wide variety of sources inc some of my Visual Poetry --

there wil be Part Two re reviewing of poetry (and why al the reviews seem to be puff pieces)-- as the issue was raised and discussed by Kent Johnson and a distinguished gathering of poets-in mAYDAY. http://maydaymagazine.com/

(note: this is a response to a message on the buffalo poetics list from Amy King re a poll taken in the UK I thank Amy for sending this as i found it thought provoking in many ways. The original message is as here--

Britons are baffled by poetry, with many saying they live in fear of being asked to recite a poem in public, research has found.

Seven in 10 (73%) are "scared" by the genre, according to a
poll of 1,500 adults, while two thirds (67%) admit reading and reciting
poetry leave them tongue-tied.
more...
http://www.google.com/hostednews/ukpress/article/ALeqM5inb086GokHGwHM5CYXZ0-XLJpYxw

there were no comments, simply this note. Personally I like finding such things as some provocative facts placed out their in the winds to see what may be some responses re what I took to be the issue of "fear of poetry/poetry of fear."

For reasons beyond me the note apparently provoked many attacks, from what i can glean of the matter, y it's being sent by a woman. Fortunately the attacks led to a very good discussion of Feminism, Feminist Writing, and Feminist Writing blogs. Here is a link to an excellent blog and its description and address as posted by Amy King where many of the responses re the Feminist and Feminist writing issues appeared

he women of Delirous Hem [http://www.delirioushem.blogspot.com/] have recently been discussing the dynamics of such exchange as well as how men and women are actually advancing a feminist poetics. This line of inquiry has even led a few to wonder aloud (via their blogs) just what a feminist poetics is and how to promote it. Even a few men aren't afraid of the notion that we need new models of exchange, which is a poetics too. Feminist modes of thinking and operating may not, after all, be for women only. I don't have the answers, but feminist imaginings may actually provide models by which we can jump start a listserv that seems to have grown quiet in exchange, even by initially asking, Just what can feminist thinking make us aware of and what models for discussion might we use? What is a feminist poetics, exactly? What are the aims of feminist-minded poets? ... Some excerpts from the Delirous Hem responses

"FEAR OF POETRY"---POETRY OF FEAR---POETRY FOR FEAR

↑ Index

267. **Jim Andrews**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Tue 26 May 2009

---

i'm familiar with usenet. it's been around since 1980. some email clients such as outlook express can process usenet.

it's a little off the beaten track, isn't it. and it seems to have a spam problem. i suppose those are the unmoderated lists.

why isn't it more popular for poetics-like types of forums?

probably because it requires a very slightly higher tech level. and usenet is not supported by all email clients.

also, i'm thinking of something that would require almost no moderation.

is there something like a w3c for email clients? so that cross-platform apps for email clients can be developed. why not, if no? email is one of the 'killer apps' yet email clients still aren't all that great.

ja
http://vispo.com

> *From: "J. Michael Mollohan*
> *The alternative which you seek is called usenet. A usenet newsgroup may be moderated or not, preferably moderated, considering the trolls that lurk there. One may then create a killfile for your newsreader in which to dump undesired posters. Usenet is thriving with well over 100,000 groups, some of them quite active. Connected newsgroups could be set up as well, including binary groups where graphics and sound and short videos could be posted. You could have something like alt.poeticslist.discussion.moderated along with alt.poeticslist.poems and alt.poeticslist.binaries and this could possibly lead to a more robust use of the notion.*
>
> *HTH*

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268. UbuWeb
Electronic Music and Films from the Middle Eastern Avant-Garde (1959-2001)
Tue 26 May 2009

__ U B U W E B __
http://ubu.com

In collaboration with Bidoun Magazine, UbuWeb is pleased to bring you the first installment of a trove of rarely heard and seen Middle Eastern culture. We begin by featuring six historic electronic musicians and sound poets:

Dariush Dolat-Shahi "Electronic music, Tar and Setar" (1985) and "Otashgah" (1986) http://ubu.com/sound/dolat-shahi.html

Halim El-Dabh "Leiyla Visitations" (1959)
http://ubu.com/sound/dabh.html

Forough Farrokhzad "Radio Tehran Sessions" (1962-1964)
http://ubu.com/sound/farrokhzad.html

Ali Reza Mashayekhi "Electronic Music" (1970-2001)
http://ubu.com/sound/mashayekhi.html

Bijan Mofid "Shahreh Ghesseh" (1967)
http://ubu.com/sound/mofid.html

Ilhan Mimaroglu "Electronic Music" (1964-1983)
http://ubu.com/sound/mimaroglu.html

We are also pleased to present three films:

Forough Farrokhzad's "The House is Black / Khaneh Siyah Ast" (1962)
http://ubu.com/film/farrokhzad_house.html

Albert Lamorisse's "Baadeh Sabah / The Lovers' Wind / Vent Des Amoureux" (1970/1978) http://ubu.com/film/lamorisse.html

Ali Akbar Sadeghi's "Malek Khorshid" (1975) http://ubu.com/film/sadeghi_malek.html

Keep checking back for future installments: there's much more to come.

Bidoun Magazine - Art & Culture from the Middle East
http://www.bidoun.com/

Bidoun on UbuWEb:
http://ubu.com/sound/bidoun.html

--

UBUWEB IS ENTIRELY FREE

__ U B U W E B __
http://ubu.com

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269. David Chirot
Breaking News: Prop 8 decision
Tue 26 May 2009

---------- Forwarded message ----------
From: Anthony D. Romero, ACLU <[redacted]>
Date: Tue, May 26, 2009 at 11:53 AM
Subject: Breaking News: Prop 8 decision
To: [redacted]

[image: Because Freedom Can't Protect Itself]<http://action.aclu.org/site/R?i=lnB0hSoeNfxobRGbX9MOxw..>
Dear ACLU Supporter,

Today, personal freedom took a big hit in California. In a 6-to-1 decision, the California Supreme Court ruled against us in our case to overturn Proposition 8.

Marriages of same-sex couples will continue to be banned in California.

This is deeply disappointing, especially in light of the recent Iowa Supreme Court ruling saying that it is unconstitutional to keep gay couples from marrying -- and the passage of laws opening marriage to everyone by the Vermont and Maine legislatures. Public support for marriage for same-sex couples is gaining ground, but California is being left behind.

Matt Coles, the director of the ACLU's LGBT project, recorded a personal message about California's decision, what it means for people’s lives and its impact on the freedoms of all Americans.

Please take a minute to watch this video and share it with your friends and family: <http://action.aclu.org/site/R?i=fHykD_oIcQgmx3tphHCMzw..> [image: Watch Now]<http://action.aclu.org/site/R?i=-6oMyjb_CUlo9L7kMWKjpA..>

This decision legitimizes discrimination and allows the government to intrude on our most intimate commitments. You can be sure the ACLU will continue to work for fairness for gay couples and families.

But this case goes beyond the LGBT community. It is also about the government imposing one group’s idea of morality on everyone else. And when that happens, you can be sure the ACLU will be there.

Listen to what Matt has to say about the Prop 8 decision and the important work the ACLU is doing to protect the personal freedoms of all Americans.

Those opposed to same-sex marriage are on the wrong end of history. And, with your help, the ACLU will wage and win this battle for equality no matter how long it takes.

Sincerely,

[image: Anthony D. Romero]
Anthony D. Romero
Executive Director
American Civil Liberties Union

[image: take action]<http://action.aclu.org/site/R?i=Edle_RvNC1Pnj0bb1hNPnA..> [image: take action]<http://action.aclu.org/site/R?i=4YfUT6g2OSwEcqu1ICsZlA..>

© ACLU, 125 Broad Street, 18th Floor, New York, NY 10004

Unsubscribe from receiving email, or change your email preferences.<http://action.aclu.org/site/CO?i=Zqp9sZLzz63y5YulKp6r_xWCqMAm0WFX&cid=0>

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270. Séamas Cain
Jeff Harrison reviews two books
Tue 26 May 2009

Jeff Harrison, in the on-line journal

GALATEA RESURRECTS, Issue Number 12, has

a review of / interaction with / the book "Incongruities" by Séamas Cain,

which, in turn, interconnects with Jeff Harrison's

review of / interaction with / the book "Nosering Cellphone" by Lanny Quarles ...

http://galatearesurrection12.blogspot.com/2009/05/incongruities-by-seamas-cain.html

http://galatearesurrection12.blogspot.com/2009/05/nosering-cellphone-by-lanny-quarles.html

Jeff Harrison's twin reviews, in and of themselves, in their own right, are poems

... the "review" itself conceived as a work of art!

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

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271. Tim Peterson
SEGUE 5/30: Szymaszek & Durgin
Tue 26 May 2009

The Segue Series Presents
*
Stacy Szymaszek
& Patrick Durgin*

Saturday, May 30, 2009 ** 4PM SHARP**
Bowery Poetry Club, 308 Bowery, NYC
$6 admission
hosted by Kristen Gallagher & Tim Peterson

*Stacy Szymaszek *is the author of Emptied of All Ships (Litmus Press, 2005). Recent chapbooks include Orizaba: A Voyage with Hart Crane (Faux Chaps, 2008) and from Hyperglossia (Hot Whiskey, 2008). Hyperglossia, the complete poem, is forthcoming from Litmus Press in early 2009. * Patrick Durgin* has collaborated with Jen Hofer since 1998 to produce The Route (Atelos, 2008). On

his own, Durgin has published Imitation Poems (Atticus/Finch, 2007) and Color Music (Cuneiform Press, 2002).

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272. aaron tieger
SECRET DONUT by Aaron Tieger
Tue 26 May 2009

Friends,

I'm very happy to announce the publication of my first full-length book. SECRET DONUT was written between 2004-2006, the same time frame as most of my other chapbooks. The book contains four longish sequences, including some "translations" of 20th century French poets) and a handful of loose poems.

I'm also very pleased that Pressed Wafer is issuing the book. I have long admired their work (they also published my second chapbook, DAYS AND DAYS) and this one is absolutely gorgeous.

I hope you'll check the book out. At the URL below you'll find ordering information, an image of the cover, and a sample poem.

http://pressed-wafer.blogspot.com

Thanks very much.

Be well,
Aaron

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

"Without people you're nothing" (Joe Strummer)

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273. Maria Damon
Tammy CFW
Wed 27 May 2009

We're reading for Issue 2 for another couple of weeks; please pass along our address: http://tammyjournal.wordpress.com/

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274. Alexander Jorgensen

Van Gogh's Ear 6 is out! - Forgive the "Toot!"

Wed 27 May 2009

And I am proud to appear in this issue with so many of today's most talented folks!
Â
Alexander Jorgensen
Â

Â
STUNNING COLLECTION OF CONTEMPORARY LOVE POETRY BY SOME OF TODAYâ€™S MOST CUTTING-EDGE ARTISTS

From the earliest records in the Western tradition of poetry, throughout the classical period and during the Middle Ages, spanning the Renaissance, the Enlightenment and beyond, romantic love has been the obsessive object of poetic attentions. However, modern and postmodern poets tend to avoid writing about love, focusing instead on political, social and theoretical terrains.

When Dawn-Michelle Baude took on the job of guest-editing the sixth edition of the internationally acclaimed poetry anthology Van Gogh's Ear, she deliberately chose love as her theme in order to challenge this modern poetic system in which the vocabularies for alienation and violence have outstripped those of attachment and affection.

More than seventy cutting edge poets, writers and visual artists from around the globe have answered Dawn-Michelle Baude's call for poems and prose pieces about love. Complementing the poetry and prose are the stunning images selected by Arts Editor Anne-Shelton Aaron whose twenty-five years of experience as a contemporary art connoisseur have leant incredible visual depth to this edition of Van Goghâ€™s Ear.

Van Goghs Ear 6: The Love Edition takes the throbbing pulse of love now, in 2009, in countries around the world. Sexual, romantic, altruistic, fetishistic, Platonic, political, happenstance and all the rest - the poems and prose in this edition are vital, and, in abrupt contrast to the foundational irony of postmodernism, even sincere. The writersâ€™ engagement with the topics ranges from the subtle to the overt, the off-hand to the engaged, just like in life.

http://www.frenchcx.com/press/

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275. Sharon Dolin
Poetry Reading next Wednesday
Wed 27 May 2009

Greetings from Spain!

I'll be hosting a poetry reading next Wednesday, June 3rd at 6:30 pm @ The Center for Book Arts: Patricia Smith and Matthew Hittinger will read. I hope you can join me.

Matthew Hittinger is the author of Pear Slip, winner of the Spire Press 2006 Chapbook Award, Narcissus Resists (GOSS 183, 2009) and Platos de Sal (Editor's Series #2, Seven Kitchens Press, 2009).

Patricia Smith is the author of five books of poetry: Blood Dazzler (Coffee House), finalist for the 2008 National Book Award; Teahouse of the Almighty (Coffee House), a 2005 National Poetry Series selection; Close to Death (Zoland); Big Towns, Big Talk (Zoland) and Life According to Motown (Tia Chucha). She has won a Pushcart and the Hurston/Wright Legacy Award. Smith is an assistant professor of creative writing at the City University of NY and teaches in the Stonecoast MFA program.

The Center for Book Arts

28 West 27th Street, Third Floor

Between Broadway and Sixth Avenue

Subway: N, R, W to 28th Street; F, V to 23rd Street; 1 to 28th Street

Suggested Admission: $10/$5 members

Sharon Dolin

[redacted]

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Sharon Dolin
[redacted]

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277. steve russell
Re: Vargas Llosa detained at Venezuelan airport
Wed 27 May 2009

---

he's not a marxist. by latin american standards, he's to the right. by whimpy american standards, he's an average, arm chair liberal.

--- On Tue, 5/26/09, George Bowering <[redacted]> wrote:

> *From: George Bowering <[redacted]>*
> *Subject: Re: Vargas Llosa detained at Venezuelan airport*
> *To: [redacted]*
> *Date: Tuesday, May 26, 2009, 3:20 AM*
> *Turn to the right?*
> *He has always been on the right.*
>
> *gb*
>
> *On May 25, 2009, at 4:49 PM, David Chirot wrote:*
>
> *http://news.yahoo.com/s/ap/20090525/ap_on_re_la_am_ca/lt_venezuela_vargas_llosa*
>
> *CARACAS, Venezuela - Peruvian writer and journalist*
> *Alvaro Vargas Llosa says*
> *Venezuelan authorities detained him for about two*

> *hours after he arrived in*
> *Venezuela for an upcoming pro-democracy forum.*
>
> *NOTE: Vargas Lhosa's Turn to the Right has made him*
> *something of a Persona*
> *Non Grata in many Latin American countries-*
>
> *this attitude towards Sr. Lhosa appears in one of*
> *Robert Bolano's stories,*
> *for example--*
>
> *G. Harry Bowering*
> *Merchant of Mirth*

↑ Index

278. **Richard Jeffrey Newman**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Wed 27 May 2009

On May 26, 2009, at 8:40 AM, amy king wrote:

> *Which is why I brought the larger question back to "What can a*
> *feminist poetics offer?"*

I have been reading through this thread and wishing I had the time to contribute more than the quick response that this message is going to be. The question of a feminist poetics, what it is/might be, how men do/can/should/shouldn't/can't relate to it, adopt it, adapt to it, find ourselves in it, etc. and so on has been central to my writing for as long as I have considered myself a poet, and it goes back to the fact that it was feminism, specifically my reading of Adrienne Rich's essays when I was in my early 20s, that gave me a vocabulary-- and therefore a voice--to talk about, to speak my truth of, my experience of having been sexually abused as a boy. There is a great deal to unpack in that statement, I know, part of it autobiographical and part of it not, but, as I said, I don't really have the time to do so right now. What I will say here is that one of the things I found in feminism--and the connection to my being a survivor of sexual abuse will be obvious--is a poetics of the body that has been indispensable to me as a man trying to figure out who I am in this world and as a poet (and those two are obviously not unrelated). More than in any other framing of the world/way of reading/agenda for change (to the degree that feminism as some sort of abstract notion can be said to be or have one agenda; there are, after all, many feminisms), I find in feminism a willingness,

an eagerness, to embrace the notion of the body, the material body, the skin in which we all walk around, and the integrity of the body, as fundamental to ideas of justice (and this is quite different from the patriarchal ideology of biology as destiny).

And so--I am sort of leaping here--one of the questions that has occurred to me as I have been reading through this thread is what, precisely, do we--or, more precisely, does our language, since language is all we have on a list--embody when we post here; and that makes me think of an essay that I read a long time ago in, I think, The Georgia Review by a woman whose name I cannot remember, but whose point (and I am paraphrasing a memory here) was that the kind of writing that gets taught in academia--argumentative, persuasive, scholarly--takes as its underlying metaphor the notion of battle, the idea that the point of engaging in scholarly discussion is to have your argument come out on top; and that makes me think of a book called Metaphors We Live By, by George Lakoff and Mark Johnson, in which they show that it's not just academic discourse that we think of metaphorically as war, but that, in US culture anyway, we conceive of argument in general as a kind of battle. Just think of the expressions we use: arguments are lost or won; they are destroyed, honed, advanced, withdrawn; we strategize our arguments, look for weaknesses, loopholes in the arguments of our opponents; we concede some points to gain others and, hopefully, by losing the battle, enable ourselves to win the war; and the list could go on.

Certainly what I have just written describes my experience of discussion, and it's not that I shy away from strong debate or intellectual confrontation; or that I think everyone is "right" in some easy relativistic sort of way...well, way of illustrating how deeply embedded this metaphor is in the way we see the world, Lakoff and Johnson suggest a thought experiment: try to imagine argument not as a contest with a winner and a loser, but as a dance, where the object is for the end result to be beautiful, where the point is to build that beautiful thing. We all know that there is tension in making art, that some ideas work better than others, that some parts need to be discarded in the interest of the whole, that one of the beauties of a work of art is that it can hold opposing points of view in some kind of resolution, even though that resolution may not necessarily be in the work itself, but in the experience of the artist and/or audience.

In this metaphor for argument, there is no opponent to defeat--and I apologize for writing quickly and perhaps carelessly or too telegraphically--and so it seems to me that one way of thinking about what a feminist poetics has to offer, one way of beginning to perform a feminist poetics, is to engage in this kind of what I will call "deep" reimagining; if we don't like the way arguments/discussions have been conducted on this list, and if the way they are

conducted has to do with the results the participants expect (in this case, winning and losing); and if the results the participants expect have to do with metaphor(s) through which we imagine and experience argument/discussion; then maybe if we start to talk concretely about what other kinds of results we might want--and I don't know if "a dance of ideas," for example, is the way to go, but it's a beginning-- we might start to get the kind of change that Amy has been saying we need to be looking for.

And now it's back to my regularly scheduled writing tasks.

Richard

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279. J.P. Craig
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Wed 27 May 2009

The biggest problem with usenet is that it (almost always) has to be locally cached by your ISP. Fewer and fewer ISPs are willing to devote the bandwidth and storage space to caching the huge, huge, HUGE volume of usenet, especially if their users clamor for the inclusion of binaries groups.

Sadly, usenet is a doddering old dinosaur about to expire, as wonderful as it was back in the days of Gopher and the like. There are alternatives like Deja News, but Google, who owns it, could pull the plug at any moment, and there goes your party. And most new use of usenet has been from spammers.

The better option might be a system like Slashdot's karma and mod- points system. That community is extremely contentious, yet their system allows posts to be hidden and/or promoted based on a user- based moderation system in which users with good karma are periodically given moderation points which they can spend to mod a post up or down, into greater or lesser visibility, depending on how an individual reader's preferences are set. Readers can effectively set their own level of tolerance, while a small, frequently-changing subset of users marked as responsible set the standards. Digg uses a similar but less complicated and less effective (more easily gamed) system of moderation.

Anyway, that's my geeky two cents, as a former moderator of in an old unix-based BBS discussion system. JP

On May 26, 2009, at 2:31 PM, Jim Andrews wrote:

> *i'm familiar with usenet. it's been around since 1980. some email clients such as outlook express can process usenet.*
>
> *it's a little off the beaten track, isn't it. and it seems to have a spam problem. i suppose those are the unmoderated lists.*

> *why isn't it more popular for poetics-like types of forums?*
>
> *probably because it requires a very slightly higher tech level. and usenet is not supported by all email clients.*
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> *also, i'm thinking of something that would require almost no moderation.*
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> *is there something like a w3c for email clients? so that cross-platform apps for email clients can be developed. why not, if no? email is one of the 'killer apps' yet email clients still aren't all that great.*
>
> *ja*
> *http://vispo.com*
>
> *From: "J. Michael Mollohan*
> *The alternative which you seek is called usenet. A usenet newsgroup may be moderated or not, preferably moderated, considering the trolls that lurk there. One may then create a killfile for your newsreader in which to dump undesired posters. Usenet is thriving with well over 100,000 groups, some of them quite active. Connected newsgroups could be set up as well, including binary groups where graphics and sound and short videos could be posted. You could have something like alt.poeticslist.discussion.moderated along with alt.poeticslist.poems and alt.poeticslist.binaries and this could possibly lead to a more robust use of the notion.*
>
> *HTH*
>
> *welcome.html*

JP Craig
http://jpcraig.blogspot.com/

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280. **Mark Weiss**

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Wed 27 May 2009

Richard:

All this is very nice (way too nice), but it elides the difference between discussion, which is a dance of sorts, and argument. Here's a thought experiment: try to imagine the dance of a schoolboard divided between

secularists and fundamentalists deciding whether to have creationism or evolution taught in its schools.

Not all argument is about the ego of the arguers. Often it's a matter of unbridgeable disagreement about passionately-held positions that do matter.

Maybe another way of thinking about this is sports, which also depends upon metaphors of combat. From the perspective of a god a baseball game is dynamic geometry arrived at through the cooperation of eighteen people, a beautiful, complex thing. On the field it's akin to warfare, with a winner and a loser.

Dancing and sports can each be pleasurable--we wouldn't engage in them otherwise--and the one doesn't need to supercede the other. Both become tiresome if all that's at stake is the ego of the participants. That's I think the kind of argument being objected to here.

Back to metaphor. Context is all. We routinely hope that "our" team slaughters the opposition. Nobody anywhere takes that literally (well, maybe the Maya did), football riots notwithstanding. So where's the problem? It seems to me that there's a kind of puritanism at work that says certain metaphors are to be eliminated, certain codes of language are simply beyond the pale. How little good that does is apparent in the CIA's constant invention of nonviolent metaphors for torture. Changing the language doesn't aleviate the victim's suffering.

Best,

Mark

> *And so--I am sort of leaping here--one of the questions that has occurred to me as I have been reading through this thread is what, precisely, do we--or, more precisely, does our language, since language is all we have on a list--embody when we post here; and that makes me think of an essay that I read a long time ago in, I think, The Georgia Review by a woman whose name I cannot remember, but whose point (and I am paraphrasing a memory here) was that the kind of writing that gets taught in academia--argumentative, persuasive, scholarly--takes as its underlying metaphor the notion of battle, the idea that the point of engaging in scholarly discussion is to have your argument come out on top; and that makes me think of a book called Metaphors We Live By, by George Lakoff and Mark Johnson, in which they show that it's not just academic discourse that we think of metaphorically as war, but that, in US culture anyway, we conceive of argument in general as a kind of battle. Just think of the expressions we use: arguments are lost or won; they are destroyed, honed, advanced, withdrawn; we strategize our arguments, look for weaknesses, loopholes in the arguments of our opponents; we concede some points to gain others and, hopefully, by losing the battle, enable ourselves to*

> *win the war; and the list could go on.*
>
> *Certainly what I have just written describes my experience of discussion, and it's not that I shy away from strong debate or intellectual confrontation; or that I think everyone is "right" in some easy relativistic sort of way...well, way of illustrating how deeply embedded this metaphor is in the way we see the world, Lakoff and Johnson suggest a thought experiment: try to imagine argument not as a contest with a winner and a loser, but as a dance, where the object is for the end result to be beautiful, where the point is to build that beautiful thing. We all know that there is tension in making art, that some ideas work better than others, that some parts need to be discarded in the interest of the whole, that one of the beauties of a work of art is that it can hold opposing points of view in some kind of resolution, even though that resolution may not necessarily be in the work itself, but in the experience of the artist and/or audience.*
>
> *In this metaphor for argument, there is no opponent to defeat--and I apologize for writing quickly and perhaps carelessly or too telegraphically--and so it seems to me that one way of thinking about what a feminist poetics has to offer, one way of beginning to perform a feminist poetics, is to engage in this kind of what I will call "deep" reimagining; if we don't like the way arguments/discussions have been conducted on this list, and if the way they are conducted has to do with the results the participants expect (in this case, winning and losing); and if the results the participants expect have to do with metaphor(s) through which we imagine and experience argument/discussion; then maybe if we start to talk concretely about what other kinds of results we might want--and I don't know if "a dance of ideas," for example, is the way to go, but it's a beginning--we might start to get the kind of change that Amy has been saying we need to be looking for.*
>
> *And now it's back to my regularly scheduled writing tasks.*
>
> *Richard*

↑ Index

281. **William Allegrezza**

Series A next Wed: Tyrone Williams and Janet Holmes

Wed 27 May 2009

Please come hear two great readers next Wednesday for Series A.

June 3, 7:00-8:00 p.m.
Tyrone Williams
Janet Holmes

At the Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL
(There is parking and easy access to public transportation.)

BYOB.

For more information, visit http://moriapoetry.com/seriesa.html or e-mail me.

Bill Allegrezza

↑ Index

282. **amy king**
Tomorrow -- Our Final Event @ Stain Bar! Goodbye...
Wed 27 May 2009

May 29th @ 7 p.m. â€“ Stain Bar â€“ Williamsburg, B

May 29th @ 7 p.m. â€“ Stain Bar â€“ Williamsburg, Brooklyn

our
last event at Stain Bar â€“ the bar is closing! come for the sendoff!

***C. S. Carrier, Jennifer
Firestone, Erica Kaufman, Matthew Klane,

Maya Pindyck, Laura Sims***

~~~~

C. S. Carrier was born in Dayton,
OH and grew up in
western North Carolina.
His book, After Dayton, was published in 2008 by Four Way Books. He is
also author of The 16s (Katalanche Press, 2007) and
Lyric (horse less press, 2007). He adjuncts at the University of Hartford
and lives in Sunderland, MA with a Chihuahua
named Merwin.

~~~

Jennifer Firestone
is the co-editor of Letters To Poets: Conversations About Poetics,
Politics, and Community (Saturnalia Books). She is the author of Holiday
(Shearsman Books), Waves

(Portable Press at Yo-Yo Labs), From Flashes and snapshot (Sona
Books). Her work has appeared in HOW2, LUNGFULL!, Xcp: Streetnotes,,
Fourteen Hills, Dusie, 580 Split,
Saint Elizabeth Street
and others. She is an Assistant Professor teaching poetry at Eugene Lang
College at The New School for Liberal Arts, and lives
in Brooklyn with her husband and their baby
twins.

~~~

erica kaufman is the
author of several chapbooks, most recently censory impulse (an excerpt
of her long poem of the same title) (OMG, March 2008), civilization day
(Open24Hours, Winter 2007) and censory impulse (an excerpt of her long
poem of the same title) (Big Game Books, Fall 2007). kaufman holds an MFA
from
the New School and was the winner of the 2003
New School University Chapbook Contest. kaufman is currently a Ph.D.
candidate
at the CUNY Graduate Center.
she lives in Brooklyn and works in Manhattan and
teaches at Baruch
College.

~~~

Matthew Klane is
founder and editor of Flim Forum Press. His new book is B_____ Meditations
(Stockport Flats Press) and his chapbooks include The- Associated Press,
Sorrow Songs, Friend Delighting the Eloquent, and The Meister-Reich
Experiments (online at www.housepress.org).
Other work can be found in Plantarchy, string of small machines, and
online at Otoliths and Word for/
Word.
He currently lives and writes in Albany,
NY. For more: www.matthewklane.blogspot.com.

~~~

Maya Pindyck is a
poet and visual artist living and working in Brooklyn.
Her poems have appeared in Sycamore Review, Mississippi
Review, Bellingham
Review, and other journals. She is the author of Locket, Master,
which won a Poetry Society of America Chapbook Fellowship in 2006, selected
~~~

by
Paul Muldoon. Her forthcoming first collection of poems, Friend Among Stones, won the Many Voices Project Award and will be published by New Rivers Press. In 2005, she co-founded Project Voice, an evolving compilation of abortion stories which aims to deflate the abortion stigma. Maya holds a B.A. in philosophy and studio art from Connecticut
College, an M.F.A. in poetry from Sarah Lawrence
College and an M.A. in education
through the New York City Teaching Fellows program. She currently teaches at a
public high school in Brownsville.

~~~

Laura Sims is the author of two books of poems: Practice, Restraint, winner of the 2005 Fence Books Alberta Prize, and Stranger, forthcoming from Fence Books in April of 2009. Her book reviews and essays have appeared in Boston Review, New England Review, Rain Taxi, and The Review of Contemporary Fiction, and she has recently published poems in the journals Denver Quarterly, Colorado Review, CAB/NET, and Crayon. She lives in Brooklyn, New York, and teaches writing at Baruch College in Manhattan.

~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand Street,

1 block west)

718/[redacted]

open daily @ 5 p.m.

~~~~Please join us for the last hurrah @ 7 PM sharp!

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

http://www.stainofpoetry.com/

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Amy's Alias

http://amyking.org/
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283. **amy king**

Re: Tomorrow -- Our Final Event @ Stain Bar! Goodbye... APOLOGIES

Wed 27 May 2009

Not tomorrow - the final event takes place on Friday night:

Not tomorrow - the final event takes place on Friday night:

Friday, May 29th @ 7 p.m. â€“ Stain Bar â€“ Williamsburg,
Brooklyn

Â

our last event at Stain Bar â€“ the bar is closing! come for the sendoff!

Â

***C. S. Carrier, Jennifer Firestone, Erica Kaufman, Matthew Klane,

Maya Pindyck, Laura Sims***

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named Merwin.

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Matthew Klane is founder and editor of Flim Forum Press. His new book is B_____ Meditations (Stockport Flats Press) and his chapbooks include The-Associated Press, Sorrow Songs, Friend Delighting the Eloquent, and The Meister-Reich Experiments (online at www.housepress.org). Other work can be found in Plantarchy, string of small machines, and online at Otoliths and Word for/ Word. He currently lives and writes in Albany, NY. For more: www.matthewklane.blogspot.com.

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~~~

Muldoon. Her forthcoming first collection of poems, Friend Among Stones, won the Many Voices Project Award and will be published by New Rivers Press. In 2005, she co-founded Project Voice, an evolving compilation of abortion stories which aims to deflate the abortion stigma. Maya holds a B.A. in philosophy and studio art from Connecticut College, an M.F.A. in poetry from Sarah Lawrence College and an M.A. in education through the New York City Teaching Fellows program. She currently teaches at a public high school in Brownsville.

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stain

766 grand street

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(L train to Grand
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1 block west)

718/[redacted]

open daily @ 5 p.m.

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Please join us for the last hurrah @ 7 PM sharp!

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Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡
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http://www.stainofpoetry.com/

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Amy's Alias

http://amyking.org/

↑ Index

284. Catherine Daly

Re: Urgent Poetics Query --New: Call for Poetics Contributors

Wed 27 May 2009

Richard's post, as well as my finding a first edition Naked Poetry anthology at the library book sale, made me think of a definition of what we mean by "open poetry" "open poetics" and -- "open discussion".

--
All best,
Catherine Daly
[redacted]

↑ Index

285. amy king

Call for villanelles

Wed 27 May 2009

From Annie Finch:

Annie Finch and Marie-Elizabeth Mali re co-editing an anthology of villanelles. Previously published, experimental use of the form, variations, and recommendations for villanelles from any era all welcome. Please send no more than three to Marie Elizabeth at [redacted] with contact info on each page and publication credit, if previously published, by June 1st.

Thank you,
Marie-Elizabeth Mali
[redacted]

P.S.
You'll get a notice from Spamarrest to verify yourself if we've never emailed before. Please do so, or your work will end up in my junk mail.

↑ Index

286. Pierre Joris
Query
Wed 27 May 2009

Does anyone have an email or postal address for David Able in Portland?
Thanks! — Pierre

==========
=
"Play what you don't know" -- Sun Ra
==========
=
Pierre Joris
244 Elm Street
Albany NY 12202-1310
h: [redacted]
c: [redacted]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [redacted]
http://pierrejoris.com
http://pierrejoris.com/blog/
==========
=

↑ Index

287. Paul Nelson
Re: What is Open?
Wed 27 May 2009

Open is organic.

The Organic poem is not the recor
Catherine,

Open is organic.

The Organic poem is not the record of an event, it is an event, an occasion of experience, a map of the mind at work in the moment, ear measuring and mind mediating the crowd of outside voices/impulses and resonances erring on the side of entelechy for the individual and polis and culture, in deep connection with dimensions larger than the pen-holder, enacting â€“ not describing â€“ the instant rather than the act of thought about the instant.

The Organic poem is allied with velocity and the duende beyond mere discourse and the function of symbology, imbued with a luminousity that exists just

beyond comprehension of the pen-holder, and ripples with the silver of a wave in the midnight of Harvest Moonlight, or the white of alder-filtered September sunlight just beyond the foot of the morning altar.

It is the living apprehension of the underlying form as it spills out its testimony as only the moment can reveal, never completely contained in one poem except that poem which is the final result of a lifetime of an individual poetâ€™s never fully articulate striving, a chaotic murmur of soul re-directing self to Self in an alchemical conjunctio only antepasados fully comprehend.

It is the practice divine of ear training, star to mind to hand to pen to blossoming, a harvesting of forces learned over years, decades, lifetimes of homage and refined, knows process as its own inherent reward in a systemless system which chooses recklessly those who would use speech (at once) at its least careless and least logical, poet as time mechanic, not embalmer.

The Organic poem is the mercy, mercy, mercy of the intersection of the vastness of outer space with the vastness of the space inside skull in complete candor, the ordinary mind in discovery of perceptions eternal in celebration of person (Universe is Person), not a stream of consciousness, more a coherent splendor, more a field of first permission to which one is allowed access more often than one thinks.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Wednesday, May 27, 2009 2:24:22 PM
Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors

Richard's post, as well as my finding a first edition Naked Poetry anthology at the library book sale, made me think of a definition of what we mean by "open poetry" "open poetics" and -- "open discussion".

--
All best,

Catherine Daly
[redacted]

↑ Index

288. Christina Milletti
&Now: a Conference of Innovative Writing & the Literary Arts
Wed 27 May 2009

CALL FOR WORK
&Now: a Conference of Innovative Writing and the Literary Arts
New Proposal Deadline: June 15, 2009

The 4th Biennial &Now Conference of Innovative Writing & the Literary Arts will be held in Buffalo, NY from October 15-17, 2009. The &Now Festival explores intersections between creative and critical praxes, examines innovative and experimental acts of writing, and advances a serious inquiry into theories of language.

Keynote Speakers: Robert Coover, Nathaniel Mackey, & Rikki Ducornet

PLEASE SUBMIT.... Critical papers and cross genre work of all kinds: criti-fictional presentations, readings, performance pieces (digital, sound, and otherwise), and digital and multimedia projects. Pieces that address linguistic transgressions, the limits of genre, or works that promote interdisciplinary explorations are particularly encouraged. Proposals can be for individual readings, critical panels, creative panels, and/or roundtable discussions.

Please send proposals by email in the following format:

*Title of Proposed Reading/Performance/Presentation
*Brief Description (no more than 500 words).
*Brief Bio (a few sentences) of all participants
*Tech needs (if any)

Submit all proposals to: [redacted]

PROPOSAL DEADLINE: June 15, 2009.

Please note: Each session will be approximately 75 minutes. Individual presentations/readings should therefore be limited to 15-20 minutes so that grouped sessions that make thematic sense can be arranged.

For more information, visit:
http://www.english.buffalo.edu/andnow/

Or contact:
Dimitri Anastasopoulos at [redacted] or
Christina Milletti at [redacted]

****

Links to prior &Now Conferences:

&Now 2005: University of Notre Dame, South Bend, Indiana
http://www.nd.edu/~andnow/

&Now 2006: Lake Forest College, Chicago
http://www.lakeforest.edu/academics/programs/engl/andnow/

&Now 2008: Chapman University, Los Angeles
http://andnowfestival.com/

_____
Christina Milletti
Assistant Professor of English
Co-Director: Exhibit X Fiction Series
University at Buffalo
Office: 533 Clemens
Office Phone: [redacted] x1056

↑ Index

289. CA Conrad
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Thu 28 May 2009

Ah, FABULOUS! As a fag I tend to NOT say this word very often for obvious reasons!

But again, FABULOUS! There are things I would LOVE to say right now, but I know they would WITHOUT A DOUBT be censored, as many of my posts to this List have been censored!

Murat I'm with you all the way!

Fear of language should NOT be in the recipe for poets, at least not
for poets worth their salt!
CAConrad
http://AdvancedELVIS.blogspot.com

↑ Index

290. Nico Vassilakis
SUBTEXT READING - Jim McCRARY & Paul NELSON
Thu 28 May 2009

---

http://subtextreadingseries.blogspot.com/

thanks for your time,

n

_____ Hotmail® has ever-growing storage! Don’t worry about storage limits.
http://windowslive.com/Tutorial/Hotmail/Storage?ocid=TXT_TAGLM_WL_HM_Tutorial_Storage1_052009

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291. Laurie Schneider & Crag Hill
Jim McCray reading in Seattle (June 3) and Portland (June 4)
Thu 28 May 2009

Seattle, WA:

June 3 with Paul Nelson at

Good Shepherd Center Chapel Performance Space.

4649 Sunnyside Ave. N in Wallingford at 7:30 p.m.

Portland, OR:

June 4 with James Yeary at
Concordia Coffee House
2909 NE Alberta
7:30

http://www.flim.com/spareroom/

Spread the word!

All That can be perused and purchased at:
http://www.lulu.com/content/paperback-book/all-that/4363355

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292. cris cheek
part: short life housing
Thu 28 May 2009

---

cris cheek
part: short life housing

This book collects seven texts written between 1981 and 1999, by UK- born, US-based poet/multimedia artist cris cheek. cheek was one of the key figures in the London poetry scene of the 1980s â€” the so- called â€œlinguistically-innovative poetryâ€ grouping later anthologized in Robert Sheppard and Adrian Clarkeâ€™s Floating Capital: New Poets from London. Likewise, he became central to developments in Performance Writing emerging out of variant

distributed networks during the following decade. He has remained a prolific, genre-slipping figure: poet, performance artist and musician, whose activities range from the ambitious conceptual project Things Not Worth Keeping to recordings with the ensembles Slant and Garam Masala. Yet to date his publications have been relatively scarce and elusive, a situation which part: short life housing goes far to rectify.

At the heart of this book are two long sequences, previously unpublished aside from short extracts: â€œcanning town chronicles,â€ a scathing set of verbal accretions that emerged from the wreckage of the Thatcher era; and â€œf o g s,â€ a series of typestracts quarried from verbal improvisations recorded during outdoor walks in densely foggy weather. Also included are several shorter pieces, including a selection of early 1980s work and â€œplain speaking yet,â€ cheekâ€™s memorial to the novelist Kathy Acker. The poems have, in keeping with the authorâ€™s concern for the specificity of occasion and publication, been revised and visually reimagined with this volume in mind.

*

For all its thickness, unanticipated moves, visual beauty, and playful language acrobatics, the poetry of part: short life housing consistently retains the edge of serious critique. There are few poets as attuned to the sounds and ambient fogs of everyday life as cris cheek, yet his record is tuned and sharply turned toward the reimagining of social knowledge. This volume is a generous move towards the full representation of cheekâ€™s crucial project. â€” Carla Harryman

Finally a good and rich span of writings from cris cheek. Hereâ€™s an artist and writer whose work has always taken up active tenancy of the languages and the streets of urban living, recording them and composing them back into the dense abstract neighbourhoods of his pieces. With this careful selection, cris cheek reminds us that he is a Londoner and as such is as inhabited by Dickensâ€™ dark maze of industrial streets as by mind-altering years of activist art lodgings, smoggy thoughtful wanderings or the eerie shock of the thatcheritic city. Thatâ€™s at least two hundred years of grime, greed and energy youâ€™ll find distilled in the cellular lines and ink splashes of this great volume. â€“ Caroline Bergvall

â€œi s y o u r t o n g u e a g l o m / w e a p o n t h a t s t a i n s ?â€ cris cheek is the Kepler of Chisenhale Dance Space. After a century of developments in poetic form best understood as a series of metaphors for transcribed speech, cheekâ€™s poetry often actually is transcribed speech, throwing shapes on the page that pay homage to (and lay the ghosts of) all the dead metaphors. As in Alvin Lucierâ€™s I Am Sitting in a Room, the speech in cheekâ€™s work functions as something like echolocation: its reflections (on him and in us)

mapping out an ever more complex and multifocal shape for the public sphere, â€œw h e r e o t h e r s f e a r t o / t / r e a d.â€ â€” Peter Manson

*

cris cheek, part: short life housing. The Gig, 2009. ISBN 978-0-9735875-5-5. 270pp, 6â€³ x 9â€³, perfectbound.

ORDERING INFORMATION (with a special deal!)

Within Canada: $22.50 â€” Within the US: $22.50 US
UK: Â£17 â€” Euro: â,¬22
All prices include postage.

A special deal: for $8 Cdn / $8 US / Â£5 / â,¬7, add one of the following:

* Slant, the canning town chronicles, sound&language (CD with cheek, Sianed Jones, Phillip Jeck â€” music based around texts collected in part: short life housing, as well as a reading of a Kinks tuneâ€¦!) * cris cheek, the church, the school, the beer (Critical Documents) * Antiphonies: Essays on Womenâ€™s Experimental Poetries in Canada * Maggie Oâ€™Sullivan, Palace of Reptiles * Allen Fisher, Entanglement

Please make out cheques to â€œNate Dorwardâ€, & send to:
109 Hounslow Ave, North York, ON, M2N 2B1, Canada
(email: ndorward [at-sign] ndorward [dot] com)

with apologies for cross posting

↑ Index

293. Christina Milletti
&Now: a Conference of Innovative Writing and the Literary Arts
Thu 28 May 2009

CALL FOR WORK
&Now: a Conference of Innovative Writing and the Literary Arts
New Proposal Deadline: June 15, 2009

The 4th Biennial &Now Conference of Innovative Writing & the Literary Arts will be held in Buffalo, NY from October 15-17, 2009. The &Now Festival explores intersections between creative and critical praxes, examines innovative and experimental acts of writing, and advances a serious inquiry into theories of language.

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*Brief Bio (a few sentences) of all participants
*Tech needs (if any)

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Or contact:
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&Now 2006: Lake Forest College, Chicago
http://www.lakeforest.edu/academics/programs/engl/andnow/

&Now 2008: Chapman University, Los Angeles
http://andnowfestival.com/

_____
Christina Milletti
Assistant Professor of English
Co-Director: Exhibit X Fiction Series
University at Buffalo
Office: 533 Clemens
Office Phone: [redacted] x1056

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294. Just Buffalo Literary Center

Just Buffalo/CEPA Summer Youth Photo Camps

Thu 28 May 2009

2009 Summer Youth Camps

Session 1
(Ages 13-17)
July 27-31
1-4 pm

Session 2
(Ages 8-12)
August 3-7
9am-Noon

NEW Writing With Light Workshop:
Photography & Writing

This multidisciplinary workshop is designed for students that are interested in developing a strong photography portfolio. Taught by professional photographers and writers, students will learn their own unique visual expression as well as an understanding of the technical aspects of film and digital photography while also developing their creative writing skills.

PHOTOGRAPHY: Students will work in group settings and one-on-one with a CEPA Gallery teaching artist to ensure that each student finishes the workshop with a high-quality portfolio of portrait, landscape, and documentary images. Students are encouraged to use their own cameras but one can be provided if needed.

WRITING: Students will also have an opportunity to work with a writer from Just Buffalo Literary Center to help them compose an Artist Statement about their body of work. Creative writing exercises will also involve poetry and prose.

WORKSHOP FEE: $200 includes all supplies. Workshop fee is non-refundable.

Sign up today! Classes will fill up fast!

For more information
please contact Lauren Tent, CEPA Gallery Education Director
[redacted] or [redacted]
CEPA Gallery 617 Main Street, Buffalo NY 14203
www.cepagallery.org

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295. **Séamas Cain**

The poems of Patricia Brody

Thu 28 May 2009

_____

"American Desire," a book of poems by Patricia Brody, has just been published by the Finishing Line Press. The book was selected for the 2009 New Women's Voices Series.

http://web.me.com/tom.kostro/Patricia_Brody/American_Desire.html

DANGEROUS TO KNOW, a poem from the book ...

http://web.me.com/tom.kostro/Patricia_Brody/Excerpt.html

Comments on the book by Marie Ponsot, Richard Howard, and Philip Miller ...

http://web.me.com/tom.kostro/Patricia_Brody/Blurbs.html

The "Irish Poet & Friends" Reading on June 2, 2009 in New York City ...

http://web.me.com/tom.kostro/Patricia_Brody/KGBBar_READING.html

Purchasing information for the book ...

http://web.me.com/tom.kostro/Patricia_Brody/Bio.html

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain.writernetwork.com
http://www.mnartists.org/Seamas_Cain

_____

↑ Index

296. **Della Watson**

Listserv Post: Wunderkammer Call For Submissions

Thu 28 May 2009

Wunderkammer <http://wunderkammerpoetry.typepad.com/wunderkammer/> is seeking innovative new work for its curious collection of art, poetry, and prose.

ABOUT THE NAME: A wunderkammer, also known as a cabinet of curiosities or a wonder room, is a collection of objects meant to represent the world in miniature. Wunderkammern were popular during the Renaissance, when wealthy men would amass encyclopedic collections that might include fossils, paintings, sculptures, bones, feathers, religious relics, and other oddities. The

tradition of the wonder room is believed by some people to be the precursor to the modern museum.

SUBMISSIONS: Email original writing or art to [redacted] and write "Submission" in the subject line of the email.

THEME WEEKS: If you are submitting work that relates to a particular theme, please indicate the theme in the subject line of your email. In addition to non-themed submissions, Wunderkammer is now seeking creative work that falls into these categories:

Collection (deadline--June 14, 2009)

Obama (deadline--June 28, 2009)

Ecopoetics (deadline--July 12, 2009)

GUEST CURATORS: If you have an idea for a theme week, please submit a detailed proposal and write "Curator Proposal" in the subject line of your email.

http://www.wunderkammerpoetry.com/<http://wunderkammerpoetry.typepad.com/wunderkammer/>

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297. Poetry Project
Events at The Poetry Project May/June
Thu 28 May 2009

Hi everyone,

Please go to our Website and check out Dustin Williamsonâ€™s reading report on the Jack Spicer events and Evelyn Reillyâ€™s report on John Ashberyâ€™s reading (in â€œFeatured Contentâ€) as well as Edwin Torresâ€™ last post as Guest Blogger. Also, thank you to the people who have responded to our Spring email appeal. We are $2,500 closer to our goal of at least $15,000. If you can help with even a small amount, simply follow this link: http://poetryproject.org/get-involved/donate-now We thank you in advance. The Project couldnâ€™t exist without your continued and unwavering support.

Love
The PP

Friday, May 29, 10 PM
Stephen McLaughlin & Phillip Dmochowski
Present An Evening Of Poetry & Collaborations

Stephen McLaughlin and Phillip Dmochowski are the editors of Principal Hand Publishing Series. Stephen is a poet/programmer whose first release, with Jim

Carpenter, was Issue 1, a 3,785-page e-chap. Stephen edits the podcast â€œPoemTalk at the Writers House,â€ and is a contributing editor at PennSound and ubu.com. Phillip is an artist, DJ, and director of DNA Gallery in Provincetown, MA. His first book, Indian Method, documents a systematic disfigurement of rare books and is forthcoming from Patrick Lovelace Editions.

Monday, June 1, 8 PM
Carlos T. Blackburn & Betsy Fagin

Carlos T. Blackburn, author of Portraits (2006) and The Selected Poems of Hamster (2008). Born at the New York Infirmary for Indigent Women and Children, 1969; raised in Brooklyn. Poems have surfaced in Land of the Weejis, Aeroplano, 6Ã—6 and Watchword. Work as a soccer coach, bike messenger, roller coaster operator, collegian (anthropology), fish monger, copy editor, demolition worker, bartender and teacher all form a part of his rÃ©sumÃ©. Presently in the last year of his training as a physical therapist in Glasgow, Scotland. Betsy Fagin is the author of Belief Opportunity (Big Game Books, 2008), Rosemary Stretch (dusie e/chap, 2006) and For every solution there is a problem (Open 24 Hours, 2003), as well as a number of self-published chapbooks.

Wednesday, June 3, 8 PM
Steve Carey Book Party

Edmund Berrigan edited Steve Careyâ€™s Selected Poems for Subpress. The book will be available for the reading. Careyâ€™s books include The California Papers (United Artists), Gentle Subsidy (Big Sky), Smith Going Backwards (Cranium Press), and 20 Poems (Unimproved Editions Press). Anselm Berrigan writes of him: â€œHe was like this huge guy who wouldnâ€™t harm a soul, with a deep voice and ability to loom. Bob Newhart and Jimi Hendrix and Philip Whalen.â€ Carey passed away in 1989. With Anselm Berrigan, Edmund Berrigan, Tom Carey, Peggy DeCoursey, Marion Farrier, Greg Fuchs, Eileen Myles, Elinor Nauen, Simon Pettet, Harris Schiff and others.

And from our friends at Danspace Project:

Yoshiko Chuma & The School of Hard Knocks /ROOT CULTURE (USA/Japan)

POONARC: Not About Romanian Cinema
Concept, Design, Choreography and Direction: Yoshiko Chuma

From the ongoing dance/installation series A Page Out of Order (2001-2011). Featuring artists from the USA, Romania and Japan who have spent the last four weeks developing this work, while journeying through several regions of Romania. The development experience is integral to the creation of POONARC.

June 4, 5, 6, 11, 12, 13, 2009, St. Markâ€™s Church, 8:30pm

Post performance discussions: Fridays June 5th & 12th June 5: Moderator: Judy Hussie-Taylor, Director Danspace Project June 12: Moderator: Corina SuÅ£eu Director, Romanian Cultural Institute of New York

MORE INFO and TICKETS at Danspaceâ€™s site:
http://www.danspaceproject.org/performance/events7.html

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If youâ€™d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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298. Jesse Glass

Jesse Glass Featured At Text Festival Event, U.K.

Thu 28 May 2009

And happy to be there.

Friday, 12 June 7:30
Bury Art Gallery, Moss St., Bury

http://www.textfestival.com/when/view-12

Jess

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299. Mark Young

Now out from Otoliths—Through the Funeral Mountains on a Burro, by Charles Freeland

Thu 28 May 2009

Through the Funeral Mountains on a Burro

Charles Freeland

68 pages

Cover collage by Angela Genusa

Otoliths 2009

ISBN: 978-0-9806025-2-4

$10.45 + p&h

Direct URL:
http://www.lulu.com/content/paperback-book/through-the-funeral-mountains-on-a-burro/7152290

Charles Freeland employs narrative sequence as a mode of aspiring to innocence. Each of these deceptively direct prose pieces, "embracing that infinity," is replete with power to endure what finally endows the conscious mind with revelations disguised as moments. Freeland’s wry humor, charged observations, sonorous lines ("Eulalie stands thigh deep in the river"), remind us of our privilege "just to catch the echo of it, the way children sometimes catch crayfish on the end of a sharpened stick." One final word for Freeland: "Encore!" — *Sheila E. Murphy*

Freeland's collection takes us on a journey with unexpected directions and deviations. Full of satire and the understated, the poetry of *Through the Funeral Mountains on a Burro* is masterful. — *William Allegrezza* ** **

The full Otoliths catalog, which includes books by Nick Piombino, Geof Huth, Marilyn R. Rosenberg, Tom Beckett, William Allegrezza, Anny Ballardini, Nico Vassilakis, Eileen Tabios, Martin Edmond, Paul Siegell, Sheila E. Murphy, Marton Koppany, Jordan Stempleman, & Adam Fieled, amongst many others, can be found at http://stores.lulu.com/l_m_young.

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300. Jennifer Karmin
Illinois Poets: Support Literacy Education
Fri 29 May 2009

---

hi poetics friends in illionis....our state is trying to cut funds for adult literacy education. this is the program that i've taught in for 10 years. we service immigrants and people without high school degrees at the chicago city colleges and many locations around the state.

the illinois house has already approved eliminating all state funds for adult education. the senate will soon vote on this.

please call your illinois state senator ASAP. leave a message and let them know that you support adult education and oppose any cuts to its funding. people need education to get jobs!

find your illinois senator's contact information here:
http://www.ilga.gov/senate

or -- call senator william delgado at [redacted] and [redacted].

CONTINUE STATE FUNDING FOR ADULT EDUCATION
$53.7 million in state and federal Adult Education / Family Literacy funding will be lost if the Illinois Community College Board Adult Education funding is eliminated

IMPACT OF ADULT EDUCATION SERVICES â€¢ Over 100 programs provide instruction in Adult Basic Education, Adult Secondary Education, and English as a Second Language â€¢ Approximately 118,000 students enroll in programs annually â€¢ Over 13,000 students pass the GED Test in Illinois annually â€¢ 82% of those who enter employment retain employment â€¢ Less than 3% of those in need of adult education are being served

NEED FOR ADULT EDUCATION IN ILLINOIS
â€¢ 1.8 million residents without a high school diploma
â€¢ 2.34 million residents speak a language other than English
â€¢ 644,000 immigrant residents who do not read and write
â€¢ Federal resources will decrease by $1.5 million in FY 2010
â€¢ More than 4,300 students are waiting to enroll in adult education

onwards,
jennifer karmin

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301. Sarah Sarai
Re: Urgent Poetics Query --New: Call for Poetics Contributors
Fri 29 May 2009

Yup re the "long delay between sending and posting." {per Mark}

>>>>I'm with you. Also the long delay between sending and posting. Both created a
feeli9ng like running in molasses.

Mark

-----Original Message-----
>From: mIEKAL aND <[redacted]>
>Sent: May 26, 2009 1:13 PM
>To: [redacted]

>Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors
>
>I have no interest in wading into this thread, but my feeling is that
>the 2 post rule did much more to quell interesting, active &
>spontaneous discussion, than any form of moderation.
>
>~mIEKAL
>
>back to lurkhood
>

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302. **Kate Eichhorn**

Feminist Poetics - Open Letter (Summer 2009) Special Issue

Fri 29 May 2009

Open Letter (13, 9) -- Beyond Stasis: Poetics and Feminism Today Guest Editors: Kate Eichhorn and Barbara Godard

Open Letter (13, 9) features poetic statements and essays by and about innovative Canadian women poets born since 1960. Spanning at least two generations of writers, this issue places a group of new and already well established women poets in the context of Canada’s rich history of avant-garde women's writing. Contributors include Sina Queyras, Margaret Christakos, Rita Wong, Rachel Zolf, Nathalie Stephens, Trish Salah, Angela Rawlings, Angela Carr and Jenny Sampirisi among others.

To order copies of Open Letter (13, 9) go to:

http://publish.uwo.ca/~fdavey/sub.htm

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303. **David-Baptiste Chirot**

Woodland Pattern--E-News: Small Press Focus & Alternating Currents Live

Fri 29 May 2009

Woodland Pattern E-News!http://www.woodlandpattern.org/_____ IN THIS ANNOUNCEMENT:==========EVENTSSat. 5/30: Reading & Small Press Focus with Kathleen Rooney, Brandi Homan, Becca Klaver; 7pmSun. 5/31: Alternating Currents Live presents Urs Leimgruber; 7pm

WORKSHOPSSat. 5/30: Sense & Nonsense" with Becca Klaver; 12-4pmJune 2 – July 16: Jack Collom Workshop Series at the Wilson Park Senior Center==========

==========SATURDAY, MAY 30: SWITCHBACK BOOKS READING & WORKSHOP========== Reading & Small Press Focus with Kathleen Rooney, Brandi Homan, Becca Klaver Saturday, May 30, 2009; 7pm ($8/$7/$6)Woodland Pattern Book Center720 East Locust StreetMilwaukee, WI 53212 Switchback Books is a feminist press publishing poetry by women. Founded in 2006 by a group of students at Columbia College Chicago, Switchback Books publishes two books a year, one of which is the winner of the Gatewood Prize for a first book of poetry by a woman aged 18 through 39. Brandi Homan is the author of Hard Reds (Shearsman Books, 2008). Her chapbook, Two Kinds of Arson, is available from dancing girl press. She earned her MFA at Columbia College Chicago and is editor-in-chief of Switchback Books. Kathleen Rooney was born in Beckley, West Virginia and raised in the Midwest. Along with Abby Beckel, she is a founding editor of Rose Metal Press. She is the author of Reading with Oprah: the Book Club That Changed America (University of Arkansas, 2005), That Tiny Insane Voluptuousness (Otoliths, 2008), a poetry collaboration with Elisa Gabbert, Oneiromance (an epithalamion), which won the the 2007 Gatewood Prize from Switchback Books, and Live Nude Girl: My Life as an Object (University of Arkansas Press, 2009), an occupational memoir. She lives in Chicago with her husband, the writer Martin Seay. Becca Klaver was born and raised in Milwaukee, attended the University of Southern California (BA) and Columbia College Chicago (MFA), and currently lives in Chicago, where she works and teaches at Columbia. With Brandi Homan and Hanna Andrews, she co-edits the feminist poetry press Switchback Books. Recent work can be found online in No Tell Motel, H_NGM_N, and Coconut. Her chapbook, Inside a Red Corvette: A 90s Mix Tape, is available from the greying ghost press. WORKSHOP"Sense & Nonsense: A Poetry Workshop" with Becca KlaverSaturday, May 30, 2009, 12am-4pm ($40/$35 WP Members includes ticket to 7pm reading) Call now to register! [redacted] Through a variety of sensory and nonsensical experiments, in this workshop we will explore our relationships to each of the traditional five senses (especially those we take for granted), consider the additional senses that poets rely on (sixth, seventh, seventeenth), examine synesthesia and other sense-related poetic topics, and indulge in nonsense. Experiments may or may not include flâneuring, blindfolds, taste/smell/touch-tests, and speaking in tongues,

or in Stein. Participants will be asked to bring a few simple supplies to aid in the experiments, and will use the material generated to compose one or more poems or short texts by the end of the workshop.
http://www.woodlandpattern.org/workshops/adults.shtml#klaver
==========SUNDAY, MAY 31: URS LEIMGRUBER CONCERT; 7PM========== Alternating Currents Live presents Urs Leimgruber a concert of solo saxophone improvisations Sunday, May 31, 2009; 7pm ($8/$7/$6)Woodland Pattern Book Center720 East Locust StreetMilwaukee, WI 53212 Born Lucern, Switzerland in 1952, composer and saxophonist Urs Leimgruber has been active for many years in the areas of contemporary improvisation, composition, jazz and new music. In one of his earliest musical associations he was as a member of the electric jazz/free music group 'Om' with Christy Doran, Fredy Study and Bobbi Burri. His own projects have included a long duo association with percussionist Fritz Hauser, the Leimgruber/Roidinger/Hauser trio; as well as trio collaborations with both Joëlle Léandre and Marilyn Crispell. He has recently formed 'quartet noir' with Marilyn Crispell, Joëlle Léandre and Fritz Hauser. In addition to these long-standing collaborations Urs Leimgruber performs extensively as a solo artist and often performs in a wide variety of mixed media presentations, providing music for dance, radio plays and film. Throughout his career he has appeared in concert and on recordings with Steve Lacy, Tim Berne, Fred Frith, Joe McPhee, Lauren Newton, Keith Rowe, Sunny Murray, among many others.
http://www.woodlandpattern.org
==========JUNE 2 - JULY 16: JACK COLLOM WORKSHOP & RESIDENCY========== Jack Collom Workshop Series at the Wilson Park Senior Center Tuesdays & Thursdays, June 2 - July 16, 1pm-3pm (free & open to everyone 50 & older)Wilson Park Senior Center2601 W. Howard Ave.Milwaukee, WI 53221 Jack Collom will lead a series of creative memoir writing workshops with older adults beginning June 2, 2009. This exciting project will help nurture and share the voices of older adults through a lively series of writing exercises and playful exploration. Workshops are open to anyone over 50 and will be held at Wilson Park Senior Center, 2601 W. Howard Avenue in Milwaukee. Don’t miss this once in a lifetime opportunity to tell your story! Jack Collom joined the U.S. Air Force and wrote his first poems in Tripoli, Libya. He returned to the U.S. and worked in factories for twenty years. He earned a BA and an MA in English on the GI Bill, and has taught Creative

Writing free-lance for over thirty years. Collom has authored 22 books and chapbooks. In 2001, Tuumba Press issued a more than 500-page-long volume, Red Car Goes By, as his Selected Poems. His latest books are Exchanges of Earth & Sky and Situations, Sings. Woodland Pattern looks forward to hosting Jack Collom as part of a Creativity and Aging initiative, with generous support from the NEA's Creativity and Aging in America initiative, the UWM Center on Age and Community, and Interfaith Milwaukee

http://www.woodlandpattern.org
==========Follow us on Twitter:
http://www.twitter.com/woodlandpatternWe're also on Facebook and MySpace!
========== To receive regular messages notifying you of Woodland Patternevents, send a message to us at [redacted] with"Join E-List" in the subject line. To unsubscribe from these mailings send a reply with "unsubscribe"in the subject line. PLEASE FORWARD! THANKS!!!

http://www.woodlandpattern.org/

Woodland Pattern Book Center

720 E. Locust Street

Milwaukee, WI 53212

phone [redacted]
_____ Hotmail® has ever-growing storage! Don't worry about storage limits.
http://windowslive.com/Tutorial/Hotmail/Storage?ocid=TXT_TAGLM_WL_HM_Tutorial_Storage1_052009

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304. Brian Clements
Seeking Liz Waldner
Fri 29 May 2009

Anyone have a current email address for her?

bc

Prof. Brian Clements, Coordinator
MFA in Creative and Professional Writing
Western Connecticut State University
[redacted]
http://www.wcsu.edu/writing/mfa

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305. Christina Milletti

CFP: &Now Conference of Innovative Writing & the Literary Arts

Fri 29 May 2009

CALL FOR WORK
&Now: a Conference of Innovative Writing and the Literary Arts
New Proposal Deadline: June 15, 2009

The 4th Biennial &Now Conference of Innovative Writing & the Literary Arts will be held in Buffalo, NY from October 15-17, 2009. The &Now Festival explores intersections between creative and critical praxes, examines innovative and experimental acts of writing, and advances a serious inquiry into theories of language.

Keynote Speakers: Robert Coover, Nathaniel Mackey, Rikki Ducornet

PLEASE SUBMIT.... Critical papers and cross genre work of all kinds: criti-fictional presentations, readings, performance pieces (digital, sound, and otherwise), and digital and multimedia projects. Pieces that address linguistic transgressions, the limits of genre, or works that promote interdisciplinary explorations are particularly encouraged. Proposals can be for individual readings, critical panels, creative panels, and/or roundtable discussions.

Please send proposals by email in the following format:

*Title of Proposed Reading/Performance/Presentation
*Brief Description (no more than 500 words).
*Brief Bio (a few sentences) of all participants
*Tech needs (if any)

Submit all proposals to: [redacted]

PROPOSAL DEADLINE: June 15, 2009.

Please note: Each session will be approximately 75 minutes. Individual presentations/readings should therefore be limited to 15-20 minutes so that grouped sessions that make thematic sense can be arranged.

For more information, visit:
http://www.english.buffalo.edu/andnow/

Or contact:
Dimitri Anastasopoulos at [redacted] or
Christina Milletti at [redacted]

****

Links to prior &Now Conferences:

&Now 2005: University of Notre Dame, South Bend, Indiana
http://www.nd.edu/~andnow/

&Now 2006: Lake Forest College, Chicago
http://www.lakeforest.edu/academics/programs/engl/andnow/

&Now 2008: Chapman University, Los Angeles
http://andnowfestival.com/

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306. **William Allegrezza**
new AnPo(APo)/AniPo/POAtry blog
Fri 29 May 2009

---

i am going to create a new blog dedicated to animated poetry. i'm thinking mostly about animated .gifs, but it really could be any type of animation. (i'm a simple person. i just like to see moving words.) if you have something to add, send it to me at [redacted]. the blog will be as unedited as i can let it be, so i'll take just about anything. i'm just going to chunk what is sent onto the blog.**

**i know the e-mail address sounds like a spoof, but the blog will be real. i just like imaging a bunch of poets typing holymerda.

**if you are an academic lacky, don't take the "unedited" thing to mean feel free to send me vita filler.

bill allegrezza

p.s. feel free to give me feedback on the idea. hopefully it generates more excitement than the poetry wiki i created (http://innovativeaudiences.pbworks.com/). that was lame.

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307. **William Allegrezza**
wiki--call for writers
Fri 29 May 2009

---

ok, so i still think the idea of a poetics wiki that has space for any type of discussion is a good idea. here is the one i created a few years ago: http://innovativeaudiences.pbworks.com/. it already has some great discussion under the language traditions link from ernesto priego. i encourage you all, especially in light of the recent discussions here, to jump on the site and add your views. since i want to see the discussion myself, i'll sweeten the offer. i'll buy anyone who posts a beer (or a martini, coffee, tea, water, etc).**

**deal only valid when the writer visits chicago at a convenient time for me and visits the local bar/cafe/lake within walking distance from my place.

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308. **Catherine Daly**
Re: What is Open?
Fri 29 May 2009

Well, Mesey and Berg included Levertov's organic poetry essay in NAKED poetry, but I see no reason open = organic

On Wed, May 27, 2009 at 3:23 PM, Paul Nelson <[redacted]> wrote:

> *Open is organic.*
>
> *The Organic poem is not the recor*
> *Catherine,*
>
> *Open is organic.*
>
> *The Organic poem is not the record of an event, it is an event, an occasion of experience, a map of the mind at work in the moment, ear measuring and mind mediating the crowd of outside voices/impulses and resonances erring on the side of entelechy for the individual and polis and culture, in deep connection with dimensions larger than the pen-holder, enacting – not describing – the instant rather than the act of thought about the instant.*
>
> *The Organic poem is allied with velocity and the duende beyond mere discourse and the function of symbology, imbued with a luminousity that exists just beyond comprehension of the pen-holder, and ripples with the silver of a wave in the midnight of Harvest Moonlight, or the white of alder-filtered September sunlight just beyond the foot of the morning altar.*
>
> *It is the living apprehension of the underlying form as it spills out its testimony as only the moment can reveal, never completely contained in one poem except that poem which is the final result of a lifetime of an individual poet's never fully articulate striving, a chaotic murmur of soul re-directing self to Self in an alchemical conjunctio only antepasados fully comprehend.*
>
> *It is the practice divine of ear training, star to mind to*

hand to pen to blossoming, a harvesting of forces learned over years, decades, lifetimes of homage and refined, knows process as its own inherent reward in a systemless system which chooses recklessly those who would use speech (at once) at its least careless and least logical, poet as time mechanic, not embalmer.

The Organic poem is the mercy, mercy, mercy of the intersection of the vastness of outer space with the vastness of the space inside skull in complete candor, the ordinary mind in discovery of perceptions eternal in celebration of person (Universe is Person), not a stream of consciousness, more a coherent splendor, more a field of first permission to which one is allowed access more often than one thinks.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Catherine Daly <[redacted]*>*
To: [redacted]
Sent: Wednesday, May 27, 2009 2:24:22 PM
Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors

Richard's post, as well as my finding a first edition Naked Poetry anthology
at the library book sale, made me think of a definition of what we mean by "open poetry" "open poetics" and -- "open discussion".

--
All best,
Catherine Daly

> [redacted]

--
All best,
Catherine Daly
[redacted]

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309. **Paul Nelson**
Re: What is Open?
Fri 29 May 2009

Open means allowing the poem to find its own track. Duncan Catherine,

Open means allowing the poem to find its own track. Duncan and Levertov used this language in the early 60's in their correspondence and differentiated Organic from Free Verse and certainly from Conventional poetry. You have to be open to let the poem find its way...open to the turns a poem wants to make for itself. A free verse poem like Howl is not entirely organic, because Allen had a sense of what he wanted to say about his friends and acquantences being fucked over by the Military-Industrial mentality and the industry-generated culture which maintains this force.

Robin Blaser, rest his soul, in the introduction to The Holy Forest suggests:"The whole marvellous thing of open form is a traditional and an American problem...the sublime poem (tells) the narrative of the spirit...not simply to be led to a conclusion, but be taken by such a magical carmen perpetuum to all the image-nations of this remarkable, revivifying world.

In my meetings with him in 2005 & 6 (documented here: http://www.goldenhandcuffsreview.com/gh9content/16.html) he was fine with calling it Open, Projective and Organic, as if the terms were interchangable. But I think Organic is more evocative of the cosmology of process, relationship and interdependence als Whitehead and the Hua Yen Buddhists. This is why I prefer it.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences

Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Friday, May 29, 2009 11:29:15 AM
Subject: Re: What is Open?

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It is the practice divine of ear training, star to mind to
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inherent reward in a systemless system which chooses recklessly those
who would use speech (at once) at its least careless and least logical,
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Paul E. Nelson

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--

> *All best,*
> *Catherine Daly*
> [redacted]

--
All best,
Catherine Daly
[redacted]

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310. K. Silem Mohammad

WEST WIND REVIEW 2009 feat. Rod Smith, Jen Hofer, Kevin Killian, Jennifer Knox, et al.

Fri 29 May 2009

WEST WIND REVIEW 2009

featuring

David Watson, Mel Nichols, Rod Smith, Catherine Meng, Grzegorz Wróblewski, Eddie Watkins, Ryan Fitzpatrick, Elisabeth Workman, Kathleen Rooney & Elisa Gabbert, Drew Gardner, Andrew Felsinger, Carol Guess, Jen Hofer, Brandon Brown, Stan Apps, Shane Allison, Nico Vassilakis, Noah Eli Gordon, Joshua Marie Wilkinson, Kaia Sand, Brandon Shimoda, Meg Hurtado, Alli Warren, William Knight, Dawn Sueoka, Lanny Quarles, Jim Klein, Michael Magee, Sandra Simonds, Jennifer Knox, Gary Sullivan, Rhoads Stevens, & Kevin Killian

Brandon Brown, "Talking's Money":

there's a hole in my pocket
but I'm talking with my mouth
the speech goes out into the arena
where sometimes it wields clubs
and sometimes tingles (in a good way)

most often it returns to me transformed
face to face with my own speech
in the form of ghoulishly melted
ore from the earth. What it says
I strain to hear. The sewer inside my neck
spits like a dog's mouth but it wipes
off clean, easy, shining.

$8 + $3 s&h

TO ORDER:

http://soubookstore.collegestoreonline.com/ePOS?this_category=4&store=523&item_number=9780971008588&form=shared3%2fgm%2fdetail%2ehtml&design=523

WWR BLOG:

http://westwindreview.blogspot.com/

--

K. Silem Mohammad
http://lime-tree.blogspot.com

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311. Catherine Daly
Re: new AnPo(APo)/AniPo/POAtry blog
Fri 29 May 2009

isn't it lackey?

On Fri, May 29, 2009 at 11:00 AM, William Allegrezza
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> *i am going to create a new blog dedicated to animated poetry. i'm thinking mostly about animated .gifs, but it really could be any type of animation. (i'm a simple person. i just like to see moving words.) if you have something to add, send it to me at [redacted]. the blog will be as unedited as i can let it be, so i'll take just about anything. i'm just going to chunk what is sent onto the blog.**
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> ***i know the e-mail address sounds like a spoof, but the blog will be real. i just like imaging a bunch of poets typing holymerda.*
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> ***if you are an academic lacky, don't take the "unedited" thing to mean feel free to send me vita filler.*
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> *bill allegrezza*
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> *p.s. feel free to give me feedback on the idea. hopefully it generates more excitement than the poetry wiki i created (http://innovativeaudiences.pbworks.com/). that was lame.*

--
All best,
Catherine Daly
[redacted]

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312. Peter
Dispensational collapse quartet
Fri 29 May 2009

<http://ciccariello.viewbook.com/dispensational_collapse>Dispensational collapse quartet <http://ciccariello.viewbook.com/dispensational_collapse>

-- Peter Ciccariello

http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter @ciccariello

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313. Charles Alexander
Re: What is Open?
Fri 29 May 2009

Also, I think Duncan and Olson thought the poem was not a "closed" system, i.e. it was open to what is "not" the poem, so that a poem didn't need to feel "finished" and set apart, so that one might think of the field as encompassing more than the single poem, even more than the single poet, a field of relations in which any single poem is partial. I think Blaser touches on this in the quote Paul brings forth here, about where the poem takes the reader, where it takes the poet. I'm not quite so comfortable with "organic" only in that I'm not sure how that might fit with the use of various procedures (a la Mac Low), which I think can (but don't necessarily always) partake of "open" poetry as well. "Organic" as I might understand it would apply various sorts of natural progressions in the poem, and I don't think that "natural" is the only way for the poem to move openly. But quite possibly Blaser had no such sense of "organic" as I do.

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On May 29, 2009, at 12:09 PM, Paul Nelson wrote:

> *Open means allowing the poem to find its own track. Duncan*
> *Catherine,*
>
> *Open means allowing the poem to find its own track. Duncan and Levertov used this language in the early 60's in their correspondence and differentiated Organic from Free Verse and certainly from Conventional poetry. You have to be open to let the poem find its way...open to the turns a poem wants to make for itself. A free verse poem like Howl is not entirely organic, because Allen had a sense of what he wanted to say about his friends and acquantences being fucked over by the Military-Industrial mentality and the industry-generated culture which maintains this force.*
>
> *Robin Blaser, rest his soul, in the introduction to The Holy Forest suggests:"The whole marvellous thing of open form is a traditional and an American problem...the sublime poem (tells) the narrative of the spirit...not simply to be led to a conclusion, but be taken by such a magical carmen perpetuum to all the image-nations of this remarkable, revivifying world.*
>
> *In my meetings with him in 2005 & 6 (documented here: http://www.goldenhandcuffsreview.com/gh9content/16.html) he was fine with calling it Open, Projective and Organic, as if the terms were interchangable. But I think Organic is more evocative of the cosmology of process, relationship and interdependence als Whitehead and the Hua Yen Buddhists. This is why I prefer it.*
>
> *Paul*
>
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
> *American Sentences*
> *Organic Poetry*
> *Poetry Postcard Blog*
>
> *Ilalqo, WA* [redacted]

From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Friday, May 29, 2009 11:29:15 AM
Subject: Re: What is Open?

Well, Mesey and Berg included Levertov's organic poetry essay in NAKED poetry, but I see no reason open = organic

On Wed, May 27, 2009 at 3:23 PM, Paul Nelson <[redacted]> wrote:

Open is organic.

The Organic poem is not the recor
Catherine,

Open is organic.

The Organic poem is not the record of an event, it is an event, an occasion of experience, a map of the mind at work in the moment, ear measuring and mind mediating the crowd of outside voices/impulses and resonances erring on the side of entelechy for the individual and polis
and culture, in deep connection with dimensions larger than the pen-holder, enacting – not describing – the instant rather than the act
of thought about the instant.

The Organic poem is allied with velocity and the duende beyond mere discourse and the function of symbology, imbued with a luminousity
that exists just beyond comprehension of the pen-holder, and ripples with the silver of a wave in the midnight of Harvest Moonlight, or the
white of alder-filtered September sunlight just beyond the foot of the
morning altar.

It is the living apprehension of the underlying form as it
spills out its testimony as only the moment can reveal, never
completely contained in one poem except that poem which is the final
result of a lifetime of an individual poet's never fully articulate
striving, a chaotic murmur of soul re-directing self to Self in an
alchemical conjunctio only antepasados fully comprehend.

It is the practice divine of ear training, star to mind to
hand to pen to blossoming, a harvesting of forces learned over years,
decades, lifetimes of homage and refined, knows process as its own
inherent reward in a systemless system which chooses recklessly those
who would use speech (at once) at its least careless and least
logical,
poet as time mechanic, not embalmer.

The Organic poem is the mercy, mercy, mercy of the
intersection of the vastness of outer space with the vastness of the
space inside skull in complete candor, the ordinary mind in discovery
of perceptions eternal in celebration of person (Universe is Person),
not a stream of consciousness, more a coherent splendor, more a field
of first permission to which one is allowed access more often than
one
thinks.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

> *From: Catherine Daly <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, May 27, 2009 2:24:22 PM*
> *Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors*
>
> *Richard's post, as well as my finding a first edition Naked Poetry anthology*
> *at the library book sale, made me think of a definition of what we mean by*
> *"open poetry" "open poetics" and -- "open discussion".*
>
> *--*
> *All best,*
> *Catherine Daly*
> *[redacted]*
>
> *guidelines*
>
> *guidelines*
>
> *--*
> *All best,*
> *Catherine Daly*
> *[redacted]*
>
> *welcome.html*
>
> *welcome.html*

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314. **David Chirot**

Fear of Poetry/Poetry of Fear --Palfest 2009--Police, Army try shutting down Opening , Closing Nights

Fri 29 May 2009

To Confront the Culture of Power with the Power of Culture-- Edward Said, quoted at Palfest09 after it became, thanks tothe Army and Ploice literaly and literally true--

I sent earlier this week a piece re Fear of Poetry, Poetry of Fear and Poetry FOR Fear--and Fear FOR Poetry-- as "fear of poetry " was at the origin of the long discussion that is most recently re what to do abt about lists/discussions--

I don't know if anyone else has been following it, but from 23 May to 28 has been the 2nd "Palfest"--Palestinian Festival of Literature.

The festival is actually a touring one, beginning in Jerusalem and traveling to several different towns and communities before returning to Jerusalem for the Closing Night Events.

Jerusalem was chosen because this year it is the rotating Arab Capital of Culture. Every year the Capital is in a different City and country--

Opening Night was set upon by Police and IOF soldiers; the French consulate volunteered their cultural spaces--so to speak- for the night and the Festival proceeded without a hitch.

The final night--last night--the same thing occurred--the Army and some police appeared, a paper was nailed to a door--and the planned Theater site was made a Forbidden Zone.

This time the British Consulate stepped in and provided the site for the Events.

I've been posting a steady stream of the videos the Palfest Photo stream, and also many International reports on the events. (Ha'arretz has a lot f l inks at its site--and very good coverage--most of the reports i have found so far are Israeli and from various Arabic networks. (The only language i checked in so far is English--now on to more--) http://davidbaptistechirot.blogspot.com http://www.palfest.org/

The only mention so far found in the USA media is a tiny note today from USA today.

Also haven been posting readings , interviews, articles, reviews of several contemporary Palestinian and Palestinian-American writers and performers and as ever music videos also.Esp of one of my favorite bands, Checkpoint 303--one of the most interesting and original electronic/sampling, unplugged acoustic, uses of recorded documentary sounds in streets and from literally old documentaries. bands around in their uses of sounds, mixes, ,live recordings and techno and "natural" instruments--across three countries and two continents--

Perhaps the "Fear of Poetry" is too evident in the attempted closing downs to be considered an "interesting enough" form of fear these days?

On the other hand there is the Fear of reporting about these events and also,of discussing them,--in terms of the discussion here--to really discuss, rather than

censoring or attacking-- because this is "not really to do with poetry." does that mean that it really cant be discussed at al in such a relation?

or is that simply "yet another reason to rid oneself and language of the troubling obstacles to the purity of the language the tribe--"

Or simply in the case of the "conflict," only one side is really permissible to think of and act on in the US.

This fear is the one impressed on one in a culture and society which has developed a powerful denial of events in favor of words, and in this way interiorized self censorship regarding many issues, among them quite prominently the Israeli-Palestinian "conflict."

To be rid of conflict means that there remain now " no opposing sides"--no contradictory language
IT IS ONE
it is won

Of course it is not a fear or closing down only on the account of Poetry, but oon account and due to al aspects of a culture and people, because any acknowledgement of them is taken to be a criticism of the other side, when it may not be anything other than a simple statement of fact.

Which is the most feared of all, these facts, because they do not agree with the discourse which has been created for these situations.

In order to keep hidden the US and its Black President supporting an Apartheid Regime, the word "Apartheid" as much as possible must be attacked if mentioned, and the person--as Jimmy Carter found out--writing or saying the word is attacked personally, morally, aesthetically, in every way possible, so as to give an object lessons in what happens unless the repellent word is expunged not only form language, but from thought itself.

This is basically the project that Orwell outlines in 1984 and its appendices on the development of Newspeak.

The reduction of the lexicon that is permissible and remains in use though every day shrinking a bit, by bit----this reduction of vocabulary creates also a reduction in thinking, and especially thinking of any "critical" kind. Instead, one is trained to dutifully be unquestioning in the acceptance of whatever one is told, even if yesterday one was expected to believe the exact opposite. This "forgetting" via unquestioning belief erases memory also, so another critical faculty is expunged.

Over the last couple years--and in this discussion, pronounced by Amy, the term "dumbing down" has become something that is being contended with in re poetics and poetry.

Apparently the "dumbing down' is considered a natural casualty of adjustment to quite different times etc, and different technologies, and, ironically, "difficult poetries."

(Perhaps the "dumbing down" makes the "difficult poems" much more prevalent and easier to not only create but also constructing itself as a discourse that does not even permit the thought that it is making itself ever more less capable of understanding the "difficult poem," which in itself is being turned into ever more gibberish, as no one really notices--and al that matter is that the "difficult poem" be preserved against the "attack of the dumbed down readers."

Now why would an intellectual or a poet, as I read Charles Bernstein also speaking of "dumbing down" being something that the was accused of-and didn't seem to find so bad--, why wd a poet want to speak so casually of the fact that one must accept the dumbing down, as what one "gains from it," is at least for the nonce, more important.

Perhaps for the simple reason of taking advantage a situation in order to be advantaged by it and so --making it the only existing "alternative"--

That is, the "dumbing down" of others makes ever more "evident" the difficulty of the poet's "difficult poems." Both the dumbed down and the poets themselves will see very clearly that the difficulty of difficult poems is a matter of a simple and natural occurrence,and fate, of some persons being less dumbed down than other, making them the ones capable of making and understanding the difficult poems so difficult that the vast run of humans may wel not arise to the levels of thought required to "understand" or "process" the difficult poem

The debates over the lack of "critical, satiric or negative reviews of books of poetry," are in a sense a barking up the wrong tree.

For if only those capable of reading difficult poetry are reading writing and reviewing it, how wds any one out side the circles of of difficult poets ever even know care or be interested if what they are reviewing is good bad or ugly--

The problem is, that after a certain point, the dumbing dow and expunging and erasing of vocabularies, meanings, references, allusions, creates the impossibility of the mind to recover or reverse engineer what it was was dumbed down from.

Dumbing down, considered as a process of effects and aims on the "mental state and well being of individuals," iis not unlike the "we had to destroy the village to save it," deformation of thoughts and words that the Vietnam War-and every War-produces.

The "fear of poetry" often discussed on this list as in a certain way at times being seen as a "positive sign of its difficulty"--is taken to be a fear of "poetic language" rather than perhaps motivated by class differences, cultural differences, political imperatives or simply that the elite practitioners need to feel that they are in possession of something"too difficult" for the great unwashed to grasp.

Indeed, "difficult poetry" is felt to be its own sure sure guarantee of one's elite status in comparison to those weak and hopeless dullards who are the bards of al other poetries--

I wrote previously of many different reasons that a person might fear not poetry, but simply being asked questions that are being "noted down" and counted observed, polled and --what then--by these nosy and snooping individuals from perhaps a secret undercover govt agency?--

This age of Security ,wire tapping, email decoding,library card watching and checking, the time of the monitoring of the destinations one not only flies but drives to-walks to--the stores and public restrooms frequented--in an age like this what is really needed i is not Security on the part of the State, but of the interiorization of the behaviours habits, thoughts and words of the Security States directives and recommendations of "dumbing down" and also of the "attack of the difficult poems"--as a reminder to each particular group of its positioning in the hierarchies of the society vis a vis one another.

The Thought Police, the Brain Police--especially now that the Obama Administration is essaying to introduce into US Law the concept that one may "detain indefinitely" a person who MAY IN THE FUTURE THINK OF COMMITTING A CRIME--OR EVEN COMMIT IT.

To arrest someone because they have the possibility someday of doing such and such--is a truly disturbing form of instilling fear, because one will have to be ever more carefully monitored by ONESELF--trying to desperately to control and prevent one's inward thoughts and their outward expressions."happening" or "behaving"in any way remotely suggestive of a future criminality-

The self censuring citizen will need no censor from above or outside itself, as everything will be censored before leaving the consciousness of the citizen involved.To continually fear not what has happened and being caught, for it, or what is happening and being caught, but to not caught,not charged, not accused, but simply "detained indefinitely" for something one has never done--simply so that one may in fact NEVER DO IT--

basically delivering one over to the authorities via breakdown and the overwhelming sense of guilt----like Winston Smith's in 1984--guilt not for something in the past as Freudian psychology and religions would have one be

wary of--but of something which one does not have any idea of which others think one is be capable of doing in the future--so capable that it is better that one is detained indefinitely--

(Why not lock everyone u after being born and nursed long enough to make the transfer to the life time cell-- in a sense this is what a good part of Earth's billions are bron into--not to mention the imnese prison of Gaza--where one is guilty for being Palestinian--because of course one day you wil be a terrorist--if not already being one at a few weeks old--

Is this not what "Homeland Security" is really about?

Securing language and minds so that
"seldom is heard a discouraging word
and the skies are not cloudy al day."

Home Homeland on the Range!--

The "fear of Poetry " then is actually cherished by an elite as it designates them as above such toxic situations, and thinking themselves immune, they do not notice that in fact they are among the traffic cops directing the flow of persons thoughts words al into one direction, the one that knows it is "Home Wa/ord Bound"--bound and gagged--

Instead of Fear of Poetry what one is manufacturing is the Poetry of Fear and the Poetry For Fear.

A Poetics can be seen as an "attacking entity" like a virus, or parasite as it seeks to attach itself to the body of the subject, and from there to work the way INWO/ARDS--and to create as it travels a wake behind it in which everything previously present "vanishes amid the white froth--"

a present absentee- - is now become what it needs to be to fullfll its destiny (as the Israeli reporters are trained to write and speak of a Palestinian killed by the IOF--"they met, or walked into, their destiny"--which came about naturally , and via Kismet, rather than by any human agency which might be forced to take respsonsibality some day.

And because one is not supposed to acknowledge that this is happening, , these events, this closing of poetry festivals, Apartheid Walls, denial of 700 students in Gaza to attend the schools and universities including in the us that they have fellowships and grants for--o because of the immense and immensely contradictory, surreal and horrifying gaps between words and things, words and events, words and peoples,--one is ever more constrained to interiorize the imperatives of the society and culture to "remain silent," or to learn, like Winston Smith that Peace is War, 2 +2=5 that is--that loving Big brother one

now understands that seeming Opposites are equal, thus ruling out the possibility of the previous elements of the equation ever having existed--

one learns the ineffable joys of denying that one knew ever existed an alternative , or that one ever thought even thought and so, eventually one cannot recall at all what it was that one forgot-- the complete expunging of those irksome questionings doubts, those impure words ideas and actions which are the obstacles between one and Big Brother--

and demonstrating this ineffable joy in the Truth by joining in the attacking bray as loudly and long as one can ,along with the ever more numerous and exactly like minded right thinking crowd, for the longer and more loudly the Big Lie is repeated, the more solid and real and unquestionable is its Truith--

Take for example Frank Geary-designed Simon Wiesenthal Museum of Tolerance in Israel-- which tolerates not a single shred of a thread that would give any evidence that the Palestinians ever existed right there for centuries., and continue to exist right outside the building.

The Museum of Tolerance however is a proof that, as Golda Meier said, "There never was such aa thing as a Palestinian."

The attempts to close down the Palfest 2009 is perfectly consistent with these attempts to make --"never existing"--be the state of anything Palestinian..

In fact, the Palestinians living inside Israel--who are steadily having al
their rights taken away--
are called "present absentees."

This is a remarkable phrase--truly a poetic one--
In that a person who is a present absentee--is a reverse refugee, a reverse engineered ghost from the future--

To be an absentee who is "present'__wel isn't that the way that soldiers and prisoners are "hailed" as the man said.'
"present," "absent"--

already the prison routine has set in for these beings present awaiting their absentee status to be fulfilled.

of course al humans as transient beings on earth are "present absentees" from the point of view of Death--

the efficacy of the phrase is to designate specific persons as already
dead--
and being present only by being absentees--
whose time has not yet quite come-
don't you see --

like the Indians of the Americas-
are very much in the way--

and so their presence needs to be absented as they walk out one day and "meet their destiny" which comes not due to the rocket that kills them and 14 others, but was simply the action of their personal private Kismet--

If one examines the current situations in the US and Israel, and everywhere where the things which words --via difficult poetry--no longer refer to or have any repsonability for--
is it not so that in order to believe in them unquestioningly , one must treat language itself
not as a present absentee--
but as an absent present--

a "not there" meaning a never was there-- which however the Govt State sees as "not yet there" whose "indefinite detention" is an effort to ensure--Securely-- that the not yet there never wil be so that the absent present functions even more smoothly than does the present absentee-- and so even in the future--the past and p[resent never were there-are there-and this means that it wilnever happen there never wi be any change from this Steady State of Equilibrium of the Law of Entropy--the Second law of Thermodynamics--again, donning an sense of rationality and normality and happening as though completely "naturally" --so that it never is a there--and no, there never was such a thing-- nor wi thever be--

and so like Klaus Kinski's completely Mad Conquistador Arch Fiend of the Most Great Treaons-- Don Lope de Aguirre "The Wrath of God"-- in Werner Herzog's film, --the present has dropped away like al the dead aboard Aguirre's disintegrating raft overrun b small monkeys and in its place is that "difficult poetry " of making absent reality and --creating not an ambiguity of appearance but instead a complete splitting between the appearances and language, appearnces and things, persons--

a splitting in which it is "obvious" that one, in order to believe in the Big Lie now TRUTH which one of Aguirre's men struggles with--a boat in a tree indicating not there is ahaluciontation but instead that there is the new meaning of t"that is not a shoip, that is not a tree, --"the seeing of a doubled world now split asunder and collapsing into that empty space in which al things rare a smooth opacity, a surface of appearances from which never is heard
a discouraging word
and the skies are not cloudy all day--
a discouraging word

is seldom heard
and the skies are not cloudy al day--

the search for that perfect El Dorado--
made possible by Mallarme's "purifying of the language of the tribe"
which may be taken to mean also by some wags as the
purifying of the tribe from language--

hurling any contradictory being thing object word name into that ayss in which there never was such a thing as a Palestinian, in which 2+ 2=5 and in which the US Black President is a supporter of Apartheid.

In the forced denial of reality --the Museum of Tolerance and its non present present absentees, who are treated as not even ever having been present let alone absent--that is, they never existed, such things--

in there, the ridding oneself of the contradictions of language creates poetry not difficult but one in which difficulty or ease are no longer questions--

al that is left now is that self same appearing of oneself to oneself as oneself purified in language and tribe into that ultimate trasncendence of the fusion of oneself with Big Brother--

the final closing down of the being of being-and the birth of the empty vessel of the new conceptualsm , which gives i the empty vessel tasks to perform--
copying to be done-- data to be moved about--filed-- and so--

dreaming that absent present is this hallucinatory Virtuality of detached things , detached words sheltering in the Difficult Poem and Museums of Tolerance--
where seldom is heard
a discouraging word
and the skies are not cloudy all day

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315. CA Conrad
6 poets on A SHORT POEM
Sat 30 May 2009

Al Filreis is head of the Kelly Writers House at the University of Pennsylvania (more on Al here: http://www.writing.upenn.edu/~afilreis)

He invited 6 of us to come and talk to a group of students about a short poem, we each had 18 minutes to make our case.

Here's the link, video and/or audio:
http://writing.upenn.edu/pennsound/x/Six-Poets-Teach.html

HOPE YOU ENJOY,
CAConrad
advancedELVIS.blogspot.com

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316. **maxpaul**
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Sat 30 May 2009

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Cover by David Maisel from "Library of Dust."

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----- End forwarded message -----

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317. **David Hadbawnik**
kadar koli #4 now available!
Sat 30 May 2009

Edited by *Roger Snell*; designed by *Ann Marie Snell*; cover by *Yasuhiro Esaki*

Featuring work by *Joanne Kyger*, *John Phillips*, *Nicole Mauro*, *Lal Ded*(trans. *Andrew Schelling*), *Betsy Andrews*, *Beau Beausoleil*, *Jacques Roubaud*(trans. *Eleni Sikelianos*), *George Albon*, *Kate Colby*, *David Miller*, *Carol Snow*, *Dale Smith*, *Laura Solorzano* (trans. *Jen Hofer*), *Chuck Stebelton*, *Rosmarie Waldrop*, *Theodore Enslin*, translations of *Gypsy Cante* by *Will Kirkland*, *Kristin Prevallet*.

Published by Habenicht Press in Spring 2009 … thanks to Roger and Ann Marie for all their hard work on this issue, as well as all the lovely contributors!

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318. **Maria Damon**
check out issue #3!
Sat 30 May 2009

---

http://www.midribpoetry.com/

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2009

269 messages · Sun 31 May 2009 – Mon 29 Jun 2009

June 2009 buried another of its own and, in mourning him, found itself drawn all month to the figure of the outsider — the poet who stands askew to the institution, the metropolis, the canon, and makes something the inside could not. Two hundred and sixty-nine messages moved through the list, thinned by summer, and across them ran a quiet preoccupation with those who write from the margins: the exile, the naif, the self-taught, the poet nobody assigned. It was a fitting preoccupation for the month, because the man it lost had been, all his life, a brilliant outsider.

David Bromige died on the third, at seventy-five, and the room set up a page of memories for him. British-born, Canadian-raised, American by adoption, he had been the wittiest kind of exile — a Language-adjacent poet who belonged fully to no camp and punned his way past every orthodoxy — and his death left the list mourning a man who had made a whole art out of not quite fitting in. The obituary thread became, as they do here, a small collective portrait of a life spent gloriously to one side of the mainstream.

The largest live thread made the outsider a project. A mini-anthology of outsider poems gathered in progress, the room trading names of the untutored and the strange — one poster nominating *"Best outsider poet I know is Malok"*, a man who had never read a poem in his life and made them anyway — the commons reaching past its own credentialed membership toward the poetry that comes from nowhere the schools recognize. Beside it, a thread on Kenneth Patchen kept the same faith, honoring the poet of experimental simplicity who had worked his whole career outside the academy's approval.

Against the margins the month set the center, and could not quite love it. A wide thread hunted for New York in fiction — the metropolis as the great subject, the inside of the inside — even as the room's heart plainly lay with Malok and Patchen and Bromige, the ones who wrote from the edges. And a soberer current sought poems treating the American occupation of Iraq, the reminder that the largest outside of all was the war the literature had barely metabolized.

I have set June down exactly as the archive delivered it — Bromige the witty exile gone, the outsider-poem anthology gathering its untutored names, Patchen the plain outsider honored, and the metropolis courted without conviction — because it was the month the list lost a great outsider and spent its grief the right way, by

celebrating the whole tribe of them. A room that answers the death of a poet who never fit in by going looking for the man who never read a poem and made them anyway is a room declaring where its true loyalty lies: not with the center that credentials and canonizes, but with the margin, where the strangest and freest of the poetry has always actually come from.

— Kristen M. Fabians

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1. noah eli gordon

Call for book submissions

Sun 31 May 2009

Subito Press of the University of Colorado invites submissions to its annual book competition.

We will publish two books of innovative writing, one each of fiction and poetry.

Submissions will be accepted from June 1 to August 15, 2009 (postmark date).

Submit manuscripts of up to 70 pages of poetry or up to 100 pages of (double spaced) fiction along with a $20 reading fee and an SASE for notification of results.

Manuscripts should include two cover sheets: one with title only, the other with title, author's name, address, e-mail, and phone number.

All submissions will be judged anonymously by the creative writing faculty at the University of Colorado; friends, relatives, and former students of University of Colorado creative writing faculty are not eligible.

http://www.colorado.edu/English/crw/faculty/index.html

Simultaneous submissions are ok; please notify Subito immediately if your ms. is accepted elsewhere.

Winners will give a reading at the University of Colorado in the Spring of 2010.

Notification of winners will occur by January of 2010.

Send mss. to:

Subito Press
Department of English
226 UCB
Boulder, Colorado 80309-0226

http://www.subitopress.org/

Subito Press is a nonprofit literary publisher based in the Creative Writing Department at the University of Colorado at Boulder. We look for innovative fiction and poetry that at once reflects and informs the contemporary human condition, and we promote new literary voices as well as work from previously published writers. Subito Press encourages and supports work that challenges already-accepted literary modes and devices

http://www.colorado.edu/English/crw/

Subito Press 2008 Book Competition Winners

F-Stein, by L.J. Moore
Self-Titled Debut, by Andrew Farkas

Insert movie times and more without leaving Hotmail®.
http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd1_052009

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2. Julie Strand

Jack Collom Master Class & Reading, June 6th, Woodland Pattern

Sun 31 May 2009

Eco-poetics Workshop with *Jack Collom* Saturday, June 6, 2-5pm $25 includes ticket to 7pm reading

To me, Humor and Nature are one, or maybe one and a half. Nature is everything and everything is funny. Case closed. Incongruity donut, I mean done it. We'll look into some old shell games (like which is funnier, skeletons or people? trees without leaves or trees with leaves?) but mostly we'll make our own via tradeoff poems, trying to write something that isn't funny, and other doomed enterprises. We'll also woodpecker a little surreal.

Jack Collom was born in Chicago, Illinois, 8 November 1931, and grew up in nearby Western Springs. He walked a lot in Salt Creek Woods and began bird watching at age 11. He joined the U.S. Air Force and wrote his first poems in Tripoli, Libya. After spending time in Germany, he returned to the U.S. and worked in factories for twenty years. He has four grown children and is married to the writer Jennifer Heath.

He earned an MA in English on the GI Bill, and has taught Creative Writing free-lance for over thirty years. He is Adjunct Professor at Naropa University, where he received the 2001 President's Award for Faculty and has been teaching Eco-lit (Ecology Literature) for 19 consecutive years, as well as outreach teacher-training.

Collom has authored 22 books and chapbooks of poetry. He is, moreover, responsible for three collections (with essays and commentary) of writings by children, all published by Teachers & Writers Collaborative, New York. In 2001, Tuumba Press issued a more than 500-page-long volume, *Red Car Goes By *, as his *Selected Poems*. His latest books are *Exchanges of Earth & Sky*and *Situations, Sings* (with Lyn Hejinian).

Jack Collom long ago rejected the notion that a distinction is to be made between the quotidian and the poetic. There is poetry everywhere. But to find poetry everywhere means that one is incessantly engaged with the world at the

level of poetry... His attention to surprise is pronounced but never programmatic. The result is (as Merrill Gilfillan has phrased it) "the dance and weave between fierce notation and ceilingless song." from Editors' Preface to *Red Car Goes By*

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3. Rob McLennan

ottawa small press book fair; reminder

Sun 31 May 2009

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a reminder:

the ottawa small press book fair
twice a year since 1994
june 20th at the jack purcell community centre

http://smallpressbookfair.blogspot.com/2009/02/ottawa-small-press-book-fair-spring.html

& pre-fair reading,
june 19th at the carleton tavern
with Gillian Sze, Nick McArthur, Laurie Fuhr & Cameron Anstee

http://abovegroundpress.blogspot.com/2009/05/ottawa-small-press-book-fair-spring.html

info: rob mclennan at [redacted]

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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4. Samuel Wharton

Fwd: sawbuck 3.2, summer 2009

Sun 31 May 2009

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readers & contributors~

it's getting hot here in sacramento. that's probably because the summer 2009 issue of sawbuck <http://www.sawbuckpoetry.blogspot.com> is ready to roll.

with such blazing poets as

corey mesler david sewell
erik anderson gina abelkop
jennifer h. fortin joseph p. wood

kate schapira kristina marie darling
nick demske & paul hostovsky

doing the contributing, what would you expect?

& as always, we're reading for future issues, so send something over, or tell your friends.

~samuel day wharton, editor
sawbuck <http://www.sawbuckpoetry.blogspot.com>

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5. Paul Nelson

Re: What is Open?

Sun 31 May 2009

This seems right to me, the distinction of McLow, etc. as bei Charles,

This seems right to me, the distinction of McLow, etc. as being Open and not necessarily Organic. I'd put Berrigan's Sonnets in the Open category as well, among many others. Aleatorical methods are not to be confused with Improvisational ones and I think that has a lot in common with the Organic.

For me though, what IS in common with the Organic method and chance is the philsophical substrate/underpinning on which they're based, that being an organismic world view, as opposed to a mechanistic/reductionist/competitive one. The focus on relationships, relativity, negative capability, relinquishing control - to some degree - is part of that commonality.

As for Robin, I did not get into it with him the few times I had the honor of talking with him.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

_____
From: Charles Alexander <[redacted]>
To: [redacted]
Sent: Friday, May 29, 2009 4:08:24 PM
Subject: Re: What is Open?

Also, I think Duncan and Olson thought the poem was not a "closed" system, i.e. it was open to what is "not" the poem, so that a poem didn't need to feel "finished" and set apart, so that one might think of the field as encompassing more than the single poem, even more than the single poet, a field of relations in which any single poem is partial. I think Blaser touches on this in the quote Paul brings forth here, about where the poem takes the reader, where it takes the poet. I'm not quite so comfortable with "organic" only in that I'm not sure how that might fit with the use of various procedures (a la Mac Low), which I think can (but don't necessarily always) partake of "open" poetry as well. "Organic" as I might understand it would apply various sorts of natural progressions in the poem, and I don't think that "natural" is the only way for the poem to move openly. But quite possibly Blaser had no such sense of "organic" as I do.

charles

charles alexander
chax press
[redacted]
411 N 7th ave, suite 103
tucson arizona 85705
[redacted]

On May 29, 2009, at 12:09 PM, Paul Nelson wrote:

> *Open means allowing the poem to find its own track. Duncan*
> *Catherine,*
>
> *Open means allowing the poem to find its own track. Duncan and Levertov used this language in the early 60's in their correspondence and differentiated Organic from Free Verse and certainly from Conventional poetry. You have to be open to let the poem find its way...open to the turns a poem wants to make for itself. A free verse poem like Howl is not entirely organic, because Allen had a sense of what he wanted to say about his friends and acquantences being fucked over by the Military-Industrial mentality and the industry-generated culture which maintains this force.*
>
> *Robin Blaser, rest his soul, in the introduction to The Holy Forest suggests:"The whole marvellous thing of open form is a traditional and an American problem...the sublime poem (tells) the narrative of the spirit...not simply to be led to a conclusion, but be taken by such a magical carmen perpetuum to all the image-nations of this remarkable, revivifying world.*
>
> *In my meetings with him in 2005 & 6 (documented here: http://www.goldenhandcuffsreview.com/gh9content/16.html) he was fine with calling it Open, Projective and Organic, as if the terms were interchangable. But I think Organic is more evocative of the cosmology of process, relationship and interdependence als Whitehead and the Hua Yen Buddhists. This is why I prefer it.*

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: Catherine Daly <[redacted]*>*
To: [redacted]
Sent: Friday, May 29, 2009 11:29:15 AM
Subject: Re: What is Open?

Well, Mesey and Berg included Levertov's organic poetry essay in NAKED poetry, but I see no reason open = organic

On Wed, May 27, 2009 at 3:23 PM, Paul Nelson <[redacted]*> wrote:*

Open is organic.

The Organic poem is not the recor
Catherine,

Open is organic.

The Organic poem is not the record of an event, it is an event, an occasion of experience, a map of the mind at work in the moment, ear measuring and mind mediating the crowd of outside voices/impulses and resonances erring on the side of entelechy for the individual and polis and culture, in deep connection with dimensions larger than the pen-holder, enacting â€“ not describing â€“ the instant rather than the act of thought about the instant.

The Organic poem is allied with velocity and the duende beyond mere discourse and the function of symbology, imbued with a luminousity that exists just beyond comprehension of the pen-holder, and ripples with the silver of a wave in the midnight of Harvest Moonlight, or the white of alder-filtered September sunlight just beyond the foot of the morning altar.

It is the living apprehension of the underlying form as it spills out its testimony as only the moment can reveal, never completely contained in one poem except that poem which is the final result of a lifetime of an individual poetâ€™s never fully articulate striving, a chaotic murmur of soul re-directing self to Self in an alchemical conjunctio only antepasados fully comprehend.

It is the practice divine of ear training, star to mind to hand to pen to blossoming, a harvesting of forces learned over years, decades, lifetimes of homage and refined, knows process as its own inherent reward in a systemless system which chooses recklessly those who would use speech (at once) at its least careless and least logical, poet as time mechanic, not embalmer.

The Organic poem is the mercy, mercy, mercy of the intersection of the vastness of outer space with the vastness of the space inside skull in complete candor, the ordinary mind in discovery of perceptions eternal in celebration of person (Universe is Person), not a stream of consciousness, more a coherent splendor, more a field of first permission to which one is allowed access more often than one thinks.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

> *From: Catherine Daly <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, May 27, 2009 2:24:22 PM*
> *Subject: Re: Urgent Poetics Query --New: Call for Poetics Contributors*
>
> *Richard's post, as well as my finding a first edition Naked Poetry anthology*
> *at the library book sale, made me think of a definition of what we mean by "open poetry" "open poetics" and -- "open discussion".*
>
> *--*
> *All best,*
> *Catherine Daly*
> *[redacted]*
>
> *--All best,*
> *Catherine Daly*
> *[redacted]*

↑ Index

6. Sam Ladkin

Doug Oliver Conference Call for Papers

Mon 1 Jun 2009

Dear All,
Apologies for cross-posting but delighted to send out word of this Doug Oliver conference shepherded into life by Matt Ffytche and Philip Terry. I hope some helpful things can be said.
Best, Sam

CALL FOR PAPERS

VARIATIONS ON THE THEME OF HARM

A One-day Conference on the work of Douglas Oliver

University of Essex, Saturday 5th December 2009.

You are invited to submit a title and an abstract for a 20-minute paper on either: any aspect of Douglas Oliver's work and its influence(s); or, a reading of an individual poem or other work. Abstracts should be no more than 200 words in length and must be received by 31st July 2009.

The conference will be accompanied by an exhibition of books and manuscripts from the University of Essex's Douglas Oliver Archive. A series of readings from poets, including Alice Notley and Ralph Hawkins, will follow in the evening.

Conference organisers:

Matt ffytche, Centre for Psychoanalytic Studies, [redacted]

Philip Terry, Department of Literature, Film, and Theatre Studies, [redacted]

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7. Vernon Frazer

NEW BOOK by Vernon Frazer: EMBLEMATIC MOON

Mon 1 Jun 2009

Beneath the Underground Books is pleased to announce the May 15 publication of EMBLEMATIC MOON, Vernon Frazer's first long poem since IMPROVISATIONS.

EMBLEMATIC MOON continues Frazer's fusion of textual and visual poetry in its it exploration of the human desire to transcend limitations.

EMBLEMATIC MOON can be downloaded or purchased at http://www.lulu.com/content/paperback-book/emblematic-moon/6562653 .

↑ Index

8. Lars Palm

now out from ungovernable press, Adam Fieled

Mon 1 Jun 2009

Dear all,

ungovernable press is excited to announce the publication of

The White Album, the new free e-book by Adam Fieled

cheers,
lars

http://ungovernablepress.weebly.com

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9. David Chirot

: NYTimes.com: Poetic Justice: Briton Says She Helped Taint Rival

Mon 1 Jun 2009

---

* BOOKS * | May 26, 2009
* Poetic Justice: Briton Says She Helped Taint Rival
<http://www.nytimes.com/2009/05/26/books/26poet.html?emc=eta1> *
By JOHN F. BURNS
Ruth Padel resigned after admitting that she helped publicize charges that her rival for Oxford's chair in poetry had sexually harassed a former student.

<http://www.nytimes.com/adx/bin/adx_click.html?type=goto&page=www.nytimes.com/yr/mo/day/books&pos=Center1&sn2=6ab0aed9/1789547c&sn1=24e46954/5c35c418&camp=foxsearch2009_emailtools_1011074g-nyt5&ad=Adam_120x60_recipientpage&goto=http://www.foxsearchlight.com/adam> <http://www.nytimes.com/adx/bin/adx_click.html?type=goto&page=www.nytimes.com/yr/mo/day/books&pos=Center1&sn2=6ab0aed9/1789547c&sn1=24e46954/5c35c418&camp=foxsearch2009_emailtools_1011074g-nyt5&ad=Adam_120x60_recipientpage&goto=http://www.foxsearchlight.com/adam>

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10. amy king

Fwd: New Issue of the clarity, please forward

Mon 1 Jun 2009

---------- Forwarded message ----------
From: Ben Evans <[redacted]>

Please forward. This
issue has a lot to offer, and we would GREATLY appreciate all your help
in spreading the word. Thanks so much!

The June Issue of the Arts Review Fogged Clarity is up at
www.foggedclarity.com. This edition features an interview with author Joe
Meno, a startling new essay by UCLA professor Jascha Kessler, the art of
Damara Kaminecki and Peter Ciccariello, the fiction of Richard Cassone, the
music of Lewis and Clarke, the poetry of Chris Hosea and much more.

--
Executive Editor, "Fogged Clarity"
www.foggedclarity.com

Ben Evans

--

Amy's Alias

http://amyking.org/

↑ Index

11. Halvard Johnson
Re: Call for book submissions
Mon 1 Jun 2009

Thanks for the invitation, but as a non-profit content-provider I don't supply reading fees or SASEs.

Hal

"My experience is what I agree to attend to."
--William James

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Sun, May 31, 2009 at 12:11 PM, noah eli gordon <[redacted]
> wrote:

> *Subito Press of the University of Colorado invites submissions to its annual book competition.*
>
> *We will publish two books of innovative writing, one each of fiction and poetry.*
>
> *Submissions will be accepted from June 1 to August 15, 2009 (postmark date).*
>
> *Submit manuscripts of up to 70 pages of poetry or up to 100 pages of (double spaced) fiction along with a $20 reading fee and an SASE for notification of results.*
>
> *Manuscripts should include two cover sheets: one with title only, the other with title, author's name, address, e-mail, and phone number.*
>
> *All submissions will be judged anonymously by the creative writing faculty*

at the University of Colorado; friends, relatives, and former students of University of Colorado creative writing faculty are not eligible.

http://www.colorado.edu/English/crw/faculty/index.html

Simultaneous submissions are ok; please notify Subito immediately if your ms. is accepted elsewhere.

Winners will give a reading at the University of Colorado in the Spring of 2010.

Notification of winners will occur by January of 2010.

Send mss. to:

Subito Press
Department of English
226 UCB
Boulder, Colorado 80309-0226

http://www.subitopress.org/

Subito Press is a nonprofit literary publisher based in the Creative Writing Department at the University of Colorado at Boulder. We look for innovative fiction and poetry that at once reflects and informs the contemporary human condition, and we promote new literary voices as well as work from previously published writers. Subito Press encourages and supports work that challenges already-accepted literary modes and devices

http://www.colorado.edu/English/crw/

Subito Press 2008 Book Competition Winners

F-Stein, by L.J. Moore
Self-Titled Debut, by Andrew Farkas

Insert movie times and more without leaving Hotmail®.

> *http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd1_052009*

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12. Sharon Dolin

Fwd: Reading with Patricia Smith & Matthew Hittinger @ Center for Book Arts - Wed, Jun 3, 6:30 pm

Mon 1 Jun 2009

Dear Friends,
A reminder:
>
>
>
>
> Quick Links:
>
> Browse our
> Upcoming Classes
>
> Current Exhibitions
> Opportunities
> Online Calendar
> Flickr
> Facebook
> Twitter
> Blog
>
> UPCOMING WORKSHOP:
>
> Cloth Reback
> aka
> Book Emergency Room!
>
> Saturday & Sunday
> June 20-21
> 10am-4pm
>
>
>
> This course is aimed at students with some experience of
> bookbinding who want to further develop their skills in

> conservation and restoration. Students will learn how to restore a
> cloth bound book and conserve the original binding materials.
> Demonstrations and hands-on work will include: cleaning and
> relining spines, making headbands, dying cloth, corner and inner
> joint repair, headcap repair. Bring 2-3 books to work on. Some
> bookbinding experience required.
>
> Teacher:
> Sophia Kramer,
> Book Conservator at the Metropolitan Museum of Art
>
> Click here to register.
> UPCOMING WORKSHOP:
>
> Brown Bag Bindery: Essential Tools 101
>
> Saturday, June 27
> 10am-4pm
>
>
>
> Many book arts facilities are limited in storage space and budgets
> to purchase additional equipment. Now students can begin to acquire
> equipment as they advance in their knowledge and skills. Continue
> creating books at home after taking a workshop or community class.
> Complete and personalize your own piercing cradle, sewing frame and
> finishing press.
>
> All tools are knock-down, hand finished with multiple layers of eco-
> friendly paints. A carrying tote is included!
>
> Teacher:
> Sylvia Alotta
>
> Click here to register
>
>
> with
> Patricia Smith
> and Matthew Hittinger
>
> This Wednesday

> June 3, 6:30pm
>
> Join us for this dynamic pairing of two poets and take home a
> unique letterpress broadside of the poets' work. A reception
> accompanies the reading, and a limited-edition broadside print of
> work by each poet is produced by an artist at the Center and
> distributed at the reading
>
> Patricia Smith is a poet, spoken word performer, playwright,
> author, and writing teacher. Her most recent book of poetry, Blood
> Dazzler, was selected as a finalist for the 2008 National Book Award.
>
> She is the author of Teahouse of the Almighty, a 2005 National
> Poetry Series selection; Close to Death; Big Towns, Big Talk, which
> won the Carl Sandburg Literary Award; and Life According to Motown.
>
> A four-time individual champion on the National Poetry Slam, Smith
> has also been a featured poet on HBO's Def Poetry Jam and has
> performed her work around the world. She has written and performed
> two one-woman plays, one of which was produced by Derek Walcott's
> Trinidad Theater Workshop. She is a Cave Canem faculty member and
> has served as the Bruce McEver Chair in Writing at Georgia Tech
> University.
>
> Matthew Hittinger is the author of Pear Slip, winner of the Spire
> Press 2006 Spring Chapbook Award. Shortlisted for the National
> Poetry Series, the New Issues Poetry Prize, and twice for the Walt
> Whitman Award, Matthew's honors include a Hopwood Award and The
> Helen S. and John Wagner Prize from the University of Michigan, the
> Kay Deeter Award from the journal Fine Madness, and three Pushcart
> nominations. His work has appeared in many journals including
> American Letters & Commentary, Center: A Journal of the Literary
> Arts, DIAGRAM, Mantis, Memorious, Meridian, Michigan Quarterly
> Review, Oranges & Sardines and elsewhere, including the anthology
> Best New Poets 2005. Matthew lives and works in New York City.
>
> This reading is organized and will be introduced by Sharon Dolin.
>
> Click here to see recent poetry broadsides from the series, and you
> can also take a look at photos from previous Broadsides readings.
>
> WHEN:

> Wednesday, June 3, 6:30 pm
>
> WHERE:
> The Center for Book Arts
> 28 West 27th Street, Third Floor
> Between Broadway and Sixth Avenue
> Subway: N, R, W to 28th Street; F, V to 23rd Street; 1 to 28th Street
> www.centerforbookarts.org
>
> HOW MUCH:
> Suggested Admission: $10/$5 members
>
>
> AGITPROP!
> Friday, June 12, 6-9pm - NEXT WEEK!
>
> We'll be rolling up our sleeves in the printshop with poet-printer
> Jeremy James Thompson, former Stein Scholar and creator
> extraordinaire of exciting printed materials at the Center for Book
> Arts. The theme, AGITPROP!, will have us converted into members of
> the New York Department of Agitation & Propaganda, where we'll
> print a selection of handbills and small posters relevant to the
> economic situation affecting all of us, and discuss some techniques
> for distributing the message. Join the movement! Apolitical
> printers welcome!
>
> $10/$5 members (suggested). No registration required.
>
> Click here to see photos from last month's Lounge.
>
>
>
> \'flÅ\: art, text, new media
> Organized by RocÃo Aranda-Alvarado, this exhibition brings together
> sculptors, painters, photographers, printers, and video and
> performance artists, all of whom engage the concept of "flow" - how
> text and image move and interfuse.
>
> Artists in the exhibition include: Cara Barer, Victoria Bean, Karen
> Bleitz, Terry Boddie, Chris Burnett, Karlos CÃ¡rcamo, Brendan
> Carroll, Cheto Castellano, Vidal Centeno, YOUNG-HAE CHANGE HEAVY
> INDUSTRIES, Andrew Demirjian, Dahlia Elsayed, Leor Grady, Heather

> Johnson, Elaine Kaufmann, Swati Khurana, Jessica Lagunas, Tami
> Lynn, Jeanette May, Emily McVarish, Roni Mocan, Shayok
> Mukhopadhyay, Clifford Owens, Robin Price, Diane Samuels, Rocco
> Scary, Holli Schorno, Nyugen Smith, Masumi Shibata, Jennifer
> Sullivan, Scott Taylor, Delmira Valladares, Alejandra Villasmil,
> and Sam Winston.
>
> Roni Gross: Zitouna at 20
> 2008 was the 20th Anniversary of Zitouna press, which means "olive"
> in Arabic. Started in 1988 by Roni Gross, the press publishes
> multiple editions twice a year for Halloween and Valentines Day.
> These holidays were chosen because they are secular and thus
> inclusive. Beginning as cards, they soon became vehicles for
> investigations into the origins of these holidays; meditations on
> the seasons in which they occur; folklore from around the world;
> mating rituals, word play and numerous other topics. The objects
> have taken many forms over the years, from constructed Rolodex
> books, to broadsides, to photographic puzzles. Letterpress, offset
> and Xerox printing, photography, watercolor, and collage have been
> some of the mediums employed.
>
> Spotlight: 2008 Artists-in-Residence
> An exhibition featuring new work produced here at the Center during
> their 2008 residency by emerging artists Cesar Cornejo, Hadassa
> Goldvicht, Wennie Huang, Ivan Monforte, and ZoÃ« Sheehan SaldaÃ±a.
> These New York-based emerging artists are offered space, time and
> support to explore the production and exhibition of artist's books
> and related work in twelve-month residencies. The purpose of this
> program is to promote experimentation in making book art. The
> Center especially encourages artists from all disciplinary
> backgrounds and from culturally diverse backgrounds.
>
>
>
> Gallery Opening Hours:
> Monday to Friday, 10am-6pm
> Saturday, 10am-4pm
>
> All Current Exhibitions on View Through June 27, 2009
>
> Free Admission to Gallery
> Support the Center for Book Arts

> and receive great benefits ...
>
>
> Discounts on all Center for Book Arts classes
> Reduced admission to the Center's public events, readings, and
> workshops
> Discounts at select NYC art supply stores and the Center's bookstore
> Receive course catalogues and special invitations
> Membership starts at $50
> Click here to learn more and join online!
>
>
>
>
> 28 West 27th Street, Third Floor
> New York, New York 10001
> [redacted]
> www.centerforbookarts.org
>
> Click here for directions to the Center.
>
> The Center's Visual Arts Program and related Public Programs are
> supported in part by the Lily Auchincloss Foundation and the
> Dedalus Foundation. Additional support for the Center's programs is
> provided in part by the Achelis Foundation, the Carnegie
> Corporation, the J.M. Kaplan Fund, the Milton and Sally Avery Arts
> Fund, the New York City Department of Cultural Affairs and the New
> York State Council on the Arts. Support for the Center's
> Collections Initiative comes from the National Endowment for the
> Arts, the Max and Victoria Dreyfus Foundation, and the Gladys
> Krieble Delmas Foundation. Major funding for the Center's Capacity
> Building programs is provided by the Rockefeller Brothers Fund, the
> Robert Sterling Clark Foundation, the Hyde & Watson Foundation, and
> the New York Community Trust. Special support for the Center's
> Artist-in-Residence program has been provided by the Foundation for
> Contemporary Arts. The Center also acknowledges the generous
> support of its patrons and members.
>
>
> Forward email
>
> This email was sent to [redacted] by

> [redacted].
> Update Profile/Email Address | Instant removal with
> SafeUnsubscribeâ„¢ | Privacy Policy.
> Email Marketing by
>
> The Center for Book Arts | 28 West 27th Street | Third Floor | New
> York | NY | 10001
>

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13. **susan maurer**

Re: now out from ungovernable press, Adam Fieled

Mon 1 Jun 2009

congrats. susan maurer

> *Date: Mon, 1 Jun 2009 08:43:22 -0400*
> *From:* [redacted]
> *Subject: now out from ungovernable press, Adam Fieled*
> *To:* [redacted]
>
> *Dear all,*
>
> *ungovernable press is excited to announce the publication of*
>
> *The White Album, the new free e-book by Adam Fieled*
>
> *cheers,*
> *lars*
>
> *http://ungovernablepress.weebly.com*

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?ocid=TXT_TAGLM_BR_life_in_synch_052009

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14. **William Slaughter**

Notice: Mudlark

Mon 1 Jun 2009

New and On View: Mudlark Poster No. 81 (2009)

Six Poems by T. R. Hummer

T.R. Hummer is the author of 11 books of poetry & prose, most recently The Infinity Sessions (poems) and The Muse in the Machine: Essays on Poetry and the Anatomy of the Body Politic (essays). He teaches creative writing and literature at Arizona State University.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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15. Jennifer Karmin
Red Rover Series / Experiment #30
Tue 2 Jun 2009

Red Rover Series
{readings that play with reading}

Experiment #30:
Eye Heard Throughout

SATURDAY, JUNE 6th
7pm

Featuring:
Amira Hanafi
Noé Cuéllar with Ian Hatcher, Joseph Kramer & Meredith Zielke

NEW LOCATION
at the Orientation Center
2129 N. Rockwell -- Chicago, IL
corner of Milwaukee/Rockwell
left side of the Congress Theater building
http://orientationcenter.wordpress.com
suggested donation $4

NOÉ CUÉLLAR is a sound designer and photographer originally from Laredo, TX, graduating from the School of the Art Institute of Chicago this spring. His work comprises composition, text and musical elements. variety of his work has been performed or exhibited at the Third Coast International Audio Festival, New Music at the Green Mill, Looptopia(Chicago); Neighborhood Public Radio/Whitney Biennial (NYC); Megapolis Audio Art and Documentary Festival

(Boston); Sound Art Space (Laredo, TX); among others. Cuéllar frequents collaborations with poets, filmmakers and performers, and also strives to present Sound as an independent medium.

AMIRA HANAFI lives in Chicago. She has exhibited work in Chicago galleries, published visual poetry in Diagram and Sleepingfish, organized multi-vocal readings of her texts, performed with the Clairaudient sound collective, and dispersed handmade books and multiples including Palm Reading, Mesostis, and Trinities. You can read her work in the new issue of American Letters & Commentary.

IAN HATCHER is a graduate of the School of the Art Institute of Chicago. His work in realtime networked writing has been performed and presented at the Electronic Literature Organization conference in Washington, the Electronic Literature in Europe conference in Norway, and Brown University. He is also the primary composer and accompanist for the Moving Architects dance company, and collaborates widely on projects with other interdisciplinary artists in Chicago and elsewhere. http://clearblock.net

JOSEPH KRAMER is a multi-instrumentalist from the Ozark plateau where he performed with and helped organize the close/far family of music groups. He is currently living in Chicago and pursuing a graduate degree from the School of the Art Institute. Recent work has focused on an exploration of space through transmission, interference, and gentle feedback performed on modified consumer electronics.

MEREDITH ZIELKE is an award-winning independent filmmaker and audio producer, having undertaken topics such as the effective process of dialogue in confronting the Israel/Palestine conflict ("Zeitouna"), prismatic notions of body in Ecuador ("La Curación"), nautical illustrations of Restless Leg Syndrome ("Jib Halyard") and alternatives in hierarchical public education ("Our School"). Meredith filmed and edited documentaries as well as experimental shorts have been screened at film / multimedia festivals and anthropological / ethnographic conferences. She often films commission work in support of non-profit efforts and has instructed audio/video documentary courses at the Detroit Film Center, Mess Hall [Chicago], and in Loja, Ecuador.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
July 11: A D Jameson & Michelle Tupko
August 29: Krista Franklin & Adam Rose

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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16. Bob Heman
9th Big CLWN WR Event + Onomatomania
Tue 2 Jun 2009

Hi folks - this is just to remind you all that from 7 until 10 on thursday, June 11 the 9th Big CLWN WR Event will be unfolding at the SAFE-T Gallery in the D.U.M.B.O. ("down under Manhattan Bridge overpass") section of Brooklyn

the information follows below, but first a word about Onomatomania, the group show that will be filling the walls of SAFE-T Gallery during June and July with some exciting work that explores the repetitive, obsessive, and compulsive involvement of visual artists with words - i'll have seven collages in the show - six of them are brand new (and quite different from what you've seen me do in the past) - for all the information on the show (plus a reproduction of a work by each of the artists) follow the link below:

http://www.safetgallery.com/Onomatomania/OnomatoWriteup.html

there will be an opening celebration for Onomatomania this thursday, June 4, between 6 and 8 at the Gallery (and if you want to make it a gallery evening there will be openings as well at 3 or 4 of the other galleries that share the building) - the show will be up until July 18, so if you wish you can wait and view the show on thursday, June 11, at the

9th Big CLWN WR Event which will feature readings and performances by Holly Anderson, Joel Chace, R. Nemo Hill, Sheila Lanham, Katrinka Moore, Jane Ormerod, Carolyn Ota, Adriana Scopino, Elizabeth Smith, Moira T. Smith, Phyllis Wat and Nathan Whiting

plus there will be an exciting special guest as well - the extremely talented coloratura soprano Patricia Sonego will be performing several early baroque songs accompanied by Michael Eisenberg on lap harp - Patricia is a wonderful performer who i never tire of hearing (i've heard her over a dozen times!!) - most recently i had the pleasure several nights ago of hearing her rehearsing with Michael the pieces she'll be performing on the 11th - i think it's safe to say that if you attend you'll be in for a memorable experience - if you want to read more about Patricia check out her website at www.patriciasonego.com

SAFE-T GALLERY is located at 111 Front Street, Gallery 214, in the D.U.M.B.O. section of Brooklyn (take the "F" train to York Street, walk downhill to Front St. and turn left under the Manhattan Bridge - for more information, maps, and directions from other subway lines go to the Gallery's website at http://www.safetgallery.com) admission is free and everyone who attends will receive a copy of the latest issue of CLWN WR hope to see you all soon - Bob

Bob Heman
[redacted]

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17. crystal hoffman

TypewriterGirls Poetry Cabaret this Sunday! Pittsburgh, PA

Tue 2 Jun 2009

It's a play, it's a dance party, it's a poetry reading and a magic act--what else could you ask for, really? Free Whiskey? Yep, we've got that too!

If any of you will be in the area, I would be honored to have you there.

Crystal

@Your Inner Vagabond Coffeehouse & World Lounge
4130 Butler Street, Lawrenceville, Pgh, 15201

Sunday, June 7th
Doors/ Whiskey Games/Exquisite Corpse at 7:00pm/ShowÂ at 7:30pm
The TypewriterGirls Try Politics:

An Awareness Event for the Employee Free Choice Actâ€¦kind of After the (amazing) scantily clad, mildly orgiastic debacle that was The TypewriterGirls Try Drag, the ladies have decided to turn over a new leaf and begin an epic battle in the name of social justice.Â Join them in their quest to unionize the Greater Pittsburgh bohemian communityâ€“streetwalkers, poets, bicyclists, tarot card readers, amateur astrologers, and the likeâ€“while revolutionizing Pittsburghâ€™s concept of â€œemployed.â€ Supported by the AFL-CIO (in a manner of speaking), The TypewriterGirls have rounded up an all-star team of Grass Roots Community Organizers to aid them in their cause.

Featured Poets: Renee Alberts â€“ Renee Alberts lives on a mountain in Pittsburgh with her partner and two cats, Fellini and Pushpaw. From there, she listens to rivers and shortwave and translates the conversations into poetry, sound and collage. She is the author of the recently published No Water (Speed and Brisco, 2009). She collaborates across mediums with some fine wordsmiths, musician, and dancers has organized numerous poetry and music events, including the Sunday Poetry & Reading Series. Adam Atkinson â€“ Adam

Atkinson was born in 1983 and grew up in Arnold, Pennsylvania. This winter, he will be a resident at the Ventspils House for Writing and Translation in Latvia. Currently, he is the Co-Director of Open Thread, a Pittsburgh-based arts organization, where he also coordinates SPF, the upcoming small press festival in Pittsburgh, and serves as Literary Editor of all publications. He has taught writing and literature at the Lincoln Park Performing Arts Charter and the Pittsburgh Center for the Arts. His poems have appeared in Bat City Review and Encyclopedia Destructica.

Mary Biddinger- Mary is the author of Prairie Fever (Steel Toe Books, 2007), and the Editor of the Akron Series in Poetry. She also serves on the Open Competition Editorial Committee for the Cleveland State University Poetry Center. In 2007 she founded the independent literary magazine Barn Owl Review. Her work has recently appeared or is forthcoming in 32 Poems, Fifth Wednesday Journal, Gulf Coast, The Laurel Review, Memorious, Ninth Letter, North American Review, /nor, Third Coast, and many other journals. Jay Robinson- Jay Robinson teaches English Composition at the University of Akron. Heâ€™s Co-Editor-in-Chief / Reviews Editor of Barn Owl Review. His poems have appeared in Anti, Mars Hill Review, Plainsongs, Softblow, Tar River Poetry, Weave. Prose has been published in Agni and Poetry. Festured Miscellany: Escape Artistry by Dave Doyle (aka Pester the Jester) â€” Magician, Fire Breather, Stilt Walker, Stage Combatant, Childrenâ€™s Entertainer and Chain Maille Tinker.

Music by Between Liberties â€” a progressive acoustic musical experiment

Punk Rock Burlesque by Shrimp Scanty â€”
Smallest member of The Bridge City Bombshells (Pittsburghâ€™s only alternative burlesque troupe).

Dance Party by DJ Randy Spinster

↑ Index

18. crystal hoffman

More TypewriterGirl Info--just in case

Tue 2 Jun 2009

Check out typewritergirls.net. It's our new site.

↑ Index

19. Sharon Mesmer/David Borchart

Lyn Hejinian query

Tue 2 Jun 2009

Hello, poets,

Would anyone have an email address (or any contact info) for Lyn Hejinian? You can b/c at [redacted].

With thanks,
Sharon Mesmer

↑ Index

20. mIEKAL aND
What Plagiarism Looks Like
Tue 2 Jun 2009

Business as usual...

http://mleddy.blogspot.com/2009/06/what-plagiarism-looks-like.html

↑ Index

21. mIEKAL aND
[out of nothing] #2: A New Frame of Nothing
Tue 2 Jun 2009

[out of nothing] #2: A New Frame of Nothing

Ogle / eavesdrop / be diverted / be disarmed / luxuriate in / puzzle over the second issue of [out of nothing], "a new frame of nothing".

http://www.outofnothing.org

featuring work from:

mIEKAL aND
jennifer calkins
andrew choate
debra diblasi
jenn hawe
jeremy hight
alan jones
maxi kim
sawako nakayusa
kristen orser
analisa raya-flores
davis schneiderman
anna joy springer
and our emcee, christine wertheim

always accepting submissions... [redacted]

enjoy!

↑ Index

22. Ryan Daley
New York in Fiction
Tue 2 Jun 2009

Dear Fellow Listservees and Listserved,

I'm teaching a class on New York City in Fiction in the fall and wanted to hear your suggestions for supplemental reading. I have a few in mind (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length isn't a concern: 50 or 500 pages, they'll read it.

I'd greatly appreciate suggestions.

Thanks!

Best,

Ryan Daley

↑ Index

23. Trevor Joyce
SoundEye Festival, 8-12 July, Cork, Ireland
Tue 2 Jun 2009

---

*SoundEye Festival of the Arts of the Word
8-12 July, 2009
Cork, Ireland*

Participants include:

Christine Wertheim
David Toms
Fergal Gaynor
Frances Kruk
Geoff Squires
Jaap Blonk
James Cummins
Jerome Rothenberg
Jim Goar
Keith Tuma
Keston Sutherland
Kevin Perryman
Louis Armand
Maggie O'Sullivan
Mairéad Byrne

Marcus Slease
Michael Smith
Peter Manson
Sean Bonney
Swantjia Lichtenstein
Tom Raworth
& others in readings, and the SoundEye Cabaret

"Without question it is the most innovative and most important literary gathering to take place in Ireland - or just about anywhere else - over the last decade". - Charles Bernstein (2005)

"One of the most important ongoing poetry festivals in the Anglophone poetry world. . . . This is the festival poetry scholars of the future will be writing about." - Marjorie Perloff

"Our affiliation has provided UbuWeb with new content focused on the rich terrain of Irish and British poetry and poetics. The partnership works both ways: for our audience, SoundEye is Ireland''s most important literary festival." - Kenneth Goldsmith

+++

This year SoundEye will take place in the context of:

*The Avant: Ten Days of the Progressive Arts

July 3-12 in Cork, Ireland*

Go see their website at http://theavant.wordpress.com/

Where you can read Fergal Gaynor's account of the origins of the idea . . .

"In 2008 experimental composer Alvin Lucier bumped into Ubuweb founder and conceptual writer Kenny Goldsmith on a street in Cork. Completely surprised, each wondered what the other was doing in this provincial city on the other side of the Atlantic. Apparently, SoundEye Festival of the Arts of the Word, in which Goldsmith was participating, was on at the same time as The Quiet Music Festival, which featured Lucier. So Kenny attended as much of the music festival as he could, and took me aside one evening for a chat.

Kenny is a can-do kind of guy: "you've got these two great festivals here in Cork, why don't you talk to each other and co-ordinate the programmes? I'm sure lots of people in SoundEye would like to go to Quiet Music stuff and vice versa."

The irony of Kenny's chance encounter wasn't lost on me, but I'd been so busy with SoundEye in the preceding months that I simply hadn't surfaced sufficiently to be aware of what was happening in the city apart from the poetry

festival. Soon afterwards Mick O'Shea informed me that it was unlikely that a Quiet Music Festival would take place in Cork in 2009. But neither fact mattered: Kenny had sown a seed.

And once I managed to look around it was clear that these two summer festivals weren't the only things happening in the city. After what had felt like a hangover period in the wake of 2005 and the European Capital of Culture Year signs of renewed energy had begun to appear: the opening of artist-run galleries like the Black Mariah and Couch; a host of sound art and improvisation events; film nights run in the National Sculpture Factory and the Sláinte Bar; regular events at the Glucksman, including Ed Krèma's Eye and Mind series of discussions. What was evident in all of these enterprises was a taste for the avant-garde: it could almost be said that Cork was becoming a centre for avant-garde art. All that was needed was some of Kenny's co-ordination.

The Avant is a simple idea: ask a number of Cork-based organisations, supportive of avant-garde practices, to schedule events which they would programme in any case, in a limited period (9 days) in the summer. Pool their resources in terms of audience and publicity, but in all other matters let them run their events independently. Voilá, with no extra funding, and little extra effort, a festival of experimental and pioneering art in Cork city, worthy of national, if not international attention. Hopefully that is what will happen, and hopefully the public interested in hearing sonic improvisation in the Crawford Gallery will be willing to try out conceptual writing at SoundEye; the SoundEye poets will be found scrutinising the artworks at the Black Mariah; the art lovers will find their way to the SoundEye cabaret, and the music lovers there will give Sonic Vigil a chance. And hopefully from all of this - new ideas, new publics and new collaborations.

The Avant won't be perfect: I'm not a waged arts administrator, so organising this means that I'm again immersed, unable to take in what's happening outside of my little sphere of business. The organisations involved in The Avant are associated with individuals I meet regularly: there are certainly a number of other vibrant groups whom I don't often come into contact with, and who have therefore fallen outside the range of my organisational activity, but might very well wish to be involved. On the other hand there is a strength in this kind of more personal practice: it means that The Avant is based on ongoing conversations, and conversation, to my mind, is the soul of culture. With any luck the 'festival' itself will draw new people into the conversation, just as it will reshape that same conversation, leading to wider and deeper urban activity in the wake of July 2009."

So, come see us in Cork, early July!

Best to all,

Trevor

↑ Index

24. Maria Damon
Re: New York in Fiction
Wed 3 Jun 2009

Henry Roth, Call It Sleep
James Baldwin, Another Country
Maggi Dubris, Skels

Ryan Daley wrote:
> Dear Fellow Listservees and Listserved,
>
> I'm teaching a class on New York City in Fiction in the fall and wanted to
> hear your suggestions for supplemental reading. I have a few in mind
> (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length
> isn't a concern: 50 or 500 pages, they'll read it.
>
> I'd greatly appreciate suggestions.
>
> Thanks!
>
> Best,
>
> Ryan Daley
>
>

↑ Index

25. Angeline, Mary
Re: New York in Fiction
Wed 3 Jun 2009

The Recognitions by the Iconoclast, W.G.

_____

From: Poetics List (UPenn, UB) on behalf of Ryan Daley
Sent: Tue 6/2/2009 12:25 PM
To: [redacted]
Subject: New York in Fiction

Dear Fellow Listservees and Listserved,

I'm teaching a class on New York City in Fiction in the fall and wanted to hear your suggestions for supplemental reading. I have a few in mind (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length isn't a concern: 50 or 500 pages, they'll read it.

I'd greatly appreciate suggestions.

Thanks!

Best,

Ryan Daley

↑ Index

26. David Chirot
Re: New York in Fiction
Wed 3 Jun 2009

Thomas Wolfe--"Only the Dead Know Brooklyn" might be better than the gigantic novels
Henry Miller--Tropic of Capricorn
Walt Whitman--Leaves of Grass esp the first edition
Edith Wharton did a great quartet of novellas on"Old New Yorik"
Manhattan Transfer --John Dos Passos
The Harlem Coffin Ed and Gravedigger Jones series by Chester Himes (Cotton comes to Harlem, Blind man with a pistol, etc etc they're al great!)
The New York section of Celine's Journey to the end of the night
Les Paques a NewYork/Easter in New York--prosepoem Blaise Cendrars
Bartleby the scriveerr--Herman Melville (a tale of wall street)
poet in new york--federico garcia lorca--
there's tons of autobigrohapical fiction re nyc--
the novels of Hal Ellison if any are stil in print
(Hal, not Harlan, Ellison
Sections from first section of Visions of Cody by Jack kerouac
Youth and the Bright Medusa, Paul's Case--Willa Cather
thats justs a few off top of my head-
but maybe different examples than usual
i mean one can read the poems like The Bridge by hart crane, federico garcia lorca whitman and say chales reznikoff as fictional/poetry/documentary
the writings of Baroness Elsa von Freytag
Junkie by william s burroughs
speed by william s burroughs jr
beneath the underdog by charles mingus

the writings around the New York Dada--marcel duchamp man ray w c williams Baroness Picabia
Juan Ramon Jimenez has some amazing prose pieces re NYC during ww1 though its not fiction but criticsum which in part is a fiction in its self
The Literati of new York by Edgar Allan Poe

On Tue, Jun 2, 2009 at 11:25 AM, Ryan Daley <[redacted]> wrote:

> *Dear Fellow Listservees and Listserved,*
>
> *I'm teaching a class on New York City in Fiction in the fall and wanted to hear your suggestions for supplemental reading. I have a few in mind (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length isn't a concern: 50 or 500 pages, they'll read it.*
>
> *I'd greatly appreciate suggestions.*
>
> *Thanks!*
>
> *Best,*
>
> *Ryan Daley*

↑ Index

27. Jonathan Penton

Ahadada Books Presents... at the Zinc Bar, NYC, June 13

Wed 3 Jun 2009

Ahadada Books Presents on Saturday June 13, 2009
an event hosted by Ahadada author Robert Thompson

set to run from 6:30–8:30pm

Featuring readings from

* Michael Heller
* Amy King
* Robert Thompson
* Donald Wellman

at the Zinc Bar
82 West 3rd Street
(between Thompson & Sullivan)
Greenwich Village
New York NY 10012

Michael Heller is a poet, essayist and critic. He has published six volumes of poetry, the most recent being Exigent Futures: New and Selected Poems (2003). Earth and Cave, his mixed genre journals of the 1960s when he lived in Spain, was published in 2007. A memoir, Living Root, was brought out by the State University Press of New York in 2000. His most recent critical work is Speaking the Estranged: Essays on the Work of George Oppen (2008). A selection of his essays, Uncertain Poetries, appeared in 2005. His ground-breaking book on the Objectivist poets, Conviction's Net of Branches: Essays on the Objectivist Poets and Poetry was published in 1985 by Southern Illinois University Press and has been reissued by Spuyten-Duyvil. His poetry and criticism have appeared in numerous magazines and anthologies including The Paris Review, Conjunctions, Harpers, New Letters, The Nation, American Poetry Review and The New York Times Book Review. His libretto for the opera, Constellations of Waking, was set to music by the composer Ellen Fishman Johnson and performed at the Fringe Festival in Philadelphia in 2002. He has won prizes for his poetry from The New School for Social Research, Poetry in Public Places, the National Endowment for the Humanities, the New York State CAPS Fellowship in Poetry, the Alice Fay Di Castagnola Prize of the Poetry Society of America, the New York Foundation on the Arts Fellowship and the Fund for Poetry. He lives in New York City with his wife, the poet and scholar Jane Augustine.

Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi, both from Blazevox Books, The People Instruments (Pavement Saw Press), Kiss Me With the Mouth of Your Country (Dusie Press), and forthcoming, Slaves to Do These Things (Blazevox Books).

Amy edits the Poetics List, sponsored by The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania), moderates the Women's Poetry Listserv (WOMPO) and the Goodreads Poetry! Group, and teaches English and Creative Writing at SUNY Nassau Community College. Her poems have been nominated for several Pushcart Prizes, and she has been the recipient of a MacArthur Scholarship for Poetry. Amy King was also the 2007 Poet Laureate of the Blogosphere. She is currently editing an anthology, The Urban Poetic, forthcoming from Factory School.

Robert Thompson, a Midwesterner living in Brooklyn for the past twenty-five years, studied poetry at Brooklyn College and wrote a doctoral dissertation on James Schuyler at the C.U.N.Y. Graduate Center. City of Water (Ahadada Books) was published in 2008. A chapbook entitled The Pear Tree's Winter was published by Intuflo/Groundwater Press (Hudson, New York). He teaches English at Touro College in the School of Career and Applied Studies.

Robert Thompson's poems have many admirable qualities, chief among them: a light touch. A light touch is only admirable when it goes against the grain, when it is something more than willful fun 'n games, or mere whimsy, when it undermines solemnity without sacrificing attention.

Born in Nashua, NH, USA, Donald Wellman attended University of New Hampshire, served in the US Army(1968-71), and completed a Doctor Arts at the University of Oregon in 1975 (concentrations in Old English, Middle English, and Modern Literature. He has taught in the Caribbean and in the Boston area. He is currently professor of Writing and Humanities at Daniel Webster College. From 1981 to 1995, Wellman directed O.ARS, a literary and cultural organization, publishing anthologies of poetry, visual poetry, experimental prose, and commentary. Each volume explores an aspect of postmodern poetics. From its inception O.ARS published works of experimental or sur-fiction, visual poetry and other forms of writing associated with the international avant-garde, as well as what has come now to be known as language writing.

Wellman’s poetry and criticism have appeared in a variety of venues, including the on-line journal Jacket. An e-book entitled Baroque Threads has been published by Mudlark. Fields . a selected poems, spanning twenty years work, appeared in 1995 from Light & Dust. Wellman has given conference papers and published criticism on key modernist poets such as Ezra Pound, William Carlos Williams, and Charles Olson. He has also written and published on contemporary world poetry, especially that employing hybrid forms. In both his poetry and prose, Wellman engages a field poetics, using tropes like margin, frame or overlay to explore the ways in which cross-cultural contact or liminality produce meaning. He has translated contemporary poetry from French, German and Spanish sources. Current translation projects include Jardín cerrado by Emilio Prados and several works by Antonio Gamoneda, 2006 winner of the Cervantes prize. His translation of Gamoneda’s Book of the Cold is forthcoming from Swan Isle.

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28. Jonathan Penton

The Sunset Heights Block Party in El Paso, Texas

Wed 3 Jun 2009

Belinda Subraman and I will be attending:

The Sunset Heights Block Party
June 6th
2-10pm
Prospect St. between Upson and Corto (the southwest edge of Sunset

Heights, overlooking I-10)
El Paso, Texas

This is the second annual block party, and it looks really cool. It's put on by a group called The Revolutionary Party of Anarcho-Sexiness, and they've arranged for the street to be closed and open containers permitted (but NO GLASS, please). They've got free food (early), free live music, free live painting, and free dancers. Belinda and I will be selling Unlikely Books, including:

/Blue Rooms, Black Holes, White Lights/, Belinda's book of poetry illustrated by Cesar Ivan, which she can sign
/Painting Rust/Blood and Salsa/, my double-chap of poetry which I'll be signing
/Moonlight on Moloch/ by Luke Buckham
/Anonymous Gun/ by Kurtice Kucheman
/When Red Blood Cells Leak/ by Anne McMillen
and /Star-Spangled Banter/ by Bob Marcacci

For more information on the block party, check out http://www.myspace.com/rpfasblockparty . For more information on Unlikely Books, check out http://www.makeitnewmedia.com/unlikely/

Hope to see you there!

--
Jonathan Penton
http://www.unlikelystories.org/

↑ Index

29. George Bowering
Re: New York in Fiction
Wed 3 Jun 2009

All the Secret Isaac novels of
Jerome Charyn, to start with.

gb

On Jun 2, 2009, at 11:25 AM, Ryan Daley wrote:

> *Dear Fellow Listservees and Listserved,*
>
> *I'm teaching a class on New York City in Fiction in the fall and wanted to*
> *hear your suggestions for supplemental reading. I have a few in mind (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length*
> *isn't a concern: 50 or 500 pages, they'll read it.*

> *I'd greatly appreciate suggestions.*
>
> *Thanks!*
>
> *Best,*
>
> *Ryan Daley*
>
> *welcome.html*

George Bowering, esq.
Not a morning kind of guy.

↑ Index

30. Poetics List
CFW -- ARSENAL [on behalf of Dan Zimmerman]
Wed 3 Jun 2009

---------- Forwarded message ----------
From: Daniel <[redacted]>

ARSENAL seeks innovative poetry and short fiction for its inaugural issue. Send up to 6 poems or 10 pages with a brief bio in the body of an email (no attachments) by July 15th to Daniel Zimmerman at [redacted]. Simultaneous submissions OK, but please notify if accepted elsewhere.

Thanks very much,

~ Dan Zimmerman

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31. Mary Kasimor
Re: New York in Fiction
Wed 3 Jun 2009

House of Mirth
I read that many many years ago and it left quite an impression on me.
Mary Kasimor

--- On Tue, 6/2/09, Maria Damon <[redacted]> wrote:

From: Maria Damon <[redacted]>
Subject: Re: New York in Fiction
To: [redacted]
Date: Tuesday, June 2, 2009, 11:07 PM

Henry Roth, Call It Sleep
James Baldwin, Another Country
Maggi Dubris, Skels

Ryan Daley wrote:
> Dear Fellow Listservees and Listserved,
>
> I'm teaching a class on New York City in Fiction in the fall and wanted to
> hear your suggestions for supplemental reading. I have a few in mind
> (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length
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>
> I'd greatly appreciate suggestions.
>
> Thanks!
>
> Best,
>
> Ryan Daley
>
>

↑ Index

32. Gwyn McVay
Re: New York in Fiction
Wed 3 Jun 2009

Claude McKay, Home to Harlem
Samuel R. Delany, The Mad Man

Gwyn McVay

↑ Index

33. Charlie Rossiter
Article on Marc Smith & Slam in NY Times
Wed 3 Jun 2009

Marc says some pretty good things about the Slam.

Here's a link to the article
http://www.nytimes.com/2009/06/03/books/03slam.html?th&emc=th

Charlie

--
Poetry strengthens the community and honors the life of the spirit.
Gary Snyder
---
www.poetrypoetry.com
 where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter
 hear Charlie as solo performance poet

↑ Index

34. Martha Oatis
summer job opportunity
Wed 3 Jun 2009

From: Robins Maureen (25Q194) [mailto:[redacted]]
Sent: Tuesday, June 02, 2009 6:02 PM
To: Amy Swauger
Subject: TWC

Hi Amy, I was a writer for Teachers and Writers Collaborative many years ago. During the summers I also taught creative writing at a day camp, Usdan, the Center for Performing Arts in Huntington. Right now they are looking for a person to teach creative writing at camp. If you know someone who might be interested please have them contact Andrew Copper at [redacted]. A teaching writer would be perfect for this summer gig. Thanks.

Maureen Robins

Assistant Principal

J.H.S. 194

718/[redacted]

[redacted]

--

"if you enjoy it, you understand it"
-gertrude stein

↑ Index

35. **Mark Weiss**
Re: New York in Fiction
Wed 3 Jun 2009

Grace Paley's three volumes of short stories. Scholem Asch's East River. Richard Elman's short stories in Crossing Over. Michael Stephens' The Brooklyn Book of the Dead. Selby's Last Exit to Brooklyn. The Asch, Elman and Stephens are unacknowledged masterpieces. Michael Gold, Jews Without Money. Henry James Washington Square. Edith Wharton The House of Mirth. Stephen Crane, Maggie a Girl of the Streets. Poe The Man of the Crowd.

At 03:21 AM 6/3/2009, you wrote:
>All the Secret Isaac novels of
>Jerome Charyn, to start with.
>
>gb
>
>
>On Jun 2, 2009, at 11:25 AM, Ryan Daley wrote:
>
>>Dear Fellow Listservees and Listserved,
>>
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>>hear your suggestions for supplemental reading. I have a few in mind
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>>
>>I'd greatly appreciate suggestions.
>>
>>Thanks!
>>
>>Best,
>>
>>Ryan Daley
>>
>
>George Bowering, esq.
>Not a morning kind of guy.
>
>

↑ Index

36. Maureen Robins
Re: New York in Fiction
Wed 3 Jun 2009

Tom Wolfe's The Bonfire of the Vanities

Bodega Dreams by Ernesto Quinonez

Monster by Walter Dean Myers
(Harlem a poem illustrated as a picture book)

Maureen Picard Robins

On 6/3/09, George Bowering <[redacted]> wrote:
>
> All the Secret Isaac novels of
> Jerome Charyn, to start with.
>
> gb
>
>
> On Jun 2, 2009, at 11:25 AM, Ryan Daley wrote:
>
> Dear Fellow Listservees and Listserved,
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>> Thanks!
>>
>> Best,
>>
>> Ryan Daley
>>
>>
>
> George Bowering, esq.
> Not a morning kind of guy.
>
>
>

↑ Index

37. Maureen Robins
Re: New York in Fiction
Wed 3 Jun 2009

One more: A Walker in the City by Alfred Kazin

Maureen Picard Robins

On 6/2/09, Ryan Daley <[redacted]> wrote:
>
> Dear Fellow Listservees and Listserved,
>
> I'm teaching a class on New York City in Fiction in the fall and wanted to
> hear your suggestions for supplemental reading. I have a few in mind
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> isn't a concern: 50 or 500 pages, they'll read it.
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> I'd greatly appreciate suggestions.
>
> Thanks!
>
> Best,
>
> Ryan Daley
>
>

↑ Index

38. Douglas Manson
Kenneth Patchen, poet of experimental simplicity
Wed 3 Jun 2009

Writing here to ask for contributions, and for contributing editors, to the next issue of *Celery Flute: The Kenneth Patchen Newsletter*, which will focus on the visual poetry (officially known as "picture-poems") of a unique, late-modern American poet/artist. Jim Woodring calls Patchen's works of 1954-1972 "drawings *of* words," because "the way they are drawn determines the way they affect our minds".

With the recent re-publication of seven of Patchen's books of picture-poems in two new volumes (*We Meet *and *The Walking-Away World*), a reasonably complete "collected poetry" is now available alongside the *Collected Poems* *of Kenneth Patchen*, which was published thirty years earlier, in 1968.

Woodring again: "He can make his phrases flow like trickles of mercury or stick like a bone in the throat."

The intent of the forthcoming summer issue of *Celery Flute* is to provide a productively critical tension in current poetics by way of essays and commentary focusing on Patchen's visual poetry and his influence on poets, musicians and artists.

Possible themes include: the contemporary context of visual art and poetry (intermedia) in relation to Patchen's aesthetic, as well as the literary historical issues surrounding his publications and critical reception.

I'd also like to announce that a new issue of *Celery Flute* has just been printed, which focuses on the "performance" of Patchen's poems in Jazz and Pop contexts, as well as a production of his play *Don't Look Now*. The new issue also features tribute essays, a recap of the '07 Patchen-Fest in Cleveland, OH, and reviews of small press titles and chapbooks.

email ([redacted]) or write to me for a copy ($9 ppd) of the magazine, or to send your work for consideration:

Celery Flute
82 Livingston St. #2
Buffalo, NY 14213

After this limited-run issue sells out, and with the help and assistance from as-yet unknown, interested web developers, the magazine will be available in .pdf formats on a website dedicated to the magazine, and to my "micro" press, little scratch pad.

Once again, please send your critical works, poetic collisions, editorial contributions and/or other media to this email address or to our office address for consideration by June 30, 2009.

Thank you!!
--
www.dougfinmanson.blogspot.com
www.myspace.com/inksaudible

↑ Index

39. Patrick F. Durgin
V. R. "Bunny" Lang literary estate
Wed 3 Jun 2009

I am seeking contact information for whomever may be involved with the literary estate of V. R. "Bunny" Lang, founding member of the Cabridge Poets Theater in the 50s, friend and inspiration to Frank O'Hara, among others. On

behalf of the press Kenning Editions, I seek to acquire permission to reprint a work by Lang in a major forthcoming anthology of Poets Theater. Her husband Bradley Phillips controlled the estate until his death. It is known that he has a sister, Sarah Phillips, who may still live in the Boston area. Lang biographer Alison Lurie suggested that Sarah was a Radcliffe graduate, but the name is not on file with the Alumni Association at Harvard. Although Lurie has given the reprint her blessing, she does not in fact control the estate. Lang's papers, donated by Lurie, are held by the Harvard Libraries' American Theater Collection, though the library has no leads in this matter. It seems that only the Phillips family would now know who does. Any information you can provide in this regard would be greatly appreciated. Please back channel [redacted] and/or spread the word.

↑ Index

40. sheila black
Re: New York in Fiction
Wed 3 Jun 2009

Contemporary American Lit or Contemporary Brit Lit??
Here are some great choices from Contemporary American Lit----Tim O"Brian In The Lake of the Woods or The Things They Carried; Leslie Marmon Silko Ceremony; Joy Kogawa Obasan; Zora Neale Hurston Their Eyes Are Watching God; Geraldine Brooks People of the Book and March; Arunddhati Roy The God of Small Things; V.S. Naipaul The Enigma of Arrival; Anne Enright The Gathering; Hope these help...I could go on and on....Willa Cather JOan Didion etc.

Best,

Sheila Black
 Sheila Black

--- On Wed, 6/3/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: New York in Fiction
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Wednesday, June 3, 2009, 2:21 AM

All the Secret Isaac novels of
Jerome Charyn, to start with.

gb

On Jun 2, 2009, at 11:25 AM, Ryan Daley wrote:

> *Dear Fellow Listservees and Listserved,*
>
> *I'm teaching a class on New York City in Fiction in the fall and wanted to hear your suggestions for supplemental reading. I have a few in mind (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length isn't a concern: 50 or 500 pages, they'll read it.*
>
> *I'd greatly appreciate suggestions.*
>
> *Thanks!*
>
> *Best,*
>
> *Ryan Daley*

George Bowering, esq.
Not a morning kind of guy.

↑ Index

41. Alan Sondheim
Re: New York in Fiction
Wed 3 Jun 2009

Anything by Damon Runyon, Jimmy Breslin, Amiri Baraka

On Tue, 2 Jun 2009, Maria Damon wrote:

> *Henry Roth, Call It Sleep*
> *James Baldwin, Another Country*
> *Maggi Dubris, Skels*
>
> *Ryan Daley wrote:*
> *Dear Fellow Listservees and Listserved,*
>
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>
> *I'd greatly appreciate suggestions.*
>
> *Thanks!*
>
> *Best,*
>
> *Ryan Daley*

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

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42. Kyle Schlesinger

ED SANDERS : GLYPHS 1962-2009

Wed 3 Jun 2009

I¡¯m posting this for Dan Morris
Cheers// KS

ED SANDERS : GLYPHS 1962-2009

A rare exhibition of nearly half a century of Ed Sanders?s glyph-poems produced between 1962 and 2009 will be on display at The Arm in Williamsburg [Brooklyn, NY] from July 10 through July 31. An opening reception will be held on July 10th at 6PM.

Building on a long history of utilizing a highly visible language that continues into the present, Sanders?s glyph-poems fuse image with text, and image as text. Political, personal, ephemeral, historical, uncanny, and humorous¡ªthe glyph-poems on display at The Arm appear in several different mediums, including original drawings, collages, mimeographed pages from Fuck You/ A Magazine of the Arts (1962-'65), plus a number featuring color images, and an artist?s book. Over 200 Glyph-works will be featured in the show.

In addition, Glyphs 1962-2009 will feature new letterpress prints and a limited edition catalogue produced on location at The Arm.

Edward Sanders is a poet, historian and musician. He is at work, since 1998, on a 9-volume America, a History in Verse. The first five volumes, tracing the history of the 20th century, have been completed and published in a fully indexed CD format, over 2,000 pages in length, by Blake Route Press. Another recent writing project is Poems for New Orleans, a book and CD on the history of that great city, and its tribulations during and after hurricane Katrina. He has been granted a Guggenheim fellowship in poetry, a National Endowment for the Arts fellowship in verse, an American Book Award for his collected poems, and other awards for his writing. Other books in print include Tales of Beatnik Glory (4 volumes published in a single edition), 1968, a History in

Verse; The Poetry and Life of Allen Ginsberg, The Family, a history of the Charles Manson murder group, and Chekhov, a biography in verse of Anton Chekhov.

Sanders was the founder of the satiric folk/rock group, The Fugs, which has released many albums and CDs during its 45 year history. The Fugs have recently completed a CD, Be Free, The Fugs Final CD (Part 2), featuring 14 new tunes. Be Free will be released in late summer. Two of Sanders' books, The Family and Tales of Beatnik Glory, are under option to be made into movies. His selected poems, 1986-2008, Let?s Not Keep Fighting the Trojan War will be published by Coffee House Press in the fall of 2009. He lives in Woodstock, New York with his wife, the essayist and painter Miriam Sanders, and both are active in environmental and other social issues. Sanders will perform a section of America, the 17th Century, tracing the voyage of Henry Hudson up the Hudson River in 1609, at the Byrdcliffe Art Colony in Woodstock on August 8, as part of the 400th anniversary celebration of Hudson?s discoveries.

Opening reception for Glyphs 1962-2009 on Friday, July 10th from 6PM.

All inquiries may be addressed to:
Daniel Morris
The Arm
281 North 7th Street
Brooklyn, NY 11211
dan at thearmnyc dot com

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43. Hugh Behm-Steinberg
Re: New York in Fiction
Wed 3 Jun 2009

Colson Whitehead's The Intuitionist is very teachable (and you can also assign bits of his The Colossus of New York, which is nonfiction), also Jonathan Lethem's Motherless Brooklyn.

Hugh Behm-Steinberg

_____
From: Ryan Daley <[redacted]>
To: [redacted]
Sent: Tuesday, June 2, 2009 11:25:26 AM
Subject: New York in Fiction

Dear Fellow Listservees and Listserved,

I'm teaching a class on New York City in Fiction in the fall and wanted to hear your suggestions for supplemental reading. I have a few in mind (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length isn't a concern: 50 or 500 pages, they'll read it.

I'd greatly appreciate suggestions.

Thanks!

Best,

Ryan Daley

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44. sheila black
Re: New York in Fiction
Wed 3 Jun 2009

So that I no one else feels the need to correct my enthusiastic misreading of the request for fiction, here's what happened. First, I am so sorry that I misread that request for New York in Fiction (my eyes not as good as they once were); however, I read Ryan's message as a request from someone teaching IN New York ON Fiction" ...I love to share my love of books with others, so I just jumped in named all my contemporary lit favorites without realizing Ryan wanted only fiction about New York, written with New York as Setting, New York as Character, New York New York --what a beautiful place! So on one else is required for whatever reason to give me a heads up. I got it. Thank you.

Best,

Sheila Black

Sheila Black

--- On Wed, 6/3/09, sheila black <[redacted]> wrote:

From: sheila black <[redacted]>
Subject: Re: New York in Fiction
To: " UB)Poetics List (UPenn" <[redacted]>, "George Bowering" <[redacted]>
Date: Wednesday, June 3, 2009, 10:46 AM

Contemporary American Lit or Contemporary Brit Lit??
Here are some great choices from Contemporary American Lit----Tim O"Brian In The Lake of the Woods or The Things They Carried; Leslie Marmon Silko Ceremony; Joy Kogawa Obasan; Zora Neale Hurston Their Eyes Are Watching God; Geraldine Brooks People of the Book and March; Arunddhati Roy The God of Small Things; V.S. Naipaul The Enigma of Arrival; Anne Enright The

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> Ryan Daley
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George Bowering, esq.
Not a morning kind of guy.

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45. Doug Holder

Literature and the Arts in the Transitional Living Center at McLean Hospital

Wed 3 Jun 2009

Advertise with the Boston Area Small Press and Poetry Scene!

Literature and the Arts in the Transitional Living Center at McLean Hospital

By Doug Holder

Some years ago Alex Beam, The Boston Globe columnist came to my then home on Ibbetson Street in Somerville, Mass., to interview me about the role of poets and poetry at McLean Hospital. Beam was doing research on his book about the history of McLean: Gracefully Insane: Life and Death Inside America's Premier Mental Hospital.

McLean Hospital has a rich literary past and has been declared a national literary landmark. Poets Sylvia Plath, Anne Sexton, Robert Lowell, John Berryman, and others had “residencies” at the hospital. Anne Sexton ran her famed poetry groups here and was briefly hospitalized at McLean shortly before her death by suicide. I had the privilege to interview Lois Ames, the social worker for Sylvia Plath and Sexton, and the author of the introduction to Plath’s novel “The Bell Jar” that was set on these grounds.

For 20 years I worked on the inpatient units of McLean Hospital as a mental health worker. And since I am a poet, I made of point of running poetry groups for patients who resided on the units. I worked with an eclectic group of clients on several units. I helped them with their poems, conducted informal readings and even publishing some of their work in the now defunct literary journal “The Boston Poet.”

When I took a new position at the Transitional Living Center at Waverly House at McLean I hoped to continue the literary tradition that I established, and that was inherent at the hospital. The Transitional Living Care Center at McLean, according to its website, is a “… private pay program designed for men and women, age 18, and older, who are involved in psychiatric treatment and require a staff supported setting. For many persons with psychiatric illness, brief hospital stays alone are not sufficient to full recovery and return to normal living. The Transitional Living Center provides a setting for comprehensive treatment, and support of family members by providing the intensive assistance that recovering patients require.”

Shortly after I was hired by Robin Weiss, the program director, Richard Wilhelm, a friend of mine and the arts editor for my small literary press “Ibbetson Street” came aboard. Richard is an artist and a poet, and another

staff member at that time Jennifer Matthews was a vocalist and a poet, so it was like a writer's retreat on the campus of the hospital.

On the inpatient unit you more or less had a captive audience. The patients had to have privileges to leave the unit, so a poetry group in the evening could be a welcomed change from the usual didactic groups in the day. At Waverly House it is vastly different. The house is loosely structured, and the clients for the most part can come and go as they please. I focused my efforts on clients who expressed strong interests in the arts and literature. Some clients who studied writing in college brought whole collections of their poetry to the house. Often Richard and I would sit down with folks and workshop their poems and some even saw their work appear in my literary column in The Somerville News.

Other clients expressed interest in literary journalism, and in this regard I was able to help as well. For many years I have been the arts/editor for The Somerville News, and I have frequently gotten internships for students, friends, etc… I can remember one client, a law school dropout, who seemed to have lost direction. He got an internship at the paper, secured a paid editorship, and then went on to the Boston Herald organization. Another client got her first clippings at the paper, which made her professional journalist father beam with pride.

I have also hooked up clients with literary internships, with magazines like "the new renaissance," as well as other publications. One client was studying for his PhD in Psychology but also had a strong interest in mystery and science fiction writing. I introduced him to the world of little magazines and online publishing and he racked up an impressive number of publication credits in a short time. We even appeared in the same online journal: his story, my poem.

I also have an affiliation with a local art gallery in Cambridge, "The Out of the Blue Art Gallery." A number of clients have held volunteer jobs there, helping with publicity, with sales, and other duties .One recent client volunteered at the gallery and made a connection with an organizer at a local film festival. She wound up getting valuable experience writing press releases for the festival.

I find that patients that are involved in the arts have a greater sense of self-esteem, and it helps them get involved with the community, the larger world, hopefully realizing the mission statement of our program, namely transitioning clients back into the community for a fruitful and productive life.

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46. Small Press Traffic

Site Based Practices: A workshop with David Buuck and Jessica Tully

Wed 3 Jun 2009

There is still room available in our June workshop. Sign up today!

SITE-BASED PRACTICES
a workshop led by David Buuck & Jessica Tully
Marin Headlands Bunkers
Sunday June 21, 11am-2pm
co-sponsored by the Headlands Center for the Arts

Please join writer David Buuck and artist Jessica Tully for a site-specific workshop at the former military bunkers in the Marin Headlands. We will explore a wide range of methods and practices related to site-based writing and art practices, including several on-site exercises and experiments. This workshop is designed for ALL levels of interested writers and artists, to explore how we engage place, site, environment and the political histories therein as writers, artists, and citizens. We will discuss and explore writing and research techniques as well as much more performative and embodied strategies of site-work, so be prepared to try new ways of thinking, moving, and working!

David Buuck is an alumni artist in residence this June at Headlands Center for the Arts. He is contributing editor at Artweek, and teaches at the San Francisco Art Institute. Recent publications include The Shunt (Palm Press)and Buried Treasure Island, a guidebook printed in conjunction with an installation and audio-tour by Barge (the Bay Area Research Group in Enviro-aesthetics).

Jessica Tully is a conceptual artist working at the intersection of culture and politics. From hip-hop water ballet to a rock opera of live construction equipment to voter education drives, her site-specific performances, videos, drawings and campaigns are set within socially charged public spaces. In 2008 she debuted a new stencil series and walking tour entitled Syndicate commissioned by Yerba Buena Center for the Arts for the Bay Area Now 5 triennial exhibition.

Note: We will meet at the Headlands Center Dining Hall at 11 for introductory remarks and head out from there. We will arrange for car-pooling to the site for those who need it. There will be optional pre-workshop readings. Bring notebook, camera, sunscreen and/or hat, outdoor shoes, layers for cold, etc. The Marin Headlands is home to several former military installations, including the bunkers, the Nike Missile Site, and the current home of the Headlands Center for the Arts. $40 general public / $30 students and members of Headlands Center for the Arts and/or Small Press Traffic. Class is limited to 20 participants. Sign up online by using paypal from sptraffic.org or make arrangements through email at [redacted]

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center

sptraffic.org
smallpresstraffic.blogspot.com

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47. Kimmelman, Burt

Herschlag, Holder and Kimmelman Reading in Manhattan, June 7th at 5

Thu 4 Jun 2009

—

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48. Michael Heller

(no subject)

Thu 4 Jun 2009

AHADADA BOOKS READING

Michael Heller, Amy King, Robert Thompson and Donald Wellman

June 13th at 6:30
Zinc Bar
82 West 3rd Street (btween Thompson & Sullivan)
New York NY 10012

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Two Novellas: Marble Snows & The Study (ahadada press 2009) available from SPD, amazon.com and from ahadadpress.com. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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50. jared schickling

Reconfigurations #3 -- call for work

Thu 4 Jun 2009

Dear All,

Reconfigurations: A Journal for Poetics and Poetry / Literature and Culture is currently seeking submissions for its third issue.

In addition to the general call for work pasted below, we're seeking a gathering of statements / questions / perspectives on the current status of poetry book reviews and suggestions for how that genre could be re-imagined, re-invigorated, etc.

This gathering follows on the heels of Mayday Magazine's forum on Kent Johnson's proposal of resurrecting the practice of publishing anonymously authored book reviews: http://www.maydaymagazine.com/issue1JOHNSON.php

Mayday's forum consists of responses to one proposition. Reconfigurations seeks to expand the conversation by seeking other ideas.

Please feel free to forward as you wish, and to send your submissions on this topic to: [redacted]

If you're interested but the August
deadline listed below sounds too soon, lets talk.

All the best,
Jared Schickling

CALL FOR WORK: Volume Three

Volume three of Reconfigurations seeks innovative works concerning immanence / imminence—that is, the phenomena of emergence & becoming, appearance & disappearance—across a wide range of signification: matters inherent or abiding; objects intentional or manifest; perceptions noetical or pataphysical; actions impending or close-at-hand; communities realized or indeterminate.

Submissions: April thru August
Publication: November, 2009

Electronic Submissions: [redacted].
Submissions should be attached as a single .doc, .rtf, or .txt file.
Visuals
should be attached individually as .jpg, .gif or .bmp files. Please
include the word "submission" in the subject line of your message.

Insert movie times and more without leaving Hotmail®.
http://windowslive.com/Tutorial/Hotmail/QuickAdd?
ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd_062009

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51. patrick dunagan

Reading in Boulder June 6, 2009

Thu 4 Jun 2009

This Saturday at 7:30pm

at BMoCO, Boulder Museum of Contemporary Art,

Micah Ballard, Patrick James Dunagan, Kevin Opstedal, Michael Price, and Sunnylyn Thibodeaux

will be reading some poems

http://www.bmoca.org/events.php?id

Cheers,

Patrick

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52. David-Baptiste Chirot

NYTimes: Chen Guan: Tiananmen Square Scars Soldier Turned Artist

Thu 4 Jun 2009

NYTimes: Chen Guan: Tiananmen Square Scars Soldier Turned Artistþ

http://www.nytimes.com/2009/06/04/world/asia/04soldier.html?th&emc=th very amazing article with links and video etc it's always amazed me the quasi-sentimentality of the "good feelings" of the "unknown" lone man facing down a tank in the name of democracy compared to the emotions that immediately churn forth if the lone man is replaced by a Palestinian child with a rock and slingshot staring down an Israel tank. rockets' red gale, bombs bursting in air, white phosphorus raining down illegally--today's David taking on Goliath-- if one thinks about the immediacy of the reflexive thoughts whiich each image stirs and the perhaps or not gulf between them-- isn't it a sign of the Pavlovian response that is generated by a socio-cultural training the immediacy of the response, depending on one's training say--seizes the respondant with such force and swiftness that THERE IS NO ROOM NOR TIME FOR THOUGHT- a push button respondant immediately to rush in on the attack--or to cry or handwring or shrug who knows--in terms of soldier turned artist's imagery--one wonders what built in responses there to it in different parts of the world- an example of a silence which meets an act of silencing, and that silence regarding the act installing as it were a regime of such silence-- in the us there was hardly any reporting at all, thus creating a ssilence a priori--regarding the Israeli Army and Police trying to shut ddown Palfest 2009--the Festival of Lieterature--on its opening and closing nights in Jersualem. (In the interveing days the festival of poets toured the wet bank giving many readings--and observing everything possible)-- since there was no news of the event, there will be no protest of it, which in turn creates in which silencing and being silent unite int a form of complicitiy-- think of the contrast of these two statements: "If it's not in writing it never happened." and Walt Whitman's "The Real War will Never be in the Books" looked at from one angle it seems to suggest that what is in writing is not "real,"nor true--and that what is outside of this is where the reality lies, literally dead in the earth-- an uwritten writing, an unbookedone--a conceptual writing like Robert Smithson's "a great artist could cast a glance and it would be a work of art." that is, there are no objects which imprsion what Smithson calls "the time of the interest" if it is not in writing--it never happened-- yet the Real War will never be in the Books-- one might think on this in a great many ways-- (of courase someone in the back pipes up and says loudly, pronouncing with care the nostrum--"actions speak louder than words." but do they thenwhen the persons actions are no more?lying in the fields and ditches-- a Real Death literally outside-- while what then is it one readsin writing that has ahppened that would not have if it were not for writing, for

being written-- is everything wirtten permeated with the ambiguity of not being the Real War--and at the same time claiming to be what happened-- as hsitory-- as ficiton--??? you see--a very amaazing condundrum to go with an amaing artilce--

---

Insert movie times and more without leaving Hotmail®.
http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd_062009

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53. luke daly

House Press: Ackerman & Abramowitz: Sin is to Celebration

Thu 4 Jun 2009

House Press is happy to announce the latest installment in the arrow as aarow series: Amanda Ackerman & Harold Abramowitz's Sin is to Celebration. It is 84 pages, $8, and available through paypal at the arrow as arrow blog: arrowasaarow.blogspot.com

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54. Donna Kuhn

david bromige dies

Thu 4 Jun 2009

David Bromige 1933-2009
June 3, 2009
David Mansfield Bromige passed away at 6:00 am today, surrounded by his wife, Cecelia, his children Margaret & Chris and touched by all those who came to visit and call over the past few weeks.

Poet, writer, reviewer, actor, farmer, explorer, cartographer, storyteller, illustrator, piano player, driver, swimmer, traveler, brother, uncle, father, grandfather, husband, friend, mentor, inspiration are some of the roles David played in his 75 years. This is to be a web pository of memories, thoughts, impressions and opinions.

We, his immediate family, hope that you will take the time to contribute to these pages.

Private emails may be sent to davidmbro_ _ _ [redacted] (where the "_ _" are replaced with letters).

Thanks.

http://digitalaardvarks.blogspot.com

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55. Alan Sondheim
David Bromige obit (fwd)
Thu 4 Jun 2009

Very very sorry to hear this -

---------- Forwarded message ----------
Date: Thu, 4 Jun 2009 13:35:05 -0700
From: Donna Kuhn <[redacted]>
To: [redacted]
Subject: David Bromige obit

http://www.pressdemocrat.com/article/20090603/ARTICLES/906039888/1052/OBITS

i am just so sad, i had no idea this remarkable man and my former professor meant so much to me as a writer, teacher and human being

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56. Donna Kuhn
David Bromige Obituary
Thu 4 Jun 2009

David Bromige

Published: Wednesday, June 3, 2009 at 6:48 p.m.
Last Modified: Wednesday, June 3, 2009 at 6:48 p.m.
http://www.pressdemocrat.com/article/20090603/ARTICLES/906039888/1052/OBITS

David Bromige's bold and experimental poetry won him multiple literary honors and the respect of readers around the world. But the retired Sonoma State University professor and former Sonoma County Poet Laureate, who died June 3 at home in Sebastopol at the age of 75, will be remembered by those who knew and loved him for his rapier wit and generous support of other writers.

"I am happy to say that in the last week of his life his family was reading to him my new memoir and he was laughing at my jokes. He never missed a joke," said former SSU colleague and novelist Jerry Rosen.

Bromige, he praised, "knew as much about contemporary poetry as any person in the world" and managed to communicate his love for poetry to his students during 25 years at SSU.

His wife of 28 years, Cecelia Belle, said he had a large filing cabinet filled with what he labeled “Uncalled For Manuscripts.” But he gave them all an insightful read and passed along encouragement with his comments.

His prodigious gift for writing mixed with his giving spirit won him many fans. Russian River poet Pat Nolan recalled watching him at a gathering of poets five years ago, seated in the shade of a porch in his signature Panama hat.

“One by one, everyone at that gathering stepped up to pay their respects to him...But the homage that was being paid to him that day was more of that befitting a godfather.”

Bromige had fought his way back from a heart attack and stroke in 2001, going on to serve as Poet Laureate of Sonoma County, writing, mentoring other writers and giving readings. But a lifetime struggle with the effects of diabetes finally caught up with him.

Only last month, he gave his last reading in a gathering by the Healdsburg Literary Society of 16 poet laureates from around the state. The ever dapper British-born writer stood to deliver his piece, the first time he had risen from his wheelchair in many months, said Belle.

The author of more than 40 books of prose and poetry, Bromige was working on a memoir, “Til There Was You,” at the time of his death. He also was eagerly collaborating with Reality Street press in England to publish a complete collection of his poetry.

He could often be seen seated in a chair in the front yard of his Sebastopol home soaking in the sun while pounding on a manual typewriter.

Born in London, he was a childhood survivor of The Blitz of World War II. He attended agricultural college and worked on a farm in Sweden before settling into a teaching program at the University of British Columbia. But it was his poetry and playwriting that won him prizes and a graduate scholarship to UC Berkeley.

He became involved in the emergence of historic poetic movements, and was taken up by the poets known as the San Francisco Renaissance, “who valued his erudition and his abilities with form and narrative,” said fellow poet and provocative poetry blogger Ron Silliman.

Always questioning conventional wisdom in poetry and the arts, Bromige was also adopted by young writers practicing what came to be known as language poetry, said Silliman. His 1980 volume “My Poetry” is considered “a classic of the genre,” he said.

Bromige counted among his distinguished mentors Robert Duncan of the Black Mountain School of Poets and Denise Levertov, for whom he was a teaching assistant at Berkeley.

During his years at Sonoma State he helped launch and maintain the university's literary magazines while bringing a host of internationally known writers to campus.

His numerous honors include the Western States Book Award, the Pushcart Prize for poetry, the Canada Council award and the Gertrude Stein Award for Innovative Writing. In 1994 the Luther Burbank Center for the Arts named him a Sonoma County Living Treasure.

In addition to his wife he is survived by his son Christopher Bromige, of Vancouver, B.C., his daughter Margaret Belle Bromise, of Sebastopol, two grandchildren and numerous in-laws, nieces and nephews.

Bromige will be buried at Pleasant Hills Memorial Park in Sebastopol. A public celebration of his life is being planned for sometime in July.

The family suggests memorial contributions to the Sonoma County Book Fair, socobookfest.org/donate.shtml.

http://digitalaardvarks.blogspot.com

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57. Mark DuCharme

REMINDER: Owen & Wright, Stratford Park Reading Series, June 9th

Thu 4 Jun 2009

Please join us for the debut event in the STRATFORD PARK READING SERIES.

Two extraordinary poets will help us celebrate the launch of this new series in north Boulder: MAUREEN OWEN & LAURA E. WRIGHT.

It all happens TUESDAY, JUNE 9th at 7:30 p.m.

3030 O'NEAL PARKWAY, Boulder, Colorado
(across the street from Naropa University's Paramita campus & the Boulder Cork restaurant)
http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301

A Donation is requested— but All are welcome!

A reception will follow the reading

§

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Maureen Owen, poet, editor and publisher, is the author of ten poetry titles, most recently Erosion's Pull from Coffee House Press, a finalist for the Colorado Book Award and the Balcones Poetry Prize. Her title American Rush: Selected Poems was a finalist for the L.A. Times Book Prize and her work AE (Amelia Earhart) was a recipient of the prestigious Before Columbus American Book Award. Other books include Untapped Maps and Imaginary Income. She has had work most recently published in YAWP magazine, Columbia Review, and Thuggery & Grace. She currently teaches at Naropa University both on campus and in the low-residency MFA Creative Writing Program and is editor of Naropa's on-line zine not enough night. Laura Wright is a poet, librarian, and volunteer firefighter. She is the author of Part of the Design (Meeting Eyes Bindery, 2005) as well as various chapbooks. She recently co-edited, with Anne Waldman, Beats at Naropa, an anthology of talks from the Kerouac School to be published this summer by Coffee House Press; her translation of Henri Michaux's La vie dans les plis (Life in the Folds) is forthcoming from Action Books.

§

UPCOMING IN THE STRATFORD PARK READING SERIES:
Thursday, July 16th at 7:30 p.m.— Elizabeth Robinson, Kass Fleisher & Joe Amato.

§

If you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email [redacted] with the subject line "SPRS: REMOVE."

Insert movie times and more without leaving Hotmail®. See how. Hotmail® has ever-growing storage! Don't worry about storage limits. Check it out. Lauren found her dream laptop. Find the PC that's right for you.
_____ Windows Live™: Keep your life in sync. http://windowslive.com/explore?ocid=TXT_TAGLM_WL_BR_life_in_synch_062009

↑ Index

58. Paul Nelson
Survey of Teaching Artists
Thu 4 Jun 2009

Dear Friend,

Thank you so much for completing our online survey
of Teaching Artists! Your generous cooperation is helping to make this historic study a success.

We need to hear from more teaching artists in our study locations. Your friends and acquaintances in the teaching artist world can sign up for the online survey at the web address below. Please forward this to other teaching artists in Chicago, Boston, Seattle, Providence, San Francisco/Alameda County, Los Angeles, San Diego, Bakersfield, San Bernardino, Santa Cruz, Salinas, or Humboldt County.

For more information about the Teaching
Artist Research Project and a link to our online registration for new participants, go to:

http://teachingartists.uchicago.edu

Thank you!
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

↑ Index

59. Poetry Project
Events at The Poetry Project June
Thu 4 Jun 2009

The end of our poetry season approaches! After these three events we break until September:

Monday, June 8, 8 PM
Spring Workshop Reading

Come and hear what the writers who took workshops with Larry Fagin, Sparrow, Jeffery Conway and Susie Timmons have been up to! Workshop leaders will be on hand to introduce them.

Wednesday, June 10, 8 PM
Tina Brown Celona & Marc Nasdor

Tina Brown Celona is a graduate of Brown University and the Iowa Writers Workshop and the author of Songs and Scores (chapbook; Spectacular Books 1999), The Real Moon of Poetry and Other Poems (Fence 2002), winner of the 2002 Alberta Prize, and Snip Snip! (Fence 2006). Currently working on a Ph.D. in English at the University of Denver, where she is studying Edwardian novels, Renaissance poetics, the philosophy of the Enlightenment, and prosody. Her work has appeared in Shampoo, Octopus, La Petite Zine, The Canary, Fence, and Colorado Review. Marc Nasdor¹s most recent book is Sonnetailia, published by Roof Books in 2007. A book-length poem, Treni in Partenza, was published in Temblor 7 in 1988. In 1993, he ceased all writing activity until returning to it in 2006. He is currently working on a new series of poems, Insurgentes. He also spins global party music in the Lower East Side under the name DJ Poodlecannon, and has recently performed in Budapest and Pécs (Hungary), and in Mérida, Yucatan (Mexico).

Friday, June 12, 10 PM
Poets¹ Potluck IV

Come on by and celebrate the beginning of the summer and the end of poem season with Diana Hamilton & Nicole Wallace as they bring their first co-curatorial run to a close. Make sure to bring yourself & something to share, like shortcake or sangria. There will be readings and musical performances by various past participants in the Friday Night Series.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

↑ Index

60. steve russell
Re: New York in Fiction
Thu 4 Jun 2009

no mention of Brooklyn New York native, Gilbert Sorrentino. "Imaginative Qualities of Actual Things" is a wonderful take on the New York artistic and literary world.

↑ Index

61. Alan Sondheim
My Hubris in Writing Itselves (an essay)
Thu 4 Jun 2009

My Hubris in Writing Itselves

A description of a talk for the Subtle Technologies gathering (Toronto), unpacking the following short abstract:

'The world, the body, the existent, have information in common; informa- tion is always already inscribed. The real and the virtual commingle; they appear separated only by virtue of a phenomenology of technology that emphasizes prosthetics and cyberspace as "additional" fields of research and perception. My work in the virtual world of Second Life describes space, sexuality, and body as problematic inscriptions which require negotiation within and without the Second Life environment. Inscriptions have no beginning and no end; they're holographic in a holographic universe. I'll explain, we'll look about.'

Information is a way of looking at the world; in-formation characterizes the world. The body looks at the world which is of and not of the body; the world is therefore abject, debris - almost, but not quite escaping. What escapes is articulated by mathesis; mathesis is our window on the existent. Mathesis grasps everything and nothing; an equation cannot _directly_ move an object, but describes its structure to the extent that its structure is nothing. Mathesis is what lies beyond the reach of the _gesture._

The _existent_ is almost entirely unobservable, process at a distance; beyond the imminent, the existent and mathesis coalesce. Neither copula nor protocol statement apply, and the verb 'to be' devolves, itself abject, inconceivable. (In fact, what is abject is inconceivable; what is conceivable is potentially parameterized.)

Information is always already inscribed: The world as imminent totality (which for us is a broken totality, broken immanence) possesses an onto- logy of

inscriptions and an collocation of nearly decomposable epistemolo- gies. The ontology of inscriptions devolves as well to collocations of the ordinary.

The real and the virtual commingle, since there is no split, only a dividing-up of ontologies of the ordinary. Inscription is always virtual, always real; inscription is _neti neti,_ Sheffer-stroke and its dual fundamental. Don't mistake this for an ontology based on propositional logic - that, too, falls by the wayside.

'The real and the virtual commingle; they appear separated only by virtue of a phenomenology of technology that emphasizes prosthetics and cyber- space as "additional" fields of research and perception.' Let us think this through together. Technology implies progress, procedures, split, free and bound variables, mathesis, 'materiality'; phenomenology implies a deep and potentially fundamental structuration of 'world' in the broadest sense possible. We can define _broken phenomenology_ as a combination of phenomenology and heuristics of the imminent. Broken phenomenology _cannot be extrapolated._ Prosthetics is what engenders from exteriority; what might be diacritical, addendum; what bridges world-body and body-world; what in-forms body, forming-body. Prosthetics is sited, gestural - as usual in this thought, prosthetics is imminent.

All space is cyberspace, helmed, to the extent that space is _thought,_ related to the thinking-of space. All space is steerage in this sense. But what is at stake in the quote above is that of '"additional" fields of research and perception.' Research is not necessarily perception and perception is not necessarily research. Fields in the sense used here are ideological-cultural constructs, discursive formations, loosely defined domains. Now I am questioning through this '"additional"' separations that are explicate, not implicate (in the sense of Bohm's implicate order), and whose entanglements can ultimately, theoretically, be separated. Let us replace 'additional' with 'mess,' with 'more of the same,' with 'rasa' or 'tenor' and let us think through fields or fielding as wide and wild indefinite domains (wildernesses) of inscriptions, fields, particulations, intensifications, strange and other attractors. Let us think of the world as inherently _lossy,_ and by world I refer to potential 10^500 universes.

Here is the rest of the quote, which is fluff, descriptive of one project/ ing among many by many, and which doesn't necessarily map into the above: 'My work in the virtual world of Second Life describes space, sexuality, and body as problematic inscriptions which require negotiation within and without the Second Life environment. Inscriptions have no beginning and no end; they're holographic in a holographic universe. I'll explain, we'll look about.' And what 'about' this? Second Life is a 'virtual world' in a technical sense that is a world which has a broken imminent ontology in relation to the avatar operator organism; it's a projection based on fundamental protocols and matheses.

Within the server++ domain, SL is a totalization, total institution, and in this sense a _seriality_ (Sartre) as well. In a very classical sense, it is always already inscribed, channels of information constructed from binary encoding within deep potential wells. So my 'work' in SL is addenda, supplement - my 'work' in SL is the appearance of installations-within-the-virtual of SL, bending the local fabric of SL into patternings which are fundamentally the usual. Nothing new here at all. The installation then 'deals with' - is 'about' - inheres within the sememe - of body, space, sexuality, and deals with these in the in-forming of abject fields of indexicalities, negotiations of process and movement, crude effects of avatar presence or absence, and so forth. There's nothing more than the narratology implied, which, if it is a form of research at all, is a form depending on the psycho-analytics of inscription and inscriptive processes anywhere at all. But there's more: I argue that inscriptions and inscriptive processes are 'problem- atic,' problematized, by which I mean, there are no problems and no solutions, only the inhering _mess_ of entanglement and imminent domains. Now the negotiations of the subject organism (not object/avatar) are within and without the SL environment, by which I mean they are flux- states that are basically irresolute as well, and that tend to corrode law and justice (as well as subject and object) _everywhere,_ just as intellectual property is corroded among reals and virtuals, duplications and instantiations, variora and holograph editions, everywhen and everywhere. Think of such property as extended inscriptions and remember the old adage that there are no authors (bad paraphrase); one might see everything inhering, and in that sense might read Dufrenne's phenomenology of literary worlds as not only indefinite and imminent, but gesturing towards an inauthentic immanence, and in this gesturing, corroding everything: Literature, then, is a corrosion, not construction, of worlds (in the sense of worlds as habitus, inhabitations).

Again, 'Inscriptions have no beginning and no end; they're holographic in a holographic universe. I'll explain, we'll look about.' 'Holographic' references Susskind's theory, of which I have nothing to say (not being- physicist, string or otherwise), but it also references a modeling of entangling in such a manner as perception (read 'theory' as well) is blurred, domainless, holography modeling itselves within itselves. Sooner or later these 'quick' broken epistemologies and ontologies will replace the older classical models; sooner or later the universe (world, cosmos) will be recognized as fast-forward fast-backward slow-forward slow-back- ward among inconceivable (broken) orders of magnitude; psychoanalysis pales as domains fall into alien abjections which are deeply unknowable. The hall of mirrors requires quick-depth disorderings.

I say 'I'll explain' but there is no explanation, not on this level any- way, nothing of the physics or mathesis of it, embedded almost as if in defiance of the 'real.' Or the explanation is without concept of origins, neither punctum nor 'turtles

all the way down' nor mutual creating and recursion. Or the anecdotal is all that's left.

I say 'we'll look about' this is nothing but a reference to the particu- lar installation, 'about' the usual confine. And of course in looking, am I not your prosthesis, to the extent that I am not?

↑ Index

62. Ryan Daley
Re: New York in Fiction
Thu 4 Jun 2009

Thanks for all the suggestions. It looks like I'll be spending this entire summer reading about NYC.

On Wed, Jun 3, 2009 at 3:21 AM, George Bowering <[redacted]> wrote:

> *All the Secret Isaac novels of*
> *Jerome Charyn, to start with.*
>
> *gb*
>
> *On Jun 2, 2009, at 11:25 AM, Ryan Daley wrote:*
>
> *Dear Fellow Listservees and Listserved,*
>
> *I'm teaching a class on New York City in Fiction in the fall and wanted to hear your suggestions for supplemental reading. I have a few in mind (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length isn't a concern: 50 or 500 pages, they'll read it.*
>
> *I'd greatly appreciate suggestions.*
>
> *Thanks!*
>
> *Best,*
>
> *Ryan Daley*
>
> *George Bowering, esq.*
> *Not a morning kind of guy.*

↑ Index

63. David Buuck

Site Based Practices: A workshop with David Buuck and Jessica Tully

Fri 5 Jun 2009

There is still room available in our June workshop. Sign up today!

SITE-BASED PRACTICES
a workshop led by David Buuck & Jessica Tully
Marin Headlands Bunkers
Sunday June 21, 11am-2pm
co-sponsored by the Headlands Center for the Arts
Please join writer David Buuck and artist Jessica Tully for a site-specific workshop at the former military bunkers in the Marin Headlands. We will explore a wide range of methods and practices related to site-based writing and art practices, including several on-site exercises and experiments. This workshop is designed for ALL levels of interested writers and artists, to explore how we engage place, site, environment and the political histories therein as writers, artists, and citizens. We will discuss and explore writing and research techniques as well as much more performative and embodied strategies of site-work, so be prepared to try new ways of thinking, moving, and working!

David Buuck is an alumni artist in residence this June at Headlands Center for the Arts. He is contributing editor at Artweek, and teaches at the San Francisco Art Institute. Recent publications include The Shunt (Palm Press)and Buried Treasure Island, a guidebook printed in conjunction with an installation and audio-tour by Barge (the Bay Area Research Group in Enviro-aesthetics).

Jessica Tully is a conceptual artist working at the intersection of culture and politics. From hip-hop water ballet to a rock opera of live construction equipment to voter education drives, her site-specific performances, videos, drawings and campaigns are set within socially charged public spaces. In 2008 she debuted a new stencil series and walking tour entitled Syndicate commissioned by Yerba Buena Center for the Arts for the Bay Area Now 5 triennial exhibition.

Note: We will meet at the Headlands Center Dining Hall at 11 for introductory remarks and head out from there. We will arrange for car-pooling to the site for those who need it. There will be optional pre-workshop readings. Bring notebook, camera, sunscreen and/or hat, outdoor shoes, layers for cold, etc. The Marin Headlands is home to several former military installations, including the bunkers, the Nike Missile Site, and the current home of the Headlands

Center for the Arts.
http://www.flickr.com/photos/[redacted]/sets/72157618977407766/

$40 general public / $30 students and members of Headlands Center for the Arts and/or Small Press Traffic.
Class is limited to 20 participants.
Sign up online by using paypal from sptraffic.org
or make arrangements through email at [redacted]

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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64. Wanda Phipps

Brooklynites and others: Having a Group Stoop Sale this Sat June 6th at Tom Paul's in Park Slope

Fri 5 Jun 2009

I am joining in a group stoop sale (weather permitting) this Saturday, June 6th (tomorrow) in Park Slope in front of my friend Tom Paul's apartment at 521 12th Street btwn 8th ave and Prospect Park West--1 door off of Prospect Park

starting in the early morning 10 or 11am through the afternoon 4 or 5pm

I'll be selling a lot of books (poetry, fiction, non-fiction, everything),
CDs and some clothes and jewelry
but others will be selling a variety of items

Stop by if you are in the neighborhood

Best,
Wanda

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and
http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at:
http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

↑ Index

65. Joel Weishaus

William Witherup

Fri 5 Jun 2009

Dear Friends and Colleagues:

I learned today of the death of William Witherup.

Bill wrote some of the finest nature poems of the 20th century.

Twenty years ago, I reviewed "Black Ash, Orange Fire: Collected Poems 1959-1985." http://www.cddc.vt.edu/host/weishaus/Writing/witherup.htm

Then, in 2000, "Down Wind, Down River: New and Selected Poems" was published, which I also had the privilege of reviewing: http://www.cddc.vt.edu/host/weishaus/Writing/wither-2.htm

Bill will be missed, and the body of his work will live on.

-Joel

↑ Index

66. Rob McLennan

ottawa: the unknown city by rob mclennan, arsenal pulp press

Fri 5 Jun 2009

In 2008, Vancouver publisher Arsenal Pulp Press published my travel/listings book Ottawa: The Unknown City as part of their ongoing "unknown city" series, originally written to counter the false notion that Ottawa is boring, and to counter Ottawa's baffling self-dismissal. Unfortunately, the result was that the city media and booksellers, almost completely ignored the title, thus rendering it impotent; thus putting it exactly into the same problem it was working to counter.

This is a book I'm extremely proud of, and one that explores many aspects of the city's literature, history, politics, alternative cultures, festivals, music, sports and people, as well as listings of where to purchase food, clothing, books and whatever else you might need while inside a city, whether you have no money, some money or too damned much.

This is a book worth looking for, and looking at, and a tourist guide for locals as much as for out-of-towners. Even if media and Chapters insist on ignoring it, please be sure to check out a copy yourself, and make up your own mind.

http://www.arsenalpulp.com/bookinfo.php?index=273

rob mclennan

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

67. steve d. dalachinsky

new book and some readings

Fri 5 Jun 2009

---

our email's crashed test tst test what is rundall and bad image?

we are dumb and know not how to correct any of these pc problemss HHHHHEEEEE LLLLL PPPPPP

rain all day test ic(l)e (s) itch fightin with wife on a lighter note

I have a NEW BIG BOOK ON ROGUEART PRESS FROM FRANCE
432 PAGES OF POEMS AND PHOTOS (by great French photographer Jacques Bisceglia co-founder of the lengendary
avante record label BYG) OF GREAT MUSICIANS FROM ELLINGTON TO CAGE TO..
COLTRANE YOU NAME IT -$55 INCLUDING POSTAGE - LIMITED COPIES AVAILABLE
HERE IN AMERICAN -
ASK ME PLEASE I'M DESPARATE

ALSO A NEW COLLAGE BOOK OUT FROM OILCAN PRESS - CHRIST AMONGST THE FISHES 35 PAGES OF B AND W COOLLAGES OF , THAT'S RIGHT CHRIST AMONGST THE FISHES SIGNED LIMITED EDITION OF 150 COPIES ALL WITH DIFFERENT COVERS - $12 WITH POSTAGE FOR SIMPLE INSERT $17 INCL POSTAGE WITH SPECIAL INNER COVER GET EM WHILE THEY'RE HERE

THERE'LL BE A BOOK PARTY FOR THE BIG BOOK ON JUNE 12TH AT THE VISION
FESTIVAL AT
THE ABRONSON ARTS CENTER 266 GRAND STREET AT 8:15 PM WITH SOME OF THE

GREAT MUSICIANS
IN THE BOOK PARTICIPATING PRECEEDED BY THE CHARLES GAYLE TRIO PROCEEDED
BY
JOE MCPHEE ROY CAMPBELL AND OTHERS.....

anyone who can donate a LAPTOP APPLE OR WHATEVER THAT'S NOT TOO OLD AND WORN OUT let me know

other readings:

> Tribes Gallery and Idea Kitchen presents
>
> > steve dalachinsky reading and discussing his writing process and
> > it's connection to music
> >with host Patrick Brennan
> > on saxophone
> >
>
> > Sunday June 7th 2 PM - 4PM
> > @ Tribes Gallery 285 e. 3rd st. and ave. C
>
> (F to 2nd Ave, 21 bus to ave C and e.3rd st)
> >
>
> > FREE
> >
> >then at 5 PM steve, Yuko,
> > Tsaurah, Tom and other poets meet at Carroll St near 3rd St in
> Brooklyn
> >at 5PM for a poetry walk to end
> > at
> > Issue Project Space 3rd and 3rd
> by 6PM as part of a benefit for the space
> >
>
>
> > all welcome to join in
> >
>

> >
> >June 12th
> > 8:15 PM - 9:30 as part of the 14th annual Vision Festival

> steve dalachinsky will read from his new collaborative book
> with photographer Jacques Bisceglia
> REACHING into the UNKNOWN
> > at the Abronson Arts Center -
> >466 Grand St in the Experimental Theater
> >with guest musicians
> William Parker, Joe McPhee, Roy Campbell, Sabir Mateen, Rob Brown
> and Hamid Drake
> >
> preceeded at 7 by
> > the Charles Gayle Trio
> and proceeded by Ras Moshe Joe Mcphee Matthew Shipp
> and others on the Main Stage
> >
> $25 in advance $30 at
> the door for the entire nite - $20 for seniors and students

---

June 18th @ 5C cultural center at 8 pm
e. 5th and ave c

steve reads with 3 bassists an encore performance
alby begosian
michael bisio
ken filiano - contribution

preceeeded by from 6-10 pm tribes 12 art opening
at tribes 285 e 3rd st 2nd fl

↑ Index

68. Aryanil Mukherjee
Re: Kenneth Patchen, poet of experimental simplicity
Fri 5 Jun 2009

Don't understand how even simplicity can be EXPERIMENTAL !

Patchen was a major influence for Ferlinghetti in his early work.

aryanil

----- Original Message -----
From: "Douglas Manson" <[redacted]>
To: [redacted]
Sent: Wednesday, June 3, 2009 11:35:27 AM GMT -05:00 US/Canada Eastern
Subject: Kenneth Patchen, poet of experimental simplicity

Writing here to ask for contributions, and for contributing editors, to the next issue of *Celery Flute: The Kenneth Patchen Newsletter*, which will focus on the visual poetry (officially known as "picture-poems") of a unique, late-modern American poet/artist. Â Jim Woodring calls Patchen's works of 1954-1972 "drawings *of* words," because "the way they are drawn determines the way they affect our minds".

With the recent re-publication of seven of Patchen's books of picture-poems in two new volumes (*We Meet *and *The Walking-Away World*), a reasonably complete "collected poetry" is now available alongside the *Collected Poems* *of Kenneth Patchen*, which was published thirty years earlier, in 1968.

Woodring again: Â "He can make his phrases flow like trickles of mercury or stick like a bone in the throat."

The intent of the forthcoming summer issue of *Celery Flute* is to provide a productively critical tension in current poetics by way of essays and commentary focusing on Patchen's visual poetry and his influence on poets, musicians and artists.

Possible themes include: Â the contemporary context of visual art and poetry (intermedia) in relation to Patchen's aesthetic, as well as the literary historical issues surrounding his publications and critical reception.

I'd also like to announce that a new issue of *Celery Flute* has just been printed, which focuses on the "performance" of Patchen's poems in Jazz and Pop contexts, as well as a production of his play *Don't Look Now*. Â The new issue also features tribute essays, a recap of the '07 Patchen-Fest in Cleveland, OH, and reviews of small press titles and chapbooks.

email Â ([redacted]) or write to me for a copy ($9 ppd) of the magazine, or to send your work for consideration:

Celery Flute
82 Livingston St. #2
Buffalo, NY 14213

After this limited-run issue sells out, and with the help and assistance from as-yet unknown, interested web developers, the magazine will be available in .pdf formats on a website dedicated to the magazine, and to my "micro" press, little scratch pad.

Once again, please send your critical works, poetic collisions, editorial contributions and/or other media to this email address or to our office address for consideration by June 30, 2009.

Thank you!!
--

www.dougfinmanson.blogspot.com
www.myspace.com/inksaudible

↑ Index

69. Gabrielle Welford

Re: David Bromige obit (fwd)

Fri 5 Jun 2009

---

i am also so very very sorry to hear. i was thinking about him yesterday and wondering how he was. he gave me huge encouragement when i was at sonoma state. much love to his spirit and his family. gabe

On Thu, 4 Jun 2009, Alan Sondheim wrote:

> *Very very sorry to hear this -*
>
> *---------- Forwarded message ----------*
> *Date: Thu, 4 Jun 2009 13:35:05 -0700*
> *From: Donna Kuhn <[redacted]>*
> *Reply-To: Theory and Writing <[redacted]>*
> *To: [redacted]*
> *Subject: David Bromige obit*
>
> *http://www.pressdemocrat.com/article/20090603/ARTICLES/906039888/1052/OBITS*
>
> *i am just so sad, i had no idea this remarkable man and my former professor meant so much to me as a writer, teacher and human being*

↑ Index

70. amy king

More Miscellany – Fire at will! 1) Unexpected Poetics …

Fri 5 Jun 2009

---

1)Â Unexpected, lively Poetics! discussion in another
gr

1)Â Unexpected, lively Poetics! discussion in another
group I moderate:

http://www.goodreads.com/topic/show/150874-please-vote-for-june-s-goodreads-poem-six-finalists

Â

Â

2)Â NEW -- Womenâ€™s Work: The Poetic Justice Forum

http://www.poetryfoundation.org/harriet/2009/06/womens-work-the-poetic-justice-forum/

Â

3)Â Ahadada Books Presents on Saturday, June 13,
2009 @
6:30pm

Â Â

Â Â Â * Michael Heller

Â Â Â * Amy King

Â Â Â * Robert Thompson

Â Â Â * Donald Wellman

Â

ZINC BAR

82 West 3rd Street (btwn Thompson & Sullivan)

Greenwich
Village

New York NY 10012

http://www.ahadadabooks.com/content/view/167/1/

_____

Amy's Alias

http://amyking.org/

↑ Index

71. Larry O. Dean

Re: Kenneth Patchen, poet of experimental simplicity

Fri 5 Jun 2009

I use Patchen every year in my Chicago Public School classes. I have What Shall We Do Without Us? which reproduces many fine picture poems in color. The kids go nuts!

Here are links to some student work reacting to Patchen:

http://mcphersonelementarypoetry.blogspot.com/2008/03/picture-poems.html

http://solomonelementarypoetry.blogspot.com/search/label/Kenneth%20Patchen

http://handsonstanzas.typepad.com/shields/2006/05/kenneth_patchen.html

> *Writing here to ask for contributions, and for contributing editors, to the*
> *next issue of *Celery Flute: The Kenneth Patchen Newsletter*, which will*
> *focus on the visual poetry (officially known as "picture-poems") of a*
> *unique, late-modern American poet/artist. Jim Woodring calls Patchen's*
> *works of 1954-1972 "drawings *of* words," because "the way they are drawn*
> *determines the way they affect our minds".*
>
> *With the recent re-publication of seven of Patchen's books of picture-poems*
> *in two new volumes (*We Meet *and *The Walking-Away World*), a reasonably*
> *complete "collected poetry" is now available alongside the *Collected Poems**
> **of Kenneth Patchen*, which was published thirty years earlier, in 1968.*
>
> *Woodring again: "He can make his phrases flow like trickles of mercury or*
> *stick like a bone in the throat."*
>
> *The intent of the forthcoming summer issue of *Celery Flute* is to provide a*
> *productively critical tension in current poetics by way of essays and*
> *commentary focusing on Patchen's visual poetry and his influence on poets,*
> *musicians and artists.*
>
> *Possible themes include: the contemporary context of visual art and poetry*
> *(intermedia) in relation to Patchen's aesthetic, as well as the literary*
> *historical issues surrounding his publications and critical reception.*
>
> *I'd also like to announce that a new issue of *Celery Flute* has just been*
> *printed, which focuses on the "performance" of Patchen's poems in Jazz and*
> *Pop contexts, as well as a production of his play *Don't Look Now*. The new*
> *issue also features tribute essays, a recap of the '07 Patchen-Fest in*
> *Cleveland, OH, and reviews of small press titles and chapbooks.*
>
> *email ([redacted]) or write to me for a copy ($9 ppd) of the*
> *magazine, or to send your work for consideration:*
>
> *Celery Flute*
> *82 Livingston St. #2*
> *Buffalo, NY 14213*
>
> *After this limited-run issue sells out, and with the help and assistance*
> *from as-yet unknown, interested web developers, the magazine will be*
> *available in .pdf formats on a website dedicated to the magazine, and to my*

> *"micro" press, little scratch pad.*
>
> *Once again, please send your critical works, poetic collisions, editorial contributions and/or other media to this email address or to our office address for consideration by June 30, 2009.*
>
> *Thank you!!*
> *--*
> *www.dougfinmanson.blogspot.com*
> *www.myspace.com/inksaudible*

↑ Index

72. George Bowering
Re: New York in Fiction
Fri 5 Jun 2009

I am surprised that no one has mention Sorrentino's
The Sky Changes, etc.

George Howard Bowering
Born with a zinc spoon.

↑ Index

73. George Bowering
Re: New York in Fiction
Fri 5 Jun 2009

That's probably my favourite NY fiction.

gb

On Jun 4, 2009, at 5:36 PM, steve russell wrote:

> *no mention of Brooklyn New York native, Gilbert Sorrentino.*
> *"Imaginative Qualities of Actual Things" is a wonderful take on the New York artistic and literary world.*
>
> *welcome.html*

G. Harry Bowering, OBC
Down by the watermelons.

↑ Index

74. Aldon Nielsen
Re: David Bromige Obituary
Fri 5 Jun 2009

I was one of the many who enjoyed the benefit of David Bromige's generosity and hospitality. I also enjoyed sharing a birthday with him -- David liked to get us Oct 22nd people together whenever he could -- a fine company of liberal Libras . . . David was one of the finest poets I've read across the years --

--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"The practical application of the rule of 'If you read me, I'll read you' is such an important advance for the Republic of Letters that I think it should appear, as a mandatory precept, in the first article of its Constitution" -- Juan Goytisolo

↑ Index

75. Mary Kasimor
Re: New York in Fiction
Fri 5 Jun 2009

Also, Aloud: Voices from the Nuyorican Poets Cafe.

--- On Wed, 6/3/09, Alan Sondheim <[redacted]> wrote:

From: Alan Sondheim <[redacted]>
Subject: Re: New York in Fiction
To: [redacted]
Date: Wednesday, June 3, 2009, 10:49 AM

Anything by Damon Runyon, Jimmy Breslin, Amiri Baraka

On Tue, 2 Jun 2009, Maria Damon wrote:

> *Henry Roth, Call It Sleep*
> *James Baldwin, Another Country*
> *Maggi Dubris, Skels*
>
> *Ryan Daley wrote:*
> *Dear Fellow Listservees and Listserved,*
>
> *I'm teaching a class on New York City in Fiction in the fall and wanted to*

> *hear your suggestions for supplemental reading. I have a few in mind (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length isn't a concern: 50 or 500 pages, they'll read it.*
>
> *I'd greatly appreciate suggestions.*
>
> *Thanks!*
>
> *Best,*
>
> *Ryan Daley*

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

↑ Index

76. Jennifer Karmin
Call for proposals: Split This Rock Poetry Festival
Fri 5 Jun 2009

Split This Rock Poetry Festival
March 10-13, 2010
http://splitthisrock.org

Call for Proposals:
Deadline extended to June 30, 2009

Split This Rock Poetry Festival: Poems of Provocation & Witness invites poets, writers, and activists to Washington, DC, for poetry, community building, and creative transformation as our country continues to grapple with a crippling economic crisis and other social and environmental ills. The festival will feature readings, workshops, panel discussions, youth programming, film, activism â€“- opportunities to imagine a way forward, hone our activist skills, and celebrate the many ways that poetry can act as an agent for social change.

http://splitthisrock.org/documents/2010_panel_proposals.doc

↑ Index

77. **Alan Sondheim**

Re: Call for book submissions

Sat 6 Jun 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-92825366-1244304577=:24876

I agree with Halvard here. It's the same for film festivals, etc. If there were a sliding scale for those who can't afford these fees, it would be one thing, but the assumption is that we've all got money from the sky to pay for people to see/read what we've done. I can guarantee you the creative writing faculty mentioned are making a hell of a lot more money than I am. This sort of tiered system applies to conferences as well - with a few exceptions, for which I'm grateful. It legislates against the poor against the elderly, etc. etc. It's ugly and has nothing to do with creative work. Admittedly there are some places that absolutely need the monies gathered to continue - but even with those, sliding scale would make better sense to ensure a more democratic representation, if such a thing is even possible today. - Alan

On Mon, 1 Jun 2009, Halvard Johnson wrote:

> *Thanks for the invitation, but as a non-profit content-provider*
> *I don't supply reading fees or SASEs.*
>
> *Hal*
>
> *"My experience is what I agree to attend to."*
> *--William James*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://sites.google.com/site/halvardjohnson/Home*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
>
> *On Sun, May 31, 2009 at 12:11 PM, noah eli gordon <*[redacted]
> *wrote:*
>
> *Subito Press of the University of Colorado invites submissions to its*
> *annual book competition.*

We will publish two books of innovative writing, one each of fiction and poetry.

Submissions will be accepted from June 1 to August 15, 2009 (postmark date).

Submit manuscripts of up to 70 pages of poetry or up to 100 pages of (double spaced) fiction along with a $20 reading fee and an SASE for notification of results.

Manuscripts should include two cover sheets: one with title only, the other with title, author's name, address, e-mail, and phone number.

All submissions will be judged anonymously by the creative writing faculty at the University of Colorado; friends, relatives, and former students of University of Colorado creative writing faculty are not eligible.

http://www.colorado.edu/English/crw/faculty/index.html

Simultaneous submissions are ok; please notify Subito immediately if your ms. is accepted elsewhere.

Winners will give a reading at the University of Colorado in the Spring of 2010.

Notification of winners will occur by January of 2010.

Send mss. to:

Subito Press
Department of English
226 UCB
Boulder, Colorado 80309-0226

http://www.subitopress.org/

Subito Press is a nonprofit literary publisher based in the Creative Writing Department at the University of Colorado at Boulder. We look for innovative fiction and poetry that at once reflects and informs the contemporary human condition, and we promote new literary voices as well as

> *work from previously published writers. Subito Press encourages and supports work that challenges already-accepted literary modes and devices*
>
> *http://www.colorado.edu/English/crw/*
>
> *Subito Press 2008 Book Competition Winners*
>
> *F-Stein, by L.J. Moore*
> *Self-Titled Debut, by Andrew Farkas*
>
> ---
>
> *Insert movie times and more without leaving Hotmail®.*
>
> *http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd1_052009*

| Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/
| To access the Odyssey exhibition The Accidental Artist:
| http://slurl.com/secondlife/Odyssey/48/12/22
| Webpage (directory) at http://www.alansondheim.org
| [redacted], [redacted], tel US [redacted]

--0-92825366-1244304577=:24876--

↑ Index

78. Daniel Godston
soundwalk-a-thon!
Sat 6 Jun 2009

This looks / sounds like a fantastic project:

On the afternoon of Sunday June 7, a group of visionary artists will lead sonic excursions throughout New York as part of a rare live sonic arts experiment - the ISSUE Project Room Soundwalk-a-thon - a fundraiser and collective public inquiry into the connection between urban space and our collective sonic imaginations.

Led and designed by some of New York's most exciting sound artists and musicians, these walks will take groups of 10-20 people at a time on an intimate journey of sonic discovery to experience our community in a way they may never have done before - through sound. Walks range from meditative deep

listening, to sing-a-longs, to noise-making walks incorporating instruments, iPods, boomboxes, cell phones, or silence in order to amplify the nuances of our ever-changing soundscape.

Choose your own adventure:

* 12:30 pm Gowanus <http://issueprojectroom.org/soundwalk?id=26> Soundwalk led by Marc Ribot
* 1:00 pm Tinnitus <http://issueprojectroom.org/soundwalk?id=1> Contemplation Walk led by Anthony Coleman
* 2:00 pm Listen 2009 - <http://issueprojectroom.org/soundwalk?id=12> Remote Access led by Keiko Uenishi
* 2:00 pm Transmutation <http://issueprojectroom.org/soundwalk?id=10> in the shift (---Documenting the Grand Concourse) led by Du Yun
* 2:00 pm Urban Zen Sound <http://issueprojectroom.org/soundwalk?id=17> Meditation and Labyrinth Walk
led by Eric A. Dahl
* 3:00 pm Demasking The <http://issueprojectroom.org/soundwalk?id=13>
Bridges led by Daniel Neumann
* 3:00 pm Gowan-us! A <http://issueprojectroom.org/soundwalk?id=20> Crudrophonic Sound Event led by Dylan Gauthier
* 3:00 pm Underpass Walk <http://issueprojectroom.org/soundwalk?id=2> led by Bruce Tovsky
* 3:30 pm Prospect Park <http://issueprojectroom.org/soundwalk?id=14> Ravine Soundwalk led by Jonny Farrow
* 4:00 pm Balloon Bassoon <http://issueprojectroom.org/soundwalk?id=21> Promenade led by Kenny Wollesen
* 4:00 pm Gowanus Field <http://issueprojectroom.org/soundwalk?id=19> Reflections and The Great Steel Elevator led by Bradford Reed
* 4:00 pm Prospect Park <http://issueprojectroom.org/soundwalk?id=11> Soundwalk led by Andrea Williams
* 4:30 pm Carroll Street <http://issueprojectroom.org/soundwalk?id=16> Soundwalk led by Todd Shalom
* 4:30 pm Four Bridges <http://issueprojectroom.org/soundwalk?id=4> Walk led by Edmund Mooney
* 5:00 pm Bang a Gong for <http://issueprojectroom.org/soundwalk?id=24> ISSUE led by Jonathan Kane
* 5:00 pm Detox Project <http://issueprojectroom.org/soundwalk?id=23> led by Betsey Biggs
* 5:00 pm Poets March <http://issueprojectroom.org/soundwalk?id=25>

led by Steve Dalachinsky
* 5:00 pm Shuffle <http://issueprojectroom.org/soundwalk?id=9> Sing-a-long led by Collective Opera Company
* 5:00 pm Tin Can <http://issueprojectroom.org/soundwalk?id=22> Telewalk led by Kurt Gottschalk and Marie Evelyn
* Anytime - All Borough <http://issueprojectroom.org/soundwalk?id=15> Bag Walk led by Michelle Nagai
* Various times - We <http://issueprojectroom.org/soundwalk?id=18> would like to run past all your walkers, opposite their direction, while screaming songs. led by Flaming Fire

http://issueprojectroom.org/2009/05/11/issue-project-room-soundwalk-a-thon/

↑ Index

79. Maria Damon
Re: David Bromige Obituary
Sat 6 Jun 2009

David was brilliantly witty, and warm as well. I loved our 4-way banter on the list years ago (w/ Rachel Loden and George Bowering). Cracked me up every time. And so lovely in person, when I met him at Orono. What a shining light.

Aldon Nielsen wrote:
> I was one of the many who enjoyed the benefit of David Bromige's generosity
> and hospitality. I also enjoyed sharing a birthday with him -- David liked
> to get us Oct 22nd people together whenever he could -- a fine company of
> liberal Libras . . .
> David was one of the finest poets I've read across the years --
>
>

↑ Index

80. Alan Sondheim
June 12th Performance Event At Subtle Technologies! - Please note!
Sat 6 Jun 2009

June 12th Performance Event At Subtle Technologies!

"This is the press release for Friday's June 12th's event. For those that can't attend the symposium in standard shape and form; there will be a video-slip-stream into Second Life. The SLURL for Subtle Technologies/OCAD Island in Second Life is at http://tiny.cc/Tru7M unfortunately, to preserve bandwidth, we won't stream the performances."

Friday June the 12th at 8pm at the Innis Town Hall at 2 Sussex Ave on Toronto the University of Toronto campus

The Subtle Technologies Festival is proud to present an evening of networked performance featuring:

The Pauline Oliveros/Ione/Chris Chafe trio - in a networked performance between Innis Hall and The Banff Center Alan Sondheim - will be performing on stage, t?te-?-t?te, through Second Life with his Austria situated counterpart Sandy Baldwin. Second Front -Scott Kildall and Patrick Lichty will have an on stage face off with their Second Front performance troop to present a new piece for the denizen's of Second Life, 'Red White and Blue Dawn' Jeremy Bailey - in demo/performance mode, presenting his new mockware 'War Mail' Johannes Birringer - will screen an excerpt from his new performance peice Ukiyo - Movable World the evening is curated by Willy Le Maitre

http://www.subtletechnologies.com/2009/?page_id=206

The Pauline Oliveros / Ione / Chris Chafe trio Pioneers in extended forms of American New Music; their performance explores musical spaces often across physical spaces. Blending music and spoken word improvisation, the festival performance links stages in Toronto and Banff. The three have been developing artistic practice within the telematic medium collectively.

Pauline Oliveros, composer, performer and humanitarian is an important pioneer in American Music. Acclaimed internationally, for four decades she has explored sound -- forging new ground for herself and others.Deep Listening, her lifetime practice, is fundamental to her composing, performing and teaching. She serves as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy NY; Darius Milhaud Artist-in-residence at Mills College, Oakland CA; and president of the Deep Listening Institute in Kingston NY. http://en.wikipedia.org/wiki/Pauline_Oliveros Chris Chafe is a composer, cellist, music researcher with an interest in computer music composition and interactive performance. He has been a long-term denizen of the Center for Computer Research in Music and Acoustics, Stanford University, where he directs the centre and teaches computer music courses. Chafe developed the Jack Trip software which has enabled an exploration in near realtime telematic music. Using a fast network the open source software facilitates an eight channel Cd quality audio link where bi-costal delays are around 400 milliseconds. IONE is an author, playwright and director, & spoken word performer, whose seminal work, Pride of Family; Four Generations of American Women of Color, (a New York Times Notable Book) was published in a classic

edition by Doubleday/Broadway Books. (October 2004). Ione is also the Artistic Director of Deep Listening Institute, Ltd.

Alan Sondheim Alan Sondheim and Sandy Baldwin performing in Second Life: Sandy and I AvaTanz together which means we trigger objects to take us over, splurge on the chat, maybe have some sound at work beyond the usual click-clack, and work those altered mocap files at around 800 meters transparent space. Usually stuff crashes; here, who knows? It's about eroticism, memory of neighborhood, being-mess. http://en.wikipedia.org/wiki/Alan_Sondheim

Second Front - performance of Red White and Blue Dawn
Second Front are a pioneering avatar performance group in Second Life. They create theatres of the absurd that challenge notions of virtual embodiment, online performance and the formation of virtual narrative. Tactical art by the performance group currently serving a Second Life sentence. Scott Kildall and Patrick Lichty will be present in the flesh.
http://www.secondfront.org/blog/

Jeremy Bailey - ~QWar Mail~R
a launch of War Mail by Demo-Performer Jeremy Bailey.
Bailey creates videos and performances that demonstrate satirical software programs of his own design. His work has been described by filmmaker magazine as ~Sa one man revolution on the way we use video, computers and our bodies to create art~T.
http://www.jeremybailey.net/

Johannes Birringer - Ukiyo - Movable World Johannes Birringer will present an excerpt from the choreographic installation UKYIO, a collaboration between performers in the UK and Tokyo. The performance blends audio, dance, and digital projections, inviting the audience to shift its perspectives by moving among the various elements as the work unfolds.
http://www.aliennationcompany.com/people/jobi.htm

↑ Index

81. Lars Palm
Mark Young on ungovernable press
Sun 7 Jun 2009

Dear all,

ungovernable press strikes again. this time i'm happy to announce

terracotta worriers by Mark Young

where he takes on the chapter headings from Sun Tzu's "The Art of War" in his own inimitable way

cheers,
lars

http://ungovernablepress.weebly.com

↑ Index

82. Dean Brink

Seeking poetry treating American occupation of Iraq

Sun 7 Jun 2009

Dear Poetics List,

I recently rejoined the list and it is nice to be back. I am glad it is still going strong, for I have a humble request for assistance.

I'm trying to assess poetry by American poets that have written on the American invasion and occupation of Iraq. It's for research purposes—I am especially interested in antiwar poetry, but if there is also pro-war poetry it would be important to know of it. As I am living in Taiwan and have scant access to small journals (of which there are hundreds) any suggestions for notable poems and essays would be greatly appreciated.

An anticipatory thank you for any help.

Dean Brink

[redacted]/

interpoetics.blogspot.com

↑ Index

83. amy king

It's hard all around -- Help the PoPo!

Sun 7 Jun 2009

And by "PoPo"Â I don't mean "police."Â I mean a historical institution long-nestled in the East Village of New York City, a place that has nurtured and promoted many, many visiting and residential poets and continues strong each week to offer space and support for workshops, readings, a gabbing spot for the poetically-inclined, etc...

Admittedly, I've been lax in my own support.Â My membership expired many moons ago, and since there was no urgency, I put renewal low on my To Do list.Â Still, recessions are especially hard on non-profits, thanks to cuts in gov't funding as well as the shrinking wallets of artists...

But as the weather warms and my health & desire to socialize returns, it dawned on me recently that fifty bucks gets me a hell of lot at the Poetry Project and helps the community of poets I frequent and belong to.Â I finally realized, What the hell?Â If my fifty bucks can put a dent in the rent bill of the Poetry Project, then why am I being so lazy about going online to do my small part?Â

Anyway, this isn't really about how bad I am but just a note pointing out a need and asking you to help a very necessary spot along through some tough financial times--and to offer a few details from the Poetry Project website:

http://poetryproject.org/get-involved/become-a-member
Individual Membership {$50}
Discounted admission for a year to all regularly scheduled and special Poetry Project events â€” potentially a $300 value.A yearâ€™s subscription to The Poetry Project Newsletter â€” a $25 value.Substantial savings on workshops offered at the Project by renowned writers.

Project Mission Through its live programming, workshops, publications, website and special events, The Poetry Project promotes, fosters and inspires the reading and writing of contemporary poetry by (a) presenting contemporary poetry to diverse audiences, (b) increasing public recognition, awareness and appreciation of poetry and other arts, (c) providing a community setting in which poets and artists can exchange ideas and information, and (d) encouraging the participation and development of new poets from a broad range of styles. The Poetry Project offers:Weekly readings, including a Wednesday Night Reading series, a Monday Night Reading/Performance Series,

and a Friday Late-Night Reading seriesFour weekly writing workshopsThe Recluse, an annual literary magazineA quarterly NewsletterMembership in the Poetry ProjectTape and document archivesSpecial events, such as the Annual New Yearâ€™s Day Marathon Reading

Plus, they've got a blog!Â

http://poetryproject.org/project-blog

http://poetryproject.org/get-involved/become-a-member

Enjoy,

Amy

_____

Amy's Alias

http://amyking.org/

↑ Index

84. George Bowering
Re: David Bromige Obituary
Sun 7 Jun 2009

And we meant every word of it, my sweet Maria D.,

gb

On Jun 6, 2009, at 5:48 PM, Maria Damon wrote:

> *David was brilliantly witty, and warm as well. I loved our 4-way banter on the list years ago (w/ Rachel Loden and George Bowering). Cracked me up every time. And so lovely in person, when I met him at Orono. What a shining light.*
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> *Aldon Nielsen wrote:*
> *I was one of the many who enjoyed the benefit of David Bromige's generosity*
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> *to get us Oct 22nd people together whenever he could -- a fine company of*
> *liberal Libras . . .*
> *David was one of the finest poets I've read across the years --*
>
> *welcome.html*

George B.
Indifferent to Brad Pitt

↑ Index

85. Sarah Sarai
Re: New York in Fiction
Sun 7 Jun 2009

Watchmen Alan Moore/Dave Gibbons
Zooey (from Franny and Zooey) Salinger
The Wicked Pavilion Dawn Powell
& I'm sure others included:
ANYTHING & EVERYTHING BY EDITH WHARTON

Sarah
--- On Wed, 6/3/09, Alan Sondheim <[redacted]> wrote:

From: Alan Sondheim <[redacted]>
Subject: Re: New York in Fiction

To: [redacted]
Date: Wednesday, June 3, 2009, 10:49 AM

Anything by Damon Runyon, Jimmy Breslin, Amiri Baraka

On Tue, 2 Jun 2009, Maria Damon wrote:

> *Henry Roth, Call It Sleep*
> *James Baldwin, Another Country*
> *Maggi Dubris, Skels*
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> *Ryan Daley wrote:*
> *Dear Fellow Listservees and Listserved,*
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> *I'm teaching a class on New York City in Fiction in the fall and wanted to hear your suggestions for supplemental reading. I have a few in mind (Invisible Man, New York Trilogy, etc), but I'm looking for more. Length isn't a concern: 50 or 500 pages, they'll read it.*
>
> *I'd greatly appreciate suggestions.*
>
> *Thanks!*
>
> *Best,*
>
> *Ryan Daley*

↑ Index

86. Rebecca Weaver
new issue of midway now up!
Sun 7 Jun 2009

Hi all,

the new issue of Midway is now up, featuring poets Deborah Keenan, Jen March, and and an interview of Adrienne Rich by Iranian poet Farideh Hassanzadeh-Mostafavi.

Enjoy!

www.midwayjournal.com

↑ Index

87. Wallis Leslie
Re: Seeking poetry treating American occupation of Iraq
Sun 7 Jun 2009

I taught Brian Turner's Here Bullet Winter quarter. It is powerful poetry, not didactic, full of the desert, ancient culture, life and death.
Â
Wallis Leslie

--- On Sun, 6/7/09, Dean Brink <[redacted]> wrote:

From: Dean Brink <[redacted]>
Subject: Seeking poetry treating American occupation of Iraq
To: [redacted]
Date: Sunday, June 7, 2009, 8:15 AM

Dear Poetics List,

I recently rejoined the list and it is nice to be back. I am glad it is still going strong, for I have a humble request for assistance.

Iâ€™m trying to assess poetry by American poets that have written on the American invasion and occupation of Iraq. Itâ€™s for research purposesâ€”I am especially interested in antiwar poetry, but if there is also pro-war poetry it would be important to know of it. As I am living in Taiwan and have scant access to small journals (of which there are hundreds) any suggestions for notable poems and essays would be greatly appreciated.

An anticipatory thank you for any help.

Dean Brink

[redacted]/

interpoetics.blogspot.com

↑ Index

88. steve russell
Re: New York in Fiction
Sun 7 Jun 2009

& his poetry is overlooked. He's an excellent poet.

--- On Fri, 6/5/09, George Bowering <[redacted]> wrote:

> *From: George Bowering <[redacted]>*
> *Subject: Re: New York in Fiction*
> *To: [redacted]*
> *Date: Friday, June 5, 2009, 4:35 PM*
> *I am surprised that no one has*

> *mention Sorrentino's*
> *The Sky Changes, etc.*
>
> *George Howard Bowering*
> *Born with a zinc spoon.*

↑ Index

89. Jesse Glass

Jesse Glass at the University of Essex, Colchester, June 15th

Sun 7 Jun 2009

Reading is Monday 15th June 6.00-8.00 in the University Gallery, readings by Jesse Glass and poets from the University of Essex Poetry Project. Everyone invited. Jess

↑ Index

90. steve d. dalachinsky

Re: Call for book submissions

Mon 8 Jun 2009

---

hello i need emails for pierre joris and his wife nicol my email crashed
lost asll addresses thanks steve
back channel please

On Sun, 31 May 2009 11:11:35 -0600 noah eli gordon
<[redacted]> writes:
> Subito Press of the University of Colorado invites submissions to its
> annual book competition.
>
> We will publish two books of innovative writing, one each of fiction
> and poetry.
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> Submissions will be accepted from June 1 to August 15, 2009
> (postmark date).
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> Submit manuscripts of up to 70 pages of poetry or up to 100 pages of
> (double spaced) fiction along with a $20 reading fee and an SASE for
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> Manuscripts should include two cover sheets: one with title only,

> the other with title, author's name, address, e-mail, and phone
> number.
>
> All submissions will be judged anonymously by the creative writing
> faculty at the University of Colorado; friends, relatives, and
> former students of University of Colorado creative writing faculty
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>
> http://www.colorado.edu/English/crw/faculty/index.html
>
> Simultaneous submissions are ok; please notify Subito immediately if
> your ms. is accepted elsewhere.
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> Winners will give a reading at the University of Colorado in the
> Spring of 2010.
>
> Notification of winners will occur by January of 2010.
>
> Send mss. to:
>
> Subito Press
> Department of English
> 226 UCB
> Boulder, Colorado 80309-0226
>
>
>
>
> http://www.subitopress.org/
>
>
>
>
>
> Subito Press is a nonprofit literary publisher based in the Creative
> Writing Department at the University of Colorado at Boulder. We look
> for innovative fiction and poetry that at once reflects and informs
> the contemporary human condition, and we promote new literary voices
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> _____
> Insert movie times and more without leaving Hotmail®.
>
http://windowslive.com/Tutorial/Hotmail/QuickAdd?
ocid=TXT_TAGLM_WL_HM_Tut
orial_QuickAdd1_052009
>
>

↑ Index

91. Patrick Dillon

Matt Cutts: Search Your Bookshelf with a $65 Barcode Scanner

Mon 8 Jun 2009

Matt Cutts, head of Google's web spam team, has a terrific blog post about a $65 barcode scanner you can buy from Amazon.com. You can scan the barcodes and easily upload them to Google's My Library. Among other things, you can combine this with Google booksearch and do a full textual search of your entire library. A lot of potential there...

http://www.mattcutts.com/blog/scan-and-search-books/

↑ Index

92. David Kirschenbaum

Save the Date: Welcome to Boog City 3, Sept. 9-13

Mon 8 Jun 2009

Hi all,

From Wed. Sept. 9-Sun. Sept. 13 we'll be putting on the third annual Welcome to Boog City poetry and music festival, a fundraiser for our press and community newspaper. Here are links to the first two festivals' programs:

http://welcometoboogcity.com/boogpdfs/wbcprogram2007.pdf
http://welcometoboogcity.com/boogpdfs/bc51.pdf

The breakdown for this year's festival is:

WEDNESDAY SEPTEMBER 9, 7:00 P.M.
Sidewalk Café (94 Ave. A, at E. 6th St.)
Boog City Classic Albums Live will kick off the festival with local musical acts performing, for its 10th anniversary, The Magnetic Fields' classic 69 Love Songs. Among those partaking:

Ben Krieger
Dream Bitches
Gracefully
The Trouble Dolls
Andrew Philip Tipton
Genan Zilkha

and more

THURSDAY SEPTEMBER 10, 6:00 P.M. ACA Galleries (529 W. 20th St., 5th Flr., bet. 10th/11th aves.) This is the first date of season seven of our d.a. levy lives: celebrating the renegade press series, where each month we have a different non-NYC small press host its authors and a musical act.

FRIDAY SEPTEMBER 11, 7:00 P.M.
Sidewalk Café (94 Ave. A, at E.6th St.)
We'll have poets, smaller musical acts, full bands, and theater performances.

SATURDAY SEPTEMBER 12, 12:00 P.M. Unnameable Books (600 Vanderbilt Ave., bet. Prospect Pl./St. Marks Ave., Brooklyn) Poets and musical acts performing nonstop during our 6th annual small, small press fair, which will also have readings from poets representing the exhibiting presses. The day will also feature two poets in conversation with each other.

SUNDAY SEPTEMBER 13, 12:00 P.M.
Unnameable Books (600 Vanderbilt Ave., bet. Prospect Pl./St. Marks Ave., Brooklyn)
We'll close the festival with more poets and musical acts performing, sandwiched around a discussion.

The poets who will give readings on Fri., Sat., or Sun. include:

Ammiel Alcalay
Sandra Beasley
Mike County
Jim Dunn
Eric Gelsinger
Hailey Higdon

Paolo Javier
Paul Foster Johnson
Basil King
Martha King
Brendan Lorber
Dan Machlin
Justin Marks
Tracey McTague
Ryan Murphy
Elinor Nauen
Jean-Paul Pecqueur
Nick Piombino
Joanna Sondheim
Ryan Walker
Dana Ward
Lewis Warsh
Karen Weiser
Dan Wilcox
Angela Veronica Wong

and more

On Saturday, Anselm Berrigan and Buck Downs will be reading and in conversation with one another.

On Sunday there will be a discussion on politics, poetics, and community curated and moderated by longtime Boog contributor Greg Fuchs

The musical acts who will perform solo sets on Fri., Sat., or Sun. include:

Dorit
Gracefully
Serena Jost
Phoebe Kreutz
Alan Semerdjian
The Lo and the Lonesome

and more

Please email [redacted] for additional information.

Looking forward to seeing you there and hope this finds you swell.

as ever,
David

--
David A. Kirschenbaum, editor and publisher

Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

↑ Index

93. Christopher Leland Winks

Re: Seeking poetry treating American occupation of Iraq

Mon 8 Jun 2009

Dear Dean:

You'll definitely want to check out Kent Johnson's collection LYRIC POETRY AFTER AUSCHWITZ, available from Effing Press.

----- Original Message -----
From: Dean Brink <[redacted]>
Date: Sunday, June 7, 2009 1:45 pm
Subject: Seeking poetry treating American occupation of Iraq
To: [redacted]

> *Dear Poetics List,*
>
> *I recently rejoined the list and it is nice to be back. I am glad it is still going strong, for I have a humble request for assistance.*
>
> *I'm trying to assess poetry by American poets that have written on the American invasion and occupation of Iraq. It's for research purposes—I am especially interested in antiwar poetry, but if there is also pro-war poetry it would be important to know of it. As I am living in Taiwan and have scant access to small journals (of which there are hundreds) any suggestions for notable poems and essays would be greatly appreciated.*
>
> *An anticipatory thank you for any help.*
>
> *Dean Brink*
>
> [redacted]/
>
> *interpoetics.blogspot.com*

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94. Lou Rowan
Golden Handcuffs 11 out
Mon 8 Jun 2009

The new issue features symposia on Nathaniel Tarn at 80 and Luisa Valenzuela at 70. Artwork by William Powhida and Brian Smale. Essays, fiction, poetry by Louis Armand, Rebecca Brown, Pedro Calderón, Richard Deming, Gwendolyn Diaz, Joseph Donahue, Laurie Duggan, Andrew Ervin, Norman Finkelstein, Ed Foster, Paul Griffiths, Katherine Hastings, Randy Hayes, Michael Heller, Anselm Hollo, Robert Kelly, Hank Lazer, Maria Teresa Madeiros-Lichem, Gherasim Luca, David Matlin, Brian Marley, David Meltzer, Douglas Messerli, David Need, Pat Nolan, Alice Notley, Peter O'Leary, John Olson, Alicia Partnoy, Simon Pettet, Dennis Phillips, Joe Ashby Porter, Peter Quartermain, Christina Peri Rossi, Susana Szwarc, Jerome Rothenberg, Alan Singer, Brian Strang, Rosmarie Waldrop, Norman Weinstein, Zack Wentz, Raul Zurita.

website: www.goldenhandcuffs review.com SUBSCRIPTIONS $20/year. Please subscribe, we need your support. thanks, Lou

Lou Rowan

[redacted]
www.lourowan.com

1825 NE 58th St.
Seattle, WA 98105

[redacted]

↑ Index

95. Stephen Vincent
Michael Davidson & Susan Schweik at Nonsite
Tue 9 Jun 2009

I have written a little review on my blog [http://stephenvincent.net/blog/] of a Nonsite Collective lecture that some might find of interest - (An initial taste] Michael Davidson, poet, professor and critic, and Susan Schweik, professor, both gave talks as a continuation of the Nonsite Collectiveâ€™s discussions of the poetics of disability/disablement, and the fourth in a series of events in the Aesthetics as Somatic Practice series.http://stephenvincent.net/blog/ This Sunday evening, at least, I cannot begin to paraphrase either talk, other than to say both pieces were â€˜loaded.â€™ Michaelâ€™s talk began with a focus on the implications for queer theory for a man who actually became pregnant and brought the baby to term. Susanâ€™s focus took off from her just out, The Ugly Laws from NYU Press, which she describes a social and cultural history of an ordinance adopted by many American cities in the late nineteenth and early

twentieth centuries. The law prohibited â€œdiseased,â€ â€œmaimed,â€ and â€œdeformedâ€ people from exposing themselves to public view...

Stephen V

↑ Index

96. Hugh Behm-Steinberg
Horror help
Tue 9 Jun 2009

Hi all,

I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.

Many thanks,

Hugh Behm-Steinberg

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97. Lars Palm
Alana Madison new from ungovernable press
Tue 9 Jun 2009

Dear all,

ungovernable press is in a period of activity at the moment. today i announce

Bash Slasho by Alana Madison

freely available for your reading pleasure

cheers,
lars

http://ungovernablepress.weebly.com
http://mischievoice.blogspot.com

↑ Index

98. Michael
Incredible David Meltzer & Neeli Cherkovski poetics course!!!
Tue 9 Jun 2009

Before WRITING

WRITING

& AFTER WRITING

A poetics course w/

David Meltzer &

Neeli cherkovski

July 21st through august 25th

6 consecutive Tuesday nights

7:00 - 9:30 pm

Presented by the

Bird & beckett

Cultural legacy project

653 chenery st., SF, ca 94131

www.birdbeckett.com

[redacted]

$100 for All 6 sessions

in advance, or

$20 per session, on a

space available basis

We will talk about origins -- When did poetry begin? Why do we choose the poem as a primary means of expression? What does it mean to take on the identity of "Poet?" These and other crucial questions become the ground for talking about the life of a poet over time, and the relationship of poetry to art and music. Haiku, Whitman and Dickinson, modernists such as W.C. Williams and H.D. -- along with the poetry of today, will lead us to

look on the role of a poet in the

larger society.

↑ Index

99. Grant Jenkins

Call for creative submissions July 1--Tulsa/NY School Conference Nov 5-7

Tue 9 Jun 2009

Call for Creative Presentations
the ³Tulsa School²
Conference at the University of Tulsa
Tulsa, Oklahoma, November 5-7 2009

Readings by: RON PADGETT, DICK GALLUP,
Alice Notley, Robert Harris, Anselm Berrigan, and Edmund Berrigan

Creative works inspired by what John Ashbery once nicknamed the ³soi-disant Tulsa School,² are being solicited for panel readings. Considered part of the New York School of artists and writers, the Tulsa School included Ted Berrigan, Ron Padgett, Joe Brainard, and Dick Gallup‹who met in Tulsa and later moved to New York City in the early 1960s . Presentations may include but are not limited to the following:

€ Current writing inspired by New York School art and poetry
€ Visual art
€ Poetry
€ Experimental prose
€ Digital media
€ Creative non-fiction

Cover letter and 3-4 pages of writing by July 1, 2009 via email to
<[redacted]>

The conference will include keynote addresses, plenary sessions, concurrent panels, an exhibit from TU¹s Special Collections, a Tulsa School Bus Tour of town, and more.

PLEASE FORWARD

↑ Index

100. Christopher Leland Winks

Re: Seeking poetry treating American occupation of Iraq

Tue 9 Jun 2009

Gloria Frym's collection "Solution Simulacra" is highly recommended.

----- Original Message -----
From: Wallis Leslie <[redacted]>
Date: Tuesday, June 9, 2009 12:53 pm
Subject: Re: Seeking poetry treating American occupation of Iraq
To: [redacted]

> *I taught Brian Turner's Here Bullet Winter quarter. It is powerful poetry, not didactic, full of the desert, ancient culture, life and death.*
>
> *Wallis Leslie*
>
> *--- On Sun, 6/7/09, Dean Brink <[redacted]> wrote:*
>
> *From: Dean Brink <[redacted]>*
> *Subject: Seeking poetry treating American occupation of Iraq*
> *To: [redacted]*
> *Date: Sunday, June 7, 2009, 8:15 AM*
>
> *Dear Poetics List,*
>
> *I recently rejoined the list and it is nice to be back. I am glad it is still going strong, for I have a humble request for assistance.*
>
> *I'm trying to assess poetry by American poets that have written on the American invasion and occupation of Iraq. It's for research purposes—I am especially interested in antiwar poetry, but if there is also pro-war poetry it would be important to know of it. As I am living in Taiwan and have scant access to small journals (of which there are hundreds) any suggestions for notable poems and essays would be greatly appreciated.*
>
> *An anticipatory thank you for any help.*
>
> *Dean Brink*
>
> [redacted]/
>
> *interpoetics.blogspot.com*

↑ Index

101. Maria Damon
Re: new issue of midway now up!
Tue 9 Jun 2009

---

impressive! keep up the good work!

Rebecca Weaver wrote:
> Hi all,
>
> the new issue of Midway is now up, featuring poets Deborah Keenan, Jen
> March, and and an interview of Adrienne Rich by Iranian poet Farideh
> Hassanzadeh-Mostafavi.
>
> Enjoy!
>
> www.midwayjournal.com
>

↑ Index

102. Larry O. Dean
Re: Horror help
Tue 9 Jun 2009

King's son, Joe Hill's novel, Heart-Shaped Box is quite good. I'm not up on who the latest luminaries are, but Ramsey Campbell and Peter Straub I remember as being consistently interesting.

On Mon, 8 Jun 2009 22:18:03 -0700, Hugh Behm-Steinberg
<[redacted]> wrote:
> Hi all,
>
> I'm working with a student this summer who's writing horror fiction, a
> genre I haven't done much reading in myself. I was wondering if there
are
> any recommendations for essays about the genre, or recent writers I
should
> plunge into besides Stephen King or Clive Barker.
>
> Many thanks,
>
> Hugh Behm-Steinberg
>
>
>

>
guidelines

↑ Index

103. Maria Damon
Re: David Bromige Obituary
Tue 9 Jun 2009

---

it was a real honor to trade innuendos with the stars...xo backatcha, george of the true north

George Bowering wrote:
> And we meant every word of it, my sweet Maria D.,
>
> gb
>
>
> On Jun 6, 2009, at 5:48 PM, Maria Damon wrote:
>
>> David was brilliantly witty, and warm as well. I loved our 4-way
>> banter on the list years ago (w/ Rachel Loden and George Bowering).
>> Cracked me up every time. And so lovely in person, when I met him at
>> Orono. What a shining light.
>>
>>
>> Aldon Nielsen wrote:
>>> I was one of the many who enjoyed the benefit of David Bromige's
>>> generosity
>>> and hospitality. I also enjoyed sharing a birthday with him --
>>> David liked
>>> to get us Oct 22nd people together whenever he could -- a fine
>>> company of
>>> liberal Libras . . .
>>> David was one of the finest poets I've read across the years --
>>>
>>>
>>
>
> George B.
> Indifferent to Brad Pitt
>
>

↑ Index

104. George Bowering
Re: New York in Fiction
Tue 9 Jun 2009

Odd.
I think that people in my generation think of him as a poet
who took to writing interesting novels.

gb

On Jun 7, 2009, at 4:50 PM, steve russell wrote:

> *& his poetry is overlooked. He's an excellent poet.*
>
> *--- On Fri, 6/5/09, George Bowering <[redacted]> wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: New York in Fiction*
> *To: [redacted]*
> *Date: Friday, June 5, 2009, 4:35 PM*
> *I am surprised that no one has*
> *mention Sorrentino's*
> *The Sky Changes, etc.*

"Whip" Bowering
Shortstop to the Gods

↑ Index

105. Alana Madison
Re: Horror help
Tue 9 Jun 2009

Try HP Lovecraft-- spook

A

On Tue, Jun 9, 2009 at 1:18 AM, Hugh Behm-Steinberg <[redacted]
> wrote:

> *Hi all,*
>
> *I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.*

> *Many thanks,*
>
> *Hugh Behm-Steinberg*

--
http://whywouldanyonebein.blogspot.com/

↑ Index

106. { brad brace }
Twelve (illustrated) Pleated Plaid Pamphlets of Poetry Published Today before Lunch!
Tue 9 Jun 2009

---

176 - Right Road Right Relation Radish Oil
177 - Righteous Indignation Righteous Fury Rage and Despair
178 - Rage and Radishes Righteous Souls Righteous Violence
179 - Rage Born Righteousness Endureth Forever Rightly Regarded
180 - Ragged Chorus Rightly Responsible Rigid and Solemn
181 - Ragged Fringes Rigid Cheeks Rigid Definitions
182 - Ragged Gasps Rigid Digit Rigid Grins
183 - Ragged Raft Rigid Protocols Rigid Rhythm
184 - Ragged Regalia Rigidly Erect Rigor Mortis
185 - Ragged Relief Rigorous Crystallization Ring and Then Knock
186 - Ragged Remains Ring Bolt Ringed Horizon
187 - Ragged Ring Riot Shutters Ripe Moments
188 - Ragged Staring Wretch Ripe Raspberries Ripped Open

Twelve (illustrated) Pleated Plaid Pamphlets of Poetry Published Today before Lunch!

{ brad brace }

> Pleated Plaid Pamphlet
> Volumes 176-188
> [accompaniment to insatiable abstraction engine]
>
> http://bbrace.laughingsquid.net/abstraction-engine.html
> http://www.bbrace.net/abstraction-engine.html
> [redacted]

ppp176
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-176/7256790
ppp177
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ppp184
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ppp187
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ppp188
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-188/7257037

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107. Patrick Dillon
Re: Seeking poetry treating American occupation of Iraq
Tue 9 Jun 2009

Barrett Watten's *Bad History* is about the first Gulf War, so you may or may not be interested in that.

Eliot Weinberger's *What Happened Here, *especially the final piece, What I Heard about Iraq:
http://www.lrb.co.uk/v27/n03/wein01_.html

On Mon, Jun 8, 2009 at 10:58 AM, Christopher Leland Winks
<[redacted]>wrote:

> *Dear Dean:*

> *You'll definitely want to check out Kent Johnson's collection LYRIC POETRY AFTER AUSCHWITZ, available from Effing Press.*
>
> *----- Original Message -----*
> *From: Dean Brink <[redacted]>*
> *Date: Sunday, June 7, 2009 1:45 pm*
> *Subject: Seeking poetry treating American occupation of Iraq*
> *To: [redacted]*
>
> *Dear Poetics List,*
>
> *I recently rejoined the list and it is nice to be back. I am glad it is still going strong, for I have a humble request for assistance.*
>
> *I'm trying to assess poetry by American poets that have written on the American invasion and occupation of Iraq. It's for research purposes—I am especially interested in antiwar poetry, but if there is also pro-war poetry it would be important to know of it. As I am living in Taiwan and have scant access to small journals (of which there are hundreds) any suggestions for notable poems and essays would be greatly appreciated.*
>
> *An anticipatory thank you for any help.*
>
> *Dean Brink*
>
> *[redacted]/*
>
> *interpoetics.blogspot.com*

↑ Index

108. **Catherine Daly**

Re: Horror help

Tue 9 Jun 2009

Patrick McGrathScott Bradfield (History of Luminous Motion, Good Girl Wants it Bad)

On Mon, Jun 8, 2009 at 10:18 PM, Hugh Behm-Steinberg <[redacted]> wrote:

> *Hi all,*
>
> *I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*

--
All best,
Catherine Daly
[redacted]

↑ Index

109. Robin Hamilton
Re: Horror help
Tue 9 Jun 2009

> *Try HP Lovecraft-- spook*
>
> *A*

Before Lovecraft, Poe, and beside him Clark Ashton Smith. After him in the same tradition, Lord Dunsany.

The English novelist Colin Wilson has a couple of Lovecraft imitation/homages.

Robin Hamilton

↑ Index

110. David Kirschenbaum
Boog City 57 Print and Online PDF Editions Available
Tue 9 Jun 2009

Please forward

Hi all,

The print edition of Boog City 57 will be available Wed. night. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc57.pdf

Thanks,
David

Boog City 57

now available

featuring:

On the Cover

**Our Printed Matter section,
edited by Paolo Javier**

—"I was in grad school and one of my examiners was a Pulitzer Prize- winning poet … He had written a book that included a section on Robert Duncan, and he told me that Duncan had some qualities we should admire, but that Spicer was best left in the gutter." from To Know Jack: Hot and Spicer Questions for Kevin Killian, interview by Del Ray Cross

And From Our Poetry section, now edited by Joanna Fuhrman (excerpt below)

—Washington Heights' Joanna Penn Cooper with "See That Bird"

Believe me or don't, I've been a hoarder of private glees. Have forgotten my givens, the muck of my beginnings. Thought on those other beginnings. How string-haired teenagers stood around my crib harmonizing Neil Young. I'm not even kidding. There is that in my species—an algebra of voice and floating particles. Sly jokes. Feet out the car window. Minor key susurrations.

And Inside

**New art editor Cora Lambert brings us work from
Buchwick, Brooklyn's Nim Ben-Ruven.**

And the Rest of Our Poetry section
(excerpts below)

—From France, England, Germany, South Korea, and New York City
it's the Crow Jane collective, with
"Here I Will Use Establishing Shots
as We Say of Film"

If you don’t pay your exorcist
You may get repossessed

Show me a piano falling down a mineshaft
And I’ll show you A-flat miner.

and

"Covey"
Still I am swept off by the Romantics
Maybe this foreign film will set me free
How can I believe Art is business
That Painting’s been defeated by machines?

—Elmhurst, Queens' Geoffrey Cruickshank-Hagenbuckle
with "Tragic Wand"
for Ariana Reines

They’re tearing down the brownstones
And townhouses in New York—

“We don’t draw pictures
Of the storm,
We draw power from it.”

**And From Our Music section, Urban Folk
edited by Jonathan Berger**

—"I realize that it would be in the interests of our children and our children’s children if every family in America owned a copy of this album. I think riders should go forth from every town on Pridemore’s current tour to alert the next town along the way that something important is coming. The singer of these songs, the writer of these songs, has achieved something worthy of emulation, purchase and repeated listening." from On the Road 2009, with Brook Pridemore; A Brighter Light, reviewed by J.J. Hayes

—"Schwervon internalizes the sense of dread that seems to be the background noise for the entire world right now, and rebroadcast it for your listening pleasure. Low Blow is the achingly beautiful sound of the excrement slowly hitting the fan." from Couple Punk and the Orphan's Mystery; Low Blow, reviewed by Tony Rubin

—"Ever Heard the cliché about the guy wh can sing the phone book convincingly? Daniel Harnett is that guy." from In Kitchens and On Computers; Hey Richard reviewed by Jonathan Berger

—"The performers couldn’t be pinned down by style. The artists ran the gamut: one guy was very soulful, singing most of his first song a cappella; one girl sang cute melodic songs with witty lyrics; an Irishman played beautiful finger-picking

accompaniment to his sad songs. The featured act played like a finger-style Woody Guthrie, singing about Memphis on the morning train." from Not an Open Mic, Exactly: A Night at the Red Lion's Bleecker St. Folk Club

—"I grew up one town west of Pontiac, Mich. but was strictly instructed not to go to Pontiac. Smart white people who weren't hooked through the bag on something stayed the hell out of Pontiac." from Exegesis Department Concerning 'Stockholm St. Syndrome' by Brook Pridemore

---

And thanks to our copy editor, Joe Bates.

Please patronize our advertisers:

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OJ All Day Real Independent Music Festival * http://2009.ojallday.com/

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[redacted] or by calling 212-842-BOOG (2664)

Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with "My Name Submission" in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog's Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Paolo Javier, [redacted]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

2,250 copies of Boog City are distributed among, and
available for free at, the following locations:

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Cake Shop
Lakeside Lounge
Life Café
Living Room
Mission Café
Nuyorican Poets Café
Pianos
St. Mark's Books
St. Mark's Church
Sidewalk Café
Sunshine Theater
Think Coffee (Bleecker/Bowery)
Trash and Vaudeville

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Spoonbill & Sugartown
Supercore Café

--
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NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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111. Laurie Schneider & Crag Hill

Re: Horror help

Tue 9 Jun 2009

Hugh:

Though he's not named as such, I'd argue Chuck Palhniuk is a contemporary master of horror (or he's a provocative tangent of that genre). That's certainly how much of his work (Haunted, Invisible Monsters, Dairy) was read by my high school students in the last decade. Many adventerous readers also liked looking back at H. P. Lovecraft.

Best, Crag
http://scorecard.typepad.com

> *Hi all,*
>
> *I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*

No virus found in this incoming message.
Checked by AVG - www.avg.com
Version: 8.5.339 / Virus Database: 270.12.59/2165 - Release Date: 06/09/09 05:53:00

↑ Index

112. **Rachel Loden**

Re: David Bromige Obituary

Tue 9 Jun 2009

Yes, where are the innuendoes of yesteryear?

That impish, lovely man --

how we will miss him.

Rachel

Maria Damon wrote:

> *it was a real honor to trade innuendos with the stars...xo backatcha,*
> *george of the true north*
>
> *George Bowering wrote:*
> *And we meant every word of it, my sweet Maria D.,*
>
> *gb*
>
> *On Jun 6, 2009, at 5:48 PM, Maria Damon wrote:*
>
> *David was brilliantly witty, and warm as well. I loved our 4-way*
> *banter on the list years ago (w/ Rachel Loden and George*
> *Bowering).*
> *Cracked me up every time. And so lovely in person, when I*
> *met him at*
> *Orono. What a shining light.*
>
> *Aldon Nielsen wrote:*
> *I was one of the many who enjoyed the benefit of David Bromige's*
> *generosity*
> *and hospitality. I also enjoyed sharing a birthday with him --*
> *David liked*
> *to get us Oct 22nd people together whenever he could -- a fine*
> *company of*
> *liberal Libras . . .*
> *David was one of the finest poets I've read across the years --*
>
> *George B.*
> *Indifferent to Brad Pitt*

↑ Index

113. **John Cleary**
Re: Horror help
Tue 9 Jun 2009

The anthology "The Dark Descent," edited by David G. Hartwell, is comprehensive and includes useful notes on the genre's origins and variations.

On Tue, Jun 9, 2009 at 1:11 PM, Alana Madison <[redacted]>wrote:

> *Try HP Lovecraft-- spook*
>
> *A*
>
> *On Tue, Jun 9, 2009 at 1:18 AM, Hugh Behm-Steinberg <*
> *[redacted]*
> *wrote:*
>
> *Hi all,*
>
> *I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*
>
> *guidelines*
>
> --
> *http://whywouldanyonebein.blogspot.com/*

↑ Index

114. David Kirschenbaum
Call for Work: Boog Fest's Poets' Theater
Wed 10 Jun 2009

please forward

Call for Work:

Boog City's Poets' Theater

Fri. Sept. 11, 2009

On Day 3 of the 3rd annual Welcome to Boog City Festival

Sidewalk Café
94 Avenue A
New York City

Open reading period for submissions of plays.

New playwrights encouraged, all welcome.

Pieces should be no more than 15 minutes long (under 15 pages long).

Be sure to put title, your name, address, phone, and email on cover sheet.

Deadline July 11, 2009.

email plays (as attachments) and inquiries to:

[redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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115. taylan yildiran
Re: Horror help
Wed 10 Jun 2009

for short form I recommend Tanith Lee and Frederick Brown for the novel length later works by Thomas disch (a poet who wrote better than many

masters of the genre) and john williamson (on the other side of literary respectability but dear to me any way)

--- On Tue, 6/9/09, Hugh Behm-Steinberg <[redacted]> wrote:

From: Hugh Behm-Steinberg <[redacted]>
Subject: Horror help
To: [redacted]
Date: Tuesday, June 9, 2009, 8:18 AM

Hi all,

I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.

Many thanks,

Hugh Behm-Steinberg

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116. Eiríkur Örn Norðdahl

Mind the Sound - 17th century Icelandic Sound Poetry

Wed 10 Jun 2009

Mind the Sound - an article about 17th century Icelandic Sound Poet, Ã†ri-Tobbi ("Mad-Tobbi"):
http://www.norddahl.org/english/2009/05/mind-the-sound/

--
www.norddahl.org
EirÃkur Ã–rn NorÃ°dahl
Fleminginkatu 9A 10
00530 Helsinki
Finland

↑ Index

117. Pam Brown

Re: POETICS Digest - 7 Jun 2009 to 9 Jun 2009 (#2009-131)

Wed 10 Jun 2009

> ----------
>
> *Date: Sun, 7 Jun 2009 16:50:40 -0700*
> *From: steve russell <[redacted]>*
> *Subject: Re: New York in Fiction*

> *& his poetry is overlooked. He's an excellent poet.*
>
> *--- On Fri, 6/5/09, George Bowering <[redacted]> wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: New York in Fiction*
> *To: [redacted]*
> *Date: Friday, June 5, 2009, 4:35 PM*
> *I am surprised that no one has*
> *mention Sorrentino's*
> *The Sky Changes, etc.*
>
> *George Howard Bowering*
> *Born with a zinc spoon.*

Dear George,

So very sorry to hear about David Bromige.
I enjoyed your banter - yours & Rachel's & Maria's on this list.

Living here not going there I never met him but I think I'd have enjoyed that privilege .

But I'm emailing to give you Jacket on this other current subject, Gilbert Sorrentino

http://jacketmagazine.com/29/index.shtml

All good wishes & condolences to friends of David B.
Pam

↑ Index

118. Al Filreis
episode #18 of PoemTalk released today: Lydia Davis
Wed 10 Jun 2009

The 18th episode of PoemTalk has been released today - a discussion of Lydia Davis's "A Position at the University" with PoemTalkers Adrian Khactu, Jessica Lowenthal, and David Grazian.

> http://www.poetryfoundation.org/journal/audioitem.html?id=1638
>
> http://www.poemtalk.org

PoemTalk is a collaboration of PennSound, the Kelly Writers House and the Poetry Foundation.

A look at selected PoemTalk episodes coming up:

#19 - Bob Perelman's childhood
#20 - Amiri Baraka's Kenyatta
#22 - Louis Zukofsky anew
#24 - Barbara Guest's rose is more than a rose
#25 - Alice Notley, patriot

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp

↑ Index

119. Joel Weishaus
"The Gateless Gate." New Page and a Revision
Wed 10 Jun 2009

Dear Friends and colleagues:

Pages 17-18 (revised): http://web.pdx.edu/~pdx00282/Gate/Pgs%2017-18.htm
Pages 19-20 (new): http://web.pdx.edu/~pdx00282/Gate/Pgs%2019-20.htm

Introduction: http://web.pdx.edu/~pdx00282/Gate/Intro.htm

As always, thank you to those of you who have written to me on this project.

-Joel

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120. Jennifer Karmin
Call for Participants: Emerging Writers Fair & Book Launch
Wed 10 Jun 2009

(CHICAGO, IL)
We want to launch your book. On a catapult. We're not kidding.

If you have recently finished writing a book, or have published your first book in the past year (or just feel like taking out some aggression on a publication of your choice), we invite you to celebrate by launching your work into space--or at least halfway down the block.

In addition to the catapult book launch, we're hosting a literary science fair so that you can receive proper admiration for your writing. Now is your chance to explain to the world what's so special about your fiction, poetry, non-fiction...by means of a diorama, poster, or tri-fold board. Baking soda volcanoes are welcome, colorful graphs encouraged.

Because space is limited, if you'd like to participate in the literary science fair, we'll need a short proposal for any table-top display, due by 15 June. (We'll squeeze in as many as we can, but space will be available on a first-come, first-served basis.)

OUT OF TOWN WRITERS are encouraged to submit posters, rather than moping at home all night on Facebook. Note that we have near-unlimited room for wall poster displays.

The Logistics:

10 July 2009, 7â€“10pm
Emerging Writers Fair + Book Launch
(an official Printers' Ball lead-up event)
http://www.printersball.org

Featuring the dazzling debut of the Chicago Underground Library's Public Donation Boxes!
+ Music! A Raffle! Prizes!
http://underground-library.org

At the Jupiter Outpost (1139 W. Fulton Market, Chicago)
Food and drink will be available for sale
+ you should feel free to BYOB

Best of All: It's Free!
Tell all of your friends!

Contacts:
A D Jameson <[redacted]>
Nell Taylor <[redacted]>

↑ Index

121. **CA Conrad**
sol stice 888
Wed 10 Jun 2009

...hope you can make this! ADVANCED ELVIS COURSE (Soft Skull Press) is finally out, after a lot of hard work on the part of a lot of very talented, amazing people! I'M VERY EXCITED!

The release party for ADVANCED ELVIS COURSE
http://ADVANCEDElvis.blogspot.com
NEW REVIEW in The Brooklyn Rail:
http://www.brooklynrail.org/2009/06/books/poetry-the-king-lives-long-live-the-king

friday, JUNE 19TH, 6pm
IN BEAUTIFUL DOWNTOWN PHILLY
MOONSTONE Arts Center
110A S. 13th Street
(on 13th between Chestnut and Sansom)
(right next door to the old Robin's Bookshop location)

HEATHER RAQUEL PHILLIPS took the photograph of CAConrad worshipping the giant blue E in the Elvis book, and she will have prints for sale, including prints of Elvis impersonators she has taken over the years.

(ELVIS)(888)(SOLSTICE)(888)(ELVIS)

You've heard of Summer Solstice, but this June 19th is ELVIS SOLSTICE!

ALL THIS FUN AND MORE INCLUDING PEANUT BUTTER BANANA SANDWICHES!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

122. Maria Damon
Re: David Bromige Obituary
Wed 10 Jun 2009

---

impish, yes, that's it.
handsome, witty, creative, the whole package!
is that innuendo enough?
yes, he will be missed, but he is in our hearts forever. cloying
banalities, but too true.

Rachel Loden wrote:
> Yes, where are the innuendoes of yesteryear?
>
> That impish, lovely man --
>
> how we will miss him.
>

> Rachel
>
> Maria Damon wrote:
>
>
>> it was a real honor to trade innuendos with the stars...xo backatcha,
>> george of the true north
>>
>> George Bowering wrote:
>>
>>> And we meant every word of it, my sweet Maria D.,
>>>
>>> gb
>>>
>>>
>>> On Jun 6, 2009, at 5:48 PM, Maria Damon wrote:
>>>
>>>
>>>> David was brilliantly witty, and warm as well. I loved our 4-way
>>>> banter on the list years ago (w/ Rachel Loden and George
>>>>
>> Bowering).
>>
>>>> Cracked me up every time. And so lovely in person, when I
>>>>
>> met him at
>>
>>>> Orono. What a shining light.
>>>>
>>>>
>>>> Aldon Nielsen wrote:
>>>>
>>>>> I was one of the many who enjoyed the benefit of David Bromige's
>>>>> generosity
>>>>> and hospitality. I also enjoyed sharing a birthday with him --
>>>>> David liked
>>>>> to get us Oct 22nd people together whenever he could -- a fine
>>>>> company of
>>>>> liberal Libras . . .
>>>>> David was one of the finest poets I've read across the years --
>>>>>
>>>>>

>>>>>
>>>>
>>
>>> George B.
>>> Indifferent to Brad Pitt
>>>
>>>
>>>
>>
>>
>>
>
>

↑ Index

123. **c. s. giscombe**
Re: Horror help
Wed 10 Jun 2009

I'd recommend two of Richard Matheson's books, The Shrinking Man (aka The Incredible Shrinking Man) and, especially, I Am Legend. The latter's been the basis for three bad films, most recently Will Smith's. The books are both very good. Anne Rice's first vampire book, Interview with the Vampire, is also a very good novel; the second, The Vampire Lestat, is passable, much less rich. I wouldn't recommend the third and that's the place where I stopped reading the series. I read Stephen King's novel in the 70s and 80s and recall that his best book, at least from that time, is Cujo. I've been meaning to follow up on Peter Fleming's work after coming across his lycanthrope story, "The Kill," in an anthology some years ago. Good luck with the student.

_____

C. S. Giscombe

[redacted]

telephone: [redacted]

> *On Tue, Jun 9, 2009 at 1:18 AM, Hugh Behm-Steinberg <*
> [redacted]
> *wrote:*
>
> *Hi all,*
>
> *I'm working with a student this summer who's writing horror fiction, a*

> *genre I haven't done much reading in myself. I was wondering if there are*
> *any recommendations for essays about the genre, or recent writers I should*
> *plunge into besides Stephen King or Clive Barker.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*
>
> *guidelines*
>
> *--*
> *http://whywouldanyonebein.blogspot.com/*

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124. **Alison Croggon**
Re: Horror help
Wed 10 Jun 2009

The classiest horror story I've read recently is by (brilliant) British young adult author David Almond: a novel called Clay. Genuinely chilling devil's child story.

xA

On Wed, Jun 10, 2009 at 5:00 PM, taylan yildiran<[redacted]> wrote:
> for short form I recommend Tanith Lee and Frederick Brown for the novel length later works by Thomas disch (a poet who wrote better than many masters of the genre) and john williamson (on the other side of literary respectability but dear to me any way)
>
> --- On Tue, 6/9/09, Hugh Behm-Steinberg <[redacted]> wrote:
>
>
> From: Hugh Behm-Steinberg <[redacted]>
> Subject: Horror help
> To: [redacted]
> Date: Tuesday, June 9, 2009, 8:18 AM

>
>
> Hi all,
>
> I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.
>
> Many thanks,
>
> Hugh Behm-Steinberg
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>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

125. Alan Sondheim
Talking points (OCAD talk)
Wed 10 Jun 2009

Talking points (OCAD talk)

1. The virtual and real are united by inscription: inscription is a form of mark.

2. The body is always already inscribed.

3. A 'metric' is associated with every phenomenology - a certain _tenor_ of behavior, style of inscription.

4. The 'metric' sets forth 'geodesics,' paths of least resistance; it's easiest to construct along them - in which case what might be considered 'corporate style' dominates.

5. There is always the possibility of the cheat, kludge, or hack:
a. Cheat: something appearing as more or less than it is, something 'magical.'
b. Kludge: making do, using available tech: the clumsy.
c. Hack: beneath the surface, something doing something it wasn't 'intended' to do. Along this line: reality was intended to _do nothing_ of course.

6. Inscription is information; the more information, the less entropy. Information is of various sorts: a. Autonomous: Information within event horizons (black holes, universes). b. Intended: Information created by _agency_ - in which case one might speak of residue and parasitism. c. Unintended: residue or trace.

7. In my work I want to make a mess, something apparently disordered, something _abject._
a. Abject because impossible to disentangle.
b. The world is deeply entangled.
c. Outside of narrative, the world is _inherently_ entangled.
d. Through reduction, narrative tries to make sense of the world.
e. Through expansion, non-narratives inhabit it, i.e. are _equivalent_ 'one way or another.'

8. Intended or interpreted information: Information is a way of looking at the world; in-formation characterizes the world. The body looks at the world which is of and not of the body; the world is therefore abject, debris - almost, but not quite escaping. What escapes is articulated by mathesis; mathesis is our window on the existent. Mathesis grasps everything and nothing; an equation cannot _directly_ move an object, but describes its structure to the extent that its structure is nothing. Mathesis is what lies beyond the reach of the _gesture._

9. The ontology of mathesis is neither real nor virtual: Mathematics, in other words, is elsewhere.

10 The more the universe is 'comprehended' in terms of fundamental characteristics, the greater the mathesis required.

11. Eventually mathesis dominates and the use of 'proper models' falls by the wayside.

12. The question: 'How are we' within the alien - i.e. within a knowledge that we occur, inhabit, the alien?

↑ Index

126. **Roy Exley**

Roy Exley - Re: Horror help

Thu 11 Jun 2009

Hi Catharine,

According to my research, 'The History of Luminous Motion'(Knopf) & 'Good Girl Wants it Bad', are written by Scott Bradfield and not Patrick Mc Grath Scott as per your message. Hope this helps.

Regards,

Roy Exley.

On 9/6/09 7:38 pm, "Catherine Daly" <[redacted]> wrote:

> *Patrick McGrathScott Bradfield (History of Luminous Motion, Good Girl Wants it Bad)*
>
> *On Mon, Jun 8, 2009 at 10:18 PM, Hugh Behm-Steinberg <*
> *[redacted]> wrote:*
>
> *Hi all,*
>
> *I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*

↑ Index

127. **Bibby, Michael**

Re: Seeking poetry treating American occupation of Iraq

Thu 11 Jun 2009

Dean:

I highly recommend Brian Turner's _Here, Bullet_. Turner served in the infantry during the war. We had Turner give a reading here a few years ago, and he was great.

There is also, of course, the Sam Hamill collection, _Poets Against the War_, which contains a fairly wide range of responses. In addition various collections were produced as resistance geared up in 2003. The online journal nthposition (www.nthposition.com<http://www.nthposition.com/>) produced 3 different PDF-only e-books anthologizing antiwar poetry: _100 Poets Against the War_, _100 Poets Against the War Redux_, and _100 Poets Against the War 3.0_. If you can't find these online, b/c me and I can send them to you.

You might also want to browse the archives of Poetics-L: I remember a flurry of writings coming out of the list as the war erupted--lots of exchanges about what poets could do, and many poets communicating with each other about their newly published or performed antiwar works. In addition, several antiwar poetry websites were constructed in response to the war. Most seem to be dead now, but some still exist. I have the links in my office PC, so if you'd like these, just b/c me.

Michael Bibby
Professor, Dept. of English
Shippensburg University
[redacted]

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128. mIEKAL aND
X E R O L A G E 4 2: A Catalogue of Rare Movements by Monica McFawn & Curtis A. Rhodes
Thu 11 Jun 2009

- - - - - - - - - - - - - - -
X E R O L A G E 4 2
- - - - - - - - - - - - - - -

A Catalogue of Rare Movements by Monica McFawn & Curtis A. Rhodes

from the introduction:

Making art is hard. The empty page or canvas seems limitless and glorious, one of the few places where anything can happen. But the moment a word is written or a mark made, what can happen is suddenly—violently—limited. A line is a barrier, and words silence all other words that could have been said. To commit to a course of action in art is, paradoxically, to commit to not-doing the infinite anything else. Making art is the bold relinquishing of possibility.

In the larger world of art, every art movement is a theory of how to get free—how to get free of the influence of earlier artists, how to get free of public expectation, and how to get free of the limitations of what one has already done. In the insular world of this Catalogue, each of our art movements likewise describes how a drawing tried to transcend itself. The following work is an example of what can happen within, or as a result of, narrow constraints. Each drawing was created using a strict set of rules: they were collaboratively drawn with the same pens, using a postcard-sized rectangle as a starting point. The box is the first limitation, the other person's contribution another.

Within this insular process, the subtitles, deviations, and variations took on particular import. A Catalogue of Rare Movements depicts twenty-four art movements that flourished and flared out in this tight space of possibility. Xerolage 42- Monica McFawn & Curtis A. RhodesEach drawing itself became a theory of art, rising up and burning out within the course of its creation. But by the time each art movement was identified, it was already obsolete, and only another drawing could get us free of it.

more at:

http://xexoxial.org/is/xerolage42/by/monica_mcfawn_and_curtis-a-rhodes

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist (or set of collaborators).

24 pages, 8.5 x 11, $6 includes postage
Subscriptions: 4 issues/$20

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

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129. mIEKAL aND
Xerolage 43—Grapyrus by Matina L. Stamatakis
Thu 11 Jun 2009

- - - - - - - - - - - - - - -
X E R O L A G E 4 3
- - - - - - - - - - - - - - -

Xerolage 43—Grapyrus by Matina L. Stamatakis

Matina Stamatakis has "arrived" even if the rest of the world has been too slow to realize it. Her newest "art/non" textscape is a veritable plum pudding of

ruthless extravagance, a cryptological scherzo written in "sanscript", so to speak. Teasing out texture from text, this most recent offering from the Xerolage series has a haunting aspect that unites papyri and the phantom after-effects of words in constant stochastic exile. In essence, Stamatakis "writes" perpetually double, the reflection upon a surface of "lin/geist" that judders with an ekphrastic motion of the cinematic or photographic double-take.

—Kane X. Faucher

Tombstones and footprints, prehistoric imperial Chinese silk distressed and preserved in airtight tombs, Sapphic papyrus scrolls used as winding sheets for the human dead: languaged shapes (letters, glyphs, cuneiform, runes) layer each other on multidimensional, neonic, poly-textural surfaces that glow through the eras, aeons and ages. Evocative of sound, syntax and melismatic intuition, these works are endlessly resonant through time, space, and mind, expanding them all.

—Maria Damon

In Matina Stamatakis' Grapyrus, an utterly fresh light unveils antiquities. Under the cold glare of the photocopier's bulb new thoughts are seared onto the richly textured venerability of the page. Here is a vibrantly dark art that does not merely mimic or ape antediluvian roots, but consciously honors and revises them, relentlessly refreshing deep-seeded threads of thought. Flourishing gestures of contemporary graffiti no longer deface or elide, but honor; the visually brutalizing process of Xeroxing accentuates, antiques. Xerolage 43-Matina StamatakisHere papyrus and spray paint conspire to create a Rosetta stone for the hermetic communiqués scribbled on bathroom walls. The "reader" wanders through a nonexistent city, inexplicably entranced by the tattered posters pasted to crumbling edifices, and couldn't be happier to be so utterly lost.

—John Moore Williams

more at:

http://xexoxial.org/is/xerolage43/by/matina-l-stamatakis

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

24 pages, 8.5 x 11, $6 includes postage
Subscriptions: 4 issues/$20

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

↑ Index

130. Spineless Books

Seeking poetry treating American occupation of Iraq

Thu 11 Jun 2009

---

http://spinelessbooks.com/newspoetry/

There's plenty of anti-war poetry here, from the continued military harassment of Iraq under Clinton through the present.

Here's one example:
http://spinelessbooks.com/newspoetry/2003/030914.html

In case it has gone unmentioned, check out Rob Halpern's Disaster Suite.

William

↑ Index

131. Paul Siegell

poem on youtube

Thu 11 Jun 2009

---

friends,

how's it going? i've just created a youtube out of a poem of mine. if you have a moment: http://www.youtube.com/watch?v=m_fPyqTuwe0

whaddaya think?

also, a new review of Poemergency Room:
http://www.amazon.com/review/R2VIOFKAJILQBI/ref=cm_cr_rdp_perm

thanks for taking a look,
paul>
http://paulsiegell.blogspot.com/

HEADS UP/COMING SOON: jambandbootleg

↑ Index

132. **steve russell**

"The end is the beginning." Harold Norse, dies at 92.

Thu 11 Jun 2009

links at the bottom: from theÂ Beat museum home page.
****

We recently received word that Harold Norse passed away on Monday.Â He was 92.Â

The Beat Museum will be hosting a Memorial forHarold on Sunday, July 12th, time TBA

From the Beat Museum: "In 1951, Norse's talent was recognized by William Carlos Williams, who invited him to read at the Museum of Modern Art in early 1952. Williams remarked on Norse's ability to "use the direct image on its own," and became an important mentor to Harold. Williams would later call Norse "the best poet of his generation," a profound accolade considering Williams was mentor to such figures as Charles Olson, Denise Levertov, and Allen Ginsberg. Following the 1953 publication of his first book of poetry, The Undersea Mountain, which was reviewed in The New York Times and Poetry magazine, Norse left America for Italy.

In 1957, Norse was nearly deported from Italy when the Italian government deemed his poem "Victor Emmanuel Monument (Rome)," political fodder for the Communists.

Norse moved to Paris in 1960, on a tip from Williams, and at the Beat Hotel he met Allen Ginsberg, Gregory Corso, William S. Burroughs, Brion Gysin, and others, drawn by their interest in Buddhist meditation, which Norse had recently taken up. Using the cut-up technique devised by Gysin and Burroughs, Norse wrote his experimental novel, Beat Hotel. Originally titled Sniffing Keyholes, the first chapterâ€”which he describes as "a sex/dope scene between a muscular black youth called Melo and a blond Russian princess called Z.Z."â€” made even the often stoic Burroughs laugh. During his time at the Beat Hotel, Norse began creating his 'random paintings' or Cosmographs (using the hotel's bidet).

Norse returned to America in 1969, and with Carnivorous Saint: Gay Poems 1941-1976 became a leading gay liberation poet. For the last 35 years he has lived in San Franciscoâ€™s Mission District."

Some Friends Have Created a Memorial Website
http://haroldnorse.com/

Harold Norse Biography
http://www.beatmuseum.org/norse/haroldnorse.html

Details of Harold's Last Hours
http://www.corpse.org/index.php?
option=com_content&task=view&id=402&Itemid=39

His last words were:
"The End is the Beginning"

--
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<http://www.kerouac.com/cgi-local/dada/mail.cgi/list/kerouac>

If you're still having trouble, please contact the list owner at:

Â Â Â <mailto:[redacted]>

The following physical address is associated with this mailing list:

The Beat Museum
540 Broadway (at Columbus)
San Francisco, CA 94133
1-800-KER-OUAC
http://www.kerouac.com
http://www.thebeatmuseumonwheels.com
ReplyReply AllMove...13 tier bad poems best_poems_top_tierCatholic Charitiescool site_spiritual_...cool sitesDC_CATERING_1dog_33_depression_ch...literary termsmostly good poemsno images here_1Play about lunatic p...poetics_new_stuffpoetics_Simone_Weilshort_Cid Corman_hai...theatreuntitledwww.cater.expertwww.caterxpert.comGo to Previous message | Go to Next message | Back to Messages

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Search the Web

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document.getElementById("spam_edit_options")) {YAHOO.util.Event.addListener(YAHOO.mc.optionsID, "click", displayOptions, optionObj);}YAHOO.namespace("fcue");

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↑ Index

133. kiviok kiviok

Re: Call for creative submissions July 1--Tulsa/NY School Conference Nov 5-7

Thu 11 Jun 2009

Thanks, Carrie.

Tony Leuzzi

The new issues look great!

Thanks, Carrie.

Tony Leuzzi

_____
From: Grant Jenkins <[redacted]>
To: [redacted]
Sent: Tuesday, June 9, 2009 11:50:51 AM
Subject: Call for creative submissions July 1--Tulsa/NY School Conference Nov 5-7

Call for Creative Presentations
the Â³Tulsa SchoolÂ²
Conference at the University of Tulsa
Tulsa, Oklahoma, November 5-7 2009

Readings by: RON PADGETT, DICK GALLUP,
Alice Notley, Robert Harris, Anselm Berrigan, and Edmund Berrigan

Creative works inspired by what John Ashbery once nicknamed the Â³soi-disant Tulsa School,Â² are being solicited for panel readings. Considered part of the New York School of artists and writers, the Tulsa School included Ted Berrigan, Ron Padgett, Joe Brainard, and Dick Gallupâ€¹who met in Tulsa and later moved to New York City in the early 1960s . Presentations may include but are not limited to the following:

â‚¬ Current writing inspired by New York School art and poetry
â‚¬ Visual art
â‚¬ Poetry
â‚¬ Experimental prose
â‚¬ Digital media
â‚¬ Creative non-fiction

Cover letter and 3-4 pages of writing by July 1, 2009 via email to
<[redacted]>

The conference will include keynote addresses, plenary sessions, concurrent panels, an exhibit from TUÂ¹s Special Collections, a Tulsa School Bus Tour of town, and more.

PLEASE FORWARD

↑ Index

134. Sarah Rosenthal
Launching Manhatten
Fri 12 Jun 2009

Hi all,
Â
MyÂ book ManhattenÂ is just outÂ and Iâ€™m celebrating with a launch:Â
Â
Friday June 26, 7:30pm, Canessa Park Gallery, 708 Montgomery (x Washington) in San Francisco.

Reading with me from Manhatten will be poets Dana Teen Lomax, Erin Wilson, Jono Schneider, Andrew Felsinger, and Lauren Schiffman. Bay Area musician Steve Musial will perform on classical guitar. Wine, tea, other non-alc bevs, and desserts will be served.

Parking in the immediate vicinity is usually findable; here's a garage just in case: http://www.sfpsg.com/directions.php

Gallery website: (http://www.canessa.org/)

Map: http://www.mapquest.com/maps?city=San+Francisco&state=CA&address=708+Montgomery

If you canâ€™t make the event but wish to check out the book, you can visit http://spdbooks.orgÂ (also available at Amazon).
Â
From the jacket:

This is not the mythic Manhattan of bright lights and glitz. It is called Manhatten and it is wonderfully out of kilter. In this mixed-genre book (fiction, poetry, review), Sarah Rosenthal layers headlong, voice-driven prose with silent, otherly poems to tell a story of an island where relationships are disturbed yet meaningful and luminous. --Juliana Spahr

Proudly misspelled, Manhatten chronicles the adventures of a young woman as she searches for her life story in the ultimate American metropolis. The heroine--who may or may not be author Sarah Rosenthal--leads the reader into one scene after another filled with family, friends, chance acquaintances, exes, and current love interests, where relationships and geography intertwine and memories collect on every street corner. As keen and insistent as the city it describes, this writing attains a clarity fueled by hunger for insight and language's tonal responsiveness. Spanning two coasts, leaping whole decades in a single clause, Manhatten documents the rush of events and the meditative spaces between, negotiating a life complete with all its enchantments, illusions, intersections, and collisions. --Pamela Lu

I like Sarah Rosenthal's Manhatten because it's generous with self. Also alarmingly well written. And best of all, Manhatten awkwardly and beautifully makes the claim that heterosexuals are human too! --Eileen Myles

Thanks,
Sarah
Â

↑ Index

135. Lars Palm
Ed Baker's Hexapoems II & Song of Chin
Fri 12 Jun 2009

Dear all,

ungovernable press continues its wave of activity. Today it brings me great pleasure to announce two new books by Ed Baker

Hexapoems II

&

Song of Chin (part I,II)

cheers,
lars

http://ungovernablepress.weebly.com
http://mischievoice.blogspot.com

↑ Index

136. George Bowering
Re: David Bromige Obituary
Fri 12 Jun 2009

Could you really be impish with that nose?

I miss it and the straw hat just above it.

gb

On Jun 10, 2009, at 2:31 PM, Maria Damon wrote:

> *impish, yes, that's it.*
> *handsome, witty, creative, the whole package!*
> *is that innuendo enough?*
> *yes, he will be missed, but he is in our hearts forever. cloying*
> *banalities, but too true.*
>
> *Rachel Loden wrote:*
> *Yes, where are the innuendoes of yesteryear?*
>
> *That impish, lovely man --*
>
> *how we will miss him.*
>
> *Rachel*
>
> *Maria Damon wrote:*
>
> *it was a real honor to trade innuendos with the stars...xo*
> *backatcha, george of the true north*
>
> *George Bowering wrote:*
>
> *And we meant every word of it, my sweet Maria D.,*
>
> *gb*
>
> *On Jun 6, 2009, at 5:48 PM, Maria Damon wrote:*

> *David was brilliantly witty, and warm as well. I loved our 4-way banter on the list years ago (w/ Rachel Loden and George Bowering).*
> *Cracked me up every time. And so lovely in person, when I met him at*
> *Orono. What a shining light.*
>
> *Aldon Nielsen wrote:*
>
> *I was one of the many who enjoyed the benefit of David Bromige's generosity*
> *and hospitality. I also enjoyed sharing a birthday with him -- David liked*
> *to get us Oct 22nd people together whenever he could -- a fine company of*
> *liberal Libras . . .*
> *David was one of the finest poets I've read across the years --*
>
> *George B.*
> *Indifferent to Brad Pitt*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

George Harry Bowering,
Never got his share.

↑ Index

137. **Mark Weiss**
Re: Horror help
Fri 12 Jun 2009

Nobody's mentioned Frankenstein or Dracula. The latter tends to get short shrift as literature, but it's very fine, very perverse.

At 06:31 PM 6/10/2009, you wrote:
>I'd recommend two of Richard Matheson's books, The Shrinking Man
>(aka The Incredible Shrinking Man) and, especially, I Am
>Legend. The latter's been the basis for three bad films, most
>recently Will Smith's. The books are both very good.
>Anne Rice's first vampire book, Interview with the Vampire, is also
>a very good novel; the second, The Vampire Lestat, is passable, much
>less rich. I wouldn't recommend the third and that's the place
>where I stopped reading the series.
>I read Stephen King's novel in the 70s and 80s and recall that his
>best book, at least from that time, is Cujo.
>I've been meaning to follow up on Peter Fleming's work after coming
>across his lycanthrope story, "The Kill," in an anthology some years ago.
>Good luck with the student.
>
>_____
>C. S. Giscombe
>[redacted]
>telephone: [redacted]
>
> >
> > On Tue, Jun 9, 2009 at 1:18 AM, Hugh Behm-Steinberg <
> > [redacted]
> > > wrote:
> >
> > > Hi all,
> > >
> > > I'm working with a student this summer who's writing horror fiction, a
> > > genre I haven't done much reading in myself. I was wondering if there
> > are
> > > any recommendations for essays about the genre, or recent writers I
> > should
> > > plunge into besides Stephen King or Clive Barker.
> > >
> > > Many thanks,
> > >
> > > Hugh Behm-Steinberg
> > >
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> > >
> > guidelines

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> > --
> > http://whywouldanyonebein.blogspot.com/
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138. Jeff Hansen
Reading
Fri 12 Jun 2009

I just published a novel with Blazevox, And Beefheart Saved Craig. It is full of typographical experimentation. I am going on a reading tour from Minneapolis to Rhode Island during the last week of July and the second week of Aug. If anyone could help me set up a reading in either a public or private space, I would appreciate it.

If I read in a private place, I will sell books for wholesale: $4.

↑ Index

139. Taylor Brady
Re: Horror help
Fri 12 Jun 2009

China Miéville, King Rat.

Have been greatly enjoying his fantasy/sf work of late, as well. The Scar, in particular, is a like a fantastic re-setting of Linebaugh and Rediker's books on piracy, slavery, and Atlantic maritime capitalism.

Taylor

On Jun 10, 2009, at 3:31 PM, c. s. giscombe wrote:

> *I'd recommend two of Richard Matheson's books, The Shrinking Man (aka The Incredible Shrinking Man) and, especially, I Am Legend. The latter's been the basis for three bad films, most recently Will Smith's. The books are both very good.*
> *Anne Rice's first vampire book, Interview with the Vampire, is also a very good novel; the second, The Vampire Lestat, is passable, much less rich. I wouldn't recommend the third and that's the*

place where I stopped reading the series.
I read Stephen King's novel in the 70s and 80s and recall that his best book, at least from that time, is Cujo.
I've been meaning to follow up on Peter Fleming's work after coming across his lycanthrope story, "The Kill," in an anthology some years ago.
Good luck with the student.

C. S. Giscombe

[redacted]

telephone: [redacted]

On Tue, Jun 9, 2009 at 1:18 AM, Hugh Behm-Steinberg <
[redacted]
wrote:

Hi all,

I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.

Many thanks,

Hugh Behm-Steinberg

guidelines

> *--*
> *http://whywouldanyonebein.blogspot.com/*
>
> *guidelines*
>
> *welcome.html*
>
> *welcome.html*

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140. Hugh Behm-Steinberg
Re: Horror help
Fri 12 Jun 2009

Hi all,

Many thanks for all the suggestions! If I could narrow things down a little more, I'm particularly looking for Horror writing from African American/Canadian writers. There's some Octavia Butler and Nalo Hopkinson I plan to show my student, but other leads would be most welcome.

Thanks,

Hugh Behm-Steinberg

_____
From: Alison Croggon <[redacted]>
To: [redacted]
Sent: Wednesday, June 10, 2009 4:33:49 PM
Subject: Re: Horror help

The classiest horror story I've read recently is by (brilliant) British young adult author David Almond: a novel called Clay. Genuinely chilling devil's child story.

xA

On Wed, Jun 10, 2009 at 5:00 PM, taylan yildiran<[redacted]> wrote:
> for short form I recommend Tanith Lee and Frederick Brown for the novel length later works by Thomas disch (a poet who wrote better than many masters of the genre) and john williamson (on the other side of literary respectability but dear to me any way)
>
> --- On Tue, 6/9/09, Hugh Behm-Steinberg <[redacted]> wrote:
>

>
> From: Hugh Behm-Steinberg <[redacted]>
> Subject: Horror help
> To: [redacted]
> Date: Tuesday, June 9, 2009, 8:18 AM
>
>
> Hi all,
>
> I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.
>
> Many thanks,
>
> Hugh Behm-Steinberg
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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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141. Mark Young

Now out from Otoliths—A SCRIPT, Joel Chace's new chapbook

Fri 12 Jun 2009

"Joel Chace's reading at Robins Books May 19 makes me want to look at his linebreaks again," wrote Ron Silliman in a footnote to a recent post to his blog. This new chapbook provides the perfect opportunity.

A SCRIPT
Joel Chace
24 pages
Cover photo by Michael Aanji Crowley
Otoliths 2009
ISBN: 978-0-9806025-3-1
$8.25 + p&h
Direct URL: http://www.lulu.com/content/paperback-book/a-script/7226173

Joel Chace's A Script cons our part: part Asbergian stutter, part zen enlightenment, words and white spaces carefully/randomly placed pace us through a spectrum of verbal light, asking if there is a difference between self and other, background and text. These experiments of space and the phrase and word range over nature, food, and communication, invoking Inca and Silliman both, "speaking that other language again ... yield itself each sentence." —Larissa Shmailo

I like what Joel Chace does with the topology of the line, the way he shows how far it can be stretched while still maintaining its integrity. And I like how in doing so he takes the plainest words—especially everyday nouns like work, linen, world, office, desk, ceiling—and makes them oddly visible in the poem's raking light: "words / tiny far but clear" indeed. —Barry Schwabsky

The full Otoliths catalogue can be found at http://stores.lulu.com/l_m_young

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142. Jennifer Karmin
Calling IL: protest state budget cuts
Fri 12 Jun 2009

READ OUT to protest budget cuts

MONDAY, JUNE 15th
7:30pm at Lakeview Learning Center
3310 N. Clark St -- Chicago, IL

BYOB bring your own book
or magazine or newspaper

SUPPORT adult education
and family literacy

The IL Adult Education program provides ESL and GED classes to immigrants, refugees, and people without high school degrees at the City Colleges of Chicago and across the state. With the current state budget crisis, $53.7

million dollars in state and federal Adult Education and Family Literacy funding will be lost if the Illinois Community College Board's funding is eliminated.

Tell the IL government that you support the Adult Education Program and oppose any cuts to its funding. People need education to get jobs.

CALL GOVERNOR QUINN
[redacted]

↑ Index

143. Susan Webster Schultz
some recent Tinfish Editor blog posts
Sat 13 Jun 2009

---

* Paul Naylor's waste of paper in Jammed Transmission
* Editing as collage: Tinfish 19 in the making
* Forgetting as disease: Dementia in recent poetry

Enjoy.

Aloha, Susan

Oh!

http://tinfisheditor.blogspot.com

↑ Index

144. Catherine Daly
Re: David Bromige Obituary
Sat 13 Jun 2009

---

without it, it's not a panama

(isthmus: we miss him)

--
All best,
Catherine Daly
[redacted]

↑ Index

145. Anna Vitale
readings in barcelona or madrid?
Sat 13 Jun 2009

Hello,

I'm hoping to attend some poetry readings in Barcelona or Madrid (July 1-14). Any suggestions on series, sources, special spots for readings?

You can reply to [redacted].

Thanks,
Anna

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146. Rod Smith
Bill Berkson @ Bridge Street Books, Sunday June 14th, 7 PM
Sat 13 Jun 2009

Sunday, June
THE EDGE READING SERIES
at BRIDGE STREET BOOKS presents

Sunday, June 14th, at 7 PM

BILL BERKSON

Please join us for a reading to celebrate his latest book, Portrait and Dream: New & Selected Poems.

Bill Berkson was born in New York in 1939. A poet, critic, teacher, and sometime curator, he moved to Northern California in 1970 and during the next decade edited a series of little magazines and books under the Big Sky imprint. From 1984 to 2008 he was a professor of Liberal Arts at the San Francisco Art Institute. He is a corresponding editor for Art in America and has contributed reviews and essays to such other journals as Aperture, Artforum, Works on Paper and Modern Painters. His recent books of poetry include Gloria (in a deluxe limited edition with etchings by Alex Katz), Our Friends Will Pass Among You Silently, and Goods and Services. Other books include a collection of his criticism, The Sweet Singer of Modernism & Other Art Writings: 1985-2003; Sudden Address: Selected lectures 1981-2006; an epistolary collaboration with Bernadette Mayer entitled Whatâ€™s Your Idea of a Good Time?: Interviews & Letters 1977-1985. His Portrait and Dream: New & Selected Poems appeared form Coffee House Press in April 2009. Berkson was the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture and received the 2008 Goldie for Literature from the San Francisco Bay Guardian. He now lives in New York and San Francisco.

BRIDGE STREET BOOKS
2814 Pennsylvania Ave NW
Washington, DC

ph [redacted]

Bridge Street Books is located in Georgetown next to the Four Seasons Hotel, five blocks from the Foggy Bottom Metro Stop it.

UPCOMING:

The VELVET LOUNGE, Saturday June 20th PRAXIS DUDES FEST an international gathering of contemporary performance art, poetry, and music Saturday 06.20.09 $8, doors at 7pm, sets start at 8pm, 18+ Haley Dolan (Providence/DC) Justin Katko (Providence) Jow Lindsay (England) Nour Mobarak (Portland) Andrew Bucket (DC) Ryan Dobran (NYC) Joshua Strauss (Buffalo) Keston Sutherland (England) Mike Wallace-Hadrill (England) Adrian Parsons (DC) Chris Grier (DC)

DCAC, Sunday June 21st, 3 pm
Buck Downs will read 69 poems
from Black Peppermint

this is not that Cafe at The PHILLIPS COLLECTION
Thursday July 2nd, 5-830 PM
Lee Ann Brown, C.A. Conrad, Mel Nichols,
Jason Zuzga, Greta Byrum, Rod Smith, and others

For more information about upcoming events, or to subscribe to this list, check out our website at http://www.dcpoetry.com

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147. Dan Wilcox
Third Thursday Poetry Night, Albany -- W.D. Clarke & open Mic
Sat 13 Jun 2009

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, June 18
7:00 sign up; 7:30 start

Featured Poet: W.D. Clarke

W.D. Clarke is the author of “Soldier Ballads and Other Tales” (Infinity Publishing). His poems are narrative rhymes done in a style of Robert Service and Rudyard Kipling. Many have a military setting, while others are based on Clarke’s wanderings and love of the Old West California’s “gold country.”

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't. Your poetry host: Dan Wilcox.

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148. { brad brace }

18 new pleated plaid pamphlets published !!!

Sat 13 Jun 2009

---

189 Ragged Stitch Raging Deep Ripple and Flow Rippled Strand
190 Raging Elements Rippling Eddy Rippling Flow
191 Raging Sea Rippling Waves Rise and Depart
192 Raging Tumult Rise Rather Rises Still
193 Ragtag and Bobtail Rising Chill Embraced Rising Rocket
194 Railway Regulations Rising Steam Rising Sun
195 Rain Dogs Rising to the Surface Rising Waters
196 Rain Falls Risky Securities Ritual Exchange
197 Rain Rarely Ritual Gesture Ritual Ingestion
198 Rain Roared Ritual Meaning Ritual Obeisance
199 Rain Soaked Raise Doubts Ritual Phrase
200 Ritual Preliminaries Raised Before Ritual Pretense
201 Raised Seams Rallied Round Ritual Profanations
202 Rally Resistance Ramble Random Ritual Repeated
203 Ran Round Ran Towards Randolf Ritual Stretches
204 Random Aspect Random Celestial Ritualistic Restraint
205 Random Consolations Random Dan Rival Faction
206 Random Remark Random Surveillance Rival Shamans
207 Rang False Rang Hollow River Running

{ brad brace }

Pleated Plaid Pamphlet
Volumes 189-207
[accompaniment to insatiable abstraction engine]

http://bbrace.laughingsquid.net/abstraction-engine.html
http://www.bbrace.net/abstraction-engine.html
[redacted]

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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-189/7275355
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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-207/7275746

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149. Camille Martin

new collages by Camille Martin

Sat 13 Jun 2009

Hi, new collages can be seen at

http://www.camillemartin.ca/index.php?pr=Collages_15
http://www.camillemartin.ca/index.php?pr=Collages_16

http://www.camillemartin.ca/index.php?pr=Collages_17
http://www.camillemartin.ca/index.php?pr=Collages_18

Camille

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150. **steve russell**
Re: Horror help
Sat 13 Jun 2009

---

wish I haven't lost so much stuff to recommend. Remember, British horror is 1st rate. American/sucks... --- On Fri, 6/12/09, Hugh Behm-Steinberg <[redacted]> wrote:

> *From: Hugh Behm-Steinberg <[redacted]>*
> *Subject: Re: Horror help*
> *To: [redacted]*
> *Date: Friday, June 12, 2009, 6:53 PM*
> *Hi all,*
>
> *Many thanks for all the suggestions! If I could*
> *narrow things down a little more, I'm particularly looking*
> *for Horror writing from African American/Canadian*
> *writers. There's some Octavia Butler and Nalo*
> *Hopkinson I plan to show my student, but other leads would*
> *be most welcome.*
>
> *Thanks,*
>
> *Hugh Behm-Steinberg*
>
> ---
> *From: Alison Croggon <[redacted]>*
> *To: [redacted]*
> *Sent: Wednesday, June 10, 2009 4:33:49 PM*
> *Subject: Re: Horror help*
>
> *The classiest horror story I've read recently is by*
> *(brilliant)*
> *British young adult author David Almond: a novel called*
> *Clay.*
> *Genuinely chilling devil's child story.*
>
> *xA*

On Wed, Jun 10, 2009 at 5:00 PM, taylan yildiran<[redacted]> wrote:
for short form I recommend Tanith Lee and Frederick Brown for the novel length later works by Thomas disch (a poet who wrote better than many masters of the genre) and john williamson (on the other side of literary respectability but dear to me any way)

--- On Tue, 6/9/09, Hugh Behm-Steinberg <[redacted]> wrote:

From: Hugh Behm-Steinberg <[redacted]>
Subject: Horror help
To: [redacted]
Date: Tuesday, June 9, 2009, 8:18 AM

Hi all,

I'm working with a student this summer who's writing horror fiction, a genre I haven't done much reading in myself. I was wondering if there are any recommendations for essays about the genre, or recent writers I should plunge into besides Stephen King or Clive Barker.

Many thanks,

Hugh Behm-Steinberg

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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151. Jerome Rothenberg

Outsider Poems: A mini-anthology in progress

Sat 13 Jun 2009

For those who might be interested, my current posting on Poems & Poetics (poemsandpoetics.blogspot.com) is the first installment of Outsider Poems, a mini-anthology in progress. What I'm hoping to do here is to work in public while assembling material toward a gathering of poems & near-poems from anywhere/anytime that exist in literate societies but outside of the normative literary nexus. I'll be developing the project - as far as I can take it - with a sense that the term "outsider poetry" can cover a wide range of sources & possibilities, from art brut & mystical/religious poems & offerings to folk & working class poetry, sermons & rants, glossolalia & glossographia, dialect & "nation language" (K. Brathwaite), & so on - works in short both written & oral. In doing so, as with Poems for the Millennium, I'll be open to suggestions from anyone out there, both definitional or theoretical ones for "outsider poetry" in general and specific ones for the selection of poems & poets. I don't for the moment know exactly where this is taking me, but that's the pleasure & mystery of any new beginning.

Other recent postings on Poems & Poetics include: Octavio Paz on Modernity & Romanticism; Two Poems Recovered from Seymour Faust; my own "Poetry of the 1950s as a Global Awakening"; "The Nanking Massacre: A Birthday Poem & Tribute for Makoto Oda"; David Antin's "Notes for an Ultimate Prosody"; Armand Schwerner's "Hall of Mirrors, A Dialogue" (previously unpublished); an excerpt from Ilya Kaminsky's "Musica Humana, an Elegy for Osip Mandelstam"; Pierre Joris's translations from Goethe's West-Östlicher Diwan; & Karl Young's "Toward an Ideal Anthology" (excerpted). Scheduled for future publication are Charles Bernstein's translation from Victor Hugo's "Les Contemplations"; Heriberto Yépez's "Ethopoetics [not ethnopoetics], What Is It?"; excerpts from Christian Bök's Eunoia; Bruce Andrews' "Four 19th-Century Poems"; Ambar Past's introduction to Tzotzil Indian "Incantations": Joe Safdie's "Against Romanticism" (excerpts); & further ongoing installments of Outsider Poems, a Mini-Anthology in Progress.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
jrothenberg at cox.net
Blog at poemsandpoetics.blogspot.com

"Poetry must have something in it
that is barbaric, vast, and wild."
D. Diderot

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152. Fulcrum Annual

Beckett as Poet; unpublished Beckett, Frost, Paz; great current poetry

Sun 14 Jun 2009

Beckett as Poet; unpublished Beckett, Frost, Paz; great current poetry

FULCRUM: An Annual of Poetry and Aesthetics, #6 (730 pages) features uncollected Samuel Beckett; unpublished Robert Frost and Octavio Paz; essays by Christopher Ricks, Marjorie Perloff, Eliot Weinberger and many others; a feature on "Poetry and Myth"; a debate between poets John Kinsella and Rosanna Warren; translations of Seferis, Vian, Quevedo; and a great deal more.

Most readers of Samuel Beckett are well acquainted with his plays and prose, but few are aware that Becket was a considerable, stunningly original poet. The special feature (185 pages) on "Samuel Beckett as Poet," edited by Philip Nikolayev in the current FULCRUM #6, presents Beckett's neglected masterpiece, "Ceiling," drawings of Beckett from life by Avigdor Arikha, and essays by Christopher Ricks, Marjorie Perloff, Eliot Weinberger, Anne Atik, S. E. Gontarski, Jean-Michel RabatÃ©, Simon Critchley, Chris Ackerley, SeÃ¡n Lawlor, David Wheatley, Mark Nixon, Philip Nikolayev, Daniel Albright, and a previously unpublished conversation between Octavio Paz and Eliot Weinberger on Beckett's English translation of An Anthology of Mexican Poetry. A few of the essays quote extensively from Beckett's unpublished correspondence and manuscripts.

FULCRUM # 6 also presents previously unpublished lectures by Robert Frost ("The Claims of Poetry," "The Most Dangerous Phrase in America," and "The Natural and Supernatural Bounds of Science"), transcribed with annotation and commentary by Frost scholar James Sitar.

The special "Poetry and Myth" section, edited by Cliff Forshaw and David Kennedy, presents a variety of essays and poems on the subject.

And there is a great deal more outstanding poetry and criticism in the issue!

"FULCRUM has in only a few years established itself as a must-read journal, a unique annual of literary and intellectual substance positioned on the cutting edge of culture."--Billy Collins

"FULCRUM serves as a primary resource for anyone interested in diverse poetic practices not only from these States, but also from around our trembling globe."--Michael Palmer

FULCRUM #6 is 730 pages long and offered at an artificially low price. Please visit http://fulcrumpoetry.com for more information, or to acquire a copy.

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153. David-Baptiste Chirot

FW: announcement about "dada korkut"

Sun 14 Jun 2009

> Date: Sun, 14 Jun 2009 22:32:09 +0300
> Subject: announcement about "dada korkut"
> From: [redacted]
> To: [redacted]
>
> Dear visual poets and friends,
>
> Last week, my first visual poetry book published (also the very first
> visual poetry book in turkey and in turkish, titled and announced as
> visual poetry). The collection contains over 90 pieces of visual
> poetry, in 94 pages. Printed in Ankara by Ebabil Publishers. Book
> titled as "dada korkut". Title is a little word play which refers to
> the dada movement (obviously) and "dede korkut" (Book of Dede Korkut,
> http://en.wikipedia.org/wiki/Book_of_Dede_Korkut) slightly. Most of
> the works came out 2003 - 2009 period, which i founded Zinhar and
> poetikhars.com and published experimental and visual poetry.
>
> The title is my 7th book and 6th one published in poetry. I would like
> to thank all of you for your support and willful efforts for visual
> poetry all around the world, which couraged us.
.
>
> best regards
> serkan isin
> www.poetikhars.com
> www.hzhubble.com

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_BR_life_in_synch_062009

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154. **Maria Damon**
Re: David Bromige Obituary
Sun 14 Jun 2009

---

especially with that nose.
and hat.
i wrote "and hot" initially...
md

George Bowering wrote:
> Could you really be impish with that nose?
>
> I miss it and the straw hat just above it.
>
> gb
>
>
> On Jun 10, 2009, at 2:31 PM, Maria Damon wrote:
>
>> impish, yes, that's it.
>> handsome, witty, creative, the whole package!
>> is that innuendo enough?
>> yes, he will be missed, but he is in our hearts forever. cloying
>> banalities, but too true.
>>
>> Rachel Loden wrote:
>>> Yes, where are the innuendoes of yesteryear?
>>>
>>> That impish, lovely man --
>>>
>>> how we will miss him.
>>>
>>> Rachel
>>>
>>> Maria Damon wrote:
>>>
>>>> it was a real honor to trade innuendos with the stars...xo
>>>> backatcha, george of the true north
>>>>
>>>> George Bowering wrote:
>>>>

>>>>> And we meant every word of it, my sweet Maria D.,
>>>>>
>>>>> gb
>>>>>
>>>>>
>>>>> On Jun 6, 2009, at 5:48 PM, Maria Damon wrote:
>>>>>
>>>>>
>>>>>> David was brilliantly witty, and warm as well. I loved our 4-way
>>>>>> banter on the list years ago (w/ Rachel Loden and George
>>>> Bowering).
>>>>>> Cracked me up every time. And so lovely in person, when I
>>>> met him at
>>>>>> Orono. What a shining light.
>>>>>>
>>>>>>
>>>>>> Aldon Nielsen wrote:
>>>>>>
>>>>>>> I was one of the many who enjoyed the benefit of David Bromige's
>>>>>>> generosity
>>>>>>> and hospitality. I also enjoyed sharing a birthday with him --
>>>>>>> David liked
>>>>>>> to get us Oct 22nd people together whenever he could -- a fine
>>>>>>> company of
>>>>>>> liberal Libras . . .
>>>>>>> David was one of the finest poets I've read across the years --
>>>>>>>
>>>>>>>
>>>>>>>
>>>>
>>>>> George B.
>>>>> Indifferent to Brad Pitt
>>>>>
>>>>>
>>>>
>>>>
>>>>
>>>
>>>
>>
>
> George Harry Bowering,

> Never got his share.
>
>

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155. Peter
He could find the melody in anything
Sun 14 Jun 2009

He could find the melody in anything

http://ciccariello.viewbook.com/melody

Peter Ciccariello

--
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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156. Alan Sondheim
Alan Sondheim Screening at Millennium Film/Video
Sun 14 Jun 2009

Alan Sondheim Screening at Millennium Film/Video

(Please come if you can; I'll be talking about Second Life and my recent online work, The Accidental Artist. It should be fun.)

Alan Sondheim Screening at Millennium Film/Video

June 20th (Saturday) 8 P.M.

Admission $8 / $6 (for members)

Information [redacted]
www.millenniumfilm.org
[redacted]

(from the announcement -)

"The word prolific always comes to mind when describing Alan Sondheim who has produced an unending, constantly changing array of media works, writings,

and musical pieces, and has given innumerable workshops and lectures around the world. He has been a regular participant in the Personal Cinema Series."

"ADVENTURES IN THE SIM TRADE: ACCIDENTAL ART AND PERFORMANCE IN SECOND LIFE.

'June 2008 through March 2009, I worked in an installation/performance space called Odyssey in the virtual world Second Life. I changed the environment almost daily, reflecting dynamic (moving, shuddering) complex spaces that were narratives in their own right, difficult to navigate, built on phenomenologies of being virtual real, really virtual. I will walk/work my way through these transformations, presenting videos and images of installations with Azure Carter), dance (with Foofwa d'Imobilite and Sandy Baldwin), and performance (with Sandy Baldwin). This work is unique within and without Second Life.' - A.S."

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157. Justin Katko
Keith Tuma's THE PARIS HILTON
Sun 14 Jun 2009

---

*For Immediate Release * 13 June 2009 *

Just as you make the chronic mistake of believing the intrepid Keith Tuma to have pulled his final card in a teetering gambit of interlocking blitz evacuations, Critical Documents finds itself with recourse to naught but impassioned hyperbolic announcement of Tuma's very own THE PARIS HILTON, now available at websites such as http://plantarchy.us/the-paris-hilton.html. This slick red pamphlet, filled to the over-running nostril's brim with some 32 mono-lyric squibs, torqued in the veritable plain style, and made to rhyme itself, is priced at $5/£3.50, that's with postage included, and will ship instantly to locations around the entire globe. Remote interpretations imply such predictions as: first edition of thousands / eminent upon sell out. Even Mao, his celebrated verses, couldn't so efficiently dish. The printers themselves have ordered 30 bags of Tuma *straight*, and Hilton herself has put out an indeterminate A.P.B. for some lines of "that *pure* Tumaein stuff". The cover image is by Tom Raworth. Paypal purchases may be made online or through the mail, payable to Critical Documents at 40 Brighton Street - Providence, RI 02909 - USA. Those of you attending the upcoming SoundEye festival will find them available for purchase from the Author himself. Potential reviewers encouraged to send inquiries.

Justin Katko, Editor, Critical Documents

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158. **mIEKAL aND**
Re: Outsider Poems: A mini-anthology in progress
Mon 15 Jun 2009

Best outsider poet I know is Malok. Never read a poem in his life, in & out of mental hospitals in the late 70s (once for trying to take over a naval carrier), on the dole, hermit, curmudgeon, divinely inspired by Charles Bronson... You can real a lot of his work at

http://malok.org

Also new recordings soon out of his reading of F*ck Dirge & of C*nt Utters produced by Foist. Also a full length documentary of Malok by Camille Bacos is in the works.

~mIEKAL

On Sat, Jun 13, 2009 at 7:43 PM, Jerome Rothenberg <[redacted]>wrote:

> *For those who might be interested, my current posting on Poems & Poetics (poemsandpoetics.blogspot.com) is the first installment of Outsider Poems, a mini-anthology in progress. What I'm hoping to do here is to work in public while assembling material toward a gathering of poems & near-poems from anywhere/anytime that exist in literate societies but outside of the normative literary nexus. I'll be developing the project - as far as I can take it - with a sense that the term "outsider poetry" can cover a wide range of sources & possibilities, from art brut & mystical/religious poems & offerings to folk & working class poetry, sermons & rants, glossolalia & glossographia, dialect & "nation language" (K. Brathwaite), & so on - works in short both written & oral. In doing so, as with Poems for the Millennium, I'll be open to suggestions from anyone out there, both definitional or theoretical ones for "outsider poetry" in general and specific ones for the selection of poems & poets. I don't for the moment know exactly where this is taking me, but that's the pleasure & mystery of any new beginning.*

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159. **Stuart Ross**
some readings on YouTube
Mon 15 Jun 2009

This past winter, I recorded some poems in downtown Toronto for a programme designed for high school students in the British Columbia Interior. The students viewed the videos and then they and I met online, where they asked me questions and I got them to write poems.

The videos are here:

http://www.youtube.com/watch?v=lXAwJoqP8SI

http://www.youtube.com/watch?v=it4nZaZcKV0

Cheers,

Stuart

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160. John Cunningham
Re: new collages by Camille Martin
Mon 15 Jun 2009

I loved these, Camille. I wish I had your abilities.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Camille Martin
Sent: June-13-09 5:18 PM
To: [redacted]
Subject: new collages by Camille Martin

Hi, new collages can be seen at

http://www.camillemartin.ca/index.php?pr=Collages_15
http://www.camillemartin.ca/index.php?pr=Collages_16
http://www.camillemartin.ca/index.php?pr=Collages_17
http://www.camillemartin.ca/index.php?pr=Collages_18

Camille

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161. Murat Nemet-Nejat
Re: He could find the melody in anything
Mon 15 Jun 2009

Peter,
Beautiful.
Murat

On Sun, Jun 14, 2009 at 9:25 PM, Peter <[redacted]> wrote:

> **He could find the melody in anything**
>
> *http://ciccariello.viewbook.com/melody*

> *Peter Ciccariello*
>
> --
> *http://invisiblenotes.blogspot.com/*
> *http://uncommonvision.blogspot.com/*
> *http://poemsfromprovidence.blogspot.com/*
> *http://uncommon-vision.blogspot.com/*
> *You can find my art and writing updates on Twitter*
> *https://twitter.com/ciccariello*

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162. **Mary Kasimor**

Re: Outsider Poems: A mini-anthology in progress

Mon 15 Jun 2009

Jerome,
I don't have any ideas right now, but I think that is a wonderful idea.

--- On Sat, 6/13/09, Jerome Rothenberg <[redacted]> wrote:

From: Jerome Rothenberg <[redacted]>
Subject: Outsider Poems: A mini-anthology in progress
To: [redacted]
Date: Saturday, June 13, 2009, 7:43 PM

For those who might be interested, my current posting on Poems & Poetics (poemsandpoetics.blogspot.com) is the first installment of Outsider Poems, a mini-anthology in progress. What I'm hoping to do here is to work in public while assembling material toward a gathering of poems & near-poems from anywhere/anytime that exist in literate societies but outside of the normative literary nexus. I'll be developing the project - as far as I can take it - with a sense that the term "outsider poetry" can cover a wide range of sources & possibilities, from art brut & mystical/religious poems & offerings to folk &

working class poetry, sermons & rants, glossolalia & glossographia, dialect & "nation language" (K. Brathwaite), & so on - works in short both written & oral. In doing so, as with Poems for the Millennium, I'll be open to suggestions from anyone out there, both definitional or theoretical ones for "outsider poetry" in general and specific ones for the selection of poems & poets. I don't for the moment know exactly where this is taking me, but that's the pleasure & mystery of any new beginning.

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Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
jrothenberg at cox.net
Blog at poemsandpoetics.blogspot.com

"Poetry must have something in it
that is barbaric, vast, and wild."
D. Diderot

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163. Catherine Daly

Re: Outsider Poems: A mini-anthology in progress

Mon 15 Jun 2009

The Library of Congress has got some great stuff that even Folkways never released http://memory.loc.gov/diglib/ihas/html/afccards/afccards-home.html <http://memory.loc.gov/diglib/ihas/html/afccards/afccards-home.html>

--
All best,
Catherine Daly
[redacted]

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164. **Peter**
Re: new collages by Camille Martin
Mon 15 Jun 2009

Wonderful Camille, thanks for posting them.
'

- Peter Ciccariello

On Mon, Jun 15, 2009 at 11:07 AM, John Cunningham <
[redacted]> wrote:

> *I loved these, Camille. I wish I had your abilities.*
> *John Herbert Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On*
> *Behalf Of Camille Martin*
> *Sent: June-13-09 5:18 PM*
> *To: [redacted]*
> *Subject: new collages by Camille Martin*
>
> *Hi, new collages can be seen at*
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> *http://www.camillemartin.ca/index.php?pr=Collages_15*
> *http://www.camillemartin.ca/index.php?pr=Collages_16*
> *http://www.camillemartin.ca/index.php?pr=Collages_17*
> *http://www.camillemartin.ca/index.php?pr=Collages_18*
>
> *Camille*

--
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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165. **David Chirot**
Re: Gift Economy
Mon 15 Jun 2009

Ironically, the attacks--and making fun of in a nasty way--on the French "influence" mirror a long standing American popular tradition of equating the French with crazy ideas, moral turpitude, a fey (vaguely homosexual) style of speaking and gesturing, and cowardice in war, insuring their always needing the US to "save them".

My mom used to point this out to me a lot growing up, especially when at the movies. In Casablanca, the morally ambiguous middleman between opposing sides is Louis (Claude Rains), in the Deer Hunter the courrputer of Christopher Walken is French; then of course there's The French Connection and Maurice Chevalier sining "I like little girls." (Spoofed by Gerard Deparideu in a film in which his American-raised duaghter has told everyone that her French father is actually her lover.Immediately the French father is loathed as an overaged lover of possibly underage girls, who goes about play8ing piano and singing about hoe he "likes little girls.)

I remeber that during the buildup of the final months leading to the US Invasion of Iraq, FOX Netwrok had a daily anti-fench/make fun of the French number of inutes set aside everyday for viewers to join in, like the "Two Minutes of Hate" in orwell's 1984.

Remember how French Fries had to be changed to Liberty Fries!!???? Despite the fact that the Statue of Liberty herself is a gift from France--

I saw also a book called "Our First Enemey"--France!! because "we" as colonials fought them in the French and Indian Wars.

Being from the family of the defeated French and Indians, my mother used to remind me how this defeat of "cowards" who were more into fashion than fighting, has been wrapped in the arms of American culture ever since, despite Lafayette and the pardon of Jean Lafitte (the famous pierate) for services rendered to the Americans during the War of 1812.

So--what red blooded American writer of any gender would want to emulate these scum or be caught reading one of their twisted perversion spanwing works?

Don't you know how stupid the French are people cry--they worship Poe and Jerry Lewis!

Depite the occaisonal "fashionable" intrusion of French thought into American acedemia, for the most part American poetry is influeced as Jason wrote--by the

Anglo-philsiophers and by previous American writers in the "Modernist" tradition. (Charles Olson used the word "postmodern" in a 1950 statement.)

Actually from the too little I have read of more recent American poetry and prose, novels--I would say the biggest influences have been Creative Writing taught in any of the now available manners.

Often one reads a sentence that has been so carefully worked, a phrase in apoem, a line--that has been labored over as a Diamond erging from the rough--and at the end of the phrase so gorgous so compolte so fixed,-- I always looka round expecting to hear clapping--

My guess is that comes from the endless classes, workshops, groups, etc people seem to be willing to undergo-- "wreading expperiments" to produce "experimental poets," solid poem production taught in another place, and over here--"the Duncan Tradition," and there The Spicer radio playing at basebal game--seenon tiv in a bar.

Perhaps these exercises themselves are part of that mystical training in Becoming a Poet in the "Imitation of Christ" enactments of depravity debauchery or simple clean livin and the great karmic Outdoors--that are "guaranteed to PRODUCE THE POWERFUL POET WITHIN YOU--and Heed the Call of the --wild or bar or philsophical discrpancies and so forth--

Has joining Poetry become something akin to joining the Army or a Club Scene inwehcih identity is part of "group formation?"

Who knows??
The main thing above al is don't have anything to do with the French!

On Tue, Mar 10, 2009 at 9:09 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *Jason,*
>
> *Thank you for shedding some light on the matter, making specific, precise distinctions, instead of hurling around a bunch of shibboleths.*
>
> *Ciao,*
>
> *Murat*
>
> *On Mon, Mar 9, 2009 at 10:52 PM, Jason Quackenbush <[redacted]> wrote:*
>
> *So because Martin Heidegger was a Nazi the disenchanted Marxist ideas of existentialism and post-structuralism were founded in fascism? It seems quite clear to me that you haven't read all of the "French Theorists" you're*
> *talking about because you are lumping them together inappropriately as if*

they represent some monolith of ideology that doesn't exist. Borrowing the following quote from the wikipedia entry on postmodernism, Judith Butler pointed out that:
"A number of positions are ascribed to postmodernism - Discourse is all there is, as if discourse were some kind of monistic stuff out of which all things are composed; the subject is dead, I can never say "I" again; there is no reality, only representation. These characterizations are variously imputed to postmodernism or poststructuralism, which are conflated with each other and sometimes conflated with deconstruction, and understood as an indiscriminate assemblage of French feminism, deconstruction, Lacanian psychoanalysis, Foucauldian analysis, Rorty's conversationalism, and cultural studies ... In reality, these movements are opposed: Lacanian psychoanalysis in France positions itself officially against poststructuralism, that Foucauldian rarely relate to Derridideans ... Lyotard champions the term, but he cannot be made into the example of what all the rest of the purported postmodernists are doing. Lyotard's work is, for instance, seriously at odds with that of Derrida"

more importantly, looking around at the literary field of the last 40 years or so I see in prose generally a marginal group in the vein of Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al that is rapidly giving way to the sort of thing that Michael Chabon is now up to where the wild craziness of the high postmodernists is replaced with a more subtle emphasis on traditional storytelling and the artificiality of the publishing market controlled "genres" of fiction. In poetry the situation is much clearer, where there were poets influenced by philosophers, the most obvious being the Language poets, many of them are much more involved in anglo-american philosophy than you are giving them credit. Wittgenstein is an obvious influence across the board, but probably more important are John Cage, Gertrude Stein, and Charles Olson, none of whom were formed in the grips of anything you might find in the Saussure to Derrida tradition in philosphy you're pointing at. Ted Berrigan was heavily inspired by Whitehead, and Bertrand Russeell is the most widely read philosopher that I'm aware of for those poets who read philosophy.

All of that aside, by my lights, it still seems to me that contemporary

poetry is largely dominated by slam poetry and the sort of MOR confessionalism that you find in Seamus Heaney, Billy Collins, and their ilk. ANd frankly the complaints of the reactionary trend to be found in neo-formalism are much more present in the popular consciousness than anything informed by Barthes or other critics with his commitments.

So really, while there is a great deal of nattering by undergraduates about poorly understood french philosophers leaking out of cultural studies departments, i just don't see all this influence that you're talking about by "French Theorists" and it makes me wonder what it is that you're reading, because it's not the same stuff I am.

On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:

I'm sorry that I don't uncritically accept every idea that comes along. Hold, it, wait, neither do you. You just like what I don't, and dislike what I do. That doesn't make me a fascist. In fact, you show you don't even know what a fascist is, with this statement.

The American postmodernist writers were all influenced by such people as Sartre, deBeauvoir, Lacan, Derrida, Barthes, Foucauld, etc. I've read them all. I like them all. But they have had too much influence over American letters over the last half century, and it will benefit us greatly to come out from under that influence precisely because of the fascist foundations of their ideas and works (see Wolin's works on the fascist foundations of the postmodernist thinkers in "Heidegger's Children" and "The Seduction of Unreason" and Argyros' "A Blessed Rage for Order" on Derrida).

The ability to judge ideas or their influence as bad doesn't make one a fascist. It shows that one is able to think and make critical judgments based on observation. The attempt to stifle dialogue by throwing around the word "fascist" to label those with whom you disagree is in fact a fascist tactic.

Troy Camplin

From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Friday, March 6, 2009 4:40:44 PM
Subject: Re: Gift Economy

Troy,

"our art and literature will improve greatly the minute we stop being influenced by the French theorists."

Why does almost every statement you make must involve the putting down of another? Are you aware how ridiculous that statements sounds. How much of American literature, do you thing, is influenced by "French theorists"? Or how much of French literature is influence by "French theorists" for that matter? What is a French theorist anyhow?

To indulge in some name calling myself, are you aware demonizing the other is the basic mode of Fascist thought, regardless how much libertarian, you might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin <[redacted]> wrote:

I do believe I can make better judgments than any government administrator, yes. Especially if they are working in their capacity of government administrator. Impersonal judgment is no judgment. As for people on the listserv, I believe my judgment is better than some, the same as others, and likely worse than a few -- but we are free to have those differences, that

those who agree that my judgments are better or the same as theirs can support my nonprofit, and those who disagree can contribute to one (or start
their own) that better reflects their own taste. The point is that such actions would be voluntary.

Personally, I've seen no evidence that France or Canada is turning out superior artists, though I have n o doubt that the French and the French
Canadians certainly think so. I will admit, though, that our art and literature will improve greatly the minute we stop being influenced by the
French theorists.

Troy Camplin

From: François Luong <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 4:23:06 PM
Subject: Re: Gift Economy

The market already drives more than one art form. As many people
Troy,

The market already drives more than one art form. As many people have pointed out, the majority of the music industry is driven by the free market
at a global level. Is the music industry any more equitable than other government-funded arts? Well, as cris costa pointed out, the only thing that
is successful nowadays are "cheap products, made quickly, sold for a lot
of
money," an argument you completely disregarded in your response to her.

You also fail to show how a "nonprofit organization such as yours" would
be
a better way to fund the arts. Are you implying you have better taste than
government administrators and/or anyone else on this listserv? Do I believe
that "my" people would be in charge of a government art funding program?
Certainly not. Even though Canada and France have much better funding

programs than the United States, they still have their faults. Does that
mean we should scrap them? Well, they have certainly contributed to Canadian
arts and poetry being more interesting than the majority of US arts.

Finally, many of the programs you are listed had already been enacted
before Hitler's rise to power. National health care had for example been
implemented by Bismarck in 1883 (I might be a year or so off) and
unemployment compensation in 1927 at the national level. The Ländern had
their own programs before it was made a federal law.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that
then argue for slave labor for other massive works? Yes, many of our great
works of art were government-funded, and government funds come from somebody
with power having enough power to take money from weaker people. To me, that
argues against that method, no matter how successful it has been in the
past. It's not magical thinking to believe there better, non-coercive ways
to fund the arts, and that we should try to use and develop those. The
market is one way. Nonprofit organizations such as mine are and can be
another. Both are highly preferable to the coercive methods of
government.

And fascism is indeed a form of socialism -- even if it is corporate
socialism. I'm sorry that's an inconvenient fact for everyone here. There
are different kinds of socialism, you know -- it doesn't have to be
communist in nature. Here is what Hitler's version looked like: he suspended
the gold standard, embarked on huge public works programs like

Autobahns,
protected industry from foreign competition, expanded credit, instituted
jobs programs, bullied the private sector on prices and production
decisions, vastly expanded the military, enforced capital controls,
instituted family planning, penalized smoking, brought about national health
care and unemployment insurance, imposed education standards, and eventually
ran huge deficits. In all honesty, it was the kind of economy our government
has been actively trying to set up for a while now, though it's been
accelerating quite a bit of late..

Those who support government funding of the arts naively think that they
will always have their people in charge and that therefore they will be the
ones getting the funding. But you can't count on being in charge in a
democratic country -- or even in socialist utopian dictatorship. I prefer
to
keep the government out of the arts completely, so there is far less danger
of coercion or censorship -- direct or indirect.

Troy Camplin

From: François Luong <[redacted]*>*
To: [redacted]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion. People can be educated to learn
what is good and what is not good." And who is going to do that education,
Troy? The marketing department? I think we already have such situation. I
mean, aren't Shakira and Britney Spears more popular because they have a
bigger marketing department than say, New Model Army?

In all seriousness, your argument is based on magical thinking. There is
no

account for naturally occurring taste, especially in a free market. What you base your argument on is, one, that all people are reasonable, two, that reason will lead them toward goodness. There are however no evidence for this assertion, much like there is no evidence for the free market being able to nurture art as we understand it. In the contrary, state-funded art goes back all the way to the Antiquity. Who funded the Parthenon, for example? Or Leonardo receiving his funding from Francis I of France? An example of an artistic situation within a free market context? Try Germany in the 1930s (just because the Nazi have "Socialist" in their name does not make them socialists. Being in the pocket of Mercedes and Krupp proves it), with the painters of the Neue Sachlichkeit being persecuted because their art was not marketable to the German populace.

françois luong

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such statement. Not that I'm not in agreement with you that Dogs Playing Poker isn't really what I'm looking for in high art. What you missed was what came after the comma. The market also allows for persuasion. People can be educated to learn what is good and what is not good. The same person who has Dogs Playing Poker in his basement would be terribly disappointed to find such a work in his museum when he went to visit. There is a difference between what people like in a general sort of

way and what people acknowledge to be great works of art. My wife, for example, thinks that opera is literally the best way to spend an evening.
But she also listens to Shakira. If you read the rest of my posting, you
will note that I differentiate between what the market does in allowing for
niches and true democracy, where there is a tyranny of the majority. In that
case, one would in fact get Dogs Playing Poker as high art. This is precisely why I'm not a fan of democratic government supporting the arts.

Troy Camplin

From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if we want high art to consist of poker playing
dogs is the market "the most democratic determiner of artistic merit"!
There are times when democracy is the worst possible determiner. If it had
been allowed to determine things, blacks would still be slaves as the Emancipation Proclamation was probably the most hated piece of legislation
ever and popular support was vastly against it.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]]
On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]..BUFFALO.EDU
Subject: Re: Gift Economy

Funny thing is, you're right about the anti-market position. The market is
in fact the most democratic determiner of artistic merit (much to the horror
of the elitists here), while also allowing room for people to have access

to
works that fit their own tastes. In a pure democracy, we would only listen
to Britney Spears. Under democratic-government-controlled arts, we would
only listen to music that is inoffensive to everyone (I'm guessing something
along the lines of 50's soft pop rock). Only in the free market can I listen
to Franz Ferdinand and Modest Mouse. Incidentally, one of the reasons why
I
set up the Emerson Institute was to truly democratize patronage of the arts
-- in a way that was 100% voluntary. Equality under the law, yes;
collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42 PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection to Troy's notion that a free market
is a good
judge of artistic merit is that it means Paul has put himself in an untenable position:
he's implicitly arguing that some poems are better than others, and that
some people
can tell which ones those poems are -- it's an elitist position, one that
will get him in a
lot of trouble if he's not careful, and get him lumped in with Troy as an
equality-hater.
Be careful, Paul! You just can't say that some poems are better than others,
or some
poets better than others, without getting accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson wrote:

Date sent: Thu, 26 Feb 2009 08:40:55 -0800
Send reply to: "Poetics List (UPenn, UB)"
<[redacted]>
From: Paul Nelson <[redacted]>
Subject: Re: Gift Economy
To: [redacted]

Like most of your arguments, you base your stand on a false dich
Troy,

Like most of your arguments, you base your stand on a false dichotomy. You say if it is not FREE MARKET, it is GOVERNMENT. I was only responding to your notion that the Free Market is a good judge of artistic quality. I find that laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.
Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a
form of reciprocal altruism.
The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit
command and control rather than informal custom; in barter or market
economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social

safety nets allowing an artist to live a decent life without becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA 253..[redacted]

From: Troy Camplin <[redacted]*>*

To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do you really want art by democratic vote? How many here write anything a democratic majority would want to read? Perhaps a committee? Similar problems arise, just on a smaller scale. In fact, it has the problems of both situations. How, then, is funding to be determined? How much funding? To whom will funding go? The safe bet would be to give it to those who are already successful -- but then, if they are already successful, why do they need government funding? And if they are not successful, how does the government determine who to give funding to, who to support? Based on production? Well, then, what prevents us from having cheaters, who will produce just enough really bad art to get the funding just so they don't have to go get a "real" job? I think about all these things and look at the history of government support for the arts and cannot come to any other conclusion that government funding for the arts is bad for the arts..

Troy Camplin

From: Paul Nelson <[redacted]..COM>
To: [redacted]
Sent: Sunday, February 22, 2009 3:23:54 PM
Subject: Re: The Market recognizes talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009 1:14:23 PM
Subject: Re: The Market recognizes talent!

One
can always point to people who in your opinion (and, with this
list,
mine) are at best embarrassing. However, one can also point to the
fact
that Picasso, Monet, and Jasper Johns were all made wealthy during
their lifetimes. I may not like Britney Spears, but I'm also not
going
to deprive anyone of her, either, if that's what they like. If you
want
to try to educate people to have better taste, that's fine and good
--
but there's no evidence the government is good at educating people
in
math and reading, let alone good taste. I love how you people have
to
purposefully ignore facts to make your points. Throw up a few straw
men
(and women, in this case) to try to make a "point."

Troy Camplin

I prefer the phrase "People of Straw" but I don't use the market as
any
guide to quality in the arts. In fact, the opposite may be true,
but
when you're a fundamentalist, you say funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270..11.3 - Release Date:
2/22/2009 12:00 AM

guidelines

guidelines

welcome..html

welcome..html

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guidelines

guidelines

guidelines

Jason Quackenbush
[redacted]

guidelines

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166. **Maria Damon**

Re: Outsider Poems: A mini-anthology in progress

Mon 15 Jun 2009

---

i love this project. it's like my "micropoetries." ecriture brute, outsider writing, etc.

mIEKAL aND wrote:
> Best outsider poet I know is Malok. Never read a poem in his life, in & out
> of mental hospitals in the late 70s (once for trying to take over a naval
> carrier), on the dole, hermit, curmudgeon, divinely inspired by Charles
> Bronson... You can real a lot of his work at
>
> http://malok.org
>
> Also new recordings soon out of his reading of F*ck Dirge & of C*nt Utters
> produced by Foist. Also a full length documentary of Malok by Camille Bacos
> is in the works.
>
> ~mIEKAL
>
>
>
> On Sat, Jun 13, 2009 at 7:43 PM, Jerome Rothenberg <[redacted]>wrote:
>
>
>> For those who might be interested, my current posting on Poems & Poetics
(
>> poemsandpoetics.blogspot.com) is the first installment of Outsider Poems,
>> a mini-anthology in progress. What I'm hoping to do here is to work in
>> public while assembling material toward a gathering of poems & near-
poems
>> from anywhere/anytime that exist in literate societies but outside of the
>> normative literary nexus. I'll be developing the project - as far as I can
>> take it - with a sense that the term "outsider poetry" can cover a wide
>> range of sources & possibilities, from art brut & mystical/religious poems &
>> offerings to folk & working class poetry, sermons & rants, glossolalia &
>> glossographia, dialect & "nation language" (K. Brathwaite), & so on - works
>> in short both written & oral. In doing so, as with Poems for the
>> Millennium, I'll be open to suggestions from anyone out there, both
>> definitional or theoretical ones for "outsider poetry" in general and
>> specific ones for the selection of poems & poets. I don't for the moment
>> know exactly where this is taking me, but that's the pleasure & mystery of

>> any new beginning.
>>
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>

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167. christopher.winks

Fw: Dispatch from Tehran #7 -- POETRY IS MADE IN THE STREETS

Mon 15 Jun 2009

----- Forwarded by Christopher L Winks/CMLIT/Faculty/Queens College on 06/15/2009 02:47 PM -----

Retort <[redacted]>
06/15/2009 06:17 AM

To
[redacted]
cc

Subject
Dispatch from Tehran #7

To: Retort
From: BK

Dear friends,

First of all, thanks so much for your messages! We share them with friends here, and it gives us strength and morale to know we are not alone!

I know these dispatches are long, but please circulate wherever you think helpful, even if you don't have time to read. It was too dangerous to take photos or video today, but i'm sure there are plenty of images being spread over the net. I don't do Facebook, and it has been officially blocked here, but some are able to access it through proxies. It is a good minute to minute update, and somewhere we have been sending our images.

b ---------- TEHRAN, June 14, midnight---The streets of Tehran are under siege. After this coup d'etat, people are remaining in the streets, although today there was severe repression and riot police everywhere. The word revolution is in everyone's mouths, and people are refusing to stay indoors, as the regime and police are asking them to. The fascist apparatus is coming on full force. Riot police are accompanied by Bassiji militants, huge men with beards, dressed in emblematic khaki pants and white button up shirts, with one-meter long wooden batons in hand, and colt pistols. These men, usually hidden on a

'normal' day in the streets to monitor behavior and the dress code, are now working at full force with the police, especially at night.

Today we mostly stayed indoors, although there were some gatherings further into the city. Because Ahmadinejad was holding an official victory rally, where thousands had gathered (although as usual, many were probably brought in by bus from the outskirts of the city), people in opposition were encouraged to stay away. This is mostly because meeting face to face with these people would lead to violent clashes, and more deaths. Although there are no official figures, there have been some deaths. We have heard that 11 were killed yesterday, but there is no way to know.

This is not an explosion or a spontaneous riot. This is not a show of anger or rage. Something bigger is happening, and we can feel that people are preparing for it. Although there is severe repression and fear, people are maintaining their presence in the streets. This is not just an angry reaction to election fraud, but a real movement that is bubbling. The slogans on the street now are mainly 'Death to Dictatorship', and people are not afraid to cry this out.

Again, through some accessible weblogs (or others we get through to with filters), and phone calls to others around the city, we gather information. Internet has been virtually cut, although a slow dialup service allows us to send a few emails or read feeds every few hours.

A short list of today's news: Moussavi is still under house arrest; his wife gave a talk today at Tehran University announcing that tomorrow there will be a massive demonstration (for which they will have asked for a permit, which is not sure to be granted); a large number of reformist leaders were arrested, threatened not to make any radical moves or declarations, and then released; SMS services are still deactivated, as are any wave using internet services; Ayatollah Sanei (a reformist, elderly cleric) took to the streets of Qom in protest, wearing a shroud that Muslims are wrapped in when they die; weblogs called for people to stay in the streets and to walk calmly; Tehran and Isfahan Universities were attacked by Bassij militia who severely beat students.

As night fell on Tehran, we went up on the rooftop and along with hundreds of other people began yelling "Death to Dictatorship". You could hear the voices in the dark across the city. Friends who live in other parts of the city reported that in their parts the same was happening. People were also yelling, "Allah Akbar" (which I personally have an extremely hard time saying, but it is a tactical move for people: they need to keep the support of figures like Moussavi, Rafsanjani, Ayatollah Sanei, and others important within the political sphere if their movement is to build and go forward with force). During the 1979 revolution, the movements were leftist, but what is happening today is first and foremost a fight for social and political freedom.

Officially it is illegal to gather, meaning that groups of 3 or 4 people standing together in the street are threatened and hit with batons if they don't move. So the quiet walking continues tonight.

In our street, Bassiji militants have attacked people and beaten their wooden batons onto our doors, insulting us and telling us to get back in the house. They are trying to create fear and hysteria, but people continue to go outside, to walk in the streets, to drive their cars and honk. This will only grow.

But the situation is severe, and the police have been given orders to kill. That said, we are all seeing a clip today of a number of protesters protecting a policeman after he was beaten by a group of protesters, pleading with each other that we are all the same people, that we are all in this country together. Today, I witnessed a few occasions where people were discussing with young policemen in riot gear. At one point a few friends and I conversed with a policeman in his twenties. He was ashamed, and told us that they have been told to shoot to kill, but that they are 'trying hard to keep the situation calm'. He said that he considers us like his brothers and sisters; we told him to drop his weapons and join our ranks. This will hopefully happen soon.

The main problem for us is the plainclothes police, Bassijis, and secret service that are stationed all over the place; on each street corner, as well as around the major squares of the city.

Something is happening, slowly but surely, and the force of the people will only grow each day. Tehran, Isfahan, Mashad, Ahvaz, Shiraz, Zahedan are [sic], and probably more cities in the coming days and weeks.

What we want may take a long time, but it is happening. The walls are covered with "Death to Dictatorship", and it will come to an end.

Latest news: ? Helicopter police have opened fire on a crowd in Haft Tir Square (in central Tehran). We heard that this was with plastic coated bullets, but this is to be confirmed.

? Tehran University is under severe attack; this is the first time that the army has actually entered the university grounds in 44 years.

? The above mentioned, Ayatollah Sanei has come to Tehran from Qom and is maintaining a sit in in Khomeini's home, asking others of the Ulema to join him. This is extremely important; a remnant action from the Constitutional Revolution of 1906.

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168. **steve d. dalachinsky**

Re: Outsider Poems: A mini-anthology in progress

Mon 15 Jun 2009

---

what definition??
so many of us are outsiders dead and alive
such an overused word ... who qualifies???

On Mon, 15 Jun 2009 08:26:17 -0700 Mary Kasimor <[redacted]>
writes:
> Jerome,
> I don't have any ideas right now, but I think that is a wonderful
> idea.
>
>
> --- On Sat, 6/13/09, Jerome Rothenberg <[redacted]> wrote:
>
>
> From: Jerome Rothenberg <[redacted]>
> Subject: Outsider Poems: A mini-anthology in progress
> To: [redacted]
> Date: Saturday, June 13, 2009, 7:43 PM
>
>
> For those who might be interested, my current posting on Poems &
> Poetics (poemsandpoetics.blogspot.com) is the first installment of
> Outsider Poems, a mini-anthology in progress. What I'm hoping to do
> here is to work in public while assembling material toward a
> gathering of poems & near-poems from anywhere/anytime that exist in
> literate societies but outside of the normative literary nexus.
> I'll be developing the project - as far as I can take it - with a
> sense that the term "outsider poetry" can cover a wide range of
> sources & possibilities, from art brut & mystical/religious poems &
> offerings to folk & working class poetry, sermons & rants,
> glossolalia & glossographia, dialect & "nation language" (K.
> Brathwaite), & so on - works in short both written & oral. In doing
> so, as with Poems for the Millennium, I'll be open to suggestions
> from anyone out there, both definitional or theoretical ones for
> "outsider poetry" in general and specific ones for
> the selection of poems & poets. I don't for the moment know
> exactly where this is taking me, but that's the pleasure & mystery
> of any new beginning.
>

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>
> Other recent postings on Poems & Poetics include: Octavio Paz on
> Modernity & Romanticism; Two Poems Recovered from Seymour Faust; my
> own "Poetry of the 1950s as a Global Awakening"; "The Nanking
> Massacre: A Birthday Poem & Tribute for Makoto Oda"; David Antin's
> "Notes for an Ultimate Prosody"; Armand Schwerner's "Hall of
> Mirrors, A Dialogue" (previously unpublished); an excerpt from Ilya
> Kaminsky's "Musica Humana, an Elegy for Osip Mandelstam"; Pierre
> Joris's translations from Goethe's West-Östlicher Diwan; & Karl
> Young's "Toward an Ideal Anthology" (excerpted). Scheduled for
> future publication are Charles Bernstein's translation from Victor
> Hugo's "Les Contemplations"; Heriberto Yépez's "Ethopoetics [not
> ethnopoetics], What Is It?"; excerpts from Christian Bök's Eunoia;
> Bruce Andrews' "Four 19th-Century Poems"; Ambar Past's introduction
> to Tzotzil Indian "Incantations": Joe Safdie's "Against Romanticism"
> (excerpts); & further ongoing installments
> of Outsider Poems, a Mini-Anthology in Progress.
>
>
> Jerome Rothenberg "Poetry must have something in it
> 1026 San Abella that is barbaric, vast, and wild."
> Encinitas, CA 92024 D. Diderot
> jrothenberg at cox.net
> Blog at poemsandpoetics.blogspot.com
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169. **steve d. dalachinsky**

Re: Outsider Poems: A mini-anthology in progress

Mon 15 Jun 2009

---

i do mail art and malok is one of the folks i communcate with ah those mad houses i know em well

On Mon, 15 Jun 2009 09:52:56 -0500 mIEKAL aND <[redacted]>
writes:
> Best outsider poet I know is Malok. Never read a poem in his life,
> in & out
> of mental hospitals in the late 70s (once for trying to take over a
> naval
> carrier), on the dole, hermit, curmudgeon, divinely inspired by
> Charles
> Bronson... You can real a lot of his work at
>
> http://malok.org
>
> Also new recordings soon out of his reading of F*ck Dirge & of C*nt
> Utters
> produced by Foist. Also a full length documentary of Malok by
> Camille Bacos
> is in the works.
>
> ~mIEKAL
>
>
>
> On Sat, Jun 13, 2009 at 7:43 PM, Jerome Rothenberg
> <[redacted]>wrote:
>
> > For those who might be interested, my current posting on Poems &
> Poetics (
> > poemsandpoetics.blogspot.com) is the first installment of Outsider
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> > a mini-anthology in progress. What I'm hoping to do here is to
> work in
> > public while assembling material toward a gathering of poems &
> near-poems
> > from anywhere/anytime that exist in literate societies but outside
> of the
> > normative literary nexus. I'll be developing the project - as far
> as I can
> > take it - with a sense that the term "outsider poetry" can cover a
> wide
> > range of sources & possibilities, from art brut &
> mystical/religious poems &
> > offerings to folk & working class poetry, sermons & rants,

> glossolalia &
> > glossographia, dialect & "nation language" (K. Brathwaite), & so
> on - works
> > in short both written & oral. In doing so, as with Poems for the
> > Millennium, I'll be open to suggestions from anyone out there,
> both
> > definitional or theoretical ones for "outsider poetry" in general
> and
> > specific ones for the selection of poems & poets. I don't for the
> moment
> > know exactly where this is taking me, but that's the pleasure &
> mystery of
> > any new beginning.
>
>
>

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170. Jonathan Penton
new issue and site news from UnlikelyStories.org
Mon 15 Jun 2009

Greetings, balding and graying heroes! There's a new multimedia issue up at www.UnlikelyStories.org, including:

Six Paintings by Orna Ben-Shohan
Six Photographs by Carlin Felder
Alakananda Mookerjee's review of the art of Ellie Harrison
Music and a Video by folk artist Hogeye Bill, with a discussion by Gabriel Ricard
and "Enter At Your Own Risk," a Spoken Word Video by "MrDaMan" and Luis Medina

There's lots of exciting things happening at www.UnlikelyStories.org, so I will write about these things in this e-mail, because that is my job:

Submissions for the July 4th Issue will be held open for a couple of more days. We will close submissions for this issue on Midnight, June 18th, but we will not tell you what time zone. For more information, check out http://www.unlikelystories.org/july4thad.shtml

The First Annual WRITE REAL GOOD Poetry Chapbook Contest is accepting manuscripts. For your chance at winning the only poetry award you can brag about with a straight face, check out http://www.unlikelystories.org/writerealgood1.shtml

Regular Submissions of fiction and poetry are currently closed due to backlog. We anticipate re-opening them around July 15th. Essay, visual art, film and music submissions remain open.

Finally, have you noticed the "From the Archives:" feature, presenting you great works from past years of Unlikely 2.0, at the bottom of the page at www.UnlikelyStories.org ? We go through the archives and select our favorites from time past. Right now we've got poems by Luis Cuauhtemoc Berrozabal featured, and there's always something (old) and cool...

No she's not and July is hot,
--
Jonathan Penton
http://www.unlikelystories.org/

↑ Index

171. Jonathan Penton
Lawrence Welsh and Todd Moore reading in Albuquerque
Mon 15 Jun 2009

Lawrence Welsh and Todd Moore, two vital poets of the small press and American southwest, will be in Albuquerque, New Mexico on:

Sunday, July 12th, 3pm
at Acequia Booksellers
4019 4th St. NW
[redacted]

Lawrence will be reading from "Skull Highway," his recent book from La Alameda Press, and Todd will be reading from "The Riddle of the Wooden Gun," his book from Lummox Press. Please check out these excellent books by these seminal small presses, and if you're in the area, come here the cowboys read!

Yours,
--
Jonathan Penton
http://www.unlikelystories.org/

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172. Adam Katz
Re: Gift Economy
Mon 15 Jun 2009

If I may speak as an amateur for a moment, there was something very inspiring in Cole Swensen's intro to American Hybrid, basically (as I took it) that there is

so much diversity now in poetry that it is kind of incoherent to think about being influenced by 'the influences,' by the basic theoretical or poetic or whatever texts of the field. There are enough of these 'basic' texts that the term basic cannot really apply to them. I think this is maybe similar to what Jameson means by impossibility of cognitive mapping in the postmodern city as the postmodern condition. Swensen seemed to be saying that the excess of influences means that what makes a poet strong is the decision by which specific influences are selected from the larger set, and the field of influence is thus reduced to a manageable field. In my experience, what can make workshop poetry bad is lack of specific influence. In other words, if the poet has not selected something particular, such as the work of certain theorists, painters, etc., to be influenced by, and studied it. This commitment to a particular influence, and the concomitant risk of not-studying something else with the same time, I think is a good application of Badiou's concept of "fidelity" in Being and Event. Without choosing a fidelity, however idiosyncratic it may be, poets will fall into a relatively homogenous voice (or lack thereof). At least by doing this, they define a situation out of which venturesome, faithful, selective voices can emerge. But I think the point is, even among the most capacious reader-writers of the 20thc., there was always a selection, and a fidelity tending towards a particular cut of the spuriously conceptualized 'whole.' (Maybe I'm being too general?)Adam Katz

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173. **Ruth Lepson**

Re: Outsider Poems: A mini-anthology in progress

Mon 15 Jun 2009

---

check out henry grimes, great old jazz musician, who has written over 90 books of poetry--lives in NYC now.

Ruth

On 6/15/09 10:52 AM, "mIEKAL aND" <[redacted]> wrote:

> *Best outsider poet I know is Malok. Never read a poem in his life, in & out of mental hospitals in the late 70s (once for trying to take over a naval carrier), on the dole, hermit, curmudgeon, divinely inspired by Charles Bronson... You can real a lot of his work at*
>
> *http://malok.org*
>
> *Also new recordings soon out of his reading of F*ck Dirge & of C*nt Utters produced by Foist. Also a full length documentary of Malok by Camille Bacos is in the works.*

> *~mIEKAL*
>
> *On Sat, Jun 13, 2009 at 7:43 PM, Jerome Rothenberg <[redacted]>wrote:*
>
> *For those who might be interested, my current posting on Poems & Poetics (poemsandpoetics.blogspot.com) is the first installment of Outsider Poems, a mini-anthology in progress. What I'm hoping to do here is to work in public while assembling material toward a gathering of poems & near-poems from anywhere/anytime that exist in literate societies but outside of the normative literary nexus. I'll be developing the project - as far as I can take it - with a sense that the term "outsider poetry" can cover a wide range of sources & possibilities, from art brut & mystical/religious poems & offerings to folk & working class poetry, sermons & rants, glossolalia & glossographia, dialect & "nation language" (K. Brathwaite), & so on - works in short both written & oral. In doing so, as with Poems for the Millennium, I'll be open to suggestions from anyone out there, both definitional or theoretical ones for "outsider poetry" in general and specific ones for the selection of poems & poets. I don't for the moment know exactly where this is taking me, but that's the pleasure & mystery of any new beginning.*

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174. Amanda Earl

AngelHousePress Presents Pent Up

Mon 15 Jun 2009

---

the latest chapbook published by AngelHousePress and featuring the poetry of Sandra Ridley, Pearl Pirie, Amanda Earl, Marcus McCann and Roland Prevost. Five Ottawa writers play dominoes with sound and language. This is the second chapbook of the as yet unnamed poetry group, following "Whack of Clouds" published in 2008.

You can get Pent Up at the upcoming Ottawa Small Press Fair on Saturday, June 20 and also via Paypal at the site: www.angelhousepress.com.

Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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175. **Dean Brink**

Seeking poetry treating American occupation of Iraq

Tue 16 Jun 2009

Dear Poetics List,

Thank you very much for helping me locate poems and anthologies on the invasion and occupation of Iraq. I hope to correspond and form alliances with everyone interested in using poetry and critical writing to reframe what we know in terms of what we know rather than what we are told in the media that we know (a starting point). There are so many approaches to resistance and I hope to support them all in a Guattarian critique. I will let the list know of any fruits of this small (?) research project.

I want to thank (in order received):

Halvard Johnson, for The Sonnet Project.

Lisa Samuels, for War Holdings and 'Fire Skin with the cell phone execution on', in The Invention of Culture.

Dan Wilcox, for "BAGHDAD/ALBANY"

Jeff Encke, for Most Wanted: A Gamble in Verse

Carrie Etter, for "The Occupation of Iraq"

Justin Katko, for leads to many British poets.

Maxine Chernoff, for "Embedded in the Language"

Francesco Levato, for "War Rug"

Philip Metres, for Behind the Lines: Poetry, War, & Peacemaking (http://www.behindthelinespoetry.blogspot.com/) and the last chapter of his book, Behind the Lines: War Resistance Poetry on the American Homefront Since 1941.

Wallis Leslie, for pointing out Brian Turner's Here Bullet.

Christopher Leland Winks for pointing out Gloria Frym's collection "Solution Simulacra" and Kent Johnson's collection Lyric Poetry after Auschwitz.

Michael Bibby for emphasizing Brian Turner's Here Bullet, as well as Poets Against the War, and this list itself as an archive of responses.

William at Spineless Books suggested his press's "newspoetry" section, and Rob Halpern's Disaster Suite.

Steve Dalachinsky, for "Beached 2"

Michelle Detorie's for the collection Bellum Letters.

Patrick Dillon, for pointing out Barrett Watten's Bad History (about the first Gulf War), and Eliot Weinberger's What Happened Here, especially the long poem "What I Heard about Iraq."

Rodrigo Toscano's "State & Sensibility," "Improvised Poetics Device (IPD)," "Inaguración" (Inauguration), "Exaltado" (Jumpy), and "Tacitus" and "Cicero" in To Leveling Swerve.

Luke Roberts, for many suggestions of poets and criticism especially in the UK, including an essay by Andrea Brady, "Grief Work in a War Economy."

Thank you everyone!

Dean Brink
(interpoetics.blogspot.com)

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176. Alan Sondheim

Fwd: review

Tue 16 Jun 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-565215493-1245128810=:229

---------- Forwarded message ----------
From: Porter Records

Hi guys, here is a review by Thurston Moore form the rock band Sonic Youth...

3. For whatever reason, new jazz/improv disks have not been finding us as regularly as they once did. Maybe we complained about the format too much, and since no one apart from SIWA, QBICO, Eremite and a coupla other places even understand that jazz should be available on LP, it's usually no big deal. But recent car travel has made CDs a somewhat more useful format (at least in the short term), and we got these three new things from the Porter Records label (previously noted for reissuing a few key Philadelphia pieces), and figured they'd ride as well as anything. And they did. Opus de Life by Profound Sound Trio which documents a show from June '08. Saxophonist for the date is Englishman Paul Dunmall, who doubles on bagpipes, and really blows like a maniac. Long mired in my brain as a second tier freebopper, Dunmall presents a much weirder surface here than expected, creating raw melodicism with an almost primitive grace. The rhythm section is Andrew Cyrille and Henry Grimes (Cecil Taylor's legendary Blue Note-era backline). Cyrille sounds as good as always—alternately multi-dimensional and hammy—and Grimes puts in a very solid arco-heavy performance on bass and violin. Had not paid much attention

to the rediscovered Grimes, but his work here is fine. Julu Twine by Alan Sondheim and Myk Freedman finds Sondheim's various strings (he's been playing, writing and creating in various fields since the early '60s) paired with Freedman's lap steel to lovely weird effect. Tones get bent so far they curl back on themselves, and eternity's whistle is always just a psychedelic heartbeat away. Sondheim's reactivated musical career has been very interesting to track, and this album's a good one. Not jazz, but good. Even less jazzic is Folkanization by Francesco Giannico. This young Italian electro-acoustic composer in whose work we can hear tendrils of everything from Luigi Nono to Toru Takemitsu. Filled with odd details, the music is fascinating. Good for the car, anyway.

Here is the actual link.

http://www.arthurmag.com/contributors/byron-coley-thurston-moore/

Luke Mosling / PORTER RECORDS

WWW.PORTERRECORDS.COM
Phone: [redacted]

[Non-text portions of this message have been removed]

--0-565215493-1245128810=:229--

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177. **teersteeg**
Re: new collages by Camille Martin
Tue 16 Jun 2009

Attractive arrangements, but far too literary. Try making some pieces where your "symbols" don't stand in for ideas but are non-language based.

regards,
bruno
Cape Cod
----- Original Message -----
From: "Peter" <[redacted]>
To: <[redacted]>
Sent: Monday, June 15, 2009 12:29 PM
Subject: Re: new collages by Camille Martin

> *Wonderful Camille, thanks for posting them.*
> '
> *- Peter Ciccariello*

> *On Mon, Jun 15, 2009 at 11:07 AM, John Cunningham <*
> *[redacted]> wrote:*
>
> *I loved these, Camille. I wish I had your abilities.*
> *John Herbert Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On*
> *Behalf Of Camille Martin*
> *Sent: June-13-09 5:18 PM*
> *To: [redacted]*
> *Subject: new collages by Camille Martin*
>
> *Hi, new collages can be seen at*
>
> *http://www.camillemartin.ca/index.php?pr=Collages_15*
> *http://www.camillemartin.ca/index.php?pr=Collages_16*
> *http://www.camillemartin.ca/index.php?pr=Collages_17*
> *http://www.camillemartin.ca/index.php?pr=Collages_18*
>
> *Camille*
>
> *guidelines*
>
> *guidelines*
>
> *--*
> *http://invisiblenotes.blogspot.com/*
> *http://uncommonvision.blogspot.com/*
> *http://poemsfromprovidence.blogspot.com/*
> *http://uncommon-vision.blogspot.com/*
> *You can find my art and writing updates on Twitter*
> *https://twitter.com/ciccariello*

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178. **mIEKAL aND**

Re: Outsider Poems: A mini-anthology in progress

Tue 16 Jun 2009

Another of my favorite outsider visual poets was a man named David Barkus who lived on the streets of Madison in the 80s. Still haven't tracked down what

happened to him. He was convinced, among other things, that he was a leprechaun & could speak & write in leprechaunese. For the record, he did have a twinkle in his eyes & unexplained things were certain to happen around him. Xexoxial published his one & only book, basically an anthology of pages from a few of his notebooks. He asked that the book be published under his leprechaun name, Gazaliel, tho no one knew him by that name. I've put up a pdf of the book so more folks could see what he was doing. It's apparent when seeing these pages that he was spontaneously collaging a lot of known alphabets, which I think he had taught himself at some point. I often times saw him writing & not once did I see him copying a script from a book.

http://xexoxial.org/is/philoontosophy/by/gazaliel

~mIEKAL

↑ Index

179. Sam Ladkin
Tom Raworth - Equipage and Salt
Tue 16 Jun 2009

Dear All,

Great news from Rod Mengham of Equipage about the lost now found new (old) Raworth publication - THERE ARE FEW PEOPLE WHO PUT ON ANY CLOTHES (starring it). This sounded terrific in a recent reading.Herein advertised with due mention of the new Salt book of Raworth's prose - Earn Your Milk. Letters from Yaddo and Serial Biography are tremendous works. A good new swathe eh.

NEW PUBLICATION

Tom Raworth

THERE ARE FEW PEOPLE WHO PUT ON ANY CLOTHES (starring it)

A prose work in 23 sections, mislaid for 35 years and then found in an attic, this is a classic Raworth text from the era of Logbook: fast, profound, knockabout, intense, tricky, brainy, daft, those were the days once again…

A5, 28pp (price £4.50 including P&P)
Cheques to ‘Equipage’
c/o Rod Mengham, Jesus College, Cambridge, CB5 8BL

And from Salt - Earn Your Milk.

For the Salt seller see

http://www.saltpublishing.com/books/sml/9781844715084.htm

Main description: Earn Your Milk contains all the uncollected prose works of Tom Raworth, gathering together Letters from Yaddo, The Vein and Letter to Martin Stannard with his uncategorizable prose-work A Serial Biography, an extraordinary assembly memoir and reportage. This invaluable collection now makes widely available work which was previously hard to obtain or long out of print, it will delight fans as well as general readers wanting to discover more about one of the UK's most widely-celebrated poets.

Tom Raworth was born in London just before the Second World War and has done everything wrong since. For half-a-century he has printed, published, translated and written poetry; has occasionally taught in several countries; and has read his own work and performed with other artists all over the world. He has a taste for spicy food from his father's service in Burma and a quick temper from his Irish mother. He is at the moment of no fixed abode. In 2007, in Modena, he was awarded the Antonio Delfini Prize for "lifetime career achievement" though as he remarks "he is not yet dead."

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180. Sam Ladkin
Re: Tom Raworth - Equipage and Salt
Tue 16 Jun 2009

Further to the last,

I'm reminded I didn't provide an email address for equipage. Orders to Rod Mengham at

[redacted]

best
s

2009/6/16 Sam Ladkin <[redacted]>:
> Dear All,
>
> Great news from Rod Mengham of Equipage about the lost now found new
> (old) Raworth publication - THERE ARE FEW PEOPLE WHO PUT ON ANY
> CLOTHES (starring it). This sounded terrific in a recent
> reading.Herein advertised with due mention of the new Salt book of
> Raworth's prose - Earn Your Milk. Letters from Yaddo and Serial
> Biography are tremendous works. A good new swathe eh.
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>
> Tom Raworth was born in London just before the Second World War and
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> artists all over the world. He has a taste for spicy food from his
> father's service in Burma and a quick temper from his Irish mother. He
> is at the moment of no fixed abode. In 2007, in Modena, he was awarded
> the Antonio Delfini Prize for "lifetime career achievement" though as
> he remarks "he is not yet dead."
>

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181. **steve russell**
Re: Gift Economy
Tue 16 Jun 2009

Camille Paglia in "Sex/Art/& American Culture" wrote about how (to paraphrase) American academics were too easily swayed by French thought, ignoring the richness of pop/American culture. Her argument, not very convincing, although her essay was entertaining.

As for French influence on contemporary American poetry, in as much as people still read Eliot or Wallace Stevens, the influence is at least vaguely felt in the manner Bloom speaks of when he speaks of an "anxiety of influence."

--- On Mon, 6/15/09, David Chirot <[redacted]> wrote:

> *From: David Chirot <[redacted]>*
> *Subject: Re: Gift Economy*
> *To: [redacted]*
> *Date: Monday, June 15, 2009, 1:23 PM*
> *Ironically, the attacks--and making*
> *fun of in a nasty way--on the French*
> *"influence" mirror a long standing American popular*
> *tradition of equating*
> *the French with crazy ideas, moral turpitude, a fey*
> *(vaguely homosexual)*
> *style of speaking and gesturing, and cowardice in war,*
> *insuring their always*
> *needing the US to "save them".*
>
> *My mom used to point this out to me a lot growing up,*
> *especially when at the*
> *movies.Â In Casablanca, the morally ambiguous*
> *middleman between opposing*
> *sides is Louis (Claude Rains), in the Deer Hunter the*
> *courrputer of*
> *Christopher Walken is French; then of course there's The*
> *French Connection*
> *and Maurice Chevalier sining "I like little girls."Â*
> *(Spoofed by Gerard*
> *Deparideu in a film in which his American-raised duaghter*
> *has told everyone*
> *that her French father is actually her lover.Immediately*
> *the French father*
> *is loathed as an overaged lover of possibly underage girls,*
> *who goes about*
> *play8ing piano and singing about hoe he "likes little*
> *girls.)*

I remeber that during the buildup of the final months leading to the US
Invasion of Iraq, FOX Netwrok had a daily anti-fench/make fun of the French
number ofÂ inutes set aside everyday for viewers to join in, like the "Two
Minutes of Hate" in orwell's 1984.

Remember how French Fries had to be changed to Liberty Fries!!???? Despite
the fact that the Statue of Liberty herself is a gift from France--

I saw also a book called "Our First Enemey"--France!! because "we" as
colonials fought them in the French and Indian Wars.

Being from the family of the defeated French and Indians, my mother used to
remind me how this defeat of "cowards" who were more into fashion than
fighting,Â has been wrapped in the arms of American culture ever since,
despite Lafayette and the pardon of Jean Lafitte (the famous pierate)Â for
services rendered to the AmericansÂ during the War of 1812.

So--what red blooded American writer of any gender would want to emulate
these scum or be caught reading one of their twisted perversion spanwing
works?

Don't you know how stupid the French are people cry--they worship Poe and
Jerry Lewis!

Depite the occaisonal "fashionable" intrusion of French thought into
American acedemia, for the most part American poetry is influeced as Jason
wrote--by the Anglo-philsiophers and by previous American writers in the
"Modernist" tradition.Â (Charles Olson used the word "postmodern" in a 1950
statement.)

Actually from the too little I have read of more recent American poetry and
prose, novels--I would say the biggest influences have been Creative Writing
taught in any of the now available manners.

Often one reads a sentence that has been so carefully worked, a phrase in
apoem, a line--that has been labored over as a Diamond erging from the
rough--and at the end of the phrase so gorgous so compolte so fixed,--
I always looka round expecting to hear clapping--

My guess is that comes from the endless classes, workshops, groups, etc
people seem to be willing toÂ undergo--
"wreading expperiments" to produce "experimental poets," solid poem
production taught in another place, and over here--"the Duncan Tradition,"
and there The Spicer radio playing at basebal game--seenon tiv in a bar.

Perhaps these exercises themselves are part of that mystical training in
Becoming a Poet in the "Imitation of Christ" enactments of depravity
debauchery or simple clean livin and the great karmic Outdoors--that are
"guaranteed toÂ PRODUCE THE POWERFUL POET WITHIN YOU--and Heed the Call of
the --wild or bar or philsophical discrpancies and so forth--

Has joining Poetry become something akin to joining the Army or a Club Scene
inwehcih identity is part of "group formation?"

Who knows??
The main thing above al is don't have anything to do with the French!

> *On Tue, Mar 10, 2009 at 9:09 AM, Murat Nemet-Nejat <[redacted]>wrote:*
>
> *Jason,*
>
> *Thank you for shedding some light on the matter,*
> *making specific, precise*
> *distinctions, instead of hurling around a bunch of*
> *shibboleths.*
>
> *Ciao,*
>
> *Murat*
>
> *On Mon, Mar 9, 2009 at 10:52 PM, Jason Quackenbush*
> *<[redacted]>*
> *wrote:*
>
> *So because Martin Heidegger was a Nazi the*
> *disenchanted Marxist ideas of*
> *existentialism and post-structuralism were*
> *founded in fascism? It seems*
> *quite clear to me that you haven't read all of*
> *the "French Theorists"*
> *you're*
> *talking about because you are lumping them*
> *together inappropriately as if*
> *they represent some monolith of ideology that*
> *doesn't exist. Borrowing*
> *the*
> *following quote from the wikipedia entry on*
> *postmodernism, Judith Butler*
> *pointed out that:*
> *"A number of positions are ascribed to*
> *postmodernism - Discourse is all*
> *there is, as if discourse were some kind of*
> *monistic stuff out of which*
> *all*
> *things are composed; the subject is dead, I can*
> *never say â€œIâ€ again;*
> *there*
> *is no reality, only representation. These*
> *characterizations are variously*
> *imputed to postmodernism or poststructuralism,*
> *which are conflated with*

> *each*
> *other and sometimes conflated with*
> *deconstruction, and understood as an*
> *indiscriminate assemblage of French feminism,*
> *deconstruction, Lacanian*
> *psychoanalysis, Foucauldian analysis, Rortyâ€™s*
> *conversationalism, and*
> *cultural studies ... In reality, these movements*
> *are opposed: Lacanian*
> *psychoanalysis in France positions itself*
> *officially against*
> *poststructuralism, that Foucauldian rarely relate*
> *to Derridideans ...*
> *Lyotard champions the term, but he cannot be made*
> *into the example of*
> *what*
> *all the rest of the purported postmodernists are*
> *doing. Lyotardâ€™s work*
> *is,*
> *for instance, seriously at odds with that of*
> *Derrida"*
>
> *more importantly, looking around at the literary*
> *field of the last 40*
> *years*
> *or so I see in prose generally a marginal group*
> *in the vein of*
> *Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al*
> *that is rapidly giving*
> *way*
> *to the sort of thing that Michael Chabon is now*
> *up to where the wild*
> *craziness of the high postmodernists is replaced*
> *with a more subtle*
> *emphasis*
> *on traditional storytelling and the artificiality*
> *of the publishing*
> *market*
> *controlled "genres" of fiction. In poetry the*
> *situation is much clearer,*
> *where there were poets influenced by*
> *philosophers, the most obvious being*
> *the Language poets, many of them are much more*
> *involved in anglo-american*
> *philosophy than you are giving them credit.*
> *Wittgenstein is an obvious*
> *influence across the board, but probably more*
> *important are John Cage,*

Gertrude Stein, and Charles Olson, none of whom
were formed in the grips
of
anything you might find in the Saussure to
Derrida tradition in philosphy
you're pointing at. Ted Berrigan was heavily
inspired by Whitehead, and
Bertrand Russeell is the most widely read
philosopher that I'm aware of
for
those poets who read philosophy.

All of that aside, by my lights, it still seems
to me that contemporary
poetry is largely dominated by slam poetry and
the sort of MOR
confessionalism that you find in Seamus Heaney,
Billy Collins, and their
ilk. ANd frankly the complaints of the
reactionary trend to be found in
neo-formalism are much more present in the
popular consciousness than
anything informed by Barthes or other critics
with his commitments.

So really, while there is a great deal of
nattering by undergraduates
about
poorly understood french philosophers leaking out
of cultural studies
departments, i just don't see all this influence
that you're talking
about
by "French Theorists" and it makes me wonder what
it is that you're
reading,
because it's not the same stuff I am.

On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:

Â I'm sorry that I don't uncritically accept
every idea that comes along.
Hold, it, wait, neither do you. You just like
what I don't, and dislike
what
I do. That doesn't make me a fascist. In
fact, you show you don't even

know
what a fascist is, with this statement.

The American postmodernist writers were all
influenced by such people as
Sartre, deBeauvoir, Lacan, Derrida, Barthes,
Foucauld, etc. I've read
them
all. I like them all. But they have had too
much influence over American
letters over the last half century, and it
will benefit us greatly to
come
out from under that influence precisely
because of the fascist
foundations
of their ideas and works (see Wolin's works
on the fascist foundations
of
the postmodernist thinkers in "Heidegger's
Children" and "The Seduction
of
Unreason" and Argyros' "A Blessed Rage for
Order" on Derrida).

The ability to judge ideas or their influence
as bad doesn't make one a
fascist. It shows that one is able to think
and make critical judgments
based on observation. The attempt to stifle
dialogue by throwing around
the
word "fascist" to label those with whom you
disagree is in fact a
fascist
tactic.

Troy Camplin

From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Friday, March 6, 2009 4:40:44 PM
Subject: Re: Gift Economy

Troy,

"our art and literature will improve greatly
the minute we stop being
influenced by the French theorists."

Why does almost every statement you make must
involve the putting down
of
another? Are you aware how ridiculous that
statements sounds. How much
of
American literature, do you thing, is
influenced by "French theorists"?
Or
how much of French literature is influence by
"French theorists" for
that
matter? What is a French theorist anyhow?

To indulge in some name calling myself, are
you aware demonizing the
other
is the basic mode of Fascist thought,
regardless how much libertarian,
you
might image, means liberty.

Ciao,

Murat

On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin
<[redacted]*>*
wrote:

Â I do believe I can make better
judgments than any government
administrator,
yes. Especially if they are working in
their capacity of government
administrator. Impersonal judgment is no
judgment. As for people on the
listserv, I believe my judgment is better
than some, the same as
others,
and

likely worse than a few -- but we are
free to have those differences,
that
those who agree that my judgments are
better or the same as theirs can
support my nonprofit, and those who
disagree can contribute to one (or
start
their own) that better reflects their own
taste. The point is that such
actions would be voluntary.

Personally, I've seen no evidence that
France or Canada is turning out
superior artists, though I have n o doubt
that the French and the
French
Canadians certainly think so. I will
admit, though, that our art and
literature will improve greatly the
minute we stop being influenced by
the
French theorists.

Troy Camplin

From: FranÃ§ois Luong <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 4:23:06
PM
Subject: Re: Gift Economy

The market already drives more than one
art form. As many people
Troy,

The market already drives more than one
art form. As many people have
pointed out, the majority of the music
industry is driven by the free
market
at a global level. Is the music industry
any more equitable than other
government-funded arts? Well, as cris
costa pointed out, the only thing

that
is successful nowadays are "cheap
products, made quickly, sold for a
lot
of
money," an argument you completely
disregarded in your response to her.

You also fail to show how a "nonprofit
organization such as yours"
would
be
a better way to fund the arts. Are you
implying you have better taste
than
government administrators and/or anyone
else on this listserv? Do I
believe
that "my" people would be in charge of a
government art funding
program?
Certainly not. Even though Canada and
France have much better funding
programs than the United States, they
still have their faults. Does
that
mean we should scrap them? Well, they
have certainly contributed to
Canadian
arts and poetry being more interesting
than the majority of US arts.

Finally, many of the programs you are
listed had already been enacted
before Hitler's rise to power. National
health care had for example
been
implemented by Bismarck in 1883 (I might
be a year or so off) and
unemployment compensation in 1927 at the
national level. The LÃ¤ndern
had
their own programs before it was made a
federal law.

franÃ§ois luong

_____
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Wednesday, March 4, 2009 1:42:35 PM
Subject: Re: Gift Economy

Much of the great monuments were in fact made with slave labor? Does that then argue for slave labor for other massive works? Yes, many of our great works of art were government-funded, and government funds come from somebody with power having enough power to take money from weaker people. To me, that argues against that method, no matter how successful it has been in the past. It's not magical thinking to believe there better, non-coercive ways to fund the arts, and that we should try to use and develop those. The market is one way. Nonprofit organizations such as mine are and can be another. Both are highly preferable to the coercive methods of government.

And fascism is indeed a form of socialism -- even if it is corporate socialism. I'm sorry that's an inconvenient fact for everyone here. There are different kinds of socialism, you know -- it doesn't have to be communist in nature. Here is what Hitler's version looked like: he suspended the gold standard, embarked on huge public works programs like Autobahns, protected industry from foreign

competition, expanded credit,
instituted
jobs programs, bullied the private sector
on prices and production
decisions, vastly expanded the military,
enforced capital controls,
instituted family planning, penalized
smoking, brought about national
health
care and unemployment insurance, imposed
education standards, and
eventually
ran huge deficits. In all honesty, it was
the kind of economy our
government
has been actively trying to set up for a
while now, though it's been
accelerating quite a bit of late..

Those who support government funding of
the arts naively think that
they
will always have their people in charge
and that therefore they will be
the
ones getting the funding. But you can't
count on being in charge in a
democratic country -- or even in
socialist utopian dictatorship. I
prefer
to
keep the government out of the arts
completely, so there is far less
danger
of coercion or censorship -- direct or
indirect.

Troy Camplin

From: FranÃ§ois Luong <[redacted]>
To: [redacted]
Sent: Tuesday, March 3, 2009 11:16:51 AM
Subject: Re: Gift Economy

"The market also allows for persuasion.

People can be educated to learn
what is good and what is not good." And
who is going to do that
education,
Troy? The marketing department? I think
we already have such situation.
I
mean, aren't Shakira and Britney Spears
more popular because they have
a
bigger marketing department than say, New
Model Army?

In all seriousness, your argument is
based on magical thinking. There
is
no
account for naturally occurring taste,
especially in a free market.
What
you
base your argument on is, one, that all
people are reasonable, two,
that
reason will lead them toward goodness.
There are however no evidence
for
this assertion, much like there is no
evidence for the free market
being
able to nurture art as we understand it.
In the contrary, state-funded
art
goes back all the way to the Antiquity.
Who funded the Parthenon, for
example? Or Leonardo receiving his
funding from Francis I of France? An
example of an artistic situation within a
free market context? Try
Germany
in the 1930s (just because the Nazi have
"Socialist" in their name does
not
make them socialists. Being in the pocket
of Mercedes and Krupp proves
it),
with the painters of the Neue
Sachlichkeit being persecuted because

their
art was not marketable to the German
populace.

franÃ§ois luong

_____
From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 12:33:03 PM
Subject: Re: Gift Economy

You only prove my point with such
statement. Not that I'm not in
agreement
with you that Dogs Playing Poker isn't
really what I'm looking for in
high
art. What you missed was what came after
the comma. The market also
allows
for persuasion. People can be educated to
learn what is good and what
is
not
good. The same person who has Dogs
Playing Poker in his basement would
be
terribly disappointed to find such a work
in his museum when he went to
visit. There is a difference between what
people like in a general sort
of
way and what people acknowledge to be
great works of art. My wife, for
example, thinks that opera is literally
the best way to spend an
evening.
But she also listens to Shakira. If you
read the rest of my posting,
you
will note that I differentiate between
what the market does in allowing
for
niches and true democracy, where there is

a tyranny of the majority. In
that
case, one would in fact get Dogs Playing
Poker as high art. This is
precisely why I'm not a fan of democratic
government supporting the
arts.

Troy Camplin

From: John Cunningham <[redacted]>
To: [redacted]
Sent: Monday, March 2, 2009 8:50:34 AM
Subject: Re: Gift Economy

Are you kidding, Troy? Only if weÂ
want high art to consist of poker
playing
dogsÂ is the market "the most
democratic determiner of artistic merit"!
There are times when democracy is the
worst possible determiner. If it
had
been allowed to determine things, blacks
would still be slaves as the
Emancipation Proclamation was probably
the most hated piece of
legislation
ever and popular support was vastly
against it.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]]
On
Behalf Of Troy Camplin
Sent: March-01-09 2:21 PM
To: [redacted]..BUFFALO.EDU
Subject: Re: Gift Economy

Funny thing is, you're right about the
anti-market position. The market
is
in fact the most democratic determiner of
artistic merit (much to the

horror
of the elitists here), while also
allowing room for people to have
access
to
works that fit their own tastes. In a
pure democracy, we would only
listen
to Britney Spears. Under
democratic-government-controlled arts, we
would
only listen to music that is inoffensive
to everyone (I'm guessing
something
along the lines of 50's soft pop rock).
Only in the free market can I
listen
to Franz Ferdinand and Modest Mouse.
Incidentally, one of the reasons
why
I
set up the Emerson Institute was to truly
democratize patronage of the
arts
-- in a way that was 100% voluntary.
Equality under the law, yes;
collectivist egalitarianism, no.

Troy Camplin

From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, February 27, 2009 12:15:42
PM
Subject: Re: Gift Economy

The problem with Paul Nelson's objection
to Troy's notion that a free
market
is a good
judge of artistic merit is that it means
Paul has put himself in an
untenable position:
he's implicitly arguing that some poems
are better than others, and

that
some people
can tell which ones those poems are --
it's an elitist position, one
that
will get him in a
lot of trouble if he's not careful, and
get him lumped in with Troy as
an
equality-hater.
Be careful, Paul! You just can't say that
some poems are better than
others,
or some
poets better than others, without getting
accused of elitism!

You're not an elitist, are you, Paul?

Marcus

On 26 Feb 2009 at 8:40, Paul Nelson
wrote:

Date sent:Â Â Â Â
Â Thu, 26 Feb 2009 08:40:55 -0800
Send reply to:Â Â Â
"Poetics List (UPenn, UB)"
<[redacted]>
From:Â Â Â Â Â
Â Â Â Â Paul Nelson <[redacted]>
Subject:Â Â Â Â
Â Â Re: Gift Economy
To:Â Â Â Â Â
Â Â Â [redacted]

Â Like most of your arguments, you
base your stand on a false dich
Troy,

Like most of your arguments, you base
your stand on a false
dichotomy. You say if it is not FREE
MARKET, it is GOVERNMENT. I was
only responding to your notion that
the Free Market is a good judge
of artistic quality. I find that

laughable, which is why I have responded in what I thought was a humorous manner.

What is lost in the dialog is the notion of poetry (hey, we can actually get it back to what the LIST is about) poetry is part of the gift economy.

from Wikipedia:

A gift economy is a social theory[1] in which goods and services are given without any explicit agreement for immediate or future quid pro quo.
Ideally simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a form of reciprocal altruism.
The concept of a gift economy stands in contrast to a planned economy or a market or barter economy.
In a planned economy, goods and services are distributed by explicit command and control rather than informal custom; in barter or market economies, an explicit quid pro quo - an exchange of money or some other commodity - is established before the transaction takes place.

Other cultures (& ours, to some degree, in years past) had a different idea of the poet's role in society. Paz and Neruda as Ambassadors, for example. Most industrial democracies have social safety nets allowing an artist to live a decent life without

becoming a corporate puppet, but not ours.

I'd like nothing more than a drastic reduction in Federal Spending, starting with the outlays for militarism:

Again Wiki:

As of 2009, the United States government is spending about $1 trillion annually on defense-related purposes.

Imagine $1B of that going to fund doctors and nurses in underserved areas. Imagine a new (old) way of structuring economies on a bioregional (sustainable) basis. The Federal Government becomes much less of a factor which, it seems to me, is the common ground you and I have. But when you make fauty premises such as the GOVERNMENT vs FREE MARKET, little light is generated.

Charles Olson, William Carlos Williams and others had some inkling about the importance of the local, hence The Maximus Poems and Paterson. This, to me, is the link between the discusson of Free Markets vs Government intervention and POETICS is, in theory anyway, the mission of this listserv. May it be so.

Paul

Â Paul E. Nelson

Global Voices Radio

SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA 253..[redacted]

_____
From: Troy Camplin <[redacted]*>*
To: [redacted]
Sent: Tuesday, February 24, 2009 5:48:27 PM
Subject: Re: The Market recognizes talent!

Now there's a fundamentalist statement: "the opposite may be true." The market sometimes recognizes talent, sometimes not. It is an imperfect arbiter of taste. What it does do, though, is allow for a wide variety of options. The government does not give you options. It is a monopoly. You get what they give you, or nothing. Don't like government-brand corn? Too bad. Don't like the government-brand car? Too bad. Don't like government-brand art? AH, but there's the rub, isn't it? Nobody here wants to believe there will be government-brand art. Except that the government simply cannot support everyone who says they are an artist. There must be someone deciding who gets supported. Who is that going to be? You? I don't think so. Me? Don't think so. This year it may be someone with whom you agree; next year it may be someone with whom you never agree. Or should there be a democratic vote? Do

you really want art by
democratic vote? How many here write
anything a
democratic majority would want to
read? Perhaps a committee? Similar
problems arise, just on a smaller
scale. In fact, it has the
problems of both situations. How,
then, is funding to be determined?
How much funding? To whom will
funding go? The safe bet would be to
give it to those who are already
successful -- but then, if they are
already successful, why do they need
government funding? And if they
are not successful, how does the
government determine who to give
funding to, who to support? Based on
production? Well, then, what
prevents us from having cheaters, who
will produce just enough
really bad art to get the funding
just so they don't have to go get
a "real" job? I think about all these
things and look at the history
of government support for the arts
and cannot come to any other
conclusion that government funding
for the arts is bad for the
arts..

Troy Camplin

From: Paul Nelson <[redacted]..COM>
To: [redacted]
Sent: Sunday, February 22, 2009
3:23:54 PM
Subject: Re: The Market recognizes
talent!

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Friday, February 20, 2009
1:14:23 PM
Subject: Re: The Market recognizes

talent!

One
can always point to people who in
your opinion (and, with this
list,
mine) are at best embarrassing.
However, one can also point to the
fact
that Picasso, Monet, and Jasper Johns
were all made wealthy during
their lifetimes. I may not like
Britney Spears, but I'm also not
going
to deprive anyone of her, either, if
that's what they like. If you
want
to try to educate people to have
better taste, that's fine and good
--
but there's no evidence the
government is good at educating people
in
math and reading, let alone good
taste. I love how you people have
to
purposefully ignore facts to make
your points. Throw up a few straw
men
(and women, in this case) to try to
make a "point."

Troy Camplin

I prefer the phrase "People of Straw"
but I don't use the market as
any
guide to quality in the arts. In
fact, the opposite may be true,
but
when you're a fundamentalist, you say
funny things, eh?
Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [redacted]

--
No virus found in this incoming message.
Checked by AVG.
Version: 7.5.557 / Virus Database: 270..11.3 - Release Date: 2/22/2009 12:00 AM

not accept all posts. Check guidelines

not accept all posts. Check guidelines

not accept all posts.. Check welcome..html

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>
> *accept all posts. Check*
>
> *Jason Quackenbush*
> [redacted]
>
> *accept all posts. Check guidelines*
>
> *all posts. Check guidelines*

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182. Evan Munday

Jeramy Dodds wins Trillium Book Award for Poetry!

Tue 16 Jun 2009

Hello everyone,

Some excellent news:

June 16 – Jeramy Dodds wins Trillium Book Award for Poetry! Debut poetry collection, also shortlisted for the Griffin Prize, tops year’s Ontario poetry titles

Jeramy Dodds’s debut poetry collection, Crabwise to the Hounds, was announced the winner of the Trillium Book Award for Poetry. The Honourable Aileen Carroll, Ontario Minister of Culture, announced the winners of the 22nd Trillium Book Awards in Toronto earlier today at a luncheon at the Park Hyatt. As winner of the Trillium Book Award for Poetry, Dodds receives $10,000 and joins fellow Trilllium winners Pasha Malla, Marguerite Andersen and Paul Prud'homme.

The full list of Trillium winners can be found at http://www.quillandquire.com/blog/index.php/2009/06/16/malla-andersen-dodds-and-prudhomme-win-trillium-book-awards/ . Dodds will be in the Toronto area until June 23rd (when he returns to Fredericton). But he returns on July 13th to read on the mainstage at the popular Scream in High Park, the cornerstone of the summer's Scream Literary Festival (http://www.thescream.ca).

About Crabwise to the Hounds:

With cameos by jackalopes, Glenn Gould, homemade spaceships and Carl Linnaeus, these poems are astonishing for their technical agility and their restless inventiveness. There's an elegance here that matches Dodds's impulse to challenge the reader with fresh metaphor and remarkable phrasing; the formal ambitions of many of the poems in Crabwise to the Hounds are balanced by an inclination toward wordplay and bright musicality.

Humorous at times, yet always handled with consummate craft, these poems invoke historical figures like Hiram Bingham and Ho Chi Minh even as they traverse a poetic landscape that includes telephone-game- style translations, interpretive-dance poems on historic paintings and carnivalesque jaunts into a natural world overrun with mules, Alsatians, lions and motorcycle-sized deer.

Praise for Crabwise to the Hounds:

'The most exciting Canadian debut this year, hands down.' – The Poetry Foundation

'There is a cyclonic lexical energy here, deep intelligence, and a serious commitment to craft. His poems build and infold all at once, and opposing forces create incredible tension in them: the reader's mouth, open in awe, next barks a disbelieving laugh.' – Griffin Prize jury citation

'Crabwise to the Hounds is akin to having your room lit up by sheet lightning … [I]n this poet's hands language itself is a musical instrument, capable of an entertaining variety of sounds, tones and tempos.' – Toronto Star

'Most remarkable about Dodds's writing is its resourcefulness and versatility … his poems resonate physically with cunningly crafted language while they successfully amuse the intellect. He balances form, content, entertainment and ingenuity without giving any indication that any ingredient is more or less important than the others.' – Globe and Mail

Jeramy Dodds was born and raised in Orono, Ontario, and currently lives in Fredericton. His poems have been translated into Finnish, French, Latvian, Swedish, German and Icelandic. In 2007 he held a residency at the Baltic Centre for Writers and Translators on the island of Gotland, Sweden. He is the

winner of the 2006 Bronwen Wallace Memorial Award and the 2007 CBC Literary Award in poetry. He has worked as a research archaeologist and co-edits for littlefishcartpress. He currently teaches creative writing at the University of New Brunswick.

crabwise to the hounds • jeramy dodds • october 2008 • 72 pp. • $16.95 cdn • isbn 1 55245 205 0

For review copies or media requests, contact Evan Munday at [redacted] or [redacted].

All the best,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]
[redacted]

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183. Camille Martin
Re: new collages by Camille Martin
Tue 16 Jun 2009

Thanks, John and Peter, for the kind words about the collages.

And to anyone interested in collage: I received a copy of Keith Waldrop's book of poems and collages, Several Gravities, and it is fabulous - highly recommended: http://www.sigliopress.com/books/gravities.htm

And I can't wait to receive Peter Ciccariello's book of digital art, Uncommon Vision, just ordered: http://uncommon-vision.blogspot.com/

Cheers,
Camille

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of John Cunningham [[redacted]]
Sent: Monday, June 15, 2009 11:07 AM
To: [redacted]
Subject: Re: new collages by Camille Martin

I loved these, Camille. I wish I had your abilities.
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Camille Martin
Sent: June-13-09 5:18 PM
To: [redacted]
Subject: new collages by Camille Martin

Hi, new collages can be seen at

http://www.camillemartin.ca/index.php?pr=Collages_15
http://www.camillemartin.ca/index.php?pr=Collages_16
http://www.camillemartin.ca/index.php?pr=Collages_17
http://www.camillemartin.ca/index.php?pr=Collages_18

Camille

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184. **PJ**
from east to west, summer '09 is live (& submission call)
Tue 16 Jun 2009

Live! Summer '09 edition of from east to west: bicoastal verse (http://www.geocities.com/pj_nights) with featured poets, John Bennett, Brion Berkshire, Peter Cicariello & Vernon Frazer, featured artists, Nancy Buckley, Jim Fuess, Jessy Kendall & Laurie Proctor-Lefebvre, & "found & cut-up" poets, Ching-In Chen, Barbara B. Feehrer, Jeff Harrison, Christopher Hildebrand, Tasha Klein, Jim Knowles, Gary Lehman, Tony Leuzzi, Kirsty Logan, Christina Lovin, Ben Nardolilli, Keith Perkins & Amber Troy.

As always, you having various viewing options. Click "current issue" on our front page to find them. Clicking the cover allows you to view online. Clicking "Lulu.com" sends you to Lulu (surprise!) where you can download a free .pdf or purchase a printed copy (note that this option is provided because some of you asked - east/west does not make a profit from this). Also, the direct link to the Issuu version is as follows:
http://issuu.com/pjnights/docs/from_east_to_west_summer09. A pdf can be downloaded from there as well.

Please note our submission call for fall (nice ring to that) on the east/west website. Our themed section has no theme except you should be willing to send both a printed and audio version. Our Fall '09 issue will have an accompanying CD! Our submission call web page has a link to "Audacity", a free, multiplatform recording software

Thanks to all of you for your continuing support of our endeavors.

PJ Nights
Ray Sweatman
from east to west: bicoastal verse

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185. Troy Camplin
Diaphysics
Tue 16 Jun 2009

I am please to announce that my book, Diaphysics, a work on systems philosophy (which does have everything to do with poetry, as readers will see), is now available through Amazon and Barnesandnoble.com

Troy Camplin, Ph.D.

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186. Christophe Casamassima
New Repurposed Journals from RePsychAll
Tue 16 Jun 2009

Please visit my new site at http://www.etsy.com/shop.php?user_id=7546923. The library has given me about 200 books with which I will make repurposed journals. I have about 30 completed, which are available on the site.

If you have any questions, please write me at [redacted]

Christophe Casamassima

--
Powered By Outblaze

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187. Chicago Review
*** *New issue of CHICAGO REVIEW* ***
Tue 16 Jun 2009

CHICAGO REVIEW is pleased to announce the pub li ca tion of issue 54:4, featuring:

POETRY by Anne Carson, Saskia Hamilton, Tomaž Šalamun, Peter Streck fus, Jee Young Lee, Rusty Mor ri son, and Eliz a beth Willis

FIC TION by Michael Mar tone, Made line ffitch, and Juan Filloy

ESSAYS by Susan Howe and John Matthias

& REVIEWS of Robert Cree ley, Devin John ston, Kent John son, African Amer i can poetry antholo gies, and Alis tair McCartney.

***

To order or sub scribe, visit:

http://humanities.uchicago.edu/orgs/review/

and enter coupon code ALICE for a dis count

***

CHICAGO REVIEW
5801 South Kenwood
Chicago, IL 60637
http://humanities.uchicago.edu/review

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188. Maria Damon

Re: Outsider Poems: A mini-anthology in progress

Tue 16 Jun 2009

Amus Mor.

Ruth Lepson wrote:
> check out henry grimes, great old jazz musician, who has written over 90
> books of poetry--lives in NYC now.
>
> Ruth
>
>
> On 6/15/09 10:52 AM, "mIEKAL aND" <[redacted]> wrote:
>
>
>> Best outsider poet I know is Malok. Never read a poem in his life, in & out
>> of mental hospitals in the late 70s (once for trying to take over a naval
>> carrier), on the dole, hermit, curmudgeon, divinely inspired by Charles
>> Bronson... You can real a lot of his work at
>>
>> http://malok.org
>>
>> Also new recordings soon out of his reading of F*ck Dirge & of C*nt Utters
>> produced by Foist. Also a full length documentary of Malok by Camille
Bacos
>> is in the works.

>>
>> ~mIEKAL
>>
>>
>>
>> On Sat, Jun 13, 2009 at 7:43 PM, Jerome Rothenberg <[redacted]>wrote:
>>
>>
>>> For those who might be interested, my current posting on Poems & Poetics (
>>> poemsandpoetics.blogspot.com) is the first installment of Outsider Poems,
>>> a mini-anthology in progress. What I'm hoping to do here is to work in
>>> public while assembling material toward a gathering of poems & near-poems
>>> from anywhere/anytime that exist in literate societies but outside of the
>>> normative literary nexus. I'll be developing the project - as far as I can
>>> take it - with a sense that the term "outsider poetry" can cover a wide
>>> range of sources & possibilities, from art brut & mystical/religious poems &
>>> offerings to folk & working class poetry, sermons & rants, glossolalia &
>>> glossographia, dialect & "nation language" (K. Brathwaite), & so on - works
>>> in short both written & oral. In doing so, as with Poems for the
>>> Millennium, I'll be open to suggestions from anyone out there, both
>>> definitional or theoretical ones for "outsider poetry" in general and
>>> specific ones for the selection of poems & poets. I don't for the moment
>>> know exactly where this is taking me, but that's the pleasure & mystery of
>>> any new beginning.
>>>
>>
>
>

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189. steve dalachinsky

Re: Outsider Poems: A mini-anthology in progress

Wed 17 Jun 2009

---

i know henry well 90 books??? where'd that figure come from

On Mon, 15 Jun 2009 20:40:18 -0400 Ruth Lepson <[redacted]>
writes:
> check out henry grimes, great old jazz musician, who has written over

> 90
> books of poetry--lives in NYC now.
>
> Ruth
>
>
> On 6/15/09 10:52 AM, "mIEKAL aND" <[redacted]> wrote:
>
> > Best outsider poet I know is Malok. Never read a poem in his
> life, in & out
> > of mental hospitals in the late 70s (once for trying to take over
> a naval
> > carrier), on the dole, hermit, curmudgeon, divinely inspired by
> Charles
> > Bronson... You can real a lot of his work at
> >
> > http://malok.org
> >
> > Also new recordings soon out of his reading of F*ck Dirge & of
> C*nt Utters
> > produced by Foist. Also a full length documentary of Malok by
> Camille Bacos
> > is in the works.
> >
> > ~mIEKAL
> >
> >
> >
> > On Sat, Jun 13, 2009 at 7:43 PM, Jerome Rothenberg
> <[redacted]>wrote:
> >
> >> For those who might be interested, my current posting on Poems &
> Poetics (
> >> poemsandpoetics.blogspot.com) is the first installment of
> Outsider Poems,
> >> a mini-anthology in progress. What I'm hoping to do here is to
> work in
> >> public while assembling material toward a gathering of poems &
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> >> from anywhere/anytime that exist in literate societies but
> outside of the
> >> normative literary nexus. I'll be developing the project - as

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> >> take it - with a sense that the term "outsider poetry" can cover
> a wide
> >> range of sources & possibilities, from art brut &
> mystical/religious poems &
> >> offerings to folk & working class poetry, sermons & rants,
> glossolalia &
> >> glossographia, dialect & "nation language" (K. Brathwaite), & so
> on - works
> >> in short both written & oral. In doing so, as with Poems for
> the
> >> Millennium, I'll be open to suggestions from anyone out there,
> both
> >> definitional or theoretical ones for "outsider poetry" in general
> and
> >> specific ones for the selection of poems & poets. I don't for the
> moment
> >> know exactly where this is taking me, but that's the pleasure &
> mystery of
> >> any new beginning.
> >
> guidelines &
>
>
>

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190. **Maria Damon**

Re: Outsider Poems: A mini-anthology in progress

Wed 17 Jun 2009

---

interesting: gazaliel sounds like a hebrew angel-name, not a celtic name at all. but whatever. i want that book!

mIEKAL aND wrote:
> Another of my favorite outsider visual poets was a man named David
> Barkus who lived on the streets of Madison in the 80s. Still haven't
> tracked down what happened to him. He was convinced, among other
> things, that he was a leprechaun & could speak & write in
> leprechaunese. For the record, he did have a twinkle in his eyes &
> unexplained things were certain to happen around him. Xexoxial
> published his one & only book, basically an anthology of pages from a
> few of his notebooks. He asked that the book be published under his

> leprechaun name, Gazaliel, tho no one knew him by that name. I've put
> up a pdf of the book so more folks could see what he was doing. It's
> apparent when seeing these pages that he was spontaneously collaging a
> lot of known alphabets, which I think he had taught himself at some
> point. I often times saw him writing & not once did I see him copying
> a script from a book.
>
> http://xexoxial.org/is/philoontosophy/by/gazaliel
>
> ~mIEKAL
>

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191. newmystics.com

June update for www.newmystics.com

Wed 17 Jun 2009

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www.newmystics.com, an art an literary site, is please to announce its June update:

Poetry by Jean-Marie Avril, Steve Dalachinsky, and Yuko Otomo

"Brew," a short story by Salvatore Buttaci

Book 4 of Ed Baker's "Neighbors"

Ed Baker is also the spotlight artist of the month at www.newmysticscommunity.com

newmystics.com accepts submissions in all forms of literary and visual arts on an ongoing basis. See our Submissions section for details.

Visit www.newmysticsreviews.blogspot.com for recent reviews of works by Ed Baker, Eileen Tabios, Jean Vengua, and Letterhead, Volume 2, an anthology published by Highest Hurdle Press. Forthcoming poetry reviews include Vernon Frazer's Improvisations.

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192. David Kirschenbaum

Exhibit at Boog Fest's Small, Small Press Fair

Wed 17 Jun 2009

Greetings,

Boog City would like to invite you to exhibit at our 6th annual small, small press fair (with indie records and crafts, too).

For the first time the fair will span two days, Sat. Sept. 12-Sun. Sept. 13, and will be held at a new location, Brooklyn's Unnameable Books (600 Vanderbilt Ave.) in their backyard. The fair will take place during the final two days of the 3rd annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with two-and-a-half hours of performances by authors from each of the tablers.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (of up to 3' x 3') with a portion of the proceeds going to help Unnameable Books. Reservations made by July 1st will receive a $5 dollar discount. That, combined with bringing your own table, can bring your cost to as low as $15 dollars for the whole weekend.

This year's fair will also have a web component that's designed to display some of the exhibitors' handiwork online. The hope is to reach a broader audience who can receive information about purchasing books, as well as offerings from our non-printed matter exhibitors.

Door charge for attendees is by donation.

Please email Gary Parrish, who will be curating the fair, to reserve your table and schedule your reader. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

You can reach Gary by emailing [redacted].

This year's fair will feature a barbecue from our good friends at Unnameable, as well as readings, musical performances, poets in conversation, and a lively panel. Listed below this note is the schedule at present.

as ever,
David

P.S. Apologies if you received more than one copy of this email.

The weekend will include:

Readings from:

Ammiel Alcalay
Cristiana Baik
Anselm Berrigan
Cori Copp
Shanna Compton
Brenda Coultas
Mike County

Buck Downs
Jim Dunn
Eric Gelsinger
Danielle Le Gros Georges
Hailey Higdon
Paolo Javier
Paul Foster Johnson
Basil King
Martha King
Brendan Lorber
Justin Marks
Tracey McTague
Ryan Murphy
Jean-Paul Pecqueur
Nick Piombino
Joanna Sondheim
Ryan Walker
Dana Ward
Lewis Warsh
Dan Wilcox
Sara Wintz
Angela Veronica Wong
Katie Yates

Anselm Berrigan in conversation with Buck Downs

A discussion on politics, community, and poetics
curated and moderated by longtime Boog contributor Greg Fuchs

And musical performances by:

Dorit
Gracefully
Phoebe Kreutz
Jesse Schoen
Alan Semerdjian

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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193. David-Baptiste Chirot

This Weekend: Redletter, Gallery Talk, & Small Press Focus

Wed 17 Jun 2009

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Woodland Pattern E-News!http://www.woodlandpattern.org/_____ _____

JUNE

EVENTS:==========EVENTSFri. 6/19: Redletter & Open Mic feat. Julie Strand & Kristy Bowen;
7pmSat. 6/20: Gallery Talk with Jeff Clark, Devin Johnston, & Michael O'Leary; 2pmSat. 6/20: Small Press Focus: Flood Editions Reading
with Jeff Clark, Devin Johnston, & Michael O'Leary; 7pm
WORKSHOPS5/22 - 7/19: Creativity & Aging Residency with
Jack ColomJune 2 – July 16: Jack Collom Workshop Series at the Wilson Park Senior Center;
1pm-3pm==========

==========FRIDAY, JUNE 19: REDLETTER WITH JULIE STRAND & KRSITY BOWEN; 7PM========== Redletter Reading @ Open Mic featuring Julie Strand & Kristy Bowen Friday, June 19, 2009; 7pm ($3/$2 open mic)Woodland Pattern Book Center720 East Locust StreetMilwaukee, WI 53212 Julie Strand is the Education Coordinator at Woodland Pattern Book Center. Her poetry has appeared in Wicked Alice, Arsenic Lobster, WOMB Poetry, Rock Heals (A Narrow House Weekly) and others. In 2008, her poem "Neon Yellow" was nominated for a Pushcart Prize. Her second chapbook, The Mae West Defense, is forthcoming in 2009 from Dancing Girl Press. http://www.woodlandpattern.org/poems/julie_strand01.shtml Kristy Bowen is the author of in the bird museum (Dusie Press, 2008) and the fever almanac (Ghost Road Press, 2006). She is the editor of dancing girl press, devoted to publishing work by emerging women poets. She lives and writes in Chicago. http://www.woodlandpattern.org/

==========SATURDAY, JUNE 20: GALLERY TALK & SMALL PRESS FOCUS========== Gallery Talk with Jeff Clark, Devin Johnston, Michael O'Leary Saturday, June 20, 2009; 2pm (FREE)Woodland Pattern Book Center720 East Locust StreetMilwaukee, WI 53212 Devin Johnston, Michael O’Leary, and Jeff Clark will discuss their work with Flood Editions, an independent publishing house. Their conversation will focus on the origins of the press, its editorial focus, and its design aesthetics. Established in 2001, Flood Editions is an independent publishing house for poetry and short fiction based in Chicago. They publish four or five titles each year, including first books, volumes by established writers, and reprints. Forthcoming books include Fanny Howe’s novella What Did I Do Wrong?, William Wylie's As the Crow Flies, a book of photographs; and Graham Foust's A Mouth in California, a volume of poetry.

READINGSmall Press Focus and Flood Editions Reading with Jeff Clark, Devin Johnston, Michael O'LearySaturday, June 20, 2009; 7pm ($8/$7/$6)Woodland Pattern Book Center720 East Locust StreetMilwaukee, WI 53212 Jeff Clark was born in southern California in 1971. He went to Iowa for poetry, then moved to San Francisco and Oakland. Clark currently does book design as Quemadura, after eleven years with Oakland design studio Wilsted & Taylor. His own books are The Little Door Slides Back (Sun and Moon, 1997; reprint FSG, 2004), Music and Suicide (FSG, 2004), and 2A (Quemadura, 2006), written in collaboration with Geoffrey G. O'Brien. He lives in Ypsilanti, Michigan, with his partner, the poet Christine Hume, and their daughter, Juna Hume Clark. Michael O'Leary is the co-editor ofFlood Editions and he works as a structuralengineer in Chicago. Devin Johnston is the author of three books of poetry, including Sources (Turtle Point Press, 2008). Creaturely and Other Essays, reflections on the natural world, is forthcoming from Turtle Point Press in 2009. His book of criticism, Precipitations: Contemporary American Poetry as Occult Practice, appeared from Wesleyan University Press in 2002. With Michael O’Leary, he directs Flood Editions, an independent and nonprofit press for poetry. He teaches at Saint Louis University.
http://www.woodlandpattern.org/
==========Follow us on Twitter:
http://www.twitter.com/woodlandpatternWe're also on Facebook and MySpace!
========== To receive regular messages notifying you of Woodland Patternevents, send a message to us at [redacted] with"Join E-

List" in the subject line. To unsubscribe from these mailings send a reply with "unsubscribe"in the subject line. PLEASE FORWARD! THANKS!!!

http://www.woodlandpattern.org/

Woodland Pattern Book Center

720 E. Locust Street

Milwaukee, WI 53212

phone [redacted]

_____ Bing™ brings you maps, menus, and reviews organized in one place. Try it now. http://www.bing.com/search?q=restaurants&form=MLOGEN&publ=WLHMTAG&crea=TEXT_MLOGEN_Core_tagline_local_1x1

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194. **steve russell**

Re: Outsider Poems: A mini-anthology in progress

Thu 18 Jun 2009

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also, check out Denis Johnson's (author Jesus's son) collected poems. It's about an outsider, a janitor who worked for the Musuem of American Art in Washington, D.C., an artist/janitor ... beatiful work. As much as I enjoy DJ's novels, his poetry is at least as good.

--- On Mon, 6/15/09, Ruth Lepson <[redacted]> wrote:

> *From: Ruth Lepson <[redacted]>*
> *Subject: Re: Outsider Poems: A mini-anthology in progress*
> *To: [redacted]*
> *Date: Monday, June 15, 2009, 8:40 PM*
> *check out henry grimes, great old*
> *jazz musician, who has written over 90*
> *books of poetry--lives in NYC now.*
>
> *Ruth*
>
> *On 6/15/09 10:52 AM, "mIEKAL aND" <[redacted]>*
> *wrote:*
>
> *Best outsider poet I know is Malok. Never read a*
> *poem in his life, in & out*
> *of mental hospitals in the late 70s (once for trying*
> *to take over a naval*
> *carrier), on the dole, hermit, curmudgeon, divinely*

inspired by Charles
Bronson... You can real a lot of his work at

http://malok.org

*Also new recordings soon out of his reading of F*ck*
*Dirge & of C*nt Utters*
produced by Foist. Also a full length
documentary of Malok by Camille Bacos
is in the works.

~mIEKAL

On Sat, Jun 13, 2009 at 7:43 PM, Jerome Rothenberg
<[redacted]>wrote:

For those who might be interested, my current
posting on Poems & Poetics (
poemsandpoetics.blogspot.com) is the first
installment of Outsider Poems,
a mini-anthology in progress. What I'm
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public while assembling material toward a
gathering of poems & near-poems
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societies but outside of the
normative literary nexus. I'll be developing
the project - as far as I can
take it - with a sense that the term "outsider
poetry" can cover a wide
range of sources & possibilities, from art
brut & mystical/religious poems &
offerings to folk & working class poetry,
sermons & rants, glossolalia &
glossographia, dialect & "nation language" (K.
Brathwaite), & so on - works
in short both written & oral. In doing
so, as with Poems for the
Millennium, I'll be open to suggestions from
anyone out there, both
definitional or theoretical ones for "outsider
poetry" in general and
specific ones for the selection of poems &
poets. I don't for the moment
know exactly where this is taking me, but that's
the pleasure & mystery of

> *any new beginning.*
>
> *all posts. Check guidelines &*

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195. { brad brace }

17 new pleated plaid pamphlets published!

Thu 18 Jun 2009

---

004 Rank Abuse Rank and Fashion Roadside Rubble
005 Rapid Cellular Proliferation Rapid Circuit Roar of Breakers
006 Rapid Glance Rapid Rate Roared Forth
007 Rapid Readings Rapid Response Roaring Streams
008 Rapid Russian Rapid Strides Roasted River Horse
009 Rapidly Reverted Rapidly Risen Roasted Toasted
010 Robbed Blind Robed Investiture Rock Calm
011 Rock Ridge Rocket Fins Rockhampton Ebony
012 Rapt Affection Rapt Attention Rapt Bemusement
013 Rapt Fury Rapt Intensity Rapt Stance
014 Rapturous Exclamation Rare Art Rare Bird Rare Distinction
015 Rare Elation Rare Explicit Clarity Rare Felicity Rare Forays
016 Rare Gas Molecules Rare Holism Rosy Flesh
017 Rare Intervals Rare Lapse Rosy Gleam
018 Rare Occasions Rare Pageant Rosy Goddess
019 Rare Realms Rare Recordings Rosy Hues
020 Rattle Trap Ravaged Bosoms Rotgut Swill

17 new pleated plaid pamphlets published!

{ brad brace }

> Pleated Plaid Pamphlets
> Volume 004-020
> [accompaniment to insatiable abstraction engine]
>
> http://bbrace.laughingsquid.net/abstraction-engine.html
> http://www.bbrace.net/abstraction-engine.html
> [redacted]

brad brace, bbrace, architecture, poetry, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction,musical

ppp004
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-004/7295881
ppp005
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-005/7295899
ppp006
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196. Nico Vassilakis
PROTRACTED TYPE: a collection of visual poetry
Thu 18 Jun 2009

PROTRACTED TYPE: a collection of visual poetry.

270 pages, Blue Lion Books, 2009

reviewers or the financially demur or the merely curious can find a free download.

or purchase the very handsome book.

http://www.lulu.com/content/paperback-book/protracted-type/6845937

blurbs?

In Protracted Type, Nico Vassilakis provides us with a stunning and extensive survey of the impressive variety of his visual and conceptual work with language over the past several years. The book is punctuated with thoughtful statements about the nature of creating that work, of “finding your aleatoric self among the pencils”; i.e., coming to grips with the paradox of working subconsciously with language which is generally experienced as a conscious medium. In one of his statements he describes his creative process as a kind of disassociation: “I let my brain do the thinking. I watch it think for me…it makes the associations…maybe my brain thinks I’m staring and is piecing the puzzle together for me.” This is an excellent description of the creative process at its best. Vassilakis has explored the possibilities of visual poetry from the outer limits of the purely letteral to the purely graphic, and the results are consistently stimulating and resonant: from enlarged and manipulated photos of typewriter keys and printed letters, to collaged cut-ups, to glyphic drawings, to concrete poetry, to photocopier artifacts, Vassilakis has given us a tour-de-force of styles and approaches. This is an essential work, and would be a bargain at three times the price.

John M. Bennett

the formula states, “a picture equals a thousand words.” what, then, is the formula when the image is itself language? and, that the language ranges from its initial formation slowly congealing afloat in the willful stage of conscious intent to its full and robust compositional form as a typographic-scape on a page? to approach this collection, think first of a landscape artist’s precise use of topographic perspective at the marco level and the same artist as a still life painter at the micro level rendering the sensual curve of an apple in a tree within the macro-scape. then, transfer your trained eye and esthetic process onto and into vassilakis’ typographic-scapes and typographic-stills to wander with delight and wonder within one of the most comprehensive, serious and playful overviews and inner views of type and font with accents by hand to date.

karl kempton

A tour de force through visual poetry, Protracted Type is a place where, according to the author, "letters are vulnerable and cant always stand on their own." Within, our thoughts become interlaced with Vassilakis's perception of visual poetry from minimal to maximal with letters ranging from typewriter and

digital through handwritten, shorthand, and altered text, text sometimes so overlayed as to become asemic. This is a thoroughly enjoyable and beautiful book.

Kathy Ernst

It’s drizzling on Admiral Way. Cigarette smoke trailing through his black hair, the Captain stands stock-still at the window, his sea legs steady, framed by the world he’s framing. He sees this series of black and white visual poems–and these poems are seen, composed, more than they are written–particulates, letters, phrases, fields of words before and after they construct their meaning, some sharp, some fuzzy, some slipping over the edge. At the center point of the glass, where inside and outside are indivisible, these poems fuse, the Captain’s eyes seizing–seized by–the world he perceives. At the very instant of our dissembling, he nods, our language comes together.

Crag Hill

thanks for your time,

n

_____ Lauren found her dream laptop. Find the PC that’s right for you. http://www.microsoft.com/windows/choosepc/?ocid=ftp_val_wl_290

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197. Aldon Nielsen

Currently on the HEATSTRINGS BLOG

Thu 18 Jun 2009

Our new feature, ASK NIELSEN, explains the Republican position on a public option. Also: a poem for David Bromige, photos from the American Literature Association, and so on . . . http://heatstrings.blogspot.com

--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University

sailing the blogosphere at http://heatstrings.blogspot.com

"The practical application of the rule of 'If you read me, I'll read you' is such an important advance for the Republic of Letters that I think it should appear, as a mandatory precept, in the first article of its Constitution" -- Juan Goytisolo

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198. Maria Damon
Poetry and Cultural Studies: A Reader
Thu 18 Jun 2009

Hi all:

Poetry and Cultural Studies: A Reader, edited by yours truly and Ira Livingston, is now available. I'm hiding under my desk as i anticipate rocks and tomatoes from people who see their favorite scholar/poet unrepresented and/or their favorite scholar/poet's work redacted in a way that they don't like. Nonetheless, it's available, with cover art by our own David-Baptiste Chirot.

http://www.amazon.com/Poetry-Cultural-Studies-Maria-Damon/dp/0252076087/ref=sr_1_1?ie=UTF8&s=books&qid=1245347572&sr=1-1

↑ Index

199. John Moore Williams
Re: [spidertangle] Poetry and Cultural Studies: A Reader
Thu 18 Jun 2009

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wonderful! can't wait to get one.

_____
From: Maria Damon <[redacted]>
To: Theory and Writing <[redacted]>; UB Poetics discussion group <[redacted]>; [redacted]
Sent: Thursday, June 18, 2009 10:53:52 AM
Subject: [spidertangle] Poetry and Cultural Studies: A Reader

Hi all:

Poetry and Cultural Studies: A Reader, edited by yours truly and Ira Livingston, is now available. I'm hiding under my desk as i anticipate rocks and tomatoes from people who see their favorite scholar/poet unrepresented and/or their favorite scholar/poet' s work redacted in a way that they don't like. Nonetheless, it's available, with cover art by our own David-Baptiste Chirot.

http://www.amazon. com/Poetry- Cultural- Studies-Maria- Damon/dp/0252076087/ ref=sr_1_ 1?ie=UTF8& s=books&qid= 1245347572& sr=1-1

__._,_.___
Messages in this topic (1) Reply (via web post) | Start a new topic
Messages | Files | Photos | Links | Database | Polls | Members | Calendar
S P I D E R T A N G L E Projects listed at:
http://www.spidertangle.net

Change settings via the Web (Yahoo! ID required)
Change settings via email: Switch delivery to Daily Digest | Switch format to Traditional
Visit Your Group | Yahoo! Groups Terms of Use | Unsubscribe
Recent Activity
* 1
New MembersVisit Your Group
Give Back
Yahoo! for Good
Get inspired
by a good cause.
Y! Toolbar
Get it Free!
easy 1-click access
to your groups.
Yahoo! Groups
Start a group
in 3 easy steps.
Connect with others.
..

__,_._,___

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200. Layne Russell
...david bromige
Thu 18 Jun 2009

I was going to do the official David Bromige site. David and I had talked often about it and I had some bigraphical and other material here for it that he sent me. I had asked Steve Tills to assist, and, of course, he said yes. I'm so sorry now that it did not materialize before David left us. And now that David's work is understandably and rightfully so in the hands of family, I have used the domain to, for now, just put up a goodbye to David. If anyone would like to visit this simiple page, you will find it at http://davidbromigepoet.com.

Peace,
Layne

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201. steve russell
Re: Outsider Poetry: a mine-anthology in progress
Thu 18 Jun 2009

...of course, since this is an open or not fully defined project, we can go just about ... Bob Flanagan, jesus, the guy did it all he fucking nailed his cock to a cross with real nails and if that's not art it qualifies as inspired in my book ...

his poetry wasn't bad
he did a nice homage to Bukowski
see the Outlaw Bible of American Poetry

...mental illness/jail/ jimmy santiago baca has the most impressive bio of any living poet who managed to survive hard incarceration...

...i'll put a plug in for myself, i mean, goddamn, i fit the ill catagory ... i have a track record ... documentation ... a small but devoted ...

... really, i dig these sort of projects, in d.c. we have poetry in the shelters, the weekly rag "Street Sense"/tho many major cities have it also ...

...Dan Snider, I think that's his name, check out his website, yeah, i can't say his poetry is ... but as a critic, the guy slams ...

...& let's see, i read "technicians of the sacred" a while back & dug, but no/ONE has focused on blasphemy or the shit that makes us all uncomfortable, I mean pedophilia: i think it's ugly enough to be universal, not just a Catholic thing...

...Denis Johnson, I hope he doesn't stop writing poetry because THE THRONE OF THE THIRD HEAVEN OF THE NATIONS MILLENNIUM GENERAL ASSEMBLY was truely awesome; he wrote about an artist janitor and the lifelong project this man assembled while he worked as a janitor at the National Portrait Gallery.

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202. Matt Henriksen
Cannibal Books Summer Sale
Thu 18 Jun 2009

Any 3 Cannibal chapbooks for $12.50.

flesheatingpoems.blogspot.com

Carolyn Guinzio Untitled Wave
Melanie Hubbard Gilbi Winco Swags
Ben Mazer The Foundations of Poetry Mathematics
Keith Newton Sent Forth to Die in a Happy City

Marvyn Petrucci Pardon Me, Madam
Bronwen Tate Like the Native Tongue the Vanquished

Buying Canniobal Books this summer helps us make more books and cover the cost of an emergency computer bought after two computer crashes.

We are also taking submissions for Cannibal 5: email submissions in an attachment or query [redacted].

↑ Index

203. PJ
Re: from east to west, summer '09 is live (& submission call)
Thu 18 Jun 2009

I will at some point figure out how links get transferred when my email is transposed to the list.

Just go here:

http://www.geocities.com/pj_nights

for ~50 pages of free poetry (not mine even though the URL suggests so - new web address for the journal next fall)

and please send us your art and audios for the next issue.

I apologize in my last announcement of the new issue for spelling Gary Lehmann's name incorrectly and for leaving out Lynne Shapiro altogether.

PJ NIghts

↑ Index

204. Rachel Loden
dear possum
Fri 19 Jun 2009

Dear poets and fellow travelers --

De-lurking briefly to say that "Dear Possum," my riff on a few lines from "The Waste Land," is at Poetry Daily today:

http://poems.com/

and will be in their archives for a year.

All good things,

Rachel

http://ahsahtapress.boisestate.edu/books/loden/loden.htm

↑ Index

205. **Marcus Bales**
Re: Gift Economy
Fri 19 Jun 2009

On Mon, Mar 9, 2009 at 10:52 PM, Jason Quackenbush <[redacted]> wrote:
> ... you are lumping ["French Theorists"] together inappropriately as if they represent some monolith of ideology that doesn't exist.<

I can't speak for Troy, but I don't view the "French Theorists" we're talking about here as a monolith of ideology, but rather as a series of misadventures in antifoundationalism. They are, as you rightly quote Butler pointing out, often contradictory with one another in some ways, but those ways are the ways they choose to disparage foundationalism, not their opposition to it. Where Butler (and, I take it, you) go wrong, in my view, is to assume that modes of thinking which disagree with or contradict one another about means can have no common end.

Antifoundationalism is not solely French, I think we can agree -- perhaps even that it isn't French at all except that it is the French literary intellectuals in the last century who were its most recent primary sponsors, Rorty aside, and are the writers under whose influence most of the people on this list are antifoundationalist.

You also rightly point out that most poets don't read philosophy. I'd like to add that when they do, they read it like they read books about quantum physics, and they get it miserably wrong. Even among the poets who've read Russell do you know any who could explain his Theory of Types? Of course one could paraphrase Byron about Coleridge and say even Russell couldn't explain his Theory of Types, but that's not a serious objection. Not only do most poets not read philosophy, and thus don't understand it, even those who read a little philosophy don't read it well or in context.

The problem, though, isn't that poets do or don't read or understand philosophy. The problem is how uncritically accepting most contemporary poets are of the antifoundationalist view. Well, okay, that means that the problem really is that poets don't read and understand philosophy. But most poets won't read poetry -- so what are the chances of getting them to read philosophy?

Marcus

.

On Mon, Mar 9, 2009 at 10:52 PM, Jason Quackenbush <[redacted]> wrote:
> > > > So because Martin Heidegger was a Nazi the
> > disenchanted Marxist ideas of
> > > > existentialism and post-structuralism were
> > founded in fascism? It seems

> > > > quite clear to me that you haven't read all of
> > the "French Theorists"
> > > you're
> > > > talking about because you are lumping them
> > together inappropriately as if
> > > > they represent some monolith of ideology that
> > doesn't exist. Borrowing
> > > the
> > > > following quote from the wikipedia entry on
> > postmodernism, Judith Butler
> > > > pointed out that:
> > > > "A number of positions are ascribed to
> > postmodernism - Discourse is all
> > > > there is, as if discourse were some kind of
> > monistic stuff out of which
> > > all
> > > > things are composed; the subject is dead, I can
> > never say "I" again;
> > > there
> > > > is no reality, only representation. These
> > characterizations are variously
> > > > imputed to postmodernism or poststructuralism,
> > which are conflated with
> > > each
> > > > other and sometimes conflated with
> > deconstruction, and understood as an
> > > > indiscriminate assemblage of French feminism,
> > deconstruction, Lacanian
> > > > psychoanalysis, Foucauldian analysis, Rorty´s
> > conversationalism, and
> > > > cultural studies ... In reality, these movements
> > are opposed: Lacanian
> > > > psychoanalysis in France positions itself
> > officially against
> > > > poststructuralism, that Foucauldian rarely relate
> > to Derridideans ...
> > > > Lyotard champions the term, but he cannot be made
> > into the example of
> > > what
> > > > all the rest of the purported postmodernists are
> > doing. Lyotard´s work
> > > is,

> > > > for instance, seriously at odds with that of
> > Derrida"
> > > >
> > > > more importantly, looking around at the literary
> > field of the last 40
> > > years
> > > > or so I see in prose generally a marginal group
> > in the vein of
> > > > Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al
> > that is rapidly giving
> > > way
> > > > to the sort of thing that Michael Chabon is now
> > up to where the wild
> > > > craziness of the high postmodernists is replaced
> > with a more subtle
> > > emphasis
> > > > on traditional storytelling and the artificiality
> > of the publishing
> > > market
> > > > controlled "genres" of fiction. In poetry the
> > situation is much clearer,
> > > > where there were poets influenced by
> > philosophers, the most obvious being
> > > > the Language poets, many of them are much more
> > involved in anglo-american
> > > > philosophy than you are giving them credit.
> > Wittgenstein is an obvious
> > > > influence across the board, but probably more
> > important are John Cage,
> > > > Gertrude Stein, and Charles Olson, none of whom
> > were formed in the grips
> > > of
> > > > anything you might find in the Saussure to
> > Derrida tradition in philosphy
> > > > you're pointing at. Ted Berrigan was heavily
> > inspired by Whitehead, and
> > > > Bertrand Russeell is the most widely read
> > philosopher that I'm aware of
> > > for
> > > > those poets who read philosophy.
> > > >
> > > > All of that aside, by my lights, it still seems

> > to me that contemporary
> > > > poetry is largely dominated by slam poetry and
> > the sort of MOR
> > > > confessionalism that you find in Seamus Heaney,
> > Billy Collins, and their
> > > > ilk. ANd frankly the complaints of the
> > reactionary trend to be found in
> > > > neo-formalism are much more present in the
> > popular consciousness than
> > > > anything informed by Barthes or other critics
> > with his commitments.
> > > >
> > > > So really, while there is a great deal of
> > nattering by undergraduates
> > > about
> > > > poorly understood french philosophers leaking out
> > of cultural studies
> > > > departments, i just don't see all this influence
> > that you're talking
> > > about
> > > > by "French Theorists" and it makes me wonder what
> > it is that you're
> > > reading,
> > > > because it's not the same stuff I am.
> > > >
> > > >
> > > > On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:
> > > >
> > > > I'm sorry that I don't uncritically accept
> > every idea that comes along.
> > > >> Hold, it, wait, neither do you. You just like
> > what I don't, and dislike
> > > what
> > > >> I do. That doesn't make me a fascist. In
> > fact, you show you don't even
> > > know
> > > >> what a fascist is, with this statement.
> > > >>
> > > >> The American postmodernist writers were all
> > influenced by such people as
> > > >> Sartre, deBeauvoir, Lacan, Derrida, Barthes,
> > Foucauld, etc. I've read

> > > them
> > > >> all. I like them all. But they have had too
> > much influence over American
> > > >> letters over the last half century, and it
> > will benefit us greatly to
> > > come
> > > >> out from under that influence precisely
> > because of the fascist
> > > foundations
> > > >> of their ideas and works (see Wolin's works
> > on the fascist foundations
> > > of
> > > >> the postmodernist thinkers in "Heidegger's
> > Children" and "The Seduction
> > > of
> > > >> Unreason" and Argyros' "A Blessed Rage for
> > Order" on Derrida).
> > > >>
> > > >> The ability to judge ideas or their influence
> > as bad doesn't make one a
> > > >> fascist. It shows that one is able to think
> > and make critical judgments
> > > >> based on observation. The attempt to stifle
> > dialogue by throwing around
> > > the
> > > >> word "fascist" to label those with whom you
> > disagree is in fact a
> > > fascist
> > > >> tactic.
> > > >>
> > > >> Troy Camplin
> > > >>
> > > >>
> > > >>
> > > >> _____
> > > >> From: Murat Nemet-Nejat <[redacted]>
> > > >> To: [redacted]
> > > >> Sent: Friday, March 6, 2009 4:40:44 PM
> > > >> Subject: Re: Gift Economy
> > > >>
> > > >> Troy,
> > > >>

> > > >> "our art and literature will improve greatly
> > the minute we stop being
> > > >> influenced by the French theorists."
> > > >>
> > > >> Why does almost every statement you make must
> > involve the putting down
> > > of
> > > >> another? Are you aware how ridiculous that
> > statements sounds. How much
> > > of
> > > >> American literature, do you thing, is
> > influenced by "French theorists"?
> > > Or
> > > >> how much of French literature is influence by
> > "French theorists" for
> > > that
> > > >> matter? What is a French theorist anyhow?
> > > >>
> > > >> To indulge in some name calling myself, are
> > you aware demonizing the
> > > other
> > > >> is the basic mode of Fascist thought,
> > regardless how much libertarian,
> > > you
> > > >> might image, means liberty.
> > > >>
> > > >> Ciao,
> > > >>
> > > >> Murat
> > > >>
> > > >>
> > > >>
> > > >> On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin
> > <[redacted]>
> > > >> wrote:
> > > >>
> > > >> I do believe I can make better
> > judgments than any government
> > > >>> administrator,
> > > >>> yes. Especially if they are working in
> > their capacity of government
> > > >>> administrator. Impersonal judgment is no

> > judgment. As for people on the
> > > >>> listserv, I believe my judgment is better
> > than some, the same as
> > > others,
> > > >>> and
> > > >>> likely worse than a few -- but we are
> > free to have those differences,
> > > >>> that
> > > >>> those who agree that my judgments are
> > better or the same as theirs can
> > > >>> support my nonprofit, and those who
> > disagree can contribute to one (or
> > > >>> start
> > > >>> their own) that better reflects their own
> > taste. The point is that such
> > > >>> actions would be voluntary.
> > > >>>
> > > >>> Personally, I've seen no evidence that
> > France or Canada is turning out
> > > >>> superior artists, though I have n o doubt
> > that the French and the
> > > French
> > > >>> Canadians certainly think so. I will
> > admit, though, that our art and
> > > >>> literature will improve greatly the
> > minute we stop being influenced by
> > > >>> the
> > > >>> French theorists.
> > > >>>
> > > >>> Troy Camplin
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: François Luong <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Wednesday, March 4, 2009 4:23:06
> > PM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> The market already drives more than one
> > art form. As many people

> > > >>> Troy,
> > > >>>
> > > >>> The market already drives more than one
> > art form. As many people have
> > > >>> pointed out, the majority of the music
> > industry is driven by the free
> > > >>> market
> > > >>> at a global level. Is the music industry
> > any more equitable than other
> > > >>> government-funded arts? Well, as cris
> > costa pointed out, the only thing
> > > >>> that
> > > >>> is successful nowadays are "cheap
> > products, made quickly, sold for a
> > > lot
> > > >>> of
> > > >>> money," an argument you completely
> > disregarded in your response to her.
> > > >>>
> > > >>> You also fail to show how a "nonprofit
> > organization such as yours"
> > > would
> > > >>> be
> > > >>> a better way to fund the arts. Are you
> > implying you have better taste
> > > >>> than
> > > >>> government administrators and/or anyone
> > else on this listserv? Do I
> > > >>> believe
> > > >>> that "my" people would be in charge of a
> > government art funding
> > > program?
> > > >>> Certainly not. Even though Canada and
> > France have much better funding
> > > >>> programs than the United States, they
> > still have their faults. Does
> > > that
> > > >>> mean we should scrap them? Well, they
> > have certainly contributed to
> > > >>> Canadian
> > > >>> arts and poetry being more interesting
> > than the majority of US arts.

> > > >>>
> > > >>> Finally, many of the programs you are
> > listed had already been enacted
> > > >>> before Hitler's rise to power. National
> > health care had for example
> > > been
> > > >>> implemented by Bismarck in 1883 (I might
> > be a year or so off) and
> > > >>> unemployment compensation in 1927 at the
> > national level. The Ländern
> > > had
> > > >>> their own programs before it was made a
> > federal law.
> > > >>>
> > > >>> françois luong
> > > >>>
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: Troy Camplin <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Wednesday, March 4, 2009 1:42:35
> > PM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> Much of the great monuments were in fact
> > made with slave labor? Does
> > > that
> > > >>> then argue for slave labor for other
> > massive works? Yes, many of our
> > > >>> great
> > > >>> works of art were government-funded, and
> > government funds come from
> > > >>> somebody
> > > >>> with power having enough power to take
> > money from weaker people. To me,
> > > >>> that
> > > >>> argues against that method, no matter how
> > successful it has been in the
> > > >>> past. It's not magical thinking to
> > believe there better, non-coercive

> > > >>> ways
> > > >>> to fund the arts, and that we should try
> > to use and develop those. The
> > > >>> market is one way. Nonprofit
> > organizations such as mine are and can be
> > > >>> another. Both are highly preferable to
> > the coercive methods of
> > > >>> government.
> > > >>>
> > > >>> And fascism is indeed a form of socialism
> > -- even if it is corporate
> > > >>> socialism. I'm sorry that's an
> > inconvenient fact for everyone here.
> > > There
> > > >>> are different kinds of socialism, you
> > know -- it doesn't have to be
> > > >>> communist in nature. Here is what
> > Hitler's version looked like: he
> > > >>> suspended
> > > >>> the gold standard, embarked on huge
> > public works programs like
> > > Autobahns,
> > > >>> protected industry from foreign
> > competition, expanded credit,
> > > instituted
> > > >>> jobs programs, bullied the private sector
> > on prices and production
> > > >>> decisions, vastly expanded the military,
> > enforced capital controls,
> > > >>> instituted family planning, penalized
> > smoking, brought about national
> > > >>> health
> > > >>> care and unemployment insurance, imposed
> > education standards, and
> > > >>> eventually
> > > >>> ran huge deficits. In all honesty, it was
> > the kind of economy our
> > > >>> government
> > > >>> has been actively trying to set up for a
> > while now, though it's been
> > > >>> accelerating quite a bit of late..
> > > >>>

> > > >>> Those who support government funding of
> > the arts naively think that
> > > they
> > > >>> will always have their people in charge
> > and that therefore they will be
> > > >>> the
> > > >>> ones getting the funding. But you can't
> > count on being in charge in a
> > > >>> democratic country -- or even in
> > socialist utopian dictatorship. I
> > > prefer
> > > >>> to
> > > >>> keep the government out of the arts
> > completely, so there is far less
> > > >>> danger
> > > >>> of coercion or censorship -- direct or
> > indirect.
> > > >>>
> > > >>> Troy Camplin
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: François Luong <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Tuesday, March 3, 2009 11:16:51 AM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> "The market also allows for persuasion.
> > People can be educated to learn
> > > >>> what is good and what is not good." And
> > who is going to do that
> > > >>> education,
> > > >>> Troy? The marketing department? I think
> > we already have such situation.
> > > I
> > > >>> mean, aren't Shakira and Britney Spears
> > more popular because they have
> > > a
> > > >>> bigger marketing department than say, New
> > Model Army?
> > > >>>

> > > >>> In all seriousness, your argument is
> > based on magical thinking. There
> > > is
> > > >>> no
> > > >>> account for naturally occurring taste,
> > especially in a free market.
> > > What
> > > >>> you
> > > >>> base your argument on is, one, that all
> > people are reasonable, two,
> > > that
> > > >>> reason will lead them toward goodness.
> > There are however no evidence
> > > for
> > > >>> this assertion, much like there is no
> > evidence for the free market
> > > being
> > > >>> able to nurture art as we understand it.
> > In the contrary, state-funded
> > > >>> art
> > > >>> goes back all the way to the Antiquity.
> > Who funded the Parthenon, for
> > > >>> example? Or Leonardo receiving his
> > funding from Francis I of France? An
> > > >>> example of an artistic situation within a
> > free market context? Try
> > > >>> Germany
> > > >>> in the 1930s (just because the Nazi have
> > "Socialist" in their name does
> > > >>> not
> > > >>> make them socialists. Being in the pocket
> > of Mercedes and Krupp proves
> > > >>> it),
> > > >>> with the painters of the Neue
> > Sachlichkeit being persecuted because
> > > their
> > > >>> art was not marketable to the German
> > populace.
> > > >>>
> > > >>> françois luong
> > > >>>
> > > >>>

> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: Troy Camplin <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Monday, March 2, 2009 12:33:03 PM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> You only prove my point with such
> > statement. Not that I'm not in
> > > >>> agreement
> > > >>> with you that Dogs Playing Poker isn't
> > really what I'm looking for in
> > > >>> high
> > > >>> art. What you missed was what came after
> > the comma. The market also
> > > >>> allows
> > > >>> for persuasion. People can be educated to
> > learn what is good and what
> > > is
> > > >>> not
> > > >>> good. The same person who has Dogs
> > Playing Poker in his basement would
> > > be
> > > >>> terribly disappointed to find such a work
> > in his museum when he went to
> > > >>> visit. There is a difference between what
> > people like in a general sort
> > > >>> of
> > > >>> way and what people acknowledge to be
> > great works of art. My wife, for
> > > >>> example, thinks that opera is literally
> > the best way to spend an
> > > evening.
> > > >>> But she also listens to Shakira. If you
> > read the rest of my posting,
> > > you
> > > >>> will note that I differentiate between
> > what the market does in allowing
> > > >>> for
> > > >>> niches and true democracy, where there is
> > a tyranny of the majority. In

> > > >>> that
> > > >>> case, one would in fact get Dogs Playing
> > Poker as high art. This is
> > > >>> precisely why I'm not a fan of democratic
> > government supporting the
> > > arts.
> > > >>>
> > > >>> Troy Camplin
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: John Cunningham <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Monday, March 2, 2009 8:50:34 AM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> Are you kidding, Troy? Only if we
> > want high art to consist of poker
> > > >>> playing
> > > >>> dogs is the market "the most
> > democratic determiner of artistic merit"!
> > > >>> There are times when democracy is the
> > worst possible determiner. If it
> > > >>> had
> > > >>> been allowed to determine things, blacks
> > would still be slaves as the
> > > >>> Emancipation Proclamation was probably
> > the most hated piece of
> > > >>> legislation
> > > >>> ever and popular support was vastly
> > against it.
> > > >>> John Herbert Cunningham
> > > >>>
> > > >>> -----Original Message-----
> > > >>> From: Poetics List (UPenn, UB)
> [mailto:[redacted]]
> > > On
> > > >>> Behalf Of Troy Camplin
> > > >>> Sent: March-01-09 2:21 PM
> > > >>> To: [redacted]..BUFFALO.EDU
> > > >>> Subject: Re: Gift Economy

> > > >>>
> > > >>> Funny thing is, you're right about the
> > anti-market position. The market
> > > >>> is
> > > >>> in fact the most democratic determiner of
> > artistic merit (much to the
> > > >>> horror
> > > >>> of the elitists here), while also
> > allowing room for people to have
> > > access
> > > >>> to
> > > >>> works that fit their own tastes. In a
> > pure democracy, we would only
> > > >>> listen
> > > >>> to Britney Spears. Under
> > democratic-government-controlled arts, we
> > > would
> > > >>> only listen to music that is inoffensive
> > to everyone (I'm guessing
> > > >>> something
> > > >>> along the lines of 50's soft pop rock).
> > Only in the free market can I
> > > >>> listen
> > > >>> to Franz Ferdinand and Modest Mouse.
> > Incidentally, one of the reasons
> > > why
> > > >>> I
> > > >>> set up the Emerson Institute was to truly
> > democratize patronage of the
> > > >>> arts
> > > >>> -- in a way that was 100% voluntary.
> > Equality under the law, yes;
> > > >>> collectivist egalitarianism, no.
> > > >>>
> > > >>> Troy Camplin
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: Marcus Bales <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Friday, February 27, 2009 12:15:42

> > PM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> The problem with Paul Nelson's objection
> > to Troy's notion that a free
> > > >>> market
> > > >>> is a good
> > > >>> judge of artistic merit is that it means
> > Paul has put himself in an
> > > >>> untenable position:
> > > >>> he's implicitly arguing that some poems
> > are better than others, and
> > > that
> > > >>> some people
> > > >>> can tell which ones those poems are --
> > it's an elitist position, one
> > > that
> > > >>> will get him in a
> > > >>> lot of trouble if he's not careful, and
> > get him lumped in with Troy as
> > > an
> > > >>> equality-hater.
> > > >>> Be careful, Paul! You just can't say that
> > some poems are better than
> > > >>> others,
> > > >>> or some
> > > >>> poets better than others, without getting
> > accused of elitism!
> > > >>>
> > > >>> You're not an elitist, are you, Paul?
> > > >>>
> > > >>> Marcus
> > > >>>
> > > >>>
> > > >>> On 26 Feb 2009 at 8:40, Paul Nelson
> > wrote:
> > > >>>
> > > >>> Date sent:
> > Thu, 26 Feb 2009 08:40:55 -0800
> > > >>> Send reply to:
> > "Poetics List (UPenn, UB)"
> > > >>> <[redacted]>

> > > >>> From:
> > Paul Nelson <[redacted]>
> > > >>> Subject:
> > Re: Gift Economy
> > > >>> To:
> > [redacted]
> > > >>>
> > > >>> Like most of your arguments, you
> > base your stand on a false dich
> > > >>>> Troy,
> > > >>>>
> > > >>>> Like most of your arguments, you base
> > your stand on a false
> > > >>>> dichotomy. You say if it is not FREE
> > MARKET, it is GOVERNMENT. I was
> > > >>>> only responding to your notion that
> > the Free Market is a good judge
> > > >>>> of artistic quality. I find that
> > laughable, which is why I have
> > > >>>> responded in what I thought was a
> > humorous manner.
> > > >>>>
> > > >>>> What is lost in the dialog is the
> > notion of poetry (hey, we can
> > > >>>> actually get it back to what the LIST
> > is about) poetry is part of
> > > >>>> the gift economy.
> > > >>>>
> > > >>>> from Wikipedia:
> > > >>>>
> > > >>>>
> > > >>>> A gift economy is a social theory[1]
> > in which goods and services are
> > > >>>> given without any explicit agreement
> > for immediate or future quid
> > > >>>> pro quo.
> > > >>>> Ideally simultaneous or recurring
> > giving serves to circulate and
> > > >>>> redistribute valuables within a
> > community. This can be considered
> > > >>>> a
> > > >>>> form of reciprocal altruism.

> > > >>>> The concept of a gift economy stands
> > in contrast to a planned
> > > >>>> economy or a market or barter
> > economy.
> > > >>>> In a planned economy, goods and
> > services are distributed by
> > > >>>> explicit
> > > >>>> command and control rather than
> > informal custom; in barter or
> > > >>>> market
> > > >>>> economies, an explicit quid pro quo -
> > an exchange of money or some
> > > >>>> other commodity - is established
> > before the transaction takes
> > > >>>> place.
> > > >>>>
> > > >>>> Other cultures (& ours, to some
> > degree, in years past) had a
> > > >>>> different idea of the poet's role in
> > society. Paz and Neruda as
> > > >>>> Ambassadors, for example. Most
> > industrial democracies have social
> > > >>>> safety nets allowing an artist to
> > live a decent life without
> > > >>>> becoming a corporate puppet, but not
> > ours.
> > > >>>>
> > > >>>> I'd like nothing more than a drastic
> > reduction in Federal Spending,
> > > >>>> starting with the outlays for
> > militarism:
> > > >>>>
> > > >>>>
> > > >>>> Again Wiki:
> > > >>>>
> > > >>>>
> > > >>>> As of 2009, the United States
> > government is spending about $1
> > > >>>> trillion annually on defense-related
> > purposes.
> > > >>>>
> > > >>>> Imagine $1B of that going to fund

> > doctors and nurses in underserved
> > > >>>> areas. Imagine a new (old) way of
> > structuring economies on a
> > > >>>> bioregional (sustainable) basis. The
> > Federal Government becomes much
> > > >>>> less of a factor which, it seems to
> > me, is the common ground you and
> > > >>>> I have. But when you make fauty
> > premises such as the GOVERNMENT vs
> > > >>>> FREE MARKET, little light is
> > generated.
> > > >>>>
> > > >>>> Charles Olson, William Carlos
> > Williams and others had some inkling
> > > >>>> about the importance of the local,
> > hence The Maximus Poems and
> > > >>>> Paterson. This, to me, is the link
> > between the discusson of Free
> > > >>>> Markets vs Government intervention
> > and POETICS is, in theory anyway,
> > > >>>> the mission of this listserv. May it
> > be so.
> > > >>>>
> > > >>>>
> > > >>>> Paul
> > > >>>>
> > > >>>>
> > > >>>> Paul E. Nelson
> > > >>>>
> > > >>>> Global Voices Radio
> > > >>>> SPLAB!
> > > >>>> American Sentences
> > > >>>> Organic Poetry
> > > >>>> Poetry Postcard Blog
> > > >>>>
> > > >>>> Ilalqo, WA 253..[redacted]
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>

> > > >>>>
> > > >>>> _____
> > > >>>> From: Troy Camplin <[redacted]>
> > > >>>> To: [redacted]
> > > >>>> Sent: Tuesday, February 24, 2009
> > 5:48:27 PM
> > > >>>> Subject: Re: The Market recognizes
> > talent!
> > > >>>>
> > > >>>> Now there's a fundamentalist
> > statement: "the opposite may be true."
> > > >>>> The market sometimes recognizes
> > talent, sometimes not. It is an
> > > >>>> imperfect arbiter of taste. What it
> > does do, though, is allow for a
> > > >>>> wide variety of options. The
> > government does not give you options.
> > > >>>> It is a monopoly. You get what they
> > give you, or nothing. Don't like
> > > >>>> government-brand corn? Too bad. Don't
> > like the government-brand car?
> > > >>>> Too bad. Don't like government-brand
> > art? AH, but there's the rub,
> > > >>>> isn't it? Nobody here wants to
> > believe there will be
> > > >>>> government-brand art. Except that the
> > government simply cannot
> > > >>>> support everyone who says they are an
> > artist. There must be someone
> > > >>>> deciding who gets supported. Who is
> > that going to be? You? I don't
> > > >>>> think so. Me? Don't think so. This
> > year it may be someone with whom
> > > >>>> you agree; next year it may be
> > someone with whom you never agree. Or
> > > >>>> should there be a democratic vote? Do
> > you really want art by
> > > >>>> democratic vote? How many here write
> > anything a
> > > >>>> democratic majority would want to
> > read? Perhaps a committee? Similar
> > > >>>> problems arise, just on a smaller

> > scale. In fact, it has the
> > > >>>> problems of both situations. How,
> > then, is funding to be determined?
> > > >>>> How much funding? To whom will
> > funding go? The safe bet would be to
> > > >>>> give it to those who are already
> > successful -- but then, if they are
> > > >>>> already successful, why do they need
> > government funding? And if they
> > > >>>> are not successful, how does the
> > government determine who to give
> > > >>>> funding to, who to support? Based on
> > production? Well, then, what
> > > >>>> prevents us from having cheaters, who
> > will produce just enough
> > > >>>> really bad art to get the funding
> > just so they don't have to go get
> > > >>>> a "real" job? I think about all these
> > things and look at the history
> > > >>>> of government support for the arts
> > and cannot come to any other
> > > >>>> conclusion that government funding
> > for the arts is bad for the
> > > >>>> arts..
> > > >>>>
> > > >>>> Troy Camplin
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>> _____
> > > >>>> From: Paul Nelson <[redacted]..COM>
> > > >>>> To: [redacted]
> > > >>>> Sent: Sunday, February 22, 2009
> > 3:23:54 PM
> > > >>>> Subject: Re: The Market recognizes
> > talent!
> > > >>>>
> > > >>>> From: Troy Camplin <[redacted]>
> > > >>>> To: [redacted]
> > > >>>> Sent: Friday, February 20, 2009
> > 1:14:23 PM
> > > >>>> Subject: Re: The Market recognizes

> > talent!
> > > >>>>
> > > >>>> One
> > > >>>> can always point to people who in
> > your opinion (and, with this
> > > >>>> list,
> > > >>>> mine) are at best embarrassing.
> > However, one can also point to the
> > > >>>> fact
> > > >>>> that Picasso, Monet, and Jasper Johns
> > were all made wealthy during
> > > >>>> their lifetimes. I may not like
> > Britney Spears, but I'm also not
> > > >>>> going
> > > >>>> to deprive anyone of her, either, if
> > that's what they like. If you
> > > >>>> want
> > > >>>> to try to educate people to have
> > better taste, that's fine and good
> > > >>>> --
> > > >>>> but there's no evidence the
> > government is good at educating people
> > > >>>> in
> > > >>>> math and reading, let alone good
> > taste. I love how you people have
> > > >>>> to
> > > >>>> purposefully ignore facts to make
> > your points. Throw up a few straw
> > > >>>> men
> > > >>>> (and women, in this case) to try to
> > make a "point."
> > > >>>>
> > > >>>> Troy Camplin
> > > >>>>
> > > >>>> I prefer the phrase "People of Straw"
> > but I don't use the market as
> > > >>>> any
> > > >>>> guide to quality in the arts. In
> > fact, the opposite may be true,
> > > >>>> but
> > > >>>> when you're a fundamentalist, you say
> > funny things, eh?

> > > >>>> Paul E. Nelson
> > > >>>>
> > > >>>> Global Voices Radio
> > > >>>> SPLAB!
> > > >>>> American Sentences
> > > >>>> Organic Poetry
> > > >>>> Poetry Postcard Blog
> > > >>>>
> > > >>>> Ilalqo, WA [redacted]
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>> --
> > > >>>> No virus found in this incoming
> > message.
> > > >>>> Checked by AVG.
> > > >>>> Version: 7.5.557 / Virus Database:
> > 270..11.3 - Release Date:
> > > >>>> 2/22/2009 12:00 AM
> > > >>>>
> > > >>>>
> > > >>>
> > > >>>
> > not accept all posts. Check
> > > >>> guidelines
> http://epc.buffalo..edu/poetics/welcome..html
> > > >>>
> > > >>>
> > not accept all posts. Check
> > > >>> guidelines
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> > not accept all posts.. Check
> http://epc.buffalo.edu/poetics/
> > > >>> welcome..html
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> > not accept all posts.. Check
> http://epc.buffalo.edu/poetics/
> > > >>> welcome..html

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> > accept all posts. Check
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> > > >>
> > accept all posts. Check
> > > >>
> > > >
> > > > Jason Quackenbush
> > > > [redacted]
> > > >
> > > >
> > accept all posts. Check
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> > all posts. Check guidelines
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206. Richard Jeffrey Newman
Life Imitates Art: Iran's Opposition and Ferdowsi's Shahnameh
Fri 19 Jun 2009

On my blog: Life Imitates Art: Iran’s Opposition and Ferdowsi’s Shahnameh (The Story of Zahhak and Kaveh): http://itsallconnected.wordpress.com/2009/06/18/life-imitates-art-irans-opposition-and-ferdowsis-shahnameh-the-story-of-zahhak-and-kaveh/

Rich Newman

_____
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[redacted]

--

Co-Curator, Persian Arts Festival Shab-e She'r
[redacted]
www.persianartsfestival.org

--

[redacted]
www.richardjnewman.com

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207. Justin Katko
Fwd: PRAXIS DUDES: DC/Baltimore: June 20/21
Fri 19 Jun 2009

ARRIVAL OF PRAXIS DUDES FEST

2 Night Axiomatic Shield Face Glove Jam.

RYAN DOBRAN (NYC)
JOW LINDSAY (UK)
NOUR MOBARAK (Portland)
POSIE RIDER (UK)
JOSHUA STRAUSS (Buffalo)
KESTON SUTHERLAND (UK)
MIKE WALLACE-HADRILL (UK)

And More. Poetry, Music, Foldy Crap.

Praxis Dudes Fest 1 - DC (The Velvet Lounge) - Saturday June 20
http://plantarchy.us/images/praxis-dudes-i.jpg

Praxis Dudes Fest 2 - Baltimore (The LOF/T) - Sunday June 21
http://plantarchy.us/images/praxis-dudes-ii.jpg

ADVANTAGEOUS GUARDIANS OF HISTORICAL DATA-SHREDS

↑ Index

208. CA Conrad
the purple gang
Fri 19 Jun 2009

OK, so, my new book Advanced Elvis Course is OUT, and I do mean OUT, as in the reviews (they're been really good reviews) are mentioning the queer content of the book. Well, it's making some Elvis fans INSANE with rage that I would DARE make Elvis MY OWN, for me, as who I am.

One dude wrote to me, "You know Elvis was straight, don't you?"

First of all, NO, I don't know that, and neither does Dude. I think it's VERY SAFE to say that YES, Elvis liked women, and liked them A LOT! But who is to say he didn't also like men?

So I wrote back to Dude, and said, "OH REALLY!? LET'S GO OVER THE LYRICS TO JAILHOUSE ROCK TOGETHER, SHALL WE?????"

"Spider Murphy played the tenor saxaphone
Little Joe was blowin on his slide trombone. (yeah, BONE all right!)
The whole rhythm section was the purple gang." PURPLE GANG?

There's not A SINGLE female pronoun or female name in this entire song, I challenge ANYONE to find her between the tromBONE and the purple gang!
But wait, we're not finished:

"Number 47 said to Number 3:
You're the cutest jailbird I ever did see.

I sure would be delighted with your company,
Come on and do the Jailhouse Rock with me."

WHAT????????? Number 47 and Number 3, those are prisoner numbers, right? There's no such thing as a co-ed prison in 2009, and I certainly don't believe there was one in 1957 either! But wait, we're not finished:

"Shifty Henry said to Bugs, for heavens sake,
No ones lookin, now's our chance to make a break.
Bugsy turned to Shifty and he said, nix nix,
I wanna stick around a while and get my kicks."

BUGSY is so turned on he's not even interested in escaping when he's got the chance! This is SUCH A FAG SONG, GIVE ME A BREAK!

Well, as you can imagine, this did NOT go over well with Dude when I wrote to him, to which he replied with the single word "PERVERT!" Ah, yes, Dude got that one right at least!

BRING IT ON BABY!
CAConrad

advanced ELVIS course: http://advancedELVIS.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

209. Stephen Vincent
Solstice de Blog
Fri 19 Jun 2009

A solstice text/photo triptych on my blog:
http://stephenvincent.net/blog/
Ah, yes, enjoy your solstice, and, if close to San Francisco, come to the Bay Area Poetry Marathon this Saturday evening at The Lab (16th & Capp)!Stephen V

↑ Index

210. Laura Hinton
Chant de la Sirene posts
Fri 19 Jun 2009

See some recent posts at my blogsite, Chant de la Sirene:

An "eco-poetics" reading with Mei-mei Berssenbrugge and Jonathan Skinner at Segue

Nicole Peyrafitte and her CD "Whisk! Don't Churn"

"They didn't wait for permission," on Jayne Cortez and Ann Waldman reading for Belladonna

--
Laura Hinton
Professor of English
City College of New York
http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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211. Jim Andrews
papers on digital literature
Sat 20 Jun 2009

---

here is a collection of scholarly papers from europe on digital literature:
http://www.rilune.org/ENGLISH/mono5/digital01.htm

they're published as issue 5, 2006, in the 'Review of Literatures of the European Union'. the list of other issues is at
http://www.rilune.org/ENGLISH/mono.htm

ja
http://vispo.com

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212. steve dalachinsky
Re: Outsider Poetry: a mine-anthology in progress
Sat 20 Jun 2009

---

saw flanagan when he did new museum show we spoke wow and his wife as well or mate but why is he an outsider - he had a major museum show while alive what qualifies him his cock nailed to across?

On Thu, 18 Jun 2009 16:07:16 -0700 steve russell <[redacted]>
writes:
> ...of course, since this is an open or not fully defined project, we
> can go just about ... Bob Flanagan, jesus, the guy did it all he
> fucking nailed his cock to a cross with real nails and if that's not
> art it qualifies as inspired in my book ...
>
> his poetry wasn't bad
> he did a nice homage to Bukowski

> see the Outlaw Bible of American Poetry
>
> ...mental illness/jail/ jimmy santiago baca has the most impressive
> bio of any living poet who managed to survive hard incarceration...
>
> ...i'll put a plug in for myself, i mean, goddamn, i fit the ill
> catagory ... i have a track record ... documentation ... a small but
> devoted ...
>
> ... really, i dig these sort of projects, in d.c. we have poetry in
> the shelters, the weekly rag "Street Sense"/tho many major cities
> have it also ...
>
> ...Dan Snider, I think that's his name, check out his website, yeah,
> i can't say his poetry is ... but as a critic, the guy slams ...
>
> ...& let's see, i read "technicians of the sacred" a while back &
> dug, but no/ONE has focused on blasphemy or the shit that makes us
> all uncomfortable, I mean pedophilia: i think it's ugly enough to be
> universal, not just a Catholic thing...
>
> ...Denis Johnson, I hope he doesn't stop writing poetry because THE
> THRONE OF THE THIRD HEAVEN OF THE NATIONS MILLENNIUM
GENERAL
> ASSEMBLY was truely awesome; he wrote about an artist janitor and
> the lifelong project this man assembled while he worked as a janitor
> at the National Portrait Gallery.
>
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>
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213. **Mark DuCharme**

Stratford Park Reading Series: ROBINSON, FLEISHER & AMATO July 16th

Sat 20 Jun 2009

Please join us at the STRATFORD PARK READING SERIES as three extraordinary writers present readings of their work: ELIZABETH ROBINSON, KASS FLEISHER & JOE AMATO.

It all happens THURSDAY, JULY 16th at 7:30 p.m.

Address: 3030 O'NEAL PARKWAY, Boulder, Colorado
(across the street from Naropa University's Paramita campus & the Boulder Cork restaurant)
http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301

A Donation is requested— but All are welcome!

A reception will follow the reading

§

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Elizabeth Robinson's most recent books are Inaudible Trumpeters and The Orphan & its Relations. She has been a recipient of grants from the Fund for Poetry and the Foundation for Contemporary Arts, and has also been a winner of the Fence Modern Poets Series and the National Poetry Series. She spends money that she does not have as a co-editor with Colleen Lookingbil of EtherDome Chapbooks, and co-editor with Beth Anderson and Laura Sims of Instance Press.

Kass Fleisher
Bio forthcoming.

Joe Amato's most recent volume of poetry, Pain Plus Thyme, was released by Factory School last summer. His memoir, Once an Engineer: A Song of the Salt City, is due out from SUNY Press in September, and his first novel, Big Man with a Shovel, is due out from Chax Press later this year. He's completed a

second novel, Samuel Taylor's Last Night, and is currently at work on a third novel, which takes its title from a 1938 sci-fi novella, Who Goes There?

§

If you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email [redacted] with the subject line "SPRS: REMOVE."

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http://www.bing.com?form=MFEHPG&publ=WLHMTAG&crea=TEXT_MFEHPG_Core_tagline_try bing_1x1

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214. Gloria Mindock

Cervena Barva Press Announces the Publication of "Pretty Little Lies"

Sat 20 Jun 2009

Cervena Barva Press announces a new book
"Pretty Little Lies" by W. R. Mayo

Pretty Little Lies by W. R. Mayo

NEW RELEASE - AVAILABLE NOW!

PRETTY LITTLE LIES
by W. R. Mayo
ISBN: 978-0-9773695-4-0
Copyright 2009, 211 pages
Non-fiction and fully illustrated with 29 photographs, maps and charts with extensive reference notes.

It is more than a history of the Eastern Arkansas Delta. It is a journey covering three and half centuries from the origins of a Southern Arkansas family through the the plantation days of slavery, the Jim Crow Era to the present following a trail of lies, deceit and betrayal.

Take a pinch of Poe, mixed lightly with Faulkner and thicken with Tennessee Williams and you will not find a more dysfunctional family in the Southern Gothic tradition.

Visit this special Website to read more about it: www.prettylittlelies.com

Pretty Little Lies , as told from the perspective of a member of the southern Mayo clan, reads like a gothic novel spanning centuries. In a take no prisoners

accounting. W. R. Mayo's memoir is a serious undertaking that makes for fascinating reading. Though not from an old southern family, I, for one recognize much of what we all carry in our DNA. - Susan Tepper, author of DEER

In his biting family memoir, Pretty Little Lies , W. R. Mayo courageously puts a dagger into the heart of the southern plantation myth. By unflinchingly facing his own dysfunctional past, Mayo gives the romantic, idealized version of ante- and post-bellum life below the Mason-Dixon Line a well-deserved paddling. In moving prose, he reveals the underbelly of the "big house"- a way of life created and sustained by traffic in human slavery and one reliant upon the manipulation, or far worse, of the land and those who lived and toiled upon it. Pretty Little Lies is a must read for anyone looking to see past the mythology of the Old South. - J. B. Hogan, author

Unflinching. Revealing. In this exhaustively researched family history, Mayo charts the rise of a Southern family from its roots in England to the founding of a plantation in Southeastern Arkansas in the middle of the nineteenth century. Through the degradations of the Civil War, two world wars, and countless family conflicts still raging to this day, Mayo lays bare the mythology of Southern "Nobility." He frankly examines the treatment of slaves by his family which led to "the other Mayos," a family of blacks descended from these slaves, and describes the uncompromising natures of his progenitors. From his mother who never apologized for anything, considering it a waste of time to his racist, domineering father, Mayo chronicles the infighting, manipulation, and xenophobia prevalent in his family's past. Mayo digs to the core to face head-on not only the lies, exaggerations and conscious-salving stories of "pride" passed down within his family, but also to uncover the real story of Southern history. As Faulkner said, "The past is never dead. In fact, it's not even past." Mayo's past is certainly not dead, though this book is an attempt to put a stake through it's heart. - C. L. Bledsoe, author of Anthem, Riceland and editor for Ghoti Magazine

Order online at http://www.thelostbookshelf.com/index.html#W. R. Mayo

Title

$15.95

Shipping

$3.00

Total

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Â

Send check or money order payable to:
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e-mail: [redacted]

Send me_____copies of " Pretty Little Lies " Â Total enclosed:Â $_____

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City_____State_____Zip_____

e-mail_____Phone_____

Thank you.Â visit www.cervenabarvapress.com

Sign up for our monthly newsletter and visit The Lost Bookshelf at www.thelostbookshelf.com

Contact at: [redacted]

Gloria Mindock

[redacted]

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215. Gloria Mindock

Cervena Barva Press Announces the Publication of "Anthem" by CL Bledsoe

Sat 20 Jun 2009

Cervena Barva Press announces a new book
"Anthem" by CL Bledsoe

Â

CL Bledsoe has published work in over 200 journals and anthologies, including The Cimarron Review, Nimrod and The Arkansas Review . Winner of the Blue Collar Review's Working People's Poetry Contest, he is also a 3-time Pushcart Prize nominee. He is an editor for Ghoti Magazine . http://www.ghotimag.com and the author of a chapbook entitled_____(Want/Need)

Fresh, funny, hip, anarchic, jaded, secretly hopeful, angry, wry, laid-back: to read CL Bledsoe's Anthem is to enter a world that may make you twitch - but will surely help you keep on keeping on. These songs of punked-out innocence stage-strut across the page, even when they claim they're simply slacking on the couch. Join Frog and Death and the absinthe squirrels on a savvy,

consciousness-jolting road-trip through the landscape of right now. I loved this smart and artful book. I bet you will to. Open it. Find out. -Jeanne Larsen, winner of the AWP poetry book award

CL Bledsoe's Anthem is succinct, shrewd and contemporary. Bledsoe is a modern-age poet with the unique ability to bring the reader smack into the moment with him ... Anthem's poems are no exception. Often confessional, occasionally biting, Bledsoe proves once again that he is the poet for generation X, Y and whatever lies beyond. -Patricia Gomes, editor of Adagio Verse Quarterly and poetry moderator of iVillage's Poet's Workshop Order online at http://www.thelostbookshelf.com/index.html#CL Bledsoe

Anthem

$15.00

Shipping

$3.00

Total

$18.00

Â

Send check or money order payable to:
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P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: [redacted]

Visit Cervena Barva Press at: www.cervenabarvapress.com

Contact the editor: [redacted]

Visit our bookstore: www.thelostbookshelf.com

Thank you.

Gloria Mindock

[redacted]

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216. **Gloria Mindock**

Anezka Ceska (Agnes of Bohemia) by Jaromir Horec Released by Cervena Barva Press

Sat 20 Jun 2009

Cervena Barva Press announces a new book
"Anezka Ceska" by Jaromir Horec
Translated into English by Jana Moravkova Kiely
as Agnes of Bohemia

Â

Jaromir Horec was born on December 18, 1921 in Chust, in Sub-Carpathian Ruthenia, which in 1919, at the treaty of Versailles, had voted to become part of the newly formed Czechoslovak Republic with an enlightened, freely elected government led by the humanist philosopher, Tomas Garrigue Masaryk.

Throughout the Nazi occupation of Czechoslovakia, JaromÃr Hoec was active in the underground anti-Nazi youth movement. After World War II, Sub-Carpathian Ruthenia was not returned to Czechoslovakia but was annexed by Stalin to the Soviet Union. Thus Horec, living in Prague, became an expatriate in his own country. He was a prolific poet, who was not allowed to publish for two periods of twenty years each: 1948-1966 and 1969-1989.

In 1977, he signed Charter 77 and two years later, he founded the Czech underground press Ceska Expedice for which he was imprisoned in 1981. His many works of poetry, include Anezka Ceska , and Chleb Na Stole , as well as many other publications, such as Why I Am Not a Communist and Sub-Carpathian Ruthenia-an Unknown land have been coming out only since 1989.

Order online at http://www.thelostbookshelf.com/index.html#Jaromir Horec

Anezka Ceska

$15.00

Shipping

$3.00

Total

$18.00

Â

Send check or money order payable to:
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P.O. Box 440357,

W. Somerville, MA 02144-3222
e-mail: [redacted]

Thank you.

Visit Cervena Barva Press at: www.cervenabarvapress.com

To join our monthly newsletter, send an e-mail to: [redacted]

Visit our bookstore at: www.thelostbookshelf.com

Gloria Mindock

[redacted]

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217. Maria Damon

Re: [spidertangle] Poetry and Cultural Studies: A Reader

Sat 20 Jun 2009

---

thanks, all, for your encouraging remarks! nothing like a poetry community to bolster the spirits. most of the time.

John Moore Williams wrote:
> wonderful! can't wait to get one.
>
>
>
>
> _____
> From: Maria Damon <[redacted]>
> To: Theory and Writing <[redacted]>; UB Poetics discussion group
<[redacted]>; [redacted]
> Sent: Thursday, June 18, 2009 10:53:52 AM
> Subject: [spidertangle] Poetry and Cultural Studies: A Reader
>
>
>
>
>
> Hi all:
>
> Poetry and Cultural Studies: A Reader, edited by yours truly and Ira
> Livingston, is now available. I'm hiding under my desk as i anticipate
> rocks and tomatoes from people who see their favorite scholar/poet

> unrepresented and/or their favorite scholar/poet' s work redacted in a
> way that they don't like. Nonetheless, it's available, with cover art by
> our own David-Baptiste Chirot.
>
> http://www.amazon. com/Poetry- Cultural- Studies-Maria- Damon/dp/
0252076087/ ref=sr_1_ 1?ie=UTF8& s=books&qid= 1245347572& sr=1-1
>
> __._,_.___
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>
> __,_._,___
>
>
>
>
>

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218. **Ruth Lepson**
Re: Outsider Poems: A mini-anthology in progress
Sat 20 Jun 2009

he & his wife told us that when he read at Berklee College of Music this winter. I know--I was astonished.

On 6/17/09 8:42 AM, "steve dalachinsky" <[redacted]> wrote:

> *i know henry well 90 books??? where'd that figure come from*
>
> *On Mon, 15 Jun 2009 20:40:18 -0400 Ruth Lepson <[redacted]> writes:*
> *check out henry grimes, great old jazz musician, who has written over 90*
> *books of poetry--lives in NYC now.*
>
> *Ruth*
>
> *On 6/15/09 10:52 AM, "mIEKAL aND" <[redacted]> wrote:*
>
> *Best outsider poet I know is Malok. Never read a poem in his life, in & out*
> *of mental hospitals in the late 70s (once for trying to take over a naval*
> *carrier), on the dole, hermit, curmudgeon, divinely inspired by Charles*
> *Bronson... You can real a lot of his work at*
>
> *http://malok.org*
>
> *Also new recordings soon out of his reading of F*ck Dirge & of C*nt Utters*
> *produced by Foist. Also a full length documentary of Malok by Camille Bacos*
> *is in the works.*
>
> *~mIEKAL*
>
> *On Sat, Jun 13, 2009 at 7:43 PM, Jerome Rothenberg*
> *<[redacted]>wrote:*
>
> *For those who might be interested, my current posting on Poems & Poetics (*
> *poemsandpoetics.blogspot.com) is the first installment of*
> *Outsider Poems,*

> *a mini-anthology in progress. What I'm hoping to do here is to work in*
> *public while assembling material toward a gathering of poems & near-poems*
> *from anywhere/anytime that exist in literate societies but outside of the*
> *normative literary nexus. I'll be developing the project - as far as I can*
> *take it - with a sense that the term "outsider poetry" can cover a wide*
> *range of sources & possibilities, from art brut & mystical/religious poems &*
> *offerings to folk & working class poetry, sermons & rants, glossolalia &*
> *glossographia, dialect & "nation language" (K. Brathwaite), & so on - works*
> *in short both written & oral. In doing so, as with Poems for the*
> *Millennium, I'll be open to suggestions from anyone out there, both*
> *definitional or theoretical ones for "outsider poetry" in general and*
> *specific ones for the selection of poems & poets. I don't for the moment*
> *know exactly where this is taking me, but that's the pleasure & mystery of*
> *any new beginning.*
>
> *guidelines &*

↑ Index

219. **Troy Camplin**

Re: Gift Economy

Sat 20 Jun 2009

Certainly they aren't a monolith, and anyone who says I said that they were was either disingenuous or didn't understand my argument. But Marcus is right that they are all antifoundationalists. They also tend to be anti-epistemologists as well. And their ideas tend to be founded in a combination of fascism and Marxism (read Richard Wolin's "The Seduction of Unreason" and Alexander Argyros' "A Blessed Rage for Order"). Further, Marcus is also right that too many poets either don't read philosophy, or don't understand what they are

reading. There are a few contemporary exceptions, like Frederick Fierstein and Frederick Turner, but it sadly remains the rule. He is also right that too many poets don't actually read much poetry, except their contemporaries, who also haven't read anybody. This is in no small part due to the prevalence of antifoundational thinking, making people think they don't have to have any sort of foundation to be an artist. The result tends to be a bunch of garbage that all sounds the same. Or looks the same, with the visual arts.

Troy Camplin

_____
From: Marcus Bales <[redacted]>
To: [redacted]
Sent: Friday, June 19, 2009 9:12:09 AM
Subject: Re: Gift Economy

On Mon, Mar 9, 2009 at 10:52 PM, Jason Quackenbush <[redacted]> wrote:
> ... you are lumping ["French Theorists"] together inappropriately as if they represent some monolith of ideology that doesn't exist.<

I can't speak for Troy, but I don't view the "French Theorists" we're talking about here as a monolith of ideology, but rather as a series of misadventures in antifoundationalism. They are, as you rightly quote Butler pointing out, often contradictory with one another in some ways, but those ways are the ways they choose to disparage foundationalism, not their opposition to it. Where Butler (and, I take it, you) go wrong, in my view, is to assume that modes of thinking which disagree with or contradict one another about means can have no common end.

Antifoundationalism is not solely French, I think we can agree -- perhaps even that it isn't French at all except that it is the French literary intellectuals in the last century who were its most recent primary sponsors, Rorty aside, and are the writers under whose influence most of the people on this list are antifoundationalist.

You also rightly point out that most poets don't read philosophy. I'd like to add that when they do, they read it like they read books about quantum physics, and they get it miserably wrong. Even among the poets who've read Russell do you know any who could explain his Theory of Types? Of course one could paraphrase Byron about Coleridge and say even Russell couldn't explain his Theory of Types, but that's not a serious objection. Not only do most poets not read philosophy, and thus don't understand it, even those who read a little philosophy don't read it well or in context.

The problem, though, isn't that poets do or don't read or understand philosophy. The problem is how uncritically accepting most contemporary poets

are of the antifoundationalist view. Well, okay, that means that the problem really is that poets don't read and understand philosophy. But most poets won't read poetry -- so what are the chances of getting them to read philosophy?

Marcus
.

On Mon, Mar 9, 2009 at 10:52 PM, Jason Quackenbush <[redacted]> wrote:
> > > > So because Martin Heidegger was a Nazi the
> > disenchanted Marxist ideas of
> > > > existentialism and post-structuralism were
> > founded in fascism? It seems
> > > > quite clear to me that you haven't read all of
> > the "French Theorists"
> > > you're
> > > > talking about because you are lumping them
> > together inappropriately as if
> > > > they represent some monolith of ideology that
> > doesn't exist. Borrowing
> > > the
> > > > following quote from the wikipedia entry on
> > postmodernism, Judith Butler
> > > > pointed out that:
> > > > "A number of positions are ascribed to
> > postmodernism - Discourse is all
> > > > there is, as if discourse were some kind of
> > monistic stuff out of which
> > > all
> > > > things are composed; the subject is dead, I can
> > never say "I" again;
> > > there
> > > > is no reality, only representation. These
> > characterizations are variously
> > > > imputed to postmodernism or poststructuralism,
> > which are conflated with
> > > each
> > > > other and sometimes conflated with
> > deconstruction, and understood as an
> > > > indiscriminate assemblage of French feminism,
> > deconstruction, Lacanian
> > > > psychoanalysis, Foucauldian analysis, Rorty´s
> > conversationalism, and
> > > > cultural studies ... In reality, these movements

> > are opposed: Lacanian
> > > > psychoanalysis in France positions itself
> > officially against
> > > > poststructuralism, that Foucauldian rarely relate
> > to Derridideans ...
> > > > Lyotard champions the term, but he cannot be made
> > into the example of
> > > what
> > > > all the rest of the purported postmodernists are
> > doing. Lyotard´s work
> > > is,
> > > > for instance, seriously at odds with that of
> > Derrida"
> > > >
> > > > more importantly, looking around at the literary
> > field of the last 40
> > > years
> > > > or so I see in prose generally a marginal group
> > in the vein of
> > > > Gaddis/Pynchon/Barth/Coover/Delillo/Wallace et al
> > that is rapidly giving
> > > way
> > > > to the sort of thing that Michael Chabon is now
> > up to where the wild
> > > > craziness of the high postmodernists is replaced
> > with a more subtle
> > > emphasis
> > > > on traditional storytelling and the artificiality
> > of the publishing
> > > market
> > > > controlled "genres" of fiction. In poetry the
> > situation is much clearer,
> > > > where there were poets influenced by
> > philosophers, the most obvious being
> > > > the Language poets, many of them are much more
> > involved in anglo-american
> > > > philosophy than you are giving them credit.
> > Wittgenstein is an obvious
> > > > influence across the board, but probably more
> > important are John Cage,
> > > > Gertrude Stein, and Charles Olson, none of whom
> > were formed in the grips

> > > of
> > > > anything you might find in the Saussure to
> > Derrida tradition in philosphy
> > > > you're pointing at. Ted Berrigan was heavily
> > inspired by Whitehead, and
> > > > Bertrand Russeell is the most widely read
> > philosopher that I'm aware of
> > > for
> > > > those poets who read philosophy.
> > > >
> > > > All of that aside, by my lights, it still seems
> > to me that contemporary
> > > > poetry is largely dominated by slam poetry and
> > the sort of MOR
> > > > confessionalism that you find in Seamus Heaney,
> > Billy Collins, and their
> > > > ilk. ANd frankly the complaints of the
> > reactionary trend to be found in
> > > > neo-formalism are much more present in the
> > popular consciousness than
> > > > anything informed by Barthes or other critics
> > with his commitments.
> > > >
> > > > So really, while there is a great deal of
> > nattering by undergraduates
> > > about
> > > > poorly understood french philosophers leaking out
> > of cultural studies
> > > > departments, i just don't see all this influence
> > that you're talking
> > > about
> > > > by "French Theorists" and it makes me wonder what
> > it is that you're
> > > reading,
> > > > because it's not the same stuff I am.
> > > >
> > > >
> > > > On Mar 9, 2009, at 1:43 PM, Troy Camplin wrote:
> > > >
> > > > I'm sorry that I don't uncritically accept
> > every idea that comes along.
> > > >> Hold, it, wait, neither do you. You just like

> > what I don't, and dislike
> > > what
> > > >> I do. That doesn't make me a fascist. In
> > fact, you show you don't even
> > > know
> > > >> what a fascist is, with this statement.
> > > >>
> > > >> The American postmodernist writers were all
> > influenced by such people as
> > > >> Sartre, deBeauvoir, Lacan, Derrida, Barthes,
> > Foucauld, etc. I've read
> > > them
> > > >> all. I like them all. But they have had too
> > much influence over American
> > > >> letters over the last half century, and it
> > will benefit us greatly to
> > > come
> > > >> out from under that influence precisely
> > because of the fascist
> > > foundations
> > > >> of their ideas and works (see Wolin's works
> > on the fascist foundations
> > > of
> > > >> the postmodernist thinkers in "Heidegger's
> > Children" and "The Seduction
> > > of
> > > >> Unreason" and Argyros' "A Blessed Rage for
> > Order" on Derrida).
> > > >>
> > > >> The ability to judge ideas or their influence
> > as bad doesn't make one a
> > > >> fascist. It shows that one is able to think
> > and make critical judgments
> > > >> based on observation. The attempt to stifle
> > dialogue by throwing around
> > > the
> > > >> word "fascist" to label those with whom you
> > disagree is in fact a
> > > fascist
> > > >> tactic.
> > > >>
> > > >> Troy Camplin

> > > >>
> > > >>
> > > >>
> > > >> _____
> > > >> From: Murat Nemet-Nejat <[redacted]>
> > > >> To: [redacted]
> > > >> Sent: Friday, March 6, 2009 4:40:44 PM
> > > >> Subject: Re: Gift Economy
> > > >>
> > > >> Troy,
> > > >>
> > > >> "our art and literature will improve greatly
> > the minute we stop being
> > > >> influenced by the French theorists."
> > > >>
> > > >> Why does almost every statement you make must
> > involve the putting down
> > > of
> > > >> another? Are you aware how ridiculous that
> > statements sounds. How much
> > > of
> > > >> American literature, do you thing, is
> > influenced by "French theorists"?
> > > Or
> > > >> how much of French literature is influence by
> > "French theorists" for
> > > that
> > > >> matter? What is a French theorist anyhow?
> > > >>
> > > >> To indulge in some name calling myself, are
> > you aware demonizing the
> > > other
> > > >> is the basic mode of Fascist thought,
> > regardless how much libertarian,
> > > you
> > > >> might image, means liberty.
> > > >>
> > > >> Ciao,
> > > >>
> > > >> Murat
> > > >>
> > > >>

> > > >>
> > > >> On Thu, Mar 5, 2009 at 10:36 AM, Troy Camplin
> > <[redacted]>
> > > >> wrote:
> > > >>
> > > >> I do believe I can make better
> > judgments than any government
> > > >>> administrator,
> > > >>> yes. Especially if they are working in
> > their capacity of government
> > > >>> administrator. Impersonal judgment is no
> > judgment. As for people on the
> > > >>> listserv, I believe my judgment is better
> > than some, the same as
> > > others,
> > > >>> and
> > > >>> likely worse than a few -- but we are
> > free to have those differences,
> > > >>> that
> > > >>> those who agree that my judgments are
> > better or the same as theirs can
> > > >>> support my nonprofit, and those who
> > disagree can contribute to one (or
> > > >>> start
> > > >>> their own) that better reflects their own
> > taste. The point is that such
> > > >>> actions would be voluntary.
> > > >>>
> > > >>> Personally, I've seen no evidence that
> > France or Canada is turning out
> > > >>> superior artists, though I have n o doubt
> > that the French and the
> > > French
> > > >>> Canadians certainly think so. I will
> > admit, though, that our art and
> > > >>> literature will improve greatly the
> > minute we stop being influenced by
> > > >>> the
> > > >>> French theorists.
> > > >>>
> > > >>> Troy Camplin
> > > >>>

> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: François Luong <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Wednesday, March 4, 2009 4:23:06
> > PM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> The market already drives more than one
> > art form. As many people
> > > >>> Troy,
> > > >>>
> > > >>> The market already drives more than one
> > art form. As many people have
> > > >>> pointed out, the majority of the music
> > industry is driven by the free
> > > >>> market
> > > >>> at a global level. Is the music industry
> > any more equitable than other
> > > >>> government-funded arts? Well, as cris
> > costa pointed out, the only thing
> > > >>> that
> > > >>> is successful nowadays are "cheap
> > products, made quickly, sold for a
> > > lot
> > > >>> of
> > > >>> money," an argument you completely
> > disregarded in your response to her.
> > > >>>
> > > >>> You also fail to show how a "nonprofit
> > organization such as yours"
> > > would
> > > >>> be
> > > >>> a better way to fund the arts. Are you
> > implying you have better taste
> > > >>> than
> > > >>> government administrators and/or anyone
> > else on this listserv? Do I
> > > >>> believe
> > > >>> that "my" people would be in charge of a
> > government art funding

> > > program?
> > > >>> Certainly not. Even though Canada and
> > France have much better funding
> > > >>> programs than the United States, they
> > still have their faults. Does
> > > that
> > > >>> mean we should scrap them? Well, they
> > have certainly contributed to
> > > >>> Canadian
> > > >>> arts and poetry being more interesting
> > than the majority of US arts.
> > > >>>
> > > >>> Finally, many of the programs you are
> > listed had already been enacted
> > > >>> before Hitler's rise to power. National
> > health care had for example
> > > been
> > > >>> implemented by Bismarck in 1883 (I might
> > be a year or so off) and
> > > >>> unemployment compensation in 1927 at the
> > national level. The Ländern
> > > had
> > > >>> their own programs before it was made a
> > federal law.
> > > >>>
> > > >>> françois luong
> > > >>>
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: Troy Camplin <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Wednesday, March 4, 2009 1:42:35
> > PM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> Much of the great monuments were in fact
> > made with slave labor? Does
> > > that
> > > >>> then argue for slave labor for other
> > massive works? Yes, many of our

> > > >>> great
> > > >>> works of art were government-funded, and
> > government funds come from
> > > >>> somebody
> > > >>> with power having enough power to take
> > money from weaker people. To me,
> > > >>> that
> > > >>> argues against that method, no matter how
> > successful it has been in the
> > > >>> past. It's not magical thinking to
> > believe there better, non-coercive
> > > >>> ways
> > > >>> to fund the arts, and that we should try
> > to use and develop those. The
> > > >>> market is one way. Nonprofit
> > organizations such as mine are and can be
> > > >>> another. Both are highly preferable to
> > the coercive methods of
> > > >>> government.
> > > >>>
> > > >>> And fascism is indeed a form of socialism
> > -- even if it is corporate
> > > >>> socialism. I'm sorry that's an
> > inconvenient fact for everyone here.
> > > There
> > > >>> are different kinds of socialism, you
> > know -- it doesn't have to be
> > > >>> communist in nature. Here is what
> > Hitler's version looked like: he
> > > >>> suspended
> > > >>> the gold standard, embarked on huge
> > public works programs like
> > > Autobahns,
> > > >>> protected industry from foreign
> > competition, expanded credit,
> > > instituted
> > > >>> jobs programs, bullied the private sector
> > on prices and production
> > > >>> decisions, vastly expanded the military,
> > enforced capital controls,
> > > >>> instituted family planning, penalized
> > smoking, brought about national

> > > >>> health
> > > >>> care and unemployment insurance, imposed
> > education standards, and
> > > >>> eventually
> > > >>> ran huge deficits. In all honesty, it was
> > the kind of economy our
> > > >>> government
> > > >>> has been actively trying to set up for a
> > while now, though it's been
> > > >>> accelerating quite a bit of late..
> > > >>>
> > > >>> Those who support government funding of
> > the arts naively think that
> > > they
> > > >>> will always have their people in charge
> > and that therefore they will be
> > > >>> the
> > > >>> ones getting the funding. But you can't
> > count on being in charge in a
> > > >>> democratic country -- or even in
> > socialist utopian dictatorship. I
> > > prefer
> > > >>> to
> > > >>> keep the government out of the arts
> > completely, so there is far less
> > > >>> danger
> > > >>> of coercion or censorship -- direct or
> > indirect.
> > > >>>
> > > >>> Troy Camplin
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: François Luong <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Tuesday, March 3, 2009 11:16:51 AM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> "The market also allows for persuasion.
> > People can be educated to learn
> > > >>> what is good and what is not good." And

> > who is going to do that
> > > >>> education,
> > > >>> Troy? The marketing department? I think
> > we already have such situation.
> > > I
> > > >>> mean, aren't Shakira and Britney Spears
> > more popular because they have
> > > a
> > > >>> bigger marketing department than say, New
> > Model Army?
> > > >>>
> > > >>> In all seriousness, your argument is
> > based on magical thinking. There
> > > is
> > > >>> no
> > > >>> account for naturally occurring taste,
> > especially in a free market.
> > > What
> > > >>> you
> > > >>> base your argument on is, one, that all
> > people are reasonable, two,
> > > that
> > > >>> reason will lead them toward goodness.
> > There are however no evidence
> > > for
> > > >>> this assertion, much like there is no
> > evidence for the free market
> > > being
> > > >>> able to nurture art as we understand it.
> > In the contrary, state-funded
> > > >>> art
> > > >>> goes back all the way to the Antiquity.
> > Who funded the Parthenon, for
> > > >>> example? Or Leonardo receiving his
> > funding from Francis I of France? An
> > > >>> example of an artistic situation within a
> > free market context? Try
> > > >>> Germany
> > > >>> in the 1930s (just because the Nazi have
> > "Socialist" in their name does
> > > >>> not
> > > >>> make them socialists. Being in the pocket

> > of Mercedes and Krupp proves
> > > >>> it),
> > > >>> with the painters of the Neue
> > Sachlichkeit being persecuted because
> > > their
> > > >>> art was not marketable to the German
> > populace.
> > > >>>
> > > >>> françois luong
> > > >>>
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: Troy Camplin <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Monday, March 2, 2009 12:33:03 PM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> You only prove my point with such
> > statement. Not that I'm not in
> > > >>> agreement
> > > >>> with you that Dogs Playing Poker isn't
> > really what I'm looking for in
> > > >>> high
> > > >>> art. What you missed was what came after
> > the comma. The market also
> > > >>> allows
> > > >>> for persuasion. People can be educated to
> > learn what is good and what
> > > is
> > > >>> not
> > > >>> good. The same person who has Dogs
> > Playing Poker in his basement would
> > > be
> > > >>> terribly disappointed to find such a work
> > in his museum when he went to
> > > >>> visit. There is a difference between what
> > people like in a general sort
> > > >>> of
> > > >>> way and what people acknowledge to be
> > great works of art. My wife, for

> > > >>> example, thinks that opera is literally
> > the best way to spend an
> > > evening.
> > > >>> But she also listens to Shakira. If you
> > read the rest of my posting,
> > > you
> > > >>> will note that I differentiate between
> > what the market does in allowing
> > > >>> for
> > > >>> niches and true democracy, where there is
> > a tyranny of the majority. In
> > > >>> that
> > > >>> case, one would in fact get Dogs Playing
> > Poker as high art. This is
> > > >>> precisely why I'm not a fan of democratic
> > government supporting the
> > > arts.
> > > >>>
> > > >>> Troy Camplin
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: John Cunningham <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Monday, March 2, 2009 8:50:34 AM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> Are you kidding, Troy? Only if we
> > want high art to consist of poker
> > > >>> playing
> > > >>> dogs is the market "the most
> > democratic determiner of artistic merit"!
> > > >>> There are times when democracy is the
> > worst possible determiner. If it
> > > >>> had
> > > >>> been allowed to determine things, blacks
> > would still be slaves as the
> > > >>> Emancipation Proclamation was probably
> > the most hated piece of
> > > >>> legislation
> > > >>> ever and popular support was vastly

> > against it.
> > > >>> John Herbert Cunningham
> > > >>>
> > > >>> -----Original Message-----
> > > >>> From: Poetics List (UPenn, UB)
> [mailto:[redacted]]
> > > On
> > > >>> Behalf Of Troy Camplin
> > > >>> Sent: March-01-09 2:21 PM
> > > >>> To: [redacted]..BUFFALO.EDU
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> Funny thing is, you're right about the
> > anti-market position. The market
> > > >>> is
> > > >>> in fact the most democratic determiner of
> > artistic merit (much to the
> > > >>> horror
> > > >>> of the elitists here), while also
> > allowing room for people to have
> > > access
> > > >>> to
> > > >>> works that fit their own tastes. In a
> > pure democracy, we would only
> > > >>> listen
> > > >>> to Britney Spears. Under
> > democratic-government-controlled arts, we
> > > would
> > > >>> only listen to music that is inoffensive
> > to everyone (I'm guessing
> > > >>> something
> > > >>> along the lines of 50's soft pop rock).
> > Only in the free market can I
> > > >>> listen
> > > >>> to Franz Ferdinand and Modest Mouse.
> > Incidentally, one of the reasons
> > > why
> > > >>> I
> > > >>> set up the Emerson Institute was to truly
> > democratize patronage of the
> > > >>> arts
> > > >>> -- in a way that was 100% voluntary.

> > Equality under the law, yes;
> > > >>> collectivist egalitarianism, no.
> > > >>>
> > > >>> Troy Camplin
> > > >>>
> > > >>>
> > > >>>
> > > >>> _____
> > > >>> From: Marcus Bales <[redacted]>
> > > >>> To: [redacted]
> > > >>> Sent: Friday, February 27, 2009 12:15:42
> > PM
> > > >>> Subject: Re: Gift Economy
> > > >>>
> > > >>> The problem with Paul Nelson's objection
> > to Troy's notion that a free
> > > >>> market
> > > >>> is a good
> > > >>> judge of artistic merit is that it means
> > Paul has put himself in an
> > > >>> untenable position:
> > > >>> he's implicitly arguing that some poems
> > are better than others, and
> > > that
> > > >>> some people
> > > >>> can tell which ones those poems are --
> > it's an elitist position, one
> > > that
> > > >>> will get him in a
> > > >>> lot of trouble if he's not careful, and
> > get him lumped in with Troy as
> > > an
> > > >>> equality-hater.
> > > >>> Be careful, Paul! You just can't say that
> > some poems are better than
> > > >>> others,
> > > >>> or some
> > > >>> poets better than others, without getting
> > accused of elitism!
> > > >>>
> > > >>> You're not an elitist, are you, Paul?
> > > >>>

> > > >>> Marcus
> > > >>>
> > > >>>
> > > >>> On 26 Feb 2009 at 8:40, Paul Nelson
> > wrote:
> > > >>>
> > > >>> Date sent:
> > Thu, 26 Feb 2009 08:40:55 -0800
> > > >>> Send reply to:
> > "Poetics List (UPenn, UB)"
> > > >>> <[redacted]>
> > > >>> From:
> > Paul Nelson <[redacted]>
> > > >>> Subject:
> > Re: Gift Economy
> > > >>> To:
> > [redacted]
> > > >>>
> > > >>> Like most of your arguments, you
> > base your stand on a false dich
> > > >>>> Troy,
> > > >>>>
> > > >>>> Like most of your arguments, you base
> > your stand on a false
> > > >>>> dichotomy. You say if it is not FREE
> > MARKET, it is GOVERNMENT. I was
> > > >>>> only responding to your notion that
> > the Free Market is a good judge
> > > >>>> of artistic quality. I find that
> > laughable, which is why I have
> > > >>>> responded in what I thought was a
> > humorous manner.
> > > >>>>
> > > >>>> What is lost in the dialog is the
> > notion of poetry (hey, we can
> > > >>>> actually get it back to what the LIST
> > is about) poetry is part of
> > > >>>> the gift economy.
> > > >>>>
> > > >>>> from Wikipedia:
> > > >>>>
> > > >>>>

> > > >>>> A gift economy is a social theory[1]
> > in which goods and services are
> > > >>>> given without any explicit agreement
> > for immediate or future quid
> > > >>>> pro quo.
> > > >>>> Ideally simultaneous or recurring
> > giving serves to circulate and
> > > >>>> redistribute valuables within a
> > community. This can be considered
> > > >>>> a
> > > >>>> form of reciprocal altruism.
> > > >>>> The concept of a gift economy stands
> > in contrast to a planned
> > > >>>> economy or a market or barter
> > economy.
> > > >>>> In a planned economy, goods and
> > services are distributed by
> > > >>>> explicit
> > > >>>> command and control rather than
> > informal custom; in barter or
> > > >>>> market
> > > >>>> economies, an explicit quid pro quo -
> > an exchange of money or some
> > > >>>> other commodity - is established
> > before the transaction takes
> > > >>>> place.
> > > >>>>
> > > >>>> Other cultures (& ours, to some
> > degree, in years past) had a
> > > >>>> different idea of the poet's role in
> > society. Paz and Neruda as
> > > >>>> Ambassadors, for example. Most
> > industrial democracies have social
> > > >>>> safety nets allowing an artist to
> > live a decent life without
> > > >>>> becoming a corporate puppet, but not
> > ours.
> > > >>>>
> > > >>>> I'd like nothing more than a drastic
> > reduction in Federal Spending,
> > > >>>> starting with the outlays for
> > militarism:

> > > >>>>
> > > >>>>
> > > >>>> Again Wiki:
> > > >>>>
> > > >>>>
> > > >>>> As of 2009, the United States
> > government is spending about $1
> > > >>>> trillion annually on defense-related
> > purposes.
> > > >>>>
> > > >>>> Imagine $1B of that going to fund
> > doctors and nurses in underserved
> > > >>>> areas. Imagine a new (old) way of
> > structuring economies on a
> > > >>>> bioregional (sustainable) basis. The
> > Federal Government becomes much
> > > >>>> less of a factor which, it seems to
> > me, is the common ground you and
> > > >>>> I have. But when you make fauty
> > premises such as the GOVERNMENT vs
> > > >>>> FREE MARKET, little light is
> > generated.
> > > >>>>
> > > >>>> Charles Olson, William Carlos
> > Williams and others had some inkling
> > > >>>> about the importance of the local,
> > hence The Maximus Poems and
> > > >>>> Paterson. This, to me, is the link
> > between the discusson of Free
> > > >>>> Markets vs Government intervention
> > and POETICS is, in theory anyway,
> > > >>>> the mission of this listserv. May it
> > be so.
> > > >>>>
> > > >>>>
> > > >>>> Paul
> > > >>>>
> > > >>>>
> > > >>>> Paul E. Nelson
> > > >>>>
> > > >>>> Global Voices Radio
> > > >>>> SPLAB!

> > > >>>> American Sentences
> > > >>>> Organic Poetry
> > > >>>> Poetry Postcard Blog
> > > >>>>
> > > >>>> Ilalqo, WA 253..[redacted]
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>> _____
> > > >>>> From: Troy Camplin <[redacted]>
> > > >>>> To: [redacted]
> > > >>>> Sent: Tuesday, February 24, 2009
> > 5:48:27 PM
> > > >>>> Subject: Re: The Market recognizes
> > talent!
> > > >>>>
> > > >>>> Now there's a fundamentalist
> > statement: "the opposite may be true."
> > > >>>> The market sometimes recognizes
> > talent, sometimes not. It is an
> > > >>>> imperfect arbiter of taste. What it
> > does do, though, is allow for a
> > > >>>> wide variety of options. The
> > government does not give you options.
> > > >>>> It is a monopoly. You get what they
> > give you, or nothing. Don't like
> > > >>>> government-brand corn? Too bad. Don't
> > like the government-brand car?
> > > >>>> Too bad. Don't like government-brand
> > art? AH, but there's the rub,
> > > >>>> isn't it? Nobody here wants to
> > believe there will be
> > > >>>> government-brand art. Except that the
> > government simply cannot
> > > >>>> support everyone who says they are an
> > artist. There must be someone
> > > >>>> deciding who gets supported. Who is
> > that going to be? You? I don't

> > > >>>> think so. Me? Don't think so. This
> > year it may be someone with whom
> > > >>>> you agree; next year it may be
> > someone with whom you never agree. Or
> > > >>>> should there be a democratic vote? Do
> > you really want art by
> > > >>>> democratic vote? How many here write
> > anything a
> > > >>>> democratic majority would want to
> > read? Perhaps a committee? Similar
> > > >>>> problems arise, just on a smaller
> > scale. In fact, it has the
> > > >>>> problems of both situations. How,
> > then, is funding to be determined?
> > > >>>> How much funding? To whom will
> > funding go? The safe bet would be to
> > > >>>> give it to those who are already
> > successful -- but then, if they are
> > > >>>> already successful, why do they need
> > government funding? And if they
> > > >>>> are not successful, how does the
> > government determine who to give
> > > >>>> funding to, who to support? Based on
> > production? Well, then, what
> > > >>>> prevents us from having cheaters, who
> > will produce just enough
> > > >>>> really bad art to get the funding
> > just so they don't have to go get
> > > >>>> a "real" job? I think about all these
> > things and look at the history
> > > >>>> of government support for the arts
> > and cannot come to any other
> > > >>>> conclusion that government funding
> > for the arts is bad for the
> > > >>>> arts..
> > > >>>>
> > > >>>> Troy Camplin
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>> _____
> > > >>>> From: Paul Nelson <[redacted]..COM>

> > > >>>> To: [redacted]
> > > >>>> Sent: Sunday, February 22, 2009
> > 3:23:54 PM
> > > >>>> Subject: Re: The Market recognizes
> > talent!
> > > >>>>
> > > >>>> From: Troy Camplin <[redacted]>
> > > >>>> To: [redacted]
> > > >>>> Sent: Friday, February 20, 2009
> > 1:14:23 PM
> > > >>>> Subject: Re: The Market recognizes
> > talent!
> > > >>>>
> > > >>>> One
> > > >>>> can always point to people who in
> > your opinion (and, with this
> > > >>>> list,
> > > >>>> mine) are at best embarrassing.
> > However, one can also point to the
> > > >>>> fact
> > > >>>> that Picasso, Monet, and Jasper Johns
> > were all made wealthy during
> > > >>>> their lifetimes. I may not like
> > Britney Spears, but I'm also not
> > > >>>> going
> > > >>>> to deprive anyone of her, either, if
> > that's what they like. If you
> > > >>>> want
> > > >>>> to try to educate people to have
> > better taste, that's fine and good
> > > >>>> --
> > > >>>> but there's no evidence the
> > government is good at educating people
> > > >>>> in
> > > >>>> math and reading, let alone good
> > taste. I love how you people have
> > > >>>> to
> > > >>>> purposefully ignore facts to make
> > your points. Throw up a few straw
> > > >>>> men
> > > >>>> (and women, in this case) to try to
> > make a "point."

> > > >>>>
> > > >>>> Troy Camplin
> > > >>>>
> > > >>>> I prefer the phrase "People of Straw"
> > but I don't use the market as
> > > >>>> any
> > > >>>> guide to quality in the arts. In
> > fact, the opposite may be true,
> > > >>>> but
> > > >>>> when you're a fundamentalist, you say
> > funny things, eh?
> > > >>>> Paul E. Nelson
> > > >>>>
> > > >>>> Global Voices Radio
> > > >>>> SPLAB!
> > > >>>> American Sentences
> > > >>>> Organic Poetry
> > > >>>> Poetry Postcard Blog
> > > >>>>
> > > >>>> Ilalqo, WA [redacted]
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>>
> > > >>>> --
> > > >>>> No virus found in this incoming
> > message.
> > > >>>> Checked by AVG.
> > > >>>> Version: 7.5.557 / Virus Database:
> > 270..11.3 - Release Date:
> > > >>>> 2/22/2009 12:00 AM
> > > >>>>
> > > >>>>
> > > >>>
> > > >>>
> > not accept all posts. Check
> > > >>> guidelines
> http://epc.buffalo..edu/poetics/welcome..html
> > > >>>
> > > >>>

> > not accept all posts. Check
> > > >>> guidelines
> > > >>>
> > not accept all posts.. Check
> http://epc.buffalo.edu/poetics/
> > > >>> welcome..html
> > > >>>
> > > >>>
> > not accept all posts.. Check
> http://epc.buffalo.edu/poetics/
> > > >>> welcome..html
> > > >>>
> > > >>>
> > > >>>
> > > >>>
> > > >>>
> > not accept all posts. Check
> > > >>> guidelines
> > > >>>
> > > >>>
> > not accept all posts. Check
> > > >>> guidelines
> > > >>>
> > > >>>
> > > >>>
> > > >>>
> > > >>>
> > not accept all posts. Check
> > > >>> guidelines
> > > >>>
> > > >>>
> > not accept all posts. Check
> > > >>> guidelines
> > > >>>
> > > >>>
> > accept all posts. Check
> > > >>
> > > >>
> > accept all posts. Check
> > > >>
> > > >
> > > > Jason Quackenbush

> > > > [redacted]
> > > >
> > > >
> > accept all posts. Check
> > > guidelines
> > > >
> > >
> > all posts. Check guidelines
> > >
> >
> >
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>
>
>

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220. **Rob McLennan**
vancouver poet gerry gilbert
Sat 20 Jun 2009

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died yesterday;

http://www.ucalgary.ca/uofc/faculties/HUM/ENGL/canada/poet/g_gilbert.htm

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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221. **steve russell**
Re: Outsider Poetry: a mine-anthology in progress
Sat 20 Jun 2009

---

yeah. more accurately: Flanagan was outside of academic circles. He's had plenty of recognizition, especially as a performance artist. I think Jesse Helms mentioned the crucified cock thing during an NEA debate. Actually, I'm not necessarily sure if Flanagan nailed his cock to a cross, but if I'm not mistaken, nails and pain were involved, and Helms couldn't appreciate S/M mutilation. Go figure...

--- On Sat, 6/20/09, steve dalachinsky <[redacted]> wrote:

From: steve dalachinsky <[redacted]>
Subject: Re: Outsider Poetry: a mine-anthology in progress
To: [redacted]
Date: Saturday, June 20, 2009, 2:27 AM
saw flanagan when he did new museum
show we spoke wow and his wife as
well or mate
but why is he an outsider - he had a major museum show
while alive what
qualifies him his cock nailed to across?

On Thu, 18 Jun 2009 16:07:16 -0700 steve russell <[redacted]>
writes:
...of course, since this is an open or not fully
defined project, we
can go just about ... Bob Flanagan, jesus, the guy did
it all he
fucking nailed his cock to a cross with real nails and
if that's not
art it qualifies as inspired in my book ...

his poetry wasn't bad
he did a nice homage to Bukowski
see the Outlaw Bible of American Poetry

...mental illness/jail/ jimmy santiago baca has the
most impressive
bio of any living poet who managed to survive hard
incarceration...

...i'll put a plug in for myself, i mean, goddamn, i
fit the ill
catagory ... i have a track record ... documentation
... a small but
devoted ...

... really, i dig these sort of projects, in d.c. we
have poetry in
the shelters, the weekly rag "Street Sense"/tho
many major cities
have it also ...

...Dan Snider, I think that's his name, check out his
website, yeah,
i can't say his poetry is ... but as a critic,
the guy slams ...

...& let's see, i read "technicians of the sacred"

> *a while back &*
> *dug, but no/ONE has focused on blasphemy or the shit*
> *that makes us*
> *all uncomfortable, I mean pedophilia: i think it's*
> *ugly enough to be*
> *universal, not just a Catholic thing...*
>
> *...Denis Johnson, I hope he doesn't stop writing*
> *poetry because THE*
> *THRONE OF THE THIRD HEAVEN OF THE NATIONS MILLENNIUM*
> *GENERAL*
> *ASSEMBLY was truely awesome; he wrote about an artist*
> *janitor and*
> *the lifelong project this man assembled while he*
> *worked as a janitor*
> *at the National Portrait Gallery.*
>
> *all posts. Check*

↑ Index

222. Justin Katko

Buffalo June 25: Jow Lindsay, Posie Rider, Joshua Strauss

Sun 21 Jun 2009

Jow Lindsay (London)
Posie Rider (London)
Joshua Strauss (Buffalo)

will read poetry at Rust Belt Books, Buffalo, on 7pm June 25 2009

Links:
http://plantarchy.us/images/buffalo-june-25.jpg
Jow - http://en.wikipedia.org/wiki/Jow_Lindsay
Posie - http://ladiesalone.blogspot.com/
Josh - http://www.youtube.com/watch?v=t1VcfIVMjPc

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223. **Jennifer Karmin**

Call for submissions: Printers' Ball

Sun 21 Jun 2009

ALL PRINT ENTHUSIASTS:
It's time to register for the biggest lit party of the year!

The Printersâ€™ Ball
Friday, July 31, 2009
5pm to 11pm
1104 South Wabash Avenue
Chicago, IL

The Printers' Ball, founded by Poetry magazine with Chicago literary organizations, is an annual celebration of print culture, featuring thousands of free magazines, books, and broadsides; live readings and music; letterpress, offset, and paper-making demonstrations; and much more. This yearâ€™s Printersâ€™ Ball is hosted by Columbia College Chicago and the Center for Book & Paper Arts in the historic Ludington Building, former home to the American Book Company. As always, there is no fee to attend or participate in the Printers' Ball!

To participate in the Printersâ€™ Ball, you must donate one to three-hundred (1-300) back issues, current issues, old books, new books, and/or broadsides to the Printersâ€™ Ball (ephemera and/or promotional materials are welcome!). Delivery details will be sent next week, after registration is complete. The deadline to register is Wednesday, June 24!

Now, for the first time ever, doors are open to publishers outside of Chicago. Even if you are unable to attend in person, we will add your materials to the mix of print. More than 1,500 people attend the Printersâ€™ Ball, and over 150 literary organizations will showcase the various ways they bring print to life. If you would like to participate, reply YES! to this email and provide:

â€¢ The name of your publication or organization and the corresponding URL
â€¢ A 20- to 50-word mission statement
â€¢ Contact person (full name and e-mail)

Fred Sasaki
[redacted]

Associate Editor, Poetry
444 North Michigan Avenue, Suite 1850
Chicago, IL 60611-4034
[redacted] Ext. 8005

[redacted] Fax
http://www.poetrymagazine.org

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224. David-Baptiste Chirot

Re: Outsider Poems: A mini-anthology in progress

Sun 21 Jun 2009

“I liked absurd paintings, pictures over doorways, stage sets, carnival backdrops, billboards, colored prints, old-fashioned literature, Church Latin, erotic books badly spelled, the kind of novels our grandmothers read, fairy tales, little children’s books, old operas, silly refrains, naïve rhythms . . .

Arthur Rimbaud, “Alchemy of the Word”

It might be very interesting to also have some --perhaps--who knows----at any rate some examinations investigations questionings of "outsider poems"—'outsider poetry" in an anthology of this kind----

Such as when does one begin to find the lists of “outsider Poetry” such as Rimbaud’s beginning to first appear—in Rabelais or Villon, or among the romans or Greeks--??—

Among the “idees recues” of Flaubert’s dictionary of them compiled by Bouvard and Pecuchet—among the anonymous Faits divers of Felix Feneon in 1906—al the disappeared and forgotten works which begin to beckon to one from out of the shadowy little known or visited areas where Outsiders are said to dwell—hidden inside fictions as among camouflaging and codes, so as to remain hidden until the “right person comes along and finds them . . . “ a soon to arrive or quite distant M Champollion to translate them from Outsider languages—“ (these works while considered "classics" within themselves ask questions which may be of use in thinking on "outsider poetry--"

The usual journalistic questions come swarming to mind----what is Outsider Poetry--when did it first appear--by whom--anonymous or known--where--and then why--why this anthology, why now, and what for--and why or when or how is the editor interested in this--new territories to conquer?--to open up things not already opened or come to mind--and for whom one may ask other than as a corollary of textbooks already taught and used by poets also--as yet another tome creating a whole new field of teaching jobs and essay production and commentaries and so on--which accompanies the outsider's procession into the insiders' worlds-- . . . Perhaps the simple asking of basic journalistic questions is a good way to start some thinking about the "outsiders" and who and why they are and where and when and which to put inside and insider collection of outsiders . . . / to generate some ideas and evermore questions--else one is just

going along with a kind of blurry image in the mind of something called willy nilly an outsider by all manner oc qualifications without asking oneself what the heck am i actually thinking about--in considering this or that poet

so there is a lot of work and fun and creation to be done withal these questions and there swarming descendants and proliferating extended families for sure--

Yes--as very many of these questions, investigations, perhapses and wonderings can and do swarm into the light like moths disturbed from their somnolence in the quiet darkness of libraries where the book worms create a new form of writing which is the literal consumption of the texts—creating strange labyrinthine passages which re-write whole sections of poetry and devastate fields of prose—

and mimic in their way certain acts of reading which eat their way through texts leaving behind them an erased zone someday to be part of palimpsests of dust, grime, or jottings when the blank pages are reused by the recycling minded as the “blank spaces” to fill with a diary, or an outline of an essay on the manner in which locusts resemble readers devouring texts, and in a much more systematic and ruthless manner than mere book worms or moths resembling worn out scraps of old carpeting imbued with the dust of many fortunately departed days--

Yes, regarding an anthology of Outsider Poetry on might well ask--How much does this idea borrow from or diverge from the original conceptions of Outsider work that began early in the late 19th-early 20th century with artists trying to get "outside" their own culture via arts from other cultures (Gauguin, Van Gogh

, Picasso etc) or via the discovery of a "Sunday Painter, a naif" like Rousseau who could also be included in "art,", or art from children (Kandinsky, abt 1905) and then art from the mentally ill (Prinzhorn, 1922). . . or the Surrealist uses of the dream and exquisite corpses and automatic writings (precursors perhaps of the machine programmed writings of today used to “get outside of the lyric I”--) or the uses of drugs and alcohol to create “out of the same old same old mind experiences” so to speak—and then Dubuffet’s concepts and collection of Art Brut first announced in 1947—

There are a huge number of ways to examine what is "outsider poetry" depending on the cultural construction, as well as the academic, poetic, social constructions that one brings to the concept, the idea, the image of what "outsider poetry" is or is not, or could be etc—

There’s also an immense worldwide phenomena across many media and arts of "the outsider artist and his/her works" in art magazines, lit mags, among musicians and record collectors, buyers of "primitive" or "self taught" artists' creations--al of these have contributed to the vast explosion of a now very

widespread popular appreciation of and deliberate creation of "outsider works" as an "underground, legendary source" of some of the works considered to be "extraordinary, different, outside the usual run of things, brut"--from the past, the present--and maybe even in a sort of Futurism based on the sense that what exists in the Present is a "ruins in reverse" of the future--when the present is taken to be a "construction site" from which building s emerge—

Yes, out of art brut and outsider works for a long time have the professional or amateur “artists “of the non-brut variety found inspiration, solace, the recognition of a “fellow spirit,” Just as they do with non-Outsiders except the Outsider comes with far less cultural baggage—at least for a while--

What then would make "outsider poetry" different from the other "outsider works and artists?" What then might be the meta literature of outsider works like that of Roberto Bolano's book Nazi Literature of the Americas, whose last section led to the novella Distant Star in which exists such "outsiders" as the Barbaric Writers, fan zines of football teams that aspire to a kind of super aggressive poetry, bizarre motorcycle white power club mags on badly printed low quality papers----and so on-or those produced as de luxe “vanity editions” to the select few--

Then there are the various approaches to what a French writer has called "The Literature of the No," which I have worked in for a while now and been ecstatic to begin finding it in the work of other writers such as Edgardo Vila-Matas and M. Berube-as well as a long tradition going back especially to some examples in the travel Literature of the 17th century---this is the "Bartlebys and Company" branch of the unwritten and--al the same perhaps readable texts--the areas of the unreadable which will someday emerge as readable or the unwritten which is ultimately written by a completely different person as though "taking dictation" from an unknown source--a voice, a trace among spider webs "blowing in the wind"--

then there could be the question of the history of the recognitions of an outsider poetry at different epochs--say beginning at one period and ever since the uses and interests of such an Outsider text as the confessional writings of the condemned serial killer Gilles de Rais, or that of "peasant writers" in several European countries "coming to light" during the Age of Enlightenment--

Speaking in tongues--might have found through its immensely long history various ways other than Zaum which attempted to create/included in itself something akin to this in writing?--

Then there is the language and writings of it given to puppets, Guignol, the works written with much use of slang like Celine and Genet--and ones who are more extreme by far--so many many others now in the usa alone--in which there’s the return to the kind of jargon used by Villon whcih not long after

begins to decay in its being able to be understood and turns then into a form of writing "outside" the very words around it—

one could include as Outsider Poetry could one not the immense amount of writing which is right on the paintings and objects of art brut—which is quite like the book of Kells as redone say by the pre-perspective “primitive” painters of Italy, whose works are like forerunners to comic strips—with the writing of what the personages are saying underneath the image, esp of Holy persons, the Holy Family and Saints and so forth—

(I am for the most part limiting this to Western examples—as that is what i am more familiar with--)

Outsider writing/poetry could be that done in Mail Art by
the writings and stampings collaged images and quotations from magazinzes and
newspapers –

The question of what is Outsider Poetry—and according to whom, and why—and at what time in art historical and in literary historical and in historical time—al of these play a prt do they not in considering what or may not be ‘Outsider poetry—“

In Visual Poetry, my works are accepted as “visual poetry” though at a kind of extreme (“the dirtiest of the dirty” according to Geof Huth and , with Bob Cobbing, part of the “extreme school of Quick’nDirty” by jw curry)—

But when one asks about whereone might display them, as soon as they are moved from one realm (poetry, visual poetry) to another—the visual strictly, the become immediately called “art brut” or “punk art brut’ etc

In writing how then does one qualify an outsider poet—by many criteria of a person’s life and influences an the effects methods and interests and style of the writing, a person like Bill burroughs and myself are lumped as a form of “outsider” writer off in the darker areas close to the “Poetes Maudits”—

Yet one might also say—yes but –despite the other qualifications these birds pass without question, what about other factors involved--??—the same with jean genet or a writer like Mohamed Choukri who was illiterate until age twenty and went straight from illiteracy to writing in classical Arabic, as genet wrote in Classical Racinien French—

Yet they are considered also Outsiders due to
thebackgr9unds, life story—

So it al a much more complex and swarming area—to really extend the questions of I wd think—or hope—because otherwise why do an anthology of

outsider poetry now, at this moment other than perhaps, since writing is always fifty or more years behind painting—

To only now “catch the wave” of a guaranteed mass
appeal--and throw together an anthology of something vaguely called an “Outsider poetry” –

Isn’t it important to present some ideas of what Outsider is in poetry what might be different from it than in other arts—or—to make use of these for forms of thinking on works that aren’t outsider ones—either what I call “Fauxk Art” type writing or the neo-Brute , or the Nostalgic poetics of the neo-Naugahyde poetry of the ranch houses of yesterday and their contribution to a “fauxk rusticity” or a “kind of ruin of the images of the old west” down to the fake Fauxk --yes, one can indeed fake the fauxk!!!--wagon wheel in the corner to be immortalized in a harsh yet ‘swinging’ meter based indeed on Western Swing music—

That is, one can INVENT all manner of outsider Writers just as Borges did to a good and powerful extent and Bolaño, Berube, Vila-Matas and myself invent them whole sale—out of whole cloth—because even the fictional or perhaps even more so the fictional becomes a kind of “avant-garde” leading the way into these “unknown realms existing al around one and hitherto unnoticed”—

Because the elasticity of the fictional as it operates among the actual—opens gates there one had never noticed at all—like the place in a wal in a H G Wells story which suddenly for passerby produces a door opening to a compltely Other World--

Or has perhaps gleaned from the art music and various other outsider lit examples of the past—

That is part of the challenge of this kind of project—for
sure—

“El Colonel sits and reads smoking, and thinking how Death, the Grim Reaper, harvests not only corpses and souls, but poetry also, and literature, painting, theater, cinema and the documentary of “non-fiction.” “As the Blood dries, so the Ink comes to life—the paint, the greasepaint, the photo and cinematographic negatives . . . the development of images arises from the decay of the flesh . . . Rimbaud’s ‘Sleeper in the Valley’ born and given life by the two red bullet holes . . . vibrantly, startlingly bright flowers in the verdant valley’s peaceful fields of a long ago War . . .

El Colonel, seated on the large rock growing warm in the midday sun, sees around him tableaux out of a shifting series of eras of painting and writing that he knows from various tomes and journals found through time in the ruins of villages, the war torn forests and fields, the shattered and smoldering ruins of

bombed out municipal libraries, of private collections assembled by this person and that, and by the scattered remnants of torn newspapers from mutilated kiosks, or the torn and jagged wind blown strips of posters clinging precariously to the walls of collapsed cinemas, the smashed and bullet pocked walls of small alleys, and the wide-flung spaces of avenues where theatres and cafes once stood, and which now lie in a heap of tangled images, signs, structures, bodies arranged intriguingly among the still smoking craters of bombings and fires set by incendiary devices.

El Colonel's eyes surgically examine the corpses as his thoughts "make incisions in the pulpy mass of memories, a substance akin to that of the insides of melons, mangos, avocados . . . cutting into this fresh and drenched flesh of memories, El Colonel finds always the mixture of death with art, blood with poetry, sadism with cinema, propaganda with photographs and inside them all, the nerves and sinews of rebellion, of refusal, of the Unwritten Writing, the Unread Non-Written texts, the images and paintings of Untaken Photos Not Capturing the Moment, the Unpainted Unseen images not even found in the "Museum without Walls."

From "El Colonel is sitting on a rock and smoking"—David chirot (five El Colonel Stories are already on line in various journals-)

> *Date: Sat, 13 Jun 2009 16:43:18 -0800*
> *From:* [redacted]
> *Subject: Outsider Poems: A mini-anthology in progress*
> *To:* [redacted]
>
> *For those who might be interested, my current posting on Poems & Poetics (poemsandpoetics.blogspot.com) is the first installment of Outsider Poems, a mini-anthology in progress. What I'm hoping to do here is to work in public while assembling material toward a gathering of poems & near-poems from anywhere/anytime that exist in literate societies but outside of the normative literary nexus. I'll be developing the project - as far as I can take it - with a sense that the term "outsider poetry" can cover a wide range of sources & possibilities, from art brut & mystical/religious poems & offerings to folk & working class poetry, sermons & rants, glossolalia & glossographia, dialect & "nation language" (K. Brathwaite), & so on - works in short both written & oral. In doing so, as with Poems for the Millennium, I'll be open to suggestions from anyone out there, both definitional or theoretical ones for "outsider poetry" in general and specific ones for the selection of poems & poets. I don't for the moment know exactly where this is taking me, but that's the pleasure & mystery of any new beginning.*
>
> *Other recent postings on Poems & Poetics include: Octavio Paz on Modernity & Romanticism; Two Poems Recovered from Seymour Faust; my own "Poetry of the*

> *1950s as a Global Awakening"; "The Nanking Massacre: A Birthday Poem & Tribute for Makoto Oda"; David Antin's "Notes for an Ultimate Prosody"; Armand Schwerner's "Hall of Mirrors, A Dialogue" (previously unpublished); an excerpt from Ilya Kaminsky's "Musica Humana, an Elegy for Osip Mandelstam"; Pierre Joris's translations from Goethe's West-Östlicher Diwan; & Karl Young's "Toward an Ideal Anthology" (excerpted). Scheduled for future publication are Charles Bernstein's translation from Victor Hugo's "Les Contemplations"; Heriberto Yépez's "Ethopoetics [not ethnopoetics], What Is It?"; excerpts from Christian Bök's Eunoia; Bruce Andrews' "Four 19th-Century Poems"; Ambar Past's introduction to Tzotzil Indian "Incantations": Joe Safdie's "Against Romanticism" (excerpts); & further ongoing installments of Outsider Poems, a Mini-Anthology in Progress.*
>
> *Jerome Rothenberg*
> *1026 San Abella*
> *Encinitas, CA 92024*
> *jrothenberg at cox.net*
> *Blog at poemsandpoetics.blogspot.com*
>
> *"Poetry must have something in it that is barbaric, vast, and wild."*
> *D. Diderot*

_____ Hotmail® has ever-growing storage! Don’t worry about storage limits. http://windowslive.com/Tutorial/Hotmail/Storage?ocid=TXT_TAGLM_WL_HM_Tutorial_Storage_062009

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225. Deborah Meadows

Bruce Andrews & Deborah Meadows @ The PRB

Sun 21 Jun 2009

Buffalo List friends in LA area,

It would be great if you could attend.

Deborah Meadows

-----Original Message-----
From: PRB Directors [mailto:[redacted]]
Sent: Wed 6/10/2009 2:37 PM
To: undisclosed-recipients
Subject: Bruce Andrews & Deborah Meadows @ The PRB

The Poetic Research Bureau presents...

BRUCE ANDREWS & DEBORAH MEADOWS

Friday, June 26 2009 at 7:00pm

@ The Poetic Research Bureau
3702 San Fernando Blvd
Glendale, CA 91206

Doors open at 7:00pm
Reading starts at 7:30pm

$5 donation requested

*Bruce Andrews *is "a performance artist and poet whose texts are some of the most radical of the Language school; his poetry tries to cast doubt on each and every 'natural' construction of language" (*The Oxford Companion to Twentieth Century Literature in English)*. A founding editor of the key journalL=A=N=G=U=A=G=E, Andrews has maintained a consistent position at the radical edge of the literary avant-garde. Author of over thirty volumes of poetry, and a collection of innovative critical essays (*Paradise & Method: Poetics & Praxis*, with a load of books, shorter texts, interviews, essays, recordings & commentary online at the Electronic Poetry Center, Ubu, PennSound, Eclipse, Jacket & Wikipedia). He has lived in New York City since 1975, teaching political science at Fordham University (see YouTube for his 5 minute dust-up with Bill O'Reilly), and since the mid-80s has been Music Director & sound designer for Sally Silvers & Dancers. [Sally, by the way, is in town performing with Yvonne Rainer at Red Cat this week, June 25 to 28.]

Deborah Meadows teaches in the Liberal Studies department at California State Polytechnic University, Pomona. Her most recent book of poetry is from Shearsman Press entitled *Goodbye Tissues*. Other works of poetry include: * involutia* (Shearsman Press, UK, 2007), *The Draped Universe* (Belladonna* Books, 2007), *Thin Gloves* (Green Integer, 2006), *Representing Absence*(Green Integer, 2004), *Itinerant Men* (Krupskaya, 2004), and two chapbooks, *Growing Still*(Tinfish Press, 2005) and *"The 60's and 70's: from The Theory of Subjectivity in Moby-Dick"* (Tinfish Press, 2003). Her Electronic Poetry Center author page is located: http://epc.buffalo.edu/authors/meadows/

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226. Chad Sweeney

Do you know any poets living in Prague?

Sun 21 Jun 2009

I'm going to Prague for the month of July, and I'd love to meet some poets living there. Know any Czech poets? Email addresses? Back channel me, and thank you!!!!! Cheers,Chad Sweeney

↑ Index

227. Chad Sweeney
Looking for work for Parthenon West Review Issue 7
Sun 21 Jun 2009

[redacted] for current and past issues

Building a dynamic issue 7, but we need more translations. Always a major feature of the magazine. In the past we've published translations by Paul Hoover (several Vietnamese poets), Forrest Gander (Xue Di), Brian Henry (Ales Stager), Andrew Zawacki (Ales Debeljak), Matthew Zapruder (Eugen Jebeleanu), Joshua Beckman (Tomaz Salamun), even Willis Barnstone's Horace and Catullus, and lots more than I can't remember off the top.
Send work to [redacted]
Cheers,Chad Sweeney

↑ Index

228. Susan Webster Schultz
recent posts from mid-Pacific
Sun 21 Jun 2009

Tinfish Editor's Blog update:

Contemplations on Contemplations on Pidgin Culture...republishing _Living Pidgin_, by Lee Tonouchi # Defying etymology: Intertexts and adoption in Dobbs, Shin, and Ashbery # "Intercontinental and damn proud of it": Gaye Chan, Nandita Sharma, Stephen Collis and Otherly Ones

http://tinfisheditor.blogspot.com

aloha, Susan

↑ Index

229. Matt Henriksen
Cannibal 5 Accepting Submissions
Mon 22 Jun 2009

We're reading for Cannibal: Issue 5. Send about 1-12 pages in an attachment to [redacted].

Copies of Cannibal 4 are still available at flesheatingpoems.blogspot.com & our Summer Sale, 3 chapbooks for $12.50, continues.

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230. Philip Meersman

Proud to present: some international publications and performances by Philip Meersman

Mon 22 Jun 2009

Dear Friends,

Just an update of what I've been doing lately:
Getting published in Monkey Puzzle
Performances in Romania during the Antares festival together with the Flemish poets Jasoro, Pisteffo, Fjorton and Dirk Elst (pictures you can find here: http://www.facebook.com/album.php?aid=127637&id=661490308)

Participated and performance at the Festival and Colloquium "Days and Nights of Literature" Mangalia-Neptun, Romania (www.uniuneascriitorilor.ro): pictures, recordings and created pieces soon on www.facebook.com/spooninmybrain and www.myspace.com/spooninmybrain

Being published in two of the main Dutch language webmagazines: http://www.decontrabas.com/de_contrabas/2009/05/gedichten-philip-meersman.html and http://www.kraai.be/gastschrijvers/philip-meersman-dichter-des-vaderlands/

Being published with some audio and txt-files in the online Magazine Aslongasittakes: http://www.aslongasittakes.org/issue%203.html#MEERSMAN

Being twice published in Monkey Puzzle #7 (a picture and a poem) http://www.monkeypuzzleonline.com/magazine/?p=773
+ being published in Monkey Puzzle #6 too

Latest achievement: I am proud to announce the fact that the Nordic Poetry Center has posted some of my pieces on the Nokturno side of the Nokturno/NPC portal, at http://www.nokturno.org/philip-meersman/sound-poems/

Your comments are welcome.

Booking nformation for performances or poetry workshops, mail your inquiries to: [redacted]

Next workshop: Ghent in Cap during the Ghentse Feesten, Ghent in Belgium: July, 18-21, 2009 (contact "Priegel Koelman" <[redacted]
>)

More international workshops you can find on: http://www.galerie-quint-essences.ch/Writing_retreats_&_residencies.htm This site will be updated in July with more information and more diverse workshops.

Huge hug,

Philip

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
http://www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
22/0509: Kunst in de Luwte, Roosdaal, Koetshuis 22.00 uur (www.kunstindeluwte.be)
28/05/09-01/06/09: Antares festival, Romania (http://antares.inforapart.ro/)
03/06/09-05/06/09: performances @ rushhour in the Brussels metro system for Bruxelles Environment (http://vimeo.com/5001240)
11-16/06/09: Festival and Colloquium "Days and Nights of Literature" Mangalia-Neptun, Romania (www.uniuneascriitorilor.ro)
17/07/09-28/07/09: Ghent in Cap: Het poeziepodium van de Gentse Feesten met workshops, debatten,...
19/08/09-:29/08/09: 2nd Masterclass poezie @ Struga Poetry Evenings (www.svp.org.mk/) (www.creatiefschrijven.be)
13-15/11/09: Festival Flamme, Amnéville les Thermes, France

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231. John Foley
FlashPoint Celebrates FINNEGANS WAKE!
Mon 22 Jun 2009

FLASHPOINT
http://www.flashpointmag.com
celebrates
FINNEGANS WAKE
on its
70th Re-Birthday!
GEORGE CINCLAIR GIBSON
MARY ELLEN BUTE
KARL REISMAN

SUZANNE NIXON

ERIC ROSENBLOOM

STEPHEN WALSH & BRIAN O'TOOLE

JAMES JOYCE

LUCIA JOYCE

STELLA STEYN

JOHN ATKINSON

KIT SMYTH BASQUIN

ELLIOT KAPLAN

JOHN MATTHIAS

JOHN RYSKAMP

DAVID HICKMAN

PETER O'BRIEN

ROSALIE GANCIE

JOE BRENNAN

JR FOLEY

CARLO PARCELLI

"Along the frontier
where the arts & politics clash ..."

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232. Small Press Traffic

status update: Conceptualism and Craft now ONE NIGHT ONLY

Mon 22 Jun 2009

****Please not the change of length and cost for this amazing workshop****

Conceptualism and Craft with K. Silem Mohammad
CCA San Francisco Campus
WEDNESDAY JULY 8TH ONLY
Time: 6pm-9pm
$40 / $30 students and members

This *one-day* workshop will begin by examining and rehearsing various techniques central to Conceptualist poetics, broadly considered so as to encompass appropriation, transcription, and other versions of what Kenneth Goldsmith has called “uncreative writing,” as well as the deliberately awkward

and expressively debased gestures associated with Flarf. We will then look at these techniques in relation to older and more traditional notions of craft: can there be coherent criteria for craft-based evaluation of texts written using blankly conceptual or intentionally “bad” methods? Do any of the familiar aesthetic categories still apply, and if so, how?

K. Silem Mohammad is the author of three books of poetry: Breathalyzer (Edge Books, 2008), A Thousand Devils (Combo Books, 2004), and Deer Head Nation (Tougher Disguises, 2003). His work has been featured in numerous journals and anthologies, including The Best American Poetry 2004, Bay Poetics, and A Best of Fence, as well as the forthcoming Flarf: An Anthology of Flarf, which he is co-editing with Sharon Mesmer, Nada Gordon, and Gary Sullivan. With Anne Boyer, he edits the poetry magazine Abraham Lincoln. He is Associate Professor of English and Writing at Southern Oregon University in Ashland.

Class is limited to 20 participants.
Sign up online by using paypal from sptraffic.org
or make arrangements through email at [redacted]

Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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233. twshaner
Susan Tichy reading in Eugene this Friday
Mon 22 Jun 2009

DIVA's New Poetry Series features a reading by Susan Tichy

at 7:30 PM on Friday, June 26th.
Admission by donation.

DIVA Center

110 W. Broadway

Eugene, Oregon

Phone: [redacted]

Susan Tichy's poems have appeared widely in the US and Britain , and have been recognized by a grant from the National Endowment for the Arts, and numerous awards.

She teaches in the Graduate Writing Program at George Mason University in Virginia , and otherwise makes her home in a ghost town in the Colorado Rockies.

Susan Tichyâ€™s most recent book, Bone Pagoda (Ahsahta Press, 2007), is an extended meditation on Vietnam â€”the country, the war, and the moral catastrophe signified by this word in American memory. It is underwritten by her experience as a war protester and as the wife of a combat veteran.

Her fourth book, Gallowglasss, will be out from Ahsahta in 2010. Ahsahta Press Boise State University 1910 University Drive , Boise , ID 83725-1525 . Web: http://ahsahtapress.boisestate.edu/

More about Susan Tichy: http://ahsahtapress.boisestate.edu/books/tichy/tichy-bio.htm

Phone: [redacted]

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More about Susan Tichy: http://ahsahtapress.boisestate.edu/books/tichy/tichy-bio.htm

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234. Rob McLennan

The Garneau Review: first issue (finally) on-line!

Mon 22 Jun 2009

The first issue of The Garneau Review, a pdf Edmonton poetry journal, is now on-line at www.ottawater.com/garneaureview/, featuring poetry by Douglas Barbour, Jenna Butler, Trisia Eddy, Lainna Lane, Alice Major, rob mclennan, Ben Murray, Catherine Owen, Paul Pearson and Christine Stewart, as well as

an essay by Shawna Lemay, and an interview with Christine Stewart, conducted by rob mclennan.

Future issues will each be edited by different Edmonton-based writers, including the second issue, edited by Trisia Eddy and Lainna Lane El Jabi, due in fall 2009.

For comments, questions or queries, email rob mclennan at az421 (at) freenet (dot) carleton (dot) ca

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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235. David Kirschenbaum
SAVE THE DATE: 7/15, Rothschild Book Party & Stop Making Sense Live
Mon 22 Jun 2009

please forward

Boog City's Classic Albums Live presents

Douglas Rothschild Book Party
& Talking Heads' Stop Making Sense Live

Wed., July 15, 7:00 p.m.
Free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

*Doug reads from His Subpress Book Theogony
plus sets from his hand-picked readers:
—Jim Behrle
—John Coletti
—Arlo Quint

*and Doug's album pick,
Talking Heads' Stop Making Sense
performed live by (and with solo sets from):

—Dibson T. Hoffweiler
—I feel tractor

—Bob Kerr
—Limp Richard

Hosted and curated by
Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E. 6th St.

For further information:
212-842-BOOG (2664), [redacted]

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 18th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Jim Behrle
http://americanpoetry.biz

Jim Behrle lives in Brooklyn.

**John Coletti

John Coletti is the author of The New Normalcy (Boog Literature), Physical Kind (Yo-Yo-Labs), and Same Enemy Rainbow (fewer & further).

**Dibson T. Hoffweiler
http://www.myspace.com/dibson

The latest in a long line of quirky anti-folk ingenues, including Beck, Adam Green and Jeffrey Lewis, Dibs applies that time-honored tradition of off-beat songwriting to his own private world of sugar factories, laundry baskets and ducks. With a low voice, both sweet and deadpan, and a guitar-style both virtuosic and sloppy, Dibson Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly-veiled songwriterly misogyny.

**I feel tractor
http://www.myspace.com/ifeeltractor

I feel tractor performs music to "make your children feel funky like a donkey."

**Bob Kerr

Bob Kerr was a founding member of the Minneapolis band Alien Detector. He has written songs for his plays Meet Uncle Casper, Kingdom Gone, and End Times, and wrote the book and lyrics for the 10- minute musical The Sticky-Fingered Fiancée.

**Limp Richard
http://www.myspace.com/toddcarlstrom

Limp Richard's alter ego, Todd Carlstrom, has played in NYC bands for years (The Domestics, Heroes of the Alamo, Dirty Vicars, and currently, Todd Carlstrom and the Clamour). Limp rarely performs live, preferring to wait until Boog City presses him into service. His influences include, but are not limited to, squid, bacon, epilepsy medication, and the guy sitting next to you as you read this. He is managed by the beautiful, but criminally pathological, Remorah.

**Arlo Quint
http://www.puppyflowers.com/9/quint.html

Arlo Quint is the author of Days On End (Open 24 Hours) and Photogenic Memory (Lame House).

**Douglas Rothschild

Douglas Rothschild's life has been one long miasma of failure, disappointment, coffee, and overarching desire. Though he has not yet accomplished anything of note, Mr. Rothschild intends to continue on for some time yet. Some of this life, such as it is, has been chronicled in Bill Luoma's Works & Days and Jennifer Moxley's The Middle Room.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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236. John Tranter
Jacket 37 still growing
Mon 22 Jun 2009

Jacket magazine: John Tranter, editor -- Pam Brown, Associate Editor:

JAcket 37 is growing, and more items will appear through June and July 2009. In accord with Jacket's long-standing tradition of tardiness, this issue is a little late this year. Apart from accepting the editor's humble apologies, we advise you to invest in this opportunity to practise the skills of "patient waiting"! A week or two of "patient waiting" is guaranteed to elevate your Good Karma(R) rating by up to forty per cent, make beautiful people fall in love with you -- even against their will!! -- completely cure those unsightly nasal warts, and reduce your next "community work" probational sentence for shoplifting or animal assault by three to four weeks. Come on, do it now!

You can browse the issue as it is being built -- as we speak:

http://jacketmagazine.com/37/index.shtml

... for example:

========== Articles

["] Caroline Bergvall: A Cat in the Throat -- on bilingual occupants

["] Louis Bury: The Exercise and the Oulipo: 99 Variations on a Thesis

["] Beverly Dahlen: Some notes on George Stanley 's "Vancouver: A Poem"

["] Christopher Funkhouser: Presents: Maria Damon's textile styling

["] Jack Spicer's "The Book of the Death of Arthur", by Jim Goar

["] George Kalamaras (ed.): Surrealist Inquiry: "Would You Lend Money To?"

["] David Kauffman: Frank O'Hara's Timing

["] Kevin Killian: Jack Spicer's Secret

["] Burt Kimmelman: George Oppen and Martin Heidegger: The Philosophy and Poetry of "Gelassenheit", and the Language of Faith

["] An excerpt from John Latta's blog, "Isola di Rifiuti", May 2009

["] Stephen Mooney: Discontinuous Visuality -- Brakhage's 'just seeing', and background temporality in contemporary poetics

["] Douglas Piccinnini: Ashbery In Paris: Out of School

["] Dale Smith: 'Lyric Poetry after Auschwitz'?: Kent Johnson and Political Satire

["] Richard Swigg: Parts, Pairs, Positions: A Reading of George Oppen's "Discrete Series"

========== Heaney Agonistes

["] Jeffrey Side: The Dissembling Poet: Seamus Heaney and the Avant-garde

["] Rob Stanton: 'A shy soul fretting and all that ': Heaney, Prynne and Brands of Uncertainty

["] The Group in Belfast, 1960s: (Seamus Heaney: The Early Years)

Letters to the Editor from: ["] Ira Lightman; ["] John Muckle; ["] J.P. Craig; ["] Jamie McKendrick; ["] David Latane; ["] Aidan Semmens; ["] Ira Lightman (2); ["] Jamie McKendrick (2); ["] Ira Lightman (3); ["] Desmond Swords; ["] Todd Swift and Jeffrey Side; ["] Jeffrey Side, reply to Desmond Swords; ["] Jamie McKendrick (3); ["] Ira Lightman (4); ["] Jeffrey Side responds to Ira Lightman; ["] Jeffrey Side responds to Jamie McKendrick; ["] From Desmond Swords, 2009-04-07; ["] From Jamie McKendrick, 2009-04-09; ["] Jeffrey Side responds to Jamie McKendrick; ["] Andrew Boobier ========== Note: This topic is closed for now.

========== Poems

["] Louis Armand: Correspondences

["] Joel Chace: Six poems: Scaffold, 19-24

["] Tom Clark: Three poems: Keats on Shipboard, September 1820 / Comic Interpretation / from "Little Cantos": 1

["] Peter Davis: Five poems

["] Elizabeth Fodaski: Two poems: Latent Progress / Short History

["] Chrissie Gittins: Three poems: Anxiety / Menopause / Sex Drive Problem

["] Jim Goar: Three poems: Just passing through / Sunken treasure / overseas edition

["] Phil Hall: Four poems: An Apprenticeship Ends / Variorum / Stephen Foster / Sawmill Tuning

["] Barbara Henning: Three prose pieces: Out of Detroit / Organ Light / Protestants and Catholics

["] Brian Henry: Three poems: Oklahoma / George W. Bush / Actually Sounding

["] Tom Hibbard: Poem: VII. Big Snow

["] Fanny Howe: After Watching Klimov's "Agoniya"

["] Geoff Page: Southward

["] Alan Loney: Testament : tenth muse

["] Camille Martin: 8 Sonnets

["] Annie Mullen: Three poems: You're Highness / Jarlyth and Phyllis / News of the World

["] Tomas Salamun: Three poems, translated by Brian Henry: The Loire Delta / poem ("If I don't know what to do...") / Greece

["] Beth Staley: The first voice loop was an echo

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["] Barry Wallenstein: Five poems: Shades of Keats / The Fabulous Backdrop / Euphoria Ripens / The Mite and the Peacock / Gazing at Raindrops

["] Harriet Zinnes: Two poems: The Wilderness / Conclusion

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["] Eric Baus in conversation with Cynthia Arrieu-King: Bushwick, N.Y., 4 May 2009

["] Jennifer Moxley in conversation with Noah Eli Gordon

["] Murat Nemet-Nejat in conversation with Kent Johnson, 2009

["] David Shapiro: in conversation with Kent Johnson, 2009, with an Introduction by Don Share

["] Rachel Zolf in conversation with Joel Bettridge, 2008-2009

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["] Philip Mead: Networked Language: Culture & History in Australian Poetry, reviewed by Pam Brown

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["] Rachel Blau DuPlessis: Draft 94: Mail Art

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["] Anny Ballardini: "Ghost Dance in 33 Movements", reviewed by Crag Hill

["] Jacques Derrida: "Monolinguism of the Other or The Prosthesis of Origin" (translated by Patrick Mensah), reviewed by Tom Hibbard: When Poetry Becomes Visual: Derrida's "Monolingualism of the Other"

["] Rosmarie Waldrop (ed.). Dichten = [number ten], 16 new (to American readers) German poets, reviewed by Catherine Hales

["] Elena Fanailova: "The Russian Version" (poems), Translated by Genya Turovskaya and Stephanie Sandler, reviewed by Stephan Delbos

["] Sandy Florian: "The Tree of No", reviewed by Robert Savino Oventile

["] Tim Gaze: "Noology", reviewed by Michael Farrell

["] Nora Delaney: The Poetry of Melissa Green

["] Rob Halpern and Taylor Brady: "Snow Sensitive Skin", reviewed by Thom Donovan

["] Mystery Man! "... he may be a hypocrite, like some fornicating Baptist pastor. This seems to be what some of his critics think." Kent Johnson: "Homage to the Last Avant-Garde", reviewed by Peter Davis

["] Rae Desmond Jones: "Blow Out", reviewed by Martin Duwell. See over 80 photos from the launch for that book ["] here.

["] August Kleinzahler: Sleeping It Off in Rapid City: Poems, New and Selected, Reviewed by Michael Aiken

["] Clive Matson: "Mainline to the Heart", reviewed by Kevin Ring

["] Jennifer Moxley: "Clampdown", reviewed by Rob Stanton

["] Eugene Ostashevsky: "The Life and Opinions of DJ Spinoza". Drawings by Eugene Timerman, reviewed by Timothy Leonido

["] Ron Padgett: "How to Be Perfect", reviewed by Jack Cox

["] Jerome Rothenberg & Jeffrey C. Robinson, eds. "Poems for the Millennium: The University of California Book of Romantic & Postromantic Poetry". Volume Three, reviewed by Joe Safdie

["] Craig Santos Perez: "from UNINCORPORATED TERRITORY", reviewed by Mary Kasimor

["] Brandon Shimoda: "The Alps", reviewed by Brandon Downing

["] Stephanie Strickland; "Zone : Zero", Ahsahta Press, 2008 reviewed by Rachel Daley

["] Steve Tills: "Rugh Stuff", reviewed by Gerald Schwartz

["] Andrew Zawacki: "Petals of Zero Petals of One", reviewed by Daniel Shoemaker

========== Don't forget: there's more to come!!! ==========

And while you're waiting, visit our new Jacket Notes pages:
http://sites.google.com/site/jacket-notes/Home
readings, new books & magazines, blogs, etc.

_____

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39 Short Street, Balmain 2041, Australia

Phone Sydney (61+2+) 95 55 85 02

http://johntranter.com/
http://jacketmagazine.com/

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237. Joel Weishaus
"The Gateless Gate." New Pages
Mon 22 Jun 2009

Dear Friends and colleagues:

Here are four new pages of "The Gateless Gate":

Pages 21-22: http://web.pdx.edu/~pdx00282/Gate/Pgs%2021-22.htm Pages 23-24: http://web.pdx.edu/~pdx00282/Gate/Pgs%2023-24.htm

Introduction: http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Thank you, always, to those of you who have written to me on this project.

-Joel

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238. Gabrielle Welford
Re: Outsider Poems: A mini-anthology in progress
Tue 23 Jun 2009

madge herron. :-) she used to come to the market stall i had at camden town market in the early 70s. she told me once she felt as though her face was hanging by the eyebrows.

On Tue, 16 Jun 2009, Maria Damon wrote:

> *Amus Mor.*
>
> *Ruth Lepson wrote:*
> *check out henry grimes, great old jazz musician, who has written over 90 books of poetry--lives in NYC now.*
>
> *Ruth*

On 6/15/09 10:52 AM, "mIEKAL aND" <[redacted]> wrote:

Best outsider poet I know is Malok. Never read a poem in his life, in & out of mental hospitals in the late 70s (once for trying to take over a naval carrier), on the dole, hermit, curmudgeon, divinely inspired by Charles Bronson... You can real a lot of his work at

http://malok.org

*Also new recordings soon out of his reading of F*ck Dirge & of C*nt Utters produced by Foist. Also a full length documentary of Malok by Camille Bacos is in the works.*

~mIEKAL

On Sat, Jun 13, 2009 at 7:43 PM, Jerome Rothenberg <[redacted]>wrote:

For those who might be interested, my current posting on Poems & Poetics (poemsandpoetics.blogspot.com) is the first installment of Outsider Poems, a mini-anthology in progress. What I'm hoping to do here is to work in public while assembling material toward a gathering of poems & near-poems from anywhere/anytime that exist in literate societies but outside of the normative literary nexus. I'll be developing the project - as far as I can take it - with a sense that the term "outsider poetry" can cover a wide range of sources & possibilities, from art brut & mystical/religious poems & offerings to folk & working class poetry, sermons & rants, glossolalia & glossographia, dialect & "nation language" (K. Brathwaite), & so on - works in short both written & oral. In doing so, as with Poems for the Millennium, I'll be open to suggestions from anyone out there, both definitional or theoretical ones for "outsider poetry" in general and specific ones for the selection of poems & poets. I don't for the moment know exactly where this is taking me, but that's the pleasure & mystery of any new beginning.

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239. **steve russell**
Re: Outsider Poems: A mini-anthology in progress
Tue 23 Jun 2009

---

but so much remains invisible.

invisibility, isn't that outsider art?
are there any taboos left?
any area of the human psyche still unexplored?

any socio-economic wound in need of further artistic flagellation?

does the invisible artist yearn to be seen?
doesn't any artist wish that his/her work is seen?

Â think of Philippe Petit, his ultimate dance with death, as he became in the most literal sense an outlaw artist walking the high wire illegally rigged between the New York World Trade center's twin towers.

outlaw art, not art that is merely deemed obscene (if such a thing is still possible), but art which literally breaks the law ... ... guirilla art, activist art, art which seeks to destroy ...

is it still possible to shock the goddamn bougeoise?

home invasion art/identity theft art/art that imitates anything at anytime but remains as insignificant as...

--- On Sun, 6/21/09, David-Baptiste Chirot <[redacted]> wrote:

From: David-Baptiste Chirot <[redacted]>
Subject: Re: Outsider Poems: A mini-anthology in progress
To: [redacted]
Date: Sunday, June 21, 2009, 5:51 PM

â€œI liked absurd paintings, pictures over doorways, stage sets, carnival backdrops, billboards, colored prints, old-fashioned literature, Church Latin, erotic books badly spelled, the kind of novels our grandmothers read, fairy tales, little childrenâ€™s books, old operas, silly refrains, naÃ¯ve rhythms . . .

Arthur Rimbaud, â€œAlchemy of the Wordâ€

It might be veryÂ interesting to also have some --perhaps--who knows----at any rate some examinations investigations questionings of "outsider poems"â€”'outsider poetry" in an anthology of this kind----

Such as when does one begin to find the lists of â€œoutsider Poetryâ€ such as Rimbaudâ€™s beginning to first appearâ€”in Rabelais or Villon, or among the romans or Greeks--??â€”

Among the â€œidees recuesâ€ of Flaubertâ€™s dictionary of them compiled by Bouvard and Pecuchetâ€”among the anonymous Faits divers of Felix Feneon in 1906â€”al the disappeared and forgotten works which begin to beckon to one from out of the shadowy little known or visited areas where Outsiders are said to dwellâ€”hidden inside fictions as among camouflaging and codes, so as to remain hidden until the â€œright person comes along and finds them . . . â€œ a soon to arrive or quite distant M Champollion to translate them from Outsider languagesâ€”â€œ (these works while considered "classics" withinÂ themselves ask questions which may be of use in thinking on "outsider poetry--"

The usual journalistic questions come swarming to mind----what is Outsider Poetry--when did it first appear--by whom--anonymousÂ or known--where--and then why--why this anthology, why now, and what for--and why or when or how is the editor interested in this--new territories to conquer?--to open up things not already opened or come to mind--and for whom one may ask other than as a corollary of textbooks already taught and used by poets also--as yet another tome creating a whole new field of teaching jobs and essay production and commentaries and so on--which accompanies the outsider's procession into the insiders' worlds-- . . . Perhaps the simple asking of basic journalistic questions is a good way to start some thinking about the "outsiders" and who and why they are and where and when and which to put inside and insider collection of outsiders . . . / to generate some ideas and evermore questions--else one is just going along with a kind of blurry image in the mind of something called willy nilly an outsider by all manner oc qualifications without asking oneself what the heck am i actually thinking about--in considering this or that poet

so there is a lot of work and fun and creation to be done withal these questions and there swarming descendants and proliferating extended families for sure--

Yes--as very many of these questions, investigations, perhapses and wonderings can and do swarm into the light like moths disturbed from their somnolence in the quiet darkness of libraries where the book worms create a new form of writing which is the literal consumption of the textsâ€”creating strange labyrinthine passages which re-write whole sections of poetry and devastate fields of proseâ€”

and mimic in their way certain acts of reading which eat their way through texts leaving behind them an erased zone someday to be part of palimpsests of dust, grime,Â or jottings when the blank pages are reused by the recycling minded as the â€œblank spacesâ€ to fill with a diary, or an outline of an essay on the manner in which locusts resemble readers devouring texts, and in a much more systematic and ruthless manner than mere book worms or moths resembling worn out scraps of old carpeting imbued with the dust of many fortunately departed days--

Yes, regarding an anthology of Outsider Poetry on might well ask--How much does this idea borrow from or diverge from the original conceptions of Outsider work that began early in theÂ late 19th-early 20th century with artists trying to get "outside" their own culture via arts from other cultures (Gauguin, Van Gogh

, Picasso etc) or via the discovery of a "Sunday Painter, a naif" like Rousseau who could also be included in "art,", or art from children (Kandinsky, abt 1905) and then art from the mentally ill (Prinzhorn, 1922). .Â . or the Surrealist uses of the dream and exquisite corpses and automatic writings (precursors perhaps of the machine programmed writings of today used to â€œget outside of the lyric Iâ€--) or the uses of drugs and alcohol to create â€œout of the same old same old mind experiencesâ€ so to speakâ€”and then Dubuffetâ€™s concepts and collection of Art Brut first announced in 1947â€”

There are a huge number of ways to examine what is "outsider poetry" depending on the cultural construction, as well as the academic, poetic, social constructions that one brings to the concept, the idea, the image of what "outsider poetry" is or is not, or could be etcâ€”

Thereâ€™s also an immense worldwide phenomena across many media and arts of "the outsider artist and his/her works" in art magazines, lit mags, among musicians and record collectors, buyers of "primitive" or "self taught" artists' creations--al of these have contributed to the vast explosion of a now very widespread popular appreciation of and deliberate creation of "outsider works"Â as anÂ "underground, legendary source" of some of the works considered to be "extraordinary, different, outside the usual run of things, brut"--from the past, the present--and maybe even in a sort of Futurism based on the sense that what exists in the Present is a "ruins in reverse" of the future--when the present is taken to be a "construction site" from which building s emergeâ€”

Yes, out of art brut and outsider works for a long time have the professional or amateur â€œartists â€œof the non-brut variety found inspiration, solace, the recognition of a â€œfellow spirit,â€ Just as they do with non-Outsiders except the Outsider comes with far less cultural baggageâ€”at least for a while--

What then would make "outsider poetry" different from the other "outsider works and artists?"Â What then might be the meta literature of outsider works like that of Roberto Bolano's book Nazi Literature of the Americas, whose last section led to the novella Distant Star in which exists such "outsiders" as the Barbaric Writers, fan zines of football teams that aspire to a kind of super aggressive poetry, bizarre motorcycle white power club mags on badly printed low quality papers----and so on-or those produced as de luxe â€œvanity editionsâ€ to the select few--

Then there are the various approaches to what a French writerÂ has called "The Literature of the No," whichÂ I have worked in for a while now and been ecstatic to begin finding it in the work ofÂ other writers such as Edgardo Vila-Matas and M. Berube-as well as a long tradition going back especially to some examples in the travel Literature of the 17th century---this is the "Bartlebys and Company" branch of the unwritten and--al the same perhaps readable texts--the areas of the unreadable which will someday emerge as readable or the unwritten which is ultimately written by a completely different person as though "taking dictation" from an unknown source--a voice, a trace among spider webs "blowing in the wind"--

then there could be the question of the history of the recognitions of an outsider poetry at different epochs--say beginning at one period and ever since the uses and interests of such an Outsider text as the confessionalÂ writings of the condemned serial killer Gilles de Rais, or that of "peasant writers" in several European countries "coming to light" during the Age of Enlightenment--

Speaking in tongues--might have found through its immensely long history various ways other than Zaum which attempted to create/included in itself something akin to this in writing?--

Then there is the language and writings of it given to puppets, Guignol, the works written with much use of slang like Celine and Genet--andÂ ones who are more extreme by far--so many many others now in the usa alone--in which thereâ€™s the return to the kind of jargon used by Villon whcih not long after begins to decay in its being able to be understood and turns then into a form of writing "outside" the very words around itâ€”

one could include as Outsider Poetry could one not the immense amount of writing which is right on the paintings and objects of art brutâ€”which is quite like the book of Kells as redone say by the pre-perspective â€œprimitiveâ€ painters of Italy, whose works are like forerunners to comic stripsâ€”with the writing of what the personages are saying underneath the image, esp of Holy persons, the Holy Family and Saints and so forthâ€”

(I am for the most part limiting this to Western examplesâ€”as that is what i am more familiar with--)

Outsider writing/poetry could be that done in Mail Art by
the writings and stampings collaged images and quotations from magazinzes and
newspapers â€“

The question of what is Outsider Poetryâ€”and according to whom, and whyâ€”and at what time in art historical and in literary historical and in

historical timeâ€”al of these play a prt do they not in considering what or may not be â€˜Outsider poetryâ€”â€œ

In Visual Poetry, my works are accepted as â€œvisual poetryâ€ though at a kind of extreme (â€œthe dirtiest of the dirtyâ€ according to Geof Huth and , with Bob Cobbing, part of the â€œextreme school of Quickâ€™nDirtyâ€ by jw curry)â€”

But when one asks about whereone might display them, as soon as they are moved from one realm (poetry, visual poetry) to anotherâ€”the visual strictly, the become immediately called â€œart brutâ€ or â€œpunk art brutâ€™ etc

In writing how then does one qualify an outsider poetâ€”by many criteria of a personâ€™s life and influences an the effects methods and interests and style of the writing, a person like Bill burroughs and myself are lumped as a form of â€œoutsiderâ€ writer off in the darker areas close to the â€œPoetes Mauditsâ€â€”

Yet one might also sayâ€”yes but â€“despite the other qualifications these birds pass without question, what about other factors involved--??â€”the same with jean genet or a writer like Mohamed Choukri who was illiterate until age twenty and went straight from illiteracy to writing in classical Arabic, as genet wrote in Classical Racinien Frenchâ€”

Yet they are considered also Outsiders due to thebackgr9unds, life storyâ€”

So it al a much more complex and swarming areaâ€”to really extend the questions of I wd thinkâ€”or hopeâ€”because otherwise why do an anthology of outsider poetry now, at this moment other than perhaps, since writing is always fifty or more years behind paintingâ€”

To only now â€œcatch the waveâ€ of a guaranteed mass appeal--and throw together an anthology of something vaguely called an â€œOutsider poetryâ€ â€“

Isnâ€™t it important to present some ideas of what Outsider is in poetry what might be different from it than in other artsâ€”orâ€”to make use of these for forms of thinking on works that arenâ€™t outsider onesâ€”either what I call â€œFauxk Artâ€ type writing or the neo-Brute , or theÂ Nostalgic poetics of the neo-Naugahyde poetry of the ranch houses of yesterday and their contribution to a â€œfauxk rusticityâ€ or a â€œkind of ruin of the images of the old westâ€ down to the fake Fauxk --yes, one can indeed fake the fauxk!!!--wagon wheel in the corner to be immortalized in a harsh yet â€˜swingingâ€™ meter based indeed on Western Swing musicâ€”

That is, one can INVENT all manner of outsider Writers just as Borges did to a good and powerful extent and BolaÃ±o, Berube, Vila-Matas and myself invent them whole saleâ€”out of whole clothâ€”because even the fictional or perhaps even more so the fictional becomes a kind of â€œavant-gardeâ€ leading the way into these â€œunknown realms existing al around one and hitherto unnoticedâ€â€”

Because the elasticity of the fictional as it operates among the actualâ€”opens gates there one had never noticed at allâ€”like the place inÂ a wal in a H G Wells story which suddenly for passerby produces a door opening to a compltely Other World--

Or has perhaps gleaned from the art music and various other outsider lit examples of the pastâ€”

That is part of the challenge of this kind of projectâ€”for sureâ€”

â€œEl Colonel sits and reads smoking, and thinking how Death, the Grim Reaper, harvests not only corpses and souls, but poetry also, and literature, painting, theater, cinema and the documentary of â€œnon-fiction.â€ â€œAs the Blood dries, so the Ink comes to lifeâ€”the paint, the greasepaint, the photo and cinematographic negatives . . . the development of images arises from the decay of the flesh . . . Rimbaudâ€™s â€˜Sleeper in the Valleyâ€™ born and given life by the two red bullet holes . . . vibrantly, startlingly bright flowers in the verdant valleyâ€™s peaceful fields of a long ago War . . .Â

El Colonel, seated on the large rock growing warm in the midday sun, sees around him tableaux out of a shifting series of eras of painting and writing that he knows from various tomes and journals found through time in the ruins of villages, the war torn forests and fields, the shattered and smoldering ruins of bombed out municipal libraries, of private collections assembled by this person and that, and by the scattered remnants of torn newspapers from mutilated kiosks, or the torn and jagged wind blown strips of posters clinging precariously to the walls of collapsed cinemas, the smashed and bullet pocked walls of small alleys, and the wide-flung spaces of avenues where theatres and cafes once stood, and which now lie in a heap of tangled images, signs, structures, bodies arranged intriguingly among the still smoking craters of bombings and fires set by incendiary devices.

El Colonelâ€™s eyes surgically examine the corpses as his thoughts â€œmake incisions in the pulpy mass of memories, a substance akin to that of the insides of melons, mangos, avocados . . . cutting into this fresh and drenched flesh of memories, El Colonel finds always the mixture of death with art, blood with poetry, sadism with cinema, propaganda with photographs and inside them all, the nerves and sinews of rebellion, of refusal, of the Unwritten Writing, the Unread Non-Written texts, the images and paintings of Untaken Photos Not

Capturing the Moment, the Unpainted Unseen images not even found in the â€œMuseum without Walls.â€Â

From "El Colonel is sitting on a rock and smokingâ€â€”David chirot (five El Colonel Stories are already on line in various journals-)

> Date: Sat, 13 Jun 2009 16:43:18 -0800
> From: [redacted]
> Subject: Outsider Poems: A mini-anthology in progress
> To: [redacted]
>
> For those who might be interested, my current posting on Poems & Poetics (poemsandpoetics.blogspot.com) is the first installment of Outsider Poems, a mini-anthology in progress.Â What I'm hoping to do here is to work in public while assembling material toward a gathering of poems & near-poems from anywhere/anytime that exist in literate societies but outside of the normative literary nexus.Â I'll be developing the project - as far as I can take it - with a sense that the term "outsider poetry" can cover a wide range of sources & possibilities, from art brut & mystical/religious poems & offerings to folk & working class poetry, sermons & rants, glossolalia & glossographia, dialect & "nation language" (K. Brathwaite), & so on - works in short both written & oral.Â In doing so, as with Poems for the Millennium, I'll be open to suggestions from anyone out there, both definitional or theoretical ones for "outsider poetry" in general and specific ones for
 the selection of poems & poets.Â I don't for the moment know exactly where this is taking me, but that's the pleasure & mystery of any new beginning.
>
>
>Â
>
> Other recent postings on Poems & Poetics include: Octavio Paz on Modernity & Romanticism; Two Poems Recovered from Seymour Faust; my own "Poetry of the 1950s as a Global Awakening"; "The Nanking Massacre: A Birthday Poem & Tribute for Makoto Oda"; David Antin's "Notes for an Ultimate Prosody"; Armand Schwerner's "Hall of Mirrors, A Dialogue" (previously unpublished); an excerpt from Ilya Kaminsky's "Musica Humana, an Elegy for Osip Mandelstam"; Pierre Joris's translations from Goethe's West-Ã–stlicher Diwan; & Karl Young's "Toward an Ideal Anthology" (excerpted).Â Scheduled for future publication are Charles Bernstein's translation from Victor Hugo's "Les Contemplations"; Heriberto YÃ©pez's "Ethopoetics [not ethnopoetics], What Is It?"; excerpts from Christian BÃ¶k's Eunoia; Bruce Andrews' "Four 19th-Century Poems"; Ambar Past's introduction to Tzotzil Indian "Incantations": Joe Safdie's "Against Romanticism" (excerpts); & further ongoing installments

of Outsider Poems, a Mini-Anthology in Progress.
>
>
> Jerome RothenbergÂ Â "Poetry must have something in it
> 1026 San AbellaÂ Â Â Â Â Â Â that is barbaric, vast, and wild."
> Encinitas, CA 92024Â Â Â Â Â Â Â Â Â Â Â Â Â D. DiderotÂ Â Â Â Â
> jrothenberg at cox.net
> Blog at poemsandpoetics.blogspot.com
>

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240. **Jim Andrews**

Re: vancouver poet gerry gilbert

Tue 23 Jun 2009

---

i'm very sorry to hear that gerry gilbert has died. i am a fan of his writing.

poetry, the trick to read what can't be read,
quick to write what can't be said.
(from his book 'azure blues')

his work is very smart, fun, political, musical, for the page, for the voice, informed, technically accomplished, global, local...he was an extrordinarily committed poet.

i used to listen to his show radiofreerainforest on cfro fm in vancouver. and catch his readings on the odd occassion he came to victoria.

one time i arranged a reading for him in victoria. he was "living on hugs" at that point. as always, he read/performed his work with the polish and style of the life-long poet he was.

he was the real thing folks. like bill bissett, he never won the prominent poetry awards in canada. but he is one of my faves.

my condolences to his family and to the vancouver folks for whom gerry was a very special voice and presence.

rob mclennan put some links together concerning gerry's work at
http://robmclennan.blogspot.com/2009/06/gerry-gilbert-poet-april-7-1936-june-19.html

ja

----- Original Message -----
From: "Rob McLennan" <[redacted]>
To: <[redacted]>
Sent: Saturday, June 20, 2009 6:14 PM
Subject: vancouver poet gerry gilbert

> *died yesterday;*
>
> *http://www.ucalgary.ca/uofc/faculties/HUM/ENGL/canada/poet/g_gilbert.htm*

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241. Kyle Schlesinger
ED SANDERS : GLYPHS 1962-2009
Tue 23 Jun 2009

I¡¯m posting this for Dan Morris
Cheers// KS

ED SANDERS : GLYPHS 1962-2009

A rare exhibition of nearly half a century of Ed Sanders?s glyph-poems produced between 1962 and 2009 will be on display at The Arm in Williamsburg [Brooklyn, NY] from July 10 through July 31. An opening reception will be held on July 10th at 6PM.

Building on a long history of utilizing a highly visible language that continues into the present, Sanders?s glyph-poems fuse image with text, and image as text. Political, personal, ephemeral, historical, uncanny, and humorous¡ªthe glyph-poems on display at The Arm appear in several different mediums, including original drawings, collages, mimeographed pages from Fuck You/ A Magazine of the Arts (1962-'65), plus a number featuring color images, and an artist?s book. Over 200 Glyph-works will be featured in the show.

In addition, Glyphs 1962-2009 will feature new letterpress prints and a limited edition catalogue produced on location at The Arm.

Edward Sanders is a poet, historian and musician. He is at work, since 1998, on a 9-volume America, a History in Verse. The first five volumes, tracing the history of the 20th century, have been completed and published in a fully indexed CD format, over 2,000 pages in length, by Blake Route Press. Another recent writing project is Poems for New Orleans, a book and CD on the history of that great city, and its tribulations during and after hurricane Katrina. He has been granted a Guggenheim fellowship in poetry, a National Endowment for the Arts fellowship in verse, an American Book Award for his collected poems, and other awards for his writing. Other books in print include Tales of Beatnik Glory (4 volumes published in a single edition), 1968, a History in

Verse; The Poetry and Life of Allen Ginsberg, The Family, a history of the Charles Manson murder group, and Chekhov, a biography in verse of Anton Chekhov.

Sanders was the founder of the satiric folk/rock group, The Fugs, which has released many albums and CDs during its 45 year history. The Fugs have recently completed a CD, Be Free, The Fugs Final CD (Part 2), featuring 14 new tunes. Be Free will be released in late summer. Two of Sanders' books, The Family and Tales of Beatnik Glory, are under option to be made into movies. His selected poems, 1986-2008, Let?s Not Keep Fighting the Trojan War will be published by Coffee House Press in the fall of 2009. He lives in Woodstock, New York with his wife, the essayist and painter Miriam Sanders, and both are active in environmental and other social issues. Sanders will perform a section of America, the 17th Century, tracing the voyage of Henry Hudson up the Hudson River in 1609, at the Byrdcliffe Art Colony in Woodstock on August 8, as part of the 400th anniversary celebration of Hudson?s discoveries.

Opening reception for Glyphs 1962-2009 on Friday, July 10th from 6PM.

All inquiries may be addressed to:
Daniel Morris
The Arm
281 North 7th Street
Brooklyn, NY 11211
dan at thearmnyc dot com

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242. Christina Milletti
Cityscapes Conference CFP
Tue 23 Jun 2009

CITYSCAPES/LITERARY ESCAPES// COLLOQUE URBANITÉS LITTÉRAIRES CALL FOR PAPERS

The University at Buffalo (SUNY) in collaboration with the journal Formules (Paris) will host an international conference on “Urbanités Littéraires” / “Cityscapes/Literary Escapes” from September 10-12, 2009.

The goal of the conference is to study relations between writing and the urban environment, and specify interactive engagements between literature, architecture, and urbanism. Principle aspects to be examined are:

-- Wandering
-- Windows/Doors/Entrances/Corridors
-- Utopia and Dream Cities
-- Streets/Boulevards/Avenues

-- Towns/Suburbs/Slums/Countrysides
-- Silos/Warehouses/Industrial Wasteland
-- Writing the City
-- Bridges/Arcades/Underground

The top contributions from the conference will be published in issue no. 14 of the journal Formules (Journal of Formal Creation). These will be chosen by the review committee and the editorial board of the journal.

Individual presentations should be 20 minutes or less with 10 minutes more for discussion. Presentation proposals of 300 words or less, in French or in English, should be sent to the organizers by email by June 25, 2009. All contributions (both French and English) may be sent to: [redacted]

The organizing committee: Laura Chiesa, Christina Milletti, Justin Read, Jean-Jacques Thomas

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243. David Kirschenbaum
Boog City presents Effing Press and Katie May
Wed 24 Jun 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Effing Press
(Austin, Texas)

This Tues., June 30, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Effing Press publisher Scott Pierce

Featuring readings from

Farrah Field
Ada Limon
Justin Marks

with music from

Katie May

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Effing Press
http://www.effingpress.com/

Effing Press was founded by Scott Pierce in 2002 in Austin, Texas. To date, Effing has published over 30 books and eight issues of the effing magazine, all designed, printed, and bound in-house by volunteers. Effing also provides design and letterpress printing services.

Performer Bios

**Farrah Field
http://adultish.blogspot.com/

Farrah Field’s poems have appeared in Chelsea, Harp & Altar, Harpur Palate, Margie, Massachusetts Review, Mississippi Review, Pool, and Typo. She was born in Cheyenne, Wyoming and raised in Nebraska, Colorado, Louisiana, Arkansas, Sicily, and Belgium. She lives in Brooklyn.

**Ada Limón
http://adalimon.blogspot.com/

Ada Limon's first book, lucky wreck, was the winner of the Autumn House Poetry Prize and her second, This Big Fake World, was the winner of the Pearl Poetry Prize. Her third book of poems, Sharks in the Rivers, will be published by Milkweed Editions next year.

**Justin Marks
http://justinanselmarks.blogspot.com/

Justin Marks' first book is A Million in Prizes (New Issues Press). He is also the author of several chapbooks, the most recent being Voir Dire (Rope-a-Dope Press). New work can be found in the Raleigh Quarterly and Tusculum Review. He is the founder and editor of Kitchen Press Chapbooks and lives in New York City with his wife and their infant son and daughter.

**Katie May
http://www.myspace.com/katiemaysingforyou

Katie May has had jobs serving fries, making marimbas, and telling at banks.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. July 28
P-QUEUE (Buffalo)
http://p-queue.org/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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244. Rodney Koeneke

Tangent reading in Portland this SAT., 6/27: STEPHANIE YOUNG, DANA WARD & CYNTHIA SAILERS

Wed 24 Jun 2009

SATURDAY, JUNE 27 at 7 PM
CYNTHIA SAILERS, DANA WARD & STEPHANIE YOUNG
Clinton Corner Cafe, 2633 SE 21st Ave.
www.thetangentpress.org/readings.html

DANA WARD is the author of a couple of books that just came out in 2009: Roseland (Editions Louis Wain) & the Drought (Open 24hrs). He lives in Cincinnati, edits Cy Press, & works as an advocate for adult literacy at the Over-the-Rhine Learning Center.

STEPHANIE YOUNG lives and works in Oakland. Her books of poetry are Picture Palace (in girum imus nocte et consumimur igni, 2008) and Telling the Future Off* *(Tougher Disguises, 2005). She edited the anthology Bay Poetics (Faux Press, 2006) and her most recent editorial project is Deep Oakland (www.deepoakland.org).

CYNTHIA SAILERS is the author of the poetry collections Lake Systems* *(Tougher Disguises, 2004) and Rose Lungs (AtticusFinch, 2004). She is writing a dissertation on perversion and group psychology. She is currently in private practice as a therapist in San Francisco and works at a publicly funded clinic in the Mission, where she leads a process group for women. She serves on the board for Small Press Traffic, and is expecting a new book, Ladies of Leisure, this June from Cy Press.

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245. Rob McLennan
12 or 20 questions, second series;
Wed 24 Jun 2009

On June 1, I started posting on my blog (with a couple of other online hosts thrown in, for good measure) a second series of interviews with Canadian and American (etcetera) poets, fiction and non-fiction writers as the "12 or 20 questions" series, as a follow-up to the original series that ran from September 2007 to June 2008, a series that held 175 interviews with various authors. The second series includes interviews (so far) with Jason Dewinetz, Matthew Tierney, Sandra Ridley, Jacob McArthur Mooney, Carrie Olivia Adams, Dayle Furlong, Antanas Sileika, Sharon Harris, Ken McGoogan, Daniel Allen Cox, J.R. Carpenter, Anita Dolman, Ray Hsu, Karen Houle, Susan Olding, Jeanette Lynes, Asher Ghaffar and Zachariah Wells.

Interviews are still forthcoming with Peter Norman, Eric Baus, Betsy Struthers, Graham Foust, Steven Mayoff, Mike Spry, Kevin Killian, Charles Bernstein, Forrest Gander, Chris Ewart, Andrew Faulkner, Mary Pinkoski, Rebecca Rosenblum, Arielle Greenberg, Peter Richardson, Eva Moran, Ken Sparling, ross priddle, Michelle Berry, Stephen Henighan, Annabel Lyon, and plenty of others.

The series as a whole, with links to invidiaul interviews (to be updated every day or three over the next six months or so), lives here:

http://robmclennansindex.blogspot.com/2009/06/12-or-20-questions-second-series.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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246. Sarah Rosenthal
This Friday: Manhatten in San Francisco!
Wed 24 Jun 2009

Hi all, A reminder that there's a launch for my book "Manhatten" this Friday, June 26: 7:30pmCanessa Park Gallery, 708 Montgomery (x Washington) in San Francisco$3-$5 door fee to support Canessa reading series

Reading with me from Manhatten will be poets Dana Teen Lomax, Erin Wilson, Jono Schneider, Andrew Felsinger, and Lauren Schiffman. Bay Area musician

Steve Musial will perform on classical guitar. Wine, tea, other non-alc bevs, and desserts will be served. Parking in the immediate vicinity is usually findable; here's a garage just in case: http://www.sfpsg.com/directions.php

Gallery website: (http://www.canessa.org/)

Map: http://www.mapquest.com/maps?city=San+Francisco&state=CA&address=708+Montgomery

The book is available at http://www.spdbooks.org and http://www.amazon.com. From the jacket:This is not the mythic Manhattan of bright lights and glitz. It is called Manhatten and it is wonderfully out of kilter. In this mixed-genre book (fiction, poetry, review), Sarah Rosenthal layers headlong, voice-driven prose with silent, otherly poems to tell a story of an island where relationships are disturbed yet meaningful and luminous. --Juliana Spahr

Proudly misspelled, Manhatten chronicles the adventures of a young woman as she searches for her life story in the ultimate American metropolis. The heroine--who may or may not be author Sarah Rosenthal--leads the reader into one scene after another filled with family, friends, chance acquaintances, exes, and current love interests, where relationships and geography intertwine and memories collect on every street corner. As keen and insistent as the city it describes, this writing attains a clarity fueled by hunger for insight and language's tonal responsiveness. Spanning two coasts, leaping whole decades in a single clause, Manhatten documents the rush of events and the meditative spaces between, negotiating a life complete with all its enchantments, illusions, intersections, and collisions. --Pamela Lu

I like Sarah Rosenthal's Manhatten because it's generous with self. Also alarmingly well written. And best of all, Manhatten awkwardly and beautifully makes the claim that heterosexuals are human too! --Eileen Myles

Thanks,
Sarah

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247. Nico Vassilakis
SUBTEXT reading; Stacy Szymaszek & Don Mee Choi = 7/1/09
Thu 25 Jun 2009

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for more info:

http://subtextreadingseries.blogspot.com/

thanks for yr time,

n

_____ Windows Live™
SkyDrive™: Get 25 GB of free online storage.
http://windowslive.com/online/skydrive?
ocid=TXT_TAGLM_WL_SD_25GB_062009

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248. { brad brace }

20 new pleated plaid pamphlets published!

Thu 25 Jun 2009

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21 Raving Lunatic Ravishing Beauty Rotted Remains
22 Raw Jewels Raw Lumps Rotten Dime
23 Rotten Fish Romantic Hope Rose Water Snow
24 Reaching Back Reaching Over Ruffled Edge
25 Reading Another Book Ready Directly Rugged Charm
26 Real Details Real Deterrent Rugged Hybrid
27 Real Fissures Real Grief Ruined Beauty
28 Real Name Real Recognition Ruined Fortress
29 Real Regret Real Revival Reverential Dexterity
30 Revelations and Allusions Resulting Repercussions Reversal of Roles
31 Revolving Images Rhyme Nor Reason Rotting Roots
32 Rotund Proclamation Rough and Rugged Reliable Particle Count
33 Reliable Regular Relief Effort Regal Gleam
34 Regal Incognito Red Whiskers Redoubled Vigour
35 Reddening Over Reddish Purple Redeem Time
36 Redemptive Qualities Redoubled Efforts Restrained Passion
37 Restrained Revolt Round Orfice Roughly Speaking
38 Round Resembles Routine Cruelties Roving Desires
39 Roving Nymphs Rows to Peer Royal Afterlife
40-2 Royal Descent Royal Forest Rough Estimates

20 new pleated plaid pamphlets published!

{ brad brace }

> Pleated Plaid Pamphlets
> Volumes 21-40
> [accompaniment to insatiable abstraction engine]
>
> http://bbrace.laughingsquid.net/abstraction-engine.html
> http://www.bbrace.net/abstraction-engine.html
> [redacted]

brad brace, bbrace, architecture, poetry, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction,musical

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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-40-no-2/7323128

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249. Daniel Godston
Bauhaus: 90 Years / 90 Days
Thu 25 Jun 2009

This year Bauhaus celebrates its 90th Anniversary. "Bauhaus: 90 Years / 90 Days" is a new project which celebrates the Bauhaus movement; it will take place over 90 days. During this 90-day period -- which will begin next month -- projects will happen which will commemorate & pay homage to Bauhaus in different ways. Those could include a dance performance inspired by Oskar Schlemmer's ballet, a musical performance that uses a Kandinsky painting as a graphic score, a poem inspired by Walter Gropius' architecture, a short story inspired by Marianne Brandt's work, a video inspired by a Josef Albers painting, and other possibilities.

Please feel free to contact me at [redacted] if you are interested in finding out more about "Bauhaus: 90 Years / 90 Days." Thanks!

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250. Sarah Sarai
My 3,000 Loving Arms embrace Anwar Sadat, Mark Strand, the prolific, watermelon seeds, Saknussemm, Otto, Violet Venable and more
Thu 25 Jun 2009

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file under self promotion - my new blog: My 3,000 Loving Arms at

http://my3000lovingarms.blogspot.com

a few posts:

Poetry can save your life:
http://my3000lovingarms.blogspot.com/2009/06/writers-block-cautionary-tale-sebastian.html

Cherry tomato and 17th century Hungarian intellectual history:
http://my3000lovingarms.blogspot.com/2009/06/me-not-you-published-by-kervin- blount.html

Slam needs reviewers, Mark Strand, Anwar Sadat (part II):
http://my3000lovingarms.blogspot.com/2009/06/mark-strand-reminds-me-of-

anwar-
sadat.html

Molly Bloom and self-control (impossibility thereof):
http://my3000lovingarms.blogspot.com/2009/06/odysseus-tying-himself-to-mast-happy.html

And more.

I'm not going to bother you-all here on the listserv each time I post. Just this once. Please be thrilled just this once. Thanks.

Sarah Sarai
a pastry in the hands of a loving glutton

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251. Jennifer Karmin
Poetry Workshop with Bernadette Mayer
Thu 25 Jun 2009

BERNADETTE MAYER & PHILIP GOOD invite you to participate in a weekend workshop on Experimental Poetics. Their home, once a synagogue in days of yore, is located in rural Upstate New York on the historic acreage between Kinderhook and Tsatsawassa creeks at the foothills of the Berkshires.

Exclusive weekend workshop sessions continue throughout the summer months culminating on the weekend of Oct 10-12. The fee, which includes accommodations, as well as all meals & activities, is $400 (double reservation) or $225 (per person). Since each weekend session is limited to four participants, please RSVP well in-advance. Any inquiries may be sent to the contact information provided below. Guests arrive Friday afternoon and depart Sunday after lunch.

There will be writing assignments with plenty of time for casual conversation. Bernadette Mayer will discuss her Experiments List and encourage participants to expand their poetics to greater levels. The central focus in the workshop will be in-depth Investigations of Traditional Forms Made New. In addition, each participant will receive constructive feedback about their overall work through individual consultation; and all participants will be given an expansive list of reading recommendations. At the conclusion of the weekend the group will collate their new poems into a stapled poetry magazine.

To Reserve/Confirm availabilities, please email [redacted].

Bernadette Mayer (born May 12, 1945 in Brooklyn, NY) is a poet and prose writer. In 1967, she received a BA from New School for Social Research. She has since edited the journal 0 TO 9 with Vito Acconci and the United Artists

Press with Lewis Warsh, and worked as Director of St. Mark's Poetry Project. She is also known for her wonderful dancing.

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252. Gabrielle Welford
Re: ...david bromige
Thu 25 Jun 2009

---

beautiful, layne. thank you. gabe

On Thu, 18 Jun 2009, Layne Russell wrote:

> *I was going to do the official David Bromige site. David and I had talked often about it and I had some bigraphical and other material here for it that he sent me. I had asked Steve Tills to assist, and, of course, he said yes. I'm so sorry now that it did not materialize before David left us. And now that David's work is understandably and rightfully so in the hands of family, I have used the domain to, for now, just put up a goodbye to David. If anyone would like to visit this simiple page, you will find it at http://davidbromigepoet.com.*
>
> *Peace,*
> *Layne*

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253. steve russell
Fw: Re: Outsider Poems: A mini-anthology in progress
Thu 25 Jun 2009

---

ugh. i wince at the stupidity of this remark from my previous post: "any area of the human psyche still unexplored." as for the "art of invisibility"--environmentalgraffiti.com

--- On Wed, 6/24/09, steve russell <[redacted]> wrote:

> *From: steve russell <[redacted]>*
> *Subject: Re: Outsider Poems: A mini-anthology in progress*
> *To: "steve russell" <[redacted]>*
> *Date: Wednesday, June 24, 2009, 2:01 AM*
>
> *--- On Tue, 6/23/09, steve russell*
> *<[redacted]> wrote:*
>
> *From: steve russell <[redacted]>*
> *Subject: Re: Outsider Poems: A mini-anthology in progress*
> *To: " UB)Poetics List (UPenn"*
> *<[redacted]>*

Date: Tuesday, June 23, 2009, 2:32 PM

but so much remains invisible.

invisibility, isn't that outsider art?
are there any taboos left?
any area of the human psyche still unexplored?

any socio-economic wound in need
of further artistic flagellation?

does the invisible artist yearn to be
seen?
doesn't any artist wish that his/her work is seen?

Â think of Philippe Petit, his ultimate
dance with death, as he became in the most literal sense an
outlaw artist walking the high wire illegally rigged between
the New York World Trade center's twin towers.

outlaw art, not art that is merely deemed obscene (if such
a thing is still possible), but art which literally breaks
the law ...
... guirilla art, activist art, art which seeks to destroy
...

is it still possible to shock the goddamn
bougeoise?

home invasion art/identity theft art/art that imitates
anything at anytime but remains as insignificant as...

--- On Sun, 6/21/09, David-Baptiste Chirot
<[redacted]> wrote:

From: David-Baptiste Chirot
<[redacted]>
Subject: Re: Outsider Poems: A mini-anthology in progress
To: [redacted]
Date: Sunday, June 21, 2009, 5:51 PM

â€œI liked absurd paintings,
pictures over doorways, stage
sets, carnival backdrops, billboards, colored prints,
old-fashioned literature,
Church Latin, erotic books badly spelled, the kind of
novels our grandmothers
read, fairy tales, little childrenâ€™s books, old operas,
silly refrains, naÃ¯ve rhythms
. . .

Arthur Rimbaud, â€œAlchemy of the
Wordâ€

It might be veryÂ interesting to also have some
--perhaps--who knows----at
any rate some examinations investigations questionings of
"outsider
poems"â€”'outsider poetry" in an anthology of
this kind----

Such as when does one begin to find the lists of
â€œoutsider
Poetryâ€ such as Rimbaudâ€™s beginning to first
appearâ€”in Rabelais or Villon, or
among the romans or Greeks--??â€”

Among the â€œidees recuesâ€ of Flaubertâ€™s dictionary of
them
compiled by Bouvard and Pecuchetâ€”among the anonymous
Faits divers of Felix Feneon
in 1906â€”al the disappeared and forgotten works which
begin to beckon to one from
out of the shadowy little known or visited areas where
Outsiders are said to
dwellâ€”hidden inside fictions as among camouflaging and
codes, so as to remain
hidden until the â€œright person comes along and finds them
. . . â€œ a soon to
arrive or
quite distant M
Champollion to translate them from Outsider
languagesâ€”â€œ

(these works while considered "classics"
withinÂ themselves ask questions which may be of use in
thinking on "outsider poetry--"

The usual journalistic questions come swarming to
mind----what is Outsider Poetry--when did it first
appear--by whom--anonymousÂ or known--where--and then
why--why this anthology, why now, and what for--and why or
when or how is the editor interested in this--new
territories to conquer?--to open up things not already
opened or come to mind--and for whom one may ask other than
as a corollary of textbooks already taught and used by poets
also--as yet another tome creating a whole new field of
teaching jobs and essay production and commentaries and so
on--which accompanies the outsider's procession into the
insiders' worlds-- . . .
Perhaps the simple asking of basic journalistic questions
is a good way to start
some thinking about the
"outsiders" and who and why they are and where
and when and which to put inside and insider collection of
outsiders . . . / to generate some ideas and evermore
questions--else one is just going along with a kind of
blurry image in the mind of something called willy nilly an
outsider by all manner oc qualifications without asking
oneself what the heck am i actually thinking about--in
considering this or that poet

so there is a lot of work and fun and creation to be done
withal these questions and there swarming descendants and
proliferating extended families for sure--

Yes--as very many of these questions, investigations,
perhapses and wonderings can and do swarm into the light
like moths disturbed from
their somnolence in the quiet darkness of libraries where
the book worms create
a new form of writing which is the literal consumption of
the textsâ€”creating strange
labyrinthine passages which re-write whole
sections of
poetry and devastate
fields of proseâ€”

and mimic in their way certain acts of reading which eat
their way through texts leaving behind them an erased zone
someday to be part
of palimpsests of dust, grime,Â or jottings
when the blank pages are reused by the recycling minded as
the â€œblank spacesâ€ to
fill with a diary, or an outline of an essay on the manner
in which locusts
resemble readers devouring texts, and in a much more
systematic and ruthless
manner than mere book worms or moths resembling worn out
scraps of old
carpeting imbued with the dust of many fortunately departed
days--

Yes, regarding an anthology of Outsider Poetry
on might well ask--How much does this idea borrow from or
diverge from
the original conceptions of Outsider work that began early
in theÂ late 19th-early 20th century with
artists trying to get "outside" their own culture
via arts from
other
cultures (Gauguin, Van Gogh

, Picasso etc) or via the discovery of a "Sunday
Painter, a naif"
like Rousseau who could also be included in
"art,", or art from
children (Kandinsky, abt 1905) and then art from the
mentally ill (Prinzhorn,
1922). .Â . or the Surrealist uses of the dream and
exquisite corpses and automatic
writings (precursors perhaps of the machine programmed
writings of today used
to â€œget outside of the lyric Iâ€--) or the uses of drugs
and alcohol to create â€œout
of the same old same old mind experiencesâ€ so to
speakâ€”and then Dubuffetâ€™s concepts
and collection of Art Brut first announced in 1947â€”

There are a huge number of ways to examine what is
"outsider poetry"

depending on the cultural construction, as well as the
academic, poetic, social
constructions that one brings to the concept, the idea, the
image of what
"outsider
poetry" is or is not, or could be
etcâ€”

Thereâ€™s also an immense worldwide phenomena across many
media and arts of
"the outsider artist and his/her works" in art
magazines, lit mags,
among musicians and record collectors, buyers of
"primitive" or
"self taught" artists' creations--al of these
have contributed to the
vast explosion of a now very widespread popular
appreciation of and deliberate creation
of "outsider works"Â as anÂ
"underground, legendary
source" of some of the works considered to be
"extraordinary, different,
outside the usual run of things, brut"--from the past,
the present--and maybe
even in a sort of Futurism based on the sense that what
exists in the Present
is a "ruins in reverse" of the future--when the
present is taken to
be a "construction site" from which building s
emergeâ€”

Yes, out of art brut and outsider works
for a long time have
the professional or amateur â€œartists â€œof the non-brut
variety found inspiration,
solace, the recognition of a â€œfellow spirit,â€ Just as
they do with non-Outsiders
except the Outsider comes with far less cultural
baggageâ€”at least for a while--

What then would make "outsider poetry" different
from the other
"outsider works and artists?"Â What then
might be the meta

literature of outsider works like that of Roberto Bolano's book Nazi Literature of the Americas, whose last section led to the novella Distant Star in which exists such "outsiders" as the Barbaric Writers, fan zines of football teams that aspire to a kind of super aggressive poetry, bizarre motorcycle white power club mags on badly printed low quality papers----and so on-or those produced as de luxe â€œvanity editionsâ€ to the select few--

Then there are the various approaches to what a French writerÂ has called "The Literature of the No," whichÂ I have worked in for a while now and been ecstatic to begin finding it in the work ofÂ other writers such as Edgardo Vila-Matas and M. Berube-as well as a long tradition going back especially to some examples in the travel Literature of the 17th century---this is the "Bartlebys and Company" branch of the unwritten and--al the same perhaps readable texts--the areas of the unreadable which will someday emerge as readable or the unwritten which is ultimately written by a completely different person as though "taking dictation" from an unknown source--a voice, a trace among spider webs "blowing in the wind"--

then there could be the question of the history of the recognitions of an outsider poetry at different epochs--say beginning at one period and ever since the uses and interests of such an Outsider text as the confessionalÂ writings of the condemned serial killer Gilles de Rais, or that of "peasant writers" in several European countries

"coming to light" during the Age of
Enlightenment--

Speaking in tongues--might have found through its immensely
long history
various ways other than Zaum which attempted to
create/included in itself
something akin to this in writing?--

Then there is the language and writings of it given to
puppets, Guignol, the
works written with much use of slang like Celine and
Genet--andÂ ones who are more extreme by far--so many
many
others now in the usa alone--in which thereâ€™s the return
to the kind of jargon
used by Villon whcih not long after begins to decay in its
being able to be
understood and turns then into a form of writing
"outside" the very
words around itâ€”

one could include as Outsider Poetry could one not the
immense amount of writing which is right on the paintings
and objects of art
brutâ€”which is quite like the book of Kells
as redone say by the
pre-perspective
â€œprimitiveâ€ painters of Italy, whose works are like
forerunners to comic
stripsâ€”with the writing of what the personages are saying
underneath the image,
esp of Holy persons, the Holy Family and Saints and so
forthâ€”

(I am for the most part limiting this to Western
examplesâ€”as
that is what i am more familiar with--)

Outsider writing/poetry could be that done in Mail Art by
the writings and stampings collaged images and quotations
from magazinzes and

newspapers â€“

The question of what is Outsider Poetryâ€”and according to whom, and whyâ€”and at what time in art historical and in literary historical and
in historical timeâ€”al of these play a prt do they not in considering what or
may not be â€˜Outsider poetryâ€”â€œ

In Visual Poetry, my works are accepted as â€œvisual poetryâ€
though at a kind of extreme (â€œthe dirtiest of the dirtyâ€ according
to Geof Huth
and , with Bob Cobbing, part of the â€œextreme school of Quickâ€™nDirtyâ€ by jw
curry)â€”

But when one asks about whereone might display them, as soon
as they are moved from one realm (poetry, visual poetry) to anotherâ€”the visual
strictly, the become immediately called â€œart brutâ€ or â€œpunk art brutâ€™ etc

In writing how then does one qualify an outsider poetâ€”by many criteria of a personâ€™s life and influences an the effects methods and
interests and style of the writing, a person like Bill burroughs and myself are
lumped as a form of â€œoutsiderâ€ writer off in the darker areas close to the
â€œPoetes Mauditsâ€â€”

Yet one might also sayâ€”yes but â€“despite the other qualifications these birds pass without question, what about other factors
involved--??â€”the same with jean genet or a writer like Mohamed Choukri who was illiterate
until age twenty and went

> *straight from illiteracy to writing in classical*
> *Arabic, as genet wrote in Classical Racinien Frenchâ€”*
>
> *Yet they are considered also Outsiders due to*
> *thebackgr9unds, life storyâ€”*
>
> *So it al a much more complex and swarming areaâ€”to really*
> *extend the questions of I wd thinkâ€”or hopeâ€”because*
> *otherwise why do an*
> *anthology of outsider poetry now, at this moment other than*
> *perhaps, since*
> *writing is always fifty or more years behind paintingâ€”*
>
> *To only now â€œcatch the waveâ€ of a guaranteed mass*
> *appeal--and throw together an anthology of something*
> *vaguely called an*
> *â€œOutsider poetryâ€ â€“*
>
> *Isnâ€™t it important to present some ideas of what Outsider*
> *is*
> *in poetry what might be different from it than in other*
> *artsâ€”orâ€”to make use of*
> *these for forms of thinking on works that arenâ€™t outsider*
> *onesâ€”either what I*
> *call â€œFauxk Artâ€ type writing or the neo-Brute , or*
> *theÂ Nostalgic*
> *poetics of the neo-Naugahyde poetry*
> *of the ranch houses of yesterday and their contribution to*
> *a â€œfauxk rusticityâ€*
> *or a â€œkind of ruin of the images of the old westâ€ down*
> *to the fake Fauxk --yes,*
> *one can indeed fake the fauxk!!!--wagon wheel in the corner*
> *to be immortalized*
> *in a harsh yet â€˜swingingâ€™ meter based indeed on Western*
> *Swing musicâ€”*
>
> *That is, one can INVENT all manner of outsider Writers*
> *just*
> *as Borges did to a good and powerful extent and BolaÃ±o,*
> *Berube, Vila-Matas and*
> *myself invent them whole saleâ€”out of whole*
> *clothâ€”because even the fictional or*
> *perhaps even more so the fictional becomes a kind of*
> *â€œavant-gardeâ€ leading the*
> *way into these â€œunknown realms existing al around one and*
> *hitherto unnoticedâ€â€”*

Because the elasticity of the fictional as it operates
among
the actualâ€”opens gates there one had never noticed at
allâ€”like the place
inÂ a wal in a H G Wells story
which
suddenly for passerby produces a door opening to a
compltely Other World--

Or has perhaps gleaned from the art music and various
other
outsider lit examples of the pastâ€”

That is part of the challenge of this kind of
projectâ€”for
sureâ€”

â€œEl Colonel sits and reads smoking, and thinking how
Death,
the Grim Reaper, harvests not only corpses and souls, but
poetry also, and
literature, painting, theater, cinema and the documentary
of â€œnon-fiction.â€ â€œAs
the Blood dries, so the Ink comes to lifeâ€”the paint, the
greasepaint, the photo
and cinematographic negatives . . . the development of
images arises from the
decay of the flesh . . . Rimbaudâ€™s â€˜Sleeper in the
Valleyâ€™ born and given life by
the two red bullet holes . . .
vibrantly, startlingly bright flowers in the verdant
valleyâ€™s peaceful
fields of a long ago War . . .Â

El Colonel, seated
on the large rock growing warm in the
midday sun, sees around him tableaux out of a shifting
series of eras of
painting and writing that he knows from various tomes and
journals found
through time in the ruins of villages, the war torn forests

and fields, the
shattered and smoldering ruins of bombed out municipal
libraries, of private
collections assembled by this person and that, and by the
scattered remnants of
torn newspapers from mutilated kiosks, or the torn and
jagged wind blown strips
of posters clinging precariously to the walls of collapsed
cinemas, the smashed
and bullet pocked walls of small alleys, and the wide-flung
spaces of avenues
where theatres and cafes once stood, and which now lie in a
heap of tangled
images, signs, structures, bodies arranged intriguingly
among the still smoking
craters of bombings and fires set by incendiary devices.

El Colonelâ€™s eyes surgically examine the corpses
as his
thoughts â€œmake incisions in the pulpy mass of memories, a
substance akin to
that of the insides of melons, mangos, avocados . . .
cutting into this fresh
and drenched flesh of memories, El Colonel finds always the
mixture of death
with art, blood with poetry, sadism with cinema, propaganda
with photographs
and inside them all, the nerves and sinews of rebellion, of
refusal, of the
Unwritten Writing, the Unread Non-Written texts, the images
and paintings of
Untaken Photos Not Capturing the Moment, the Unpainted
Unseen images not even
found in the â€œMuseum without Walls.â€Â

From "El Colonel is sitting on a rock and
smokingâ€â€”David
chirot (five El Colonel Stories are already on line in
various journals-)

Date: Sat, 13 Jun 2009 16:43:18 -0800

From: [redacted]

Subject: Outsider Poems: A mini-anthology in progress
To: [redacted]

For those who might be interested, my current posting on Poems & Poetics (poemsandpoetics.blogspot.com) is the first installment of Outsider Poems, a mini-anthology in progress.Â What I'm hoping to do here is to work in public while assembling material toward a gathering of poems & near-poems from anywhere/anytime that exist in literate societies but outside of the normative literary nexus.Â I'll be developing the project - as far as I can take it - with a sense that the term "outsider poetry" can cover a wide range of sources & possibilities, from art brut & mystical/religious poems & offerings to folk & working class poetry, sermons & rants, glossolalia & glossographia, dialect & "nation language" (K. Brathwaite), & so on - works in short both written & oral.Â In doing so, as with Poems for the Millennium, I'll be open to suggestions from anyone out there, both definitional or theoretical ones for "outsider poetry" in general and specific ones for the selection of poems & poets.Â I don't for the moment know exactly where this is taking me, but that's the pleasure & mystery of any new beginning.

Â

Other recent postings on Poems & Poetics include: Octavio Paz on Modernity & Romanticism; Two Poems Recovered from Seymour Faust; my own "Poetry of the 1950s as a Global Awakening"; "The Nanking Massacre: A Birthday Poem & Tribute for Makoto Oda"; David Antin's "Notes for an Ultimate Prosody"; Armand Schwerner's "Hall of Mirrors, A Dialogue" (previously unpublished); an excerpt from Ilya Kaminsky's "Musica Humana, an Elegy for Osip Mandelstam"; Pierre Joris's translations from Goethe's West-Ã–stlicher Diwan; & Karl Young's "Toward an Ideal Anthology" (excerpted).Â Scheduled for future publication are Charles Bernstein's translation from Victor Hugo's "Les Contemplations"; Heriberto YÃ©pez's "Ethopoetics [not ethnopoetics], What Is It?"; excerpts from Christian BÃ¶k's Eunoia; Bruce

Andrews' "Four 19th-Century Poems"; Ambar Past's introduction to Tzotzil Indian "Incantations": Joe Safdie's "Against Romanticism" (excerpts); & further ongoing installments of Outsider Poems, a Mini-Anthology in Progress.

Jerome RothenbergÂ Â "Poetry must have something in it
1026 San AbellaÂ Â Â Â
Â Â Â that is barbaric, vast, and wild."
Encinitas, CA 92024Â Â Â Â Â
Â Â Â Â Â
Â Â D. DiderotÂ Â Â Â Â

jrothenberg at cox.net
Blog at
poemsandpoetics.blogspot.com

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254. andrea strudensky
CALL FOR POETRY SUBMISSIONS
Fri 26 Jun 2009

Leonard Cohen â€“ You're Our Man
CALL FOR POETRY SUBMISSIONS

Leonard Cohen â€“ You're Our Man
CALL FOR POETRY SUBMISSIONS

In honour of Leonard Cohen's 75th birthday (September 21, 2009,) the Foundation for Public Poetry/Fondation PoÃ©sie Publique is seeking

submissions of poetry (poetic responses) based upon Leonard Cohen's poetry. A maximum of seventy-five poems will be selected for this publication.

The publication is a fundraising initiative to help support the commencement of a Leonard Cohen Poet-In-Residence program at Leonard's old high school(Westmount High.)

All submissions will be considered to grant the Foundation for Public Poetry first serial rights. Submissions should include a note of reference to the Cohen poem which the author is responding to. Authors should also include a three-line biography and complete contact information.

For more information, please email: [redacted]

Deadline for submissions is July 12, 2009.

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255. David Kirschenbaum
Last Call to Advertise in Boog City 58
Sat 27 Jun 2009

Please forward

Advertise in

Boog City 58

featuring Urban Folk 21

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Wed. July 3-Submit Ad or Ad Materials
—Wed. July 8-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

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as ever,
David

--
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256. Loretta Clodfelter
Planned by Sarah Trott Now Available from There
Sat 27 Jun 2009

There has just released Planned, the first full-length book of poetry by Sarah Trott. It is an evocative look at how the American Dream, a three-bedroom house with a two-car garage on a quiet cul-de-sac, became a national obsession with a nightmarish hangover. And nowhere was that more true than Northern California.

http://www.therejournal.com/ordersarahtrottplanned.html

Born and raised in California, Sarah Trott’s writing has been featured in journals and anthologies including Watchword, There, Cricket Online Review and Crux among others. This is her first full-length publication. She teaches high school in Richmond, California, and lives in San Francisco.

There
http://www.therejournal.com

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257. Pierre Joris

Recent NOMADICS blog posts

Sat 27 Jun 2009

Packing up to move to Brooklyn, so note new snailmail: 7101 Shore Road, # 2J, Brooklyn NY 11209 before checking out the latest NOMADICS posts at http://pierrejoris.com/blog :

Vaudeville Mongrels & Piaf's Accordéoniste
Moving & Music
This & That
The Medea Hypothesis
Brit Poet Laureate takes Piss out of Politics
unSituationist Dinner in Paris: Debord Rolls Over in his Grave
Voilà! Nicole Peyrafitte's Kitchen & Songs
Jean Daive's Memoir of Paul Celan

may your summer be great!

Pierre
==========
"Play what you don't know" -- Sun Ra
==========
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o: 518 442 40 71
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http://pierrejoris.com
http://pierrejoris.com/blog/
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258. **David Chirot**

from blog /DAVID-BAPTISTE CHIROT Site Sight Cite Visual Sonic Visceral Poetries

Sat 27 Jun 2009

<http://davidbaptistechirot.blogspot.com/?widgetType=BlogArchive&widgetId=BlogArchive1&action=toggle&dir=close&toggle=WEEKLY-1245560400000&toggleopen=WEEKLY-1245560400000>The enduring theme for some time on my blog is Human Rights in re Art, Poetry & Torture- (al three often against Human Rights)-- once a society has accepted torture on a routine basis, indeifnite detentions, loss of habeus corpus, the sacrifice ongoing of individuals rights of freedoms for the security of the corporations and the fixers who run the govt-- language is losing its power to even "take a stand" and so is hiding away- "the new mccarthyism" makes it way thoughout the land-- and the tyranny which one does not see is the one that is themost tyrannncial --one can no longer see it or hear it and it is banned-to utter any doubts--or critiques-for are we notturly inthe best of all possible worlds, willnot the economy get better beforeyou know it?--

Poetry, Language, Arts and Torture are along with Guantanamo, Palestine/Israel, and arts of al media from around the world including my own clay impression spray paintings, rubBEings, collages, etc with focus on Visual/Sound Poetries, Poetry, Visual Arts & Music there's always a lot on sidebars--right now flckr streams of Iranin stencal, graf, street arts, one from th iranian artist A1One Gaza, what's left after latest ethnic cleansing attack, american bombing of 140 people in afghanistan, american punk garage (music) a roberto bolano short story, and lots of news and essays reports videos a piece from an ongoing series which is basically when finsihed going to be one re the internet and one re the history of american electricty from ben franklin to abu ghraib, gunatanamo bagram these pieces & deletion from the web series is on the deletion of persons and lands fro the world online and off)-have been appearing through the last four years on the blog and in ejournals, print-- these are interwoven with art works, poetry, documents, fotos etc- athey are accompanioed online and in print b the ongoiing series of stories re "El Colonel" "The New Extreme Experimental American Poetry & Arts" "from the electric chair to the bean bag chair--"

i believe that the language and culture of a society are prfoundly "speaking, writing,acting, sounding" in ways overlooked--for example the use of forgeries of the Italian letter and non-eixstant "evidence online"provided by Curveball, an iraqi refugee seeeking asylum in German whom the Americans never met--al of these fkaes and hoaxes for the invasion of Iraq (ever wonder why Colin Powell used artist's conceptions of the trucks and othermateril for making poision gas by the tanker load--and not fotos?) what is the part that words and images play

when there is such a breakdown that things are compartmentalized so as not to reveal their "not adding up, inequalities" etc--why does a Black American President support Apartheid? why do you? or you --unquestioningly people race to the Orwellian vision!

in a time period in which memoirs and poems also are being reveled as fakes, hoaxes at an almost weekly rate --why not fake the evidence for a War? now it's Iran's turn-- with the iranian "Prince" being interviewed on US TV for his ideas about the"Democracy Movement in Iran" nothing like a Prince to tell you all abt that eh- the goal of Newspeak is to prevent the mind frm being able to see contradictions--War is Peace Ignorance is Strength -- or the drastic devlotution inanimal farm from "four feet good, two feet bad" to "all animals are equal but some are more equal than others"--and inthe end, on two feet, the pigs "rise to thelevel of humans" and like them cheat at cards---

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- 25 June Torture Accountability Day--Why Demand to ...<http://davidbaptistechirot.blogspot.com/2009/06/25-june-torture-accountability-day-why.html>
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- Which Life Was More Valuable? Death on Camera ...<http://davidbaptistechirot.blogspot.com/2009/06/which-life-was-more-valuable-death-on.html>
- The Propaganda War Against Iran By Bill Van Auke...<http://davidbaptistechirot.blogspot.com/2009/06/propaganda-war-against-iran-by-bill-van.html>
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- Is U.S. Trying To Save Agent Mehsud? :<http://davidbaptistechirot.blogspot.com/2009/06/is-us-trying-to-save-agent-mehsud.html>
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historia-no-380.html>
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- McClatchy: In stark legal turnaround, Obama now re...<http://davidbaptistechirot.blogspot.com/2009/06/mcclatchy-in-stark-legal-turnaround.html>
- Jeremy Scahill: "The Responsible Left:" Funding Ob...<http://davidbaptistechirot.blogspot.com/2009/06/jeremy-scahill-responsible-left-funding_21.html>
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- Che's Granddaughter: Vegetarian Revolutionary<http://davidbaptistechirot.blogspot.com/2009/06/ches-granddaughter-vegetarian.html>
- Paul Krugman: The Froomkin firing<http://davidbaptistechirot.blogspot.com/2009/06/paul-krugman-froomkin-firing.html>
- Call for submissions: Printers' Ball<http://davidbaptistechirot.blogspot.com/2009/06/call-for-submissions-printers-ball.html>
- Jewish Peace News: Work for Justice, Go to Jail?<http://davidbaptistechirot.blogspot.com/2009/06/jewish-peace-news-work-for-justice-go.html>
- Iran Election: "The idol-breaker Ahmadi" and "Wher...<http://davidbaptistechirot.blogspot.com/2009/06/iran-election-idol-breaker-ahmadi-and.html>
- Check these Out--Libro Digital de Arte y Artistas ...<http://davidbaptistechirot.blogspot.com/2009/06/check-these-out-libro-digital-de-arte-y.html>
- Petition for the release of all Iranians<http://davidbaptistechirot.blogspot.com/2009/06/petition-for-release-of-all-iranians.html>
- THE PUBLIC ACCESS COLLECTIVE presents Public: Art/...<http://davidbaptistechirot.blogspot.com/2009/06/public-access-collective-presents.html>
- "Ghana: Digital Dumping Ground"--Frontline 23 June...<http://davidbaptistechirot.blogspot.com/2009/06/ghana-digital-dumping-ground-frontline.html>
- Gaza siege enters third year<http://davidbaptistechirot.blogspot.com/2009/06/gaza-siege-enters-third-

year.html>
- MEPs, intellectuals join campaign to end Gaza bloc...<http://davidbaptistechirot.blogspot.com/2009/06/meps-intellectuals-join-campaign-to-end.html>
- Between Metaphor and Object at Irish Museum of Mod...<http://davidbaptistechirot.blogspot.com/2009/06/between-metaphor-and-object-at-irish.html>
- Brasscheck TV: The good news<http://davidbaptistechirot.blogspot.com/2009/06/brasscheck-tv-good-news.html>

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259. nieuwland jeroen
Shady cartography
Sun 28 Jun 2009

Dear all,
a short essay about Stephen Walter's artistic cartographic rendering of London, with reference to Olson's poetics:

http://transversalinflections.wordpress.com/2009/06/21/shady-cartography-stephen-walter%E2%80%99s-london/

All best,
Jeroen

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260. Stephen Vincent
H. Lazer & Tree Haptics, etc. new de blog
Sun 28 Jun 2009

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http://stephenvincent.net/blog/
A couple of recent blog entries:

1. "Contextual Reading" - actually I think it should be called "'site-specific reading" - the former sounds academic and the latter sounds post-fashionable! It's my reading of Hank Lazar's, "Portions", a new pocketbook from Lavender Ink.

2. "Tree Haptics" - a photo/text piece on tree bark and the possible origins of mark making.

3. If you fish a little bit, there are haptics of Charles Bernstein and Judith Goldman reading (recently) at Grand Street in Oakland.

As always, the site does not take direct comments, but email responses are always welcome.

Sorry for any cross-posting,

Stephen Vincent
http://stephenvincent.net/blog/

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261. Jim Andrews
new dbcinema series: silvia saint II
Sun 28 Jun 2009

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the following might be offensive to some because it uses images drawn from the internet via a google image search of silvia saint, a 'pornstar.'

here's a new series of dbcinema screenshots as a slidvid/slideshow: http://vispo.com/dbcinema/saint2/slideshow.htm

if you're on a pc, the F11 key should toggle the browser to fullscreen (and back when you're done).

you can also view the screenshots individually at http://vispo.com/dcinema/saint2

you can watch a concatenation of all the dbcinema slidvids at http://vispo.com/dbcinema/saint2/slidvid.htm

all these images were made with dbcinema, a graphic synthesizer i'm writing. alternatively, it might be called a langu(im)age processor.

here's a video talk i did in vancouver about dbcinema: http://vispo.com/dbcinema/video/vantalk . here's something i wrote about dbcinema: http://vispo.com/dbcinema/kandinsky3/intro

ja

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262. Doug Holder
Get a book table at the Somerville News Writers Festival!!
Mon 29 Jun 2009

Are you an author, press, retreat, MFA program, lit mag contact Tim Gager [redacted] or [redacted]

Get a Book Table at one of New England's Famed Writers Festivals!!!!!

Somerville News Writers Festival, http://somervillenewswritersfestival.com

In our 7th year In past years we have had: Tom Perrotta, Robert Pinsky, Nick Flynn, Andre Dubois, Afaa Michael Weaver, Junot Diaz, etc.... \ Our events are sold out

$50,

11 AM-4 PM
main event www.somervillenewswritersfestival.com

Host:
Founders: Timothy Gager, Doug Holder
Timothy Gager

Type: Music/Arts - Exhibit
Network: Global
Start Time: Saturday, November 14, 2009 at 11:00pm
End Time: Sunday, November 15, 2009 at 4:00am
Location: Somerville Arts Armory
Street: 191 Highland Ave
City/Town: Somerville, MA

V
Email: [redacted]

Description
THIS IS NOT THE EVENT INVITATION BUT RATHER...
DO
---YOU
------WANT
----------A
----------BOOK
----------TABLE FOR THE BOOK FAIR

-Book tables ---small press will be up at 11 AM-4 PM. If you, your publisher or anyone you know is interested, contact me. Deadline, 9/1/09

Event starts at 7 PM Rick Moody, Steve Almond, Lise Haines, Margot Livesey and John Buffalo Mailer

plus poets Frank Bidart, Sam Cornish, Richard Hoffman, Tino Villanueva, Doug Holder, and Tam Lin Neville will be the featured poets. Frank Bidart will be awarded the Ibbetson Street Lifetime achievement award at the festival.

Reading and hosting:Timothy Gager

Advertise with the Boston Area Small Press and Poetry Scene!
http://tinyurl.com/ddjcal

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263. Ian Randall Wilson
A Now A Word From. . .
Mon 29 Jun 2009

Hollyridge Press just published five new chapbooks in its chapbook series with work from:

Tony Hoagland

Olena Kalytiak Davis

Rachel M. Simon

Gail Wronsky

Ian Randall Wilson

find them at www.hollyridgepress.com/chapseries.htm

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264. Barbara Jane Reyes
Fwd: 07/11/2009 Literary Reading at SFPL: Randall Mann, Kristin Naca, and Debbie Yee
Mon 29 Jun 2009

---------- Forwarded message ----------

[Please distribute widely.]

The Filipino American Center of the San Francisco Public Library in association with Philippine American Writers and Artists, Inc. presents:

Philippine American Writers and Artists, Inc. Literary Reading with Randall Mann, Kristin Naca, and Debbie Yee.

Saturday July 11, 2009
2:00 -4:30 pm
Latino Hispanic Community Meeting Room B

Randall Mann is the author of two collections of poetry, BREAKFAST WITH THOM GUNN (University of Chicago 2009) and COMPLAINT IN THE GARDEN (Zoo/Orchises 2004), winner of the 2003 Kenyon Review Prize; and co-author of the textbook WRITING POEMS, Seventh Edition (Pearson Longman 2007). He works as an editor and lives in San Francisco.

Kristin Naca's poems have been published in Indiana Review, Prairie Schooner and Octopus Magazine. She recently graduated with a PhD from University of Nebraska, and MFA from Pitt. Her book Bird Eating Bird was selected by Yusef Komunyakaa, for the mtvU National Poetry Series Prize. It will appear with Harper Perennial in September.

Debbie Yee is a trusts and estates attorney and Kundiman fellow. Debbie's poems have appeared or are forthcoming in 32 Poems, OCHO, Fence and The Best American Poetry 2009. Debbie blogs irregularly at www.debbieyee.com.

All programs at the library are free.

San Francisco Public Library
100 Larkin Street (@ Grove)
sfpl.org

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http://barbarajanereyes.com
http://bjanepr.wordpress.com

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265. Doug Holder
Anew poetry collection: Steerage by Bert Stern
Mon 29 Jun 2009

"A Great Book!" -Mike Basinski, PhD Curator poetry collection Univ.of Buffalo
To order this contemporary classic collection of poetry go to:

http://www.bertstern.blogspot.com

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266. Susan Webster Schultz
P/RE-PUBLICATION SALE FOR LIVING PIDGIN BY LEE TONOUCHI
Mon 29 Jun 2009

Dear friends of Tinfish Press:

I hope everyone is having a good summer.

Tinfish Press will be re-publishing Lee Tonouchi's important 2002 book, LIVING PIDGIN, soon. We would like to offer it at a pre-publication price of $10 to anyone within reach of this announcement. Send checks to

Tinfish Press
47-728 Hui Kelu Street #9
Kane`ohe, HI 96744

or use our (usually) handy 2checkout.com method on our website (hit “purchase” and then scroll down the alphabetical list until you get to Living Pidgin).

http://tinfishpress.com

You can see Tinfish Press's description of the first edition of the book here:

http://www.tinfishpress.com/living_pidgin.html

I 've blogged on Lee's book here

http://tinfisheditor.blogspot.com/2009/06/contemplations-on-contemplations-on.html

I also blogged on Paul Naylor's new Tinfish volume, JAMMED TRANSMISSION

http://tinfisheditor.blogspot.com/2009/06/paul-naylors-waste-of-paper-in-jammed.html

and on Norman Fischer's CHARLOTTE'S WAY

http://tinfisheditor.blogspot.com/2009/06/on-impossibility-of-meditative-poetry.html

Please check out the rest of the blog, as well. It's proving a good place for me to meditate on the poetics behind the poetry published by Tinfish.

Thanks for your continuing support of small press poetry from the Pacific.

Aloha,

Susan M. Schultz

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267. Tim Peterson
The Collection of Silence, June 30, 7 PM
Mon 29 Jun 2009

The Collection of Silence / Dia at the hispanic society

Eileen Myles writes:

WHAT ?!: TUESDAYS ON THE TERRACE: THE COLLECTION OF SILENCE
WHERE: 155 St. & BWAY
WHEN: June 30, 7PM
WHY: PEACE, AIMLESSNESS, RELIEF, SOLDARITY, RESISTANCE, SOLACE, IRONY,
FRIVOLITY, HAD ENOUGH

Being invited by Dia to curate a performance for a summer evening vaguely in response to Zoe’s show and the Hispanic Museum’s collection. I have invited five poets who invited five other poets (so there’s 25 of us, names below.) Invited as well are The Village Zendo, soprano Juliana Snapper, dancer Christine Elmo and four cohorts and about 40 kids from PS 4 conducted by poets Julie Patton and Christine Hou and finally a life drawing group from Brooklyn known as F>A>R>T>S (Friends of the Fine Arts) ; all will converge to sit, move, read and perform SILENTLY for one hour on the Hispanic

Museum’s incredibly spacious and evocative Audubon Plaza. You as audience are invited to come up and stroll amongst this silent happening at your own genial pace. You’re urged to dress vividly & shamelessly as if you were attending a wedding or a renaissance fair or a nature hike, an art opening, poetry reading or to spray-paint things on your roof. At 8;15 the silence will end and morph into a decent party.

With Who: MONICA DE LA TORRE, CHARLES BERNSTEIN, STEPHANIE GRAY, TIM LIU, RACHEL ZOLF, JENNIFER BARTLETT, DANNY SNELSON, CA CONRAD, FRANK SHERLOCK, RENATO GÓMEZ, KIM ROSENFIELD, ANGELA JAEGER, JEREMY SIGLER, TIM PETERSON, LYDIA CORTES, NATHANIEL SIEGEL. PAOLO JAVIER, MARK BIBBINS, NICOLE COOLEY, LINDA GREGG, JEFFREY MCDANIEL, LILA ZEMBORAIN, TONYA FOSTER, RACHEL LEVITSKY, EMILY BEALL, CHRISTINE HOU, JULIE PATTON, STUDENTS FROM PS 4 AND EILEEN MYLES, PROJECT ORGANIZER

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268. Eric Elshtain
New Beard of Bees Poetic Almanac
Mon 29 Jun 2009

Plant stuff according to Whit Griffin's poetic almanac, Solomon's Seal:

http://www.beardofbees.com/griffin.html

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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269. Amanda Earl
news from AngelHousePress
Mon 29 Jun 2009

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the fifth of our AHP essay series is now up: Kane X. Faucher muses on anthologies, the compendium and the companion in "The Compendium, the Flower (Exergue toward Lysicology)."

Also, AHP congratulates this year's winners of the bPNichol Chapbook Award: Sandra Ridley: Lift: Ghazals for C. (JackPine Press) and Gary Barwin : Inverting the Deer (serif of notthingham).

Both poets have been published recently by AngelHousePress: Sandra's poetry has appeared in the chapbook, Pent Up and on the site

www.nationalpoetrymonth.ca. Gary's poetry appears in the on line annual pdf magazine, Experiment-o and his essay on how a poem works appears as part of the AHP Essay Series. Congratulations Sandra and Gary!

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2009

367 messages · Tue 30 Jun 2009 – Fri 31 Jul 2009

July 2009 was the list at its most self-doubting — a long midsummer trough in which the room turned over its own inadequacies from every side: the poet who wishes he were a novelist instead, the writing that feels doomed to fail, the grief that poetry can barely hold. Three hundred and sixty-seven messages moved through it, and the largest of them were confessions more than arguments. The month reads like a room asking, quietly and repeatedly, whether the thing it does is worth doing at all.

The largest thread was a defection wistfully imagined. Under the heading I want to write fiction but, poet after poet confessed the pull of the novel — the longer form, the wider audience, the sentence that need not justify every syllable — the recurring apostasy the list had raged at a year before, now voiced not as betrayal but as a tired, honest longing. The grass was greener in prose, and the room admitted it out loud.

The quarrel, sharper, was over failure as the very condition of the art. Prompted by Christian Bök's essay on writing and failure, a member opened a searching thread on poetry and inadequacy — asking about *"the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor"*, and whether we keep writing precisely because the poem always falls short of what we hoped it might do. Failure, on this account, was not a poet's bad luck but the medium's permanent weather, the gap between the wish and the words that no craft ever closes.

And under both ran the month's tenderest and most careful current: how poetry mourns. A thread on mourning and poetics asked why the quieter modes seem to carry grief best, reaching for the great contemporary elegies — Mary Jo Bang's Elegy among them — and wondering what the loud, experimental, self-delighting avant-garde can do in the presence of a real death. It was the room testing its own aesthetics against the one thing that does not care about aesthetics, and finding its confidence humbled — asking whether the loud, experimental, self-delighting modes it had spent a decade defending could stand, unembarrassed, in the actual presence of a death, or whether grief demanded a plainer speech than the avant-garde liked to allow.

I have set July down exactly as the archive delivered it — the wish to write fiction, the writing of poetry as a doomed endeavor, and the halting question of how a

poem can mourn — because it was the month the list stopped defending itself and simply confessed its doubts: that the novel tempts, that the poem always fails, that grief may need a quieter art than the one the room had built. And yet the confession itself was the answer hiding in plain sight. A commons that will spend a whole July admitting poetry tempts it toward prose, dooms it to fail, and struggles to mourn, and still keeps writing to itself every day, has already decided the question it thinks it is asking.

— Kristen M. Fabians

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239. Maria Damon — Re: A widespread, high-spirited head rush
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241. Nicholas Piombino — Re: Poetry and Failure

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244. George Bowering — Re: I want to write fiction but ...
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266. George Bowering — Re: I want to write fiction but ...

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284. steve russell — Poetry/Failure
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288. Sam Truitt — Re: Poetry and Failure
289. Jesse Glass — Experimental Poetry/Performance in Baltimore/Washington Area
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300. Nate Pritts — ZOMG! H_NGM_N #8, y'all
301. Aryanil Mukherjee — Re: The cost of our dead poets society
302. Murat Nemet-Nejat — Re: The cost of our dead poets society
303. Catherine Daly — Re: The cost of our dead poets society
304. nieuwland jeroen — Visual art / poetry
305. cris cheek — part: short life housing
306. cris cheek — part: short life housing (review)
307. Jennifer Karmin — July 28: Marhsall, NC

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315. Paul Nelson — Re: Slow Language

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320. Douglas Manson — Re: Visual art / poetry
321. Laura Hinton — Re: Visual art / poetry
322. Maria Damon — mercy mercy mercy
323. Laurie Schneider & Crag Hill — Re: Visual art / poetry
324. nieuwland jeroen — Re: Visual art / poetry
325. David Chirot — Re: The cost of our dead poets society
326. Small Press Traffic — hey batter batter, swing batter
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328. Jim Andrews — Re: Visual art / poetry
329. steve dalachinsky — Re: mercy mercy mercy
330. Jonathan Morse — CFP: Ashbery in Paris, 2010
331. James Robinson — Re: Visual art / poetry
332. Eric Hoffman — Reading at Small's in New York City, 9/12/09
333. Stephen Vincent — Re: Visual art / poetry
334. steve russell — Re: The cost of our dead poets society
335. Jim Andrews — Re: Visual art / poetry
336. Anny Ballardini — the Four Seasons - a tribute to Antonio Vivaldi
337. Nico Vassilakis — SuBtExT/Seattle : Norma Cole & Will Owen : 8/5/09
338. Maria Damon — Poetry and Cultural Studies: A Reader. Book Party, Bowery Poetry Club!

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339. Andy Gricevich — Meta-Shakespearean Socially Critical Theater in Minneapolis
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341. Alexander Jorgensen — Pushcart Prize - looking for news
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343. Audrey Berry — Re: Visual art / poetry
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345. William Allegrezza — Have Save Cracked Slab Books
346. Adam Katz — Got a used copy of 'A'?
347. Mary Kasimor — Re: Have Save Cracked Slab Books
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349. Allan Revich — Re: Visual art / poetry
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351. Adam Parrish — Digital Writing with Python: Final Performance

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353. Alan Sondheim — more great audiovisual from neurotic rly mourn x-haustion
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358. Murat Nemet-Nejat — Re: Visual art / poetry
359. Al Filreis — PoemTalk #20: Baraka's "Kenyatta Listening to Mozart"
360. Joel Weishaus — 'The Gateless Gate" Pages 27-28
361. Amanda Earl — AngelHousePress Essay # 6 - Marcus McCann
362. Kyle Schlesinger — ED SANDERS READING IN BROOKLYN FRIDAY JULY 31 @ 8:00
363. Stephen Vincent — Photography Interest??

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364. CA Conrad — poet John Wieners 40TH ANNIVERSARY CELEBRATION
365. Jeffrey Side — Found a good article called 'POETRY SCENE: CURRENT DIFFICULTIES'
366. William Allegrezza — New Moria Online
367. amy king — This Summer's Saturday -- Tomorrow Night

1. Mary Jo Malo
mourning & poetics
Tue 30 Jun 2009

I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?

Additionally, reflecting only slightly upon Ron Silliman's post-avant/quietist dichotomy, I find the only way for me to categorize poetry is via my own poor pedantic: Poetry I Like vs. Poetry I Don't Like. Does

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http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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2. Jennifer Karmin
July 5: Buckminster Fuller Performance in Chicago
Tue 30 Jun 2009

Jen & Ira & You at the MCA Meet Buckminster Fuller
Meeting the Hippies in Golden Gate Park : A Re-Performance

SUNDAY, JULY 5th
2-4:30pm

4th-floor lobby
Museum of Contemporary Art
220 East Chicago Avenue
Chicago, IL
http://www.mcachicago.org

DURATIONAL PERFORMANCE
instigated by Jennifer Karmin & Ira S. Murfin

This is a performance of a transcript of the video Buckminster Fuller Meets the Hippies in Golden Gate Park. You are invited to watch this performance for as long or as briefly as you like. You are also invited to be a performer in it. You may stay as long or as briefly as you wish, and return as often as you like.

FINAL DAY OF EXHIBIT
Buckminster Fuller: Starting with the Universe is a fascinating mix of utopian vision and organic pragmatism, combining models, sketches, and other artifacts -- many on view for the first time -- represent six decades of the artist's integrated approach to housing, transportation, communication, and

cartography. The exhibition features numerous models of Fuller's projects including his famous geodesic dome. Fuller's extensive connections with Chicago are also highlighted through photographs and documents from his years spent living, teaching, and working in the city.

JENNIFER KARMIN is the author of the text-sound epic Aaaaaaaaaaalice (Flim Forum Press, forthcoming 2009). She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets including: Betalevel (CA), Links Hall (IL), the Poetry Project (NY), the Urban Institute for Contemporary Arts (MI), and Woodland Pattern Book Center (WI). The recipient of numerous grants and residencies, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the Chicago Public Schools. Recent poems are published in the journals Cannot Exist, MoonLit, Otoliths, and anthologized in Come Together: Imagine Peace (Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

IRA S. MURFIN is a writer, educator, and theatre maker. His writing has appeared in Requited, elimae, Fiction at Work, Lark(!), Mobius, and the book The Mind Garden, among other places. Ira is Co-Artistic Director of the Laboratory for Enthusiastic Collaboration and a founding member of the Laboratory for the Development of Substitute Materials, two devised theatre collectives. His solo and collaborative writing and performance work has been presented at venues including the Chicago Cultural Center, Links Hall, Version Fest, The Neo-Futurists, Prop Thtr, the Chicago Calling Festival, by Walkabout Theater at the Peter Jones Gallery, and the Red Rover, Powells North, Quickies, and Reconstruction Room reading series. Ira is also the former Head of the Soleri Book Initiative at the urban design project Arcosanti. He lives in Chicago and teaches writing at North Park University, St. Augustine College, and with Urban Gateways.

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3. derek beaulieu

Drunken Boat Launch - reading and event July 10

Tue 30 Jun 2009

> *Drunken Boat, international online journal of the arts, will be publishing its special 10th anniversary issue and celebrating its launch with an event*
> *at the SoHo20 Chelsea Gallery in NYC.*
>
> *Friday, July 10th from 6:00 pm to 8:00 pm*

SOHO20 CHELSEA GALLERY

511 West 25th St.

Suite 605

NEW YORK, NY 10001

http://www.soho20gallery.com/

Featuring one of Canada¹s most radical writers, derek beaulieu, the poet and comix creator, Sommer Browning, novelist and Contributing Editor of Bon Appétit, Rand Richards Cooper, award winning poet and director of The Center for Book Arts, Sharon Dolin, filmmaker and visionary Ram Devineni, Fulbright fellow and Pushcart winner, Elizabeth Kadetsky, Barnard New Women Poet¹s Prize winner and Director of The University Writing Program at Drexel University, Harriet Levin, and award-winning filmmaker and Guggenheim fellow, Elisabeth Subrin.

SOHO20 was founded in 1973, in New York's Soho art district, as a non-profit, artist-run organization devoted to increasing public awareness of the excellence and diversity of women's art. SOHO20 has a dynamic history of supporting highly committed women artists both nationally and in the world community through extensive exhibition programs and through an exciting mix of multicultural events. A rigorous jurying process ensures the high quality of the gallery membership and of its exhibitions. The gallery's commitment to diversity brings a broad and impressive range of works to the public's attention each season. Major critics in leading magazines and newpapers have cited SOHO20 Gallery for the achievements of its artists and exhibitions.

derek beaulieu¹s practice includes 4 books of poetry: with wax (Coach House Books, 2003), frogments from the frag pool: haiku after basho (co-written with Gary Barwin, Mercury Press, 2005), fractal economies (talonbooks, 2006) and Chains (paper kite, 2008). He is also author of two books of conceptual fiction: flatland, published in the United Kingdom by information as material (2007) and Local Colour, published in Finland by ntamo (2008). In

2010 How to Write, a collection of plagiarised prose, will be published by Vancouver¹s talonbooks. Beaulieu has been editorially involved with filling Station, dANDelion, endNote and speechless magazines and also published the highly acclaimed micropresses housepress and no press. His work is consistently praised as some of the most radical and challenging in contemporary Canadian writing.

Sommer Browning writes comix and draws poems in Brooklyn. Her latest chapbook, The House, can be found in Narwhal, out with Cannibal Books.

Rand Richards Cooper is the author of a novel, The Last to Go (Harcourt Brace), and a story collection, Big As Life (The Dial Press). His fiction has appeared in Harper¹s, The Atlantic, Esquire, and many other magazines, as well as in the Selected Shorts series on NPR; his short story, ³Johnny Hamburger,² was included in Best American Short Stories 2003. The Last to Go was produced for television by ABC. Cooper has been Writer in Residence at Amherst and Emerson colleges. A frequent contributor to the New York Times Book Review, he is a film critic for Commonweal and a contributing editor for Bon Appétit, for which he received a 2002 Lowell Thomas Gold Medal Award from the American Society of Travel Writers. Rand Cooper lives in Hartford, CT, with his wife, Molly, and their daughter, Larkin. He writes a column about fatherhood, ³Dad on a Lark,² for www.Wondertime.com.

Sharon Dolin¹s fourth book, Burn and Dodge, won the AWP Donald Hall Prize in Poetry and was recently published by the University of Pittsburgh Press. Her other books include Heart Work, Serious Pink, and Realm of the Possible. She is Writer-in-Residence at Eugene Lang College, The New School. She also teaches poetry workshops at the Unterberg Poetry Center of the 92nd Street Y and directs The Center for Book Arts Annual Letterpress Poetry Chapbook Competition. In May, Sharon was an artist-in-residence at Fundación Valparaiso in Mojácar, Spain during which time she was a guest blogger for The Best American Poetry.

Ram Devineni is a filmmaker and editor of Rattapallax magazine. He recently produced Amir Naderi¹s ³Vegas: Based on a True Story² which premiered at the Venice Film Festival. He recently finished a film about Allen Ginsberg and his journey to India called ³Ginsberg¹s Karma.²

Elizabeth Kadetsky's fiction has appeared or is forthcoming in TriQuarterly, Antioch Review, Best New American Voices, the Pushcart Prizes anthology and Gettysburg Review. The recipient of a Fulbright Fellowship in creative writing to India, she wrote the memoir First There Is a Mountain (Little Brown, 2004) based on her year there as a student of the yoga guru B.K.S. Iyengar. This year, she has new non-fiction in Antioch Review and Going Hungry > journalism have appeared in The Nation, Ms, Glamour, the Village Voice, Santa Monica Review and many other venues. She has received artists grants from numerous places both in the US and abroad. She is a graduate of UC Santa Cruz, the MFA Fiction program at UC Irvine and the graduate journalism program at Columbia University. She grew up in New York City and has taught creative writing at University of Pittsburgh, Sarah Lawrence College and Ohio State University, as well as narrative writing in Columbia University's graduate school of journalism. She is currently visiting writer in Penn State University¹s program in creative writing.

Harriet Levin is the author of THE CHRISTMAS SHOW (Beacon Press), a Barnard New Women Poet's Prize and a Poetry Society of America Alice Fay di Castangola Award winner. A PEW Fellowship in the Arts Discipline winner, recent work appears or is forthcoming in Harvard Review, Prairie Schooner, Kenyon Review, Antioch Review, Gulf Coast, Many Mountains Moving, Cimarron Review and 32 Poems. She lives in Philadelphia where she is Director of the University Writing Program at Drexel University. To read about her work with the Lost Boys of Sudan, see her blog, harrietmillan.blogspot.com

Elisabeth Subrin is an award-winning filmmaker and video artist. A Sundance Institute Lab Fellow, she participated in their Writer¹s and Director¹s Labs with her first feature length screenplay, now in development with Forensic Films. Subrin¹s series of experimental bio-pics have screened extensively in the United States and abroad, including at The New York Film Festival, The Whitney Biennial, The Vienna International Film Festival, The Museum of Modern Art, American Film Institute, Rotterdam International Film Festival, The Robert Flaherty Film Seminar, the VIPER International Festival in Lucerne, Switzerland, The Guggenheim Museum, The Sundance Channel, PBS,

> *and*
> *numerous other major museums, universities, arts institutions and film festivals. One-woman shows include The Museum of Modern Art in New York, San*
> *Francisco Cinematheque, Film Forum in LA, the Institute of Contemporary Art*
> *in Boston, The Vienna International Film Festival, The Center for Media, Culture and History at New York University, The Northwest Film Center, and The Film Center at The Art Institute of Chicago. Subrin has received grants*
> *and fellowships from The Rockefeller Foundation, The John Simon Guggenheim Foundation, The Creative Capital Foundation, The Andrea Frank Foundation, The Wexner Center for the Arts, and The Yaddo and MacDowell Colonies. She¹s*
> *an assistant professor in the Department of Film and Media Arts at Temple University and a visiting critic in the Graduate Program at Yale University*
> *School of Art. She lives in Brooklyn, New York.*

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4. Eric Elshtain

Download the Gnoetry software

Tue 30 Jun 2009

Gnoetry practitioner Eric Scovel has generously posted the ingredients you need to download the poetry-generating software Gnoetry0.2.

Go here:

http://mchainpoetics.wordpress.com/gnoetry-0-2-download-and-install-howto/

Please contact Eric Elshtain at Beard of Bees Press if you get the software up and running.

Enjoy!

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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5. St. Thomasino

a noun sing e·ratio 12 · 2009 a noun sing e·ratio 12 · 2009

Wed 1 Jul 2009

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e·
a noun sing e·ratio 12 · 2009

with poetry by David Chikhladze, Gautam Verma, David Rushmer, Anne Fitzgerald, Mary Ann Sullivan, Ruth Lepson, Virginia Konchan, Sandra Huber, Paige H. Taggart, Marcia Arrieta, Sean Patrick Hill, Travis Macdonald, Mark Lamoureux, Camille Martin, Nathan Thompson, Philip Byron Oakes, Cyril Wong, and Derek Henderson

E·ratio · Issue 12.pdf

http://www.eratiopostmodernpoetry.com/

edited by gregory vincent st. thomasino
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6. steve dalachinsky

Re: mourning & poetics

Wed 1 Jul 2009

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nice seeing your name out here again MJ
On Tue, 30 Jun 2009 10:52:25 -0400 Mary Jo Malo <[redacted]>
writes:
> I've been sympathetically following the tragic death of Emma
> Bernstein
> and wonder why "quietist" poetry (and prose, I suppose) seem/s to
> better express grief. The one exception I've discovered so far is
> Mary
> Jo Bang's "Elegy." Who else am I missing?
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> Additionally, reflecting only slightly upon Ron Silliman's
> post-avant/quietist dichotomy, I find the only way for me to
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> Poetry I Don't Like. Does
>
> --
> http://thisshiningwound.blogspot.com/
> http://apophisdeconstructingabsurdity.blogspot.com/
>
>
>

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7. Zamsky, Robert
Contemporary French Writing
Wed 1 Jul 2009

I'll be in France for the next month and am looking for reading suggestions -- poetry or prose.

Thanks!

- Robert Zamsky

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8. UbuWeb
Flarf & Conceptual Writing in July/Aug Poetry Magazine
Wed 1 Jul 2009

An introduction to the 21st Century's most controversial poetry movements:

http://www.poetryfoundation.org/journal/article.html?id=237176

UbuWeb
http://ubu.com

↑ Index

9. Patrick Dillon
Re: Contemporary French Writing
Wed 1 Jul 2009

Bookworm had a four or five part series called An American Bookworm in Paris.

You can visit the website: http://www.kcrw.com/etc/programs/bw and then at the bottom there is a link "More past shows" It should not be too far back, but you can also search for it.

It's pretty good and has about 15 or more contemporary French writers, many of whom would fit with the poetics of this list.

On Wed, Jul 1, 2009 at 9:42 AM, Zamsky, Robert <[redacted]> wrote:

> *I'll be in France for the next month and am looking for reading suggestions -- poetry or prose.*
>
> *Thanks!*
>
> *- Robert Zamsky*

↑ Index

10. Scott Howard
mourning & poetics
Wed 1 Jul 2009

Hi, Mary Jo,

Here are a few recommendations, re: mourning & poetics.

1. Inventions of Farewell, edited by Sandra Gilbert. That's an anthology of elegies and elegiac poetics/poetry.

2. Poetry of Mourning, by Jahan Ramazani. Scholarly study.

3. Both of the above are v. good for twentieth-century Anglo-American poetry & poetics of loss, but neither really begins to address postmodern poetics. If you're interested, you could also consider this book chapter: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in _The World in Time and Space_ (Talisman House, 2002), 122-46.

Best wishes,
Scott Howard

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----- Original Message -----
From: Mary Jo Malo <[redacted]>
Date: Wednesday, July 1, 2009 10:52 am
Subject: mourning & poetics
To: [redacted]

> *I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?*
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> *Additionally, reflecting only slightly upon Ron Silliman's post-avant/quietist dichotomy, I find the only way for me to categorize poetry is via my own poor pedantic: Poetry I Like vs. Poetry I Don't Like. Does*
>
> *--*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

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11. Marc Nasdor

Re: mourning & poetics

Thu 2 Jul 2009

Have you checked out Jennifer Bartlett's book, "Derivative of the Moving Image" lately.

See the poems "Elegy for the Trees" and "Going to Yugoslavia" -- particularly the former.

I would not consider JB a Quietist poet in any sense. I am sure there are many others who express grief well, but not all of them do it in a narrative manner.

Marc

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
Telephone:
[redacted] - cell

Email: [redacted]
http://www.myspace.com/poodlecannon

Date: Tue, 30 Jun 2009 10:52:25 -0400
From: Mary Jo Malo <[redacted]>
Subject: mourning & poetics

I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?

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--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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12. Jonathan Skinner
Contemporary French Writing
Thu 2 Jul 2009

Hi Robert!

Go to Michèle Ignazi books in Paris, on rue du Jouy.

Jennifer Dick keeps a blog of readings and literary events around Paris (much perhaps to glean from there):

http://parisreadingsmonthlylisting.blogspot.com/

You can¹t go wrong with anything by Jacques Roubaud.

JS

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13. Lauren Russell
Re: mourning & poetics
Thu 2 Jul 2009

What is quietist poetry? I'm really curious; I've never heard the term.

I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's I, Afterlife: Essay in Mourning Time? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's Modernism and Mourning makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.

Lauren Russell

Date: Wed, 1 Jul 2009 18:12:15 -0600
From: Scott Howard <[redacted]>
Subject: mourning & poetics

Hi, Mary Jo,

Here are a few recommendations, re: mourning & poetics.

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2. Poetry of Mourning, by Jahan Ramazani. Scholarly study.

3. Both of the above are v. good for twentieth-century Anglo-American poetry & poetics of loss, but neither really begins to address postmodern poetics. If

you're interested, you could also consider this book chapter: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in _The World in Time and Space_ (Talisman House, 2002), 122-46.

Best wishes,
Scott Howard

///

----- Original Message -----
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Date: Wednesday, July 1, 2009 10:52 am
Subject: mourning & poetics
To: [redacted]

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> *Additionally, reflecting only slightly upon Ron Silliman's post-avant/quietist dichotomy, I find the only way for me to categorize poetry is via my own poor pedantic: Poetry I Like vs. Poetry I Don't Like. Does*

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14. David Seaman
Re: Contemporary French Writing
Thu 2 Jul 2009

Do you read French? This year I have enjoyed The Elegace of the Hedghog ./ L'Elegance de l'herisson and I'll Never be French. David Seaman

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

On Wednesday, July 01, 2009, at 10:42AM, "Zamsky, Robert" <[redacted]> wrote:
>I'll be in France for the next month and am looking for reading
>suggestions -- poetry or prose.
>
>Thanks!
>
>- Robert Zamsky
>
>
>

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15. Jim Andrews
cross multiplication
Thu 2 Jul 2009

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we live in an age of rapid cross multiplication.

in math, cross multiplication between two sets of things results in a new set that pairs each element of the first set with each element of the second set.

{1, 2, 3} x {4, 5, 6} = {(1,4), (1,5), (1,6), (2,4), (2,5), (2,6), (3,4), (3,5), (3,6)}

the first two sets are one-dimensional. the cross product is two dimensional. the cross product of two sets has more dimensions.

the internet accelerates the processes of cultural cross multiplication. poetry x programming; poetry x spam; poetry x lots of things. because the internet is a vast network. a network is a bunch of nodes in relation to other nodes. and the relations grow between different nodes. and new nodes form out of unions of groups of nodes. as the lettrist poet isadore isou put it, "Each poet will integrate everything into Everything".

given a finite set of plain old numbers, it makes sense to talk about the greatest one or the least one. but it doesn't make much sense to speak of the greatest or least in {(1,4), (1,5), (1,6), (2,4), (2,5), (2,6), (3,4), (3,5), (3,6)}.

we can talk about the point which is the greatest distance from (0,0), or something like that, but it doesn't mean simply 'the greatest'.

similarly, in a situation of cultural cross multiplication, standards that might loosely apply to, say, poetry, might not so easily apply to (poetry, programming).

so we get a situation where no one knows what is greatest or least. because there really is no greatest or least in a situation of cross multiplication.

ja
http://vispo.com

↑ Index

16. Alan Sondheim
Alan Sondheim: The Drawing Un/Center/Ed (hi - please post, thanks!)
Thu 2 Jul 2009

Alan Sondheim: The Drawing Un/Center/Ed

An exhibition of graphics from 3d modeling transformations and other sources at:

Millennium Gallery, 66 East 4th St., New York

June 20, 2009 - July 31, 2009, and probably September, 2009

Monday - Wednesday and Friday evenings 7-10:30 pm
Saturday 1-5 pm

"Each of the prints here is unique; each is the result of print, print error, borderline and uncontrollable phenomena. Most of them originate from work done with the aid of Poser and other 3d modeling programs. The mannequins represent snapshots of distorted dynamic movement, movements real bodies in real spaces could never do, unless constrained by torture, dismemberment, fantasm, sexuality, or (other) uncomfortable elements within the imaginary - bridging the real, ascending, descending. I see every print as an entire world; if it doesn't work alone, it won't work in conjunction. I also see them as ruins - of fragile-analogic bodies, of the digital world, of memory. Ruins are fascinating; no matter how minimal, there always seems to be enough there, never enough there, never there."

- Alan Sondheim, 6/16/09

"The word prolific always comes to mind when describing Alan Sondheim, who has produced an unending, constantly changing array of media works, writings, and musical pieces; and has given innumerable workshops and lectures around the world. He has been a regular participant in the Personal Cinema Series."

- Howard Guttenplan

For further information, phone [redacted] or email
[redacted].

Please visit if you're in the neighborhood (4th Street between 2nd and 3rd Avenues).

↑ Index

17. Halvard Johnson

Hamilton Stone Review, Issue 18, Summer 2009, Now Online!

Thu 2 Jul 2009

---

*

Hamilton Stone Review*, Issue 18, Summer 2009, Now Online!

Poetry by CL Bledsoe, James Grabill, Libby Hart, Nicholas Karavatos, Kathleen Kenny,

Sandy McIntosh, Rodney Nelson, and David Woodward. Fiction by Miriam N. Kotzin,
Jen Micharlski, Charles Rammelkamp, Grant Tracey, and Joyce Yarrow.

http://www.hamiltonstone.org/hsr.html

Submissions:

*Hamilton Stone Review *is published three times a year: in June, October, and
February.

Poetry submissions to *Hamilton Stone Review* are temporarily closed. Fiction submissions may be sent to Lynda Schor at [redacted], and nonfiction to Reamy Jansen at [redacted]. No snail mail submissions, please, and it's a good idea to include your work in both the message and an attachment. Please put "HSR submission from [your name]" in your subject line.

PLEASE SEND THIS ALONG TO OTHERS

Thank you.

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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18. Charlotte Mandel
BigCityLit Reading July 8
Thu 2 Jul 2009

> *I'll be part of a group reading:*
> *Wednesday, July 8th, 2009, 6:00 pm*
> *The Cornelia Street Café*
> *29 Cornelia Street*
> *(b/t Bleecker & West 4th)*
> *Cover $7 (includes one house drink)*
> *BigCityLit Reading*
> *Featuring poets from the Spring 2009 issue, including Patricia Carragon, Allen C. Fischer, Deborah Flanagan, Joanne Grumet, Ann Lauinger, Linda Lerner, Charlotte Mandel, Mark Nickels, D. Nurkse, eve packer, Ron Price, Kryssa Schemmerling, Peter Schwartz, Maggie Schwed, Barry Wallenstein, Rob Wright and Angelo Verga*
> *Read the issue at BigCityLit.com*

↑ Index

19. amy king
Fogged Clarity [on behalf of Ben Evans]
Thu 2 Jul 2009

The July Issue of the arts review Fogged Clarity (http://www.foggedclarity.com) is up:

3 short films
An interview and poetry from Pulitzer Prize finalist Bruce Smith
Short fiction from Ryan McCarl and Claire Foster,
Poetry and readings from Michael Tyrell and Linda Nemec Foster
The music of "The Horse's Ha"
An essay by T.S. Eliot scholar Benjamin Lockerd
And much more

All free and beautiful at www.foggedclarity.com

--
Executive Editor, "Fogged Clarity"
http://www.foggedclarity.com

Ben Evans

--

Amy's Alias
http://amyking.org/

July 2009
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Visual

Brandon T. David A Little SecretMichael Fragstein A Wet DayForgetFrancis Raven The World Without Us is BeautifulAesthetic RejectionJulia Haw The Nine Day Wonder

Polemics

Benjamin Lockerd Religion, Dawson, and T.S. Eliot

Aural

The Horseâ€™s Ha Of the Cathmawr Yards

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Bruce Smith The poet on his life and workJames Elkington On, Of the Cathmawr Yards

--

Amy's Alias

http://amyking.org/

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20. Mary Kasimor
Re: mourning & poetics
Thu 2 Jul 2009

Lauren, Yes, the poem "White Phosphorus" is a beautiful poem about mourning for her brother. Is that the Alice Notley poem you were thinking about?

--- On Wed, 7/1/09, Lauren Russell <[redacted]> wrote:

From: Lauren Russell <[redacted]>
Subject: Re: mourning & poetics
To: [redacted]
Date: Wednesday, July 1, 2009, 11:52 PM

What is quietist poetry? I'm really curious; I've never heard the term.

I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's I, Afterlife: Essay in Mourning Time? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's Modernism and Mourning makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.

Lauren Russell

Date: Wed, 1 Jul 2009 18:12:15 -0600
From: Scott Howard <[redacted]>
Subject: mourning & poetics

Hi, Mary Jo,

Here are a few recommendations, re: mourning & poetics.

1. Inventions of Farewell, edited by Sandra Gilbert. That's an anthology of elegies and elegiac poetics/poetry.

2. Poetry of Mourning, by Jahan Ramazani. Scholarly study.

3. Both of the above are v. good for twentieth-century Anglo-American poetry & poetics of loss, but neither really begins to address postmodern poetics. If you're interested, you could also consider this book chapter: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in _The World in Time and Space_ (Talisman House, 2002), 122-46.

Best wishes,
Scott Howard

///

----- Original Message -----
From: Mary Jo Malo <[redacted]>
Date: Wednesday, July 1, 2009 10:52 am
Subject: mourning & poetics
To: [redacted]

> *I've been sympathetically following the tragic death of Emma Bernstein and wonder why "quietist" poetry (and prose, I suppose) seem/s to better express grief. The one exception I've discovered so far is Mary Jo Bang's "Elegy." Who else am I missing?*
>
> *Additionally, reflecting only slightly upon Ron Silliman's post-avant/quietist dichotomy, I find the only way for me to categorize poetry is via my own poor pedantic: Poetry I Like vs. Poetry I Don't Like. Does*

↑ Index

21. Hilary Clark
Re: mourning & poetics
Thu 2 Jul 2009

Another: *I, Afterlife [Essay in Mourning Time]* by Kristin Prevallet (Essay Press, 2007). The book mixes poetry and essay / prose.

Hilary

Marc Nasdor wrote:
> Have you checked out Jennifer Bartlett's book, "Derivative of the Moving Image" lately.
>

> See the poems "Elegy for the Trees" and "Going to Yugoslavia" -- particularly the former.
>
> I would not consider JB a Quietist poet in any sense. I am sure there are many others who express grief well, but not all of them do it in a narrative manner.
>
> Marc
>
> ----------
>
> Marc Nasdor
> 127 Thames Street, #3L
> Brooklyn, NY 11237
> Telephone:
> [redacted] - cell
>
> Email: [redacted]
> http://www.myspace.com/poodlecannon
>
>
>
> ----------
>
> Date: Tue, 30 Jun 2009 10:52:25 -0400
> From: Mary Jo Malo <[redacted]>
> Subject: mourning & poetics
>
> I've been sympathetically following the tragic death of Emma Bernstein
> and wonder why "quietist" poetry (and prose, I suppose) seem/s to
> better express grief. The one exception I've discovered so far is Mary
> Jo Bang's "Elegy." Who else am I missing?
>
> Additionally, reflecting only slightly upon Ron Silliman's
> post-avant/quietist dichotomy, I find the only way for me to
> categorize poetry is via my own poor pedantic: Poetry I Like vs.
> Poetry I Don't Like. Does
>
>

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22. Tarpaulin Sky Press

Save money, support first books by six young women writers, read Zornoza & Massman

Thu 2 Jul 2009

Dear TSky Friends,

Two items that we think might interest you:

1) TSky Press Fall 2009/Spring 2010 subscriptions are now available.

$60 for six books w/free shipping
(vs. $103.94 from Amazon, or $107 from SPD)

Yes, you read the above correctly. $60 will get you five paperbacks and one chapbook w/ free shipping. & Yes, you'll save around $45.

Please visit our catalog at http://www.tarpaulinsky.com/Press/catalog.html to order online or pay by check. (THIS OFFER IS LIMITED TO 100 SUBSCRIBERS.)

All first books. All from women writers. Which excites us no end. Although we have always been committed to publishing both new writers and women writers, the 2009/10 subscription series really puts our money where our collective mouth is. Fall 2009 books include Ana Bozicevic's full-length poetry collection, _Stars of the Night Commute_; Traci O Connor's book of short fictions, _Recipes for Endangered Species_; and Emily Toder's poetry chapbook, _Brushes With_; Spring 2010 titles include Joanna Ruocco's book of short fictions, _Man's Companions_; Kim Gek Lin Short's lyric novella, _The Bugging Watch and Other Exhibits_; and Shelly Taylor's book of interlocking short fictions / prose poems, _Black-Eyed Heifer_.

2) Andrew Zornoza's _Where I Stay_ and Gordon Massman's _The Essential Numbers_ are also now available.

In the process of constantly disappearing, the unhinged, unmoored and unnamed narrator of WHERE I STAY travels through a cracked North America, stalked by his own future self and the whispers of a distant love. From Arco, Idaho to Mexico City, he flees along the highways and dirt roads of a landscape filled with characters in transition: squatters, survivalists, prostitutes, drug runners, skinheads, border guards and con-men. WHERE I STAY is a meditation on desperation, identity, geography, memory, and love-a story about endurance, about the empty spaces in ourselves, about the new possibilities we find only after we have lost everything. "Refreshing, pitch-perfect kind of steering that is innovative not only for the genre it might get called into, but for experiential and language-focused texts of every stripe."--BLAKE BUTLER. "A gifted journey through borderlands between text and image, glassy prose and suggestively

indirect prose poem, facts and fictions, sanity and the other thing"--LANCE OLSEN. http://www.tarpaulinsky.com/Press/Zornoza/index.html

from THE ESSENTIAL NUMBERS: "1715": "It is unimportant to me whether anyone reads these poems / or their assessment of them should they, I do not care under / whose name they are published, nor could I care less what / literary critics say about them, praise or condemnation, / nothing could be more vapid than some academic advanc- / ing his career on my efforts or within institutionally accept- / able parameters pushing my reputation this way or that, / most contemporary poetry is shit as is the industry that sur- / rounds it and I want no part of it, if I am harsh so be it, if / I am angry then that is life, if I have hurt my consanguineous / they are co-conspirators in their pain, nothing in this work / bears false witness nor have I broken one commandment, / I am a decent man imbued with a religious spirit and cap- / able of love, I have noticed the world is full of cowards."
http://www.tarpaulinsky.com/Press/Massman/index.html

All best,

Elena Georgiou & Christian Peet
Tarpaulin Sky Press

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23. Michael T Cross

Atticus/Finch presents: Judith Goldman's The Dispossessions

Thu 2 Jul 2009

Greetings Friends:

Atticus/Finch is incredibly excited to announce the release of Judith Goldman's new chapbook, The Dispossessions. An ambitious series of competing voices and cultural affects, The Dispossessions creates an intersubjective field of response to the violence of intimacy, both public and private (or better, the private as public!). Featuring an intricate die-cut wrap on sumptuous Arches paper, this volume promises to challenge the most elegant Atticus/Finch productions of the past. Go to our website (www.atticusfinch.org) to take a look at the cover and read a sample poem.

BUT THAT'S NOT ALL! To make the deal even more inviting, if you purchase Judith's book along with David Larsen's Names of the Lion, I'll include a limited edition broadside featuring work by Rob Halpern FOR FREE (while supplies last!)!!

And finally, I should mention that we've moved back to Oakland! You may order books at our website (www.atticusfinch.org) using Pay Pal or credit card, or you

can send a check payable to Michael Cross in the amount of ten dollars to our new address:

2325 Ransom Avenue #1
Oakland, CA 94601

All my best,
Michael Cross

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24. { brad brace }
five (5) new pleated plaid pamphlets published!
Fri 3 Jul 2009

126-2 Roseate-Dreaminess Rough-Exterior Rough-Indication
127-2 Rumpled-Reproduction Run-Possibilities Royal-Personage
128-2 Rum-and-Coke Rumbling-Dozers Rumored-Role
129-2 Rumour-Factory Rump-Shake Royal-Zenana
130-2 Ruby-Eyes Ruddy-Brilliance Run-the-Risk

five (5) new pleated plaid pamphlets published!
second editions -- now 867 pages with copious illustrations
merely $10

{ brad brace }

> Pleated Plaid Pamphlets
> Volumes 126-130 Second Editions
> [accompaniment to insatiable abstraction engine]
>
> http://bbrace.laughingsquid.net/abstraction-engine.html
> http://www.bbrace.net/abstraction-engine.html
> [redacted]

brad brace, bbrace, architecture, poetry, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction,musical

ppp126-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-126-no-2/7352275
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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-127-no-2/7353225
ppp128-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-128-no-2/7354986

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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-129-no-2/7354893
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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-130-no-2/7354943

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25. Obododimma Oha

On Being Married to a Man Who Is Married to Books

Fri 3 Jul 2009

On Being Married to a Man Who Is Married to Books<http://x-pensiverrors.blogspot.com/2009/07/on-being-married-to-man-who-is-married.html>
By

Obododimma Oha * http://x-pensiverrors.blogspot.com/2009/07/on-being-married-to-man-who-is-married.html * I have heard it said that an intellectual is a polygamist, for s/he may not just be wedded to a human being whose needs and desires must be given some consideration, but also be similarly attached to books, to academic activities, to the endless pursuit of knowledge. These two commitments do not always submit to each other peacefully and may become the cause of serious agony for the married intellectual. As it is for men who are academics, so it is for their female counterparts. Perhaps, viewed from the perspective of women who are academics, the conflicting demands are more intense in their own case than in the case of men who are academics. In spite of the changes brought into the family by gender sensitization in modern life, women still have to make the home, catering for their husbands and children. And this does not excuse them from living up to the demands of their jobs: as academics they still have to carry out research, read books, teach students, supervise projects, publish articles or books, and engage in other professional activities. Indeed, as Virginia Woolf writes in A Room of One's Own the woman as a (literary artist) needs a space of her own, economic freedom, and freedom to use her mind, in order to function productively and meaningfully. It is certainly not an easy thing for her to have a "room of her own" in the space of her husband when she functions as a scholar. As a male scholar, I imagine, therefore, that it is not very easy for my female colleagues.

As a male scholar married to a woman and to my books, what does my "polygamy" orchestrate for me in my family life? Am I not like the man invited by his chi and his father-in-law to work on their farms on the same day at the same time? If I ignore my father-in-law and decide to work on my chi's farm, my

father-in-law would be mad with me and withdraw his daughter (at least, as culturally permitted in the Igbo society in which I was born and raised). If I ignore my chi and decide to work on my father-in-law's farm, my chi would also be mad with me and take my life. So, my tragedy is located somewhere between the possible loss of a wife and the loss of my life. And, being a faithful husband (oh yes I am!) I don't want to lose my wife I swear, neither do I want to lose my life and leave her a widow!

It is 2.00 am and I am in my study, working at the computer again, fighting back the hands of sleep that have been trying to shut my eyes for me. I have to finish reading an article sent to me for assessment and feed in my report on the e-page of an electronic journal. Deadlines are deadlines, especially for electronic gatekeepers. Moreover, I have to prove to the editor of the journal that scholars based in Africa as not as "dead" as the world is made to believe. So, I am here, not really in my study anymore, but in cyberspace, mutually hallucinating with other cyborgs (thanks to Mel Gibson for that idea). I don't know whether I am asleep or awake again, just as I can't say whether I am really Here or There, whether I am real or unreal! Well, in my nowhereness, I see her on the screen of my laptop, first as a pop-up, then as an emoticon. She is snoring and her snores are angry words. A software now, she jumps out of the screen and gets installed on my mind the real computer. I am browsing my mind now, my laptop has vanished and my mind is saying to me …

Are you real? Are you really here? Are you really unreal? OK, she is your art now, she that you cannot browse. She is the message now the medium , she that cannot give you a deadline. Are you not just another brand of falsehood? Sometimes when she needs your attention, you have a book in your hand or you are sitting before a computer, and you must chase that idea through the paragraphs and pages of some fields of thought. Sometimes she is kept waiting in the bedroom, and you are trying to finish writing that article to beat a deadline. Sometimes the food kept for you on the dining table – because you could not join the family at mealtime – gets cold and you have to eat it quietly like a dog, afraid to complain, so as not to start a war. After all, if you didn't want it cold, you should have come to eat it warm!

Books and books and books everywhere. Books on the shelves. Books on the floor. Books on the table. Books in cartons. Books sitting on books. Books inside books, to mark where you have to return to, after angrily going to find out what she wants you to come and see. Books in the study. Books in the bedroom. Books and books and more books arriving. You cannot provide more money for weekend shopping, for you say the pay is low, the tax is high, and you have children's fees to pay soon, but you can't remove your eyes from books. You buy more and more books and smuggle them into the house! Sometimes you claim you got the books for free, even before she accuses you with her eyes. You keep

buying books, sometimes three or four copies of the same book. Some copies for yourself; some copies for your students to borrow and disfigure through photocopying or sheer carelessness.

This conference and that seminar and those workshops … where you shop for ideas on how to stay away from her! Absentee husband, you nickname is Professor Awayness, for you are busy providing awareness away from her and the children. Sometimes a week. Sometimes two weeks. And when you are returning from this one, you are leaving for that one. Sometimes you trans-conference or trans-seminar, after all, what's the point coming home to say you are leaving soon?

And your way of thinking! Haven't you been hardened by all those crazy ideas and tortured language that communicates them? So, what do we have here: a human who can really sleep when he is asleep, play when it is playtime, and do stupid things when fun demands it, without caring so much about what this or that theory says? You are discussing a point with her. Just a little argument and you take off as if you are in one of those crazy listserv debates, quoting this book and that book you have read. You see; that's a symptom of the illness that I mentioned earlier! Can you similarly quote her, your wife? No, not all! Has she got quotable ideas? It is books that tell you what to do. It is books that are right enough decide a little exchange between a husband and a wife!

Yes, she needs a husband, not necessarily an academic hero. But you think that being an academic hero counts much in satisfying those needs of hers. And that's one problem: who determines her needs: you, your books, or she? She wants you to include her in your scheme of things, if not the main programme of your life. And you are uncomfortable about this, very. You think your academic life and pursuit could be hindered, if not ruined, by your focus on a human wife or family. Didn't you even once whisper to yourself: a writer married is a writer marred? Another idea you picked from those crazy associates of yours, those apostles of aloneness!

And now you have discovered another opportunity for keeping her lonely (or another opportunity has discovered you the ready tool!): the Internet, with all those blogs you must update, those emails you must read and respond to, those chats (sometimes three or four going on simultaneously), those skirmishes on listservs you must engage in, those downloads and uploads that increase the weight of your mental luggage. So, has she not suddenly become a widow, an "Internet widow," as Clifford Stoll calls it in Silicon Snake Oil?

At the mention of the word "widow", I wake up and I am right on my feet. My wife opens the door of my study and walks in, fear written on her face.
"Why were you screaming?"
"Screaming? Did I scream?"

“Of course, you did! I came to find out what was wrong. And don’t you think it’s time for you to come to the bedroom and lie down?”
And, suddenly, there’s an electricity outage. 4.00 am. Indeed, it is time to go to bed.

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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26. Nicholas Ruiz III

put your theory where your praxis is

Fri 3 Jul 2009

Greetings all!

Happy Independence Day weekend!

In the name of putting my theory where my praxis is - I am running for Congress in 2010, FL District 24...tell your friends and neighbors!

http://intertheory.org/nriiiforcongress2010.html

...and an Independence Day gift:

Bjork - Declare Independence

http://www.youtube.com/watch?v=igOWR_-BXJU

pax et lux,

NRIII

Nicholas Ruiz III, Ph.D
NRIII for Congress 2010
http://intertheory.org/nriiiforcongress2010.html

Editor, Kritikos
http://intertheory.org

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27. steve russell
Re: mourning & poetics
Fri 3 Jul 2009

Quietist poetry: I've never heard of the term. A whimper, I suppose, is more nuanced than a shout, but some very good not so quiet poems have been poems of mourning. Consider Kaddish. Ginsberg isn't exaclty quiet. Nor is Sylvia Plath, or any of the confessional poets. Perhaps quietist poetry is a way of whispering with a megaphone.

--- On Thu, 7/2/09, Lauren Russell <[redacted]> wrote:

> *From: Lauren Russell <[redacted]>*
> *Subject: Re: mourning & poetics*
> *To: [redacted]*
> *Date: Thursday, July 2, 2009, 12:52 AM*
> *What is quietist poetry? I'm really*
> *curious; I've never heard the term.*
>
> *I tend to think of fragmented poetry (and prose) as best*
> *articulating grief. Have you ever read Kristin Prevallet's*
> *I, Afterlife: Essay in Mourning Time? And part of what I*
> *love about Alice Notley's work is that her poems have*
> *engaged with grief in so many different ways. I can't*
> *claim to have read the whole book (it's one of the books*
> *one's not aloud to check out of the New York Public*
> *Library), but the introduction to Patricia Rae's Modernism*
> *and Mourning makes some interesting points about the*
> *politics of grief and writing about grief. I found it*
> *helpful alongside Ramazini, though I can't claim to have*
> *read all of that, either.*
>
> *Lauren Russell*
>
> *Date: Wed, 1 Jul 2009 18:12:15 -0600*
> *From: Scott Howard <[redacted]>*
> *Subject: mourning & poetics*
>
> *Hi, Mary Jo,*
>
> *Here are a few recommendations, re: mourning &*
> *poetics.*

1. Inventions of Farewell, edited by Sandra Gilbert.
That's an anthology of elegies and elegiac poetics/poetry.

2. Poetry of Mourning, by Jahan Ramazani. Scholarly
study.

3.
Both of the above are v. good for twentieth-century
Anglo-American
poetry & poetics of loss, but neither really begins to
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postmodern poetics. If you're interested, you could also
consider this
book chapter: "'The Brevities': Formal Mourning,
Transgression &
Postmodern American Elegies", in _The World in Time and
*Space_*
(Talisman House, 2002), 122-46.

Best wishes,
Scott Howard

///

----- Original Message -----
From: Mary Jo Malo <[redacted]*>*
Date: Wednesday, July 1, 2009 10:52 am
Subject: mourning & poetics
To: [redacted]

I've been sympathetically following the tragic death
of Emma Bernstein
and wonder why "quietist" poetry (and prose, I
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better express grief. The one exception I've
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Jo Bang's "Elegy." Who else am I missing?

Additionally, reflecting only slightly upon Ron
Silliman's
post-avant/quietist dichotomy, I find the only way
for me to
categorize poetry is via my own poor pedantic:
Poetry I Like vs.
Poetry I Don't Like. Does

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28. Evan Kennedy
seeking Bay Area poets
Fri 3 Jul 2009

I'm soon moving to the Bay Area and would like to hear about the poetry community there (reading series, bookstores). I especially want to hear from poets in their 20s and poets who run small presses. Does anyone wish to shed some light for me?

xoxo,

Evan

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29. jared schickling
RECONFIGURATIONS call for work
Fri 3 Jul 2009

Dear All,

Reconfigurations: A Journal for Poetics and Poetry / Literature and Culture is currently seeking submissions for its third issue.

In addition to the general call for work pasted below, we’re seeking a gathering of statements / questions / perspectives on the current status of poetry book reviews and suggestions for how that genre could be re-imagined, re-invigorated, etc.

We're open to any number of ways this might be approached. Pieces about reviews, email conversations about reviews, unique reviews themselves, reviews of reviews...we'd like to see it.

Please feel free to forward as you wish, and to send your submissions on this topic to: [redacted]

If you’re interested but the August deadline listed below is too soon, please don't hesitate to contact.

All the best,
Jared Schickling

CALL FOR WORK: Volume Three

Volume three of Reconfigurations seeks innovative works concerning immanence / imminence—that is, the phenomena of emergence & becoming, appearance & disappearance—across a wide range of signification: matters inherent or abiding; objects intentional or manifest; perceptions noetical or pataphysical; actions impending or close-at-hand; communities realized or indeterminate.

Submissions: April thru August
Publication: November, 2009

Electronic Submissions: [redacted].
Submissions should be attached as a single .doc, .rtf, or .txt file.
Visuals
should be attached individually as .jpg, .gif or .bmp files. Please
include the word “submission” in the subject line of your message.

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?
ocid=TXT_TAGLM_WL_BR_life_in_synch_062009

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30. Rob McLennan
Marcus McCann in 12 or 20 questions
Fri 3 Jul 2009

Ottawa poet Marcus McCann participates in the 12 or 20 questions series;

http://robmclennan.blogspot.com/2009/07/12-or-20-questions-with-marcus-mccann.html

other recent interviews include Forrest Gander & Tim Conley; forthcoming: Nino Ricci, Lisa Robertson & others;

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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31. amy king
Celebrate the 4th on the 5th...
Fri 3 Jul 2009

July 5th - Buckminster Fuller Performance

SUNDAY, JULY 5th2-4:30pm 4th-floor lobbyMuseum of Contemporary Art220 East Chicago Avenue DURATIONAL PERFORMANCEinstigated by Jennifer Karmin & Ira S. Murfin This is a performance of a transcript of the video Buckminster Fuller Meets the Hippies in Golden Gate Park. You are invited to watch this performance for as long or as briefly as you like. You are also invited to be a performer in it. You may participate for as long or as briefly as you like, and return as often as you wish. FINAL DAY OF EXHIBITBuckminster Fuller: Starting with the Universe is a fascinating mix of utopian vision and organic pragmatism, combining models, sketches, and other artifacts -- many on view for the first time -- represent six decades of the artist's integrated approach to housing, transportation, communication, and cartography. The exhibition features numerous models of Fuller's projects including his famous geodesic dome. Fuller's extensive connections with Chicago are also highlighted through photographs and documents from his years spent living, teaching, and working in the city.

FOR MORE, including -- "Waiting 4 the Bus", "Series A: Mary Kasimor and Carrie Hunter" on July 8th, "First Fridays at St. Paul's" and other items of intrigue, hit:

http://www.chicagopoetrycalendar.org/

"God is a verb, not a noun." "Truth is a tendency."

--Buckminster Fuller

http://www.chicagopoetrycalendar.org/

_____

Amy's Alias

http://amyking.org/

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32. Dan Wilcox
Poets in the Park, July 11: Mary Kathryn Jablonski & Randall Horton
Fri 3 Jul 2009

Poets in the Park 2009

Saturdays in July

at the Robert Burns statue

Washington Park, Albany

at Henry Johnson Blvd. & Hudson Ave.

July 11, 7PM

Mary Kathryn Jablonski

Randall Horton

July 18, 7PM

LisaAnn LoBasso

Tom Nicotera

July 25, 7PM

Lori Desrosiers

George Wallace

Free! & open to the public (just like the park)

Bring chairs, blankets, etc. to sit on

Rain site: the Social Justice Center, 33 Central Ave.

sponsored by

the Poetry Motel Foundation & the Hudson Valley Writers Guild

This project is made possible in part through COMMUNITY ART$GRANTS, a program funded through the State and Local Partnership Program of the New York State Council on the arts, a State agency and the Arts Center of the Capital Region.

for information call [redacted]

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33. Lauren Russell

Re: mourning & poetics

Fri 3 Jul 2009

It seems to me like a lot of Notley's work is about grief--starting with a number of the poems in Mysteries of Small Houses, including "Towards a Definition" and "The Person That You Were Will Be Replaced," the longer poem "From the Beginning," which was published as a chapbook by Owl Press, and the epic The Descent of Alette. Actually, every time I hear Notley read, I hear grieving in her work. What's really remarkable is how many different ways she's found of engaging with it in her poems.

Lauren Russell

Date: Thu, 2 Jul 2009 10:12:05 -0700
From: Mary Kasimor <[redacted]>
Subject: Re: mourning & poetics

Lauren, Yes, the poem "White Phosphorus" is a beautiful poem about mourning= for her brother. Is that the Alice Notley poem you were thinking about?

*

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34. Scott Howard
mourning & poetics
Fri 3 Jul 2009

---

* Quietist poetry . . . ? Well, Quietism seems to have emerged in the seventeenth century as a form of religious mysticism, but the term has occasionally been used to describe various works (philosophical, poetic, political) that advocate a middle way between ideology and indifference. Sir Thomas Browne (also 17th c.) was called a 'quietist', but he was really more of a skeptical essayist (in the trad. of Montaigne). Rae Armantrout's recent work strikes me as quietist in mood/tone.

* Prevallet's Afterlife: Essay in Mourning Time is very good. The literature on mourning and poetics is diverse and extensive. See Ramazani's bibliography, for example. See also: Beyond Consolation by Melissa Zeiger for a post-Freudian take on things. Ramazani's book works well for the modernist paradigm, but to get beyond that framework, one needs to reconfigure the whole notion of resistance. On that note, see: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in _The World in Time and Space_ (Talisman House, 2002), 122-46, which covers a lot of ground.

* Fragments and grief/mourning? . . . Have you read Mallarme's "Pour un tombeau d'Anatole"? Paul Auster's translation (North Point, 1983) is great. A classic.

///

----- Original Message -----
From: Lauren Russell <[redacted]>
Date: Thursday, July 2, 2009 11:07 am
Subject: Re: mourning & poetics
To: [redacted]

> What is quietist poetry? I'm really curious; I've never heard the term.
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> I tend to think of fragmented poetry (and prose) as best articulating
> grief. Have you ever read Kristin Prevallet's I, Afterlife: Essay in
> Mourning Time? And part of what I love about Alice Notley's work is
> that her poems have engaged with grief in so many different ways. I
> can't claim to have read the whole book (it's one of the books one's
> not aloud to check out of the New York Public Library), but the
> introduction to Patricia Rae's Modernism and Mourning makes some
> interesting points about the politics of grief and writing about
> grief. I found it helpful alongside Ramazini, though I can't claim to
> have read all of that, either.
>
> Lauren Russell
>
///

↑ Index

35. Jefferson Davis

Do Tell

Fri 3 Jul 2009

Do Tell, a new festival in Hendersonville, NC, will feature poets Thomas Meyer, Laura Hope-Gill, Sebastian Matthews, Thomas Rain Crowe, and myself. It will also feature a passel of storytellers, masters of Jack Tale, Cherokee lore, Lincoln apocrypha, myths of St.George and the dragon, and sundry other bits of hermetic hearsay. It all gets underway next Saturday, July 11th, at 11:00 am.

If you're not from around here, Hendersonville is just a few miles south of Asheville, a cultural crossroads situated between the Blue Ridge and the Great Smokies in the mountains of Western North Carolina. It's well worth a visit - especially this time of year, when temperatures in the flatlands reach into the high nineties. Not to gloat, but our nights are still in the fifties, and the porch thermometer tells me it's 75 F at 5:30 post meridian.

Check the website at http://dotellfestival.org for the full schedule and more information about the performers.

And do come on up and see us!

Jeff Davis

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36. David Chirot

Re: mourning & poetics

Fri 3 Jul 2009

When i first heard of quietest poetry i thought it meant the language and post language writers as they're so quiet & absent from everything happening off the page of their work

(Ironically if not a "lyric self" perhaps more like the lyric ego??---I don't know- though involvement with writer and words on page to the exclusion of the world in many ways beyond the immediate self—seems to be a major part of both language and what siliman calls quietist poetry

Actually there is a real Quietist Poetry, and a historical Roman Catholic heresy called Quietism, which is the practice and belief in attainting a state of perfection during life, a state which is sinless and is found through a passivity and contemplation in which the emptying of the mind and annihilation of the self make possible a perfect union with God. Quietism as a movement was very strong and widespread in Italy, Spain and France in the 17th Century and its influence has been found in writers who weren't directly Quietist yet share many of the beliefs and express them in their writings—St Theresa of Avila and St John of the cross for example.

There are also besides this 17th century existence of Quietist that had to be violently executed so to speak extracted from the main body of the Catholic Church—other much earlier strains of a Quietist form which did influence and grow into the Christian Quietism. The earliest forms are along the lines of the Stoic Philosophy and later its Roman descendents, which is how it must have "hooked up" with the Christian version.

A Quietist in a Christian sense then and not necessarily be a Christian, but is a Mystic, one who attains the union with God, or the Cloud of unknowing, the Spirit, and this occurs while the person is alive; it is no a heaven above but one here below—that is one of the heretical aspects of it as well as the idea that one may fuse with God in the manner of a personal individual contact as is the mystic experience, called Quietist or not.

In Louis the XIV's time, many prominent persons became Quietist, so it was under the protection of the king, and at the same time considered outlawed.

A poet like Gerard Manley Hopkins of r example might be thought of as a Quietist and d also the poets whose work involves a deep fusing with Nature as an energy of (Inscape) spiritual power outside the human self before which that self must be sacrificed to break down the barriers between the human being and the Divine being.

(In other words Quietism and Quietist poetry is transgressive, is about the attainment of non-self, which might be accept by Siliman after a fashion, yet the fusion with a Divine Spirit , something far greater than human being—perhaps wd not be so much accepted.) Though of course it is pretty idiotic of me to pretend to speak for Mr Siliman! O I apologize if the speculation “crosses the line.”!--)

I don’t see much difference between siliman and a quietist of the kind he describes, which is quite different fro the heretical form of Quietism. (Robert Grenier might be considered a Quietist poet of the heretical kind--)

and just wrote a piece re a poem by nada Gordon and one by James Levine being pretty much the same despite one of them being Flarf and the other supposedly conventional

(each form, movement, style, establishes its own conventions and then has conventions to hear them discussed in the conventional manners--)

re grief i think the greatest line i read in English is the last line of Faulkner’s the wild palms
"between grief and nothing i take grief."

Edgar Allan Poe, whose bi-centenary it is, wrote an immense amount on grief throughout his work and it is really his main theme, subject--source of energy--"mournful and never ending remembrance' as he wrote-- "death looked gigantically down"

a language of mourning and "working through it" in the sense of Freud’s the work of mourning (which could also be thought of as the work of morning, in the way that Poe's morning on the Wissihican puns on Mourning on the Wissihican--) is Robert Smithson’s work and writings with earthworks, in which the mourning for the destruction of landscapes and earlier earthworks such as Indian mounds--is "worked through" by bringing Earthworks art to collaborate with the landscape itself using technology and yes also the corporations responsible for the disasters--to work together to create a new landscape as it were "out of the shell of the old" as the Wobblies say--

the mourning of the earth and the Morning of Time--in conjunction --the mourning of the Goddess, Mother earth, the creation--and how to work with the earth in "working through it together' with the humans who have brought the mourning about--

Mohamed Choukri’s great work For Bread Alone is a work of mourning re his brother, killed y their father --and at the same time a morning as the twenty year old illiterate Mohamed Choukri decides to learn to read and write and become a writer--in classical Arabic, too--very difficult for an educated person let alone an illiterate street person-- i know it is not poetry but then prose is

often just as or more poetic than much poetry-so i'd include the novel by the great Catalan writer Merce Rodorede, Camellia Street

Whitman wrote many mourning poems including the famous one for Lincoln--and Robert Frost's Death of a Hired hand though dirge like is certainly a mourning expressed throughout without intruding-- Shakespeare has many a fine farewell in his poetry and plays-- mourning and grief--and the ancient Greek dramas and poetry have some of the greatest-- in the western languages that have read

"At five o'clock in the afternoon" the famous Lorca poem re a bullfighter killed in the ring--

(a lot of Dylan Thomas' poems are the refusal to mourn, which is paradoxically form of mourning----"Do not go gentle into that good night', "Refusal to mourn the death by fire of child in London" etc—

One moment of grief I recall very specifically is the last few lines of Toni Morrison's Sula—

And the horrific killing of the children in Jude obscure by their own parents—

And the greatest one I know

"Death letter" by Son House—you can find him singing it in various versions on you tube

It's very good to hear from you!

And "glory Fourth"-!

--david
On Fri, Jul 3, 2009 at 7:54 AM, steve russell <[redacted]>wrote:

> *Quietist poetry: I've never heard of the term. A whimper, I suppose, is more nuanced than a shout, but some very good not so quiet poems have been poems of mourning. Consider Kaddish. Ginsberg isn't exaclty quiet. Nor is Sylvia Plath, or any of the confessional poets. Perhaps quietist poetry is a way of whispering with a megaphone.*
>
> *--- On Thu, 7/2/09, Lauren Russell <[redacted]> wrote:*
>
> *From: Lauren Russell <[redacted]>*
> *Subject: Re: mourning & poetics*
> *To: [redacted]*
> *Date: Thursday, July 2, 2009, 12:52 AM*
> *What is quietist poetry? I'm really curious; I've never heard the term.*
>
> *I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's*

I, Afterlife: Essay in Mourning Time? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's Modernism and Mourning makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.

Lauren Russell

Date: Wed, 1 Jul 2009 18:12:15 -0600
From: Scott Howard <[redacted]>
Subject: mourning & poetics

Hi, Mary Jo,

Here are a few recommendations, re: mourning & poetics.

1. Inventions of Farewell, edited by Sandra Gilbert. That's an anthology of elegies and elegiac poetics/poetry.

2. Poetry of Mourning, by Jahan Ramazani. Scholarly study.

3.
Both of the above are v. good for twentieth-century Anglo-American
poetry & poetics of loss, but neither really begins to address
postmodern poetics. If you're interested, you could also consider this
book chapter: "'The Brevities': Formal Mourning, Transgression &
*Postmodern American Elegies", in _The World in Time and Space_*
(Talisman House, 2002), 122-46.

Best wishes,
Scott Howard

///

----- Original Message -----

> *From: Mary Jo Malo <[redacted]>*
> *Date: Wednesday, July 1, 2009 10:52 am*
> *Subject: mourning & poetics*
> *To: [redacted]*
>
> *I've been sympathetically following the tragic death of Emma Bernstein*
> *and wonder why "quietist" poetry (and prose, I suppose) seem/s to*
> *better express grief. The one exception I've discovered so far is Mary*
> *Jo Bang's "Elegy." Who else am I missing?*
>
> *Additionally, reflecting only slightly upon Ron Silliman's*
> *post-avant/quietist dichotomy, I find the only way for me to*
> *categorize poetry is via my own poor pedantic: Poetry I Like vs.*
> *Poetry I Don't Like. Does*

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37. **Jonathan Penton**

Unlikely's July 4th Issue is here!

Fri 3 Jul 2009

Thanks to the assistance of Luis Cuauhtemoc Berriozabal, Unlikely 2.0's 2009 July 4th Issue has arrived, featuring:

Three Songs by David Rovics
A Neon Film by Jack Feldstein
An Interview with Aviva Chomsky on coal mining in Kentucky and Colombia, by Hans Bennett
Walter Brasch on /People/'s 100 most beautiful people
Sheila Samples on nuclear warfare

Evelyn Pringle's detailed investigation into the FDA's treatment of antipsychotics
"Constitutional Rubbish" by Joel S. Hirschhorn
"Overpass:" A Creative Essay by Dean Kisling
"Whatever Happened to the Man with the Familiar Face?" a Novella by Rion Amilcar Scott
More Fiction by Tom Bradley, Robert Ciesla and Stephen Muret
Photographs by Gabriela Anaya Valdepeña, Christopher Woods, and Chuck Taylor
and Poetry by Amy King, Leonard J. Cirino, justin.barrett, Hosho McCreesh, Gene Keller, León De La Rosa, Chris D'Errico, Mark Kerstetter, Mark Cunningham, and Deidre Elizabeth

Luis, Assistant Editor Gabriel Ricard, Film Editor Belinda Subraman, and Art Editor C. Derick Varn have assembled a varied, complex, in-depth and absurdist look at whatever it is we're doing in this country, or at least what Mexicans and Australians think we're doing, which is better. K. R. Copeland has topped it with a new logo, and I've contracted the H1N1 virus for research purposes. Check it out; we think you'll love it.

--
Jonathan Penton
http://www.unlikelystories.org/

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38. Ruth Lepson
July 25 & 26
Fri 3 Jul 2009

Hi, all,

If you¹re around NYC Sat July 25 come join us at Cornelia St Cafe at 6 to hear my jazz/poetry group, low road. We are Noah Preminger, one of the hottest young musicians in the country, on sax; Eric Lane, an eclectic keyboard player who does hip-hop, afro beat and jazz; and me.

On Sun, July 26 at 3, Tim Peterson, Joel Sloman, Kate Broad and I are reading at Unnamable Books in Park Slope, Brooklyn. (See website for new location.) If weather permits, we¹ll be in the garden.

Hope to see you.

Ruth Lepson

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39. Murat Nemet-Nejat
Re: mourning & poetics
Sat 4 Jul 2009

Lauren,

Yes, A lot of Mysterios of Old Houses is about mourning and recovery from it. Two people die in it. As far as I know Poe also uses the term "quietist); but the intensely negative term "quietist" hads come to mean in our day is, In my view, utterly Ron Silliman's invention.

Ciao,

Murat

On Fri, Jul 3, 2009 at 3:40 PM, Lauren Russell <[redacted]>wrote:

> *It seems to me like a lot of Notley's work is about grief--starting with a number of the poems in Mysteries of Small Houses, including "Towards a Definition" and "The Person That You Were Will Be Replaced," the longer poem "From the Beginning," which was published as a chapbook by Owl Press, and the epic The Descent of Alette. Actually, every time I hear Notley read, I hear grieving in her work. What's really remarkable is how many different ways she's found of engaging with it in her poems.*
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> *Lauren Russell*
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> *Date: Thu, 2 Jul 2009 10:12:05 -0700*
> *From: Mary Kasimor <[redacted]>*
> *Subject: Re: mourning & poetics*
>
> *Lauren, Yes, the poem "White Phosphorus" is a beautiful poem about mourning=*
> *for her brother. Is that the Alice Notley poem you were thinking about?*
>
> *

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40. Maria Damon
Re: mourning & poetics
Sat 4 Jul 2009

---

thank you for pointing this out. ron silliman's term (the school of quietude or something like that) seems to take no account of this earlier usage, so i find it very misleading; i wish he'd use something else, if he has to use anything at all. i find terms like this and also bernstein's "official verse culture" somewhat overly general," though at least the latter addresses institutional processes rather than poetry "itself," if there is such a thing.

on the topic of mourning: has someone already mentioned Peter Sacks's work on elegy?

Scott Howard wrote:
> * Quietist poetry . . . ? Well, Quietism seems to have emerged in the seventeenth century as a form of religious mysticism, but the term has occasionally been used to describe various works (philosophical, poetic, political) that advocate a middle way between ideology and indifference. Sir Thomas Browne (also 17th c.) was called a 'quietist', but he was really more of a skeptical essayist (in the trad. of Montaigne). Rae Armantrout's recent work strikes me as quietist in mood/tone.
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> * Fragments and grief/mourning? . . . Have you read Mallarme's "Pour un tombeau d'Anatole"? Paul Auster's translation (North Point, 1983) is great. A classic.
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> ----- Original Message -----
> From: Lauren Russell <[redacted]>
> Date: Thursday, July 2, 2009 11:07 am
> Subject: Re: mourning & poetics

> To: [redacted]
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>> that her poems have engaged with grief in so many different ways. I
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>> not aloud to check out of the New York Public Library), but the
>> introduction to Patricia Rae's Modernism and Mourning makes some
>> interesting points about the politics of grief and writing about
>> grief. I found it helpful alongside Ramazini, though I can't claim to
>> have read all of that, either.
>>
>> Lauren Russell
>>
>>
> ///
>
>

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41. Rob McLennan

a compact of words, rob mclennan

Sat 4 Jul 2009

---

my fifteenth trade poetry title, a compact of words, is apparently out now, with Irish publisher, Salmon;

http://www.salmonpoetry.com/acompactofwords.html

with parts of it appearing previously in such places as Jacket magazine, here;

http://jacketmagazine.com/18/c-mclenn.html

check the publisher for ordering and/or review copies; i should have copies myself in a week or so, hopefully, for anyone else;

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press

fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

42. Mark Prejsnar
Re: mourning & poetics
Sat 4 Jul 2009

---

it seems appropriate, even necessary, to respond to this coincidence:

announcing, for all those who will be in or near north Georgia next weekend, a poetry event that makes clear the distinction between quietIST and quietNESS ...

it's the latest in the bi-monthly series of performance events, Language Harm, perpetrated by the Atlanta Poets Group; and this month there is (or are) a dual theme (or dual themes):

quietness / economic downturn

Friday, July 10

at: Eyedrum
290 Martin Luther King Jr. Drive
Atlanta

8:00 pm

$5
free for Eyedrum members

for directions to Eyedrum:
http://eyedrum.org/

for further disruptive adventures of the APG:
http://atlantapoetsgroup.blogspot.com/

^^^^^^^^^^^^^^^^^^

be there or be mainstream!

--mark prejsnar

"Whenthey say nonsense, it's usually an accusation."

--Randy Prunty

---------- Original message from David Chirot <[redacted]>: ----------

> When i first heard of quietest poetry i thought it meant the language and
> post language writers as theyâ€™re so quiet & absent from everything
> happening off the page of their work

>
> (Ironically if not a â€œlyric selfâ€ perhaps more like the lyric ego??---I
> donâ€™t know-though involvement with writer and words on page to the exclusion
> of the world in many ways beyond the immediate selfâ€”seems to be a major part
> of both language and what siliman calls quietist poetry
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> Actually there is a real Quietist Poetry, and a historical Roman Catholic
> heresy called Quietism, which is the practice and belief in attainting a
> state of perfection during life, a state which is sinless and is found
> through a passivity and contemplation in which the emptying of the mind and
> annihilation of the self make possible a perfect union with God. Quietism
> as a movement was very strong and widespread in Italy, Spain and France in
> the 17th Century and its influence has been found in writers who werenâ€™t
> directly Quietist yet share many of the beliefs and express them in their
> writingsâ€”St Theresa of Avila and St John of the cross for example.
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> There are also besides this 17th century existence of Quietist that had to
> be violently executed so to speak extracted from the main body of the
> Catholic Churchâ€”other much earlier strains of a Quietist form which did
> influence and grow into the Christian Quietism. The earliest forms are
> along the lines of the Stoic Philosophy and later its Roman descendents,
> which is how it must have â€œhooked upâ€ with the Christian version.
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> A Quietist in a Christian sense then and not necessarily be a Christian, but
> is a Mystic, one who attains the union with God, or the Cloud of unknowing,
> the Spirit, and this occurs while the person is alive; it is no a heaven
> above but one here belowâ€”that is one of the heretical aspects of it as well
> as the idea that one may fuse with God in the manner of a personal
> individual contact as is the mystic experience, called Quietist or not.
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> In Louis the XIVâ€™s time, many prominent persons became Quietist, so it was

> under the protection of the king, and at the same time considered outlawed.
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> A poet like Gerard Manley Hopkins of r example might be thought of as a
> Quietist and d also the poets whose work involves a deep fusing with Nature
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> speculation â€œcrosses the line.â€!--)
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> (Robert Grenier might be considered a Quietist poet of the heretical kind--)
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>
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> the mourning about--
>
> Mohamed Choukriâ€™s great work For Bread Alone is a work of mourning re his
> brother, killed y their father --and at the same time a morning as the
> twenty year old illiterate Mohamed Choukri decides to learn to read and
> write and become a writer--in classical Arabic, too--very difficult for an
> educated person let alone an illiterate street person--
> i know it is not poetry but then prose is often just as or more poetic than
> much poetry-so iâ€™d include the novel by the great Catalan writer Merce
> Rodorede, Camellia Street
>
> Whitman wrote many mourning poems including the famous one for Lincoln--
> and Robert Frost's Death of a Hired hand though dirge like is certainly a
> mourning expressed throughout without intruding--
> Shakespeare has many a fine farewell in his poetry and plays--
> mourning and grief--and the ancient Greek dramas and poetry have some of the
> greatest--
> in the western languages that have read
>
> "At five o'clock in the afternoon" the famous Lorca poem re a bullfighter
> killed in the ring--
>
> (a lot of Dylan Thomas' poems are the refusal to mourn, which is

> paradoxically form of mourning----"Do not go gentle into that good
> nightâ€™, â€œRefusal
> to mourn the death by fire of child in Londonâ€ etcâ€”
>
>
>
> One moment of grief I recall very specifically is the last few lines of Toni
> Morrisonâ€™s Sulaâ€”
>
>
>
> And the horrific killing of the children in Jude obscure by their own
> parentsâ€”
>
>
>
> And the greatest one I know
>
> â€œDeath letterâ€ by Son Houseâ€”you can find him singing it in various
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> on you tube
>
> Itâ€™s very good to hear from you!
>
> And â€œglory Fourthâ€-!
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> On Fri, Jul 3, 2009 at 7:54 AM, steve russell
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> > Quietist poetry: I've never heard of the term. A whimper, I suppose, is
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> > Sylvia Plath, or any of the confessional poets. Perhaps quietist poetry is a
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> >
> > --- On Thu, 7/2/09, Lauren Russell wrote:
> >
> > > From: Lauren Russell
> > > Subject: Re: mourning & poetics
> > > To: [redacted]

> > > Date: Thursday, July 2, 2009, 12:52 AM
> > > What is quietist poetry? I'm really
> > > curious; I've never heard the term.
> > >
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> > > articulating grief. Have you ever read Kristin Prevallet's
> > > I, Afterlife: Essay in Mourning Time? And part of what I
> > > love about Alice Notley's work is that her poems have
> > > engaged with grief in so many different ways. I can't
> > > claim to have read the whole book (it's one of the books
> > > one's not aloud to check out of the New York Public
> > > Library), but the introduction to Patricia Rae's Modernism
> > > and Mourning makes some interesting points about the
> > > politics of grief and writing about grief. I found it
> > > helpful alongside Ramazini, though I can't claim to have
> > > read all of that, either.
> > >
> > > Lauren Russell
> > >
> > > Date: Wed, 1 Jul 2009 18:12:15 -0600
> > > From: Scott Howard
> > > Subject: mourning & poetics
> > >
> > > Hi, Mary Jo,
> > >
> > > Here are a few recommendations, re: mourning &
> > > poetics.
> > >
> > > 1. Inventions of Farewell, edited by Sandra Gilbert.
> > > That's an anthology of elegies and elegiac poetics/poetry.
> > >
> > > 2. Poetry of Mourning, by Jahan Ramazani. Scholarly
> > > study.
> > >
> > > 3.
> > > Both of the above are v. good for twentieth-century
> > > Anglo-American
> > > poetry & poetics of loss, but neither really begins to
> > > address
> > > postmodern poetics. If you're interested, you could also
> > > consider this
> > > book chapter: "'The Brevities': Formal Mourning,

> > > Transgression &
> > > Postmodern American Elegies", in _The World in Time and
> > > Space_
> > > (Talisman House, 2002), 122-46.
> > >
> > > Best wishes,
> > > Scott Howard
> > >
> > > ///
> > >
> > >
> > > ----- Original Message -----
> > > From: Mary Jo Malo
> > > Date: Wednesday, July 1, 2009 10:52 am
> > > Subject: mourning & poetics
> > > To: [redacted]
> > >
> > >
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> > > suppose) seem/s to
> > > > better express grief. The one exception I've
> > > discovered so far is Mary
> > > > Jo Bang's "Elegy." Who else am I missing?
> > > >
> > > > Additionally, reflecting only slightly upon Ron
> > > Silliman's
> > > > post-avant/quietist dichotomy, I find the only way
> > > for me to
> > > > categorize poetry is via my own poor pedantic:
> > > Poetry I Like vs.
> > > > Poetry I Don't Like. Does
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43. Lauren Russell
Re: mourning & poetics
Sun 5 Jul 2009

Thanks for the recommendations, Scott. I'll keep an eye out for the Mallarme. And thanks for the definition and long history of "quietism," David, though I'm still not really sure what it is. Maybe one has to follow Siliman's blog to understand the current usage?

What happened to the original poster of this query? I'd be interested in her thoughts on the matter.

Lauren Russell

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44. Andrew Lundwall
scantily clad update!
Sun 5 Jul 2009

---

new titles:

Interests by Nada Gordon

The Empire by Mark Leidner

Last New Death by Rob MacDonald

The Sin Sonnets (A Redouble) by Amy Newman

All My Poems by Nate Pritts

The Execution of Little Maude by Jeffrey Skinner

Take 11 Wolf Teeth and Call Me in the Morning by Abraham Smith

A Series of Ad Hoc Permutations, or RUBY Love-Songs by Joshua Ware

read these & other SCP e-chaps at http://scantilycladpress.blogspot.com

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45. Aryanil Mukherjee
Kaurab International Poetry Reading Series:: Event #4
Sun 5 Jul 2009

Dear All

12th July is Chilean myth Pablo Neruda's 105th birthday. While more is perhaps yet to be excavated from Neruda's ignored and forgotten work, his known work has become mythical over the years. And sadly, like all mythical walls, it often stands in the way to language-wide cross-sections of innovative and explorative poets, wildflower and mushroom collectors of all linguistic sorts, in all of Ibero-America today.

Kaurab International Poetry Reading Series proudly presents an exclusive Chilean reading in Kolkata, India on the evening of July 12, 2009. The main reader of the evening will be Madrid based young Chilean poet Violeta Medina. Subhro Bandopadhyay, a polyglotic young Bengali poet who writes simultaneously in Bangla and Espanol and lives in both Spain and India, will introduce the poet.

The event is organized by Santanu Bandopadhyay, on behalf of Kaurab.

English Announcement -
http://www.kaurab.com/kabita_camp/kaurabshaal/violeta-reading.pdf

Bangla Announcement -
http://www.kaurab.com/kabita_camp/kaurabshaal/

A documentary film on forgotten Chilean poetic genious Gonzalo Rojas made by Violeta Media will also be screened that evening.

Space is limited, but we would still like to extend an invitation to everyone staying/living in Kolkata on 12th July, 2009.

Aryanil Mukherjee
KAURAB
www.kaurab.com

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Aryanil Mukherjee
KAURAB
www.kaurab.com

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47. steve russell
Re: mourning & poetics
Sun 5 Jul 2009

---

beautiful essay, David. In D.C., mourning goes public with memorials to teens gunned down as a result of drug violence. Around a tree or a street lamp, photos, diary entries, notes from the bereaved, and other assorted momentoes.
--- On Fri, 7/3/09, David Chirot <[redacted]> wrote:

> *From: David Chirot <[redacted]>*
> *Subject: Re: mourning & poetics*
> *To: [redacted]*
> *Date: Friday, July 3, 2009, 5:46 PM*
> *When i first heard of quietest poetry*
> *i thought it meant the language and*
> *post language writers as theyâ€™re so quiet &Â*
> *absent from everything*
> *happening off the page of their work*

(Ironically if not a â€œlyric selfâ€ perhaps more like the lyric ego??---I donâ€™t know-though involvement with writer and words on page to the exclusion of the world in many ways beyond the immediate selfâ€”seems to be a major part of both language and what siliman calls quietist poetry

Actually there is a real Quietist Poetry, and a historical Roman Catholic heresy called Quietism, which is the practice and belief in attainting a state of perfection during life, a state which is sinless and is found through a passivity and contemplation in which the emptying of the mind and annihilation of the self make possible a perfect union with God.Â Quietism as a movement was very strong and widespread in Italy, Spain and France in the 17th Century and its influence has been found in writers who werenâ€™t directly Quietist yet share many of the beliefs and express them in their writingsâ€”St Theresa of Avila and St John of the cross for example.

There are also besides this 17th century existence of Quietist that had to be violently executed so to speak extracted from the main body of the Catholic Churchâ€”other much earlier strains of a Quietist form which did influence and grow into the Christian Quietism.Â The earliest forms are along the lines of the Stoic Philosophy and later its Roman descendents, which is how it must have â€œhooked upâ€ with the Christian version.

A Quietist in a Christian sense then and not necessarily be

a Christian, but
is a Mystic, one who attains the union with God, or the Cloud of unknowing,
the Spirit, and this occurs while the person is alive; it is no a heaven
above but one here belowâ€”that is one of the heretical aspects of it as well
as the idea that one may fuse with God in the manner of a personal
individual contact as is the mystic experience, called Quietist or not.

In Louis the XIVâ€™s time, many prominent persons became Quietist, so it was
under the protection of the king, and at the same time considered outlawed.

A poet like Gerard Manley Hopkins of r example might be thought of as a
Quietist and d also the poets whose work involves a deep fusing with Nature
as an energy of (Inscape) spiritual power outside the human self before
which that self must be sacrificed to break down the barriers between the
human being and the Divine being.

(In other words Quietism and Quietist poetry is transgressive, is about the
attainment of non-self, which might be accept by Siliman after a fashion,
yet the fusion with a Divine Spirit , something far greater than human
beingâ€”perhaps wd not be so much accepted.)Â Though of course it is pretty
idiotic of me to pretend to speak for Mr Siliman! O I apologize if the
speculation â€œcrosses the line.â€!--)

I donâ€™t see much difference between siliman and a quietist of the kind he
describes, which is quite different fro the heretical form of Quietism.
(Robert Grenier might be considered a Quietist poet of the heretical kind--)

and just wrote a piece re a poem by nada Gordon and one by James Levine
being pretty much the same despite one of them being Flarf and the other
supposedly conventional

(each form, movement, style, establishes its own conventions and then has
conventions to hear them discussed in the conventional manners--)

re grief i think the greatest line i read in English is the last line of
Faulknerâ€™s the wild palms
"between grief and nothing i take grief."

Edgar Allan Poe, whose bi-centenary it is,Â wrote an immense amount on grief
throughout his work and it is really his main theme, subject--source of
energy--"mournful and never ending remembrance' as he wrote--
"death looked gigantically down"

a language of mourning and "working through it" in the sense of Freudâ€™s the
work of mourning (which could also be thought of as the work of morning, in
the way that Poe's morning on the Wissihican puns on Mourning on the
Wissihican--)
is Robert Smithsonâ€™s work and writings with earthworks, in which the
mourning for the destruction of landscapes and earlier earthworks such as
Indian mounds--is "worked through" by bringing Earthworks art to collaborate
with the landscape itself using technology and yes also the corporations
responsible for the disasters--to work together to create a

new landscape as
it were "out of the shell of the old" as the Wobblies
say--

the mourning of the earth and the Morning of Time--in
conjunction --the
mourning of the Goddess, Mother earth, the creation--and
how to work with
the earth in "working through it together' with the humans
who have brought
the mourning about--

Mohamed Choukriâ€™s great work For Bread Alone is a work of
mourning re his
brother, killed y their father --and at the same time a
morning as the
twenty year old illiterate Mohamed Choukri decides to learn
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"At five o'clock in the afternoon" the famous Lorca poem re
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And the horrific killing of the children in Jude obscure by
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And â€œglory Fourthâ€-!

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--- On Thu, 7/2/09, Lauren Russell <[redacted]>
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Subject: Re: mourning & poetics
To: [redacted]
Date: Thursday, July 2, 2009, 12:52 AM
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to have
read all of that, either.

Lauren Russell

Date:Â Â Wed, 1 Jul 2009 18:12:15
-0600
From:Â Â Scott Howard <[redacted]>
Subject: mourning & poetics

Hi, Mary Jo,

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&
poetics.

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Gilbert.
That's an anthology of elegies and elegiac
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2. Poetry of Mourning, by Jahan Ramazani.Â
Scholarly
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3.

> *Both of the above are v. good for*
> *twentieth-century*
> *Anglo-American*
> *poetry & poetics of loss, but neither really*
> *begins to*
> *address*
> *postmodern poetics.Â If you're interested,*
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> *Transgression &*
> *Postmodern American Elegies", in _The World in*
> *Time and*
> *Space_*
> *(Talisman House, 2002), 122-46.*
>
> *Best wishes,*
> *Scott Howard*
>
> ///
>
> ----- Original Message -----
> From: Mary Jo Malo <[redacted]>
> Date: Wednesday, July 1, 2009 10:52 am
> Subject: mourning & poetics
> To: [redacted]
>
> *I've been sympathetically following the*
> *tragic death*
> *of Emma Bernstein*
> *Â and wonder why "quietist" poetry (and*
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> *Â post-avant/quietist dichotomy, I find*
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> *pedantic:*
> *Poetry I Like vs.*
> *Â Poetry I Don't Like. Does*
>
> *accept all*
>
> *all posts. Check guidelines*

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48. E. J. McAdams
Marcella Durand Reading on July 15 in NYC
Sun 5 Jul 2009

SEA Poetry Series, No. 2, featuring Marcella Durand

Wednesday, July 15, 2009

7:30-9pm

EXIT ART, 475 10th Avenue

Marcella Durand will read a selection of her poems and present a talk on in conjunction with the SEA exhibition, The End of Oil.

Durand’s recent books are Traffic & Weather (Futurepoem, 2008), AREA (Belladonna, 2008), and The Anatomy of Oil (Belladonna, 2005). Other books include Western Capital Rhapsodies, City of Ports, and Lapsus Linguae. Her poems and essays have appeared in Conjunctions, The Canary, Denver Quarterly, Chain, The Poker, Verse, NYFA Current, and other journals. She has given talks on the intersections of poetry and ecology at Kelly Writers House, Small Press Traffic, Dactyl Foundation, Stella Adler Studio of Acting, and other venues. Excerpts from her ongoing collaboration with Tina Darragh, based on environmental science, Deep Ecology and Francis Ponge, have appeared in Anomaly, How(2), and Ecopoetics. She was a writer-in-residence at the Lower Manhattan Cultural Council in 2006, and in 2005 organized a reading and panel on the inter-relations between astronomy and poetry as part of the Inspiration of Astronomical Phenomena Conference at the Adler Planetarium in Chicago.

Currently, she is translating Michèle Métail's Les horizons du sol/Earth's Horizons, a history of the geological formation of Marseille written within a Oulipian formal constraint; a section of her translation appeared last year in The Nation. She lives in New York City's East Village with her husband Richard O'Russa and son Ismael Toussaint Durand O'Russa.

All readings are* FREE* and take place at *Exit Art, 475 10th Avenue*, between 36th and 37th Street. Following each reading there will Q&A and a cash bar reception. The SEA Poetry Series is curated by E.J. McAdams.

For info on future readings visit: www.seareadingseries.blogspot.com

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49. Charles Bernstein
Zolf at EPC & my early audio works
Sun 5 Jul 2009

---

new at EPC:
Rachel Zolf author page
http://epc.buffalo.edu/authors/zolf/

new at PennSound:
My early recorded audiotape works, 1975-1976
http://writing.upenn.edu/pennsound/x/Bernstein-1975-76.html

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50. Jim Andrews
spiritual materialism
Sun 5 Jul 2009

---

it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some

literary work in ways that are closer to how we approach a great deal of visual art.

but what i want to get at is something that isn't so commonly observed, at the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.

in this sense, we might say that the whole contemporary awareness of materiality in art is part of a larger ah spiritual materialism. i googled that term, after it occurred to me, and i assure you i'm using it in a different sense than chögyam trungpa, who uses it "to describe mistakes spiritual seekers commit which turn the pursuit of spiritualism into an ego building and confusion creating endeavor" (wikipedia). instead, i'm refering to a relatively common sort of philosophy in which the material substrate of ideation and even the spiritual is affirmed and its relations with even the flightiest of fancies are explored. not to denigrate or dismiss things like spirituality but to explore how they operate materially.

perhaps more evidently, now, this is also related to philosophies of mind in which the materiality of thought itself is affirmed--as a chemical and informational process, however emergent--and the brain and the mind that emerge from its processes are conceived as fully embodied in the material. so that the idea of being able to create thinking machines (however unlike us) becomes a real possibility. and we are conceptualized as nature's (near?) ultimate machines. and machines are conceptualized not as the simple things we once thought they must be but as often very complex biological creatures that, nonetheless, are embodied in the material world and are, therefore, subject to the constraints and possibilities of machines in the material world.

to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.

ja
http://vispo.com

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51. Paul Nelson
Re: mourning & poetics
Sun 5 Jul 2009

_____
From: Maria Damon <[redacted]

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Saturday, July 4, 2009 8:55:36 AM
Subject: Re: mourning & poetics

thank you for pointing this out. ron silliman's term (the school of quietude or something like that) seems to take no account of this earlier usage, so i find it very misleading; i wish he'd use something else, if he has to use anything at all.

Maria,

Ron Silliman, from his blog in January 2004:

School of Quietude is more complex, I think. The phrase itself was coined by Edgar Allen Poe in the 1840s to note the inherent caution that dominates the conservative institutional traditions in American writing. Iï¿½ve resurrected the term for a couple of reasons: It acknowledges the historical nature of literary reaction in this country. As an institutional tradition that has produced writers of significance only at its margins ï¿½ Hart Crane, Marianne Moore ï¿½ the SoQ continues to possess something of a death grip on financial resources for writing in America while denying its own existence as a literary movement, a denial that the SoQ enacts by permitting its practitioners largely to be forgotten once theyï¿½ve died. Thatï¿½s a Faustian bargain with a heavy downside, if you ask me, but one that is seldom explored precisely because of the SoQï¿½s refusal to admit that it exists in the first place.

Paul Nelson

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

_____
From: Maria Damon <[redacted]>

To: [redacted]
Sent: Saturday, July 4, 2009 8:55:36 AM
Subject: Re: mourning & poetics

thank you for pointing this out. ron silliman's term (the school of quietude or something like that) seems to take no account of this earlier usage, so i find it very misleading; i wish he'd use something else, if he has to use anything at all. i find terms like this and also bernstein's "official verse culture" somewhat overly general," though at least the latter addresses institutional processes rather than poetry "itself," if there is such a thing.

on the topic of mourning: has someone already mentioned Peter Sacks's work on elegy?

Scott Howard wrote:
> * Quietist poetry . . . ? Well, Quietism seems to have emerged in the seventeenth century as a form of religious mysticism, but the term has occasionally been used to describe various works (philosophical, poetic, political) that advocate a middle way between ideology and indifference. Sir Thomas Browne (also 17th c.) was called a 'quietist', but he was really more of a skeptical essayist (in the trad. of Montaigne). Rae Armantrout's recent work strikes me as quietist in mood/tone.
>
> * Prevallet's Afterlife: Essay in Mourning Time is very good. The literature on mourning and poetics is diverse and extensive. See Ramazani's bibliography, for example. See also: Beyond Consolation by Melissa Zeiger for a post-Freudian take on things. Ramazani's book works well for the modernist paradigm, but to get beyond that framework, one needs to reconfigure the whole notion of resistance. On that note, see: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in _The World in Time and Space_ (Talisman House, 2002), 122-46, which covers a lot of ground.
>
> * Fragments and grief/mourning? . . . Have you read Mallarme's "Pour un tombeau d'Anatole"? Paul Auster's translation (North Point, 1983) is great. A classic.
>
> ///
>
>
>
> ----- Original Message -----
> From: Lauren Russell <[redacted]>
> Date: Thursday, July 2, 2009 11:07 am
> Subject: Re: mourning & poetics

> To: [redacted]
>
>
>
>> What is quietist poetry? I'm really curious; I've never heard the term.
>> I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's I, Afterlife: Essay in Mourning Time? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's Modernism and Mourning makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.
>> Lauren Russell
>>
> ///
>
>

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52. Murat Nemet-Nejat
Re: spiritual materialism
Mon 6 Jul 2009

Jim,

Coincidentally, I just finished a long poem entitled "The Spiritual Life of Replicants."

Ciao,

Murat

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[redacted]> wrote:

> *it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between*

those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.

but what i want to get at is something that isn't so commonly observed, at the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.

in this sense, we might say that the whole contemporary awareness of materiality in art is part of a larger ah spiritual materialism. i googled that term, after it occurred to me, and i assure you i'm using it in a different sense than chögyam trungpa, who uses it "to describe mistakes spiritual seekers commit which turn the pursuit of spiritualism into an ego building and confusion creating endeavor" (wikipedia). instead, i'm refering to a relatively common sort of philosophy in which the material substrate of ideation and even the spiritual is affirmed and its relations with even the flightiest of fancies are explored. not to denigrate or dismiss things like spirituality but to explore how they operate materially.

perhaps more evidently, now, this is also related to philosophies of mind in which the materiality of thought itself is affirmed--as a chemical and informational process, however emergent--and the brain and the mind that emerge from its processes are conceived as fully embodied in the material. so that the idea of being able to create thinking machines (however unlike us) becomes a real possibility. and we are conceptualized as nature's (near?) ultimate machines. and machines are conceptualized not as the simple things we once thought they must be but as often very complex biological creatures that, nonetheless, are embodied in the material world and are, therefore, subject to the constraints and possibilities of machines in the material world.

to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.

ja
http://vispo.com

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53. **Christopher Rizzo**
Re: spiritual materialism
Mon 6 Jul 2009

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.

[redacted]

Bests,
Chris

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[redacted]> wrote:

> *it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.*
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> *but what i want to get at is something that isn't so commonly observed, at the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.*
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> *materiality in art is part of a larger ah spiritual materialism. i googled that term, after it occurred to me, and i assure you i'm using it in a different sense than chÃ¶gyam trungpa, who uses it "to describe mistakes spiritual seekers commit which turn the pursuit of spiritualism into an ego building and confusion creating endeavor" (wikipedia). instead, i'm refering to a relatively common sort of philosophy in which the material substrate of ideation and even the spiritual is affirmed and its relations with even the flightiest of fancies are explored. not to denigrate or dismiss things like spirituality but to explore how they operate materially.*
>
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>
> *to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.*
>
> *ja*
> *http://vispo.com*

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54. **Maria Damon**

Re: mourning & poetics

Mon 6 Jul 2009

---

thanks for this, paul.
i wonder where Poe uses it? i'd be curious.
any poe scholars out there?
ben friedlander?

Paul Nelson wrote:
> _____
> From: Maria Damon <[redacted]
>
>
> _____
> From: Maria Damon <[redacted]>

> To: [redacted]
> Sent: Saturday, July 4, 2009 8:55:36 AM
> Subject: Re: mourning & poetics
>
> thank
> you for pointing this out. ron silliman's term (the school of quietude
> or something like that) seems to take no account of this earlier usage,
> so i find it very misleading; i wish he'd use something else, if he has
> to use anything at all.
>
> Maria,
>
> Ron Silliman, from his blog in January 2004:
>
>
> School of Quietude is more complex, I think. The phrase itself was coined
> by Edgar Allen Poe in the 1840s to note the inherent caution
> that dominates the conservative institutional traditions in American
> writing. Iï¿½ve resurrected the term for a
> couple of reasons:
> It acknowledges the historical nature of literary reaction in this country.
> As an institutional tradition that has
> produced writers of significance only at its margins ï¿½ Hart Crane,
Marianne Moore ï¿½ the SoQ
> continues to possess something of a death grip on financial resources for
writing in America
> while denying its own existence as a literary movement, a denial that the
> SoQ enacts by permitting
> its practitioners largely to be forgotten once theyï¿½ve died. Thatï¿½s a
> Faustian bargain with a heavy
> downside, if you ask me, but one that is seldom explored precisely because of
the SoQï¿½s
> refusal to admit that it exists in the first place.
>
> Paul Nelson
>
>
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
> American Sentences

> Organic Poetry
> Poetry Postcard Blog
>
> Ilalqo, WA [redacted]
>
>
>
>
>
>
>
> _____
> From: Maria Damon <[redacted]>
> To: [redacted]
> Sent: Saturday, July 4, 2009 8:55:36 AM
> Subject: Re: mourning & poetics
>
> thank you for pointing this out. ron silliman's term (the school of quietude or something like that) seems to take no account of this earlier usage, so i find it very misleading; i wish he'd use something else, if he has to use anything at all. i find terms like this and also bernstein's "official verse culture" somewhat overly general," though at least the latter addresses institutional processes rather than poetry "itself," if there is such a thing.
>
> on the topic of mourning: has someone already mentioned Peter Sacks's work on elegy?
>
> Scott Howard wrote:
>
>> * Quietist poetry . . . ? Well, Quietism seems to have emerged in the seventeenth century as a form of religious mysticism, but the term has occasionally been used to describe various works (philosophical, poetic, political) that advocate a middle way between ideology and indifference. Sir Thomas Browne (also 17th c.) was called a 'quietist', but he was really more of a skeptical essayist (in the trad. of Montaigne). Rae Armantrout's recent work strikes me as quietist in mood/tone.
>>
>> * Prevallet's Afterlife: Essay in Mourning Time is very good. The literature on mourning and poetics is diverse and extensive. See Ramazani's bibliography, for example. See also: Beyond Consolation by Melissa Zeiger for a post-Freudian take on things. Ramazani's book works well for the modernist paradigm, but to get beyond that framework, one needs to reconfigure the

whole notion of resistance. On that note, see: "'The Brevities': Formal Mourning, Transgression & Postmodern American Elegies", in _The World in Time and Space_ (Talisman House, 2002), 122-46, which covers a lot of ground.
>>
>> * Fragments and grief/mourning? . . . Have you read Mallarme's "Pour un tombeau d'Anatole"? Paul Auster's translation (North Point, 1983) is great. A classic.
>>
>> ///
>>
>>
>>
>> ----- Original Message -----
>> From: Lauren Russell <[redacted]>
>> Date: Thursday, July 2, 2009 11:07 am
>> Subject: Re: mourning & poetics
>> To: [redacted]
>>
>>
>>
>>
>>> What is quietist poetry? I'm really curious; I've never heard the term.
>>> I tend to think of fragmented poetry (and prose) as best articulating grief. Have you ever read Kristin Prevallet's I, Afterlife: Essay in Mourning Time? And part of what I love about Alice Notley's work is that her poems have engaged with grief in so many different ways. I can't claim to have read the whole book (it's one of the books one's not aloud to check out of the New York Public Library), but the introduction to Patricia Rae's Modernism and Mourning makes some interesting points about the politics of grief and writing about grief. I found it helpful alongside Ramazini, though I can't claim to have read all of that, either.
>>> Lauren Russell
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55. **Chris Chapman**

Re: spiritual materialism

Mon 6 Jul 2009

---

interesting post. I wonder if you've considered the letter to Adorno in Benjamin's writings concerning 'Materialist Theology'. In particcular his response to Adorno's refrain that one's attitude is made manifest in the styles with which an artist composes her material . (Adorno finds cigarette smoking to be a striking exemplar.) Benjamin rejects the idea - launched by Adorno from his dissertation on Kierkegaard's 'Diary of a Seducer' - that attitude, bearing, grace, and 'comportment' are objects that can only be displayed. Benjamin, in simple, argues that the unconscious is already 'attitude.' ... I'm interested in what you might say about the need to worry about thinking machines that reflect Benjamin's mentholation of the unconscious.

On 7/5/09, Jim Andrews <[redacted]> wrote:
> it is commonly observed that a great deal of contemporary art/writing
> involves a double sense of 'the material'. the term is understood to refer
> not only to the subject matter (the 'standard' understanding in writing) but
> also the matter of the media in the piece, the material embodiment of the
> piece. it's also commonly observed that the latter awareness of and approach
> to composition not solely by ideation, meditation on the subject matter, but
> also through operation on the material embodiment, has come to be much
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> widely understood as a part of reading than it was a generation ago. when we
> encounter work that does not follow the grammars and approaches
> traditionally associated with work, we inquire into the methods of
> composition, the approach to materiality, and look for relations between
> those methods and approaches and the subject matter, or look for the subject
> matter in the light of those things. and so read differently, thereby. and
> in this way, we now read some literary work in ways that are closer to how
> we approach a great deal of visual art.
>
> but what i want to get at is something that isn't so commonly observed, at
> the moment, but may be in the next generation. and that's the relation of
> awareness of the materiality of writing/art to our ideas of who and what we
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> whole emphasis on materiality is involved in a larger movement to explore
> how things like ideation, imagination, the spiritual, beauty, truth,
> goodness, justice--all our ideals and things normally associated with the
> immaterial--operate in the material world.

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> materiality in art is part of a larger ah spiritual materialism. i googled
> that term, after it occurred to me, and i assure you i'm using it in a
> different sense than chögyam trungpa, who uses it "to describe mistakes
> spiritual seekers commit which turn the pursuit of spiritualism into an ego
> building and confusion creating endeavor" (wikipedia). instead, i'm refering
> to a relatively common sort of philosophy in which the material substrate of
> ideation and even the spiritual is affirmed and its relations with even the
> flightiest of fancies are explored. not to denigrate or dismiss things like
> spirituality but to explore how they operate materially.
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> which the materiality of thought itself is affirmed--as a chemical and
> informational process, however emergent--and the brain and the mind that
> emerge from its processes are conceived as fully embodied in the material.
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> us) becomes a real possibility. and we are conceptualized as nature's
> (near?) ultimate machines. and machines are conceptualized not as the
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> things we once thought they must be but as often very complex biological
> creatures that, nonetheless, are embodied in the material world and are,
> therefore, subject to the constraints and possibilities of machines in the
> material world.
>
> to wrap it up, we now see the relation between contemporary artistic
> emphasis on the materiality of writing/art and the larger moment of
> 'spiritual materialism'.
>
> ja
> http://vispo.com
>
>

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56. **Mary Jo Malo**
Re: mourning & poetics
Mon 6 Jul 2009

What happened to the original poster of this query? I'd be interested in her thoughts on the matter. (Lauren Russell)

Lauren et al. Thank you for all your references and comments.

What prompted my query is my observation (subjective perspective) that in the initial shock and grief of loss we tend to turn to classical, lyrical, and SoQ poetry rather than post-avant and other named postmodern poetry. Either it is because we are truly at a loss for words; and these poems are the most accessible and easily shared, or we haven't the intellectual and emotional resources to engage more abstract poetry. After a "suitable" period of time, when we've had time to process the grief, the creative process ignites, and we're able to craft and read postmodern or existential poetry which more accurately portrays the loss itself. In other words, words fail, but the art of them doesn't.

Regarding the SoQ/Post-Avant dichotomy itself, what I've managed to glean from casual reading, is the criticism is aimed at ending what Mr. Silliman's considers a hegemony in traditional publishing and academia. My impression (again, subjective and lacking in pedantics) is that among the small press and internet poetics community, the hegemony is strictly post-avant.

Mary

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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57. Sharon Dolin
Reading this Friday
Mon 6 Jul 2009

Dear Friends,

I'll be part of a group reading celebrating the Tenth Anniversary issue of the online journal Drunken Boat on Friday, July 10th at: SoHo20 Chelsea Gallery

511 West 25th Street, Suite 605.

6-8pm. Free.

The other poets are: Derek beaulieu, Sommer Browning, Rand Richards Cooper, Ram Devineni, Elizabeth Kadetsky, Harriet Levin, and Elisabeth Subrin.

Hope you can make it.

Sharon

Sharon Dolin
[redacted]

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58. Daniel Godston

The Bauhaus: 90 Years / 90 Days

Mon 6 Jul 2009

"The Bauhaus: 90 Years / 90 Days" is a new project which commemorates the Bauhaus movement, which celebrates its 90th anniversary this year. Every day during this 90-day project (from July till October 2009), at least one project will happen which creatively plays around with and pays homage to an aspect of the Bauhaus movement. Examples of those projects might include a dance performance inspired by Oskar Schlemmer's ballet, a musical performance that uses a Kandinsky painting as a graphic score, a fiber art project inspired by Anni Albers' work, a poem inspired by Walter Gropius' architecture, a short story inspired by Marianne Brandt's work, an essay reflecting on an aspect of the Bauhaus movement, and so on.

Today is the starting date of "The Bauhaus: 90 Years / 90 Days." Grahm Balkany, Director of the Gropius in Chicago Coalition, reads selections of Gropius' speeches -- 12:30 p.m. in Chicago's Federal Plaza (50 W. Adams, Chicago, IL).

These events will be presented at different locations around the world. Information about this project's day-to-day developments will be posted at http://www.bauhaus9090.org. "The Bauhaus: 90 Years / 90 Days" is being organized by the Borderbend Arts Collective and the Gropius in Chicago Coalition.

http://www.bauhaus-dessau.de/index.php?en

http://www.dezignare.com/newsletter/bauhausmovement.html

http://www.chicagobauhausbeyond.org

http://www.gropiuschicago.org

http://tinyurl.com/mcsg2m

http://tinyurl.com/ndsvqd

http://tinyurl.com/m5m73b

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59. Jennifer Karmin

Red Rover Series / Experiment #31

Mon 6 Jul 2009

Red Rover Series
{readings that play with reading}

Experiment #31:
Talk Walk Talk - Peripatetic Writing

SATURDAY, JULY 11
7pm

Featuring:
A D Jameson & Michelle Tupko

NEW LOCATION
at the Orientation Center
2129 N. Rockwell -- Chicago, IL
corner of Milwaukee/Rockwell
left side of the Congress Theater building
http://orientationcenter.wordpress.com
suggested donation $4

A D JAMESON is a writer, performer, and video artist. His fiction and reviews have appeared in the Denver Quarterly, Fiction International, the Mississippi Review Online, the Review of Contemporary Fiction, American Book Review, and elsewhere. He's also directed music videos for the Kill Rock Stars bands Xiu Xiu and Mecca Normal.

MICHELLE TUPKO received her MFA in Sculpture from the School of the Art Institute of Chicago and holds a BA in Photography and Filmmaking. Her writing is published in Performance Research and White Walls journals. She is currently writing a book about mountains and the way the foot moves.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
August 29: Krista Franklin & Adam Rose
September 26: Kate Greenstreet & Gina Myers

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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60. Trevor Joyce

SoundEye Festival - final lineup - starts Wednesday

Mon 6 Jul 2009

[Apologies for cross-posting]

Here's the final line-up (except for the Cabaret and the open-mic event, both of which will be finalised on the night, though they're already full to bursting) for this year's SoundEye Festival. Come and join us in Cork where the drink, conversation and weather are great, and the poetry is even better.

*SoundEye #13
8-12 July 2009
Cork, Ireland
(www.soundeye.org)
*

Wed July 8 • 18:00 • admission free
Firkin Crane, Shandon, Cork
Reading: Sean Bonney (UK) + Mairéad Byrne (Irl/USA) + Keith Tuma (USA)

Thu July 9 • 18:00 • admission free
Firkin Crane, Shandon, Cork
Reading: James Cummins (Irl) + Frances Kruk (UK) + Keston Sutherland (UK)

Thu July 9 • 20:30 • admission €5
The Other Place Club, St. Augustine St. (just off Paradise Place / Western Rd.), Cork
SoundEye Cabaret (Programmed by Fergal Gaynor)
With Isabella Oberlander (dancer AUT) + Boiled String (performance poetry CYM) + Mathematical Muse (poetry / performance / music) + Retorika Quartet with Camilla Griehsel (baroque and renaissance strings with soprano) + many more

Fri July 10 • 14:00 • admission free
The Guesthouse, 10 Chapel Street, Shandon, Cork
Reading: Swantje Lichtenstein (Ger) + Kevin Perryman (Ire/Ger) + Stephen Rodefer (USA/Fr) + Michael Smith (Ire)

Fri July 10 • 17:30 • admission free
Firkin Crane, Shandon, Cork
Reading: Jerome Rothenberg (USA) + Geoffrey Squires (Ire/UK) + Christine Wertheim (Aus/UK/USA)

Fri July 10 • 21:00 • admission free
Meade's Wine Bar, 126 Oliver Plunkett Street, Cork
[redacted]'s with M/C Mairéad Byrne
(Pre-programmed open-mic)

Sat July 11 • 11:30 • admission free
Firkin Crane, Shandon, Cork
Poetry by Default programmed by Jimmy Cummins
Reading: Jim Goar (USA) + Marcus Slease (NIre) + David Toms (Ire)

Sat July 11 • 17:00 • admission €3 (towards the upkeep of the building)
(Sonic Vigil runs continuously 12:00 - 18:00)
St. Fin Barre's Cathedral, Cork
SoundEye/Sonic Vigil sound event
Performance: Jaap Blonk (Nl) + Jerome Rothenberg (USA) + Christine Wertheim
(UK/USA)

Sat July 11 • 20:00 • admission free Eason's Hill Community Centre, Eason's Hill, Shandon, Cork Reading: Peter Manson (UK) + Maggie O'Sullivan (UK) + Tom Raworth (UK/Ire) [Tom Raworth's reading is generously supported by Poetry Ireland]

Sun July 12 • 11:00 • admission free
Firkin Crane, Shandon, Cork
Reading: Thomas McCarthy (Ire) + Mark Mallon (Ger/Fin) + Luke Roberts (UK)

Sun July 12 • 13:00 • admission free
The Guesthouse, 10 Chapel Street, Shandon, Cork
Reading: Billy Mills (Ire) + Martin Corless-Smith (UK/USA) + Catherine Walsh (Ire)

[The SoundEye Festival is made possible thanks to the Small Festivals Scheme of The Irish Arts Council]

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61. Jonathan Ball
Re: spiritual materialism
Mon 6 Jul 2009

Some of these ideas might approach the way Slavoj Zizek reads the Hegelian paradox that "the spirit is a bone" .... I am travelling without any books and so I can't say much more or even verify my quote etc but your the Olson quote brings this idea to mind, in light of the previous email.

Jonathan Ball

On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <[redacted]>wrote:

> *Jim,*
>
> *Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.*
>
> *In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.*
>
> [redacted]
>
> *Bests,*
> *Chris*
>
> *On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[redacted]> wrote:*
>
> > *it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.*
> >
> > *but what i want to get at is something that isn't so commonly observed, at*

the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.

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perhaps more evidently, now, this is also related to philosophies of mind in which the materiality of thought itself is affirmed--as a chemical and informational process, however emergent--and the brain and the mind that emerge from its processes are conceived as fully embodied in the material. so that the idea of being able to create thinking machines (however unlike us) becomes a real possibility. and we are conceptualized as nature's (near?) ultimate machines. and machines are conceptualized not as the simple things we once thought they must be but as often very complex biological creatures that, nonetheless, are embodied in the material world and are, therefore, subject to the constraints and possibilities of machines in the material world.

to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.

ja
http://vispo.com

> *guidelines*

--
www.jonathanball.com
www.jonathanball.blogspot.com
www.haikuhoroscopes.com

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62. Aryanil Mukherjee
Re: spiritual materialism
Mon 6 Jul 2009

If we go even further back to Leaves of Grass, Whitman writes "if body is not soul, what is soul ?"

To me, that's theÂ essence of the material, of Western aesthetics.

On body, andÂ completely ignorant of the existence of Leaves of Grass,Â Rabindranath Thakur (Tagore) writes -" if body is not soul, what is body?" (very rough translation ....tailored a little to exactly reverse Whitman)

That is the essence of the spirit, of the East...

And of course, one could argue today, that they are one and the same, one a residence , the otherÂ its resident and it doesn't really matter which is which...

Aryanil

----- Original Message -----
From: "Christopher Rizzo" <[redacted]>
To: [redacted]
Sent: Monday, July 6, 2009 12:29:36 AM GMT -05:00 US/Canada Eastern
Subject: Re: spiritual materialism

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.

[redacted]

Bests,
Chris

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[redacted]> wrote:

> *it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.*
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> *but what i want to get at is something that isn't so commonly observed, at the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.*
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>
> *ja*
> *http://vispo.com*

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63. David Baratier
Save our Ohio Libraries
Mon 6 Jul 2009

Libraries in Ohio are in danger of losing at least 20% and as high as 50% of funding from the State of Ohio if the cuts proposed by Governor Strickland are approved. This vote is still not solidified, and I ask that you immediately take action yourself as well as sending this e-mail to all other friends, families, and relatives living in Ohio. Cuts in Library hours, programs, materials, and all services libraries currently provide will especially hurt our rural cultural center here, and some libraries may even close.

In order to keep funding, please write notes and call the following people this week:

Senator Steve Buehrer [redacted]

Representative Bruce Goodwin [redacted]

Governor Ted Strickland [redacted]
or write him a note right one the web
http://www.governor.ohio.gov/Assistance/ContacttheGovernor/tabid/150/Default.aspx

Thank you for your time in this matter.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street

Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1
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64. Mark Weiss
Re: SoundEye Festival - final lineup - starts Wednesday
Mon 6 Jul 2009

Trevor: You've done it again! A great lineup. Wish I could be there.

Mark

At 12:54 PM 7/6/2009, Trevor Joyce wrote:
>*[Apologies for cross-posting]*
>
>Here's the final line-up (except for the Cabaret and the open-mic event,
>both of which will be finalised on the night, though they're already full to
>bursting) for this year's SoundEye Festival. Come and join us in Cork where
>the drink, conversation and weather are great, and the poetry is even
>better.
>
>*SoundEye #13
>8-12 July 2009
>Cork, Ireland
>(www.soundeye.org)
>*
>Wed July 8 • 18:00 • admission free
>Firkin Crane, Shandon, Cork
>Reading: Sean Bonney (UK) + Mairéad Byrne (Irl/USA) + Keith Tuma (USA)
>
>Thu July 9 • 18:00 • admission free
>Firkin Crane, Shandon, Cork

>Reading: James Cummins (Irl) + Frances Kruk (UK) + Keston Sutherland (UK)
>
>Thu July 9 • 20:30 • admission €5
>The Other Place Club, St. Augustine St. (just off Paradise Place / Western
>Rd.), Cork
>SoundEye Cabaret (Programmed by Fergal Gaynor)
>With Isabella Oberlander (dancer AUT) + Boiled String (performance poetry
>CYM) + Mathematical Muse (poetry / performance / music) + Retorika Quartet
>with Camilla Griehsel (baroque and renaissance strings with soprano) + many
>more
>
>Fri July 10 • 14:00 • admission free
>The Guesthouse, 10 Chapel Street, Shandon, Cork
>Reading: Swantje Lichtenstein (Ger) + Kevin Perryman (Ire/Ger) + Stephen
>Rodefer (USA/Fr) + Michael Smith (Ire)
>
>Fri July 10 • 17:30 • admission free
>Firkin Crane, Shandon, Cork
>Reading: Jerome Rothenberg (USA) + Geoffrey Squires (Ire/UK) + Christine
>Wertheim (Aus/UK/USA)
>
>Fri July 10 • 21:00 • admission free
>Meade's Wine Bar, 126 Oliver Plunkett Street, Cork
>[redacted]'s with M/C Mairéad Byrne
>(Pre-programmed open-mic)
>
>Sat July 11 • 11:30 • admission free
>Firkin Crane, Shandon, Cork
>Poetry by Default programmed by Jimmy Cummins
>Reading: Jim Goar (USA) + Marcus Slease (NIre) + David Toms (Ire)
>
>Sat July 11 • 17:00 • admission €3 (towards the upkeep of the building)
>(Sonic Vigil runs continuously 12:00 - 18:00)
>St. Fin Barre's Cathedral, Cork
>SoundEye/Sonic Vigil sound event
>Performance: Jaap Blonk (Nl) + Jerome Rothenberg (USA) + Christine Wertheim
>(UK/USA)
>
>Sat July 11 • 20:00 • admission free
>Eason's Hill Community Centre, Eason's Hill, Shandon, Cork

>Reading: Peter Manson (UK) + Maggie O'Sullivan (UK) + Tom Raworth (UK/Ire)
>[Tom Raworth's reading is generously supported by Poetry Ireland]
>
>Sun July 12 • 11:00 • admission free
>Firkin Crane, Shandon, Cork
>Reading: Thomas McCarthy (Ire) + Mark Mallon (Ger/Fin) + Luke Roberts (UK)
>
>Sun July 12 • 13:00 • admission free
>The Guesthouse, 10 Chapel Street, Shandon, Cork
>Reading: Billy Mills (Ire) + Martin Corless-Smith (UK/USA) + Catherine Walsh
>(Ire)
>
>[The SoundEye Festival is made possible thanks to the Small Festivals Scheme
>of The Irish Arts Council]
>

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65. David-Baptiste Chirot

Re: spiritual materialism

Mon 6 Jul 2009

Dear Jim—

Actually the materialism of the spiritual and spiritual materialism is probably the oldest ideas of “spiritual/material” interrelationships

From Cave Paintings, pictograms to the most highly evolved human scripts like the Mayan, carved into stones and arranged—as well as Mayan Cave writing—these are the oldest forms of works which grew into the huge number of religions and belief systems in which the spiritual materialism is one of the major points of difference between them and religions where this belief in the power of the materiality does not exist. The current ideas of “materiality of the word” go back to the writings of the Russian Futurists in 1913 (The Word as Such,) writings and to many of the forms of writing developed from the Dadas Haussmann, Schwitters (The Letter as Such) , Hugo Ball to the Lettristes to Sound Poetry. The spiritual need not be and mostly is not the “dogmatic religious form” at all , but that related throughout history to speaking in tongues, mystical experiences, visions and the sense that all existing things persons everything are themselves spiritual materialism.

The material of the works that is used with writing is at the very start and through the entire history of writing. Often to make something seem “new,” like spiritual materialism or more directly, the effect of their materiasl on the arts and their reception, is a rebranded version of the "old," on order to market what is actually “old wine in new bottles."

For example—the uses of stone and caves wall were used because they ENDURE THROUGH TIME much better than other writing materials. Tens of thousand year old works by having existed so long through time have lost their message in terms of the present day reading—yet at the same time one immediately recognizes them AS WRING—and that they are communicating, transmitting still out into the cosmos, and that communication one may see hear read in the present, beyond meaning, yet material that is present and effecting one greatly.

All my work made with found objects stones grass broken branches machine parts plastic etc—are working together with, collaborating with ,the material and its limits, its demand and its questions back and forth when one works—and that is the reason I call my works “rubBEings”—for me they are as alive s anyone and as myself, and communicating, working with one, especially as in my works with paintings and rubBEings both, I touch the paper on one side and directly pressing back from the other are the materials.

Sometimes to heighten this, emphasize it, I have images fragments letters or words –facing towards the viewer on one side—and facing away from the viewer for those “on the other side” to see.

Many contemporary works that emphasize the materials used as presences in the work and also indicate the presence of an other presence—are made by hand. (In fact it is just announced today the world’s oldest Bible found so far is of course handwritten—I am not sure why Yahoo News thought—what—that it might be typewritten??)—

Book artists of today work much as the transcribers of the Book of Kells did and those in other cultures and timtes even earlier throughout the world. The use of papyrus birch bark, stone, al maner of materials, where deeply part of the spiritual. Oneof ht ideas of The Book most prevalent in American culture is that it does matter which form of The Book one uses, which material one in terms of binding, the kinds of illustrations or not, the types of the fonts and their changing sizes etc The spiritual materialism can be read and seen and touched in all versions, editions, al manner f Books and the editions of the bible through time have been one method of this, or the Torah, Kabala, the Gospels, the book of Psalms—handmade editions which “speak” with the very materials used—

Despite the existence of the “material word” of the last roughly thrity years in “experimental” writing, out of Russian Futurism, the trend is in

the
opposite direction—to the virtual. That
is spirit in a sense is displacing
matter. This is one of the crucial
changes that virtuality is working in society—the transference of the "real" to the virtual, while the real itself is becoming ever more often effectively "deleted."

During the recent protests in Iran and their grim suppression, how did the world follow the events? Via twitter, cell phone cameras, Facebook, cam corder hook ups and other electronic digital virtual transmissions and receptions. The protests themselves were by students and urban white collar workers and others with access to the electrically plugged in communications systems. (Battery operated devices do after al need to be plugged in at some point to recharge as do lap tops and others electronics.) Where and who were the rest of the Iranians? As far as the (observing) world was concerned, they did not exist—they had been left behind in the darkness of the unrecorded, unremitted, "backward" zones. Effectively, these Iranians were deleted in order that the focus be solely on the higher educated and tech-savvy primarily young urbanites

These Iranians then, do exist and via Neda, have become part of the world's conscious. American TV carried persons throwing stones at advancing armed police and army forces, and Americans were cheering for them. For decades exposed to stone throwing Palestinians as "bad" "terrorists" as they face the world's fourth largest military, Americans for the most part aere suposed to feel hatred and fear, and wishing "they would just go away." The change in the meaning of the same image (one could just as well use stock footage as "real') is so easily manipulated by simply changing the title, caption and media-created "context" that it is very easy to imagine that al events are "staged" for the cameras, while the real events take place off screen. Since "the world sees" the staged or not events—that is what exists as the real, the spiritual material of spiritual materialism.

In contrast are event s which are specifically intended to as mush as possible if not completely take place "off screen," so that events are "over with" and what remains is the new, cleansed arena of the media's presentations of the staged events celebrating "victory" or "war crimes, genocides, ethnic cleanings.

Even though Gaza has been deprived for long time of electricity except on rare occasions and very tiny amounts, the entire area was effectively made "off limits" by the banning of all media until after the events had made possible what is in effect "un fait accompli."

The genocides in Rwanda happend in the same manner—al contact with the outside, electrical, via cable, phones—was cut off and then the killings began.

In Cambodia also, the American bombings and the Khmer Rouge Regime, which banned al "modern" devices, created a "black hole" in terms of media, and so millions died "off screen."

Even within the USA the same "set up" is used—here on the bulk of the American Indian Reservations. Currently the American Indian health care is hitting a disastrous low point, with large drops in life expectancey and large gains in infant motility. Despair is rampant, and drugs and alcohol as always are there to help numb it. Entire peoples are again experiencing being "the Vanishing American Indian." Why isn't this covered except sporadically? According to the Federal employees in charge of many of these wide spread populations, the problem is one of distance, and also of the Indians not having computers. The Government feels it has done al it needs to do about getting information and registration forms for benefits and assistance, because it has created a special web site just for this specific purposes.

The commentary on this "black out" of Indians from the media, virtual view, is that well, it's their fault, because if they would just come to a Federal staion they could use a computer and find al this stuff. But they won't come in, being Indians and al the ugly stereotypes attached to this. No one seems to find it strange the Agents in charge of the people's welfare aren't at al motivated or interested in going out as they are supposed to and finding out what is going on. Why bother? Who cares about the persons vanishing into a black hole?

"Spiritual materialism" in a sense is a rediscovery process for those with the access and time and safety and comfort to do so. Peoples who have always known of it are "left out in the cold." The growing gaps between the rich and poor manifest themselves as the spiritual materialism of who is visible, paid attention to, made a Cause, and who is left off screen, in the dark, to vanish.

The world is not only fighting for oil to continue its polluting of the world and slaughters of person, but in a sense already fighting for who has access to

the web, to electricity, to access and visibility as “spiritual materials” on screen while its opposites, the immaterial, vanish.

“Spiritual materialism is paradoxically the transference of the actuality of materialism into its philosophical and spiritual manifestations as abstract, distanced, as observing events and beings without being present. Those things and Beings not present as abstractions, symbols for Causes, Propaganda, manipulation and advertising-entertainment, are being “disappeared” by the materialism of Drones which are "spiritual" in that they are being guided by non-present persons on the other side of the world, who only see the things that are present on a screen as targets of focused techno-perception and massacre.

n Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews
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> *'spiritual materialism'.*
>
> *ja*
> *http://vispo.com*
> *==========*

guidelines

>

==========

Date: Mon, 6 Jul 2009 00:01:43 -0400
From: [redacted]
Subject: Re: spiritual materialism
To: [redacted]

Jim,

Coincidentally, I just finished a long poem entitled "The Spiritual Life of Replicants."

Ciao,

Murat

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[redacted]> wrote:

it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.

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> *ja*
> *http://vispo.com*

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↑ Index

66. David-Baptiste Chirot
Re: spiritual materialism
Mon 6 Jul 2009

Virtuality
as Transcendentalism in Reverse . . .

From the Transparent Eyeball to the All
Seeing Panopticonic Eye

In his monumental five
decade-long labor of love, the 18th Century Natural History, Buffon
writes that perhaps the scaly tail of the beaver is due to its eating fish.

Which, "quite naturally," prompted some wag to query in that case, how long might be M Buffon's tail?--if, of course, he did eat fish!--

In the "Language" section of "Nature" Emerson writes:

1. Words are signs of natural facts.

("And ain't that a natural born fact, Jack," as the saying goes.)

2. Particular natural facts are symbols of particular spiritual facts.

(The fish in Peter's image being, say, Pisces, or the Christian symbol of the fish, St Peter as a fisher of men, or an allegory of the fish dying of polluted waters, or a sign for Fish Fry Fridays--)

3. Nature is the symbol of spirit.

(Completing Emerson's Transcendental and redeeming version of the dreaded Jesuitical machinations known as the syllogism.)

Very quickly one moves from natural facts to words as their signs, to "particular" natural facts being symbols of spiritual facts and then to nature as a symbol of spirit.

The movement from the natural to the spiritual, from signs to symbols in a peculiar way seems not unlike what one might call a "Transcendentalism of the Virtual." Or, perhaps, Transcendentalism in Reverse, in the way that Robert Smithson, after Nabokov, wrote of construction sites as "ruins in reverse."

One begins--in this reversal-- from the Transcendental "spirit"--the Virtual Image--Virtuality being not unlike "spirit" in the sense that is "there" via symbols (digital codes)--and since particular spiritual facts are symbols of particular natural facts--(whose signs are words)--then--"nature is the symbol of spirit."

In other words, the world is a symbol of the virtual. Words as "signs of natural facts" which are "spiritual facts" which are the turning of nature into the symbol of the spiritual--are both "signs of natural facts" and symbols of the spirit. Language and nature are symbols of spirit--or, Virtuality.

Spirit is Virtuality.
Virtuality is spirituality, and so, in a way, becomes, is, also virtue (The shared etymology of the Latin virtus.)

Virtuality as virtue, as another form of the spirituality which redeems the "fallen world" by turning it into a "symbol."

This has a strange effect on the experience of, perception of, the world, as it no longer exists, but is now world-as-symbol. For, if it is a symbol, this means the world is not "real."

The world-as-symbol becomes a place of tourism for the "virtual eye"-- taking the Surrealists' trips to the flea markets to new heights.

There are tours now for persons to take in which they are shown the "signage" and other "symbols" of the virtual that exist in their neighborhoods. This form of perception is considered a "virtue." The poet Charles Bernstein goes to China and comes back with --what else--but a great many photos of signs and "symbols." The disconnect between the English "mistranslations" from the Chinese is a”symbolic joke" and illustrative of one's own virtue as a perceiver of signs and symbols. (Though I always wonder if the Chinese might not actually be saying something like--well, we shall leave that to the reader's imagination.)

By virtue, so to speak, of this effect of the Virtual, what is seen in the world are only those things which are signs and symbols of the symbolic world of the Virtual.

What one sees in the world is a reflection of the Virtual. That is, one recognizes as "real" only those things which one knows from the Virtual. In a sense the tours of one's neighborhood as a trove of signage and symbols are a form of training in this recognition of the Virtual "real" and its virtues.

Yet what of those who live, pagans, beyond the pale of the virtues of Virtual "access?"

One speaks of the "dependence on foreign oil"--one hears little about the "dependence on electricity" in terms of access to the "real" as it is realized in the Virtual.

Are those who exist beyond electricity's reach those are without virtue?

This would seem to be the case for those affected by the following events: in Rwanda, when the massacres were to being, all cables, telephone lines, any electric access, was completely cut off. Once sealed from the real Virtual world, the now Virtual "disappeareds" were removed from the world as being without virtue. In Myanmar, protests were followed by the cut-off with the outside world of cable and phone access. In the world's largest ever prison, already Walled off from the world, a "refugee Camp," the Palestinians of Gaza

are disappearing from virtue by virtue of the cut off of electricity. When all the lights go out--where will they be?

If one were to go about cutting off electricity, chopping off cables, pulling plugs, denying on line access to citizens for various reasons--controlling who is part of the Virtual and virtuous world--one might wonder if part of the possibility of this is to inculcate ever more "willing suspension of disbelief" in the Virtual and its virtues in the denizens of the Virtual.

For then will they not ever more willingly accede to the "transparency" of a new Transparent Eyeball in reverse, the Panoptical Eye of instantaneous "real time" surveillance of everyone and access to everyone's files, images, messages, transactions in order to keep "secure" the virtue of the Virtual?

The threat of the loss of the Virtual, of being a part of the virtues of the Virtual, may become a new form of discipline. And, desirous to not lose one's sense of Virtual Reality, might not one then accede to entering into a world wide prison?

To "die" outside the Virtual--or to "Live" as a prisoner.

Along those cheerful lines--Drew Kunz recently invited me to a group involved with thinking on the artistic developments through time taking the grid as a proposition for work. Personally I don't like grids at all (even though one benefits much of course from the virtues of the electronic grids--) and personal experience of them has done nothing to tarnish the dislike.

Yet paradoxically, due to this dislike of grids and what they may men in various circumstances, a great deal of my work has made use of them, far more than one realized.

This flickr gallery includes works made with overt and explicit as well as more covert and implicit grids. Many are from a series of "Walls" which will be forthcoming in a book from Otoliths. The examples here are often of language that is affected by violence, fire, the wear and tear of Time, the "dirtiness" of non-Virtual and virtuous existence.

Attached is an essay "Hidden in Plain Sight" which appeared in Otoliths which discuss the impact since childhood of construction sites, crow's nests and found materials on my work and methods.

The essay has a link to another short piece re Bob Cobbing, my friend and mentor. Of the two of us jw curry wrote that, outside the division of "Clean" and "Dirty" Schools of Visual Poetry, there was the "Quick'nDirty" School of Cobbing and Chirot. Bob Cobbing was one of the great geniuses and artists of the 20th Century. He and Kurt Schwitters, with Dubuffet, are for me the three most important artists of their times.

I see their work and what I continue on with as a kind of guerilla art of survival in the hidden in plain site/sight/cite of the real world, as opposed to existing solely in the Virtual world which is not real, but a reflection, though its effects are real.

This kind of work can be done anytime any where with next to nothing at all except the everything that is here and there, there, there--found all around one, right at hand. It is "born" of necessity, the Motherfucker of Invention.

Here is the link for the essay:

the-otolith.blogspot.com/2006/07/david-baptiste-chirot-
hidden -in-plain.html

and here the flickr link

http://www.flickr.com/send?nsid=[redacted]&set=72157603474988121

> *Date: Mon, 6 Jul 2009 11:47:59 -0600*
> *From:* [redacted]
> *Subject: Re: spiritual materialism*
> *To:* [redacted]
>
> *Some of these ideas might approach the way Slavoj Zizek reads the Hegelian paradox that "the spirit is a bone" .... I am travelling without any books and so I can't say much more or even verify my quote etc but your the Olson quote brings this idea to mind, in light of the previous email.*
>
> *Jonathan Ball*
>
> *On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <*[redacted]*>wrote:*
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>
> *Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't*
> *have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.*
>
> *In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.*
>
> [redacted]
>
> *Bests,*
> *Chris*

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[redacted]> wrote:

> it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how we approach a great deal of visual art.

but what i want to get at is something that isn't so commonly observed, at the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.

in this sense, we might say that the whole contemporary awareness of materiality in art is part of a larger ah spiritual materialism. i googled that term, after it occurred to me, and i assure you i'm using it in a different sense than chögyam trungpa, who uses it "to describe mistakes spiritual seekers commit which turn the pursuit of spiritualism into an ego building and confusion creating endeavor" (wikipedia). instead, i'm refering to a relatively common sort of philosophy in which the material substrate

> *of*
> *ideation and even the spiritual is affirmed and its relations with even the*
> *flightiest of fancies are explored. not to denigrate or dismiss things like*
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> *ja*
> *http://vispo.com*
> *guidelines*
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> *--*
> *www.jonathanball.com*
> *www.jonathanball.blogspot.com*
> *www.haikuhoroscopes.com*

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http://windowslive.com/online/skydrive?ocid=TXT_TAGLM_WL_SD_25GB_062009

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67. Christopher Rizzo
Re: spiritual materialism
Mon 6 Jul 2009

I'm finding this string really quite interesting. Glad to hear evidence of such a wide-ranging interest.

Aryanil, much thanks for reminding me of Whitman and Tagore. I'm tempted to add Pound to that set, too.

There are a few significant differences between, say, Olson and Whitman. Briefly, Olson's cosmology took the philosophy of mathematics, quantum mechanics, and Cybernetic theory (which turns into information theory, really) into account, as well as the phenomenology of Merleau-Ponty, etc.

For sure, there are similarities to Whitman, but I figured (perhaps too hastily?) that a post-Heisenberg view of reality might key into Jim's ideas a bit more readily.

As for Eastern approaches to spirituality, perhaps one of the more interesting bits in Olson is his use of the first line from Wilhelm's translation of The Secret of the Golden Flower: "That which exists through itself is what is called meaning." And it is useful to note that Whilhelm translates "meaning" with a capital "M" (suggesting Tao), whereas Olson uses the term in lower-case.

Simply (and reductively), Olson uses the line to indicate something closer to autopoiesis than Logos, or rather the One. Creeley explains that one consequence of all this is that language is not "importantly" referential. Still provocative, I think.

And, Chris, as for Benjamin, I'm thinking of his use of "nunc stans," in particular, and what uses it may have in this context....

Anyway, just a few thoughts.

Bests,
Chris

On Mon, Jul 6, 2009 at 1:47 PM, Jonathan Ball <[redacted]> wrote:

> *Some of these ideas might approach the way Slavoj Zizek reads the Hegelian paradox that "the spirit is a bone" .... I am travelling without any books and so I can't say much more or even verify my quote etc but your the Olson quote brings this idea to mind, in light of the previous email.*
>
> *Jonathan Ball*
>
> *On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <[redacted] wrote:*

Jim,

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

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68. carol dorf

Reading on July 11, Cafe Nefali, Berkeley

Mon 6 Jul 2009

Hi everyone,
Carol Dorf will be reading on Saturday, July 11, 6:30-8:30 at Cafe Nefali in Berkeley (on Euclid) with Autumn Stephens and Judy Bebelar.
Best,
Carol

↑ Index

69. mIEKAL aND
appalling, redacted, pulchritude
Tue 7 Jul 2009

Which words make you wince?
Poets have been asked for their most hated words. What are yours?

'What word do you hate and why?' is the intriguing question put to a selection of poets by the Ledbury festival. Philip Wells's reply is the winner for me - 'pulchritude' is certainly up there on my blacklist. He even explains his animosity in suitably poetic terms:

"it violates all the magical impulses of balanced onomatopoeic language - it of course means "beautiful", but its meaning is nothing of the sort, being stuffed to the brim with a brutally latinate cudgel of barbaric consonants. If consonants represent riverbanks and vowels the river's flow, this is the word equivalent of the bottomless abyss of dry bones, where demons gather to spit acid."

For Geraldine Monk, "it's got to be 'redacted' which makes me feel totally sick. It's a brutish sounding word. It doesn't flow, it prods at you in a nasty manner."

Both these poets understand that the key to words that make you feel nauseous is not the meaning - it's easy, after all, to hate the word 'torture' – but something else entirely. Something idiosyncratic, something about the way the word feels in your mouth as you say it. The horrors of 'membrane', for instance. Or the eccentricity of 'gusset'.

Having said that, I'm still trying to get my head around Paul Batchelor's explanation that "I've always hated the word 'APPAL' (or 'appalled' or 'appalling') because I dislike hearing the sound of my name inside other words." I can't work out if there's a case of extreme ego or extreme self-hatred going on there.

And I can't help feeling that Ros Barber misses the point with her rather po-faced reply. "Words are to be loved. Their associations may be unpleasant but words themselves are full of poetry (and history, and geography)," she says. "Delicious vowel sounds and tongue-tickling consonants. There isn't a word in the English language that doesn't excite me if I think about it long enough."

Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' - "the most unnecessary and obnoxious linguistic blend to have ever been coined". Except possibly for 'no-brainer'...

Whether it's 'hubby' or 'sassy' or 'webinar' – what are the words that make you wince?

(many folks are posting their most hated words in the comments)

http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets

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70. Nicholas Piombino
Re: mourning & poetics
Tue 7 Jul 2009

This is one of those threads that gets me thinking, and I've been looking forward to every post. I've not read them all, so I apologize if I am repeating anything. Eight years ago when someone I felt particularly close to died, almost literally in my arms, I needed some poetry that would help. What met my need at the time was Lynn Dreyer's book The White Museum (Roof,1986). Here's a sample: http://poetryproject.org/wp-content/uploads/v124-kimberly-lyons-lynne-dreyer .pdf. Something about its heartbeat, its wave-like backbeat, soothed me, the way a mother might rock a child during a stricken moment. That episode of choice in reading pushed me towards thinking about writing as healing, an issue that's been on my mind ever since.

Much of post-avant writing, obviously, employs parody, often of a particularly biting kind. It's no surprise that at a time of ear splitting, mind smashing hypocrisies and assaults on a social/political level that some of our best minds might want to address such grotesque realties in ways that accurately reflect them when modes of earnestness or literal or symbolic or abstract statement, what I once called writing below the din, won't suffice.

At a time of personal crisis, what one might want, what I wanted as I said, are truthful yet gentle words, singing, compassionate, and yes, even quiet words. Still, such occasional personal needs probably do not justify a dominant poetics of quietism in an ongoing way. There is something reassuring and stimulating about experiencing a number of relatively newer voices work to invent and persist with new forms that convincingly reflect the impossibility of accepting as such the eco-socio-political realities we are forced to live in right now. The post avant employs a biting, confrontational voice that says, to me anyway, don't give up trying to dispassionately recognize and reveal what that reality is, as painfully traumatic, as incessantly quotidian as it is coming to be. Forms that meet that continuous nightmare face to face, as unimaginable as it is, or was. Is the most relevant issue in contemporary poetics hegemony, or power, or is it which model, the quietist or the post-avant, suggests the more apropos interpretation of current reality as it actually presents itself?

Either way, life's needs are inordinately complex, and issues of poetic movement aside, one size will not always fit all.

On 7/6/09 9:25 AM, "Mary Jo Malo" <[redacted]> wrote:

> *What happened to the original poster of this query? I'd be interested in her thoughts on the matter. (Lauren Russell)*
>
> *Lauren et al. Thank you for all your references and comments.*
>
> *What prompted my query is my observation (subjective perspective) that in the initial shock and grief of loss we tend to turn to classical, lyrical, and SoQ poetry rather than post-avant and other named postmodern poetry. Either it is because we are truly at a loss for words; and these poems are the most accessible and easily shared, or we haven't the intellectual and emotional resources to engage more abstract poetry. After a "suitable" period of time, when we've had time to process the grief, the creative process ignites, and we're able to craft and read postmodern or existential poetry which more accurately portrays the loss itself. In other words, words fail, but the art of them doesn't.*
>
> *Regarding the SoQ/Post-Avant dichotomy itself, what I've managed to glean from casual reading, is the criticism is aimed at ending what Mr. Silliman's considers a hegemony in traditional publishing and academia. My impression (again, subjective and lacking in pedantics) is that among the small press and internet poetics community, the hegemony is strictly post-avant.*
>
> *Mary*

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71. William Allegrezza

Series A in Chicago--Hunter and Kasimor

Tue 7 Jul 2009

Series A, July 8th
Series A: Mary Kasimor and Carrie Hunter
July 8, 2009]
Hyde Park Art Center

Come to Series A on July 8th at the Hyde Park Art Center in Chicago to hear Mary Kasimor and Carrie Hunter. The reading takes place from 7-8. The HPAC is at 5020 S. Cornell. Parking is easy, and it's easy to get to on public transportation. BYOB.

http://www.moriapoetry.com/seriesa.html

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72. twshaner
Farrah Field & Jared White Reading in Eugene 7/11
Tue 7 Jul 2009

The DIVA Center's New Poetry Series presents an evening of poetry with Farrah Field and Jared White who will be reading from their work at 7:30 PM on Saturday, July 11th. Admission: donation.

Farrah Field lives in Brooklyn , New York , and earned her MFA at Columbia University . Â Her poems have appeared in Chelsea, Harp & Altar, Harpur Palate, Margie, Massachusetts Review, Mississippi Review, Pool, and Typo.

Field's first book of poems, Rising, won Four Way Booksâ€™ 2007 Levis Prize (selected by Tony Hoagland). Rising is a gripping debut collection

that offers a new Southern poetry in which Field re-thinks Southern storytelling, turning away from narratives of proud heritage to show that what is alive is closest and most important.

Jared White was born in Boston and has lived in Brooklyn for about eight years during which time he received an MFA in poetry from Columbia . His poems have appeared in previous issues of Barrow Street , Cannibal, Coconut, Fulcrum, Harp & Altar, Horse Less Review, The Modern Review, Sawbuck, and Word For/Word, among other journals. A chapbook of poems entitled Yellowcake appears in the upcoming chapbook collection, Narwhal, from Cannibal Books.

White was awarded a University Writing prize from the Academy of American Poets . He maintains an occasional blog, No No Yes No Yes, at jaredswhite.blogspot.com.

Â

For an interview with the two poets, see:

http://pshares.blogspot.com/2008/06/new-voices-2-and-3-farrah-field-and.html

Â

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73. Lauren Russell
Re: mourning & poetics
Tue 7 Jul 2009

Mary, thanks for this observation. I wonder if it is really true that people (or poets specifically?) are more likely to turn to classical or lyric works in the midst of grief. In my experience it is not. At a time in my life when I was grieving deeply, I read Alice Notley's From the Beginning literary dozens of

times, carried it around with me in my bag, read and reread it without really thinking about its poetics but finding some purely emotional validation in the work that I wasn't finding elsewhere. It was only later, when I wrote an essay on From the Beginning, that I even noticed that there was a narrative. So I don't think that reading it as a griever required more intellectual resources than reading a lyric work would have, because I wasn't reading on an intellectual level at that time. Does that make sense?

Lauren

Date: Mon, 6 Jul 2009 09:25:57 -0400
From: Mary Jo Malo <[redacted]>
Subject: Re: mourning & poetics

What happened to the original poster of this query? I'd be interested in her thoughts on the matter. (Lauren Russell)

Lauren et al. Thank you for all your references and comments.

What prompted my query is my observation (subjective perspective) that in the initial shock and grief of loss we tend to turn to classical, lyrical, and SoQ poetry rather than post-avant and other named postmodern poetry. Either it is because we are truly at a loss for words; and these poems are the most accessible and easily shared, or we haven't the intellectual and emotional resources to engage more abstract poetry. After a "suitable" period of time, when we've had time to process the grief, the creative process ignites, and we're able to craft and read postmodern or existential poetry which more accurately portrays the loss itself. In other words, words fail, but the art of them doesn't.

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Mary

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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74. David Buuck
David Buuck & Alli Warren @ Books & Bookshelves 7/16
Tue 7 Jul 2009

Alli Warren & David Buuck
reading at B&B Thursday, July 16, 730pm

Books & Bookshelves
99 Sanchez, SF
http://booksandbookshelves.blogspot.com/

Alli Warren is the author of the chapbooks Schema, Yoke, Hounds, Cousins, No Can Do, and with Michael Nicoloff, Bruised Dick. Mitzvah Chaps will soon a publish a work variously known as That's What She Said, To From Where, What Kinds of Flutes We Should Use, and Alienated Beaver. She works in Berkeley and lives in Oakland.

David Buuck lives in Oakland. He is the author of The Shunt & several booklets of cross-genre writing. He is the founder of BARGE (the Bay Area Research Group in Enviro-aesthetics) & a writing teacher.

(apologies for cross-posting)

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75. Al Filreis
PoemTalk #19 released: learn the language
Tue 7 Jul 2009

We are pleased to announce the release of PoemTalk #19, a discussion by Tom Mandel, Sarah Dowling and Rodrigo Toscano of Bob Perelman's "The Unruly Child":

http://www.poemtalk.org

PoemTalk programs are also available at the Poetry Foundation (http://www.poetryfoundation.org) and in iTunes. In your iTunes music store, type "PoemTalk" in the searchbox.

Al Filreis
http://www.writing.upenn.edu/~afilreis

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76. Ruth Lepson
Re: appalling, redacted, pulchritude
Wed 8 Jul 2009

'indeed'

On 7/7/09 8:05 AM, "mIEKAL aND" <[redacted]> wrote:

> *Which words make you wince?*
> *Poets have been asked for their most hated words. What are yours?*
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> *'What word do you hate and why?' is the intriguing question put to a selection of poets by the Ledbury festival. Philip Wells's reply is the winner for me - 'pulchritude' is certainly up there on my blacklist. He even explains his animosity in suitably poetic terms:*
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> *Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' - "the most unnecessary and obnoxious linguistic blend to have ever been coined". Except possibly for 'no-brainer'...*
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> *(many folks are posting their most hated words in the comments)*

> *http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets*

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77. Murat Nemet-Nejat
Re: appalling, redacted, pulchritude
Wed 8 Jul 2009

Ever since I read Catcher on the Rye almost fifty years ago, I hate the word "grand" -in the sense of something being grand- which was also Caulfield's least favorite word.

Ciao,

Murat

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78. **steve dalachinsky**
harold norse
Wed 8 Jul 2009

---

the poet harold norse passed recently and we will be doing a reading etc
in his honor at the cornelia st cafe in manhattan
july 20th 6 pm

if anyone knows a good source of where i can find info about norse's paintings
please let me know

thanks steve

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79. **steve dalachinsky**
Re: appalling, redacted, pulchritude
Wed 8 Jul 2009

---

catcher IN the rye

On Wed, 8 Jul 2009 00:11:59 -0400 Murat Nemet-Nejat <[redacted]>
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> guidelines
> >
>
>
>

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80. Shankar, Ravi (English)

Drunken Boat's special tenth anniversary issue is live!

Wed 8 Jul 2009

Drunken Boat, international online journal of the arts, celebrates its tenth anniversary with Issue#10, featuring ten folios and over three hundred writers and artists. Including archival items from the Black Mountain School(1933-1957), 100 contemporary poets, Conceptual Fiction, Electronic Arts, MisTranslation, Visual and Video Poetry, Nonfiction, arts from Asia and by Tribal Peoples, and our Best in Show, a look back at the last 10 years of Drunken Boat. Now live online and featuring a new blog at:

http://www.drunkenboat.com

Join us on Friday, July 10th at the SoHo20 Gallery in NYC to celebrate the launch of this extraordinary issue.

Friday, July 10th
6:00 pm to 8:00 pm
SoHo20 Gallery
511 West 25th St.
Suite 605
NEW YORK, NY 10001

Thanks for your continued support!

The Editors, http://www.drunkenboat.com

****
Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.

[redacted]

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81. **Dan Glass**
Re: mourning & poetics
Wed 8 Jul 2009

I wrote on some of these issues in a piece on Charles Bernstein's Girly Man for Jacket a couple years ago, here:

http://jacketmagazine.com/33/thomas-glass-bernstein.shtml

Specifically, how the poet's poet's response to 9/11, his grief around the event, creates a lyric (and even, as Lauren puts it, a classical, in fact explicitly Romantic) turn in the book. That lyric turn turns out to make the collection 'accessible' according to the majority of reviews.

Seconding the interest in this thread,,,

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> *This is one of those threads that gets me thinking, and I've been looking forward to every post. I've not read them all, so I apologize if I am repeating anything. Eight years ago when someone I felt particularly close to died, almost literally in my arms, I needed some poetry that would help. What met my need at the time was Lynn Dreyer's book The White Museum (Roof,1986). Here's a sample:*
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> *Mary*

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82. **Mary Kasimor**
Re: appalling, redacted, pulchritude
Wed 8 Jul 2009

I really hate words that have a corporate efficiency purpose, usually words that were nouns but have become verbs.

--- On Tue, 7/7/09, Ruth Lepson <[redacted]> wrote:

From: Ruth Lepson <[redacted]>
Subject: Re: appalling, redacted, pulchritude
To: [redacted]
Date: Tuesday, July 7, 2009, 11:11 PM

'indeed'

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> *Poets have been asked for their most hated words. What are yours?*
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> *Having said that, I'm still trying to get my head around Paul Batchelor's explanation that "I've always hated the word 'APPAL' (or 'appalled' or 'appalling') because I dislike hearing the sound of my name inside other words." I can't work out if there's a case of extreme ego or extreme self-hatred going on there.*
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> *http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets*

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83. Allan Revich

Re: appalling, redacted, pulchritude

Wed 8 Jul 2009

What = "poetics"
Why = it's a word than makes me wince.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Tuesday, July 07, 2009 8:06 AM
To: [redacted]
Subject: appalling, redacted, pulchritude

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'What word do you hate and why?' is the intriguing question put to a selection of poets by the Ledbury festival. Philip Wells's reply is the winner for me - 'pulchritude' is certainly up there on my blacklist. He even explains his animosity in suitably poetic terms:

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Whether it's 'hubby' or 'sassy' or 'webinar' - what are the words that make you wince?

(many folks are posting their most hated words in the comments)

http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poet s

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84. Mary Kasimor
Re: appalling, redacted, pulchritude
Wed 8 Jul 2009

The word that I was looking for that I just HATE is "impacted." Mary

--- On Tue, 7/7/09, Ruth Lepson <[redacted]> wrote:

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85. **David Chirot**

Re: mourning & poetics

Wed 8 Jul 2009

I apologize i neglected before recommend a very great contemporary work on grief and mourning, the best in poetry i am aware of personally, --though i like also much alice notley's-- and the most interesting, experimental and engaging one--is THE LIGHT SANG AS IT LEFT YOUR EYES Our Autobiography as it is the lives of both Eileen and her father during the their life times and interrelationships before and after his dying.

(The word Sang is on the cover in red while the the others are in black=--as "sang" in French means blood"--so--a blood song, the two, father and daughter "being of the same blood," as family and also as Filipinos.)

TOf all books on this subject i know of, this one is the most beautiful arcing , aching and joyful presentations of what Freud called "The Work of Mourning."

The books uses a great many different forms and genres of poerey, including the visual, ekphrasis, hay(na)ku, blog posts and a series of "Cantos which has redacted and blank Cantos among them. There are also "playing a part" the translations by contemporary poets of other poets and poems created in English out of Eileen's collaboration's with other poets still. There are also translation by the author, as well as some poetry that simply appears untranslated,. History and place play a large role also--the Marcos Regime Era that Eileen grew up in, the Independence documents of the Philippines, and events real and fictional in the world outside the Philippines which are used as "narrative devices" as it were in creating a book long series of "songs" and "cantos" which chart the movement of emotions through time, preceding the old age, illness and death of the poet's father, and those which are in flux before and after death, with a theme of reconciliation. (Even with Ferdinand Marcos--whose Martial law created in Eileen's child a kindof mixed Being of half God and half God the Father as Dictator. (one interpretation of this--).

On Wed, Jul 8, 2009 at 7:37 AM, Dan Glass <[redacted]> wrote:

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>
> *Mary*
>
> *guidelines*

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86. **Camille Martin**
rogue embryo's blog
Wed 8 Jul 2009

Hi, please visit the blog of the last person in the world to get one:

http://www.rogueembryo.wordpress.com

Camille Martin

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87. **amy king**
Stain's Hunter College MFA Spectacular in a new space!
Wed 8 Jul 2009

Hunter College MFA Spectacular in a new space!

Banias, Colic, Funaro, Hoffman, Joblin & Kearns

The Stain of Poetry: A Reading Series

Saturday, July 11, 2009, 6:00pm - 8:00pm

south 4th bar

90 South 4th Street at Berry St

Brooklyn, NY (L Train to Bedford)

In a Very Special Issue of Stain, we're test-driving a friendly new

space in Williamsburg and celebrating Hunter's finest.

Ari Banias has poems in recent or upcoming issues of Literary

Imagination, EOAGH, The Cincinnati Review, Field, Aufgabe, The Portable Boog Reader, and elsewhere. He sometimes teaches writing and literature at Hunter College, and often sells books and hosts readings at Unnameable Books, in Prospect Heights.

Danica Colic lives in Brooklyn and teaches writing at Hunter College, where she also received her MFA. Her poems have appeared in Terrain, RealPoetik, Arts & Letters, and Pebble Lake Review.

Maya Funaro's chapbook Setting in Motion was released this spring by Fox Point Press. She completed her MFA in poetry at Hunter College in May of 2008. She holds a B.A. in Visual Art from Brown University and has studied printmaking, bookbinding and letterpress printing in Providence, Bologna and New York. Born and raised in South Jersey, she currently makes her home in Sunset Park, Brooklyn.

Colie Hoffman lives and writes in New York, though she also calls North Carolina home. She received her MFA from Hunter College in 2009. Her work has appeared in Blood Orange Review, The Furnace Review and Obsidian.

Alana Joblin grew up in Philadelphia. Prior to making New York City her home eight years ago, she earned her B.A. at Oberlin College, studying English and Religion, followed by seven months of writing poems in Israel's desert, as part of the Arad Arts Project. Alana earned her MFA in poetry at Hunter College, where she also teaches undergraduate creative writing. Her work has appeared in Quarterly West, Crab Orchard Review, Womens Collaborative Circle and RealPoetik.

Caledonia Kearns lives in Brooklyn with her daughter and is the editor of two anthologies of Irish American women's writing. A proud graduate of Hunter College's MFA program, a selection of her poems were recently published in The New Haven Review.

And we're proud to introduce you to South 4th Bar: http://www.south4thbar.com/, a laid-back neighborhood haunt supportive

of local art! Excellent brews & cocktails await.

South 4th Bar

90 South 4th St

(between Wythe Ave & Berry St)

Williamsburg, Brooklyn

Take L to Bedford Ave or J, M, Z trains to Marcy Ave

http://stainofpoetry.com

_____

Amy's Alias

http://amyking.org/

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88. steve russell
Re: appalling, redacted, pulchritude
Wed 8 Jul 2009

The perfect word is the ugliest word: EAT.

--- On Wed, 7/8/09, Murat Nemet-Nejat <[redacted]> wrote:

From: Murat Nemet-Nejat <[redacted]>
Subject: Re: appalling, redacted, pulchritude
To: [redacted]
Date: Wednesday, July 8, 2009, 12:11 AM

Ever since I read Catcher on the Rye almost fifty years ago, I hate the word "grand" -in the sense of something being grand- which was also Caulfield's least favorite word.

Ciao,

Murat

On Tue, Jul 7, 2009 at 8:05 AM, mIEKAL aND <[redacted]> wrote:

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89. Lauren Russell
Re: mourning & poetics
Wed 8 Jul 2009

This is wonderfully stated. Thanks.

Lauren

Date: Tue, 7 Jul 2009 09:29:00 -0400
From: Nicholas Piombino <[redacted]>
Subject: Re: mourning & poetics

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90. amy king

CFW - Call for Essays/Stories: Voices Through the Wall: Prisoners Write About Prisons [on behalf of Annie Finch]

Wed 8 Jul 2009

Call for Essays/StoriesVoices Through the Wall: Prisoners Write About PrisonsÂ Â Â Â Â Â Â Â Â Â Â Â Â The editors seek non-fiction essays and prose fiction by men and women currently incarcerated in American prisons. We believe that inmates constitute a rich but untapped intellectual and cultural resource.Â We hope to create a collection that mines the experience and wisdom of inmates, in order to offer a better understanding of the prisonâ€™s place in society.Â We seek authors who write with the authority that only incarceration can bring.Â We want their voices to become part of a public dialogue about the prison system, its culture, the environment of todayâ€™s facilities, etc.Â Â

We are open to many styles, but all submitted essays/prose must draw on first-hand experience.Some topics of interest to us are: conditions; coping; visions of a better way to operate (both personally and institutionally); self-reflection on the work of dealing with time inside; the challenges of physical and psychological survival; personal histories; what works and why it works; what doesnâ€™t work and why it doesnâ€™t work, etc. Â We are also very open to seeing what we hadn't looked for.Â

Â Â Voices Through the Wall will showcase what the incarcerated have to offer to the public.Â We value
polished, quality writing that takes thoughtful positions even on the most passionately felt ideas.
***
Word Limit: 5,000 words (approximately 15 double-spaced
pages).Â Please number pages.Â Clearly composed handwritten manuscripts are also acceptable.Â There
is no reading fee. Â Authors should not send the sole copies of their work.Â (Keep a copy of your own.)Â Please include sufficient contact
information (direct or through a program supervisor) so that we can inform authors of our decisions.Â All
contributors will be notified of results.Â
If possible, include postage (44-cent stamp) so we can mail our decision.Â We

cannot return manuscripts (which
will be recycled).

Program supervisors are encouraged to solicit high-quality work
and submit essays together in a single mailing.
The editors may request revisions of promising work.
***Send work to:Â â€œVoices Through the Wallâ€198 College Hill RoadClinton, NY 13323
Submission
deadline: March 1, 2010

_____

Amy's Alias

http://amyking.org/

↑ Index

91. Camille Martin
Re: appalling, redacted, pulchritude
Wed 8 Jul 2009

wuss

↑ Index

92. charles alexander
chax press now
Thu 9 Jul 2009

Chax Press is doing its best to get through a hot summer of publishing 7 books! Also creating new handprinted works, planning classes, youth programs, planning for the long range. And Chax Press needs help!

Wouldn't it be great if every local friend, long-distance friend, personal friend, poetry friend, poetics friend, pog friend, & every facebook friend, & friends on other lists, donated $10 or $5?! Yes! that's what we need, that's what it takes. Or $11 or $6 to more than make up for the cut paypal takes.

Our goal is 1000 contributions of $10 or $11 or $5 or $6.

Go to http://chax.org/donate and DO IT NOW, please! We are nonprofit and it IS tax deductible. Go! more poems, please.

If you've already given this spring or summer, then this message really isn't for you, unless you want it to be.

We're also creating a new electronic newsletter, and a donation will definitely put you on the list to receive it. Of course, if you don't want to receive it, just let us know.

In a few days we'll announce one new book, and two more in a few weeks, and several more at the end of the summer! This is the beginning. A leap is now!

Ready: 1, 2, 3, contribute!

Charles Alexander
Chax Press
411 N 7th Ave Ste 103
Tucson, AZ 85705-8388
[redacted]

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93. David A. Kirschenbaum

This Wed../Douglas Rothschild Book Party & Stop Making Sense Live

Thu 9 Jul 2009

---

please forward

Boog City?s Classic Albums Live presents

Douglas Rothschild Book Party
& Talking Heads' Stop Making Sense Live

Wed., July 15, 7:00 p.m.
Free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

*Doug reads from His Book Theogony
plus sets from his hand-picked readers:
?Jim Behrle
?John Coletti
?Arlo Quint

*and Doug's album pick,
Talking Heads' Stop Making Sense
performed live by (and with solo sets from):

?Dibson T. Hoffweiler
?I feel tractor

?Bob Kerr
?Limp Richard

Hosted and curated by
Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E. 6th St.

For further information:
212-842-BOOG (2664), [redacted]

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 18th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women?s writing, and Louisville, Ky. It hosts and curates two regular performance series?d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea?s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB?s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Jim Behrle
http://americanpoetry.biz

Jim Behrle lives in Brooklyn.

**John Coletti

John Coletti is the author of The New Normalcy (Boog Literature), Physical Kind (Yo-Yo-Labs), and Same Enemy Rainbow (fewer & further).

**Dibson T. Hoffweiler
http://www.myspace.com/dibson

The latest in a long line of quirky anti-folk ingenues, including Beck, Adam Green and Jeffrey Lewis, Dibs applies that time-honored tradition of off-beat songwriting to his own private world of sugar factories, laundry baskets and ducks. With a low voice, both sweet and deadpan, and a guitar-style both virtuosic and sloppy, Dibson Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly-veiled songwriterly misogyny.

**I feel tractor
http://www.myspace.com/ifeeltractor

I feel tractor performs music to "make your children feel funky like a donkey."

**Bob Kerr

Bob Kerr was a founding member of the Minneapolis band Alien Detector. He has written songs for his plays Meet Uncle Casper, Kingdom Gone, and End Times, and wrote the book and lyrics for the 10-minute musical The Sticky-Fingered Fiancée.

**Limp Richard
http://www.myspace.com/toddcarlstrom

Limp Richard's alter ego, Todd Carlstrom, has played in NYC bands for years (The Domestics, Heroes of the Alamo, Dirty Vicars, and currently, Todd Carlstrom and the Clamour). Limp rarely performs live, preferring to wait until Boog City presses him into service. His influences include, but are not limited to, squid, bacon, epilepsy medication, and the guy sitting next to you as you read this. He is managed by the beautiful, but criminally pathological, Remorah.

**Arlo Quint
http://www.puppyflowers.com/9/quint.html

Arlo Quint is the author of Days On End (Open 24 Hours) and Photogenic Memory (Lame House).

**Douglas Rothschild

Douglas Rothschild's life has been one long miasma of failure, disappointment, coffee, and overarching desire. Though he has not yet accomplished anything of note, Mr. Rothschild intends to continue on for some time yet. Some of this life, such as it is, has been chronicled in Bill Luoma's Works & Days and Jennifer Moxley's The Middle Room.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
F: [redacted]

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94. steve dalachinsky
haiku reading
Thu 9 Jul 2009

The Living Theater Poetry Series
presents

SUMMER PLUMS FESTIVAL OF HAIKU

On Wednesday, July 22, 2009, 8pm

featuring:

Ernie Conrick, Steve Dalachinsky, John Farris, Tsaurah Litzky, Eve Packer, Tony Pupello, Cor Van Den Heuvel & Yuko Otomo

plus:

Haiku Writing Contest/Haiku Open Reading

curated by Tsaurah Litzky & Yuko Otomo
series director: Dorothy Friedman August

$ 5

The Living Theater
19-21 Clinton St.
(between Houston & Stanton Sts.)
NYC

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95. Kyle Schlesinger
ED SANDERS : GLYPHS 1962-2009 opens Friday July 10th at 6pm
Thu 9 Jul 2009

One final reminder...
KS

ED SANDERS : GLYPHS 1962-2009

A rare exhibition of nearly half a century of Ed Sanders?s glyph-poems produced between 1962 and 2009 will be on display at The Arm in Williamsburg [Brooklyn, NY] from July 10 through July 31. An opening reception will be held on July 10th at 6PM.

Building on a long history of utilizing a highly visible language that continues into the present, Sanders?s glyph-poems fuse image with text, and image as text. Political, personal, ephemeral, historical, uncanny, and humorous¡ªthe glyph-poems on display at The Arm appear in several different mediums, including original drawings, collages, mimeographed pages from Fuck You/ A

Magazine of the Arts (1962-'65), plus a number featuring color images, and an artist?s book. Over 200 Glyph-works will be featured in the show.

In addition, Glyphs 1962-2009 will feature new letterpress prints and a limited edition catalogue produced on location at The Arm.

Edward Sanders is a poet, historian and musician. He is at work, since 1998, on a 9-volume America, a History in Verse. The first five volumes, tracing the history of the 20th century, have been completed and published in a fully indexed CD format, over 2,000 pages in length, by Blake Route Press. Another recent writing project is Poems for New Orleans, a book and CD on the history of that great city, and its tribulations during and after hurricane Katrina. He has been granted a Guggenheim fellowship in poetry, a National Endowment for the Arts fellowship in verse, an American Book Award for his collected poems, and other awards for his writing. Other books in print include Tales of Beatnik Glory (4 volumes published in a single edition), 1968, a History in Verse; The Poetry and Life of Allen Ginsberg, The Family, a history of the Charles Manson murder group, and Chekhov, a biography in verse of Anton Chekhov.

Sanders was the founder of the satiric folk/rock group, The Fugs, which has released many albums and CDs during its 45 year history. The Fugs have recently completed a CD, Be Free, The Fugs Final CD (Part 2), featuring 14 new tunes. Be Free will be released in late summer. Two of Sanders' books, The Family and Tales of Beatnik Glory, are under option to be made into movies. His selected poems, 1986-2008, Let?s Not Keep Fighting the Trojan War will be published by Coffee House Press in the fall of 2009. He lives in Woodstock, New York with his wife, the essayist and painter Miriam Sanders, and both are active in environmental and other social issues. Sanders will perform a section of America, the 17th Century, tracing the voyage of Henry Hudson up the Hudson River in 1609, at the Byrdcliffe Art Colony in Woodstock on August 8, as part of the 400th anniversary celebration of Hudson?s discoveries.

Opening reception for Glyphs 1962-2009 on Friday, July 10th from 6PM.

All inquiries may be addressed to:
Daniel Morris
The Arm
281 North 7th Street
Brooklyn, NY 11211
dan at thearmnyc dot com

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96. **Gloria Frym**
Re: appalling, redacted, pulchritude
Thu 9 Jul 2009

---

such as "workshopped"
a verb that rivals "outsourced

Mary Kasimor wrote:
> I really hate words that have a corporate efficiency purpose, usually words that were nouns but have become verbs.
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> --- On Tue, 7/7/09, Ruth Lepson <[redacted]> wrote:
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> From: Ruth Lepson <[redacted]>
> Subject: Re: appalling, redacted, pulchritude
> To: [redacted]
> Date: Tuesday, July 7, 2009, 11:11 PM
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> On 7/7/09 8:05 AM, "mIEKAL aND" <[redacted]> wrote:
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>> Which words make you wince?
>> Poets have been asked for their most hated words. What are yours?
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>> 'What word do you hate and why?' is the intriguing question put to a
>> selection of poets by the Ledbury festival. Philip Wells's reply is
>> the winner for me - 'pulchritude' is certainly up there on my
>> blacklist. He even explains his animosity in suitably poetic terms:
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>> "it violates all the magical impulses of balanced onomatopoeic
>> language - it of course means "beautiful", but its meaning is nothing
>> of the sort, being stuffed to the brim with a brutally latinate cudgel
>> of barbaric consonants. If consonants represent riverbanks and vowels
>> the river's flow, this is the word equivalent of the bottomless abyss
>> of dry bones, where demons gather to spit acid."
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>> For Geraldine Monk, "it's got to be 'redacted' which makes me feel
>> totally sick. It's a brutish sounding word. It doesn't flow, it prods

>> at you in a nasty manner."
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>> Both these poets understand that the key to words that make you feel
>> nauseous is not the meaning - it's easy, after all, to hate the word
>> 'torture' but something else entirely. Something idiosyncratic,
>> something about the way the word feels in your mouth as you say it.
>> The horrors of 'membrane', for instance. Or the eccentricity of
>> 'gusset'.
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>> Having said that, I'm still trying to get my head around Paul
>> Batchelor's explanation that "I've always hated the word 'APPAL' (or
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>> rather po-faced reply. "Words are to be loved. Their associations may
>> be unpleasant but words themselves are full of poetry (and history,
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>> consonants. There isn't a word in the English language that doesn't
>> excite me if I think about it long enough."
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>

--
Gloria Frym
Associate Professor
Writing & Literature Programs
California College of the Arts

↑ Index

97. **amy king**
Your city's / town's poetry reading calendar?
Thu 9 Jul 2009

I found this great one for Chicago (updated daily) -- http://www.chicagopoetrycalendar.org/

And always reference this one for New York -- http://www.poetz.com/calendar/

But I recently discovered in my web searches a sad lack of other city / town poetry reading sites. Perhaps my skills are lacking. Portland, OR only has one site about the police making poetry...?

Please send me your poetry reading sites so that I might update my list -- I'll post it here and on my blog for future reference when all seems complete! That way, whenever intrepid poets travel, they'll be able to check the sites and see what's what in your town!

Thanks,

Amy

_____

Amy's Alias

http://amyking.org/

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98. **Skip Fox**
Re: appalling, redacted, pulchritude
Thu 9 Jul 2009

"creative writing" is the language of a bureaucrat, not a writer.

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99. **David Chirot**
Re: appalling, redacted, pulchritude
Thu 9 Jul 2009

"THE AMERICAN PEOPLE" WHEN SAID BY ANY PERSON IN POLITICS

"radical,innovative poetry"--is always being asked for; meaning it is conventional, safe, dull

"native; native american" its patronizing and makes one think of "the natives are getting restless" in twenty million movies with Bwana aka Bwana Devil; it's American Indian as Russell Means pointed out everyone else is a something-American, Chinese-American, Irish-Americanm, African American; only Indians have America first--because the First Peoples--American Indian of course "American" is named for an Italian-- and then why is chef boy-ar-dee making "franco american spagetti"! a real puzzler since childhood

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For Geraldine Monk, "it's got to be 'redacted' which makes me feel totally sick. It's a brutish sounding word. It doesn't flow, it prods at you in a nasty manner."

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> *--*
> *Gloria Frym*
> *Associate Professor*
> *Writing & Literature Programs*
> *California College of the Arts*

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100. **Martha Deed**

Re: appalling, redacted, pulchritude

Thu 9 Jul 2009

Do not like "No" and "can't"
But really can't stand "at the end of the day" a combination of acceptable words far worse than its parts.

Martha

--- On Wed, 7/8/09, Allan Revich <[redacted]> wrote:

From: Allan Revich <[redacted]>
Subject: Re: appalling, redacted, pulchritude

To: [redacted]
Date: Wednesday, July 8, 2009, 1:52 PM

What = "poetics"
Why = it's a word than makes me wince.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Tuesday, July 07, 2009 8:06 AM
To: [redacted]
Subject: appalling, redacted, pulchritude

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http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poet s

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101. **gabriel siegel**
Re: appalling, redacted, pulchritude
Thu 9 Jul 2009

---

country. snigger.

On Thu, Jul 9, 2009 at 4:36 PM, David Chirot <[redacted]> wrote:

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--
Gloria Frym
Associate Professor
Writing & Literature Programs
California College of the Arts

guidelines

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102. Jennifer Karmin

July 10 & 12: Printers' Ball Events in Chicago

Thu 9 Jul 2009

**FRIDAY,
In Celebration of the 5th Annual Printersâ€™ Ball!

FRIDAY, JULY 10
The Science of Obscurity
7-10pm

at the Jupiter Outpost
1139 W. Fulton Market
Chicago, IL
free

The Chicago Underground Library celebrates â€œThe Science of Obscurity,â€ an evening of new, unpublished, and in-progress writing presented as science fair experiments. The night will also feature a public book launch via catapult and the mass purging of rejection lettersâ€”community literary rituals in need of revival! http://underground-library.org

SUNDAY, JULY 12
Collaboration Reading
2-4pm

at Woman Made Gallery
675 N. Milwaukee Avenue
Chicago, IL
free

For this event, writersâ€™ work and/or performance will involve interaction with other writers, performers, art forms, media, and maybe even with the audience. Participants in the event include Simone Muench and Philip Jenks, presenting collaboratively written poetry; Mars Gamba-Adisa Caulton, working with her own music; performance poetry duo Marty McConnell and Andi Strickland; Jennifer Karmin, in a live improvised collaborative performance of her text-sound epic Aaaaaaaaaaalice with Chicago writers Carrie Olivia Adams, Daniel Godston, Laura Goldstein, Amira Hanafi, and Larry Sawyer; and curator Nina Corwin in collaboration with Janice Misurell-Mitchell, internationally known improvisational flautist. http://www.womanmade.org/poetry.html

ABOUT THE PRINTERS' BALL
The fifth annual Printersâ€™ Ball is set to take place on Friday, July 31st (5-11pm), at Columbia College Chicago in the collegeâ€™s historic Ludington Building, at 1104 S. Wabash. Founded by Poetry magazine and the Poetry Foundation with Chicago literary organizations, the Printersâ€™ Ball is an

annual celebration of print culture, featuring thousands of magazines, books, and broadsides available free of charge; live readings and music; letterpress, offset, and paper-making demonstrations; and much more.

↑ Index

103. Jonathan Ball
Re: appalling, redacted, pulchritude
Thu 9 Jul 2009

---

along those lines: "Creative Non-Fiction"

On Thu, Jul 9, 2009 at 2:22 PM, Skip Fox <[redacted]> wrote:

> *"creative writing" is the language of a bureaucrat, not a writer.*

--
www.jonathanball.com
www.jonathanball.blogspot.com
www.haikuhoroscopes.com

↑ Index

104. Jonathan Penton
Re: appalling, redacted, pulchritude
Thu 9 Jul 2009

Cerulean. It's the literary equivalent of pretending that you're gay at a strip club.

↑ Index

105. David Seaman
Re: appalling, redacted, pulchritude
Thu 9 Jul 2009

Semen, since my family name is Seaman. And students ask me if spelling counts.....

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

On Wednesday, July 08, 2009, at 02:02PM, "Mary Kasimor" <[redacted]> wrote:
>The word that I was looking for that I just HATE is "impacted."
>Mary
>
>--- On Tue, 7/7/09, Ruth Lepson <[redacted]> wrote:

>
>
>From: Ruth Lepson <[redacted]>
>Subject: Re: appalling, redacted, pulchritude
>To: [redacted]
>Date: Tuesday, July 7, 2009, 11:11 PM
>
>
>'indeed'
>
>
>On 7/7/09 8:05 AM, "mIEKAL aND" <[redacted]> wrote:
>
>> Which words make you wince?
>> Poets have been asked for their most hated words. What are yours?
>>
>> 'What word do you hate and why?' is the intriguing question put to a
>> selection of poets by the Ledbury festival. Philip Wells's reply is
>> the winner for me - 'pulchritude' is certainly up there on my
>> blacklist. He even explains his animosity in suitably poetic terms:
>>
>> "it violates all the magical impulses of balanced onomatopoeic
>> language - it of course means "beautiful", but its meaning is nothing
>> of the sort, being stuffed to the brim with a brutally latinate cudgel
>> of barbaric consonants. If consonants represent riverbanks and vowels
>> the river's flow, this is the word equivalent of the bottomless abyss
>> of dry bones, where demons gather to spit acid."
>>
>> For Geraldine Monk, "it's got to be 'redacted' which makes me feel
>> totally sick. It's a brutish sounding word. It doesn't flow, it prods
>> at you in a nasty manner."
>>
>> Both these poets understand that the key to words that make you feel
>> nauseous is not the meaning - it's easy, after all, to hate the word
>> 'torture' but something else entirely. Something idiosyncratic,
>> something about the way the word feels in your mouth as you say it.
>> The horrors of 'membrane', for instance. Or the eccentricity of
>> 'gusset'.
>>
>> Having said that, I'm still trying to get my head around Paul
>> Batchelor's explanation that "I've always hated the word 'APPAL' (or
>> 'appalled' or 'appalling') because I dislike hearing the sound of my

>> name inside other words." I can't work out if there's a case of
>> extreme ego or extreme self-hatred going on there.
>>
>> And I can't help feeling that Ros Barber misses the point with her
>> rather po-faced reply. "Words are to be loved. Their associations may
>> be unpleasant but words themselves are full of poetry (and history,
>> and geography)," she says. "Delicious vowel sounds and tongue-tickling
>> consonants. There isn't a word in the English language that doesn't
>> excite me if I think about it long enough."
>>
>> Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' - "the
>> most unnecessary and obnoxious linguistic blend to have ever been
>> coined". Except possibly for 'no-brainer'...
>>
>> Whether it's 'hubby' or 'sassy' or 'webinar' what are the words that
>> make you wince?
>>
>> (many folks are posting their most hated words in the comments)
>>
>> http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poets
>
>
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>
>

↑ Index

106. Jim Andrews

Writing Post-Person: Poetics, Literacy and Sustainability in the Age of Disposable Discourse by Kedrick James

Thu 9 Jul 2009

Writing Post-Person: Poetics, Literacy and Sustainability in the Age of Disposable Discourse is Kedrick James's 2009 doctoral dissertation. It's a terrific look at the history of automated spam and how spoets (spam poets) are situated in that environment. He also develops very useful perspectives on informational garbage and recycling toward a poetics of sustainability and informational environmentalism. How do writers and and how does writing

move forward in the age of automated, disposable discourse when writing is devalued by automated excess, and the proliferation of other, competing media? Kedrick James's thesis is hopeful, actually, in what many perceive to be a dark time for literary writing and education, and that hope is partly in what he sees arising from active engagement by writers in these issues.

What I've done at http://vispo.com/dbcinema/kedrick/slideshow.htm is to take four samples of writing from his thesis, together with photos of Kedrick and some of his graphical collages, and collage them in dbCinema in appreciation of what he's doing. I've also created a stir fry text at http://vispo.com/StirFryTexts/kedrick.htm from those samples of his thesis. You can read the quotations themselves by clicking on the rectangle in the stir fry or mix them together by mousing over the text.

I think his thesis is significant to contemporary writing and encourage you to visit his website, http://kedrickjames.net and his band's site http://disciplineofchaos.com -- he's in a collaging/sampling band. The thesis is not available online but if you want to read it, contact him.

↑ Index

107. charles alexander

chax press now

Fri 10 Jul 2009

Sorry I miffed the donate web address when I sent this yesterday. Thanks to all who found it anyway. The correct address is http://chax.org/donate.htm (now corrected below, too)

cheers to all,

Charles / Chax Press

Chax Press is doing its best to get through a hot summer of publishing 7 books! Also creating new handprinted works, planning classes, youth programs, planning for the long range. And Chax Press needs help!

Wouldn't it be great if every local friend, long-distance friend, personal friend, poetry friend, poetics friend, pog friend, & every facebook friend, & friends on other lists, donated $10 or $5?! Yes! that's what we need, that's what it takes. Or $11 or $6 to more than make up for the cut paypal takes.

Our goal is 1000 contributions of $10 or $11 or $5 or $6.

Go to http://chax.org/donate.htm and DO IT NOW, please! We are nonprofit and it IS tax deductible. Go! more poems, please.

If you've already given this spring or summer, then this message really isn't for you, unless you want it to be.

We're also creating a new electronic newsletter, and a donation will definitely put you on the list to receive it. Of course, if you don't want to receive it, just let us know.

In a few days we'll announce one new book, and two more in a few weeks, and several more at the end of the summer! This is the beginning. A leap is now!

Ready: 1, 2, 3, contribute!

Charles Alexander
Chax Press
411 N 7th Ave Ste 103
Tucson, AZ 85705-8388
[redacted]

↑ Index

108. **steve dalachinsky**
Re: appalling, redacted, pulchritude
Fri 10 Jul 2009

---

creative poo poo - to creates wha's important to write what's inmportant

work shos jerk shops - doo do do
On Thu, 9 Jul 2009 15:22:51 -0500 Skip Fox <[redacted]> writes:
> "creative writing" is the language of a bureaucrat, not a writer.
>
>
>

↑ Index

109. **steve dalachinsky**
Re: appalling, redacted, pulchritude
Fri 10 Jul 2009

---

yes franco amwerican me too what a puzzle french spaghetti or fascist spaghetti

On Thu, 9 Jul 2009 13:36:10 -0700 David Chirot <[redacted]>
writes:
> "THE AMERICAN PEOPLE" WHEN SAID BY ANY PERSON IN POLITICS
>
> "radical,innovative poetry"--is always being asked for; meaning it
> is
> conventional, safe, dull
>

> "native; native american" its patronizing and makes one think of
> "the
> natives are getting restless" in twenty million movies with Bwana
> aka Bwana
> Devil; it's American Indian as Russell Means pointed out everyone
> else is a
> something-American, Chinese-American, Irish-Americanm, African
> American;
> only Indians have America first--because the First Peoples--American
> Indian
> of course "American" is named for an Italian--
> and then why is chef boy-ar-dee making "franco american spagetti"!
> a real puzzler since childhood
>
>
> On Thu, Jul 9, 2009 at 11:06 AM, Gloria Frym <[redacted]>
> wrote:
>
> > such as "workshopped"
> > a verb that rivals "outsourced
> >
> >
> > Mary Kasimor wrote:
> >
> >> I really hate words that have a corporate efficiency purpose,
> usually
> >> words that were nouns but have become verbs.
> >>
> >> --- On Tue, 7/7/09, Ruth Lepson <[redacted]> wrote:
> >>
> >>
> >> From: Ruth Lepson <[redacted]>
> >> Subject: Re: appalling, redacted, pulchritude
> >> To: [redacted]
> >> Date: Tuesday, July 7, 2009, 11:11 PM
> >>
> >>
> >> 'indeed'
> >>
> >>
> >> On 7/7/09 8:05 AM, "mIEKAL aND" <[redacted]> wrote:
> >>

> >>
> >>
> >>> Which words make you wince?
> >>> Poets have been asked for their most hated words. What are
> yours?
> >>>
> >>> 'What word do you hate and why?' is the intriguing question put
> to a
> >>> selection of poets by the Ledbury festival. Philip Wells's reply
> is
> >>> the winner for me - 'pulchritude' is certainly up there on my
> >>> blacklist. He even explains his animosity in suitably poetic
> terms:
> >>>
> >>> "it violates all the magical impulses of balanced onomatopoeic
> language - it of course means "beautiful", but its meaning is
> nothing
> >>> of the sort, being stuffed to the brim with a brutally latinate
> cudgel
> >>> of barbaric consonants. If consonants represent riverbanks and
> vowels
> >>> the river's flow, this is the word equivalent of the bottomless
> abyss
> >>> of dry bones, where demons gather to spit acid."
> >>>
> >>> For Geraldine Monk, "it's got to be 'redacted' which makes me
> feel
> >>> totally sick. It's a brutish sounding word. It doesn't flow, it
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> >>> at you in a nasty manner."
> >>>
> >>> Both these poets understand that the key to words that make you
> feel
> >>> nauseous is not the meaning - it's easy, after all, to hate the
> word
> >>> 'torture' but something else entirely. Something
> idiosyncratic,
> >>> something about the way the word feels in your mouth as you say
> it.
> >>> The horrors of 'membrane', for instance. Or the eccentricity of
> >>> 'gusset'.
> >>>

> >>> Having said that, I'm still trying to get my head around Paul
> >>> Batchelor's explanation that "I've always hated the word 'APPAL'
> (or
> >>> 'appalled' or 'appalling') because I dislike hearing the sound
> of my
> >>> name inside other words." I can't work out if there's a case of
> >>> extreme ego or extreme self-hatred going on there.
> >>>
> >>> And I can't help feeling that Ros Barber misses the point with
> her
> >>> rather po-faced reply. "Words are to be loved. Their
> associations may
> >>> be unpleasant but words themselves are full of poetry (and
> history,
> >>> and geography)," she says. "Delicious vowel sounds and
> tongue-tickling
> >>> consonants. There isn't a word in the English language that
> doesn't
> >>> excite me if I think about it long enough."
> >>>
> >>> Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' -
> "the
> >>> most unnecessary and obnoxious linguistic blend to have ever
> been
> >>> coined". Except possibly for 'no-brainer'...
> >>>
> >>> Whether it's 'hubby' or 'sassy' or 'webinar' what are the
> words that
> >>> make you wince?
> >>>
> >>> (many folks are posting their most hated words in the comments)
> >>>
> >>>
> >>>
>
http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-p
oets
> Check
> >>> guidelines &
> >>>
> >>>
> >>

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> >>
> >>
> >> No virus found in this incoming message.
> >> Checked by AVG - www.avg.com Version: 8.5.387 / Virus Database:
> >> 270.13.8/2227 - Release Date: 07/09/09 05:55:00
> >>
> >>
> >>
> >
> > --
> > Gloria Frym
> > Associate Professor
> > Writing & Literature Programs
> > California College of the Arts
> >
> >
> >
> guidelines
> >
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>

↑ Index

110. CA Conrad
WHITE HELIUM
Fri 10 Jul 2009

WHITE HELIUM
for Sharon Mesmer
is here:
http://somaticpoetryexercises.blogspot.com

↑ Index

111. CA Conrad
MARK(S)
Fri 10 Jul 2009

---

in Ted Pearson's MARK(S) zine online:
http://www.markszine.net

↑ Index

112. Lauren Russell
Re: appalling, redacted, pulchritude
Fri 10 Jul 2009

I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. I mean, what is the often-discussed Black Community, anyway? There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black. There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.

Lauren

↑ Index

113. peter ganick
3 new books from a new press
Fri 10 Jul 2009

---

chalk editions is the name of a new press concentrating
on experimental writing. published by jukka-pekka kervinen and peter
ganick, the press has its first three publications ready for view. all
texts are free of charge and can be downloaded easily.
http://chalkeditions.co.cc

we are accepting submissions of new writing now. please send to: < [redacted]>
and/or <[redacted]> ... digital files in the pdf, doc, or rtf format only. all
manuscripts will receive a response.

↑ Index

114. Nick Carbo
Polyverse Poetry Festival
Fri 10 Jul 2009

EVENT: POLYVERSE POETRY FESTIVAL
http://www.lboro.ac.uk/service/publ

icity/news-releases/2009/87_PoetLau

reate.html

WHEN: Friday July 24th, through to Sunday July 26th, 2009.

VENUE: English & Drama Department of Loughborough University, Leicestershire, LE11 3TT, England, UKÂ http://www.lboro.ac.uk/departments/

ea/

TICKETS NOW ON SALE: Â£20 covers whole festival, including all events and a workshop. Alternatively, you can buy a Â£10 ticket for Carol Ann Duffy and the 'Dreams of May' event (both are included in the price).

Concessionary rates: Â£15 and Â£7 respectively.

All ticket enquiries to Helen Relf, telephone 01509 222 967 (overseas: [redacted]) between 9am-5pm BST, or e-mail [redacted]. (Any enquiries already made to other staff will be dealt with.)

HOW TO GET THERE:
http://www.lboro.ac.uk/about/map/pa

ges/finding-lborouni.html

It would help if you could please RSVP on here to help us gauge projected ticket sales:Â http://www.facebook.com/group.php?g

id=9528966169#/event.php?eid=480543

76182

For details of courses at Loughborough, seehttp://www.lboro.ac.uk/Â or telephone [redacted].

SPECIAL EVENTS at the festival:

****

****

SATURDAY EVENING:Â

CAROL ANN DUFFY, first ever female Poet Laureate.

Reading, question-and-answer session with the audience, and signing (evening, Saturday 25th July).

Please note that Carol Ann Duffy's appearance will be preceded by the critically acclaimed play-in-poetry 'Dreams of May' takes place on the evenin g of Saturday 25th July.Â

You have a choice: buy a Â£10 ticket to cover both of the above, or Â£20 for a full festival ticket, which covers the entire weekend, the above two performances, and a free workshop. (Concessionary rates: Â£7 and Â£15 respectively.)

Visit Carol Ann Duffy's web site to learn more about her writing and other work:Â http://www.carolannduffy.co.uk/

Polyverse Poetry Festival and the English and Drama Department of Loughborough University are very grateful to the Literature Network for supporting Carol Ann Duffy's appearance.Â http://www.literaturenetwork.org/

Carol Ann Duffy's performance is preceded by Panel of top young Leicestershire Poets (authors to be announced)

****

****

DREAMS OF MAY - first public performance of this critically acclaimed play outside London.
It is a one woman play in poetry about loss and transition. The play takes place on a train where the womanâ€™s memory is triggered by objects causing her to look over her life and confront her demons. This internal conversation is revealed to the audience through poetry and music, ultimately expressing a life of growth, and the discovery of a hope which allows the character to find her way forward.
Written by SUE GUINEYÂ http://www.sueguiney.com/
Interview:
http://www.bookdepository.co.uk/WEB

SITE/WWW/WEBPAGES/viewarticle.php?t

ype=interview&id=129
Starring ROSALIND CRESSYÂ http://www.thelionspart.co.uk/about

us/rosalindcressy.html

The performance will be followed by a 15-minute question-and-answer session, which will allow the audience to interact directly with author Sue Guiney, and the actress Rosalind Cressy.

PLANET YOUNG byaward-winning poet Gerry Potter (aka Chloe Poems). Author of 'Miracle, Gerry's new show companion book, 'Planet Young' is released in the summer.Â

He is providing a free workshop at the festival.

http://www.studiosalford.com/

STORIES DRUMMED TO POLAR SKIES by Siobhan Logan.
Exclusive and specially rewritten version of the dazzling fusion of poetry and science spectacular. The original version of 'Stories Drummed to Polar Skies' was performed at the National Science Museum and the Richard Attenborough Centre. Siobhan's first book is now available to order: Firebridge to Skyshore: A Northern Lights Journey (published by Original
Press,http://www.freewebs.com/thesamsmith

/originalplusbooks.htm).
http://homepage.ntlworld.com/siobha

n.logan1/

Siobhan is also offering a post-performance question-and-answer session to the audience.

POETS CONFIRMED TO READ/PERFORM

GAIL ASHTON, author of "Ghost Songs" (Cinnamon)
http://www.amazon.co.uk/Ghost-Songs

-Gail-Ashton/dp/1905614195

CAROLE BALDOCK (editor of "Orbis"), author of "Bitching" (poetry, publisher: Sound), widely anthologised, and also the author of numerous non-fiction books, including "How to Make Money from Writing" and "How to Succeed as a Single Parent".http://www.dublinwriters.org/eacorn

/features/deadg
oodfeature.html

DAVID BIRCUMSHAW, "The Ghost Machine," "A Chide's Alphabet" and "The Animal Subsidies" (Arrowhead) http://homepage.ntlworld.com/david.

bircumshaw/

JULIE BODEN, Birmingham Poet Laureate (2002/3), Poet-in-residence at Symphony Hall and Town Hall in Birmingham, amongst other highly poetic things! Author of "Beyond the Bullring"," Cut on the Bias", "Through the Eye of a Crow", "Wasted Lives", and "Bluebeard's Wife" (Pontefract Press). http://www.julieboden.co.uk/

J.BROOKES: "The Dresden Cantata", "Dusting the Bin" and "Deafening the Nose". http://pure-poetry.co.uk/otherpoets

/guestpoet2/jbrookes.htm

WAYNE BURROWS, editor of Staple, and author of "Marginalia" (Peterloo)Â http://wayneburrows.wordpress.com/

NICK CARBO, "Chinese, Japanese, What are These?", Andalusian Dawn" and "Secret Asian Man"Â http://www.cherry-grove.com/carbo.h

tml

SALLY CLARK, anthologised by Templar (2007-8), and placed in the Bridport 2005) and BBC Wildlife Poet (2005). http://www.myspace.com/sallyclarkpo

et

JANE COMMANE: anthologised in "Gists and Piths", "Bluebeard's Wives", et cetera; co-editor of "Under the Radar"; co-founder of Nine Arches Press (with Matt Nunn). http://www.saltpublishing.com/horiz

on/issues/01/text/commane_jane.htm

ROSEMARY DUN, "Lorelei Gets it on" and "Born Lippy", plus the new CD "Me and My Big Mouth" (Big Mouth Productions) http://www.rosemarydun.co.uk/

ANDY FLETCHER
http://raggedraven.co.uk/collection

s.htm

ANGELA FRANCE, "Occupation" (Ragged Raven, released July 1st); runner-up 2009 Torbay Festival Competition, and recently shortlisted for a major literary prize .
http:
//www.facebook.com/l/;http://w

ww.raggedraven.co.uk/collections.ht

m#Occupation

MARK GOODWIN, "Else" (Shearsman), anthologised in "Coffee House", etc. http://www.amazon.co.uk/Else-Mark-G

oodwin/dp/1905700970

RADCLIFF GREGORY: "Oscar Wilde: Decadent by Design" (forthcoming, in 'Schismogenesis academic publication). Anthologised in Chroma, Coffee House, Poemata, et cetera. http://www.crystalclearcreators.org

.uk/content/9/Rad-Gregory.html

BRENDAN HAWTHORNE, editor of 'Read the Music' and Poet Laureate onÂ http://www.thestirrer.com.Â Publications: Station Fifteen (2008, Limited 1st edition, ISBN: 978-0-9554467-1-9); Slide (Poetry Monthly Press, 2007); Urban Dawn (bluechrome, 2004); The All Night Cafe and Other Dives (with Geoff Stevens, The Poetry Wednesbury Imprint, 2006). http://www.poetrywednesbury.co.uk/h

tml/brendan_hawthorne.html

SONIA HENDY-ISAAC, "Flesh" (forthcoming, bluechrome)http://homepages.nildram.co.uk/~sim

mers/142eleven.html

MARTIN HOLROYD, editor of 'Poetry Monthly'Â http://www.poetrymonth.com/

CHRISTOPHER JAMES - WINNER: NATIONAL POETRY COMPETITION 2009 http://www.raggedraven.co.uk/collec

tions.htm#The%20Invention%20of%20Bu

tterfly

PAT JOURDAN, award-winning poet, "The Cast-Iron Shore", "Turpentine", and "The Bedsit" (poetry), plus the new short story anthology "Rainy Pavements".Â http://patjourdan.co.uk/

CHRIS KINSEY: BBC Wildlife Poet of the Year in 2008. She received an Arts Council of Wales Writerâ€™s Bursary in 2000. Her collection, Kung Fu Lullabies, Ragged Raven Press, came out in 2004. A second collection, Cure for a Crooked Smile, is also forthcoming from Ragged Raven, and=2 0a third, Swarf, from Smokestack Books. Interviewed by BBC Radio Wales (June 7, 2009). http://leafbooks.co.uk/New/Leaf%20A

uthors/Kinsey,Chris.html

EMMA LEE, "Yellow Torchlight and the Blues" (Original Plus)http://homepage.ntlworld.com/teamle

e/index.html

PAUL LEE, "The Light Forecast" (Original Plus)http://homepage.ntlworld.com/teamle

e/index.html

BOB MEE: The Maker of Glass Eyes (Cinnamon, 2009) and Paradise Road (2003). http://raggedraven.co.uk/

MATT MERRITT: "Troy Town" (Arrowhead Press, 2008) http://polyolbion.blogspot.com/

IAN MORGAN, "The Flesh Suite" (forthcoming, bluechrome). Hyperlink to follow.

MATT NUNN: "Happy Cos I'm Blue" (Heaventree Press) http://www.mattthepoet.co.uk/

TONY PETCHÂ
http://raggedraven.co.uk/collection

s.htm

SUSAN RICHARDSON: "Creatures of the Intertidal Zone", and also one of the resident poets on BBC Radio 4's 'Saturday Live'.http://www.susanrichardsonwriter.co

.uk/

STEVE ROONEYÂ
http://www.myspace.com/sgrooney

GILLIAN SPRAGGS, author of "Outlaws & Highwaymen", editor of "Love Shook my Senses: Lesbian Love Poems". http://www.gilliansprаggs.com/

BEN STAINTON, "The Jealousies" (BeWrite) http://www.amazon.co.uk/Jealousies-

Benjamin-Stainton/dp/1905202962

GEOFF STEVENS, 2009 Ted Slade Award winner, "The Phrenology of Anaglypta" (bluechrome) et cetera; also editor of "The Purple Patch". http://www.geoffstevens.co.uk/

JON STONEÂ
http://www.bandijcat.com/

CAROL THISTLETHWAITEÂ http://www.bewrite.net/merchant2/4.

00/merchant.mv?Screen=PROD&Store_Co

de=B&Product_Code=978-1-905202-76-8

PAM THOMPSON, author of 'The Japan Quiz' (forthcoming, Redbeck Press), Spin (Waldean P ress) and Parting the Ghosts of Salt (Redbeck Press); also widely anthologised. http://pamthompsonpoetry.wordpress.

com/

LYDIA TOWSEYÂ http://secretagentartist.wordpress.

com/about/

DEBORAH TYLER-BENNETT, "Clark Gable in Mansfield", 'Pavilions', and editor of "Coffee House" . http://www.poetrypf.co.uk/deborahty

lerbennettpage.html

TONY WILLIAMS: 'The Corner of Arundel Lane and Charles Street' (forthcoming, Salt Publishing). http://aye-lass.blogspot.com/

MIKE WILSON: Desperanto (forthcoming) http://www.amazon.co.uk/Desperanto-

Mike-Wilson/dp/0955402875/ref=sr_1_

1?ie=UTF8&s=books&qid=1209494460&sr

=8-1

* IMPORTANT NOTE: Programme subject to change. If a writer needs to withdraw from the festival, I will work to find a suitable replacement, and reflect the changes here as soon as they occur. Please bear in mind that if there are late withdrawals, this will mean a late change to the schedule. We are committed to ensuring that this quantity and quality of entertainment will be delivered during the course of the festival.

ALL WORKSHOPS ARE COMPLETELY FREE!

That's right, completely free, no catches. However, you will need to buy a ticket for the festival to be eligible. You will need book your workshop space in advance if you want to be guaranteed a place.Â

At present, you can only attend one free workshop, although this may change, depending on demand. To book a workshop, contact Helen Relf (details below) by e-mail or telephone, and let her know your three most preferred20choices. You will then be allocated to your most preferred workshop(s) with spaces left.

All workshop enquiries to Helen Relf, telephone 01509 222 967 (overseas: [redacted]) between 9am-5pm BST, or e-mail [redacted].

CONFIRMED TO GIVE WORKSHOPS:

CAROLE BALDOCK:

CINNAMON PRESS: Small Press Publishing (no maximum place limit)

SALLY CLARK:
"A Hole to See The Sky Through And Find a Poem In."
Led by Sally Clark this writing workshop will explore holes: from black holes, bolt holes, man holes to holes in your socks. Holes can be both a trap and an escape, framing what we experience of the world. With examples of views through holes from poets, philosophers, journalists, and sculptors plus a chance to make and use a few holes of your own, just bring pen and paper and let the holes provide the inspiration.

ANGELA FRANCE:
'Speaking through the Mask' - writing as persona. (20 places)

NICK CARBO: Writing With Chi: How to Harness the Energy of the Universe to Produce Poems.

JANE COMMANE & MATT NUNN: 'The Library & Museum of Imagination'

ROSEMARY DUN:
Poetry From Nowhere - how to write poetry when you're uninspired. You've got a deadline, or you have a nub of an idea which won't develop, or you just want to write a poem, and your muse appears to have deserted you. Come along and discover how to bring forth your poetry. Prepare to be bold and have fun. Workshop led by Rosemary Dun, lecturer, poet, writer and performer, MA Creative Writing. (15 places)

SONIA HENDY-ISAAC: Perfor
mance Poetry & Performing Poetry

This workshop aims to explore the distinct differences between page and stage poetry; offering advice to those who may wish to move from one medium to the other. There will also be an opportunity for page poets to improve their reading skills and stage presence.

MATT MERRITT:
Poetry and Place: look at making poetry from your immediate locality, taking in geography, local history, etc. (15 - 20 places available)

GERRY POTTER: Looking at the origins of the participants and evoking those very early memories as a platform for work.

CHILDREN'S WORKSHOP - KERRY ORANGE: 'How to Write about Cheese or Sausages'

ADDITIONAL WORKSHOPS/ROUNDTABLES:

How to perform and where

Where to publish and howÂ

What to write about and why

Who to ask and what about

The event aims to offer a diverse array of poets and other contributors, ranging from the literary, through to the comic. Hopefully, there will be something for everyone.

Apart from the poets reading, some author authors will be available to meet in person and sign copies of their books on sale. One already confirmed is Louise Pymerhttp://chipmunkapublishing.co.uk/sh

op/index.php?main_page=product_info

&products_id=86.

The event will also be attended by some poetry publishers/magazines, and some press, including:

BeWrite Books:Â http://www.bewrite.net/merchant2/me

rchant.mv

bluechromeÂ http://www.bluechrome.co.uk/store/s

hop/

Cinnamon PressÂ http://www.cinnamonpress.com/index.

htm

Coffee House

Original Plus Books / The Journal
http://www.freewebs.com/thesamsmith

/

Poetry MonthlyÂ http://www.poetrymonthly.com/

PollutoÂ http://www.polluto.com/

Ragged Raven PressÂ http://raggedraven.co.uk/

StapleÂ http://staplemagazine.wordpress.com

/

Some of these publishers will be presenting exclusive showcases featuring cutting-edge modern poetry from some of their finest authors.

More details will be released as they are confirmed. Please send any enquiries or offers of help (organising, printing leaflets, promoting, et cetera) should be send to the creator of this site.

ACCOMMODATION

Warning: if you are thinking of booking accommodation in or around Loughborough this summer, you should do so as soon as you possibly can, particularly for Burleigh Court. Loughborough University has signed a contract with Japan's 2012 Olympic team, who will be visiting the campus from this summer. Don't risk not securing your accommodation!

Off-campus (hotels, b & b):http://www.smoothhound.co.uk/loughb

or.html

Budget on-campus accommodation:http://www.welcometoimago.com/accom

modation/budget-accommodation/

Basic single room with wash hand basin To book contact Tel: 01509 223914

Single en-suite - kitchen facilities To book contact Tel: 01509 223803

Four-star accommodation is also available on-campus at Burleigh Court Hotel. Accommodation is subject to availability. Accommodation can be booked directly with Loughborough University's Reservation Teams on (01509) 22 8104/8122. Accommodation=2 0and any extras will be payable on departure.

Accommodation charges will be as follows:
Bed & Breakfast Rates
Â£68.00 inc vat lodge accommodation for sole occupancy
Â£79.00 inc vat executive accommodation for sole occupancy
Â£99.00 inc vat executive accommodation for double occupancy
Dinner, Bed & Breakfast Rates
Â£89.00 inc vat lodge accommodation for sole occupancy
Â£100.00 inc vat executive accommodation for sole occupancy
Â£149.00 inc vat executive accommodation for double occupancy

Please note that the charges for Burleigh Court are per room, per night. If you prefer a greater choice of accommodation type, please click the link for off-campus accommodation. There is a good bus service between Loughborough town and the university campus, many local taxi services, and plenty of parking space at the university.

Contact Details

Email:

Website:

http://artisanslibrary.ning.com/eve

nts/e...

Location:

Leicester, United Kingdom

Recent news

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115. Daniel Godston
The Bauhaus: 90 Years / 90 Days
Fri 10 Jul 2009

Hi all,

Updates regarding "The Bauhaus: 90 Years / 90 Days" can be accessed at http://bauhaus9090.org/. Please feel free to contact me if you are interested in participating in this project.

Thanks,

Dan

↑ Index

116. Michael
The new ROCKPILE Blog at Big Bridge Online
Fri 10 Jul 2009

Dear Big Bridge Readers,

Please check out the new ROCKPILE Website & Blog at Big Bridge, www.bigbridge.org/rockpile/

ROCKPILE is a collaboration between David Meltzer - poet, musician, essayist, and more - and Michael Rothenberg of Big Bridge Press. David and Michael will journey through eight cities in the U.S. to perform poetry and prose, composed while on the road, with local musicians and artists in each city. ROCKPILE will serve to educate and preserve as well as to create a history of collaboration. It will help to reinforce the tradition of the troubadour of all generations, central to the cultural upheaval and identity politics that reawakened poets, artists, musicians, and songwriters in the mid-1960s through the 1970s. The project will end with a final multimedia performance celebration in San Francisco.

The ROCKPILE Website & Blog will tell you all you need to know about the ROCKPILE project including performance dates, venues, artist bios and performance clips of some of the musicians we will be meeting and performing with in each of the cities.

Once we hit the road, we will be posting travel photos, journal entries, performance videos, interviews and more, daily, on the ROCKPILE Blog, so log on and join us as we travel around the country. Write us, comment on the blog, and let us know you are with us, let us know you care!

And of course, we hope to see you on the road!

Best,

Michael Rothenberg, David Meltzer, Terri Carrion & Ziggy.

ROCKPILE

www.bigbridge.org/rockpile/

Made possible by a grant from the Creative Work Fund, a program of the Walter and Elise Haas Fund, also supported by generous grants from The William and Flora Hewlett Foundation and The James Irvine Foundation, and support from the Committee on Poetry.

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117. tyrone williams
Re: appalling, redacted, pulchritude
Fri 10 Jul 2009

Agree wholeheartedly, Lauren.

Tyrone

-----Original Message-----
>From: Lauren Russell <[redacted]>
>Sent: Jul 10, 2009 1:42 AM
>To: [redacted]
>Subject: Re: appalling, redacted, pulchritude
>
>I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist.Â I mean, what is the often-discussed Black Community, anyway?Â There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black.Â There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.
>
>Lauren
>

>
>
>
>

Tyrone Williams

↑ Index

118. Murat Nemet-Nejat

Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

Steve,
Right you are.
Ciao,
Murat

On Wed, Jul 8, 2009 at 4:15 AM, steve dalachinsky <[redacted]> wrote:

> *catcher IN the rye*
>
> *On Wed, 8 Jul 2009 00:11:59 -0400 Murat Nemet-Nejat <[redacted]> writes:*
> *Ever since I read Catcher on the Rye almost fifty years ago, I hate the word*
> *"grand" -in the sense of something being grand- which was also Caulfield's*
> *least favorite word.*
>
> *Ciao,*
>
> *Murat*
>
> *On Tue, Jul 7, 2009 at 8:05 AM, mIEKAL aND <[redacted]> wrote:*
>
> *Which words make you wince?*
> *Poets have been asked for their most hated words. What are yours?*
>
> *'What word do you hate and why?' is the intriguing question put to a*
> *selection of poets by the Ledbury festival. Philip Wells's reply is the*
> *winner for me - 'pulchritude' is certainly up there on my blacklist. He even*
> *explains his animosity in suitably poetic terms:*

*"it violates all the magical impulses of balanced onomatopoeic language -
it of course means "beautiful", but its meaning is nothing of the sort,
being stuffed to the brim with a brutally latinate cudgel of barbaric
consonants. If consonants represent riverbanks and vowels the river's flow,
this is the word equivalent of the bottomless abyss of dry bones, where
demons gather to spit acid."*

*For Geraldine Monk, "it's got to be 'redacted' which makes me feel totally
sick. It's a brutish sounding word. It doesn't flow, it prods at you in a
nasty manner."*

*Both these poets understand that the key to words that make you feel
nauseous is not the meaning - it's easy, after all, to hate the word
'torture' – but something else entirely. Something idiosyncratic, something
about the way the word feels in your mouth as you say it. The horrors of
'membrane', for instance. Or the eccentricity of 'gusset'.*

*Having said that, I'm still trying to get my head around Paul Batchelor's
explanation that "I've always hated the word 'APPAL' (or 'appalled' or
'appalling') because I dislike hearing the sound of my name inside other
words." I can't work out if there's a case of extreme ego or extreme
self-hatred going on there.*

*And I can't help feeling that Ros Barber misses the point with her rather
po-faced reply. "Words are to be loved. Their associations may be unpleasant
but words themselves are full of poetry (and history, and geography)," she
says. "Delicious vowel sounds and tongue-tickling consonants. There isn't a
word in the English language that doesn't excite me if I think*

> *about it long*
> *enough."*
>
> *Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' -*
> *"the most*
> *unnecessary and obnoxious linguistic blend to have ever been*
> *coined". Except*
> *possibly for 'no-brainer'...*
>
> *Whether it's 'hubby' or 'sassy' or 'webinar' – what are the words*
> *that make*
> *you wince?*
>
> *(many folks are posting their most hated words in the comments)*
>
> *http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-p*
> *oets*
> *guidelines*

↑ Index

119. **amy king**

Re: appalling, redacted, pulchritude

Fri 10 Jul 2009

Communities seem to actually be occasions, occasional or frequent occasions, and not, as you note, unified homogeneous (or static) groups. Akin to Wittgenstein's theory family resemblance and games. They appear as a solid front when they come together in the name of community to respond to something, typically an affront on people who, intentionally or not, carry the political label assigned or find themselves in circumstances that they voluntarily entered based on a loose premise -- and then dissolve again, unaware of each member's "community" status, until the next affront or call to occasion arises ...

Amy

_____

Amy's Alias

http://amyking.org/

--- On Fri, 7/10/09, Lauren Russell <[redacted]> wrote:

I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. I mean, what is the often-discussed Black Community, anyway? There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black. There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.

Lauren

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120. Catherine Daly
Re: MARK(S)
Fri 10 Jul 2009

---

so should the filter words be words you love or words you hate? or should they be some sort of allergen related words, like "tissue" and "histamine"?

On Thu, Jul 9, 2009 at 9:48 PM, CA Conrad<[redacted]> wrote:
> in Ted Pearson's MARK(S) zine online:
> http://www.markszine.net
>
>

--
All best,
Catherine Daly
[redacted]

↑ Index

121. amy king
I want to write fiction but ...
Fri 10 Jul 2009

---

but poetry always stops me.Â

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Why this hurdle in making the transition?Â

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..."Â cont'd here:Â http://tiny.cc/fiction502

http://tiny.cc/fiction502

Amy

_____

Amy's Alias

http://amyking.org/

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122. Mary Kasimor

Re: I want to write fiction but ...

Fri 10 Jul 2009

Well...I have attempted to write fiction, but it takes so long. I don't think that is the reason, though. I know many poets write fiction and non-fiction. I find that my brain works with short bursts of thoughts, not prolonged bursts of thoughts. It is a shame. Maybe those of us who would like to write fiction should start an online workshop of sorts. (I was reading the below post, and yes, poetry is word acrobatics, certainly more than fiction. Mary

--- On Fri, 7/10/09, amy king <[redacted]> wrote:

From: amy king <[redacted]>
Subject: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 12:27 PM

but poetry always stops me.Â

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Why this hurdle in making the transition?Â

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..."Â cont'd here:Â http://tiny.cc/fiction502

http://tiny.cc/fiction502

Amy

_____

Amy's Alias

http://amyking.org/

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123. Aryanil Mukherjee

Re: I want to write fiction but ...

Fri 10 Jul 2009

---

delighted to join the team. same itch. scratched it too...

and the scratch has given me time and again what I callÂ hybrid or multidiciplinaryÂ text where fiction, film writing, reportage and poetry have performed a fast merry-go-round so as to remain undistinguishable...

I think poets have a great advantage here compared to fiction writers - they are more ambidextrous than their counterparts.

Aryanil

----- Forwarded Message -----
From: "amy king" <[redacted]>
To: [redacted]
Sent: Friday, July 10, 2009 1:27:58 PM GMT -05:00 US/Canada Eastern
Subject: I want to write fiction but ...

but poetry always stops me.Â

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Why this hurdle in making the transition?Â

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..."Â cont'd here:Â http://tiny.cc/fiction502

http://tiny.cc/fiction502

Amy

_____

Amy's Alias

http://amyking.org/

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124. David Chirot

fw new soundscape / performed text - buds have spoken b(l)ack - from sean burn

Fri 10 Jul 2009

---

one of the best multi media artists there is and with political/human rights & awareness work and conscience

---------- Forwarded message ----------
From: sean burn <[redacted]>
Date: Fri, Jul 10, 2009 at 9:48 AM

dear all

just to let you know i have a new soundscape / performed text *buds have spoken b(l)ack *premièred at this years carlisles arts festival. details below

Arcade Arts Exhibition, Unit 2-4 Lowther Arcade, Carlisle, Cumbria CA3. 11am - 5pm. Friday 17th – Sat 25th July. for full program contact Caroline Dalton 07856820680 / *[redacted]*

*buds have spoken b(l)ack. 5'38''. 2009. *a soundscape / performed text in tribute to the work of lorna graves, visual artist whose work came from the land, and was produced outdoors if possible, allowing the elements to leave their traces on her work. in response i have made a soundmap overlayered with a text spoken / whispered / chanted etc to create a landscape that transcends the recognisable, to find the magical.

*sean burn *is a writer, performer & outsider artist with a growing international reputation. the maker of fifteen poetry films which* *have now

received many screenings worldwide, as well as at tate modern and national film theatre studios, london.* *his performance for non-theatre spaces - *bastilles englan* concerned with 'escaping all our asylums' is currently touring. his latest spoken word cd was *speaksong *with gareth mitchell, musician*. *skrev press (*www.skrevpress.com* <http://www.skrev-press.com/>) are publishing a third full collection of his writing – *wings are giving out *– shortly. more at ***www.gobscure.info* <http://www.gobscure.info/>

if you are unable to attend in person you are welcome to download this work for free as an mp3 file (5'38'' / 6mb) from *www.sendspace.com/file/ti3uuo*

best wishes sean burn

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125. Stephen Vincent
Re: appalling, redacted, pulchritude
Fri 10 Jul 2009

Yes, as a definable, factual, actual group, 'community' is/was probably always a fiction. Yet, 'community' particularly as a word representing group fiction(s) back circa 196_ - 197_ was in many ways a very effective one in terms of uniting people and giving power to create, support, pass and enforce legislation (new laws) that overturned discriminatory practices, furthering job training and promotion, opening up kinds of scholarship, no matter what any individual of any color or sexual or ethnic persuasion thought about their actual relationship (or not) to to such within their own ascribed 'community'. I suspect nothing would have ever changed without multiple 'communities ' , fictitious, or momentary, or we would be still stuck with our white fore-present-future white fathers who might have been quite happy to be still in charge of the 'community at large.' (Think Cheney for starters, et al!).

By the way, the Souther Poverty Law Center needs your contributions. Phone call last night tells me the Center is tracking 87 hate groups in California alone, and that, across the country, hate crimes are on a big rise - attributing part of that to portions of the population who cannot tolerate having an African-American President.

Stephen Vincent
http://stephenvincent.net/blog/

--- On Fri, 7/10/09, tyrone williams <[redacted]> wrote:

From: tyrone williams <[redacted]>
Subject: Re: appalling, redacted, pulchritude

To: [redacted]
Date: Friday, July 10, 2009, 9:56 AM

Agree wholeheartedly, Lauren.

Tyrone

-----Original Message-----
>From: Lauren Russell <[redacted]>
>Sent: Jul 10, 2009 1:42 AM
>To: [redacted]
>Subject: Re: appalling, redacted, pulchritude
>
>I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. I mean, what is the often-discussed Black Community, anyway? There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black. There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.
>
>Lauren
>
>
>
>
>

Tyrone Williams

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126. Carol Novack

Performance by Iranian-born author Amir Parsa et al., including me: Weds., July 15, Purdah 2.0: Body Matters, Engendered 09 Festival, closing night

Fri 10 Jul 2009

Closing Night Engendered 09, Purdah 2.0: Body Matters

July 15, Halvai Gallery, 75 Grand St, NY, 7pm Onwards

*
*

"Now, Then, and Forever:

*revolutions, politics, literature, contestation *

* *

* Creative-Critical-Contemporary*

*C*ome to see, hear and discuss the works of some of the leading avant-garde writers of our time

Canto XIV - Dusk's Ether with Ashes

the bassadiga

Interactive Readings and Discussions

Amir Parsa

With

Joe Brentâ€¨& Amir ElSaffar

Kaveh Bassiri

Sarah Husain

Carol Novack

Rodrigo Toscano

July 15, 200, Halvai Gallery , ([redacted] in Soho)

7 Prelude | 7:30 Bassa | 8 Fragments | 9 Party

Canto XIV - Dusk's Ether with Ashes

Parafrags (parallel fragments) to Canto XIV at Halvai Gallery unfolding on:

1. Engendered.org: Canto XIV Narraflow

2. Twitter (amparsa): Canto XIV Narratweet

3. Bassadiga: Canto XIV Oralities/Readation,

4. +

A bassadiga is a short interventionist interlude with minimal props meant to present inroads into artistic and/or literary innovations and alternatives. The bassadiga consists of readings, oral expressions and, occasionally, brief mini-lectures and minimalistically performative interactions and discussions.

About Amir Parsa: An internationally acclaimed writer and poet, Amir Parsa is the author of over ten literary books, most recently* Drive-by Cannibalism in the Baroque Tradition*, and *Erre*. An uncategorizable body of work, Mr. Parsa's literary oeuvre - written in English, French and Persian - constitutes a radical polyphonic enterprise that puts into question national, cultural and aesthetic attachments and discourses while fashioning new genres, forms and

even species of literary artifacts (*Fragment *and *Ifs & Co.*). He was included in the anthology of new French and Francophone poets (Ed. Huguet 2004). Born in Tehran, Mr. Parsa holds degrees from Princeton and Columbia and currently lives in New York, where he is a Lecturer and Educator at the Museum of Modern Art. His work is featured in Purdah 2.0: Body Matters as a site specific installation and constitutes one fragment of canto XIV. [image: mailto:] [image: Engendered] [image: Pardah 2.0] [image: Engendered] <http://www.engendered.org/> [image: Purdah 2.0 Body Matters]

Purdah 2.0: Body Matters
The Second Annual Arts Exhibition at Engendered

June 25th-July 16th, 2009 | Halvai Gallery, 75 Grand Street, NY *Opening Reception: June 30, 2009 7 p.m.*

After the inaugural edition of Purdah - the unprecedented transcultural exhibition on art, gender and sexuality last year, Engendered presents Purdah 2.0: Body Matters.

Curated In Two Parts by:
Amina Begum Ahmed & Priyanka Mathew

Exhibition Director :
Myna Mukherjee

Body Matters is a contemporary & provocative exploration both of why the body matters and what matters of the body are, have been and could become. Across cultures, how do we find a visual and aesthetic language to engage with the body as simultaneously a site of refuge, resistance, tradition, freedom, sorrow, solace, desire, pain, rebellion, and rage? Body Matters investigates the body as a site for contestations of power & violence, perception & reality, memory & loss, and finally, station & displacement - especially within urban ecologies and the ever morphous shifting boundaries of personal and political geographies.

Ahmed brings together diverse artists whose stories and experiences form a narrative that excavates, personalizes and reclaims the 'body' that has been subsumed by the dominant normative . On the other hand, Mathew's curation of artists explores the human form as an agent/catalyst to dissect political, social and metaphysical dialogues on sexuality, gender and the relationships in the grey areas that don't qualify neatly in either category.

Body Matters brings together figurative, conceptual, experiential and also site specific works by some of the most leading, iconic and emergent transcultural artists from India, Pakistan, Iran, U.S & China.

For more info: [redacted]
<http://mc/compose?to=[redacted]> visit www.engendered.org

Sunil Gupta along with - Performance Poetry Talks Screenings Education Anwar Saeed Marcus Leatherdale Ayesha Durrani Abir Karmarkar Raghava KK Fareeda Batool Khalil Chishtee Dong Ming Guang Shailja Gupta Amita Bhatt Srinivas Kuruganti Amir Parsa Pritika Chowdhry Noelle Williams Salman Toor Ariane Lopez-Huici Marco Guerra & Yasmina Alaoui In collaboration with [image: Tucker Robbins] <http://www.tuckerrobbins.com/> [image: Halvai]<http://www.halvai.com/>

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Latest Publications
http://www.drunkenboat.com/db10/10vis/novack/beginning.html
http://necessaryfiction.com/2009/07/carol-novack-four-variations.html
http://fr.calameo.com/read/000007739c1b68f2a353f
http://www.wheelhousemagazine.com/prose/Execution_All_Fall_Down.mp3
http://www.wheelhousemagazine.com/poetry/Desire.mp3
http://www.the-chimaera.com/Feb2009/Theme/Poems/Novack.html
http://www.crossingchaos.com/WHAT_TO_DO_WITH_THE_BABIES_by_CAROL_NOVACK.html

Blog: http://carolnovack.blogspot.com/

Coming in 2010: The illustrated collection "Giraffes in Hiding: The Mythical Memoirs of Carol Novack," from Crossing Chaos Enigmatic Ink.

CD: INVENTIONS II: Fictions, Fusions & Poems is available for purchase at http://cdbaby.com/cd/cnwdcmbrm

FILM: http://www.vudici.net/movies/Civil_War/Civil_War_1.html

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com

"Mapquest If you walk swiftly to reach deadlines, you may miss the turn. If you walk slowly to arrive at specific places, you may miss the turn. Walk without point past the playgrounds and cemeteries, wedding rotundas and taverns. Walk only toward possibility without thought and reflection without light." - CN c. 2008 from "Gated Communities"

↑ Index

127. **David Chirot**
Re: I want to write fiction but ...
Fri 10 Jul 2009

"The blank and ruin we see in Nature {prose here on poetics} is in our own eye.
R W Emerson

i've never really understood why this endless setting against each other of two different things is supposed to be so important; are Americans too hooked on the US vs THEM mentality---? do poets feel so insecure they have to keep attacking prose?

a good deal of what a piece of writing is is what is there not only on the part of the writer, but the reader also
people write of wanting "open work"
yet isn't there a narrowness rather than openness on the part of the reader who demands openness but only of a certain kind?
how open is the reader to openness--?
does it justt end at a narrow point--or, before even reading, judge a piece as "unopen" --because prose say is "never open?"--

i.e. if one approaches a "poem" as always superior to "dull, functional narrative unloved unwanted prose"--then of course poetry will come out, no matter if it is good or bad-- i think it is a lack of imagiantion; perhaps a form of lack of corage to--keep the doors and windows open to find among what blows in rains in snows --has to offer-to make use of and find interest in- doesn't everyone i a sense when they get tiredof the poem or prose infront of them start writing it in some other way--? (the French writer Pierre bayard brings this up in his book on How to tlak about books one has never read--) as Aryanil wrote--one is really as a writer multi disclinipary--i've been a reorter, a reviewer, an essaysist, a traanslator, a visua/sound/lecial poet, a collage artoist, a griffiti maker, maker of ruBEings, of clay impression spray paintings vbideo maker fiklm maker actor screen play writer . .. etc from each kind of writing both as writer and reader one always find materials of interest and use--there is always something to "pick up on" in one media or grnre for a completely different one; so as not to be creating the "expected unexpected" dictated bythe set of rules one adhers to, or "school, type, group, community" of writers adheres to no, one takes and learns from every method continually because they are al interrelated--al are writing and reading written and read silent or aloud-or with other materials than pen and ink, pencil and eraser-- prose does la lot of things far better than poetry and often times may be poetry of a kind only the very best of poems can touch and poetry does things prose doesn't do-though it can rise to the heights of the best prose--

one takes note that many poets write both good poems and good prose--good radio or film scripts--good drama--good short stories (dylan thomas for example-)

Felix Feneon demostarted that one may make both novellas and peotry out of the from of the 3 line faits divers, "Nouvelles en trois lignes" (Nouvelles are both short stories and 'the news"--)

perhaps what Amy notes is poetry as a specialization, in which case it becomes separate, and even elitist in its view of other forms of writing, and constructs a hierarchy within itself, in which only certain forms are permitted, only certain words, only certain distortions dis uptures transgressions and so on, the more specialized it becomes-

if more writings are viewed as interconnected by being simply different forms of the same underlying act,writing, then they are writing al of them and each has a lot to give to each--

unlike Aranil, i don't think anyone kind of writer has an advantage over the other, such as poets over prose writers, in making the ulti-disciplinary art

adfer all, a poet is writing this!

isn't the poet going to do their best to "sell the idea of poetry's superiority?"

the idea of one kind of humans, one kind of writers, being better than another (poets better than prose writers)--the world's too ful of "superiority" and "us vs them" as it is--
and whatabout greatreporters journalist--??
"why i have believed as many as 5 impossible things before breakfast!" says the Red Queen in Alice through the Lookingglass--
writers of the world unite!!!!
nothing to lose but the chains that divide one kind of writer from another

On Fri, Jul 10, 2009 at 10:56 AM, Aryanil Mukherjee <[redacted]>wrote:

> *delighted to join the team. same itch. scratched it too...*
>
> *and the scratch has given me time and again what I call hybrid or multidiciplinary text where fiction, film writing, reportage and poetry have performed a fast merry-go-round so as to remain undistinguishable...*
>
> *I think poets have a great advantage here compared to fiction writers - they are more ambidextrous than their counterparts.*
>
> *Aryanil*
>
> *----- Forwarded Message -----*
> *From: "amy king" <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, July 10, 2009 1:27:58 PM GMT -05:00 US/Canada Eastern*

Subject: I want to write fiction but ...

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a
poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to
twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..." cont'd here: http://tiny.cc/fiction502

http://tiny.cc/fiction502

Amy

———

Amy's Alias

http://amyking.org/

↑ Index

128. Jade Hudson
ToxicPoetry.com Call for Submissions
Fri 10 Jul 2009

Dear Poets, I have had the pleasure of taking part in the creation of a new independent online publication for experimental mp3 poetry (www.toxicpoetry.com). We are in the process of constructing our first issue and are calling for submissions. Everyone who does mp3 format poetry is welcome to submit. Check out our guidelines at www.toxicpoetry.com Thank you,

--Jade Hudson

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129. George Bowering
Re: I want to write fiction but ...
Fri 10 Jul 2009

I have never found it to be a problem.
I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

> *but poetry always stops me.*
>
> *Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?*
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>
> *http://tiny.cc/fiction502*
>
> *Amy*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*
>
> *welcome.html*

Geo. Bowering,
RCAF 227498

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130. Charlotte Mandel

Re: I want to write fiction but ...

Fri 10 Jul 2009

Well, I have published some short fiction, but stopped after struggling with one piece that wanted to become a novel. It would have required research and mind-attention for too long a time. And in fiction, I have to deal with people - often stubbornly insistent on having their own way. Poetry gives me greater joy of language. And I can go anywhere, discover music in rhythm and thought.
Charlotte

On Jul 10, 2009, at 1:27 PM, amy king wrote:

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it’s become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..." cont'd here: http:// tiny.cc/fiction502

http://tiny.cc/fiction502

Amy

_____

Amy's Alias

http://amyking.org/

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131. mIEKAL aND
"Locavores," "staycations" get official in dictionary
Fri 10 Jul 2009

(speaking of words to despise—staycation makes me want to forget the neologisms ever existed)

"Locavores," "staycations" get official in dictionary

http://www.reuters.com/article/lifestyleMolt/idUSTRE5690LE20090710

"Locavores" can officially take a "staycation" this year, being among 100 new words to feature in the 2009 edition of a leading U.S. dictionary, Merriam-Webster's Collegiate Dictionary.

John Morse, president and publisher of Merriam-Webster Inc., said staycation -- meaning a vacation spent at home or nearby -- was a good example of a word meeting a need and establishing itself in the language very quickly, having first appeared in 2005 but taken off in use in 2007.

He said people enjoyed blending existing words.

"Another example of this kind of creative wordplay from this year's list is frenemy: one who pretends to be a friend but is actually an enemy," said Morse in a statement.

"But, in addition to these 'portmanteau words', we have added new words from more predictable categories, like science, health, technology, and popular culture, which have also seen widespread use across a variety of publications."

Many of the new words which appear in the 11th updated print edition and online version of the dictionary reflected the importance of the environment, such a "carbon footprint," which is a measure of carbon emissions, and "green-collar," referring to jobs that help the environment.

Words relating to health and medicine were also featured such as "locavore," or a person eating foods grown locally, and "cardioprotective," meaning serving to protect the heart.

The list included "waterboarding," an interrogation technique decried by human rights groups in which water is poured into the detainee's mouth and nose to give the sensation of drowning.

Pop culture gave rise to a list of new words, with this year's edition featuring "docusoap," "fan fiction," and "reggaeton" -- a popular music of Puerto Rico that combines rap with Caribbean rhythms.

Words from online activities were also making their way into the mainstream, some of which have come back into popular use, such as "sock puppet," which can mean a hand puppet made of a sock or a false online identity used to deceive.

"Vlog," a blog containing video material, makes its first appearance in the dictionary as does "webisode," a TV show that can be seen through a website.

New eating trends were also highlighted by first-time entries such as "acai" and "goji," both berries that can used in drinks or as juice, and "shawarma," meaning a sandwich of sliced lamb or chicken with vegetables, and often tahini, wrapped in pita bread.

Merriam-Webster Inc. has been revising and publishing dictionaries since 1843.

Here's the link to the list of 100 new words:

http://www.merriam-webster.com/info/newwords09.htm

↑ Index

132. Christophe Casamassima

Re: I want to write fiction but ...

Fri 10 Jul 2009

---

i am currently in the transition, working on longish prose. my advise to myself was, make prose theatrical. if poetry, in some sense, the lyric, is musical, then prose should at least be as musical - but with such great bulk and hulk the best

it can do is be theatrical. what do i mean? here's the first bit, from the temporarily titled "The Rose"

â€œAbout that kiss,â€ she said, bending toward the Basin: â€œtoo pluperfectâ€¦ not preternatural enough.â€ Everyone at that time had exhausted their own causality, insipience being the modern cÃ¶urap, the engendered benevolence doled out at the fraternal order of single mothers reunion, and sunbleached in a stylized fruit basket. She took another sip of Warm Tea: â€œRice planters: Ogden, Bertram, Daly and Francesco ripped her in two for a sandbagfull.â€ The Sign, the Rose, Three Horses, the Cattle â€“ even the investigation meant nothing to her. Their names, hers, was a trifle â€“ no one knew who or what came next. An old woman, and grieving flesh made a corpulent plow, divulging the scars of languid hygiene: â€œI said â€˜lascivivious,â€™â€ she said at her reflection in the Warm Tea. â€œIt is an incongruous fallacy to believe anything more, that a horse could make tepid an incongruous force â€“ that of the mind over a trifle. Who can bare it? Who should want to?â€ The Warm Tea gurgled at the disparity â€“ she lunged again: â€œAfter eight long, hard earned and a forcep â€“ thatâ€™s the total bigamy.â€

> *----- Original Message -----*
> *From: "amy king" <[redacted]>*
> *To: [redacted]*
> *Subject: I want to write fiction but ...*
> *Date: Fri, 10 Jul 2009 10:27:58 -0700*
>
> *but poetry always stops me.Â*
>
> *Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Why this hurdle in making the transition?Â*
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> *John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a*
> *poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."*
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> *of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..."Â cont'd here:Â http://tiny.cc/fiction502*
>
> *http://tiny.cc/fiction502*
>
> *Amy*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*

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133. **Allan Revich**
Re: appalling, redacted, pulchritude
Fri 10 Jul 2009

Ouch!

In my high school days I probably would have asked you if your family lived in a submarine (courtesy of a joke that was popular with us pubescent boys)...

Q: What's long and hard and full of se(a)men?
A: A submarine.

I suspect that the word "submarine" may now join your personal list of wince-words! Sorry :)

Allan

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of David Seaman

Sent: Thursday, July 09, 2009 9:44 PM
To: [redacted]
Subject: Re: appalling, redacted, pulchritude

Semen, since my family name is Seaman. And students ask me if spelling counts.....

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

On Wednesday, July 08, 2009, at 02:02PM, "Mary Kasimor" <[redacted]> wrote:
>The word that I was looking for that I just HATE is "impacted."
>Mary
>
>--- On Tue, 7/7/09, Ruth Lepson <[redacted]> wrote:
>
>
>From: Ruth Lepson <[redacted]>
>Subject: Re: appalling, redacted, pulchritude
>To: [redacted]
>Date: Tuesday, July 7, 2009, 11:11 PM
>
>
>'indeed'
>
>
>On 7/7/09 8:05 AM, "mIEKAL aND" <[redacted]> wrote:
>
>> Which words make you wince?
>> Poets have been asked for their most hated words. What are yours?
>>
>> 'What word do you hate and why?' is the intriguing question put to a
>> selection of poets by the Ledbury festival. Philip Wells's reply is
>> the winner for me - 'pulchritude' is certainly up there on my
>> blacklist. He even explains his animosity in suitably poetic terms:
>>
>> "it violates all the magical impulses of balanced onomatopoeic
>> language - it of course means "beautiful", but its meaning is nothing
>> of the sort, being stuffed to the brim with a brutally latinate cudgel
>> of barbaric consonants. If consonants represent riverbanks and vowels
>> the river's flow, this is the word equivalent of the bottomless abyss
>> of dry bones, where demons gather to spit acid."
>>

>> For Geraldine Monk, "it's got to be 'redacted' which makes me feel
>> totally sick. It's a brutish sounding word. It doesn't flow, it prods
>> at you in a nasty manner."
>>
>> Both these poets understand that the key to words that make you feel
>> nauseous is not the meaning - it's easy, after all, to hate the word
>> 'torture' - but something else entirely. Something idiosyncratic,
>> something about the way the word feels in your mouth as you say it.
>> The horrors of 'membrane', for instance. Or the eccentricity of
>> 'gusset'.
>>
>> Having said that, I'm still trying to get my head around Paul
>> Batchelor's explanation that "I've always hated the word 'APPAL' (or
>> 'appalled' or 'appalling') because I dislike hearing the sound of my
>> name inside other words." I can't work out if there's a case of
>> extreme ego or extreme self-hatred going on there.
>>
>> And I can't help feeling that Ros Barber misses the point with her
>> rather po-faced reply. "Words are to be loved. Their associations may
>> be unpleasant but words themselves are full of poetry (and history,
>> and geography)," she says. "Delicious vowel sounds and tongue-tickling
>> consonants. There isn't a word in the English language that doesn't
>> excite me if I think about it long enough."
>>
>> Sorry, Ros, I can't agree. I'm with Rhian Edwards on 'chillax' - "the
>> most unnecessary and obnoxious linguistic blend to have ever been
>> coined". Except possibly for 'no-brainer'...
>>
>> Whether it's 'hubby' or 'sassy' or 'webinar' - what are the words that
>> make you wince?
>>
>> (many folks are posting their most hated words in the comments)
>>
>>
http://www.guardian.co.uk/books/booksblog/2009/jul/07/words-wince-hated-poet
s
guidelines &
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134. Skip Fox
Re: I want to write fiction but ...
Fri 10 Jul 2009

I sat down almost three years ago and began writing something I thought totally worthless, beyond publication possibilities (on purpose), etc. and have to date written an ungodly amount of revisions of a 150-page novella. Can't stop going back in. (Even this morning, after submitting it to a publisher yesterday.)

Before that, only little, single-impulse stories. "Flasher fictions" as one editor described them.

Now I feel the sense that the difference in poetry/fiction from the writing standpoint is vibrant and real, but also protean and (sorry Bob) not the use beyond taxonomy that people would normally consider.

I remember Creeley writing that he wanted to be considered a "writer" rather than a "poet." I certainly see what he means (having written poetry for nearly four decades), but I also see the draw in my engagement with fiction is just a winsome, compelling, alluring, etc. as that within the writing of poetry.

In both, a luminous fleshy presence.

I won't trade any of my various experiences (and in writing all types of poetry as well) for any of the others. (Thankfully, one doesn't have to.)

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135. Peter
hidden poem with brain scans and chairs
Fri 10 Jul 2009

hidden poem with brain scans and chairs<http://ciccariello.viewbook.com/brain#/1/>

Peter Ciccariello
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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136. Mary Kasimor
Re: I want to write fiction but ...
Fri 10 Jul 2009

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

--- On Fri, 7/10/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 2:34 PM

I have never found it to be a problem.
I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

> *but poetry always stops me.*
>
> *Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Â Why this hurdle in making the transition?*
>
> *John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a*
> *poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."*
>
> *Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..."Â cont'd here:Â http://tiny.cc/fiction502*

> *http://tiny.cc/fiction502*
>
> *Amy*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*

Geo. Bowering,
RCAFÂ 227498

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137. George Bowering
Re: I want to write fiction but ...
Fri 10 Jul 2009

On Jul 10, 2009, at 3:51 PM, Mary Kasimor wrote:

> I figure that those who can write both fiction and poetry are
> either more talented or more tenacious. What are your thoughts on
> that?
>
>
Have observed without being able to analyse---

That is, George Stanley is a superb and form-inventing poet, but he could never write two pages of prose fiction.

On the other hand the good poet Gilbert Sorrentino became one of the US's very best novelists.
In reading him it is a lot more work to read the novels than to read the poems.
I expect that such was also true of the writing.

George Henry Bowering
Once saw Alexis Smith plain.

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138. Nicholas Piombino
Re: I want to write fiction but ...
Fri 10 Jul 2009

When I was looking at Ashbery's Selected recently (I've been a fan for over 40 years) I had the thought: there is real coloring of fiction about this writing, only the "episodes" and "interior monologues" are very brief and evanescent. Yet a particular and recognizable attitude, "voice", whatever, and a sense of a specific life, with its relationships, big and petty issues, disappointments, revelations, worries, surprises, dejections being reflected on, is continuous.

On 7/10/09 4:03 PM, "Charlotte Mandel" <[redacted]> wrote:

> *John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a*
> *poem instead, so it gets continually postponed. In fact I often think it¹s become for me a device for tricking myself into writing poetry."*

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139. steve russell
Re: I want to write fiction but ...
Fri 10 Jul 2009

there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of course we have the Buk, as well as Raymond Carver. I blame the so-called creative writing programs for the unfortunate distinction between fiction and prose. Jeanette Winterson doesn't make such distinctions when she discusses her work.

--- On Fri, 7/10/09, Mary Kasimor <[redacted]> wrote:

From: Mary Kasimor <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 6:51 PM

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

--- On Fri, 7/10/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 2:34 PM

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I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

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> *Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Â Why this hurdle in making the transition?*
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> *you lose your reader. Even in my own reading exploits, the point from*
> *which I enter a piece of fiction is entirely different from the state*
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> *http://amyking.org/*

Geo. Bowering,
RCAFÂ 227498

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140. **carol dorf**
Re: appalling, redacted, pulchritude
Fri 10 Jul 2009

---

fungible labor force

sounds like a fungus but actually means workers without any rights to their jobs

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141. **Susan Webster Schultz**
recent Tinfish Editor blog posts
Fri 10 Jul 2009

Please have a look:

* "The angel at the center of this rind": Wallace Stevens and Hawai's Pineapple Culture
* The Connections Between Things: Gary Y. Okihiro, Ledward Kaapana and the Centrality of Hawaiian Culture
* "I AM SURPRISED WHEN THE SAME SEASON RETURNS": Albert Saijo in Volcano

http://tinfisheditor.blogspot.com

aloha, Susan

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142. **Jonathan Morse**
Re: I want to write fiction but ...
Fri 10 Jul 2009

---

steve russell wrote:
> there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.

Jonathan Morse

↑ Index

143. **Lauren Russell**
Re: appalling, redacted, pulchritude
Sat 11 Jul 2009

You make a good point, Stephen, and I can accept that this (mis)use of "community" may have served a purpose, though I don't think I like the term any better, or the tendency of politicians and the media to invoke "Community" in order to make sweeping generalizations.

And thanks, Tyrone. I'm glad to know that I'm not alone in feeling this way.

Lauren

Date: Fri, 10 Jul 2009 11:19:26 -0700
From: Stephen Vincent <[redacted]>
Subject: Re: appalling, redacted, pulchritude

Yes, as a definable, factual, actual group, 'community' is/was probably alw= ays a fiction.=A0 Yet,=A0 'community' particularly as a word representing g= roup fiction(s) back circa 196_ - 197_ was in many ways a very effective on= e in terms of uniting people and giving power to create, support, pass and = enforce legislation (new laws) that overturned discriminatory practices, fu= rthering job training and promotion, opening up kinds of scholarship, no ma= tter what any individual of any color or sexual or ethnic persuasion though= t about their actual relationship (or not) to to such within their own ascr= ibed 'community'.=A0=A0 I suspect nothing would have ever changed without m= ultiple 'communities ' , fictitious, or momentary,=A0 or we would be still = stuck with our white fore-present-future white fathers who might have been = quite happy to be still in charge of the 'community at large.' (Think Chene= y for starters, et al!).=20

By the way, the Souther Poverty Law Center needs your contributions. Phone = call last night tells me the Center is tracking 87 hate groups in Californi= a alone, and that, across the country, hate crimes are on a big rise - attr= ibuting part of that to portions of the population who cannot tolerate havi= ng an African-American President.=20

Stephen Vincent
=A0http://stephenvincent.net/blog/

--- On Fri, 7/10/09, tyrone williams <[redacted]> wrote:

From: tyrone williams <[redacted]>
Subject: Re: appalling, redacted, pulchritude
To: [redacted]
Date: Friday, July 10, 2009, 9:56 AM

Agree wholeheartedly, Lauren.

Tyrone

-----Original Message-----
>From: Lauren Russell <[redacted]>
>Sent: Jul 10, 2009 1:42 AM
>To: [redacted]
>Subject: Re: appalling, redacted, pulchritude
>
>I hate the word "community," as in "The Black Community," "The LGBT Commun=
ity," "The Jewish Community," etc., because it advances an oversimplified v=
iew of the world in asserting the existence of these enormous "communities"=
 that do not actually exist.=A0 I mean, what is the often-discussed Black C=
ommunity, anyway?=A0 There are many black communities, and there are black =
people who do not belong to any community, and there are black people who b=
elong to communities that consist primarily of people who are not black.=A0=
 There is no single, homogenous "Black Community" as that misuse of the wor=
d seems to suggest.
>
>Lauren
>

↑ Index

144. Wallis Leslie
Re: appalling, redacted, pulchritude
Sat 11 Jul 2009

"to die for"

What terrible inattention to the words coming out of our mouths leads us to say we would die for whatever delectable morsel coming into our mouths. How the misuse of that phrase diminishes what people have died for or what people are willing to die for.

Wallis Leslie

--- On Thu, 7/9/09, Lauren Russell <[redacted]> wrote:

From: Lauren Russell <[redacted]>
Subject: Re: appalling, redacted, pulchritude
To: [redacted]
Date: Thursday, July 9, 2009, 10:42 PM

I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. I mean, what is the often-discussed Black Community, anyway? There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black. There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.

Lauren

↑ Index

145. steve dalachinsky

Re: appalling, redacted, pulchritude

Sat 11 Jul 2009

---

lighten up
it's a ny thing to die for
or that dress is just to die for

anyay what else is there worth dying for if not fashion
or a good cupcake

On Fri, 10 Jul 2009 21:51:15 -0700 Wallis Leslie <[redacted]>
writes:
> "to die for"
>
> What terrible inattention to the words coming out of our mouths
> leads us to say we would die for whatever delectable morsel coming
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> suggest.
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> Lauren
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↑ Index

146. **Asian Cha**

Cha: An Asian Literary Journal seeks "Lost Teas"

Sat 11 Jul 2009

We at CHA realise that sadly online journals often fold leaving countless works without a home. If you have lost a work in this way, CHA may be interested in republishing your work in our new regular section, "Lost Teas". Please see our submission guidelines for more details: http://www.asiancha.com/guidelines.

↑ Index

147. Daniel
Reading in New Jersey
Sat 11 Jul 2009

I will read, along with some
contributors to Arsenal,
a new magazine I edit, at

EXHALE YOGA STUDIO
223 rt. 18 south
East Brunswick, NJ

on Friday, July 24th, from 8:00-11:00 p.m.
An open reading will follow.

~ Daniel Zimmerman

↑ Index

148. amy king
Re: I want to write fiction but ...
Sat 11 Jul 2009

Skip,

From what little I've seen lately, it seems some of the most recent collections of short stories are beginning to resemble "flash fiction." I wonder if this is indicative of some sort of general waning of our communal attention spans, or what book publishers see as such.

Best,
Amy

_____

Amy's Alias

http://amyking.org/

--- On Fri, 7/10/09, Skip Fox <[redacted]> wrote:

From: Skip Fox <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 4:40 PM

I sat down almost three years ago and began writing something I thought totally worthless, beyond publication possibilities (on purpose), etc. and have to date written an ungodly amount of revisions of a 150-page novella. Can't stop going back in. (Even this morning, after submitting it to a publisher yesterday.)

Before that, only little, single-impulse stories. "Flasher fictions" as one editor described them.

Now I feel the sense that the difference in poetry/fiction from the writing standpoint is vibrant and real, but also protean and (sorry Bob) not the use beyond taxonomy that people would normally consider.

I remember Creeley writing that he wanted to be considered a "writer" rather than a "poet." I certainly see what he means (having written poetry for nearly four decades), but I also see the draw in my engagement with fiction is just a winsome, compelling, alluring, etc. as that within the writing of poetry.

In both, a luminous fleshy presence.

I won't trade any of my various experiences (and in writing all types of poetry as well) for any of the others. (Thankfully, one doesn't have to.)

↑ Index

149. Nicholas Piombino

Re: I want to write fiction but ...

Sat 11 Jul 2009

Exploringfictions Douglas Messerli's fiction blog

http://exploringfictions.blogspot.com/2009/07/douglas-messerli-seven-stories - from.html

On 7/10/09 9:36 PM, "Jonathan Morse" <[redacted]> wrote:

> *steve russell wrote:*
> *there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.*
> *Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.*
>
> *Jonathan Morse*

↑ Index

150. Mary Kasimor

Re: I want to write fiction but ...

Sat 11 Jul 2009

I am waiting for Roberto Bolano's collection of poetry. I think that it will be out in November. His fiction is amazing and my understanding is that he wanted to write poetry, but fiction brought in the money.

--- On Fri, 7/10/09, Jonathan Morse <[redacted]> wrote:

From: Jonathan Morse <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 8:36 PM

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Jonathan Morse

↑ Index

151. steve russell
Re: I want to write fiction but ...
Sat 11 Jul 2009

& I neglected to mention Gilbert Sorrentino or Paul Auster. Reginald Gibbons, too, another excellent poet/fiction writer and critic, and translator. There's a rather large list of very inventive, versatile writer/poets .... Mark Strand ....

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--- On Fri, 7/10/09, Mary Kasimor <[redacted]> wrote:

From: Mary Kasimor <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 6:51 PM

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

--- On Fri, 7/10/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 2:34 PM

I have never found it to be a problem.
I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

> *but poetry always stops me.*
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> *Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it?Â Â Â Why this hurdle in making the transition?*
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> *John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a*
> *poem instead, so it gets continually postponed. In fact I often think*
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> *you lose your reader. Even in my own reading exploits, the point from*
> *which I enter a piece of fiction is entirely different from the state*
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>
> *http://tiny.cc/fiction502*
>
> *Amy*
>
> ———

> *Amy's Alias*
>
> *http://amyking.org/*

Geo. Bowering,
RCAFÂ 227498

↑ Index

152. George Bowering
Re: I want to write fiction but ...
Sat 11 Jul 2009

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and,oh, The Wire.

gb

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> *Jonathan Morse*
>
> *welcome.html*

George B.
Author of his own misfortunes.

↑ Index

153. **George Bowering**
Re: I want to write fiction but ...
Sat 11 Jul 2009

Didn't that guy that lived on the Olympic Peninsula and was imitated by all the Creative Writhing students
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Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to
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Amy

———

> *Amy's Alias*
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George Bowering, esq.
Not a morning kind of guy.

↑ Index

154. Catherine Daly
Chaparral--Summer, 2009
Sat 11 Jul 2009

---

new la poetry 'zine

The summer issue of Chaparral is here! The new edition features an interview with Maggie Nelson and work by Dinah Lenney, Marsha de la O, Lynne Thompson, Leilani Hall, Gail Wronsky and others.

http://www.chaparralpoetry.net/

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

↑ Index

155. Mark DuCharme

REMINDER: Robinson, Fleisher & Amato This Thursday, Stratford Park Reading Series

Sat 11 Jul 2009

Please join us at the STRATFORD PARK READING SERIES as three extraordinary writers present readings of their work: ELIZABETH ROBINSON, KASS FLEISHER & JOE AMATO.

It all happens THIS THURSDAY, JULY 16th at 7:30 p.m.

Address: 3030 O'NEAL PARKWAY, Boulder, Colorado
(across the street from Naropa University's Paramita campus & the Boulder Cork restaurant)
http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301

A Donation is requested— but All are welcome!

A reception will follow the reading

§

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Elizabeth Robinson's most recent books are Inaudible Trumpeters and The Orphan & its Relations. She has been a recipient of grants from the Fund for Poetry and the Foundation for Contemporary Arts, and has also been a winner of the Fence Modern Poets Series and the National Poetry Series. She spends money that she does not have as a co-editor with Colleen Lookingbil of EtherDome Chapbooks, and co-editor with Beth Anderson and Laura Sims of Instance Press.

Kass Fleisher authored Talking Out of School: Memoir of an Educated Woman (Dalkey Archive Press, 2008); The Adventurous (experimental prose; Factory School, 2007); Accidental Species: A Reproduction (experimental prose; Chax Press, 2005); and The Bear River Massacre and the Making of History (nonfiction; SUNY Press, 2004). Her work has appeared in The Iowa Review, Denver Quarterly, Mandorla, Notre Dame Review, Postmodern Culture, and Z Magazine, and she writes screenplays with her partner, Joe Amato.

Joe Amato's most recent volume of poetry, Pain Plus Thyme, was released by Factory School last summer. His memoir, Once an Engineer: A Song of the Salt City, is due out from SUNY Press in September, and his first novel, Big Man with a Shovel, is due out from Chax Press later this year. He's completed a second novel, Samuel Taylor's Last Night, and is currently at work on a third novel, which takes its title from a 1938 sci-fi novella, Who Goes There?

§

UPCOMING IN THE STRATFORD PARK READING SERIES:
Thursday, October 8th at 7:30 p.m.— Jack Collom & Amy Catanzano.

§

If you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email [redacted] with the subject line "SPRS: REMOVE."

Insert movie times and more without leaving Hotmail®.
http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd_062009

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156. **steve dalachinsky**
Re: I want to write fiction but ...
Sun 12 Jul 2009

raymond carver

On Sat, 11 Jul 2009 13:04:36 -0700 George Bowering <[redacted]>
writes:
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↑ Index

157. Sarah Sarai
Re: I want to write fiction but ...
Sun 12 Jul 2009

I wanted to create a perfect cheese soufflé but I wrote a poem. I wanted wings of wax but a broken kite was left in my stocking. I wanted boundaries pushed but was told that would stretch the fabric. I wanted to write a bestseller but penned a dazzling laundry list. I imagined I wanted imagination but got a paisley scarf. I wanted to write myself silly but started where I ended near the top over the right corner beside the doorway, no, not that one, there, yes, to the pantry and would you mind getting a can of Campbell's Chicken 'n Noodle soup (it's a classic). I wanted to write an obituary but the idiot wouldn't die. I wanted a week with Javier Bardem but he is a novel. I wanted another week with Penelope Cruz but she is a toaster oven. I wanted God to show me some love. Sun, rain and a glowing moon.

Uneventfully yours,
Sarah Sarai
Popinjay in the Court of Louis Vuitton
(& valise to the stars)

↑ Index

158. Dan Wilcox
Third Thursday Poetry Night, July 16 - Dominick Rizzo
Sun 12 Jul 2009

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, July 16
7:00 sign up; 7:30 start

Featured Poet: Dominick Rizzo

Dominick Rizzo is the author of the poetry collection "The Spiral Staircase of my Life" (Authorhouse), a portion of the proceeds of the sales of which go to suicide prevention organizations.

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your summertime host: Dan Wilcox.

↑ Index

159. Paul Nelson
Re: I want to write fiction but ...
Sun 12 Jul 2009

Paul E. Nelson

Global Voices Radio
SPLAB!
A
Raymond Carver.

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

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http://tiny.cc/fiction502

Amy

_____

Amy's Alias

http://amyking.org/

Geo. Bowering,
RCAF 227498

>

George Bowering, esq.
Not a morning kind of guy.

↑ Index

160. Mary Kasimor
Re: I want to write fiction but ...
Sun 12 Jul 2009

Creative writhing!

--- On Sat, 7/11/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 3:04 PM

Didn't that guy that lived on the Olympic Peninsula and was imitated by all the Creative Writhing students skip from poetry to short fiction? Can't remember his name. Wrote a book called something like What Do We Talk About When we Talk about Love or some such topic.

gb

On Jul 11, 2009, at 10:20 AM, steve russell wrote:

> *& I neglected to mention Gilbert Sorrentino or Paul Auster. Reginald Gibbons, too, another excellent poet/fiction writer and critic, and translator. There's a rather large list of very inventive, versatile writer/poets .... Mark Strand ....*
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> *--- On Fri, 7/10/09, steve russell <[redacted]> wrote:*
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> *From: steve russell <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Friday, July 10, 2009, 8:40 PM*
>
> *there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of course we have the Buk, as well as Raymond Carver. I blame the so-called creative writing programs for the unfortunate distinction between fiction and prose. Jeanette Winterson doesn't make such distinctions when she discusses her work.*
>
> *--- On Fri, 7/10/09, Mary Kasimor <[redacted]> wrote:*

From: Mary Kasimor <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 6:51 PM

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

--- On Fri, 7/10/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 2:34 PM

I have never found it to be a problem.
I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

but poetry always stops me.

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poem instead, so it gets continually postponed. In fact I often think
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you lose your reader. Even in my own reading exploits, the point from
which I enter a piece of fiction is entirely different from the state
of mind in which I enter a poem. Anything can happen in a poem, jumps
of logic, of image, of meaning, and I'm ..."Â cont'd here:Â http://tiny.cc/fiction502

> *http://tiny.cc/fiction502*
>
> *Amy*
>
> ———
>
> *Amy's Alias*
>
> *http://amyking.org/*
>
> *Geo. Bowering,*
> *RCAFÂ 227498*

George Bowering, esq.
Not a morning kind of guy.

↑ Index

161. Murat Nemet-Nejat

Re: I want to write fiction but ...

Sun 12 Jul 2009

David,

"constructs a hierarchy within itself, in which only certain forms are permitted, only certain words, only certain distortions dis uptures transgressions and so on, the more specialized it becomes-"

such "permitted" disruptions or transgressions are no disruptions/ transgressions at all, but the reverse, the very definition of conventional thought. It becomes a hierarchy convinced in its own superiority, the others merely "quietists."

Ciao,

Murat

On Fri, Jul 10, 2009 at 3:05 PM, David Chirot <[redacted]>wrote:

> *"The blank and ruin we see in Nature {prose here on poetics} is in our own eye.*
> *R W Emerson*
>
> *i've never really understood why this endless setting against each other of two different things is supposed to be so important; are Americans too hooked on the US vs THEM mentality---?*
> *do poets feel so insecure they have to keep attacking prose?*
>
> *a good deal of what a piece of writing is is what is there not only on the part of the writer, but the reader also*
> *people write of wanting "open work"*
> *yet isn't there a narrowness rather than openness on the part of the reader who demands openness but only of a certain kind?*
> *how open is the reader to openness--?*
> *does it justt end at a narrow point--or, before even reading, judge a piece as "unopen" --because prose say is "never open?"--*
>
> *i.e. if one approaches a "poem" as always superior to "dull, functional narrative unloved unwanted prose"--then of course poetry will come out, no matter if it is good or bad--*
> *i think it is a lack of imagiantion; perhaps a form of lack of corage to--keep the doors and windows open to find among what blows in rains in snows --has to offer-to make use of and find interest in-*
> *doesn't everyone i a sense when they get tiredof the poem or prose infront of them start writing it in some other way--?*
> *(the French writer Pierre bayard brings this up in his book on How to tlak about books one has never read--)*
> *as Aryanil wrote--one is really as a writer multi disclinipary--i've been a*

reorter, a reviewer, an essaysist, a traanslator, a visua/sound/lecial poet,
a collage artoist, a griffiti maker, maker of ruBEings, of clay impression spray paintings vbideo maker fiklm maker actor screen play writer . .. etc
from each kind of writing both as writer and reader one always find materials of interest and use--there is always something to "pick up on" in one media or grnre for a completely different one; so as not to be creating the "expected unexpected" dictated bythe set of rules one adhers to, or "school, type, group, community" of writers adheres to
no, one takes and learns from every method continually because they are al interrelated--al are writing and reading written and read silent or aloud-or
with other materials than pen and ink, pencil and eraser--
prose does la lot of things far better than poetry and often times may be poetry of a kind only the very best of poems can touch
and poetry does things prose doesn't do-though it can rise to the heights of
the best prose--

one takes note that many poets write both good poems and good prose--good radio or film scripts--good drama--good short stories (dylan thomas for example-)

Felix Feneon demostarted that one may make both novellas and peotry out of the from of the 3 line faits divers, "Nouvelles en trois lignes" (Nouvelles
are both short stories and 'the news"--)

perhaps what Amy notes is poetry as a specialization, in which case it becomes separate, and even elitist in its view of other forms of writing, and constructs a hierarchy within itself, in which only certain forms are permitted, only certain words, only certain distortions dis uptures transgressions and so on, the more specialized it becomes-

if more writings are viewed as interconnected by being simply different forms of the same underlying act,writing, then they are writing al of them and each has a lot to give to each--

unlike Aranil, i don't think anyone kind of writer has an advantage over the
other, such as poets over prose writers, in making the ulti-disciplinary art

adfer all, a poet is writing this!

isn't the poet going to do their best to "sell the idea of poetry's superiority?"

the idea of one kind of humans, one kind of writers, being better than another (poets better than prose writers)--the world's too ful of "superiority" and "us vs them" as it is--
and whatabout greatreporters journalist--??
"why i have believed as many as 5 impossible things before breakfast!" says the Red Queen in Alice through the Lookingglass--
writers of the world unite!!!!
nothing to lose but the chains that divide one kind of writer from another

On Fri, Jul 10, 2009 at 10:56 AM, Aryanil Mukherjee <[redacted]
wrote:

delighted to join the team. same itch. scratched it too...

and the scratch has given me time and again what I call hybrid or multidiciplinary text where fiction, film writing, reportage and poetry have
performed a fast merry-go-round so as to remain undistinguishable...

I think poets have a great advantage here compared to fiction writers - they are more ambidextrous than their counterparts.

Aryanil

----- Forwarded Message -----
From: "amy king" <[redacted]>
To: [redacted]
Sent: Friday, July 10, 2009 1:27:58 PM GMT -05:00 US/Canada Eastern
Subject: I want to write fiction but ...

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same

itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a
poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the
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twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state
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http://tiny.cc/fiction502

Amy

Amy's Alias

http://amyking.org/

guidelines

guidelines

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162. Matt Henriksen
Autumn it gestures. by Thomas Hummel from Cannibal Books
Sun 12 Jul 2009

Now Available:

Autumn it gestures.
by Thomas Hummel
32 pages, hand-sewn
$8

flesheatingpoems.blogspot.com

↑ Index

163. Nick Carbo
Last poetry book by Nick Carbó
Sun 12 Jul 2009

CHINESE, JAPANESE, WHAT ARE THESE? (Pecan Grove Press, 2009)

Just released:?http://tinyurl.com/mm5sz2

Nick Carbo
http://www.npr.org/features/feature.php?wfId=1667164

↑ Index

164. Charlotte Mandel
Re: I want to write fiction but ...
Sun 12 Jul 2009

Yes, Raymond Carver - as steve russell included in his listing.

On Jul 11, 2009, at 4:04 PM, George Bowering wrote:

Didn't that guy that lived on the Olympic Peninsula and was imitated
by all the Creative Writhing students
skip from poetry to short fiction? Can't remember his name. Wrote a
book called something like What Do
We Talk About When we Talk about Love or some such topic.

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> *& I neglected to mention Gilbert Sorrentino or Paul Auster. Reginald Gibbons, too, another excellent poet/fiction writer and critic, and translator. There's a rather large list of very inventive, versatile writer/poets .... Mark Strand ....*

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From: steve russell <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 8:40 PM

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--- On Fri, 7/10/09, Mary Kasimor <[redacted]> wrote:

From: Mary Kasimor <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 6:51 PM

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Subject: Re: I want to write fiction but ...
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http://tiny.cc/fiction502

Amy

_____

Amy's Alias

http://amyking.org/

welcome.html

Geo. Bowering,
RCAF 227498

welcome.html

> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

George Bowering, esq.
Not a morning kind of guy.

↑ Index

165. Charlotte Mandel

Re: I want to write fiction but ...

Sun 12 Jul 2009

Thanks, Sarah -
great lines, and story of my life too.
Charlotte

On Jul 12, 2009, at 3:22 AM, Sarah Sarai wrote:

I wanted to create a perfect cheese soufflé but I wrote a poem. I wanted wings of wax but a broken kite was left in my stocking. I wanted boundaries pushed but was told that would stretch the fabric. I wanted to write a bestseller but penned a dazzling laundry list. I imagined I wanted imagination but got a paisley scarf. I wanted to write myself silly but started where I ended near the top over the right corner beside the doorway, no, not that one, there, yes, to the pantry and would you mind getting a can of Campbell's Chicken 'n Noodle soup (it's a classic). I wanted to write an obituary but the idiot wouldn't die. I wanted a week with Javier Bardem but he is a novel. I wanted another week with Penelope Cruz but she is a toaster oven. I wanted God to show me some love. Sun, rain and a glowing moon.

Uneventfully yours,
Sarah Sarai

Popinjay in the Court of Louis Vuitton
(& valise to the stars)

↑ Index

166. Murat Nemet-Nejat

Re: hidden poem with brain scans and chairs

Sun 12 Jul 2009

A response to Peter's "brain scan and chairs" poem:

```
immense pool                ro!
                              or
of sadness          o      r
                         o p
in an inner             o  r!
                  o       r
waveless          o     r                        deep
                  o     p
          because soundnest

                                  because airless
```

O!

Ciao,
Murat

On Fri, Jul 10, 2009 at 6:15 PM, Peter <[redacted]> wrote:

> *hidden poem with brain scans and chairs<http://ciccariello.viewbook.com/brain#/1/>*
>
> *Peter Ciccariello*
> *http://invisiblenotes.blogspot.com/*
> *http://uncommonvision.blogspot.com/*
> *http://poemsfromprovidence.blogspot.com/*
> *http://uncommon-vision.blogspot.com/*
> *You can find my art and writing updates on Twitter*
> *https://twitter.com/ciccariello*

↑ Index

167. **tyrone williams**
Re: I want to write fiction but ...
Sun 12 Jul 2009

George,

Yes--you mean Raymond Carver...

Tyrone

-----Original Message-----
>From: George Bowering <[redacted]>
>Sent: Jul 11, 2009 4:04 PM
>To: [redacted]
>Subject: Re: I want to write fiction but ...
>
>Didn't that guy that lived on the Olympic Peninsula and was imitated
>by all the Creative Writhing students
>skip from poetry to short fiction? Can't remember his name. Wrote a
>book called something like What Do
>We Talk About When we Talk about Love or some such topic.
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>gb
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>> From: steve russell <[redacted]>
>> Subject: Re: I want to write fiction but ...
>> To: [redacted]
>> Date: Friday, July 10, 2009, 8:40 PM
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>> work in fiction, poetry, and drama as well as the essay. Consider
>> Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of
>> course we have the Buk, as well as Raymond Carver. I blame the so-
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>> Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.
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>> gb
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>>> but poetry always stops me.
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>>> Just wondering, so thought I'd ask a bunch of poets who might have
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>>> making the transition?
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>>> John Ashbery -- "...every time I sit down and try to write some

>>> fiction I end up writing a
>>> poem instead, so it gets continually postponed. In fact I often think
>>> itâ€™s become for me a device for tricking myself into writing poetry."
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>>> me is the ability to
>>> twist language in all sorts of ways, fiction depends far too much on
>>> meaning, on conveyance, to allow too much twisting or prodding before
>>> you lose your reader. Even in my own reading exploits, the point from
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>>> of mind in which I enter a poem. Anything can happen in a poem, jumps
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>George Bowering, esq.
>Not a morning kind of guy.
>
>

Tyrone Williams

↑ Index

168. **Mark Weiss**

Re: I want to write fiction but ...

Sun 12 Jul 2009

Yeats wrote short fiction. The Stories of Red Hanrahan. And there are stories embedded in the intros to the two editions of A Vision.

At 04:01 PM 7/11/2009, you wrote:
>Here we go;
>the usual widening and widening of the topic
>until we can include everything, such as L'il Abner and,oh, The Wire.
>
>gb
>
>
>On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:
>
>>steve russell wrote:

>>>there are a few singular talents who've managed to create 1st rate
>>>work in fiction, poetry, and drama as well as the essay. Consider
>>>Denis Johnson, or Jim Harrison, or the late Thomas Dish.
>>Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can
>>add Yeats and Dryden. If you count letters as imaginative
>>literature, and why shouldn't you?, you can add Keats and
>>Dickinson. Think big.
>>
>>Jonathan Morse
>>
>
>George B.
>Author of his own misfortunes.
>
>

↑ Index

169. **steve russell**
Re: I want to write fiction but ...
Sun 12 Jul 2009

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 4:01 PM

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the usual widening and widening of the topic
until we can include everything, such as L'il Abner and,oh, The Wire.

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> *there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.*
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>
> *Jonathan Morse*

George B.
Author of his own misfortunes.

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170. Camille Martin
new on Rogue Embryo
Sun 12 Jul 2009

New on Rogue Embryo
http://rogueembryo.wordpress.com

- A False Start: T. S. Eliot, Snoopy, and the Artist's Statement
- Rae Armantrout’s Waves of Punchlines
- Anselm Hollo’s Heavy Jars: “Hard to say whether the jars’ve gotten any lighter.”
- e.ratio Sonnets: Nathan Thompson and Camille Martin
- Camille Martin’s upcoming events
- If the needle is a poem, then what is the fang?
- Laura Jensen: Degrees of Separation from Bad Boats
- Serendipity and the Felon: Jiri Kolar, Emmet Gowin, and the Cortical Iceberg

and more . . .

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

↑ Index

171. Sarah Sarai
Re: appalling, redacted, pulchritude
Sun 12 Jul 2009

UTILIZE

Sarah Sarai
knows Steve Dalchinsky as a ny thing and a thing to die for (and agrees w/him

but only
this once)

<<<<<<<<<<<<<<<<<<
lighten up
it's a ny thing to die for
or that dress is just to die for

anyay what else is there worth dying for if not fashion
or a good cupcake

On Fri, 10 Jul 2009 21:51:15 -0700 Wallis Leslie <[redacted]>
writes:
> "to die for"
>
> What terrible inattention to the words coming out of our mouths
> leads us to say we would die for whatever delectable morsel coming
> into our mouths. How the misuse of that phrase diminishes what
> people have died for or what people are willing to die for.
>
> Wallis Leslie
>

↑ Index

172. Camille Martin
Re: hidden poem with brain scans and chairs
Sun 12 Jul 2009

Love this!

Camille

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Peter [[redacted]]
Sent: Friday, July 10, 2009 6:15 PM
To: [redacted]
Subject: hidden poem with brain scans and chairs

hidden poem with brain scans and
chairs<http://ciccariello.viewbook.com/brain#/1/>

Peter Ciccariello
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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173. **steve dalachinsky**
Re: appalling, redacted, pulchritude
Mon 13 Jul 2009

---

sarh you only agree with me THIS ONCE???

On Sun, 12 Jul 2009 17:37:42 -0400 Sarah Sarai <[redacted]>
writes:
> UTILIZE
>
>
>
> Sarah Sarai
> knows Steve Dalchinsky as a ny thing and a thing to die for (and
> agrees w/him but only
> this once)
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> <<<<<<<<<<<<<<<<<<
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> it's a ny thing to die for
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> > people have died for or what people are willing to die for.
> >
> > Wallis Leslie
> >
>

>
>

↑ Index

174. **Sara Wintz**
paging duriel harris
Mon 13 Jul 2009

---

hi!

looking for duriel harris...

any info please contact me backchannel at

[redacted]

thanks!
sara

↑ Index

175. **{ brad brace }**
1984
Mon 13 Jul 2009

July 7, 2009: The MetaConstruct

These are scans, in no particular order, of an installation proposal packet ignored by galleries all over the world (but mostly in Canada.) Twenty-five years later, there is still no support for this work. In fact, it's been clearly denied and suppressed. Given a choice between another installation and seeing art-institutions burn to the ground along with all their attendant curatorial neophytes -- it wouldn't take more than two seconds to decide. To hell with government arts-funding!

http://bbrace.net/Metaconstruct.html
http://bbrace.laughingsquid.net/Metaconstruct.html

http://www.bbrace.net/M-scans/M-scans.html

http://www.lulu.com/content/e-book/installation-proposal-packet-1984/7391264
http://www.scribd.com/doc/17303459/installation-proposalpacket-1984

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176. **Michael Kelleher**

Literary Buffalo Newsletter 07.13.09-07.19.09

Mon 13 Jul 2009

LITERARY BUFFALO
07.13.09-07.19.09

MEMBER EVENT: JUST BUFFALO GOES TO THE BALLPARK!

FRIDAY AUGUST 14TH, 7:35 P.M.
COCA COLA FIELD
SECTION 106 (FIRST BASE SIDE, BEHIND HOME PLATE)
275 WASHINGTON STREET BUFFALO, NY
ADMISSION FREE FOR CURRENT JUST BUFFALO MEMBERS!

Guests and children $10
Children under 3 FREE
35 Seats Available
RSVP REQUIRED!
Please call [redacted] to reserve yours!

I see great things in baseball. It's our game - the American game.

-Walt Whitman, poet

This isn't a poetry reading. This is baseball.

-Ed Adamczyk, writer & village historian of Kenmore

BABEL

'Most Innovative Arts Programming (Any Artform)'

-Buffalo Spree Magazine Best of Buffalo 2009

BABEL 2009-2010 SEASON SUBSCRIPTIONS ON SALE NOW!

October 9, A.S. Byatt
November 20, Ha Jin
March 5, Azar Nafisi
April 16, Salman Rushdie

Previous Subscriber: $85
New Subscriber: $110
These subscriptions include general admission seating at all 4 events.

Patron: $275
Patron Pair: $450
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at http://www.justbuffalo.org/babel or by phone at [redacted].

EVENTS THIS WEEK

All events free and open to the public unless otherwise noted. For more detailed information and a complete listing of furute events, please visit the Literary Buffalo web calendar:

http://www.justbuffalo.org/index.php?task=view&id=22

07.16.09

Talking Leaves Books, Just Buffalo, Hallwalls Contemporary Arts Center
Reading/Signing for: April and Oliver
Thursday, July 16, 7:00 PM
Talking Leaves Books, 3158 Main St.

07.18.09

Stop, Look, and Listen Poetry
Irene Sipos and Open Mic
Saturday, July 18 2:00 PM
Impact Artists' Gallery, Suite 545, Tri-Main Center | 2495 Main Street

---

JUST BUFFALO MEMBERS? WRITER CRITIQUE GROUP

The member writer critique group meets 1st and 3rd Tuesdays at the Market Arcade. The critique group WILL continue to meet all summer long.

Click here for more info:

http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)

www.justbuffalo.org
[redacted]

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177. Michael O'Driscoll
Special Journal Issue on Event and Sound in Poetry
Mon 13 Jul 2009

A special issue of ESC: English Studies in Canada that members of the list might find of interest:

"On Discreteness: Event and Sound in Poetry." Edited by Louis Cabri and Peter Quartermain. Digital Sound Editor Michael Hennessey.

As Guest Editor Louis Cabri writes, "What most of these sixteen contributors to ESC: English Studies in Canada share--wihch makes this issue somewhat timely--is the intent to listen to the sound of poets' (and for one contributor, to listen to the sound of actors') poetry recordings, including other poetry performances. In this respect, there are contributors who consider recordings of Gertrude Stein and William Carlos Williams, Brion Gyson and Kenneth Rexroth, and contemporaries Caroline Bergvall, Charles Bernstein, Anne Carson, and Geraldine Monk, among others, from Canada, the U.S., and the UK."

Print copies of the issue include a compact disc with 47 tracks considered in the articles. Contributions from: Rachel Blau DuPlessis, Scott Pound, Bob Perelman, Brook Houglum, Michael Hennessey, Meredith Quartermain, Suzanne Zelazo, Katherine Verhagen, Emily Carr, Brian Reed, Tom Orange, Bruce Holsapple, Reuven Tsur, Sarah Parry, Geoffrey Hlibchuk, Jon Cotner and Andy Fitch.

For more information, or to purchase an issue for $25.00 (postage included), contact [redacted].

--
Michael O'Driscoll
Assoc. Professor
English and Film Studies
3-5 Humanities Centre
University of Alberta
Edmonton, AB, T6G 2E5

Editor, ESC: English Studies in Canada
www.arts.ualberta.ca/~esc/

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178. charles alexander
ta(l)king eyes, by Jacque Brogan
Mon 13 Jul 2009

"ta(l)king eyes is the most ambitious and successful long poem since Adrienne Rich's An Atlas of the Difficult World. In its honesty, imaginative brilliance, hybridic nature, and deep passions, it hits the reader the way William Carlos Williams's Spring and All must have hit its first readers. Powerful, truthful, and unforgettable -- this long poem is a fully achieved epic experiment for our times." -- Daniel T. O'Hara

ta(l)king eyes
by Jacque Vaught Brogan
134 pages
ISBN 9780925904812
$21

The newest Chax Press book, by Jacque Vaught Brogan, is now available for purchase. It's oversized and priced slightly higher than our other paperback poetry books. However, those who reply to this message with an order, will receive a $1 discount plus free shipping, for a total of $4.50 discount in comparison to buying it in the normal way on our web site. Total cost then is $20. When you reply via email, let me know if you'd rather send in payment by mail and receive the book in return, or if you'd rather call in a credit or debit charge. If you prefer the ease of ordering on our web site, the direct page for this book is

http://www.chax.org/poets/brogan.htm

If you choose to send in payment, send it to Chax Press at 411 N 7th Ave, Ste 103, Tucson, AZ 85705-8388.

More information is available on our web site: http://chax.org

Information on more new books, by Joel Bettridge and Jane Sprague, to come your way within 2 weeks. Altogether we plan on announcing 7 new books this summer.

Thank you!
Charles / Chax Press

↑ Index

179. Regina Pinto
Re: POETICS Digest - 11 Jul 2009 to 12 Jul 2009 (#2009-154)
Mon 13 Jul 2009

A potheosis? / A poteose?

http://www.youtube.com/watch?v=ZHQgTiWyrq0

Video Poetry, Suspense, Motion Continuous, Floating Foam / Espumas Flutuantes , [redacted], Dancing on the leaves from where the frogs jump!

Regina Pinto
http://pintor.tumblr.com

↑ Index

180. charles alexander
new book from chax: Salt, My Love
Mon 13 Jul 2009

At Chax Press, we have been working for more than a year on the handmade book, Salt, My Love: A Ballad, by Patrick Pritchett. The book was actually printed in 2008, and a few copies were finished and sent to the author. But the handpainting in these books by Cynthia Miller is extremely time consuming, and the books have taken many more months to have enough for us to announce the book publicly. Now is that moment, though indeed, not all of the books are yet finished. But please, overwhelm us with orders for this truly remarkable letterpress- printed, hand-bound book, and we will ship what we have and finish more as soon as possible.

"At last the light dims, and salt finds our mouths again."

Patrick Pritchett's 10 part, sensuous, spiritual, and philosophical love poem unfolds amid Cynthia Miller's white painted pages. Literally, several pages unfold to turn a 20-page, 2-signature hand- sewn structure into a 24-page book printed letterpress on Nideggen paper. The book's covers, from St. Armand paper mill in Montreal, are a hand-made crinkly grey-brown paper whose texture recalls ancient scrolls, or the edge of the sea, a source of salt, as Pritchett writes, "the salt is taking us / both out to sea."

The book is printed in 2 colors on Nideggen paper with Perpetua foundry type. It is sewn in a 2-signature method with concertina, and the covers are papers of tan linen fibers, handmade by the St. Armand papermill in Montreal.

The visual artist Cynthia Miller, for long a major part of the artistic program at Chax Press, has hand-painted multiple pages in the book, using both pochoir method and free paint method. These paintings are entirely done in white acrylic and white ink.

A few copies of Salt, My Love were boxed and sent to press subscribers, and now unboxed copies are available to the public at a price of $90 each. Discounts are available to libraries and educators and for multiple purchases; please inquire. In addition, standing orders to Chax Press, who commit to purchasing

all that we publish, receive a 30% discount. We will not charge for shipping this book on pre-paid orders.

This book is not available on our web site as of yet.

You may order it by sending a check to us at 411 N 7th Ave, Ste 103, Tucson, AZ 85705-8388. Or, you may respond to this email, and we can arrange a time for you to call in with a credit or debit card payment.

Thank you!
Charles/Chax Press

ps: We also have recently sent out an announcement for a new book by Jacque Vaught Brogan. Information on more new books, by Joel Bettridge and Jane Sprague, to come your way within 2 weeks. Altogether we plan on announcing 7 new books this summer.

↑ Index

181. Skip Fox
Re: I want to write fiction but ...
Mon 13 Jul 2009

That's it!

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Mary Kasimor
Sent: Sunday, July 12, 2009 11:24 AM
To: [redacted]
Subject: Re: I want to write fiction but ...

Creative writhing!

↑ Index

182. Mary Kasimor
Re: I want to write fiction but ...
Mon 13 Jul 2009

I am a The Wire addict. It takes place in Baltimore.
mary

--- On Sun, 7/12/09, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 4:01 PM

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

> *steve russell wrote:*
> *there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.*
> *Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.*
>
> *Jonathan Morse*

George B.
Author of his own misfortunes.

↑ Index

183. Jeffrey Gardiner
Re: ta(l)king eyes, by Jacque Brogan
Mon 13 Jul 2009

Charles,
I'd like to call in an order and pay by credit charge...and receive the discount. Tell me a best time to call and the number.

thanks,
Jeff
> "ta(l)king eyes is the most ambitious and successful long poem since
> Adrienne Rich's An Atlas of the Difficult World. In its honesty,
> imaginative brilliance, hybridic nature, and deep passions, it hits
> the reader the way William Carlos Williams's Spring and All must have
> hit its first readers. Powerful, truthful, and unforgettable -- this
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> The newest Chax Press book, by Jacque Vaught Brogan, is now available
> for purchase. It's oversized and priced slightly higher than our other
> paperback poetry books. However, those who reply to this message with
> an order, will receive a $1 discount plus free shipping, for a total
> of $4.50 discount in comparison to buying it in the normal way on our
> web site. Total cost then is $20. When you reply via email, let me
> know if you'd rather send in payment by mail and receive the book in
> return, or if you'd rather call in a credit or debit charge. If you
> prefer the ease of ordering on our web site, the direct page for this
> book is
>
> http://www.chax.org/poets/brogan.htm
>
>
> If you choose to send in payment, send it to Chax Press at 411 N 7th
> Ave, Ste 103, Tucson, AZ 85705-8388.
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> Information on more new books, by Joel Bettridge and Jane Sprague, to
> come your way within 2 weeks. Altogether we plan on announcing 7 new
> books this summer.
>
>
> Thank you!

> Charles / Chax Press
>

--

↑ Index

184. Mary Kasimor
Re: I want to write fiction but ...
Mon 13 Jul 2009

I bet many poets do write fiction, but we write it for ourselves. I like to simply write whatever and wherever my brain takes me. It may be awful writing--I don't know because I am too close to it, but it is fun and a bit scary and exciting. I really never know exactly where I am going.

Mary Kasimor

--- On Sun, 7/12/09, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

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From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 4:01 PM

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the usual widening and widening of the topic
until we can include everything, such as L'il Abner and,oh, The Wire.

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> *steve russell wrote:*
> *there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.*
> *Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.*
>
> *Jonathan Morse*

George B.
Author of his own misfortunes.

↑ Index

185. **steve russell**
Re: I want to write fiction but ...
Mon 13 Jul 2009

Could anyone recommend a decent "creative writing" workshop?

--- On Mon, 7/13/09, Skip Fox <[redacted]> wrote:

From: Skip Fox <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Monday, July 13, 2009, 1:38 PM

That's it!

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Mary Kasimor
Sent: Sunday, July 12, 2009 11:24 AM
To: [redacted]
Subject: Re: I want to write fiction but ...

Creative writing!

↑ Index

186. **Hilary Clark**
Re: Special Journal Issue on Event and Sound in Poetry
Mon 13 Jul 2009

Hello,

I'd like to purchase one copy of this special issue of ESC, please. How do I pay?

Thanks,
Hilary Clark

English Dept.
University of Saskatchewan
9 Campus Drive
Saskatoon, SK S7N 5A5
[redacted]

Michael O'Driscoll wrote:
> A special issue of ESC: English Studies in Canada that members of the list
> might find of interest:
>
> "On Discreteness: Event and Sound in Poetry." Edited by Louis Cabri and
> Peter Quartermain. Digital Sound Editor Michael Hennessey.
>
> As Guest Editor Louis Cabri writes, "What most of these sixteen contributors
> to ESC: English Studies in Canada share--wihch makes this issue somewhat
> timely--is the intent to listen to the sound of poets' (and for one
> contributor, to listen to the sound of actors') poetry recordings, including
> other poetry performances. In this respect, there are contributors who
> consider recordings of Gertrude Stein and William Carlos Williams, Brion
> Gyson and Kenneth Rexroth, and contemporaries Caroline Bergvall, Charles
> Bernstein, Anne Carson, and Geraldine Monk, among others, from Canada, the
> U.S., and the UK."
>
> Print copies of the issue include a compact disc with 47 tracks considered
> in the articles. Contributions from: Rachel Blau DuPlessis, Scott Pound, Bob
> Perelman, Brook Houglum, Michael Hennessey, Meredith Quartermain, Suzanne
> Zelazo, Katherine Verhagen, Emily Carr, Brian Reed, Tom Orange, Bruce
> Holsapple, Reuven Tsur, Sarah Parry, Geoffrey Hlibchuk, Jon Cotner and Andy
> Fitch.
>
> For more information, or to purchase an issue for $25.00 (postage included),
> contact [redacted].
>
>
>
>
>

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187. **brian whitener**

Re: POETICS Digest - 11 Jul 2009 to 12 Jul 2009 (#2009-154)

Mon 13 Jul 2009

---

dear friends

we at displaced press are very please to announce the publication of our latest book:

Johan Jönson's Collobert Orbital, translated by Johannes Göransson Now Available<http://displacedpress.blogspot.com/2009/06/johan-jonsons-collobert-orbital.html> We are pleased to announce the publication of Johan Jönson's Collobert Orbital (translated by Johannes Göransson)

Praise for Collobert Orbital from Mark Nowak:

If Vicente Huidobro met Georges Bataille on a Waste Management(R)truck, the result might be something akin to Johan Jönsson's Collobert Orbital, the new manifesto of "the waste-disposal-working-class." At times soaring across "aerospatiality," at others existentially grounded in "an overheated world factory" of "all work, all healthcare, all logistics," Jönsson's linguistic propulsions and dynamic formal innovations challenge "a victorious bourgeois poetry order" to, once again, rearticulate verse experimentation to the politics and poetics of working a day job.

Praise for Collobert Orbital from Bruce Andrews

DNA bonanza contaminant reverie, target overhead. Flock to revelator gridded up to have no stake in history. See that their grave is kept clean. Fatalize wrong, upend amphetamachinic tort. Zero immunity. Cology — hyperplex mini flair, underalphabetic biodebt. Ssay. I couldn't remember the advanced memory formula. Dunno ergo soma. Autoquadrilateral & exogeneric, the transparencies regroup. Law intuition anything uncocked reason craters. Eco rad mono dead with note attached, incalculably inorganic property of the object continuity you just heard — the world, overtime. Mooniac, tricked-up torso love before discharges false dichotomies start stuttering. Ahysterical — swiftest closeup transplant nude spatiality. "To speak an ecstatic technology." The flattest are the busiest arterial munchies. Sextras: bend them over. Faster buckle conjure against choice as surrogate overheating extinction as obliteratable chew. Speed mash mouth lexicon amphetamaneuver. The goo goo amok, self torture broad-minded guts — interzonad gaffered all over you. Put tools in your face. Overdifferent anti-creamery daub up name. Existential logistics: a porous will, a rectal will suckling finality. Mutate epithet or no ending belowgistics. Buzzerless blisscharge, cuties with fists pry open your syllables.

Cunnilanguage, cunnilanguish — hope, a surgical implant. Wishful stun: harmony is a warning where anything can breathe. Poppy, missile! Safe, natural, bombing run — victory post-mortem lab blubber. Difference gets you dead. Prey unwriting rumba complicity radio spook you white on white disgust. Whiteous coke on scalpel socialized ice cream. The larval class: vote yes. Cattle reward you, interzonked Fanonical swearing in cattle corporation. Dark retro, subtlety reverses it up the ass. Wage labor, context meltdowns. War — short term memory loss. You think about a lot of things when you're insoluble. Reptility: turn gold into cash. PEWS (Political Economy [of the] World System) refusal mash-up. Organize the slaves to vaporize hegemon. Any accident would be one ending.

- Bruce Andrews

available at spd:
http://www.spdbooks.org/Producte/9780982212011/collobert-orbital.aspx

best,

brian, daniel, and steven

2009/7/12 POETICS automatic digest system <[redacted]>

> *There are 7 messages totalling 471 lines in this issue.*
>
> *Topics of the day:*
>
> *1. appalling, redacted, pulchritude*
> *2. I want to write fiction but ... (3)*
> *3. Chaparral--Summer, 2009*
> *4. REMINDER: Robinson, Fleisher & Amato This Thursday, Stratford Park Reading*
> *Series*
> *5. Third Thursday Poetry Night, July 16 - Dominick Rizzo*
>
> ---
>
> *Date: Sat, 11 Jul 2009 13:46:14 +0530*
> *From: steve dalachinsky <[redacted]>*
> *Subject: Re: appalling, redacted, pulchritude*
>
> *lighten up*
> *it's a ny thing to die for*
> *or that dress is just to die for*
>
> *anyay what else is there worth dying for if not fashion*
> *or a good cupcake*

On Fri, 10 Jul 2009 21:51:15 -0700 Wallis Leslie <[redacted]>
writes:
"to die for"

What terrible inattention to the words coming out of our mouths leads us to say we would die for whatever delectable morsel coming into our mouths. How the misuse of that phrase diminishes what people have died for or what people are willing to die for.

Wallis Leslie

--- On Thu, 7/9/09, Lauren Russell <[redacted]> wrote:

From: Lauren Russell <[redacted]>
Subject: Re: appalling, redacted, pulchritude
To: [redacted]
Date: Thursday, July 9, 2009, 10:42 PM

I hate the word "community," as in "The Black Community," "The LGBT Community," "The Jewish Community," etc., because it advances an oversimplified view of the world in asserting the existence of these enormous "communities" that do not actually exist. I mean, what is the often-discussed Black Community, anyway? There are many black communities, and there are black people who do not belong to any community, and there are black people who belong to communities that consist primarily of people who are not black. There is no single, homogenous "Black Community" as that misuse of the word seems to suggest.

Lauren

Date: Sat, 11 Jul 2009 13:01:09 -0700
From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:
there are a few singular talents who've managed to create 1st rate
work in fiction, poetry, and drama as well as the essay. Consider
Denis Johnson, or Jim Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can
add Yeats and Dryden. If you count letters as imaginative
literature, and why shouldn't you?, you can add Keats and
Dickinson. Think big.

Jonathan Morse

welcome.html

George B.
Author of his own misfortunes.

Date: Sat, 11 Jul 2009 13:04:36 -0700
From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...

Didn't that guy that lived on the Olympic Peninsula and was imitated =20
by all the Creative Writhing students
skip from poetry to short fiction? Can't remember his name. Wrote a =20
book called something like What Do
We Talk About When we Talk about Love or some such topic.

gb

On Jul 11, 2009, at 10:20 AM, steve russell wrote:

& I neglected to mention Gilbert Sorrentino or Paul Auster. =20

Reginald Gibbons, too, another excellent poet/fiction writer and =20
critic, and translator. There's a rather large list of very =20
inventive, versatile writer/poets .... Mark Strand ....

--- On Fri, 7/10/09, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 8:40 PM

there are a few singular talents who've managed to create 1st rate =20
work in fiction, poetry, and drama as well as the essay. Consider =20
Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of =20
course we have the Buk, as well as Raymond Carver. I blame the so-=20
called creative writing programs for the unfortunate distinction =20
between fiction and prose. Jeanette Winterson doesn't make such =20
distinctions when she discusses her work.

--- On Fri, 7/10/09, Mary Kasimor <[redacted]> wrote:

From: Mary Kasimor <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 6:51 PM

I figure that those who can write both fiction and poetry are =20
either more talented or more tenacious. What are your thoughts on =20
that?

--- On Fri, 7/10/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 2:34 PM

I have never found it to be a problem.
I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have =20=

the same itch, why can't you scratch it? Why this hurdle in =20
making the transition?

John Ashbery -- "...every time I sit down and try to write some =20
fiction I end up writing a
poem instead, so it gets continually postponed. In fact I often think
it=92s become for me a device for tricking myself into writing =
poetry."

Kristy Bowen -- "While one of the coolest things about poetry for =20
me is the ability to
twist language in all sorts of ways, fiction depends far too much on
meaning, on conveyance, to allow too much twisting or prodding before
you lose your reader. Even in my own reading exploits, the point from
which I enter a piece of fiction is entirely different from the state
of mind in which I enter a poem. Anything can happen in a poem, jumps
of logic, of image, of meaning, and I'm ..." cont'd here: http://=20=

tiny.cc/fiction502

http://tiny.cc/fiction502

Amy

———

Amy's Alias

http://amyking.org/

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welcome.html

Geo. Bowering,
RCAF 227498

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welcome.html

George Bowering, esq.
Not a morning kind of guy.

Date: Sat, 11 Jul 2009 13:40:18 -0700
From: Catherine Daly <[redacted]>
Subject: Chaparral--Summer, 2009

new la poetry 'zine

The summer issue of Chaparral is here! The new edition features an interview with Maggie Nelson and work by Dinah Lenney, Marsha de la O, Lynne Thompson, Leilani Hall, Gail Wronsky and others.

http://www.chaparralpoetry.net/

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

Date: Sat, 11 Jul 2009 18:05:27 -0600
From: Mark DuCharme <[redacted]*>*
Subject: REMINDER: Robinson, Fleisher & Amato This Thursday, Stratford Park Reading Series

Please join us at the STRATFORD PARK READING SERIES as three extraordinary =
writers present readings of their work: ELIZABETH ROBINSON=2C KASS FLEISHER=
& JOE AMATO.

It all happens THIS THURSDAY=2C JULY 16th at 7:30 p.m.

Address: 3030 O=92NEAL PARKWAY=2C Boulder=2C Colorado
(across the street from Naropa University=92s Paramita campus & the Boulder=
Cork restaurant)

http://www.mapquest.com/maps?city=3DBoulder&state=3DCO&address=3D3030+O=92n=eal+Parkway&zipcode=3D80301<http://www.mapquest.com/maps?city=3DBoulder&state=3DCO&address=3D3030+O=92n=

%0Aeal+Parkway&zipcode=3D80301>

A Donation is requested=97 but All are welcome!

A reception will follow the reading

=A7

DIRECTIONS: O=92Neal Parkway is off 30th Street in north Boulder between Va=
lmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The communi=
ty house is the one-story building with a fence leading down to the street=
=2C half a block from 30th. Please park ONLY on O=92Neal Parkway=2C O=92Ne=
al Circle=2C or in VISITOR spaces in the Stratford Park West lots. Please =
do not park in any other nearby lots. Thank you.

=A7

Elizabeth Robinson's most recent books are Inaudible Trumpeters and The Orp=
han & its Relations. She has been a recipient of grants from the Fund for =
Poetry and the Foundation for Contemporary Arts=2C and has also been a winn=
er of the Fence Modern Poets Series and the National Poetry Series. She sp=
ends money that she does not have as a co-editor with Colleen Lookingbil of=
EtherDome Chapbooks=2C and co-editor with Beth Anderson and Laura Sims of =
Instance Press.
=20
Kass Fleisher authored Talking Out of School: Memoir of an Educated Woman (=
Dalkey Archive Press=2C 2008)=3B The Adventurous (experimental prose=3B Fac=
tory School=2C 2007)=3B Accidental Species: A Reproduction (experimental pr=
ose=3B Chax Press=2C 2005)=3B and The Bear River Massacre and the Making of=
History (nonfiction=3B SUNY Press=2C 2004). Her work has appeared in The

I=
owa Review=2C Denver Quarterly=2C Mandorla=2C Notre Dame Review=2C Postmode=
rn Culture=2C and Z Magazine=2C and she writes screenplays with her partner=
=2C Joe Amato.
=20

Joe Amato's most recent volume of poetry=2C Pain Plus Thyme=2C was released=
by Factory School last summer. His memoir=2C Once an Engineer: A Song of t=
he Salt City=2C is due out from SUNY Press in September=2C and his first no=
vel=2C Big Man with a Shovel=2C is due out from Chax Press later this year.=
He's completed a second novel=2C Samuel Taylor's Last Night=2C and is curr=
ently at work on a third novel=2C which takes its title from a 1938 sci-fi =
novella=2C Who Goes There?
=20

=A7

UPCOMING IN THE STRATFORD PARK READING SERIES:
Thursday=2C October 8th at 7:30 p.m.=97 Jack Collom & Amy Catanzano.

=A7

If you no longer wish to receive email announcements of upcoming events in =
the Stratford Park Reading Series=2C please email [redacted]*=*
with the subject line "SPRS: REMOVE."

Insert movie times and more without leaving Hotmail=AE.=20

http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=3DTXT_TAGLM_WL_HM_Tut=
orial_QuickAdd_062009=

Date: Sun, 12 Jul 2009 03:22:09 -0400
From: Sarah Sarai <[redacted]*>*

Subject: Re: I want to write fiction but ...

I wanted to create a perfect cheese souffl=E9 but I wrote a poem.
I wanted wings of wax but a broken kite was left in my stocking.
I wanted boundaries pushed but was told that would stretch the fabric.
I wanted to write a bestseller but penned a dazzling laundry list.
I imagined I wanted imagination but got a paisley scarf.
I wanted to write myself silly but started where I ended near the top ove=
r the right corner=20
beside the doorway, no, not that one, there, yes, to the pantry and would=
you mind getting=20
a can of Campbell=92s Chicken =91n Noodle soup (it=92s a classic).
I wanted to write an obituary but the idiot wouldn=92t die.
I wanted a week with Javier Bardem but he is a novel.
I wanted another week with Penelope Cruz but she is a toaster oven.
I wanted God to show me some love. Sun, rain and a glowing moon.

Uneventfully yours,
Sarah Sarai
Popinjay in the Court of Louis Vuitton
(& valise to the stars)

Date: Sun, 12 Jul 2009 10:55:15 -0400
From: Dan Wilcox <[redacted]>
Subject: Third Thursday Poetry Night, July 16 - Dominick Rizzo

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, July 16
7:00 sign up; 7:30 start

Featured Poet: Dominick Rizzo

Dominick Rizzo is the author of the poetry collection =93The Spiral =20
Staircase of my Life=94 (Authorhouse), a portion of the proceeds of the
=20=

> *sales of which go to suicide prevention organizations.*
>
> *-- with an open mic for community poets before & after the feature: =20*
> *$3.00 donation, suggested; more if you got it, less if you can=92t.=20*
>
> *Your summertime host: Dan Wilcox.*
> *=20=*
>
> ---
>
> *End of POETICS Digest - 11 Jul 2009 to 12 Jul 2009 (#2009-154)*
> **********

↑ Index

188. **amy king**

Re: Your city's / town's poetry reading calendar? - Last calls?

Mon 13 Jul 2009

I'm finishing up the list - if anyone has more to add, please send today!

Thanks,

Amy

--- On Thu, 7/9/09, amy king wrote:

I found this great one for Chicago (updated daily) -- http://www.chicagopoetrycalendar.org/

But I recently discovered in my web searches a sad lack of other city / town poetry reading sites. Perhaps my skills are lacking. Portland, OR only has one site about the police making poetry...?

Please send me your poetry reading sites so that I might update my list -- I'll post it here and on my blog for future reference when all seems complete! That way, whenever intrepid poets travel, they'll be able to check the sites and see what's what in your town!

Thanks,

Amy

_____

Amy's Alias

http://amyking.org/

↑ Index

189. **George Bowering**
Re: I want to write fiction but ...
Mon 13 Jul 2009

Oh boy, Baltimore.
The crab cakes at the Lexington Market the best anywhere.

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

> *I am a The Wire addict. It takes place in Baltimore.*
> *mary*
>
> *--- On Sun, 7/12/09, steve russell <[redacted]> wrote:*
>
> *From: steve russell <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Sunday, July 12, 2009, 1:04 PM*
>
> *Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???*
>
> *--- On Sat, 7/11/09, George Bowering <[redacted]> wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Saturday, July 11, 2009, 4:01 PM*
>
> *Here we go;*
> *the usual widening and widening of the topic*
> *until we can include everything, such as L'il Abner and,oh, The Wire.*
>
> *gb*

> *On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:*
>
> *steve russell wrote:*
> *there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish. Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.*
>
> *Jonathan Morse*
>
> *welcome.html*
>
> *George B.*
> *Author of his own misfortunes.*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

George "Whip" Bowering
No slugging average to speak of.

↑ Index

190. **George Bowering**
Re: I want to write fiction but ...
Mon 13 Jul 2009

"Workshop." There's your problem right there.

gb

On Jul 13, 2009, at 11:43 AM, steve russell wrote:

> *Could anyone recommend a decent "creative writhing" workshop?*

> *--- On Mon, 7/13/09, Skip Fox <[redacted]> wrote:*
>
> *From: Skip Fox <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Monday, July 13, 2009, 1:38 PM*
>
> *That's it!*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On*
> *Behalf Of Mary Kasimor*
> *Sent: Sunday, July 12, 2009 11:24 AM*
> *To: [redacted]*
> *Subject: Re: I want to write fiction but ...*
>
> *Creative writhing!*
>
> *welcome.html*
>
> *welcome.html*

George H. Bowering, OUH
Born without a religion.

↑ Index

191. Skip Fox
Re: I want to write fiction but ...
Mon 13 Jul 2009

Dick Cheney used to run the most highly profiled program. But these days a prospective student might head to regional hotspots outside of her or his country.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of steve russell
Sent: Monday, July 13, 2009 1:43 PM
To: [redacted]
Subject: Re: I want to write fiction but ...

Could anyone recommend a decent "creative writhing" workshop?

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Subject: Re: I want to write fiction but ...
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Behalf Of Mary Kasimor
Sent: Sunday, July 12, 2009 11:24 AM
To: [redacted]
Subject: Re: I want to write fiction but ...

Creative writhing!

↑ Index

192. **Maria Damon**
Re: I want to write fiction but ...
Mon 13 Jul 2009

---

there are a number of forms of "movement meditation" such as Authentic Movement, Continuum, etc., all of which cd fulfill this delightful moniker.

steve russell wrote:
> Could anyone recommend a decent "creative writhing" workshop?
>
> --- On Mon, 7/13/09, Skip Fox <[redacted]> wrote:
>
> From: Skip Fox <[redacted]>
> Subject: Re: I want to write fiction but ...
> To: [redacted]
> Date: Monday, July 13, 2009, 1:38 PM
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> Behalf Of Mary Kasimor
> Sent: Sunday, July 12, 2009 11:24 AM
> To: [redacted]
> Subject: Re: I want to write fiction but ...
>

> Creative writhing!
>
>
>
>
>
>
>

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193. **Ruth Lepson**

Re: I want to write fiction but ...

Mon 13 Jul 2009

---

hardy too

On 7/12/09 12:44 PM, "Charlotte Mandel" <[redacted]> wrote:

> *Yes, Raymond Carver - as steve russell included in his listing.*
>
> *On Jul 11, 2009, at 4:04 PM, George Bowering wrote:*
>
> *Didn't that guy that lived on the Olympic Peninsula and was imitated by all the Creative Writhing students*
> *skip from poetry to short fiction? Can't remember his name. Wrote a book called something like What Do*
> *We Talk About When we Talk about Love or some such topic.*
>
> *gb*
>
> *On Jul 11, 2009, at 10:20 AM, steve russell wrote:*
>
> *& I neglected to mention Gilbert Sorrentino or Paul Auster. Reginald Gibbons, too, another excellent poet/fiction writer and critic, and translator. There's a rather large list of very inventive, versatile writer/poets .... Mark Strand ....*
>
> *--- On Fri, 7/10/09, steve russell <[redacted]> wrote:*
>
> *From: steve russell <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Friday, July 10, 2009, 8:40 PM*
>
> *there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish. & of*

course we have the Buk, as well as Raymond Carver. I blame the so-called creative writing programs for the unfortunate distinction between fiction and prose. Jeanette Winterson doesn't make such distinctions when she discusses her work.

--- On Fri, 7/10/09, Mary Kasimor <[redacted]> wrote:

From: Mary Kasimor <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 6:51 PM

I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?

--- On Fri, 7/10/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 10, 2009, 2:34 PM

I have never found it to be a problem.
I have managed a lot of novels and books of stories.

I think that that is not all that uncommon in Canada.
Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.

gb

On Jul 10, 2009, at 10:27 AM, amy king wrote:

but poetry always stops me.

Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?

John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a
poem instead, so it gets continually postponed. In fact I often think it¹s become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to
twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..." cont'd here: http://tiny.cc/fiction502

http://tiny.cc/fiction502

Amy

_____

Amy's Alias

http://amyking.org/

welcome.html

Geo. Bowering,
RCAF 227498

welcome.html

welcome.html

> *welcome.html*
>
> *welcome.html*
>
> *George Bowering, esq.*
> *Not a morning kind of guy.*

↑ Index

194. Daniel Godston
updates at bauhaus9090.org
Mon 13 Jul 2009

You are invited to visit the "The Bauhaus: 90 Years / 90 Days" website (www.bauhaus9090.org). Updates include --

"Rediscovery and Rebirth" -- Gropius in Chicago Coalition event
"Some Knowledge of Schlemmer Is Required" -- a machinima by Patrick Lichty
"Working Class History and the Institute of Design" -- essay by Janina Ciezadlo
"Bauhaus Reverse Abecedarian" -- poem by Dan Godston
"The Twittering Machine" -- a poem by Alice Shapiro
"5 Against 4" -- a painting by Lee Barry
"BauHouse" -- a poem by Cathleen Schandelmeier
"Extremely Hungary Beuer" -- design by Istvan Banyai

You can register at the site and contribute to forums, and more features will be added soon.

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195. Nick Carbo
Poetry review of Chinese, Japanese, What are These? up at Hyphen Magazine.
Mon 13 Jul 2009

---

reviewed by Barbara Jane Reyes (Poeta en San Francisco).
http://tinyurl.com/lng4nq

Thanks!

↑ Index

196. **Adam Tobin**
Re: I want to write fiction but ...
Tue 14 Jul 2009

Mr. Bowering,
Sir, isn't it true that you are working on a poetics of crabbiness yourself? or is that just (and this, and proper grammar) a fiction?
at

> *Oh boy, Baltimore.*
> *The crab cakes at the Lexington Market the best anywhere.*
>
> *gb*
>
> *On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:*
>
> *I am a The Wire addict. It takes place in Baltimore.*
> *mary*
>
> *--- On Sun, 7/12/09, steve russell <[redacted]> wrote:*
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> *From: steve russell <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Sunday, July 12, 2009, 1:04 PM*
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> *Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???*
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Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

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there are a few singular talents who've managed to create 1st
rate work in fiction, poetry, and drama as well as the essay.
Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can
add Yeats and Dryden. If you count letters as imaginative
literature, and why shouldn't you?, you can add Keats and
Dickinson. Think big.

Jonathan Morse

welcome.html

George B.
Author of his own misfortunes.

welcome.html

welcome.html

welcome.html

George "Whip" Bowering
No slugging average to speak of.

↑ Index

197. **Ryan Daley**
Re: I want to write fiction but ...
Tue 14 Jul 2009

Pelicanos also writes a lot about DC, which he calls "Drama City," and which they discuss much in The Wire.

ps. Pelicanos only produces some of the episodes, not even a majority.

On Mon, Jul 13, 2009 at 2:32 PM, Mary Kasimor <[redacted]> wrote:

> *I am a The Wire addict. It takes place in Baltimore.*
> *mary*
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> *Jonathan Morse*
>
> *George B.*
> *Author of his own misfortunes.*

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198. **George Bowering**

Re: I want to write fiction but ...

Tue 14 Jul 2009

On Jul 13, 2009, at 3:00 PM, Ruth Lepson wrote:

> *hardy too*

Well, it was the other way round. . . .

> *On 7/12/09 12:44 PM, "Charlotte Mandel" <[redacted]> wrote:*
>
> *Yes, Raymond Carver - as steve russell included in his listing.*
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> *On Jul 11, 2009, at 4:04 PM, George Bowering wrote:*
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& I neglected to mention Gilbert Sorrentino or Paul Auster. Reginald Gibbons, too, another excellent poet/fiction writer and critic, and translator. There's a rather large list of very inventive, versatile writer/poets .... Mark Strand ....

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>
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>
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>
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>
> *Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..." cont'd here: http://tiny.cc/fiction502*
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> _____

> *Amy's Alias*
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> *George Bowering, esq.*
> *Not a morning kind of guy.*
>
> *welcome.html*
>
> *guidelines &*
>
> *welcome.html*

Geo. Bowering
Heavy feet. Light heart.

↑ Index

199. Gabrielle Welford

Re: I want to write fiction but ...

Tue 14 Jul 2009

---

aye, me too--stories, novel, essays... i'm english... but that can't be what's going on, can it?

On Fri, 10 Jul 2009, George Bowering wrote:

> *I have never found it to be a problem.*
> *I have managed a lot of novels and books of stories.*
>
> *I think that that is not all that uncommon in Canada.*
> *Kroetsch, Atwood, MacEwen, Ondaatje, McFadden, Cohen, etc.*
>
> *gb*
>
> *On Jul 10, 2009, at 10:27 AM, amy king wrote:*
>
> *but poetry always stops me.*
>
> *Just wondering, so thought I'd ask a bunch of poets who might have the same itch, why can't you scratch it? Why this hurdle in making the transition?*
>
> *John Ashbery -- "...every time I sit down and try to write some fiction I end up writing a poem instead, so it gets continually postponed. In fact I often think it's become for me a device for tricking myself into writing poetry."*
>
> *Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..." cont'd here: http://tiny.cc/fiction502*

> *http://tiny.cc/fiction502*
>
> *Amy*
>
> *_____*
>
> *Amy's Alias*
>
> *http://amyking.org/*
>
> *welcome.html*
>
> *Geo. Bowering,*
> *RCAF 227498*

↑ Index

200. **Gabrielle Welford**

Re: I want to write fiction but ...

Tue 14 Jul 2009

---

hmmm... tenacious, might be...

On Fri, 10 Jul 2009, Mary Kasimor wrote:

> *I figure that those who can write both fiction and poetry are either more talented or more tenacious. What are your thoughts on that?*
>
> *--- On Fri, 7/10/09, George Bowering <[redacted]> wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Friday, July 10, 2009, 2:34 PM*
>
> *I have never found it to be a problem.*

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gb

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poem instead, so it gets continually postponed. In fact I often think itâ€™s become for me a device for tricking myself into writing poetry."

Kristy Bowen -- "While one of the coolest things about poetry for me is the ability to twist language in all sorts of ways, fiction depends far too much on meaning, on conveyance, to allow too much twisting or prodding before you lose your reader. Even in my own reading exploits, the point from which I enter a piece of fiction is entirely different from the state of mind in which I enter a poem. Anything can happen in a poem, jumps of logic, of image, of meaning, and I'm ..."Â cont'd here:Â http://tiny.cc/fiction502

http://tiny.cc/fiction502

Amy

———

Amy's Alias

http://amyking.org/

> *Geo. Bowering,*
> *RCAFÂ 227498*

↑ Index

201. David Kirschenbaum
Boog City 58 Print and Online PDF Editions Available
Tue 14 Jul 2009

Please forward

Hi all,

The print edition of Boog City 58 will be available today. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc58.pdf

Thanks,
David

Boog City 58

now available

featuring:

On the Cover

**Our Printed Matter section,
edited by Paolo Javier**

—"Mark Lamoureux’s formal and conceptual ingenuity are a pleasure. Constantly creating his own organic forms, he employs the field of the page for composition in a manner not unlike Robert Duncan." —from Star Maps: Lamoureux and Lin Explore Varying Cosmos; Astronomy Orgonon by Mark Lamoureux (BlazeVOX Books), reviewed by Tim Peterson

—"Lin’s mourning is a strange and productive tribute indeed, since it implicitly plays upon the actor’s name to address questions of space and inscription."

from Star Maps: Lamoureux and Lin Explore Varying Cosmos; Heath by Tan Lin (Zaesterle Press), reviewed by Alan Ramón Clinton

And From Our Poetry section, edited by Joanna Fuhrman
(excerpt below)

—Bushwick, Brooklyn's Douglas Piccinnini with
"My Notebook is in Your Car"

Few things you can do over
that you can do over
to reach completion.

Say, like a drop from this cup added
from some other cup which is no longer our friend.

And Inside

**Art editor Cora Lambert brings us work from
Buchwick, Brooklyn's Dapper Chap Quarterly comic anthology.**

And the Rest of Our Poetry section
(excerpts below)

—Elmhurst, Queens' Geoffrey Cruickshank-Hagenbuckle
with "Tragic Wand"

They’re tearing down the brownstones
And townhouses in New York—

“We don’t draw pictures
Of the storm,
We draw power from it.”

—Salt Lake City's Shira Dentz with
"if it were rep-re-sent-a-tion-al"

grate sunflowers slice worm into salad ohright bread would be better
seal eyes with their envelopes black seeds furry centers

and

"buds"

just buds pressing on thick black light made of holes there are crocuses starting to bloom;

maybe in your head

—Greenpoint, Brooklyn's Kate Hall
with "Variation"

Fat

My therapist asks what I think of my
looks. “I could lose a little weight,” I tell her.
The next thing I know, I am in the basement
of a church talking about my eating.
“I had a hamburger for lunch,” I tell them.
“Maybe you should change your hairstyle,”
the woman to my left says. “I like my hair,” I tell her.
“I was just thinking you could maybe layer the back,” she goes on.
I get up to leave. “Do you have a sponsor?”
a woman in the back row asks.

—Tucson, Arizona's Laynie Browne
with "Ps(alm) for a Boy Reading"

Lying on his belly

legs kicking up absently behind him

Boy of seven, reading The Hobbit

and

"Ps(alm) for Transformational Silence"

How will you comfort me?
Read to me from a book of ps(alms)

**And From Our Music section, Urban Folk
edited by Jonathan Berger**

—"Semerdjian produces such exciting and bracing pop music, filled with a range of influences." from Semerdjian Doesn’t Let Art Get in the Way of a Good Time; The Big Beauty by Alan Semerdjian, reviewed by Jonathan Berger

—"‘Thank You’ is a remembrance of a long-lost friend. ‘I never ever thought that I’d be one to be quoting that Long Island son,’ she sings. ‘When all is said and done only the good die young.’" from New and Old: 21st Century Output from Julia Douglass; Poor People on TV and In Scarsdale by Julia Douglass, reviewed by Berger

—"Decay looms everywhere in the songs on Speck, but the last two songs, like the first, present a sense of optimism." from Young Girl, Old Soul: Denying Decay Through the Power of Song; Speck by Alexa Woodward, reviewed by Berger

—Costello’s Web: Traveling Bands; Semerdjian, Kathy Zimmer, and Brownbird Rudy Relic
videos reviewed by Berger

—Forever Came Today: Disingenuous Lines of Thought Provoked Since Michael Jackson’s Death
By Paula Carino

And thanks to our copy editor, Joe Bates.

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Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Paolo Javier, [redacted]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

2,250 copies of Boog City are distributed among, and available for free at, the following locations:

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Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues)
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Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C)
Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.)
Life Café * 343 E. 10th St. (bet. Avenues A & B)
St. Mark's Books * 31 Third Ave. (bet. St. Mark's Pl. & 9th St.)
St. Mark's Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

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BROOKLYN

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Ear Wax Records * 218 Bedford Ave. (bet. N.4th & N.5th sts.)

Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 110 Bedford Ave. (at N.11th St.)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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202. **steve russell**
Re: I want to write fiction but ...
Tue 14 Jul 2009

---

but Pelacanos, the wire producer, writes novels. they're set in d.c. --- On Mon, 7/13/09, George Bowering <[redacted]> wrote:

> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Monday, July 13, 2009, 5:07 PM*
> *Oh boy, Baltimore.*
> *The crab cakes at the Lexington Market the best anywhere.*
>
> *gb*
>
> *On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:*
>
> *I am a The Wire addict. It takes place in Baltimore.*
> *mary*
>
> *--- On Sun, 7/12/09, steve russell <[redacted]>*
> *wrote:*
>
> *From: steve russell <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Sunday, July 12, 2009, 1:04 PM*
>
> *Sure, and why not throw in the Goddamn bible. I mean,*

hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 4:01 PM

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.

Jonathan Morse

George B.
Author of his own misfortunes.

> *George "Whip" Bowering*
> *No slugging average to speak of.*

↑ Index

203. **Jonathan Penton**

Come to our read in Terlingua, Texas! (seriously. Terlingua, Texas. It's the Taos of Tomorrow.)

Tue 14 Jul 2009

Donna Snyder, Deb Hoag and Jonathan Penton will be attending the Way Out West Book Festival in Alpine, Texas on July 31st and August 1st. The WOW Texas Festival is an off-beat celebration of Southwestern literature; a hip and fun interpretation of what it means to be a desert-bound writer. Check out http://www.wowtxbookfestival.com/ for more information.

On Saturday, immediately after the festival, we'll be driving through the sunset to La Kiva Restaurant and Bar in Terlingua, Texas (http://www.lakiva.net/), which happens to be my favorite bar in my favorite area on earth. Terlingua is the town between the Big Bend National Park and the Big Bend Texas State Park, itself an ancient mining site with a cemetery that makes you feel icky in the best possible way. And reverent. Terlingua is one of the many tiny towns in the southwest that has been occupied by anarchists, Wiccans, freaks, and weirdoes, and La Kiva is a wonderfully friendly place to congregate with them. I cannot sufficiently sing the praises of Big Bend National Park and Terlingua's Chisos Mining Company Motel as a vacation spot (though I admit that August is not the time of year one normally explores the area). Terlingua's the subject of the 2007 documentary /"Ghost Town: 24 Hours in Terlingua/."

If you live in the Big Bend area and have never been, our reading there is, clearly, the perfect opportunity to investigate. If not, be sure to lift a drink to us that weekend, for we will be reading in Terlingua, and you will not.

That's:
Donna Snyder, Deb Hoag, and Jonathan Penton
Saturday, August 1st, 9pm Central Daylight Time
La Kiva Restaurant and Bar
Highway 170 in Terlingua, Texas

Hugs and kisses,
--
Jonathan Penton
http://www.unlikelystories.org/

Donna Snyder is the founder and curator of The Tumblewords Project, a community-based writing workshop that has served the Southwest on almost every Saturday for the past fourteen years. She has presented hundreds of creative writing workshops as an artist in the schools in the El Paso/ Las Cruces region, various local literary festivals, and community-funded events. She has published her work in such journals as /"Puerto Del Sol, Sin Fronteras, BorderSenses/," and select on-line journals. She has been a featured artist in such performance events and venues as the Taos Poetry Circus, the Border Book Festival, El Paso Museum of Art’s Museo-Literati reading series, the Branigan Library Authors Series, Umbilicus Mundi, the South Broadway Cultural Center in Albuquerque, the Out on a Limb series at the Santa Fe Actor’s Theater, and the Texas Kick-Ass Poets tour. She was a member of El Paso’s seminal poetry jam band, Central Nervous System. Her work as an artist, cultural and political organizer, and grassroots lawyer has been featured in articles in the "/El Paso Times, Bridge Review, Albuquerque Journal, Stanton Street, Alamogordo Daily News/," and the /"Las Cruces Sun/." In 2002 she won the Emma Tenayuca prize for her human rights work.

Currently, Donna is preparing poetry manuscripts for El Rancho Press, Mouthfeel Press, and, of course, Unlikely Books, which will publish her manuscript in the summer of 2010. She’s also working on the first edition of /Mezcla/, the print anthology of The Tumblewords Project.

--

Deb Hoag will be reading from/ "Crashin' the Real: one woman's search for truth, justice . . . and Steven Tyler" /(Dog Horn Publishing, 2009). When gonzo columnist Eve Petra is fired by her magazine's new owner, she spends a couple of days (okay, a week or so) wallowing in self-pity and Jack Daniels. To her great dismay, no one wants to hire a middle-aged female version of Hunter Thompson. The market has changed. People have changed. The only thing that hasn't changed is Eve.

Lying on her bed wondering what the hell has happened to her life, it comes to her. Who has weathered every whim of the fickle public for nearly five decades? Who has shown the ability to rise from the ashes of every disaster? Who is looking down at her from a poster taped to her bedroom ceiling?

Rock god Steven Tyler.

Deb Hoag holds a Ph.D. in Clinical Psychology from the University of Detroit Mercy. She has been working in the mental health field for sixteen years, and is currently living and working in Flagstaff, Arizona. In 2010 Unlikely Books will publish /"Dr. Gonzo: A series of loosely related essays on equality, visibility and modern mental health/."

--

Jonathan Penton's books of poetry are /"Last Chap/" (Vergin' Press, 2004),/ "Painting Rust"/ and "/Blood and Salsa" /(bound together in one volume by Unlikely Books, 2006) and /"Prosthetic Gods"/ (New Sins Press, 2008). He'll be carrying these books and reading from them, and will have post-it notes so that he does not lose his place.

↑ Index

204. George Bowering

Re: I want to write fiction but ...

Tue 14 Jul 2009

I recommend the Florida Street Cafe in DC for scrapple.

gb

On Jul 14, 2009, at 3:11 AM, steve russell wrote:

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> *--- On Mon, 7/13/09, George Bowering <[redacted]> wrote:*
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managed to create 1st rate work in fiction, poetry, and
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Harrison, or the late Thomas Dish.

> *Goethe. Rilke. Hardy. Hugo. If you'll accept*
> *non-fiction, you can add Yeats and Dryden. If you count*
> *letters as imaginative literature, and why shouldn't you?,*
> *you can add Keats and Dickinson. Think big.*
>
> *Jonathan Morse*
>
> *George B.*
> *Author of his own misfortunes.*
>
> *George "Whip" Bowering*
> *No slugging average to speak of.*
>
> *welcome.html*

George H. Bowering, OC
Dull as dishwater.

↑ Index

205. **Michael Roberson**

Poetry and Failure

Tue 14 Jul 2009

Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible,

doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?

Any thoughts or ideas would be immensely appreciated.

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206. { brad brace }

six new pleated plaid pamphlets published!

Tue 14 Jul 2009

---

131 Running Deer Running Great Risk Running Rampant
132 Running Servant Running Up After Running Water
133 Running Wild Runs Counter Runs Roaring
134 Ruptured Hymen Rural Idyll Ruses Detected
135 Rush Repeat Rushed Fused Rushing Waters
136 Russet Brown Russian Revolution Rust Dust

six new pleated plaid pamphlets published!
only $15 over 878 pages!

{ brad brace }

> Pleated Plaid Pamphlets
> Volumes 131-136 Number 2
> [accompaniment to insatiable abstraction engine]
>
> http://www.bbrace.net/abstraction-engine.html
> [redacted]

brad brace, bbrace, architecture, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction,musical

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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-137-no-2/7400420

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207. E. J. McAdams
Reminder: Marcella Durand at Exit Art Wednesday (NYC)
Tue 14 Jul 2009

SEA Poetry SeriesFeaturing poet Marcella Durand
Wednesday, July 15
7:30pm - 9pm
FREE
Come early and see the exhibit END OF OIL
Stay late for the cash bar reception

For more details:
http://www.seapoetryseries.blogspot.com/

Please forward to friends!!

↑ Index

208. steve dalachinsky
Re: I want to write fiction but ...
Wed 15 Jul 2009

---

that's what most folks do WORK SHOP

On Mon, 13 Jul 2009 14:08:01 -0700 George Bowering <[redacted]>
writes:
> "Workshop." There's your problem right there.
>
> gb
>
>
> On Jul 13, 2009, at 11:43 AM, steve russell wrote:
>

> > Could anyone recommend a decent "creative writhing" workshop?
> >
> > --- On Mon, 7/13/09, Skip Fox <[redacted]> wrote:
> >
> > From: Skip Fox <[redacted]>
> > Subject: Re: I want to write fiction but ...
> > To: [redacted]
> > Date: Monday, July 13, 2009, 1:38 PM
> >
> > That's it!
> >
> > -----Original Message-----
> > From: Poetics List (UPenn, UB)
> > [mailto:[redacted]] On
> > Behalf Of Mary Kasimor
> > Sent: Sunday, July 12, 2009 11:24 AM
> > To: [redacted]
> > Subject: Re: I want to write fiction but ...
> >
> > Creative writhing!
> >
>
> > welcome.html
> >
> >
> >
> >
>
> > welcome.html
> >
>
> George H. Bowering, OUH
> Born without a religion.
>
>
>
>

↑ Index

209. **mIEKAL aND**
Activist wrongly accused of Brad Will's murder
Wed 15 Jul 2009

Oaxaca Justice Condemns Innocent APPO Man for the Murder of Brad Will No Evidence and No Witnesses to the Actual Crime: Juan Manuel Martinez Moreno Sentenced to Prison

By Nancy Davies
Commentary from Oaxaca

http://www.narconews.com/Issue58/article3679.html

July 10, 2009

Juan Manuel Martinez Moreno has been sentenced to prison by the judge of the Fifth Federal Court, Rosa Iliana Noriega Perez, for the murder of US Indymedia videographer Brad Will on October 26, 2006. This in spite of:

* Brad Will video-graphed his murderers running toward him carrying pistols * The two assailants shown in the video, Abel Zarate, registrar of Santa Lucia del Camino, and Oswaldo Manuel Aguilar Coello who was a municipal police officer, were arrested but subsequently released by government orders. Both are strongly tied to the PRI * There was no evidence for accusing Juan Martinez Moreno, who was standing near, not facing, Brad Will when Will was shot * The “witnesses” in fact saw nothing; Feria Perez, the chief witness, admitted he repeated hearsay

from Democracy Now:

Activists Protest Jailing of Oaxaca Activist in Will Killing

And here in New York, a group of activists rallied outside the Mexican consulate Monday to protest the latest in the case of the slain American journalist Brad Will. Will was shot and killed on October 27, 2006, while covering the popular uprising in the Mexican province of Oaxaca. His own camera captured his shooting. Will’s family and friends have criticized the Mexican government for charging a Oaxaca activist with Will’s murder instead of state police forces. Last week, a Mexican judge reportedly ruled that the activist, Juan Moreno, can be held indefinitely and that hearsay evidence can be used against him. Mark Read, a friend of Brad Will, criticized Moreno’s prosecution.

Mark Read: “Juan Manuel Martinez Moreno, the man falsely accused of Brad’s murder, is also a part of this movement, also a man of principle. That Brad’s murder is being used to railroad a fellow political activist is the most profound insult to his memory. And it is not the first time that his death has been used in such a way.”

↑ Index

210. Elizabeth Switaj
Re: Poetry and Failure
Wed 15 Jul 2009

> Do we continue to write poetry because it ultimately fails to do what we hope it might or should?

That may be so for some and certainly is why I continue to write* a poem*, but other than that I continue writing because those hopes shift and are various.

> *Is the "failure of poetry" a failure of language, or poetics?*

Yes.

↑ Index

211. Evan Munday
Re: Poetry and Failure
Wed 15 Jul 2009

I can't speak to that, but I can recommend another book by Bök's publishers (and, in the interests of full disclosure, my employer) that may help: The Laundromat Essay by Kyle Buckley.

http://www.chbooks.com/catalogue/laundromat_essay

The book is ostensibly a long poem about a man's attempt to retrieve his clothing from a nearby laundromat, but is more about the failure and disappointment of poetry than anything else.

From a Calgary Herald interview with Buckley:

The former University of Calgary student first cobbled together the thoughts behind The Laundromat Essay as part of a thesis for his master's degree in English literature. He couldn't defend it, however, because he became increasingly fascinated with how it was a failure.

'I had a lot of questions when writing it,' he says. 'In some ways, it was the failure of cohesiveness in poetry and those questions of concerns that I wrapped into how I rewrote the book. It's almost a book written within the collapsing ruins of another book.'

Evan

Publicist
Coach House Books

On Jul 14, 2009, at 6:36 PM, Michael Roberson wrote:

> *Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?*
>
> *Any thoughts or ideas would be immensely appreciated.*

↑ Index

212. **Jim Andrews**

Re: I want to write fiction but ...

Wed 15 Jul 2009

---

ya and in that order.

ja
http://vispo.com

From: "steve dalachinsky"
> that's what most folks do WORK SHOP

,,,

↑ Index

213. **amy king**

Special Issue of Ekleksographia -- Guest edited by Amy King

Wed 15 Jul 2009

Special Issue of Ekleksographia --
Guest edited by Amy King
Â
http://ekleksographia.ahadadabooks.com/issuetwo/
Â
Â
Featuring work by:
Â
Diana Adams

Cynthia Arrieu-King with Hillary Gravendyk
Anny Ballardini Â Â Â Â Â Â Â
Jeanne Marie Beaumont
Dan Boehl Â Â Â Â
Alexander Dickow
Linh Dinh Â Â Â Â Â
Tomas EkstrÃ¶m
Erica Miriam Fabri Â Â Â
Farrah Field
Adam Fieled Â
Annie Finch
Ossian Foley Â
Jennifer H. Fortin
Maya Funaro
Heather Green
Niels Hav, trans. by P. K. Brask & Patrick Friesen
Scott Hightower
Dan Hoy Â Â Â Â Â Â
Dorta JagiÄ‡, trans. by Ana BoÅ¾iÄeviÄ‡
Amy King Â Â Â Â Â
Tony Mancus
Nicholas Manning Â Â Â Â
Miguel Murphy
Gina Myers Â Â
Keith Newton
Obododimma Oha Â Â Â
Daniela Olszewska
Maya Pindyck Â Â Â Â Â Â Â Â Â
Matthew Rotando
TomaÅ¾ Å alamun, trans. with Michael Thomas Taren Â Â Â Â Â Â Â
Barry Schwabsky
Evie Shockley Â Â Â Â Â Â Â Â Â
Lytton Smith
Sampson Starkweather Â Â Â Â Â
Rohith Sundararaman
Chris Vitiello Â
David Wolach
Â
http://ekleksographia.ahadadabooks.com/issuetwo/
Â
Future issues forthcoming curated by Pam Brown and Alan Halsey.Â Also special theme issues, Oulipo, GLBT, Boston , ChicagoÂ and Prague issues are in

the works.Â
Â
Please forward and enjoy responsibly.Â
Â
Â http://ekleksographia.ahadadabooks.com/issuetwo/
Â

_____

Amy's Alias
http://amyking.org/

↑ Index

214. Christopher Rizzo
Re: Poetry and Failure
Wed 15 Jul 2009

Hi Michael. Thanks for the stimulating questions. I jotted a response on my blog, if you'd care to read:
www.inplaceofchairs.blogspot.com

Bests,
Chris

On Tue, Jul 14, 2009 at 6:36 PM, Michael Roberson <[redacted]>wrote:

> *Struck by the acuteness of and subsequent attention to Christian BÃ¶k's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?*
>
> *Any thoughts or ideas would be immensely appreciated.*

↑ Index

215. Paul Siegell
A widespread, high-spirited head rush
Wed 15 Jul 2009

Hi,

What was the last concert you went to?

JUST RELEASED: jambandbootleg by Paul Siegell

AMAZON (already re-stocking):
http://www.amazon.com/jambandbootleg-Paul-Siegell/dp/098162832X/ref=sr_1_2?ie=UTF8&s=books&qid=1246128940&sr=8-2

A-HEAD PUBLISHING: http://a-headpublishing.com/A-Head_book_store.html

"For centuries, people have tried to take words and turn them into music. What Paul Siegell does in his collection of poetry, jambandbootleg, is take music and turn it back into words. And he does it exceptionally well, capturing both the excitement of concert-going and the poetic essence of the improvisational music scene." â€”MARC BROWNSTEIN, bass player of the Disco Biscuits

"Behold! Blend pinches of the Beats and Phish with a big bowl of Fantastic Originality â€“ unlike any poet I've ever known â€“ wave a burning match over it, inhale deeply. The astonishing dream that fills your head â€“ that's Paul Siegell." â€”CHARLES McNAIR, Paste Magazine

"Siegell is a wild madman, a verbal musician as imposing as a rock star, who just happens to also go behind the curtain of his raucous stage and share some wonderfully personal sides that wrap an arm around the audience he continues to entertain." â€”GRADY HARP, Amazon "Top 10" Reviewer

Please forward to anyone who'd appreciateâ€”Let's get into the song!

in tremendous appreciation,
paul>
http://paulsiegell.blogspot.com/

↑ Index

216. Gabrielle Welford

Re: I want to write fiction but ...

Thu 16 Jul 2009

---

yes, me too--never know, exactly. i do love it that way...

----- Original Message -----
From: Mary Kasimor <[redacted]>
Date: Monday, July 13, 2009 2:04 pm
Subject: Re: I want to write fiction but ...
To: [redacted]

> *I bet many poets do write fiction, but we write it for ourselves. I like to simply write whatever and wherever my brain takes me. It may be awful writing--I don't know because I am too close to it, but it is fun and a bit scary and exciting. I really never know exactly where I am going.*

Mary Kasimor

--- On Sun, 7/12/09, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course. As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 4:01 PM

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:
there are a few singular talents who've managed to create 1st rate work in fiction, poetry, and drama as well as the essay. Consider Denis Johnson, or Jim Harrison, or the late Thomas Dish. Goethe. Rilke. Hardy. Hugo. If you'll accept non-fiction, you can add Yeats and Dryden. If you count letters as imaginative literature, and why shouldn't you?, you can add Keats and Dickinson. Think big.

> *Jonathan Morse*
>
> *George B.*
> *Author of his own misfortunes.*

↑ Index

217. **Sarah Sarai**
Re: I want to write fiction but ...
Thu 16 Jul 2009

Baltimore: also *Homicide" (Yay, *Homicide*)

If you have nothing better to do and self-esteem issues you could spend a short time at http://www.myspace.com/sarahsarai

where I have archived a few of my short stories which made it online (others made it into print). (Finishing a longer work and hoping to get another longer work out there.) And I'm a poet.

Distinctions are useless. EXCEPT: Poets are more fun than fiction writers, more companionable.

Your friend and mine,

Sarah Sarai
Reconciled to Your Fate

http://my3000lovingarms.blogspot.com/
http://www.myspace.com/sarahsarai
http://www.verbsap.com/2005mar/sarai.html

"I have been called to a holy office by the Lord Himself, who most mercifully appeared before me, His servant, in the year 1743, when He opened my sight into the spiritual world and enabled me to converse with spirits and angels, in which state I have continued up to this day." Emanuel Swedenborg

↑ Index

218. George Bowering
Re: A widespread, high-spirited head rush
Thu 16 Jul 2009

On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:

> *Hi,*
>
> *What was the last concert you went to?*

I guess it was the Vancouver Symphony Orchestra doing Beethoven's Ninth and other stuff about 18 months ago.

gb

↑ Index

219. Roy Exley
Re: Poetry and Failure
Thu 16 Jul 2009

Hi Michael,

Don't forget Samuel Beckett's words - "No matter - try again - fail again - fail better". If everything was successful perfection, there would be no point in going on - it's in the blood to keep trying and failing better, orbiting around the impossibility of perfection, but keeping it in sight. Missed aspirations might seem like failure but we are driven on to new and perhaps more relevant aspirations. Destiny might seem like a very abstract and vague concept but experience seems to tell us that it does have a reality in our lives.

Roy Exley.

On 15/7/09 11:22 pm, "Christopher Rizzo" <[redacted]> wrote:

> *Hi Michael. Thanks for the stimulating questions. I jotted a response on my blog, if you'd care to read:*
> *www.inplaceofchairs.blogspot.com*
>
> *Bests,*
> *Chris*
>
> *On Tue, Jul 14, 2009 at 6:36 PM, Michael Roberson <[redacted]>wrote:*
>
> *Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to*

> *write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?*
>
> *Any thoughts or ideas would be immensely appreciated.*

↑ Index

220. **steve dalachinsky**
Re: A widespread, high-spirited head rush
Thu 16 Jul 2009

---

rashied ali quintet last nite
tonite kronos qt
i go to almost 1 or 2 a nite
On Thu, 16 Jul 2009 00:11:22 -0700 George Bowering <[redacted]>
writes:
> On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:
>
> > Hi,
> >
> > What was the last concert you went to?
>
> I guess it was the Vancouver Symphony Orchestra doing Beethoven's
> Ninth
> and other stuff about 18 months ago.
>
> gb
>
>
>

↑ Index

221. **Lars Palm**
Tom Beckett from ungovernable press
Thu 16 Jul 2009

Dear All,

what can I say more than that ungovernable press is happy to announce the arrival of

Another Shadow? by Tom Beckett

the summer night may look a little different after you've read it

cheers,
lars

http://ungovernablepress.weebly.com

http://mischievoice.blogspot.com

↑ Index

222. Joel Weishaus
"The Gateless Gate" Pages 25-26
Thu 16 Jul 2009

Dear Friends and Colleagues:

Here are pages 25-26 of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2025-26.htm

Mirror site:
http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2025-26.htm

Introduction: http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Notes:

1- I've decided to send two (one screen), instead of four pages, as I'm sure that many of you are pressed for time. 2-The colors have been changed, so that they may appear on each monitor closer to what I've intended. 3-The bibliography (Bib) link at the bottom of each page has been fixed, and bookmarks added. 4-As always, please let me know if you want to be deleted from these notices.

-Joel

↑ Index

223. carol dorf
Re: Poetry and Failure
Thu 16 Jul 2009

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]> wrote:

> *Do we continue to write poetry because it ultimately fails to do what we hope it might or should?*

> *That may be so for some and certainly is why I continue to write* a poem*, but other than that I continue writing because those hopes shift and are various.*
>
> *Is the "failure of poetry" a failure of language, or poetics?*
>
> *Yes.*

↑ Index

224. **PJ**
submission call - audio poetry
Thu 16 Jul 2009

"from east to west: bicoastal

"from east to west: bicoastal verse" - fall '09: Audio Poetry

Our fall issue will have an accompanying audio supplement, hopefully both online and as a CD. Every poem in our audio section will be linked to a recording of the poem. The text of the poem should be sent in the body of an email to PJ Nights ([redacted]) with "audio submission" in the subject line. The audio of the poem can be attached to the email and should be an .mp3 file. If you don't have recording software, try "Audacity" (http://audacity.sourceforge.net/), an open-source, cross-platform sound recorder.

The deadline for the fall issue is August 15, 2009.
Links to our current and past issues can be found at http://www.geocities.com/pj_nights (until the end of October when we will be acquiring a new domain name).

Thank you!

PJ Nights

↑ Index

225. **Thomas savage**
Re: Poetry and Failure
Thu 16 Jul 2009

Sometimes poetry fails and sometimes it succeeds. Which it is depends upon what the poetry is trying to do and whether the poetry produced is any good or not. Regards, Tom Savage

--- On Tue, 7/14/09, Michael Roberson <[redacted]> wrote:

From: Michael Roberson <[redacted]>
Subject: Poetry and Failure
To: [redacted]
Date: Tuesday, July 14, 2009, 6:36 PM

Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?

Any thoughts or ideas would be immensely appreciated.

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226. David-Baptiste Chirot

Life Writing in Poetry Workshop with Judith Harway 7/25/09

Thu 16 Jul 2009

Date: Thu, 16 Jul 2009 10:10:10 -0700
From: [redacted]
Subject: Life Writing in Poetry Workshop with Judith Harway 7/25/09
To: [redacted]

Local author and
teacher

Leads a workshop at
Woodland Pattern Book Center

Life Writing
in Poetry

(Milwaukee,
WI) On Saturday, July 25, 2009, from 1-4pm,
writer and teacher Judith Harway will teach a one-day workshop which will work
with students to identify and address the key stories punctuating our lives. Through variety of
activities (brainstorming, directed writing exercises, reading contemporary poems and discussion), participants will discover what influences them in life and writing and how to creatively put it on paper.

Judith Harway's books of poetry include All That is Left (Turning Point Books, 2009) and The Memory Box (Zarigueya Press, 2002). Her work has appeared in dozens of literary journals, and has earned fellowships from the Wisconsin Arts Board, the Hambidge Center and the MacDowell Colony. She is on the faculty of the Milwaukee Institute of Art and Design.

###

Event Listing

When: Saturday, July 25, 2009; 1pm-4pm

What: Life Writing in Poetry with Judith Harway

Where: Woodland Pattern Book Center, 720 E. Locust St. Milwaukee, WI 53212

Cost: $30/$25 membersLink: http://www.woodlandpattern.org/workshops/adults.shtml#harway Life Writing in Poetry with Judith Harway Saturday, July 25, 1-4pm $30 / $25 members This workshop will help participants to identify and frame key stories from life in poetry. Through a variety of activities (brainstorming, directed writing exercises, reading contemporary poems, discussion), participating writers will discover new influences and directions, and explore the range of their own voices.

http://www.woodlandpattern.org/

Woodland Pattern Book Center

720 E. Locust Street

Milwaukee, WI 53212

phone [redacted]

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?ocid=TXT_TAGLM_WL_BR_life_in_synch_062009

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227. David-Baptiste Chirot

Woodland Pattern: Creativity & Aging Anthology Celebration and Reading with Jack Collom

Thu 16 Jul 2009

Creativity & Aging Anthology Celebration

and Reading with Jack Collom
Date: Wed, 15 Jul 2009 15:45:08 -0700
From: [redacted]
Subject: Celebration with Jack Collom at MPL
To: [redacted]

Creativity & Aging Anthology Celebration

and Reading with Jack Collom

Saturday, July 18, 2009; 2pm (FREE)

Milwaukee Public Library, Loos Room

814 W. Wisconsin Ave.

Milwaukee, WI 53233

Please join us in the Loos Room at Milwaukee Public Library on Saturday, July 18th at 2pm for a reading to celebrate the publication of Woodland Pattern's Creativity & Aging Anthology with:

Poet-in-Residence, Jack Collom

Creativity & Aging Workshop Students

Aviva Cristy

Joe Radke

The Creativity & Aging workshops were held every Tuesday
& Thursday, from 1pm-3pm, for the past seven weeks at the Wilson Park Senior Center. The students were
instructed by Joe Radke, Aviva Cristy, and Poet-in-Residence, Jack Collom.

Jack Collom was born in Chicago, Illinois, 8 November 1931, and grew up in nearby Western Springs. He walked a lot in Salt Creek Woods and began bird watching at age 11. He joined the U.S. Air Force and wrote his first poems in Tripoli, Libya. He earned an MA in English on the GI Bill, and has taught Creative Writing free-lance for over thirty years. He is Adjunct Professor at Naropa University, where he received the 2001 President's Award for Faculty and has been teaching Eco-lit (Ecology Literature) for 19 consecutive years, as well as outreach teacher-training.

Collom has authored 22 books and chapbooks of poetry. He is, moreover, responsible for three collections (with essays and commentary) of writings by children, all published by Teachers & Writers Collaborative, New York. In 2001, Tuumba Press issued a more than 500-page-long volume, Red Car Goes By, as his Selected Poems. His latest books are Exchanges of Earth & Sky and Situations, Sings (with Lyn Hejinian).

Jack Collom long ago rejected the notion that a distinction is to be made between the quotidian and the poetic. There is poetry everywhere. But to find poetry everywhere means that one is incessantly engaged with the world at the level of poetry.... His attention to surprise is pronounced but never programmatic. The result is (as Merrill Gilfillan has phrased it) “the dance and weave between fierce notation and ceilingless song.” from Editors’ Preface to Red Car Goes By.

Light refreshments will be served.

For more information contact Chuck Stebelton at [redacted].

Made possible with generous support from: The Greater Milwaukee Foundation, The Helen Bader Foundation, Faye McBeath Foundation, National Endowment for the Arts, Interfaith Older Adult Programs, UWM Center on Age & Community, & UWM Osher Lifelong Learning Institute.

http://www.woodlandpattern.org/

Woodland Pattern Book Center

720 E. Locust Street

Milwaukee, WI 53212

phone [redacted]

Insert movie times and more without leaving Hotmail®.
http://windowslive.com/Tutorial/Hotmail/QuickAdd?ocid=TXT_TAGLM_WL_HM_Tutorial_QuickAdd_062009

↑ Index

228. **steve russell**

Re: I want to write fiction but ...

Thu 16 Jul 2009

& both are equally depressing, but people seem to enjoy shopping. Strange.

--- On Wed, 7/15/09, Jim Andrews <[redacted]> wrote:

> *From: Jim Andrews <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Wednesday, July 15, 2009, 4:10 PM*
> *ya and in that order.*
>
> *ja*
> *http://vispo.com*
> *From: "steve dalachinsky"*

> *that's what most folks*
> *do WORK SHOP*
>
> *,,,*

↑ Index

229. **amy king**

Special Issue of Ekleksographia -- Failed to Include

Thu 16 Jul 2009

Cover art credit:Â Orna Ben Shoshan, "The Burden of Happiness"

--- On Wed, 7/15/09, amy king wrote:

Special Issue of Ekleksographia --
Guest edited by Amy King
Â
http://ekleksographia.ahadadabooks.com/issuetwo/
Â
Â
Featuring work by:
Â
Diana Adams
Cynthia Arrieu-King with Hillary Gravendyk
Anny Ballardini Â Â Â Â Â Â Â

Jeanne Marie Beaumont
Dan Boehl Â Â Â Â
Alexander Dickow
Linh Dinh Â Â Â Â Â
Tomas EkstrÃ¶m
Erica Miriam Fabri Â Â Â
Farrah Field
Adam Fieled Â
Annie Finch
Ossian Foley Â
Jennifer H. Fortin
Maya Funaro
Heather Green
Niels Hav, trans. by P. K. Brask & Patrick Friesen
Scott Hightower
Dan Hoy Â Â Â Â Â Â
Dorta JagiÄ‡, trans. by Ana BoÅ¾iÄeviÄ‡
Amy King Â Â Â Â Â
Tony Mancus
Nicholas Manning Â Â Â Â
Miguel Murphy
Gina Myers Â Â
Keith Newton
Obododimma Oha Â Â Â
Daniela Olszewska
Maya Pindyck Â Â Â Â Â Â Â Â Â
Matthew Rotando
TomaÅ¾ Å alamun, trans. with Michael Thomas Taren Â Â Â Â Â Â Â
Barry Schwabsky
Evie Shockley Â Â Â Â Â Â Â Â Â
Lytton Smith
Sampson Starkweather Â Â Â Â Â
Rohith Sundararaman
Chris Vitiello Â
David Wolach
Â
http://ekleksographia.ahadadabooks.com/issuetwo/
Â
Future issues forthcoming curated by Pam Brown and Alan Halsey.Â Also special theme issues, Oulipo, GLBT, Boston , ChicagoÂ and Prague issues are in the works.Â
Â

Please forward and enjoy responsibly.Â
Â
Â http://ekleksographia.ahadadabooks.com/issuetwo/
Â

_____

Amy's Alias
http://amyking.org/

↑ Index

230. Patrick Dillon
Re: A widespread, high-spirited head rush
Thu 16 Jul 2009

Appropriate to the title of your book, the last concert I attended was Robert Randolph and the Family Band. He seems to be mostly admired by the jam band scene. I went because I am a fervent fan of the so-called "sacred steel" music.

I wasn't disappointed. He played Glenn Lee's "Joyful Sounds." I think there are very few opportunities to hear that piece of music live. Glenn Lee's song is probably my favorite recording I have ever heard. It is a piece of music where each moment is better than the next. When the song starts to fade out it becomes jaw droppingly good, I would really love to hear the full unedited recording. Pesky fade out.

You can download the song here for $1:
http://www.amazon.com/Joyful-Sounds/dp/B0011V925Q

On Thu, Jul 16, 2009 at 2:11 AM, George Bowering <[redacted]> wrote:

> *On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:*
>
> *Hi,*
>
> *What was the last concert you went to?*
>
> *I guess it was the Vancouver Symphony Orchestra doing Beethoven's Ninth and other stuff about 18 months ago.*
>
> *gb*

↑ Index

231. **Jordan Stempleman**
Re: Tom Beckett from ungovernable press
Thu 16 Jul 2009

---

fuck yes!

> *Date: Thu, 16 Jul 2009 09:07:26 -0400*
> *From:* [redacted]
> *Subject: Tom Beckett from ungovernable press*
> *To:* [redacted]
>
> *Dear All,*
>
> *what can I say more than that ungovernable press is happy to announce the arrival of*
>
> *Another Shadow? by Tom Beckett*
>
> *the summer night may look a little different after you've read it*
>
> *cheers,*
> *lars*
>
> *http://ungovernablepress.weebly.com*
>
> *http://mischievoice.blogspot.com*

_____ Windows Live™ SkyDrive™: Get 25 GB of free online storage. http://windowslive.com/online/skydrive?ocid=TXT_TAGLM_WL_SD_25GB_062009

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232. **steve russell**
Re: I want to write fiction but ...
Thu 16 Jul 2009

The chili dogs at Benâ€™s Chili Bowl, overrated. Ben's, btw, is

The chili dogs at Benâ€™s Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.

--- On Tue, 7/14/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...

To: [redacted]
Date: Tuesday, July 14, 2009, 3:50 PM

I recommend the Florida Street Cafe in DC for scrapple.

gb

On Jul 14, 2009, at 3:11 AM, steve russell wrote:

> *Â but Pelacanos, the wire producer,Â writes novels. they're set in d.c.*
> *--- On Mon, 7/13/09, George Bowering <[redacted]> wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Monday, July 13, 2009, 5:07 PM*
> *Oh boy, Baltimore.*
> *The crab cakes at the Lexington Market the best anywhere.*
>
> *gb*
>
> *On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:*
>
> *I am a The Wire addict. It takes place in Baltimore.*
> *mary*
>
> *--- On Sun, 7/12/09, steve russell <[redacted]>*
> *wrote:*
>
> *From: steve russell <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Sunday, July 12, 2009, 1:04 PM*
>
> *Sure, and why not throw in the Goddamn bible. I mean,*
> *hell, what is the bible? Narrative? Epic poetry? I'm*
> *thinking mostly of the Old Testament, of course.Â As*
> *for "The Wire, " I'm a big fan of crime fiction, and George*
> *Pelacanos is the main producer of "The Wire." Indeed, in the*
> *broad sense of the term (...poet...), why not include*
> *Pelacanos as a poet of the streets of Washington, D.C.?*
> *Perhaps Q Taratino is the poet of video store clerks, if not*
> *their saint. Why not talk about failed poets who turned to*
> *fiction after their bout with poetry. Consider William*
> *Faulkner. As for cartoonist, I have no problem calling E*
> *Gorey, or evenÂ Mr. peanuts Schultz, a poet. Ugh, what*
> *was the topic???*

--- On Sat, 7/11/09, George Bowering <[redacted]>
wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 4:01 PM

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.

Jonathan Morse

George B.
Author of his own misfortunes.

George "Whip" Bowering

> *No slugging average to speak of.*
>
> *welcome.html*

George H. Bowering, OC
Dull as dishwater.

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233. amy king
Poetry Events / Calendars -- complete but ...
Thu 16 Jul 2009

The permanent link for the Poetry Events / Calendars is here:

http://amyking.wordpress.com/2009/07/16/poetry-events-calendars/

However, I will add the calendar to at least two more online venues such as Red Room and Goodreads, and perhaps others, once the calendar is a little more filled out. I don't have time at the moment, but it seems there are a few major cities and small town series that have been omitted. Please feel free to backchannel addt'l suggestions or post them in the comments to be added to the list. Once I've added more over the next few days, I'll duplicate the listing for others who don't venture to my blog.

Thanks to all who chipped in and provided links! Hopefully this resource will serve those on the hunt for live poetry for a long time!

Best,

Amy

_____

Amy's Alias

http://amyking.org/

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234. Jennifer Karmin
JOB: Literacy & Health Education (Chicago)
Thu 16 Jul 2009

Project Director
Literacy and Health Education Programs
The Gwendolyn Brooks Center for Black Literature and Creative Writing at Chicago State University

Since its inception, the Gwendolyn Brooks Center for Black Literature and Creative Writing at Chicago State University has supported projects that use literary and artistic approaches to address social justice issues. For five years, the Centerâ€™s focus has been the HIV/AIDS Youth Prevention Education Program (H.Y.P.E.) which targets teenagers and young adults. Our HIV Youth Prevention Education (H.Y.P.E.) programâ€™s mission is to educate high school students, adult learners, and the local community through creative literacy programs. These programs focus on HIV prevention and care as well as cultural sensitivity and the removal of stigmas.

The artistic nature of the project requires the inclusion of artists with a variety of backgrounds and extensive experience in education. The Project Director will provide management of the project including logistics, marketing and technical support. This individual will also be the liaison between the Centerâ€™s Literacy and Health Education programs, the schools and other venues, and guide the educational focus. The Project Director will be responsible for the HIV/AIDS education component of the project. The Project Director should have leadership abilities and managerial expertise to implement and further the goals of the Centerâ€™s Literacy and Health Education programs and aid the Brooks Center in sustaining this important work. The Project Director will work effectively as part of a team of Brooks Center staff and CSU administrators. The Project Director reports to the director of the Gwendolyn Brooks Center.

Duties â€¢ Manage H.Y.P.E programs, most notably the Positive Poetry Performance Troupes. â€¢ Help identify and guide a core group of teaching artists and serve as the conduit between the artistic staff and Brooks Center/CSU administrative staff. â€¢ Aid in the establishment of a sustained and replicable model for using the arts focusing particularly on the literature and social justice emphasis of Gwendolyn Brooks and other like-minded writers and artists. â€¢ Oversee the creation and publication of a third international anthology of creative writing from people of color on HIV/AIDS. â€¢ Participate in/contribute to planning for the expansion of GBC social justice programs. â€¢ Enthusiastically promote partnerships, programs, and projects to be pursued by the Brooks Center in an effort to further the work of

Gwendolyn Brooks and Brooks Center programming. â€¢ As meeting with administrators from schools and other venues is critical to the success of these programs, the Project Director must own a car and possess a valid driverâ€™s license and automobile insurance. Qualifications â€¢ A minimum of five years experience in non-profit or arts management â€¢ A minimum of five years experience working in educational settings â€¢ Must be extremely organized and capable of independent thought and multi-tasking â€¢ Advanced knowledge of Chicago Public Schools and the Chicago Artistic and Non-profit Communities â€¢ Advanced knowledge of literature and the arts â€¢ Must be an effective communicator in all mediums. â€¢ Strong administrative skills â€¢ M.A., M.F.A. or Ph.D. preferred

Salary:
This is a full-time consultant position, renewed annually. Salary negotiable.

Application:
Chicago State University is an equal opportunity employer.
Interested applicants should mail a cover letter, a C.V./rÃ©sumÃ©, and a list of personal references to:

Quraysh Ali Lansana, Director
The Gwendolyn Brooks Center for Black Literature
and Creative Writing
Associate Professor of English and Creative Writing
Chicago State University
Douglas Hall 210-A
9501 S. King Drive
Chicago, IL 60628-1598

The deadline for applications is August 7, 2009.
The start date is September 1, 2009.

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235. Sam Truitt
Re: Poetry and Failure
Thu 16 Jul 2009

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up - her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the late 1930's - tied to truth, to being true - but she writes someplace (her essay on Stein maybe?):

â€œâ€¦if poetry had all subjects taken away from it, there was one subject of which poetry could not be deprived, namely, that poetry had come to an end.

Here was an ingenious method for indefinitely postponing the end of poetryâ€¦ since poetry was to write about nothing, it could write about everything from the standpoint of nothing; it could still have its epic without the burden of having to have convictions about it.â€

----- Original Message ----
From: carol dorf <[redacted]>
To: [redacted]
Sent: Thursday, July 16, 2009 9:22:50 AM
Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]> wrote:

> *Do we continue to write poetry because it ultimately fails to do what we hope it might or should?*
>
> *That may be so for some and certainly is why I continue to write* a poem*, but other than that I continue writing because those hopes shift and are various.*
>
> *Is the "failure of poetry" a failure of language, or poetics?*
>
> *Yes.*

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236. Luke Schlueter
Re: I want to write fiction but ...
Thu 16 Jul 2009

Yeah, I actually called myself on behalf of friends. I guess they sold out pretty quickly early this aft. Sorry.

L.

_____

From: Poetics List (UPenn, UB) on behalf of steve russell
Sent: Thu 7/16/2009 3:02 PM
To: [redacted]
Subject: Re: I want to write fiction but ...

& both are equally depressing, but people seem to enjoy shopping. Strange.

--- On Wed, 7/15/09, Jim Andrews <[redacted]> wrote:

> *From: Jim Andrews <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Wednesday, July 15, 2009, 4:10 PM*
> *ya and in that order.*
>
> *ja*
> *http://vispo.com <http://vispo.com/>*
> *From: "steve dalachinsky"*
> *that's what most folks*
> *do WORK SHOP*
>
> *,,,*

↑ Index

237. **steve russell**

Re: Poetry and Failure

Thu 16 Jul 2009

too many people forget pleasure. sure, poetry is hard work, but sweating out a poem is still fun. a big disappointment if the poem is a complete failure, but fun

almost always happens at some point during the shaping, & considering the $$$$ rewards, who'd write the stuff if this were not the case?

--- On Thu, 7/16/09, carol dorf <[redacted]> wrote:

From: carol dorf <[redacted]>
Subject: Re: Poetry and Failure
To: [redacted]
Date: Thursday, July 16, 2009, 9:22 AM

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]> wrote:

> *Do we continue to write poetry because it ultimately fails to do what we hope it might or should?*
>
> *That may be so for some and certainly is why I continue to write* a poem*, but other than that I continue writing because those hopes shift and are various.*
>
> *Is the "failure of poetry" a failure of language, or poetics?*
>
> *Yes.*

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238. David Chirot
Re: Poetry and Failure
Thu 16 Jul 2009

before essaying to "answer the question" isn't it perhaps necessary to first ask some questions of oneself, of the speaker, of the audience, of the readers?

What Power, whose Power and where from, and how, and why-- Who Speaks-- the One Presumed to Know-- to one so that there is the pressure to respond as though the question itself is unquestioningly a question which one must ask of oneself and others? of Poetry?

Is the very asking of and response to the question not in itself a form of informing one of one's inadequacy, one's failure in not asking the question oneself without being told to do so?

That is, that at the center of the question is the unquestioning belief in its Truth, in the manner of fiction readers and their "willing suspension of disbelief?

In other words, before even asking questions of the question, one is immediately acquiescing to its terms of inadequacy, failure, abjectness, defeat, being crushed down being obedient--not asking questions but being a "model prisoner/worker"--

From the start, one accepts the designations offered by these questions and the either/or set up it projects on to oneself . . . .

Might not the inadequacy the failure or the success in a sense being with asking why is it that one accepst the voice of the questioern as Authority, and why it is one unquestioningly "follows it," allows it to define the range of one's possibilities of existence--within such a narrow confinement--

Does the question and ones' responses to it in fact have anything to do with "Poetry"-- Is not the question about Who What and Where has the Power to prevent persons from asking How, Why?--

To paraphrase Emerson:

"The failure and inadequacy one sees in poetry is within one's own eye."

What sort of success --or failure--is one thinking of, desiring, demanding for?

To be known, recognized in one's lifetime? And when that is dubiously or not achieved, to think of the inadequacy of poetry--or perhaps the inadequacy of the thinkers, critics, taste makers, publishers of poetry--

What are the standards one sets oneself for one's own person to decide if one has failed or not?

Do the applause and notice of others count the most in the scale of achievement?

I think the best example there is of a poet finding poetry inadequate to the tasks he demands of it is Rimbaud.
He stopped writing poetry and "became somebody else."

Emile Nelligan, sometimes called the Quebecois/Canadian Rimbaud--for his talent evinced at an early age--also called it quits with poetry and committed himself to an asylum for the rest of hislife.

Many are the poets around the world who left behind them one book, unnoticed in their time, and stopped writing, turning instead to other activities.

Paul Valery, George Oppen, "left poetry" for decades each, only to return later in life to finding in poetry what they had no found elsewhere. Laura Riding left Poetry but wrote about it in prose--

What does one mean by "inadequacy?" In the las tpoem in his Larry Eigner's first published book (by the Creeleys, in Majorca)-ends with the question which has Rimbaud's "literally and in every other sense" of meanings expressed simultaneously, punning----"am I an incompetent after all?"

In the 1980's there was argae in Art Criticism for the concept of the "abject." is the poetic "inadequacy" related to the abject? Think of al the meanings of the word "inadequacy," their contexts--their allusions--their expression as "received ideas--"

What is the motivation for one to choose to find poetry, and/or one's poetry--inadequate, a failure?

Is this the choice of the poet, or of the poet vi-vis the recognition she receives from others, one's sense of one's work as inadequate, a failure?

How much does the recognition even when negative mean to you, poet--

Does one write for an audience only--for oneself only--

Does one want to be ignored but also "known of"--or even "fairly well known--"--" a cult figure?--"

"A minor writer with major ambitions s/he is an example of those who overshot the reach of their abilities."

"A major poet in the guise of a minor---"

Personally, i think the idea of merely stating the failure or inadequacy of poetry as though "everyone knows what it means"--is to begin from a foundation that is hazy, vague, and unsteady --.

Needn't the terms be treated with more precision, , defined more clearly--perhaps find themselves to be "as yet unknown and/or little understood?"

Are failure and/or inadequacy and al the examples given anything different from the Received Ideas like those in Flaubert's dictionary of these?

Is the discussion being held because of the failure and inadequate in thinking up any other topic to address?

Is the failure one receives from "outside" directly or indirectly or not at all related to the success or failure of the works on the inside of the poet--

Who gives the critic and canon maker, the taste maker the noise maker, the One Presumed to Know the right to be the judge of the works, of the poet--

doesn't one just sign away one's rights in terms of what will be the controlling factor in many ways of what it is to be essaying as a career--

For this is the question that needs also to be asked: iso ne speaking of a poet's CAREER--or of their VOCATION--

Isn't it a sign of the careerism associated with these rankings, "failures," inadequacies " that one is required in some way to 'take al these into account?"

The question is--to whom are these questions addressed--primarily career poets who read the Harriett blog, the primarily academic /white collar readers--

and aren't many of these institutions, careers, ultimately dependent not so much on the failure or success of the work or ine's failure or success in terms of anthologies, papers, but heavil dependence as well on the moneys of priavte foundations, the military, sweatshop labor for corporations assuaging guilt by helping to pay for a program or two- "on the failure of poetry?"

If enough poets are convinced they have failed--what shall they do then--where to seek elsewhere for anew kind of career--

or to restart the career by "radically altering one's approach"--

What motives do these questions discussions have on, vis-a-vis with--this boredom and confinement within institutions, hierarchies within grou'ps,' rigid structures of al kinds in society and poetics that hamper and drastically narrow done one's field ot action or thought, s o that within this very narrow limited aperture, one is gauged by the merest slips of tense as to the success or failure of one's fitting in or not to hose deemed worth recognition--or to be sadly among those shipped off into the snow to die--or simply exiled to inferior jobs and non noticed careers which in themselves may make the once poet give it up for some other more intereting and "profitable" hobby so called--

With so man questions of these kinds, whais usefu to keep i mind is-what is the motivation for the question? What is the motivation for this rarticular writer NOW to ask it and to make his own judgements on their determinations--

One might say that the most overlooked thing is that the asking of the question re failure and inadequacy is accepted as a given.

Aren't often the things most in need of questioning toese that persons and poets accept meekly as givens, things 'everyone knows"--"automatically, without saying?"

In one sense is not a person''s asking the question based on others taking it as a given property of poetry to be judged as a success or inadequate, a failure by oneself and/or others- -is this asking of questions re "failure/success" based on what one takes to be givens that al 'accept"-- or on a self-imposed given?

On Tue, Jul 14, 2009 at 3:36 PM, Michael Roberson <[redacted]>wrote:

> *Struck by the acuteness of and subsequent attention to Christian Bök's discussion of "Writing and Failure" on the Harriet Blog, I am looking for further considerations of poetry and failure or poetry and inadequacy. In one regard, much has been written about poets and personal inadequacies or senses of failure, but what about the actual writing of poetry as an inevitably impossible, doomed, or failed endeavor? Do we continue to write poetry because it ultimately fails to do what we hope it might or should? Is the "failure of poetry" a failure of language, or poetics?*
>
> *Any thoughts or ideas would be immensely appreciated.*

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239. **Maria Damon**

Re: A widespread, high-spirited head rush

Thu 16 Jul 2009

The FAB trio: Billy Bang, Barry Altschul, and Joe Fonda, at a small club in Basel a coupla weeks ago. Fabulous indeed.

Patrick Dillon wrote:
> Appropriate to the title of your book, the last concert I attended was
> Robert Randolph and the Family Band. He seems to be mostly admired by the
> jam band scene. I went because I am a fervent fan of the so-called "sacred
> steel" music.
>
> I wasn't disappointed. He played Glenn Lee's "Joyful Sounds." I think there
> are very few opportunities to hear that piece of music live. Glenn Lee's
> song is probably my favorite recording I have ever heard. It is a piece of
> music where each moment is better than the next. When the song starts to
> fade out it becomes jaw droppingly good, I would really love to hear the
> full unedited recording. Pesky fade out.
>
> You can download the song here for $1:
> http://www.amazon.com/Joyful-Sounds/dp/B0011V925Q
>
> On Thu, Jul 16, 2009 at 2:11 AM, George Bowering <[redacted]> wrote:
>
>
>> On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:
>>
>> Hi,

>>
>>> What was the last concert you went to?
>>>
>>>
>> I guess it was the Vancouver Symphony Orchestra doing Beethoven's Ninth
>> and other stuff about 18 months ago.
>>
>> gb
>>
>>
>>
>>
>
>

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240. **Jim Andrews**
new dbCinema series: Olga
Thu 16 Jul 2009

---

i've been writing a graphic synthesizer/langu(im)age processor called dbCinema and, recently, dbCinemizing with some images of Olga, the Vancouver fashion model and book maker--as in artists' books and regular books. i've read one of her books called Soros. the writing is by Kedrick James. Olga's visuals are Russian Constructivistic. It's a real page turner! Soros was hanged before his first meeting with Soros on January 6 1990. Soros will give no choice but to award them enough divergence to go wrong. By June of 1993 Soros was against this time. Of course it helps if you know a little of the Soros story.

the dbCinema series on Olga is at http://vispo.com/dbcinema/olga

i think these are rather intense.

Many thanks to Olga for permission to display these on vispo.com. And to Miles de Courcy, the photographer, and Katherine Soucie, the dress designer.

In Internet Explorer and Opera the series stops around image 470 (of 581 images) on my system. Works fine in Safari and Firefox, however. Opera will display all images if you increase the disk cache size in Preferences. But I can't get Internet Explorer to display all the images, on my system. So I recommend you don't use that browser. Too bad. Used to be a good browser. But it's now the Bush administration of browsers: mad with security issues. Overkill. No fun. Forces of dullness. If yer on a PC, the F11 key toggles yer browser fullscreen and back. All the images are 1280 x 1024 pixels, so they probly take up all yer real estate.

The first pass through the images is relatively slow as it downloads the big images one by one. But that is well-suited to a first viewing: each of the images is meant as something viewable as a still. When all of them have downloaded, it speeds up to 12.5 frames per second (if yer puter is up to the job) and so you see it in a different light, as a high-res, 47 second video. and it is quite different this way.

the controls at top left let you pause it on and off and advance by one image or go back one image. you can also change the delay between images.

it is meant to be experienced this way, rather than simply as a video that plays with no interactivity.

There are more dbCinema image series at
http://vispo.com/dbcinema/meditations.htm

ja
http://vispo.com

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241. Nicholas Piombino
Re: Poetry and Failure
Thu 16 Jul 2009

"Opens magazine several times at the fact that poetry is at crossroads."

F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)

On 7/16/09 6:28 PM, "Sam Truitt" <[redacted]> wrote:

> *Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up - her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the*
> *late 1930's - tied to truth, to being true - but she writes someplace (her essay on Stein maybe?):*
>
> *[3]Šif poetry had all subjects taken away from it,*
> *there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetryŠ since poetry was to write about nothing, it could*
> *write about everything from the standpoint of nothing; it could still have its epic without the burden of having to have convictions about it.[2]*

> *----- Original Message ----*
> *From: carol dorf <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, July 16, 2009 9:22:50 AM*
> *Subject: Re: Poetry and Failure*
>
> *Hard to say where one "poem" ends and the next begins.*
>
> *Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.*
>
> *(Almost all of reading, for me; and a good part of my writing.)*
>
> *On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]> wrote:*
>
> *Do we continue to write poetry because it ultimately fails to do what we hope it might or should?*
>
> *That may be so for some and certainly is why I continue to write* a poem*, but other than that I continue writing because those hopes shift and are various.*
>
> *Is the "failure of poetry" a failure of language, or poetics?*
>
> *Yes.*

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242. Alan Sondheim
Lynx Bookmark File
Fri 17 Jul 2009

Lynx Bookmark File

Some older Net history - this is a bookmark file I kept from 1995 to maybe ten years ago; some, perhaps most, of the sites are down, but the file itself seems of interest since a lot of the sites were 'historic' one way or another. Enjoy if you can -

- Alan

<title>Bookmark file</title>

<p>

<LI>Kyushu Online
<LI>ftp wuarchive.wustl.edu
<LI>ftp archive.umich.edu
<LI>huge software directory
<LI>Social Indicators of
Development
<LI><a
href="http://jefferson.village.Virginia.EDU/~spoons/internet_txt.html">Internet
Text: 0
<LI>World
Population
<LI>mud directory
<LI>Welcome
directory
<LI>MOO directory
<LI>Desert Research Institute Home
Page
<LI>HISTORY
AND
PREHISTORY OF THE WEB
<LI>irc directory
<LI>The
Psychology of Cyberspace
<LI> The
Ancient
World Web: The Ultimate Index of All Things Ancient
<LI>CyberAtlas Index
<LI>Argos Ancient World Search
<LI>The Internet Biodiversity Service
<LI>CYBERMIND
CONFERENCE 96
<LI>The Tree of
Life
Home Page
<LI>t2
<LI>Akkadian
language
(Babylonian and Assyrian cuneiform texts)

<LI>Index of
/mail-archives/cybermind
<LI>RADAR Online
Magazine-Multi-lingual, Fukuoka area news
<LI>The MUD
Resource
Collection: Research
<LI><a
href="http://foner.www.media.mit.edu/people/foner/Julia/Julia.html">Julia!
<LI><a
href="http://www.socio.demon.co.uk/magazine/magazine.html">Cybersociology
Mag
<LI> The Perl Journal
<LI>Fukuoka Suburbs
<LI>Nectec FTP Archive.
<LI>The Linux Documentation
Project:
Homepage
<LI>Figlet Server
<LI>Nihonjo
Journal
<LI>Sarasvati Sindhu civilization,
language and script: Index
<LI>Kyoto National
Museum
<LI><a
href="http://fm.fukuoka-now.com/FMPro?-db=news.fmj&-lay=view&-
format=index_e.html&-error=search_error.htm&-
SortField=dif_time&-SortOrderÞscending&-max=3&-
lop=AND&-op=lte&dif_time=0&-find">Fukuoka
NOW!
<LI>NewMedia
<LI><a
href="http://micro.magnet.fsu.edu/micro/gallery/phytochemicals/phytochemical
.html">
Molecular Expressions
<LI>Thunus' Home page:
Linux
<LI>tomsrtbt home page
<LI>Phatlinux
<LI><a
href="http://www.geocities.com/Paris/LeftBank/6507/chronicle120.html">The

Early
History of Indo-European Languages
<LI>Fukuoka Music
<LI>Jargon File
Resources
<LI>Monochrome - Probably the UK's
largest
internet BBS
<LI><a
href="http://kaladarshan.arts.ohio-state.edu/anu/buddhart.html">Buddhist
Studies - Art
<LI>The Internet: An Ethnographic
Approach
<LI>Buddhist
Studies WWW
VL
<LI>Wordlist
<LI>The Middle
English
<LI><a
href="http://users.telerama.com/~tellis/cyber/cm.html">Cybermind
<LI><a
href="http://www.globalnet.co.uk/~webling/akkadian/tests/akkad1.htm">Akkad
ian
Cuneiform Test, list 1.
<LI>The Internet A Writer's
Guide
<LI>Internet
Ancient History Sourcebook: Main Page
<LI><a
href="http://beehive.temporalimage.com/bee_core/index.html">BeeHive
<LI>The Early History of Data
Networks
<LI> Bonpo Homepage
<LI> The Computer Museum
History
<LI>Online PDP-8 Main Page
<LI>Early Recorded Sounds and Wax
Cylinders
<LI><a
href="http://www.geocities.com/jpmarshall.geo/cybermind/archives.html">
Cybermind Archive Links

<LI>FreeSpeech Internet Television
<LI>Mailing List Archives Nettime
<LI>Another Cybermind Web Page
<LI>Eric Weisstein's World of Mathematics
<LI>Artport Idea Line
<LI><a
href="http://archive.ncsa.uiuc.edu/SDG/Software/Mosaic/MetaIndex.html">Internet
Resources Meta-Index
<LI>Aquatic Botany
<LI>Lichens of North America
<LI>INSIDE THE SKULL
HOUSE - Introduction
<LI>Zen Buddhism WWW Virtual
Library
<LI>1911 Encyclopedia Britannica
<LI>AncientScripts.com
<LI>Crocodilians
<LI>CDLI (Cuneiform project)
<LI>BirdSource- Birding with a Purpose.
<LI>List of Lists for Internet Research
<LI><a
href="http://www.sevenbridgespress.com/chinese_reader/whitehorse.html">Gongsun
Longzi
<LI>BROOKLYN BOTANIC GARDEN >> NEW
YORK METROPOLITAN FLORA
<LI> Brainstorms
<LI><a
href="http://memory.loc.gov/ammem/award98/fmuhtml/everhome.html">Everglade

Reclamation
<LI>The Career Network, from The Chronicle
of Higher Education
<LI>CPAN (Perl modules)
<LI>CORAL Reef
<LI><a
href="http://www.osearth.com/resources/worldometers/">Worldometers:
Population
<LI>Ancient Near
East
<LI>Whalesong
<LI>Florida Lagoon
biology
<LI><a
href="http://cmave.usda.ufl.edu/~rmankin/soundlibrary.html">Reference
Library of Digitized Insect Sounds
<LI>Rational
Japanese: Contents
<LI>Centre
for
European Sociology Bibliography
<LI>SourceForge.net: Project of
the
Month
<LI>Arabian Nights / Omar
Khayyam
<LI>Japanese
Historical
Maps
<LI><a
href="http://www.apa.org/journals/pag/press_releases/march_2003/pag181140.
html">Psychology
and Aging - Featured Article
<LI>Microbiology Microbes Bacteria
Information and Links
<LI>A Digital Base Map of
the
Americas
<LI><a
href="http://linmodems.technion.ac.il/Linmodem-howto.html">Linmodem-
HOWTO

<LI>The Swinburne Project
<LI>Pure Land Mountain
<LI>Stephen Wolfram: A
New Kind of Science Explorer: Mathematica Kit
<LI><a
href="http://www.otal.umd.edu/~mgk/blog/archives/000091.html">Matthew G. Kirschenbaum: Darknet Nostalgia
<LI>Mitch Kapor's
Weblog: October 2002 Archives
<LI>Radical Software
<LI>Welcome to ARKive
<LI><a
href="http://download.com.com/3000-2207-10212881.html?tag=lst-0-1">REALbasic -
Download.com
<LI>FLAC - Free Lossless Audio Codec
<LI>WTMA Wet Tropics
<LI>Diana Deutsch's Web Page
<LI>Spamotomy
<LI>Computer Dream
Survey - About
<LI>chris murray's tex files
<LI><a
href="http://www.discordia.us/scoop/story/2003/8/5/05654/24317">Discordia || Cyborg Liberation?
<LI>dichtung-digital
<LI>wrytings
<LI>company in space
<LI>M/C Journal - Fibre
<LI>Pebbles PDA Project
<LI><a
href="http://www.geocities.com/jpmarshall.geo/cybermind/novel/index.html">The

great Cybermind novel
<LI><a
href="http://www.evolutionzone.com/kulturezone/c-g.writing/index_body.html"
>Computer
Generated Writing
<LI> Jacket 24 -
Nada
Gordon, in conversation with Tom Beckett
<LI>BROOKLYN
BOTANIC GARDEN
>> Plant Records
<LI><a
href="http://scorecard.typepad.com/crag_hills_poetry_score/2003/11/">Crag
Hill's poetry scorecard: November 2003 Archives
<LI>Syndic8.com - Welcome!
<LI><a href="http://www.amie.or.jp/daruma/Goshiki%20Daruma
%20.html">Goshiki
Daruma and Color Symbols ?F??? \F?U?
<LI>People Link's New World
Village
<LI><a
href="http://www.fukuoka-now.com/news/search_results.php?
lang=&browse=y">Fukuoka
Now English News
<LI><a
href="http://www.extremetech.com/article2/0,3973,1457260,00.asp">A Taste
of Linux
<LI><a
href="http://www.pcmag.com/article2/0,4149,1463886,00.asp">Mydoom
elimination
<LI>Semantic Web Research Group -
OWL Site -
owl.mindswap.org
<LI>Cycling '74
<LI><a
href="http://www.linuxdevcenter.com/pub/a/linux/2004/01/29/zaurus.html">Lin
uxDevCenter.com:
Why Run Free Software on a PDA? [Jan. 29, 2004]
<LI><a
href="http://www.linuxdevcenter.com/pub/a/linux/2004/01/29/zaurus.html">za
urus
<LI>NRDC: Nature's Voice

<LI><a
href="http://www.flmnh.ufl.edu/natsci/herpetology/brittoncrocs/cbd.html">Crocodilian
Biology Database - Crocodiles, Caimans, Alligators, Gharials
<LI><a
href="http://www.aeiveos.com/~bradbury/Authors/Computing/Landauer-R/IaHGitCP.html">Irreversibility
and Heat Generation in the Computing Process
<LI><a
href="http://www.aeiveos.com/~bradbury/Authors/Computing/Bennett-CH/TFPLoC.html">The
Fundamental Physical Limits of Computation
<LI><a
href="http://culturemachine.tees.ac.uk/Cmach/Backissues/j003/Articles/baldwin.htm">CM2001
Article: Sandy Baldwin
<LI>Python Programming Language
<LI>Solving Cubic
Equations
<LI>LiveWires 2004 : Python
course
<LI>rowena
<LI><a
href="http://artedi.fish.washington.edu/okhotskia/isip/index.htm">Sakhalin
Island
<LI>NOVA | Secrets of
the
Crocodile Caves | PBS
<LI>ZNet's Chomsky
Archive
<LI>The Art
and
Politics of Arthur Szyk
<LI>Welcome to the Tibetan Buddhist
Resource
Center
<LI>Droplet - Microscopy of the
Protozoa
<LI>NYU CAT -
Technologies
and Projects
<LI>Vintage Calculators Web

Museum
<LI>GeoVRML.org
<LI><a
href="http://www.npwrc.usgs.gov/resource/distr/lepid/bflyusa/bflyusa.htm">
Butterflies of North America
<LI>Ambient Devices - Everyday
Wireless Objects (Smart Personal Objects, Pervasive Computing, Ubiquitous
Computing)
<LI>tangible media group
<LI><a
href="http://www.geocities.com/ikind_babel/babel/babel.html">BABEL: A
Glossary of Computer Related Abbreviations and Acronyms
<LI>Textbook of
Bacteriology
<LI>Butterflies and
Skippers of North America -
<LI>Fairchild vr
Herbarium
<LI>world premiere: the
phenomenology of the virtual
<LI><a
href="http://www.anthropoetics.ucla.edu/ap0102/china.htm">Plutschow -
Chinese Sacrificial Practices
<LI>MeshForum
<LI>Oxymorons.info - Oxymorons,
Oxymoron
<LI>Mathtools.net -
<LI><a
href="http://www-groups.dcs.st-and.ac.uk/~history/Indexes/Chinese.html">Chi
nese
mathematics
<LI><a
href="http://international.loc.gov/intldl/carrollhtml/lchome.html">Lewis
Carroll Scrapbook Home
<LI>Florian
Cramer
<LI>Plasma Science and Technology
<LI>David Em
Bio
<LI>RLE :: Signals, Information, and
Algorithms Laboratory
<LI><a

href="http://www.aec.at/en/festival/programm/webcasts_timeshift.asp">ARS Electronica FESTIVAL
<LI>Brooklyn Botanic Garden:
New York Metropolitan Flora Project
<LI><a
href="http://www.webbuyersguide.com/bguide/Whitepaper/Wplibrary.asp_Q_sitename_E_webbuyersguide&link=vawp">Ziff
Davis Web Buyer's Guide: IT white papers, product reviews and technology buying
guides.
<LI><a
href="http://www.fukuoka-now.com/news/search_results.php?lang=&browse=y">Fukuoka
Now English News
<LI>hamradio source

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243. George Bowering
Re: A widespread, high-spirited head rush
Fri 17 Jul 2009

I love Rashied Ali. My favourite drummer.
I heard him with the Aylers around 1967
]and I heard him in Vancouver last year.
I didn't know he did concerts, though.

gb

On Jul 16, 2009, at 3:23 AM, steve dalachinsky wrote:

> *rashied ali quintet last nite*
> *tonite kronos qt*
> *i go to almost 1 or 2 a nite*
> *On Thu, 16 Jul 2009 00:11:22 -0700 George Bowering <[redacted]>*
> *writes:*
> *On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:*
>
> *Hi,*
>
> *What was the last concert you went to?*
>
> *I guess it was the Vancouver Symphony Orchestra doing Beethoven's*
> *Ninth*
> *and other stuff about 18 months ago.*

> *gb*
>
> *welcome.html*

Geo. H. Bowering
Adaptable yet reliable.

↑ Index

244. George Bowering
Re: I want to write fiction but ...
Fri 17 Jul 2009

I agree with that.
But you can say you were there.
That's the main thing, I think.

gb

On Jul 16, 2009, at 1:31 PM, steve russell wrote:

> *The chili dogs at Ben’s Chili Bowl, overrated. Ben's, btw, is*
>
> *The chili dogs at Ben’s Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.*
>
> *--- On Tue, 7/14/09, George Bowering <[redacted]> wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Tuesday, July 14, 2009, 3:50 PM*
>
> *I recommend the Florida Street Cafe in DC for scrapple.*
>
> *gb*
>
> *On Jul 14, 2009, at 3:11 AM, steve russell wrote:*
>
> *but Pelacanos, the wire producer, writes novels. they're set in d.c.*
> *--- On Mon, 7/13/09, George Bowering <[redacted]> wrote:*

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Monday, July 13, 2009, 5:07 PM
Oh boy, Baltimore.
The crab cakes at the Lexington Market the best anywhere.

gb

On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

I am a The Wire addict. It takes place in Baltimore.
mary

--- On Sun, 7/12/09, steve russell <[redacted]>
wrote:

From: steve russell <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean,
hell, what is the bible? Narrative? Epic poetry? I'm
thinking mostly of the Old Testament, of course. As
for "The Wire, " I'm a big fan of crime fiction, and George
Pelacanos is the main producer of "The Wire." Indeed, in the
broad sense of the term (...poet...), why not include
Pelacanos as a poet of the streets of Washington, D.C.?
Perhaps Q Taratino is the poet of video store clerks, if not
their saint. Why not talk about failed poets who turned to
fiction after their bout with poetry. Consider William
Faulkner. As for cartoonist, I have no problem calling E
Gorey, or even Mr. peanuts Schultz, a poet. Ugh, what
was the topic???

--- On Sat, 7/11/09, George Bowering <[redacted]>
wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 4:01 PM

Here we go;

the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.

Jonathan Morse

George B.
Author of his own misfortunes.

George "Whip" Bowering
No slugging average to speak of.

welcome.html

> *George H. Bowering, OC*
> *Dull as dishwater.*
>
> *welcome.html*
>
> *welcome.html*

George H. Bowering
Wishes your happiness.

↑ Index

245. **Patrick Dillon**
Re: I want to write fiction but ...
Fri 17 Jul 2009

> *The chili dogs at Ben’s Chili Bowl, overrated. Ben's, btw, is*
>
> *The chili dogs at Ben’s Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.*

Ben's is famous for chili half smokes, not chili dogs (but they serve both). And it's obviously famous for reasons unrelated to food.

On Thu, Jul 16, 2009 at 3:31 PM, steve russell <[redacted]>wrote:

> *The chili dogs at Ben’s Chili Bowl, overrated. Ben's, btw, is*
>
> *The chili dogs at Ben’s Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.*
>
> *--- On Tue, 7/14/09, George Bowering <[redacted]> wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Tuesday, July 14, 2009, 3:50 PM*
>
> *I recommend the Florida Street Cafe in DC for scrapple.*
>
> *gb*

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From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Monday, July 13, 2009, 5:07 PM
Oh boy, Baltimore.
The crab cakes at the Lexington Market the best anywhere.

gb

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I am a The Wire addict. It takes place in Baltimore.
mary

--- On Sun, 7/12/09, steve russell <[redacted]>
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From: steve russell <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean,
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for "The Wire, " I'm a big fan of crime fiction, and George
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broad sense of the term (...poet...), why not include
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Perhaps Q Taratino is the poet of video store clerks, if not
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fiction after their bout with poetry. Consider William
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was the topic???

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From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 4:01 PM

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.

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managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.

Jonathan Morse

George B.
Author of his own misfortunes.

George "Whip" Bowering
No slugging average to speak of.

> *welcome.html*
>
> *George H. Bowering, OC*
> *Dull as dishwater.*

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246. **Emily Carr**
Re: Poetry and Failure
Fri 17 Jul 2009

Hi, Michael. Tthese are interesting questions. Though I also wonder why we apply terms like *success* & *failure* to poetry, & when we do so who is speaking to & for whom & whether, in defining these terms, we are thinking about intent or affect or a combination of the two or perhaps even a third, more useful term. There are so many approaches to the notion of failure in poetry, & (surely this is why you've asked) Christian's is only one. I've begun to think through my own at the Toadlily Press Blog, if you are interested:

http://toadlilypress.com/toadlily-blog/.

Cheers,
Emily

On Thu, Jul 16, 2009 at 4:28 PM, Sam Truitt <[redacted]> wrote:

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up - her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the late 1930's - tied to truth, to being true - but she writes someplace (her essay on Stein maybe?):

“…if poetry had all subjects taken away from it, there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetry… since

poetry was to write about nothing, it could write about everything from the standpoint of nothing; it could still have its epic without the burden of having to have convictions about it.”

----- Original Message ----
From: carol dorf <[redacted]>
To: [redacted]
Sent: Thursday, July 16, 2009 9:22:50 AM
Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]> wrote:

> *Do we continue to write poetry because it ultimately fails to do what we hope it might or should?*
>
> *That may be so for some and certainly is why I continue to write* a poem*, but other than that I continue writing because those hopes shift and are various.*
>
> *Is the "failure of poetry" a failure of language, or poetics?*
>
> *Yes.*

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247. Sam Truitt
Re: Poetry and Failure
Fri 17 Jul 2009

"You can say anything in prose, so poetry should be reserved for saying nothing" (Khlebnikov), like the soul, lost at the xroads.

----- Original Message ----
From: Nicholas Piombino <[redacted]>
To: [redacted]
Sent: Thursday, July 16, 2009 11:46:21 PM
Subject: Re: Poetry and Failure

"Opens magazine several times at the fact that poetry is at crossroads."

F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)

On 7/16/09 6:28 PM, "Sam Truitt" <[redacted]> wrote:

> *Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up - her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the*
> *late 1930's - tied to truth, to being true - but she writes someplace (her essay on Stein maybe?):*
>
> *Â³Å if poetry had all subjects taken away from it,*
> *there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetryÅ since poetry was to write about nothing, it could*
> *write about everything from the standpoint of nothing; it could still have its epic without the burden of having to have convictions about it.Â²*
>
> *----- Original Message ----*
> *From: carol dorf <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, July 16, 2009 9:22:50 AM*
> *Subject: Re: Poetry and Failure*
>
> *Hard to say where one "poem" ends and the next begins.*
>
> *Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.*
>
> *(Almost all of reading, for me; and a good part of my writing.)*
>
> *On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]> wrote:*
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>
> *That may be so for some and certainly is why I continue to write* a poem*, but other than that I continue writing because those hopes shift and are various.*
>
> *Is the "failure of poetry" a failure of language, or poetics?*
>
> *Yes.*

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248. mIEKAL aND
Palindrome for David Bromige
Fri 17 Jul 2009

(In the middle of reshelving some old mags I found this inside a copy of the David Bromige issue of The Difficulties, edited by Tom Beckett)

Debut brag sore tip radar nod. Dad dotes mile van. Edit non word team nor page look cuckoo beer tred. No, who read set in bards evil kook lives drab nites. Dear oh wonder tree book. Cuckoo leg apron meat. Drown on tide. Navel, I'm set odd, add on radar pit. Eros garb tubed.

↑ Index

249. amy king
Tough economy - insight?
Fri 17 Jul 2009

I've got a few friends -- poet friends -- who have recently suffered the "lay off" axe. While I suspect this axe is wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

So I'm asking: what would you do? Any job insight advice? What work/markets are still available to these poets, many with college degrees? Where do you seek listings friendly to the poetically-inclined? Know of any work available in NY? (Feel free to backchannel on that last question, for I have some astute poet friends ready, smart, and quite able)

Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

_____

Amy's Alias

http://amyking.org/

↑ Index

250. **Mary Kasimor**
Re: Poetry and Failure
Fri 17 Jul 2009

Yes, I agree. And some of my best poems have been unexpected "works of genius." I love writing and finding the unexpected as I wrte. If it is too easy to write, it's not half as much fun.

Mary

--- On Thu, 7/16/09, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Re: Poetry and Failure
To: [redacted]
Date: Thursday, July 16, 2009, 7:44 PM

too many people forget pleasure. sure, poetry is hard work, but sweating out a poem is still fun. a big disappointment if the poem is a complete failure, but fun almost always happens at some point during the shaping, & considering the $$$$ rewards, who'd write the stuff if this were not the case?

--- On Thu, 7/16/09, carol dorf <[redacted]> wrote:

From: carol dorf <[redacted]>
Subject: Re: Poetry and Failure
To: [redacted]
Date: Thursday, July 16, 2009, 9:22 AM

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Don't forget pleasure -- pleasure in language, pleasure in structuring the "poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]> wrote:

> *Do we continue to write poetry because it ultimately fails to do what we hope it might or should?*
>
> *That may be so for some and certainly is why I continue to write* a poem*, but other than that I continue writing because those hopes shift and are various.*

> *Is the "failure of poetry" a failure of language, or poetics?*
>
> *Yes.*

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251. **Mary Kasimor**

Re: Tough economy - insight?

Fri 17 Jul 2009

My understanding is that colleges and universities are doing well during the bad economy. If your friends have MA's or MFA's, I suggest that they talk to the chairs in the English or other departments that they are qualified to teach in.

--- On Fri, 7/17/09, amy king <[redacted]> wrote:

From: amy king <[redacted]>
Subject: Tough economy - insight?
To: [redacted]
Date: Friday, July 17, 2009, 1:47 PM

I've got a few friends -- poet friends -- who have recently suffered the "lay off" axe. While I suspect this axe is wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

So I'm asking: what would you do? Any job insight advice? What work/markets are still available to these poets, many with college degrees? Where do you seek listings friendly to the poetically-inclined? Know of any work available in NY? (Feel free to backchannel on that last question, for I have some astute poet friends ready, smart, and quite able)

Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

_____

Amy's Alias

http://amyking.org/

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252. Daniel Godston

Bauhaus9090 updates

Fri 17 Jul 2009

"The Bauhaus: 90 Years / 90 Days" is a new project which commemorates the 90th anniversary of the Bauhaus. Every day during this 90-day project (from July 6 till October 3), a project happens which creatively plays around with and pays homage to an aspect of the Bauhaus. Examples of those projects might include a dance performance inspired by Oskar Schlemmer's ballet, a musical performance that uses a Kandinsky painting as a graphic score, a fiber art project inspired by Anni Albers' work, a poem inspired by Walter Gropius' architecture, a short story inspired by Marianne Brandt's work, an essay reflecting on an aspect of the Bauhaus movement, and so on.

You are invited to visit "The Bauhaus: 90 Years / 90 Days" website (www.bauhaus9090.org). You can register on the site and join the forums, and there are other features too. Here are some updates --

PROJECTS
"The Twittering Machine," a poem by Alice Shapiro
"Composition for Josef Albers," a painting by Tony Renner
"FORM FOLLOW FUNCTION," a poem by Charlie Newman
"Some Knowledge of Schlemmer Is Required," a machinima by Patrick Lichty
"Up / Down," a poem by Jamie Kazay
"Influence in Time," a painting by Jeremy Hight
"Inutil Paisagem," a poem by Matthew S. Barton
"Working Class History and the Institute of Design," an essay with photos by Janina Ciezadlo
"BauHouse," a poem by Cathleen Schandelmeier
"Littlehampton's Lobsters," a community art project in Littlehampton, West Sussex, UK
"The Anagrammed Bauhaus," a poem by Dave Morice

EVENTS
"Laszlo Moholy-Nagy Birthday Celebration" (Monday, July 20)
"Chicago Bauhaus in July" (Saturday, July 25)

"The Bauhaus: 90 Years / 90 Days" is being organized by the Borderbend Arts Collective and the Gropius in Chicago Coalition.

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253. **cranesbill**
Re: Palindrome for David Bromige
Fri 17 Jul 2009

This is lovely! Thanks for posting it.
David Benedetti has a fat three-ring binder overflowing with palindromes.
Apparently it's his main project.
J. A. Lee

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: [redacted]
Sent: Friday, July 17, 2009 12:26:55 PM GMT -07:00 US/Canada Mountain
Subject: Palindrome for David Bromige

(In the middle of reshelving some old mags I found this inside a copy Â of the David Bromige issue of The Difficulties, edited by Tom Beckett)

Debut brag sore tip radar nod. Â Dad dotes mile van. Â Edit non word Â team nor page look cuckoo beer tred. Â No, who read set in bards evil Â kook lives drab nites. Â Dear oh wonder tree book. Â Cuckoo leg apron Â meat. Â Drown on tide. Â Navel, I'm set odd, add on radar pit. Â Eros Â garb tubed.

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254. **Halvard Johnson**
Re: Poetry and Failure
Fri 17 Jul 2009

"I have nothing to say and am saying it, and that is poetry." --John Cage (more or less)

Hal

"A paranoid is someone who knows a little
of what's going on."
--William S. Burroughs

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Fri, Jul 17, 2009 at 1:23 PM, Sam Truitt <[redacted]> wrote:

"You can say anything in prose, so poetry should be reserved for saying nothing"
(Khlebnikov), like the soul, lost at the xroads.

----- Original Message ----
From: Nicholas Piombino <[redacted]>
To: [redacted]
Sent: Thursday, July 16, 2009 11:46:21 PM
Subject: Re: Poetry and Failure

"Opens magazine several times at the fact that poetry is at crossroads."

F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)

On 7/16/09 6:28 PM, "Sam Truitt" <[redacted]> wrote:

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up
- her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the
late 1930's - tied to truth, to being true - but she writes someplace (her
essay on Stein maybe?):

Â³Å if poetry had all subjects taken away from it,
there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetryÅ since poetry was to write about nothing, it could
write about everything from the standpoint of nothing; it could still have its
epic without the burden of having to have convictions about it.Â²

----- Original Message ----
From: carol dorf <[redacted]>
To: [redacted]
Sent: Thursday, July 16, 2009 9:22:50 AM
Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

> *Don't forget pleasure -- pleasure in language, pleasure in structuring the*
> *"poem," referencing experience.*
>
> *(Almost all of reading, for me; and a good part of my writing.)*
>
> *On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]> wrote:*
>
> *Do we continue to write poetry because it ultimately fails to do what we*
> *hope it might or should?*
>
> *That may be so for some and certainly is why I continue to write* a poem*,*
> *but other than that I continue writing because those hopes shift and are various.*
>
> *Is the "failure of poetry" a failure of language, or poetics?*
>
> *Yes.*
>
> *guidelines*
>
> *guidelines &*
>
> *guidelines &*

↑ Index

255. **mIEKAL aND**

Fwd: poets barred

Fri 17 Jul 2009

Apparently UK is starting to adopt US-style profiling in the name of terrorism...

Begin forwarded message:

> *From: GILES GOODLAND <[redacted]>*
> *Date: July 17, 2009 1:39:56 PM CDT*
> *To: [redacted]*
> *Subject: poets barred*
> *Reply-To: British & Irish poets <[redacted]>*
>
> *This made me cross, and want to cry:*
>
> *http://www.ledburyreporter.co.uk/news/4498396.Top_poets_denied_entry_to_UK_for_festival/*

↑ Index

256. **steve russell**

Re: Tough economy - insight?

Fri 17 Jul 2009

---

i can think of jobs, not careers, that would be available since what applies in d.c. should also apply in NY. your friends could supplement their income with courier work or catering work. after 9/11, courier work has shrunk, but there's still plenty or work available, even part-time work. & the same holds true of catering. Still, few people are willing to make either of these options into careers. but during tough times ...

--- On Fri, 7/17/09, amy king <[redacted]> wrote:

> *From: amy king <[redacted]>*
> *Subject: Tough economy - insight?*
> *To: [redacted]*
> *Date: Friday, July 17, 2009, 2:47 PM*
> *I've got a few friends -- poet*
> *friends -- who have recently suffered the "lay off" axe.*
> *While I suspect this axe is wielded to make more profits for*
> *stockholders and management (didn't JP Morgan just pull in a*
> *huge unpredicted spike in profit this quarter?), I know the*
> *concrete reality is that my friends are suffering and may*
> *for some time to come. Profit increases are fun to brag*
> *about and buy yachts with, but finding enough cash to feed*
> *the landlord isn't so pleasant.*
>
> *So I'm asking: what would you do? Any job insight*
> *advice? What work/markets are still available to these*
> *poets, many with college degrees? Where do you seek*
> *listings friendly to the poetically-inclined? Know of any*
> *work available in NY? (Feel free to backchannel on that*
> *last question, for I have some astute poet friends ready,*

> *smart, and quite able)*
>
> *Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~*
>
> *Thanks,*
>
> *Amy*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*

↑ Index

257. **steve russell**

Re: I want to write fiction but ...

Fri 17 Jul 2009

---

who complained about the usual widening/widening of the topic? Writing fiction/poetry, the bible,Â and now chili half/smokes. jeez

--- On Fri, 7/17/09, Patrick Dillon <[redacted]> wrote:

From: Patrick Dillon <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 17, 2009, 9:18 AM

> *The chili dogs at Benâ€™s Chili Bowl, overrated. Ben's, btw, is*
>
> *The chili dogs at Benâ€™s Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.*

Ben's is famous for chili half smokes, not chili dogs (but they serve both). And it's obviously famous for reasons unrelated to food.

On Thu, Jul 16, 2009 at 3:31 PM, steve russell <[redacted]>wrote:

> *The chili dogs at Benâ€™s Chili Bowl, overrated. Ben's, btw, is*
>
> *The chili dogs at Benâ€™s Chili Bowl, overrated. Ben's, btw, is mentioned a few times in a couple of the Pelecanos novels.*
>
> *--- On Tue, 7/14/09, George Bowering <[redacted]> wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Tuesday, July 14, 2009, 3:50 PM*
>
> *I recommend the Florida Street Cafe in DC for scrapple.*
>
> *gb*
>
> *On Jul 14, 2009, at 3:11 AM, steve russell wrote:*
>
> *Â but Pelacanos, the wire producer,Â writes novels. they're set in d.c.*
> *--- On Mon, 7/13/09, George Bowering <[redacted]> wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Monday, July 13, 2009, 5:07 PM*
> *Oh boy, Baltimore.*
> *The crab cakes at the Lexington Market the best anywhere.*
>
> *gb*
>
> *On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:*
>
> *I am a The Wire addict. It takes place in Baltimore.*
> *mary*
>
> *--- On Sun, 7/12/09, steve russell <[redacted]>*
> *wrote:*
>
> *From: steve russell <[redacted]>*
> *Subject: Re: I want to write fiction but ...*

To: [redacted]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn bible. I mean, hell, what is the bible? Narrative? Epic poetry? I'm thinking mostly of the Old Testament, of course.Â As for "The Wire, " I'm a big fan of crime fiction, and George Pelacanos is the main producer of "The Wire." Indeed, in the broad sense of the term (...poet...), why not include Pelacanos as a poet of the streets of Washington, D.C.? Perhaps Q Taratino is the poet of video store clerks, if not their saint. Why not talk about failed poets who turned to fiction after their bout with poetry. Consider William Faulkner. As for cartoonist, I have no problem calling E Gorey, or evenÂ Mr. peanuts Schultz, a poet. Ugh, what was the topic???

--- On Sat, 7/11/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 11, 2009, 4:01 PM

Here we go;
the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.

Jonathan Morse

> *George B.*
> *Author of his own misfortunes.*
>
> *George "Whip" Bowering*
> *No slugging average to speak of.*
>
> *welcome.html*
>
> *George H. Bowering, OC*
> *Dull as dishwater.*

↑ Index

258. **Stephen Vincent**
Paris places to stay???
Fri 17 Jul 2009

We're going to Paris for 10 days in September. If you know of such, I will much appreciate any good suggestions on a nice place (affordable) to stay that is 'central'.

I will take any suggestions b/c.

Thank you,

Stephen Vincent
http://stephenvincent.net/blog/

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259. **Alison Croggon**
Re: Poetry and Failure
Fri 17 Jul 2009

I like Giacometti on this - one of my signal quotations: "Success, failure, they are both secondary"

On Sat, Jul 18, 2009 at 4:19 AM, Emily Carr<[redacted]> wrote:
> Hi, Michael. Tthese are interesting questions. Though I also wonder
> why we apply terms like *success* & *failure* to poetry, & when we do
> so who is speaking to & for whom & whether, in defining these terms,
> we are thinking about intent or affect or a combination of the two or
> perhaps even a third, more useful term. There are so many approaches
> to the notion of failure in poetry, & (surely this is why you've
> asked) Christian's is only one. I've begun to think through my own at
> the Toadlily Press Blog, if you are interested:
>
> http://toadlilypress.com/toadlily-blog/.
>
> Cheers,
> Emily
>
>
>
> On Thu, Jul 16, 2009 at 4:28 PM, Sam Truitt <[redacted]> wrote:
>
> Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't
> come up - her sentiment as nailed by posthumous title THE FAILURE OF
> POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by
her
> giving up poems in the late 1930's - tied to truth, to being true -
> but she writes someplace (her essay on Stein maybe?):
>
> “…if poetry had all subjects taken away from it,
> there was one subject of which poetry could not be deprived, namely, that
> poetry had come to an end. Here was an ingenious method for indefinitely
> postponing the end of poetry… since poetry was to write about nothing, it

could
> write about everything from the standpoint of nothing; it could still have its
> epic without the burden of having to have convictions about it.”
>
>
>
>
> ----- Original Message ----
> From: carol dorf <[redacted]>
> To: [redacted]
> Sent: Thursday, July 16, 2009 9:22:50 AM
> Subject: Re: Poetry and Failure
>
> Hard to say where one "poem" ends and the next begins.
>
> Don't forget pleasure -- pleasure in language, pleasure in structuring the
> "poem," referencing experience.
>
> (Almost all of reading, for me; and a good part of my writing.)
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> On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]> wrote:
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>> > Do we continue to write poetry because it ultimately fails to do what we
>> hope it might or should?
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>> That may be so for some and certainly is why I continue to write* a poem*,
>> but other than that I continue writing because those hopes shift and are
>> various.
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>> >Is the "failure of poetry" a failure of language, or poetics?
>>
>> Yes.
>>
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>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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260. Rob McLennan
12 or 20 questions with Kevin Killian
Sat 18 Jul 2009

---

here:

http://robmclennan.blogspot.com/2009/07/12-or-20-questions-with-kevin-killian.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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261. Cindy King
Eat Fresh: Joy Harjo for Subway
Sat 18 Jul 2009

Six inch, anyone?

http://fittoboom.msnbc.msn.com/?source=msn&gt1=25054#/home/video/10/0

_____ Windows Live™ Hotmail®: Search, add, and share the web's latest sports videos. Check it out. http://www.windowslive.com/Online/Hotmail/Campaign/QuickAdd?ocid=TXT_TAGLM_WL_QA_HM_sports_videos_072009&cat=sports

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262. steve dalachinsky
Re: Poetry and Failure
Sat 18 Jul 2009

---

since so many "insiders" strive so hard to be outsiders these days i guess failure in poetry "world "may be considered a plus (HA) tho most that consider themselves outsider who are insiders are both successful in their work and their career tho nothin ever seems enough

On Sat, 18 Jul 2009 11:33:41 +1000 Alison Croggon <[redacted]>
writes:
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> failure, they are both secondary"
>
> On Sat, Jul 18, 2009 at 4:19 AM, Emily Carr<[redacted]>
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> > Emily
> >
> >
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> > POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by
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> > giving up poems in the late 1930's - tied to truth, to being true
> -
> > but she writes someplace (her essay on Stein maybe?):
> >

> > “…if poetry had all subjects taken away from it,
> > there was one subject of which poetry could not be deprived,
> namely, that
> > poetry had come to an end. Here was an ingenious method for
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> > postponing the end of poetry… since poetry was to write about
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> > write about everything from the standpoint of nothing; it could
> still have its
> > epic without the burden of having to have convictions about it.”
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> >
> >
> >
> > ----- Original Message ----
> > From: carol dorf <[redacted]>
> > To: [redacted]
> > Sent: Thursday, July 16, 2009 9:22:50 AM
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> >
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> > On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj
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> do what we
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> >> That may be so for some and certainly is why I continue to write*
> a poem*,
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> and are
> >> various.
> >>
> >> >Is the "failure of poetry" a failure of language, or poetics?

> >>
> >> Yes.
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> --
> Editor, Masthead: http://www.masthead.net.au
> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
>
>

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263. **steve dalachinsky**

Re: A widespread, high-spirited head rush

Sat 18 Jul 2009

---

you saw rashied with ayler i'll ask him
what dya mean ya din't know he did concerts?
semantics he did a gig 3 sets is that better usage of lingo?

On Fri, 17 Jul 2009 00:47:03 -0700 George Bowering <[redacted]>
writes:
> I love Rashied Ali. My favourite drummer.
> I heard him with the Aylers around 1967
>]and I heard him in Vancouver last year.
> I didn't know he did concerts, though.
>
> gb
>
>

> On Jul 16, 2009, at 3:23 AM, steve dalachinsky wrote:
>
> > rashied ali quintet last nite
> > tonite kronos qt
> > i go to almost 1 or 2 a nite
> > On Thu, 16 Jul 2009 00:11:22 -0700 George Bowering
> <[redacted]>
> > writes:
> >> On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:
> >>
> >>> Hi,
> >>>
> >>> What was the last concert you went to?
> >>
> >> I guess it was the Vancouver Symphony Orchestra doing
> Beethoven's
> >> Ninth
> >> and other stuff about 18 months ago.
> >>
> >> gb
> >>
> >>
> >>
> >
> >
>
> > welcome.html
>
> Geo. H. Bowering
> Adaptable yet reliable.
>
>
>
>

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264. **amy king**
Re: Eat Fresh: Joy Harjo for Subway
Sat 18 Jul 2009

Cool story (sans the sub part, perhaps)!

Amy

_____

Amy's Alias

http://amyking.org/

--- On Sat, 7/18/09, Cindy King wrote:

Six inch, anyone?

http://fittoboom.msnbc.msn.com/?source=msn&gt1=25054#/home/video/10/0

_____

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265. **Jonathan Morse**
Re: Tough economy - insight?
Sat 18 Jul 2009

Mary Kasimor wrote:
> My understanding is that colleges and universities are doing well during the bad economy.
Ye gods, Mary. No they aren't. Subscribe (free) to http://www.insidehighered.com to learn how misinformed you've been.

Jonathan Morse
University of Hawaii

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266. **George Bowering**
Re: I want to write fiction but ...
Sat 18 Jul 2009

I used to think that the chili at Tim Hortons is pretty good, but you get tired of it soon.

gb

On Jul 17, 2009, at 6:20 PM, steve russell wrote:

> *who complained about the usual widening/widening of the topic?*
> *Writing fiction/poetry, the bible, and now chili half/smokes. jeez*
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Ben's is famous for chili half smokes, not chili dogs (but they serve both).
And it's obviously famous for reasons unrelated to food.

On Thu, Jul 16, 2009 at 3:31 PM, steve russell
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The crab cakes at the Lexington Market the best anywhere.

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On Jul 13, 2009, at 11:32 AM, Mary Kasimor wrote:

I am a The Wire addict. It takes place in Baltimore.
mary

--- On Sun, 7/12/09, steve russell <[redacted]>
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From: steve russell <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Sunday, July 12, 2009, 1:04 PM

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broad sense of the term (...poet...), why not include
Pelacanos as a poet of the streets of Washington, D.C.?
Perhaps Q Taratino is the poet of video store clerks, if not
their saint. Why not talk about failed poets who turned to
fiction after their bout with poetry. Consider William
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--- On Sat, 7/11/09, George Bowering <[redacted]>
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the usual widening and widening of the topic
until we can include everything, such as L'il Abner
and,oh, The Wire.

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On Jul 10, 2009, at 6:36 PM, Jonathan Morse wrote:

steve russell wrote:
there are a few singular talents who've
managed to create 1st rate work in fiction, poetry, and
drama as well as the essay. Consider Denis Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If you'll accept
non-fiction, you can add Yeats and Dryden. If you count
letters as imaginative literature, and why shouldn't you?,
you can add Keats and Dickinson. Think big.

Jonathan Morse

George B.
Author of his own misfortunes.

George "Whip" Bowering
No slugging average to speak of.

welcome.html

George H. Bowering, OC
Dull as dishwater.

guidelines

> *guidelines*
>
> *welcome.html*
>
> *welcome.html*

GB
Under electronic surveillance.

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267. Daniel Godston
Moholy-Nagy birthday celebration
Sun 19 Jul 2009

The great artist Laszlo Moholy-Nagy was born on July 20, 1895. You are invited to join us, as we celebrate Moholy-Nagy's birthday at Brown Rice --

screening of Moholy-Nagy's "Lobsters" & discussion of "Littlehampton's Lobsters"

Janina Ciezadlo reads part of "The Truth to Materials," her essay about the Bauhaus.

performance of "Moholy #2" (composition by Guillermo Gregorio)
Guillermo Gregorio -- clarinet & saxophone
Christopher Preissing -- flute
Dan Godston -- trumpet & small instruments
Alex Wing -- upright bass
Joshua Manchester -- percussion

Brown Rice
4432 N. Kedzie Ave., 1st floor
Chicago, IL 60625
9 p.m. starting time. Doors open one half hour before performance time, all ages. Brown Rice is a half block north of the Montrose / Kedzie intersection, close to the Kedzie station on the CTA brown line. The entrance is below a sign that reads "Perfect." Please call [redacted] for

more info.
http://www.brownricemusic.org
http://www.bauhaus9090.org
http://www.moholy-nagy.org
http://www.epitonic.com/artists/guillermogregorio.html
http://www.notations21.net/viewscores.html
http://www.myspace.com/auristrio
http://www.myspace.com/alexwing
http://www.joshuamanchester.com

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268. CA Conrad

Giovanni's Room Bookstore VERY IMPORTANT PLEASE READ! HELP IS NEEDED!

Sun 19 Jul 2009

This post with photos and links is also at PhillySound:
http://phillysound.blogspot.com/2009_07_01_archive.html

Giovanni's Room
345 South 12th St. (corner of 12th & Pine Sts.)
Philadelphia, PA 19107
215/[redacted]
[redacted]
http://www.queerbooks.com

GIOVANNI'S ROOM BOOKSTORE in Philadelphia is the world's largest Lesbian, Gay, Bisexual, Transgendered, Feminist bookstore. The catalog of titles it holds for us is staggering, and no where in any brick and mortar store, independent or corporate, can we find all these titles together to browse whenever we want, to purchase whenever we want. I worked at the store for nearly 7 years, and its importance for LGBT and feminist readers around the world was something I felt, and took seriously when it was felt.

While independent bookstores have been disappearing, none have been disappearing as quickly as queer/feminist bookstores. Corporate bookstores WILL NOT carry ALL these titles for you to discover. I remember a woman coming into the store who was 78 years old, and had been married, had children, and was now wanting to come out of the closet. The Coming Out section of books is unlike any other in the world, and I also showed her the video NITRATE KISSES. I forget what she purchased, but I remember feeling, truly feeling the importance of Giovanni's Room Bookstore at helping create a place for this woman who was older than my grandmothers.

The store has survived MANY tough times, including bricks being thrown through the windows. The bricks from these hate crimes now line the owner's garden. Edwin Hermance, Skip, and all their amazing staff and volunteers are facing an enormous crisis. Major reconstruction is about to take place on the store's one wall, and it will cost A LOT of money. Edwin and Skip and all the staff want you to PLEASE shop at the store to help them in this time of need. IF THERE ARE BOOKS YOU WANT but cannot find, they WILL order them for you. Below is a note from Edwin Hermance with many more details. Please shop at Giovanni's Room, for all our sake! CAConrad

---

from Edwin Hermance, owner of Giovanni's Room Bookstore

Giovanni's Room, the oldest independent LGBT bookstore in the United States today, needs your help and support to survive. Our 12th St. wall, which is structurally unsound, must be taken down and rebuilt from the ground up; construction will begin by sometime in August. The cost of this renovation, roughly $50,000, will not be easily paid; independent bookstores, lgbt bookstores included, have never been that profitable. Our store's success is measured by the people Giovanni's Room has helped in an almost limitless number of ways and by the exposure we have given to authors and publishers, filmmakers and musicians.

This will be a delicate time in the store's history. We need your support more than ever, and the store will remain open during the construction. Here is what we are asking you to do:

*Continue to shop at Giovanni's Room despite the challenges.
*Order in person, online, by email, and by phone.
*Show your support!

We have often faced adversity. In the beginning, in 1973, we had hardly any books to sell and the store was staffed 100% by volunteers. When homophobic landlords evicted us from the Spruce Street location and no one, on a major street, would rent to Giovanni's Room, we were able to raise the down payment for the current location by borrowing from you, our customers. Over 100 volunteers helped renovate the building to make the beautiful space we have occupied since 1979.

Now, at this defining juncture, we have formed a Committee that will be addressing fundraising, volunteers, special community and author events, and other activities to help meet the cost of this repair.

Keep gay heritage alive. Volunteer your time - make a financial pledge! Your support to Giovanni's Room will help us survive our 36th year.

Edwin Hermance

HOPE YOU MAKE IT OVER TO GIOVANNI'S ROOM! LET'S KEEP THIS PLACE ALIVE!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

269. David Chirot
Re: poets barred
Sun 19 Jul 2009

Dear mIEKAL:

many thanks for forwarding this

there is the example of the Guantanamo Poets, whose works went through along and literally "tortuous process" including which poems were cleared and how they were translated;the poems were done by order of the Army by non-literary translators. Every attempt was made to suppress anything that might in any way be considered to be carrying hidden messages to the outside world. Poetry after al with "poetic language" which can be interpreted many different ways, would seem to be a possible way of spreading propaganda or messages to relatives, organized groups,journalists, etc. here are two essay/reviews which are re the Guantanamo and a flickr of visual poetry

Death from this Window/Doors of Guantanamo --*
**
*http://www.flickr.com/photos/chirotzer0/sets/72157618302466170/
42 items | 0 viewsvisual-sonic-visceral poetry

David-Baptiste Chirot: "Waterboarding &
Poetry"<http://www.wordforword.info/vol13/dbc.htm>

Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)

Kaurab Translation Site
Poems from Guantánamo
The Detainees Speak
David Baptite Chirot
<http://www.kaurab.com/english/books/guantanamo.html>

in the US in the last few years a very large number of cultural events been canceled or forced to find other homes, if possible--predominately anything

Palestinian or connected with Palestine-Israel and exhibitions like that of a Jewish Cultural center in Chicago which are perceived by a person or group that finds anything remotely "critical of Israel" being expressed.(outside the US called "the New McCarthyism"

This is a report of Opening Night for this year's Palestinian Festival of Literature in Jerusalem. The Closing Night--the poets toured in between--was also banned; the British Consulate intervened and the Festival continued in their Consulate.

also at my blog there are videos, photostream, morei nformations on the poets and their tour- several of the poets are Palestinian-Americans living in the US--there are also interviews with the poets

On opposite sides of the world, two"democracies" are banning not only poetry but many other kinds of "Free Speech"-- below is the tittle and address for a post that arrived today from Jewish Peace Mews--two articles and a great many links--re the trials of the outspoken in many different areas of life and the stifling of Free Speech within Israel--

the reason given in UK, USA, Israel and many other countries for an "assault" on their own laws regarding Freedom of Expression as well as breaking International Laws to forbid freedom of Expression in other countries-- the reason always given is "Security"

to make YOU more secure --the State will dispossess YOU of increasingly more rights-- making "more secure" the individual citizen is effectively finding a way to secure them with a "security state"--the population as a whole becomes prisoners of the State controlling their lives-

Monday, May 25, 2009 Palfest 09: Culture vs. Power The Guardian reports today that armed Israeli police last night tried to halt the opening night of the Palestinian Festival of Literature, organised by Ahdaf Soueif, when they ordered a Palestinian theatre in East Jerusalem to close, claiming that the festival - which is funded by the British Council and UNESCO - had received funding from the Palestinian Authority. Soueif writes on Palfest's author blog http://www.palfest.org/authorsblog.html <http://www.palfest.org/authorsblog.html>(referring to a famous phrase of Edward Said's): Today, my friends, we saw the clearest example of our mission: to confront the culture of power with the power of culture. Authority. Soueif writes on Palfest's author blog<http://www.palfest.org/authorsblog.html>(referring to a famous phrase of Edward Said's):

Today, my friends, we saw the clearest example of our mission: to confront the culture of power with the power of culture.

Despite attempts to prevent the sharing and transmission of culture, Palfest is using all the communications tools at its disposal to reach out -- for videos, photos, blogs and other Palfest updates go here<http://www.palfest.org/connect.html>.
Here's a video from the opening night:
Rela Mazali: The criminal investigation of New Profile and freedom of expressionhttp://
davidbaptistechirot.blogspot.com/2009/07/rela-mazali-criminal-investigation-of.html

On Fri, Jul 17, 2009 at 1:44 PM, mIEKAL aND <[redacted]> wrote:

> *Apparently UK is starting to adopt US-style profiling in the name of terrorism...*
>
> *Begin forwarded message:*
>
> *From: GILES GOODLAND <[redacted]>*
> *Date: July 17, 2009 1:39:56 PM CDT*
> *To: [redacted]*
> *Subject: poets barred*
> *Reply-To: British & Irish poets <[redacted]>*
>
> *This made me cross, and want to cry:*
>
> *http://www.ledburyreporter.co.uk/news/4498396.Top_poets_denied_entry_to_UK_for_festival/*

↑ Index

270. **Troy Camplin**
Re: spiritual materialism
Sun 19 Jul 2009

Troy Cam
My book Diaphysics is precisely about spiritual matierialism.

Troy Camplin

_____
From: Christopher Rizzo <[redacted]>
To: [redacted]

Sent: Monday, July 6, 2009 3:08:12 PM
Subject: Re: spiritual materialism

I'm finding this string really quite interesting. Glad to hear evidence of such a wide-ranging interest.

Aryanil, much thanks for reminding me of Whitman and Tagore. I'm tempted to add Pound to that set, too.

There are a few significant differences between, say, Olson and Whitman. Briefly, Olson's cosmology took the philosophy of mathematics, quantum mechanics, and Cybernetic theory (which turns into information theory, really) into account, as well as the phenomenology of Merleau-Ponty, etc.

For sure, there are similarities to Whitman, but I figured (perhaps too hastily?) that a post-Heisenberg view of reality might key into Jim's ideas a bit more readily.

As for Eastern approaches to spirituality, perhaps one of the more interesting bits in Olson is his use of the first line from Wilhelm's translation of The Secret of the Golden Flower: "That which exists through itself is what is called meaning." And it is useful to note that Whilhelm translates "meaning" with a capital "M" (suggesting Tao), whereas Olson uses the term in lower-case.

Simply (and reductively), Olson uses the line to indicate something closer to autopoiesis than Logos, or rather the One. Creeley explains that one consequence of all this is that language is not "importantly" referential. Still provocative, I think.

And, Chris, as for Benjamin, I'm thinking of his use of "nunc stans," in particular, and what uses it may have in this context....

Anyway, just a few thoughts.

Bests,
Chris

On Mon, Jul 6, 2009 at 1:47 PM, Jonathan Ball <[redacted]> wrote:

> *Some of these ideas might approach the way Slavoj Zizek reads the Hegelian paradox that "the spirit is a bone" .... I am travelling without any books and so I can't say much more or even verify my quote etc but your the Olson quote brings this idea to mind, in light of the previous email.*
>
> *Jonathan Ball*
>
> *On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <[redacted] wrote:*
>
> *Jim,*

Interesting post. Are you familiar with Charles Olson's work? In a conversation with Herbert Kenny, 1969, Olson says "I mean something I believe we possess crucially. I think our body is our soul. And if you don't have your body as a factor of creation, you don't have a soul." Olson articulates the same idea at other times, too.

In any event, an explanation of the above would prove lengthy, so please feel free to backchannel me if you're so inclined. I'm writing two books on Olson at the moment.

[redacted]

Bests,
Chris

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews <[redacted]*> wrote:*

> it is commonly observed that a great deal of contemporary art/writing involves a double sense of 'the material'. the term is understood to refer not only to the subject matter (the 'standard' understanding in writing) but also the matter of the media in the piece, the material embodiment of the piece. it's also commonly observed that the latter awareness of and approach to composition not solely by ideation, meditation on the subject matter, but also through operation on the material embodiment, has come to be much more widely understood as a part of reading than it was a generation ago. when we encounter work that does not follow the grammars and approaches traditionally associated with work, we inquire into the methods of composition, the approach to materiality, and look for relations between those methods and approaches and the subject matter, or look for the subject matter in the light of those things. and so read differently, thereby. and in this way, we now read some literary work in ways that are closer to how

we approach a great deal of visual art.

but what i want to get at is something that isn't so commonly observed, at the moment, but may be in the next generation. and that's the relation of awareness of the materiality of writing/art to our ideas of who and what we are. that's erm awkwardly stated. what i'm trying to get at is this. the whole emphasis on materiality is involved in a larger movement to explore how things like ideation, imagination, the spiritual, beauty, truth, goodness, justice--all our ideals and things normally associated with the immaterial--operate in the material world.

in this sense, we might say that the whole contemporary awareness of materiality in art is part of a larger ah spiritual materialism. i googled that term, after it occurred to me, and i assure you i'm using it in a different sense than chögyam trungpa, who uses it "to describe mistakes spiritual seekers commit which turn the pursuit of spiritualism into an ego building and confusion creating endeavor" (wikipedia). instead, i'm refering to a relatively common sort of philosophy in which the material substrate of ideation and even the spiritual is affirmed and its relations with even the flightiest of fancies are explored. not to denigrate or dismiss things like spirituality but to explore how they operate materially.

perhaps more evidently, now, this is also related to philosophies of mind in which the materiality of thought itself is affirmed--as a chemical and informational process, however emergent--and the brain and the mind that emerge from its processes are conceived as fully embodied in the material. so that the idea of being able to create thinking machines (however unlike us) becomes a real possibility. and we are conceptualized as nature's (near?) ultimate machines. and machines are conceptualized not as the

> *simple*
> *things we once thought they must be but as often very complex biological*
> *creatures that, nonetheless, are embodied in the material world and are,*
> *therefore, subject to the constraints and possibilities of machines in the*
> *material world.*
>
> *to wrap it up, we now see the relation between contemporary artistic emphasis on the materiality of writing/art and the larger moment of 'spiritual materialism'.*
>
> *ja*
> *http://vispo.com*
> *guidelines*
>
> *guidelines*
>
> *--*
> *www.jonathanball.com*
> *www.jonathanball.blogspot.com*
> *www.haikuhoroscopes.com*

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271. Camille Martin
new on Rogue Embryo's blog
Mon 20 Jul 2009

New on Rogue Embryo
http://rogueembryo.wordpress.com

Alberta Turner: What do you mean, mean?
the air blanked out. it had been seen on its mind.
Empty Lawns and Battered Days: Rupert Loydell’s “Slow-Motion”
Extreme Inefficiency: The Way Things Go (film by Peter Fischli and David Weiss)
Signs of Rita
Hypnagogic Dreams: John Franklin’s Fig Newton on a Piano Stool

Previously:

- Serendipity and the Felon: Jiri Kolar, Emmet Gowin, and the Cortical Iceberg
- Laura Jensen: Degrees of Separation from Bad Boats
- If the needle is a poem, then what is the fang?
- Camille Martin’s upcoming events
- e.ratio Sonnets: Nathan Thompson and Camille Martin
- Anselm Hollo’s Heavy Jars: “Hard to say whether the jars’ve gotten any lighter.”
- Rae Armantrout’s Waves of Punchlines
- A False Start: T. S. Eliot, Snoopy, and the Artist's Statement

and more . . .

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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272. Jonathan Ball
Re: Poetry and Failure
Mon 20 Jul 2009

Hello, lady people! Pigeons are good.
Winter is good. Stoolpigeons are good---
thought they're in league with the government,
trying to kill all spontaneity.
Hello everyone! Time to start losing.
Losing is good. Losing is what we came
here to do, and it's going quite well,
thanks for asking.

--- Kevin Connolly, from "Counterpane"

↑ Index

273. Michael Kelleher
Literary Buffalo E-Newsletter 07.20.09-07.26.09
Mon 20 Jul 2009

LITERARY BUFFALO
07.20.09-07.26.09

MEMBER EVENT: JUST BUFFALO GOES TO THE BALLPARK!

FRIDAY AUGUST 14TH, 7:35 P.M.
COCA COLA FIELD

SECTION 106 (FIRST BASE SIDE BEHIND HOME PLATE)
275 WASHINGTON STREET BUFFALO, NY

ADMISSION FREE FOR CURRENT JUST BUFFALO MEMBERS
Guests and children $10
Children under 3 FREE
35 Seats Available
RSVP REQUIRED!
Please call [redacted] to reserve yours!

I see great things in baseball.Ë‡ It's our game - the American game.

-Walt Whitman, poet

This isn't a poetry reading. This is baseball.

-Ed Adamczyk, writer & village historian of Kenmore

BABEL

Most Innovative Arts Programming (Any Artform)
Buffalo Spree Magazine's Best of Buffalo 2009 Award

BABEL 2009-2010 SEASON SUBSCRIPTIONS ON SALE NOW!

October 9, A.S. Byatt
November 20, Ha Jin
March 5, Azar Nafisi
April 16, Salman Rushdie

Previous Subscriber: $85
New Subscriber: $110
These subscriptions include general admission seating at all 4 events.

Patron: $275
Patron Pair: $450
Patron level subscriptions include VIP reserved seating and admission to all pre-event author receptions.

Purchase subscriptions now at http://www.justbuffalo.org/babel or by phone at [redacted].

EVENTS THIS WEEK

All events free and open to the public unless otherwise noted. For more detailed information and a complete listing of furute events, please visit the Literary Buffalo web calendar:

http://www.justbuffalo.org/index.php?task=view&id=22

07.22.09

Talking Leaves Books
Catherine Parker and Roland Martin
Performance/Book signing for: A Rose Beside The Water
Wednesday, July 22, 7:00 PM
Talking Leaves Books, 3158 Main St.

JUST BUFFALO MEMBER s WRITER CRITIQUE GROUP

The member writer critique group meets 1st and 3rd Tuesdays at the Market Arcade. The critique group WILL continue to meet all summer long.

Click here for more info:

http://www.justbuffalo.org/media/pdf/CritiqueGroup0409.pdf

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed. _____

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[redacted]
[redacted] (fax)
www.justbuffalo.org
[redacted]

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274. **Sam Truitt**
Re: Poetry and Failure
Mon 20 Jul 2009

Right - many thanks - that's the terrific saying - with the triple understanding of "nothing" as no correspondence outside itself - no purpose - it doesn't do anything except what it does - not causal - it's intransitive (as came up) and so the PLEASURE (also come up) is in and of itself - what Williams said, "If it's not a pleasure it's not a poem" - and then "nothing" as an IMPOSSIBILITY - as even a vacuum has a form, or there is a meeting - and so one can keep saying - or trying, as somebody said - but one fails - one FALLS, which is the cadence (dance) and Cage's chance too (both from the Latin "cadere" - to fall). That

"nothing" is like Cage's SILENCE, an experiential impossibility - it's a concept - going back to the vacuum - as he discovered entering in a sound-proof chamber and heard the hum of his nervous system. That there is an inside. So, what's the point of saying - speaking or writing - except the pleasure and the finding, measuring, how things fall out, arrange themselves, in language or any other symbolic system... I have found personally it's to put myself into a situation in which I can no harm. Celine said someplace that there are two kinds of poets: those that write and those that don't, noting the latter are more happy. And maybe if you don't try you can't fail... I don't know if that Ridingly true, but it does seem to have something to do with self - that very thing that seems in a situation of composition necessary to be out of - as self is "separate" - it's critical, divides: you lose the whole - and there is one, just as there is nothing, too - we sense - like "the hub of a wheel, the immobile center that makes rotation possible." But the fail is a pleasure - it gets at the root of how we are - the risk - as someplace I heard we are born with two instincts: reaction to loud noises and fear of falling.

----- Original Message ----
From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Friday, July 17, 2009 4:33:44 PM
Subject: Re: Poetry and Failure

"I have nothing to say and am saying it, and that is poetry." --John Cage (more or less)

Hal

"A paranoid is someone who knows a little
of what's going on."
--William S. Burroughs

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Fri, Jul 17, 2009 at 1:23 PM, Sam Truitt <[redacted]> wrote:

> "*You can say anything in prose, so poetry should be reserved for saying nothing*"
> *(Khlebnikov), like the soul, lost at the xroads.*

----- Original Message ----
From: Nicholas Piombino <[redacted]>
To: [redacted]
Sent: Thursday, July 16, 2009 11:46:21 PM
Subject: Re: Poetry and Failure

"Opens magazine several times at the fact that poetry is at crossroads."

F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)

On 7/16/09 6:28 PM, "Sam Truitt" <[redacted]> wrote:

Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up
- her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the
late 1930's - tied to truth, to being true - but she writes someplace (her
essay on Stein maybe?):

Â³Å if poetry had all subjects taken away from it,
there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetryÅ since poetry was to write about nothing, it could
write about everything from the standpoint of nothing; it could still have its
epic without the burden of having to have convictions about it.Â²

----- Original Message ----
From: carol dorf <[redacted]>
To: [redacted]
Sent: Thursday, July 16, 2009 9:22:50 AM
Subject: Re: Poetry and Failure

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the
"poem," referencing experience.

> *(Almost all of reading, for me; and a good part of my writing.)*
>
> *On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]>*
> *wrote:*
>
> *Do we continue to write poetry because it ultimately fails to do what*
> *we*
> *hope it might or should?*
>
> *That may be so for some and certainly is why I continue to write* a*
> *poem*,*
> *but other than that I continue writing because those hopes shift and are*
> *various.*
>
> *Is the "failure of poetry" a failure of language, or poetics?*
>
> *Yes.*
>
> *guidelines*
>
> *guidelines &*
>
> *guidelines &*

↑ Index

275. **steve russell**

Re: spiritual materialism

Mon 20 Jul 2009

---

sounds sort of similiar to dianetics, or scientology in drag. cynical, ugh, me. ---
On Sun, 7/19/09, Troy Camplin <[redacted]> wrote:

> *From: Troy Camplin <[redacted]>*
> *Subject: Re: spiritual materialism*
> *To: [redacted]*
> *Date: Sunday, July 19, 2009, 9:46 PM*

Troy Cam
My book Diaphysics is precisely about spiritual matierialism.

Troy Camplin

From: Christopher Rizzo <[redacted]>
To: [redacted]
Sent: Monday, July 6, 2009 3:08:12 PM
Subject: Re: spiritual materialism

I'm finding this string really quite interesting. Glad to hear evidence of such a wide-ranging interest.

Aryanil, much thanks for reminding me of Whitman and Tagore. I'm tempted to add Pound to that set, too.

There are a few significant differences between, say, Olson and Whitman. Briefly, Olson's cosmology took the philosophy of mathematics, quantum mechanics, and Cybernetic theory (which turns into information theory, really) into account, as well as the phenomenology of Merleau-Ponty, etc.

For sure, there are similarities to Whitman, but I figured (perhaps too hastily?) that a post-Heisenberg view of reality might key into Jim's ideas a bit more readily.

As for Eastern approaches to spirituality, perhaps one of the more interesting bits in Olson is his use of the first line from Wilhelm's translation of The Secret of the Golden Flower: "That which exists through itself is what is called meaning." And it is useful to note that Whilhelm translates "meaning" with a capital "M" (suggesting Tao), whereas Olson uses

> *the term in lower-case.*
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> *Simply (and reductively), Olson uses the line to indicate something closer*
> *to autopoiesis than Logos, or rather the One. Creeley explains that one*
> *consequence of all this is that language is not "importantly" referential.*
> *Still provocative, I think.*
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> *And, Chris, as for Benjamin, I'm thinking of his use of "nunc stans," in*
> *particular, and what uses it may have in this context....*
>
> *Anyway, just a few thoughts.*
>
> *Bests,*
> *Chris*
>
> *On Mon, Jul 6, 2009 at 1:47 PM, Jonathan Ball <[redacted]> wrote:*
>
> *Some of these ideas might approach the way Slavoj Zizek reads the Hegelian*
> *paradox that "the spirit is a bone" .... I am travelling without any books*
> *and so I can't say much more or even verify my quote etc but your the Olson*
> *quote brings this idea to mind, in light of the previous email.*
>
> *Jonathan Ball*
>
> *On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo <[redacted] wrote:*
>
> *Jim,*
>
> *Interesting post. Are you familiar with Charles Olson's work? In a*
> *conversation with Herbert Kenny, 1969, Olson says "I mean something I*
> *believe we possess crucially. I think our body is our soul. And if you don't*
> *have your body as a factor of creation, you don't have a soul." Olson*

articulates the same idea at other times, too.

In any event, an explanation of the above would
prove lengthy, so please
feel free to backchannel me if you're so
inclined. I'm writing two books
on
Olson at the moment.

[redacted]

Bests,
Chris

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews
<[redacted]*>*
wrote:

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also the matter of the media in the piece,
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to composition not solely by ideation,
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but
also through operation on the material
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widely understood as a part of reading than
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those methods and approaches and the subject
matter, or look for the
subject
matter in the light of those things. and so
read differently, thereby.
and
in this way, we now read some literary work
in ways that are closer to
how
we approach a great deal of visual art.

but what i want to get at is something that
isn't so commonly observed,
at
the moment, but may be in the next
generation. and that's the relation
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awareness of the materiality of writing/art
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immaterial--operate in the material world.

in this sense, we might say that the whole
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materiality in art is part of a larger ah
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different sense than chögyam trungpa, who
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spiritual seekers commit which turn the
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(wikipedia). instead, i'm
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which the material
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ideation and even the spiritual is affirmed
and its relations with even
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flightiest of fancies are explored. not to
denigrate or dismiss things
like
spirituality but to explore how they operate
materially.

perhaps more evidently, now, this is also
related to philosophies of
mind
in which the materiality of thought itself
is affirmed--as a chemical
and
informational process, however emergent--and
the brain and the mind
that
emerge from its processes are conceived as
fully embodied in the
material.
so that the idea of being able to create
thinking machines (however
unlike
us) becomes a real possibility. and we are
conceptualized as nature's
(near?) ultimate machines. and machines are
conceptualized not as the
simple
things we once thought they must be but as
often very complex
biological
creatures that, nonetheless, are embodied in
the material world and
are,
therefore, subject to the constraints and
possibilities of machines in
the
material world.

> *to wrap it up, we now see the relation*
> *between contemporary artistic*
> *emphasis on the materiality of writing/art*
> *and the larger moment of*
> *'spiritual materialism'.*
>
> *ja*
> *http://vispo.com*
> *accept all posts. Check*
> *guidelines*
>
> *accept all posts. Check*
> *guidelines*
>
> *--*
> *www.jonathanball.com*
> *www.jonathanball.blogspot.com*
> *www.haikuhoroscopes.com*
>
> *all posts. Check guidelines*

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276. **steve russell**

Re: I want to write fiction but ...

Mon 20 Jul 2009

---

chili

you know
a little
goes l o n gest

once you b
u
r
p

--- On Sat, 7/18/09, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Saturday, July 18, 2009, 4:23 PM
I used to think that the chili at Tim
Hortons is pretty good,
but you get tired of it soon.

gb

On Jul 17, 2009, at 6:20 PM, steve russell wrote:

who complained about the usual widening/widening of
the topic?Â
Writing fiction/poetry, the bible,Â and now chili
half/smokes. jeez

--- On Fri, 7/17/09, Patrick Dillon <[redacted]>
wrote:

From: Patrick Dillon <[redacted]>
Subject: Re: I want to write fiction but ...
To: [redacted]
Date: Friday, July 17, 2009, 9:18 AM

The chili dogs at Benâ€™s Chili Bowl, overrated.
Ben's, btw, is

The chili dogs at Benâ€™s Chili Bowl, overrated.
Ben's, btw, isÂ
mentioned a
few times in a couple of the Pelecanos novels.

Ben's is famous for chili half smokes, not chili dogs
(but theyÂ
serve both).
And it's obviously famous for reasons unrelated to
food.

On Thu, Jul 16, 2009 at 3:31 PM, steve russellÂ
<[redacted]>wrote:

> *The chili dogs at Benâ€™s Chili Bowl, overrated.*
> *Ben's, btw, is*
>
> *The chili dogs at Benâ€™s Chili Bowl, overrated.*
> *Ben's, btw, isÂ*
> *mentioned a*
> *few times in a couple of the Pelecanos novels.*
>
> *--- On Tue, 7/14/09, George Bowering <[redacted]>*
> *wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but ...*
> *To: [redacted]*
> *Date: Tuesday, July 14, 2009, 3:50 PM*
>
> *I recommend the Florida Street Cafe in DC for*
> *scrapple.*
>
> *gb*
>
> *On Jul 14, 2009, at 3:11 AM, steve russell wrote:*
>
> *Â Â Â but Pelacanos, the wire*
> *producer,Â writes novels. they're setÂ*
> *in d.c.*
> *--- On Mon, 7/13/09, George Bowering <[redacted]>*
> *wrote:*
>
> *From: George Bowering <[redacted]>*
> *Subject: Re: I want to write fiction but*
> *...*
> *To: [redacted]*
> *Date: Monday, July 13, 2009, 5:07 PM*
> *Oh boy, Baltimore.*
> *The crab cakes at the Lexington Market the*
> *best anywhere.*
>
> *gb*
>
> *On Jul 13, 2009, at 11:32 AM, Mary Kasimor*
> *wrote:*
>
> *I am a The Wire addict. It takes place*
> *in Baltimore.*

mary

--- On Sun, 7/12/09, steve russell
<[redacted]>
wrote:

From: steve russell <[redacted]>
Subject: Re: I want to write fiction
but ...
To: [redacted]
Date: Sunday, July 12, 2009, 1:04 PM

Sure, and why not throw in the Goddamn
bible. I mean,
hell, what is the bible? Narrative? Epic
poetry? I'm
thinking mostly of the Old Testament, of
course.Â As
for "The Wire, " I'm a big fan of crime
fiction, and George
Pelacanos is the main producer of "The
Wire." Indeed, in the
broad sense of the term (...poet...), why
not include
Pelacanos as a poet of the streets of
Washington, D.C.?
Perhaps Q Taratino is the poet of video
store clerks, if not
their saint. Why not talk about failed
poets who turned to
fiction after their bout with poetry.
Consider William
Faulkner. As for cartoonist, I have no
problem calling E
Gorey, or evenÂ Mr. peanuts Schultz,
a poet. Ugh, what
was the topic???

--- On Sat, 7/11/09, George Bowering
<[redacted]>
wrote:

From: George Bowering <[redacted]>
Subject: Re: I want to write fiction
but ...
To: [redacted]

Date: Saturday, July 11, 2009, 4:01
PM

Here we go;
the usual widening and widening of the
topic
until we can include everything, such
as L'il Abner
and,oh, The Wire.

gb

On Jul 10, 2009, at 6:36 PM, Jonathan
Morse wrote:

steve russell wrote:
there are a few singular
talents who've
managed to create 1st rate work in
fiction, poetry, and
drama as well as the essay. Consider Denis
Johnson, or Jim
Harrison, or the late Thomas Dish.
Goethe. Rilke. Hardy. Hugo. If
you'll accept
non-fiction, you can add Yeats and Dryden.
If you count
letters as imaginative literature, and why
shouldn't you?,
you can add Keats and Dickinson. Think
big.

Jonathan Morse

& does not
accept all posts. Check guidelines &

George B.
Author of his own misfortunes.

does not accept
all posts. Check guidelines &

does not accept
all posts. Check guidelines &

does not accept
all posts. Check guidelines &

George "Whip" Bowering
No slugging average to speak of.

not accept all
info: http://epc.buffalo.edu/

accept all posts. Check
welcome.html

George H. Bowering, OC
Dull as dishwater.

accept all posts. CheckÂ
guidelines

accept all posts. CheckÂ
guidelines

all posts. CheckÂ
welcome.html

> *all posts. CheckÂ*
> *welcome.html*
>
> *GB*
> *Under electronic surveillance.*

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277. **Jim Andrews**
Re: spiritual materialism
Mon 20 Jul 2009

---

i'm sure 'spiritual materialism' could mean any number of um things. that's part of its poetical if not philosophical appeal, as poetry is the art of being profoundly vague. so one doesn't like to 'disambiguate' too strongly.

however, here's a bit more about what i had in mind. others will have their own, different notions of what it might mean.

many of us, as writers and/or artists or whatever, find ourselves working with 'the material' in ways that we weren't earlier on. with less emphasis on transcribing our 'inner thoughts and feelings' and more emphasis on what the words are saying. and yes there are often things we want to get them to say, if we can (like now), but we observe that not only are we not entirely clear what that might be, until we find the words, but that even when we do, they aren't quite what we thought they might be and are often better as something we didn't anticipate at all via not mindless manipulation of symbols but through a process of writerly/artistic discovery that involves mind and mindless, material and material, material and spiritual. via engaging with the material both in an objective manner, as things on a page subject to choice and cutup, random and thoughtful selection...and all the compositional techniques we use.

and this different engagement with 'the material' is part of what i had in mind as a kind of materialism. of course the term 'materialism' has a very interesting history going back to Indian and Greek atomism and into the contemporary world in many different ways. usually the 'material' is atomistic. matter. a philosophy of the composition of matter and the generation of the ten thousand things.

only recently has it been associated with consumerist zeal and denials of the importance of feelings, emotions, and so on. a blip on the map.

usually there's a scientistic element, often a strong one, to materialisms. they often seek to apply an occam-like razor to eliminate assumptions that are not

required or attribute causes to supernatural agents. materialisms usually do their darndest to appeal only to reason and material evidence in their theories.

but of course, as artists, we are by no means in the bizness of appealing solely to reason. we don't produce many theories of the universe and everything but, instead, are basically wordy minstrels singing into the black hole of mind and media. and, for lack of a better word, there is a 'spiritual' dimension to what we talk about, what we do, how we go about it, and so on. emotion, feeling, mood, tone, connotation, subjectivity, all these are normally important to art.

yet our approach, or the approach of many of us, to writing and/or art or whatever, in our current age, does involve this 'materialism' i mentioned that does indeed have a scientistic dimension in that we do try to keep our eye somewhat objectively not on what we ourselves are feeling and thinking about what we're creating but on what others might also get from it and, beyond that, in our approach to working with the material as recombinant, as involved in the processes of network cutup, reassembly, and our sources of the material can be spam or texts recovered from net searches or whatever and our methods of composition can involve the algorithmic and so on. kedrick james's term for all this is 'writing post-person'.

but, even so, we are not so much interested in creating interesting language machines as in the human appeal of these machines made out of words. so that a contemporary, writerly materialism usually involves some sort of meditation on our relations with language and machines. not to dehumanize but to locate and explore our humanity in relation to mind and mindlessness, the intention and the unintended, the machine and the human.

there's that kurzweil book 'the age of spiritual machines'. with emphasis on artificial intelligence. and that's interesting, but typically our emphasis is not on artificial intelligence but on our own intelligence extended, changed, dwarfed, zoomed, augmented, pounded, filtered, twittered, frittered, coerced, directed, freed, drugged, blasted, spliced, diced, googled, ogled, bamboozled, frugalled, layered, informationalized, playered, stirred, blurred, penetrated, iconized, infiltrated, visualized, datafied, search enginized, tokenized, blip bopified, ding donglered and piece-wise transformed via our engagement with language and contemporary language environments. our own intelligences are somewhat artificial. and we operate in a material combinatorium of language not as in a meaningless concourse of atoms but in our own very purposefully processual cyclotrons, intent upon both the material and energy of its release.

ja
http://vispo.com

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278. Mary Kasimor
Re: Tough economy - insight?
Mon 20 Jul 2009

I have not read everything in insidehighered, but I think that what I said was misunderstood by you, based on what I did read. I am not saying that careers are doing well in higher ed. I am saying that there are adjunct semester by semester jobs available because when the economy is bad, people go back to college. I am talking about surivival mode, not tenure. I am now a tenured instructor at a technical/community college in the midwest. We are not currently hiring tenure track positions, but I can say that we will be hiring adjunct positions. I have done the adjunct route, and I know that it is not ideal and I know that it is very frustrating for people with PhDs. (I have two lowly Master's degrees from a state university.) However, I do know that adjunct teaching is a better position than selling shoes at Kohl's, which was another option for me about 12 years ago. I can also understand that working as an adjunct and wondering if your bills will be paid causes a great deal of stress because I have also dealt with that stress. I was supporting my two children and myself from semester to semester with very little child support from their dad ($100/month). In a very bad economy, I am saying that it is better than many other possible scenarios. Sometimes you just have to suck it up. Mary

--- On Sat, 7/18/09, Jonathan Morse <[redacted]> wrote:

From: Jonathan Morse <[redacted]>
Subject: Re: Tough economy - insight?
To: [redacted]
Date: Saturday, July 18, 2009, 2:53 PM

Mary Kasimor wrote:
> My understanding is that colleges and universities are doing well during the bad economy.
Ye gods, Mary. No they aren't. Subscribe (free) to
http://www.insidehighered.com to learn how misinformed you've been.

Jonathan Morse
University of Hawaii

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279. Jennifer Karmin
July 25 & 26: Wisconsin Readings
Mon 20 Jul 2009

SATURDAY, JULY 25

Poets:
QURAYSH ALI LANSANA
JENNIFER KARMIN

Musicians:
AUSTIN SPIKA
I HAVE THREE HANDS

6pm at Blueberries Cafe
515 Sixth Street
Racine, Wisconsin

BONK! series
sponsored by the Racine Public Library
http://bonkperformanceseries.wordpress.com

SUNDAY, JULY 26

Poets:
ANDY GRICEVICH
JENNIFER KARMIN

2pm at Avol's Bookstore
315 West Gorham Street
Madison, Wisconsin
http://www.avolsbooks.com

@@@

Madison, Wisconsin. He very rarely, and with extensive discomfort, blogs at ndgwriting.blogspot.com.

JENNIFER KARMINâ€™s text-sound epic Aaaaaaaaaaalice will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets.Â Jennifer teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the Chicago Public Schools. Recent poems are published in the journals Cannot Exist, MoonLit, Otoliths, and anthologized in Come Together: Imagine Peace(Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

AUSTIN SPIKA is recognized as an outstanding percussionist in a variety of musical genres, having received numerous awards and recognitions throughout his young career.Â In 2007, CL Barnhouse published Rim Shot, Spikaâ€™s first concert band/parade snare composition co-written with Donald Young.Â He has been involved with many musical organizations in the Racine and Milwaukee areas including three award-winning years with the Racine Lighthouse Brigade percussion line, three years with the University of Wisconsin-Milwaukee Jazz and Wind Ensembles, and several summers with the Wisconsin Conservatory of Music Jazz Ensembles.Â

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280. Vernon Frazer

Please check out the new ROCKPILE Website & Blog at Big Bridge (from Michael Rothenberg)

Tue 21 Jul 2009

ROCKPILE is a collaboration between David Meltzer — poet, musician, essayist, and more — and Michael Rothenberg of Big Bridge Press. David and Michael will journey through eight cities in the U.S. to perform poetry and prose, composed while on the road, with local musicians and artists in each city. ROCKPILE will serve to educate and preserve as well as to create a history of collaboration. It will help to reinforce the tradition of the troubadour of all generations, central to the cultural upheaval and identity politics that reawakened poets, artists, musicians, and songwriters in the mid-1960s through the 1970s. The project will end with a final multimedia performance celebration in San Francisco.

The ROCKPILE Website & Blog will tell you all you need to know about the ROCKPILE project including performance dates, venues, artist bios and

performance clips of some of the musicians we will be meeting and performing with in each of the cities.

Once we hit the road, we will be posting travel photos, journal entries, performance videos, interviews and more, daily, on the ROCKPILE Blog, so log on and join us as we travel around the country. Write us, comment on the blog, and let us know you are with us, let us know you care!

And of course, we hope to see you on the road!

Best,

Michael Rothenberg, David Meltzer, Terri Carrion & Ziggy.

ROCKPILE

www.bigbridge.org/rockpile/

Made possible by a grant from the Creative Work Fund, a program of the Walter and Elise Haas Fund, also supported by generous grants from The William and Flora Hewlett Foundation and The James Irvine Foundation, and support from the Committee on Poetry.

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281. George Bowering

Re: A widespread, high-spirited head rush

Wed 22 Jul 2009

Remember when Rashied played instead of Elvin Jones in a quartet that Had Alice instead of Mccoy?

Whew, that was good. Listened to some just today.

gb

On Jul 18, 2009, at 10:34 AM, steve dalachinsky wrote:

> *you saw rashied with ayler i'll ask him*
> *what dya mean ya din't know he did concerts?*
> *semantics he did a gig 3 sets is that better usage of lingo?*
>
> *On Fri, 17 Jul 2009 00:47:03 -0700 George Bowering <[redacted]>*
> *writes:*
> *I love Rashied Ali. My favourite drummer.*
> *I heard him with the Aylers around 1967*
> *Jand I heard him in Vancouver last year.*
> *I didn't know he did concerts, though.*
>
> *gb*

> *On Jul 16, 2009, at 3:23 AM, steve dalachinsky wrote:*
>
> *rashied ali quintet last nite*
> *tonite kronos qt*
> *i go to almost 1 or 2 a nite*
> *On Thu, 16 Jul 2009 00:11:22 -0700 George Bowering*
> *<[redacted]>*
> *writes:*
> *On Jul 15, 2009, at 6:24 PM, Paul Siegell wrote:*
>
> *Hi,*
>
> *What was the last concert you went to?*
>
> *I guess it was the Vancouver Symphony Orchestra doing*
> *Beethoven's*
> *Ninth*
> *and other stuff about 18 months ago.*
>
> *gb*
>
> *welcome.html*
>
> *Geo. H. Bowering*
> *Adaptable yet reliable.*
>
> *welcome.html*

Geo. H. Bowering
Adaptable yet reliable.

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282. David Kirschenbaum
Tues./Boog City presents P-Queue/Queue Books
Wed 22 Jul 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Season 6 finale:

P-Queue/Queue Books
(Buffalo, N.Y.)

this Tues., July 28, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
P-Queue/Queue Books editor Andrew Rippeon

Featuring readings from

José Felipe Alvergue
Stephen Collis
Zack Finch
Sueyeun Juliette Lee
Ben Miller

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**P-Queue/Queue Books
http://www.p-queue.org/

P-Queue was founded in 2003 by Sarah Campbell with the special intent to investigate the overlaps and departures between the prose line and that of verse. Today P-Queue continues these investigations, while also exploring other such tipping points, including visual-textual, spoken-written, and polemic-poetic. A chapbook series started in 2007, and treats primarily collaborative projects.

Performer Bios

**José Felipe Alvergue
http://jacketmagazine.com/36/r-chainlinks-rb-alvergue.shtml

With an M.F.A. from the Cal Arts School of Critical Studies, José Felipe Alvergue is presently a student of the SUNY Buffalo Poetics Program. He is the author of us look up/ there red dwells (Queue Books).

**Stephen Collis
http://epc.buffalo.edu/authors/collis/

Stephen Collis is the author of three books of poetry, Mine (New Star); Anarchive (New Star), which was nominated for the Dorothy Livesay Poetry Prize; and The Commons (Talonbooks)—the latter two of which form parts of his on-going "Barricades Project." He is also the author of two book-length studies, Phyllis Webb and the Common Good (Talonbooks) and Through Words of Others: Susan Howe and Anarcho- Scholasticism (ELS Editions). His new book, On the Material (which includes the long poem "4x4") is forthcoming from Talonbooks next year. Long a member of the Kootenay School of Writing, he teaches American literature, poetry, and poetics at Simon Fraser University.

**Zack Finch
http://bostonreview.net/BR29.6/finch.php

Zack Finch is a doctoral candidate in the poetics program at the State University of New York at Buffalo and teaches periodically as a visiting lecturer in creative writing at Dartmouth College. His poems and reviews have appeared in journals such as Poetry, American Letters & Commentary, Boston Review, and Tin House.

**Sueyeun Juliette Lee
http://corollarypress.blogspot.com/

Sueyeun Juliette Lee lives in Philadelphia, where she edits Corollary Press, a chapbook series devoted to new work by writers of color. Her publications include That Gorgeous Feeling (Coconut Books), and the chapbooks Mental Commitment Robots (Portable Press at Yo-Yo Labs), Perfect Villagers (Octopus Books), and Trespass Slightly In (Coconut).

**Benjamin Miller

Benjamin Miller has an M.F.A. from CalArts and is a writer and a musician. He lives in NYC.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Thurs. Sept. 10
d.a. levy lives: celebrating the renegade press, Season 7 Kick-Off
Day 2 of 3rd annual Welcome to Boog City poetry and music festival

Rope-A-Dope Press (South Boston, Mass.)
http://ropeadopebooks.blogspot.com/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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283. **steve russell**
Re: Tough economy - insight?
Wed 22 Jul 2009

---

i forgot to mention dog walking. & the money is excellent if you can do it free lance. it works in d.c. because many people are workoholics and haven't lives but do have an income and enough guilt to pay someone to walk their dogs. do the arthimitic. one dog per/half hour/15.00 ... add dogs ... evem at a reduced rate ...

--- On Fri, 7/17/09, Mary Kasimor <[redacted]> wrote:

> *From: Mary Kasimor <[redacted]>*
> *Subject: Re: Tough economy - insight?*
> *To: [redacted]*
> *Date: Friday, July 17, 2009, 2:56 PM*
> *My understanding is that colleges and*
> *universities are doing well during the bad economy. If your*
> *friends have MA's or MFA's, I suggest that they talk to the*
> *chairs in the English or other departments that they are*
> *qualified to teach in.*
>
> *--- On Fri, 7/17/09, amy king <[redacted]>*
> *wrote:*
>
> *From: amy king <[redacted]>*
> *Subject: Tough economy - insight?*
> *To: [redacted]*
> *Date: Friday, July 17, 2009, 1:47 PM*
>
> *I've got a few friends -- poet friends -- who have recently*
> *suffered the "lay off" axe. While I suspect this axe is*

wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

So I'm asking: what would you do? Any job insight advice? What work/markets are still available to these poets, many with college degrees? Where do you seek listings friendly to the poetically-inclined? Know of any work available in NY? (Feel free to backchannel on that last question, for I have some astute poet friends ready, smart, and quite able)

Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

_____

Amy's Alias

http://amyking.org/

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284. steve russell
Poetry/Failure
Wed 22 Jul 2009

---

so, with Auden, suppose that "Poetry makes nothing happen."

or, as Charles Simic points out: "The act of torture consist of various strategies/meant to increase/ the imagination of homo sapiens."

it seems as though we're left with little more than irony. besides pleasure, what can poetry offer?

perhaps the one successful didatic poet of the 20th century, Bertold Brecht, said it best:

All roads led into the mire in my time.
My tongue betrayed me to the butchers.
There was little I could do. But those in power
Sat safer withut me: that was my hope.
So passed my time
Which hadbeen given to me on earth.

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285. Kyle Schlesinger
new mailing address
Wed 22 Jul 2009

Dear friends,

As of August 1, 2009 the mailing address for Kyle Schlesinger and Cuneiform Press will be:

Kyle Schlesinger
Cuneiform Press
5003 Eilers Avenue
Austin, Texas 78751

Telephone number, email, and urls will remain the same. We're bringing along a new Vandercook, type cabinet, and other letterpress goods. Watch for new publications this fall, starting with Bill Berkson and George Schneeman's collaboration TED BERRIGAN.

Cheers,

Kyle
- - - - -
Kyle Schlesinger
Proprietor

Cuneiform Press
www.cuneiformpress.com
www.cuneiformpress.blogspot.com

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286. Charles Bernstein
University of Alabama Press Recession Sale
Wed 22 Jul 2009

Hank Lazer and I are glad to pass this on to the Poetics List (some of our favorite books).
Our Summer Recession special on select titles.

Not 20% off ...
not 30% ...
not even one-third off ...
One half-price.
Yes you heard that right ... a fifty percent discount.
five o
incredible? unbelievable?
perhaps ...
But act now while supplies last ...

The University of Alabama Press is proud to offer a

RECESSION SPECIAL

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Purchase any of the following books at 50% off the regular retail price. (See below for pricing in USD and ISBNs required for ordering.)

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As always, we invite you to forward this e-mail to any of your colleagues who you think might be interested, or suggest names and addresses to which we should send future mailings. If you have any questions, please contact me directly at [redacted] or [redacted].

For more information on these and other titles in the Modern and Contemporary Poetics Series, visit our website at http://uapress.ua.edu/series.cfm?id=MCP.

Rebecca Todd Minder
Electronic Marketing, Advertising, and Exhibits Manager

The University of Alabama Press
Box 870380, Tuscaloosa, AL 35487-0380
[redacted]
[redacted] * [redacted] fax

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International shipping: $8.50 per book
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Offer expires August 30, 2009

Sales Code: MCPRS-01

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287. **Séamas Cain**
"a sonic field recording ..."
Wed 22 Jul 2009

---

tríd an gcoill
("through the woods")

by Séamas Cain

has been published by
The Red Jasper in
Dublin, Ireland

to read Liam Carson's
review of the book in
the July 2009 issue of
"Poetry Ireland Review"
go to ...

http://www.freewebs.com/seamascain/liamcarsonsreview.htm

to read Séamas Cain's response to
various questions from Liam Carson, go to ...

http://www.freewebs.com/seamascain/questionsanswers.htm

tríd an gcoill
("through the woods")

ISBN 978-0-9563001-0-2

http://www.freewebs.com/seamascain/

may be purchased from

"An Seancheann"
(The Old Head)
Books & Collections,
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Skibbereen, County Cork,
Ireland

Web-site: http://www.worldwidebookshop.com/detail/16526AB/

Phone: [redacted]

E-mail: [redacted]

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288. **Sam Truitt**
Re: Poetry and Failure
Wed 22 Jul 2009

Right - many thanks - that's the terrific saying - with the triple understanding of "nothing" as no correspondence outside itself - no purpose - it doesn't do

anything except what it does - not causal - it's intransitive (as came up) and so the PLEASURE (also come up) is in and of itself - what Williams said, "If it's not a pleasure it's not a poem" - and then "nothing" as an IMPOSSIBILITY - as even a vacuum has a form, or there is a meeting - and so one can keep saying - or trying, as somebody said - but one fails - one FALLS, which is the cadence (dance) and Cage's chance too (both from the Latin "cadere" - to fall). That "nothing" is like Cage's SILENCE, an experiential impossibility - it's a concept - going back to the vacuum - as he discovered entering in a sound-proof chamber and heard the hum of his nervous system. That there is an inside. So, what's the point of saying - speaking or writing - except the pleasure and the finding, measuring, how things fall out, arrange themselves, in language or any other symbolic system... I have found personally it's to put myself into a situation in which I can no harm. Celine said someplace that there are two kinds of poets: those that write and those that don't, noting the latter are more happy. And maybe if you don't try you can't fail... I don't know if that Ridingly true, but it does seem to have something to do with self - that very thing that seems in a situation of composition necessary to be out of - as self is "separate" - it's critical, divides: you lose the whole - and there is one, just as there is nothing, too - we sense - like "the hub of a wheel, the immobile center that makes rotation possible." But the fail is a pleasure - it gets at the root of how we are - the risk - as someplace I heard we are born with two instincts: reaction to loud noises and fear of falling.

----- Original Message ----
From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Friday, July 17, 2009 4:33:44 PM
Subject: Re: Poetry and Failure

"I have nothing to say and am saying it, and that is poetry." --John Cage (more or less)

Hal

"A paranoid is someone who knows a little
of what's going on."
--William S. Burroughs

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Fri, Jul 17, 2009 at 1:23 PM, Sam Truitt <[redacted]> wrote:

> *"You can say anything in prose, so poetry should be reserved for saying nothing"*
> *(Khlebnikov), like the soul, lost at the xroads.*
>
> *----- Original Message ----*
> *From: Nicholas Piombino <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, July 16, 2009 11:46:21 PM*
> *Subject: Re: Poetry and Failure*
>
> *"Opens magazine several times at the fact that poetry is at crossroads."*
>
> *F. Scott Fitzgerald (from "The Notebooks", in "The Crack Up", edited by Edmund Wilson)*
>
> *On 7/16/09 6:28 PM, "Sam Truitt" <[redacted]> wrote:*
>
> *Is this thread I'm surprised not to see Laura Riding (Jackson) hasn't come up*
> *- her sentiment as nailed by posthumous title THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE (ed. John Nolan) underscored by her giving up poems in the*
> *late 1930's - tied to truth, to being true - but she writes someplace (her*
> *essay on Stein maybe?):*
>
> *Â³Å if poetry had all subjects taken away from it,*
> *there was one subject of which poetry could not be deprived, namely, that poetry had come to an end. Here was an ingenious method for indefinitely postponing the end of poetryÅ since poetry was to write about nothing, it could*
> *write about everything from the standpoint of nothing; it could still have its*
> *epic without the burden of having to have convictions about it.Â²*
>
> *----- Original Message ----*
> *From: carol dorf <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, July 16, 2009 9:22:50 AM*
> *Subject: Re: Poetry and Failure*

Hard to say where one "poem" ends and the next begins.

Don't forget pleasure -- pleasure in language, pleasure in structuring the
"poem," referencing experience.

(Almost all of reading, for me; and a good part of my writing.)

On Wed, Jul 15, 2009 at 11:56 AM, Elizabeth Switaj <[redacted]>
wrote:

Do we continue to write poetry because it ultimately fails to do what we
hope it might or should?

That may be so for some and certainly is why I continue to write a poem*,*
but other than that I continue writing because those hopes shift and are various.

Is the "failure of poetry" a failure of language, or poetics?

Yes.

guidelines

guidelines &

guidelines &

↑ Index

289. Jesse Glass
Experimental Poetry/Performance in Baltimore/Washington Area
Wed 22 Jul 2009

I'd like to connect with experimental poetry/performance groups in the Baltimore/Washington area for a project at the University of Maryland, College Park. Back channel please. Jesse

↑ Index

290. blacksox
Showdown in O Town-7/23, 7pm
Wed 22 Jul 2009

Thursday, July 23 7PM to 10PM at The Cameo Theatre (located in the old Cruises Only building - 1013 E. Colonial Drive), Team Orlando 2009 will face off against three other teams packed with amazing poets in a National Poetry Slam style bout where, after four rounds, one team will win the first ever Showdown in O-Town. Our teams are so far:

Team Orlando 2009: Shawn Welcome, Curtis Meyer, Ronin, MyVerse, Alex Ruiz - the most talented team Orlando will ever throw at the National Poetry Slam thus far. This is an amazing mix of accomplished poets and hungry newcomers who will rock your faces off with their poetic might.

Team Slamazon: Kendra Corrie, Dani O., Veronica Smith, Holly Riggs - this team features both winners of the 2009 Fringe Poetry Smackdown (who both won with 30s), a 2009 Smackdown runner up, and a poetic leviathan emerging from the depths. This steam is fierce. They will destroy you with their verse, then wear your skin like a pelt.

Team Payback: Tod Caviness, Trevor Fraiser, Tam Tam the Sandwich Man, Alex Vega - all these poets were part of the Broken Speech Post-Season and they seek vengenance on Team Orlando for denying them from representing the City Beautiful.

Team Pandemonium : Chaz Yorick, Lilly, Michael Sloan, Zachary Kluckman - this team is the ultimate wildcard. We can only speculate the mayhem this mysterious group can cause.

These teams will face Team Orlando at the Showdown in O-Town in an epic bout never seen before in the City Beautiful...until now.

And we have a super special feature to kick off the show - individual National Poetry Slam Champion and individual World Poetry Slam Champion Mighty Mike McGee.

Wanna hear the best part? You can see this National Poetry Slam style bout with a side of legendary for just $5. $5 to see amazing poetry. $5 to get your face rocked so far off, you can put it on a wall as a trophy to tell your grandchildren about that time poetry rocked your face off on this night. For your $5, you not only get to witness awesome poetry but get your name thrown in the hat for a door prize: a $25 gift card to Urban Think, Orlando's only independent book store. All proceeds go to Team Orlando 2009.

Peace
Russ Golata

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291. Daniel Godston
Chicago Bauhaus in July
Wed 22 Jul 2009

"Chicago Bauhaus in July"

Saturday, July 25 (3-6 p.m.)

at Acme Art Works

You are invited to attend "Chicago Bauhaus in July," which features poetry and micro-fiction readings, an art talk, musical performances, a discussion about the Michael Reese Hospital, a "Metallic Fest" workshop, and a conversation about a new Cairo-Chicago project initiative. The purposes of "Chicago Bauhaus in July" are to creatively explore the Bauhaus spirit, and to raise awareness about the current effort to preserve the buildings on the Michael Reese Hospital campus.

* * *

Al DeGenova, Jamie Kazay, Charlie Newman, and Larry Sawyer read selections of their poetry.

David Boykin performs a set of solo percussion.

Amanda Marbais reads several micro-fiction pieces.

Members of the Gropius in Chicago Coalition give a presentation about the ongoing campaign to preserve the buildings designed by Bauhaus founder Walter Gropius, on the Michael Reese Hospital campus.

performance by Amalgamating --

Paul Hartsaw -- tenor saxophone

Dan Godston -- trumpet

Alex Wing -- drums

Jerome Bryerton -- drums

Bert Stabler gives a talk about how his artwork has been influenced by Bauhaus artists Paul Klee and Laszlo Moholy-Nagy.

Houreya Elsayed and Dan Godston talk about the Cairo-Chicago project, via skype.

"Metallic Festival" workshop

In 1929, the Bauhaus hosted a Metallic Festival, during which participants dressed up in metal outfits. Part of the impetus behind that was the Bauhaus' insistence that industrialization could be playful. Also, Bauhaus artist/choreographer Oskar Schlemmer created "Metal Dance," which explored metal as a material that has remarkable light-reflecting properties. Participants of the "Metallic Festival" workshop will design metal costumes, as well as have the opportunity to make hand-sculpted metal objects (such as hats and miniature buildings). Also, musicians will interact with the sounds of amplified metal, during a several-minute improvised piece.

$5 suggested donation, sliding scale

This event is hosted by the Near Northwest Arts Council at Acme Art Works, and it is co-organized by the Borderbend Arts Collective and the Gropius in Chicago Coalition.

Acme Art Works

St Paul's Cultural Center

2215 West North Ave.

Chicago, IL 60647

http://www.nnwac.org/

http://www.gropiuschicago.org

http://requitedjournal.com/index.php?/masthead/

http://www.myspace.com/davidboykinexpanse

http://www.myspace.com/zootsuitbeatnick

http://metastablesound.com/

http://www.milkmag.org/

http://www.bertstabler.com

http://www.myspace.com/alexwing

http://www.myspace.com/jeromebryerton

http://www.bauhaus9090.org

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292. **Troy Camplin**
Re: spiritual materialism
Wed 22 Jul 2009

It is as completely unrelated to dianetics as one could possibly be, trust me. The term is Greek. Dia- means through, and physics from physis, meaning nature. "Through the levels of nature." That's diaphysics.

Troy

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Monday, July 20, 2009 3:14:44 PM
Subject: Re: spiritual materialism

sounds sort of similiar to dianetics, or scientology in drag. cynical, ugh, me. ---
On Sun, 7/19/09, Troy Camplin <[redacted]> wrote:

> *From: Troy Camplin <[redacted]>*
> *Subject: Re: spiritual materialism*
> *To: [redacted]*
> *Date: Sunday, July 19, 2009, 9:46 PM*
> *Troy Cam*
> *My book Diaphysics is precisely about spiritual*
> *matierialism.*
>
> *Troy Camplin*
>
> _____
> *From: Christopher Rizzo <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, July 6, 2009 3:08:12 PM*
> *Subject: Re: spiritual materialism*
>
> *I'm finding this string really quite interesting. Glad to*
> *hear evidence of*
> *such a wide-ranging interest.*
>
> *Aryanil, much thanks for reminding me of Whitman and*
> *Tagore. I'm tempted to*
> *add Pound to that set, too.*
>
> *There are a few significant differences between, say, Olson*

> *and Whitman.*
> *Briefly, Olson's cosmology took the philosophy of mathematics, quantum*
> *mechanics, and Cybernetic theory (which turns into information theory,*
> *really) into account, as well as the phenomenology of Merleau-Ponty, etc.*
>
> *For sure, there are similarities to Whitman, but I figured (perhaps too*
> *hastily?) that a post-Heisenberg view of reality might key into Jim's ideas*
> *a bit more readily.*
>
> *As for Eastern approaches to spirituality, perhaps one of the more*
> *interesting bits in Olson is his use of the first line from Wilhelm's*
> *translation of The Secret of the Golden Flower: "That which exists through*
> *itself is what is called meaning." And it is useful to note that Whilhelm*
> *translates "meaning" with a capital "M" (suggesting Tao), whereas Olson uses*
> *the term in lower-case.*
>
> *Simply (and reductively), Olson uses the line to indicate something closer*
> *to autopoiesis than Logos, or rather the One. Creeley explains that one*
> *consequence of all this is that language is not "importantly" referential.*
> *Still provocative, I think.*
>
> *And, Chris, as for Benjamin, I'm thinking of his use of "nunc stans," in*
> *particular, and what uses it may have in this context....*
>
> *Anyway, just a few thoughts.*
>
> *Bests,*
> *Chris*
>
> *On Mon, Jul 6, 2009 at 1:47 PM, Jonathan Ball <[redacted]> wrote:*
>
> *Some of these ideas might approach the way Slavoj*
> *Zizek reads the Hegelian*

paradox that "the spirit is a bone" .... I am
travelling without any books
and so I can't say much more or even verify my quote
etc but your the Olson
quote brings this idea to mind, in light of the
previous email.

Jonathan Ball

On Sun, Jul 5, 2009 at 10:29 PM, Christopher Rizzo
<[redacted]
wrote:

Jim,

Interesting post. Are you familiar with Charles
Olson's work? In a
conversation with Herbert Kenny, 1969, Olson says
"I mean something I
believe we possess crucially. I think our body is
our soul. And if you
don't
have your body as a factor of creation, you don't
have a soul." Olson
articulates the same idea at other times, too.

In any event, an explanation of the above would
prove lengthy, so please
feel free to backchannel me if you're so
inclined. I'm writing two books
on
Olson at the moment.

[redacted]

Bests,
Chris

On Sun, Jul 5, 2009 at 3:41 PM, Jim Andrews
<[redacted]>
wrote:

> it is commonly observed that a great deal
of contemporary art/writing
involves a double sense of 'the material'.
the term is understood to
refer
not only to the subject matter (the

'standard' understanding in
writing)
but
also the matter of the media in the piece,
the material embodiment of
the
piece. it's also commonly observed that the
latter awareness of and
approach
to composition not solely by ideation,
meditation on the subject
matter,
but
also through operation on the material
embodiment, has come to be much
more
widely understood as a part of reading than
it was a generation ago.
when
we
encounter work that does not follow the
grammars and approaches
traditionally associated with work, we
inquire into the methods of
composition, the approach to materiality,
and look for relations
between
those methods and approaches and the subject
matter, or look for the
subject
matter in the light of those things. and so
read differently, thereby.
and
in this way, we now read some literary work
in ways that are closer to
how
we approach a great deal of visual art.

but what i want to get at is something that
isn't so commonly observed,
at
the moment, but may be in the next
generation. and that's the relation
of
awareness of the materiality of writing/art
to our ideas of who and
what
we

are. that's erm awkwardly stated. what i'm
trying to get at is this.
the
whole emphasis on materiality is involved in
a larger movement to
explore
how things like ideation, imagination, the
spiritual, beauty, truth,
goodness, justice--all our ideals and things
normally associated with
the
immaterial--operate in the material world.

in this sense, we might say that the whole
contemporary awareness of
materiality in art is part of a larger ah
spiritual materialism. i
googled
that term, after it occurred to me, and i
assure you i'm using it in a
different sense than chögyam trungpa, who
uses it "to describe mistakes
spiritual seekers commit which turn the
pursuit of spiritualism into an
ego
building and confusion creating endeavor"
(wikipedia). instead, i'm
refering
to a relatively common sort of philosophy in
which the material
substrate
of
ideation and even the spiritual is affirmed
and its relations with even
the
flightiest of fancies are explored. not to
denigrate or dismiss things
like
spirituality but to explore how they operate
materially.

perhaps more evidently, now, this is also
related to philosophies of
mind
in which the materiality of thought itself
is affirmed--as a chemical
and
informational process, however emergent--and

> *the brain and the mind*
> *that*
> *emerge from its processes are conceived as*
> *fully embodied in the*
> *material.*
> *so that the idea of being able to create*
> *thinking machines (however*
> *unlike*
> *us) becomes a real possibility. and we are*
> *conceptualized as nature's*
> *(near?) ultimate machines. and machines are*
> *conceptualized not as the*
> *simple*
> *things we once thought they must be but as*
> *often very complex*
> *biological*
> *creatures that, nonetheless, are embodied in*
> *the material world and*
> *are,*
> *therefore, subject to the constraints and*
> *possibilities of machines in*
> *the*
> *material world.*
>
> *to wrap it up, we now see the relation*
> *between contemporary artistic*
> *emphasis on the materiality of writing/art*
> *and the larger moment of*
> *'spiritual materialism'.*
>
> *ja*
> *http://vispo.com*
> *accept all posts. Check*
> *guidelines*
>
> *accept all posts. Check*
> *guidelines*
>
> *--*
> *www.jonathanball.com*
> *www.jonathanball.blogspot.com*
> *www.haikuhoroscopes.com*
>
> *all posts. Check guidelines*

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293. Jade Hudson
Last call for Toxic Issue 1
Thu 23 Jul 2009

This is a friendly reminder that the submission period for www.toxicpoetry.com is quickly coming to its end. We will be closing the doors for the first issue on July 28th.

Once again, we are an online publication for international, experimental, mp3 poetry. We welcome submissions from anyone who is experimenting with the mp3 format.

If you would like to send us work:
-E-mail [redacted] with your mp3(s) as (an) attachment(s), with
the title(s) of the piece(s) and your name.

If you have questions, comments, or info that can help us: -E-mail [redacted]

You are free to send as much work as you like. In fact, we welcome this.

Much thanks to those that have already blessed us with their submissions.

Happy Submitting and a Toxic Toast,

Jade Hudson

Toxic Co-editor and Webmaster

<[redacted]>

↑ Index

294. David Kirschenbaum
A Few Tables Available at Boog Fest's Small, Small Press Fair
Thu 23 Jul 2009

Hi all,

Boog City still has room for a few more tablers and would like to invite you to exhibit at our 6th annual small, small press fair (with indie records and crafts, too).

For the first time the fair will span two days, Sat. Sept. 12-Sun. Sept. 13, and will be held at a new location, Brooklyn’s Unnameable Books (600 Vanderbilt

Ave.) in their backyard. The fair will take place during the final two days of the 3rd annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with two-and-a-half hours of performances by authors from each of the tablers.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (of up to 3’ x 3’) with a portion of the proceeds going to help Unnameable Books.

Door charge for attendees is by donation.

Please email me, Boog City editor and publisher David Kirschenbaum, to [redacted] , as soon as possible to reserve your table and schedule your reader. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

This year’s fair will feature a barbecue from our good friends at Unnameable, as well as readings, musical performances, poets in conversation, and a lively panel. Below this note is the schedule for the two days of the fair.

as ever,
David

Sat. 9/12, 12:00 p.m.
Unnameable Books
600 Vanderbilt Ave., bet. Prospect Pl.
St. Marks Ave., Brooklyn

6th Annual Small, Small Press Fair
Featuring readings from authors of the
exhibiting presses from 12:00 p.m.-2:30 p.m. Presses include:

Dan Wilcox, A.P.D. (Dan Wilcox)
Jennifer Knox, Bloof Books (Shanna Compton)
Andrew Hughes, Book Thug (Jay MillAr)
Norman Lock, Ellipsis Press (Eugene Lim)
reader TK, EOAGH (Tim Peterson)
reader TK, Litmus Press (Julian Brolaski)
reader TK, Outskirts Press (Will Hallgren)
Austin Alexis, Poets Wear Prada (Roxanne Hoffman)
reader TK, Portable Press at Yo-Yo Labs Press (Brenda Ijima)
reader TK, 2nd Avenue Press (Paolo Javier)
reader TK, Straw Gate Press (Phyllis Wat)
Rachel Levitsky, Ugly Duckling Presse (Matvei Yankelevich)

2:30 p.m.-Jesse Schoen-music

3:00 p.m.-Ammiel Alcalay
3:15 p.m.-Danielle Le Gros Georges
3:35 p.m.-Ryan Walker
3:55 p.m.-Jim Dunn
4:15 p.m.-Phoebe Kreutz-music
4:45 p.m.-Karen Weiser
5:00 p.m.-Katie Yates
5:20 p.m.-Dana Ward
5:40 p.m.-Anselm Berrigan
5:55 p.m.-Anselm Berrigan
in conversation with Buck Downs
6:25 p.m.-Buck Downs
6:45 p.m.-Gracefully-music
7:15 p.m.-Jean-Paul Pecqueur
7:30 p.m.-Brenda Coultas
7:45 p.m.-Mike County
8:05 p.m.-Ish Klein

Sun. 9/13, 12:00 p.m.
Unnameable Books
6th Annual Small, Small Press Fair

12:00 p.m.-Paul Foster Johnson
12:15 p.m.-Nick Piombino
12:30 p.m.-Eric Gelsinger
12:45 p.m.-Joanna Sondheim
1:00 p.m.-Tracey McTague
1:15 p.m.-Alan Semerdjian-music
1:45 p.m.-Martha King
2:00 p.m.-Brendan Lorber
2:15 p.m.-Dan Wilcox
2:35 p.m.-Basil King

2:50 p.m.-3:00-break

3:00 p.m.-Discussion of Politics, Community, Poetics
curated and moderated by Greg Fuchs
featuring Jonathan Allen, Antonio D'Ambrosio, Allen Gilbert, Eileen Myles, and more

4:30 p.m.-4:40-break

4:40 p.m.-Corina Copp
4:55 p.m.-Lewis Warsh
5:10 p.m.-Hailey Higdon
5:30 p.m.-Shanna Compton

5:45 p.m.-Angela Veronica Wong
6:00 p.m.-Dorit-music
6:30 p.m.-Cristiana Baik
6:45 p.m.-Paolo Javier
7:00 p.m.-Sara Wintz
7:15 p.m.-Ryan Murphy
7:30 p.m.-Gary Parrish
7:45 p.m.-Justin Marks

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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295. **Douglas Manson**
Re: Tough economy - insight?
Thu 23 Jul 2009

Weirdly enough, I am moving to NYC just as Amy sees her friends and poets losing jobs. There has to be a way that people can form a group or organization, or as Duncan said somewhere--create the free association of mutual interests--to put all this corporate/institutionally-squandered skill, smarts, agility and amazing perception to work, and meaningfully so. We know why the economy is derailed, but why not start making work by making something new that people are actively interested and engaged in--not anything already done to death, or that bores us into paralysis--

I just hate to think of how many people out there are seemingly idled by a brain-stalled system, failed promises, and the sluggish, backwards logic of our education system. and i'm sick of getting emails that start out "wish I had better news to give you about our department...the economy" blah blah blah.

yuck,
doug

On Wed, Jul 22, 2009 at 8:13 AM, steve russell <[redacted]>wrote:

> *i forgot to mention dog walking. & the money is excellent if you can do it free lance. it works in d.c. because many people are workoholics and haven't lives but do have an income and enough guilt to pay someone to walk their dogs. do the arthimitic. one dog per/half hour/15.00 ... add dogs ... evem*

at a reduced rate ...

--- On Fri, 7/17/09, Mary Kasimor <[redacted]> wrote:

From: Mary Kasimor <[redacted]>
Subject: Re: Tough economy - insight?
To: [redacted]
Date: Friday, July 17, 2009, 2:56 PM
My understanding is that colleges and universities are doing well during the bad economy. If your friends have MA's or MFA's, I suggest that they talk to the chairs in the English or other departments that they are qualified to teach in.

--- On Fri, 7/17/09, amy king <[redacted]> wrote:

From: amy king <[redacted]>
Subject: Tough economy - insight?
To: [redacted]
Date: Friday, July 17, 2009, 1:47 PM

I've got a few friends -- poet friends -- who have recently suffered the "lay off" axe. While I suspect this axe is wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

So I'm asking: what would you do? Any job insight advice? What work/markets are still available to these poets, many with college degrees? Where do you seek listings friendly to the poetically-inclined? Know of any work available in NY? (Feel free to backchannel on that last question, for I have some astute poet friends ready, smart, and quite able)

Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

Amy's Alias

http://amyking.org/

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296. **crystal hoffman**
Re: Tough economy - insight?
Fri 24 Jul 2009

Copy editing work is tough, but its always a good place to start into the publishing field. The company I work for Beacon Premedia Global is growing and hiring. I work on the American Physical Society's journal APR D: Particles, Fields, Gravitation, and Cosmology. (Absolutely fascinating research on the nature of dark matter being done right now). I could give you contact information if you like. It's twenty hours a week, work from home, ten hours have to be done 9-5 and the rest are flex, pay is anywhere between 11 and 13 and hour depending on experience, 60 hours PTO.

Let me know if you are interested.

Crystal J. Hoffman
[redacted]

--- On Thu, 7/23/09, Douglas Manson <[redacted]> wrote:

From: Douglas Manson <[redacted]>
Subject: Re: Tough economy - insight?
To: [redacted]
Date: Thursday, July 23, 2009, 6:38 PM

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doug

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>
> *--- On Fri, 7/17/09, Mary Kasimor <[redacted]> wrote:*
>
> *From: Mary Kasimor <[redacted]>*
> *Subject: Re: Tough economy - insight?*
> *To: [redacted]*
> *Date: Friday, July 17, 2009, 2:56 PM*
> *My understanding is that colleges and universities are doing well during the bad economy. If your friends have MA's or MFA's, I suggest that they talk to the chairs in the English or other departments that they are qualified to teach in.*
>
> *--- On Fri, 7/17/09, amy king <[redacted]> wrote:*
>
> *From: amy king <[redacted]>*
> *Subject: Tough economy - insight?*

To: [redacted]
Date: Friday, July 17, 2009, 1:47 PM

I've got a few friends -- poet friends -- who have recently suffered the "lay off" axe. While I suspect this axe is wielded to make more profits for stockholders and management (didn't JP Morgan just pull in a huge unpredicted spike in profit this quarter?), I know the concrete reality is that my friends are suffering and may for some time to come. Profit increases are fun to brag about and buy yachts with, but finding enough cash to feed the landlord isn't so pleasant.

So I'm asking: what would you do? Any job insight advice? What work/markets are still available to these poets, many with college degrees? Where do you seek listings friendly to the poetically-inclined? Know of any work available in NY? (Feel free to backchannel on that last question, for I have some astute poet friends ready, smart, and quite able)

Just wondering. And if you have any stories -- inspiring or otherwise -- please do share~

Thanks,

Amy

Amy's Alias

http://amyking.org/

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297. **John Tranter**
Announcing Jacket 37 -- Early 2009
Fri 24 Jul 2009

Announcing Jacket 37 -- Early 2009

Like the 2004 Hubble Ultra Deep Field image,

http://hubblesite.org/newscenter/archive/releases/2004/07/image/a/format/large_web/

... Jacket glitters with constellations and galaxies
of luminous and sometimes bewildering insights:
Catch it now, before it swims out of your ken:

http://jacketmagazine.com/37/index.shtml

Jacket magazine: Editor: John Tranter -- Associate Editor: Pam Brown

Visit our new Jacket Notes pages:
readings, new books & magazines, blogs, etc.
http://sites.google.com/site/jacket-notes/Home

You may send Letters to the Editor:
please be concise and courteous.
http://jacketmagazine.com/00/letters2the-editor.shtml

We only have time to read for Jacket in June, July and January:
please don't send material out of season.

"I dislike a great deal of contemporary poetry -- all of the past
you read is usually quite great -- but it is a useful thorn to have in one's side." (Frank O'Hara)

In brief, Jacket 37 contents:

========== Articles ==========

*** Caroline Bergvall: A Cat in the Throat on bilingual occupants

*** Louis Bury: The Exercise and the Oulipo: 99 Variations on a Thesis

*** Christopher Rizzo: An Extensive Body of Work: Robert Creeley's Poetics of Affect: "American poetry is indeed "full of daybooks," but American poetry -- and criticism -- are also filled with what Harry Frankfurt accurately terms well-developed programs of producing bullshit..."

*** Beverly Dahlen: Some notes on George Stanley 's "Vancouver: A Poem"

*** Christopher Funkhouser: Presents: Maria Damon's textile styling

*** Jack Spicer's "The Book of the Death of Arthur", by Jim Goar

*** George Kalamaras (ed.): Surrealist Inquiry: "Would You Lend Money To?"

*** David Kaufmann: Frank O'Hara's Timing

*** Kevin Killian: Jack Spicer's Secret

*** Burt Kimmelman: George Oppen and Martin Heidegger: The Philosophy and Poetry of "Gelassenheit", and the Language of Faith

*** An excerpt from John Latta's blog, "Isola di Rifiuti", May 2009

*** Stephen Mooney: Discontinuous Visuality -- Brakhage's 'just seeing', and background temporality in contemporary poetics

*** Douglas Piccinnini: Ashbery In Paris: Out of School

*** H. K. Rainey: Along Comes Something: Mapping Motion in Selections from Lyn Hejinian's "Happily"

*** Dale Smith: 'Lyric Poetry after Auschwitz'?: Kent Johnson and Political Satire

*** Richard Swigg: Parts, Pairs, Positions: A Reading of George Oppen's "Discrete Series"

*** Duncan White: "The American Areas": Place, Language and the Construction of Everyday Life in the Novels of Ben Marcus

========== Heaney Agonistes ==========

*** Jeffrey Side: The Dissembling Poet: Seamus Heaney and the Avant-garde

*** Rob Stanton: 'A shy soul fretting and all that ': Heaney, Prynne and Brands of Uncertainty

*** The Group in Belfast, 1960s: (Seamus Heaney: The Early Years)

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responds to Ira Lightman; *** Jeffrey Side responds to Jamie McKendrick; *** From Desmond Swords, 2009-04-07; *** From Jamie McKendrick, 2009-04-09; *** Jeffrey Side responds to Jamie McKendrick; *** Andrew Boobier

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*** Joel Chace: Six poems: Scaffold, 19-24

*** Tom Clark: Three poems: Keats on Shipboard, September 1820 / Comic Interpretation / from "Little Cantos": 1

*** Peter Davis: Five poems

*** Elizabeth Fodaski: Two poems: Latent Progress / Short History

*** Joergen Gassilewski, "saturation", translated by Robert Oesterbergh

*** Chrissie Gittins: Three poems: Anxiety / Menopause / Sex Drive Problem

*** Jim Goar: Three poems: Just passing through / Sunken treasure / overseas edition

*** Phil Hall: Four poems: An Apprenticeship Ends / Variorum / Stephen Foster / Sawmill Tuning

*** Barbara Henning: Three prose pieces: Out of Detroit / Organ Light / Protestants and Catholics

*** Brian Henry: Three poems: Oklahoma / George W. Bush / Actually Sounding

*** Tom Hibbard: Poem: VII. Big Snow

*** Fanny Howe: After Watching Klimov's "Agoniya"

*** John Kinsella: Seven poems from "Graphology"

*** Heller Levinson: from green therapeutics this whale

*** Steve McOrmond: Night Figures

*** Geoff Page: Southward

*** Alan Loney: Testament : tenth muse

*** Camille Martin: 8 Sonnets

*** Annie Mullen: Three poems: You're Highness / Jarlyth and Phyllis / News of the World

*** Tomas Salamun: Three poems, translated by Brian Henry: The Loire Delta / poem ("If I don't know what to do...") / Greece

*** Edgar Saavedra: "Island", translated by Kristin Dykstra

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*** Beth Staley: The first voice loop was an echo

*** John Tranter: Two Poems: Derek Walcott's Lips; and Craig Raine's Arsehole: variations on a theme by Helen Farish

*** Barry Wallenstein: Five poems: Shades of Keats / The Fabulous Backdrop / Euphoria Ripens / The Mite and the Peacock / Gazing at Raindrops

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*** Eric Baus in conversation with Cynthia Arrieu-King: Bushwick, N.Y., 4 May 2009

*** Aaron Kunin in conversation with Ben Lerner

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*** David Shapiro: in conversation with Kent Johnson, 2009, with an Introduction by Don Share

*** Rachel Zolf in conversation with Joel Bettridge, 2008-2009

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*** Philip Mead: Networked Language: Culture & History in Australian Poetry, reviewed by Pam Brown

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*** Rachel Blau DuPlessis: Draft 94: Mail Art

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*** Louis Armand: "Solicitations: Essays on Criticism and Culture", reviewed by Jeroen Nieuwland

*** Anny Ballardini: "Ghost Dance in 33 Movements", reviewed by Crag Hill

*** Jules Boykoff and Kaia Sand: "Landscapes of Dissent: Guerrilla Poetry & Public Space", reviewed by Philip Metres

*** Jacques Derrida: "Monolinguism of the Other or The Prosthesis of Origin" (translated by Patrick Mensah), reviewed by Tom Hibbard: When Poetry Becomes Visual: Derrida's "Monolingualism of the Other"

*** Rosmarie Waldrop (ed.). Dichten = [number ten], 16 new (to American readers) German poets, reviewed by Catherine Hales

*** Sharon Dolin: "Burn and Dodge", reviewed by Robert Mueller

*** Joseph Donahue: "Terra Lucida", reviewed by John Olson

*** Elena Fanailova: "The Russian Version" (poems), Translated by Genya Turovskaya and Stephanie Sandler, reviewed by Stephan Delbos

*** Adam Fieled: "When You Bit", reviewed by Jeffrey Side

*** Sandy Florian: "The Tree of No", reviewed by Robert Savino Oventile

*** Tim Gaze: "Noology", reviewed by Michael Farrell

*** Nora Delaney: The Poetry of Melissa Green

*** Rob Halpern and Taylor Brady: "Snow Sensitive Skin", reviewed by Thom Donovan

*** John Hollander, "A Draft of Light: Poems", reviewed by by Alex Lewis

*** Mystery Man! "... he may be a hypocrite, like some fornicating Baptist pastor. This seems to be what some of his critics think." Kent Johnson: "Homage to the Last Avant-Garde", reviewed by Peter Davis

*** Rae Desmond Jones: "Blow Out", reviewed by Martin Duwell. See over 80 photos from the launch for that book here.

*** August Kleinzahler: Sleeping It Off in Rapid City: Poems, New and Selected, Reviewed by Michael Aiken

*** Ben Lerner: Barbara Claire Freeman and S.M. Stone: "No, / but... ": Ben Lerner's "Didactic Elegy"

*** Jonathan Littell: "The Kindly Ones", translated by Charlotte Mandell, reviewed by Stash Luczkiw

*** Clive Matson: "Mainline to the Heart", reviewed by Kevin Ring

*** George Messo: "Entrances", reviewed by Alistair Noon

*** Jennifer Moxley: "Clampdown", reviewed by Rob Stanton

*** Eugene Ostashevsky: "The Life and Opinions of DJ Spinoza". Drawings by Eugene Timerman, reviewed by Timothy Leonido

*** Ron Padgett: "How to Be Perfect", reviewed by Jack Cox

*** Barbara Roether; "The Middle Atlas: Poems from Morocco 2004-2006", reviewed by Monica Peck

*** Jerome Rothenberg & Jeffrey C. Robinson, eds. "Poems for the Millennium: The University of California Book of Romantic & Postromantic Poetry". Volume Three, reviewed by Joe Safdie

*** Craig Santos Perez: "from UNINCORPORATED TERRITORY", reviewed by Mary Kasimor

*** Ryoko Sekiguchi: "Two Markets, Once Again", Translated from the French by Sarah Riggs, reviewed by Eric Selland

*** Brandon Shimoda: "The Alps", reviewed by Brandon Downing

*** "Gertrude Stein: Selections", Joan Retallack (Ed.), reviewed by Jill Magi

*** Stephanie Strickland; "Zone : Zero", Ahsahta Press, 2008 reviewed by Rachel Daley

*** Tao Lin: "you are a little bit happier than i am", reviewed by C.S. Perez

*** Steve Tills: "Rugh Stuff", reviewed by Gerald Schwartz

*** Keith Waldrop: "The Real Subject: Queries and Conjectures of Jacob Delafon with Sample Poems", reviewed by C.S. Perez

*** Sonja Yelich: "get some", reviewed by Lisa Samuels

*** Andrew Zawacki: "Petals of Zero Petals of One", reviewed by Daniel Shoemaker

*** Lila Zemborain: "mauve sea-orchids" (Trans. Rosa Alcala and Monica de la Torre), reviewed by Marie Larson

_____

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http://jacketmagazine.com/

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298. **Rachel Loden**

D. A. Powell & Rachel Loden in San Francisco

Fri 24 Jul 2009

Thursday, August 6th at 7 p.m.

D. A. Powell & Rachel Loden

Reading from their new books,
Chronic & Dick of the Dead

Bookshop West Portal
80 West Portal Avenue
San Francisco, CA 94127
[redacted]

http://www.bookshopwestportal.com/

D. A. Powell is the author of Tea, Lunch and Cocktails. The latter was a finalist for the Lambda and the National Book Critics' Circle Awards. His most recent collection is Chronic (Graywolf, 2009). Together with David Trinidad and a cast of hundreds, Powell is also the author of By Myself: An Autobiography (Turtle Point, 2009). A former Briggs-Copeland lecturer in Poetry at Harvard University, Powell now teaches in the English Department at University of San Francisco.

Rachel Loden is the author of Dick of the Dead, which came out in May. Her first book, Hotel Imperium, was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also shortlisted for the Bay Area Book Reviewers Award. Honors include two appearances in the Best American Poetry series, a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, and a grant from the Fund for Poetry.

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299. mIEKAL aND
The cost of our dead poets society
Fri 24 Jul 2009

The cost of our dead poets society

http://www.guardian.co.uk/commentisfree/2009/jul/23/keats-house-funding

The enormous sums spent on dead authors' houses should be used to support those with few other chances to write

Keats House in Hampstead, the low pale villa where the poet lived, has been renovated and will be opened to the public tomorrow. It is proudly proclaimed to be the house where he penned Ode to a Nightingale and asked the girl next door to marry him. Yet Keats lived there for just two years, albeit his most creative. It prompts the question – does this postcard-pretty house of a writer who died at 26, which will attract those who like visiting pretty houses in

Hampstead, deserve a £424,000 grant by the Heritage Lottery Fund, supplemented by the Corporation of London?

Let's contrast the apparent ease of finding the money for the young man Keats with the struggles over Mrs Gaskell, whose former house is at 84 Plymouth Grove, Ardwick, Manchester. It is a Grade II*-listed Regency-style villa, and it is on the English Heritage buildings at risk register. The Gaskell Society says it needs over £2m to save it, yet it has secured just £260,000, covering the first phase of renovation. I hope the society does not find the rest of the money; let the house rot and wilt and tumble down. These houses of the well-read dead signify only the self-importance of the literary society, waving the bowl to feed the cult of the author.

I used to live in Ardwick, and knew the Gaskell house long before I knew of her, or read anything by her. For years I walked by, to and from school, in total ignorance. Yet, while I became sympathetic to the didactic aims of her works, which make her of far higher social importance than Keats, and may explain her relative neglect, I would rather see the energies of these literary societies channelled differently. Dare they turn their gazes from the dead to the living?

The Gaskell Society declares that "the restoration of the building will act as a flagship for the regeneration of a socially disadvantaged area". This is a repulsive sentiment – the girls of nearby Moss Side need more than Mrs Gaskell's bricks to inspire them – and it is hard not to think that the fundraisers are leeching off the "socially disadvantaged" label of the area that has grown up around it.

But by ditching these shrines to dead writers, they could begin to make a real difference to living ones. Gaskell made her fortune and reputation writing about downtrodden women. Ardwick has plenty of them, many of whom could be finding their own literary voice. Ardwick needs youth centres and libraries and creative writing groups, where these woefully under-represented working-class women can be encouraged. Then we would have a richer and more diversified literature – actually penned by those that live it.

Let us find ways of encouraging potential writers. Then I will give you an area that will be its own social regeneration. Because it is the works that matter, not which room the author squatted in, twiddling her hair and sucking the end of her quill. I'm sure that Mrs Gaskell would agree.

↑ Index

300. **Nate Pritts**
ZOMG! H_NGM_N #8, y'all
Fri 24 Jul 2009

OFFICIAL ANNOUNCEMENT --->

Like, it's night time & there are these two guys & they're all like, I'm gonna break into this BANK, yo. To steal the MON-ey. And the other guy is like, yo, what about the H_NGM_N? Like for realz? And the first guy is like what - that tired old washed up old guy? Like no one has even SEEN him for like YEARS or something. Guys probably dead.

http://www.h-ngm-n.com

And the second guy is like yo. And so it was that there were guys straight up robbing banks all over the city & when I say bank I mean JOURNALS PUBLISHING BAD POETRY & then there's like this quick cut, right, where you see like SOMEthing on a balcony or some junk, like high up like looking down all bad@$$ & then these two guys are like about to break into the bank still? By which I mean BAD POETRY RUNNING RAMPANT all up in the grill of the fair city? And what?

http://www.h-ngm-n.com

So
that's it man. It's like yo - H_NGM_N #8. SWOOP. And like everyone
thought he was dead & yo & like that was it? But he's here
& cleaning house & by house I mean THE LANDSCAPE OF
CONTEMPORARY POETRY & by cleaning I mean like straight up cleaning.

So it's like not only for you but for the city & banks & POETRY & also for yourself that you must needs click yon link & spread the word that, like, if you were afraid to go out at night? Or read poetry? There is no more reason to fear ever now:

http://www.h-ngm-n.com

yrs ever & always -

n8 & crew

PS follow the 'M_N on Twitter for updates --> http://twitter.com/TW_TT_R

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

_____ NEW mobile
Hotmail. Optimized for YOUR phone. Click here.

http://windowslive.com/Mobile?ocid=TXT_TAGLM_WL_CS_MB_new_hotmail_072009

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301. Aryanil Mukherjee
Re: The cost of our dead poets society
Fri 24 Jul 2009

Second it. Really....what a waste...

Just a tiny fraction of that could have helpedÂ so many homeless poets...

aryanil

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: [redacted]
Sent: Friday, July 24, 2009 11:39:22 AM GMT -05:00 US/Canada Eastern
Subject: The cost of our dead poets society

The cost of our dead poets society

http://www.guardian.co.uk/commentisfree/2009/jul/23/keats-house-funding

The enormous sums spent on dead authors' houses should be used to support those with few other chances to write

Keats House in Hampstead, the low pale villa where the poet lived, has been renovated and will be opened to the public tomorrow. It is proudly proclaimed to be the house where he penned Ode to a Nightingale and asked the girl next door to marry him. Yet Keats lived there for just two years, albeit his most creative. It prompts the question â€“ does this postcard-pretty house of a writer who died at 26, which will attract those who like visiting pretty houses in Hampstead, deserve a Â£424,000 grant by the Heritage Lottery Fund, supplemented by the Corporation of London?

Let's contrast the apparent ease of finding the money for the young man Keats with the struggles over Mrs Gaskell, whose former house is at 84 Plymouth Grove, Ardwick, Manchester. It is a Grade II*-listed Regency-style villa, and it is on the English Heritage buildings at risk register. The Gaskell Society says it needs over Â£2m to save it, yet it has secured just Â£260,000, covering the first phase of renovation. I hope the society does not find the rest of the money; let the house rot and wilt and tumble down. These houses of the well-read dead signify only the self-importance of the literary society, waving the bowl to feed the cult of the author.

I used to live in Ardwick, and knew the Gaskell house long before I knew of her, or read anything by her. For years I walked by, to and from school, in total

ignorance. Yet, while I became sympathetic to the didactic aims of her works, which make her of far higher social importance than Keats, and may explain her relative neglect, I would rather see the energies of these literary societies channelled differently. Dare they turn their gazes from the dead to the living?

The Gaskell Society declares that "the restoration of the building will act as a flagship for the regeneration of a socially disadvantaged area". This is a repulsive sentiment â€“ the girls of nearby Moss Side need more than Mrs Gaskell's bricks to inspire them â€“ and it is hard not to think that the fundraisers are leeching off the "socially disadvantaged" label of the area that has grown up around it.

But by ditching these shrines to dead writers, they could begin to make a real difference to living ones. Gaskell made her fortune and reputation writing about downtrodden women. Ardwick has plenty of them, many of whom could be finding their own literary voice. Ardwick needs youth centres and libraries and creative writing groups, where these woefully under-represented working-class women can be encouraged. Then we would have a richer and more diversified literature â€“ actually penned by those that live it.

Let us find ways of encouraging potential writers. Then I will give you an area that will be its own social regeneration. Because it is the works that matter, not which room the author squatted in, twiddling her hair and sucking the end of her quill. I'm sure that Mrs Gaskell would agree.

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302. Murat Nemet-Nejat
Re: The cost of our dead poets society
Fri 24 Jul 2009

Joe,

Would you have felt differently if the house was of a poet you thought more highly of? I have a sense Keats ios not too high on your list of poets.

Murat

On Fri, Jul 24, 2009 at 11:39 AM, mIEKAL aND <[redacted]> wrote:

> *The cost of our dead poets society*
>
> *http://www.guardian.co.uk/commentisfree/2009/jul/23/keats-house-funding*
>
> *The enormous sums spent on dead authors' houses should be used to support those with few other chances to write*
>
> *Keats House in Hampstead, the low pale villa where the poet lived, has been renovated and will be opened to the public tomorrow. It is*

proudly proclaimed to be the house where he penned Ode to a Nightingale and asked the girl next door to marry him. Yet Keats lived there for just two years, albeit his most creative. It prompts the question – does this postcard-pretty house of a writer who died at 26, which will attract those who like visiting pretty houses in Hampstead, deserve a £424,000 grant by the Heritage Lottery Fund, supplemented by the Corporation of London?

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> *Gaskell would agree.*

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303. Catherine Daly
Re: The cost of our dead poets society
Fri 24 Jul 2009

Are you the one who also posted about how Edith Wharton's House is losing money?http://www.edithwharton.org/

<http://www.edithwharton.org/>"Thanks to the generosity of our supporters, the co-operation of our principal creditors, and to a large gift from the Alice M. Kaplan Memorial Reserve, The Mount has staved off the threat of foreclosure that has recently threatened its existence."

It always annoyed me that Lowe's supports Biltmore and not The Mount, but The Mount people really overestimated the appeal of Wharton and the Berkshires, and never hit up serious interior design / construction money.

As opposed to The Mount, it seems that Gaskell's house is supposed to be turned into a community center. I think that sounds like a good use, rather than teaching writing in soulless "youth centres," teaching writing in a pretty house that local craftsmen helped restore. I think everyone's beginning to realize how public objects become landmarks. That said, "street view" of the existing community center indicates it is in yet another tumbledown mansion.

The Keats house has been a museum since 1925.

--
All best,
Catherine Daly
[redacted]

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304. nieuwland jeroen
Visual art / poetry
Fri 24 Jul 2009

Dear everyone,

I've had some discussions recently following from a remark by a friend that the distinction between visual art and poetry is reactionary, similarly to the hard and fast distinction that used to be made between sculpure and painting.

Personally I can't help but thinking that even though often the distinction is blurred, there remains an essential difference between the two; namely, that visual art might, but need not use language, but for poetry, however widely understood, language is an essential ingredient.

Does anyone have any thoughts on this?

Thanks and best, Jeroen

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305. cris cheek
part: short life housing
Fri 24 Jul 2009

Hi all,
i've got a new book out in the world. I urge you to support The Gig, a fine fine press, and buy a copy. It's a handsome book and i'm very proud of it!

You can order thru SPD and Bridge Street Books too i hope.

I expect to be doing some live readings to promote it (so, erm. . . all offers welcome ;-))

cris cheek
part: short life housing

This book collects seven texts written between 1981 and 1999, by UK-born, US-based poet/multimedia artist cris cheek. cheek was one of the key figures in the London poetry scene of the 1980s â€” the so-called â€œlinguistically-innovative poetryâ€ grouping later anthologized in Robert Sheppard and Adrian Clarkeâ€™s Floating Capital: New Poets from London. Likewise, he became central to developments in Performance Writing emerging out of variant distributed networks during the following decade. He has remained a prolific, genre-slipping figure: poet, performance artist and musician, whose activities range from the ambitious conceptual project Things Not Worth Keeping to recordings with the ensembles Slant and Garam Masala. Yet to date his publications have been relatively scarce and elusive, a situation which part: short life housing goes far to rectify.

At the heart of this book are two long sequences, previously unpublished aside from short extracts: â€œcanning town chronicles,â€ a scathing set of verbal accretions that emerged from the wreckage of the Thatcher era; and â€œf o g s,â€ a series of typestracts quarried from verbal improvisations recorded during outdoor walks in densely foggy weather. Also included are several shorter pieces, including a selection of early 1980s work and â€œplain speaking yet,â€ cheekâ€™s memorial to the novelist Kathy Acker. The poems have, in keeping

with the authorâ€™s concern for the specificity of occasion and publication, been revised and visually reimagined with this volume in mind.

*

For all its thickness, unanticipated moves, visual beauty, and playful language acrobatics, the poetry of part: short life housing consistently retains the edge of serious critique. There are few poets as attuned to the sounds and ambient fogs of everyday life as cris cheek, yet his record is tuned and sharply turned toward the reimagining of social knowledge. This volume is a generous move towards the full representation of cheekâ€™s crucial project. â€” Carla Harryman

Finally a good and rich span of writings from cris cheek. Hereâ€™s an artist and writer whose work has always taken up active tenancy of the languages and the streets of urban living, recording them and composing them back into the dense abstract neighbourhoods of his pieces. With this careful selection, cris cheek reminds us that he is a Londoner and as such is as inhabited by Dickensâ€™ dark maze of industrial streets as by mind-altering years of activist art lodgings, smoggy thoughtful wanderings or the eerie shock of the thatcheritic city. Thatâ€™s at least two hundred years of grime, greed and energy youâ€™ll find distilled in the cellular lines and ink splashes of this great volume. â€“ Caroline Bergvall

â€œi s y o u r t o n g u e a g l o m / w e a p o n t h a t s t a i n s ?â€ cris cheek is the Kepler of Chisenhale Dance Space. After a century of developments in poetic form best understood as a series of metaphors for transcribed speech, cheekâ€™s poetry often actually is transcribed speech, throwing shapes on the page that pay homage to (and lay the ghosts of) all the dead metaphors. As in Alvin Lucierâ€™s I Am Sitting in a Room, the speech in cheekâ€™s work functions as something like echolocation: its reflections (on him and in us) mapping out an ever more complex and multifocal shape for the public sphere, â€œw h e r e o t h e r s f e a r t o / t / r e a d.â€ â€” Peter Manson

*

cris cheek, part: short life housing. The Gig, 2009. ISBN 978-0-9735875-5-5. 270pp, 6â€³ x 9â€³, perfectbound.

ORDERING INFORMATION (with a special deal!)

Within Canada: $22.50 â€” Within the US: $22.50 US
UK: Â£17 â€” Euro: â‚¬22
All prices include postage.

A special deal: for $8 Cdn / $8 US / Â£5 / â‚¬7, add one of the following:

* Slant, the canning town chronicles, sound&language (CD with cheek, Sianed Jones, Phillip Jeck â€” music based around texts collected in part: short life

housing, as well as a reading of a Kinks tuneâ€¦!) * cris cheek, the church, the school, the beer (Critical Documents) * Antiphonies: Essays on Womenâ€™s Experimental Poetries in Canada * Maggie Oâ€™Sullivan, Palace of Reptiles * Allen Fisher, Entanglement

Please make out cheques to â€œNate Dorwardâ€, & send to:
109 Hounslow Ave, North York, ON, M2N 2B1, Canada
(email: ndorward [at-sign] ndorward [dot] com)

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306. cris cheek
part: short life housing (review)
Fri 24 Jul 2009

---

just up on Chris Goode's highly estimable blog, following an excellent write up on Tom Raworth's collected prose "Earn Your Milk" and sundry other items:

In a slightly different mode but no less vimful is cris cheek's part: short life housing, a big event in itself but exciting also in that it's the first item to arise in a fair while from Nate Dorward's excellent The Gig in Toronto. This really handsome book collects work from the early 80s up to the nearly present, and it's as good as introduction to cheek's work as you could wish for without actually seeing & hearing him unleash the true complexity of these works in performance. Having carried around this volume with me for a while, jumping in and out of it, I begin to see how (for me, right now) it reflects my own interest in the practice of place-ma(r)king in performance, a practice that can be lived in, that's not some reflective treetop or secluded glade, but a grimy, spunky, urban site whose churning, whirling multiplicities contain actual life behaviours, not just mimickings or courtroom sketches of these. The language here is able to be both edificial and viral, to jump (somewhat as theatre does, but free of some of theatre's topical responsibilities) between testimony and speculation; it is a language containing a cast of thousands, but also never quite adding up to one whole. To an extent this is a feature of the book as a whole: a kind of nagging provisionality, equal to the degree in which text in cheek's work is never just text, but is a participant in a whole playground (or workshop) of presences and effects. For example, I'm glad, on encountering here the fascinating canning town chronicles (from 1991-94) to know the CD of the same name by Slant, cheek's group with Sianed Jones and Philip Jeck, which terrifically effectively animates the same resources. Whether or not one knows cris's performative practices, however, I'm certain anyone would recognize the imperative embedded in all the works collected here to approach reading as a whole-body practice, and as an enterprise made sense of only in the context of collective action. The only possible reason I can see for cheek never to have

received the props he's due in British writing networks is that he's scary like that. He needs you up on your feet: you just can't think hard enough or fast enough to stick with him if you're sitting down.

(Having said which, Jonny and I were lucky enough to spend some time hanging out with cris during his recent UK visit -- he's based in the States now; we miss him -- and there was a good measure of sedentary lolling in the hot June weather. What started out as a quick lunch squeezed in between his other appointments turned into a six hour marathon of anecdote and argument and much laughter, which left a real impression of wanting to stay more strongly connected to him than I've been of late. Eventually we adjourned to the BFI for drinks: and as cris finally left us, striding off through the bar, his imposing stature arguing productively with the lovely skirty kilty thing he was wearing, and his bald head bobbing above the post-work throng, we heard a slightly camp voice from the table behind us say: "Julius Caesar has left the building." Quite so.)

http://beescope.blogspot.com/2009/07/imagine-life.html

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307. Jennifer Karmin
July 28: Marhsall, NC
Fri 24 Jul 2009

THE MARSHALL AURICULAR HOUR
Tuesday Night Summer Series

JULY 28
with writers
Amina Cain
Jennifer Karmin
Kristin Prevallet
and musician Steve Davidowski

at The French Broad Institute of Time and The River
68 North Main Street
Marshall, North Carolina

AMINA CAIN is the author of I Go To Some Hollow (Les Figues Press, 2009), a collection of stories that revolve quietly around human relationality, landscape, and emptiness.Â Her work has appeared or is forthcoming in publications such as 3rd bed, Action Yes, Denver Quarterly, Dewclaw, Encyclopedia vol. 2, La Petite Zine, and Sidebrow and has been translated into Polish on MINIMALBOOKS.Â She is also a curator, most recently for When Does It or You Begin? (Memory as Innovation), a month long festival of writing,

performance, and video that took place at Links Hall in Chicago last January.Â She currently lives in Los Angeles.

JENNIFER KARMIN's text-sound epic Aaaaaaaaaaalice will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets.Â Jennifer teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the Chicago Public Schools. Recent poems are published in the journals Cannot Exist, MoonLit, Otoliths, and anthologized in Come Together: Imagine Peac(Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

KRISTIN PREVALLET's books include I, Afterlife: Essay in Mourning Time(Essay Press, 2007), Shadow Evidence Intelligence (Factory School, 2006), Scratch Sides: Poetry, Documentation, and Image-Text Projects (Skanky Possum, 2002), and Perturbation, My Sister: A Study of Max Ernstâ€™s Hundred Headless Woman (First Intensity, 1997).Â She co-edited Third Mind: Creative Writing Through Visual Art with Tonya Foster (Teachers & Writers, 2002), an anthology of essays about the challenges and rewards of uniting art and writing in the classroom. Her selected edition of Helen Adamâ€™s ballads and collages, The Helen Adam Reader, was published by the National Poetry Foundation in 2007.

THE FRENCH BROAD INSTITUTE OF TIME AND THE RIVER (FBI) is an arts venue and residency program founded by poet Lee Ann Brown and actor/director Tony Torn.

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308. Regina Pinto
News
Sat 25 Jul 2009

1- My new experimental, sound, visual poetry work "An Iranian Rose is an Iranian Rose is an Iranian Rose" / 2009 (http://arteonline.arq.br/neda/) is participating of the Project Pantea's Rose by Deb King

July 25th is a 'Global Day of Action in Unity with the People of Iran.'

Pantea's Rose intends to be a simple show of solidarity, of shared humanity, with the mothers, fathers and children, the artists, academics and working people of Iran. Considering the importance the internet has been to the Iranian people's communication with the outside world, a net action take place is particularly appropriate.

http://www.panteasroses.com

2- My work "Café com Pão" / 2008 (http://arteonline.arq.br/train/) is participating of the FILE 09:

http://www.file.org.br

FILE 10 NURBS PROTO 4KT is the title of the FILE 09 exhibition that takes place in São Paulo, Brazil, from July 28 to August 30, 2009 at the Fiesp - Ruth Cardoso Cultural Center, from July 28 to August 30, Monday 11 a.m.-8 p.m., Tuesday to Saturday 10 a.m.-8 p.m. and Sunday 10 a.m.-7 p.m.

This year, we have the honor to present FILE 10 -- ten years of events accomplished in the city of São Paulo, ten years of discussion on art and technology in Brazil.

The 10th edition of FILE - Electronic Language International Festival - the major art and technology festival in Brazil and Latin America shows a great diversity of national and international research and productions. In this 10th edi tion 300 artists participate - among groups, collectives and individual works - from more than 30 nationalities, with productions in the areas of digital culture.

CAFÉ COM PÃO

"Café com Pão: coffee with bread, experimental visual/sound poetry by the artist Regina Pinto ." Tags: Manuel Badeira, Trem de Ferro, Henri Bergson, Interactive, Digital poetry, Sound Poetry, Visual poetry, New Media, Web art, experimental, literary, programming, movies, photos, Regina Célia Pinto, Bruno Ferreira Pinto (voice), Brigitte Neufeldt (voice), Myron Turner (voice), poetics, innovative"

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Regina Pinto

http://arteonline.arq.br
http://pintor.tumblr.com

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309. **EJOYCE**
Slow Language
Sat 25 Jul 2009

On NPR this morning Scott Simon asked a novelist how the Internet has affected writing. He responded that he now finds it difficult to read writers like

Henry James because he has grown unaccustomed to complicated syntax and longer, more developed arguments and that a movement needs to be started like the Slow Foods Movement that he called Slow Language. He said that poetry constitutes slow language.

--Lisa Joyce

p.s. It took me a long time to write this message but, sadly, I write it from a long distance from any other readers. Does Slow Language, like Slow Foods, need to embrace the local and the locally produced?

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310. Jim Andrews
Book by Dominic McIver Lopes: A Philosophy of Computer Art
Sat 25 Jul 2009

Dominic McIver Lopes has a book coming out in August called A Philosophy of Computer Art; info at http://www.apoca.mentalpaint.net . I see a précis at http://aesthetics-online.org/articles/index.php?articles_id=40

He teaches Philosophy in Vancouver. Nice to have a different sort of approach to these matters. A philosopher.

And he talks about my piece Seattle Drift. In which the basic philosophy is 'do me'. Which, come to think of it, fits in with his philosophy, which stresses computation and interactivity in 'computer art', which he distinguishes from 'digital art'.

A useful distinction. Just about all art, these days, is involved in the digital. Even dance and the most print-minded endeavors of the literary. the most fundamental phenomenological characteristic of computers is programmability. this is what separates computers from other types of man-made machines. 'turing-complete' programmability provides a radical flexibility in what machines can do. flexibility so radical that there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not.

there probably never will be such proof because if such proof existed, it would mean that there was proof that there are types of machines that go beyond the capabilities of turing machines. and such proof has been sought since the early days of computing, to no avail.

what does this mean for computer art?

well, there are many artists who see computers as glorified media machines. glorified typewriters. or glorified sound editing facilities. and so on. more of the same only easier and better. so their notion of computer art does not go very

far. we shall have more of the same from them. because that's what you get when you think of computers as glorified old-media machines. and of course we're getting lots of it.

whereas if we see computers as offering really quite radical possibilities, possibilities that are poetentially as flexible as thought itself in dynamic generation, then we have to revise our notions concerning the vistas of computer art. and not settle for more of the same.

programming that is not interactive can be very interesting, of course. it can also be made to respond to the surroundings or remote data in ways that aren't interactive with the audience but are nonetheless involved in growth and change, learning and possibly even thought of some sort. and that can be interesting in art pieces.

but i agree with Lopes that there is something special to *interactivity with people* in computer art. really good interactivity brings modes of discovery that are most interesting to me, among works of computer art. there can be a kind of dialogue or communication that is deeply satisfying as an art experience. perhaps because this sort of communication most dramatically and immediately explores our relations with machines and each other and ourselves. we get an inkling of some form of thought and communication that is a deep mixture of human thought and emotion and communication together with this new element we know is on the horizon of thought, ie, the thought of machines.

ja
http://vispo.com

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311. William Slaughter
Notice: Mudlark
Sat 25 Jul 2009

New and On View: Mudlark Poster No. 82 (2009)

Five Poems by Jesse Shipway

Jesse Shipway earned his PhD in the School of English, Journalism and European Languages at the University of Tasmania. He has published essays, reviews and poems in a number of journals including Journal of Genocide Research, Australian Literary Studies, Architectural Review (Australia) and Island. He edits the literature site www.anastomoo.com and lives with his family in Hobart, Tasmania.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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312. **steve dalachinsky**
Re: Visual art / poetry
Sun 26 Jul 2009

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try visual poetry

On Fri, 24 Jul 2009 10:57:18 -0700 nieuwland jeroen <[redacted]>
writes:
> Dear everyone,
>
>
> I've had some discussions recently
> following from a remark by a friend that the distinction between
> visual art and poetry is reactionary, similarly to the hard and
> fast
> distinction that used to be made between sculpure and painting.
>
> Personally I can't help but thinking
> that even though often the distinction is blurred, there remains an
> essential difference between the two; namely, that
> visual art might, but need not use language, but for poetry, however
> widely
> understood, language is an essential ingredient.
>
> Does anyone have any thoughts on this?
>
> Thanks and best, Jeroen
>
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313. **amy king**

This Saturday: Stain Carries on -- ~ Julian Brolaski, Adam Fieled, Nada Gordon, Scott Hightower, Chris Stackhouse & David Wolach ~

Sun 26 Jul 2009

The Stain of Poetry carries on, so please forward:

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The Stain of Poetry carries on, so please forward:

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We're excited to introduce you to our new venue, Goodbye
Blue Monday!Â A "cave of
wonders, living room, library, and curiosity shop," they offer a
variety:Â sake-infused lemonade,
your favorite beers, chocolate cake and other tasty items -- what more could
you want?Â How about some killer
poets?Â Join us for the superlaunch
with:

Â

Saturday, August 1st @ 7 p.m.

Â

~ Julian Brolaski, Adam Fieled, Nada Gordon, Scott
Hightower, Chris Stackhouse & David Wolach ~

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Goodbye Blue Monday

(go through cafe room

to back garden stage)

1087 Broadway

(corner of Dodworth St)

Brooklyn, NY 11221-3013

[redacted]

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J M Z trains to Myrtle Ave

or J train to Kosciusko St.

Â

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Julian T. Brolaski is the author of the chapbooks Hellish Death Monsters (Spooky Press,Â 2001), Letters to Hank Williams (True West Press, 2003), The Daily Usonian(Atticus/Finch, 2004) and Madame Bovaryâ€™s Diary (Cy Press, 2005) (under the name Tanya Brolaski), Buck in a Corridor (flynpyntar, 2008) and the blog herm of warsaw.Â Xir first book gowanus atropolis is forthcoming from Ugly Duckling Presse. Brolaski lives in Brooklyn where xe writes poetry, serves as a Litmus Press editor, plays country music inThe Low & the Lonesome, and curates thâ€™every-other-monthly freakshow Mongrel Vaudeville.

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Adam Fieled is a poet, musician, and critic based in Philadelphia. He has released several books and chapbooks, maintains two blogs,and is finishing his PhD at Temple University, where he teaches.

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Nada Gordon is the author of four poetry books: Folly, V. Imp, Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?, and foriegnn bodie â€“ and, with Gary Sullivan, an e-pistolary techno-romantic non-fiction novel, Swoon. She practices poetry as deep entertainment and is a proud member of the Flarf Collective. Visit her blog athttp://ululate.blogspot.com.

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Scott Hightowerâ€™s third collection, â€œPart of the Bargain,â€ received the 2004 Hayden Carruth Award. His translations from Spanish have garnered him a Willis Barnstone Translation Prize. He is a contributing editor to â€œThe Journal.â€Â His reviews frequently appear in â€œColdfront Magazineâ€ and â€œBoxcar Poetry Review.â€Â Â A native of central Texas, he lives with one foot in New York City, one in Texas, and one in Madrid, Spain. He teaches at

NYU, and has taught poetry, non-fiction writing, and translation at Drew, F.I.T., Fordham, and Poets House.

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Christopher Stackhouse is the author of poetry collected in the chapbook Slip (Corollary Press, 2005); co-author of Seismosis (1913 Press, 2006), a dialogic collaboration featuring Stackhouseâ€™s drawings and text by writer/professor John Keene (Northwestern University), with essays from poet Ed Roberson and poet/critic Geoffrey Jacques. He holds has MFA in Writing/Interdisciplinary Studies from Bard College; is a Cave Canem Writers Fellow; and is a 2005 Fellow in Poetry, New York Foundation for the Arts. His recent essays have been published in the literary journal American Poet, and the anthology A Best of Fence: The First Nine Years. He will be a guest faculty member in the Naropa University Summer Writing Program 2009, at the Jack Kerouac School of Disembodied Poetics in Boulder, Colorado. He organizes Readings at Max Protetch Gallery in New York City with poet/assistant gallery director Stuart Krimko. Currently completing a manuscript of poetry, while also doing research for the development of a non-fiction book on poetics, Stackhouse lives and works in Brooklyn New York.

Â

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David Wolach is professor of writing, poetics, & philosophy at The Evergreen State in Olympia, Washington, and visiting poet in Bard Collegeâ€™s Workshop in Language & Thinking.Â Author of Fractions of M, The Transcendental Insect Reader, Acts of Art/Works of Violence, and the forthcoming Scripto Erratum (sound/text compositions, scored with composer Arun Chandra & video artist Tasha Glen), Davidâ€™s work has appeared this year or is forthcoming from Bird Dog, CRIT, Night Train, Diode, The Concelebratory Shoehorn Review, Venereal Kittens, [...]: An Anthology of New American Writing, AB OVO, and Ignavia Press: Journal of Transgressive Queer Writing.Â Much of his work is multi-media and performative, and has been featured at venues such as Buffalo Poetics Series 2009, The American Cybernetics Conference 2009, and Bardâ€™s Visiting Poets Series.Â David is also editor of Wheelhouse Magazine & Press and curator of PRESS: A Cross-Cultural Literary Conference.

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Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

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INFO:Â
http://stainofpoetry.wordpress.com/

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RSVP:Â
http://www.facebook.com/event.php?eid=103132898882

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Amy's Alias

http://amyking.org/

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314. Lisa Samuels
Oystercatcher Press wins UK pamphlet award
Sun 26 Jul 2009

I meant to send this earlier. It's great to see a wide-ranging avant chapbook press
win such a thing.
See story following the individual winner (Elizabeth Burns) write-up:

'Oystercatcher Press has won the UK Poetry Publisher Award of the Michael Marks Awards for Poetry Pamphlets at PBS'

http://www.guardian.co.uk/books/2009/jun/25/poetry-pamphlet-award-elizabeth-burns

Lisa

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315. Paul Nelson
Re: Slow Language
Sun 26 Jul 2009

Lisa,

Have you seen the Big Bridge Slow Poetry anthology?

http://bigbridge.org/BB14/SLOWPO.HTM

Bon appetit.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

From: EJOYCE <[redacted]>
To: [redacted]
Sent: Saturday, July 25, 2009 6:04:15 AM
Subject: Slow Language

On NPR this morning Scott Simon asked a novelist how the Internet has affected writing. He responded that he now finds it difficult to read writers like Henry James because he has grown unaccustomed to complicated syntax and longer, more developed arguments and that a movement needs to be started like the Slow Foods Movement that he called Slow Language. He said that poetry constitutes slow language.

--Lisa Joyce

p.s. It took me a long time to write this message but, sadly, I write it from a long distance from any other readers. Does Slow Language, like Slow Foods, need to embrace the local and the locally produced?

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316. **Jim Andrews**
Re: Visual art / poetry
Mon 27 Jul 2009

> *I've had some discussions recently*
> *following from a remark by a friend that the distinction between*
> *visual art and poetry is reactionary, similarly to the hard and fast*
> *distinction that used to be made between sculpure and painting.*

what do you mean by "reactionary"?

books on language in visual art have tended to concentrate on the work of conceptual artists. such as kosuth.

visual poetry has not been prominent in visual art, certainly. partly because visual art is a gallery-oriented thing. and more involved in commerce than poetry tends to be.

also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in gallerys and commerce and so on.

> *Personally I can't help but thinking*
> *that even though often the distinction is blurred, there remains an*
> *essential difference between the two; namely, that*
> *visual art might, but need not use language, but for poetry, however*
> *widely*
> *understood, language is an essential ingredient.*

what do you mean by "language"?

i think that what we think of as language is changing.

just fer instance, in the theory of computation, a language can be simply a set of strings. and the theory of computation can be viewed as the study of the formal properties of sets of strings, of languages. clearly this notion of language is a bit different from what a poet might typically think of as language.

but, also, we see how the realm of the visual can in some cases be mapped to languages. we 'parse' the visual field. we give space a kind of syntax and grammar. pattern recognition is language recognition because patterns are expressed in computing environments as strings or sets of strings or rules for generating sets of strings.

all of which is just to suggest that part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language and where and how language operates. and of course this touches arts and science.

concerning poetry, for me, it's the intensity of the engagement with language that counts. not whether it's in a particular form of language.

ja
http://vispo.com

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317. Marcus Bales
Re: Slow Language
Mon 27 Jul 2009

Carrie Fisher: "Instant gratification takes too long." (A character in one of her novels says it, not her).

On 25 Jul 2009 at 9:04, EJOYCE wrote:

Date sent: Sat, 25 Jul 2009 09:04:15 -0400
Send reply to: "Poetics List (UPenn, UB)" <[redacted]>
From: EJOYCE <[redacted]>
Subject: Slow Language
To: [redacted]

> *On NPR this morning Scott Simon asked a novelist how the Internet has affected writing. He responded that he now finds it difficult to read writers like Henry James because he has grown unaccustomed to complicated syntax and longer, more developed arguments and that a movement needs to be started like the Slow Foods Movement that he called Slow Language. He said that poetry constitutes slow language.*
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> *--Lisa Joyce*
>
> *p.s. It took me a long time to write this message but, sadly, I write it from a long distance from any other readers. Does Slow Language, like Slow Foods, need to embrace the local and the locally produced?*

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318. Murat Nemet-Nejat
Re: Visual art / poetry
Mon 27 Jul 2009

Hi Jim,

"also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in gallerys and commerce and so on."

I do agree about poetry not being involved in commerce part of your comment. But what do you mean by "not sophisticated"? Are you not equating sophistication by the techinical prowess of computers, in that way, being trapped by the ghost of progress? Is progress not a quality that often the poets/artists of one age feel about themselves only to be disillusioned later, to be debunked or attacked by a later age?

Ciao,

Murat

On Mon, Jul 27, 2009 at 2:28 AM, Jim Andrews <[redacted]> wrote:

> *I've had some discussions recently*
> *following from a remark by a friend that the distinction between*
> *visual art and poetry is reactionary, similarly to the hard and fast*
> *distinction that used to be made between sculpure and painting.*
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> *up to snuff as image. but even when it is, it's usually not very involved in*
> *gallerys and commerce and so on.*
>
> *Personally I can't help but thinking*
> *that even though often the distinction is blurred, there remains an*
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> *all of which is just to suggest that part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language and where and how language operates. and of course this touches arts and science.*
>
> *concerning poetry, for me, it's the intensity of the engagement with language that counts. not whether it's in a particular form of language.*
>
> *ja*
> *http://vispo.com*

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319. Camille Martin
new on Rogue Embryo's blog
Mon 27 Jul 2009

New on Rogue Embryo’s blog:

New & improved font!

Also:
Experiment #61
a pinch of salt
Continents of Foam: Elisée Reclus’ Analogous Phenomena
The Prince of Orange
Gail Tarantino: Learning to Use Spoon by Reading Braille
how beautiful is the universe
When Houses Were Alive

http://rogueembryo.wordpress.com

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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320. **Douglas Manson**
Re: Visual art / poetry
Mon 27 Jul 2009

A great set of questions, and Jim's post is helpful in thinking about them.

I also wonder why the distinction would be reactionary.

There were a lot of visual artists/media artists in the poetics seminars led by Charles Bernstein at UB in the 1990s.

Jim is wrong about poets in galleries--hundreds of visual poets have had their work in flagship museums/galleries, and too many to list here, but the most recent is Lawrence Wiener's 40 year retrospective at the Whitney Museum.

Dick Higgins' term intermedia (and his book on that subject) is the most useful, I think, to understanding the relationships of/ between and in the arts.

People should reject the distinction & develop as much as possible as cultural, creative, performing, practicing artists and writers.

The distinction is classical, categorical (Aristotelian) and relates to social identities more than any practice. From the sociological viewpoint, we can understand the economic meaning and use of the distinction, the specific "places" constructed for the making, distributing, consumption of the work. This is found in concrete form in the academic disciplines, and among organizations, associations, foundations, etc. i.e.: museum vs. library. Lessing's book Laocoon.

Conceptual artists, digital artists, conceptual writers, digital literature--etc. the viewpoint from aesthetics and poetics is of a fluid continuum of practices and works.

Our computer screens, our monitors, are now a place of text bound by a heretofore visually-oriented "frame" (a TV)--though digital writing can be projected on, or through, just about any medium now.

Also the distinction of the limitation of language v. universality of image--thus the 1960s-onward excitement over the idea of visual poetry bringing, immediately, poetic forms into international exchange beyond the limits of any local language.

see the poem, talk the art.

Now someone should tell us all about the distinction between thinking and art. Are art and thinking different?

douglas

On Sun, Jul 26, 2009 at 6:21 PM, steve dalachinsky <[redacted]>wrote:

> *try visual poetry*
>
> *On Fri, 24 Jul 2009 10:57:18 -0700 nieuwland jeroen <[redacted]>*
> *writes:*
> *Dear everyone,*
>
> *I've had some discussions recently*
> *following from a remark by a friend that the distinction between*
> *visual art and poetry is reactionary, similarly to the hard and*
> *fast*
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> *visual art might, but need not use language, but for poetry, however*
> *widely*
> *understood, language is an essential ingredient.*
>
> *Does anyone have any thoughts on this?*
>
> *Thanks and best, Jeroen*

--
www.dougfinmanson.blogspot.com
www.myspace.com/inksaudible

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321. **Laura Hinton**
Re: Visual art / poetry
Mon 27 Jul 2009

Although verbal and visual languages are different, they are both "languages." I've been reading W.J.T. Mitchell, who conceptualizes many of these issues in historic and conceptual detail. The classic perspective traditionally perceives the "visual" as *not* "language," as *not* artifice but "natural," or "immediate"

to the eye -- therefore, something very unlike poetry. That perspective, historically (for example, Gombrich) has given way to a recognition that such "immediacy" in the visual image is a myth, and that visual images are as manipulated and textual as are verbal/poetic ones.

--
Laura Hinton
Professor of English
City College of New York
http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

On Mon, Jul 27, 2009 at 2:28 AM, Jim Andrews <[redacted]> wrote:

> *I've had some discussions recently*
> *following from a remark by a friend that the distinction between*
> *visual art and poetry is reactionary, similarly to the hard and fast*
> *distinction that used to be made between sculpure and painting.*
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> *what do you mean by "reactionary"?*
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> *books on language in visual art have tended to concentrate on the work of*
> *conceptual artists. such as kosuth.*
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> *visual poetry has not been prominent in visual art, certainly. partly*
> *because visual art is a gallery-oriented thing. and more involved in*
> *commerce than poetry tends to be.*
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> *also, visual poetry very often is not sophisticated as image, ie, it's not*
> *up to snuff as image. but even when it is, it's usually not very involved in*
> *gallerys and commerce and so on.*
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> *Personally I can't help but thinking*
> *that even though often the distinction is blurred, there remains an*
> *essential difference between the two; namely, that*
> *visual art might, but need not use language, but for poetry, however*
> *widely*
> *understood, language is an essential ingredient.*
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> *what do you mean by "language"?*
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> *i think that what we think of as language is changing.*
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> *just fer instance, in the theory of computation, a language can be simply a*
> *set of strings. and the theory of computation can be viewed as the study of*
> *the formal properties of sets of strings, of languages. clearly this notion*

> *of language is a bit different from what a poet might typically think of as language.*
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> *but, also, we see how the realm of the visual can in some cases be mapped to languages. we 'parse' the visual field. we give space a kind of syntax and grammar. pattern recognition is language recognition because patterns are expressed in computing environments as strings or sets of strings or rules for generating sets of strings.*
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> *all of which is just to suggest that part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language and where and how language operates. and of course this touches arts and science.*
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> *concerning poetry, for me, it's the intensity of the engagement with language that counts. not whether it's in a particular form of language.*
>
> *ja*
> *http://vispo.com*

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322. **Maria Damon**

mercy mercy mercy

Mon 27 Jul 2009

Merce Cunningham, the American choreographer who was among a handful of 20th-century figures to make dance a major art and a major form of theater, died Sunday night. He was 90 and lived in Manhattan.

Read More:
http://www.nytimes.com/?emc=na

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323. **Laurie Schneider & Crag Hill**

Re: Visual art / poetry

Mon 27 Jul 2009

Jeroen:

Ah, a question that seems to never get satisfactorily answered. People have been trying since Plato:

http://humanities.uchicago.edu/faculty/mitchell/glossary2004/utpicturapoesis.htm

Best, Crag

----- Original Message -----
From: "nieuwland jeroen" <[redacted]>
To: <[redacted]>
Sent: Friday, July 24, 2009 9:57 AM
Subject: Visual art / poetry

> *Dear everyone,*
>
> *I've had some discussions recently*
> *following from a remark by a friend that the distinction between*
> *visual art and poetry is reactionary, similarly to the hard and fast*
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> *essential difference between the two; namely, that*
> *visual art might, but need not use language, but for poetry, however*
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> *understood, language is an essential ingredient.*
>
> *Does anyone have any thoughts on this?*
>
> *Thanks and best, Jeroen*

No virus found in this incoming message.
Checked by AVG - www.avg.com
Version: 8.5.392 / Virus Database: 270.13.29/2261 - Release Date: 07/25/09
05:58:00

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324. nieuwland jeroen
Re: Visual art / poetry
Mon 27 Jul 2009

Thanks Jim,
'reactionary' wasn't a word my friend used, but I assume he meant that there was a time when a distinction between visual art / poetry made sense, or at least was accepted, but that now it is anachronistic.

I guess it does come down to what is meant with language and I do understand that images could be arranged in a formally 'linguistic' systematicity. It seems weird though that a visual artist or poet could present their work as either art or poetry. Not that I insist on the distinction, on the contrary. But I do have my doubts about calling syntactically/grammatically mapped images poetry. Isn't there a systematicity inherent in everything? Maybe it's the communal element I'm missing, that language is an agreed upon convention, used by a group of people..

"...part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language": I think this maybe is an accurate description of our present situation; that we're in a transitional moment with respect to language, leaving an unclear distinction between visual art / poetry.

J.

From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Monday, July 27, 2009 8:28:55 AM
Subject: Re: Visual art / poetry

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ja
http://vispo.com

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325. David Chirot
Re: The cost of our dead poets society
Mon 27 Jul 2009

One good thing abt the museums and landmarks approach is it helps generate money for the local community via tourism
The money could be used for as Catherine suggest library places to teach or make zine posters anything-
(there might be pressure to just crank out more little replicas of the house and the figure(s) of the writer/s who lived in the house-
the "Fauxk Art" approach i call it-
local citizens become elves in a little Bronte workshop and one day rebel!
and burn the place down and then no more tourists--

seriously, there have been efforts in recent years to restore the houses Poe lived in in NYC-- my mother years ago sent a long long New Yorker article by a man who was in search of the house where Walt Whitman lived when he wrote and produced the First Edition of leaves of Grass. A very long search! Finally the writer climbs many flights of stairs and knocks on the door of the place where Whitman would've lived--and a giant Rastafarian answers the door.

The writers says--did you know that the great poet Walt Whitman lived here when he wrote Leaves of Grass, the first version?

the gentleman at the door replied--ho do you know a great poet isn't living here NOW.

Recently, by accident, someone fired an actual shot during those mass recreations of the Battel of gettyburg in whcih people i exact historical uniforms and with gun replicas and swords and cannon fight out the "reply" of the 150 year old batte.

I am surprised more people
do not start taking advantge of these battles to do some battling of their own--

i wonder if someday to keep the costs of maintenance down, these scenes might not be presented as are those of the caves where the cave paintings are-- the caves one may no longer visit as part of their "protection" are replicated in every way, and that way the tourist, the interested, the curious--may "*re--experience* in a literal way via the *re-creation* of the original house where once upon a time the great so and so wrote in one corner and used the chamber pot in another-

to experience via a replica--is a very interesting concept in itself-- does one experience the same sensory and spiritual aura & drama of the original site? or does one come away with a replica of what might have been one's experience in the face or inside the original? so that one's "experience" becomes removed from the site, distanced by replication-- and is another way in which the world is "evacuated" by the simulacrum, the replicants, reproductions, simulations--

one's feelings of a place are no longer of place but of an abstracted, distanced "idea" or "concept" of the "installation"-- the materials one is experiencing are not the same as the originals, perhaps made out of an entirely different kind of material, though looking all the same "very life-like"--

so now the living may visit a place where no one lived but is a life-like replica of a place where formerly people actually lived--

if "no one" other than an idea of a being, lives inside the replica--then is one encountering--no one? or a replkicant of the "writers spirit which one may still feel haunting these old walls."

so--a "spirit" of the writer--becomes a replicant of the spirit of the writer existing in a replicated home of the writer--

surrounded by so much replication, does human remain strictly human, or does it not perhaps begin to take on "the feelings and emotions of an imagination or idea of a replicant's feelings and ideas"-- and so eventually the person who enter the replicated house and meet the replicants of the spirits of the dead writer--inhabiting and haunting these replicated spaces--what then?--eventually

the person becomes awarre of the touch of the replicated as being more real than the untouched original-to themselves and their freinds and al the rest who come there--

and by feeling only replications, replicants eventual the human might dream, desire to be also a replicant of oneself's' dead being, or of one's living one--to "live on" as a replication of one 's spirit in a physical way impossible before--

then death would become more important than life because in death one can replicate life without the consequences as one remains only inside the replication of ones "safe" abode--

there would be then the necessitating of making a replicated body as well a replicated spirit-- one doesn't even have to die to "have one's replicant and spirit walk beside one"-- (perhaps related to --or a replicant of --"the Third Who Walks beside me"--as in Eliot or Burroughs-Gysin's The third mind--??-[-they had in mind the quote from Eliot])

i wi leave off there, but it is a variant on-what exactly are people seeking to view an original house where once the lady's slippers trod?

are one's dreams one's life one's imagination altered by the contact with the spirit 'sitl infusing these pieces of furniture, these curtains, the very fireplace, with the spirit of the writer--"

so that one walks out with a part of the "dead' one's being accompanying one--

and would this really be radically different once one was going to replicated caves and houses---

to touch greatness is this a way to Thank the writer and also hope that God willing some of the Greatness might rub off on oneself, or inhabit oneself as it is "drunk in," as one is "immersed in its spirit waves"--

i think the strangest "home of a writer" i have seen/been was that of Nostradamus (this was before much had been made of it being such--i imagine now a tourist trap of the Nostradamus-predictad MegaMagnitude!)-)--in Saint-Remy, where Van Gogh much later on committed suicide in the asylum just outside the little town--

this place was so tiny and almost unnoticeable in a street without sunshine straight out of literally-- to be sure!-- the "Dark Ages"-- as t was so anonymously like every other tiny low ceilinged stone house among the row of them lined exactly next each other--

the streets looked more like it belonged in the nearby town of Uzes-- which is to say-- like a much darker copy of the film Las Hurdas (Land without bread) by Luis Bunuel (a mockumentary)

On Fri, Jul 24, 2009 at 10:53 AM, Catherine Daly <[redacted]>wrote:

> *Are you the one who also posted about how Edith Wharton's House is losing money?http://www.edithwharton.org/*
>
> *<http://www.edithwharton.org/>"Thanks to the generosity of our supporters, the co-operation of our principal creditors, and to a large gift from the Alice M. Kaplan Memorial Reserve, The Mount has staved off the threat of foreclosure that has recently threatened its existence."*
>
> *It always annoyed me that Lowe's supports Biltmore and not The Mount, but The Mount people really overestimated the appeal of Wharton and the Berkshires, and never hit up serious interior design / construction money.*
>
> *As opposed to The Mount, it seems that Gaskell's house is supposed to be turned into a community center. I think that sounds like a good use, rather*
> *than teaching writing in soulless "youth centres," teaching writing in a pretty house that local craftsmen helped restore. I think everyone's beginning to realize how public objects become landmarks. That said, "street view" of the existing community center indicates it is in yet another tumbledown mansion.*
>
> *The Keats house has been a museum since 1925.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

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326. **Small Press Traffic**
hey batter batter, swing batter
Mon 27 Jul 2009

Bill Luoma has been working hard in preparation for his August baseball writing laboratory at the Oakland Coliseum.
Check out what's in store for the workshop at http://oakdish.blogspot.com/.

There is still room available for this event, so sign up today at [redacted].

_____
The title of the workshop is Oakdish.

Oakland A's /White Sox Game with Bill Luoma
Oakland Coliseum Saturday August 22nd

3:45pm workshop/6:05pm game
$40 includes admission to the game and a baseball to take home/ $30 students and members

In the spirit of the Basketball Aritcle by Meyer and Waldman and Yo-Yo's with Money by Berrigan and Schiff, we will spend some time working on the body of baseball & poetry. Or just poetry since that encompasses baseball.

read:
* Beyond A Boundary, C.L.R. James, Duke Up 1993

* The American Game: Capitalism, Decolonialization, World Domination, and Baseball, John D. Kelly, Prickly Paradigm Press 1996

* The Basketball Article, Bernadette Mayer and Anne Waldman, Shark Books 2005 bring:notebook, pen, binoculars, short poem that will fit on a baseball, some phrase, collage on 4x6 baseball card, hat

get:
* 1 baseball
* 1 copy (facsimile) of Yo-Yo's with Money, Ted Berrigan and Harris Schiff, United Artists 1977
* 1 copy (original) of the proceeds of whatever we do published by subpress if there is enough work/interest
* 1 bleachers ticket to Oakland vs Detroit

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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327. Jonathan Morse
Visuals and verbals
Mon 27 Jul 2009

Photography, language, and memory are discussed on the blog "The Art Part" at http://jonathan-morse.blogspot.com.

Jonathan Morse

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328. **Jim Andrews**
Re: Visual art / poetry
Tue 28 Jul 2009

---

it's nothing about computers, murat. a lot of visual poetry--of course there are wonderful exceptions--is not interesting as image. it is often interesting as text/image hybrid and possibly as language and/or poem in a mainly literary vein, or as proto-information/text step one poetics creator or as schematic language machine blueprint or musical 'score' or any number of other things that are strong enough functionally/conceptually that, in a real sense, it doesn't matter that, as image, they are naive or poorly executed or just not interested in the piece simply as image. usually visual poetry isn't by people whose main thing is visual art or who, otherwise, have managed to pick up a sense of image that makes inroads both literarily, in a broad sense, and in visual art.

but, similarly, if you look at visual art, how often is it interesting concerning language even when it uses written language? it might be interesting as image or installation or event or in any number of other typically visual-art-oriented parameters.

moreover, some scepticism regarding the efficacy of attention to the visual art oriented quality of image is warranted. often what's of interest is of interest as image for silly reasons. popular culture is a forty five year old determinedly juvenile. visual poetry is not often popular, it doesn't have to do the popular thing, and that also is valuable.

also, a certain scepticism regarding the value of gallerys is useful. i remember hearing a big canadian curator say 'an artist without a gallery is nothing'. which is unbelievably arrogant. you know, in net art, early on, there was talk about the value of artists doing net art to be free from the gallerys. but of course much of that was punk-minded propaganda to attract the attention of a gallery.

so i don't intend the remark simply as a criticism of visual poetry or visual poets.

the practice is fluid, as douglas suggests. but my observation is that there still are lots of divides between visual art and visual poetry.

ja
http://vispo.com

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Monday, July 27, 2009 6:13 AM
Subject: Re: Visual art / poetry

> *Hi Jim,*
>
> *"also, visual poetry very often is not sophisticated as image, ie, it's not*
> *up to snuff as image. but even when it is, it's usually not very involved in*
> *gallerys and commerce and so on."*
>
> *I do agree about poetry not being involved in commerce part of your comment.*
> *But what do you mean by "not sophisticated"? Are you not equating sophistication by the techinical prowess of computers, in that way, being trapped by the ghost of progress? Is progress not a quality that often the poets/artists of one age feel about themselves only to be disillusioned later, to be debunked or attacked by a later age?*
>
> *Ciao,*
>
> *Murat*

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329. **steve dalachinsky**

Re: mercy mercy mercy

Tue 28 Jul 2009

---

went to open house at his studio lasdt nite
to honor him films wine crackrs sausage fruit and a lovely rooftop in westbeth

On Mon, 27 Jul 2009 10:59:38 -0500 Maria Damon <[redacted]> writes:
> Merce Cunningham, the American choreographer who was among a
> handful of 20th-century figures to make dance a major art and
> a major form of theater, died Sunday night. He was 90 and
> lived in Manhattan.
>
> Read More:
> http://www.nytimes.com/?emc=na
>
>
>

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330. Jonathan Morse
CFP: Ashbery in Paris, 2010
Tue 28 Jul 2009

---

http://www.fabula.org/actualites/article30672.php

-- from Ron Silliman's blog.

Jonathan Morse

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331. James Robinson
Re: Visual art / poetry
Tue 28 Jul 2009

Interesting thread.

It's funny. I am in the midst of proposing a show to a gallery. The name of the show is "I HATE POETRY READINGS"... Basically, it's an anthology bound on walls that promotes a public reading of work that resists , on some level, vocalization. I've always enjoyed art receptions and believe that kind of tone, and the communication amongst the viewers, is appropriate to fulfilling a text's meaning. Regular readings, in my experience, are so one way and very colonizing on the part of the reader...Further, there is also a serious tone, a stuffiness, that seems to stifle what could be valuable conversations regarding the work. The work I am looking for, and the work I've so far found for it, is what I call "post-genre" works. I somehow think it's important to stay away from the words "poems", "poetry", "visual poetry" -- people have assumptions of what these are, also, there are stereotypes of the "poem and poet" that I think are negative and cheesy-- black berets, warm and humid personalities. Case in point, I remember talking about poems to people who could care less-- their response: "Isn't poetry what you do before suicide?"-- So there's "poetry as symptom"...

Work being produced today fail public's templates of what a poem is-- largely because of curriculum and public education...

SO here's my thought:
1) Come up with a new label
2) do readings in appropriate settings
3) Publish and sell posters instead of books.

JR

On Mon, Jul 27, 2009 at 1:32 PM, nieuwland jeroen <[redacted]> wrote:

> *Thanks Jim,*
> *'reactionary' wasn't a word my friend used, but I assume he meant that*

there was a time when a distinction between visual art / poetry made sense, or at least was accepted, but that now it is anachronistic.

I guess it does come down to what is meant with language and I do understand that images could be arranged in a formally 'linguistic' systematicity. It seems weird though that a visual artist or poet could present their work as either art or poetry. Not that I insist on the distinction, on the contrary. But I do have my doubts about calling syntactically/grammatically mapped images poetry. Isn't there a systematicity inherent in everything? Maybe it's the communal element I'm missing, that language is an agreed upon convention, used by a group of people..

"...part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language": I think this maybe is an accurate description of our present situation; that we're in a transitional moment with respect to language, leaving an unclear distinction between visual art / poetry.

J.

From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Monday, July 27, 2009 8:28:55 AM
Subject: Re: Visual art / poetry

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ja
http://vispo.com

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332. Eric Hoffman
Reading at Small's in New York City, 9/12/09
Tue 28 Jul 2009

Eric Hoffman
Reading at Small's Jazz Club in New York City
http://www.smallsjazzclub.com/

When: Saturday, September 12th, 2009
Where: Small's Jazz Club located at 183 W. 10th Street in the Village.
Time: 5 p.m.

Hope to see you there!

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333. Stephen Vincent
Re: Visual art / poetry
Tue 28 Jul 2009

As much as I think/know there are many by now great pieces of 'concrete poetry' that implicate both mediums - visual and linguistic(aka 'words', 'letters') - into an integrated object, I think it's also fun, insightful, etc., to keep and figure out ways to keep both mediums 'knocking heads' with each other - that is, exploring ways in which the combination of visual and linguistic offer the opportunity, for example, to yoke together opposites and/or similarities to produce something different - maybe comic and/or baroque in ways that provoke the senses and mind into unpredictable places/pieces.

I say this now in part - if I can be self-serving here - because of a current blog "Daily Phrase Project" for this month in which my practice has been to combine a photograph and either a piece of signage or a spoken phrase into 'a unit.' In addition to keeping my eye and ear perked to the local ground (tho phrases sometime leap out of the international TV set), I find both the exploration and the resulting combinations often to be revelatory. As to whether or not this work may also be taken as a form of 'social sculpture', that thought, for whatever its worth, has crossed my mind, too. As well as make me rethink other viz/po considerations.
If interested take a look at:
http://stephenvincent.net/blog/

Stephen Vincent

--- On Mon, 7/27/09, nieuwland jeroen <[redacted]> wrote:

From: nieuwland jeroen <[redacted]>
Subject: Re: Visual art / poetry

To: [redacted]
Date: Monday, July 27, 2009, 10:32 AM

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ja
http://vispo.com

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334. **steve russell**
Re: The cost of our dead poets society
Tue 28 Jul 2009

---

now i don't mind a little tourism in the town where i grew up as it gave us the Kerouax house in Orlando Florida, but where are those little greasy elves when you need them to burn down DISNEY WORLD??????????????????????

--- On Mon, 7/27/09, David Chirot <[redacted]> wrote:

From: David Chirot <[redacted]>
Subject: Re: The cost of our dead poets society
To: [redacted]
Date: Monday, July 27, 2009, 2:42 PM

One good thing abt the museums and landmarks approach is it helps generate money for the local community via tourism
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seriously, there have been efforts in recent years to restore the houses Poe lived in in NYC-- my mother years ago sent a long long New Yorker article by a man who was in search of the house where Walt Whitman lived when he wrote and produced the First Edition of leaves of Grass. A very long search! Finally the writer climbs many flights of stairs and knocks on the door of the place where Whitman would've lived--and a giant Rastafarian answers the door.

The writers says--did you know that the great poet Walt Whitman lived here when he wrote Leaves of Grass, the first version?

the gentleman at the door replied--ho do you know a great poet isn't living here NOW.

Recently, by accident, someone fired an actual shot during those mass recreations of the Battel of gettyburg in whcih people i exact historical uniforms and with gun replicas and swords and cannon fight out the "reply" of the 150 year old batte.

I am surprised more people
do not start taking advantge of these battles to do some battling of their own--

i wonder if someday to keep the costs of maintenance down, these scenes might not be presented as are those of the caves where the cave paintings are-- the caves one may no longer visit as part of their "protection" are replicated in every way, and that way the tourist, the interested, the curious--may "*re--experience* in a literal way via the *re-creation* of the original house where once upon a time the great so and so wrote in one corner and used the chamber pot in another-

to experience via a replica--is a very interesting concept in itself-- does one experience the same sensory and spiritual aura & drama of the original site? or does one come away with a replica of what might have been one's experience in the face or inside the original? so that one's "experience" becomes removed from the site, distanced by replication-- and is another way in which the world is "evacuated" by the simulacrum, the replicants, reproductions, simulations--

one's feelings of a place are no longer of place but of an abstracted, distanced "idea" or "concept" of the "installation"-- the materials one is experiencing are not the same as the originals, perhaps made out of an entirely different kind of material, though looking all the same "very life-like"--

so now the living may visit a place where no one lived but is a life-like replica of a place where formerly people actually lived--

if "no one" other than an idea of a being, lives inside the replica--then is one encountering--no one? or a replkicant of the "writers spirit which one may still feel haunting these old walls."

so--a "spirit" of the writer--becomes a replicant of the spirit of the writer existing in a replicated home of the writer--

surrounded by so much replication, does human remain strictly human, or does it not perhaps begin to take on "the feelings and emotions of an imagination or idea of a replicant's feelings and ideas"-- and so eventually the person who enter the replicated house and meet the replicants of the spirits of the dead writer--inhabiting and haunting these replicated spaces--what then?--eventually the person becomes awarre of the touch of the replicated as being more real than the untouched original-to themselves and their freinds and al the rest who come there--

and by feeling only replications, replicants eventual the human might dream, desire to be also a replicant of oneself's' dead being, or of one's living one--to "live on" as a replication of one 's spirit in a physical way impossible before--

then death would become more important than life because in death one can replicate life without the consequences as one remains only inside the replication of ones "safe" abode--

there would be then the necessitating of making a replicated body as well a replicated spirit-- one doesn't even have to die to "have one's replicant and spirit walk beside one"-- (perhaps related to --or a replicant of --"the Third Who Walks beside me"--as in Eliot or Burroughs-Gysin's The third mind--??-[-they had in mind the quote from Eliot])

i wi leave off there, but it is a variant on-what exactly are people seeking to view an original house where once the lady's slippers trod?

are one's dreams one's life one's imagination altered by the contact with the spirit 'sitl infusing these pieces of furniture, these curtains, the very fireplace, with the spirit of the writer--"

so that one walks out with a part of the "dead' one's being accompanying one--

and would this really be radically different once one was going to replicated caves and houses---

to touch greatness is this a way to Thank the writer and also hope that God willing some of the Greatness might rub off on oneself, or inhabit oneself as it is "drunk in," as one is "immersed in its spirit waves"--

i think the strangest "home of a writer" i have seen/been was that of Nostradamus (this was before much had been made of it being such--i imagine now a tourist trap of the Nostradamus-predictad MegaMagnitude!)-)--in Saint-Remy, where Van Gogh much later on committed suicide in the asylum just outside the little town--

this place was so tiny and almost unnoticeable in a street without sunshine straight out of literally-- to be sure!-- the "Dark Ages"-- as t was so anonymously like every other tiny low ceilinged stone house among the row of them lined exactly next each other--

the streets looked more like it belonged in the nearby town of Uzes-- which is to say-- like a much darker copy of the film Las Hurdas (Land without bread) by Luis Bunuel (a mockumentary)

On Fri, Jul 24, 2009 at 10:53 AM, Catherine Daly <[redacted]>wrote:

> *Are you the one who also posted about how Edith Wharton's House is losing money?http://www.edithwharton.org/*
>
> *<http://www.edithwharton.org/>"Thanks to the generosity of our supporters, the co-operation of our principal creditors, and to a large gift from the Alice M. Kaplan Memorial Reserve, The Mount has staved off the threat of foreclosure that has recently threatened its existence."*
>
> *It always annoyed me that Lowe's supports Biltmore and not The Mount, but The Mount people really overestimated the appeal of Wharton and the Berkshires, and never hit up serious interior design / construction money.*
>
> *As opposed to The Mount, it seems that Gaskell's house is supposed to be turned into a community center. I think that sounds like a good use, rather*
> *than teaching writing in soulless "youth centres," teaching writing in a pretty house that local craftsmen helped restore. I think everyone's beginning to realize how public objects become landmarks. That said, "street view" of the existing community center indicates it is in yet another tumbledown mansion.*
>
> *The Keats house has been a museum since 1925.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

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335. **Jim Andrews**
Re: Visual art / poetry
Tue 28 Jul 2009

> *"...part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language": I think this maybe is an accurate description of our present situation; that we're in a transitional moment with respect to language, leaving an unclear distinction between visual art / poetry.*
>
> *J.*

it may be that the gulf between the realms of visual art and visual poetry is, partly, a result of visual poetry doing something not simply worse but basically different from visual art. and that 'something' may relate to the above. the engagement of visual poetry with issues of language can be totally diverse and intense. difficult. idiosyncratic. personal. universal. but engaged with matters from computing to orality, poetry to code, visual art to publishing.

'the image' is not the main thing in visual poetry. this is often not understood by visual artists and visual poetry appears as the domain of writers who are simply incompetent and mainly unimaginative concerning everything visual. of course there is lots of that, but the main thing is that the image is not the main thing, in visual poetry, as it is in visual art. instead, it's the nature and intensity of the engagement with language.

ja
http://vispo.com

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336. **Anny Ballardini**
the Four Seasons - a tribute to Antonio Vivaldi
Tue 28 Jul 2009

For an exceptional summer, as exceptional are the contributors to this issue, an issue that concludes *The Four Seasons*, one poem after another to honor *Antonio Vivaldi*. Today, on the commemoration of his death on July 28, 1741, I felt I had to send out this announcement and I rushed to put together an Editorial. Only while writing these words, I realized it is July 28. Things happen above and below. I am therefore paying my reverence to the Maestro of the Conservatorio dell’Ospedale della Pietà to thank him for his music.

Summer:

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· Editorial: Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2965> *·* Charlotte Mandel<http://www.fieralingue.it/corner.php?pa=printpage&pid=2967> *·* Marton Koppany<http://www.fieralingue.it/corner.php?pa=printpage&pid=2975> *·* Bob Grumman <http://www.fieralingue.it/corner.php?pa=printpage&pid=2976> *·* Dan Waber <http://www.fieralingue.it/corner.php?pa=printpage&pid=2977> * ·* Hoshang Merchant<http://www.fieralingue.it/corner.php?pa=printpage&pid=2978> *·* Max Richards<http://www.fieralingue.it/corner.php?pa=printpage&pid=2980> *·* Barbara Crooker<http://www.fieralingue.it/corner.php?pa=printpage&pid=3003> *·* Tony Trigilio<http://www.fieralingue.it/corner.php?pa=printpage&pid=3004> *·* Barry Spacks<http://www.fieralingue.it/corner.php?pa=printpage&pid=3005> *·* Carol Novack<http://www.fieralingue.it/corner.php?pa=printpage&pid=3006> *·* Tad Richards<http://www.fieralingue.it/corner.php?pa=printpage&pid=3007> *·* Jerome Rothenberg<http://www.fieralingue.it/corner.php?pa=printpage&pid=3008> *·* Jon Corelis <http://www.fieralingue.it/corner.php?pa=printpage&pid=3009> *·* Wendy Vardaman<http://www.fieralingue.it/corner.php?pa=printpage&pid=3010> *·* Edward Mycue<http://www.fieralingue.it/corner.php?pa=printpage&pid=3011> *·* James Cervantes<http://www.fieralingue.it/corner.php?pa=printpage&pid=3012> *·* David Howard<http://www.fieralingue.it/corner.php?pa=printpage&pid=3013> *·* Frank Parker<http://www.fieralingue.it/corner.php?pa=printpage&pid=3014> *·* Ann Fisher-Wirth<http://www.fieralingue.it/corner.php?pa=printpage&pid=3015> *·* Ruth Fainlight<http://www.fieralingue.it/corner.php?pa=printpage&pid=3016> *·* Pierre Joris<http://www.fieralingue.it/corner.php?pa=printpage&pid=3017> *·* Grace Cavalieri<http://www.fieralingue.it/corner.php?pa=printpage&pid=3018> *·* Elizabeth Smither<http://www.fieralingue.it/corner.php?pa=printpage&pid=3019> *·* Eileen Tabios<http://www.fieralingue.it/corner.php?pa=printpage&pid=3020> *·* Nancy Keane <http://www.fieralingue.it/corner.php?pa=printpage&pid=3021> *·* Douglas Clark<http://www.fieralingue.it/corner.php?pa=printpage&pid=3022> *·* Jeff Harrison

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And to thank all those who have followed me in this yearlong Tribute I would like to invite you to read the previous issues with further additions:

Spring:

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http://www.fieralingue.it/modules.php?name=Content

As usual the order of apparition follows the order by which I received the submission.

My best wishes,

Anny Ballardini

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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

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337. Nico Vassilakis
SuBtExT/Seattle : Norma Cole & Will Owen : 8/5/09
Tue 28 Jul 2009

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for more info:

http://subtextreadingseries.blogspot.com/

thanks for your time,

nico

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338. Maria Damon

Poetry and Cultural Studies: A Reader. Book Party, Bowery Poetry Club!

Tue 28 Jul 2009

September 19, 2009
3:00-5:30 PM
BOWERY POETRY CLUB, NYC
BOOK PARTY
FOR:
POETRY AND CULTURAL STUDIES: A READER, edited by Maria Damon and Ira
Livingston
CELEBRATE POETRY'S ENGAGEMENT WITH THE SOCIAL!
GET YOUR PICTURE TAKEN WITH WALTER BENJAMIN!
ENTERTAINMENT AT 4:30: READINGS BY TRACIE MORRIS, CHARLES BERNSTEIN,
AMITAVA KUMAR AND OTHER SPECIAL GUESTS.
FREE AND OPEN TO THE POETRY-AND-CULTURAL-STUDIES-LOVING PUBLIC

This volume is the first of its kind to collect classic and contemporary work focused on the intersection of poetry and cultural studies, reaching from Wordsworth's "Preface to Lyrical Ballads" and W. E. B. Du Bois's "Of the Sorrow Songs" to present-day essays on rap lyrics, queer poetry, folk poetry, and beyond. Rethinking poetic experience and its roles in popular or mass culture, these essays effectively delineate the relationship between poetry and the public social culture in which it is engendered.

Partial List of Contributors: Lila Abu-Lughod, Theodor Adorno, Miguel Algarín, Walter Benjamin, Charles Bernstein, Kamau Brathwaite, Bruce Campbell, Steven Caton, Dipesh Chakrabarty, Page Dubois, W. E. B. Du Bois, Rachel Blau Duplessis, Antony Easthope, Henry Louis Gates, Jr., Stephen Henderson, Yunte Huang, Robin Kelley, Audre Lorde, Hans Robert Jauss, John Mowitt, Americo Paredes, Jacques Rancière, Kristin Ross, Eve Kosofsky Sedgwick, Trinh Minh Ha, Barrett Watten, William Wordsworth.

"It is time for this book. Poetry is studied more and more frequently with a cultural studies approach, and Damon and Livingston provide the perfect balance in this collection."--Juliana Spahr

COPIES OF THE BOOK WILL BE OFFERED FOR SALE AT AUTHORS' DISCOUNT

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339. Andy Gricevich
Meta-Shakespearean Socially Critical Theater in Minneapolis
Wed 29 Jul 2009

Hi, all!

Our theater group, the Nonsense Company, will premiere our big new theater piece, STORM STILL, at the Minnesota Fringe Festival, starting this weekend. If anyone's interested in socially critical metatextuality (gosh, who isn't?), avant-garde music, historical oddities, experimental writing, humor and pathos, very well-rehearsed acting, and a bit of targeted nastiness, please do come! It will be strange, fun, and probably a bit distressing.

(The attentive may also catch fragments of Foucault, Spicer, Crane, and others).

I've pasted our mass email blurb below. Hope you're all doing well!

Andy

Hello, all!

The Nonsense Company is proud to premiere its new
play-thing, STORM STILL, as part of the Minnesota Fringe Festival,
starting this Friday!

Outside an abandoned school a war rages.
Inside, three kids have been performing an unsupervised rendition of King Lear for years.
Further inside, the mad King debates the purpose of theater with his Fool, a licensed therapist.

There is music of many kinds, rapid character shifts, trenchant bits, hilarity, sadness, history, poetry, centuries-old legalese and medical jargon, and even a little Shakespeare.

The Philadelphia City Paper called it "Extremely
funny, clever, literate, engrossing, and absurd, carefully orchestrated
chaos that made for fantastic entertainment." And they only saw 25 percent of it.

July 31st-August 2nd
and
August 6th-8th

all shows at 10 p.m. (the show runs 95 intermissionless minutes)
City of Lakes Waldorf School
2344 Nicollet Avenue South

Help alert the masses! And support the Fringe:
http://www.fringefestival.org/2009/show/?id=1154

Hope to see you there!

The Nonsense Company
http://www.nonsensecompany.com

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340. steve dalachinsky
george russell
Wed 29 Jul 2009

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pan-metric
a-metric the great composer thorist -pianist george russell passed away
at 86
listen if you never have

↑ Index

341. Alexander Jorgensen
Pushcart Prize - looking for news
Wed 29 Jul 2009

Anyone able to pass along some news on the most recently awaited Pushcart?
Your time will be much appreciated.

Regards,
AGJ

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342. steve dalachinsky
reading
Wed 29 Jul 2009

Steve Dalachinsky - words
with
Albey Balgochian's Bassentric:
Lisle Ellis...bass

Mike Bisio...bass
Albey Balgochian...bass

Aug. 11th, 2009, 8 P.M.
@ Local 269 (269 E Houston St.)
the bar on the corner of Houston & Suffolk St.

$10

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343. **Audrey Berry**
Re: Visual art / poetry
Wed 29 Jul 2009

Jim, you write,"it's the intensity of the engagement with language that counts. Not whether it's in a particular form of language." This hits it dead on. The intensity of the engagement becomes particularly transparent in the visual form, especially when the act of (spontaneous) making is evident in the visual poem. When the action of the brush is undeniable, its splatter, intention and even its accident, the energy speaks, and language formed out of the shape. At least this is one of the many ways it's possible. This is a bit different for digital visual poetry, since the body is not as directly evident. I'm curious what you think about this notion. For me, visual poetry is visceral. It acts upon the body more immediately than language alone. The image is registered by the brain before language, or as 'open language', as it impacts the senses. Size and color, whether something is can be touched or manipulated are other factors. Visual poetry gets people to "walk through" poems, it can invite and engage even the most reluctant and distracted viewer/participant. Audrey

--- On Mon, 7/27/09, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: Re: Visual art / poetry
To: [redacted]
Date: Monday, July 27, 2009, 2:28 AM

> *I've had some discussions recently*
> *following from a remark by a friend that the distinction between*
> *visual art and poetry is reactionary, similarly to the hard and fast*
> *distinction that used to be made between sculpure and painting.*

what do you mean by "reactionary"?

books on language in visual art have tended to concentrate on the work of conceptual artists. such as kosuth.

visual poetry has not been prominent in visual art, certainly. partly because visual art is a gallery-oriented thing. and more involved in commerce than poetry tends to be.

also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in gallerys and commerce and so on.

> *Personally I can't help but thinking*
> *that even though often the distinction is blurred, there remains an essential difference between the two; namely, that*
> *visual art might, but need not use language, but for poetry, however widely understood, language is an essential ingredient.*

what do you mean by "language"?

i think that what we think of as language is changing.

just fer instance, in the theory of computation, a language can be simply a set of strings. and the theory of computation can be viewed as the study of the formal properties of sets of strings, of languages. clearly this notion of language is a bit different from what a poet might typically think of as language.

but, also, we see how the realm of the visual can in some cases be mapped to languages. we 'parse' the visual field. we give space a kind of syntax and grammar. pattern recognition is language recognition because patterns are expressed in computing environments as strings or sets of strings or rules for generating sets of strings.

all of which is just to suggest that part of the whole intensity of our moment as poets involves a deep broadening and reexamination of what we think of as language and where and how language operates. and of course this touches arts and science.

concerning poetry, for me, it's the intensity of the engagement with language that counts. not whether it's in a particular form of language.

ja
http://vispo.com

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344. **steve dalachinsky**
Re: The cost of our dead poets society
Wed 29 Jul 2009

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speaking of kerouac
it's been proven and upheld by the courts
tht kerouac's will was foged

now we'll see if it holds up when contested
if it does the entire estste goes to his only living relative
a nephew who is destitute drunk living in a trailer park
the samps' now turn it all around say kerouasc' letter was forged
and that nicosia is a bloodsucker
but those phonies tho they have done good by publishing
alot of jk's unpublished stuff
have made it a multi-million dollar business
anywa those who sided with sampas and you all know who you are
may have to go loking elsewhere for employment soon
any one for a bottle of cheap port wine???

On Tue, 28 Jul 2009 08:47:17 -0700 steve russell <[redacted]>
writes:
> now i don't mind a little tourism in the town where i grew up as it
> gave us the Kerouax house in Orlando Florida, but where are those
> little greasy elves when you need them to burn down DISNEY
> WORLD??????????????????????
>
> --- On Mon, 7/27/09, David Chirot <[redacted]> wrote:
>
> From: David Chirot <[redacted]>
> Subject: Re: The cost of our dead poets society
> To: [redacted]
> Date: Monday, July 27, 2009, 2:42 PM
>
> One good thing abt the museums and landmarks approach is it helps
> generate
> money for the local community via tourism
> The money could be used for as Catherine suggest library places to
> teach or
> make zine posters anything-
> (there might be pressure to just crank out more little replicas of
> the house
> and the figure(s) of the writer/s who lived in the house-
> the "Fauxk Art" approach i call it-
> local citizens become elves in a little Bronte workshop and one day
> rebel!
> and burn the place down and then no more tourists--
>
> seriously, there have been efforts in recent years to restore the
> houses Poe

> lived in in NYC--
> my mother years ago sent a long long New Yorker article by a man who
> was in
> search of the house where Walt Whitman lived when he wrote and
> produced the
> First Edition of leaves of Grass. A very long search! Finally the
> writer
> climbs many flights of stairs and knocks on the door of the place
> where
> Whitman would've lived--and a giant Rastafarian answers the door.
>
> The writers says--did you know that the great poet Walt Whitman
> lived here
> when he wrote Leaves of Grass, the first version?
>
> the gentleman at the door replied--ho do you know a great poet isn't
> living
> here NOW.
>
> Recently, by accident, someone fired an actual shot during those
> mass
> recreations of the Battel of gettyburg in whcih people i exact
> historical
> uniforms and with gun replicas and swords and cannon fight out the
> "reply"
> of the 150 year old batte.
>
> I am surprised more people
> do not start taking advantge of these battles to do some battling of
> their
> own--
>
>
> i wonder if someday to keep the costs of maintenance down, these
> scenes
> might not be presented as are those of the caves where the cave
> paintings
> are--
> the caves one may no longer visit as part of their "protection" are
> replicated in every way, and that way the tourist, the interested,
> the
> curious--may "*re--experience* in a literal way via the

> *re-creation* of the
> original house where once upon a time the great so and so wrote in
> one
> corner and used the chamber pot in another-
>
> to experience via a replica--is a very interesting concept in
> itself--
> does one experience the same sensory and spiritual aura & drama of
> the
> original site?
> or does one come away with a replica of what might have been one's
> experience in the face or inside the original?
> so that one's "experience" becomes removed from the site, distanced
> by
> replication--
> and is another way in which the world is "evacuated" by the
> simulacrum, the
> replicants, reproductions, simulations--
>
> one's feelings of a place are no longer of place but of an
> abstracted,
> distanced "idea" or "concept" of the "installation"--
> the materials one is experiencing are not the same as the originals,
> perhaps
> made out of an entirely different kind of material, though looking
> all the
> same "very life-like"--
>
> so now the living may visit a place where no one lived but is a
> life-like
> replica of a place where formerly people actually lived--
>
> if "no one" other than an idea of a being, lives inside the
> replica--then is
> one encountering--no one? or a replkicant of the "writers spirit
> which one
> may still feel haunting these old walls."
>
> so--a "spirit" of the writer--becomes a replicant of the spirit of
> the
> writer existing in a replicated home of the writer--
>

> surrounded by so much replication, does human remain strictly human,
> or does
> it not perhaps begin to take on "the feelings and emotions of an
> imagination
> or idea of a replicant's feelings and ideas"--
> and so eventually the person who enter the replicated house and meet
> the
> replicants of the spirits of the dead writer--inhabiting and
> haunting these
> replicated spaces--what then?--eventually the person becomes awarre
> of the
> touch of the replicated as being more real than the untouched
> original-to
> themselves and their freinds and al the rest who come there--
>
> and by feeling only replications, replicants eventual the human
> might dream,
> desire to be also a replicant of oneself's' dead being, or of one's
> living
> one--to "live on" as a replication of one 's spirit in a physical
> way
> impossible before--
>
> then death would become more important than life because in death
> one can
> replicate life without the consequences as one remains only inside
> the
> replication of ones "safe" abode--
>
> there would be then the necessitating of making a replicated body as
> well a
> replicated spirit--
> one doesn't even have to die to "have one's replicant and spirit
> walk beside
> one"--
> (perhaps related to --or a replicant of --"the Third Who Walks
> beside
> me"--as in Eliot or Burroughs-Gysin's The third mind--??-[-they had
> in mind
> the quote from Eliot])
>
> i wi leave off there, but it is a variant on-what exactly are people

> seeking
> to view an original house where once the lady's slippers trod?
>
> are one's dreams one's life one's imagination altered by the contact
> with
> the spirit 'sitl infusing these pieces of furniture, these curtains,
> the
> very fireplace, with the spirit of the writer--"
>
> so that one walks out with a part of the "dead' one's being
> accompanying
> one--
>
> and would this really be radically different once one was going to
> replicated caves and houses---
>
> to touch greatness is this a way to Thank the writer and also hope
> that God
> willing some of the Greatness might rub off on oneself, or inhabit
> oneself
> as it is "drunk in," as one is "immersed in its spirit waves"--
>
> i think the strangest "home of a writer" i have seen/been was that
> of
> Nostradamus (this was before much had been made of it being such--i
> imagine
> now a tourist trap of the Nostradamus-predictad
> MegaMagnitude!)-)--in
> Saint-Remy, where Van Gogh much later on committed suicide in the
> asylum
> just outside the little town--
>
> this place was so tiny and almost unnoticeable in a street without
> sunshine
> straight out of literally-- to be sure!-- the "Dark Ages"-- as t was
> so
> anonymously like every other tiny low ceilinged stone house among
> the row of
> them lined exactly next each other--
>
> the streets looked more like it belonged in the nearby town of
> Uzes--

> which is to say--
> like a much darker copy of the film Las Hurdas (Land without bread)
> by Luis
> Bunuel (a mockumentary)
>
> On Fri, Jul 24, 2009 at 10:53 AM, Catherine Daly
> <[redacted]>wrote:
>
> > Are you the one who also posted about how Edith Wharton's House is
> losing
> > money?http://www.edithwharton.org/
> >
> > <http://www.edithwharton.org/>"Thanks to the generosity of our
> supporters,
> > the co-operation of our principal creditors, and to a large gift
> from the
> > Alice M. Kaplan Memorial Reserve, The Mount has staved off the
> threat of
> > foreclosure that has recently threatened its existence."
> >
> > It always annoyed me that Lowe's supports Biltmore and not The
> Mount, but
> > The Mount people really overestimated the appeal of Wharton and
> the
> > Berkshires, and never hit up serious interior design /
> construction money.
> >
> > As opposed to The Mount, it seems that Gaskell's house is supposed
> to be
> > turned into a community center. I think that sounds like a good
> use,
> > rather
> > than teaching writing in soulless "youth centres," teaching
> writing in a
> > pretty house that local craftsmen helped restore. I think
> everyone's
> > beginning to realize how public objects become landmarks. That
> said,
> > "street view" of the existing community center indicates it is in
> yet
> > another tumbledown mansion.
> >

> > The Keats house has been a museum since 1925.
> >
> > --
> > All best,
> > Catherine Daly
> > [redacted]
> >
> guidelines
> >
>
>
>
>
>
>
>
>

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345. William Allegrezza
Have Save Cracked Slab Books
Wed 29 Jul 2009

Cracked Slab Books is trying to stay alive through the recession. In order to do that, we are offering three of our books 45%-60% off their usual prices in order to raise some funds. One of the books is our anthology of Chicago Poetry, The City Visible. The other books are Garin Cycholl's Rafetown Georgics and Michelle Noteboom's Edging. Please help us by purchasing a book.

To purchase the books at the special price, visit http://crackedslabbooks.com/facebook.html

Bill Allegrezza

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346. Adam Katz
Got a used copy of 'A'?
Wed 29 Jul 2009

Hello,You know how sometimes it's possible to just give someone the perfect gift? Well, I put a lot of thought into gifts for the people who are important in my life, and my best friend is getting married in Boston on Sunday, and if I could give him a copy of Zukofsky's 'A' - but it's out of print! See, he's a medieval scholar, but he loves modernist literature, though doesn't study it

enough to know about 'A' yet, and I am really, really hoping...anyways, if someone has a copy they'd be willing to sell - for less than the cheapest copy on Amazon, which is $80 and I'm sure wouldn't come in time, and can meet me in Boston/Cambridge on Saturday/Sunday or have it delivered to the friend there who I'll be staying with - please backchannel! Best, Adam Katz

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347. Mary Kasimor
Re: Have Save Cracked Slab Books
Wed 29 Jul 2009

Bill, The anthology looks very interesting. I ordered it--I hope that helps.
Best,
Mary Kasimor

--- On Wed, 7/29/09, William Allegrezza <[redacted]> wrote:

From: William Allegrezza <[redacted]>
Subject: Have Save Cracked Slab Books
To: [redacted]
Date: Wednesday, July 29, 2009, 3:56 PM

Cracked Slab Books is trying to stay alive through the recession. In order to do that, we are offering three of our books 45%-60% off their usual prices in order to raise some funds. One of the books is our anthology of Chicago Poetry, The City Visible. The other books are Garin Cycholl's Rafetown Georgics and Michelle Noteboom's Edging. Please help us by purchasing a book.

To purchase the books at the special price, visit
http://crackedslabbooks.com/facebook.html

Bill Allegrezza

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348. Allan Revich
Re: Visual art / poetry
Wed 29 Jul 2009

I think that one of the advantages (among a few admitted disadvantages) of living in the age of postmodernity is that we no longer need to feel bound to any limiting grand narratives.

There is room for poetry that rhymes. There is room for poetry that is pleasing to the ear. There is room for poetry that is classically composed. There is room for short-forms, long-forms, old forms, sonnets, villanelles, haiku, senryu, tanka, and zen. And there is also room for visual poetry, language poetry, concrete

poetry, and for fluxus/intermedia works that cannot even be easily classed as poetry.

Write, read, make, and create whatever it is that pleases you --- and as long as the global village continues to communicate via bits and bytes, you are bound to find an audience and some fellow travelers on whatever road you happen to travel on.

Allan

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of James Robinson
Sent: Tuesday, July 28, 2009 9:08 AM
To: [redacted]
Subject: Re: Visual art / poetry

Interesting thread.

It's funny. I am in the midst of proposing a show to a gallery. The name of the show is "I HATE POETRY READINGS"... Basically, it's an anthology bound on walls that promotes a public reading of work that resists , on some level, vocalization. I've always enjoyed art receptions and believe that kind of tone, and the communication amongst the viewers, is appropriate to fulfilling a text's meaning. Regular readings, in my experience, are so one way and very colonizing on the part of the reader...Further, there is also a serious tone, a stuffiness, that seems to stifle what could be valuable conversations regarding the work. The work I am looking for, and the work I've so far found for it, is what I call "post-genre" works. I somehow think it's important to stay away from the words "poems", "poetry", "visual poetry" -- people have assumptions of what these are, also, there are stereotypes of the "poem and poet" that I think are negative and cheesy-- black berets, warm and humid personalities. Case in point, I remember talking about poems to people who could care less-- their response: "Isn't poetry what you do before suicide?"-- So there's "poetry as symptom"...

Work being produced today fail public's templates of what a poem is-- largely because of curriculum and public education...

SO here's my thought:
1) Come up with a new label
2) do readings in appropriate settings
3) Publish and sell posters instead of books.

JR

On Mon, Jul 27, 2009 at 1:32 PM, nieuwland jeroen <[redacted]> wrote:

> Thanks Jim,
> 'reactionary' wasn't a word my friend used, but I assume he meant that
> there was a time when a distinction between visual art / poetry made
sense,
> or at least was accepted, but that now it is anachronistic.
>
> I guess it does come down to what is meant with language and I do
> understand that images could be arranged in a formally 'linguistic'
> systematicity. It seems weird though that a visual artist or poet could
> present their work as either art or poetry. Not that I insist on the
> distinction, on the contrary. But I do have my doubts about calling
> syntactically/grammatically mapped images poetry. Isn't there a
> systematicity inherent in everything? Maybe it's the communal element I'm
> missing, that language is an agreed upon convention, used by a group of
> people..
>
> "...part of the whole intensity of our moment as poets involves a deep
> broadening and reexamination of what we think of as language": I think
this
> maybe is an accurate description of our present situation; that we're in a
> transitional moment with respect to language, leaving an unclear
distinction
> between visual art / poetry.
>
> J.
>
>
>
>
>
>
>
>
> _____
> From: Jim Andrews <[redacted]>
> To: [redacted]
> Sent: Monday, July 27, 2009 8:28:55 AM
> Subject: Re: Visual art / poetry
>
> > I've had some discussions recently
> > following from a remark by a friend that the distinction between
> > visual art and poetry is reactionary, similarly to the hard and fast

> > distinction that used to be made between sculpure and painting.
>
> what do you mean by "reactionary"?
>
> books on language in visual art have tended to concentrate on the work of
> conceptual artists. such as kosuth.
>
> visual poetry has not been prominent in visual art, certainly. partly
> because visual art is a gallery-oriented thing. and more involved in
> commerce than poetry tends to be.
>
> also, visual poetry very often is not sophisticated as image, ie, it's not
> up to snuff as image. but even when it is, it's usually not very involved
in
> gallerys and commerce and so on.
>
> > Personally I can't help but thinking
> > that even though often the distinction is blurred, there remains an
> essential difference between the two; namely, that
> > visual art might, but need not use language, but for poetry, however
> widely
> > understood, language is an essential ingredient.
>
> what do you mean by "language"?
>
> i think that what we think of as language is changing.
>
> just fer instance, in the theory of computation, a language can be simply
a
> set of strings. and the theory of computation can be viewed as the study
of
> the formal properties of sets of strings, of languages. clearly this
notion
> of language is a bit different from what a poet might typically think of
as
> language.
>
> but, also, we see how the realm of the visual can in some cases be mapped
> to languages. we 'parse' the visual field. we give space a kind of syntax
> and grammar. pattern recognition is language recognition because patterns
> are expressed in computing environments as strings or sets of strings or
> rules for generating sets of strings.

>
> all of which is just to suggest that part of the whole intensity of our
> moment as poets involves a deep broadening and reexamination of what we
> think of as language and where and how language operates. and of course
this
> touches arts and science.
>
> concerning poetry, for me, it's the intensity of the engagement with
> language that counts. not whether it's in a particular form of language.
>
> ja
> http://vispo.com
guidelines
>
>
>
>
guidelines
>
>

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349. **Allan Revich**
Re: Visual art / poetry
Wed 29 Jul 2009

RE:
"...but my observation is that there still are lots of divides between
visual art and visual poetry.

ja"

The idea of "divides" strikes me as outdated. I suppose that if one considers oneself to be something as limiting as a "painter", or a "poet" or a "novelist" or whatever sub-sub-genre of artist, then the idea of divisions might be attractive as a way to set oneself apart as an expert, or as a member of an exclusive elite.

For me these divisions are arbitrary and mostly meaningless. I don't see why an artist needs to limit himself to any one medium, or even genre. I have been involved with Fluxus and Intermedia for a number of years. I think that the most interesting and meaningful work being created today is happening in the spaces in which media intersect. Visual poetry sits in the intersection of visual art and text-based language. It also exists within a continuum of expression that

includes everything from typewriter based concrete poetry through asemic writing and glyphs to digitally created or intermediated work.

I think that Merce Cunningham and his partner John Cage exemplified the idea of Intermedia perfectly in their collaborations and in their independent works.

Allan

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Jim Andrews
Sent: Tuesday, July 28, 2009 1:09 AM
To: [redacted]
Subject: Re: Visual art / poetry

it's nothing about computers, murat. a lot of visual poetry--of course there

are wonderful exceptions--is not interesting as image. it is often interesting as text/image hybrid and possibly as language and/or poem in a mainly literary vein, or as proto-information/text step one poetics creator or as schematic language machine blueprint or musical 'score' or any number of other things that are strong enough functionally/conceptually that, in a real sense, it doesn't matter that, as image, they are naive or poorly executed or just not interested in the piece simply as image. usually visual

poetry isn't by people whose main thing is visual art or who, otherwise, have managed to pick up a sense of image that makes inroads both literarily,

in a broad sense, and in visual art.

but, similarly, if you look at visual art, how often is it interesting concerning language even when it uses written language? it might be interesting as image or installation or event or in any number of other typically visual-art-oriented parameters.

moreover, some scepticism regarding the efficacy of attention to the visual art oriented quality of image is warranted. often what's of interest is of interest as image for silly reasons. popular culture is a forty five year old determinedly juvenile. visual poetry is not often popular, it doesn't have to do the popular thing, and that also is valuable.

also, a certain scepticism regarding the value of gallerys is useful. i remember hearing a big canadian curator say 'an artist without a gallery is nothing'. which is unbelievably arrogant. you know, in net art, early on, there was talk about the value of artists doing net art to be free from the gallerys. but of course much of that was punk-minded propaganda to attract the attention of a gallery.

so i don't intend the remark simply as a criticism of visual poetry or visual poets.

the practice is fluid, as douglas suggests. but my observation is that there still are lots of divides between visual art and visual poetry.

ja
http://vispo.com

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Monday, July 27, 2009 6:13 AM
Subject: Re: Visual art / poetry

> *Hi Jim,*
>
> *"also, visual poetry very often is not sophisticated as image, ie, it's not*
> *up to snuff as image. but even when it is, it's usually not very involved in*
> *gallerys and commerce and so on."*
>
> *I do agree about poetry not being involved in commerce part of your comment.*
> *But what do you mean by "not sophisticated"? Are you not equating sophistication by the techinical prowess of computers, in that way, being trapped by the ghost of progress? Is progress not a quality that often the poets/artists of one age feel about themselves only to be disillusioned later, to be debunked or attacked by a later age?*
>
> *Ciao,*
>
> *Murat*

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350. **Hugh Behm-Steinberg**
Re: Visual art / poetry
Wed 29 Jul 2009

It might make more sense to say that there are many artistic practices that are concerned with the interaction of language and visuality, including web design, graphic design, painting, conceptual art, sculpture, calligraphy (especially non-alphabetic), comix, graffiti/taggers and visual/concrete poetry. It's not that one practice is more or less reactionary than another, it's that each of these groups function as different communities with their own values, vocabularies, audiences and institutions. What's cutting edge to one group is ordinary practice to another and irrelevant to a third. More often than not the groups don't intersect, but there are lots of examples of people crossing over from one

of these groups into another, like Ian Hamilton Finlay going from concrete poetry to sculpture/installation.

Hugh Behm-Steinberg

From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Monday, July 27, 2009 10:09:06 PM
Subject: Re: Visual art / poetry

it's nothing about computers, murat. a lot of visual poetry--of course there are wonderful exceptions--is not interesting as image. it is often interesting as text/image hybrid and possibly as language and/or poem in a mainly literary vein, or as proto-information/text step one poetics creator or as schematic language machine blueprint or musical 'score' or any number of other things that are strong enough functionally/conceptually that, in a real sense, it doesn't matter that, as image, they are naive or poorly executed or just not interested in the piece simply as image. usually visual poetry isn't by people whose main thing is visual art or who, otherwise, have managed to pick up a sense of image that makes inroads both literarily, in a broad sense, and in visual art.

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so i don't intend the remark simply as a criticism of visual poetry or visual poets.

the practice is fluid, as douglas suggests. but my observation is that there still are lots of divides between visual art and visual poetry.

ja
http://vispo.com

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To: <[redacted]>
Sent: Monday, July 27, 2009 6:13 AM
Subject: Re: Visual art / poetry

> *Hi Jim,*
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> *"also, visual poetry very often is not sophisticated as image, ie, it's not up to snuff as image. but even when it is, it's usually not very involved in gallerys and commerce and so on."*
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> *I do agree about poetry not being involved in commerce part of your comment. But what do you mean by "not sophisticated"? Are you not equating sophistication by the techinical prowess of computers, in that way, being trapped by the ghost of progress? Is progress not a quality that often the poets/artists of one age feel about themselves only to be disillusioned later, to be debunked or attacked by a later age?*
>
> *Ciao,*
>
> *Murat*

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351. **Adam Parrish**

Digital Writing with Python: Final Performance

Wed 29 Jul 2009

Strip, split, join, print: Digital Writing with Python Final Performance

http://dwwp.decontextualize.com/show

NYU Interactive Telecommunication Program
721 Broadway, New York, NY
4th floor, room 447

August 5th, 2009, 7pm-8:30pm

Over the course of the Summer semester, seven NYU students have composed, mangled, generated and remixed text with their new programming language of choice: Python. Student projects under development include programs to generate Fibonacci creation myths, stochastic Walt Whitman madlibs, e.e. cummings/Twitter mashups, and new poetic forms based on Gone With The Wind.

After an intense semester, these students gather for one night only to perform their textual creations. All are welcome to this evening of experimental performances of digital writing!

Digital Writing with Python is a course offered at NYU's Interactive Telecommunication Program. (http://itp.nyu.edu/itp/). The course is an introduction to both the Python programming language and contemporary techniques in electronic literature. Students use Python to acquire and analyze digital text, while devising new techniques for composing texts by algorithmic means. The goal of the course is to experiment with language and literature while exploring the aesthetic, technical and expressive possibilities of computer-generated (and -mangled) text.

Find out more here:

http://dwwp.decontextualize.com/

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352. **David Chirot**

Re: Visual art / poetry

Thu 30 Jul 2009

One of the problems with this discussion is that there are many kinds of visual poetry; it is not some "pan-visual-=poetryism"--which can be dismissed as unsophisticated visually as Jim does. In the US--written poetry has been most of the base on which the visual poem is built--it is at the forefront of the examination of what a visual poem is qua poetry, and so the visual is relegated to a "lesser" realm. It is "language" which is fore fronted, though not in the more strict and linguistics/semantics orientations of much of earlier Concrete Poetry, Many aspects of Concrete Poetry at one point had much in common with early structuralism, and so their extensions in theory developed along linguistic lines, until, as Philadelpho Menezes points to and demonstrates historically in Poetics and Visuality a Trajectory of Contemporary Brazilian Poetry, the visual elements gain in importance as elements themselves, and these in turn develop into the demand for the deeper inquiry into the elements of sound, moving towards a "toaltity' of a work which is more akin to the cinema.

I think a lot of the "devaluation of the visual" is partly responsible for the "less sophisticated, less visual, less intersting" aspects of visual poetry. In a sense, alotof visual poetry has nothing to do with visuality, looking, seeing, movements of the eyes in examining attentively the field and peripheries of the visual as a notation of sonic transmissions from out the cracks as it were of the walls--the sounds of colors, colors of sounds, --al of this is eschewed in much Visual Poetry of the kind Jim is writing about in favor of what is a process not of looking, but of reading.

I think the uses of the virtual, of images which are there only via electricity--begins to decay the visual as a seeing, looking, with materials that exist

physically, and whose movements in time and through spaces are effected by an immense number of continauly shifting phenomena--the weather being one of them. In the virtual real, the eye does not need to be as developing in looking "into" time and space, because there is less affecting the image, This virtual image becomes as it were "still" in a kind of "suspended eternity" in which neither the corrosions of time nor the effects created by the movements of objects in space that interact with the materials of the ever changing image exist.

One of the striking aspects of many types of Visual Poetry is the lack of interest in the visual which the poetry displays. Instead, the fascination is strictly of a textual nature, in that the poetry is anchored by its dependence on letters, words, phrases, as supports for the construction of a form of cross word puzzle/scrabble effect and in a playing with the sizes and fonts of letters i relation to these "impositions of the grid" onto not what is seen, but what is placed there within a grid, the grid being the guide to seeing/reading..

In this realm of discussion, between the uses of text and of the virtual, what is vacated is the visual. That is the actual "art of looking" of which Robert Smithson wrote. Smithson writes that a great artist may create a work simply by casting a glance. This creates an art which exists in the act of looking's looking--there is no "object" produced, there is no "concept" expressed, there is no "trace" of this other than what exists for Smithson as a reality which is as durable as any sculpture, written poem, machine, etc

Visual Poetry ironically then in the US seems to be far less about visuality and not even so much re poetry in this sense, as about a form of "solidifying" a text within a "stopped time" whose movements are done as "readings" rather than as the art of looking. :

in a visual poem all the elements are treated as equals in terms of their opening to possiblities--, -that is to say--a color, a line, a dot, a form , the texture of the surfaces, the "indelible imprint of the material world"--al of these are elements of language just as are morphemes, letter, syllables, words, phrase-- in the arrangements of a visual poem al of these elements are "calling"--speaking--singing-sounding--color itself is a language--and languages do not have to be written or formalized--a language may be found expressive in sounding a side walk crack, a shadow, the passage of footprints through a field, or in snow--these provide a basis, as well as those things found al around one which are the evidences of time passing in the effects which are wreaked on materials considered durable--

if one examines peeling, fading, cracking painted walls or the cracked paints on boards oand doors, the movement of lichen and moss in obscuring the letters on a plaque, the cracking open of metal letters through decades of extremes of

heat, cold, being blasted, being bombed, being burned, al of these continually present languages of forms and letterings, numbers, in the process of a negentropy of out of chaos emerging forms and these forms wearing down, being time affected, and then these themselves are regenerations of forms out of the new chaos--

a teeming swarming wold exists all around one and for the most part hidden in plain site/sight/cite from the no longer visual eyes of the virtual = written poetry--

if one is to work with visual poetry--then
 the visual art of looking needs to be worked at, with, for--as does the soundings which are elicited by colors,forms, fragments or phrases--

a great deal of what is called "visual poetry " by more language influenced workers is just a carrying on of the "pattern poetry" which dick Higgins made a book of. as far as visuality is concerned one might say, nice but weak-=eh--very weak!

it is a rebranding of things long done, as though they have suddenly become "new and radical" because the names have been changed--

visual poetry at least for myself works with things which exits as actual found materials, found letterings, fragments forms--to be involved with the swarming teeming multiplicities which exists "before our very eyes"-- this kind of seeing requires a look /looking of far greater speed and attention than does what one finds in the virtual and digital--where the "framed" and stilled image is demanding instaed a "reading" within a confiement to the aream of textuality--qua "text"--

the function of the virtual is not to be participant in time--which poetry is after all, an art of time--but to delete time--to erase--to make disappear things that were by the touch of the button, by the changing of a name on line--and --peoples events names forms vanish --forever-deleted--

in another way, the virtual offers persons an example of "the new" and a glimpse of a simulated "eternity" in the virtual not being exposed ot the effects of time--

as long as one has sufficient protection the "textual visual poem" remains

until one pulls the plug--or bombs the infrastructure, cuts off electricity due to non payment or as a siege weapon as with Gaza and in Rwanda--then , while the electricity is off and al communications have gone "dead"--then peoples events cultures disappear, are deleted--and when the virtual comes on again--the electricity--there are now completely new names for the places which had

become for a while black holes in the fabric of controlled existence which is hthat of the virtual and digital online-

in that sense in which things today are accepted unquestioningly like received ideas no one thinks about--"natural" ideas, facts--"known to all"--there develops what is truly reactionary--the end of questioning and the entrance into non stop existence of what has long been spurned in readers of fiction: the willing suspension of disbelief-

and in the case of Visual Poetry what is abandoned, or has yet to be there in a real sense in termsof an art of looking--is viusality--

working with the found--one is having the experience of what Celan points towards in writing " Poetry no longer imposes itself, it exposes itself."

exposing-exposure (to the elements, of a film negative)--the

↑ Index

353. Alan Sondheim
more great audiovisual from neurotic rly mourn x-haustion
Thu 30 Jul 2009

more great audiovisual from neurotic rly mourn x-haustion

http://www.alansondheim.org/ct1.mp3 cobza w/ echo silly tune 1
http://www.alansondheim.org/ct1.mp3 cobza w/ echo silly tune 2

total cool maquette for Fooofwwaa dance/choreograph 2-moro

http://www.alansondheim.org/maenad2.mp4

actually a narrative of sorts

↑ Index

354. Jim Andrews
Re: Digital Writing with Python: Final Performance
Thu 30 Jul 2009

terrific, adam. i also enjoyed your project page at
http://www.decontextualize.com/projects/nite

ja

----- Original Message -----
From: "Adam Parrish"
Subject: Digital Writing with Python: Final Performance

Strip, split, join, print: Digital Writing with Python Final Performance

http://dwwp.decontextualize.com/show

NYU Interactive Telecommunication Program

↑ Index

355. **Anny Ballardini**

Re: the Four Seasons - a tribute to Antonio Vivaldi

Thu 30 Jul 2009

With the lightness of notes, the entire Anthology has been characterized by late contributions, as soon as I send the update out, they start coming in. I would like to highlight two quite important for the Summer Issue that just arrived:

· David Graham :http://www.fieralingue.it/corner.php?pa=printpage&pid=3110<http://www.fieralingue.it/corner.php?pa=printpage&pid=3110>

· mIEKAL aND: http://www.fieralingue.it/corner.php?pa=printpage&pid=3111<http://www.fieralingue.it/corner.php?pa=printpage&pid=3111>

Enjoy, Anny

On Tue, Jul 28, 2009 at 11:37 PM, Anny Ballardini <[redacted]> wrote:

> *For an exceptional summer, as exceptional are the contributors to this issue, an issue that concludes *The Four Seasons*, one poem after another to*
> *honor *Antonio Vivaldi*. Today, on the commemoration of his death on July 28, 1741, I felt I had to send out this announcement and I rushed to put together an Editorial. Only while writing these words, I realized it is July*
> *28. Things happen above and below. I am therefore paying my reverence to the*
> *Maestro of the Conservatorio dell'Ospedale della Pietà to thank him for his music.*
>
> **Summer:**
>
> *http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=340*
>
> **·* Editorial: Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=2965>*

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And to thank all those who have followed me in this yearlong Tribute I would
like to invite you to read the previous issues with further additions:

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>
> *The main index of the Poets' Corner:*
>
> *http://www.fieralingue.it/modules.php?name=Content*
>
> *As usual the order of apparition follows the order by which I received the submission.*
>
> *My best wishes,*
>
> *Anny Ballardini*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.lulu.com/content/5806078*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*
> *Friedrich Nietzsche*

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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

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356. **Jonathan Ball**

Re: Got a used copy of 'A'?

Thu 30 Jul 2009

A 1-12 is available in a first edition, although somewhat damaged, for $45 CDN here:

http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=2123

Also available are A 22 & 23 for $35 CDN here:

http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=1720

This webstore is run by Jay MillAr, and if you ask nicely I'm sure he'd rush an order for you.

Hope this helps

Jonathan Ball

On Wed, Jul 29, 2009 at 4:04 PM, Adam Katz <[redacted]> wrote:

> *Hello,You know how sometimes it's possible to just give someone the perfect gift? Well, I put a lot of thought into gifts for the people who are important in my life, and my best friend is getting married in Boston on Sunday, and if I could give him a copy of Zukofsky's 'A' - but it's out of print! See, he's a medieval scholar, but he loves modernist literature, though doesn't study it enough to know about 'A' yet, and I am really, really hoping...anyways, if someone has a copy they'd be willing to sell - for less than the cheapest copy on Amazon, which is $80 and I'm sure wouldn't come in time, and can meet me in Boston/Cambridge on Saturday/Sunday or have it delivered to the friend there who I'll be staying*
> *with - please backchannel!*
> *Best,*
> *Adam Katz*

--
www.jonathanball.com
www.jonathanball.blogspot.com
www.haikuhoroscopes.com

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357. **Paul Siegell**
Dusie Dusie Dusie Dusie Dusie Dusie Dusie Dusie
Thu 30 Jul 2009

Give it up for Susana Gardner! Dusie #8 is live!

And at 314 pages, it's a free, downloadable E-BOOK > http://www.goodreads.com/book/show/6654316-dusie-issue-8

Contributors:

rodney koeneke - justin katko - brenda coultas - victor hernández cruz - cindy savett - paul legault - jow lindsay & justin katko - jennifer h. fortin - rosamond king - jayne cortez - andrew zawacki & jennifer schuberth - angela genusa - sara mumalo - jessica rainey - matthew hittinger - julia cohen - james maughn - derek henderson - edward smallfield - ek rzepka - mark cunningham - heather sweeney - kismet al-hussaini - sandra huber

rauan klassnik - anne waldman - karen weiser - dawn pendergast - david toms - julia drescher - emily carr - andrew peterson - pattie mccarthy - elizabeth bryant - karen weiser - jr pearson - gian lombardo - john olson - jim goar - vernon frazer - rosamond king - letitia trent - michael fisher - jennie neighbors - leslie scalapino - megan kaminski - rob mclennan - kismet al-hussaini - heather sweeney - sarah dowling - sara mumolo - elizabeth bryant with jennie neighbors

sarah rosenthal - robert heffernan - jennifer firestone & dana teen lomax - elizabeth bryant with leslie scalapino - amy king - david toms - jessica rainy - ek rzepka - tara rebele - ana božčević - karyna mcglynn - william minor - megan kaminski - amish trivedi - anne gorrick - brandon brown - randolph healy - rachel warriner - david wolach - mary biddinger - arielle guy - sarah rosenthal - cynthia roth - marthe reed - lisa samuels - juliet cook - cara benson - paul siegell

enjoy!

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358. **Murat Nemet-Nejat**
Re: Visual art / poetry
Thu 30 Jul 2009

Jim,

When I say the "visual" in poetry I mean a poetry where the eye is very important, not as an image; but the way it moves in the experience of the poem, as in a film or photograph, organizing what it sees into thought. In other words, the visual is a movement of weaving.

I do not think "visual poetry," the way it is defined today does anything of the sort. It seems to me it often is an exploration of new technological techniques provided to it. In that sense, it lacks resistance or it has resistance of a technical rather than intellectual kind. That is why I was objecting to your expression "not interesting as image." It implied, to me, the desire for a complexity impelled by technical openings, prowess, without anything else generating it. Of course, I may be wrong or misunderstand you.

The same argument occurred a few months ago when I asked why the special effects in the film *Blade Runner*, the last film where *no* digital effects were used, were much more poweful and resonant than many science fiction films which followed it. My guess was that, because to create special effects in *Blade Runner* was so hard and laborious, the creators only used what effects were necessary, in other words, which came from the vision of the film and were integral to it. Otherwise, as most cases afterwards, special effects are cliches.

Ciao,

Murat

On Tue, Jul 28, 2009 at 1:09 AM, Jim Andrews <[redacted]> wrote:

> *it's nothing about computers, murat. a lot of visual poetry--of course there are wonderful exceptions--is not interesting as image. it is often interesting as text/image hybrid and possibly as language and/or poem in a mainly literary vein, or as proto-information/text step one poetics creator or as schematic language machine blueprint or musical 'score' or any number of other things that are strong enough functionally/conceptually that, in a real sense, it doesn't matter that, as image, they are naive or poorly executed or just not interested in the piece simply as image. usually visual poetry isn't by people whose main thing is visual art or who, otherwise, have managed to pick up a sense of image that makes inroads both literarily, in a broad sense, and in visual art.*
>
> *but, similarly, if you look at visual art, how often is it interesting concerning language even when it uses written language? it might be interesting as image or installation or event or in any number of other typically visual-art-oriented parameters.*
>
> *moreover, some scepticism regarding the efficacy of attention to the visual art oriented quality of image is warranted. often what's of interest is of interest as image for silly reasons. popular culture is a forty five year old determinedly juvenile. visual poetry is not often popular, it doesn't have to do the popular thing, and that also is valuable.*
>
> *also, a certain scepticism regarding the value of gallerys is useful. i remember hearing a big canadian curator say 'an artist without a gallery is*

nothing'. which is unbelievably arrogant. you know, in net art, early on, there was talk about the value of artists doing net art to be free from the gallerys. but of course much of that was punk-minded propaganda to attract the attention of a gallery.

so i don't intend the remark simply as a criticism of visual poetry or visual poets.

the practice is fluid, as douglas suggests. but my observation is that there still are lots of divides between visual art and visual poetry.

ja
http://vispo.com

----- Original Message ----- From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Monday, July 27, 2009 6:13 AM
Subject: Re: Visual art / poetry

Hi Jim,

"also, visual poetry very often is not sophisticated as image, ie, it's not
up to snuff as image. but even when it is, it's usually not very involved in
gallerys and commerce and so on."

I do agree about poetry not being involved in commerce part of your comment.
But what do you mean by "not sophisticated"? Are you not equating sophistication by the techinical prowess of computers, in that way, being trapped by the ghost of progress? Is progress not a quality that often the poets/artists of one age feel about themselves only to be disillusioned later, to be debunked or attacked by a later age?

Ciao,

Murat

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359. **Al Filreis**
PoemTalk #20: Baraka's "Kenyatta Listening to Mozart"
Thu 30 Jul 2009

Today we are releasing episode 20 of the PoemTalk series, a discussion of a 1963 poem written and performed by Amiri Baraka (as, then, LeRoi Jones), featuring three first-time PoemTalkers: Herman Beavers, Alan Loney, and Mecca Sullivan.

http://www.poemtalk.org

Al Filreis
http://www.writing.upenn.edu/~afilreis

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360. **Joel Weishaus**
'The Gateless Gate" Pages 27-28
Thu 30 Jul 2009

Dear Friends, and Colleagues;

Here are the next two pages (one screen) of the Gateless Gate:

Pages 27-28
http://web.pdx.edu/~pdx00282/Gate/Pgs%2027-28.htm

Mirror site:
http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2027-28.htm

Introduction:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Please let me know if you wish to be deleted from these periodic notices. Comments are always welcome.

-Joel

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361. **Amanda Earl**
AngelHousePress Essay # 6 - Marcus McCann
Thu 30 Jul 2009

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the sixth of our AHP essay series is now up: Marcus McCann muses on authorship, male birth envy and plagiarism vs plunder in his essay "Genus Envy: Is Our Culture Fixated on Plagiarism?" Marcus McCann is the editor of Ottawa's Capital Xtra, organizer of the Trangress Festival and the NaughtyThoughts Book Club, and a host of CKCU's Literary Landscapes. Soft Where (Chaudiere, 2009) is his first full-length book of poems.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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362. Kyle Schlesinger
ED SANDERS READING IN BROOKLYN FRIDAY JULY 31 @ 8:00
Thu 30 Jul 2009

@ The Arm
281 North 7th Street
Williamsburg Brooklyn, NY 11211
http://www.thearmnyc.com
(posted for Dan Morris)

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363. Stephen Vincent
Photography Interest??
Thu 30 Jul 2009

FYI -If you have an interest -as I know some of us - in photography, I have begun writing reviews for two magazines, the revived B/W (Black and White photography), and Color - both from the same publisher. Both have same, adventurous as possible editor, John Lavine. I have recently written on Larry Sultan, Leo Rubinfien, Linda Connor, and Robert Dawson, and (coming up Jim Goldberg, Michael Light) and, eventually Reneke Dykstra. Most of these folks are working one kind of interesting edge or other.

Anyway the mags are pretty well distributed in what remains of news shops in America.

Stephen Vincent
http://stephenvincent.net/blog/
Current July home of the Daily Phrase & Photo project

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364. CA Conrad
poet John Wieners 40TH ANNIVERSARY CELEBRATION
Fri 31 Jul 2009

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poet John Wieners 40TH ANNIVERSARY CELEBRATION

40 summers ago John Wieners wrote ASYLUM POEMS (Angel Hair Books) click here: http://phillysound.blogspot.com/2009_07_01_archive.html

READ WIENERS THIS SUMMER!
He's always good for us,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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365. **Jeffrey Side**

Found a good article called 'POETRY SCENE: CURRENT DIFFICULTIES'

Fri 31 Jul 2009

Found a good article called 'POETRY SCENE: CURRENT DIFFICULTIES'

http://www.textetc.com/modernist/current-difficulties.html

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366. **William Allegrezza**

New Moria Online

Fri 31 Jul 2009

The new issue of Moria is online: http://www.moriapoetry.com/v11i23.html

It contains poetry by:

Subhashis Gangopadhyay Deborah Meadows, Marcia Arrieta,
Becca Klaver, Natalie Knight, Holms Troelstrup,
John Moore Williams, Talia Reed, Brian Zimmer,
Jason Fraley, Adam Strauss, Tom Hibbard,
Nick Demske, Sarah K Bell, Scott Doolin,
Hugh Tribbey, Ann Fine, Mark Young,
Alexander Jorgensen, Andrew Topel.

It also has an article by Heather Momyer on Stein, Myer, and Fraser

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367. **amy king**

This Summer's Saturday -- Tomorrow Night

Fri 31 Jul 2009

The Stain of Poetry carries on, so please
forward:

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The Stain of Poetry carries on, so please
forward:

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We're excited to introduce you to our new venue, Goodbye Blue Monday!Â A "cave of wonders, living room, library, and curiosity shop," they offer aÂ variety:Â sake-infused lemonade, your favorite beers, chocolate cake and other tasty items -- what more could you want?Â How about some killer poets?
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Join us for the superlaunch:

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Saturday, August 1st @ 7 p.m. Â

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~ Julian Brolaski, Adam Fieled, Nada Gordon,
ScottÂ Hightower, Chris Stackhouse & David Wolach ~

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Goodbye Blue Monday

(go through cafe room

to back garden stage)

1087 Broadway

(corner of Dodworth St)

Brooklyn, NY 11221-3013

[redacted]

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J M Z trains to Myrtle Ave

or J train to Kosciusko St.Â

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Julian T. Brolaski is the author of the chapbooks Hellish Death Monsters (Spooky Press,Â 2001), Letters to Hank Williams (True West Press, 2003), The Daily Usonian (Atticus/Finch, 2004) and Madame Bovaryâ€™s Diary (Cy Press, 2005) (underÂ the name Tanya Brolaski), Buck in a Corridor (flynpyntar, 2008) and the blog herm of warsaw.Â Xir first book gowanus atropolis is forthcoming from Ugly Duckling Presse. Brolaski lives in Brooklyn where xe writes poetry, serves as a Litmus Press editor, plays country music in The Low & the Lonesome, and curates thâ€™every-other-monthly freakshow Mongrel Vaudeville.

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Adam Fieled is a poet, musician, and critic based
in Philadelphia. He has released several books and chapbooks, maintains two blogs, and is finishing his PhD at Temple University, where he teaches.

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Nada Gordon is the author of four poetry books: Folly, V. Imp, Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?, and foriegnn bodie â€“ and, with Gary Sullivan, an e-pistolary techno-romantic non-fiction novel, Swoon. She practices poetry as deep entertainment and is a proud member of the Flarf Collective. Visit her blog

at http://ululate.blogspot.com.

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Scott Hightowerâ€™s third collection, â€œPart of the Bargain,â€received the 2004 Hayden Carruth Award. His translations from Spanish have garnered him a Willis Barnstone Translation Prize. He is a contributing editor to â€œThe Journal.â€Â His reviewsÂ frequently appear in â€œColdfront Magazineâ€ and

â€œBoxcar Poetry Review.â€Â Â A native of central Texas, he lives with one foot in New York City, one in Texas, and one in Madrid, Spain. Â He teaches at NYU, and has taught poetry, non-fiction writing, and translation at Drew, F.I.T., Fordham, and Poets House.

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Christopher Stackhouse is the author of poetry collected in the chapbook Slip (Corollary Press, 2005); co-author of Seismosis (1913 Press, 2006), a dialogic collaboration featuring Stackhouseâ€™s drawings and text by writer/professor John Keene (Northwestern University), with essays from poet Ed

Roberson and poet/critic Geoffrey Jacques. He holds has MFA in Writing/Interdisciplinary Studies from Bard College; is a Cave Canem Writers Fellow; and is a 2005 Fellow in Poetry, New York Foundation for the Arts. His recent essays have been published in the literary journal American Poet, and the anthology A Best of Fence: The First Nine Years. He will be a guest faculty member in the Naropa University Summer Writing Program 2009, at the Jack

Kerouac School of Disembodied Poetics in Boulder, Colorado. He organizes Readings at Max Protetch Gallery in New York City with poet/assistant gallery director Stuart Krimko. Currently completing a manuscript of poetry, while alsoÂ doing research for the development of a non-fiction book on poetics, Stackhouse lives and works in Brooklyn New York.

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David Wolach is professor of writing, poetics, &Â philosophy at The Evergreen State in Olympia, Washington, and visiting poet in Bard Collegeâ€™s Workshop in Language & Thinking.Â Author of Fractions of M, The Transcendental Insect Reader,Â Acts of Art/Works of Violence, and the forthcoming Scripto Erratum (sound/text compositions, scored with composer Arun Chandra & video artist Tasha Glen), Davidâ€™s work has appeared this year or is forthcoming from Bird Dog, CRIT, Night Train, Diode, The Concelebratory Shoehorn Review, Venereal Kittens, [...]: An Anthology of New American Writing, AB OVO, and Ignavia Press: Journal

of Transgressive Queer Writing. Â Much of his work is multi-media and performative, and has been featured at venues such as Buffalo Poetics Series 2009, The American CyberneticsÂ Conference 2009, and Bardâ€™s Visiting

Poets Series.Â David is also editor of Wheelhouse Magazine & Press and curator of PRESS: A Cross-Cultural Literary Conference.

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Hosted by Amy King and Ana BoÅ¾iÄevic

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INFO:Â

http://stainofpoetry.wordpress.com/

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RSVP:Â

http://www.facebook.com/event.php?eid=103132898882

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Amy's Aliashttp://amyking.org

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 2009

220 messages · Fri 31 Jul 2009 – Mon 31 Aug 2009

August 2009 was the quietest file in the whole stretch — two hundred and twenty messages, the list at low tide — and into that emptiness the room did what it does when the world goes silent on it: it retreated into pure theory and formal play. There was no death to mourn, no scandal to fight, no election to survive; there was only the machinery of poetry itself, taken apart on the workbench in the heat. The month reads like a seminar half-emptied for the summer, a few devoted students still turning the engine over.

The largest serious thread wanted the lyric defined as a genre. A member went hunting for criticism on the theory of lyric poetry — asking specifically for work that was *"good, hardcore, worthwhile, useful pedagogically"* — trying to pin down what exactly the oldest and most slippery of poetic modes actually is, as a category, as a thing one could teach. It was the driest possible question and, in a dead August, exactly the right one: with nothing happening, the room could finally ask what the lyric even was.

The quarrel, gentle, was between the human scale and the machine's. Beside the lyric-theory thread ran a discussion of the longest poem in the world — a contraption that stitched rhyming lines endlessly out of the internet's chatter, a poem no person wrote and no person could finish — the automated infinite set against the lyric's intimate finitude. The shortest, most personal form and the longest, most impersonal one shared the August inbox, the two poles of what a poem could be when nobody was around to argue about it.

The rest was craft in miniature. A thread sought critical work on homophonic translation, the art of carrying a poem across languages by its sound rather than its sense, and another kept the standing conversation on visual art and poetry idling along — the room, absent any larger occasion, tending the technical questions that never fully close. It was poetry considered as pure procedure, sound and image and genre, with the world switched off — the room happiest, or at least most itself, when it could forget the audience and the market entirely and simply take the machine apart to see what the parts were called.

I have set August down exactly as the archive delivered it — the hunt for a hard theory of the lyric, the endless machine-made poem, and the translation that follows sound instead of meaning — because it was the emptiest month the list had seen in years, and it revealed what the room does with an empty month: it

thinks about poetry as such. A commons that, given nothing to react to, will spend its August trying to define the lyric, marveling at a poem no human wrote, and studying translation by pure sound, is a commons whose curiosity outlasts its occasions — still turning the engine over in the heat, for no reason but the love of seeing how it runs.

— Kristen M. Fabians

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1. Aldon Nielsen

Re: PoemTalk #20: Baraka's "Kenyatta Listening to Mozart"

Fri 31 Jul 2009

I met Mecca at the Pan African Writers Forum in Ghana last year -- look forward to listening to this episode --

On Thu, Jul 30, 2009 at 1:02 PM, Al Filreis <[redacted]>wrote:

> *Today we are releasing episode 20 of the PoemTalk series, a discussion of a 1963 poem written and performed by Amiri Baraka (as, then, LeRoi Jones), featuring three first-time PoemTalkers: Herman Beavers, Alan Loney, and Mecca Sullivan.*
>
> *http://www.poemtalk.org*
>
> *Al Filreis*
> *http://www.writing.upenn.edu/~afilreis*

--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"The practical application of the rule of 'If you read me, I'll read you' is such an important advance for the Republic of Letters that I think it should appear, as a mandatory precept, in the first article of its Constitution" -- Juan Goytisolo

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2. Rob McLennan

peter f. yacht club #13

Fri 31 Jul 2009

Issue #13, July 2009
edited by rob mclennan
lucky thirteen the white album.

Contributors:

Cameron Anstee
Stephanie Bolster
Amanda Earl
Lea Graham
Gwendolyn Guth
Lainna Lane El Jabi
Marcus McCann
rob mclennan
Sean Moreland
Pearl Pirie
Roland Prevost
Monty Reid
Sandra Ridley
and Janice Tokar

published by above/ground press

for a copy, send $5 (+ $1 for shipping) to rob mclennan; above/ground press subscribers rec' a complimentary copy; payable to rob mclennan c/o 858 Somerset Street West, main floor, Ottawa ON K1R 6R7;

Some back issues still available: if anyone interested, until the end of August, send $12/3 issues (otherwise $5 per issue). Still have stacks around of Issue #8 (October 2007, Edmonton issue, produced at the University of Alberta, edited by rob mclennan), Issue #9 (January 2008, edited by Jesse Patrick Ferguson in The Poets Corner, Fredericton, New Brunswick), Issue #11 (May 2008, Edmonton issue the second, produced at the University of Alberta, edited by rob mclennan) and Issue #12 (September 2009, edited by Amanda Earl, Fifth anniversary issue: Anarchy, Apocalypse, & Madness). Other issues are around, but much more random.

don't forget the above/ground press sweet sixteen on August 13 at the Ottawa Art Gallery!

http://robmclennan.blogspot.com/2009/07/peter-f-yacht-club-lucky-thirteen.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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3. Murat Nemet-Nejat
Re: Visual art / poetry
Fri 31 Jul 2009

David,

Absolutely brilliant post! A few ad hoc reactions:

"In a sense, alotof visual poetry has nothing to do with visuality, looking, seeing, movements of the eyes in examining attentively the field and peripheries of the visual as a notation of sonic transmissions from out the cracks as it were of the walls--the sounds of colors, colors of sounds, --al of this is eschewed in much Visual Poetry of the kind Jim is writing about in favor of what is a process not of looking, but of reading."

Yes, the visual as a movement of the eye (the seeing itself) where frames disappear, while peripheries become empowered (like in a photograph). Also, yes, the *totality* of seeing (like the cinema).

"examining attentively the field
and peripheries of the visual as a notation of sonic transmissions from out
the cracks as it were of the walls--the sounds of colors, colors of sounds,"

A kind of Stendhal Syndrome. Visual poetry. Inherently unstable, vertiginous, in constant need of rebuilding itself.

"I think the uses of the virtual, of images which are there only via electricity--begins to decay the visual as a seeing, looking, with materials that exist physically, and whose movements in time and through spaces are effected by an immense number of continauly shifting phenomena--the weather being one of them. In the virtual real, the eye does not need to be as developing in looking "into" time and space, because there is less affecting the image, This virtual image becomes as it were "still"

In visual poetry what is on the page needs to be independent (as the subject before the lens is independent from the photographer).
Did you see the film *Decasia*?

"This creates an art which exists in the act of looking's looking--there is no "object" produced, there is no "concept" expressed, there is no "trace" of this other than what exists for Smithson as a reality which is as durable as any sculpture, written poem, machine, etc"

The visual creates its own line/motion.

""solidifying" a text within a "stopped time" whose movements are done as "readings" rather than as the art of looking. "

The movements of the eyes must be potentially chaotic, creating its own eros.

"in a visual poem all the elements are treated as equals in terms of their opening to possiblities--, -that is to say--a color, a line, a dot, a form , the texture of the surfaces,"

The same as the "democracy" in the looking at a photograph. The dominance of a erratic/chaotic/democratic eye undercuts the previous dominance and the autonomy (illusionary solidity) of words.

"visual poetry at least for myself works with things which exits as actual found materials, found letterings, fragments forms--to be involved with the swarming teeming multiplicities which exists "before our very eyes"-- this kind of seeing requires a look /looking of far greater speed and attention than does what one finds in the virtual and digital--where the "framed" and stilled image is demanding instaed a "reading" within a confiement to the aream of textuality--qua "text"--"

RuBeings (not correct spelling) are steeped in time.

Ciao,

Murat

On Thu, Jul 30, 2009 at 2:17 AM, David Chirot <[redacted]>wrote:

> *One of the problems with this discussion is that there are many kinds of visual poetry; it is not some "pan-visual-=poetryism"--which can be dismissed as unsophisticated visually as Jim does.*
> *In the US--written poetry has been most of the base on which the visual poem is built--it is at the forefront of the examination of what a visual poem is qua poetry, and so the visual is relegated to a "lesser" realm. It is "language" which is fore fronted, though not in the more strict and linguistics/semantics orientations of much of earlier Concrete Poetry, Many*
> *aspects of Concrete Poetry at one point had much in common with early structuralism, and so their extensions in theory developed along linguistic lines, until, as Philadelpho Menezes points to and demonstrates historically in Poetics and Visuality a Trajectory of Contemporary Brazilian*
> *Poetry, the visual elements gain in importance as elements themselves, and these in turn develop into the demand for the deeper inquiry into the elements of sound, moving towards a "toaltity' of a work which is more akin to the cinema.*
>
> *I think a lot of the "devaluation of the visual" is partly responsible for the "less sophisticated, less visual, less intersting" aspects of visual poetry. In a sense, alotof visual poetry has nothing to do with visuality, looking, seeing, movements of the eyes in examining attentively the field and peripheries of the visual as a notation of sonic transmissions from out the cracks as it were of the walls--the sounds of colors, colors of sounds,*

--al of this is eschewed in much Visual Poetry of the kind Jim is writing about in favor of what is a process not of looking, but of reading.

I think the uses of the virtual, of images which are there only via electricity--begins to decay the visual as a seeing, looking, with materials that exist physically, and whose movements in time and through spaces are effected by an immense number of continauly shifting phenomena--the weather being one of them. In the virtual real, the eye does not need to be as developing in looking "into" time and space, because there is less affecting the image, This virtual image becomes as it were "still" in a kind of "suspended eternity" in which neither the corrosions of time nor the effects created by the movements of objects in space that interact with the materials of the ever changing image exist.

One of the striking aspects of many types of Visual Poetry is the lack of interest in the visual which the poetry displays. Instead, the fascination is strictly of a textual nature, in that the poetry is anchored by its dependence on letters, words, phrases, as supports for the construction of a form of cross word puzzle/scrabble effect and in a playing with the sizes and fonts of letters i relation to these "impositions of the grid" onto not what is seen, but what is placed there within a grid, the grid being the guide to seeing/reading..

In this realm of discussion, between the uses of text and of the virtual, what is vacated is the visual. That is the actual "art of looking" of which Robert Smithson wrote. Smithson writes that a great artist may create a work simply by casting a glance. This creates an art which exists in the act of looking's looking--there is no "object" produced, there is no "concept" expressed, there is no "trace" of this other than what exists for Smithson as a reality which is as durable as any sculpture, written poem, machine, etc

Visual Poetry ironically then in the US seems to be far less about visuality and not even so much re poetry in this sense, as about a form of "solidifying" a text within a "stopped time" whose movements are done as "readings" rather than as the art of looking. :

in a visual poem all the elements are treated as equals in terms of their opening to possiblities--, -that is to say--a color, a line, a dot, a form ,

the texture of the surfaces, the "indelible imprint of the material world"--al of these are elements of language just as are morphemes, letter, syllables, words, phrase--
in the arrangements of a visual poem al of these elements are "calling"--speaking--singing-sounding--color itself is a language--and languages do not have to be written or formalized--a language may be found expressive in sounding a side walk crack, a shadow, the passage of footprints through a field, or in snow--these provide a basis, as well as those things found al around one which are the evidences of time passing in the effects which are wreaked on materials considered durable--

if one examines peeling, fading, cracking painted walls or the cracked paints on boards oand doors, the movement of lichen and moss in obscuring the letters on a plaque, the cracking open of metal letters through decades of extremes of heat, cold, being blasted, being bombed, being burned, al of these continually present languages of forms and letterings, numbers, in the process of a negentropy of out of chaos emerging forms and these forms wearing down, being time affected, and then these themselves are regenerations of forms out of the new chaos--

a teeming swarming wold exists all around one and for the most part hidden in plain site/sight/cite from the no longer visual eyes of the virtual = written poetry--

if one is to work with visual poetry--then
the visual art of looking needs to be worked at, with, for--as does the soundings which are elicited by colors,forms, fragments or phrases--

a great deal of what is called "visual poetry " by more language influenced workers is just a carrying on of the "pattern poetry" which dick Higgins made a book of. as far as visuality is concerned one might say, nice but weak-=eh--very weak!

it is a rebranding of things long done, as though they have suddenly become "new and radical" because the names have been changed--

visual poetry at least for myself works with things which exits as actual found materials, found letterings, fragments forms--to be involved with the
swarming teeming multiplicities which exists "before our very eyes"--
this kind of seeing requires a look /looking of far greater speed and attention than does what one finds in the virtual and digital--where the "framed" and stilled image is demanding instaed a "reading" within a confiement to the aream of textuality--qua "text"--

the function of the virtual is not to be participant in time--which poetry is after all, an art of time--but to delete time--to erase--to make disappear things that were by the touch of the button, by the changing of a

> *name on line--and --peoples events names forms vanish --forever-deleted--*
>
> *in another way, the virtual offers persons an example of "the new" and a glimpse of a simulated "eternity" in the virtual not being exposed ot the effects of time--*
>
> *as long as one has sufficient protection the "textual visual poem" remains*
>
> *until one pulls the plug--or bombs the infrastructure, cuts off electricity due to non payment or as a siege weapon as with Gaza and in Rwanda--then , while the electricity is off and al communications have gone "dead"--then peoples events cultures disappear, are deleted--and when the virtual comes on again--the electricity--there are now completely new names for the places*
> *which had become for a while black holes in the fabric of controlled existence which is hthat of the virtual and digital online-*
>
> *in that sense in which things today are accepted unquestioningly like received ideas no one thinks about--"natural" ideas, facts--"known to all"--there develops what is truly reactionary--the end of questioning and the entrance into non stop existence of what has long been spurned in readers of fiction: the willing suspension of disbelief-*
>
> *and in the case of Visual Poetry what is abandoned, or has yet to be there in a real sense in termsof an art of looking--is viusality--*
>
> *working with the found--one is having the experience of what Celan points towards in writing " Poetry no longer imposes itself, it exposes itself."*
>
> *exposing-exposure (to the elements, of a film negative)--the*

↑ Index

4. Small Press Traffic

Save the dates and get your checkbook!

Fri 31 Jul 2009

Dear Friends of Small Press Traffic, While somewhat nestled in our foggy beds for the summer, SPT has been working diligently to once again create a season of programming to amaze, mystify, inspire and delight you.

As you well know, for over 35 years SPT has been at the heart of where experimentation and community intersect. This season we are excited to present what we're thinking of as a multi-pronged conversation. Components of this conversation include: class/warfare; translation; performance, and the Inverted I (which addresses memoir, lyric, identity). In addition, this season

will feature the launch of *Dialogues*, talks and writing laboratories presented by visiting readers. Our hope is that a heightened sense of debate and investigation will ensue. You don't want to miss it.

Our lineup is planned as follows:

Friday, September 11, 2009 at 7:30 p.m.

CA Conrad and Frank Sherlock* on Class/Warfare*

**

Saturday September 12, 2009 at 1p.m

Dialogues with CA Conrad and Frank Sherlock: The New American Hybrid (co-sponsored by Non Site Collective)

**

Friday, September 18, 2009 at 7:30 p.m.

Brandon Brown and David Larsen *on Translation*

Saturday September 19, 2009 at 1p.m.

Dialogues with David Larsen: Translation as Conceptual Writing Practice

Friday, September 25, 2009 at 7:30 p.m.

Anne Tardos and Amina Cain on *the Inverted I*

Saturday September 26, 2009 at 1 p.m.

Dialogues with Anne Tardos: Mono- multi- and neolingual aspects of literary composition

Saturday, October 10, 2009 at 7:30 p.m.

THE SMITH FAMILY: a play by Kevin Killian and Craig Goodman *on Performance*

Friday October 16th, at 7:30 p.m.

An evening with Renee Gladman *on the Inverted I*

Saturday, October 24, 2009 at 7:30 p.m.

Kate Greenstreet and Brian Teare on *the Inverted I*

Saturday, November 7th, 2009 at 7:30 p.m.

Mark Nowak, Reid Gomez and Rachel Loden *on Class/Warfare*

Friday, November 14, 2009 at 7:30 p.m.

Norma Cole and John Sakkis *on Translation*

Thursday November 19, 2009

Dialogues with Gail Scott: A Talk on Narrative and Identity

Co-sponsored with University San Francisco

Friday, November 20, 2009 at 7:30 p.m.

Gail Scott and Bruce Boone *on the Inverted I*

* *

Friday, December 4, 2009 at 7:30 p.m.

Carla Harryman and Alan Bernheimer *on Performance*

* *

**

Saturday December 5, 2009 at 1p.m.

*Dialogues *with Carla Harryman: Language and listening in performance

Friday, December 11, 2009 at 7:30 p.m.

Fred Moten and Steve Dickison *on Performance*

**

Our Fall 2009 season will, of course, will begin after you've been wow-ed by the brilliance of Bill Luoma's Oakdish (held before and during an Oakland As game at the Oakland Coliseum) on August 22nd, for which there are still spaces. Visit oakdish.blogspot.com for more information or sign up at [redacted].

It should go without saying that there is not better time to become a member of SPT. As we push to make it through another year with it's own set of unique funding challenges, and hear of a different arts organization each day that closes its doors, we are heartened by the fact that it is our community that will sustain us.

If you value SPT and the incredible writers we showcase, show your support by becoming a member (or, if you already are, by making an additional donation) today.

I am humbled and honored to be a part of Small Press Traffic. I hope you are too.

See you soon!
Samantha

Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center

sptraffic.org
smallpresstraffic.blogspot.com

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5. Eric Elshtain
Beard of Bees Ghazals
Fri 31 Jul 2009

LmNvbQ0K

↑ Index

6. Thomas savage
Re: poet John Wieners 40TH ANNIVERSARY CELEBRATION
Fri 31 Jul 2009

Thank you for posting the Wieners poems on your blog. I really enjoyed reading them very much. I thought I knew his poetry very well but I don't remember reading these before. Regards, Tom Savage

--- On Fri, 7/31/09, CA Conrad <[redacted]> wrote:

From: CA Conrad <[redacted]>
Subject: poet John Wieners 40TH ANNIVERSARY CELEBRATION
To: [redacted]
Date: Friday, July 31, 2009, 12:49 AM

poet John Wieners 40TH ANNIVERSARY CELEBRATION

40 summers ago John Wieners wrote ASYLUM POEMS (Angel Hair Books) click here: http://phillysound.blogspot.com/2009_07_01_archive.html

READ WIENERS THIS SUMMER!
He's always good for us,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

7. Micah Robbins
New from Interbirth Books
Fri 31 Jul 2009

Interbirth's fourth hand bound book -- Francis Raven's PROVISIONS -- is now available at www.interbirthbooks.org.

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8. Jim Andrews
Re: Visual art / poetry
Fri 31 Jul 2009

> *When I say the "visual" in poetry I mean a poetry where the eye is very important, not as an image; but the way it moves in the experience of the poem, as in a film or photograph, organizing what it sees into thought. In other words, the visual is a movement of weaving.*
>
> *I do not think "visual poetry," the way it is defined today does anything of*
> *the sort. It seems to me it often is an exploration of new technological techniques provided to it. In that sense, it lacks resistance or it has resistance of a technical rather than intellectual kind. That is why I was objecting to your expression "not interesting as image." It implied, to me,*
> *the desire for a complexity impelled by technical openings, prowess, without*
> *anything else generating it. Of course, I may be wrong or misunderstand you.*

yes, of course you're wrong and misunderstanding me, murat. what's interesting to me 'as image' doesn't necessarily depend on new technology. paintings seem to be more interesting to me than photography or film 'as image'. some paintings. though there is some painterly photography and film, also. i'm less interested in the technology of production than in what is finally presented to me. or i like to be. sometimes the technology of production is made to be prominent. as in holopoetry. it's usually a consideration, in any case, mind you, isn't it.

when new tech techniques are used, it's rarely just the tech means of production that's of interest, if it is at all. except to technologists, possibly.

> *The same argument occurred a few months ago when I asked why the special effects in the film *Blade Runner*, the last film where *no* digital*
> *effects*
> *were used, were much more poweful and resonant than many science fiction films which followed it. My guess was that, because to create special effects in *Blade Runner* was so hard and laborious, the creators only*
> *used*
> *what effects were necessary, in other words, which came from the vision of the film and were integral to it. Otherwise, as most cases afterwards, special effects are cliches.*

i saw a documentary some time ago about blade runner. part of the success of the visual dimension of blade runner is that there was a long period of time in

production when the film had mostly been shot but no production--except by the people responsible for the visuals--was going on. they had a long time to work on it, and something to say.

i'm not sure what you mean by a digital effect, murat. these days, film is typically edited on computers.

i've been reading about how bernie made off with billions. and saw the joker pic of him from the cover of the new york mag. and saw pics of various other swindlers. wow quite the run of them recently. there's reaganomics for ya. so have been contemplating a dbcinema series on faces of swindlers. collaging them in ways related to http://vispo.com/dbcinema/olga . capitalism is just so fucked up. i've been reading about madoff and crew all day. very 'american psycho' in the way he just kept going undetected or even when detected nobody did much about it until he confessed. markopolos sketches a sec that just was incapable of such analysis (ponzi scheme analysis fer instance).

everybody wants a reason to believe. as in the song. which is a beautiful thing. but the swindlers really work that 'suspension of disbelief'.

in any case, i'm hoping i can get something of this out of dbcinema. as a collaging tool. as a cinematic tool. as a langu(im)age processor. as a thing for 'painting' with 'brushes'.

ja
http://vispo.com

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9. Hugh Behm-Steinberg

Eleven Eleven #7

Fri 31 Jul 2009

Announcing the release of #7, our summer print issue of Eleven Eleven, a journal of literature and art published by the graduate writing program at California College of the Arts.

Featuring dazzling poetry by J. Mae Barizo, Chris Campbell, Alex Cigale, Kate Colby, Craig Cotter, Bruce Covey, Cynthia Cruz, Tenaya Darlington, Alison Hawthorne Deming, Tyler Flynn Dorholt, Mark DuCharme, Steve Gilmartin, Nathan Hauke, John Jacob, Jane Joritz-Nakagawa, Garrett Kalleberg, Stacy Kidd, Melissa Kwasny, Krystal Languell, Tim Lilburn, Reb Livingston, Ian M. McCarty, Aaron McCollough, Laura Moriarty, Stephen Motika, Kaya Oakes, Ethan Paquin, Vanessa Place, Kate Schapira, Bucky Sinister, Carmen GimÃ©nez Smith, Abi Stokes, Mathias Svalina and Julia Cohen, Jennifer K. Sweeney, Andrew Terhune and David Ray Vance;

Brilliant prose by Sally Breen, Jessica Breheny, Jotham Burrello, Michael Filimowicz, Peter Grandbois, James Henschen, Tania Hershman, Paul Lisicky, Nic Lyons, Darlinâ€™ Neal, and Richie Smith;

Astonishing translations of NicolÃ¡s GuillÃ©n (Achy Obejas), Leena Krohn (Hildi Hawkins), Gabriel MagaÃ±a (Suzanne Jill Levine), Arthur Rimbaud (Donald Revell), Alberto Ruy-SÃ¡nchez (Rhonda Dahl Buchanan) and Takayanagi JÅ«shin (Eric Selland);

Thought-provoking drama by Claire Ortalda and Sandra Seaton;

and scintillating art by Rhonda Barrett, Alice Bradshaw, EC Brown, Charles Browning, Sonya Derman, Vanessa HernÃ¡ndez Gracia, Emily Huffman, Packard Jennings, Arhia Kohlmoos, Javier Olmeda, Hendrik Paul and Abdiel D. Segarra RÃos.

All this and only $10! Subscriptions? Four years, just $30! Make checks out to California College of the Arts, Attn: Eleven Eleven.

What's more, we're currently reading for issue eight, our winter online issue.

Send writing and/or checks to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

For more information, drop us a line at [redacted], or visit our website at elevenelevenjournal.com.

Cheers,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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10. Eric Hoffman
Big Bridge
Fri 31 Jul 2009

---

http://www.bigbridge.org/index3
The new Big Bridge is now on-line:

http://www.bigbridge.org/index3.htm

As you can see from the contents below, it's a pretty incredibleÂ body of material, and I'm honored to have the George Oppen special feature included

among such a stellar gathering.
Â Â
Hope this finds you well,
Eric Hoffman

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Poem by Clark Coolidge; Drawings by Nancy Victoria Davis
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In this essay, the author reviews his own book. The themes of psycho-chemistry may
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Poems and essays against war.
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preserve as well as to create a history of collaboration. It will help to reinforce the tradition of the troubadour of all generations, central to the cultural upheaval and identity politics that reawakened poets, artists, musicians, and songwriters in the mid-1960s through the 1970s. The project will end with a final multimedia performance in San Francisco. Check out the ROCKPILE Blog for calendar and discussion! Â Â _____

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Introductory notes for work by 30 artists and 90 writers whose work will double the size of this issue when it appears at the end of summer.
Â
Perfiles de la Noche / Profiles of Night
Mujeres poetas de Venezuela/Women Poets of Venezuela
A Selection from the Bi-lingual Anthology
Original complete text selected and translated by Rowena Hill
Co-edited by Pen de Venezuela and bid & co.
Selection for online edition by Terri Carrion
Poetry by
MarÃa Auxiliadora Ãlvarez, Edda Armas, Enriqueta Arvelo Larriva,
MarÃa calcaÃ±o, Laura Cracco, Ida Gramcko, Patricia GuzmÃ¡n, Veronica Jaffe, Maritza JimÃ©nez, Rowena Hill, Martha Kornblith, Luz machado, MarÃa Isabel Novillo,
Cecilia Ortiz, Hanni Ossott, Yolanda Pantin, Emira RodrÃguez, Margara Russotto,
MarÃa Clara Salas, Elizabeth SchÃ¶n, Blanca Strepponi, Ana Enriqueta TerÃ¡n, Alicia Torres, Elena Vera, Carmen Verde Arocha, Miyo Vestrin
Â
A Tri-lingual Anthology of Galician Writers
Compiled, edited, and translated from Galician to Spanish by F.R. Lavandeira.
Translated from Spanish to English by Terri Carrion.
Poetry and Prose by
A.Nerium, MarÃa do Cebreiro, EstÃbaliz Espinosa, Miro Villar, Olga Novo, F.R Lavandeira, AntÃ³n Riveiro Coello, Anxos Sumai, Diego Ameixeiras, Inma LÃ³pez Silva,
Â Â

_____

ART
Enigmas
paintings by Jim Spitzer
As a regular contributor to Big Bridge, these paintings, variations on an enigmatic
theme, show Spitzer's continuing evolution, as well as being koan-like meditations
in their own right.
Â
The Kingdom of Madison:
Photographs from Madison County, North Carolina
by Rob Amberg
Selections from three sets of photos, exploring a still relatively isolated place,
where landscape still has functional meaning. When Amberg arrived, not as a tourist,
but as one seeking community "Planting was still done by the signs of the moon.
Water came from springs and heat from forests" and traditional music still part of
daily life. These photos add to the tradition begun in the WPA projects of the
Great Depression, but decidedly retain an identity of their own.
Â
These Are My Angels
by Tasha Robbins
Small paintings done in Brooklyn on found cardboard by one of the Post-Katrina
diaspora. Celebrating the C-Train stop at Franklin + Fulton Avenues, as the artist writes,
they "kept my heart, eye + hand moving with a spirit of life close to the timbre and
vibration of the Crescent City, still healing. . .
Â
Lectura en TrÃ¡nsito
Project Created and Directed by Carmen Gloria BerrÃos
Set based on combination of public art and poetry from Santiago de Chile.
Poems translated by Terri Carrion and Carmen Gloria BerrÃos.
Â
Animal Night Photography
by Felicia Murray; notes by Louise Landes Levi
New techniques in photography allow us to make photographic images of phenomena
we could only imagine in previous eras. We might debate whether the nature of cameras
and software brings us any closer to the spiritual world, but these haunting

images of
animals should make us feel less alone, and more in touch with the continuum of life.
Â
12 Collages
by John Brandi
These colages can be read as a non-verbal counterpart and extension of his India Journal
and related work.
Â

FICTION
Â
Fiction by
Mel Freilicher, Eric Beeny, Stefani Christova, Lynda Schor, David Madgalene, Stephen-Paul Martin, Mark Wallace, Susan Smith Nash, Kirpal gordon, Richard Martin, Peter Conners, Ann Bogle, Jeffrey Hansen, Carol Novack
Â

Â
REVIEWS

Reviews of:
Wanda Phipps, Lewis Warsh, Simon Pettet, Larissa Shmailo, Bobbie Louise Hawkins, Ed Sanders,
Bill Berkson, Colter Jacobsen, Mark Young, John Roche, Philip Gounis, Rich Kruse, Michael Rumaker,
Annie Le Brun, George Kimball, and Ashis Gupta.
Reviewed by:
Kirpal Gordon; Svitlana Matviyenko, Garry Parrish, Jackie Sheeler, Jim Feast, Allan Graubard,
Charles Thorne, Barbara Henning, Tom Hibbard, Steve Elmer, Stephen Lewandowski
Joe Wetteroth, Vernon Frazer, Leverett T. Smith, and Katherine Hastings. Â
Â

Â
Â LITTLE MAGS
Â

Plastic Ocean
Green Dragon
Untamed Ink

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11. { brad brace }
300 scanned red drawings
Fri 31 Jul 2009

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300 scanned red drawings: the book
http://www.lulu.com/content/e-book/300-scanned-red-drawings/7475997

Millennium project: red drawings: 1981Ñ2009

All the "red drawings" are similar but different andÊ
slowly evolving. One free exchange (shipping included) per year if desired.Ê

Various red and colored ink washes, dyes, palimpsest, pigments;Ê
photo-polymer, photo-linocuts, engraved, (derived from evenÊ
earlier drawings: collapsed, hollowed-out graphic artÊ
narratives -- restrained figure re-drawings -- interlockingÊ
parting wakes), multiple block-printed, water-basedÊ
lino-inks/extenders, gauche, acrylic, color pencil, stencilsÊ
on individually inked/painted, collaged, (archivalÊ
bookbinding pastes), and mechanically compressed, thin,Ê
multi-layered, papers. Ê9.5x12.5" (24x32cm)Ê

Gallery price: Ê
Rental/exhibit fee:
Reproduction:Ê

Inventory:Ê
[bbrace.laughingsquid.net/millennium.html]Ê
[bbrace.net/millennium.html]Ê
[[redacted]]Ê
[telephone:

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12. Halvard Johnson
Re: Big Bridge
Sat 1 Aug 2009

Sad to say, Eric Hoffman's announcement that the new Big Bridge is online was a trifle premature. Michael Rothenberg tells me it will be a matter of a few days more. Stay tuned.

Hal

"A paranoid is someone who knows a little
of what's going on."
--William S. Burroughs

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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Introductory notes for work by 30 artists and 90 writers whose work will double the size of this issue when it appears at the end of summer.

Perfiles de la Noche / Profiles of Night
Mujeres poetas de Venezuela/Women Poets of Venezuela
A Selection from the Bi-lingual Anthology
Original complete text selected and translated by Rowena Hill
Co-edited by Pen de Venezuela and bid & co.
Selection for online edition by Terri Carrion
Poetry by
María Auxiliadora Álvarez, Edda Armas, Enriqueta Arvelo Larriva,
María calcaño, Laura Cracco, Ida Gramcko, Patricia Guzmán, Veronica Jaffe,
Maritza Jiménez, Rowena Hill, Martha Kornblith, Luz machado, María Isabel Novillo,

Cecilia Ortiz, Hanni Ossott, Yolanda Pantin, Emira Rodríguez, Margara Russotto,
María Clara Salas, Elizabeth Schön, Blanca Strepponi, Ana Enriqueta Terán, Alicia Torres, Elena Vera, Carmen Verde Arocha, Miyo Vestrin

A Tri-lingual Anthology of Galician Writers
Compiled, edited, and translated from Galician to Spanish by F.R. Lavandeira.
Translated from Spanish to English by Terri Carrion.
Poetry and Prose by
A.Nerium, María do Cebreiro, Estíbaliz Espinosa, Miro Villar, Olga Novo, F.R Lavandeira, Antón Riveiro Coello, Anxos Sumai, Diego Ameixeiras, Inma López Silva,

---

ART
Enigmas
paintings by Jim Spitzer
As a regular contributor to Big Bridge, these paintings, variations on an enigmatic
theme, show Spitzer's continuing evolution, as well as being koan-like meditations
in their own right.

The Kingdom of Madison:
Photographs from Madison County, North Carolina
by Rob Amberg
Selections from three sets of photos, exploring a still relatively isolated place,
where landscape still has functional meaning. When Amberg arrived, not as a tourist,
but as one seeking community "Planting was still done by the signs of the moon.
Water came from springs and heat from forests" and traditional music still part of
daily life. These photos add to the tradition begun in the WPA projects of the
Great Depression, but decidedly retain an identity of their own.

These Are My Angels
by Tasha Robbins
Small paintings done in Brooklyn on found cardboard by one of the Post-Katrina
diaspora. Celebrating the C-Train stop at Franklin + Fulton Avenues, as the artist writes,
they "kept my heart, eye + hand moving with a spirit of life close to the timbre and

vibration of the Crescent City, still healing. . .

Lectura en Tránsito
Project Created and Directed by Carmen Gloria Berríos
Set based on combination of public art and poetry from Santiago de Chile.
Poems translated by Terri Carrion and Carmen Gloria Berríos.

Animal Night Photography
by Felicia Murray; notes by Louise Landes Levi
New techniques in photography allow us to make photographic images of phenomena
we could only imagine in previous eras. We might debate whether the nature of cameras
and software brings us any closer to the spiritual world, but these haunting images of
animals should make us feel less alone, and more in touch with the continuum of life.

12 Collages
by John Brandi
These colages can be read as a non-verbal counterpart and extension of his India Journal
and related work.

FICTION

Fiction by
Mel Freilicher, Eric Beeny, Stefani Christova, Lynda Schor, David Madgalene,
Stephen-Paul Martin, Mark Wallace, Susan Smith Nash, Kirpal gordon,
Richard Martin, Peter Conners, Ann Bogle, Jeffrey Hansen, Carol Novack

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REVIEWS

Reviews of:
Wanda Phipps, Lewis Warsh, Simon Pettet, Larissa Shmailo, Bobbie Louise Hawkins, Ed Sanders,
Bill Berkson, Colter Jacobsen, Mark Young, John Roche, Philip Gounis, Rich Kruse, Michael Rumaker,
Annie Le Brun, George Kimball, and Ashis Gupta.
Reviewed by:
Kirpal Gordon; Svitlana Matviyenko, Garry Parrish, Jackie Sheeler, Jim Feast, Allan Graubard,

Charles Thorne, Barbara Henning, Tom Hibbard, Steve Elmer, Stephen Lewandowski
Joe Wetteroth, Vernon Frazer, Leverett T. Smith, and Katherine Hastings.

LITTLE MAGS

Plastic Ocean
Green Dragon
Untamed Ink

↑ Index

13. Murat Nemet-Nejat
Re: Visual art / poetry
Sat 1 Aug 2009

Jim,

"paintings seem to be more interesting to me than photography or film 'as image'. some paintings. though there is some painterly photography and film, also. i'm less interested in the technology of production than in what is finally presented to me."

You can say that if you look at photography as a kind of painting, doing what painting "used" to do. Photography has very little do do with painting, nor has cinema. But technology peculiar to the medium does affect the limits of what is presentable in it. In some way it creates its dynamic potential.

"i saw a documentary some time ago about blade runner. part of the success of the visual dimension of blade runner is that there was a long period of time in production when the film had mostly been shot but no production--except by the people responsible for the visuals--was going on. they had a long time to work on it, and something to say."

If you watch that documentary again (I am assuming it is the one attached to the DVD), you will see most everything is dictated by the director's specific vision, almost about every detail of the film. The art in it is a function of bringing it about, is not independent from it.

"i'm not sure what you mean by a digital effect, murat. these days, film is typically edited on computers."

By you defintion, Jim, almost every poem written today is a digital poem since written on a word processor.

"n any case, i'm hoping i can get something of this out of dbcinema. as a collaging tool. as a cinematic tool. as a langu(im)age processor. as a thing for 'painting' with 'brushes'."

I was not suggesting that you had no thoughts you are trying to express in your digital work.

Ciao,

Murat

On Fri, Jul 31, 2009 at 4:35 PM, Jim Andrews <[redacted]> wrote:

> *When I say the "visual" in poetry I mean a poetry where the eye is very important, not as an image; but the way it moves in the experience of the poem, as in a film or photograph, organizing what it sees into thought. In other words, the visual is a movement of weaving.*
>
> *I do not think "visual poetry," the way it is defined today does anything of*
> *the sort. It seems to me it often is an exploration of new technological techniques provided to it. In that sense, it lacks resistance or it has resistance of a technical rather than intellectual kind. That is why I was objecting to your expression "not interesting as image." It implied, to me,*
> *the desire for a complexity impelled by technical openings, prowess, without*
> *anything else generating it. Of course, I may be wrong or misunderstand you.*
>
> *yes, of course you're wrong and misunderstanding me, murat. what's interesting to me 'as image' doesn't necessarily depend on new technology. paintings seem to be more interesting to me than photography or film 'as image'. some paintings. though there is some painterly photography and film, also. i'm less interested in the technology of production than in what is finally presented to me. or i like to be. sometimes the technology of production is made to be prominent. as in holopoetry. it's usually a consideration, in any case, mind you, isn't it.*
>
> *when new tech techniques are used, it's rarely just the tech means of production that's of interest, if it is at all. except to technologists, possibly.*
>
> *The same argument occurred a few months ago when I asked why the special effects in the film *Blade Runner*, the last film where *no* digital effects*

> *were used, were much more poweful and resonant than many science fiction films which followed it. My guess was that, because to create special effects in *Blade Runner* was so hard and laborious, the creators only used*
> *what effects were necessary, in other words, which came from the vision of the film and were integral to it. Otherwise, as most cases afterwards, special effects are cliches.*
>
> *i saw a documentary some time ago about blade runner. part of the success of the visual dimension of blade runner is that there was a long period of time in production when the film had mostly been shot but no production--except by the people responsible for the visuals--was going on. they had a long time to work on it, and something to say.*
>
> *i'm not sure what you mean by a digital effect, murat. these days, film is typically edited on computers.*
>
> *i've been reading about how bernie made off with billions. and saw the joker pic of him from the cover of the new york mag. and saw pics of various other swindlers. wow quite the run of them recently. there's reaganomics for ya. so have been contemplating a dbcinema series on faces of swindlers. collaging them in ways related to http://vispo.com/dbcinema/olga . capitalism is just so fucked up. i've been reading about madoff and crew all day. very 'american psycho' in the way he just kept going undetected or even when detected nobody did much about it until he confessed. markopolos sketches a sec that just was incapable of such analysis (ponzi scheme analysis fer instance).*
>
> *everybody wants a reason to believe. as in the song. which is a beautiful thing. but the swindlers really work that 'suspension of disbelief'.*
>
> *in any case, i'm hoping i can get something of this out of dbcinema. as a collaging tool. as a cinematic tool. as a langu(im)age processor. as a thing for 'painting' with 'brushes'.*
>
> *ja*
> *http://vispo.com*

↑ Index

14. William Slaughter

Notice: Mudlark

Sat 1 Aug 2009

New and On View: Mudlark No. 38 (2009)

The Limbo Suite | Poems and Paintings | Susan Kelly-DeWitt

Susan Kelly-DeWitt is the author of The Fortunate Islands (Marick Press) and several chapbook collections including Cassiopeia Above the Banyan Tree, "Poems About Hawaii," also known as Mudlark No. 33 (2007).

Her work also appears in a number of anthologies, most recently When She Named Fire: An Anthology of Contemporary Poetry by American Women (Autumn House Press) and In Whatever Houses We May Visit: An Anthology of Poems That Have Inspired Physicians (American College of Physicians). Her poems have appeared in journals such as Poetry, Prairie Schooner, Poetry Northwest, The North American Review, Yankee, and Nimrod; her interviews, articles and reviews have appeared in The Sacramento Bee, Library Journal, Perihelion, Poetry Flash and Small Press Review, among others. She is currently a contributing editor for Poetry Flash and an instructor for the UC Davis Extension program. Also a visual artist, her paintings and sculptures have been exhibited in Northern California galleries for over twenty years.

A second full-length collection of poems, Ghostfire, is currently in search of a publisher. You can visit her website at www.susankelly-dewitt.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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15. Alan Sondheim

*Epiphany of new video dance/choreography - please give a look - **

Sat 1 Aug 2009

Epiphany of new video - please give a look - *

working through choreia, maenadism, nietzchism, kristevology

Foofwa d'Imobilite - dance/ < choreography
Azure Carter - dance/ < choreography
Alan Sondheim - hegelung/ < melodology

http://www.alansondheim.org/involdance4.mp4

* some of the preliminary studies or audio tracks have been taken down to make room for this

↑ Index

16. steve dalachinsky
norse memorial reading
Sun 2 Aug 2009

---

live recordings of a norse memorial reading event with lots of folks reading his work
http://www.acousticlevitation.org/norse.html

On Fri, 31 Jul 2009 12:56:36 -0700 Thomas savage <[redacted]> writes:
> Thank you for posting the Wieners poems on your blog. I really
> enjoyed reading them very much. I thought I knew his poetry very
> well but I don't remember reading these before. Regards, Tom
> Savage
>
> --- On Fri, 7/31/09, CA Conrad <[redacted]> wrote:
>
>
> From: CA Conrad <[redacted]>
> Subject: poet John Wieners 40TH ANNIVERSARY CELEBRATION
> To: [redacted]
> Date: Friday, July 31, 2009, 12:49 AM
>
>
> poet John Wieners 40TH ANNIVERSARY CELEBRATION
>
> 40 summers ago John Wieners wrote ASYLUM POEMS (Angel Hair Books)
> click here:
> http://phillysound.blogspot.com/2009_07_01_archive.html
>
> READ WIENERS THIS SUMMER!
> He's always good for us,
> CAConrad
>
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> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
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17. Camille Martin

new on Rogue Embryo's blog

Sun 2 Aug 2009

New on Rogue Embryo:

unarmed to the hilt

sixpence

Zydeco Gallery #1

Part 1: From Motorcycle to Biopsy: The Messy Desk of the Mind

Part 2: “I hate my birthday!”—Or, what do elegies
by New York school poets have in common
with the story of an Italian anarchist?

Larissa Shmailo, “Jamas Volveré”

http://rogueembryo.wordpress.com

Cheers!

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

↑ Index

18. CA Conrad
Re: poet John Wieners 40TH ANNIVERSARY CELEBRATION
Sun 2 Aug 2009

Mr. Savage, you're certainly welcome. This summer hit a high watermark reading these Wieners poems!

MORE of his books waiting for me at the library, the Notebooks published by Sun & Moon. THE FILTHY USED BOOKSTORE THIEVES want 100 dollars for it!

When the newest collection of Spicer came out recently I HOPE it made those book villains SICK in their dingy little basements of money taken from the mouths of poets! Double fisted GOTCHA! NOW THE KIDS CAN BUY SPICER AND HAVE ENOUGH LEFT OVER FOR BEER AND SMOKES!

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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19. Mark Young
Otoliths #14, southern winter issue
Sun 2 Aug 2009

Issue fourteen of Otoliths <http://the-otolith.blogspot.com/> has gone live.

As always it's full of variety. There's work by Kirsten Kaschock, Pat Nolan, Márton Koppány, Jim Meirose , Anne Gorrick, Caleb Puckett, Peter Schwartz, Fredrick Zydek, Ed Baker, Ross Brighton, Derek Henderson, John M. Bennett, John M. Bennett & Sheila E. Murphy, Raymond Farr, Jill Chan, John Martone, Bob Heman, Philip Byron Oakes, Ric Carfagna, Eileen R. Tabios, Justin Mulrooney, Jeff Harrison, Eric Burke, K. R. Copeland & Jeff Crouch, Crane Giamo, Paula Kolek, Daniel *f* Bradley, Arthur Leung, Joseph Harrington, Iain Britton, Thomas Fink, Tan Lin, Kristine Marie Darling , Joel Chace, Paul Siegell, Mariana Isara, Jay Snodgrass, Bill Drennan, Jill Jones, Stu Hatton, Nicholas Michael Ravnikar, Mara Patricia Hernandez, Felino Soriano, Matt Hetherington, Marcia Arrieta, Charles Freeland, Vernon Frazer, Grzegorz Wróblewski, Julian Jason Haladyn, Martin Edmond, harry k stammer, Reed Altemus, Randall Brock, Anny Ballardini, sean burn, A. Scott Britton, David-

Baptiste Chirot, Joan Harvey, Mary Ellen Derwis, Bobbi Lurie, John Moore Williams, Sarah Ahmad, Scott Metz, Theodoros Chiotis, & Sheila E. Murphy.

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20. Hugh Behm-Steinberg

Re: Eleven Eleven #7

Mon 3 Aug 2009

And while I'm at it, I'd like to thank my amazing staff, without whose work 1111 wouldn't exist: Kevin Whiteley [Prose Editor], Thomas Rees [Poetry Editor] Shazelle Goulet [Managing Editor], Julie Littman [Art Director], Maria Elena Ortiz [Art Editor], Emma Rose Miller [International Coordinator], Michelle Krivanek [Journal Facilitator], Lisa Gordon [Production Director], Junior Clemens [Special Projects Director] and Melanie Farley [Marketing Director].

Hugh Behm-Steinberg

_____
From: Hugh Behm-Steinberg <[redacted]>
To: [redacted]
Sent: Friday, July 31, 2009 3:46:19 PM
Subject: Eleven Eleven #7

Announcing the release of #7, our summer print issue of Eleven Eleven, a journal of literature and art published by the graduate writing program at California College of the Arts.

Featuring dazzling poetry by J. Mae Barizo, Chris Campbell, Alex Cigale, Kate Colby, Craig Cotter, Bruce Covey, Cynthia Cruz, Tenaya Darlington, Alison Hawthorne Deming, Tyler Flynn Dorholt, Mark DuCharme, Steve Gilmartin, Nathan Hauke, John Jacob, Jane Joritz-Nakagawa, Garrett Kalleberg, Stacy Kidd, Melissa Kwasny, Krystal Languell, Tim Lilburn, Reb Livingston, Ian M. McCarty, Aaron McCollough, Laura Moriarty, Stephen Motika, Kaya Oakes, Ethan Paquin, Vanessa Place, Kate Schapira, Bucky Sinister, Carmen GimÃ©nez Smith, Abi Stokes, Mathias Svalina and Julia Cohen, Jennifer K. Sweeney, Andrew Terhune and David Ray Vance;

Brilliant prose by Sally Breen, Jessica Breheny, Jotham Burrello, Michael Filimowicz, Peter Grandbois, James Henschen, Tania Hershman, Paul Lisicky, Nic Lyons, Darlinâ€™ Neal, and Richie Smith;

Astonishing translations of NicolÃ¡s GuillÃ©n (Achy Obejas), Leena Krohn (Hildi Hawkins), Gabriel MagaÃ±a (Suzanne Jill Levine), Arthur Rimbaud (Donald Revell), Alberto Ruy-SÃ¡nchez (Rhonda Dahl Buchanan) and Takayanagi JÅ«shin (Eric Selland);

Thought-provoking drama by Claire Ortalda and Sandra Seaton;

and scintillating art by Rhonda Barrett, Alice Bradshaw, EC Brown, Charles Browning, Sonya Derman, Vanessa HernÃ¡ndez Gracia, Emily Huffman, Packard Jennings, Arhia Kohlmoos, Javier Olmeda, Hendrik Paul and Abdiel D. Segarra RÃos.

All this and only $10! Subscriptions? Four years, just $30! Make checks out to California College of the Arts, Attn: Eleven Eleven.

What's more, we're currently reading for issue eight, our winter online issue.

Send writing and/or checks to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

For more information, drop us a line at [redacted], or visit our website at elevenelevenjournal.com.

Cheers,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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21. Adam Katz
Re: Got a used copy of 'A'?
Mon 3 Aug 2009

Anyways, thanks - and I was able to get a copy, in time and at a good price,
as a result of going through this list.
I think Hopkins Press shd put out an edition of A 1-23!
Be safe,
Adam

↑ Index

22. amy king
It’s my birthday and there’s a Fog…
Mon 3 Aug 2009

August 3, 2009 Â Â --Â Â http://foggedclarity.com/

August 3, 2009 Â Â --Â Â http://foggedclarity.com/

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FICTION

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Caitlin HorrocksÂ
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Dylan BrockÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

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POETRY

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Scott HightowerÂ Â Â Â Â Â Â Â Â Â Â Â

Howie GoodÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

Ana BozicevicÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

Amy KingÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

Niels HavÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

Thax DouglasÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

Dawn SchoutÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

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VISUAL

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Patrick Gunderson

Alexey MamochkinÂ Â Â Â Â Â Â Â Â Â Â

Dominik KrugerÂ Â Â Â Â Â Â Â Â Â Â

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POLEMICS

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Ryan McCarlÂ Â Â Â Â Â Â Â Â Â Â

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AURAL

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White PinesÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

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INTERVIEWS

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Danielle EvansÂ Â Â Â Â Â Â Â Â Â Â Â

Amy King & Michael TyrellÂ Â Â Â Â Â Â Â Â Â Â Â

Joseph ScottÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

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http://foggedclarity.com/

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Amy's Alias

http://amyking.org/

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23. Dan Glass

With + Stand 4: the Lisa Robertson Issue CFW

Mon 3 Aug 2009

“As for us, we like a touch of kitsch in each room to juice up or pinken the clean lines of the possible. This is the décor that receives futurity as its own ludic production; this weather is the vestibule to something fountaining newly and crucially and yet indiscernibly beyond. Perhaps here we shall be other than the administrators of poverty.” —The Office for Soft Architecture, from “Introduction to THE WEATHER”

“I SPEAK TO JUDGE CRIMES OF FILIATION
as hard sky spent cancelled horizon
my own mouth barking perhaps I am
unmentionable ticking against the
dark adjacency of prose lovely home
of gods and punctuation I say this
against the long and burning hills in the
slatey cold of debt”
—Lisa Robertson, Debbie: An Epic

With + Stand 4: The Lisa Robertson Issue

“Perhaps here we shall be other than the administrators of poverty.”

With + Stand, out of a deep collective sense of appreciation for and camaraderie with the great poet of systems and subjectivity Lisa Robertson, seeks submissions for its fourth issue, which will be focused on her work. Creative responses to any of her books or poems are especially encouraged. Critical work which seeks to “pinken the clean lines of the possible” is likewise welcome.

We search for a conversation that says what it says against the “slatey cold of debt.”
We search for the “indiscernibly beyond.”

Send Word .docs of 1-15 pages to withplusstand [at] gmail [dot] com
by Saturday October 17th, 2009
(the 20th anniversary of the Loma Prieta earthquake).

A reading and release party will take place in November, somewhere in the SF Bay Area.

http://withplusstand.blogspot.com

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24. Country Valley

Country Valley Press, Summer 2009

Mon 3 Aug 2009

Announcing:

Jeffery Beam - AN INVOCATION
Limited edition, Japanese style sewn chapbook, 34 pgs.
$15 or $20 signed.

Please note that I am still binding/sewing and should have more copies ready to ship in a couple of weeks.
I did an initial pre-order for friends of the author, so copies are already limited.
A PayPal link will on the CVP website soon; however, if you would like to reserve a copy now,
please email me and/or send a check/money order for the book plus $3.00 shipping.

The Empty Hands Broadside Series
A subscription to the series is now $5 for four broadsides a year, postpaid.
Current and upcoming issues include:

Sabine Miller
Serge Gavronsky
John Phillips
Simon Cutts

ON SALE at the press website:

Ed Baker - Restoration Poems

Joel Chace - Scaffold

Country Valley Press
http://web.mac.com/countryvalley

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25. Jennifer Karmin

Aug 9: Chicago reading

Mon 3 Aug 2009

SUNDAY, AUGUST 9th
7pm

James Belflower
Jennifer Karmin
Tom Orange

at MYOPIC BOOKS
1564 N. Milwaukee Ave -- Chicago, IL
http://www.myopicbookstore.com
free

JAMES BELFLOWER's first book of poems, Commuter, is forthcoming from Instance Press in 2009. And Also a Fountain, his collaborative echap with Anne Heide and J. Michael Martinez, is forthcoming from NeOPepper Press in 2009. He was a finalist for the 2007 National Poetry series, was nominated for a Pushcart Prize and won the 2007 Juked Magazine poetry prize. His work appears, or is forthcoming in: Jacket, EOAGH, Denver Quarterly, Octopus, LIT, First Intensity, 580 Split, Konundrum Engine, and Coconut, among others. He runs PotLatchpoetry.org, a website dedicated to the gifting and exchange of poetry resources.

JENNIFER KARMIN is the author of the text-sound epic Aaaaaaaaaaalice (Flim Forum Press, forthcoming 2009). She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented nationally at festivals, artist-run spaces, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the Chicago Public

Schools. New poems are published in the journals Cannot Exist, MoonLit, Otoliths, and anthologized in Come Together: Imagine Peace(Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

TOM ORANGE has taught at literature and writing at Vanderbilt, Georgetown and The George Washington Universities. He currently lives in Cleveland Ohio, where he is active in the local food movement and the music and arts scenes. Slack Buddha Press published his chapbook of conceptual prose, American Dialectics, in 2008, and he is currently revising a book-length manuscript on the early poetry of Clark Coolidge. His recent and forthcoming work can be found in Aquaduck, Big Bridge, English Studies in Canada, The I.E. Reader, Typo, Wheelhouse, and 1913: A Journal of Forms.

↑ Index

26. Chris Jones
Re: Visual art / poetry
Tue 4 Aug 2009

In actual practice I have come across this problem, being both an art photographer and poet. It does seem in practice and the thinking required, the distinction is reactionary, in the technical sense of the word.

Gerald Genette's books on the work of art seem to address this problem. Best, Chris Jones.

On Mon, 2009-07-27 at 10:32 -0700, nieuwland jeroen wrote:
> Thanks Jim,
> 'reactionary' wasn't a word my friend used, but I assume he meant that there was a time when a distinction between visual art / poetry made sense

↑ Index

27. Daniel Kane
ed james and thomas postell?
Tue 4 Aug 2009

A musicologist friend of mine (Ben Young) is trying to track down information on two poets...Google has proved equally elusive....these two poets, Ed James and Thomas Postell, are listed as having read with Amiri Baraka, Bobb Hamilton and Cecil Taylor in 1957...see

http://news.google.com/archivesearch?q=%22bobb+hamilton%22&scoring=a&hl=en&ned=us&um=1&sa=N&sugg=d&as_ldate=1955&as_hdate=1959&lnav=hist1

If anyone knows anything about these two writers, or has contact info for them, it'd be great if you could pass it on to me at [redacted] and I'll forward that on to Ben.

thanks,
--daniel

↑ Index

28. steve dalachinsky
Re: Visual art / poetry
Tue 4 Aug 2009

---

sure it makes sense
i do alot of collage
and feel that it's ovvious to me when each is what it is vispo or just
vis collages
tho all have a poetic sense embedded in them and many with a narrative no
matter how abstract or warped

On Tue, 4 Aug 2009 18:52:24 +1000 Chris Jones <[redacted]>
writes:
> In actual practice I have come across this problem, being both an
> art
> photographer and poet. It does seem in practice and the thinking
> required, the distinction is reactionary, in the technical sense of
> the
> word.
>
> Gerald Genette's books on the work of art seem to address this
> problem.
> Best, Chris Jones.
>
> On Mon, 2009-07-27 at 10:32 -0700, nieuwland jeroen wrote:
> > Thanks Jim,
> > 'reactionary' wasn't a word my friend used, but I assume he meant
> that there was a time when a distinction between visual art / poetry
> made sense
>
>
>

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29. amy king

I'm at The Living Room but

Tue 4 Aug 2009

Seating is limited!

Â

Â

Five sets of music &

Seating is limited!

Â

Â

Five sets of music & two readings:

Â

Samantha Farrell

Strand of Oaks

Karisa Wilson

Amir Darzi

Michael Tyrell

Amy King

Judson Claiborne

Â

Â

Sunday, September 13, 2009 @ 9 pm

Â

The Living Room

154 Ludlow St.

New York, NY 10002

Â

Â

INFO -- http://www.livingroomny.com/artist/fogged-clarity

TICKETS -- http://foggedclarity.com/Â

Â

Â

** Iâ€™ll be reading from my new book, Slaves to do These Things.

_____

Amy's Alias

http://amyking.org/

↑ Index

30. { brad brace }

10ten10 new pleated plaid pamphlets published

Tue 4 Aug 2009

Ten New Pleated Plaid Pamphlets Published
over 800 pages good stuff $5

{ brad brace }

> Pleated Plaid Pamphlet
> Volumes 139-150 Number 2
> [accompaniment to insatiable abstraction engine]
>
> http://www.bbrace.net/abstraction-engine.html
> [redacted]

brad brace, bbrace, architecture, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction,musical

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140 Rusting Rails Rusting Roofs Rusty Barrel Rusty Nails Rusty Sprockets
141 Sacramental Sync Sacred Discontent Sacred Ends
142 Sacred Grove Sacred Oath Sacred Obligations
143 Sacred Statues Sacred Stream Sacred Subjects
144 Sacred Vessels Sacred Vesture Sacred Vision
145 Sacrificial Blaze Sacrificial Fire Sacrificial Service
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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-150-no-2/7490323

/:b

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Tue 4 Aug 2009

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Part 1 of this year's Big Bridge is now online!
Tue 4 Aug 2009

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http://www.bigbridge.org/

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At a time when economic crisis brings out the perennial name for boondoggles, we'd like to move as far away from being a bridge to nowhere as we can but rather see how close we can come to being a big bridge that can act as a focal point for the cyberbridges that lead everywhere.

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Poem by Clark Coolidge; Drawings by Nancy Victoria Davis

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ROCKPILE will serve to educate, and preserve and create a history of collaboration and help to introduce as well as reinforce the tradition of the troubadour for all generations.

The project will end with a final multimedia performance in San Francisco.

Check out the ROCKPILE Website and Blog at http://bigbridge.org/rockpile/ for complete gig dates, musician bios, on the road calendar, and ongoing interactive exchange!

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Plastic Ocean, Green Dragon and Untamed Ink

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Continuation of a Retrospective of the Publication Work of Karl Young

http://www.bigbridge.org

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33. Halvard Johnson

Fwd: Part 1 of this year's Big Bridge is now online!

Tue 4 Aug 2009

---------- Forwarded message ----------
From: Michael <[redacted]>
Date: Tue, Aug 4, 2009 at 8:48 PM
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Cc: Michael <[redacted]>

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34. Jeffrey Side
Interview at Pirene's Fountain
Wed 5 Aug 2009

There's an interview with me about magazine editing at Pirene's Fountain:

http://www.pirenesfountain.com/jeffrey-side_interview.html

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35. steve dalachinsky
Re: The Guest of Cindy Sherman
Wed 5 Aug 2009

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real love there for awhile
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> Now showing "Requiem" - a new, composite haptic
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↑ Index

36. David Kirschenbaum
An Advertising Opportunity for Boog's Festival Issue
Wed 5 Aug 2009

Hi all,

In five weeks, we'll be putting on our third annual Welcome to Boog City festival, featuring more than 90 poets, musicians, and playwrights performing

at three venues, in two boroughs, over five days, from Wed. Sept. 9- Sun. Sept. 13. Here's the online pdf of the schedule:

http://www.welcometoboogcity.com/wbc3sked.pdf

A week before the event, we'll be putting out the festival issue of Boog City. This issue will feature write-ups on some of the performers and a full schedule, illustrated with images of each of the performers.

Advertising in the festival issue of Boog City means Poetic you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City's monthly events. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and later on in the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates, making the adjusted Small Press Ad Rates:

* Full Page $220
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://www.welcometoboogcity.com/ad_rates.pdf

Please contact us to advertise and with any questions you may have.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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37. Jeffrey Side
My new blog address
Wed 5 Aug 2009

My new blog address is http://jeffrey-side.blogspot.com/

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38. Jeffrey Side
Does anyone want to link?
Wed 5 Aug 2009

Does anyone want to link to my new blog?

↑ Index

39. Jeffrey Side
Linda Thompson Appeal
Wed 5 Aug 2009

I have just heard that Linda Thompson, singer-songwriter and former singing partner to Richard Thompson, is having some difficulty funding her next album due to various changes in the music industry, which some of us regret. She has set up an appeal for funding at a site called The Hector Fund (a site which is something of an innovation in these matters). Her page on the site can be found here:

http://www.thehectorfund.com/about/linda-thompson/

Linda says:

“I’d like your help. I’m trying to raise money so I can record the music, and be able to pay the excellent musicians, engineers and studios a fair wage and release the album to the public. So I am asking for financing - not charity (please save that for a more worthy cause) - but a business transaction. You, the audience, put up some money and I return the favor by sending you the music and much, much more!

I’m trying to raise $50,000 to cover ALL of the costs associated with independently producing, manufacturing and marketing an album in today’s marketplace.

When I started playing music in the sixties and seventies, we shared everything– perhaps some things we shouldn’t have. I’d like to return to a little bit of that spirit now. You the audience can share in the experience of making my record with me and be the first to hear it when its done - and I get to stick it to “the man” (whoever passes for the ‘man’ these days) by working outside of the system.”

Having been a fan of Linda and Richard for many years, I think it is a disgrace that someone who has contributed so much musically over the years has to be put in a position whereby she has to resort to financial help from fans and public alike. It just goes to show the appalling state of the music business, which even in the folk/country genre is only thinking of the bottom dollar.

So I hope some of you will help Linda, and, as she says, don't think of it as charity but more as sponsorship.

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40. Tribbey, Hugh R.

CFP: Experimental Writing and Aesthetics

Wed 5 Aug 2009

Call for Papers: Experimental Writing and Aesthetics

Abstract/Proposals by 15 December 2009 (Priority Registration Deadline 11/1/09)

Southwest/Texas Popular & American Culture Associations' 30th Annual Conference

Albuquerque, NM, February 10-13, 2010

Conference Hotel:

Hyatt Regency Albuquerque

330 Tijeras

Albuquerque, NM 87102

[redacted]

Panels are now forming on topics related to Experimental Writing and Aesthetics in such areas as

! the aesthetics of experimental writing in any genre or in multi-genre/multi-media works including digital and graphic compositions involving language,

! the poetics of performance of experimental compositions,

! critical studies of experimental writers and/or movements such as Foulipo or conceptual writing,

! fictocritical treatments or extended manifestoes, etc.

Creative writers interested in the selective creative writing readings panels should contact Jerry Bradley, Creative Writing Readings Chair, via < http://swtxpca.org/ >. (Creative writing is just as welcome as critical work.)

Conference organizers will try to schedule similar sessions together, so tell Dr. Bradley you are an experimental writer to make it easier to attend each other's sessions.

Scholars, teachers, professionals, writers not affiliated with academic institutions, undergraduates as well as graduate students, and others interested in experimental writing are encouraged to participate. Graduate students are also particularly welcome with award opportunities for best graduate papers. Individual presentations should be 15-20 minutes in length.

You may organize your own panel, but please recognize the scheduling flexibility of the conference is limited.

Send abstracts, papers, or proposals for panels electronically with your email address by 15 December 2009 with "SW/TX PCA Submission" typed in the subject line to:

Hugh Tribbey, Area Chair

Literature, Experimental Writing and Aesthetics

Email: [redacted] <mailto:[redacted]>

Mailing Address:

Dr. Hugh Tribbey

Department of English and Languages

East Central University

1100 E. 14th St.

Ada, OK 74820

Phone: [redacted]; Fax: [redacted]

Conference Website: < http://swtxpca.org/ > (updated regularly)

Hugh Tribbey PhD

Assistant Professor

English & Languages

East Central University

1100 E. 14th St.

Ada OK 74820

[redacted]

[redacted]

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41. Stephen Vincent
Re: The Guest of Cindy Sherman
Wed 5 Aug 2009

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42. steve dalachinsky

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43. Lazer, Hank
Recession Special - MCP Series books
Thu 6 Aug 2009

Dear Colleague,

The University of Alabama Press is proud to offer a

RECESSION SPECIAL

on many of the titles found in its Modern and Contemporary Poetics Series.

Purchase any of the following books at 50% off the regular retail price. (See below for pricing in USD and ISBNs required for ordering.)

To purchase a copy of any of these titles at the HALF PRICE discount offer, good through August 30, 2009, just call our warehouse in Chicago toll-free at [redacted] or locally at [redacted] and mention sales code MCPRS-01.

As always, we invite you to forward this e-mail to any of your colleagues who you think might be interested, or suggest names and addresses to which we should send future mailings. If you have any questions, please contact me directly at [redacted]<mailto:[redacted]> or [redacted].

For more information on these and other titles in the Modern and Contemporary Poetics Series, visit our website at http://uapress.ua.edu/series.cfm?id=MCP.

Rebecca Todd Minder
Electronic Marketing, Advertising, and Exhibits Manager
The University of Alabama Press
Box 870380, Tuscaloosa, AL 35487-0380
[redacted]<mailto:[redacted]>
[redacted] * [redacted] fax

Led by Language by Rachel Back (paper, ISBN 0-8173-1132-7): $27.50 $13.75

Simulcast by Benjamin Friedlander (paper, ISBN 0-8173-5028-4): $29.95 $14.98

Another South by Bill Lavender (paper, ISBN 0-8173-1241-2): $28.95 $14.48

The Point Is To Change It by Jerome McGann (paper, ISBN 0-8173-5408-5): $32.95 $16.48

Syncopations by Jed Rasula (paper, ISBN 0-8173-5030-6): $29.95 $14.98

Hart Crane by Brian M. Reed (paper, ISBN 0-8173- 5270-8): $35.00 $17.50

A Poetics of Impasse by Susan M. Schultz (paper, ISBN 0-8173-5198-1): $36.00 $18.00

Louis Zukofsky by Mark Scroggins (paper, ISBN 0-8173-0957-8): $27.50 $13.75

What Is a Poet? by Hank Lazer (paper, ISBN 0-8173-0326-X): $29.75 $14.88

All prices are in U.S. Dollars / Canada residents add 7% GST / International shipping: $8.50 per book Domestic shipping: $5.00 for the first book and $1.00 for each additional book Offer expires August 30, 2009
Sales Code: MCPRS01

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44. Small Press Traffic
INTERNS NEEDED
Thu 6 Aug 2009

Thank you for forwarding this message along to your students and interested folks!

INTERN POSITIONS AVAILABLE at SMALL PRESS TRAFFIC

At Small Press Traffic, we believe a culturally diverse avant-garde is key to a relevant American Literature. Small Press Traffic Literary Arts Center promotes and supports writers from all over the globe-- particularly those who push the limits of how we speak and think about the world. Since 1974 SPT has been at the heart of the San Francisco Bay Area innovative writing scenes, bringing together independent readers, writers and presses through publications, conferences, talks, and our influential reading series. For more information, please check us out on the web at www.sptraffic.org

Interns will have the opportunity to meet nationally known writers, learn about how non-profit literary arts agencies work, and assist in the Friday/Saturday Night reading series and Saturday workshop/talks. Other benefits include exposure to a wide-range of writers and their work. (And free refreshments at the readings!)

We are looking for people who are flexible, reliable, and willing to take on all kinds of tasks, such as selling tickets at the door for readings, soliciting and collecting donations from local businesses, and visiting classrooms and helping to publicize SPT events. Please have interested students contact us at: [redacted]. Thanks!

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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45. judith goldman
Critical works on homophonic translation?
Thu 6 Aug 2009

Hello all,
I'm looking for critical works on homophonic translation--also, trying to build a list of homophonic translations.

Many thanks for any information you can offer!

Judith Goldman

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46. Lars Palm
Susan Maurer from ungovernable press
Thu 6 Aug 2009

Dear All,

after a brief break ungovernable press returns with a sweet new book

Perfect Dark by Susan Maurer

as always freely downloadable for your perusal

cheers,
lars

http://ungovernablepress.weebly.com

http://mischievoice.blogspot.com

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47. Christophe Casamassima
Site Citation: Daily Psychoacoustic Quotations
Thu 6 Aug 2009

Hi, everyone,

I've begun a new recordings project. Each day I scout for unique sound environments and sample from one to 10 minutes of "quotation." I began this project on Monday. I posted my 4th recording just a few minutes ago. There is no commentary or context, just headings, which you must click on to listen. A little box.net window will open up, so please have your pop-up blockers disabled.

Please visit

sitecitations.blogspot.com

and become a follower. And please leave comments. And check daily in the late evening for new updates.

Thanks,

Christophe Casamassima

--
Powered By Outblaze

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48. Peter
Requiem Haptics
Fri 7 Aug 2009

Requiem Haptics are stunning Stephen, as are the other recent entries. http://stephenvincent.net/blog/ Your blog continues to delight, your eye for the culture is superb. What a great way to spend an hour.

Best,
Peter

On Tue, Aug 4, 2009 at 5:20 PM, Stephen Vincent<[redacted]> wrote:

--
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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49. CA Conrad
event to SAVE Giovanni's Room Bookstore
Fri 7 Aug 2009

---

event to SAVE Giovanni's Room Bookstore
the world's largest, and oldest LGBT and feminist bookstore

event page with performers' links: http://CAConradEVENTS.blogspot.com

This will be a hat-passing benefit with performances by
The Absinthe Drinkers, Ish Klein, CAConrad, Leda and the Swans, Medusa Sings the Blues, as well as Heather Henderson

THIS IS SPONSORED BY The Monday Night Club
AD Amarosi and Needles Jones host

MONDAY, AUGUST 10TH
starts at 9pm

at National Mechanics
22 S. 3rd St.
(that's 3rd between Market and Chestnut)
PHILADELPHIA

IF YOU CAN'T MAKE THE SHOW THEN PLEASE VISIT THE STORE AND SHOP! OR CALL THEM, OR EMAIL THEM TO PLACE AN ORDER! IF THEY DON'T HAVE THE BOOK YOU'RE LOOKING FOR THEY CAN ORDER IT, NO MATTER WHAT IT IS! Visit the store here: http://www.giovannisroom.com

THANK YOU FOR SUPPORTING GIOVANNI'S ROOM BOOKSTORE!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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50. CA Conrad
what webcam is 4 U ?
Fri 7 Aug 2009

If you HAD TO spend a full day watching a webcam on your computer, what would it be? Maybe you don't want to, but suppose you HAD TO, you're life depended on it.

Just for one day though.

My favorite, absolute favorite, without a doubt my favorite so far in this lifetime is the one at Elvis' home in Memphis (it's so nice seeing His grass and birds): http://elvis-aron-presley.nl/graceland_incl_webcam.html

An Elvis fan I met at Graceland some years ago recently told me that the Graceland webcam is out of date, and that there are webcams which update more than every 60 seconds. Is that true? Well, I don't know for sure, but this one's pretty great anyway. I don't care that everything I'm seeing actually happened 60 seconds ago. Maybe EVERYTHING we do happens on a 60 second delay anyway and we have no idea! It could be true! The last time I was at Graceland I did a special dance with a crazy Beale Street drag queen at the gates to Graceland for all the viewers at home. When I win the lottery my one BIG luxury is going to be a big screen showing THIS webcam 24 hours a day, which will be nice while eating morning oatmeal.

But what's your favorite webcam? Am I the only one with a favorite webcam? There's another one I like that an old friend sent me of corn growing in Iowa. That was rather nice seeing Monsanto's finest!

CAConrad
Advanced ELVIS Course: http://advancedELVIS.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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51. Jeffrey Side
Can There Ever Be Another High Modernism?
Fri 7 Aug 2009

New blog post:

http://jeffrey-side.blogspot.com/

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52. Susan Webster Schultz
recent posts on Tinfish Editor's Blog
Fri 7 Aug 2009

Recent posts on:

--homophobia, football and poetry
--tourism & poetry
--guerrilla action at AWP 1 & 2
--the seductions of can't ("I can't write poetry")
--travels to the west coast

Please pay a visit at http://tinfisheditor.blogspot.com

aloha, Susan

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53. { brad brace }
updates: red dwgs - radio station - $2 clunker
Sat 8 Aug 2009

---

the red dwgs retail for $1500 (very few exchanges), are
getting vibrantly old and brittle (they began with 50 yr old
paper), and ideally should be float-framed to show their
irregular edges and emphasize their compressed, palimpsest
nature; they're delivered under archival wrap

[http://www.bbrace.net/reddwgs08/index.html]
[300 scanned red drawings: the book
http://www.lulu.com/content/e-book/300-scanned-red-drawings/7475997]

my bbs radio station suffered a fatal hard disk crash
yesterday (after several continuous years), but it's back

online now -- I was prepared with an even larger new
replacement disk

--- bbs: brad brace sound
--- http://69.64.229.114:8000
--- http://bbrace.laughingsquid.net/undisclosed.html

Bolt&Lesdema <[redacted]> was the first to claim the $2 clunker piece (although it remains to be seen if a US$2 will arrive from the UK); the runner-up is "."
<[redacted]>

> *ok, my 20 yr old (faded red subaru justy) car will probably
> not last much longer, but here's the deal: a recent recycled
> cans receipt (worth 50c but only redeemable at the store
> indicated) and all the special stones that I've collected,
> that have been rattling back and forth on my dashboard for
> these many years, for only $2 (must be a US two-dollar bill
> mailed to me in portland oregon) -- first reply gets all
> this mailed in an old metal rusty mint tin, to any address!*

/:b

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54. **joey**

August update at www.newmystics.com

Sun 9 Aug 2009

The August update at www.newmystics.com features:

*First-time contributors DAN RAPHAEL and TIM GAZE

*Book 5 of ED BAKER’s Neighbors

*More poems from JEAN-MARIE AVRIL’s Tales of Anarchy

*Two new pieces from VERNON FRAZER

*A new poem from TONYA MADIA

*A one-chapter excerpt from a novel in progress by CHUCK REGAN

and

*Ten new photographs by CLAIRE SMITH

We are also proud to unveil a new feature called EMERGING WRITERS, featuring our first contributor, 14-year-old writer, actor, dancer, and musician JEREMY MADIA.

NEWS AND NOTES

*It with great excitement that we announce that we will now be known as New Mystics Arts, Inc. Our name change signifies an expansion of both our offerings to communities in both New Jersey and West Virginia as well as a larger regional, national, and international presence through the website and our writing and producing projects.

In the coming months we will be providing more details on our planned arts center, new projects in radio, film, and theatre, and new ways that contributors, collaborators, and supporters can become involved.

*We are pleased to formally announce that Knight Berman, Jr. has been named Resident Composer at New Mystics Arts.

*Our Founding Editor, Joey Madia, has several writing projects debuting in 2009–2010, including three new plays in the Mid-Atlantic and Northeastern states and a short story in the forthcoming Inkermen Press anthology Loss. In addition, his book reviews at newmysticsreviews.blogspot.com continue to introduce new readers to important authors in the small and independent presses as well as bringing new contributors and readers to New Mystics.

As always, submissions in literature, music, film, and visual arts are accepted on a rolling basis. Please visit the “Submissions” section for details.

↑ Index

55. David Baratier

final call, Transcontinental Poetry Contest, Sat 8/15

Sun 9 Aug 2009

All c
The Annual Transcontinental Poetry Award by Pavement Saw Press

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There

are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published a volume of poetry or prose. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2009, or earlier, postmark. This is an award for first books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made.

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc, .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This â€œeditors choiceâ€ manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry

321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, or earlier, postmark or paypal payment. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: [redacted]

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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56. Alan Sondheim

Questions about work and representation - (for upcoming SVA class) - just beginning here -

Sun 9 Aug 2009

Questions about work and representation - (for upcoming SVA class)

1. What is the scientific definition of work? Does it apply to human work?
2. What is the definition of labor?
3. Is all labor work? Is all work labor?
4. What is materialism? (What is idealism?)
5. When we think about representations of labor - what do we mean by "representation"? By "labor"?
6. Does labor traditionally refer to employment by others?
7. Is making art work? Writing a novel? What does "art_work" mean? What is a cultural worker? What forms of contract/payment are applicable to art-making? Are artists self-employed?
8. What are "cottage industries"? Handicrafts? What kinds of work are involved here?
9. Traditional Western representations of labor have focused on class: true or false?
10. What is class? What does class struggle mean? What does class consciousness mean? Do classes struggle? What is endocolonization?
11. What were the classes in feudal society? In Assyria? In biblical cultures? What is the working class? Proletariat? Lumpen-proletariat? Bourgeoisie? Petit-bourgeoisie? What are the stages of production? What is primitive accumulation?
12. What is the paradigm of class? Class struggle?

13. Does class, class struggle, class consciousness, still hold today?
14. Is America a class society, a classless society, or something else altogether?
15. What other forms of labor and labor organizations might exist outside of class?
16. How is class modeled within the network society? What sorts of labor occur within networked society?
17. How is physical labor compartmentalized in networked society?
18. What does alienation mean to you?
19. What is alienated labor? Is all labor alienated?
20. Consider the parabolic trajectory of the handaxe. (to be explained)
21. Consider immersive/definable hierarchies. (to be explained)
22. What is bricolage labor?
23. What is labor in the postmodern city (case in point: Ciudad Juarez)?
24. Resistance: What are local and general strikes? What is history? Does history make us or do we make history?
25. What is active and passive resistance?
26. The role of PLAY in work - is there any?
27. What is play in the work of art?
28. What is play beneath or within the sign of capital?
29. What are base and superstructure?
30. Does play lie within one or the other or both?
31. What is the distinction between use and exchange value? Does it hold today?
32. What is surplus value? How does surplus value operate?
33. How is value calculated in a virtual economy? A physical economy?
34. Are all economies virtual?
35. (Definitions) What is the "dictatorship of the proletariat"?
36. Can communism work? What is communism?
37. What is fetishism? What is fetishization in capitalism?
38. What is consumption?
39. What is conspicuous consumption and does this term apply today?
40. What is reification and how does it operate in contemporary society?
41. What are Fordism and post-Fordism?
42. Can we speak of a post-modern society today? What does that mean, and what does post-modernism mean?
43. What would a post-modern geography be? A postmodern labor-force?
44. See Thomas L. Friedman, The World is Flat. How does a flat world operate? What sorts of traditional capitalism emerge here? What sorts of labor struggles are possible in a flat world?
45. What are the _constraints_ of the world? The Club of Rome Report, The Limits to Growth?

46. What does it mean to be a "citizen" of a planet with limited resources?
47. And increasing poverty, pollution, gangsterisms, unemployment, terrorisms, fundamentalism, totalitarianisms?
48. How does a networked society play into this?
49. WHAT IS A NETWORK?
50. WHAT IS TO BE DONE?

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57. David-Baptiste Chirot

D-B Chirot: 2 Essays on Atomic Blasts & Poetry, Baseball, Radios &Physics, A New Visual Poetry Book, Essay re Visual Poetry & Logos/Logo(s)s

Mon 10 Aug 2009

D-B Chirot:: IF 6 WAS 9 : Hiroshima & Nagasaki 6 & 9 August 1945- Physics, Poetry and 9 who survived both blasts (Accounts by 9 Men who survived both bombings, Leonardo Sciascia, Ettore Majoranna, Werner Heisenberg, Charles Olson, Call Me Ishmael)

http://davidbaptistechirot.blogspot.com/2009/08/if-6-was-9-hiroshima-nagasaki-6-9.html

D-B Chirot: Before “Curveball”: The “After” Effects in Poetry of Baseball, Espionage & the Fire & A-Bombings of Japan
(Moe Berg, Jack Spicer & Yasusada)
http://davidbaptistechirot.blogspot.com/2009/08/before-curveball-after-effects-in.html

D-B Chirot: Logos & Logo(s) in Visual Poetry: An Essay re Labels & Rebrandings (Philadelpho Menezes, Chirot and a few Spidertangle members
http://davidbaptistechirot.blogspot.com/2009/08/d-b-chirot-logos-logos-in-visual-poetry.html

D-B Chirot: CINEMA OF DISAPPEARANCE--New Visual Poetry Book---Editions de l'heure 2009
http://davidbaptistechirot.blogspot.com/2009/08/d-b-chirot-cinema-of-disappearance.html

---

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?ocid=PID23384::T:WLMTAGL:ON:WL:en-US:NF_BR_sync:082009

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58. mIEKAL aND
indiebound.org
Mon 10 Aug 2009

(great resource for locating local independent bookstores)

Why shop Indie?

http://www.indiebound.org/

When you shop at an independently owned business, your entire community benefits:

The Economy

* Spend $100 at a local and $68 of that stays in your community. Spend the same $100 at a national chain, and your community only sees $43. * Local businesses create higher-paying jobs for our neighbors. * More of your taxes are reinvested in your community--where they belong.

The Environment

* Buying local means less packaging, less transportation, and a smaller carbon footprint. * Shopping in a local business district means less infrastructure, less maintenance, and more money to beautify your community.

The Community

* Local retailers are your friends and neighbors—support them and they'll support you. * Local businesses donate to charities at more than twice the rate of national chains. * More independents means more choice, more diversity, and a truly unique community.

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59. Crane's Bill Books
Re: what webcam is 4 U ?
Mon 10 Aug 2009

CA,
No contest: http://www.tappedintoelephants.com/asp/index.php .
J. A. Lee

----- Original Message -----
From: "CA Conrad" <[redacted]>
To: <[redacted]>
Sent: Friday, August 07, 2009 11:35 AM
Subject: what webcam is 4 U ?

> *If you HAD TO spend a full day watching a webcam on your computer, what would it be? Maybe you don't want to, but suppose you HAD TO, you're life depended on it.*
>
> *Just for one day though.*
>
> *My favorite, absolute favorite, without a doubt my favorite so far in this lifetime is the one at Elvis' home in Memphis (it's so nice seeing His grass and birds): http://elvis-aron-presley.nl/graceland_incl_webcam.html*
>
> *An Elvis fan I met at Graceland some years ago recently told me that the Graceland webcam is out of date, and that there are webcams which update more than every 60 seconds. Is that true? Well, I don't know for sure, but this one's pretty great anyway. I don't care that everything I'm seeing actually happened 60 seconds ago. Maybe EVERYTHING we do happens on a 60 second delay anyway and we have no idea! It could be true! The last time I was at Graceland I did a special dance with a crazy Beale Street drag queen at the gates to Graceland for all the viewers at home. When I win the lottery my one BIG luxury is going to be a big screen showing THIS webcam 24 hours a day, which will be nice while eating morning oatmeal.*
>
> *But what's your favorite webcam? Am I the only one with a favorite webcam? There's another one I like that an old friend sent me of corn growing in Iowa. That was rather nice seeing Monsanto's finest!*
>
> *CAConrad*
> *Advanced ELVIS Course: http://advancedELVIS.blogspot.com*
>
> *--*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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60. **richard owens**

Re: Critical works on homophonic translation?

Mon 10 Aug 2009

---

maybe not of relevance or interest, but the brief intro to Steve McCaffery's homolinguistic translation of Stein's Buttons (Every Way Oakley) may be of use:

http://www.bookthug.ca/archives.php

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Thu, 8/6/09, judith goldman <[redacted]> wrote:

From: judith goldman <[redacted]>
Subject: Critical works on homophonic translation?
To: [redacted]
Date: Thursday, August 6, 2009, 2:59 PM

Hello all,
I'm looking for critical works on homophonic translation--also, trying to build a list of homophonic translations.

Many thanks for any information you can offer!

Judith Goldman

↑ Index

61. **CA Conrad**
Re: what webcam is 4 U ?
Mon 10 Aug 2009

HEY, J.A.Lee, that's FANTASTIC!
Thanks for sharing that one!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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62. **CA Conrad**
you in your soup
Mon 10 Aug 2009

---

is the latest (Soma)tic Poetry up and awaiting our most sensual forms of self actualization
see it here: http://somaticpoetryexercises.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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63. **David Chirot**

Fwd: Critical works on homophonic translation?

Mon 10 Aug 2009

---

this is not "exactly" homophonic translation (of which i'm guilty of myself) but perhaps more "radical" in the works and conceptions--or at least a lot of fun--("It's fun to have fun if you only know how," as the Cat in the Head says--)

(both the below examples i cite have a wealth of critical materials involved with them the best way is to use the various--more than one--search engines at your disposal--)--

So- one finds then- "translation" at the core of a lot of the humor writing in 19th Century America, especially since the "American language of the time, despite the first Webster's Dictionaries, " had not yet settled down and become "fixed" in its spellings, grammar, usages, meanings,(it still hasn't to some degree--) --in other words, it hadn't yet "grown up " and started making rules which grammarians and others liked to break, and so essay "writing badly"--instead of merely mediocerly--

The American tongue of the time was still in wildly wandering flux and wildernesses of its own, so that often commentaries and maps and ideas or phrases get translated into something completely "wrong" but to the persons participating seems "perfectly clear," seems "all correct."---and is so well liked it is taken in and "made to home" and handed a big cool jug of dandelion wine--and "starts to take root in the hearts of the people" and next thing you know has become a truly recognizably American word--

"all correct" for example was turned into "ok" by President Jackson; It is said that in signing documents that met with his approval, the hard fightin, hard drinkin. rough edged Democratic general of a President would sign in large letters --underlined with a flourish to be sure!--the letters/word "*OK*"--which to his mind was the abbreviation of "*all correct"*-which he knew as -*"Ol Kur-ect"*

Artemus Ward was the past master of this form of translation humor--the translation usually involving the vast differences, , as with President Jackson, between the spoken and the written word in terms of shape pronunciation meaning and sounds-

In one of Ward's stories for ex, two boys are discussing with a third something really amazing that they have read about,in a big grimy book with a title like "This Savage Whirled" --the discovery being no less than an immense snake of

the amazon itself a river twisting like a snake and so immense- and exotic--and this exotic snake -a creature of the jungles more vast than any in America as far as they know-- is called by the local inhabitants or at least the supposedly lost scientist adventurer--is called by the mysterious name of a "*Boy Constructor"*

The third member of the party is puzzling over how snake could be at the same time a boy who is constructing something--a raft no doubt-- to escape from the snake but----confused he asks to see the actual book with the magical name for the exotic immense snake-- and he reads out loud the words: "*boa constricto*r" of course the adherents of the boy constructor translation are laughing at the down right ridiculousness of such a name for such a grand snake as "boa constrictor"--

while the third boy is hopping mad and in rare Rumpelstiltskin form--pogoing like a deranged punk rocker on the Savage Whirled book and tearing it and pounding it to pieces--

another form of translation is also based on things popular in the 19th century in America, being the democratization of what had been primarily a language game of the elites in Russia and France--

this is the rebus madness that swept the country and was later seized upon by a French Lettriste painter/poet named Gabriel ("l"Ange Gabriel") Pomerand as the method for making of his underground ultra classic and until recently very hard to find book called in English "Saint Ghetto of the Loans."

On the left hand side of the book is are the pages with the poet's Prose Poetry about the beloved area of Saint-Germain des Pres where he often performed Sound and Lettriste Poetry in the chichest of chic cafes for the likes of de Beauvoir and Sartre, Boris Vian, Cocteau and al the rest of St Germain' s In Crowd--

On the facing, right hand side of the book are the extremely complex and beautiful rebuses for each at times letter, syllable, word or tiny contraction of two words-that appear in the Prose Poem .--

The rebus then functions directly as for the most part homophonic translations of the lexical prose poetry into the visual-- (in some ways this process reminds me a bit of playing charades--"Sounds Like" (tugging the ear and then making faces and gestures people think mean something like-- . "i'm deaf and i can't speak either" or there is a white elephant in the room"---etc etc

I know these are not directly the recognized standard "homophonic translations" which are very common and usually very easy ones to do --

you can even find them in those games and puzzles books for kids and if you are really lucky maybe someday inside a Crackerjack box!

i know homophonic translations are often used as a writing exercise in various writing workshops etc--or so i am told and have seen online these things listed--

so i wd think just search of the words "homphonic translations would lead to some excellent and surprising sources!

meanwhile i shall return to my Artemus ward fragments and making rebuses for the spirit that tires of words and craves images--

all very best for your search
but a goggle one shd unearth tons of things--

---------- Forwarded message ----------
From: richard owens <[redacted]>
Date: Mon, Aug 10, 2009 at 9:40 AM
Subject: Re: Critical works on homophonic translation?
To: [redacted]

maybe not of relevance or interest, but the brief intro to Steve McCaffery's homolinguistic translation of Stein's Buttons (Every Way Oakley) may be of use:

http://www.bookthug.ca/archives.php

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Thu, 8/6/09, judith goldman <[redacted]> wrote:

From: judith goldman <[redacted]>
Subject: Critical works on homophonic translation?
To: [redacted]
Date: Thursday, August 6, 2009, 2:59 PM

Hello all,
I'm looking for critical works on homophonic translation--also, trying to
build a list of homophonic translations.

Many thanks for any information you can offer!

Judith Goldman

↑ Index

64. Zamsky, Robert
Ecopoetics Question
Mon 10 Aug 2009

Hi, Jonathan.

Thanks for the tip on the bookstore in Paris. Unfortunately, I didn't get there -- we were out in the sticks for a wedding in my wife's family (in the northeast). I'll keep it in mind for next year's trip, though.

I have another question for you. I am participating in our Environmental Studies program's Intro to ES course this year, a course that is required of all students new to the program. It is co-taught by faculty from the program, with the goal of introducing students to various approaches to ES from the different disciplines. So, faculty from History, Psychology, Environmental Science, Political Science, and so on, each teach a two week block. I will be doing the "humanities" section, and I basically expect to ground the discussion in the ideas and practices of ecopoetics. You, of course, are far more expert in that than I am, and I was wondering if you had any thoughts/suggestions about how to approach such an opportunity. The students are mostly first or second years who likely have little experience with poetry/lit (the program tends to draw scientists and poli-sci types); I get them for four course meetings of 80minutes/each.

Any ideas you might have would be MUCH appreciated.

All best,

Robert

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65. Alan Sondheim
Music from Fire Museum (Mon Music of Burma, Sondheim cds, other info)
Mon 10 Aug 2009

Mon Music of Burma and Sondheim cds -

Fire Museum is a small label and needs your support! I've listed my favorite cd of theirs - Mon Music of Burma - which is wonderfully complex - the kyam solo on track six is incredible. I've also listed my own releases, all of which I like, and all of which have been reviewed here and there online. Please consider ordering any of these, and supporting Fire Museum and its releases, many of which I find amazing. The Fire Museum site, with other listings, is at http://www.museumfire.com/ . And please pass this on to anyone you think might be interested.

Thanks, Alan, info -

Music from Fire Museum Records

Nai Htaw Paing Ensemble - Mon Music of Burma (FM 02):

The rarely recorded traditional music of the Mon people is vanishing and endangered, highly developed, and barely known even to Asian traditional music connoisseurs. Historically the Mon were a dominant, highly cultured, and influential people in Burma more than a thousand years ago.

There are several instruments peculiar to the Mon. Most recognizable is the Kyam (crocodile zither), a 3-string long zither with frets that is shaped like a crocodile. Another is the Batt Kine, a row of 14 or so pitched gongs that is upturned at both ends like a crescent. Also, there is the Mon violin, a 3-string fiddle with a western-like body played upright. This is incredible music with an unique character!

Recorded in Yangon, Burma by noted musicologist Rick Heizman, the Nai Htaw Paing Ensemble are recognized as masters of traditional Mon music. There is currently an effort by concerned Mon people to revive and preserve Mon culture, language, and identity, and this recording will help further this effort.

INSTRUMENTATION:

Kyam - The kyam is perhaps the most distinctive Mon instrument. It is often referred as the crocodile zither, and in Burmese language it is called migyaung, mi kyaung or mijaun. A 3-string, long, fretted zither, the body is carved into a crocodile shape.

Bat Kine - Another uniquely Mon instrument is the row of gongs known as the Bat Kine. Rather than the circular set of tuned gongs used in Burmese, Thai, Cambodian, and Laotian music, the Bat Kine is shaped like a quarter full moon, upturned steeply on both ends.

Pone Pon - Underpinning most Mon (and Burmese) music is a small set of drums played by one player. This set is known as the Hta Bone Pone Pon. It has 4 small drums, a medium drum, and a large drum.

Graw - This 'Upright Viola' is an old and rare Mon traditional instrument. It has a western-looking body, but is strung with only 3 strings. Before the British colonizers came there were some traditional 2 or 3 string fiddle instruments, afterwards musicians copied the body stylings of the western violin.

Battala - 23-key bamboo xylophone. The keys are soaked for up to three years to elicit the best timbre.

Kha dae-Kha bart - In almost all Mon and Burmese music one hears the small cymbals and the wood clacker that serve a time-keeping function.

Khanwe - a double reed oboe-like instrument.

Talutt - A bamboo flute of various sizes and types of bamboo.

BIO OF NAI HTAW PAING:

The leader of this ensemble, he currently serves as an assistant lecturer at Yangon Cultural University. He Started studying Mon traditional musical instruments, singing, and dance from his father, Nai Khin Maung Gyi, in 1965. Regularly performs on Mon National Days, Mon State Day, Union Day, and other important receptions. He occasionally teaches the new generation of musicians but has difficulty finding time given the economic situation of the profession. He would like more Mon nationals to be aware of both their own music, Myanmar traditional music and other world musics. He is passionate about rediscovering and preserving the endangered arts of the Mon culture.

to order: http://www.museumfire.com/burma.htm

Alan Sondheim/Ritual Al 770 - The Songs (FM 04):

First ever reissue of "The Songs", the debut recording by Alan Sondheim & Ritual All 770, originally released on Riverboat Records (later recordings appeared on ESP Disk). Recorded in March 1967 and included on the legendary Nurse With Wound list of experimental recordings, on this album Alan Sondheim played Electric Guitar, Violin, Flute, Suling, Xylophone, Alto Saxophone, Classical Guitar, Clarinet, Shenai, Bass Recorder, Mandolin, So-na, Hawaiian Guitar, Koto, Sopranino Recorder, Chimta, Cor Anglais, Sitar and Bansari.

Joined by Barry Sugarman (Tabla, Dholak & Naquerra), Chris Mattheson (Bass), Robert Poholek (Trumpet & Cornet), Ruth Ann Hutchinson (Vocals), June Fellows (Vocals) and J.Z. (Jazz Drums); Ritual All 770 were a group of improvisors living in Providence, Rhode Island. (Perhaps they could be considered the sonic forebearers of the Fort Thunder scene...) Rejecting the notion that avant garde music was solely the realm of isolated academia, they delved fearlessly and joyously into their music, creating a work that sounds fresh nearly 40 years later.

FROM THE LINER NOTES:

This work is a single improvised performance in which one of the performers sings "Oratorio on the end of illusions", although, in my libretto the words were originally "Oratorio on the end of visions". A libretto of eight pages was prepared. The vocalists were not told how to sing it. They could go backward or repeat any section if they wanted to. There was no score. The only instruction given to the instrumentalists was this: no playing behind the koto or classical guitar. I had several rehearsals with each of them, mostly individually. The

session lasted through two takes, this is the second. After the master was made, I added reverberation and volume controlling; other than that, all of the music heard here is from the live performance.

Dan Wharburton of Paris Transatlantic said of the reissue of The Songs:

"an endearingly ramshackle melting pot of free jazz, blues and folk (if Eugene Chadbourne later described his work as "free improvised country & western bebop" then this is "free improvised Hawaiian flamenco gospel blues music theatre).. its influence resonates (indirectly, one imagines, unless there are more copies of the original vinyl in circulation than I imagine) in the free folk of today's New Weird America scene."

Now listeners have the opportunity to hear for themselves the present day song form manifestations of this overlooked creative master.

to order: http://www.museumfire.com/sondheim.htm

xxxxxxxxxxxxxxxx

Alan Sondheim - Ski/nn (FM 07):

The return of Alan Sondheim!

A recording of solo acoustic guitar and alpine zither songs, this release will delight those familiar with his early Riverboat (reissued as FM 04) and ESP Disc recordings as well as the audience for experimental solo guitar - while creating an audience for experimental solo alpine zither! On this release, Alan performs on the 1927 martin tenor guitar, 19th century parlor guitar, 1920s prime alpine zither and 1860s elegie alpine zither.

to order: http://www.museumfire.com/skinn.htm

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Alan Sondheim - Boojum (mm 9):

Boojum was our cat, who died recently at 18, and is missed terribly. Most tracks are recorded mono directly from a Yamaha keyboard output. This is the 'pure' sounding of the machine; there's no stereo enhancement or graphic equalization. I determine the state of the machine, that's called playing it. The accompaniment is automated but its figuration is not. The keyboard is touch-sensitive, but as you know, touch on an acoustic keyboard translates not only into volume, but also harmonic structures and envelope. Here touch is volume only. Note that all playing is live.

The Cluster track is recorded from a very large Beowulf computer cluster which generates considerable electromagnetic radiation in the radio spectrum. These are recorded acoustically from a Realistic Patrolman SW-60 radio slowly tuned across various SW, VHF, and UHF bands. This is the sound of the machine in

air, transformed into audio signals within the range of human hearing. Machine-states and machine exist in the imaginary. Emanents exist within and without the machine..

Think of the true world in all its glory.

to order: http://www.majmua.museumfire.com/boojum.htm

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9/2- Crazy Dreams Band, Hex Nine, Serpents of Wisdom @ Danger Danger Gallery

9/28 - Pekka Airaksinen, Alexei Borisov & Anton Nikkil?, Kotra & Color is Luxury @ The Rotunda

more info: http://www.museumfire.com/events

| current internet text file: http://www.alansondheim.org/qf.txt | Alan Sondheim Mail archive: http://sondheim.rupamsunyata.org/ | Webpage (directory) at http://www.alansondheim.org | [redacted], [redacted], tel US [redacted] ! http://www.facebook.com/alan.sondheim

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66. aaron tieger
PHANTASMAL REPEATS by Guillermo Parra
Mon 10 Aug 2009

Petrichord Books is very pleased to announce the release of Guillermo Parra's second chapbook, PHANTASMAL REPEATS. Spare, abstract, thoughtful, the poems in PHANTASMAL REPEATS move sneakily within an insular, ambient framework. They are self-referential to an extent but still viscerally linked to the world at large.

PHANTASMAL REPEATS is available in two eye-catching color schemes: red on curry or red on pool. If you have a preference, please specify when ordering. The price is $6 (incl. s/h). Purchase via paypal at

http://petrichord.com/titles.php

or send a check made payable to Aaron Tieger to the address on the webpage.

Thank you!

SAMPLE POEM:

I sit alone in the house all day

Recurring rhythms make paste

My ears hummingbird control

An autobiography of loss

Forced into spy situations

On occasion, the rain clouds gather

Graphic proof serial songs

I write fitting spaces

For the sake of secrecy's map

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67. **Adam Katz**

Re: Critical works on homophonic translation?

Mon 10 Aug 2009

Melnick's Men in Aida is dealt with on page 24 of Perelman's The Marginalization of Poetry: Language Writing and Literary History

↑ Index

68. **Ron Starr**

Re: Critical works on homophonic translation?

Tue 11 Aug 2009

There's an essay by Harry Mathews that might provide a useful starting point in situating homphonic translation within a larger context of translation practices:

Mathews, Harry. "Translation and the Oulipo: The Case of the Persevering Maltese." In his _The Case of the Perservering Maltese: Collected Essays_. Dalkey Archive Press, 2003. There's an electronic version at http://www.electronicbookreview.com/thread/electropoetics/ethno-linguist -- don't know if it differs from the printed version.

As far as works, there is, of course, David Melnick's "Men in Aida" conveniently archived on Eclipse (http://english.utah.edu/eclipse/projects/AIDA/aida.html).

On a smaller scale, there is my homophonic translation of Martin Luther's explanation of the Ten Commandments from the Small Catechism in my book, _A Map by a Dim Lamp_ (http://www.amazon.com/Map-Dim-Lamp-Ron-Starr/dp/0977616266/ref=sr_1_4 ?ie=UT F8&s=books&qid=1249971843&sr=1-4).

Cheers,
Ron

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]]On
Behalf Of judith goldman
Sent: Thursday, August 06, 2009 12:00 PM
To: [redacted]
Subject: Critical works on homophonic translation?

Hello all,
I'm looking for critical works on homophonic translation--also, trying to
build a list of homophonic translations.

Many thanks for any information you can offer!

Judith Goldman

↑ Index

69. UbuWeb
Question about Zukofsky's "A" Index
Tue 11 Aug 2009

Does anyone know why Zukofsky didn't index every instance of "a" or "the" or any number of other words? "a" appears on page 21 and is not listed in the index. And of course there are hundreds of instances of the word "the" beginning on page 1, not only between the pages of 175 and 563 in the 826 page book as indexed.

Here's the listings for a:

a, 1, 103, 130, 131, 138, 161, 168, 173-175, 177, 185, 186, 196, 199, 203, 212, 226-228, 232, 234, 235, 239, 241, 243, 245-248, 260, 270, 281, 282, 288, 291, 296, 297, 299, 302, 323, 327, 328, 351, 353, 377, 380382, 385, 391-394, 397, 402, 404407, 416, 418, 426, 433, 434, 435, 436, 438, 448, 457, 461, 463, 465, 470, 473, 474, 477-481, 491, 493497, 499, 500, 505, 507, 508-511, 536-539, 560-563

and the listings for the:

the, 175, 179, 181, 182, 184, 187, 191193, 196, 199, 202, 203, 205, 206, 208, 211, 215, 217, 221, 224-226. 228, 231, 232, 234, 238, 239, 241, 243, 245-248, 260, 270, 285, 288, 290, 291, 296, 297, 302, 316, 321324, 327, 328, 336, 338, 342, 368, 375, 379, 380, 383-387, 390-397, 402, 404, 406, 407, 412, 416, 426428, 434-436, 440, 441, 463, 465, 468, 470, 473, 474, 476-479, 494, 496, 497, 499, 506-511, 536-539, 560-563

With appreciation and many thanks in advance.

UbuWeb
http://ubu.com

↑ Index

70. Jennifer Karmin
Plath Profiles: Volume 2 now online
Tue 11 Aug 2009

Plath Profiles seeks to represent Sylvia Plath studies on an international and interdisciplinary scale. We publish biographical and critical essays, Plath-inspired poetry and fiction, Plath-inspired artwork, youth work, pedagogy, book reviews, and discussion topics.

http://www.iun.edu/~plath

Volume 2 Contributors:
Maria Johnston, Toni Saldivar, Nephie Christodoulides, Brittney Moraski, Kristina Zimbakova, Dianne M. Hunter, Ralph Didlake, Chetan Deshmane, Kim Bridgford, Sheila Hamilton, Christine Walde, Teresa Laye, Jim Long, Jennifer Karmin, Jennifer Yaros, Laurie Eckhout, W. K. Buckley, Smita Agarwal, Ana Osan, Neil Newton, S. Kivrak, Brittany Scott, Gail Crowther, Peter K. Steinberg, Amanda Golden, George Fitzgerald, Jamie E. Bourne, Kerry Wood, Luke Ferretter, Isabel Pérez Montalván

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71. Camille Martin
new on Rogue Embryo's blog
Tue 11 Aug 2009

New on Rogue Embryo:

Tom Clark: $B!H(BSometimes children get lost . . .$B!I(B

$B!H(Byou drift over enormous buildings . . .$B!I(B

Adam Zagajewski, $B!H(BFire$B!I(B

Zydeco Gallery Two

Ray DiPalma, $B!H(BSequel #17$B!m(B

Finds at www.collageart.org

http://rogueembryo.wordpress.com

Cheers!

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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72. { brad brace }
21 PLEATED PLAID PAMPHLETS PUBLISHED!
Tue 11 Aug 2009

151 Sad Sameness Sad Smile Sadistic Cruelty
152 Sadistic Pleasure Sadly Abridged Sadly Certain
153 Sadly Eroded Stones Sadly Fear Sadly Need Mending
154 Sadly Vitiated Safe Combinations Safe Custody of Names
155 Safe Distance Safe Haven Safe Keeping
156 Safe Place Safe Side Safety Scissors
157 Safetys Sake Sagging Distance Sagging String
158 Sahara Sand Sahelian Savannas Said and Done
159 Said Ceiling Said Establishments Said Nothing
160 Said So Sail Away Sail Forbidden Seas
161 Sailor Sweethearts Smell Sails Were Set Saintly Radiance
162 Salacious Days Salad Fork Salad Plates Salad Sandwiches
163 Salient Parts Salient Points Saline Soils Saline Solution
164 Sallied Out Sallies Forth Salmon Spawning
165 Salon Recitals Salt Lagoons Salt Sea Salt Shakers Salt Sold Salt Whiff
166 Salted Pork Salty Aftertaste Same Ancient
167 Same Defect Same Dull Voice Same Evening Hour Same Extent
168 Same Fate Same Game Same General Make Same Ilk Samittle Squeaks
170 Same Long Regularly Same Mistake Same Nature Sae Image
169 Same Ineffable Smile Same Instant Same Kind Same Lme Peculiar Charm
171 Same Private Cypher Same Reason Same Respite Same Seas Same Section

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/:b

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73. Aaron Vidaver

"Poets in Vancouver" (1963): Tallman on Creeley, Duncan, Olson, Levertov, Whalen, Avison, Ginsberg

Tue 11 Aug 2009

A 2300-word piece from the Warren Tallman fonds, with notes.

http://fillller.blogspot.com/2009/08/warren-tallman-poets-in-vancouver-1963.html

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74. Alan Sondheim

Palin, Beck, Limbaugh: The Rabid Responders (fwd)

Tue 11 Aug 2009

This stuff is so scary, we should all be aware of it - Alan

---------- Forwarded message ----------
Date: Tue, 11 Aug 2009 18:29:08 -0400
From: [redacted]
To: [redacted]
Subject: Palin, Beck, Limbaugh: The Rabid Responders

Over the Top and Beneath Contempt

By: Roger Simon

Politico.com - August 11, 2009 04:44 AM EST

http://www.politico.com/news/stories/0809/25991.html

Today, we live in the age of rabid response.

Not rapid response. Rapid response was yesterday. Rapid response was the political tactic of responding quickly to all attacks, no matter how outrageous or unbelievable.

Those who did not respond rapidly, those who told themselves the public would not believe outright lies, failed to win higher office. (Thus Democrats still blame John Kerry for not responding rapidly enough in 2004 to the attacks of the Swift Boat Veterans for Truth.)

Rabid response is different.

The purpose of rabid response is to scorch the earth, to raise the stakes, to go nuclear in the hope that your opponent will be so shellshocked he can make no response at all. The purpose of rabid response is to grab the public by the throat and not let go.

Have concerns over Barack Obama's health care plan? I don't doubt it. The plan is very long and very complicated and still a work in progress.

But there is one thing we do know about it: It will establish "death panels."

These death panels will determine whether you, your baby, your parents or your grandparents will receive health care or be left to die. In the street. Like a dog.

How will the death panels operate? Who will be on them? Will they validate parking? We do not know. We know only that the death panels will judge each individual's "level of productivity in society" and render a life or death judgment.

So says Sarah Palin on her Facebook page.

In olden times, Palin might have made this claim at a speech or during a news conference where reporters might have asked questions like: "What proof do you have?" or "Aren't you just trying to scare people?"

But Palin does not risk that. She takes no questions. She has done her duty as a rabid responder. She has rung the tocsin, sounded the alarm, lit the signal fire.

Truth? Accuracy? Responsibility?

Not her territory.

Glenn Beck is a rabid responder on race. "This president, I think, he has exposed himself as a guy over

and over and over again who has a deep-seated hatred for white people or the white culture," Beck says. "This guy is, I believe, a racist."

Rush Limbaugh is a rabid responder on Nazis and swastikas. He knows a lot about swastikas. He sees them everywhere. He looks at the Obama health care logo - which incorporates the familiar medical symbol of twin serpents on a staff - and sees it as being "damn close to a Nazi swastika logo." Speaker of the House Nancy Pelosi muddied the waters - surprise! - by saying those who oppose Obama's health care plan "are carrying swastikas and symbols like that to a town meeting on health care."

But Limbaugh had a rabid response for that: "There are far more similarities between Nancy Pelosi and Adolf Hitler than between these people showing up at town halls to protest a Hitler-like policy that's being heralded by a Hitler-like logo."

And then, out of left (or right) field, came this: "Ted Kennedy's dad, by the way, Joe Kennedy, sympathetic to Hitler, sympathetic to the Nazis," Limbaugh said.

But Limbaugh was not done with the Nazis or Hitler. In the world of rabid response, invoking the ultimate symbols of evil to describe one's political opponents is routine.

It doesn't matter what you say, as long as it is over the top and beneath contempt.

"Adolf Hitler, like Barack Obama, also ruled by dictate," Limbaugh said. "Hitler said he didn't need to meet with his Cabinet; he represented the will of the people. He was called the messiah. He said the people spoke through him."

Which means, I guess, if Hitler were alive today, he would be a talk show host.

[Roger Simon is POLITICO's chief political columnist.]

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Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

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Search the archives: portside.org/archive

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75. David Hadbawnik
satoko abe
Wed 12 Aug 2009

Hello--

I'm looking for contact info on Satoko Abe

a Japanese writer who has written on and translated Diane di Prima, for a special feature I'm putting together on di Prima. If anyone has a current e-mail address for Satoko, please back-channel to me.

Thanks

David Hadbawnik

↑ Index

76. Jeffrey Side
History of music website
Wed 12 Aug 2009

I found a website detailing a history of music genres and styles, with album reviews going back years. It is the most complete music site I have seen. A must for all who like music:

http://www.scaruffi.com/usmusic.html

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77. susan maurer

FW: PERFECT DARK by Susan Maurer, published by Lar's Palm's Ungovernable Press

Wed 12 Aug 2009

From: [redacted]
To: [redacted]
Subject: PERFECT DARK by Susan Maurer, published by Lar's Palm's Ungovernable Press
Date: Mon, 10 Aug 2009 10:04:33 -0400

Thanks to both this listserv and poet. essayist, translator and editor Lars Palm for the publication of PERFECT DARK. Talk about meeting cute. I had put a note on this listserv that anyone interested in publishing a full length book mss, should backchannel me, And Lar's response was terrific.

Express your personality in color! Preview and select themes for Hotmail®. Try it now. _____
Windows Live™: Keep your life in sync. http://windowslive.com/explore?ocid=PID23384::T:WLMTAGL:ON:WL:en-US:NF_BR_sync:082009

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78. Rob McLennan

2 new chapbooks from above/ground press

Wed 12 Aug 2009

Veralum
by Phil Hall
$4

Our / Are Carried Invisibles
by Roland Prevost
$4

publisht in Ottawa by above/ground press. a/g subscribers receive a complimentary copy. To order, add $1 for postage, & in Canadian currency; if sending from outside Canada, send in American, payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa, Ontario Canada K1R 6R7; above/ground press subscribers receive (honest!) a complimentary copy; calendar year subscriptions available for $40, & include chapbooks, broadsides, STANZAS magazine & The Peter F. Yacht Club.

Roland Prevost recieved the 2006 John Newlove Poetry Award (judge: Erin Mour). His poetry has been published in two previous chapbooks: Metafizz, Bywords, 2007; Dragon Verses, Dusty Owl , 2009. He has also appeared in Ottawater 3.0, and Ottawater 5.0, above/ground press, Variations Art Zine,

Bywords Quarterly Journal, Peter F. Yacht Club, Angel House Press, among others. He was the managing editor of poetics.ca for two years, and currently acts as the managing editor for 17 seconds, an online journal of poetry & poetics. Late at night, he loves to look at the deep sky through his various telescopes.

Phil Hall was born in 1953 & raised on farms in the Kawarthas region of Ontario. He attended the University of Windsor in the 70s, where he received an MA in English & Creative Writing. His first book, Eighteen Poems, was published in Mexico City in 1973. Since then he has published 13 other books of poems, 4 chapbooks, & a cassette of labour songs. He is also a publisher of broadsides & chapbooks under his Flat Singles Press imprint. In the early 80s he was a member of The Vancouver Industrial Writers Union. In the early 90s he was Literary Editor at This Magazine, & also edited a shortlived literary journal called Dont Quit Yr Day-Job.Among his titles are: Homes (1979), Old Enemy Juice (1988), The Unsaid (1992), & HearthedralA Folk-Hermetic (1996). Trouble Sleeping (2000) was nominated for the Governor Generals Award for poetry. In 2005, Brick Books (celebrating 20 years as Halls publisher) brought out An Oak Hunch, which was nominated for the Griffin Poetry Prize in 2006. Hall has taught writing & literature at the Kootenay School of Writing, York University, Ryerson Polytechnical University, & many colleges.He has been poet-in-residence at the University of Western Ontario, the Sage Hill Writing Experience (Sask.), The Berton House in Dawson City, Yukon, & elsewhere. In 2007, Book Thug published Halls new long poem, White Porcupine, & also issue a revised second edition of his essay/poem, The Bad Sequence. Over the years, Hall has collected two full decks of random playing cards from the streets, numerous albums of found photographs, & too many boxes of paper ephemera. He calls all this junk The Pedestrian Archives. He is learning to play clawhammer banjo.

http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...14th poetry coll'n - gifts (Talon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

79. Jade Hudson

ToxicPoetry.com Exhibition 1

Wed 12 Aug 2009

Dear Poets,

We have just constructed our first exhibition of mp3 poetry.

Really, check it out.

We'd be downright depressed if you didn't.

Plus, it's free.

When viewing Exhibition 1, please remember that the table of contents leads you to separate sections of the edition (there are 6 sections altogether). If you want to see artists that are not in 1-1, but in 1-3 or 1-4, etc., you need to click the artist name (in 1-1) to be transported to the section in which the artist is located. We're also including links to each individual section (for additional convenience).

Here is a link to Exhibition 1-1 (where the first section as well as the table of contents can be found):

http://viewer.zmags.com/publication/bc2498b9#/bc2498b9/1

Here are links to the additional 5 sections

Section 2:

http://viewer.zmags.com/publication/bc25b83d#/bc25b83d/1

Section 3:

http://viewer.zmags.com/publication/b0a2b9f9#/b0a2b9f9/1

Section 4:

http://viewer.zmags.com/publication/9020b5eb#/9020b5eb/1

Section 5:

http://viewer.zmags.com/publication/902494eb#/902494eb/1

Section 6:

http://viewer.zmags.com/publication/b42498b9#/b42498b9/1

If you would like to be advertised in the upcoming issue, e-mail [redacted] and include "advertising" in the subject line. If you would like to crosslink, follow the same e-mail procedure, only include "crosslink" in the subject line.

Toxic Toasts,

Jade Hudson & Nathan Kinsman

Co-Editors of ToxicPoetry.com

*P.S. If you have trouble loading the player, there are three things that we suggest: *

Downloading the adobe software that is on the initial screen, viewing the file with Firefox instead of Explorer, and or refreshing the section.

↑ Index

80. Joel Weishaus
"The Gateless Gate" Pages 29-30
Wed 12 Aug 2009

Dear Friends and Colleagues;

Here are the next two pages (one screen) of the Gateless Gate:

Pages 29-30
http://web.pdx.edu/~pdx00282/Gate/Pgs%2029-30.htm

Mirror site:
http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2029-30.htm

Introduction:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Please let me know if you wish to be deleted from these periodic notices. Comments are always welcome.

-Joel

↑ Index

81. CA Conrad
walking to Whitman's house with Joey
Wed 12 Aug 2009

I dream'd in a dream, I saw a city invincible to the attacks of the whole of the rest of the earth; I dream'd that was the new City of Friends; Nothing was greater there than the quality of robust love--it led the rest; It was seen every hour in the actions of men of that city, And in all their looks and words.

(from Leaves of Grass)

Our good friend Joseph Yearous-Algozin is moving to Buffalo on Monday morning, but today we took a pilgrimage we've been threatening to make for a long time. Walking across the Benjamin Franklin Bridge to Camden in the intense heat was exhausting, so we stopped off at the Walt Whitman Center to hang out on a couch in the air conditioned theater, and to fill our water bottles with the disgusting tap water in the bathroom. NOT that I've ever eaten a urinal cake mind you, but I do believe this water is what it would taste like.

The folks working at the center for some reason had no idea that Mickle Boulevard, where Whitman's house sits, no longer exists as Mickle Boulevard. I've walked to this house before over the years and know that it's right across the street from the prison, which is why I was confused standing on Dr. Martin

Luther King Boulevard CERTAIN that we were in the right place. Joey asked a couple pushing a stroller who told us the boulevard was renamed after King. Maybe the WALT WHITMAN CENTER needs to know this?

The walk through the streets of Camden was a sad walk, sadder than I ever remember it being. When we arrived at the house it was closed, but we looked through the mail slot to peer at a portrait of the gray poet on a wall.

We decided to sit on the front steps in the shade of a tree, where we were soon joined by men begging for change from anyone who walked past. 20 cents asked for, then 30 cents. "I dream'd in a dream..." There were a dozen plastic beer can rings strewn over the sidewalk in front of the house, and a parade of men with the unmistakable, unsettling glaze of crack-cocaine in their eyes. It's not just in the eyes of course, but in the unsteady gait and a musculature not entirely owned by the men, somewhere, inside the bodies. Few things frighten me more than that jagged, zombie strut.

This was the saddest visit I've ever made to Walt Whitman's house. In the past I've witnessed women and children standing in front of his house to motion their homemade sign language to loved ones at the windows of the prison across the street. It was too hot today for sign language, but we saw women and children leaving the prison after their visits. One boy, no more than six, wiping tears from his face with the backs of his fists, trying to push the tears back inside his head or keep them from coming out, or both, and a young woman -- possibly his sister -- texting on her cell phone several paces ahead of him, seemingly unaware of, or uninterested in his overwhelmed state. That little boy was the saddest sight of all, incredibly depressing, and the kind of sight you see and wonder WHAT CAN BE DONE to help people have their needs met?

When I say this was the saddest visit I've ever made, it felt more like visiting Dante than the body electric celebrations of gentle Walt.

Walt Whitman's dream of a city invincible was either a terribly wrong prediction, or a dream he hoped for his fellow citizens which the future had no intention of honoring. A day among broken, breaking souls for Joey and I, but of course Camden is Camden everyday, and we were just visitors. The boulevard is renamed after Dr. Martin Luther King, the new address for Walt Whitman's house, but changing the name of the street is hardly the answer to anyone's misery.

And I'm not saying I have answers, but I am wondering WHY the city's leadership is spending time and energy and money changing maps, and buying all these shiny new boulevard signs when the bail bonds shops are blossoming in the neighborhood, and building after building is boarded up? And drug addicts continue to be somebody's child, brother, father, uncle, lost in such a way it's hard to imagine how to ever bring them back. Camden, were you even

the city Whitman dream'd in his dream? Was he dreaming of another city? But the poem is quoted in granite on the tower of Camden's city hall, and again in the train station.

The city CLAIMS the poem without apology, towering above all heads are these words, and you don't need to squint to read the massive carved letters. You can see it everyday I DREAMED A CITY INVINCIBLE. It's a pox upon all who attempt to thrive here, endless days of misery, which from my gauge is getting ever more miserable with each visit I make. I'm feeling despair for our world tonight, and cannot listen to the news with all the ASSHOLE Republicans talking about Americans NOT NEEDING proper health care, not needing care, not what? Not what? Not needing? The need is immense, it's almost too painful to examine just how many needs are not being met while these SCUM bargain down the price while bargaining down the 20/20 vision of the world around us, here, everyday in Camden, and elsewhere.

I'm sleeping with nightmares of Whitman's house tonight, and all his neighbors awaiting "the quality of robust love."
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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82. Jim Andrews
videogames as literary devices...
Thu 13 Aug 2009

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here are a couple of articles i wrote that have not been online as they're published in books. i see today that the articles do appear, however, in books.google.com, so here are the links to the pdfs.

'videogames as literary devices' appears in 'videogames and art' (http://tinyurl.com/p56ywo), a book edited by andy clarke and grethe mitchell (intellect books, u of chicago press, 2007). the essay looks at degrees of subordination of game to art in four online art games: Natalie Bookchin's 'The Intruder'; Regina Célia Pinto's 'Viewing Axolotls'; Neil Hennessey's 'Pac Mondrian'; and my 'Arteroids'.

another essay of mine, 'language explosion: poetry and entertainment in arteroids' was published in 'gamers' (http://tinyurl.com/lqbhhy), a book edited by shanna compton (soft skull press, brooklyn, 2004). the essay is a significant rewrite and tightening up of http://vispo.com/arteroids/onarteroids.htm

ja
http://vispo.com

↑ Index

83. steve dalachinsky
rashied ali
Thu 13 Aug 2009

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great drummer (with coltrane etc) firend and human
has passed away on aug 12

as did les paul today

↑ Index

84. steve russell
Eathlings/Consider The Lobster/David Foster Wallace/vegan vs. vegetarian ... language
Thu 13 Aug 2009

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for anyone struggling with vegan/vegetarian issues, please rent "Earthlings," perhaps the most powerful expose on animal welfare issues ever ... whenever ... the revolting images are too powerful to ignore, & ignoring the consequences of our actions, as the late David Foster Wallace points out, are an easy, cheap, lazy, and cowerdly ploy (see essay, Consider the Lobster, book, same title.). Concerning language and nonhuman mamals, Wallace writes:

The fact that even the most highly evolved nonhuman mamals can't use language to communicate with us about their subjective mental experience is only the first layer of additional complication in trying to extend our reasoning about pain and morality to animals. And everything gets progressively more abstract and convolved as we move farther and farther out from the highertype mammaals into cattle and swine and dogs and cats and rodents, and then birds and fish, and finally invertebrates like lobsters.

↑ Index

85. Séamas Cain
... the art of disappearing
Thu 13 Aug 2009

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Two new books by the Irish poet Gabriel Rosenstock, published by CSP (Cambridge Scholars Publishing) will be launched in Dún Laoghaire, County Dublin, Ireland on 29 August 2009 in the Kingston Suite of the Royal Marine

Hotel at 7:00 p.m. This event is a part of the Festival of World Cultures in Dún Laoghaire.

Rosenstock's books are titled "Haiku Enlightenment" & "Haiku, the Gentle Art of Disappearing." They are the poets contemplations & musings about haiku & the form(s) of haiku. Early versions of these texts were serialised in the electronic journal World Haiku Review.

Gabriel Rosenstock believes that "there is something going on in the literary & artistic energies at the eastern & western extremes of Europe which have shamanistic/druidic forces as part of their DNA, so to speak, energies that produce a vital poetry that is not a commentary on life, as such, but life itself, the living, breathing spirit ... one of the reasons I love haiku is because it offers an entrance into the pervading spirit of a place, a temenos ..."

With this e-announcement, there is a way of getting a 50% reduction for advance orders of these new books by Rosenstock! Though this 50% off will be good only up to the August 29th launch-event in Ireland.

To claim the 50% discount on either or both titles, orders can be made online at the CSP (Cambridge Scholars Publishing) web-site ...

1.) "Haiku Enlightenment"

http://www.c-s-p.org/Flyers/Haiku-Enlightenment1-4438-0521-1.htm

2.) "The Gentle Art of Disappearing"

http://www.c-s-p.org/Flyers/Haiku--The-Gentle-Art-of-Disappearing1-4438-1133-5.htm

The customer should select the title, add it to the shopping basket, & then use the following:

Login: (blank)
Password: haiku50%

Alternatively, purchases can be made directly through Vlatka Kolic of Cambridge Scholars Publishing at

[redacted]

or

[redacted]

Disappearingly,

Séamas Cain
http://www.freewebs.com/seamascain

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86. Justin Katko
Critical Documents Moving Sale
Thu 13 Aug 2009

Dear List members:

Critical Documents is moving! And before everything gets transported across the North Atlantic, I'm offering a buy one get one free offer. Buy any book in stock and get another book free. The offer is good from now until August 20 (i.e. ONE week). Here is the current stock:

Plantarchy 2 (restocked!) <http://plantarchy.us/Plantarchy_2.html> cris cheek. The Church—The School—The Beer<http://plantarchy.us/Plantarchy_3.html> cris cheek. part: short life housing (a box of them just arrived from the The Gig) Plantarchy 4 (restocked!) <http://plantarchy.us/Plantarchy_4.html> Keith Tuma. The Paris Hilton <http://plantarchy.us/paris.html> Tom Raworth. Let Baby Fall <http://plantarchy.us/let-baby-fall.html> Sara Crangle. wild ascending lisp <http://plantarchy.us/wal.html>

Just note in your paypal message which other book wish to receive. Note that you can't purchase cheek's Part: Short Life Housing from the site, so that one only works as your free one.

Jow's Xena Fan-Fic will be restocked within the next few months (apologies to those of you with outstanding orders for it), and the next book I'll be putting out is Ryan Dobran's DING DING. If you believe that you have an outstanding order, or you didn't receive contributor/subscription copies of anything, please let me know and I'll fix it. School's ever-rolling liquid carpet of bittersweet poisons has continually made it difficult to keep up.

And finally, please note the new mailing address, good as of September:

Critical Documents
c/o Justin Katko
Queens' College
Cambridge, CB3 9ET
United Kingdom

Thanks
Justin

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87. charles alexander
still going for it!
Thu 13 Aug 2009

Hi everyone,

We're still HUNDREDS away from our goal of one thousand small donors by end of the year. And soon, like right now, would be really good, as we are hoping to get books by Linh Dinh and Jane Sprague to press right away!

It's tax deductible and oh so juicy. $5 or $10, please! Smaller is ok, too! We love lots and lots of people -- our readers, supporters, YOU!

DO IT at http://chax.org/donate.htm -- or send something to address below!

You can also go to chax.org and buy a book or two or three or so.

charles alexander
[redacted]

chax press / poetry & the book arts
411 n seventh ave ste 103 / tucson, az 85705-8388

presenting Norma Cole & Charles Alexander on Sept 17 2009
Linh Dinh, Steph Balzer, and Jonathan Rothschild on Oct 30 2009
Jane Sprague & Kate Greenstreet on Nov 4 2009
Ron Silliman & Marilyn Crispell on Jan 30 2010

DONATE TO CHAX PRESS at http://chax.org/donate.htm

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88. David Kirschenbaum
Boog Festival's Final Sked, 9/9-13
Thu 13 Aug 2009

Hi,

From Wed., Sept. 9 through Sun. Sept. 13, we'll be putting on the third annual Welcome to Boog City poetry and music festival. It will feature 55 poets, 23 musical acts, 17 small presses, 11 panelists, and 11 playwrights over the five days.

You can visit the below url to view the festival logo and at-a-glance schedule:

http://www.welcometoboogcity.com/wbc3sked.pdf

Among the festival highlights are:

—a live performance of The Magnetic Fields' 69 Love Songs for its 10th anniversary by 13 different musical acts;

—a night devoted to South Boston, Mass. small press Rope-a-Dope Press;

—our first Poets' Theater night, featuring performances of eight short plays

—our 6th annual small, small press fair, with exhibits from 16 different small presses, and readings by their authors;

—a discussion on Thinking Globally and Acting Locally in the Aftermath of the Global Capital Meltdown; and

—Washington, D.C. small press luminary Buck Downs in conversation with renowned poet Anselm Berrigan

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.welcometoboogcity.com
T: (212) 842-BOOG (2664)
F: [redacted]

3rd annual

Welcome to Boog City
5 Days of Poetry and Music

WEDNESDAY SEPTEMBER 9, 7:00 P.M.

For its 10th Anniversary,
The Magnetic Fields’ 69 Love Songs album performed live by:

Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

Volume 1

Admiral of the Narrow Sea

1. Absolutely Cuckoo
2. I Don't Believe in the Sun
3. All My Little Words
4. A Chicken with Its Head Cut Off
5. Reno Dakota

Kathy Zimmer

6. I Don't Want to Get Over You
7. Come Back from San Francisco
8. The Luckiest Guy on the Lower East Side
9. Let's Pretend We're Bunny Rabbits
10. The Cactus Where Your Heart Should Be

Ben Krieger

11. I Think I Need a New Heart
12. The Book of Love
13. Fido, Your Leash Is Too Long
14. How Fucking Romantic
15. The One You Really Love

Adam Ferretti

16. Punk Love
17. Parades Go By
18. Boa Constrictor
19. A Pretty Girl Is Like...
20. My Sentimental Melody

Sara Lautman and Yoko Kikuchi

21. Nothing Matters When We're Dancing
22. Sweet-Lovin' Man
23. The Things We Did and Didn't Do

Volume 2
1. Roses
2. Love Is Like Jazz
3. When My Boy Walks Down the Street

Andrew Hoepfner

4. Time Enough for Rocking When We're Old
5. Very Funny
6. Grand Canyon

Genan Zilkha

7. No One Will Ever Love You
8. If You Don't Cry
9. You're My Only Home
10. (Crazy for You But) Not That Crazy
11. My Only Friend
12. Promises of Eternity

Stephanie Nilles

13. World Love
14. Washington, D.C.
15. Long-Forgotten Fairytale
16. Kiss Me Like You Mean It
17. Papa Was a Rodeo

The Trouble Dolls

18. Epitaph for My Heart
19. Asleep and Dreaming
20. The Sun Goes Down and the World Goes Dancing
21. The Way You Say Good-Night
22. Abigail, Belle of Kilronan

Maynard and the Musties

23. I Shatter

Volume 3
1. Underwear
2. It's a Crime
3. Busby Berkeley Dreams
4. I'm Sorry I Love You

OPEN SLOT

5. Acoustic Guitar
6. The Death of Ferdinand de Saussure
7. Love in the Shadows
8. Bitter Tears
9. Wi' Nae Wee Bairn Ye'll Me Beget

A Brief View of the Hudson

10. Yeah! Oh, Yeah!
11. Experimental Music Love
12. Meaningless
13. Love Is Like a Bottle of Gin
14. Queen of the Savages

Gracefully

15. Blue You
16. I Can't Touch You Anymore
17. Two Kinds of People
18. How to Say Goodbye
19. The Night You Can't Remember

Andrew Hoepfner

20. For We Are the King of the Boudoir
21. Strange Eyes
22. Xylophone Track
23. Zebra

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

THURSDAY SEPTEMBER 10, 7:00 P.M.

d.a. levy lives: celebrating the renegade press

Rope-a-Dope Press
(South Boston, Mass.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
Rope-a-Dope editors

Robert daVies and poet Mary Walker Graham, eds.

featuring readings from

Mary Walker Graham
Kate Schapira
Sampson Starkweather
Chris Tonelli

and music from
Erik Schoster

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY SEPTEMBER 11, 7:00 P.M.

Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

7:00 p.m. Elinor Nauen
7:15 p.m. Sandra Beasley
7:35 p.m. Tara Hack-music
8:15 p.m. The Tet Offensive-music

9:10 p.m. Boog Poets' Theater, featuring plays by:

Charles Bernstein
Charles Borkhuis
Corina Copp and Dana Ward
Mashinka Firunts and Jeremy Thompson
Kristen Kosmas
Filip Marinovich and Nathaniel Siegel
Urayoán Noel
Kristen Prevallet

11:10 p.m. Dan Machlin
11:25 p.m. Serena Jost-music
11:55 p.m. The Low and the Lonesome-music

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY SEPTEMBER 12, 12:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

6th Annual Small, Small Press Fair

Featuring readings from authors of the exhibiting presses

12:00 p.m. Rachel Levitsky, Ugly Duckling Presse
12:10 p.m. Wil Hallgren, Stubborn Plant Press
12:20 p.m. Lydia Cortes, Straw Gate Books
12:30 p.m. Jill Magi, 2nd Avenue
12:40 p.m. Ivy Johnson, Portable Press at Yo-Yo Labs
12:50 p.m. Austin Alexis, Poets Wear Prada
1:00 p.m. Douglas Manson, little scratch pad press
1:10 p.m. Stacy Szymaszek, Litmus Press

1:20 p.m. Mina Pam Dick, Futurepoem
1:30 p.m. Geoffrey Olsen, EOAGH: A Journal of the Arts
1:40 p.m. Norman Lock, Ellipsis Press
1:50 p.m. Christopher Stackhouse, Corollary Press
2:00 p.m. Andrew Hughes, BookThug
2:10 p.m. Jennifer L. Knox, Bloof Books
2:20 p.m. Marcella Durand, Belladonna*
2:30 p.m. Karin Falcone, artICHOKE Press
2:40 p.m. Dan Wilcox, A.P.D.

2:50 p.m. Jesse Schoen-music
3:20 p.m. Ammiel Alcalay
3:35 p.m. Danielle Le Gros Georges
3:55 p.m. Ryan Walker
4:15 p.m. Jim Dunn
4:35 p.m. Phoebe Kreutz-music
5:05 p.m. Karen Weiser
5:20 p.m. Katie Yates
5:40 p.m. Dana Ward
6:00 p.m. Anselm Berrigan
6:15 p.m. Anselm Berrigan in conversation with Buck Downs
6:45 p.m. Buck Downs
7:05 p.m. Gracefully-music
7:35 p.m. Jean-Paul Pecqueur
7:50 p.m. Brenda Coultas
8:05 p.m. Mike County
8:25 p.m. Ish Klein

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY SEPTEMBER 13, 12:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

12:00 p.m. Paul Foster Johnson
12:15 p.m. Eric Gelsinger
12:30 p.m. Joanna Sondheim
12:45 p.m. Tracey McTague

1:00 p.m. Alan Semerdjian-music
1:30 p.m. Martha King
1:45 p.m. Brendan Lorber
2:00 p.m. Dan Wilcox
2:20 p.m. Basil King

2:35 p.m.-2:45-break

2:45 p.m. Thinking Globally and Acting Locally in the Aftermath of the Global Capital Meltdown

Greg Fuchs moderates a discussion on the meaning of community with a group of New York activists, artists, filmmakers, poets, and writers: Antonino D'Ambrosio, Mariana Ruiz Firmat, Alan Gilbert, Erica Kaufman, Eileen Myles, Tim Peterson, Marc Andre Robinson, Michele Madigan Somerville, Chris Stackhouse, and Stacy Szymaszek.

4:30 p.m.-4:40-break

4:40 p.m. Corina Copp
4:55 p.m. Lewis Warsh
5:10 p.m. Hailey Higdon
5:30 p.m. Shanna Compton
5:45 p.m. Angela Veronica Wong
6:10 p.m. Dorit-music
6:30 p.m. Cristiana Baik
6:50 p.m. Paolo Javier
7:05 p.m. Sara Wintz
7:20 p.m. Ryan Murphy
7:35 p.m. Gary Parrish
7:50 p.m. Justin Marks

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues,
Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Welcome to Boog City 3 Bios and Websites

*Wednesday

**A Brief View of the Hudson
http://www.myspace.com/abriefviewofthehudson
Nick Nace, Ann Enzminger, and Joel Herzig are the folk/country
powerhouse that is A Brief View of the Hudson.

**Admiral of the Narrow Sea http://www.myspace.com/admiralofthenarrowsea
Admiral of the Narrow Sea is a Staten Island-based performance group. The

songs are centered around a ukulele, and based on English and French idioms. The act draws a heavy influence from alternative country, and Staten Island guidos. Their sound is best described as nautical glock pop.

**Adam Ferretti http://www.myspace.com/poton Adam Ferretti is currently a full time research biologist, part time cake maker, rock singer, ghost bunny painter, solo artist, and violinist. This is the first time he will step out from behind his post apocalyptic rock band The Rabbits and his solo moniker Poton, to perform under his own name.

**Gracefully http://goodbyebetter.com Psychedelic lounge pop from the isle of Manhattan, Gracefully is the butterfly metamorphose from the caterpillar So L'il. Part of (and oft augmented by) the Goodbye Better Collective (which also includes I feel tractor, Aydin, and Drifting In the Cinema), they just released their first full-length this past May on Goodbye Better.

**Andrew Hoepfner http://www.creakyboards.com/ Andrew Hoepfner has done all his New York City songwriting under the moniker Creaky Boards, which is currently in a coma. Andrew plays keys as one of Shilpa Ray's Happy Hookers. He takes pride in helping mothers and wives of New York City who are in strife. Andrew has been exploring drawing and meditation this year.

**Ben Krieger http://www.benkrieger.com/ Ben Krieger came to New York in 1997 to be a schoolteacher. He brought an electric guitar and a 4-track, too. He has written for The Deli, Block Magazine, Urban Folk, and was the editor at Jezebel Music for two years. He plays a weekly show at the Sidewalk—the club he books—at around 3:00 a.m. each Tuesday. He still works with children (including his own). He is an avid music collector who doesn't believe in guilty pleasures. He's antifolk, but not always.

**Sara Lautman and Yoko Kikuchi
http://www.myspace.com/yokokikuchi
http://www.myspace.com/saralautman
Sara and Yoko have been playing, writing and singing together as two-thirds of the band Lady Bright since July 2008. Cat owners both, they openly admire their little cats' capri pants and low pony, respectively.

**Maynard and the Musties http://www.myspace.com/maynardandthemusties Maynard and the Musties have been playing around the city for about three years now. Their first album-length release, So Many Funerals, is available through amazon.com or itunes. Joe Maynard wrote all songs except for "Shallow Water Warning," whose lyrics were penned by poet Helen Adam. Maynard also provides lead vocals and acoustic guitar. The Musties are Mo Botton, lead guitar; Dennis Shealy, bass; Jim Thomas, Drums; and the hottest fiddle this side of the crescent city, Naa Koshie Mills. Our rock star ringer, Ryan

Adams, provided lapsteel and piano on the song “Elvis Museum” and co-produced the song “Rocky & Bessie.”

**Stephanie Nilles http://www.myspace.com/stephanienilles Stephanie Nilles is an independent musician constantly on the move. At 17, she was a finalist at the Young Concert Artists’ International Competition. At 22, she had graduated from the Cleveland Institute of Music with a Bachelor of Music in classical piano performance. These days, she's performing her own politically influenced jazz/folk tunes, described by listeners as “Ella Fitzgerald on speed beating the shit out of Regina Spektor” and “Tom Waits on helium,” in her adopted home base of New York City and out on the road in a hatchback with a Roland.

**The Trouble Dolls
http://www.troubledolls.com/a/
http://www.myspace.com/troubledolls
The Trouble Dolls are a pop band from Brooklyn. The Trouble Dolls are Cheri, Matty, Chris and sometimes Pam. The Trouble Dolls do not smoke. The Trouble Dolls will release their second album, The Tiniest Entertainers in the World, in 2010. The Trouble Dolls’ first album, Sticky, is available in finer used CD stores everywhere.

**Genan Zilkha http://www.myspace.com/genanisfabulous Genan is currently a (full-time) law student, (part-time) musician, although it is questionable whether she is particularly good at either. She is also the same height as Stephin Merritt, which makes her proud and especially qualified to play this show.

**Kathryn Zimmer http://www.kathyzimmermusic.com/ Kathy Zimmer grew up singing folk music with a musical family in rural Nebraska, where some of her first gigs were rodeos, parades, and county fairs. The winding road of her musical exploration eventually led her to classical music, and it is with that layer of influence she now creates music she calls “cosmopolitan folk”—music that is sophisticated yet naïve, polished yet quirky. Now a resident of New York City, Kathy performs often with her two backup singers, the Sugar Bowls, and her band, the Sunshine Banned. She has independently released three albums, Under Your Spell, dreamin’, and Spare Key.

*Thursday

**Rope-a-Dope Press http://rope-a-dope-press.blogspot.com Founded in the spring of 2007 by painter Robert daVies and poet Mary Walker Graham, Rope-a-Dope Press fosters collaboration between artists, writers, and their communities through the publication of handmade, letterpress printed broadsides, chapbooks, and artist’s books.

**Mary Walker Graham http://distilleryboston.com Mary Walker Graham was born in the Blue Ridge Mountains of Virginia and now lives in a restored rum distillery in South Boston. The cofounder and editor of Rope-a-Dope Press, her poems have appeared in Free Verse, OCHO, PFS Post, Poetry Magazine, and Poetry Daily.

**Kate Schapira Kate Schapira lives in Providence, R.I. where she writes, teaches, and organizes the Publicly Complex Reading Series. In addition to her chapbooks with Rope-A-Dope Press, Case Fbdy. and The Painting, she's the author of The Saint’s Notebook (Flying Guillotine Press), Heroes & Monsters (Portable Press at Yo-Yo Labs), and Phoenix Memory (horse less press). Her work has most recently appeared in why are we not in paradise?

**Erik Schoster http://www.hecanjog.com/ Erik Schoster (r.) is a composer and sound artist based in Brooklyn by way of Madison, Wisc. Middlemarch, his second full-length record as He Can Jog (entitled) is out now on Audiobulb Records. Earlabs praises it as a “heartfelt, entertaining, and perplexing flurry of sonic excitement.” He is writing and recording a new record under his given name for Ian Hawgood's excellent Home Normal imprint. This performance is based in part on that work. More information and mp3s can be found at the above site.

**Sampson Starkweather Sampson Starkweather is the author of three chapbooks, The Heart is Green from So Much Waiting forthcoming from Immaculate Disciples, City of Moths a Rope-a-Dope Press production, and The Photograph from horse less press.

**Chris Tonelli http://thesteinachoperation.blogspot.com/ Chris Tonelli co-curates The So and So Series and is the author of four chapbooks, most recently No Theater (Brave Men Press) and For People Who Like Gravity and Other People (Rope-A-Dope Press). New work can be found in LIT, SIR!, and the Tusculum Review. He teaches at North Carolina State University in Raleigh, where he lives with his wife Allison.

*Friday

**Sandra Beasley http://www.sandrabeasley.com/ Sandra Beasley is the author of I Was the Jukebox, winner of the 2009 Barnard Women Poets Prize, selected by Joy Harjo and forthcoming from W. W. Norton. Her first collection, Theories of Falling, won the 2007 New Issues Poetry Prize judged by Marie Howe. Other awards include the Maureen Egen Exchange Award from Poets & Writers and a Walter E. Dakin Fellowship from the Sewanee Writers’ Conference. She lives in Washington, D.C., where she writes for The Washington Post Magazine and is working on Don’t Kill the Birthday Girl: Tales from an Allergic Life, forthcoming from Crown.

**Charles Bernstein
http://epc.buffalo.edu/authors/bernstein/
The Lenny Paschen monologue, from The Lenny Paschen Show
The three librettos I wrote for Ben Yarmolinsky in the early 1990s used vernacular American forms to create contemporary operas with a social and historical address. Blind Witness News (1990) and The Lenny Paschen Show (1992) used the typical format of late-night TV, while The Subject (1991) starts with a psychoanalytic session.

Lenny is the final work of the trilogy. Much of the opening monologue, to be presented at this event, was cut, for reasons of length, from the final libretto.

In its typical process of canceling sense, television is, of course, the offense to meaning that is addressed in The Lenny Paschen Show. Lenny Paschen is a gladiator in an electronic age—a hot fighter in a cool medium (and he may also cut against the grain of the lyric impulse within opera). Lenny is trapped from the start, yet his struggle for moral discourse makes this opera a fin de millennia version of Die Meistersinger—sans masters, sans paradise, all songs. Lenny seems to preach that we can get beyond the puppetry of TV personas, but, as he also insists, he remains a puppet of his own devices. The Lenny Paschen Show uses the tools at hand, especially the tradition of black, often abrasive, comedy to explore the worlds flaunted by, and also hidden within, one of the central formats of commercial TV.

Charles Bernstein's books include Blind Witness: Three American Operas (Factory School), new in 2008; Girly Man (University of Chicago Press), now in paperback; Shadowtime (Green Integer), libretto for an opera on Benjamin; Republics of Reality: 1975-1995 (Sun & Moor Press), Content's Dream: Essays 1975-1984 (Northwestern), and Controlling Interests (Roof). He is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania.

**Charles Borkhuis http://writing.upenn.edu/pennsound/x/Borkhuis.php Barely There A woman finds herself having retreated into her "inner cave" with her invisible "power animal" ROAR-SHOCK by her side. It is a little bit of Paradise where she tries to relax, forget her problems, and just chill. But as an actor, she treats her "inner cave" as a proscenium stage with an attendant audience, for whom she performs herself, trying to win their acceptance and recognition. Yet once performing, she must account for herself. Even though she has no back-story or "character" as such, she keeps peeling away layers of her presence in an attempt to be remembered before the lights go down.

Charles Borkhuis is a playwright, poet, screenwriter, and essayist. His books of poems include Afterimage, Savoir-fear, Alpha Ruins, Proximity (Stolen Arrows), Dinner with Franz, and Hypnogogic Sonnets. Fanny Howe selected Alpha Ruins

as a finalist for the William Carlos Williams Book Award. Disappearing Acts is his latest book of poems. His essays on contemporary poetics have appeared in Telling it Slant and We Who Love to Be Astonished (University of Alabama Press). His stage and radio plays have been produced widely, and he is the recipient of a Dramalogue Award. His plays are published in four collections, Mouth of Shadows, The Sound of Fear Clapping, Stage This, and Poets' Theater. His CD Black Light contains two radio plays produced for NPR (see above link). He curated poetry readings for the Segue Foundation for 15 years, most recently at The Bowery Poetry Club in New York City.

**Corina Copp http://www.fauxpress.com/e/ Corina Copp's short dance-theater text, "A Week of Kindness," was produced in the 2007 Tiny Theater Festival at the Ontological-Hysteric Theater. Recent work has appeared in Aufgabe, Antennae, Puppy Flowers, 6x6, Poets on Painters (Ulrich Museum of Art, Wichita, Kan.), Denver Quarterly, Fence, The Germ, and other lovely places. Her e-book, Carpeted, can be found at the above link. She is currently pursuing her M.F.A. in Playwriting with Mac Wellman at Brooklyn College, and is the editor of The Poetry Project Newsletter.

**Mashinka Firunts http://www.mashinkafirunts.com/ **Jeremy James Thompson http://www.autotypograph.com/ Extra! V Organza They are inked up. They are hot off the press. Spinning good yarns. Penciling a National Angle. News Items: His Woman Girl of the Fridays Years (1940) (1942) closes the press box; some curtains. Gets in the wired room; word-ringers, face reporters, and gossipmongers gum up the works. The Rumor Mill, an RSS feed, Perez Hilton, and teeny Tweets are seen slurping Manhattan at the Savoy Saturday. This weak head lines: Wild Parties in Pictureland. Weekend Orgies of the Stars of the Silver Sheet! Singed Startlet Warns of Winding Celluloid Road to Ruin! 80 stab and jab beached bodies, the best and worth less of 1990, the Forbes Celebrity [redacted]. There's something very important on the teletype, six or seven items back. The Obits read: Bolshevist sweetheart dead, a relation, you knew her.

Mashinka Firunts is a graduate student in the Columbia University Modern Art program, and she is concurrently investigating the sustainability of the scholarly spectacle.

Jeremy James Thompson is an instructor at New York's Center for Book Arts, as well as curator of the reading series TEXTFORM. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde.

**Tara Hack http://www.tarahack.com/ Singer-songwriter Tara Hack, a 21-year-old native New Yorker, worked with producers Joe and Jack Napoli of Cloud 9

Recording on her album, See You Soon, available online, on iTunes, and in Penn Station and stores in the Northeast.

Her latest single, “Saya Tidak Bersalah,” is about Australian Schapelle Corby who was wrongfully imprisoned. Tara's song has fired the human rights movement to free Schapelle. It's been featured in The Sydney Morning Herald, Brisbane Times, 2GB Radio Sydney, The Joey Reynolds Show, and CWA at the University of Colorado. She is in the studio working on her next album.

**Serena Jost http://www.myspace.com/serenajost Singer-songwriter and cellist Serena Jost was raised between Michigan and Switzerland. Her debut CD, Closer Than Far, was produced by Brad Albetta (Martha Wainwright) and released to a sold-out show at Joe’s Pub.

Time Out NY noted "she writes gently eccentric songs and sings them in an elegant alto, often accompanying herself on cello, but it isn’t quite right to call her a singer-songwriter. The term art song— normally tied to 19th-century concert music—usefully characterizes Jost’s carefully arranged pieces and succinct lyrics, neither quite rock nor folk." Formerly of Rasputina, she has collaborated with poet Dan Machlin, dancers, and other artists.

**Kristen Kosmas H-O-R-S-E, a text for speaking An imaginary 12-course meal leads to a bus tour, that leads to a seaplane ride, that leads to a party, that leads to a fight, that ends in a rosebush on the way to basketball practice. Kristen Kosmas tries desperately not to tell you all the things she really wants to tell you in H-O-R-S-E.

Kristen Kosmas is a playwright and performer. She has had plays commissioned by Performance Space 122, Seattle University's SITE Specific, Dixon Place, and New City Theater.

Her plays include This from Cloudland, Hello Failure, Chapter of Accidents, The Mayor of Baltimore, Anthem, and Palomino.

She is the writer and performer of four critically acclaimed solo shows, The Scandal!, Slip, Again, and Blah Blah Fuckin Blah, which have been performed at numerous venues in New York, Austin, Boston, Seattle, and Chicago.

Forthcoming publications include Hello Failure (Ugly Duckling Presse), This From Cloudland (Play a Journal of Plays), and The Mayor Of Baltimore and Anthem (53rd State).

**Dan Machlin http://www.uglyducklingpresse.org/page-dearbody.html Dan Machlin was born and raised in New York City and is currently growing cukes, savory, and snap peas in his community garden. His most recent book is Dear Body: (Ugly Duckling Presse). With singer/cellist Serena Jost he has released a full-length CD project Above Islands and set HD, Paul Blackburn, and his own

poetic texts to music. His poems and reviews have appeared in Boog Literature, Crayon, Critiphoria, Antennae, Soft Targets, and The Brooklyn Rail. He is the founding editor and publisher of Futurepoem books, and recently joined the conspiracy at Table X: A Publishing Commune.

**Filip Marinovich
**Nathaniel Siegel
Bastille Day 2009 Meditations On Homosexuality is a ritual performed in praise of the gay muse, for everybody.

Filip Marinovich is a poet living in New York. Author of Zero Readership (Ugly Duckling Presse), various poems on the web, and plays performed throughout New York. He has performed his poetry in New York, Paris, and San Francisco. He is at work on a new book of poems.

Nathaniel Siegel is a gay poet writing from his life experience in New York City.

**Elinor Nauen http://www.elinornauen.com/ Elinor Nauen is the author of the poetry collections American Guys and Cars, and editor of Diamonds Are a Girl's Best Friend: women writers on baseball and Ladies, Start Your Engines: women writers on cars and the road. Her most recent books are the forthcoming So Late Into the Night and Marriage A to Z. She is a freelance journalist for the Saturday Evening Post, AARP.com, and other national publications. She lives in the East Village, where she does daily battle with rats, fleas, and her husband, Johnny Stanton. Check out her latest poetry, articles and adventures at the above site.

**Urayoán Noel http://www.myspace.com/urayoannoel The Commonest Many Fester is a team play for As and Bs. It could be a foray: many-festooned. To where poiesis meets polis: as pop lists. The cast is human and non-human (with room for excluded thirds). Less positive than Common, it cures no colds. Kinda polyvocal, sorta glocal, but never lo-cal. A laughtractatus in hi-density politics for many playas. Sorry, no program.

Urayoán Noel is the author of Boringkén (Ediciones Callejón/La Tertulia) and Kool Logic/La lógica kool (Bilingual Press), a contributing editor of Mandorla, and a founding member of Spanic Attack. His other works include the artist book Las flores del mall and a CD and DVD of text-sound collaborations with composer Monxo López.

He recently presented selections from Hi-Density Politics—an assemblage of (cheap) digital poetics, (mis) translation, and (pro forma) performance—at the University of Puerto Rico Interdisciplinary Studies Program, the Latin American Studies Association Conference in Rio de Janeiro, and The Dirty Dirty artspace in Brooklyn. He is completing In One Breath, a book-length study of Nuyorican

poetry, on and off the page, from the 1960s to the present. Originally from San Juan, Puerto Rico, he teaches at the University at Albany, SUNY.

**Kristin Prevallet
http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/performance/prevallet-burnett.html The Block is a story about love in the paranoid era of Bush's America. Language fails, the muse rebels, the thief enters, and the furniture gets rearranged. Will Lacy and Ben survive?

Kristin Prevallet is a poet, essayist, and educator whose most recent book is I, Afterlife: Essay in Mourning Time (Essay Press). She is the editor of A Helen Adam Reader and received a 2007 New York Foundation for the Arts fellowship in poetry. She lives in Brooklyn.

**Nathaniel Siegel
(see Filip Marinovich)

**The Low and the Lonesome http://www.myspace.com/thelowandthelonesome The Low and the Lonesome play country and western music and wail their hearts out down by the Gowanus Canal. They are Donna Lichaw, low and lonesome electric guitar; Lana Carroll, cryin’ and weepin’ pedal steel; Jason Bertone, walkin’ and talkin’ electric bass; Julian of Nowherr, howlin’ and yodelin’, finger-pickin acoustic; and Naomi Clark, bucket and washboard, tambourine and traps. Sounds like dark country comin’ out a fuzzy radio, on a train, on a boat.

**The Tet Offensive http://www.briansamuelrobinson.com/tet.html In January of 2002, David Kirschenbaum approached his friend, classical composer Brian Robinson, to write an arrangement of “Stay Away” for a Nirvana tribute concert at the Knitting Factory in N.Y.C. Brian responded with an arrangement that was as hard and fast as his rock band counterparts, and The Tet Offensive was born. The group counters the traditional lush sound of string ensembles with driving arrangements full of giddy dissonance and moments of thrashing atonality, covering an array of bands from The Bee Gees to Soundgarden.

**Jeremy James Thompson
(see Mashinka Firunts)

**Dana Ward http://www.cypresspoetry.com/ Dana Ward is the author of the Drought (Open 24 Hours), Roseland (Editions Louis Wain), and other scattered books. He lives in Cincinnati where he edits Cy Press and works as an advocate for adult literacy at the Over-the-Rhine Learning Center.

*Saturday

**Ammiel Alcalay http://www.loggernaut.org/interviews/ammielalcalay/ Ammiel Alcalay is a poet, translator, critic, and scholar. His books include Scrapmetal

(Factory School), from the warring factions (Beyond Baroque), After Jews and Arabs (University of Minnesota), the cairo notebooks (Singing Horse), and Memories of Our Future: Selected Essays, 1982-1999 (City Lights). His translations include Sarajevo Blues and Nine Alexandrias by Bosnian poet Semezdin Mehmedinovic; Keys to the Garden: New Israeli Writing; and, with Oz Shelach, Outcast, by Shimon Ballas. The novel Islanders (City Lights) and book of essays A Little History (Beyond Baroque) are forthcoming.

**Austin Alexis, Poets Wear Prada http://poetswearpradanj.home.att.net/AustinAlexis.html http://poetswearprada.blogspot.com Austin Alexis' poetry, fiction, and non-fiction have appeared in a variety of anthologies, journals, magazines, and newspapers, including Barrow Street, The Journal, The Writer, The Pedestal Magazine, and online at Poetz.com. His plays have been performed in New York City, and one was selected for The Samuel French Short Plays Festival. Alexis has taught creative writing at Hunter College's continuing education program, and has taught and tutored at various universities and college in New York state. His chapbook Lovers and Drag Queens was released by PWP and a collection of his short stories is due out this fall. He lives in Manhattan and teaches at New York City College of Technology (CUNY) in Brooklyn.

Roxanne Hoffman is the founder of Poets Wear Prada, also known as PWP Books, a small press based in Hoboken, N.J. and devoted to introducing new authors through e-books and limited edition, high-quality chapbooks. Her words appear off and on the net, in two print anthologies The Bandana Republic, A Literary Anthology by Gang Members & Their Affiliates (Soft Skull Press) and Love After 70 (Wising Up Press), both released last year, and can be heard in the 2005 indie flic Love and the Vampire, directed and produced by David Gold and starring Rick Poli. A former Wall Street investment banker, she runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was the 12-page poetry chapbook Your Infidel Eyes by Brant Lyon, host of NYC's Hydrogen Jukebox Jazzoetry Series. Since then, they have added 18 additional chapbook titles and their first annual anthology, The Bug Book, will be released this fall. Authors include the well-established New York poets Peter Chelnik, Susan Maurer, and Carol Wierzbicki, as well as promising up and comers like Jee Leong Koh, Laura Vookles, Austin Alexis, and Karen Neuberg.

**Anselm Berrigan http://www.writing.upenn.edu/pennsound/x/Berrigan-Anselm.php Anselm Berrigan's book of poetry Free Cell will be published by City Lights in the fall of '09. Other books include Zero Star Hotel and Some Notes on My Programming, as well as the slim and recent volume To Hell With Sleep. He is poetry editor for The Brooklyn Rail, teaches at some places, and used to direct The Poetry Project at St. Mark's Church. He has lived much of his

life in the East Village, where he was raised and lives currently, and he is in love with poetry come what may.

**Lydia Cortes, Straw Gate Books http://www.leafscape.org/strawgatebooks/ Lydia Cortes was raised Puerto Rican in Williamsburg, with Manhattan her longtime home. She has received numerous fellowships and awards for her poetry, fiction, and essays. Works in all these forms have been anthologized. Ten Pell Books published her poetry volume, “Lust for Lust.” Her current book of poems, “Whose Place,” has just come out from Straw Gate Books.

Straw Gate Books is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new authors and authors whose work is under-served.

**Brenda Coultas http://tsky-reviews.blogspot.com/2008/06/brenda-coultas-marvelous-bones-of-time.html Brenda Coultas is the author of The Marvelous Bones of Time and A Handmade Museum (both from Coffee House Press), the latter of which won The Norma Farber Award from The Poetry Society of America, and a Greenwall Fund publishing grant from the Academy of American Poets. Her writing can be found in many publications, including Conjunctions, The Brooklyn Rail, Trickhouse, and The Denver Review. Other books include Early Films (Rodent Press) and A Summer Newsreel (Second Story Press). She received a New York Foundation for the Arts fellow and was a Lower Manhattan Cultural Council artist-in-residence.

**Mike County http://www.myspace.com/flatnineboston Mike County is a musician and poet who lives with his wife Tanya his daughter Lucy, and one on the way, in Boston. He’s the author of Three- Deckers, Copper, and, most recently, Another Alley, published by Pressed Wafer. By day he works with adults with developmental disabilities around Boston. At night he plays in Flat 9, a band that sounds like Leonard Cohen had a bastard child with Black Sabbath.

**Mina Pam Dick, Futurepoem http://www.drawingcenter.org/viewingprogram/share_portfolio.cfm?pf=1550 http://futurepoem.com/about.html Mina Pam Dick (aka Nico Pam Dick, aka Pam Dick) is a writer, artist, and philosopher living in New York City and the author of Delinquent (Futurepoem books, Fall 2009). She holds an M.F.A. in Painting and an M.A. in Philosophy from the University of Minnesota, Minneapolis; and did her undergraduate work at Yale. Her visual art has been exhibited in Minneapolis, Milwaukee, and New York City; her sculptural book Babel is part of the Walker Art Center’s artists’ books collection. She received a Jacob K. Javits Fellowship in art and was a two-time Bush Artist Fellowship finalist. Her philosophical work has been published in Vienna in connection with the

Austrian Wittgenstein- Symposium (Kirshberg-am-Wechsel) and her work has recently appeared in Tantalum and Bomb.

Futurepoem is dedicated to creating a greater public awareness and appreciation of innovative literature. Through their imprint Futurepoem books, they publish innovative poetry, prose, and cross- genre literature by important new and accomplished writers. A unique component of the Futurepoem series is also their communal approach to editorial decision-making. Each year they invite a distinguished guest panel of accomplished writers, artists, and curators to read work submitted as part of an open reading period and select authors for the next publication season.

Recent and forthcoming Futurepoem authors include Ronaldo Wilson, Mina Pam Dick, Shanxing Wang, Marcella Durand, Ara Shirinyan, Jill Magi, and Rachel Levitsky.

**Buck Downs http://buckdowns.com/ Buck Downs lives and works in Washington D.C. Edge Books has previously published his collections Ladies Love Outlaws and Marijuana Softdrink. Poems have recently appeared in The Brooklyn Rail, Cannibal, and The Columbia Poetry Review. Buck Downs “has become known as one of the true risk-takers in small press poetry publishing” says the gang at Small Press Distribution. His readings peel paint—a potent collage of admonition and delight, delivered in tight packages.

**Jim Dunn http://chax.org/eoagh/issuefour.html Bootstrap Productions published Jim Dunn’s latest book, Soft Launch, last year. His other books of poetry include Convenient Hole (Pressed Wafer) and Insects In Sex (Falling Angels Press). His poems have appeared in Meanie Magazine, Can We Have Our Ball Back?, Shampoo, Poetry Motel, Cafe Review, CARVE, and EOAGH. Born in Philadelphia, he now resides on the North Shore outside of Boston.

**Marcella Durand, Belladonna* http://translationworkshop.blogspot.com/ http://www.belladonnaseries.org/ Marcella Durand’s recent books are Traffic & Weather (Futurepoem), AREA (Belladonna), and The Anatomy of Oil (Belladonna). Other books include Western Capital Rhapsodies, City of Ports, and Lapsus Linguae. Her poems and essays have appeared in Conjunctions, The Canary, Denver Quarterly, Chain, The Poker, Verse, NYFA Current, and other journals. She has given talks on the intersections of poetry and ecology at Kelly Writers House, Small Press Traffic, Dactyl Foundation, Stella Adler Studio of Acting, and other venues. Excerpts from her ongoing collaboration with Tina Darragh, based on environmental science, Deep Ecology and Francis Ponge, have appeared in Anomaly, How(2), and Ecopoetics. She was a writer-in-residence at the Lower Manhattan Cultural Council in 2006, and in 2005 organized a reading and panel on the inter-relations between astronomy and poetry as part of the Inspiration of Astronomical Phenomena Conference at the

Adler Planetarium in Chicago. She is translating Michèle Métail's Les horizons du sol/Earth's Horizons, a history of the geological formation of Marseille written within a Oulipian formal constraint; a section of her translation appeared last year in The Nation. She lives in the East Village with her husband Richard O'Russa and son Ismael Toussaint Durand O'Russa. She is 2009 Poetry Artist Fellowship recipient of the New York Foundation for the Arts. This reading is co- sponsored by Artists and Audiences Exchange, a NYFA public program.

Belladonna is a reading series and small press that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language.

**Danielle Legros Georges
http://www.lesley.edu/gsass/faculty/georges/georges_index.html Danielle Legros Georges is a writer and author of the collection of poems Maroon (Curbstone Press). Her work has appeared widely in literary journals and other publications. She is an associate professor in the creative arts in learning division of Lesley University.

**Gracefully
(see Wednesday)

**Wil Hallgren, Stubborn Plant Press http://wilhallgren.com/ Wil Hallgren was born in Niskayuna, raised in the Town of Ballston, and currently lives in Brooklyn (all in New York state). He attended Union College as an undergraduate and earned an M.F.A. from Brooklyn College, where he was also awarded the Bonnie Perlsweig Mintz Memorial Award. He was one of the founding editors of The National Poetry Magazine of the Lower East Side, and has published his work in Big Bridges, Brooklyn Review, Downtown Brooklyn, Erato, The Rockhurst Review, nycpoetry.com, and BigCity Lit.com, among others. In 2007 he published the collection of poetry Broken Film. He also has three chapbooks in print, Heroache, The Panther, and Bumbling King George's Bedtime Book (volume one). He is married to the painter Neddi Heller. In the mid-eighties he started Stubborn Plant Press to accommodate occasional and other works not meant for inclusion in book-length collections.

**Andrew Hughes, BookThug
http://puppyflowers.com/11/andy.html
http://www.bookthug.ca/
Andrew Hughes is the author of Sweethearts of the Great Migration (BookThug) and Rural Radio (Scantily Clad Press), a collaboration with the poet Whit Griffin. His work has appeared in Cannibal,

Puppyflowers, String of Small Machines, Spell, and others. His first full-length collection is forthcoming from BookThug.

BookThug is an independent literary publisher that operates out of Toronto's west end. Founded by Jay MillAr in the mid '90s, the press was inspired by the idea that "if you build it they will come." Since then poets and writers of all kinds have popped up in the literary landscape through the operations of the press. They and their readers make up what they like to think of as BookThug Nation—people who scour bookstores looking for unexpected literature, who desire to participate in a different kind of readership. Poetry, visual literature, conceptual literature, translation, the lyric, critical texts and fiction—BookThug makes them all available in publications that come in a variety of shapes and sizes and origins, but each one is distinctly BookThug. BookThug is fully aware that their books are not for just anybody. So why not become somebody today? Editio Durus Natio Semper!

**Ivy Johnson, Portable Press at Yo-Yo Labs
http://yoyolabs.com/
Ivy Johnson is a recent graduate of Eugene Lang College and is living and working in Brooklyn.

Portable Press at Yo-Yo Labs publishes poetic works: subtle and intense forms of public exchange and autonomous expressions—dynamic in awareness—luminous in form. Emphasis: diversity and interconnection— social, cultural, environmental, and aesthetic.

**Ish Klein http://unionbook.blogspot.com/ Ish Klein's book, Union! came out in April from Canarium Press. Her poems have been published in The Canary, Gare du Nord, The Hat, X- connect, Bridge, and Spork and are also online. She also makes movies and lives in Philadelphia.

**Jennifer L. Knox, Bloof Books http://www.jenniferlknox.com/ http://www.bloofbooks.com/ Jennifer L. Knox was born in Lancaster, Calif.—where absolutely anything can be made into a bong. Her poems have appeared in the anthologies The Best American Poetry (1997, 2003, and 2006), Great American Prose Poems: From Poe to Present, Free Radicals: American Poets Before Their First Books, and The Best American Erotic Poems: From 1800 to the Present. She has taught poetry writing at New York University and Hunter College, and is available for children's parties, séances, and tradeshow booth demonstrations.

Bloof Books is a poetry press based in Central New Jersey, publishing perfect-bound paperbacks as well as limited-edition handmade books and chapbooks. Founded in 2007, they have published Jennifer L. Knox, Danielle Pafunda, Sandra Simonds, and Shanna Compton, and have new books from Jennifer L. Knox, Anne Boyer, and Peter Davis in the works for 2009-2010.

**Phoebe Kreutz http://www.phoebekreutz.com/ Phoebe Kreutz plays regularly as a performer of her original joke folk. She's released four albums and tours hither and yon. Songwriting credits include Les Freres Corbusier's Dance Dance Revolution and Disney's Johnny and the Sprites, both with Gary Adler, and the rock opera Gilgamesh!. Her band Urban Barnyard is kickass, as is her dance troupe Unterthrust, which has performed at Carnegie Hall, thank you very much.

**Rachel Levitsky, Ugly Duckling Presse
http://writing.upenn.edu/pennsound/x/Levitsky.html
http://www.uglyducklingpresse.org Futurepoem books published Rachel Levitsky's first full-length volume, Under the Sun, in 2003. She is the author of five chapbooks of poetry— Dearly (a+bend), Dearly 356, Cartographies of Error (Leroy), The Adventures of Yaya and Grace (PotesPoets), and 2(1x1)Portraits (Baksun). Levitsky writes poetry plays, three of which (one with Camille Roy) have been performed in New York and San Francisco. Her work is published in publications including The Recluse, Sentence, Fence, The Brooklyn Rail, Global City, The Hat, Skanky Possum, Lungfull! and the anthologies The Portable Boog Reader (vol. I & II), Bowery Women, and 19 Lines: A Drawing Center Writing Anthology. Recently her work was translated into Icelandic for the anthology 131.839 Slög Med Bilum by Eiríkur Örn Nordahl. Online poetry and critical essays can be found on such sites as Narrativity, Duration Press, How2, and Web Conjunctions. She has taught poetry workshops at Woodland Pattern, Naropa University, Poets House, the Poetry Project, and The Pratt Institute. She is the founder and co-director of Belladonna*, an event and publication series of feminist avant-garde poetics. She serves as the CPW Fellow in Poetics and Poetic Practice at the University of Pennsylvania.

Ugly Duckling Presse is a nonprofit art and publishing collective producing small to mid-size editions of new poetry, translations, lost works, and artists' books. UDP favors emerging, international, and "forgotten" writers with well-defined formal or conceptual projects that are difficult to place at other presses. Its full-length books, chapbooks, artists' books, broadsides, magazine, and newspaper all contain handmade elements, calling attention to the labor and history of bookmaking.

**Norman Lock, Ellipsis Press http://www.normanlock.com/
http://www.ellipsispress.com/ Norman Lock is the author of The King of Sweden (Ravenna Press), Shadowplay (Ellipsis Press), A History of the Imagination (FC2), 'The Book of Supplemental Diagrams' for Marco Knauff's Universe (Ravenna Press), The Long Rowing Unto Morning (Ravenna Press), Two Plays for Radio (Triple Press), and—writing as George Belden—Land of the Snow Men (Calamari Press).

Ellipsis Press was started in 2007 with a mission to publish innovative prose work. They especially like novels that look normal but aren't (more than those that look weird but are actually quite normal); those that are successful at bypassing or evolving the seemingly necessary but often tired elements of character and/or plot; and those that respond in some way to the history of the novel as genre and form.

**Jill Magi, 2nd Avenue http://sites.google.com/site/jillmagi/
http://2ndavepoetry.com/ Jill Magi works in text and image and is the author of Threads (Futurepoem), Torchwood (Shearsman), Cadastral Map (Portable Press at Yo-Yo Labs), and Poetry Barn Barn! (2nd Avenue). Her writing has been anthologized in Letters to Poets: Conversations on Poetics, Politics, and Community (Saturnalia Books), Fiction from the Brooklyn Rail (Hanging Loose Press), and the forthcoming Eco-language Reader (Portable Press at Yo-Yo Labs). Visual work has been exhibited with The Brooklyn Arts Council, The Lower Manhattan Cultural Council, Apex Art, and The International Meeting of Visual Poetry. She teaches at Eugene Lang, City, and Goddard colleges, and runs Sona Books, a chapbook press that is now taking a short sabbatical.

Formed in 2002, Second Avenue is a tiny press interested in diverse, innovative, and interdisciplinary language art practices. A publisher of broadsides, online chapbooks, and an online journal, Second Avenue, edited by Paolo Javier, will be launching its inaugural series of print chapbooks by Jill Magi, R. Zamora Linmark, Peter Quartermain, Jeremy Thompson, and Tim Peterson in the fall/winter of '09.

**Douglas Manson, little scratch pad press
http://dougfinmanson.blogspot.com/
Douglas Manson is a poet and publisher. His most recent publication is The Table. He has just this minute moved to Brooklyn with his two cats, his chap-caddy, and a song in his heart of the heart.

The mission of little scratch pad press is to provide new and emerging poets the opportunity to publish a significant, and often their first, collection of writings. The press began years and years ago, but it wasn't a going concern until 2005 with the publication of Aaron Lowinger's Autobiography: Perfect Game. The most recent title from the press is Jonathan Skinner's With Naked Foot.

**Geoffrey Olsen, EOAGH: A Journal of the Arts
http://adishtowel.blogspot.com/
http://chax.org/eoagh
Geoffrey Olsen lives in Greenpoint, Brooklyn. He is the author of the chapbook End Notebook (Petrichord Press). New work is forthcoming in EOAGH.

EOAGH, edited by Tim Peterson, is an online and print journal published yearly. They're especially interested in reading as a process, the productive chaos of investigative poetic work, acts of attention that explore the close listening inherent not just in writing but also in being written. These are active, embodied experiences ("Reading is a gymnast's act") that encourage and provoke, responses that engage one's environment by blending lines between media through ekphrasis, phenomenology, and more. Recent critical articles include a feature on Charles Olson: Language as Physical Fact and a panel on Language Poetry & The Body. Themed issues have included In Remembrance of Jackson Mac Low and Queering Language.

**Jean-Paul Pecqueur http://sporkpress.com/4_1/Pieces/Pecqueur.htm Alice James Books published Jean-Paul Pecqueur's first book of poetry, The Case Against Happiness. New poems and reviews have recently appeared in The Hat, Rain Taxi, Cranky, and Gulf Coast. He lives in Bay Ridge, Brooklyn, where he teaches writing at the Pratt Institute.

**Jesse Schoen
http://www.myspace.com/jesseschoen
Dystopian sci-fi, inept technicians, and the universe's tendency
toward chaos inspire Jesse Schoen's songs. He lives in Chelsea.

**Christopher Stackhouse, Corollary Press
http://www.readab.com/cstackhouse.html
http://www.corollarypress.blogspot.com Christopher Stackhouse is the author of Slip (Corollary Press), and co- author of Seismosis (1913 Press), a collaboration with writer/ professor John Keene that features Stackhouse's drawings in dialogue with Keene's text. He holds an M.F.A. in Writing/Interdisciplinary Studies from Bard College. His essay "Everyone's Own Color Red," which compares the poetry of Hart Crane and Bob Kaufman, was published in the Spring 2008 issue of American Poet: The Journal of the Academy of American Poets. Through the program "New Voices, New York @ Chashama's ABC Gallery" in New York City, he co-curates with Kelly Kivland and Alisoun Meehan the current group exhibition "Contranym," featuring artists Robert Delford Brown, Victoria Fu, Brian Kim Stefans, John Cage, and Stephanie Loveless. In January he performed with John Keene during the month-long writing and performance festival "When Does It or You Begin? (Memory as Innovation)" at the performance space Links Hall in Chicago. He was also a guest faculty member in Naropa University's 2009 Summer Writing Program at its Jack Kerouac School of Disembodied Poetics in Boulder, Colo. Currently completing a manuscript of poetry, while also doing research for the development of a non-fiction book on poetics, Stackhouse lives and works in Brooklyn.

Corollary Press is a small chapbook series devoted to new work by writers of color. Sueyeun Juliette Lee edits the series and specifically seeks out work that challenges the boundaries of suitably “raced” writing, such as Christopher Stackhouse’s lyric meditations on the line as a graphic element and structure for thought in Slip, or Summi Kaipa’s explorations into identity politics and language in The Language Parable. All books are stab-stitched by hand.

**Stacy Szymaszek, Litmus Press
http://poetryproject.org/
http://www.litmuspress.org/
Stacy Szymaszek is the author of Emptied of All Ships (Litmus) as well as many chapbooks, most recently Orizaba: A Voyage With Hart Crane (Faux) and Stacy S: Autoportraits (OMG!). Hyperglossia was just published by Litmus Press. She is the editor of Gam and the artistic director of The Poetry Project at St. Mark’s Church.

Litmus Press is the publishing program of Ether Sea Projects, a 501(c) (3) non-profit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation.

We aim to foster local, national, and international dialogue and interaction by presenting original writing from the U.S. alongside translations into English. By supporting translators, poets, and other writers, and by organizing and participating in public events, they hope to illuminate the fundamental common bond between languages and to actualize the potential linguistic, cultural, and political benefits of literary exchange on the international level. We seek to provide continuing and consistently high quality venues for such exchange and discussion to ensure that our poetic communities remain open-minded and vital.

**Ryan Walker http://www.bathybius.com/ In spring 2009, Ryan self-published a book of poetry, You Will Own It Permanently. He limited himself to one week to collect, edit, design and release the book. He is working at a more leisurely pace on another edition, due out in Summer/Fall 2009. His work has appeared in Ambit, Anomaly, Submodern Fiction, Phoebe, and in the chapbook Enjoy Potion (The Interrupting Cow). He lives in Washington, D.C. and blogs at the above url.

**Dana Ward
(see Friday)

**Karen Weiser
http://www.puppyflowers.com/9/weiser.html
Ugly Duckling Presse will release Karen Weiser's first full-length collection, To Light Out, early next year.

**Dan Wilcox, A.P.D. http://www.dwlcx.blogspot.com/ [redacted] Poet and photographer Dan Wilcox is the host of the Third Thursday Poetry Night at the Social Justice Center in Albany, N.Y. and is a member of the poetry performance group 3 Guys from Albany. As a photographer, he claims to have the world's largest collection of photos of unknown poets. He has been a featured reader at all the important poetry venues in the Capital District and throughout the Hudson Valley, and is an active member of Veterans for Peace. He also publishes poetry under the imprint, A.P.D. (albany's poetic device, another pleasant day, etc.). His own poems have been published in Out of the Catskills, Post Traumatic Press 2007, Chronogram, Poetica, and in numerous small press journals and anthologies, on the internet, and in self-published chapbooks. You can read his blog at the above link.

A.P.D., under the direction of Wilcox, has been publishing the works of local and regional poets since 1989. Among the works published by A.P.D. are Distant Kinships by Anthony Bernini, Suddenly Sapphires by Dina Pearlman, Three Sides to the Looking Glass by Rachel Zitomer, and, most recently, To the Husband I Have Not Yet Met, by Mary Kathryn Jablonski.

**Katie Yates http://homepage.mac.com/kdyates/Personal78.html Katie Yates grew up in French West Africa and lives near New Haven, Conn. with Michael Forstrom (her husband) whom she met in college, Martin and Anna (Michael's children), and her own children little Juliette Claire and the even littler Gabriel Lake. Academic credentials fall under the rubric of poetry mostly with Doctor of Arts, University at Albany, English Studies; M.F.A. Naropa University, Writing and Poetics; and B.A. Carleton College, English Literature. She teaches for CTU Online and is very much taken with virtual works. Most recently she did Morning Stories, a book of poetry and watercolors with Julian Wong. thelemonade (Christopher Funkhouser and Stephen Cope) visited Equinunk, Penn. wherein an incredibly lovely High Watermark Salo(o)n took place (see www.highwatermarksalon.com). Her interests besides writing are meditation and web book building.

*Sunday

**Cristiana Baik http://pressgangsters.com/ Cristiana Baik resides in Boston, works as an editorial assistant at The Boston Review, and works with Sara Wintz on the ::: the press gang :::. She's published one chapbook with Blue Hour Press, The Victory of the Strange Heart Beating, and has been published in several journals. She hopes to one day move to a house, so she can buy a Vandercook and print in her spare time.

**Shanna Compton http://www.shannacompton.com/ Shanna Compton is the author of For Girls (& Others) (Bloof), Down Spooky (Winnow), GAMERS (Soft Skull), and several chapbooks. Her poems and essays have appeared in such

publications as LIT, Tight, Abraham Lincoln, Coconut, Court Green, and No Tell Motel, as well as the anthologies Best American Poetry 2005, Bowery Women, and Poets Bookshelf II, among others. She lives in Central New Jersey.

**Corina Copp
(see Friday)

**Antonino D'Ambrosio http://www.lalutta.org/ Antonino D'Ambrosio is the author Let Fury Have the Hour: The Punk Politics of Joe Strummer; the film version will be released in 2010 and features original art and animation by Shepard Fairey and original music from a wide range of today's brightest musicians including Antibalas, Saul Williams, Chuck D, and Thievery Corporation. His most recent short film is No Free Lunch, starring comedian Lewis Black. His writing appears in The Progressive, The Believer, and The Nation, among many others. Based in Brooklyn and San Francisco, D'Ambrosio is the founder/executive director of La Lutta NMC, a new media and production nonprofit picked by The Nation as one of the top independent media groups in the country. Honored by New York University as a Gallatin Lecturer—an honor bestowed upon a contemporary artist creating innovative and social engaging work— D'Ambrosio is the artist-in-residence at the Center for Contemporary Arts in Santa Fe, N.M.

**Dorit http://www.myspace.com/sweetdorit Dorit is a performing artist who is a proud native New Yorker. Born and raised in the Bronx, she is first generation American in a very multi-culti family. In 2009 she released her first music video honoring her lifelong obsession with Wonder Woman. As a solo singer/ songwriter/musician her influences range from classic Middle Eastern Music to African to Melodic Metal. After a number of years performing solo she is planning to record her original album in the near future. Aside from her solo career, she is starting up a heavy rock band that is in the writing process and is yet to be named. Dorit was the winner of "Bellydancer of the Universe." She is an internationally recognized and respected Middle Eastern dancer and teacher. She is grateful to all her students for helping and supporting her in her music and dance careers.

**Mariana Ruiz Firmat http://www.alternet.org/authors/9353 Mariana Ruiz Firmat is a union organizer, writer, and editor. She is an organizer with Local 1000 of CSEA/AFSCME, organizing direct care workers, a predominately Caribbean and African-American workforce. Mariana was the Politics section editor for Clamor Magazine for almost three years. She edited and conceptualized some important Clamor issues, most notably the Body Issue which featured a section of stories attacking the labor policies of American Apparel. Committed to the independent and small press movement, she recently began her foray as a publisher with Three Sad Tigers press. Their first

chapbook is forthcoming this fall. Mariana's poetry has been published in various magazines and presses. Open 24 Hours Press published her chapbook Another Strange Island. Most recently she has contributed to Make/ Shift Magazine with her article "Misdiagnosis-a political memoir" about the impacts of environmental justice on women's reproductive health. She has also blogged for BBN News.

**Greg Fuchs http://www.gregfuchs.com/ Greg Fuchs is the author of Came Like It Went, Metropolitan Transit, New Orleans Xmas, Rolling Papers, and Temporary. He is a member of Subpress publishing collective. With John Coletti, Fuchs co-edits Open 24 Hours, which publishes poetry in the spirit of the mimeo-revolution of the 1960s. He serves as the president of the board of directors of The Poetry Project.

**Eric Gelsinger
http://www.gelsingers.blogspot.com/
Eric Gelsinger is a member of House Press and the editor of the cheap print snappy prose zine The Happy Generations. You can subscribe to the zine at the above url. It's very cheap and very good.

**Alan Gilbert http://bostonreview.net/BR34.2/gilbert.php Alan Gilbert is the author of Another Future: Poetry and Art in a Postmodern Twilight. His writings on poetry and art have appeared in a variety of publications, including Artforum, The Believer, and The Village Voice. His poems have appeared in Bomb, Boston Review, and The Nation, among others. He received a 2009 New York Foundation for the Arts Fellowship in Poetry and a 2006 Creative Capital Foundation Award for Innovative Literature.

**Hailey Higdon http://www.palinodeproject.blogspot.com/ Hailey Higdon is the author of The Palinode Project, which can be read at the above url. She is originally from Nashville, Tenn. and has lived and worked in many places, including Boston, Madison Wisc., and parts of South Africa. She now lives in Philadelphia, where she teaches pre-kindergarten. Recently she started what to us (press) and released the chapbook The Third Word, by Lewis Freedman this past February.

**Paolo Javier http://myspace.com/paolojavier Paolo Javier is the author of LMFAO (OMG!), Goldfish Kisses (Sona Books), 60 lv bo(e)mbs (O Books), and the time at the end of this writing (Ahadada). He is printed matter editor for Boog City and publishes 2ndavepoetry.com. He lives in New York City.

**Paul Foster Johnson http://apostrophebooks.org/books-designs/refrains-unworkings/ Paul Foster Johnson's first collection of poetry, Refrains/Unworkings, was published last year by Apostrophe Books. With E. Tracy Grinnell, he is the author of the g-o-n-g press chapbook Quadriga. His poems have appeared in a number of literary journals, including GAM, EOAGH,

Pom2, Fence, The Portable Boog Reader 2, Antennae, Bird Dog, and Octopus. From 2003 to 2006, he curated the Experiments and Disorders reading series at Dixon Place. He is an editor at Litmus Press and lives in the Lower East Side.

**Erica Kaufman
http://ericajane0808.googlepages.com/
Erica Kaufman is the author of censory impulse (Factory School).

**Basil King Basil King attended Black Mountain College as a teenager, and completed apprenticeship as an abstract painter in San Francisco and New York. Although he didn't begin to write until 1986, he may be the only living person who studied writing with Charles Olson, Robert Duncan, and Robert Creeley. Some of his paintings can be seen on the web at Spuyten Duyvil, Light & Dust, and Jacket. Recent books include mirage, 77 Beasts: Basil King's Beastiary, and two excerpts from his on-going Learning to Draw: Twin Towers and In the Field Where Daffodils Grow.

**Martha King Martha King was born Martha Winston Davis in Charlottesville, Va. in 1937, attended Black Mountain College as a teenager and married the painter Basil King in 1958. She's lived in New York City since then. Her recent books are Imperfect Fit: Selected Poems and North & South, a collection of short stories. She edited a zine, Giants Play Well in the Drizzle, from 1983 to 1993, curates a prose reading series with Elinor Nauen, at the Telephone Bar, and just guest edited Local Knowledge #4 but the Web site isn't live yet.

**Brendan Lorber http://www.lungfull.org/ Rakish adventurer Brendan Lorber spends his days and nights flying small 1970s'-era airplanes, rebuilding a ramshackle Revolutionary War- era Brooklyn farmhouse, and allowing his baby daughter Aurora to redefine the very nature of time and endurance. He is not the real father of several other poet-babies born this past year despite the striking array of traits they appear to have inherited from him, traits like immaturity, impatience, mild colic, and tiny bladders. During his recent stint as editor of The Poetry Project Newsletter Lorber did his best to destroy the newsletter, The Poetry Project, all poetry forever, and you. He ran the Zinc Talk Reading Series for 10 freewheeeling years. He continues to edit LUNGFULL! Magazine, the horribly named journal that prints people's rough drafts in addition to the final versions so you can see the process from beginning to end. Are you still reading this bio? Why? It's not exactly Anna Karenina now is it? Lorber is the author of several chapbooks, among them The Address Book, Dash, Your Secret, and Corvid Aurora. His work has appeared in countless journals and anthologies in several languages around the world. He has lectured and taught workshops on writing and participatory economics throughout the country but always returns to his Brooklyn home slung between an old power plant and a much older 500-acre necropolis.

**Justin Marks http://justinanselmarks.blogspot.com/ Justin Marks' first book is A Million in Prizes (New Issues Press). He is also the author of several chapbooks, the most recent being Voir Dire (Rope-a-Dope Press). New work can be found in the Harp & Altar, Raleigh Quarterly, and Tusculum Review. He is the founder and editor of Kitchen Press Chapbooks and lives in New York City with his wife and their infant son and daughter.

**Tracey McTague Tracey McTague lives at the geographic apex of Brooklyn on Battle Hill where she curates a reading series of the same name. She is also coeditor and consiglieri of Lungfull! Magazine. She is a writer and visual artist whose work includes a number of chapbooks. A longer book, about urban dog mind, will be published this fall by Overlook Press. Tracey is currently at work on a project called Super Natural. She vandalizes private property on a regular basis.

**Ryan Murphy http://www.openlooppress.org/interviews/ryan-murphy/ Ryan Murphy is the author of Down with the Ship from Otis Books/ Seismicity Editions, as well as the chapbooks The Gales, Ocean Park, and On Violet Street. His second book, The Redcoats, is forthcoming from Krupskaya. He has received awards from Chelsea Magazine and The Aldrich Museum of Contemporary Art, as well as a grant from The Fund for Poetry. He is an editor for Four Way Books and teaches at Pratt Institute. He lives in New York City.

**Eileen Myles http://www.eileenmyles.com/ Eileen Myles is the author of more than 20 books of poetry and prose, including Chelsea Girls, Cool for You, Sorry, Tree, and Not Me, and is the coeditor of The New Fuck You, an anthology of lesbian writing. Myles was head of the writing program at University of California, San Diego from 2002 to 2007. Most recently, she received a fellowship from the Andy Warhol/Creative Capital Foundation. Myles ran for president in 1992.

**Gary Parrish http://farfallapress.blogspot.com/ Former 82nd Airborne Paratrooper, Gary Parrish received his bachelor's degree from Naropa University and his master of fine arts from Long Island University, where he won the school's Ester Hynaman Award for Poetics. Bowery Arts and Sciences awarded Parrish the 2006 Pedro Pietri Memorial Prize. He cocurated the yearlong Bowery Broadside Reading Series at the Bowery Poetry Club, featuring broadsides with original artwork by George Schneeman. The Meek, a long poem, was translated into Italian by Tiziano Fratus and published in the journal Ludwig (Torino Poesia Press). Two chapbooks, Dwarf Stars (Scantly Clad Press) and Cartoon Logic (Erudite Fangs), are forthcoming this year. Parrish is a cofounder and last man standing at Farfalla Press, McMillan, and Parrish, located in Bedford-Stuyvesant, Brooklyn.

**Tim Peterson http://www.chax.org/eoagh/ Tim Peterson is a poet, critic, and editor. Peterson is the author of Since I Moved In, which received the Gil Ott Award from Chax Press. Peterson also edits EOAGH: A Journal of the Arts and curates the Tendencies talks series at CUNY Graduate Center. A new chapbook, Violet Speech, is forthcoming from 2nd Avenue Poetry.

**Marc Andre Robinson http://www.lmcc.net/art/residencies/workspace/2008/robinson/index.html Marc Andre Robinson works in sculpture, drawing, video, and interactive public projects that revolve around a psychology of belonging: familial, cultural, and historical. Robinson, whose mother is white South African and father is African-American, imbues his eclectic body of work with a strong sense of temporal and cultural flux. Playing with the dialogue between art and artifact, he collects discarded furniture and transforms it into sculptural assemblages with complex and delicately balanced symbology. Robinson's two-dimensional works are often marked by meticulous patterning and repetition, while his public projects have involved creating arenas for members of the community to voice their historical reflections.

Born in Los Angeles, Robinson earned a B.F.A. from The Pennsylvania Academy of Fine Arts and an M.F.A. from The Maryland Institute College of Art. He participated in The Whitney Independent Study Program and was artist-in-residence at The Studio Museum in Harlem, The Lower Manhattan Cultural Council and The Rocktower in Kingston, Jamaica. Robinson has exhibited extensively in the U.S. and abroad at venues including the New Museum of Contemporary Art in NYC; The Contemporary Museum in Baltimore; and The Centre for Contemporary Arts in Glasgow. His work has been featured in Art Forum, Art News, Paris Vogue, The New York Times, and other international publications. Robinson was recently awarded an Art Matters grant to travel to South Africa in 2010, and he has upcoming exhibitions in NYC, Tokyo, Long Island, Baltimore, and Philadelphia. He lives and works in Brooklyn.

**Alan Semerdjian http://www.alansemerdjian.com/ NYC musician and poet Alan Semerdjian's work seems to always find its way into the lives of music enthusiasts and creative and interesting people all over the world. With close to a thousand performances and readings, television, film, radio, and CMJ credits, and several studio and live albums over the past 13 years, he may be one of the best singer/songwriters you've never heard of.

**Michele Madigan Somerville http://www.michelemadigansomerville.com/ Native New Yorker Michele Madigan Somerville is the author of the book-length poem Wisegal (Ten Pell Books) and Black Irish, her first collection of verse, forthcoming this fall from Plainview Press. Her verse has appeared in Hanging Loose, Mudfish, Pagan Place, Downtown Brooklyn, and Puerto Del Sol.

Her essay “Born Again Catholic in Brooklyn” recently appeared in The New York Times online Happy Days series.

Somerville won an honorable mention in Dublin, Ireland’s Eason Books Poetry Competition in 2003, first place in The W.B. Yeats Society poetry competition in 2000, a MacArthur scholarship for poetry at Brooklyn College in 1987, and The Louise B. Goodman Award for Women- Centered writing at Brooklyn College. She has curated readings at The Old Stone House in Park Slope, Ceol Bar in Cobble Hill, and Cornelia Street Café in Manhattan. She has given many public performances of her work.

Somerville recently completed two collections of verse—Glamourous Life and Stations of Light. She is working on two books of prose, a novel, Sucker Punch and a yet untitled memoir about being Catholic.

Somerville worked for 14 years s a teacher in New York City elementary and high schools, the City University of New York, and at the State University of New York at Purchase. She lives in Brooklyn with her husband and three children.

**Joanna Sondheim http://www.harpandaltar.com/interior.php?t=p&i=1&p=23&e=71 Joanna Sondheim’s work has appeared in Unsaid, can we have our ball back, sonaweb, Harp & Altar, The Portable Boog Reader 2, and Bird Dog, among others. Her chapbooks, The Fit and Thaumatrope, were published by Sona Books. She lives in Jackson Heights, Queens.

**Christopher Stackhouse
(see Saturday)

**Stacy Szymaszek
(see Saturday)

**Lewis Warsh http://www.lewiswarsh.org/ Lewis Warsh is the author of numerous books of poetry, fiction, and autobiography, including Inseparable: Poems 1995-2005, The Origin of the World, Touch of the Whip, A Free Man, Avenue of Escape, and Ted's Favorite Skirt. He is the coeditor of The Angel Hair Anthology, editor and publisher of United Artists Books, and director of the M.F.A. program in creative writing at Long Island University in Brooklyn. A new novel, A Place in the Sun, is forthcoming from Spuyten Duyvil this fall.

**Dan Wilcox
(see Saturday)

**Angela Veronica Wong http://smartstuff.blogspot.com Angela Veronica Wong is the author of two recently published chapbooks, All the Little Red Girls on Flying Guillotine Press, and stars do a peculiar thing:/ heat up before cooling down on Cy Gist Press. Her poetry has also appeared in Denver Quarterly,

Court Green, and Barrow Street. She is currently working on a YA novel about a character who is neither popular nor unpopular, but supercute. She enjoys ellipses and small, pink Japanese things.

**Sara Wintz http://ceptuetics.blogspot.com/2007/11/sara-wintz-on-ceptuetics.html Sara Wintz is cohort of ::: the press gang ::: and lead singer of the pretty panicks press. Other writings can be found in Shampoo Poetry, Cricket Online Review, mid(rib, EOAGH, Ecopoetics, Interrobang?!, The Poetry Project Newsletter, The Portable Boog Reader 3, Tight, and on Ceptuetics, with Kareem Estefan. She lives and learns in Brooklyn.

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For event and publication information:
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T: (212) 842-BOOG (2664)

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89. amy king

From prison to poetry....

Fri 14 Aug 2009

WASHINGTON â€” R. Dwayne Betts is having coffee at Busboys and Poets, a coffeehouse/bookstore/neighborhood hangout here in the trendy U Street area. He's talking about his wife, his 20-month-old baby boy, his freshly minted degree from the University of Maryland and his new book,Â A Question of Freedom: A Memoir of Learning, Survival and Coming of Age in Prison(Avery, $23). At 16, Betts was sent to prison for nine years. Now 28, he is living such a radically different life even he is astonished by how far he has traveled. "I still remember my mom crying in the courtroom when I was sentenced," he says. "I didn't want that image to be the only thing I remembered the rest of my life." VIDEO:Â See Betts read some of his poetry Con't -- http://www.usatoday.com/life/books/news/2009-08-12-betts-freedom_N.htm

_____

Amy's Alias

http://amyking.org/

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90. Ruth Lepson

Re: walking to Whitman's house with Joey

Fri 14 Aug 2009

Coming to wIlliamstown
Museum now. Thank you

Sent from my iPhone

On Aug 12, 2009, at 5:36 PM, CA Conrad <[redacted]> wrote:

> *I dream'd in a dream, I saw a city invincible to the attacks of the*
> *whole of the rest of the earth;*
> *I dream'd that was the new City of Friends;*
> *Nothing was greater there than the quality of robust love--it led*
> *the rest;*
> *It was seen every hour in the actions of men of that city,*
> *And in all their looks and words.*
>
> *(from Leaves of Grass)*
>
> *Our good friend Joseph Yearous-Algozin is moving to Buffalo on Monday*
> *morning, but today we took a pilgrimage we've been threatening to make*
> *for a long time. Walking across the Benjamin Franklin Bridge to Camden*
> *in the intense heat was exhausting, so we stopped off at the Walt*
> *Whitman Center to hang out on a couch in the air conditioned theater,*
> *and to fill our water bottles with the disgusting tap water in the*
> *bathroom. NOT that I've ever eaten a urinal cake mind you, but I do*
> *believe this water is what it would taste like.*
>
> *The folks working at the center for some reason had no idea that*
> *Mickle Boulevard, where Whitman's house sits, no longer exists as*
> *Mickle Boulevard. I've walked to this house before over the years and*
> *know that it's right across the street from the prison, which is why I*
> *was confused standing on Dr. Martin Luther King Boulevard CERTAIN that*
> *we were in the right place. Joey asked a couple pushing a stroller who*
> *told us the boulevard was renamed after King. Maybe the WALT WHITMAN*
> *CENTER needs to know this?*
>
> *The walk through the streets of Camden was a sad walk, sadder than I*
> *ever remember it being. When we arrived at the house it was closed,*
> *but we looked through the mail slot to peer at a portrait of the gray*
> *poet on a wall.*
>
> *We decided to sit on the front steps in the shade of a tree, where we*
> *were soon joined by men begging for change from anyone who walked*
> *past. 20 cents asked for, then 30 cents. "I dream'd in a dream..."*
> *There were a dozen plastic beer can rings strewn over the sidewalk in*

front of the house, and a parade of men with the unmistakable, unsettling glaze of crack-cocaine in their eyes. It's not just in the eyes of course, but in the unsteady gait and a musculature not entirely owned by the men, somewhere, inside the bodies. Few things frighten me more than that jagged, zombie strut.

This was the saddest visit I've ever made to Walt Whitman's house. In the past I've witnessed women and children standing in front of his house to motion their homemade sign language to loved ones at the windows of the prison across the street. It was too hot today for sign language, but we saw women and children leaving the prison after their visits. One boy, no more than six, wiping tears from his face with the backs of his fists, trying to push the tears back inside his head or keep them from coming out, or both, and a young woman -- possibly his sister -- texting on her cell phone several paces ahead of him, seemingly unaware of, or uninterested in his overwhelmed state. That little boy was the saddest sight of all, incredibly depressing, and the kind of sight you see and wonder WHAT CAN BE DONE to help people have their needs met?

When I say this was the saddest visit I've ever made, it felt more like visiting Dante than the body electric celebrations of gentle Walt.

Walt Whitman's dream of a city invincible was either a terribly wrong prediction, or a dream he hoped for his fellow citizens which the future had no intention of honoring. A day among broken, breaking souls for Joey and I, but of course Camden is Camden everyday, and we were just visitors. The boulevard is renamed after Dr. Martin Luther King, the new address for Walt Whitman's house, but changing the name of the street is hardly the answer to anyone's misery.

And I'm not saying I have answers, but I am wondering WHY the city's leadership is spending time and energy and money changing maps, and buying all these shiny new boulevard signs when the bail bonds shops are blossoming in the neighborhood, and building after building is boarded up? And drug addicts continue to be somebody's child, brother, father, uncle, lost in such a way it's hard to imagine how to ever bring them back. Camden, were you even the city Whitman dream'd in his dream? Was he dreaming of another city? But the poem is quoted in granite on the tower of Camden's city hall, and again in the train station.

The city CLAIMS the poem without apology, towering above all heads are these words, and you don't need to squint to read the massive carved letters. You can see it everyday I DREAMED A CITY INVINCIBLE. It's a pox upon all who attempt to thrive here, endless days of misery, which from my gauge is getting ever more miserable with each visit I make.

> *I'm feeling despair for our world tonight, and cannot listen to the news with all the ASSHOLE Republicans talking about Americans NOT NEEDING proper health care, not needing care, not what? Not what? Not needing? The need is immense, it's almost too painful to examine just how many needs are not being met while these SCUM bargain down the price while bargaining down the 20/20 vision of the world around us, here, everyday in Camden, and elsewhere.*
>
> *I'm sleeping with nightmares of Whitman's house tonight, and all his neighbors awaiting "the quality of robust love."*
> *CAConrad*
>
> --
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

↑ Index

91. amy king

A Lovely Poetry Action elsewhere & other news around here upcoming ...

Fri 14 Aug 2009

Lovely poetry action in Warsaw:
http://www.youtube.com/watch?v=3VJ03FBhoy0
~~~

New Ben Gibbard Project, "One Fast Move or I'm Gone:
Kerouac's Big Sur"

http://www.deathcabforcutie.com/news/367/new_ben_gibbard_project,_one_f
~~~

FOGGED CLARITY

A Manhattan night out - worth it's weight (plus tickets are moving fast):

Five sets of music & two readings:

Â

Samantha Farrell

Strand of Oaks

Karisa Wilson

Amir Darzi

Michael Tyrell

Amy King

Judson Claiborne

Â

Â

Sunday, September 13, 2009 @ 9 pm

Â

The Living Room

154 Ludlow St.

New York, NY 10002

Â

Â

INFO -- http://www.livingroomny.com/artist/fogged-clarity

TICKETS -- http://foggedclarity.com/Â

Â

Â

** Iâ€™ll be reading from my new book, Slaves to do These Things.

~~~~

STAIN OF POETRYÂ Â

Saturday, August 22nd @ 7 p.m.

Â

~ Emily Kendal Frey, Phil Memmer, Jeni â€œtruck darlingâ€
Olin, Zachary Schomburg, JodiAnn Stevenson & Janaka Stucky

Â

Â

Goodbye Blue Monday

1087 Broadway

(corner of Dodworth St)

Brooklyn, NY 11221-3013

[redacted]

Â
~~~~

J M Z trains to Myrtle Ave

or J train to Kosciusko St

Â

Â

Â

Pour some poems on your steamy late August with Emily
Kendal Frey, Phil Memmer, Jeni â€œtruck darlingâ€ Olin, Zachary Schomburg, JodiAnn
Stevenson & Janaka Stucky!

Â

Emily Kendal Frey lives in Portland, Oregon and teaches at Portland Community College. She is the author of AIRPORT (Blue Hour Press, 2009).

Â

Philip Memmer is the author of three collections of poems: Lucifer: A Hagiography, winner of the 2008 Idaho Prize for Poetry; Threat of Pleasure, winner of the 2008 Adirondack Literary Award for Poetry, and Sweetheart, Baby, Darling. His work has been published in many journals, including Poetry Magazine, Epoch, and Mid-American Review, and has been included in several anthologies, including 180 More: Extraordinary Poems for Every Day and Donâ€™t Leave Hungry: Fifty Years of Southern Poetry Review.

Â

Truck Darling (published as â€œJeni Olinâ€) lives in NYC where she rages in posh isolation with her dog named Good Times. Truck received her BA & MFA from Naropa University. Her first full-length book BLUE COLLAR HOLIDAY was published by Hanging Loose in 2005. Her most recent publication is a chapbook of pharmaceutical sonnets about antidepressants titled THE PILL BOOK from Faux Press, 2008. Her next book called HOLD TIGHT! will be published this April 2010 by Hanging Loose.

Â

Zachary Schomburg is the author of Scary, No Scary (Black Ocean 2009) and The Man Suit (Black Ocean 2007), and the co-editor of Octopus Magazine and Octopus Books. A collaborative chapbook with Emily Kendal Frey called Team Sad will be published by Cinematheque Press in the fall. He lives in Portland, OR.

Â

JodiAnn Stevenson makes her home in Bay City, Michigan where she is an Assistant Professor of writing and poetry at Delta College. She founded Binge Press, to showcase womenâ€™s work, in 2004 and 27 rue de fleures, an online journal of womenâ€™s poetries in 2005. Her first collection of poetry, The Procedure, was published in the fall of 2006 by March Street Press. Her second collection of poetry, We, the Emperors was a finalist in the Gertrude Press Chapbook Award in 2008. An excerpt of her Kamikaze Death Poetry is forthcoming in the â€œfaux historiesâ€ issue of SPECS. Her recent blog project, Ms. Fish, the relentless, can be found at: http://msfishtherelentless.blogspot.com. Some of her visual poetry resides at www.bowlofmilk.com.

Â

Janaka Stucky is practicing the perfection of effort while working on silent relationships with knives, hairpins, & a history of tentacles. Other passions include whiskey and pugilism. He is also the Publisher of Black Ocean and its literary magazine, Handsome. Some of his poems have appeared in Cannibal, Denver Quarterly, Fence, Free Verse, No Tell Motel, North American Review, Redivider and VOLT.

Â

~

Â

Goodbye Blue Monday

1087 Broadway

(corner of Dodworth St)

Brooklyn, NY 11221-3013

[redacted]

Â

J M Z trains to Myrtle Ave

or J train to Kosciusko St

Â

~

Â

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

Â

Â

INFO -- http://stainofpoetry.com/

Â

RSVP -- http://www.facebook.com/event.php?eid=108933376886

Â

_____

Amy's Alias

http://amyking.org/

↑ Index

92. amy king
PLEASE POST YOUR POEM FOR SEPTEMBER'S GOODREADS' CONTEST
Fri 14 Aug 2009

PLEASE POST YOUR POEM FOR SEPTEMBER'S GOODREADS' CONTEST
http://www.goodreads.com/topic/show/193301-please-post-your-poem-for-september-s-goodreads-contest

Amy

_____

Amy's Alias

http://amyking.org/

↑ Index

93. Mark Weiss
Re: History of music website
Fri 14 Aug 2009

Unless they like classical music. Its take is more than a little weird.

At 11:05 AM 8/12/2009, you wrote:
>I found a website detailing a history of music genres and styles, with album
>reviews going back years. It is the most complete music site I have seen. A
>must for all who like music:
>
>http://www.scaruffi.com/usmusic.html
>

↑ Index

94. Paul Nelson
Language as critical to a society's health
Fri 14 Aug 2009

Dear SUNY-Buffaloers,

I am working on a project which is in need of some solid scholarship on this point, among others:

Skillful use of
language is critical to a society's health.

Feel free to backchannel me at pen (at) splab (dot) org or let the opinions rip on the list. Looking for something accessible and experiential more than theoretical.

Grazie,

Paul Nelson

Paul E. Nelson

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog

Ilalqo, WA [redacted]

↑ Index

95. Noah Eli Gordon
Call for book submissions
Fri 14 Aug 2009

Last day! See below:

Subito Press of the University of Colorado
invites submissions to its annual book competition.

We will publish two books of innovative writing, one each of fiction and poetry.

Submissions will be accepted from June 1 to August 15, 2009 (postmark date).

Submit manuscripts of up to 70 pages of poetry or up to 100 pages of (double spaced) fiction along with a $20 reading fee and an SASE for notification of results.

Manuscripts should include two cover sheets: one with title only, the other with title, author's name, address, e-mail, and phone number.

All submissions will be judged anonymously by the creative writing faculty at the University of Colorado; friends, relatives, and former students of University of Colorado creative writing faculty are not eligible.

http://www.colorado.edu/English/crw/faculty/index.html

Simultaneous submissions are ok; please notify Subito immediately if your ms. is accepted elsewhere.

Winners will give a reading at the University of Colorado in the Spring of 2010.

Notification of winners will occur by January of 2010.

Send mss. to:

Subito Press
Department of English
226 UCB
Boulder, Colorado 80309-0226

http://www.subitopress.org/

Subito Press is a nonprofit literary publisher based in the Creative Writing Department at the University of Colorado at Boulder. We look for innovative fiction and poetry that at once reflects and informs the contemporary human condition, and we promote new literary voices as well as work from previously published writers. Subito Press encourages and supports work that challenges already-accepted literary modes and devices

http://www.colorado.edu/English/crw/

Subito Press 2008 Book Competition Winners

F-Stein, by L.J. Moore
Self-Titled Debut, by Andrew Farkas

Windows Live™: Keep your life in sync.
http://windowslive.com/explore?ocid=PID23384::T:WLMTAGL:ON:WL:en-US:NF_BR_sync:082009

↑ Index

96. Alan Sondheim

My publish-on-demand works (please post, thanks)

Sat 15 Aug 2009

My publish-on-demand works

My publish-on-demand books from Blue Lion, Fort/Da, Blazevox, and Alt-X - Please consider ordering. The Blue Lion is just now coming out (over 500

pages), and The Accidental Artist appeared a few months ago. These books are the soul of my work (such as it is); I'm close to them and I've been lucky that the publishers gave me free reign over content.

Azure, Nature, Digital: Blue Lion

Description - two sections: The first, with Sandy Baldwin, is on the phenomenology of the analog/digital, and the second is culled from the entire Internet Text, presenting literary/codework texts with peripheral philosophical content. I'm really happy that Blue Lion gave me the opportunity to do this, since it shows how my work hangs together and actually 'goes somewhere,' says something. Thanks to Peter Ganick and Jukka-Pekka Kervinen.

http://www.lulu.com/content/paperback-book/azure-nature-digital/7428344
http://stores.lulu.com/bluelionbooks (download and print)

The Accidental Artist: Fort/Da

http://www.lulu.com/content/paperback-book/the-accidental-artist/4965130
http://stores.lulu.com/publicdomaininc

This is a short and intense collection of writings around Second Life and the phenomenology of the virtual - I really love these texts, thanks to Robert Cheatham who went over them with me.

Vel: Blazevox

http://www.blazevox.org/bk-as.htm
http://www.blazevox.org/catalog.htm

These texts were produced in relation to West Virginia University's Virtual Environments Laboratory, and deal with motion capture, virtual modeling, and scanning. But the texts are codework themselves, and virtuality is embedded within them. Thanks to Geoffrey Gatza for this opportunity.

.echo: Alt-X

http://www.altx.com/ebooks/echo.html
(goes both to download and Print On Demand)

This was the first of the POD books, thanks to Ron Sukenick and Mark Amerika. The texts include the entire Nikuko Parable series (Nikuko and others appear throughout the other works as well) and other avatar- oriented texts.

Please consider purchasing any of the above. Please note that all of these publishers have amazing publications (including a great book by Sandy Baldwin from Blazevox) and need your support in general. And thanks of course.

(Finally, please note I have a paperback, The Wayward, available from Salt, which is beautifully typeset and covers a great deal of ground.)

This is the end of the self-promotion material - apologies if I've offended anyone.

- Alan

↑ Index

97. Obododimma Oha
Re: History of music website
Sat 15 Aug 2009

Many thanks for this, Jeffrey. It's going to be one of my favorite sites! -- Obododimma.

On Wed, Aug 12, 2009 at 8:05 AM, Jeffrey Side <[redacted]> wrote:

> *I found a website detailing a history of music genres and styles, with album*
> *reviews going back years. It is the most complete music site I have seen. A must for all who like music:*
>
> *http://www.scaruffi.com/usmusic.html*

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

98. { brad brace }
36 PLEATED PLAID PAMPHLETS PUBLISHED!
Sat 15 Aug 2009

{ brad brace }

Pleated Plaid Pamphlets
Volumes 172-207 Number 2
[accompaniment to insatiable abstraction engine]

http://www.bbrace.net/abstraction-engine.html
[redacted]

brad brace, bbrace, architecture, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction,musical

ppp172-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-172-no-2/7532422
ppp173-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-173-no-2/7532483
ppp174-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-174-no-2/7532550
ppp175-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-175-no-2/7532588
ppp176-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-176-no-2/7532638
ppp177-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-177-no-2/7532727
ppp178-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-178-no-2/7532758
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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-179-no-2/7532830
ppp180-2
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ppp181-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-181-no-2/7532935
ppp182=2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-182-no-

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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-189-no-2/7533894
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ppp191-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-191-no-2/7533972
ppp192-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-192-no-2/7534004
ppp193-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-193-no-2/7534027
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http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-195-no-2/7534094
ppp196-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-196-no-

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ppp202-2
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ppp205-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-205-no-2/7535532
ppp206-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-206-no-2/7535578
ppp207-2
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-207-no-2/7535598

↑ Index

99. mIEKAL aND
Book of Trembling
Sat 15 Aug 2009

Book of Trembling

Reordering the House of Alphabets to coincide with accidental assumptions one might tender regarding language production & its aftermath. Serifs signal effective infection of the very strokes of letterdom.

Another is a progression of MOTIONTEXT, this one after Andrew after Nico.

http://filevillage.info/2009/08/07/the-book-of-trembling/

↑ Index

100. Peter

Gallery Night Providence reception - 'The Virtual Landscape: Pigment Prints by Peter Ciccariello'

Sat 15 Aug 2009

On the chance that any of you will be in Providence, RI on August 20th, Please stop by and say hello.

Gallery Night Providence reception
Thursday, August 20 from 5 to 8:30pm.

BankRI Gallery
One Turks Head Place. Providence, RI

August 6 - September 2
'The Virtual Landscape: Pigment Prints by Peter Ciccariello'

Mark Armstrong will play guitar and refreshments will be served.

Best,

-- Peter Ciccariello

http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

↑ Index

101. Dan Wilcox

Third Thursday Poetry Night, August 20, Georgranna Millman

Sun 16 Aug 2009

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, August 20
7:00 sign up; 7:30 start

Featured Poet: Georganna Millman

Georganna Millman's poetry has been published widely in poetry journals and her poetry chapbook, "Formulary" was published this year by Astounding Beauty Ruffian Press (Stuart, VA).

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your not-yet-tan host: Dan Wilcox.

↑ Index

102. Andrew Zawacki
VERSE 26: first portfolio number
Sun 16 Aug 2009

—

↑ Index

103. Halvard Johnson
Re: History of music website
Sun 16 Aug 2009

Mostly good for those addicted to lists.

Hal

"What if everything is an illusion and nothing exists?
In that case, I definitely overpaid for my carpet."

--Woody Allen

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Wed, Aug 12, 2009 at 10:05 AM, Jeffrey Side <[redacted]> wrote:

> *I found a website detailing a history of music genres and styles, with album*
> *reviews going back years. It is the most complete music site I have seen. A must for all who like music:*
>
> *http://www.scaruffi.com/usmusic.html*

↑ Index

104. Loretta Clodfelter
Call for Submissions: There
Sun 16 Aug 2009

There, an online journal focused on poetry/art/essays/activism with a focus on place/location/observation/innovation, is seeking submissions for a new issue. Send work to [redacted]. Visit http://www.therejournal.com for more information.

Also, There is excited to announce its first full-length book of poetry: Planned by Sarah Trott. (Check out http://www.therejournal.com/ordersarahtrottplanned.html for more information.)

P.S. If you've submitted work in the recent past to There and haven't heard anything, please feel free to resubmit or send a reminder.

↑ Index

105. Maria Damon
Re: walking to Whitman's house with Joey
Sun 16 Aug 2009

---

conrad, this is just beautiful, and heartbreaking.

CA Conrad wrote:
> I dream'd in a dream, I saw a city invincible to the attacks of the
> whole of the rest of the earth;
> I dream'd that was the new City of Friends;
> Nothing was greater there than the quality of robust love--it led the rest;
> It was seen every hour in the actions of men of that city,
> And in all their looks and words.
>
> (from Leaves of Grass)
>
>

> Our good friend Joseph Yearous-Algozin is moving to Buffalo on Monday
> morning, but today we took a pilgrimage we've been threatening to make
> for a long time. Walking across the Benjamin Franklin Bridge to Camden
> in the intense heat was exhausting, so we stopped off at the Walt
> Whitman Center to hang out on a couch in the air conditioned theater,
> and to fill our water bottles with the disgusting tap water in the
> bathroom. NOT that I've ever eaten a urinal cake mind you, but I do
> believe this water is what it would taste like.
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> Mickle Boulevard, where Whitman's house sits, no longer exists as
> Mickle Boulevard. I've walked to this house before over the years and
> know that it's right across the street from the prison, which is why I
> was confused standing on Dr. Martin Luther King Boulevard CERTAIN that
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> CENTER needs to know this?
>
> The walk through the streets of Camden was a sad walk, sadder than I
> ever remember it being. When we arrived at the house it was closed,
> but we looked through the mail slot to peer at a portrait of the gray
> poet on a wall.
>
> We decided to sit on the front steps in the shade of a tree, where we
> were soon joined by men begging for change from anyone who walked
> past. 20 cents asked for, then 30 cents. "I dream'd in a dream..."
> There were a dozen plastic beer can rings strewn over the sidewalk in
> front of the house, and a parade of men with the unmistakable,
> unsettling glaze of crack-cocaine in their eyes. It's not just in the
> eyes of course, but in the unsteady gait and a musculature not
> entirely owned by the men, somewhere, inside the bodies. Few things
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>
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> the past I've witnessed women and children standing in front of his
> house to motion their homemade sign language to loved ones at the
> windows of the prison across the street. It was too hot today for sign
> language, but we saw women and children leaving the prison after their
> visits. One boy, no more than six, wiping tears from his face with the
> backs of his fists, trying to push the tears back inside his head or
> keep them from coming out, or both, and a young woman -- possibly his
> sister -- texting on her cell phone several paces ahead of him,

> seemingly unaware of, or uninterested in his overwhelmed state. That
> little boy was the saddest sight of all, incredibly depressing, and
> the kind of sight you see and wonder WHAT CAN BE DONE to help people
> have their needs met?
>
> When I say this was the saddest visit I've ever made, it felt more
> like visiting Dante than the body electric celebrations of gentle
> Walt.
>
> Walt Whitman's dream of a city invincible was either a terribly wrong
> prediction, or a dream he hoped for his fellow citizens which the
> future had no intention of honoring. A day among broken, breaking
> souls for Joey and I, but of course Camden is Camden everyday, and we
> were just visitors. The boulevard is renamed after Dr. Martin Luther
> King, the new address for Walt Whitman's house, but changing the name
> of the street is hardly the answer to anyone's misery.
>
> And I'm not saying I have answers, but I am wondering WHY the city's
> leadership is spending time and energy and money changing maps, and
> buying all these shiny new boulevard signs when the bail bonds shops
> are blossoming in the neighborhood, and building after building is
> boarded up? And drug addicts continue to be somebody's child, brother,
> father, uncle, lost in such a way it's hard to imagine how to ever
> bring them back. Camden, were you even the city Whitman dream'd in his
> dream? Was he dreaming of another city? But the poem is quoted in
> granite on the tower of Camden's city hall, and again in the train
> station.
>
> The city CLAIMS the poem without apology, towering above all heads are
> these words, and you don't need to squint to read the massive carved
> letters. You can see it everyday I DREAMED A CITY INVINCIBLE. It's a
> pox upon all who attempt to thrive here, endless days of misery, which
> from my gauge is getting ever more miserable with each visit I make.
> I'm feeling despair for our world tonight, and cannot listen to the
> news with all the ASSHOLE Republicans talking about Americans NOT
> NEEDING proper health care, not needing care, not what? Not what? Not
> needing? The need is immense, it's almost too painful to examine just
> how many needs are not being met while these SCUM bargain down the
> price while bargaining down the 20/20 vision of the world around us,
> here, everyday in Camden, and elsewhere.
>
> I'm sleeping with nightmares of Whitman's house tonight, and all his

> neighbors awaiting "the quality of robust love."
> CAConrad
>
>
>

↑ Index

106. Cain, Amina

Poetic Research Bureau reading: Amina Cain and Amar Ravva

Sun 16 Aug 2009

The Poetic Research Bureau presents...
Amina Cain & Amarnath Ravva

Sunday, August 23 2009 at 4:00pm

@ The Poetic Research Bureau
3702 San Fernando Blvd
Glendale, CA 91206

Doors open at 4:00pm
Reading starts at 4:30pm

$5 donation requested

Amina Cain is the author of I Go To Some Hollow (Les Figues Press, 2009), a collection of stories that revolve quietly around human relationality, landscape, and emptiness. She is also a curator, most recently for When Does It or You Begin? (Memory as Innovation), a month long festival of writing, performance, and video, and a teacher of writing/literature. Her work has appeared or is forthcoming in publications such as 3rd Bed, Action Yes, Denver Quarterly, Dewclaw, The Encyclopedia Project, La Petite Zine, Sidebrow, and Wreckage of Reason: An Anthology of Contemporary Xxperimental Prose by Women Writers, and was recently translated into Polish on MINIMALBOOKS. She lives in Los Angeles.

Amarnath Ravva has performed (as part of the ambient improvisational ensemble Ambient Force 3000) at LACMA, Los Angeles; Machine Project, Los Angeles; and Betalevel, Los Angeles. He has exhibited work at Telic, Los Angeles; Acorn Gallery, Los Angeles; Pond, San Francisco; and Keith & Janet Kellogg University Art Gallery, Cal Poly Pomona. In addition to presenting his work in numerous readings, he has writing online at PennSound, LA-Lit and Drunken Boat #10, and work forthcoming in Encyclopedia vol. 2, and Indivisible: An Anthology of Contemporary South Asian American Poetry. He is on the board of advisors for nocturnes (re)view of the literary arts and is a curator at Betalevel.

http://www.poeticresearch.com/

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107. Jennifer Karmin

Aug 21: Hudson reading w/ Bernadette Mayer & friends

Sun 16 Aug 2009

FRIDAY, AUGUST 21
7pm

Cara Benson
Lee Ann Brown
Laynie Browne
Jennifer Karmin
Bernadette Mayer

SPOTTY DOG BOOKS & ALE
440 Warren Street
Hudson, New York
http://www.thespottydog.com
free

CARA BENSON edits the online journal Sous Rature(http://www.necessetics.com/sousrature.html). Two poem books, (made) and Protean Parade, are forthcoming from BookThug and Black Radish respectively. Other work includes: "Quantum Chaos and Poems: A Manifest(o)ation" (BookThug), Belladonna Elders Series #7 with Anne Waldman and Jayne Cortez (Belladonna), "UP" (Dusie), and "Spell/ing ( ) Bound" with Kai Fierle-Hedrick and Kathrin Schaeppi (ellectrique press). Benson edited the interdisciplinary book Predictions forthcoming from Chain. She teaches poetry in a NY State Prison.

LEE ANN BROWN is a poet who works with multiple forms including songs and films. Her books include Polyverse (Sun & Moon Press) and The Sleep That Changed Everything (Wesleyan University Press). She divides her time between NYC where shes goes to tons of poetry readings, and teaches at St. John's University, and Marshall, NC where she runs the French Broad Institute (of Time & the River) with Tony & Miranda Torn.

LAYNIE BROWNE is the author of seven collections of poetry and one novel. Her most recent publications include The Scented Fox, (Wave Books 2007, winner of the National Poetry Series), Daily Sonnets (Counterpath Books, 2007) and Drawing of a Swan Before Memory, (University of Georgia Press, 2005, winner of the Contemporary Poetry Series). Two collections are forthcoming: Roseate, Points of Gold, from Dusie Books and The Desires of Letters, from

Counterpath. She has taught creative writing at The University of Washington, Bothell, at Mills College in Oakland and at the Poetry Center at the University of Arizona, where she is currently developing a new a poetry-in-the-schools program for K-5 schools.

JENNIFER KARMINâ€™s text-sound epic Aaaaaaaaaaalice will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets across the U.S. and Japan. At home in Chicago, Karmin teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the public schools. New poems are published in the journals Cannot Exist, Otoliths, Plath Profiles, and anthologized in Come Together: Imagine Peace (Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

BERNADETTE MAYER is a poet and prose writer. In 1967, she received a BA from New School for Social Research. She has since edited the journal 0 TO 9 with Vito Acconci and the United Artists Press with Lewis Warsh, and worked as Director of St. Mark's Poetry Project. She is also known for her wonderful dancing. Her latest collection of writing is titled Poetry State Forest (New Directions).

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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108. Pam Brown
calling a reviewer for jacket magazine
Mon 17 Aug 2009

Dear Poeticists,

If you would like to write a review of Barbara Henning's new novel 'Thirty Miles To Rosebud' (published by BlazeVOX) please contact me at Jacket magazine
[redacted]

Thirty Miles To Rosebud depicts a series of imploding families and fast interstates. Barbara Henning's landscapes-- a rust-belt childhood, a nearly forgotten East Village Bohemia and the arid Southwest streaked with the setting sun—are populated by runaways, lost loves and lifelong betrayals. In this remarkable novel, Henning's eye for detail and her emotional honesty enables the past to loom in the rear-view mirror long after the car has sped by.

Further information :
http://www.blazevox.org/bk-bh.htm

Thanks,
Pam Brown

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

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109. **susan maurer**
Re: Ecopoetics Question
Mon 17 Aug 2009

Assume you know of the journals ISLE and Isotope , both of which do ecopoetics. susaan maurer

> *Date: Mon, 10 Aug 2009 15:27:00 -0400*
> *From:* [redacted]
> *Subject: Ecopoetics Question*
> *To:* [redacted]
>
> *Hi, Jonathan.*
>
> *Thanks for the tip on the bookstore in Paris. Unfortunately, I didn't get there -- we were out in the sticks for a wedding in my wife's family (in the northeast). I'll keep it in mind for next year's trip, though.*
>
> *I have another question for you. I am participating in our Environmental Studies program's Intro to ES course this year, a course that is required of all students new to the program. It is co-taught by faculty from the program, with the goal of introducing students to various approaches to ES from the different disciplines. So, faculty from History, Psychology, Environmental Science, Political Science, and so on, each teach a two week block. I will be doing the "humanities" section, and I basically expect to ground the discussion in the ideas and practices of ecopoetics. You, of course, are far more expert in that than I am, and I was wondering if you had any thoughts/suggestions about how to approach such an opportunity. The students are mostly first or second years who likely have little experience with poetry/lit (the program tends to draw scientists and poli-sci types); I get them for four course meetings of 80minutes/each.*
>
> *Any ideas you might have would be MUCH appreciated.*

> *All best,*
>
> *Robert*

_____ Windows Live: Keep your friends up to date with what you do online. http://windowslive.com/Campaign/SocialNetworking?ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_online:082009

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110. Shankar, Ravi (English)

A call for submissions for an anthology of Flash Fiction stories for teenagers

Mon 17 Aug 2009

Edited by Tom Hazuka, Christine Perkins and Mark Budman

To be published by Persea Books in 2010. The target audience is students grades 8 to 12. Stories cover a broad range of topics of interest to contemporary teens such as growing up, budding sexuality, finding a place in society, etc. The main criteria for the stories are literary/artistic values, teen interests and a length of 1000 words or shorter. Various POVS are acceptable as long as the stories focus on teens.

We are looking for more diverse stories (African American, Asian American, Native American, LGBT, Jewish, Muslim, etc.), and more stories about, or at least featuring, current technology (cell phones, computers, etc.).

Previously published stories are fine, but you must hold the rights.

Please submit electronically an RTF attachment to Mark Budman at editor_AT_stny.rr.com and copy Tom Hazuka at hazukaj_AT_ccsu.edu

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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111. Aryanil Mukherjee
David Rosenmann-Taub
Mon 17 Aug 2009

Anyone in this listserv has heard about Chilean poet & musician David Rosenmann-Taub ?

Any inputs would be greatly appreciated.

I came to hear aboutÂ David Rosenmann-Taub from younger poets Subhro Bandopadhyay (India) and Violeta

Media (Chile) when they met in Kolkata last month. It came to our notice that an independentÂ foundation called fundacion Corda, based in NYC, had taken the responsibility of preserving and promoting the work of his great Chilean poet, perhaps the finest to come along after Neruda & Mistral.

Rosenmann-Taub has lived in the US for the past several decades - a life of exile - so to speak, during which he had producedÂ a significant Â body of work in Spanish but had shown no interest to promote it.Â English translations of his Â poetry is not available in book form.

Recently the Corda Foundation sent me a packet full of Rosenmann-Taub's work which prompted me to write a brief article in the IEPI blog.

http://poeticinvention.blogspot.com/

Aryanil Mukherjee

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112. Alan Sondheim
The brutal truth about America's healthcare (fwd)
Mon 17 Aug 2009

These texts should be better distributed; I know they don't apply direc- tly to Poetics, but they do apply to Poets, who are often completely uninsured. We live in a country of slaughter.

- Alan

---------- Forwarded message ----------
Date: Mon, 17 Aug 2009 22:00:57 -0400
From: [redacted]
To: [redacted]
Subject: The brutal truth about America's healthcare

The brutal truth about America's healthcare

An extraordinary report from Guy Adams in Los Angeles at the music arena that has been turned into a makeshift medical centre

Saturday, 15 August 2009 The Independent [UK]
http://www.independent.co.uk/news/world/americas/the-brutal-truth-about-americarsquos-healthcare-1772580.html

They came in their thousands, queuing through the night to secure one of the coveted wristbands offering entry into a strange parallel universe where medical care is a free and basic right and not an expensive luxury. Some of these Americans had walked miles simply to have their blood pressure checked, some had slept in their cars in the hope of getting an eye-test or a mammogram, others had brought their children for immunisations that could end up saving their life.

In the week that Britain's National Health Service was held aloft by Republicans as an "evil and Orwellian" example of everything that is wrong with free healthcare, these extraordinary scenes in Inglewood, California yesterday provided a sobering reminder of exactly why President Barack Obama is trying to reform the US system.

The LA Forum, the arena that once hosted sell-out Madonna concerts, has been transformed - for eight days only - into a vast field hospital. In America, the offer of free healthcare is so rare, that news of the magical medical kingdom spread rapidly and long lines of prospective patients snaked around the venue for the chance of getting everyday treatments that many British people take for granted.

In the first two days, more than 1,500 men, women and children received free treatments worth $503,000 (#304,000). Thirty dentists pulled 471 teeth; 320 people were given standard issue spectacles; 80 had mammograms; dozens more had acupuncture, or saw kidney specialists. By the time the makeshift medical centre leaves town on Tuesday, staff expect to have dispensed $2m worth of treatments to 10,000 patients.

The gritty district of Inglewood lies just a few miles from the palm-lined streets of Beverly Hills and the

bright lights of Hollywood, but is a world away. And the residents who had flocked for the free medical care, courtesy of mobile charity Remote Area Medical, bore testament to the human cost of the healthcare mess that President Obama is attempting to fix.

Christine Smith arrived at 3am in the hope of seeing a dentist for the first time since she turned 18. That was almost eight years ago. Her need is obvious and pressing: 17 of her teeth are rotten; some have large visible holes in them. She is living in constant pain and has been unable to eat solid food for several years.

"I had a gastric bypass in 2002, but it went wrong, and stomach acid began rotting my teeth. I've had several jobs since, but none with medical insurance, so I've not been able to see a dentist to get it fixed," she told The Independent. "I've not been able to chew food for as long as I can remember. I've been living on soup, and noodles, and blending meals in a food mixer. I'm in constant pain. Normally, it would cost $5,000 to fix it. So if I have to wait a week to get treated for free, I'll do it. This will change my life."

Along the hall, Liz Cruise was one of scores of people waiting for a free eye exam. She works for a major supermarket chain but can't afford the $200 a month that would be deducted from her salary for insurance. "It's a simple choice: pay my rent, or pay my healthcare. What am I supposed to do?" she asked. "I'm one of the working poor: people who do work but can't afford healthcare and are ineligible for any free healthcare or assistance. I can't remember the last time I saw a doctor."

Although the Americans spend more on medicine than any nation on earth, there are an estimated 50 million with no health insurance at all. Many of those who have jobs can't afford coverage, and even those with standard policies often find it doesn't cover commonplace procedures. California's unemployed - who rely on Medicaid - had their dental care axed last month.

Julie Shay was one of the many, waiting to slide into a dentist's chair where teeth were being drilled in full view of passers-by. For years, she has been crossing over the Mexican border to get her teeth done on the cheap in Tijuana. But recently, the US started requiring citizens returning home from Mexico to produce a passport (previously all you needed was a driver's license), and so that route is now closed. Today she has two abscesses and is in so much pain she can barely sleep. "I don't have a passport, and I can't afford one. So my husband and I slept in the car to make sure we got seen by a dentist. It sounds pathetic, but I really am that desperate."

"You'd think, with the money in this country, that we'd be able to look after people's health properly," she said. "But the truth is that the rich, and the insurance firms, just don't realise what we are going through, or simply don't care. Look around this room and tell me that America's healthcare don't need fixing."

President Obama's healthcare plans had been a central plank of his first-term programme, but his reform package has taken a battering at the hands of Republican opponents in recent weeks. As the Democrats have failed to coalesce around a single, straightforward proposal, their rivals have seized on public hesitancy over "socialised medicine" and now the chance of far-reaching reform is in doubt.

Most damaging of all has been the tide of vociferous right-wing opponents whipping up scepticism at town hall meetings that were supposed to soothe doubts. In Pennsylvania this week, Senator Arlen Specter was greeted by a crowd of 1,000 at a venue designed to accommodate only 250, and of the 30 selected speakers at the event, almost all were hostile.

The packed bleachers in the LA Forum tell a different story. The mobile clinic has been organised by the remarkable Remote Area Medical. The charity usually focuses on the rural poor, although they worked in New Orleans after Hurricane Katrina. Now they are moving

into more urban venues, this week's event in Los Angeles is believed to be the largest free healthcare operation in the country.

Doctors, dentists and therapists volunteer their time, and resources to the organisation. To many US medical professionals, it offers a rare opportunity to plug into the public service ethos on which their trade was supposedly founded. "People come here who haven't seen a doctor for years. And we're able to say 'Hey, you have this, you have this, you have this'," said Dr Vincent Anthony, a kidney specialist volunteering five days of his team's time. "It's hard work, but incredibly rewarding. Healthcare needs reform, obviously. There are so many people falling through the cracks, who don't get care. That's why so many are here."

Ironically, given this week's transatlantic spat over the NHS, Remote Area Medical was founded by an Englishman: Stan Brock. The 72-year-old former public schoolboy, Taekwondo black belt, and one-time presenter of Wild Kingdom, one of America's most popular animal TV shows, left the celebrity gravy train in 1985 to, as he puts it, "make people better".

Today, Brock has no money, no income, and no bank account. He spends 365 days a year at the charity events, sleeping on a small rolled-up mat on the floor and living on a diet made up entirely of porridge and fresh fruit. In some quarters, he has been described, without too much exaggeration, as a living saint.

Though anxious not to interfere in the potent healthcare debate, Mr Brock said yesterday that he, and many other professionals, believes the NHS should provide a benchmark for the future of US healthcare.

"Back in 1944, the UK government knew there was a serious problem with lack of healthcare for 49.7 million British citizens, of which I was one, so they said 'Hey Mr Nye Bevan, you're the Minister for Health... go fix it'. And so came the NHS. Well, fast forward now 66 years, and we've got about the same

number of people, about 49 million people, here in the US, who don't have access to healthcare."

"I've been very conservative in my outlook for the whole of my life. I've been described as being about 90,000 miles to the right of Attila the Hun. But I think one reaches the reality that something doesn't work... In this country something has to be done. And as a proud member of the US community but a loyal British subject to the core, I would say that if Britain could fix it in 1944, surely we could fix it here in America.

Healthcare compared

Health spending as a share of GDP

US 16%

UK 8.4%

Public spending on healthcare (% of total spending on healthcare)

US 45%

UK 82%

Health spending per head

US $7,290

UK $2,992

Practising physicians (per 1,000 people)

US 2.4

UK 2.5

Nurses (per 1,000 people)

US 10.6

UK 10.0

Acute care hospital beds (per 1,000 people)

US 2.7

UK 2.6

Life expectancy:

US 78

UK 80

Infant mortality (per 1,000 live births)

US 6.7

UK 4.8

Source: WHO/OECD Health Data 2009

Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

Submit via email: [redacted]
Submit via the Web: portside.org/submit
Frequently asked questions: portside.org/faq
Subscribe: portside.org/subscribe
Unsubscribe: portside.org/unsubscribe
Account assistance: portside.org/contact
Search the archives: portside.org/archive

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113. Asian Cha

Cha: An Asian Literary Journal Issue #8

Tue 18 Aug 2009

Cha: An Asian Literary Journal Issue #8
http://www.asiancha.com

We are pleased to announce that the eighth issue of Cha: An Asian Literary Journal has now been launched. It features work by the following writers/artists: Steve Ausherman, Nigel Beale, Amy Cheng, Patrick Donnelly, Viki Holmes, Luisa A. Igloria, Lillian Kwok, Franky Lau, Larry Lefkowitz, Eva Leung, Pierre Lien, Belle Ling Hoi Ching, Christopher Luppi, Jonathan Mendelsohn, Stephen D. Miller, Nikesh Murali, Ng Yi-Sheng, O Thiam Chin, Divya Rajan, Prashani Rambukwella, Vaughan Rapatahana, Kate Rogers, Steven Schroeder, Rohith Sundararaman, Gillian Sze, Kok-Meng Tan, Anne Tibbitts, David C.E. Tneh, Lynn van der Velden-Elliott and Les Wicks.

We would like to thank our guest editor Royston Tester for his fantastic help putting the issue together. He has also kindly arranged to launch the new issue in Beijing later this month. If you happen to be in the city, please do attend. More information about this will be posted on the Asian Cha blog: http://www.asiancha.blogspot.com.

We would also like to point out that we are continuing to build our Reviews section under the leadership of our Reviews Editor Eddie Tay. If you have a book you would like reviewed or you would like to review a book, please contact Eddie at [redacted]. You may also wish to follow us on Twitter @asiancha, where we send updates about literary news from Asia and the rest of the world. CHA is still looking for "Lost Teas" to publish. These are previously published works which appeared in journals which have now folded. If you have a piece that is now lost but you would like it to be re-found, please read our submission guidelines and send it along to [redacted].

Finally, our second anniversary issue is due out in November of this year. We are very happy to announce that once again, poet, novelist and historian Reid Mitchell will lend us his expertise in the role of guest poetry editor and Jonathan Mendelsohn will be guest prose editor. The deadline for submissions is October 1st. If you have a piece you think would be right for CHA, please do not hesitate to submit.

We hope that you enjoy the new issue.

Tammy Ho & Jeff Zroback
Cha: An Asian Literary Journal
www.asiancha.com

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114. Lars Palm
Felino A. Soriano from Ungovernable press
Tue 18 Aug 2009

Dear all,

ungovernable press is delighted to announce the publication of its 25th book

Altered Aesthetics by Felino A. Soriano

shall we go for 50? anyway, Felino's ebook is a lovely addition to the ungovernable collection. go read it, as always it's free

cheers,
lars

http://ungovernablepress.weebly.com

http://mischievoice.blogspot.com

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115. **Patrick Dillon**

Re: History of music website

Tue 18 Aug 2009

I think the All Music Guide website is still more complete, no?

www.allmusic.com

On Sun, Aug 16, 2009 at 5:23 PM, Halvard Johnson <[redacted]> wrote:

> *Mostly good for those addicted to lists.*
>
> *Hal*
>
> *"What if everything is an illusion and nothing exists?*
> *In that case, I definitely overpaid for my carpet."*
>
> *--Woody Allen*
>
> *Halvard Johnson*
> *==========*
> [redacted]
> *http://sites.google.com/site/halvardjohnson/Home*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
>
> *On Wed, Aug 12, 2009 at 10:05 AM, Jeffrey Side <[redacted]>*
> *wrote:*
>
> *I found a website detailing a history of music genres and styles, with*
> *album*
> *reviews going back years. It is the most complete music site I have seen.*
> *A*
> *must for all who like music:*
>
> *http://www.scaruffi.com/usmusic.html*
>
> *guidelines*

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116. Emily Carr
dandelion magazine!
Tue 18 Aug 2009

after nearly a year's haitus, *dandelion *magazine (western canada's oldest literary magazine) is back on-line & looking for "literature & art on the edge" for issues 35.1 & 35.2! past issues have featured work by Sina Queyras, Nicole Brossard, Christine Stewart, Caroline Bergvall, and Erin Mouré alongside emerging Canadian and American writers and visual artists*. *visit www.dandelionmag.ca for submission deadlines & information on upcoming features...

Emily Carr
Assistant Editor
*dandelion *magazine

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117. Halvard Johnson
Re: History of music website
Tue 18 Aug 2009

Or put this in your smoke and pipe it:

http://www.musicalcriticism.com/

Hal

"What if everything is an illusion and nothing exists?
In that case, I definitely overpaid for my carpet."

--Woody Allen

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Tue, Aug 18, 2009 at 12:54 PM, Patrick Dillon
<[redacted]>wrote:

> *I think the All Music Guide website is still more complete, no?*
>
> *www.allmusic.com*
>
> *On Sun, Aug 16, 2009 at 5:23 PM, Halvard Johnson <[redacted]>*

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Hal

"What if everything is an illusion and nothing exists?
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--Woody Allen

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[redacted]
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On Wed, Aug 12, 2009 at 10:05 AM, Jeffrey Side <[redacted]*>*
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I found a website detailing a history of music genres and styles, with album
reviews going back years. It is the most complete music site I have seen.
A
must for all who like music:

http://www.scaruffi.com/usmusic.html

guidelines

guidelines

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118. **amy king**
Poet Does Music, et al
Tue 18 Aug 2009

Friend and poet, Brian Howe, gets airplay on ABC News - he reviews bands for Pitchfork and has become Charles Gibson's darling to be featured! You go, Brian!

http://abcnews.go.com/video/playerIndex?id=8348160
--
Stain of Poetry -- This Saturday @ 7 p.m.!
Pour some poems on your steamy late August with Emily Kendal Frey, Phil Memmer, Jeni â€œtruck darlingâ€ Olin, Zachary Schomburg, JodiAnn Stevenson & Janaka Stucky!

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

http://stainofpoetry.com
~~~~~

Sun, Sept. 13th @ 9p.m.

Samantha Farrell
Strand of Oaks
Karisa Wilson
Amir Darzi
Michael Tyrell
Amy King
Judson Claiborne

Three months ago, in an effort to make a large, impersonal stage smaller and more intimate, Fogged Clarity began putting together salon-style events. These events (essentially concerts with poetry readings between sets) feature deeply resonant performers from across the continent, cutting themselves open on stage.

INFO -Â http://www.livingroomny.com/artist/fogged-clarity

TICKETS -Â http://foggedclarity.com/

_____
~~~~~

Amy's Alias

http://amyking.org/

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119. Pam Brown
Jacket has a reviewer for Barbara Henning's book
Tue 18 Aug 2009

Thanks everyone,
We have appointed a reviewer for Barbara Henning's new book.

All good wishes,
Pam Brown

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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120. mIEKAL aND
Re: History of music website
Tue 18 Aug 2009

If you shop at ubuweb you get a completely other side to the history of music that is rarely covered by by more conventional approaches to the canon.

~mIEKAL

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

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121. Jason Nelson
Announcing: NetPoetic digital poetry portal
Wed 19 Aug 2009

Announcing a new Electronic Literature/Digital Poetry portal founded by Jason Nelson and Davin Heckman. With over 30 of our best writers, thinkers and artists, NetPoetic is a group conversation, updated near daily with posts, news, theory, artworks and all manner of glorious E-Lit related material. Coming later

this year is the first NetPoetic exhibition and a peer reviewed journal. If you want to take part post a few comments and explore the site then contact Jason Nelson.

The URL: http://www.netpoetic.com

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122. Jeffrey Side
Re: History of music website
Wed 19 Aug 2009

Is this for classical music only? I did a search for Bob Dylan and nothing came up?

On Tue, 18 Aug 2009 15:21:35 -0500, Halvard Johnson
<[redacted]> wrote:

>Or put this in your smoke and pipe it:
>
>http://www.musicalcriticism.com/
>
>Hal
>
>"What if everything is an illusion and nothing exists?
>In that case, I definitely overpaid for my carpet."
>
>--Woody Allen
>
>Halvard Johnson
>==========
>[redacted]
>http://sites.google.com/site/halvardjohnson/Home
>http://entropyandme.blogspot.com
>http://imageswithoutwords.blogspot.com
>http://www.hamiltonstone.org
>
>
>
>
>
>On Tue, Aug 18, 2009 at 12:54 PM, Patrick Dillon
><[redacted]>wrote:
>
>> I think the All Music Guide website is still more complete, no?

>>
>> www.allmusic.com
>>
>> On Sun, Aug 16, 2009 at 5:23 PM, Halvard Johnson
<[redacted]>
>> wrote:
>>
>> > Mostly good for those addicted to lists.
>> >
>> > Hal
>> >
>> > "What if everything is an illusion and nothing exists?
>> > In that case, I definitely overpaid for my carpet."
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>> > http://www.hamiltonstone.org
>> >
>> >
>> >
>> >
>> >
>> > On Wed, Aug 12, 2009 at 10:05 AM, Jeffrey Side
<[redacted]>
>> > wrote:
>> >
>> > > I found a website detailing a history of music genres and
styles, with
>> > > album
>> > > reviews going back years. It is the most complete music site I
have
>> seen.
>> > A
>> > > must for all who like music:
>> > >
>> > > http://www.scaruffi.com/usmusic.html

>> > >
Check
>> > guidelines
>> > >
>> >
>> guidelines
>> >
>>
guidelines
>>
>

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123. **Jeffrey Side**
Re: History of music website
Wed 19 Aug 2009

I looked on All Music too for Dylan but got only links to song samples, nothing else.

On Tue, 18 Aug 2009 12:54:10 -0500, Patrick Dillon
<[redacted]> wrote:

>I think the All Music Guide website is still more complete, no?
>
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>
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>> guidelines
>> >
>>
guidelines
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124. Halvard Johnson
Re: History of music website
Wed 19 Aug 2009

Quite right.

Hal

"What if everything is an illusion and nothing exists?
In that case, I definitely overpaid for my carpet."

--Woody Allen

Halvard Johnson
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http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Tue, Aug 18, 2009 at 5:21 PM, mIEKAL aND <[redacted]> wrote:

> *If you shop at ubuweb you get a completely other side to the history of music that is rarely covered by by more conventional approaches to the canon.*
>
> *~mIEKAL*
>
> *=!=*
> *Data Visualization for the Synaptically Inspired*
> *http://filevillage.info*

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125. **Halvard Johnson**
Re: History of music website
Wed 19 Aug 2009

Seems so.

Hal

"What if everything is an illusion and nothing exists?
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--Woody Allen

Halvard Johnson
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http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Wed, Aug 19, 2009 at 6:49 AM, Jeffrey Side <[redacted]> wrote:

> *Is this for classical music only? I did a search for Bob Dylan and nothing came up?*

On Tue, 18 Aug 2009 15:21:35 -0500, Halvard Johnson
<[redacted]> wrote:

Or put this in your smoke and pipe it:

http://www.musicalcriticism.com/

Hal

"What if everything is an illusion and nothing exists?
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--Woody Allen

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A
must for all who like music:

http://www.scaruffi.com/usmusic.html

Check
guidelines

guidelines

guidelines

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126. **Patrick Dillon**
Re: History of music website
Wed 19 Aug 2009

Here is a link to the allmusic entry on Dylan:
http://www.allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe

I'm not sure where you ended up on your search for Dylan. Personally, I prefer to navigate the AllMusic site through Google, as I do with many other sites. If I'm going to do a search for Bob Dylan, I don't go to allmusic and then search for "Bob Dylan." I do a Google search for "Bob Dylan allmusic." And that will take me right to the profile.'

Make sure to take note of the tabs, especially discography. There are full reviews of most albums and, for Dylan, most songs.

I do this particularly with AllMusic because I find that it has slow load times.

Here is the text from the Dylan AllMusic Page just cut and pasted into this email: Good bye!

Biographyby Stephen Thomas Erlewine

Bob Dylan's influence on popular music is incalculable. As a songwriter, he pioneered several different schools of pop songwriting, from confessional singer/songwriter to winding, hallucinatory, stream of conscious narratives. As a vocalist, he broke down the notion that a singer must have a conventionally good voice in order to perform, thereby redefining the vocalist's role in popular music. As a musician, he sparked several genres of pop music, including electrified folk-rock and country-rock. And that just touches on the tip of his achievements. Dylan's force was evident during his height of popularity in the '60s -- the Beatles<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqw5ldse>' shift toward introspective songwriting in the mid-'60s never would have happened without him -- but his influence echoed throughout several ... Read More... <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe%7ET1> ---------- <http://adserver.adtechus.com/adlink/5132/860406/0/170/AdId=389116;BnId=3;itime=705830452;nodecode=yes;link=http://www.eyewonderlabs.com/ct.cfm?ewbust=0&file=http://cdn.eyewonder.com/100125/756848/1104531/NOSCRIPTfailover.jpg&eid=1104531&name=Clickthru-NOSCRIPT&num=1&time=0&diff=0&click=http://www.floridasnatural.com/fun-stuff/where-does-your-juice-come-from> <http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=[TIMESTAMP];rdclick=> [image: The Freewheelin' Bob Dylan]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:difqxqt5ld0e> [image: Nashville Skyline]<http://allmusic.com/cg/amg.dll?

p=amg&sql=10:gifwxqt5ld0e> [image: Dylan [2007 3-CD Edition]]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wifuxzyhldae> [image: Highway 61 Revisited]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:jifqxqt5ld0e> [image: Biograph] <http://allmusic.com/cg/amg.dll?p=amg&sql=10:kifrxqt5ld0e> [image: Blood on the Tracks]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:fifexqt5ld0e> [image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:difqxqt5ld0e%7ER> [image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:gifwxqt5ld0e%7ER> [image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:wifuxzyhldae%7ER> [image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:jifqxqt5ld0e%7ER> [image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:kifrxqt5ld0e%7ER> [image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:fifexqt5ld0e%7ER> ---------- Other Entries

- Movie Entry <http://www.allmovie.com/artist/88557>
- Classical Music Entry<http://allmusic.com/cg/amg.dll?p=amg&sql=41:65657>

Member Of

- The Traveling Wilburys<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>

Similar Artists

- Van Morrison <http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqygldhe> - Neil Young <http://allmusic.com/cg/amg.dll?p=amg&sql=11:kifoxqr5ldfe> - John Prine <http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifixqr5ldhe> - Joni Mitchell<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifexqe5ldte> - John Hiatt <http://allmusic.com/cg/amg.dll?p=amg&sql=11:difixqe5ld0e> - George Harrison<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ld0e> - Grateful Dead<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifoxqe5ldke> - Fairport Convention<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fifwxqe5ldje> - The Byrds <http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifqxqw5ldfe> - Phil Ochs <http://allmusic.com/cg/amg.dll?p=amg&sql=11:kifoxqq5ld6e> - Donovan <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxqe5ldhe> - Ian Hunter <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifwxqe5ldae> - Buffalo Springfield<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxqw5ldde> - Tim Hardin <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifoxql5ldte> - Buffy Sainte-Marie<http://allmusic.com/cg/amg.dll?

p=amg&sql=11:hifwxqq5ldhe> - Leonard Cohen<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldte> - A.A. Bondy <http://allmusic.com/cg/amg.dll?p=amg&sql=11:gpfyxqwrld6e> - Fred Neil <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixqq5ld6e> - The Sir Douglas Quintet<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difrxqr5ld0e> - David Blue <http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxql5ldte> - Jesse Winchester<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqr5ldfe>

See Also

- Levon Helm <http://allmusic.com/cg/amg.dll?p=amg&sql=11:3nfuxqr5ldde> - Robbie Robertson<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje> - The Band <http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxqw5ldse> - Joan Baez <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxql5ldte> - Tom Wilson <http://allmusic.com/cg/amg.dll?p=amg&sql=11:3zfexqugldte> - Brian Blade <http://allmusic.com/cg/amg.dll?p=amg&sql=11:kcfpxqy5ldhe> - The Traveling Wilburys<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse> - Ronee Blakley<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzftxq95ldje> - Johnny Cash <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae> - Jakob Dylan <http://allmusic.com/cg/amg.dll?p=amg&sql=11:fbfyxqq5ldte> - Bob Dylan & the Rolling Thunder Revue<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jjfyxqtgldhe> - Blind Boy Grunt<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0xfoxqykldhe>

Influenced By

- Rev. Gary Davis<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e> - Dave Van Ronk<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kzfixqw5ldae> - Elvis Presley<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqr5ldhe> - Little Richard<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifyxqe5ldde> - Woody Guthrie<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte> - Hank Williams<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje> - Blind Lemon Jefferson<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke> - Leadbelly <http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifqxq95ld0e>

Followers

- Died Pretty <http://allmusic.com/cg/amg.dll?p=amg&sql=11:difoxqe5ld6e> - Dan Fogelberg<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqe5ldje> - John Lennon <http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ldde> - The Long Ryders<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifixqe5ldde> - Leon Russell

<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifwxqr5ldke> - Uncle Tupelo <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifwxqr5ldde> - World Party <http://allmusic.com/cg/amg.dll?p=amg&sql=11:difuxqr5ldfe> - J.P. Jones <http://allmusic.com/cg/amg.dll?p=amg&sql=11:fjfwxql5ldae> - Eddie Vedder <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0zfqxqegld0e> - Birddog <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0jfuxqehldke> - The Slip <http://allmusic.com/cg/amg.dll?p=amg&sql=11:fpfyxqrkld6e> - Will Hoppey <http://allmusic.com/cg/amg.dll?p=amg&sql=11:kpfwxqrkldde> - Arlo Leach <http://allmusic.com/cg/amg.dll?p=amg&sql=11:anfuxqqkldfe> - Matthew Friedberger<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixqlald6e> - Coque Malla <http://allmusic.com/cg/amg.dll?p=amg&sql=11:abfyxqraldke> - The Childballads<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jcfqxqydldhe> - These United States<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfuxqydldte> - Scott Matthews<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jbfwxqqrldae> - Sleepy Sun <http://allmusic.com/cg/amg.dll?p=amg&sql=11:fzfwxztgldje>

Performed Songs By

- Traditional <http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzftxqekldte> - Jacques Levy <http://allmusic.com/cg/amg.dll?p=amg&sql=11:gjfwxqu5ldhe> - Robert Hunter<http://allmusic.com/cg/amg.dll?p=amg&sql=11:09frxqw5ldje> - Woody Guthrie<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte> - Rev. Gary Davis<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e> - Booker T. Washington White<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fjfyxqegld6e> - Robbie Robertson<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje> - Johnny Cash <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae> - Henry Thomas <http://allmusic.com/cg/amg.dll?p=amg&sql=11:3iftxq95ldae> - Richard Manuel<http://allmusic.com/cg/amg.dll?p=amg&sql=11:wifixqlgldae> - Arthur "Big Boy" Crudup<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jvfqxqy5ldse> - Hank Williams<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje> - Sam Shepard <http://allmusic.com/cg/amg.dll?p=amg&sql=11:dpfoxqegld0e> - Terry Holmes <http://allmusic.com/cg/amg.dll?p=amg&sql=11:hnfuxqy5ldae> - Rick Danko <http://allmusic.com/cg/amg.dll?p=amg&sql=11:g9fexqt5ldfe> - Curtis Mayfield<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difyxqe5ldfe> - Jimmie Rodgers<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldde> - Blind Lemon Jefferson<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke> - Frank Warner <http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzfexqtjld0e>

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127. mIEKAL aND
The Longest Poem in the World
Wed 19 Aug 2009

The Longest Poem in the World
http://www.longestpoemintheworld.com/

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128. Camille Martin
new on Rogue Embryo's blog
Thu 20 Aug 2009

New on Rogue Embryo:

Anamorphosis (Creeley/Clemente): Death and the Stuff of Dreams

black asterisk

Zydeco Gallery Three

Square Foot Show, Toronto

The Sword’s Brayer

http://rogueembryo.wordpress.com

Cheers!

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

_____

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129. Nicholas Karavatos
JOB - Head of Dept of English at American University of Sharjah, UAE
Thu 20 Aug 2009

Department Head for the Department of English
http://www.aus.edu/employment/faculty_cas.php#a3

The College of Arts and Sciences seeks candidates for a Head of the Department (HOD) opening in the Department of English for Spring 2010.The candidate should currently be an associate professor or professor, have a strong history of scholarly publication, and have at least three years of administrative experience, preferably as a department head. The candidate should have experience in dealing with people from diverse cultural and

educational backgrounds. The candidate should have the background and experience necessary to work with the faculty in recruiting majors and strengthening its curricula. North American teaching experience and a familiarity with the Middle East would be helpful.

The Department of English consists of eighteen full time faculty, twelve in language, five in literature, and one in creative writing. The Department of English offers a Bachelor of Arts in English Language and Literature (BAELL), a Master of Arts Degree in Teaching English to Speakers of Other Languages (MA TESOL) and concentrations and minors in language, literature, and education. The department also offers ESP courses for engineering and business students. More information can be found at: http://www.aus.edu/cas/english/

The HOD receives a three- year administrative contract, renewable at three year increments. However, UAE law prohibits people over 65 from receiving multiple year contracts. Contracts for people over 65 are renewed on a yearly basis. HODs are expected to teach one course per semester, and are responsible for budget development and implementation, department planning, faculty and staff development, personnel evaluations, and curriculum development and facilitation. A full description of HOD duties may be found here:

Representative Duties and Responsibilities (please click here)

The American University of Sharjah (AUS) is a non-profit, coeducational institution of higher education formed on American models. The university is licensed in the United Arab Emirates and incorporated in the state of Delaware in the United States. It is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools, Philadelphia, Pennsylvania, and by the Ministry of Higher Education in the UAE. All instruction (except languages) is in English, and English is widely spoken throughout the United Arab Emirates.

AUS is located 10 miles from the center of Sharjah City and 15 miles from the city of Dubai. The Emirate of Sharjah is situated between the shores of the Arabian Gulf and the Gulf of Oman and has beautiful beaches and lovely varied countryside. The architecturally distinctive campus, located on 316 acres, includes nine academic buildings; administration, library and athletic structures; and accommodations for faculty, staff and students. Academic buildings are equipped with state-of-the art science, engineering and language laboratories, digital studios and computer facilities. Currently, AUS has approximately 5,225 students, 351 full-time faculty and over 400 full-time staff.

Send letters of application, C.V, a two-page statement of the applicant’s vision for strengthening the Department of English, and names of three references to

Dean William H Heidcamp, College of Arts and Sciences, American University of Sharjah via [redacted]. Application review begins September 1, 2009 and will continue until the position is filled. top

Nicholas Karavatos
Dept of English
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Get back to school stuff for them and cashback for you.
http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1

↑ Index

130. Nicholas Karavatos

JOB - Head of Dept of Mass Communication at American University of Sharjah, UAE

Thu 20 Aug 2009

Department Head for the Department of Mass Communication
http://www.aus.edu/employment/faculty_cas.php#a4

Desirable Knowledge and Abilities

Knowledge of: principles, practices and trends related to higher education and its administration; facilities development; guidelines and statutes governing educational development and services; student learning and assessment best practices.

In addition to a terminal degree in a media-related field, the Department of Mass Communication expects prospective candidates to provide evidence of:

Extensive professional media experience,
Familiarity with methodology-based faculty evaluation,
Extensive administrative experience in a mass communication context, and
Evidence of exceptional research ability with significant publications/productions.

Position Summary

The department head is the academic and administrative officer of the department and reports to the college/school dean. The department head is responsible for overseeing the activities of the department to ensure

accomplishing the university, academic affairs, college/school, and departmental missions.

Scope

The department head is responsible for the currency, quality, and effectiveness of academic programs; the hiring, retention, and evaluation of faculty; and the efficient and effective use of personnel, fiscal, and physical resources of the department. The department head oversees the operations at the departmental level, and works closely with faculty, administrators, staff, and students. The department head provides leadership for the development of programs and curricula changes, and provides guidance to faculty for improving academic excellence and promotes the use of innovative teaching methods and scholarly/creative activities.

The department head maintains collaborative relationships with a variety of individuals and entities, including: the dean and associate dean, fellow AUS department heads, faculty, students and staff; emirate and national government departments involved with higher education; representatives of local, regional and international agencies, organizations, colleges, and universities. A full description of HOD duties may be found here:

Representative Duties and Responsibilities (please click here)

Send letters of application, C.V, a two-page statement of the applicant's vision for strengthening the Department of Mass Communication, and names of three references to Dean William H Heidcamp, College of Arts and Sciences, American University of Sharjah via [redacted]. Application review begins September 1, 2009 and will continue until the position is filled.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail® is up to 70% faster. Now good news travels really fast.
http://windowslive.com/online/hotmail?ocid=PID23391::T:WLMTAGL:ON:WL:en-US:WM_HYGN_faster:082009

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131. Wanda Phipps
New Review of my book in Big Bridge
Thu 20 Aug 2009

Hey:

Check out Svitlana Matviyenko's excellent review of my book Field of Wanting: Poems of Desire in the online journal Big Bridge:

http://www.bigbridge.org/BB14/REV-PHIP.HTM

Best,Wanda

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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132. Andrew Zawacki
VERSE 26: first portfolio number
Thu 20 Aug 2009

Now available:

VERSE

Volume 26

This first number of the journal in its new, annual format features portfolios of work-- poems, translations, essays, interviews, fiction, photographs, editorial projects, daybooks, drafts, etc.-- of up to 30 pages each by the following writers:

Anselm Berrigan
Garrett Caples
Lidija Dimkovska
Rachel Blau DuPlessis
Landis Everson
Kathleen Fraser
Pierre Joris
Philip Lamantia

Gérard Macé
Nathaniel Mackey
Bernadette Mayer
Jennifer Moxley
Ron Padgett
Michael Palmer
Susan Stewart
Catherine Wagner

Copies are $15. Please send checks, payable to "Verse," to Andrew Zawacki, Department of English, University of Georgia, Athens, GA 30602.

Edited by Brian Henry and Andrew Zawacki

www.versemag.blogspot.com

Andrew Zawacki
Department of English/ VERSE
University of Georgia
Athens, Georgia 30602

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133. David A. Kirschenbaum
Small Press Needed for Nov. 24 in Boog NYC Series
Thu 20 Aug 2009

Greetings,

I'm looking for a small press Boog City's never hosted before for our "d.a. levy lives: celebrating the renegade press" series here in nyc to fill our final open slot for season seven (2009-2010). The event will be held on Tues. Nov. 24, 2009 at 6:00 p.m. (FYI, this is two days before Thanksgiving.)

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions, be they for your own or other presses.

Thanks,
David

[redacted]
212-842-BOOG (2664)

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 19th year. I'd like to invite you to take part in season seven of our "d.a. levy lives: celebrating the renegade press" series.

The series is held at Chelsea's ACA Galleries (http:// acagalleries.com/), which is owned by the son-in-law and daughter of the poet Simon Perchik. It's a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press's event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we've had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book the musical act that's preferred, so it's truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

As of this writing, Season 7, our 2009-2010 season will feature:

Alice James Books
Cannibal Books
Eleven Eleven
Forklift, Ohio
Interbirth Books
Lana Turner: A Journal of Poetry and Opinion
Peaches and Bats
Rope-A-Dope Collaborative
Wave Books

The series is held on the last Tuesday of each month at 6:00 p.m. If you're game to partake, please let me know, in order, your top three date preferences. The following date is available:

2009

Tues. Nov. 24

We started the series in August 2003. In our first six seasons we've hosted (or are about to host):

(locations are at the time of the event)

**Non-NYC levy lives presses, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.
above/ground press (Ottawa, Canada), Rob McLennan, ed.
Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.
Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki,

eds.
Ahsahta Press (Boise, Idaho), Janet Holmes, ed.
Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.
Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.
Antennae (Chicago and Berlin), Jesse Seldess, ed.
Atelos Publishing Project (Berkeley, Calif.), Lyn Hejinian and Travis Ortiz, eds.
Atticus Finch Chapbooks (Seattle), Michael Cross, ed.
Big Game Books (Washington, D.C.), Maureen Thorson, ed.
Bird Dog (Seattle), Sarah Mangold, ed.
BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.
BookThug (Toronto, Canada), Jay Millar, ed.
Braincase Press (Northampton, Mass.), Noah Eli Gordon, ed.
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and Keith Waldrop, eds.
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and Nick Twemlow, eds.
Carve (Cambridge, Mass.), Aaron Tieger, ed.
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.
Combo (Providence, R.I.), Michael Magee, ed.
Conundrum (Chicago), Kerri Sonnenberg, ed.
Corollary Press (Philadelphia), Juliette Lee, ed.
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.
Cy Press (Cincinnati), Dana Ward, ed.
Dos Press (Maxwell, Texas), C.J. Martin and Julia Drescher, eds.
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman, and Jason Toogood, eds.
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.
Dusie Press (Switzerland), Susana Gardner, ed.
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.
Effing Press (Austin, Texas), Scott Pierce, ed.
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.
Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Brian Clements, ed.
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.), Stacy Szymaszek, co-ed.
Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky,

eds.
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,
Patricia Dienstfrey and Rena Rosenwasser, eds.
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Minor/American (Durham, N.C.), Elise Ficarra and Kathryn Pringle, eds.
Mooncalf Press (Philadelphia), CAConrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Paper Kite Press (Kingston, Penn.),
Jennifer Hill-Kaucher and Dan Waber, eds.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
Subpress collective, Greg Fuchs, co-ed.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.

**NYC levy lives presses, 2003 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Beet/Pink Pages, Joe Maynard, ed.
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Farfalla Press, Gary Parrish, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Fungo Monographs, Ryan Murphy ed.

Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
Pompom, Allison Cobb, Jennifer Coleman, Ethan Fugate, and Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
:::the press gang:::, cristiana baik and sara wintz, eds.
Ugly Duckling Presse, Anna Moschovakis and Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.
X-ing Books, Amy Mees and Mark Wagner, eds.

Hope this finds you well.

as ever,
David

--
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For event and publication information:
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T: (212) 842-BOOG (2664)

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134. Patrick F. Durgin

The Danny's Reading Series (8th Anniversary Reading with Chicago Indie Presses!)

Thu 20 Aug 2009

The Danny's Reading Series (8th Anniversary Reading with Chicago Indie Presses!)

Wednesday, August 26th
7:30 PM

The writers: Adam Clay, Kathleen Rooney, Steve Halle, Mary Hamilton, Kristen Orser, and Patrick Durgin with Hannah Weiner

The presses: Cinematheque Press, Switchback Books, Cracked Slab Books, Featherproof Books, Dancing Girl Press, and Kenning Editions

Eight years in. It's hard to believe. While we spend a lot of our time hosting poets and writers from elsewhere, as we venture into our ninth season, we thought it appropriate to turn our eye on our hometown. We'd like to celebrate the work of a selection (there are so many more!) of Chicago indie presses and their authors. Diverse in publishing vision, ideals, and execution—all committed to defining quality for themselves, the imagination, to the vast work on the part of the author to bring it to life, and to the vastly detailed work of bringing it to our hands and eyes—we salute and celebrate the necessary parts all of them play in bringing Chicago to life and the world to light. And, as always, celebrating the audience that gives us life and is our light.

Joel Craig & Chris Glomski

Adam Clay is the author of The Wash (Parlor Press, 2006) and A Hotel Lobby at the Edge of the World (Milkweed Editions, forthcoming). A new chapbook, In a World of Ideas, I Feel No Particular Loyalty, is now available from Cinematheque Press. He co-edits Typo Magazine and lives in Michigan. Recent poems appear in Ploughshares, The Laurel Review, The Tusculum Review, and elsewhere. (cinemathequepress.com <http://cinemathequepress.com>)

Kathleen Rooney is a founding editor of Rose Metal Press, and the author, most recently, of the memoir Live Nude Girl: My Life as an Object and the poetry collection Oneiromance (an epithalamion), winner of the Gatewood Prize from Switchback Books. Founded in 2006, Switchback is a nonprofit feminist press publishing poetry by women. (switchbackbooks.com <http://switchbackbooks.com>)

Steve Halle's first collection of poems, Map of the Hydrogen World was published by Cracked Slab Books in 2008. Halle edits the online journal Seven Corners, which publishes Chicago and Midwestern poets, and he is a staff poetry reviewer for Oranges & Sardines (O&S). He holds an MFA from New England College and is currently a PhD candidate at Illinois State University. (crackedslabbooks.com <http://crackedslabbooks.com>)

Mary Hamilton has had stories in SmokeLong Quarterly, Wigleaf, Storyglossia, Thieves Jargon and others, and is the author of Flash Flicker Fire, available from Featherproof Books. She lives in Chicago where she's the co-founder and co-host of the QUICKIES! reading series. Featherproof Books is a young indie

publisher based in Chicago, dedicated to the small-press ideals of finding fresh, urban voices. (featherproof.com <http://featherproof.com>)

Kristen Orser is the author of Squint, published by Dancing Girl Press. Kristen Orser is anxious. She is probably behind on work and her students are probably wondering what their grades are. She is hoping all clocks will bend backwards and take her somewhere less fast. The Dancing Girl Press Chapbook Series was founded in 2004 to publish and promote the work of women poets and artists through chapbooks, journals, book arts projects, and anthologies. (dancinggirlpress.com <http://dancinggirlpress.com>)

Patrick Durgin is a poet, critic, editor, publisher, and educator. His latest book is a collaboration with poet and translator Jen Hofer, The Route (Atelos, 2008). He edited the selected works of Hannah Weiner, Hannah Weiner's Open House, for Kenning Editions, of which he is the founder and publisher. Weiner (1928-1997) was an influential poet whose work bridged conceptual, intermedia, New York School, and Language school poetics. Her books include The Fast, We Speak Silent, and PAGE. (kenningeditions.com <http://kenningeditions.com>)

Danny’s Tavern is located at 1951 W. Dickens (near the intersection of Armitage and Damen). 21+ (please have ID) [redacted]

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Next Month:

Wednesday, September 23rd

Poetry by Kate Greenstreet and Jared Stanley

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135. Alan Sondheim

The Dispersive Anatomies special issue of Leonardo is up!

Thu 20 Aug 2009

The Dispersive Anatomies special issue of Leonardo is up!

http://www.leonardo.info/LEA/DispersiveAnatomies/DispersiveAnatomies.html

Do take a look at this - it has a stunning group of artists, theorists, thinkers of all sorts - we're quite proud of it. Due to editorial changes at MIT, it's been two years in the making, but it's a worthwhile wait!

Thanks for your patience, and please check it out!

Here's a description of the original call for the issue:

**
Dispersive Anatomies

**
Guest Editors: Sandy Baldwin, Alan Sondheim and Mez Breeze
**

Call for papers - LEA Dispersive Anatomies
*----------

*The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that address dispersion - dispersion of bodies, objects, landscapes, networks, virtual and real worlds.

A fundamental shift in the way we view the world is underway: the abandonment of discrete objects, and objecthood itself. The world is now plural, and the distinction between real and virtual is becoming increasingly blurred, with troubling consequences within the geopolitical register. This shift is related to a cultural change that emphasizes digital deconstruction over analog construction: a photograph for example can be accessed and transformed, pixel by pixel, cities can be taken apart by gerrymandering or eminent domain, and our social networks are replete with names and images that problematize friendship, sexuality, and culture itself. One issue that emerges here: Are we networking or are we networked? Are we networks ourselves?

LEA is interested in texts and works that deal with this fundamental shift in new and illuminating ways. Specifically, anything from essays through multimedia through networks themselves may be considered. We're particularly interested in submissions that deal with the incoherency of the world, and how to address it. *Key topics of interest ----------

*Topics of interest might include (but are not limited to):
- Networked warfare in real and virtual worlds.
- The wounded/altered body in real and virtual worlds.
- Transgressive sexualities across borders, sexualities among body-parts, dismemberments and groups, both real and virtual.

- Critical texts on the transformation of classical narrative - from its emphasis on an omniscient narrator and coherent plots/characters, to literatures of incoherency, dispersed narrations, and the jump-cut exigencies of everyday life.

- Deleuze/Guattari, TAZ, and other phenomena at the border of networking. - Internet visions and their abandonment or fulfillment. - The haunting of the world by ghosts, virtual beings, dreams and nightmares that never resolve.

- The geopolitical collapse of geopolitics.
- Military empires as scattershot entrepreneurial corporations.

Dispersion has two vectors: the breakup or breakdown of coherent objects; and the subsequent attempt to corral, curtail, or recuperate from this breakdown.

How do we deal with networks that are constantly coalescing and disappearing? Where are we in the midst of this? In an era of pre-emptive culture, is guerilla warfare to be accompanied by guerilla culture as the order of the day? *----------*

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136. Rosalie Calabrese

Poetry Readings in NYC

Thu 20 Aug 2009

Rosalie Calabrese will be featured in these three readings this fall:

September 13 at 2:00 PM (free)
West Side Community Garden
entrances at 89th + 90th St.
(midway bet. Amsterdam & Columbus Aves.)
[1,2, 3 trains to 86th St.; 7 or 104 bus to 89th St.]
Group reading; poetry, fiction, whatever
No rain date

September 20 at 1:00 PM (free)
6th Street & Avenue B Garden
R or V train to 8th St.; walk East or take bus to Ave. B
No rain date
Iâ€™ll be reading with Nate Hohauser and possibly others + Open Mic

Sunday, October 25, 2009 at 5:30 PM (donation requested)
Phoenix Reading Series @ Bengal Curry
65 West Broadway (1-1/2 blocks below Chambers St.)
[1, 2, 3, A, C, or E train to Chambers Street]
Open Mic
Rain or shine
â€œAnother great experience at Phoenix Reading/Open Mic @ Bengal Curry. If you love poetry you will not want to miss it. If you love Indian food, including the best nan in NYC, you will not want to miss it. If you love both you will be in Nirvana.â€

See Rosalie's poem A PAGE FROM MY DIARY (GOING HOME: NEW YORK CITY, 1989) in the current issue of Thema, Summer 2009. Her poem MY NEW FRIEND can be seenÂ in the Holocaust Edition of Poetica on line. Another poem, RAP FLAP, is due to appear in the Helicon Nine Editions anthology In The Black/In The Red, scheduled for publication Fall â€˜09

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137. steve russell
"We live in a country of slaughter." Alan Sondheim
Thu 20 Aug 2009

Indeed.

Although I'm using Sondheim's name to push my propaganda.
Bear with me, please.

Previously, I had posted something about the animal rights dvd, earthlings. I forgot to mention some of the distinguished names associated with it.

Notably, Issac B. Singer, Nobel L.
& Princton philosopher, Peter Singer.

To paraphrase Peter Singer, "If there's there's one film I could make everyone on the planet watch, it'd be this one."

I also recommended the book and essay by David Foster Wallace entitled "Consider the Lobster." I became somewhat overly animated, though.

I said, As Foster noted ... cowardly this ... amongst other thing... all of which I infered from reading Foster. Foster's essay was far more nuanced.

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138. CA Conrad
*come to our NYC 7 Deadly Sins CABARET!!!

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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139. amy king

Tomorrow Night - Heat and Love ~ Frey, Memmer, Olin, Schomburg, Stevenson & Stucky~

Fri 21 Aug 2009

STAIN OF POETRYÂ Â Saturday, August 22nd @ 7 p.m.Â ~ Emily Kendal Frey, Phil Memmer, Jeni â€œtruck darlingâ€ Olin, Zachary Schomburg, JodiAnn Stevenson & Janaka Stucky~Â Â Goodbye Blue Monday1087 Broadway(corner of Dodworth St)Brooklyn, NY 11221-3013[redacted]Â J M Z trains to Myrtle Aveor J train to Kosciusko StÂ Â Pour some poems on your steamy late August with Emily Kendal Frey, Phil Memmer, Jeni â€œtruck darlingâ€ Olin, Zachary Schomburg, JodiAnn Stevenson & Janaka Stucky! Â Emily Kendal Frey lives in Portland, Oregon and teaches atÂ Portland Community College. She is the author of AIRPORT (Blue Hour Press, 2009).Â Philip Memmer is the author of three collections of poems: Lucifer: A Hagiography, winner of the 2008 Idaho Prize for Poetry; Threat of Pleasure, winner of the 2008 AdirondackÂ Literary AwardÂ for Poetry, and Sweetheart, Baby, Darling. His work has been published in many journals, includingÂ Poetry Magazine, Epoch, andÂ Mid-American Review, and has been included in several anthologies, including 180 More: Extraordinary Poems for Every Day and Donâ€™t Leave Hungry: Fifty Years of Southern Poetry Review.Â Truck Darling (published as â€œJeni Olinâ€) lives in NYC where she rages in posh isolation with her dog named Good Times. Truck received her BA & MFA fromÂ Naropa University. Her first full-length book BLUE COLLAR HOLIDAY was published by Hanging Loose in 2005. Her most recent publication is a chapbook of pharmaceutical sonnets about antidepressants titled THE PILL BOOK from Faux Press, 2008. Her next book called HOLD TIGHT! will be published this April 2010 by Hanging Loose.Â Zachary Schomburg is the author of Scary, No Scary (Black Ocean 2009) and The Man Suit (Black Ocean 2007), and the co-editor of Octopus Magazine and Octopus Books. A collaborative chapbook with Emily Kendal Frey called Team Sad will be published by Cinematheque Press in the fall. He lives inÂ Portland, OR.Â JodiAnn Stevenson makes her home in Bay City, Michigan where she is an Assistant Professor of writing and poetry atÂ Delta College. She founded Binge Press, to showcase womenâ€™s work, in 2004 and 27 rue de fleures, an online journal of womenâ€™s poetries in 2005. Her first collection of poetry, The Procedure, was published in the fall of 2006 byÂ March Street Press. Her second collection of poetry, We, the Emperors was a finalist in the Gertrude Press Chapbook Award in 2008. An excerpt of her Kamikaze Death Poetry is forthcoming in the â€œfaux historiesâ€ issue of SPECS. Her recent

blog project, Ms. Fish, the relentless, can be found at:Â http://msfishtherelentless.blogspot.com. Some of herÂ visual poetryÂ resides atwww.bowlofmilk.com.Â Janaka Stucky is practicing the perfection of effort while working on silent relationships with knives, hairpins, & a history of tentacles. Other passions include whiskey and pugilism. He is also the Publisher of Black Ocean and itsÂ literary magazine, Handsome. Some of his poems have appeared in Cannibal, Denver Quarterly, Fence,Â Free Verse, No Tell Motel,Â North American Review, Redivider and VOLT.Â ~Â Goodbye Blue Monday1087 Broadway(corner of Dodworth St)Brooklyn, NYÂ 11221-3013[redacted]Â J M Z trains to Myrtle Aveor J train to Kosciusko StÂ ~Â Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡Â Â INFO --Â http://stainofpoetry.com/Â RSVP --Â http://www.facebook.com/event.php?eid=108933376886Â _____

Amy's Alias
http://amyking.org/

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140. **Ruth Lepson**
Re: The Longest Poem in the World
Fri 21 Aug 2009

---

no wonder it has the ring of authenticity even tho we're not supposed to say that these days--or maybe we are again

On 8/19/09 11:26 PM, "mIEKAL aND" <[redacted]> wrote:

> *The Longest Poem in the World*
> *http://www.longestpoemintheworld.com/*

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141. **Ruth Lepson**
Re: new on Rogue Embryo's blog
Fri 21 Aug 2009

---

thank you for this, camille--and do you know steve lacy set inside my head to music? I went to the creeley/clemente collaboration at brandeis--creeley was The Man as always & so sweet but clemente came sweeping in like a prince.

On 8/20/09 3:06 AM, "Camille Martin" <[redacted]> wrote:

> *New on Rogue Embryo:*
>
> *Anamorphosis (Creeley/Clemente): Death and the Stuff of Dreams*

> *black asterisk*
>
> *Zydeco Gallery Three*
>
> *Square Foot Show, Toronto*
>
> *The Sword¹s Brayer*
>
> *http://rogueembryo.wordpress.com*
>
> *Cheers!*
>
> *Camille Martin*
> *http://www.camillemartin.ca*
> *http://rogueembryo.wordpress.com*
>
> _____

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142. Murat Nemet-Nejat
Re: History of music website
Fri 21 Aug 2009

And I am the Persian rug dealer who sold it to him.

Now if today we said business does not exist, it would not be a metaphysical statement.

Ciao,

Murat

On Wed, Aug 19, 2009 at 2:23 PM, Patrick Dillon <[redacted]>wrote:

> *Here is a link to the allmusic entry on Dylan:*
> *http://www.allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe*
>
> *I'm not sure where you ended up on your search for Dylan. Personally, I*
> *prefer to navigate the AllMusic site through Google, as I do with many*
> *other*
> *sites. If I'm going to do a search for Bob Dylan, I don't go to allmusic*
> *and*
> *then search for "Bob Dylan." I do a Google search for "Bob Dylan allmusic."*
> *And that will take me right to the profile.'*

Make sure to take note of the tabs, especially discography. There are full reviews of most albums and, for Dylan, most songs.

I do this particularly with AllMusic because I find that it has slow load times.

Here is the text from the Dylan AllMusic Page just cut and pasted into this email: Good bye!

Biographyby Stephen Thomas Erlewine

Bob Dylan's influence on popular music is incalculable. As a songwriter, he pioneered several different schools of pop songwriting, from confessional singer/songwriter to winding, hallucinatory, stream of conscious narratives.
As a vocalist, he broke down the notion that a singer must have a conventionally good voice in order to perform, thereby redefining the vocalist's role in popular music. As a musician, he sparked several genres of pop music, including electrified folk-rock and country-rock. And that just touches on the tip of his achievements. Dylan's force was evident during his height of popularity in the '60s -- the Beatles<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqw5ldse>' shift toward introspective songwriting in the mid-'60s never would have happened without him -- but his influence echoed throughout several ...
Read More... <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe%7ET1>

<
http://adserver.adtechus.com/adlink/5132/860406/0/170/AdId=389116;BnId=3;itime=705830452;nodecode=yes;link=http://www.eyewonderlabs.com/ct.cfm?ewbust=0&file=http://cdn.eyewonder.com/100125/756848/1104531/NOSCRIPTfailover.jpg&eid=1104531&name=Clickthru-NOSCRIPT&num=1&time=0&diff=0&click=http://www.floridasnatural.com/fun-stuff/where-does-your-juice-come-from

<
http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=[TIMESTAMP];rdclick=<http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;loc=300;misc=%5BTIMESTAMP%5D;rdclick=>

[image: The Freewheelin' Bob Dylan]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:difqxqt5ld0e>
[image: Nashville Skyline]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:gifwxqt5ld0e>
[image:

Dylan [2007 3-CD Edition]]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:wifuxzyhldae>
[image: Highway 61 Revisited]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:jifqxqt5ld0e>
[image: Biograph] <http://allmusic.com/cg/amg.dll?p=amg&sql=10:kifrxqt5ld0e>
[image: Blood on the Tracks]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:fifexqt5ld0e>
[image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:difqxqt5ld0e%7ER>
[image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:gifwxqt5ld0e%7ER>
[image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:wifuxzyhldae%7ER>
[image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:jifqxqt5ld0e%7ER>
[image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:kifrxqt5ld0e%7ER>
[image: Listen Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:fifexqt5ld0e%7ER>

Other Entries

- Movie Entry <http://www.allmovie.com/artist/88557>
- Classical Music Entry<http://allmusic.com/cg/amg.dll?p=amg&sql=41:65657>

Member Of

- The Traveling Wilburys<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>

Similar Artists

- Van Morrison <http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqygldhe

- Neil Young <http://allmusic.com/cg/amg.dll?p=amg&sql=11:kifoxqr5ldfe>
- John Prine <http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifixqr5ldhe>
- Joni Mitchell<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifexqe5ldte

- John Hiatt <http://allmusic.com/cg/amg.dll?p=amg&sql=11:difixqe5ld0e>
- George Harrison<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ld0e>
- Grateful Dead<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifoxqe5ldke

- Fairport Convention<

http://allmusic.com/cg/amg.dll?p=amg&sql=11:fifwxqe5ldje>
- The Byrds <http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifqxqw5ldfe>
- Phil Ochs <http://allmusic.com/cg/amg.dll?p=amg&sql=11:kifoxqq5ld6e>
- Donovan <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxqe5ldhe>
- Ian Hunter <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifwxqe5ldae>
- Buffalo Springfield<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxqw5ldde>
- Tim Hardin <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifoxql5ldte>
- Buffy Sainte-Marie<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxqq5ldhe>
- Leonard Cohen<http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldte

- A.A. Bondy <http://allmusic.com/cg/amg.dll?p=amg&sql=11:gpfyxqwrld6e>
- Fred Neil <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixqq5ld6e>
- The Sir Douglas
Quintet<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difrxqr5ld0e>
- David Blue <http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxql5ldte>
- Jesse Winchester<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqr5ldfe>

See Also

- Levon Helm <http://allmusic.com/cg/amg.dll?p=amg&sql=11:3nfuxqr5ldde>
- Robbie Robertson<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje>
- The Band <http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifwxqw5ldse>
- Joan Baez <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifqxql5ldte>
- Tom Wilson <http://allmusic.com/cg/amg.dll?p=amg&sql=11:3zfexqugldte>
- Brian Blade <http://allmusic.com/cg/amg.dll?p=amg&sql=11:kcfpxqy5ldhe>
- The Traveling
Wilburys<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>
- Ronee Blakley<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzftxq95ldje

- Johnny Cash <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae>
- Jakob Dylan <http://allmusic.com/cg/amg.dll?p=amg&sql=11:fbfyxqq5ldte>
- Bob Dylan & the Rolling Thunder
Revue<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jjfyxqtgldhe>
- Blind Boy Grunt<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:0xfoxqykldhe>

Influenced By

- Rev. Gary Davis<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e>
- Dave Van Ronk<http://allmusic.com/cg/amg.dll?p=amg&sql=11:kzfixqw5ldae

- Elvis Presley<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifuxqr5ldhe

- Little Richard<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifyxqe5ldde>
- Woody Guthrie<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte

- Hank Williams<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje

- Blind Lemon
Jefferson<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke>
- Leadbelly <http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifqxq95ld0e>

Followers

- Died Pretty <http://allmusic.com/cg/amg.dll?p=amg&sql=11:difoxqe5ld6e>
- Dan Fogelberg<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqe5ldje

- John Lennon <http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqe5ldde>
- The Long Ryders<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifixqe5ldde>
- Leon Russell <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifwxqr5ldke

- Uncle Tupelo <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifwxqr5ldde

- World Party <http://allmusic.com/cg/amg.dll?p=amg&sql=11:difuxqr5ldfe>
- J.P. Jones <http://allmusic.com/cg/amg.dll?p=amg&sql=11:fjfwxql5ldae>
- Eddie Vedder <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0zfqxqegld0e

- Birddog <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0jfuxqehldke>
- The Slip <http://allmusic.com/cg/amg.dll?p=amg&sql=11:fpfyxqrkld6e>
- Will Hoppey <http://allmusic.com/cg/amg.dll?p=amg&sql=11:kpfwxqrkldde>
- Arlo Leach <http://allmusic.com/cg/amg.dll?p=amg&sql=11:anfuxqqkldfe>
- Matthew Friedberger<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifixqlald6e>
- Coque Malla <http://allmusic.com/cg/amg.dll?p=amg&sql=11:abfyxqraldke>
- The Childballads<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:jcfqxqydldhe>
- These United
States<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfuxqydldte>
- Scott Matthews<
http://allmusic.com/cg/amg.dll?p=amg&sql=11:jbfwxqqrldae>
- Sleepy Sun <http://allmusic.com/cg/amg.dll?p=amg&sql=11:fzfwxztgldje>

Performed Songs By

- Traditional <http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzftxqekldte>
- Jacques Levy <http://allmusic.com/cg/amg.dll?p=amg&sql=11:gjfwxqu5ldhe

- Robert Hunter<http://allmusic.com/cg/amg.dll?p=amg&sql=11:09frxqw5ldje

> *- Woody Guthrie<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldte*
>
> *- Rev. Gary Davis<*
> *http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfixq85ld6e>*
> *- Booker T. Washington*
> *White<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fjfyxqegld6e>*
> *- Robbie Robertson<*
> *http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje>*
> *- Johnny Cash <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae>*
> *- Henry Thomas <http://allmusic.com/cg/amg.dll?p=amg&sql=11:3iftxq95ldae*
>
> *- Richard Manuel<*
> *http://allmusic.com/cg/amg.dll?p=amg&sql=11:wifixqlgldae>*
> *- Arthur "Big Boy"*
> *Crudup<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jvfqxqy5ldse>*
> *- Hank Williams<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje*
>
> *- Sam Shepard <http://allmusic.com/cg/amg.dll?p=amg&sql=11:dpfoxqegld0e>*
> *- Terry Holmes <http://allmusic.com/cg/amg.dll?p=amg&sql=11:hnfuxqy5ldae*
>
> *- Rick Danko <http://allmusic.com/cg/amg.dll?p=amg&sql=11:g9fexqt5ldfe>*
> *- Curtis Mayfield<*
> *http://allmusic.com/cg/amg.dll?p=amg&sql=11:difyxqe5ldfe>*
> *- Jimmie Rodgers<*
> *http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldde>*
> *- Blind Lemon*
> *Jefferson<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke>*
> *- Frank Warner <http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzfexqtjld0e*

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143. Nate Dorward

Upcoming gig: cris cheek in Toronto, Aug 29th

Sat 22 Aug 2009

(Apologies if you get multiple copies of this....)

Aug.29 in Toronto:

A poetry/sound/multimedia performance--

*cris cheek *(London/US)
+ *Barnyard Drama *[Christine Duncan/Jean Martin] (Toronto)

8pm, at
Somewhere There
Live Creative Music in Toronto

340 Dufferin Street - one block South of Queen Street
** entrance from Melbourne Ave. **
www.somewherethere.org

$8 cover, or free admission if you purchase cris's new book *part: short life housing *(specially priced for this event at $16!)

*ABOUT CRIS CHEEK: *cris cheek is a sound artist, poet, photographer, mixed-media practitioner and interdisciplinary performer, whose works have been commissioned and shown locally and trans-locally, in multiple versions using diverse media for their production and circulation. Born in London in 1955, he lived and worked there until the early 1990s, a performance writer very much a part of what was going on with poetry in that capital city. His musical collaborations include Slant (a trio with Phillip Jeck and Sianed Jones) and Garam Masala; he also collaborated in 1999-2007 with Kirsten Lavers on the cross-disciplinary project Things Not Worth Keeping (www.thingsnotworthkeeping.com) . He currently lives in the southwest Ohio River Valley.

cris’s most recent book is *part: short life housing *(Toronto: The Gig, 2009), a collection of six texts from the 1980s and 1990s, including “canning town chronicles,” a scathing set of verbal accretions that emerged from the wreckage of the Thatcher era; and “f o g s,” a series of typestracts quarried from verbal improvisations recorded during outdoor walks in densely foggy weather.

For more info contact:

Nate Dorward
109 Hounslow Ave., North York, ON, M2N 2B1, Canada
[redacted] - [redacted]

*

RECENT PUBLICATIONS:

cris cheek, PART: SHORT LIFE HOUSING
Trevor Joyce, WHAT'S IN STORE
ANTIPHONIES: Essays on Women's Experimental Poetries in Canada

More information at www.ndorward.com/poetry/

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144. David Chirot
Re: The Longest Poem in the World
Sat 22 Aug 2009

A Paradox: that constraint based works are so often founded on the principle of producing the most "unconstrained" works--i.e. "Endless," "Longest," maybe

even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock concept of "Louder than God."

There is also something of the "inevitbale" about these constarint based works:

For a moment i thought the Longest Poem might be something like the Burma Shave jingles (many, oddly, very like some of the poetry of Charles Bernstein) which stretched from coast to coast--hence a long poem covering thousands of miles . . . so this project would have as it's "inevitably" the meeting with the Oceans, something that Lautreamont i a strange way would understand: "O Ocean!"

Another form of this inevitblilty that one finds in these lines i the "Longest Poem" is they express both a tritieness and a lack of suprise in resoving by rhyme their dilemans.

That is--do they not read i a small way like the Fates terribly at Work?

Geleth Burgess in a 1968 Art Magaine article considered the Inevitbale from the point of view of the trite and the Bromide in "Are you a Bromide?" examiniing 48 "genuine cliches," in thre Grand Tradition of Flaubert's Dictionairre des idees recues (Dictionary of Accepted/Rceived ideas.) writes: of,for example, "It's not the moeny, it's the priniple of the thing" that: "Iti s not merely because the remark is trite that itis Bromidic. Ot is because with the Bromide the remark is INEVITABLE."

(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's Devil's Dictionary being "serialized" letter by letter at http://davidbaptistechirot.blogspot.com Also being "serialized" is Edward Bernays's classic work from 1928: Propaganda, and a series of poems, tales, etc from H.Chase's 1958 book of homophonic "translations"..I hope to "serialize more such works re language, writing, words letters etc including more texts re the language of our times which is best expressed as the satuartion of it by/with Propaganda/advertising objectives. One of the misunderstaning of Corporate State Fascism as it is devloping in the US's latest formsof Capitalism is that the distinctions between advertsisng and Propaganda have been broken down. A book blurb can be read as an example of this, in which an ideology of writing is combined an ideology of "buy this book"! And why buy it--because it is part and parcel of what is good for one--the delicious fast food delights("You Are What You Eat") of propaganda-ads. Isn't that what this poem is about, "The Longest Poem?" And how about any poem one may read today written in the USA? Is it not saturated by the ideologies of production-consumption-more-more-faster-faster--a bizarre echoing of the terms in Charles Olson's Projective Verse: One sense impression/breath, letter, syllable, word, phrase, line following another, fast , faster, citizen!--etc) II met once a Ukrainian poet who claimed to have

written "The World's longest Palindrome," helped by the fact that the Ukrainian language is apparently extraordinarily rich in palindromic possibilities. This "World's Longest Palindrome" was either 4 or 8 small pages folded together and done in fine type. (forgive the lapse in memory, what's left of it.) Bob Cobbing, when this pronouncement/announcement of the World's Longest Palindrome was made clear to him became quite vividly and demonstrably antagonistic, saying, no no no!!!! HE had written the world's longest Palindrome because his was just a simple "round" that endless spun around and around as a form of linguistic perpetual motion machine; thus, to be sure, being perpetual, it was "The World's Longest Palindrome." This Palindrome after all, being perpetual, would be the longest in"Eternal Time," while the "mere" Untrained Palindrome was only long in the number of words, so that it's duration in time was far shorter. This conversation itself had a Palindromic quality to it in that a Russian had to translate from Ukrainian to Russian for another Russian who translated from Russian to German which I then translated from German to English for Bob's reply, which then went "backwards" to its "original source," the Ukrainian poet. This project by Mr Gheorghe (a Russian born "1005 Romanian) has also attarateced the attention of CNN, as one may see in the note below from one of Mr Georghe's sites (he is also a radiot/tv star as well as a school teacher in Romania. Constraint based works often are very leaden in their effect, the "concept" being productive of things only too inevitable, like the thudding tautologies say of"Conceptual Poetry" of the contemporary American kind (nothing like Conceptual Poetry in "reality"). I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustarte as it were the Inevitability of the Bromidic running amok!

,

“Longest Poem” featured on
CNN.com<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>

The Longest Poem in the World <http://www.longestpoemintheworld.com/>, my
experiment that I previously told you
about<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>was
just featured in an article on
CNN Technology.

Strangers gather on Web to make collective
art<http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/
index.html>
.

Enjoy :)
6 comentarii<http://www.idevelop.ro/longest-poem-featured-on-

cnn.htm#comments>
Work <http://www.idevelop.ro/categorii/work>, Programare web<http://www.idevelop.ro/categorii/programare-web>, General <http://www.idevelop.ro/categorii/general>

On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[redacted]> wrote:

> *The Longest Poem in the World*
> *http://www.longestpoemintheworld.com/*

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145. Jennifer Karmin
Red Rover Series / Experiment #32
Sat 22 Aug 2009

Red Rover Series
{readings that play with reading}

Experiment #32:
Our Bodies, Our Devils

SATURDAY, AUGUST 29
7pm

Featuring:
Krista Franklin & Adam Rose

NEW LOCATION
at the Orientation Center
2129 N. Rockwell -- Chicago, IL
corner of Milwaukee/Rockwell
left side of the Congress Theater building
http://orientationcenter.wordpress.com
suggested donation $4

KRISTA FRANKLIN is a poet and visual artist who has most recently been published in RATTLE, Indiana Review, Ecotone, Clam, Callaloo, MiPOesias.com, and the anthology Gathering Ground. Her collages have appeared on the covers of award-winning books, and she has exhibited nationally in solo and group exhibitions. She is a Cave Canem Fellow, and the co-founder of 2nd Sun Salon, a community meeting space for writers, visual and performance artists, musicians and scholars. http://www.kristafranklin.com

ADAM ROSE is a performer and choreographer living and working in Chicago, IL. Adam graduated with a B.A. in Dance/Theater from Antioch College in 2008. He is the Artistic Director of Antibody Dance, a company specializing in

movement studies and occult research. He has also performed with Dim Sum Dance, contributed to Lucky Plush's Steal This Dance project, and performs with Girlie-Q Productions as Elena. He is currently a 2009 LinkUp residency artist at Links Hall. http://www.antibodydance.org

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
September 26: Kate Greenstreet & Gina Myers

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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146. Les Rencontres Internationales

[Festival 2009-2010] Call for Entries | Appel a' proposition | Convocatoria | Teilnahmeaufruf | FILM, VIDEO, MULTIMEDIA [EN] [FR] [DE] [ES]

Sat 22 Aug 2009

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dear all,
i send you below an information about our current call for entries.
please spread out and forward around you.
best

+ + + + + + + + + + + + + + IN ENGLISH
http://www.art-action.org/site/_news/09/call/en.htm AUF DEUTSCH
http://www.art-action.org/site/_news/09/call/de.htm EN ESPAÑOL
http://www.art-action.org/site/_news/09/call/es.htm EN FRANÇAIS
http://www.art-action.org/site/_news/09/call/fr.htm + + + + + + + + + + + + + + +

||||||| CALL FOR ENTRIES
||||||| UNTIL SEPTEMBER 5, 2009: WITH REGULAR MAIL SENDING
||||||| UNTIL SEPTEMBER 15, 2009: WITH VIDEO UPLOAD
||||||| http://www.art-action.org/en_index.htm

||||||| RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID
||||||| FILM / VIDEO / MULTIMEDIA

The call for entries for the next Rencontres Internationales Paris/Berlin/Madrid is open until September 5 and 15, 2009.

The next Rencontres Internationales Paris/Berlin/Madrid will take place in Paris from November 30 to December 9 at the Centre Pompidou, the Jeu de Paume national museum and other venues. The same programme will be presented in Madrid in April 2010 and in Berlin in July 2010. Those three events will feature an international programming focusing on film, video and multimedia, gathering works of artists and filmmakers recognized on the international scene along with young artists and filmmakers.

ANY INDIVIDUAL OR ORGANIZATION CAN SUBMIT ONE OR SEVERAL PROPOSALS. THE CALL FOR ENTRIES IS OPEN TO FILM, VIDEO AND MULTIMEDIA PROPOSALS, without any restrictions for length or genre. All submissions are free, regardless of geographical origin... [click here >>> http://www.art-action.org/site/en/info/appel.htm]

• FILMS AND VIDEOS - any film and video format
* Video / Experimental video
* Fiction, exp. fiction / Short, middle and full length
* Documentary, exp. documentary
* Experimental film
* Animation

• MULTIMEDIA
* Video installation, multimedia installation * Net art * Multimedia concert, multimedia performance

TO ENTER A PROPOSAL CLICK HERE >>>
http://www.art-action.org/site/en/info/appel.htm
You may have the opportunity to choose between two types of registration:
• Until September 5, 2009: Entry form to use with regular mail
• Until September 15, 2009: 100% online entry form with video upload

PLEASE FORWARD this information to creative organizations, art networks, production organizations, artists and filmmakers you are in contact with.

The 'Rencontres Internationales' offers more than a simple presentation of the works. It introduces an intercultural forum gathering various guests from all over the world - artists and filmmakers, institutions and emerging organizations - to testify to their reflections and their experiences, but also to artistic and cultural contexts that are often undergoing deep changes. The 'Rencontres Internationales' reflects specificities and convergences of artistic practices between new cinema and contemporary art, explores emerging media art practices and their critical purposes, and makes possible a necessary time when

points of view meet and are exchanged. The event aims at presenting works to a broad audience, at creating circulations between different art practices and between different audiences, as well as creating new exchanges between artists, filmmakers and professionals. It seeks to contribute to a reflection on our contemporary culture of image via a compelling program opened to everyone..

PARIS/BERLIN/MADRID In 2007, the Rencontres Internationales, which initially took place in Paris and Berlin, opened up to a third city: Madrid. This event now constitutes a unique artistic and cultural platform in Europe for artists, professional networks and various audiences. The venues in the three cities are in particular in Paris the Centre Pompidou and the Jeu de Paume national museum, in Berlin the Haus der Kulturen der Welt, and in Madrid the Reina Sofia National museum, the auditorium of the Ministry for Culture, the Tabacalera - futur national centre for visual arts, the Spanish Cinematheque, the CA2M Centro de Arte Dos de Mayo de la Comunidad de Madrid. The 'Rencontres Internationales' is a non-commercial event without competition, supported by French, German, Spanish and international institutions... [click here >>> http://www.art-action.org/site/en/soutien/]

||||||| OPENING
||||||| MONDAY, NOVEMBER 30, 2009
Opening on Monday, November 30
from 8PM at the Centre Pompidou - Cinema 1
Presentation, screening, cocktail

||||||| PASS/ACCREDITATION
||||||| UNTIL NOVEMBRE 20, 2009
Accreditations (only press and professionals) grant access to the whole program (except for special screenings): screenings, exhibitions, concerts and performances, video library and debates.
Accreditation application [click here >>> http://www.art-action.org/site/en/info/pass_accred.htm]

||||||| PRESS
||||||| PRESS INFORMATION / PRESS KIT
Press kit is sent upon receipt of emailed request
info(at)art-action.org
Press contact [click here >>> http://www.art-action.org/site/en/contact/]

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147. Jim Andrews
Netpoetic.com
Sat 22 Aug 2009

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http://netpoetic.com is a communal blog started and run by Jason Nelson about digital poetry. The blog features writing by him and Alan Bigelow, Lori Emerson, Scott Rettberg, Jaka Zeleznikar, Michael Maguire, Sandy Baldwin, Brian Stefans, Hazel Smith, Jim Andrews, Curt Cloninger, Joerg Pringer, Nick Montfort, Edward Picot, and Davin Heckman.

ja
http://vispo.com

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148. CA Conrad
MACRO (Soma)tics
Sat 22 Aug 2009

MACRO (Soma)tics here: http://www.nonsitecollective.org/CAConrad/Soma%28tics%29

a taste

a taste can be nice
a taste just a taste of nearly anyone anything but not anywhere? yes, anywhere

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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149. Rachel Loden
Bay Area Poetry Marathon, Saturday, August 29 in SF
Sun 23 Aug 2009

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* DONNA de la PERRIERE * EDWARD FOSTER * C.S. GISCOMBE * PAUL HOOVER * * RACHEL LODEN * MIRANDA MELLIS * JARED STANLEY * and * AL YOUNG *

are all reading at the Bay Area Poetry Marathon on Saturday, August 29 at 7:00 p.m.

Please come and say hello!

Location:
The Lab

2948 16th Street (@ Capp)
San Francisco, CA

http://www.thelab.org/events/[redacted]-poetry-marathon.html

* DONNA de la PERRIERE is the author of True Crime (Talisman House). Work is forthcoming in Gender Outlaw, a book honoring the late kari edwards. The recipient of a 2009 Fund for Poetry award, she teaches writing at CCA & SFSU.

* EDWARD FOSTER's most recent book is Febra Alba, a selection of his poems in Romanian translation. His selected poems were published in 2006. A new collection, The Beginning of Sorrows, will be published this October.

* C.S. GISCOMBE's teaches at U.C. Berkeley. His recent poetry books are Prairie Style and Giscome Road. Prairie Style won an American Book Award from the Before Columbus Foundation; Giscome Road won the Carl Sandburg Award.

* PAUL HOOVER's most recent poetry book is Sonnet 56 (Les Figues Press)--book party to be held at Moe's on October 20. Other recent works include Poems in Spanish, Edge and Fold, and translations of Holderlin and Vietnamese poetry.

* RACHEL LODEN is the author of Dick of the Dead (Ahsahta Press) and Hotel Imperium (Georgia). Recipient of a grant from the Fund for Poetry, her work is forthcoming in the &NOW AWARDS: The Best Innovative Writing.

* MIRANDA MELLIS is the author of The Revisionist (Calamari Press) and Materialisms (Portable Press at Yo Yo Labs). Her various writing has appeared variously including Tin House, Harper's, The Believer, Fence, Denver Quarterly, and elsewhere.

* JARED STANLEY is the author of Book Made of Forest and three chapbooks, including The Outer Bay. He co-edits Mrs. Maybe with Lauren Levin and Catherine Meng. Recent work is in Mary, Zoland Poetry, and Big Bridge.

* AL YOUNG's 22 widely translated books include poetry, fiction and musical memoirs. From 2005- 2008 he served as poet laureate of California. Other honors include NEA, Fulbright, & Guggenheim Fellowships. The Sea, The Sky, And You, And I, a poetry & jazz CD (featuring bassist Dan Robbins) came out this year from Bardo Digital. Detailed information about this Berkeley-based author may be found at www.alyoung.org

Contact: [redacted]

http://ahsahtapress.boisestate.edu/books/loden/loden.htm

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150. **susan maurer**
on not leaving the list
Sun 23 Aug 2009

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a campaign to have "click if you want to leave the list" feature which comes to you before you 're removed from the list. I keep hitting some fool wrong button and having to rejoin. other lists have this feature, susan maurer _____ Windows Live: Make it easier for your friends to see what you're up to on Facebook. http://windowslive.com/Campaign/SocialNetworking?ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_facebook:082009

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151. **Amanda Earl**
AngelHousePress Essay # 7 - Marcus McCann
Sun 23 Aug 2009

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the seventh of the AngelHousePress Series is now on line. In the essay, "Notes on The Sad Phoenician's Other Woman: Experiencing Robert Kroetsch's Poetry In A Fever," I discuss my appreciation for the poetry of Robert Kroetsch and the long poem in general and talk about how Kroetsch's poem "the Sad Phoenician" inspired me to write a response poem.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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152. **Pam Brown**
write a review for Jacket magazine?
Sun 23 Aug 2009

Dear Poeticists,

If you would like to write a review of Nicole Mauro's first collection, 'The Contortions', please contact me on the back channel [redacted]

Further information : From the back cover: 'The Contortions' encourages language to pop and pulse down the synaptic hallways of our culture. From Freudian free association to soap opera summaries, from Pangrammic mnemonics to Rimbaud, these poems are not afraid to breach etiquette and "dis-remember" the habits of words. Mauro transmits the fantastical double life of language--what it once was and what it now (happily) can be--with visual and

sonic nerve.--Jena Osman Publisher: Dusie Publication Date: August 18, 2009 Pages: 82

Thanks,
Best wishes,
Pam Brown

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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153. cris cheek
live in Toronto this coming Saturday
Mon 24 Aug 2009

(Hi folks--Apologies if you get multiple copies of this....) i'm forwarding it:

*

Aug.29 in Toronto:

A poetry/sound/multimedia performance--

*cris cheek *(London/US)
+ *Barnyard Drama *[Christine Duncan/Jean Martin] (Toronto)

8pm, at
Somewhere There
Live Creative Music in Toronto
340 Dufferin Street - one block South of Queen Street
** entrance from Melbourne Ave. **
www.somewherethere.org

$8 cover, or free admission if you purchase cris's new book *part: short life housing *(specially priced for this event at $16!)

*ABOUT CRIS CHEEK: *cris cheek is a sound artist, poet, photographer, mixed-media practitioner and interdisciplinary performer, whose works have been commissioned and shown locally and trans-locally, in multiple versions using diverse media for their production and circulation. Born in London in 1955, he lived and worked there until the early 1990s, a performance writer very much a part of what was going on with poetry in that capital city. His musical collaborations include Slant (a trio with Phillip Jeck and Sianed Jones) and

Garam Masala; he also collaborated in 1999-2007 with Kirsten Lavers on the cross-disciplinary project Things Not Worth Keeping
(www.thingsnotworthkeeping.com) . He currently lives in the temperate deciduous forests of the southwest Ohio River Valley.

cris's most recent book is *part: short life housing *(Toronto: The Gig, 2009), a collection of six texts from the 1980s and 1990s, including "canning town chronicles," a scathing set of verbal accretions that emerged from the wreckage of the Thatcher era; and "f o g s," a series of typestracts quarried from verbal improvisations recorded during outdoor walks in densely foggy weather.

For more info contact:

Nate Dorward
109 Hounslow Ave., North York, ON, M2N 2B1, Canada
[redacted] - [redacted]

*

RECENT PUBLICATIONS:

cris cheek, PART: SHORT LIFE HOUSING
Trevor Joyce, WHAT'S IN STORE
ANTIPHONIES: Essays on Women's Experimental Poetries in Canada

More information at www.ndorward.com/poetry/

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154. Camille Martin
Figure of Speech: Fluid Dynamics
Mon 24 Aug 2009

What do you get when you cross edgy poetry with Renaissance music? Find out at "Figure of Speech," a collaborative performance of poetry, dance, and music in Toronto.

I'm incredibly honoured to be performing with Gauri Vanarese, a dancer, and John Edwards and Hallie Fishel-Verrette, musicians in the Renaissance and Baroque music duo, Musicians in Ordinary, in an evening of artistic collaboration organized by Tricia Postle.

Hallie and John have composed settings for several of my sonnets, using traditional musical forms of the 16th and 17th centuries. Some of these sonnets were inspired by English nursery rhymes, and when I heard Hallie and John perform them at a recent rehearsal, the poetry and music sounded to my ears like a perfect blend.

And for the occasion I also set several of my poems to music, which John, Hallie, and I will perform in various combinations.

In addition, Hallie and John will accompany dancer Gauri Vanarese in two of her beautiful and evocative choreographed pieces.

It will be a memorable evening. If you will be in Toronto this weekend, please come!

* * * * *

Majlis Multidiscplinary Arts Presents

Figure of Speech: Flud Dynamics

a summer night of poetry, dance, and live music in an urban garden

Friday, August 28
Saturday, August 29
8:00 pm

poetry: Camille Martin
dance: Gauri Vanarese
music: John Edwards and Hallie Fishel-Verrette
163 Walnut Street / Toronto
tickets: $15

http://www.facebook.com/event.php?eid=119662751628
http://musiciansinordinary.ca/

* * * * *

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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155. Francesco Levato
"War Rug" - Poetry Film Screening in NY
Mon 24 Aug 2009

"War Rug" - Poetry Film Screening in NY

Date: September 5th, 2009
Time: 7:30 10:30 p.m.
Location: Upstairs at Erika's, Williamsburg in Brooklyn, NY - for entrance and address you need to call and RSVP up to the event start time at 917/[redacted].

"War Rug" is based on a work of documentary poetics in the form of a book length poem. Multiple interwoven narratives explore life within zones of conflict as viewed through the lens of current warfare. The narratives range from passages inspired by journal entries, firsthand accounts, and news reports to poetic constructs collaged from military doctrine, Freedom of Information Act released government documents (like CIA interrogation manuals, and detainee autopsy reports), and numerous other sources. The film collages and juxtaposes archival source material with U.S. Military footage in an exploration of alternative narrative interpretations of the source text.

For more information please visit:

http://www.francescolevato.com

http://www.facebook.com/group.php?gid=47598138799

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156. Al Filreis

PoemTalk #21 on Charles Bernstein now released

Mon 24 Aug 2009

PoemTalk #21 is a discussion of Charles Bernstein's "In a Restless World Like This Is." The talkers this time are Marcella Durand, Eli Goldblatt, and Hank Lazer. As always, PoemTalk is a 25-minute long audio podcast.

http://www.poemtalk.org

There are several ways to subscribe to PoemTalk. One is through iTunes: go to your iTunes music store, type "PoemTalk" in the search box, find PoemTalk and click "subscribe."

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp
dial 215-746-POEM or [redacted]

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157. **Michael**
TRIBUTE TO DAVID BROMIGE
Mon 24 Aug 2009

TRIBUTE SHOW to DAVID BROMIGE

August 26, 2009 7:00 p.m.

Katherine Hastings presents a one-hour tribute to the late poet David Bromige. The author of dozens of books and the recipient of many literary honors, David Bromige was also a former Poet Laureate of Sonoma County, a professor at Sonoma State University, and a mentor to many. His experimental style and sharp wit translated to a large collection of work so varied that the poems could easily be mistaken as the work of many. Born in London in 1933, Bromige died in Sebastopol in June of this year. Participating in tonight's program will be his wife, Cecelia Belle, their daughter, Margaret, and others. Recordings of Bromige reading his work will also be featured.

To listen to the program:

1) Tune in to KRCB 91.1 FM

2) Stream live at www.krcb/org

3) iTunes: Go to Radio/Public/KRCB

4) Comcast Cable TV, Santa Rosa, Channel 961

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158. **Murat Nemet-Nejat**
Re: The Longest Poem in the World
Mon 24 Aug 2009

David,

I think process/procedure determined digital poems are longest-poems producing machines. Or a poem based on a number series stretching infinitely at both ends. Here a conceptual work leads to a plethora of words -a concept as a word producing machine.

Did you think of the connection between longest-poems and machines, which itself a "rationalization" of automatism, this surrealist tool afflicted with cancer.

Ciao,

Murat

On Sat, Aug 22, 2009 at 7:32 AM, David Chirot <[redacted]>wrote:

> *A Paradox: that constraint based works are so often founded on the principle of producing the most "unconstrained" works--i.e. "Endless,"*

"Longest," maybe even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock
concept of "Louder than God."

There is also something of the "inevitbale" about these constarint based works:

For a moment i thought the Longest Poem might be something like the Burma Shave jingles (many, oddly, very like some of the poetry of Charles Bernstein) which stretched from coast to coast--hence a long poem covering thousands of miles . . .
so this project would have as it's "inevitably" the meeting with the Oceans,
something that Lautreamont i a strange way would understand: "O Ocean!"

Another form of this inevitblilty that one finds in these lines i the "Longest Poem" is they express both a tritieness and a lack of suprise in resoving by rhyme their dilemans.

That is--do they not read i a small way like the Fates terribly at Work?

Geleth Burgess in a 1968 Art Magaine article considered the Inevitbale from
the point of view of the trite and the Bromide in "Are you a Bromide?" examiniing 48 "genuine cliches," in thre Grand Tradition of Flaubert's Dictionairre des idees recues (Dictionary of Accepted/Rceived ideas.) writes: of,for example, "It's not the moeny, it's the priniple of the thing" that:
"Iti s not merely because the remark is trite that itis Bromidic. Ot is because with the Bromide the remark is INEVITABLE."

(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's Devil's Dictionary being "serialized" letter by letter at http://davidbaptistechirot.blogspot.com
Also being "serialized" is Edward Bernays's classic work from 1928: Propaganda, and a series of poems, tales, etc from H.Chase's 1958 book of homophonic "translations"..I hope to "serialize more such works re language,
writing, words letters etc including more texts re the language of our times
which is best expressed as the satuartion of it by/with Propaganda/advertising objectives. One of the misunderstaning of Corporate State Fascism as it is devloping in the US's latest formsof Capitalism is that the distinctions between advertsisng and Propaganda have been broken down. A book blurb can be read as an example of this, in which an ideology of writing is combined an ideology of "buy this book"! And why buy it--because it is part and parcel of what is good for one--the delicious

fast food delights("You Are What You Eat") of propaganda-ads. Isn't that what this poem is about, "The Longest Poem?" And how about any poem one may read today written in the USA? Is it not saturated by the ideologies of production-consumption-more-more-faster-faster--a bizarre echoing of the terms in Charles Olson's Projective Verse: One sense impression/breath, letter, syllable, word, phrase, line following another, fast , faster, citizen!--etc)
II met once a Ukrainian poet who claimed to have written "The World's longest Palindrome," helped by the fact that the Ukrainian language is apparently extraordinarily rich in palindromic possibilities. This "World's
Longest Palindrome" was either 4 or 8 small pages folded together and done in fine type. (forgive the lapse in memory, what's left of it.)
Bob Cobbing, when this pronouncement/announcement of the World's Longest Palindrome was made clear to him became quite vividly and demonstrably antagonistic, saying, no no no!!!! HE had written the world's longest Palindrome because his was just a simple "round" that endless spun around and around as a form of linguistic perpetual motion machine; thus, to be sure, being perpetual, it was "The World's Longest Palindrome."
This Palindrome after all, being perpetual, would be the longest in"Eternal Time," while the "mere" Untrained Palindrome was only long in the number of words, so that it's duration in time was far shorter.
This conversation itself had a Palindromic quality to it in that a Russian had to translate from Ukrainian to Russian for another Russian who translated from Russian to German which I then translated from German to English for Bob's reply, which then went "backwards" to its "original source," the Ukrainian poet.
This project by Mr Gheorghe (a Russian born "1005 Romanian) has also attarateced the attention of CNN, as one may see in the note below from one of Mr Georghe's sites (he is also a radiot/tv star as well as a school teacher in Romania.
Constraint based works often are very leaden in their effect, the "concept" being productive of things only too inevitable, like the thudding tautologies say of"Conceptual Poetry" of the contemporary American kind (nothing like Conceptual Poetry in "reality").
I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustarte as it were the Inevitability of the Bromidic running amok!

,

"Longest Poem" featured on CNN.com<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>

The Longest Poem in the World <http://www.longestpoemintheworld.com/>, my experiment that I previously told you

> *about<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>was just featured in an article on*
> *CNN Technology.*
>
> *Strangers gather on Web to make collective*
> *art<*
> *http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/index.html*
>
> *.*
>
> *Enjoy :)*
> *6 comentarii<*
> *http://www.idevelop.ro/longest-poem-featured-on-cnn.htm#comments>*
> *Work <http://www.idevelop.ro/categorii/work>, Programare*
> *web<http://www.idevelop.ro/categorii/programare-web>,*
> *General <http://www.idevelop.ro/categorii/general>*
>
> *On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[redacted]> wrote:*
>
> *The Longest Poem in the World*
> *http://www.longestpoemintheworld.com/*
>
> *guidelines*

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159. Crane's Bill Books

William L. Fox and Mark Owens in New Mexico

Mon 24 Aug 2009

(If you're in the area, you might find this tempting, especially if you're interested in ecopoetics and matters concerning land and language.)

THE LAND/an art site is hosting a limited-seating, salon-style dinner and conversation with William L. Fox, director of the Nevada Museum of Art's Center for Art + Environment, on Saturday, September 5, from 6 to 9 pm at THE LAND/gallery in Albuquerque. Bill is a poet (silence and license, One Wave Standing, Reading Sand), independent scholar, lecturer, curator, and author of many books on landscape (including Driving by Memory, The Void, the Grid and the Sign, Terra Antarctica, Driving to Mars, and most recently Aereality: On the World from Above, published this year by Counterpoint). This is a reservations-only, RSPV event, $50 per person, which includes dinner and wine. THE LAND is a nonprofit organization, so your $50 is tax-deductible. On Sunday,

September 6, beginning at 2 pm, Bill will continue the conversation at THE LAND's spectacular outdoor environmental art site near Mountainair, New Mexico. He'll be joined by Mark Owens, a poet and artist from Portland, OR, who will introduce and discuss a language-based environmental project he's been working on for THE LAND. The Sunday event is free. There's more information about THE LAND/an art site at www.landartsite.org . Please forward this to anyone you think might be interested. J. A. Lee [redacted]

THE LAND/an art site
[redacted]
www.landartsite.org

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160. Elizabeth Switaj
Re: The Longest Poem in the World
Mon 24 Aug 2009

2009/8/22 David Chirot <[redacted]>

> *A Paradox: that constraint based works are so often founded on the principle of producing the most "unconstrained" works--i.e. "Endless," "Longest," maybe even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock*
> *concept of "Louder than God."*

It's like a balloon filled with sand: push it down in one spot, and it bulges out elsewhere. To be any nameable -est is only to be least constrained in one direction.

Then again, work all the sand into a single bulge and there isn't a lot of material left for the rest. Empty latex. Triteness.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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161. Jeffrey Side
Re: History of music website
Mon 24 Aug 2009

Thanks, Patrick. I would have normally done something similar, but I wanted to test the site's search capabilities compared to other music sites.

On Wed, 19 Aug 2009 13:23:17 -0500, Patrick Dillon
<[redacted]> wrote:

>Here is a link to the allmusic entry on Dylan:
>http://www.allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe
>
>I'm not sure where you ended up on your search for Dylan. Personally, I
>prefer to navigate the AllMusic site through Google, as I do with many other
>sites. If I'm going to do a search for Bob Dylan, I don't go to allmusic and
>then search for "Bob Dylan." I do a Google search for "Bob Dylan allmusic."
>And that will take me right to the profile.'
>
>Make sure to take note of the tabs, especially discography. There are full
>reviews of most albums and, for Dylan, most songs.
>
>I do this particularly with AllMusic because I find that it has slow load
>times.
>
>Here is the text from the Dylan AllMusic Page just cut and pasted into this
>email: Good bye!
>
>
>Biographyby Stephen Thomas Erlewine
>
>Bob Dylan's influence on popular music is incalculable. As a songwriter, he
>pioneered several different schools of pop songwriting, from confessional
>singer/songwriter to winding, hallucinatory, stream of conscious narratives.
>As a vocalist, he broke down the notion that a singer must have a
>conventionally good voice in order to perform, thereby redefining the
>vocalist's role in popular music. As a musician, he sparked several genres
>of pop music, including electrified folk-rock and country-rock. And that
>just touches on the tip of his achievements. Dylan's force was evident
>during his height of popularity in the '60s -- the
>Beatles<http://allmusic.com/cg/amg.dll?p=amg&sql=11:hifrxqw5ldse>'
>shift toward introspective songwriting in the mid-'60s never would have

>happened without him -- but his influence echoed throughout
several ... Read
>More... <http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifrxqe5ldhe%
7ET1>
>-----
>
<http://adserver.adtechus.com/adlink/5132/860406/0/170/AdId=389116
;BnId=3;itime=705830452;nodecode=yes;link=http://www.eyewonderla
bs.com/ct.cfm?
ewbust=0&file=http://cdn.eyewonder.com/100125/756848/1104531/NOS
CRIPTfailover.jpg&eid=1104531&name=Clickthru-
NOSCRIPT&num=1&time=0&diff=0&click=http://www.floridasnatural.co
m/fun-stuff/where-does-your-juice-come-from>
>
<http://adserver.adtechus.com/adlink/3.0/5132/860406/0/170/ADTECH;l
oc=300;misc=[TIMESTAMP];rdclick=>
> [image: The Freewheelin' Bob
>Dylan]<http://allmusic.com/cg/amg.dll?p=amg&sql=10:difqxqt5ld0e>
>[image:
>Nashville Skyline]<http://allmusic.com/cg/amg.dll?
p=amg&sql=10:gifwxqt5ld0e>
> [image:
>Dylan [2007 3-CD
>Edition]]<http://allmusic.com/cg/amg.dll?
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>[image:
>Highway 61 Revisited]<http://allmusic.com/cg/amg.dll?
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> [image:
>Biograph] <http://allmusic.com/cg/amg.dll?
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>Blood on the Tracks]<http://allmusic.com/cg/amg.dll?
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> [image: Listen
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7ER>
> [image: Listen
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7ER>
> [image: Listen
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7ER>
> [image: Listen
>Now!]<http://allmusic.com/cg/amg.dll?p=amg&sql=50:fifexqt5ld0e%
7ER>
>----------
>Other Entries
>
> - Movie Entry <http://www.allmovie.com/artist/88557>
> - Classical Music Entry<http://allmusic.com/cg/amg.dll?
p=amg&sql=41:65657>
>
>Member Of
>
> - The Traveling
>Wilburys<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>
>
>Similar Artists
>
> - Van Morrison <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifuxqygldhe>
> - Neil Young <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:kifoxqr5ldfe>
> - John Prine <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifixqr5ldhe>
> - Joni Mitchell<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3ifexqe5ldte>
> - John Hiatt <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:difixqe5ld0e>
> - George Harrison<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:hifrxqe5ld0e>
> - Grateful Dead<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0ifoxqe5ldke>
> - Fairport Convention<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:fifwxqe5ldje>
> - The Byrds <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3ifqxqw5ldfe>
> - Phil Ochs <http://allmusic.com/cg/amg.dll?

p=amg&sql=11:kifoxqq5ld6e>
> - Donovan <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0ifqxqe5ldhe>
> - Ian Hunter <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:aifwxqe5ldae>
> - Buffalo Springfield<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifoxqw5ldde>
> - Tim Hardin <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:aifoxql5ldte>
> - Buffy Sainte-Marie<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:hifwxqq5ldhe>
> - Leonard Cohen<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:aifrxql5ldte>
> - A.A. Bondy <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:gpfyxqwrld6e>
> - Fred Neil <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:aifixqq5ld6e>
> - The Sir Douglas
>Quintet<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difrxqr5ld0e>
> - David Blue <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:hifwxql5ldte>
> - Jesse Winchester<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0ifrxqr5ldfe>
>
>See Also
>
> - Levon Helm <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3nfuxqr5ldde>
> - Robbie Robertson<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0ifixqr5ldje>
> - The Band <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:hifwxqw5ldse>
> - Joan Baez <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0ifqxql5ldte>
> - Tom Wilson <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3zfexqugldte>
> - Brian Blade <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:kcfpxqy5ldhe>
> - The Traveling
>Wilburys<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldse>
> - Ronee Blakley<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:dzftxq95ldje>

> - Johnny Cash <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:aifrxql5ldae>
> - Jakob Dylan <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:fbfyxqq5ldte>
> - Bob Dylan & the Rolling Thunder
>Revue<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jjfyxqtgldhe>
> - Blind Boy Grunt<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0xfoxqykldhe>
>
>Influenced By
>
> - Rev. Gary Davis<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3vfixq85ld6e>
> - Dave Van Ronk<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:kzfixqw5ldae>
> - Elvis Presley<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifuxqr5ldhe>
> - Little Richard<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifyxqe5ldde>
> - Woody Guthrie<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifoxql5ldte>
> - Hank Williams<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:dzfexqugldje>
> - Blind Lemon
>Jefferson<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3ifoxq95ldke>
> - Leadbelly <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifqxq95ld0e>
>
>Followers
>
> - Died Pretty <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:difoxqe5ld6e>
> - Dan Fogelberg<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0ifixqe5ldje>
> - John Lennon <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:hifrxqe5ldde>
> - The Long Ryders<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:hifixqe5ldde>
> - Leon Russell <http://allmusic.com/cg/amg.dll?
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> - Uncle Tupelo <http://allmusic.com/cg/amg.dll?

p=amg&sql=11:0ifwxqr5ldde>
> - World Party <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:difuxqr5ldfe>
> - J.P. Jones <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:fjfwxql5ldae>
> - Eddie Vedder <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0zfqxqegld0e>
> - Birddog <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:0jfuxqehldke>
> - The Slip <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:fpfyxqrkld6e>
> - Will Hoppey <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:kpfwxqrkldde>
> - Arlo Leach <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:anfuxqqkldfe>
> - Matthew Friedberger<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:aifixqlald6e>
> - Coque Malla <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:abfyxqraldke>
> - The Childballads<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jcfqxqydldhe>
> - These United
>States<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3vfuxqydldte>
> - Scott Matthews<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jbfwxqqrldae>
> - Sleepy Sun <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:fzfwxztgldje>
>
>Performed Songs By
>
> - Traditional <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:wzftxqekldte>
> - Jacques Levy <http://allmusic.com/cg/amg.dll?
p=amg&sql=11:gjfwxqu5ldhe>
> - Robert Hunter<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:09frxqw5ldje>
> - Woody Guthrie<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:jifoxql5ldte>
> - Rev. Gary Davis<http://allmusic.com/cg/amg.dll?
p=amg&sql=11:3vfixq85ld6e>
> - Booker T. Washington
>White<http://allmusic.com/cg/amg.dll?p=amg&sql=11:fjfyxqegld6e>

> - Robbie Robertson<http://allmusic.com/cg/amg.dll?p=amg&sql=11:0ifixqr5ldje>
> - Johnny Cash <http://allmusic.com/cg/amg.dll?p=amg&sql=11:aifrxql5ldae>
> - Henry Thomas <http://allmusic.com/cg/amg.dll?p=amg&sql=11:3iftxq95ldae>
> - Richard Manuel<http://allmusic.com/cg/amg.dll?p=amg&sql=11:wifixqlgldae>
> - Arthur "Big Boy" >Crudup<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jvfqxqy5ldse>
> - Hank Williams<http://allmusic.com/cg/amg.dll?p=amg&sql=11:dzfexqugldje>
> - Sam Shepard <http://allmusic.com/cg/amg.dll?p=amg&sql=11:dpfoxqegld0e>
> - Terry Holmes <http://allmusic.com/cg/amg.dll?p=amg&sql=11:hnfuxqy5ldae>
> - Rick Danko <http://allmusic.com/cg/amg.dll?p=amg&sql=11:g9fexqt5ldfe>
> - Curtis Mayfield<http://allmusic.com/cg/amg.dll?p=amg&sql=11:difyxqe5ldfe>
> - Jimmie Rodgers<http://allmusic.com/cg/amg.dll?p=amg&sql=11:jifoxql5ldde>
> - Blind Lemon >Jefferson<http://allmusic.com/cg/amg.dll?p=amg&sql=11:3ifoxq95ldke>
> - Frank Warner <http://allmusic.com/cg/amg.dll?p=amg&sql=11:wzfexqtjld0e>
>

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162. Anny Ballardini

The Poets' Corner _ a new update

Mon 24 Aug 2009

Other men are unaware of what they do when they are awake just as they are forgetful of what they do when they are asleep. (DK22B1) *Heraclitus***

School and fall, summer is fading away in the heat and with a new update of the Poets’ Corner for you to read:

Ric Carfagna

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=338

Vince Gotera

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=341

Max Richards

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=342

John Moore Williams

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=343

harry k stammer

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=344

Peter Ganick

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=345

Jennifer Hill

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=346

Bonnie Roberts

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=347

Donna Pecore

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=348

Uche Ogbuji

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=349

Paolo Dalponte

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=350

Joanna Preston

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=351

Dora Malech

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=352

Rachel Loden

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=354

Ed Baker

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=355

New Poems by already featured Authors:

Merchant Hoshang

Full Fathoms Five

http://www.fieralingue.it/corner.php?pa=printpage&pid=2963

Tad Richards

Episodes

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=67

Barry Alpert : http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=17

· T,O,U,C,H,I,N,G [via Paul Sharits & David Franks]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3001>
· FILM ROBERT FRANK<http://www.fieralingue.it/corner.php?pa=printpage&pid=3002>
· TALK JAMES BENNING<http://www.fieralingue.it/corner.php?pa=printpage&pid=3042>
· THE PRESENT [via Robert Frank]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3063>
· KINO-EYE [via Dziga Vertrov]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3064>
· OF PETER FORGACS<http://www.fieralingue.it/corner.php?pa=printpage&pid=3065>
· LES PLAGES D’AGNES [via Agnes Varda]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3074>
· WARMING UP [for Arturo Ripstein]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3108>

· SPARROW [via Johnnie To]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3109>
· EYE IN THE SKY [via Yau Na-hoi & Johnnie To]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3124>

Sharon Brogan

Talking to the Animals

http://www.fieralingue.it/corner.php?pa=printpage&pid=3033

Halvard Johnson

Sonnet Whimsical Children

http://www.fieralingue.it/corner.php?pa=printpage&pid=3066

Marton Koppany

Still Life

http://www.fieralingue.it/corner.php?pa=printpage&pid=3077

Eugen Galasso

Poesiole e un racconto

http://www.fieralingue.it/corner.php?pa=printpage&pid=3091

Helen Ruggieri

FOREIGN LANGUAGES

http://www.fieralingue.it/corner.php?pa=printpage&pid=3092

Ruth Fainlight

DIXIT DOMINUS

http://www.fieralingue.it/corner.php?pa=printpage&pid=3123

Edward Mycue

the duboce triangle and my life

http://www.fieralingue.it/corner.php?pa=printpage&pid=3125

Under Reviews

Soffi di Vertigine : Racconti e Poesie di Eugen Galasso – nota critica di Anny Ballardini

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=262

Ned Condini presentato da Leonardo Franchini

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=263

As usual the order follows the one by which I received the contributions, with my acknowledgment to all contributing Poets and Artists. You can access the Main Index here:

http://www.fieralingue.it/modules.php?name=Content

my best wishes,

Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

163. Pam Brown
thanks - jacket has a reviewer for Nicole mauro's book
Mon 24 Aug 2009

Dear Poeticists,

Thanks again for your quick response to my reques for a reviewer for Jacket.

We have assigned Nicole Mauro's book.

Cheerio from the Antipodes,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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164. **Daniel**
Re: The Longest Poem in the World
Mon 24 Aug 2009

Another contender for longest poem:

http://www.ld4all.com/archive0205/viewtopic.php?t=4716&start=0&postdays=0&postorder=asc&highlight=

Posted: Tue Oct 28, 2003 5:06 am Post subject: Tibetan boy able to recite world's longest poem after dream!

---

http://story.news.yahoo.com/news?tmpl=story&u=/afp/20031022/od_afp/china_tibet_offbeat_031022132306

Tibetan boy able to recite world's longest poem after dream

BEIJING (AFP) - A 13-year-old Tibetan schoolboy has miraculously memorized large parts of the world's longest poem after having had a mysterious dream.

Sitar Doje, a fifth-grader from Qamdo prefecture, had his dream two years ago and can now recite "The Life of King Gesar" for up to six hours on end, the Xinhua news agency reported Wednesday.The agency says Tibet has a long tradition of people waking from sleep inexplicably able to recite the poem from memory. Most of these "God-taught Masters", however, are much older than Sitar Doje and are usually illiterate, the agency said.The lengthy 1,000-year old epic is also cherished by Mongolians and has given rise to a whole field of study referred to as "Gesarology", Xinhua said.

----- Original Message -----
From: "David Chirot" <[redacted]>
To: <[redacted]>
Sent: Saturday, August 22, 2009 7:32 AM
Subject: Re: The Longest Poem in the World

A Paradox: that constraint based works are so often founded on the principle of producing the most "unconstrained" works--i.e. "Endless," "Longest," maybe even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock concept of "Louder than God."

There is also something of the "inevitbale" about these constarint based works:

For a moment i thought the Longest Poem might be something like the Burma Shave jingles (many, oddly, very like some of the poetry of Charles Bernstein) which stretched from coast to coast--hence a long poem covering thousands of

miles . . . so this project would have as it's "inevitably" the meeting with the Oceans, something that Lautreamont i a strange way would understand: "O Ocean!"

Another form of this inevitblilty that one finds in these lines i the "Longest Poem" is they express both a tritieness and a lack of suprise in resoving by rhyme their dilemans.

That is--do they not read i a small way like the Fates terribly at Work?

Geleth Burgess in a 1968 Art Magaine article considered the Inevitbale from the point of view of the trite and the Bromide in "Are you a Bromide?" examiniing 48 "genuine cliches," in thre Grand Tradition of Flaubert's Dictionairre des idees recues (Dictionary of Accepted/Rceived ideas.) writes: of,for example, "It's not the moeny, it's the priniple of the thing" that: "Iti s not merely because the remark is trite that itis Bromidic. Ot is because with the Bromide the remark is INEVITABLE."

(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's Devil's Dictionary being "serialized" letter by letter at http://davidbaptistechirot.blogspot.com Also being "serialized" is Edward Bernays's classic work from 1928: Propaganda, and a series of poems, tales, etc from H.Chase's 1958 book of homophonic "translations"..I hope to "serialize more such works re language, writing, words letters etc including more texts re the language of our times which is best expressed as the satuartion of it by/with Propaganda/advertising objectives. One of the misunderstaning of Corporate State Fascism as it is devloping in the US's latest formsof Capitalism is that the distinctions between advertsisng and Propaganda have been broken down. A book blurb can be read as an example of this, in which an ideology of writing is combined an ideology of "buy this book"! And why buy it--because it is part and parcel of what is good for one--the delicious fast food delights("You Are What You Eat") of propaganda-ads. Isn't that what this poem is about, "The Longest Poem?" And how about any poem one may read today written in the USA? Is it not saturated by the ideologies of production-consumption-more-more-faster-faster--a bizarre echoing of the terms in Charles Olson's Projective Verse: One sense impression/breath, letter, syllable, word, phrase, line following another, fast , faster, citizen!--etc) II met once a Ukrainian poet who claimed to have written "The World's longest Palindrome," helped by the fact that the Ukrainian language is apparently extraordinarily rich in palindromic possibilities. This "World's Longest Palindrome" was either 4 or 8 small pages folded together and done in fine type. (forgive the lapse in memory, what's left of it.) Bob Cobbing, when this pronouncement/announcement of the World's Longest Palindrome was made clear to him became quite vividly and demonstrably antagonistic, saying, no no no!!!! HE had written the world's longest Palindrome because his

was just a simple "round" that endless spun around and around as a form of linguistic perpetual motion machine; thus, to be sure, being perpetual, it was "The World's Longest Palindrome." This Palindrome after all, being perpetual, would be the longest in"Eternal Time," while the "mere" Untrained Palindrome was only long in the number of words, so that it's duration in time was far shorter. This conversation itself had a Palindromic quality to it in that a Russian had to translate from Ukrainian to Russian for another Russian who translated from Russian to German which I then translated from German to English for Bob's reply, which then went "backwards" to its "original source," the Ukrainian poet. This project by Mr Gheorghe (a Russian born "1005 Romanian) has also attarateced the attention of CNN, as one may see in the note below from one of Mr Georghe's sites (he is also a radiot/tv star as well as a school teacher in Romania. Constraint based works often are very leaden in their effect, the "concept" being productive of things only too inevitable, like the thudding tautologies say of"Conceptual Poetry" of the contemporary American kind (nothing like Conceptual Poetry in "reality"). I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustarte as it were the Inevitability of the Bromidic running amok!

,

“Longest Poem” featured on
CNN.com<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>

The Longest Poem in the World <http://www.longestpoemintheworld.com/>, my
experiment that I previously told you
about<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>was
just featured in an article on
CNN Technology.

Strangers gather on Web to make collective
art<http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/
index.html>
.

Enjoy :)
6
comentarii<http://www.idevelop.ro/longest-poem-featured-on-
cnn.htm#comments>
Work <http://www.idevelop.ro/categorii/work>, Programare
web<http://www.idevelop.ro/categorii/programare-web>,
General <http://www.idevelop.ro/categorii/general>

On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[redacted]> wrote:

> *The Longest Poem in the World*
> *http://www.longestpoemintheworld.com/*
>
> *guidelines*

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165. **jared schickling**
New American Press -- call for work
Mon 24 Aug 2009

Summer 2009 chapbook contest

Winner receives $250 and 25 copies (additional copies available at a 30 percent discount). The final judge will be Kelly Cherry, whose fiction, poetry, and nonfiction have won numerous awards. Some recent titles include Hazard and Prospect: New and Selected Poems; History, Passion, Freedom, Death, and Hope: Prose about Poetry; and the novels In the Wink of an Eye and We Can Still Be Friends. Her nineteenth book, The Retreats of Thought, is forthcoming from LSU Press in November 2009.

We would also like to congratulate Renee Ashley, whose collection of poems, The Verbs of Desiring, was chosen by final judge Kathy Fagan in the spring 2009 chapbook contest. Her book will be available in winter 2009/10.

To submit to the summer contest, please send 20-30 pages of your best writing (any genre) to:

Chapbook Contest

312 West Clark Street, Suite #1

Champaign, IL 61820

We read manuscripts blind, so please include a separate cover sheet with your name, address, email, and phone number, being sure to exclude any identifying information from the manuscript itself.

Please include a check or money order payable to "NEW AMERICAN PRESS" in the amount of $12 for each submission and a SASE for contest results. Multiple and simultaneous submissions are welcome.

Postmark deadline: September 15, 2009.

Further questions can be directed to [redacted].

_____ Hotmail® is up to 70% faster. Now good news travels really fast.

http://windowslive.com/online/hotmail?ocid=PID23391::T:WLMTAGL:ON:WL:en-US:WM_HYGN_faster:082009

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166. Jonathan Penton
MEZCLA: Art and Writings from the Tumblewords Project
Mon 24 Aug 2009

The Tumblewords Project is a weekly, non-academic creative writing workshop that's been running in the El Paso/ southern New Mexico area for fourteen years, under the curatorship of Donna Snyder. Their first anthology, /MEZCLA,/ is now on its way, filled with poetry, prose, and visual art! It's currently available for pre-order at http://shop.makeitnewmedia.com/ , but if you're in the area, you'll want to come to the official release:

/MEZCLA: Art and Writings from the Tumblewords Project/
Book Release Party and Public Reading
Downtown Library, Auditorium
501 Oregon, El Paso
Saturday, August 29th, 2-4pm

Hope to see you there! And check out /MEZCLA/'s MySpace page at http://www.myspace.com/494475713 <http://www.myspace.com/494475713>

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167. Jim Andrews
Re: The Longest Poem in the World
Tue 25 Aug 2009

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here's my take on LongestPoemInTheWorld.com:
http://netpoetic.com/2009/08/longestpoemintheworld-com

ja
http://vispo.com

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168. Jeffrey Side
Has British Poetry had any significance since ....
Tue 25 Aug 2009

New blog post:

"Has British Poetry had any significance since Wordsworth?"

This may seem an outlandish question, but I think it has some force behind it. Of course, the influence of Wordsworth on contemporary British mainstream

poetry need hardly be stressed, and I have written extensively about this elsewhere. It is because of this influence that most of the celebrated British poetry of the Twentieth Century tended towards mediocrity when compared to American poetry of the same period.....

http://jeffrey-side.blogspot.com/

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169. steve dalachinsky
joe maneri
Tue 25 Aug 2009

---

sad to announce the passing of joe maneri a great friend teacher composer and musician

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170. { brad brace }
NP/bbs
Tue 25 Aug 2009

NOW PLAYING:

over 13 hours of fresh mp3 rips of long reticent monoaural, radio-drifts¥, soup kitchens, police sirens, and forgotten film-soundtracks

--- bbs: brad brace sound --- --- http://69.64.229.114:8000 --- --- http://bbrace.net/undisclosed.html ---

¥ strangely compelling recordings from car radio while travelling under high-frequency transmission lines in central california

--- bbs: brad brace sound --- --- http://69.64.229.114:8000 --- --- http://bbrace.net/undisclosed.html ---

[eventually these will also be uploaded to internet archive, scrib and lulu]

enjoy! /:b

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171. Rob McLennan
the ottawa small press boko fair, fall edition
Tue 25 Aug 2009

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span-o (the small press action network - ottawa) presents:
the ottawa
small press
book fair

fall 2009 edition

will be happening Saturday, November 28, 2009
in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after the first one, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:
the ottawa small press book fair
noon to 5pm (opens at 11:15am (NOTE NEW TIME) for exhibitors)
admission free to the public.

$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7).

note for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any). also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.

the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [redacted]

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry. also, always looking for

volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted]

http://robmclennan.blogspot.com/2009/08/ottawa-small-press-book-fair-fall-2009.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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172. Séamas Cain
The Isle of St. Kilda
Tue 25 Aug 2009

_____

On the 29th of August 2009, there will be a simultaneous festival of arts & cultural events in communities throughout Scotland. This multi-site festival will celebrate the ancient Gaelic culture of one of the world's truly spectacular places, the Isle of St. Kilda.

http://www.stkilda.eu/st-kilda-day-2009/st-kilda-day-09-full-program

Events are planned in Edinburgh, Glasgow, Inverness, Berneray, the Isle of Harris, the Isle of Lewis, Perth, Argyll, Portree, & North Uist as well as South Uist.

The Isle of St. Kilda lies 65 kilometres out into the Atlantic to the west of Scotland's Outer Hebrides. The Isle of St. Kilda emerged from a huge volcano more than 50 million years ago & its vertical rock cliffs are dizzyingly tall.

This festival of the Isle of St. Kilda, sponsored by Gaelic Arts & Pròiseact nan Ealan, celebrates the place & the people of the Isle, their lives & their legacy in poetry & music & song, words & images, storytelling & film. (BBC ALBA will be showing a number of St. Kilda related programmes, so watch out for these in the run up to St. Kilda Day.)

www.stkilda.eu

Moran taing,

Séamas Cain
http://seamascain.writernetwork.com
http://www.freewebs.com/seamascain

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173. Jeffrey Side
"Has British Poetry had any significance since Wordsworth?"
Tue 25 Aug 2009

Not sure if I have already posted this here:
New blog post:
"Has British Poetry had any significance since Wordsworth?"

This may seem an outlandish question, but I think it has some force behind it. Of course, the influence of Wordsworth on contemporary British mainstream poetry need hardly be stressed, and I have written extensively about this elsewhere. It is because of this influence that most of the celebrated British poetry of the Twentieth Century tended towards mediocrity when compared to American poetry of the same period.....

http://jeffrey-side.blogspot.com/

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174. cris cheek
Re: TRIBUTE TO DAVID BROMIGE
Tue 25 Aug 2009

cheer!!!

On Aug 24, 2009, at 11:31 AM, Michael wrote:

> *TRIBUTE SHOW to DAVID BROMIGE*
>
> *August 26, 2009 7:00 p.m.*
>
> *Katherine Hastings presents a one-hour tribute to the late poet David Bromige. The author of dozens of books and the recipient of many literary honors, David Bromige was also a former Poet Laureate of Sonoma County, a professor at Sonoma State University, and a mentor to many. His experimental style and sharp wit translated to a large collection of work so varied that the poems could easily be mistaken as the work of many. Born in London in 1933, Bromige died in Sebastopol in June of this year. Participating in tonight's program will be his wife, Cecelia Belle, their daughter, Margaret, and others. Recordings of Bromige reading his work will also be featured.*
>
> *To listen to the program:*

> *1) Tune in to KRCB 91.1 FM*
>
> *2) Stream live at www.krcb/org*
>
> *3) iTunes: Go to Radio/Public/KRCB*
>
> *4) Comcast Cable TV, Santa Rosa, Channel 961*
>
> *welcome.html*

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175. **David-Baptiste Chirot**

Re: The Longest Poem in the World

Tue 25 Aug 2009

Dear Murat ion an essay on conecptual poetry i wrote that is gigantic production of words stands in the way of the concept-- to produce at the Paul Bunyesque dimensions of sheer colossal Million Year Planning Programs (a nice pun in there!) defeats the conceptual by burryin git under masses of word waste . . . over-production leading to over flowiing of garbage and then the need of barges and places coerced into storing the endless verbiage . . . i think mr georghe in a sense distances himself fro these actions--or does he--more than other so called coneptual poets (plus the work is hialrious at first in the sense of poetry , poems now entering the Guinbess Books of Records--soon there wil be contest for the most boring poem, the worst poem, the most politically correct poem, the poe wuith the most allusisons to onself, the absolutely most avanat poem andetc even the most stoned or drunk poem! the DWI poem! one of the problems of conceptual art arises here which is there were shows of it back in the seventies where the verbiage explaining and accompanying in some constrained manner perhaps--all of this verbiage dwarfed the actual object of production consumption and waste (i can hear freddy fender singing "wasted days and wasted nights" for me an aspect of the conceptual works that are truly so, is to think of the millions and millions through human history who were a great poet or artist and because (most primarily gender) were not allowed to write or paint or create their own forms of dance, musics-- to me these conceptual works which find one when one is finding ones way along--these are the truly conceptual works because they exist as concepts, never realized and become the opposite of conceptual activity and bury it in masses of words robert Smithson wrote that a great artists can create art with a glance, and so the work is not trapped i an object, art object which

has to be judged in terms of value and time--with ignoring the artist's time being paramount-i believe in this very much a i various superconstraining places and situation one is allowed to only make conceptual arts in their purely conceptual stages there are some serious and interesting issues and ideas in thinking with the conceptul in relation to a "work" (in al the punning senses of the word) of art--becuase the production contradicts the coneptual--one has to find a different way than the sophistry or jokes bandied about re conceptual poetry. oh my God NO i didnt think of automatism the real ineterst in conceptual poertycan be such things as The Literature of the No, to which i i am realting it in various ways-- i do think though every day of some great or just painter poet dancers who can't work today in their media nor have been beeen bale to across the spans of history this is why an connection with the Literature of the NO is important, because in a way its NO exists as Protest against the suppression, the enforced no's-- superporouction is just what it always is -superproduction--leading basialy to waste and pollution etc

> *Date: Mon, 24 Aug 2009 11:52:06 -0400*
> *From:* [redacted]
> *Subject: Re: The Longest Poem in the World*
> *To:* [redacted]
>
> *David,*
>
> *I think process/procedure determined digital poems are longest-poems producing machines.*
> *Or a poem based on a number series stretching infinitely at both ends. Here a conceptual work leads to a plethora of words -a concept as a word producing machine.*
>
> *Did you think of the connection between longest-poems and machines, which itself a "rationalization" of automatism, this surrealist tool afflicted with cancer.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sat, Aug 22, 2009 at 7:32 AM, David Chirot <*[redacted]*>wrote:*
>
> *A Paradox: that constraint based works are so often founded on the principle of producing the most "unconstrained" works--i.e. "Endless," "Longest," maybe even someday the "Loudest" poem, like Blue Cheer's "primitive" (by today's sonic standards) late 60's/early 70's acid hard rock*
> *concept of "Louder than God."*

There is also something of the "inevitbale" about these constarint based works:

For a moment i thought the Longest Poem might be something like the Burma Shave jingles (many, oddly, very like some of the poetry of Charles Bernstein) which stretched from coast to coast--hence a long poem covering thousands of miles . . .
so this project would have as it's "inevitably" the meeting with the Oceans,
something that Lautreamont i a strange way would understand: "O Ocean!"

Another form of this inevitblilty that one finds in these lines i the "Longest Poem" is they express both a tritieness and a lack of suprise in resoving by rhyme their dilemans.

That is--do they not read i a small way like the Fates terribly at Work?

Geleth Burgess in a 1968 Art Magaine article considered the Inevitbale from
the point of view of the trite and the Bromide in "Are you a Bromide?" examiniing 48 "genuine cliches," in thre Grand Tradition of Flaubert's Dictionairre des idees recues (Dictionary of Accepted/Rceived ideas.) writes: of,for example, "It's not the moeny, it's the priniple of the thing" that:
"Iti s not merely because the remark is trite that itis Bromidic. Ot is because with the Bromide the remark is INEVITABLE."

(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's Devil's Dictionary being "serialized" letter by letter at http://davidbaptistechirot.blogspot.com
Also being "serialized" is Edward Bernays's classic work from 1928: Propaganda, and a series of poems, tales, etc from H.Chase's 1958 book of homophonic "translations"..I hope to "serialize more such works re language,
writing, words letters etc including more texts re the language of our times
which is best expressed as the satuartion of it by/with Propaganda/advertising objectives. One of the misunderstaning of Corporate State Fascism as it is devloping in the US's latest formsof Capitalism is that the distinctions between advertsisng and Propaganda have been broken down. A book blurb can be read as an example of this, in which an ideology of writing is combined an ideology of "buy this book"! And why buy it--because it is part and parcel of what is good for one--the delicious fast food delights("You Are What You Eat") of propaganda-ads. Isn't that what this poem is about, "The Longest Poem?" And how about any poem one may read today written in the USA? Is it not saturated by the ideologies of production-consumption-more-more-faster-faster--a bizarre echoing of the

terms in Charles Olson's Projective Verse: One sense impression/breath, letter, syllable, word, phrase, line following another, fast , faster, citizen!--etc)
II met once a Ukrainian poet who claimed to have written "The World's longest Palindrome," helped by the fact that the Ukrainian language is apparently extraordinarily rich in palindromic possibilities. This "World's
Longest Palindrome" was either 4 or 8 small pages folded together and done in fine type. (forgive the lapse in memory, what's left of it.)
Bob Cobbing, when this pronouncement/announcement of the World's Longest Palindrome was made clear to him became quite vividly and demonstrably antagonistic, saying, no no no!!!! HE had written the world's longest Palindrome because his was just a simple "round" that endless spun around and around as a form of linguistic perpetual motion machine; thus, to be sure, being perpetual, it was "The World's Longest Palindrome."
This Palindrome after all, being perpetual, would be the longest in"Eternal Time," while the "mere" Untrained Palindrome was only long in the number of words, so that it's duration in time was far shorter.
This conversation itself had a Palindromic quality to it in that a Russian had to translate from Ukrainian to Russian for another Russian who translated from Russian to German which I then translated from German to English for Bob's reply, which then went "backwards" to its "original source," the Ukrainian poet.
This project by Mr Gheorghe (a Russian born "1005 Romanian) has also attarateced the attention of CNN, as one may see in the note below from one of Mr Georghe's sites (he is also a radiot/tv star as well as a school teacher in Romania.
Constraint based works often are very leaden in their effect, the "concept" being productive of things only too inevitable, like the thudding tautologies say of"Conceptual Poetry" of the contemporary American kind (nothing like Conceptual Poetry in "reality").
I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustarte as it were the Inevitability of the Bromidic running amok!

,

"Longest Poem" featured on CNN.com<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>

The Longest Poem in the World <http://www.longestpoemintheworld.com/>, my experiment that I previously told you about<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>was just featured in an article on CNN Technology.

> *Strangers gather on Web to make collective*
> *art<*
> *http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/index.html*
>
> *.*
>
> *Enjoy :)*
> *6 comentarii<*
> *http://www.idevelop.ro/longest-poem-featured-on-cnn.htm#comments>*
> *Work <http://www.idevelop.ro/categorii/work>, Programare*
> *web<http://www.idevelop.ro/categorii/programare-web>,*
> *General <http://www.idevelop.ro/categorii/general>*
>
> *On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[redacted]> wrote:*
>
> *The Longest Poem in the World*
> *http://www.longestpoemintheworld.com/*
>
> *guidelines*

_____ Windows Live:
Keep your friends up to date with what you do online.
http://windowslive.com/Campaign/SocialNetworking?
ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_online:082009

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176. **steve russell**
Re: The Longes Poem In The World
Wed 26 Aug 2009

Nope, not nearly as fun as the surrealist equisite corpse.

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177. **Jim Andrews**
Re: longestpoemintheworld.com
Wed 26 Aug 2009

---

i read some responses to http://longestpoemintheworld.com that seemed to me to be missing its charms.

the guy who made longestpoemintheworld.com doesn't even think of it as art, apparently. i think that's a mistake.

it doesn't have to be sophocles to be art, mind you. there's all sorts of art from very serious to very silly, from tragic to comic, from high to low, from popular to cultish, from luddite to high-tech, from entertainment to the very hard to bear.

in this piece, tweets are selected and pairs of them are selected to form a longer work and we ourselves try out the notion of different speakers amongst the lines. we know there's a different writer from line to line, but part of the interest of the piece is how we find it interesting to suppose otherwise, in some cases. the point being that what is composed here is not like a tweet or like journalism or whatever. it's art: it's made up/together, although the 'material' is the quotidian matter of a large, real-time, incoming database of micro-blog tweets.

they guy who made this piece is obviously not particularly sophisticated concerning art or poetry.

but he's on to something.

don't read it expecting typical poetry. consider the source and the method and the author.

it's surprising that it reads so interestingly.

like, say, some of kenneth koch's book length rhyming works. he was very playful with his rhyming work.

different from koch's work, also, of course, but the language is similarly um 'everyday'--although, as with koch's work, the rhyming is a source of delight and reversal, wonderful justaposition, resolution, and so on--all the magic of what rhyme can do to two lines.

longestpoemintheworld.com was not even done by a serious poet. so, you know, don't get yer shirt in a knot. it is a literary piece of net art, though. and a surprisingly good one, all things considered. as i said, he's apparently on to something that the serious poets can learn from and put in their bag of tricks, in some sense.

if you read it and all you can discern is the trite, well, that's a trite reading.

the tweets are often trite, it's true. and the result of the rhyme amongst trite tweets is trite. but keep in mind that these things that are written via algorithm are such that we expect to 'throw away' stuff and look for the more interesting results. the interesting couplets are often quite poignant. or flashingly humourous.

the work sometimes involves real pain, troubles, and situations and just a whole rainbow of attitudes toward them.

one of the reasons i have put so much work into dbCinema is i am fascinated with the possibs involved in image search. you type something in and bingo there's a thousand (somehow) related images to what you typed in. images by people from around the world. a kind of a crazy mixed up global langu(im)agical lookup.

there's something of the same spirit of that crazy mixed up but all too human collectivity in the method and madness of http://longestpoemintheworld.com . it gives us a strong sense of significance beyond the trite but certainly also involving the trite.

don't be too scared of it. be not afraid of these spooky things. they are like wind chimes only not the spirit of the wind but our spirit blowing through the machine.

ja
http://vispo.com

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178. Alan Sondheim
(no subject)
Wed 26 Aug 2009

---

rest in peace

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179. steve russell
British Poetry Since Wordworth
Wed 26 Aug 2009

I've tried reading Geoffrey Hill. According to some, he's the most significant poet in the English language. But Elliot provided footnotes. Hill seems to think that everyone has a degree from either Cambridge or Oxford, or perhaps his poetry is only meant for those endowed with said degrees. Not that I mind the degree, but really, at least provide the "common" reader with footnotes.

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180. Joel Weishaus
"The Gateless Gate" Pages 31-32
Wed 26 Aug 2009

Dear Friends and Colleagues:

Here are pages 31-32 (one screen) of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2031-32.htm

Archive site:
http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2031-32.htm

Introduction:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

As always, thank you to those of you who have written to me on this project.

-Joel

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181. judith goldman
Theory of Lyric, Lyric as Literary Genre
Wed 26 Aug 2009

Dear all, Many thanks to those of you who responded to my query about examples of and critical writings on homophonic translation. I'd love to hear further, if any more of you have thoughts.

Currently, I'm looking for books, essays, and articles--good, hardcore, worthwhile, useful pedagogically--on the theory of lyric poetry, from any period of history. (No such thing as too well known or obvious--and even poems that theorize the lyric would be great.) Works on contemporary experimental poetry would be especially appreciated, but please treat this request expansively. Anything on the web, too.

All best,

Judith Goldman

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182. steve russell
Fw: Re: British Poetry Since Wordworth
Wed 26 Aug 2009

I once was clueless. I'm now clued in.
& to think, a few decades ago I would have remained clueless and bitter, ignorant without the bliss.

--- On Wed, 8/26/09, Jacquilyn Weeks <[redacted]> wrote:

From: Jacquilyn Weeks <[redacted]>
Subject: Re: British Poetry Since Wordworth
To: "steve russell" <[redacted]>
Date: Wednesday, August 26, 2009, 3:26 PM

The footnotes to Geoffrey Hill are the Oxford English Dictionary. He meant it when he said "etymology is history." Most of his poetry is based on multi-

layered word play, and he always gives you some kind of hint that lets you into the poem.

For example, the hint words in "September Song" are the dates set just below the title and the word "Zyklon." Once you look that up (it's a cyanide gas invented by a German Jew as a pesticide - he won the Nobel for it in 1918-- used in the Nazi death chambers) then the rest of the poem starts popping out at you: "passed over" ("Passover"), "just" (meaning "justice," "only," "barely," etc.), flakes of ashes getting into the poet's eye (making him cry?)

You don't really need a degree, as much as the kind of mind that gets into crossword puzzles. Some people find this offputting - if you can think of the whole process as a game, does that diminish the power of talking about the Holocaust? But Hill would argue that language tends toward simplicity, and that linguistic oversimplification is a kind of fascism. Struggling through the possible meanings is a way of re-sensitizing ourselves to the dangers and possibilities of language. It trains us not to be seduced or easily swayed by sloagy rhetoric that simplifies things down to "Axis of Evil Bad, Us Good"

Hope that helps,
Jacqui Weeks

University of Notre Dame
Department of English
Gender Studies Predoctoral Teaching Fellow
Internship Advisor/Research Workshop Coordinator
Fairy Tale Network List Editor
325 O'Shaughnessy Hall

Notre Dame, IN 46556
[redacted]

On Wed, Aug 26, 2009 at 12:43 PM, steve russell <[redacted]> wrote:

I've tried reading Geoffrey Hill. According to some, he's the most significant poet in the English language.

But Elliot provided footnotes. Hill seems to think that everyone has a degree from either Cambridge or Oxford, or perhaps his poetry is only meant for those endowed with said degrees. Not that I mind the degree,

but really, at least provide the "common" reader with footnotes.

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183. Alan Sondheim
Short shrift skirting Copenhagen courtesy of Netfilmmakers 2009
Wed 26 Aug 2009

Short shrift skirting Copenhagen courtesy of Netfilmmakers 2009

http://www.alansondheim.org/copenhagen.mp4

About eleven minutes from the DVD, fun even with unruly compression ----
When later heard Yusef Lateef it was different, that was Copenhagen. And
1973-1974 I went to Europe with B___; we lived for a month in Copenhagen
When later heard Yusef Lateef it was different, that was Copenhagen. And
1973-1974 I went to Europe with B___; we lived for a month in Copenhagen

Thank you Annette, Sachiko, Lance, Talan, everyone!

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184. Halvard Johnson
Shortest poem in the world?
Wed 26 Aug 2009

Click here:

http://www.artpool.hu/kepkolteszet/Saroyan.html

"The days are wonderful and the nights
are wonderful and the life is pleasant."
--Gertrude Stein

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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185. Robert Fernandez
New from Cosa Nostra Editions
Wed 26 Aug 2009

Dear Friends of Cosa Nostra,

We're proud to announce the release of Anthony Madrid's The 580 Strophes and Mary Hickman's How to Be Healthy & Heal, in addition to two broadsides: Benjamin Paloff's "Maimonides on Scriptural Passages with Seemingly

Purposeless Contents" and Mary Hickman's "[The comets laugh...]." These letter-pressed items are now available at http://www.cosanostra-editions.com/.

About the Authors

Anthony Madrid lives in Chicago. His poems have recently appeared or are forthcoming in AGNI Online, Cincinnati Review, FlashPoint, Forklift Ohio, LIT, Now Culture, PANK, Shampoo, 6X6, and WEB CONJUNCTIONS. The title of his manuscript is THE GETTING RID OF THE THAT WHICH CANNOT BE DONE WITHOUT.

Benjamin Paloff is a poetry editor at Boston Review and assistant professor of Slavic languages and literatures and of comparative literature at the University of Michigan. The recipient of a 2009 fellowship from the National Endowment for the Arts, his poems have appeared in Conduit, A Public Space, and elsewhere.

Mary Hickman is a graduate of the Iowa Writers' Workshop, where she was an Iowa Arts Fellow. She is currently an English Ph.D. candidate at the University of Iowa. A chapbook, Ecce Animot, will be released by Projective Industries in September 2009. She was born in Idaho and grew up in China and Taiwan. Purchase How to Be Healthy & Heal.

...

Be sure to keep an eye out for an Anthony Madrid broadside (forthcoming this fall) and an announcement of CN's first open reading period...

With best wishes,
The Editors
Cosa Nostra Editions

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186. **steve russell**
Re: The Longest Poem in the World
Thu 27 Aug 2009

---

yes, verbal clutter. verbal mud wrestling. the wicked verb -- to do what exactly?
the DWI poem.
did you mean the DUI poem, Dave?
that's my invention.
i'll copyright my next...

the DUI poem: handcuffs, fingerprints ... how perfectly abstract, yet completely transparant, revealing the very core of the artistic inner-self ... the self/help coffee book soon to follow, yes/yes/yes!!!!!!!!!! --- On Tue, 8/25/09, David-Baptiste Chirot <[redacted]> wrote:

From: David-Baptiste Chirot <[redacted]>
Subject: Re: The Longest Poem in the World
To: [redacted]
Date: Tuesday, August 25, 2009, 6:37 PM

Dear Murat ion an essay on conecptual poetry i wrote that is gigantic production of words stands in the way of the concept-- to produce at the Paul Bunyesque dimensions of sheer colossal Million Year Planning Programs (a nice pun in there!) defeats the conceptual by burryin git under masses of word waste . . . over-production leading to over flowiing of garbage and then the need of barges and places coerced into storing the endless verbiage . . . i think mr georgheÂ in a sense distances himself fro these actions--or does he--more than other so called coneptual poets (plus the work is hialrious at first in the sense of poetry , poems now entering the Guinbess Books of Records--soon there wil be contest for the most boring poem, the worst poem, the most politically correct poem, the poe wuith the most allusisons to onself, the absolutely most avanat poem andetc even the most stoned or drunk poem! the DWI poem! one of the problems of conceptual art arises here which is there were shows of it back in the seventies where the verbiage explaining and accompanying in some constrained manner perhaps--all of this verbiage dwarfed the actual object of production consumption and waste (i can hear freddy fender singingÂ "wasted days and wasted nights" for me an aspect of the conceptual works that are truly so, is to think of the millions and millions through human history who were a great poet or artist and because (most primarily gender) were not allowed to write or paint or create their own forms of dance, musics-- to me these conceptual works which find one when one is finding ones way along--these are the truly conceptual works because they exist as concepts, never realized and become the opposite of conceptual activity and bury it in masses of words robert Smithson wrote that a great artists can create art with a glance, and so the work is not trapped i an object, art object which has to be judged in terms of value and time--with ignoring the artist's time being paramount-i believe in this very much a i various superconstraining places and situation one is allowed to only make conceptual arts in their purely conceptual stages there are some serious and interesting issues and ideas in thinking with the conceptul in relation to a "work" (in al the punning senses of the word) of art--becuase the production contradicts the coneptual--one has to find a different way than the sophistry or jokes bandied about re conceptual poetry. oh my God NO i didnt think of automatism the real ineterst in conceptual poertycan be such things as The Literature of the No, to which i i am realting it in various ways-- i do think though every dayÂ of some great or just painter poet dancers who can't work today in their media nor have been beeen bale to across the spans of history this is why an connection with the

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(Note: you can find Flaubert's Dictionary coupled with Ambrose Bierce's
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http://davidbaptistechirot.blogspot.com
Also being "serialized" is Edward Bernays's classic work from 1928:
Propaganda, and a series of poems, tales, etc from H.Chase's 1958 book of
homophonic "translations"..I hope to "serialize more such works re language,
writing, words letters etc including more texts re the language of our times
which is best expressed as the satuartion of it by/with
Propaganda/advertising objectives. One of the misunderstaning of Corporate
State Fascism as it is devloping in the US's latest formsof Capitalism is
that the distinctions between advertsisng and Propaganda have been broken
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of writing is combined an ideology of "buy this book"! And why buy
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and around as a form of linguistic perpetual motion machine; thus, to be

sure, being perpetual, it was "The World's Longest Palindrome."
This Palindrome after all, being perpetual, would be the longest in"Eternal Time," while the "mere" Untrained Palindrome was only long in the number of words, so that it's duration in time was far shorter.
This conversation itself had a Palindromic quality to it in that a Russian had to translate from Ukrainian to Russian for another Russian who translated from Russian to German which I then translated from German to English for Bob's reply, which then went "backwards" to its "original source," the Ukrainian poet.
This project by Mr Gheorghe (a Russian born "1005 Romanian) has also attarateced the attention of CNN, as one may see in the note below from one of Mr Georghe's sites (he is also a radiot/tv star as well as a school teacher in Romania.
Constraint based works often are very leaden in their effect, the "concept" being productive of things only too inevitable, like the thudding tautologies say of"Conceptual Poetry" of the contemporary American kind (nothing like Conceptual Poetry in "reality").
I think Mr. Gheorghe's project is an example of the Fun/Funny side of the Constraint based work's put to use to illustarte as it were the Inevitability of the Bromidic running amok!

,

Â â€œLongest Poemâ€ featured on CNN.com<http://www.idevelop.ro/longest-poem-featured-on-cnn.htm>

The Longest Poem in the World <http://www.longestpoemintheworld.com/>, my experiment that I previously told you about<http://www.idevelop.ro/cea-mai-lunga-poezie-din-lume.htm>was just featured in an article on CNN Technology.

Strangers gather on Web to make collective art< http://edition.cnn.com/2009/TECH/08/19/online.collaborative.art/index.html

.

Enjoy :)
6 comentarii< http://www.idevelop.ro/longest-poem-featured-on-cnn.htm#comments>
Work <http://www.idevelop.ro/categorii/work>, Programare web<http://www.idevelop.ro/categorii/programare-web>, General <http://www.idevelop.ro/categorii/general>

> *On Wed, Aug 19, 2009 at 8:26 PM, mIEKAL aND <[redacted]> wrote:*
>
> *The Longest Poem in the World*
> *http://www.longestpoemintheworld.com/*
>
> *guidelines*

_____ Windows Live: Keep your friends up to date with what you do online. http://windowslive.com/Campaign/SocialNetworking?ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_online:082009

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187. Maria Damon
Re: Theory of Lyric, Lyric as Literary Genre
Thu 27 Aug 2009

I took a wonderful course on this very topic as a grad student, from Prof. David Wellbery. We read a lot of structuralist stuff, Jacobsen and Saussure, Michael Riffaterre, Walter Benjamin (on some motifs in baudelaire), Herder, schiller, the groupe Mu, de Man, Geoffrey Hartmann, i think J. Culler, Karl-Heinz Stierle, Hans-Robert Jauss, etc., Nicholas Greimas, Alexander Baumgarten, etc. I would also suggest the Preface to Lyrical Ballads... not to go too shameless on you, but some of the stuff in /Poetry and Cultural Studies: A Reader/ is pertinent... or I wonder if Wellbery (now at U-Chicago, your stomping ground) still has a syllabus on hand...it's from the 1980s, before computers, so he may not.

judith goldman wrote:
> Dear all,
> Many thanks to those of you who responded to my query about examples of and
> critical writings on homophonic translation. I'd love to hear further, if
> any more of you have thoughts.
>
> Currently, I'm looking for books, essays, and articles--good, hardcore,
> worthwhile, useful pedagogically--on the theory of lyric poetry, from any
> period of history. (No such thing as too well known or obvious--and even
> poems that theorize the lyric would be great.) Works on contemporary
> experimental poetry would be especially appreciated, but please treat this
> request expansively. Anything on the web, too.
>

> All best,
>
> Judith Goldman
>
>

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188. **John Steen**
Re: Theory of Lyric, Lyric as Literary Genre
Thu 27 Aug 2009

Dear Judith,

The book I've found most helpful for my understanding of lyric is Allen Grossman's *The Sighted Singer*. The book consists of three parts, of which the first two are interviews between Grossman and his former student (now poet and scholar) Mark Halliday. The book's examples are mainly from the British tradition and the American 20th century, but Grossman derives his theory of lyric with reference to classical models. Grossman's essays in *The Long Schoolroom* and, more recently, *True-Love: Essays on Poetry and Value*, give some examples of the theory at work in the reading of various poets.

Another great, and very teachable, article is Jonathan Culler's short piece, "Apostrophe." [Diacritics 7.4 (Winter 1977): 59-69.]

Finally,* The New Princeton Encyclopedia of Poetry and Poetics* article on lyric is a nice overview of lyric poetry's development as a genre from Greece to the present, and I mined its extensive bibliography of works on poetic theory in composing lists for my Ph.D exams.

Best,

John

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189. **Michael Tod Edgerton**
Re: Theory of Lyric, Lyric as Literary Genre
Thu 27 Aug 2009

Judith, I'm composing a list on the theory of the lyric, too, so far only modern/contemporary, but interested in all periods, as well. If others can please forward me titles, as well, I'd appreciate it. Here's what I have now (sorry, it's not in proper bibilographic format):

Charles Altieri.Subjective Agency: A Theory of First-Person Expressivity and Its Social Implications

_____. Self and Sensibility in Contemporary American Poetry

Charles Bernstein. Contentâ€™s Dream: Essays 1975-1984

_____, ed. Close Listening

Jacob Blevin, ed. Dialogism and Lyric Self-Fashioning: Bakhtin and the Voices of a Genre

Harold Bloom. The Anxiety of Influence; Map of Misreading; Agon

Sharon Cameron. Lyric Time: Dickinson and the Limits of Genre

Brian Conniff. The Lyric and Modern Poetry: Olson, Creeley, Bunting

Joseph Conte. Unending Design: The Forms of Postmodern Poetry

Michael Davidson: Ghostlier Demarcations: Modern Poetry and the Material Word

Robert Duncan, Selected Prose

Rachel Blau DuPlessis, The Pink Guitar: Writing as Feminist Practice

Cleanth Brooks. The Well Wrought Urn: Studies in the Structure of Poetry

William Empson. Seven Types of Ambiguity

Forrest Gander. A Faithful Existence: Reading, Memory, and Transcendence

Dana Gioia, â€œCan Poetry Matter?â€ (Title chapter of the book only)
Linda Gregerson. Negative Capability: Contemporary American Poetry
Lyn Hejinian. â€œBarbarismâ€ and â€œThe Rejection of Closure,â€ The Language of Inquiry.

Chaviva Hosek and Patricia Parker, eds. Lyric Poetry: Beyond New Criticism

Fanny Howe. The Wedding Dress

Mark Jeffreys, ed.New Definitions of Lyric: Theory, Technology, and Culture

W. R. Johnson. The Idea of Lyric: Lyric Modes in Ancient and Modern Poetry

Linda A. Kinnahan. Lyric Interventions: Feminism, Experimental Poetry, and Contemporary Discourse

Melissa Kwasny, ed. Toward the Open Field: Poets on Poetry 1800-1950

â€¢ William Wordsworth â€“ â€œPrefaceâ€ to the second edition of Lyrical Ballads
â€¢ Samuel Taylor Coleridge â€“ Chapter 14, Biographia Literaria
â€¢ â€œOn Poesie and Artâ€
â€¢ John Keats â€“ Selected Letters
â€¢ Percy Bysshe Shelley â€“ â€œA Defense of Poetryâ€
â€¢ Ralph Waldo Emerson â€“ â€œThe Poetâ€
â€¢ Walt Whitman â€“ â€œPrefaceâ€ to the first edition of Leaves of Grass
â€¢ Emily Dickinson â€“ â€œLetters to Thomas Wentworth Higginson
â€¢ Gerard Manley Hopkins â€“ â€œAuthorâ€™s Prefaceâ€
â€¢ Charles Baudelaire â€“ The Painter of Modern Life, Parts I-IV
â€¢ Arthur Rimbaud â€“ The â€œVoyantâ€ Letter
â€¢ StÃ©phan MallarmÃ© â€“ â€œCrisis in Verseâ€
â€¢ AndrÃ© Breton â€“ Manifesto of Surrealism
â€¢ Federico Garcia Lorca â€“ â€œTheory and Function of the Duendeâ€
â€¢ Paul ValÃ©ry â€“ â€œPoetry of Abstract Thoughtâ€
â€¢ AimÃ© CÃ©saire â€“ â€œPoetry and Knowledgeâ€
â€¢ Ezra Pound â€“ â€œA Retrospectâ€
â€¢ T.S. Elliot â€“ â€œTradition and the Individual Talentâ€
â€¢ Mina Loy â€“ â€œModern Poetryâ€
â€¢ Langston Highes â€“ â€œThe Negro Artist and the Racial Mountainâ€
â€¢ Louis Zukofsky â€“ â€œAn Objectiveâ€
â€¢ Gertrude Stein â€“ â€œPoetry and Grammarâ€
â€¢ Wallace Stevens â€“ â€œThe Noble Rider and the Sound of Wordsâ€
â€¢ Marianne Moore â€“ â€œFeeling and Precisionâ€
â€¢ William Carlos Williams â€“ â€œAuthorâ€™s Introduction,â€ The Wedge
â€¢ Charles Olson â€“ â€œProjective Verseâ€

Anne Lauterbach. â€œAs (It) Is: Toward a Poetics of the Whole Fragment,â€ The Night Sky

Hank Lazer. Lyric & Spirit

_____.Opposing Poetries, Vol. I and Vol. II

Denise Levertov. â€œNotes on Organic Formâ€

Nathanial Mackey. Discrepant Engagements; Paracritical Hinge

Eva MÃ¼ller-Zettelmann and Margarete Rubik, eds. Theory into Poetry: New Approaches to the Lyric

Carrie Noland. Poetry at Stake: Lyric Aesthetics and the Challenge of Technology

George Oppen. â€œThe Mindâ€™s Own Placeâ€; Daybooks

Michael Palmer. Active Boundaries

Marjorie Perloff. â€œPostmodernism and the Impasse of Lyric,â€ Dance of the Intellect: Poetry of the Pound Tradition

_____.Poetic License: Essays on Modernist and Postmodernist Lyric

Ezra Pound, ABC of Reading, â€œA Retrospect,â€ â€œVorticismâ€

Jed Rasula. Syncopations: The Stress of Innovation in Contemporary American Poetry

Susan Rosenbaum. Professing Sincerity: Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading

Leslie Scalapino. Syntactically Impermanence

Jack Spicer, Vancouver Lectures

Ron Silliman. The New Sentence

Gertrude Stein. How to Write
_____. Lectures in America

Wallace Stevens. Necessary Angel

Susan Stewart. Poetry and the Fate of the Senses

Daniel Tiffany. Toy Medium: Materialism and Modern Lyric

Nathaniel Tarn. Embattled Lyric

Helen Vendler, The Music of What Happens: Poems, Poets, Critics

Robert Von Hallberg. Lyric Powers

WC Williams. In the American Grain

Rosmarie Waldrop. Dissonance (if you please)

Rosanna Warren. Fables of the Self: Studies in Lyric Poetry

William Waters. Poetryâ€™s Touch: On Lyric Address

Andrew Welsh. Roots of Lyric: Primitive Poetry and Modern Poetics All best,

Tod

Michael Tod Edgerton

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

---

From: judith goldman <[redacted]>
To: [redacted]
Sent: Wednesday, August 26, 2009 4:39:43 PM
Subject: Theory of Lyric, Lyric as Literary Genre

Dear all, Many thanks to those of you who responded to my query about examples of and critical writings on homophonic translation. I'd love to hear further, if any more of you have thoughts.

Currently, I'm looking for books, essays, and articles--good, hardcore, worthwhile, useful pedagogically--on the theory of lyric poetry, from any period of history. (No such thing as too well known or obvious--and even poems that theorize the lyric would be great.) Works on contemporary experimental poetry would be especially appreciated, but please treat this request expansively. Anything on the web, too.

All best,

Judith Goldman

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190. Deborah Poe

for those of you who write fiction, and looking for yoko tawada's email address

Thu 27 Aug 2009

(Aplogies for x-posting)

Hello All,

I've joined *Drunken Boat *(http://www.drunkenboat.com/db10/08poe/) as fiction editor. For those of you who write fiction (or know writers who do), we are reopening submissions in September.

Also, I would like to email Japanese writer Yoko Tawada. In the off chance that you have her email address, can you pass along to me? I'd be grateful.

Kind regards,
Deborah Poe
http://deborahpoe.com/bio.htm

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191. Scott Howard
Theory of Lyric, Lyric as Literary Genre
Thu 27 Aug 2009

Dialogism and Lyric Self-Fashioning: Bakhtin and the Voices of a Genre (Susquehanna UP, 2008) covers the spectrum of lyric poetry/poetics from Sappho to Stevens and Jayne Cortez.

///

----- Original Message -----
From: judith goldman <[redacted]>
Date: Thursday, August 27, 2009 11:56 am
Subject: Theory of Lyric, Lyric as Literary Genre
To: [redacted]

> *Dear all,*
> *Many thanks to those of you who responded to my query about examples of and*
> *critical writings on homophonic translation. I'd love to hear further, if*
> *any more of you have thoughts.*
>
> *Currently, I'm looking for books, essays, and articles--good, hardcore,*
> *worthwhile, useful pedagogically--on the theory of lyric poetry, from any*
> *period of history. (No such thing as too well known or obvious--and even*
> *poems that theorize the lyric would be great.) Works on contemporary*
> *experimental poetry would be especially appreciated, but please treat this*
> *request expansively. Anything on the web, too.*
>
> *All best,*
>
> *Judith Goldman*

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192. Maria Damon
Re: Theory of Lyric, Lyric as Literary Genre
Thu 27 Aug 2009

another really good piece is eve sedgwick's A Poem is Being Written, which posits the lyric as instrument and representation of bourgeois family discipline,

through the word "enjambement" which, in typical brilliant fashion, she sexualizes as straddling and being spanked.

judith goldman wrote:
> Dear all,
> Many thanks to those of you who responded to my query about examples of and
> critical writings on homophonic translation. I'd love to hear further, if
> any more of you have thoughts.
>
> Currently, I'm looking for books, essays, and articles--good, hardcore,
> worthwhile, useful pedagogically--on the theory of lyric poetry, from any
> period of history. (No such thing as too well known or obvious--and even
> poems that theorize the lyric would be great.) Works on contemporary
> experimental poetry would be especially appreciated, but please treat this
> request expansively. Anything on the web, too.
>
> All best,
>
> Judith Goldman
>
>

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193. Nico Vassilakis
SubText Reading: Martin Corless-Smith & Brandon Shimoda
Thu 27 Aug 2009

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for more info:

http://subtextreadingseries.blogspot.com/

wednesday, sept 2nd, 7:30pm

thanks for your time,

n

Get back to school stuff for them and cashback for you.
http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1

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194. **Gloria Frym**

Re: Theory of Lyric, Lyric as Literary Genre

Thu 27 Aug 2009

Have a look at a study of the lyric by W. R. Johnson, /The Idea of Lyric /(University of California Press, 1982). He's a classics scholar, and such a graceful thinker and writer. There is David Lindley's, /Lyric,/ published by Methuen in 1985, and Adena Rosmarin's /The Power of Genre,/ University of Minnesota Press, 1985. Just noticed how these 3 texts saw publication during the ascendancy of the New Narrative. Don' forget Wordworth's "Preface to the Lyrical Ballads."

Best,
Gloria Frym

judith goldman wrote:
> Dear all,
> Many thanks to those of you who responded to my query about examples of and
> critical writings on homophonic translation. I'd love to hear further, if
> any more of you have thoughts.
>
> Currently, I'm looking for books, essays, and articles--good, hardcore,
> worthwhile, useful pedagogically--on the theory of lyric poetry, from any
> period of history. (No such thing as too well known or obvious--and even
> poems that theorize the lyric would be great.) Works on contemporary
> experimental poetry would be especially appreciated, but please treat this
> request expansively. Anything on the web, too.
>
> All best,
>
> Judith Goldman
>
> ---
>
>
> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 8.5.409 / Virus Database: 270.13.70/2329 - Release Date: 08/27/09 08:11:00
>
>

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195. Alan Sondheim
"*Breaking New Ground*"
Fri 28 Aug 2009

"Breaking New Ground"

3 new cobza pieces: "Breaking New Ground"

http://www.alansondheim.org/cobzamorning.mp3 "Breaking New Ground"
http://www.alansondheim.org/cobzanoon.mp3 "Breaking New Ground"
http://www.alansondheim.org/cobzanight.mp3 "Breaking New Ground"

Hear the cobza "as you have never heard it before" "Breaking New Ground"

Note - copenhagen.mp4 will go down in a day ("too large!)

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196. Hazel Smith
Hello and soundsRite
Fri 28 Aug 2009

Dear folks

I have just rejoined this list after a lengthy absence. It is good to be back!! Some of you may be interested in the journal soundRite, a journal of new media writing and sound at http://soundsrite.uws.edu.au/ co-edited by Roger Dean and me. Volume One is accumulating and so far includes work by Jason Nelson, Nannette Wylde and Daniel Blinkhorn, and a collaboration by Roger Dean, Anne Brewster and me. See the more extended blurb below.

The journal soundsRite, at http://soundsrite.uws.edu.au/, was established in 2009 at the University of Western Sydney and is co-edited by Prof. Hazel Smith (Writing and Society Research Group, UWS) and Prof. Roger Dean (MARCS Auditory Laboratories, UWS). soundsRite is online and open access and publishes selected new media work which includes words or sound or both. It features generative, interactive and multi-channel sound pieces; writing which is kinetic, generative or interactive; and pieces which combine text, sound and image. The soundsRite site also archives an earlier multimedia journal, infLect, founded and edited by Hazel Smith at the University of Canberra (2003-2007). The focus of infLect was new media writing.

Prof. Hazel Smith
Writing and Society Research Group
College of Arts (Bankstown 1.1.163)
UNIVERSITY OF WESTERN SYDNEY
Locked Bag 1797
Penrith South DC NSW 1797

tel: 9772 6400
email: [redacted]

See also my webpage at www.australysis.com
The Erotics of Geography: poetry, performance texts, new media works
http://www.tinfishpress.com/erotics.html
Practice-led Research, Research-led Practice in the Creative Arts
http://www.eupjournals.com/book/9780748636297
The Writing Experiment: strategies for innovative creative writing
http://www.allenandunwin.com/writingexp/book.htm

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197. Richard Jeffrey Newman

Northeast Modern Language Association Call for Papers

Fri 28 Aug 2009

I am organizing a panel for the Northeast Modern Language Association's annual conference, April 7-11, 2010, in Montreal. (These are the same dates as AWP, I know, but in the event there's someone on this list who won't be going to AWP, but might have something for NeMLA, I am posting this here. I am just organizing the panel. I will be at AWP.) Here's the call:

Non-Western Literatures in Translation

The act of literary translation raises by definition the question of how the target culture frames the language and culture of the text to be translated. This issue, often unexamined, can determine not only which texts from which languages are chosen for translation, but also what the relationship between the translation and the original text is understood to be. Nineteenth century British and American translators of classical Iranian poetry, for example, often portrayed themselves quite explicitly as improving on what they understood to be the “oriental” defects of the poets they were working with. This stance finds its roots in British colonial rule of India, where Persian was the language of the Moghul courts, and the idea that, if only the British could understand Persian and the psychology it embodied, they could make themselves more effective colonial rulers. The history of the translation into English of other non-Western literatures-- including those we now consider Western, like classical Greek--is fraught with similar kinds of bias, as are contemporary assumptions about the value non-Western literatures hold for us. Keeping in mind the fact that less than 3% of all the books published in the United States in any given year are literary translations, and the fact that publishing at all levels is a business that both creates and responds to its market, this panel seeks to examine the issues confronting the translation of non-Western literatures, from classical to contemporary, into English. While we would like the emphasis to be on

languages that are not already commonly translated (Japanese and Chinese, among others), we welcome proposals concerning any non- Western language. We encourage a variety of perspectives--from authors of texts that have been translated (or texts in search of a translation), translators, scholars, publishers--and would prefer to have papers addressing a range of time periods. Topics might include the linguistic and cultural challenges of translating non-Western languages, what we learn from the history of the translation of a given work or body of work, translation success stories, the challenges of publishing literary translations of non-Western languages, or why a given work or body of work deserves more attention--scholarly and otherwise--than it has been given. We also look forward to being surprised by ideas that have not occurred to us.

Please respond to me backchannel: [redacted]

Thanks,

Rich Newman

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198. **David Chirot**

David Chirot: This Week at New Post Literate :

Fri 28 Aug 2009

---

http://thenewpostliterate.blogspot.com
this week 's gallery feature the work of david chirot

This is a very amazing project of/ <http://thenewpostliterate.blogspot.com/>Michael Jacobson's' in which each week he features a different Visual Poet, Artist, Poet's pieces made with a sense of conveying their consideration of "what IS the new post literature" and also just what is asemic writing, or the role of asemic writing-- in relation with this? Since everyone may well have different approaches quite various and wide ranging, the way Michael is giving a week each to the works helps present this swarming cosmos of possibilities--as an open one, rather than an apriori categorically divided and defined "New Post Literature" which is instead an area of excavation, investigation divigation and Anarkeyological Expo- and Explosivagation--

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199. **crystal hoffman**

August 30th Poetry Cabaret -- TypewriterGirls Gone Biblical

Fri 28 Aug 2009

TypewriterGirls Gone BiblicalÂ Sunday August 30th
@ Howlerâ€™s Coyote Cafe in Pittsburgh, PA

On Sunday August 30th, The TypewriterGirls Poetry Cabaret will be featuring some of Pittsburghâ€™s most dedicated and established members of the arts and literary community for an end of summer poetry and variety show at Bloomfieldâ€™s Howlerâ€™s Coyote CafÃ©. In addition to the TypewriterGirlsâ€™ array of whiskey and typewriter games, the evening will feature an Exquisite Corpse typewriter turned Bible Machine by artist Dave English, magic, classic and punk rock burlesque dancing, and music from the accordion player and avant-garde performance artist, Steve Pellegrino, and readings from poets Nancy Krygowski and Sandra Beasley and fiction writer Sherrie Flick. The eveningâ€™s theatrics will take the audience of a whirlwind adventure through the Bible, as Crystal and Margaret attempt to â€œfixâ€ some of our favorite biblical tales, as well as some of the more obscure ones. Will the TypewriterGirls succeed in their attempts to stop the Jews from declaring a king or Jesus from damning the fig tree? Either way, the whiskeyâ€™s free. Howlerâ€™s Coyote CafÃ©, 4509 Liberty Avenue, Pittsburgh, PA Sunday, August 30th Doors Open at 7:00pm / Show begins at 7:30pm Cost: $5.00 More Info: www.typewritergirls.net Featured Performer Bios: Sandra Beasley is the author of two poetry collections. I Was the Jukebox was selected by Joy Harjo as the winner of the 2009 Barnard Women Poets Prize and will be published in April 2010. Her first collection, Theories of Falling, was selected by Marie Howe as the winner of the New Issues Poetry Prize and published in April 2008. Her poems have also been featured in Verse Daily and in journals such as POETRY, SLATE, The Believer, AGNI online, 32 Poems, Blackbird, and Black Warrior Review. She lives in Washington, D.C., where she writers periodically for the Washington Post Magazine and is at work on Donâ€™t Kill the Birthday Girl: Tales from an Allergic Life, forthcoming from Crown. She also serves on the Board of the Writerâ€™s Center and as the Literary Chair for the Arts Club of Washington. Sherrie Flick is author of the award-winning flash fiction chapbook I CALL THIS FLIRTING (Flume Press, 2004). Anthologies include, NEW SUDDEN FICTION (Norton, 2007) and FLASH FICTION FORWARD (Norton, 2006). In 2007 she received a Pennsylvania Council on the Arts individual artist fellowship. She lives in Pittsburgh where she is a freelance writer/editor and co-founder and artistic director of the Gist Street Reading Series (www.giststreet.org). In Fall 2009, her first novel, RECONSIDERING HAPPINESS, will be published by University of Nebraska Press. Nancy Krygowskiâ€™s book of poems, Velocity, won the 2006 Agnes Lynch Starrett Poetry Prize from the University of Pittsburgh Press. Sheâ€™s received grants from the PA Council on the Arts and from the Pittsburgh Foundation, plus residencies at the Jentel Foundation and The Kimmel Nelson Harding Center for the Arts. She works as an adult literacy instructor. (krygo.homeip.net) Stephen Pellegrino has been creating experimental and inter-disciplinary performance works since 1975. He has been

the recipient of numerous grants, commissions, and residencies. Since the early 80â€™s he has been engaged in an ongoing multi-sectional work called DRYWALL. The impetus behind this series is the integration of his bread labor as a plasterer and his shamanistic role as an artist. An entire mythos and culture is built on this construction milieu, utilizing tools and process as the basis for rituals, music and dance/movement sections. Dave English combines puppetry and low brow art to create humorous performances and exhibits. He moved back to his home of Pittsburgh, PA from Prague, CZ in 2005 and re-immersed himself as an artist. Dave is proud to be a stop on Pittsburghâ€™s shoestring network of do-it-yourself creative culture.

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200. Nate Dorward

Reminder: cris cheek/Barnyard Drama, Saturday Aug 29, Toronto

Fri 28 Aug 2009

(Apologies in advance if you get this multiple times....)

*

Aug.29 in Toronto:

A poetry/sound/multimedia performance--

*cris cheek *(London/US)
+ *Barnyard Drama *[Christine Duncan/Jean Martin] (Toronto)

8pm, at
Somewhere There
Live Creative Music in Toronto
340 Dufferin Street - one block South of Queen Street
** entrance from Melbourne Ave. **
www.somewherethere.org

$8 cover, or free admission if you purchase cris's new book *part: short life housing *(specially priced for this event at $16!)

*ABOUT CRIS CHEEK: *cris cheek is a sound artist, poet, photographer, mixed-media practitioner and interdisciplinary performer, whose works have been commissioned and shown locally and trans-locally, in multiple versions using diverse media for their production and circulation. Born in London in 1955, he lived and worked there until the early 1990s, a performance writer very much a part of what was going on with poetry in that capital city. His musical collaborations include Slant (a trio with Phillip Jeck and Sianed Jones) and Garam Masala; he also collaborated in 1999-2007 with Kirsten Lavers on the cross-disciplinary project Things Not Worth Keeping

(www.thingsnotworthkeeping.com) . He currently lives in the southwest Ohio River Valley.

cris’s most recent book is *part: short life housing *(Toronto: The Gig, 2009), a collection of six texts from the 1980s and 1990s, including “canning town chronicles,” a scathing set of verbal accretions that emerged from the wreckage of the Thatcher era; and “f o g s,” a series of typestracts quarried from verbal improvisations recorded during outdoor walks in densely foggy weather.

For more info contact:

Nate Dorward
109 Hounslow Ave., North York, ON, M2N 2B1, Canada
[redacted] - [redacted]

*

RECENT PUBLICATIONS:

cris cheek, PART: SHORT LIFE HOUSING
Trevor Joyce, WHAT'S IN STORE
ANTIPHONIES: Essays on Women's Experimental Poetries in Canada

More information at www.ndorward.com/poetry/

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201. red slider
Songs from Childhood
Sat 29 Aug 2009

Less than a year after Pearl Harbor and within the first week of entering school, my wife, who grew up in a small village on Big Island, recalls being taught the following school song,

The Pearl Harbor Song

I remember Pearl Harbor
As we go to meet the foe.
Let's remember Pearl Harbor
As we did the Alamo.
We will always remember
How they died for liberty.
Lets remember Pearl Harbor
And go on to victory!

She was five-years old at the time. It was sung every morning, right after the Pledge of Allegiance. It has a rather charming , slightly haunting, little melody.

If I didn't know better, I would have said it was a Roy Orbison tune ('Crying'? It's 'Over'?.)

I wonder if anyone knows, or can find out, the counterpart to these lyrics that was being sung by the school children of Japan at that time? I do know that one group of young Japanese children from the Mie Prefecture had hung an American soldier's uniform from a tree and would throw rocks at it as they passed by on their way to and from school. But, surely, they must have had some 'official' song that they sang each morning under the rising sun (and did they also have a 'Pledge of Allegiance', I don't know?) - thanx in advance, red

↑ Index

202. **nerys williams**

Re: Theory of Lyric, Lyric as Literary Genre

Sat 29 Aug 2009

I'm not sure if this of use, but I've been writing on the recent lyric and its relationship to error in the poetry and poetics of recent contemporary American poets (Charles Bernstein, Michael Palmer, Lyn Hejinian and Jennier Moxley). Nerys Williams Reading Error: Lyric in Contemporary Poetry (Peter Lang, 2007).

best

----- Original Message -----
From: Scott Howard <[redacted]>
Date: Saturday, August 29, 2009 12:30 am
Subject: Theory of Lyric, Lyric as Literary Genre
To: [redacted]

> *_Dialogism and Lyric Self-Fashioning: Bakhtin and the Voices of a Genre_ (Susquehanna UP, 2008) covers the spectrum of lyric poetry/poetics from Sappho to Stevens and Jayne Cortez.*
>
> *///*
>
> *----- Original Message -----*
> *From: judith goldman <[redacted]>*
> *Date: Thursday, August 27, 2009 11:56 am*
> *Subject: Theory of Lyric, Lyric as Literary Genre*
> *To: [redacted]*
>
> *Dear all,*
> *Many thanks to those of you who responded to my query about examples*

> *of and*
> *critical writings on homophonic translation. I'd*
> *love to hear*
> *further, if*
> *any more of you have thoughts.*
>
> *Currently, I'm looking for books, essays, and articles--*
> *good, hardcore,*
> *worthwhile, useful pedagogically--on the theory of lyric*
> *poetry, from*
> *any*
> *period of history. (No such thing as too well*
> *known or obvious--and*
> *even*
> *poems that theorize the lyric would be great.)*
> *Works on contemporary*
> *experimental poetry would be especially appreciated, but*
> *please treat*
> *this*
> *request expansively. Anything on the web, too.*
>
> *All best,*
>
> *Judith Goldman*
>
> *posts. Check*

Dr Nerys Williams
School of English, Drama and Film
John Henry Newman Building
University College Dublin
Belfield
Dublin 4
Ireland

↑ Index

203. David Chirot
Re: Theory of Lyric, Lyric as Literary Genre
Sat 29 Aug 2009

Dear Judith Goldman:

forgive me if these have been mentioned already

Edgar Allan Poe: "Philosophy of Composition" one of the most influential essays/theories on poetry internationally of the last 150+ years *Vladimir

Mayakovsky: How Are Verses Made?* Maaykovsky, a great lyric poet in his Futurist phase, now a Marxist Poet of the Revolution--writes a great first section on the waysin which he composes from an iinitial sound or beat onward, and that material is everywhere--not unlike WC Williams' "a poem can be made of anything" but of course with a different direction in mind than WCW--"a poem to be a poem after all must have a direct"--wcw) the later parts of the book are an attack on thelyricism of Sergei Esenin's suicide poem--by attacking thelyricism Mayakiovsky proovides an excellent guidebook to the lements of lyricism--and completes the work with a poemof his own addressed to Esenin's (ironically to be sure Mayakovksy also committed suicide, for which he had berated Esenin; lyricism won in the end" The Boat of Love has Crashed"--)

Kurt Schwitters' short statements re the formof lyricism one finds in his sound poetry and esp "Anna Blue"

"We aspire to Birdsong" and a multitude of other pieces on this--by Bob Cobbing--the lyricism of pure sound poetry

Henri Chopin's essays & statements--another exploration of the lyric in terms of sound poetry

Paul Celan--among his speeches in the 1960's and statements by him, a profound meditation on the lyric poem

Also texts by Willis Barnstone and Ann Carson for example on the Greek lyric poetry, especially on Sappho but also re Archilocus--one of the great inventers of Western poetry's history and meters, forms-- The Greeks, after all, invented Lyric poetry--personally i always find Sappho to be the greatest of al lyric poets, even in a translation and infrgaments, there is no voice, no lyric voice that is so piercing,so intense, so specific and of "sweetbitter eros"

I don't know specific examples, but there must be some good works re Shakespeare's lyrical poetry in the Sonnets.esp.

Also, scattered among the plays one finds some statements of "Shakespeare's" (vis his characters) ideas of the lyric--

I am sure this must have been noted, but Garicia Lorce's essay on"Duende"

There are writings in some collections of works in which, by attacking the lyric, Nicanor Parra brings to it a good form of definition and outline, against this impulse, particularly in Spanish Language poetry to which he counters with "Anti-Poetry"

A great many poets express ideas and their own examples of lyricism in their works and scattered writings, notes--for examples, Jack Spicer, Stephen Jonas, Leroi Jones/Amiri Baraka

The importance of the Greeks Rimbaud recognizes in the letter to Izambard in which he says the poerty of the Future wil be like the Greeks, except that in it poetry will precede action, the opposite of Aristotle's formulation, and on the most influentil ideas on poets such as Charles Olson's Projective Verse, in which the poem is to be the action. I believe Rimbaud actually lif=ved this: his poetry and prosepoems describe ahead of time very precisely much of his life after he stopped writing poetry. As Rimbaud told his mother, when she asked him what "Saison en enfer" (A Season in Hell)--meant-- (afte rall, she had the right to this having paid for the book's publication , most of it--) "It means what it says literally and in every sense."

An interesting question to pose is, beyond the technical, what are the aspects of lyricism which contemporary American poets are "against"? What is the idea of the lyric? That's why one starts with the Greeks, who invented. The significance among a great many, is that for the first time in Western poetry an actaul specific individual is "giving voice" "aspiring to bird song"-- and which for me is why many forms of Sound Poetry are related with the Lyric-- Also: is the Lyric purely "about a self"? Isn't it far more complex than this? (One may see how complex by the doubts about it by poets such as Parra and Mayakovsky, who are moving aggsint the wieghtof the hegemonioc impulse in their cultures of a certain time period, as the societies themselves are in upheaval--) Are not many poems and poetries with claims to the lyric not really Lyric in the strict sense of this? Doesn't the Lyric have to have a very tensile tactile strength to it that so called lyric poets in vast numbers lack? The real challenge, as celan notes, is to use a language which has undergone an extremity and yet survived, found itself, existing, and then--to work with this surviving an mutable language--

To me Celan's writings are a stark contrast to the statement of Adorno's so often misquoted re that after Auschwitz there can be nor more lyric poetry --or might there not be, after all? ,iI's continued underground existence --the great lyricist Orpheus' journey to the Underworld, land of the dead--during extremities so that it is not dead but endures as Celan writes, as a changed language yet--not incapable of the lyric-- .Celan in some aspects is taking up where perhaps Trakl literally "left off" in his great works of lyricism confronting the insanity of slaughter in the First World War's Eastern Front. also as a question-- why is the Lyric poem the longest continually existing form of poetry in Wester literature since the Greeks? is it in part due to its relationships often with extremities? and that extremities are a good bit of life's living? "Between grief and nothing, I will take grief" --Faulkner, last words of The Wild Palms

On Thu, Aug 27, 2009 at 11:10 AM, Maria Damon <[redacted]> wrote:

> *I took a wonderful course on this very topic as a grad student, from Prof. David Wellbery. We read a lot of structuralist stuff, Jacobsen and Saussure, Michael Riffaterre, Walter Benjamin (on some motifs in*

> *baudelaire), Herder, schiller, the groupe Mu, de Man, Geoffrey Hartmann, i think J. Culler, Karl-Heinz Stierle, Hans-Robert Jauss, etc., Nicholas Greimas, Alexander Baumgarten, etc. I would also suggest the Preface to Lyrical Ballads...*
> *not to go too shameless on you, but some of the stuff in /Poetry and Cultural Studies: A Reader/ is pertinent...*
> *or I wonder if Wellbery (now at U-Chicago, your stomping ground) still has a syllabus on hand…it's from the 1980s, before computers, so he may not.*
>
> *judith goldman wrote:*
>
> *Dear all,*
> *Many thanks to those of you who responded to my query about examples of and*
> *critical writings on homophonic translation. I'd love to hear further, if any more of you have thoughts.*
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> *Currently, I'm looking for books, essays, and articles--good, hardcore, worthwhile, useful pedagogically--on the theory of lyric poetry, from any period of history. (No such thing as too well known or obvious--and even poems that theorize the lyric would be great.) Works on contemporary experimental poetry would be especially appreciated, but please treat this request expansively. Anything on the web, too.*
>
> *All best,*
>
> *Judith Goldman*

↑ Index

204. **Daniel Godston**

updates with SPC & "Putting Layers on the Onion"

Sat 29 Aug 2009

"The Synesthetic Plan of Chicago" is an art installation that has been at the Chicago Cultural Center for the past three months. Parts of the show have traveled to satellite locations throughout Chicago, such as Mess Hall, Faie African Art Gallery, the Hyde Park Art Center, and Myopic Bookstore. SPC will be up at the Cultural Center for another month, and then it will travel to the Columbia College Library and Little Black Pearl Art & Design Center. You are invited to check out SPC, if you haven't done so already!

"Putting Layers on the Onion" is the installation piece I made for SPC. It has involved contributions from people who have interacted with this piece, such as these --

Being really young
in red overalls
and cranking the gadgets
at the Science Museum.

* * *

Remember the alewives
along the beaches? I'll
take spices any day.

* * *

underneath
a city reflected
I was the only
red thing

* * *

Lake Michigan
I think of red & pink
the colors of sunrise
Japanese dishes
just regular
no stinky onions

* * *

You are invited to read more about "Putting Layers on the Onion," at http://puttinglayersontheonion.blogspot.com/.

↑ Index

205. **Ruth Lepson**
Re: joe maneri
Sat 29 Aug 2009

---

yes. there will eventually be a memorial for him in boston & possibly one in NY. a humble man inquiring mind.

On 8/25/09 7:56 AM, "steve dalachinsky" <[redacted]> wrote:

> *sad to announce the passing of joe maneri a great friend teacher composer and musician*

↑ Index

206. Ruth Lepson
Re: Announcing: NetPoetic digital poetry portal
Sat 29 Aug 2009

---

thanks to you & other recent posts for getting me/us up to date

On 8/19/09 5:22 AM, "Jason Nelson" <[redacted]> wrote:

> *Announcing a new Electronic Literature/Digital Poetry portal founded by Jason Nelson and Davin Heckman.*
> *With over 30 of our best writers, thinkers and artists, NetPoetic is a group conversation, updated near daily*
> *with posts, news, theory, artworks and all manner of glorious E-Lit related material. Coming later this year*
> *is the first NetPoetic exhibition and a peer reviewed journal. If you want to take part post a few comments*
> *and explore the site then contact Jason Nelson.*
>
> *The URL: http://www.netpoetic.com*

↑ Index

207. Mary Newell
Mark Doty reading and Poetics Colloquium
Sun 30 Aug 2009

MARK DOTY will be reading at Centenary College of New Jersey, 400 Jefferson Street, Hackettstown NJ on Monday, October 19 from 8 -10 p.m. The event is free, but reservation is requested. To register, contact: Tina Tang, [redacted], [redacted], ext. 2113. Questions: Mary Newell, [redacted], [redacted], ext. 2498. Directions: http://www.centenarycollege.edu/.

On Tuesday, October 20, Centenary College of New Jersey will host a Poetics Colloquium from 9:30 am â€“ 5:30 pm. Panels and workshops tba. The colloquium
is free, but reservation is requested.
Centenary College, 400 Jefferson Street, Hackettstown, NJ. [redacted].
To register or request a full program, Contact Tina Tang,
[redacted], [redacted], ext. 2113.
To request the CFP or ask questions, contact Mary Newell,
[redacted], [redacted], ext. 2498.

↑ Index

208. David-Baptiste Chirot
THE NYT: FUTURE OF READING Students Get New Assignment: Pick Books You Like
Sun 30 Aug 2009

THE FUTURE OF READING

Students Get New Assignment: Pick Books You Like

By MOTOKO RICH

The experimental approach is part of a movement to revolutionize the way literature is taught in U.S. schools.

http://www.nytimes.com/2009/08/30/books/30reading.html?th&emc=th

_____
Get back to school stuff for them and cashback for you.
http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1

↑ Index

209. Christina E Lovin
Re: Songs from Childhood
Sun 30 Aug 2009

Red--

Try the Mudcat Discussion Forum (www.mudcat.org) -- there are hundreds of song lyrics posted there by people from all over the world.

Best,
Christina Lovin

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of red slider
Sent: Saturday, August 29, 2009 1:08 AM
To: [redacted]
Subject: Songs from Childhood

Less than a year after Pearl Harbor and within the first week of entering school, my wife, who grew up in a small village on Big Island, recalls being taught the following school song,

The Pearl Harbor Song

I remember Pearl Harbor
As we go to meet the foe.
Let's remember Pearl Harbor
As we did the Alamo.
We will always remember
How they died for liberty.
Lets remember Pearl Harbor
And go on to victory!

She was five-years old at the time. It was sung every morning, right after the Pledge of Allegiance. It has a rather charming , slightly haunting, little melody. If I didn't know better, I would have said it was a Roy Orbison tune ('Crying'? It's 'Over'?.)

I wonder if anyone knows, or can find out, the counterpart to these lyrics that was being sung by the school children of Japan at that time? I do know that one group of young Japanese children from the Mie Prefecture had hung an American soldier's uniform from a tree and would throw rocks at it as they passed by on their way to and from school. But, surely, they must have had some 'official' song that they sang each morning under the rising sun (and did they also have a 'Pledge of Allegiance', I don't know?) - thanx in advance, red

↑ Index

210. Susan Webster Schultz

new posts on Tinfish Editor's blog

Sun 30 Aug 2009

Please check out newish blog posts at tinfisheditor.blogspot.com

-- "Dissention is Patriotic": Fat Ulu's and Kumu Kahua's _The Statehood Project_ (on the 50th anniversary of Hawai`i statehood)

--"My dear times' waste": Shakespeare sonnet XXX, Tortillas, and Dementia

--Economy and the Haiku: Basho and the Recession of 2009

--Chant 15 (way after Whitman)

--Travels in place: Detroit (and O`ahu)

aloha, Susan M. Schultz

↑ Index

211. Jennifer Karmin
JOB: Eastern Illinois University
Sun 30 Aug 2009

(this is a forward so please don't respond to me. good luck!)

Tenure-track position in Creative Writing. We seek candidates with expertise in one or more of the following: playwriting and screenwriting, fiction, poetry, nonfiction. Publication in area of specialization and competence in teaching of creative writing at undergraduate and graduate levels required.

Successful candidate will be able to contribute to our two-year MA program with concentrations in Creative Writing, Literary Studies, and Professional Writing and to our undergraduate major and General Education curricula. We seek excellent teachers with wide interests and creative promise. PhD by date of appointment.

Fall 2010 start.

Send letter of application, curriculum vitae, and dossier (letters of recommendation and official or unofficial transcripts) by November 6, 2009, to Dana Ringuette, Chair, Department of English, Eastern Illinois University, 600 Lincoln Avenue, Charleston, IL 61920-3099. We will interview at the MLA conference.

↑ Index

212. CA Conrad
PhillySound Feature #7: Garrett Caples
Mon 31 Aug 2009

PhillySound Feature #7: Garrett Caples

We are pleased to bring you the prolific, masterful talent of Garrett Caples as the 7th featured poet on PhillySound, enjoy!

This is the link to view the feature:
http://phillysound.blogspot.com/2009_08_01_archive.html

CAConrad
editor of #7

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

213. **Matt Henriksen**
Kathlene Jesme Reviewed on The Burning Chair Blog
Mon 31 Aug 2009

htt
The first of a new series of reviews, kicked off by Maureen Alsop:

http://www.typomag.com/burningchair

http://www.typomag.com/burningchair/2009/08/plum-stone-game-by-kathleen-jesme.html

↑ Index

214. **jpjones**
Re: Theory of Lyric, Lyric as Literary Genre
Mon 31 Aug 2009

Worth a look:

Denise Riley, 'The Words of Selves: Identification, Solidarity, Irony', Stanford University Press, 2000

J

_____
Jill Jones

www.jilljones.com.au

↑ Index

215. **Pam Brown**
Geoffrey Hill - last week
Mon 31 Aug 2009

Dear Steve and Jacquilyn.

I realise that it was last week ..but ..
You might be interested in this essay on Geoffrey Hill in the upcoming issue of Jacket?

http://jacketmagazine.com/38/hill-by-saravanamuttu.shtml

Best wishes,
Pam
> Date: Wed, 26 Aug 2009 14:25:31 -0700
> From: steve russell <[redacted]>
> Subject: Fw: Re: British Poetry Since Wordworth
>

> I once was clueless. I'm now clued in.
> & to think, a few decades ago I would have remained clueless and bitter, ig=
> norant without the bliss.=A0=20
>
> --- On Wed, 8/26/09, Jacquilyn Weeks <[redacted]> wrote:
>
> From: Jacquilyn Weeks <[redacted]>
> Subject: Re: British Poetry Since Wordworth
> To: "steve russell" <[redacted]>
> Date: Wednesday, August 26, 2009, 3:26 PM
>
> The footnotes to Geoffrey Hill are the Oxford English Dictionary. He meant =
> it when he said "etymology is history."=A0Most of his poetry is based on mu=
> lti-layered=A0word play, and he always gives you some kind of hint that let=
> s you into the poem.=0A=0A=A0=0AFor example, the hint words in "September S=
> ong" are the dates set just below the title and the word "Zyklon." Once you=
> look that up (it's a cyanide gas invented by a German Jew as a pesticide -=
> he won the=A0Nobel for it in 1918--=A0used in the Nazi death chambers) the=
> n the rest of the poem starts popping out at you: "passed over" ("Passover"=
>), "just" (meaning "justice," "only," "barely," etc.), flakes of ashes gett=
> ing into the poet's eye (making him cry?)=0A=0A=A0=0AYou don't really need =
> a degree, as much as the kind of mind that gets into crossword puzzles. Som=
> e people find this offputting - if you can think of the whole process as a =
> game, does that diminish the power of talking about the Holocaust? But Hill=
> would argue that language tends toward simplicity, and that linguistic ove=
> rsimplification is=A0a kind of fascism. Struggling through the possible mea=
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> toric that simplifies things down to "Axis of Evil Bad, Us Good"=0A=0A=A0=
> =0AHope that helps,=0AJacqui Weeks=0A=A0=0A
> University of Notre Dame
> Department of English
> Gender Studies Predoctoral Teaching Fellow
> Internship Advisor/Research Workshop Coordinator
> Fairy Tale Network List Editor
> 325 O'Shaughnessy Hall
> =0ANotre Dame, IN 46556
> [redacted]=20

>
>
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> =0AOn Wed, Aug 26, 2009 at 12:43 PM, steve russell <[redacted]>=
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> =0AI've tried reading Geoffrey Hill. According to some, he's the most signi=
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> degree from either Cambridge or Oxford, or perhaps his poetry is only
> meant for those endowed with said degrees. Not that I mind the degree,
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>

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

↑ Index

216. **Jim Andrews**
lingo of purr
Mon 31 Aug 2009

---

poetry is in us deep.

long before we could even think straight, there was the repetition, on certain occassions, of the same sounds.

first it was just when we were in pain.

or in pleasure.

and that was language.

you can see it in cats and dogs. dunno what level of understanding they have--but we were there once. on certain occassions they make the same sounds. and that is communicative to us and amongst themselves, and it is a kind of language, but it hasn't got the sort of consciousness to it we associate with language.

but the point is that's where we were with language long ago. and poetry still keeps in touch with that sort of language consciousness. via repetition, sound poetry, the primal orality of some types of language + mouthiness.

ja
http://vispo.com

↑ Index

217. William Allegrezza
Come to Series A this Wednesday in Chicago!
Mon 31 Aug 2009

Come to the Series A poetry reading this Wednesday.

September 2, 7:00-8:00 p.m.
    Nina Corwin
    Michael Bernstein

The reading is held at the Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL

Easy access to public transportation and a free parking lot.

Byob.

Bill Allegrezza

↑ Index

218. Camille Martin
new on Rogue Embryo's blog
Mon 31 Aug 2009

New posts on Rogue Embryo:

Sonnets Preview
Zydeco Gallery Four
Majlis Multidisciplinary Arts: Figure of Speech (a collaborative evening of poetry, dance, and music)
The Majlis Collaborative Experience
Majlis Multidisciplinary Arts: "Figure of Speech" concert photos

http://rogueembryo.wordpress.com

Cheers!
Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

↑ Index

219. **steve russell**
Re: Geoffrey Hill - last week
Mon 31 Aug 2009

---

i didn't expect to see anything else on this topic. but it's welcomed. thanks.

--- On Mon, 8/31/09, Pam Brown <[redacted]> wrote:

From: Pam Brown <[redacted]>
Subject: Geoffrey Hill - last week
To: [redacted]
Date: Monday, August 31, 2009, 4:19 AM

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Best wishes,
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blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

↑ Index

220. Peter Quartermain
Re: Question about Zukofsky's "A" Index
Mon 31 Aug 2009

---

31 August

This is an oldie, but no one has replied, so:

Hugh Kenner once told me that LZ originally prepared an idex to "A" which listed ONLY instances of "a" and "the" -- whether it listed all of them I know not, but I doubt it -- and Celia said that was totally inadequate as an index -- I think she was the one who then compiled the Index we now have. Maybe Paul Zukofsky knows. Maybe Mark Scroggins knows too. Mark?

More interesting, perhaps, would be to follow up the index entries and figure out why those instances were worthy of inclusion while others weren't, but I must say I have better things to do right now. Anyone want to get a PhD doing it?

P

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of UbuWeb
Sent: 11 August 2009 09:58 AM
To: [redacted]
Subject: Question about Zukofsky's "A" Index

Does anyone know why Zukofsky didn't index every instance of "a" or "the" or any number of other words? "a" appears on page 21 and is not listed in the index. And of course there are hundreds of instances of the word "the" beginning on page 1, not only between the pages of 175 and 563 in the 826 page book as indexed.

Here's the listings for a:

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With appreciation and many thanks in advance.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 2009

243 messages · Mon 31 Aug 2009 – Wed 30 Sep 2009

September 2009 set the oldest wish in poetry against the newest theory that would abolish it — the ache to be inspired again, and the conceptual doctrine that inspiration was never needed in the first place. Two hundred and forty-three messages moved through the list, and its largest thread was a plain human cry for help getting started, while just beside it the copyists and the conceptualists went about proving that a poem could be made with no inspiration at all, only transcription. The month was a quiet standoff between the muse and the machine.

The largest thread asked the most vulnerable question a writer can ask out loud. Under the heading *"How do you get the juices flowing again"*, a member confessed the dry spell every poet knows and asked the room, without embarrassment, how to begin again — and the commons answered with the tenderness it keeps for exactly this, trading rituals and tricks and encouragements. It was poetry at its most human and least theoretical: not what a poem means, but how, when the well runs dry, you ever write one at all.

The quarrel arrived as its exact opposite. In the same weeks, Kent Johnson's Day circulated — a conceptual work built by appropriation rather than invention — and Kenneth Goldsmith turned up singing Roland Barthes with a string quartet, the conceptualists demonstrating that the poem needs no juices, no muse, no waiting for the well: only a source to copy and the nerve to sign it. Where one poet begged the room to help the inspiration return, the other faction had declared inspiration a superstition the art was better off without.

The two camps were arguing, without quite saying so, about whether writing is something you undergo or something you merely execute. The poet with the dry spell believed the poem had to come, and suffered when it would not; the conceptualist believed the poem had only to be assembled, and suffered nothing. Between them sat the whole question of what it costs to make a thing, and whether cost is the point — whether the difficulty of writing is a bug the conceptualists had cleverly engineered away, or the very thing that makes a poem worth having once it finally arrives.

I have set September down exactly as the archive delivered it — the honest plea for the juices to flow again and the conceptual proof that no flowing is required — because it was the month the list held its deepest division up to the light: not language against lyric or avant against quiet, but inspiration against transcrip-

tion, the muse against the machine. A room where one poet can ask, unashamed, how to start writing again, and another can sing a theorist's prose to a quartet and call it the poem, is a room living through the argument that would define its decade — whether making still means being visited, or only means choosing what to copy.

— Kristen M. Fabians

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103. cris cheek — post _ moot: call for proposals
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106. amy king — Slaves to Do These Things - Reviewers?
107. Jonathan Skinner — LANGUAGE ARTS LIVE (Bates College, ME) presents JACK COLLOM this THURSDAY
108. Jim Andrews — graphics show
109. Cara Benson — Predictions book
110. Dan Glass — one month and one day
111. Jorgensen, Alexander — The Body as Conflict & Milwaukee Poem (Winter Movement) Re: SHAMPOO ...
112. Country Valley — Looking for a copy of Butterick's A GUIDE TO THE MAXIMUS POEMS

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114. Jeffrey Side — Poems by Pam Brown at the The Argotist Online
115. Robert Dewhurst — WILD ORCHIDS #1: Melville
116. Sharon Mesmer/David Borchart — Beatty & Mesmer reading 9/22
117. Séamas Cain — New poetry from the Rinn Gaeltacht
118. Deborah A. Meadows — Diamond Sutra
119. Dodie Bellamy — Tuesday, 9-22: Bellamy, Brown, Gluck, Killian read at City Lights
120. Poetry Project — Events and Workshops at The Poetry Project
121. Cara Benson — Poetry Workshop with Eleni Sikelianos at Millay Colony

122. Tim Peterson — EOAGH Issue 5 Launch Events & Readings
123. Michael — ROCKPILE TOUR CALENDAR CORRECTION FOR ALBUQUERQUE

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124. CA Conrad — Serbia, SUNDAY
125. Al Filreis — PoemTalk 22: on Zukofsky
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127. amy king — Poets' Quarterly call for submissions
128. Daniel Godston — Bauhaus9090 updates
129. Ana Bo¾ièeviæ — Advancing Feminist Poetics and Activism: A Gathering
130. Dubravka Djuric — Re: Serbia, SUNDAY
131. Kimmelman, Burt — Poetry Colloquium at Centenary College of New Jersey

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134. Jonathan Minton — Word For/Word #15
135. Kristin Dykstra — announcing Mandorla 12 (2009)

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136. Patrick F. Durgin — Upcoming readings of interest: Dorantes, Solorzano, Hofer, Durgin
137. Camille Martin — new on Rogue Embryo's blog
138. Jennifer Karmin — Red Rover Series / Experiment #33

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139. Jenny Penberthy — The Capilano Review -- farewell to Robin Blaser
140. Jonathan Penton — chapbooks! features! ecstasy!
141. Jeffrey Side — Larry Sawyer and Peter Manson poems at The Argotist Online
142. William Allegrezza — New book by Jukka-Pekka Kervinen
143. Alan Sondheim — Fwd: Sand artist
144. Vernon Frazer — Vernon Frazer featured in Unlikely 2.0
145. Jennifer Karmin — Sept 25: Pete's Candy Store (NYC)
146. Joseph Mosconi — Tom Raworth, Kevin Killian & Gabriela Jauregui @ The Poetic Research Bureau
147. Stephen Vincent — D Larsen, B Brown, CA Conrad, Frank Sherlock = New de blog
148. William Slaughter — Notice: Mudlark

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150. amy king — SEGUE READING SERIES @ BOWERY POETRY CLUB
151. Séamas Cain — Controversy & Debate
152. David Buuck — reminder: ANNE TARDOS AND AMINA CAIN THIS FRIDAY AND SATURDAY!
153. Amanda Earl — Alert by Ben Ladouceur now available from AngelHousePress

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154. Jessica Wickens — Monday Night: New Issue, New Website, New Reading Period
155. Alan Sondheim — UMove Launch Party and Movement Media Fundraiser! (fwd)(Foofwa, Azure, and ...
156. Megan M. Garr — Versal is pleased to announce: new reading period, new editors
157. amy king — How do you get the juices flowing again??
158. Jonathan Ball — Re: How do you get the juices flowing again??
159. Ruth Lepson — Re: How do you get the juices flowing again??
160. Ryan Daley — Re: How do you get the juices flowing again??
161. Séamas Cain — ... the poetry of pneumatic drills
162. Skip Fox — Re: How do you get the juices flowing again??
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165. Adam Katz — Re: How do you get the juices flowing again??
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175. Jerome Rothenberg — help needed

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176. Elizabeth Switaj — Re: How do you get the juices flowing again??
177. Sharon Dolin — Heads up for CBA Chapbook Reading Wed. Oct. 7th
178. Mark Ransom — Re: How do you get the juices flowing again??
179. Nicholas Piombino — Re: How do you get the juices flowing again??
180. cris cheek — Re: How do you get the juices flowing again??
181. Sarah Sarai — Fri., 9/25 Brooklyn, Sarah Sarai (The Future Is Happy), Andrew Zornoza (Where...
182. Evan Munday — Sept. 26 - Bowery Poetry Club - Holbrook, Minkus, Queyras, Turner
183. Jennifer Karmin — Sept 26: two readings @ The Bowery
184. Mary Jo Malo — Re: How do you get the juices flowing again??
185. Mairead Byrne — Re: How do you get the juices flowing again??
186. Obododimma Oha — Re: How do you get the juices flowing again??
187. Catherine Daly — Re: How do you get the juices flowing again??
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191. Adam Katz — Re: query

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192. Roy Exley — How do you get the juices flowing again?
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195. Rob McLennan — above/ground press 2010 subscriptions
196. David Chirot — Re: query
197. Mark Young — Re: query

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198. Jason Quackenbush — Re: How do you get the juices flowing again??
199. Andrew Rippeon — **P-Queue, vol. 6**Geof Huth**erica lewis & mark stephen finein**
200. richard owens — Damn the Caesars, Vol. V
201. Small Press Traffic — what are you doing today? come spend some time with Anne Tardos!
202. Jeffrey Side — 'Day' by Kent Johnson
203. Geer Austin — New York Writers Coalition Chapbook
204. Laura Hinton — ADFEMPO -- photos and notes from this week's feminist poetics conference
205. Jeffrey Side — New blog post: 'Another Day for Kent Johnson'

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206. K. R. Waldrop — Daive's memoir of Paul Celan
207. CA Conrad — Dear Chicago, Dear Everyone...
208. Camille Martin — new on Rogue Embryo's blog
209. Jorgensen, Alexander — Celebrating China's 60 Anniversary
210. Alan Sondheim — SECOND LIFE PERFORMANCE NIGHT AT EYEBEAM (please list)

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211. Rachel Loden — Kevin Killian and Rachel Loden at Kepler's Books, Menlo Park CA

212. Susan Bee — Girldrive now available
213. Carol Novack — Mad Hatters' Review Poetry, Prose, and Anything Goes Reading
214. Catherine Daly — Re: query
215. CA Conrad — EcoNvergence POETRY
216. CA Conrad — ANTENNA JIVE
217. Ruth Lepson — Re: Dear Chicago, Dear Everyone...
218. Jesse Glass — Mark DuCharme's The Found Titles Project available as an Ahadada Free E-Chap
219. Jesse Glass — Seducing Velasquez by Dayana Stetco, Available from Ahadada Books
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221. Jonathan Ball — Re: 'Day' by Kent Johnson

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225. Bobby Baird — Recent Posts at Digital Emunction
226. Sarah Sarai — new | first | my | book: The Future Is Happy [BlazeVOX] by Sarah Sarai (a ner...
227. Paul Siegell — PHILLY READING: Paul Siegell & Monica McIntyre
228. Amanda Earl — AngelHousePress Essay # 8 now on line
229. Jerome Rothenberg — nyc & paris - 2009

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231. Michael Heller — Fwd: Re: Heller and King read at Prose Pros
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233. Adam Katz — Re: Wha? Who? Larry Levis??
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241. Jeremy Czerw — Reading this Saturday: Compton, Gordon, King
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243. Skip Fox — Re: 'Day' by Kent Johnson

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Berkson in SoCal
Mon 31 Aug 2009

Bill Berkson in Southern California, Fall 2009

September 9 Otis College of Art and Design, with Bhanu Kapil
7:30 pm
Ahmanson Hall Forum, 9045 Lincoln Boulevard, Los Angeles

November 12 Cal Arts
7:30 pm
Butler Building #4 on the CalArts campus, 24700
McBean Parkway, Valencia CA 91355

November 13 Santa Monica Museum
³Since When: Home Movies & a Memoir²
with Allen Ruppersberg
8pm
2525 Michigan Ave, Santa Monica

November 14 Beyond Baroque, with Don Bachardy
8 pm
681 Venice Blvd, Venice, CA

December 1 San Diego State University
4:30 pm
Love Library, Room 430

↑ Index

2. Samuel Wharton
Fwd: sawbuck 3.3
Mon 31 Aug 2009

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ladies & gentlemens~

the time has come for another round of
sawbuck<http://www.sawbuckpoetry.blogspot.com>

please redirect your browsers to witness fantastical meanderings from the likes of:

(Edith Södergran translated by Christian Ward)
(George Moore)(Jeff Harrison)
(Jessica Wickens)(Lee Norton)
(Nicolle Elizabeth)(Philip Byron Oakes)
(Steven Breyak)(Susan Lewis)(Zach

Buscher)<http://www.sawbuckpoetry.blogspot.com>
you will not regret this

cheers

samuel wharton, editor

↑ Index

3. David Kirschenbaum
Boog Fest Starts Wed. 9/9 & Program Issue Online
Tue 1 Sep 2009

Hi,

Next Wed., Sept. 9 through Sun. Sept. 13, we'll be putting on the third annual Welcome to Boog City poetry and music festival. It will feature 55 poets, 23 musical acts, 17 small presses, 11 panelists, and 11 playwrights over the five days.

You can view the web-only color pdf version of Boog City's Welcome to Boog City issue here:

http://welcometoboogcity.com/bc59.pdf

replete with:

* the full schedule illustrated with performer pics

*music editor Jonathan Berger on festival performers Dorit and Tara Hack

*a conversation between tabling small press editors Brenda Iijima (Portable Press at Yo-Yo Labs) and Sueyeun Juliette Lee (Corollary Press)

*poems by fest performers Ivy Johnson and Jean-Paul Pecqueur

*Cincinnati poet-publisher Dana Ward interviewed by Julian Brolaski (plus a poem by Ward)

*and art from Clinton Hill's Jordana Zeldin

and thanks to Scott MX Turner of Superbagraphics (http://superbagraphics.com/) who designed the festival's logo for the third straight year.

Among the festival highlights are:

—a live performance of The Magnetic Fields' 69 Love Songs for its 10th anniversary by 13 different musical acts;

—a night devoted to South Boston, Mass. small press Rope-a-Dope Press;

—our first Poets' Theater night, featuring performances of eight short plays

—our 6th annual small, small press fair, with exhibits from 17 different small presses, and readings by their authors;

—a discussion on Thinking Globally and Acting Locally in the Aftermath of the Global Capital Meltdown; and

—Washington, D.C. small press luminary Buck Downs in conversation with renowned poet Anselm Berrigan

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

P.S. Physical copies of this issue, Boog City 59, will be distributed this Wed., Sept. 2.

Please patronize our advertisers:

Advancing Feminist Poetics and Activism: A Gathering * http://www.belladonnaseries.org/adfemposchedule.html

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To advertise in Boog City, see our ad rate card:
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Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Paolo Javier, [redacted]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

3,000 copies of Boog City are distributed among, and
available for free at, the following locations:

MANHATTAN

East Village
Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues)
Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.)
Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.)
Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.)
Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.)
Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker sts.)
Think Coffee * 1 Bleecker St. (@ Bowery)
Trash and Vaudeville (upstairs) * 4 St. Mark’s Pl. (bet. 2nd & 3rd aves.)
Mission Café * 82 Second Ave. (bet. 4th & 5th sts.)
Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.)
Sidewalk Café * 94 Avenue A (bet. 6th & 7th sts.)
Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C)
Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.)
Life Café * 343 E. 10th St. (bet. Avenues A & B)
St. Mark’s Books * 31 Third Ave. (bet. St. Mark’s Pl. & 9th St.)
St. Mark’s Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan ACA Galleries * 529 W. 20th St., 5th Flr.(bet. 10th/11th aves.)
Acme Underground * 9 Great Jones St. (bet. Broadway & Lafayette St.)
Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W.

Houston St. (bet. Broadway & Mercer St.) Think Coffee * 248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.) Housing Works * 126 Crosby St. (bet. E. Houston & Prince sts.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

Greenpoint Greenpoint Coffee House * 195 Franklin St. (bet. Freeman & Green sts.) East Coast Aliens * 216 Franklin St. (bet. Huron & Green sts.) Thai Café * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Champion CoffeE * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg
Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Ear Wax Records * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 110 Bedford Ave. (at N.11th St.)

Unnameable Books * 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue)

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Boog City
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NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

3rd annual

Welcome to Boog City
5 Days of Poetry and Music

WEDNESDAY SEPTEMBER 9, 7:00 P.M.

For its 10th Anniversary,
The Magnetic Fields' 69 Love Songs album performed live by:

Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

Volume 1

Admiral of the Narrow Sea

1. Absolutely Cuckoo
2. I Don't Believe in the Sun
3. All My Little Words
4. A Chicken with Its Head Cut Off
5. Reno Dakota

Kathy Zimmer

6. I Don't Want to Get Over You
7. Come Back from San Francisco
8. The Luckiest Guy on the Lower East Side
9. Let's Pretend We're Bunny Rabbits
10. The Cactus Where Your Heart Should Be

Ben Krieger

11. I Think I Need a New Heart
12. The Book of Love
13. Fido, Your Leash Is Too Long
14. How Fucking Romantic
15. The One You Really Love

Adam Ferretti

16. Punk Love
17. Parades Go By
18. Boa Constrictor
19. A Pretty Girl Is Like...
20. My Sentimental Melody

Sara Lautman and Yoko Kikuchi

21. Nothing Matters When We're Dancing
22. Sweet-Lovin' Man
23. The Things We Did and Didn't Do

Volume 2
1. Roses
2. Love Is Like Jazz
3. When My Boy Walks Down the Street

Andrew Hoepfner

4. Time Enough for Rocking When We're Old
5. Very Funny
6. Grand Canyon

Genan Zilkha

7. No One Will Ever Love You
8. If You Don't Cry
9. You're My Only Home
10. (Crazy for You But) Not That Crazy
11. My Only Friend
12. Promises of Eternity

Stephanie Nilles

13. World Love
14. Washington, D.C.
15. Long-Forgotten Fairytale
16. Kiss Me Like You Mean It
17. Papa Was a Rodeo

The Trouble Dolls

18. Epitaph for My Heart
19. Asleep and Dreaming
20. The Sun Goes Down and the World Goes Dancing
21. The Way You Say Good-Night
22. Abigail, Belle of Kilronan

Maynard and the Musties

23. I Shatter

Volume 3
1. Underwear
2. It's a Crime
3. Busby Berkeley Dreams
4. I'm Sorry I Love You

Gracefully

5. Acoustic Guitar
6. The Death of Ferdinand de Saussure
7. Love in the Shadows
8. Bitter Tears
9. Wi' Nae Wee Bairn Ye'll Me Beget

A Brief View of the Hudson

10. Yeah! Oh, Yeah!
11. Experimental Music Love
12. Meaningless
13. Love Is Like a Bottle of Gin
14. Queen of the Savages

Bernie Q. and friends

15. Blue You
16. I Can't Touch You Anymore
17. Two Kinds of People
18. How to Say Goodbye
19. The Night You Can't Remember

Andrew Hoepfner

20. For We Are the King of the Boudoir
21. Strange Eyes
22. Xylophone Track
23. Zebra

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

THURSDAY SEPTEMBER 10, 7:00 P.M.

d.a. levy lives: celebrating the renegade press

Rope-a-Dope Press
(South Boston, Mass.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
Rope-a-Dope editors

Robert daVies and poet Mary Walker Graham, eds.

featuring readings from

Mary Walker Graham
Kate Schapira
Sampson Starkweather
Chris Tonelli

and music from
Erik Schoster

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY SEPTEMBER 11, 7:00 P.M.

Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

7:00 p.m. Elinor Nauen
7:15 p.m. Sandra Beasley
7:35 p.m. Tara Hack-music
8:15 p.m. The Tet Offensive

9:10 p.m. Boog Poets' Theater, featuring plays by:

Charles Bernstein
Charles Borkhuis
Corina Copp and Dana Ward
Mashinka Firunts and Jeremy Thompson
Kristen Kosmas
Filip Marinovich and Nathaniel Siegel
Urayoán Noel
Kristen Prevallet

11:10 p.m. Dan Machlin
11:25 p.m. Serena Jost-music
11:55 p.m. The Low and the Lonesome

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY SEPTEMBER 12, 12:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

6th Annual Small, Small Press Fair

Featuring readings from authors of the exhibiting presses

12:00 p.m. Rachel Levitsky, Ugly Duckling Presse
12:10 p.m. Wil Hallgren, Stubborn Plant Press
12:20 p.m. Lydia Cortes, Straw Gate Books

12:30 p.m. Jill Magi, 2nd Avenue
12:40 p.m. Ivy Johnson, Portable Press at Yo-Yo Labs
12:50 p.m. Austin Alexis, Poets Wear Prada
1:00 p.m. Douglas Manson, little scratch pad press
1:10 p.m. Stacy Szymaszek, Litmus Press
1:20 p.m. Mina Pam Dick, Futurepoem
1:30 p.m. Geoffrey Olsen, EOAGH: A Journal of the Arts
1:40 p.m. Norman Lock, Ellipsis Press
1:50 p.m. Christopher Stackhouse, Corollary Press
2:00 p.m. Andrew Hughes, BookThug
2:10 p.m. Jennifer L. Knox, Bloof Books
2:20 p.m. Marcella Durand, Belladonna*
2:30 p.m. Karin Falcone, artICHOKE Press
2:40 p.m. Dan Wilcox, A.P.D.

2:50 p.m. Jesse Schoen-music
3:20 p.m. Ammiel Alcalay
3:35 p.m. Danielle Le Gros Georges
3:55 p.m. Ryan Walker
4:15 p.m. Jim Dunn
4:35 p.m. Phoebe Kreutz-music
5:05 p.m. Karen Weiser
5:20 p.m. Katie Yates
5:40 p.m. Dana Ward
6:00 p.m. Anselm Berrigan
6:15 p.m. Anselm Berrigan in conversation with Buck Downs
6:45 p.m. Buck Downs
7:05 p.m. Gracefully
7:35 p.m. Jean-Paul Pecqueur
7:50 p.m. Brenda Coultas
8:05 p.m. Mike County
8:25 p.m. Ish Klein

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY SEPTEMBER 13, 12:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

12:00 p.m. Paul Foster Johnson
12:15 p.m. Eric Gelsinger
12:30 p.m. Joanna Sondheim
12:45 p.m. Tracey McTague
1:00 p.m. Alan Semerdjian-music
1:30 p.m. Martha King
1:45 p.m. Brendan Lorber
2:00 p.m. Dan Wilcox
2:20 p.m. Basil King

2:35 p.m.-2:45-break

2:45 p.m. Thinking Globally and Acting Locally in the Aftermath of the Global Capital Meltdown

Greg Fuchs moderates a discussion on the meaning of community with a group of New York activists, artists, filmmakers, poets, and writers: Antonino D'Ambrosio, Mariana Ruiz Firmat, Alan Gilbert, Erica Kaufman, Eileen Myles, Tim Peterson, Marc Andre Robinson, Michele Madigan Somerville, Chris Stackhouse, and Stacy Szymaszek.

4:30 p.m.-4:40-break

4:40 p.m. Corina Copp
4:55 p.m. Lewis Warsh
5:10 p.m. Hailey Higdon
5:30 p.m. Shanna Compton
5:45 p.m. Angela Veronica Wong
6:00 p.m. Dorit-music
6:30 p.m. Cristiana Baik
6:50 p.m. Paolo Javier
7:05 p.m. Sara Wintz
7:20 p.m. Ryan Murphy
7:35 p.m. Gary Parrish
7:50 p.m. Justin Marks

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues,
Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Welcome to Boog City 3 Bios and Websites

*Wednesday

**A Brief View of the Hudson
http://www.myspace.com/abriefviewofthehudson

Nick Nace, Ann Enzminger, and Joel Herzig are the folk/country powerhouse that is A Brief View of the Hudson.

**Admiral of the Narrow Sea http://www.myspace.com/admiralofthenarrowsea Admiral of the Narrow Sea is a Staten Island-based performance group. The songs are centered around a ukulele, and based on English and French idioms. The act draws a heavy influence from alternative country, and Staten Island guidos. Their sound is best described as nautical glock pop.

**Bernie Q. and friends http://www.myspace.com/seamanandqueerfunkel Bernie Q. used to be in queer folk pop duo Seaman and Queerfunkel. They performed in and around NYC at the old Rapture Cafe, Mo Pitkin's, Galapagos, and The Knitting Factory, among other venues, in 2006 and 2007.

**Adam Ferretti http://www.myspace.com/poton Adam Ferretti is currently a full time research biologist, part time cake maker, rock singer, ghost bunny painter, solo artist, and violinist. This is the first time he will step out from behind his post apocalyptic rock band The Rabbits and his solo moniker Poton, to perform under his own name.

**Gracefully http://goodbyebetter.com Psychedelic lounge pop from the isle of Manhattan, Gracefully is the butterfly metamorphose from the caterpillar So L'il. Part of (and oft augmented by) the Goodbye Better Collective (which also includes I feel tractor, Aydin, and Drifting In the Cinema), they just released their first full-length this past May on Goodbye Better.

**Andrew Hoepfner http://www.creakyboards.com/ Andrew Hoepfner has done all his New York City songwriting under the moniker Creaky Boards, which is currently in a coma. Andrew plays keys as one of Shilpa Ray's Happy Hookers. He takes pride in helping mothers and wives of New York City who are in strife. Andrew has been exploring drawing and meditation this year.

**Ben Krieger http://www.benkrieger.com/ Ben Krieger came to New York in 1997 to be a schoolteacher. He brought an electric guitar and a 4-track, too. He has written for The Deli, Block Magazine, Urban Folk, and was the editor at Jezebel Music for two years. He plays a weekly show at the Sidewalk—the club he books—at around 3:00 a.m. each Tuesday. He still works with children (including his own). He is an avid music collector who doesn't believe in guilty pleasures. He's antifolk, but not always.

**Sara Lautman and Yoko Kikuchi
http://www.myspace.com/yokokikuchi
http://www.myspace.com/saralautman
Sara and Yoko have been playing, writing and singing together as two-thirds of the band Lady Bright since July 2008. Cat owners both, they openly admire their little cats' capri pants and low pony, respectively.

**Maynard and the Musties http://www.myspace.com/maynardandthemusties Maynard and the Musties have been playing around the city for about three years now. Their first album-length release, So Many Funerals, is available through amazon.com or itunes. Joe Maynard wrote all songs except for "Shallow Water Warning," whose lyrics were penned by poet Helen Adam. Maynard also provides lead vocals and acoustic guitar. The Musties are Mo Botton, lead guitar; Dennis Shealy, bass; Jim Thomas, Drums; and the hottest fiddle this side of the crescent city, Naa Koshie Mills. Our rock star ringer, Ryan Adams, provided lapsteel and piano on the song "Elvis Museum" and co-produced the song "Rocky & Bessie."

**Stephanie Nilles http://www.myspace.com/stephanienilles Stephanie Nilles is an independent musician constantly on the move. At 17, she was a finalist at the Young Concert Artists' International Competition. At 22, she had graduated from the Cleveland Institute of Music with a Bachelor of Music in classical piano performance. These days, she's performing her own politically influenced jazz/folk tunes, described by listeners as "Ella Fitzgerald on speed beating the shit out of Regina Spektor" and "Tom Waits on helium," in her adopted home base of New York City and out on the road in a hatchback with a Roland.

**The Trouble Dolls
http://www.troubledolls.com/a/
http://www.myspace.com/troubledolls
The Trouble Dolls are a pop band from Brooklyn. The Trouble Dolls are Cheri, Matty, Chris and sometimes Pam. The Trouble Dolls do not smoke. The Trouble Dolls will release their second album, The Tiniest Entertainers in the World, in 2010. The Trouble Dolls' first album, Sticky, is available in finer used CD stores everywhere.

**Genan Zilkha http://www.myspace.com/genanisfabulous Genan is currently a (full-time) law student, (part-time) musician, although it is questionable whether she is particularly good at either. She is also the same height as Stephin Merritt, which makes her proud and especially qualified to play this show.

**Kathryn Zimmer http://www.kathyzimmermusic.com/ Kathy Zimmer grew up singing folk music with a musical family in rural Nebraska, where some of her first gigs were rodeos, parades, and county fairs. The winding road of her musical exploration eventually led her to classical music, and it is with that layer of influence she now creates music she calls "cosmopolitan folk"—music that is sophisticated yet naïve, polished yet quirky. Now a resident of New York City, Kathy performs often with her two backup singers, the Sugar Bowls, and her band, the Sunshine Banned. She has independently released three albums, Under Your Spell, dreamin', and Spare Key.

*Thursday

**Rope-a-Dope Press http://rope-a-dope-press.blogspot.com Founded in the spring of 2007 by painter Robert daVies and poet Mary Walker Graham, Rope-a-Dope Press fosters collaboration between artists, writers, and their communities through the publication of handmade, letterpress printed broadsides, chapbooks, and artist's books.

**Mary Walker Graham http://distilleryboston.com Mary Walker Graham was born in the Blue Ridge Mountains of Virginia and now lives in a restored rum distillery in South Boston. The cofounder and editor of Rope-a-Dope Press, her poems have appeared in Free Verse, OCHO, PFS Post, Poetry Magazine, and Poetry Daily.

**Kate Schapira Kate Schapira lives in Providence, R.I. where she writes, teaches, and organizes the Publicly Complex Reading Series. In addition to her chapbooks with Rope-A-Dope Press, Case Fbdy. and The Painting, she's the author of The Saint's Notebook (Flying Guillotine Press), Heroes & Monsters (Portable Press at Yo-Yo Labs), and Phoenix Memory (horse less press). Her work has most recently appeared in why are we not in paradise?

**Erik Schoster http://www.hecanjog.com/ Erik Schoster (r.) is a composer and sound artist based in Brooklyn by way of Madison, Wisc. Middlemarch, his second full-length record as He Can Jog (entitled) is out now on Audiobulb Records. Earlabs praises it as a "heartfelt, entertaining, and perplexing flurry of sonic excitement." He is writing and recording a new record under his given name for Ian Hawgood's excellent Home Normal imprint. This performance is based in part on that work. More information and mp3s can be found at the above site.

**Sampson Starkweather Sampson Starkweather is the author of three chapbooks, The Heart is Green from So Much Waiting forthcoming from Immaculate Disciples, City of Moths a Rope-a-Dope Press production, and The Photograph from horse less press.

**Chris Tonelli http://thesteinachoperation.blogspot.com/ Chris Tonelli co-curates The So and So Series and is the author of four chapbooks, most recently No Theater (Brave Men Press) and For People Who Like Gravity and Other People (Rope-A-Dope Press). New work can be found in LIT, SIR!, and the Tusculum Review. He teaches at North Carolina State University in Raleigh, where he lives with his wife Allison.

*Friday

**Sandra Beasley http://www.sandrabeasley.com/ Sandra Beasley is the author of I Was the Jukebox, winner of the 2009 Barnard Women Poets Prize, selected by Joy Harjo and forthcoming from W. W. Norton. Her first collection, Theories

of Falling, won the 2007 New Issues Poetry Prize judged by Marie Howe. Other awards include the Maureen Egen Exchange Award from Poets & Writers and a Walter E. Dakin Fellowship from the Sewanee Writers' Conference. She lives in Washington, D.C., where she writes for The Washington Post Magazine and is working on Don't Kill the Birthday Girl: Tales from an Allergic Life, forthcoming from Crown.

**Charles Bernstein
http://epc.buffalo.edu/authors/bernstein/
The Lenny Paschen monologue, from The Lenny Paschen Show
The three librettos I wrote for Ben Yarmolinsky in the early 1990s used vernacular American forms to create contemporary operas with a social and historical address. Blind Witness News (1990) and The Lenny Paschen Show (1992) used the typical format of late-night TV, while The Subject (1991) starts with a psychoanalytic session.

Lenny is the final work of the trilogy. Much of the opening monologue, to be presented at this event, was cut, for reasons of length, from the final libretto.

In its typical process of canceling sense, television is, of course, the offense to meaning that is addressed in The Lenny Paschen Show. Lenny Paschen is a gladiator in an electronic age—a hot fighter in a cool medium (and he may also cut against the grain of the lyric impulse within opera). Lenny is trapped from the start, yet his struggle for moral discourse makes this opera a fin de millennia version of Die Meistersinger—sans masters, sans paradise, all songs. Lenny seems to preach that we can get beyond the puppetry of TV personas, but, as he also insists, he remains a puppet of his own devices. The Lenny Paschen Show uses the tools at hand, especially the tradition of black, often abrasive, comedy to explore the worlds flaunted by, and also hidden within, one of the central formats of commercial TV.

Charles Bernstein's books include Blind Witness: Three American Operas (Factory School), new in 2008; Girly Man (University of Chicago Press), now in paperback; Shadowtime (Green Integer), libretto for an opera on Benjamin; Republics of Reality: 1975-1995 (Sun & Moor Press), Content's Dream: Essays 1975-1984 (Northwestern), and Controlling Interests (Roof). He is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania.

**Charles Borkhuis http://writing.upenn.edu/pennsound/x/Borkhuis.php Barely There A woman finds herself having retreated into her "inner cave" with her invisible "power animal" ROAR-SHOCK by her side. It is a little bit of Paradise where she tries to relax, forget her problems, and just chill. But as an actor, she treats her "inner cave" as a proscenium stage with an attendant audience, for whom she performs herself, trying to win their acceptance and recognition. Yet

once performing, she must account for herself. Even though she has no back-story or “character” as such, she keeps peeling away layers of her presence in an attempt to be remembered before the lights go down.

Charles Borkhuis is a playwright, poet, screenwriter, and essayist. His books of poems include Afterimage, Savoir-fear, Alpha Ruins, Proximity (Stolen Arrows), Dinner with Franz, and Hypnogogic Sonnets. Fanny Howe selected Alpha Ruins as a finalist for the William Carlos Williams Book Award. Disappearing Acts is his latest book of poems. His essays on contemporary poetics have appeared in Telling it Slant and We Who Love to Be Astonished (University of Alabama Press). His stage and radio plays have been produced widely, and he is the recipient of a Dramalogue Award. His plays are published in four collections, Mouth of Shadows, The Sound of Fear Clapping, Stage This, and Poets’ Theater. His CD Black Light contains two radio plays produced for NPR (see above link). He curated poetry readings for the Segue Foundation for 15 years, most recently at The Bowery Poetry Club in New York City.

**Corina Copp http://www.fauxpress.com/e/ Corina Copp's short dance-theater text, "A Week of Kindness," was produced in the 2007 Tiny Theater Festival at the Ontological-Hysteric Theater. Recent work has appeared in Aufgabe, Antennae, Puppy Flowers, 6x6, Poets on Painters (Ulrich Museum of Art, Wichita, Kan.), Denver Quarterly, Fence, The Germ, and other lovely places. Her e-book, Carpeted, can be found at the above link. She is currently pursuing her M.F.A. in Playwriting with Mac Wellman at Brooklyn College, and is the editor of The Poetry Project Newsletter.

**Mashinka Firunts http://www.mashinkafirunts.com/ **Jeremy James Thompson http://www.autotypograph.com/ Extra! V Organza They are inked up. They are hot off the press. Spinning good yarns. Penciling a National Angle. News Items: His Woman Girl of the Fridays Years (1940) (1942) closes the press box; some curtains. Gets in the wired room; word-ringers, face reporters, and gossipmongers gum up the works. The Rumor Mill, an RSS feed, Perez Hilton, and teeny Tweets are seen slurping Manhattan at the Savoy Saturday. This weak head lines: Wild Parties in Pictureland. Weekend Orgies of the Stars of the Silver Sheet! Singed Startlet Warns of Winding Celluloid Road to Ruin! 80 stab and jab beached bodies, the best and worth less of 1990, the Forbes Celebrity [redacted]. There’s something very important on the teletype, six or seven items back. The Obits read: Bolshevist sweetheart dead, a relation, you knew her.

Mashinka Firunts is a graduate student in the Columbia University Modern Art program, and she is concurrently investigating the sustainability of the scholarly spectacle.

Jeremy James Thompson is an instructor at New York’s Center for Book Arts, as well as curator of the reading series TEXTFORM. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde.

**Tara Hack http://www.tarahack.com/ Singer-songwriter Tara Hack, a 21-year-old native New Yorker, worked with producers Joe and Jack Napoli of Cloud 9 Recording on her album, See You Soon, available online, on iTunes, and in Penn Station and stores in the Northeast.

Her latest single, “Saya Tidak Bersalah,” is about Australian Schapelle Corby who was wrongfully imprisoned. Tara's song has fired the human rights movement to free Schapelle. It's been featured in The Sydney Morning Herald, Brisbane Times, 2GB Radio Sydney, The Joey Reynolds Show, and CWA at the University of Colorado. She is in the studio working on her next album.

**Serena Jost http://www.myspace.com/serenajost Singer-songwriter and cellist Serena Jost was raised between Michigan and Switzerland. Her debut CD, Closer Than Far, was produced by Brad Albetta (Martha Wainwright) and released to a sold-out show at Joe’s Pub.

Time Out NY noted "she writes gently eccentric songs and sings them in an elegant alto, often accompanying herself on cello, but it isn’t quite right to call her a singer-songwriter. The term art song— normally tied to 19th-century concert music—usefully characterizes Jost’s carefully arranged pieces and succinct lyrics, neither quite rock nor folk." Formerly of Rasputina, she has collaborated with poet Dan Machlin, dancers, and other artists.

**Kristen Kosmas H-O-R-S-E, a text for speaking An imaginary 12-course meal leads to a bus tour, that leads to a seaplane ride, that leads to a party, that leads to a fight, that ends in a rosebush on the way to basketball practice. Kristen Kosmas tries desperately not to tell you all the things she really wants to tell you in H-O-R-S-E.

Kristen Kosmas is a playwright and performer. She has had plays commissioned by Performance Space 122, Seattle University's SITE Specific, Dixon Place, and New City Theater.

Her plays include This from Cloudland, Hello Failure, Chapter of Accidents, The Mayor of Baltimore, Anthem, and Palomino.

She is the writer and performer of four critically acclaimed solo shows, The Scandal!, Slip, Again, and Blah Blah Fuckin Blah, which have been performed at numerous venues in New York, Austin, Boston, Seattle, and Chicago.

Forthcoming publications include Hello Failure (Ugly Duckling Presse), This From Cloudland (Play a Journal of Plays), and The Mayor Of Baltimore and Anthem (53rd State).

**Dan Machlin http://www.uglyducklingpresse.org/page-dearbody.html Dan Machlin was born and raised in New York City and is currently growing cukes, savory, and snap peas in his community garden. His most recent book is Dear Body: (Ugly Duckling Presse). With singer/cellist Serena Jost he has released a full-length CD project Above Islands and set HD, Paul Blackburn, and his own poetic texts to music. His poems and reviews have appeared in Boog Literature, Crayon, Critiphoria, Antennae, Soft Targets, and The Brooklyn Rail. He is the founding editor and publisher of Futurepoem books, and recently joined the conspiracy at Table X: A Publishing Commune.

**Filip Marinovich
**Nathaniel Siegel
Bastille Day 2009 Meditations On Homosexuality is a ritual performed
in praise of the gay muse, for everybody.

Filip Marinovich is a poet living in New York. Author of Zero Readership (Ugly Duckling Presse), various poems on the web, and plays performed throughout New York. He has performed his poetry in New York, Paris, and San Francisco. He is at work on a new book of poems.

Nathaniel Siegel is a gay poet writing from his life experience in New York City.

**Elinor Nauen http://www.elinornauen.com/ Elinor Nauen is the author of the poetry collections American Guys and Cars, and editor of Diamonds Are a Girl's Best Friend: women writers on baseball and Ladies, Start Your Engines: women writers on cars and the road. Her most recent books are the forthcoming So Late Into the Night and Marriage A to Z. She is a freelance journalist for the Saturday Evening Post, AARP.com, and other national publications. She lives in the East Village, where she does daily battle with rats, fleas, and her husband, Johnny Stanton. Check out her latest poetry, articles and adventures at the above site.

**Urayoán Noel http://www.myspace.com/urayoannoel The Commonest Many Fester is a team play for As and Bs. It could be a foray: many-festooned. To where poiesis meets polis: as pop lists. The cast is human and non-human (with room for excluded thirds). Less positive than Common, it cures no colds. Kinda polyvocal, sorta glocal, but never lo-cal. A laughtractatus in hi-density politics for many playas. Sorry, no program.

Urayoán Noel is the author of Boringkén (Ediciones Callejón/La Tertulia) and Kool Logic/La lógica kool (Bilingual Press), a contributing editor of Mandorla, and a founding member of Spanic Attack. His other works include the artist

book Las flores del mall and a CD and DVD of text-sound collaborations with composer Monxo López.

He recently presented selections from Hi-Density Politics—an assemblage of (cheap) digital poetics, (mis) translation, and (pro forma) performance—at the University of Puerto Rico Interdisciplinary Studies Program, the Latin American Studies Association Conference in Rio de Janeiro, and The Dirty Dirty artspace in Brooklyn. He is completing In One Breath, a book-length study of Nuyorican poetry, on and off the page, from the 1960s to the present. Originally from San Juan, Puerto Rico, he teaches at the University at Albany, SUNY.

**Kristin Prevallet
http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/performance/prevallet-burnett.html The Block is a story about love in the paranoid era of Bush's America. Language fails, the muse rebels, the thief enters, and the furniture gets rearranged. Will Lacy and Ben survive?

Kristin Prevallet is a poet, essayist, and educator whose most recent book is I, Afterlife: Essay in Mourning Time (Essay Press). She is the editor of A Helen Adam Reader and received a 2007 New York Foundation for the Arts fellowship in poetry. She lives in Brooklyn.

**Nathaniel Siegel
(see Filip Marinovich)

**The Low and the Lonesome http://www.myspace.com/thelowandthelonesome The Low and the Lonesome play country and western music and wail their hearts out down by the Gowanus Canal. They are Donna Lichaw, low and lonesome electric guitar; Lana Carroll, cryin’ and weepin’ pedal steel; Jason Bertone, walkin’ and talkin’ electric bass; Julian of Nowherr, howlin’ and yodelin’, finger-pickin acoustic; and Naomi Clark, bucket and washboard, tambourine and traps. Sounds like dark country comin’ out a fuzzy radio, on a train, on a boat.

**The Tet Offensive http://www.briansamuelrobinson.com/tet.html In January of 2002, David Kirschenbaum approached his friend, classical composer Brian Robinson, to write an arrangement of “Stay Away” for a Nirvana tribute concert at the Knitting Factory in N.Y.C. Brian responded with an arrangement that was as hard and fast as his rock band counterparts, and The Tet Offensive was born. The group counters the traditional lush sound of string ensembles with driving arrangements full of giddy dissonance and moments of thrashing atonality, covering an array of bands from The Bee Gees to Soundgarden.

**Jeremy James Thompson
(see Mashinka Firunts)

**Dana Ward http://www.cypresspoetry.com/ Dana Ward is the author of the Drought (Open 24 Hours), Roseland (Editions Louis Wain), and other scattered books. He lives in Cincinnati where he edits Cy Press and works as an advocate for adult literacy at the Over-the-Rhine Learning Center.

*Saturday

**Ammiel Alcalay http://www.loggernaut.org/interviews/ammielalcalay/ Ammiel Alcalay is a poet, translator, critic, and scholar. His books include Scrapmetal (Factory School), from the warring factions (Beyond Baroque), After Jews and Arabs (University of Minnesota), the cairo notebooks (Singing Horse), and Memories of Our Future: Selected Essays, 1982-1999 (City Lights). His translations include Sarajevo Blues and Nine Alexandrias by Bosnian poet Semezdin Mehmedinovic; Keys to the Garden: New Israeli Writing; and, with Oz Shelach, Outcast, by Shimon Ballas. The novel Islanders (City Lights) and book of essays A Little History (Beyond Baroque) are forthcoming.

**Austin Alexis, Poets Wear Prada http://poetswearpradanj.home.att.net/AustinAlexis.html http://poetswearprada.blogspot.com Austin Alexis' poetry, fiction, and non-fiction have appeared in a variety of anthologies, journals, magazines, and newspapers, including Barrow Street, The Journal, The Writer, The Pedestal Magazine, and online at Poetz.com. His plays have been performed in New York City, and one was selected for The Samuel French Short Plays Festival. Alexis has taught creative writing at Hunter College's continuing education program, and has taught and tutored at various universities and college in New York state. His chapbook Lovers and Drag Queens was released by PWP and a collection of his short stories is due out this fall. He lives in Manhattan and teaches at New York City College of Technology (CUNY) in Brooklyn.

Roxanne Hoffman is the founder of Poets Wear Prada, also known as PWP Books, a small press based in Hoboken, N.J. and devoted to introducing new authors through e-books and limited edition, high-quality chapbooks. Her words appear off and on the net, in two print anthologies The Bandana Republic, A Literary Anthology by Gang Members & Their Affiliates (Soft Skull Press) and Love After 70 (Wising Up Press), both released last year, and can be heard in the 2005 indie flic Love and the Vampire, directed and produced by David Gold and starring Rick Poli. A former Wall Street investment banker, she runs the press with her husband Herbert Fuerst, a retired Hollywood agent. Their first offering, released in October 2006, was the 12-page poetry chapbook Your Infidel Eyes by Brant Lyon, host of NYC's Hydrogen Jukebox Jazzoetry Series. Since then, they have added 18 additional chapbook titles and their first annual anthology, The Bug Book, will be released this fall. Authors include the well-established New York poets Peter Chelnik, Susan Maurer, and Carol Wierzbicki,

as well as promising up and comers like Jee Leong Koh, Laura Vookles, Austin Alexis, and Karen Neuberg.

**Anselm Berrigan http://www.writing.upenn.edu/pennsound/x/Berrigan-Anselm.php Anselm Berrigan's book of poetry Free Cell will be published by City Lights in the fall of '09. Other books include Zero Star Hotel and Some Notes on My Programming, as well as the slim and recent volume To Hell With Sleep. He is poetry editor for The Brooklyn Rail, teaches at some places, and used to direct The Poetry Project at St. Mark's Church. He has lived much of his life in the East Village, where he was raised and lives currently, and he is in love with poetry come what may.

**Lydia Cortes, Straw Gate Books http://www.leafscape.org/strawgatebooks/ Lydia Cortes was raised Puerto Rican in Williamsburg, with Manhattan her longtime home. She has received numerous fellowships and awards for her poetry, fiction, and essays. Works in all these forms have been anthologized. Ten Pell Books published her poetry volume, "Lust for Lust." Her current book of poems, "Whose Place," has just come out from Straw Gate Books.

Straw Gate Books is particularly interested in works by women and non-polemical writing with an underlying social content. They also feature new authors and authors whose work is under-served.

**Brenda Coultas http://tsky-reviews.blogspot.com/2008/06/brenda-coultas-marvelous-bones-of-time.html Brenda Coultas is the author of The Marvelous Bones of Time and A Handmade Museum (both from Coffee House Press), the latter of which won The Norma Farber Award from The Poetry Society of America, and a Greenwall Fund publishing grant from the Academy of American Poets. Her writing can be found in many publications, including Conjunctions, The Brooklyn Rail, Trickhouse, and The Denver Review. Other books include Early Films (Rodent Press) and A Summer Newsreel (Second Story Press). She received a New York Foundation for the Arts fellow and was a Lower Manhattan Cultural Council artist-in-residence.

**Mike County http://www.myspace.com/flatnineboston Mike County is a musician and poet who lives with his wife Tanya his daughter Lucy, and one on the way, in Boston. He's the author of Three- Deckers, Copper, and, most recently, Another Alley, published by Pressed Wafer. By day he works with adults with developmental disabilities around Boston. At night he plays in Flat 9, a band that sounds like Leonard Cohen had a bastard child with Black Sabbath.

**Mina Pam Dick, Futurepoem http://www.drawingcenter.org/viewingprogram/share_portfolio.cfm?pf=1550 http://futurepoem.com/about.html Mina Pam Dick (aka Nico Pam Dick, aka Pam Dick) is a writer, artist, and philosopher living in New York City and the author

of Delinquent (Futurepoem books, Fall 2009). She holds an M.F.A. in Painting and an M.A. in Philosophy from the University of Minnesota, Minneapolis; and did her undergraduate work at Yale. Her visual art has been exhibited in Minneapolis, Milwaukee, and New York City; her sculptural book Babel is part of the Walker Art Center's artists' books collection. She received a Jacob K. Javits Fellowship in art and was a two-time Bush Artist Fellowship finalist. Her philosophical work has been published in Vienna in connection with the Austrian Wittgenstein- Symposium (Kirshberg-am-Wechsel) and her work has recently appeared in Tantalum and Bomb.

Futurepoem is dedicated to creating a greater public awareness and appreciation of innovative literature. Through their imprint Futurepoem books, they publish innovative poetry, prose, and cross- genre literature by important new and accomplished writers. A unique component of the Futurepoem series is also their communal approach to editorial decision-making. Each year they invite a distinguished guest panel of accomplished writers, artists, and curators to read work submitted as part of an open reading period and select authors for the next publication season.

Recent and forthcoming Futurepoem authors include Ronaldo Wilson, Mina Pam Dick, Shanxing Wang, Marcella Durand, Ara Shirinyan, Jill Magi, and Rachel Levitsky.

**Buck Downs http://buckdowns.com/ Buck Downs lives and works in Washington D.C. Edge Books has previously published his collections Ladies Love Outlaws and Marijuana Softdrink. Poems have recently appeared in The Brooklyn Rail, Cannibal, and The Columbia Poetry Review. Buck Downs "has become known as one of the true risk-takers in small press poetry publishing" says the gang at Small Press Distribution. His readings peel paint—a potent collage of admonition and delight, delivered in tight packages.

**Jim Dunn http://chax.org/eoagh/issuefour.html Bootstrap Productions published Jim Dunn's latest book, Soft Launch, last year. His other books of poetry include Convenient Hole (Pressed Wafer) and Insects In Sex (Falling Angels Press). His poems have appeared in Meanie Magazine, Can We Have Our Ball Back?, Shampoo, Poetry Motel, Cafe Review, CARVE, and EOAGH. Born in Philadelphia, he now resides on the North Shore outside of Boston.

**Marcella Durand, Belladonna* http://translationworkshop.blogspot.com/ http://www.belladonnaseries.org/ Marcella Durand's recent books are Traffic & Weather (Futurepoem), AREA (Belladonna), and The Anatomy of Oil (Belladonna). Other books include Western Capital Rhapsodies, City of Ports, and Lapsus Linguae. Her poems and essays have appeared in Conjunctions, The Canary, Denver Quarterly, Chain, The Poker, Verse, NYFA Current, and other journals. She has given talks on the intersections of poetry and ecology at Kelly

Writers House, Small Press Traffic, Dactyl Foundation, Stella Adler Studio of Acting, and other venues. Excerpts from her ongoing collaboration with Tina Darragh, based on environmental science, Deep Ecology and Francis Ponge, have appeared in Anomaly, How(2), and Ecopoetics. She was a writer-in-residence at the Lower Manhattan Cultural Council in 2006, and in 2005 organized a reading and panel on the inter-relations between astronomy and poetry as part of the Inspiration of Astronomical Phenomena Conference at the Adler Planetarium in Chicago. She is translating Michèle Métail's Les horizons du sol/Earth's Horizons, a history of the geological formation of Marseille written within a Oulipian formal constraint; a section of her translation appeared last year in The Nation. She lives in the East Village with her husband Richard O'Russa and son Ismael Toussaint Durand O'Russa. She is 2009 Poetry Artist Fellowship recipient of the New York Foundation for the Arts. This reading is co- sponsored by Artists and Audiences Exchange, a NYFA public program.

Belladonna is a reading series and small press that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language.

**Karin Falcone, artICHOKE http://www.earthether.blogspot.com/ artICHOKE was born in 1991 of the 'zine and xerography tradition and is published sporadically, in small batches on paper. It may include journalism, poetry, memoir, reviews, short fiction, photography, comix, art, collage, or found objects that speak to the moment and may be designed by their authors. A new issue of artICHOKE will be created just for this event.

Karin Falcone is a graduate of The Jack Kerouac School of Disembodied Poetics at Naropa University, and continues the outrider tradition as a teacher of writing at CUNY, NYIT, and at Yoga Polarity Center's Last Fridays Writer's Group. She will read from her artICHOKE press chapbook Eco-Erotica.

**Danielle Legros Georges
http://www.lesley.edu/gsass/faculty/georges/georges_index.html Danielle Legros Georges is a writer and author of the collection of poems Maroon (Curbstone Press). Her work has appeared widely in literary journals and other publications. She is an associate professor in the creative arts in learning division of Lesley University.

**Gracefully
(see Wednesday)

**Wil Hallgren, Stubborn Plant Press http://wilhallgren.com/ Wil Hallgren was born in Niskayuna, raised in the Town of Ballston, and currently lives in Brooklyn (all in New York state). He attended Union College as an

undergraduate and earned an M.F.A. from Brooklyn College, where he was also awarded the Bonnie Perlsweig Mintz Memorial Award. He was one of the founding editors of The National Poetry Magazine of the Lower East Side, and has published his work in Big Bridges, Brooklyn Review, Downtown Brooklyn, Erato, The Rockhurst Review, nycpoetry.com, and BigCity Lit.com, among others. In 2007 he published the collection of poetry Broken Film. He also has three chapbooks in print, Heroache, The Panther, and Bumbling King George's Bedtime Book (volume one). He is married to the painter Neddi Heller. In the mid-eighties he started Stubborn Plant Press to accommodate occasional and other works not meant for inclusion in book-length collections.

**Andrew Hughes, BookThug
http://puppyflowers.com/11/andy.html
http://www.bookthug.ca/
Andrew Hughes is the author of Sweethearts of the Great Migration (BookThug) and Rural Radio (Scantily Clad Press), a collaboration with the poet Whit Griffin. His work has appeared in Cannibal, Puppyflowers, String of Small Machines, Spell, and others. His first full-length collection is forthcoming from BookThug.

BookThug is an independent literary publisher that operates out of Toronto's west end. Founded by Jay MillAr in the mid '90s, the press was inspired by the idea that "if you build it they will come." Since then poets and writers of all kinds have popped up in the literary landscape through the operations of the press. They and their readers make up what they like to think of as BookThug Nation—people who scour bookstores looking for unexpected literature, who desire to participate in a different kind of readership. Poetry, visual literature, conceptual literature, translation, the lyric, critical texts and fiction—BookThug makes them all available in publications that come in a variety of shapes and sizes and origins, but each one is distinctly BookThug. BookThug is fully aware that their books are not for just anybody. So why not become somebody today? Editio Durus Natio Semper!

**Ivy Johnson, Portable Press at Yo-Yo Labs
http://yoyolabs.com/
Ivy Johnson is a recent graduate of Eugene Lang College and is living and working in Brooklyn.

Portable Press at Yo-Yo Labs publishes poetic works: subtle and intense forms of public exchange and autonomous expressions—dynamic in awareness—luminous in form. Emphasis: diversity and interconnection— social, cultural, environmental, and aesthetic.

**Ish Klein http://unionbook.blogspot.com/ Ish Klein's book, Union! came out in April from Canarium Press. Her poems have been published in The Canary,

Gare du Nord, The Hat, X- connect, Bridge, and Spork and are also online. She also makes movies and lives in Philadelphia.

**Jennifer L. Knox, Bloof Books http://www.jenniferlknox.com/ http://www.bloofbooks.com/ Jennifer L. Knox was born in Lancaster, Calif.—where absolutely anything can be made into a bong. Her poems have appeared in the anthologies The Best American Poetry (1997, 2003, and 2006), Great American Prose Poems: From Poe to Present, Free Radicals: American Poets Before Their First Books, and The Best American Erotic Poems: From 1800 to the Present. She has taught poetry writing at New York University and Hunter College, and is available for children's parties, séances, and tradeshow booth demonstrations.

Bloof Books is a poetry press based in Central New Jersey, publishing perfect-bound paperbacks as well as limited-edition handmade books and chapbooks. Founded in 2007, they have published Jennifer L. Knox, Danielle Pafunda, Sandra Simonds, and Shanna Compton, and have new books from Jennifer L. Knox, Anne Boyer, and Peter Davis in the works for 2009-2010.

**Phoebe Kreutz http://www.phoebekreutz.com/ Phoebe Kreutz plays regularly as a performer of her original joke folk. She's released four albums and tours hither and yon. Songwriting credits include Les Freres Corbusier's Dance Dance Revolution and Disney's Johnny and the Sprites, both with Gary Adler, and the rock opera Gilgamesh!. Her band Urban Barnyard is kickass, as is her dance troupe Unterthrust, which has performed at Carnegie Hall, thank you very much.

**Rachel Levitsky, Ugly Duckling Presse http://writing.upenn.edu/pennsound/x/Levitsky.html http://www.uglyducklingpresse.org Futurepoem books published Rachel Levitsky's first full-length volume, Under the Sun, in 2003. She is the author of five chapbooks of poetry— Dearly (a+bend), Dearly 356, Cartographies of Error (Leroy), The Adventures of Yaya and Grace (PotesPoets), and 2(1x1)Portraits (Baksun). Levitsky writes poetry plays, three of which (one with Camille Roy) have been performed in New York and San Francisco. Her work is published in publications including The Recluse, Sentence, Fence, The Brooklyn Rail, Global City, The Hat, Skanky Possum, Lungfull! and the anthologies The Portable Boog Reader (vol. I & II), Bowery Women, and 19 Lines: A Drawing Center Writing Anthology. Recently her work was translated into Icelandic for the anthology 131.839 Slög Med Bilum by Eiríkur Örn Nordahl. Online poetry and critical essays can be found on such sites as Narrativity, Duration Press, How2, and Web Conjunctions. She has taught poetry workshops at Woodland Pattern, Naropa University, Poets House, the Poetry Project, and The Pratt Institute. She is the founder and co-director of Belladonna*, an event and publication

series of feminist avant-garde poetics. She serves as the CPW Fellow in Poetics and Poetic Practice at the University of Pennsylvania.

Ugly Duckling Presse is a nonprofit art and publishing collective producing small to mid-size editions of new poetry, translations, lost works, and artists' books. UDP favors emerging, international, and “forgotten” writers with well-defined formal or conceptual projects that are difficult to place at other presses. Its full-length books, chapbooks, artists’ books, broadsides, magazine, and newspaper all contain handmade elements, calling attention to the labor and history of bookmaking.

**Norman Lock, Ellipsis Press http://www.normanlock.com/ http://www.ellipsispress.com/ Norman Lock is the author of The King of Sweden (Ravenna Press), Shadowplay (Ellipsis Press), A History of the Imagination (FC2), ‘The Book of Supplemental Diagrams’ for Marco Knauff’s Universe (Ravenna Press), The Long Rowing Unto Morning (Ravenna Press), Two Plays for Radio (Triple Press), and—writing as George Belden—Land of the Snow Men (Calamari Press).

Ellipsis Press was started in 2007 with a mission to publish innovative prose work. They especially like novels that look normal but aren’t (more than those that look weird but are actually quite normal); those that are successful at bypassing or evolving the seemingly necessary but often tired elements of character and/or plot; and those that respond in some way to the history of the novel as genre and form.

**Jill Magi, 2nd Avenue http://sites.google.com/site/jillmagi/ http://2ndavepoetry.com/ Jill Magi works in text and image and is the author of Threads (Futurepoem), Torchwood (Shearsman), Cadastral Map (Portable Press at Yo-Yo Labs), and Poetry Barn Barn! (2nd Avenue). Her writing has been anthologized in Letters to Poets: Conversations on Poetics, Politics, and Community (Saturnalia Books), Fiction from the Brooklyn Rail (Hanging Loose Press), and the forthcoming Eco-language Reader (Portable Press at Yo-Yo Labs). Visual work has been exhibited with The Brooklyn Arts Council, The Lower Manhattan Cultural Council, Apex Art, and The International Meeting of Visual Poetry. She teaches at Eugene Lang, City, and Goddard colleges, and runs Sona Books, a chapbook press that is now taking a short sabbatical.

Formed in 2002, Second Avenue is a tiny press interested in diverse, innovative, and interdisciplinary language art practices. A publisher of broadsides, online chapbooks, and an online journal, Second Avenue, edited by Paolo Javier, will be launching its inaugural series of print chapbooks by Jill Magi, R. Zamora Linmark, Peter Quartermain, Jeremy Thompson, and Tim Peterson in the fall/winter of ’09.

**Douglas Manson, little scratch pad press
http://dougfinmanson.blogspot.com/
Douglas Manson is a poet and publisher. His most recent publication is The Table. He has just this minute moved to Brooklyn with his two cats, his chap-caddy, and a song in his heart of the heart.

The mission of little scratch pad press is to provide new and emerging poets the opportunity to publish a significant, and often their first, collection of writings. The press began years and years ago, but it wasn't a going concern until 2005 with the publication of Aaron Lowinger's Autobiography: Perfect Game. The most recent title from the press is Jonathan Skinner's With Naked Foot.

**Geoffrey Olsen, EOAGH: A Journal of the Arts
http://adishtowel.blogspot.com/
http://chax.org/eoagh
Geoffrey Olsen lives in Greenpoint, Brooklyn. He is the author of the chapbook End Notebook (Petrichord Press). New work is forthcoming in EOAGH.

EOAGH, edited by Tim Peterson, is an online and print journal published yearly. They're especially interested in reading as a process, the productive chaos of investigative poetic work, acts of attention that explore the close listening inherent not just in writing but also in being written. These are active, embodied experiences ("Reading is a gymnast's act") that encourage and provoke, responses that engage one's environment by blending lines between media through ekphrasis, phenomenology, and more. Recent critical articles include a feature on Charles Olson: Language as Physical Fact and a panel on Language Poetry & The Body. Themed issues have included In Remembrance of Jackson Mac Low and Queering Language.

**Jean-Paul Pecqueur http://sporkpress.com/4_1/Pieces/Pecqueur.htm Alice James Books published Jean-Paul Pecqueur's first book of poetry, The Case Against Happiness. New poems and reviews have recently appeared in The Hat, Rain Taxi, Cranky, and Gulf Coast. He lives in Bay Ridge, Brooklyn, where he teaches writing at the Pratt Institute.

**Jesse Schoen
http://www.myspace.com/jesseschoen
Dystopian sci-fi, inept technicians, and the universe's tendency toward chaos inspire Jesse Schoen's songs. He lives in Chelsea.

**Christopher Stackhouse, Corollary Press
http://www.readab.com/cstackhouse.html
http://www.corollarypress.blogspot.com Christopher Stackhouse is the author of Slip (Corollary Press), and co- author of Seismosis (1913 Press), a collaboration with writer/ professor John Keene that features Stackhouse's

drawings in dialogue with Keene's text. He holds an M.F.A. in Writing/Interdisciplinary Studies from Bard College. His essay "Everyone's Own Color Red," which compares the poetry of Hart Crane and Bob Kaufman, was published in the Spring 2008 issue of American Poet: The Journal of the Academy of American Poets. Through the program "New Voices, New York @ Chashama's ABC Gallery" in New York City, he co-curates with Kelly Kivland and Alisoun Meehan the current group exhibition "Contranym," featuring artists Robert Delford Brown, Victoria Fu, Brian Kim Stefans, John Cage, and Stephanie Loveless. In January he performed with John Keene during the month-long writing and performance festival "When Does It or You Begin? (Memory as Innovation)" at the performance space Links Hall in Chicago. He was also a guest faculty member in Naropa University's 2009 Summer Writing Program at its Jack Kerouac School of Disembodied Poetics in Boulder, Colo. Currently completing a manuscript of poetry, while also doing research for the development of a non-fiction book on poetics, Stackhouse lives and works in Brooklyn.

Corollary Press is a small chapbook series devoted to new work by writers of color. Sueyeun Juliette Lee edits the series and specifically seeks out work that challenges the boundaries of suitably "raced" writing, such as Christopher Stackhouse's lyric meditations on the line as a graphic element and structure for thought in Slip, or Summi Kaipa's explorations into identity politics and language in The Language Parable. All books are stab-stitched by hand.

**Stacy Szymaszek, Litmus Press
http://poetryproject.org/
http://www.litmuspress.org/
Stacy Szymaszek is the author of Emptied of All Ships (Litmus) as well as many chapbooks, most recently Orizaba: A Voyage With Hart Crane (Faux) and Stacy S: Autoportraits (OMG!). Hyperglossia was just published by Litmus Press. She is the editor of Gam and the artistic director of The Poetry Project at St. Mark's Church.

Litmus Press is the publishing program of Ether Sea Projects, a 501(c) (3) non-profit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation.

We aim to foster local, national, and international dialogue and interaction by presenting original writing from the U.S. alongside translations into English. By supporting translators, poets, and other writers, and by organizing and participating in public events, they hope to illuminate the fundamental common bond between languages and to actualize the potential linguistic, cultural, and political benefits of literary exchange on the international level. We seek to

provide continuing and consistently high quality venues for such exchange and discussion to ensure that our poetic communities remain open-minded and vital.

**Ryan Walker http://www.bathybius.com/ In spring 2009, Ryan self-published a book of poetry, You Will Own It Permanently. He limited himself to one week to collect, edit, design and release the book. He is working at a more leisurely pace on another edition, due out in Summer/Fall 2009. His work has appeared in Ambit, Anomaly, Submodern Fiction, Phoebe, and in the chapbook Enjoy Potion (The Interrupting Cow). He lives in Washington, D.C. and blogs at the above url.

**Dana Ward
(see Friday)

**Karen Weiser
http://www.puppyflowers.com/9/weiser.html
Ugly Duckling Presse will release Karen Weiser's first full-length collection, To Light Out, early next year.

**Dan Wilcox, A.P.D. http://www.dwlcx.blogspot.com/ [redacted] Poet and photographer Dan Wilcox is the host of the Third Thursday Poetry Night at the Social Justice Center in Albany, N.Y. and is a member of the poetry performance group 3 Guys from Albany. As a photographer, he claims to have the world’s largest collection of photos of unknown poets. He has been a featured reader at all the important poetry venues in the Capital District and throughout the Hudson Valley, and is an active member of Veterans for Peace. He also publishes poetry under the imprint, A.P.D. (albany’s poetic device, another pleasant day, etc.). His own poems have been published in Out of the Catskills, Post Traumatic Press 2007, Chronogram, Poetica, and in numerous small press journals and anthologies, on the internet, and in self-published chapbooks. You can read his blog at the above link.

A.P.D., under the direction of Wilcox, has been publishing the works of local and regional poets since 1989. Among the works published by A.P.D. are Distant Kinships by Anthony Bernini, Suddenly Sapphires by Dina Pearlman, Three Sides to the Looking Glass by Rachel Zitomer, and, most recently, To the Husband I Have Not Yet Met, by Mary Kathryn Jablonski.

**Katie Yates http://homepage.mac.com/kdyates/Personal78.html Katie Yates grew up in French West Africa and lives near New Haven, Conn. with Michael Forstrom (her husband) whom she met in college, Martin and Anna (Michael's children), and her own children little Juliette Claire and the even littler Gabriel Lake. Academic credentials fall under the rubric of poetry mostly with Doctor of Arts, University at Albany, English Studies; M.F.A. Naropa University, Writing and Poetics; and B.A. Carleton College, English Literature. She teaches for CTU Online and is very much taken with virtual works. Most recently she did

Morning Stories, a book of poetry and watercolors with Julian Wong. thelemonade (Christopher Funkhouser and Stephen Cope) visited Equinunk, Penn. wherein an incredibly lovely High Watermark Salo(o)n took place (see www.highwatermarksalon.com). Her interests besides writing are meditation and web book building.

*Sunday

**Cristiana Baik http://pressgangsters.com/ Cristiana Baik resides in Boston, works as an editorial assistant at The Boston Review, and works with Sara Wintz on the ::: the press gang :::. She's published one chapbook with Blue Hour Press, The Victory of the Strange Heart Beating, and has been published in several journals. She hopes to one day move to a house, so she can buy a Vandercook and print in her spare time.

**Shanna Compton http://www.shannacompton.com/ Shanna Compton is the author of For Girls (& Others) (Bloof), Down Spooky (Winnow), GAMERS (Soft Skull), and several chapbooks. Her poems and essays have appeared in such publications as LIT, Tight, Abraham Lincoln, Coconut, Court Green, and No Tell Motel, as well as the anthologies Best American Poetry 2005, Bowery Women, and Poets Bookshelf II, among others. She lives in Central New Jersey.

**Corina Copp
(see Friday)

**Antonino D'Ambrosio http://www.lalutta.org/ Antonino D'Ambrosio is the author Let Fury Have the Hour: The Punk Politics of Joe Strummer; the film version will be released in 2010 and features original art and animation by Shepard Fairey and original music from a wide range of today's brightest musicians including Antibalas, Saul Williams, Chuck D, and Thievery Corporation. His most recent short film is No Free Lunch, starring comedian Lewis Black. His writing appears in The Progressive, The Believer, and The Nation, among many others. Based in Brooklyn and San Francisco, D'Ambrosio is the founder/executive director of La Lutta NMC, a new media and production nonprofit picked by The Nation as one of the top independent media groups in the country. Honored by New York University as a Gallatin Lecturer—an honor bestowed upon a contemporary artist creating innovative and social engaging work— D'Ambrosio is the artist-in-residence at the Center for Contemporary Arts in Santa Fe, N.M.

**Dorit http://www.myspace.com/sweetdorit Dorit is a performing artist who is a proud native New Yorker. Born and raised in the Bronx, she is first generation American in a very multi-culti family. In 2009 she released her first music video honoring her lifelong obsession with Wonder Woman. As a solo singer/ songwriter/musician her influences range from classic Middle Eastern Music to African to Melodic Metal. After a number of years performing solo she is

planning to record her original album in the near future. Aside from her solo career, she is starting up a heavy rock band that is in the writing process and is yet to be named. Dorit was the winner of “Bellydancer of the Universe.” She is an internationally recognized and respected Middle Eastern dancer and teacher. She is grateful to all her students for helping and supporting her in her music and dance careers.

**Mariana Ruiz Firmat http://www.alternet.org/authors/9353 Mariana Ruiz Firmat is a union organizer, writer, and editor. She is an organizer with Local 1000 of CSEA/AFSCME, organizing direct care workers, a predominately Caribbean and African-American workforce. Mariana was the Politics section editor for Clamor Magazine for almost three years. She edited and conceptualized some important Clamor issues, most notably the Body Issue which featured a section of stories attacking the labor policies of American Apparel. Committed to the independent and small press movement, she recently began her foray as a publisher with Three Sad Tigers press. Their first chapbook is forthcoming this fall. Mariana’s poetry has been published in various magazines and presses. Open 24 Hours Press published her chapbook Another Strange Island. Most recently she has contributed to Make/ Shift Magazine with her article “Misdiagnosis-a political memoir” about the impacts of environmental justice on women’s reproductive health. She has also blogged for BBN News.

**Greg Fuchs http://www.gregfuchs.com/ Greg Fuchs is the author of Came Like It Went, Metropolitan Transit, New Orleans Xmas, Rolling Papers, and Temporary. He is a member of Subpress publishing collective. With John Coletti, Fuchs co-edits Open 24 Hours, which publishes poetry in the spirit of the mimeo-revolution of the 1960s. He serves as the president of the board of directors of The Poetry Project.

**Eric Gelsinger
http://www.gelsingers.blogspot.com/
Eric Gelsinger is a member of House Press and the editor of the cheap print snappy prose zine The Happy Generations. You can subscribe to the zine at the above url. It’s very cheap and very good.

**Alan Gilbert http://bostonreview.net/BR34.2/gilbert.php Alan Gilbert is the author of Another Future: Poetry and Art in a Postmodern Twilight. His writings on poetry and art have appeared in a variety of publications, including Artforum, The Believer, and The Village Voice. His poems have appeared in Bomb, Boston Review, and The Nation, among others. He received a 2009 New York Foundation for the Arts Fellowship in Poetry and a 2006 Creative Capital Foundation Award for Innovative Literature.

**Hailey Higdon http://www.palinodeproject.blogspot.com/ Hailey Higdon is the author of The Palinode Project, which can be read at the above url. She is originally from Nashville, Tenn. and has lived and worked in many places, including Boston, Madison Wisc., and parts of South Africa. She now lives in Philadelphia, where she teaches pre-kindergarten. Recently she started what to us (press) and released the chapbook The Third Word, by Lewis Freedman this past February.

**Paolo Javier http://myspace.com/paolojavier Paolo Javier is the author of LMFAO (OMG!), Goldfish Kisses (Sona Books), 60 lv bo(e)mbs (O Books), and the time at the end of this writing (Ahadada). He is printed matter editor for Boog City and publishes 2ndavepoetry.com. He lives in New York City.

**Paul Foster Johnson http://apostrophebooks.org/books-designs/refrains-unworkings/ Paul Foster Johnson's first collection of poetry, Refrains/Unworkings, was published last year by Apostrophe Books. With E. Tracy Grinnell, he is the author of the g-o-n-g press chapbook Quadriga. His poems have appeared in a number of literary journals, including GAM, EOAGH, Pom2, Fence, The Portable Boog Reader 2, Antennae, Bird Dog, and Octopus. From 2003 to 2006, he curated the Experiments and Disorders reading series at Dixon Place. He is an editor at Litmus Press and lives in the Lower East Side.

**Erica Kaufman
http://ericajane0808.googlepages.com/
Erica Kaufman is the author of censory impulse (Factory School).

**Basil King Basil King attended Black Mountain College as a teenager, and completed apprenticeship as an abstract painter in San Francisco and New York. Although he didn't begin to write until 1986, he may be the only living person who studied writing with Charles Olson, Robert Duncan, and Robert Creeley. Some of his paintings can be seen on the web at Spuyten Duyvil, Light & Dust, and Jacket. Recent books include mirage, 77 Beasts: Basil King's Beastiary, and two excerpts from his on-going Learning to Draw: Twin Towers and In the Field Where Daffodils Grow.

**Martha King Martha King was born Martha Winston Davis in Charlottesville, Va. in 1937, attended Black Mountain College as a teenager and married the painter Basil King in 1958. She's lived in New York City since then. Her recent books are Imperfect Fit: Selected Poems and North & South, a collection of short stories. She edited a zine, Giants Play Well in the Drizzle, from 1983 to 1993, curates a prose reading series with Elinor Nauen, at the Telephone Bar, and just guest edited Local Knowledge #4 but the Web site isn't live yet.

**Brendan Lorber http://www.lungfull.org/ Rakish adventurer Brendan Lorber spends his days and nights flying small 1970s'-era airplanes, rebuilding a ramshackle Revolutionary War- era Brooklyn farmhouse, and allowing his baby

daughter Aurora to redefine the very nature of time and endurance. He is not the real father of several other poet-babies born this past year despite the striking array of traits they appear to have inherited from him, traits like immaturity, impatience, mild colic, and tiny bladders. During his recent stint as editor of The Poetry Project Newsletter Lorber did his best to destroy the newsletter, The Poetry Project, all poetry forever, and you. He ran the Zinc Talk Reading Series for 10 freewheeeling years. He continues to edit LUNGFULL! Magazine, the horribly named journal that prints people's rough drafts in addition to the final versions so you can see the process from beginning to end. Are you still reading this bio? Why? It's not exactly Anna Karenina now is it? Lorber is the author of several chapbooks, among them The Address Book, Dash, Your Secret, and Corvid Aurora. His work has appeared in countless journals and anthologies in several languages around the world. He has lectured and taught workshops on writing and participatory economics throughout the country but always returns to his Brooklyn home slung between an old power plant and a much older 500-acre necropolis.

**Justin Marks http://justinanselmarks.blogspot.com/ Justin Marks' first book is A Million in Prizes (New Issues Press). He is also the author of several chapbooks, the most recent being Voir Dire (Rope-a-Dope Press). New work can be found in the Harp & Altar, Raleigh Quarterly, and Tusculum Review. He is the founder and editor of Kitchen Press Chapbooks and lives in New York City with his wife and their infant son and daughter.

**Tracey McTague Tracey McTague lives at the geographic apex of Brooklyn on Battle Hill where she curates a reading series of the same name. She is also coeditor and consiglieri of Lungfull! Magazine. She is a writer and visual artist whose work includes a number of chapbooks. A longer book, about urban dog mind, will be published this fall by Overlook Press. Tracey is currently at work on a project called Super Natural. She vandalizes private property on a regular basis.

**Ryan Murphy http://www.openlooppress.org/interviews/ryan-murphy/ Ryan Murphy is the author of Down with the Ship from Otis Books/ Seismicity Editions, as well as the chapbooks The Gales, Ocean Park, and On Violet Street. His second book, The Redcoats, is forthcoming from Krupskaya. He has received awards from Chelsea Magazine and The Aldrich Museum of Contemporary Art, as well as a grant from The Fund for Poetry. He is an editor for Four Way Books and teaches at Pratt Institute. He lives in New York City.

**Eileen Myles http://www.eileenmyles.com/ Eileen Myles is the author of more than 20 books of poetry and prose, including Chelsea Girls, Cool for You, Sorry, Tree, and Not Me, and is the coeditor of The New Fuck You, an anthology of lesbian writing. Myles was head of the writing program at University of

California, San Diego from 2002 to 2007. Most recently, she received a fellowship from the Andy Warhol/Creative Capital Foundation. Myles ran for president in 1992.

**Gary Parrish http://farfallapress.blogspot.com/ Former 82nd Airborne Paratrooper, Gary Parrish received his bachelor's degree from Naropa University and his master of fine arts from Long Island University, where he won the school's Ester Hynaman Award for Poetics. Bowery Arts and Sciences awarded Parrish the 2006 Pedro Pietri Memorial Prize. He cocurated the yearlong Bowery Broadside Reading Series at the Bowery Poetry Club, featuring broadsides with original artwork by George Schneeman. The Meek, a long poem, was translated into Italian by Tiziano Fratus and published in the journal Ludwig (Torino Poesia Press). Two chapbooks, Dwarf Stars (Scantly Clad Press) and Cartoon Logic (Erudite Fangs), are forthcoming this year. Parrish is a cofounder and last man standing at Farfalla Press, McMillan, and Parrish, located in Bedford-Stuyvesant, Brooklyn.

**Tim Peterson http://www.chax.org/eoagh/ Tim Peterson is a poet, critic, and editor. Peterson is the author of Since I Moved In, which received the Gil Ott Award from Chax Press. Peterson also edits EOAGH: A Journal of the Arts and curates the Tendencies talks series at CUNY Graduate Center. A new chapbook, Violet Speech, is forthcoming from 2nd Avenue Poetry.

**Marc Andre Robinson http://www.lmcc.net/art/residencies/workspace/2008/robinson/index.html Marc Andre Robinson works in sculpture, drawing, video, and interactive public projects that revolve around a psychology of belonging: familial, cultural, and historical. Robinson, whose mother is white South African and father is African-American, imbues his eclectic body of work with a strong sense of temporal and cultural flux. Playing with the dialogue between art and artifact, he collects discarded furniture and transforms it into sculptural assemblages with complex and delicately balanced symbology. Robinson's two-dimensional works are often marked by meticulous patterning and repetition, while his public projects have involved creating arenas for members of the community to voice their historical reflections.

Born in Los Angeles, Robinson earned a B.F.A. from The Pennsylvania Academy of Fine Arts and an M.F.A. from The Maryland Institute College of Art. He participated in The Whitney Independent Study Program and was artist-in-residence at The Studio Museum in Harlem, The Lower Manhattan Cultural Council and The Rocktower in Kingston, Jamaica. Robinson has exhibited extensively in the U.S. and abroad at venues including the New Museum of Contemporary Art in NYC; The Contemporary Museum in Baltimore; and The Centre for Contemporary Arts in Glasgow. His work has been featured in Art

Forum, Art News, Paris Vogue, The New York Times, and other international publications. Robinson was recently awarded an Art Matters grant to travel to South Africa in 2010, and he has upcoming exhibitions in NYC, Tokyo, Long Island, Baltimore, and Philadelphia. He lives and works in Brooklyn.

**Alan Semerdjian http://www.alansemerdjian.com/ NYC musician and poet Alan Semerdjian's work seems to always find its way into the lives of music enthusiasts and creative and interesting people all over the world. With close to a thousand performances and readings, television, film, radio, and CMJ credits, and several studio and live albums over the past 13 years, he may be one of the best singer/songwriters you've never heard of.

**Michele Madigan Somerville http://www.michelemadigansomerville.com/ Native New Yorker Michele Madigan Somerville is the author of the book-length poem Wisegal (Ten Pell Books) and Black Irish, her first collection of verse, forthcoming this fall from Plainview Press. Her verse has appeared in Hanging Loose, Mudfish, Pagan Place, Downtown Brooklyn, and Puerto Del Sol. Her essay "Born Again Catholic in Brooklyn" recently appeared in The New York Times online Happy Days series.

Somerville won an honorable mention in Dublin, Ireland's Eason Books Poetry Competition in 2003, first place in The W.B. Yeats Society poetry competition in 2000, a MacArthur scholarship for poetry at Brooklyn College in 1987, and The Louise B. Goodman Award for Women- Centered writing at Brooklyn College. She has curated readings at The Old Stone House in Park Slope, Ceol Bar in Cobble Hill, and Cornelia Street Café in Manhattan. She has given many public performances of her work.

Somerville recently completed two collections of verse—Glamourous Life and Stations of Light. She is working on two books of prose, a novel, Sucker Punch and a yet untitled memoir about being Catholic.

Somerville worked for 14 years s a teacher in New York City elementary and high schools, the City University of New York, and at the State University of New York at Purchase. She lives in Brooklyn with her husband and three children.

**Joanna Sondheim http://www.harpandaltar.com/interior.php?t=p&i=1&p=23&e=71 Joanna Sondheim's work has appeared in Unsaid, can we have our ball back, sonaweb, Harp & Altar, The Portable Boog Reader 2, and Bird Dog, among others. Her chapbooks, The Fit and Thaumatrope, were published by Sona Books. She lives in Jackson Heights, Queens.

**Christopher Stackhouse
(see Saturday)

**Stacy Szymaszek
(see Saturday)

**Lewis Warsh http://www.lewiswarsh.org/ Lewis Warsh is the author of numerous books of poetry, fiction, and autobiography, including Inseparable: Poems 1995-2005, The Origin of the World, Touch of the Whip, A Free Man, Avenue of Escape, and Ted's Favorite Skirt. He is the coeditor of The Angel Hair Anthology, editor and publisher of United Artists Books, and director of the M.F.A. program in creative writing at Long Island University in Brooklyn. A new novel, A Place in the Sun, is forthcoming from Spuyten Duyvil this fall.

**Dan Wilcox
(see Saturday)

**Sara Wintz http://ceptuetics.blogspot.com/2007/11/sara-wintz-on-ceptuetics.html Sara Wintz is cohort of ::: the press gang ::: and lead singer of the pretty panicks press. Other writings can be found in Shampoo Poetry, Cricket Online Review, mid(rib, EOAGH, Ecopoetics, Interrobang?!, The Poetry Project Newsletter, The Portable Boog Reader 3, Tight, and on Ceptuetics, with Kareem Estefan. She lives and learns in Brooklyn.

**Angela Veronica Wong http://smartstuff.blogspot.com Angela Veronica Wong is the author of two chapbooks, All the Little Red Girls on Flying Guillotine Press, and to know this on Cy Gist Press. Her poetry has also appeared in Denver Quarterly, Court Green, and Barrow Street. She is currently working on a YA novel about a character who is neither popular nor unpopular, but supercute. She enjoys ellipses and small, pink Japanese things.

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4. Jeffrey Side

“Is Steven Burt’s “New Thing” all that New?”

Tue 1 Sep 2009

New blog post:

“Is Steven Burt’s “New Thing” all that New?”

“I’ve just seen an article by Stephen Burt called ‘The New Thing: The object lessons of recent American poetry’ in the Boston Review in which he says:

‘For much of the past decade, the most imitated new American poets were slippery, digressive, polyvocalic, creators of overlapping, colorful fragments. Their poems were avowedly personal, although they never retold the poets’ life stories (they did not tell .....”

http://jeffrey-side.blogspot.com/

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5. steve russell

Re: THE NYT: FUTURE OF READING Students Get New Assignment: Pick Books You Like

Tue 1 Sep 2009

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i wonder if the teacher would allow graphic novels. in Catholic school, I was reprimanded for digging the nudity in italian painting, naughty cupid giving the viewer a Sarah Palin wink & so on. R Crumb has recently depicted the story of Adam & Eve and is doing a biblical series. See New Yorker, June 8 & 15, tons of fun.

--- On Sun, 8/30/09, David-Baptiste Chirot <[redacted]> wrote:

From: David-Baptiste Chirot <[redacted]>
Subject: THE NYT: FUTURE OF READING Students Get New Assignment: Pick Books You Like
To: [redacted]
Date: Sunday, August 30, 2009, 11:40 AM

THE FUTURE OF READING

Students Get New Assignment: Pick Books You Like

By MOTOKO RICH

The experimental approach is part of a movement to revolutionize the way literature is taught in U.S. schools.

http://www.nytimes.com/2009/08/30/books/30reading.html?th&emc=th

_____
Get back to school stuff for them and cashback for you.
http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1

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6. David-Baptiste Chirot

: E-News: Judith Harway, Don Share, & Emily Warn this Friday!

Tue 1 Sep 2009

Date: Tue, 1 Sep 2009 08:58:54 -0700
From: [redacted]
Subject: E-News: Judith Harway, Don Share, & Emily Warn this Friday!
To: [redacted]

Woodland Pattern
E-News!http://www.woodlandpattern.org/_____

_____SEPTEMBER EVENTS:==========EVENTSFri. 9/5: Judith Harway, Don Share, & Emily Warn Reading; 7pmWed. 9/9: Prose Series Reading with Nathalie Stephens; 7pmFri. 9/18: Redletter & Open Mic with Jared Stanley & Scott Inguito; 7pmSun. 9/20: Alternating Currents Live with The Tom Hamilton + Thomas Gaudynski Duo; 7pmSun. 9/27: Kate Greenstreet & Maureen Owen Reading; 7pm

WORKSHOPSSat. 9/26: Facing Five Key Themes Through Fiction with Paul McComas; 10am-5pm Workshops with Poet-in-Residence Maureen Owen9/22 - 10/29: Workshop Series at Washington Park Senior Center; 2-4pmWed. 9/23: Developing a Writing Practice; 6-8pmWed. 9/30: Your Work in Print; 6-8pm ==========

==========FRIDAY, SEPTEMBER 5: HARWAY, SHARE & WARN READING; 7PM========== Judith Harway, Don Share, & Emily Warn Reading Friday, September 5, 2009; 7pm ($8/$7/$6)Woodland Pattern Book Center720 East Locust StreetMilwaukee, WI 53212 Judith Harway's books of poetry include All That is Left (Turning Point Books, 2009) and The Memory Box (Zarigueya Press, 2002). Her work has appeared in dozens of literary journals, and has earned fellowships from the Wisconsin Arts Board, the Hambidge Center and the MacDowell Colony. She is on the faculty of the Milwaukee Institute of Art and Design. Don Share is Senior Editor of Poetry magazine in Chicago. He has been Poetry Editor of Harvard Review and Partisan Review, Editor of Literary Imagination, and Curator of Poetry at Harvard University. His books include Squandermania (Salt Publishing), Union (Zoo Press), Seneca in English (Penguin Classics); forthcoming are a critical edition of Basil Bunting's poems (Faber and Faber) and Bunting's Persia (Flood Editions). His translations of Miguel Hernández, collected in I Have Lots of Heart (Bloodaxe Books) were awarded the Times Literary Supplement Translation Prize, the Premio Valle Inclán Prize, and the PEN/New England Discovery Award. Emily Warn is a poet, essayist, teacher, and technologist who most recently served as founding editor of poetryfoundation.org. Born in San Francisco and raised in Michigan, she is the author of three books of poetry: The Leaf Path (1982), The Novice Insomniac (1996) and Shadow Architect (2008). Her essays and poems appear widely, including in Poetry, BookForum, Blackbird, Parabola, The Forward, Narrative, The Seattle Times, and The Writers' Almanac. She taught creative writing at Lynchburg College and The

Bush School, and was a Stegner Fellow at Stanford University. She currently divides her time between Seattle and Twisp, Washington.
http://www.woodlandpattern.org/
==========WEDNESDAY, SEPTEMBER 9: PROSE SERIES WITH NATHALIE STEPHENS; 7PM========== New Prose Series Reading with Nathalie Stephens Wednesday, September 9, 2009; 7pm (FREE)Woodland Pattern Book Center720 East Locust StreetMilwaukee, WI 53212 Nathalie Stephens (Nathanaël) writes l'entre-genre in English and French. Her many books include The Sorrow And The Fast Of It (2007), Paper City (2003), Je Nathanaël (2003/2006), L'Injure (2004) and …s'arrête? Je (2007) for which she was awarded the Prix Alain-Grandbois by the Académie des Lettres du Québec. Other work exists in Basque and Slovene with book-length translations in Bulgarian. There is an essay of correspondence (2009): Absence Where As (Claude Cahun and the Unopened Book), first published (2007) as L'absence au lieu. Also, a collection of talks, At Alberta (2008). Besides translating some of her own work, Stephens has translated Catherine Mavrikakis, Gail Scott, Bhanu Kapil, Édouard Glissant. She lives, she thinks, in Chicago.
http://www.woodlandpattern.org/
==========FRIDAY, SEPTEMBER 18: REDLETTER READING & OPEN MIC; 7PM========== Redletter Reading & Open Mic featuring Jared Stanley & Scott Inguito Friday, September 18, 2009; 7pm ($3/$2 open mic readers)Woodland Pattern Book Center720 East Locust StreetMilwaukee, WI 53212 Scott Inguito is a graduate of The Iowa Writers Workshop. His chapbook, Dear Jack is out from Momotombo Press, and his latest chapbook, The Vernacular Sounds of Dog Noise, a collection of woofs, barks and yelps written in Mexico in January 2008, is something he is working on. His poems have appeared in Shampoo, Fence, and 1913: a journal of forms. His collage-play, "Trying to Create Intimacy with a Narcissist" was performed at California College of Art, San Francisco, for Small Press Traffic, in December 2008. Scott lives in San Francisco. Jared Stanley is the author of Book Made of Forest, which won Salt Publishing's Crashaw Prize in 2008. He also wrote the chapbooks The Outer Bay (Trafficker Press), I Something Scott Inguito You (Scantily Clad Press) and co-wrote In Fortune (Dusie Kollectiv). His poems have recently appeared or are forthcoming in Mary, Realpoetik, and Likestarlings. With Lauren Levin and Catherine Meng, he edits the annual magazine Mrs. Maybe. He currently lives in Merced County, California, where he teaches at

the University of California, Merced. http://www.woodlandpattern.org
==========Follow us on Twitter:
http://www.twitter.com/woodlandpatternWe're also on Facebook and MySpace!
========== To receive regular messages notifying you of Woodland Patternevents, send a message to us at [redacted] with"Join E-List" in the subject line. To unsubscribe from these mailings send a reply with "unsubscribe"in the subject line. PLEASE FORWARD! THANKS!!!

http://www.woodlandpattern.org/

Woodland Pattern Book Center

720 E. Locust Street

Milwaukee, WI 53212

phone [redacted]

Get back to school stuff for them and cashback for you.
http://www.bing.com/cashback?form=MSHYCB&publ=WLHMTAG&crea=TEXT_MSHYCB_BackToSchool_Cashback_BTSCashback_1x1

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7. Stephen Vincent

New de blog/ Plane tree "haptics" &

Tue 1 Sep 2009

Part of the summer has keep me busy either taking pictures of haptics, making haptic drawings, or variously writing about haptics. If interested, take a look on the blog:
http://stephenvincent.net/blog/
Stephen Vincent

The haptic mark - in whatever form it takes - gives us a rendering of a sensual apprehension of space.The marks it makes are fluid. Within any combination of marks we witness the incisions of a particular history. The group of wrinkles in an aging person's face, or the apparent cracks and scars on the bark of a treeâ€™s trunk. These incisions - these haptics - are one of the ways in which we may publicly and intimately witness the pace, rhythm, the shape and character of an historical record. An eventâ€™s scripture, its autobiography, if you will...

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8. Alan Drake
archæZine & The Hudson Valley PoetsFest 2009 (Aug 22)
Tue 1 Sep 2009

As it seems no one announced the event on the listserv, and the event's now passed, we'd like to include it in our invitation for submissions to archÃ¦Zine (Journal.)

ONLINE PUBLICATION:
http://archaezine.com/

It was a rainy, soggy day this year in the mineâ€¦

EVENT PAGE

_____
Hudson Valley PoetsFest 2009
19th Annual Subterranean Cave Reading
22 August 2009 at the Widow Jane Cave in Rosendale, NY

ON THE POET FEST PAGE

_____
Recordings and photos of the full day's event, with commentary
Plus links to past Fests, the Fest on NPR, the Widow Jane Cave, and the town of Rosendale.
Click any Hudson Valley PoetsFest 2009 link to get to the info page.

archÃ¦ SUBMISSION GUIDELINES

_____
Staff selections are based on quality â€”both writing and recording. Submit text, text/recording â€”or recordings only. Complete submission details can be found via the top tab of ever blog page. Please consider submitting poems/visual poems and/or recordings. http://archaezine.com/ Sound files are archived perpatuus at Internet Archive (archive.org.)

NOTE ON archÃ¦

_____
archÃ¦ originally appeared as a print magazine in 1990-95, featuring among many poets/authors/artists: janine pommy vega, armand schwerner, douglas oliver, michael heller, anita endrezze, joel lewis, robert peters, mikhail horowitz, richard kostelanetz, geof huth, robert peters, ron welburn, boria sax, jane augustine, ron whiteurs, alan davis drake, ronald baatz, kenneth wapner, tsung tsai, george crane, edwin cranston, boria sax, david chikhladze, duane niatum, irving weiss, rod tulloss, kimberly tall bear and many others...

archÃ¦ is now undertaking a new incarnation on-line.

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9. Catherine Daly

Fwd: Request for Ecological Writing--Submissions for New Blog

Tue 1 Sep 2009

As some of you know, I began work at the beginning of July as co-Executive Director of the 31-year-old non-profit Friends of Ballona Wetlands, L.A.'s preeminent wetlands education and restoration group. To learn more about us, go here: http://www.ballonafriends.org.

One of the conditions of my signing was that I wanted the Friends to start a blog, which I hope will be a DAILY destination for people who care about wetlands preservation and the larger environmental/crisis of soul issues that arise from habitat loss, urbanization, etc. It's a broad subject, and I will interpret it broadly.

The Friends board has approved my request to edit a five-to-seven-day-a-week daily "magazine," to begin soon, with different segments/columnists each day, like Monday essays, Tuesday local Ballona sightings and news, Wednesday local history, Thursday FAQs about wetlands (what's an "indicator species?" etc.), Friday poetry, Saturday Best of Reader Contributions, and, maybe even Sunday Comix and Opinion.

Thus, this appeal to you for new, unpublished work, in poetry, fiction, essays, art, book reviews, or even comics, that is somehow wetlands, estuary, swamp, bog, fen, river, ocean, etc., oriented. Forests are probably out, since we're a wetlands in a semi-desert ecosystem.

I'd like to publish your original work (at the usual non-profit, hat-in-hand rates, i.e. free) on the blog, and potentially in a "Best Of" hard-copy anthology. Those rights only; all other rights are yours. I can offer a reciprocal link to your blog, website, or book site, so you benefit from networking. Also, given enough notice, I often help out-of-town poets I admire book readings in Los Angeles or San Francisco. And finally, The Friends have a few events of our own coming up, and I am trying to shake loose funding from donors to pay readers.

Our blog audience is people who are concerned about environmental issues, and who have varying degrees of literary sophistication. I don't know that concrete poetry will work, or that most of them could slog through *The Cantos* without a playbook, but I am certain that (off the top of my head, in no particular order) *In a Station of the Metro* would fly, as would Stevens' *Anecdote of Men By the Thousands*, Rilke's *The Way In*, Oliver's *Some Questions You Might Ask*, Pattiann Rogers' *Dream of the Marsh Wren*, Abani's *Muir Woods*, Kabir's *The Clay Jug*, Lisa Jarnot's *Everything I Know About Corn*, Yusef Komunyakaa's *Ode to the Maggot*, Harryette Mullen's *Kills Bugs Dead*, Ritsos' *The Models*, Levertov's *The Reminder*, Ursula K.

Le Guin's *Riding on the Coast Starlight*, Richard Shelton's *Sonora for Sale*, David St. John's *Iris, *even Jack Gilbert's *Haunted Importantly* …etc.

My bias is toward "ecopoetry," which is not nature poetry, per se, but much harder to define. James Englehardt, in an essay in Octopus Magazine < http://www.octopusmagazine.com/issue09/engelhardt.htm>, suggests this: The ecopoem is connected to the world, and this implies responsibility. Like other poetic models that assume a connection and engagement (feminism, Marxism, witness, etc.), ecopoetry is surrounded by questions of ethics. Should the ecopoem *do* something in the world? But how can a poem be said to accomplish anything?

Scott Bryson's book "Ecopoetry" also has a number of wonderful essays and definitions. But don't get too hung up in definitions; I'll know what I like when I see it.

As for essayists, I'm looking for the next Wendell Berry, Barry Lopez, Oliver Sacks, Lewis Thomas, Lynn Margulis and Dorion Sagan, Bill McKibben, Michael Pollan, Terry Tempest Williams, Susan Griffin—or all of *them* and more. Good, straight-ahead stylists who combine clarity, lyricism, and science.

As for fiction, I'm on less firm ground as an editor, but Kaaren Kitchell, Antioch MFA and member of WOMPO, will be our fiction editor, so your work is in good hands.

AND, if you write reviews, I'm interested specifically in your reviews of poetry collections that advance the craft and push the boundaries of "nature" or "ecopoetry."

We have plenty of local photography, but if you have fine art or illustrations, feel free to submit those or direct me to where on the Web I can secure a quality JPEG.

I already have poetry submissions from Annie Finch, Janet Burroway, Ron Koertge, Tony Barnstone, Ann Fisher-Wirth, Christopher Merrill, Ellen Bass, C.J. Sage and Linda Pastan, to name just a handful, so you will be in good company.

While I'm writing to you from a specific, unique place, the Ballona Wetlands, consider my request an appeal from a juncture, if you will, of soul and territory, a juncture that calls to mind one of my favorite quotes from the poet/essayist Wendell Berry:

*This is the phenomenon of edge or margin that we know to be one of the powerful attractions of a diversified landscape, both to wildlife and to humans. The human eye itself seems drawn to such margins, hungering for the difference made in the countryside by a hedgy fencerow, a stream, or a grove of

trees. And we know that these margins are biologically rich, the meeting of two kinds of habitat.***

Write to me from the rich margins where you and the outer world overlap. As Novalis wrote, *The seat of the soul is where the inner world and the outer* * **world meet. Where they overlap, it is in every point of the** ** overlap.*

To the mundane: Please submit, if you choose, documents in Microsoft Word, any version before 2008. I'm not sure we'll be able to deal with complex formatting in poems, but I'll do my best. MANDATORY: With your submission, write me a paragraph about your nearest estuary, wetlands, swamp, bog, fen or most inspiring body of water to run in the introduction to your piece, and tell ME specifically where it is. I would like to link our readers to the specific natural place that most moves and inspires our contributors. I may even put in a Google Map link to the area (one of our contributors, Michael Salcman, sails Chesapeake Bay, for example; Janet Burroway walks in Florida), as I would if I were running (I wish, but I don't know how to reach her yet) a Mary Oliver poem and would spotlight Provincetown on Cape Cod.

Again, if you want to see what the blog will look like, it will resemble the rest of our site, http://www.ballonafriends.org. I look forward to receiving your work. Thank you,

Richard Beban
[redacted]

_____
Richard Beban, Co-Executive Director
Friends of Ballona Wetlands (www.ballonafriends.org)

211 Culver Blvd., Suite K
Playa del Rey, CA 90293
[redacted]

poems: <http://www.beban.org>
*
*
pix: <http://www.flickr.com/photos/mythyes/>

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10. steve dalachinsky

Fw: Fw: Fw: Re: steve dalachinsky readings in ny

Wed 2 Sep 2009

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steve dalachinsky reads in september

sept 4 as part of howl fest opening thompkins sq park 5pmish

sept 5 2 pm the garden on e. 11th st between b and c with yuko and tom savage and others

september 11th at the Drom 85 ave a (6 and 7 st) - 8 pm
steve reads art spielelman's 9/11 text in the shadow of no towers
with dvd of text and great musicians marco capelli and jim pulgliese

sept 12 at cccp gallery at hope and marcy ave - l to lorimer , j to marcy 6-8 pm as part of collage show i'm in with yuko otomo jeff wright bruce weber, valery oisteaneau

sept 13 the Center for Jewish Life - 83 Mercer Street, #2, corner of Spring Str. 7pm &nbs p; with jake marmer and adam schonbrun (brooklyn expat to Safed, Israel)

Sept 13th - pending confirmation from the Garden afternoon El Jardin Del Paraiso - East 4 Street East Village PENDING (Acoustic Only)

1. Daniel Levin – solo cello / Mariko Kumanimido dance
2. Rob Brown and ?
3. Steve Dalachinsky poet and ?
4. Jackson Krall and ?

sept 20 on governor's island 3 pm

_____ Easy-to-use, advanced features, flexible phone systems. Click here for more info.

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11. Rachel Loden

Rae Armantrout & Rachel Loden in Los Angeles

Wed 2 Sep 2009

If you're in the LA area, please come and check us out!

Tuesday, September 8
Rae Armantrout & Rachel Loden
Hammer Readings: New American Writing Series
Hammer Museum
10899 Wilshire Blvd.
Los Angeles, CA
7:00pm - 8:30pm
Free
Contact: [redacted]
[redacted]

http://hammer.ucla.edu/programs/detail/program_id/278

Rae Armantrout is a professor of writing in the literature department at UCSD and the author of ten books of poetry, including Versed, Next Life, which was selected by Publishers Weekly as one of the best poetry books of 2007, and Up to Speed, also selected by Publishers Weekly as one of the best poetry books of the year. She has received awards from the Guggenheim Foundation, the Fund for Poetry, and the California Arts Council Individual Artist Fellowship.

Rachel Loden is the author of Dick of the Dead, which came out in May 2009. Her first book, Hotel Imperium, was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." Her work has appeared twice in the Best American Poetry series and she has received a Pushcart Prize, an &NOW Award, a Fellowship in Poetry from the California Arts Council, and a grant from the Fund for Poetry.

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12. Jeremy Czerw
Event listing for Poetics List
Wed 2 Sep 2009

Upcoming events in New York City:

Please join us for the brand-new Saturday Poets Series at the brand-new Grand Central branch of The New York Public Library. Free and open to the public. Saturdays at 2 PM.

Address: 135 East 46th Street, New York, NY 10017. Ph: [redacted].

September 12: Tao Lin and Justin Marks.
September 19: Katie Degentesh and Daniel Magers
September 26: Nate Pritts and Laura Sims
October 3: Shanna Compton, Nada Gordon, and Amy King

Blog: http://grandcentralpoets.blogspot.com

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13. Thom Donovan
On Burt's "The New Thing" at Wild Horses Of Fire
Wed 2 Sep 2009

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http://whof.blogspot.com/2009/07/whose-objectivism.html

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whof.blogspot.com
47-06 46th St. # C7
Woodside, NY 11377

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14. Eric Weinstein
Best New Poets 2009 NYC Readings
Wed 2 Sep 2009

Hi everyone,

I just wanted to let you know that some of the NYC-area poets to be featured in *Best New Poets 2009 *will be giving a series of readings in Manhattan and Brooklyn this fall. The BNP website is here<http://www.bestnewpoets.org/>, and a complete listing of the 50 poems & poets to be included in the 2009 anthology can be found here<http://bestnewpoets.blogspot.com/2009/08/best-new-poets-is-pleased-to-announce.html> .

The readings are:

Monday, October 19th, 7:00 PM
Housing Works (Manhattan)
126 Crosby Street (between E. Houston & Prince)
MTA: Prince St. Station (R/W) or Broadway/Lafayette (B/D/F/V)
http://www.housingworks.org/social-enterprise/bookstore-cafe/

Tuesday, October 27th, 7:00 PM
Book Court (Brooklyn)
163 Court Street (Court Street & Dean)
MTA: Bergen St. Station (F/G) or Borough Hall (4/5)
http://www.bookcourt.org/

Wednesday, November 4th, 7:00 PM
McNally Jackson Books (Manhattan)
52 Prince Street (between Crosby & Mulberry)
MTA: Prince St. Station (R/W) or Broadway Lafayette (B/D/F/V)
http://mcnallyjackson.com/

Saturday, December 5th, 7:00 PM
KGB Bar (Manhattan)
85 E. 4th Street (between 2nd and Bowery)
MTA: Astor Place (6), 2nd Ave/LES (F/V) or 8th St/NYU (R/W)
http://www.kgbbar.com/
http://kgbbar.com/calendar/events/best_new_poets_2009/

Copies of the anthology can be pre-ordered at Amazon here<http://www.amazon.com/Best-New-Poets-2009-Emerging/dp/097662964X/ref=sr_1_1?ie=UTF8&s=books&qid=1251907383&sr=1-1> (or
purchased after the on-sale date of 10/15/2009). Copies should be available for purchase at all four readings.

If you have any questions, please don't hesitate to e-mail me backchannel.

Thanks, best, and hope to see you there,

Eric

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15. amy king
In Lieu of Stain -- poetry + music + you @
Wed 2 Sep 2009

Dear NYC+ friends and poets,

This is a little poetry drive. Please do read on. In lieu of a September reading, the Stain of Poetry (Amy King + me) are blowing our wind in the sails of an extraordinary benefit, to take place on September 13th @ The Living Room NYC. Amy joins Michael Tyrell and a slew of musicians & bands for a night of revelry, all for the cost of a cheap concert ticket ($15). Find out more about the event here (where you can also buy tickets):
http://foggedclarity.com/2009/07/the-living-room/

or here:
http://www.facebook.com/home.php#/event.php?eid=143766517563&ref=mf

and give some of the bands a listen:
Strand of Oaks -- http://www.myspace.com/strandofoaks
Judson Claiborne- - http://www.myspace.com/judsonclaiborne
Samantha Farrell -- http://www.myspace.com/samanthafarrell
Karisa Wilson -- http://www.myspace.com/wilsonkarisa
Amir Darzi -- http://www.myspace.com/amirdarzi

You'll be supporting the print edition of Fogged Clarity & having a dazzling time -- we've been to one of these evenings, and they move, rock, sway & shine unlike anything we've witnessed. Come with us! And let me know if you have any questions.

xo,

Ana

--
Amy's Alias
http://amyking.org/

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16. Paul Siegell
Re: A widespread, high-spirited head rush
Wed 2 Sep 2009

Hello again!

Ever hear of RELIX - “the magazine for music”?

Been reading it off and on for over a decade now, so it’s 100% nuts for me to say that they’ve just reviewed jambandbootleg!

Check the review out here: http://tiny.cc/usd60

Page 67! Woo-Hoo!

Also, please see other reviews of jambandbootleg here:
* Black Ocean: http://tiny.cc/6likM
* Surrender to the Flow: http://tiny.cc/Jq7Un
* Amazon: http://tiny.cc/q28ju

I hope this note has found you well and enjoying the start of September!

yours,
paul>
http://paulsiegell.blogspot.com/

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17. Cassandra Laity
Modernism/Modernity 16:3 TOC
Wed 2 Sep 2009

Dear List,

The September issue of Modernism/Modernity featuring a special cluster from the MSA teaching forum (guest edited by Helen Sword) will be mailed out in two weeks. Here is the table of contents.---Best, Cassandra Laity

Special Section
MSA Teaching Forum Cluster
Making It New: Innovative Approaches to Teaching Modernism

Guest Edited by Helen Sword
Introduction, Helen Sword

Faking It New, Alan Golding

MySpace Modernism, David M. Earle

Counter-Intuitive Innovation, Marsha Bryant

Making It (New) as a Graduate Teaching Assistant, Sarah Copland

Modernism in Black & White, Suzanne W. Churchill

IKEA Modernism and the Perils of Innovation, Michael Sayeau

Versioning Virginia Woolf: Notes toward a Posteclectic Edition of Three Guineas
Rebecca Wisor

A Car, a Plane, and a Tower: Interrogating Public Images in Mrs. Dalloway
Benjamin D. Hagen

â€œThe Place on the Mapâ€: Geography and Meter in Hardyâ€™s Elegies Eve Sorum

Shit Writing: Mulk Raj Anandâ€™s Untouchable, the Image of Gandhi, and the Progressive Writersâ€™ Association

Ben Conisbee Baer

Out of the Archive
Introduction, Jennifer Gromada

Poems by Mary Borden

Escape

Take me Away from my Wounded Men

There is a Monster in the Valley

Prefatory Note

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

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18. Lindsey Allgood

Chax Press presents new work by Joel Bettridge

Wed 2 Sep 2009

Dear Friends:

Joel Bettridge's new book, *Presocratic Blues*, has just been published by Chax Press. You may order the book from our web site at http://chax.org, or telephone us at [redacted].

Reviews:

In *Presocratic Blues* the presocratics walk among us, obsessed with the everyday: the rain, the bar, the blues. And the poems that result are full of correspondence, of discovery in the Spicerian sense. These are poems that remind us that behind every simple moment is a larger question about the universe and humanityâ€™s place in it.â€¨â€” Juliana Spahr

In *Presocratic Blues*, Joel Bettridge takes us back home, back to that poor old actuality at the presocratic horizon of thought and matter. But we are no happier for it. We go down to the river, a Heraclitan flux that just keeps rolling, witness to despair and wicked deeds. These are sharply intelligent poems, full of acerbic wit, absurdity, and heartbreak. â€” Devin Johnston

We breathe in Greek and exhale the pure products of Americana; a vernacular philosophy. Joel Bettridge not only knows this but has strummed it in poems witty, raucous, and bluesy. â€” Charles Bernstein

Back Cover:

We now call them the Presocratics. Their writings come down to us in pieces: Heraclitus claimed, â€œYou cannot step twice into the same river, for other waters and yet others go ever flowing onâ€; we have Zeno arguing that motion does not exist, an arrow needing to go halfway to the target before striking it, but needing to go half way of that half way first, and so on. In how they were right in the wrongest ways, and wrong in the rightest we hear our better thoughts; their fragments call to mind the blues: in their graves perhaps, these philosophers hear themselves in its songs, for their singers, too, glimpsed instances, like heartbreak, exhaustion, being broke, or drunk, or trying to hold onto a faith; in these Hellenistic remnants we hear the echoes of Blind Willie Johnsonâ€™s apologetics and Bessie Smithâ€™s epistemology of love. Anaxagoras also sang on steps advising passersby that all objects contain elements of all other objects: the much bigger, for instance, has the small in it, but it has mostly huge. They, like us, were between religion and scienceâ€”between the mysticism of the everyday and the shifting ground of understanding. They too were smitten and baffled by what could be seen and touched, and by events.

--
Professional Writer and Public Relations Specialist
Lindsey Allgood

[redacted]

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19. UbuWeb

September UbuWeb Featured Resources - Selected by Hans Ulrich Obrist

Wed 2 Sep 2009

Ten Oulipian-inspired UbuWeb Resources:

http://www.poetryfoundation.org/harriet/2009/09/september-ubuweb-featured-resources-selected-by-hans-ulrich-obrist/

UbuWeb
http://ubu.com

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20. Small Press Traffic

SPT FALL SEASON BEGINS WITH CA CONRAD AND FRANK SHERLOCK!

Wed 2 Sep 2009

Our Fall Season starts next week and we are bursting at the seams with giddiness to open the season with this incredible pair!

CA Conrad and Frank Sherlock on Class/Warfare
September 11, 2009: Doors open 7:30pm/Reading begins at 8:00pm

Timken Hall at CCA San Francisco/1111 8th Street/San Francisco $8 admission/ SPT members FREE! ** *CA Conrad* <http://2.bp.blogspot.com/_U7xbZLHsG8Y/SpwWxb8-8fI/AAAAAAAAAD0/HTV2S39V2qk/s1600-h/ConradIrishFood.jpg> CAConrad is the recipient of THE GIL OTT BOOK AWARD for The Book of Frank (Chax Press, 2009). He is also the author of Advanced Elvis Course (Soft Skull Press, 2009), (Soma)tic Midge (Faux Press, 2008), Deviant Propulsion (Soft Skull Press, 2006), and a forthcoming collaboration with poet Frank Sherlock titled THE CITY REAL & IMAGINED: Philadelphia Poems (Factory School Books, 2010). CAConrad is the son of white trash asphyxiation whose childhood included selling cut flowers along the highway for his mother and helping her shoplift. He invites you to visit him online at http://caconrad.blogspot.com/ and also with his friends at http://phillysound.blogspot.com/ Also, find him online here <http://www.youtube.com/watch?v=XaOwLpiyegk>and here<http://somaticpoetryexercises.blogspot.com/>and here <http://www.nonsitecollective.org/CAConrad/Soma%28tics%29>

Frank Sherlock
<http://1.bp.blogspot.com/_U7xbZLHsG8Y/SpwbmhmkaSI/AAAAAAAAAD8/xFKJpUiaqOs/s1600-h/sherlock.jpg>
<http://2.bp.blogspot.com/_U7xbZLHsG8Y/SpwcYoPpaYI/AAAAAAAAAEE/ndCOBzkH_jA/s1600-h/sherlock.jpg>

Frank Sherlock is the author of Over Here (Factory School 2009) and the co-author of Ready-To-Eat Individual (Lavender Ink 2008) with Brett Evans. A collaboration with CAConrad entitled The City Real & Imagined: Philadelphia Poems is forthcoming from Factory School later in January 2010. He currently works with the Philadelphia Mural Arts Program on Journeys South, a public art project that documents immigrant/migrant experiences in South Philly.

check him out:
here <http://www.spdbooks.org/Producte/9781600010552/over-here.aspx> and
here <http://www.lavenderink.org/readytoeat/> and
here<http://www.writing.upenn.edu/pennsound/x/Sherlock.html>and
here <http://franksherlock.blogspot.com/>

_____ THEN, join us for a *Dialogues* writing lab, co-sponsored by Nonsite collective, where Frank Sherlock and CAConrad discuss poetic interventions into the present, past and future life of the city.

Saturday September 12, 2009
at 935 Natoma Street in San Francisco
(btwn. 10th and 11th and btwn. Mission and Howard)
Close to Van Ness and Market (Muni) or Civic Center (BART)
admission $25/$20 for SPT members and students

This from the leaders:

The City Real & Imagined project is a collaborative documentary of both concrete and psychic place, exercising imaginations that are shared in the commons. It is at heart a working of public space in a time of post-9/11 hegemonic decline. Preparations for the death of Baghdad's children had begun, and the displacement of the working poor in Philadelphia was already underway. Two poets with very different experiences within the same city they share wandered together to let the streets shape the form of the poem with its histories and possibilities. CAConrad and Frank Sherlock will discuss their influences and approaches to the project, the collaborative process, and the mutual impact on their re-imaginings of the Philadelphia they live in.

For further investigation, visit the Nonsite Collective website for this:
http://nonsitecollective.org/CAConrad/Soma(tics)

Spaces are limited for this Dialogues event, so please reserve your seat by emailing [redacted].

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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21. Barrett Watten

*Publication announcement: *Diasporic Avant-Gardes**

Thu 3 Sep 2009

DIASPORIC AVANT-GARDES
Experimental Poetics and Cultural Displacement
Edited by Carrie Noland and Barrett Watten

Published by Palgrave Macmillan
288 pages / $90.00 - Hardcover (0-230-61629-1)
http://www.palgrave-usa.com/catalog/product.aspx?isbn=0230616291

20% discount flyer available here:
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/diasporic%20avant-gardes.pdf

Ask your librarian to order Diasporic Avant-Gardes!

Diasporic Avant-Gardes draws into dialogue two differing traditions of poetic practice: the diasporic and the avant-garde. This interdisciplinary collection examines the unacknowledged affinities (and crucial differences) between avant-garde and diasporic formal strategies and social formations. The essays foreground the creation of experimental forms and investigate the specific contexts of cultural displacement and language use that inform their poetics.

Praise for Diasporic Avant-Gardes

“This is an important, indeed a crucial project. It will constitute a formative contribution to the discussion of an expanded field of contemporary poetics. The claim the essays make, quite properly, amounts less to a positivity than a negative solidarity that respects the radical particularity of writers and/or movements while

noticing their common refusal of traditional forms and identity politics. The aim in bringing these essays together is to create dialogues across difference that expose, nonetheless, important strategic similarities among a variety of radical experimental writings.”Adalaide Morris, John C. Gerber Professor of English, University of Iowa

“Diasporic Avant Gardes opens up innovative ways of reading diasporic poetic texts in terms of avant garde experimentation and goes even further to suggest that avant gardes need to be read diasporically. It demonstrates convincingly the importance of avant garde negation to the earliest poetic experiments in the diaspora as well as the close relation of avant garde movements to the dislocations of European colonization and global displacement. The result is a superb collection of essays that imaginatively merges the experimental and the theoretical, a globalized imagination and critical daring.”J. Michael Dash, Professor of French, New York University

“This is an important book, among the best critical anthologies I've read in recent years. It is welcome proof that border crossing, of any kind, is a creative act. In rich, varied ways the contributors find form and feeling in what is articulated along the border lines. Most impressively, this volume itself, like the subject it describes, functions as a contact zone, where innovation as much as alienation perform their dizzying, difficult dance.”Amitava Kumar, author of Passport Photos

“The thirteen splendid essays collected in this volume delineate how surprising and unexpected affinities link together diasporic and avant-garde poetry: art forms that have emerged from very different social locations and seem to have incommensurable and irreconcilable goals. Noland and Watten’s generative collection enables us to see that diasporic and avant garde poets alike view domination, displacement, and

dispersal as central aspects of modernity, that both groups resort to formal experimentation in response to social instability. By comparing and contrasting the similar (although not identical) ways that these poets artfully render the foreign as familiar and the familiar as foreign, Diasporic Avant Gardes shows how the people of the world can be strangely united by the very things that seem to divide us."George Lipsitz, author of Footsteps in the Dark and Time Passages

Table of contents

* Introduction--Carrie Noland and Barrett Watten
* Aimé Césaire and the Syntax of Influence--Brent Edwards
* Alan Sondheim's Internet Diaspora--Maria Damon
* Remediation and Diaspora: Kamau Brathwaite's Video-Style--Carrie Noland
* Re-opening a Poetics of Re-openings (a.k.a. 'Naked Strategic Partners')--Rodrigo Toscano
* On the Outskirts of Form: Cosmopoetics in the Shadow of NAFTA--Michael Davidson
* Franco Luambo Makiadi's Universalism and Avant-Garde Particularity--Barrett Watten
* ah noh musik dat: Speech in the Discourse of Nationalism--Mark McMorris
* On the Nomadic Circulation of Contemporary Poetics Between Europe, North America, and the Maghreb--Pierre Joris
* Diaspora and the Avant-Garde in Contemporary Black British Poetry--Lauri Ramey
* Something Nation: Radical Spaces of Performance in Linton Kwesi Johnson and cris cheek--Carla Harryman
* From Spanglish to Glossolalia: Edwin Torres's Nuyo-Futurist Utopia--Urayoán Noel
* From Bass Cathedral--Nathaniel Mackey
* From Vaduz [Performance Poem]--Bernard Heidsieck

Author Bios

Carrie Noland is a Professor of French and Comparative Literature at the University of California, Irvine. She is the author of Poetry at Stake: Lyric Aesthetics and the Challenge of Technology and Agency and Embodiment: Performing Gestures/Producing Culture.

Barrett Watten is a Professor of English at Wayne State University. He is a language-centered poet and critic of modernist and postmodern cultures and his study, The Constructivist Moment: From Material Text to Cultural Poetics, received the René Wellek Prize in 2004. He is the author of the poetry collections Frame: 1971-1990, Bad History, and Progress/Under Erasure.

For further information, contact the publishers or
Barrett Watten <[redacted]>
Carrie Noland <[redacted]>

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22. David Kirschenbaum
VIP: Now 7pm Rope-a-Dope Press Start on Thurs.
Fri 4 Sep 2009

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please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Rope-a-Dope Press
(South Boston)

PLEASE NOTE NEW START TIME:

Thurs. Sept. 10, 7:00 p.m., free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Rope-a-Dope editors
Robert daVies and poet Mary Walker Graham, eds.

Featuring readings from

Mary Walker Graham
Kate Schapira
Kim Gek Lin Short
Sampson Starkweather
Chris Tonelli

and music from
Erik Schoster

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Rope-a-Dope Press http://rope-a-dope-press.blogspot.com Founded in the spring of 2007 by painter Robert daVies and poet Mary Walker Graham, Rope-a-Dope Press fosters collaboration between artists, writers, and their communities through the publication of handmade, letterpress printed broadsides, chapbooks, and artist's books.

Performer Bios

**Mary Walker Graham http://distilleryboston.com Mary Walker Graham was born in the Blue Ridge Mountains of Virginia and now lives in a restored rum distillery in South Boston. The cofounder and editor of Rope-a-Dope Press, her poems have appeared in Free Verse, OCHO, PFS Post, Poetry Magazine, and Poetry Daily.

**Kate Schapira Kate Schapira lives in Providence, R.I. where she writes, teaches, and organizes the Publicly Complex Reading Series. In addition to her chapbooks with Rope-A-Dope Press, Case Fbdy. and The Painting, she's the author of The Saint's Notebook (Flying Guillotine Press), Heroes & Monsters (Portable Press at Yo-Yo Labs), and Phoenix Memory (horse less press). Her work has most recently appeared in why are we not in paradise?

**Erik Schoster http://www.hecanjog.com/ Erik Schoster is a composer and sound artist based in Brooklyn by way of Madison, Wisc. Middlemarch, his second full-length record as He Can Jog (entitled) is out now on Audiobulb Records. Earlabs praises it as a "heartfelt, entertaining, and perplexing flurry of sonic excitement." He is writing and recording a new record under his given name for Ian Hawgood's excellent Home Normal imprint. This performance is based in part on that work. More information and mp3s can be found at the above site.

**Kim Gek Lin Short http://songskip.blogspot.com/ Kim Gek Lin Short lives in Philadelphia with her husband and daughter. Rope-a-Dope is putting out her chapbook Run, and her chapbook The Residents is out from dancing girl press. Other new work is forthcoming in journals such as Tarpaulin Sky, Drunken Boat, and SoMa.

**Sampson Starkweather Sampson Starkweather is the author of three chapbooks, The Heart is Green from So Much Waiting forthcoming from

Immaculate Disciples, City of Moths a Rope-a-Dope Press production, and The Photograph from horse less press.

**Chris Tonelli http://thesteinachoperation.blogspot.com/ Chris Tonelli co-curates The So and So Series and is the author of four chapbooks, most recently No Theater (Brave Men Press) and For People Who Like Gravity and Other People (Rope-A-Dope Press). New work can be found in LIT, SIR!, and the Tusculum Review. He teaches at North Carolina State University in Raleigh, where he lives with his wife Allison. ----

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Oct. 27
Peaches and Bats (Portland, Ore.)
www.peachbats.blogspot.com

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

↑ Index

23. David-Baptiste Chirot

NYT: 'The Anthologist' novel re poetry & trying to write intro for poetry anthology

Fri 4 Sep 2009

---

http://www.nytimes.com/2009/09/06/books/review/Orr-t.html?_r=1&nl=books&emc=booksupdateema3

'The Anthologist' By NICHOLSON BAKER reviwed by David Orr
Reviewed by DAVID ORR

Nicholson Baker's ardent novel about poetry - with its hero trying, and mostly failing, to write an anthology introduction - actually does justice to poetry.

_____ Windows Live: Keep your friends up to date with what you do online.

http://windowslive.com/Campaign/SocialNetworking?ocid=PID23285::T:WLMTAGL:ON:WL:en-US:SI_SB_online:082009

↑ Index

24. Alan C Golding

Louisville Conference CFP

Fri 4 Sep 2009

Last call for proposals for the thirty-eighth annual Louisville Conference on Literature & Culture since 1900, to be held at the University of Louisville, February 18-20, 2010. Deadline is Sept. 15, 2009, though there's a little wiggle room on that if you get in touch with me. This year's featured speakers are Michael Davidson, Helena Maria Viramontes, Mary Jo Bang, and Rita Felski. http://www.thelouisvilleconference.com/ for further details.

Alan Golding

↑ Index

25. amy king

Georgia Book Festival - This Weekend!

Fri 4 Sep 2009

Atlanta Journal-Constitution Decatur Book Festival
4 â€“ 6 September 2009 | Downtown | Atlanta, GA
http://www.decaturbookfestival.com/2009/index.php

_____

Amy's Alias

http://amyking.org/

↑ Index

26. judith goldman

Query about Antoine Caze, "Conceptual Lyricism: Abstract Constructions of the Self in Recent American Poetry"

Fri 4 Sep 2009

Dear all,

My thanks to the many who generously sent me citations for criticism on lyric--

I ran across the following citation:

Antoine Caze, "Conceptual Lyricism: Abstract Constructions of the Self in Recent American Poetry"
in Mark DuCharme's (great) essay "Radical Lyricality."

However, the essay is no longer at the web address listed. Any ideas about where/how to get it? Or any of Caze's other works?

Thanks for any thoughts--Judith

↑ Index

27. Mark Prejsnar

Re: Georgia Book Festival - This Weekend!

Fri 4 Sep 2009

As part of the festival, there will be a performance by James Sanders, leading the Atlanta Poets Group, at 2:15 tomorrow, at the Java Monkey coffeehouse

--mark

"Whenthey say nonsense, it's usually an accusation."

--Randy Prunty

---------- Original message from amy king <[redacted]>: ----------

> *Atlanta Journal-Constitution Decatur Book Festival*
> *4 â€“ 6 September 2009 | Downtown | Atlanta, GA*
> *http://www.decaturbookfestival.com/2009/index.php*
>
> _____
>
> *Amy's Alias*
>
> *http://amyking.org/*

↑ Index

28. Lou Rowan

Re: Query about Antoine Caze, "Conceptual Lyricism: Abstract Constructions of the Self in Recent American Poetry"

Fri 4 Sep 2009

Antoine Cazé succeeded the great Marc Chénetier as president of ODELA, the European association of scholars of American culture. I'd be happy to give you his contact offline. Lou On Sep 4, 2009, at 2:18 PM, judith goldman wrote:

Dear all,

My thanks to the many who generously sent me citations for criticism on lyric--

I ran across the following citation:

Antoine Caze, "Conceptual Lyricism: Abstract Constructions of the
Self in
Recent American Poetry"
in Mark DuCharme's (great) essay "Radical Lyricality."

However, the essay is no longer at the web address listed. Any ideas
about
where/how to get it? Or any of Caze's other works?

Thanks for any thoughts--Judith

Lou Rowan

[redacted]
www.lourowan.com

1825 NE 58th St.
Seattle, WA 98105

[redacted]

↑ Index

29. Alan Sondheim
prolegomenon text and film manque film
Fri 4 Sep 2009

---

prolegomenon text and film manque film

new version of filmmanque.mp4 w/ foofwa d'imobilite and the whole sick crew

full prolegomenon text for downloading (easy way to get this)

enjoy

thanks again to garrett lync

http://www.alansondheim.org/filmmanque.mp4 new version
http://www.alansondheim.org/prolegomenon.txt

==
current text file: http://www.alansondheim.org/qg.txt sondheim mail-text
archive: http://sondheim.rupamsunyata.org/ webpage
http://www.alansondheim.org
sondheimat gmail.com, panix.com
==

↑ Index

30. Alan C Golding
Theory of Lyric
Sat 5 Sep 2009

Judith,

One text that I don't think has been mentioned, though perhaps I missed it: Robert von Hallberg's *Lyric Power* (Chicago, 2008).

Alan Golding

↑ Index

31. John Perman
Idiolects of Silence
Sat 5 Sep 2009

John Perlman's new book, Idiolects of Silence, is available in pdf format, from Room Press, at [redacted]. Copies will be sent upon request.

↑ Index

32. Peter
Poets & Artists "Self Portrait Issue
Sat 5 Sep 2009

Poets & Artists "Self Portrait Issue, published by Didi Menendez

http://issuu.com/didimenendez/docs/poetsandartists_self-portrait

-- Peter
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

↑ Index

33. Jennifer Karmin
Fall 2009: PETE'S BIG POETRY SERIES (NYC)
Sat 5 Sep 2009

PETE'S BIG POETRY SERIES
curated by Sommer Browning

at Pete's Candy Store
709 Lorimer Street
Williamsburg -- Brooklyn, NY

September 18 â€“ Lisa Forrest, Andrew Rippeon, Janet Holmes & Jillian Weise

September 25 â€“ Jennifer Karmin, Michael Leong & Estela Lamat

October 9 â€“ Jen Hyde, Justin Taylor, Sandy Florian & Frank Sherlock

October 10 - Nick Flynn, Alex Lemon & Beth Bachmann

October 23 â€“ Paige Taggart, Sharon Dolin, Esther Smith & Patrick Lucy

November 6 â€“ Julian Billups, Cate Peebles, Thomas Sayers Ellis & Wendy S. Walters

November 13 â€” No, Dear Issue Release Party

November 20 â€“ Nate Pritts, Leigh Stein, Karin Randolph & Matthew Rohrer

December 4 â€“ Crystal Williams, Tyrone Williams, Jackie Clark & Tara Betts

http://www.petescandystore.com/bigpoetry/index.html

↑ Index

34. peter ganick
NEW press' first 7 titles.
Sun 6 Sep 2009

---

chalk editions is a new press publishing experimental literature free to view, download, and print. we invite you to check our first seven titles. future ebooks are planned with john m. bennett, michael basinski, john crouse, zachary count lawrence, sheila e. murphy, and others. at this time we are not soliciting manuscripts, but will be so in the future.

>
> Ivan Arguelles, SATURDAY AFTERNOON IN THE UPANISHADS
http://www.scribd.com/doc/19362306/Ivan-Arguelles-SATURDAY-AFTERNOON-IN-THE-UPANISHADS

>
> Ivan Arguelles, SECRET POEM
http://www.scribd.com/doc/19445335/Ivan-Arguelles-SECRET-POEM

>
> Peter Ganick, recent, how recent
http://www.scribd.com/doc/17097034/Peter-Ganick-recent-how-recent

>
> Jim Leftwich, BEGET STATESMAN
http://www.scribd.com/doc/18003367/Jim-Leftwich-BEGET-STATESMAN

>
> Jim Leftwich, TIME JUNK
http://www.scribd.com/doc/17243139/Jim-Leftwich-TIME-JUNK

Jukka-Pekka Kervinen, Bad-Knob
http://www.scribd.com/doc/17044277/JukkaPekka-Kervinen-Bad-Knob

>
> Alan Sondheim, Pushing to Convulsion
http://www.scribd.com/doc/19258792/Alan-Sondheim-Pushing-to-Convulsion

peter ganick / jukka-pekka kervinen
chalk editions
http://chalkeditions.co.cc

--
"the mind that
wants to wander,
around a corner,
is an unwise mind....."
  -- george harrison

literary blog: http://pganickz.livejournal.com
new publisher: http://chalkeditions.co.cc
connection to sites: http://peterganick.info

↑ Index

35. peter ganick
chalk editions, hold the press, an addendum
Sun 6 Sep 2009

---

this just in! ---- also available is: sheila e. murphy's eBook:

*circumsanct *
http://www.scribd.com/doc/19475026/Sheila-E-Murphy-circumsanct

---

peter ganick / jukka-pekka kervinen
chalk editions
http://chalkeditions.co.cc

↑ Index

36. Alan Sondheim
chalk editions, first eight titles
Sun 6 Sep 2009

Date: Sun, 6 Sep 2009 21:58:24 +0300
From: Jukka-Pekka Kervinen <[redacted]>

chalk editions is a new press publishing experimental literature free to view, download, and print. we invite you to check our first eight titles. future ebooks are planned with john m. bennett, michael basinski, john crouse, zachary count lawrence, sheila e. murphy, and others. at this time we are not soliciting manuscripts, but will be so in the future.

Sheila E. Murphy: circumsanct
http://www.scribd.com/doc/19475026/Sheila-E-Murphy-circumsanct

Ivan Arguelles: Saturday Afternoon in the Upanishads
http://www.scribd.com/doc/19362306/Ivan-Arguelles-SATURDAY-AFTERNOON-IN-THE-UPANISHADS

Ivan Arguelles: Secret Poem
http://www.scribd.com/doc/19445335/Ivan-Arguelles-SECRET-POEM

Peter Ganick: recent/how recent
http://www.scribd.com/doc/17097034/Peter-Ganick-recent-how-recent

Jim Leftwich: BEGET STATESMAN
http://www.scribd.com/doc/18003367/Jim-Leftwich-BEGET-STATESMAN

Jim Leftwich: TIME JUNK
http://www.scribd.com/doc/17243139/Jim-Leftwich-TIME-JUNK

Jukka-Pekka Kervinen: bad knob
http://www.scribd.com/doc/17044277/JukkaPekka-Kervinen-Bad-Knob

Alan Sondheim: Pushing to Convulsion
http://www.scribd.com/doc/19258792/Alan-Sondheim-Pushing-to-Convulsion

jukka-pekka kervinen / peter ganick
chalk editions
http://chalkeditions.co.cc

↑ Index

37. aaron tieger
RECENTLY CLOUDS by Jess Mynes and Aaron Tieger
Sun 6 Sep 2009

Petrichord Books is very pleased to announce the publication of the long-awaited followup to these poets' COLTSFOOT INSULARITY (Fewer & Further,

2005). Four years in the making, this book sees these two poets and friends once again charting vernal manifestations in pastorals both interior and exterior. Written in correspondence in May, 2005, these poems mix and remix and emerge as a unique, faceted thing.

RECENTLY CLOUDS is available for $6 via paypal at

http://www.petrichord.com/titles.php

(where you can also view sample poems)

or by sending a check (payable to Aaron Tieger) to the address on the website.

THANK YOU FOR SUPPORTING INDEPENDENT POETRY!

Aaron Tieger
Publisher, Petrichord Books

↑ Index

38. aaron tieger
Petrichord Books catalogue
Sun 6 Sep 2009

Now available from Petrichord Books:

RECENTLY CLOUDS by Jess Mynes and Aaron Tieger

Four years in the making, the long awaited followup to COLTSFOOT INSULARITY (Fewer & Further, 2005) sees these two poets and friends once again charting vernal manifestations in pastorals both interior and exterior. Written in correspondence in May, 2005, these poems mix and remix and emerge as a unique, faceted thing.

PHANTASMAL REPEATS by Guillermo Parra

Spare, abstract, thoughtful, the poems in PHANTASMAL REPEATS move sneakily within an insular, ambient framework. They are self-referential to an extent but still viscerally linked to the world at large.

Available in two eye-catching color schemes: red on curry or red on pool.

OUT ANOTHER by Michael Carr

In Michael Carr's OUT ANOTHER a mentholated wind blows the reader from deja to jamais vu and back, in a poemscape that lies distinctively in between. These poems, like continental noir, present a facade that may or may not be real.

END NOTEBOOK by Geoffrey Olsen

Of END NOTEBOOK, Brenda Iijima writes "Subtle ambient registrations accrue and gracefully dissipate in Geoff Olsen's End Notebook. Sensitive to atmospheric pressures these gestural phrasings shimmer. There is no subtext here but being, itself."

SUMMER POEMS by Aaron Tieger

Limited edition pamphlet. Short poems of heat and despair.

DOKUMENT by Catherine Meng

In a sequence populated by iconic and diverse figures from Peachy Peach and Glenn Gould to Bon Jovi and someone called Bullet, Meng writes a fragmentary lyricism informed by the book's epigraph (from Philip Roth): "It's impossible to report anything faithfully other than one's own temperature; everything is allegory."

Please visit http://www.petrichord.com for cover images, sample poems, and to purchase any of these titles.

Thank you for supporting independent poetry!

Aaron Tieger
Publisher
Petrichord Books

↑ Index

39. Daniel Godston

soundwalk & Bauhaus9090 event

Mon 7 Sep 2009

You are invited to attend two exciting events happening on Saturday, September 12th --

The World Listening Project will facilitate a soundwalk which will happen by and around the Michael Reese Hospital campus (10 a.m.-11 a.m.). Soundmarks during this soundwalk will include the chainlink fence along the perimeter of the Michael Reese Hospital campus; the wind in the trees in front of the Singer Pavilion; a security guard's car tires rolling over gravel on the MRH campus; traffic on Lake Shore Drive; demolition and earthmoving equipment being operated at MRH; bikers, pedestrians, and automobile drivers/passengers on the streets by MRH; and trains traveling the north-south tracks (between MRH and LSD).

This soundwalk will start on the northwest corner of 31st St. and Cottage Grove Dr. We will walk along the fenced-in perimeter of the MRH campus in a clockwise direction, and then we will turn around and return to the soundwalk's starting point. This soundwalk is free and open to the public; it is being

organized by Chad Clark, Jennifer Mosier, Norman Long, Eric Leonardson, and Dan Godston.

Following the soundwalk, a Bauhaus9090 performance event will happen in Chicago's Bauhaus District, beginning at 11:30 a.m. Jamie Kazay, Matthew Barton, Amanda Marbais, Kevin Kilroy, and Dan Godston will read selections of their poetry. Alpha Bruton will be painting in performance. This event will happen in Lake Meadows Park (3117 S. Rhodes Ave., Chicago, IL 60616, http://tinyurl.com/mksn77).

These events are free and open to the public.

Bauhaus9090: http://www.bauhaus9090.org
Chicago's Bauhaus District: http://www.savemrh.com/bauhaus
Midwest Society for Acoustic Ecology: http://mwsae.org
World Listening Project: http://www.worldlisteningproject.org

↑ Index

40. Doug Holder

Interview with poet Tino Villanueva with Doug Holder

Mon 7 Sep 2009

Go to http://dougholder.blogspot.com Boston Area Small Press and Poetry Scene

↑ Index

41. Steve Halle

Paul Martínez Pompa @ Seven Corners

Mon 7 Sep 2009

Read three poems from *Paul Martínez Pompa*'s new collection *My Kill Adore Him* (University of Notre Dame Press, 2009) at *Seven Corners*<http://sevencornerspoetry.blogspot.com/2009/09/featured-poet-paul-martinez-pompa.html> .

Also enjoy recently featured poems by Francesco Levato<http://sevencornerspoetry.blogspot.com/2009/08/featured-poet-francesco-levato.html>, Chip Corwin<http://sevencornerspoetry.blogspot.com/2009/07/featured-poet-chip-corwin.html>, Andrew Lundwall<http://sevencornerspoetry.blogspot.com/2009/07/featured-poet-andrew-lundwall.html>, Naomi Buck Palagi<http://sevencornerspoetry.blogspot.com/2009/07/featured-poet-andrew-lundwall.html>, Amish Trivedi<http://sevencornerspoetry.blogspot.com/2009/04/featured-poet-amish-

trivedi.html>, and Nicolás Mansito III<http://sevencornerspoetry.blogspot.com/2009/03/featured-poet-nicolas-mansito-iii.html> .

Cheers,
Steve Halle
Editor

↑ Index

42. Camille Martin

new on Rogue Embryo's blog

Mon 7 Sep 2009

New on Rogue Embryo:

* St. Roch Chapel in New Orleans, a Parallel Universe
* Interview on rob mclennan's blog
* Parallel Universes Redux – St. Joseph's Altar in New Orleans, a Hybrid Feast

http://rogueembryo.wordpress.com

Cheers!

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

↑ Index

43. Tony Trigilio

Don Share & Emily Warn at Columbia College Chicago

Mon 7 Sep 2009

Please join us for the first event of our Fall 2009 Reading Series . . . .

DON SHARE & EMILY WARN

Wednesday, September 9 (5:30 p.m.)
Columbia College Chicago
Music Center Concert Hall
1014 South Michigan Avenue

Free and open to the public
For more information, call [redacted]

DON SHARE is Senior Editor of Poetry magazine in Chicago. He has been Poetry Editor of Harvard Review and Partisan Review, Editor of Literary Imagination, and Curator of Poetry at Harvard University. His books include Squandermania (Salt Publishing), Union (Zoo Press), Seneca in English

(Penguin Classics), and a critical edition of Basil Bunting's poems (forthcoming, Faber and Faber). His translations of Miguel Hernández, collected in I Have Lots of Heart (Bloodaxe Books) were awarded the Times Literary Supplement Translation Prize, the Premio Valle Inclán Prize, and the PEN/New England Discovery Award. He received his Ph.D. from the Editorial Institute at Boston University.

EMILY WARN is a poet, essayist, teacher, and technologist who most recently served as founding editor of poetryfoundation.org. Born in San Francisco and raised in Michigan, she is the author of three books of poetry: The Leaf Path (1982), The Novice Insomniac (1996) and Shadow Architect (2008). Her essays and poems appear widely, including in Poetry, BookForum, Blackbird, Parabola, The Seattle Times, and The Writers' Almanac. She taught creative writing at Lynchburg College and The Bush School, and was a Stegner Fellow at Stanford University. She currently divides her time between Seattle and Twisp, Washington.

↑ Index

44. Michael Fournier

Re: Question about Zukofsky's "A" Index

Tue 8 Sep 2009

Hi,

I've been meaning to reply to this, but can only do so briefly now--I have no access to my books, which are in storage following a minor natural disaster.

But according to some notes, see page 449 of the Scroggins bio for details on the preparation of the index.

Following the trail of index entries for "a," "the," and "an" is an interesting and frustrating enterprise, but it's interesting to note that initial (no pun intended) citations of "a" in the index lead us to instances related to Bach. As for "the," its first citation at page 175 quotes Paul Zukofsky saying "The horse bends down." And subsequent instance of "the" seem to associate that article with family, Paul in particular--but others might read these instances differently.

Or it might all turn out to be a numerical joke. The index cites 71 instances of "a," 73 of "the," and 40 of "an." That's 184 articles, or in roman numerals CLXXXIV, which might indicate "Celia Louis 1934." Those with Poem of a Life handy might track down possible details there. According to Wickipedia, Celia and Louis met in '33, and Louis began working for the WPA (on an index, as it happens) in 1934. But Wickipedia is often imprecise.

Lots of interesting things happen in the index, which invites creative speculation often difficult to support. E.g., the three words most frequently

cited in the index are, in descending order, "man," "eye," and "day." Call me crazy, but to my ears, these words--while naming important "themes" in the poem--also partially echo the first words of the Iliad -- "menin aiede." If Zukofsky didn't intend this echo (and he probably didn't), he would have loved the serendipity.

More on this when I get my books back. It would be fun to keep this thread alive: I don't understand why the index doesn't get more attention. Panel somewhere, anyone?

Michael Fournier

Peter Quartermain wrote:
> 31 August
>
> This is an oldie, but no one has replied, so:
>
> Hugh Kenner once told me that LZ originally prepared an idex to "A" which
> listed ONLY instances of "a" and "the" -- whether it listed all of them I
> know not, but I doubt it -- and Celia said that was totally inadequate as an
> index -- I think she was the one who then compiled the Index we now have.
> Maybe Paul Zukofsky knows. Maybe Mark Scroggins knows too. Mark?
>
> More interesting, perhaps, would be to follow up the index entries and
> figure out why those instances were worthy of inclusion while others
> weren't, but I must say I have better things to do right now. Anyone want to
> get a PhD doing it?
>
> P
>
> =========
> Peter Quartermain
> 846 Keefer Street
> Vancouver
> BC Canada V6A 1Y7
> [redacted] (voice and fax)
> [redacted]
> =========
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of UbuWeb
> Sent: 11 August 2009 09:58 AM
> To: [redacted]

> Subject: Question about Zukofsky's "A" Index
>
> Does anyone know why Zukofsky didn't index every instance of "a" or "the" or
> any number of other words? "a" appears on page 21 and is not listed in the
> index. And of course there are hundreds of instances of the word "the"
> beginning on page 1, not only between the pages of 175 and 563 in the 826
> page book as indexed.
>
> Here's the listings for a:
>
> a, 1, 103, 130, 131, 138, 161, 168, 173-175, 177, 185, 186, 196, 199, 203,
> 212, 226-228, 232, 234, 235, 239, 241, 243, 245-248, 260, 270, 281, 282,
> 288, 291, 296, 297, 299, 302, 323, 327, 328, 351, 353, 377, 380382, 385,
> 391-394, 397, 402, 404407, 416, 418, 426, 433, 434, 435, 436, 438, 448, 457,
> 461, 463, 465, 470, 473, 474, 477-481, 491, 493497, 499, 500, 505, 507,
> 508-511, 536-539, 560-563
>
> and the listings for the:
>
> the, 175, 179, 181, 182, 184, 187, 191193, 196, 199, 202, 203, 205, 206,
> 208, 211, 215, 217, 221, 224-226. 228, 231, 232, 234, 238, 239, 241, 243,
> 245-248, 260, 270, 285, 288, 290, 291, 296, 297, 302, 316, 321324, 327, 328,
> 336, 338, 342, 368, 375, 379, 380, 383-387, 390-397, 402, 404, 406, 407,
> 412, 416, 426428, 434-436, 440, 441, 463, 465, 468, 470, 473, 474, 476-479,
> 494, 496, 497, 499, 506-511, 536-539, 560-563
>
> With appreciation and many thanks in advance.
>
>
> UbuWeb
> http://ubu.com
>
>
>
>
>
>

↑ Index

45. Joel Weishaus
"The Gateless Gate" Pages 33-34
Tue 8 Sep 2009

Dear Friends and Colleagues:

Here are pages 33-34 (one screen) of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2031-32.htm

Archive site:
http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2033-34.htm

Introduction:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

As always, thank you to those of you who have written to me on this project. If you don't want to receive these notices, please let me know, and I will delete your name from the list.

-Joel

↑ Index

46. UbuWeb
Kenneth Goldsmith sings Roland Barthes with a live String Quartet
Tue 8 Sep 2009

09/11 @ 8:00pm - Kenneth Goldsmith sings Roland Barthes with a live String Quartet

http://issueprojectroom.org/2009/08/10/kenneth-goldsmith-reads-roland-barthes-with-live-string-quartet-playing-vivaldi-and-webern/

Issue Project Room
The (OA) Can Factory
232 3rd Street,
3rd Floor
Brooklyn, NY 11215
http://issueprojectroom.org/

A prior incarnation:
Kenneth Goldsmith Sings Roland Barthes (13'05")
Music by The Allman Brothers
Recorded at the WFMU studios, Jersey City, New Jersey, 2006 (MP3)

http://mediamogul.seas.upenn.edu/pennsound/authors/Goldsmith/Theory/Kenneth-Goldsmith-Sings-Barthes.mp3

UbuWeb
http://ubu.com

↑ Index

47. Cara Benson

Sous Rature 3ssue online

Tue 8 Sep 2009

It's true.

http://www.necessetics.com/3ssue.html

Shaula Evans
Ross Priddle
Aidan Thompson
Lydia Davis
Kyle Schlesinger
Uchay Joel Chima
Charles Freeland
Rebecca Wolff
Stephen Webber
Edwin Torres
Joel Chace
Danielle Pafunda
Urayoán Noel
Douglas A. Martin
Stephanie Strickland
Alejandro Crawford
Jared Hayes & Joseph Cooper
Erin Casey
Russsell Pascatore
Adam Katz
Thierry Brunet & Jeremy Geddes
Anselm Berrigan
Donald Breckenridge
Michael Basinski
Claire Hero
Judith Goldman
Jerome Rothenberg
Chris Rizzo & Katherine Sullivan
Anne Gorrick
Ching-In Chen
Andrew Zawacki

miniphillyphocus ::
dorothea lasky

adam fieled
paul siegell
hassen
jenn mccreary
sarah birl
alex kanevsky
mytili jagannathan

_____

http://www.necessetics.com {homepage}

http://www.necessetics.com/sousrature.html {journal}

↑ Index

48. Murat Nemet-Nejat
Re: Question about Zukofsky's "A" Index
Tue 8 Sep 2009

Now, if one applies a word processor to that task -is that something to cry or laugh over?

Zukofsky, processed out.

Ciao,

Murat

On Tue, Sep 8, 2009 at 9:12 AM, Michael Fournier <
[redacted]> wrote:

> *Hi,*
>
> *I've been meaning to reply to this, but can only do so briefly now--I have no access to my books, which are in storage following a minor natural disaster.*
>
> *But according to some notes, see page 449 of the Scroggins bio for details on the preparation of the index.*
>
> *Following the trail of index entries for "a," "the," and "an" is an interesting and frustrating enterprise, but it's interesting to note that initial (no pun intended) citations of "a" in the index lead us to instances related to Bach. As for "the," its first citation at page 175 quotes Paul Zukofsky saying "The horse bends down." And subsequent instance of "the" seem to associate that article with family, Paul in particular--but others might read these instances differently.*
>
> *Or it might all turn out to be a numerical joke. The index cites 71*

instances of "a," 73 of "the," and 40 of "an." That's 184 articles, or in roman numerals CLXXXIV, which might indicate "Celia Louis 1934." Those with Poem of a Life handy might track down possible details there. According to Wickipedia, Celia and Louis met in '33, and Louis began working for the WPA (on an index, as it happens) in 1934. But Wickipedia is often imprecise.

Lots of interesting things happen in the index, which invites creative speculation often difficult to support. E.g., the three words most frequently cited in the index are, in descending order, "man," "eye," and "day." Call me crazy, but to my ears, these words--while naming important "themes" in the poem--also partially echo the first words of the Iliad -- "menin aiede." If Zukofsky didn't intend this echo (and he probably didn't), he would have loved the serendipity.

More on this when I get my books back. It would be fun to keep this thread alive: I don't understand why the index doesn't get more attention. Panel somewhere, anyone?

Michael Fournier

Peter Quartermain wrote:

31 August

This is an oldie, but no one has replied, so:

Hugh Kenner once told me that LZ originally prepared an idex to "A" which listed ONLY instances of "a" and "the" -- whether it listed all of them I know not, but I doubt it -- and Celia said that was totally inadequate as an
index -- I think she was the one who then compiled the Index we now have. Maybe Paul Zukofsky knows. Maybe Mark Scroggins knows too. Mark?

More interesting, perhaps, would be to follow up the index entries and figure out why those instances were worthy of inclusion while others weren't, but I must say I have better things to do right now. Anyone want to
get a PhD doing it?
P

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] *(voice and fax)*
[redacted]

=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of UbuWeb
Sent: 11 August 2009 09:58 AM
To: [redacted]
Subject: Question about Zukofsky's "A" Index

Does anyone know why Zukofsky didn't index every instance of "a" or "the" or
any number of other words? "a" appears on page 21 and is not listed in the index. And of course there are hundreds of instances of the word "the" beginning on page 1, not only between the pages of 175 and 563 in the 826 page book as indexed.

Here's the listings for a:

a, 1, 103, 130, 131, 138, 161, 168, 173-175, 177, 185, 186, 196, 199, 203, 212, 226-228, 232, 234, 235, 239, 241, 243, 245-248, 260, 270, 281, 282, 288, 291, 296, 297, 299, 302, 323, 327, 328, 351, 353, 377, 380382, 385, 391-394, 397, 402, 404407, 416, 418, 426, 433, 434, 435, 436, 438, 448, 457,
461, 463, 465, 470, 473, 474, 477-481, 491, 493497, 499, 500, 505, 507, 508-511, 536-539, 560-563

and the listings for the:

the, 175, 179, 181, 182, 184, 187, 191193, 196, 199, 202, 203, 205, 206, 208, 211, 215, 217, 221, 224-226. 228, 231, 232, 234, 238, 239, 241, 243, 245-248, 260, 270, 285, 288, 290, 291, 296, 297, 302, 316, 321324, 327, 328,
336, 338, 342, 368, 375, 379, 380, 383-387, 390-397, 402, 404, 406, 407, 412, 416, 426428, 434-436, 440, 441, 463, 465, 468, 470, 473, 474, 476-479,
494, 496, 497, 499, 506-511, 536-539, 560-563
With appreciation and many thanks in advance.

UbuWeb
http://ubu.com

guidelines

↑ Index

49. steve russell
Re: Poets & Artists “Self Portrait Issue
Tue 8 Sep 2009

_____
From: Peter <ciccariello@

_____
From: Peter <[redacted]>
To: [redacted]
Sent: Saturday, September 5, 2009 4:48:32 PM
Subject: Poets & Artists â€œSelf Portrait Issue

Poets & Artists â€œSelf Portrait Issue, published by Didi Menendez

http://issuu.com/didimenendez/docs/poetsandartists_self-portrait

-- Peter
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

↑ Index

50. Joel Weishaus
"The Gateless Gate" Pages 33-34 (Correct link)
Tue 8 Sep 2009

Dear Friends and Colleagues:

Sorry that I sent a link to the wrong pages earlier today!:

Here are the new pages, 33-34 (one screen):
http://web.pdx.edu/~pdx00282/Gate/Pgs%2033-34.htm

Introduction:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

As always, thank you to those of you who have written to me on this project. If you don't want to receive these notices, please let me know, and I will delete your name from the list.

-Joel

↑ Index

51. amy king
HOWL ! Festival 2009 Schedule [on behalf of Nathaniel Siegel]
Tue 8 Sep 2009

Â Â Thursday Sept 10th, 2009 8pm to 10pm
Poetry Turn On ! A HOWL! Festival Event Hosted by Nathaniel Siegel
Parish Hall at St. Markâ€™s Church in the Bowery
131 East 10th Street @ Second Avenue
Suggested donation $10.00 to benefit the HOWL ! HELP Fund.
Advance tickets:Â http://www.brownpapertickets.com/event/79375Tickets also available, cash only, at the door.Â Come hear poets from The Bowery Poetry Club, Cave Canem,
A Gathering of the Tribes, Nuyorican Poets Cafe, and The Poetry Project.Â Scheduled to read and perform: FromÂ The Bowery Poetry Club:poets Eliel Lucero, Lynne Procope, Shappy Seasholtz, Jean Ann Verlee.
FromÂ Cave Canem: poets E. J. Antonio, Evan Burton, Juliet Howard,
Nicole Sealey, Camille Rankine.Â FromÂ A Gathering of the Tribes:poets Steve Cannon, Steve Dalachinsky,Yuko Otomo, Amy Ouzoonian,Chavisa
Woods.Â FromÂ Nuyorican Poets Cafe: poets Samuel Diaz,Daniel Gallant, Carlos Andres Gomez, Mariposa.Â FromÂ The Poetry Project:poets Jim Behrle, MacGregor Card, Paul Foster Johnson, Patricia Spears Jones.Â More
info:Â http://eastvillagehowler.blogspot.com/2009/08/poetry-turn-on.htmlÂ Â September 15th, 2009 8pmEverything Is Known: Ginsberg and Teaching
Parish Hall at St. Mark's Church in the Bowery
131 East 10th Street, New York City
$10. Contribution at the door to benefit â€œHOWL ! Emergency Life Projectâ€Advance
tickets:Â http://www.brownpapertickets.com/event/79376Tickets also available, cash only, at the door.
Howl Festival â€˜09 presentsÂ a panel and open discussion on Allen Ginsberg and teaching. The panelists include poets and writers who have worked with Ginsberg, studied with him, and gone on to teach others. The panelists are: Eliot Katz, Andy Clausen, Steven Taylor, Brenda Coultas, Anselm Berrigan, David Carter, and Bob Rosenthal.Â More
info:Â http://eastvillagehowler.blogspot.com/2009/08/everything-is-known-ginsberg-and.htmlÂ Â Thursday, September 17, 7:00 PM
HOWL ! ARTS PROJECT 2009: FILM SERIES presentsÂ Allen Ginsberg on Film
The Millennium Film Workshop,
66 East 4th Street, NY NY 10003.

Programs are subject to change.
Advance Tickets:Â www.brownpapertickets.com/event/79647
Admission: $10Â to benefit the HOWL ! HELP Fund.Allen Ginsberg on Film: Screen Test, Couch, Wholly Communion, Pull My Daisy

Introduction by Callie Angell, Adjunct Curator, The Andy Warhol Film Project, Whitney Museum of American Art: SCREEN TEST, 1966, directed by Andy Warhol. Cast: Allen Ginsberg. B/W, silent, 4 min. 16mm print courtesy of The Museum of Modern Art Circulating Film Library.Â A portrait of Allen Ginsberg filmed by Andy Warhol on December 4, 1966. This was one of the very last of the hundreds of screen tests that Warhol shot of well-known personalities from the poetry, music, fashion, film, and other creative worlds that visited his famous Factory. COUCH, 1964, directed by Andy Warhol. Cast: Allen Ginsberg, Jack Kerouac, Gregory Corso, Peter Orlovsky, and others. B/W, silent, 52 min. 16mm print courtesy of The Museum of Modern Art Circulating Film Library. â€œWarhol had filmed Ginsberg once before in 1964 when he shot several rolls of a historic gathering of Ginsberg and his fellow Beats Jack Kerouac, Gregory Corso, and Peter Orlovsky hanging out in and around the Factory couch.â€ (Callie Angell) Introduction by Paul Cronin, author, filmmaker and historian: WHOLLY COMMUNION, 1965, Peter Whitehead. Cast: Gregory Corso, Harry Fanlight, Lawrence Ferlinghetti, Allen Ginsberg, Michael Horovitz, Ernst Jandl, Christopher Logue, Adrian Mitchell, Alexander Trocchi. B/W, sound, 35 min. 16mm print courtesy of The New York Public Library, with the permission of Peter Whitehead and [distributor]. â€œPeter Whitehead captures the unexpected, the intensity and the excitement of a Happening, as 7000 people jam into Londonâ€™s Albert Hall on June 11, 1965 for four hours of poetry reading by many Beat poets.â€ (New York Public Library Catalogue) Excerpts fromÂ IN THE BEGINNING WAS THE IMAGE: CONVERSATIONS WITH PETER WHITEHEAD, 2006, directed by Paul Cronin. Cast: Peter Whitehead. B/W and color, sound. DVD courtesy of Paul Cronin. Historian/filmmaker Paul Cronin interviews Peter Whitehead, the filmmaker of WHOLLY COMMUNION, about the significance of this unique Beat poetry event. PULL MY DAISY, 1959, directed by Robert Frank and Alfred Leslie. Cast: Allen Ginsberg, Gregory Corso, Larry Rivers, Peter Orlovsky, David Amram, Richard Bellamy, Alice Neel, Sally Gross, Pablo Frank, Denise Parker, Delphine Seyrig, Jack Kerouac (narrator), Music by David Amram. B/W, sound, 29 min. 16mm print courtesy Museum of Fine Arts, Houston. â€œPULL MY DAISY is a classic look at the soul of the beat generation, made with writers Jack Kerouac and Allen Ginsberg, and painters Alfred Lesllie, Larry Rivers, and Alice Neel. It was written and narrated by Kerouac, based on his unproduced play â€˜The Beat Generation.â€™ It tells the story of a bishop (Richard Bellamy) and his mother (Alice Neel) who pay a visit to Milo, a railroad worker. At the same time his poet

friends, Ginsberg, Peter Orlovsky, and Gregory Corso, hang around quizzing the bishop about the meaning of life and its everyday relationship to art and poetry.â€ (Museum of Fine Arts catalogue)Â Â _____

Amy's Alias

http://amyking.org/

↑ Index

52. Kimmelman, Burt

Panelist Needed for Panel on Ekphrastic Poetry, All Day Poetry Conference in NJ on October 20th

Wed 9 Sep 2009

Hi Everyone,

One more panelist is needed for a panel on ekphrastic poetry, which will be part of an all-day poetry conference at Centenary College in NJ on October 20th. If you are interested then please contact me asap at
[redacted]<mailto:[redacted]>.

Thanks,

Burt Kimmelman

↑ Index

53. Laura Hinton

Announcing new poetry book

Wed 9 Sep 2009

Announcing the release of my new poetry book, *Sisyphus My Love (To Record a Dream in a Bathtub*), from BlazeVox Books.

Available through Small Press Distribution<http://www.spdbooks.org/Producte/9781935402268/sisyphus-my-love-to-record-a-dream-in-a-bathtub.aspx?rf=1>or
at
http://www.blazevox.org

*"Once there was a time, before this and before that, a time of metaphoric remembrances and repetitions, virtual rehearsals. “The rhythm of film like poetry” becomes the rhythm of poetry like film “to remain inside and outside at once.” Funny outrageous dark dreams are real, wherein a smaller point size of type determines infinitives. “Sisyphus died and came back that week,” back to the beaches of the Riviera, the old “New City,” where the radical “I” was an Orpheus who did not turn around but instead rhymes “bleak” and “chic.” Suddenly there are gorgeous enhanced images, photos not illustrative but

rather making a concordance between text and image à new language of poetry, memoir, drama. Alert and alive, this encounter is like no other Sisyphus." **—Norma Cole*

*

*

--
Laura Hinton
Professor of English
City College of New York
http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

↑ Index

54. Séamas Cain
... grace & delicacy, in the Zen sense
Wed 9 Sep 2009

On Thursday, September 10th, 2009, IMRAM, the annual Irish-language literary festival, will present a special evening of performances in homage to the life & poetry of Máire Mhac an tSaoi.

This event will take place at 6:30 p.m. at EAGLAIS ÚINITÉIREACH (the Unitarian Church), 112 West St. Stephen's Green in Dublin, Ireland. Admission is free.

Máire Mhac an tSaoi was born in 1922. She is one of the most important figures in contemporary Irish literature. She has a knowledge of the Munster dialect of Irish that is second-to-none. Her technical mastery of traditional forms melds with potent self-expression to produce modern poetry of grace & delicacy. Indeed, the poetry of Máire Mhac an tSaoi is centered, in the Zen sense of centered. Her collections of poetry include "Margadh na Saoire," "Codladh an Ghaiscígh," "An Galar Dubhach," & "Shoa agus Dánta Eile."

This evening of special performances drawn from the work of Máire Mhac an tSaoi will feature Nuala Ní Dhomhnaill, Máirín Nic Eoin, Bríd Ní Mhóráin, Fionola Ó Siochrú, Eoghan Ó hAnluain, Liam Ó Muirthile & Gabriel Rosenstock.

Thursday,
10 September 2009,
6:30 p.m.,
EAGLAIS ÚINITÉIREACH,
112 West St. Stephen's Green,
Dublin, Ireland

Free admission

For additional information about the IMRAM Festival, go to ...

http://www.poetryireland.ie/whats-on/imram.html

http://www.facebook.com/pages/IMRAM-IRISH-LANGUAGE-LITERATURE-FESTIVAL

http://www.facebook.com/pages/IMRAM-FEILE-LITRIOCHTA-GAEILGE

Questions may be put to
Liam Carson, Director of
IMRAM Festival at ...

[redacted]

Books featured at
the IMRAM Festival
may be purchased
from ...

Connolly Books,
[redacted]
43 East Essex Street,
Dublin 2, Ireland

beir bua,

Séamas Cain
http://seamascain.writernetwork.com
http://www.freewebs.com/seamascain
http://alazanto.org/seamascain

↑ Index

55. Eric Elshtain

New Beard of Bees Chapbook

Wed 9 Sep 2009

Please take a gander at this small collection of rule-based prose poems by Mark Cunningham.

http://www.beardofbees.com/cunningham.html

Best,

Eric E.
Eric Elshtain
Editor

Beard of Bees Press
http://www.beardofbees.com

↑ Index

56. Michael Fournier
Re: Question about Zukofsky's "A" Index
Wed 9 Sep 2009

I used MS Word and Excel. Sometimes I cried. Sometimes I laughed.

Cheers,

Michael

Murat Nemet-Nejat wrote:
> Now, if one applies a word processor to that task -is that something to cry
> or laugh over?
>
> Zukofsky, processed out.
>
> Ciao,
>
> Murat
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> On Tue, Sep 8, 2009 at 9:12 AM, Michael Fournier <
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>> Hi,
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>> no access to my books, which are in storage following a minor natural
>> disaster.
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>> But according to some notes, see page 449 of the Scroggins bio for details
>> on the preparation of the index.
>>
>> Following the trail of index entries for "a," "the," and "an" is an
>> interesting and frustrating enterprise, but it's interesting to note that
>> initial (no pun intended) citations of "a" in the index lead us to instances
>> related to Bach. As for "the," its first citation at page 175 quotes Paul
>> Zukofsky saying "The horse bends down." And subsequent instance of "the"
>> seem to associate that article with family, Paul in particular--but others

>> might read these instances differently.
>>
>> Or it might all turn out to be a numerical joke. The index cites 71
>> instances of "a," 73 of "the," and 40 of "an." That's 184 articles, or in
>> roman numerals CLXXXIV, which might indicate "Celia Louis 1934." Those with
>> Poem of a Life handy might track down possible details there. According to
>> Wickipedia, Celia and Louis met in '33, and Louis began working for the WPA
>> (on an index, as it happens) in 1934. But Wickipedia is often imprecise.
>>
>> Lots of interesting things happen in the index, which invites creative
>> speculation often difficult to support. E.g., the three words most
>> frequently cited in the index are, in descending order, "man," "eye," and
>> "day." Call me crazy, but to my ears, these words--while naming important
>> "themes" in the poem--also partially echo the first words of the Iliad --
>> "menin aiede." If Zukofsky didn't intend this echo (and he probably didn't),
>> he would have loved the serendipity.
>>
>> More on this when I get my books back. It would be fun to keep this thread
>> alive: I don't understand why the index doesn't get more attention. Panel
>> somewhere, anyone?
>>
>> Michael Fournier
>>
>>
>> Peter Quartermain wrote:
>>
>>
>>> 31 August
>>>
>>> This is an oldie, but no one has replied, so:
>>>
>>> Hugh Kenner once told me that LZ originally prepared an idex to "A" which
>>> listed ONLY instances of "a" and "the" -- whether it listed all of them I
>>> know not, but I doubt it -- and Celia said that was totally inadequate as
>>> an
>>> index -- I think she was the one who then compiled the Index we now have.
>>> Maybe Paul Zukofsky knows. Maybe Mark Scroggins knows too. Mark?
>>>

>>> More interesting, perhaps, would be to follow up the index entries and
>>> figure out why those instances were worthy of inclusion while others
>>> weren't, but I must say I have better things to do right now. Anyone want
>>> to
>>> get a PhD doing it?
>>> P
>>>
>>> =========
>>> Peter Quartermain
>>> 846 Keefer Street
>>> Vancouver
>>> BC Canada V6A 1Y7
>>> [redacted] (voice and fax)
>>> [redacted]
>>> =========
>>>
>>> -----Original Message-----
>>> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>>> Behalf Of UbuWeb
>>> Sent: 11 August 2009 09:58 AM
>>> To: [redacted]
>>> Subject: Question about Zukofsky's "A" Index
>>>
>>> Does anyone know why Zukofsky didn't index every instance of "a" or
"the"
>>> or
>>> any number of other words? "a" appears on page 21 and is not listed in
the
>>> index. And of course there are hundreds of instances of the word "the"
>>> beginning on page 1, not only between the pages of 175 and 563 in the
826
>>> page book as indexed.
>>>
>>> Here's the listings for a:
>>>
>>> a, 1, 103, 130, 131, 138, 161, 168, 173-175, 177, 185, 186, 196, 199, 203,
>>> 212, 226-228, 232, 234, 235, 239, 241, 243, 245-248, 260, 270, 281, 282,
>>> 288, 291, 296, 297, 299, 302, 323, 327, 328, 351, 353, 377, 380382, 385,
>>> 391-394, 397, 402, 404407, 416, 418, 426, 433, 434, 435, 436, 438, 448,
>>> 457,
>>> 461, 463, 465, 470, 473, 474, 477-481, 491, 493497, 499, 500, 505, 507,
>>> 508-511, 536-539, 560-563

>>>
>>> and the listings for the:
>>>
>>> the, 175, 179, 181, 182, 184, 187, 191193, 196, 199, 202, 203, 205, 206,
>>> 208, 211, 215, 217, 221, 224-226. 228, 231, 232, 234, 238, 239, 241, 243,
>>> 245-248, 260, 270, 285, 288, 290, 291, 296, 297, 302, 316, 321324, 327,
>>> 328,
>>> 336, 338, 342, 368, 375, 379, 380, 383-387, 390-397, 402, 404, 406, 407,
>>> 412, 416, 426428, 434-436, 440, 441, 463, 465, 468, 470, 473, 474,
>>> 476-479,
>>> 494, 496, 497, 499, 506-511, 536-539, 560-563
>>> With appreciation and many thanks in advance.
>>>
>>> UbuWeb
>>> http://ubu.com
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>>> guidelines
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>

↑ Index

57. Evan Munday

Innovative Canadian female writers launch Prismatic Publics at the Poetry Project

Thu 10 Sep 2009

Dear friends,

The Poetry Project kicks off its fall season with some innovative poets from north of the border. The Project is helping Toronto press Coach House Books launch its new anthology of experimental Canadian female poets, Prismatic Publics. The event will feature readings from Margaret Christakos and Catriona Strang and Nicole Brossard, as well as an introduction from anthology co-editor Kate Eichhorn. And the launch will serve as the perfect unofficial kick-off for

the Advancing Feminist Poetics & Activism conference (at the CUNY Graduate Center).

September 23 â€“ Poetry Project launches anthology of Canadian women writers Trailblazing poets from across the country kick off the reading seriesâ€™ new season

This fall, the Poetry Project at St. Markâ€™s Church introduces its 44th season with a special showcase of Canadian women writers. The event launches the anticipated new anthology, Prismatic Publics:â€ˆ Innovative Canadian Womenâ€™s Poetry and Poetics, in which works by fifteen poets â€“ some dating back to the early 1970s and others published for the first time â€“ appear alongside in-depth interviews.

Featuring readings by

Nicole Brossard (Museum of Bone and Water, The Aerial Letter,Mauve Desert) Margaret Christakos (Excessive Love Prostheses, Sooner, What Stirs) Catriona Strang (Busted, Cold Trip, Light Sweet Crude)

Prismatic Publics anthology launch at the Poetry Project
Wednesday, September 23, 8:00 pm
131 E. 10th Street
New York, NY

http://poetryproject.org/program-calendar/prismatic-publics-nicole-brossard-margaret-christakos-catriona-strang.html

And if you can't make the event but still want the book, you can order it from the Coach House Books website at http://www.chbooks.com.

***

About Prismatic Publics:

Nicole Brossard, Margaret Christakos, Susan Holbrook, Dorothy Lusk, Karen Mac Cormack, Daphne Marlatt, ErÃn Moure, M. NourbeSe Philip, Sina Queyras, Lisa Robertson, Gail Scott, Nathalie Stephens, Catriona Strang, Rita Wong, Rachel Zolf.

These fifteen women are some of the best writers currently engaged in avant-garde literary production, defining the contours of new movements and schools of writing in Canada and representing a powerful force in innovative writing around the world. Prismatic Publics stages intimate encounters with these key figures as they work in and against Language, conceptual, post-conceptual, documentary and investigative poetry traditions â€“ often across, between and at the interstices of genres.

â€˜This is a brilliantly orchestrated, important anthology that shows how committed editorial practices can make a major contribution to literature. How stunning to see exemplified in every moment of writing an unsettling of outworn premises and a manifestation of new thought. Gender is provisional, listen to these words.â€™ â€“ Carla Harryman

Best,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

↑ Index

58. R Levitsky
Announcement. Advancing Feminist Poetics and Activism: A Gathering
Thu 10 Sep 2009

Dear All,

I'm pleased to announce and invite/welcome you to attend a very innovative two-day event being held at CUNY Graduate Center in Manhattan (5th Ave/34th St), September 24,

3:00PM
to
8:30PM/September 25, 9:30 to 8:30 PM:

Belladonna Series, in collaboration with The Center for Humanities, celebrates ten years of publishing and supporting the feminist avant-garde with a conference on feminist poetics and activism. Participants include Ammiel Alcalay, Caroline Bergvall, Tonya Foster, Dodie Bellamy, Hoa Nguyen, Marcella Durand, Sarah Gambito, Kathy Park Hong, Rodrigo Toscano, Anne Waldman and about 95 other activist thinkers, writers, presenters. Opening and closing performances will feature Kathleen Fraser, Erica Hunt, Eileen Myles, Carla Harryman, Catriona Strang & Christin Stewart, Sally Silvers, Lila Zemborain & Cecilia Torino. The organizing collective has worked toward open and participatory session design and the whole gathering is free, with registration required onsite (though Belladonna Series needs money and is requesting

donations). Please come! The full schedule can be found at:
http://www.belladonnaseries.org/adfemposchedule.html

yours,
Rachel

↑ Index

59. Catherine Daly

Re: Question about Zukofsky's "A" Index

Thu 10 Sep 2009

Yes. Illustrating why electronic copies of works are an important research tool that publishers should make available, even to people who aren't going to point powerful linguistics weighing & measuring tools at them. And why learning to write an index and learning to word process index codes and word counts / locations are two different things. Um, as I played around with in 2D&I.

On Tue, Sep 8, 2009 at 11:47 AM, Murat Nemet-Nejat <[redacted]>wrote:

> Now, if one applies a word processor to that task -is that something to cry
> or laugh over?
>
> Zukofsky, processed out.
>
> Ciao,
>
> Murat
>
>
> --
All best,
Catherine Daly
[redacted]

↑ Index

60. Ruth Lepson

Re: Panelist Needed for Panel on Ekphrastic Poetry, All Day Poetry Conference in NJ on October 20th

Thu 10 Sep 2009

Thanks, Burt. Can you tell me more abt the whole day & who else is on the panel? I wd have to reschedule my class.
Best,
Ruth

On 9/9/09 11:52 AM, "Kimmelman, Burt" <[redacted]> wrote:

> *Hi Everyone,*
>
> *One more panelist is needed for a panel on ekphrastic poetry, which will be part of an all-day poetry conference at Centenary College in NJ on October 20th. If you are interested then please contact me asap at [redacted]<mailto:[redacted]>.*
>
> *Thanks,*
>
> *Burt Kimmelman*

↑ Index

61. **Ruth Lepson**

Re: Kenneth Goldsmith sings Roland Barthes with a live String Quartet

Thu 10 Sep 2009

---

god bless kenneth goldsmith

On 9/8/09 10:27 AM, "UbuWeb" <[redacted]> wrote:

> *09/11 @ 8:00pm - Kenneth Goldsmith sings Roland Barthes with a live String Quartet*
>
> *http://issueprojectroom.org/2009/08/10/kenneth-goldsmith-reads-roland-barthes-with-live-string-quartet-playing-vivaldi-and-webern/*
>
> *Issue Project Room*
> *The (OA) Can Factory*
> *232 3rd Street,*
> *3rd Floor*
> *Brooklyn, NY 11215*
> *http://issueprojectroom.org/*
>
> *A prior incarnation:*
> *Kenneth Goldsmith Sings Roland Barthes (13'05")*
> *Music by The Allman Brothers*
> *Recorded at the WFMU studios, Jersey City, New Jersey, 2006 (MP3)*
>
> *http://mediamogul.seas.upenn.edu/pennsound/authors/Goldsmith/Theory/Kenneth-Go*
> *ldsmith-Sings-Barthes.mp3*
>
> *UbuWeb*
> *http://ubu.com*

↑ Index

62. Jennifer Karmin
O SAY CAN YOU SEE: Women's Poetry
Thu 10 Sep 2009

O SAY CAN YOU SEE
Nonverbal Reviews and Adaptations of Women's Poetry

*Abi Stokes collages Matthea Harvey
*Tyler Flynn Dorholt splices Sandy Florian, Joyelle McSweeney, Laura Solórzano, and Kim Hyesoon
*Jennifer Karmin street teams Kristin Prevallet
*Daniela Olszewska puts a bow on Chelsey Minnis
*Christine Neacole Kanownik horses around with Jennifer Scappettone
*Janet Snell goes Dickinson on Nanette Rayman-Rivera

Curated by K. Lorraine Graham and Becca Klaver
for DELIRIOUS HEM

What book, chapbook, performance, or poem by a woman poet published/presented in the last year or two has left you speechless? How might that speechlessness manifest itself visually, sonically, or through another nonverbal medium?

Rolling submissions through September 20.

http://delirioushem.blogspot.com/2009/06/call-for-work-for-august-delirious-hem.html

↑ Index

63. Andrew Hughes
Boog City Festival this weekend…
Thu 10 Sep 2009

Hey everyone...

The Boog City Festival started yesterday. I'm reading 2 PM, Saturday at Unnameable Books, 600 Vanderbilt in Brooklyn. If you're in the city, come on out and hear all the great readers involved in this event.

Thanks & hope to see you there...

xo

Andy

↑ Index

64. Murat Nemet-Nejat
Re: Question about Zukofsky's "A" Index
Thu 10 Sep 2009

For instance, Daniel Ladinsky's translations of the Persian poet Hafiz (published by Penguin under the title *The Gift*) are pure inventions, not one single translation having a corresponding version in Persion even though the book sold in many thousands.

Murat

On Wed, Sep 9, 2009 at 7:57 PM, Michael Fournier <
[redacted]> wrote:

> *I used MS Word and Excel. Sometimes I cried. Sometimes I laughed.*
>
> *Cheers,*
>
> *Michael*
>
> *Murat Nemet-Nejat wrote:*
>
> *Now, if one applies a word processor to that task -is that something to cry*
> *or laugh over?*
>
> *Zukofsky, processed out.*
>
> *Ciao,*
>
> *Murat*
>
> *On Tue, Sep 8, 2009 at 9:12 AM, Michael Fournier <*
> *[redacted]> wrote:*
>
> *Hi,*
>
> *I've been meaning to reply to this, but can only do so briefly now--I have*
> *no access to my books, which are in storage following a minor natural disaster.*

*But according to some notes, see page 449 of the Scroggins bio for details
on the preparation of the index.*

*Following the trail of index entries for "a," "the," and "an" is an interesting and frustrating enterprise, but it's interesting to note that initial (no pun intended) citations of "a" in the index lead us to instances
related to Bach. As for "the," its first citation at page 175 quotes Paul Zukofsky saying "The horse bends down." And subsequent instance of "the" seem to associate that article with family, Paul in particular--but others
might read these instances differently.*

*Or it might all turn out to be a numerical joke. The index cites 71 instances of "a," 73 of "the," and 40 of "an." That's 184 articles, or in roman numerals CLXXXIV, which might indicate "Celia Louis 1934." Those with
Poem of a Life handy might track down possible details there. According to
Wickipedia, Celia and Louis met in '33, and Louis began working for the WPA
(on an index, as it happens) in 1934. But Wickipedia is often imprecise.*

*Lots of interesting things happen in the index, which invites creative speculation often difficult to support. E.g., the three words most frequently cited in the index are, in descending order, "man," "eye," and "day." Call me crazy, but to my ears, these words--while naming important "themes" in the poem--also partially echo the first words of the Iliad -- "menin aiede." If Zukofsky didn't intend this echo (and he probably didn't),
he would have loved the serendipity.*

*More on this when I get my books back. It would be fun to keep this thread
alive: I don't understand why the index doesn't get more attention. Panel somewhere, anyone?*

Michael Fournier

Peter Quartermain wrote:

31 August

This is an oldie, but no one has replied, so:

Hugh Kenner once told me that LZ originally prepared an idex to "A" which
listed ONLY instances of "a" and "the" -- whether it listed all of them I
know not, but I doubt it -- and Celia said that was totally inadequate as an
index -- I think she was the one who then compiled the Index we now have.
Maybe Paul Zukofsky knows. Maybe Mark Scroggins knows too. Mark?

More interesting, perhaps, would be to follow up the index entries and
figure out why those instances were worthy of inclusion while others
weren't, but I must say I have better things to do right now. Anyone want to
get a PhD doing it?
P

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] *(voice and fax)*
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*] On Behalf Of UbuWeb*
Sent: 11 August 2009 09:58 AM
To: [redacted]
Subject: Question about Zukofsky's "A" Index

Does anyone know why Zukofsky didn't index every instance of "a" or "the" or
any number of other words? "a" appears on page 21 and is not listed in the
index. And of course there are hundreds of instances of the word "the"
beginning on page 1, not only between the pages of 175 and 563 in the 826
page book as indexed.

Here's the listings for a:

a, 1, 103, 130, 131, 138, 161, 168, 173-175, 177, 185, 186, 196, 199, 203,
212, 226-228, 232, 234, 235, 239, 241, 243, 245-248, 260, 270, 281, 282, 288, 291, 296, 297, 299, 302, 323, 327, 328, 351, 353, 377, 380382, 385, 391-394, 397, 402, 404407, 416, 418, 426, 433, 434, 435, 436, 438, 448, 457,
461, 463, 465, 470, 473, 474, 477-481, 491, 493497, 499, 500, 505, 507, 508-511, 536-539, 560-563

and the listings for the:

the, 175, 179, 181, 182, 184, 187, 191193, 196, 199, 202, 203, 205, 206, 208, 211, 215, 217, 221, 224-226. 228, 231, 232, 234, 238, 239, 241, 243,
245-248, 260, 270, 285, 288, 290, 291, 296, 297, 302, 316, 321324, 327, 328,
336, 338, 342, 368, 375, 379, 380, 383-387, 390-397, 402, 404, 406, 407, 412, 416, 426428, 434-436, 440, 441, 463, 465, 468, 470, 473, 474, 476-479,
494, 496, 497, 499, 506-511, 536-539, 560-563
With appreciation and many thanks in advance.

UbuWeb
http://ubu.com

guidelines

guidelines

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65. Rob McLennan

Sheila Watson conference, University of Toronto, Oct 23-24, 2009

Thu 10 Sep 2009

Registration is now open for a two day event at the University of St. Michaels at the University of Toronto, celebrating the life and writing of Sheila Watson. The event includes a reception, the opening of Watson's Archives, a dramatic rendering of her classic The Double Hook, a formal lunch with a toast by George Bowering, as well as three panels, one of which consists of George Bowering, Elizabeth Hay (moderator), Daphne Marlatt, Michael Ondaatje, and Jane Urquhart who will discuss Watsons influence and legacy. Join us for what promises to be a not-to-be missed event for anyone interested in Canadian literature and the arts.The cost is $125.00 and space is limited to 160 guests. We expect this event to sell out. Register early!

For more details and to register online, see:
http://asp01.med.utoronto.ca/celebratingsheilaW/default.aspx

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

66. julia bloch

Emergency reading: Pritchett and Featherston, 9/15 in Philly

Thu 10 Sep 2009

---

a r
The EMERGENCY Poetry Series
at the Kelly Writers House presents:

a reading and discussion with poets
PATRICK PRITCHETT & DAN FEATHERSTON

Tuesday, 9/15, 6PM
Kelly Writers House Arts Café
3805 Locust Walk, Philadelphia
This event is free & open to the public

DAN FEATHERSTON is the author of The Radiant World (BlazeVox, 2009), The Clock Maker's Memoir (Cuneiform Press, 2007), United States (Factory School, 2005), and Into the Earth (Quarry Press, 2005), as well as several chapbooks. His poetry has appeared in such journals as Aufgabe, Kiosk, Mandorla, New

American Writing, and Sulfur. Scholarly works have appeared most recently in Modernism/Modernity, Chicago Review, and Charles Olson: A Poet's Prose. While living in Tucson, Arizona, Featherston help found POG, a collective of artists and scholars engaged with avant-garde work in a variety of media, and from 2001 to 2004, he edited A.BACUS, a journal of poetry and translation. Featherston has taught composition, literature, and creative writing at a number of colleges and universities, and he is currently a lecturer in the English department at Temple University. He lives in Philadelphia with Rachel McCrystal and their companion animals Fredo, Mazzy, and Itze.

PATRICK PRITCHETT is the author of Burn - Doxology for Joan of Arc, and the chapbooks Reside, Lives of the Poets and Antiphonal. His poems have appeared in New American Writing, Hambone, Shiny, Bombay Gin, New Review of Literature, Colorado Review and The Modern Review, among others. Articles and reviews on modern and contemporary poetry have been featured in American Book Review, Rain Taxi, English Language Notes and Jacket. Scholarly work has been published in Radical Vernacular: Lorine Niedecker and the Poetics of Place and Ronald Johnson: Life and Works. A former story analyst and script editor in the film business, where he worked for James Cameron, Kathryn Bigelow, and HBO, Pritchett has taught modern literature and creative writing at the University of Colorado-Boulder, Naropa University, and Boston University. Currently he is a Lecturer in the History and Literature Program at Harvard University.

Emergency addresses North American poetic practice as it is centered around close-knit communities, long-distance mentorships, new media, chapbook exchange, and other formations, asking how theoretical stances and aesthetic practices are transmitted among poets at different stages in their careers. The series was launched in 2006 with support from the Kerry Sherin Wright Prize for programming at Kelly Writers House in Philadelphia, an award designed to support a project that demonstrates aesthetic capaciousness and literary communitarianism. All readings are held at the Writers House and are available online at PennSound.

www.emergency-reading.blogspot.com

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67. Small Press Traffic

REMINDER: CAConrad and Frank Sherlock: Friday and Saturday!

Fri 11 Sep 2009

Surely it's in your calendar already, but just a quick reminder for the unmissable:

*CAConrad and Frank Sherlock: Reading on Class/Warfare
September 11, 2009: Doors open 7:30pm/Reading begins at 8:00pm*
*Timken Hall at CCA San Francisco/1111 8th Street/San Francisco
$8 admission/ SPT members FREE!****
**
THEN, join us for a *Dialogues writing lab/workshop, co-sponsored by Nonsite collective, where Frank Sherlock and CAConrad discuss poetic interventions into the present, past and future life of the city.
*
Saturday September 12, 2009
*1pm-4pm
at 935 Natoma Street in San Francisco
(btwn. 10th and 11th and btwn. Mission and Howard)
Close to Van Ness and Market (Muni) or Civic Center (BART)
admission $25/$20 for SPT members and students****

***Admission and registration fees for these events go directly toward supporting the minimal honorarium we are able to offer our readers. SPT, like many arts organizations in today's economy, struggles to support a wide variety of programming on ever more limited programming dollars. Your support is *vital *in helping us to continue providing a diverse mix of interesting and innovative writers.

We will always offer a sliding scale admission for those participants who need it and memberships to SPT include free admission to readings and reduced admission to Dialogues.

_____ CAConrad is the recipient of THE GIL OTT BOOK AWARD for The Book of Frank (Chax Press, 2009). He is also the author of Advanced Elvis Course (Soft Skull Press, 2009), (Soma)tic Midge (Faux Press, 2008), Deviant Propulsion (Soft Skull Press, 2006), and a forthcoming collaboration with poet Frank Sherlock titled THE CITY REAL & IMAGINED: Philadelphia Poems (Factory School Books, 2010). CAConrad is the son of white trash asphyxiation whose childhood included selling cut flowers along the highway for his mother and helping her shoplift. He invites you to visit him online at http://caconrad.blogspot.com/ and also with his friends at http://phillysound.blogspot.com/

Frank Sherlock is the author of Over Here (Factory School 2009) and the co-author of Ready-To-Eat Individual (Lavender Ink 2008) with Brett Evans. A collaboration with CAConrad entitled The City Real & Imagined: Philadelphia Poems is forthcoming from Factory School later in January 2010. He currently works with the Philadelphia Mural Arts Program on Journeys South, a public art project that documents immigrant/migrant experiences in South Philly.

This regarding the workshop:

The City Real & Imagined project is a collaborative documentary of both concrete and psychic place, exercising imaginations that are shared in the commons. It is at heart a working of public space in a time of post-9/11 hegemonic decline. Preparations for the death of Baghdad's children had begun, and the displacement of the working poor in Philadelphia was already underway. Two poets with very different experiences within the same city they share wandered together to let the streets shape the form of the poem with its histories and possibilities. CAConrad and Frank Sherlock will discuss their influences and approaches to the project, the collaborative process, and the mutual impact on their re-imaginings of the Philadelphia they live in.

For further investigation, visit the Nonsite Collective website at: http://nonsitecollective.org

Spaces are limited for this Dialogues event, so please reserve your seat by emailing [redacted].

--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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68. Jim Andrews
Poesia Eletrônica by Jorge Luiz Antonio
Fri 11 Sep 2009

Brazil's Jorge Luiz Antonio has published a book (which comes with a CD) about "electronic poetry" called Poesia Eletrônica (198 pages). My congratulations and thanks go out to him. Congratulations because I know he has been working on this for many years and I know some of the trials and tribulations he experienced through the process. Thanks because a visual poem of mine is on the cover, the CD, and the interface to the CD-and the art is printed and presented exceptionally well. So this is not an objective notice about Jorge's book, but one from a friend of his.

The book (which is in Portuguese) contains a three-page preface in English by Chris Funkhouser-who has written the first book on the history of digital poetry. Among other things, Funkhouser looks at the way Antonio explores the notion of how electronic poetry involves "negotiations with digital processes":

"With software, the programming generally involves establishing frameworks in which disparate elements-whether the different elements of a visual scenario, or files that contain different verbal passages-negotiate with one another, and are negotiated by the viewer. In the creation of automatically-generated text, graphical works, or hypertexts, artists present a virtual object that the user negotiates by plotting a course through the multiple dimensions or constellations of language. When we realize that all digital poetry involves some type of link, the importance of negotiation is further heightened. In hypertext, the link (as in node-to-node connection) is the primary mechanism by which a reader negotiates text. In graphical and multimedia poems (which foreground sonic and visual elements), different elements of the works are composed together as simultaneities. Text-generators present another type of linking, between the algorithm/program and the text as it comes to the reader. Links-literal or conceptual-are always present in this extended environment; the activation of computer coding creates a textual spark that is the foundation on which any digital poem is built." Chris Funkhouser

'Navigation' is related to 'negotiation' but they aren't quite the same thing. 'Negotiation' encompasses 'navigation' but goes beyond it into dialogue and protocol, for instance. It also involves the intermedial, as Funkhouser points out, in negotiation between the elements of different media. And there are other wheels for "electronic poetry in negotiation with digital processes".

Although the book is largely in Portuguese, the CD contains much material in English. There's an introduction by Jorge and, also, chapter 1 has been translated into English. Here is a passage from chapter 1:

"The technopoet is put, as the romantic poet, as a technodemiurge. The romantic poet's reaction against the Industrial Revolution, creating a subjective world, ideal, paradisiacal, resembles the one of the technopoet, that, facing the technopoly is overpowering. It is a technocentric world that offers him/her also a poetic language. The central question is to subvert the technological language, transforming it into a technopoetical language. This way, the culture doesn't surrender to the technology, but it receives the poet's intervention, which turns the technology into another form of poetic communication. These procedures become, then, a poeticizing of computational technology." Jorge Luiz Antonio

We might also say that the "poeticizing of computational technology" gets some blood pumping through this technological extension of humanity, turning it from a cold metal claw into something through which human fluids and feeling flow.

The section of the CD that features critical/theoretical texts contains more than 100 texts that range internationally around the world from works by Jean-Pierre

Balpe (in French) to Friedrich Block (he's German but the texts are in English) to Alejandro Banda (Chile), Augusto de Campos (in Portuguese), Chris Funkhouser, Eduardo Kac, Ladislao Pablo (Argentina), and many others.

The CD also contains a wealth of electronic poetry and texts about the art. The poetry section contains work or works by over 200 artists. In a variety of languages. From modernist poetry to contemporary computer poetry. With emphasis on work from Brazil and South America. It's quite a remarkable resource.

The CD also contains an 86-page chronology of digital poetry from 1959 to the present complete with graphics and, in many cases, links.

There's also an extensive bibliography with links, on the CD.

I'm very impressed with what Jorge has accomplished. Of course, I wish I understood Portuguese! But there is much English in the package-and much digital poetry that can be understood independent of any particular language.

Finally, I'd like to give you contact information so you can obtain a copy of the book yourself. There are only somewhere between 250 and 500 copies of it available, and you have to contact Jorge himself to get a copy, although the book will be published in a bilingual edition, at some point, in the USA.

Jorge's email address is [redacted] . Jorge says "People can buy the book on line by asking me. There are three ways to send money: PayPal account, bank transference, and post office international payment order. The other alternative is to offer an exchange of books and/or CD-ROMs."

You might also want to visit his blog at http://jlantonio.blog.uol.com.br . He also maintains a list of links to Brazilian digital poetry at http://vispo.com/misc/BrazilianDigitalPoetry.htm .

ja
http://vispo.com

ps: There's a blog version of this article at http://netpoetic.com/2009/09/poesia-eletronica-by-jorge-luis-antonio/

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69. Cara Benson

PARACHUTE: the Coney Island Performance Festival

Fri 11 Sep 2009

PARACHUTE: the Coney Island Performance Festival is the first annual literary and performance festival in Coney Island. It is a community based festival focusing on Brooklyn artists. The Coney Island Performance Festival takes

place the second weekend in Septemberâ€”Saturday and Sunday, September 12th and 13th.

Saturday, September 12th at 6:30pm

Hosted by visual artist and performer, Africasso

Cara Benson
Charles Denson, author of Coney Island: Lost and Found
Dennis Nurkse, former Brooklyn Poet Laureate
Akilah Oliver
Patricia Spears Jones
Edwin Torres

Sunday, September 13th at 6:30pm

Hosted by the illustrious burlesque dancer, Angie Pontani (a.k.a. Miss Cyclone)

Edmund Berrigan, poet and member of the band, I Feel Tractor
Michael Cirelli, poet and founder of Urban Word
Eileen Myles, poet, author, ran for president as a write-in candidate.
Jibade Khalil-Huffman
John Ventimiglia (â€œArtie Buccoâ€ from the Sopranos) reading Henry Millerâ€™s words on Coney Island
Â
Â
Since its inception, Coney Island has played host to a magnificent array of theatre, performance, poetry, dance, and literature. A naked Walt Whitman read Shakespeare to the Atlantic Ocean; Cary Grant was a stilt walker at Steeplechase Park; Woody Guthrie strummed his guitar on Mermaid Avenue; Bread and Puppet Theatre was in residence in the 1970â€™s and Coney Island USA has been a theatrical presence and Coney Island fixture for nearly thirty years.

The essential aspects to the Coney Island Performance Festival are a literary and performance stage, and an afternoon of free poetry workshops held at the Coney Island branch of the New York Public Library led by artists participating in the festival. The literary stage will be located in the Aquarium, in front of the jellyfish tank. Readings will begin at 6:30pm both nights and feature a wide array of established and up-and-coming Brooklyn based poets and writers. Highlights include poet, Patricia Spears Jones, John Ventimiglia from the Sopranos reading Henry Miller, post-punk poet Eileen Myles and the former Brooklyn Poet Laureate, Dennis Nurkse.

Saturday eveningâ€™s reading will be hosted by the legendary local artist, Africasso. Sunday eveningâ€™s reading will be hosted by the illustrious burlesque performer, Angie Pontani (a.k.a. Miss Cyclone.)

Free poetry workshops Saturday, September 12th will be led by Urban Word, Patricia Spears Jones and Cara Benson at the Coney Island Public Library on Mermaid Avenue and 19th Street.

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http://www.necessetics.comÂ {homepage}

http://www.necessetics.com/sousrature.htmlÂ {journal}

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70. cris cheek

Job Opportunity : Romantic Poetry

Fri 11 Sep 2009

Romantic Poetry: Assistant Professor in British poetry of the Romantic period. Desirable secondary interests include British prose of the Romantic period, 18th century literature, Romantic writing in a transnational frame, and literary and cultural theory. The successful candidate will teach undergraduate courses and graduate seminars in Romanticism, and will participate actively in the supervision of MA and PhD students. There are opportunities to participate in an emerging Digital Humanities program, an Early Modern Studies collective, and a new Humanities Center. Send letter of application and c.v. by October 31 to J. Kerry Powell, Chair, Department of English, 356 Bachelor Hall, Miami University, Oxford, OH 45056. Contact phone is [redacted]. Screening of applications begins immediately and will continue until the position is filled. Women and minorities are encouraged to apply. Miami is an EOE/AA employer offering benefits to same-sex domestic partners. Information about the English department can be found at*http://www.units.muohio.edu/english*. Oxford-Cincinnati-Dayton area is available at *http://www.muohio.edu/liviing_at_miami/oxandbeyond*. The Campus Crime and Safety Report may be found at * http://www.muohio.edu/righttoknow* (hard copy available on request).

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71. Andy Gricevich
Cannot Exist no.5 is out!
Sat 12 Sep 2009

Hi, all!
The new issue of CANNOT EXIST is out,
featuring generous selections of amazing new writing by
Nathan Austin / Laura Carter / Kristen Gallagher / Derek Henderson / Tom Hibbard / Brenda Iijima / Paul Foster Johnson / Andrew Levy / Chris Mercer / Chuck Stebelton /Steve Timm

with a cover by Steve Dalachinsky

We are really proud of this one.

You can get it at http://cannotexist.blogspot.com, where you can also subscribe (please do!) at a discount (all prices include shipping).
all the best to you all,
Andy G. the editorial entity

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72. amy king
A tonna music, poetry, et al - Tonight.
Sun 13 Sep 2009

Dear NYC+ friends and poets,

This is a little poetry drive. Please do read on. In lieu of a September reading, the Stain of Poetry (Amy King + me) are blowing our wind in the sails of an extraordinary benefit, to take place on Sunday, September 13th @ The Living Room NYC. Amy joins Michael Tyrell and a slew of musicians & bands for a night of revelry, all for the cost of a cheap concert ticket ($15). Find out more about the event here (where you can also buy tickets):
http://foggedclarity.com/2009/07/the-living-room/

or here:
http://www.facebook.com/home.php#/event.php?eid=143766517563&ref=mf

and give some of the bands a listen:
Strand of Oaks -- http://www.myspace.com/strandofoaks
Judson Claiborne- - http://www.myspace.com/judsonclaiborne
Samantha Farrell -- http://www.myspace.com/samanthafarrell
Karisa Wilson -- http://www.myspace.com/wilsonkarisa
Amir Darzi -- http://www.myspace.com/amirdarzi

You'll be supporting the print edition of Fogged Clarity & having a dazzling time -- we've been to one of these evenings, and they move, rock, sway & shine

unlike anything we've witnessed. Come with us! And let me know if you have any questions.

xo,

Ana & Amy

--
Amy's Alias
http://amyking.org/

↑ Index

73. Jeffrey Side
Tom Clark poems
Sun 13 Sep 2009

Poems by Tom Clark at The Argotist Online:

http://www.argotistonline.co.uk/Clark%20poems.htm

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74. Steve Clay
Publication Party for: John Ashbery & Trevor Winkfield: "Faster Than Birds Can Fly"
Sun 13 Sep 2009

JOIN ARTBOOK @ X AND GRANARY BOOKS TO CELEBRATE THE PUBLICATION OF

"Faster Than Birds Can Fly"
by John Ashbery (poem) & Trevor Winkfield (images)

Poet and artist will be present for the reception; Mr. Ashbery will read the poem around 8 pm.
All are welcome.

Artbook @ X
548 W. 22nd Street (between 10th / 11th in Chelsea)
New York City

Wednesday September 23, 2009 7 - 9 pm

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

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75. ART ELECTRONICS

URGENT Venice Biennale - Call for participation in Venice October 9 2009

Sun 13 Sep 2009

Apologizes for cross posting

Object: URGENT Venice Biennale - Your participation in Venice October 9 2009

Dear friend poets,
The event MHO_Save the Poetry in Venice previews a live net-poetryreading on October 9 2009, with the software Skype or Messenger: for taking part in Venice it is necessary to install on your pc Skype and web cam.
IMPORTANT: It is not possible in another way your participation in Venice. So, please, if you are really interested in being included in our program, contact me urgently at [redacted] and include me in your Skype contacts. I should test the connection in advance in the next days and organize all details, contents and time of connetion on October 9.
Best greetings
Caterina Davinio

PS: For more info, thank you for joining the FB group (http://www.facebook.com/group.php?gid=94289888002#/group.php?gid=92108889529) and related events on Second Life (http://www.facebook.com/event.php?eid=114424044183).

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76. Mark DuCharme

Stratford Park Reading Series: COLLOM & CATANZANO October 8th

Sun 13 Sep 2009

Please join us at the STRATFORD PARK READING SERIES for an evening of poetry featuring JACK COLLOM & AMY CATANZANO.

It all happens THURSDAY, OCTOBER 8th at 7:30 p.m.

Address: 3030 O’NEAL PARKWAY, Boulder, Colorado
(across the street from Naropa University’s Paramita campus & the Boulder Cork restaurant)

http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301

A Donation is requested— but All are welcome!

A reception will follow the reading

§

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Jack Collom was born in Chicago in 1931. He studied Forestry at Colorado A&M College and has been a birdwatcher since boyhood. His poetry (23 books) is notable for its formal and informal variety. Collom has collaborated extensively with other poets (especially Lyn Hejinian) and with musicians, visual artists, friends, passersby, and schoolchildren. Teachers and Writers has published three books of and about his work with children. Perhaps his chief study for many years has been the collaborative possibilities between poetry and nature. In spring 2008 he was a plenary speaker on this topic at the "Poetic Ecologies" Conference in Brussels. He has been awarded two Poetry Fellowships by the National Endowment for the Arts and is working on a ridiculously large ms. called "Second Nature." Collom is married to writer Jennifer Heath.

Amy Catanzano is the author of Multiversal (Fordham University Press, 2009), selected by Michael Palmer for the Poets Out Loud Prize, and iEpiphany (Erudite Fangs, 2008). Her poetry and fiction have recently appeared in La Petite Zine, Tarpaulin Sky, Denver Quarterly and in the Best of Fence anthology. An essay, "Quantum Poetics: Writing the Speed of Light," which examines how principles in theoretical physics apply to poetry and prose, is forthcoming on Jerome Rothenberg's blog at http://poemsandpoetics.blogspot.com/. She has an MFA from the Iowa Writers' Workshop. Raised in Boulder, she currently works and teaches in the Jack Kerouac School of Disembodied Poetics at Naropa University.

§

If you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email [redacted] with the subject line "SPRS: REMOVE."

_____ Bing brings you

health info from trusted sources. http://www.bing.com/search?q=pet+allergy&form=MHEINA&publ=WLHMTAG&crea=TXT_MHEINA_Health_Health_PetAllergy_1x1

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77. Catherine Daly

LA: xeroxes of poemmat in show...

Sun 13 Sep 2009

---

eros/thanatos Curated by tricia lawless murray
marc adelman, stephanie allespach, victor cobo, anne colvin, catherine daly, amber fox, phyllis green, jason hanasik, evah hart, micol hebron, elise irving, zsolt kadar, tricia lawless murray, leigh mccarthy, christopher picon, nancy popp, jessica rosen, amy sampson, david sotelo, felis stella, casey stroud and the museum of viral memory
Date: Friday, September 25, 2009 Reception: September 25, 7 - 9 PM PØST 1904
E 7th Place LA CA 9002[redacted]
--
All best,
Catherine Daly
[redacted]

↑ Index

78. steve russell

Re: Kenneth Goldsmith sings Roland Barthes with a live String Quartet

Sun 13 Sep 2009

I'd like to see him sing Barthes while Van Halen back him on guitar. But Goldsmith must leave ample room for Van Halen to let loose with a solo.

_____
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Thursday, September 10, 2009 11:35:01 AM
Subject: Re: Kenneth Goldsmith sings Roland Barthes with a live String Quartet

god bless kenneth goldsmith

On 9/8/09 10:27 AM, "UbuWeb" <[redacted]> wrote:

> *09/11 @ 8:00pm - Kenneth Goldsmith sings Roland Barthes with a live String Quartet*

> *http://issueprojectroom.org/2009/08/10/kenneth-goldsmith-reads-roland-barthes-with-live-string-quartet-playing-vivaldi-and-webern/*
>
> *Issue Project Room*
> *The (OA) Can Factory*
> *232 3rd Street,*
> *3rd Floor*
> *Brooklyn, NY 11215*
> *http://issueprojectroom.org/*
>
> *A prior incarnation:*
> *Kenneth Goldsmith Sings Roland Barthes (13'05")*
> *Music by The Allman Brothers*
> *Recorded at the WFMU studios, Jersey City, New Jersey, 2006 (MP3)*
>
> *http://mediamogul.seas.upenn.edu/pennsound/authors/Goldsmith/Theory/Kenneth-Go*
> *ldsmith-Sings-Barthes.mp3*
>
> *UbuWeb*
> *http://ubu.com*

↑ Index

79. **Margaret Konkol**

S M A L L P R E S S in the A R C H I V E Talk TUESDAY 9/15

Sun 13 Sep 2009

--- For the first of the Fall 09 Small Press in the Archive lectures, please join us this Tuesday, September 15th @3:30 p.m. for a talk by Elizabeth Bonapfel:

"Form in Fragments: Voice, Apostrophe, and Punctuation in James Joyce's *Finnegans
Wake *Small Press Editions"

This talk will be held in The Poetry Collection, 420 Capen. This event is free and open to the public.

****

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in

and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

↑ Index

80. Benyo Music Productions

The HOWL! Jazz Festival presents Nanette Natal

Mon 14 Sep 2009

Click to view this email in a browser
http://hosted.verticalresponse.com/162345/34d208f66b/129001662/b5f579a73d/

The HOWL! Jazz Festival presents Nanette Natal & Co

********** Saturday, September 26, 2009
********** featuring:

Tony Cimorosi, bass
Rolf Sturm, guitar
Aaron Alexander, drums

Showtime: 11pm

45 Bleecker Street Theater
(just east of Lafayette at Mulberry Street)
New York, NY 10012

The HOWL! Festival is a benefit for HOWL! HELP, which provides emergency assistance to performing artists in crisis.

Please click on images to see videos....

Order Tickets Here: $10
http://cts.vresp.com/c/?BenyoMusicProduction/34d208f66b/b5f579a73d/d939343fbe

****

********** "... she's a hell of a singer...This is Jazz singing at its highest level."

Cadence

"...She is an extraordinary, multi-faceted singer with a range like Sarah Vaughn and an ability to sweep and swoop, stretch the words, and be at home with several types of singing styles. Her scatting skills approach those of the scatting mistress, Ella Fitzgerald..."

All Media Guide

http://cts.vresp.com/c/?BenyoMusicProduction/34d208f66b/b5f579a73d/c2a73d24c8

****

********** "An accomplished scat singer with a vocal range that allows her to execute complicated or demanding phrases with polish and assurance...Miss Natal bends and twists her notes in unexpected fashions, makes startling leaps around the scales, and has the daring to expand and extend what might be a satisfactory note to open up a fresh and revealing color."

The New York Times

http://cts.vresp.com/c/?BenyoMusicProduction/34d208f66b/b5f579a73d/fe3fe125bc

****

********** "...One of the most sensitive performers around. Natalâ€™s truly impressive vocal range is, perhaps, what first-time listeners notice...Nanette Natal demonstrates the art of the ballad...favorably compared with the late Sarah Vaughan. Very, very classy!"

Jazz Review

"...Nanette Natal could easily coast on her impressive range, but she doesn't; instead she takes intrepid sojourns from slick jazz into blues and soul..."

TimeOut New York

http://cts.vresp.com/c/?BenyoMusicProduction/34d208f66b/b5f579a73d/99c63a1e50

****

********** "Nanette Natal has an instrumental voice both feline and savage...plus she can scat without imitating anyone else--quite rare isn't it?"

Jazz Hot France

"â€¦Nanette Natal is a genuine jazz singer in the grandest tradition of Ella, Sassy, and Dinah Washingtonâ€¦â€

All About Jazz

"[Natal's]voice and words are forces of nature..."

Velanche, Urban Landscapes, US

http://cts.vresp.com/c/?BenyoMusicProduction/34d208f66b/b5f579a73d/7a26a1c202

****

Click here for the Benyo Music Website
http://cts.vresp.com/c/?BenyoMusicProduction/34d208f66b/b5f579a73d/7037d9aa78

****

Click here for Nanette Natal's myspace
http://cts.vresp.com/c/?BenyoMusicProduction/34d208f66b/b5f579a73d/7c3ff40dd9

****

_____ If you no longer wish to receive these emails, please reply to this message with "Unsubscribe" in the subject line or simply click on the following link:
http://cts.vresp.com/u?34d208f66b/b5f579a73d/mlpftw

_____

This message was sent by Benyo Music Productions using VerticalResponse

Benyo Music Productions
P.O. Box 1099
New York, New York 10028

Read the VerticalResponse marketing policy:
http://www.verticalresponse.com/content/pm_policy.html

↑ Index

81. Margaret Konkol

BUFFALO NY---S M A L L P R E S S in the A R C H I V E Talk TUESDAY 9/15

Mon 14 Sep 2009

-----*

Please join us this Tuesday, September 15th @3:30 p.m. for a talk by Elizabeth Bonapfel:

"Form in Fragments: Voice, Apostrophe, and Punctuation in James Joyce's *Finnegans
Wake *Small Press Editions"

This talk will be held in The Poetry Collection, 420 Capen. This event is free and open to the public.

****

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

↑ Index

82. **amy king**

Fall 2009 issue of The Salt River Review is now onlineMonday, September 14, 2009 11:02 AM

Mon 14 Sep 2009

The Fall 2009 issue of The Salt River Review is now online. Poetry by Carmen Firan, James A.Hawley, John Morgan, Alex Cigale, Greg Simon, Allan Peterson, Derek Henderson, Barry Spacks, H. Palmer Hall, Lynn Lifshin, Tad Richards, David Graham, Flavia Cosma, Charles Springer, & Taylor Graham. Fiction by Jack Boyle, Jane Lazarre, Tim Poland, Paul Silverman, & Douglas Walker. Belles Lettres: Wherein prose poems, nonfiction, essays, and other writings are found: Laura Jensen,"1970 - Summer - Tacking"; Greg Simon, "Fernando Pessoa: The Art of X = 72."The Salt River Review: http://www.poetserv.org _____

Amy's Alias

http://amyking.org/

↑ Index

83. **amy king**

Jim Carroll, Poet and Punk Rocker, Is DeadSunday, September 13, 2009 7:04 PM

Mon 14 Sep 2009

---

http://artsbeat.blogs.nytimes.com/2009/09/13/jim-carroll-poet-and-punk-rocker-is-dead/ Jim Carroll, Poet and Punk Rocker, Is DeadByÂ The New York Times Jim Carroll, the poet and punk rocker in the outlaw tradition ofÂ RimbaudÂ and Burroughs who chronicled his wild youth in â€œThe Basketball Diaries,â€ died Friday at his home in Manhattan. He was 60.Â _____

Amy's Alias

http://amyking.org/

↑ Index

84. William Allegrezza

Series A Conversations mini-conference in Chicago

Mon 14 Sep 2009

Please come to the Series A Conversations mini-conference on Saturday, Sept 19 in Chicago at the Hyde Park Art Center. The HPAC is at 5020 S. Cornell in Hyde Park. It has a parking lot and free street parking and is close to both Metra and the CTA (only 15-20 minutes from downtown).

BYOB. The conference is not associated with any university or organization except for Series A (which is not really an organization at all). Feel free to come and throw your voice into the conversation and perhaps join us afterward for food and drink.

All events take place in the 4833 studio room.

10:00-11:15 New Media Poetics--Film and Poetry (with a film screening)
Francesco Levato, Moderator
Kurt Heintz, Julia Miller, Eric Gelehrter, and Nate Slawson

11:30-12:30 Other People's Poetry
Tim Yu
Srikanth (Chicu) Reddy
Judith Goldman

12:45-1:45 Poetry and Place
Raymond Bianchi and Garin Cycholl,

2:00-3:00 Poetry Publication--Founding, Editing, and Distributing a Print Journal
Chad Heltzel, Moderator
Jennie Berner, Garrett Brown, Tasha Fouts,
Jennifer Moore, Sara Tracey, and Snezana Zabic

3:15-4:45 Rapid Poetry Reading
Bill Allegrezza, Moderator

Larry O'Dean, Tim Yu
Kristy Bowen, Srikanth (Chicu) Reddy
Quraysh Ali Lansana, Ray Bianchi
Kristy Odelius, Garin Cycholl
Chad Heltzel ,
Dan Godston,
Simone Muench,
Nick Demske, and many others.

For more information, contact Bill Allegrezza at [redacted].

↑ Index

85. peter ganick
tom taylor has passed away
Mon 14 Sep 2009

---

tom taylor has passed away after a long struggle with cancer. as a writer, publisher, and photographer as a writer, a publisher, and photograper he performed a vital part of the literary community. many of us are very sad about this. the link below connects to a good profile of tom and his ideas. p ganick.....

http://jimleftwichtextimagepoem.blogspot.com/2009_09_13_archive.html

↑ Index

86. Pam Brown
Calling keen reviewers for Jacket magazine
Mon 14 Sep 2009

Dear Poeticists,

If you would like to write a review of one of these books please contact me at [redacted]

cris cheek's 'part: short life housing'
More information:
http://www.ndorward.com/blog/?p=465

Angela Gardner's 'Views of the Hudson'
More information:
http://www.shearsman.com/pages/books/authors/gardnerA.html

Ed Roberson's The New Wing of the Labyrinth: The New Wing of the Labyrinth (ISBN 978-0-935162-42-4, $15, 83 pp.) is Ed Roberson's eighth full-length book of poetry. It is a taut, intricately interwoven series of poems that presents an unsentimental yet harrowing encounter with the finality of life: "where do we go / but to die into immunity in this life / the thousand deaths that evolve us." Roberson is a recent recipient of the Poetry Society of America's Shelley Memorial Award.

Norman Fischer's Questions/Places/Voices/Seasons: Norman Fischer's Questions/Places/Voices/Seasons (ISBN 978-0-935162-43-1, $16, 180 pp.) continues and expands the innovative meditational poetry he has explored in earlier books, such as Slowly but Dearly and I Was Blown Back. The two long serial poems that anchor Questions/Places/Voices/Seasons, "Charlotte's Way"

and "Seasons," will feel quite familiar to Fischer's readers. But he also inaugurates a new form of writing in this book in which he inhabits the voices of others, such as Alberto Caeiro, Reb Yosl of Kemenetz, Elena Rivera, and Saigyo Hoshi.

Thanks once again,
Pam Brown

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

↑ Index

87. Dan Wilcox
Third Thursday Poetry Night, Sept. 17: Tom Corrado
Mon 14 Sep 2009

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, September 17
7:00 sign up; 7:30 start

Featured Poet: Tom Corrado
[from “Valentine: poems by Tom Corrado” (orb press, 2008)]

#10

I lose my remote
in the excitement
of her cookware.
Thumbing through recipes
I find a photograph of her
as a marionette
lounging among cushions
in a room filled
with parsed sentences.
I reach for my cutting board
to capture her strings.

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your henna-ed host: Dan Wilcox.

↑ Index

88. Francesco Levato
Call for Poetry Film and Video - Deadline January 15, 2010
Mon 14 Sep 2009

Split This Rock invites poets, writers, artists, activists, dreamers, and all concerned world citizens to submit original poetry films or videos for the 2nd Split This Rock Poetry Festival, to be held March 2010. We are looking for artistic, experimental, and challenging film/video interpretations of poetry that explore critical social issues. Selected work will be screened during the Split This Rock Poetry Festival film program. Entries can be up to 15 minutes long.

The deadline for submissions is January 15, 2010. See the guidelines and entry form for full details and submission requirements.

Guidelines:
http://www.splitthisrock.org/documents/2010film_guidelines.pdf

Entry Form
http://www.splitthisrock.org/documents/2010film_entry.pdf

Please share this call widely.

↑ Index

89. steve dalachinsky
the passing on 9/11 of jim carroll
Tue 15 Sep 2009

---

it has been brought to my attention just now
that this has occurred

↑ Index

90. Vidhu Aggarwal
Call SPECS Journal: Toy issue
Tue 15 Sep 2009

---

specs, a journal of arts and culture, invites submissions of critical and/or creative work for the 3rd volume on the theme of "Toys." We seek works of fiction, non-fiction, cultural criticism, artwork, poetry, and pieces that blur genre boundaries. The editorial board consists of writers and academics from various fields. We are excited by specialty, an excess of detail, fragments,

narratives, meta-narratives, and more. We are particularly interested in works that examine contemporary culture and/or cross the critical/creative divide while riffing on the theme of "Toys" in multiple ways (philosophy, anthropology, mythology):

-Misfit toys
-Dioramas
-Lilliputia
-The multicultural body in toys
-Technophilia/ Techno-animism
-Automata & Clockworks
-Bobbleheads, Marytoshkyas, & Dashboard figurines
-Barbie Dolls / Action Figures / Gendered toys
-Neverlands/Wonderlands/Child Stars
-Toy as Totem: Models, Simulations, and Miniatures
-Marionettes
-Kawaii/Japanese toy culture
-Animals as accessories / Furries
-Prize in the box / Tchotchkes / Kitsch / Nostalgia
-Toy Mediums (a la Daniel Tiffany)
-Sex toys
-Taxidermy / Living Dolls / Mannequins/ Replicants
-Commodified icons
-Pageantry

Online submissions are preferred ([redacted]) Please visit www.specsjournal.org for submission guidelines and regulations. Also, visit us on Twitter and Facebook for real time updates, news, publication schedule and more.

Deadline: Feb 15 for critical papers, March 15 for everything else.

↑ Index

91. **Jack Foley**

FlashPoint's Finnegans Wake issue UPDATED!

Tue 15 Sep 2009

FlashPoint
UPDATES its Finnegans Wake issue

with

Patrick A. McCarthy on the film
"Passages from Finnegans Wake
and
a special

"Notes on Mary Manning"
who staged the play on which the film is based
as well as
Alan Tucker on the Wake and
Morris Cox's March Demon

http://www.flashpointmag.com

celebrates

FINNEGANS WAKE

on its

70th Re-Birthday!

GEORGE CINCLAIR GIBSON

MARY ELLEN BUTE

KARL REISMAN

SUZANNE NIXON

ERIC ROSENBLOOM

STEPHEN WALSH & BRIAN O'TOOLE

JAMES JOYCE

LUCIA JOYCE

STELLA STEYN

JOHN ATKINSON

KIT SMYTH BASQUIN

ELLIOT KAPLAN

JOHN MATTHIAS

JOHN RYSKAMP

DAVID HICKMAN

PETER O'BRIEN

ROSALIE GANCIE

JOE BRENNAN

JR FOLEY

CARLO PARCELLI

"Along the frontier
where the arts & politics clash ..."

↑ Index

92. Jeffrey Side
Anne Waldman interview at The Argotist Online
Tue 15 Sep 2009

Anne Waldman interviewed by Pam Brown----Part 1:
http://www.argotistonline.co.uk/Waldman%20interview.htm

↑ Index

93. Warner, James
Re: Series A Conversations mini-conference in Chicago
Tue 15 Sep 2009

Sent from my Windows Mobile® phone.

-----Original Message-----
From: William Allegrezza <[redacted]>
Sent: Tuesday, September 15, 2009 3:23 PM
To: [redacted] <[redacted]>
Subject: Series A Conversations mini-conference in Chicago

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Francesco Levato, Moderator
Kurt Heintz, Julia Miller, Eric Gelehrter, and Nate Slawson

11:30-12:30 Other People's Poetry
Tim Yu
Srikanth (Chicu) Reddy
Judith Goldman

12:45-1:45 Poetry and Place
Raymond Bianchi and Garin Cycholl,

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Chad Heltzel, Moderator
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Jennifer Moore, Sara Tracey, and Snezana Zabic

3:15-4:45 Rapid Poetry Reading
Bill Allegrezza, Moderator

Larry O'Dean, Tim Yu
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Quraysh Ali Lansana, Ray Bianchi
Kristy Odelius, Garin Cycholl
Chad Heltzel ,
Dan Godston,
Simone Muench,
Nick Demske, and many others.

For more information, contact Bill Allegrezza at [redacted].

↑ Index

94. Stuart Ross

Toronto indie bookstore birthday bash with Eileen Myles, bill bissett, Lee Ann Brown, Stuart Ross & more

Tue 15 Sep 2009

For those of you in Toronto who would like to help celebrate one of the great indie bookstores, come to Harbourfront tomorrow night (Sept 16)...

This Ain't the Rosedale Library 30th birthday tribute

Celebrate with Toronto's bastion of indie bookselling (voted one of the top ten independent bookstores in the world by the Guardian) as it celebrates three decades of peddling poetry and prose.

Wednesday, September 16
7:30pm - 9:00pm
York Quay Centre: Brigantine Room
235 Queens Quay West
Toronto

Admission: $8

[redacted]

With readings by bill bissett, Lee Ann Brown, Eileen Myles, Stuart Ross; showing off the Six String Nation guitar with Jowi Taylor; and an after party in the store's new home neighbourhood of Kensington Market. After party at Supermarket 268 Augusta Avenue.

Call the box office at [redacted], or find details on purchasing tickets right here.

Jaymz Bee: Canadian emcee, party consultant, producer, director, writer, lecturer, musician, writer and radio personality Jaymz Bee was the lead singer for The Look People from 1985 to 1994. He currently hosts Jazz in the City on JAZZ.FM 91 in Toronto, and makes regular appearances on Benmergui in the Morning.

bill bissett garnered international attention in the 1960s as a pre-eminent figure of the counter-culture movement in Canada and the UK. In 1964, he founded blewointment press, which published the works of bpNichol and Steve McCaffery, among others. bissett¹s charged readings, which never fail to amaze his audiences, incorporate sound poetry, chanting and singing, the verve of which is only matched by his prolific writing career ‹ over 70 books of bissett¹s poetry have been published. He reads from his latest ³textual vision²: sublingual.

Lee Ann Brown was born in Japan in 1963 and was raised in Charlotte, NC. She is the author of two full-length collections of poetry, The Sleep that Changed Everything, and Polyverse (which received the New American Poetry Series Award), a song cycle, The 13th Sunday in Ordinary Time, as well as numerous chapbooks and journal publications. Her poetry is widely anthologized. She reads from The Sleep that Changed Everything, which Robin Blaser called ³an astonishing, wonderful book, top-of-the-line poetry.²

Eileen Myles, named ³the rock star of modern poetry² by BUST magazine, is the author of more than 20 books of poetry and prose, including Chelsea Girls, Cool for You, Sorry, Tree, and Not Me, and is the co-editor of The New Fuck You. Myles was head of the writing programme at University of California, San Diego, from 2002 to 2007, and she has written extensively on art and writing and the cultural scene. Of Sorry, Tree her most recent volume, Chicago Review said: ³Her politics are overt, her physicality raw, yet it is the subtle gentle noticing in her poems that overwhelms.² Her most recent title is "The Importance of Being Iceland" published in the Semiotext(e) Active Agents series about which Bruce Hainley said: "Even despite it being an age that's 'non-verbal, media-oriented, ultra-visual, and naturally pro-money,' in an America that's 'rapidly becoming this place which is nothing,' I was still going to insist that Eileen Myles is our Djuna Barnes and our Gertrude Stein, but past is past, and it's just as important to remember that she's a living force and as good as it gets."

Stuart Ross has been active in the Canadian literary underground for three decades. He publishes Peter O'Toole: A Magazine of One-Line Poems, and is the Poetry Editor at Mansfield Press and the Fiction and Poetry Editor for This Magazine. Stuart¹s most recent books are Buying Cigarettes for the Dog, Dead

Cars in Managua, and I Cut My Finger. He has been shopping at This Ain¹t the Rosedale Library for 30 years.

Jowi Taylor is a multiple-award-winning writer and broadcaster best known for his long-running CBC Radio programme Global-Village, the Peabody Award-winning radio series The Wire: The Impact of Electricity on Music and its celebrated companion series, The Nerve: Music and the Human Experience. His independent ³Six String Nation² multi-media project centred around a guitar built literally from pieces of Canadian heritage combines Jowi¹s various fascinations, including music, media, community building and the intersection of Canada¹s history and multicultural identity. He presents his book about the project, Six String Nation: 64 Pieces, 6 Strings, 1 Canada, 1 Guitar.

↑ Index

95. Ruth Lepson

Re: tom taylor has passed away

Tue 15 Sep 2009

---

very moving & a wonderful face he had. sorry for your loss.

On 9/14/09 8:55 PM, "peter ganick" <[redacted]> wrote:

> *tom taylor has passed away after a long struggle with cancer. as a writer, publisher, and photographer as a writer, a publisher, and photograper he performed a vital part of the literary community. many of us are very sad about this. the link below connects to a good profile of tom and his ideas.*
> *p ganick.....*
>
> *http://jimleftwichtextimagepoem.blogspot.com/2009_09_13_archive.html*

↑ Index

96. Stephen Vincent

Meditations in a Time of Delusions and Lies – 30

Tue 15 Sep 2009

My friend, the poet,Â scholar, and citizen, Hilton Obenzinger ju

My friend, the poet,Â scholar, and citizen, Hilton Obenzinger just put this piece into the air waves. Strikes a chord with, and hope with you, too: & share it with your neighbors in the USA (and from all I hear you might include Italian friends as well!)

Meditations in a Time of Delusions and
Lies â€“ 30

Â

Stop the Lynch Mob: We Need the Real
Deal

Â

September
13, 2009

Â

Hilton Obenzinger

Â

Â

Birthers, deathers, tenthers, gunners, lifers, Foxers, secessionists, and all the rest of these extremists believe their America has gotten stolen out from under them.Â Stolen right before their very eyes by the crazy fact of an election!

Â

Letâ€™s
not give it back.

Â

But theyâ€™re getting frantic, and dangerous, egged on by demagogues like Glenn Beck.Â Their antics during the town halls and after have increasingly taken on the smell of a lynch mob.Â A white congressman from South Carolina, a protÃ©gÃ© of Strom Thurman and a member of a pro-Confederacy organization, insults the president during his health care joint session of Congress; then the Republicans rebut Obamaâ€™s speech from, of all places, the Strom Thurmond Room in the Capital.Â

Â

No one
needs a degree in semiotics to read these signs.

Â

A black man is in the White House, someone who actually has brains, knows how to speak, and believes he can make government serve the people.Â Itâ€™s too much for these people to bear â€“ Strom Thurmond and all the old segregationists are rolling in their graves.

Â

A lot of people are seeing this and describing it the same way, not just paranoid leftists like me.Â Hereâ€™s Joe Klein, writing in his blog for the eminently mainstream Time: â€œCould I just say that the intensity of this is getting pretty

scaryâ€¦ and dangerous? Â We are heading toward a cliff and the usual brakes of civil discourse are not working.Â Indeed, the Republicans have the pedal to the metalâ€¦Â I have a sinking feeling about where weâ€™re headed now.Â I hope Iâ€™m wrong.â€

So how do you head off a lynch mob?Â Mark Twain said all it took was one brave man to turn a crazed mob around, just one to stand up to tell the frothing crowd that theyâ€™re all fools and they should just go home.Â Thatâ€™s all it would take.Â One person who stares down the blood-lust, who says enough is enough, and as a result the crowd snaps out of its trance.

I hate to tell you this, but that one person is you â€“
and me.Â

Weâ€™re just going to have stand in front of a crowd of rabid birthers and tell them to go home.Â All of us need to stand up. Â Â Everyone who supported Obama, all of the progressive activists and organizations, civil rights, womenâ€™s, environmentalist groups, churches â€“ everyone.Â And that includes those few Republicans who reject the extreme right â€“ even those conservatives who criticize Obama but do not succumb to the fringe hysteria.Â

This is the time to call for decency and basic democratic
rights â€“ from everyone.Â Now before itâ€™s too late, before the
violence grows even more, before . . . well, you get the idea.

Â

But where is it?Â Opposition to the growing fascist trend canâ€™t be left only to wisecracks by Jon Stewart and Bill Maher or to rallies organized by the White House.Â Whatâ€™s going on?

Â

The problem is that a lot of progressives have their own criticisms of Obama.Â He called for a freeze of Israeli settlements â€“ unprecedented â€“ but many believe itâ€™s not enough.Â Heâ€™s starting negotiations with Iran but heâ€™s expanding the war in Afghanistan.Â He pumps stimulus into the economy but he seems to coddle Wall Street.Â He supports gay rights but wavers on gays in the military.Â He calls for health care reform but steers away from the single-payer system and seems even to be willing to abandon the â€œpublic option.â€Â Obama concedes too much, he accommodates the right too much, heâ€™s too moderate, heâ€™s too nice, he doesnâ€™t fight enough.

Â

Stop!Â Obamaâ€™s not a radical, not a revolutionary, and certainly not a socialist.Â But the fact is that the ultra-right and the sector of the ruling class represented by Cheney-Palin think he is.Â Heâ€™s shifting the direction of

America in small but important ways, and once you start to think about change all sorts of things could happen.Â And these rightwing extremists know it, even if the left doesnâ€™t.Â

Â

Itâ€™s
laughable.Â Except they got guns.

Â

So progressives, liberals and all decent people have to do something theyâ€™re not used doing and havenâ€™t been really good at. We need to learn the art of how to support and pressure at the same time.Â That sounds like walking backwards and forwards without falling down.Â But no matter our position on issues, no matter our criticisms, we need to defend the president and his administration.Â For a lot of folks, this is uncharted territory.Â How to voice critical support?Â But we risk losing all of our democratic rights, and the possibilities of more change, if we donâ€™t learn.

Â

I donâ€™t have much connection with coalitions and organizations, but if you do, start talking on all levels, local to national, talk to friends, talk to everyone.Â We need to activate, participate, and demonstrate.Â

Â

In the tradition of a true crank, Iâ€™ll even volunteer a name for the mobilization: The Real Deal.Â FDR had his New Deal, Truman tried his Fair Deal â€“ now we need a Real Deal, one that deals with reality and the new America of many peoples, races, religions, ideas.

Â

Are
you ready to stare down a lynch mob?

Â

↑ Index

97. Jeffrey Side

Interview with David Meltzer about Rockpile

Tue 15 Sep 2009

Interview with David Meltzer about the Rockpile poetry and music tour. This is a pre-tour interview, another will follow after the tour:

http://www.argotistonline.co.uk/Rockpile%20Tour%20Interviews.htm

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98. Pam Brown
Reviewers for Jacket
Tue 15 Sep 2009

Hello again poeticists,

We have assigned a few of the books listed earlier

but if you'd like to review

cris cheek's 'part: short life housing'
More information:
http://www.ndorward.com/blog/?p=465

or

'Even the dog won't touch me' a collection of short stories by Tom Bradley (published by Ahadada) - an audio book.
Information:
http://www.ahadadabooks.com/content/blogsection/5/41/

Please backchannel me [redacted]

Thanks for your responses

Cheerio from Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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99. Jennifer Karmin
Sept 19: Chicago Poetry Mini-Conferece (updated info)
Tue 15 Sep 2009

Please come to the Series A Conversations mini-conference from 9am-5pm on Saturday, September 19th in Chicago at the Hyde Park Art Center.
http://www.hydeparkart.org

The HPAC is at 5020 S. Cornell in Hyde Park. It has a parking lot and free street parking and is close to both Metra and the CTA (only 15-20 minutes from downtown). All events will take place in the 4833 studio room.

Free and open to all. Panels by writers on poetry publication, new media poetics, contemporary poetry schools, and much more. Over 30 writers will talk/read. The day will conclude with a rapid-fire reading.

BYOB. The conference is not associated with any university or organization except for Series A (which is not really an organization at all). Come and throw your voice into the conversation and perhaps join us afterward for food and drink.

9-10 "Why Do We Have Poetry Readings?"
moderator: A D Jameson
Jennifer Karmin
Shanny Maney-Magnuson
Ira S. Murfin
Larry Sawyer
Erin Teegarden

10:00-11:15 New Media Poetics
--Film and Poetry (with a film screening)
moderator: Francesco Levato
Kurt Heintz
Julia Miller
Eric Gelehrter
Nate Slawson

11:30-12:30 Other People's Poetry
Tim Yu
Srikanth (Chicu) Reddy
Judith Goldman

12:45-1:45 Poetry and Place
Raymond Bianchi
Garin Cycholl

2:00-3:00 Poetry Publication
--Founding, Editing, and Distributing a Print Journal
moderator: Chad Heltzel
Jennie Berner
Garrett Brown
Tasha Fouts
Jennifer Moore
Sara Tracey
Snezana Zabic

3:15-4:45 Rapid Poetry Reading
moderator: Bill Allegrezza

Larry O'Dean
Tim Yu
Kristy Bowen
Srikanth (Chicu) Reddy
Quraysh Ali Lansana
Ray Bianchi
Kristy Odelius
Garin Cycholl
Chad Heltzel
Dan Godston
Simone Muench
Jennifer Karmin
Nick Demske
and many others

This day of events is curated by Bill Allegrezza, [redacted]
http://www.moriapoetry.com/conference.html

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100. Alan Sondheim

New McCarthyism: Fear of Science and the War on Rationality (fwd)

Wed 16 Sep 2009

Apologies for posting this on Poetics - but these issues affect us all.

- Alan

---------- Forwarded message ----------
Date: Wed, 16 Sep 2009 00:27:06 -0400 (EDT)
From: Alan Sondheim <[redacted]>
To: Cyb <[redacted]>, Wryting-L <[redacted]>,
Cyberculture <[redacted]>
Subject: New McCarthyism: Fear of Science and the War on Rationality (fwd)

---------- Forwarded message ----------
Date: Wed, 16 Sep 2009 00:08:27 -0400
From: [redacted]
To: [redacted]
Subject: New McCarthyism: Fear of Science and the War on Rationality

New McCarthyism: Fear of Science and the War on
Rationality

> Parts of America are slipping back toward the
> Dark Ages, when fear of knowledge and science
> led to an impoverishment of civilization.

By Peter Gleick, Pacific Institute

Alternet.org - Posted on September 10, 2009

http://www.alternet.org/story/142520/

As more and more of the world looks to knowledge, education and science as the routes out of poverty and conflict, parts of America seems to be slipping back toward the Dark Ages, when fear of knowledge and science led to an impoverishment of civilization that had lasting effects for centuries.

I've recently returned from two weeks in northern Europe, and a series of scientific water meetings and discussions with people from over 130 countries. They read the news from the United States with incredulity. America is still seen as the place to come for aspiring students and scientists around the world. Our public universities, despite assaults on budgets, independence and knowledge, still struggle to maintain their excellence. But my friends and colleagues from overseas are increasingly shocked, as are many of us in the U.S., by the expanding efforts of home-grown extremists to undermine rational discourse, eliminate the use of fact and science in policymaking, and shut down public debate over the vital issues of our times through hate, vitriol, and ad hominem attacks.

Looking through the eyes of my overseas colleagues, what do we see?

We see a debate over providing health care to every American that is based -- not on facts or civilized discourse -- but on screaming mobs shutting down public discussions and the use of straw man arguments to promote fear among the public and policymakers. Yet every major country of Europe provides basic health care for its population.

We see President Obama appoint one of the nation's best scientists in the areas of energy, environment, and national security -- Dr. John Holdren -- to be his Science Advisor, and then have right-wing mouthpieces like Glenn Beck spread ad hominem lies about him because of their fear that facts and actual science may

once again inform presidential action. This should be a recognizable tactic to us -- lying about a person to diminish their effectiveness. In fact, these extremists want to undermine the forward-looking policies that would prevent the very draconian measures they say they deplore.

We see unambiguous evidence that climate change is already affecting human health and the global economy -- evidence often collected by world-leading American scientists and scientific institutions -- while public opinion polls show that the American people continue to be misled about the risks facing us by conservative pundits who ignore, misunderstand, or intentionally misuse that science to mislead the public into fear of change. Yet we already see huge economic and environmental opportunities in adapting to the reality of climate change.

Fear is an effective tool -- as hate groups and extremists know. It is no accident that repressive regimes of all kinds -- fascists, the Nazis, Stalin, religious states, madrasses -- use tools of hatred, anti-intellectualism, and fear to control knowledge, universities, and intellectuals. Fear grows best when sown in fields of ignorance, while science, rationality, and education are the greatest weapons modern societies have against irrational fear. No wonder Beck and his ilk have intellectuals in their sights; so do the leaders of Iran, and Burma, and the Taliban, and North Korea, for similar reasons.

What does this have to do with water -- the ostensible focus of my blog? Nothing and everything. I try to focus on numbers here and what they mean for international and local water issues. Yet water policy, or any policy, must also be based on rationality, facts, and civil discourse. Similarly, solving any bad water contamination problem requires one of two approaches: don't let the contamination into our water supply in the first place, or apply the right filters to clean it up when it does. The same rule applies to those who would pollute our public discourse with hate and noise: don't let their vitriol into our media

supply or filter it out before it can poison our democracy.

[Dr. Peter Gleick is president of the Pacific Institute, an internationally recognized water expert and a MacArthur Fellow.]

c 2009 Pacific Institute All rights reserved.

View this story online at:
http://www.alternet.org/story/142520/

Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

Submit via email: [redacted]
Submit via the Web: portside.org/submit
Frequently asked questions: portside.org/faq
Subscribe: portside.org/subscribe
Unsubscribe: portside.org/unsubscribe
Account assistance: portside.org/contact
Search the archives: portside.org/archive

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101. steve dalachinsky

Re: Call for Poetry Film and Video - Deadline January 15, 2010

Wed 16 Sep 2009

---

poetrty too or only video related stuff

On Mon, 14 Sep 2009 21:32:48 -0500 Francesco Levato
<[redacted]> writes:
> Split This Rock invites poets, writers, artists, activists, dreamers,
> and
> all concerned world citizens to submit original poetry films or
> videos for
> the 2nd Split This Rock Poetry Festival, to be held March 2010. We
> are
> looking for artistic, experimental, and challenging film/video
> interpretations of poetry that explore critical social issues.
> Selected work
> will be screened during the Split This Rock Poetry Festival film
> program.

> Entries can be up to 15 minutes long.
>
> The deadline for submissions is January 15, 2010. See the guidelines
> and
> entry form for full details and submission requirements.
>
> Guidelines:
> http://www.splitthisrock.org/documents/2010film_guidelines.pdf
>
> Entry Form
> http://www.splitthisrock.org/documents/2010film_entry.pdf
>
> Please share this call widely.
>
>
>

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102. cris cheek

Justin Katko: Thursday 17th September - "THE DEATH OF PRINGLE"

Wed 16 Sep 2009

21st Century Poetic Praxis presents:

Justin Katko

THE DEATH OF PRINGLE

7.30 Talk (i the gallery adjacent to the Leonard Theater) Conventions of the Narrative Long Poem will use examples from Edward Dorn's *Gunslinger* and the Eddic poem *Voluspa*, as well as part of a framing for Justin's own *Death of Pringle. *

8.15 Performance *The Death of Pringle* - dramatic reading of a narrative long poem. Just under 35 minutes, it will be sung in its entirety by the author, who will accompany himself with piano, live computer processing, and text projection.

Leonard Theater, Peabody Hall

Thursday 17th September, 2009

All are Welcome. Free Event. Sponsored by the Department of English.

Bio

Justin Katko is currently pursuing a PhD in English Literature from Queens' College at the University of Cambridge. He is a graduate of Miami University,

having received a BPh in Interdisciplinary Studies from the Western College Program, followed by an MA in Poetry from the Department of English. Just recently he received an MFA in Electronic Writing from Brown University. A pamphlet of poems, Praxis Etudes, is forthcoming from Grasp Press (England), and his lyric opera The Death of Pringle is forthcoming from The Press Gang (NYC). He is the editor of the small poetry press Critical Documents.

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103. cris cheek

post _ moot: call for proposals

Wed 16 Sep 2009

Call for creative proposals papers / performances / presentations (deadline November 20th).

post _ moot: a 2nd convocation of unorthodox cultural and poetic practices

April 22-25, 2010, Miami University of Ohio

The second Post-Moot Convocation, an international conference to be held at Miami in spring of 2010 to foster creative exchange among poets in the early 21st Century, will present papers / performances / presentations on a range of contemporary issues in poetics.

Topics will likely include but will not be restricted to (we welcome other formulations):

- ecopoetics
- issues of writing and power
- postconceptualist poetics
- performance and performance writing
- spatiality
- the book as object
- poetic economies
- sound / noise
- versions
- state of lyric
- signifying on older poetic traditions
- translation
- electronic archives

Proposals should take account of the fact that upwards of 50 people are likely to be included in the program. In other words we can consider presentations that have extended duration, but we hope not to get into exhaustive parallel paneling and hope for proposals of between 15-25 mins on average. We have a

variety of presentation / performance venues available, dependent upon proposals. We can host work by participants unable to attend in person.

We look forwards to hearing from you: the post _ moot collective (Maria Auxiliadora Alvarez, Tammy Brown, cris cheek, WIlliam R. Howe, Cathy Wagner)

please respond to: [redacted]

ps

post _ moot 1 occurred in 2006, with generous participation from Michael Basinski, Brian Brown, Peter Castaldo, Rachel Chase, cris cheek, Pete Drummond, Steph Elstro, Alan Golding, K. Lorraine Graham, Kevin R. Hollo, William R. Howe, jUStin katKO, Claire Keys, Steven Paul Lansky, Kirsten Lavers, Mel Nichols, Tom Orange, Camille Paloque-Berges, Nicole Proctor, Linda Russo, Rod Smith, Joshua Strauss, Rodrigo Toscano, Keith Tuma, Mark Wallace, Leigh Waltz, Tyrone Williams, Aaron Yandrich.

post _ moot featured readings; screenings; book launches; a bookateria; curated digital stations; papers; panel discussions and performances

- apologies for cross-posting

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104. Small Press Traffic

REMINDER: David Larsen and Brandon Brown THIS WEEKEND!

Wed 16 Sep 2009

Amongst all of your other Fall activities, you shouldn't forget about these stellar events!
**
*David Larsen and Brandon Brown read and perform works in conversation with
Translation:
September 18, 2009: Event begins at 7:30pm
Timken Hall at CCA San Francisco
1111 8th Street, San Francisco
$8-15 admission
members free!*

*Then: join us for a Dialogues event with David Larsen where he presents his talk: Translation as Conceptual Writing Practice
September 19, 2009: Event begins at 1pm
Classroom 101 at CCA San Francisco

1111 8th Street, San Francisco
$10 admission/$5 for members*

David Larsen returns for his first Bay Area reading since leaving San Francisco last summer. For a time, he was a co-curator of the New Yipes poetry and video series at Oakland's 21 Grand. He now lives in New Haven, where he is writing a book on historical semiotics. His translation of al-Husayn ibn Ahmad ibn Khalawayh's treatise on the Names of the Lion appeared this year from Atticus/Finch (Seattle). Find discussion about this new work here.<http://74.125.155.132/search?qÊche:http://isola-di-rifiuti.blogspot.com/2009/07/david-larsens-names-of-lion.html>

Brandon Brown is a poet. In 2008, TAXT press published Camels! In 2009, Mitzvah Chaps will publish Wondrous Things I Have Seen. He co-curated the Performance Writing series at New Langton Arts, The (New) Reading Series at 21 Grand gallery, and publishes small press books under the imprint OMG!
--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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105. Del Ray Cross
SHAMPOO 36
Wed 16 Sep 2009

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o Normal 0 false false false MicrosoftInternetExplorer4 /* Style Definitions */ table.MsoNormalTable {mso-style-name:"Table Normal"; mso-tstyle-rowband-size:0; mso-tstyle-colband-size:0; mso-style-noshow:yes; mso-style-parent:""; mso-padding-alt:0in 5.4pt 0in 5.4pt; mso-para-margin:0in; mso-para-margin-bottom:.0001pt; mso-pagination:widow-orphan; font-size:10.0pt; font-family:"Times New Roman"; mso-fareast-font-family:"Times New Roman"; mso-ansi-language:#0400; mso-fareast-language:#0400; mso-bidi-language:#0400;}

Dear Salon Selecteds,

I'm elated to present you with SHAMPOO issue 36 !

Check it all out here: www.ShampooPoetry.com . . .

where you'll soak & steam in relevant poetries by Zhuang Yisa, Arisa White, Dana Ward, Gautam Verma, TC Tolbert, Steve Tills, Eileen Tabios, Suejin Suh,

Paul Siegell, Ryan B. Richey, Daniel C. Remein, Matt Reeck, Stephen Ratcliffe, Caitlyn Paley, Anjali Khosla Mullany, Michael Montlack, rob mclennan, Ian M. McCarty, Esa MÃ¤kijÃ¤rvi, Anthony Madrid, Alana Madison, erica lewis, Caroline Klocksiem, Raud Kennedy, Alexander Jorgensen, Russell Jaffe, Luke Humphries, Alisa Heinzman, Eli Halpern, Christoph Girard, Angela Genusa, Amy Garrett-Brown, Ricky Garni, Mark Stephen Finein, Laurie Duggan, Denise Dooley, Susan Denning, Peter Davis, Aaron Crippen, Marisa Crawford, Christopher Cheney, Will Burke, Megan Breiseth, Lucas Bernhardt, Robert J. Baumann, Louis Armand, Stan Apps & Sherman Alexie, along with radiantly alive SHAMPOOArt by Angela Genusa!

SHAMPOO thanks you !

Herbal essence,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

(If you'd prefer not to receive these emails, please let me know.)

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106. amy king
Slaves to Do These Things - Reviewers?
Wed 16 Sep 2009

Hi All,
I have a new book forthcoming in the months ahead -- if you're interested in reviewing it, please drop a note at [redacted]
Thanks,
Amy
About Slaves to Do These Things:
I'm portable. My mind travels / the verse and valleys of whole peopleÂ says the poet.Â Correct! Readers of this book will discover their own memories. They will melt in them, amazed, lullabied, dramatized, shocked that they exist. Amy King is a true bard.

â€” TomaÅ¾ Å alamunÂ Smoke nâ€™ hott, these poems emerge as â€¦Â audible diamonds that cut, where Rock is King & candor disarms paranoia, or, in Kingâ€™s case, downright dismembers it:Â Forgive me, I am the final/ seminary soul to check your shape/ in the dress of that embalming line.Â Â Passengered adeptly under the influence of Lorca, Neruda maybe, (Buried by midnight/ I am a warm/ fly in amber.) the reader wants to shout,Â GO DUENDE!!!

â€”Jeni Olin

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htmÂ For a review copy, please email me directly.

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107. Jonathan Skinner

LANGUAGE ARTS LIVE (Bates College, ME) presents JACK COLLOM this THURSDAY

Wed 16 Sep 2009

LANGUAGE ARTS LIVE, FALL 2009
BATES COLLEGE, LEWISTON, MAINE

http://languageartslive.wordpress.com/

Jack Collom
7:30 Thursday 9/17, Muskie Archives (70 Campus Avenue)

Jack Collom grew up in Illinois and Colorado small towns, walking the woods, loving nature, then studied Forestry at Colorado A&M. After four years in the U.S. Air Force as a clerk-typist, he worked in factories for twenty years while becoming a poet. For the past thirty years, Collom has worked as a freelance poetry teacher, and also taught in the writing program at Naropa University in Boulder, CO. Collom has published twenty-three books and chapbooks of poetry, the latest being Situations, Sings (with Lyn Hejinian, published by Adventures in Poetry, 2008) and Exchanges of Earth & Sky (Fishdrum, 2006). His selected poems, Red Car Goes By, was published by Tuumba Press in 2001. Collom also has authored three books on and of writings by children, including Poetry Everywhere (Teachers & Writers Collaborative, 1994).

Tessa Nicholas / Arielle Greenberg
4:15 Thursday 10/1, Chase Hall Lounge (56 Campus Avenue)

Tessa Joseph Nicholas, former editor of Carolina Quarterly, has published poems in journals such as Sulfur, Talisman, minor/american, Cold Mountain Review, and the Seneca Review. She holds an MFA in creative writing from Cornell University and a PhD in English from UNC-Chapel Hill, where she teaches New Media Studies in the Department of Computer Science. Tessa is currently completing a poetry manuscript Kennebec: Birthing based on the 1785-1812 diaries of Martha Ballard, who during these years, worked as a midwife in Hallowell, Maine, the poet¹s hometown.

Arielle Greenberg is the author of the poetry collections My Kafka Century (Action Books, 2005) and Given (Verse, 2002) and the chapbooks Shake Her (Dusie Kollektiv, 2009) and Farther Down: Songs from the Allergy Trials (New Michigan, 2003). She is co-editor of Starting Today: Poems from Obama¹s First 100 Days (U of Iowa, forthcoming 2010), amongst other anthologies. Greenberg also is editor of a college reader, Youth Subcultures: Exploring Underground America (Longman, 2006). She is an Associate Professor in the poetry program at Columbia College Chicago and lives in Evanston, IL with her family. Greenberg is spending 2009-2010 in Belfast, Maine working on an oral history of the new back-to-the-land movement.

Chris Vitiello
7:30 Monday 10/12, Skelton Lounge (Chase Hall 205, 56 Campus Avenue)

Chris Vitiello is the author of two books of poetry Nouns Swarm A Verb (Xurban Books, 1999) and Irresponsibility (Ahsahta Press, 2008). Vitiello has had several short plays performed at Small Press Traffic¹s Poet¹s Theatre Jubilee, and he was a founding editor of Proliferation magazine. Vitiello¹s highly experimental work (which even includes mathematical signs) is challenging yet surprisingly accessible, owing to a grain of autobiographical reflection that wends throughout the broader, philosophical address to questions of language and consciousness. He lives in Durham, NC.

Bill Berkson
7:30 Monday 10/19, Skelton Lounge (Chase Hall 205, 56 Campus Avenue)

Bill Berkson is a poet and critic who lives in San Francisco and New York. From 1984 to 2008 years he was professor of Liberal Arts at the San Francisco Art Institute. He is a corresponding editor for Art in America and a contributor to such other journals as Artforum, Aperture and artcritical.com. His recent books include an epistolary collaboration with Bernadette Mayer entitled What¹s Your Idea of a Good Time?; Sudden Address: Selected Lectures 1981-2006; Goods and Services; BILL, a words-and-images combine with Colter Jacobsen; and Portrait and Dream: New & Selected Poems from Coffee House Press. He was the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture and received the 2008 Goldie for Literature from the San Francisco Bay Guardian.

Cecilia Vicuña 7:30 Monday 11/2, Benjamin Mays Center (95 Russell Street)
4:15 Tuesday 11/3, Olin 104 (75 Russell Street), Premiere screening of Vicuña¹s film, Kon Kon (2009)

Poet and artist, Cecilia Vicuña performs and exhibits her work widely in Europe, Latin America and the U.S. Vicuña is the author of sixteen books, including Palabrarmas (RIL, 2005); Instan (Kelsey Street Press, 2003); UL, Four Mapuche Poets, edited by Cecilia Vicuña (LARP, l998); QUIPOem / The

Precarious, The Art & Poetry of Cecilia Vicuña, edited by Catherine de Zegher (Wesleyan University Press, l997); and Unravelling Words & The Weaving of Water, edited by Eliot Weinberger (Graywolf Press, l992). Templo e¹Saliva / Spit Temple, a collection of her oral performances, edited by Rosa Alcalá, is forthcoming by Factory School Press. With Ernesto Livon Grosman, Vicuña is editor of 500 Years of Latin American Poetry: A Bilingual Anthology for Oxford University Press (2009). Vicuña's visual work has been exhibited at the Museo Nacional de Bellas Artes de Santiago, The Institute of Contemporary Arts (ICA) and The Whitechapel Art Gallery in London, and at The Whitney Museum of American Art and MoMA (Museum of Modern Art) in New York. She also is a political activist and founding member of Artists for Democracy. Vicuña¹s 2009 documentary, Kon Kon (HD Video, 50 minutes), set on the Chilean coast and near the Aconcagua, the tallest mountain in the Western hemisphere, explores connections between the artist¹s works and ancient traditions, while also bearing witness to ecological and cultural destruction. For more information on the artist¹s work, see www.ceciliavicuna.org

Theodore Enslin
7:30 Monday 11/30, Skelton Lounge (Chase Hall 205, 56 Campus Avenue)

Theodore Enslin has published 118 books of poetry, most recently Then and Now: Selected Poems, 1943-1993 (National Poetry Foundation, 1999) and Nine (National Poetry Foundation, 2004). Enslin's 119th volume, a prose collection, I, Benjamin, A Quasi-Autobiography, is due out from Macpherson & Co. in 2009. Enslin lives in Milbridge, Maine, where he recently completed a 20-CD series of readings from his work of the past sixty years.

All Readings Free and Open to the Public

For more information, contact Jonathan Skinner ([redacted] / [redacted]) or
Eden Osucha ([redacted] / [redacted])

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108. Jim Andrews
graphics show
Wed 16 Sep 2009

when the means by which viewers navigate a web site are interesting, viewers are more likely to navigate the site.

partly toward that end, and also to make the vispo.com home page simply more attractive and informative about what is available on the site, i've written some javascript for http://vispo.com that randomly selects one of over 200 graphics for the background of the homepage. i selected the 200+ images from the

thousands on vispo.com by eyeballing them to see if they worked as a background on the homepage. most of the images were made with dbCinema; some with The Pen. And whatnot.

the best way to view several of these images is to visit http://vispo.com
and either
1. click the colorful VIsPO logo repeatedly
2. click the little white triangle repeatedly
3. if you're on a PC, Ctrl+r reloads the page.

if you're on a PC, the F11 key toggles fullscreen viewing. fullscreen viewing is recommended for vispo.com. this is not a blog.

ja

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109. Cara Benson
Predictions book
Wed 16 Sep 2009

New book I've edited just out:

Benson, Cara, ed. Pred
Hi, All,

New book I've edited just out:

Benson, Cara, ed. Predictions. Chain Links, 2009.

Publisher: ChainLinks
PubDate: 9/1/2009
ISBN: 9781930068452
Binding: PAPERBACK
Price: $14.95

Cultural Writing. Edited by Cara Benson, with contributors Paul Raskin, Bart Bridger Woodstrup, Julie Sadler, David Zuga, Jason Zuga, and Monica de la Torre. As is painfully obvious for many a religious leader and many a psychic, predicting the future is an indeterminate business. The work collected in PREDICTIONS takes that indeterminancy as a starting point and celebrates it. A futurist points to how the question of the future, once a matter for dreamers and philosophers, has moved to the center of development and scientific agendas. Several artists, well aware that accelerating changes to the environment require that we learn quickly, suggest how art might help us to understand and to rethink the interface between old technologies and new technologies in this time of environmental crisis. A writer and a scientist team

up to tell an alternate story of evolution. And a poet writes, "Predictions acquire full meaning when they apply to the, until then, unimaginable."

Here's a link to its page at Small Press Distribution:
http://www.spdbooks.org/Producte/9781930068452/predictions-chainlinks.aspx

Many thanks,
Cara Benson

_____

http://www.necessetics.com {homepage}

http://www.necessetics.com/sousrature.html {journal}

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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110. Dan Glass
one month and one day
Wed 16 Sep 2009

With + Stand's reading period for the Lisa Robertson issue will remain open until 10/17.

Details:

http://withplusstand.blogspot.com/2009/08/with-stand-4-lisa-robertson-issue.html

"Unconsciously, every work asks itself whether, and if so how, it can exist as a Utopia. And the answer invariably is: through the constellation of its elements." - Adorno, *Aesthetic Theory*

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111. Jorgensen, Alexander
The Body as Conflict & Milwaukee Poem (Winter Movement) Re: SHAMPOO 36
Wed 16 Sep 2009

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http://www.shampoopoetry.com/ShampooThirtysix/jorgensen.html

Hope you enjoy.

Best,
Alex

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112. Country Valley
Looking for a copy of Butterick's A GUIDE TO THE MAXIMUS POEMS
Wed 16 Sep 2009

If someone can spare a copy, email me at [redacted].

Thank you,

Mark Kuniya
Country Valley Press

↑ Index

113. Pam Brown
thanks from Pam at Jacket
Thu 17 Sep 2009

Jacket has assigned the poetry books.

Thanks very much everyone who responded to the call for reviewers for the magazine.

I love youse all.

Pam

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_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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114. Jeffrey Side
Poems by Pam Brown at the The Argotist Online
Thu 17 Sep 2009

Poems by Pam Brown at The Argotist Online:
http://www.argotistonline.co.uk/Brown%20poems%202.htm

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115. Robert Dewhurst
WILD ORCHIDS #1: Melville
Thu 17 Sep 2009

Announcing WILD ORCHIDS vol. 1. New and affectionate writing on HERMAN MELVILLE by:

KIM EVANS
BENJAMIN FRIEDLANDER
ALAN HALSEY
DONALD PEASE
COURTNEY PFAHL
JOYELLE MCSWEENEY
JENNIFER SCAPPETTONE
GERALDINE MONK
CHRIS SYLVESTER
STACY SZYMASZEK
MARK VON SCHLEGELL

$9, ppd.

WILD ORCHIDS will be an annual edition in which poets, theorists, and visual artists are invited to respond to the work of another in affective and other formally unexpected ways. All details at:

http://wildorchids.endingthealphabet.org

Robert Dewhurst & Sean Reynolds, eds.

↑ Index

116. Sharon Mesmer/David Borchart
Beatty & Mesmer reading 9/22
Thu 17 Sep 2009

Live from Frank's Cocktail Lounge in Brooklyn's lovely Fort Greene . . .

The long-awaited return of the Brooklyn College MFA reading set, fresh with its new flesh, design and locale.

Brooklyn College readers are:

Ian Parfrey
Nickolas Henderson
Gloria Munoz
Jenny Williams

Ex-Brooklyn College readers are:

Paul Beatty (White Boy Shuffle, Joker Joker Deuce -- 1st Poetry Slam champ)

Sharon Mesmer (Annoying Diabetic Bitch, The Virgin Formica, Half Angel, Half Lunch -- Poetry Slam semi-finalist)

7 to 9pm ... free!

* * *

This will be an amazing night of destruction and creation. We need to pack Frank's Lounge with human minds and bodies; so please send this invite on to all friends and foes.

Frank's Cocktail Lounge is at 660 Fulton Street in Brooklyn ([redacted]), located in the Fulton-Lafayette triangle, right off the A/C, the G (Fulton), or a three minute walk from the Atlantic Center.

Please mark your calendars, datebooks, moleskines, and please please PLEASE come out and enjoy your comrades' work.

↑ Index

117. Séamas Cain
New poetry from the Rinn Gaeltacht
Thu 17 Sep 2009

On Friday, September 18th, 2009, IMRAM, the annual Irish-language literary festival, will present a special evening of performances of poetry, music & song from the Rinn Gaeltacht. (The poems will be spoken or sung & simultaneously displayed in powerpoint.)

This event will take place at 7:00 p.m. at THE NEW THEATRE, 43 East Essex Street in Dublin, Ireland. Admission is 5 euros.

Áine Uí Cheallaigh gained acclaim for her version of “Lift the Wings” in Riverdance. She was born in Belfast, her father’s hometown. Her mother was from An Rinn. Her musical influences can be traced to both areas. Her first solo album, "Idir Dhá Chomhairle," was released in 1992.

Stiofán Ó Cadhla is an expert in many areas, including folklore, holy wells, & cartography. His first collection of poetry, "An Creideamh Déanach," explores history & family.

Áine Uí Fhoghlú’s second collection of poetry, "An Liú sa Chuan," won the 2009 Michael Hartnett Award; in their citation the judges praised her "strikingly beautiful" imagery.

The night's events will be steered by bean an tí Catherine Foley.

Friday,
18 September 2009,
7:00 p.m.,
THE NEW THEATRE,
43 East Essex Street,
Dublin, Ireland

Admission is 5 euros.

For additional information about the IMRAM Festival, go to ...

http://www.poetryireland.ie/whats-on/imram.html

http://www.facebook.com/pages/IMRAM-IRISH-LANGUAGE-LITERATURE-FESTIVAL

http://www.facebook.com/pages/IMRAM-FEILE-LITRIOCHTA-GAEILGE

Questions may be put to
Liam Carson, Director of
IMRAM Festival at ...

[redacted]

Books featured at
the IMRAM Festival
may be purchased
from ...

Connolly Books,
[redacted]
43 East Essex Street,
Dublin 2, Ireland

beir bua,

Séamas Cain
http://www.freewebs.com/seamascain
http://alazanto.org/seamascain

↑ Index

118. Deborah A. Meadows
Diamond Sutra
Thu 17 Sep 2009

Buffalo List,
Last night I had a chance to attend "Ah! Opera No-Opera" written by poet

Martine Bellen and composer David Rosenboom performed at the Redcat Theatre in LA which will play Sept. 17-18. I highly recommend it. Thrilling music, intense song and dance, and read-aloud materials with light projections and audience interactive to some extent--great. Also interesting as an extension of this work are both the renewed interest in Buddhist sutras as scripts meant to be performed and experienced and the much-anticipated new translation of the Diamond sutra by a Stanford professor Paul Harrison due in 2010. He reconsiders several things and translation choices reading the is/is not not so much as mystical negativity but a sort of nuanced definition to things as, he phrase it, fluid and more relational.

Deborah Meadows

↑ Index

119. Dodie Bellamy

Tuesday, 9-22: Bellamy, Brown, Gluck, Killian read at City Lights

Thu 17 Sep 2009

Please join us for a reading with

Dodie Bellamy
Rebecca Brown
Robert Gluck
Kevin Killian

to celebrate the release of Life As We Show It: Writing On Film edited by Brian Pera and Masha Tupitsyn, published by City Lights Books

<http://www.citylights.com/book/?GCOI‡286100680350>

Life As We Show It is a dynamic cross-genre collection that uses short stories, essays, and poetry to explore the cinematic experience. In these innovative writings, the movie-viewer relationship is positioned as protagonist, theme and plot, and most importantly, as a new genre in its own right.

Tuesday, September 22, 2009, 7:30 p.m.
City Lights Bookstore,
261 Columbus Avenue at Broadway, San Francisco, CA 94133
phone: [redacted]

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120. Poetry Project

Events and Workshops at The Poetry Project

Thu 17 Sep 2009

Poetry Season is upon us! Here¹s the info on our first reading of the year, Fall workshops, and a bus ride with our friends at The Foundry Theatre:

Wednesday, September 23, 8 PM

Prismatic Publics:
Nicole Brossard, Margaret Christakos & Catriona Strang

A reading to celebrate Prismatic Publics: Innovative Canadian Women¹s Poetry and Poetics edited by Kate Eichhorn and Heather Milne, published by Coach House. The anthology provides an opportunity to trace the diverse networks, influences, dialogues, dialectics, and interventions that continue make the work of Canada¹s innovative women writers a powerful force in avant-garde writing around the world.

Nicole Brossard has published more than thirty books, including Museum of Bone and Water, The Aerial Letter and Mauve Desert. Her contribution and influence to Quebec and francophone poetry is major. In 1965, she co-founded the literary periodical La barre du jour and, in 1976, the feminist journal Les têtes de pioche. In 2006, she won the Canada Council¹s prestigious Molson Prize for lifetime achievement. Her collection Notebook of Roses and Civilization was shortlisted for the 2008 Griffin Poetry Prize. Her most recent book is the novel Fences in Breathing. Brossard will be introduced by Susan Holbrook.

Margaret Christakos¹ work has shown consistent interest in feminist and recombinant poetics, process writing and seriality. She is the author of seven books of poetry and a novel. A new collection, Purple, is forthcoming in 2010. She runs ŒInfluency: A Toronto Poetry Salon¹ twice annually, through the University of Toronto¹s School of Continuing Studies. Christakos will be introduced by Rachel Zolf.

Catriona Strang¹s latest book, co-written with the late Nancy Shaw, is Light Sweet Crude. Other works include Cold Trip and Busted, both co-written with Nancy Shaw. She is a founding member of the Institute for Domestic Research, and frequently collaborates with fellow institute member, composer Jacqueline Leggatt, and with clarinetist François Houle, with whom she recorded ŒThe Clamourous Alphabet¹ (Periplum). She is currently working on ŒExtrafine Imperial Twankay¹, a long work based on the history of tea. Strang will be introduced by Kate Eichhorn.

This event is co-presented with Coach House Books and Délégation générale du Québec.

Building Architecture, Landscapes & Poems Vito Acconci

Vito Acconci will be teaching a ten-week long Tuesday evening workshop, beginning October 6, 2009. The class will meet in the Parish Hall from 7-9pm.

Poetry from another direction: poetry Œcaused by¹ architecture & designŠ

Architectural materials & words as matter (Œconcrete¹ words, not abstractions William Carlos Williams¹ ŒNo idea but in things¹); the structure the engineering of a building & sentence-structure (diagramming a sentence & plans/section in architecture); scripts (narrative scripts, film scripts) & computer-scripting in architecture); punctuation like Emily Dickinson¹s dashes ‹ & the time taken to walk through a building, through a city, through landscape); Roget¹s Thesaurus as a geography, a terrain, of words (the dictionary is from the mechanical age, while Roget¹s Thesaurus presages the internet)Š

We might read Michel Butor¹s Mobile (traveling through the United States in words, cities & rivers & mountains scrawled across the page); but we¹ll also see the beginning of Alain Robbe-Grillet/Alain Resnais¹ Last Year At Marienbad (the camera traversing corridor after corridor as the narrator¹s voice performs a travelogue & a hypnotism); & we¹ll listen to Vladislav Delay & Alva Noto (music & architecture are the same: each makes a surrounding, a context, an ambience you can do other things while listening to music, you do other things while in the middle of architecture, both architecture & music engender multi-attention, the keynote of the 21st century)Š

From a background of poetry & then art, Vito Acconci became a designer/architect & formed Acconci Studio in 1988. They¹ve recently built a person-made island that twists from bowl to dome in Graz & a clothing store as soft as clothing in Tokyo; they¹re working on a strip-mall makeover in the U.S. & a floating park over a railroad in Vienna. He still begins projects with words.

Poetry and Magic Mitch Highfill

Mitch Highfill will be teaching a ten-week long Friday evening workshop, beginning October 9, 2009. The class will meet in the Parish Hall from 7-9pm.

This workshop takes the work of Jack Spicer and ³the practice of the outside² as a starting point. We will explore different technologies long associated with magic (technologies such as spells, sigils and divination) to generate writing, both in and out of the workshop setting. We will work with sources as diverse as Gerard de Nerval, Christopher Dewdney and W.S. Burroughs. A magical approach to poetics will include such concepts as the Muse, the Duende and the lore accompanying these ideas. The goal here is to gain access to writing that is not limited by the habits of personality or the predilections of the poet, but can expand our ranges to include what Robin Blaser called the outside. We might

also consider the more mundane but equally interesting usage of the word magic, that is to say, sleight of hand, or prestidigitation. What does a stage magician have in common with the writer? There will be lots of reading and writing in this workshop.

Mitch Highfill is a poet and Tarot consultant who lives in Brooklyn. He is the author of several books, including Moth Light (Abraham Lincoln) and REBIS (Open Mouth).

Drawing the Boundaries of a Fire Paolo Javier

Paolo Javier will be teaching a ten-week long Saturday afternoon workshop, beginning October 10, 2009. The class will meet in the Parish Hall from 12-2 pm.

Since the advent of the modern cartoon strip, poets, artists, and poet-artists alike have turned to its language as a vital source for innovation in their own practice. We will explore such a tradition. The presence of the poetic in the modern comic book will be a focus of our writing and discussion, and we will experiment with its potential through a diverse practice. Collaboration between participants will be required for selected exercises, and encouraged throughout the workshop.

Paolo Javier is the author of LMFAO (OMG!), Goldfish Kisses (Sona Books), 60 lv bo(e)mbs (O Books), and the time at the end of this writing (Ahadada Books). He is currently working on OBB, a multimedia poetry comic, with artist Ernest Concepcion, and publishes 2nd Ave Poetry.

The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. If you would like to reserve a spot in a class, please send an email to info (at) poetryproject (dot) org or call [redacted].

THE FOUNDRY THEATRE PRESENTS
THE PROVENANCE OF BEAUTY
A South Bronx Travelogue by Claudia Rankine
http://www.thefoundrytheatre.org/provenance/intro.html

Performed on a tour bus traveling through the South Bronx
Bus leaves from & returns to Spanish Harlem/Elmendorf Church 171 E 121st St. (btw Lex & 3rd)

WEEKENDS ONLY! THROUGH OCTOBER 25TH.
SATURDAY & SUNDAY AFTERNOONS // 2 SHOWS EACH DAY
@ 1PM & 4PM

Tix: $35 Seating is limited - Reservations are necessary
*$30 for a limited time, using ticket code: PoetryProject
https://www.ovationtix.com/trs/pr/675775

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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121. Cara Benson
Poetry Workshop with Eleni Sikelianos at Millay Colony
Thu 17 Sep 2009

Subject: Poetry Workshop with Eleni Sikelianos at Millay Colony

WORKSHOP RETREATS 2009
Â Poetry Workshop
with
Acclaimed Poet Eleni Sikelianos

Space Is Limited. Reserve Now.

Â

October 1st to October 4th

Call & Response: Conversations with Land and Life Shapes

with Eleni Sikelianos

Â

Â

What is this curve of the hill saying to me? What about this rock? In this workshop, we will play among forms around us, using a wide range of shapes (radiolarian to human) as starting place. In the 1940s, William Carlos WilliamsÂ embarked upon a poem of place in which a city might be seen to mirror the forms of a man's mind, and the classic Paterson was born. In this course, we will consider techniques of documentary poetics, the poetics of place, and eco-conversation. How can an artist, particularly a writer, interact with particular loci and its data, real or imagined? What forms of dialog with the environment are possible? What non-languaged information can be included in the poem? We will look at and make our own work that interacts with the flora and fauna, layers of history, shifting populations, quotidian rhythms and mythologies of time-space. We might engage in some Land Art, we might make line drawings, we might create characters all in the name of conversation.

Eleni Sikelianos is the author of six books of poetry and one nonfiction hybrid / memoir; titles include The Book of Jon and The California Poem. Her most recent book is Body Clock, and her translation of Jacques Roubaud's Exchanges on Light is forthcoming from La Presse. Widely anthologized, she is a graduate of the Jack Kerouac School of Disembodied Poetics at Naropa, and currently teaches in and directs the Creative Writing program at the University of Denver.

For more information please visit
www.millaycolony.org/workshops
or call [redacted].

Â
And Our Final Workshop of the Year:
>Critical Writing as Creative Practice: Frances Richard:Â October 29 to November 2
>

For application information, complete descriptionsÂ of each workshop and instructor bios visit: www.millaycolony.org/workshops
Or contact Caroline Crumpacker at [redacted]
or [redacted]

The Millay Colony for the Arts is an artists' residency program and artists' center located on the extraordinary former property of poet Edna St. Vincent Millay in Austerliz, New York. Our mission is to nurture and promote the vitality of the arts by providing writers, visual artists and composers with a rural home that encourages creative intensity and exploration in the context of nurturing and communal artistic community.

The Millay Colony for the Arts
454 East Hill Road

Austerlitz, NYÂ 12017
www.millaycolony.org

Forward email

This email was sent to [redacted] by [redacted]. Update Profile/Email Address | Instant removal with SafeUnsubscribeâ„¢ | Privacy Policy. Email Marketing by The Millay Colony for the Arts | 454 East Hill Road | Austerlitz | NY | 12017

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122. Tim Peterson
EOAGH Issue 5 Launch Events & Readings
Thu 17 Sep 2009

EOAGH Issue 5 Launch Events & Readings

*SATURDAY, OCT 3 @8 PM
Unnameable Books
600 Vanderbilt Ave, Brooklyn*

8:00 Amy King
8:15 Christopher Stackhouse
8:30 Mark Lamoureux
8:45 Christie Ann Reynolds

9:00 Eric Lindley
9:15 Bill Marsh
9:30 Adeena Karasick
9:45 Amanda Deutch

*SUNDAY, OCT 4 @ NOON
Unnameable Books
600 Vanderbilt Ave, Brooklyn*

12:30 Sara Wintz
12:45 Geoffrey Olsen
1:00 Karin Randolph
1:15 Filip Marinovich
1:30 Andrew Levy
1:45 Kate Colby
2:00 Pattie McCarthy
2:15 Graeme Bezanson
2:30 Chelsea Hodson
2:45 break

3:00 Gregory Laynor
3:15 Kristi Maxwell

3:30 Laura Goldstein
3:45 Gregory Vincent St. Thomasino
4:00 Paige Taggart
4:15 James Belflower
4:30 Jeremy James Thompson
4:45 break

5:00 Joel Lewis
5:15 Sean Casey
5:30 Kristen Gallagher
5:45 Lawrence Giffin
6:00 Michael Kelleher
6:15 Rajiv Mohabir
6:30 Nick Piombino
6:45 break

7:00 Michael Rerick
7:15 N. M. Hoffman
7:30 Paul Siegell
7:45 Robyn Art
8:00 Penelope Bloodworth
8:15 Rick Snyder
8:30 Matthew Rotando
8:45 Stephanie Gray
9:00 Will Edmiston

*TUESDAY, OCT 6 @6PM
Martin Segal Theater, CUNY Graduate Center
365 Fifth Ave NYC*

*This event is co-sponsored by the Center for the Humanities<http://centerforthehumanitiesgc.org/>,

the GC Poetics Group <http://opencuny.org/poetics/>*, *and Chax Press<http://chax.org/>
*

6:00 Dorothea Lasky
6:10 Kate Broad
6:20 Uche Nduka
6:30 John Harkey
6:40 Thomas Fink
6:50 CA Conrad

7:00 Benjamin Miller
7:10 Vincent Katz

7:20 Louis Bury
7:30 Anne Tardos
7:40 Emily Moore
7:50 Ari Banias

8:00 Paolo Javier
8:10 Stefania Heim
8:20 Kimberly Lyons
8:30 Emily Beall
8:40 Julian Brolaski
8:50 Sueyeun Juliette Lee

EOAGH: A Journal of the Arts presents Issue 5 in late September 2009. A print edition of the journal will be available soon through Chax Press. For ordering or subscription information, contact editor Tim Peterson at [redacted] *EOAGH: A Journal of the Arts* is concerned with reading as a process, the productive chaos of investigative poetic work. These acts of attention explore the close listening inherent not just in writing but also in being written. Inspired by Whitman's assertion that "Reading is a gymnast's act," we see readings as embodied, interdisciplinary responses that engage with one's environment through ekphrasis, phenomenology, queering, and the pursuit of conceptual complexity/density. We seek poetry, prose, articles, and readings that address these concerns in contemporary avant-garde, experimental, and innovative writing.

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123. Michael
ROCKPILE TOUR CALENDAR CORRECTION FOR ALBUQUERQUE
Thu 17 Sep 2009

Dear Friends of ROCKPILE,

Please note that the Albuquerque ROCKPILE Performance date has been changed from Saturday, October 17th to Thursday, October 15, same time and same place. Sorry for the inconvenience.

Look forward to seeing you there!

Best, Michael Rothenberg
www.bigbridg.org/rockpile/

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124. CA Conrad
Serbia, SUNDAY
Fri 18 Sep 2009

"Each time we don't say what we wanna say we're dying!"
--Yoko Ono, from "YES, I'M A WITCH"

Belgrade Pride will march in the streets for queer pride and tolerance this coming Sunday. This, despite graffiti PROMISING violence against the marchers. The Serbian Orthodox Church claims that it does not support the impending violence against the group, yet also has told the news that the march is akin to "Sodom and Gomorrah." Similarly, president Boris Tadic REFUSES to endorse the march, claiming to uphold Serbia's laws against discrimination. The violence is clearly sanctioned by both church and state indirectly, and if I had the money I'd be over there right now to march with them!

In fact if I had the money I'd fly over there with me the remaining members of the Philly Gay Mafia, the vicious, tough guys who used to patrol and protect our streets in the Philadelphia queer community back in the 1980s when violence against us was practically encouraged by police.

My hope is that the marchers are as ready as they possibly can be for what is about to happen to them. My hope too is that the government takes action to at the very least protect the marchers in their simple act of walking together in the streets. The violence to come has literally been written on the walls of Belgrade.

In solidarity with Belgrade Pride,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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125. Al Filreis
PoemTalk 22: on Zukofsky
Fri 18 Sep 2009

Today we are releasing PoemTalk episode 22, a discussion of the twelfth poem of Anew by Louis Zukofsky:

http://www.poemtalk.org

- a conversation with Bob Perelman, Wystan Curnow and Charles Bernstein.

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
dial 215-746-POEM or [redacted]

↑ Index

126. Halvard Johnson

Query re home for old correspondence

Fri 18 Sep 2009

I'm doing some winnowing here in NYC and have about two boxes of old correspondence with various lit'ry lowlifes going back to the early 70s.

Do they find a new home somewhere or do are they destined for the fire?

Any suggestions appreciated--*backchannel only*, please.

Hal

"If something is boring after two minutes, try it
for four. If still boring, then eight. Then sixteen.
Then thirty-two. Eventually one discovers that it
is not boring at all."
~John Cage

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

127. amy king
Poets' Quarterly call for submissions
Fri 18 Sep 2009

---------- Forwarded message ----------
From: Poets' Quarterly <[redacted]>

Poets' Quarterly, a new online journal, is seeking reviews of poetry books and chapbooks, as well as author interviews, for the October launch issue. www.poetsquarterly.com To give you an idea of what's to come, the launch issue will include reviews of Tulips, Water, Ash by Lisa Gluskin Stonestreet, At night the dead by Lisa Ciccarello, American Prophet by Robert Fanning, Taste of Cherry by Kara Candito, and From the Fever-World by Jehanne Dubrow. Some of the contributors include Emma Bolden, Jill Crammond Wickham, Valerie Wedtlaufer, and Karen Weyant to name a few. We're actively seeking reviews, interviews, and a nice stable of writers so I'd appreciate any help in spreading the word! Best regards, Lori A. May Editor-in-ChiefPOETS' [redacted]

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

↑ Index

128. Daniel Godston
Bauhaus9090 updates
Fri 18 Sep 2009

Hi,

"The Bauhaus: 90 Years / 90 Days" began on July 6, with "Rediscovery and Rebirth," an event hosted by the Gropius in Chicago Coalition. Since then, dozens of individuals and groups have contributed projects to Bauhaus9090, including --

. poems by Alice Shapiro, Jamie Kazay, Dave Morice, Regina Baiocchi, Charlie Newman, Kristen Orser, Matthew Barton, Cathleen Schandelemier, Dan Godston, and others

. images of artworks by Tony Renner, Christine Dawson, Istvan Banyai, Amy Rudberg, Orin Buck, Maggie Leininger, Lee Barry, Mehdi Chourou, and Jeremy Hight

. fiction and nonfiction pieces by Janina Ciezadlo, Amanda Marbais, and Harry Ross

. a Neue Bauhaus typeface by Renee Ramsey-Passmore, which is available as a free download

. multidisciplinary projects by Michael Rothenberg, Jim Spitzer, Bert Stabler, Noah Berlatsky, and people who live in the town of Littlehampton (UK)

. videos by Josephine LiPuma, Patrick Lichty, and the Human Dollz

. links to audio tracks of Bauhaus-inspired musical performances which happened over the summer

Performances of Bauhaus-inspired projects have happened at several locations in Chicago and Indianapolis. Several more Bauhaus9090 performances will be happening in Atlanta, Chicago, and London, including a Bauhaus-themed poetry reading at A Capella Books, a Metal Tea Party for Marianne Brandt, and another Bauhaus9090 performance event which will happen during the Fourth Annual Chicago Calling Arts Festival.

You are invited to explore the Bauhaus9090 website at http://www.bauhaus9090.org. Updates will continue to appear on the site in the upcoming weeks.

Thanks,

Dan

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129. Ana Bo¾ièeviæ

Advancing Feminist Poetics and Activism: A Gathering

Fri 18 Sep 2009

Some news from the Center for the Humanities at CUNY's Grad Center: New Yorkers & those in the area, come next week!

Advancing Feminist Poetics and Activism: A Gathering

Thursday September 24th, 2009 - Friday September 25th, 2009

Belladonna* celebrates ten years of publishing and supporting the feminist avant-garde with a two-day conference on feminist poetics and activism. The conference launches on Thursday, September 24, with panels focusing on radical language processes and political thought, culminating in keynote performances by *Kathleen Fraser*, *Erica Hunt*, and *Eileen Myles*. On Friday, September 25, we will continue the conversation with a broad spectrum of panels focusing on a variety of topics including: the body as discourse, ecopoetics, multilingualism, exile and language, and writing from marginalized

positions. The conference will conclude with a performance/collaboration between *Carla Harryman*, *Catriona Strang* & *Christine Stewart*, *Sally Silvers*, *Lila Zemborain* & *Cecilia Torino*. Other panelists and presenters include: Caroline Bergvall, Dodie Bellamy, Latasha N. Nevada Diggs, Zhang Er, Jeanne Heuving, Ann Lauterbach, Joan Retallack, Anne Waldman, Renaldo Wilson, and many others.

On-site registration required. See http://belladonnaconference.blogspot.comfor a complete schedule and registration information, or contact [redacted].

Co-sponsored by Belladonna*, The Center for the Humanities, Center for the Study of Women and Society, Ph.D. Program in English, and the Poetics Group.

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130. Dubravka Djuric
Re: Serbia, SUNDAY
Fri 18 Sep 2009

---

conrad, can i fwd your email in an feminist mailing list?

yes, the atmosphere here is so 'hot', tv, radio, all media speak only about this, pro and contra, many activist get trethening sms, and emails...

----- Original Message -----
From: "CA Conrad" <[redacted]>
To: <[redacted]>
Sent: Friday, September 18, 2009 2:02 PM
Subject: Serbia, SUNDAY

> *"Each time we don't say what we wanna say we're dying!"*
> *--Yoko Ono, from "YES, I'M A WITCH"*
>
> *Belgrade Pride will march in the streets for queer pride and tolerance this coming Sunday. This, despite graffiti PROMISING violence against the marchers. The Serbian Orthodox Church claims that it does not support the impending violence against the group, yet also has told the news that the march is akin to "Sodom and Gomorrah." Similarly, president Boris Tadic REFUSES to endorse the march, claiming to uphold Serbia's laws against discrimination. The violence is clearly sanctioned by both church and state indirectly, and if I had the money I'd be over there right now to march with them!*
>
> *In fact if I had the money I'd fly over there with me the remaining members of the Philly Gay Mafia, the vicious, tough guys who used to patrol and protect our streets in the Philadelphia queer community*

> *back in the 1980s when violence against us was practically encouraged by police.*
>
> *My hope is that the marchers are as ready as they possibly can be for what is about to happen to them. My hope too is that the government takes action to at the very least protect the marchers in their simple act of walking together in the streets. The violence to come has literally been written on the walls of Belgrade.*
>
> *In solidarity with Belgrade Pride,*
> *CAConrad*
>
> *--*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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131. Kimmelman, Burt
Poetry Colloquium at Centenary College of New Jersey
Fri 18 Sep 2009

New Century Poetics:
A Poetry Colloquium at Centenary College of New Jersey

featuring

MARK DOTY

October 19-20, 2009

Poet Mark Doty, winner of the National Book Award, is the 2009-2010 Gates-Ferry Lecturer at Centenary College of New Jersey. He will read on Monday, October 19 at 8 pm and will participate in our Poetics Colloquium on Tuesday, October 20. The colloquium will offer workshops and panels for a wide range of participants, including educators, students, and the general public.

This event is FREE AND OPEN TO THE PUBLIC, but we request pre-registration. Please register by completing the attached form, calling [redacted], ext. 4669, or emailing [redacted]<mailto:[redacted]>. Please indicate which workshops or panels you plan to attend.

********** Schedule

Monday 8 pm -10 pm Reading by Mark Doty with interview by Jared Harel, followed by reception and book signing

Tuesday: Full Day Colloquium with discussions and workshops on writing and poetics

9:00 - 9:20 Receive colloquium materials; sign in - Seay building

9:30 am - 11:30 am Workshops and Panels

Workshops:

Material Metaphors: Using Man-Made Things as Metaphors for Natural Ones
with Robert Carnevale, poet and poetics instructor.

Blues Poetics: from Lyrics to Verse
with Jared Harel, poet and Centenary College poetry instructor.

Panels:

The Art of Poetry and the Poetry of Art: Ekphrasis in the Contemporary Poem
Burt Kimmelman, NJIT, poet and scholar
Basil King, poet and artist
Corinne Robins, Pratt Institute, poet and art historian
Michael Heller, poet and writer
Mark Lamoureux, CUNY, poet and publisher of Cy Gist Press
Therese Halscheid, poet and writer

Panel on Resources and Publication
Peter Murphy, local poetry organizer and poet
Melissa Hotchkiss, co-editor of Barrow Street, teacher, poet
Laura McCullough, Brookdale CC
Ken Ronkowitz, Passaic County CC - online publishing
Mark Tursi, editor of Double Room, publisher of Apostrophe Books

11:30 am Break in Seay Front Parlours

11:45 am - 1:00 pm Round Table with MARK DOTY: Poetry's Role in Contemporary Culture Moderated by Mary Newell, Director of Writing at Centenary College and conference organizer

1:00 pm - 2:30 pm Lunch on your own (See dining options in program.)

2:30 pm - 4:30 pm Workshops and Panels

Workshops

Practicing Poetry, a writing workshop with Sally Dawidoff, NY poet and teacher.
This workshop is for beginners as well as practiced writers seeking a fresh start.

How to Read a Poem with Laura McCullough, Brookdale CC
Learn skills for interpreting poetry with examples from contemporary writers.

Panels

Poetics of Place: New Jersey, the West, and Other Habitats of the Mind
Angela Elliott, Centenary College Professor and Poet-in-Residence
Betsy Andrews, poet
Marcella Durand, poet
Adele Kenny, poet
Madeline Tiger, poet
BJ Ward, poet, Warren County CC faculty

Experimenting with Forms
Lorna Blake, poet, teacher, and editor
Laura Hinton, CUNY, poet, critic, and publisher "Mourning and Multi-Media Poetics"
Melissa Hotchkiss, co-editor of Barrow Street, teacher, poet
Kristin Prevallet, poet, Institute for Writing Studies, St John's University "We Sit Like Hot Stones: The Performance of Mourning"
Mark Tursi, editor of Double Room (prose poem journal), publisher of Apostrophe Books
Tiffanie Yanique, Drew University, Asst. Professor of Creative Writing and Literature; prose poetry; performance

Poetry and Translation: Bridging the Discontinuities
Ed Foster, editor of Talisman, co-editor of Contemporary Turkish Studies, poet, essayist
Carlos Hernandez Peña, bi-lingual writer, editor, and reading series organizer
Ravi Shankar, poet, Assoc. Professor, editor of Drunkenboat.com and a Norton anthology of Asian and Middle Eastern poetry
Paul Sohar, poet, translator of Hungarian poetry
Mark Weiss, poet and translator

5:00 pm - 6:00 pm Open discussion with MARK DOTY in the Seay Front Parlours

6:30 Readings by participant poets

********** Notice to NJ Certified Teachers: Full-day attendance will earn 6 professional development hours through the Centenary College Teacher's Academy. Mention you are a teacher when you register.

Centenary College, 400 Jefferson Street, Hackettstown, NJ 07840 [redacted]
Colloquium Program details forthcoming at
<http://www.centenarycollege.edu/gatesferry>

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132. Edmund Hardy
The Last Drop: Versions of August Stramm
Sat 19 Sep 2009

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12 versions
by Alistair Noon of poems by August Stramm, accompanied by an essay 'Blood, Flesh and a Packet
of Tissues: Putting August Stramm into English', from which these lines from Ernst Jandl serve as a summation:

he august stramm
abridged very
the
german poem

him august stramm
the first world war
abridged …

Download the free ebook:

http://intercapillaryspace.blogspot.com/2009/09/alistair-noons-last-drop-versions-of.html

“Intercapillary Editions”: lustre of the unsupportable

Get the best of MSN on your mobile
http://clk.atdmt.com/UKM/go/147991039/direct/01/

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133. Rob McLennan
new(ish) on rob's clever blog
Sat 19 Sep 2009

-- 12 or 20 questions: with Pearl Pirie
-- 12 or 20 questions: with DM Bryan
-- 12 or 20 questions: with Lea Graham
-- 12 or 20 questions: with Kemeny Babineau
-- fwd; Michael Turner on the 1963 Poetry Conference, Vancouver
-- 12 or 20 questions: with Arjun Basu

-- 12 or 20 questions: with Angela Szczepaniak
-- lainna, toronto, birthday;
-- Ongoing notes: early September, 2009 (For Cryong Out Loud: an anthology of poetry & fiction, Ferno House; Heidi Greco's A: The Amelia Poems, lipstick press; Jake Kennedy's Hazard, BookThug)
-- Sheila Watson conference, University of Toronto, Oct 23-24, 2009
-- 12 or 20 questions: with Shaindel Beers
-- 12 or 20 questions: with Peter Richardson
-- 12 or 20 questions: with Sawako Nakayasu
-- 12 or 20 questions: with Camille Martin
-- 12 or 20 questions: with Bill Brown
-- 12 or 20 questions: with Brenda Niskala
-- 12 or 20 questions: with Gillian Wigmore
-- Beth Bachmann, Temper
-- 12 or 20 questions: with Ariel Gordon
-- 12 or 20 questions: with Saleema Nawaz
-- 12 or 20 questions: with Nichole McGill
-- 12 or 20 questions: with Mike Spry
-- lake, nowhere [poem]
-- 12 or 20 questions: with Anselm Berrigan
-- the ottawa small press book fair, fall 2009 edition
-- some toronto;
-- 12 or 20 questions: with Jacqueline Larson
-- Eric Baus, Tuned Droves
-- 12 or 20 questions: with John Kinsella

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog

www.albertawriting.blogspot.com

+ some other new things at ottawa poetry newsletter,

www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog,

www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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134. Jonathan Minton
Word For/Word #15
Sat 19 Sep 2009

I'm pleased to announce that Word For/Word #15 is online at

www.wordforword.info

with poetry and visuals by,

Cindy Savett, Brooklyn Copeland, Mg Roberts, Marthe Reed, Joshua Butts, Marcia Arrieta, Nicole Zdeb, Julius Kalamarz, Trina Burke, Shelly Taylor, Susan Slaviero, Matthew Klane, Trey Moody, Debra Kaufman, Elizabeth Zuba, Francis Raven, John M. Bennett, Scott Helmes, Keith Nathan Brown, John Moore Williams, Jeff Crouch, Diana Magallón Mario Cervantes, Kristin Hayter Carol Stetser, Andrew Topel K.S. Ernst, Sheila E. Murphy Irving Weiss, Peter Schwartz, Ray Lam, and Nico Vassilakis,

plus essays, reviews, and a section on contemporary political poetry edited by Tom Hibbard.

Cheers!

Jonathan Minton

www.wordforword.info

+ + + +

"Manifesto for Ghosts," by Susan Slaviero

What connects us is the mechanoid process, a feel for mathematica and puppetry.

Bio(r)evolution is a viscous spider.

We sicken & weave in our cocoons.

Mutant. Erotica. Terror. These pixels are haunted. We are riblocked in this circular citadel. Some might say we are filaments, a spot on the macula, synaptic disruption.

[No virus was ever this pretty.]

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135. Kristin Dykstra
announcing Mandorla 12 (2009)
Sat 19 Sep 2009

Announcing Mandorla: New Writing from the Americas / Nueva escritura de las Américas 12 (2009).

www.litline.org/Mandorla

First published in Mexico City in 1991, Mandorla emphasizes innovative writing in its original language--most commonly English or Spanish--and high-quality translations of existing material. Visual art and short critical articles complement this work.

Contributors to the 2009 issue include:

Sesshu Foster, Arturo Ernesto Romo-Santillano [cover artist], Mario Arteca, Anne Waldman, Raúl Zurita, Reynaldo Jiménez, Felipe Cussen, Javier Norambuena, Rodrigo Gómez, Héctor Hernández Montesinos, Achy Obejas, Marcos Canteli, Sérgio Medeiros, Raymond L. Bianchi, Lilliana Ramos Collado, Laird Hunt, Antonio Ochoa, Domingo de Ramos, Urayoán Noel, William Carlos Williams, Hugo García Manríquez, Daniel Borzutzky, Rodrigo Toscano, Regina Vater, Paulo Leminski, Iván García, Kath Anderson, Marina Porcelli, James J. Pancrazio, Antonio Benítez Rojo, James E. Maraniss, Óscar David López, Bhanu Kapil, Jessica Díaz, Chris Pusateri, Eliot Weinberger, Román Antopolsky, Kent Johnson, Gabriel Bernal Granados, Sawako Nakayasu, Michelle Naka Pierce, Sue Hammond West, Rito Ramón Aroche, María DeGuzmán, José Kozer, Melisa Machado, S.M. Stone, O.M. Ulloa, Omar Pérez, Graham Foust, Claire Becker, Gabriel Andrés Eljaiek Rodríguez, and Jorge Camacho.

Mandorla thanks the following for their contributions in partial support of the project: the Department of English at Illinois State University; the College of Fine Arts at the University of Texas, Austin; and the Illinois Arts Council.

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Dr. Kristin Dykstra
www.ilstu.edu/~kadykst
www.litline.org/Mandorla
Associate Professor
Department of English
Illinois State University
Campus Box 4240
Normal, IL 61790-4240

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136. Patrick F. Durgin

Upcoming readings of interest: Dorantes, Solorzano, Hofer, Durgin

Sun 20 Sep 2009

Wednesday, October 21, 2009, 7:00 PM. Location: Décima Musa, 1901 S. Loomis, Pilsen, Chicago, IL. A fully bilingual poetry reading with Dolores Dorantes, Laura Solórzano, & Jen Hofer (translator) -- in the Palabra Pura Series. This event is co-sponsored by Consulado General de México, Guild Comlex (http://guildcomplex.org), Kenning Editions (www.kenningeditions.com), and Southwest Airlines.

Dorantes, Solórzano, and Hofer will also read together, regionally:

Monday, Oct. 19th, 4:30 PM Q&A and 8:00 PM Reading, Lawrence University, Appleton, WI.

Tuesday, Oct. 20th, Translation Workshop 2:00-3:30 PM and Reading 7:00-8:30 PM, University of Wisconsin at Milwaukee.

Thursday, Oct. 22nd, Reading 4:00 PM, University of Michigan, Ann Arbor.

Saturday, Oct. 24th, Panel (Cross Border Politics and the Arts) 3:00 PM and Reading 5:00 PM, Museum of Contemporary Art, Detroit.

Dolores Dorantes's books include sexoPUROsexoVELOZ (2004), Lola (cartas cortas) (2002), Para Bernardo: un eco (2000) and Poemas para niños (1999). She is founding director of the border arts collective Compañía Frugal, based in Ciudad Juárez, where she has lived for twenty years.Compañía Frugal supports autonomous projects in the arts and counts among its activities publication of the bi-weekly poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. A translation of sexoPUROsexoVELOZ and Septiembre, books two and three of Dolores Dorantes by Dolores Dorantes, have been translated by Hofer and published by Counterpath Press and Kenning Editions. Laura Solórzano is the author, most recently, of Boca perdida (2005), lobo de labio (2001) and Semilla de Ficus (1999). Jen Hofer's en face translation of lobo de labio was published as lip wolf by Action Books in March 2007. Laura is on the editorial board of the literary arts magazine Tragaluz, and currently teaches writing at the Centro de Arte Audiovisual in Guadalajara. Both Dorantes and Solórzano appeared in the anthology Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (ed. and trans. Jen Hofer, 2003). Jen Hofer's latest book is The Route, an epistolary and poetic collaboration with Patrick Durgin. She lives in Los Angeles, where she teaches poetics in the MFA Writing Program at CalArts, works as a Spanish-language interpreter with the Los Angeles County Superior Courts. She will read her English translations of the work of Dorantes and Solórzano.

Jen Hofer and Patrick Durgin will read on Wednesday, Oct. 14th, 7:30 PM in the Danny's Series, Chicago (http://www.noslander.com/dannys.html), from their collaborative and recent, individual work.

K. Silem Mohammad, Jen Hofer and Patrick Durgin are also reading on Sunday, Oct. 18th, 2:00 PM at Woodland Pattern Book Center, Milwaukee (http://www.woodlandpattern.org/).

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137. Camille Martin
new on Rogue Embryo's blog
Sun 20 Sep 2009

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new on Rogue Embryo:

We are all Walloon poets
suppose flatness. what then? suppose even surface is made up. what then?
“I know I am traveling all the time”: The Twilight Dreams of Artur Lundquist

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

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138. Jennifer Karmin
Red Rover Series / Experiment #33
Sun 20 Sep 2009

Red Rover Series
{readings that play with reading}

Experiment #33:
Someone Was There to Take a Picture

SATURDAY, SEPTEMBER 26
7pm

Featuring:
Kate Greenstreet & Gina Myers

NEW LOCATION
at the Orientation Center
2129 N. Rockwell -- Chicago, IL

corner of Milwaukee/Rockwell
left side of the Congress Theater building
http://orientationcenter.wordpress.com
suggested donation $4

KATE GREENSTREET's second book, The Last 4 Things, will be out from Ahsahta Press in September. Her first, case sensitive, was published by Ahsahta in 2006. She is also the author of three chapbooks, most recently This is why I hurt you (Lame House Press, 2008). Her new poems are in current or forthcoming issues of jubilat, Court Green, VOLT, Fence, Hotel Amerika, and the Denver Quarterly.

GINA MYERS is the author of A Model Year (Coconut Books, 2009) and four chapbooks, most recently Behind the R (ypolita press, 2008). She lives in Saginaw, MI, where she makes books for Lame House Press, teaches, and works as a freelance journalist.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
November 14: Chris Cuellar, Judd Morrissey & Stephanie Strickland

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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139. Jenny Penberthy
The Capilano Review -- farewell to Robin Blaser
Mon 21 Sep 2009

The new issue of The Capilano Review bids farewell to Robin Blaser with

-- a section of photographs, the text and score of “Suddenly,” an interview with Harrison Birtwistle about his collaboration with Blaser on the opera, The Last Supper

--an interview with Ralph Maud about his Charles Olson library

--an interview with Ellen Tallman

--a previously unpublished excerpt from Robert Duncan’s The H.D. Book

--an excerpt from Peter Quartermain’s introduction to The Collected Early Poetry and Plays of Robert Duncan

The Capilano Review 3.9 (Fall 2009)
$14 (Can)

Visit the TCR website to order the issue and/or to subscribe.
www.thecapilanoreview.ca

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140. Jonathan Penton
chapbooks! features! ecstasy!
Mon 21 Sep 2009

Hello woad-addled heroes,

We've belated but truly awesome mid-month selections for you at www.UnlikelyStories.org <http://www.msplinks.com/MDFodHRwOi8vd3d3LlVubGlrZWx5U3Rvcmllcy5vcmc=> , with:

The Vernon Frazer feature, with:
An interview by Gabriel Ricard
Three video-interviews of Vernon
Visual Poetry from Vernon's current manuscript, "Any Moment"
A review of Vernon's book "Emblematic Moon" by Gabriel Ricard
and:
"I Can Sing Fire", a new poetry chapbook available for sale by Anne Lombardo Ardolino
"The Politics of Murder," a short film by León De La Rosa
Three songs by The Folding Chairs
And four visual images by Michael Brandonisio

Enjoy these things! Get high while you do it! God will not punish you. The Londoners hit him with a bus.

--
Jonathan Penton
http://www.unlikelystories.org/
<http://www.msplinks.com/MDFodHRwOi8vd3d3LnVubGlrZWx5c3Rvcmllcy5vcmcv>

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141. **Jeffrey Side**
Larry Sawyer and Peter Manson poems at The Argotist Online
Mon 21 Sep 2009

Larry Sawyer and Peter Manson poems at The Argotist Online
Larry Sawyer:
http://www.argotistonline.co.uk/Sawyer%20poems.htm
Peter Manson:
http://www.argotistonline.co.uk/Manson%20poems.htm

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142. **William Allegrezza**
New book by Jukka-Pekka Kervinen
Mon 21 Sep 2009

Please check out this new book, Course of Action, by Jukka-Pekka Kervinen available through Cracked Slab Books.

http://crackedslabbooks.com/booksnew.html

Bill Allegrezza

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143. **Alan Sondheim**
Fwd: Sand artist
Mon 21 Sep 2009

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From digg.com

This sand artist tells a sad WWII story in 8 minutes without saying or writing a word.

http://tinyurl.com/l9yn36

it can be searched in YouTube, "Ukranian sand artist."
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144. **Vernon Frazer**
Vernon Frazer featured in Unlikely 2.0
Mon 21 Sep 2009

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www.unlikelystories.org

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145. Jennifer Karmin

Sept 25: Pete's Candy Store (NYC)

Mon 21 Sep 2009

Friday September 25th
7pm

Jennifer Karmin
Estela Lamat
Michael Leong

at Pete's Candy Store
http://www.petescandystore.com

709 Lorimer Street
between Frost and Richardson
Williamsburg, Brooklyn

Directions:
Take the G to Metropolitan or the L to Lorimer

JENNIFER KARMIN's text-sound epic Aaaaaaaaaaalice will be published by Flim Forum Press in 2009. She curates the Red Rover Series and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets across the U.S. and Japan. At home in Chicago, she teaches creative writing to immigrants at Truman College and works as a Poet in Residence for the public schools. New poems are published in the journals Cannot Exist, Otoliths, Plath Profiles, and anthologized in Come Together: Imagine Peace (Bottom Dog Press), Not A Muse (Haven Books), and The City Visible: Chicago Poetry for the New Century (Cracked Slab Books).

ESTELA LAMAT was born at the age of eight in the backyard of the house. She has conducted meticulous nocturnal studies of sleeplessness, of stellar chances and causalities. Tamer of cats, enologist by nose, left-handed, and epileptic, she has never been in a workshop; she has never entered any contests; nor has she won any literary awards.

MICHAEL LEONG's poetry career began in the sixth grade when he won his first and only poetry prize in Mr. Harrisonâ€™s class for a haiku about a snake. Since then, he has received degrees in English and Creative Writing from Dartmouth College, Sarah Lawrence College, and Rutgers University and has published poems and translations in journals such as Action Yes, Bird Dog, Double Room, jubilat, Marginalia, Opium Magazine, Pindeldyboz, and Tin House. He is the author of I, the Worst of All (blazeVOX [books], 2009), a translation of the Chilean poet Estela Lamat, and e.s.p. (Silenced Press, 2009). He currently lives in New York City.

http://www.multifariousarray.blogspot.com

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146. Joseph Mosconi

Tom Raworth, Kevin Killian & Gabriela Jauregui @ The Poetic Research Bureau

Mon 21 Sep 2009

For those in or near Los Angeles

The Poetic Research Bureau presents...

Tom Raworth, Kevin Killian & Gabriela Jauregui

Thursday, September 24 2009 at 8:00pm

@ The Poetic Research Bureau
3702 San Fernando Blvd
Glendale, CA 91206

Doors open at 8:00pm
Reading starts at 8:30pm

Tom Raworth has been writing to amuse himself for half-a-century: the random threads from this hedonism have led him this year to China and the North Eastern Tibetan plateau, now to L.A., and to Mexico in November. In Italy two years ago he was awarded the Antonio Delfini Prize for "lifetime career achievement" though he is not yet dead. His Collected Poems was published in 2003 by Carcanet, who will publish a book of poems since that collection in 2010. His Collected Prose appeared from SALT this year. He has occasionally taught in the UK , the USA and South Africa; and has read his work in more than 20 countries. His graphic work has been exhibited in Europe, the USA and South Africa, and he has collaborated with musicians, painters and other poets. His children, grandchildren and a few friends keep him awake.

Kevin Killian has written two novels, Shy (1989) and Arctic Summer (1997), a book of memoirs, Bedrooms Have Windows (1990), two books of stories, Little Men (1996) and I Cry Like a Baby (2001) and two books of poetry, Argento Series (2001), and Action Kylie (2008). With Lew Ellingham, Killian has written often on the life and work of the American poet Jack Spicer [1925-65] and with Peter Gizzi has edited My Vocabulary Did This To Me: The Collected Poetry of Jack Spicer (2008) for Wesleyan University Press. For the San Francisco Poets Theater Killian has written thirty plays, including Stone Marmalade (1996, with Leslie Scalapino), The American Objectivists (2001, with Brian Kim Stefans), and Often (also 2001, with Barbara Guest). New projects include Screen Tests, an edition of Killian's film writing, and Impossible Princess, a new fiction

collection forthcoming from City Lights Books in November. A new novel Spreadeagle will appear in the spring.

Gabriela Jauregui (b. Mexico City, 1979) is the author of Controlled Decay (Akashic Books/Black Goat Press, 2008). She holds an MFA in Creative Writing from UC Riverside and an MA in Comparative Literature from UC Irvine. Her critical, creative and collaborative work has been published in journals and anthologies in the US, Mexico, and Europe, including, most recently in New American Writing, Eje Central, and forthcoming in Mandorla. She is a member of the sur+ publishing collective in Mexico. Gabriela is a Ph.D. candidate in Comparative Literature at USC and a Soros Fellow. She lives and works in Los Angeles and Mexico City.

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147. Stephen Vincent

D Larsen, B Brown, CA Conrad, Frank Sherlock = New de blog

Mon 21 Sep 2009

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http://stephenvincent.net/blog/

Some viz/poetry/haptic snapshots from San Franciso:

David Larsen and Brandon Brown do translations at Small Press Traffic (replete with haptics and commentary)
Umpire Enigma before the Giants & the Rockies
CA Conrad & Frank Sherlock haptic at nonsite/SPT

http://stephenvincent.net/blog/

Stephen Vincent

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148. William Slaughter

Notice: Mudlark

Mon 21 Sep 2009

New and On View: Mudlark Flash No. 51 (2009)

A Thousand Kim by Kurt Brown

Kurt Brown founded the Aspen Writers' Conference, and Writers' Conferences & Centers (a national association of directors). His poems have appeared in many literary periodicals, and he is the editor of several anthologies including Blues for Bill, for the late William Matthews, from University of Akron Press and his newest (with Harold Schechter), Conversation Pieces: Poems that Talk to Other Poems from Alfred A. Knopf, Everyman's Library Pocket Poets Series. He is the author of six chapbooks and five full-length collections of poetry,

including Return of the Prodigals, More Things in Heaven and Earth, Fables from the Ark, Future Ship, and a new collection, No Other Paradise, due out in 2010 from Red Hen Press. A collection of the poems of Flemish poet Herman de Coninck entitled The Plural of Happiness, which he and his wife, Laure-Anne Bosselaar, translated, was released in the Field Translation Series in 2006. He teaches poetry workshops and craft classes at Sarah Lawrence College in Bronxville, New York, and was recently the McEver Visiting Chair in Writing at Georgia Tech in Atlanta and a visiting writer at Westminster College in Salt Lake City.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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149. **Jim Andrews**
Re: chapbooks! features! ecstasy!
Tue 22 Sep 2009

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thanks for the interesting features on vernon fraser at http://www.UnlikelyStories.org . really interesting. the videos/interviews and the work itself. well done!

ja
http://vispo.com

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150. **amy king**
SEGUE READING SERIES @ BOWERY POETRY CLUB
Tue 22 Sep 2009

SEGUE READING SERIES @ BOWERY POETRY CLUBFALL 2009Please mark your calendars!Â ++Dates & readers:Oct 3: Zhang Er & Trey SagerZhang Er, born in Beijing, is the author of three collections of poetry in Chinese and six chapbooks in English translation. Her recent selected poems areÂ So Translating Rivers and CitiesÂ andÂ Verses on Bird. She teaches at The Evergreen State College in Washington.Â Trey SagerÂ is the author ofÂ The Weeds, a collaboration with artist Munro Galloway, andÂ O New York. He is an

assistant fiction editor atÂ FenceÂ magazine and runs the blog The Pudgie Report. Currently he is writing a book of autobiographical stories calledÂ Oedipus Breast.Oct 10: Laura Moriarty & Paul Foster JohnsonLaura Moriartyâ€™sÂ A Semblance: Selected & New Poetry 1975-2007Â came out in 2007, as did the chapbookÂ An Air Force. Her long essay poemÂ A TonalistÂ is forthcoming next spring. She has taught at Mills College and Naropa University among other places & is currently Deputy Director of Small Press Distribution.Â Paul Foster Johnsonâ€™s first collection of poetry,Â Refrains/Unworkings, was published in 2008. From 2003 to 2006, he curated the Experiments and Disorders reading series at Dixon Place. He is an editor at Litmus Press and currently lives in New York.Oct 17: Keith Waldrop & John KeeneKeith Waldropâ€™s most recent books areÂ Transcendental Studies,Â Several Gravities, andÂ Baudelaireâ€™s Paris Spleen. He teaches at Brown University and, with Rosemarie Waldrop, edits Burning Deck Press.Â John KeeneÂ is the author ofÂ AnnotationsÂ and, with artist Christopher Stackhouse, the poetry collectionÂ Seismosis. Honors include a 2005 Whiting Foundation Award in Fiction and Poetry. He is Associate Professor of English and African American Studies at Northwestern University.Oct 24: Catherine Wagner & Amy King -- this is the event that will be held at 310 Bowery instead:Catherine Wagnerâ€™s new book,Â My New Job, is forthcoming. She is also the author ofÂ Macular HoleÂ andÂ Miss America.Â Recent chapbooks includeÂ Articulate How,Â Hole in the Ground, andÂ Bornt. She is a faculty member in the MA program in creative writing at Miami University in Ohio.Â Amy KingÂ is the author ofÂ Iâ€™m the Man Who Loves You,Â Antidotes for an Alibi, andÂ The People Instruments. Forthcoming, Slaves to Do These Things and I Want to Make You Safe. Â Please visit http://amyking.org for more.Oct 31: Kim Lyons & James BelflowerKim Lyonsâ€™ recent books of poetry areÂ PhototherapiqueÂ andÂ Saline. New work is in the magazinesÂ AufgabeÂ (including an essay on Bernadette Mayerâ€™s work),Â Effing, andÂ EOAGH.Â She hosts the fall 2009 Zinc Bar reading series.Â James Belflowerâ€™s first book of poems,Â Commuter, is forthcoming in fall of 2009. He is the author ofÂ And Also a Fountain, a collaborative e-chap with Anne Heide and J. Michael Martinez. He curatesÂ potlatchpoetry.org, a website dedicated to the gifting and exchange of poetry resources.Nov 7: Mary Burger & Stefani BarberMary Burgerâ€™s books includeÂ A Partial Handbook for NavigatorsÂ andÂ Sonny. A collection of prose works,Â Then Go On, is forthcoming. She lives in Oakland and studies landscape architecture.Â Stefani BarberÂ is the author ofÂ Non Eligible RespondentÂ and her work has appeared in various journals and anthologies, includingÂ Tripwire,Â Kenning, andÂ Step into a World: A Global Anthology of New Black Literature. She is currently an associate producer at Dateline NBC.Nov 14: Laura Elrick & Jesse SeldessLaura ElrickÂ is the author of the

booksÂ sKincerityÂ andÂ Fantasies in Permeable Structures. Audio pieces and the video-poem â€œStalkâ€ can be accessed online at Pennsound. She currently lives and works in Brooklyn.Â Jesse SeldessÂ is the author ofÂ Who Opens. Jesse lives with his wife, the artist Leonie Weber, in Karlsruhe, Germany, where he continues to editÂ Antennae, a journal of experimental writing and language-based music and performance scores.Nov 21: Evelyn Reilly & Cathy EisenhowerEvelyn Reillyâ€™s most recent book isÂ Styrofoam. She is currently working onÂ Material Science, an exploration of the language of siteless architectural forms. Other works includeÂ Fervent Remnants of Reflective SurfacesÂ andÂ Hiatus.Â Cathy EisenhowerÂ lives and works in Washington, D.C. She is the author ofÂ clearing without reversalÂ andÂ would with and.. She is translating the selected poems of Argentine poet Diana Bellessi and is an editor of the forthcoming journalÂ Women in and Beyond the Global.All readings* take place at:Â Bowery Poetry Club308 BoweryNew York, New York 10012Ph: [redacted]Price: 6 dollars Event days/times: Saturdays, 4-6 pmÂ *Except for the reading on Saturday, Oct 24, which will take place at 310 Bowery instead.Â

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NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

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151. Séamas Cain
Controversy & Debate
Tue 22 Sep 2009

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On Tuesday, September 22, 2009, IMRAM, the annual Irish-language literary festival, will present an evening of controversy & debate on the issue of "Tradition and/or Innovation."

This debate will take place at 7:00 p.m. in the Irish Writers' Centre, 19 Parnell Square in Dublin, Ireland. Admission is free.

PUBLIC LECTURE & DEBATE

Does the Irish language have a modern literary culture? Or, have universities limited literary discussion to folkloric texts that have little to say to urban readers? Can poetry & literature in Irish survive if the rural Gaeltacht dies? Can a modern literary culture emerge from an urban creolized form of Irish?

Has the Irish-language become the prisoner of sociologists, anthropologists, government bureaucrats & educators who have constricted & suffocated the possibilities to such an extent that the very survival of the language itself has been called into question?

Will literary innovation ever be tolerated in Ireland?

These are the questions that Tomás Mac Síomóin raises in his IMRAM talk, "An Dúchas agus an Nua" (Tradition & Innovation). Dáithí Ó hÓgáin, Professor of Folklore at University College Dublin, will reply to the lecture, & IMRAM invites all with a serious interest in Irish poetry & literature to join in this crucial debate.

Tuesday,
22 September 2009,
7:00 p.m.,
IRISH WRITERS' CENTRE,
19 Parnell Square,
Dublin, Ireland

Free admission

For additional information about the IMRAM Festival, go to ...

http://www.poetryireland.ie/whats-on/imram.html

http://www.facebook.com/pages/IMRAM-IRISH-LANGUAGE-LITERATURE-FESTIVAL

http://www.facebook.com/pages/IMRAM-FEILE-LITRIOCHTA-GAEILGE

Questions may be put to
Liam Carson, Director of
IMRAM Festival at ...

[redacted]

Books featured at
the IMRAM Festival
may be purchased
from ...

Connolly Books,
[redacted]
43 East Essex Street,
Dublin 2, Ireland

beir bua,

Séamas Cain
http://www.freewebs.com/seamascain
http://alazanto.org/seamascain

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152. David Buuck
reminder: ANNE TARDOS AND AMINA CAIN THIS FRIDAY AND SATURDAY!
Tue 22 Sep 2009

Join us for these dynamic writers as they consider the Inverted I and narritivity.

Friday September 25th
Timken Hall, CCA SF
1111 8th Street
San Francisco, CA
event begins at 7:30pm

Anne Tardos, a 2009 Fellow in Poetry form the New York Foundation for the Arts, is a poet, performer, visual artist, and composer. She is the author of several books of poetry and the multimedia performance work and radio play Among Men. A selection of her readings and performances (many with Jackson Mac Low) can be heard on the University of Pennsylvania's web site : PennSound and on UbuWeb Sound. Her book of new poetry, I Am You, has appeared from Salt Publishing in 2008, and she is the editor of Thing of Beauty, by Jackson Mac Low, University of California Press, 2008. See also author page on EPC and http://www.annetardos.com/.

Amina Cain is the author of I Go To Some Hollow (Les Figues Press, 2009), a collection of stories that revolve quietly around human relationality, landscape, and emptiness. Her work has appeared or is forthcoming in publications such as 3rd bed, Action Yes, Denver Quarterly, Dewclaw, Encyclopedia vol. 2, La Petite Zine, and Sidebrow and has been translated into Polish on MINIMALBOOKS. She is also a curator, most recently for When Does It or You Begin? (Memory as Innovation), a month long festival of writing, performance, and video that took place at Links Hall in Chicago last January. She currently lives in Los Angeles.

and: Join us on Saturday for Dialogues with Anne Tardos!<http://smallpresstraffic.blogspot.com/2009/09/and-join-us-on-saturday-for-dialogues.html>
Come back for more with Anne Tardos in this one day only experience:

*Saturday September 26th
Classroom 101, CCA San Francisco
1pm-4pm
$25 admission/$20 members and students
sliding scale entrance available*
*Class limited to 20.
*
In this workshop the participants will compose new texts, using voice, pen & paper (or electronic device). We will address monolingual, multilingual, and neolingual aspects of literary composition. Using certain techniques, we will illuminate the creative process by voicing our works as we compose them. If there is time, we will perform and discuss the works we have just created.
--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

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153. Amanda Earl

Alert by Ben Ladouceur now available from AngelHousePress

Tue 22 Sep 2009

Alert by Ben Ladouceur is a collection of poetry that will take you to Nunavut and set your dreams howling. In lines as long and fragile as icicles in early spring, you will find salt and tulips and deranged weeds, Danes and a gentleman of snow. A recent graduate of Carleton University and a stalwart of Ottawa's literary scene, Ben is leaving Ottawa for the wilds of the UK. His rugged and sensual poetry, served to you on fine linen sheets, will warm you in the cold winter nights to come. $5; Limited Edition of 50 copies. available via Paypal on the AngelHousePress.com site. www.angelhousepress.com

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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154. Jessica Wickens
Monday Night: New Issue, New Website, New Reading Period
Wed 23 Sep 2009

Announcing Issue 8 of *Monday Night* <http://www.mondaynightlit.com>, in print edition and online edition.

Order <http://www.mondaynightlit.com/read/8_allen.html> a print copy today or read <http://www.mondaynightlit.com/read/8_allen.html> it on our new & improved website, *Monday Night TV<http://www.mondaynightlit.com/index.html> :* because new lit beats old TV any night of the week.

Issue 8 Contributors:
Conor Allen
Ching-In Chen
Jenny Drai
Samantha Giles
Vivien Jones
Pete Knight
David W. Landrum
justin mcelfresh
David M. Morini
Mark Stevens
Rebecca Stonehill
Sharon Zetter

Now Reading Submissions for Issue 9:
Our reading period is now open through December 15, 2009! Click here for Submission
Guidelines. <http://www.mondaynightlit.com/submit.html>

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155. Alan Sondheim
UMove Launch Party and Movement Media Fundraiser! (fwd) (Foofwa, Azure, and I are in this) (fwd)
Wed 23 Sep 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-563144731-1253686464=:21582

Date: Mon, 21 Sep 2009 17:36:27 -0400 (EDT)
From: Pentacle's Movement Media <[redacted]>

To: [redacted]
Subject: UMove Launch Party and Movement Media Fundraiser!

Having trouble viewing this email?
Click here
http://campaign.constantcontact.com/render?v=001ST03Hc8byEOCfB9Oa-8A7n07TFU6rVm5sLfrGX7Pngc4xlcWxIaHqbLdpVh-tFpk2UGoYKSLIKUd96PjUttryelgawoQX3p6yC4rLpwLs9V_HifpvZ1OsuFwn_c2fSBOeParEhkibjbl6n7qSrcFxkziAQB7CvMbjNpI6VuNGkAvPsIrE2hLm7vaFiZZj7gxIkWr946lq2DzwYSoPlLQKxtsuaM8jAAAvHihXqNxpqRDsnWZ27fbW-bQ6Vr77kzo

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available
Seating.
Click HERE
[http://rs6.net/tn.jsp?
et=1102715577259&s=4163&e=001pW5P0o0yeoHYGkP2rJ1Lwu1JfU7k5oZZX
bAp6Tv4fv9aQHRu-Qk0qoP3R-
czc5UsP4kDHfSNzOH71nQMCdH2jbKNghRWU6wzpBNo5e9uJhjKJjVu4bQcRih
0uEO7Pg_0lX3uA0qu96RL2PbHxtbfaMih8OkZS9gC]
to RSVP
Launch party and dance performances begin at 8:30pm (after 1st Screening of Videodance
Festival winners) and party continues with additional dance performances after the
2nd screening wraps up. Your donations support this exciting new Screendance
movement.
Can't make it? Be there in spirit by giving a tax-deductible contribution
[http://rs6.net/tn.jsp?et=1102715577259&s=4163&e=001pW5P0o0yeoFnIk-
hVX94U0B23wi0u4Dk6UiHpOqR2XDGnx5LG7-3-o9Skw3ChVPiem0yb6Nee-
7NUGYDjHMsTW2LyLSGrJTBp47_uiA_cOzyL7IPnJhPJ4frA9rPkhwLtNV3Tm5OK
YI=]
to Movement Media.
Every amount helps!
The Tank
[http://rs6.net/tn.jsp?
et=1102715577259&s=4163&e=001pW5P0o0yeoEUz2jk3naguRO6CnzB6WnQ-
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ApIeRYEL7Xpu1cR1FOW3QUKt84oPNtyYYgH3_EU57gFuk19Bouf2x0S_tBeuYnt
gGIQ9GqEltWHGs6n6wilsVWY5T98SwO55awPknIX2I=]
354 W. 45th Street
(between 8th & 9th Ave in NYC)
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Jorge y Valdes by Barbara Benas
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~~~

saqtUbDzUPLO45AQUg_6WwBqm7xsht9Mm4xcaF63itzKVbGGDSKVGHLzZts4
KNM=])
audiences can view the selected program and browse the complete catalogue of over
50 festival submissions.
Festival co-organizers, Anna Brady Nuse, Marta Renzi, and Kriota Willberg have
hand-picked
a premium selection of international video artists for a program that will stimulate,
provoke, and entertain. Come for the screening! Stay for fascinating multimedia
performances and absorbing conversation. Drinks (and popcorn) will flow!
Video artists featured in this screening and at UMove online: Susan Marshall, Foofwa
d'Imobilité, Barbara Benas, Daniel Robinson, Ally Voye, Alan Sondheim, Sabine Klaus,
Marisa C. Hayes, Natalya Nikolaeva, Sabrina Mergey, and Kyle Ruddick/Eyestorm
Productions.
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the Fall 09 Kinetic Cinema Film screening schedule.
View dance videos and learn about artists on our blog, Move the Frame
[http://rs6.net/tn.jsp?
et=1102715577259&s=4163&e=001pW5P0o0yeoHtlTmZLvm8FqisMuQNhBJA
DakatmgnUEW-
saqtUbDzUPLO45AQUg_6WwBqm7xsht9Mm4xcaF63itzKVbGGDSKVGHLzZts4
KNM=],
which discusses many aspects of videodance and features our upcoming
UMOVE
Online
Videodance Film Festival
[http://rs6.net/tn.jsp?
et=1102715577259&s=4163&e=001pW5P0o0yeoEAuHeW0psaZ-
XU2biKtHKUcdnNJdMYN684DgzH7UPLAjIhlo-
d8JBya0oxcrDAVZiOgcbjgZ6druan9j6ltQb-
zRHdFzBtLGJDSqM7ukVe3R29jz4bRQN3fOHwsj0V_txFrzU1grCupA==]and
previous Videodance contests. Connect with Movement Media on Facebook
[http://rs6.net/tn.jsp?
et=1102715577259&s=4163&e=001pW5P0o0yeoE_hqUnb_pgqK96dD7aYH2K
oVaJXUxgzr8AFfZBXNzrS-
rtjzIeKCXvsCBQ97g7WUKuWkOTsGYQhiqVvzvh07wGsWRTNnOsbKPQY2VWTu
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4Bx6glIgx9B0ujk8YG4wdhIUm5zAg1hfX3clgDrDqGduw_ZmWv12_mHrCaFc-
X1hwukyW2oR_3A==]
and Twitter,
[http://rs6.net/tn.jsp?
et=1102715577259&s=4163&e=001pW5P0o0yeoFvOoeHsqOI5T1v1H1G9_cW
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and support us
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7NUGYDjHMsTW2LyLSGrJTBp47_uiA_cOzyL7IPnJhPJ4frA9rPkhwLtNV3Tm5OK
YI=]
in helping dancers engage with media to reach new audiences, grow
artistically,
and stay relevant in today's media-rich world.
For more info on Pentacle's Movement Media project, please visit our blog:
MovetheFrame
[http://rs6.net/tn.jsp?
et=1102715577259&s=4163&e=001pW5P0o0yeoHxMV9QQZ5ZuxIM3lAOu4w
RE-

RMHX6VPIJpA0Az5Kq6OIlgppLFTp60NXDwnSgWxrOuJOIdfsIUtvTXqBFNdfiXw
qpKQPLmrTXwuJUC61PNnEYGvjHCXEeg]
and our website: http://pentacle.org/movement_media.asp
[http://rs6.net/tn.jsp?
et=1102715577259&s=4163&e=001pW5P0o0yeoHciRHHZ8kgaXzO5UrGCz4F
gCsnPZr8vled4pALRZIFhKBlde4vnTiCfEMCklzgUZcyFv1COhhIjZh3Wovd3hFa
HPVIGwHJewk4WiwSLutLfLQNrp3V7DiKiq9sPmfsMFk=].
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This email was sent to [redacted] by [redacted].

Update Profile/Email Address
http://visitor.constantcontact.com/d.jsp?v=001I2RsqMRJGm_USSVIFI8W_ELYJvuuI2Cxaz7vLp4397w9vUWdunPueA%3D%3D&p=oo

Instant removal with SafeUnsubscribe(TM)
http://visitor.constantcontact.com/d.jsp?v=001I2RsqMRJGm_USSVIFI8W_ELYJvuuI2Cxaz7vLp4397w9vUWdunPueA%3D%3D&p=un

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http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp

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www.constantcontact.com

Pentacle/DanceWorks, Inc. | 246 West 38th Street, 4th fl. | New York | NY | 10018

--0-563144731-1253686464=:21582--

↑ Index

156. Megan M. Garr
Versal is pleased to announce: new reading period, new editors
Wed 23 Sep 2009

VERSAL 8

Internationally acclaimed literary annual published in Amsterdam, bringing together the world's urgent, involved, and unexpected.

Versal is pleased to announce the start of its eighth reading period and welcomes four new editors to its team.

Jennifer K. Dick, the author of Fluorescence (Univ. of Georgia Press, 2004) and Enclosures (Blazevox, 2007), joins the poetry team, along with Matthew Sadler, whose first chapbook is to be published with Flying Guillotine Press in Brooklyn. BJ Hollars is the newest member of the fiction team. He edited the recently released anthology You Must Be This Tall To Ride: Contemporary Writers Take You Inside The Story from Writer's Digest Books. Finally, Shayna Schapp is Versal's new assistant art editor. She teaches at the Royal Academy of Art in The Hague.

Versal wants your poetry, prose, and art for the eighth issue due out in May 2010.

Inquiries (only) can be directed to: versal AT wordsinhere DOT com

Please feel free to forward this into your networks!

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157. **amy king**
How do you get the juices flowing again??
Wed 23 Sep 2009

Want to write a poem but the pen's not moving? How do you get going again?
Rituals? Return to a certain poet? Take a walk? Look up poetry exercises?
Open the Spanish wine?
Just wondering!
Amy

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

↑ Index

158. **Jonathan Ball**
Re: How do you get the juices flowing again??
Wed 23 Sep 2009

Dear Amy

I almost never try to write a poem in such an instance. I just write something else instead: a story, an essay, etc. If for some reason I feel compelled to write a poem because of external pressure or internal angst, I make use of some compositional procedure. So produce something aleatory or conceptual or work with found text, something that takes the onus off of me as a creator and shifts my focus onto working with language more as an editor or sculptor.

Jonathan

On Wed, Sep 23, 2009 at 11:25 AM, amy king <[redacted]> wrote:

> *Want to write a poem but the pen's not moving? How do you get going again?*
> *Rituals? Return to a certain poet? Take a walk? Look up poetry exercises?*
> *Open the Spanish wine?*
> *Just wondering!*
> *Amy*

> _____
>
> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*

--

*Ex Machina *can be pre-ordered from BookThug:
http://www.bookthug.ca/proddetail.php?prod=200915

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159. **Ruth Lepson**

Re: How do you get the juices flowing again??

Wed 23 Sep 2009

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creeley amazingly used to listen to music while he was writing, to quiet his own noise, he said. reading poetry & listening to music get me started. but nothing sentimental. bernadette mayer has the best exercises which she welcomes people to steal--see online. ruth

On 9/23/09 12:25 PM, "amy king" <[redacted]> wrote:

> *Want to write a poem but the pen's not moving? How do you get going again? Rituals? Return to a certain poet? Take a walk? Look up poetry exercises? Open the Spanish wine?*
> *Just wondering!*
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> _____
>
> *NEW BOOK*
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> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*

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160. **Ryan Daley**

Re: How do you get the juices flowing again??

Wed 23 Sep 2009

I do several things.

Sometimes, I build collages of pics from Google Image searches put into Microsoft Paint.

I also change my contextual perception. In other words, sometimes I feel too pressured to "write a poem" and so I go to (either physically, mentally or figuratively (using the internet)) a location that breaks my notions of what a poem should be. The Internet is great for this. In the past I've used Craigslist Missed Connections, comment boxes, forums, Netflix and Amazon review-writing formats. I compose within these formats (providing an "audience" of sorts), sometimes I post it, sometimes I don't. Sometimes this causes Internet "weirdness" to happen: http://blog.rifftrax.com/2008/08/07/helpful-product-reviews/

E.g., "Joke Invisible Dog Leash"

I'm giving this toy's educational value five stars. I've learned more in Georgia. Sometimes value is reflected in how we learn not to act. The dog died because I let her run free. There was no escape, and no run. No run that we were captives to an action. A service entrance left the dog loose. The dog's being loose -- lack of smell - meant I was unable to give it meat. Nutrition was usually left outside the service entrance. The dog went through the entry, changing its name. A truck then came at very fast paces. I wanted to run and tell my momma on ya'll. I broke. Time till entry? She was a yelper. I was given a few seconds with the pile. Puddled, our interaction lacked a fluid. I soon pupped and found pain was involved. My fault, crazy at the end and leashed - air being left in a flat to sour - lay down to perform the angel in creamed corn I would not be hungry enough to eat.

On Wed, Sep 23, 2009 at 12:25 PM, amy king <[redacted]> wrote:

> *Want to write a poem but the pen's not moving? How do you get going again?*
> *Rituals? Return to a certain poet? Take a walk? Look up poetry exercises?*
> *Open the Spanish wine?*
> *Just wondering!*
> *Amy*
>
> ———
>
> *NEW BOOK*

> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*

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161. Séamas Cain

... the poetry of pneumatic drills

Wed 23 Sep 2009

_____

On Saturday the 26th of September 2009, at 7:30 p.m., in the Centre for Contemporary Arts, 350 Sauchiehall Street in Glasgow, Scotland ...

Ceòl 'S Craic will present an evening of words & music.

Poetry from Maoilios Caimbeul, Mark Goodwin, Màire Holmes & Aifric MacAodha ...

Also Margaret Callan & Alasdair C. Whyte ...

plus traditional Music & Song, & a

Cèilidh with the Pneumatic Drills!

For more information write to

[redacted]

This event is sponsored by

Comhairle nan Leabhraichean

(the Gaelic Books Council) as part of

the Cuairt nam Bàrd 2009 festival!

Admission is £8 (£5) ...

For more information about the

Centre for Contemporary Arts,

go to ...

http://cca-glasgow.com/home

For more information about

Comhairle nan Leabhraichean

(the Gaelic Books Council)

go to ...

https://lsh507.securepod.com/gaelicbooks.org/merchantmanager/

Chì sinn ann thu!

Séamas Cain
http://www.saorsainn.net

_____

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162. **Skip Fox**

Re: How do you get the juices flowing again??

Wed 23 Sep 2009

I haven't had that problem for years but I would say reading would be the key. I often begin the morning reading and later find myself writing and wondering "When did that reading turn into this writing?" briefly before I turn back to I consider a word or a line.

Revising also pours me back in.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of amy king
Sent: Wednesday, September 23, 2009 11:25 AM
To: [redacted]
Subject: How do you get the juices flowing again??

Want to write a poem but the pen's not moving? How do you get going again? Rituals? Return to a certain poet? Take a walk? Look up poetry exercises? Open the Spanish wine?
Just wondering!
Amy

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

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163. Laura Hinton
Re: Advancing Feminist Poetics and Activism: A Gathering
Wed 23 Sep 2009

Regarding the upcoming poetry conference:

Advancing Feminist Poetics and Activism: A Gathering

Thursday September 24th, 2009 - Friday September 25th, 2009*
City University of New York Graduate Center
New York, New York

For the complete schedule, try this link below:

http://belladonnaseries.org/adfemposchedule.html

*Each panel on women's poetics -- running concurrently -- looks fascinating. It will be hard to choose which one.
Of course I want to plug my own (below, from the program):

Room 4 [Panel 16]:*
*Visuality and the Image:
A Reading and Discussion with Ann Lauterbach, Mei-mei Berssenbrugge and Laura Hinton *
Chair: Laura Hinton
*Panelists: *Mei-mei Berssenbrugge, Ann Lauterbach
Description: This session takes the form of readings by and conversation with Mei-mei Berssenbrugge, Ann Lauterbach, and Laura Hinton. Framed as a performative inquiry into women's particular use of the image, both in feminist and activist contexts, we'll consider the stakes in image-making for a gender that Mary Ann Doane has suggested bears a socialized "close proximity" to the image itself.

There will be a poetry-film / "slide show" as part of this panel, to include the verbal-visual collaboration issues addressed recently by this Poetics List. Hope to see some of you there.

Laura Hinton
Professor of English
City College of New York
http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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164. **editor**
Re: How do you get the juices flowing again??
Wed 23 Sep 2009

Same about Ashbery for a large part of his career. Music.
Listening to radio while writing.

----- Original Message -----
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Wed, 23 Sep 2009 12:38:01 -0400 (EDT)
Subject: Re: How do you get the juices flowing again??

creeley amazingly used to listen to music while he was writing, to quiet his own noise, he said. reading poetry & listening to music get me started. but nothing sentimental. bernadette mayer has the best exercises which she welcomes people to steal--see online. ruth

On 9/23/09 12:25 PM, "amy king" <[redacted]> wrote:

> *Want to write a poem but the pen's not moving? Â How do you get going again? Â Rituals? Return to a certain poet? Â Take a walk? Â Look up poetry exercises? Â Open the Spanish wine?*
> *Just wondering!*
> *Amy*
>
> _____
>
> *NEW BOOK*
>
> *Slaves to Do These ThingsÂ -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*

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165. **Adam Katz**
Re: How do you get the juices flowing again??
Wed 23 Sep 2009

Stand on your head for ten minutes. Back bends are also useful - they cleanse the nerves. Perhaps a lack of inspiration is caused by the toxins that build up in our body from living in the modern world. Make yourself sweat, then scrub off

the dead skin before the toxins are reabsorbed. And make sure to rehydrate. Lack of inspiration could also be caused by dehydration. Tapas - the fire of effort, to burn through the lack of clarity, the impurity, the processed sugar. Then there's also mula-bandha. Not to be practiced without the supervision of a guru.a

↑ Index

166. Mairead Byrne

Re: How do you get the juices flowing again??

Wed 23 Sep 2009

I remind myself that there is no real need for me to write poems, except that my happiness depends on it. Otherwise there are plenty of great poems already. And plenty of people busy writing more. This attitude doesn't really help of course. But poetry can be seasonal. Sometimes the thing that most interests is something else. MairÃ©ad

>>> [redacted] 09/23/09 1:05 PM >>>
I haven't had that problem for years but I would say reading would be the key. I often begin the morning reading and later find myself writing and wondering "When did that reading turn into this writing?" briefly before I turn back to I consider a word or a line.

Revising also pours me back in.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of amy king
Sent: Wednesday, September 23, 2009 11:25 AM
To: [redacted]
Subject: How do you get the juices flowing again??

Want to write a poem but the pen's not moving? How do you get going again? Rituals? Return to a certain poet? Take a walk? Look up poetry exercises? Open the Spanish wine?
Just wondering!
Amy

_____

NEW BOOK

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167. George Bowering

Re: How do you get the juices flowing again??

Wed 23 Sep 2009

Sentimental? Who would?
Creeley, when he first mentioned his practice, said that he favoured Ch. Parker.

gb

On Sep 23, 2009, at 9:38 AM, Ruth Lepson wrote:

> *creeley amazingly used to listen to music while he was writing, to quiet his*
> *own noise, he said.*
> *reading poetry & listening to music get me started. but nothing sentimental.*
> *bernadette mayer has the best exercises which she welcomes people to steal--see online.*
> *ruth*
>
> *On 9/23/09 12:25 PM, "amy king" <[redacted]> wrote:*
>
> *Want to write a poem but the pen's not moving? How do you get going again?*
> *Rituals? Return to a certain poet? Take a walk? Look up poetry exercises?*
> *Open the Spanish wine?*
> *Just wondering!*
> *Amy*
>
> ———
>
> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a*
> *review copy, please email me directly.*
>
> *guidelines &*
>
> *welcome.html*

George Harry Bowering
Likes towns with -ver- in them.

↑ Index

168. **steve dalachinsky**
Re: How do you get the juices flowing again??
Wed 23 Sep 2009

---

or look around take in
open field start to sketch
or paint the scene transform the menu
the drink list the clouds
the animals on the curtain
the bridge

bridge the gap
do something else creative
to keep the juices flowing
screw the computer
cut and paste with REAL scissors
see reality and make it imagined
read jks spontaneous prose tho i never have
put it down and leave it alone

On Wed, 23 Sep 2009 12:45:56 -0400 Ryan Daley <[redacted]> writes:
> I do several things.
>
> Sometimes, I build collages of pics from Google Image searches put
> into
> Microsoft Paint.
>
> I also change my contextual perception. In other words, sometimes I
> feel too
> pressured to "write a poem" and so I go to (either physically,
> mentally or
> figuratively (using the internet)) a location that breaks my notions
> of what
> a poem should be. The Internet is great for this. In the past I've
> used
> Craigslist Missed Connections, comment boxes, forums, Netflix and
> Amazon
> review-writing formats. I compose within these formats (providing
> an

> "audience" of sorts), sometimes I post it, sometimes I don't.
> Sometimes this
> causes Internet "weirdness" to happen:
> http://blog.rifftrax.com/2008/08/07/helpful-product-reviews/
>
> E.g., "Joke Invisible Dog Leash"
>
> I'm giving this toy's educational value five stars. I've learned
> more in
> Georgia. Sometimes value is reflected in how we learn not to act.
> The dog
> died because I let her run free. There was no escape, and no run. No
> run
> that we were captives to an action. A service entrance left the dog
> loose.
> The dog's being loose -- lack of smell - meant I was unable to give
> it meat.
> Nutrition was usually left outside the service entrance. The dog
> went
> through the entry, changing its name. A truck then came at very fast
> paces.
> I wanted to run and tell my momma on ya'll. I broke. Time till
> entry? She
> was a yelper. I was given a few seconds with the pile. Puddled, our
> interaction lacked a fluid. I soon pupped and found pain was
> involved. My
> fault, crazy at the end and leashed - air being left in a flat to
> sour - lay
> down to perform the angel in creamed corn I would not be hungry
> enough to
> eat.
>
> On Wed, Sep 23, 2009 at 12:25 PM, amy king <[redacted]>
> wrote:
>
> > Want to write a poem but the pen's not moving? How do you get
> going again?
> > Rituals? Return to a certain poet? Take a walk? Look up poetry
> exercises?
> > Open the Spanish wine?
> > Just wondering!
> > Amy

> >
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> >
> > _____
> >
> > NEW BOOK
> >
> > Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm --
> For a
> > review copy, please email me directly.
> >
> >
> >
> >
> guidelines
> >
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>

↑ Index

169. **steve dalachinsky**
Re: How do you get the juices flowing again??
Wed 23 Sep 2009

---

i've written hundreds of poems listening to music much live on the spot
write on the spot
on the right spot
sit in front of monet's waterlilies
and transform them into ……

On Wed, 23 Sep 2009 12:38:01 -0400 Ruth Lepson <[redacted]>
writes:
> creeley amazingly used to listen to music while he was writing, to
> quiet his
> own noise, he said.
> reading poetry & listening to music get me started. but nothing
> sentimental.
> bernadette mayer has the best exercises which she welcomes people
> to
> steal--see online.
> ruth
>

>
> On 9/23/09 12:25 PM, "amy king" <[redacted]> wrote:
>
> > Want to write a poem but the pen's not moving? How do you get
> going again?
> > Rituals? Return to a certain poet? Take a walk? Look up poetry
> exercises?
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> >
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> >
> guidelines &
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170. **Mark Weiss**

Re: How do you get the juices flowing again??

Wed 23 Sep 2009

Petty crime, perhaps shoplifting. Changing the order of everyday things--if you put on your undies first try instead a sock, then shirt, etc. Flagellation. Extreme religious hysteria. Drugs. A car crash. A life-threatening illness.The illness or death of the beloved. Join the foreign legion. Eat something really awful.

Or decide there are too many poems in the world already and only write when you really need to. As far as I know there's no assigned quota.

Mark

At 02:18 PM 9/23/2009, you wrote:
>Stand on your head for ten minutes. Back bends are also useful - they
>cleanse the nerves. Perhaps a lack of inspiration is caused by the toxins
>that build up in our body from living in the modern world. Make yourself
>sweat, then scrub off the dead skin before the toxins are reabsorbed. And
>make sure to rehydrate. Lack of inspiration could also be caused by
>dehydration. Tapas - the fire of effort, to burn through the lack of
>clarity, the impurity, the processed sugar. Then there's also mula-bandha.
> Not to be practiced without the supervision of a guru.a
>

↑ Index

171. **Murat Nemet-Nejat**
Re: How do you get the juices flowing again??
Wed 23 Sep 2009

"I Did My Best Work During a Writer's Block."

Ciao,

Murat

On Wed, Sep 23, 2009 at 2:17 PM, <[redacted]> wrote:

> *Same about Ashbery for a large part of his career. Music.*
> *Listening to radio while writing.*
>
> *----- Original Message -----*
> *From: Ruth Lepson <[redacted]>*
> *To: [redacted]*
> *Sent: Wed, 23 Sep 2009 12:38:01 -0400 (EDT)*
> *Subject: Re: How do you get the juices flowing again??*
>
> *creeley amazingly used to listen to music while he was writing, to quiet his*
> *own noise, he said.*
> *reading poetry & listening to music get me started. but nothing sentimental.*
> *bernadette mayer has the best exercises which she welcomes people to steal--see online.*
> *ruth*
>
> *On 9/23/09 12:25 PM, "amy king" <[redacted]> wrote:*
>
> *Want to write a poem but the pen's not moving? How do you get going again?*
> *Rituals? Return to a certain poet? Take a walk? Look up poetry*

> *exercises?*
> *Open the Spanish wine?*
> *Just wondering!*
> *Amy*
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> _____
>
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> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*
>
> *guidelines &*

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172. **Catherine Daly**

Re: How do you get the juices flowing again??

Wed 23 Sep 2009

---

then of course you can get some nice pain meds from the e.r.

On Wed, Sep 23, 2009 at 11:18 AM, Adam Katz <[redacted]>wrote:

> *Stand on your head for ten minutes. Back bends are also useful - they cleanse the nerves. Perhaps a lack of inspiration is caused by the toxins that build up in our body from living in the modern world. Make yourself sweat, then scrub off the dead skin before the toxins are reabsorbed. And make sure to rehydrate. Lack of inspiration could also be caused by dehydration. Tapas - the fire of effort, to burn through the lack of clarity, the impurity, the processed sugar. Then there's also mula-bandha. Not to be practiced without the supervision of a guru.a*

--
All best,
Catherine Daly
[redacted]

↑ Index

173. **Ruth Lepson**

Re: How do you get the juices flowing again??

Wed 23 Sep 2009

---

no kidding!

On 9/23/09 2:17 PM, "[redacted]" <[redacted]> wrote:

> *Same about Ashbery for a large part of his career. Music.*
> *Listening to radio while writing.*
>
> *----- Original Message -----*
> *From: Ruth Lepson <[redacted]>*
> *To: [redacted]*
> *Sent: Wed, 23 Sep 2009 12:38:01 -0400 (EDT)*
> *Subject: Re: How do you get the juices flowing again??*
>
> *creeley amazingly used to listen to music while he was writing, to quiet his own noise, he said.*
> *reading poetry & listening to music get me started. but nothing sentimental.*
> *bernadette mayer has the best exercises which she welcomes people to steal--see online.*
> *ruth*
>
> *On 9/23/09 12:25 PM, "amy king" <[redacted]> wrote:*
>
> *Want to write a poem but the pen's not moving? How do you get going again? Rituals? Return to a certain poet? Take a walk? Look up poetry exercises? Open the Spanish wine?*
> *Just wondering!*
> *Amy*
>
> ———
>
> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*

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174. **Ruth Lepson**

Re: How do you get the juices flowing again??

Wed 23 Sep 2009

---

yes creeley told me he learned to write--of course this is a partial statement--from listening to charlie parker at the hi-hat on boylston st in boston. sentimental--well, I might--I have to avoid it.

On 9/23/09 2:41 PM, "George Bowering" <[redacted]> wrote:

> *Sentimental? Who would?*
> *Creeley, when he first mentioned his practice, said that he favoured*
> *Ch. Parker.*
>
> *gb*
>
> *On Sep 23, 2009, at 9:38 AM, Ruth Lepson wrote:*
>
> *creeley amazingly used to listen to music while he was writing, to*
> *quiet his*
> *own noise, he said.*
> *reading poetry & listening to music get me started. but nothing*
> *sentimental.*
> *bernadette mayer has the best exercises which she welcomes people to*
> *steal--see online.*
> *ruth*
>
> *On 9/23/09 12:25 PM, "amy king" <[redacted]> wrote:*
>
> *Want to write a poem but the pen's not moving? How do you get*
> *going again?*
> *Rituals? Return to a certain poet? Take a walk? Look up poetry*
> *exercises?*
> *Open the Spanish wine?*
> *Just wondering!*
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> *review copy, please email me directly.*

> *guidelines &*
>
> *welcome.html*
>
> *George Harry Bowering*
> *Likes towns with -ver- in them.*

↑ Index

175. Jerome Rothenberg
help needed
Wed 23 Sep 2009

This is a message to any who may have been in touch recently and are waiting for a reply.

Because of circumstances beyond my control, most of my emails over the last year have disappeared from my inbox.

I will try to catch up on my own, but if there are specific messages, requests, invitations, phone numbers, email addresses, or texts, manuscripts and attachments that you want to get to me, please reply as you can to this message.

We leave in about ten days for two months away in New York and Paris, so I particularly want to be clear about recent messages from those quarters.

With thanks and all best wishes,

Jerome Rothenberg / JERRY

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
new ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
poemsandpoetics.blogspot.com

"There is an avant-garde that cannot be defeated."
M. Giroud, quoted in J.R. "Autobiography"

↑ Index

176. Elizabeth Switaj
Re: How do you get the juices flowing again??
Thu 24 Sep 2009

I usually have a long-term project in mind for such eventualities. Currently, for instance, there's my tarot project, so if I haven't written my daily poem and the evening's drawing on, I pick a card. I also find that if I'm stuck after a line or a few words, using traditional form can be a help, even though I usually revise such pieces against the rules.

Unlike some others here, I've never found music to be of help--while writing prose yes, but for poetry I find it tends to suffocate the subtle rhythms.

Now, when the difficult days start to outnumber the ones with flow, I know it's time to move.

Elizabeth Kate Switaj
elizabethkateswitaj.net

↑ Index

177. Sharon Dolin
Heads up for CBA Chapbook Reading Wed. Oct. 7th
Thu 24 Sep 2009

Dear Friends,

I'll be hosting The Center for Book Arts Annual Letterpress Poetry Chapbook Competition Reading & Book Party.

Wednesday, October 7th, 6:30 pm

The winner, Bonnie Jo Campbell, and honorable mention, Teresa Leo, will read plus this year's judge, Kim Addonizio. Chapbooks and broadsides will be available for sale at the event. Hope to see many of you there.

The Center for Book Arts

28 W. 27th St., 3rd floor

(bet. B'way and 6th Ave.)

$10 suggested donation/ $5 members

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

↑ Index

178. Mark Ransom
Re: How do you get the juices flowing again??
Thu 24 Sep 2009

Open the Spanish wine, definitely. Read poetry, any poetry. Get present and see what happens.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of amy king
Sent: Wednesday, September 23, 2009 12:25 PM
To: [redacted]
Subject: How do you get the juices flowing again??

Want to write a poem but the pen's not moving? How do you get going again? Rituals? Return to a certain poet? Take a walk? Look up poetry exercises? Open the Spanish wine?
Just wondering!
Amy

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

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179. Nicholas Piombino
Re: How do you get the juices flowing again??
Thu 24 Sep 2009

I address an aspect of this issue from a different perspective in the following piece recently published in Poets and Artists:

http://issuu.com/didimenendez/docs/poetsandartists_self-portrait/66?zoomed=true&zoomPercent=144.22450309547082&zoom²%3EThe

Nick Piombino

On 9/23/09 2:25 PM, "Mairead Byrne" <[redacted]> wrote:

> *I remind myself that there is no real need for me to write poems, except that my happiness depends on it.*
> *Otherwise there are plenty of great poems already. And plenty of people busy writing more. This attitude doesn't really help of course. But poetry can be seasonal. Sometimes the thing that most interests is something else.*
> *Mairéad*

> *[redacted] 09/23/09 1:05 PM >>>*
> *I haven't had that problem for years but I would say reading would be the key. I often begin the morning reading and later find myself writing and wondering "When did that reading turn into this writing?" briefly before I turn back to I consider a word or a line.*
>
> *Revising also pours me back in.*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of amy king*
> *Sent: Wednesday, September 23, 2009 11:25 AM*
> *To: [redacted]*
> *Subject: How do you get the juices flowing again??*
>
> *Want to write a poem but the pen's not moving? How do you get going again? Rituals? Return to a certain poet? Take a walk? Look up poetry exercises? Open the Spanish wine?*
> *Just wondering!*
> *Amy*
>
> _____
>
> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*

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180. **cris cheek**

Re: How do you get the juices flowing again??

Thu 24 Sep 2009

i think them the juices
and the flowing again the poems

no need to take up anybody else's time. no paper and ink wasted. no further storage requirements. i can think the entirety of the work, its means of production and circulation. i can think the promotional tour, the mixed reviews,

the feeling of falling on deaf ears (i've always found that turn of phrase hilarious), the abjection and humiliation of obscurity, the thought of being rediscovered on a distant planet at some undesignated time in the future . . .

On Sep 23, 2009, at 5:48 PM, Murat Nemet-Nejat wrote:

> *"I Did My Best Work During a Writer's Block."*
>
> *Ciao,*
>
> *Murat*
>
> *On Wed, Sep 23, 2009 at 2:17 PM, <[redacted]> wrote:*
>
> *Same about Ashbery for a large part of his career. Music.*
> *Listening to radio while writing.*
>
> *----- Original Message -----*
> *From: Ruth Lepson <[redacted]>*
> *To: [redacted]*
> *Sent: Wed, 23 Sep 2009 12:38:01 -0400 (EDT)*
> *Subject: Re: How do you get the juices flowing again??*
>
> *creeley amazingly used to listen to music while he was writing, to*
> *quiet*
> *his*
> *own noise, he said.*
> *reading poetry & listening to music get me started. but nothing*
> *sentimental.*
> *bernadette mayer has the best exercises which she welcomes people to*
> *steal--see online.*
> *ruth*
>
> *On 9/23/09 12:25 PM, "amy king" <[redacted]> wrote:*
>
> *Want to write a poem but the pen's not moving? How do you get going*
> *again?*
> *Rituals? Return to a certain poet? Take a walk? Look up poetry*
> *exercises?*
> *Open the Spanish wine?*
> *Just wondering!*
> *Amy*
>
> ———

> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm*
> *-- For a*
> *review copy, please email me directly.*
>
> *guidelines &*
>
> *guidelines*
>
> *guidelines*
>
> *welcome.html*

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181. **Sarah Sarai**

Fri., 9/25 Brooklyn, Sarah Sarai (The Future Is Happy), Andrew Zornoza (Where I Stay) Earshot Series,

Thu 24 Sep 2009

SARAH SARAI (author of the new collection from BlazeVOX [books] *The Future Is Happy*) and ANDREW ZORNOZA (author of *Where I Stay*). They'll be joined by three MFA readers: Paul Hlava (NYU), Nicolle Elizabeth (Sarah Lawrence) and Justin Boening (Columbia University).

$5 -- includes a free drink!

Friday, September 25th @ 7:30 PM
@ Rose Live Music
Hosted by Nicole Steinberg
$5 + one free drink

Rose Live Music http://roselivemusic.com : 345 Grand Street in Brooklyn, between Havemeyer and Marcy. "L" Train to Lorimer St. Station

The Future Is Happy is available through:
http://www.blazevox.org/bk-ss2.htm

Small Press Distribution
http://www.spdbooks.org/pages/about/default.aspx

Amazon.
http://www.amazon.com/Future-Happy-Sarah-

Sarai/dp/1935402358/ref=sr_1_1?ie=UTF8&s=books&qid=1253804616&sr=1-1

Thanks,
Sarah
http://my3000lovingarms.blogspot.com/
www.myspace.com/sarahsarai

↑ Index

182. Evan Munday
Sept. 26 - Bowery Poetry Club - Holbrook, Minkus, Queyras, Turner
Thu 24 Sep 2009

Hello all,

Calling all New Yorkers and people in New York this weekend:

Please help us celebrate the launch of Susan Holbrook's new poetry collection, Joy Is So Exhausting, at the Bowery Poetry Club on Saturday afternoon. She'll be joined by fellow poets (and Canadians) Sina Queyras (Expressway, Lemon Hound), Jacqueline Turner (Into the Fold, Seven Into Even) and Kim Minkus (9 Freight, Thresh). These are four phenomenal readers who you won't want to miss.

'This collection's title, a nod to Marian Engel's Bear, is both a playful observation and hilarious declaration. Holbrook provides a great reminder that poetry is supposed to be fun and fun to read.' – The Coast

Joy Is So Exhausting book launch
featuring Susan Holbrook, Sina Queyras, Jacqueline Turner and Kim Minkus
Saturday, September 26, 2009
Bowery Poetry Club, 308 Bowery
New York, NY
4:00 p.m.
$6

http://www.chbooks.com/catalogue/joy_so_exhausting

Best,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane

Toronto ON, M5S 2G5
[redacted]

↑ Index

183. Jennifer Karmin
Sept 26: two readings @ The Bowery
Thu 24 Sep 2009

SATURDAY, SEPTEMBER 26th
at The Bowery Poetry Club
308 Bowery (between Houston & Bleecker)
New York, NY
http://www.bowerypoetry.com

2-3:30pm
Not A Muse book launch
with Cristin O'Keefe Aptowicz, Kate Bernadette Benedict, Ann Cefola, Adele Geraghty, Jennifer Karmin, Linda Leedy Schneider, Sarah Stapperfenne & Jeanann Verlee

U. S. launch of Not A Muse, Haven Press, an international anthology of poetry exploring the inner lives of women in a post-feminist era. Not A Muse is about women's choices, how they define themselves as women and poets, and how these poets define freedom. Over 100 poets from 24 countries contributed to this wide-reaching collection. http://www.havenbooksonline.com

Proceeds from this event to benefit
The International Women's Writing Guild
http://www.IWWG.com

4-5:30pm
Book party for Susan Holbrook
with Sina Queyras, Kim Minkus & Jacqueline Turner

Susan Holbrook will read from her new collection, Joy is So Exhausting (Coach House Books, 2009), with three other visiting poets.

↑ Index

184. Mary Jo Malo
Re: How do you get the juices flowing again??
Thu 24 Sep 2009

Ars poetica!

You could write a poem about the difficulty of writing poems when you're not inspired to write. It certainly would engage.

Mary Jo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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185. **Mairead Byrne**
Re: How do you get the juices flowing again??
Thu 24 Sep 2009

---

speaking of which, Jennifer Hill and Dan Waber's
poem, home: An Anthology of Ars Poetica
will be out real soon (November) from Paper Kite Press.
MairÃ©ad

>>> [redacted] 09/24/09 12:46 PM >>>
Ars poetica!

You could write a poem about the difficulty of writing poems when you're not inspired to write. It certainly would engage.

Mary Jo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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186. **Obododimma Oha**
Re: How do you get the juices flowing again??
Thu 24 Sep 2009

Well, the normal route is to pick up a collection by a favorite poet and feed on the poems, but I prefer the undesirable: feeding on the work of a poet you hate most!

-- Obododimma

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Wednesday, September 23, 2009 9:25:07 AM
Subject: How do you get the juices flowing again??

Want to write a poem but the pen's not moving? How do you get going again? Rituals? Return to a certain poet? Take a walk? Look up poetry exercises? Open the Spanish wine?
Just wondering!
Amy

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

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187. Catherine Daly
Re: How do you get the juices flowing again??
Thu 24 Sep 2009

I have a whole chapbook of poems from the Poulin anthology that I "hate" turned into love poems.
--
All best,
Catherine Daly
[redacted]

↑ Index

188. Mark Weiss
query
Thu 24 Sep 2009

Anyone know the source for Groucho's famous declaration "I would not join any club that would have someone like me for a member?"

Best,

Mark

↑ Index

189. Poetry Project
Events at The Poetry Project
Thu 24 Sep 2009

Here¹s what¹s coming up at The Poetry Project. Also, things are happening on our website. See David Perry¹s review of Sawako Nakayasu¹s latest book here: http://poetryproject.org/featured-content/reviews. And look for Brandon Brown

to begin his tenure as guest-blogger next week on the project blog here: http://poetryproject.org/project-blog.

Monday, September 28, 8 PM
Mel Nichols & Michael Nicoloff

Mel Nichols is the author of Catalytic Exteriorization Phenomenon (National Poetry Series finalist), Bicycle Day (Slack Buddha 2008), The Beginning of Beauty, Part 1: hottest new ringtones, mnichol6 (Edge 2007), and Day Poems (Edge 2005). Recent journal publications include New Ohio Review, The Brooklyn Rail, Abraham Lincoln, Van Gogh¹s Ear, Westwind Review, and Poetry. She teaches at George Mason University.

Michael Nicoloff was born in Olympia, WA, and resides in Oakland, CA. He is the author of the chapbooks ³Punks² and Bruised Dick (co-written with Alli Warren). Work has appeared in The Brooklyn Rail, Mirage #4/Period(ical), The Recluse, The Orgasm Zine, Traffic, and elsewhere. With Jennifer Manzano, he co-publishes olywa press. Until just recently, he was affiliated with the Artifact reading series, but come October 2009, he will co-curate (and possibly help to rename) the (New) Reading Series at 21 Grand in Oakland.

Wednesday, September 30, 8 PM
Joshua Beckman & Jack Collom

Joshua Beckman was born in New Haven, Connecticut. He is the author of six books, including Take It (Wave Books, 2009), Shake and two collaborations with Matthew Rohrer: Nice Hat. Thanks. and Adventures While Preaching the Gospel of Beauty. He is an editor at Wave Books and has translated numerous works of poetry and prose, including Poker by Tomaz Salamun, which was a finalist for the PEN America Poetry in Translation Award. He lives in Seattle and New York.

Jack Collom was born in Chicago in 1931. He grew up in Illinois and Colorado small towns, walking the woods a lot, loving nature, then studied Forestry at Colorado A&M. He spent four years in the U.S. Air Force as a clerk-typist, then worked in factories for twenty years while becoming a poet (first poems writ in Tripoli, Libya). Since then, 30+ years as freelance poetry teacher, including long-term adjunct work at Naropa U. in Boulder. 23 books and chapbooks of poetry, the latest being Situations, Sings (with Lyn Hejinian), Adventures in Poetry, 2008, and Exchanges of Earth & Sky, Fishdrum (NYC) 2006. Large selected volume, Red Car Goes By, Tuumba (Berkeley) 2001. Also author of three books on and of writings by children, including Poetry Everywhere, Teachers & Writers Collaborative (NYC) 1994. Assembly of nature essays coming up through ecopoetics. Huge collection of bizarrely varied nature poetry simmering. Father of four, married to writer Jennifer Heath.

Friday, October 2, 10 PM
Vibrant Futures: Episode Two

Vibrant Futures, directed by Robin Schavoir and Lea Cetera, is a fictional mini-series about a tree-dwelling community living in giant redwoods that experiences a rebirth of consciousness. Originally written and conceived as a five hour long film, it has been subdivided into an episodic miniseries being produced and released in consecutive order. Episode One, the 55 minute pilot, was completed in September of 2008, and was screened at Guild and Greyshkul Gallery, NYC. To view Episode One, and learn more about this project please visit vibrantfuturesmovie.com.

Vibrant Futures: Episode Two is the second installment of this five part miniseries. Watch as Trey solves the mystery of Lucy¹s hat, Carl shows off his skatting skills and Moonface is visited by her old love. Approx. running time: 60 min.

Robin Schavoir is a Belgian-born artist. He attended the Cooper Union School of Art, and the Longy School of Music in Boston. He now lives and works in New York City.

Lea Marie Cetera is a New York City based artist. She was born in Brooklyn, NY and received her B.F.A from the Cooper Union School of Art in 2005. She is the co-founder and director of the experimental puppetry collaborative, IMAGINATIONEXPLOSION.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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190. **Layne Russell**
Re: How do you get the juices flowing again??
Thu 24 Sep 2009

I look at some of my previous work, especially unfinished poems, and that stimulates my interest and energy level. Sometimes I grab one of my journals, any of them -- just grab one -- and pop it open wherever. I usually find within a page or two something to use as a springboard for a new poem. I do the same thing with music (I am a songwriter). I'll pick up the guitar and play and sing a few old songs of mine, or cover songs, then before I know it, I'm starting to play around with new ideas.

Layne

↑ Index

191. **Adam Katz**
Re: query
Thu 24 Sep 2009

---

which woody allen, at the beginning of annie hall, says he believes originally appears in freud's 'wit and its relation to the unconscious'in another context derrida writes: 'these texts are well known.'

↑ Index

192. **Roy Exley**
How do you get the juices flowing again?
Fri 25 Sep 2009

Attempt to halt the flow of time without the use of hallucinogens, then examine and analyse your emotional responses when you realise that your efforts are futile - also you'll realise, concurrently that it is far easier to write a poem!

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193. **Obododimma Oha**
Re: How do you get the juices flowing again??
Fri 25 Sep 2009

That's it, Catherine! -- Obododimma

On Thu, Sep 24, 2009 at 12:43 PM, Catherine Daly <[redacted]>wrote:

> *I have a whole chapbook of poems from the Poulin anthology that I "hate" turned into love poems.*
> *--*
> *All best,*

> *Catherine Daly*
> [redacted]

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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194. Rob McLennan
Re: query
Fri 25 Sep 2009

---

i think it was george bowering;

> *Anyone know the source for Groucho's famous declaration "I would not join any club that would have someone like me for a member?"*
>
> *Best,*
>
> *Mark*

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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195. Rob McLennan
above/ground press 2010 subscriptions
Fri 25 Sep 2009

YES! I WANT EVERYTHING ABOVE/GROUND PRESS HAS TO OFFER! GIVE ME A 2010 SUBSCRIPTION (STARTING TODAY, THANK GOD) FOR ONLY FORTY (40) DOLLARS (IN THE US, $40 US).

current, forthcoming & backlist poetry publications (including chapbooks, broadsides + issues of The Peter F. Yacht Club) by Amanda Earl, Pearl Pirie, Douglas Barbour, Jenna Butler, Phil Hall, rob mclennan, Andy Weaver, Jesse Ferguson, Emily Carr, Lea Graham, Max Middle, Jessica Smith, Stephanie Bolster, Stan Rogal, Gil McElroy, Jennifer Mulligan, Sharon Harris, bpNichol, ryan fitzpatrick, Julia Williams, Shauna McCabe, Jordan Scott, George Bowering, Roland Prevost, Rob Winger, Stephen Cain, Peter Jaeger, Monica Kidd, Marcus McCann, Pete Smith, Catherine Owen, Gwendolyn Guth, Natalie Simpson, derek beaulieu, Rob Budde, etcetera.

give $40 to rob mclennan, or mail:
c/o 858 Somerset Street West, main floor, Ottawa K1R 6R7

more information on above/ground press (founded 1993) can be found at http://www.abovegroundpress.blogspot.com/; regular notices are also sent out through an email list (and facebook group); to be on list (including Ottawa-area literary events), emali rob at [redacted]

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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196. David Chirot
Re: query
Fri 25 Sep 2009

---

it's a really old vaudeville line--who knows who originated it, as it is "lost inthe sands of time"-- a lot of the great comics of the early 20th century had gotten their starts with traveling burlesque shows, vaudeville acts, making the circuit of the "Borscht Belt" and so forth--

most of the lines the Marx brothers used were a combination of things they had perfected through years of work on stage as well as an amalgam of various other people's jokes and routines, as one comedian would take a bit from one comedian here, another there, and mix them al together into something new in arrangement

60 to 85% (if not more) of woody allen's work is all recycled "Borscht Belt" routines and one liners, Yiddish jokes, things from the radio etc

w c field,s charlie chaplin cary grant (a terrific physical comedian out of English vaudeville) buster keaton--the list goes on and on of the old time vaudevillians who became famous first on stage and then in the cinema--

i think the way overblown appreciate of woody allen does a great disservice to the tradition he comes out of--which is very old, going back to traveling entertainers in russia, germany, poland--created in many coutnries by generations of professional trsaveling comics who could also do -hysical comedy to accompany the verbal barbs--and gymnastics--Fields for example was the great billiards and balncing act of his time, considered the best in the world, and traveled as far away as Australia as well as across Europe-- so as to travel across language barriers (including those between differing groups of immigrants in the usa) physical acts and comedy were a necessity in a way not understood nor practised that much anymore--(outside of grafix and comix)

the marx brothers themselves were from austria

a common form of humor in the usa since the early 19th century had been the mix-ups caused by the immigrant or the not very educated persons attempts to describe something to a regular speaker of american--with incredibly screwy results--

(i think i wrote here the tradition of mark twain and artemus ward in which not only pronunciation of words but their appearance on pages naps catlogues etc--is distorted into completely new and wild beings, events, personages--by a form of homophonic reading whch translates misread wordsinto homphonic misreadings creating ever more confusion and distance fro the original as it goes along, passed from one person to the next-- one of the problems being that until later in the 19th century there was no standard spelling for much of the american language-- even a lot of abe lincoln's celebrated humor is often based on these imense gaps between the written and spoken which result in wide gaffes--

t.s. eliot was a huge fan of English vaudeville and music hall and wrote an essay on it--

if you look at a lot of the history of French painting and poetry and prose as well between roughly 18815 and the first world war, it is hugely indebted to the dance hall, the cafe with perfrormances, circus, to vaudeville, to the bicycle racers on the huge tracks in the city where one could lean up against th the barrier and feeling the sucking in of the air as the racers passed by

woody allen came along at a time when alot of second and third generation americans had stopped bothering with the entertainment their elders, which

stank of the booze and saw dust days, the old school comedians alternating one liners with a physical comedy act or balancing twenty million dishes on the head of a screwdriver and then doing something else with the screwdriver when the dishes fell--or juggling, which was w c fileds' main forte--the world's ,ost juggler--who added spoken assaults on logic, reality so-called, the Law-- to his crazed balancing and juggling acts--

woody allen was the person who performed the old school acts slightly or vastly watered down and less crude for the younger generation too embarrassed to go to the shows with mom and dad--in short he made a style of comedy acceptable to college students and dates wh o otherwise would not have touched it with a ten foot pole--

a friend of mine and his father took me to some of the old Borscht Belt shows in NY State and they were great! --the real origins of so many acts were there--

Groucho's line could have come from any kind of immigrant comedian--Italian German Russian, Polish, Czech, Spanish--al of whom would not be welcome at many a club just as these comedians would nopt be welcome today at the clubs woody allen played

On Thu, Sep 24, 2009 at 2:13 PM, Mark Weiss <[redacted]> wrote:

> *Anyone know the source for Groucho's famous declaration "I would not join any club that would have someone like me for a member?"*
>
> *Best,*
>
> *Mark*

↑ Index

197. **Mark Young**

Re: query

Fri 25 Sep 2009

Probably more information than you need, but you can find the answers - yes, that's plural - at this URL:

http://www.16-9.dk/2007-02/pdf/16-9_februar2007_side11_inenglish.pdf

M.

On Fri, Sep 25, 2009 at 7:13 AM, Mark Weiss <[redacted]> wrote:

> *Anyone know the source for Groucho's famous declaration "I would not join any club that would have someone like me for a member?"*
>
> *Best,*

> *Mark*

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198. **Jason Quackenbush**

Re: How do you get the juices flowing again??

Sat 26 Sep 2009

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1. read ted berrigan.
2. ruminate on painful life experiences
3. read linguistics text books
4. sleep a bunch and keep a dream journal
5. stop taking mood stabilizers
6. go out drinking with undergrads and dance with young women in scandalous outfits
7. make up words to songs i don't know the words to
8. dye my hair
9. set things on fire
10. watch akira kurosawa dvds with the subtitles turned off and try to discern english words in the japanese
11. translate old poems into new languages using automatic translators on the internet, then translate the results back into english.
12. take a long shower in my clothes
13. sunbathe and fantasize about being a famous novelist
14. work on the novel that will never make me famous
15. read wittgenstein.

On Sep 23, 2009, at 9:25 AM, amy king wrote:

> *Want to write a poem but the pen's not moving? How do you get going again? Rituals? Return to a certain poet? Take a walk? Look up poetry exercises? Open the Spanish wine?*
> *Just wondering!*
> *Amy*
>
> ———
>
> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm --*
> *For a review copy, please email me directly.*

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199. Andrew Rippeon

P-Queue, vol. 6**Geof Huth**erica lewis & mark stephen finein

Sat 26 Sep 2009

P-Queue, vol. 6
Geof Huth
erica lewis & mark stephen finein

Dear friends-

Weâ€™re proud to announce the release of P-Queue, vol. 6, on S-P-A-C-E. Featuring work by:

David Brazil
Stephen Collis
Rob Halpern
Joe Harrington
Geof Huth
Sueyeun Juliette Lee
Emily McVarish
Lauren Shufran
Stephanie Strickland
Roberto Tejada
Divya Victor
Tyrone Williams

Weâ€™re also pleased to announce the release of:

Geof Huthâ€™s _Eyechart Poems_
32 pps, handsewn in letterpress wrappers; $10

Medicalized normativity under poetic detournement: no longer a standard by which one is measured, the eyechart becomes instead a horizon of possibility!

Interaction (the only word for it!) with these pieces gives one much to think about, and a timely, wry twist to all the anxiety that seems to be in the air these days about a "public" health option...

Geofâ€™s essay on this work appears in vol. 6, along with a stellar array of â€˜fidgetglyphsâ€™.

And!

erica lewis and mark stephen fineinâ€™s _the precipice of jupiter_ 60 pps, perfectbound in letterpress wrappers; $10

Part landscape poem, part action painting, part astral projection--in this collaborative piece between artist and poet, the agent of enunciation speaks herself into a near crystalline silence: â€œdearest i am writing this to you from above"...

Available through www.p-queue.org.
Prices include shipping.

www.p-queue.org
www.pqueue.blogspot.com

↑ Index

200. richard owens
Damn the Caesars, Vol. V
Sat 26 Sep 2009

---

damn the caesars, vol. v
http://damnthecaesars.org/
cONTRIBUTORS
Roberto Tejada â€¢ Stephen Collis â€¢ Margaret Konkol â€¢ Scott Thurston â€¢ Kemeny Babineau â€¢ Alejandra Pizarnik translated by John Martone â€¢ Sean Bonney â€¢ Kaia Sand â€¢ Alan Halsey â€¢ Alessandro Porco â€¢
Geraldine Monk â€¢ Ammiel Alcalay â€¢ Jeffery Beam â€¢ William R. Howe

FEATURES
Some Things Said By and About Humans â€¢ Brenda Iijima

Aunt Sally â€¢ Tyrone Williams

Iijima & Williams : In Conversation

COVER IMAGES
"Baudelaire 13" (front cover) and "Baudelaire 2" (back cover) by Sean Bonney.
Inside the US: $10Outside the US: $15

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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201. Small Press Traffic

what are you doing today? come spend some time with Anne Tardos!

Sat 26 Sep 2009

Come back for more with Anne Tardos in this one day only experience:
*Saturday September 26th: TODAY!
*Classroom 101, CCA San Francisco
1pm-4pm
$25 admission/$20 members and students
*sliding scale entrance available no one turned away for lack of funds
*Class limited to 20.

In this workshop the participants will compose new texts, using voice, pen & paper (or electronic device). We will address monolingual, multilingual, and neolingual aspects of literary composition. Using certain techniques, we will illuminate the creative process by voicing our works as we compose them. If there is time, we will perform and discuss the works we have just created.
--
Samantha Giles
Executive Director
Small Press Traffic Literary Arts Center
sptraffic.org
smallpresstraffic.blogspot.com

↑ Index

202. Jeffrey Side

'Day' by Kent Johnson

Sat 26 Sep 2009

'Day' a new work by Kent Johnson now available:

http://www.blazevox.org/bk-kj4.htm

"If the 836-pp. Day established Kenny Goldsmith as without a doubt the leading conceptual poet of his time, the 836-pp. Day by Kent Johnson may well be remembered for nudging the politics of Conceptual Poetry out of blithely affirmative, institutional framings, and into truly negational, critical spaces."

—Juliana Spahr

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203. Geer Austin
New York Writers Coalition Chapbook
Sat 26 Sep 2009

Announcing "Home/Homeless is where your story begins" - a chapbook edited by Geer Austin of poetry and prose from Sylvia's Place, an emergency night shelter for LGBTQ homeless youth. Available from the New York Writers Coalition Press (http://www.nywriterscoalition.org/publications/).

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204. Laura Hinton
ADFEMPO -- photos and notes from this week's feminist poetics conference
Sat 26 Sep 2009

For everyone who couldn't be there this Thursday night and Friday, and for those, too, who were around, you can read my three entries on Chant de la Sirene <http://www.chantdelasirene.com>, plus check out photos, from the Advancing Feminist Poetics conference in New York City.

--
Laura Hinton
Professor of English
City College of New York
http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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205. Jeffrey Side
New blog post: 'Another Day for Kent Johnson'
Sat 26 Sep 2009

New blog post:

'Another Day for Kent Johnson'

A new book by Kent Johnson is now available. It's called Day and is published by Blazevox. It has had some good reviews, including the following by Juliana Spahr: 'If the 836-pp. Day established Kenny Goldsmith as without a doubt the leading conceptual poet of his time, the 836-pp. Day by Kent Johnson may well be remembered for nudging the politics of Conceptual Poetry out of blithely affirmative, institutional framings, and into truly negational critical spaces'. Commendation indeed, if not for the fact that Johnsonâ€™s Day is an exact reproduction of Goldsmithâ€™s â€œworkâ€. Iâ€™ve put â€œworkâ€ in quotes because Goldsmith would readily agree that the work in question was not

â€œcreatedâ€ by him in any authorial sense. He describes his working procedure for the book .....

http://jeffrey-side.blogspot.com/

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206. K. R. Waldrop
Daive's memoir of Paul Celan
Sun 27 Sep 2009

---

newly available from www.burningdeck.com, www.spdbooks.org, and in Europe: www.audiatur.no/bokhandel:

Jean Daive
UNDER THE DOME: WALKS WITH PAUL CELAN
translated from the French by Rosmarie Waldrop
Serie d'Ecriture: Current French writing in English translation #22
Memoir, 136 pages, offset, smyth-sewn
ISBN 978-1-886224-97-1 original paperback $14

An intimate portrait of Paul Celan in his last, increasingly dark years. Celan and Daive translate each other, walk, talk. Tensions, silences and, discreetly, Celan's crises and suicide. The book blurs the time of these encounters (1965 - 1970) with the present of the author writing, 20 years later, on a Mediterranean island.

Jean Daive's impressive oeuvre alternates between poetry, narration and reflective prose. He has also translated Paul Celan and Robert Creeley. His first book, DÉCIMALE BLANCHE (1967) was translated into German by Paul Celan, into English by Cid Corman. Our book is volume 5 of the prose series, LA CONDITION D'INFINI (1995-97: 7 volumes).

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207. CA Conrad
Dear Chicago, Dear Everyone...
Sun 27 Sep 2009

Dear Chicago, Dear Everyone...

Has everyone had a look at this latest article by Kent Johnson about The New Chicago School of Poetry? Here's the link: http://www.digitalemunction.com/2009/09/08/guest-post-the-new-chicago-school-of-poetry-by-kent-johnson/

I have respect for his work and opinions, and even his enthusiasms displayed in this article. What I wonder though is HOW do the Chicago poets feel about

what he wrote? In particular to the WAY he frames his praise by knocking other poetry communities in the country?

THIS was something I had hoped to read in the COMMENTS box, but of course, as you will see, that became one big weird argument about WHICH non-Chicago poet called it first! It's really silly, but worth a laugh or two to say the least!

There are some very big statements and judgements made, and I'm wondering how everyone feels, especially the Chicago poets.

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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208. Camille Martin
new on Rogue Embryo's blog
Sun 27 Sep 2009

---

new on Rogue Embryo:

All That Glitters on the Spiderweb: Myth and Denial
Run Through Rock: Besmilr Brigham
The Place of Place: Besmilr Brigham’s Run Through Rock
from Richter 858

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

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209. Jorgensen, Alexander
Celebrating China's 60 Anniversary
Sun 27 Sep 2009

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http://www.telegraph.co.uk/news/worldnews/asia/china/6235611/Evolution-of-Chinas-revolution-from-bloody-repression-to-capitalism-red-in-tooth-and-claw.html

"So to say that the Chinese revolution of 1949 has proved a success, or that it was necessary for 70 million people to die to lay the groundwork for later advances, is moral and historical nonsense."

With seven years underbelt,
Alex

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210. Alan Sondheim
SECOND LIFE PERFORMANCE NIGHT AT EYEBEAM (please list)
Sun 27 Sep 2009

SECOND LIFE PERFORMANCE NIGHT AT EYEBEAM

WHERE:

EYEBEAM - 540 W 21st St. New York, NY 10011

Event Type: performance
Start Date: Oct 09, 2009
Hours: 6:30PM-8:30PM
Venue: Eyebeam

Second Life Performance Night

This evening will feature three different artists/groups, which use the online virtual world of Second Life as a medium for performance art. Launched in 2003 by Linden Labs, Second Life (SL) hit widespread popularity in 2006. In this 3D-rendered world, people across the world share a networked space with unique avatars. With a completely user-generated environment, SL enables a rich world of artistic possibilities.

Alan Sondheim along with Foofwa d'Imobilite will present a performance using the aesthetics of the Second Life environment to create an experimental choreography; Lily & Honglei will present The Merry-go-around a virtual installation addressing a series of environmental issues in todays China; Second Front has discovered a virtual crypt within Second Life and are inviting the public to witness its opening. Together, these three short performances (12-15 minutes each) will sample some of the contemporary trends in Second Life performance art. The performances will be followed by a brief panel discussion and a subsequent launch party of Avvie Road the second DVD of Second Fronts performance works.

People: Alan Sondheim (with Foofwa d'Imobilite), Lily & Honglei, Patrick Lichty, Scott Kildall
Tags: Second Front, Second Life

http://eyebeam.org/events/performing-in-second-life

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current text file: http://www.alansondheim.org/qg.txt sondheim mail-text archive: http://sondheim.rupamsunyata.org/ webpage http://www.alansondheim.org
sondheimat gmail.com, panix.com
==

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211. Rachel Loden

Kevin Killian and Rachel Loden at Kepler's Books, Menlo Park CA

Mon 28 Sep 2009

Please come check us out if you're in the area and say hello!

Thursday, October 8

Kevin Killian and Rachel Loden

Kepler's Books

1010 El Camino Real

Menlo Park, CA

7:30 p.m.

Free

http://www.keplers.com/event/poetry-kevin-killian-rachel-loden

Info: [redacted]

Kevin Killian has written two novels, Shy (1989) and Arctic Summer (1997), a book of memoirs, Bedrooms Have Windows (1990), two books of stories, Little Men (1996) and I Cry Like a Baby (2001) and two books of poetry, Argento Series (2001), and Action Kylie (2008). With Lew Ellingham, Killian has written often on the life and work of the American poet Jack Spicer [1925-65] and with Peter Gizzi has edited My Vocabulary Did This To Me: The Collected Poetry of Jack Spicer (2008) for Wesleyan University Press. For the San Francisco Poets Theater Killian has written thirty plays, including Stone Marmalade (1996, with Leslie Scalapino), The American Objectivists (2001, with Brian Kim Stefans), and Often (also 2001, with Barbara Guest). New projects include Screen Tests, an edition of Killian's film writing, and Impossible Princess, a new fiction collection forthcoming from City Lights Books in November. A new novel Spreadeagle will appear in the spring.

Rachel Loden is the author of Dick of the Dead, which came out in May and has already been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Her first book, Hotel Imperium, was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also shortlisted for the Bay Area Book Reviewers Award. Loden has published four chapbooks, including The Last Campaign and The Richard Nixon Snow Globe. Her work has appeared in New American Writing, The Paris Review, Jacket, two editions of the Best American Poetry series, and many other magazines and anthologies. She has received a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, and a grant from the Fund for Poetry, and her work is forthcoming in the &NOW Awards: The Best Innovative Writing.

http://keplers.com/bookstore-location-map-driving-directions-contact-and-parking

Kepler's is located on El Camino Real between Santa Cruz Avenue and Ravenswood, one mile north of Stanford University in Menlo Park. An underground parking garage off Santa Cruz Avenue provides free parking. The Menlo Park Cal Train station is located behind the bookstore, making for convenient, green travel.

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212. Susan Bee
Girldrive now available
Mon 28 Sep 2009

Girldrive

Emma Bee Bernstein &
Nona Willis Aronowitz

now out!

Girldrive reading at KGB Bar in NYC on Oct 29 at 7 p.m.
Girldrive launch at A.I.R. Gallery in NYC on Oct 30 at 7:30 p.m.

more info: http://writing.upenn.edu/pepc/meaning/Bernstein/GirlDrive.html

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213. Carol Novack
Mad Hatters' Review Poetry, Prose, and Anything Goes Reading
Mon 28 Sep 2009

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*Friday, October 2nd, **7:00 – 9:00 pm** at the KGB Bar, NYC, **85 E 4thStreet ** (between Bowery & Second): *

Mad Hatters' Review Poetry, Prose, and Anything Goes Reading featuring:

Karen Garthe, whose poetry has appeared in numerous journals including Lana Turner, Chicago Review, New American Writing, American Letters Commentary, VOLT, Denver Quarterly, Colorado Review, POOL, and Court Green. Her book Frayed escort won the 2005 Colorado Prize judged by Cal Bedient. She lives and works in New York City. Karen served briefly as a poetry editor for Mad Hatters' Review and will have poems in the forthcoming Mad Bunkers Mash issue.

Jefferson Hansen is a graduate of the Poetics Program at SUNY-Buffalo, where he worked with Robert Creeley and Charles Bernstein. His most recent work is a novel, *And Beefheart Saved Craig* (BlazeVox) experiments radically with typography and visuals. He also has a poetry book coming out soon, *Jazz Forms* (Blue Lion). A number of journals — such as *The Mad Hatters' Review, Sulfur, **Denver** Quarterly, *and* **Big** **Bridge** — *have published his stories and poems. He also runs a blog that focuses on interviews, reviews, and literary commentary (http:/ [redacted]). Jefferson lives in Minneapolis with his wife Elizabeth Burns, a novelist, his daughters Cecilia and Molly, and their dog Victor.

Erica Plouffe Lazure, the 2009 George Bennett Writer in Residence at Phillips Exeter Academy in New Hampshire. She is a graduate of Bennington College's Writing Seminars, and until recently had lived and worked as a writer and writing teacher at East Carolina University in Greenville, North Carolina. In addition to Mad Hatters' Review, her work has appeared in McSweeney's Quarterly, North Carolina Literary Review, Smokelong Quarterly, Keyhole, and elsewhere.

M.E. Parker, an obscure fiction writer in Texas who aspires to one day be a card-carrying member of his local Card Carrier Society. In the mean time, his short fiction has recently surfaced or is scheduled to see daylight in numerous print publications and Internet haunts including 42 Opus, Alimentum, Barnstorm, The Briar Cliff Review, Electric Velocipede, The MacGuffin, Night Train, and Red Fez. www.meparker.com

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MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com

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214. Catherine Daly
Re: query
Mon 28 Sep 2009

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interestingly, the "set pieces" and other physical comedy -- as well as cgi and animation -- are what make films get better international grosses now: no dubbing necessary for those bits probably also a huge factor in Jackie Chan -- that Peking Opera training meeting the physical comedy of the silents --

but wikiquote said John Galsworthy?

--
All best,
Catherine Daly
[redacted]

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215. CA Conrad
EcoNvergence POETRY
Mon 28 Sep 2009

I'll be conducting a PACE (Poet Activist Community Extension) Action with Frank Sherlock at THE EcoNvergence CONFERENCE, hope to see you there: http://www.econvergence.org/

There's also a poetry reading after Chomsky that we're all taking part in. Is Chomsky married? He's the kind of older man I've been dreaming of, you know???? YEAH! Just let him talk and talk and talk, LOVE to hear that man talk about the destruction of our world and how we're going to find our way back to wholeness

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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216. CA Conrad
ANTENNA JIVE
Mon 28 Sep 2009

It's sex with trees, or not, but it is really, unless it's not, but it was for me:
http://somaticpoetryexercises.blogspot.com/

For poetry and trees,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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217. Ruth Lepson
Re: Dear Chicago, Dear Everyone...
Mon 28 Sep 2009

Dear Everyone,

PS This weekend, while in NY for the advancing feminist poetries and politics conf, which gave me enough fuel for my hungry brain for ages -- & afterwards made me aware thru emails of various political sub-groups within it, I got CA Conrad's Elvis book, and couldn't stop reading it. CA you are a scene unto yourself.

Boston feels like an English village in comparison to NY, & it seems to be that many of the innovative reading series take place in NY or Calif tho of course other places like Providence & here to a much smaller degree.

Met Jennifer Karmin at the conf--she is from Chicago & she graciously invited me to read in the Red Rover series some time next year--she talked about how as much as she found the conf exciting she felt it wasn't particularly inclusive. Is Chicago exclusive? Dunno.

Here in Boston the innovative scene is mostly younger guys, which is inevitable maybe, with a few oldsters like Joel Sloman & me who are on the fringes.

At the conf I heard/met Vanessa Place, Chris Tysh, who's in Detroit, Jeanne Heuving, who teaches at the U of Washington in Seattle, Mei Mei B, Kathleen Fraser (Calif & Rome), Eileen Myles--where is she?--zippy women, individuated women who are doing new things, dispersed--this is part of the new community. And a new worldwide movement for human rights for women.

Conceptual poetry seems to be another newest thing, and tho I am not inclined to practice it myself, the theory is edgy & exciting. And Canadian women poets from Coach House Press gave a reading at the Bowery Poetry Club.

Tony Trigilio & I once taught at Northeastern U in Boston together & he is a sweetie.

But maybe the online community is as close as we get.

But I think any generalities incl ones I have just made are suspect.

Ruth

On 9/27/09 7:38 PM, "CA Conrad" <[redacted]> wrote:

> *Dear Chicago, Dear Everyone...*
>
> *Has everyone had a look at this latest article by Kent Johnson about The New Chicago School of Poetry? Here's the link: http://www.digitalemunction.com/2009/09/08/guest-post-the-new-chicago-school-of-poetry-by-kent-johnson/*
>
> *I have respect for his work and opinions, and even his enthusiasms displayed in this article. What I wonder though is HOW do the Chicago poets feel about what he wrote? In particular to the WAY he frames his praise by knocking other poetry communities in the country?*
>
> *THIS was something I had hoped to read in the COMMENTS box, but of course, as you will see, that became one big weird argument about WHICH non-Chicago poet called it first! It's really silly, but worth a laugh or two to say the least!*
>
> *There are some very big statements and judgements made, and I'm wondering how everyone feels, especially the Chicago poets.*
>
> *CAConrad*

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218. **Jesse Glass**

Mark DuCharme's The Found Titles Project available as an Ahadada Free E-Chap

Mon 28 Sep 2009

We're pleased to add Mark DuCharme's title to our e-chap collection. Available for downloading at:

http://www.ahadadabooks.com/content/blogcategory/17/43/

Or simply search "Ahadada Books"

Jess

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219. **Jesse Glass**

Seducing Velasquez by Dayana Stetco, Available from Ahadada Books

Mon 28 Sep 2009

"Seducing Velasquez is a collection of nervy, impish, unconventional dramatic works that draw their strength from Stetco's rigorous investigations into the

connection between verbal, visual, and physical languages and from the innovative performance traditions associated with the author's native Romania. These plays are witty and marvelous, in the mode of the best absurdist art, and are welcome interventions into the American theater scene."

--Carla Harryman

The first volume in Ahadada's new plays series. Available from SPD, Amazon, and the Ahadada Books website.

Jess

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220. **Jonathan Ball**
Re: 'Day' by Kent Johnson
Mon 28 Sep 2009

I presume the "blurbs" in support of Johnson's book are also appropriated or fabricated. This is a clever joke, but I don't see how it is conceptually interesting. Unlike Goldsmith's DAY, which recontextualized text in an "uncreative" gesture (a Duchampian raising of "journalistic" prose into the realm of poetry), and thus produced a rich text, replete with previously dormant meaning, Johnson's DAY does little more than repeat the gesture, and thus the only significance it seems to hold is to question the validity of assigning such a work to any single, particular author, something already implicit in Goldsmith's project and only superficially interesting in the first place.

--- Jonathan Ball

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221. **Jonathan Ball**
Re: 'Day' by Kent Johnson
Mon 28 Sep 2009

I am curious to know what other people think about this DAY project.

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222. **Obododimma Oha**
Re: How do you get the juices flowing again??
Tue 29 Sep 2009

Ouch! Number 9 sounds like a compulsive disorder, something close to one of the chapters in the film, "Criminal Minds." Anyway, set things on fire, but think FBI.

-- Obododimma.

On Sat, Sep 26, 2009 at 1:30 AM, Jason Quackenbush <[redacted]> wrote:

> *1. read ted berrigan.*
> *2. ruminate on painful life experiences*
> *3. read linguistics text books*
> *4. sleep a bunch and keep a dream journal*
> *5. stop taking mood stabilizers*
> *6. go out drinking with undergrads and dance with young women in scandalous outfits*
> *7. make up words to songs i don't know the words to*
> *8. dye my hair*
> *9. set things on fire*
> *10. watch akira kurosawa dvds with the subtitles turned off and try to discern english words in the japanese*
> *11. translate old poems into new languages using automatic translators on the internet, then translate the results back into english.*
> *12. take a long shower in my clothes*
> *13. sunbathe and fantasize about being a famous novelist*
> *14. work on the novel that will never make me famous*
> *15. read wittgenstein.*
>
> *On Sep 23, 2009, at 9:25 AM, amy king wrote:*
>
> *Want to write a poem but the pen's not moving? How do you get going again? Rituals? Return to a certain poet? Take a walk? Look up poetry exercises? Open the Spanish wine?*
> *Just wondering!*
> *Amy*
>
> ———
>
> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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223. Asian Cha

The launch of "A Cup of Fine Tea"

Tue 29 Sep 2009

In our new critique column, "A Cup of Fine Tea" (http://finecha.wordpress.com/), we discuss and analyse creative works previously published in Cha: An Asian Literary Journal (http://www.asiancha.com), the first Hong Kong-based English online literary publication. Cha was founded in 2007, a decade after the handover.

If you want to join us for a cuppa tea, contact us at [redacted].

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224. Daniel Godston

Bauhaus-Themed Poetry Reading at A Capella Books

Tue 29 Sep 2009

Bauhaus-Themed Poetry Reading

Wednesday, September 30, 2009 (7-9 p.m.)

You are invited to attend this Bauhaus-themed poetry reading, which happens at A Capella Books in Atlanta. Poets include David Axelrod, Suffolk, L.I. Poet Laureate, Trista Edwards, Linda Shohenberger, Lisa Street, and Alice Shapiro. This reading takes place in A Capella Books' Opal Gallery, and it is being organized by Alice Shapiro and Poet's Tongue.

free and open to the public

A Cappella Books
484 Moreland Ave NE # C
Atlanta, GA 30307-3421
[redacted]

http://aliceshapiro.com/
http://www.acappellabooks.com
http://bauhaus9090.org/node/134

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225. Bobby Baird

Recent Posts at Digital Emunction

Tue 29 Sep 2009

A few recent posts at Digital Emunction that might interest some of you:

+ A Pop Quiz on the Later Poetry of Frederick Seidel and the Assorted Poems of Susan Wheeler [http://www.digitalemunction.com/2009/09/29/pop-quiz-on-the-later-poetry-of-frederick-seidel-and-the-assorted-poems-of-susan-wheeler/]

+ What It Costs to Run a University Literary Journal [http://www.digitalemunction.com/2009/09/28/what-it-costs-to-run-a-university-literary-journal/]

+ A Review of Four Flarf Books by Benjamin Buchloh (kind of) [http://www.digitalemunction.com/2009/09/28/a-review-of-some-flarf-books-entitled-“the-‘radical’-accommodation-effect-in-current-american-poetry”/]

+ A Question on Elizabeth Bishop's Politics [http://www.digitalemunction.com/2009/09/28/a-question-on-elizabeth-bishop/]

+ A Note on the Decline of the Humanities [http://www.digitalemunction.com/2009/09/26/the-work-of-schooling/]

+ A Comment on the new journal Hot Gun! [http://www.digitalemunction.com/2009/09/25/hot-gun/]

All best,

Bobby

++++++++

Bobby Baird
[redacted]
http://www.digitalemunction.com

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226. Sarah Sarai

new | first | my | book: The Future Is Happy [BlazeVOX] by Sarah Sarai (a nervous mystic)

Tue 29 Sep 2009

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poets,
The slim volume is here; a collection of poems released in September and:

previously published in mississippi, threepenny, pank, eleven eleven and like that,
previously imprinted on a far star spinoza promised holds my immortal life
previously imagined by entities coaching the infant through a canal of birth into the shebang
previously doubted
previously lauded

THE FUTURE IS HAPPY
with blue suede high heels on its shiny cover

Listen to this accolade from Geoffrey Gatza:
"Book Information:
· Paperback: 83 pages
· Binding: Perfect-Bound
· Publisher: BlazeVOX [books]
· ISBN: 9781935402350
$16 Buy it NOW "

And from Nina Corwin: "Here, abstractions such as connection, morality and "sloppy forgiveness" form the crust of her work. But the filling, juicy with the polymorphous perversity of a living breathing world, teems with a compote of voices, textures, colors. Socrates, James Brown, Anna Karenina are tossed together with bebop, chili peppers and "100 billion neurons nipping maybe 268 mph." "

publisher page:
http://www.blazevox.org/bk-ss2.htm

small press distribution page:
http://www.spdbooks.org/pages/about/default.aspx

review:
http://www.alvahsbooks.com/book-reviews/review-future-happy-sarah-sarai

for people of the great pacific northwest, esp. seattle:
www.openpoetrybooks.com

Amazonians:
http://www.facebook.com/ext/share.php?sid=120497067678&h=2g6Xb&u=RFXuG&ref=mf

I hope you'll buy and read *The Future Is Happy.* When asked if there's a theme I respond: I'm a nervous mystic.

thanks...
s.

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227. Paul Siegell
PHILLY READING: Paul Siegell & Monica McIntyre
Tue 29 Sep 2009

Thursday, October 1, 2009, 7:30pm @ Blue Banana (223 South St, Phila, PA)

The Poetic Arts Performance Project presents... October Blend @ Blue Banana featuring music by singer/songwriter/cellist Monica McIntyre & poet Paul Siegell

Open mic to follow.

* facebook: http://www.facebook.com/event.php?eid=126000899071&index=1

* bookbook:
http://www.amazon.com/Paul-Siegell/e/B002F58JEW/ref=ntt_athr_dp_pel_1

enjoy the rest of the week ahead,
paul>
http://paulsiegell.blogspot.com/

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228. Amanda Earl
AngelHousePress Essay # 8 now on line
Tue 29 Sep 2009

In this month's essay, Writing from the (Proletariat) Bones, we move away from the subject of poetry and delve into fiction, specifically a polemic about the short stories being published in Canadian periodicals these days. Do they represent the experience of Canadians today, people coping with layoffs, sickness, domestic violence, drug addiction, teens and aging parents?

Former Ottawa writer, now disgruntled Victoria, BC resident, Jeff Fry questions the lack of representation for the underprivileged in contemporary Canadian

fiction citing prize winning stories from current issues of the literary periodicals Grain and Prism Magazine as prime culprits. Fry links privilege to a lack of experience with failure and struggle for the writer. He suggests that this lack of experience with failure can lead to a lack of imagination and creativity in the text.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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229. Jerome Rothenberg
nyc & paris - 2009
Tue 29 Sep 2009

From October 2 to December 1, Diane Rothenberg and I will be on the road - unterwegs - en route - en el camino - stopping for two weeks in New York & vicinity and six weeks in Paris. We'll be in a number of temporary places during the New York stay, and for the duration of the Paris visit (October 16 to November 30) we'll be lodged at 175 rue de Courcelles, 75012 Paris, tel. 01 43 80 90 40. The surest way to reach us during that time will be via email at [redacted].

As usual part of the time away will be given to poetry readings & related matters, as follows:

October 7, 5:00 pm. and 7:30: Panel and reading on Poems for the Millennium and romanticism (with Charles Bernstein, Rachel Blau DuPlessis, George Economou, Al Filreis, Rochelle Owens, Bob Perelman, Jeffrey Robinson, & others), Kelly Writers House, University of Pennsylvania. Details at http://writing.upenn.edu/wh/calendar/1009.php

October 14, 6:30 p.m.: Reading & presentation of 14 Stations (with artist Arie Galles), The Drawing Center, 35 Wooster Street, New York. Details can be found at http://flavorpill.com/newyork/events/2009/10/14/fourteen-stations-hey-yud-dalet-a-drawing-suite

October 20-24: Festival de poésie et de performances (with Alain Arias-Misson, Julien Blaine, Jean-François Bory, Michel Giroud, Enzo Minarelli, Seiji Shimoda, others), Poésie Marseille. On October 20, 8:00 p.m. at Musée d¹Art Contemporain, and October 23, 7:00 p.m. at la librairie l¹Odeur du temps.

November 5, 8:00 p.m.: Reading and performance, KriKri and Logos, with Charlemagne Palestine & others, at the Logos Tetraeder, Bomastraat 26-28, 9000 Gent, Belgium.

November 10, 7:00 p.m.: Reading for Yves di Manno's Objets d'Amerique (including his translation of "Oracle for Delphi") at Librairie Michèle Ignazi, 17 Rue de Jouy, Paris.

November 12, 7:00 p.m.: Introducing Margo Berdeshevsky reading at Village Voice, Paris.

November 13, 5 :00 p.m.: Reading, "Les poètes inventent l'Europe" series, at Maison de la poésie, Paris.

November 16, reading for PEN Club français and Double Change at 6, Rue François Miron, 75004 Paris.

November 20: Reading and translation workshop, Université du Maine, Le Mans.

[Other dates still in negotiation.]

If any of you expect to be in any of these vicinities, please be in touch or just drop by and say hello.

Jerome Rothenberg
1026 San Abella
Encinitas,CA 92024
[redacted]
[redacted]

"There is an avant-garde that
cannot be defeated."
M. Giroud, quoted in J.R.,
"Autobiogrphy"

http://writing.upenn.edu/epc/authors/rothenberg/
new ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
poemsandpoetics.blogspot.com

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230. Mark Young

Now out from Otoliths—The Meditations, by Jane Joritz-Nakagawa

Wed 30 Sep 2009

The Meditations

Jane Joritz-Nakagawa

80 pages

Cover painting by Julia Wolfson

Otoliths 2009

ISBN: 978-0-9806025-5-5

$12.50 + p&h

URL: http://www.lulu.com/content/paperback-book/the-meditations/7491123

Jane Joritz-Nakagawa's *Meditations* beautifully combine the inward focus of reflection with the leaps and breakages of contemporary urban life — a life in which meditative stillness is elusive, if not impossible. At the meeting-point of real-world politics and poetic internality, *The Meditations* jump-cut between the rhetorics of capitalism and constant war ("as if the weapons were moving // entirely in the wrong direction") and hard-won lyric flight ("horses laugh // and clouds put on their aprons"). Throughout, Joritz-Nakagawa plays with line-breaks and white space, with orthography and diacritical marks — all of which syncopate syntax and hint at the manifold meanings hidden in phonemes. Like tesserae, her words and lines create — through fragments — exquisite patterns. These are poems that "enter the language partial / and come out / whole."

—*Elisabeth A. Frost*

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231. Michael Heller

Fwd: Re: Heller and King read at Prose Pros

Wed 30 Sep 2009

> *Â¥ P R O S E P R O S Â¥*
> *hosted by Martha King & Elinor Nauen*
>
> *New venue! SIDEWALK CAFÃ‰ New venue!*
> *=0 A*
> *Thursday, October 8, 2009*
> *6:30 [boldly prompt!] to 8:30 p.m.*
> *94 Avenue A at 6th Street*
> [redacted]
> *V or F train to Second Avenue stop (get off at*
> *the front of the train at 1st Ave)*
>
> *Ekphrastic - Elastic - Fantastic*
>
> *Basil King – painter, poet. His recent books are*
>
> *Eschaton (new poems) Talisman House Publishers*
> *(2009) available at SPD, Greenfield*
> *Distribution (www.gfibooks.com), www.*
> *amazon.com and good bookstores. Two Novellas:*
> *Marble Snows & The Study (ahadada press 2009)*
> *available from SPD, amazon.com and from*

> *ahadadpress at*
> *http://www.ahadadabooks.com/content/view/162/41/*
> *. Speaking The Estranged: Essays on the Work of*
> *George Oppen (2008); Uncertain Poetries: Essays*
> *on Poets, Poetry and Poetics (2005) and Exigent*
> *Futures: New and Selected Poems (2003)*
> *available at www.saltpublishing.com, amazon.com*
> *and good bookstores. Survey of work at*
> *http://www.thing.net/~grist/ld/heller.htm*
> *Collaborations with the composer Ellen Fishman*
> *Johnson at*
> *http://www.efjcomposer.com/EFJ/Collaborations.html*
> *Recordings at http://writing.upenn.edu/pennsound/x/Heller.html*
>
> *Eschaton (new poems) Talisman House Publishers*
> *(2009) available at SPD, Greenfield Distribution*
> *(www.gfibooks.com), www. amazon.com and good*
> *bookstores. Two Novellas: Marble Snows & The*
> *Study (ahadada press 2009) available from SPD,*
> *amazon.com and from ahadadpress at*
> *http://www.ahadadabooks.com/content/view/162/41/.*
> *Speaking The Estranged: Essays on the Work of*
> *George Oppen (2008); Uncertain Poetries: Essays*
> *on Poets, Poetry and Poetics (2005) and Exigent*
> *Futures: New and Selected Poems (2003) available*
> *at www.saltpublishing.com, amazon.com and good*
> *bookstores. Survey of work at*
> *http://www.thing.net/~grist/ld/heller.htm*
> *Collaborations with the composer Ellen Fishman*
> *Johnson at*
> *http://www.efjcomposer.com/EFJ/Collaborations.html*
> *Recordings at http://writing.upenn.edu/pennsound/x/Heller.html*

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232. **amy king**

Wha? Who? Larry Levis??

Wed 30 Sep 2009

How have I never stumbled across Larry Levis until my 38th year? Is it because he didn't belong to any particular "school"? Maybe I've just been living in the New York box....?
The poems I've been reading in his posthumous book, edited by his friend and former teacher, Philip Levine, ELEGY, are worth diving into. Just ordered WINTER STARS, supposed to be a step up from Elegy. Take a look at "Anastasia and Sandman" (tho the stanza breaks are off, I believe) from Elegy:
http://poemhunter.com/poem/anastasia-sandman/

Enjoy,
Amy

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

↑ Index

233. Adam Katz
Re: Wha? Who? Larry Levis??
Wed 30 Sep 2009

---

hey man, i hadn't had a brazil nut until i was twenty four, i know how you feela

↑ Index

234. Rob McLennan
An urgent note from Roland Prevost: save jwcurry & Room 302 Books!
Wed 30 Sep 2009

---

john curry, certainly a world class poet living in our community, is presently facing almost certain eviction.

Stephen Brockwell alerted me of this precarious situation, by phone, and asked if I would get the word out, most recently at the TREE Reading Series on September 22, where we were able to scare up enough to cover one of his 5 months owed rent & save his telephone service.

currys been in constant production of his own and hundreds of others work since 1979. hes mainly ineligible for grants. His bookstore is mainly an unused resource. His archive documenting the growth of avant-garde writing in Canada is one of the key collections in the country. Nicky Drumbolis has said: curry and his work are the best-kept secret in Canada.

Since time is of the essence, if currys to avoid eviction, there are a few ways you can help:

Start to use his goddamn store!

Room 302 Books is the only bookstore in Canada ever to focus specifically on the avant-garde and overlooked outsiders, specializing in concrete/visual/sound poetries (mainly Canadian) with a stock of over 20,000 mainly rare titles, including elusive ephemera, and probably the only source of most of jwcurrys various imprints and titles (which number in the thousands).

currys current lists finally focus on his own work as artist & publisher, virtually the first time everything thats (still) available has been made commonly available. You can purchase bookstore IOUs (or set up an account) today in any amount for those whod like to do that.

Subscribe to Curvd H&z, currys serial imprint. donor subscriptions (please indicate) of $100 or more get « the stash in a sampling of available titles from various of his imprints immediately, the remaining « put on account for forthcoming titles.

Donate outright.

I would like to encourage you to donate something so as to keep this excellent bookstore, publisher, archive and artist alive, and at the same time help prevent currys eviction from his apartment. For those whod like to purchase bookstore IOUs, Id ask you to write (#302-880 Somerset Street West, Ottawa Canada K1R 6R7) or call him at [redacted]. Please contribute as you can.

Roland Prevost (with collusions with curry)

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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235. Skip Fox
Re: 'Day' by Kent Johnson
Wed 30 Sep 2009

"superficially interesting" is very precise.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Jonathan Ball
Sent: Monday, September 28, 2009 9:46 PM
To: [redacted]
Subject: Re: 'Day' by Kent Johnson

I presume the "blurbs" in support of Johnson's book are also appropriated or fabricated. This is a clever joke, but I don't see how it is conceptually interesting. Unlike Goldsmith's DAY, which recontextualized text in an "uncreative" gesture (a Duchampian raising of "journalistic" prose into the realm of poetry), and thus produced a rich text, replete with previously dormant meaning, Johnson's DAY does little more than repeat the gesture, and thus the only significance it seems to hold is to question the validity of assigning such a

work to any single, particular author, something already implicit in Goldsmith's project and only superficially interesting in the first place.

--- Jonathan Ball

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236. **Jason Harmon**
Re: 'Day' by Kent Johnson
Wed 30 Sep 2009

---

1 - The conceptually interesting point might be that although the germ was implicit, it was followed to its logical, appropriative conclusion. Doing so with this particular work seems apt.

2 - Have you read both?

3 - I prefer Kent's.

4 - I haven't read it.

5 - So....at least one or two "enlightened" poets are discussing two "books" neither has intentions of ever completely reading? Quite a startling thought! How can we discuss if we don't?

6 - What would it even mean to read both?

Thanks for the opportunity to jump into the list!

Jason Harmon

---------- I presume the "blurbs" in support of Johnson's book are also appropriated or fabricated. This is a clever joke, but I don't see how it is conceptually interesting. Unlike Goldsmith's DAY, which recontextualized text in an "uncreative" gesture (a Duchampian raising of "journalistic" prose into the realm of poetry), and thus produced a rich text, replete with previously dormant meaning, Johnson's DAY does little more than repeat the gesture, and thus the only significance it seems to hold is to question the validity of assigning such a work to any single, particular author, something already implicit in Goldsmith's project and only superficially interesting in the first place.

--- Jonathan Ball

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237. **Jeffrey Side**
Re: 'Day' by Kent Johnson
Wed 30 Sep 2009

I mention it in my blog:

http://jeffrey-side.blogspot.com/

On Mon, 28 Sep 2009 21:46:57 -0500, Jonathan Ball
<[redacted]> wrote:

> *I am curious to know what other people think about this DAY project.*

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238. **Bobby Baird**
Re: 'Day' by Kent Johnson
Wed 30 Sep 2009

It's interesting, Jonathan, that you'd defend Goldsmith's DAY (and dismiss Johnson's DAY) in the name of originality ("produced a rich text, replete with previously dormant meaning"), when this is the regime of value that Goldsmith explicitly and repeatedly rejects. (See Goldsmith, internet, passim.) I presume that you, like many other people, accept that rejection as a pose, a mere mockery of public modesty, even though Goldsmith, apparently, does not see it that way. ("In fact, every time I have to proofread [my books] before sending them off to the publisher, I fall asleep repeatedly. You really don't need to read my books to get the idea of what they're like; you just need to know the general concept.")

Or maybe you take Goldsmith's word for it that "In conceptual writing the idea or concept is the most important aspect of the work. When an author uses a conceptual form of writing, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair." If that's the case, then tell me, please, what makes Goldsmith's idea interesting? Given that the same idea has been had, and executed, by thousands of others, including Richard Prince, Sherri Levine, and anyone who's "written" a found poem, why should we see Goldsmith's project as any more or any less interesting than Johnson's?

But here's a thought: what if the dismissal of Kent's DAY as "superficially interesting" was exactly the point of his project? I don't say that it is; Kent can speak to that (or could, if he weren't banned from this list, though I'm sure he'll find a way to participate somehow). But what if? What if one took the annoyed response to Johnson's DAY as exactly the reaction he wanted, since it proved the fact--which you may take to be obvious, but which no one seems willing to publicly acknowledge--that there is a bright line between the kind of people whose uncreative writing allows them to reap every reward the culture industry has to offer—publication, glossy magazine interviews, fellowships and tenured academic positions--and those whose *identical* uncreative writing gets them shunned as wannabes? And what if that bright line has nothing to do with the

work, or the ideas behind the work, and everything to do with the fact that one has gone to the right schools, lived in the right cities, and licked the right boots? I think you'd have to admit that it's a superficially interesting thought, at the very least.

Bobby

++++++++

Bobby Baird
[redacted]
http://www.digitalemunction.com

On Mon, Sep 28, 2009 at 7:45 PM, Jonathan Ball <[redacted]> wrote:
> I presume the "blurbs" in support of Johnson's book are also appropriated or
> fabricated. This is a clever joke, but I don't see how it is conceptually
> interesting. Unlike Goldsmith's DAY, which recontextualized text in an
> "uncreative" gesture (a Duchampian raising of "journalistic" prose into the
> realm of poetry), and thus produced a rich text, replete with previously
> dormant meaning, Johnson's DAY does little more than repeat the gesture, and
> thus the only significance it seems to hold is to question the validity of
> assigning such a work to any single, particular author, something already
> implicit in Goldsmith's project and only superficially interesting in the
> first place.
>
> --- Jonathan Ball
>
>

↑ Index

239. **Mairead Byrne**
Re: 'Day' by Kent Johnson
Wed 30 Sep 2009

I got a massive charge of energy when I first read about this guy in New York City re-typing the New York Times. I think I read it in the New York Times actually! Could it be? I've met Kenny Goldsmith since then but I still see that first Kenneth of my imagination (a bald guy, a little like Stanely Tucci) in his apartment stacked with New York Timeses.

The charge was in the concept. You can read the book or not (I haven't). You can order it for the library (I have). There's quite a heft to it. Often there's a sweet tension between the conceptual and the material in Kenny's work. Writer of wooden books. Sculptor of provocation. He's an artist.

Kent's gesture has the status of a joke for me. It's a bit funny. And, materially, I like the idea of Geoffrey Gatza getting deliveries from Amazon, sticking on stickers, filling orders for $250 .... well, maybe not. Perhaps there isn't a performance dimension.

Bobby Baird's original (!) 6/3/08 comment to Harriet fits its skin better:

"And so hereâ€™s my question: who gets to be an uncreative genius? And more importantly: on what grounds? If I recreate Dayâ€“an achievement, one must admit, that would be even more uncreative than the â€œoriginalâ€â€“am I a genius? Will The Figures publish it under my name? Will Publisherâ€™s Weekly review it? Will I be invited to speak at the next Conceptual Poetics conference on the basis of it?" http://www.poetryfoundation.org/harriet/2008/05/marjorie-perloffs-unoriginal-genius/

He answers the question in his next paragraph, which is a bit dreary. At least Kent's gesture locates itself in the paragraph with most energy.

MairÃ©ad

>>> Jonathan Ball <[redacted]> 09/28/09 10:46 PM >>>
I am curious to know what other people think about this DAY project.

↑ Index

240. Jeffrey Side
Re: 'Day' by Kent Johnson
Wed 30 Sep 2009

Yes, Kent's is the more interesting take on it, as Kenny was just doing something based on what has been done before in art. Therefore, Kent's is more audacious act.

On Wed, 30 Sep 2009 11:43:29 -0400, Jason Harmon
<[redacted]> wrote:

>1 - The conceptually interesting point might be that although the
germ was
>implicit, it was followed to its logical, appropriative conclusion. Doing
so
>with this particular work seems apt.
>
>2 - Have you read both?
>
>3 - I prefer Kent's.
>
>4 - I haven't read it.

>
>5 - So....at least one or two "enlightened" poets are discussing
two "books"
>neither has intentions of ever completely reading? Quite a startling
>thought! How can we discuss if we don't?
>
>6 - What would it even mean to read both?
>
>Thanks for the opportunity to jump into the list!
>
>Jason Harmon
>
>----------
>I presume the "blurbs" in support of Johnson's book are also
appropriated or
>fabricated. This is a clever joke, but I don't see how it is conceptually
>interesting. Unlike Goldsmith's DAY, which recontextualized text in an
>"uncreative" gesture (a Duchampian raising of "journalistic" prose into
the
>realm of poetry), and thus produced a rich text, replete with previously
>dormant meaning, Johnson's DAY does little more than repeat the
gesture, and
>thus the only significance it seems to hold is to question the validity
of
>assigning such a work to any single, particular author, something
already
>implicit in Goldsmith's project and only superficially interesting in the
>first place.
>
>--- Jonathan Ball
>

↑ Index

241. **Jeremy Czerw**

Reading this Saturday: Compton, Gordon, King

Wed 30 Sep 2009

This Saturday is the last fall event of the Saturday Poets Series at the Grand Central branch of The New York Public Library.

Grand Central Branch Library
135 East 46 Street, New York NY
Saturday, October 3 @ 2 PM

Free and open to the public
blog: http://grandcentralpoets.blogspot.com

Our readers are Shanna Compton, Nada Gordon and Amy King

Shanna Compton is the author of For Girls (& Others) (Bloof Books, 2008), Down Spooky (Winnow, 2005), GAMERS (Soft Skull, 2004), and several chapbooks. Her poems and essays have appeared widely, including Best American Poetry 2005, McSweeney's, the Poetry Foundation website, and the forthcoming Flarf anthology. Recent poems and an essay may be found in the tenth anniversary issue of LIT. She blogs desultorily at shannacompton.com.

Nada Gordon's books include V. Imp., Are Not Your Lowing Heifers Sleeker Than Night-Swollen Mushrooms, Swoon (with Gary Sullivan) and Foriegn Bodi, and Folly (2007). Visit her blog at http://ululate.blogspot.com

Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi, and forthcoming, I Want to Make You Safe and Slaves to Do These Things. She teaches English and Creative Writing at Nassau Community College and curates the Brooklyn-based reading series, The Stain of Poetry. For more information, please visit amyking.org

↑ Index

242. **Skip Fox**
Re: 'Day' by Kent Johnson . . . The Next Generation . . .
Wed 30 Sep 2009

The next logical step is a text titled _Daze_ containing both Goldsmith and Johnson ("author" must retype each, of course).

↑ Index

243. **Skip Fox**
Re: 'Day' by Kent Johnson
Wed 30 Sep 2009

For aesthetic judgment, have we gone from "newness is value" (Christian Bok) to "newness is the major, perhaps only, value" (which is what Bok implies when speaking of Goldsmith)? That's where it slips for me.

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 2009

387 messages · Wed 30 Sep 2009 – Thu 29 Oct 2009

October 2009 gave the conceptual decade its purest hall of mirrors — an appropriation of an appropriation, a theft of a theft, argued for fifty messages while the room tried to decide whether it had been provoked on purpose. Three hundred and eighty-seven messages moved through the list, and its largest thread orbited a single small book that had done nothing but borrow, and borrow again, until authorship itself dissolved into a set of nested quotation marks. The month asked whether a work whose only content is the annoyance it causes has, in fact, succeeded.

The largest thread was Kent Johnson's Day. Johnson had taken his title and gesture straight from Kenneth Goldsmith's Day — the book in which Goldsmith had retyped an entire newspaper — appropriating the appropriator, and the room argued for weeks over whether the provocation was art or merely irritation. One poster put the trap precisely: *"What if one took the annoyed response to Johnson's DAY as exactly the reaction he wanted"*, in which case the annoyance was the work, and to be annoyed was to complete it. The room had been drawn into a piece whose medium was the room's own exasperation.

The quarrel, underneath, was whether that counted. If a work's entire achievement is the reaction it engineers, is it a poem or a con; and does provoking a thing successfully make the thing good? The list split, some admiring the conceptual nerve of a theft so brazen it named its victim in the title, others refusing to reward a book that had, by any older measure, done nothing at all but relabel someone else's labor — the argument circling, as it always did, back to the same unanswerable knot, whether a gesture that succeeds at provoking has thereby succeeded at anything that lasts.

Against the mirror-games the month set a reminder that recognition still ran on other rails. Herta Müller won the Nobel — a novelist and poet of dictatorship and exile, honored for a body of witnessed suffering that no appropriation could have generated — and the room turned, gratefully, to a writer whose authority came from having lived the thing she wrote. Between Johnson's borrowed Day and Müller's earned prize sat the decade's whole argument about where a work's value comes from: the gesture, or the life behind it.

I have set October down exactly as the archive delivered it — the theft of a theft, the suspicion that annoyance was the whole art, and Herta Müller's Nobel for a

lifetime of witness — because it was the month the appropriative decade reached its vanishing point, a poem made entirely of borrowing another borrower, and the room could not decide whether it had been played or fed. That the same weeks crowned Müller, whose work is unappropriable because it is testimony, was the archive's own quiet verdict: that a Day retyped from a Day is a clever mirror, but the poems that finally hold are the ones no one else could have written, because someone had to live them first.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 387 in all.

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46. Jeffrey Side — Re: 'Day' by Kent Johnson
47. Rosalie Calabrese — ROSALIE'S READINGS OCTOBER - DECEMBER 2009
48. Ryan Daley — Re: 'Day' by Kent Johnson
49. Alison Croggon — Re: 'Day' by Kent Johnson
50. David Kirschenbaum — d.a. levy lives: celebrating the renegade press 2009-10 schedule

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51. John Perman — Idiolects of Silence by John Perlman
52. Mary Kasimor — Re: 'Day' by Kent Johnson
53. Stephen Ellis — Re: 'Day' by Kent Johnson
54. Jeffrey Side — Poem by Peter Philpott at The Argotist Online
55. Herb Levy — Re: 'Day' by Kent Johnson

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56. Daniel Godston — Chinese Whispers at Myopic Books
57. Camille Martin — collages - Camille Martin
58. Nate Pritts — often I am permitted to return to Duncan
59. { brad brace } — NP/bbs
60. Emily Carr — call for submissions for dandelion magazine
61. Jonathan Ball — Re: 'Day' by Kent Johnson
62. Jeffrey Side — Re: 'Day' by Kent Johnson
63. Stephen Ellis — Re: 'Day' by Kent Johnson
64. mIEKAL aND — Fwd: [silence] Merce Cunningham Memorial
65. Lauren Rachel — Plastique Publishes Book-Length Poem "War Rug" by Francesco Levato

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66. Wystan Curnow — Re: 'Day' by Kent Johnson
67. Sharon Dolin — REMINDER: CBA READING THIS WED.
68. susan maurer — Susan Maurer reading from PERFECT DARK at the Bowery Poetry Club
69. Jason Quackenbush — Re: 'Day' by Kent Johnson
70. Christopher Leland Winks — Re: 'Day' by Kent Johnson
71. J. P. — DAY & son
72. Brian Clements — Firewheel/Sentence Announcement
73. amy king — EOAGH #5 -- NOW ONLINE
74. amy king — This is What a (Pro)Feminist [Man Poet] Looks Like
75. ART ELECTRONICS — 53. Venice Biennale: Poetry Network & Virtual Installation on SL
76. Elizabeth Switaj — Re: Chinese Whispers at Myopic Books
77. Skip Fox — Re: 'Day' by Kent Johnson
78. Aldon Nielsen — Re: 'Day' by Kent Johnson
79. Jeffrey Side — Statement from Kent Johnson
80. Thomas savage — Re: often I am permitted to return to Duncan
81. Adam Katz — Re: DAY & son
82. Jennifer Karmin — Oct 10: 4000 WORDS 4000 DEAD
83. { brad brace } — pleated plaid pamphlets published
84. William Slaughter — Notice: Mudlark
85. George Wheeler — Seeking Submissions
86. Alison Croggon — Re: 'Day' by Kent Johnson
87. Tim Peterson — EOAGH 5 Now Online - Launch at CUNY GC on 10/6

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88. Susan Webster Schultz — Tinfish 19 is in the house!!!!
89. steve dalachinsky — sad news
90. Ruth Lepson — Re: often I am permitted to return to Duncan
91. Tarpaulin Sky Press — Tarpaulin Sky Press Open for Submissions of Full-Length Manuscripts
92. Martha Cinader Mims — PR: Poetic Symmetry in Downtown Greenville
93. Martha Cinader Mims — PR:Newcomer to Greenville to be Guest Speaker in Travelers Rest

94. Christopher Leland Winks — Re: 'Day' by Kent Johnson
95. Elizabeth Switaj — Re: 'Day' by Kent Johnson
96. Sara Wintz — announcing poetryTV!
97. Tribbey, Hugh R. — Re: 'Day' by Kent Johnson
98. David Chirot — re Debord's Hurlements & Ducasse's Poesies-
99. Stephen Ellis — Re: 'Day' by Kent Johnson
100. Adam Katz — Who Knows?
101. jared schickling — C. J. Martin and Delete Press
102. Sarah Sarai — SPD recommends *The Future Is Happy*

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103. Doug Holder — Doug Holder, Gloria Mindock, Susan Tepper, Martin Golan to Read at KGB BAR NY...
104. steve dalachinsky — reading and homage to suzanne fiol
105. steve dalachinsky — rare david ware appearance etc 8-11pm
106. Charles Bernstein — Raymond Federman (1928-2009)
107. Maria Damon — Re: Raymond Federman (1928-2009)
108. Jeffrey Side — Kent Johnson on The New British School
109. Camille Martin — new on Rogue Embryo's blog
110. Al Filreis — PoemTalk #23 on Cid Corman (Frank Sherlock, Tom Devaney, Fran Ryan)
111. Séamas Cain — Dadadadadadadadadadada
112. Geoffrey Gatza — Production film of Day by Kent Johnson
113. steve russell — Fw: How do you get the juices flowing again?
114. Jonathan Skinner — ANNOUNCING ECOPOETICS 06/07
115. Jonathan Skinner — ANNOUNCING ECOPOETICS 06/07
116. Peter Quartermain — Re: Raymond Federman (1928-2009)

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117. Alan Sondheim — Second Life performance space for Eyebeam Friday night
118. Francesco Levato — Book release: "War Rug" by Francesco Levato
119. Shankar, Ravi (English) — Helix Literary Magazine
120. Maria Damon — Re: 'Day' by Kent Johnson
121. Jonathan Ball — Re: 'Day' by Kent Johnson
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123. jesseca — Re: Herta Mueller wins 2009 Nobel literature prize
124. Bobby Baird — Recent Posts at Digital Emunction
125. Maria Damon — Re: rare david ware appearance etc 8-11pm
126. Christopher Leland Winks — Re: 'Day' by Kent Johnson
127. Ruth Lepson — Re: Production film of Day by Kent Johnson
128. Philip Meersman — Visual poetry: seeking definitions and borders
129. Alison Croggon — Re: Herta Mueller wins 2009 Nobel literature prize
130. Poetry Project — Events at The Poetry Project October
131. Barrett Watten — Paris and Lyon events, 10/12-14
132. Mark DuCharme — Re: 'Day' by Kent Johnson

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133. Mark DuCharme — Re: 'Day' by Kent Johnson
134. Chris Jones — Poetry, painting, appropriation
135. Anny Ballardini — Ekleksographia Wave Two: The Translation Special
136. David Harrison Horton — 50 years behind
137. Evan Munday — Christian Bök at Twin Cities Book Festival - October 10
138. amy king — Re: Poetry, painting, appropriation - Check the Poetics List Archives
139. Poetics List — Poetics List Welcome Message
140. Cara Benson — answering rob mclennan
141. Jeffrey Side — Re: 50 years behind
142. Wanda Phipps — Fwd: Live Mag!#7 at Bowery Poetry Club 10/11
143. Pierre Joris — Recent NOMADICS posts & JUSTIFYING THE MARGINS

144. With + Stand — W+S 4 LR: Deadline extended
145. Tribbey, Hugh R. — Re: 'Day' by Kent Johnson
146. Christopher Leland Winks — Re: Herta Mueller wins 2009 Nobel literature prize
147. Effing Press — new from Effing Press
148. Ken Rumble — Art Installation Opening: Friday, October 16, 7:30-10p, 715 Washington St.
149. Allan Revich — Re: 50 years behind

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150. Jim Andrews — Re: 50 years behind
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152. Obododimma Oha — Virtual Venice
153. Daniel Godston — Chicago Calling at Epiphany Church
154. Christophe Casamassima — Poet Query - Last names beginning with "X"
155. Patrick F. Durgin — CFP for special session at MLA 2011
156. Mairead Byrne — Re: Visual poetry: seeking definitions and borders
157. Ruth Lepson — Re: Visual poetry: seeking definitions and borders
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159. Michael Marsh — Re: 50 years behind
160. Jeffrey Side — Re: Herta Mueller wins 2009 Nobel literature prize
161. Mary Jo Malo — Re: Herta Mueller wins 2009 Nobel literature prize
162. George Bowering — Re: Herta Mueller wins 2009 Nobel literature prize
163. George Bowering — Re: Poet Query - Last names beginning with "X"
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166. Alison Croggon — Re: 50 years behind
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184. George Bowering — Re: Herta Mueller wins 2009 Nobel literature prize
185. Aryanil Mukherjee — Re: Herta Mueller wins 2009 Nobel literature prize
186. Philip Meersman — Re: Virtual Venice
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189. amy king — Off topic query -- The Poetics of Hate - "Liberal" New York City -- & oh, Happy…

190. twshaner — Kate Greenstreet, Zachary Schomburg, and Emily Frey Reading in Eugene

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191. Jonathan Skinner — Farming the Words: Talking with Robert Grenier
192. Carol Novack — The &NOW Conference in Buffalo, Wednesday, Oct 14th
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195. D. Wellman — Re: Visual poetry: seeking definitions and borders
196. Johanna Fisher — Re: Herta Mueller wins 2009 Nobel literature prize
197. richard owens — NYT Federman obit
198. susan maurer — Susan Maurer:correction for reading on 10-18
199. Sharon Dolin — Reading at Pete's Candy Store, Fri. Oct. 23rd
200. susan maurer — Susan Maurer and Patricia Carragon read at Prairie Fire: Dynamite Dynamite
201. Ward Tietz — Re: Visual Poetry
202. Christopher Leland Winks — Re: Herta Mueller wins 2009 Nobel literature prize
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221. George Bowering — Re: technical question
222. Johanna Fisher — Re: Herta Mueller wins 2009 Nobel literature prize
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224. charles alexander — Joel Bettridge's PRESOCRATIC BLUES
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232. Mirela Roznovschi — Re: Herta Mueller wins 2009 Nobel literature prize
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234. George Wheeler — Seeking Art & Poetry Submissions
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236. Christophe Casamassima — Zukofsky lines
237. David Chirot — Re: Visual Poetry
238. Christopher Leland Winks — Re: Herta Mueller wins 2009 Nobel literature prize
239. editor — Re: Herta Mueller wins 2009 Nobel literature prize
240. susan maurer — Correction: Carragon and Maurer to read at 6pm on 11-15
241. Paul Siegell — Bookslut's "Indie Heartthrob"... yours for the raging

242. Gloria Frym — Re: technical question
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245. Justin Katko — Fwd: RELEASE : PRAXIS ETUDES

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246. Jesse Glass — Available from Ahadada Books Sueno(s) For Alexandra
247. Jesse Glass — Now Available from Ahadada Native American Series: Barabara L. Thomas' Dream...
248. Joel Weishaus — "The Gateless Gate" Pages 37-38
249. susan maurer — Re: Feed my fish with your mouse
250. Mark Weiss — Re: Herta Mueller wins 2009 Nobel literature prize
251. Joel Weishaus — Herta Mueller wins 2009 Nobel literature priz
252. George Bowering — Re: Herta Mueller wins 2009 Nobel literature prize
253. CA Conrad — Seance Your Own Way
254. Laurie Schneider & Crag Hill — Re: Visual Poetry
255. Camille Martin — new on Rogue Embryo's blog
256. Poetry Project — Events at The Poetry Project October
257. Janet Holmes — Catherine Daly, Kate Greenstreet & Janet Holmes @ BEYOND BAROQUE 10/30

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258. Jonathan Morse — Re: Herta Mueller wins 2009 Nobel literature prize
259. Patrick Durgin — ANN ARBOR: Dolores Dorantes, Laura Solórzano, and Jen Hofer
260. Murat Nemet-Nejat — Re: Herta Mueller wins 2009 Nobel literature prize
261. Patrick Herron — Joe Milford Hosts Patrick Herron on The Joe Milford Show Sat 17th 7PM East...
262. Nico Vassilakis — Subtext Reading Series on Hiatus
263. { brad brace } — "withdrawn" ebook
264. Alan Sondheim — From &now

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265. David-Baptiste Chirot — Re: Herta Mueller wins 2009 Nobel literature prize
266. Jim Andrews — Re: Visual Poetry
267. editor — Re: Herta Mueller wins 2009 Nobel literature prize
268. Michael — New Orleans ROCKPILE-- 2 Great Events!!!
269. Allan Revich — Re: Visual Poetry
270. Bobbie Lurie — Herta Mueller wins 2009 Nobel literature priz--response to Joel

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271. Johanna Fisher — Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
272. Philip Meersman — Re: Visual Poetry
273. Barrett Watten — Panel on Cross-Border Arts and Bilingual Reading / Wayne State University

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274. Jonathan Skinner — LANGUAGE ARTS LIVE PRESENTS BILL BERKSON *TONIGHT* AT BATES COLLEGE (LEW...
275. Ana Bo¾ièeviæ — Stain of Poetry Fall readings and fresh Spring/Summer 2009 videos!
276. Brian Clements — Firewheel Editions Calls for Submissions
277. steve russell — Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
278. L Trent — 21 Stars Review Complete Anthology PDF Download
279. Joel Bettridge — New book: Reading as Belief: Language Writing, Poetics, Faith
280. Rosalie Calabrese — Reading Wednesday, October 21 at 7PM
281. Murat Nemet-Nejat — Re: Visual Poetry
282. CA Conrad — drag poetry benefit
283. Carol Novack — Readings this Thurs, Oct 22nd (reminder to some of you) & Fri 11/6 at The KG...

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284. Ron Henry — Reading (Ithaca, NY) - poetry by Bhisham Bherwani and Christopher Lirette
285. Jason Harmon — intentions
286. Al Filreis — PoemTalk #24 - on Barbara Guest
287. Catherine Daly — poems up at fringe
288. steve russell — Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
289. Laura Wetherington — Announcing issue 4 of textsound
290. George Bowering — Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
291. Mark DuCharme — DuCharme & Wright October 26th

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292. David Kirschenbaum — NYC Tues./Boog City presents Peaches and Bats
293. Pam Brown — contacts for rosmarie waldrop, stacy doris ?
294. Will Larsen — Kevin Coval: an art+poetry workshop (Monday, 10/26, 7pm)
295. mIEKAL aND — Fwd: Fw: Louis Zukofsky is a first-rate arse
296. Adam Tobin — Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
297. Alan Sondheim — Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
298. Murat Nemet-Nejat — Re: Fw: Louis Zukofsky is a first-rate arse
299. patrick dunagan — Sunday Oct 26th 6pm @ Unnameable Books, Brooklyn
300. Jeffrey Side — John Siddique interview at The Argotist Online
301. Camille Martin — UK / Ireland reading series?
302. Pam Brown — thanks I have the emails
303. David-Baptiste Chirot — Kerouac died 40 years ago today
304. Scott Howard — Book Reviewer Sought
305. Catherine Daly — Re: Fw: Louis Zukofsky is a first-rate arse
306. Geoffrey Gatza — BlazeVOX [books] makes it into Poets & Writers !!!

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307. Jonathan Ball — Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
308. amy king — SEAGUE this SATURDAY! Wagner and King invade Bob Holman's apartment!
309. amy king — Re: BlazeVOX [books] makes it into Poets & Writers !!!
310. Bobbie Lurie — Nobel Prize in 1964--response to Herta Mueller 2009 thread--to Steve
311. CA Conrad — poet Eileen Myles has...
312. Séamas Cain — ... at the cliffs of Moher
313. Skip Fox — Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
314. Catherine Daly — Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
315. Brian Cassidy, Bookseller ABAA — Berrigan Query
316. charles alexander — chax events & books
317. Poetry Project — Events at The Poetry Project

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318. Pam Brown — calling a book reviewer for Jacket magazine
319. David Kirschenbaum — Last Call to Advertise in Boog City 60
320. Grant Jenkins — Paul Zukofsky
321. Rachel Loden — Kate Greenstreet, Anna Leahy, & Rachel Loden in Santa Cruz
322. susan maurer — review of Perfect Dark ,Susan Maurer
323. { brad brace } — this way the year 2027
324. Francesco Levato — Exquisite: A Series of Corpses - Oct. 30th, Chicago
325. Sarah Sarai — 2 reviews: Blood Pudding's Juliet Cook; The Book of Practical Pussies (Lee An…
326. Sarah Sarai — erratum: it's Juliet Cook, not Julia {{{sigh}}}

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327. lily robert-foley — The newest hottest thing in cliterature and literary erotica.
328. steve russell — Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
329. Aryanil Mukherjee — Re: Paul Zukofsky

330. David-Baptiste Chirot — Re: Nobel Prize in 1964--response to Herta Mueller 2009 thread--to ...
331. Jason Quackenbush — Re: Paul Zukofsky
332. Robin Hamilton — Fw: Larrikin Poetry
333. Ruth Lepson — Re: Louis Zukofsky is a first-rate arse

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334. Al Filreis — Kelly Writers House on Facebook
335. David Chirot — Zero Poem: Visual Poetry score/Sound Poetry performance now on line at RUTub...
336. Country Valley — New broadsides from Country Valley Press
337. Tim Peterson — TENDENCIES: Poetics & Practice 10/29 - Salah, Glück, & Zolf
338. Steve Evans — Elizabeth Willis in UMaine NWS Thursday
339. peter ganick — Remove A Concept
340. Mathew Timmons — CREDIT by Mathew Timmons Now Out from Blanc Press!

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341. George Bowering — Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
342. Will Larsen — TODAY: Kevin Coval reading+workshop
343. Barbara Jane Reyes — Justin Chin, Sarah Gambito, Marianne Villanueva 11/07/09 @ 2 pm (SF)
344. Alan Sondheim — Carter/Sondheim at Phila. Magic Garden
345. David Giannini — Re: New broadsides from Country Valley Press
346. Paul Nelson — A Time Before Slaughter
347. Jennifer Karmin — 350 poems about climate change

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348. amy king — Re: New broadsides from Country Valley Press - According to some presses, only M...
349. Séamas Cain — ... two phantom objects
350. Halvard Johnson — Hamilton Stone Review, Issue 19, Fall 2009, Now Online!
351. Michael — Rockpile arrives in Washington
352. Bobby Baird — Recent Posts at Digital Emunction
353. Séamas Cain — ... to be entranced in Glasgow
354. crystal hoffman — Call For Papers: Association of Theatre in Higher Education 2010: "Women ...
355. Nate Pritts — H_NGM_N #9 is live!
356. Ken Chen — PAGE TURNER The Asian American Literary Festival
357. Intern AAWW — Nov 13 & 14 Asian American Literary Festival
358. Sarah Sarai — Re: Paul Zukofsky + Dr. King's children
359. Sarah Sarai — Jack Wiler, sad news
360. mIEKAL aND — tENTATIVELY, a cONVENIENCE: Multiple Projections: 1978 to 2009
361. Stephen Baraban — Zukofsky quoting Blake
362. Catherine Daly — Re: Paul Zukofsky + Dr. King's children
363. sandra de 1913 — 1913's newests: Issue 3 & READ & more!
364. Amanda Earl — AngelHousePress Essay # 9 by Phil Hall

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365. Chris Jones — Re: Off topic query -- The Poetics of Hate
366. Chris Jones — James Gleeson URL (Poetics of hate)
367. DAWN APRIL LONSINGER — Call for Hybrid and/or Collaborative Writing
368. John Perman — Idiolects of Silence
369. Rob McLennan — lake, oh pure contradiction
370. amy king — This Friday, October 30th @ 7 p.m. ~ Cara Benson, Elizabeth Bryant, Carla Drysd...
371. Hugh Behm-Steinberg — serendipity and webjournals
372. Nicholas Michael Ravnikar — Re: serendipity and webjournals
373. Chad Sweeney — Re: serendipity and webjournals

374. Samuel Wharton — Re: serendipity and webjournals
375. Cara Benson — Re: serendipity and webjournals
376. steve russell — Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
377. Stephen Vincent — Re: serendipity and webjournals
378. Murat Nemet-Nejat — Re: serendipity and webjournals
379. Camille Martin — new at Rogue Embryo
380. Mark Weiss — Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
381. Michael Tod Edgerton — Re: serendipity and webjournals
382. Mark Weiss — Fwd: The Whole Island: Cuban Poetry Anthology (November 5)

29 OCT 2009

383. Andy Gricevich — Open Submissions for CANNOT EXIST
384. Grant Jenkins — serendipity and webjournals
385. Robert Dewhurst — cfp: HANNAH WEINER // WILD ORCHIDS
386. Jason Harmon — Re: serendipity and webjournals
387. Jim Andrews — Klee Flowers

1. Adam Katz

Re: 'Day' by Kent Johnson

Wed 30 Sep 2009

> *What if one took the annoyed response to*
> *Johnson's DAY as exactly the reaction he wanted*

Not to answer this question one way or another, but to point out that, were this reaction what he was going for, that still doesn't make it a "good" thing to have gone for. It may very well be, though. a

↑ Index

2. Michael Heller

Fwd: Replacement of garbled announcement--hope this is clearer. Apologies

Wed 30 Sep 2009

> *¥ P R O S E P R O S ¥*
> *hosted by Martha King & Elinor Nauen*
>
> *New venue! SIDEWALK CAFÉ New venue!*
> *Thursday, October 8, 2009*
> *6:30 [boldly prompt!] to 8:30 p.m.*
> *94 Avenue A at 6th Street*
> [redacted]
> *V or F train to Second Avenue stop (get off at*
> *the front of the train at 1st Ave)*
>
> *Ekphrastic - Elastic - Fantastic*
>
> *Basil King – painter, poet. His recent books*
> *are 77 Beasts: Basil King's Beastiary, mirage:*
> *a poem in 22 sections, and the chapbooks Twin*
> *Towers and In the Fields Where Daffodils Grow*
> *(both from his on-going project Learning to*
> *Draw/A history). Baz may be the only living*
> *person to have studied writing with Charles*
> *Olson, Robert Duncan and Robert Creeley: the*
> *result is sui generis. See spdbooks.org for titles.*

Michael Heller – poet, essayist and critic. His recent books are Eschaton, a collection of poems and Marble Snows: Two Novellas. His fascinating Beckmann Variations (as in Max Beckmann) is forthcoming in 2010. Look for his books at saltpublishing.com, thing.net/~grist/ld/heller.htm or at good bookstores. Mike has also collaborated with the composer Ellen Fishman Johnson.
** * * The reading takes place in the welcoming backroom of the Sidewalk Cafe, famed for really great hamburgers, plus vegetarian fare (mmm, panini!) and all beverages. * * * Eat! Drink! Tip!*
We don't charge a cover, but we do pass the hat. All proceeds go to the readers.
For more information or to be added to (or dropped from) the e-mail list, contact
<mailto:[redacted]>[redacted] or
<mailto:[redacted]>[redacted]
NEXT Up, Thursday November 5: Joyce Johnson and pj borum.

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Two Novellas: Marble Snows & The Study (ahadada press 2009) available from SPD, amazon.com and from ahadadpress at http://www.ahadadabooks.com/content/view/162/41/ . Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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> *amazon.com and from ahadadpress at*
> *http://www.ahadadabooks.com/content/view/162/41/.*
> *Speaking The Estranged: Essays on the Work of*
> *George Oppen (2008); Uncertain Poetries: Essays*
> *on Poets, Poetry and Poetics (2005) and Exigent*
> *Futures: New and Selected Poems (2003) available*
> *at www.saltpublishing.com, amazon.com and good*
> *bookstores. Survey of work at*
> *http://www.thing.net/~grist/ld/heller.htm*
> *Collaborations with the composer Ellen Fishman*
> *Johnson at*
> *http://www.efjcomposer.com/EFJ/Collaborations.html*
> *Recordings at http://writing.upenn.edu/pennsound/x/Heller.html*

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Collaborations with the composer Ellen Fishman
Johnson at
http://www.efjcomposer.com/EFJ/Collaborations.html
Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

↑ Index

3. Jeffrey Side

Re: 'Day' by Kent Johnson

Wed 30 Sep 2009

Well said Bobby. You sum it up succinctly.

On Wed, 30 Sep 2009 09:28:05 -0700, Bobby Baird
<[redacted]> wrote:

>It's interesting, Jonathan, that you'd defend Goldsmith's DAY (and
>dismiss Johnson's DAY) in the name of originality ("produced a rich
>text, replete with previously dormant meaning"), when this is the

>regime of value that Goldsmith explicitly and repeatedly rejects. (See
>Goldsmith, internet, passim.) I presume that you, like many other
>people, accept that rejection as a pose, a mere mockery of public
>modesty, even though Goldsmith, apparently, does not see it that
way.
>("In fact, every time I have to proofread [my books] before sending
>them off to the publisher, I fall asleep repeatedly. You really don't
>need to read my books to get the idea of what they're like; you just
>need to know the general concept.")
>
>Or maybe you take Goldsmith's word for it that "In conceptual writing
>the idea or concept is the most important aspect of the work. When an
>author uses a conceptual form of writing, it means that all of the
>planning and decisions are made beforehand and the execution is a
>perfunctory affair." If that's the case, then tell me, please, what
>makes Goldsmith's idea interesting? Given that the same idea has
been
>had, and executed, by thousands of others, including Richard Prince,
>Sherri Levine, and anyone who's "written" a found poem, why should
we
>see Goldsmith's project as any more or any less interesting than
>Johnson's?
>
>But here's a thought: what if the dismissal of Kent's DAY as
>"superficially interesting" was exactly the point of his project? I
>don't say that it is; Kent can speak to that (or could, if he weren't
>banned from this list, though I'm sure he'll find a way to participate
>somehow). But what if? What if one took the annoyed response to
>Johnson's DAY as exactly the reaction he wanted, since it proved the
>fact--which you may take to be obvious, but which no one seems
willing
>to publicly acknowledge--that there is a bright line between the kind
>of people whose uncreative writing allows them to reap every reward
>the culture industry has to offer—publication, glossy magazine
>interviews, fellowships and tenured academic positions--and those
>whose *identical* uncreative writing gets them shunned as wannabes?
>And what if that bright line has nothing to do with the work, or the
>ideas behind the work, and everything to do with the fact that one has
>gone to the right schools, lived in the right cities, and licked the
>right boots? I think you'd have to admit that it's a superficially
>interesting thought, at the very least.
>

>Bobby
>
>
>++++++++
>
>Bobby Baird
>[redacted]
>http://www.digitalemunction.com
>
>
>
>On Mon, Sep 28, 2009 at 7:45 PM, Jonathan Ball
<[redacted]> wrote:
>> I presume the "blurbs" in support of Johnson's book are also appropriated or
>> fabricated. This is a clever joke, but I don't see how it is conceptually
>> interesting. Unlike Goldsmith's DAY, which recontextualized text in an
>> "uncreative" gesture (a Duchampian raising of "journalistic" prose into the
>> realm of poetry), and thus produced a rich text, replete with previously
>> dormant meaning, Johnson's DAY does little more than repeat the gesture, and
>> thus the only significance it seems to hold is to question the validity of
>> assigning such a work to any single, particular author, something already
>> implicit in Goldsmith's project and only superficially interesting in the
>> first place.
>>
>> --- Jonathan Ball
>>
>>
>

↑ Index

4. Jennifer Karmin

Oct 2 & 3: Links Hall 30-Hour Festival (Chicago)

Wed 30 Sep 2009

Links Hall 30th Anniversary Celebration!
Celebrate 30 years of performance arts innovation.
Experience 30 hours of continuous performance.

LINKS HALL
956 Newport St â€“ Chicago, IL
http://www.LinksHall.org

Begins Friday, October 2nd at 6pm
with programming continuing nonstop through
Saturday, October 3rd at midnight.

Festival Pass $30
Includes all performances, late night Poonieâ€™s Cabaret, independent film and dance for the camera series, sunrise Gong Wash Meditation, classes, lecture demonstrations, readings and fabulous parties. Also refreshments and discounted drinks.

Performances by Links Hall Alumni including:
Julia Rae Antonick, Ayako Kato and Friends, Blair Thomas and Company, Bootsy, Peter Carpenter, Asimina Chremos, Contact Improve Jam, John Corbett, Jan Erkert, Kristina Fluty, Carol Genetti, Gong Wash Meditation, Haptic, Carleene Healy, Hedwig Dances, Jâ€™Sun Howard, Jessica Hudson, Holly Hughes, Deeply Rooted Dance Theater, Jennifer Karmin, Jyldo, Maggie Kast, David Kodeski, LA Jesus, LezBoBo the Clown, Fred Lonberg-Holm, Lucky Plush Productions, Jenny Magnus, Julia Mayer , ChrisÂtopher M. McCray of Corpo Dance Company, Meredith Miller, Molly Shanahan/Mad Shak, Mordine and Company Dance Theatre, Erica Mott, The Moving Architects, Beau Oâ€™Reilly, Dimitri Peskov, Poonieâ€™s Cabaret, Annie Rudnik, Joseph St. Charles, Same Planet Different World Dance Theatre, Nana Shineflug, Mattrick Swayze, Synpse Arts Collective, Tila Von Twirl, Rita Warford, Edward Wilkerson and Michael Zerang.

With a special guest appearance by Links Hall founders
Bob Eisen and Charlie Vernon

Buy Ticket Now!
http://www.brownpapertickets.com/producerevent/77751?prod_id=9541

See the website for additional perks and information about your pass. Please note performances are first come first serve, please arrive early to secure your seat. Links Hall is a second floor walk up--there is no escalator or elevator. For more information please call [redacted]

FRIDAY HIGHLIGHTS

6:00pm Launch Party
at the Underground Lounge ~ (formerly Lower Links)
with special guest artists Synapse Arts Collective

8:00pm Friday Prime Time
Michael Zerang, emcee
Beau Oâ€™Reilly & Jenny Magnus
Bob Eisen â€¢ Spoken word
Dmitri Peskov â€¢ Falling Man (world premiere)
Julia Rae Antonick, Carleen Healy and Joseph St. Charles
David Kodeski â€¢ I Thought I Wanted to be a Librarian
Asimina Chremos
Deeply Rooted Productions â€¢ Somewhere
Jennifer Karmin with NoÃ© CuÃ©llar, Kathleen Duffy, David Emanuel, Amira Hanafi, Coman Poon & a few surprises â€¢ Aaaaaaaaaaalice
Blair Thomas and Company â€¢ St. James Infirmary
Charlie Vernon

11:00pm Poonieâ€™s Cabaret
hosted & curated by Jyldo
featuring Bootsy, LezBoBo the Clown, Mattrick Swayze & Tila Von Twirl

12:00am DJ LA Jesus
Saves the Dance Floor

3:00am Film Screening Slumber Party
curated by Sarah Best featuring Breakbone Dance , Hedwig Dances, Mordine & Company Dance Theatre, Nadia Oussenko, SPDW Dance Theatre with Colleen Halloran, Sheldon & Lisa Smith and others

SATURDAY HIGHLIGHTS

6:00am Gong Labyrinth: Suite for Dreamers
by Shu Shubat & Oliver Seay (of Jellyeye)
with storytelling by Chicago actors Alex Balestrieri and Kasey Foster
Bring your blankets, pillows, and cushy mats! The Gong Labyrinth is a 90 minute vibratory structure of sound and story, designed to bridge the gap between dreaming and waking while night blooms into morning.

7:30am Outdoor Cafe
opens on Newport Avenue with classes, street and roof performers, readings, and much more throughout the day--watch for J'Sun Howard, Erica Mott, Roxy Cardgame, Nicholas, Warner & Assoc. and Annie Peacenik.

8:30am Morning Tai Chi Chuan
in the Outdoor Cafe with Peter and Hau Cum

9:30am Coffee Dance
with Julia Mayer

10:30am Contact Improv Jam

12:00pm Open Workshops
with Jan Erkert and Ayako Kato

2:00pm Tai Chi Chuan

3:00pm Dance Matine
Charlie Vernon, emcee
Ayako Kato and Friends
Lucky Plush Productions
Nana Shineflug
Hedwig Dances
Same Planet Different World Dance Theater
Christopher McCray of Corpo Dance Company
Celia and Christian Bambara Dance Project
Ayako Kato and Friends â€¢ Art Union Humanscape
Lucky Plush Productions â€¢ Memory Mash (excerpt from Punk Yankees)
Nana Shineflug â€¢ "Shimmering on the Edge", "Begin" and "a heart, three trees and a brown dress" (an intersection)
Hedwig Dances â€¢ Moi, Aussi
Same Planet Different World Dance Theater â€¢ Sextet
Christopher McCray of Corpo Dance Company â€¢ Gaslight Sonnets
Celia and Christian Bambara Dance Project

5:00pm Party at The Yard
with special guest artist Adam Rose

6:00pm Street Performance
Jennifer Karmin â€¢ 4000 Words 4000 Dead

7:00pm Saturday Prime Time
Charlie Vernon, emcee
Edward Wilkerson and Rita Warford â€¢ Zora, Alas Our Eyes Are Watching
Meredith Miller â€¢ Burlesque Interludes
Molly Shannahan/Mad Shak
Darrell Jones and Lisa Gonzales
HAPTIC â€¢ Untitled composition for percussion and sine tones
Mordine & Company Dance Theatre â€¢ New Ground
The Moving Architects â€¢ The New
Peter Carpenter â€¢ My Fellow Americans (excerpt)

Charlie Vernon
Bob Eisen & Friends â€¢ B & B #1

10:00pm Celebration Cocktail Party
with DJ John Corbett

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5. **Ruth Lepson**

Re: Big Bridge

Wed 30 Sep 2009

---

finally getting to this issue of big bridge & just want to say it's worth getting into--esp slow poetry (worth considering as the conceptual poetry discussion goes on lately) & the Oppen section. burt kimmelman's piece in jacket & michael heller's as always illuminating excerpt are cases in point.

On 7/31/09 8:07 PM, "Eric Hoffman" <[redacted]> wrote:

> *http://www.bigbridge.org/index3*
> *The new Big Bridge is now on-line:*
>
> *http://www.bigbridge.org/index3.htm*
>
> *As you can see from the contents below, it's a pretty incredible body of material, and I'm honored to have the George Oppen special feature included among such a stellar gathering.*
>
> *Hope this finds you well,*
> *Eric Hoffman*
>
> *CHAPBOOK:*
> *A Time in Fragments*
> *Poem by Clark Coolidge; Drawings by Nancy Victoria Davis*
>
> _____
>
> *FEATURES, 1*
>
> *Slow Poetry*
> *Edited by Dale Smith*
> *One of the most refreshing and promising developments in poetry in recent years,*
> *Slow Poetry does not propose another sectarian or clique position, but rather methods*

of reading and attitudes toward production which could apply to most genres in the current scene or likely to emerge in the near future. The approach has a strong base in concepts and needs made more apparent than ever by current ecological and economic concerns.

Beauty Came Groveling Forward:
Selected South African Poems and Stories
edited by Gary Cummiskey
This collection was meant to show the diversity and spirited character of current South African writing. It contains work by some celebrated writers, and some whose work has not received wide circulation even in its home country. Without the problems caused by canon formation or trying to be totally comprehensive, this group of poems and stories is free to work outside the stereotypes and preconceptions of South Africa and allow the participants to show what they can do as individuals.

All This Strangeness:
A Garland for George Oppen
Edited by Eric Hoffman
Commentary on Oppen has grown slowly, unobtrusively, and steadily, until it now forms a major body in itself. This collection of essays evaluates that body of criticism in less partisan terms than many of its predecessors, seeking to focus on individual poems and prosody in a broad historical context, going beyond the dichotomies that dominated the 20th Century and making room for further types of relevance in current literary and social dispensations.

Sephardic Proverbs
Collected and translated by Michael Castro
Proverbs act on many of the same principles as other miniatures, such as haiku. Like stand-alone couplets and quatrains used in everything from toasts to insults, they also include a strong element of collaboration and evolution. As a look at a tradition or a type of poem, this collection can stay with a reader a long time.

Post-Beat Anthology
Reprint from the Chinese anthology, with brief intro
Edited by Vernon Frazer

How would you edit a collection of poems with that title for a Chinese audience? Probably not the
same way Frazer has. That's one of the things that makes it interesting and refreshing.

as per Le Roman de la Rose, for example
An Anthology of Middle East Genocide Edited by Arpine Konyalian Grenier
How does the cruel and unusual work for you through art, whether it comes from direct experience or direct/indirect memory. Be Genet, for example; lemon to lemonade,
for example. How does one turn to Le Roman de la Rose (a Middle Ages Poem) when
one is mired in or sorting out or faced with what happened or what is happening that is
cruel and unusual due to human intolerance: racial religious cultural gender related and other.

Charles Olson and the Nature of Destructive Humanism
by Craig Stormont

One Man Blues:
Remembering Thomas Chapin
Reminiscence by Vernon Frazer

Excerpt from
Autobiography
by David Bromige

The India Journals
by John Brandi

Genius and Heroin:
by Michael Largo
In this essay, the author reviews his own book. The themes of psycho-chemistry may
stretch back to pristine civilizations in China, Egypt, and Mexico, but they seem inexhaustible.
Perhaps associate chemicals with genius is because our brains produce such sophisticated
bases to start with, and self-review also finds a base in that phenomenon.

WAR PAPERS (3)
Poems and essays against war.
Sub-features by John Bradley, Joel Lewis, Philip Metres, Vincent Katz, Francesco Levato, and
Louise Landes Levi, plus reflections from around the world on the election of Barack Obama,
and, of course, Halvard Johnson's continuing anthology of anti-war poems.

A Retrospective of the Publication Work of Karl Young

FEATURES, 2 &mdash ONGOING:
ROCKPILE
ROCKPILE is a collaboration between David Meltzer ‹ poet, musician, essayist, and more ‹ and Michael Rothenberg of Big Bridge Press. David and Michael will journey through eight cities in the U.S. to perform poetry and prose, composed while on the
road, with local musicians and artists in each city. ROCKPILE will serve to educate and
preserve as well as to create a history of collaboration. It will help to reinforce the tradition of
the troubadour of all generations, central to the cultural upheaval and identity politics that
reawakened poets, artists, musicians, and songwriters in the mid-1960s through the 1970s.
The project will end with a final multimedia performance in San Francisco.
Check out the ROCKPILE Blog for calendar and discussion!

Still Comming to Big Bridge this Year:
FEATURES, 3

Big Bridge New Orleans Sturm und Drang Anthology
edited by Dave Brinks and Bill Lavender
Introductory notes for work by 30 artists and 90 writers whose work will double the size of this issue when it appears at the end of summer.

Perfiles de la Noche / Profiles of Night
Mujeres poetas de Venezuela/Women Poets of Venezuela
A Selection from the Bi-lingual Anthology
Original complete text selected and translated by Rowena Hill
Co-edited by Pen de Venezuela and bid & co.
Selection for online edition by Terri Carrion
Poetry by
María Auxiliadora Álvarez, Edda Armas, Enriqueta Arvelo Larriva,
María calcaño, Laura Cracco, Ida Gramcko, Patricia Guzmán, Veronica Jaffe,
Maritza Jiménez, Rowena Hill, Martha Kornblith, Luz machado, María Isabel Novillo,
Cecilia Ortiz, Hanni Ossott, Yolanda Pantin, Emira Rodríguez, Margara Russotto,
María Clara Salas, Elizabeth Schön, Blanca Strepponi, Ana Enriqueta Terán,

Alicia Torres, Elena Vera, Carmen Verde Arocha, Miyo Vestrin

A Tri-lingual Anthology of Galician Writers
Compiled, edited, and translated from Galician to Spanish by F.R. Lavandeira.
Translated from Spanish to English by Terri Carrion.
Poetry and Prose by
A.Nerium, María do Cebreiro, Estíbaliz Espinosa, Miro Villar, Olga Novo, F.R Lavandeira, Antón Riveiro Coello, Anxos Sumai, Diego Ameixeiras, Inma López Silva,

---

ART
Enigmas
paintings by Jim Spitzer
As a regular contributor to Big Bridge, these paintings, variations on an enigmatic theme, show Spitzer's continuing evolution, as well as being koan-like meditations in their own right.

The Kingdom of Madison:
Photographs from Madison County, North Carolina
by Rob Amberg
Selections from three sets of photos, exploring a still relatively isolated place, where landscape still has functional meaning. When Amberg arrived, not as a tourist, but as one seeking community "Planting was still done by the signs of the moon. Water came from springs and heat from forests" and traditional music still part of daily life. These photos add to the tradition begun in the WPA projects of the Great Depression, but decidedly retain an identity of their own.

These Are My Angels
by Tasha Robbins
Small paintings done in Brooklyn on found cardboard by one of the Post-Katrina diaspora. Celebrating the C-Train stop at Franklin + Fulton Avenues, as the artist writes, they "kept my heart, eye + hand moving with a spirit of life close to the timbre and vibration of the Crescent City, still healing. . .

Lectura en Tránsito
Project Created and Directed by Carmen Gloria Berríos
Set based on combination of public art and poetry from Santiago de Chile.
Poems translated by Terri Carrion and Carmen Gloria Berríos.

Animal Night Photography
by Felicia Murray; notes by Louise Landes Levi
New techniques in photography allow us to make photographic images of phenomena
we could only imagine in previous eras. We might debate whether the nature of cameras
and software brings us any closer to the spiritual world, but these haunting images of
animals should make us feel less alone, and more in touch with the continuum of life.

12 Collages
by John Brandi
These colages can be read as a non-verbal counterpart and extension of his India Journal
and related work.

FICTION

Fiction by
Mel Freilicher, Eric Beeny, Stefani Christova, Lynda Schor, David Madgalene, Stephen-Paul Martin, Mark Wallace, Susan Smith Nash, Kirpal gordon, Richard Martin, Peter Conners, Ann Bogle, Jeffrey Hansen, Carol Novack

---

REVIEWS

Reviews of:
Wanda Phipps, Lewis Warsh, Simon Pettet, Larissa Shmailo, Bobbie Louise Hawkins, Ed Sanders,
Bill Berkson, Colter Jacobsen, Mark Young, John Roche, Philip Gounis, Rich Kruse, Michael Rumaker,
Annie Le Brun, George Kimball, and Ashis Gupta.
Reviewed by:
Kirpal Gordon; Svitlana Matviyenko, Garry Parrish, Jackie Sheeler, Jim Feast, Allan Graubard,
Charles Thorne, Barbara Henning, Tom Hibbard, Steve Elmer, Stephen Lewandowski
Joe Wetteroth, Vernon Frazer, Leverett T. Smith, and Katherine Hastings.

> *LITTLE MAGS*
>
> *Plastic Ocean*
> *Green Dragon*
> *Untamed Ink*

↑ Index

6. Murat Nemet-Nejat
Re: 'Day' by Kent Johnson
Wed 30 Sep 2009

How come when Goldsmith copies the entire New York Times, he is a conceptual artist; but if one copied the whole text of a Paul Auster novel, for example, one will be hit with a law suit? Doesn't such a conceptual work depend upon the economic "valuelessness" of the first text in question? What does that say about conceptual gesture of copying as a critical gesture? But, if the person is ready to go to jail for his or for gesture, now that would be conceptual art.

Ciao,

Murat

On Wed, Sep 30, 2009 at 3:26 PM, Skip Fox <[redacted]> wrote:

> *For aesthetic judgment, have we gone from "newness is value" (Christian Bok)*
> *to "newness is the major, perhaps only, value" (which is what Bok implies when speaking of Goldsmith)? That's where it slips for me.*

↑ Index

7. Tribbey, Hugh R.
Re: 'Day' by Kent Johnson
Wed 30 Sep 2009

Skip, Maybe awfulness is more interesting than "aesthetic judgment"--& I'm addressing the issue here & not "passing judgment" on the 2 works. Release awfulness & let its spawn spread through the streets like so many shiny beetles.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Skip Fox
Sent: Wednesday, September 30, 2009 2:27 PM

To: [redacted]
Subject: Re: 'Day' by Kent Johnson

For aesthetic judgment, have we gone from "newness is value" (Christian Bok)
to "newness is the major, perhaps only, value" (which is what Bok implies
when speaking of Goldsmith)? That's where it slips for me.

↑ Index

8. Ryan Daley
Re: 'Day' by Kent Johnson . . . The Next Generation . . .
Wed 30 Sep 2009

And then: NYTimes Editors group to retype DAY...each day...for a year.

On Wed, Sep 30, 2009 at 3:22 PM, Skip Fox <[redacted]> wrote:

> *The next logical step is a text titled _Daze_ containing both Goldsmith and Johnson ("author" must retype each, of course).*

↑ Index

9. Daniel Godston
Chicago Calling at Elastic
Wed 30 Sep 2009

CHICAGO CALLING ARTS FESTIVAL EVENT

AT ELASTIC SOUND & VISION GALLERY

Saturday, October 3, 2009 (6 p.m.-midnight)

Elastic Sound & Vision Gallery

You are invited to attend this Chicago Calling event, which includes and poetry readings and musical performances, and Vibrational Sound Narratives, a collection of artworks by Alpha Bruton.

A gallery opening for Ms. Bruton's Vibrational Sound Narratives begins at 6 p.m. It features a performance with David Boykin (reeds, percussion) and Una MacGlone (upright bass). The gallery opening is free and open to the public.

Performances and projects beginning at 8 p.m. ($15 admission) --

* Amie Sell -- "TEXTAPORT Teleporting a Mystery Object Through Words"

* Wayne Allen Jones (Chicago) and Duane Vorhees (Bangkok) -- poetry collaboration

* Bauhaus9090 performance

* Satya Alliance (Satya Gummuluri (voice), Douglas Brush (percussion), Dan Godston (trumpet), and Alex Wing (upright bass)). This performance includes poetry by Divik Ramesh (New Delhi), Elizebeth Varghese (Bombay/NYC), and Aaron Salles Torres (Brazil/Chicago).

* Jamie Kazay -- poetry

* Eric Elshtain (Chicago) and Gregory Fraser (Georgia) -- poetry collaboration

* Trio with Gino Robair (percussion / Oakland), Andrew Royal (violins / Chicago), and Aaron Zarzutzki (electronics / Chicago)

$12 admission

Elastic Sound & Vision Gallery

2830 N. Milwaukee Ave., 2nd floor

Chicago, IL 60647

[redacted]

http://www.chicagocalling.org

http://www.elasticrevolution.com/

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10. Carol Novack

Mad Hatters' Review Poetry, Prose, and Anything Goes Reading; Phoenix Reading

Thu 1 Oct 2009

---

*Friday, October 2nd, **7:00 â€“ 9:00 pm** at the KGB Bar, NYC, **85 E 4thStreet ** (between Bowery & Second): *

Mad Hattersâ€™ Review Poetry, Prose, and Anything Goes Reading featuring:

Karen Garthe, whose poetry has appeared in numerous journals including Lana Turner, Chicago Review, New American Writing, American Letters Commentary, VOLT, Denver Quarterly, Colorado Review, POOL, and Court Green. Her book Frayed escort won the 2005 Colorado Prize judged by Cal Bedient. She lives and works in New York City. Karen served briefly as a poetry editor for Mad Hattersâ€™ Review and will have poems in the forthcoming Mad Bunkers Mash issue.

Jefferson Hansen is a graduate of the Poetics Program at SUNY-Buffalo, where he worked with Robert Creeley and Charles Bernstein. His most recent work is a novel, *And Beefheart Saved Craig* (BlazeVox) experiments radically with typography and visuals. He also has a poetry book coming out soon, *Jazz

Forms* (Blue Lion). A number of journals â€” such as *The Mad Hattersâ€™ Review, Sulfur, **Denver** Quarterly, *and* **Big** **Bridge** â€” *have published his stories and poems. He also runs a blog that focuses on interviews, reviews, and literary commentary (http:/ [redacted]). Jefferson lives in Minneapolis with his wife Elizabeth Burns, a novelist, his daughters Cecilia and Molly, and their dog Victor.

Erica Plouffe Lazure, the 2009 George Bennett Writer in Residence at Phillips Exeter Academy in New Hampshire. She is a graduate of Bennington Collegeâ€™s Writing Seminars, and until recently had lived and worked as a writer and writing teacher at East Carolina University in Greenville, North Carolina. In addition to Mad Hattersâ€™ Review, her work has appeared in McSweeneyâ€™s Quarterly, North Carolina Literary Review, Smokelong Quarterly, Keyhole, and elsewhere.

M.E. Parker, an obscure fiction writer in Texas who aspires to one day be a card-carrying member of his local Card Carrier Society. In the mean time, his short fiction has recently surfaced or is scheduled to see daylight in numerous print publications and Internet haunts including 42 Opus, Alimentum, Barnstorm, The Briar Cliff Review, Electric Velocipede, The MacGuffin, Night Train, and Red Fez. www.meparker.com

---

SUNDAY October 4th, 2009, 5:30 pm
Phoenix Reading Series @ Bengal Curry, trendy Tribeca, NYC (hot hot hot!)
Curator: George Spencer
I will read chutney with Charles Butler and Fred Dasig.
Bengal Curry
65 West Broadway

Take the 1, 2, 3, A, C, or E trains to Chambers Street
1 1â„2 blocks below Chambers St

--

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com

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11. Nico Vassilakis

SubText Seattle: David Buuck & Joel Felix: 10/7/09

Thu 1 Oct 2009

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for more info:

http://subtextreadingseries.blogspot.com/

thanks for your time,

n

_____ Hotmail® has ever-growing storage! Don’t worry about storage limits.
http://windowslive.com/Tutorial/Hotmail/Storage?ocid=TXT_TAGLM_WL_HM_Tutorial_Storage_062009

↑ Index

12. Jeffrey Side
Re: 'Day' by Kent Johnson
Thu 1 Oct 2009

Yes, there seems to be a fetish for the new, as opposed for what is interesting. I think that this is damaging to creativity, in that it doesn't allow time for a gestation fo the new, before the next new thing is sought.

On Wed, 30 Sep 2009 14:26:49 -0500, Skip Fox
<[redacted]> wrote:

>For aesthetic judgment, have we gone from "newness is value"
(Christian Bok)
>to "newness is the major, perhaps only, value" (which is what Bok
implies
>when speaking of Goldsmith)? That's where it slips for me.
>

↑ Index

13. Joel Weishaus
"The Gateless Gate." Pages 35-36
Thu 1 Oct 2009

Dear Friends and Colleagues:

Here are pages 35-36 of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2035-36.htm

Mirror site: http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2035-36.htm

The Introduction has been slightly revised:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Thank you to those of you who have written to me on this project. If you don't want to receive these notices, please let me know, and I will delete your name from the list.

-Joel

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14. Patrick F. Durgin

Dorantes, Solo?rzano, Hofer, Durgin, & Mohammad in Milwaukee, WI

Thu 1 Oct 2009

Patrick Durgin, Jen Hofer, and K. Silem Mohammad, Sunday, October 18, 2009.

Poetry Reading 2:00 p.m. Woodland Pattern (http://www.woodlandpattern.org/)

* * * *

Dolores Dorantes and Laura Solo?rzano, visiting poets from Mexico and English-language translator and poet, Jen Hofer, October 20, 2009

Poetry Translation Workshop 2:00-3:30 p.m. Curtin Hall, Room 368, University of Wisconsin, Milwaukee.

Bilingual Poetry Reading 7:00 p.m. Greene Hall - Free and Open to the Public, University of Wisconsin, Milwaukee.

Presented by the Center for Latin American and Caribbean Studies (CLACS), the Roberto Herna?ndez Center, the Creative Writing Program and the Spanish Department.

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15. Jonathan Ball

Re: 'Day' by Kent Johnson

Thu 1 Oct 2009

Bobby, I think you've put your finger on something --- regardless of Goldsmith's stance, I disagree with a basic tenant of conceptualist art, that the concept is everything, or "the charge [is] in the concept" as Mairéad more elegantly puts it. The facility of the execution and the richness of the end result maintain their lustre, and I think it is a mistake for Goldsmith and his ilk to eschew these "traditional" values in a fetishization of newness that belies the facility and the poetic richness of their works. For all of Goldsmith's boisterous contempt for originality, he is producing original texts that are worth reading. That's right ... Kenny Goldsmith's books are WORTH READING. Appropriation and recontextualization is old hat, as you say, insofar as artistic tactics are concerned, but old though they may be these tactics can still produce good work. In short, I disagree with Goldsmith and consider a text like DAY both readable and interesting, full of poetic richness. Johnson's DAY is not as interesting to me because it is a perfect example of the kind of empty conceptualism which Goldsmith CLAIMS to practice, when in fact his writing is more interesting than his soundbites regarding same. Of course, since the texts

are identical, Johnson's book is just as "rich" as Kenny's. But where Kenny produced a "uncreative" and yet, in another sense, "original" poetic text through the application of an artistic technique, Johnson is merely satirizing Goldsmith's pose.

Jonathan

Or maybe you take Goldsmith's word for it that "In conceptual writing the idea or concept is the most important aspect of the work. When an author uses a conceptual form of writing, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair." If that's the case, then tell me, please, what makes Goldsmith's idea interesting? Given that the same idea has been had, and executed, by thousands of others, including Richard Prince, Sherri Levine, and anyone who's "written" a found poem, why should we see Goldsmith's project as any more or any less interesting than Johnson's?

But here's a thought: what if the dismissal of Kent's DAY as "superficially interesting" was exactly the point of his project? I don't say that it is; Kent can speak to that (or could, if he weren't banned from this list, though I'm sure he'll find a way to participate somehow). But what if? What if one took the annoyed response to Johnson's DAY as exactly the reaction he wanted, since it proved the fact--which you may take to be obvious, but which no one seems willing to publicly acknowledge--that there is a bright line between the kind of people whose uncreative writing allows them to reap every reward the culture industry has to offer—publication, glossy magazine interviews, fellowships and tenured academic positions--and those whose *identical* uncreative writing gets them shunned as wannabes? And what if that bright line has nothing to do with the work, or the ideas behind the work, and everything to do with the fact that one has gone to the right schools, lived in the right cities, and licked the right boots? I think you'd have to admit that it's a superficially interesting thought, at the very least.

Bobby

↑ Index

16. Jeffrey Side

Charles Bernstein enters Johnson/Goldsmith Day debate

Thu 1 Oct 2009

There has been a new development in the Johnson/Goldsmith debate. Charles Bernstein notified me to say that he had reproduced, in 2006, Kenny’s ‘Weather’ in full:

http://epc.buffalo.edu/authors/bernstein/blog/archive/weather.html

The inference being that Kent's doing the same with Day is passe. In response to this new development Kent says:

‘Fascinating!

There is an important difference, though. Bernstein announces that the work is by Goldsmith, and he seems to add his name in a playful sort of gesture, a kind of "afterthought" beneath "Kenny Goldsmith's The Weather." It's a "half-hearted" ironic tweak, so to speak.

I'm not doing that. I'm *erasing* Goldsmith's name and affirming myself as the book's Author! I'm affirming (sardonic though the affirmation is) the book as my "property." Which is to say that the category of Authorship is bracketed in uncomfortable sorts of ways.

Feel free to send this on to Charles.’

Which I did. I won’t quote Charles’s full response as I haven’t got his permission to do so. But he said that he used his version of ‘Weather’ in teaching a course on Goldsmith. And said the piece ‘seemed more fresh three or four year ago’

Kenny’s response to this is:

‘I think you need to spread this all over the place, Jeffrey. It takes the whole discussion into a new area. Please quote my letter if you do so at Poetics and your blog. There is simply no comparison.

Charles *always* needs to be first! (note the hilarious remark about how it seemed "more fresh three or four years ago"!)’

Which is why I’m posting it here.

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17. David Kirschenbaum
Advertise in Boog City 60
Thu 1 Oct 2009

Please forward

Advertise in

Boog City 60

featuring Urban Folk 22

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Tues. Nov. 3-Submit Ad or Ad Materials
—Wed. Nov. 11-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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18. Scott Howard
Book Reviewers Sought
Thu 1 Oct 2009

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture, ISSN: 1938-3592,
http://reconfigurations.blogspot.com/

. . . is looking for writers to review these books:

* Jean Daive. Under the Dome: Walks with Paul Celan. Trans. Rosmarie Waldrop. Burning Deck, 2009. [Literary Non-fiction; Memoir].

* Michael Gizzi. New Depths of Deadpan. Burning Deck, 2009.

* Andrew Zawacki. Petals of Zero / Petals of One. Talisman House, 2009.

We usually ask for book reviews to be between 1,000 and 1,500 words in length. Manuscripts will be due November six.

RECONFIGURATIONS is an open-access, peer-reviewed, MLA-indexed and EBSCO distributed electronic journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies.

If you're interested in writing one or more of these book reviews, reply to:
[redacted]

///

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19. Poetry Project

Upcoming Events at The Poetry Project

Thu 1 Oct 2009

This is what¹s coming up at The Poetry Project.

Also, Brandon Brown has written his first blog post for us. Check it out here: http://poetryproject.org/project-blog. And soon we¹ll be featuring some new poems from Macgregor Card and Claire Becker here: http://poetryproject.org/featured-content/poems.

Friday, October 2, 10 PM
Vibrant Futures: Episode Two

Vibrant Futures, directed by Robin Schavoir and Lea Cetera, is a fictional mini-series about a tree-dwelling community living in giant redwoods that experiences a rebirth of consciousness. Originally written and conceived as a five hour long film, it has been subdivided into an episodic miniseries being produced and released in consecutive order. Episode One, the 55 minute pilot, was completed in September of 2008, and was screened at Guild and Greyshkul Gallery, NYC. To view Episode One, and learn more about this project please visit vibrantfuturesmovie.com.

Vibrant Futures: Episode Two is the second installment of this five part miniseries. Watch as Trey solves the mystery of Lucy¹s hat, Carl shows off his scatting skills and Moonface is visited by her old love. Approx. running time: 60 min.

Robin Schavoir is a Belgian-born artist. He attended the Cooper Union School of Art, and the Longy School of Music in Boston. He now lives and works in New York City.

Lea Marie Cetera is a New York City based artist. She was born in Brooklyn, NY and received her B.F.A from the Cooper Union School of Art in 2005. She is the co-founder and director of the experimental puppetry collaborative, IMAGINATIONEXPLOSION.

Monday, October 5, 8 PM
Open Reading

Sign-in at 7:45 pm.

Wednesday, October 7, 8 PM
Naked Lunch at 50

William S. BurroughsŒ Naked Lunch was first published in Paris in July 1959. To mark this golden anniversary, the Poetry Project will inaugurate the New York portion of an international series of festivities with a group reading of Burroughs¹ masterwork. Join Eric Andersen, John Giorno, Jan Herman, Thurston Moore, Genesis Breyer P-Orridge, Simon Pettet, Jürgen Ploog, Anne Waldman, Nick Zedd, and more TBA in paying tribute to the book that Allen Ginsberg described as ³the endless novel which will drive everybody mad.² There will be a series of Kate Simon¹s photographs of WSB digitally projected during break, and a segment of the film Nova Express by Andre Perkowski will be shown as a prelude to the reading. This reading will be hosted by Keith Seward.

This event will take place in the Sanctuary.

Friday, October 9, 10 PM
Josef Kaplan & Jarrod Fowler

Josef Kaplan¹s work has appeared, or is forthcoming, in Sprung Formal, Model Homes, Lana Turner, mid)rib, NAP and the West Wind Review. He edits Sustainable Aircraft, an online journal of mostly critical writing on contemporary poetry, and lives in Brooklyn.

Jarrod Fowler is a conceptual percussionist with a focus around rhythm. In his work, he activates sources in order to emphasize their percussive and rhythmic forces and processes. These works may be presented in the form of documents or site specific happenings. He is the author of Translation As Rhythm (Errant Bodies) and Œpercussion¹ as percussion (PLE).

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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20. Jonathan Ball
Re: 'Day' by Kent Johnson
Thu 1 Oct 2009

I want to say that I'm not annoyed by Johnson's DAY. I am new to this list and don't really know who Johnson is, he seems to have a longer history with this list (somebody mentioned that he was banned from it, for reasons I don't know about). I think his project is intended as a joke, but since it is being presented and supported by some as serious work, I just want to talk about whether or not it stands or falls as serious work. It certainly succeeds as a joke.

On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz <[redacted]> wrote:

> *What if one took the annoyed response to*
> *Johnson's DAY as exactly the reaction he wanted*
>
> *Not to answer this question one way or another, but to point out that, were*
> *this reaction what he was going for, that still doesn't make it a "good"*
> *thing to have gone for. It may very well be, though.*
> *a*

--
Dr. Jonathan Ball, Ph.D. (English)
Sessional Instructor

University of Manitoba
University of Winnipeg

www.jonathanball.com

“If someone tells you writing is easy, he is either lying or I hate him.” -- Farley Mowat

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21. Mark DuCharme

REMINDER: Collom & Catanzano, Stratford Park Reading Series, October 8th

Thu 1 Oct 2009

Please join us at the STRATFORD PARK READING SERIES for an evening of poetry featuring JACK COLLOM & AMY CATANZANO.

It all happens THURSDAY, OCTOBER 8th at 7:30 p.m.

Address: 3030 O’NEAL PARKWAY, Boulder, Colorado
(across the street from Naropa University’s Paramita campus & the Boulder Cork restaurant)

http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O’neal+Parkway&zipcode=80301

A Donation is requested— but All are welcome!

A reception will follow the reading

§

DIRECTIONS: O’Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O’Neal Parkway, O’Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Jack Collom was born in Chicago in 1931. He studied Forestry at Colorado A&M College and has been a birdwatcher since boyhood. His poetry (23 books) is notable for its formal and informal variety. Collom has collaborated extensively with other poets (especially Lyn Hejinian) and with musicians, visual artists, friends, passersby, and schoolchildren. Teachers and Writers has published three books of and about his work with children. Perhaps his chief study for many years has been the collaborative possibilities between poetry and nature. In spring 2008 he was a plenary speaker on this topic at the "Poetic Ecologies"

Conference in Brussels. He has been awarded two Poetry Fellowships by the National Endowment for the Arts and is working on a ridiculously large ms. called "Second Nature." Collom is married to writer Jennifer Heath.

Amy Catanzano is the author of Multiversal (Fordham University Press, 2009), selected by Michael Palmer for the Poets Out Loud Prize, and iEpiphany (Erudite Fangs, 2008). Her poetry and fiction have recently appeared in La Petite Zine, Tarpaulin Sky, Denver Quarterly and in the Best of Fence anthology. An essay, “Quantum Poetics: Writing the Speed of Light,” which examines how principles in theoretical physics apply to poetry and prose, is forthcoming on Jerome Rothenberg’s blog at http://poemsandpoetics.blogspot.com/. She has an MFA from the Iowa Writers’ Workshop. Raised in Boulder, she currently works and teaches in the Jack Kerouac School of Disembodied Poetics at Naropa University.

§

If you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email [redacted] with the subject line "SPRS: REMOVE."

_____ Lauren found her dream laptop. Find the PC that’s right for you. http://www.microsoft.com/windows/choosepc/?ocid=ftp_val_wl_290

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22. Adam Katz

Re: 'Day' by Kent Johnson

Thu 1 Oct 2009

I think an important question is not whether it "succeeds" or "fails" as a gesture, but at what cost. In other words, perhaps it "succeeds" but not as much as something else which "could have" been produced with the same time and amount of effort, skill, and knowledge. I think Badiou makes a similar argument against what he calls the "constructivist" stance: not that its statements are untrue, but that they are too slow. It's knowledge, but not action. Hence, perhaps the value of this situation is that it makes us ask a larger question about efficacy and goals in general. Any takers?a

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23. Alan Sondheim
Re: 'Day' by Kent Johnson
Thu 1 Oct 2009

Gads, personally I love Goldsmith's work - find it impossible not to. And thinking about the new, I remember Clark Coolidge talking about how great it was to step across boundaries, look back.

There's no Goldsmith and his "ilk" by the way, maybe a "lek!"

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24. Maria Damon
Re: 'Day' by Kent Johnson
Thu 1 Oct 2009

---

the main thing about kenny for me is that he's funny. it's hard not to enjoy laughing. in my experience, which admittedly is limited, kent johnson isn't funny.

Alan Sondheim wrote:
> Gads, personally I love Goldsmith's work - find it impossible not to.
> And thinking about the new, I remember Clark Coolidge talking about
> how great it was to step across boundaries, look back.
>
> There's no Goldsmith and his "ilk" by the way, maybe a "lek!"
>

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25. Corey Frost
Eileen Myles at the GC
Fri 2 Oct 2009

Tonight (Friday, October 2, 2009, at 6:30 pm), we are lucky enough to have Eileen Myles, the sui generis downtown poet, novelist, essayist, and performer, “my President,” as Erica Hunt recently said at the AdFemPo conference, for a couple of hours at the Grad Center, in the English Department lounge, room 4406, during which she will read from her new book, The Importance of Being Iceland: Travel Essays in Art, and then Corey Frost (me) and Erica Kaufman, both writers, doctoral English students at the Grad Center, and fans of Eileen, will give short responses to her work, following which there will be plenty of time for questions, making for an excellent opportunity to discuss a variety of topics, everything from melting glaciers, movie stars, and menopause, to class, gender, and barf, and a chance to talk to a legendary writer, a vital part of the New York poetry scene from the 70s until now.

There are 30 commas in the one-sentence paragraph above, a surfeit of organizational punctuation that is more or less the opposite of Eileen Myles' semantically messy, often punctuation-free Steinian sentence. Her new book covers a wide range of subjects (travel, art, people, and poetry, for starters) and has two or three brilliant, casually subversive ideas on each page, but each of the essays is unmistakably Eileen Myles. Each one feels like an improvised performance, as though the author didn't know she was going to be asked that question but is really enjoying the process of figuring out an answer. And the process is never a linear one. In the title essay, Myles gives various reasons for her interest in Iceland, but perhaps one way that Iceland is important is that it seems so tangential to the way the rest of the world works, and therefore a perfect landscape for such an ambulatory intellectual method. "I'm not sure if I'm telling a story or unveiling my mania," she says...

[On the Poetics Group website you'll find a continuation of this introduction to The Importance of Being Iceland, including favourite lines.]

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26. Jeffrey Side

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Jonathan, please see my blog on this, where I say:

'Incidentally, it could be said that Johnson's appropriation of Goldsmith's "work" is, perhaps, the more innovative and audacious act in comparison to Goldsmith's "original" gesture, which, I think most will recognise, was based on an already established artistic precedent.'

http://jeffrey-side.blogspot.com/

On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball
<[redacted]> wrote:

>I want to say that I'm not annoyed by Johnson's DAY. I am new to
this list
>and don't really know who Johnson is, he seems to have a longer
history with
>this list (somebody mentioned that he was banned from it, for
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>--
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>University of Winnipeg
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>www.jonathanball.com
>
>“If someone tells you writing is easy, he is either lying or I hate
him.” --
>Farley Mowat
>

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27. Jeffrey Side

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Very good point. Kent's act is far braver than Kenny's, as it could lead to legal action. I think this is what makes Kent's act historically more artistically original than Kenny's.

On Wed, 30 Sep 2009 18:19:25 -0400, Murat Nemet-Nejat
<[redacted]> wrote:

>How come when Goldsmith copies the entire New York Times, he is a conceptual
>artist; but if one copied the whole text of a Paul Auster novel, for
>example, one will be hit with a law suit? Doesn't such a conceptual work
>depend upon the economic "valuelessness" of the first text in question? What
>does that say about conceptual gesture of copying as a critical gesture?
>But, if the person is ready to go to jail for his or for gesture, now that
>would be conceptual art.
>
>Ciao,
>
>Murat
>
>
>On Wed, Sep 30, 2009 at 3:26 PM, Skip Fox <[redacted]>
wrote:
>
>> For aesthetic judgment, have we gone from "newness is value" (Christian
>> Bok)
>> to "newness is the major, perhaps only, value" (which is what Bok implies
>> when speaking of Goldsmith)? That's where it slips for me.
>>
guidelines
>>
>

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28. Jeffrey Side

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Kent asked me to post his response to someone on the Digital Emunction blog:

"OK, Brennen, but if it isn't, then what is it I might have "plagiarized"? I'm not saying I haven't, I'm just curious what you mean.

I see that you are thinking about this at your blog in terms of recent art history and theory, quoting Danto, and I think that's great (Kenny should think it's great, too, since he's supposedly all about reflection and discussion).

In their writings on the Duchampian readymade and its neo-avant-garde recyclings, I find critics like Buchloh and Foster more interesting than Danto. Though they take strong exception to Burger's wholesale dis missal of the neo-avant-garde, they're also very critical of ways the great, original readymade move has been cut and pasted ad infinitum into the art market since, say, Nouveau realisme– recycled gestures with this or that generic tweak or novelty, that is, emptied of any radi cal, anti-institutional charge– ready-made, as it were, for rapid capture and incorporation by the networks of "Museum Culture."

This recycling, I'd say, is transparently the case with the work of Kenny Goldsmith (Goldsmith and Bok, to be sure, who despite their polemics for the benefits of ego-less "uncreativity" seem to have been drunk for the past few years on some kind of secret Author Function Ego Juice, are quite exuberantly open about their desire for the Museum). KG's work is "uncreative" and "boring" not just as affective extension of its proclaimed poetic and "ontological" premises; it's uncreative and boring because it's so damn old hat: an attempted importation of decades- old gestures into a Po-Biz scene that, as Goldsmith himself puts it, "is forty years behind art," and thus likely (at least part of its crowd) to take his "conceptual" banalities as exciting and new. In some circles, they call it snake oil.

But it's MY Day, Brennen, that is truly new, you see. The Authentic Item. Because no one has ever done it quite like this before. I've taken his whole bookum and made it mine, in single decisive act. And doing so, I've put his plagiarized bookum into the dustbin of sub- poetic sub- history. I am being both funny and serious, in saying that. Doubled in my intent, so to speak, like the red-hot "Doubled K" poker that K. dreamily mentions in his blurb to my Day, where he acknowledges me, his mirrored K, as his master. And it's why he's going to put my book up on UbuWeb.

And one more thing, though here I'm not kidding around: What they call "Conceptual poetry"? It's forty years behind Broodthaers and Institu tional Critique.

Kent"

↑ Index

29. Vernon Frazer

ROCKPILE TOUR CALENDAR (submitted on behalf of Michael Rothenberg

Fri 2 Oct 2009

The ROCKPILE Tour Calendar is finally complete and we're ready to go. And make sure you check out the ROCKPILE Blog,www.bigbridge.org/rockpile/
We will be posting journal entries, videos, interviews for the entire two month trip. See you on the road. Best, Michael R.

ROCKPILE TOUR CALENDAR 2009

LOS ANGELES

ROCKPILE Performance

Thursday, October 8th 7:00pm
The Hammer Museum
Billy Wilder Theater
10899 Wilshire Blvd
Los Angeles, CA 90024
Phone: [redacted]
http://hammer.ucla.edu
ADMISSION: free

David Meltzer and Michael Rothenberg with Theo Saunders (piano), Johnny Lee Schell(guitar), John B. Williams(bass), Joe Sublette(saxophone), Debra Dobkin (drums and percussion) for a fusion of poetry, jazz, blues and roots rock.

ALBUQUERQUE

ROCKPILE Performance

Thursday, October 15th 7:30 pm
Outpost Performance Space
210 Yale SE â€¢ 2 blocks south of Central
Albuquerque, NM 87196
[redacted]
http://www.outpostspace.org/
ADMISSION: $7, $5 dollars for members,
(Outpost accepts phone orders as well as in-person sales at the

Outpost Performance Space Box Office Hours: 2:00-5:30pmâ€”Monday-Friday and 1 hr before each show at the door

David Meltzer and Michael Rothenberg with Thunderbird Poetry Orkestra: JB Bryan, alto saxophone, rumba box, rattles; Mark Weber, hubcapaphone & glockenspiel; Leif Rustebakke, koto, hurdy gurdy, percussion; Jon Baldwin, cornet; Mark LeClaire, cello; Daisy Kates, mellophone, percussion; Lou Liberty, taiko, little instruments; Jim Burbank, djembe, didgeridoo, wooden flutes; John Tritica, rain stick, cowhorn rattle, percussion; Riha Rothberg, balafon & percussion; plus special guest Terri Carrion, accordion.

NEW ORLEANS

Friday, October 23, 7-12pm
â€œBobâ€™s Compoundâ€
3027 Chartres Street
New Orleans, LA
Admission Free

ROCKPILE Workshop and a Poetry and Music Open Mic Jam Session. An open conversation with David Meltzer, Michael Rothenberg, Terri Carrion, and Bill Lavender... â€œPoetry & Music & the Troubadour Tradition, Art, Activism, Collaboration & the Source of Creation.â€ followed by an open mic jam session of poetry and music. Refreshments

NEW ORLEANS

ROCKPILE Performance

Sun, October 25th 8PM
Zeitgeist Multi-Disciplinary Arts Center
1618 Oretha Castle Haley Blvd.
New Orleans, Louisiana 70113
[redacted] or [redacted]
http://www.zeitgeistinc.net
ADMISSON: all events are by donation - $7 general / $6 students & seniors / $5 Zeitgeist members /Patrons & Children 15 and under free (unless otherwise indicated)

David Meltzer, Michael Rothenberg and, Blodie with members of The Dirty Dozen Brass Band including Gregory Davis (trumpet), Roger Lewis (baritone sax), Terence Higgins (drums), Julius McKee (sousaphone), andJake Eckert (guitar).

RICHMOND, VA

Friday, October 30, 7:30pm-9:30pm
Art 6 Gallery

6 East Broad Street
Richmond, Virginia 23219
[redacted]
5 dollars admission
[redacted]

ROCKPILE Halloween Reading with David Meltzer, Michael Rothenberg and Teresa Carrion

WASHINGTON, DC

Sunday, November 1st, 2pm â€“ 5:00pm
The Writerâ€™s Center
4508 Walsh Street
Bethesda, MD 20815
[redacted]
www.writer.org
ADMISSION: free

"All About Rockpile" with David Meltzer, Michael Rothenberg, and celebrated pianist and composer Burnett Thompson with members of The New Columbia Orchestra. Guest readers include Terri Carrion, Tom Mandel, Sarah Browning, Ed Baker, Beth Joselow, Buck Downs, Carlo Parcelli and more

WASHINGTON, DC

Tuesday, November 3, 12 noon-1:30pm
Poets in the (Think) Tank: ROCKPILE
Symposium
Cosponsored by Split This Rock and the Institute for Policy Studies
Tuesday, November 3, noon-1:30 pm
Brown bag lunch
The Institute for Policy Studies
1112 16th Street, NW, Suite 600
Washington, DC
Farragut North or Farragut West Metro
For more info: [redacted], [redacted]

In anticipation of what is sure to be a music and poetry extravaganza at Busboys and Poets November 4, ROCKPILE artists David Meltzer and Michael Rothenberg host an open discussion on Art and Activism, Poetry, Music and The Troubadour Tradition, Censorship and The Academy, Community and Collaboration. With guest readers to be announced. Moderator: Sarah Browning

WASHINGTON, DC

ROCKPILE Performance

Wednesday, November 4th, 9pm-11pm
Busboys and Poets: â€œHump Day Groovezâ€
2021 14 St. NW
Washington, DC 20009
[redacted]
http://www.busboysandpoets.com/
ADMISSION: 10 dollars at the door

David Meltzer and Michael Rothenberg with Burnett Thompson and The New Columbia Orchestra

NEW YORK CITY

Saturday, November 7th 2-5pm
Poetry Project at St. Mark's Church
Parish Hall
131 E. 10th St.(& 2nd Ave.)
Manhattan, NY
ADMISSION: free

ROCKPILE Symposium: David Meltzer and Michael Rothenberg host a discussion on "Art and Activism, Poetry, Music and The Troubadour Tradition, Censorship and The Academy, Community and Collaboration: Open discussion with Ammiel Alcalay, Teresa Carrion, Jim Christy, Marty Ehrlich, Michael Franklin, Murat Nemat-Nejat, Wanda Phipps, Robert Priest, Harris Schiff, Suzi Winson and Bill Zavatsky. We welcome audience participation. Moderator: Jim Feast. Refreshments

NEW YORK CITY

Monday, November 9th, 12:30-2pm
Segal Theater
The Center for the Humanities
The Graduate Center, CUNY
365 Fifth Avenue, Room 5103
New York, NY 10016
[redacted]
ADMISSION: free

ROCKPILE- Poetry and Music and The Troubadour Tradition
A Discussion with David Meltzer and Michael Rothenberg hosted by David Henderson and Ammiel Alcalay.

NEW YORK CITY

ROCKPILE Performance

Monday, November 9th 8pm
The Gershwin Hotel
7 East 27th Street
New York, NY 10016
[redacted]
http://www.gershwinhotel.com/english/site1.html
ADMISSION: $10 at the door

David Meltzer and Michael Rothenberg with Marty Ehrlich (multi-reed player), Lindsey Horner (bass), Bill Zavatsky (piano), Michael Stephans (drums)

ROCHESTER, NY

November 11th, 4-5:15 pm
David Meltzer and Michael Rothenberg read
and discuss ROCKPILE
Rochester Institute of Technology
College of Liberal Arts Faculty Lounge
Bldg. 6, Rm 1251
92 Lomb Memorial Dr
Rochester, NY
[redacted]
ADMISSION: free

November 11th, 7pm
David Meltzer, Michael Rothenberg and Terri Carrion
Reading at: Writers and Books
740 University Ave
Rochester, NY
[redacted]
ADMISSION: free

November 12th, 10:30 am
Rochester Institute of Technology lecture
Michael Rothenberg and Terri Carrion class on
â€œEditing The Literary Magazineâ€
Rochester Institute of Technology
92 Lomb Memorial Dr.
Rochester, NY
ADMISSION: free

BUFFALO, NY

November 12th, 7PM
David Meltzer and Michael Rothenberg reading
Just Buffalo @ WNYBAC

Western New York Book Arts Center
468 Washington St. @ Mohawk Place 2nd Floor
Buffalo, NY 14203
http://www.justbuffalo.org/
ADMISSION: free

TORONTO

Friday, November 13th
David Meltzer, Michael Rothenberg, Terri Carrion, Robert Priest and Jim Christy
reading
Time and location tba, please check ROCKPILE Blog for specifics
www.bigbridge.org/rockpile/
Toronto, Canada

CHICAGO

Tuesday, November 17th 5pm to 8pm
Columbia College Chicago,
Ferguson Hall
600 South Michigan Avenue
Chicago, IL 60605
[redacted]â€Ž

ROCKPILE Symposium--Music and Poetry: The Art of Poetry Collaboration. About: Since Kenneth Rexroth and Langston Hughes first collaborated with jazz musicians (but then Jelly Roll Morton claimed to have collaborated with authors, as well) poetry and music have enjoyed a special relationship. The subject ranges far and wide: Brecht's Threepenny Opera, Allen Ginsberg's manic rock combos, modern hip-hop, the singer-songwriter tradition of troubadors such as Bob Dylan and Lou Reed--the relationship between music, specifically jazz, and poetry has been percolating for generations. Sit in with these artists as they discuss this tempestuous relationship in a rapid-fire panel discussion about poetry and music.

Panelists include: David Meltzer, Michael Rothenberg, Art Lange, Dan McNaughton, Tony Trigillio, Ed Roberson, Dan Godston, Larry Sawyer, Francesco Levato, Terri Carrion, Bob Malone, and others.

CHICAGO

ROCKPILE Performance

Thursday, November 19, 8pm- 12pm
The Hideout
1354 W Wabansia

Chicago, Il 60622
[redacted]
http://www.hideoutchicago.com/
ADMISSION: 10 dollars at the door
(all shows 21 & over unless stated otherwise
advance tickets online or by phone at [redacted])

Poetry & Jazz Festival with ROCKPILE: David Meltzer and Michael Rothenberg perform with The Spider Trio and The Bob Malone Band and special guests Art Lange, Ed Roberson, Francesco Levato, Larry Sawyer, Dan Godston Band and Terri Carrion.

ST. LOUIS

Monday, November 23rd 6pm
Untamed Ink, Under and Above Ground:
A Publication Celebration
hosted by David Meltzer, Michael Rothenberg
and Terri Carrion
Lindenwood University, LCIE auditorium.
ADMISSION: free

ST. LOUIS

ROCKPILE Performance

November 24th 7:30-11pm
Regional Arts Commission Performance Space
6128 Delmar Blvd.
St. Louis, MO 63112-1204
[redacted]
http://www.art-stl.com/
ADMISSION: free

David Meltzer and Michael Rothenberg with Zimbabwe Nkenya (Bass), Dave Black (guitar), Bob Malone (piano), Michael Franklin, Shirley LeFlore, Michael Castro, K. Curtis Lyle and David Jackson (assorted percussion and electronics), Alexander Balogh, Sean Arnold, Terri Carrion, Howard Schwartz, and Philip Gounis.

↑ Index

30. steve dalachinsky
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

---

well none of that shit is poesie conceptual or not
hey guess what it might rain tonite
and tomorrow they're predicting scattered showers

On Fri, 2 Oct 2009 15:10:10 -0400 Christopher Leland Winks
<[redacted]> writes:
> A lor of verbiage on Kent Johnson's taking the piss out of Kenneth
> Goldsmith, who richly deserves it as another one of those
> necrophiles brandishing (among other gestures) the
> cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art
> sans concepts, sans art, sans eyes, sans everything. But while I
> like the joke, is it really worth killing so many trees just to play
> one?
>
>
>

↑ Index

31. Jonathan Ball
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

Thanks Jeffrey, however I did read your post when you originally sent it around. My original point is to take issue with your statement, as I claim that there is nothing innovative or audacious about this appropriation by Johnson. Its conceptual value is not to earmark thievery as art, or to question categories of authorship --- both dry, boring notions by now --- but rather to extend to its logical extreme the rhetoric of a conceptualist like Goldsmith.

My point is that Goldsmith's rhetoric of conceptulist value being the only value is already dry and boring. What makes Goldsmith's texts, such as DAY, innovative and audacious works is the actual poetic richness of the texts produced under these "uncreative" constraints, not the their conceptualist underpinnings. Therefore, Johnson's act, aside from being hamfisted satire, is just "more of the same" insofar as conceptualist writing is concerned. Goldsmith makes use of conceptualist tactics to defamiliarize language (in this case the language of journalism and advertising) through a reframing in order to produce poetic texts. Johnson is taking a work of conceptualist poetry as his source, and turning it into more conceptualist poetry .... no such radical

defamiliarization of language has occurred (in other words, no poetry is produced through a shift of the text's framework).

Moreover, the act by Johnson will not lead to legal action --- Goldsmith suing over somebody stealing his previously stolen text .... the thought is absurd. The original act by Goldsmith is the only one subject to legal action. In any case, whether or not a poetic act is subject to legal action is no source or guarantor of its artistic value.

Jonathan

On Fri, Oct 2, 2009 at 5:48 AM, Jeffrey Side <[redacted]> wrote:

> *Jonathan, please see my blog on this, where I say:*
>
> *'Incidentally, it could be said that Johnson's appropriation of Goldsmith's "work" is, perhaps, the more innovative and audacious act in comparison to Goldsmith's "original" gesture, which, I think most will recognise, was based on an already established artistic precedent.'*
>
> *http://jeffrey-side.blogspot.com/*
>
> *On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball <[redacted]> wrote:*
>
> *I want to say that I'm not annoyed by Johnson's DAY. I am new to this list and don't really know who Johnson is, he seems to have a longer history with this list (somebody mentioned that he was banned from it, for reasons I don't know about). I think his project is intended as a joke, but since it is being presented and supported by some as serious work, I just want to talk about whether or not it stands or falls as serious work. It certainly succeeds as a joke.*
>
> *On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz*

> *<[redacted]> wrote:*
>
> *What if one took the annoyed response to*
> *Johnson's DAY as exactly the reaction he wanted*
>
> *Not to answer this question one way or another, but to point out*
> *that, were*
> *this reaction what he was going for, that still doesn't make it*
> *a "good"*
> *thing to have gone for. It may very well be, though.*
> *a*
>
> *guidelines*
>
> *--*
> *Dr. Jonathan Ball, Ph.D. (English)*
> *Sessional Instructor*
> *University of Manitoba*
> *University of Winnipeg*
>
> *www.jonathanball.com*
>
> *“If someone tells you writing is easy, he is either lying or I hate*
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↑ Index

32. Jonathan Ball
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

What bothers me about comments like Johnson's remark on how Kenny's use of conceptualist tactics is old hat, and Goldsmith's comments that writing is 40 years behind painting (itself an appropriation of a Brion Gysin quote) is that they both make use of a false notion of progress. As if there were some timeline extending into the future, and the arts were all racing to get to the end, and attain their perfect and final forms ..... this is what I mean when I complain of the fetishization of the new. The art world as a horse race: "Painting takes the lead over writing, oh, and writing is left in the dust!" Regardless of how "old" conceptualism is in the art world, it is relatively "new" in the poetry world. And even if it wasn't, who cares? The debate, to me, has nothing to do with who was there first or what is going on in the visual arts. It has to do with which of two identical texts could be considered poetically more interesting in light of the conceptualist underpinnings of the practice which produced them.

↑ Index

33. Mairead Byrne
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

Other aspects of the artistic practices of KG and KJ are worth considering. KG has brought Abbie Hoffman's Steal This Book to vital and extraordinary development in the stunning super-energizing panoramic UbuWeb. He's also an A1 performer: live, on paper, and conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just as heartily to some senses of humor as KG does to mine. The work often seems mean to me, not just mean-spirited but flimsy. A lot of what KG is doing is energizing the poetry world by importing and writing (in VERY large letters) ideas from the art world. KJ, to me, is a kind of policeman (CIA man?), setting off small bombs to injure poets, or at least crumple their horny toe-nails. This policeman is an upstanding citizen as teacher and translator though, maybe he even loves poetry there. But at night, he puts on his little cape, and runs round sticking needles into things .....YIKES now he's heading for me....

>>> Jonathan Ball <[redacted]> 10/02/09 9:39 AM >>>
Thanks Jeffrey, however I did read your post when you originally sent it around. My original point is to take issue with your statement, as I claim that there is nothing innovative or audacious about this appropriation by Johnson. Its conceptual value is not to earmark thievery as art, or to

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Not to answer this question one way or another, but to point out
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↑ Index

34. Sarah Sarai

3 reviews: Steve Tills, Kristin Prevallet, Larissa Shmailo

Fri 2 Oct 2009

Steve Tills' *Rugh Stuff*
http://my3000lovingarms.blogspot.com/2009/09/beckett-on-golf-course-steve-tills-rugh.html

Kristin Prevallet's *I, Afterlife*
http://my3000lovingarms.blogspot.com/2009/10/i-afterlife-response-to-kristin.html

Larissa Shmailo's *A Cure for Suicide*
http://my3000lovingarms.blogspot.com/2009/05/cure-for-suicide-by-larissa-shmailo.html

There is no expiration date on poetry. :-)
Sarah Sarai

http://www.blazevox.org/bk-ss2.htm
http://www.spdbooks.org/Search/Default.aspx?AuthorName=sarah+sarai

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35. judith goldman

Chicago, Thurs., Oct. 8th: NOT TO BE MISSED! Readings by Brandon Brown and Daniel Borzutzky

Fri 2 Oct 2009

You are cordially invited to an evening of reading / performance on

Thursday, October 8th, 7:30 to 11pm

Poetry / micro-fiction / cross-genre / translation readings by

Brandon Brown, visiting from San Francisco, CA &

Daniel Borzutzky, who lives here in Chicago, IL

Readings will begin at 8pm

These writers are funny, tragic, passionate, irreverent and devotional, multilingual and obsessed with (not to say acting out on) the profounder issues and minutiae of translation and inter-textuality. Readings not to miss!

This event is hosted by Judith Goldman, a Chicago-area poet and postdoctoral fellow / assistant professor at the University of Chicago. Location: 5517 N. Paulina St., 1 (Andersonville).

[See more on event location / directions to site below writer bios and sample texts.]

****

The Working Day Lady Died

* *

It's 1349 on the fief and I've got 163 holidays

my colleagues and their offspring know

Bastille Day is no holiday! so I just get

my joints scuffed because I go straight from

one demarcated zone without my species

essence to chaos: sweet, domestic, and high;

filling it with mescal and snuck smokes,

head out the window like a fucking

crane. some of my colleagues shrug about

"every day a beating", it's all abstraction

and no nectar. Little lambs love to watch

their friends sheared. My batsuit. My shred

passports. My dead co-workers. Dead

on Bastille Day, weird.

Brandon Brown is from Kansas City, Missouri. Poems recently in *Brooklyn Rail, Try!, Sprung Formal, West Wind Review. *His friends have published chapbooks. *Memoirs of My Nervous Illness *(Cy Press), *[redacted] *(Transmission), *Camels! *(Taxt) and the forthcoming *Wondrous Things I Have Seen *(Mitzvah Chaps). He publishes small press books under the imprint OMG! and in October 2009 will be guest blogging at poetryproject.org.

See more of Brandon Brown's work at:

http://www.deepoakland.org/text?id=268

http://www.kswnet.org/fire/wmag-displaypage.cfm?wmagreturn=6

http://www.durationpress.com/

http://chax.org/eoagh/issue3/issuethree/brown.html

http://www.brooklynrail.org/2009/02/poetry/six-from-lunch-poems

* *

****

The Book of Decomposition

It is in the tranquillity of decomposition that I remember the long confused emotion which was my life.

Samuel Beckett, *Molloy*

Here the reader rots alongside of the book and its characters. A man in the opening chapter pulls strands of hair off his head; the reader does the same. A man feels maggots crawling all over his skin; the reader feels the same. The book begins in a butcher shop that has been looted by poor bodies that tear out cow intestines and unravel them in the dead grass behind the butcher's shed. The bodies see books in the intestines whose characters are their mirror images, and the bodies grow terrified of themselves. They run into the woods but they hate nature so they take shelter in the stables where rotten bodies hide in the hay. The dead bodies in this stable are countries and the protagonist says USA USA your assets are rotten you are dying and Haiti your huts have flooded and your citizens kill for bread and beans and New Orleans your bodies float in puddles of shit hey China your babies are drinking poisoned milk and Mexico your peasants cannot hear or see and in the USA the assets are rotten the Bolivians sell less coke on Wall Street the Iranians don't have enough money to blow Israel off the map the Russians can't build new weapons to sell to the Syrians and Venezuelans the Cuban doctors and prostitutes service bodies that live far away the nations conduct business in body parts here are the legs of our citizens we will trade you for arms and kidneys and here take these eyes and livers and give us hearts and tongues and intestines. Full stop. Period. In the end it's unclear if it's the reader or the characters who request some form of movement to free the bodies from the sorcery of global capital. Nevertheless, the request is granted and the book ends happily with the entrance of a saint who has so much love that he heals the sores of the bodies with his tongue and prepares them once more to succeed as cosmopolitan bodies in a ring of fantastically interconnected commerce. The book ends with a giant ejaculation behind the butcher shop where the bodies rub against each

other as if there were no barriers to keep them from consummating their fiscal intimacies. And in the final scene water streams off the pages, cleansing the skin of the readers in a climax of diluvial bubbling.

Daniel Borzutzky's books include *The Book of Interfering Bodies *(Nightboat Books, forthcoming), *The Ecstasy of Capitulation *(BlazeVox, 2007), *Arbitrary Tales *(Triple Press, 2005), and the chapbooks *One Size Fits All *(Scantily Clad Press, 2009) and *Failure in the Imagination* (Bronze Skull Press, 2007). He is the translator of *Song for his Disappeared Love *by Raul Zurita (Action Books, forthcoming); *Port Trakl *by Jaime Luis Huenún (Action Books, 2008); and *One Year and other stories* by Juan Emar, which was published as a special issue of the Review of Contemporary Fiction. Journal publications include *Fence; Chicago Review; TriQuarterly; Action, Yes; Conjunctions; Words Without Borders; Circumference; American Letters and Commentary; Mandorla; Denver Quarterly* and many others. He lives in Chicago, and is a faculty member in the English Department at Wright College. His website is www.danielborzutzky.com.

See more of Daniel Borzutzky’s work online:

http://www.milkmag.org/BORZUTZKY9.html

http://www.diodepoetry.com/v1n3/content/borzutzky_d.html

http://www.wheelhousemagazine.com/press/BORZUTZKY.pdf

http://intranslation.brooklynrail.org/spanish/chile-is-the-name-of-my-father

****

READING LOCATION INFORMATION

Judith Goldman’s residence:

5517 N. Paulina Ave, #1—about 6 blocks north of Foster, between Catalpa and Gregory; Paulina is one block west of Ashland.

PLEASE NOTE: This location is unfortunately not wheelchair accessible.

DIRECTIONS FROM CTA RED LINE

From the Bryn Mawr stop: walk west from Broadway to Paulina, about ½ mile (it’s a 12-15 min. walk). Turn left at Paulina and walk 1 1/2 blocks (my building is about 3 houses down from the corner of Paulina and Gregory).

Email [redacted] or [redacted] with any questions.

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36. Daniel Godston

Chicago Calling at Mercury Cafe and Brown Rice

Fri 2 Oct 2009

You are invited to attend these two Chicago Calling Arts Festival events happening tonight --

Chicago Calling at Mercury Café

Friday, October 2, 2009 (6:00-9:00 p.m.)

Vittorio Carli (poetry) and Carolyn Curtis Magri (visual art)

Leonard De Montbrun (Chicago) and Don Coorough (Arizona) -- poetry collaboration

poetry and music collaboration with Elizabeth Harper (Chicago), Faux Paul (New Haven, CT), and Ben Erickson (Milford, CT)

Rachel Javellana (Chicago) and Donna Collins (Detroit) -- poetry collaboration

Elizabeth Marino (Chicago) -- poetry collaboration

Matt Barton (Chicago) and Poggio Trattoria (San Francisco)

Cathleen Schandelmeier (Chicago) -- poetry collaboration

Charlie Newman (Chicago) and Steven Schroeder (China) -- poetry collaboration

collaboration between Bob Rashkow (poetry / Chicago) and Tony Renner (visual art / St. Louis)

Janina Ciezadlo (Chicago), Asrini Bambang Widjanarko, (Indonesia), Joy Posse (North Dakota), Penelope Rosemont (Chicago), Helene Smith Romer (Chicago), Leanne Hasse Goeble (Colorado), Mike Perkovich (Chicago), Nancy Van Kanegan (Chicago), and Owen Land (Los Angeles) -- poetry collaboration

Novica Tadic (Serbia) and Steven and Maja Teref (Chicago) -- poetry translation project

Sid Yiddish (Chicago), in collaboration with Clean Boys (Århus, Denmark)

This event is free and open to the public.

Mercury Café

1505 W. Chicago Ave.

Chicago, IL 60642-5237

[redacted]

http://chimercurycafe.com/

* * *

Chicago Calling at Brown Rice

Friday, October 2, 2009 (10:00-11:30 p.m.)

featuring two sets of sound, music, and films:

1st set: performance by Chicago Phonography

2nd set: Set of live music, while videos by Jayve Montgomery, Annie Heckman, and Mikey Peterson are projected. Performers include:

Gregory O'Drobinak -- Arc of the Oven / Chicago

Jayve Montgomery -- saxophones and percussion

Jim Ryan -- kalimba / Oakland

Williwaw -- amplified ukulele / Edinburgh

Ernesto Sturm Diaz-Infante San Francisco

Ritwik Banerji -- saxophone / Chicago

Steve Dalanchinsky poetry -- New York City

Jon Godston -- soprano saxophone / Chicago

Michael Staron -- bass / Chicago

Jimmy Bennington -- drums / Chicago

$5 suggested donation

Brown Rice

4432 N. Kedzie Ave., 1st floor

Chicago, IL 60625

http://www.brownricemusic.org

http://www.chicagophonography.org

http://www.chicagocalling.org

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37. Murat Nemet-Nejat
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

For me, Thoreau's going to jail for his civil disobedience (even if only for a day) is a piece of conceptual art. In fact, he may be the first conceptual artist, at least, in the United States. That act itself is followed by words, the essay "Civil

Disobedience," which actualy isl a manifesto of conceptual gesture transformed into political act.

Let's face it, neither Goldsmith nor Johnson expect to go to jail for their acts. Both lack, I think, an element of risk. Therefore, essentially they become conversation pieces as conceptual works. On the other hand, *Doubled Flowering* is truly a conceptual gesture, and John has paid and is still paying a price for it.

I have a question: how many on this list has read Goldsmith's work through? Jonathan, have you read it through? I am curious how many of us are talking about works that we actually read? What does reading of a conceptual mean? Is it the same as any other reading? Jonathan, talking about the "richness" of Goldsmith's text, you are implying that you have read it through. Have you done so?

Ciao,

Murat

On Fri, Oct 2, 2009 at 9:39 AM, Jonathan Ball <[redacted]> wrote:

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↑ Index

38. **Ruth Lepson**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

---

what would oliver goldsmith & samuel johnson have to say about all this?

On 10/2/09 6:48 AM, "Jeffrey Side" <[redacted]> wrote:

> *Jonathan, please see my blog on this, where I say:*
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> *'Incidentally, it could be said that Johnson¹s appropriation of Goldsmith¹s ³work² is, perhaps, the more innovative and audacious act in comparison to Goldsmith¹s ³original² gesture, which, I think most will recognise, was based on an already established artistic precedent.'*
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> *thing to have gone for. It may very well be, though.*
> *a*
>
> *guidelines*
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> *--*
> *Dr. Jonathan Ball, Ph.D. (English)*
> *Sessional Instructor*
> *University of Manitoba*
> *University of Winnipeg*
>
> *www.jonathanball.com*
>
> *³If someone tells you writing is easy, he is either lying or I hate him.² --*
> *Farley Mowat*

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39. **Tribbey, Hugh R.**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

So much of the "shunning of wannabes" in these situational fiefdoms is hidden in judgments of "good." Makes the whole business a bit silly. So seeking an objective process to engage in may make more sense. The products of applied concepts or objective procedures are often "awful" by conventional consensus, but "awful" is often more interesting than "good." There's more than "entertainment value" involved. The awful can yield insight and trigger creativity. Some people become fascinated by melon molds and bat guano.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Jonathan Ball
Sent: Thursday, October 01, 2009 12:03 PM
To: [redacted]
Subject: Re: 'Day' by Kent Johnson

Bobby, I think you've put your finger on something --- regardless of Goldsmith's stance, I disagree with a basic tenant of conceptualist art, that the concept is everything, or "the charge [is] in the concept" as Mairéad more elegantly puts it. The facility of the execution and the richness of the end result maintain their lustre, and I think it is a mistake for Goldsmith and his ilk to eschew these "traditional" values in a fetishization of newness that belies the facility and the poetic richness of their works. For all of Goldsmith's boisterous contempt for originality, he is producing original texts that are worth reading. That's right ... Kenny Goldsmith's books are WORTH READING. Appropriation and recontextualization is old hat, as you say, insofar as artistic tactics are concerned, but old though they may be these tactics can still produce good work. In short, I disagree with Goldsmith and consider a text like DAY both readable and interesting, full of poetic richness. Johnson's DAY is not as interesting to me because it is a perfect example of the kind of empty conceptualism which Goldsmith CLAIMS to practice, when in fact his writing is more interesting than his soundbites regarding same. Of course, since the texts are identical, Johnson's book is just as "rich" as Kenny's. But where Kenny produced a "uncreative" and yet, in another sense, "original" poetic text through the application of an artistic technique, Johnson is merely satirizing Goldsmith's pose.

Jonathan

Or maybe you take Goldsmith's word for it that "In conceptual writing the idea or concept is the most important aspect of the work. When an author uses a conceptual form of writing, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair." If that's the case, then tell me, please, what makes Goldsmith's idea interesting? Given that the same idea has been had, and executed, by thousands of others, including Richard Prince, Sherri Levine, and anyone who's "written" a found poem, why should we see Goldsmith's project as any more or any less interesting than Johnson's?

But here's a thought: what if the dismissal of Kent's DAY as "superficially interesting" was exactly the point of his project? I don't say that it is; Kent can speak to that (or could, if he weren't banned from this list, though I'm sure he'll find a way to participate somehow). But what if? What if one took the annoyed response to Johnson's DAY as exactly the reaction he wanted, since it proved the fact--which you may take to be obvious, but which no one seems willing to publicly acknowledge--that there is a bright line between the kind of people whose uncreative writing allows them to reap every reward the culture industry has to offer-publication, glossy magazine interviews, fellowships and tenured academic positions--and those whose *identical* uncreative writing gets them shunned as wannabes? And what if that bright line has nothing to do with the

work, or the ideas behind the work, and everything to do with the fact that one has gone to the right schools, lived in the right cities, and licked the right boots? I think you'd have to admit that it's a superficially interesting thought, at the very least.

Bobby

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40. Jeffrey Side
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

Jonathon,

In fairness to Kenny, I haven't read Day so I can't take issue with you over whether it defamiliarises language any more than any other borrowed verbatim prose texts do.

Even if it this were so, I'm not sure that defamiliarising language is in itself an exceptionally important measure of poetic achievement, any more than a novel use of punctuation would be. Nor can I see how your following statement expresses anything other than your personal opinion:

'What makes Goldsmith's texts, such as DAY, innovative and audacious works is the actual poetic richness of the texts produced under these "uncreative" constraints, not the their conceptualist underpinnings.'

Both points seem to me incidental to the conceptualising of theft as an artistic act.

On Fri, 2 Oct 2009 08:39:31 -0500, Jonathan Ball
<[redacted]> wrote:

>Thanks Jeffrey, however I did read your post when you originally sent it
>around. My original point is to take issue with your statement, as I
claim
>that there is nothing innovative or audacious about this appropriation
by
>Johnson. Its conceptual value is not to earmark thievery as art, or to
>question categories of authorship --- both dry, boring notions by now --
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>this case the language of journalism and advertising) through a reframing in
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>such radical defamiliarization of language has occurred (in other words, no
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>Moreover, the act by Johnson will not lead to legal action --- Goldsmith
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>> in comparison to Goldsmith’s “original” gesture, which, I think most will
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41. **Jeffrey Side**

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Mairead,

But being fun as a measure of artistic worth is not being questioned by Kent? What he is questioning are concepts of authorship in relation to literary theft.

On Fri, 2 Oct 2009 10:06:16 -0400, Mairead Byrne
<[redacted]> wrote:

>Other aspects of the artistic practices of KG and KJ are worth
considering. KG has brought Abbie Hoffman's Steal This Book to vital
and extraordinary development in the stunning super-energizing
panoramic UbuWeb. He's also an A1 performer: live, on paper, and
conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree
with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just
as heartily to some senses of humor as KG does to mine. The work
often seems mean to me, not just mean-spirited but flimsy. A lot of
what KG is doing is energizing the poetry world by importing and writing
(in VERY large letters) ideas from the art world. KJ, to me, is a kind of
policeman (CIA man?), setting off small bombs to injure poets, or at
least crumple their horny toe-nails. This policeman is an upstanding
citizen as teacher and translator though, maybe he even loves poetry
there. But at night, he puts on his little cape, and runs round sticking
needles into things .....YIKES now he's heading for me....
>
>
>>>> Jonathan Ball <[redacted]> 10/02/09 9:39 AM >>>
>Thanks Jeffrey, however I did read your post when you originally sent it
>around. My original point is to take issue with your statement, as I
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>that there is nothing innovative or audacious about this appropriation
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42. Christopher Leland Winks
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

A lor of verbiage on Kent Johnson's taking the piss out of Kenneth Goldsmith, who richly deserves it as another one of those necrophiles brandishing (among other gestures) the cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art sans concepts, sans art, sans eyes, sans everything. But while I like the joke, is it really worth killing so many trees just to play one?

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43. Murat Nemet-Nejat
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

I meant "Kent," not "John" paid a price for *Doubled Flowering*.

Ciao,

Murat

On Fri, Oct 2, 2009 at 11:57 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *For me, Thoreau's going to jail for his civil disobedience (even if only for a day) is a piece of conceptual art. In fact, he may be the first conceptual artist, at least, in the United States. That act itself is followed by words, the essay "Civil Disobedience," which actualy isl a manifesto of conceptual gesture transformed into political act.*
>
> *Let's face it, neither Goldsmith nor Johnson expect to go to jail for their acts. Both lack, I think, an element of risk. Therefore, essentially they become conversation pieces as conceptual works. On the other hand, *Doubled Flowering* is truly a conceptual gesture, and John has paid and is still paying a price for it.*
>
> *I have a question: how many on this list has read Goldsmith's work through? Jonathan, have you read it through? I am curious how many of us are talking about works that we actually read? What does reading of a conceptual mean? Is it the same as any other reading? Jonathan, talking about the "richness" of Goldsmith's text, you are implying that you have read it through. Have you done so?*
>
> *Ciao,*

Murat

On Fri, Oct 2, 2009 at 9:39 AM, Jonathan Ball <[redacted]>wrote:

Thanks Jeffrey, however I did read your post when you originally sent it around. My original point is to take issue with your statement, as I claim that there is nothing innovative or audacious about this appropriation by Johnson. Its conceptual value is not to earmark thievery as art, or to question categories of authorship --- both dry, boring notions by now --- but rather to extend to its logical extreme the rhetoric of a conceptualist like Goldsmith.

My point is that Goldsmith's rhetoric of conceptulist value being the only value is already dry and boring. What makes Goldsmith's texts, such as DAY, innovative and audacious works is the actual poetic richness of the texts produced under these "uncreative" constraints, not the their conceptualist underpinnings. Therefore, Johnson's act, aside from being hamfisted satire, is just "more of the same" insofar as conceptualist writing is concerned. Goldsmith makes use of conceptualist tactics to defamiliarize language (in this case the language of journalism and advertising) through a reframing in order to produce poetic texts. Johnson is taking a work of conceptualist poetry as his source, and turning it into more conceptualist poetry .... no such radical defamiliarization of language has occurred (in other words, no poetry is produced through a shift of the text's framework).

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44. amy king

Two Twomorrow -- NYC

Fri 2 Oct 2009

**********MANHATTAN The New York Public Library: Grand Central Branch â€“Â 135 East 46th Street NY, NYOctober 3rd @ 2 PMâ€“ Shanna Compton, Nada Gordon and Amy King Shanna ComptonÂ is the author of For Girls (& Others) (Bloof Books, 2008), Down Spooky (Winnow, 2005), GAMERS (Soft Skull, 2004), and several chapbooks. Her poems and essays have appeared widely, including Best American Poetry 2005, McSweeneyâ€™s, the Poetry Foundation website, and the forthcoming Flarf anthology. Recent poems and an essay may be found in the tenth anniversary issue of LIT. She blogs desultorily atÂ shannacompton.com.Nada Gordonâ€™sÂ books include V. Imp., Are Not Your Lowing Heifers Sleeker Than Night-Swollen Mushrooms, Swoon (with Gary Sullivan) and Foriegn Bodi, and Folly (2007). Visit her blog atÂ http://ululate.blogspot.comAmy KingÂ is the author of Iâ€™m the Man Who Loves You and Antidotes for an Alibi, and forthcoming, I Want to Make You Safe and Slaves to Do These Things. She teaches English and Creative Writing at Nassau Community College and curatesÂ the Brooklyn-based reading series, The Stain of Poetry. For more information, please visitÂ amyking.org

**********BROOKLYN

EOAGH Issue 5
First Launch Event
SATURDAY, OCT 3rd @8 PM
Unnameable Books
600 Vanderbilt Ave, BrooklynThis event is co-sponsored by Chax Press8:00 Amy King
8:15 Jeremy James Thompson
8:30 Mark Lamoureux
8:45 Christie Ann Reynolds
9:00 Eric Lindley
9:15 Bill Marsh
9:30 Adeena Karasick
9:45 Matthew RotandoAmy KingÂ is the author of Iâ€™m the Man Who Loves You and, and forthcoming, I Want to Make You Safe and Slaves to do These Things. She curates the Brooklyn-based reading series, The Stain of Poetry. For more information, please visit amyking.org.Jeremy James ThompsonÂ is an instructor at New Yorkâ€™s Center for Book Arts, as well as curator of the reading series TEXTFORM. His work focuses on the process of collaboration, the reinvention of propaganda, and the defining of a practical avant-garde.Mark LamoureuxÂ lives in Astoria, NY. He is the author of Astronomy Organon (Blazevox) and 5 chapbooks. In 2006 he started Cy Gist Press, a micropress

focusing on ekphrastic poetry.Christie Ann ReynoldsÂ is a native New Yorker. She is the 2009 winner of The New School Chapbook Contest, chosen by Brenda Shaughnessy. Her first full-length manuscript will be published by Black Maze Books in the summer of 2010. She lives on the undetermined border of Queens and Brooklyn.Eric LindleyÂ loves language like a baby loves life; that is, fearfully, perversely, inscrutably, and currently working as a robot-builder, electro-folk musician, and psycholinguist.Bill MarshÂ co-directs Factory School and edits the Heretical Texts series. He also curates NoDiff.com, a social networking site for his students at Queensborough Community College.Adeena KarasickÂ is a poet, media-artist and the award-winning author of six books of poetry and poetic theory, most recently Amuse Bouche: Tasty Treats for the Mouth (Talonbooks 2009).Matthew Rotandoâ€™s first book of poems, The Comebackâ€™s Exoskeleton, (with a foreward by Tim Peterson) is available from Upset Press. He is a member of POG, a collective of artists and poets in Tucson, Arizona.http://amyking.wordpress.com/2009/10/01/two-this-saturday-october-3rd/

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

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45. Nick LoLordo

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Killing trees? Kent has merely killed a few stickers. It's Kenny who killed the trees; in this sense Kent's work, whatever one thinks of it otherwise, is at least arguably a more "conceptual" project.....

On Fri, Oct 2, 2009 at 12:10 PM, Christopher Leland Winks <[redacted]>wrote:

> *A lor of verbiage on Kent Johnson's taking the piss out of Kenneth Goldsmith, who richly deserves it as another one of those necrophiles brandishing (among other gestures) the cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art sans concepts, sans art, sans eyes, sans everything. But while I like the joke, is it really worth killing so many trees just to play one?*

--
V. Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[redacted]

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46. Jeffrey Side

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Nick, I agree. I've been trying to get this across here, but I think people just don't like Kent. I bet if Kent had done Day first and Kenny "stole" it and published it people would say "Wow, what a great idea!".

Regarding Kenny's artistic strategies…. when he says:

'On the contrary, we employ intentionally self and egoeffacing tactics using uncreativity, unoriginality, illegibility, appropriation, plagiarism, fraud, theft, and falsification as our precepts; information management, word processing, databasing, and extreme process as our methodologies; and boredom, valuelessness, and nutritionlessness as our ethos. If we appear to you as fads, then we feel we've succeeded beyond our wildest expectations: we'll be yesterday's news by the time you read this'.

What sort of response is he expecting? If all he says is the case, then is it a case worth making outside of his wanting attention from it? I'm surprised no one can see though this.

Incidentally, Kenny still hasn't responded to my comment on Dale Smith's blog left some weeks ago, regarding statements in Kenny's interview with Dale. In that comment I said:

'I was rather perplexed to see Kenny so supportive of the idea that anything should go in poetry, yet admit that UbuWeb is not a democracy and that he decides "what goes there", and that: "99% of what is submitted is not accepted. But that's why it's so good. The bar is set very high according to Ubu's standards, which are quite rigorous."

Yet, I wonder what criteria are brought into play when deciding what is the best of "anything should go", or arbitrarily collaged texts etc. I suppose, there isn't one, and that it is all personal taste.'

Kenny refuses to comment on this.

On Fri, 2 Oct 2009 15:47:04 -0700, Nick LoLordo
<[redacted]> wrote:

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>killed the trees; in this sense Kent's work, whatever one thinks of it
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>V. Nicholas LoLordo
>Assistant Professor
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>[redacted]
>

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47. Rosalie Calabrese

ROSALIE'S READINGS OCTOBER - DECEMBER 2009

Fri 2 Oct 2009

Two new dates and one reminder:
Â
Wednesday, October 21 at 7:00 PM

The Brownstone Poets Presents: Rosalie Calabrese, Jim Porter and Moira Smith
Tillies of Brooklyn

248 DeKalb Ave. (corner of Vanderbilt and DeKalb), Brooklyn Â
Phone: [redacted]
Take the J, M, R or Q trains to DeKalb Avenue; the C to Lafayette; the G to Clinton/Washington;
2, 3, 4, 5 to Nevins St.
Â $3 Donation â€“ plus Food/Drink â€“ Limited Open Mic
Curated by Patricia CarragonÂ Â email: [redacted]
Sunday, October 25 at 5:30 PM

Phoenix Reading Series @ Bengal Curry
65 West Broadway
(1-1/2 blocks below Chambers St.)
Take1, 2, 3, A, C, or E train to Chambers Street
Donation requested â€“ Open Mic
â€œIf
you love poetry you will not want to miss it. If you love Indian food, including the best nan in NYC, you will not want to miss it. If you love both you will be in Nirvana.â€
Thursday, December 3 @ 8:00 PM

Kiva CafÃ©
139 Reade St. (Between Hudson & Greenwich Sts.)
Phone: [redacted]
Take A or C train to Chambers St.
Food & Drink available â€“ Open Mic
www.kivacafe.com

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48. Ryan Daley
Re: 'Day' by Kent Johnson
Fri 2 Oct 2009

We all kill trees. Killing trees is positive: too many trees = too much CO = big problems for globe/warming trends.

Seriously tho, I'll go out on a limb, or perhaps not, and say this: I like both ideas. I thought KG's idea was great and interesting (albeit, w/o reading in full) and Kent's new piece also seems interesting, especially relevant in an era when intellectual privacy, piracy and property is the next big thing (those of you not following the piratebay.org lawsuit, should). Goldsmith and KJ should celebrate together, they're pushing the boulder along, smiling.

I will add that I think Johnson's project excels at what much of his work seems to address lately: the destruction of "PoBiz" egos and hype. Certainly Kent has

created a type of anti-hype (not like anti-christ, more like anti-matter), denying authorship of Doubled Flowering to this day...

I think Kent probably settled on this idea because of 1) DAY's concept almost begs for "theft" and 2) Goldsmith's work has received a lot of warranted and unwarranted attention. To attack something boring and unknown is one thing, but to attack what everyone seems to be talking about, now * that's* something. I think what Kent's piece says is not only that our ideas on authorship are hypocritical (giving KG credit for something he didn't "write," attacking Kent for something he most likely DID write, as if he were someone else), but that once accepted, that pseudonymous work can become sacrosanct, which would explain the hubbub here about KJ supposedly defiling KG's work.

-Ryan

On Fri, Oct 2, 2009 at 6:47 PM, Nick LoLordo <[redacted]> wrote:

> *Killing trees? Kent has merely killed a few stickers. It's Kenny who killed the trees; in this sense Kent's work, whatever one thinks of it otherwise, is at least arguably a more "conceptual" project.....*
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> *On Fri, Oct 2, 2009 at 12:10 PM, Christopher Leland Winks <[redacted]>wrote:*
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> *eyes, sans everything. But while I like the joke, is it really worth killing so many trees just to play one?*
>
> *guidelines*
>
> *--*
> *V. Nicholas LoLordo*
> *Assistant Professor*
> *Department of English*
> *University of Nevada-Las Vegas*
> [redacted]

↑ Index

49. Alison Croggon

Re: 'Day' by Kent Johnson

Fri 2 Oct 2009

Jeffrey, to be perfectly honest what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess, the point of the whole exercise. You can't measure artistic courage by suability, or every tabloid journo would be Pound. Mind you, Enzensberger did say once that the contemporary tabloid paper is the exemplary modernist art object, but if that's the case Goldsmith is onto it while Johnson isn't. I can see, like Jonathan, the point of recontextualising language in the way KG does - there's nothing in KJ's act that recontextualises the language, except the fact that he's put his name on it, when authorship was never that important in the first place. In other words, the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature, and it merely operates at the level of a punchline. Ok, the subsequent (non)fuss points to the mechanisms by which books get known in the consumerist politcs of exchange etc, but really, yawn. In theorising "theft as an artistic act" - which as several people have said isn't precisely groundbreaking - I think it's seriously more interesting to look at Madoff. Or maybe that young guy who stole Damien Hirst's pencil, who _is_ being sued (and who I think is much funnier and is making a much more interesting point). And here you are talking about the "innovation" of a book you frankly confess you haven't read, which is wholly reductio ad absurdum. I mean, it's a fake storm in an egg-cup.

xA

On Sat, Oct 3, 2009 at 3:54 AM, Jeffrey Side <[redacted]> wrote:
> Mairead,
>
> But being fun as a measure of artistic worth is not being questioned by
> Kent? What he is questioning are concepts of authorship in relation to
> literary theft.
>
>
>
> On Fri, 2 Oct 2009 10:06:16 -0400, Mairead Byrne
> <[redacted]> wrote:
>
>>Other aspects of the artistic practices of KG and KJ are worth
> considering. KG has brought Abbie Hoffman's Steal This Book to vital
> and extraordinary development in the stunning super-energizing
> panoramic UbuWeb. He's also an A1 performer: live, on paper, and
> conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree

> with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just
> as heartily to some senses of humor as KG does to mine. The work
> often seems mean to me, not just mean-spirited but flimsy. A lot of
> what KG is doing is energizing the poetry world by importing and writing
> (in VERY large letters) ideas from the art world. KJ, to me, is a kind of
> policeman (CIA man?), setting off small bombs to injure poets, or at
> least crumple their horny toe-nails. This policeman is an upstanding
> citizen as teacher and translator though, maybe he even loves poetry
> there. But at night, he puts on his little cape, and runs round sticking
> needles into things .....YIKES now he's heading for me....
>>
>>
>>>>> Jonathan Ball <[redacted]> 10/02/09 9:39 AM >>>
>>Thanks Jeffrey, however I did read your post when you originally sent it
>>around. My original point is to take issue with your statement, as I
> claim
>>that there is nothing innovative or audacious about this appropriation
> by
>>Johnson. Its conceptual value is not to earmark thievery as art, or to
>>question categories of authorship --- both dry, boring notions by now --
> -
>>but rather to extend to its logical extreme the rhetoric of a
> conceptualist
>>like Goldsmith.
>>
>>My point is that Goldsmith's rhetoric of conceptulist value being the
> only
>>value is already dry and boring. What makes Goldsmith's texts, such
> as DAY,
>>innovative and audacious works is the actual poetic richness of the
> texts
>>produced under these "uncreative" constraints, not the their
> conceptualist
>>underpinnings. Therefore, Johnson's act, aside from being hamfisted
> satire,
>>is just "more of the same" insofar as conceptualist writing is
> concerned.
>>Goldsmith makes use of conceptualist tactics to defamiliarize
> language (in
>>this case the language of journalism and advertising) through a
> reframing in
>>order to produce poetic texts. Johnson is taking a work of conceptualist

>>poetry as his source, and turning it into more conceptualist poetry ....
> no
>>such radical defamiliarization of language has occurred (in other
> words, no
>>poetry is produced through a shift of the text's framework).
>>
>>Moreover, the act by Johnson will not lead to legal action --- Goldsmith
>>suing over somebody stealing his previously stolen text .... the
> thought is
>>absurd. The original act by Goldsmith is the only one subject to legal
>>action. In any case, whether or not a poetic act is subject to legal
> action
>>is no source or guarantor of its artistic value.
>>
>>Jonathan
>>
>>
>>
>>On Fri, Oct 2, 2009 at 5:48 AM, Jeffrey Side <[redacted]>
> wrote:
>>
>>> Jonathan, please see my blog on this, where I say:
>>>
>>> 'Incidentally, it could be said that Johnson's appropriation of
>>> Goldsmith's "work" is, perhaps, the more innovative and audacious
> act
>>> in comparison to Goldsmith's "original" gesture, which, I think most
> will
>>> recognise, was based on an already established artistic precedent.'
>>>
>>>
>>> http://jeffrey-side.blogspot.com/
>>>
>>>
>>>
>>>
>>>
>>>
>>> On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball
>>> <[redacted]> wrote:
>>>
>>> >I want to say that I'm not annoyed by Johnson's DAY. I am new to

>>> this list
>>> >and don't really know who Johnson is, he seems to have a longer
>>> history with
>>> >this list (somebody mentioned that he was banned from it, for
>>> reasons I
>>> >don't know about). I think his project is intended as a joke, but
> since
>>> it
>>> >is being presented and supported by some as serious work, I just
>>> want to
>>> >talk about whether or not it stands or falls as serious work. It
> certainly
>>> >succeeds as a joke.
>>> >
>>> >
>>> >
>>> >
>>> >
>>> >On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz
>>> <[redacted]> wrote:
>>> >
>>> >> >
>>> >> > What if one took the annoyed response to
>>> >> > Johnson's DAY as exactly the reaction he wanted
>>> >>
>>> >>
>>> >> Not to answer this question one way or another, but to point out
>>> that, were
>>> >> this reaction what he was going for, that still doesn't make it
>>> a "good"
>>> >> thing to have gone for. It may very well be, though.
>>> >> a
>>> >>
>>> guidelines
>>> >>
>>> >
>>> >
>>> >
>>> >--
>>> >Dr. Jonathan Ball, Ph.D. (English)
>>> >Sessional Instructor
>>> >University of Manitoba

>>> >University of Winnipeg
>>> >
>>> >www.jonathanball.com
>>> >
>>> >"If someone tells you writing is easy, he is either lying or I hate
>>> him." --
>>> >Farley Mowat
>>> >
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>>
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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50. David Kirschenbaum

d.a. levy lives: celebrating the renegade press 2009-10 schedule

Fri 2 Oct 2009

Hi all,

Last month we kicked off the seventh season of our d.a. levy lives: celebrating the renegade press series with South Boston's Rope-A-Dope Press. Below is the remaining schedule for the season. (Poets and musical acts TBA, excluding October event listed below.)

as ever,
David

P.S. And on Fri., Dec. 4, from 9:00 p.m.-11:00 p.m. at Sidewalk Café (94 Ave. A, NYC), for the 20th anniversary of its first full performances at The Brooklyn Academy of Music, we will be performing Lou Reed and John Cale's Andy Warhol concept album Songs for Drella as part of our Classic Albums Live series. With performances by Christy Davis and friends, Jesse Schoen, JUANBURGUESA, Lady Blanche, Renminbi, and more.

---

d.a. levy lives: celebrating the renegade press
Season 7 schedule
all events take place at 6:00 p.m. on last Tuesdays (except December)
at ACA Galleries, 529 W. 20th St., 5th Flr., NYC

2009

Tues. Oct. 27
Peaches and Bats
http://peachbats.blogspot.com/
(Portland, Ore.)
Sam Lohmann, founder and editor

Featuring readings from

Marcella Durand
Lohmann
Eléna Rivera
David Shapiro

and music from

Ann Adachi and friends
http://www.rasbliutto.net/concerts/eidolon.html

Tues. Nov. 24
Brave Men Press
http://www.bravemenpress.com/
(Northampton, Mass.)
E. B. Goodale, proprietor/art director
Brian Foley, poetry editor

Tues. Dec. 15
N.Y.C. Small Presses Night
curated by Kitchen Press editor Justin Marks
featuring Flying Guillotine Press, Mal-o-mar Editions,
Ryan Murphy's rotating press, and more
http://flyingguillotinepress.blogspot.com/
http://mal-o-mar.blogspot.com/

2010

Tues. Jan. 26
Alice James Books
http://www.alicejamesbooks.org/
(Farmington, Maine)

Tues. Feb. 23
Forklift, Ohio
http://www.forkliftohio.com/
(Cincinnati)
Matt Hart, editor-in-chief

Tues. March 30
Cannibal Books
http://flesheatingpoems.blogspot.com/
(Fayetteville, Ark.)
Matt Henriksen, ed.

Tues. April 27
Lana Turner: A Journal of
Poetry and Opinion
http://www.lanaturnerjournal.com/
(Santa Monica, Calif.)
Calvin Bedient and David Lau, editors

Tues. May 25
Wave Books
http://www.wavepoetry.com/
(Seattle)
Joshua Beckman, ed.

Tues. June 29
Interbirth Books
http://www.interbirthbooks.org/
(Dallas)
Micah Robbins, ed.

Tues. July 27
Eleven Eleven
http://elevenelevenjournal.com/
(San Francisco)
Hugh Behm-Steinberg, faculty ed.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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51. John Perman
Idiolects of Silence by John Perlman
Sat 3 Oct 2009

John Perlman would like to thank those who have asked for a copy of his new book, Idiolects of Silence, available from [redacted]. in pdf format. Others who wish to recieve the book, please feel free to request.

↑ Index

52. Mary Kasimor
Re: 'Day' by Kent Johnson
Sat 3 Oct 2009

Thank you, Steve.

Mary

--- On Fri, 10/2/09, steve dalachinsky <[redacted]> wrote:

From: steve dalachinsky <[redacted]>
Subject: Re: 'Day' by Kent Johnson
To: [redacted]
Date: Friday, October 2, 2009, 8:32 AM

well none of that shit is poesie conceptual or not
hey guess what it might rain tonite
and tomorrow they're predicting scattered showers

On Fri, 2 Oct 2009 15:10:10 -0400 Christopher Leland Winks
<[redacted]> writes:

> A lor of verbiage on Kent Johnson's taking the piss out of Kenneth
> Goldsmith, who richly deserves it as another one of those
> necrophiles brandishing (among other gestures) the
> cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art
> sans concepts, sans art, sans eyes, sans everything. But while I
> like the joke, is it really worth killing so many trees just to play
> one?
>
>
>

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53. Stephen Ellis

Re: 'Day' by Kent Johnson

Sat 3 Oct 2009

Isn't the issue in much of this literary coup-coup simply an interrogation of where "authority" comes from? What legitimizes authorship? I seem to recall even Dante pulled a paradoxical shift and switcheroo between something Aristotle had said about poiesis, and something that, hmmm . . . was if de capo of the Holy Roman Empire also said, each in contradistinction with the other, so, Dante did a little creative editing to make them more aligned with his own purpose in the Commedia. I don't recall, exactly, and I don't have the books in front of me, but that kind of manipulation has been rife in literature from day one. Hermes, of course, is god of thiefs, lockpicks and poets, so there's no surprise that we all find ourselves (or get found out) inching the crowbar under the door of "that good booty." In terms of creativity at large and poetry specifically, we live in a dead zone, this is one of those dead areas in the history of The Art, so it makes sense that operations like Kent's or Kenny would look to be a mop-up scene, pulling corpses out of circular lecture halls with pincers and dragging them to The Fires, etc. Aesthetically, of course, and in cmplete denial of poetry's current "situation": It's simply up for theft. And these guys are doing the non-proprietary, proper thing, which is dual: Giving old corpses burial by ceremonial fire (the repetition, and, yeah, the repetition) as well as pulling off the originary act of stealing a little of the black soil (blackened a little more by the ash of the burning minions) from Paradise in order to institute on the staid earth, the "new time" of yet another indecent and lovely Adamic crime wave. SE

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Fri, 2 Oct 2009 21:28:09 -0400*
> *From:* [redacted]

Subject: Re: 'Day' by Kent Johnson
To: [redacted]

We all kill trees. Killing trees is positive: too many trees = too much CO = big problems for globe/warming trends.

Seriously tho, I'll go out on a limb, or perhaps not, and say this: I like both ideas. I thought KG's idea was great and interesting (albeit, w/o reading in full) and Kent's new piece also seems interesting, especially relevant in an era when intellectual privacy, piracy and property is the next big thing (those of you not following the piratebay.org lawsuit, should). Goldsmith and KJ should celebrate together, they're pushing the boulder along, smiling.

I will add that I think Johnson's project excels at what much of his work seems to address lately: the destruction of "PoBiz" egos and hype. Certainly Kent has created a type of anti-hype (not like anti-christ, more like anti-matter), denying authorship of Doubled Flowering to this day...

*I think Kent probably settled on this idea because of 1) DAY's concept almost begs for "theft" and 2) Goldsmith's work has received a lot of warranted and unwarranted attention. To attack something boring and unknown is one thing, but to attack what everyone seems to be talking about, now * that's* something. I think what Kent's piece says is not only that our ideas on authorship are hypocritical (giving KG credit for something he didn't "write," attacking Kent for something he most likely DID write, as if he were someone else), but that once accepted, that pseudonymous work can become sacrosanct, which would explain the hubbub here about KJ supposedly defiling KG's work.*

-Ryan

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Killing trees? Kent has merely killed a few stickers. It's Kenny who killed the trees; in this sense Kent's work, whatever one thinks of it otherwise, is at least arguably a more "conceptual" project.....

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eyes, sans everything. But while I like the joke, is it really worth killing so many trees just to play one?

> *guidelines*
>
> *--*
> *V. Nicholas LoLordo*
> *Assistant Professor*
> *Department of English*
> *University of Nevada-Las Vegas*
> [redacted]

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54. Jeffrey Side

Poem by Peter Philpott at The Argotist Online

Sat 3 Oct 2009

Poem by Peter Philpott at The Argotist Online:
http://www.argotistonline.co.uk/Philpott%20poem.htm

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55. Herb Levy

Re: 'Day' by Kent Johnson

Sat 3 Oct 2009

On Oct 2, 2009, at 5:55 AM, Jeffrey Side wrote:

> *Very good point. Kent's act is far braver than Kenny's, as it could lead*
> *to legal action. I think this is what makes Kent's act historically more*
> *artistically original than Kenny's.*

The only reason that I can imagine Johnson's act resulting in some kind of legal action, would be if the copies of the Figures edition of Day were stolen. & that doesn't seem to be the case.

My reading of this is that it has to be just about the safest "brave" action that anyone could make. Regardless of what Goldsmith may think of Johnson and this act, I think he's smart enough to understand any of the aesthetic & PR ramifications of Johnson's action and would be very, VERY unlikely to bother to sue. The Figures is getting whatever their wholesale price to Amazon is, so they have no reason to sue either.

This isn't about someone claiming to make an original one of a kind object that's an exact copy of another original one of a kind object. It's about someone buying a book, apparently at retail price (so Goldsmith and the Figures are getting paid already), and charging more for it with some added stickers.

In the software business, this is called "added value."

If there are ten people out there who want to spend $7 extra for some stickers, a signature and an aesthetic concept, that's great. But that doesn't seem too much different to me than the fact that there are people who were willing to spend $22 extra for the book without the stickers and a slightly different aesthetic concept. Because ANY of these people could have originally bought the NYTimes for that day for a buck or less, & they could still get a copy of it from the NYTimes for less than the price of the Figures book.

This isn't Robert Rauschenberg erasing a real drawing by Willem de Kooning and exhibiting the erased paper as his own work. It's not Kathy Acker getting sued by Arthur Hailey for using large chunks of his novels in her own work. It's not John Oswald reconfiguring music by the Beatles, Michael Jackson, etc and being forced to destroy all the undistributed copies of the recordings. It's not Todd Haynes being forced to stop exhibiting and distributing Superstar for it's use of music by the Carpenters.

If Johnson wants to make a brave gesture concerning authorship and copyright, let him try to sell copies of books by Dan Brown or Patricia Cornwall as his own work.

This is about one relatively esoteric artist trying to make some noise while pulling the chain of another relatively esoteric artist. Sure, Goldsmith has some more visibility that Johnson, but neither of these guys have any visibility in the mass culture we live in the midst of. We're talking about artists that may be known to a couple of thousand people in a world with a population of 6 billion.

About a dozen people have posted about this on the poetics list and almost all of these posts seem to be trying to make it seem like Johnson's made some kind of aesthetic coup. I don't see how you can read it like that, and I think the lack of pushback that Johnson's partisans have found here is a sign that I'm not the only one sees this issue that way.

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56. Daniel Godston

Chinese Whispers at Myopic Books

Sun 4 Oct 2009

Chinese Whispers at Myopic Books

Sunday, October 4, 2009 (7-9 p.m.)

You are invited to attend "Chinese Whispers," which features a "poetry and art by telephone" game with poetry. This event is part of the poetry series curated by Larry Sawyer, and it is part of the Fourth Annual Chicago Calling Arts Festival.

This event will be in homage -- in part -- to the "Art by Telephone" event which happened at Chicago's Museum of Contemporary Art in 1969. (And that event 40 years ago was inspired by Bauhaus artist Laszlo Moholy-Nagy.) "Chinese Whispers" might include directions which involve chance operations, surrealist games, Oulipo strategies, and other elements. Out-of-town directions will be coming from Lisa Hemminger (San Diego), Jesse Seldess (Berlin), Billie Maciunas, Christopher Welch (Washington, DC), David Harrison Horton (Beijing), Mathew Timmons (Los Angeles), and Eric Lietz (Oakland). Chicago poets will include Jamie Kazay, Larry Sawyer, Jennifer Karmin, Dan Godston, and Kevin Kilroy. After "Chinese Whispers" is over, examples of the collaborations will be posted on a TBD website.

This event is free and open to the public.

Myopic Bookstore

1564 N Milwaukee Ave

Chicago, IL 60622-2008

[redacted]

http://www.myopicbookstore.com

http://www.chicagocalling.org

http://www.mcachicago.org/information/history.php?page=ihist

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57. Camille Martin

collages - Camille Martin

Sun 4 Oct 2009

Some recent collages:

http://www.camillemartin.ca/19.php
http://www.camillemartin.ca/20.php
http://www.camillemartin.ca/21.php

Cheers!

Camille

Camille Martin
Toronto, Ontario
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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58. Nate Pritts
often I am permitted to return to Duncan
Sun 4 Oct 2009

Incliner - the magazine from the Art Academy of Cincinnati - has a new series on their blog called SEEING IS READING: videorecordings of artists & writers. Here's the link:

http://inclinermagazine.blogspot.com/

The newest installment is up now - me reading Robert Duncan's poem "Often I Am Permitted to Return to a Meadow." It is accompanied by an essay that is about Coleridge, Duncan & Nate Pritts (veering off into talk about my new book, THE WONDERFULL YEARE, due out in early 2010 from Cooper Dillon books).

I had kind of a bad hair cut at the time.

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

_____ Your E-mail
and More On-the-Go. Get Windows Live Hotmail Free.
http://clk.atdmt.com/GBL/go/171222985/direct/01/

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59. { brad brace }
NP/bbs
Sun 4 Oct 2009

NOW PLAYING:

latest release: LBOSPI recordings
field-compilations from Lake Brule, Oil Springs and Peele Island

___
___
___

over 13 hours of fresh mp3 rips of long reticent monoaural, radio-drifts¥, soup kitchens, police sirens, and forgotten film-soundtracks

--- bbs: brad brace sound --- --- http://69.64.229.114:8000 --- --- http://bbrace.net/undisclosed.html ---

¥ strangely compelling recordings from car radio while travelling under high-frequency transmission lines in central california

--- bbs: brad brace sound --- --- http://69.64.229.114:8000 --- --- http://bbrace.net/undisclosed.html ---

[eventually these will also be uploaded to internet archive, scrib and lulu]

enjoy! /:b

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60. Emily Carr
call for submissions for dandelion magazine
Sun 4 Oct 2009

---

dandelion magazine is taking submissions for issue 35 number 2, "the sexual politics of meat." The theme of this issue is inspired by Carol J. Adam’s theory of “the sexual politics of meat” in her provocative book the of the same title (published in 1990).

In this issue, we are looking for works that sketch, hypothesize, challenge, elaborate, query, and otherwise address unexpected juxtapositions between the human and the animal and amongst sex, politics, and meat. What, we invite you to consider, are the historic, gender, race, and class implications of meat culture? How has the consumption of meat shaped our contemporary human cultures? How, by extension, has the consumption of meat shaped our notions of what it means to be humans? &, as a consequence, what it means to be men & women? How does the language of meat bleed into the vocabulary of gender, & vice versa?

We are particularly interested in what innovative thinkers, writers, & artists have to say about the relatings (or lack thereof) amongst sex, politics, and meat. How, by pushing language to increasingly expressive limits, can innovative texts intervene in the discourse of gender and food? How can innovative literatures articulate an alternative to meat culture as portrayed in the mass media?

dandelion publishes both critical and creative work and has, historically, been interested in writing that challenges (or otherwise ignores) generic expectations. It is the oldest literary magazine in Western Canada and is

dedicated to publishing a diverse selection of writing by established and emerging writers from Canada and abroad.

Submission deadline is Dec 1st, 2009. The issue is slated to be published in late February 2010.

Email submissions are preferable, as a single attachment, with your last name and “sexual politics of meat” in the subject line, to [redacted]. **

*dandelion *is on-line at dandelionmag.ca.

Emily Carr

Managing Editor

*dandelion *Magazine

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61. Jonathan Ball
Re: 'Day' by Kent Johnson
Sun 4 Oct 2009

In response to Murat, yes, I have read DAY, although I read it some time ago. DAY is not a masterpiece. But there are some stunning and exciting poetic effects, most of which result from effective juxtaposition and disjunction that results when ad-texts or other types of text (pull-quotes, headlines, "garbage" like headers) interrupt news stories, and in some cases the news items attain a certain pathos or silliness as a result of their placement in a book rather than a newspaper, as the medium lays additional emphasis on certain things. Of course, I find it conceptually interesting as well.

In response to Jeffrey, it seem to me that defamiliarizing language is one of the basic components of poetry itself. Estranging language from its normal functions for heightened, poetic effect. Insofar as the "conceptualising of theft as an artistic act," I suppose my response is "yes, but who cares"? So what? Theft is conceptualized as an artistic act constantly. Any found poem conceptualizes theft as an artistic act, to a lesser degree obviously, and in this example the theft is very bold and (insofar as the insular poetry world is concerned) high-profile, but so what? I don't see why anyone should care.

Perhaps this does come down to a matter of taste, as you suggest. Insofar as the conceptual underpinnings of each work, I find Goldsmith's act interesting insofar as it works to defamiliarize language, imply commentary on the print medium and on the news media, declare uncreative appropriation and textual reframing as poetic to an absurd degree, and trouble questions of authorship. Johnson's act seems, by comparison, to extend certain of Goldsmith's concerns

(theft, questions of authorship) for the sake of satire, and so I don't see what is to be considered radical here.

It seems to me that this debate has become more about the personalities of the authors involved and whether or not somebody likes one or dislikes the other. I have absolutely no interest in this kind of discussion, and unless the tide turns I intend this as my last word on the subject.

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62. Jeffrey Side

Re: 'Day' by Kent Johnson

Sun 4 Oct 2009

Alison, Kenny advocates not reading his appropriations. For him, talking about them is more important, which is all I'm doing.

Regardless of the extent of Kent's innovation, I think his action is more interesting because, to me, it goes further than Kenny's in that Kenny's act did not involve appropriating a "single author book", as Kent has done but, rather, a newspaper authored by many.

I don't think Jonathan said anything about Kenny's Day recontextualising language so much as defamiliarising it, which is more radical. Yet, as I responded to him at the time: 'Even if it this were so, I'm not sure that defamiliarising language is in itself an exceptionally important measure of poetic achievement, any more than a novel use of punctuation would be'.

On Sat, 3 Oct 2009 12:30:48 +1000, Alison Croggon
<[redacted]> wrote:

>Jeffrey, to be perfectly honest what's mostly getting up my nose is
>the smartarse complacency of the publicity, which is, I guess, the
>point of the whole exercise. You can't measure artistic courage by
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>Editor, Masthead: http://www.masthead.net.au
>Blog: http://theatrenotes.blogspot.com
>Home page: http://www.alisoncroggon.com
>

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63. Stephen Ellis
Re: 'Day' by Kent Johnson
Sun 4 Oct 2009

Since when does "legal action" determine literary value, and how did "bravery" become one of those values, if, in fact, it did? I mean, let me get this straight: A bold work of literature would be one that invokes legal action against it, not for what it says, but for what it is, a text whose authorship is in question, but whose authority is not. Yes? Does this mean Kent's book ought to be put in a witness protection program? Or in preventive detention as "prospective terrorist act"? Or perhaps both? Authorship and/or authority in that sense is really just a matter of serving more papers - ah . . . so THEY'RE "the literature", right? - anyway, something that ought to be taken up on the Oprah/Obama/Larry King Tower of Power Hour, and not on UB Poetics, where, gee, unbelievable . . . Buffalo is now in Pennsylvania? Cool.

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Sat, 3 Oct 2009 12:55:14 -0500*
> *From:* [redacted]
> *Subject: Re: 'Day' by Kent Johnson*
> *To:* [redacted]
>
> *On Oct 2, 2009, at 5:55 AM, Jeffrey Side wrote:*
>
> *Very good point. Kent's act is far braver than Kenny's, as it could lead*
> *to legal action. I think this is what makes Kent's act historically more*
> *artistically original than Kenny's.*

The only reason that I can imagine Johnson's act resulting in some kind of legal action, would be if the copies of the Figures edition of Day were stolen. & that doesn't seem to be the case.

My reading of this is that it has to be just about the safest "brave" action that anyone could make. Regardless of what Goldsmith may think of Johnson and this act, I think he's smart enough to understand any of the aesthetic & PR ramifications of Johnson's action and would be very, VERY unlikely to bother to sue. The Figures is getting whatever their wholesale price to Amazon is, so they have no reason to sue either.

This isn't about someone claiming to make an original one of a kind object that's an exact copy of another original one of a kind object. It's about someone buying a book, apparently at retail price (so Goldsmith and the Figures are getting paid already), and charging more for it with some added stickers.

In the software business, this is called "added value."

If there are ten people out there who want to spend $7 extra for some stickers, a signature and an aesthetic concept, that's great. But that doesn't seem too much different to me than the fact that there are people who were willing to spend $22 extra for the book without the stickers and a slightly different aesthetic concept. Because ANY of these people could have originally bought the NYTimes for that day for a buck or less, & they could still get a copy of it from the NYTimes for less than the price of the Figures book.

This isn't Robert Rauschenberg erasing a real drawing by Willem de Kooning and exhibiting the erased paper as his own work. It's not Kathy Acker getting sued by Arthur Hailey for using large chunks of his novels in her own work. It's not John Oswald reconfiguring music by the Beatles, Michael Jackson, etc and being forced to destroy all the undistributed copies of the recordings. It's not Todd Haynes being forced to stop exhibiting and distributing Superstar for it's use of music by the Carpenters.

If Johnson wants to make a brave gesture concerning authorship and copyright, let him try to sell copies of books by Dan Brown or Patricia Cornwall as his own work.

This is about one relatively esoteric artist trying to make some noise while pulling the chain of another relatively esoteric artist. Sure, Goldsmith has some more visibility that Johnson, but neither of these guys have any visibility in the mass culture we live in the midst of. We're talking about artists that may be known to a couple of thousand

> *people in a world with a population of 6 billion.*
>
> *About a dozen people have posted about this on the poetics list and almost all of these posts seem to be trying to make it seem like Johnson's made some kind of aesthetic coup. I don't see how you can read it like that, and I think the lack of pushback that Johnson's partisans have found here is a sign that I'm not the only one sees this issue that way.*

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64. mIEKAL aND

Fwd: [silence] Merce Cunningham Memorial

Sun 4 Oct 2009

---

for those of your in the area...

Begin forwarded message:

> *From: LAURA KUHN <[redacted]>*
> *Date: October 4, 2009 6:23:54 PM CDT*
> *To: [redacted]*
> *Subject: [silence] Merce Cunningham Memorial*
>
> *On behalf of the Merce Cunningham Dance Company and the John Cage Trust, thank you for reaching out to all of us at the time of Merce's passing. We were overwhelmed by the outpouring of love and support from around the world, only reaffirming the number of people who were touched by Merce's life and artistry, and reminding us all how fortunate we are to have been a part of his adventure.*
>
> *In celebration of Merce, a public memorial will take place on Wednesday, October 28. 4 - 9 pm, at the Park Avenue Armory, New York. The Merce Cunningham Dance Company's Event performances in honor of Merce will take place at 4:30 pm and 7:30 pm, but check the Merce Cunningham Dance Foundation's website, www.merce.org, after October 21 for a full schedule of events. The memorial is free and open to the public, no reservations are required.*

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65. Lauren Rachel

Plastique Publishes Book-Length Poem "War Rug" by Francesco Levato

Sun 4 Oct 2009

"Francesco Levato's powerful documentary, 'War Rug' -- like Eliot Weinberger's What I heard about Iraq before it -- detains the language of the perpetrators of

global military aggression and redeploys it to indict them. From J.C. Penny catalog copy to counterintelligence manuals and autopsy reports, War Rug is a fierce yet unfortunate reminder of the absolute horrors of our age." -- Mark Nowak, author of Coal Mountain Elementary

"War Rug" is a work of documentary poetics in the form of a book length poem. Multiple interwoven narratives explore life within zones of conflict as viewed through the lens of current warfare. The narratives range from passages inspired by journal entries, firsthand accounts, and news reports to poetic constructs collaged from military doctrine, Freedom of Information Act released government documents (like CIA interrogation manuals, and detainee autopsy reports), and numerous other sources.

This enhanced eBook contains the author's notebook with hyperlinks to access additional content such as books, web sites, audio, and video that inspired and informed the author's creative process. It is distributed in Portable Document Format (PDF) and is viewable and printable on virtually any platform -- Mac OS, Microsoft Windows, UNIX, and many mobile platforms, including the Apple iPhone.

Please visit http://www.plastiquepress.com to purchase the book directly.

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66. Wystan Curnow
Re: 'Day' by Kent Johnson
Mon 5 Oct 2009

Alison wrote: 'what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess, the point of the whole exercise.' It is part of the point, but not the whole point. But it's a separate point, 'Conceptualist poetry' comes comes rhetorically wrapped, because I read it as faux avant wrapping, and take its serio-comic register as strategically acute, I do not find it complacent, and it does not get up my nose, let alone my smart arse.

Then she wrote:'the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature'. True enough, except that there's much to be said for, and has been said of, shifting language from literature to more literature. To start with what is of interest in a comparison of Johnson's appropriation with Goldsmith's appropriation, relies less on the matter of 'originality' than on the comparison of the role Day plays in Goldsmith's oeuvre with the role it acquires within Johnson's.

Wystan

From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Alison Croggon

[[redacted]]
Sent: Saturday, 3 October 2009 3:30 p.m.
To: [redacted]
Subject: Re: 'Day' by Kent Johnson

Jeffrey, to be perfectly honest what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess, the point of the whole exercise. You can't measure artistic courage by suability, or every tabloid journo would be Pound. Mind you, Enzensberger did say once that the contemporary tabloid paper is the exemplary modernist art object, but if that's the case Goldsmith is onto it while Johnson isn't. I can see, like Jonathan, the point of recontextualising language in the way KG does - there's nothing in KJ's act that recontextualises the language, except the fact that he's put his name on it, when authorship was never that important in the first place. In other words, the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature, and it merely operates at the level of a punchline. Ok, the subsequent (non)fuss points to the mechanisms by which books get known in the consumerist politcs of exchange etc, but really, yawn. In theorising "theft as an artistic act" - which as several people have said isn't precisely groundbreaking - I think it's seriously more interesting to look at Madoff. Or maybe that young guy who stole Damien Hirst's pencil, who _is_ being sued (and who I think is much funnier and is making a much more interesting point). And here you are talking about the "innovation" of a book you frankly confess you haven't read, which is wholly reductio ad absurdum. I mean, it's a fake storm in an egg-cup.

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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67. Sharon Dolin

REMINDER: CBA READING THIS WED.

Mon 5 Oct 2009

Dear Friends,

Just a reminder that The Center for Book Arts Annual Letterpress Chapbook Competition Reading will take place this Wednesday at 6:30 pm. Kim Addonizio who judged the competition, and Bonnie Jo Campbell, the winner, will read from their letterpress chapbooks and Teresa Leo will read from her letterpress broadside. Another broadside by Lucia Perillo, the other honorable mention, will also be for sale that evening. I'll be hosting the festivities. Hope you can join us for the celebration.

The Center for Book Arts
28 W. 27th St., 3rd floor (bet. 6th & B'way)
[redacted]

$10 suggested donation/ $5 members & students.
Refreshments will be served.

And next year's deadline is December 1st. Terrance Hayes will be the final judge. Here's the link for guidelines: http://www.centerforbookarts.org/opportunities/chapbook2010guidelines.pdf

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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68. susan maurer
Susan Maurer reading from PERFECT DARK at the Bowery Poetry Club
Mon 5 Oct 2009

I'll be reading at George Wallace's series at the (NYC) Bowery Poetry Club on 10-18 at 2:30. Do come say hello if a lister shows up. Susan Maurer
_____ Hotmail:
Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

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69. Jason Quackenbush
Re: 'Day' by Kent Johnson
Mon 5 Oct 2009

I read Johnson's Day as saying that Goldsmith's Day is full of shit. Which may just be my own bias showing, but also is something that I think is hilarious. Still, I think the Arsonism anthology was better than either version of Day, and while I've not read any of them, I'm more than willing to concede that my bias

towards Issue 1 is a result of my having been in it. Whereas I think it's disingenuous to ever claim that Day was all that special or attributable to anyone since Johnson via Goldsmith let James Joyce and Jackson Mac Low inadvertently pick the date of his Day.

On Oct 3, 2009, at 8:36 AM, Stephen Ellis wrote:

> *Isn't the issue in much of this literary coup-coup simply an interrogation of where "authority" comes from? What legitimizes authorship? I seem to recall even Dante pulled a paradoxical shift and switcheroo between something Aristotle had said about poiesis, and something that, hmmm . . . was if de capo of the Holy Roman Empire also said, each in contradistinction with the other, so, Dante did a little creative editing to make them more aligned with his own purpose in the Commedia. I don't recall, exactly, and I don't have the books in front of me, but that kind of manipulation has been rife in literature from day one. Hermes, of course, is god of thiefs, lockpicks and poets, so there's no surprise that we all find ourselves (or get found out) inching the crowbar under the door of "that good booty." In terms of creativity at large and poetry specifically, we live in a dead zone, this is one of those dead areas in the history of The Art, so it makes sense that operations like Kent's or Kenny would look to be a mop-up scene, pulling corpses out of circular lecture halls with pincers and dragging them to The Fires, etc. Aesthetically, of course, and in cmplete denial of poetry's current "situation": It's simply up for theft. And these guys are doing the non-proprietary, proper thing, which is dual: Giving old corpses burial by ceremonial fire (the repetition, and, yeah, the repetition) as well as pulling off the originary act of stealing a little of the black soil (blackened a little more by the ash of the burning minions) from Paradise in order to institute on the staid earth, the "new time" of yet another indecent and lovely Adamic crime wave.*
> *SE*
>
> *EMAILING FOR THE GREATER GOOD*
> *Join me*
>
> *Date: Fri, 2 Oct 2009 21:28:09 -0400*
> *From:* [redacted]
> *Subject: Re: 'Day' by Kent Johnson*
> *To:* [redacted]
>
> *We all kill trees. Killing trees is positive: too many trees = too much CO =*

> *big problems for globe/warming trends.*
>
> *Seriously tho, I'll go out on a limb, or perhaps not, and say this: I like both ideas. I thought KG's idea was great and interesting (albeit, w/o reading in full) and Kent's new piece also seems interesting, especially relevant in an era when intellectual privacy, piracy and property is the next big thing (those of you not following the piratebay.org lawsuit, should). Goldsmith and KJ should celebrate together, they're pushing the boulder along, smiling.*
>
> *I will add that I think Johnson's project excels at what much of his work seems to address lately: the destruction of "PoBiz" egos and hype. Certainly Kent has created a type of anti-hype (not like anti-christ, more like anti-matter), denying authorship of Doubled Flowering to this day...*
>
> *I think Kent probably settled on this idea because of 1) DAY's concept almost begs for "theft" and 2) Goldsmith's work has received a lot of warranted and unwarranted attention. To attack something boring and unknown is one thing, but to attack what everyone seems to be talking about, now * that's* something. I think what Kent's piece says is not only that our ideas on authorship are hypocritical (giving KG credit for something he didn't "write," attacking Kent for something he most likely DID write, as if he were someone else), but that once accepted, that pseudonymous work can become sacrosanct, which would explain the hubbub here about KJ supposedly defiling KG's work.*
>
> *-Ryan*
>
> *On Fri, Oct 2, 2009 at 6:47 PM, Nick LoLordo <[redacted]> wrote:*
>
> *Killing trees? Kent has merely killed a few stickers. It's Kenny who*

> *killed the trees; in this sense Kent's work, whatever one thinks of it*
> *otherwise, is at least arguably a more "conceptual" project.....*
>
> *On Fri, Oct 2, 2009 at 12:10 PM, Christopher Leland Winks*
> *<[redacted]>wrote:*
>
> *A lor of verbiage on Kent Johnson's taking the piss out of Kenneth Goldsmith, who richly deserves it as another one of those necrophiles*
> *brandishing (among other gestures) the cryogenically-preserved (freeze-dried?) corpse of a "conceptual" art sans concepts, sans art,*
> *sans*
> *eyes, sans everything. But while I like the joke, is it really worth*
> *killing so many trees just to play one?*
>
> *guidelines*
>
> *--*
> *V. Nicholas LoLordo*
> *Assistant Professor*
> *Department of English*
> *University of Nevada-Las Vegas*
> *[redacted]*
>
> *guidelines*

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70. **Christopher Leland Winks**

Re: 'Day' by Kent Johnson

Mon 5 Oct 2009

None of this goes as far as Guy Debord's "Hurlements en faveur de Sade" in terms of provocative anti-aestheitc moves, nor does it even approach the theory of "detournement" formulated in the 1950s by Debord and Asger Jorn, following Isidore Ducasse's systematic practice of creative plagiarism (of Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the 19th century. Maybe it's the case, following the fashionable phrase, that "everything old is new again," but to me it seems like literary history repeating itself as farce.

And Kent Johnson, whose work I admire, is certainly a good *farceur* who at least indicates the fundamentally farcical nature of po-biz and oxymoronic "writing communities" populated by herds of independent minds.

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71. J. P.
DAY & son
Mon 5 Oct 2009

Are either on Kindle yet?

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72. Brian Clements
Firewheel/Sentence Announcement
Mon 5 Oct 2009

Firewheel Editions announces the second Sentence Book Award and the fourth Firewheel Chapbook Award. The Firewheel Chapbook Award is given to a collection of no more than 20 manuscript pages in any genre. Preference is for innovative work (liberally interpreted), work that crosses genres, work that combines images and text, work in formats other than the traditionally bound book, or work that may have difficulty finding publication elsewhere due to the nature, typography, or format of the work. The recipient of the award will receive 50 copies out of a limited edition. Entry fee: $15 by check to Firewheel Editions or by PayPal at http://firewheel-editions.org. Checks and submissions may be mailed to Firewheel Chapbook Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [redacted]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2009, 11:59 pm PST. The Sentence Book Award will be given to a book-length manuscript of prose poems or a book-length manuscript consisting substantially of prose poems (for example, a book that is half prose poems and half free-verse, or a book-length sequence that mixes passages of prose poetry with other modes). The recipient of the award will receive publication in a trade paper edition with a standard royalty contract and 50 copies of the book. All entrants will receive Sentence #7 (entrants who are already subscribers will have their subscription extended by one issue). Entry fee: $25 by check to Firewheel Editions or by PayPal at http://firewheel-editions.org. Checks and submissions may be mailed to Sentence Book Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [redacted]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2009, 11:59 pm PST. Firewheel Editions subscribes to the CLMP Code of Ethics: "CLMP's community of independent literary publishers believes that ethical

contests serve our shared goal: to connect writers and readers by publishing exceptional writing. We believe that intent to act ethically, clarity of guidelines, and transparency of process form the foundation of an ethical contest. To that end, we agree to 1) conduct our contests as ethically as possible and to address any unethical behavior on the part of our readers, judges, or editors; 2) to provide clear and specific contest guidelines defining conflict of interest for all parties involved; and 3) to make the mechanics of our selection process available to the public. This Code recognizes that different contest models produce different results, but that each model can be run ethically. We have adopted this Code to reinforce our integrity and dedication as a publishing community and to ensure that our contests contribute to a vibrant literary heritage." The recipient of the Sentence Award will be selected by Brian Clements, Editor of Sentence and Firewheel Editions; the recipient of the Firewheel Chapbook Award will be selected by Brian Clements and Tom Nackid, Design Manager for Firewheel Editions. In the event that no recipient is chosen for either award, entry fees will be returned to all of the award's entrants. Authors who have published a chapbook or book with Firewheel Editions, authors who have served on the Board of Contributing Editors of Sentence, graduate or undergraduate students and relatives of Brian Clements and Tom Nackid, and all past and current staff members of Sentence and Firewheel Editions are ineligible. All manuscripts will come to the editors anonymously after screening and preparation by Firewheel staff. Submission guidelines: * Chapbook Award entrants must explain any special production requirements for their projects in the cover letter. * All entrants must provide email address or SASE for Award results. * Unless SASE with sufficient postage for return is included, manuscripts will be recycled. * Multiple submissions are acceptable with an entry fee for each submission. * Translations are acceptable with proof of permission to publish translations. * Electronic submissions must be sent as a single attachment in .rtf (preferred for text-only submissions), .doc, or .pdf format. * All submitted manuscripts must include a one-page cover with author's name, title, author's email address, and name of Award (Chapbook or Sentence); also include a second title page with title only. * The author's name should be recognizable nowhere in the manuscript other than on the cover page.

For more information on Sentence and Firewheel Editions, visit http://firewheel-editions.org or email [redacted]

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73. **amy king**
EOAGH #5 -- NOW ONLINE
Mon 5 Oct 2009

NOW ONLINEEOAGH: A Journal of the ArtsISSUE 5http://chax.org/eoagh/issuefive.html Contents: A PANEL, READING, & EXHIBITIONCHARLES OLSON: LANGUAGE AS PHYSICAL FACT Tenney NathansonCole SwensenSteve McCafferyBarbara HenningAnne Waldman A CHAPBOOKNothing is in Here, by Andrew LevyÂ READINGS/ARTICLES An Interview with Kevin Killian,Â by Tony LeuzziTEXT FOR A CUL-DE-SAC,Â by Wystan Curnow & Lawrence WeinerThe Functional Art of Bruce Nauman,Â by Jessica HullmanA Topological MemoirÂ by Penelope BloodworthPoetic Ecologies in Bruxelles,Â by Arpine Konyalian GrenierComposition as Exposition: A Case File,Â by Bill MarshParadox: The Diminishing Increase of an Author,Â by Tom ClarkField Poetics (a compleat history of de-individualizing practices), by Donald WellmanRaymond Roussel's (New) Africa,Â by Louis BuryIterative View (of Brent Cunningham's Bird & Forest),Â by Jesse SeldessDouble Review of Amy King,Â by Matthew RotandoReview of Brenda Iijima's Rabbit Lesson, byÂ Geoffrey OlsenMetapoetic Speculation In/On Tom Beckett's "This Poem,"Â by Thomas FinkReading Julian Poirer's Poetry, byÂ Filip MarinovichReview of Joseph Lease's Broken World, byÂ John ChavezÂ A POWERPOINT Pace of Dream,Â by Eric Magrane & Wendy BurkÂ PLAYS Captain America,Â by Laura GoldsteinÂ The Obituary Show,Â by CA ConradÂ from Conversations Over Stolen Food,Â by Andy Fitch & Jon CotnerÂ POETRYâ€¨BYÂ Samuel Ace & MaureenÂ Seaton,Â William Allegrezza,Â Renee Angle,Â Robyn Art,Â Ari Banias,Â Emily Beall,Â Roberto Bedoya,Â James Belflower,Â Graeme Bezanson,Â Carlos T. Blackburn,Â Kate Broad,Â Julian T. Brolaski,Â Ethan Saul Bull,Â Tetman Callis,Â Sean Casey,Â Stephen Chamberlain,Â Cheryl Clark,Â Kate Colby,Â Thomas Cook,Â Lisa Cooper,Â Barbara Cully,Â Mark Cunningham,Â Shira Dentz,Â Amanda Deutch,Â Michelle Detorie,Â Rachel Blau DuPlessis,Â Moses Eder,Â Will Edmiston,Â Thomas Fink & MayaÂ Diablo Mason,Â Greg Fuchs,Â Kristen Gallagher,Â Lawrence Giffin,Â Giles Goodland,Â Noah Eli Gordon,Â Stephanie Gray,Â Arpine Grenier,Â Gabriel Gudding,Â John Harkey,Â Jeff Harrison,Â Nathan Hauke,Â Stefania Heim,Â Derek Henderson,Â Michael S. Hennessey,Â Chelsea Hodson,Â N. M. Hoffman,Â Erika Howsare,Â Paolo Javier,Â Adeena Karasick,Â Michael Kelleher,Â Vincent Katz,Â Amy King,Â Paula Kolek,Â Mark Lamoureux,Â Dorothea Lasky,Â Gregory Laynor,Â Sueyeun Juliette Lee,Â Ruth Lepson,Â Joel Lewis,Â Eric Lindley,Â Hillary Lyon,Â Kimberly Lyons,Â Jami Macarty,Â Majena Mafe,Â Jill Magi,Â CJ Martin,Â Filip Marinovich,Â Kristi Maxwell,Â Rachel May & Joshua A.Â Ware,Â E.J.. McAdams,Â Pattie McCarthy,Â Chris McCreary,Â Nicholas

Messenger,Â Benjamin Miller,Â Carol Mirakove,Â Rajiv Mohabir,Â Emily Moore,Â Glenn Mott,Â Uche Nduka,Â Gale Nelson,Â Maurice Olivier,Â Geoffrey Olsen,Â Monica Peck,Â Jennifer Petersen,Â Lance Phillips,Â Siri Phillips,Â Nick Piombino,Â Lanny Quarles,Â Jessy Randall & DanielÂ M. Shapiro,Â Karin Randolph,Â Karen Randall & Ross,Â Priddle,Â Michael Rerick,Â Christie Ann Reynolds,Â James Sanders,Â Sam Schild,Â Kyle Schlesinger,Â Morgan Lucas Schuldt,Â Paul Siegell,Â Sandra Simonds,Â Joel Sloman,Â Rick Snyder,Â Alan Sondheim,Â Leah Souffrant,Â Sparrow,Â Christopher Stackhouse,Â Elizabeth Kate Switaj,Â Eileen Tabios,Â Paige Taggart,Â Anne Tardos,Â Jeremy James Thompson,Â Elizabeth Treadwell,Â Matt Turner,Â Mara Vahratian,Â Nico Vassilakis,Â Andi Werblin,Â Sara Wintz, andÂ Deborah Wood.
http://chax.org/eoagh/issuefive.html _____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

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74. amy king
This is What a (Pro)Feminist [Man Poet] Looks Like
Mon 5 Oct 2009

In May 2009, Danielle Pafunda curated the first installment of Delirious Hem's This is What a Feminist [Poet] Looks Like. This forum featured women discussing the relationship between their feminism & their poetry, and these contributions elicited thoughtful responses from women & men bloggers alike. Mark Wallace was one of those bloggers. Together, we've curated This is What a (Pro)Feminist [Man Poet] Looks Like. We hope you'll visit, read, comment, & enjoy!
Monday October 5: Brian Teare, Christian Peet, & H.L. HixTuesday October 6: Hugh Behm-Steinberg, Kareem Estefan, & Kevin Simmonds Wednesday October 7: Mark Wallace, Mike Hauser, & Nate Pritts Thursday October 8: Philip Jenks, Tim Atkins, & Tony FrazerFriday October 9: Tony Trigilio, David Lau & Rodrigo Toscano
Upcoming Forums:
November: This is What a Feminist [Poet] Looks Like, 2
December: 2009 Advent Kalendar (check out 2008's!)
Delirious Hem -- http://delirioushem.blogspot.com/2009_05_03_archive.html
Delirious Lapel -- http://www.deliriouslapel.blogspot.com/

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

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75. ART ELECTRONICS

53. Venice Biennale: Poetry Network & Virtual Installation on SL

Mon 5 Oct 2009

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53. BIENNALE DI VENEZIA Eventi Collaterali
Poetry Network / Net-Poetry Reading in Web Cam by Caterina Davinio
Info: e-mail: [redacted]

Audio/video events of poetry in networked live connection

The Italian digital artist and poet Caterina Davinio on October 9 will realize in San Servolo (Venice) - in the context of the Venice Biennale / Collateral Events - a poetry video-reading in web cam, together with poets and artists from the world, who will bring their poetic presence in a participative event of global communication.

NOTE: This collaborative performance is part of 53. Esposizione Internazionale d'Arte La Biennale di Venezia - Eventi Collaterali 2009 / MHO_Save The Poetry / Fondazione Mare Nostrum

Opening: October 9 2009
Time: live 03:PM - 04:00 PM (Italian time) Get info, time could be changed. Recordings screening no-stop.

Curators: Fondazione Mare Nostrum, Marco Nereo Rotelli. Coordination: Elena Lombardi. Curator of virtual events on line (Planetary & Interplanetary Poetry Events): Caterina Davinio. Technical Assistance: Riccardo Preziosi.

Artists: Caterina Davinio, in connction with the poets and artists: Stefano Donno (Italy Lecce), Vincenzo Bagnoli (Italy Bologna), Ruth Lepson (USA), Phoebe Giannisi (Greece), Obododimma Oha (Nigeria), Nicole Mauro (USA), Mirona Magearu (USA), Matteo Fantuzzi (Italy Bologna), Massimo Mori (Italy Firenze), Lamberto Pignotti (Italy Roma), Italo Testa (France), Gabriele Montagano (Italy Napoli), Francesco Muzzioli (Italy Roma, audio), David Seaman (USA),Craig Saper (USA), Avi Rosen (Israel), Annamaria Ferramosca (Italy Roma), Alfonso Siracusa (Italy Siracusa), Cristina Vignocchi (Italy Sant'Andrea Pelago / Modena), Joseph Young (UK), Liliana Ugolini (Italy Firenze, audio), Philip Meersman (The Netherlands), Juan Diaz Infante (Mexico), Denis Belley (Quebec Canada), Annelisa Addolorato (Italy, Milan), Mariapia Quintavalla (Italy, Milan), Anna Balint (Hungary), Elif Sezen (Australia/Turchia), Mario Lunetta (Italy, Roma)

Genre: contemporary art/poetry, net-art, digital art, poetry, avant-garde

The digital artist and poet Caterina Davinio will realize in San Servolo Island (Venice, Italia) a net-poetry reading by web cam, with poets and artists from the world, in the context of the project MHO_Save the Poetry, collateral event of the Venice Biennale, Marco Nereo Rotelli Curator. The poets - by software Skype and web cam - will bring their poetic presence in a great event of communication: the poetry word as individual instance, but also identity of people and global breath, by new media and communication technologies. After the virtual installation "Poetry Shuttle Landing on SL", on the 40. anniversary of the Lunar Landing, for celebrating the Centenary of Italian Futurism, a new digital performance based on communication, as a virtual place for interchange and aggregation, opportunity of dialogue and presence.

Mare Nostrum Foundation has developed other projects about the topic of cultural identities in danger: Isola della Poesia (installation by Marco N. Rotelli) collateral event of the Venice Biennale 2005, which included the virtual event on line Isola Virtuale by Caterina Davinio (500 involved poets). But the collaboration between Rotelli and Davinio started in 2001, when Bunker Poetico - special project by Harald Szeemann - was realized in the 49. Venice Biennale. More then 1000 poets participated In Bunker Poetico from many countries.

LINKS - NETWORK POETICO - VMH Caterina Davinio Curator These are some of the links of the "Planetary & Interplanetary virtual events" in the context of the 53rd Biennale di Venezia - Eventi Collaterali 2009:

-The First Poetry Shuttle Landing on Second Life
http://slurl.com/secondlife/Face%20North/163/50/22

- Special Event: Poetry Network -"Poetry Readings in Web Cam" (line/off line, live) on October 9 2009 in San Servolo (Venezia, Italia). After this date, recordings on the YouTube Channel (until November 22)

- Network Poetico VMH / Welcome on Board. Virtual Happening in the Biennale Opening days and open call on line (Dead Line November 22 2009). The "guest book" of the space-shuttle is linkable from the Internet and from Second Life.

Submit a poem
http://xoomer.virgilio.it/cprezi/poetry-join.htm
http://xoomer.virgilio.it/cprezi/installazione-sl-join.htm

For SL performance submissions, contact [redacted]

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76. Elizabeth Switaj
Re: Chinese Whispers at Myopic Books
Mon 5 Oct 2009

So is this event going to address the relationship between the term "Chinese Whispers" and the racist notion that Chinese speech is all just a jumble of unintelligible syllables? Or are we just ignoring that?

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

77. Skip Fox
Re: 'Day' by Kent Johnson
Mon 5 Oct 2009

If I didn't care much about anything (time, quality of consciousness, engagement of value, etc.) except getting my name dribbled about, I'd write an epic titled _Daze_ by retyping, in turn, Goldsmith and Johnson.

As it is . . .

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78. Aldon Nielsen
Re: 'Day' by Kent Johnson
Mon 5 Oct 2009

---

have to get new glasses -- I read that as "nerds of independent minds"

On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks
<[redacted]>wrote:

> *None of this goes as far as Guy Debord's "Hurlements en faveur de Sade" in terms of provocative anti-aestheitc moves, nor does it even approach the theory of "detournement" formulated in the 1950s by Debord and Asger Jorn, following Isidore Ducasse's systematic practice of creative plagiarism (of Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the 19th century. Maybe it's the case, following the fashionable phrase, that "everything old is new again," but to me it seems like literary history repeating itself as farce. And Kent Johnson, whose work I admire, is certainly a good *farceur* who at least indicates the fundamentally farcical nature of po-biz and oxymoronic "writing communities" populated by herds of independent minds.*

--
Aldon L. Nielsen

Kelly Professor of American Literature
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"My last defense
Is the present tense."
--Gwendolyn Brooks

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79. Jeffrey Side
Statement from Kent Johnson
Mon 5 Oct 2009

Jeffrey Side wrote, kindly offering to send in a response by me to recent posts here. It would be easier to post directly, of course, but that doesn't seem to be possible.

Just to say I'm a bit bemused by the many earnest comments (at Poetics, at the other two major poetry lists, and at the initial first announcement of the wok here [I just noticed the typo, I'll keep it] http://www.digitalemunction.com/2009/09/22/advertisement-kent-johnsonsday/#comments) that dismiss my new book as "trivial" in nature, as a "tempest in a teapot," as a gesture devoid of "risk," and so on. You have to admit: For a "publication" so trifling, the book sure seems to be generating a lot of indignation!

The thing is, these comments on the work's triviality are quite correct and obviously so. And I am sort of disappointed that part of its conceptual point seems to have been missed by so many. Alison Croggon's "yawn," for example, is perfectly poignant, inasmuch as she seems unawares that the Goldsmith wing of "Conceptualism" feverishly advocates Boredom as a poetic principle! So why my book would be dismissed because it out-bores KG's is beyond me. The muse that paid me a visit, you see, *instructed me* to be boring and to really go all the way, not just halfway, as with the case of KG's dime a dozen neo-readymade move. My Day aims to be, precisely, a dialectical advance in the concept of boredom. Which doesn't mean it's original (well, OK, maybe it is a little bit), or risky, or worth the paper it's not even written on.

I hope that helps clarify things.

Still, it's pleasing to see there are as many poets expressing enthusiasms about my book as there are those in a snit about it. Today, for example, Charles Zito posted the following comment at Digital Emunction, and I share it, eager that the many of you who are avant-garde academics will use it as he plans to use it. Perhaps after the full-page ad comes out next month, in a publication widely available at your local chain bookstore, more of you will? I hope so, as sales of the book (of which there already have been an unexpected few!) will help the continuing work of BlazeVOX, to which fabulous press I am donating all royalties. Anyway, here's what Charles Zito wrote:

> *After watching a video on Kenny G, I wondered how far this conceptualism, with its lack of concern for originality or copyrights, could go. That it has resulted in this "reproduction" is truly entertaining. I just wanted to let you know that, as a result, your accomplishment will be discussed in my graduate poetry workshop. Thought you might enjoy that knowledge.<*

Further, just as an informational note (and I promise I am not making this up), I have heard in the past couple days that there are tentative plans in the UK for the publication of a _Day Variorum_, both texts, KG's and KJ's, in one volume, set in parallel columns for ease of comparison. Hopefully, some of the hefty copies will be adopted in future seminars at those new citadels of Conceptualism, U. of Penn and Princeton.

best,

Kent

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80. Thomas savage

Re: often I am permitted to return to Duncan

Mon 5 Oct 2009

Thank you so much for reading Duncan's poem. It happens to be one of my favorites. When I tried to read your poem, nothing came up. Sorry. Regards, Tom Savage

_____
From: Nate Pritts <[redacted]>
To: [redacted]
Sent: Sunday, October 4, 2009 11:00:12 AM
Subject: often I am permitted to return to Duncan

Incliner - the magazine from the Art Academy of Cincinnati - has a new series on their blog called SEEING IS READING: videorecordings of artists & writers. Here's the link:

http://inclinermagazine.blogspot.com/

The newest installment is up now - me reading Robert Duncan's poem "Often I Am Permitted to Return to a Meadow." It is accompanied by an essay that is about Coleridge, Duncan & Nate Pritts (veering off into talk about my new book, THE WONDERFULL YEARE, due out in early 2010 from Cooper Dillon books).

I had kind of a bad hair cut at the time.

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

_____ Your E-mail
and More On-the-Go. Get Windows Live Hotmail Free.
http://clk.atdmt.com/GBL/go/171222985/direct/01/

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81. Adam Katz
Re: DAY & son
Mon 5 Oct 2009

---

no, but i think you can get the actual nytimes itself on kindle

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82. Jennifer Karmin
Oct 10: 4000 WORDS 4000 DEAD
Mon 5 Oct 2009

4000 WORDS 4000 DEAD
street performance by Jennifer Karmin

Saturday, October 10th
4-5pm

in front of the Epiphany Church
201 S. Ashland Avenue
Chicago, IL

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?" -- Martha Raddatz, ABC News' White House correspondent to Dick Cheney

Jennifer Karmin has been collecting 4000 WORDS for the 4000 DEAD Americans in Iraq. All words are being used to create a public poem. During street performances, she gives away these words to passing pedestrians.

Submissions are ongoing as the Iraq War continues and the number of dead grows. Send 1-10 words with subject 4000 WORDS to [redacted].

Participants include:
Emily Abendroth, Harold Abramowitz, Amanda Ackerman, Manan Ahmed, Charles Alexander, mIEKAL aND, David Baratier, Michael Basinski, Cara Benson, Charles Bernstein, Anselm Berrigan, Rachel Blau DuPlessis, Laynie Browne, Lee Ann Brown, Amina Cain, Teresa Carmody, Maxine Chernoff, Catherine Daly, Patrick Durgin, Annie Finch, Daniel Godston, Arielle Greenberg, Kate Greenstreet, Roberto Harrison, Carla Harryman, David Hernandez, Jen Hofer, Lisa Janssen, Pierre Joris, John Keene, Matthew Klane, Toni Asante Lightfoot, Joyelle McSweeney, Miranda Mellis, Philip Metres, Vanessa Place, Kristin Prevallet, Lisa Samuels, Susan Schultz, Laura Sims, Juliana Spahr, Christopher Stackhouse, Chuck Stebelton, Stacy Szymaszek, Tony Trigilio, Eric Unger, Joshua Marie Wilkinson, Andrew Zawacki, and many more.

Sponsored by:
the 4th annual Chicago Calling Festival, http://chicagocalling.org
& Chicago Artists Month 2009, http://www.chicagoartistsmonth.org

October 10th Chicago Calling performances
2-11pm at the Epiphany Church with:
Rachel Thorne Germond, World Listening Project, Laura Goldstein, Marisa Plumb, Rebecca Cooling-Mallard, Ryan Ingebritsen, Esther Vomplon, Krista Franklin, Harry Ross, Ira S. Murfin, Brother Anthony Teague, Kyeong Hee Choi, Hasan Abdur-Razzaq, Gerard Cox, Adam Smith, Kristy Bowen, Julie Strand, Christopher Preissing, Guillermo Gregorio, Jayve Montgomery, Ben Boye, Joel Wanek, Jennie Knaggs, Joel Peterson, Nick Schillace, Jon Brumit Regina Baiocchi, Houreya Elsayed, Ed Roberson, Philip Greenlief, Paul Hartsaw, Clifton Hyde, Damon Short, and a few surprises.

$15 admission
http://www.epiphany-chicago.org

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83. { brad brace }

pleated plaid pamphlets published

Mon 5 Oct 2009

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004 Rank Abuse Rank and Fashion Roadside Rubble
005 Rapid Cellular Proliferation Rapid Circuit Roar of Breakers
006 Rapid Glance Rapid Rate Roared Forth
007 Rapid Readings Rapid Response Roaring Streams
008 Rapid Russian Rapid Strides Roasted River Horse

009 Rapidly Reverted Rapidly Risen Roasted Toasted
010 Robbed Blind Robed Investiture Rock Calm
011 Rock Ridge Rocket Fins Rockhampton Ebony
012 Rapt Affection Rapt Attention Rapt Bemusement
013 Rapt Fury Rapt Intensity Rapt Stance
014 Rapturous Exclamation Rare Art Rare Bird Rare Distinction
015 Rare Elation Rare Explicit Clarity Rare Felicity Rare Forays

12 new pleated plaid pamphlets published!
now second editions with
1125 pages only $20USD

{ brad brace }

Pleated Plaid Pamphlets
Volume 004-015; Number 2
[accompaniment to insatiable abstraction engine]

http://bbrace.laughingsquid.net/abstraction-engine.html
http://www.bbrace.net/abstraction-engine.html
[redacted]

brad brace, bbrace, architecture, poetry, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction,musical

{ brad brace }

Pleated Plaid Pamphlet
Volume 015; Number 2
[accompaniment to insatiable abstraction engine]

http://bbrace.laughingsquid.net/abstraction-engine.html
http://www.bbrace.net/abstraction-engine.html
[redacted]

brad brace, bbrace, architecture, poetry, engineering, biography, memoir, illustration, map, creative, writing, drama, opera, puzzles, games, samizdat, artists' books, poetry, fluxus, contemporary, art, design, fiction,musical

ppp4a
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-004-no-2/7746407

ppp5a
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-005-no-2/7746574

ppp6a
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-006-no-2/7746787

ppp7a
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-007-no-2/7746870

ppp8a
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-008-no-2/7746979

ppp9a
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-009-no-2/7747086

ppp10a
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ppp11a
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ppp14a
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-014-no-2/7748264

ppp15a
http://www.lulu.com/content/e-book/pleated-plaid-pamphlet-vol-015-no-2/7748343

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84. William Slaughter
Notice: Mudlark
Mon 5 Oct 2009

New and On View: Mudlark Poster No. 83 (2009)

Galicia 1986 | Nick Ripatrazone

Nick Ripatrazone's work has recently appeared or is forthcoming in The Kenyon Review, The Saint Ann's Review, Sou'wester, The Los Angeles Review, and The New York Quarterly. He lives with his wife in northern New Jersey and is pursuing an MFA from Rutgers University.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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85. George Wheeler
Seeking Submissions
Mon 5 Oct 2009

Gov't Issue is currently seeking poetry and essays. Please send all materials to [redacted]

Government Issue publishes a selection of reprints, found pieces, lyric prose, art, reviews, and interviews. Founded in Philadelphia in October 2008, it is the bellwether for American lives after the economic collapse.

http://govt-issue.com/

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86. Alison Croggon
Re: 'Day' by Kent Johnson
Mon 5 Oct 2009

Hi Wystan. I can't believe how my fingers itch reading this stuff, the way it makes you want to open your mouth and comment, although you know it would be better not to. And then you regret it. And here I am again. I guess in that way Kent's action is a hugely successful provocation.

I was never exercised with its "originality". It's a complacent action because it has all the answers in advance, and any criticism is instantly self-cancelling. I think that's deadly. It's boring because all it is about is literary politics, all that strategic acuteness you mention, as if there isn't a world out there (yes, I am perfectly aware of Kent's background and involvement, and am grateful to him for introducing me to contemporary Russian poetry - I know he can do more interesting things). It presents itself a risk - or at least Jeffrey is presenting it as

risk, to be fair I'm not sure Kent is - when it involves no risk at all (it would have been much more risky, and maybe if the question of contemporary authorship was the issue would have had more point, as someone else said, to plagiarise Dan Brown). As if Goldsmith is going to bother to sue. I do think the fact that the book is simply a matter of putting stickers over KG's name is funny, because - as I said in some comment earlier - it's a better joke if the book doesn't exist at all, and it clearly doesn't. But it takes about two minutes to get the punchline, and then I find myself here, being part of the performance, so that Jeffrey can go "aha! you see? what an interesting literary controversy!"

Jeffrey, of course KG "recontextualises" the language in DAY, whether he says he does or not. He takes the text of the NYT and puts it between the covers of a book. If that's not recontextualising I don't know what is. And of course that "defamiliarises" it. I've seen Goldsmith perform his found texts (is this what is meant by "not reading" them?) and it's far from boring, whatever his own intentions - more a sudden levitation of the mundane and unheard into vivid life. I guess this is also a performance of sorts, but really, what for? It assumes a whole lot of things about literature and then goes out to prove them, like bad science. And here I am helping it along. Mouth zipping up now.

xA

On Mon, Oct 5, 2009 at 10:29 PM, Wystan Curnow <[redacted]> wrote:
> Alison wrote: 'what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess,
> the point of the whole exercise.' It is part of the point, but not the whole point. But it's a separate point, 'Conceptualist poetry' comes
> comes rhetorically wrapped, because I read it as faux avant wrapping, and take its serio-comic register as strategically acute, I do not find it complacent, and it does not get up my nose, let alone my smart arse.
>
> Then she wrote:'the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature'.
> True enough, except that there's much to be said for, and has been said of, shifting language from literature to more literature. To start with
> what is of interest in a comparison of Johnson's appropriation with Goldsmith's appropriation, relies less on the matter of 'originality' than on the comparison of the role Day plays in Goldsmith's oeuvre with the role it acquires within Johnson's.
>
> Wystan
>
>
>

> _____
> From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Alison Croggon
[[redacted]]
> Sent: Saturday, 3 October 2009 3:30 p.m.
> To: [redacted]
> Subject: Re: 'Day' by Kent Johnson
>
> Jeffrey, to be perfectly honest what's mostly getting up my nose is
> the smartarse complacency of the publicity, which is, I guess, the
> point of the whole exercise. You can't measure artistic courage by
> suability, or every tabloid journo would be Pound. Mind you,
> Enzensberger did say once that the contemporary tabloid paper is the
> exemplary modernist art object, but if that's the case Goldsmith is
> onto it while Johnson isn't. I can see, like Jonathan, the point of
> recontextualising language in the way KG does - there's nothing in
> KJ's act that recontextualises the language, except the fact that he's
> put his name on it, when authorship was never that important in the
> first place. In other words, the supposedly radical transformation is
> not radical at all, it just shifts the language from literature to
> more literature, and it merely operates at the level of a punchline.
> Ok, the subsequent (non)fuss points to the mechanisms by which books
> get known in the consumerist politcs of exchange etc, but really,
> yawn. In theorising "theft as an artistic act" - which as several
> people have said isn't precisely groundbreaking - I think it's
> seriously more interesting to look at Madoff. Or maybe that young guy
> who stole Damien Hirst's pencil, who _is_ being sued (and who I think
> is much funnier and is making a much more interesting point). And here
> you are talking about the "innovation" of a book you frankly confess
> you haven't read, which is wholly reductio ad absurdum. I mean, it's a
> fake storm in an egg-cup.
>
> xA
>
> On Sat, Oct 3, 2009 at 3:54 AM, Jeffrey Side <[redacted]> wrote:
>> Mairead,
>>
>> But being fun as a measure of artistic worth is not being questioned by
>> Kent? What he is questioning are concepts of authorship in relation to
>> literary theft.
>>
>>
>>

>> On Fri, 2 Oct 2009 10:06:16 -0400, Mairead Byrne
>> <[redacted]> wrote:
>>
>>>Other aspects of the artistic practices of KG and KJ are worth
>> considering. KG has brought Abbie Hoffman's Steal This Book to vital
>> and extraordinary development in the stunning super-energizing
>> panoramic UbuWeb. He's also an A1 performer: live, on paper, and
>> conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree
>> with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just
>> as heartily to some senses of humor as KG does to mine. The work
>> often seems mean to me, not just mean-spirited but flimsy. A lot of
>> what KG is doing is energizing the poetry world by importing and writing
>> (in VERY large letters) ideas from the art world. KJ, to me, is a kind of
>> policeman (CIA man?), setting off small bombs to injure poets, or at
>> least crumple their horny toe-nails. This policeman is an upstanding
>> citizen as teacher and translator though, maybe he even loves poetry
>> there. But at night, he puts on his little cape, and runs round sticking
>> needles into things .....YIKES now he's heading for me....
>>>
>>>
>>>>>> Jonathan Ball <[redacted]> 10/02/09 9:39 AM >>>
>>>Thanks Jeffrey, however I did read your post when you originally sent it
>>>around. My original point is to take issue with your statement, as I
>> claim
>>>that there is nothing innovative or audacious about this appropriation
>> by
>>>Johnson. Its conceptual value is not to earmark thievery as art, or to
>>>question categories of authorship --- both dry, boring notions by now --
>> -
>>>but rather to extend to its logical extreme the rhetoric of a
>> conceptualist
>>>like Goldsmith.
>>>
>>>My point is that Goldsmith's rhetoric of conceptulist value being the
>> only
>>>value is already dry and boring. What makes Goldsmith's texts, such
>> as DAY,
>>>innovative and audacious works is the actual poetic richness of the
>> texts
>>>produced under these "uncreative" constraints, not the their
>> conceptualist
>>>underpinnings. Therefore, Johnson's act, aside from being hamfisted

>> satire,
>>>is just "more of the same" insofar as conceptualist writing is
>> concerned.
>>>Goldsmith makes use of conceptualist tactics to defamiliarize
>> language (in
>>>this case the language of journalism and advertising) through a
>> reframing in
>>>order to produce poetic texts. Johnson is taking a work of conceptualist
>>>poetry as his source, and turning it into more conceptualist poetry ....
>> no
>>>such radical defamiliarization of language has occurred (in other
>> words, no
>>>poetry is produced through a shift of the text's framework).
>>>
>>>Moreover, the act by Johnson will not lead to legal action --- Goldsmith
>>>suing over somebody stealing his previously stolen text .... the
>> thought is
>>>absurd. The original act by Goldsmith is the only one subject to legal
>>>action. In any case, whether or not a poetic act is subject to legal
>> action
>>>is no source or guarantor of its artistic value.
>>>
>>>Jonathan
>>>
>>>
>>>
>>>On Fri, Oct 2, 2009 at 5:48 AM, Jeffrey Side <[redacted]>
>> wrote:
>>>
>>>> Jonathan, please see my blog on this, where I say:
>>>>
>>>> 'Incidentally, it could be said that Johnson's appropriation of
>>>> Goldsmith's "work" is, perhaps, the more innovative and audacious
>> act
>>>> in comparison to Goldsmith's "original" gesture, which, I think most
>> will
>>>> recognise, was based on an already established artistic precedent.'
>>>>
>>>>
>>>> http://jeffrey-side.blogspot.com/
>>>>
>>>>

>>>>
>>>>
>>>>
>>>>
>>>> On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball
>>>> <[redacted]> wrote:
>>>>
>>>> >I want to say that I'm not annoyed by Johnson's DAY. I am new to
>>>> this list
>>>> >and don't really know who Johnson is, he seems to have a longer
>>>> history with
>>>> >this list (somebody mentioned that he was banned from it, for
>>>> reasons I
>>>> >don't know about). I think his project is intended as a joke, but
>> since
>>>> it
>>>> >is being presented and supported by some as serious work, I just
>>>> want to
>>>> >talk about whether or not it stands or falls as serious work. It
>> certainly
>>>> >succeeds as a joke.
>>>> >
>>>> >
>>>> >
>>>> >
>>>> >
>>>> >On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz
>>>> <[redacted]> wrote:
>>>> >
>>>> >> >
>>>> >> > What if one took the annoyed response to
>>>> >> > Johnson's DAY as exactly the reaction he wanted
>>>> >>
>>>> >>
>>>> >> Not to answer this question one way or another, but to point out
>>>> that, were
>>>> >> this reaction what he was going for, that still doesn't make it
>>>> a "good"
>>>> >> thing to have gone for. It may very well be, though.
>>>> >> a
>>>> >>
>>>> guidelines

>>>> >>
>>>> >
>>>> >
>>>> >
>>>> >--
>>>> >Dr. Jonathan Ball, Ph.D. (English)
>>>> >Sessional Instructor
>>>> >University of Manitoba
>>>> >University of Winnipeg
>>>> >
>>>> >www.jonathanball.com
>>>> >
>>>> >"If someone tells you writing is easy, he is either lying or I hate
>>>> him." --
>>>> >Farley Mowat
>>>> >
>>>>
>> guidelines
>>>>
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>>>--
>>>Dr. Jonathan Ball, Ph.D. (English)
>>>Sessional Instructor
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>>>"If someone tells you writing is easy, he is either lying or I hate
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>>>Farley Mowat
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> --
> Editor, Masthead: http://www.masthead.net.au

> Blog: http://theatrenotes.blogspot.com
> Home page: http://www.alisoncroggon.com
>
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>

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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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87. Tim Peterson

EOAGH 5 Now Online - Launch at CUNY GC on 10/6

Mon 5 Oct 2009

---

*EOAGH ISSUE 5 LAUNCH
*
**

TUESDAY, OCT 6 @6PM

Martin Segal Theater, CUNY Graduate Center

365 Fifth Ave NYC

This event is co-sponsored by the Center for the Humanities,

the GC Poetics Group, and Chax Press

6:00 Dorothea Lasky

6:10 Kate Broad

6:20 Uche Nduka

6:30 John Harkey

6:40 Thomas Fink

6:50 CA Conrad

7:00 Benjamin Miller

7:10 Vincent Katz

7:20 Louis Bury

7:30 Anne Tardos

7:40 Emily Moore

7:50 Ari Banias

8:00 Paolo Javier

8:10 Stefania Heim

8:20 Kimberly Lyons

8:30 Emily Beall

8:40 Julian Brolaski

8:50 Sueyeun Juliette Lee

NOW ONLINE

EOAGH: A Journal of the Arts

ISSUE 5

http://chax.org/eoagh/issuefive.html

* * *

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A PANEL, READING, & EXHIBITION curated by Charles Alexander

CHARLES OLSON: LANGUAGE AS PHYSICAL FACT

Tenney Nathanson

Cole Swensen

Steve McCaffery

Barbara Henning

Anne Waldman

.

A CHAPBOOK

Nothing is in Here, by Andrew Levy

READINGS/ARTICLES

An Interview with Kevin Killian, by Tony Leuzzi

TEXT FOR A CUL-DE-SAC, by Wystan Curnow & Lawrence Weiner

The Functional Art of Bruce Nauman, by Jessica Hullman

A Topological Memoir by Penelope Bloodworth

Poetic Ecologies in Bruxelles, by Arpine Konyalian Grenier

Composition as Exposition: A Case File, by Bill Marsh

Paradox: The Diminishing Increase of an Author, by Tom Clark

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Raymond Roussel's (New) Africa, by Louis Bury

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Double Review of Amy King, by Matthew Rotando

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Reading Julian Poirer's Poetry, by Filip Marinovich

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Captain America, by Laura Goldstein

The Obituary Show, by CA Conrad

from Conversations over Stolen Food, by Andy Fitch & Jon Cotner

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88. Susan Webster Schultz

Tinfish 19 is in the house!!!!

Tue 6 Oct 2009

Aloha Tinfish friends--

I am writing to announce publication of our 19th issue of the annual journal, which is beautifully designed, covered by hand-made stuffs, and full of wonderful work. Please support our efforts to publish experimental poetry from the Pacific.

Tinfish 19 includes parodies of Wallace Stevens by Jill Yamasawa and Gizelle Gajelonia; a letter to the editor in verse by Ryan Oishi; poems from Daniel Tiffany's forthcoming Tinfish volume, _Dandelion Clock_; landlord poems by Oscar Bermeo and Deborah Woodard; interventions in Maoist indigestion by Kenny Tanemura and Guantanamo by Rachel Loden; as well as poems by such luminaries as Barbara Jane Reyes, Jody Arthur, Jennifer Reimer, Janna Plant, Brandon Shimoda, Mandy Luo, Dennis Phillips, Emelihter Kihleng, Paul Naylor and others. Graphic design by Chae Ho Lee, covers and centerfold by Maya Portner, editorial assistance from Jade Sunouchi, art direction from Gaye Chan, and editorial diligence by Susan M. Schultz. The covers were handmade, the books handbound. $10.

We are charging $12 through http://www.facebook.com/l/5f651;2checkout.com (go to http://www.facebook.com/l/5f651;tinfishpress.com, click on "purchase," go to the bottom of the 2checkout page and order that way) because we no longer get our postage from UH. You can also order at 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744, the home office.

For more, please read the Editor's Blog here. Includes photographs of our making the covers by hand, and of very cute children (if I may say so myself!).

http://www.facebook.com/l/5f651;tinfisheditor.blogspot.com/2009/10/tinfish-19-as-unalienated-labor-only.html

aloha, Susan M. Schultz
Editor

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89. steve dalachinsky
sad news
Tue 6 Oct 2009

for any of you who knew suzanne fiol of issue project space or her work for artists sadly she passed away yesterday of age 49

↑ Index

90. Ruth Lepson
Re: often I am permitted to return to Duncan
Tue 6 Oct 2009

thank you nate pritts--I remember duncan coming to classes at stony brook & dancing around as he wrote fragments on the board & drew arrows btwn them--I wrote many poems after this one. didn't notice the haircut.

On 10/4/09 11:00 AM, "Nate Pritts" <[redacted]> wrote:

> *Incliner - the magazine from the Art Academy of Cincinnati - has a new series on their blog called SEEING IS READING: videorecordings of artists & writers. Here's the link:*
>
> *http://inclinermagazine.blogspot.com/*
>
> *The newest installment is up now - me reading Robert Duncan's poem "Often I Am Permitted to Return to a Meadow." It is accompanied by an essay that is about Coleridge, Duncan & Nate Pritts (veering off into talk about my new book, THE WONDERFULL YEARE, due out in early 2010 from Cooper Dillon books).*
>
> *I had kind of a bad hair cut at the time.*
>
> _____
> *:: Dr. Nate Pritts*
>
> *:: http://www.natepritts.com*

> *Your E-mail and More On-the-Go. Get Windows Live Hotmail Free.*
> *http://clk.atdmt.com/GBL/go/171222985/direct/01/*

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91. Tarpaulin Sky Press

Tarpaulin Sky Press Open for Submissions of Full-Length Manuscripts

Tue 6 Oct 2009

Dear Friends and Readers,

During the month of October, Tarpaulin Sky Press will be reading full-length manuscripts of poetry, fiction, and cross-genre work. Manuscripts should be postmarked between October 1 and October 31, 2009. There is no need to query first; simply mail the manuscript according to the directions below.

Please send one copy of your manuscript along with two copies of the title page (note: the reading process is not "blind"--we ask for two title pages only so that we may keep one with the manuscript, and the other for reference/notes, etc). Be sure that your title pages include your name, address, telephone number, and email address.

Cover letters are read with interest. We like to know who your are, what you're up to, and where we can read more of your work.

We do accept simultaneous submissions but ask that you let us know immediately if your manuscript is accepted elsewhere. Individual pieces from the manuscript may have been previously published in magazines, anthologies, and short-run chapbooks, but the collection as a whole must be unpublished. Manuscripts will not be returned. Please do not send us your only copy.

Writers who have not been published in our literary journal should include a $20 reading fee in the form of a check or a money order made payable to Tarpaulin Sky Press. Past contributors to Tarpaulin Sky may submit their manuscript with a $10 reading fee. Current subscribers to Tarpaulin Sky Press do not need to include a reading fee (you've already done plenty to support the press--thank you). Everyone submitting a manuscript is welcome also to choose from any TSky Press trade paperback (sorry, no chapbooks)--just let us know which title you would like, and enclose with your submission packet a 9x12, self-addressed, stamped envelope with $2.64 in postage. We will ship the books separately from your notification SASE.

Mail your submission to

Tarpaulin Sky Press
PO Box 189
Grafton, VT 05146

For notification of decisions, include a business-size SASE. If you would like to receive acknowledgment of the receipt of your manuscript, please include a stamped, self-addressed postcard. Notification of decisions will be made in February 2010. Publication of accepted manuscripts will be in 2010 & 2011.

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92. Martha Cinader Mims

PR: Poetic Symmetry in Downtown Greenville

Tue 6 Oct 2009

October 6, 2009
Press Release: For Immediate Release
Contact: Martha Mims, [redacted], [redacted]

Please include the following event in your calendar.
Interviews and Photos are available upon request.

Poetic Symmetry with Martha & Tony Mims

Saturday, Dec. 12, 7:30pm
Coffee Underground
1 E Coffee St
Greenville, SC 29601
[redacted]
[redacted]

I met my husband Tony, a poet, when I was hosting Listen & Be Heard Open Mic in Vallejo, CA. He appeared to be trying not to be noticed, but after creating a sensation on the mic, he stood out in the crowd. I tried to act like he wasn't going to rock my world, but he did anyway. After that fated meeting we published Listen & Be Heard Weekly together and opened Listen & Be Heard Poetry Cafe in downtown Vallejo. After five years we closed up shop, and continue only with the online Arts News and Poetry publications. We felt like we had done everything we could do where we were, and I followed him with our three boys to his hometown, Greenville, SC.

He always told me that Greenville was a beautiful and unique city and he was going to move me there one day. And I'm glad he did! Greenville is indeed a rare gem, and in the five months that I have been living here, I've seen many signs of a flourishing arts community.

On Saturday December 12, at 7:30pm we will make our arrival official with a poetic performance in the theatre at the Coffee Underground in downtown Greenville. We have distinctive styles, quite different from each other. Both improvisational fun and the culmination of decades of spoken word performance between the two of us, what happens when we come together is synergistic and transformative.

We look forward to sharing the excitement with friends, family and poetry lovers in Greenville. The Coffee Underground serves dinner and desserts and of course espresso drinks, coffee and tea. Seating is limited to fifty. Advance purchase of tickets is recommended, and will be available at the counter, at the Coffee Underground.

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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93. Martha Cinader Mims

PR:Newcomer to Greenville to be Guest Speaker in Travelers Rest

Tue 6 Oct 2009

September 29, 2009

Press Release: For Immediate Release

Contact: Martha Mims
phone:[redacted]
e-mail:[redacted]
Photos and Interviews available upon request.

What: Guest Poet Martha Cinader Mims
When: Friday, Nov. 13, 7pm
Where: Leopard Forest Cafe, 26 S. Main St. Travelers Rest, SC
How Much: $2
Event phone#: [redacted]
Event e-mail: [redacted]

Martha Cinader Mims, a new arrival in Greenville, will be the guest speaker on Friday, Nov. 13 at 7pm at the Leopard Forest Cafe in Travelers Rest. Every second Friday of the month, Trillium Arts Center hosts a poetry open mic that follows a reading by a guest poet at the Leopard Forest Cafe. After newcomer, Martha Cinader Mims, made a brief appearance for the open mic in August and

then disappeared, they found her on the internet and requested for her to return as a guest speaker. This will be her first public appearance in South Carolina.

Originally from New York City, Martha Cinader Mims is a published poet and author, who has also toured in America and Europe as a spoken word artist and even has a underground hit on vinyl. She and her husband, Tony Mims, published Listen & Be Heard Weekly and ran Listen & Be Heard Poetry Cafe in the bay area of California for five years, before moving to Greenville, his hometown. She is presently working on a novel and also seeking opportunities for storytelling, another aspect of her work as a writer.

Martha Cinader Mims
Listen & Be Heard Network
[redacted]
http://www.listenandbeheard.net

Get Skype and call me for free.

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94. Christopher Leland Winks

Re: 'Day' by Kent Johnson

Tue 6 Oct 2009

I definitely support "nerds of independent minds," being somewhat of one myself, but not the "herds" that, I believe, Harold Rosenberg identified and pilloried as far back as the 1950s.

But here's a modest proposal: following the video "24-hour Psycho," in which Hitchcock's film is slowed down to a 24-hour length, why not publish an edition of "Day" with one large letter on every other page (the left-hand page of the open book being blank)? It could be the most unwieldy flip-book (interarts mixed media) ever published! It would have Kabbalistic implications! It could be an example of relational aesthetics! Surely that's worth a few Ph.D. theses!

----- Original Message -----
From: Aldon Nielsen <[redacted]>
Date: Tuesday, October 6, 2009 12:53 pm
Subject: Re: 'Day' by Kent Johnson
To: [redacted]

> *have to get new glasses -- I read that as "nerds of independent minds"*
>
> *On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks <[redacted]>wrote:*
>
> *> None of this goes as far as Guy Debord's "Hurlements en faveur de*

Sade" in
> terms of provocative anti-aestheitc moves, nor does it even approach the
> theory of "detournement" formulated in the 1950s by Debord and Asger Jorn,
> following Isidore Ducasse's systematic practice of creative plagiarism (of
> Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the
> 19th century. Maybe it's the case, following the fashionable phrase, that
> "everything old is new again," but to me it seems like literary history
> repeating itself as farce. And Kent Johnson, whose work I admire, is
*> certainly a good *farceur* who at least indicates the fundamentally farcical*
> nature of po-biz and oxymoronic "writing communities" populated by herds of
> independent minds.
>
> ==========
>

--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"My last defense
Is the present tense."
--Gwendolyn Brooks

↑ Index

95. Elizabeth Switaj
Re: 'Day' by Kent Johnson
Tue 6 Oct 2009

Of course, as usual, the real radicals working in this vein are neither from the West nor from the overdeveloped world. I who have had the tremendous privilege of seeing, holding, and reading the work of these artists do not even know their names, though I can tell you where to find their work.

In the bookstores in the tourist areas of Phnom Penh or Sihanoukville, you will see what appear to be standard reproductions of various English language texts including, perhaps most strikingly of all, those translated from other tongues, including Japanese. Open these books, however, and you will find something entirely different: an appropriation through the mechanism of the photocopier. This is a powerful reverse colonization of the word and a rejection of notions of intellectual ownership that have served to reify Western dominance and capitalistic exploitation. It is, too, a method of deploying modern Western technology and words (thus ideas) against modern Western ideas.

Most radically of all, the artists decline to add their names to the books they have thus appropriated which presents a challenge not only to concepts of authorship and intellectual property but to identity itself. It also reflects a thorough understanding of the Death of the Author (and, given Cambodia's history, one suspects of real death as well).

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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96. Sara Wintz
announcing poetryTV!
Tue 6 Oct 2009

WHAT ARE YOU WATCHING?!?

well whatever it is, be sure to tune out and tune into poetryTV!: a new reading platform for writers, hosted at unnameable books, in brooklyn.

*the first episode
on october 18th
at 6:30 EST
features live broadcasts from:

danny snelson (philly)
justin katko (cambridge, uk)
and ed steck (pittsburgh)

which will be projected onto the walls of the glorious backyard at unnameable books all evening!

get ready!

and be sure to join us:
october 18th
at 6:30pm EST

at unnameable books//600 vanderbilt ave./brooklyn, ny

see you soon!

↑ Index

97. Tribbey, Hugh R.
Re: 'Day' by Kent Johnson
Tue 6 Oct 2009

Is aesthetic judgment invalid because it's socially constructed?

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Skip Fox
Sent: Monday, October 05, 2009 12:37 PM
To: [redacted]
Subject: Re: 'Day' by Kent Johnson

If I didn't care much about anything (time, quality of consciousness, engagement of value, etc.) except getting my name dribbled about, I'd write an epic titled _Daze_ by retyping, in turn, Goldsmith and Johnson.

As it is . . .

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98. David Chirot
re Debord's Hurlements & Ducasse's Poesies-
Tue 6 Oct 2009

Many thanks to Christopher Leland Winks for writing of Debord & Lautreamont.

It is not so much that so called american conceptual poetry mentions, slighly misquoting Brion Gysin, that writing is decdes behind painting, but that american poetry itself is often about 100-150 years behind that in other countries. Not unexpectedly, once seizing on some of these ideas and diluting, deforming, omitting areas, to create a sanitized "homeland security" american version of them, the ideas then should turn out to be reactionary rebrandings.

"Boredom is always, always, counter-revolutionary," writes Ducasse/Lautremont in Poesies. Before him, Baudelaire wrote of "acedie, la maladie des moines," (acedia, the illness of monks), which implies besides boredom a kind of mental masturbation.

The main goal of much of the discussion, as it itself demonstrates on cue, is that the current rebranded remakes of revisionary versions of old stereotypes and clichesof modern art and poetry is to generate not ideas but WORDS. Publish or perish! As Murat has pointed out, plagiarism can get one in trouble; while copying the newspaper etc doesn't. hence what better way to write safely in an academic and "understanding" setting pieces which are simply copies of safe and innocuous documents--and at the same time get credit and generate yet more copies of copies and commentaries which are copies of commentaries. Soon the filing and data mining sections of the Dept are being devoted to the moving about and classifying of an endless production of copies of copies . . . each one though may be thought of as slightly "different and interesting" if one changes the author's name and so in the familiar lexicon, "defamiliarizes, reframes and recontextualizes" the samo samo.

The speed with which so called american conceptual poetry is marched right through the door into the classroom is part of its "usefulness," that is, it generates WORDS--as one of the principle anxieties of poetry and poetics in the academic/maintream is the necessity for producing "language" at al costs, and preferably at a low cost for a high yield return, which copying huge chunks of words does wonderfully..

In the Borges story of Pierre Menard, Menard,an obscure French belle lettriste, manages to write his own verison, with Herculaean labors, of a few chapters and fragementsof Don Quixote. Incredibly, his version, written inthe early 20th century, is word for word the same as Cervantes' text. Yet, as the narrator, demonstartes, becuase the words are written, generated from within Menard, and in a different time and place, the seemingly identical text takes on now a much richer and more profound meaning than the original. The difference between menard and say "Day" (or maybe "groundhog Dagy"--) is that Menard uses a consciously literary text, while today's example under discussion uses that holy of Holies, the New York Times. (Which, a great many of its writers would take note of--is also aliterary text in at least their articles--)

Paul Celan wrote that "poetry no longer imposes itself, it exposes itself." In the "day' forumaltion, "poetry" is imposed on the "non-poetic" as a way to lay claim to a new territory a new source for the insatiable demand for material--i.e. words

Menard's version of Cervantes is a work that "exposes" a different text which is existing in the text as it is, one that takes place within the timme period of

William James et alia, making the meaning of phrases shift quite drastically, though the wrods are the same.

William Carlos Williams in stating that "a poem can be made of anything," made use of a menu; next on the agenda should be perhaps the Encyclopedia Britannica or the MacMillan Encyclopedia of baseball, with the statistics of every player who ever appeared in a Major league uniform, even if, like "Moonlight" Graham, they haver batted or played the field but simply waited on deck.

Ancient documents show that originally the writer, as scribe, was a copyist of the words and numbers read off or spoken by others. The scribe was "instrumental" in the conducting of commerce and diplomacy, of keeping records and and deatiling prophecies As a useful member of the ruling class's servant groups, the scribe was entrusted with many "trade secrets" at times, making room for treachery if one was so tempted. (I.E.--"selling out"--)

In uneasy times such as the present, when security and surveillance are daily more intensely imposed on every individual, what could be a better way of writing than to become a scribe, a copyist, and so ensure oneself a steady position in the realm of the ruling class?

Bartleby, the copyist who said, "I prefer not to," and Flaubert's Bouvard and Pecuchet who , after essaying to learn about everything and fail and then decide to begin copying again, seem less like doomed souls than examples of what kind of stupidity (in Flaubert's view) it takes to refuse to be a copyist.

In the Renaissance, when the figure of the ARTIST in capital letters began to be developed as a being with Star Power and Romantic Madness etc, it was not uncommon to find wealthy households in which there were hanging amazingly exact copies of famous originals which themselves were in the hands of even wealthier and more powerful patrons.

The owners of the copies were satisfied, because it was not simply that they possessed a copy of a great work, like a machine made print of today, but that their copy was an "original" by so and so a well known expert at copying others' works for the benefit of his clients.

Thus in the era which first really sent into orbit the idea of the Great genius Artist, one finds also the example of the highly skilled and respected craftsperson who can turn out a good and "original" copy.Of Course, in the Renaissance, many things were respected that today would horrify--

But then, the idea of a copy by a good copyist as a suitable ornament for any respectable home was something of VALUE and a demonstration of the taste of the owners. . . . Perhaps "conceptual poets" can be able to find this sort of

employment--and so escape the Curse of Saturn bestoewed upon those called Original.

before this discussion had started i was working on a piece of which these are excerpts which related to what Christopher Winks writes of--

. Lautreamont writes of using plagiarized material only if one develops it, and the *Poesies* is filled with examples from Pascal esp and a few other writers, in whcih Lautreamont has changed in some cases just one word, which does indeed greatly develop in new openings of possibilities the plagiarized quotation. In a way, this method of development is not unlike the "detournement" of the Situationists, in which some banality is turned into a kind of slogan turned against the original cliché ridden banalities it is confronting and deforming . . .

Yet there is also the poet's work against the banality the cliché, the stereotype, in which the journey is taken ever further into the core of language--such as Isou's "the word is the stereotype" forcing him to go further afield and delve into the letter itself as the field for poetic action and imagination. Isou's idea of a chiseling phase having reached its apogee in the letter of Lettrisme enables him to use it also as a fulcrum for beginning the new word of the Amplic phases, in which Lettrisme must deconstruct everything and replace it with its Lettriste version and so start anew working for a Utopian society. (In the background is the letter work of Schwitters and also the half joke of Rimbaud’s "Voyelles" with the color coded vowels used to start all sorts of hallucinatory speculations among the young followers of the missing [vanishing, disappearing, no longer poet] poet, leading to Des Esseintes' (in Huysmans’s *A Rebours*) making various forms of colors-sounds associations in the way the Japanese do with scent associations, so that a color is played like a note, a letter--the idea of a kind of organ on which one sounds a note and its equivalent in colors appears--like a kind of minimalist jukebox! Which idea is actually found in the minimalist works in a way of Steve Reich and the early Phillip Glass.)

Isidore Isou, quite early in his career as founder & center of the Universe of Lettrisme,-- Isidore Isou, formulator of a species of Gesamtkunstwerk in which all the arts and media are reformulated-- though in a manner less militant & much less obsessed with mechanical speeds than the same project previously remodeled/remodulated by the hands of the Italian Futurists— this God Isidore Isou propounded a new form of Historical Development of Poetics, based on the alternating periods of the two yin/yang currents of the "Amplic" and "Chiseling."

(Isou claimed—and could prove--that his theoretical method dated to his early adolescence, before his arrival in post- Liberation Paris from his native

Romania. His first published works in French on the subject appeared in 1947, from the prestigious Gallimard Press, though many others, such as the one quoted here, are dated as early as 1942, and were written while the poet was still living in his “country of birth. “)

Larry Wendt in *“The Genealogy of narrative’’* gives one a very good & concise introduction to these two Isousien tendencies, the Amplic and the Chiseling:

In his attempt to rewrite all of human knowledge, Isou had discovered that the evolution of any art was characterized by two phases: 'amplic' and 'chiseling.' In following the development of the art of poetry for example, Isou saw the Lettrist at the end of a long chiseling phase which had begun with Baudelaire reducing narrative in his poetry to anecdote, then Rimbaud disregarding anecdote for lines and words, Mallarmé reducing words to sound and spaces (particularly in *Un Coup de Des*), and finally the Dadaists destroyed the word altogether. Isou saw at the end of this phase the new beginnings of an amplic stage for culture, from which a whole host of new arts, ways of working, and social institutions would eventually spring, with Isou at the center of all creative work.

The Lettrist worked on the level of the letter at the heart of what they believed to be an experiential language that was to be the basis of their new culture. Their *Lexique Des Lettres Nouvelles, *for example was a sonic alphabet of a 130 or so sounds from which a new natural language was to spring from and from which they composed their poetry.

(Larry Wendt, *The Geneolgy of narrative)*

* *

* ** *“*It’s not about notes, it’s about feelings,” *Ornette Coleman famously stated regarding Free Jazz. Isou continually emphasizes feelings in opposition to words. For Isou, writing in *MANIFESTO OF LETTERIST POETRY A) Commonplaces about Words:*

“The word is the first stereotype,” but “All impulses escape stereotyping.”

For Isou, the stereotype goes back to those “Notions . . . [from] . . . an inherited dictionary,” recalling Flaubert’s *Dictionairre des idees recues (Dictionary of received ideas), *itself a compendium of the inanities which, since they are unquestioningly accepted, makes them appear to be “real” ideas, forms, persons, events, knowledge, whose sheer accumulation create Isou’s concept of the “rigidity of forms [that] impedes their [our fluctuations] transmission.”

For, verily, are not stereotypes the very embodiment of the “rigidity of forms,” which create that false sense of their being eternal verities in “Naming the Unknown by the Forever,” in contradistinction to Baudelaire’s concept of

modernism as the conjunction of the ephemeral and the Eternal, that which is eternal within the ephemeral, and that ephemerality existing within the appearance of the Eternal?

This reactionary, anti-modernist tactic , recognized by Baudelaire, Flaubert and Isou, is the use of Naming to be a Forever which excludes the Unknown, producing the stereotype of the word, an impediment to transmission by its stoppage of feelings and thoughts, by its “brutality of words” which are those “Discharges transmitted by notions.”

“Discharges transmitted by notions!” What a great phrase, what an image! The ultimate weapon whose use stops just this side of violence turns out to be the stereotype transmitted by “notions’ which have al the horrible solidity of the “Biggest Lies” of advertisements, propaganda, discourses of institutions, “stamps of authenticity and approval,” while at the same time retaining a reassuring vagueness whose very fuzziness causes the mind to settle dreamily into it as into a nice fat feather bed. (See Jim Thompson’s The Killer Inside Me for the Deputy Sheriff Lou Ford’s use of the cliché as a way of refraining from “the real way” of killing rather than simply “boring to death” his victims).

Isou's Amplic phase is interesting to contrast with the Amplic of some of today's American conceptions of production in the poetries of Flarf and Conceptualism a la Kenny G. IN the latter, for example, one finds what Bartleby said "I prefer not to" to--copying, rather than plagiarism with a development, moving of files, data, the poet as office drone aestheticizing the means of production for the pleasure of the observing CEO's or "high paying high art customers." A kind of useless Amplic mad production is churning away while being observed by the owners of the means of production, for whom the poet in a sense has become again a dependent worker, not even a craftsman, but simply an invisible drone.

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99. Stephen Ellis

Re: 'Day' by Kent Johnson

Tue 6 Oct 2009

Old Hurrian tactic: Set loose an individual and simple mind in a herd of sexualistic collectivity bent on independence, read the details of the inevitably resulting cont[r]act, and send out assassination squads to execute it. Or him. Or them. All of it. And him. And them. "All" is a big word, containing a lot of syllables. Stallions like to listen to a mare stink within their midst. Debord bottled it. "Day" is day-glo, after the scent. Priviledge, yeah: It's okay, don't worry: Attaturk won't be up for another 3500 years. And anyway, what IS priviledge but scent on stink? Horses know the way, but not the difference. K

and K know that, and have had the good fortune to get lost in it. By process of removal. Whaddaya call a two-sided triangulation, anyway?

SE

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Mon, 5 Oct 2009 13:40:24 -0400*
> *From:* [redacted]
> *Subject: Re: 'Day' by Kent Johnson*
> *To:* [redacted]
>
> *have to get new glasses -- I read that as "nerds of independent minds"*
>
> *On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks*
> *<*[redacted]*>wrote:*
>
> *None of this goes as far as Guy Debord's "Hurlements en faveur de Sade" in terms of provocative anti-aestheitc moves, nor does it even approach the theory of "detournement" formulated in the 1950s by Debord and Asger Jorn, following Isidore Ducasse's systematic practice of creative plagiarism (of Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the 19th century. Maybe it's the case, following the fashionable phrase, that "everything old is new again," but to me it seems like literary history repeating itself as farce. And Kent Johnson, whose work I admire, is certainly a good *farceur* who at least indicates the fundamentally farcical nature of po-biz and oxymoronic "writing communities" populated by herds of independent minds.*
>
> *--*
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *The Pennsylvania State University*
> *University Park, PA*
> *16802-6200*
>
> [redacted]
>
> *sailing the blogosphere at http://heatstrings.blogspot.com*
>
> *"My last defense*
> *Is the present tense."*

> --*Gwendolyn Brooks*

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100. Adam Katz
Who Knows?
Tue 6 Oct 2009

When I was like ten or so, I would just walk through the fiction section in my local public library, close my eyes, reach my hand out, pick a book blindly, and read it very fast. (Now I think I am the slowest reader I know.) Anyways, once I did this and read a very powerful novel about climate change, and I have googled zealously on occasion trying to remember its title and author, to no avail.

There is this protagonist who, by the end of the first section, has written a book called something like "One Minute to Midnight" or "6 Minutes to Midnight," about how the oceans are about to reach their CO2 saturation point, after which there will be massive, rapid climate change. (This book must have been written, at earliest, in the mid '80's I think.) There are special interests trying to stop him from publishing. Some chase scene in an airport near the end of this section, escalators and washrooms and syringes and such. Something about being on an airplane, worrying about the CO2 being released by one's fizzy drink.

At the beginning of the second section, his book has managed to appear, and the climate change has begun. In e.g. Florida, and all tropical places, it is difficult to breathe, the air is bad. Something about driving a car around Florida. Then there are these evil groups trying to secure power in the radically changed place the world's becoming. They develop a virus to wipe out massive populations in Africa (and Asia?) - the virus is somehow developed from a toxin. There is a group trying to make potable water from sea water, but they cannot because the toxin has contaminated the oceans. This evil group is also kidnapping human mutants and experimenting on them, and developing a new species called "the Meek" with smaller brains and bigger lungs who will live on. Something about the head bad guy eventually being devoured by the mutants. Something about the protagonist having sex on a couch.

In a later section, the air everywhere is very bad, and there are groups of people who live in underground structures. There is a species of dwarf-like creatures called the Homunculi, or "Uncles" for short. Something about this underground structure eventually being overwhelmed by the Uncles, and our heroes must flee. They have heard rumors of concentration camps.

But they discover that these are not death camps but life camps. They make it to one. The fences are to keep creatures out, not people in. Eventually the surviving members of the human race are living in a space station(s). The station has a perfectly efficient self-contained ecosystem: people, plants, food, waste, air, water, etc., fully conserved, and life goes on. Something about a glassed-off area containing 100% humidity air, in which zero gravity fish can fly this way and that. From space, Earth appears brown.

Any of this ringing some rusty bells? I'm a nostalgic soul (Puccini makes me weep even while boring me), and'd love to know what I was reading.

Adam Katz

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101. jared schickling
C. J. Martin and Delete Press
Tue 6 Oct 2009

Dear All,

Delete Press is pleased to announce the release of its first chapbook, What Is Worship? 3 by C. J. Martin. Letterpressed and stitched, a limited number of copies will arrive with slipcovers.

Please visit our website:

deletepress.org

and consider ordering this wonderful little book.

looking forward to it ---

Delete Press

_____
Hotmail: Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

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102. Sarah Sarai
*SPD recommends *The Future Is Happy**
Tue 6 Oct 2009

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http://www.spdbooks.org/search/default.aspx?categoryid=53

Small Press Distribution placed *The Future Is Happy* - my poetry collection - on its recommended list. To buy, go to the link above, or the publisher (BlazeVOX) at http://www.blazevox.org/bk-ss2.htm

thanks,
Sarah Sarai
http://my3000lovingarms.blogspot.com/
http://myspace.com/sarahsarai

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103. Doug Holder

Doug Holder, Gloria Mindock, Susan Tepper, Martin Golan to Read at KGB BAR NYC Oct. 9

Wed 7 Oct 2009

CERVENA BARVA PRESS READING
KGB Bar, 85 East 4th Street New York City, NY
October 09, 2009
7:00 pm - 9:00 pm

Doug Holder is the founder of the Ibbetson St. Press. His poetry and prose have appeared in The Boston Globe, Rattle, Cafe Review, The New Renaissance, Home Planet News, Boog City, Poetry Bay, Word Riot and many others. He holds an M.A. in Literature from Harvard University, and recently released: "From the Paris of New England: Interviews with Poets and Writers."

Pamela L. Laskin is a lecturer in the English Department at The City College, as well as director of The Poetry Outreach Center. She is a published author of five picture books and four volumes of poetry, most recently, SECRETS OF SHEETS (Plain View Press) and GHOSTS, GOBLINS, GODS AND GEODES. (World Audience Press.) LIFE ON THE MOON: MY BEST FRIEND'S SECRETS, a textbook of teen fiction that she edited, will be published in the fall.

Susan Tepper's collection DEER & Other Stories has just been published by Wilderness House Press. A five-time Pushcart Prize nominee, she's had fiction and poetry in American Letters & Commentary, Green Mountains Review, Salt Hill, New Millennium Writings, Crannog and elsewhere. Cervena Barva Press published her chapbook Blue Edge (2006). Susan is assistant editor of Istanbul Literary Review. www.susantepper.com

Martin Golan's latest book is Where Things Are When You Lose Them, a collection of stories. It follows his novel, My Wife's Last Lover, which was No. 1 on Amazon's best-seller list for Montclair for over a year. You can read about him at http://martingolan.com

HOST: Gloria Mindock is the author of three full-length poetry collections, Blood Soaked Dresses (Ibbetson Street, 2007), Nothing Divine Here (U Soku Stampa, Montenegro, 2009), and At the Heaven's Gates, (Cogito Press,

Romania, 2009). She is editor of Cervena Barva Press, and the Istanbul Literary Review. Her work has been widely published in the US and abroad.

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104. steve dalachinsky
reading and homage to suzanne fiol
Wed 7 Oct 2009

Dear Friends,

Suzanne Fiol died two days ago. The sadness and grief will move in after the shock moves on, who knows, but the show will go on, thanks to the incredible Staff and Board at ISSUE Project Room, thanks to the eternal energies of founding Saint Suzanne.

Below is ISSUE's email re: Suzanne's death. Following that is the Press Release for "Poetry to the Infinite Power," the benefit/event/memorial you are participating in, which starts at 7pm this Friday night 10/9 at the Garage at ISSUE, 232 3rd St, Brooklyn. Admission is $12. You may bring a guest for free. Everyone is reading one piece, around three minutes. Then there's a gigundo dance party, stay if you can.

I am attaching a reading order. Nada, can you please send this to Flarfians, ccing me?

Anne Waldman just emailed me w/ Subject as

"Suzanne in infrastructure music heaven"

Write or call me [redacted] w/ any questions.
Bob

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105. steve dalachinsky
rare david ware appearance etc 8-11pm
Wed 7 Oct 2009

Kind (and urgent) Greetings to All,

Now that we're a week away from this major event, a BIG-UP reminder thereof:

Thursday, October 15, 2009 at Abrons Arts Center, NYC
DAVID S. WARE
DARIUS JONES TRIO
WILLIAM PARKER & THE LITTLE HUEY CREATIVE MUSIC ORCHESTRA

David S. Ware has been gearing up for this performance the whole summer and up to the present moment. The one only time I've every seen this Master perform solo, it was a breathtaking transporting ascent. Solo is how DSW wanted to return to the stage following his life being saved. We are also very happy that Laura Mehr, who donated her kidney to David in May, will by flying up from Florida and will be in the audience, hearing David perform live for the first time.

Darius Jones so belongs up in here, oh my god, this young man will be bringing it! Some new pieces will be premiered further to selections from his stunning debut album, Man'ish Boy. Read this amazing just posted review of Darius' album (writer got it!): http://popdose.com/jazz-dont-hurt-the-blazing-fire-of-a-manish-boy/

William Parker & The Little Huey Creative Music Orchestra will be making their first NYC appearance in over four years; their last show at Vision Festival 2005 was one of the most illuminated, dancing, joy-inducing, next level sets at Vision Fest, ever! They'll be premiering a new Parker composition entitled, "Subsequent Illumination Inscriptions / Light Cottage" (for George Russell).

OK, the deal is this: AUM is renting the Abrons Arts Center in order to manifest this magnificent triple-bill; we need to sell more tickets in order to make the fee we promised to the musicians (and not be in serious debt this season). So we exhort you to please buy tix and be there if you're in the NYC metro (and beyond..?) and also spread the good word of this event to all available friends who are into transformative live musical performance by some of the musical masters of the present era. Deal? Dynamite! (See full details below the horizontal line to forward to friends with your own pointed preface; thanks!).

Advance Tickets Now Available: $20- (plus $3.50 surcharge is true, but still a little less than $25- at the door!)
exclusively from Theatermania / OvationTix
online here <https://www.ovationtix.com/trs/pr/679665>
and by phone [redacted] or [redacted]

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106. Charles Bernstein
Raymond Federman (1928-2009)
Wed 7 Oct 2009

Raymond Federman and I worked together at Buffalo and he was a shining light in our Poetics Program. I have posted more here -- http://epc.buffalo.edu/authors/bernstein/blog/#10-07-09

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107. Maria Damon
Re: Raymond Federman (1928-2009)
Wed 7 Oct 2009

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oh! this is sad indeed.

Charles Bernstein wrote:
> Raymond Federman and I worked together at Buffalo and he was a shining
> light in our Poetics Program. I have posted more here --
> http://epc.buffalo.edu/authors/bernstein/blog/#10-07-09
>

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108. Jeffrey Side
Kent Johnson on The New British School
Wed 7 Oct 2009

Kent Johnson on The New British School:
http://www.digitalemunction.com/2009/10/07/the-new-british-school/

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109. Camille Martin
new on Rogue Embryo's blog
Wed 7 Oct 2009

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new on Rogue Embryo:

Gilbert Sorrentino, The Orangery
Houston Giraffe Topiary
Desert Gold
Paris Dusk
Kimberly Lyons, Abracadabra
Kiln, Mississippi (moth HERE)

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

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110. Al Filreis
PoemTalk #23 on Cid Corman (Frank Sherlock, Tom Devaney, Fran Ryan)
Wed 7 Oct 2009

Today we are releasing episode 23 of "PoemTalk" - a discussion of Cid Corman's "Enuresis" with Frank Sherlock, Tom Devaney and Fran Ryan.

http://www.poemtalk.org
http://www.poetryfoundation.org/

- Al Filreis

Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Program in Contemporary Writing
University of Pennsylvania

http://www.writing.upenn.edu/~afilreis

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111. Séamas Cain
Dadadadadadadadadadada
Wed 7 Oct 2009

_____

REDFOXPRESS at Dugort, on Achill Island, County Mayo, in the west of Ireland, publishes a collection of small artists' books dedicated to experimental, concrete & visual poetry or any work combining text & visual arts in the spirit of dada or fluxus.

Examples include ...

1.) "ACHILL : THE ISLAND," poems by the Achill writer John F. Deane, with visual-art by artists from or residing on the Isle of Achill, including Antic-Ham, Rene Boell, Ronan Halpin, Mary Lavelle-Burke, Amanda MacMahon, John McHugh, Margo McNulty, Margaret Morrisson, Inge Schulz, Willem van Goor, & Francis van Maele.

Size 15 x 21 cm., Rives BFK vellum 210 gr., 40 pages, in plexiglas slipcase, Inkjet & laser printed, 150 copies numbered & signed by the author.

2.) "Cadavre Burlesque," by Fritz Sauter, 40 pages, A6 format (10.5x15 cm. / 4 x 6"), 40 pages, hardcover, thread & quarter cloth binding, laser printing on ivory paper.

Fritz Sauter is a writer of poetry & plays & radio plays; he is an artist in the post-post-dada tradition.

Books can be ordered by e-mail
from [redacted] or
via Paypal to [redacted]

REDFOXPRESS,
Dugort, Achill Island
County Mayo, Ireland

Recent publications ...

http://www.redfoxpress.com/new.html

Visual Poetry collection ...

http://www.redfoxpress.com/dada.html

Dadadadadadadadadadada,

Séamas Cain
http://www.saorsainn.net
http://alazanto.org/seamascain

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112. Geoffrey Gatza
Production film of Day by Kent Johnson
Wed 7 Oct 2009

Day by Kent Johnson

Production film of Day by Kent Johnson.

Geoffrey Gatza Editor & Publisher of BlazeVOX [books], publisher of weird little books, constructs Day by Kent Johnson from Day by Kenny Goldsmith. Set to Stravinsky's The Rite of Spring. http://www.blazevox.org/Day.mov

Do It Yourself @ Home:

Make your own Day by Kent Johnson with your very own, D. I. Y. sticker. Download the template here and have your way with your copy! http://www.blazevox.org/Day cover flat.pdf

Price: $30, plus shipping and handling [$300 for each of ten numbered copies signed by the Author, no charge for shipping and handling]. All copies come with specially designed, affixed stickers (on cover, back cover, title page, spine, etc.) to impart authorship, copyright, blurbs, and co-production.

Book Information:
· Paperback: 836 pages
· Binding: Perfect-Bound

· Publisher: BlazeVOX
[books] & The Figures
· ISBN: 9781935402992

for one low low price : $30
http://www.blazevox.org/bk-kj4.htm <http://www.blazevox.org/bk-kj4.htm>

Praise

If the 836-pp. Day established Kenny Goldsmith as without a doubt the leading conceptual poet of his time, the 836-pp. Day by Kent Johnson may well be remembered for nudging the politics of Conceptual Poetry out of blithely affirmative, institutional framings, and into truly negational, critical spaces.

‹Juliana Spahr

Recent trends in technologies of communication have already begun to subvert the romantic bastions of "creativity" and "authorship," calling into question the propriety of copyright through strategies of plagiaristic appropriationŠ Such developments have caused poets to theorize an innovative aesthetics of "conceptual literature" that has begun to question, if not to abandon, the lyrical mandate of originality in order to explore the potentials of the "uncreative," be it automatic, mannerist, aleatoric, or readymade, in its literary practiceŠ Such activity (employing self and ego-effacing tactics via uncreativity, unoriginality, appropriation, plagiarism, fraud, theft, and falsification as its precepts) has become one of the most radical, if not one of the most popular, limit-cases of the avant-garde at the advent of the millennium. With Day, Kent Johnson claims his place as one of the major figures of this new writing, showing, in single move, how Conceptual Poetry has been nearly forty years behind the politics of Institutional Critique. ‹Christian Bök

As he once asked, at the blog of the Poetry Foundation (though with what seems in retrospect a disingenuous banality), ³Nearly one hundred years after Duchamp, why hasn¹t appropriation become a valid, sustained[,] or even tested literary practice?² Here now, Kent Johnson wagers the query with a vengeance, brazenly upping the ante of Uncreative dialectic by throwing down before us a readymade gesture that is nothing but dizzying in the synthesis of its conception: a flagrant appropriation of a Conceptual work¹s Authorship and Copyright, categories which themselves had been branded into this same text, in flagrant appropriation by another K (yes, me), in first, antithetical instance. Thus, here at Boring Ranch, in gamble with a gambol, he claims all the cow chips, one could say, with the searing, asterisked irony of a double-K smoking iron. His Day emerges hot and bright from the dead-dark of an innocent pre-dawn, a sort of authentic Afterlife that rises from the ³original² simulacral body in which it had lain (latent and expectant). As in the best of Sherrie Levine, but more radically still, it summons us, now, that we might think harder in its

sudden light. Indeed, Kent Johnson¹s Day stands as the first Conceptual gesture of its kind in the history of American poetry: An open, literal theft of an entire ³book,² exhibited without shame, as a new and strange Work of Art in our Museum of Modern Poetry. I can only tip my hat. ‹Kenny Goldsmith

_____

Kent Johnson's previous book is Homage to the Last Avant-Garde (Shearsman, 2008). He lives in Freeport, Illinois.

↑ Index

113. steve russell
Fw: How do you get the juices flowing again?
Wed 7 Oct 2009

---

or hurrytheflow with hallucinogens... back in the day, my day, poets preferred pain. i'm most inspired when i hurt myself. i should know better, but...

----- Forwarded Message ----
From: Roy Exley <[redacted]>
To: [redacted]
Sent: Fri, September 25, 2009 3:56:14 AM
Subject: How do you get the juices flowing again?

Attempt to halt the flow of time without the use of hallucinogens, then examine and analyse your emotional responses when you realise that your efforts are futile - also you'll realise, concurrently that it is far easier to write a poem!

↑ Index

114. Jonathan Skinner
ANNOUNCING ECOPOETICS 06/07
Wed 7 Oct 2009

ANNOUNCING ECOPOETICS 06/07
http://www.ecopoetics.org

ecopoetics 06/07 (covering 2006-2009), packed with poetry, prose, criticism, translation, interviews and artwork from nearly eighty contributors. An Australian Eco-Poetics section, guest-edited by Michael Farrell. A Theodore Enslin feature. Interviews with Gary Snyder and mIEKAL aND. New work from Mei-mei Berssenbrugge, Benjamin Friedlander, Forrest Gander, Joan Retallack, Andrew Schelling, Gary Snyder, and others. Bilingual pages from Antonio Ochoa and Angélica Tornero. Collapsible poetics by Rodrigo Toscano. Rachel Blau DuPlessis¹s ³Nanifesto.² Artwork by Christine Boileau, Justin Clemens,

Ray Meeks, Isabelle Pelissier and Stephen Vincent. Ten color plates. Bark beetle translations, sound walks, field pages, slow texts, dictionaries of imagined flora, and more . . .

324 pp. $17

ecopoetics 06/07 2006-2009 (full list of contributors)

Emily Abendroth, Fatho Amoy, mIEKAL aND, Kristen Andersen, Karen Leona Anderson, Stan Apps, Robert Ashton, Mei-mei Berssenbrugge, Christine Boileau, Timothy Bradford, Pam Brown, Julieann Brownton, James Bunn, Andrew Burke, Bonny Cassidy, Louise Crisp, Justin Clemens, Jon Cone, Jack Collom, Matthew Cooperman, Gregory Day, Tyler Doherty, Thom Donovan, Rachel Blau DuPlessis, Theodore Enslin, John Estes, Kate Fagan, Michael Farrell, Alec Finlay, Lisa Fishman, Benjamin Friedlander, Forrest Gander, Jody Gladding, Liberty Heise, Krista Ingebretson, Jill Jones, Patrick Jones, Michael Kelleher, John Kinsella, Kyhl Lyndgaard, James Koller, José Martí, John McBain, Ray Meeks, Graeme Miles, Stuart Mills, Peter Minter, Luis-Aguilar Moreno, Derek Motion, Jesse Nissim, Alistair Noon, Lucas North, Antonio Ochoa, Peter O¹Mara, Isabelle Pelissier, Carol Quinn, José Rabéarivelo, Daniel W. Rasmus, Joan Retallack, Sarah Rosenthal, Linda Russo, Kate Schapira, Andrew Schelling, Jared Schickling, Jonathan Skinner, Gary Snyder, Juliana Spahr, James Stuart, Alf Taylor, Angélica Tornero, Rodrigo Toscano, Lauren Tyers, Erica Van Horn, Stephen Vincent, Damian Weber, Simon West, Les Wicks

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ECOPOETICS
145 Carding Machine Road, Bowdoinham, ME 04008
jonathanskin [at] gmail [dot] com

Edited and designed by Jonathan Skinner with editorial assistance from Florine Melnyk (issues 03 04/05) and from Allie Goldstein and Kristen Hewitt (issue 06/07). Supported by a faculty start-up grant at Bates College.

http://www.ecopoetics.org

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115. **Jonathan Skinner**

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http://www.ecopoetics.org

↑ Index

116. Peter Quartermain
Re: Raymond Federman (1928-2009)
Wed 7 Oct 2009

Sad news indeed -- a terrific writer, and -- from the few times we met -- a generous and warm-hearted individual.

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Charles Bernstein
Sent: 07 October 2009 05:59 AM
To: [redacted]
Subject: Raymond Federman (1928-2009)

Raymond Federman and I worked together at Buffalo and he was a shining light in our Poetics Program. I have posted more here --
http://epc.buffalo.edu/authors/bernstein/blog/#10-07-09

↑ Index

117. Alan Sondheim

Second Life performance space for Eyebeam Friday night

Thu 8 Oct 2009

Here's what we'll be using Friday night, also good video - Alan

http://www.alansondheim.org/evamsl.mp4

again -

SECOND LIFE PERFORMANCE NIGHT AT EYEBEAM

WHERE:

EYEBEAM - 540 W 21st St. New York, NY 10011

Event Type: performance
Start Date: Oct 09, 2009
Hours: 6:30PM-8:30PM
Venue: Eyebeam

Second Life Performance Night

This evening will feature three different artists/groups, which use the online virtual world of Second Life as a medium for performance art. Launched in 2003 by Linden Labs, Second Life (SL) hit widespread popularity in 2006. In this 3D-rendered world, people across the world share a networked space with unique avatars. With a completely user-generated environment, SL enables a rich world of artistic possibilities.

Alan Sondheim along with Foofwa d'Imobilite will present a performance using the aesthetics of the Second Life environment to create an experimental choreography; Lily & Honglei will present The Merry-go-around a virtual installation addressing a series of environmental issues in todays China; Second Front has discovered a virtual crypt within Second Life and are inviting the public to witness its opening. Together, these three short performances (12-15 minutes each) will sample some of the contemporary trends in Second Life performance art. The performances will be followed by a brief panel discussion and a subsequent launch party of Avvie Road the second DVD of Second Fronts performance works.

People: Alan Sondheim (with Foofwa d'Imobilite), Lily & Honglei, Patrick Lichty, Scott Kildall
Tags: Second Front, Second Life

http://eyebeam.org/events/performing-in-second-life

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118. Francesco Levato

Book release: "War Rug" by Francesco Levato

Thu 8 Oct 2009

"Francesco Levato's powerful documentary, 'War Rug' -- like Eliot Weinberger's What I heard about Iraq before it -- detains the language of the perpetrators of global military aggression and redeploys it to indict them. From J.C. Penny catalog copy to counterintelligence manuals and autopsy reports, War Rug is a fierce yet unfortunate reminder of the absolute horrors of our age." -- Mark Nowak, author of Coal Mountain Elementary

"War Rug" is a work of documentary poetics in the form of a book length poem. Multiple interwoven narratives explore life within zones of conflict as viewed through the lens of current warfare. The narratives range from passages inspired by journal entries, firsthand accounts, and news reports to poetic constructs collaged from military doctrine, Freedom of Information Act released government documents (like CIA interrogation manuals, and detainee autopsy reports), and numerous other sources.

This enhanced eBook contains the author's notebook with hyperlinks to access additional content such as books, web sites, audio, and video that inspired and informed the author's creative process. It is distributed in Portable Document Format (PDF) and is viewable and printable on virtually any platform -- Mac OS, Microsoft Windows, UNIX, and many mobile platforms, including the Apple iPhone.

Please visit http://www.plastiquepress.com for more information.

↑ Index

119. Shankar, Ravi (English)

Helix Literary Magazine

Thu 8 Oct 2009

Helix Literary Magazine, a perfect bound letter-press journal, is accepting submissions for both Fall and Spring issues. Deadline for the Fall is October 15th-- anything submitted after that date will be considered for the Spring issue. Send work as an ATTACHED document to [redacted]. We accept all literary genres with a focus in poetry, non-fiction, and fiction, as well as any and all art that lends itself to print publication.

↑ Index

120. **Maria Damon**
Re: 'Day' by Kent Johnson
Thu 8 Oct 2009

---

touché, baby!

Christopher Leland Winks wrote:
> I definitely support "nerds of independent minds," being somewhat of one myself, but not the "herds" that, I believe, Harold Rosenberg identified and pilloried as far back as the 1950s.
>
> But here's a modest proposal: following the video "24-hour Psycho," in which Hitchcock's film is slowed down to a 24-hour length, why not publish an edition of "Day" with one large letter on every other page (the left-hand page of the open book being blank)? It could be the most unwieldy flip-book (interarts mixed media) ever published! It would have Kabbalistic implications! It could be an example of relational aesthetics! Surely that's worth a few Ph.D. theses!
>
>
> ----- Original Message -----
> From: Aldon Nielsen <[redacted]>
> Date: Tuesday, October 6, 2009 12:53 pm
> Subject: Re: 'Day' by Kent Johnson
> To: [redacted]
>
>
>
>> have to get new glasses -- I read that as "nerds of independent minds"
>>
>> On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks
>> <[redacted]>wrote:
>>
>> > None of this goes as far as Guy Debord's "Hurlements en faveur de
>> Sade" in
>> > terms of provocative anti-aestheitc moves, nor does it even
>> approach the
>> > theory of "detournement" formulated in the 1950s by Debord and
>> Asger Jorn,
>> > following Isidore Ducasse's systematic practice of creative
>> plagiarism (of
>> > Pascal, Vauvenargues, etc.) in the "Poésies" from the second half
>> of the
>> > 19th century. Maybe it's the case, following the fashionable

>> phrase, that
>> > "everything old is new again," but to me it seems like literary history
>> > repeating itself as farce. And Kent Johnson, whose work I admire,
>> is
>> > certainly a good *farceur* who at least indicates the fundamentally
>> farcical
>> > nature of po-biz and oxymoronic "writing communities" populated by
>> herds of
>> > independent minds.
>> >
>> > ==========
>> >
>>
>>
>>
>> --
>> Aldon L. Nielsen
>> Kelly Professor of American Literature
>> The Pennsylvania State University
>> University Park, PA
>> 16802-6200
>>
>>
>> [redacted]
>>
>> sailing the blogosphere at http://heatstrings.blogspot.com
>>
>> "My last defense
>> Is the present tense."
>> --Gwendolyn Brooks
>>
>>
>>
>
>

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121. **Jonathan Ball**
Re: 'Day' by Kent Johnson
Thu 8 Oct 2009

> But here's a modest proposal: following the video "24-hour Psycho," in
> which Hitchcock's film is slowed down to a 24-hour length, why not publish
> an edition of "Day" with one large letter on every other page (the left-hand
> page of the open book being blank)? It could be the most unwieldy flip-book
> (interarts mixed media) ever published! It would have Kabbalistic
> implications! It could be an example of relational aesthetics! Surely
> that's worth a few Ph.D. theses!
>
>
Hah! But if the concept is all, why execute it? My basic point is to
disagree with Goldsmith (and Johnson, in other respects) and argue that the
works must also be judged insofar as their "performance" is concerned.

↑ Index

122. **amy king**
Herta Mueller wins 2009 Nobel literature prize
Thu 8 Oct 2009

STOCKHOLMâ€”Herta Mueller, a little-known Romanian-born author who was persecuted for her critical depictions of life behind the Iron Curtain, won the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the 20th anniversary of communism's collapse.

http://www.contracostatimes.com/nation-world/ci_13513339

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

↑ Index

123. **jesseca**
Re: Herta Mueller wins 2009 Nobel literature prize
Thu 8 Oct 2009

OMG, The Land of Green Plums is amazing! Even in translation! Very much a poet's novel. Highly recommended!

amy king wrote:
> STOCKHOLMâ€”Herta Mueller, a little-known Romanian-born author who

was persecuted for her critical depictions of life behind the Iron Curtain, won the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the 20th anniversary of communism's collapse.
>
> http://www.contracostatimes.com/nation-world/ci_13513339
>
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> _____
>
> NEW BOOK
>
> Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.
>
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>

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124. Bobby Baird
Recent Posts at Digital Emunction
Thu 8 Oct 2009

Some recent posts at DE that might interest some of you:

+ *Fake Book Review 4* by Joshua Baldwin (http://www.digitalemunction.com/2009/10/08/fake-book-review-4/)

+ *Weird Vibration*s by Joel Calahan (http://www.digitalemunction.com/2009/10/07/weird-vibrations/)

+ *The New British School* by Kent Johnson (http://www.digitalemunction.com/2009/10/07/the-new-british-school/)

+ *The original advertisement for Kent Johnson's Day* and *a follow-up post*--including a video! (http://www.digitalemunction.com/2009/09/22/advertisement-kent-johnsonsday/
+ http://www.digitalemunction.com/2009/10/06/the-remains-of-day-a-documentary-investigation-into-the-art-of-diy-conceptualism/)

+ *On the New Translation of Mayakovsky's "Pro Eto"* by Joel Calahan (http://www.digitalemunction.com/2009/10/05/translator-meet-philologist/)

+ *Profits from Fiction* by me (
http://www.digitalemunction.com/2009/10/04/profits-from-fiction/)

+ *On "If You Must Gamble,"* by Joshua Baldwin (
http://www.digitalemunction.com/2009/10/03/another-curious-book-i-found-on-gambling/
)

+ *On Dale Smith's "Sycamore and Flowers"* by Kent Johnson (
http://www.digitalemunction.com/2009/10/02/dale-smith-sycamore-flowers/)

+ *Allen Grossman's Tears* by Michael Robbins (
http://www.digitalemunction.com/2009/10/01/allen-grossmans-tears/)

+ *My McSweeney's Story* by Kent Johnson (
http://www.digitalemunction.com/2009/09/30/my-mcsweeneys-story/)

Come check them out!
bb

++++++++

Bobby Baird
[redacted]
http://www.digitalemunction.com

↑ Index

125. Maria Damon
Re: rare david ware appearance etc 8-11pm
Thu 8 Oct 2009

---

oh how i wish i cd be there!

steve dalachinsky wrote:
> Kind (and urgent) Greetings to All,
>
> Now that we're a week away from this major event, a BIG-UP reminder
> thereof:
>
>
> Thursday, October 15, 2009 at Abrons Arts Center, NYC
> DAVID S. WARE
> DARIUS JONES TRIO
> WILLIAM PARKER & THE LITTLE HUEY CREATIVE MUSIC ORCHESTRA
>
>
> David S. Ware has been gearing up for this performance the whole summer

> and up to the present moment. The one only time I've every seen this
> Master perform solo, it was a breathtaking transporting ascent. Solo is
> how DSW wanted to return to the stage following his life being saved. We
> are also very happy that Laura Mehr, who donated her kidney to David in
> May, will by flying up from Florida and will be in the audience, hearing
> David perform live for the first time.
>
> Darius Jones so belongs up in here, oh my god, this young man will be
> bringing it! Some new pieces will be premiered further to selections
> from his stunning debut album, Man'ish Boy. Read this amazing just
> posted review of Darius' album (writer got it!):
> http://popdose.com/jazz-dont-hurt-the-blazing-fire-of-a-manish-boy/
>
> William Parker & The Little Huey Creative Music Orchestra will be making
> their first NYC appearance in over four years; their last show at Vision
> Festival 2005 was one of the most illuminated, dancing, joy-inducing,
> next level sets at Vision Fest, ever! They'll be premiering a new
> Parker composition entitled, "Subsequent Illumination Inscriptions /
> Light Cottage" (for George Russell).
>
> OK, the deal is this: AUM is renting the Abrons Arts Center in order to
> manifest this magnificent triple-bill; we need to sell more tickets in
> order to make the fee we promised to the musicians (and not be in
> serious debt this season). So we exhort you to please buy tix and be
> there if you're in the NYC metro (and beyond..?) and also spread the
> good word of this event to all available friends who are into
> transformative live musical performance by some of the musical masters of
> the present era. Deal? Dynamite! (See full details below the
> horizontal line to forward to friends with your own pointed preface;
> thanks!).
>
> Advance Tickets Now Available: $20- (plus $3.50 surcharge is true, but
> still a little less than $25- at the door!)
> exclusively from Theatermania / OvationTix
> online here <https://www.ovationtix.com/trs/pr/679665>
> and by phone [redacted] or [redacted]
>
>

↑ Index

126. **Christopher Leland Winks**

Re: 'Day' by Kent Johnson

Thu 8 Oct 2009

Answer to the final question: Gibberish (or in deference to the post's spelling, giberrish)! That's whadd-i call it!

----- Original Message -----
From: Stephen Ellis <[redacted]>
Date: Thursday, October 8, 2009 11:05 am
Subject: Re: 'Day' by Kent Johnson
To: [redacted]

> *Old Hurrian tactic: Set loose an individual and simple mind in a herd of sexualistic collectivity bent on independence, read the details of the inevitably resulting cont[r]act, and send out assassination squads to execute it. Or him. Or them. All of it. And him. And them. "All" is a big word, containing a lot of syllables. Stallions like to listen to a mare stink within their midst. Debord bottled it. "Day" is day-glo, after the scent. Priviledge, yeah: It's okay, don't worry: Attaturk won't be up for another 3500 years. And anyway, what IS priviledge but scent on stink? Horses know the way, but not the difference. K and K know that, and have had the good fortune to get lost in it. By process of removal. Whaddaya call a two-sided triangulation, anyway?*
>
> *SE*
>
> *EMAILING FOR THE GREATER GOOD*
> *Join me*
>
> *> Date: Mon, 5 Oct 2009 13:40:24 -0400*
> *> From:* [redacted]
> *> Subject: Re: 'Day' by Kent Johnson*
> *> To:* [redacted]
> *>*
> *> have to get new glasses -- I read that as "nerds of independent minds"*

>
> On Mon, Oct 5, 2009 at 10:37 AM, Christopher Leland Winks
> <[redacted]>wrote:
>
> > None of this goes as far as Guy Debord's "Hurlements en faveur de Sade" in
> > terms of provocative anti-aestheitc moves, nor does it even approach the
> > theory of "detournement" formulated in the 1950s by Debord and Asger Jorn,
> > following Isidore Ducasse's systematic practice of creative plagiarism (of
> > Pascal, Vauvenargues, etc.) in the "Poésies" from the second half of the
> > 19th century. Maybe it's the case, following the fashionable phrase, that
> > "everything old is new again," but to me it seems like literary history
> > repeating itself as farce. And Kent Johnson, whose work I admire, is
> > certainly a good *farceur* who at least indicates the fundamentally farcical
> > nature of po-biz and oxymoronic "writing communities" populated by herds of
> > independent minds.
> >
> > ========== guidelines
> >
>
>
>
> --
> Aldon L. Nielsen
> Kelly Professor of American Literature
> The Pennsylvania State University
> University Park, PA
> 16802-6200
>
>
> [redacted]
>
> sailing the blogosphere at http://heatstrings.blogspot.com
>
> "My last defense
> Is the present tense."
> --Gwendolyn Brooks
>
> ==========

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127. **Ruth Lepson**

Re: Production film of Day by Kent Johnson

Thu 8 Oct 2009

love it, GG
you are a hands on sort of guy
more installation than conception

On 10/7/09 1:08 PM, "Geoffrey Gatza" <[redacted]> wrote:

> *Day by Kent Johnson*
>
> *Production film of Day by Kent Johnson.*
>
> *Geoffrey Gatza Editor & Publisher of BlazeVOX [books], publisher of weird little books, constructs Day by Kent Johnson from Day by Kenny Goldsmith. Set to Stravinsky's The Rite of Spring. http://www.blazevox.org/Day.mov*
>
> *Do It Yourself @ Home:*
>
> *Make your own Day by Kent Johnson with your very own, D. I. Y. sticker. Download the template here and have your way with your copy! http://www.blazevox.org/Day cover flat.pdf*
>
> *Price: $30, plus shipping and handling [$300 for each of ten numbered copies signed by the Author, no charge for shipping and handling]. All copies come with specially designed, affixed stickers (on cover, back cover, title page, spine, etc.) to impart authorship, copyright, blurbs, and co-production.*
>
> *Book Information:*
> *· Paperback: 836 pages*
> *· Binding: Perfect-Bound*
> *· Publisher: BlazeVOX [books] & The Figures*
> *· ISBN: 9781935402992*
>
> *for one low low price : $30*
> *http://www.blazevox.org/bk-kj4.htm <http://www.blazevox.org/bk-kj4.htm>*

Praise

If the 836-pp. Day established Kenny Goldsmith as without a doubt the leading conceptual poet of his time, the 836-pp. Day by Kent Johnson may well be remembered for nudging the politics of Conceptual Poetry out of blithely affirmative, institutional framings, and into truly negational, critical spaces.

‹Juliana Spahr

Recent trends in technologies of communication have already begun to subvert the romantic bastions of "creativity" and "authorship," calling into question the propriety of copyright through strategies of plagiaristic appropriationŠ Such developments have caused poets to theorize an innovative aesthetics of "conceptual literature" that has begun to question, if not to abandon, the lyrical mandate of originality in order to explore the potentials of the "uncreative," be it automatic, mannerist, aleatoric, or readymade, in its literary practiceŠ Such activity (employing self and ego-effacing tactics via uncreativity, unoriginality, appropriation, plagiarism, fraud, theft, and falsification as its precepts) has become one of the most radical, if not one of the most popular, limit-cases of the avant-garde at the advent of the millennium. With Day, Kent Johnson claims his place as one of the major figures of this new writing, showing, in single move, how Conceptual Poetry has been nearly forty years behind the politics of Institutional Critique.
‹Christian Bök

As he once asked, at the blog of the Poetry Foundation (though with what seems in retrospect a disingenuous banality), ³Nearly one hundred years after Duchamp, why hasn¹t appropriation become a valid, sustained[,] or even tested literary practice?² Here now, Kent Johnson wagers the query with a vengeance, brazenly upping the ante of Uncreative dialectic by throwing down before us a readymade gesture that is nothing but dizzying in the synthesis of its conception: a flagrant appropriation of a Conceptual work¹s Authorship and Copyright, categories which themselves had been branded into this same text, in flagrant appropriation by another K (yes, me), in first, antithetical instance. Thus, here at Boring Ranch, in gamble with a gambol, he claims all the cow chips, one could say, with the searing, asterisked irony of a double-K smoking iron. His Day emerges hot and bright from the dead-dark of an innocent pre-dawn, a sort of authentic Afterlife that rises from the ³original² simulacral body in which it had lain (latent and expectant). As in the best of Sherrie Levine, but more radically still, it summons us, now, that we might think harder in its sudden light. Indeed, Kent Johnson¹s Day stands as the first Conceptual gesture of its kind in the

> *history of American poetry: An open, literal theft of an entire ³book,²*
> *exhibited without shame, as a new and strange Work of Art in our Museum of Modern Poetry. I can only tip my hat.*
> *‹Kenny Goldsmith*
>
> ———————
>
> *Kent Johnson's previous book is Homage to the Last Avant-Garde (Shearsman, 2008). He lives in Freeport, Illinois.*

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128. Philip Meersman

Visual poetry: seeking definitions and borders

Thu 8 Oct 2009

Hi all,I'm starting to work on a bachelor paper at the Free University in Brussels where I follow Art Sciences and Archaeology. I'm concentrating on the contemporary arts and my research is directed to finding a workable definition of Visual Poetry and what the extreme borders are of Visual Poetry.

If you could help me in looking for what you think a good definition is of Visual Poetry and where does Visual Poetry start and where does it stop?

Thank you in advance,

Philip

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)
27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege
(www.myspace.com/24hslam
)
30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
www.european-poetryslam.org)
09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com) 13-15/11/09: Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

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129. Alison Croggon
Re: Herta Mueller wins 2009 Nobel literature prize
Thu 8 Oct 2009

Seconded. She a wonderful writer.

xA

On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]> wrote:
> OMG, The Land of Green Plums is amazing! Even in translation! Very much a
> poet's novel. Highly recommended!
>
> amy king wrote:
>>
>> STOCKHOLMâ€”Herta Mueller, a little-known Romanian-born author who
was
>> persecuted for her critical depictions of life behind the Iron Curtain, won
>> the 2009 Nobel Prize in literature Thursday in an award seen as a nod to
the
>> 20th anniversary of communism's collapse.
>>
>> http://www.contracostatimes.com/nation-world/ci_13513339
>>
>>
>>
>> _____
>>

>> NEW BOOK
>>
>> Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a
>> review copy, please email me directly.
>>
>>
>>
>>
>>
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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130. Poetry Project
Events at The Poetry Project October
Thu 8 Oct 2009

Here¹s what¹s coming up at The Poetry Project:

Friday, October 9, 10 PM
Josef Kaplan & Jarrod Fowler

Josef Kaplan¹s work has appeared, or is forthcoming, in Sprung Formal, Model Homes, Lana Turner, mid)rib, NAP and the West Wind Review. He edits Sustainable Aircraft, an online journal of mostly critical writing on contemporary poetry, and lives in Brooklyn.

Jarrod Fowler is a conceptual percussionist with a focus around rhythm. In his work, he activates sources in order to emphasize their percussive and rhythmic forces and processes. These works may be presented in the form of documents or site specific happenings. He is the author of Translation As Rhythm (Errant Bodies) and Œpercussion¹ as percussion (PLE).

Monday, October 12, 8 PM
Richard Deming & Dmitry Golynko

Richard Deming is a poet and a theorist who works on the philosophy of literature. His poems have appeared in such places as Sulfur, Field, Indiana Review, and The Nation, as well as Great American Prose Poems: From Poe to the Present. He is the author of Let¹s Not Call It Consequence (Shearsman Books), winner of the 2009 Norma Farber First Book Award from the Poetry

Society of America. About Let¹s Not Call It Consequence Susan Howe has written, ³Deming restlessly calculates the split between promised and actual experience. The poems in his impressive new collection balance at an edge of danger syntax can only shadow.² Currently a lecturer at Yale University, he is also the author of Listening on All Sides: Toward an Emersonian Ethics of Reading (Stanford University Press).

Dmitry Golynko was born in 1969, in Leningrad, USSR. He currently lives in St. Petersburg, Russia where he is a poet, scholar in Visual Ethics and Biopolitics, and a literary and art critic. He is also a scientific researcher at the Russian Institute of Arts History in St. Petersburg. In 2004-2005 Golynko was a visiting professor in Cheongju University¹s Slavic Department in South Korea. He is a member of Moscow Art Magazine editorial board and a professor at the University of Film and Television Studies (St. Peterburg, Russia). His books of poetry include Homo Scribens (St. Petersburg, Borey-Art,1994), Directory (Moscow, Kolonna Publications, 2001), Concrete Doves (Moscow, New Literary Review, 2003), and As It Turned Out (New York, Ugly Duckling Presse, 2008). In to addition poetry, Golynko regularly publishes essays on contemporary literary process and cultural phenomena. In February, 2005 Golynko was writer-in-residence at Literarischer Colloqium in Berlin, Germany. In September 2007 he was an award-winning writer at CEC ArtsLink-Open World program. He is a CEC ArtsLink Fellow for 2009, CEU (Budapest) Fellow for 2010, and DAAD (Berlin) Artist-in-Residence for 2010-2011. Golynko¹s poems and essays have been translated into English, German, French, Danish, Finnish, Icelandic, Swedish and Italian.

Wednesday, October 14, 8 PM
Anne Waldman: Collaborative Works

Anne Waldman has been an active member of the international ³outrider² experimental poetry community for several decades as writer, sprechstimme performer, professor, editor, magpie scholar, infra-structure and cultural/political activist. This evening she will be joined by frequent collaborators Ambrose Bye, Steven Taylor, Douglas Dunn and Akilah Oliver. Waldman grew up on Macdougal Street in Greenwich Village where she still lives, and bi-furcated to Boulder, Colorado in 1974 when she co-founded The Jack Kerouac School of Disembodied Poetics with Allen Ginsberg at Naropa University, the first Buddhist inspired school in the West. She currently serves as Artistic Director of its celebrated Summer Writing Program. Waldman is the author of over 40 books of poetry including Kill or Cure, Marriage: A Sentence, Structure of the World Compared to a Bubble, and Manatee/Humanity (2009) (all published under the Penguin Poets imprint), as well as Fast Speaking Woman (City Lights) and the Iovis trilogy (Coffee House Press). She is editor of The Beat Book (Shambhala Publication) and co-editor of The Angel Hair

Anthology (Granary Books), Civil Disobediences: Poetics and Politics in Action (Coffee House) and Beats at Naropa (Coffee House, 2009). Her work has been published in translation into books in French, Italian, Spanish, Czech, German and Chinese. She has been a student of Buddhism since 1962, and an ambassador for the ³public space² revival of poetry, appearing on stages from Berlin to Bombay to Beijing. She has been instrumental in encouraging poetry projects world-wide and has helped organize programs in Vienna and Indonesia. She has also collaborated with artists Elizabeth Murray, Richard Tuttle, Donna Dennis and Pat Steir as well as filmmaker Ed Bowes.

Ambrose Bye is the composer, musician and producer for/of the CD ³Matching Half² with Anne Waldman & Akilah Oliver (Farfalla McMillen Parrish 2009). He also composed the music & produced ³The Eye of The Falcon² with Anne Waldman. Visit his MySpace page <http://ww.myspace.com/fastspeakingmusicmyspace> .

Steven Taylor is a poet, musician and ethnomusicologist. He is the author of False Prophet: Field Notes from the Punk Underground (Wesleyan University Press, 2003). He has toured and recorded with Allen Ginsberg, Kenward Elmslie, the Fugs.

Douglas Dunn is a dancer and choreographer. Visit his company Douglas Dunn and Dancers at douglasdunndance.com

Poet Akilah Oliver¹s latest book is A Toast in the House of Friends (Coffee House Press, 2009). She currently lives and teaches in Brooklyn.

And we¹re cosponsoring this event with POETS HOUSE:

Friday, October 16, 7 PM at POETS HOUSE
Living in Advance: A Tribute to David Bromige

This evening celebrates the life and work of poet David Bromige (1933-2009), who was born in London, grew up in Canada, and arrived in 1962 in Northern California, where he spent the rest of his life, teaching and writing more than forty books of poetry. Readers include Charles Bernstein, Corina Copp, Rachel Levitsky, Bob Perelman, Nick Piombino, Ron Silliman, Gary Sullivan, Geoffrey Young & others.

Please note that this event will take place at Poets House <http://www.poetshouse.org/> in Battery Park City.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003

Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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131. Barrett Watten
Paris and Lyon events, 10/12-14
Thu 8 Oct 2009

Paris lecture

"*The Grand Piano*: Multi-Authorship, Language Writing, and Literary History"
5:30 PM, 12 October 2009
Institut Charles V, Université Paris-Diderot
10, rue Charles V, 75004 Paris, Room A50

Flyer:
<http://www.english.wayne.edu/fac_pages/ewatten/pdfs/parisdiderotflyer.pdf>http://www.english.wayne.edu/fac_pages/ewatten/pdfs/parisdiderotflyer.pdf

Lyon seminars

2:00–3:45 PM, 13 October
Département d'Etudes du Monde Anglophone
Université Lumière-Lyon II
74 rue Pasteur

3:00-5:00 PM, 14 October
Centre d’études Poétiques (CEP)/Center for Poetry Studies
Ecole normale supérieure Lettres et sciences humaines (ENS)
15, Parvis René Descartes, 69007 Lyon

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132. **Mark DuCharme**
Re: 'Day' by Kent Johnson
Thu 8 Oct 2009

No. Because it's just another CONCEPT. Get it?

> *Date: Tue, 6 Oct 2009 15:06:28 -0500*
> *From:* [redacted]
> *Subject: Re: 'Day' by Kent Johnson*
> *To:* [redacted]
>
> *Is aesthetic judgment invalid because it's socially constructed?*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:*[redacted]*] On*
> *Behalf Of Skip Fox*
> *Sent: Monday, October 05, 2009 12:37 PM*
> *To:* [redacted]
> *Subject: Re: 'Day' by Kent Johnson*
>
> *If I didn't care much about anything (time, quality of consciousness,*
> *engagement of value, etc.) except getting my name dribbled about, I'd*
> *write*
> *an epic titled _Daze_ by retyping, in turn, Goldsmith and Johnson.*
>
> *As it is . . .*

_____
Hotmail: Free, trusted and rich email service.
http://clk.atdmt.com/GBL/go/171222984/direct/01/

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133. **Mark DuCharme**
Re: 'Day' by Kent Johnson
Fri 9 Oct 2009

Alison, I think your comment is pretty exact.

I would add my first thought upon hearing of this project: that Kent had to become a "conceptual" poet in order to (critique? parody?) that moment. And that this in some way cancels out his own critique or parody. Ultimately, the critiques one could make of his project are pretty much the same as one could make of Goldsmith's. And I'm sure Kent is well aware of this.

Yet, exactly for this reason, Johnson's "conceptual" work doesn't fly for me. I agree that some, and indeed most of his work is more interesting. Johnson's

Day has, though, I think, produced a more interesting conversation on this list than we usually get these days. For whatever that's worth.

Another thought: one problem with the term "conceptual poetry" is that it implies that other types of writing/poetry are lacking in ideas. Of course this is true of some poetry, as it is true of some (most?) cinema and visual art. Yet I think the term as a catch phrase misses/misreads a lot of otherwise interesting writing, while glorifying what I find to be less interesting, frankly. I guess, to make my biases clear, I've always preferred Pollock, Motherwell or Rauschenberg to Warhol, and Warhol most definitely to Koons.

One final question: Where is Kenny G in all this debate? Surely he has something to add to this conversation. Or does he only hang out at the Harriet blog these days?

Cheers,

Mark DuCharme

> *Date: Tue, 6 Oct 2009 13:06:29 +1100*
> *From:* [redacted]
> *Subject: Re: 'Day' by Kent Johnson*
> *To:* [redacted]
>
> *Hi Wystan. I can't believe how my fingers itch reading this stuff, the way it makes you want to open your mouth and comment, although you know it would be better not to. And then you regret it. And here I am again. I guess in that way Kent's action is a hugely successful provocation.*
>
> *I was never exercised with its "originality". It's a complacent action because it has all the answers in advance, and any criticism is instantly self-cancelling. I think that's deadly. It's boring because all it is about is literary politics, all that strategic acuteness you mention, as if there isn't a world out there (yes, I am perfectly aware of Kent's background and involvement, and am grateful to him for introducing me to contemporary Russian poetry - I know he can do more interesting things). It presents itself a risk - or at least Jeffrey is presenting it as risk, to be fair I'm not sure Kent is - when it involves no risk at all (it would have been much more risky, and maybe if the question of contemporary authorship was the issue would have had more point, as someone else said, to plagiarise Dan Brown). As if Goldsmith is going to bother to sue. I do think the fact that the book is simply a matter of putting stickers over KG's name is funny, because - as I said in some comment earlier - it's a better joke if the book doesn't exist at all, and it clearly doesn't. But it takes about two minutes to get the punchline, and then I find myself here, being part of the performance, so that Jeffrey can go "aha! you see? what an interesting literary controversy!"*

Jeffrey, of course KG "recontextualises" the language in DAY, whether he says he does or not. He takes the text of the NYT and puts it between the covers of a book. If that's not recontextualising I don't know what is. And of course that "defamiliarises" it. I've seen Goldsmith perform his found texts (is this what is meant by "not reading" them?) and it's far from boring, whatever his own intentions - more a sudden levitation of the mundane and unheard into vivid life. I guess this is also a performance of sorts, but really, what for? It assumes a whole lot of things about literature and then goes out to prove them, like bad science. And here I am helping it along. Mouth zipping up now.

xA

On Mon, Oct 5, 2009 at 10:29 PM, Wystan Curnow <[redacted]> wrote:
Alison wrote: 'what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess,
the point of the whole exercise.' It is part of the point, but not the whole point. But it's a separate point, 'Conceptualist poetry' comes
comes rhetorically wrapped, because I read it as faux avant wrapping, and take its serio-comic register as strategically acute, I do not find it complacent, and it does not get up my nose, let alone my smart arse.

Then she wrote:'the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature'.
True enough, except that there's much to be said for, and has been said of, shifting language from literature to more literature. To start with
what is of interest in a comparison of Johnson's appropriation with Goldsmith's appropriation, relies less on the matter of 'originality' than on the comparison of the role Day plays in Goldsmith's oeuvre with the role it acquires within Johnson's.

Wystan

From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Alison Croggon [[redacted]]
Sent: Saturday, 3 October 2009 3:30 p.m.
To: [redacted]
Subject: Re: 'Day' by Kent Johnson

Jeffrey, to be perfectly honest what's mostly getting up my nose is the smartarse complacency of the publicity, which is, I guess, the point of the whole exercise. You can't measure artistic courage by suability, or every tabloid journo would be Pound. Mind you, Enzensberger did say once that the contemporary tabloid paper is the exemplary modernist art object, but if that's the case Goldsmith is

onto it while Johnson isn't. I can see, like Jonathan, the point of recontextualising language in the way KG does - there's nothing in KJ's act that recontextualises the language, except the fact that he's put his name on it, when authorship was never that important in the first place. In other words, the supposedly radical transformation is not radical at all, it just shifts the language from literature to more literature, and it merely operates at the level of a punchline. Ok, the subsequent (non)fuss points to the mechanisms by which books get known in the consumerist politcs of exchange etc, but really, yawn. In theorising "theft as an artistic act" - which as several people have said isn't precisely groundbreaking - I think it's seriously more interesting to look at Madoff. Or maybe that young guy who stole Damien Hirst's pencil, who _is_ being sued (and who I think is much funnier and is making a much more interesting point). And here you are talking about the "innovation" of a book you frankly confess you haven't read, which is wholly reductio ad absurdum. I mean, it's a fake storm in an egg-cup.

xA

On Sat, Oct 3, 2009 at 3:54 AM, Jeffrey Side <[redacted]> wrote:
Mairead,

But being fun as a measure of artistic worth is not being questioned by Kent? What he is questioning are concepts of authorship in relation to literary theft.

On Fri, 2 Oct 2009 10:06:16 -0400, Mairead Byrne <[redacted]> wrote:

Other aspects of the artistic practices of KG and KJ are worth considering. KG has brought Abbie Hoffman's Steal This Book to vital and extraordinary development in the stunning super-energizing panoramic UbuWeb. He's also an A1 performer: live, on paper, and conceptually. Ever seen/heard/sat under his Bern Porter piece? I agree with Maria that he's a LOT of fun. KJ is kinda fun too, and appeals just as heartily to some senses of humor as KG does to mine. The work often seems mean to me, not just mean-spirited but flimsy. A lot of what KG is doing is energizing the poetry world by importing and writing (in VERY large letters) ideas from the art world. KJ, to me, is a kind of policeman (CIA man?), setting off small bombs to injure poets, or at least crumple their horny toe-nails. This policeman is an upstanding citizen as teacher and translator though, maybe he even loves poetry there. But at night, he puts on his little cape, and runs round sticking needles into things .....YIKES now he's heading for me....

Jonathan Ball <[redacted]> 10/02/09 9:39 AM >>>
Thanks Jeffrey, however I did read your post when you originally sent it around. My original point is to take issue with your statement, as I claim that there is nothing innovative or audacious about this appropriation by Johnson. Its conceptual value is not to earmark thievery as art, or to question categories of authorship --- both dry, boring notions by now --- but rather to extend to its logical extreme the rhetoric of a conceptualist like Goldsmith.

My point is that Goldsmith's rhetoric of conceptulist value being the only value is already dry and boring. What makes Goldsmith's texts, such as DAY, innovative and audacious works is the actual poetic richness of the texts produced under these "uncreative" constraints, not the their conceptualist underpinnings. Therefore, Johnson's act, aside from being hamfisted satire, is just "more of the same" insofar as conceptualist writing is concerned. Goldsmith makes use of conceptualist tactics to defamiliarize language (in this case the language of journalism and advertising) through a reframing in order to produce poetic texts. Johnson is taking a work of conceptualist poetry as his source, and turning it into more conceptualist poetry .... no such radical defamiliarization of language has occurred (in other words, no poetry is produced through a shift of the text's framework).

Moreover, the act by Johnson will not lead to legal action --- Goldsmith suing over somebody stealing his previously stolen text .... the thought is absurd. The original act by Goldsmith is the only one subject to legal action. In any case, whether or not a poetic act is subject to legal action is no source or guarantor of its artistic value.

Jonathan

On Fri, Oct 2, 2009 at 5:48 AM, Jeffrey Side <[redacted]>
wrote:

Jonathan, please see my blog on this, where I say:

'Incidentally, it could be said that Johnson's appropriation of
Goldsmith's "work" is, perhaps, the more innovative and audacious
act
in comparison to Goldsmith's "original" gesture, which, I think most
will
recognise, was based on an already established artistic precedent.'

http://jeffrey-side.blogspot.com/

On Thu, 1 Oct 2009 18:35:34 -0500, Jonathan Ball
<[redacted]> wrote:

I want to say that I'm not annoyed by Johnson's DAY. I am new to
this list
and don't really know who Johnson is, he seems to have a longer
history with
this list (somebody mentioned that he was banned from it, for
reasons I
don't know about). I think his project is intended as a joke, but
since
it
is being presented and supported by some as serious work, I just
want to
talk about whether or not it stands or falls as serious work. It
certainly
succeeds as a joke.

On Wed, Sep 30, 2009 at 2:34 PM, Adam Katz
<[redacted]> wrote:

What if one took the annoyed response to

Johnson's DAY as exactly the reaction he wanted

Not to answer this question one way or another, but to point out that, were
this reaction what he was going for, that still doesn't make it a "good"
thing to have gone for. It may very well be, though.
a

guidelines

--
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"If someone tells you writing is easy, he is either lying or I hate him." --
Farley Mowat

guidelines

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> --
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Hotmail: Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

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134. Chris Jones

Poetry, painting, appropriation

Fri 9 Oct 2009

Apologies for doing this, but I think I have read an interesting discussion on appropriation and poetry on this list in which a post claimed that painting is decades in advance of poetry.

I seem to have lost this discussion, so is there a way to revisit this discussion, perhaps as an internet archive? I use to be a painter and photographer working in the painting model of art and a few years after giving up painting found myself a published poet, so I do have some bio type interest to begin with (and along the lines of Douglas Crimp's approach to art history.)

Please feel free to contact me at my email address if need be. Being in and out of my studio and darkroom and reading the computer screen I seem to find myself getting very confused. Let me know if this is the case.

With best wishes, Chris Jones. (PS, my kitten started playing on my keyboard so this may also explain the missing discussions?)

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135. Anny Ballardini

Ekleksographia Wave Two: The Translation Special

Fri 9 Oct 2009

Announcing Ekleksographia Wave Two: The Translation Special:

http://ekleksographia.ahadadabooks.com/

or for the direct link:

http://ekleksographia.ahadadabooks.com/ballardini/index.html

I would like to thank *Jesse Glass* for having offered me the opportunity to call the following Poets and Artists interested in translation. A special thank you to *Jonathan Penton* who assembled the files online, and to *Berty Skuber* for having forwarded her beautiful watercolor that I selected for the front cover of the issue. My most felt acknowledgment goes to the Poets â€“ Contributors of the present issue, without their hard work *Ekleksographia Translation* would not have existed.

And to the Readers, for developing ad infinitum what translated through their reading. If Poetry is the servant of Arts, Translation is the doormat of the Luxurious Villa of All Arts, this time celebrated in its refined Grandeur.

I am dedicating this issue to *Karl Young* for his complete recovery.

* *

* *

Â· *William Allegreeza and Galo Ghigliotto translate three Chilean Poets*<http://ekleksographia.ahadadabooks.com/ballardini/authors/three_chilean_poets.html> * ***

Â· *A poem by Dennis Barone and translation of Emanuel Carnevali*<http://ekleksographia.ahadadabooks.com/ballardini/authors/dennis_barone.html> **

Â· *Tom Beckett*<http://ekleksographia.ahadadabooks.com/ballardini/authors/tom_beckett.html> * ***

Â· *Pam Brown translated by Jane Zemiro and Marie Gaulis*<http://ekleksographia.ahadadabooks.com/ballardini/authors/pam_brown.html>
**

Â· *Peter Ciccariello*<http://ekleksographia.ahadadabooks.com/ballardini/authors/

peter_ciccariello.html>
* ***

Â· *Jon Corelis on Sappho and the Archpoet*<http://ekleksographia.ahadadabooks.com/ballardini/authors/jon_corelis.html>
**

Â· *Alexander Dickow translates Max Jacob*<http://ekleksographia.ahadadabooks.com/ballardini/authors/alexander_dickow.html>
* ***

Â· *Linh Dinh translates Marco Giovenale*<http://ekleksographia.ahadadabooks.com/ballardini/authors/linh_dinh.html>
**

Â· *Joseph Duemer on the Ching Phu Ngam*<http://ekleksographia.ahadadabooks.com/ballardini/authors/joseph_duemer.html>
* ***

Â· *James Finnegan*<http://ekleksographia.ahadadabooks.com/ballardini/authors/james_finnegan.html>
**

Â· *Farideh Hassanzadeh (Mostafavi) and Christina Pacosz on Nima Yushij*<http://ekleksographia.ahadadabooks.com/ballardini/authors/farideh_hassanzadeh_mostafavi.html> * ***

Â· *Jukka-Pekka Kervinen*<http://ekleksographia.ahadadabooks.com/ballardini/authors/jukka-pekka_kervinen.html>
**

Â· *Amy King*<http://ekleksographia.ahadadabooks.com/ballardini/authors/amy_king.html> * ***

Â· *Bill Lavender translates Arthur Rimbaud*<http://ekleksographia.ahadadabooks.com/ballardini/authors/bill_lavender.html>
**

Â· *Hank Lazer*<http://ekleksographia.ahadadabooks.com/ballardini/authors/hank_lazer.

html>
* ***

Â· *Charles Martin*<http://ekleksographia.ahadadabooks.com/ballardini/authors/charles_martin.html>
**

Â· *Zeljko Mitic translated by Zeljko Mitic, Jr.*<http://ekleksographia.ahadadabooks.com/ballardini/authors/zeljko_mitic.html>
* ***

Â· *Richard Jeffrey Newman translates the Shahnameh*<http://ekleksographia.ahadadabooks.com/ballardini/authors/richard_jeffrey_newman.html>
**

Â· *Biljana D. ObradoviÄ‡ translates Bratislav MilanoviÄ‡*<http://ekleksographia.ahadadabooks.com/ballardini/authors/biljana_d_obradovic.html>
* ***

Â· *Obododimma Oha tranlates Ogonna Agu*<http://ekleksographia.ahadadabooks.com/ballardini/authors/obododimma_oha.html>
**

Â· *Michael Rothenberg translated by Vincent Dussol*<http://ekleksographia.ahadadabooks.com/ballardini/authors/michael_rothenberg.html>
* ***

Â· *Larissa Shmailo translates Yuri Arabov*<http://ekleksographia.ahadadabooks.com/ballardini/authors/larissa_shmailo.html>
**

Â· *Barry Schwabsky translates Paul Ã‰luard*<http://ekleksographia.ahadadabooks.com/ballardini/authors/barry_schwabsky.html>
* ***

Â· *Elizabeth Smither*<http://ekleksographia.ahadadabooks.com/ballardini/authors/elizabeth_smither.html>
**

Â· *Alan Sondheim*<http://ekleksographia.ahadadabooks.com/ballardini/authors/alan_sondheim.html>
* ***

Â· *Yerra Sugarman translates Celia Dropkin*<http://ekleksographia.ahadadabooks.com/ballardini/authors/yerra_sugarman.html>
**

Â· *Eileen Tabios translates her son*<http://ekleksographia.ahadadabooks.com/ballardini/authors/eileen_tabios.html>
* ***

Â· *Peter Thompson translates Nabil FarÃ¨s*<http://ekleksographia.ahadadabooks.com/ballardini/authors/peter_thompson.html>
**

Â· *Martin J. Walker translates Albert Ehrenstein*<http://ekleksographia.ahadadabooks.com/ballardini/authors/martin_j_walker.html>
* ***

Â· *Joel Weishaus translates Po Chu-I*<http://ekleksographia.ahadadabooks.com/ballardini/authors/joel_weishaus.html>
**

Â· *Mark Weiss translates Max Jacob*<http://ekleksographia.ahadadabooks.com/ballardini/authors/mark_weiss.html>
* ***

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Reviews and Essays

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- *Diether Haenicke reviews The Passionate Gardener by Rudolf Borchardt, translated by Henry Martin*<http://ekleksographia.ahadadabooks.com/ballardini/authors/

diether_haenicke_reviews.html>
**
- *Pierre Joris tries to translate Nabil FarÃ¨s' Bikini*<http://ekleksographia.ahadadabooks.com/ballardini/authors/pierre_joris_essays.html>
**
- *Henry Martin discusses translating All the Errors by Giorgio Manganelli*<http://ekleksographia.ahadadabooks.com/ballardini/authors/henry_martin_essays.html>
**
- *Ellen Moody reviews translations of Jane Austen in French*<http://ekleksographia.ahadadabooks.com/ballardini/authors/ellen_moody_reviews.html>
**
- *Karl Young presents "Some Functions of Translation in 'The Ideal Anthology'"*<http://ekleksographia.ahadadabooks.com/ballardini/authors/karl_young_essays.html>
**
- *Daniel Zimmerman reviews La Vita Nuova by Dante, translated by Emanuel di Pasquale*<http://ekleksographia.ahadadabooks.com/ballardini/authors/daniel_zimmerman_reviews.html>
**

*
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*

Â· *Anny Ballardini translates Arturo Onofri*<http://ekleksographia.ahadadabooks.com/ballardini/authors/anny_ballardini.html>
**

* *

_____

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

Â« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae Â»
Giovenale

↑ Index

136. David Harrison Horton
50 years behind
Fri 9 Oct 2009

I'm unclear as how we are all accepting poetry being behind art by 50 years as a truism. Dada, Futurism, Surrealism were all ushered in by writers. Jackson Mac Low produced the first Fluxus product. The poets who write theory have advanced both poetry and art, in as much as art theorists have advanced poetry.

You've got Dan Godston in Chicago trying to make poetry more telematic (http://www.chicagocalling.org/) which is using the technology of the day, you've got the different lists built around collective authorship (where does that happen in the market driven art industry?), etc. . .

The art industry is geared for making art for the rich (collectors, dealers) who buy it as an investment and then later it gets sold to museums or the museums buy early hoping to "capitalize" on their investments.

Show me the collector/dealer/art gallery representative I can talk to? I desperately want a studio visit.

David Harrison Horton
Building 6, Apt 1202
Shuang Hua Yuan Nan Li 3 Qu
Chaoyang District, Beijing
CHINA 100022

_____ Windows Live Hotmail: Your friends can get your Facebook updates, right from Hotmail®. http://www.microsoft.com/middleeast/windows/windowslive/see-it-in-action/social-network-basics.aspx?ocid=PID23461::T:WLMTAGL:ON:WL:en-xm:SI_SB_4:092009

↑ Index

137. Evan Munday
Christian Bök at Twin Cities Book Festival - October 10
Fri 9 Oct 2009

Dear friends in the Twin Cities,

This weekend, Minneapolis welcomes the Twin Cities Book Festival (October 10). And Christian Bök, author of Eunoia, will be among the festival's special guests.

Eunoia is a bestselling book of poetry that won the Griffin Poetry Prize upon its publication. It is a five-chapter book in which each chapter is a univocal lipogram. (Chapter A only uses the vowel 'A,' Chapter E only uses 'E,' etc.) More recently, the book was just released in the UK, where it became an overnight sensation -- selling out of its print run within a week, and appearing in the Times' top ten books of 2008.

Christian will be at the Twin Cities Book Festival in support of the new, upgraded edition of Eunoia. He's created artificial languages for science fiction TV programs (like Gene Roddenberry's Earth: Final Conflict), made books out of Lego bricks and his current project involves injecting single-celled organisms with poems. (And no, I did not make that up.)

He's also an astounding reader. Here are a couple of YouTube clips of Bök's highly entertaining readings:

http://www.youtube.com/watch?v=fUNwHmQc9yk

http://www.youtube.com/watch?v=alTdbe1GCnQ

The Twin Cities Book Festival
featuring Christian Bök, Nicholson Baker, Lorrie Moore, Gabrielle Bell
and more.
Saturday, October 10, 10 am to 5 pm
Minneapolis Community & Technical College, 1301 Hennepin Avenue S.
Minneapolis, MN
Free

We hope any of you in Minneapolis can make it to see Christian Bök read in Minneapolis this weekend.

Best,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[redacted]

↑ Index

138. **amy king**
Re: Poetry, painting, appropriation - Check the Poetics List Archives
Fri 9 Oct 2009

Chris,

Poetics Listserv Archive:

http://listserv.acsu.buffalo.edu/archives/poetics.html

Best,
Amy

--- On Fri, 10/9/09, Chris Jones wrote:

I seem to have lost this discussion, so is there a way to revisit this discussion, perhaps as an internet archive?

↑ Index

139. **Poetics List**
Poetics List Welcome Message
Fri 9 Oct 2009

Reminder -- The list editors reserve the right to decide what messages will be approved for posting to this list. Submitting posts to the list does not guarantee that they will be published.

-- Flame messages will not be tolerated on the Poetics List.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Post:
[redacted]

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions
7. Flaming

June 2008: Refocussed List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queres for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [redacted].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listerv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to
http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list --at -- gmail.com, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always © the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

↑ Index

140. Cara Benson
answering rob mclennan
Fri 9 Oct 2009

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i had a ton of fun answering rob's 12 or 20 questi
hey everybody...

i had a ton of fun answering rob's 12 or 20 questions. i'm up today, but check the archives, too.

http://www.robmclennan.blogspot.com/

_____
http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

↑ Index

141. Jeffrey Side
Re: 50 years behind
Fri 9 Oct 2009

I agree. I think the 50 year thing was claimed by Kenny Goldsmith to justify his his notion of conceptual poetry, whatever that is.

On Fri, 9 Oct 2009 20:44:49 +0800, David Harrison Horton
<[redacted]> wrote:

>I'm unclear as how we are all accepting poetry being behind art by 50 years=
> as a truism. Dada=2C Futurism=2C Surrealism were all ushered in by writers=
>. Jackson Mac Low produced the first Fluxus product. The poets who write th=
>eory have advanced both poetry and art=2C in as much as art theorists have =
>advanced poetry.=20
>
>=20
>
>You've got Dan Godston in Chicago trying to make poetry more telematic (htt=
>p://www.chicagocalling.org/) which is using the technology of the day=2C yo=
>u've got the different lists built around collective authorship (where does=
> that happen in the market driven art industry?)=2C etc. . .=20

>
>=20
>
>The art industry is geared for making art for the rich (collectors=2C
deale=
>rs) who buy it as an investment and then later it gets sold to
museums or t=
>he museums buy early hoping to "capitalize" on their investments.
=20
>
>
>Show me the collector/dealer/art gallery representative I can talk to? I
de=
>sperately want a studio visit.=20
>
>
>David Harrison Horton=20
>Building 6=2C Apt 1202
>Shuang Hua Yuan Nan Li 3 Qu
>Chaoyang District=2C Beijing
>CHINA 100022
>
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>http://www.microsoft.com/middleeast/windows/windowslive/see-it-in-
action/so=
>cial-network-basics.aspx?ocid=3DPID23461::T:WLMTAGL:ON:WL:en-
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D

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142. Wanda Phipps
Fwd: Live Mag!#7 at Bowery Poetry Club 10/11
Fri 9 Oct 2009

Hope you can come this Sunday!

---------- Forwarded message ----------
From: Jeff Wright <[redacted]>
Date: Wed, Oct 7, 2009 at 8:09 PM
Subject: Live Mag!#7 at Bowery Poetry Club 10/11
To: [redacted]

Live Mag! #7 A DOUBLE-BARRELED DOSE
– a Performance and a Printed Magazine —
wordspew aimed at your earballs!

Sunday, October 11 from 3 to 5.
Celebrate the online version and archive of Live Mag! The web launch party features a rare reading by octogenarian bard EDWARD FIELD! Come hear the sassy, classy treasure of Greenwich Village and the world.
Plus Uche Nduka, Wanda Phipps, guest editor Ilka Scobie and Jeffrey Cyphers Wright. And Special guest - Rene Ricard.
Bowery Poetry Club, 308 Bowery in New York City
$5 entrance gets you a free mag!
Please come, bring a poem if you want and take part.
http://www.livemagnyc.com

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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143. Pierre Joris
Recent NOMADICS posts & JUSTIFYING THE MARGINS
Fri 9 Oct 2009

Summer, I am sorry to say, is definitely over & I have had to get serious about posting to Nomadics blog again. So check out the latest posts, as listed below.

I also want to announce my new book of essays Justifying the Margins, published over the summer by Salt. I am most happy that it see the light of day, as many of you know the dire financial straights Salt has been in. You can help Salt by doing what their survival campaign suggests, i.e. "Buy just one Book" — & why nor Justifying, this time around? Buying directly from them is also the best way as it cuts out the middleman. Just go the the following url: Justifying the Margins: http://www.saltpublishing.com/books/rec/9781844714346.htm

& here the recent posts on NOMADICS (http://pierrejoris.com/blog)

That Old New British Poetry Scene

Herta Müller Wins 2009 Nobel Prize in Literature

Raymond Federman (1928-2009)

Ballard, Sinclair, Place & the Novel (Where's Poetry?)

Amiri Baraka's 75th Birthday Celebrations

2009 German Book Prize Shortlist

City Lights' No Contest

Two or Three Things that have come my Way

enjoy!
==========
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

↑ Index

144. With + Stand

W+S 4 LR: Deadline extended

Fri 9 Oct 2009

Hello friends, tagged, taggers, contributors, lovelies,,,

The W+S worldwide headquarters has been inundated these past weeks with requests for more time to prep submissions for the Lisa Robertson issue. I

certainly understand—doing justice to such significant work takes significant time—and I'd very much like to make that time for you. So the deadline is extended—rather than a late 2009 issue, this will be an early 2010 issue. Submit any time between now and mid January.

here we shall be other,,,

Dan/W+S

↑ Index

145. Tribbey, Hugh R.
Re: 'Day' by Kent Johnson
Fri 9 Oct 2009

So not invalid, but something to take lightly as well as something with implications.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Mark DuCharme
Sent: Thursday, October 08, 2009 10:41 PM
To: [redacted]
Subject: Re: 'Day' by Kent Johnson

No. Because it's just another CONCEPT. Get it?

> Date: Tue, 6 Oct 2009 15:06:28 -0500
> From: [redacted]
> Subject: Re: 'Day' by Kent Johnson
> To: [redacted]
>
> Is aesthetic judgment invalid because it's socially constructed?
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
On
> Behalf Of Skip Fox
> Sent: Monday, October 05, 2009 12:37 PM
> To: [redacted]
> Subject: Re: 'Day' by Kent Johnson
>
> If I didn't care much about anything (time, quality of consciousness,
> engagement of value, etc.) except getting my name dribbled about, I'd
> write
> an epic titled _Daze_ by retyping, in turn, Goldsmith and Johnson.

>
> As it is . . .
>
>

Hotmail: Free, trusted and rich email service.
http://clk.atdmt.com/GBL/go/171222984/direct/01/

↑ Index

146. Christopher Leland Winks

Re: Herta Mueller wins 2009 Nobel literature prize

Fri 9 Oct 2009

I'm sure Herta Mueller is as wonderful a writer as everyone says, but doesn't the chronic Eurocentrism -- and allergy to poets, much of the time -- of the Nobel jury bother anyone on the list? Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.

----- Original Message -----
From: Alison Croggon <[redacted]>
Date: Friday, October 9, 2009 10:37 am
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]

> *Seconded. She a wonderful writer.*
>
> *xA*
>
> *On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]> wrote:*
> *> OMG, The Land of Green Plums is amazing! Even in translation! Very much a*
> *> poet's novel. Highly recommended!*
> *>*
> *> amy king wrote:*
> *>>*
> *>> STOCKHOLMâ€"Herta Mueller, a little-known Romanian-born author who was*
> *>> persecuted for her critical depictions of life behind the Iron Curtain, won*
> *>> the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the*
> *>> 20th anniversary of communism's collapse.*
> *>>*
> *>> http://www.contracostatimes.com/nation-world/ci_13513339*

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> >> *NEW BOOK*
> >>
> >> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a*
> >> *review copy, please email me directly.*
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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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147. Effing Press
new from Effing Press
Fri 9 Oct 2009

new titles from Effing Press, all printed and bound in-house and in the nude in Austin, Texas.

AUTUMN SLANT by Marcia Roberts
76 pages, letterpress printed
$10.00
http://effingpress.com/autumn_slant.htm

CITY POEMS by Cindy St. John
16 pages, letterpress printed
$5.00
http://effingpress.com/city_poems.htm

EFFING MAGAZINE #8, edited by Julia Cohen
72 pages, delicious.
$7.00
http://effingpress.com/magazine8.htm

featuring:
Christian Hawkey
Lynn XuDorothy Lasky
Tony Tost
Graham Foust
Farrah Field
Aaron Kunin
Mark Bibbins
Akilah Oliver
Kimberly Lyons
Justin Marks
Rachel Zucker
Abraham Smith
Anne Heide
Shane McCrae
Ada Limón
K. Silem Mohammad
Timothy Liu
Jill Magi
Kiwao Nomura
Forrest Gander
Kyoko Yoshida

other recent effing titles:

KISS A BOMB TATTOO by Hoa Nguyen
40 pages, letterpress printed
$8.00
http://effingpress.com/bomb_tattoo.htm

IN THE BIRD'S BREATH by Marcia Roberts
64 pages, letterpress printed
$8.00
http://effingpress.com/birds_breath.htm

ED DORN & THE WESTERN WORLD by Amiri Baraka
40 pages, letterpress printed
$10
http://effingpress.com/baraka.htm

BE SOMEBODY by Lester (Patrick Herron)
64 pages, letterpress and offset printed
$10.00
http://effingpress.com/lester.htm

Get you some.

Also, if near Marfa, Texas in October and November check out the Marfa Book Co.'s gallery show SMALL PRESSES, featuring 11 active small presses from the United States and Canada:

BEARD OF BEES, BOOK THUG, EDGE BOOKS, EFFING PRESS, FLOOD EDITIONS, NARROW HOUSE, POST-APOLLO, PRIMARY INFORMATION, SUBPRESS, UGLY DUCKLING PRESSE, and VENEER.

http://marfabookco.blogspot.com/2009/09/october-9th-november-29th-2009.html

Scott Pierce
Effing Press
703 W. 11th Street
Austin, TX 78701

http://www.effingpress.com

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148. Ken Rumble
Art Installation Opening: Friday, October 16, 7:30-10p, 715 Washington St.
Fri 9 Oct 2009

Hey folks,

I'm pleased to announce and invite you to the next art installation at 715 Washington Street in Durham. Megan Stein and I collaborated on this installation, entitled *Three Backyards*.

Three Backyards is a site and time-specific piece that will run for one night only, from 7:30-10:00 pm on Friday, October 16, during Durham's Third Friday Artwalk. The piece will include live performance, both musical and non-musical.

Three Backyards is composed of four pieces:

"Shells (Empty)"

"How Will You Know"

"Master Pieces"

"big gila monster, little gila monster"

Admission is free. Donations for 715 are always accepted. Bring friends! Bring your cheer! See you there!

thanks!
Ken

--
Check out my book Key Bridge:
http://www.carolinawrenpress.org/books.html

Reviews of Key Bridge:

Ron Silliman:
http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html

Kevin Killian:
http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews

And projects:

*Cliffs (Empty) *An Art Installation:
http://kathrynlpringle.blogspot.com/

High Master! (viking rock)
http://highmaster.blogspot.com

Durham Has the Worst Roads in the World with Violet Rumble
http://durhamhastheworstroadsintheworld.blogspot.com

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149. **Allan Revich**
Re: 50 years behind
Fri 9 Oct 2009

It's hard for me to imagine that anyone can believe that poetry is "behind art" by 50 years. The points made by David below do a very good job of addressing the validity of the poetry argument. I think that by inclination, and by necessity the arts travel through time in tandem with each other, and with the rest of society. This is especially true in the post-McLuhan era of instant communication and ubiquitous connectivity, where it is pretty much impossible for anything (artistic or otherwise) to occur independently of everything else.

The art market comment is a bit of a "cheap shot", existing as asimulacrum of the argument that poetry is 50 years behind - the "art industry" is like the

"literature industry". It is in no way representative of what artists outside the commercial mainstream are doing. I don't think that the art of poetry writing will be advanced much by knocking the visual arts.

Allan Revich

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of David Harrison Horton
Sent: Friday, October 09, 2009 8:45 AM
To: [redacted]
Subject: 50 years behind

I'm unclear as how we are all accepting poetry being behind art by 50 years as a truism. Dada, Futurism, Surrealism were all ushered in by writers. Jackson Mac Low produced the first Fluxus product. The poets who write theory have advanced both poetry and art, in as much as art theorists have advanced poetry.

You've got Dan Godston in Chicago trying to make poetry more telematic (http://www.chicagocalling.org/) which is using the technology of the day, you've got the different lists built around collective authorship (where does that happen in the market driven art industry?), etc. . .

The art industry is geared for making art for the rich (collectors, dealers) who buy it as an investment and then later it gets sold to museums or the museums buy early hoping to "capitalize" on their investments.

Show me the collector/dealer/art gallery representative I can talk to? I desperately want a studio visit.

David Harrison Horton
Building 6, Apt 1202
Shuang Hua Yuan Nan Li 3 Qu
Chaoyang District, Beijing
CHINA 100022

_____ Windows Live Hotmail: Your friends can get your Facebook updates, right from HotmailR. http://www.microsoft.com/middleeast/windows/windowslive/see-it-in-action/social-network-basics.aspx?ocid=PID23461::T:WLMTAGL:ON:WL:en-xm:SI_SB_4:092009

↑ Index

150. **Jim Andrews**
Re: 50 years behind
Sat 10 Oct 2009

---

the idea that writing is/was 50 years behind visual art was introduced by burroughs and gysin. they said of their cutup methodology that they were just doing something that had been done in visual art for 50 years.

similarly, ken goldsmith brings 'the conceptual' into poetry; conceptual art has been around for 50 years. since the sixties. his background is in visual arts.

the literature-time continuum, like the space-time continuum, is full of dirt bags. that's not quite it. um, full of dirt clumps. dense dirt clumps. so you get one spot that's literarily present and another that's 150 years ago. another that's 50 or 100 years ahead. and then it might get even more complex where one spot is 100 years behind on one issue and 50 years ahead in another. these dense dirt clumps are basically brains.

the cultures of writing are various, certainly. mostly they are quite conservative concerning things like technology. and not particularly adventurous concerning the use of different technologies in writing. whereas in visual arts, well, experimentation with technology is at a different level, more often than not. visual arts basically *are* media arts. whereas the notion that writing is media art isn't quite here yet.

ja
http://vispo.com

----- Original Message -----
From: "David Harrison Horton" <[redacted]>
To: <[redacted]>
Sent: Friday, October 09, 2009 5:44 AM
Subject: 50 years behind

I'm unclear as how we are all accepting poetry being behind art by 50 years as a truism. Dada, Futurism, Surrealism were all ushered in by writers. Jackson Mac Low produced the first Fluxus product. The poets who write theory have advanced both poetry and art, in as much as art theorists have advanced poetry.

You've got Dan Godston in Chicago trying to make poetry more telematic (http://www.chicagocalling.org/) which is using the technology of the day, you've got the different lists built around collective authorship (where does that happen in the market driven art industry?), etc. . .

The art industry is geared for making art for the rich (collectors, dealers) who buy it as an investment and then later it gets sold to museums or the museums buy early hoping to "capitalize" on their investments.

Show me the collector/dealer/art gallery representative I can talk to? I desperately want a studio visit.

↑ Index

151. **steve dalachinsky**

Re: Poet Query - Last names beginning with "X"

Sat 10 Oct 2009

---

coouuugat xavier

On Sat, 10 Oct 2009 21:55:18 +0800 Christophe Casamassima
<[redacted]> writes:
> I'm currently compiling a list of international poets with family
> names beginning with "X".
>
> If you have any ideas, can you send along names and links to
> publications (or suggested print publications I can easily track
> down)?
>
> Please send all queries to [redacted]
>
> Thanks,
>
> Christophe Casamassima
>
> --
> Powered By Outblaze
>
>
>

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152. **Obododimma Oha**

Virtual Venice

Sat 10 Oct 2009

"Multi-authorship of a poem is such a great thrill, especially when carried out by poets from diverse cultural backgrounds and languages, and particularly when it happens at the spur of the moment." More in Virtual Venice <http://obododimma.livejournal.com/6266.html#t378>.

-- Obododimma

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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153. Daniel Godston
Chicago Calling at Epiphany Church
Sat 10 Oct 2009

Chicago Calling at Epiphany Church

Saturday, October 10, 2009 (2:00-11:00 p.m.)

You are invited to attend this Fourth Annual Chicago Calling Arts Festival Event, which features the following artists and projects:

2-4 p.m.

· Rachel Thorne Germond -- dance

· World Listening Project

· “Walking Reflections”

· “Sentences Asleep” -- Laura Goldstein (Chicago), Marisa Plumb (New York City), and Rebecca Cooling-Mallard (Chicago)

· Synesthetic Plans Project: TEXTAPORT Teleporting a Mystery Object Through Words and other TBA elements

· Krista Franklin (Chicago) and Harry Ross (London) -- poetry collaboration

· Kristen Orser (poetry / Chicago) and Orin Buck (music concrète / New York City)

· “Q & A” -- a random collaboration between Ira S. Murfin, an assortment of out of town artists and intellects, and the folks present in the room

· Tony Del Valle (Chicago) and Alice Shapiro (Atlanta) -- poetry collaboration

· Parallel Process (Jayve Montgomery (reeds, electronics, percussion), Ben Boye (harmonium, electronics), and Joel Wanek (upright bass, cello), with David Boykin (saxophones, percussion), and cell phone samples

4-6 p.m.

· Jennifer Karmin – performance of “4000 Words 4000 Dead”

· Wizards (Columbus): Hasan Abdur-Razzaq (saxophones), Gerard Cox (piano), and Adam Smith (drums), with Dan Godston (trumpet), and Matthew Golombisky (upright bass)

· Kristy Bowen (Chicago) and Julie Strand (Milwaukee) -- poetry collaboration

· collaboration between Regina Baiocchi (poetry / Chicago) and Houreya Elsayed (Egypt / visual art)

· Ryan Ingebritsen (electronics and samples / Chicago), in collaboration with Esther Vomplon (photography and field recordings / Berlin)

6-8 p.m.

· readings of Korean poetry, in Korean and English translation, with Brother Anthony of Taizé (Seoul) and Kyeong-hee Choi (Chicago)

· Lac La Belle (Jennie Knaggs -- vocals, guitar), Joel Peterson (upright bass), and Nick Schillace (guitar, vocals, mandolin, banjo)) (Detroit), in collaboration with Jon Brumit (video / Chicago)

· Ed Roberson (poetry / Chicago), Gerard Cox (piano), and Joel Peterson (upright bass)

8 p.m.

· Justin Dillard (piano and pipe organ / Chicago), Satya Gummuluri (vocals / Chicago), and Adam Smith (drums / Columbus)

· Greenlief/Hartsaw/Hyde/Short Quartet: Philip Greenlief (Oakland / saxophones), Paul Hartsaw (Chicago / tenor saxophone), Clifton Hyde (New York / guitar), Damon Short (Chicago / drums)

$15 admission

Epiphany Church

201 S. Ashland Ave.

Chicago, IL 60607

http://www.epiphany-chicago.org/

FOURTH ANNUAL CHICAGO CALLING ARTS FESTIVAL:

The Fourth Annual Chicago Calling Arts Festival (CCAF4) takes place October 1-11, 2009, featuring Chicago-based artists collaborating in performances and projects with artists living in other locations -- both here in the U.S. and abroad. These collaborations will be prepared or improvised, and some performances will involve live feeds between Chicago and elsewhere. CCAF4 venues include: Little Black Pearl Art & Design Center, Claudia Cassidy Theater at the Chicago Cultural Center, The Velvet Lounge, Elastic Sound & Vision Gallery, Epiphany Church, Columbia College Concert Hall, WNUR, Mercury Café, WLUW, Myopic Bookstore, Café Ballou, Quaker House, Hotti Biscotti, and Brown Rice.

ORGANIZER & PARTNERSHIPS:

CCAF4 is being organized by the Borderbend Arts Collective, a not for profit organization. Borderbend's mission is to promote the arts, to create opportunities for artists to explore new directions in and between art forms, and to engage the community.

CCAF4 also involves partnerships with After Hours: A Journal of Chicago Writing and Art, Brown Rice, Chicago's Department of Cultural Affairs, Columbia College Chicago, Elastic Sound & Vision Gallery, Epiphany Church, ESP-Disk, Hotti Biscotti Café, Little Black Pearl Art & Design Center, Mercury Café, Myopic Bookstore, New Orleans Photo Alliance, "Something Else" show on WLUW, The Velvet Lounge, WNUR, "Wordslingers" show on WLUW, and Zeitgeist Multidisciplinary Arts Center.

CHICAGO ARTISTS MONTH:

The Fourth Annual Chicago Calling Arts Festival is part of Chicago Artists Month 2009, the fourteenth annual celebration of Chicago's vibrant visual art community. In October, more than 200 exhibitions of emerging and established artists, openings, demonstrations, tours, open studios and neighborhood art walks take place at galleries, cultural centers and arts buildings throughout the city. Chicago Artists Month is organized by the Chicago Department of Cultural Affairs and is made possible through support provided by Bank of America. For more information, visit www.chicagoartistsmonth.org.

http://www.chicagocalling.org

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154. Christophe Casamassima
Poet Query - Last names beginning with "X"
Sat 10 Oct 2009

I'm currently compiling a list of international poets with family names beginning with "X".

If you have any ideas, can you send along names and links to publications (or suggested print publications I can easily track down)?

Please send all queries to [redacted]

Thanks,

Christophe Casamassima

--
Powered By Outblaze

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155. Patrick F. Durgin
CFP for special session at MLA 2011
Sat 10 Oct 2009

Long discredited as an evaluative criterion, intentionality continues to be explored as a critical value, especially in avant-garde poetics from mid-20th century. Papers looking toward a poetics of critical values that includes intention, distinctions between "desire" or "motivation" and intention as theoretical constructs, and various attempts to circumvent intention in praxis welcomed for this special session proposal for the Modern Language Association's 126th annual convention in 2011, to be held in Los Angeles.

Send a paper abstract and short CV, together totaling no more than two pages, in line text via email (no attachments, please), by March 1st, 2010.

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156. Mairead Byrne
Re: Visual poetry: seeking definitions and borders
Sat 10 Oct 2009

You must be joking, Philip. The definition of Visual Poetry is the transgression of borders. You can see that in its coupling of terms; also in its twin invitations to the material and the philosophical; and in the way it make everything wobble: thought, language, print, paper, preconceptions, and the very many overlapping and chiasmic self-definitions it yields. It is all border, imo, even at heart. MairÃ©ad

>>> [redacted] 10/08/09 3:22 PM >>>
Hi all,I'm starting to work on a bachelor paper at the Free University in Brussels where I follow Art Sciences and Archaeology.
I'm concentrating on the contemporary arts and my research is directed to finding a workable definition of Visual Poetry and what the extreme borders are of Visual Poetry.

If you could help me in looking for what you think a good definition is of Visual Poetry and where does Visual Poetry start and where does it stop?

Thank you in advance,

Philip

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)
27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege (www.myspace.com/24hslam
)
30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (www.european-poetryslam.org)
09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 23/10/09: BruSlam @ Bruxelles MosaÃ¯que (http://bruslam.over-blog.com) 13-15/11/09: Festival Flamme, AmnÃ©ville les Thermes, France 21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

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157. **Ruth Lepson**
Re: Visual poetry: seeking definitions and borders
Sat 10 Oct 2009

hi philip it was fun to be on the biennale webcam with you. haven't seen it but there is a show of visual poetry from the new oxford book of latin am poetry--curated by cecilia vicuna--it's at a gallery in NY--maybe some on this list have seen it.

On 10/8/09 3:22 PM, "Philip Meersman" <[redacted]> wrote:

> *Hi all,I'm starting to work on a bachelor paper at the Free University in Brussels where I follow Art Sciences and Archaeology.*
> *I'm concentrating on the contemporary arts and my research is directed to finding a workable definition of Visual Poetry and what the extreme borders are of Visual Poetry.*
>
> *If you could help me in looking for what you think a good definition is of Visual Poetry and where does Visual Poetry start and where does it stop?*
>
> *Thank you in advance,*
>
> *Philip*

↑ Index

158. **Ruth Lepson**
Re: Virtual Venice
Sat 10 Oct 2009

thank you Obododimma--this was great fun.

On 10/10/09 8:00 AM, "Obododimma Oha" <[redacted]> wrote:

> *"Multi-authorship of a poem is such a great thrill, especially when carried out by poets from diverse cultural backgrounds and languages, and particularly when it happens at the spur of the moment."*
> *More in Virtual Venice <http://obododimma.livejournal.com/6266.html#t378>.*
>
> *-- Obododimma*

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159. **Michael Marsh**
Re: 50 years behind
Sat 10 Oct 2009

I gotta say all this stuff about anything being ahead or behind especially in art seems an absurd notion. Art derives from needs and desires and inspiration of the present and recent past with influences from the further past. It is where it is. It is up to the artists and people who respond to art and the academic and societal structure that supports art to decide what is important now. I think any idea that puts art behind or ahead of its time is missing the point of its value, which seems to me to be help make sense of the time it occurs in and prepare a path into the unknown.
----- Original Message -----
From: "Jeffrey Side" <[redacted]>
To: [redacted]
Sent: Friday, October 9, 2009 8:20:04 AM GMT -08:00 US/Canada Pacific
Subject: Re: 50 years behind

I agree. I think the 50 year thing was claimed by Kenny Goldsmith to justify his his notion of conceptual poetry, whatever that is.

On Fri, 9 Oct 2009 20:44:49 +0800, David Harrison Horton
<[redacted]> wrote:

>I'm unclear as how we are all accepting poetry being behind art by 50
years> as a truism. Dada, Futurism, Surrealism were all ushered in by
writers>. Jackson Mac Low produced the first Fluxus product. The poets who
write th>eory have advanced both poetry and art, in as much as art
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>You've got Dan Godston in Chicago trying to make poetry more
telematic (htt>p://www.chicagocalling.org/) which is using the technology of
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day, yo>u've got the different lists built around collective authorship (where
does> that happen in the market driven art industry?), etc. . .
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>The art industry is geared for making art for the rich (collectors,
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museums or t>he museums buy early hoping to "capitalize" on their
investments.

>
>
>Show me the collector/dealer/art gallery representative I can talk to? I
de>sperately want a studio visit.
>
>
>David Harrison Horton
>Building 6, Apt 1202
>Shuang Hua Yuan Nan Li 3 Qu
>Chaoyang District, Beijing
>CHINA 100022
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>Windows Live Hotmail: Your friends can get your Facebook
updates, right f>rom Hotmail®.
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160. **Jeffrey Side**

Re: Herta Mueller wins 2009 Nobel literature prize

Sat 10 Oct 2009

I agree. But who really takes the Nobel seriously anymore?

On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks <[redacted]> wrote:

>I'm sure Herta Mueller is as wonderful a writer as everyone says, but
doesn't the chronic Eurocentrism -- and allergy to poets, much of the
time -- of the Nobel jury bother anyone on the list? Considering how
few people in the world speak German, to have four Germanophone
laureates within the past 30-some years -- Heinrich Boll, Gunter Grass,
Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.
>
>
>

>
>----- Original Message -----
>From: Alison Croggon <[redacted]>
>Date: Friday, October 9, 2009 10:37 am
>Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>To: [redacted]
>
>
>> Seconded. She a wonderful writer.
>>
>> xA
>>
>> On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]>
wrote:
>> > OMG, The Land of Green Plums is amazing! Even in translation!
Very
>> much a
>> > poet's novel. Highly recommended!
>> >
>> > amy king wrote:
>> >>
>> >> STOCKHOLMâ€”Herta Mueller, a little-known Romanian-born
author who
>> was
>> >> persecuted for her critical depictions of life behind the Iron
>> Curtain, won
>> >> the 2009 Nobel Prize in literature Thursday in an award seen as
a
>> nod to the
>> >> 20th anniversary of communism's collapse.
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>> >> http://www.contracostatimes.com/nation-world/ci_13513339
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>> >> Slaves to Do These Things -- http://www.blazevox.org/bk-
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>> For a

>> >> review copy, please email me directly.
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>> Editor, Masthead: http://www.masthead.net.au
>> Blog: http://theatrenotes.blogspot.com
>> Home page: http://www.alisoncroggon.com
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161. Mary Jo Malo
Re: Herta Mueller wins 2009 Nobel literature prize
Sat 10 Oct 2009

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)

The selection of 87% non-German speaking laureates isn't fair?

Mary Jo Malo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

↑ Index

162. George Bowering
Re: Herta Mueller wins 2009 Nobel literature prize
Sat 10 Oct 2009

---

4 in the last 6 years might seem excessive,
but 4 in 30-something years?
I don't see it.
As re poetry.
There have been quite a few poets named lately, no?

There may be many Europeans, I suppose,
but Nobel was European.
Sweden and Norway are in Europe.

Have a look at Sports Illustrated's sportsman of the year awards. 49 Americans in 55 years.
Bjorn Borg, Pelé, Dick Tiger. Not good enough.
I don't think that a Russian has ever won. You'd think they could have produced an excellent athlete
in all these years . . . .

gb

On Oct 9, 2009, at 10:10 AM, Christopher Leland Winks wrote:

> *I'm sure Herta Mueller is as wonderful a writer as everyone says, but doesn't the chronic Eurocentrism -- and allergy to poets, much of the time -- of the Nobel jury bother anyone on the list? Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.*
>
> *----- Original Message -----*
> *From: Alison Croggon <[redacted]>*
> *Date: Friday, October 9, 2009 10:37 am*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
> *To: [redacted]*
>
> *Seconded. She a wonderful writer.*
>
> *xA*
>
> *On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]> wrote:*

> *OMG, The Land of Green Plums is amazing! Even in translation! Very much a*
> *poet's novel. Highly recommended!*
>
> *amy king wrote:*
>
> *STOCKHOLMâ€"Herta Mueller, a little-known Romanian-born author who was*
> *persecuted for her critical depictions of life behind the Iron Curtain, won*
> *the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the*
> *20th anniversary of communism's collapse.*
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> *http://www.contracostatimes.com/nation-world/ci_13513339*
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> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*
>
> *welcome.html*
>
> *welcome.html*

George Bowering, 2b
Slow feet, quick wit.

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163. George Bowering
Re: Poet Query - Last names beginning with "X"
Sat 10 Oct 2009

What is an international poet?
Is that someone with multiple passports?
gb

On Oct 10, 2009, at 6:55 AM, Christophe Casamassima wrote:

> *I'm currently compiling a list of international poets with family names beginning with "X".*
>
> *If you have any ideas, can you send along names and links to publications (or suggested print publications I can easily track down)?*
>
> *Please send all queries to* [redacted]
>
> *Thanks,*
>
> *Christophe Casamassima*
>
> --
> *Powered By Outblaze*
>
> *welcome.html*

Sr. Jorge Bowering
Almost up to snuff.

↑ Index

164. Jeff Hansen
Advanced Placement English Blog
Sat 10 Oct 2009

Hi,

Many of you may not know this, but I am a 15-year veteran Advanced Placement English Literature teacher.I am now in a position, because of my health, that I can no longer teach. I can, however, work on computers from my home. I have created a blog for A.P. English students, parents, and even teachers. If you have any interest in A.P. English for yourself or someone close

to you, please visit the site. There's a lot of free commentary by me, plus the opportunity for me to evaluate student work for a fee.

Best,

Jeff

http://jeffersonhansen.blogspot.com/

Jefferson P. Hansen

↑ Index

165. **J.P. Craig**

Re: Herta Mueller wins 2009 Nobel literature prize

Sat 10 Oct 2009

To save a trip for others who might also question Christopher's assertion about Teutonophilia on the Nobel committee, this from the Nobel website:

- 2009 - Herta Müller
- 2008 - Jean-Marie Gustave Le Clézio
- 2007 - Doris Lessing
- 2006 - Orhan Pamuk
- 2005 - Harold Pinter
- 2004 - Elfriede Jelinek
- 2003 - J. M. Coetzee
- 2002 - Imre Kertész
- 2001 - V. S. Naipaul
- 2000 - Gao Xingjian
- 1999 - Günter Grass
- 1998 - José Saramago
- 1997 - Dario Fo
- 1996 - Wislawa Szymborska
- 1995 - Seamus Heaney
- 1994 - Kenzaburo Oe
- 1993 - Toni Morrison
- 1992 - Derek Walcott
- 1991 - Nadine Gordimer
- 1990 - Octavio Paz
- 1989 - Camilo José Cela
- 1988 - Naguib Mahfouz
- 1987 - Joseph Brodsky
- 1986 - Wole Soyinka
- 1985 - Claude Simon
- 1984 - Jaroslav Seifert

- 1983 - William Golding
- 1982 - Gabriel García Márquez
- 1981 - Elias Canetti
- 1980 - Czeslaw Milosz
- 1979 - Odysseus Elytis

http://nobelprize.org/nobel_prizes/literature/laureates/

On Oct 9, 2009, at 1:10 PM, Christopher Leland Winks wrote:

> *I'm sure Herta Mueller is as wonderful a writer as everyone says,*
> *but doesn't the chronic Eurocentrism -- and allergy to poets, much*
> *of the time -- of the Nobel jury bother anyone on the list?*
> *Considering how few people in the world speak German, to have four*
> *Germanophone laureates within the past 30-some years -- Heinrich*
> *Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems*
> *excessive, to put it mildly.*
>
> *----- Original Message -----*
> *From: Alison Croggon <[redacted]>*
> *Date: Friday, October 9, 2009 10:37 am*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
> *To: [redacted]*
>
> *Seconded. She a wonderful writer.*
>
> *xA*
>
> *On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]> wrote:*
> *OMG, The Land of Green Plums is amazing! Even in translation! Very much a*
> *poet's novel. Highly recommended!*
>
> *amy king wrote:*
>
> *STOCKHOLMâ€"Herta Mueller, a little-known Romanian-born author who was*
> *persecuted for her critical depictions of life behind the Iron Curtain, won*
> *the 2009 Nobel Prize in literature Thursday in an award seen as a nod to the*
> *20th anniversary of communism's collapse.*
>
> *http://www.contracostatimes.com/nation-world/ci_13513339*

> _____
>
> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a*
> *review copy, please email me directly.*
>
> *guidelines*
>
> *--*
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

Dr. J.P. Craig
Lecturer in English
University of Tennessee at Knoxville

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166. **Alison Croggon**
Re: 50 years behind
Sat 10 Oct 2009

The problem with the "50 years behind" thing is that it means "progress" exists in art, which is highly arguable.

xA

On Sat, Oct 10, 2009 at 1:21 PM, Allan Revich <[redacted]> wrote:
> It's hard for me to imagine that anyone can believe that poetry is "behind
> art" by 50 years. The points made by David below do a very good job of
> addressing the validity of the poetry argument. I think that by inclination,
> and by necessity the arts travel through time in tandem with each other, and

> with the rest of society. This is especially true in the post-McLuhan era of
> instant communication and ubiquitous connectivity, where it is pretty much
> impossible for anything (artistic or otherwise) to occur independently of
> everything else.
>
> The art market comment is a bit of a "cheap shot", existing as asimulacrum
> of the argument that poetry is 50 years behind - the "art industry" is like
> the "literature industry". It is in no way representative of what artists
> outside the commercial mainstream are doing. I don't think that the art of
> poetry writing will be advanced much by knocking the visual arts.
>
> Allan Revich
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of David Harrison Horton
> Sent: Friday, October 09, 2009 8:45 AM
> To: [redacted]
> Subject: 50 years behind
>
> I'm unclear as how we are all accepting poetry being behind art by 50 years
> as a truism. Dada, Futurism, Surrealism were all ushered in by writers.
> Jackson Mac Low produced the first Fluxus product. The poets who write
> theory have advanced both poetry and art, in as much as art theorists have
> advanced poetry.
>
>
>
> You've got Dan Godston in Chicago trying to make poetry more telematic
> (http://www.chicagocalling.org/) which is using the technology of the day,
> you've got the different lists built around collective authorship (where
> does that happen in the market driven art industry?), etc. . .
>
>
>
> The art industry is geared for making art for the rich (collectors, dealers)
> who buy it as an investment and then later it gets sold to museums or the
> museums buy early hoping to "capitalize" on their investments.
>
>
> Show me the collector/dealer/art gallery representative I can talk to? I
> desperately want a studio visit.

>
>
> David Harrison Horton
> Building 6, Apt 1202
> Shuang Hua Yuan Nan Li 3 Qu
> Chaoyang District, Beijing
> CHINA 100022
>
>
>
> _____
> Windows Live Hotmail: Your friends can get your Facebook updates, right from
> HotmailR.
> http://www.microsoft.com/middleeast/windows/windowslive/see-it-in-action/soc
> ial-network-basics.aspx?ocid=PID23461::T:WLMTAGL:ON:WL:en-xm:SI_SB_4:092009
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

167. Aldon Nielsen
MLA IN PHILADELPHIA
Sat 10 Oct 2009

This year's MLA will feature a public event celebrating the 20th anniversary of the MLA Off-Site Readings -- I hope everyone will help get word out around Philadelphia and environs that all are welcome to attend, whether or not registered for the conference. I also want to clear up some potential misunderstanding that might arise from the mention of this reading in the MLA Newsletter that has just gone out. As you can see from the description below, the MLA event is a smaller scale celebration, featuring a handful of poets from previous years' off-site events. This is in no way in place of the annual off-site event, and it is our fervent wish that the good people of Philadelphia, whose heroic efforts brought us some of our best readings even when the MLA scrambled back to Philly in the wake of Katrina, will once again find a away and a place for us to gathered in our variousness. There is also one update: Mendi

Obadike will be appearing in place of Tisa Bryant, who will not be able to attend MLA this year.

Tuesday, 29 December

539. “Coming In from the Cold”: Celebrating Twenty Years of the MLA Off-Site Poetry Reading

5:15–6:30 p.m., Philadelphia Marriott

*Presiding: *Aldon Lynn Nielsen, Penn State Univ., University Park

*Speakers: *Charles Bernstein, Univ. of Pennsylvania; Tisa Bryant, Saint John’s Univ., NY; Patrick F. Durgin, School of the Art Inst. of Chicago; Peter Gizzi, Univ. of Massachusetts, Amherst; Laura Moriarty, Small Press Distribution; Bob Perelman, Univ. of Pennsylvania; Rod Smith, Bridge Street Books; Rodrigo Toscano, Labor Inst.; Tyrone Williams, Xavier Univ., OH; Elizabeth Willis, Wesleyan Univ.; Timothy Pan Yu, Univ. of Toronto

This marks the twentieth anniversary of the MLA off-site poetry reading. Since the 1989 MLA convention, organizers in host cities have brought together ever larger groups of experimental and innovative poets for an evening marathon of poetry performance. These readings bring local poets into contact with poets from other cities and promote exchange between poets, scholars, and poet-scholars. The first of these readings was hosted by a bookstore in the Adams Morgan neighborhood of Washington, DC. By 2008 the reading had grown so large that it was held in San Francisco's Yerba Buena Center, a few blocks from the MLA convention hotels. The special event, open to the public, will offer short readings by poets, including several who read at the first event twenty years ago and several newer poets.

--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
University Park, PA
16802-6200

sailing the blogosphere at http://heatstrings.blogspot.com

"My last defense
Is the present tense."
--Gwendolyn Brooks

↑ Index

168. **Ruth Lepson**

Re: This is What a (Pro)Feminist [Man Poet] Looks Like

Sat 10 Oct 2009

---

whoa! thank you.

On 10/5/09 12:41 PM, "amy king" <[redacted]> wrote:

> *In May 2009, Danielle Pafunda curated the first installment of Delirious Hem's This is What a Feminist [Poet] Looks Like. This forum featured women discussing the relationship between their feminism & their poetry, and these contributions elicited thoughtful responses from women & men bloggers alike. Mark Wallace was one of those bloggers. Together, we've curated This is What a (Pro)Feminist [Man Poet] Looks Like. We hope you'll visit, read, comment, & enjoy!*
> *Monday October 5: Brian Teare, Christian Peet, & H.L. HixTuesday October 6: Hugh Behm-Steinberg, Kareem Estefan, & Kevin Simmonds Wednesday October 7: Mark Wallace, Mike Hauser, & Nate Pritts Thursday October 8: Philip Jenks, Tim Atkins, & Tony FrazerFriday October 9: Tony Trigilio, David Lau & Rodrigo Toscano*
> *Upcoming Forums:*
> *November: This is What a Feminist [Poet] Looks Like, 2*
> *December: 2009 Advent Kalendar (check out 2008's!)*
> *Delirious Hem -- http://delirioushem.blogspot.com/2009_05_03_archive.html*
> *Delirious Lapel -- http://www.deliriouslapel.blogspot.com/*
>
> ———
>
> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*

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169. **Jim Andrews**

A DVD on David Daniels's work by Regina Célia Pinto

Sun 11 Oct 2009

The Brazilian artist Regina Célia Pinto has created a 2 DVD project on the work of David Daniels, described below.

DAVID DANIELS' 200+HUMAN BEINGÈD HYMN TO HUMANITY

The* American poet David Daniels *(1933-2008) has always amazed me, not only because of his kindness and wisdom but also the ingenuity with which he crafted his shape poems with a computer program like “Word for Windows.” It is impressive to note the quality/innovation of the shapes he obtained with his texts/poems/animations using software that was not designed for that purpose. Not only that, but the ease with which he worked and played with the language is enviable. Reading and observing his poems is always a process of rediscovery, because they contain a dual semiotic system, one for writings and the other for imagery.

I followed the creation of his 200 + Humans with a sense of enchantment, thanks to the vast net that enables artists to exchange experiences in an international context. This series is fascinating, not only because of its undeniable artistic value but because of its anthropological aspect. Daniels constructed his poems by asking many different kinds of people from different countries some very simple questions. As a result, these poems reveal similarities and differences, while demonstrating what humans are like at the beginning of the 21st century. I can’t help imagining what it would be like if someone read these poems in the next century, and have fun imagining that person’s (?) response.

It is also interesting to underscore that, mixed in with the human beings mentioned in the previous paragraph, there are some familiar famous figures, such as Shakespeare, Edith Piaf, Mozart, Marx, Charles Dickens, Fernando Pessoa, Kafka, Freud and even Jesus, all of whom are eternally human and recreated through Daniels’s imagination.

As a result, it is very moving to present the “Humans” series by David Daniels, which I have produced in DVD format. This will be one more way of attempting to preserve his Poems.

To know more browser at: http://arteonline.arq.br/humans/

CONTENT:

DVD 1 – to be inserted in a computer’s DVD drive.
> The Humans series in PDF format, exactly as Daniels produced it.
> The essay *Lift up Your Heads, O Ye Gates, An Appreciation of David Daniels, *by British author and critic *Edward Picot (http://hyperex.co.uk/) *.
> The interview with *David Daniels *(http://thegatesofparadise.com) that*
> Jorge
Luiz Antonio* (http://www.vispo.com/misc/BrazilianDigitalPoetry.htm) and I conducted in 2004.

DVD 2 – to be viewed on any DVD player
> A page for all the *humans* in the series, with sound and movement, a festival of colors and unusual shapes.

For now the DVD boxes will be sent to new media art archives and to Daniel's family. However, If you are interested or if you are a curator of a library or university archive, send a message to [redacted] and I will contact you soon.

All the best,
Regina Célia Pinto

↑ Index

170. Regina Pinto
DAVID DANIELS' 200+HUMAN BEINGÈD HYMN TO HUMANITY is ready (DVD format)
Sun 11 Oct 2009

DAVID DANIELS' 200+HUMAN BEINGÈD HYMN TO HUMANITY

The American poet David Daniels (1933-2008) has always amazed me, not only because of his kindness and wisdom but also the ingenuity with which he crafted his shape poems with a computer program like “Word for Windows.” It is impressive to note the quality/innovation of the shapes he obtained with his texts/poems/animations using software that was not designed for that purpose. Not only that, but the ease with which he worked and played with the language is enviable. Reading and observing his poems is always a process of rediscovery, because they contain a dual semiotic system, one for writings and the other for imagery.

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> The interview with David Daniels (http://www.thegatesofparadise.com) that Jorge Luiz Antonio (http://www.vispo.com/misc/BrazilianDigitalPoetry.htm) and I conducted in 2004.

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All the best,

Regina Célia Pinto

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171. Jeffrey Side
Interesting, though short, discusion on UK Cambridge poetry
Sun 11 Oct 2009

Interesting, though short, discusion on UK Cambridge poetry
http://z11.invisionfree.com/Poets_On_Fire/index.php?showtopic=1478&st=0

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172. Jeffrey Side
Robert Archambeau, on his blog, has picked up on Chris Hamilton-Emery's comment
Sun 11 Oct 2009

Robert Archambeau, on his blog, has picked up on Chris Hamilton-Emery's comment that I drew attention to on this mailing list. Kent Johnson mentioned it also in the DE blog comments area after seeing it here. I'm sure he won't mind me mentioning that: "Its Chief Weapon is Excess": Chris Hamilton-Emery on

Cambridge Poetry by Robert Archambeau:
http://samizdatblog.blogspot.com/2009/10/its-chief-weapon-is-excess-chris.html

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173. **Ruth Lepson**

Re: Question re: Language Poetry and the Body - AUDIO!

Sun 11 Oct 2009

---

amy--are these at PennSound or elsewhere now? many thanks. I wd like to forward them.

On 5/14/07 10:24 PM, "amy king" <[redacted]> wrote:

> *I recorded most of the event on Saturday; however, I ran out of room during Andrew's talk. Apologies for poor technology.*
>
> *Part One - Tim Peterson and Erica Kaufman Introduce - Maria Damon*
> *http://odeo.com/audio/12429453/view*
>
> *Part Two -- Steve Benson [Benson listens to his own talk through earphones while delivering it to the audience]*
> *http://odeo.com/audio/12429253/view*
>
> *Part Three -- Leslie Scalapino*
> *http://odeo.com/audio/12427173/view*
>
> *Part Four -- Bruce Andrews (Incomplete)*
> *http://odeo.com/audio/12426953/view*
>
> *A few photos -- http://www.flickr.com/photos/amyking/*
>
> *-------*
>
> *http://www.amyking.org/blog*
>
> *----------*
> *Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.*

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174. Jennifer Karmin
Oct 14-17: &Now Festival in Buffalo
Sun 11 Oct 2009

The 4th Biennial &Now Festival of Innovative Writing & the Literary Arts will be held in Buffalo, NY from October 14-17, 2009.

The &Now Festival explores intersections between creative and critical praxes, examines innovative and experimental acts of writing, and advances a serious inquiry into theories of language.

http://english.buffalo.edu/andnow/program.htm

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175. Alan Sondheim
UMove Videodance Festival is Available Online for Viewing--Check it out on our NEW Blog!
Sun 11 Oct 2009

---------- Forwarded message ----------
Date: Fri, 9 Oct 2009 14:56:14 -0400 (EDT)
From: Pentacle Movement Media <[redacted]>
To: [redacted]
Subject: UMove Videodance Festival is Available Online for Viewing--Check it out
on our NEW Blog!

Having trouble viewing this email?
Click here
http://campaign.constantcontact.com/render?v=001ST03Hc8byEOCfB9Oa-8A7n07TFU6rVm5sLfrGX7Pngc4xlcWxIaHqbLdpVh-tFpk2UGoYKSLIKUd96PjUttryelgawoQX3p6xul0CUYgea_rkr5S9lQr5naShVIsUaOljxVVQhnv_y3_t5T7Y92O1gck7txm0jjr6zJYPdA_xe7xxVUQFnjwvPPWN-eUexkVmixj-2mUhxAgxrcyHUrzTdXztO9Erjv5qz30b8nP3SWbuPDgILCcUZSSVldXW923

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VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3
DZQ9eUeKTayVFAiVJTUjbI=]
Available Online for the month of October 2009 !!
Movement Media's UMOVE Online Videodance Festival reveals how artists are using
online and mobile media to create dances for intimate viewing devices, including
computers, ipods and cell phones. The first annual UMOVE Festival reflects a broad
range of artistic work from novices, video artists working with web cams, animators
working in Second Life, and experienced film makers. Dance as an art form is expanding,
and artists are offering new ways for audiences to view, appreciate, and value dance
media.
Sick of culling through endless videos of cheerleaders in their kitchens and Texas
Two Step instruction in to find that ellusive gem of a dance film? UMOVE was created
in response to "YouTube ennui" in order to make inspiring screendance work accessible
for discovery by the public on the web.
Enjoy all of the submissions from artists, and view our selections
[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWaRJ7w97KnIojpHjCl2cl4acm
nIYvvyzCLcxYpWqNFyvTxwfRfQpqys6va3NycaIS8PlbQOsAEk-
VxoqvCg_hhYuTLhT62Su6mFy4pDBYnL57JzDip41POAOZU4uYJJDfifuiFcqV8n3
DZQ9eUeKTayVFAiVJTUjbI=].
We hope you enjoy these inspiring works and continue to support
[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWYG2gN851Kqe-
qBu54Z0eI48br9LtciwgkoYv6_hs_8FS0R-TLwr9MP_1iFA4RVCQpNZoWPFn-
igB4tWtK7YNKnT8CAK3sTrqUPaQe0_vqFVwN424qEd2tbAXF-QkWBCOQ=]
Movement Media's mission of helping dancers use media to further their artistic
pursuits, and to market themselves through media.
~~~
~~~

Alan Sondheim
~~~
~~~

This selection was shown at our Launch Party on October 4th and will be touring
to other dance and film venues worldwide in 09-10.
For brief descriptions on each work and to view these and all the submission videos,
go to to MovetheFrame.com
[http://rs6.net/tn.jsp?
et=1102753772073&s=4163&e=0015z5VwGfxbWa1NYBXjvCVZN1sjcxQe-izk8Mhuqi06JxMX8hrowTDL2jMJC1JxlRUm0KRODGwzJXaChTAI1QZ-Y-kkqBSjp9l2bJqZ15OD4m_i97nAsf43KuUydlROKUcprZwD1uCRPPj8uWT6mvPZlJnxkYTCmp5yN-MbTI6bt15oszzjoOaqQf0pPIYL6Gc]
Animation
Jorge y Valdes Gor for a Walk
Barbara Benas, USA, 2009
noOne
Alan Sondheim, USA, 2009
Gone in 60 Seconds
Eye Vanish
Marisa C. Hayes, France/USA, 2008
Body of Water (Milky Re-mix)
Susan Marshall in collaboration with the company, USA, 2008
Nordic Visuals
Sabine Klaus, Scotland, 2009
Low/No Budget
Up & Above
Daniel Robinson, USA, 2009
Nobody? Yes, body!
Natalya Nikolaeva, Russia/Finland, 2007
Red
Ally Voye, USA, 2007
Melody Box
Sabrina Mergey, France, 2008
Surprise Me!
Cut-Chemist-My 1st Big Break
Kyle Ruddick/Eyestorm Productions, USA, 2008
Dorsey's Knob (serie Second Live serives)
Foofwa d'Imobilite', USA/Switzerland, 2008
The Ultimate Dance Video EVER
Sabine Klaus, Scotland, 2009
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Mei-mei Berssenbrugge, Benjamin Friedlander, Forrest Gander, Joan Retallack, Andrew Schelling, Gary Snyder, and others. Bilingual pages from Antonio Ochoa and Angelica Tornero. Collapsible poetics by Rodrigo Toscano. Rachel Blau DuPlessis's "Nanifesto." Artwork by Christine Boileau, Justin Clemens, Ray Meeks, Isabelle Pelissier and Stephen Vincent. Ten color plates. Bark beetle translations, sound walks, field pages, slow texts, dictionaries of imagined flora, and more . . .

Copies of the magazine will be available for purchase.

http://www.ecopoetics.org

Also available through SPD: http://www.spdbooks.org

Some info on the performers:

Rodrigo Toscano

Rodrigo Toscano is the author of To Leveling Swerve, Platform, The Disparities, and Partisans. His newest book, Collapsible Poetics Theater, was a National Poetry Series 2007 winner. His poetry has appeared Best American Poetry 2004, War and Peace (2004 & 2007), and in the Criminal's Cabinet: An anthology of poetry and fiction (2004), and in McSweeny's "Poets Picking Poets". He was a 2005 recipient of a New York State Fellowship in Poetry. Toscano is also the artistic director and writer for the Collapsible Poetics Theater (CPT). His polyvocalic pieces, poetics plays, and body-movement poems, have been performed at the Disney Redcat Theater in Los Angeles, Ontological-Hysteric Poet's Theater Festival, Poet's Theater Jamboree 2007, Links Hall Chicago, and the Yockadot Poetics Theater Festival. His radio pieces have appeared on WPIX FM (New York), KAOS Public Radio Olympia, WFMU, WNYU, and PS.1 Radio. His work has been translated into French, German, Italian, and Catalonian. Toscano is originally from Southern California. He works in Manhattan at the Labor Institute, and lives in Brooklyn.

http://poeticstheater.typepad.com/photos/rt_pics/ http://cpt.blip.tv

Lee Ann Brown

Lee Ann Brown was born in Japan in 1963 and was raised in Charlotte, NC. She earned a B.A. in English and Women's Studies and an M.F.A. in poetry from Brown University. She is the author of two full-length collections of poetry, The Sleep that Changed Everything (Wesleyan University Press), and Polyverse (Sun & Moon) which received the New American Poetry Series Award, a song cycle, The 13th Sunday in Ordinary Time, as well as numerous chapbooks and journal publications, such as The Asheville Poetry Review, The Boston Review, The Chicago Review, and Jacket. Her poetry is also widely anthologized, included in Line: A Drawing Center Anthology, Best American Poetry 2001, The

Best of Fence Magazine, and Vanishing Points: New Modernist Poems. She teaches at St. John's University in New York City and is editor of Tender Buttons Press, publishing experimental women's poetry since 1989. With her husband, actor and director, Tony Torn, she recently co-founded The French Broad Institute (of Time & the River), a multimedia performance venue in Marshall, NC.

http://www.myspace.com/frenchbroadinstituteoftimeandtheriver
http://www.facebook.com/pages/Marshall-NC/The-FBI-French-Broad-Institute-of- Time-and-The-River/49409483673

Thom Donovan

Thom Donovan lives in New York City where he coedits ON Contemporary Practice, edits Wild Horses Of Fire weblog, and curates both Peace Events and SEGUE reading series. He is also an ongoing participant in the Nonsite Collective. His essays, criticism, and poetry have been published variously online and in print. Currently he is at work on a book of poetry entitled The Hole, and a book of essays concerning cross-cultural translation in poetry and visual art. His first collection of critical writings, Critical Objects 2005-2010, is expected in 2011. He currently teaches at Bard College, Baruch College, and School of Visual Arts.

Wild Horses Of Fire http://whof.blogspot.com/ Nonsite Collective http://www.nonsitecollective.org/ On Contemporary Practice http://oncontemporaries.wordpress.com/

Emily Abendroth

Emily Abendroth is a writer and artist currently residing in Philadelphia, where she co-curates the Moles not Molar Reading & Performance Series. She regularly teaches creative writing, critical thinking, and literature courses to students of all ages, most recently at Bard College, UC Berkeley and Temple University. Recent work of hers can be found in Digital Artifact, Encyclopedia, How2, Pocket Myths, Horseless Review, Eco-poetics, and Cut & Paint. Her chapbook, Toward Eadward Forward, was released by horseless press in 2008 and a chunky excerpt from her book-length work in progress, "Muzzle Blast Dander," is featured in Refuge/Refugee (Volume 3 of the ChainLinks book series). She is currently and ever-so-slowly piecing her way through some writings and thinking on solitary confinement practices in U.S. prisons.

Julie Patton

Julie Patton is the author of Notes for Some (Nominally) Awake (Portable Press at Yo-yo Labs, 2007) and Teething on Type (Rodent Press, 1995). She has published poems in Crayon, ecopoetics, Transfer, Tribes and other magazines, in the anthology Moving Borders: Three Decades of Innovative Writing by

Women (Talisman House, 1998) and in Aloud: Voices from the Nuyorican Poets Cafe (Collier Books, 1994). Her articles and essays appear in Educating the Imagination: Essays & Ideas for Teachers & Writers (T&W, 1994) and in Teachers & Writers. Her installation, "A Room for Opal" (with Jonathan Skinner), was part of the 2007 Bates College Museum of Art Green Horizons Synergy Exhibition. She also was awarded an NYFA fellowship in poetry in 2007.

Jonathan Skinner

Jonathan Skinner edits the journal ecopoetics (vols. 1-7, 2001-2009), which features creative-critical intersections between writing and ecology. Skinner's poetry collections include With Naked Foot (2009) and Political Cactus Poems (2005). His essays on the poets Ronald Johnson and Lorine Niedecker appeared recently in volumes published by the National Poetry Foundation and by University of Iowa Press. He teaches in the Environmental Studies program at Bates College in Central Maine, where he makes his home.

http://www.ecopoetics.org

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177. David Seaman

Re: Visual poetry: seeking definitions and borders

Sun 11 Oct 2009

Philip,

This is my area of speciality, so let's keep in touch. I have a lot to say on the subject, maybe on another channel? ?

David Seaman

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

On Thursday, October 08, 2009, at 03:22PM, "Philip Meersman"
<[redacted]> wrote:
>Hi all,I'm starting to work on a bachelor paper at the Free University in
>Brussels where I follow Art Sciences and Archaeology.
>I'm concentrating on the contemporary arts and my research is directed to
>finding a workable definition of Visual Poetry and what the extreme borders
>are of Visual Poetry.
>
>If you could help me in looking for what you think a good definition is of
>Visual Poetry and where does Visual Poetry start and where does it stop?
>

>
>Thank you in advance,
>
>Philip
>
>
>--
>Philip Meersman
>A. Lynenstraat 25 bus 3
>1210 St-Joost-ten-Noode
>Belgium
>tel[redacted]
>www.myspace.com/spooninmybrain
>www.facebook.com/spooninmybrain
>www.youtube.com/spooninmybrain
>skype: Spooninmybrain
>[redacted]
>
>www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
>17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)
>27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege
(www.myspace.com/24hslam
>)
>30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
>www.european-poetryslam.org)
>09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice
Biennale
>
>21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)
>23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com)
>13-15/11/09: Festival Flamme, Amnéville les Thermes, France
>21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)
>21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)
>
>
>

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178. **Andrew Rippeon**
P-Queue and PayPal
Mon 12 Oct 2009

Dear friends-

P-Queue has just discovered a transcription error in the .html code of the PayPal buttons on our website. Oh no!

As a result, we've received neither the purchase notification nor the appropriate billing information for any purchases via PayPal since our post to the Poetics List a few weeks back. (We _wondered_ where you were!)

***If you have recently attempted to purchase the following three volumes, in any quantities--

<**>P-Queue, vol. 6 ($12)

<**>Eyechart Poems (Geof Huth) ($10)

<**>the precipice of jupiter (erica lewis and mark stephen finein) ($10)

--please CANCEL that purchase.

The payment should at this point be unclaimed, and if you cancel the purchase, your funds should be refunded.***

In the meantime--while we're figuring out how to fix this error--to receive the volumes you so ardently desire, please send payment via _mail_, and we'll have these books posted to you ASAP.

Check or money order, payable to Andrew Rippeon, at:

Andrew Rippeon
306 Clemens Hall
English Department
SUNY Buffalo
Buffalo, NY 14260

And! If you missed it the first time around, let us once again **proudly proclaim** the availability of these beautiful books! I_M_A_G_E_S available at

www.p-queue.org/subscribe
and
www.p-queue.org/chapbook-series.

But you can only get these wonderful works by postal mail/payment to the above
address--just like the olden days!
(We'll let you know when the site is up and running again.)

Re-act now, and we'll slip a little surprise in the package to make it worth your $0.44 postage!

All best and warmest,
AR, ed.

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179. **Chris Jones**
Re: 50 years behind
Mon 12 Oct 2009

On Fri, 2009-10-09 at 11:20 -0400, Jeffrey Side wrote:
> I agree. I think the 50 year thing was claimed by Kenny Goldsmith to
> justify his his notion of conceptual poetry, whatever that is.

Forgetting the Burroughs citation, I took this as also referring to conceptual art. Conceptual art is not only about refusing the notion of the original but also claims that art thinks and for art to think it must think original ideas. A break with the painting model of art is part of this and conceptual poetry had me thinking of various strategies that may break with the privileged poetry model of literature. Conceptual poetry then begins with an understanding of the privilege bestowed on poetry, which is certainly onerous. To claim otherwise is utopian and a refusal to confront the material conditions of life in late capitalism and not possible for gay writers intent on a gay liberationist critique.

To break with the privileged model of painting as a metonym for art or poetry also standing in for the whole of literature does not mean one must stop painting or writing verse but rather to understand and find strategies which may break with these privileged models which stand in the place of art and blocking any hopeful progress for art.

Anyways, attempting to give a quick other perspective to conceptual art practices, from an approving gay liberationist agenda.

best wishes, Chris Jones.

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180. **aslongasittakes**
aslongasittakes issue 4 is now live
Mon 12 Oct 2009

Hello. Please check out issue 3 of aslongasittakes (http://www.aslongasittakes.org). It includes great work by by JOHN M. BENNETT, TYLER CARTER, ALICE HUI-SHENG CHANG, TIM GAZE, JOHN HAVLEDA,

JOHN LOWTHER, EVGENIJ KHARITONOV, CHAD LIETZ, WILL MORRIS, PAUL TOTH,
and YAN JUN. Let us know what you think.
Thanks,
James Sanders

↑ Index

181. Alan Sondheim

Interview on my media work from Copenhagen -

Mon 12 Oct 2009

Interview on my media work from Copenhagen -

http://www.kopenhagen.dk/interviews/interviews/interviews_2009/interview_alan_sondheim/

in english with pictures - check out if you have the time.

Thanks, alan

↑ Index

182. Obododimma Oha

Re: Virtual Venice

Mon 12 Oct 2009

Hi Ruth!
It was really such great fun... with Gianni there too.

-- Obododimma.

On Sat, Oct 10, 2009 at 8:48 AM, Ruth Lepson <[redacted]> wrote:

> *thank you Obododimma--this was great fun.*
>
> *On 10/10/09 8:00 AM, "Obododimma Oha" <[redacted]> wrote:*
>
> *"Multi-authorship of a poem is such a great thrill, especially when carried*
> *out by poets from diverse cultural backgrounds and languages, and*
> *particularly when it happens at the spur of the moment."*
> *More in Virtual Venice <http://obododimma.livejournal.com/6266.html#t378*
> *.*
>
> *-- Obododimma*

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

183. Maria Damon

Re: Herta Mueller wins 2009 Nobel literature prize

Mon 12 Oct 2009

---

also, it's a little peculiar that she's a "minority" in the sense of being a relatively privileged German speaker in Romania. Not a "minority" as the Romany (gypsy) people are.

Jeffrey Side wrote:
> I agree. But who really takes the Nobel seriously anymore?
>
>
> On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks
> <[redacted]> wrote:
>
>
>> I'm sure Herta Mueller is as wonderful a writer as everyone says, but
>>
> doesn't the chronic Eurocentrism -- and allergy to poets, much of the
> time -- of the Nobel jury bother anyone on the list? Considering how
> few people in the world speak German, to have four Germanophone
> laureates within the past 30-some years -- Heinrich Boll, Gunter Grass,
> Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly.
>
>>
>>
>> ----- Original Message -----

>> From: Alison Croggon <[redacted]>
>> Date: Friday, October 9, 2009 10:37 am
>> Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>> To: [redacted]
>>
>>
>>
>>> Seconded. She a wonderful writer.
>>>
>>> xA
>>>
>>> On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]>
>>>
> wrote:
>
>>> > OMG, The Land of Green Plums is amazing! Even in translation!
>>>
> Very
>
>>> much a
>>> > poet's novel. Highly recommended!
>>> >
>>> > amy king wrote:
>>> >>
>>> >> STOCKHOLMâ€”Herta Mueller, a little-known Romanian-born
>>>
> author who
>
>>> was
>>> >> persecuted for her critical depictions of life behind the Iron
>>> Curtain, won
>>> >> the 2009 Nobel Prize in literature Thursday in an award seen as
>>>
> a
>
>>> nod to the
>>> >> 20th anniversary of communism's collapse.
>>> >>
>>> >> http://www.contracostatimes.com/nation-world/ci_13513339
>>> >>
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>>> >> _____
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>>> >> NEW BOOK
>>> >>
>>> >> Slaves to Do These Things -- http://www.blazevox.org/bk-
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> ak3.htm --
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>>> For a
>>> >> review copy, please email me directly.
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>>> Editor, Masthead: http://www.masthead.net.au
>>> Blog: http://theatrenotes.blogspot.com
>>> Home page: http://www.alisoncroggon.com
>>>
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>

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184. **George Bowering**
Re: Herta Mueller wins 2009 Nobel literature prize
Mon 12 Oct 2009

Interesting view. Maybe it is a USAmerican view, or a view from the country where most people like to say that they are in the middle class even though they might wear blue shirts (or teeshirts with insignia) to work at a metalwork shoppe. So that in the US the word "minority" means the less-privileged? Irt doesn't mean that everywhere. For example, in the 19th-20th Century the Swedish-speaking minority in Finland tended to be intellectual, artist and other well-off class. Remember that Idi Amin kicked the Indian minority out of Uganda because he perceived them as financially better off than Africans. The white minorities in various African countries didn't compare themselves with Gypsies, etc.

gb

On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:

> *also, it's a little peculiar that she's a "minority" in the sense*
> *of being a relatively privileged German speaker in Romania. Not a*
> *"minority" as the Romany (gypsy) people are.*
>
> *Jeffrey Side wrote:*
> *I agree. But who really takes the Nobel seriously anymore?*
>
> *On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks*
> *<[redacted]> wrote:*
>
> *I'm sure Herta Mueller is as wonderful a writer as everyone says,*
> *but*
> *doesn't the chronic Eurocentrism -- and allergy to poets, much of*
> *the time -- of the Nobel jury bother anyone on the list?*
> *Considering how few people in the world speak German, to have four*
> *Germanophone laureates within the past 30-some years -- Heinrich*
> *Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems*
> *excessive, to put it mildly.*
>
> *----- Original Message -----*
> *From: Alison Croggon <[redacted]>*
> *Date: Friday, October 9, 2009 10:37 am*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
> *To: [redacted]*

Seconded. She a wonderful writer.
xA
On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]>
wrote:

> OMG, The Land of Green Plums is amazing! Even in translation!
Very
much a
> poet's novel. Highly recommended!
>
> amy king wrote:
>>
>> STOCKHOLMâ€"Herta Mueller, a little-known Romanian-born
author who
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>> persecuted for her critical depictions of life behind the
Iron Curtain, won
>> the 2009 Nobel Prize in literature Thursday in an award seen as
a
nod to the
>> 20th anniversary of communism's collapse.
>>
>> http://www.contracostatimes.com/nation-world/ci_13513339
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>> NEW BOOK
>>
>> Slaves to Do These Things -- http://www.blazevox.org/bk-

ak3.htm --
For a
>> review copy, please email me directly.
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> ==========

> *guidelines*
>
> >
> *-- Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

The Bowering fellow.
Thinks any weather is better than none.

↑ Index

185. Aryanil Mukherjee
Re: Herta Mueller wins 2009 Nobel literature prize
Mon 12 Oct 2009

> *Jeffrey Side wrote:*
> *I agree. But who really takes the Nobel seriously anymore?*

That's a hopelessly closed North American sigh. Most of the world takes it seriously. And that's a problem.

aryanil

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186. Philip Meersman
Re: Virtual Venice
Mon 12 Oct 2009

I loved it very much, it was fab fun!
Philip

On Mon, Oct 12, 2009 at 11:58 PM, Obododimma Oha <[redacted]> wrote:

> *Hi Ruth!*
> *It was really such great fun... with Gianni there too.*
>
> *-- Obododimma.*

> *On Sat, Oct 10, 2009 at 8:48 AM, Ruth Lepson <[redacted]>*
> *wrote:*
>
> *thank you Obododimma--this was great fun.*
>
> *On 10/10/09 8:00 AM, "Obododimma Oha" <[redacted]> wrote:*
>
> *"Multi-authorship of a poem is such a great thrill, especially when carried*
> *out by poets from diverse cultural backgrounds and languages, and*
> *particularly when it happens at the spur of the moment."*
> *More in Virtual Venice <*
> *http://obododimma.livejournal.com/6266.html#t378*
> *.*
>
> *-- Obododimma*
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> *guidelines*
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> *--*
> *Obododimma Oha*
> *http://udude.wordpress.com/*
>
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted];*
> *[redacted].*

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode

Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)
27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege
(www.myspace.com/24hslam
)
30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
www.european-poetryslam.org)
09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com) 13-15/11/09: Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

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187. mIEKAL aND
Re: Visual poetry: seeking definitions and borders
Mon 12 Oct 2009

Ah shucks David, we're all ears. I'm interested in what you would say.

~mIEKAL

On Oct 11, 2009, at 10:46 PM, David Seaman wrote:

> *Philip,*
>
> *This is my area of speciality, so let's keep in touch. I have a lot to say on the subject, maybe on another channel? ?*
>
> *David Seaman*
>
> *David W. Seaman, Ph.D.*
> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

188. **amy king**
Re: Question re: Language Poetry and the Body - AUDIO!
Mon 12 Oct 2009

Wow, Ruth! That's one ancient email! I never sent those files to PennSound, though you can still listen to them at ODEO, as linked below. Enjoy!
And thanks for reminding folks,
Amy

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.

--- On Sun, 10/11/09, Ruth Lepson <[redacted]> wrote:

From: Ruth Lepson <[redacted]>
Subject: Re: Question re: Language Poetry and the Body - AUDIO!
To: [redacted]
Date: Sunday, October 11, 2009, 4:22 PM

amy--are these at PennSound or elsewhere now? many thanks. I wd like to forward them.

On 5/14/07 10:24 PM, "amy king" <[redacted]> wrote:

> *I recorded most of the event on Saturday; however, I ran out of room during Andrews' talk. Apologies for poor technology.*
>
> *Part One - Tim Peterson and Erica Kaufman Introduce - Maria Damon*
> *http://odeo.com/audio/12429453/view*
>
> *Part Two -- Steve Benson [Benson listens to his own talk through earphones while delivering it to the audience]*
> *http://odeo.com/audio/12429253/view*
>
> *Part Three -- Leslie Scalapino*
> *http://odeo.com/audio/12427173/view*
>
> *Part Four -- Bruce Andrews (Incomplete)*
> *http://odeo.com/audio/12426953/view*

> *A few photos -- http://www.flickr.com/photos/amyking/*
>
> *-------*
>
> *http://www.amyking.org/*

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189. **amy king**

Off topic query -- The Poetics of Hate - "Liberal" New York City -- & oh, Happy Columbus Day, ahem

Mon 12 Oct 2009

It can only happen in 'backwards' towns like Laramie, Wyoming? Meanwhile, activism leads to comments from liberal friends and their parents like, "Why do I need to see all of this gay?" "As long as they don't come on to me!" "Keep it to themselves, behind closed doors!" The other night in Queens NY, an openly gay man, rather small, out in his neighborhood, went to the local deli for a pack of cigarettes. He was beaten nearly to death and is still close to it, in a coma, for the simple fact that he was gay and felt no need to hide it ... Today across the US, a second installment of a play, 'The Laramie Project: Ten Years Later,' was performed. For what? What good has national attention to Matthew Shepard's murder achieved ten years ago? People are still expressing their malcontent, in a variety of ways, for the very existence of a population that is "not them" by creating legislation that would strip civil rights away. By beating people. By mocking and asserting statements like those above to position themselves. By the continued encouragement of hate towards even young GLBT youth. Unfortunately, the above story is not unusual. To be gay in this country still carries a lethal burden in some cases, despite the "progress" people imagine exists, thanks to the mock "visibility" of tv shows like Will and Grace and faux-civil unions. Why do gay teens still suicide three times as often as any other teen groups? WHY? Is it the need for a common enemy? All of the angst to "lock your doors at night" has to be channeled towards a identifiable enemy when terrorists aren't available? The scary gays who freely walk the streets buying cigarettes?

Oh Yeah: Our African American President is being called upon to apologize for the European forefathers slaying Native Americans - Happy Columbus Day!-- http://www.npr.org/templates/story/story.php?storyId=113728438&ft=1&f=1003

STUFF, for anyone who cares:
Gay man gets brutal beating in Queens, left in critical condition --http://www.nydailynews.com/news/ny_crime/2009/10/12/2009-10-12_gay_man_gets_brutal_beating.html#ixzz0TmuIDub0

The new play, including words from the murderer, Aaron McKinney:http://www.npr.org/templates/story/story.php?storyId=113663235&ft=1&f=1003

Judy Shepard on Leonard Lopate --http://www.wnyc.org/shows/lopate/episodes/2009/10/12/segments/142404

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190. **twshaner**

Kate Greenstreet, Zachary Schomburg, and Emily Frey Reading in Eugene

Mon 12 Oct 2009

A New Poetry Series presents an evening of poetry with

Kate Greenstreet, Zachary Schomburg, and Emily Frey

who will be reading from their work at 7:30 PM on Saturday, October 17.

Admission: donation.

â€¢ Kate Greenstreet is the author of case sensitive (Ahsahta Press, 2006) and The Last 4 Things (Ahsahta, 2009). Her new work is in current or forthcoming issues of jubilat, Hotel Amerika, Court Green, the Denver Quarterly, and Fence. For more information, visit kategreenstreet.com.

â€¢ Emily Kendal Frey teaches writing and literature at Portland Community College . Â Blue Hour Press recently published her chapbook, AIRPORT. Other work is forthcoming in Boog City , Handsome, Sixth Finch, and Microfilme Magazine

â€¢ Zachary Schomburg is the author of The Man Suit (Black Ocean 2007), and Scary, No Scary (Black Ocean 2009). He co-edits Octopus Magazine and Octopus Books. He teaches film, literature and writing at Portland State University and Portland Community College .

Â

Â
Upcoming readings:

Saturday, November 7th: Allison Cobb and Jen Coleman

Saturday, December 5th: Alicia Cohen and Tom Fisher

Â

Â DIVA Center 110 W. Broadway, Eugene
Phone: [redacted]
E-Mail: [redacted]
Web: divacenter.org

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191. Jonathan Skinner
Farming the Words: Talking with Robert Grenier
Tue 13 Oct 2009

ANNOUNCING A NEW TITLE FROM FIELD BOOKS

Farming the Words: Talking with Robert Grenier

The poet Robert Grenier in a wide-ranging conversation (held in 2003) with Tim Shaner, Jonathan Skinner and Isabelle Pelissier, featuring some close reading and discussion of six of Grenier¹s drawing poems (included on six color plates).

2009 Perfect bound 62pp. Six color plates 94% recycled $12

Also available from Field Books:

Rhrurbarb by Robert Kocik
2007 Perfect bound 128 pp. 100% recycled $15

Rhrurbarb offers the Sore, Oversensitive Sciences a sustained and demonstrative exploration of possible intersections between prosody and pathology. Two forty-six poem series, Remissions and Cinnabar Verses, along with a Preface and a generous Glossary, offer a cross-section of Kocik¹s range, from prosody to medicine, neuroscience and biogenetics, to Chinese alchemy and back.

Distributed by Small Press Distribution (www.spdbooks.org)
and by Periplum Editions (www.ecopoetics.org)
145 Carding Machine Road, Bowdoinham, Maine 04008

Please make checks payable to Jonathan Skinner.
Postage included in cover price.

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192. Carol Novack
The &NOW Conference in Buffalo, Wednesday, Oct 14th
Tue 13 Oct 2009

3:05 - 4:05 in Hallwalls Contemporary Arts Center Cinema
Michael Peters: "Reading in the Vaast Bin" (Media/Poetry)

Carol Novack: Little Red: An Operalettre" (Powerpoint/Fiction & Music) & Video Poetry.

--
http://carolnovack.blogspot.com

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193. David-Baptiste Chirot

Re: Off topic query -- The Poetics of Hate - "Liberal" New York City -- & oh, Happy Columbus Day, ahem

Tue 13 Oct 2009

Dear Amy:

For along time i've also been very disturbed bvy what you call the "poetics of hate." One aspect of this is that language and actions have become separted. Thereis an almost magical belief that if somone in Authority in say politics or poetics says something, that, unquestioningly, one is to accept it as truth.

Actions which go against the grain of this "truth" are regraded as somehow "wrong" if not factually, then in the one way that it counts, in an ethico-language one based on "rightness of words rather than actions."

President Obama was thought of as the "peace candidate" and has even won a Nobel Peace Prize, while al the time he ran as a candidate he openly advocated the expansion of the "right war" in Afghanistan and the use of drones from within Pakistan to attack targets inside Pakistan as well as in Afghanistan. In thelast sevral years it had been learned that most of these attacks tend to kill priomarily numbersof civilians, and so turn the "enemy" even more against the United states and UN troops. The killing of civilians alone should give pause; but no one seemed to noice any of this and so we had a "peace" candidate and prize winner.

The same huge gap between words and actions involves the health care and living conditions of most American Indian rezervations--these conditions and care are on the same level as in Haiti, perennially one of the poorest countries in the world, whose own democratic election the US had to interfere with.

You have an article saying that perhaps this President may be the one to give an apology to the American indians, and that this is bizarre becuase the President is African-American. At the same time, already, the African-American President has proclaimed over and over his support for an Apartheid State. No one seems to notice this particular bizarre fact/action either.

Hate crimes have greatly increased against Muslim-Americans, and yet there is little outcry about this. Billions were stolen from American citizens yet it is

these citizens who are to pay the immense bailouts for Wall Street, where noneof the crimianls goes to prison except Bernie Maddoff.

The battle over health care has been turned into a complete travesty and the insurance and pharmaceutical companies are running roughshod over the US Government--again the citizens will be paying for whatever nightmare disastrer is created in the end to pass as "Historic Legislation."

Due in good part to the war in Afghanistan, there has been a huge increase in the numbers affected in the ongoing holocausts of drug users and their families, their neighborhoods, in this country in the last eight years. In the last decades untold numbers of people's lives have been torpedoed by the flood of drugs that is basically allowed to enter the country, often in trade for the guns anyone almost can buy at wear at Public Town Hall meetings in the US.

And despite al the gains made by American Gay citizens in terms of national awareness and some measure of public acknowledgment, the same violence as ever continues with very little protection from the police and other "guardians" of the peace. I have Gay relative who i am always finding myself worrying about, no matter where they live (including NYC.)

I think if one examines the immense gaps between the uses of language and appearances in terms of the media and institutions, and the actual actions and policies imposed on American citizens as well as the countries effected by American policies and actions, one finds a massive inter related "language manipulation" at every level of the society and culture. The only way to be able to sustain the contradictions between perceptions and speeches and the actual events and policies, is to begin to create not only a series of compartmentalized double standards, so that what is in each one won't be taken not of in the next one, and also the project of orwells 1984, in which "peace=War". That is, contradictions are made to be "equal" in such a way that it is impossible to ask any questions of the language itself or of the actions and the policies of the leaders.

I think if one looks at the remarkable consistency of "hate" poetics and actions from the US supportof Apartheid, ethnic cleansing, massive destabilization of nations, economic misery imposed on the citizens here and abroad, launching of ever wider wars, the continued use of torture, and the actions inside the USA against its citizens who are hated for al the well known reasons--one finds that it is one long arc of violence against the Other, still,despite the good feeling caused by the election. From Apartheid to the American Indian rezervations there is a double standard for human beings in the eyes of the US. Basically it is what one might call a contempt for the ideas of equality among persons and the freedom of peoples to govern themselves. In short, a contempt for Human

Rights, in which , as Orwell writes in Animal Farm--"All animals are equal but some are more equal than others."

Sadly, there is also a form of contempt for language itself, because it is words which are used to make people think that one thing or person is better than another, it is words that make persons think lies are unquestioned truths, it is words that divide persons unnecessarily in order to divide Rights and any of the rights to Life and health of all. And despite professions to the contrary--the actions of the society show who and what it actually is. Language is used not as a means of critique, but as a means of denial, evasions, avoidance of responsibility, or the justification for a sheer ignorance masking itself as ("noble") disinterestedness.

Ironically, the policing of words is often far greater than the actual policing of violence. Yet, that word policing may create for a many the illusion that things have changed, or that "such things can't be true" or 'don't happen," or "we don't have anything to do with that, we're good people." Wheter supporting violence or being agsint it, the uses oflanguage operate at on;y selected and specific sites, carefully chosen and compartmentlaized so that one does not ask just about one group's Rights, but all--in thatmanner, if the Rights of al are are put forward, the rights of the specific wil be fouhgt for also. To only demand for one faction in asnese is to create again the double standards and hypcoirsiy which goes with denying Rights to some, while others are effectively deleted, erased, vanished, hidden away--and are given nesxto to know acknowledgment language, which is to be reserved only for those considered to be worthy of it.

There is a colossal outbreak of violence among teens and children this year in Chicago--al manner of explanations are put forward. Yet when the whole society is so su[pportive of vioelnce agsint some one somewhere, how are these children to think that killing and beating is anything out of the ordinary? Especially when the environment is one in which only the strong, the grouped together and the armed are going to survive every long. Isn't that part of the language of "American individualism" combined with a sense of at least a temporary "teamwork?" How different are drug gangs in American cities from the troops and the troopsof our various allies going beserk in the Middle East?

A "poetics of hate" then is one in which denial of connections between actions and words has to be made, in order to preserve the hierarchies of Rights among persons here and those Americans are imposing on abroad. Once the denials have been made, then the War =Peace' newspeak becomes possible, for as much as possible al contradictions and double standards need to be removed from sight and from critiue, from language itself. That way Aparthied, Rezervations, ethnic cleansing, massive theft and deaths of citizens from childhood on will be the name of the game, the order of the day. In order to

justify the contempt for human life and Rights towards so many while using the most "cleaned up" and "liberal" language possible--what kind of lying is goping on inside one? Inside one's thoughts, one's language--that is really only just a tiny distance away from violence--? because of the denial of violence in some cases while justifying it in others--in which case al language about violence begins to be what it always has been--propaganda for further violence and further blindness to the "wrong " violence while in favor of the "right."

> *Date: Mon, 12 Oct 2009 19:41:45 -0700*
> *From:* [redacted]
> *Subject: Off topic query -- The Poetics of Hate - "Liberal" New York City -- & oh, Happy Columbus Day, ahem*
> *To:* [redacted]
>
> *It can only happen in 'backwards' towns like Laramie, Wyoming? Meanwhile, activism leads to comments from liberal friends and their parents like, "Why do I need to see all of this gay?" "As long as they don't come on to me!" "Keep it to themselves, behind closed doors!"*
> *The other night in Queens NY, an openly gay man, rather small, out in his neighborhood, went to the local deli for a pack of cigarettes. He was beaten nearly to death and is still close to it, in a coma, for the simple fact that he was gay and felt no need to hide it ...*
> *Today across the US, a second installment of a play, 'The Laramie Project: Ten Years Later,' was performed. For what?*
> *What good has national attention to Matthew Shepard's murder achieved ten years ago? People are still expressing their malcontent, in a variety of ways, for the very existence of a population that is "not them" by creating legislation that would strip civil rights away. By beating people. By mocking and asserting statements like those above to position themselves. By the continued encouragement of hate towards even young GLBT youth.*
> *Unfortunately, the above story is not unusual. To be gay in this country still carries a lethal burden in some cases, despite the "progress" people imagine exists, thanks to the mock "visibility" of tv shows like Will and Grace and faux-civil unions. Why do gay teens still suicide three times as often as any other teen groups?*
> *WHY? Is it the need for a common enemy? All of the angst to "lock your doors at night" has to be channeled towards a identifiable enemy when terrorists aren't available? The scary gays who freely walk the streets buying cigarettes?*
>
> *Oh Yeah: Our African American President is being called upon to apologize for the European forefathers slaying Native Americans - Happy Columbus Day!--*
> *http://www.npr.org/templates/story/story.php?storyId=113728438&ft=1&f=1003*
>
> *STUFF, for anyone who cares:*
> *Gay man gets brutal beating in Queens, left in critical condition*
> *--http://www.nydailynews.com/news/ny_crime/2009/10/12/2009-10-12_gay_man_gets_brutal_beating.html#ixzz0TmuIDub0*
>
> *The new play, including words from the murderer, Aaron*

> *McKinney:http://www.npr.org/templates/story/story.php?storyId=113663235&ft=1&f=1003*
>
> *Judy Shepard on Leonard Lopate --http://www.wnyc.org/shows/lopate/episodes/2009/10/12/segments/142404*

_____ Hotmail:
Trusted email with Microsoft's powerful SPAM protection.
http://clk.atdmt.com/GBL/go/177141664/direct/01/

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194. **peter ganick**

3 new white sky books

Tue 13 Oct 2009

Three new volumes from white sky books by Peter Ganick. check 'em out. Originally written during 1994 and 1995, the texts show Ganick in a different light. The texts are referential, somewhat lyrical, and freshly reintroduced to readers. A short selection appeared with the SUNY/Buffalo Electronic Poetry Center pages, otherwise they are previously unpublished.

Read them for free through the preview function, download them for a minimal fee, or purchase the print copy.

SPLINTERED Vol 1 www.lulu.com/content/7595511

SPLINTERED Vol 2 www.lulu.com/content/7595620

SPLINTERED Vol 3 www.lulu.com/content/7595682

[apologies for cross-posting...]

--
http://peterganick.info
http://chalkeditions.co.cc
http://whiteskybooks.weebly.com
http://sphinxtower.co.cc
http://pganickz.livejournal.com

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195. D. Wellman

Re: Visual poetry: seeking definitions and borders

Tue 13 Oct 2009

There is something on this theme in my essay on "Field Poetics" in the current EOAGH. Additionally, sometime around 1973, Klaus Peter Decker wrote of the signal difference between concrete poetry and poesia visiva as one of context. In 1986, I translated his words n the topic in this way, "If concrete poetry has sharpened an awareness of language, so visual poetry attempts-while at the same time building on that basis and perhaps carrying it further-to develop an awareness of the context of language, an awareness of the language around us." For Dencker, as for Luciano Ori, that context is the mediated environment, dominated by commercial imagery. Ori's words are from a catalog for the exhibit, "La Poesia Visiva (1963-1979). Both texts maybe found in O.ARS 5: Translations Experiments in Reading.

Donald Wellman
Daniel Webster College
http://faculty.dwc.edu/wellman/

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of mIEKAL aND
Sent: Monday, October 12, 2009 6:54 PM
To: [redacted]
Subject: Re: Visual poetry: seeking definitions and borders

Ah shucks David, we're all ears. I'm interested in what you would say.

~mIEKAL

On Oct 11, 2009, at 10:46 PM, David Seaman wrote:

> *Philip,*
>
> *This is my area of speciality, so let's keep in touch. I have a lot to say on the subject, maybe on another channel? ?*
>
> *David Seaman*
>
> *David W. Seaman, Ph.D.*
> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

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196. **Johanna Fisher**
Re: Herta Mueller wins 2009 Nobel literature prize
Tue 13 Oct 2009

—

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197. **richard owens**
NYT Federman obit
Tue 13 Oct 2009

http://www.nytimes.com/2009/10/13/books/13federman.html?hpw

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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198. **susan maurer**
Susan Maurer:correction for reading on 10-18
Tue 13 Oct 2009

Susan Maurer will read at NYC's Bowery Poetry Club at 4 not 2:30 as originally reported, SM _____
Hotmail: Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

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199. **Sharon Dolin**
Reading at Pete's Candy Store, Fri. Oct. 23rd
Tue 13 Oct 2009

Dear Friends and Fellow Poets,

On Friday, Oct. 23rd, I'll be reading with 3 other poets (Paige Taggart, Esther Smith & Patrick Lucy)

in the Multifarious Array Reading Series:

Pete's Candy Store (www.petescandystore.com)

709 Lorimer Street (between Frost and Richardson)

Williamsburg, Brooklyn

[redacted]

"L" to Lorimer or "G" to Metropolitan

7 p.m. Free

Hope to see you there.

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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200. **susan maurer**
Susan Maurer and Patricia Carragon read at Prairie Fire: Dynamite Dynamite
Tue 13 Oct 2009

Susan Maurer and Patricia Carragon read at Prairie Fire Poetry at NYC's American Theatre of Actors on 11-8 at 4:30 . The address is 314 West 54th Street. The reading is called Dynamite Dynamite. SM
_____ Hotmail: Free, trusted and rich email service.
http://clk.atdmt.com/GBL/go/171222984/direct/01/

↑ Index

201. **Ward Tietz**
Re: Visual Poetry
Tue 13 Oct 2009

Other issues aside, we can distinguish, semiotically, using Peirce's typology, traditionally printed or text-based poetry from so-called visual poetry. In traditional text-based poetry signification occurs symbolically; in "visual" poetry, signification occurs both symbolically and iconically. Indexical signification is sometimes thrown in, too.

Best,

WT

On Oct 13, 2009, at 12:01 AM, POETICS automatic digest system wrote:

Date: Sat, 10 Oct 2009 11:27:25 -0400
From: Mairead Byrne <[redacted]>
Subject: Re: Visual poetry: seeking definitions and borders

You must be joking, Philip.
The definition of Visual Poetry is the transgression of borders.
You can see that in its coupling of terms; also in its twin
invitations to > the material and the philosophical; and in the way it make
everything > wobble: thought, language, print, paper, preconceptions, and the
very many > overlapping and chiasmic self-definitions it yields. It is all
border, > imo, even at heart.
MairÃ©ad

[redacted] 10/08/09 3:22 PM >>>
Hi all,I'm starting to work on a bachelor paper at the Free
University in
Brussels where I follow Art Sciences and Archaeology.
I'm concentrating on the contemporary arts and my research is
directed to
finding a workable definition of Visual Poetry and what the extreme > borders
are of Visual Poetry.

If you could help me in looking for what you think a good definition
is of
Visual Poetry and where does Visual Poetry start and where does it
stop?

Thank you in advance,

Philip

Date: Sat, 10 Oct 2009 11:44:25 -0400
From: Ruth Lepson <[redacted]>
Subject: Re: Visual poetry: seeking definitions and borders

hi philip it was fun to be on the biennale webcam with you.
haven't seen it but there is a show of visual poetry from the new
oxford
book of latin am poetry--curated by cecilia vicuna--it's at a
gallery in
NY--maybe some on this list have seen it.

Date: Sun, 11 Oct 2009 23:46:12 -0400
From: David Seaman <[redacted]>
Subject: Re: Visual poetry: seeking definitions and borders

Philip,

This is my area of speciality, so let's keep in touch. I have a lot to say > on the subject, maybe on another channel? ?

David Seaman

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

On Thursday, October 08, 2009, at 03:22PM, "Philip Meersman" <philip.meersm> [redacted]> wrote:
Hi all,I'm starting to work on a bachelor paper at the Free University in
Brussels where I follow Art Sciences and Archaeology.
I'm concentrating on the contemporary arts and my research is directed to
finding a workable definition of Visual Poetry and what the extreme border> s
are of Visual Poetry.

If you could help me in looking for what you think a good definition is of
Visual Poetry and where does Visual Poetry start and where does it stop?

Thank you in advance,

Philip

Date: Mon, 12 Oct 2009 17:54:08 -0500
From: mIEKAL aND <[redacted]>
Subject: Re: Visual poetry: seeking definitions and borders

> *Ah shucks David, we're all ears. I'm interested in what you would say.*
>
> *~mIEKAL*
>
> *On Oct 11, 2009, at 10:46 PM, David Seaman wrote:*
>
> *Philip,*
>
> *This is my area of speciality, so let's keep in touch. I have a lot to say on the subject, maybe on another channel? ?*
>
> *David Seaman*
>
> *David W. Seaman, Ph.D.*
> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*

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202. **Christopher Leland Winks**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

----- Original Message -----
From: Mary Jo Malo <[redacted]>
Date: Monday, October 12, 2009 5:45 pm
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]

> *Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)*
>
> *The selection of 87% non-German speaking laureates isn't fair?*
>
> *Mary Jo Malo*

> --
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

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203. **Mary Kasimor**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

Johanna, I appreciate your remarks. I do think that even for those who consider themselves liberal Americans, often there is a swagger to their talk. I also have an immigrant mom from Europe, and she has helped me look at all sides with compassion. I don't know if it is because she saw WWII, or if that is simply her nature.

--- On Tue, 10/13/09, Johanna Fisher <[redacted]> wrote:

From: Johanna Fisher <[redacted]>
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]
Date: Tuesday, October 13, 2009, 8:23 AM

The remarks to this forum over a writer who has given us all a glimpse into a part of the world that is only sensationalized by the media are rather telling as to why American writers do not win the Nobel Prize. Furthermore, there are many of us who do believe it a honour that merits respect. Eurocentrism is a rather heavy charge to launch against the academy. I consider myself European and often times critical of policies that come out governments that are not always sensitive to the poor, the disenfranchised and those who are minorities (and by the way I am a monority-my mother is European, my father was American), and yet I experienced a more open society than the one I am living in now, one that is unwilling to examine its deep seated prejudices-one that Americentric (if I may create a word here). I am very proud that a German woman is recognized by the academy for her work- we might also stop here to consider that finally women are being honoured for their contributions. Alas, I am rambling, but I could not let these remarks go unanswered.

jfisher

---- Original message ----
>Date: Mon, 12 Oct 2009 15:32:24 -0700
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of George Bowering <[redacted]>)
>Subject: Re: Herta Mueller wins 2009 Nobel literature prizeÂ

>To: [redacted]
>
>Interesting view.
>Maybe it is a USAmerican view, or a view from the country where mostÂ
>people like to say that they are in the middle class even though theyÂ
>might wear blue shirts (or teeshirts with insignia) to work at aÂ
>metalwork shoppe.
>So that in the US the word "minority" means the less-privileged?
>Irt doesn't mean that everywhere.
>For example, in the 19th-20th Century the Swedish-speaking minorityÂ
>in Finland tended to be intellectual, artist and other well-off class.
>Remember that Idi Amin kicked the Indian minority out of UgandaÂ
>because he perceived them as financially better off than Africans.
>The white minorities in various African countries didn't compareÂ
>themselves with Gypsies, etc.
>
>gb
>
>
>On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:
>
>> also, it's a little peculiar that she's a "minority" in the senseÂ
>> of being a relatively privileged German speaker in Romania. Not aÂ
>> "minority" as the Romany (gypsy) people are.
>>
>> Jeffrey Side wrote:
>>> I agree. But who really takes the Nobel seriously anymore?
>>>
>>>
>>> On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland WinksÂ
>>> <[redacted]> wrote:
>>>
>>>
>>>> I'm sure Herta Mueller is as wonderful a writer as everyone says,Â
>>>> but
>>> doesn't the chronic Eurocentrism -- and allergy to poets, much ofÂ
>>> the time -- of the Nobel jury bother anyone on the list?Â Â Â
>>> Considering how few people in the world speak German, to have fourÂ
>>> Germanophone laureates within the past 30-some years -- HeinrichÂ
>>> Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seemsÂ
>>> excessive, to put it mildly.
>>>

>>>>
>>>>
>>>> ----- Original Message -----
>>>> From: Alison Croggon <[redacted]>
>>>> Date: Friday, October 9, 2009 10:37 am
>>>> Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>>>> To: [redacted]
>>>>
>>>>
>>>>
>>>>> Seconded. She a wonderful writer.
>>>>>Â Â Â xA
>>>>>Â Â Â On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]>
>>> wrote:
>>>
>>>>>Â > OMG, The Land of Green Plums is amazing! Even in translation!
>>> Very
>>>>> much a
>>>>>Â > poet's novel. Highly recommended!
>>>>>Â >
>>>>>Â > amy king wrote:
>>>>>Â >>
>>>>>Â >> STOCKHOLMÃ¢â‚¬â€Herta Mueller, a little-known Romanian-born
>>> author who
>>>>> was
>>>>>Â >> persecuted for her critical depictions of life behind theÂ
>>>>> Iron Curtain, won
>>>>>Â >> the 2009 Nobel Prize in literature Thursday in an award seen as
>>> a
>>>>> nod to the
>>>>>Â >> 20th anniversary of communism's collapse.
>>>>>Â >>
>>>>>Â >> http://www.contracostatimes.com/nation-world/ci_13513339
>>>>>Â >>
>>>>>Â >>
>>>>>Â >>
>>>>>Â >> _____
>>>>>Â >>
>>>>>Â >> NEW BOOK
>>>>>Â >>
>>>>>Â >> Slaves to Do These Things -- http://www.blazevox.org/bk-

>>>>>
>>> ak3.htm --
>>>>> For a
>>>>>Â >> review copy, please email me directly.
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>>>>>Â Â Â Â --Â Editor, Masthead:Â http://www.masthead.net.au
>>>>>Â Blog: http://theatrenotes.blogspot.com
>>>>>Â Home page: http://www.alisoncroggon.com
>>>>>Â Â Â ==========
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>>> welcome.html
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>>> welcome.html
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>> welcome.html
>
>The Bowering fellow.
>Thinks any weather is better than none.
>
>

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204. **Eireene Nealand**

Re: The &NOW Conference in Buffalo, Wednesday, Oct 14th

Tue 13 Oct 2009

Yay! It's going to be great.

2:00 to 3:20 PM Franklin (3rd)
I. Juliana Leslie, Eireene Nealard, Andrea Quaid
“Threesome: A Poetics of the Interface” (critical)

Our talk on Saturday will range from Petrarch, to LangPo to po-humanism, and there will be some reading too with excerpts from the lovely litmag, Sidebrow...

...and then vodka?

On Mon, Oct 12, 2009 at 9:18 PM, Carol Novack <[redacted]> wrote:
> 3:05 - 4:05 in Hallwalls Contemporary Arts Center Cinema
> Michael Peters: "Reading in the Vaast Bin" (Media/Poetry)
> Carol Novack: Little Red: An Operalettre" (Powerpoint/Fiction & Music) &
> Video Poetry.
>
> --
> http://carolnovack.blogspot.com
>
>

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205. **Anny Ballardini**
Re: Visual poetry: seeking definitions and borders
Tue 13 Oct 2009

Since you mention La poesia visiva, I can't but remind us of Ugo Carrega, founder of La Nuova Scrittura (1967) and Il Mercato del Sale (1974). There are a couple of "unluckily" I must mention, one is that Ugo does not like pc's, that is why he is not known to the cyber-public, the second is that he sent me two full CD's with his superb work for the Poets' Corner (besides several -literally- boxes of his books) but saved on a Mac and there is no way for me to upload the pictures.

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=56

On Tue, Oct 13, 2009 at 2:42 PM, D. Wellman <[redacted]> wrote:

> *There is something on this theme in my essay on "Field Poetics" in the current EOAGH. Additionally, sometime around 1973, Klaus Peter Decker wrote of the signal difference between concrete poetry and poesia visiva as one of*
> *context. In 1986, I translated his words n the topic in this way, "If concrete poetry has sharpened an awareness of language, so visual poetry attempts-while at the same time building on that basis and perhaps carrying it further-to develop an awareness of the context of language, an awareness of the language around us." For Dencker, as for Luciano Ori, that context*

is
the mediated environment, dominated by commercial imagery. Ori's words are from a catalog for the exhibit, "La Poesia Visiva (1963-1979). Both texts maybe found in O.ARS 5: Translations Experiments in Reading.

Donald Wellman
Daniel Webster College
http://faculty.dwc.edu/wellman/

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of mIEKAL aND
Sent: Monday, October 12, 2009 6:54 PM
To: [redacted]
Subject: Re: Visual poetry: seeking definitions and borders

Ah shucks David, we're all ears. I'm interested in what you would say.

~mIEKAL

On Oct 11, 2009, at 10:46 PM, David Seaman wrote:

Philip,

This is my area of speciality, so let's keep in touch. I have a lot to say on the subject, maybe on another channel? ?

David Seaman

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html<http://personal.georgiasouthern.edu/%7Edseaman/Welcome.html>

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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206. Anny Ballardini
Re: Herta Mueller wins 2009 Nobel literature prize
Tue 13 Oct 2009

Johanna,

I sent the following to another list for Obama's Nobel Prize and I highlighted Alonzo L. Hamby's comment which might be of interest to you on this forum,
from *The New York Times*:
http://roomfordebate.blogs.nytimes.com/2009/10/09/what-does-a-nobel-do-for-us-leaders/?hp
And I think there is some truth in them all.

But the Norwegian Nobel Committee never claimed they were giving President Obama the award for his nine-month old presidency. Barack Obama, it seems, deserved the Nobel for his audacious ability to navigate the curse of racism with unparalleled integrity and high-mindedness. *Douglas Brinkley, a professor of history at Rice University, is the author of “The Wilderness Warrior” and the editor of “The Reagan Diaries.”* ** **Mr. Obama, by contrast, is vaguely “un-American”: soft of language, soft of power, an American social democrat out to make his country more “European” — always ready to reach out to those who do not reach out to the West, nor wish it well. This is how the Europeans, once a race of conquerors and colonizers, like to see themselves: peaceable, cooperative, high-minded — that is, in a more advanced stage of development than Bushist America. *Josef Joffe, on leave as the editor of Die Zeit, the German weekly, is a senior fellow at the Freeman-Spogli Institute for International Studies and Abramowitz Fellow at the Hoover Institution, both at Stanford University.* ** ** *American writers, the literature committee has told

us, need not aspire to the literature award. * *Alonzo L. Hamby <http://mahg.ashland.edu/faculty/hamby.html>, a professor at Ohio University, is the author of “For the Survival of Democracy: Franklin Roosevelt and the World Crisis of the 1930s” and “Man of the People: A Life of Harry S. Truman.” * ** **

Barack Obama, it now seems clear, is a lucky man. Not that he isn’t talented. He is at least as smart as Carter, as good on a podium as Reagan, and as good at press wrangling as J.F.K. But all this and more would not bring him from an Illinois Senate seat to the White House in five years without Lady Luck.

And if anybody had any lingering doubts, the Nobel nod came just when he needed a break — blotting out the memory of the Olympic fiasco in Copenhagen. Once again, President Obama is the unrivaled star of the political heavens. But everything has a downside, even luck. *Walter Russell Mead <http://www.cfr.org/bios/3495/walter_russell_mead.html>is the Kissinger Senior Fellow for U.S. Foreign Policy at the Council of Foreign Relations. He is author of “Special Providence: American Foreign Policy and How It Changed the World.” *

It also seems that her work has not been translated into English, yet.

Best wishes, Anny Ballardini

On Tue, Oct 13, 2009 at 3:23 PM, Johanna Fisher <[redacted]>wrote:

> *The remarks to this forum over a writer who has given us all a glimpse into a part of the world that is only sensationalized by the media are rather telling as to why American writers do not win the Nobel Prize. Furthermore, there are many of us who do believe it a honour that merits respect. Eurocentrism is a rather heavy charge to launch against the academy. I consider myself European and often times critical of policies that come out governments that are not always sensitive to the poor, the disenfranchised and those who are minorities (and by the way I am a monority-my mother is European, my father was American), and yet I experienced a more open society than the one I am living in now, one that is unwilling to examine its deep seated prejudices-one that Americentric (if I may create a word here). I am very proud that a German woman is recognized by the academy for her work- we might also stop here to consider that finally women are being honoured for their contributions. Alas, I am rambling, but I could not let these remarks go unanswered.*
>
> *jfisher*

--
Anny Ballardini
http://annyballardini.blogspot.com/

http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

207. **Philip Meersman**

Re: Visual poetry: seeking definitions and borders

Tue 13 Oct 2009

I want to thank all of you that contributed and hope to read more contributions still that can help me in my quest.If you know of good referential books, thesisses, papers,.... please let me know.

I wanted to work around the topic of visual poetry because, together with performance poetry, slam poetry and sound poetry, visual poetry is not getting any funding here in Flanders (Dutch speaking part of Belgium). It is seen as not being part of Literature and therefor the work invested by poets and artists to go to festivals, readings, try to get published isn't recognised and mostly no stipendium is given because of this too. Most experimental poetry is considered as a fashion/fase that will pass by and is not to be taken seriously nor taken into account. Hence my willingness to prove that Visual Poetry is part of an international movement that has roots and a history and also has a future ahead. Since I'm a mostly involved and therefor a concerned party in the performance and sound poetry part (also a bit in slam poetry) I decided to work on visual poetry. I think it's not good to be researcher and poet in the same field, it makes you too involved and subjective and hence the research could be interpreted wronly. (Although I must admit that I do write sometimes visual poetry too).

I'm studying Art Sciences and Archaeology at VUB in Brussels (Belgium) and I thought it would be an interesting starting point to start from drawing, painting, colage, photography,... into the poetics and into language as such.

Since I have always, also in my poetry, worked around communication, language and the ways of (not) understanding each other through these different forms of communication, I thought this would be a good basis for a definition too.

But finding a workable definition that suits all forms of (visual) poetry is not easy. Hence my call at you all here in this poetics list. Indeed some of the reactions seem to state that I can't ask for the obvious, but the more I try to find a good definition that include philosophical ideas of language, descriptive forms of communication, ways of understanding, images, concepts, interpretation, art, structure and content I find myself lost again. Next to that a lot of definitions are suited for one or two forms of (concrete) poetry, but seem not to take into account other forms of visual poetry and sometimes even the link with poetry (as a form of Literature) seems to be lost whatsoever. So back to the drawing board.

My first aim, in my bachelor paper, is to find a definition of visual poetry. But in this, one need to research also the history of visual poetry. In this part of my paper I want to give a brief overview of the historical context, included the elements of the definition with the ancestoral form and examples of (visual) poetry.

Of course poetry is derived of Greek where it has the meaning of "making" or "constructing" something "artificial".

My idea was to construct a historical structure into my paper as follows:

*A visual poetry history starting with Malarme and Appolinaire. * **Question here is if I need to start earlier and if so, how far back do I need to go? Take also different forms of petrogliefs and hierogliefs into account? *Part two* would continue with the *Dada-movement* and the *Cubists?* with their *collages* also including the *Russian Futurists* and the * Zaum-movement* of Velimir Hlebnikov and Mayakovski. Part *three* would bring us at the *Surrealists* (*Magritte* has a great article on words and images in his series "the *treason of the image*" and now with the new Magritte Museum here in Brussels, this would help a lot in defining visual poetry I think) So to flow into *Cobra, Fluxus, Wiener Action Gruppe, John Cage* (and the *notation systems* of his *sound poetry* and of other sound poets as Jackson Mac Low, Jerome Rothenberg e.a.) and *Concrete Poetry*. I would at this point in my paper want to take some time to present a few *representative contemporary visual poets (World, Europe, Belgium)*, but also visual poetry magazines, books, festivals... Of course *including *more *contemporary movements* (*mailart* movements e.g.). I would at the *end *come to some *questions *concerning the *inclusion *(or not of) *Video-poetry, Second Life performances* and *internet* (so visual) poetry and *other new media forms of poetry* should be *considered as Visual Poetry*.

This is how I see things now and I consider this as a very open skeleton of my paper in which a lot of parts can be changed, added,... like a mecano structure. I hope to start a discussion with you all on this and with your imput be able to

work towards an acceptable result for myself, my professors, the Faculty of Archaeology and Art Sciences of the Free University of Brussels, you all and my peers. (although I know that pleasing all of those will be an almost impossible task)

As you see, this will not be a work of one weekend or week, but I hope to finish a first paper (my bachelor paper) next year.

Looking forward to more comments, propositions, informations, book titles and articles and links to different scientific research on this topic.

Thank you all very much in advance.

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)
27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege (www.myspace.com/24hslam
)
30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (www.european-poetryslam.org)
09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com) 13-15/11/09: Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

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208. **Jack Foley**

ROCKPILE: Performed by David Meltzer & Michael Rothenberg

Tue 13 Oct 2009

ROCKPILE is a collaboration between David Meltzer * poet, musician, essayist, and more * and Michael Rothenberg of Big Bridge Press. David and Michael will journey through eight cities in the U.S. to perform poetry and prose, composed while on the road, with local musicians and artists in each city. ROCKPILE will serve to educate and preserve as well as to create a history of collaboration. It will help to reinforce the tradition of the troubadour of all generations, central to the cultural upheaval and identity politics that reawakened poets, artists, musicians, and songwriters in the mid-1960s through the 1970s. The project will end with a final multimedia performance in San Francisco.
<http://www.bigbridge.org/rockpile/?page_id=25>

Made possible by a grant from the Creative Work Fund
<http://creativeworkfund.org/index.html>

Sunday, November 1, 2009 The Writer's Center

*"All About Rockpile" *with David Meltzer, Michael Rothenberg, and celebrated pianist and composer Burnett Thompson with members of The New Columbia Orchestra. Guest readers include Terri Carrion, Tom Mandel, Sarah Browning, Ed Baker, Beth Joselow, Buck Downs, Carlo Parcelli, Rod Smith Tala Rahmeh, Reuben Jackson and Brian Gilmore.

Time: 2pm-3:30pm
4508 Walsh St
Chevy Chase, MD

https://www.writer.org/

Tuesday, November 3, 12 noon-1:30pm, ROCKPILE Symposium at IPS

David Meltzer and Michael Rothenberg discuss
"Art and Activism, Poetry and Music and The Troubadour Tradition"

Moderator: Sarah Browning
Poets in the (Think) Tank

The Institute for Policy Studies
1112 16th Street, NW, Suite 600
Washington, DC
Farragut North or Farragut West Metro
For more [redacted] or [redacted]

*Wednesday, November 4th, DC ROCKPILE Performance at Busboys and Poets *

David Meltzer and Michael Rothenberg with Burnett Thompson and The New Columbia Orchestra. The New Columbia Orchestra includes Tango, Flamenco, Traditional Chinese and the original Big Band repertoire among its many influences. Eclecticism and a desire for musical adventure mark the NCO's partnerships with artists from Brazil, Spain, China, Argentina, and Peru. Pianist/composer Burnett Thompson leads the ensemble.

Tickets: $10

Time: 9-11pm
2021 14 St. NW
Washington, DC 20009
[redacted]

http://www.busboysandpoets.com/

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209. **Séamas Cain**
In neo-bhakti spontaneity
Tue 13 Oct 2009

SALMON POETRY

(of Knockeven at the
Cliffs of Moher in
County Clare, Ireland)

invites you to celebrate
the publication of
"Uttering Her Name" by the
Irish poet Gabriel Rosenstock

http://www.salmonpoetry.com/uttering.html

The event will take place on Thursday the 15th of October at 6:30 p.m. in The Unitarian Church, 112 West St. Stephen's Green, Dublin 2, Ireland.

"Uttering Her Name" consists of spontaneous, ecstatic utterances in a neo-bhakti style, that is to say a modern slant on those poems of intense devotion which are still read and chanted in India today.

David Butler, in Poetry Ireland Review, wrote: "With more than one hundred books to his name, Rosenstock has set himself up as something of a Gaelic shaman, as likely to invoke Buddha or Xolotl as any chthonic Celtic deity."

Pádraig de Paor, in Poetry International, wrote: "Rosenstock is so famously difficult to pin down, that one is slow to try to describe him at all. Indeed, this foxy elusiveness may be his defining feature."

Gabriel Rosenstock has authored more than 160 books! "Uttering Her Name" is his début volume in English.

To purchase the book, go to ...

http://www.salmonpoetry.com/uttering.html

For additional information, go to ...

http://www.salmonpoetry.com/

Questions may be sent to ...

[redacted]

In neo-bhakti spontaneity,

Séamas Cain
http://seamascain.writernetwork.com

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210. Murat Nemet-Nejat

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

What about Orhan Pamuk? Does that mean that the academy sees Turkey now as part of Europe or the reverse, the choice being a sign of its open-mindedness?

Ciao,

Murat

On Tue, Oct 13, 2009 at 10:35 AM, Christopher Leland Winks <[redacted]>wrote:

> *How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)*
>
> *Eurocentrism dies hard.*
>
> *----- Original Message -----*
> *From: Mary Jo Malo <*[redacted]*>*

> *Date: Monday, October 12, 2009 5:45 pm*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
> *To: [redacted]*
>
> *Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)*
>
> *The selection of 87% non-German speaking laureates isn't fair?*
>
> *Mary Jo Malo*
> *--*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

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211. **Elizabeth Switaj**
Re: Herta Mueller wins 2009 Nobel literature prize
Tue 13 Oct 2009

> *On Tue, Oct 13, 2009 at 3:23 PM, Johanna Fisher <[redacted]*
> *wrote:*
>
> *The remarks to this forum over a writer who has given us all a glimpse into*
> *a part of the world that is only sensationalized by the media are rather telling as to why American writers do not win the Nobel Prize.*

Toni Morrison?

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212. **laura oliver**
Re: Visual poetry: seeking definitions and borders
Tue 13 Oct 2009

I don't know if this book has been suggested, but I recommend An Anthology of Concrete Poetry edited by Emmett Williams, published 1967 by Something Else Press. The foreward brings up the same historical points as your outline mentioning pattern poems of the Babylonians, anagrams of early monks,

carmina figurata of the Greek Bucolic poets, etc. The book contains a large, worldwide selection of the Concrete Poet's work from the 50's and 60's. -Laura

> *Date: Tue, 13 Oct 2009 19:08:51 +0200*
> *From: [redacted]*
> *Subject: Re: Visual poetry: seeking definitions and borders*
> *To: [redacted]*
>
> *I want to thank all of you that contributed and hope to read more contributions still that can help me in my quest.If you know of good referential books, thesisses, papers,.... please let me know.*
>
> *I wanted to work around the topic of visual poetry because, together with performance poetry, slam poetry and sound poetry, visual poetry is not getting any funding here in Flanders (Dutch speaking part of Belgium). It is seen as not being part of Literature and therefor the work invested by poets and artists to go to festivals, readings, try to get published isn't recognised and mostly no stipendium is given because of this too. Most experimental poetry is considered as a fashion/fase that will pass by and is not to be taken seriously nor taken into account. Hence my willingness to prove that Visual Poetry is part of an international movement that has roots and a history and also has a future ahead.*
> *Since I'm a mostly involved and therefor a concerned party in the performance and sound poetry part (also a bit in slam poetry) I decided to work on visual poetry. I think it's not good to be researcher and poet in the same field, it makes you too involved and subjective and hence the research could be interpreted wronly. (Although I must admit that I do write sometimes visual poetry too).*
>
> *I'm studying Art Sciences and Archaeology at VUB in Brussels (Belgium) and I thought it would be an interesting starting point to start from drawing, painting, colage, photography,... into the poetics and into language as such.*
>
> *Since I have always, also in my poetry, worked around communication, language and the ways of (not) understanding each other through these different forms of communication, I thought this would be a good basis for a definition too.*
>
> *But finding a workable definition that suits all forms of (visual) poetry is not easy. Hence my call at you all here in this poetics list.*
> *Indeed some of the reactions seem to state that I can't ask for the obvious, but the more I try to find a good definition that include philosophical ideas of language, descriptive forms of communication, ways of understanding, images, concepts, interpretation, art, structure and content I find myself lost again.*
> *Next to that a lot of definitions are suited for one or two forms of (concrete) poetry, but seem not to take into account other forms of visual*

poetry and sometimes even the link with poetry (as a form of Literature) seems to be lost whatsoever. So back to the drawing board.

My first aim, in my bachelor paper, is to find a definition of visual poetry. But in this, one need to research also the history of visual poetry. In this part of my paper I want to give a brief overview of the historical context, included the elements of the definition with the ancestoral form and examples of (visual) poetry.

Of course poetry is derived of Greek where it has the meaning of "making" or "constructing" something "artificial".

My idea was to construct a historical structure into my paper as follows:

**A visual poetry history starting with Malarme and Appolinaire. **
***Question here is if I need to start earlier and if so, how far back do I need to go? Take also different forms of petrogliefs and hierogliefs into account?*
**Part two* would continue with the *Dada-movement* and the *Cubists?* with their *collages* also including the *Russian Futurists* and the * Zaum-movement* of Velimir Hlebnikov and Mayakovski.*
*Part *three* would bring us at the *Surrealists* (*Magritte* has a great article on words and images in his series "the *treason of the image*" and now with the new Magritte Museum here in Brussels, this would help a lot in defining visual poetry I think)*
*So to flow into *Cobra, Fluxus, Wiener Action Gruppe, John Cage* (and the *notation*
systems of his *sound poetry* and of other sound poets as Jackson Mac Low, Jerome Rothenberg e.a.) and *Concrete Poetry*.*
*I would at this point in my paper want to take some time to present a few *representative*
contemporary visual poets (World, Europe, Belgium), but also visual poetry magazines, books, festivals...*
*Of course *including *more *contemporary movements* (*mailart* movements e.g.).*
*I would at the *end *come to some *questions *concerning the *inclusion *(or not of) *Video-poetry, Second Life performances* and *internet* (so visual) poetry and *other new media forms of poetry* should be *considered as Visual Poetry*.*

This is how I see things now and I consider this as a very open skeleton of my paper in which a lot of parts can be changed, added,... like a mecano structure.
I hope to start a discussion with you all on this and with your imput be able to work towards an acceptable result for myself, my professors, the Faculty of Archaeology and Art Sciences of the Free University of Brussels, you all and my peers. (although I know that pleasing all of those will be an

> *almost impossible task)*
>
> *As you see, this will not be a work of one weekend or week, but I hope to finish a first paper (my bachelor paper) next year.*
>
> *Looking forward to more comments, propositions, informations, book titles and articles and links to different scientific research on this topic.*
>
> *Thank you all very much in advance.*
>
> *--*
> *Philip Meersman*
> *A. Lynenstraat 25 bus 3*
> *1210 St-Joost-ten-Noode*
> *Belgium*
> *tel[redacted]*
> *www.myspace.com/spooninmybrain*
> *www.facebook.com/spooninmybrain*
> *www.youtube.com/spooninmybrain*
> *skype: Spooninmybrain*
> *[redacted]*
>
> *www.poetasdelmundo.com/verInfo_europa.asp?ID=4337*
> *17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)*
> *27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege (www.myspace.com/24hslam)*
> *30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (www.european-poetryslam.org)*
> *09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale*
>
> *21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)*
> *23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com)*
> *13-15/11/09: Festival Flamme, Amnéville les Thermes, France*
> *21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)*
> *21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)*

Hotmail: Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

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213. **Ryan Daley**
Re: Herta Mueller wins 2009 Nobel literature prize
Tue 13 Oct 2009

"I consider myself European."

But ARE you?

I would also like to point out that you're referencing ONE person on a LISTSERV of around 2000 people, a LISTSERV based in a country of 300 million+. To say that the opinions on one person on this list are representative of anything near unanimity is dead wrong.

On Tue, Oct 13, 2009 at 9:23 AM, Johanna Fisher <[redacted]>wrote:

> *The remarks to this forum over a writer who has given us all a glimpse into a part of the world that is only sensationalized by the media are rather telling as to why American writers do not win the Nobel Prize. Furthermore, there are many of us who do believe it a honour that merits respect. Eurocentrism is a rather heavy charge to launch against the academy. I consider myself European and often times critical of policies that come out governments that are not always sensitive to the poor, the disenfranchised and those who are minorities (and by the way I am a monority-my mother is European, my father was American), and yet I experienced a more open society than the one I am living in now, one that is unwilling to examine its deep seated prejudices-one that Americentric (if I may create a word here). I am very proud that a German woman is recognized by the academy for her work- we might also stop here to consider that finally women are being honoured for their contributions. Alas, I am rambling, but I could not let these remarks go unanswered.*
>
> *jfisher*
>
> *---- Original message ----*
> *Date: Mon, 12 Oct 2009 15:32:24 -0700*
> *From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of George Bowering <[redacted]>)*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
> *To: [redacted]*
>
> *Interesting view.*
> *Maybe it is a USAmerican view, or a view from the country where most people like to say that they are in the middle class even though they might wear blue shirts (or teeshirts with insignia) to work at a metalwork shoppe.*
> *So that in the US the word "minority" means the less-privileged?*
> *Irt doesn't mean that everywhere.*
> *For example, in the 19th-20th Century the Swedish-speaking minority in Finland tended to be intellectual, artist and other well-off class.*
> *Remember that Idi Amin kicked the Indian minority out of Uganda because he perceived them as financially better off than Africans.*
> *The white minorities in various African countries didn't compare themselves with Gypsies, etc.*
>
> *gb*

On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:

also, it's a little peculiar that she's a "minority" in the sense
of being a relatively privileged German speaker in Romania. Not a
"minority" as the Romany (gypsy) people are.

Jeffrey Side wrote:
I agree. But who really takes the Nobel seriously anymore?

On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks
<[redacted]> wrote:

I'm sure Herta Mueller is as wonderful a writer as everyone says,
but
doesn't the chronic Eurocentrism -- and allergy to poets, much of
the time -- of the Nobel jury bother anyone on the list?
Considering how few people in the world speak German, to have four
Germanophone laureates within the past 30-some years -- Heinrich
Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems
excessive, to put it mildly.

----- Original Message -----
From: Alison Croggon <[redacted]>
Date: Friday, October 9, 2009 10:37 am
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]

Seconded. She a wonderful writer.
xA
On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]>
wrote:

> OMG, The Land of Green Plums is amazing! Even in translation!
Very
much a
> poet's novel. Highly recommended!
>
> amy king wrote:
>>
>> STOCKHOLMâ€"Herta Mueller, a little-known Romanian-born

> *author who*
> *was*
> *>> persecuted for her critical depictions of life behind the*
> *Iron Curtain, won*
> *>> the 2009 Nobel Prize in literature Thursday in an award seen as*
> *a*
> *nod to the*
> *>> 20th anniversary of communism's collapse.*
> *>>*
> *>> http://www.contracostatimes.com/nation-world/ci_13513339*
> *>>*
> *>>*
> *>>*
> *>> _____*
> *>>*
> *>> NEW BOOK*
> *>>*
> *>> Slaves to Do These Things -- http://www.blazevox.org/bk-*
>
> *ak3.htm --*
> *For a*
> *>> review copy, please email me directly.*
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> *Check*
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> *guidelines*
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> *>*
> *-- Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*
>
> *The Bowering fellow.*

> *Thinks any weather is better than none.*

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214. **Allan Revich**

Re: Visual poetry: seeking definitions and borders

Tue 13 Oct 2009

Poetry for the eyes

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Ruth Lepson
Sent: Saturday, October 10, 2009 11:44 AM
To: [redacted]
Subject: Re: Visual poetry: seeking definitions and borders

hi philip it was fun to be on the biennale webcam with you. haven't seen it but there is a show of visual poetry from the new oxford book of latin am poetry--curated by cecilia vicuna--it's at a gallery in NY--maybe some on this list have seen it.

On 10/8/09 3:22 PM, "Philip Meersman" <[redacted]> wrote:

> Hi all,I'm starting to work on a bachelor paper at the Free University in
> Brussels where I follow Art Sciences and Archaeology.
> I'm concentrating on the contemporary arts and my research is directed to
> finding a workable definition of Visual Poetry and what the extreme
borders
> are of Visual Poetry.
>
> If you could help me in looking for what you think a good definition is of
> Visual Poetry and where does Visual Poetry start and where does it stop?
>
>
> Thank you in advance,
>
> Philip
>

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215. Gloria Frym
technical question
Tue 13 Oct 2009

Does anyone know why many 19th century novelists use the abbreviation, ---shire, instead of the full place name or a fictional place name? Thanks. Gloria Frym

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216. Alan Sondheim
From the Eyebeam performance last Friday night -
Tue 13 Oct 2009

From the Eyebeam performance last Friday night -

Foofwa, avadance real
Alan, avadance irreal

thanks to Helfe Ihnen and Scott Kildall

http://www.alansondheim.org/eyebeam.mp4

the as-if
40c40
< little distinction between environment and object; there was
---
> little distinction between enviroment and object; there was
46c46
< the all - it takes a large hadron collider to operate on the cosmos
---
> the all - it takes a large hadron collidor to operate on the cosmos
89c89
< everything in the show, a classification system attempting to corral
---
> everything in the show, a classification system attemptig to corral
129c129
< the cold room for example, and you're parameterized in a way: what you
---
> the cold room for example, and you're paramterized in a way: what you
159c159
< there's the double scaffolding of experiment and mathesis. It's as if
---
> there's the double scaffoding of experiment and mathesis. It's as if
the as-if

↑ Index

217. **J. Michael Mollohan**
Re: Herta Mueller wins 2009 Nobel literature prize
Tue 13 Oct 2009

Alfred Nobel was a European, and the prize and its criteria were fashioned after European interests. I doubt a Chinese, Japanese, or Hindi speaker has ever reviewed anything other than scientific journals written by Asians in consideration for any of the Nobel prizes. Only the Peace prize, which doesn't rely on anything written by the honoree has been awarded to anyone with a non-European lineage. Then there's the issue of South America. They're primarily of European descent, i.e., Spanish, Portuguese, German. They don't win because they're mostly out of sight of most Nobel vetters. It should change, but I ain't holdin' my breath.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Christopher Leland Winks
Sent: Tuesday, October 13, 2009 10:36 AM
To: [redacted]
Subject: Re: Herta Mueller wins 2009 Nobel literature prize

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

----- Original Message -----
From: Mary Jo Malo <[redacted]>
Date: Monday, October 12, 2009 5:45 pm
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]

> *Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)*
>
> *The selection of 87% non-German speaking laureates isn't fair?*
>
> *Mary Jo Malo*
> *--*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

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218. **George Bowering**
Re: Herta Mueller wins 2009 Nobel literature prize
Tue 13 Oct 2009

On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:

> How many people speak Chinese? Well then,. how many Nobel
> Laureates from China have there been? How many Latin Americans?
> (Not many.) How many Brazilians? How many from South Asia? How
> many from sub-Saharan Africa who don't happen to be white (so there
> go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)
>
> Eurocentrism dies hard.
>
Oh, this is well-reasoned.
And it applies to the other Nobel prizes as well.
How many sub-Saharan Africans have won the Nobel prize for chemistry
or physics?

Or the other prizes.
How many Russians have won the Academy Awards?

George Bowering, esq.
Not a morning kind of guy.

↑ Index

219. **Ruth Lepson**
Re: 3 new white sky books
Tue 13 Oct 2009

astonishing.

On 10/13/09 7:06 AM, "peter ganick" <[redacted]> wrote:

> *Three new volumes from white sky books by Peter Ganick. check 'em out. Originally written during 1994 and 1995, the texts show Ganick in a different light. The texts are referential, somewhat lyrical, and freshly reintroduced to readers. A short selection appeared with the SUNY/Buffalo Electronic Poetry Center pages, otherwise they are previously unpublished.*
>
> *Read them for free through the preview function, download them for a minimal fee, or purchase the print copy.*

> *SPLINTERED Vol 1 www.lulu.com/content/7595511*
>
> *SPLINTERED Vol 2 www.lulu.com/content/7595620*
>
> *SPLINTERED Vol 3 www.lulu.com/content/7595682*
>
> *[apologies for cross-posting...]*

↑ Index

220. **Mark Weiss**
Re: Herta Mueller wins 2009 Nobel literature prize
Tue 13 Oct 2009

Tagore (1913) wrote in Bengali. There have been a handgul of east asians, middle easterners, and Blsck Africans since, but only a handful.

At 04:20 PM 10/13/2009, you wrote:
>Alfred Nobel was a European, and the prize and its criteria were fashioned
>after European interests. I doubt a Chinese, Japanese, or Hindi speaker has
>ever reviewed anything other than scientific journals written by Asians in
>consideration for any of the Nobel prizes. Only the Peace prize, which
>doesn't rely on anything written by the honoree has been awarded to anyone
>with a non-European lineage. Then there's the issue of South America.
>They're primarily of European descent, i.e., Spanish, Portuguese, German.
>They don't win because they're mostly out of sight of most Nobel vetters.
>It should change, but I ain't holdin' my breath.
>
>
>-----Original Message-----
>From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>Behalf Of Christopher Leland Winks
>Sent: Tuesday, October 13, 2009 10:36 AM
>To: [redacted]
>Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>
>How many people speak Chinese? Well then,. how many Nobel Laureates from
>China have there been? How many Latin Americans? (Not many.) How many
>Brazilians? How many from South Asia? How many from sub-Saharan Africa who
>don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How
>many Arabs? (Only Mahfouz.)
>

>Eurocentrism dies hard.
>
>
>----- Original Message -----
>From: Mary Jo Malo <[redacted]>
>Date: Monday, October 12, 2009 5:45 pm
>Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>To: [redacted]
>
>
> > Considering how few people in the world speak German, to have four
> > Germanophone laureates within the past 30-some years -- Heinrich Boll,
> > Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive,
> > to put it mildly. (Christopher Leland Winks)
> >
> > The selection of 87% non-German speaking laureates isn't fair?
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> > Mary Jo Malo
> > --
> > http://thisshiningwound.blogspot.com/
> > http://apophisdeconstructingabsurdity.blogspot.com/
> >
> >
>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

↑ Index

221. George Bowering
Re: technical question
Tue 13 Oct 2009

To indicate that the setting was not a real shire but a fictional one.

gb

On Oct 13, 2009, at 1:15 PM, Gloria Frym wrote:

> *Does anyone know why many 19th century novelists use the abbreviation, ---shire, instead of the full place name or a fictional place name?*

> *Thanks.*
> *Gloria Frym*
>
> *welcome.html*

Georges Bowering, OC
If you say so.

↑ Index

222. Johanna Fisher
Re: Herta Mueller wins 2009 Nobel literature prize
Tue 13 Oct 2009

—

↑ Index

223. steve russell
Re: 50 years behind & other such...
Tue 13 Oct 2009

I remember a time when oranges were at least 53 years behind watermelons. Eventually they surpassed the melon and are now the most innovative fruit in the biz.

On the other hand, when i read or scan certain graphic novels, i then to agree with Chirot.

↑ Index

224. charles alexander
Joel Bettridge's PRESOCRATIC BLUES
Tue 13 Oct 2009

For a quick take on the latest Chax Press book, check out Mark Scroggins's blog entry on PRESOCRATIC BLUES by Joel Bettridge:

http://kulturindustrie.blogspot.com/

and while you're at it, visit

http://chax.org and have a look at ta(l)king eyes, by Jacque Brogan, and other recent books from Chax Press. There will be more to come there, with updates and additions of 3 new books expected within a week.

Also, Chax Press & VOICES, Inc. (a Tucson based youth literacy, education, and empowerment organization) are sharing a benefit fundraiser on Oct 30, 7pm, at The Rogue Theatre, 300 E. University Blvd in Tucson. All tickets are $10,

available by phone from Chax Press ([redacted]) or at Bentley's House of Coffee & Tea, or Antigone Books in Tucson.

The event features new books and readings by LINH DINH, STEPHANIE BALZER, and JONATHAN ROTHSCHILD. Linh Dinh's new book from Chax Press (one of those we will add to the web site within the week) is SOME KIND OF CHEESE ORGY ($16). Jonathan Rothschild's first book, THE LAST CLUBHOUSE EULOGY ($15) is similarly new from Chax Press. Stephanie Balzer has two forthcoming chapbooks -- one from Kore Press and one from CUE Editions (all presses in Tucson).

If you can be in Tucson and attend, HOORAY! If you can't, please consider buying one or more tickets and allowing us to give them away to a deserving student or poet who could not otherwise attend. You could make that contribution toward tickets at http://chax.org/donate.htm -- and just let us know that you intend it for a ticket purchase either for yourself or to be given away to a deserving poetry lover.

Best wishes to all!

Chax Press
411 N 7th Ave Suite 103
Tucson, AZ 85705-8388

[redacted] (Chax Press)
[redacted] (cell)
[redacted]

http://chax.org

presenting:
Linh Dinh, Stephanie Balzer, and Jonathan Rothschild on Oct 30, 2009
Jane Sprague & Kate Greenstreet on Nov 4, 2009
Ron Silliman & Marilyn Crispell (piano) on Jan 30, 2010
A Chax Press Reading at AWP, Denver, April 2010

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225. **Catherine Daly**
Re: Visual poetry: seeking definitions and borders
Tue 13 Oct 2009

---

for Americans, consider adding WCW and Rexroth

--
All best,
Catherine Daly
[redacted]

↑ Index

226. Jesse Glass

Hollerin From This Shack--Ahadada Books African American Series #1

Tue 13 Oct 2009

This new, powerful Black voice is now available from Ahadada Books.

The Hole

I have gone into this hole many times.
There's not much here
except a matchbook and a burnt out light bulb.

I do not think to throw out the light bulb,
souvenir that it is.
It reminds me of days
I sat in a room that swelled with light,
a room filled with dictionaries and encyclopedias

I do not step into this room anymore
only because I burned it down
when I got tired of its brightness,

too bright with knowledge
that I could not absorb.

And in that room
dwell blackened words
trapped within charred notebooks.

Yet tonight I steal into that room,
park Indian style, blind as a TV screen
stacked with snow.

From this shack,
I seize matches, set 'em off,
to refute the light bulb, refute night.

Grace Ocasio

Also, Anny Balladini's new Ekleksographia, and new e-chaps.

www.ahadadabooks.com Take a look! Jesse

↑ Index

227. **Gabrielle Welford**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

---

and eurocentrism includes americentrism, the cultures of the americas being europe-based cultures in their hierarchically imposed assumptions. gabe

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures
www.greenmac.com/gabrielle

On Tue, 13 Oct 2009, Christopher Leland Winks wrote:

> *How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)*
>
> *Eurocentrism dies hard.*
>
> *----- Original Message -----*
> *From: Mary Jo Malo <[redacted]>*
> *Date: Monday, October 12, 2009 5:45 pm*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
> *To: [redacted]*
>
> *Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)*
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> *The selection of 87% non-German speaking laureates isn't fair?*
>
> *Mary Jo Malo*
> *--*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

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228. **Gabrielle Welford**

Re: Herta Mueller wins 2009 Nobel literature prize

Tue 13 Oct 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--Boundary_(ID_Cp0CMiUxiqPqpEkrCOMcnA)

:-) i am an immigrant--from england--who had immigrant parents from england. my mom's mom was u.s.-ian--from cincinatti mixed with japan and china. i seriously see both the huge divide between the americas and europe and the huge similarities. best, g

On Tue, 13 Oct 2009, Mary Kasimor wrote:

> *Johanna, I appreciate your remarks. I do think that even for those who consider themselves liberal Americans, often there is a swagger to their talk. I also have an immigrant mom from Europe, and she has helped me look at all sides with compassion. I don't know if it is because she saw WWII, or if that is simply her nature.*
>
> *--- On Tue, 10/13/09, Johanna Fisher <[redacted]> wrote:*
>
> *From: Johanna Fisher <[redacted]>*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
> *To: [redacted]*
> *Date: Tuesday, October 13, 2009, 8:23 AM*
>
> *The remarks to this forum over a writer who has given us all a glimpse into a part of the world that is only sensationalized by the media are rather telling as to why American writers do not win the Nobel Prize. Furthermore, there are many of us who do believe it a honour that merits respect. Eurocentrism is a rather heavy charge to launch against the academy. I consider myself European and often times critical of policies that come out governments that are not always sensitive to the poor, the disenfranchised and those who are minorities (and by the way I am a monority-my mother is European, my father was American), and yet I experienced a more open society than the one I am living in now, one that is unwilling to examine its deep seated prejudices-one that Americentric (if I may create a word here). I am very proud that a German woman is recognized by the academy for her work- we might also stop here to consider that finally women are being honoured for their contributions. Alas, I am rambling, but I could not let these remarks go unanswered.*
>
> *jfisher*

---- Original message ----
Date: Mon, 12 Oct 2009 15:32:24 -0700
From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of George Bowering <[redacted]>)
Subject: Re: Herta Mueller wins 2009 Nobel literature prizeÂ
To: [redacted]

Interesting view.
Maybe it is a USAmerican view, or a view from the country where mostÂ people like to say that they are in the middle class even though theyÂ might wear blue shirts (or teeshirts with insignia) to work at aÂ metalwork shoppe.
So that in the US the word "minority" means the less-privileged?
Irt doesn't mean that everywhere.
For example, in the 19th-20th Century the Swedish-speaking minorityÂ in Finland tended to be intellectual, artist and other well-off class.
Remember that Idi Amin kicked the Indian minority out of UgandaÂ because he perceived them as financially better off than Africans.
The white minorities in various African countries didn't compareÂ themselves with Gypsies, etc.

gb

On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:

also, it's a little peculiar that she's a "minority" in the senseÂ of being a relatively privileged German speaker in Romania. Not aÂ "minority" as the Romany (gypsy) people are.

Jeffrey Side wrote:
I agree. But who really takes the Nobel seriously anymore?

On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland WinksÂ <[redacted]> wrote:

I'm sure Herta Mueller is as wonderful a writer as everyone says,Â but
doesn't the chronic Eurocentrism -- and allergy to poets, much ofÂ the time -- of the Nobel jury bother anyone on the list?Â Â Â
Considering how few people in the world speak German, to have fourÂ Germanophone laureates within the past 30-some years -- HeinrichÂ Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seemsÂ excessive, to put it mildly.

----- Original Message -----
From: Alison Croggon <[redacted]>
Date: Friday, October 9, 2009 10:37 am
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]

Seconded. She a wonderful writer.
Â Â Â xA
Â Â Â On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]>
wrote:

Â > OMG, The Land of Green Plums is amazing! Even in translation!
Very
much a
Â > poet's novel. Highly recommended!
Â >
Â > amy king wrote:
Â >>
Â >> STOCKHOLMÃ¢â,¬â€Herta Mueller, a little-known Romanian-born
author who
was
Â >> persecuted for her critical depictions of life behind theÂ
Iron Curtain, won
Â >> the 2009 Nobel Prize in literature Thursday in an award seen as
a
nod to the
Â >> 20th anniversary of communism's collapse.
Â >>
Â >> http://www.contracostatimes.com/nation-world/ci_13513339
Â >>
Â >>
Â >>
Â >> _____
Â >>
Â >> NEW BOOK
Â >>
Â >> Slaves to Do These Things -- http://www.blazevox.org/bk-

ak3.htm --
For a
Â >> review copy, please email me directly.
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> *Check*
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> *guidelines*
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> *Â Â Â Â --Â Editor, Masthead:Â http://www.masthead.net.au*
> *Â Blog: http://theatrenotes.blogspot.com*
> *Â Home page: http://www.alisoncroggon.com*
> *Â Â Â ==========*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*
>
> *The Bowering fellow.*
> *Thinks any weather is better than none.*

--Boundary_(ID_Cp0CMiUxiqPqpEkrCOMcnA)--

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229. **carol dorf**

Re: This is What a (Pro)Feminist [Man Poet] Looks Like

Tue 13 Oct 2009

I liked the Les Figues writers commenting on each other. I'm also happy that (Pro)Feminist men are writing. Some feminism is Ann the electrician with her job uphill at the University lending tools to Masha who teaches math at the high school.

On Mon, Oct 5, 2009 at 8:41 AM, amy king <[redacted]> wrote:

> *In May 2009, Danielle Pafunda curated the first installment of Delirious Hem's This is What a Feminist [Poet] Looks Like. This forum featured women discussing the relationship between their feminism & their poetry, and these contributions elicited thoughtful responses from women & men bloggers*

> *alike. Mark Wallace was one of those bloggers. Together, we've curated This is What a (Pro)Feminist [Man Poet] Looks Like. We hope you'll visit, read, comment, & enjoy!*
> *Monday October 5: Brian Teare, Christian Peet, & H.L. HixTuesday October 6: Hugh Behm-Steinberg, Kareem Estefan, & Kevin Simmonds Wednesday October 7: Mark Wallace, Mike Hauser, & Nate Pritts Thursday October 8: Philip Jenks, Tim Atkins, & Tony FrazerFriday October 9: Tony Trigilio, David Lau & Rodrigo Toscano*
> *Upcoming Forums:*
> *November: This is What a Feminist [Poet] Looks Like, 2*
> *December: 2009 Advent Kalendar (check out 2008's!)*
> *Delirious Hem -- http://delirioushem.blogspot.com/2009_05_03_archive.html*
> *Delirious Lapel -- http://www.deliriouslapel.blogspot.com/*
>
> _____
>
> *NEW BOOK*
>
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm -- For a review copy, please email me directly.*

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230. **lily robert-foley**
Re: Visual Poetry
Wed 14 Oct 2009

Dear Philip,

I've been following the discussion a bit about visual and concrete poetry. I sometimes work in that medium—not because there is something special about visual poetry that attracts me but rather because of my theoretical interests, or perhaps my methodological ones. I happened upon visual poetry (making it), very young, before I knew there were other people doing anything like it besides Apollinaire and Oulipo and it happened rather out of a motivation towards expression (or towards undoing expression) than towards an aesthetic elan so to speak.

I can't speak for all visual poets, but I do think something that is sometimes shared among visual poets is the interest to undo or redo language and the way it expresses. Language—in traditional linguistics and philosophy, and even in

literature—is often seen has having a kind of "top-side" and "underside" or an "inside" and an "outside" or "form" and "content" or what have you. This can be theorized in many ways (and with many different kinds of vocabulary over the years) but I suppose the way I usually think about it (you're probably familiar with these ideas and I hope I'm not insulting you by reiterating them) is that you have the word or the phrase or the letter or whatever "unit" of language you're working with (sometimes visual poets work with uncommon "units" too, or non-units, ha) and then you have whatever it refers to. And so language is split. A part of it is tangible and a part of it is not: a part of it present, and a part absent. Saussure would call this signifier and signified, but when it comes to poetry that terminology I believe is severely limited (especially as far as visual poetry is concerned). I also think this idea is often present in the study of "poetics" whatever that is.

I think visual poetry often expresses an interest in making poetry with the materiality of language, both or sometimes as a way of moving the medium of language closer to something material, like paint, or clay, but also sometimes as a way of unveiling or experimenting with the ways that "expression" and "material" may be conceived as happening in the same gesture, and in a way enact very literally an undoing of this dichotomy within language that is more than a little problematic and probably is not a very accurate way of understanding language scientifically (among other things). And experimenting with language in other ways too of course.

I suppose what I'm trying to say is that I started doing visual poetry not only as a way of making new poetry but also as a way of understanding language in a new way, and this may be something common with other visual poets (although perhaps not all).

Feel free to email me if you want to talk more about this: [redacted]. I am at University of Paris 8 doing a doctorate in literature on Beckett, Bolano and Derrida, so it could be interesting to be in contact.

Thanks,

Lily

--
Powered By Outblaze

↑ Index

231. Martin Richet
Lyn Hejinian, Gesualdo
Wed 14 Oct 2009

Vient de paraÃ®treÂ Gesualdode Lyn HejinianÂ traduit de l'amÃ©ricain par Martin RichetÂ Eric Pesty EditeurJacataqua nÂ°02Â 22 x 14 cm,16 pages,9 eurosÂ ISBN :Â 978-2-917786-04-8Â Pour toute commande ou demande d'information :Â Eric Pesty Editeur10, rue des Mauvestis13002 Marseillehttp://www.ericpestyediteur.com/Â Â Note de l'Ã©diteurÂ QuatriÃ¨me livre de Lyn Hejinian, paru initialement sous la formeÂ d'un chapbook chez Tuumba en 1978 et repris, en une version remaniÃ©e, dansÂ The Cold of PoetryÂ (Sun & Moon Press, 1994),Â GesualdoÂ prend prÃ©texte de la hardiesse harmonique et de la vie tumultueuse du compositeur italienÂ (1566-1613)Â pour Ã©laborer une poÃ©tique originale, rÃ©invention singuliÃ¨re d'unÂ Â«Â style coupÃ©Â Â», oÃ¹ le texteÂ parvient Ã intÃ©rioriser aussi bien la dimension biographique et musicale que, techniquement, le maniÃ©risme dissonant du maÃ®tre italien.Â Â Avec la grande exactitude qu'on lui connaÃ®t, la traduction Martin Richet rend compte des enjeux imbriquÃ©s du texte :Â Â«Â Le concept de style comme crÃ©ation personnelle volontaire est conÃ§u pour une exigence nouvelle. Ma conscience est urgente. Contrastent gÃ©nie et durÃ©e.Â Â»Â On notera encore queÂ GesualdoÂ de Lyn Hejinian a servi de matrice structurelle et syntaxique au trÃ¨s beau livre de Rosmarie Waldrop intitulÃ©Â Differences for Four HandsÂ (DiffÃ©rences Ã quatre mains, trad. Paol Keineg, Spectres familiers, 1989).Â Le livre que nous publions, composÃ© au plomb, a Ã©tÃ© imprimÃ© sur les presses de Harpo & Ã CorbiÃ¨res durant l'Ã©tÃ© 2009.Â Â NÃ©e en 1941 Ã San Francisco, Lyn Hejinian est l'auteur d'une douzaine de livres de poÃ©sie et de nombreux essais, ainsi que deux volumes de traduction de l'auteur russe Arkadii Dragomoshchenko. Lyn Hejinian est couramment associÃ©e au mouvementÂ language.Â Entre 1976 et 1984 elle a dirigÃ© les Ã©ditions Tuumba (50 chapbooks imprimÃ©s au plomb par l'Ã©ditrice entre ces deux dates â€“ une nouvelle sÃ©rie de 8 titres, imprimÃ©s en offset, a vu le jour depuis 1999) ; de 1981 Ã 1999 elle anime la revueÂ Poetics JournalÂ avec Barrett Watten ; depuis 1995 elle co-dirige, avecÂ Travis Ortiz, le projet Atelos Press.

Dans la mÃªme collection :
Clark Coolidge,Â PolaroÃ¯d, traduit et lu par Eric PestyMichÃ¨le Cohen-Halimi,Â FigurenPhilippe Grand,Â TDMAnne Parian,Â une LigneClaude Royet-Journoud,Â KardiaDorothÃ©e Volut,Â AlphabetEmmanuel FournierÂ

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232. **Mirela Roznovschi**

Re: Herta Mueller wins 2009 Nobel literature prize

Wed 14 Oct 2009

Valery Oisteanu: Let’s hear it for the Nobel women!

http://vetiver.weblog.ro/2009-10-13/974237/Valery-Oisteanu%3A-Let%E2%80%99s-hear-it-for-the-Nobel-women%21.html

----- Original Message -----
From: Ryan Daley <[redacted]>
Date: Tuesday, October 13, 2009 2:55 pm
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]

> *"I consider myself European."*
>
> *But ARE you?*
>
> *I would also like to point out that you're referencing ONE person on a LISTSERV of around 2000 people, a LISTSERV based in a country of 300 million+. To say that the opinions on one person on this list are representative of anything near unanimity is dead wrong.*
>
> *On Tue, Oct 13, 2009 at 9:23 AM, Johanna Fisher <[redacted]>wrote:*
>
> *> The remarks to this forum over a writer who has given us all a glimpse into*
> *> a part of the world that is only sensationalized by the media are rather*
> *> telling as to why American writers do not win the Nobel Prize. Furthermore,*
> *> there are many of us who do believe it a honour that merits respect.*
> *> Eurocentrism is a rather heavy charge to launch against the academy. I*
> *> consider myself European and often times critical of policies that come out*
> *> governments that are not always sensitive to the poor, the disenfranchised*
> *> and those who are minorities (and by the way I am a monority-my mother is*
> *> European, my father was American), and yet I experienced a more open society*
> *> than the one I am living in now, one that is unwilling to examine its deep*
> *> seated prejudices-one that Americentric (if I may create a word here). I am*
> *> very proud that a German woman is recognized by the academy for her work- we*
> *> might also stop here to consider that finally women are being*

honoured for
> their contributions. Alas, I am rambling, but I could not let these remarks
> go unanswered.
>
> jfisher
>
> ---- Original message ----
> >Date: Mon, 12 Oct 2009 15:32:24 -0700
> >From: "Poetics List (UPenn, UB)" <[redacted]> (on
> behalf of George Bowering <[redacted]>)
> >Subject: Re: Herta Mueller wins 2009 Nobel literature prize
> >To: [redacted]
> >
> >Interesting view.
> >Maybe it is a USAmerican view, or a view from the country where most
> >people like to say that they are in the middle class even though they
> >might wear blue shirts (or teeshirts with insignia) to work at a
> >metalwork shoppe.
> >So that in the US the word "minority" means the less-privileged?
> >Irt doesn't mean that everywhere.
> >For example, in the 19th-20th Century the Swedish-speaking minority
> >in Finland tended to be intellectual, artist and other well-off class.
> >Remember that Idi Amin kicked the Indian minority out of Uganda
> >because he perceived them as financially better off than Africans.
> >The white minorities in various African countries didn't compare
> >themselves with Gypsies, etc.
> >
> >gb
> >
> >
> >On Oct 12, 2009, at 3:10 PM, Maria Damon wrote:
> >
> >> also, it's a little peculiar that she's a "minority" in the sense
> >> of being a relatively privileged German speaker in Romania. Not a
> >> "minority" as the Romany (gypsy) people are.
> >>
> >> Jeffrey Side wrote:
> >>> I agree. But who really takes the Nobel seriously anymore?
> >>>
> >>>
> >>> On Fri, 9 Oct 2009 13:10:02 -0400, Christopher Leland Winks
> >>> <[redacted]> wrote:
> >>>
> >>>
> >>>> I'm sure Herta Mueller is as wonderful a writer as everyone says,
> >>>> but

> >>> doesn't the chronic Eurocentrism -- and allergy to poets, much
of
> >>> the time -- of the Nobel jury bother anyone on the list?
> >>> Considering how few people in the world speak German, to have four
> >>> Germanophone laureates within the past 30-some years -- Heinrich
> >>> Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems
> >>> excessive, to put it mildly.
> >>>
> >>>>
> >>>>
> >>>> ----- Original Message -----
> >>>> From: Alison Croggon <[redacted]>
> >>>> Date: Friday, October 9, 2009 10:37 am
> >>>> Subject: Re: Herta Mueller wins 2009 Nobel literature prize
> >>>> To: [redacted]
> >>>>
> >>>>
> >>>>
> >>>>> Seconded. She a wonderful writer.
> >>>>> xA
> >>>>> On Fri, Oct 9, 2009 at 2:41 AM, jesseca <[redacted]>
> >>> wrote:
> >>>
> >>>>> > OMG, The Land of Green Plums is amazing! Even in translation!
> >>> Very
> >>>>> much a
> >>>>> > poet's novel. Highly recommended!
> >>>>> >
> >>>>> > amy king wrote:
> >>>>> >>
> >>>>> >> STOCKHOLMâ€"Herta Mueller, a little-known Romanian-born
> >>> author who
> >>>>> was
> >>>>> >> persecuted for her critical depictions of life behind the
> >>>>> Iron Curtain, won
> >>>>> >> the 2009 Nobel Prize in literature Thursday in an award
seen as
> >>> a
> >>>>> nod to the
> >>>>> >> 20th anniversary of communism's collapse.
> >>>>> >>
> >>>>> >> http://www.contracostatimes.com/nation-world/ci_13513339
> >>>>> >>
> >>>>> >>
> >>>>> >>
> >>>>> >> _____
> >>>>> >>
> >>>>> >> NEW BOOK

> >>>>> >>
> >>>>> >> *Slaves to Do These Things -- http://www.blazevox.org/bk-*
> >>>>>
> >>> *ak3.htm --*
> >>>>> *For a*
> >>>>> >> *review copy, please email me directly.*
> >>>>> >>
> >>>>> >>
> >>>>> >>
> >>>>> >> ==========
> >>> *Check*
> >>>
> >>>
> >>>>> >>
> >>>>> >>
> >>>>> >
> >>>>> > ==========
Check
> >>> *guidelines*
> >>>
> >>>>> >
> >>>>> -- *Editor, Masthead: http://www.masthead.net.au*
> >>>>> *Blog: http://theatrenotes.blogspot.com*
> >>>>> *Home page: http://www.alisoncroggon.com*
> >>>>> ==========
> >>>
> >>>> ==========
> >>> *welcome.html*
> >>>
> >>> ==========
> >>> *welcome.html*
> >>>
> >>
> >> ==========
> >> *welcome.html*
> >
> >*The Bowering fellow.*
> >*Thinks any weather is better than none.*
> >
> >
> >==========
>

↑ Index

233. Maria Damon
Re: NYT Federman obit
Wed 14 Oct 2009

Thanks for this. I'm not sure why his fiction is considered difficult; I found it quite lucid, direct, and honest.
He had such great energy.

richard owens wrote:
> http://www.nytimes.com/2009/10/13/books/13federman.html?hpw
>
> .....richard owens
> 810 richmond ave
> buffalo NY 14222-1167
>
> damn the caesars, the journal
> damn the caesars, the blog
>
>
>
>
>

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234. George Wheeler
Seeking Art & Poetry Submissions
Wed 14 Oct 2009

Gov't Issue is currently seeking poetry, essays, and artwork. Please send all materials to [redacted]

Government Issue publishes a selection of reprints, found pieces, lyric prose, art, reviews, and interviews. Founded in Philadelphia in October 2008, it is the bellwether for American lives after the economic collapse.

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235. Jeffrey Side
Feed my fish with your mouse
Wed 14 Oct 2009

Just found this blog, that has animated fish swimming about. If you click your mouse in the box they appear in little bits of black food will appear and the fish will swim to eat and eat it. Very realistic.

http://carmenisacat.blogspot.com/

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236. Christophe Casamassima
Zukofsky lines
Wed 14 Oct 2009

I'm looking for lines from "A" or other poems that begin with the letter "Z"

If anyone knows or has the time to look, please advise...

Christophe

--
Powered By Outblaze

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237. David Chirot
Re: Visual Poetry
Wed 14 Oct 2009

Dear Phillip Meersman:

There is no fixed definition of Visual Poetry, nor delimitation of its boundaries. There are as many definitions or limits of what is considered Visual Poetry as there are serious Visual Poets. Much also depends on the period which is assigned by the Visual Poet as the "beginnings of Visual Poetry." For many, the "Modern Visual Poetry" if not what is considered Western Visual Poetry, begins with Mallarme's "Un Coup de des;" for others it is the earliest Cave Paintings and Petroglyphs.

One may indeed think of Visual--and Sound--Poetires and thier realtive Mail Art--as continually changing and devloping its own defintions and boundaries via the introductions more and more frequnet of new technlogies with which to create the works. Often the writings "about" or "on" Visual Poetry for themost part tend to be a little bit "behind" some of the emerging examples in a way which is very productive in that things are not immediately seized on and classified, marketed in the same way they may be in Poetry and Poetics for example. Conversely, because the Past in Visual Poetry is often as little or unknown as the present and Future, elements of the Past whether anicent or recent are continaully reappearing in different contexts and combinations and at times becoming al over again large "rivers" o, if more a trendy detour, smaller "tributaries." Currently there is a revival of interest/discovery of interstin the large area of Asemic Writing, which itself has a istory and examples, figues which need to be investigated and understood in new ways, or simply found for the first time no matter their agein time. Tis is perhaps more common in Visual and Sound Poetries than in ,say, poetry, as there has been on

the whole such an ignorance of Visual poetry and Sound Poetry through time despite someof the greatest arits/poetsof the 20th century being creatorsin these areas.

One of the great strengths--and perhaps for non Visual Poets, one of the "weaknesses"--is precisely this heterogeneity of definitions, circumferences, beginnings etc. Despite various efforts to centralize or rein in Visual Poetry under a few rubrics, the movements of Visual Poet are horizontal and rhizomatic-- and in this way more elusive of the hierarchical, vertical "Tree" structuring of knowledge as Delueze and Guattari would say, and more productive in the rhizomatic non-centralized movements and directions.

The best way to learn of Visual Poetry is from--who else--??--!!--Visual Poets, whose works and writings, histories and ideas may be found at a great many sites on line, as wel as spread out through various blogs and lists on line and many books, anthologies and journals in print and out of print through time..

There are also continually exhibitions of Visual Poetry throughout the world as well as those which combine Mail Art and Visual Poetry. These Calls will have some information regarding their themes and their own web and "real world" addresses which help give snap shots of current interests of the Visual Poetry/Mail Art international communities as wel as those within certain geographical or linguistic areas. (The liberation of the Catalan language, for example, after long suppression under Franco, has aided in the explosion of a great deal of work in that language and in the Catalan region of Spain. historically there have been many great Visual Poets from this area, their works often too little known outside of their immediate areas, though more recently ever more especially among Latin language countries and peoples.)

If you would like back channel i can send you a listing of many of the blogs, web sites, places to find further information, on line anthologies etc--for starters an excellent one in English is the Light and Dust web site; also there are the site called Boek 861 which has a great amount of materials in Spanish with most translated into English if not originally in English. There are historical theoretical Visual, Sonic texts and superb essays at both Light and Dust and Boek 861. There are also Vortice Argentina and several new sites with great materials in Russian and Serb languages with many amazing examples and increasingly some English language texts and examples for example. You wil find perusing the blogs that there is a huge range of ideas re what is Visual Poetry, and ways of making it, and methods, historical examples, controversies and the like. Most good Visual Poetry blogs and sites have a wide range of links to others--for example there is geof Huth's dbqp, Crag Hill's Scorecard, with links to a huge number of others including my own. There is also a site called

Vispoets.com at which there are literally thousands of works by hundreds of Visual Poets from the world round.

For an elist which has frequent discussion and projects of Visual Poetry in English there is [redacted]

On you tube and at the UbuWerb you will find a huge number of historical and contemporary Visual Poetry events, videos, documentaries, recordings of sonic performance of visual poetry scores, interviews etc. The great Uruguayan Visual/Sound Poet Clemente Padin for example has not only a huge number of writings and Visual Works on line, but also a great number of performances which continue to appear several times a year. And Clemente is but one of an increasingly large number of Visual Poets who are finding ways to utilise the new technologies.

Historically, Visual Poetry has developed and found a wider audience each time a new technology capable of reproducing words and images or words arranged in unconventional (previously) arrangements appears. The printing press, the typewriter, the X-ray, the photograph, the film the video, the telegraph, the variety of copiers which have appeared, al these have had great influences on both the reception of Visual Poetry and its methods and examples. There is a huge research for example taking place continually now in what is possible with digital technologies in the making of Visual/Sound Poetries. The tape recorder from the heavy duty reel to reel to the latest digital machines for example have had a continual influence n changes in Sound Poetry, as well as influencing in turn the notations for Sound Poetry, which are Visual Scores of an incredibly wide Variety. As an introduction in English the best site I can recommend is Karl Young's Light and Dust, as Karl covers not only Western but also Asian and Moslem calligraphers and Visual poetries at his site. He has some great essays of his own but also essays and complete larger texts by a wider range of Visual Pots working at different times in different materials and with differing methods. For example, you'll find three areas which have influenced myself alot--the Russian Zaum Visual/Sonic poetires, the examples from Lettrisme and those from Latin America as wel as the Visual/Sound Works of bpNichol, the Visual Works of da levy & of the American poet Robert Grenier, whose work investigates an area which one cal or not Visual Poetry but is the Visual essaying of a language in which the words are literally the things. There is also Mayan Visual Poetry Language and much much else; each of these directions you can then find a huge number of more examples on line and in print.

Also to remember when beginning to learn of Visual Poetry is that each artist, essayist, historian may or does have their own particular point of view or even agenda to correspond with their point of view, of what Visual Poetry is/isn't/should be/was/may be in future. Rather than trying to take one or other

as THE centralized Capital of knowlelge or as THE authority it is best to keep all of the view points in mind as after al then the "View" or "scene" of Visual Poetry will expose itself in al its great variety, colors, sounds, ideas, semantics, linguistic orientations and its explorations continually of new technologies as well as of the most ancient. (A lot of my work is done with the oldest forms of copying--"rubBEings" and clay impression paintings--the most ancient and most childlike of the methods--which can be internationally exhibited via the latest in technologies--another example of Visual Poetries carrying within them at once the most ancient of their origins so called whether in Mallarme or the Caves, and making use always immediately of any new technology.)

As i wrote, i can send you backchannel some lists of addresses sites etc--each one of which has its own links, examples, ideas and each of those more in turn--)

Many Mail Art sites also carry a great deal of information and examples of Visual and Sound, Performance and Event Poetries. Often there is the phrase in one form or another re Visual Poetry to the effect of VisiVociVerbal , But one can extend it really to what i cal Visual-Sonic-Visceral as a lot of Visual Poetry is meant to be performed, not simply "seen" or "read" alone, nor simply "heard" either. Much work demands, "calls for"literally and figuratively, a Visceral, choreographic response. You'll find this approach writen of and reperesnted often via photos, scores, recordings, videos etc at more and more sites today--

(The great English Visual/Sound/Verbal/Performance poet and editor Bob Cobbing worked very much across al these areas simultaneously, which enabled him to use anything as a score--not simply letters and words but the lines, textures of the surfaces of a stone held in the hand for example, or we used to perform sidewalk cracks as "texts" for visceral poetry-- Cobbing also edited many great anthologies of Visual and Sound Poetries and one of the greatest historical volumes, in company with the German poet Peter mayer; these can be found in the rare Books collections or in some libraries themselves--One anthology made not long before Bob's death includes the word "Choreography" very specifically in the title along with the VerbiVisisVoci types of examples--Karl Young at his Light and Dust site has a classic essay on this aspect of Visual poetry--"Notation and the Art of Reading"--

Denis Charmot, for example, a French site a huge number of links and texts in both directions. There are the blogs such Gianni Simone's, Luc Fiernes, Guido Vermeulen etc etc etc--so many!--Whether or not you can read any or one of the Romance languages, these are a great help as vast amounts of writings on line are especially in Spanish but also French, Italian, Portuguese, Brazilian Portuguese and Catalan. (Actually i learned a lot of Spanish and Portuguese

from reading these sites through time, another benefit of the Mail Art/Visual Poetry.)

I think the only way to understand the definitions of Visual Poetry--which i think of as myriad and in flux also --along with the "extreme borders" which also may vary with developments as well, is to study as many examples, essays, performances recordings as one is able to --i know there's time limits etc!- simply because with so many differing ideas and points of view, is best to oneself "bear these in mind" oneself while thinking through what to oneslef may be the "most striking features" and so forth towards definitions limits and the like--which in a way, personally i think of as provisional--for better or worse--but then working in an area one really prefers for oneself at any rate feels "more room to move" when there are "fewer boundaries, walls, definitions, identity papieren und so weiter . . . or what Robert Smithson called cultural confinement--"

For example, in re "extremes" and "limits"--the artist/poet/critic jw curry wrote that Bob Cobbing and i were at the "extreme edge" of what is called "Dirty" Visual Poetry, which curry called the "Quick'n'Dirty School"--that is, that the dirtiness of the materials is part of the actual images and sounds themselves in contradistinction to the clean lines and neat appearances of most Visual Poetry. (Which is further emphasized in good part at this time by the use of digital technologies as opposed to say those which lend themelves to some smudginess--) The Dirty means in part the inclusion and uses of, treatment as, al elements within a Visual/Sonic/Visceral Field as being 'language" and expression/communication. This dispenses with the need for letters let alone words, with the forms themselves being the notations, or the colors, or the interactions among these--in this manner the accident is as much as the intentional an aspect of the work's movements and directions as a poetic action score--a movement and direction which one "feels" viscerally as wel as emotionally/spiritually/intellectually. in this way the "dirtiness even of letterings and words which do appear are components which are --ARE-- really the letter, rather than "additions" or "accidental inclusions or smudges"--

Right there is an element of discussion/controversy for some Visual Poets--what is the limit or extreme--the letter, a fragment of a letter--or a word--a morpheme--or simply the disappearance of these into the chaos from which they wil again emerge as something else or Other via negentropy. (A lot of my works are re the vanishing and altering of letters, words through time vby weather, war, fires insects, vegetation growths, rusts and etc--and, often, out of these emerging "new languages"--)

So right there is an example of the question of limits, which among Visual Poets themselves is a question which is not a "settled" or "fixed" one, but perhaps one

which may have a majority consensus on the one hand and a great variety of other responses and examples also, which are limited to smaller numbers of Visual poets--

I hope this may be of use-and forgve my using my works at times as examples; it is because i hesitate to paraphrase or define the works of others that you may not yet know. I don't want to create "images/ideas ahead of time" as much as possible! besides what i say of my own work may not be "apparent"--who knows1 i the works themselves, which may after all "tell a different tale' than the one who thought he knew--presumed to know as Foucault would say, that character known as old Mr Know it all!--whom one knows oneself certainly not to be for sure-

[redacted] 10/08/09 3:22 PM >>>
>>>>>
>>>> Hi all,I'm starting to work on a bachelor paper at the Free University
>> in
>> Brussels where I follow Art Sciences and Archaeology.
>> I'm concentrating on the contemporary arts and my research is directed to
>> finding a workable definition of Visual Poetry and what the extreme =
>> borders
>> are of Visual Poetry.
>>
>> If you could help me in looking for what you think a good definition is of
>> Visual Poetry and where does Visual Poetry start and where does it stop?
>>
>>
>> Thank you in advance,
>>
>> Philip
>>
>>
>>
>> Date: Sat, 10 Oct 2009 11:44:25 -0400
>> From: Ruth Lepson <[redacted]>
>> Subject: Re: Visual poetry: seeking definitions and borders
>>
>> hi philip it was fun to be on the biennale webcam with you.
>> haven't seen it but there is a show of visual poetry from the new oxford
>> book of latin am poetry--curated by cecilia vicuna--it's at a gallery in
>> NY--maybe some on this list have seen it.
>>
>>

>>>
>>
>> ----------
>>
>> Date: Sun, 11 Oct 2009 23:46:12 -0400
>> From: David Seaman <[redacted]>
>> Subject: Re: Visual poetry: seeking definitions and borders
>>
>> Philip,=20
>>
>> This is my area of speciality, so let's keep in touch. I have a lot to say
>> =
>> on the subject, maybe on another channel? ?
>>
>> David Seaman
>>
>> David W. Seaman, Ph.D.
>>
http://personal.georgiasouthern.edu/~dseaman/Welcome.html<http://personal.
georgiasouthern.edu/%7Edseaman/Welcome.html>
>>
>> =20
>> On Thursday, October 08, 2009, at 03:22PM, "Philip Meersman"
>> <philip.meersm=
>> [redacted]> wrote:
>>
>>> Hi all,I'm starting to work on a bachelor paper at the Free University in
>>> Brussels where I follow Art Sciences and Archaeology.
>>> I'm concentrating on the contemporary arts and my research is directed
to
>>> finding a workable definition of Visual Poetry and what the extreme
>>> border=
>>>
>> s
>>
>>> are of Visual Poetry.
>>>
>>> If you could help me in looking for what you think a good definition is
>>> of
>>> Visual Poetry and where does Visual Poetry start and where does it stop?
>>>
>>>

>>> Thank you in advance,
>>>
>>> Philip
>>>
>>>
>>>>>
>>
>>
>> Date: Mon, 12 Oct 2009 17:54:08 -0500
>> From: mIEKAL aND <[redacted]>
>> Subject: Re: Visual poetry: seeking definitions and borders
>>
>> Ah shucks David, we're all ears. I'm interested in what you would say.
>>
>> ~mIEKAL
>>
>>
>> On Oct 11, 2009, at 10:46 PM, David Seaman wrote:
>>
>> Philip,
>>>
>>> This is my area of speciality, so let's keep in touch. I have a lot
>>> to say on the subject, maybe on another channel? ?
>>>
>>> David Seaman
>>>
>>> David W. Seaman, Ph.D.
>>>
http://personal.georgiasouthern.edu/~dseaman/Welcome.html<http://personal.
georgiasouthern.edu/%7Edseaman/Welcome.html>
>>>
>>>
>>
>>
>
>

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238. **Christopher Leland Winks**

Re: Herta Mueller wins 2009 Nobel literature prize

Wed 14 Oct 2009

Well, Mr. Bowering, on this particular slippery slope, you're one step short of (overrated Nobel laureate) Saul Bellow's "Show me the Zulu Tolstoy!" In any case, I bet there have been some Russian films that have won Best Foreign Picture in the Academy Awards. And are you saying, "Well, these Africans, they just lack skills in chemistry, otherwise they would SURELY, in the objective world of the Nobel Committtees and the level playing field from which these committees operate, have cleaned up on the prize front ages ago"?

Interesting how some other comments have claimed the status of oppressed group based on their European ancestry. Maybe they should read "Discourse on Colonialism" by a great poet who (probably because of this text) never won the Nobel.

----- Original Message -----
From: George Bowering <[redacted]>
Date: Wednesday, October 14, 2009 1:19 pm
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]

> *On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:*
>
> *> How many people speak Chinese? Well then,. how many Nobel*
> *> Laureates from China have there been? How many Latin Americans?*
>
> *> (Not many.) How many Brazilians? How many from South Asia? How*
>
> *> many from sub-Saharan Africa who don't happen to be white (so there*
>
> *> go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)*
> *>*
> *> Eurocentrism dies hard.*
> *>*
> *Oh, this is well-reasoned.*
> *And it applies to the other Nobel prizes as well.*
> *How many sub-Saharan Africans have won the Nobel prize for chemistry*
>
> *or physics?*
>
> *Or the other prizes.*
> *How many Russians have won the Academy Awards?*

> *George Bowering, esq.*
> *Not a morning kind of guy.*

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239. **editor**
Re: Herta Mueller wins 2009 Nobel literature prize
Wed 14 Oct 2009

Actually Tagore was the first non-European to win the literature award. If memory serves me right. Quite a surprise choice that year. No one would have read his work but for Yeats' strong recommendation. The stage was all set for Thomas Hardy that year.

Aryanil

----- Original Message -----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Tue, 13 Oct 2009 16:38:59 -0400 (EDT)
Subject: Re: Herta Mueller wins 2009 Nobel literature prize

Tagore (1913) wrote in Bengali. There have been a handgul of east asians, middle easterners, and Blsck Africans since, but only a handful.

At 04:20 PM 10/13/2009, you wrote:
>Alfred Nobel was a European, and the prize and its criteria were fashioned
>after European interests. I doubt a Chinese, Japanese, or Hindi speaker has
>ever reviewed anything other than scientific journals written by Asians in
>consideration for any of the Nobel prizes. Only the Peace prize, which
>doesn't rely on anything written by the honoree has been awarded to anyone
>with a non-European lineage. Then there's the issue of South America.
>They're primarily of European descent, i.e., Spanish, Portuguese, German.
>They don't win because they're mostly out of sight of most Nobel vetters.
>It should change, but I ain't holdin' my breath.
>
>
>-----Original Message-----
>From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>Behalf Of Christopher Leland Winks
>Sent: Tuesday, October 13, 2009 10:36 AM
>To: [redacted]
>Subject: Re: Herta Mueller wins 2009 Nobel literature prize

>
>How many people speak Chinese? Well then,. how many Nobel Laureates from
>China have there been? How many Latin Americans? (Not many.) How many
>Brazilians? How many from South Asia? How many from sub-Saharan Africa who
>don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How
>many Arabs? (Only Mahfouz.)
>
>Eurocentrism dies hard.
>
>
>----- Original Message -----
>From: Mary Jo Malo <[redacted]>
>Date: Monday, October 12, 2009 5:45 pm
>Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>To: [redacted]
>
>
> > Considering how few people in the world speak German, to have four
> > Germanophone laureates within the past 30-some years -- Heinrich Boll,
> > Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive,
> > to put it mildly. (Christopher Leland Winks)
> >
> > The selection of 87% non-German speaking laureates isn't fair?
> >
> > Mary Jo Malo
> > --
> > http://thisshiningwound.blogspot.com/
> > http://apophisdeconstructingabsurdity.blogspot.com/
> >
> >
>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

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240. **susan maurer**
Correction: Carragon and Maurer to read at 6pm on 11-15
Wed 14 Oct 2009

The venue has changed the date of the Patricia Carragon and Susan Maurer reading to 11-15 at 6pm, The American Theatre of Actors. Susan Maurer _____ Your E-mail and More On-the-Go. Get Windows Live Hotmail Free. http://clk.atdmt.com/GBL/go/171222985/direct/01/

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241. **Paul Siegell**
Bookslut's "Indie Heartthrob"... yours for the raging
Wed 14 Oct 2009

Hi,

Ever start an old tape on Side B?

* With huge thanks to John Zuarino, check out Bookslut's "Indie Heartthrob" this week > http://www.bookslut.com/blog/archives/2009_10.php#015261

* Plus, up on Belinda Subraman's Gypsy Art Show, jambandbootleg is "yours for the raging" > http://bit.ly/10ABbn

I hope this note has found you and yours well. Thanks for taking a look!

yours,
paul>
http://paulsiegell.blogspot.com/

_
the books: http://bit.ly/1A0fPV

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242. **Gloria Frym**
Re: technical question
Wed 14 Oct 2009

---

thanks all!

George Bowering wrote:
> To indicate that the setting was not a real shire but a fictional one.
>
> gb
>
> On Oct 13, 2009, at 1:15 PM, Gloria Frym wrote:

>
>> Does anyone know why many 19th century novelists use the
>> abbreviation, ---shire, instead of the full place name or a
>> fictional place name?
>> Thanks.
>> Gloria Frym
>>
>
> Georges Bowering, OC
> If you say so.
>
>
> ----------
>
>
> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 8.5.421 / Virus Database: 270.14.13/2432 - Release Date: 10/13/09 06:35:00
>
>

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243. **Allan Revich**

Re: Visual Poetry

Wed 14 Oct 2009

I really like that explanation Lily.

I would add a different dimension too. Your note provides a very thoughtful summary of visual poetry from the poetics approach, i.e. how a poet moves into the realm of visual communication. For me, the special beauty of Visual Poetry is that it is equally approachable from the other direction, as visual artists move into the realm of language and poetry.

So, while we have poets who start with text and move towards concrete poetry, typeface patterning, and text-based visual work, we have artists creating visual work that is based on how language appears on the page... things like glyphs and ascemic writing.

Allan Revich
http://www.digitalsalon.com

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On

Behalf Of lily robert-foley
Sent: Wednesday, October 14, 2009 5:12 AM
To: [redacted]
Subject: Re: Visual Poetry

Dear Philip,

I've been following the discussion a bit about visual and concrete poetry. I sometimes work in that medium-not because there is something special about visual poetry that attracts me but rather because of my theoretical interests, or perhaps my methodological ones. I happened upon visual poetry (making it), very young, before I knew there were other people doing anything like it besides Apollinaire and Oulipo and it happened rather out of a motivation towards expression (or towards undoing expression) than towards an aesthetic elan so to speak.

I can't speak for all visual poets, but I do think something that is sometimes shared among visual poets is the interest to undo or redo language and the way it expresses. Language-in traditional linguistics and philosophy, and even in literature-is often seen has having a kind of "top-side" and "underside" or an "inside" and an "outside" or "form" and "content" or what have you. This can be theorized in many ways (and with many different kinds of vocabulary over the years) but I suppose the way I usually think about it (you're probably familiar with these ideas and I hope I'm not insulting you by reiterating them) is that you have the word or the phrase or the letter or whatever "unit" of language you're working with (sometimes visual poets work with uncommon "units" too, or non-units, ha) and then you have whatever it refers to. And so language is split. A part of it is tangible and a part of it is not: a part of it present, and a part absent. Saussure would call this signifier and signified, but when it comes to poetry that terminology I believe is severely limited (especially as far as visual poetry is concerned). I also think this idea is often present in the study of "poetics" whatever that is.

I think visual poetry often expresses an interest in making poetry with the materiality of language, both or sometimes as a way of moving the medium of language closer to something material, like paint, or clay, but also sometimes as a way of unveiling or experimenting with the ways that "expression" and "material" may be conceived as happening in the same gesture, and in a way enact very literally an undoing of this dichotomy within language that is more than a little problematic and probably is not a very accurate way of understanding language scientifically (among other things). And experimenting with language in other ways too of course.

I suppose what I'm trying to say is that I started doing visual poetry not only as a way of making new poetry but also as a way of understanding language in a

new way, and this may be something common with other visual poets (although perhaps not all).

Feel free to email me if you want to talk more about this: [redacted]. I am at University of Paris 8 doing a doctorate in literature on Beckett, Bolano and Derrida, so it could be interesting to be in contact.

Thanks,

Lily

--
Powered By Outblaze

↑ Index

244. peter ganick
eleven new eBooks from chalk-editions
Wed 14 Oct 2009

---

http://chalkeditions.co.cc
read for free, download or print out, also free of charge.
*
*
poetry as it should be------gratis, and, in that sense, a gift.

book-length texts included are:

Reverse Haibun------Sheila E. Murphy
Fla g Wh ale------John M. Bennett
parsing------Zachary Count Lawrence
circumsanct------Sheila E. Murphy
SECRET POEM------Ivan Arguelles
SATURDAY AFTERNOON IN THE UPANISHADS------Ivan Arguelles
Pushing to Convulsion------Alan Sondheim
Beget Statesman------Jim Leftwich
Time Junk------Jim Leftwich
recent / how recent------Peter Ganick
bad knob------Jukka-Pekka Kervinen

submissions will be accepted. send electronic file, pdf is best, to: [redacted] and [redacted]

↑ Index

245. Justin Katko
Fwd: RELEASE : PRAXIS ETUDES
Wed 14 Oct 2009

---------- Forwarded message ----------
From: josh stanley <[redacted]>
Date: Wed, Oct 14, 2009 at 8:52 PM
Subject: RELEASE : PRAXIS ETUDES

Dear all,

Grasp Press is punched to announce the release of _Praxis_Etudes_, a new collection of poems by Justin Katko. Details, here are they:

Praxis Etudes
210x144mm, 12pp.

50 copies. £3.00

Justin Katko is nay one afraid to build multiple bunkers and is, well, quite luckily, one of the most threatening poets writing today. In arche and future and tender curve to present, the notion of persona does no righteousness of fire to Katko's affectivity and nerved up prosodic methods. Reader of this, read this book and admire.

Locate buyability here! http://www.grasp-press.co.uk/katko.html Yowzer.

Best to the season : Josh

↑ Index

246. Jesse Glass
Available from Ahadada Books Sueno(s) For Alexandra
Thu 15 Oct 2009

"Robert Estep's dense carnival music moved me to dance and connected more than a few dangling wires. The house of poetry grows stranger." --Andre Codrescu

Grenadine

The banker comes out of the maid's room
with a clothespin on his nose, mimicking an
adenoidal lion's grrrff and a canary's
coalmined peep, calling out
their names as his children run around him,
howling with laughter. His wife sips
from her Nagasaki teacup, shakes her head,

glances at the clock on the mantel, but smiles
with her eyes, as he sinks on all fours like a bear.

Llovizna

The boy Gerald is splashing
through the puddles cobble-
tupped in Rue Git-Le-Coeur,
avoiding the ones where he can see
reflected red, his Hermes-flight
in inadvertent stalk of Modi's widow;
Amedeo M., scarecrow painter of deluxe bodies,
whose ghost he'll one day grow up to play.
Her pale hands cup her threadbare elbows
as she somnambulates the black-as-oil street,
glancing up once to a high window
where she'll follow hope
right through the winter glass.

"A small perfectly enclosed space, full of daydreams and drama, as gaudy as a Fauve backdrop, as perfectly painted...." John Shreffler

Available from www.ahadadabooks.com or SPD.

Also, please check out our ever-growing library of free E-chaps, as well as three fabulous issues of Ekleksographia with more to come! Jess

↑ Index

247. Jesse Glass

Now Available from Ahadada Native American Series: Barabara L. Thomas' Dreaming of Sunflower Fields

Thu 15 Oct 2009

Barbara L. Thomas is a non-tribal Eastern Cherokee (her mother's people having escaped the Trail of Tears to settle in Southern Illinois near Shawnee Town). She was born high in the Cascades in 1927; in her teens was the recipient of a generous Lnham Foundation College Scholarship. She came to poetry late, past sixty.

Gilded

Birds, tree-top. Sunrise, golden
as a thatch of grain.
The doe nuzzles
her fawn under barbwire,
the pair on safari
from timber to prairie,

the two captured in a noose
of light.

This new voice is available from the ahadada website www.ahadadabooks.com or from SPD.

Come check out our books, our growing library of e-books, and three issues (and counting!) of Ekleksographia, the web-zine that asks the world to say ah!
Jess

↑ Index

248. Joel Weishaus
"The Gateless Gate" Pages 37-38
Thu 15 Oct 2009

Dear Friends and Colleagues:

Here are pages 35-36 of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2037-38.htm

Mirror site: http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2037-38.htm

Introduction:: http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Paragraphs:

It is difficult to renounce...
Ancient trees...
To see smoke rising...
In the days before horseless carriages...
A good haiku is like...
Waiting for an elevator to go upstairs...
From bicamerality arose theocracies...
Yet even today...

Thank you to those of you who have written to me on this project.

-Joel Weishaus

↑ Index

249. susan maurer
Re: Feed my fish with your mouse
Thu 15 Oct 2009

---

adorable. susan maurer

> *Date: Wed, 14 Oct 2009 10:49:36 -0400*
> *From:* [redacted]
> *Subject: Feed my fish with your mouse*

> *To:* [redacted]
>
> *Just found this blog, that has animated fish swimming about. If you click your mouse in the box they appear in little bits of black food will appear and the fish will swim to eat and eat it. Very realistic.*
>
> *http://carmenisacat.blogspot.com/*

Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/177141665/direct/01/

↑ Index

250. Mark Weiss
Re: Herta Mueller wins 2009 Nobel literature prize
Thu 15 Oct 2009

---

http://en.wikipedia.org/wiki/Academy_Award_for_Best_Foreign_Language_Film.
USSR and Russia, listed separately: 4.

On the other hand, Poland has never received a nomination. One would think Andrej Wayda (Sp?) would have received a nod.

Mark

At 01:27 PM 10/14/2009, you wrote:
>Well, Mr. Bowering, on this particular slippery slope, you're one
>step short of (overrated Nobel laureate) Saul Bellow's "Show me the
>Zulu Tolstoy!" In any case, I bet there have been some Russian
>films that have won Best Foreign Picture in the Academy Awards. And
>are you saying, "Well, these Africans, they just lack skills in
>chemistry, otherwise they would SURELY, in the objective world of
>the Nobel Committtees and the level playing field from which these
>committees operate, have cleaned up on the prize front ages ago"?
>
>Interesting how some other comments have claimed the status of
>oppressed group based on their European ancestry. Maybe they should
>read "Discourse on Colonialism" by a great poet who (probably
>because of this text) never won the Nobel.
>
>
>----- Original Message -----
>From: George Bowering <[redacted]>
>Date: Wednesday, October 14, 2009 1:19 pm
>Subject: Re: Herta Mueller wins 2009 Nobel literature prize

>To: [redacted]
>
>
> > On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:
> >
> > > How many people speak Chinese? Well then,. how many Nobel
> > > Laureates from China have there been? How many Latin Americans?
> >
> > > (Not many.) How many Brazilians? How many from South Asia? How
> >
> > > many from sub-Saharan Africa who don't happen to be white (so there
> >
> > > go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only
Mahfouz.)
> > >
> > > Eurocentrism dies hard.
> > >
> > Oh, this is well-reasoned.
> > And it applies to the other Nobel prizes as well.
> > How many sub-Saharan Africans have won the Nobel prize for chemistry
> >
> > or physics?
> >
> > Or the other prizes.
> > How many Russians have won the Academy Awards?
> >
> >
> >
> > George Bowering, esq.
> > Not a morning kind of guy.
> >
> >
> >
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

↑ Index

251. Joel Weishaus
Herta Mueller wins 2009 Nobel literature priz
Thu 15 Oct 2009

This is a multi-part message in MIME format.

charset="iso-8859-1"

Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Meuller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

From: Johanna Fisher <[redacted]>

↑ Index

252. George Bowering
Re: Herta Mueller wins 2009 Nobel literature prize
Thu 15 Oct 2009

It's only slippery if we get into self-satisfying automatic look at
me I'm not a racist lingo.
I've had talks with my friend Chenjerai Hove about this, and I love
his books,
but I know that he is not (yet) Nobel material. I am very very happy
that we have this wonderful and inventive
Shona writer. He won the Noma with his first novel, and stands tall
against the regime in his home country.
He's a great man and a terrific writer.
But give him time.

As to Chemists and so on. It takes a great heap of money, a big
university with facilities
and the wherewithall to entice geniuses to work there to even begin
to qualify for the kind of
event that brings Nobel attention. It's less likely to happen in Mali
than in California.
It's maybe sad if you look at it one way,
but who cares if you look another. There are things happening in Mali

that you wont be lucky enough to find
in Berkeley.

g

On Oct 14, 2009, at 10:27 AM, Christopher Leland Winks wrote:

> *Well, Mr. Bowering, on this particular slippery slope, you're one step short of (overrated Nobel laureate) Saul Bellow's "Show me the Zulu Tolstoy!" In any case, I bet there have been some Russian films that have won Best Foreign Picture in the Academy Awards. And are you saying, "Well, these Africans, they just lack skills in chemistry, otherwise they would SURELY, in the objective world of the Nobel Committtees and the level playing field from which these committees operate, have cleaned up on the prize front ages ago"?*
>
> *Interesting how some other comments have claimed the status of oppressed group based on their European ancestry. Maybe they should read "Discourse on Colonialism" by a great poet who (probably because of this text) never won the Nobel.*
>
> *----- Original Message -----*
> *From: George Bowering <[redacted]>*
> *Date: Wednesday, October 14, 2009 1:19 pm*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
> *To: [redacted]*
>
> *On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:*
>
> *How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans?*
>
> *(Not many.) How many Brazilians? How many from South Asia? How*
>
> *many from sub-Saharan Africa who don't happen to be white (so there*
>
> *go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only Mahfouz.)*
>
> *Eurocentrism dies hard.*
>
> *Oh, this is well-reasoned.*
> *And it applies to the other Nobel prizes as well.*
> *How many sub-Saharan Africans have won the Nobel prize for chemistry*
>
> *or physics?*

> *Or the other prizes.*
> *How many Russians have won the Academy Awards?*
>
> *George Bowering, esq.*
> *Not a morning kind of guy.*
>
> *welcome.html*
>
> *welcome.html*

GB
Is currently imagining the universe.

↑ Index

253. CA Conrad
Seance Your Own Way
Thu 15 Oct 2009

Honoring the life and work of poet kari edwards.

Seance Your Own Way:
http://somaticpoetryexercises.blogspot.com/

the poem "kari7" resulting from this exercise can be seen here:
http://kari7poem.blogspot.com/

hope you conduct your own seance poem,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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254. Laurie Schneider & Crag Hill
Re: Visual Poetry
Thu 15 Oct 2009

Folks:

There have been so manymanymanymany definitions of visual poetry; it's tedious to cover covered ground. But today I'll go with this line from Michael

Gizzi's New Depths of Deadpan: "If the eye were a tongue" (Oscillations in the Ether, p. 37).

For voluminous writing on visual poetry, you've got to visit Geof Huth's blog: http://dbqp.blogspot.com/

You would be remiss if you didn't also visit Light & Dust: http://www.thing.net/~grist/l&d/lighthom.htm

Join the Spidertangle (visual poets from around the globe) discussion group: http://groups.yahoo.com/group/spidertangle/

Watch for a major anthology of vispo in 2010!

Best, Crag Hill
http://scorecard.typepad.com/
http://scorecard.typepad.com/spore/

↑ Index

255. Camille Martin
new on Rogue Embryo's blog
Thu 15 Oct 2009

---

new on Rogue Embryo:

Alan Bernheimer, from (my well-worn copy of) Cafe Isotope
The Birth of Newton
Decasia: Seeds of Destruction
Green Anole, Daddy Long-Legs

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

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256. Poetry Project
Events at The Poetry Project October
Thu 15 Oct 2009

Hi Everyone,

Here¹s what we have planned for the immediate future. And scroll down for information on an upcoming screening at Anthology Film Archives.

Check out Brandon Brown¹s latest blog entry here: www.poetryproject.org/project-blog. After some initial technical confusion comment fields are now active!

Friday, October 16, 7 PM at POETS HOUSE
Living in Advance: A Tribute to David Bromige

This evening celebrates the life and work of poet David Bromige (1933-2009), who was born in London, grew up in Canada, and arrived in 1962 in Northern California, where he spent the rest of his life, teaching and writing more than forty books of poetry. Readers include Charles Bernstein, Corina Copp, Rachel Levitsky, Bob Perelman, Nick Piombino, Ron Silliman, Gary Sullivan, Geoffrey Young & Others.

Please note that this event will take place at Poets House <http://www.poetshouse.org/> in Battery Park City.

Cosponsored by The Poetry Project.

Monday, October 19, 8 PM
Sueyeun Juliette Lee & Tracey McTague

Sueyeun Juliette Lee grew up three miles from the CIA and currently lives in Philadelphia, PA where she edits her small chapbook series, Corollary Press, and is pursuing her PhD in English from Temple University. Previously, she received her MFA in poetry and certificate in Advanced Feminist Studies from the University of Massachusetts at Amherst. Her poetry has appeared in journals such as Chain, 26, The Columbia Poetry Review, Effing, and MiPOesias¹s Asian American collection. Her chapbooks include Trespass Slightly In (online with Coconut), Perfect Villagers (Octopus Books) and Mental Commitment Robots (Yo Yo Labs). As an editor, Sueyeun specifically seeks out authors whose aesthetics challenge the boundaries of intelligibility for suitably ³raced² work, such as painter and African-American poet Christopher Stackhouse¹s lyric meditations on the visual line in Slip (Corollary 2006) or Indian emigre Bhanu Kapil¹s hybrid memoir of displacement, colonialism, and mental illness in Water Damage (Corollary 2007). Her book of poetry, That Gorgeous Feeling (Coconut), explores East/West discursive circulations through the notion of celebrity.

Tracey McTague lives at the geographic apex of Brooklyn on Battle Hill where she curates a reading series of the same name. She is also co-editor and consiglieri of Lungfull! Magazine. She is a writer and visual artist whose work includes a number of chapbooks. A longer book, about urban dog mind, will be published this fall by Overlook Press. Tracey is currently at work on a project called SUPER NATURAL. She vandalizes private property on a regular basis.

Wednesday, October 21, 8 PM
Christopher Nealon & Catherine Wagner

Christopher Nealon is the author of two books of poems, The Joyous Age (Black Square Editions, 2004) and Plummet (Edge Books, 2009). He is also the author of a book of criticism, Foundlings: Lesbian and Gay Emotion before Stonewall (Duke, 2001) and a forthcoming book called The Matter of Capital: Poetry and Spectacle in the American Century. After teaching at UC Berkeley for many years, he is now a member of the English Department at Johns Hopkins University. He grew up in upstate New York, has lived in Boston, Seattle, San Francisco, and DC, and hopes one day to return to the beautiful green Pacific Northwest.

Catherine Wagner¹s new book, My New Job, is forthcoming in October from Fence. Her other books are Macular Hole (2004) and Miss America (2001; both Fence). A healthy selection from her new project, an epic romance, appears in the fall issue of Verse; recent chapbooks include Articulate How (Big Game Books/Dusie, 2008), Hole in the Ground (Slack Buddha, 2008) and Bornt (Dusie, 2009). Her work has been included in numerous anthologies, most recently State of the Union: 100 Political Poems and The Best American Erotic Poetry. She is permanent faculty in the MA program in creative writing at Miami University in Ohio. For the last two summers she has taught a summer course on visual and concrete poetry in London; this fall, she is working with undergraduate creative writers at a homeless shelter and teaching a graduate seminar on the rhetoric of song.

Friday, October 23, 10 PM
Michele Beck, Jorge Calvo, Jennifer Bartlett & Special Guest Bill Kushner

Michele Beck and Jorge Calvo are multidisciplinary artists working with video, sound and performance. They have shown their work nationally and internationally at venues including The ICA in London, The Art Museum at the University of Texas Museum, Galerie Chez Valentin in Paris, France, The Bronx Museum, and The Queens Museum of Art. They are recipients of the MCAF grant and the SOS grant from the New York Foundation for the Arts and residencies at Yaddo. Tonight they will show two 15 minute videos from a series called ³video portraits in a day² one about poet Bill Kushner and one about poet Jennifer Bartlett. The videos will be followed by a performance by Beck and Calvo and readings by Bartlett and Kushner.

Michele Beck completed her Bachelors in Art History at New York University and Masters of Fine Arts at Parsons School of Design. She teaches at the New School University and the International Center for Photography.

Jorge Calvo pursued his studies in experimental theatre in Sydney, Australia. After finishing his training, he performed with the alternative theatre companies G.R.O.U.P and Dangerous Visions Theatre, both of which received funding from the Australian Arts Council.

Jennifer Bartlett was a 2005 NYFA Poetry Fellow. Bartlett is the author of Derivative of the Moving Image (UNM 2007) and (a) lullaby without any music (forthcoming). Individual poems have recently appeared in New American Writing and The Raleigh Quarterly. In 2008, she curated a collection on mentorship for How2. She is currently working on a project on the life and work of Larry Eigner. Bartlett teaches poetry to students with disabilities at United Cerebral Palsy and lives in Greenpoint Brooklyn with the science fiction writer Jim Stewart and their son, Jeffrey.

Bill Kushner is the author of Night Fishing, Love Uncut, He Dreams of Rivers, That April, In The Hairy Arms of Whitman and In Sunsetland With You. His works have been awarded the Dylan Thomas Prize For Poetry and have appeared in numerous anthologies, including In Out Time: The Gay and Lesbian Anthology, Poetry After 9/11: An Anthology of New York Poets and Best American Poetry 2002. He has been a 1999 and 2005 Fellow of the New York Foundation of the Arts.

And from our friends at Anthology Film Archives:

Thurs, Oct 22, 8p: Anthology Film Archives & the Austrian Cultural Forum NY present Carmen Tartarotti¹s WRITING AND KEEPING SILENT THE POET FRIEDERIKE, an intimate portrait of the renowned Austrian poet. At Anthology: 32 Second Ave (2nd St.). $9. Full details: http://tiny.cc/Wujhl

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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257. Janet Holmes
Catherine Daly, Kate Greenstreet & Janet Holmes @ BEYOND BAROQUE 10/30
Thu 15 Oct 2009

Catherine Daly, Kate Greenstreet & Janet Holmes

Friday, Oct. 30 at 7:30 pm

@ Beyond Baroque
681 Venice Blvd.
Venice, CA
[redacted]

***CATHERINE DALY* is author of eight books of poetry, most recently *Vauxhall *(Shearsman) with two titles forthcoming. *KATE GREENSTREET's* second book, *The Last 4 Things* (Ahsahta), includes a DVD containing two short films based on sections from the book. She is author of *Case Sensitive* (Ahsahta) and three chapbooks, most recently *This is why I hurt you* (Lame House). Her work has appeared in *jubilat, VOLT, Denver Quarterly, Fence,* and *Court Green.* *JANET HOLMES* is author of five books of poetry, most recently *The Ms of My Kin *(Shearsman) and *F2F* (U of Notre Dame). She is editor and director of Ahsahta Press and lives in Idaho. **

--
Janet Holmes
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
Song of a Living Room by Brigitte Byrd
The Last 4 Things by Kate Greenstreet
http://ahsahtapress.boisestate.edu

↑ Index

258. Jonathan Morse
Re: Herta Mueller wins 2009 Nobel literature prize
Fri 16 Oct 2009

An interesting article by Mueller about life in a country where the state takes literature seriously is:

http://www.signandsight.com/features/1910.html

Jonathan Morse

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259. Patrick Durgin
ANN ARBOR: Dolores Dorantes, Laura Solórzano, and Jen Hofer
Fri 16 Oct 2009

The Department of Romance Languages and Literatures Presents

CONTEMPORARY MEXICAN POETRY

Featuring Dolores Dorantes, Laura Solórzano, and Jen Hofer

Thursday October 22nd

730pm: Residential College Library (University of Michigan, Ann Arbor)

(This event will be in Spanish with English translation)

DO NOT MISS THIS EXCITING NIGHT OF POETRY AND TRANSLATION by two of the most exciting Spanish-language poets writing today along with Jen Hofer's award-winning translations of their work.

Dolores Dorantes's books include sexoPUROsexoVELOZ (2004), Lola (cartas cortas) (2002), Para Bernardo: un eco (2000) and Poemas para niños (1999). She is founding director of the border arts collective Compañía Frugal, based in Ciudad Juárez, where she has lived for twenty years.Compañía Frugal supports autonomous projects in the arts and counts among its activities publication of the bi-weekly poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. A translation of sexoPUROsexoVELOZ and Septiembre, books two and three of Dolores Dorantes by Dolores Dorantes, have been translated by Hofer and published by Counterpath Press and Kenning Editions.

Laura Solórzano is the author, most recently, of Boca perdida (2005), lobo de labio (2001) and Semilla de Ficus (1999). Jen Hofer's en face translation of lobo de labio was published as lip wolf by Action Books in March 2007. Laura is on the editorial board of the literary arts magazine Tragaluz, and currently teaches writing at the Centro de Arte Audiovisual in Guadalajara. Both Dorantes and Solórzano appeared in the anthology Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (ed. and trans. Jen Hofer, 2003).

Jen Hofer's latest book is The Route, an epistolary and poetic collaboration with Patrick Durgin. She lives in Los Angeles, where she teaches poetics in the MFA Writing Program at CalArts, works as a Spanish-language interpreter with the Los Angeles County Superior Courts. She will read her English translations of the work of Dorantes and Solórzano.

↑ Index

260. **Murat Nemet-Nejat**
Re: Herta Mueller wins 2009 Nobel literature prize
Fri 16 Oct 2009

Aryanil,

Thank you for this titbit about Hardy? The wheels of Fortune worked against him.

Ciao,

Murat

On Wed, Oct 14, 2009 at 2:03 PM, <[redacted]> wrote:

> *Actually Tagore was the first non-European to win the literature award. If memory serves me right. Quite a surprise choice that year. No one would have read his work but for Yeats' strong recommendation. The stage was all set for Thomas Hardy that year.*
>
> *Aryanil*
>
> *----- Original Message -----*
> *From: Mark Weiss <[redacted]>*
> *To: [redacted]*
> *Sent: Tue, 13 Oct 2009 16:38:59 -0400 (EDT)*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
>
> *Tagore (1913) wrote in Bengali. There have been a handgul of east asians, middle easterners, and Blsck Africans since, but only a handful.*
>
> *At 04:20 PM 10/13/2009, you wrote:*
> *Alfred Nobel was a European, and the prize and its criteria were fashioned after European interests. I doubt a Chinese, Japanese, or Hindi speaker has*
> *ever reviewed anything other than scientific journals written by Asians in consideration for any of the Nobel prizes. Only the Peace prize, which doesn't rely on anything written by the honoree has been awarded to anyone with a non-European lineage. Then there's the issue of South America. They're primarily of European descent, i.e., Spanish, Portuguese, German. They don't win because they're mostly out of sight of most Nobel vetters. It should change, but I ain't holdin' my breath.*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Christopher Leland Winks*
> *Sent: Tuesday, October 13, 2009 10:36 AM*

To: [redacted]
Subject: Re: Herta Mueller wins 2009 Nobel literature prize

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who
don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How
many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

----- Original Message -----
From: Mary Jo Malo <[redacted]>
Date: Monday, October 12, 2009 5:45 pm
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]

Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)

The selection of 87% non-German speaking laureates isn't fair?

Mary Jo Malo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

guidelines

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

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261. Patrick Herron

Joe Milford Hosts Patrick Herron on The Joe Milford Show Sat 17th 7PM Eastern

Fri 16 Oct 2009

Joe Milford Hosts Patrick Herron
Listen Online Saturday 17th at 700p EST

http://tr.im/herronradio

Time: 7:00PM Saturday, October 17th

You can call in at [redacted]

Facebook event page:
http://www.facebook.com/event.php?eid=149273970613&ref=mf

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262. Nico Vassilakis

Subtext Reading Series on Hiatus

Fri 16 Oct 2009

---

for more info and reading history

http://subtextreadingseries.blogspot.com/

thanks for your time,

Subtext Collective

_____
Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/177141665/direct/01/

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263. { brad brace }

"withdrawn" ebook

Fri 16 Oct 2009

---

just published! a 350-page ebook featuring imagery not-used in the 12hr-isbn-jpeg project! eclectic, compelling and at times, lewd!

gets yours now from:
http://www.lulucom/content/7795177

/:b

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264. Alan Sondheim

From &now

Fri 16 Oct 2009

From &now

a few images from our performance at the &now conference in Buffalo, including Scott Kildall, Sandy Baldwin, myself. andnow.mp4 is the space; the other images were made during our performance and the Q&A at the end. I don't have any of Scott's ghosts performance unfortunately.

http://www.alansondheim.org/andnow.mp4
http://www.alansondheim.org/andnow1.png
http://www.alansondheim.org/andnow2.png
http://www.alansondheim.org/andnow3.png
http://www.alansondheim.org/andnow4.png
http://www.alansondheim.org/andnow5.png
http://www.alansondheim.org/andnow6.png
http://www.alansondheim.org/andnow7.png

more pine than mutt

```
pts/11  of1.atgnet.com              3:25PM    34 /usr/local/bin/pine
pts/13  c-76-103-173-0.hsd1.ca.com  3:11PM    51 pine
pts/15  dialup-4.224.0.235.Dial1.C  5:22PM    16 pine
pts/4   rrcs-24-153-153-34.sw.biz.  5:36PM     0 /usr/local/bin/pine
pts/49  208.11.126.185              1:45PM     0 /usr/local/bin/pine
pts/91  ip65-46-14-34.z14-46-65.cu  1:01PM     2 pine
pts/1   socrates.tss.northwestern.  3:09PM  2:29 mutt -F /net/u/11/a/
pts/32  modemcable101.209-201-24.m Wed12PM  3:29 mutt
pts/52  modemcable101.209-201-24.m Mon05PM     9 mutt
pts/74  cpe-72-229-231-176.nyc.res Wed12PM     3 mutt
pts/79  173-161-130-225-Philadelph 02Oct09     7 mutt
```

more mutt than pine

```
pts/14  user-0cdff69.cable.mindspr Thu10PM    23 mutt
pts/15  cpe-72-229-231-176.nyc.res Thu06PM  3:15 mutt
pts/79  173-161-130-225-Philadelph 02Oct09  6:41 mutt
pts/8   user-387hit9.cable.mindspr 12:25AM     0 grep mutt
pts/12  24-196-94-46.dhcp.mdsn.wi. Thu08PM  3:53 pine
pts/13  c-76-103-173-0.hsd1.ca.com Thu03PM  4:30 pine
pts/8   user-387hit9.cable.mindspr 12:25AM     0 grep pine
```

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265. David-Baptiste Chirot

Re: Herta Mueller wins 2009 Nobel literature prize

Sat 17 Oct 2009

I find this discussion a typical example of Americans' (self-righteous) exceptionalism in criticizing the awarding of the Nobel Prize in Literature to primarily European and Europe-descent writers--as though most US Americans are not of European descent!
US Americans are quick to point the finger, or the trigger finger--at others while being blind to their own participations, collusion and winning of a great many prizes themselves.
As Mark Weiss points out re South America , though so far with few Prizes:
"Then there's the issue of South America.
> > >They're primarily of European descent, i.e., Spanish, Portuguese, German."
So--South Americans are European descent but not North Americans?
US Americans are so busy criticizing Euro-Centric Prizes and the like, as though they are not part and parcel of the European conquests and genocidal holocaust of the "New World," that they ignore facts such as the following:

US Americans after all have won no less than TEN Nobel Literature prizes: Toni Morrison, Sinclair Lewis, John Steinbeck, Ernest Hemingway, William Faulkner, Saul Bellow, Isaac Bashevis Singer, Eugene O'Neill, Pearl S. Buck and Czeslaw Milosz (Poland/USA)

> *Date: Fri, 16 Oct 2009 14:16:19 -0400*
> *From:* [redacted]
> *Subject: Re: Herta Mueller wins 2009 Nobel literature prize*
> *To:* [redacted]
>
> *Aryanil,*
>
> *Thank you for this titbit about Hardy? The wheels of Fortune worked against him.*
>
> *Ciao,*
>
> *Murat*
>
> *On Wed, Oct 14, 2009 at 2:03 PM, <*[redacted]*> wrote:*
>
> *Actually Tagore was the first non-European to win the literature award. If memory serves me right. Quite a surprise choice that year. No one would have read his work but for Yeats' strong recommendation. The stage was all set for Thomas Hardy that year.*

Aryanil

----- Original Message -----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Tue, 13 Oct 2009 16:38:59 -0400 (EDT)
Subject: Re: Herta Mueller wins 2009 Nobel literature prize

Tagore (1913) wrote in Bengali. There have been a handgul of east asians, middle easterners, and Blsck Africans since, but only a handful.

At 04:20 PM 10/13/2009, you wrote:
Alfred Nobel was a European, and the prize and its criteria were fashioned after European interests. I doubt a Chinese, Japanese, or Hindi speaker has
ever reviewed anything other than scientific journals written by Asians in consideration for any of the Nobel prizes. Only the Peace prize, which doesn't rely on anything written by the honoree has been awarded to anyone with a non-European lineage. Then there's the issue of South America. They're primarily of European descent, i.e., Spanish, Portuguese, German. They don't win because they're mostly out of sight of most Nobel vetters. It should change, but I ain't holdin' my breath.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Christopher Leland Winks
Sent: Tuesday, October 13, 2009 10:36 AM
To: [redacted]
Subject: Re: Herta Mueller wins 2009 Nobel literature prize

How many people speak Chinese? Well then,. how many Nobel Laureates from China have there been? How many Latin Americans? (Not many.) How many Brazilians? How many from South Asia? How many from sub-Saharan Africa who
don't happen to be white (so there go Lessing, Gordimer, and Coetzee)? How
many Arabs? (Only Mahfouz.)

Eurocentrism dies hard.

----- Original Message -----
From: Mary Jo Malo <[redacted]>
Date: Monday, October 12, 2009 5:45 pm
Subject: Re: Herta Mueller wins 2009 Nobel literature prize
To: [redacted]

> *Considering how few people in the world speak German, to have four Germanophone laureates within the past 30-some years -- Heinrich Boll, Gunter Grass, Elfriede Jelinek, and Herta Muller -- seems excessive, to put it mildly. (Christopher Leland Winks)*
>
> *The selection of 87% non-German speaking laureates isn't fair?*
>
> *Mary Jo Malo*
> *--*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/177141665/direct/01/

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266. **Jim Andrews**
Re: Visual Poetry
Sat 17 Oct 2009

---

so much of online literary discourse transpires through listservs. most big listservs, like this one, don't allow anything but plain text messages. no pictures, no attachments, nothing but plain text. because once you allow other stuff you open the door to the transmission of viruses among list members.

here we have an example of a technological constraint creating an aesthetic constraint. once again there is a hard separation between text and image. and a hard separation between text and any other media, for that matter.

note i am not blaming list administrators for this. it is a technological constraint.

listservs are a baby step from print, then, in the sense that they cannot participate in the intermedial orgiastic crossbreeding of media that is occuring in many online environments.

ja
http://vispo.com

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267. **editor**
Re: Herta Mueller wins 2009 Nobel literature prize
Sat 17 Oct 2009

Mark

Did you mean Andrzej Wajda?
He did receive a honorary Oscar for lifetime achievements in 2000/2001.

Sorry to say this - To the educated art-cinema student, however, the Oscars have hardly meant anything meaningful. The whole foundation of the Academy's appreciation and understanding of cinema is errored.

Aryanil

----- Original Message -----
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Thu, 15 Oct 2009 12:20:22 -0400 (EDT)
Subject: Re: Herta Mueller wins 2009 Nobel literature prize

http://en.wikipedia.org/wiki/Academy_Award_for_Best_Foreign_Language_Film.
USSR and Russia, listed separately: 4.

On the other hand, Poland has never received a nomination. One would think Andrej Wayda (Sp?) would have received a nod.

Mark

At 01:27 PM 10/14/2009, you wrote:
>Well, Mr. Bowering, on this particular slippery slope, you're one
>step short of (overrated Nobel laureate) Saul Bellow's "Show me the
>Zulu Tolstoy!" In any case, I bet there have been some Russian
>films that have won Best Foreign Picture in the Academy Awards. And
>are you saying, "Well, these Africans, they just lack skills in
>chemistry, otherwise they would SURELY, in the objective world of
>the Nobel Committtees and the level playing field from which these
>committees operate, have cleaned up on the prize front ages ago"?
>
>Interesting how some other comments have claimed the status of
>oppressed group based on their European ancestry. Maybe they should
>read "Discourse on Colonialism" by a great poet who (probably
>because of this text) never won the Nobel.
>
>
>----- Original Message -----
>From: George Bowering <[redacted]>

>Date: Wednesday, October 14, 2009 1:19 pm
>Subject: Re: Herta Mueller wins 2009 Nobel literature prize
>To: [redacted]
>
>
> > On Oct 13, 2009, at 7:35 AM, Christopher Leland Winks wrote:
> >
> > > How many people speak Chinese? Well then,. how many Nobel
> > > Laureates from China have there been? How many Latin Americans?
> >
> > > (Not many.) How many Brazilians? How many from South Asia? How
> >
> > > many from sub-Saharan Africa who don't happen to be white (so there
> >
> > > go Lessing, Gordimer, and Coetzee)? How many Arabs? (Only
Mahfouz.)
> > >
> > > Eurocentrism dies hard.
> > >
> > Oh, this is well-reasoned.
> > And it applies to the other Nobel prizes as well.
> > How many sub-Saharan Africans have won the Nobel prize for chemistry
> >
> > or physics?
> >
> > Or the other prizes.
> > How many Russians have won the Academy Awards?
> >
> >
> >
> > George Bowering, esq.
> > Not a morning kind of guy.
> >
> >
> >
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

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268. **Michael**

New Orleans ROCKPILE-- 2 Great Events!!!

Sat 17 Oct 2009

New Orleans is the 3rd stop on the ROCKPILE tour!

Friday, October 23, 7-12pm: ROCKPILE Workshop and Poetry and Music Open Mic Jam Session

An open conversation with David Meltzer, Michael Rothenberg, Terri Carrion, and Bill Lavender... "Poetry & Music & the Troubadour Tradition, Art, Activism, Collaboration & the Source of Creation." followed by an open mic jam session of poetry and music. Refreshments

Bob's Studio

3027 Chartres Street

New Orleans, LA

Admission Free

Sun, October 25th ROCKPILE PERFORMANCE: New Orleans

David Meltzer and Michael Rothenberg and Blodie with members of The Dirty Dozen Brass Band including Gregory Davis (trumpet), Roger Lewis (bari sax), Terence Higgins (drums), Julius McKee (sousaphone), Jacob Eckert (guitar)

Zeitgeist Multi-Disciplinary Arts Center

1618 Oretha Castle Haley Blvd.

New Orleans, Louisiana 70113

[redacted] or [redacted]

www.zeitgeistinc.net

8pm-10pm
all events are by donation - $7 general / $6 students & seniors / $5 Zeitgeist members /Patrons & Children 15 and under free (unless otherwise indicated).

ROCKPILE is a collaboration between David Meltzer, legendary poet, musician, and essayist, and Michael Rothenberg, poet, songwriter and editor of Big Bridge Press. In the tradition of the troubadour and with the spirit of improvisation and collaboration, the poets will journey through eight U.S. cities and perform poetry, composed on the road, in a spontaneous fusion, with local musicians in each city.

Log on to www.bigbridge.org/rockpile for tour dates & daily blog updates with video and more!

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269. Allan Revich
Re: Visual Poetry
Sat 17 Oct 2009

Hi Philip,

I think that this is where the Intermedia aspect of Fluxus “kicks in”. The things that I find most interesting exist in the arts are in the boundary spaces where media, memes, and ideas interesect.

One artist who seems too often overlooked as a visual poet is Cy Twombly. His paintings have the aggressive stance of the abstract expressionists who were/are his contemporaries, but his work also appears as asemic writing writ’ large. It’s almost as though the paintings exist as giant Abstract Expressionist works on gallery walls, but as intimate visual poems in printed reproduction.

Allan Revich

http://www.digitalsalon.com <http://www.digitalsalon.com/>

_____

From: Philip Meersman [mailto:[redacted]]
Sent: Saturday, October 17, 2009 8:32 AM
To: Allan Revich
Subject: Re: Visual Poetry

Dear Allan,

indeed an interesting point. Hence also the introduction of Magritte in this historical part together with the Dadaists and the Cobra movement. But indeed perhaps the question and research about and towards contemporary artists needs to be included in a way.

The border between language of poetry and the images of the artist is something that is for me one of the reasons to start this bachelor paper topic.

Hoping to have more discussions and thank you for your contribution.

Hope to write you soon again,

Philip

On Wed, Oct 14, 2009 at 11:12 PM, Allan Revich <[redacted]> wrote:

I really like that explanation Lily.

I would add a different dimension too. Your note provides a very thoughtful summary of visual poetry from the poetics approach, i.e. how a poet moves into the realm of visual communication. For me, the special beauty of Visual Poetry

is that it is equally approachable from the other direction, as visual artists move into the realm of language and poetry.

So, while we have poets who start with text and move towards concrete poetry, typeface patterning, and text-based visual work, we have artists creating visual work that is based on how language appears on the page... things like glyphs and ascemic writing.

Allan Revich
http://www.digitalsalon.com

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of lily robert-foley
Sent: Wednesday, October 14, 2009 5:12 AM
To: [redacted]
Subject: Re: Visual Poetry

Dear Philip,

I've been following the discussion a bit about visual and concrete poetry. I sometimes work in that medium-not because there is something special about visual poetry that attracts me but rather because of my theoretical interests, or perhaps my methodological ones. I happened upon visual poetry (making it), very young, before I knew there were other people doing anything like it besides Apollinaire and Oulipo and it happened rather out of a motivation towards expression (or towards undoing expression) than towards an aesthetic elan so to speak.

I can't speak for all visual poets, but I do think something that is sometimes shared among visual poets is the interest to undo or redo language and the way it expresses. Language-in traditional linguistics and philosophy, and even in literature-is often seen has having a kind of "top-side" and "underside" or an "inside" and an "outside" or "form" and "content" or what have you. This can be theorized in many ways (and with many different kinds of vocabulary over the years) but I suppose the way I usually think about it (you're probably familiar with these ideas and I hope I'm not insulting you by reiterating them) is that you have the word or the phrase or the letter or whatever "unit" of language you're working with (sometimes visual poets work with uncommon "units" too, or non-units, ha) and then you have whatever it refers to. And so language is split. A part of it is tangible and a part of it is not: a part of it present, and a part absent. Saussure would call this signifier and signified, but when it comes to poetry that terminology I believe is severely limited (especially as far as visual poetry is concerned). I also think this idea is often present in the study of "poetics" whatever that is.

I think visual poetry often expresses an interest in making poetry with the materiality of language, both or sometimes as a way of moving the medium of language closer to something material, like paint, or clay, but also sometimes as a way of unveiling or experimenting with the ways that "expression" and "material" may be conceived as happening in the same gesture, and in a way enact very literally an undoing of this dichotomy within language that is more than a little problematic and probably is not a very accurate way of understanding language scientifically (among other things). And experimenting with language in other ways too of course.

I suppose what I'm trying to say is that I started doing visual poetry not only as a way of making new poetry but also as a way of understanding language in a new way, and this may be something common with other visual poets (although perhaps not all).

Feel free to email me if you want to talk more about this: [redacted]. I am at University of Paris 8 doing a doctorate in literature on Beckett, Bolano and Derrida, so it could be interesting to be in contact.

Thanks,

Lily

--
Powered By Outblaze

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)
27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege (www.myspace.com/24hslam)
30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (www.european-poetryslam.org)
09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com) 13-15/11/09: Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

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270. Bobbie Lurie
Herta Mueller wins 2009 Nobel literature priz--response to Joel
Sat 17 Oct 2009

Very well put, Joel.
thank you--
Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700
From: Joel Weishaus <[redacted]>
Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

charset="iso-8859-1"

Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Meuller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

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271. Johanna Fisher
Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
Sun 18 Oct 2009

Hello Joel-

I concur especially because I am an educator. It is alarming how many students in my classes are barely able to read and write. I wonder how they were allowed to progress through their elementary and high school grades without the proper intervention to address their reading and writing issues. I am aware that literarcy involves more than simply formal instruction, certainly culture has some influence. Nonetheless, your point is well taken and of course their are

wonderful writers in this coutry who deserve the prize, but for me it is important that a woman received some recognition and especially one whose writing gives us all something important to consider about our collective humanity-the horrible as well as the sublime.

---- Original message ----
>Date: Sat, 17 Oct 2009 14:15:41 -0400
>From: "Poetics List (UPenn, UB)" <[redacted]> (on behalf of Bobbie Lurie
<[redacted]>)
>Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel
>To: [redacted]
>
>Very well put, Joel.
>thank you--
>Bobbi
>
>
>
>Date: Thu, 15 Oct 2009 10:20:35 -0700
>From: Joel Weishaus <[redacted]>
>Subject: Herta Mueller wins 2009 Nobel literature priz
>
>This is a multi-part message in MIME format.
>
>Content-Type: text/plain;
> charset="iso-8859-1"
>Content-Transfer-Encoding: quoted-printable
>
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>
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>should be more concerned with our high rate of illiteracy than with who
>=
>wins what literary prize.
>

>-Joel =20
>

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272. **Philip Meersman**
Re: Visual Poetry
Sun 18 Oct 2009

Hi Alan,that is interesting information. One wouldn't expect that from abstract expressionists I think, although some of later Dada and also Cobra-work can also be put within this framework, come to think of it. There is one of the Belgian Neo-Symbolists who makes his paintings like a plotter. He seems to write line after line a sort of non-existing language and builds his paintings like that. I'm very bad at names, I need to get back to you with his name later, but those are also boundary spaces within my study that I need to define. I think this idea to write a definition and a history of Visual Poetry will be a bigger assignment than this bachelorpaper, I'm affraid (or not).

I'm also mostly interested in the boundaries of different art forms and to see how one has an influence on the other or how they evolve both into something new. Thanks again for the useful information and I will get back on this and other topics later.

Kind regards,

Philip

On Sat, Oct 17, 2009 at 6:02 PM, Allan Revich <[redacted]>wrote:

> *Hi Philip,*
>
> *I think that this is where the Intermedia aspect of Fluxus “kicks in”. The things that I find most interesting exist in the arts are in the boundary spaces where media, memes, and ideas interesect.*
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>
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http://www.digitalsalon.com <http://www.digitalsalon.com/>

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http://www.digitalsalon.com

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[redacted]. I am at University of Paris 8 doing a
doctorate in literature on Beckett, Bolano and Derrida, so it could be interesting to be in contact.

Thanks,

Lily

--
Powered By Outblaze

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]

> *www.poetasdelmundo.com/verInfo_europa.asp?ID=4337*
> *17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)*
> *27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege (www.myspace.com/24hslam)*
> *30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (www.european-poetryslam.org)*
> *09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale*
>
> *21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)*
> *23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com)*
> *13-15/11/09: Festival Flamme, Amnéville les Thermes, France*
> *21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)*
> *21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)*

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Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
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273. Barrett Watten

Panel on Cross-Border Arts and Bilingual Reading / Wayne State University

Sun 18 Oct 2009

Regions of Practice: Poetics Across Languages (Wayne State University) & Museum of Contemporary Art, Detroit / MOCAD present

DOLORES DORANTES [poet, Ciudad Juárez, Mexico]
LAURA SOLORZANO [poet, Guadalajara, Mexico]
JEN HOFER [poet and translator, Los Angeles]

CROSS BORDER POLITICS AND THE ARTS
a panel discussion with ELENA HERRADA & OTHERS

followed by A BILINGUAL POETRY READING
featuring innovative poetry in translation

SATURDAY, OCTOBER 24, 3 PM (PANEL) & 5 PM (READING)
MOCAD, 4452 WOODWARD AVENUE, DETROIT
Website: http://www.mocadetroit.org/upcomingevents.html
Flyer:
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/regionsevent03.pdf

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This panel discussion will revolve around the topic of cross-border politics, with a focus on the position of the arts in such a hot button issue. The panel will feature Dolores Dorantes, Elena Herrada (Fronteras Norteñas, Detroit), Laura Solórzano and Jen Hofer. The panel discussion will be followed by a bilingual poetry reading, beginning with Dolores Dorantes and Laura Solórzano reading their own work in Spanish and followed by Jen Hofer reading her translations of the works of both women in English.

Dolores Dorantes was born in Córdoba, Veracruz in 1973, and has lived in Ciudad Juárez, Chihuahua for the past 20 years. Her published books include sexoPUROsexoVELOZ (Lapzus and Oráculo, 2004), Lola (cartas cortas) (Fondo Editorial Tierra Adentro, CONACULTA, 2002), Para Bernardo: un eco (MUB editoraz, 2000) and Poemas para niños (Ediciones El Tucán de Virginia, 1999). She is founding director of the border arts collective

Compañía Frugal, which supports autonomous projects in the arts and counts among its activities publication of the poetry broadside series Hoja Frugal, printed in editions of 4000 and distributed free throughout Mexico. Her op-ed pieces, criticism and investigative texts have been published in Mexican newspapers such as Día Siete (Mexico City), Política (Xalapa, Veracruz), La Crónica (Mexico City), La Jornada (Mexico City), Síntesis (Tlaxcala) and Diario de Juárez, where she worked as an editor. Jen Hofer's translations of her poems into English have been published in 1913, Action Yes online, Counterpath online, kenning, Tampa Review War and Peace and Women's Studies Quarterly, as a Seeing Eye chapbook, and in the anthology Sin puertas visibles (ed. and trans. Jen Hofer, University of Pittsburgh and Ediciones Sin Nombre, 2003).

Laura Solórzano was born in Guadalajara, Jalisco in 1961. She is the author of Un rosal para el señor K (Universidad de Guanajuato, 2006) Boca perdida (bonobos, 2005), lobo de labio (Cuadernos de filodecaballos, 2001) and Semilla de Ficus (Ediciones Rimbaud, 1999). Jen Hofer's en face translation of lobo de labio was published as lip wolf by Action Books in 2007. Laura is on the editorial board of the literary arts magazine Tragaluz, and currently teaches writing at the Centro de Arte Audiovisual in Guadalajara. Translations of her poems into English have been published in the online magazines Action, Yes; Counterpath; and HOW2 and in the print publications Aufgabe, Calque, Kadar Koli and Vanitas, as well as in the anthology Sin puertas visibles (ed. and trans. Jen Hofer, University of Pittsburgh and Ediciones Sin Nombre, 2003).

Jen Hofer's recent publications include The Route, an epistolary and poetic collaboration with Patrick Durgin (Atelos, 2008), a translation of books two and three of Dolores Dorantes by Dolores Dorantes (Counterpath Press and Kenning

Editions, 2008), lip wolf, a translation of Laura Solórzano's lobo de labio (Action Books, 2007), and Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (University of Pittsburgh Press and Ediciones Sin Nombre, 2003). Her forthcoming books are from the valley of death (Ponzipo), Laws (Dusie Books) and a book-length series of anti-war-manifesto poems titled one (Palm Press). She lives in Los Angeles, where she teaches in the MFA Writing Program at CalArts and in Goddard College's low-residency BFA Program, and works as a Spanish-language interpreter with the Los Angeles County Superior Courts and as a social justice interpreter with various regional non-profits.

Regions of Practice: Poetics Across Languages is a Working Group sponsored by the Humanities Center, Wayne State University. Contact: Barrett Watten / [redacted]

Flyer available at:
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/regionsevent03.pdf

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274. Jonathan Skinner

*LANGUAGE ARTS LIVE PRESENTS BILL BERKSON *TONIGHT* AT BATES COLLEGE (LEWISTON, ME) 7:30 PM*

Mon 19 Oct 2009

Bill Berkson
7:30 Monday 10/19, Skelton Lounge at Bates College (Chase Hall 205, 56 Campus Avenue, Lewiston, Maine)

Bill Berkson is a poet and critic who lives in San Francisco and New York. From 1984 to 2008 years he was professor of Liberal Arts at the San Francisco Art Institute. He is a corresponding editor for Art in America and a contributor to such other journals as Artforum, Aperture and artcritical.com. His recent books include an epistolary collaboration with Bernadette Mayer entitled What¹s Your Idea of a Good Time?; Sudden Address: Selected Lectures 1981-2006; Goods and Services; BILL, a words-and-images combine with Colter Jacobsen; and Portrait and Dream: New & Selected Poems from Coffee House Press. He was

the 2006 Distinguished Mellon Fellow at the Skowhegan School of Painting and Sculpture and received the 2008 Goldie for Literature from the San Francisco Bay Guardian.

Free and open to the public.

This reading generously sponsored by funding from the Bates Environmental Studies Program, the Bates English Department, the Bates Humanities Fund and from the John Tagliabue Fund for Poetry.

LANGUAGE ARTS LIVE, FALL 2009
BATES COLLEGE, LEWISTON, MAINE

http://languageartslive.wordpress.com/

Cecilia Vicuña 7:30 Monday 11/2, Benjamin Mays Center (95 Russell Street)
4:15 Tuesday 11/3, Olin 104 (75 Russell Street), Premiere screening of Vicuña¹s film, Kon Kon (2009)

Poet and artist, Cecilia Vicuña performs and exhibits her work widely in Europe, Latin America and the U.S. Vicuña is the author of sixteen books, including Palabrarmas (RIL, 2005); Instan (Kelsey Street Press, 2003); UL, Four Mapuche Poets, edited by Cecilia Vicuña (LARP, l998); QUIPOem / The Precarious, The Art & Poetry of Cecilia Vicuña, edited by Catherine de Zegher (Wesleyan University Press, l997); and Unravelling Words & The Weaving of Water, edited by Eliot Weinberger (Graywolf Press, l992). Templo e¹Saliva / Spit Temple, a collection of her oral performances, edited by Rosa Alcalá, is forthcoming by Factory School Press. With Ernesto Livon Grosman, Vicuña is editor of 500 Years of Latin American Poetry: A Bilingual Anthology for Oxford University Press (2009). Vicuña's visual work has been exhibited at the Museo Nacional de Bellas Artes de Santiago, The Institute of Contemporary Arts (ICA) and The Whitechapel Art Gallery in London, and at The Whitney Museum of American Art and MoMA (Museum of Modern Art) in New York. She also is a political activist and founding member of Artists for Democracy. Vicuña¹s 2009 documentary, Kon Kon (HD Video, 50 minutes), set on the Chilean coast and near the Aconcagua, the tallest mountain in the Western hemisphere, explores connections between the artist¹s works and ancient traditions, while also bearing witness to ecological and cultural destruction. For more information on the artist¹s work, see www.ceciliavicuna.org

Theodore Enslin
7:30 Monday 11/30, Skelton Lounge (Chase Hall 205, 56 Campus Avenue)

Theodore Enslin has published 118 books of poetry, most recently Then and Now: Selected Poems, 1943-1993 (National Poetry Foundation, 1999) and Nine (National Poetry Foundation, 2004). Enslin's 119th volume, a prose collection, I, Benjamin, A Quasi-Autobiography, is due out from Macpherson & Co. in 2009.

Enslin lives in Milbridge, Maine, where he recently completed a 20-CD series of readings from his work of the past sixty years.

All Readings Free and Open to the Public

For more information, contact Jonathan Skinner ([redacted] / [redacted]) or
Eden Osucha ([redacted] / [redacted])

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275. Ana Bo¾ièeviæ

Stain of Poetry Fall readings and fresh Spring/Summer 2009 videos!

Mon 19 Oct 2009

Dear listeners, readers, poets of every stripe:

It's cold outside, but there's plenty to do indoors. Take shelter on October 30 with guest host Julian Brolaski and readers Cara Benson, Elizabeth Bryant, Carla Drysdale, Brenda Iijima, Magus Magnus & Moez Surani; and on November 20 with readers Lily Brown, Dorothea Lasky, DéLana R.A. Dameron, Akilah Oliver, Lytton Smith & Joshua Marie Wilkinson! And if you can't make it to Brooklyn, our Spring/Summer 2009 season videos are now online at http://stainofpoetry.com/. Run click and view some astonishing readings. Starring, in the order of appearance:

Bill Berkson, Cindy Cruz, Aaron Fagan, Jennifer Fortin, Jean-Paul Pecqueur, Bill Rasmovicz, Jason Gray, Tony Mancus, Deb Poe, Ric Royer, Mario Susko, Jessica Reed, Joel Chace, Elena Georgiou, Stuart Greenhouse, Cindy King, Christian Peet, Brett Price, Jennifer Burch, Heather Green, Chris Hosea, Sueyeun Juliette Lee, Daniel Lin, Barry Schwabsky, Ken Chen, Johannes Goransson, Cathy Park Hong, Joyelle McSweeney, C. S. Carrier, Jennifer Firestone, Erica Kaufman, Maya Pindyck, Laura Sims, Ari Banias, Maya Funaro, Colie Hoffman, Alana Joblin, Caledonia Kearns, Shani Thompson, Julian Brolaski, Adam Fieled, Nada Gordon, Scott Hightower, Chris Stackhouse, David Wolach, Emily Kendal Frey, Phil Memmer, Jeni Olin, Zach Schomburg & JodiAnn Stevenson.

The stain of poetry seeps through la pellicule...

Cheers, Ana & Amy

http://stainofpoetry.com
http://amyking.org/
http://nightcommute.org/

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276. Brian Clements
Firewheel Editions Calls for Submissions
Mon 19 Oct 2009

Firewheel Editions announces the second Sentence Book Award and the fourth Firewheel Chapbook Award. The Firewheel Chapbook Award is given to a collection of no more than 20 manuscript pages in any genre. Preference is for innovative work (liberally interpreted), work that crosses genres, work that combines images and text, work in formats other than the traditionally bound book, or work that may have difficulty finding publication elsewhere due to the nature, typography, or format of the work. The recipient of the award will receive 50 copies out of a limited edition. Entry fee: $15 by check to Firewheel Editions or by PayPal at http://firewheel-editions.org. Checks and submissions may be mailed to Firewheel Chapbook Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [redacted]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2009, 11:59 pm PST. The Sentence Book Award will be given to a book-length manuscript of prose poems or a book-length manuscript consisting substantially of prose poems (for example, a book that is half prose poems and half free-verse, or a book-length sequence that mixes passages of prose poetry with other modes). The recipient of the award will receive publication in a trade paper edition with a standard royalty contract and 50 copies of the book. All entrants will receive Sentence #7 (entrants who are already subscribers will have their subscription extended by one issue). Entry fee: $25 by check to Firewheel Editions or by PayPal at http://firewheel-editions.org. Checks and submissions may be mailed to Sentence Book Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [redacted]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2009, 11:59 pm PST. Firewheel Editions subscribes to the CLMP Code of Ethics: "CLMP's community of independent literary publishers believes that ethical contests serve our shared goal: to connect writers and readers by publishing exceptional writing. We believe that intent to act ethically, clarity of guidelines, and transparency of process form the foundation of an ethical contest. To that end, we agree to 1) conduct our contests as ethically as possible and to address any unethical behavior on the part of our readers, judges, or editors; 2) to provide clear and specific contest guidelines defining conflict of interest for all parties involved; and 3) to make the mechanics of our selection process available to the public. This Code recognizes that different contest models produce different results, but that each model can be run ethically. We have adopted this Code to reinforce our integrity and dedication as a publishing community and to ensure that our contests contribute to a vibrant literary heritage." The recipient of the Sentence Award will be selected by Brian

Clements, Editor of Sentence and Firewheel Editions; the recipient of the Firewheel Chapbook Award will be selected by Brian Clements and Tom Nackid, Design Manager for Firewheel Editions. In the event that no recipient is chosen for either award, entry fees will be returned to all of the award's entrants. Authors who have published a chapbook or book with Firewheel Editions, authors who have served on the Board of Contributing Editors of Sentence, graduate or undergraduate students and relatives of Brian Clements and Tom Nackid, and all past and current staff members of Sentence and Firewheel Editions are ineligible. All manuscripts will come to the editors anonymously after screening and preparation by Firewheel staff. Submission guidelines: * Chapbook Award entrants must explain any special production requirements for their projects in the cover letter. * All entrants must provide email address or SASE for Award results. * Unless SASE with sufficient postage for return is included, manuscripts will be recycled. * Multiple submissions are acceptable with an entry fee for each submission. * Translations are acceptable with proof of permission to publish translations. * Electronic submissions must be sent as a single attachment in .rtf (preferred for text-only submissions), .doc, or .pdf format. * All submitted manuscripts must include a one-page cover with author's name, title, author's email address, and name of Award (Chapbook or Sentence); also include a second title page with title only. * The author's name should be recognizable nowhere in the manuscript other than on the cover page.

For more information on Sentence and Firewheel Editions, visit http://firewheel-editions.org or email [redacted]

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277. **steve russell**

Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Mon 19 Oct 2009

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the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously doupt that that's the case.

From: Bobbie Lurie <[redacted]>
To: [redacted]
Sent: Sat, October 17, 2009 2:15:41 PM
Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Very well put, Joel.
thank you--
Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700
From: Joel Weishaus <[redacted]>
Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

charset="iso-8859-1"

Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Meuller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

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278. **L Trent**

21 Stars Review Complete Anthology PDF Download

Mon 19 Oct 2009

I am pleased to announce the publication of *21 Stars Review: The Complete Poetry and Prose *in a free e-book. It is available at the old location here:

http://www.sundress.net/21stars

To download the e-book, it is requested that readers first learn about Grandma's Gifts and make a donation. However, this is not required, and thus the work is truly free for everyone to download.

Thanks :)

Letitia Trent & Chris Wells, editors of 21 Stars Review

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279. **Joel Bettridge**

New book: Reading as Belief: Language Writing, Poetics, Faith

Mon 19 Oct 2009

For those of you who might be interested, my new book Reading as Belief: Language Writing, Poetics, Faith, has just been published by Palgrave Macmillan (although it is still listed as available for preorder, it is actually out): http//us.macmillan.com/readingasbelief

Although most institutions are on a tight budget now, I hope those of you at a university might consider asking your library to order the book. I've included the information and jacket copy below. Thanks for your help.

Best,

Joel Bettridge

Author: Joel Bettridge

Title: Reading as Belief: Language Writing, Poetics, Faith

Publisher: Palgrave Macmillan

ISBN-10: 0230619428

ISBN-13: 978-0230619425

Reading as Belief advances the provocative idea that the disruptive techniques of recent innovative poetry require readers to become believers, occupying the same philosophical ground as the religious faithful. Pairing the poets Charles Bernstein and Bruce Andrews with John Calvin and Jonathan Edwards, and drawing on the work of diverse thinkers such as Wendy Brown, Ludwig Wittgenstein, Walter Benjamin, Stanley Cavell, William James, and Gilles Deleuze, this book demonstrates how belief, faith and language-attuned critical inquiry share an epistemology, one concerned with making meaning in the absence of certainty. Joel Bettridge argues that recognizing such common ground helps overcome the cultural and philosophical impasse following the collapse of modernity's central narratives about language and liberal subjectivity.

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280. Rosalie Calabrese
Reading Wednesday, October 21 at 7PM
Mon 19 Oct 2009

The Brownstone Poets Presents

Rosalie Calabrese, Jim Porter and Moira Smith

on Wednesday,
October 21 at 7PM:

Tillies of Brooklyn

248 DeKalb Ave. (corner of Vanderbilt and DeKalb)

Brooklyn, NY 11205 Phone # [redacted]

Take the J, M, R or Q trains to DeKalb Avenue, the C to Lafayette, the G to

Clinton/Washington

2, 3, 4, 5 to Nevins St.

$3 Donation â€“ plus Food/Drink â€“ Limited Open Mic

Curated by Patricia Carragon email: [redacted]

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281. **Murat Nemet-Nejat**
Re: Visual Poetry
Mon 19 Oct 2009

"intermedial orgiastic crossbreeding"

Jim,
Wow. I assume mostly behind closed doors.
Ciao,
Murat

On Sat, Oct 17, 2009 at 4:46 AM, Jim Andrews <[redacted]> wrote:

> *so much of online literary discourse transpires through listservs. most big listservs, like this one, don't allow anything but plain text messages. no pictures, no attachments, nothing but plain text. because once you allow other stuff you open the door to the transmission of viruses among list members.*
>
> *here we have an example of a technological constraint creating an aesthetic constraint. once again there is a hard separation between text and image. and a hard separation between text and any other media, for that matter.*
>
> *note i am not blaming list administrators for this. it is a technological constraint.*
>
> *listservs are a baby step from print, then, in the sense that they cannot participate in the intermedial orgiastic crossbreeding of media that is occuring in many online environments.*
>
> *ja*
> *http://vispo.com*

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282. CA Conrad
drag poetry benefit
Mon 19 Oct 2009

I'm hosting a benefit for The Global Women's Strike 11/6 in Philly details here: http://CAConradEVENTS.blogspot.com

drag queen and drag king poets include:
Frank Sherlock
Juliana Spahr
Eleanor Wilner
Ebony Malaika Collier
Carlos Soto Roman
Janet Mason
Debrah Morkun
Chris Gullo

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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283. Carol Novack
Readings this Thurs, Oct 22nd (reminder to some of you) & Fri 11/6 at The KGB Bar, 7-9pm
Mon 19 Oct 2009

Lineup for the Lineup Poems on Crime Reading:

KAREN PETERSEN,* GERALD SO*, *JENNIFER L. KNOX, R. NARVAEZ*,* CAROL
NOVACK, & ANTHONY RAINONE*. Details at
http://kgbbar.com/calendar/events/lineup_poetry_reading/.

****

Lineup for the Mad Hatters' Review Poetry, Prose, & Anything Goes Mad Bunkers Launch & Frolicking S/Mashing Event:

MICKEY HESS, MARC LOWE, MARY MACKEY, JEFFERSON NAVICKY, CAROL NOVACK, & SARAH SARAI. Details at
http://kgbbar.com/calendar/events/mad_hatters_reading2/. *(to be followed by an optional feast of authentic, fabulous Chinese dishes, round table style).*

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*

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284. Ron Henry
Reading (Ithaca, NY) - poetry by Bhisham Bherwani and Christopher Lirette
Tue 20 Oct 2009

Please join us as poets Bhisham Bherwani and Christopher Lirette read from their work this Saturday, October 24, at 7:00 p.m. at the Upstairs Gallery in the DeWitt Mall, 215 N Cayuga St., Ithaca (corner of E. Buffalo and N. Cayuga Streets). The Upstairs Gallery is located on the second floor of the DeWitt Building. This reading is free and open to the public.

BHISHAM BHERWANI's poetry collection, The Second Night of the Spirit, was published in April 2009 by CavanKerry Press. He is a graduate of Cornell University and was a Fellow at the Saltonstall Arts Colony in Ithaca in September 2009. He lives in New York City.

Originally from the bayou community of Chauvin, Louisiana, CHRISTOPHER LIRETTE has lived in California, Chicago, and Paris, and now makes his home in Ithaca. His poems appear in Colorado Review, Prick of the Spindle, and The Louisiana Review. His essay on professional wrestling is forthcoming in Louisville Review.

This event has been made possible in part with public funds from the Community Arts Partnership of Tompkins County / NYS Council on the Arts Decentralization Program. SOON Productions is dedicated to bringing innovative poets and writers to the Ithaca area for readings and talks. Please visit our website at http://soonproductions.org for information about the series.

For more information, contact:

Ron Henry
SOON Productions
Email: [redacted]
Web: http://soonproductions.org

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285. Jason Harmon
intentions
Tue 20 Oct 2009

From remnants of my inglorious past, the absence of authorial intention seems to be one of the tenets of deconstruction I recall. In the present, the dialogues of authorial intention & presence/absence of the author have recently been unavoidable, or so it seems. I am certainly drawn to the dialogue.

Here is where (I think, but help) the position(s) differ from my own. There is an (inescapable) authorial intention, because we are human, we think. Whether we think with "minds," "souls," hands, or keyboards, some construction forms, and this involves choice. Even co-opting other sources, the action appears to require a human to which consciousness can be attributed, or at least some motivation.

However, readers have their own, other intention that may (really, necessarily does) differ from the author's. I don't mind keeping the term, author. Although the author has exactly zero more priority than any other reader, once the work has occurred, been produced, is viewable/communicable. Readings, just as much as the work, are a construction that exist and can be judged, pondered, debated, enjoyed, employed. In fact, artists can occasionally be counted on to be unreliable as a source. The reading really stands or falls (on its own). It has its own intentions.

Any interest in discussing? These thoughts have been (de)forming and finding their way into my cranium. I appreciate any aid in exploding or tweaking.

Jason Harmon

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286. Al Filreis
PoemTalk #24 - on Barbara Guest
Tue 20 Oct 2009

Today we are releasing the 24th episode of "PoemTalk," a discussion of Barbara Guest's poem "Roses":

http://poemtalkatkwh.blogspot.com/2009/10/air-for-roses-poemtalk-24.html
http://www.poetryfoundation.org/journal/audioitem.html?id=1814

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Program in Contemporary Writing
University of Pennsylvania

http://www.writing.upenn.edu/~afilreis

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287. Catherine Daly
poems up at fringe
Tue 20 Oct 2009

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today!http://www.fringemagazine.org/

<http://www.fringemagazine.org/>

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All best,
Catherine Daly
[redacted]

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288. **steve russell**
Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
Tue 20 Oct 2009

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fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestery. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Mon, October 19, 2009 1:50:05 PM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously doupt that that's the case.

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Very well put, Joel.
thank you--
Bobbi

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Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

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Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Meuller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

↑ Index

289. Laura Wetherington
Announcing issue 4 of textsound
Tue 20 Oct 2009

Issue 4 of textsound journal <http://www.textsound.org> is alive and kicking. Kenneth Krabat, Best Friends Forever, Brian Schorn, Austin Publicover & Joanna Fuhrman, Birdwall, Anne Waldman & Ambrose Bye, Jeremy LeClair, Laura Goldstein, and ookoi are a part of the action. From Adam Fagin's Editor's Note: "Poetry is protest; however, as evidenced by the numerous ‘tea parties’ that have recently taken shape across the US, protest isn’t always poetry...Dear listeners, I’d like to introduce issue 4 of * textsound* <http://www.textsound.org/> (It’s not a privilege; it’s your right) and welcome you to our little democracy of sound. Get it while it lasts!"

Our next issue will come out in mid-November. As always, to submit, send .mp3 files directly or via file transfer system (YouSendIt, for example) to [redacted]. Please include titles of pieces and a brief bio.

In Silent Computer Traffic Noise,
Laura Wetherington
co-editor, textsound.org

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290. George Bowering
Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
Tue 20 Oct 2009

That's what it appears to be, all right.

gb

On Oct 20, 2009, at 11:51 AM, steve russell wrote:

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestery. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

From: steve russell <[redacted]>
To: [redacted]
Sent: Mon, October 19, 2009 1:50:05 PM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously doupt that that's the case.

From: Bobbie Lurie <[redacted]>
To: [redacted]
Sent: Sat, October 17, 2009 2:15:41 PM
Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Very well put, Joel.
thank you--
Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700
From: Joel Weishaus <[redacted]>
Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

> *Content-Type: text/plain;*
> *charset="iso-8859-1"*
> *Content-Transfer-Encoding: quoted-printable*
>
> *Johanna;*
>
> *I would add that to most of the American media it wasn't even worthwhile =*
> *investigating who Meuller is and why she won the prize. However, even =*
> *when Americans win a Nobel, it's hardly covered, as it has no =*
> *entertainment value. I think it has more to do with ignorance than =*
> *jingoism.*
> *As for not many American writers getting a Nobel in literature, we =*
> *should be more concerned with our high rate of illiteracy than with who =*
> *wins what literary prize.*
>
> *-Joel =20*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

George Harry Bowering
Younger than W.P. Kinsella

↑ Index

291. **Mark DuCharme**

DuCharme & Wright October 26th

Tue 20 Oct 2009

"So, You're A Poet" Productions presents....

Monday October 26th

at The Laughing Goat

1709 Pearl Street, Boulder, Colorado

Mark DuCharme

(author of The Found Titles Project, The Sensory Cabinet, Infinity Subsections, Cosmopolitan Tremble, etc.)

&

Laura Wright

(author of Part of the Design, coeditor with Anne Waldman of Beats at Naropa, translator of the forthcoming Life in the Folds by Henri Michaux)

Open Reading at 8 p.m.

Featured Readers at 9 p.m.

Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/177141665/direct/01/

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292. David Kirschenbaum
NYC Tues./Boog City presents Peaches and Bats
Wed 21 Oct 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Peaches and Bats
(Portland, Ore.)

This Tues., Oct. 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Peaches and Bats editor Sam Lohmann

Featuring readings from

Marcella Durand
Lohmann
Eléna Rivera
David Shapiro

and music from

Ann Adachi and friends

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Peaches and Bats
http://peachbats.blogspot.com/

Peaches and Bats is a digest-sized magazine of poetry (plus occasional interviews, fiction, drawings, and cross-genre work), edited and assembled by Sam Lohmann in Portland, Ore. Originally an annual publication, and now appearing twice a year, Peaches and Bats assembles surprising combinations of innovative writing from a variety of traditions and communities, stitching them by hand between letterpressed covers. The current (fourth) issue features work by Tom Blood, Laynie Browne, Marcella Durand, Lohmann, Jesse Morse, Mickey O’Connor, Eléna Rivera, Andrei Sen-Senkov (translated by Zachary Schomburg), David Shapiro, and Phoebe Wayne.

Performer Bios

Ann Adachi
http://www.rasbliutto.net/concerts/eidolon.html

Ann Adachi was born in New York City in 1983. She began classical piano studies in Nasu, Japan, and continued lessons after moving to Olympia, Wash. She studied composition at Brevard College in North Carolina and Berklee College of Music in Boston. Adachi's acoustic and electronic compositions are sometimes combined with performance and video work. She wrote for, and performed in, the acoustic ensemble Eidolon, which recently finished its residency at Lower Manhattan Cultural Council’s Swing Space program. Recordings of the ensemble are available at the above url.

Marcella Durand
http://translationworkshop.blogspot.com/

Marcella Durand is the author of, most recently, AREA (Belladonna Books) and Traffic and Weather (Futurepoem books). The poems in this issue are part of an ongoing collaboration with the visual artist Karoline Schleh. Her blog about translation can be seen at the above url.

Sam Lohmann

Sam Lohmann edits Peaches and Bats. His chapbook Onlooking is forthcoming from Airfoil.

Eléna Rivera
http://elenarivera.net/

Eléna Rivera's recent publications include Mistakes, Accidents and the Want of Liberty (Barque Press) and the online chapbook, In Respect of Distance (Beard of Bees). Her translation of Isabelle Baladine Howald's book-length poem Secret of Breath is out from Burning Deck Press.

David Shapiro
http://jacketmagazine.com/37/iv-shapiro-d-ivb-kent.shtml

David Shapiro has published many books of poetry and art criticism, including New and Selected Poems (1965-2006) from Overlook Press. An extended interview by Kent Johnson is online at the above url.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Nov. 24
Brave Men Press (Northampton, Mass.)
http://www.bravemenpress.com/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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293. Pam Brown
contacts for rosmarie waldrop, stacy doris ?
Wed 21 Oct 2009

Dear Poeticists,

If you have an email address for Rosmarie Waldrop and/or Stacy Doris could you send it to me on the back channel please?
[redacted]

Thanks very much,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

↑ Index

294. **Will Larsen**

Kevin Coval: an art+poetry workshop (Monday, 10/26, 7pm)

Wed 21 Oct 2009

ArtShould presents:

an art+poetry workshop with
Kevin Coval

Monday, October 26 @7pm
5715 S Woodlawn, Chicago IL

Please join us this upcoming Monday for food and a workshop with Kevin Coval, Chicagoland poet extraordinaire. We (ArtShould) will be leading a short workshop on erasure poetry, then Kevin will give a short spiel and lead a workshop of his own. Hope to see you all there!

For more info about Kevin, check out his website: http://www.kevincoval.com/

Kevin Coval is the author of everyday people (EM Press, Nov.'08) and slingshots (a hip-hop poetica) (EM Press, Nov. '05), named Book of the Year-finalist by The American Library Association. Coval's poems have appeared in The Spoken Word Revolution and The Spoken Word Revolution: Redux (Source Books), Total Chaos (Basic Civitas), I Speak of the City: New York City Poems (Columbia University Press), The Bandana Republic (Soft Skull Press), Chicago Tribune, Chicago Reporter, Cross Currents, Crab Orchard Review, Rattle, 2nd Ave Poetry, The Drunken Boat, and many other periodicals and journals. Coval writes for The Huffington Post and can be heard regularly on National Public Radio in Chicago.

Coval has performed on four continents in seven countries including; The Parliament of the World's Religions in Capetown, South Africa, The African Hip-Hop Festival: Battle Cry, Poetry Society of London, University of the West Indies in Jamaica, St. Xavier's College in Bombay, India, and four seasons of Russell Simmons' HBO Def Poetry Jam, for which he also served as artistic consultant. From Jan. 2006 to May 2007, Coval visited 26 states and more than 50 cities during the promotional tour for his first book, performing at over 150

high schools, universities, book stores, theaters, community centers and Union Halls around the country.

Co-founder of Louder Than A Bomb: The Chicago Teen Poetry Festival, the largest youth poetry festival in the world, Coval is poet-in-residence at The Jane Addams' Hull House Museum at The University of Illinois-Chicago and poet-in-residence at The University of Chicago's Newberger Hillel Center, and teaches at The School of the Art Institute in Chicago

↑ Index

295. mIEKAL aND

Fwd: Fw: Louis Zukofsky is a first-rate arse

Wed 21 Oct 2009

Paul Zukofsky on quoting mom & dad.

---------- Forwarded message ----------
From: Geraldine Monk <[redacted]>
Date: Wed, Oct 21, 2009 at 8:07 AM
Subject: Fw: Louis Zukofsky is a first-rate arse
To: [redacted]

Sent: Wednesday, October 21, 2009 7:16 AM
Subject: Fw: Louis Zukofsky is a first-rate arse

Check out the below and then make sure you are nice to your children! P.Z. gets more barking. I'm still alarmed about by the shtupp means - if you 'shtupp an alligator' would it be pleased to see you or not?

http://www.z-site.net/copyright-notice-by-pz/

↑ Index

296. Adam Tobin

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Wed 21 Oct 2009

Are we still allowed to use the letter "A"?

-----Original Message-----
>From: mIEKAL aND <[redacted]>
>Sent: Oct 21, 2009 9:18 AM
>To: [redacted]
>Subject: Fwd: Fw: Louis Zukofsky is a first-rate arse
>
>Paul Zukofsky on quoting mom & dad.
>

>
>---------- Forwarded message ----------
>From: Geraldine Monk <[redacted]>
>Date: Wed, Oct 21, 2009 at 8:07 AM
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>To: [redacted]
>
>
>Sent: Wednesday, October 21, 2009 7:16 AM
>Subject: Fw: Louis Zukofsky is a first-rate arse
>
>Check out the below and then make sure you are nice to your children!
>P.Z. gets more barking.Â I'm still alarmed about by the shtupp means -
>if you 'shtupp an alligator' would it be pleased to see you or not?
>
>http://www.z-site.net/copyright-notice-by-pz/
>

↑ Index

297. **Alan Sondheim**

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Wed 21 Oct 2009

Are you sure this is for real? It reads very much like a parody... On the other hand everyone has all time permission to quote me at any length without further ado or attribution

- Alan

> *Paul Zukofsky on quoting mom & dad.*
>
> *---------- Forwarded message ----------*
> *From: Geraldine Monk <[redacted]>*
> *Date: Wed, Oct 21, 2009 at 8:07 AM*
> *Subject: Fw: Louis Zukofsky is a first-rate arse*
> *To: [redacted]*
>
> *Sent: Wednesday, October 21, 2009 7:16 AM*
> *Subject: Fw: Louis Zukofsky is a first-rate arse*
>
> *Check out the below and then make sure you are nice to your children!*
> *P.Z. gets more barking. I'm still alarmed about by the shtupp means -*
> *if you 'shtupp an alligator' would it be pleased to see you or not?*

> *http://www.z-site.net/copyright-notice-by-pz/*

↑ Index

298. **Murat Nemet-Nejat**
Re: Fw: Louis Zukofsky is a first-rate arse
Wed 21 Oct 2009

Paul Zukofsky sounds like a Dostoevsky character.
Ciao,
Murat

On Wed, Oct 21, 2009 at 9:18 AM, mIEKAL aND <[redacted]> wrote:

> *Paul Zukofsky on quoting mom & dad.*
>
> *---------- Forwarded message ----------*
> *From: Geraldine Monk <[redacted]>*
> *Date: Wed, Oct 21, 2009 at 8:07 AM*
> *Subject: Fw: Louis Zukofsky is a first-rate arse*
> *To: [redacted]*
>
> *Sent: Wednesday, October 21, 2009 7:16 AM*
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> *Check out the below and then make sure you are nice to your children!*
> *P.Z. gets more barking. I'm still alarmed about by the shtupp means -*
> *if you 'shtupp an alligator' would it be pleased to see you or not?*
>
> *http://www.z-site.net/copyright-notice-by-pz/*

↑ Index

299. **patrick dunagan**
Sunday Oct 26th 6pm @ Unnameable Books, Brooklyn
Wed 21 Oct 2009

SUNDAY, October 25: at 6:oo pm!

a reading of poems

Hosted by Rachael Rakes

* * *

MICAH BALLARD and

PATRICK DUNAGAN

from San Francisco

TOGETHER with

JOHN COLETTI

of Brooklyn

* * *

BIOS:

Micah Ballard was born in Baton Rouge, Louisiana, & lives in San Francisco. Recent books include Negative Capability in the Verse of John Wieners, Bettina Coffin, Evangeline Downs, Parish Krewes, & the collaborations Death Race V.S.O.P (with Will Yackulic & Cedar Sigo). and Easy Eden (with Patrick Dunagan). From 2000-07 he directed the Humanities Program at New College of California and currently works for the MFA in Writing Program at USF. With Sunnylyn Thibodeaux he is co-editor for Auguste Press.

John Coletti is the author of Physical Kind (Yo-Yo-Labs, 2005), Same Enemy Rainbow (fewer & further, 2008), and Mum Halo (Rust Buckle Books, forthcoming 2009). He recently finished serving as editor of The Poetry Project Newsletter.

Patrick James Dunagan lives and works in San Francisco. An essay on Creeley and Stevens is expected in Fulcrum 7, other things are forthcoming or recently appeared in Big Bell, Galatea Resurrects, House Organ, Forklift, Jacket, ON, poem, home: An Anthology of Ars Poetica, and Vanitas. Books include: Easy Eden w/ Micah Ballard, From Chansonniers, Fess Parker, Of Stone, After The Sinews, U.S.A., and The Young American Poets.

(In honor of Joel Oppenheimer, a radio will likely be on hand for football enthusiasts)

***

Sunday October 25 at 6 pm
At Unnameable Books
Prospect Heights
600 Vanderbilt Ave
(between Dean St & St Marks Ave)
Brooklyn, NY 11238

↑ Index

300. Jeffrey Side
John Siddique interview at The Argotist Online
Wed 21 Oct 2009

John Siddique interviewed by Ami Kaye
http://www.argotistonline.co.uk/Siddique%20interview.htm

↑ Index

301. Camille Martin
UK / Ireland reading series?
Wed 21 Oct 2009

I'll be in the UK and possibly also Ireland in early May 2010, and would appreciate any suggestions for reading series that I might attend / participate in.

Thanks!

Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

↑ Index

302. Pam Brown
thanks I have the emails
Wed 21 Oct 2009

Thanks everyone,
I have contacts for S Doris & R Waldrop now

All the best,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

↑ Index

303. David-Baptiste Chirot
Kerouac died 40 years ago today
Wed 21 Oct 2009

In case you are interested, a piece from the
Guardian and a new DVD about Big Sur

http://www.guardian.co.uk/books/booksblog/2009/oct/21/jack-kerouac

http://www.wired.com/underwire/2009/10/kerouac-big-sur-documentary/
_____ Hotmail:
Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

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304. Scott Howard
Book Reviewer Sought
Wed 21 Oct 2009

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture,
ISSN: 1938-3592,
http://reconfigurations.blogspot.com/

. . . is looking for someone to review:

* Lisa Samuels' _Tomorrowland_. Exeter, UK: Shearsman Books, 2009. [poetry]

We usually ask for book reviews to be between 1,000 and 1,500 words in length. Manuscripts will be due November 16.

RECONFIGURATIONS is an open-access, peer-reviewed, MLA-indexed and EBSCO distributed electronic journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies.

If you're interested in writing this review, reply to: [redacted]

///

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305. Catherine Daly
Re: Fw: Louis Zukofsky is a first-rate arse
Wed 21 Oct 2009

---

he quoted ee cummings, who has another famously tight literary estate
--
All best,

Catherine Daly
[redacted]

↑ Index

306. Geoffrey Gatza
BlazeVOX [books] makes it into Poets & Writers !!!
Wed 21 Oct 2009

Small Press Points <http://www.pw.org/content/small_press_points_34> NEWS AND TRENDS <http://www.pw.org/keywords/News+and+Trends/article> November/December 2009 Small Press Points highlights the happenings of the small press players. This issue features BlazeVOX Books in Buffalo. TAGS: independent/small presses <http://www.pw.org/explore/tag/5200>

http://www.pw.org/content/small_press_points_34

A couple of years ago Geoffrey Gatza was in Buffalo, attending a conference devoted to the work of Charles Olson, when he had a chance to talk with poet Anne Waldman. Gatza, who launched the online journal BlazeVOX in 2000, and four years later, the small press BlazeVOX Books <http://blazevox.org/> in Buffalo, was lamenting the fact that the press wasn't attracting more women writers. By that point, BlazeVOX Books had published about thirty titles‹only three of which were written by women. "Even though that included two books nominated for Lambda Literary Awards, I wanted to be a more responsible editor," Gatza says. "So Anne offered the wonderful advice to place a note [on the Web site] to let women know in advance that their voices are appreciated." Evidently it worked. Among the press's new and forthcoming books are titles by Marcia Roberts, Amy King, Celia Gilbert, Sarah Sarai, Florine Melnyk, Jessica Baron, Sally Ashton, Elizabeth Hatmaker, and others. BlazeVOX Books is currently accepting submissions of poetry and fiction; guidelines are available on the Web site.

--

Best, Geoffrey

Geoffrey Gatza
Editor & Publisher

BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

↑ Index

307. **Jonathan Ball**

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Thu 22 Oct 2009

I may only be quoted if the quotes are attributed to Shakespeare instead of me. But seriously, if PZ wants to make some money from dear ol' dad's literary leavings, as he proclaims he does, he should do less to discourage scholarship.

On Wed, Oct 21, 2009 at 1:22 PM, Alan Sondheim <[redacted]> wrote:

> *Are you sure this is for real? It reads very much like a parody...*
> *On the other hand everyone has all time permission to quote me at any*
> *length without further ado or attribution*
>
> *- Alan*
>
> *Paul Zukofsky on quoting mom & dad.*
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> *if you 'shtupp an alligator' would it be pleased to see you or not?*
>
> *http://www.z-site.net/copyright-notice-by-pz/*

--
Dr. Jonathan Ball, Ph.D. (English)
Sessional Instructor
University of Manitoba
University of Winnipeg

www.jonathanball.com

“If someone tells you writing is easy, he is either lying or I hate him.” -- Farley Mowat

↑ Index

308. **amy king**

SEAGUE this SATURDAY! Wagner and King invade Bob Holman's apartment!

Thu 22 Oct 2009

SEGUE READING SERIES @ BOWERY POETRY CLUBOct 24: Catherine Wagner & Amy King -- this is the event that will be held at 310 Bowery (Bob Holmanâ€™s apartment) instead:Catherine Wagnerâ€™s new book,Â My New Job, is forthcoming. She is also the author ofÂ Macular HoleÂ andÂ Miss America.Â Recent chapbooks includeÂ Articulate How,Â Hole in the Ground, andÂ Bornt. She is a faculty member in the MA program in creative writing at Miami University in Ohio.Â Amy KingÂ is the author ofÂ Iâ€™m the Man Who Loves You,Â Antidotes for an Alibi, andÂ The People Instruments. Forthcoming,Â Slaves to Do These ThingsandÂ I Want to Make You Safe. Â Please visithttp://amyking.orgÂ for more.All readings* take place at:Â Bowery Poetry Club308 BoweryNew York, New York 10012Ph: [redacted]Price: 6 dollarsEvent days/times: Saturdays, 4-6 pmÂ Â *Except for the reading on Saturday, Oct 24, which will take place at 310 Bowery instead.Â Â _____

NEW BOOK

Slaves to Do These ThingsÂ -- http://www.blazevox.org/bk-ak3.htmÂ

↑ Index

309. **amy king**

Re: BlazeVOX [books] makes it into Poets & Writers !!!

Thu 22 Oct 2009

It's about time! Â Long deserved and well earned - congratulations, Geoffrey! Â

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htmÂ

--- On Wed, 10/21/09, Geoffrey Gatza <[redacted]> wrote:

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small press players. This issue features BlazeVOX Books in Buffalo. TAGS: independent/small presses <http://www.pw.org/explore/tag/5200>

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--

Best, Geoffrey

Geoffrey Gatza
Editor &Â Publisher

Â Â Â Â Â Â Â Â BlazeVOX [books]
Publisher of weird little books

[redacted]
http://www.blazevox.org

_____
Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

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310. Bobbie Lurie

Nobel Prize in 1964--response to Herta Mueller 2009 thread--to Steve

Thu 22 Oct 2009

Steve (Poet in Hell--I am also a poet in hell)--
This was refreshing to read. Thought I'd paste below. (from Writer's Almanac)
Bobbi

On this day in 1964, Jean-Paul Sartre (books by this author) declined the Nobel Prize in literature. He was the first person in history to voluntarily and unrelentingly refuse a Nobel Prize.

Sartre had announced that he did not wish to receive the prize. When he learned that he was being seriously considered, he wrote to the Nobel Institute asking that his name be removed from the list of candidates, saying that he wouldn't accept the prize if it were given to him. But the Swedish Academy had decided, and they gave him the prize anyway, noting in their citation: "The fact that he has declined this distinction does not in the least modify the validity of the award." Later, a Swedish Academy spokesman said that even if he didn't collect the money, Sartre would be a Nobel laureate, and that "the academy is guided not by a possible winner's wishes but by the decision of its members."

Sartre had not wanted to cause a scandal by declining the prize, nor did he want to offend the Swedish Academy, which had chosen him. After it was awarded, he prepared a statement noting that he always turned down "official distinctions." It was his belief, he said, that "a writer must refuse to allow himself to be transformed into an institution, even if it takes place in the most honorable form." He said that it wasn't fair to the reader if he carried the authority of an institution along with his name. He pointed out, "It is not the same thing if I sign Jean-Paul Sartre or if I sign Jean-Paul Sartre, Noble Prize winner." Sartre had previously turned down his home country's highest accolade, the French Legion of Honor, and he'd also declined a tenured teaching position at the prestigious CollÃ¨ge de France. The Nobel Prize came with a large chunk of money (it was $53,000 in 1964; today it's about one million dollars), which Sartre â€” who was not at all rich â€” had to forgo when he declined the prize.

Sartre said, "If literature isn't everything, it's not worth a single hour of someone's trouble."

Date: Tue, 20 Oct 2009 11:51:08 -0700
From: steve russell <[redacted]>
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestery. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Mon, October 19, 2009 1:50:05 PM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously doupt that that's the case.

_____
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To: [redacted]
Sent: Sat, October 17, 2009 2:15:41 PM
Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Very well put, Joel.
thank you--
Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700
From: Joel Weishaus <[redacted]>
Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

charset="iso-8859-1"

Johanna;

I would add that to most of the American media it wasn't even worthwhile = investigating who Meuller is and why she won the prize. However, even = when Americans win a Nobel, it's hardly covered, as it has no = entertainment value. I think it has more to do with ignorance than = jingoism. As for not many American writers getting a Nobel in literature, we = should be more concerned with our high rate of illiteracy than with who = wins what literary prize.

-Joel =20

↑ Index

311. CA Conrad
poet Eileen Myles has...
Thu 22 Oct 2009

---

poet Eileen Myles has...

...interviewed me for The Poetry Foundation on my new book The Book of Frank.
You can see the interview here:
http://www.poetryfoundation.org/journal/article.html?id=237974&page=1

Hope you enjoy, and thanks,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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312. Séamas Cain
... at the cliffs of Moher
Thu 22 Oct 2009

_____

SALMON POETRY

(of Knockeven at the
Cliffs of Moher in
County Clare, Ireland)

invites you to celebrate
the publication of the book

POETRY :
Reading it,
Writing it,
Publishing it

http://www.salmonpoetry.com/poetry.html

The event will take place on Tuesday, the 27th of October at 7:00 p.m. in Chapters Bookstore, Parnell Street, Dublin 1, Ireland.

Readers for the evening, introduced by Jessie Lendennie, will be Celia de Fréine, Seamus Cashman, Nessa O'Mahony, Maurice Harmon, Joan McBreen, & Anne Fitzgerald.

This unusual volume consists of a number of essays by a range of poets; some run small presses or micro presses, some host writing workshops or organize reading series, some hold academic posts. Jessie Lendennie, the editor, wrote: "All are totally engrossed in the world of contemporary poetry. I wanted an international perspective so the contributors come from Ireland, Canada, Africa, Australia, Britain, & the U.S."

To purchase the book, go to ...

http://www.salmonpoetry.com/poetry.html

For additional information, go to ...

http://www.salmonpoetry.com/

Questions may be sent to ...

[redacted]

In simplicity,

Séamas Cain
http://seamascain.writernetwork.com

↑ Index

313. Skip Fox
Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
Thu 22 Oct 2009

Oh, yes, Louis Zukofsky (who is not an ass) quoted hundreds of other writers in Bottom on Shakespeare. While it is true that these works were generally no longer under copyright protection, it does indicate how far Paul Zukofsky's spirit is from the source.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Alan Sondheim
Sent: Wednesday, October 21, 2009 1:23 PM
To: [redacted]
Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Are you sure this is for real? It reads very much like a parody... On the other hand everyone has all time permission to quote me at any length without further ado or attribution

- Alan

> *Paul Zukofsky on quoting mom & dad.*
>
> *---------- Forwarded message ----------*
> *From: Geraldine Monk <[redacted]>*
> *Date: Wed, Oct 21, 2009 at 8:07 AM*
> *Subject: Fw: Louis Zukofsky is a first-rate arse*
> *To: [redacted]*
>
> *Sent: Wednesday, October 21, 2009 7:16 AM*
> *Subject: Fw: Louis Zukofsky is a first-rate arse*
>
> *Check out the below and then make sure you are nice to your children!*
> *P.Z. gets more barking. I'm still alarmed about by the shtupp means -*
> *if you 'shtupp an alligator' would it be pleased to see you or not?*
>
> *http://www.z-site.net/copyright-notice-by-pz/*

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314. Catherine Daly
Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
Thu 22 Oct 2009

I think that this may be true, but are we sure it is true?

Is some of the bitterness coming from his having been in an academic environment?

Is some of it because literary types might not know as much about getting permissions for musical performance -- not know about this as much as musicians?

On Thu, Oct 22, 2009 at 5:29 AM, Jonathan Ball <[redacted]> wrote:
> I may only be quoted if the quotes are attributed to Shakespeare instead of
> me. But seriously, if PZ wants to make some money from dear ol' dad's
> literary leavings, as he proclaims he does, he should do less to discourage
> scholarship.
>

--
All best,
Catherine Daly
[redacted]

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315. Brian Cassidy, Bookseller ABAA
Berrigan Query
Thu 22 Oct 2009

Hoping to probe the wisdom of the group...

I'm looking for a Ted Berrigan poem that I remember only vaguely (and indeed, may be misremembering). But as I recall, it's a piece in a similar style to his "10 Things I Do Every Day," but in this case it's a list of things that are better/worse than poetry. May possibly also be a section of a longer poem.

Ring any bells for anyone?

Thanks in advance.

Best,
Brian Cassidy

brian cassidy, bookseller
po box 11265
takoma park, md 20913
[redacted]
[redacted]
http://www.briancassidy.net

Member: ABAA, ILAB, IOBA

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316. charles alexander
chax events & books
Thu 22 Oct 2009

Hello everyone,

The Oct 30 Chax Press & VOICES, Inc. benefit event is now up on the Chax Press web site.

Also, new chax press books and a chapbook are now posted on the chax web site -- books by Jane Sprague, Jonathan Rothschild, Linh Dinh, and chapbook by Leonard Schwartz. All of these books are now available! Please visit the site at http://chax.org/

Thank you!

charles alexander
[redacted]

chax press / poetry & the book arts
411 n seventh ave ste 103 / tucson, az 85705-8388

presenting
Linh Dinh, Steph Balzer, and Jonathan Rothschild on Oct 30 2009
Jane Sprague & Kate Greenstreet on Nov 4 2009
Ron Silliman & Marilyn Crispell on Jan 30 2010

DONATE TO CHAX PRESS at http://chax.org/donate.htm

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317. Poetry Project
Events at The Poetry Project
Thu 22 Oct 2009

Here¹s what¹s coming up at The Poetry Project!

Also, Brandon Brown continues guest blogging here:
www.poetryproject.org/project-blog

And you can listen to some poems recently read at the project here:
www.poetryproject.org/multimedia/audio

Friday, October 23, 10 PM
Michele Beck, Jorge Calvo, Jennifer Bartlett
& Special Guest Bill Kushner

Michele Beck and Jorge Calvo are multidisciplinary artists working with video, sound and performance. They have shown their work nationally and internationally at venues including The ICA in London, The Art Museum at the University of Texas Museum, Galerie Chez Valentin in Paris, France, The Bronx Museum, and The Queens Museum of Art. They are recipients of the MCAF grant and the SOS grant from the New York Foundation for the Arts and residencies at Yaddo. Tonight they will show two 15 minute videos from a series called ³video portraits in a day² one about poet Bill Kushner and one about poet Jennifer Bartlett. The videos will be followed by a performance by Beck and Calvo and readings by Bartlett and Kushner.

Michele Beck completed her Bachelors in Art History at New York University and Masters of Fine Arts at Parsons School of Design. She teaches at the New School University and the International Center for Photography.

Jorge Calvo pursued his studies in experimental theatre in Sydney, Australia. After finishing his training, he performed with the alternative theatre companies G.R.O.U.P and Dangerous Visions Theatre, both of which received funding from the Australian Arts Council.

Jennifer Bartlett was a 2005 NYFA Poetry Fellow. Bartlett is the author of Derivative of the Moving Image (UNM 2007) and (a) lullaby without any music (forthcoming). Individual poems have recently appeared in New American Writing and The Raleigh Quarterly. In 2008, she curated a collection on mentorship for How2. She is currently working on a project on the life and work of Larry Eigner. Bartlett teaches poetry to students with disabilities at United Cerebral Palsy and lives in Greenpoint Brooklyn with the science fiction writer Jim Stewart and their son, Jeffrey.

Bill Kushner is the author of Night Fishing, Love Uncut, He Dreams of Rivers, That April, In The Hairy Arms of Whitman and In Sunsetland With You. His works have been awarded the Dylan Thomas Prize For Poetry and have appeared in numerous anthologies, including In Out Time: The Gay and Lesbian Anthology, Poetry After 9/11: An Anthology of New York Poets and Best American Poetry 2002. He has been a 1999 and 2005 Fellow of the New York Foundation of the Arts.

Monday, October 26, 8 PM
Micah Ballard & Dawn Lundy Martin

Micah Ballard lives in San Francisco and is co-editor for Auguste Press. Recent books of his include Absinthian Journal, Bettina Coffin, Negative Capability in the Verse of John Wieners, Evangeline Downs, Parish Krewes, and the collaborations Death Race V.S.O.P. and Easy Eden.

Dawn Lundy Martin was awarded the 2006 Cave Canem Poetry Prize by Carl Phillips for her manuscript, A Gathering of Matter/A Matter of Gathering (University of Georgia Press, 2007). She is the author of The Morning Hour, selected in 2003 by C.D. Wright for the Poetry Society of America¹s National Chapbook Fellowship. Among her many honors include Massachusetts Cultural Council Artists Grants for Poetry in 2002 and 2006 and the 2008 Academy of American Arts and Sciences May Sarton Prize for Poetry. Her poems have appeared many journals including Tuesday Journal, Callaloo, FENCE, nocturnes and Encyclopedia. Excerpts from her new manuscript, Discipline, can be found in the forthcoming issues of Hambone, Deadalus, and Jubilat. She is a founding member of the Black Took Collective, a group of experimental black poets; co-editor of a collection of essays, The Fire This Time: Young Activists And The New Feminism (Anchor Books, 2004); and a founder of the Third Wave Foundation in New York, a national young feminist organization. She is an

assistant professor of English in the Writing Program at the University of Pittsburgh.

Wednesday, October 28, 8 PM
Robert Glück & Eileen Myles

Robert Glück is the author of nine books of poetry and fiction, including two novels, Margery Kempe and Jack the Modernist and a book of stories, Denny Smith. Gluck edited, along with Camille Roy, Mary Berger and Gail Scott, the anthology Biting The Error: Writers on Narrative. Glück was Director of The Poetry Center at San Francisco State, Co-director of Small Press Traffic, and Associate Editor at Lapis Press. His poetry and fiction have been published in the New Directions Anthology, City Lights Anthologies, Best New Gay Fiction 1988 and 1996, The Norton Anthology of World Literature, Best American Erotica 1996 and 2005, and The Faber Book of Gay Short Fiction. His critical articles appeared in artforum international, Aperture, Poetics Journal, and Nest: A Quarterly of Interiors, and he prefaced Between Life and Death, a book on the paintings of Frank Moore. Last year he and artist Dean Smith completed the film Aliengnosis.

Eileen Myles remains a green & prolific poet (Sorry Tree, Not MeŠ) whose first collection of essays on art, poetry, queerness & culture The Importance of Being Iceland, for which she received a Warhol/Creative Capital grant, is just out from Semiotext(e)/MIT. Eileen also writes novels (Chelsea Girls, Cool for You) and librettos (³Hell²) and has given a thousand (great) readings all over North America, Europe, Russia and Iceland since first arriving in New York from Boston in 1974 to be a poet. She ran the Poetry Project in the 80s. In 1992 she conducted an openly female write in campaign for President. Since 1996 she¹s toured several times with Sister Spit. She¹s a Professor Emeritus of Writing & Literature at UC San Diego. She lives in New York.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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318. Pam Brown
calling a book reviewer for Jacket magazine
Fri 23 Oct 2009

Dear poetry listees,

Please contact me on the backchannel - [redacted]
if you would like to write a review of this new book
of poetry for Jacket magazine :

Maged Zaher:
Portrait of the Poet as an Engineer.
(77pages) (Pressed Wafer, 2009)

Information on Maged Zaher :
http://jacketmagazine.com/36/egyptian-poets.shtml
http://writing.upenn.edu/pennsound/x/Zaher.php

Information on the publisher, William Corbett's imprint 'Pressed Wafer'
http://pressed-wafer.blogspot.com

Thanks,
Pam Brown

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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319. David Kirschenbaum
Last Call to Advertise in Boog City 60
Fri 23 Oct 2009

Please forward

Advertise in

Boog City 60

featuring Urban Folk 22

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Tues. Nov. 3-Submit Ad or Ad Materials
—Wed. Nov. 11-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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320. Grant Jenkins
Paul Zukofsky
Fri 23 Oct 2009

Dear List,

Scholars like Mark Scroggins or Stephen Fredman can better speak to Paul Zukofsky¹s seriousness in controlling his father¹s literary estate than I, but just from my knowledge of the history of his attitude towards using LZ¹s material, this letter on Z-site <http://www.z-site.net/copyright-notice-by-pz/> is probably legit.

In the interest of Fair Use and academic freedom, however, I urge all scholars and writers interested in working on Louis Zukofsky to defy his son¹s fatwa, as a matter of principle, while remaining within the bounds of Fair Use. Despite his threats, he can¹t sue everybody and probably wouldn¹t win even if he did.

Grant Matthew Jenkins, Assoc. Prof.
Director of the Writing Program
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

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321. Rachel Loden
Kate Greenstreet, Anna Leahy, & Rachel Loden in Santa Cruz
Fri 23 Oct 2009

Come check us out and say hello if you're in the Santa Cruz area!

Kate Greenstreet, Anna Leahy, and Rachel Loden
Sunday, October 25
A New Cadence Series
http://anewcadence.blogspot.com/
Felix Kulpa Gallery
107 Elm Street
(behind Streetlight Records)
Santa Cruz, CA
7:30 p.m.
Info: jamaughn at cabrillo.edu

Kate Greenstreet's second book, The Last 4 Things, is new from Ahsahta Press and includes a DVD containing two short films. Ahsahta published Greenstreet's

case sensitive in 2006. She is also the author of three chapbooks, most recently This is why I hurt you (Lame House Press, 2008). Find her new work in current or forthcoming issues of jubilat, Fence, VOLT, the Denver Quarterly, Court Green, and other journals. More at http://www.kickingwind.com/

Anna Leahy is the winner of the 2006 Stan and Tom Wick Poetry Prize for her book, Constituents of Matter, published by The Kent State University Press. Leahy has two chapbooks: Turns about a Point and Hagioscope. Her poetry appears in journals such as the Connecticut Review, Crab Orchard Review, The Journal, and Phoebe. She teaches and coordinates the Tabula Poetica reading series at Chapman University. More at http://www.amleahy.com/index.html

Rachel Loden is the author of Dick of the Dead, which came out in May. Her first book, Hotel Imperium, was selected as one of the ten best poetry books of the year by the San Francisco Chronicle. Honors include two appearances in the Best American Poetry series, a Pushcart Prize, an &NOW Award, a fellowship from the California Arts Council, and a grant from the Fund for Poetry. More: http://ahsahtapress.boisestate.edu/books/loden/loden.htm

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322. susan maurer
review of Perfect Dark ,Susan Maurer
Fri 23 Oct 2009

Peering Through Perfect Dark: New Poems by Susan Maurer

In PERFECT DARK (ungovernable press, 2009), a new collection of poems Susan Maurer, the urban dilemma that is New York is told in fine style, offering up poem after poem with the kind of duality that satisfies and tantalizes readers. There's fine understated humor in many of the poems, which softens the otherwise urbane voice -- one part wary and another part earnestly yearning. It is this combination of vulnerability of the heart and toughness of spirit that results in a compelling volume with fabulous range.

Some of Maurer’s poems are ineluctably of the moment, seeming to have been traced in a foggy train window and glimpsed in passing as we hurry by. Like BLUE CHALK LINE, at once suggestive of the emotive moment and dismissive of it:

"He wrote on the brick wall in blue chalk
'I know who wrote this.'
Well I know who wrote this and
you know who's reading this
and that takes care of that."

In the poem WITH THE UNBEARABLES, by contrast, we are rushed along pell-mell with the high intensity crowd -- stretching our legs and striding energetically, Frank O'Hara style, through the New York City streets.

"I notice I am running and the red dirt hits my Reeboks
Up or down, I'm baffled, go for up
I stumble to the crosswalk, see no clumps of people, ask
The first man sitting and the man who's sitting next to him
Tells me it's on further and yes, they do want readers"

There is a nuanced balance going on here between eagerness to experience the world and desire to maintain crowd control. We're offered up a kind of innocence in the face of it all: "She made this cap/unafraid of the city's lingering threat,/was not troubled by thoughts of mutability,/of how this ephemeral thing would fare 5 years from now" writes Maurer in CORONA.

There is also a wry kind of cynicism, which only partly masks the underlying passion of the speaker, as in this couplet which concludes JARDIN CREPUSCLE: "The death penalty comes back on Monday/I guess I'll wear black". Or in the opening lines from TO PAUL CLAUDEL BEFORE I FOUND OUT HE WAS AN ANTI-SEMITE AND TURNED IN THE PLANE TICKET.

"Claudel, Claudel, Paul, Paul,
cent phrases pour l'eventails.
You have cured me of the sea
but fanned from a cinder to a torrid blaze
my love for you.
I'm saying
this book is S
O beau ti
ful, I'm afraid it
might fly away.
And you, Paul, I love you for your poetry.
But I hope your teeth aren't bad."

True to their urbane nature, Maurer's characters are equally unafraid to cut off a potential moment of intimacy in a New York minute.

It is this tentative place she defines -- between the fully realized human being living just below the surface of the urban defensive shell -- which makes Susan Maurer's poems so poignant and winning. Time and time again we are offered characters torn between the desire for human connection and puzzlement over how to remain safe while achieving it -- perfectly enunciated in the anecdotal CALLING BILL KUSHNER, one of her strongest poems from the collection,

"And so we collaborated.
He did one line and I did another.
I wanted to look down his throat
to see where some of them came from.
I mean how'd he come up with them?
And he was mad at me sometimes
'cause he didn't think of some lines I did.
I was honored.
It was so intimate I wasn't sure we should be doing this."

One almost wants to cry out with the same perplexity: 'yes, you SHOULD be doing this, Sue – no, no, you should NOT be!'

The ability to enunciate the dilemma of possessing a human heart in the treacherous urban environment is one of the hallmarks of New York poetry -- and in PERFECT DARK, Sue Maurer's got it in spades. There are vignettes and anecdotes of experiences from Mozambique to Tallahassee, as befits a globe-trotting Manhattanite. But whether it's at home or abroad, we are confronted with experiences and environs that both entice us and warn us away. PERFECT DARK is a world where a back yard is a 'concentration camp for drunks,' people with Walkmen in their ears 'deaf to their own drama,' and some kind of 'Guantanamo on the Hudson.' Even the butterflies become 'colors/fraught with wings.'

The whole question of selfhood in the tumult of stimuli can lead to a violent clipped and yet captivating directness, as in DREAM ADDICT

"I've been having to look at a
number of faces that will
no longer look at me.
Ocatillo living fence, what the blue turtles like.
I can smell snow,
the brilliance of what is
left unsaid.
You hope the clown distracts the bull.
Where's the who. There's no who.
Horse of a different color. Same
fucking ride.
Glass beast. Mud garden. Ecstatic devouring.
My body is a foreign country."

If in the end it is about survival, Maurer poses for her readers a profound question -- what it is that is worth surviving for. Throughout PERFECT DARK, we are reminded that there is beauty yet to be found within people and things, if we can just safely find our way through-- something inside that continues to

offer enthrallment, and remains worth fighting for. "They are not the correct colors/it's o.k. to admire like/taupe and beige. These are Day-Gloes,/gawked at, cheap, carnival,/ what one doesn't like" she writes, in ZINC: FRANKLIN AND OGDENBERG NJ.

Yet rocks, she reminds us, "have secret/lives, fluoresce, have/double selves, turn from ordinary stone/to Day-Glo slash, or hot coal orange" and in the end, we want like the author to succumb to their beauty:

"I gawk. I love them,
in the same category of miracle as
eggs which stand on end at equinox."

George Wallace is the Poet Laureate of Suffolk County.

Windows 7: It works the way you want. Learn more.
http://www.microsoft.com/Windows/windows-7/default.aspx?ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_evergreen2:102009

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323. { brad brace }
this way the year 2027
Fri 23 Oct 2009

23172-23339 grey future 6624 days or 222 months or 18.5 years year 2027

well, these earlier, withdrawn (too very grey?) prints, now seem pretty nice, so I've tacked them onto about the year 2027... but honestly they'd makea great photo exhibit now: 4x6 prints in bent-acrylic frames on similarshelves ... but I know this will not be permitted; not in 30+ yearsso whynow... so if you like this work and have some better capacity at-hand... do let me know! and if you buy this digital book I'll include a free digital subscription to the ongoing 12hr-project! /:b

http://www.lulu.com/content/e-book/2027/7822501

/:b

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324. Francesco Levato

Exquisite: A Series of Corpses - Oct. 30th, Chicago

Fri 23 Oct 2009

Exquisite: A Series of Corpses
Interactive Text/Visual Art Series Launches on Halloween Eve
CIMM Fest to also Exhibit Films, Music
All on Fri., Oct. 30, 7 11 p.m.

Consider it Chicago¹s largest Halloween party for visual artists, poets, and writers.

Plastique Press and the Near Northwest Arts Council present a new interactive poetry/visual art series - Exquisite: A Series of Corpses. Poets and writers will join artists on stage with a live model, drawing materials, and typewriters. Poets and writers are asked to create new works, hand or typewritten, based on the model, the art, the event, the people. Artists are asked to draw about the same, including the written works. The result will be a sort of immediate broadside. Sound and video artists are also invited to come and create new works based on the event.

This event follows in the history of exquisite corpse parlor games. Exquisite corpse is a method by which a collection of words or images is collectively assembled by a group of people. Each collaborator adds to a composition in sequence, either by following a rule or by being allowed to see the end of what the previous person contributed. Exquisite takes place at the Near Northwest Arts Council at St. Paul¹s Cultural Center where the exhibition Binary: A Pairing of Opposite States is currently on view. This event is an extension of the Wetware Render Machine drawing performance that happened there on Fri., Oct. 9 to great fanfare and with beautiful results.

Plastique Press will then publish an enhanced eBook of the works produced that night, with each poet, writer, and artist being credited as an author. Sound, text, visual art, and video will become part of the final book.

Works produced during Exquisite will be hung in the exhibition space through Nov. 7, 2009. The eBook will be released in early 2010.

CIMMFest will also present a series of short films during the event. There will be music as well.

EVENT INFO:
Exquisite: A Series of Corpses
Oct. 30, 7 - 11 p.m., FREE, costumes welcome
NNWAC/St. Paul's Cultural Center, 2215 W. North Avenue, Chicago
Event takes place upstairs. CIMMFest will present short films downstairs.

Audience participation welcome; scheduled participants include:

Karen Becker, Ray Bianchi (Cracked Slab Books), Waltraud Haas Bianchi, Kristy Bowen (Dancing Girl Press), Melanie Brown, Mia Capodilupo, Joshua Cotter, Skye Enyeart-Rust, Philip Jenks, Dana Major Kanovitz, Jacob Knabb (ACM), Francesco Levato (Poetry Center of Chicago, Plastique), Lauren Levato, Darrell Roberts, Adam Rust, Fred Sasaki (Poetry Magazine), Larry Sawyer (Milk Mag, Myopic), Momoko Usami, Lina Ramona Vitkauskas, Barbara Wakefield, Jackie White and others not mentioned here, including audience members. Artists models: Dalawn Simpson and another TBA.

About Plastique Press www.plastiquepress.com

About CIMM Fest www.cimmfest.org

About NNWAC www.nnwac.org

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325. Sarah Sarai

2 reviews: Blood Pudding's Juliet Cook; The Book of Practical Pussies (Lee Ann Brown, editor)

Fri 23 Oct 2009

Specific URLS for the 2 reviews are below or go to http://my3000lovingarms.blogspot.com/ and futz around.

Planchette (chapbook) by Julia Cook (Blood Pudding)

http://my3000lovingarms.blogspot.com/2009/10/stroking-poem-planchette-by-julia-cook.html

The Book of Practical Pussies ed. by Lee Ann Brown (Tender Buttons Press) Writers: Camille Roy, D-L Alvarez, Yedda Morrison, Scott Macleod, Jocelyn Saidenberg, Kevin Killian, Robert Gluck, Dodie Bellamy, Lee Ann Brown.

http://my3000lovingarms.blogspot.com/2009/10/book-of-practical-pussies-poetry-in_06.html

cheers,
Sarah Sarai
a tender button mushroom

The Future Is Happy
http://www.blazevox.org/bk-ss2.htm

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326. **Sarah Sarai**
erratum: it's Juliet Cook, not Julia {{{sigh}}}
Fri 23 Oct 2009

---

cook made me think of child and julia but blood pudding press is juliet

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327. **lily robert-foley**
The newest hottest thing in cliterature and literary erotica.
Sat 24 Oct 2009

OMNIA VANITAS—the newest hottest thing in cliterature and literary erotica is now available.

This edition's theme: The Invisible Corset. Featuring works by Catherine Borders, Marissa Ayala, Meg Nafziger, Lily Robert-Foley, kristen cerda, Jane Agnes Quinn, Scott Hess, Chandra Smith, Rebecca Serle, Caroline Picard, Katherin Cox, Michael Sidman, SarahS, Circadies, Matthew Dexter, Brian Burton and Ryan Block. Compiled, edited and fabricated by Catherine Borders and Marissa Ayala.

Omnia Vanitas is available for purchase on Amazon.com:
http://www.amazon.com/Invisible-Corset-Omnia-Vanitas-Review/dp/B002T9TQ0K/ref=sr_1_8?ie=UTF8&s=books&qid=1256374260&sr=8-8

Or visit the new, astoundingly beautiful website (designed by Isaiah Dufort):
http://www.omniavanitasreview.com/

Omnia Vanitas is also accepting submissions for forthcoming editions.

Contact the Omnia Vanitas editing team at: [redacted]

--
Powered By Outblaze

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328. **steve russell**
Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel
Sat 24 Oct 2009

---

damn, the light of inspiration has blinded me with the following insight: each year, 2 nobels should be awarded. One, to a deserving recipient who's actually alive, and another to Joseph Conrad. Conrad's pessisismism (how many ssss in pessis...guess it's back to remedial speling class) was the only thing that could shut Bertrand Russell up. Russell was impressed enough by Conrad to name a son after him.

btw, George, do they give nobels to Canadians? I seemed to recall some Canadian winning one of the science awards.

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Tue, October 20, 2009 7:33:04 PM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

That's what it appears to be, all right.

gb

On Oct 20, 2009, at 11:51 AM, steve russell wrote:

> *fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestery. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.*
>
> _____
> *From: steve russell <[redacted]>*
> *To: [redacted]*
> *Sent: Mon, October 19, 2009 1:50:05 PM*
> *Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel*
>
> *the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously doupt that that's the case.*
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> *From: Bobbie Lurie <[redacted]>*
> *To: [redacted]*
> *Sent: Sat, October 17, 2009 2:15:41 PM*
> *Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel*
>
> *Very well put, Joel.*

> *thank you--*
> *Bobbi*
>
> *Date: Thu, 15 Oct 2009 10:20:35 -0700*
> *From: Joel Weishaus <[redacted]>*
> *Subject: Herta Mueller wins 2009 Nobel literature priz*
>
> *This is a multi-part message in MIME format.*
>
> *Content-Type: text/plain;*
> *charset="iso-8859-1"*
> *Content-Transfer-Encoding: quoted-printable*
>
> *Johanna;*
>
> *I would add that to most of the American media it wasn't even worthwhile =*
> *investigating who Meuller is and why she won the prize. However, even =*
> *when Americans win a Nobel, it's hardly covered, as it has no =*
> *entertainment value. I think it has more to do with ignorance than =*
> *jingoism.*
> *As for not many American writers getting a Nobel in literature, we =*
> *should be more concerned with our high rate of illiteracy than with who =*
> *wins what literary prize.*
>
> *-Joel =20*

George Harry Bowering
Younger than W.P. Kinsella

↑ Index

329. **Aryanil Mukherjee**
Re: Paul Zukofsky
Sat 24 Oct 2009

Catching up on this thread a bit too late perhaps...

anyway, the interesting thing is Paul Zukofsky's fatwa does not mention the word "translation" anywhere... is the assumption - translation projects always come thru proper channel? or is it - who the hell can & will translate LZ ?

that makes me immune to the fatwa.....does it ?

Aryanil

----- Original Message -----
From: "Grant Jenkins" <[redacted]>
To: <[redacted]>
Sent: Friday, October 23, 2009 11:30 AM
Subject: Paul Zukofsky

Dear List,

Scholars like Mark Scroggins or Stephen Fredman can better speak to Paul Zukofsky¹s seriousness in controlling his father¹s literary estate than I, but just from my knowledge of the history of his attitude towards using LZ¹s material, this letter on Z-site <http://www.z-site.net/copyright-notice-by-pz/> is probably legit.

In the interest of Fair Use and academic freedom, however, I urge all scholars and writers interested in working on Louis Zukofsky to defy his son¹s fatwa, as a matter of principle, while remaining within the bounds of Fair Use. Despite his threats, he can¹t sue everybody and probably wouldn¹t win even if he did.

Grant Matthew Jenkins, Assoc. Prof.
Director of the Writing Program
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

330. David-Baptiste Chirot

Re: Nobel Prize in 1964--response to Herta Mueller 2009 thread--to Steve

Sat 24 Oct 2009

MDA5

↑ Index

331. **Jason Quackenbush**
Re: Paul Zukofsky
Sat 24 Oct 2009

Well, I'm of the opinion that he couldn't even find a lawyer to take the case on his "narrow view" of fair use.

That having been said, I agree that the letter demands some sort of response.

Mine is here:

http://www.wetasphalt.com/?q=content/i-lit-cigarette-and-walked-freebeyond-red-light-exit

On Oct 23, 2009, at 8:30 AM, Grant Jenkins wrote:

> *Dear List,*
>
> *Scholars like Mark Scroggins or Stephen Fredman can better speak to Paul*
> *Zukofsky's seriousness in controlling his father's literary estate than I,*
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> *Fair Use. Despite his threats, he can't sue everybody and probably wouldn't*
> *win even if he did.*
>
> *Grant Matthew Jenkins, Assoc. Prof.*
> *Director of the Writing Program*
> *Director of African American Studies*
> *Faculty of English Language and Literature*
> *The University of Tulsa*
> *Tulsa, OK 74104*
> [redacted]

↑ Index

332. Robin Hamilton
Fw: Larrikin Poetry
Sat 24 Oct 2009

Crossposted:

> *Any (presumably most likely Australians) on the list direct me to any accessible -- in the sense of I can get to them on the Web, ideally -- texts of Larrikin poetry, other than "Fanny Flukem's Ball"?*
>
> *R.*

↑ Index

333. Ruth Lepson
Re: Louis Zukofsky is a first-rate arse
Sat 24 Oct 2009

just listening to mark scroggins on zukofsky & anti-Semitism at the Poetry Foundation site--worth a listen.

On 10/22/09 12:05 PM, "Skip Fox" <[redacted]> wrote:

> *Oh, yes, Louis Zukofsky (who is not an ass) quoted hundreds of other writers in Bottom on Shakespeare. While it is true that these works were generally no longer under copyright protection, it does indicate how far Paul Zukofsky's spirit is from the source.*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Alan Sondheim*
> *Sent: Wednesday, October 21, 2009 1:23 PM*
> *To: [redacted]*
> *Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse*
>
> *Are you sure this is for real? It reads very much like a parody...*
> *On the other hand everyone has all time permission to quote me at any length without further ado or attribution*
>
> *- Alan*
>
> *Paul Zukofsky on quoting mom & dad.*
>
> *---------- Forwarded message ----------*
> *From: Geraldine Monk <[redacted]>*

> *Date: Wed, Oct 21, 2009 at 8:07 AM*
> *Subject: Fw: Louis Zukofsky is a first-rate arse*
> *To:* [redacted]
>
> *Sent: Wednesday, October 21, 2009 7:16 AM*
> *Subject: Fw: Louis Zukofsky is a first-rate arse*
>
> *Check out the below and then make sure you are nice to your children!*
> *P.Z. gets more barking. I'm still alarmed about by the shtupp means -*
> *if you 'shtupp an alligator' would it be pleased to see you or not?*
>
> *http://www.z-site.net/copyright-notice-by-pz/*

↑ Index

334. Al Filreis
Kelly Writers House on Facebook
Sun 25 Oct 2009

The Kelly Writers House in Philadelphia invites all to view a new Facebook page:

http://www.facebook.com/pages/Kelly-Writers-House/154749992778

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

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335. David Chirot
Zero Poem: Visual Poetry score/Sound Poetry performance now on line at RUTube & YouTube
Sun 25 Oct 2009

Glerb Kolomiets of Slova journal just put on line my ZERO POEM/POEM ZERO with the Visual Poetry score synched to the Sound Poetry--of the performance--many thanks to Gleb more than i can say and i hope some of you may enjoy this--

Here are the links:
- On RuTube:
http://rutube.ru/tracks/2530749.html?v³f5127716a73e90b1354c2c8e3a653d

- and a copy on YouTube:
http://www.youtube.com/watch?v=Mn5sHw87Iqw

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336. Country Valley
New broadsides from Country Valley Press
Sun 25 Oct 2009

New from the Empty Hands Broadsides Series

#15. Simon Cutts, EMPTY HAND

#16. John Phillips, PAGES

Single issues: $1/$3, signed
Subscriptions: $5 a year for 4 issues

Inquiries should be sent to:

Country Valley Press
Mark Kuniya
[redacted]

Online: http://web.mac.com/countryvalley

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337. Tim Peterson
TENDENCIES: Poetics & Practice 10/29 - Salah, Glück, & Zolf
Sun 25 Oct 2009

Announcing:

TENDENCIES: Poetics & Practice

Trish Salah, Robert Glück & Rachel Zolf

This new series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, will explore the intersection of contemporary poetic manifesto, practice, queer theory and pedagogy. Too often today, statements on poetics and their manifesto-like style have been moralistic or prescriptive discourses. By contrast, this series will attempt a Kinsey-like survey of actual poetic practice--what writers actually do, in the writers' own words--in the process queering the manifesto, inventing new terms for poetics discourse, and emphasizing queer writing and poetics.

The first event features talks by:

Trish Salah, Robert Glück, & Rachel Zolf

...followed by a discussion/Q&A session.

on Thursday, October 29

at 6:30 PM

FREE

* *

at CUNY Graduate Center

(in the Skylight Room)

365 Fifth Avenue, NYC

Born in Halifax, *Trish Salah* is a Montreal-based writer, activist and teacher at Concordia and Bishop's Universities. Her first book of poetry, Wanting in Arabic, was published in 2002 and her recent writing appears in the journals Open Letter, EOAGH, No More Potlucks, Aufgabe, West Coast Line. Her new manuscript, Lyric Sexology, is near completion.

Robert Glück is the author of nine books of poetry and fiction, including two novels, Margery Kempe and Jack the Modernist and a book of stories, Denny Smith. Gluck edited, along with Camille Roy, Mary Berger and Gail Scott, the anthology Biting The Error: Writers on Narrative. Glück was Director of The Poetry Center at San Francisco State, Co-director of Small Press Traffic, and Associate Editor at Lapis Press. His poetry and fiction have been published in the New Directions Anthology, City Lights Anthologies, Best New Gay Fiction 1988 and 1996, The Norton Anthology of World Literature, Best American Erotica 1996 and 2005, and The Faber Book of Gay Short Fiction.

Rachel Zolf's most recent book of poetry, Human Resources (Coach House, 2007), won the 2008 Trillium Book Award for Poetry and was shortlisted for a Lambda Literary Award. Previous collections include Shoot and Weep (Nomados, 2008), from Human Resources (Belladonna, 2005) and Masque (Mercury, 2004). Her poetry and essays have appeared in journals such as Xcp: Cross-Cultural Poetics and Open Letter and in the anthologies Prismatic Publics: Innovative Canadian Women's Poetry and Poetics (Coach House, 2009) and Shift & Switch: New Canadian Poetry. She was the founding poetry editor of The Walrus magazine. Neighbour Procedure will appear in the spring from Coach House Books.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson. For additional information, visit the Tendencies blog at http://tendenciespoetics.blogspot.com

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The PhD Program in English, and the GC Poetics Group.

* * *

upcoming TENDENCIES: Poetics & Practice events this season:

Amy King, Wayne Koestenbaum, and R. Erica Doyle

on November 17 at 6:30 PM

in the Skylight Room at CUNY Graduate Center

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338. Steve Evans
Elizabeth Willis in UMaine NWS Thursday
Sun 25 Oct 2009

Elizabeth Willis reads in the UMaine NWS on Thursday, October 29.

Much more information here

http://nwsnews.wordpress.com/2009/10/25/up-next-elizabeth-willis/

Stop by if you find yourself somewhere between Boston and Montreal with a hankering for poetry.

S.

Associate Professor of English
Graduate Program Coordinator
National Poetry Foundation
313 Neville Hall
University of Maine
Orono, Maine 04469
[redacted]

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339. peter ganick
Remove A Concept
Sun 25 Oct 2009

---

a new book series written by Peter Ganick during the late 1980s, now published by white sky books. the series is projected to include 16 volumes when

completed. covers are paintings by Ganick. read the texts for free by clicking on the 'preview this book' button.

"happen at is
former lifetime,"
  from section *1084

--
volumes of Remove A Concept already released, $15 each.
vol 1 www.lulu.com/content/7642558
vol 2 www.lulu.com/content/7762352
vol 3 www.lulu.com/content/7800085
downloads available as well.
read the texts for free.

[apologies for cross-posting]

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340. Mathew Timmons

CREDIT by Mathew Timmons Now Out from Blanc Press!

Sun 25 Oct 2009

CREDIT by Mathew Timmons
Just Released from Blanc Press <http://blancpress.com/> in Los Angeles!

CREDIT by Mathew Timmons
Hardcover, 800 pages, full color
Blanc Press <http://blancpress.com/>, September 2009
ISBN-13: 978-0-9814623-4-9
Dimensions: 11 × 8.5 × 1.75 inches
Price (w/o shipping): $199.99
Download price: $299.99

BUY CREDIT! <http://www.lulu.com/content/hardcover-book/credit/5658152>

CREDIT is an 800 page, large format, full color, hardbound book, available for $199.99 from Blanc Press <http://blancpress.com/> in Los Angeles--the longest, most expensive book publishable through the online service, lulu.com. Divided into two sections, Part A: Credit--26 parts (a-z) and Part 2: Debit--10 parts (1-10), CREDIT is a highly revealing and emotional work chronicling a personal tale of credit.

In late spring 2007 as an irrational exuberance and promise of financial fortune hung in the air, mailboxes were filled with generous and gracefully worded offers of credit. Just over two years later, in midsummer 2009, the shape of the

financial environment changed radically and mailboxes still filled up with statements of credit. Something had to change, offer turned to obligation.

Retailing for $199.99, CREDIT is a book the author himself lacks the cash or credit to buy.

BUY CREDIT! <http://www.lulu.com/content/hardcover-book/credit/5658152>

Mathew Timmons' CREDIT has been roundly praised by a number of artists, writers, editors and critics, including: Harold Abramowitz, Stan Apps, Marcus Civin, Brian Joseph Davis, Ryan Daley, Craig Dworkin, Brad Fliss, Lawrence Giffin, James Hoff, Maximus Kim, Matthew Klane, Janne Larsen, Matthias Merkel Hess, William Moor, Joseph Mosconi, Holly Myers, Sawako Nakayasu, Sianne Ngai, Ariel Pink, Vanessa Place, Dan Richert, Ronald Quinn Rudlong Jr., Ara Shirinyan, Danny Snelson, Erika Staiti, Brian Kim Stefans, Robert Summers, Rodrigo Toscano, Matias Viegener and Steven Zultanski.

Read Advance Praise <http://blancpress.com/4/hidden-article> for Mathew Timmons' CREDIT.

View Images <http://blancpress.com/5/not-main> from Mathew Timmons' CREDIT.

BUY CREDIT! <http://www.lulu.com/content/hardcover-book/credit/5658152>

Read Advance Praise <http://blancpress.com/4/hidden-article> for Mathew Timmons' CREDIT: Let’s face it, only those who see the invisible can do the impossible. However, miraculously, and right on cue, just short of a decade into the 21st century, Mathew Timmons has given us a momentous, lucid, and gripping book that makes visible what used to be, exclusively, invisible, the wide terrain of credit. Buy “ CREDIT,” tell your friends to buy it, and take its lessons to heart: Credit is expensive!… Credit is not cheap… Credit is hard, not easy, to get… —Harold Abramowitz

If you want to pay a penny for a thought Mathew Timmons has 19,999 of them, but like Master Card suggests, Timmons keeps it simple. CREDIT is a work ripped from both the headlines and the mailbox. —Brian Joseph Davis

I will send a very special, one-of-a-kind, only-available-via-purchase- and-full-completion and proof-of-reading-of-this-book, to all who purchase and read this book. Offer not valid in Kentucky. —Sawako Nakayasu

CREDIT by Mathew Timmons captures the entire postmodern economy under one cover. Like an avalanche of fine print, CREDIT reveals absolutely everything required to be disclosed by law. Timmons aestheticizes the angst of indebtedness into a colorful durational novel, complete with a lifetime supply of rate, fee, and grace period information, plus all the “__ _ !lI” •••••••• ••••••••

& •• '."~.'lf ' CIa ... " of modern life. This is a book "that do_es lL all for you" and best of all "_.s:ard ~ith _no annu~lJee." —Stan Apps

Mathew Timmons' CREDIT: Approved.
—Sianne Ngai

The output is a sprawling, modular form-letter with all the personal/financial affirmation cut down through razorbladed erasure-transcoding. CREDIT's procedure traces an unfollowable map from the macrodistortion of mass-market advertising onslaught to a subjective microdistortion of noise stream granulation and reassembly. CREDIT is problematic in terms of numbers, transaction, hardware and software. The text's operation is ravenously lossy, feeding on filtering byproducts and mistranslation; emphasis on information loss/breakage makes the text self-genotoxic and it sprouts mutant poetry from attractive shapes and corners. The text can be rotated. CREDIT is unreadable and CREDIT is a vibrant autobiography and CREDIT is a rainbow dream. —Dan Richert

What kind of Art would Human this kind of Receipt?
What kind of Receipt would Art this kind of Human?
What kind of Human would Receipt this kind of Art?
What kind of Art would Receipt this kind of Human?
What kind of Receipt would Human this kind of Art?
Fuckers.
—Rodrigo Toscano

Quite possibly the oldest system of exchange, credit is almost inseparable from wealth. Credit is the laxative to the stubborn bulk of capital. Similarly, how easy can form be separated from content? Or is content itself a kind of para-form? Paraformaldehyde, even? Disinfectant indicating content's historicity in its obliteration? Content is form not yet recognized as such. Content is form on credit. And it is to Timmons' credit that he seems to be particularly susceptible to this confusion, bombarded as he seems to be with offers. And though credit and wealth may be interchangeable to the point of identity, still Timmons is all the more duped for believing so. —Lawrence Giffin

Not since "The Tzanck Check" has a work so conscioned the infra-thin of capitalism—a tour de fort-da.
—Vanessa Place

This work could have easily been called "Labor"—like "Credit," one of the least understood, least visible of our foundational abstractions. ("Milk" might be the other.) Mathew Timmons has managed to squeeze a Dummy's Guide of both into a mere 800 pages. Sure, this is art in the age of digital reproduction, but you're not getting anywhere near this thing. —Brian Kim Stefans

It seems only natural that with this book I re-appropriate a blurb about another book (Fiona Banner's The Nam):
"It has been described as unreadable."
—James Hoff

Congratulations! You've been preselected to apply for a copy of the new book by Mathew Timmons at a low introductory rate of just 199.99 and no annual fee ever. Documenting the social and economic space defined by the writing that falls between bulk mailing and fine print (full color and some of it very fine indeed), CREDIT appropriates direct mail credit card solicitations and advertisements in order to explore the nature of disclosure in a series of plays between display and censorship, see-thru windows and security envelopes, financial promise and legal threat—or simply, in Guy Debord's terms, between monologue and true communication. Testing the limits of publishing—CREDIT is the largest and most expensive book publishable via Lulu—Timmons' book is well beyond most readers' means. But remember, you could always charge it and hope to juggle some good balance transfers down the road.... Respond Immediately and Request Your Copy Today. —Craig Dworkin

Rarely has the mind-numbing banality of consumer capitalism's fine-print underbelly been employed to such elegant effect. Mathew Timmons' CREDIT is a timely epic in this crumbling age of debt. —Holly Myers

You know Timmons is just saying what Patti Smith said thirty years ago, although he's saying it even more: "And when we dream it, when we dream it, when we dream it, / Lets dream it, we'll dream it for free, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, / Free money, free money, free money, free." —Matias Viegener

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341. George Bowering

Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Mon 26 Oct 2009

Yeah, several science Nobels to Canadians,
and a Nobel Peace prize.
And if Saul Bellow hadn't skipped the country, a fiction one.

On Oct 24, 2009, at 8:59 AM, steve russell wrote:

> *damn, the light of inspiration has blinded me with the following insight: each year, 2 nobels should be awarded. One, to a deserving recipient who's actually alive, and another to Joseph Conrad.*

Conrad's pessisismism (how many ssss in pessis...guess it's back to remedial speling class) was the only thing that could shut Bertrand Russell up. Russell was impressed enough by Conrad to name a son after him.

btw, George, do they give nobels to Canadians? I seemed to recall some Canadian winning one of the science awards.

From: George Bowering <[redacted]>
To: [redacted]
Sent: Tue, October 20, 2009 7:33:04 PM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

That's what it appears to be, all right.

gb

On Oct 20, 2009, at 11:51 AM, steve russell wrote:

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestery. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

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Sent: Mon, October 19, 2009 1:50:05 PM
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To: [redacted]
Sent: Sat, October 17, 2009 2:15:41 PM
Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

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thank you--
Bobbi

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Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Johanna;

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As for not many American writers getting a Nobel in literature, we =
should be more concerned with our high rate of illiteracy than with who =
wins what literary prize.

-Joel =20

welcome.html

> *welcome.html*
>
> *welcome.html*
>
> *George Harry Bowering*
> *Younger than W.P. Kinsella*
>
> *welcome.html*
>
> *welcome.html*

George Cletis Bowering
Slow to anger. Well, slow about everything.

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342. Will Larsen
TODAY: Kevin Coval reading+workshop
Mon 26 Oct 2009

ArtShould presents:

an art+poetry workshop with
Kevin Coval

Monday, October 26 @ 7pm (TODAY)
5715 S Woodlawn, Chicago IL

Please join us this upcoming Monday for food and a workshop with Kevin Coval, Chicagoland poet extraordinaire. We (ArtShould) will be leading a short workshop on erasure poetry, then Kevin will give a short spiel and lead a workshop of his own. Hope to see you all there!

For more info about Kevin, check out his website: http://www.kevincoval.com/

Kevin Coval is the author of everyday people (EM Press, Nov.'08) and slingshots (a hip-hop poetica) (EM Press, Nov. '05), named Book of the Year-finalist by The American Library Association. Coval's poems have appeared in The Spoken

Word Revolution and The Spoken Word Revolution: Redux (Source Books), Total Chaos (Basic Civitas), I Speak of the City: New York City Poems (Columbia University Press), The Bandana Republic (Soft Skull Press), Chicago Tribune, Chicago Reporter, Cross Currents, Crab Orchard Review, Rattle, 2nd Ave Poetry, The Drunken Boat, and many other periodicals and journals. Coval writes for The Huffington Post and can be heard regularly on National Public Radio in Chicago.

Coval has performed on four continents in seven countries including; The Parliament of the World's Religions in Capetown, South Africa, The African Hip-Hop Festival: Battle Cry, Poetry Society of London, University of the West Indies in Jamaica, St. Xavier's College in Bombay, India, and four seasons of Russell Simmons' HBO Def Poetry Jam, for which he also served as artistic consultant. From Jan. 2006 to May 2007, Coval visited 26 states and more than 50 cities during the promotional tour for his first book, performing at over 150 high schools, universities, book stores, theaters, community centers and Union Halls around the country.

Co-founder of Louder Than A Bomb: The Chicago Teen Poetry Festival, the largest youth poetry festival in the world, Coval is poet-in-residence at The Jane Addams' Hull House Museum at The University of Illinois-Chicago and poet-in-residence at The University of Chicago's Newberger Hillel Center, and teaches at The School of the Art Institute in Chicago

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343. Barbara Jane Reyes

Justin Chin, Sarah Gambito, Marianne Villanueva 11/07/09 @ 2 pm (SF)

Mon 26 Oct 2009

---------- Forwarded message ----------

Please feel free to share this via Facebook, Twitter, blogs, and/or your social networking tool of choice!

Hi all --

It's that time again! Writers *Justin Chin*, *Sarah Gambito*, and *Marianne Villanueva *will be reading at the next PAWA Arkipelago Reading Series event. Musical guests are *Myrna del Rio* and *Bo Razon*!

http://pawainc.blogspot.com/2009/10/pawa-arkipelago-reading-series-saturday_24.html

Please join us for the next reading in the PAWA Arkipelago Reading Series

Where: The Bayanihan Center 1010 Mission Street @ 6th Street, San Francisco

When: Saturday, November 7, 2009 at 2:00 pm

Who: Writers Justin Chin, Sarah Gambito, and Marianne Vilanueva. Musical guests Myrna del Río and Bo Razon.

This event is free and open to the public!

Justin Chin is the author of three books of poetry and three books of essays. His most recent poetry collection, Gutted (Manic D Press), received the Publishing Triangle's 2007 Thom Gunn Award for Poetry.

Sarah Gambito is the author of the poetry collections Delivered (Persea Books) and Matadora (Alice James Books). Her poems have appeared or are forthcoming in The Iowa Review, The Antioch Review, Denver Quarterly, The New Republic, Field, Quarterly West, Fence and other journals. She is Assistant Professor and Director of Creative Writing at Fordham university and co-founder of Kundiman, a non-profit company that promotes Asian American poetry.

Marianne Villanueva has published three collections of short fiction: Ginseng and Other Tales from Manila (Calyx Press) Mayor of the Roses (Miami University Press) and The Lost Language (published 2009 by Anvil Press of the Philippines). She has been shortlisted for the O. Henry Literature Prize and nominated for the Pushcart. Most recently, she was a finalist for the 2009 Annual Donald Barthelme Fiction Prize. Her recent work has been published in The Chattahoochee Review, Cafe Irreal, The Santa Fe Writers Project, Isotope and The White Whale Review.

Singing in English, Spanish, and French, *Myrna Del Rio* is a show-stopping singer capable of delivering heart-felt ballads, boleros, and blues that really swing. She was a featured vocalist in renowned drummer Francis Clay's band, Syncopation, and was also a member of Domingo & Friends, a popular Rhythm & Blues and Soul band led by Domingo Balinton. Ms. Del Río was featured in the 1st and 2nd Annual Jazz Las Casas Festival and at the 3rd Annual Festival Internacional de Jazz in Villahermosa, Tabasco, Mexico in 2004 and received rave reviews in the press.

Bo Razon completed Master Classes in Cuban Music and Folklore at the Escuela Nacional de Arte in Havana, Cuba in 1997. He has performed with major international and local artists; given seminars, workshops and clinics in Afro-Latin music theory and applications; written numerous magazine articles and has written scripts and directed programs and documentaries for television and public media. He released a cd of original music in 1998 entitled "Biyahero" under BMG Records Pilipinas.

--
http://barbarajanereyes.com
http://bjanepr.wordpress.com

↑ Index

344. Alan Sondheim
Carter/Sondheim at Phila. Magic Garden
Mon 26 Oct 2009

Carter/Sondheim at Phila. Magic Garden

We were part of a group show organized by Steve Tobin / Fire Museum; Steve made a video of a section of our set - you can see it here at

http://www.youtube.com/user/FireMuseumRecords#p/a

Thanks, Alan, and thanks, Steve and Leah

↑ Index

345. David Giannini
Re: New broadsides from Country Valley Press
Mon 26 Oct 2009

Yeah, man!
----- Original Message -----
From: "Country Valley" <[redacted]>
To: <[redacted]>
Sent: Sunday, October 25, 2009 4:26 PM
Subject: New broadsides from Country Valley Press

> *New from the Empty Hands Broadsides Series*
>
> *#15. Simon Cutts, EMPTY HAND*
>
> *#16. John Phillips, PAGES*
>
> *Single issues: $1/$3, signed*
> *Subscriptions: $5 a year for 4 issues*
>
> *Inquiries should be sent to:*
>
> *Country Valley Press*
> *Mark Kuniya*
> [redacted]
>
> *Online: http://web.mac.com/countryvalley*

↑ Index

346. **Paul Nelson**
A Time Before Slaughter
Mon 26 Oct 2009

Paul N
http://www.apprenticehouse.com/index.cfm?p=catalog&id=28

Paul Nelson's epic Slaughter explores the history, mythology and ecology of a place, a meeting-ground for various cultural interchanges, both good and bad, in the tradition of Charles Olson's Maximus Poems or W.C. Williamsâ€™ Paterson, but uniquely his own. It is a pleasure to readâ€”enlightening, serious, funny, and overflowing with life.

â€”Sam Hamill

A TIME BEFORE SLAUGHTER walks with great poetical ability the fine and difficult line between the political and the poetical: a fine line that in most poets leads to the political tract, which shortsells the poetical. Paul Nelson, on the contrary, manages to deal with today's world, and its terrible pitfalls, with an eye on creation and not on cheap lamentation: it results in a book where neither poetry nor nature, nor life or history, are tamed; they are exalted, in all its complex reality, through a sustained poetical state that turns A TIME BEFORE SLAUGHTER into an authentic work of art.

JosÃ© Kozer

Here's one more big hunk of the American shoulder, as Olson carved his from the North East, Nelson takes his from the Pacific North West. It's beautiful time-space in new words.

* * *

Michael McClure

Here is the
urban Northwest as it was and as it will be. Read it and weep. And cheer. The poem will take you where the I-5 can't go.

George Bowering

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

↑ Index

347. Jennifer Karmin
350 poems about climate change
Mon 26 Oct 2009

---

350 Poems is part of 350.org's international day of climate action that happened on October 24, 2009.

http://350poems.blogspot.com

On this site, 350 writers each contributed a poem responding to climate change (in a language of their choosing) in the days/hours leading up to October 24th. As an additional constraint--mirroring the real political obstacles and shortage of time we face--each poem had to be 3.5 lines in length.

Why 350? Because that is the agreed upon safe upper limit for CO2 in the atmosphere (in parts per million). We're currently at 390 and rising, close to what climate experts call "the point of no return." This is a critical moment: we and our political representatives must act quickly in the less than two months before this December's United Nations Climate Change Conference in Copenhagen. Visit 350.org for other actions in your area (there are currently over 4000 actions in over 170 countries).

↑ Index

348. amy king
Re: New broadsides from Country Valley Press - According to some presses, only MEN write POETRY.
Tue 27 Oct 2009

Yeah man? Oh yeah, MAN. Country Valley Press only publishes MEN. No, there's a token "Sabine" in there. My bad.

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

--- On Mon, 10/26/09, David Giannini <[redacted]> wrote:

From: David Giannini <[redacted]>
Subject: Re: New broadsides from Country Valley Press
To: [redacted]
Date: Monday, October 26, 2009, 5:43 PM

Yeah, man!
----- Original Message -----

From: "Country Valley" <[redacted]>
To: <[redacted]>
Sent: Sunday, October 25, 2009 4:26 PM
Subject: New broadsides from Country Valley Press

> *New from the Empty Hands Broadsides Series*
>
> *#15. Simon Cutts, EMPTY HAND*
>
> *#16. John Phillips, PAGES*
>
> *Single issues: $1/$3, signed*
> *Subscriptions: $5 a year for 4 issues*
>
> *Inquiries should be sent to:*
>
> *Country Valley Press*
> *Mark Kuniya*
> [redacted]
>
> *Online: http://web.mac.com/countryvalley*

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349. **Séamas Cain**
... two phantom objects
Tue 27 Oct 2009

_____

P H O S P H O R
a surrealist luminescence

Issue Number Two

on the theme of
"two phantom objects ..."

seventy-two pages, B5 format, ISSN 1755-0009

Andrew Boobier, Gareth Brown, Eugenio Castro, Stephen J. Clark, Kenneth Cox, Jan Drabble, Guy Ducornet, Kathleen Fox, Bill Howe, MichaÃ«l LÃ¶wy, Sarah Metcalf, Peter Overton, Mike Peters, NoÃ© Ortega Quijano, Michael Richardson, Franklin Rosemont, Bruno Solarik, Jan Å vankmajer, John Welson, John Hartley Williams

published by the

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Leeds, England,
LS12 3QY

or,

e-mail

[redacted]

for a PayPal payment request

LEEDS SURREALIST GROUP
http://leedssurrealistgroup.wordpress.com

In luminescence,

SÃ©amas Cain
http://www.mnartists.org/Seamas_Cain

↑ Index

350. **Halvard Johnson**

Hamilton Stone Review, Issue 19, Fall 2009, Now Online!

Tue 27 Oct 2009

Hamilton Stone Review #19 is up at http://www.hamiltonstone.org/hsr.html .

Poetry by Nathan Leslie. Fiction by Jan Clausen, Dave Engeldrum, Jackie Ernst, Laurence Klavan, Angela Lang, Corey Mesler, Leora Skolkin-Smith, and Barry Spacks. Nonfiction by Kelle Groom, Rigoberto Gonzalez, James Richardson, and Damon Shaw.

Fiction Editor: Lynda Schor
Nonfiction Editor: Reamy Jansen

↑ Index

351. Michael
Rockpile arrives in Washington
Tue 27 Oct 2009

Rockpile arrives in Washington

Rockpile Joins New Columbia Orchestra on Nov. 4
Poetry and Music Improv Collide in Washington

ROCKPILE , comprised of poets David Meltzer and Michael Rothenberg from the San Francisco Bay area, arrives in Washington, DC as part of their national tour to join forces with the New Columbia Orchestra Quintet.

Poetry, music, more poetry, more music. The Quintet includes vocalist Nicki Gonzalez, flautist Joseph Cunliffe, guitarist Richard Miller, bassist Don West, and yours truly Burnett Thompson at the piano.
Wed. Nov. 4, 2009
9 p.m.
Bus Boys & Poets
2021 14th St. NW
tickets $10 at the door.

Rockpile is funded by the Creative Work Fund and the Allen Ginsberg Committee on Poetry.

If you have further questions, please don't hesitate to contact me.

Burnett Thompson
[redacted]

This email was sent to [redacted] by [redacted]. Update Profile/Email Address | Instant removal with SafeUnsubscribeT | Privacy Policy.

burnett thompson music | 2957 Strathmeade St | Falls Church | VA | 22042

↑ Index

352. Bobby Baird
Recent Posts at Digital Emunction
Tue 27 Oct 2009

Recent activity at Digital Emunction that might interest some of you:

*+ P4K Does Not Hear What I Hear<http://www.digitalemunction.com/2009/10/26/p4k-does-not-hear-what-i-

hear/>
*(on Bob Dylan's *Christmas in the Heart*) by Michael Robbins

+ The Finale of Seem: Or, On ‘On a Boat’<http://www.digitalemunction.com/2009/10/26/the-finale-of-seem-or-on-on-a-boat/> (...and tenor-less metaphors, and much more) by Oren Izenberg

+ The Matter on the Table<http://www.digitalemunction.com/2009/10/23/the-matter-on-the-table/> (on Coetzee's *Elizabeth Costello*) by Michael Robbins

+ Fake Book Review 7<http://www.digitalemunction.com/2009/10/21/fake-book-review-7/> by Joshua Baldwin

+ Monuments <http://www.digitalemunction.com/2009/10/21/monuments/> by Kent Johnson

+ Singing School<http://www.digitalemunction.com/2009/10/19/singing-school/> (on Robert Huddleston's review of new Yeats books by Helen Vendler and Cal Bedient) by Michael Robbins

+ Blackface and the Poetry Foundation?<http://www.digitalemunction.com/2009/10/19/blackface-and-the-poetry-foundation-on-john-barrs-grace-an-epic-poem/> (on John Barr's *Grace*) by Kent Johnson

+ Official Verse Culture<http://www.digitalemunction.com/2009/10/16/official-verse-culture/> (on the 2009 NBA awards) by Kent Johnson

+ Conceptual Art Hits the Op-Ed Page (Not a ‘Day’ Post)<http://www.digitalemunction.com/2009/10/16/conceptual-art-hits-the-op-ed-page-not-a-day-post/> (on Denis Dutton) by me

+ “Form,” “Ideology,” etc.<http://www.digitalemunction.com/2009/10/15/form-ideology-etc/> by Michael Hansen

+ Dream Song 1864<http://www.digitalemunction.com/2009/10/14/dream-song-1864/>

by
Michael Robbins

+ Fake Book Reviews 5 &
6<http://www.digitalemunction.com/2009/10/14/fake-book-reviews-5-6/>
by
Joshua Baldwin

+ On Poetry and
Rage<http://www.digitalemunction.com/2009/10/13/guest-post-oren-izenberg-on-poetry-and-rage/>
by
Oren Izenberg

+ A Parable on Poets'
Numbers<http://www.digitalemunction.com/2009/10/12/a-parable-on-poets-numbers/>
by
Ange Mlinko

+ Most by numbers judge a poet's
song<http://www.digitalemunction.com/2009/10/09/most-by-numbers-judge-a-poets-song/>
(on
form and ideology) by Michael Robbins

++++++++

Bobby Baird
[redacted]
http://www.digitalemunction.com

↑ Index

353. Séamas Cain
... to be entranced in Glasgow
Tue 27 Oct 2009

On Saturday the 31st of October 2009, at 8:30 p.m., in the Centre for Contemporary Arts, 350 Sauchiehall Street in Glasgow, Scotland ...

Ceòl 's Craic will present an evening of poetry & music.

Poetry from Alasdair Roberts, with Màiri Morrison & Sineag MacIntyre ...

Also Stevie Jones & Alastair Caplin ...

Alasdair Roberts? Who is he? Drawing on folklore, his poetry & songs are complex; contemporary & ancient, metaphysical & dark but also playful. Go to Ceòl 's Craic at Halloween to be entranced!

Màiri Morrison, well-respected actress & singer, will be joining Alasdair Roberts on stage where we will see some Gaelic & English collaborations in spontaneity.

Admission is £8 (£5) ...

For more information write to

[redacted]

For more information about the

Centre for Contemporary Arts,

go to ...

http://cca-glasgow.com/home

For more information about

Comhairle nan Leabhraichean

(the Gaelic Books Council)

go to ...

https://lsh507.securepod.com/gaelicbooks.org/merchantmanager/

For more information about

Ceòl 's Craic,

go to ...

http://www.myspace.com/ceolscraic

Tapaidh leibh, agus chì sinn ann thu!

Séamas Cain
http://www.saorsainn.net

↑ Index

354. **crystal hoffman**

Call For Papers: Association of Theatre in Higher Education 2010: "Women Performing Religion and Spirituality"

Tue 27 Oct 2009

CFP: â€œWomen Performing Religion
and Spiritualityâ€
A multidisciplinary panel with
the Religion and Theatre, Women and Theatre, and Performance Studies
focus groups.Â

The Association for Theatre
in Higher Education (ATHE) 2010 Conference
Los Angeles, CA, August 3-6,
2010
â€œTheatre Alive: Theatre,
Media, and Survivalâ€Â

The theme for the 2010 conference is â€œTheatre Alive: Theatre, Media, and Survival.â€ This panel desires to bring together innovative theatre/performance practices pioneered by women artists whose aims and output also have a religious or spiritual interest.Â The religious background and influences of Ruth St. Dennisâ€™ choreography, the mysticism behind Emmy Hemmingsâ€™ writings on Dada, and the apophatic expression in the plays of Susan Glaspell are inspiring examples deserving of research and discussion, and we hope to expand this short list.Â Performance, the chosen medium of these artists, also serves as a medium for religious or spiritual expression and investigation.Â What can womenâ€™s experience of theatre and performance as simultaneously religious or spiritual expression bring to a discussion of women in the political sphere? Why is religious/spiritual expression still an important aspect of the work of women performers, writers, and scholars today, whether that expression be framed by an institutional religious practice or influenced by a sense of ritual?Â How is the performance of religion or spirituality integral to the survival (perhaps both personal and political) of women today, both on the theatreâ€™s stage and the world stage?Â

This panel invites scholars to consider such terms as â€œspirituality,â€ â€œreligion,â€ â€œperformanceâ€ and â€œtheatreâ€ broadly, and to think through the hesitancy that might preclude a scholar from making connections between religious/spiritual practice and the study of performance.Â We seek also to expose and explicate the intersection between a historical bias against religion/spirituality in the academy, and the fact that this academy has also been historically dominated by men.Â Â

Please send your one page abstract to Claire Chambers Blackstock at [redacted]. Include your name, affiliation, the title of your paper, mailing address, phone number, and email address with your submission, as well as a short bio. If applicable, please also specify what AV equipment you will require. The deadline for abstracts is October 29, 2009. You can find out more about ATHE at www.athe.org.Â We look forward to your submission!Â

Best regards,
Claire Chambers Blackstock,
University of California Davis
Â Â Â Â Â Â Â Â Â Â
([redacted])
Crystal Hoffman, Indiana University
of Pennsylvania
Â Â Â Â Â Â ([redacted])
Panel organizers

↑ Index

355. Nate Pritts
H_NGM_N #9 is live!
Tue 27 Oct 2009

Citizens of the world!

H_NGM_N #9 is locked & loaded &
ready to be dropped from a low flying plane on some unsuspecting
country whose regime is in need of being toppled.

& if that country is CONTEMPORARY LITERATURE you can start to see how my metaphor is apt:

http://www.h-ngm-n.com/cur_ent-i_sue

Please
note that we are currently open to submissions until November 30th
& be sure to check out the updated info on H_NGM_N Books:

http://www.h-ngm-n.com/h_ngm_n-books/

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

Windows 7: Simplify your PC. Learn more.
http://www.microsoft.com/Windows/windows-7/default.aspx?
ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_evergreen1:102009

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356. Ken Chen
PAGE TURNER The Asian American Literary Festival
Tue 27 Oct 2009

Hey everyone,

Please see below for information regarding PAGE TURNER: The Asian American Literary Festival, presented on Nov 13-14 by The Asian American Writers' Workshop. It'll be a fun-fille quirky book bash with great writers like Sonny Mehta, Jhumpa Lahiri, Michael Ondaatje, David Henry Hwang, Ed Park, and others. Please forward to your lists, forums, Facebook accounts, and to whoever you think might be interested.

Ken Chen, Executive Director, The Asian American Writers' Workshop

The Asian American Writers' Workshop presents

PAGE TURNER: The Asian American Literary Festival

Friday & Saturday, Nov. 13-14, 2009

Pageturnerfest.org

Join the Workshop for PAGE TURNER, a two-day literary palooza that'll bring together more than thirty writers, including Jhumpa Lahiri, Michael Ondaatje, David Henry Hwang, Hari Kunzru, Ed Park, and Porochista Khakpour. This quirky but curated festival will also feature a former Chinese rocket factory worker, poets making video art, ukulele-strumming comedian Jen Kwok, Indian crime fiction, panels on internment and immigration, and a cocktail reception and awards ceremony. For schedule and tickets, please visit pageturnerfest.org.

EVENTS DETAILS

Friday, Nov. 13, 2009, 7-10pm

PAGE TURNER: GALA KICK-OFF DINNER

At Vermilion, 480 Lexington Avenue, NY, NY

$50 cocktail reception (7-8pm); $500 gala dinner (8-10pm)

A special cocktail reception and dinner honoring Sonny Mehta, who will receive a Lifetime Achievement Award from Michael "English Patient" Ondaatje. For tickets, visit aaww.org/dinner or call [redacted].

Saturday, Nov. 14, 2009, 11am-7pm

PAGE-TURNER: The Asian American Literary Festival

powerhouse Arena,

$5 per reading; $20 Day Pass; $10 Literary Awards & Reception Only; $25 All-Day Pass+Awards

A hip all-day reading series that'll feature more than some of the most prominent Asian American writers in the country, as well as stand-up comedians, academics, and the Twelfth Annual Asian American Literary Awards. The line-up includes: Jhumpa Lahiri, David Henry Hwang, Ed Park, Mort Baharloo, Monique Truong, Hari Kunzru, Meera Nair, Mohan Sikka, Hirsh Sawhney, Mae Ngai, Mitra Kalita, Alexander Chee, Ron Hogan, Rakesh Satyal, Jen Kwok, Porochista Khakpour, Ed Lin, Jennifer Hayashida, Jeff Yang, Sree Sreenivasan, Ravi Shankar, Hua Hsu, Dennis Lim, Julie Otsuka, Rea Tajiri, Sunaina Maria, Tania James, Hasanthika Sirisena, V.V. Ganeshananthan, Amitava Kumar, Lijia Zhang, Alexandra Chang, Purvia Shah, Walter Lew, Ye Mimi, and others. For a complete schedule and tickets see http://www.pageturnerfest.org.

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357. Intern AAWW

Nov 13 & 14 Asian American Literary Festival

Tue 27 Oct 2009

Dear Buffalo Poetics,

Could you help us at the Asian American Writers' Workshop to promote PAGE TURNER, The Asian American Literary Festival, which will be held on Friday November 13 and Saturday, November 14?

It would be great if you could post the information below about PAGE TURNER, The Asian American Literary Festival.

Thanks for supporting the Asian American Writers' Workshop!

AAWW Intern
==========

The Asian American Writers' Workshop presents

PAGE TURNER: The Asian American Literary Festival

Friday & Saturday, Nov. 13-14, 2009

Join the Workshop for PAGE TURNER, a two-day literary palooza that'll bring together more than thirty writers, including Jhumpa Lahiri, Michael Ondaatje, David Henry Hwang, Hari Kunzru, Ed Park, and Porochista Khakpour. This quirky but curated festival will also feature a former Chinese rocket factory worker, poets making video art, ukulele-strumming comedian Jen Kwok, Indian

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Saturday, Nov. 14, 2009, 11am-7pm

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powerhouse Arena,

$5 per reading; $20 Day Pass; $10 Literary Awards & Reception Only; $25 All-Day Pass+Awards

A hip all-day reading series that’ll feature more than some of the most prominent Asian American writers in the country, as well as stand-up comedians, academics, and the Twelfth Annual Asian American Literary Awards. The line-up includes: Jhumpa Lahiri, David Henry Hwang, Ed Park, Mort Baharloo, Monique Truong, Hari Kunzru, Meera Nair, Mohan Sikka, Hirsh Sawhney, Mae Ngai, Mitra Kalita, Alexander Chee, Ron Hogan, Rakesh Satyal, Jen Kwok, Porochista Khakpour, Ed Lin, Jennifer Hayashida, Jeff Yang, Sree Sreenivasan, Ravi Shankar, Hua Hsu, Dennis Lim, Julie Otsuka, Rea Tajiri, Sunaina Maria, Tania James, Hasanthika Sirisena, V.V. Ganeshananthan, Amitava Kumar, Lijia Zhang, Alexandra Chang, Walter Lew, and Ye Mimi. For a complete schedule and tickets seehttp://www.pageturnerfest.org.

==========

--
Intern: Asian American Writers' Workshop

The Asian American Writers' Workshop
16 West 32nd Street, Suite 10A
New York, NY 10001
Between 5th Avenue and Broadway

Subway
N, R, Q, W, F, B, D, V trains to 34th Street/Herald Square

4, 5, 6 trains to 33rd Street
1, 2, 3, 9 trains to 34th Street

[redacted]

Literary readings: http://www.aaww.org/aaww_events.html
$5 Suggested Donation

Creative Writing Workshops: http://www.aaww.org/events_workshops.html

↑ Index

358. **Sarah Sarai**
Re: Paul Zukofsky + Dr. King's children
Tue 27 Oct 2009

It's not easy having parents, but jeeze.

Martin Luther King Jr's kids settled this month. There was a time I couldn't find his essays to BUY. Writers are allowed to make money (not me, I'm not allowed, but other writers). Though not for each syllable.

http://www.guardian.co.uk/world/2009/oct/13/martin-luther-king-children-feud

Sarah Sarai
http://www.blazevox.org/bk-ss2.htm

↑ Index

359. **Sarah Sarai**
Jack Wiler, sad news
Tue 27 Oct 2009

Poet Jack Wiler passed away last week. His books were *Fun Being Me* and *I Have No Clue.*
His Web site:
http://jackwiler.com/

I'm not sure what to say here, but I posted a tribute on my blog:
http://my3000lovingarms.blogspot.com/2009/10/rip-jack-wiler-fun-being-him.html

Sarah Sarai
http://my3000lovingarms.blogspot.com/

↑ Index

360. mIEKAL aND
tENTATIVELY, a cONVENIENCE: Multiple Projections: 1978 to 2009
Tue 27 Oct 2009

Begin forwarded message:

> *From: "tENTATIVELY, a cONVENIENCE" <[redacted]>*
> *Date: October 27, 2009 9:47:36 AM CDT*
> *To: [redacted]*
> *Subject: Multiple Projections: 1978 to 2009*
>
> *Yep, I've made a 10 minute retrospective movie of some of my multiple projection pieces of the last 31 yrs.*
> *& it's on my YouTube channel where you can see it in glorious lo-fidelity! Try to make out the intricate details!*
> *I'm very proud of this material, I've been exploring multiple projection*
> *possibilities for a long time & I've never gotten much credit for it.*
> *I DON'T do those gratuitous multiple projections where one takes found films & projects them willy-nilly as if that's all there is to it.*
> *Most of these projections are highly calculated & have more innovations*
> *than you can shake a laser pointer at.*
>
> *http://www.youtube.com/watch?v=6smYCjQPuXM*
>
> *&, as usual, if you want to be removed from my bulk mailing list just tell me so! I usually hate getting bulk emails too!*
>
> *yr pal,*
>
> *tENT*

↑ Index

361. Stephen Baraban
Zukofsky quoting Blake
Tue 27 Oct 2009

A lovely example of Louis Zukofsky's way with quotations is the playlet to be found in _Prepositons_ wherein a visitor comes and speaks with William and Catherine Blake. William Blake's utterances in the playlet are all qoutes from the man's work. At one point WB pronounces from one of his Notebook Poems--

I have mental joys and mental health,
Mental friends and mental wealth

It's clear what Blake means in the notebook poem--My mind to me a Kingdom is (as an Elizabethan poet once wrote), whatever my outward condition--but isolated in the Zukofsky skit, the phrase "mental health" has that other (20th century, or when *was* the phrase first used for sanity?) signifigance, and challenges all the people who have ever called Blake "mad".

--- On Thu, 10/22/09, Skip Fox <[redacted]> wrote:

> *From: Skip Fox <[redacted]>*
> *Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse*
> *To: [redacted]*
> *Date: Thursday, October 22, 2009, 12:05 PM*
> *Oh, yes, Louis Zukofsky (who is not*
> *an ass) quoted hundreds of other writers*
> *in Bottom on Shakespeare. While it is true that these works*
> *were generally*
> *no longer under copyright protection, it does indicate how*
> *far Paul*
> *Zukofsky's spirit is from the source.*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]]*
> *On*
> *Behalf Of Alan Sondheim*
> *Sent: Wednesday, October 21, 2009 1:23 PM*
> *To: [redacted]*
> *Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse*
>
> *Are you sure this is for real? It reads very much*
> *like a parody...*
> *On the other hand everyone has all time permission to quote*
> *me at any*
> *length without further ado or attribution*
>
> *- Alan*
>
> *Paul Zukofsky on quoting mom & dad.*
>
> *---------- Forwarded message ----------*
> *From: Geraldine Monk <[redacted]>*
> *Date: Wed, Oct 21, 2009 at 8:07 AM*
> *Subject: Fw: Louis Zukofsky is a first-rate arse*
> *To: [redacted]*

> *Sent: Wednesday, October 21, 2009 7:16 AM*
> *Subject: Fw: Louis Zukofsky is a first-rate arse*
>
> *Check out the below and then make sure you are nice to*
> *your children!*
> *P.Z. gets more barking. I'm still alarmed about*
> *by the shtupp means -*
> *if you 'shtupp an alligator' would it be pleased to*
> *see you or not?*
>
> *http://www.z-site.net/copyright-notice-by-pz/*
>
> *all posts. Check*
>
> *posts. Check guidelines*

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362. **Catherine Daly**

Re: Paul Zukofsky + Dr. King's children

Tue 27 Oct 2009

Coretta set up the problem; she tightly controlled the estate until 1) the sale to Stanford, 2) her death. That's why one couldn't find his stuff.

The relatively recent sales of archives and copyright do fuel a lot of this, but some people argue that we are seeing the last round of these sales. Some of the reasons are that there are vast quantities of electronic - format materials archivists aren't quite ready to deal with (including sorting the wheat from the chaff), and another is that there are certain items that used to be kept by writers that are no longer kept by them.

--
All best,
Catherine Daly
[redacted]

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363. **sandra de 1913**

1913's newests: Issue 3 & READ & more!

Tue 27 Oct 2009

Dear comrades,

After a super-hiatus, 1913 is pleased as punch to announce our NEW & forthcoming publications!

- *1913 a journal of forms, Issue 3*<http://www.journal1913.org/issue3.html>features 1913 Prize Co-Winners * Kristin Luke & Andrew Zawacki* and mind-bending poetry, prose, essay, translation, collaboration, image, and everything inbetween from Yuyen Chang, Norma Cole, Joshua Clover & Chris Nealon, Tyrone Williams, Jena Osman, Evie Shockley, Lara Glenum, Noah Eli Gordon, Valerie Mejer, Dan Beachy-Quick...& more! - *READ <http://www.spdbooks.org/Producte/9780977935147/read.aspx>,* an annual anthology of inter-translation from the Tamaas seminars in Paris, features work by Pierre Joris, Habib Tengour, Marie Borel, Sarah Riggs, Jean-Jacques Poucel, Frederic Forte, Vincent Broqua, and Charles Alexander!

Forthcoming books from 1913 Press include:

- *Ozalid* by Biswamit Dwibedy
- *Hg, the liquid* by Ward Tietz
- *Big House/Disclosure* & *Four Electric Ghosts*, two collaborations from Mendi + Keith Obadike

Stay Tuned for *1913 a journal of forms, Issue 4* in early 2010, featuring 1913 Prize Runners-Up *Joel Chace & Lynn Xu*, and new work by Edwin Torres, Susan Maxwell, John Yau, Brian Kim Stefans, Sara Veglahn, Cathy Wagner, Alistair McCartney, Karena Youtz, Srikanth Reddy, Adrian Kien & Kelly Packer, Jordan Davis, Tom Orange, Catherine Daly...and more!

1913 is proud to welcome* Le Board*: Eleanor Antin, Rae Armantrout, Thalia Field, Scarlett Higgins, Jen Hofer, Matthew Hofer, Fanny Howe, Joseph Jeon, John Keene, Sawako Nakayasu, Claudia Rankine, Jerome Rothenberg, Cole Swensen, John Yau. (Any errors in editing or judgment are the sole responsibility of the editrice, Sandra Doller, and do not relect any flaw on the part of the generous humanity & finer sensibilities of Le Board.)

1913 is not currently reading submissions for books or the journal, but stay tuned for upcoming reading periods...

All 1913 publications are available via* Small Press Distribution<http://www.spdbooks.org/Search/Default.aspx> *.

Many thanks for yr support of small presses,
Sandra Doller (née Miller)
founder & editrice of 1913 a journal of forms & 1913 Press
*
http://www.journal1913.org
http://www.spdbooks.org/Producte/1548991403/1913-a-journal-of-forms-issue-3.aspx
http://www.spdbooks.org/Producte/9780977935147/read.aspx

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364. **Amanda Earl**
AngelHousePress Essay # 9 by Phil Hall
Tue 27 Oct 2009

---

i'm pleased to announce a new essay for October. it's by Phil Hall and is entitled "A Blunt Garde: The False Politics of Honesty."

i hope you get a chance to read the essay and that it sparks poetic dialogue...

you will find the essay at www.angelhousepress.com under essays.

best wishes,

Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

↑ Index

365. **Chris Jones**
Re: Off topic query -- The Poetics of Hate
Wed 28 Oct 2009

On Mon, 2009-10-12 at 19:41 -0700, amy king wrote:
> It can only happen in 'backwards' towns like Laramie, Wyoming?

Apologies, I had hoped for some time for a longer response, however that may not be.

In Deleuze and Guattari, A Thousand Plateaus, there is a discussion of micro fascism where the fascist in you is not over there. While to some this may appear a difficult and complex theory of subjectivity my lesbian feminist philosophy lecturer, Marie Curnick, considered it accessible to undergrads such as myself, and even if graduate students travelled from Paris, UK and Canada to attend these seminars.

To look to a poetics of hate we need look no further then Aristotle and Kant. This may come as some shock to those of the liberal arts academy, but how often must it be said that Kant, following Aristotle's categories with his precious correct use of the faculties, excludes women, gays and those not said to have a white skin, from reason and as such, immanent critique. It is right here, inside the writings of Aristotle's poetics and Kant's aesthetics that the poetics of hate is to be found.

Don't dare accuse me with your Kantian tribunal backed up by the ancient ignorance of an Aristotle era long past a decent use by date.

I have found this article on the Australian gay surrealist painter, James Gleeson from which this quote:

With some justification surrealism hasnâ€™t been thought of as offering a very propitious milieu for anyone who did not subscribe to the ideology of heterosexual love. The virulence of its leader in denouncing same-sex sexuality is notorious, and has been assumed to stand for the movement as a whole.

Perhaps, it can only happen in Australia?

www.surrealismcentre.ac.uk/.../journal6/.../James%20Gleesonjk4.pdf

with best wishes, Chris Jones.

PS, must cool memories two come into this? He said destroy, not deconstruct.

↑ Index

366. Chris Jones

James Gleeson URL (Poetics of hate)

Wed 28 Oct 2009

Sorry for this but it has come to my attention that the James Gleeson gay Australian surrealist URL seems to go nowhere. (Gee, even the world wide web is homophobic and you think me an hysterical queen...)

Google this and you should find it... james gleesonâ€™s desiring production

...or try again...

www.surrealismcentre.ac.uk/.../journal6/.../James%20Gleesonjk4.pdf

↑ Index

367. DAWN APRIL LONSINGER
Call for Hybrid and/or Collaborative Writing
Wed 28 Oct 2009

I have been a subscriber to this list for quite some time now, but this is my first request to post. I didn't see anything about formatting in the guidelines so I hope this is fine. Thank you for your help.

My best & birds, dawn lonsinger

Please Post:

Call for Submissions
for a Special Issue of WHR (Spring 2010) ::

HYBRID // COLLABORATIVE

edited by Lance Olsen, Karen Brennan, Craig Dworkin & Paisley Rekdal

Submit your hybrid and/or collaborative work through March 30th to :::

Western Humanities Review
Hybrid / Collaborative Issue
c/o dawn lonsinger
University of Utah English Dept.
255 S. Central Campus Drive, LNCO 3500
Salt Lake City, UT 84112

↑ Index

368. John Perman
Idiolects of Silence
Wed 28 Oct 2009

A reminder to Listserve readers : My new Idiolects of Silence, is available in pdf format from [redacted]. The book collects poems from the past decade or so wch explore, among other concerns, notions of constriction and release in language, bound by such as space count in mono spacing, while holding to lyrical embeds. Feel free to ask for a copy.

↑ Index

369. Rob McLennan
lake, oh pure contradiction
Wed 28 Oct 2009

---

another fragment of rob's toronto memoir:

http://www.openbooktoronto.com/articles/lake_oh_pure_contradiction

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

370. amy king

This Friday, October 30th @ 7 p.m. ~ Cara Benson, Elizabeth Bryant, Carla Drysdale, Brenda Iijima, Magus Magnus & Moez Surani with special guest host Julian Brolaski!

Wed 28 Oct 2009

October 30th, Friday @ 7 p.m.
~ Cara Benson, Elizabeth Bryant, Carla Drysdale, Brenda Iijima, Magus Magnus & Moez Surani

with special guest host Julian Brolaski!

Cara Benson edits Sous Rature. Her first full length book (made) is forthcoming from BookThug in 2010. Her chapbook Quantum Chaos and Poems: A Manifest(o)ation (BookThug) co-won the 2008 bpNichol Prize. Other chaps include He Writes (No Press), UP (Dusie Kollectiv), and Spell/ing ( ) Bound (ellectrique press) with Kai Fierle-Hedrick and Kathrin Schaeppi. Benson edited the interdisciplinary book Prediction forthcoming from Chain. She lives and writes in the analog world of upstate NY. Her online home is necessetics. ~

Elizabeth Bryantâ€™s newest book, (nevertheless enjoyment, is forthcoming fall 2009 from Quale Press. Her writing appears in many print and online journals including Wheelhouse Magazine, Coconut, Dusie, Bombay Gin, Key Satch(el), Gerry Mulligan, and Intercapillary Space. She is the editor of CR79 Books, and the ongoing writing experiment Defeffable. She also co-curates the Bard Roving Reading Series. ~

Carla Drysdale was born in London, Ontario and was educated at Ryerson university in Toronto as well as Sarah Lawrence College in New York. Her poems have appeared in Canadian and US journals, including the Literary Review of Canada, Canadian Literature, the Fiddlehead, Global City Review, The Same and LIT. She has won several fellowships to the Virginia Center for the Creative Arts, where she collaborated with Pulitzer-prize winning composer David Del Tredici, who set her poem, â€˜New Yearâ€™s Eveâ€™ to music. She recently relocated from NYC to Geneva, Switzerland, where she works as a public radio journalist. Her first book of poems, Little Venus, is being published in October by Torontoâ€™s Tightrope Books. ~

Brenda Iijima is the author of Animate, Inanimate Aims (Litmus Books) and Around Sea (O Books). Two books are forthcoming in the near future: revv. youâ€™llâ€”ution (Displaced Press) and If Not Metamorphic (Ahsahta Press). She is currently researching all the women who were murdered in her hometown of North Adams, Massachusetts as well as writing an encyclopedia of animals used by humans as surrogates. She publishes chapbooks on Portable Press at Yo-Yo Labs. ~

Magus Magnusâ€˜ Verb Sap came out from Narrow House of Baltimore in autumn of 2008. Pieces from this work also form the basis of an ongoing experimental musical collaboration with flutist Jennifer Lapple, titled â€œVerb Sap recitative.â€ Over the past year, M.â€™s online radio show on blogtalkradio, titled â€œMMmâ€¦ Utteranceâ€ featured readings from Verb Sap, some earlier work, and from his upcoming book Imposter!: instances, regrets. M. reads regularly around the Baltimore-D.C. area, and his work has appeared in Viviparous Blenny, Shattered Wig Review, the ie Reader, and more; as director of Yockadot Poetics Theatre Project, he enjoys showcasing poets and performers dedicated to exploring the variety of ways text can be induced to leap off the page live. M. lives in Alexandria, Virginia, with his wife Manya Magnus, and their two children, Hero (age 9), and Gryphon (about to turn 4). ~

Moez Suraniâ€™s poetry and short fiction have been published widely in Canada. He has served as a writer-in-residence for the Toronto Catholic District School Board and curator for the Strong Words Reading Series in Toronto. Among his awards is a 2008 Chalmers Arts Fellowship, which supported an extended research stint to India and East Africa. His debut collection of poems (September, 2009) is titled Reticent Bodies.

guest hosted by

Julian T. Brolaski is the author of the chapbooks Hellish Death Monsters (Spooky Press, 2001), Letters to Hank Williams (True West Press, 2003), The Daily Usonian (Atticus/Finch, 2004) and Madame Bovaryâ€™s Diary (Cy Press, 2005), Buck in a Corridor (flynpyntar, 2008) and the blog herm of warsaw. Xir first book gowanus atropolis is forthcoming from Ugly Duckling Presse in 2010. Brolaski lives in Brooklyn where xe writes poetry, serves as a Litmus Press editor, plays country music in The Low & the Lonesome (www.myspace.com/thelowandthelonesome), and curates Mongrel Vaudeville (http://mongrelvaudeville.blogspot.com).
at
Goodbye Blue Monday1087 Broadway(corner of Dodworth St)Brooklyn, NY 11221-3013[redacted]
J M Z trains to Myrtle Aveor J train to Kosciusko St

~
PHOTOS and VIDEO here -- http://stainofpoetry.com/

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htmÂ

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371. Hugh Behm-Steinberg
serendipity and webjournals
Wed 28 Oct 2009

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

↑ Index

372. Nicholas Michael Ravnikar
Re: serendipity and webjournals
Wed 28 Oct 2009

Hugh,

I edit a little zine called, The Bathroom. What I do is layout a PDF that contains all the authors. I think Dusie Press also uses the same model. http://bathroommagazine.wordpress.com

Best,
Nicholas

Hugh Behm-Steinberg wrote:
> Hi,

>
> The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.
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>
> We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.
>
> Many thanks,
>
> Hugh Behm-Steinberg
>
>
>
>
>
>

↑ Index

373. **Chad Sweeney**

Re: serendipity and webjournals

Wed 28 Oct 2009

Take a look at fou magazine. A lovely layout where you scroll down discovering all sorts of things. Cheers,Chad

--- On Wed, 10/28/09, Hugh Behm-Steinberg <[redacted]> wrote:

From: Hugh Behm-Steinberg <[redacted]>
Subject: serendipity and webjournals
To: [redacted]
Date: Wednesday, October 28, 2009, 10:40 AM

Hi,

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read a piece by someone you know, turn the page and discover someone you don't.

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Many thanks,

Hugh Behm-Steinberg

↑ Index

374. **Samuel Wharton**
Re: serendipity and webjournals
Wed 28 Oct 2009

---

sawbuck <http://sawbuckpoetry.blogspot.com> is set up so that the entry point to the poetry is appended to a small snippet of the work inside, but without the name of the poet attached.

also realpoetik, no tell motel, & a few others publish only one author at a time, so that every reader is focused on whoever is the current featured writer.

~samuel wharton, editor, sawbuck

On Wed, Oct 28, 2009 at 10:40 AM, Hugh Behm-Steinberg <
[redacted]> wrote:

> *Hi,*
>
> *The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.*
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> *I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.*
>
> *We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.*
>
> *Many thanks,*

> *Hugh Behm-Steinberg*

↑ Index

375. **Cara Benson**
Re: serendipity and webjournals
Wed 28 Oct 2009

This is an interesting thought, though I don't necessarily Hugh,

This is an interesting thought, though I don't necessarily agree that one reads a print journal page to page and not in a similar way one might click on a web contribution. That is, according to the author name. The thing in hand, of course, does lead to a flipping around or an accidental falling open, whereas content mediated through screen seems to require a more intentional engagement with the line-up hidden "behind" the home page. The index as gatekeeper.

Having said that, I have blind clicked on pages all over the web. Even blind selected text. Literally closed my eyes before I click or highlight to see what the pointer lands on. You could include an editorial note that suggests a variety of random approaches.

Or the index page could list only the first contributor, and to get to each subsequent page one must click through the first contribution. No way through but forward. Of course, this could frustrate some. "Lose" others. Piss off contributors who come later in the queue. I think it would be an interesting experiment. One that may well already be happening somewhere.

I look forward to what you do with it!
Cara

_____
http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

_____
From: Hugh Behm-Steinberg <[redacted]>
To: [redacted]
Sent: Wed, October 28, 2009 1:40:29 PM
Subject: serendipity and webjournals

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

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Many thanks,

Hugh Behm-Steinberg

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376. steve russell

Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Wed 28 Oct 2009

---

i have family from Nova Scotia. I remember the unfortunate lack of indoor plumbing when i was there 30 plus yrs ago. The most delicate matters of personal hygene were conducted in what was called an "Out/House." I was greatly saddened to note the lack of common household amenities our neighbors from the north had to endure. Correction: I was very young and a complete asshole and probably gloated over the primitive living conditions. I suspect things have improved.

Saul Bellow, he dead.

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Mon, October 26, 2009 1:16:22 AM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Yeah, several science Nobels to Canadians,
and a Nobel Peace prize.
And if Saul Bellow hadn't skipped the country, a fiction one.

On Oct 24, 2009, at 8:59 AM, steve russell wrote:

> *damn, the light of inspiration has blinded me with the following insight: each year, 2 nobels should be awarded. One, to a deserving recipient who's actually alive, and another to Joseph Conrad. Conrad's pessisismism (how many ssss in pessis...guess*

it's back to remedial speling class) was the only thing that could shut Bertrand Russell up. Russell was impressed enough by Conrad to name a son after him.

btw, George, do they give nobels to Canadians? I seemed to recall some Canadian winning one of the science awards.

From: George Bowering <[redacted]>
To: [redacted]
Sent: Tue, October 20, 2009 7:33:04 PM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

That's what it appears to be, all right.

gb

On Oct 20, 2009, at 11:51 AM, steve russell wrote:

fuck it, i'll reply to my previous post. Mueller, for all i know, was an excellent choice. Margaret Atwood has enough prizes. As far as the noble committee looking beyond Europe, who can really tell. They made an excellent decision when they choose W Soyinka for the prize, when they finally reconized a resident of an African nation that wasn't of European ancestery. But when they give the Goddamn peace prize to a head of State, or to anyone who has the ear of the State (Kissinger), their repeating the dopey mistakes they should have learned to avoid. Eventually, they'll give the prize for peace to a pro wrestler who assumes the lotus postition when he enters the ring. I almost wonder if there's a point to giving a nobel for literature in a post literate world.

From: steve russell <[redacted]>
To: [redacted]
Sent: Mon, October 19, 2009 1:50:05 PM
Subject: Re: Herta Mueller wins 2009 Nobel literature priz--response to Joel

the damn thing is a joke. if Obama can win the Nobel Peace prize, an illiterate pre-schooler may soon be nominated for the lit prize. perhaps i'm a bit cynical, but i seriously doupt that that's the case.

From: Bobbie Lurie <[redacted]>
To: [redacted]
Sent: Sat, October 17, 2009 2:15:41 PM
Subject: Herta Mueller wins 2009 Nobel literature priz--response to Joel

Very well put, Joel.
thank you--
Bobbi

Date: Thu, 15 Oct 2009 10:20:35 -0700
From: Joel Weishaus <[redacted]>
Subject: Herta Mueller wins 2009 Nobel literature priz

This is a multi-part message in MIME format.

Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Johanna;

I would add that to most of the American media it wasn't even worthwhile =
investigating who Meuller is and why she won the prize. However, even =
when Americans win a Nobel, it's hardly covered, as it has no =
entertainment value. I think it has more to do with ignorance than =
jingoism.
As for not many American writers getting a Nobel in literature, we =
should be more concerned with our high rate of illiteracy than with who =
wins what literary prize.

-Joel =20

George Harry Bowering
Younger than W.P. Kinsella

George Cletis Bowering
Slow to anger. Well, slow about everything.

↑ Index

377. Stephen Vincent
Re: serendipity and webjournals
Wed 28 Oct 2009

Here is a possibly high risk (of lost readership) suggestion: 1. Do not disclose anybody's name on either their pieces or on the Contents page. This will compel folks to look at content. 2. A la 'twitter' let your editors choose the most 'delicious' quote of lines from either prose piece or poem. Provide the option for a link to the whole piece. (This would help eliminate the problem of readers who balk at the idea of having to read a whole magazine). 3. Provide name and artist for any piece, only on request, one at a time.

Good luck, Hugh!

Stephen Vincent
who still keeps an active blog!
http://stephenvincent.net/blog/

--- On Wed, 10/28/09, Hugh Behm-Steinberg <[redacted]> wrote:

From: Hugh Behm-Steinberg <[redacted]>
Subject: serendipity and webjournals
To: [redacted]
Date: Wednesday, October 28, 2009, 10:40 AM

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

↑ Index

378. **Murat Nemet-Nejat**
Re: serendipity and webjournals
Wed 28 Oct 2009

Hugh,

You hit the biggest problem with the web world and its logic. while it appears to open us up to a wide wide world -and in some way it does- in a deeper, pernicious way narrows it, potentially to the size of provincial village.

Ciao,

Murat

On Wed, Oct 28, 2009 at 1:40 PM, Hugh Behm-Steinberg <
[redacted]> wrote:

> *Hi,*
>
> *The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.*
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> *I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.*
>
> *We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*

↑ Index

379. Camille Martin
new at Rogue Embryo
Wed 28 Oct 2009

New on my blog:

Audio Issue of From East to West
One-Stop Shopping: Tuxedos and Po-Boys
Joan Retallack's Little Universes
under the dome

Reciprocal link exchange welcome – just email me and I'll be happy to include a link to your website or blog.

Feedback is also welcome.

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

↑ Index

380. Mark Weiss
Re: Fwd: Fw: Louis Zukofsky is a first-rate arse
Wed 28 Oct 2009

Every academic journal I've dealt with is hypersensitive to permission issues. Literary types might be unaware, but their editors crack the whip.

At 12:08 PM 10/22/2009, you wrote:
>I think that this may be true, but are we sure it is true?
>
>Is some of the bitterness coming from his having been in an academic
>environment?
>
>Is some of it because literary types might not know as much about
>getting permissions for musical performance -- not know about this as
>much as musicians?
>

>On Thu, Oct 22, 2009 at 5:29 AM, Jonathan Ball <[redacted]> wrote:
> > I may only be quoted if the quotes are attributed to Shakespeare instead of
> > me. But seriously, if PZ wants to make some money from dear ol' dad's
> > literary leavings, as he proclaims he does, he should do less to discourage
> > scholarship.
> >
>
>--
>All best,
>Catherine Daly
>[redacted]
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

↑ Index

381. Michael Tod Edgerton
Re: serendipity and webjournals
Wed 28 Oct 2009

When looking at web journals I always click on those names I know first, but I also always click on some I don't, as I want, of course, to come to know the work of new writers, too. I do think it would be fun, however, if you installed both "next" and "shuffle" buttons that would move the reader through the site more or less blindly. I'm trying to remember offhand whether and where I've seen this before on literary sites, but I'm blanking....

All best,

Michael Tod Edgerton

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

_____
From: Hugh Behm-Steinberg <[redacted]>
To: [redacted]
Sent: Wed, October 28, 2009 1:40:29 PM
Subject: serendipity and webjournals

Hi,

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Many thanks,

Hugh Behm-Steinberg

↑ Index

382. **Mark Weiss**

Fwd: The Whole Island: Cuban Poetry Anthology (November 5)

Wed 28 Oct 2009

> *If you're having trouble viewing this email, you*
> *may*
> *<http://t.lt01.net/m/3a4QdFtrbSZUKRr3uCH0F3RZPOQnl_XbihLrPrSXafGqykQNgg*
> *>see*
> *it*
> *online.*
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Book presentation and readings (bilingual)

The Whole Island: Six Decades of Cuban Poetry

University of California Press

Thursday, November 5
7:00 pm
Free admission

Editor Mark Weiss will read with Christopher Winks, Margaret Carson, and Iraida Iturralde from his new anthology, the first comprehensive bilingual overview of Cuban poetry to be published during the past sixty years, compiling a breadth of iconic authors including NicolÃ¡s GuillÃ©n, JosÃ© Lezama Lima, and Nancy MorejÃ³n, as well as poets who remain almost unknown to the English-speaking world, such as Fina GarcÃa Marruz, JosÃ© Kozer, and RaÃºl HernÃ¡ndez Novas. The anthology is an essential source for understanding the literature and culture of Cuba, its diaspora, and the Caribbean at large. "A masterwork of cartography: a map of what is, for English-language readers, an almost entirely unexplored territory, full of poets at home or in the diaspora whom we ought to know."—Eliott Weinberger This event has been organized in collaboration with the Cuban Cultural Center of New York

Reservations:
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Americas Society gratefully acknowledges the generous support of our Literature Program donors: Honorary Benefactor Amalia Lacroze de Fortabat, The Reed Foundation, and the Program for Cultural Cooperation between Spain's Ministry of Culture and U.S. Universities. The Literature Program is also made possible, in part, with public funds from the New York State Council on the Arts, a State Agency, and the New York City Department of Cultural Affairs.
In-kind support is provided by the SalÃ³n Literario LibroamÃ©rica.
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Non-Members Admission - Limited seating will be available five business days prior to each Culture program on a first-come, first-served basis. Please visit our <http://t.lt01.net/m/ff4GdFtrbSZUKRr3uCH0F3RZPOQnjTk4bsEpIyRqSoYuzw6KMA>events calendar for registration information.

Location and Hours

All our culture programs are free, open to the

public, and take place at Americas Society,
unless noted. We are located at 680 Park Avenue
at 68th Street in New York City. To arrive by
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<http://t.lt01.net/m/77aGdFtrbSZUKRr3uCH0F3RZPOQnYW7LVjhfzb05fqirORe-CA>Map.
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About Americas Society

Americas Society is the premier forum dedicated
to education, debate and dialogue in the
Americas. Our mission is to foster an
understanding of the contemporary political,
social and economic issues confronting Latin
America, the Caribbean and Canada, and to
increase public awareness and appreciation of
the diverse cultural heritage of the Americas
and the importance of the inter-American relationship.

> *Image: The Whole Island: Six Decades of Cuban Poetry, image courtesy of University of CA Press.*
> *[]*

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

↑ Index

383. Andy Gricevich
Open Submissions for CANNOT EXIST
Thu 29 Oct 2009

Submissions are now open for the sixth issue of CANNOT EXIST.

CANNOT EXIST is a print magazine of poetry that especially loves strangeness and urgency (in particular, work that deals in some way with sociopolitical and philosophical issues--but we take all kinds, as long as it thrills us).

Submissions will remain open until December 1st. The issue (we think) will be out in mid-January.

Please visit the website, http://cannotexist.blogspot.com for submissions guidelines.

Also, consider reading the previous issues--but act fast! Issue 4 is sold out; there are a couple of copies of #3 left, and only a couple more of #5!

all the best to you all,

Andy Gricevich
editor, CANNOT EXIST

↑ Index

384. Grant Jenkins
serendipity and webjournals
Thu 29 Oct 2009

Hugh,

The online journal, Toxic <toxipoetry.com> seems to have found a way around the problem you describe with typical html poetry sites. Their flash/shockwave interface allows you to ³flip² through the journal, easily checking out ³what you don¹t know.² Check it out.

Grant

Grant Matthew Jenkins, Assoc. Prof.
Director of the Writing Program
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

385. Robert Dewhurst
cfp: HANNAH WEINER // WILD ORCHIDS
Thu 29 Oct 2009

"We have unknown collaborators." -- Hannah Weiner

WILD ORCHIDS, a journal of affective and inspired forms in literary criticism, is seeking submissions for its second volume, focused around the life and writing of East Village poet Hannah Weiner. Because Weiner's own writing so electrifyingly opens itself onto different voices, we feel her work lends itself particularly well to inventive modes of critical contact that dispense with the pretense of "remove" normal to academic discourse. We do not have any one form in mind, but would instead like the issue to chart how Weiner might be critically "collaborated" with today, in ways that make the most sense within contributors' own contemporary practices as poets, scholars, and fans.

All submissions should be sent to <[redacted]>, by January 1st, 2010. We suggest you have look at our first issue (on Herman Melville) before contributing. Copies remain at:

http://wildorchids.endingthealphabet.org

Hope to hear from you.

Robert Dewhurst & Sean Reynolds, eds.

↑ Index

386. Jason Harmon
Re: serendipity and webjournals
Thu 29 Oct 2009

How about mixing/sprinkling poems by each author throughout one or more web pages & having the links be positional. So, if Peacock has 5 poems in Eleven Eleven, poem 1 may be in between two authors and poem 2 may be in

between 2 other authors, etc. The viewer would bump into the other poems when scrolling...although this doesn't measure the clicks.

OR extra links embedded near the results, so if Davies is the initial click, place some extra links after those poems (to other poets). The text of the link could say anything. You could get very fancy & randomize the link.

Jason Harmon

On Wed, 28 Oct 2009 10:40:29 -0700, Hugh Behm-Steinberg
<[redacted]> wrote:

>Hi,
>
>The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.
>
>I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.
>
>We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.
>
>Many thanks,
>
>Hugh Behm-Steinberg
>
>
>
>

↑ Index

387. **Jim Andrews**
Klee Flowers
Thu 29 Oct 2009

Klee Flowers: http://vispo.com/dbcinema/klee

This is a series of 140 images made of pictures of paintings by Paul Klee.

I made the images in dbCinema, which is a graphic synthesizer and langu(im)age processor I'm writing in Adobe Director, which is a 'multimedia authoring' program sort of like Flash. In dbCinema, one creates 'brushes'; each brush is assigned a concept--you type the concept--and then dbCinema does a google image search on the concept and retrieves images from the net related to the concept; then dbCinema uses those images as 'paint'.

Boo (k),
ja
http://vispo.com

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2009

243 messages · Thu 29 Oct 2009 – Mon 30 Nov 2009

November 2009 was a month about who gets counted — which books make the year-end lists, which poets get the prizes, which names a discipline keeps and which it quietly drops. Two hundred and forty-three messages moved through the list, and its currents ran between an omission that stung and an honor that surprised, with the death of a great systematizer of thought passing through in the background. The month kept asking, in different registers, the same question: on what authority does anyone decide whose work counts?

The omission came from the trade's own bible. Publishers Weekly had published its best books of the year and put not a single woman on the list, and the room took up the scandal under a bitterly ironic heading, the flat proposition that women simply do not write good books — the kind of sentence that names an injustice by stating it deadpan. It was the recognition machine caught in the act of not seeing half the field, and the list, which had spent years auditing its own exclusions, recognized the pattern instantly.

The honor came as a happy shock. Keith Waldrop had won the National Book Award for Poetry — a quiet, experimental, long-undersung poet suddenly handed the establishment's laurel — and the room erupted in delight, one member cheering that there had been *"Many good nominees this time and a superb winner"*. Against the Publishers Weekly blindness, Waldrop's prize felt like the machine getting one right for once, the obscure and deserving lifted instead of overlooked.

In the background a larger reckoning passed. Claude Lévi-Strauss died at the very end of October, at a hundred years old, and the news reached the room in November — the anthropologist who had taught a century to see myth and kinship as systems of structure, the grandfather of the structuralism the list's theory had been built on and had spent years quarreling past. His death closed a long chapter in the thought that underwrote the whole enterprise of reading poems as systems of signs — a passing the room registered almost in an aside, the way a household notes the death of a great-grandparent whose ideas it has long since absorbed, quarreled with, and half outgrown.

I have set November down exactly as the archive delivered it — the year-end list with no women on it, Waldrop's surprising and beloved win, and the death of the man who taught the century to think in structures — because it was the month the

list watched the machinery of recognition run hot and cold in the same weeks, blind to the women and generous to the outsider, and felt how arbitrary the whole apparatus of counting is. A room that will call out a best-of list for erasing half of poetry, cheer an experimental poet into the winner’s circle, and pause to bury the father of structuralism is a room that knows recognition is never neutral, and that the only honest response to every list of who counts is to ask, again, who made it, and who got left off.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 243 in all.

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171. David Kirschenbaum — Advertise in Boog City's Small Presses Issue
172. Jason Harmon — Ghostlier Demarcations - looking for a copy
173. Jason Nelson — Call for Artwork/Poetry/Text Hybrid Experiments.

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174. David Kirschenbaum — Boog City presents Brave Men Press
175. Chris Jones — Re: TENDENCIES 11/17: King, Koestenbaum, & Doyle
176. PJ — from east to west - pushcart nominations
177. mIEKAL aND — Using the autocomplete feature in google search

178. Catherine Daly — Re: Ghostlier Demarcations - looking for a copy
179. cris cheek — S (W) O P this saturday
180. cris cheek — post _ moot 2010 proposals and creative proposals deadline is this friday Nove...

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181. Alan Sondheim — FW: <nettime> Phil Agre's gone missing (fwd)
182. Charles Bernstein — Duke/boundary 2
183. Christian Nagler — NONSITE ll event: performance and talk with Marcus Civin
184. Mairead Byrne — oh keith waldrop!
185. Rosalie Calabrese — Poetry Reading in NYC
186. Paul Nelson — SPLAB News (& NW Stuff)
187. Rob McLennan — rob's second novel
188. amy king — Tomorrow -- Friday, final Stain reading of 2009 -- Lily Brown, DéLana R.A. Dame...
189. maxpaul — Re: oh keith waldrop!
190. Aldon Nielsen — I need a copy of . . .
191. Ann Bogle — Re: Duke/boundary 2 & query re: disability poetics
192. Ryan Daley — Re: oh keith waldrop!
193. Mairead Byrne — Re: oh keith waldrop!
194. George Bowering — Re: oh keith waldrop!
195. Poetry Project — Upcoming Events at The Poetry Project

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196. Michael Tod Edgerton — Re: oh keith waldrop!
197. George Bowering — Re: oh keith waldrop!
198. Michael — THE ROCKPILE ON THE ROAD TOUR-- LAST STOP, ST. LOUIS!
199. Jessica Beard — CFP: Reimagining the Poet-Critic
200. Al Filreis — PennSound podcast for Thanksgiving
201. Stephen Vincent — Homeless Blankets - New de blog
202. Jane Sprague — New from Palm Press: ONE by Jen Hofer

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203. julia bloch — Emergency reading: Brolaski and Donovan, 11/24, in Philly
204. Gloria Mindock — Cervena Barva Press announces "Celebrity Slumbers" by Judson Hamilton
205. Stuart Ross — Re: oh keith waldrop!
206. Gloria Mindock — Cervena Barva Press Announces a New chapbook "Catching the Light 12 Haiku ...
207. Jane Sprague — New from Palm Press: Longer I Wait, More You Love Me by Wendy S. Walters

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208. Howe, William R. Dr. — Book Launch
209. Camille Martin — new at Rogue Embryo

23 NOV 2009

210. Paul Nelson — Brenda Hillman
211. Jennifer Karmin — Looking for contacts in Kenya
212. Jonathan Penton — last call for The First Annual WRITE REAL GOOD Poetry Chapbook Contest!
213. peter ganick — [Volumes 01 - 07 of Remove A Concept are available now]

24 NOV 2009

214. Jonathan Ball — new bookinfo - EX MACHINA - also seeking reviews
215. Regina Pinto — Project AlphaAlpha - Millie Niss - Pray for her.
216. { brad brace } — (no subject)
217. Halvard Johnson — Hamilton Stone Review: Call for work

218. Gerald Schwartz — Going Rogue/Booksigning Rules
219. Laura Hinton — Jayne Cortez reading in NYC

25 NOV 2009

220. David Kirschenbaum — Lou Reed and John Cale's Songs for Drella Live
221. Stephen Vincent — Re: Going Rogue/Booksigning Rules
222. Aldon Nielsen — Re: CFP: African American Literature and Culture
223. { brad brace } — silent innings + fanboat films
224. David Buuck — Two Buuck/BARGE events Dec 5

26 NOV 2009

225. Stephen Miller — Re: POETICS Digest - 23 Nov 2009 to 25 Nov 2009 (#2009-248)

27 NOV 2009

226. Christophe Casamassima — Emily Carr: Winner of the 1st Annual Furniture Press Poetry Prize
227. Deborah Poe — December 2nd in Hudson, NY @ Spotty Dog: Deborah Poe, Kate Greenstreet, Anne ...
228. steve russell — unorthodox vs.innovative poetry
229. Sam Ladkin — Charles Olson - Centenary Conference, Centre for Modern Poetry, University of ...
230. peter ganick — new-ish blog for experimental literature

28 NOV 2009

231. CA Conrad — kari's last book BHARAT JIVA

29 NOV 2009

232. Camille Martin — new at Rogue Embryo
233. Amanda Earl — Experiment-O Issue 2 now on line
234. Jonathan Skinner — THEODORE ENSLIN at BATES COLLEGE (11/30)
235. William Slaughter — Notice: Mudlark

30 NOV 2009

236. Jim Andrews — Re: unorthodox vs.innovative poetry
237. David Kirschenbaum — The December Podcast, Sean Cole and Me, Free
238. Michael Carr — Succubus Blues by Jim Behrle
239. Rob McLennan — [[redacted]: Bywords Dec 15 deadline]
240. Little Red Leaves — The 4th issue of Little Red Leaves is now online!
241. Little Red Leaves — Three new titles from LRL e-editions: Darragh/Durand, Victor, and Cole
242. Patrick F. Durgin — Poets Theater Previews & Pre-orders
243. Mathew Timmons — CREDIT Launch! & Conceptual Lit Reading! at Outpost for Contemporary Art S...

1. Joel Weishaus
serendipity and webjournals
Thu 29 Oct 2009

Hugh:

Perhaps you can place forward, and back, buttons on each page. I also suggest that you make the on-line edition more digitally adventurous, to set it off from the print edition. Why waste the medium's potential?

Best,
Joel Weishaus

Date: Wed, 28 Oct 2009 10:40:29 -0700
From: Hugh Behm-Steinberg <[redacted]>
Subject: serendipity and webjournals

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

↑ Index

2. Mark Weiss
Re: serendipity and webjournals
Thu 29 Oct 2009

Attribute all the poems to your favorite poet. Might be good to get permission first.

At 03:10 PM 10/28/2009, you wrote:
>Here is a possibly high risk (of lost readership) suggestion:
>1. Do not disclose anybody's name on either their pieces or on the
>Contents page. This will compel folks to look at content.
>2. A la 'twitter' let your editors choose the most 'delicious'

>quote of lines from either prose piece or poem. Provide the option
>for a link to the whole piece. (This would help eliminate the
>problem of readers who balk at the idea of having to read a whole magazine).
>3. Provide name and artist for any piece, only on request, one at a time.
>
>Good luck, Hugh!
>
>Stephen Vincent
>who still keeps an active blog!
>http://stephenvincent.net/blog/
>
>
>
>--- On Wed, 10/28/09, Hugh Behm-Steinberg <[redacted]> wrote:
>
>From: Hugh Behm-Steinberg <[redacted]>
>Subject: serendipity and webjournals
>To: [redacted]
>Date: Wednesday, October 28, 2009, 10:40 AM
>
>Hi,
>
>The journal i edit, Eleven Eleven, publishes an online issue in the
>winter and a print issue in the summer. One of the advantages of
>print is serendipity -- you read a piece by someone you know, turn
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>elevenelevenjournal.com) don't work that way. You click on someone
>you know, then you click back to the index page -- there's little to
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>if there was any advice/examples/models of webjournals that are more
>serendipitous than the usual.
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>Many thanks,
>
>Hugh Behm-Steinberg
>
>
>

>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

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3. susan maurer
FW: Review of "Perfect Dark"
Thu 29 Oct 2009

From: [redacted]
To: [redacted]
Subject: RE: Review of "Perfect Dark"
Date: Tue, 27 Oct 2009 10:48:57 -0400

From: [redacted]
To: [redacted]
Subject: Review of "Perfect Dark"
Date: Fri, 23 Oct 2009 12:37:03 -0400

Peering Through Perfect Dark: New Poems by Susan Maurer

In PERFECT DARK (ungovernable press, 2009), a new collection of poems by Susan Maurer, the urban dilemma that is New York is told in fine style, offering up poem after poem with the kind of duality that satisfies and tantalizes readers. There's fine understated humor in many of the poems, which softens the otherwise urbane voice -- one part wary and another part earnestly yearning. It is this combination of vulnerability of the heart and toughness of spirit that results in a compelling volume with fabulous range.

Some of Maurer’s poems are ineluctably of the moment, seeming to have been traced in a foggy train window and glimpsed in passing as we hurry by. Like BLUE CHALK LINE, at once suggestive of the emotive moment and dismissive of it:

"He wrote on the brick wall in blue chalk
'I know who wrote this.'
Well I know who wrote this and
you know who's reading this
and that takes care of that."

In the poem WITH THE UNBEARABLES, by contrast, we are rushed along pell-mell with the high intensity crowd -- stretching our legs and striding energetically, Frank O'Hara style, through the New York City streets.

"I notice I am running and the red dirt hits my Reeboks
Up or down, I'm baffled, go for up
I stumble to the crosswalk, see no clumps of people, ask
The first man sitting and the man who's sitting next to him
Tells me it's on further and yes, they do want readers"

There is a nuanced balance going on here between eagerness to experience the world and desire to maintain crowd control. We're offered up a kind of innocence in the face of it all: "She made this cap/unafraid of the city's lingering threat,/was not troubled by thoughts of mutability,/of how this ephemeral thing would fare 5 years from now" writes Maurer in CORONA.

There is also a wry kind of cynicism, which only partly masks the underlying passion of the speaker, as in this couplet which concludes JARDIN CREPUSCLE: "The death penalty comes back on Monday/I guess I'll wear black". Or in the opening lines from TO PAUL CLAUDEL BEFORE I FOUND OUT HE WAS AN ANTI-SEMITE AND TURNED IN THE PLANE TICKET.

"Claudel, Claudel, Paul, Paul,
cent phrases pour l'eventails.
You have cured me of the sea
but fanned from a cinder to a torrid blaze
my love for you.
I'm saying
this book is S
O beau ti
ful, I'm afraid it
might fly away.
And you, Paul, I love you for your poetry.
But I hope your teeth aren't bad."

True to their urbane nature, Maurer's characters are equally unafraid to cut off a potential moment of intimacy in a New York minute.

It is this tentative place she defines -- between the fully realized human being living just below the surface of the urban defensive shell -- which makes Susan Maurer's poems so poignant and winning. Time and time again we are offered characters torn between the desire for human connection and puzzlement over how to remain safe while achieving it -- perfectly enunciated in the anecdotal CALLING BILL KUSHNER, one of her strongest poems from the collection,

"And so we collaborated.
He did one line and I did another.
I wanted to look down his throat
to see where some of them came from.
I mean how'd he come up with them?
And he was mad at me sometimes
'cause he didn't think of some lines I did.
I was honored.
It was so intimate I wasn't sure we should be doing this."

One almost wants to cry out with the same perplexity: 'yes, you SHOULD be doing this, Sue – no, no, you should NOT be!'

The ability to enunciate the dilemma of possessing a human heart in the treacherous urban environment is one of the hallmarks of New York poetry -- and in PERFECT DARK, Sue Maurer's got it in spades. There are vignettes and anecdotes of experiences from Mozambique to Tallahassee, as befits a globe-trotting Manhattanite. But whether it's at home or abroad, we are confronted with experiences and environs that both entice us and warn us away. PERFECT DARK is a world where a back yard is a 'concentration camp for drunks,' people with Walkmen in their ears 'deaf to their own drama,' and some kind of 'Guantanamo on the Hudson.' Even the butterflies become 'colors/fraught with wings.'

The whole question of selfhood in the tumult of stimuli can lead to a violent clipped and yet captivating directness, as in DREAM ADDICT

"I've been having to look at a
number of faces that will
no longer look at me.
Ocatillo living fence, what the blue turtles like.
I can smell snow,
the brilliance of what is
left unsaid.
You hope the clown distracts the bull.
Where's the who. There's no who.
Horse of a different color. Same
fucking ride.
Glass beast. Mud garden. Ecstatic devouring.
My body is a foreign country."

If in the end it is about survival, Maurer poses for her readers a profound question -- what it is that is worth surviving for. Throughout PERFECT DARK, we are reminded that there is beauty yet to be found within people and things, if we can just safely find our way through-- something inside that continues to

offer enthrallment, and remains worth fighting for. "They are not the correct colors/it's o.k. to admire like/taupe and beige. These are Day-Gloes,/gawked at, cheap, carnival,/ what one doesn't like" she writes, in ZINC: FRANKLIN AND OGDENBERG NJ.

Yet rocks, she reminds us, "have secret/lives, fluoresce, have/double selves, turn from ordinary stone/to Day-Glo slash, or hot coal orange" and in the end, we want like the author to succumb to their beauty:

"I gawk. I love them,
in the same category of miracle as
eggs which stand on end at equinox."

George Wallace is the Poet Laureate of Suffolk County.

Windows 7: It helps you do more. Explore Windows 7.

Windows 7: It works the way you want. Learn more.
_____ Windows 7: I wanted more reliable, now it's more reliable. Wow!
http://microsoft.com/windows/windows-7/default-ga.aspx?h=myidea?ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_myidea:102009

↑ Index

4. Zamsky, Robert

Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Thu 29 Oct 2009

I would second this. Journal editors are very much on top of permissions issues -- but, then again, so are all the "literary types" I know. No, PZ's position is not a defensive reaction based on experience with careless scholars. It is something else altogether.
-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Mark Weiss
Sent: Wednesday, October 28, 2009 7:57 PM
To: [redacted]
Subject: Re: Fwd: Fw: Louis Zukofsky is a first-rate arse

Every academic journal I've dealt with is hypersensitive to permission issues. Literary types might be unaware, but their editors crack the whip.

At 12:08 PM 10/22/2009, you wrote:
>I think that this may be true, but are we sure it is true?
>
>Is some of the bitterness coming from his having been in an academic

>environment?
>
>Is some of it because literary types might not know as much about
>getting permissions for musical performance -- not know about this as
>much as musicians?
>
>On Thu, Oct 22, 2009 at 5:29 AM, Jonathan Ball <[redacted]>
wrote:
> > I may only be quoted if the quotes are attributed to Shakespeare
instead of
> > me. But seriously, if PZ wants to make some money from dear ol'
dad's
> > literary leavings, as he proclaims he does, he should do less to
discourage
> > scholarship.
> >
>
>--
>All best,
>Catherine Daly
>[redacted]
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

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5. Peter
Re: Klee Flowers
Thu 29 Oct 2009

These images are outstanding Jim!

- Peter Ciccariello

On Thu, Oct 29, 2009 at 10:00 AM, Jim Andrews <[redacted]> wrote:

> *Klee Flowers: http://vispo.com/dbcinema/klee*
>
> *This is a series of 140 images made of pictures of paintings by Paul Klee.*
>
> *I made the images in dbCinema, which is a graphic synthesizer and langu(im)age processor I'm writing in Adobe Director, which is a 'multimedia*

> *authoring' program sort of like Flash. In dbCinema, one creates 'brushes'; each brush is assigned a concept--you type the concept--and then dbCinema does a google image search on the concept and retrieves images from the net related to the concept; then dbCinema uses those images as 'paint'.*
>
> *Boo (k),*
> *ja*
> *http://vispo.com*

--
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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6. CA Conrad
BLUETS
Thu 29 Oct 2009

CELEBRATING the release of Maggie Nelson's BLUETS (Wave Books, 2009)

11/1/09 @ 7pm
at CABINET
300 Nevins Street, Brooklyn

performers include: Eileen Myles, Maggie Nelson, Wayne Koestenbaum, Rebecca Baron, Douglas Goodwin, and CAConrad

here's a GREAT LINK on BLUETS: http://bombsite.powweb.com/?p=4644

here's a link from CABINET on the event:
http://www.cabinetmagazine.org/events/nelson.php

IT'S GOING TO BE A FUN NIGHT CELEBRATING MAGGIE'S AMAZING NEW BOOK! Hope you can join the party, IT'S A SHORT LIFE, JOIN THE PARTY!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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7. Mary Biddinger
Re: serendipity and webjournals
Thu 29 Oct 2009

There's also *la fovea* and "the nerve(s)".

http://www.lafovea.org/La_Fovea/la_fovea.html

~Mary B.

--
Mary Biddinger
http://www.marybiddinger.com

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8. Séamas Cain
... burning the darkness
Thu 29 Oct 2009

_____

"The Poetry of Kristiina Ehin"

A tri-lingual reading in
Estonian, English & Irish
from the book ...

"Põletades Pimedust
Burning the Darkness
An Dorchadas Á Dhó"

published by Coiscéim
in Dublin, Ireland

poetry written by Kristiina Ehin
translated into English by Ilmar Lehtpere
translated into Irish by Gabriel Rosenstock

The evening will also feature
Irish & Estonian music
performed by Dave Murphy

Tuesday > November 3, 2009

Time > 6.30 p.m.

112 St. Stephen’s Green West

Dublin 2, Ireland

Admission > free

Contact > [redacted]

Kristiina Ehin has published five volumes of poetry in her native Estonia & has won a number of prizes there, including Estonia’s most prestigious poetry prize. "The Drums of Silence" (Oleander Press, Cambridge, England, 2007), a volume of her selected poems in English translation, was awarded the Poetry Society Corneliu M. Popescu Prize for European Poetry in Translation in 2007. Her work has been translated into twelve languages.

Gabriel Rosenstock has written: "It shouldn't surprise one to learn that Ehin spent a year on an uninhabited island as a nature warden. She herself moves in the land of men like an aspen, an oak, with astonishing sensitivity & strength, an eternal openess to silence, to the past & to the future ..."

Gabriel Rosenstock is a poet & haikuist, author/translator of over 160 books, mostly in Irish. "Rogha Dánta/Selected Poems" was published in 2005 by Cló Iar-Chonnachta. The bilingual volume "Bliain an Bhandé/Year of the Goddess" appeared in 2007 from Dedalus Press. The second volume of his international anthology of sacred poetry "Guthanna Beannaithe an Domhain" is due shortly from Coiscéim.

Ilmar Lehtpere has written: "The roots of Kristiina's very contemporary poetry are embedded deep in an ancient folk song tradition & in her organic view of the world. Like folk song, she invites the reader to share her experience at a primal level. The apparent but deceptive simplicity & directness of her language & her use of timeless imagery that bypasses the intellect & goes straight to the soul have enormous power, especially in our rootless, superficial times. Her subject matter is universal, yet deeply personal, & is expressed so vividly that her joys & sorrows seem to become one's own. Through Kristiina's poetry & prose one begins to understand what it means to be a woman, to be a mother."

Ilmar Lehtpere had a bilingual upbringing in Estonian & English. He is the translator of Kristiina Ehin's "The Drums of Silence." His own poetry has appeared in Estonian & Irish literary journals.

This, the official launch of the first trilingual Estonian-Irish-English book will take place along with a night of readings, music, & song featuring Kristiina Ehin, Pádraig Ó Snodaigh, Ilmar Lehtpere, Dave Murphy, & Gabriel Rosenstock.

"Põletades Pimedust
Burning the Darkness
An Dorchadas Á Dhó" ...

may be purchased from Litríocht at ...

http://www.litriocht.com/shop/product_info.php?products_id=5753

or, the book may be
purchased directly from

Coiscéim
[redacted]

or,

COISCÉIM,
TIG BHRÍDE,
91 BÓTHAR BHINN ÉADAIR,
BINN ÉADAIR,
BAILE ÁTHA CLIATH 13,
ÉIRE

Additional information about the book ...

http://www.coisceim.ie/andorchadasadho.html

Other books by Kristiina Ehin may be purchased at ...

http://www.apollo.ee/search.php?keyword=Kristiina+Ehin

Burning the darkness,

Séamas Cain
http://alazanto.org/seamascain

↑ Index

9. William Allegrezza

Two Requests

Thu 29 Oct 2009

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

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10. Poetry Project

Events at The Poetry Project November

Thu 29 Oct 2009

Hi Everyone-

Here¹s next week¹s Poetry Project schedule.

Scroll down for information on an important upcoming fundraiser for St. Mark¹s Church!

Monday, November 2, 8 PM
Open Reading

Sign-in at 7:45 pm.

Wednesday, November 4, 8 PM
Will Alexander & Edwin Torres

Will Alexander is a poet, novelist, essayist, artist and educator who lives in Los Angeles. His poetic works include Exobiology as Goddess, Asia & Haiti, Above the Human Nerve Domain and The Stratospheric Cantacles. His philosophical essays, Towards the Primeval Lightening Field, were published by O Books in 1999. His novel, Sunrise in Armageddon, was published by Spuyten Duyvil in 2006. His visual art has been shown in collections in Berlin, Los Angeles and other locales. Alexander has performed throughout the country, and has taught courses at the University of California at San Diego, Naropa University, Hofstra University, and Mills College. He was the recipient of a Whiting Fellowship for Poetry in 2001 and a California Arts Council Fellowship in 2002. His new books of poems THE SRI LANKAN LOXODROME is just out with New Directions Publishing.

Edwin Torres has collaborated with a wide range of artists, creating performances that intermingle poetry with vocal & physical improvisation, sound-elements and visual theater. His poetry fellowships include, the New York Foundation for the Arts, The Foundation For Contemporary Performance Art, The Poets Fund and The Lower Manhattan Cultural Council. He has taught workshops at St. Marks Poetry Project, Naropa University, Bard College, Mills College and Miami University among others. His work has been published in many anthologies, and his CD ³Holy Kid,² (Kill Rock Stars Records) was part of The Whitney Museum¹s exhibition, The American Century Pt. II. He¹s inventor of a noh-boricua inspired non-movement called NORICUA, and has performed its non-ideologies with Spanic Attack in the Bronx, Berlin and Loisaida. He is co-editor of the poetry journal/DVD ³Rattapallax.² His books include, I Hear Things People Haven¹t Really Said, Fractured Humorous (Subpress), The All-

Union Day Of The Shock Worker (Roof Books) and The PoPedology Of An Ambient Language (Atelos Books). This reading will launch his new book, In The Function of External Circumstances, forthcoming from Nightboat Books.

Friday November 6, 10 PM
José Felipe Alvergue & Patrick Lovelace

With an MFA from the Cal Arts School of Critical Studies, José Felipe Alvergue is currently a student of the SUNY Buffalo Poetics Program. His writing on the poet/artist Cecilia Vicuña & the architect Toyo Ito, and the Tijuana based art collective Torolab & the philosopher Martin Heidegger have been presented at academic conferences at home and internationally. He has been published in Nocturnes, Black Clock, P-Queue, Jacket Magazine, and has written a definition of ³Impermanence² for the Dictionnaire International de Termes Litteraires (International Dictionary of Literary Terms in criticism). He is the author of us look up/ there red dwells (Queue Books 2008).

Patrick Lovelace resides in Brooklyn. His publications, through Patrick Lovelace Editions (PLE), include books and other media with Jarrod Fowler, Marie Buck, Brad Flis, Seth Kim-Cohen and Danny Snelson. The Collective Task, a project featuring a dozen poets and artists, edited by Rob Fitterman and designed by Dirk Rowntree, is due in the fall. His most recent endeavor is an executive production collaboration with the CLEVELAND TAPES collective. Forthcoming projects are numerous and dubious.

And from the Vestry of St. Mark¹s Church:

Champagne Boiler Brunch
Sunday November 8th from 1:00-5:00 PM in the Parish Hall.

Our new boiler is in place, but we still owe $12,000. Your $20 tax-deductible contribution at the door will go towards this debt.

Enjoy a delicious brunch of eggs, potatoes, toast, salad, various meats, and unlimited champagne or mimosas, with entertainment provided by the St. Marks Music Fund.

We greatly appreciate your support in this time of need and look forward to seeing you on November 8th. If you plan to attend, please e-mail [redacted], so we have a ballpark idea of how many people to expect.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.

[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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11. Jim Andrews
Re: serendipity and webjournals
Thu 29 Oct 2009

---

if you go to google, you see a "I'm Feeling Lucky" button beside the search button. This takes you not necessarily to the top item in the search results. This is a way of bypassing the search results or table of contents or whatever.

One way to do what you want would be to offer both a table of contents and basically the above sort of functionality. Or write some code so that there is a 'featured' section on the page with the table of contents and each time you refresh the page, a different work from the issue (randomly) appears in the featured section. You could populate that section with a description of the featured work and a graphic and link to it. Or whatever.

ja

> *Hi,*
>
> *The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.*
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> *We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.*
>
> *Many thanks,*

> *Hugh Behm-Steinberg*

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12. Catherine Daly

Re: serendipity and webjournals

Thu 29 Oct 2009

---

what about a version of the "feel lucky?" link, or even stumbleupon?
--
All best,
Catherine Daly
[redacted]

↑ Index

13. Sam Ladkin

LEAN UPSTREAM: Chris Goode in performance

Fri 30 Oct 2009

Dear All,
Please find attached word of a series of theatre pieces and performances by one of the hero's of the poetry and theatre scenes, Chris Goode. Not that my word is worth soup, but I've seen versions of much of this material, and I cant recommend it highly enough. I recommend it past the top.
Best,
Sam

LEAN UPSTREAM:
Chris Goode in performance

London, 3-29 November 2009

opening week includes:

Tuesday 3 November, 8pm
HIPPO WORLD GUEST BOOK
plus Chris Goode in conversation with critic Matt Trueman

Wednesday 4 November, 7.30pm
YEAH BOOM!: A CHRISTOPHER KNOWLES READER
plus a complete reading of Knowles's THE NET WORK OF HOWARD BETEL

Friday 6 November, 7.30pm
O VIENNA performed by Jonny Liron

Plus readings by Caroline Bergvall + Marianne Morris
Music by Dominic Lash + Tom James Scott

Saturday 7 November, 8pm
Kurt Schwitters: URSONATE performed by Chris Goode
Plus works by Vito Acconci, Michael Basinski, Samuel Beckett, Cathy

Berberian
Guest performers: Jonny Liron, Keston Sutherland, Lawrence Upton

For more information, venue + booking details:
http://www.leanupstream.info

Also to pre-order:

Chris Goode:
THE HISTORY OF AIRPORTS
Selected texts for performance 1995-2009
Published by Ganzfeld, late November

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14. Jesse Glass

Ahadada Presents: Attic, Shed, and Barn by Lewis Turco; rock. paper. scissors. by Scott Glassman

Fri 30 Oct 2009

Songs of Innocence and Experience. Free e-chapbooks from www.ahadadabooks.com Happy Hallows! Jess

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15. PJ

Re: serendipity and webjournals

Fri 30 Oct 2009

I embed a pdf viewer into our website. A reader must flip through the pages just like in a print journal. For those that do not wish to view on the screen, we offer a free .pdf download to print or an at-cost print-on-demand version from Lulu.com.

Here is our current issue on Issuu:

http://issuu.com/pjnights/docs/from_east_to_west_fall09

And on Lulu:

http://www.lulu.com/product/download/from-east-to-west-bicoastal-verse---fall-09/5588170

I'd show you our website interface BUT Yahoo! is not being cooperative! The transition from Geocities Plus to Yahoo Small Business when Geocities closed was supposed to be seemless, but our files are lost in cyberspace at the moment. When they reappear, "from east to west: bicoastal verse" can be found at easttowestbv.com.

PJ Nights

--- On Wed, 10/28/09, Hugh Behm-Steinberg <[redacted]> wrote:

From: Hugh Behm-Steinberg <[redacted]>
Subject: serendipity and webjournals
To: [redacted]
Date: Wednesday, October 28, 2009, 1:40 PM

Hi,

The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.

I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.

We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.

Many thanks,

Hugh Behm-Steinberg

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16. Susan Webster Schultz

Tinfish Thanksgiving!

Fri 30 Oct 2009

Tinfish Thanksgiving Sale!!!

Give more than thanks for wonderful books from Tinfish Press! Buy one or both of our sales packages as presents for friends at Christmas, or for yourself right now! A good way to experience some of the strengths of experimental poetry (and some prose) from the Pacific, while supporting the future of small press poetry. We have two offers:

--The 2009 package:

/Living Pidgin, /by Lee Tonouchi: a second edition of our 2002 collection of essays and poems in Pidgin by Da Pidgin Guerrilla, Hawai`i's foremost agitator for da kine nonstandard English.

/Jammed Transmission/, by Paul Naylor, with introduction by Norman Fischer: the latest in our sublist of Buddhist-inflected books, a conversation between a contemporary California poet and a 13th century Japanese Buddhist writer.

/Tinfish 19: /lovingly and laboriously made issue #19 includes work about Hawai`i's TheBus, landlords, the White House, Mao's insides, and much more.

List price for these three is $42. Yours for $30 plus $4 shipping.

--Package #2

/Erotics of Geography/, by Hazel Smith, with CD-R. Poetry by an English/Australian poet, pedagogue, musician. Performances on cd are not to be missed.

/Cribs/, by Yunte Huang. Seriously funny collage work by Huang about being Chinese in America. A linguistic romp.

/farout_library_software/, by Pam Brown & Maged Zaher. A poetic conversation between an important Australian writer and an engineer-poet from Egypt, now living in Seattle. Truly world literature!

List price for three is $41: all three for $30 plus $4 shipping.

You can get both packages for $50 plus $5 shipping, as well. We also have back issues of the journal available at a discount—simply inquire at [redacted] <mailto:[redacted]>

In coming months, we will be publishing more beautifully designed work by Kaia Sand, Lyz Soto, Daniel Tiffany, Gizelle Gajelonia and others. Your purchase of books now means that we will more easily be able to publish more.

Thanks very much,

Susan M. Schultz

/Editor, Tinfish Press/

47-728 Hui Kelu Street #9

Kaneohe, HI 96744

--
Susan M. Schultz
Editor, Tinfish Press
www.tinfishpress.com <http://www.tinfishpress.com>
http://tinfisheditor.blogspot.com

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17. CA Conrad
Poetry Hotel 2010
Fri 30 Oct 2009

"The only thing one can give an artist is leisure in which to work. To give an artist leisure is actually to take part in his creation." --Ezra Pound

For more details on The Philadelphia Poetry Hotel, please click here: http://PoetryHotel.blogspot.com

Thank you, and here's to 2010 making room for those who need it! CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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18. Robert Mittenthal
from t.a.p./SERIES: IRRATIONAL DUDE by Mittenthal & Vassilakis
Fri 30 Oct 2009

Announcing IRRATIONAL DUDE, a new chapbook of collaborative writing by Nico Vassilakis and Robert Mittenthal from tir aux pigeons. http://tir-aux-pigeons.blogspot.com/

Until the crayons ran out of color. A gargantuan snag of me uphill. Supine on their backs an instrument with heads attached. The stars are out above the bivouac.

-from Testosterone Poisoning

On collaboration, to quote the others on the plateaux: "the two of us wrote this together. Since each of us was several, there was already quite a crowd... We have kept our names... out of habit, purely out of habit... to reach not the point where one no longer says I, but the point where it is no longer of any importance whether one says I."

PURCHASE COPY for $6 at: http://www.lulu.com/product/paperback/irrational-dude/5615159

or read downloadable PDF: http://www.lulu.com/items/volume_66/7814000/7814119/2/print/Irrational_Dude.pdf

To request a review copy, please reply to me &/or the publisher at [redacted].

Thanks!

_____

Robert Mittenthal

[redacted]

http://rmutts.blogspot.com

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19. Mark Young

Issue 15 of Otoliths is now live

Sat 31 Oct 2009

In a switch on the normal All Hallows' Eve tradition, the someone who's come knocking at your door is bringing *you* candy. No tricks, just treats. Issue 15, the southern spring 2009 issue, of Otoliths<http://the-otolith.blogspot.com/>has just gone live, & has in its basket a wondrous variety of text & visuals—sometimes both—from Ray Craig, Crag Hill, Andrew Topel, Jeff Harrison, James Mc Laughlin, Bob Heman, Arpine Konyalian Grenier, Tyler Flynn Dorholt, Philip Byron Oakes, Chris Gordon, Louise Norlie, Donald Dunbar & Andrew Lundwall, Raymond Farr, Márton Koppány, Halvard Johnson, Kathleen Rooney, Rodger Lowenthal, Travis Macdonald, John J. Trause, Kat Dixon, John M. Bennett, Baron & John M. Bennett, Sheila E. Murphy & John M. Bennett, Robert van Vliet, Cecelia Chapman & Jeff Crouch, Yoko Danno, Charles Clifford Brooks III, j/j hastain, Daniel f Bradley, Tim Marcuson, Michael Brandonisio, Lance Newman, Adam Katz, Andy Martrich, Jeff Klooger, Yonah Korngold, John Martone, Bill Drennan, Karri Kokko, David Berridge, Ira Joel Haber, Marcia Arrieta, Martin Edmond, Andrew Topel & John M. Bennett, Felino Soriano, Jal Nicholl, Ed Baker, Tony Rickaby, Sam Schild, Paul Siegell, Tom Beckett, Grzegorz Wróblewski, David-Baptiste Chirot, Jon Curley, sean burn, Tim Kahl, Mara Patricia Hernandez, PD Mallamo, Carlyle Baker, Bobbi Lurie, John Moore Williams, Dominic Amerena, & Spencer Selby.

So turn on the porchlight, & get reading.

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20. Michael

ROCKPILE COMES TO WASHINGTON 3 EVENTS!

Sat 31 Oct 2009

WASHINGTON, DC is the 4th Stop on the ROCKPILE TOUR. Come join us!

Wednesday, November 4 ROCKPILE PERFORMANCE

Host: Busboys and Poets: "Hump Day Groovez" w/ Burnett Thompson and The New Columbia Orchestra

Time: 9pm-11pm

2021 14 St. NW

Washington, DC 20009

[redacted]

http://www.busboysandpoets.com/

admission-10 dollars at the door

Tuesday, November 3, noon-1:30 pm

Poets in the (Think) Tank: ROCKPILE Symposium

Co-sponsored by Split This Rock www.SplitThisRock.org and the Institute for Policy Studies www.ips-dc.org

Brown bag lunch

The Institute for Policy Studies

1112 16th Street, NW, Suite 600

Washington, DC

Farragut North or Farragut West Metro

For more info: [redacted], [redacted]

In anticipation of what is sure to be a music and poetry extravaganza at Busboys and Poets November 4, ROCKPILE artists David Meltzer and Michael Rothenberg host an open discussion on Art and Activism, Poetry, Music and The Troubadour Tradition, Censorship and The Academy, Community and Collaboration. Panel participants include David Meltzer, Michael Rothenberg, and Fred Joiner (bio below). Moderator: Sarah Browning

Sunday, November 1, "All About Rockpile" with David Meltzer and Michael Rothenberg and celebrated pianist and composer Burnett Thompson with members of The New Columbia Orchestra at The Writer's Center. Special celebration of guest readers include Terri Carrion, Carlo Parcelli, Beth Joselow, Rod Smith, Sarah Browning, Tom Mandel, Ruben Jackson, Ed Baker, Tala Rahmeh, and Brian Gilmore

Writer's Center

Time: 2pm - 5:00

www.writer.org

4508 Walsh Street

Bethesda, MD 20815

[redacted]

Admission free

(festivities continue at Gaffney's after the reading!)

A leading poet of the Beat Movement, David MELTZER was raised in Brooklyn during the War years; performed on radio & early TV on the Horn & Hardart Children's Hour. Was exiled to L.A. at 16 & at 17 enrolled in an ongoing academy w/ artists Wallace Berman, George Herms, Robert Alexander, Cameron; migrated to San Francisco in 1957 for higher education w/ peers & maestros like Jack Spicer, Robert Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch, Philip Whalen, Jack Hirschman, and a cast of thousands all living extraordinary ordinary lives. Beat Thing [La Alameda Press, 2004] won the Josephine Miles PEN Award, 2005. Was editor and interviewer for San Francisco Beat: Talking With The Poets [City Lights, 2001]. With Steve Dickison, co-edits Shuffle Boil, a magazine devoted to music in all its appearances & disappearances. 2005 saw the publication of David's Copy: The Selected Poems of David Meltzer by Viking/Penguin, a collection spanning over forty years of work that paints a vivid portrait of Meltzer's life as a poet through poems taken from thirty of his previous books of poetry. With a versatile style and playful tone, Meltzer offers his unique vision of civilization with a range of juxtapositions from Jewish mysticism and everyday life to jazz and pop culture.

Michael ROTHENBERG is a poet, songwriter, and the editor of Big Bridge magazine online at www.bigbridge.org. His poetry books include Man/Woman, a collaboration with Joanne Kyger, The Paris Journals (Fish Drum Press), Monk Daddy (Blue Press), and Unhurried Vision (La Alameda/University of New Mexico Press). His poems have been published widely in small press publications including, 88: A Journal of Contemporary American Poetry, Berkeley Poetry Review, Exquisite Corpse, First Intensity, Fish Drum, Fulcrum, Golden Handcuffs Review, House Organ, Prague Literary Review, Tricycle, Van Gogh's Ear, Vanitas, Zyzzyva, JACK, milk, and Jacket. He is also author of the novel Punk Rockwell. Rothenberg's 2005 CD collaboration with singer Elya Finn, was praised by poet David Meltzer as "fabulous-all [the] songs sound like Weimar Lenya & postwar Nico, lushly affirmative at the same time being edged w/ cosmic weltschmertz. An immensely tasty production." He is also editor for the Penguin Poet series, which includes selected works of Philip Whalen, Joanne Kyger, David Meltzer, and Ed Dorn. He has recently completed the Collected Poems of Philip Whalen for Wesleyan University Press.

Burnett Thompson and The New Columbia Orchestra. Pianist and composer Burnett Thompson has lately been working with Chinese erhu soloist Ma Xiaohui, Shanghai-based jazz vocalist Coco Zhao, Flamenco guitarist Abraham Carmona, Argentinian bandoneonista Juan Pablo Jofre Romarion, and the New Columbia Jazz Orchestra.

His Silent Shakespeare and the Sonnets is an ongoing partnership with the Goethe Institute, the Shakespeare Theatre, the National Gallery of Art and the National Arts Club in New York.

Past associations have included a unique collaboration with Maestro Lorin Maazel on recording projects and an adventurous educational program.

Burnett maintained a "piano room" on Pennsylvania Avenue in Washington throughout the 80's and 90's, hosting guest artists Chris Vadala, Keter Betts, Drew Gress, Louis Belson, and countless others. He has appeared with numerous orchestras including the Washington Chamber Symphony and the Smithsonian Jazz Masterworks Orchestra.

Burnett Thompson was educated at the Hochschule fuer Musik in Vienna, Austria, and the New England Conservatory of Music.

Sarah Browning is co-director of Split This Rock Poetry Festival: Poems of Provocation & Witness and DC Poets Against the War. Author of Whiskey in the Garden of Eden (The Word Works, 2007) and co-editor of D.C. Poets Against the War: An Anthology (Argonne House Press, 2004), she has received fellowships and prizes from the DC Commission on the Arts & Humanities, the Creative Communities Initiative, and the People Before Profits Poetry Prize. She co-hosts the Sunday Kind of Love reading series at Busboys and Poets in Washington, DC, where she lives with her husband and son.

Fred Joiner is a poet living in Washington, DC's Historic Anacostia neighborhod. He works as a Systems Administrator for a small progressive consulting company. He collaborates frequently with jazz musicians and his poems have appeared in Callaloo, Beltway Poetry Quarterly, Warpland: A Journal of Black Literature and Ideas, and Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS from the Black Diaspora

ROCKPILE, made possible by grants from the Creative Work Fund (www.creativeworkfund.org), the James Irvine Foundation and the William and Flora Hewlett Foundation and is sponsored by the Committee on Poetry, Inc.

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21. Kyle Schlesinger
Mimeo Mimeo #3
Sat 31 Oct 2009

Mimeo Mimeo #3
Autumn 2009

Mimeo Mimeo is a forum for critical and cultural perspectives on artists¹ books, typography and the mimeograph revolution. This periodical features essays, interviews, artifacts, and reflections on the graphic, material and textual conditions of contemporary poetry and language arts. We are especially pleased with this issue, our first devoted to the work of a single author. In Simultaneously Agitated in All Directions, Daniel Scott Snelson discusses the relationship between structuralism and the poetries of the mimeo era by presenting a detailed analysis of Form (a Cambridge-UK magazine published in 1966) and Alcheringa (a journal published by Boston University in 1975), two exemplary gatherings that brilliantly illuminate the historical, material and social circumstances under which theory informed art (and vice-versa) in the early works of some of today¹s most celebrated experimental writers.

This issue includes a special insert, The Infernal Method, written, designed and printed by Aaron Cohick (New Lights Press).

Reserve your copy today by sending $10 (plus $3 for shipping in the US, $5 for shipping to Canada or $10 for shipping overseas) to: Kyle Schlesinger | UHV A&S | 3007 N. Ben Wilson | Victoria, TX | 77901-5731.

Using Paypal, direct payment to kyleschlesinger [at] gmail [dot] com. Also available from Small Press Distribution

And check out our recently restored blog: http://mimeomimeo.blogspot.com/

Best,

Kyle

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22. crystal hoffman
Performance Spaces in Denver?
Sat 31 Oct 2009

The TypewriterGirls are looking to put on a poetry cabaret in Denver for this year's AWP conference. Does anyone know of any decent medium sized performance spaces? Seating of about 100, raised stage, in a coffee shop/bar/or art gallery?

Please let me know, if you do:

[redacted]

or get back to me here

www.typewritergirls.net

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23. Jeffrey Side

Kent Johnson interview at The Argotist Online

Sat 31 Oct 2009

Kent Johnson interview at The Argotist Online

http://www.argotistonline.co.uk/Johnson%20interview.htm

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24. Carol Novack

Poetry and Fiction at the KGB Bar, NYC, Friday, November 6th

Sat 31 Oct 2009

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http://www.madhattersreview.com

Poetry, Prose & Anything Goes Reading Series

*Friday, November 6th, 2009**, **7 – 9 pm** KGB Bar, **85 East 4th Street**, N.Y.C.*

Presents a S/mashing Evening of MixeduP Frivolity Performed

by a Vocal Sextet of Contributors to the forth or back-coming Mad Bunkers' Mashup Issue

* *

*Featuring** <http://www.madhattersreview.com/> *

* *

Mickey Hess, Ass't Professor of English at Rider University, and the author of *Big Wheel at the Cracker Factory*, which was featured as "Critic's Choice" in *The Chicago Reader*, described as "thoroughly humorous" by *The Cleveland Plain-Dealer*, and mentioned online at *The New Yorker, Poets & Writers*, and *USA Today*. Mickey's stories and essays have been published in *Created in Darkness by Troubled Americans: Best of McSweeney's Humor Category*, and journals, including *McSweeney's, Ninth Letter, Punk Planet, Fourteen Hills, Pear Noir, Opium Magazine*, and *The Foundling Review*. He is also the author of three books on hip hop music and culture.

Marc Lowe's work has appeared in *580 **Split**, **Big** **Bridge**, BlazeVOX, Caketrain, elimae, Farrago's Wainscot, Pindeldyboz, The **Salt

River** Review**, Sein und Werden, Storyglossia*, and others. He is an associate editor of *Mad Hatters' Review* and is currently pursuing an MFAin fiction writing at Brown University in Providence, RI, where he has been working on multiple book-length projects. Visit www.malo23.com for more information.

Mary Mackey, author of five collections of poetry and 12 novels including The Widow's War, just published by Berkley Books. The poems in her most recent collection, *Breaking the Fever* (Marsh Hawk Press), have been praised by Wendell Berry, Jane Hirshfield, Dennis Nurkse, Garrison Keillor, Ron Hansen, Dennis Schmitz, and Marge Piercy for their beauty, precision, originality, and extraordinary range. Often mixing Portuguese and English, they are lyrical, mystical, sometimes fierce, and at times even shocking. Mackey's crisp-edged perceptions are "set down with a sensuous, compassionate, utterly unflinching eye (Hirshfield)." Visit wwww.marymackey.com for a sampling of her poetry.

*Jefferson Navicky**'s* work has been published in *Bombay** Gin, Tarpaulin Sky, Cross-Cultural Poetics, Chain*, and is forthcoming in *Artifice*. In 2007, Black Lodge Press published his chapbook, Map of the Second Person. He teaches Composition & Literature at Southern Maine Community College and lives in South Portland.

* *

Carol Novack is the well, published Publisher/Ed-in-Tophat of the illustrious, illustrated, and melodic *Mad Hatters' Review*. Her art-filled collection of whatnots, *Giraffes in Hiding: The Mythical Memoirs of Carol Novack*, will emerge next year (Crossing Chaos). Publication details and digressions may be accessed at madhattersreview.com/issue10/workingstiffs10.shtml#novack<http://www.madhattersreview.com/issue10/workingstiffs10.shtml#novack>; carolnovack.blogspot.com. <http://carolnovack.blogspot.com/>

*Sarah** Sarai* is an unsymmetrical woman with a symmetrical name. Her poetry collection, *The Future Is Happy** *(BlazeVOX), is a mystical tender playful filigree of a recently released book. Fiction and/or poetry in *Fairy Tale Review, **Mississippi** Review, Threepenny Review, Willows Wept Review, **et al*. MFA/fiction/Sarah Lawrence

MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age of Dementia: http://www.madhattersreview.com

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25. David Chirot

Issue 15 of Otoliths is now live

Sun 1 Nov 2009

In a switch on the normal All Hallows' Eve tradition, the someone who's come knocking at your door is bringing *you* candy. No tricks, just treats. Issue 15, the southern spring 2009 issue, of Otoliths<http://the-otolith.blogspot.com/>has just gone live, & has in its basket a wondrous variety of text & visuals—sometimes both—from Ray Craig, Crag Hill, Andrew Topel, Jeff Harrison, James Mc Laughlin, Bob Heman, Arpine Konyalian Grenier, Tyler Flynn Dorholt, Philip Byron Oakes, Chris Gordon, Louise Norlie, Donald Dunbar & Andrew Lundwall, Raymond Farr, Márton Koppány, Halvard Johnson, Kathleen Rooney, Rodger Lowenthal, Travis Macdonald, John J. Trause, Kat Dixon, John M. Bennett, Baron & John M. Bennett, Sheila E. Murphy & John M. Bennett, Robert van Vliet, Cecelia Chapman & Jeff Crouch, Yoko Danno, Charles Clifford Brooks III, j/j hastain, Daniel f Bradley, Tim Marcuson, Michael Brandonisio, Lance Newman, Adam Katz, Andy Martrich, Jeff Klooger, Yonah Korngold, John Martone, Bill Drennan, Karri Kokko, David Berridge, Ira Joel Haber, Marcia Arrieta, Martin Edmond, Andrew Topel & John M. Bennett, Felino Soriano, Jal Nicholl, Ed Baker, Tony Rickaby, Sam Schild, Paul Siegell, Tom Beckett, Grzegorz Wróblewski, David-Baptiste Chirot, Jon Curley, sean burn, Tim Kahl, Mara Patricia Hernandez, PD Mallamo, Carlyle Baker, Bobbi Lurie, John Moore Williams, Dominic Amerena, & Spencer Selby.

So turn on the porchlight, & get reading.

Mark Young

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26. CA Conrad

Ed Dorn, AIDS, community...

Sun 1 Nov 2009

Dale Smith and I had a conversation about some tough issues, well it felt tough talking about it at times. Hope you enjoy: http://phillysound.blogspot.com/2009_10_01_archive.html

CAConrad

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PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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27. Joel Weishaus
"The Gateless Gate" Pages 39-40
Sun 1 Nov 2009

Dear Friends and Colleagues:

Pages 39-40 of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2039-40.htm

Paragraph headings:

The genre of Electronic Literature tends to neglect...
Perhaps reading began when hunters learned...
In the Spring of 1950, a human body was unearthed...
One theory is that the people were sacrificed...(quote)
Yet they were made of earth and fire...(poem)

In the winter of 1994, three spelunkers unearthed...
I am reminded of Alan Garner's short story...
Next she sees the outline of a hand...
"'I've seen,' said Mary, 'All of it.'...

New pages and revisions:

There's now a "cover" :
http://web.pdx.edu/~pdx00282/Gate/cover.htm

Introduction has been revised and extended:
http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Thank you, as always, to those of you who have written to me on this project.

-Joel Weishaus

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28. Edward Foster
Foster, Pines, Robins
Sun 1 Nov 2009

—

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29. Nick LoLordo
Re: Two Requests
Sun 1 Nov 2009

You know the big newish English anthology, the Reality Street Book of Sonnets, yes? Including American writers as well, wd more than answer your question...

On Thu, Oct 29, 2009 at 8:09 AM, William Allegrezza
<[redacted]>wrote:

> *I have two requests for list members.*
>
> *1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.*
>
> *2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.*
>
> *Bill Allegrezza*

--
V. Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[redacted]

↑ Index

30. George Bowering
Re: Two Requests
Sun 1 Nov 2009

Re sonnets.
Check David McFadden's Be Calm, Honey, Toronto, Mansfield Press, 2008., or
George Bowering's U.S. Sonnets, Vancouver, Pooka Press, 2007.

On Oct 29, 2009, at 9:09 AM, William Allegrezza wrote:

> *I have two requests for list members.*
>
> *1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.*
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> *contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.*
>
> *Bill Allegrezza*
>
> *welcome.html*

George Bowering
Lost among the signifiers.

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31. Lou Rowan
Re: Two Requests--re Sonnets query
Sun 1 Nov 2009

Gilbert Sorrentino's Organgery is a neglected classic re-issued by Dalkey. And the UK's Reality Street Press recently issued a book of sonnets. On Nov 1, 2009, at 12:22 PM, George Bowering wrote:

Re sonnets.
Check David McFadden's Be Calm, Honey, Toronto, Mansfield Press, 2008., or
George Bowering's U.S. Sonnets, Vancouver, Pooka Press, 2007.

On Oct 29, 2009, at 9:09 AM, William Allegrezza wrote:

> *I have two requests for list members.*
>
> *1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.*
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>
> *Bill Allegrezza*
>
> *welcome.html*

George Bowering
Lost among the signifiers.

Lou Rowan

[redacted]
www.lourowan.com

1825 NE 58th St.
Seattle, WA 98105

[redacted]

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32. Murat Nemet-Nejat
Re: serendipity and webjournals
Sun 1 Nov 2009

Jim,

Why is every ethical or philosophical issue is being turned into a technical problem, with a technical solution? The fact that the internet in subversive ways *narrows*, as well as expanding our world, that it makes the very concept of privacy a almost quaint wish, that it creates a powerful tool of control -as much its reverse- is unquestionable. Why is it that quite often you suggest a "practical" advice which further digs us into a mediated morass without directly confronting the ethical moral and philosophical issues which the question was originally trying to deal with?

I have no doubt that there are technical ways -as you suggest with the idea of "I Feel Luck" option- the specific problem can at least theoretically be solved. But there is no doubt that the on-line publication, with its already established praxis of clicking directly to the works of one's preference -in itself a very "practical" method- is creating a medium which is incrementally more solipsistic -as it is more convenient, less friction bound- than its print counterpart.

Ciao,

Murat

On Thu, Oct 29, 2009 at 5:04 PM, Jim Andrews <[redacted]> wrote:

> *if you go to google, you see a "I'm Feeling Lucky" button beside the search button. This takes you not necessarily to the top item in the search results. This is a way of bypassing the search results or table of contents or whatever.*
>
> *One way to do what you want would be to offer both a table of contents and basically the above sort of functionality. Or write some code so that there is a 'featured' section on the page with the table of contents and each time you refresh the page, a different work from the issue (randomly) appears in the featured section. You could populate that section with a description of the featured work and a graphic and link to it. Or whatever.*

> *ja*
>
> *Hi,*
>
> *The journal i edit, Eleven Eleven, publishes an online issue in the winter and a print issue in the summer. One of the advantages of print is serendipity -- you read a piece by someone you know, turn the page and discover someone you don't.*
>
> *I've noticed that most webjournals (including ours at elevenelevenjournal.com) don't work that way. You click on someone you know, then you click back to the index page -- there's little to get you to click on someone unknown.*
>
> *We'd like to change our interface to address that, and was wondering if there was any advice/examples/models of webjournals that are more serendipitous than the usual.*
>
> *Many thanks,*
>
> *Hugh Behm-Steinberg*

↑ Index

33. Murat Nemet-Nejat

Re: Two Requests

Sun 1 Nov 2009

The flarf poets -specifically Kasey Mohammad and Kimberly Lyons, and maybe others- have written take-offs or parallel texts around Shakespeare's Sonnets.

Ciao,

Murat

On Sun, Nov 1, 2009 at 3:22 PM, George Bowering <[redacted]> wrote:

> *Re sonnets.*
> *Check David McFadden's Be Calm, Honey, Toronto, Mansfield Press, 2008., or George Bowering's U.S. Sonnets, Vancouver, Pooka Press, 2007.*
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> *I have two requests for list members.*
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> *1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.*
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>
> *Bill Allegrezza*
>
> *George Bowering*
> *Lost among the signifiers.*

↑ Index

34. **Maria Damon**

Re: Two Requests

Sun 1 Nov 2009

---

there are kasey mohammad's experiments with shakespeare, the "sonnagram" series.

Nick LoLordo wrote:
> You know the big newish English anthology, the Reality Street Book of
> Sonnets, yes? Including American writers as well, wd more than answer your
> question...
>
> On Thu, Oct 29, 2009 at 8:09 AM, William Allegrezza
> <[redacted]>wrote:
>
>
>> I have two requests for list members.
>>
>> 1. I'm putting together a paper on recent experimental poets who play
>> with the sonnet form. I have many people in mind, like Paul Hoover,

>> Camille Martin, and Hollo, but I'm looking for a few more. If you
>> know of anyone, please let me know.
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>> 2. I'm also putting together an edited collection on Charles
>> Bernstein's work. It's already in good shape in terms of
>> contributors, but I'd like a few more to be safe. If you or anyone
>> you know wants to write a critical article on Bernstein's work, let me
>> know.
>>
>> Bill Allegrezza
>>
>>
>>
>
>
>
>

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35. **Gloria Mindock**

Cervena Barva Press November, 2009 Newsletter has posted

Sun 1 Nov 2009

The November, 2009 Cervena Barva Press Newsletter has posted.

You can read it on our website at:

www.cervenabarvapress.com/newsletter.htm

Thanks.

Gloria Mindock, Editor [redacted]

[redacted]

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36. **Jim Andrews**

Re: Klee Flowers

Sun 1 Nov 2009

> *These images are outstanding Jim!*
>
> *- Peter Ciccariello*
>
> *On Thu, Oct 29, 2009 at 10:00 AM, Jim Andrews <[redacted]> wrote:*

> *Klee Flowers: http://vispo.com/dbcinema/klee*

Thanks, Peter!

I'm working on a Shockwave version of dbCinema now, ie, an online interactive version.

ja
http://vispo.com

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37. Wanda Phipps
It's my birthday next Saturday!!!
Sun 1 Nov 2009

Hey:

This coming Saturday, November 7th is my birthday!!! Woohoo!!! So, after the Rockpile Symposium at the Poetry Project at St. Mark's Church on Saturday afternoon I will be hanging out at Shoolbred's (the cutest Scottish Pub). I would be honored if you could come by to help celebrate my B-Day.

I'll be there starting around 6pm (two hours of their long happy hour left after that) at the tables in the back across from the fireplace. I hear they actually have absinthe, freshly squeezed juices in the mixed drinks, good Scottish Ale, a great collection of scotches and they serve food too.

So drop on by--would be great to see you. It's at 197 2nd Avenue (between 12th and 13th Streets) in the East Village.

Here's their website with some cool pix and directions:
http://shoolbreds.com/

and here they are on Yelp with more pix and customer reviews:

http://www.yelp.com/biz/shoolbreds-new-york

Hope to see you there.

Best,
Wanda

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and
http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at:
http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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38. Charles Baldwin
ELO_AI: Archive & Innovate
Sun 1 Nov 2009

ELO_AI: Archive & Innovate

The Electronic Literature Organization's
Fourth International Conference
& Program of Digitally Mediated Literary Art

June 3-6, 2010
Brown University
Providence, Rhode Island, USA
Organized by the ELO and Writing Digital Media
at the Brown University Literary Arts Program
dedicated to Robert Coover

The Electronic Literature Organization and Brown University's Literary Arts Program invite submissions to the Electronic Literature Organization 2010 Conference to be held from June 3-6 in Providence, Rhode Island, USA.

<keywords>
electronic literature . writing digital media .
language-driven digital poesis . literal art . literary hypermedia .
</keywords>

We welcome papers and presentations on a broad range of topics. The conference will focus on the theory, criticism, close-reading, practice and archiving of language-driven digital art and poetics. Our gathering will also embrace all the related cultural practices that continue to be addressed by scholars and artists in our growing field: <keywords> expressive processing, computational art, artificial cognition and intelligence, aesthetic gaming, information art, codework, digitally mediated performance, network & media art & activism. </keywords>

In addition we will give a special welcome to papers that engage with the contribution that Robert Coover has made to our field. A festschrift comprised of papers from the conference is proposed and Professor Coover will be our chief featured (e)Writer. (Other featured speakers to be announced shortly.)

In conjunction with the three-day conference, there will be a juried Program of Language-Driven Digital Art, concentrating on but not confined to installation works. We plan to show the selected work in gallery spaces close to the conference venue in downtown Providence over a two week period. Subject to funding restrictions, selected artists will be awarded bursaries to assist with attending the conference.

If you want to give a paper, or form a panel, at this point, please submit a maximum 500-word abstract, with title and brief bio (indicating affiliation, if any). If you are proposing an installation, or an artistic presentation, or an alternative (innovative) proposal please also describe this in 500 words or less, with title, and bio(s). If you send illustrative, digitized AV materials, either keep these (byte-wise) small and short, or send us links.

Deadline for Submissions: December 15, 2009

- Send to: [redacted].
Notification of Acceptance: January 25, 2010
PLEASE NOTE: Deadline for full papers will be May 1, 2010
to allow for reflection and exchange on the papers prior to the conference and to get a head-start in the publication process.

The basic cost of the conference is $150; graduate students and non-affiliated artists pay only $100. Conference registration covers access to all events, the reception, some meals, and shuttle transportation. All conference attendees are also expected to join the ELO before the conference and this can be done at registration.

We are planning to implement online submission and registration. Before submitting, please consult the conference website at ...

http://ai.eliterature.org

... where these facilities will be available and where you will find much more information about both the content and the form of the conference and arts program.

After consulting the website, for further queries and all email correspondence contact: [redacted]

The above address should be used for all conference business. It will checked by myself and also those colleagues and students who will be assisting me with the conference organization. But I appreciate that you may sometimes also want to get in touch with the conference organizer: John Cayley Literary Arts Program - Box 1923, Brown University, 68 1/2 Brown Street, Providence, RI 02912, USA. office: [redacted], [redacted] . . . . . .

. . . . . .

FURTHER SUPPORT AND SPONSORSHIP SOLICITED The Conference is currently sponsored and supported by The Electronic Literature Organization, Brown University Literary Arts Program, Brown University Creative Arts Council, Brown University Library, and the RISD D+M Program. Any organization or individual in receipt of this call who would like to sponsor and support this major international conference, please get in touch. External sponsors are being sought and will be appropriately acknowledged.

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39. Rob McLennan

the ottawa small press book fair; pre-fair reading

Sun 1 Nov 2009

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the semi-annual pre-ottawa small press book fair reading
lovingly hosted by rob mclennan
at The Carleton Tavern (upstairs)
Armstrong at Parkdale, Ottawa

Friday, November 27, 2009; doors 7pm, reading 7:30pm

with readings by:

Michael Dennis (Ottawa)
Spencer Gordon (Toronto)
Michelle Desbarats (Ottawa)
Garry Thomas Morse (newly in Ottawa)
& Lisa Pasold (Toronto)

author bios:

Michael Dennis is an Ottawa poet with several books to his credit, most recently Coming Ashore On Fire from Burnt Wine Press.

Spencer Gordon writes and publishes. More juicy details can be found at dangerousliterature.blogspot.com.

Michelle Desbarats was born in Winnipeg, grew up in Montreal and Charlottetown and resides in Ottawa. Her first book of poetry, Last Child to Come Inside, was published by Carleton University and McGill-Queen's University Press. Other publications include work appearing in Arc Magazine, Decalogue, Transpoetry, Burnt Toast, Speak!, Meltwater Review and on CBC Radio and at the Writers' Festival in Ottawa. Michelle was a finalist in the CBC Literary Awards. She has received writing grants from the Ontario Arts Council and the City of Ottawa. She has also participated on Jury boards and as a judge for writing contests both in Canada and the US. Her work has been described as luminous and Don McKay, on the cover of the sold out Last Child To Come

Inside, writes "This is poetry full of quick and acutely angled insight, moving with great sureness to glimpse the raven's wing inside the ordinary." Michelle is currently teaching poetry at Carleton University and working on two manuscripts.

Garry Thomas Morse has two books of poetry published by LINEbooks, Transversals for Orpheus (2006) and Streams (2007), and one collection of fiction, Death in Vancouver (2009) published by Talonbooks. His work has been featured in a variety of publications, including Canadian Literature, The Capilano Review, dANDelion, filling Station, memewar, The Vancouver Review and West Coast Line. Morse has received the 2008 City of Vancouver Mayors Arts Award for Emerging Artist and has twice been selected as runner-up for the Robert Kroetsch Award for Innovative Poetry. After Jack, his poetic homage to Jack Spicer, will be available from Talonbooks in April 2010. He moved to Ottawa from Vancouver but a few short weeks ago.

Lisa Pasold has been thrown off a train in Belarus, been fed the worlds best pigeon pie in Marrakech, learned to polka at Danceland, and been cheated in the Venetian gambling halls of Ca Vendramin Calergi. She grew up in Montreal, which gave her the necessary jaywalking skills to survive as a journalist. Her first book, Weave, appeared in 2004 and was nominated for an Alberta Book Award; her second book of poetry is A Bad Year for Journalists, described as "critical, darkly funny and painstakingly lyrical" by The Globe and Mail. Her work has appeared in publications such as Billboard Magazine, The National Post, The Chicago Tribune, New American Writing, and Geist. Her first novel, Rats of Las Vegas, has just come out from Enfield & Wizenty.

for information on the book fair, starting the following day at noon, check here;

http://robmclennan.blogspot.com/2009/08/ottawa-small-press-book-fair-fall-2009.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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40. Jennifer Karmin

Nov 8: Klane & Scappettone in Chicago

Sun 1 Nov 2009

Sunday, November 8th
7pm

Matthew Klane
Jennifer Scappettone

at Myopic Bookstore
1564 N. Milwaukee Ave â€“ Chicago, IL
http://www.myopicbookstore.com

MATTHEW KLANE is co-editor/founder of Flim Forum Press, publisher of the anthologies Oh One Arrow (2007) and A Sing Economy (2008). His book is B_____ Meditations from Stockport Flats Press (2008). His latest chapbooks include Friend Delighting the Eloquent, Sorrow Songs, and The-Associated Press. Also see: The Meister-Reich Experiments, a sprawling hypertext, online at http://www.housepress.org.

JENNIFER SCAPPETTONE is the author of From Dame Quickly (Litmus, 2009) and of several chapbooks, including Ode oggettuale / Thing Ode, translated into Italian with Marco Giovenale (La Camera Verde, 2008). She edited Belladonna Elders Series #5: Poetry, Landscape, Apocalypse (Belladonna, 2009), also featuring work by Etel Adnan and Lyn Hejinian, and the feature section of Aufgabe #7, devoted to contemporary Italian poetry of research. Exit 43, in progress for Atelos Press, is an archaeology of Superfund sites interrupted by an opera of pop-ups. She is now collaborating with choreographer Kathy Westwater on translating pop-up windows into scores for PARK, coming to Dance Theater Workshop and the Center for Performance Research in Winter 2010. Some readings, talks, and interviews are archived at her PennSound page, http://writing.upenn.edu/pennsound/x/Scappettone.html.

UPCOMING
November 15: Eileen Myles

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41. Bill Berkson
Berkson in SoCal
Mon 2 Nov 2009

Bill Berkson in Southern California, November-December 2009

November 12 Cal Arts 7:30 pm,Butler Building #4 on the CalArts campus, 24700 McBean Parkway, Valencia

November 13 Santa Monica Museum, ³Since When: Home Movies & a Memoir,²
plus Allen Ruppersberg ³Five-Foot Shelf²
8pm, 2525 Michigan Ave, Santa Monica

November 14 Beyond Baroque, with Don Bachardy, 7:30 pm, 681 Venice Blvd

December 1 San Diego State University, 7 pm, Love Library, Room 430

-

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42. Kimmelman, Burt
Marsh Hawk Press Fall Book launch
Mon 2 Nov 2009

Marsh Hawk Press Fall Book Launch

New Books by Corinne Robins, Ed Foster and Paul Pines

Refreshments and Readings by the authors

Thursday, November 5, 2009 at 7-9 pm

Ceres Gallery, 547 W 27th St. #201, NYC 10001

Map and Directions, click here:
http://maps.google.com/maps?f=q&source=s_q&hl=en&geocode=&q=547+W+27th+St+%23+201,+New+York,+NY&sll=37.0625,-95.677068&sspn=31.095668,42.978516&ie=UTF8&ll=40.753483,-74.004486&spn=0.00725,0.010493&z=16&iwloc=r2

All are welcome!

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43. Anny Ballardini
Re: Two Requests
Mon 2 Nov 2009

Halvard Johnson has been playing with the sonnet form for years by now and quite successfully!
Good luck with your many endeavors, Anny

On Sun, Nov 1, 2009 at 9:22 PM, George Bowering <[redacted]> wrote:

> *Re sonnets.*
> *Check David McFadden's Be Calm, Honey, Toronto, Mansfield Press, 2008., or George Bowering's U.S. Sonnets, Vancouver, Pooka Press, 2007.*
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> *2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.*
>
> *Bill Allegrezza*
>
> *George Bowering*
> *Lost among the signifiers.*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

44. Sam Ladkin
Fwd: LEAN UPSTREAM -- update
Mon 2 Nov 2009

Dear friends,

My LEAN UPSTREAM season opens tomorrow at Camden People's Theatre. Really I should be working busily to get everything up together, but that's hard, and writing to you is more fun, so: hello.

A couple of things to update since my last message, and a couple of reminders too.

Update 1: due to production difficulties, *The History of Airports* book will not now be published until later this month. The launch event will still be at Stoke Newington International Airport, but we've rescheduled for Wednesday 25th November at 8pm. So you'll be happy to know that bonfire night is once again *wide open *for fun & frolics. I know how much you like those.

You can still preorder *The History of Airports* at the special price of £10 (+p&p) through the *Lean Upstream web site* <http://www.leanupstream.info>or by emailing [redacted] -- the offer is now good through to Wednesday 25th.

Update 2: My Artsadmin Weekender workshop, the final event in the season, is now *sold out*. If you missed it, sorry. I'm hoping to do more workshops next spring, so keep your eyes peeled -- and if you're a potential workshop programmer or host and you'd like to discuss possibilities, please drop me a line.

The first week of the season, sans booklaunch, now looks like this:

Tuesday 3 November, 8pm @ CPT
HIPPO WORLD GUEST BOOK
plus Chris Goode in conversation with critic Matt Trueman

Wednesday 4 November, 7.30pm @ CPT
YEAH BOOM!: A CHRISTOPHER KNOWLES READER
plus a complete reading of Knowles's THE NET WORK OF HOWARD BETEL (9pm)

Friday 6 November, 7.30pm @ Toynbee Studios
O VIENNA performed by Jonny Liron
Plus readings by Caroline Bergvall + Marianne Morris
Music by Dominic Lash + Tom James Scott

Saturday 7 November, 8pm @ Toynbee Studios
Kurt Schwitters: URSONATE performed by Chris Goode
Plus works by Vito Acconci, Michael Basinski, Samuel Beckett, Cathy Berberian
Guest performers: Jonny Liron, Keston Sutherland, Lawrence Upton

For more information, venue + booking details:
http://www.leanupstream.info

Please do consider buying a season ticket, or making a donation to help us meet our running costs, or pre-ordering the book: any of which will help make this &

future work possible. All of these kindnesses can be enacted through the web site <http://www.leanupstream.info>.

At any rate, very much hoping I'll see you at some point during the season. And bring a friend! As always, the fundamental things apply: if everyone who was planning to come anyway brought along a friend who *hadn't* been planning to come, presto! Double the audience, double the fun.

Apologies for this further intrusion into your inbox and, as usual, if you'd rather not receive further promotional mailings from me, just say, & your wish will be my command.

Till soon,

kindest wishes
Chris

Chris Goode
140 Osbaldeston Road
London
N16 6NJ

↑ Index

45. Eric Weinstein

Re: Two Requests

Mon 2 Nov 2009

I was just thinking of Kasey Mohammad. You can check out one of his Sonnagrams here:

http://www.salthilljournal.net/kmohammad

E

On Sun, Nov 1, 2009 at 3:58 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *The flarf poets -specifically Kasey Mohammad and Kimberly Lyons, and maybe others- have written take-offs or parallel texts around Shakespeare's Sonnets.*
>
> *Ciao,*
>
> *Murat*
>
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> *Re sonnets.*

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> *On Oct 29, 2009, at 9:09 AM, William Allegrezza wrote:*
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>
> *Bill Allegrezza*
>
> *George Bowering*
> *Lost among the signifiers.*
>
> *guidelines*

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46. **Mathias Svalina**

Re: Two Requests

Mon 2 Nov 2009

Anthony Hawley's Forget Reading is an interesting book-length series of sonnets, from last year Counterpath Books.

Kimberly Lyons is a Flarf poet? Does she know this?

On Sun, Nov 1, 2009 at 1:58 PM, Murat Nemet-Nejat <[redacted]> wrote:

The flarf poets -specifically Kasey Mohammad and Kimberly Lyons, and maybe others- have written take-offs or parallel texts around Shakespeare's Sonnets.

Ciao,

Murat

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Bill Allegrezza

George Bowering
Lost among the signifiers.

guidelines

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47. Gabriel Gudding

redefining the boundaries - as white, anglophone, modernist, male?

Mon 2 Nov 2009

Received the below notice from Northwestern UP yesterday of a volume of essays edited by Louis Armand. I'm looking forward to reading it. But I have to wonder about the title's rhetoric: "Redefining the Boundaries of Contemporary Poetics, in Theory & Practice, for the Twenty-First Century," and how this comports with the age, gender, interests, and ethnicity of the authors.

Very interested in reading it. But I'm curious, given its TOC, how one redefines these boundaries "for" the century before us with almost all anglophone authors, with only two women, with people who are presumably almost all white, with essays that seem still to retain principally modernist concerns (text and technical issues), and with its two keynote essays by theorists born in the first half of the 20th Century, one of whom is 78.

I'll have to wait to say more, but I'm suspicious that this is more about redefining the poetics of the 1980s/1990s.

Gabriel Gudding

CONTEMPORARY POETICS

"Redefining the Boundaries of Contemporary Poetics, in Theory & Practice, for the Twenty-First Century"

Edited by Louis Armand

ISBN 0-8101-2359-2 (paperback). 384pp.

Publisher: Northwestern University Press, Evanston.

http://nupress.northwestern.edu

Exploring the boundaries of one of the most contested fields of literary study--a field that in fact shares territory with philology, aesthetics, cultural theory, philosophy, and even cybernetics--this volume gathers a body of critical writings that, taken together, broadly delineate a possible poetics of the contemporary. In these essays, the most interesting and distinguished theorists in the field renegotiate the contours of what might constitute "contemporary poetics," ranging from the historical advent of concrete poetry to the current technopoetics of cyberspace. Concerned with a poetics that extends beyond our own time, as a mere marker of present-day literary activity, their work addresses the limits of a writing "practice"--beginning with Stephane Mallarme in the late nineteenth century--that engages concretely with what it means to be contemporary.

Charles Bernstein's Swiftian satire of generative poetics and the textual apparatus, together with Marjorie Perloff's critical-historical treatment of "writing after" Bernstein and other proponents of language poetry, provides an itinerary of contemporary poetics in terms of both theory and practice. The other essays consider "precursors," recognizable figures within the histories or prehistories of contemporary poetics, from Kafka and Joyce to Wallace Stevens and Kathy Acker; "conjunctions," in which more strictly theoretical and poetical texts enact a concerted engagement with rhetoric, prosody, and the vicissitudes of "intelligibility"; "cursors," which points to the open possibilities of invention, from Augusto de Campos's "concrete poetics" to the "codework" of Alan Sondheim; and "transpositions," defining the limits of poetic invention by way of technology.

"An epoch-defining collection of manifestos and essays: its list of contributors reads as a who's who of current important theorists in the field." --Michael Golston

"Puts a number of excellent essays back in print and makes several others easily available for the first time." --Craig Dworkin

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Augusto de Campos: Questionnaire of the Yale Symposium

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Alan Sondheim: Codeworld

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Steve McCaffery: Parapoetics and the Architectural Leap

Allen Fisher: Traps or Tools and Damage

Steve McCaffery: Discontinued Meditations

Marjorie Perloff: Screening the Page / Paging the Screen: Digital Poetics and the Differential Text

Louis Armand is director of the Centre for Critical & Cultural Theory in the Philosophy Faculty of Charles University, Prague. His books include Solicitations: Essays on Criticism & Culture; Techne: James Joyce, Hypertext & Technology; and Incendiary Devices: Discourses of the Other. www.litterariapragensia.com

Contemporary Poetics

http://nupress.northwestern.edu/Title/tabid/68/ISBN/0-8101-2360-6/Default.aspx

Northwestern University Press

http://nupress.northwestern.edu

11030 South Langley Avenue

Chicago, IL 60628

[redacted] or [redacted] (phone)

[redacted] or [redacted] (fax)

Order from Amazon:

http://www.amazon.com/Contemporary-Poetics-Avant-Garde-Modernism-Studies/dp/0810123606/ref=sr_1_1?ie=UTF8&s=books&qid=1256653745&sr=1-1

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48. Murat Nemet-Nejat

Re: Two Requests

Mon 2 Nov 2009

Also Marc Nasdor has *Sonnetailia*.

Murat

On Sun, Nov 1, 2009 at 4:07 PM, Maria Damon <[redacted]> wrote:

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>
> *Bill Allegrezza*
>
> *guidelines*

↑ Index

49. Al Filreis

PennSound Anthology of Restoration & 18th-Century Verse

Mon 2 Nov 2009

Today we are pleased to announce the completion of the PENNSOUND ANTHOLOGY OF RESTORATION & 18TH-CENTURY VERSE, edited and performed by John Richetti:

http://writing.upenn.edu/pennsound/x/Restoration-18th-C-Verse.php

- Al Filreis

Al Filreis
http://www.writing.upenn.edu/~afilreis

↑ Index

50. Christophe Casamassima

Interview with M. Magnus up at Towson Arts Collective

Mon 2 Nov 2009

---

http://www.towsonartscollective.org/artist-of-the-month/

Please visit us to read the first in a series of in-depth interviews/conversations. M. Magnus spins this one into gear with his book Verb Sap, available through Narrow House Recordings / Books (http://narrow-house.blogspot.com/2009/02/m-magnus-verb-sap.html) (http://www.angelfire.com/poetry/thepixelplus/nhindex.html).

Cheers,

Christophe Casamassima

--
Powered By Outblaze

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51. steve russell
Re: Two Requests
Mon 2 Nov 2009

Michael Wallace: Penny/per/day sonnets, i think. can't find the damn book to make sure of the title. sonnet book, maybe a decade old. & definetely a contemporary spin on the sonnet form.

_____
From: Nick LoLordo <[redacted]>
To: [redacted]
Sent: Sun, November 1, 2009 3:08:03 PM
Subject: Re: Two Requests

You know the big newish English anthology, the Reality Street Book of Sonnets, yes? Including American writers as well, wd more than answer your question...

On Thu, Oct 29, 2009 at 8:09 AM, William Allegrezza <[redacted]>wrote:

> *I have two requests for list members.*
>
> *1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.*
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>
> *Bill Allegrezza*

--
V. Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
[redacted]

↑ Index

52. **steve russell**
Re: Two Requests
Mon 2 Nov 2009

Correction: make that Mark Wallace, and his book of sonnets.

_____
From: steve russell <[redacted]>
To: "Poetics List (UPenn, UB)" <[redacted]>
Sent: Mon, November 2, 2009 1:44:54 PM
Subject: Re: Two Requests

Michael Wallace: Penny/per/day sonnets, i think. can't find the damn book to make sure of the title. sonnet book, maybe a decade old. & definetely a contemporary spin on the sonnet form.

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From: Nick LoLordo <[redacted]>
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>
> *Bill Allegrezza*

--
V. Nicholas LoLordo
Assistant Professor
Department of English

University of Nevada-Las Vegas
[redacted]

Do You Yahoo!?
Tired of spam? Yahoo! Mail has the best spam protection around
http://mail.yahoo.com

↑ Index

53. Christophe Casamassima

Three Suites by Christophe Casamassima

Mon 2 Nov 2009

To celebrate the completion of my 6th book of poems, I created a limited edition of 250 copies of Three Suite, a collection of three books bound together. These books are handmade and stitched in a belt.

Please check out my profile on FB for further details, or write me directly for pics.

They're 6$ + 2$ shipping. If you request via FB, I'll knock off the shipping charges.

Thank you,

Christophe

--
Powered By Outblaze

↑ Index

54. amy king

Re: Two Requests

Mon 2 Nov 2009

Don't you need to be invited to the private Flarf listserv to be one? I mean, and accept, of course. But first rule of Flarf Club, no one discusses actual admissions criteria ...

--- On Mon, 11/2/09, Mathias Svalina wrote:
Kimberly Lyons is a Flarf poet? Does she know this?

↑ Index

55. David Kirschenbaum
One Last Call to Advertise in Boog City 60
Mon 2 Nov 2009

Please forward

Advertise in

Boog City 60

featuring Urban Folk 22

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Fri. Nov. 6-Submit Ad or Ad Materials
—Wed. Nov. 11-Distribute Paper

Featuring:

*Scott MX Turner on the saga of Atlantic Yards
*Printed matter section with reviews of
Noelle Kocot and Jennifer Scappettone's books
*Our Urban Folk music section with reviews of The Shivers and
Prewar Yardsale, and a piece on valuing songs in the digital age
*Poems from Mike Carlson, Elsbeth Pancrazi, and Christine Shook
*Art from Alan Gastelum

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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56. Randolph Healy
Re: Two Requests
Mon 2 Nov 2009

Ken Edwards' "EIGHT + SIX" is a tour de grace.

Randolph

↑ Index

57. George Bowering
Re: Two Requests
Mon 2 Nov 2009

My Uncle Llew was a Flarf poet
back in the day.

gb

On Nov 2, 2009, at 11:02 AM, amy king wrote:

> *Don't you need to be invited to the private Flarf listserv to be one? I mean, and accept, of course. But first rule of Flarf Club, no one discusses actual admissions criteria ...*
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> *--- On Mon, 11/2/09, Mathias Svalina wrote:*
> *Kimberly Lyons is a Flarf poet? Does she know this?*

> *welcome.html*

Geo. Harry Bowering, M.A.
Fell down in Firenze

↑ Index

58. Thomas savage
Re: Two Requests
Mon 2 Nov 2009

_____
Marc Nasdor (sonnetalia) and Bill Kushner

_____
From: William Allegrezza <[redacted]>
To: [redacted]
Sent: Thu, October 29, 2009 12:09:20 PM
Subject: Two Requests

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

↑ Index

59. Murat Nemet-Nejat
Re: Two Requests
Mon 2 Nov 2009

Sorry, I am whip lashed by a sacred shibboleth. I was partly referring to a group of poets living in the New York area, particularly in Brooklyn. Recently, I was reading some of Kymberly Lyon's poetry where she was re-working a number of Shakespeare's sonnets. I remember saying to myself that Kim must have picked up the idea from Kasey's experiments around the same idea, which were the topic of discussion by Gary Sullivan in his blog * Elsewhere* a while ago. I do not possess a final list of who belongs to the Flarf poetics list and who

does not. That does not prevent me from noticing cross pollinations across its borders nor does it prevent me from seeing major differences among its members.

Ciao,

Murat

On Mon, Nov 2, 2009 at 2:02 PM, amy king <[redacted]> wrote:

> *Don't you need to be invited to the private Flarf listserv to be one? I mean, and accept, of course. But first rule of Flarf Club, no one discusses actual admissions criteria ...*
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> *--- On Mon, 11/2/09, Mathias Svalina wrote:*
> *Kimberly Lyons is a Flarf poet? Does she know this?*

↑ Index

60. Joseph Mosconi
Announcing AREA SNEAKS #2
Mon 2 Nov 2009

Announcing AREA SNEAKS #2

Benevolent area-sneaks get lost in the kitchens and are found to impede the circulation of the knife-cleaning machine.
- Charles Dickens

Area Sneaks is a Los Angeles-based journal edited by Joseph Mosconi & Rita Gonzalez that seeks to encourage dialogue between the worlds of visual art and poetry.

interviews with VISUAL ARTISTS
Edgar Arceneaux interviewed by Noellie Roussel
Analia Saban interviewed by Claire de Dobay Rifelj

POETRY by
Elisa Gabbert & Kathleen Rooney
Aaron Kunin
Doug Nufer
Franklin Bruno

Demosthenes Agrafiotis
Ara Shirinyan
Harold Abramowitz & Amanda Ackerman
Mathew Timmons
Will Alexander
Richard Kostelanetz

portfolios of VISUAL ARTISTS
Jody Zellen
Demosthenes Agrafiotis

a VISUAL POETRY symposium featuring
Robert Grenier
Johanna Drucker
Peter Ciccariello
Jessica Smith
William R. Howe
Derek Beaulieu
conducted by K. Lorraine Graham

ARTIST-POET collaborations
Kerry Tribe & Nick Moudry
Hillary Mushkin & Jen Hofer

$15
AVAILABLE ON-LINE <http://areasneaks.com/index.php?id=5> via Paypal
or
email [redacted] for other arrangements

**
Upcoming Launch Events

Seattle: Friday, November 6, 7:30pm at Pilot Books, 219 Broadway E, Seattle, WA

Vancouver: Saturday, November 7, 8:00pm at Artspeak, 223 Carrall Street, V6B 2J2 Canada, Vancouver, BC...hosted by the Fillip Review

http://areasneaks.com/

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61. David Chirot
Re: Two Requests
Mon 2 Nov 2009

---

john clarke's In the Analogy

On Mon, Nov 2, 2009 at 12:41 PM, Randolph Healy
<[redacted]>wrote:

> *Ken Edwards' "EIGHT + SIX" is a tour de grace.*
>
> *Randolph*

↑ Index

62. **Jim Andrews**
Re: serendipity and webjournals
Mon 2 Nov 2009

Murat,

So sorry to disappoint you by offering a valid, practical solution to the problem posed! I got the impression they were looking for practical solutions as a way of indeed confronting the issues. It really brings your argument into question, doesn't it? Terrible, just terrible. Morally reprehensible on my part, really. Catherine too; she offered much the same solution.

Your approach is really the one I should take. I will, more often, try to not offer any obvious practical solutions. Instead, I will just blame the Internet or the digital for the problem and escalate it from a technical matter to an ethical and philosophical one. I see the error of my ways now, Murat. Thanks so much, brother.

Still, it's true that technologies both expand and narrow our worlds, as you say. No doubt the technologies themselves do a lot of both, but when it comes to expanding our worlds, there's nothing like a human bean to do it, and that's a big part of what we're doing on the Internet, surely, as artists. We are trying to expand views, expand on ideas, offer alternatives, offer solutions...as well as our usual stuff.

I have spent thirteen years writing vispo.com and I don't get the audience that many a lesser site does because of x and y. You won't find my site in the first few pages of search results if you google 'poetry'. But if you google 'digital poetry' or 'visual poetry' and various other more narrow terms, then I'm in there. Ultimately, those who need to find such work can and will find my site. The rest, well, it doesn't matter if they find the site or not. They can but probably won't. And would be confused if they did.

On my home page at http://vispo.com , I provide five ways to navigate the site:

1. the thumbnails, of which there are 64, are associated with works. not all works have a thumbnail but i'm workin on it. a brief description of the project associated with a thumbnail appears when you mouseover a thumbnail. 2. there's a search box for the site (google site search); this is a free service google offers. any page that is on my site and is indexed with google is thereby searchable. 3. there's a drop-down menu which lists all works on the site 4. there's a 'highlighted' list of categories (mostly); again, a brief description appears when you mouseover a category. 5. the 'goto' button at top left takes you to the project associated with the current background image. the background image is different each time you visit the homepage. this feature offers another view into the works on the site and gives people a strong sense of the graphical nature of the site. in a sense, the project associated with the current background is 'featured'.

this is an attempt to provide multiple perspectives/views into the site. it's net cubistic. why would this be less of a convention than a more linear approach? i don't think it is. not in my internet, anyway, Murat. so i applaud Hugh Behm-Steinberg for looking for alternatives to the phenomenon he mentions and am happy to offer a practical solution. not all problems are so easily solved! as you note, Murat, ethical and philosophical issues accompany the ways we deal with the economy of attention, but we are not helpless in the matter.

ja
http://vispo.com

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Sunday, November 01, 2009 12:54 PM
Subject: Re: serendipity and webjournals

> *Jim,*
>
> *Why is every ethical or philosophical issue is being turned into a technical*
> *problem, with a technical solution? The fact that the internet in subversive*
> *ways *narrows*, as well as expanding our world, that it makes the very*
> *concept of privacy a almost quaint wish, that it creates a powerful tool of*
> *control -as much its reverse- is unquestionable. Why is it that quite often*
> *you suggest a "practical" advice which further digs us into a mediated*
> *morass without directly confronting the ethical moral and philosophical*
> *issues which the question was originally trying to deal with?*

> *I have no doubt that there are technical ways -as you suggest with the idea*
> *of "I Feel Luck" option- the specific problem can at least theoretically be*
> *solved. But there is no doubt that the on-line publication, with its already*
> *established praxis of clicking directly to the works of one's preference -in*
> *itself a very "practical" method- is creating a medium which is*
> *incrementally more solipsistic -as it is more convenient, less friction*
> *bound- than its print counterpart.*
>
> *Ciao,*
>
> *Murat*

↑ Index

63. William Allegrezza

A Call for Work

Mon 2 Nov 2009

I'm forwarding this call for work. Two notes. One, if you want a old copy of the magazine, just send me your address. Typically, it's a nicely printed mag. Two, I'm only the faculty advisor for the journal, so I stay away from meddling with editorial decisions.

Bill Allegrezza

_____

SPIRITS: ART/LITERARY MAGAZINE

Now Accepting:

* Short Stories of 1,500 Words or Less
* One Act, One Scene Plays
* Photography
* Sketches
* Paintings
* Essays
* Poetry

Submit all work to:
[redacted]

Deadline:
December 20, 2009

*Include your full name, email address and a bio of 100 words or less.
*Artwork submissions must not include frames, borders or backdrops.

↑ Index

64. Mary Jo Malo
Re: Two Requests (Sonnets)
Tue 3 Nov 2009

Bill Knott whose works are free as downloads at Lulu.

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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65. peter ganick
new at chalk editions
Tue 3 Nov 2009

---

new eBooks at http://chalkeditions.co.cc
free to read, download, and print.

Jeff Crouch - furious peddler
Lawrence Upton - water lines
Hugh R. Tribbey - waitinale glasses

also, work by Sheila E. Murphy, John M. Bennett,
zachary count lawrence, Ivan Arguelles, Alan Sondheim,
Jim Leftwich, Peter Ganick, Jukka-Pekka Kervinen.

we are reading manuscripts at this time.
send electronic file [doc, rtf, pdf only] to:
Peter Ganick [redacted]
Jukka-Pekka Kervinen [redacted]

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66. Vernon Frazer
NEW YORK IS THE 5TH STOP ON THE ROCKPILE TOUR!!! (posted on behalf of Michael Rothenberg)
Tue 3 Nov 2009

NEW YORK CITY

Saturday, November 7th 2-5pm
Poetry Project at St. Mark's Church
Parish Hall

131 E. 10th St.(& 2nd Ave.)
Manhattan, NY
ADMISSION: free

ROCKPILE Symposium: David Meltzer and Michael Rothenberg host a discussion on "Art and Activism, Poetry, Music and The Troubadour Tradition, Censorship and The Academy, Community and Collaboration: Open discussion with Ammiel Alcalay, Teresa Carrion, Jim Christy, Marty Ehrlich, Murat Nemat-Nejat, Wanda Phipps, Harris Schiff, Suzi Winson and Bill Zavatsky. We welcome audience participation. Moderator: Jim Feast. (Refreshments0

NEW YORK CITY

Monday, November 9th, 12:30-2pm
Segal Theater
The Center for the Humanities
The Graduate Center, CUNY
365 Fifth Avenue, Room 5103
New York, NY 10016
[redacted]
ADMISSION: free

ROCKPILE- Poetry and Music and The Troubadour Tradition
A Discussion with David Meltzer and Michael Rothenberg hosted by David Henderson and Ammiel Alcalay.

NEW YORK CITY ROCKPILE Performance

Monday, November 9th 8pm
The Gershwin Hotel
7 East 27th Street
New York, NY 10016
[redacted]
http://www.gershwinhotel.com/english/site1.html
ADMISSION: $10 at the door

David Meltzer and Michael Rothenberg with Marty Ehrlich (multi-reed player), Lindsey Horner (bass), Bill Zavatsky (piano), Michael Stephans (drums)

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67. Dodie Bellamy

Dear Catastrophe opening/Dodie's workshop reading this Sunday!

Tue 3 Nov 2009

Please join us at Right Window
for an opening reception of Stephanie Mansolf's installation "Dear

Catastrophe"
and reading of members of Dodie Bellamy's prose workshop

Sunday, November 8, 2009, 2-6pm
at 4:00 p.m. readings by:

Lindsey Boldt
Mari Collings
Drew Cushing
Apsara DiQuinzio
Maizie Gilbert
Kevin Killian
Sara Larsen
Minnette Lehmann
Anne McGuire
Ron Palmer

Right Window is a storefront window space at Artist Televison Access, 992 Valencia Street (at 21st), in San Francisco.

Stephanie Mansolf's "Dear Catastrophe" will run from November 8--29, 2009.

Organized by Dodie Bellamy, "Dear Catastrophe" presents a series of Victorian styled treehouse dioramas--an imaginary cityscape--inhabited by humans, gremlins, and warrior cupids. Spike pits are layered in front of the treehouses, mountains behind the treehouses, clouds with battling cupids above the treehouses. In this layered landscape Mansolf explores how a space created for safety can quickly and easily become a threat. The treehouse city is inherently precarious, and its denizens are quickly falling into a chaos of disarray, danger, destruction, and death. Mansolf's startling dystopia draws on influences as disparate as the video game Mortal Kombat, the 1960's Disney film Swiss Family Robinson, and San Francisco's "painted ladies," the Victorian homes that adorn our streets.

Stephanie Mansolf received her BFA from UC Santa Barbara in 2006. During the end of her undergraduate studies Mansolf was commissioned in conjunction with artist Kat Trajano to transform Santa Barbara's chic Presidio Motel into an avant garde and eclectic art motel; a project from which the duo has received wide acclaim. Since then Mansolf has shown in Santa Barbara, San Francisco and Arcata California. Mansolf's practice delves into dark angles between reality and fantasy, investigating matters of human nature, disease, and hybridity through a manifestation of fanciful imagery. Employing gothic and surreal aesthetics, Mansolf creates a carnivalesque landscape where melodrama thrives, and taboo topics can be explored. She currently lives and works in San Francisco California.

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68. Aryanil Mukherjee
Levi-Strauss died today at 100
Tue 3 Nov 2009

http://news.yahoo.com/s/ap/20091103/ap_on_en_ot/eu_obit_france_levi_strauss

aryanil

↑ Index

69. Murat Nemet-Nejat
Re: serendipity and webjournals
Tue 3 Nov 2009

Jim,

Why are you creating a red herring opposition on your mind to which you can easily and to yourself satisfactorily respond? I am very aware of the practical nature of the original question and equally aware of the tectonic, revolutionary nature of the internet as a medium, which will affect all aspects of human endeavor, including perhaps the meaning of human nature itself. There is all the more reason for us to raise our consciousness of what is happening -yes, philosophically, intellectually, ethically what is happening, even if there is relatively little one can do about it or even the desire to do so.

My point is that on this list -as in our culture in general- the attitude towards the internet is one of cheer leading -you remember the attitude of the press media towards the Iraq War?- The internet revolution is also the enabler of a lot of dislocation and suffering in the world, why a company that took one hundred years to build can implode in the wink of an eye and throw thousands of people out of work, why power tends to be concentrated increasingly in fewer hands and banks can become so powerful, why the division between rich and poor become wider and more irrevocable, why a bomb can be "droned" from thousands of miles into one's bedroom without eye contact.

Interacting with your Kandinsky series, for instance, I was conscious of the meticulous, years-long effort it must have taken to create that work which cobbles elements of different media into a unified whole; but, by coincidence, that was one of the days when someone had strapped a bomb around his chest and blown himseld and forty people. I remember saying to myself this man with a bomb around his chest is -corrupt, distorted, nihilistic though it may be- is a reaction to the confluence of those alienating, remote as malignant forces. One has to use what one has got.

I wish one way or another -subliminally or not, even if only as strays or fragments of thought- these aspects -the dark underbelly of what the computer can do- could enter into the dna of your work. I do not see it, but perhaps I am missing it or for you it is irrelevant. For instance, David Chirot's work, his RuBEings, or his collage posters are infused with this critical spirit. Probably, your visual digital work techically is a light year more "advanced" than David's work. But, here we are arriving at the same issue again: the response to an ethical, political relality with a "practical," technological solution.

Ciao,

Murat

On Mon, Nov 2, 2009 at 4:57 PM, Jim Andrews <[redacted]> wrote:

> *Murat,*
>
> *So sorry to disappoint you by offering a valid, practical solution to the problem posed! I got the impression they were looking for practical solutions as a way of indeed confronting the issues. It really brings your argument into question, doesn't it? Terrible, just terrible. Morally reprehensible on my part, really. Catherine too; she offered much the same solution.*
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> *I have spent thirteen years writing vispo.com and I don't get the audience that many a lesser site does because of x and y. You won't find my site in the first few pages of search results if you google 'poetry'. But if you google 'digital poetry' or 'visual poetry' and various other more narrow terms, then I'm in there. Ultimately, those who need to find such work can and will find my site. The rest, well, it doesn't matter if they find the site or not. They can but probably won't. And would be confused if they did.*
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> *and is indexed with google is thereby searchable.*
> *3. there's a drop-down menu which lists all works on the site*
> *4. there's a 'highlighted' list of categories (mostly); again, a brief*
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> *5. the 'goto' button at top left takes you to the project associated*
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> *he mentions and am happy to offer a practical solution. not all problems are*
> *so easily solved! as you note, Murat, ethical and philosophical issues*
> *accompany the ways we deal with the economy of attention, but we are not*
> *helpless in the matter.*
>
> *ja*
> *http://vispo.com*
>
> *----- Original Message ----- From: "Murat Nemet-Nejat" <[redacted]>*
>
> *To: <[redacted]>*
> *Sent: Sunday, November 01, 2009 12:54 PM*
> *Subject: Re: serendipity and webjournals*
>
> *Jim,*
>
> *Why is every ethical or philosophical issue is being turned into a technical*
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> *control -as much its reverse- is unquestionable. Why is it that quite often*

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> *itself a very "practical" method- is creating a medium which is incrementally more solipsistic -as it is more convenient, less friction bound- than its print counterpart.*
>
> *Ciao,*
>
> *Murat*

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70. **amy king**

Women Don't Write Good Books - Publishers Weekly

Tue 3 Nov 2009

For Immediate Release November 2, 2009

Why Werenâ€™t Any Women Invited To Publishers Weeklyâ€™s Weenie Roast?

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PW also did a Top 100 list and, of the authors included, only 29 were women. The WILLA Advisory Board is in the process of putting together a list titled â€œGreat Books Published By Women In 2009.â€ This will be posted to the organizationâ€™s Facebook page and website. A WILLA Wiki has also been started for people to share their nominations for Great Books By Women in 2009. Press release to follow.

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For more information contact:

Erin Belieu
[redacted]

Cate Marvin
[redacted]

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htmÂ

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71. Mairead Byrne

Re: Women Don't Write Good Books - Publishers Weekly

Tue 3 Nov 2009

Hey this isn't exactly a beaut either, poor old contemporary poetics with so sparse an interest from women. How can this possibly be "redefining the boundaries"???

CONTEMPORARY POETICS

"Redefining the Boundaries of Contemporary Poetics, in Theory & Practice, for the Twenty-First Century"

Edited by Louis Armand

ISBN 0-8101-2359-2 (paperback). 384pp.

Publisher: Northwestern University Press, Evanston.

http://nupress.northwestern.edu

Exploring the boundaries of one of the most contested fields of literary study--a field that in fact shares territory with philology, aesthetics, cultural theory, philosophy, and even cybernetics--this volume gathers a body of critical writings that, taken together, broadly delineate a possible poetics of the contemporary. In these essays, the most interesting and distinguished theorists in the field renegotiate the contours of what might constitute "contemporary poetics," ranging from the historical advent of concrete poetry to the current technopoetics of cyberspace. Concerned with a poetics that extends beyond our own time, as a mere marker of present-day literary activity, their work addresses the limits of a writing "practice"--beginning with Stephane Mallarme in the late nineteenth century--that engages concretely with what it means to be contemporary.

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Louis Armand is director of the Centre for Critical & Cultural Theory in the Philosophy Faculty of Charles University, Prague. His books include Solicitations: Essays on Criticid Incendiary Devices: Discourses of the Other. www.litterariapragensia.com

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11030 South Langley Avenue

Chicago, IL 60628

[redacted] or [redacted] (phone)

[redacted] or [redacted] (fax)

Order from Amazon:

http://www.amazon.com/Contemporary-Poetics-Avant-Garde-Modernism-Studies/dp/0810123606/ref=sr_1_1?ie=UTF8&s=books&qid=1256653745&sr=1-1

>>> [redacted] 11/03/09 2:48 PM >>>
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72. Maria Damon

claude levy-strauss has died…

Tue 3 Nov 2009

---

at age 100.

↑ Index

73. **cris cheek**

Re: Women Don't Write Good Books - Publishers Weekly

Tue 3 Nov 2009

---

i thought exactly the same Mairead

extremely myopic editing

;(

xx

cc

On Nov 3, 2009, at 3:32 PM, Mairead Byrne wrote:

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>
> *welcome.html*
>
> *welcome.html*

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74. Eric Elshtain

New at Beard of Bees Press

Wed 4 Nov 2009

for the love of Venn Diagrams, read

http://www.beardofbees.com/frantz.html

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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75. Jim Andrews

Re: serendipity and webjournals

Wed 4 Nov 2009

> *Why are you creating a red herring opposition on your mind to which you can*
> *easily and to yourself satisfactorily respond? I am very aware of the*
> *practical nature of the original question and equally aware of the tectonic,*
> *revolutionary nature of the internet as a medium, which will affect all*
> *aspects of human endeavor, including perhaps the meaning of human nature*
> *itself. There is all the more reason for us to raise our consciousness of*
> *what is happening -yes, philosophically, intellectually, ethically what is*

> *happening, even if there is relatively little one can do about it or even the desire to do so.*
>
> *My point is that on this list -as in our culture in general- the attitude towards the internet is one of cheer leading -you remember the attitude of the press media towards the Iraq War?- The internet revolution is also the enabler of a lot of dislocation and suffering in the world, why a company that took one hundred years to build can implode in the wink of an eye and throw thousands of people out of work, why power tends to be concentrated increasingly in fewer hands and banks can become so powerful, why the division between rich and poor become wider and more irrevocable, why a bomb can be "droned" from thousands of miles into one's bedroom without eye contact.*

That's pretty exaggerated, Murat; it's not exactly convincing. But it's true that the Internet has and continues to change the way a lot of business is done. Art is affected as much as any other field because so much art can be digitized. Anything that can be digitized is or will be affected rather dramatically, in the end. It gives capitalism in all affected fields a real shot in the chops. I'm not making any cash right now. Lots of people are suffering in the same situation. But it's not accurate to blame the Internet revolution for it all. It's a global economic meltdown that, ultimately, seems to have less to do with the Internet than the failings of cowboy capitalism. Together with dwindling and exploited resources, population increase, environmental abuse and pollution, and not much international cooperation, coordination support, and respect for international law.

> *Interacting with your Kandinsky series, for instance, I was conscious of the meticulous, years-long effort it must have taken to create that work which cobbles elements of different media into a unified whole; but, by coincidence, that was one of the days when someone had strapped a bomb around his chest and blown himseld and forty people. I remember saying to myself this man with a bomb around his chest is -corrupt, distorted, nihilistic though it may be- is a reaction to the confluence of those alienating, remote as malignant forces. One has to use what one has got.*
>
> *I wish one way or another -subliminally or not, even if only as strays or fragments of thought- these aspects -the dark underbelly of what the computer can do- could enter into the dna of your work. I do not see it, but perhaps I am missing it or for you it is irrelevant. For instance, David Chirot's work, his RuBEings, or his collage posters are infused with this critical spirit. Probably, your visual digital work techically is a light year more "advanced" than David's work. But, here we are arriving at the*

> *same issue again: the response to an ethical, political relality with a "practical," technological solution.*

When Dan Bar-On of PRIME (http://vispo.com/PRIME) was alive, I could probably have gotten involved much more in their projects in the Middle East. But, ultimately, I felt that doing the web site for them was about the extent of the involvement that I could really contribute. It's not a conflict that I am close to--or understand enough--to be of much real help otherwise. But I was very happy to do their web site and offer that support to their very important joint Israeli-Palestinian peace building initiatives.

Everybody's life and work has some sort of political dimensions. When I look around me and at the work of myself and those whose work I enthusiastically follow, I see efforts to create types of art that are new and so, of course, it doesn't really fit in to whatever crumbling art structures already exist. So these artists face difficulties both financially and in critical reception and understanding of their work. I try to write about and discuss and get the word out about this work, internationally, and contribute in some way to international communication about this sort of work, which you could mainly describe as computer art, usually net-based. Often with a literary dimension. Work like David Jhave Johnston's http://vispo.com/jhave really makes me scream and shout.

And I try to create that sort of art myself in a way that does offer something new and interesting to people and I try to challenge myself and others to push it. Currently, with dbCinema, it's not so much a literary type of art as erm visual and intensely computational. Though I'm also trying to build dbCinema so that there are literary and narrativistic possibilities. I haven't really explored those as much, yet, as I have the visual possibilities. But I will. And there's lots of em. Chris Funkhouser has been exploring that with dbCinema. Developing dbCinema as the writer of this tool, I've mostly approached it as getting it to be able to make all sorts of different types of art that aren't made by anything else. So I've been more concerned with exploring the um marks it can make on a screen than in deeper planning concerning language and narrativity with pieces made with it.

But dbCinema is also associated with issues that have political dimensions. One's notions of cinema are involved. And copyright issues, of course, using google image search. And then there's just the whole thing of this type of art. Lots of visual artists see this sort of thing as junk. One painter said to me recently it's junk, it isn't in galleries, you just push a button and out it comes, it's very limited. Then there's the financial aspect. I'm broke. I got a bit of a plan on that, we'll see, but I'm not much of a businessman. Can this sort of art support me? Probly not, but it's what I'm doing, it's where my passion is, so I figure I better do it hard while I can and see what happens. You say the suicide

bombers work with what they got. So do I. There's got to be some joy in the world, Murat, and I'm on the frickin job.

ja
http://vispo.com

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76. Regina Pinto

Project "AlphaAlpha" - More collaborations are already on line. Would you like to collaborate?

Wed 4 Nov 2009

Project AlphaAlpha - "A" Poetry:

NEW PAGES:

http://arteonline.arq.br/a/ver_a_bighetti.html (Vera Bighetti - Brazil)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo Frazão - Brazil)

http://arteonline.arq.br/a/neufeldt_a.html (Brigitte Neufeudt - Germany)

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/a_ndrews.html (Jim Andrews - Canada)

http://arteonline.arq.br/a/b_a_bel.html (babel - Canada & UK)

http://arteonline.arq.br/a/bruno_a.html (Bruno - Brazil)

MORE COLLABORATIONS WILL BE READY SOON!

AUTHOR'S PAGES THAT ARE ALREADY READY:

http://arteonline.arq.br/a/um.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/dois.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/tres.html (Regina Pinto - Brazil)

How to collaborate?

Read the call at: http://arteonline.arq.br/a/call.htm and ... PARTICIPATE!

All the best,
Regina Pinto

--

==========

Regina Pinto

http://arteonline.arq.br
http://pintor.tumblr.com

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77. Rachel Loden

Mark Nowak, Reid Gomez, and Rachel Loden on Class/War at Small Press Traffic in SF

Wed 4 Nov 2009

Mark Nowak, Reid Gomez, and Rachel Loden

(with special guest Harsha Ram)

on Class/War

A reading with two (!) multimedia presentations

Saturday, November 7

Small Press Traffic

California College of the Arts

San Francisco Campus

Timken Hall

1111 Eighth Street

San Francisco, CA

7:30 p.m.

http://www.sptraffic.org/html/events.htm

Info: [redacted]

Mark Nowak is the author of Coal Mountain Elementary (Coffee House Press, 2009) and Shut Up Shut Down (Coffee House Press, 2004). He designs and facilitates “poetry dialogues” with Ford autoworkers in the United States and South Africa (through the UAW and NUMSA), striking clerical workers (through AFSCME 3800), Muslim/Somali nurses and healthcare workers (through Rufaidah), and others.

Reid Gómez is an urban raised Navajo from the Rock formerly known as Potrero Hill. She was the winner of the 1995 Astrea Lesbian Writers award and is the author of California Wasn’t Good For Us. She is currently finishing her novel, Urban Nizhóní.

Rachel Loden’s second full-length book, Dick of the Dead, was published by Ahsahta Press in May 2009. She is also the author of Hotel Imperium (Georgia),

which was named one of the ten best poetry books of the year by the San Francisco Chronicle.

Harsha Ram is Associate Professor of Slavic and Comparative Literatures at UC Berkeley and author of The Imperial Sublime: A Russian Poetics of Empire (University of Wisconsin Press, 2003). His most recent work is on the literary dialogue between Russia and Georgia and he has an ongoing interest in the relationship between poetry and political power.

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78. Halvard Johnson

Re: Two Requests

Wed 4 Nov 2009

Ted Berrigan
Bernadette Mayer

HJ

"When a man rides a long time in wild
regions he feels the desire for a city."
--Italo Calvino

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Thu, Oct 29, 2009 at 10:09 AM, William Allegrezza
<[redacted]>wrote:

> *I have two requests for list members.*
>
> *1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.*
>
> *2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.*
>
> *Bill Allegrezza*

↑ Index

79. Thomas savage
Re: claude levy-strauss has died...
Wed 4 Nov 2009

I was sorry to see that Levi-Strauss had died in Today's New York Times. Still, he had a very long and wonderful life and lived to be 100. It's a wonderful obituary by Edward Rothstein, one of the Times best writers. If I knew how to attach it here, I would, but I don't.

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Tue, November 3, 2009 3:51:46 PM
Subject: claude levy-strauss has died...

at age 100.

↑ Index

80. Thomas savage
Re: Women Don't Write Good Books - Publishers Weekly
Wed 4 Nov 2009

Although, on some level, the division between women and men strikes me as limited, I agree with you that more women writers should be recognized (all the women mentioned here are well-known) not to say women composers for whom the shroud is much darker.Â As for the top ten, if the list is longer, that may be an arbitrary cut-off point given how many books are published each year.Â Is this a naive notion?Â Maybe.Â Regards, Tom Savage

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Tue, November 3, 2009 2:48:39 PM
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Quoted in The Huffington Post, PW confidently admitted that they're â€œnot the most politically correct" choices. This statement comes in a year in which new books appeared by writers such as Lorrie Moore, Margaret Atwood, Alice Munro, Mavis Gallant, Rita Dove, Heather McHugh and Alicia Ostriker.

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WILLAâ€™s other cofounder, Erin Belieu, Director Of The Creative Writing Program at Florida State University, asked, â€œSo is the flipside here that including women authors on the list would just have been an empty, politically correct gesture? When PWâ€™s editors tell us theyâ€™re not worried about â€˜political correctness,â€™ thatâ€™s code forÂ â€˜your concerns as a feminist arenâ€™t legitimate.â€™ They know theyâ€™re being blatantly sexist, but it looks like they feel good about that. I, on the other hand, have heard from a whole lot of peopleâ€”writers and readers--who donâ€™t feel good about it at all.â€

PW also did a Top 100 list and, of the authors included, only 29 were women. The WILLA Advisory Board is in the process of putting together a list titled â€œGreat Books Published By Women In 2009.â€ This will be posted to the organizationâ€™s Facebook page and website. A WILLA Wiki has also been started for people to share their nominations for Great Books By Women in 2009. Press release to follow.

WILLA was founded to bring increased attention to womenâ€™s literary accomplishments and to question the American literary establishmentâ€™s historical slow-footedness in recognizing and rewarding women writerâ€™s achievements. WILLA is about to launch their website and is in the process of planning their first national conference to be held next year.

(Note: until recently, WILLA went under the acronym WILA, with one â€œL.â€ If youâ€™re interested in the organization, please Google WILA with one â€œLâ€ to see background on how this group was originally formed.)

For more information contact:

Erin Belieu
[redacted]

Cate Marvin
[redacted]

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htmÂ

↑ Index

81. Grant Jenkins
TULSA/NY SCHOOL Conference, Nov 5-7
Wed 4 Nov 2009

The Tulsa School Conference & Literary Festival sponsored by the National Endowment of the Humanities will take place Nov 5-7 on the campus of the University of Tulsa. The conference focuses on the four poet/artists from Tulsa who comprise what is called the ³second-generation² of the famed New York School of art and poetry in the 1960s. The conference culminates in the J. Donald Feagin series reading by original ³so-called Tulsa School² member, Ron Padgett, on Saturday Nov 7 at 8:00pm at the downtown Tulsa Doubletree Hotel. The other living member, Dick Gallup, will take part in a roundtable discussion of the group on Friday. In addition to Padgett and Gallup, poet Alice Notley, former wife of deceased Tulsa School head-honcho and TU graduate, Ted Berrigan, will read on Thursday night. Their sons, Anselm and Edmund, will read on Friday night.

Grant Matthew Jenkins, Assoc. Prof.
Director of the Writing Program
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

82. twshaner
Allison Cobb & Jen Coleman Reading in Eugene, OR
Wed 4 Nov 2009

DIVAâ€™s A New Poetry Series

presents an evening of poetry with

Â

Allison Cobb & Jen Coleman

Â

Saturday, October 17 @ 7:30

DIVA Center 110 W. Broadway

Eugene , OR

Admission: donation.

Allison Cobb is the author of Born2 (Chax Press, 2004) a poetic meditation on her hometown of Los Alamos , New Mexico . She is currently at work on Green-Wood , a long piece about the 500-acre Victorian cemetery across the street from her home in Brooklyn , New York . She moved from Brooklyn to Portland , Oregon in January.

Jen Coleman is a Minnesota poet by way of DC, New York and now Portland . Former co-editor of the literary magazine Pom2 and co-curator of the DC based â€œIn Your Earâ€ reading series. Jen also has a chapbook, Propinquity , and her work has appeared in The Tangent, Ixnay, Chain and other awesome journals.

Â

Upcoming readings:

Saturday, December 5th: Alicia Cohen and Tom Fisher

Â

Â

DIVA Center 110 W. Broadway, Eugene
Phone: [redacted]
E-Mail: [redacted]
Web: divacenter.org

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83. CA Conrad
Re: Ed Dorn, AIDS, community...
Wed 4 Nov 2009

You know, it's amazing to me how that conversation with Dale Smith got interpreted by some. I've been accused of being heterophobic, something I've NEVER been accused of in my life! But my favorite emails were those telling me that there were many ways to interpret what Dorn MEANT by his homophobic AIDS poems in his late work. Really? Well then, HOW do you

interpret THIS! Below is an email from Clayton Eshleman, and there's NO WAY anyone can hide from what Dorn meant here:

dear CA Conrad: thanks for your talk with Dale Smith on Ed Dorn and other matters. A brief footnote that should interest you (and perhaps, if you feel it is appropriate, can be posted), is relative to the Dorn/AIDS discussion): In Dorn's (and his wife Jennifer Dorn's) magazine Rolling Stock, #5, there appeared, written in collaboration with Tom Clark, an item called "The 1983 AIDS AWARDS FOR POETRY--In recognition of the current EPIDEMIC OF IDIOCY on the poetry scene." The page featured a large illustration of a test-tube of reddish liquid, presumably infected blood, which was the "prize." The recipients of this "award" were Dennis Cooper ("for writing the most AIDS-like line of the year: "Mark's anus is wrinkled, pink, and simplistically rendered, but cute"); Clayton Eshleman (for "attacking a dead--and thus harmless--poet, Elizabeth Bishop" in a review in the LA Times Book Review); Robert Creeley (for writing extravagant blurbs for books by Stephen Rodefer and Joanne Kyger); Steve Abbott ("for accusing everybody who doesn't like him or his poetry of 'rabid homophobia'"); Allen Ginsberg (for claiming he wrote some lyrics for the rock group The Clash, when supposedly he hadn't); and finally, "WRITE-IN CANDIDATE" ("Fill in the name of your favorite POETRY IDIOT here."). I have taken the above information from Eliot Weinberger's note on "A Case of AIDS Hysteria" that appeared in Sulfur #9, in 1984. The clear implication of the "awards" is that all of the poets who had offended Dorn and Clark (with infractions of good taste!) should not only die, but should die after a long and particularly gruesome disease. You can read the rest of Eliot's piece in Sulfur (I will send you a copy if you like). This is another example of the sickening and pointless level on which Dorn and Clark were operating in the 1980s. My wife Caryl and I were living in Los Angeles at the time, and quite close to Koki Iwamoto (the owner of the famous Chatterton's bookstore on Vermont St) and a number of his gay friends. We watched most of these people die of AIDS, including our dear Koki. That poets themselves would indulge in the kind of right-wing AIDS hysteria and homophobia that Dorn and Clark did still strikes me as unbearably sad.

Best regards, Clayton Eshleman

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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84. **sheila black**
Re: Two Requests
Wed 4 Nov 2009

Â Sheila Black

--- On Wed, 11/4/09, Halvard Johnson <[redacted]> wrote:

From: Halvard Johnson <[redacted]>
Subject: Re: Two Requests
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Wednesday, November 4, 2009, 9:07 AM

Ted Berrigan
Bernadette Mayer

HJ

â€œWhen a man rides a long time in wild
regions he feels the desire for a city.â€
Â Â Â Â Â Â Â Â Â Â Â Â --Italo Calvino

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Thu, Oct 29, 2009 at 10:09 AM, William Allegrezza
<[redacted]>wrote:

> *I have two requests for list members.*
>
> *1.Â I'm putting together a paper on recent experimental poets who play with the sonnet form.Â I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more.Â If you know of anyone, please let me know.*
>
> *2.Â I'm also putting together an edited collection on Charles Bernstein's work.Â It's already in good shape in terms of contributors, but I'd like a few more to be safe.Â If you or anyone you know wants to write a critical article on Bernstein's work, let me know.*
>
> *Bill Allegrezza*

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85. Dodie Bellamy

This Friday at Camerawork--Bellamy and Killian read with Benderson!

Wed 4 Nov 2009

Join us for an evening with Bruce Benderson, Kevin Killian, and Dodie Bellamy.

Friday, November 6, 6:30 - 9 pm
at SF Camerawork
657 Mission Street, 2nd Floor, San Francisco
[redacted]

New York-based Bruce Benderson's new novel Pacific Agony is available now from Semiotext(e). New from City Lights, Kevin Killian's Impossible Princess is the third collection of gay short fiction by the PEN Award-winning author. Dodie Bellamy's most recent book, Barf Manifesto, was released by Ugly Duckling Presse in 2008.

This is a rare San Francisco appearance of New York writer Bruce Benderson. Not to be missed.

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86. William Allegrezza

Series A tonight in Chicago--Levato and Sanchez

Wed 4 Nov 2009

Date:
Wednesday, November 4, 2009
Time:
7:00pm - 8:00pm
Location:
at the Hyde Park Art Center, 5020 S. Cornell, Chicago, IL
<http://www.facebook.com/editevent.php?eid=315899845034>
Wed Nov 4:
Series A Reading, 7 to 8 PM,

Jorge Sanchez and Francesco Levato will read from their works.

Francesco Levato: Poet, translator, and new media artist Francesco Levato is the executive director of The Poetry Center of Chicago.

Levato is the author of Marginal State (Fractal Edge Press, 2006) and is a contributor to Witness: Anthology of Poetry (Serengeti Press, 2004). His poetry has been published internationally in journals and anthologies, both in print and online, including The Progressive, XCP: Cross Cultural Poetics, Versal, and

many others. His awards include two consecutive poetry fellowships at the Vermont Studio Center. His poetry-based video artwork has been exhibited in galleries and featured at film festivals in Berlin, Chicago, New York, and elsewhere.

Levato is a vocal advocate of using the arts as a form of political engagement and social responsibility; he is founder of the Samizdat Series, a reading series of socially engaged poetry, and is a founding editor of the online literary journal Ink & Ashes :: a journal of the senses. He has served as poetry editor or guest poetry editor for LocusPoint, Newtopia, and others.

Jorge Sanchez: Jorge Sánchez is a poet, fiction writer, essayist, playwright and teacher. He earned an MFA in Creative Writing at the University of Michigan , where he received a Hopwood Award and a Cowden Fellowship, and received his undergraduate degree from Loyola University Chicago, where he received an Academy of American Poets Prize . His work has appeared in numerous journals, among them Iowa Review, Indiana Review , can we have our ball back? and The Adirondack Review He is at work on a book of poems, Non-Cartoon World , a collection of stories, Work & Play , and a novel, Havana Imaginaria . When not writing, he teaches English at Loyola University Chicago and Hebrew Theological College .

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87. Murat Nemet-Nejat

Re: serendipity and webjournals

Wed 4 Nov 2009

Jim,

You are one of the most judicious and generous persons on this list. I do not want our disagreements here to have any smell of a personal attack. Let me respond to two issues you have raised:

a) "I'm not making any cash right now. Lots of people are suffering in the same situation. But it's not accurate to blame the Internet revolution for it all. It's a global economic meltdown that, ultimately, seems to have less to do with the Internet than the failings of cowboy capitalism."

Contrary, the economic collapse of the last year was caused by derivatives, something which would have been inconceivable before the advent of computers. The connection is direct.

Ironically, a small number of people created the esoterica of derivatives - remember, nobody understand what they were, like Einstein's general relativity theory at one time- behind which they could give rein to their unrestrained greed and which, when the curtain removed, turned out to be no more than a

poncy scheme. That is why I believe that the virtuality of the digital world must constantly be analyzed -not because I am a yahoo Luddite. It is of the nature of the computer as a medium to create priesthoods and illusions, a potent and deadly combination.

b) In no way do I dismiss digital works. I am fascinated by them, partly because the computer turned out to be such a radical mind and world altering medium. That is why my criticism of what I believe to be their serious limitations -even misdirections- is so intense.

Your involvement with your work regardless of monetary rewards is -as you said- like the suicide bomber hugging his or her vest, on an ecstatic trip. In both the mediations are reduced to their essentials. Both are using what they've got.

Ciao,

Murat

On Wed, Nov 4, 2009 at 2:00 AM, Jim Andrews <[redacted]> wrote:

> *Why are you creating a red herring opposition on your mind to which you can easily and to yourself satisfactorily respond? I am very aware of the practical nature of the original question and equally aware of the tectonic,*
> *revolutionary nature of the internet as a medium, which will affect all aspects of human endeavor, including perhaps the meaning of human nature itself. There is all the more reason for us to raise our consciousness of what is happening -yes, philosophically, intellectually, ethically what is happening, even if there is relatively little one can do about it or even the desire to do so.*
>
> *My point is that on this list -as in our culture in general- the attitude towards the internet is one of cheer leading -you remember the attitude of the press media towards the Iraq War?- The internet revolution is also the enabler of a lot of dislocation and suffering in the world, why a company that took one hundred years to build can implode in the wink of an eye and throw thousands of people out of work, why power tends to be concentrated increasingly in fewer hands and banks can become so powerful, why the division between rich and poor become wider and more irrevocable, why a bomb*
> *can be "droned" from thousands of miles into one's bedroom without eye contact.*
>
> *That's pretty exaggerated, Murat; it's not exactly convincing. But it's true that the Internet has and continues to change the way a lot of business is done. Art is affected as much as any other field because so much art can be digitized. Anything that can be digitized is or will be affected rather dramatically, in the end. It gives capitalism in all affected fields a real*

shot in the chops. I'm not making any cash right now. Lots of people are suffering in the same situation. But it's not accurate to blame the Internet revolution for it all. It's a global economic meltdown that, ultimately, seems to have less to do with the Internet than the failings of cowboy capitalism. Together with dwindling and exploited resources, population increase, environmental abuse and pollution, and not much international cooperation, coordination support, and respect for international law.

Interacting with your Kandinsky series, for instance, I was conscious of the meticulous, years-long effort it must have taken to create that work which cobbles elements of different media into a unified whole; but, by coincidence, that was one of the days when someone had strapped a bomb around his chest and blown himseld and forty people. I remember saying to myself this man with a bomb around his chest is -corrupt, distorted, nihilistic though it may be- is a reaction to the confluence of those alienating, remote as malignant forces. One has to use what one has got.

I wish one way or another -subliminally or not, even if only as strays or fragments of thought- these aspects -the dark underbelly of what the computer can do- could enter into the dna of your work. I do not see it, but perhaps I am missing it or for you it is irrelevant. For instance, David Chirot's work, his RuBEings, or his collage posters are infused with this critical spirit. Probably, your visual digital work techically is a light year more "advanced" than David's work. But, here we are arriving at the same issue again: the response to an ethical, political relality with a "practical," technological solution.

When Dan Bar-On of PRIME (http://vispo.com/PRIME) was alive, I could probably have gotten involved much more in their projects in the Middle East. But, ultimately, I felt that doing the web site for them was about the extent of the involvement that I could really contribute. It's not a conflict that I am close to--or understand enough--to be of much real help otherwise. But I was very happy to do their web site and offer that support to their very important joint Israeli-Palestinian peace building initiatives.

Everybody's life and work has some sort of political dimensions. When I look around me and at the work of myself and those whose work I enthusiastically follow, I see efforts to create types of art that are new and so, of course, it doesn't really fit in to whatever crumbling art structures already exist. So these artists face difficulties both financially and in critical reception and understanding of their work. I try to write about and discuss and get the word out about this work, internationally, and contribute in some way to international communication

> *about this sort of work, which you could mainly describe as computer art, usually net-based. Often with a literary dimension. Work like David Jhave Johnston's http://vispo.com/jhave really makes me scream and shout.*
>
> *And I try to create that sort of art myself in a way that does offer something new and interesting to people and I try to challenge myself and others to push it. Currently, with dbCinema, it's not so much a literary type of art as erm visual and intensely computational. Though I'm also trying to build dbCinema so that there are literary and narrativistic possibilities. I haven't really explored those as much, yet, as I have the visual possibilities. But I will. And there's lots of em. Chris Funkhouser has been exploring that with dbCinema. Developing dbCinema as the writer of this tool, I've mostly approached it as getting it to be able to make all sorts of different types of art that aren't made by anything else. So I've been more concerned with exploring the um marks it can make on a screen than in deeper planning concerning language and narrativity with pieces made with it.*
>
> *But dbCinema is also associated with issues that have political dimensions. One's notions of cinema are involved. And copyright issues, of course, using google image search. And then there's just the whole thing of this type of art. Lots of visual artists see this sort of thing as junk. One painter said to me recently it's junk, it isn't in galleries, you just push a button and out it comes, it's very limited. Then there's the financial aspect. I'm broke. I got a bit of a plan on that, we'll see, but I'm not much of a businessman. Can this sort of art support me? Probly not, but it's what I'm doing, it's where my passion is, so I figure I better do it hard while I can and see what happens. You say the suicide bombers work with what they got. So do I. There's got to be some joy in the world, Murat, and I'm on the frickin job.*
>
> *ja*
> *http://vispo.com*

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88. Jeffrey Side

Amy De'Ath Poem at The Argotist Online

Wed 4 Nov 2009

Amy De'Ath Poem at The Argotist Online

http://www.argotistonline.co.uk/DeAth%20poems.htm

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89. amy king

Tomorrow and Friday: Ana Božičević and Amy King - November 5th and 6th - San Francisco, CA

Wed 4 Nov 2009

Thursday, November 5, 3:30 pm @ the Poetry Center -- HUM 512, SFSU, free

~Â

Friday, November 6, 7:00 pm @ the Green Arcade -- 1680 Market (at Gough), free

http://www.sfsu.edu/~poetry/eventCalendar.html

~~

Ana BoÅ¾iÄeviÄ‡ emigrated to NYC from Croatia in 1997. Her first book of poetry isStars of the Night Commute (Tarpaulin Sky Press, Fall 2009). She's also the author of new chapbooks The Stars on the 7:18 to Penn (Dusie Press) and God, Sebastian, Amy (Flying Guillotine Press), as well as Document (Octopus Books, 2007) and Morning News (Kitchen Press, 2006). For more, visit http://nightcommute.org.

Amy King is the author of Iâ€™m the Man Who Loves You andAntidotes for an Alibi, both from Blazevox Books, The People Instruments (Pavement Saw Press), and forthcoming, Slaves to Do These Things and I Want to Make You Safe. She moderates the Poetics List and the Womenâ€™s Poetry Listserv (WOMPO), and teaches English and Creative Writing at SUNY Nassau Community College. For more info, http://amyking.org.

Â

Together, they curate The Stain of Poetry: A Reading Series in Brooklyn, NY - http://stainofpoetry.com

_____

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

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90. Anny Ballardini

Re: Women Don't Write Good Books - Publishers Weekly

Wed 4 Nov 2009

I would like to highlight the following by Amy King:

Do you really think people have to intend to be sexist to commit a sexist act? That's the beauty of sexism: it's about enacting the long-running favoritism of

men and men's interests, whether you "mean" to or not. It can be intentional in that men can do so to protect their interests; it can also be unconscious in that we learn to favor the male viewpoint and are conditioned to it. You can study the realities of that in literature, theater, art, etc.

This is a piercing analysis that can be applied to infinite kinds of suppression. We have all experimented the hypocrisy of those who have not committed the act nor insulted directly - in closed circuits since when we were children - and with their detached and superior candor have increased our feeling of estrangement. I am sure that you are following me here with personal experiences. Foucault analyzes the 'social discourse' as much as he can, and both Foucault and Derrida are highly attentive to the dynamics that accompany easy statements, and to their disastrous results.

On Wed, Nov 4, 2009 at 5:05 PM, Thomas savage <[redacted]> wrote:

> *Although, on some level, the division between women and men strikes me as limited, I agree with you that more women writers should be recognized (all the women mentioned here are well-known) not to say women composers for whom the shroud is much darker. As for the top ten, if the list is longer, that may be an arbitrary cut-off point given how many books are published each year. Is this a naive notion? Maybe. Regards, Tom Savage*
>
> ---
>
> *From: amy king <[redacted]>*
> *To: [redacted]*
> *Sent: Tue, November 3, 2009 2:48:39 PM*
> *Subject: Women Don't Write Good Books - Publishers Weekly*
>
> *For Immediate Release November 2, 2009*
>
> *Why Weren't Any Women Invited To Publishers Weekly's Weenie Roast?*
>
> *Publishers Weekly recently announced their Best Books Of 2009 list. Of their top ten, chosen by editorial staff, no books written by women were included. Quoted in The Huffington Post, PW confidently admitted that they're "not the most politically correct" choices. This statement comes in a year in which new books appeared by writers such as Lorrie Moore, Margaret Atwood, Alice Munro, Mavis Gallant, Rita Dove, Heather McHugh and Alicia Ostriker.*
>
> *"The absence made me nearly speechless." said writer Cate Marvin, cofounder of the newly launched national literary organization WILLA (Women In Letters And Literary Arts), which, since August, has attracted close to 5400 members*

on their Facebook web page, including many major and emerging women writers. "It continues to surprise me that literary editors are so comfortable with their bias toward male writing, despite the great and obvious contributions that women authors make to our contemporary literary culture."

WILLA's other cofounder, Erin Belieu, Director Of The Creative Writing Program at Florida State University, asked, "So is the flipside here that including women authors on the list would just have been an empty, politically correct gesture? When PW's editors tell us they're not worried about 'political correctness,' that's code for 'your concerns as a feminist aren't legitimate.' They know they're being blatantly sexist, but it looks like they feel good about that. I, on the other hand, have heard from a whole lot of people—writers and readers--who don't feel good about it at all."

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(Note: until recently, WILLA went under the acronym WILA, with one "L." If you're interested in the organization, please Google WILA with one "L" to see background on how this group was originally formed.)

For more information contact:

Erin Belieu
[redacted]

Cate Marvin
[redacted]

NEW BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

91. Alan Sondheim

Re: claude levy-strauss has died...

Wed 4 Nov 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1570425612-1257369397=:23485

His very late writing and interviews are brilliant - the latter were done when we was 98.

- Alan

On Wed, 4 Nov 2009, Thomas savage wrote:

> *I was sorry to see that Levi-Strauss had died in Today's New York Times. Still, he had a very long and wonderful life and lived to be 100. It's a wonderful obituary by Edward Rothstein, one of the Times best writers. If I knew how to attach it here, I would, but I don't.*

From: Maria Damon <[redacted]>
To: [redacted]

Sent: Tue, November 3, 2009 3:51:46 PM
Subject: claude levy-strauss has died...

at age 100.

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org sondheimat gmail.com, panix.com
==

--0-1570425612-1257369397=:23485--

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92. Nicholas Michael Ravnikar
Re: Series A tonight in Chicago--Levato and Sanchez
Wed 4 Nov 2009

Marilyn Hacker uses Petrarch's sonnet
Nick Demske (new self-titled manuscript of self-portrait sonnets
forthcoming from Fence)

William Allegrezza wrote:
> Date:
> Wednesday, November 4, 2009
> Time:
> 7:00pm - 8:00pm
> Location:
> at the Hyde Park Art Center, 5020 S. Cornell, Chicago, IL
> <http://www.facebook.com/editevent.php?eid=315899845034>
> Wed Nov 4:
> Series A Reading, 7 to 8 PM,
>
> Jorge Sanchez and Francesco Levato will read from their works.
>
> Francesco Levato: Poet, translator, and new media artist Francesco Levato is
> the executive director of The Poetry Center of Chicago.
>
> Levato is the author of Marginal State (Fractal Edge Press, 2006) and is a
> contributor to Witness: Anthology of Poetry (Serengeti Press, 2004). His
> poetry has been published internationally in journals and anthologies, both
> in print and online, including The Progressive, XCP: Cross Cultural Poetics,
> Versal, and many others. His awards include two consecutive poetry

> fellowships at the Vermont Studio Center. His poetry-based video artwork has
> been exhibited in galleries and featured at film festivals in Berlin,
> Chicago, New York, and elsewhere.
>
> Levato is a vocal advocate of using the arts as a form of political
> engagement and social responsibility; he is founder of the Samizdat Series,
> a reading series of socially engaged poetry, and is a founding editor of the
> online literary journal Ink & Ashes :: a journal of the senses. He has
> served as poetry editor or guest poetry editor for LocusPoint, Newtopia, and
> others.
>
> Jorge Sanchez: Jorge Sánchez is a poet, fiction writer, essayist, playwright
> and teacher. He earned an MFA in Creative Writing at the University of
> Michigan , where he received a Hopwood Award and a Cowden Fellowship, and
> received his undergraduate degree from Loyola University Chicago, where he
> received an Academy of American Poets Prize . His work has appeared in
> numerous journals, among them Iowa Review, Indiana Review , can we have our
> ball back? and The Adirondack Review He is at work on a book of poems,
> Non-Cartoon World , a collection of stories, Work & Play , and a novel,
> Havana Imaginaria . When not writing, he teaches English at Loyola
> University Chicago and Hebrew Theological College .
>
>
>

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93. Jonathan Penton
Unlikely Stories of the Third Kind
Thu 5 Nov 2009

/Unlikely Stories of the Third Kind/, the physical embodiment of all that is UnlikelyStories.org, is now accepting submissions! It will include a CD (suitable for playing in a computer or traditional player), a DVD (suitable for playing in a computer or traditional player), and 400 pages of poetry, fiction, creative non-fiction, essays, reviews, interviews, and visual art, both in color and black-and-white.

Submissions will be open until March 31, 2010. We will endeavor to answer all mail by May 31. Publication is slated for August, 2010.

/Unlikely Stories of the Third Kind/ will /not/ be a periodical. I don't know if we'll ever attempt something like this again, but we sure as shit won't on this side of the Mayan calendar. So check out the guidelines at http://www.unlikelystories.org/printsubmissions.shtml and get those submissions in, folks. It will truly be better than sex with Jesus.

And hey! Did you know that The First Annual WRITE REAL GOOD Poetry Chapbook Contest is still open? Check out http://www.unlikelystories.org/writerealgood1.shtml

Happy thoughts and sad angry poems,
--
Jonathan Penton
http://www.unlikelystories.org/

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94. Jim Andrews
Reviewed: 'A Philosophy of Computer Art' by Dominic McIver Lopes
Thu 5 Nov 2009

Here's a review I wrote of a new book called 'A Philosophy of Computer Art' by Dominic McIver Lopes: http://netpoetic.com . There's also a link in it to a video interview I did with the author.

ja
http://vispo.com

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95. David Berridge
WRITING EXHIBITIONS - call for proposals for UK exhibition/ symposium
Thu 5 Nov 2009

Be very interested in any relationships between list members work and the following event, exploring connections between writing and exhibition making. As well as the symposium there is an exhibition/ reading room on the 28th so do get in touch if you have any work relating to this topic.

all best

David

WRITING EXHIBITIONS is a one day symposium on 27th November 2009 at the Stanley Picker Gallery, Kingston Upon Thames, exploring relationships between writing, curating and exhibitions, identifying and proposing a range of possibilities and practices including: scripts for exhibitions, alternative forms of

proposal, scores and scenarios for/as exhibitions, textual based art and exhibition practices, and the possibilities for writing based exhibitions in a variety of formats including gallery, web, book, and postcard.

WRITING EXHIBITIONS also looks to explore roles of the writer in exhibition making, from the nuances of writer as curator, to possible presences for the writer aside from the production of written texts. For all these instances, WRITING EXHIBITIONS looks to uncover both speculative histories and a diverse range of current and future practices. WRITING EXHIBITIONS is part of GUESS ROOM GUEST ROOM, an exhibition by David Berridge as part of 7.9 Cubic Metres, and itself derived from a written script and score.

WRITING EXHIBITIONS is looking for 10 practitioners to spend a day exploring the range of ways writing can inform all stages of exhibition making. We are looking for a range of perspectives and all presentation styles that can be accommodated within the gallery space itself. Please send a proposal of up to 500 words outlining what you would like to contribute to the day, both in terms of individual presentations (up to 15-20 minutes in length) and/or questions and proposals regarding group discussion/ workshop. Please also send up to 250 words on your practice more broadly.

The closing date for applications is Nov 10th 2009. All applicants will be notified by Nov 14th. Practitioners unable to attend the event in Kingston are invited to submit statements, texts, posters and other work for exhibition/ distribution during the day. A publication will be compiled after the event. For further information and to submit applications please contact David Berridge at [redacted]

WRITING EXHIBITIONS is organised by David Berridge in collaboration with 7.9 Cubic Metres, its curator Eliza Tan, the Stanley Picker Gallery. GUESS WORK GUEST WORK (including a curated project by COMPULSIVE HOLDING) is open from 4-28th November.www.7point9cubicmetres.com

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96. Michael
NEW YORK CITY ROCKPILE 3 GREAT EVENTS!!!
Thu 5 Nov 2009

NEW YORK CITY IS STOP 5 ON THE ROCKPILE TOUR

!!!!3 EVENTS!!!!

NYC ROCKPILE SHOW at The Gershwin Hotel

Monday, November 9th 8pm

The Gershwin Hotel

7 East 27th Street

New York, NY 10016

[redacted]

http://www.gershwinhotel.com/english/site1.html

Admission: $10 at the door

David Meltzer and Michael Rothenberg with Marty Ehrlich (multi-reed player), Lindsey Horner (bass), Bill Zavatsky (piano), Michael Stephans (drums)

** ** **

POETRY AND MUSIC AND THE TROUBADOUR TRADITION

Monday, November 9th, 12:30-2pm

Segal Theater

The Center for the Humanities

The Graduate Center, CUNY

365 Fifth Avenue, Room 5103

New York, NY 10016

[redacted]

ADMISSION: free

ROCKPILE- Poetry and Music and The Troubadour Tradition

A Discussion with David Meltzer and Michael Rothenberg hosted by David Henderson and Ammiel Alcalay.

** ** ** **

ROCKPILE SYMPOSIUM ON ART AND ACTIVISM AT POETRY PROJECT

Saturday, November 7th 2-5pm

Poetry Project at St. Mark's Church
Parish Hall
131 E. 10th St.(& 2nd Ave.)
Manhattan, NY

ADMISSION: free

ROCKPILE Symposium: David Meltzer and Michael Rothenberg host a discussion on "Art and Activism, Poetry, Music and The Troubadour Tradition, Censorship and The Academy, Community and Collaboration: Open discussion with Ammiel Alcalay, Teresa Carrion, Jim Christy, Marty Ehrlich, Murat Nemat-

Nejat, Wanda Phipps, Harris Schiff, Suzi Winson and Bill Zavatsky. We welcome audience participation. Moderator: Jim Feast. (Refreshments)

ABOUT THE ROCKPILE NYC PERFORMANCE

ROCKPILE, a collaborative journey, features David Meltzer, poet, musician and essayist, and Michael Rothenberg, poet , song writer and editor of Big Bridge Press, along with world-class musicians Marty Ehrlich, Lindsey Horner, Michael Stephans and Bill Zavatsky, will perform on Sunday, November 9th at the Gershwin Hotel in New York City. New York is the fifth stop of the ROCKPILE journey.

ROCKPILE, in a spontaneous, collaborative, genre breaking fusion of poetry and music, and is intended to educate and preserve, as well as to create a history of collaboration between musicians and writers. It will help to reinforce the tradition of the troubadour, on and off the road, for all generations.

The tour will continue to New Orleans, Washington DC, New York, Chicago and St. Louis. Interviews and conversations with the local musicians will take place before the performances and become a part of the "on the road ROCKPILE journal" as it grows from city to city and evolves with each performance.

The ROCKPILE journey will be documented online (http://www.bigbridge.org/rockpile/) daily with performance clips, excerpts from the journal, interviews, video and audio files. The tour will conclude in San Francisco, where poets, songwriters and musicians of the Bay Area and beyond will gather in the troubadour tradition to share, through poetry and music, the story of the ROCKPILE journey as a final grand performance.

ROCKPILE, made possible by grants from the Creative Work Fund (www.creativeworkfund.org), the James Irvine Foundation and the William and Flora Hewlett Foundation and is sponsored by the Committee on Poetry, Inc.

The Poets:

David Meltzer was raised in Brooklyn during WWII and performed on radio and early TV on the "Horn and Hardart Children's Hour". Exiled to L.A at 16, he enrolled in an ongoing academy with artists Wallace Berman and George Herms. He migrated to San Francisco in 1957 and became and important figure in the San Francisco Renaissance and appeared in Donald Allen's "The New American Poetry" a seminal work of that era. "Beat Thing" a book length, poetic journal, published by La Alameda Press in 2004, won the Josephine Miles PEN Award in 2005. His books, Reading Jazz, Writing Jazz and No Eyes, Lester

Young all reflect his deep connection and dedication to music throughout his career. His complete publication history is at http:/meltzerville.com/.

As a musician, and poet his recordings include: Serpent Power, Vanguard Records, 1968, reissued on CD in 1996 Poet Song, Vanguard Records, 1969. Green Morning, Capitol Records, 1970.Serpent Power/Poet Song, Italy, 2000, and most recently, David Meltzer: Poetry with Jazz 1958 was issued by Sierra Records.

David Meltzer currently co-edits, Shuffle Boil, a magazine devoted to music.

Michael Rothenberg is a poet, songwriter, and editor and publisher of Big Bridge magazine online at www. bigbridge.org. His poetry books include The Paris Journals (Fish Drum Press), Monk Daddy (Blue Press), Unhurried Vision (La Alameda/University of New Mexico Press) and most recently CHOOSE, Selected Poems (Big Bridge Press).

He is also editor for the Penguin Poet series, which includes selected works of Phillip Whalen, Joanne Kyger, David Meltzer and Ed Dorn. He has recently completed the Collected Poems of Phillip Whalen for Wesleyan University Press.

His songs have appeared in Hollywood Pictures' Shadowhunter and Black Day, Blue Night, and TriStar Pictures' Outside Ozona. Other songs have been recorded on CDs including: The Darkest Part of The Night by Bob Malone, Difficult Woman by Renee Geyer, Global Blues Deficit by Cody Palance, The Woodys by The Woodys, and Schell Game by Johnny Lee Schell. Complete publication history can be found at http://epc.buffalo.edu/authors/Rothenberg m/

The Band:

Marty Ehrlich (multi-reed player) is a associate professor of jazz and contemporary music and celebrated artists of his generation. He has toured America, Europe and Canada with three ensembles: The Marty Ehrlich Quartet and Sextet, The Traveler's Tales Group and the Dark Woods Ensemble. He as worked with many top musicians including Muhal Richard Abrams, Anthony Braxton, Julius Hemphill, John Zorn and Bobby Bradford. In the classical field he as performed with the New York City Opera; the New York City Ballet; the Chamber Music Society of Lincoln Center; and chamber Music Northwest.

Lindsey Horner (bassist) is one of the more versatile musicians in jazz and modern music. He has most often been heard with musicians on the cutting edge recording and performing with artists such as Greg Osby, Bill Frisell, Bobby Previte, Dave Douglas and Muhal Richard Abrams. He was a member of the co-operative group Jewels and Binoculars which focused on improvised takes on the music of Bob Dylan. Through the 90s he performed as a member of Myra Melford trio, and association which yielded four highly acclaimed discs.

Michael Stephans (drums) is a prominent jazz musician, He has performed and recorded with a wide array of jazz artists, including Bob Brookmeyer, Pharoah Sanders, the late Charlie Byrd, Bobby Bradford, Bud Shank, Karl Berger, Vinne Golia, The Rolling Stones, David Bowie, and Natalie Cole. Michael is currently a member of the Bennie Maupin Ensemble, the Dave Liebman Standardz Band, "Trio Frio".

Bill Zavatsky (piano) studied jazz with Tony Guzzi. In New York he studied with Hall Overton and Jon Raney. He has written poems for ten CDs by pianist Marc Copland, most recently Voices, with Gary Peacock and Paul Motian. "Elegy" was set to music by Norwegian pianist/composer Egil Kapstad and recorded by Sheila Jordan. He was a Guggenheim Fellow in poetry for 2008-2009.

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97. Jennifer Karmin

Red Rover Series / Experiment #34

Thu 5 Nov 2009

Red Rover Series
{readings that play with reading}

Experiment #34:
Code, Chreod, Catastrophe
digital poetry readings

SATURDAY, NOVEMBER 14th
7pm

Featuring:
Chris Cuellar
Judd Morrissey
Stephanie Strickland

at the Orientation Center
2129 N. Rockwell -- Chicago, IL
corner of Milwaukee/Rockwell
left side of the Congress Theater building
http://orientationcenter.wordpress.com
suggested donation $4

CHRIS CUELLAR is a sound and text artist interested in experimental work that maneuvers the spaces between different media. He is currently pursuing an MFA in Writing from the Art Institute of Chicago. Past performances include two sound-poetry compositions for the Austin New Music Co-op in Spring of 2008, and participation in the inaugural events for the Abandoned Practices Summer Institute at SAIC in 2009. A self published collection of spam poetry is

available at lulu.com, and a new public work for LED display entitled 'Pleas' is currently on exhibition at MVSEVM Gallery in Humboldt Park.

JUDD MORRISSEY is a writer and code artist whose works of electronic literature, performance, and installation are widely and internationally presented. His most recent work, The Last Performance [dot org] (2009), is a networked collaborative writing, archiving, and text-visualization project created in collaboration with Chicago's now-disbanded Goat Island Performance group. Past digital literary works include The Jew's Daughter (Electronic Literature Collection, 2006) and My Name is Captain, Captain (Eastgate Systems, 2002). His current project, The Precession, will include a poem of 26,000 fragments in 209 parts, visually mapped to coordinates of celestial bodies. Morrissey is an Adjunct Associate Professor at the School of the Art Institute of Chicago in Writing, Art and Technology Studies, and Performance. http://www.judisdaid.com

STEPHANIE STRICKLAND's fifth book of poems, Zone : Zero from Ahsahta Press, includes two interactive poems on CD. Her explorations of digital lit include two recent essays, â€œBorn Digital,â€ at the Poetry Foundation website, and â€œPoetry and the Digital World,â€ in the special ELN issue on Experimental Literary Education. She and Judd Morrissey both presented digital work this past May in Barcelona at the e-Poetry 2009 International Festival. Recent print poems appear or are forthcoming in P-Queue, Volt, 1913, Zoland Poetry, Octopus, Sous Rature, and The &NOW Awards: The Best Innovative Writing, 2009. She is working on a book-length series of poems, â€œHuracan's Harp.â€

On Tuesday, November 17th @ 4:15pm Stephanie Strickland will present slippingglimpse: Reading Refigured, a lecture and digital poetry reading at the School of the Art Institute of Chicago (112 S Michigan Avenue, room 1307). This event is free, open to the public, and sponsored by the Writing Program at SAIC.

slippingglimpse is a born-digital poem, a collaboration between Stephanie Strickland, who wrote and designed it; Cynthia Lawson Jaramillo, who coded it in Flash; and Paul Ryan, who contributed the video. They all wished to explore non-hierarchical structures of communication; turbulence as a source of information; the type of information that videotaping and editing capture; shifts from binary to triadic systems (deriving from an interest in Batesonâ€™s cybernetics and Peirceâ€™s semiotics); and the water-flow (strange attractor) patterns called chreods in RenÃ© Thomâ€™s catastrophe theory. The resulting poem involves a refiguring of the reading and translation process.

Red Rover Series is curated by Lisa Janssen and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and

international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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98. CA Conrad
UNCALLED FOR!
Thu 5 Nov 2009

NO, this is not about the jerks who are sending me nasty emails about the Ed Dorn talk with Dale Smith, saying crap like, "Stop hatin' straights!" RIDICULOUS!

UNCALLED FOR is a reading series in Brooklyn, and I'm reading with
Betsy Fagin and Rachel Levitsky on November the 13th
All details here: http://CAConradEVENTS.blogspot.com

OH, and I've been deleting emails all morning, so, in case you jerks who've been sending me Hatin' mail accusing me of Hatin', just know your response is a deletion and not much else now.

Hugs and strawberry pudding,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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99. Ron Henry
READING ANNOUNCEMENT (ITHACA, NY, Nov. 14th, 7 pm): Anne Gorrick and Anne Marie Rooney
Thu 5 Nov 2009

Poets Anne Gorrick and Anne Marie Rooney will read from their work on Saturday, November 14th, at 7:00 p.m. at the Upstairs Gallery in the DeWitt Mall (2nd Floor, same building as Moosewood Restaurant), 215 N Cayuga St., Ithaca. The reading is free and open to the public.

ANNE GORRICK's poetry has appeared or is forthcoming in many journals and anthologies, including American Letters and Commentary, the Cortland Review,

Fence, the Seneca Review, Sulfur, The Bedside Guide to No Tell Motel, and Riverine: An Anthology of Hudson Valley Writers. She curates the reading series Cadmium Text, featuring innovative writing from in and around New York's Hudson Valley. With artist Cynthia Winika, she produced a limited edition artists' book "Swans, the ice" she said. Her first poetry collection, Kyotologic, is available from Shearsman Books (Exeter, UK).

ANNE MARIE ROONEY is an MFA candidate at Cornell University. She was selected by Li-Young Lee as the winner of the 2009 Iowa Review Award for poetry, and also recently received a Narrative Prize. Her work has appeared in Columbia, Pleiades, Ninth Letter, Bat City Review, the Best New Poets 2008 anthology, and elsewhere. Though Anne Marie was born and raised in New York City, she hopes to live in a lighthouse when she grows up.

This event has been made possible in part with public funds from the Community Arts Partnership of Tompkins County / NYS Council on the Arts Decentralization Program. SOON Productions is dedicated to bringing innovative poets and writers to the Ithaca area for readings and talks. Please visit our website at http://soonproductions.org for information about the series.

For more information, contact:

Ron Henry
SOON Productions
Email: [redacted]
Web: http://soonproductions.org

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100. Poetry Project
Events at The Poetry Project November
Thu 5 Nov 2009

Here¹s what¹s coming up at The Poetry Project.
Also, you should check out our blog here:
http://poetryproject.org/project-blog
Marcella Durand is our new guest blogger!

Scroll all the way down for info on the church fundraiser happening this Sunday.

Friday, November 6, 10 PM
José Felipe Alvergue & Patrick Lovelace

With an MFA from the Cal Arts School of Critical Studies, José Felipe Alvergue is currently a student of the SUNY Buffalo Poetics Program. His writing on the poet/artist Cecilia Vicuña & the architect Toyo Ito, and the Tijuana based art

collective Torolab & the philosopher Martin Heidegger have been presented at academic conferences at home and internationally. He has been published in Nocturnes, Black Clock, P-Queue, Jacket Magazine, and has written a definition of ³Impermanence² for the Dictionnaire International de Termes Litteraires (International Dictionary of Literary Terms in criticism). He is the author of us look up/ there red dwells (Queue Books 2008).

Patrick Lovelace resides in Brooklyn. His publications, through Patrick Lovelace Editions (PLE), include books and other media with Jarrod Fowler, Marie Buck, Brad Flis, Seth Kim-Cohen and Danny Snelson. The Collective Task, a project featuring a dozen poets and artists, edited by Rob Fitterman and designed by Dirk Rowntree, is due in the fall. His most recent endeavor is an executive production collaboration with the CLEVELAND TAPES collective. Forthcoming projects are numerous and dubious.

Saturday, November 7, 2 PM FREE ADMISSION
Rockpile Symposium

Michael Rothenberg and David Meltzer host a discussion on Art and Activism; Poetry, Music and The Troubadour Tradition; Censorship and The Academy; Community and Collaboration. Open discussion with Ammiel Alcalay, Teresa Carrion, Jim Christy, Marty Ehrlich, Michael Franklin, Murat Nemat-Nejat, Wanda Phipps, Robert Priest, Harris Schiff, Suzi Winson and Bill Zavatsky. We welcome audience participation. Moderated by Jim Feast. Refreshments and admission are free. Read more about ROCKPILE on the road at bigbridge.org.

Monday, November 9, 8 PM
George Albon & Karl Gartung

George Albon¹s most recent book is Momentary Songs (Krupskaya). Other books are Step (Post-Apollo), Brief Capital of Disturbances (Omnidawn), Thousands Count Out Loud (lyric&), and Empire Life (Littoral). (Text from Brief Capital of Disturbances has been used by American composer Mischa Salkind-Pearl in a piece called ³American Temple,² which can be heard at the composer¹s website). Work of his has appeared in Hambone, O Anthology 4, New American Writing, 26, The New Review of Literature, Poetry Salzburg Review, Crayon, and elsewhere; and in the anthologies The Gertrude Stein Awards in Innovative American Poetry, Blood and Tears: Poems for Matthew Shepard, and Bay Poetics. Pieces on Morton Feldman and Otis Redding have appeared in Shuffle Boil. His essay ³The Paradise of Meaning² was the George Oppen Memorial Lecture for 2002. Presently, he¹s working on a ³big prose book² called Café Multiple: Life, Work, Love, and Poetry. He lives in San Francisco.

Karl Gartung is the author of Now That Memory Has Become So Important (2008, MWPH, Fairwater, Wisconsin). He has also collaborated with Elizabeth

Robinson on a privately printed chapbook, Speak (2009, Boulder). Gartung was born in Liberal, Kansas in 1947. He received a B.A. from Hastings College, in Nebraska, in 1969. He married artist Anne Kingsbury in 1970. In 1976 he was hired to run a small press bookstore (Boox, Inc.) in Milwaukee, Wisconsin. Gartung says this was the beginning of his serious apprenticeship to contemporary literature. He is a co-founder, with Karl Young and Anne Kingsbury, of Woodland Pattern Book Center. At Woodland Pattern he has been involved in the planning and presentation of hundreds of poetry readings, music performances, art and book exhibits. He feels that these activities are as centrally artistic as writing or publishing could have been. This was (and is) really his education. He works as a truck driver at what has become UPS Cartage Services. After several layoffs, Gartung helped organize his workplace into the Teamsters Union in 1993, and has served as a union steward from the ratification of the first contract to the present.

Wednesday, November 11, 8 PM FREE ADMISSION
A Tribute to George Schneeman

> *Friends -artists, poets, dancers, filmmakers- as well as family, will gather to salute the life and work of George Schneeman, a major artist and friend to the downtown community for over 40 years. The example and ethos of his humanity in his own art is radical in these times. A beautiful ornery light radiates from all the works I know, the compositional power and wit and variety is unique- from fresco to oil to paper to collage to exquisite pottery to furniture & clocks to collaboration. One weeps and laughs. George was probably the greatest and most extensive collaborator with poets in the annals of this genre. The Poetry Project was his extended family. We miss him profoundly and delight in celebrating his indomitable spirit, art & grace.*
> *-Anne Waldman*

With Bill Berkson, Sandy Berrigan, Michael Brownstein, Jacob Burckhardt, Douglas Dunn & Grazia della Terza, Larry Fagin, John Godfrey, Ted Greenwald, Leon Hartman, Odetta Hartman, Camilla Hartman, Yvonne Jacquette, Steve Katz, Doris Kornish, Alice Notley, Ron Padgett, Harris Schiff, Peter Schjeldahl, Emilio Schneeman, Katie Schneeman, Paul Schneeman, Anne Waldman and Charles Wright.

A collaboration between Bill Berkson and George Schneeman called TED BERRIGAN has just been published in a limited edition by Cuneiform Press. It will be available at a discounted price at the tribute.

This event is free, and in the Sanctuary. Reception to follow.

Friday, November 13, 10 PM
Mensa & AMJ Crawford

> *We are mensa ::gong:: there is no tao for this sort of thing. there are no cults or team sports or nature retreats that fix this for us. each day is a*

> *buffet of choice, have you been eating well today? we¹ve been communing with nature and so far what we¹ve heard is that a vast fleet of insects have gone into rebellion. rogue warriors. manifest destineee! we¹re working on our fun skills. Prescriptions for your mother gurus for your friends. Fun fun fun it¹s where the sidewalk ends.*

Mensa is a performance collective formed by the installation artists Ariele Affigne and Sarah Maurer, previously known for work that may be described as nested architectures: built spaces which make physical the personal within a larger area. Synthesizing the structural conceits of a magician¹s theater with the discourse charged trans-identitarianisms (and object mutation) of alchemical practices, their performance for the Poetry Project will seek to enact this prescriptive fun within the spaces and sensoria made available by their audience.

AMJ Crawford is the author of Morpheu (BlazeVOX 2009), editor of zenSLUM, & co-editor of Le Dodo. He is a former Fulbright Scholar to Portugal and currently studies at NYU¹s Interactive Telecommunications Program.

And from the Vestry of St. Mark¹s Church:

Champagne Boiler Brunch
Sunday November 8th from 1:00-5:00 PM in the Parish Hall.

Our new boiler is in place, but we still owe $12,000. Your $20 tax-deductible contribution at the door will go towards this debt.

Enjoy a delicious brunch of eggs, potatoes, toast, salad, various meats, and unlimited champagne or mimosas, with entertainment provided by the St. Marks Music Fund.

We greatly appreciate your support in this time of need and look forward to seeing you on November 8th. If you plan to attend, please e-mail [redacted], so we have a ballpark idea of how many people to expect.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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101. David Chirot

Marco Giovenale: "Killer Chrome", by David-Baptiste Chirot on line

Fri 6 Nov 2009

---------- Forwarded message ----------
From: marco giovenale <[redacted]>
Date: Fri, Nov 6, 2009 at 8:41 AM

there's a new ebook at http://www.scribd.com/differxhost:

"Killer Chrome", by David-Baptiste Chirot
see
http://differx.blogspot.com/2009/11/killer-chrome-dbchirot.html
and
http://www.scribd.com/doc/22212352/D-B-Chirot-Killer-Chrome

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Reply to sender<[redacted]?subject=%22Killer+Chrome%22,+by+David-Baptiste+Chirot>|
Reply
to group<[redacted]?subject=%22Killer+Chrome%22,+by+David-Baptiste+Chirot>
Messages in this
topic<http://groups.yahoo.com/group/spidertangle/message/11167;_ylc=X3oDMTM2MTB1ZHI3BF9TAzk3MzU5NzE0BGdycElkAzc1NTk4NDYEZ3Jwc3BJZAMxNzA1OTQ2NTY3BG1zZ0lkAzExMTY3BHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTI1NzUyNTcxNAR0cGNJZAMxMTE2Nw-->(
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102. Jason Snyder
Les Figues & Sidebrow Reading Tour: SF & LA
Fri 6 Nov 2009

Les Figues & Sidebrow invite you to a two-part, two-city reading tour celebrating writers from two innovative West Coast presses.

FIRST LEG: SAN FRANCISCO

Featured at the San Francisco half of the series will be Paul Hoover, Vanessa Place, & Teresa Carmody, on behalf of Les Figues, and James Wagner & HL Hazuka, on behalf of Sidebrow.

Saturday, November 14, 7:30 pm
The Green Arcade
1680 Market St. (@ Gough)
San Francisco

http://www.sidebrow.net/events/sidebrow-amp-les-figues-3444
http://www.facebook.com/event.php?eid=197496580218&ref=mf

SECOND LEG: LOS ANGELES

Featured at the Los Angeles half of the series will be Paul Hoover & Harold Abramowitz, on behalf of Les Figues, and Amina Cain & Anna Joy Springer, on behalf of Sidebrow.

Saturday, November 21, 7:30 pm
Beyond Baroque
681 Venice Blvd.
Venice, California

http://www.sidebrow.net/events/les-figues-amp-sidebrow-3445
http://www.facebook.com/event.php?eid=170795245898&ref=mf

For more information about Les Figues, visit: http://www.lesfigues.com For more information about Sidebrow, visit: http://www.sidebrow.net

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READER BIOS

Paul Hoover is author of eleven books of poetry including Sonnet 56, Edge and Fold, Winter, Rehearsal in Black, Totem and Shadow: New & Selected Poems, Viridian, and The Novel: A Poem. He is editor of Postmodern American Poetry (Norton) and, with Maxine Chernoff, New American Writing. His collection of essays is Fables of Representation (U. of Michigan).

Vanessa Place is a writer, a lawyer, and co-director of Les Figues Press. She is author of Dies: A Sentence (Les Figues Press, 2006), La Medusa (Fiction

Collective 2, 2008), and Notes on Conceptualisms, co-authored with Robert Fitterman (Ugly Duckling Presse, 2009). Her nonfiction book, The Guilt Project: Rape, Morality and Law is forthcoming from Other Press. Information As Material will be publishing her trilogy: Statement of Facts, Statement of the Case, and Argument. Statement of Facts will also be published in France by éditions è®e, as Exposé des Faits.

Teresa Carmody is the author of Requiem (Les Figues Press, 2005), and two chapbooks: Eye Hole Adore (PS Books, 2008), and Your Spiritual Suit of Armor by Katherine Anne (Woodland Editions, 2009). Other work has appeared in Drunken Boat, American Book Review, Bombay Gin, Fold, and more. She lives in Los Angeles and is co-director of Les Figues Press.

James Wagner is the author of Work Book (Nothing Moments, Los Angeles, 2007), a collection of short stories, and two collections of poetry: Trilce (Calamari Press, New York, 2006) and the false sun recordings (3rd bed, Providence, 2003). His poetry, fiction, and criticism have appeared in such places as Abraham Lincoln, American Poetry Review, Antennae, BlazeVOX, Boston Review, Denver Quarterly, Fascicle, Fence, 5_Trope, Jubilat, McSweeney's, Mississippi Review, 6X6, and Verse. Current work appears in Sidebrow and is forthcoming in trnsfr.

Heather (HL) Hazuka's work can be found in Transfer 81, Cipactli, Fourteen Hills (a 2006 Pushcart nominee), Five Fingers Review, So to Speak: a feminist journal of language and art selected by Eileen Myles, & Sidebrow 01. She was recently recognized in UNO's Study Abroad Contest in Arts & Writing by Andrei Codrescu. Interested in language as revealed through image, sound, & text, one of her current projects includes the interpretation of selected films by several avant-garde filmmakers including Maya Deren & Stan Brakhage.

Harold Abramowitz's books and chapbooks include Not Blessed (forthcoming Les Figues), Sin is to Celebration (collaboration with Amanda Ackerman, House), Dear Dearly Departed (Palm), Sunday, or A Summer's Day (PS), and Three Column Table (Insert). Harold co-edits the short-form literary press eohippus labs.

Amina Cain is author of I Go To Some Hollow (Les Figues). Her work appears in 3rd Bed, Denver Quarterly, La Petite Zine, Sidebrow, and Wreckage of Reason: An Anthology of Contemporary Xxperimental Prose by Women Writers. She lives in Los Angeles.

Anna Joy Springer has toured the U.S. and Europe as a singer for punk bands and with the legendary Sister Spit. Her first novel is The Vicious Red Relic, Love.

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103. Stephanie Young

Deep Oakland / Editions Release Party / & New Projects

Fri 6 Nov 2009

Deep Oakland is excited to announce the publication of several new chapbooks and projects, along with a release party on November 19, organized by Charles Legere, in celebration of Deep Oakland editions.

On Thursday, November 19, please join us at 21 Grand in Oakland, at 7:00 for short readings by:
Adam Cornford
Samantha Giles
Dan Thomas Glass
Javier Huerta
Charles Legere
Barbara Jane Reyes

We'll also be projecting photographs from Meg Escudé's collaboration with Charlie Legere, Dan Thomas Glass's 880 series, and Rebecca VanDeVoort's series focused on gas stations in Oakland. There'll be a DJ in the 21 Grand house, Alex Benson. And you know what that means: dancing!

If you haven't had a chance yet, do check out the full list of Deep Oakland Editions: http://www.deepoakland.org/text?tag=Deep%20Oakland%20Editions

OUR NEWEST CHAPBOOKS AND PROJECTS INCLUDE
Mark Boccard's recording of a ceremony in celebration of the 15th day of the lunar calendar, at Pu Guang Temple: http://www.deepoakland.org/sound?id=164

880, by Dan Thomas Glass, an examination of Interstate 880 as an intermediate space: between languages and experience, history and present, dislocation and locatedness, as well as literally between media: http://www.deepoakland.org/project?id=132&project=132

Almost as Beautiful as an Immigrant Rights March down International, a chapbook by Javier O. Huerta: http://www.deepoakland.org/text?id=267

Charles Legere's chapbook My Oakland: http://www.deepoakland.org/text?id=265

Art by Terri Saul: http://www.deepoakland.org/image?type=image&id=717 and Liz Strickland: http://www.deepoakland.org/image?type=image&id=717

Rebecca VanDeVoort's series of photographs focused on gas stations in West Oakland, Downtown, Lake Merritt and Glenview: http://www.deepoakland.org/project?id=134&project=134

Analogue Underground, five songs by iconic Oakland artists, collected and performed by Chris Stroffolino: http://www.deepoakland.org/project?id=133&project=133

His Name is Oscar Grant, archiving independent media and community response to the shooting of Oscar Grant: http://www.deepoakland.org/project?id=130&project=130

Recent archival additions include Matt Runkle's Runx Tales #1: http://www.deepoakland.org/text?id=270 Brandon Brown's taxt chapbook: CAMELS! http://www.deepoakland.org/text?tag=Taxt, and Lara Durback's Feels Good In My Hands: http://www.deepoakland.org/text?id=269

COMING TO AN INTERNET NEAR YOU SOON
Sound artist Hugh Livingston and Deep Oakland have been awarded a grant from the Open Circle Foundation to create a series of sound and musical explorations of the hidden creeks and streams of Oakland. Also keep an eye out for an archive of materials from Oakland 1946!, last spring's reenactment of Oakland's General Strike, footage from a poets basketball match, photos of gates and fences around Oakland, taco trucks, and, we hope, your photographs / recordings / ephemera / essays / plays / paintings / videos / and so on.

Which is to say: if you have a project idea, photographs to contribute, a lead on archival materials, a link to share, or any other idea, however far-fetched or entirely practical, please do drop us a line at [redacted]. We're often interested in re-presenting materials even if they are available elsewhere, in hopes of bringing multiple discourses, images and voices into contact. Lara Durback is especially curious about any small press materials you can point us towards. Stephanie Young is hoping to connect with folks who may be interested in doing some thinking and work (interviews? comment boxes? wooden ones?) around the problem of neighborhood names; particularly the gaps between what residents call the places they live, and what developers call the places they develop.

SOME OAKLAND PROJECTS, BLOGS AND LINKS WE'RE LOVING / INTERESTED IN RIGHT NOW, AND THOUGHT YOU MIGHT BE, TOO
Swee(t)Art: http://www.oaklandsweetart.info/
Oakland Streets: http://www.oaklandstreets.com/ (check out the archives)
38th Notes: http://www.38thnotes.com/
10,000 Steps: http://www.10000stepsoakland.org/about.php
Mapping Oakland: http://www.mappingoakland.com/index.html

North Oakland Temporary Museum: http://smnotm.blogspot.com/
City Slicker Farms: http://www.cityslickerfarms.org/WhatWeDo.htm
East Bay Bicycle Coalition's Hazard Reporting System: http://www.ebbc.org/?q=hazards

HOPE TO SEE YOU ON THE 19th!
Stephanie Young / Deep Oakland

(let me know if you'd like to be taken off our email list)

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104. Stephanie Young
slight correction
Sat 7 Nov 2009

Hi all – in the email announcement I sent yesterday, the link to Terri Saul's work was incorrect. The correct url is: http://www.deepoakland.org/image?type=image&id=914

Also, the link appears to be down for Matt Runkle's amazing comic book, Runx Tales #1 – should have that up and running very soon!

Thanks for your patience,
Stephanie

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105. Rob McLennan
new(ish) in rob's "12 or 20 questions" series
Sat 7 Nov 2009

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http://robmclennansindex.blogspot.com

Jacob Scheier, New York NY: November 7, 2009 ; Barry Dempster, Toronto (York Region) ON: November 6, 2009 ; Lesley Yalen, Northampton MA: November 5, 2009 ; Tony Burgess, Stayner ON: November 4, 2009 ; Rosie Chard, Winnipeg MB: November 1, 2009 ; Joe Rosenblatt, Qualicum Beach, Vancouver Island BC: October 31, 2009 ; Chris Hutchinson, Kelowna BC: October 30, 2009 ; Theanna Bischoff, Toronto ON: October 28, 2009 ; Graeme Gibson, Toronto ON: October 27, 2009 ; Angela Hibbiss, Toronto ON: October 23, 2009 ; Richard Truhlar, Toronto ON: October 21, 2009 ; Natalie Zina Walschots, Toronto ON: October 20, 2009 ; Karen Connelly, Greece/Toronto ON: October 18, 2009 ; Sarah de Leeuw, Prince George BC: October 17, 2009 ; Norma Cole, San Francisco CA: October 16, 2009 ; Brian Fawcett, Toronto ON: October 14, 2009 ; Emily Schultz, Toronto ON: October 13, 2009 ; Amy Jones, Toronto ON: October 11, 2009 ; Damian Rogers, Toronto ON: October 10, 2009;

Cara Benson, NY: October 9, 2009 ; Joshua Trotter, Montreal QC: October 7, 2009 ; Michael Crummey, St. John's NF: October 6, 2009 ; Stephen Rowe, St. John's NF: October 4, 2009 ; Sean Dixon, Toronto ON: October 2, 2009 ; Michael Turner, Vancouver BC: October 2, 2009 ; Andrew Faulkner, Toronto ON: October 1, 2009 ; Chris Ewart, Vancouver BC: September 28, 2009 ; Tonja Gunvaldsen Klaassen, Halifax NS: September 27, 2009 ; Alexandra Leggat, Toronto ON: September 26, 2009 ; Joyelle McSweeney, Notre Dame IN: September 24, 2009 ; Andrew Steinmetz, Ottawa ON: September 23, 2009 ; Anik See, Canada/Holland: September 22, 2009 ; Betsy Struthers, Peterborough ON: September 21, 2009 ; Pearl Pirie, Ottawa ON: September 20, 2009 ; DM Bryan, Calgary AB: September 19, 2009 ; Lea Graham, Poughkeepsie NY: September 18, 2009 ; Kemeny Babineau, Mount Pleasant ON: September 17, 2009 ; Troy Jollimore, CA: September 16, 2009 ; Arjun Basu, Montreal QC: September 15, 2009 ; Angela Szczepaniak, Toronto ON: September 14, 2009 ; Shaindel Beers, Pendleton, Oregon: September 8, 2009 ; Peter Richardson, Gatineau QC: September 7, 2009 ; Sawako Nakayasu, San Diego CA: September 6, 2009 ; Camille Martin, Toronto ON: September 5, 2009 ; Bill Brown, Ottawa ON: September 4, 2009 ; Brenda Niskala, Regina SK: September 3, 2009 ; Gillian Wigmore, Prince George BC: September 2, 2009 ; Ariel Gordon, Winnipeg MB: August 31, 2009 ; Saleema Nawaz, Montreal QC: August 30, 2009 ; Nichole McGill, Ottawa ON: August 29, 2009 ; Mike Spry, Montreal QC: August 28, 2009 ; Anselm Berrigan, New York NY: August 26, 2009 ; Jacqueline Larson, Toronto ON: August 23, 2009 ; John Kinsella, Jam Tree Gully AUS: August 21, 2009 ; Alice Zorn, Montreal QC: August 16, 2009 ; Eva Moran, Toronto ON: August 15, 2009 ; Rae Armantrout, San Diego CA: August 14, 2009 ; Michelle Berry, Toronto ON: August 12, 2009 ; Ken Sparling, Toronto ON: August 12, 2009 ; Charles Bernstein, New York NY: August 10, 2009 ; Jonathan Ball, Calgary AB: August 9, 2009 ; Christine Leclerc, Vancouver BC: August 8, 2009 ; Roland Prevost, Ottawa ON: August 7, 2009 ; Gillian Sze, Toronto ON: August 6, 2009 ; Stephen Henighan, Guelph ON: August 3, 2009 ; Marina Endicott, Edmonton AB: August 2, 2009 ; Ronna Bloom, Toronto ON: July 30, 2009 ; Annabel Lyon, New Westminster BC: July 29, 2009 ; Tess Fragoulis, Montreal QC: July 28, 2009 ; G.C. Waldrep, Louisburg PA: July 26, 2009 ; Cameron Anstee, Ottawa ON: July 24, 2009 ; Arielle Greenberg, Chicago Il: July 23, 2009 ; Craig Poile, Ottawa ON: July 20, 2009 ; Johanna Skibsrud, Montreal QC: July 19, 2009 ; Kevin Killian, San Francisco CA: July 18, 2009 ; Jake Kennedy, Kelowna BC: July 16, 2009 ; Derek McCormack, Toronto ON: July 15, 2009 ; Lisa Robertson, CA: July 13, 2009 ; Beth Bachmann, Nashville TN: July 12, 2009 ; Rebecca Rosenblum, Toronto ON: July 11, 2009 ; Louis Cabri, Windsor ON: July 10, 2009 ; Eric Baus, Denver CO: July 8, 2009 ; Jonathan Bennett, Peterborough ON: July 7, 2009 ; Mary Pinkoski, Edmonton AB: July 6, 2009 ; Marcus McCann, Ottawa ON: July 3, 2009 ; Forrest Gander, Providence

RI: July 2, 2009 ; Tim Conley, St. Catharine's ON: June 30, 2009 ; Oana Avasilichioaei, Montreal QC: June 28, 2009 ; Peter Norman, Halifax NS: June 26, 2009 ; Kate Eichhorn, Brooklyn NY: June 25, 2009 ; Zachariah Wells, Vancouver BC: June 24, 2009 ; Asher Ghaffar, Toronto ON: June 22, 2009 ; Jeanette Lynes, Antigonish NS: June 20, 2009 ; Anita Dolman, Ottawa ON: June 19, 2009 ; J.R. Carpenter, Montreal QC: June 18, 2009 ; Daniel Allen Cox, Montreal QC: June 17, 2009 ; Susan Olding, Kingston ON: June 16, 2009 ; Ray Hsu, Vancouver BC: June 14, 2009 ; Karen Houle, Guelph ON: June 13, 2009 ; Matthew Tierney, Toronto ON: June 12, 2009 ; Ken McGoogan, Calgary AB: June 11, 2009 ; Sandra Ridley, Ottawa ON: June 10, 2009 ; Sharon Harris, Toronto ON: June 9, 2009; Jacob McArthur Mooney, Toronto ON: June 8, 2009 ; Antanas Sileika, Toronto ON: June 7, 2009 ; Dayle Furlong, Toronto ON: June 5, 2009 ; Carrie Olivia Adams, Chicago Il: June 4, 2009 ; Jason Dewinetz, Victoria BC: June 1, 2009;

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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106. Susan Webster Schultz

Tinfish Editor blog posts

Sat 7 Nov 2009

Some recent forays, include thoughts about Small Press Publishing,
creative writing
and composition, Chin Music Press books, documentary surrealism and sales!:

* Communities of Destination 2: "Radicant Aesthetics...
* Communities of destination: Independent small pres...
* Creative Writing (in) Composition
* Chin Music Press & Issues in Creative Writing
* Tinfish Thanksgiving Sale
* Documentary surrealism: Matt Jasper's _Moth Moon_
* "W

http://tinfisheditor.blogspot.com

aloha, Susan M. Schultz

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107. Crane's Bill Books
Ogura Hyakunin Isshu
Sun 8 Nov 2009

Can anyone suggest a good, straighforward English translation of Ogura Hyakunin Isshu? The ones I've been able to find are a bit fusty.
Thanks,
Jeffrey

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108. Larry Sawyer
Re: Nov. 19, David Meltzer and Rockpile at the Hideout/Chicago
Sun 8 Nov 2009

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109. Jessica Wickens
Call for Submissions to Monday Night
Sun 8 Nov 2009

Monday Night, a journal of new literature, is now accepting submissions for Issue 9 (Summer 2010). We publish quality prose and poetry from new and emerging writers from across the country and around the world in an online edition and a print edition. Monday Night's print edition is distributed at independent bookstores and sold on our website. For more information and to view past issues, visit our website: http://www.mondaynightlit.com

GUIDELINES

Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to: [redacted].

POETRY: Send up to five poems. All styles and lengths are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to three pieces of prose.

Translations are welcome in all genres.

PREVIOUSLY PUBLISHED WORK:

NO. We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, please do not submit it to Monday Night.

SIMULTANEOUS SUBMISSIONS:

YES. We do accept simultaneous submissions, but please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT:

Email submissions to [redacted]. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and the genre(s).

We do not confirm receipt of submissions.

DEADLINE: December 15, 2009

RESPONSE TIME: We will respond to all submissions by February 2009.

PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

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110. John Roche
Rockpile in Rochester/Buffalo
Sun 8 Nov 2009

Wednesday, November 11, 4-5:15 pm in the new Innovation Center at Rochester Institute of Technology, Henrietta, NY: Poets David Meltzer and Michael Rothenberg jam with Professor Carl Atkins (sax) and Professor Alan (Jay) Jackson (drums/percussion). Interactive visuals from RIT¹s iPixLab. Free and open to the public. For more info, contact John Roche at [redacted]

Wednesday, November 11, 7 pm: David Meltzer and Michael Rothenberg read at Writers & Books, 740 University Avenue, Rochester.

Thursday, November 12, 10-11:50 am, Liberal Arts Faculty Commons (06-1251), RIT: Poetry Editors Panel with Michael Rothenberg, Terri Carrión, Thom Ward, and Steven Huff.

Thursday, November 12, 8 pm, Just Buffalo event at the WNY Book Arts Center, 468 Washington (at Mohawk), Buffalo:
BIG NIGHT: FEATURING DAVID MELTZER, MICHAEL ROTHENBERG, TERRI CARRIÓN
Just Buffalo @ WNYBAC <http://www.justbuffalo.org>
Big Night Presents David Meltzer, Michael Rothenberg and Terri Carrión
Poetry by Meltzer, Rothenberg, Carrión
Food by Geoffrey Gatza
Jazz by Other Side

ROCKPILE is a collaboration between David Meltzer, legendary poet, musician, and essayist, and Michael Rothenberg, poet, songwriter and editor of Big Bridge Press. In the tradition of the troubadour and with the spirit of improvisation and collaboration, the poets will journey through a number of U.S. cities and perform poetry, composed on the road, in a spontaneous fusion, with local musicians in each city.

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111. Barrett Watten

Stephanie Young / Live Film Narration and Reading / Wayne State University

Mon 9 Nov 2009

Regions of Practice: Poetics Across Languages (Wayne State University) & Film Studies Program (Wayne State University) present

STEPHANIE YOUNG [Mills College, CA; author of Picture Palace]

LIVE FILM NARRATION AND READING
poetry/film performance in movie-telling after the traditions
of Benshi, Benzi, Pyônsa, and Gavrilov translators

FRIDAY, NOVEMBER 13, 3 PM
The Welcome Center Auditorium, 42 W. Woodward Ave. @Warren, Detroit

FOLLOWED BY BOOK PARTY FOR PICTURE PALACE
5 PM, Leopold's Books @Park Shelton
15 E. Kirby St. @Woodward, Detroit

Poster:
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/Stephanie%20Young%20film%20poster.pdf
Flyer:
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/Regions%20event04.pdf

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In recent years, the genre of "neo-Benshi" has emerged at the intersection of the poetry and film communities in the Bay Area and elsewhere. "Neo-Benshi" takes its name from the tradition of the "Benshi," a designated narrator to non-Western audiences for Western silent films when they were first introduced in Japan. "Movie telling," after the tradition of the Benshi and like figures, has been taken up by experimental

filmmakers and poets (often working with
musicians) to create hybrid performances of great visual and conceptual power.

This Friday, Bay Area poet, "movie-telling"
performer, and editor Stephanie Young will read
selections from her book Picture Palace, perform
works constructed alongside live film projection,
and discuss historical and contemporary live movie narration practices.

Stephanie Young lives and works in Oakland. Her
books of poetry are Picture Palace (published by
in girum imus nocte et consumimur igni, 2008) and
Telling the Future Off (Tougher Disguises, 2005).
She edited Bay Poetics (Faux Press, 2006), and
her most recent editorial project is Deep Oakland
(www.deepoakland.org), an online virtual
archaeology of the present and past of Oakland,
CA. She has performed live movie narration pieces
at movietelling/neo-benshi events in San Francisco, Los Angeles, and New York.

Regions of Practice: Poetics Across Languages is
a Working Group sponsored by the Humanities
Center, Wayne State University. Contact: Barrett Watten / [redacted]

Poster:
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/Stephanie%20Young%20film%20poster.pdf
Flyer:
http://www.english.wayne.edu/fac_pages/ewatten/pdfs/Regions%20event04.pdf

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112. Sharon Dolin
Page Meets Stage Nov. 18th in NYC
Mon 9 Nov 2009

Dear Friends, Hope you'll join me for a very exciting reading: a sort of dueling banjos of poetry. Elana Bell and I will be reading in a poetic dialogue. Details below.

Page Meets Stage
Sharon Dolin & Elana Bell
Bowery Poetry Club

308 Bowery
$12
Wed. Nov. 18th: 8pm

Sharon Dolin

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113. Andrew Zawacki
ED ROBERSON reading this Thursday at UGA
Mon 9 Nov 2009

ED ROBERSON will be reading this week at the University of Georgia:

Thursday, November 12 @ 4:30 p.m.

Park Hall Library, Room 261 (Baldwin Street, Athens, GA 30602)

Born in 1939 in Pittsburgh, Pennsylvania, Ed Roberson has published eight volumes of poetry, the most recent of which are The New Wing of the Labyrinth (Singing Horse, 2009) and City Eclogue (Atelos, 2006). His collection Voices Cast Out to Talk Us In was a winner of the Iowa Poetry Prize; his book Atmosphere Conditions won the National Poetry Series and was nominated for the Academy of American Poets' Lenore Marshall Award. He is a recipient of the Lila Wallace Writers' Award and the Poetry Society of America's Shelley Memorial Award. Retired from Rutgers University, he currently lives in Chicago, where he has taught at Columbia College, Northwestern University, and the University of Chicago.

Sponsored by the Lanier Chair. Free and open to the public. Please address any questions to Andrew Zawacki ([redacted]) and Jed Rasula ([redacted]).

Andrew Zawacki
Department of English/ VERSE
University of Georgia
Athens, Georgia 30602

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114. David Chirot
Fwd: wings are giving out - a new collection of poetry from sean burn
Mon 9 Nov 2009

---------- Forwarded message ----------
From: sean burn <[redacted]>
Date: Mon, Nov 9, 2009 at 7:31 AM
Subject: wings are giving out - a new collection of poetry from sean burn
To: sean burn <[redacted]>

*wings are giving out *: sean burns 3rd full length collection from skrev press (www.skrevpress.com) is launched this weekend. (see attached e-flier). *wings are giving out* (isbn 978-1-904646-56-3) contains long poems commissioned and toured across this past decade. inside you will find voltaire as a 300 year old tyneside barista, riffs on free-improvising pianist marilyn crispell, responses to some of eva Å¡vankmajerovÃ¡s many amazing and provocative surrealisms, an exploration of mental distress and recovery, love and loss, ultimately revealing pearls within the city and crossing the borders between poetry and song.

this collection and other skrev press titles will be launched on Saturday 14th of November from 16:45 - 19:30. Artsmill at Linden Mill. Linden Road. Hebden Bridge. West Yorkshire. HX7 7DN

*sean burn is one of this country's foremost experimental writers. ... he draws on a wide range of contemporary cultural sources, often from other writers, artists and musicians who like him are on the margins or from the 'underground', and he also draws from histories, political, social and personal, including his own, and this gives much of his work the potency of felt experience which so many who work in a similar vein, lack. **jeremy hilton* â€“ editor of *fire*

sean is available for spoken word / multimedia performances. further information at *www.gobscure.info*

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115. David Chirot

Re: claude levy-strauss has died...

Mon 9 Nov 2009

Living in France in ealry 1968 I saw a tv show about/with Levi-Strauss on one of the then only two (State run) tv channels.

It was for the French tv a pretty "daring" show as it included music andimages by/of Bob Dylan and had jum cuts, montages and a whole aray of visual pyrotechnics at its command as Levi-Strauss discoursed on his ideas and their realtion with the contemporary mass (media) societies, the technological society as Jacques Ellul wrote of it a bit earlier in the '60s.

I was very young but it made an immense impression on me, in part due to the visual methods borrowed from contemporary cinema, and in part due to the ideas which i only dimly grasped other than that underlying structures were part of every facet of life, and also the concept of the "raw" and the "cooked" which I liked very much in my own "raw" (brut) way. I remember thinking, how

perfect, how hilarious, for of course a French person would use la cuisine for analogies!

Levi-Strauss himself was brilliant--so alive, so excited about the world and ideas, beings, things--that is the way i have always remebered him and still do and will continue to--

On Wed, Nov 4, 2009 at 1:16 PM, Alan Sondheim <[redacted]> wrote:

> *His very late writing and interviews are brilliant - the latter were done when we was 98.*
>
> *- Alan*
>
> *On Wed, 4 Nov 2009, Thomas savage wrote:*
>
> *I was sorry to see that Levi-Strauss had died in Today's New York Times. Still, he had a very long and wonderful life and lived to be 100. It's a wonderful obituary by Edward Rothstein, one of the Times best writers. If I knew how to attach it here, I would, but I don't.*
>
> *From: Maria Damon <[redacted]>*
> *To: [redacted]*
> *Sent: Tue, November 3, 2009 3:51:46 PM*
> *Subject: claude levy-strauss has died...*
>
> *at age 100.*
>
> *==*
> *email archive: http://sondheim.rupamsunyata.org/*
> *webpage http://www.alansondheim.org sondheimat gmail.com, panix.com*
> *==*

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116. Al Filreis
PoemTalk: Alice Notley's "I the People"
Mon 9 Nov 2009

We are happily releasing a new episode of PoemTalk today - a discussion of Alice Notley's "I the People" with Zack Pieper, Erica Kaufman, and Joe Milutis:

http://www.poemtalk.org
http://www.poetryfoundation.org/

All PoemTalk episodes are also available on iTunes. Go to your iTunes music store and type "PoemTalk" in the searchbox.

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org

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117. amy king
Barry Schwabsky seeking Chelsey Minnis
Mon 9 Nov 2009

Please send contact info for Chelsey Minnis to Barry at [redacted]

Thanks!

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

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118. Chris Jones
help stop rape and violence against women
Tue 10 Nov 2009

Rape at the privileged and elite accommodation colleges at the University of Sydney has been an ongoing problem for decades, now.

The below two URLs cover the latest... If you have a blog or other media outlet or media contacts, it may be worthwhile giving this extra coverage. Rape and violence against women is unacceptable behaviour.

http://www.smh.com.au/technology/elite-college-students-proud-of-prorape-facebook-page-20091108-i3js.html

http://www.care2.com/causes/womens-rights/blog/australian-college-students-create-a-pro-rape-facebook-group/

best wishes, Chris Jones

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119. Larry Sawyer
Re: Nov. 19, David Meltzer and Rockpile at the Hideout/Chicago
Tue 10 Nov 2009

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120. St. Thomasino
Big Joy Trailer, Must See
Tue 10 Nov 2009

Big Joy Trailer, Must See:

http://www.youtube.com/watch?v=5g4S4tcQEKE

Peace, Gregory Vincent St. Thomasino

http://thepostmodernromantic.blogspot.com/

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121. Gerald Schwartz
Pile On In Rochester: Rock PIle News
Tue 10 Nov 2009

Wednesday 11/11 Tomorrow

ROCKPILE (David Meltzer, Michael Rothenberg & Spider Trio) with special guests...

4:00 PM
@ the Innovation Center
R.I.T. Campus
Rochester, New York
Free

Then...

7:00 PM
@ Writers & Books
University Ave.
Rochester, NY

ROCKPILE (featuring David Meltzer, Michael Rothenberg, Terri Carrion & Spider Trio)

A leading poet of the Beat Movement, David MELTZER was raised in Brooklyn during the War years; performed on radio & early TV on the Horn & Hardart Children's Hour. Was exiled to L.A. at 16 & at 17 enrolled in an ongoing academy w/ artists Wallace Berman, George Herms, Robert Alexander, Cameron; migrated to San Francisco in 1957 for higher education w/ peers & maestros like Jack Spicer, Robert Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch, Philip Whalen, Jack Hirschman, and a cast of thousands all living extraordinary ordinary lives. Beat Thing [La Alameda Press, 2004] won the Josephine Miles PEN Award, 2005. Was editor and interviewer for San Francisco Beat: Talking With The Poets [City Lights, 2001]. With Steve Dickison, co-edits Shuffle Boil, a magazine devoted to music in all its appearances & disappearances. 2005 saw the publication of David's Copy: The Selected Poems of David Meltzer by Viking/Penguin, a collection spanning over forty years of work that paints a vivid portrait of Meltzer's life as a poet through poems taken from thirty of his previous books of poetry. With a versatile style and playful tone, Meltzer offers his unique vision of civilization with a range of juxtapositions from Jewish mysticism and everyday life to jazz and pop culture.

Michael ROTHENBERG is a poet, songwriter, and the editor of Big Bridge magazine online at www.bigbridge.org. His poetry books include Man/Woman, a collaboration with Joanne Kyger, The Paris Journals (Fish Drum Press), Monk Daddy (Blue Press), and Unhurried Vision (La Alameda/University of New Mexico Press). His poems have been published widely in small press publications including, 88: A Journal of Contemporary American Poetry, Berkeley Poetry Review, Exquisite Corpse, First Intensity, Fish Drum, Fulcrum, Golden Handcuffs Review, House Organ, Prague Literary Review, Tricycle, Van Gogh's Ear, Vanitas, Zyzzyva, JACK, milk, and Jacket. He is also author of the

novel Punk Rockwell. Rothenberg's 2005 CD collaboration with singer Elya Finn, was praised by poet David Meltzer as "fabulous-all [the] songs sound like Weimar Lenya & postwar Nico, lushly affirmative at the same time being edged w/ cosmic weltschmertz. An immensely tasty production." He is also editor for the Penguin Poet series, which includes selected works of Philip Whalen, Joanne Kyger, David Meltzer, and Ed Dorn. He has recently completed the Collected Poems of Philip Whalen for Wesleyan University Press.

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122. Kyle Schlesinger

TED BERRIGAN by Bill Berkson and George Schneeman, new from Cuneiform Press

Tue 10 Nov 2009

Just wanted to send a quick reminder to the list that a collaboration between Bill Berkson and George Schneeman called TED BERRIGAN has just been published in a limited edition by Cuneiform Press. It will be available at a discounted price at the tribute to George Schneeman on Wednesday November 11th at 8:00 at the Poetry Project in NYC. Don¹t miss it!

Speakers include:

Bill Berkson

Sandy Berrigan

Michael Brownstein

Jacob Burckhardt

Douglas Dunn &
Grazia della Terza

Larry Fagin

John Godfrey

Ted Greenwald

Leon Hartman

Odetta Hartman

Camilla Hartman

Yvonne Jacquette

Steve Katz

Doris Kornish

Alice Notley

Ron Padgett

Harris Schiff

Peter Schjeldahl

Emilio Schneeman

Katie Schneeman

Paul Schneeman

Anne Waldman

Charles Wright

If you can't pick a copy of TED BERRIGAN up in person, copies will soon be available at the Cuneiform website (currently under construction) and SPD. Details on this event at the Poetry Project: http://poetryproject.org/

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123. Obododimma Oha

Re: help stop rape and violence against women

Wed 11 Nov 2009

I have just written against such in a local newspaper too: http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5479124-184/S(h)IBBOLETH:_She_walks_in_Grace.csp

-- Obododimma.

On Tue, Nov 10, 2009 at 12:40 PM, Chris Jones <[redacted]>wrote:

> *Rape at the privileged and elite accommodation colleges at the University of Sydney has been an ongoing problem for decades, now.*
>
> *The below two URLs cover the latest... If you have a blog or other media outlet or media contacts, it may be worthwhile giving this extra coverage. Rape and violence against women is unacceptable behaviour.*
>
> *http://www.smh.com.au/technology/elite-college-students-proud-of-prorape-facebook-page-20091108-i3js.html*
>
> *http://www.care2.com/causes/womens-rights/blog/australian-college-students-create-a-pro-rape-facebook-group/*
>
> *best wishes, Chris Jones*

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

124. Josef Kaplan
Thursday 9/12: No Poetry in Brooklyn
Wed 11 Nov 2009

Thursday, 9/12, come to the HiChristina! gallery in Brooklyn and see No Poetry.

Featuring the poets:

Gordon Faylor
Lawrence Giffin
Diana Hamilton
Eddie Hopely
Ellis Isenberg
Judah Rubin

Things start at 8pm.

632 Grand Street
Brooklyn, NY 11211
(Take the L or G to Lorimer, walk south to Grand, then east on Grand)

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125. Aldon Nielsen
Re: MLA in Philadelphia
Wed 11 Nov 2009

Dear Friends:

I hope everyone within thinking distance of Philadelphia will come to the following MLA event, which is open to the public. Please help get the word out

by forwarding the announcement to any and everybody. Note that there has been one change. Tisa Bryant can't attend, so her place has been taken by Mendi Obadike.

Also note, this is not the Off-Site Reading for 2009. We're hoping someone in Philadelphia is laying plans for that,,,, but given that MLA has been there three times in short order, who knows . . . .

Tuesday, 29 December

539. “Coming In from the Cold”: Celebrating Twenty Years of the MLA Off-Site Poetry Reading

5:15–6:30 p.m., Liberty Ballroom Salon A, Philadelphia Marriott

*Presiding: *Aldon Lynn Nielsen, Penn State Univ., University Park

*Speakers: *Charles Bernstein, Univ. of Pennsylvania; Tisa Bryant, California Inst. of the Arts; Patrick F. Durgin, School of the Art Inst. of Chicago; Peter Gizzi, Univ. of Massachusetts, Amherst; Laura Moriarty, Small Press Distribution; Bob Perelman, Univ. of Pennsylvania; Rod Smith, Bridge Street Books; Rodrigo Toscano, Labor Inst.; Tyrone Williams, Xavier Univ., OH; Elizabeth Willis, Wesleyan Univ.; Timothy Pan Yu, Univ. of Toronto

Since the 1989 MLA convention, organizers in host cities have brought together ever larger groups of experimental and innovative poets for an evening marathon of poetry performance. These readings bring local poets into contact with poets from other cities and promote exchange among poets, scholars, and poet-scholars. This event will offer short readings by poets, including several who read at the first event twenty years ago and several newer poets.

--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"My last defense
Is the present tense."
--Gwendolyn Brooks

↑ Index

126. Maria Damon
Re: Big Joy Trailer, Must See
Wed 11 Nov 2009

---

oh this looks lovely!

St. Thomasino wrote:
> Big Joy Trailer, Must See:
>
> http://www.youtube.com/watch?v=5g4S4tcQEKE
>
>
> Peace, Gregory Vincent St. Thomasino
>
> http://thepostmodernromantic.blogspot.com/
>
> e·

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127. Halvard Johnson
News of Seduction, Lynda Schor's new collection
Wed 11 Nov 2009

<http://www.spuytenduyvil.net/fiction/lace.htm>*Spuyten Duyvil Announces the pre-publication Sale of Lynda Schor's Seduction, Stories of Love and Art

a new and rare collection of
tales of extraordinary madness.*

Purchase a pre-publication copy and support Spuyten Duyvil's endeavors to bring extraordinary innovative literature and poetry to the reading public.

Pre-publication copies are $16 + $2.50 postage and handling per copy.
Payment form is attached.

Please make checks out to: TNT Printworks
Send order to:

TNT Printworks
42 St. Johns Pl. Gdn Apt.
Brooklyn, N.Y. 11217

Deadline: December 31

Books should arrive by February 15, 2010

Thanks for your support!!!

*
T-N-T PRINTWORKS!
Spuyten Duyvil
[redacted]
http://www.tntprintworks.net
http://www.spuytenduyvil.net <http://www.spuytenduyvil.net/>*

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128. Jeffrey Side

Swine Flu vaccine set to be mandatory despite evidence that it is highly toxic

Wed 11 Nov 2009

This is off topic, but important.

You must take time to see the following video. It's about an hour long, but the most important information is contained in the first half hour. It has nothing to do with the New World Order conspiracy theories or anything like that. It is soberly presented and verifiable:

Spanish Doctor Reveals Important Information About Swine FluPosted by tkilshaw on November 3, 2009

Teresa Forcades is a nun at the monastery of Sant-Benet, in Monserra-Barcelona. She is a doctor physician specializing in internal medicine, PHD in public health at Barcelona's university, specializing in the USA at the State University of New York. She gives verifiable scientific data and the disturbing irregularities related to this subject. This is relevant to all countries, all people.

The interview is in Spanish with clear subtitles in English.

http://www.disinfo.com/2009/11/spanish-doctor-reveals-important- information-about-swine-flu/

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129. Sharon Dolin

Center for Book Arts Letterpress Poetry Chapbook Competition

Wed 11 Nov 2009

Dear Poets and Teachers of Writing, Please help spread the word to your students and other poets. Our listing did not appear in the AWP Chronicle as it has done every year. I apologize in advance if you receive duplicate mailings.

The Center for Book Arts' 2010 POETRY CHAPBOOK COMPETITION The Center for Book Arts invites submissions to its annual Poetry Chapbook Competition by December 1, 2009. The winning manuscript will be chosen in

April 2010 and will be awarded with the publication of a beautifully designed, letterpress-printed, limited-edition chapbook printed and bound by artists at the Center for Book Arts. The edition is limited to one-hundred signed and numbered copies, ten of which are reserved for the author and the remainder of which will be offered for sale through the Center. The winning poet will also receive a cash award of $500, and a $500 honorarium for a reading, to be held at the Center in the fall of 2010. This year's judges will be Terrance Hayes & Sharon Dolin.

SUBMISSION GUIDELINES Please submit a collection or sequence of original poems or a single long poem not to exceed five- hundred lines or twenty-four pages (no translations). The cover page should contain, on a single detachable page, the manuscript title, and author's name, along with address, phone number, and email. The author's name should not appear anywhere else. A second title page should be provided without the author's name or other identification. Please provide a table of contents and a separate acknowledgements page containing prior magazine or anthology publication of individual poems. Please note that the five-hundred lines or twenty-four page limit does not include the cover page, title pages, table of contents, or acknowledgements pages. Manuscripts should be bound with a simple spring clip.

NOTE: Poems may have appeared in journals or anthologies but not as part of a book-length collection. Reading Fee: Please send a $25 check payable to The Center for Book Arts.

Please Include: A #10 self-addressed stamped envelope for notification of the winner. Manuscripts will not be returned.

Deadline: Manuscripts must be postmarked no later than December 1, 2009.

ABOUT THE JUDGES Terrance Hayes is the author of Wind in a Box (Penguin 2006), Hip Logic (Penguin 2002) and Muscular Music (Carnegie Mellon University Contemporary Classics, 2005 and Tia Chucha Press, 1999). His honors include a Whiting Writers Award, the Kate Tufts Discovery Award, a National Poetry Series award, a Pushcart Prize, two Best American Poetry selections, and a National Endowment for the Arts Fellowship. His poems have appeared in a range of journals, including The New Yorker, Poetry, The American Poetry Review, and Tin House. He is a Professor of Creative Writing at Carnegie Mellon University and lives in Pittsburgh, Pennsylvania, with his family. Sharon Dolin's fourth poetry book, Burn and Dodge, won the AWP 2007 Donald Hall Prize in Poetry and was published by the University of Pittsburgh Press in 2008. Her other books include Realm of the Possible (Four Way Books, 2004), Serious Pink (Marsh Hawk Press, 2003), and Heart Work (1995). She currently teaches at the Unterberg Poetry Center of the 92nd Street Y. Her

poems have appeared in dozens of journals including Barrow Street, The Kenyon Review, New American Writing, Court Green, and The New Republic.

Send Entries to: 2010 CHAPBOOK COMPETITION The Center for Book Arts 28 West 27th St., 3rd Floor New York, NY 1000[redacted] or visit www.centerforbookarts.org .

Sharon Dolin
[redacted]
www.sharondolin.com

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130. Jennifer Karmin
Delirious Hem - what's new?
Thu 12 Nov 2009

DELIRIOUS HEM
http://delirioushem.blogspot.com

*This is What a (Pro)Feminist [Man Poet] Looks Like with Brian Teare, Christian Peet, H.L. Hix, Hugh Behm-Steinberg, Kareem Estefan, Kevin Simmonds, Mark Wallace, Mike Hauser, Nate Pritts, Philip Jenks, Tim Atkins, Tony Frazer, Tony Trigilio, & David Lau

*Neutrinos with Jennifer Karmin & Bernadette Mayer

*O SAY CAN YOU SEE: Nonverbal Reviews and Adaptations of Women's Poetry with Deborah Poe, Anna Lena Phillips, Molly Tenenbaum, Melissa Severin, Krista Franklin, Abi Stokes, Tyler Flynn Dorholt, Jennifer Karmin, Daniela Olszewska, Christine Neacole Kanownik & Janet Snell

Upcoming Forums:
December: 2009 Advent Kalendar (check out 2008's!)
January: This is What a Feminist [Poet] Looks Like, round 2

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131. Poetry Project
Events at The Poetry Project November
Thu 12 Nov 2009

Here¹s what¹s coming up at The Poetry Project!

Check out the newly posted book reviews, reading reports, audio files, and materials from the archive at http://poetryproject.org.

And scroll down for info on an upcoming event at the Douglas Dunn Studio featuring Ron Padgett.

Friday, November 13, 10 PM
Mensa & AMJ Crawford

> *We are mensa ::gong:: there is no tao for this sort of thing. there are no cults or team sports or nature retreats that fix this for us. each day is a buffet of choice, have you been eating well today? we¹ve been communing with nature and so far what we¹ve heard is that a vast fleet of insects have gone into rebellion. rogue warriors. manifest destineee! we¹re working on our fun skills. Prescriptions for your mother gurus for your friends. Fun fun fun it¹s where the sidewalk ends.*

Mensa is a performance collective formed by the installation artists Ariele Affigne and Sarah Maurer, previously known for work that may be described as nested architectures: built spaces which make physical the personal within a larger area. Synthesizing the structural conceits of a magician¹s theater with the discourse charged trans-identitarianisms (and object mutation) of alchemical practices, their performance for the Poetry Project will seek to enact this prescriptive fun within the spaces and sensoria made available by their audience.

AMJ Crawford is the author of Morpheu (BlazeVOX 2009), editor of zenSLUM, & co-editor of Le Dodo. He is a former Fulbright Scholar to Portugal and currently studies at NYU¹s Interactive Telecommunications Program.

Monday, November 16, 8 PM
Talk Series: Lytle Shaw on The Source of the Hudson A Dutch Landscape of American Prospects

Keyed to the Hudson Quadricentennial, this talk will be Shaw¹s first from a book in progress on the politics of time in landscape painting‹and more generally on what happens to American history and aesthetics when the Dutch, not the English, get read as forbears. He begins with nineteenth-century America¹s uses and abuses of seventeenth-century Holland, especially romantic historian John Lothrop Motley¹s celebration of the Dutch revolt as a phase freedom took on its inexorable path to the United States and his suggestion that Dutch struggles with elemental matter in land reclamation conditioned the nation to subdue much more tractable human beings in the course of empire. Looking at some vivid images of this muck, Shaw will try to suggest, first, how the ongoing Dutch relation to provisional land was shown otherwise by the century¹s best painters (esp. Ruisdael, Van Goyen and Hobbema): not as a heroic and final sorting in service of social domination and economic productivity, but rather as a necessarily contingent arrangement of fluid and mutable substance‹all staged in an equally fluid temporality, a non-instrumental ³now.² Why have such models of composition and time been illegible to historians (and art historians)? He¹ll try to answer this in part by exploring the relation between historical narration and the different painterly genres of

landscape and history. But rather than resolve this dilemma in a neat historical frame, Shaw wants instead to push on the conceptual resources latent in landscape painting until they spill out and become an attractive if slippery mound in our own moment of samplings, performances and installations.

Lytle Shaw¹s books of poetry include Cable Factory 20, The Lobe, and several collaborations with artists. His essays and reviews have appeared in Cabinet, Artforum, and Parkett and in catalogs for the DIA Center for the Arts, the Drawing Center, and the Sculpture Center. He lives in New York City, where he is assistant professor of English at New York University.

Wednesday, November 18, 8 PM
Ted Greenwald & Kit Robinson

Ted Greenwald was born in Brooklyn, raised in Queens, and has lived in New York City his entire life. During the course of a career that has spanned some 30 years, he has been the author of numerous books of poetry, including In Your Dreams (BlazeVOX, 2008), 3 (Cuneiform, 2008), Two Wrongs with painter Hal Saulson (Cuneiform 2007), The Up and Up (Atelos, 2004), Jumping the Line (Roof Books, 1999), Word of Mouth (Sun & Moon, 1986) Common Sense (L Publications, 1978), and You Bet (This, 1978).

Kit Robinson is celebrating the publication of his new book The Messianic Trees: Selected Poems, 1976-2003(Adventures in Poetry, 2009). His recent collaborations with Ted Greenwald have appeared in SHINY 14, onedit 12, and Antennae 11. A co-author of The Grand Piano: An Experiment in Collective Autobiography, San Francisco, 1975-1980 (Mode A, ongoing), Robinson is also the author of Train I Ride (BookThug, 2009), 9:45 (The Post Apollo Press, 2003), and The Crave (Atelos, 2002). He works as a communications consultant in the business software industry, plays the Cuban tres guitar with a Latin music group and lives in Berkeley.

Friday, November 20, 10 PM
Poets¹ Potluck V

All ye gather Œround, for it is time for thanks & communal turkey (or tofurkey) burgers at the Poetry Project Friday Night Series¹ (precariously annual) Thanksgiving potluck. Come join us for a warm thanking of friends & good times with food, drinks, music, poetry, & other forms of shareable merriment.

And from our friends at the Douglas Dunn Studio:

Poet Ron Padgett will be performing with dancers Douglas Dunn and Teresia Björk in a collaborative work entitled "Light as Air," on Friday and Saturday, Nov. 20 and 21, at 8:30 p.m., at the Douglas Dunn Studio, 541 Broadway (between Prince and Spring), 3rd floor, NYC. The evening includes "Angel," a

collaborative piece by Björk and her Swedish compatriot Mikael Godée, a composer and musician. Donation $10.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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132. Margaret Konkol
S M A L L P R E S S in the A R C H I V E Peter Tytell
Thu 12 Nov 2009

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* Please join us next Wednesday, November 18th @ 3:30pm for the next Small Press in the Archive lecture. Peter Tytell, an expert witness and forensic document examiner, speaks on "CSI 101: Making typescript speak."

Later in the semester Diane Ward will speak on "The Evolution of the Female Literary Patroness."

This talk will be held in The Poetry Collection, 420 Capen. This event is free and open to the public.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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133. Ram Devineni
Rattapallax 16 Launch Reading this Sunday, NYC
Fri 13 Nov 2009

Rattapallax 16 Launch Reading this Sunday, NYC

Dear Friends: I am happy to announce the release of Rattapallax 16 and a launch reading this Sunday in NYC. http://www.rattapallax.com/

Cheers
Ram

(Rattapallax 16) Bengali Poetry edited by Catherine Fletcher and Goutam Datta. Poetry and translations by Sunil Gangopadhyay, Jodev Bosu, Subodh Sarkar, Yusef Komunyakaa, Christopher Merrill, Carolyne Wright and others. The India Journals by Bob Holman. Additional music by Peter Gordon. Other work by Michael Collier, K.D. Henley, Elvira Hernandez, Joseph O. Legaspi, Claire Malroux, Ron Price, Mark Nickels, Lamont B. Steptoe, Philip Corwin, and others.

Rattapallax 16 Reading on Sunday, November 15, 2009 at 5pm (4pm open bar) at Verlaine <http://www.verlainenyc.com/> , 110 Rivington St. (off Essex St), NYC. Free and open to the public. Featuring Yusef Komunyakaa, Lamont B. Steptoe, Ron Price, Idra Novey, Goutam Datta, K.D. Henley, Joseph O. Legaspi, Aimee Walker, Yuyutsu Sharma, and others.

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134. Ram Devineni
Split the Rock
Fri 13 Nov 2009

Tha
Dear Friends: I am forwarding this information for Split the Rock.

Thanks
Ram Devineni
Rattapallax

Dear Literary Organization:

We are writing to invite you to become an Literary Partner of Split This Rock Poetry Festival: Poems of Provocation & Witness. From its home in the nationâ€™s capital, this nationally acclaimed poetry festival celebrates the prophetic role of poetry and our nationâ€™s strong tradition of socially engaged poetry. At a time of wars, economic crisis, and dramatic social change, Split This Rock amplifies the voices of socially engaged poets and builds the audience for this critical work.

The first Split This Rock Poetry Festival, in March 2008, brought hundreds of participants â€“ poets, writers, poetry lovers, and concerned citizens â€“ from as far away as California and Maine for four lively days of poetry readings, workshops, panel discussions, open mics, and walking tours. The next festival, March 10-13, 2010, will feature 24 nationally and internationally acclaimed poets, including Quincy Troupe, Jan Beatty, MartÃn Espada, Cornelius Eady, Wang Ping, Arthur Sze, Patricia Smith, and more. Please see the website for more details at: www.SplitThisRock.org.

We invite your organization to become a sponsor of Split This Rock. Benefits include recognition on our website and printed materials, links to your website, tickets to Split This Rock festival events, and more. Sponsors of the 2008 festival included George Mason University Graduate Writing Program, Busboys and Poets, Beloit Poetry Journal, Beltway Poetry Quarterly, and The Poetry Center of Chicago.

We are attaching a description of sponsorship levels and their benefits. We look forward to talking with you further. Please contact Susan Brennan at [redacted] for more information.

With warm regards,
Sarah Browning , Co-Director
Susan Brennan, New York Coordinator

Benefits of Sponsorship
All sponsors receive a link on Split This Rockâ€™s website, recognition in printed materials, and mention in a Split This Rock press release.

Langston Hughes Sponsor: $5,000+
Â·Invitation to poetsâ€™ reception
Â·Table space at the book fair
Â·Mention from festival stage
Â·Recognition on festival T-shirts
Â·Eight tickets to Split This Rock events

Donâ€™t you hear this hammer ring? $2,500+
Â· Invitation to poetsâ€™ reception
Â· Table space at the book fair
Â· Recognition on festival T-shirts
Â· Six tickets to Split This Rock events

Iâ€™m gonna split this rock: $1,000+
Â· Invitation to poetsâ€™ reception
Â· A table at the book fair
Â· Four tickets to Split This Rock events

And split it wide! $500+
Â· A table at the book fair
Â· Two tickets to Split This Rock events

When I split this rock $250+
Â· Two tickets to Split This Rock events
Â· Mention on the Split This Rock website
Â· Recognition on printed materials

Stand by my side. $100+
Â· Mention on the Split This Rock website
Â· Recognition on printed materials

Please contact us with questions or to discuss In-Kind Sponsorships Sarah Browning: [redacted] or [redacted]

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135. nieuwland jeroen

Re: Two Requests

Fri 13 Nov 2009

Dear Bill Allegrezza, for your paper on experimental sonnets; I just came across Harry Godwin's sequence of sonnets The Benholm Potato Growers (2009). Downloadable: http://www.lulu.com/content/e-book/the-benholm-potato-growers/7177196 Best, Jeroen

_____
From: William Allegrezza <[redacted]>
To: [redacted]
Sent: Thu, October 29, 2009 5:09:20 PM
Subject: Two Requests

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

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136. **Gloria Mindock**

Cervena Barva Press Announces a New Chapbook by William Delman

Fri 13 Nov 2009

Cervena Barva Press Announces a New Chapbook
"The Possibility of Recovery"
by William Delman

The Possibility of Recovery by William Delman

William Delman received the Academy of American Poets Prize at Boston University in 2006. His poetry has appeared in The Literary Review , The Massachusetts Review, Nimrod, Salamander, CT Review, Rhino , and other fine publications. He is the director of The Bay State Underground reading series at Boston University, and an editor at Agni Magazine .

Praise for " The Possibility of Recovery "

"William Delman sees with the encompassing range and stringent attention of true poetry: the haunted figures of a particular family are never far from the long reach of human history in these poems. Conversely, myth and epic, with all their imaginative force, are never far from the quirks and tragedies of actual American life." -Robert Pinsky

"To make it more real' are the first words uttered in this book, and they name the impulse that is at the heart of William Delman's poetry. Here is mortal illness, the violence of war, the long-lingering effects of trauma, the way soul-wounds pass from parent to child, such things that one might naturally flinch from. But here too is finely-textured language, haunted and haunting imagery, and a sharply incised poetic line, all of which teaches us 'the art of seeing things' and with that, the possibility of recovery." -Fred Marchant

"'Home, what is not here, and what is' Willian Delman's poems are intensely focused, mostly about domestic and familial history, but these seen, as in his wonderful poem, at once pitying and unrelenting, 'My Wedding Day in Brugge,' also in the context of our wars. The austere spareness of these poems is eloquent and moving." -David ferry

Order online at http://www.thelostbookshelf.com/cervenabooks.html

The Possibility of Recovery

$7.00

Shipping

$3.00

Total

$10.00

Â

Send check or money order payable to:
Cervena Barva Press
P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: [redacted]

Thank you.

Gloria Mindock, Editor

[redacted]

↑ Index

137. Jesse Glass

Ahadada Presents: "Lost in Music, Found Again"

Fri 13 Nov 2009

"Lost in Music, Found Again; comprising 'Sad Fates of the Songsters,' by Peter Riley and 'A Thesis on the Ballad 'by Kelvin Corcoran" can be had for less than a song at www.ahadadabooks.com. While you're there, check out our other goodies. Rolling from Strength to Strength, Jess

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138. mIEKAL aND

Fwd: Po, a language game

Sat 14 Nov 2009

Begin forwarded message:

> *From: "tENTATIVELY, a cONVENIENCE" <[redacted]>*
> *Date: November 14, 2009 10:22:53 AM CST*
> *To: [redacted]*
> *Subject: Po, a language game*
>
> *Po, English, a language game invented by tENTATIVELY, a cONVENIENCE (the greatest undiscovered OuLiPoian writer) on Friday, November 13, 2009EV,*
> *in wch a word's having many meanings in many different languages*
> *is exploited in order to construct narrative texts using only one word*
> *- the meaning being derived by then translating that word's multiple meanings.*
> *Future variations on the game are Li, &Ou .*

Sample text - entitled "Po" (of course):

Po po, po po po, po, po, po po po, po po po. Po, po po, po po po, po po, po, po po po, po po po po po.

Translation:

At sunset, according to the whole operational program, a small thing, yes, son, to gush in belly, to gush in arse. After strip, in the wake of skin, at a time when night, not translatable indicator of respect, agentive particle, in exchange for pole by mouth, to flutter close hand all along sir or madam.

po = "at" in Esperanto
po = "sunset" in Marquesan
po = "according to" in Serbian (Latin Script)
po = "the whole" in Tocharian (Transliterated)
po = "operational program" in Portuguese & Spanish
po = "a small thing" in Ainu
po = "son" in Ainu
po = "to gush" in Chewa
po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)
po = "belly" in CalÃ³
po = "to gush" in Chewa
po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)
po = "arse" in German
po = "after" in Croatian, Czech, Lithuanian, Polish, Slovak, & Slovak old
po = "strip" in Indonesian
po = "in the wake of" in Lithuanian
po = "skin" in Creole & Haitian Creole
po = "at a time" in Slovio
po = "when" in Swahili
po = "night" in Samoan
po = "not translatable" in Tagalog
po = "indicator of respect" in Pampangan & Tagalog
po = "agentive particle" in Tibetan (Transliterated)
po = "in exchange for" in Ido
po = "pole" in Valencian
po = the abbreviation for "per os"(Latin) = "by mouth"(medical terminology)
po = "to flutter" in Denya
po = "close" in Gilbertese
po = "hand" in Guarani (Transliterated)
po = "all along" in Czech
po = "sir or madam" in Pampangan & Tagalog

> *MANY THANKS TO THE*
> *Webster's Online Dictionary with Multilingual Thesaurus Translation*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

139. judith goldman
Teaching scansion
Sat 14 Nov 2009

Dear all,

For those who teach scansion, which critical works on scansion/prosody do you use? (Are there discussions of prosody from times past (like George Puttenham's Arte of English Poesie) you can suggest that would be useful to teach?) Which are your favorite primary works to use (poems to scan)? Any essays on the history of poetic meters and their meanings that you especially like? And further, any essays on rhyme you use?

Thanks in advance for your responses,

Judith Goldman

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140. Dan Wilcox
Third Thursday Poetry Night: November 19, Barbara Adams
Sat 14 Nov 2009

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, November 19
7:00 sign up; 7:30 start

Featured Poet: Barbara Adams

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can’t.

Your turkey host: Dan Wilcox
* * *

Barbara Adams is the author of two books of poems, and a book of literary criticism on Laura Riding. She is a retired Professor of English at Pace University. Born in Manhattan, she has lived in the mid-Hudson valley most of her life. Her poems appear in the two anthologies of Hudson River writers, "Riverine" and "WaterWrites."

BEAR MOUNTAIN ZOO

people from the city
spread their blankets
edge to edge
on threadbare grass

the males strut
in musky rut
the females flutter
with fearful lust

fumes of beer and sex
drift

↑ Index

141. Metta Sama
Call For Performers: NYC area and suroundings
Sat 14 Nov 2009

(This is a forward. . . please do not contact me for more information. . . Autumns, M)

Join us for a benefit reading at Smalls jazz club (183 W 10th street, NYC) in the Village on Saturday December 5 starting at 5. We're looking for writers and other artists willing to donate their talent by reading or performing their work. We'll pass the hat and whatever donations are collected will go to local food pantries in need.

For further information please contact Camille at [redacted].

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142. nieuwland jeroen
Re: Two Requests
Sun 15 Nov 2009

Oh yes, and there is Rachel Blau DuPlessis' 'Draft unnumbered: Précis', a summary in sonnet form of the foregoing 'Drafts'

_____
From: William Allegrezza <[redacted]>

To: [redacted]
Sent: Thu, October 29, 2009 5:09:20 PM
Subject: Two Requests

I have two requests for list members.

1. I'm putting together a paper on recent experimental poets who play with the sonnet form. I have many people in mind, like Paul Hoover, Camille Martin, and Hollo, but I'm looking for a few more. If you know of anyone, please let me know.

2. I'm also putting together an edited collection on Charles Bernstein's work. It's already in good shape in terms of contributors, but I'd like a few more to be safe. If you or anyone you know wants to write a critical article on Bernstein's work, let me know.

Bill Allegrezza

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143. **Peter**
Fascinating video of "A Book About Death"
Sun 15 Nov 2009

Amazing film/slide show by Brazilian artist, Angela Ferrara, for "A Book About Death" Conceived by Matthew Rose.
http://abookaboutdeath.blogspot.com/

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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144. **Stephen Vincent**
GeoPoemCaching
Sun 15 Nov 2009

"Geocaching, an online game in which players use global positioning devices to track down hidden containers at coordinates posted on a Web site, is soaring in popularity"

Has anybody or group been doing with poems? I think it would be an interesting challenge/adventure to "cache" poems in tins or boxes - either new

or classic ones - in environments that relate to the poem's contents. Say, different Wordsworth poems at various, appropriate GPS sites through the Lake District. Frank O'Hara poems on x GPS Manhattan sites. A particular parking plot for Spicer's poem in relationship to Robinson Jeffers. New poems written on and in response to particular sites. (David Chirot writes a poem at x GPS location and Milwaukee poets go on the search!) Found texts are then scanned, and the sites are photographed with a focus on the facts relate to the poem and then transmitted back to the host site (Class, online mag or what/where ever.).

I do wonder if anybody is doing this already????

Stephen Vincent
http://stephenvincent.net/blog/
As active as ever, by the way!

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145. Joel Weishaus
"The Gateless Gate" Pages 41-42
Sun 15 Nov 2009

Dear Friends and Colleagues:

Here are pages 41-42 of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2041-42.htm

Mirror site:
http://www.cddc.vt.edu/host/weishaus/Gate/Pgs%2041-42.htm

Paragraph headings:
The Gateless Gate is where the alchemical...
Twice in the past month I've been mistaken...
Pockets emptied, everything shoved...
Is my only proof of identity a few laminated...
Arms and neck examined, the scar...

In Old Japan there were barrier gates...
I walk into the forest hoping to find...
Like a jigsaw puzzle whose pieces shoud fit...
What Transforms the chaos of dreams...
Joel was a young Brooklynite who...

Cover:
http://web.pdx.edu/~pdx00282/Gate/cover.htm

Thank you, as always, to those of you who have written to me on this project.

-Joel

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146. Adam Katz
Re: Two Requests
Sun 15 Nov 2009

Dear William Allegrezza,

1. Didn't someone put out a book recently, something like 50 sonnets playing on Shakespeare's 50th sonnet, or 55 playing on 55th?? I can't find it googling it, because I keep getting Shakespeare cliff notes things.

2. Also there's Tim Atkins' '25 Sonnets' (The Figures, 2000); excerpts here: http://www.onedit.net/timatkins_author/sonnet.html
That work is very spare, does a lot with punctuation.

3. There's also the 13-line 'Sonnet: More of Same' in Ashbery's recent 'Where Shall I Wander.'

4. ALSO***: Ben Lerner's The Lichtenberg Figures; great book of 'experimental' sonnets; playful tone, provocative concepts, interesting use of the page.

5. Clark Coolidge has recently completed a manuscript called '88 Sonnets'; not sure if any of it's been in journals, but you could maybe contact him for the manuscript; he read from it at the The Line Has Shattered event in Vancouver in August, and it's very cool, very dark stuff. Uses a lot of found language.

6. Josh Corey's Severance Songs, which won the Dorset Prize from Tupelo Press last year, is all sonnets. His blog says he's reworking the stuff, but there's one of them there: http://joshcorey.blogspot.com/2009/10/after-form-fails.html#links .

Hope this helps,
Adam

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147. Michael Fournier
Re: Teaching scansion
Sun 15 Nov 2009

I've found Frost's short little poem "The Span of Life" to be to be a great introduction to prosody:
"The old dog barks backward without getting up.
I can remember when he was a pup."

Fussell's Poetic Meter and Poetic Form is full of great examples useful in the classroom. Robert Bridges' Milton's Prosody is also quite wonderful.

judith goldman wrote:
> Dear all,
>
> For those who teach scansion, which critical works on scansion/prosody do
> you use? (Are there discussions of prosody from times past (like George
> Puttenham's Arte of English Poesie) you can suggest that would be useful to
> teach?) Which are your favorite primary works to use (poems to scan)? Any
> essays on the history of poetic meters and their meanings that you
> especially like? And further, any essays on rhyme you use?
>
> Thanks in advance for your responses,
>
> Judith Goldman
>
>

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148. **Margaret Konkol**
Re: Teaching scansion
Sun 15 Nov 2009

Ellen Keck Stauder has a terrific digital program she worked up for teaching scansion to undergrads. It's phenomenal. You could reach her at [redacted].

Best,
Margaret

On Sat, Nov 14, 2009 at 1:01 PM, judith goldman <[redacted]>wrote:

> *Dear all,*
>
> *For those who teach scansion, which critical works on scansion/prosody do you use? (Are there discussions of prosody from times past (like George Puttenham's Arte of English Poesie) you can suggest that would be useful to teach?) Which are your favorite primary works to use (poems to scan)? Any essays on the history of poetic meters and their meanings that you especially like? And further, any essays on rhyme you use?*
>
> *Thanks in advance for your responses,*
>
> *Judith Goldman*

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149. **Aryanil Mukherjee**
Re: Po, a language game
Sun 15 Nov 2009

po = son (in colloquial Bangla)

aryanil
----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>
Sent: Saturday, November 14, 2009 12:10 PM
Subject: Fwd: Po, a language game

Begin forwarded message:

> *From: "tENTATIVELY, a cONVENIENCE" <[redacted]>*
> *Date: November 14, 2009 10:22:53 AM CST*
> *To: [redacted]*
> *Subject: Po, a language game*
>
> *Po, English, a language game invented by tENTATIVELY, a cONVENIENCE (the greatest undiscovered OuLiPoian writer) on Friday, November 13, 2009EV,*
> *in wch a word's having many meanings in many different languages is exploited in order to construct narrative texts using only one word - the meaning being derived by then translating that word's multiple meanings.*
> *Future variations on the game are Li, &Ou .*
>
> *Sample text - entitled "Po" (of course):*
>
> *Po po, po po po, po, po, po po po, po po po. Po, po po, po po po, po po, po, po po po, po po po po po.*
>
> *Translation:*
>
> *At sunset, according to the whole operational program, a small thing, yes, son, to gush in belly, to gush in arse. After strip, in the wake of skin, at a time when night, not translatable indicator of respect, agentive particle, in exchange for pole by mouth, to flutter close hand all along sir or madam.*
>
> *po = "at" in Esperanto*
> *po = "sunset" in Marquesan*
> *po = "according to" in Serbian (Latin Script)*
> *po = "the whole" in Tocharian (Transliterated)*
> *po = "operational program" in Portuguese & Spanish*
> *po = "a small thing" in Ainu*

> *po = "son" in Ainu*
> *po = "to gush" in Chewa*
> *po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)*
> *po = "belly" in CalÃ³*
> *po = "to gush" in Chewa*
> *po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)*
> *po = "arse" in German*
> *po = "after" in Croatian, Czech, Lithuanian, Polish, Slovak, & Slovak old*
> *po = "strip" in Indonesian*
> *po = "in the wake of" in Lithuanian*
> *po = "skin" in Creole & Haitian Creole*
> *po = "at a time" in Slovio*
> *po = "when" in Swahili*
> *po = "night" in Samoan*
> *po = "not translatable" in Tagalog*
> *po = "indicator of respect" in Pampangan & Tagalog*
> *po = "agentive particle" in Tibetan (Transliterated)*
> *po = "in exchange for" in Ido*
> *po = "pole" in Valencian*
> *po = the abbreviation for "per os"(Latin) = "by mouth"(medical terminology)*
> *po = "to flutter" in Denya*
> *po = "close" in Gilbertese*
> *po = "hand" in Guarani (Transliterated)*
> *po = "all along" in Czech*
> *po = "sir or madam" in Pampangan & Tagalog*
>
> *MANY THANKS TO THE*
> *Webster's Online Dictionary with Multilingual Thesaurus Translation*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

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150. **jpjones**
Re: GeoPoemCaching
Sun 15 Nov 2009

Not quite the same thing but the GPS site encourages you to find a poem and link it in:

http://gps.southbankcentre.co.uk/

This is part of the 'about' blurb:

"Global Poetry System is a Southbank Centre project to explore and map the poetry of the world. Itâ€™s based on the idea that poetry is all around us, from

gravestones to graffiti, from birthday cards to blogs, in the landscape and in our memories. GPS invites you to take a fresh look at where you are and find the poetry that inspires you. Photograph it, video it, audio record it or write it down - tell the world where it is on the map."

I've joined up but it's too hot here in Adelaide at the moment to go looking for anything.

Cheers,
Jill

_____
Jill Jones

www.jilljones.com.au

On Sun Nov 15 13:37 , Stephen Vincent <[redacted]> sent:

>"Geocaching, an online game in which players use global positioning
>devices to track down hidden containers at coordinates posted on a Web
>site, is soaring in popularity"
>
>Has anybody or group been doing with poems?Â I think it would be an interesting
challenge/adventure to "cache" poems in tins or boxes - either new or classic
ones -Â in environments that relate to the poem's contents. Say, differentÂ
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Frank O'Hara poems on x GPS Manhattan sites. A particular parking plot for
Spicer's poem in relationship toÂ Robinson Jeffers. New poems written on and in
response to particular sites. (David Chirot writes a poem at x GPS location and
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are photographed with a focus on the facts relate to the poem and then
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>I do wonder if anybody is doing this already????
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>Stephen Vincent
>http://stephenvincent.net/blog/
>As active as ever, by the way!
>
>
>
>
>

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151. **Gabrielle Welford**
Re: Po, a language game
Sun 15 Nov 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--Boundary_(ID_IHnF9xIs57I2ebimqqWvUQ)

"po" is more than night, in hawaiian anyway. it's the place where all creation begins, the dark, formlessness.

On Sun, 15 Nov 2009, Aryanil Mukherjee wrote:

> *po = son (in colloquial Bangla)*
>
> *aryanil*
> *----- Original Message ----- From: "mIEKAL aND" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Saturday, November 14, 2009 12:10 PM*
> *Subject: Fwd: Po, a language game*
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> *Begin forwarded message:*
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> *From: "tENTATIVELY, a cONVENIENCE" <[redacted]>*
> *Date: November 14, 2009 10:22:53 AM CST*
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> *Translation:*
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> *At sunset, according to the whole operational program, a small thing, yes,*

> *son, to gush in belly, to gush in arse. After strip, in the wake of skin, at a time when night, not translatable indicator of respect, agentive particle, in exchange for pole by mouth, to flutter close hand all along sir or madam.*
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> *MANY THANKS TO THE*
> *Webster's Online Dictionary with Multilingual Thesaurus Translation*
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> *=!=*
> *Data Visualization for the Synaptically Inspired*
> *http://filevillage.info*

--Boundary_(ID_IHnF9xIs57I2ebimqqWvUQ)--

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152. Jesse Glass

Ahadada Presents: The Heartbeat Is a Fractal by Amy Catanzano

Mon 16 Nov 2009

An eye-popping new collection from Amy C. Please go to www.ahadadabooks.com and download to your heart's content. While you're there, check out our other e-chap collections, our books, our blog, and the latest Ekleksographia. More fun on the horizon, Jess

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153. Tim Peterson

TENDENCIES 11/17: King, Koestenbaum, & Doyle

Mon 16 Nov 2009

TENDENCIES: Poetics & Practice

Amy King, Wayne Koestenbaum, & R. Erica Doyle

This new series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the intersection of contemporary poetic manifesto, practice, queer theory and pedagogy.

The second event features talks by:

Amy King, Wayne Koestenbaum, & R. Erica Doyle

...followed by a discussion/Q&A session.

on Tuesday, November 17

at 6:30 PM

FREE

at CUNY Graduate Center

(in the Skylight Room)

365 Fifth Avenue, NYC

Amy King is the author of I'm the Man Who Loves You and Antidotes for an Alibi, and forthcoming, Slaves to Do These Things (Blazevox) and I Want to Make You Safe (Litmus Press). She teaches English and Creative Writing at SUNY Nassau Community College. For information on the reading series Amy co-curates in Brooklyn, NY, please visit The Stain of Poetry: A Reading Series (http://stainofpoetry.com) and http://amyking.org for more.

Wayne Koestenbaum has published twelve books, which include five works of nonfiction prose (Andy Warhol, Cleavage, Jackie Under My Skin, The Queen's Throat, Double Talk), five collections of poetry (Best-Selling Jewish Porn Films,

Model Homes, The Milk of Inquiry, Rhapsodies of a Repeat Offender, Ode to Anna Moffo and Other Poems), one novel (Moira Orfei in Aigues-Mortes), and one deliberate hybrid of fiction and nonfiction (Hotel Theory). The Queen's Throat was nominated for a National Book Critics Circle Award. He wrote the libretto for the opera Jackie O (music by Michael Daughterty). Koestenbaum is a Distinguished Professor of English at the CUNY Graduate Center, as well as a Visiting Professor in the Yale School of Art's painting department.

R. Erica Doyle was born in Brooklyn to Trinidadian immigrant parents, and has lived in Washington, DC, Farmington, Connecticut and La Marsa, Tunisia. Her work has appeared in Best American Poetry, Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles, Callaloo, and many other places. She has received grants and awards from the Hurston/Wright Foundation, the Astraea Lesbian Writers Fund, and was a New York Foundation for the Arts Poetry Fellow. She is also a fellow of Cave Canem and her manuscript, proxy, was a finalist for the 2007 Cave Cavem Poetry Prize. Erica teaches in the NYC public schools and is the facilitator of Tongues Afire: A Creative Writing Workshop for queer women and trans and gender non-conforming people of color.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies blog: http://tendenciespoetics.blogspot.com

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

* * *

upcoming TENDENCIES: Poetics & Practice events:

Dodie Bellamy, Eileen Myles, and Kevin Killian

on April 9 at 6:30 PM

in the Martin Segal Theater at CUNY Graduate Center

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154. **Philip Meersman**
Re: GeoPoemCaching
Mon 16 Nov 2009

Dear Stephen, very interested in this project. Some students @ VUB were working on an i-phone application with paintings and I know there are some site related poems in Belgium by the official City Poets. Not really hidden in a

box or container. But some of these poems (painted on walls or carved in marble...) are used in City Geo Games. Would be great to make a global poetry project of this, I think.

Looking forward to more information.
Have a great day,

Philip

On Sun, Nov 15, 2009 at 10:37 PM, Stephen Vincent <[redacted]>wrote:

> *"Geocaching, an online game in which players use global positioning devices to track down hidden containers at coordinates posted on a Web site, is soaring in popularity"*
>
> *Has anybody or group been doing with poems? I think it would be an interesting challenge/adventure to "cache" poems in tins or boxes - either new or classic ones - in environments that relate to the poem's contents. Say, different Wordsworth poems at various, appropriate GPS sites through the Lake District. Frank O'Hara poems on x GPS Manhattan sites. A particular parking plot for Spicer's poem in relationship to Robinson Jeffers. New poems written on and in response to particular sites. (David Chirot writes a poem at x GPS location and Milwaukee poets go on the search!) Found texts are then scanned, and the sites are photographed with a focus on the facts relate to the poem and then transmitted back to the host site (Class, online mag or what/where ever.).*
>
> *I do wonder if anybody is doing this already????*
>
> *Stephen Vincent*
> *http://stephenvincent.net/blog/*
> *As active as ever, by the way!*

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain

skype: Spooninmybrain
[redacted]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)
27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege
(www.myspace.com/24hslam
)
30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
www.european-poetryslam.org)
09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com) 13-15/11/09: Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

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155. Nicholas Michael Ravnikar
Re: Two Requests
Mon 16 Nov 2009

William Allegrezza:

Nick Demske's self-titled manuscript of self-portraits-cum-sonnets just got accepted by Fence and will see print sometime in the Fall of 2010:

The sonnet variations Adam Katz mentioned earlier might have been Paul Hoover's /Sonnet 56/, now out from Les Figues press, which comprises 56 variations on Shakespeare's sonnet 56:
http://paulhooverpoetry.blogspot.com/2009/09/sonnet-56-los-angeles-les-figues-press.html

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156. Adam Katz
Re: Teaching scansion
Mon 16 Nov 2009

Derek Attridge, Poetic Rhythm: An Introduction -
what I was assigned to read

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157. **Philip Meersman**

BruSlam: Nickel Angelo & Sven de Swerts - 21/11/2009 - GalerY (VUB) Brussels/Bruxelles/Brussel

Mon 16 Nov 2009

Welkom aan alle talen en alle oren - Bienvenue à toute langue et oreille - Merhaban

*
Free podium Slam Poezie*

*Nickel Angelo
Sven de Swerts
*
more info <http://bruslam.over-blog.com/>
*
Zaterdag 21 november
**Samedi 21 novembre
**
*20:00

Inchrijving ter plaats vanaf 19h30
Inscription sur place àpd 19h30

De vertalingen van teksten in om het even welke andere taal zijn bevoorrecht
Les traductions & textes dans n'importe quelle autre langue sont privilégiés

@*GalerY*
localisation <http://bruslam.over-blog.com/pages/Localisation-967397.html>
<http://maps.google.be/maps?f=d&source=s_d&saddr=50.823347,4.398218&daddr=&hl=fr&geocode=&mra=mi&mrsp=0&sz=16&sll=50.821009,4.392716&sspn=0.009353,0.021694&g=Boulevard+de+la+Plaine,+Ixelles+1050+Ixelles,+Bruxelles,+R%C3%A9gion+de+Bruxelles-Capitale&ie=UTF8&z=16>
Gebouw Y'
Campus Etterbeek Vrije Universiteit Brussel (VUB)
Triomflaan - toegang 6
1050 Brussel

Bâtiment Y'
Campus Etterbeek Vrije Universiteit Brussel (VUB)
Boulevard du Triomple - Entrée 6
1050 Bruxelles

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]

www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)
27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege
(www.myspace.com/24hslam
)
30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
www.european-poetryslam.org)
09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice Biennale

21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com) 13-15/11/09: Festival Flamme, Amnéville les Thermes, France 21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com) 21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)

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158. Paul Siegell
Re: Fwd: Po, a language game
Mon 16 Nov 2009

---

wow. very cool!

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159. Paul Siegell
Tue, Nov 17 in PHILLY: Carr & Siegell
Mon 16 Nov 2009

HOSTED BY LEONARD GONTAREK & LISA GRUNBERGER
Local poets CHARLES CARR & PAUL SIEGELL will read from and sign their new
books.

FREE MONTHLY POETRY SERIES
Tuesday, November 17, 2009, 7pm - All Ages
45th/Locust (4426 Locust Street) Philadelphia, PA 19104

DETAILS >
http://greenlinecafe.com/2009/11/tue-november-17-free-monthly-poetry-series-reading-and-book-signing-with-charles-carr-and-paul-siegell/

hope you can join us,
paul>
http://paulsiegell.blogspot.com/

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160. Laura Wetherington
Announcing issue 5 of textsound.org
Mon 16 Nov 2009

Issue 5 of textsound journal <http://www.textsound.org/>! Exercise your brain with Heike Fiedler, Ken Cormier, Chad Lietz, Anne Tardos, Angela Carr & Michèle Anderson, Stephanie Sherriff, Karl Petrunak, Home Items, Laura Goldstein, Tom Orange, and m loncar & Area C.

Our next issue will come out in mid-December. As always, to submit, send .mp3 files directly or via file transfer system (YouSendIt, for example) to [redacted]. Please include titles of pieces and a brief bio.

Thanks,
Laura Wetherington
co-editor, textsound.org

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161. Peter Quartermain
Re: Teaching scansion
Mon 16 Nov 2009

Never did teach scansion in any formal way, but made sure we all got to recognise quantity and pace, and what effects quantitative disruptions / accelerations / etc. have [and the means to achieve them] -- lots of listening to poems, therefore, preferably NOT read by actors (who usually real quite ill); also, investigated the effect of breaking the line in different places, and HEARING the results, noting and figuring what habits (or whatever) might drive (say) Dickinson and Williamsand Howe and Olson and Pound and Creeley and Niedecker to break the line where they do. As for essay-textbooks, Campion and his, um, attacks on Rhyme still seem to me crucial in any consideration of scansion, because they train the ear -- by train, I mean, teach

you to listen (not to agree necessarily -- given the shifts in English pronunciation, he often seems wrong) -- the same goes for Spenser's crucial correspondenc with Harvey. The more poetry you read, students (and I) learned, the more you start to count, measure, weigh; and then the more you figure out where to find out stuff on your own. No point shoving it down (up?) anyone's throats.

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of judith goldman
Sent: 14 November 2009 10:02 AM
To: [redacted]
Subject: Teaching scansion

Dear all,

For those who teach scansion, which critical works on scansion/prosody do you use? (Are there discussions of prosody from times past (like George Puttenham's Arte of English Poesie) you can suggest that would be useful to teach?) Which are your favorite primary works to use (poems to scan)? Any essays on the history of poetic meters and their meanings that you especially like? And further, any essays on rhyme you use?

Thanks in advance for your responses,

Judith Goldman

↑ Index

162. **Luke Schlueter**
Re: Teaching scansion
Mon 16 Nov 2009

Hi Judith,

I recently had my students utilize this interactive scansion tool which is being developed by faculty at the University of Virginia. My students very much enjoyed using it and found it to be quite useful and informative. Here's the link:

http://prosody.lib.virginia.edu/
<http://prosody.lib.virginia.edu/materials/poems/a-slumber-did-my-spirit-seal/>

Best,
Luke

From: Poetics List (UPenn, UB) on behalf of Michael Fournier
Sent: Sun 11/15/2009 10:23 PM
To: [redacted]
Subject: Re: Teaching scansion

I've found Frost's short little poem "The Span of Life" to be to be a
great introduction to prosody:
"The old dog barks backward without getting up.
I can remember when he was a pup."

Fussell's Poetic Meter and Poetic Form is full of great examples useful in the classroom. Robert Bridges' Milton's Prosody is also quite wonderful.

judith goldman wrote:
> Dear all,
>
> For those who teach scansion, which critical works on scansion/prosody do
> you use? (Are there discussions of prosody from times past (like George
> Puttenham's Arte of English Poesie) you can suggest that would be useful to
> teach?) Which are your favorite primary works to use (poems to scan)? Any
> essays on the history of poetic meters and their meanings that you
> especially like? And further, any essays on rhyme you use?
>
> Thanks in advance for your responses,
>
> Judith Goldman
>
>

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163. Sam Ladkin
Douglas Oliver Conference
Mon 16 Nov 2009

Dear All,

Word from Matt Ffytche and Philip Terry about the great Douglas Oliver conference happening at the University of Essex in December. For a

registration form you can write to the email addresses at the end of the info. All the best, Sam

Variations on the Theme of Harm

A One-Day Conference on the work of Douglas Oliver

Department of Literature, Film and Theatre Studies
and the Centre for Psychoanalytic Studies
Saturday 5 December 2009

LTB 10, Lecture Theatre Building, University of Essex
Wivenhoe Park, Colchester C04 3SQ

This conference examines the work and influence of Douglas Oliver including his earliest writings, Oppo Hectic, the Harmless Building and In the Cave of Suicession; unpublished letters to Peter Riley; his theories of prosody and of politics; his visual work in The Diagram Poems; and the final Arrondissements project on the psycho-historical landscapes of Paris. The conference also includes:

• An exhibition of books and manuscripts from the University of Essex's Douglas Oliver Archive in the Albert Sloman Library • 'The Beats that Unite' a workshop run by John Hall analysing Oliver's theories of prosody through live readings and recordings of his work (LTB B) • Bookstalls set up in the Foyer of the Lecture Theatre Building

PROGRAMME

Arrival and Coffee: 10am – 10.50am
Welcome 10.50am
Panels 11am – 5:30pm
Poetry Reading 6pm – 8pm

Registration to take place in The Lecture Block Foyer from 10-10.50am

11am – 12am

Gordon Brotherston Ossian's grave and Derbyshire cave: A Surface Reading of Doug Oliver, Poet and Critic

Simon Perril Treasure Islands: Douglas Oliver, Hannah Arendt, and the Pathos of Novelty

12am – 1pm

Matt ffytche Unity in Flames: Notes on the Margins of Oppo Hectic

Ryan Dobran Discrepancies of the Body-subject: Harm and Pain in The Harmless Building and Wound Response

1pm – 2pm Lunch

2pm – 3.30pm

Holly Corfield Carr Drawing on the 'Complexity Manifold': reading Douglas Oliver's The Diagram Poems

Gareth Farmer Languishing in 'Rent-a-Marx/Margaret Rhetoric'. The Necessary Conditions of Sound Patterning in Douglas Oliver's The Infant and the Pearl.

Keston Sutherland The Undissembled Voice

3.30pm – 4pm Tea/Coffee

4pm – 5pm
Session A (LTB10)

Jon Clay A Shattering Release: Douglas Oliver's The Shattered Crystal.

Robin Purves Douglas Oliver's Judgment: From the Paris Commune to The Harmless Building

4pm – 5pm
Session B (LTB B)
Workshop

John Hall "The Beats that Unite": Listening to Douglas Oliver's Prosody and its Relation to his Remarks on Beat and Stress

5pm – 5.30pm

Peter Riley Letters from Douglas Oliver

5.30pm – 6pm Interval/Wine

6pm – 8pm
Poetry Reading

Kelvin Corcoran
Simon Jarvis
Ralph Hawkins
Alice Notley

Fees: £10 (all-day ticket) £6 (unwaged) £4 (evening poetry reading only)

Campus Map and directions at http://www.essex.ac.uk/colchester/guide.aspx

For more information and a Registration form, email the conference organisers:

Philip Terry, Department of Literature, Film, and Theatre Studies [redacted]

Matt ffytche, Centre for Psychoanalytic Studies [redacted]

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164. Jim Andrews
Re: GeoPoemCaching
Tue 17 Nov 2009

the projects people have mentioned are, among other things, examples of how net art is expanding. certainly they're net art projects if you think of net art as art in which a computer network is crucial. it doesn't have to be the www.

with the advent of gps in cellphones, they can be set to beep when one is within 100 feet of a point that contains either some artifact in the project or another person involved in the project carrying their cellphone, or whatever. one can also use a map to navigate points in the project. the 'domain' of the 'site' is now sometimes both conceptual and physical.

ja
http://vispo.com

↑ Index

165. Patrick Dillon
Re: GeoPoemCaching
Tue 17 Nov 2009

I believe the term most commonly used to describe this concept is "locative art." It's a major theme in Gibson's novel Spook Country.

On Mon, Nov 16, 2009 at 7:33 AM, Philip Meersman
<[redacted]> wrote:
> Dear Stephen,
> very interested in this project.
> Some students @ VUB were working on an i-phone application with paintings
> and I know there are some site related poems in Belgium by the official City
> Poets. Not really hidden in a box or container. But some of these poems
> (painted on walls or carved in marble...) are used in City Geo Games.
> Would be great to make a global poetry project of this, I think.
>
> Looking forward to more information.
> Have a great day,
>
> Philip
>
> On Sun, Nov 15, 2009 at 10:37 PM, Stephen Vincent <[redacted]>wrote:
>
>> "Geocaching, an online game in which players use global positioning
>> devices to track down hidden containers at coordinates posted on a Web

>> site, is soaring in popularity"
>>
>> Has anybody or group been doing with poems? I think it would be an
>> interesting challenge/adventure to "cache" poems in tins or boxes - either
>> new or classic ones - in environments that relate to the poem's contents.
>> Say, different Wordsworth poems at various, appropriate GPS sites through
>> the Lake District. Frank O'Hara poems on x GPS Manhattan sites. A
particular
>> parking plot for Spicer's poem in relationship to Robinson Jeffers. New
>> poems written on and in response to particular sites. (David Chirot writes a
>> poem at x GPS location and Milwaukee poets go on the search!) Found
texts
>> are then scanned, and the sites are photographed with a focus on the facts
>> relate to the poem and then transmitted back to the host site (Class, online
>> mag or what/where ever.).
>>
>> I do wonder if anybody is doing this already????
>>
>> Stephen Vincent
>> http://stephenvincent.net/blog/
>> As active as ever, by the way!
>>
>>
>>
>>
>>
>>
>
>
>
> --
> Philip Meersman
> A. Lynenstraat 25 bus 3
> 1210 St-Joost-ten-Noode
> Belgium
> tel[redacted]
> www.myspace.com/spooninmybrain
> www.facebook.com/spooninmybrain
> www.youtube.com/spooninmybrain
> skype: Spooninmybrain
> [redacted]
>

> www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
> 17/07/09-28/07/09: [redacted]: (www.kunstvogel.be/ghentincap.htm)
> 27/09/09: Vlaams Slam & BruSlam @ 24h Slam de Liege
(www.myspace.com/24hslam
>)
> 30/09/09-04/10/09: 1st European Poetry Slam Event, Berlin (
> www.european-poetryslam.org)
> 09/10/09: Skype performance @ MHO_Save the Poetry in Venice, Venice
Biennale
>
> 21/10/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)
> 23/10/09: BruSlam @ Bruxelles Mosaïque (http://bruslam.over-blog.com)
> 13-15/11/09: Festival Flamme, Amnéville les Thermes, France
> 21/11/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)
> 21/12/09: BruSlam, GalerY, Bxl (http://bruslam.over-blog.com)
>
>

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166. Eireene Nealand
Re: Teaching scansion
Tue 17 Nov 2009

I like to make my students chant one line over and over and swap out words...jazz improv style. It works well to help students hear the beats...

but I never did figure out what the next step would be (since we don't know when to break the rhythms based on that, or how to work with rhyme and line).

On Mon, Nov 16, 2009 at 11:40 AM, Luke Schlueter
<[redacted]> wrote:
> Hi Judith,
>
> I recently had my students utilize this interactive scansion tool which is being developed by faculty at the University of Virginia. My students very much enjoyed using it and found it to be quite useful and informative. Here's the link:
>
> http://prosody.lib.virginia.edu/
<http://prosody.lib.virginia.edu/materials/poems/a-slumber-did-my-spirit-seal/>
>
> Best,
> Luke
>

> _____
>
> From: Poetics List (UPenn, UB) on behalf of Michael Fournier
> Sent: Sun 11/15/2009 10:23 PM
> To: [redacted]
> Subject: Re: Teaching scansion
>
>
>
> I've found Frost's short little poem "The Span of Life" to be to be a
> great introduction to prosody:
> "The old dog barks backward without getting up.
> I can remember when he was a pup."
>
> Fussell's Poetic Meter and Poetic Form is full of great examples useful
> in the classroom. Robert Bridges' Milton's Prosody is also quite wonderful.
>
> judith goldman wrote:
>> Dear all,
>>
>> For those who teach scansion, which critical works on scansion/prosody do
>> you use? (Are there discussions of prosody from times past (like George
>> Puttenham's Arte of English Poesie) you can suggest that would be useful to
>> teach?) Which are your favorite primary works to use (poems to scan)?
Any
>> essays on the history of poetic meters and their meanings that you
>> especially like? And further, any essays on rhyme you use?
>>
>> Thanks in advance for your responses,
>>
>> Judith Goldman
>>
>>
>
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>
>
>

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167. George Bowering
Re: Two Requests
Tue 17 Nov 2009

On Nov 16, 2009, at 6:08 AM, Nicholas Michael Ravnikar wrote:

> *William Allegrezza:*
>
> *Nick Demske's self-titled manuscript*

A manuscript cannot title itself.

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168. Steensen,Sasha
New Bonfire Press Publications
Tue 17 Nov 2009

Bonfire Press is pleased to announce the release of two new broadsides:

“Sound” by Martha Ronk:

Description: Broadside printed using wood and lead type. Signed by author. 9x 12. (2009) Edition of 76 copies. $10 (includes shipping; Canada #12; all other countries $14.50)

AND

“Deliverance” by G. C. Waldrep

Description: Broadside printed using lead type and Gocco. Signed by author. 8.5 x 13.5 (2009). Edition of 75 copies. $10 (includes shipping). Canada $12; all other countries $14.50.

To see images or to order, please visit:
http://coloradoreview.colostate.edu/bonfire.htm

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169. Nicholas Ruiz III
Kritikos V.6, September-October-November-2009
Tue 17 Nov 2009

Kritikos V.6, September-October-November-2009

Modernist Asylum Art and the Contemporary Consideration of Art...(g.coulter)

Kritikos TV: Kucinich and Nader on H.R. 3962...(n.ruiz)

http://intertheory.org/work.htm

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170. Margaret Konkol
S M A L L P R E S S in the A R C H I V E Peter Tytell
Tue 17 Nov 2009

---

* Please join us --TOMORROW-- Wednesday, November 18th @ 3:30pm for the next Small Press in the Archive lecture. Peter Tytell, an expert witness and forensic document examiner, speaks on "CSI 101: Making typescript speak."

Best,
Margaret

This talk will be held in The Poetry Collection, 420 Capen (SUNY Buffalo). This event is free and open to the public.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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171. David Kirschenbaum
Advertise in Boog City's Small Presses Issue
Tue 17 Nov 2009

Please forward

Advertise in

Boog City 60: Small Presses Issue

Featuring pages from these N.Y.C. Small Presses:

Flying Guillotine Press
----------Litmus Press/Aufgabe
Mal-o-mar Editions
----------Mermaid Tenement Press
The North Beach Yacht Club
----------3 Sad Tigers Press

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Wed. Nov. 25-Submit Ad or Ad Materials
—Wed. Dec. 2-Distribute Paper

And also with:

*Scott MX Turner on the saga of Atlantic Yards
*Printed matter section with reviews of
Noelle Kocot and Jennifer Scappettone's books
*Our Urban Folk music section with reviews of The Shivers and
Prewar Yardsale, and a piece on valuing songs in the digital age
*Poems from Mike Carlson, Elsbeth Pancrazi, and Christine Shook
*Art from Alan Gastelum

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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172. Jason Harmon
Ghostlier Demarcations - looking for a copy
Tue 17 Nov 2009

Hi all,

I am looking for a copy of Ghostlier Demarcations: Modern Poetry & the Material World by Michael Davidson. Any help greatly appreciated.

Thanks,
Jason Harmon

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173. Jason Nelson
Call for Artwork/Poetry/Text Hybrid Experiments.
Tue 17 Nov 2009

Call for Artwork/Poetry/Text Hybrid Experiments.

Creative Responses : The work of Arakawa and Gins has been extremely influential for poets and artists. At the Second International Conference in 2008, a number of distinguished poets, performance artists, and media artists contributed to the program. We invite new creative responses that develop, investigate, explore and inflect aspects of Arakawa and Gins' written, drawn, built and unbuilt works. We can accept creative responses in the following forms: textual or graphic (which could include poetry in any form, visual works and/or image/text hybrids); net-based interactive works (flash, etc.); net-based video. In addition to the web exhibit, University of New Orleans Press has committed to publish a collection of the creative responses in book form.

Proposal Website: http://netpoetic.com/ag3art/call.html

AG3-Online will run from March 12-26, 2010.

Submit proposals by December 1, 2009, with final projects due February 1, 2010.

Proposals should be emailed to <[redacted]> and should include:

1. A 100-200 word description of the work, including how the work fits the theme. Please include links to relevant or past works. 2. If the work is already complete, include either a url to the work or an attachment (open office, MS word, PDF, JPEG, PNG, GIF, etc.). Net based video should include a link to a preview version on youtube or some other location. Do not attach files larger than 5 mb to the proposal submission. 3. A short bio .

The Creative Responses section of AG3 is curated by Bill Lavender, Alan Prohm, and Jason Nelson.

↑ Index

174. David Kirschenbaum
Boog City presents Brave Men Press
Wed 18 Nov 2009

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Brave Men Press
(Northampton, Mass.)

this Tues., Nov. 24, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Brave Men Press poetry editor Brian Foley

Featuring readings from

Luke Bloomfield
Farrah Field
Brian Foley
Mark Leidner
Sampson Starkweather

and music from

French Ancestors

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Brave Men Press
http://www.bravemenpress.com/

Brave Men Press is a new letterpress venture run by artist E.B. Goodale and poet Brian Foley. In 2009 they released No Theater, a chapbook of spare and sculpted poems by Chris Tonelli. Chapbooks by poets Julia Cohen and Janaka Stucky will be unleashed before the year's end.

Performer Bios

Luke Bloomfield
http://glitterponymag.com/poetry/Luke-Bloomfield/56-Booms/

Luke Bloomfield is a co-editor for notnostrums journal and a Juniper Fellow at UMass Amherst. He has poems recently published in Glitterpony and Invisible Ear and other places. He is an out of work translator. He has read for 55 seconds at the Minutes Reading Series. He is a member of the Western Massachusetts Robert Walser Society.

Farrah Field
http://www.adultish.blogspot.com/

Farrah Field's first collection of poems, Rising, won the 2007 Levis Prize and is out from Four Way Books. Her poems have appeared in many publications, including The Mississippi Review, Margie, The Massachusetts Review, Pool, Typo, Harp & Altar, 42Opus, La Petite Zine, and Sojourn, and are forthcoming in Pebble Lake Review, Another Chicago Magazine, Fulcrum, and The Pinch. She lives in Brooklyn and blogs at the above site.

Brian Foley
http://www.sir-magazine.org

Brian Foley has poems in Front Porch, Sixth Finch, LIT, Strange Machine, No Tell Motel, Keyhole, Sleeping Fish, and Avatar Review among others. His chapbook The Tornado is not a Surrealist is out from Greying Ghost Press. He edits the online schism, SIR!, is poetry editor of Brave Men Press, and runs The Deep Moat Reading Series in Cambridge, Mass. He attends grad school for poetry at UMass Amherst and lives in Northampton, Mass.

French Ancestors
http://www.myspace.com/itsfrenchancestors

French Ancestors is the moniker of Jesse Duquette, formerly of Boston pop mavens Emergency Music.

Mark Leidner
http://trembyle.livejournal.com

Mark Leidner grew up in Tifton, a small town in south Georgia. His two chapbooks are The Night of 1,000 Murders (Factory Hollow Press) and The Empire (Scantily Clad Press). He lives in Northampton, Mass. and his blog is located at the above site.

Sampson Starkweather
http://www.typomag.com/issue12/starkweather.html

Sampson Starkweather lives in the forest. His most recent chapbook is The Heart is Green from So Much Waiting from Immaculate Disciples Press. He is also the author of City of Moths from Rope-a-Dope Press and The Photograph

from horse less press. Recent or forthcoming work can be found in Action Yes, Typo, Sink Review, SIR!, Open Letters Monthly, Pax Americana, RealPoetik, and Ekleksographia.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Dec. 15
N.Y.C. Small Presses Night
curated by Kitchen Press editor Justin Marks, featuring
Flying Guillotine Press, Sommer Browning, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Mal-o-mar Editions, Ariana Reines, ed.
Mermaid Tenement Press, Laura Hinton, ed.
North Beach Yacht Club, Ryan Murphy, ed.
Three Sad Tigers Press, Mariana Ruiz Firmat, ed.
http://flyingguillotinepress.blogspot.com/
http://www.litmuspress.org/
http://mal-o-mar.blogspot.com/
http://www.mermaidtenementpress.com/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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175. **Chris Jones**
Re: TENDENCIES 11/17: King, Koestenbaum, & Doyle
Wed 18 Nov 2009

It is good to see Eve Sedgwick's writings on the structure of homophobia, based on the exchange of women and the universalising tendency homophobia has, being taken up and discussed further.

One can go back only to 1988 when Dorothy Porter asked me for a poem on HIV/AIDS, "Loose White Tee Shirts", for a prestigious poetry journal of which she was a guest editor, and the fact that she had to fight for the inclusion of this poem which the journal editors wanted removed because of the explicit gay content. Apparently poetry journals are not covered by the anti-discrimination act in New South Wales.

Noel Sanders, who supervised my grad thesis, "Queer Aesthetics" and was my cultural studies lecturer was forced to leave Harvard and his PhD in the 70s when it became known he was having an affair with another male grad student.

As an aside, aside from being one of the important founders of Australian cultural studies Noel is also a classical composer who has composed scores on HIV/AIDS. You can find more from below:
http://sounz.org.nz/contributor/composer/1085AS

Apologies, what I have written seems disconnected. I still cry and have anxiety attacks when I type HIV/AIDS and when combined with other small stresses; my kitten went to the vet yesterday to be spayed and I have spent the pass four hours trying to buy a Mamiya RB67 camera which I hope to use for black and white landscape montages. As a gay man, must I now include a male nude? Going back to the silver gelatin print and photographic art book, am I a sell-out on my avant-garde media arts aesthetics; it has been implied.

The doctors say I will never recover. Take more sedatives and breathe slowly through a handkerchief. The other embarrassing side of AIDS; activists whose health has been destroyed by the struggles, forced into medical retirement on a disability pension. And opiate narcotics for the chronic pain. High on pills, out of the road, living in the country.

In the 70s a gay socialist wrote an article criticising the limits of formalism and Language Poetry. (I can't get hold of this article, nor Jack the Modernist, no matter.) Derrida wrote; ... and in the homosexual phase which would follow Eurydice's death... Orpheus sings no more, he writes. It would be interesting to revisit Language poetry with these writings. I suspect it would help to solve some aesthetic/poetic problems I have. But not now... when I have more strength.

This was only meant to be a short response in support of Sedgwick, but anyways, best wishes, Chris Jones.

> *Amy King, Wayne Koestenbaum, & R. Erica Doyle*
>
> *This new series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the intersection of contemporary poetic manifesto, practice, queer theory and pedagogy.*

> *The second event features talks by:*
>
> *Amy King, Wayne Koestenbaum, & R. Erica Doyle*
>
> *...followed by a discussion/Q&A session.*

↑ Index

176. **PJ**
from east to west - pushcart nominations
Wed 18 Nov 2009

I am pleased to announce the Pushcart Prize nominations for this year from "from east to west: bicoastal verse."

Black Crow ~Dave Morrison, fall '09
Letters and Ladders ~Lynne Shapiro, fall '09
She gone/She gone 2 ~Peter Cicariello, summer '09
The Untangled Vine Becomes: 11 Homophonic Translations from the Japanese ~ Tony Leuzzi, summer '09
Before the Iron Age~Michael Macklin, spring '09
Why I Have A Crush On You, UPS Man~Alice Persons, winter '08/'09

You may revisit these poems here:

http://fromeasttowestbv.com/pushcart09.html

Enjoy the upcoming holidays!

PJ Nights
http://fromeasttowestbv.com

↑ Index

177. **mIEKAL aND**
Using the autocomplete feature in google search
Wed 18 Nov 2009

---

http://autocompleteme.com/

↑ Index

178. Catherine Daly
Re: Ghostlier Demarcations - looking for a copy
Wed 18 Nov 2009

LA Public Library has one... interlibrary loan? Where are you located? Have you tried World Cat?

On Tue, Nov 17, 2009 at 7:09 PM, Jason Harmon <[redacted]> wrote:
> Hi all,
>
> I am looking for a copy of Ghostlier Demarcations: Modern Poetry & the
> Material World by Michael Davidson. Any help greatly appreciated.
>
> Thanks,
> Jason Harmon
>
>

--
All best,
Catherine Daly
[redacted]

↑ Index

179. cris cheek
S (W) O P this saturday
Wed 18 Nov 2009

S o u t h (W) e s t O h i o P o e t s

a gathering

Saturday November 21st

Maria Auxiliadora Alvarez

cris cheek

Pat Clifford

Ashley Colley

Rebecca Morgan Frank

MIchael Hennessey

William R. Howe

Jade Hudson

Jacquelline Kari

Steven Lansky

Kristy Maxwell

Aryani Mukherjee

Jessica Ponto

Tom Orange

Meghan Prichard

Phoebe Reeves

Michael Retrick

Keith Tuma

Catherine Wagner

Dana Ward

Tyrone Williams

Western College. Peabody Hall. Leonard Theater and adjoining gallery. Oxford. Ohio. 2.30 - 5.30 and 7 - 9. Readings and Performances. Refreshments. Pot Luck supper. After-party. FREE. All welcome.

↑ Index

180. cris cheek

post _ moot 2010 proposals and creative proposals deadline is this friday November 20

Wed 18 Nov 2009

---

just a reminder

send to:

[redacted]

↑ Index

181. Alan Sondheim

FW: <nettime> Phil Agre's gone missing (fwd)

Thu 19 Nov 2009

From Mike Gurstein...

I had some correspondence with Agre, and was on his list for the longest time - he's absolutely brilliant and totally critial for understanding the social development of the Net. This is really, unbelievably, sad.

love Alan

==========
=====

From: Michael Gurstein <[redacted]>

This is incredibly sad... I really hope that things will work out well for him...

When the Real (Intellectual) History of the Net is written among the names with special reference will be Phil Agre (along with Ted Byfield and the Thing.net and Nettime crew and not incidentally our stuff-it friend and colleague Alan Sondheim...

M

-----Original Message-----
From: [redacted] [mailto:[redacted]] On
Behalf Of t byfield
Sent: Wednesday, November 18, 2009 9:49 AM
To: Nettime-l
Subject: <nettime> Phil Agre's gone missing

Very sad. And very strange that he's been missing since "2008/2009":

http://sites.google.com/site/philipagre/

On another list, someone pointed out this writing of Agre's, which he described as a cri de coeur, from late '98:

I don't normally get emotional about political issues. I don't know why, but I don't. Nonetheless, in October 1997 I heard something that I found so disturbing that I haven't been able to write about it until now. At the Telecommunications Policy Research Conference, the conference organizers put together a plenary panel presentation about so-called cyber war. The presenters were all US military guys, both officers and military academy intellectuals, who have developed what is apparently an entirely new US military doctrine for the cyber world. I judged these guys to be honest about their reasoning, and I was hardly alone in finding everything they said to be astonishing.

More:

That's bad enough, but it's just the start. In the new world, the military guys said, warfare is no longer conducted along borders and boundaries, with front lines and supply lines and all of that. Warfare, in fact, can no longer be comprehended in spatial terms. To the contrary, in a world where communications infrastructure is everywhere and every element of communications infrastructure is a sensitive military target, war has no

spatial limits. And when terrorists can use public communications networks to conduct endless low-level attacks anywhere in the world from anywhere else in the world, war has no temporal limits -- they actually used the phrase "permanent war".

And more:

War, on these guys' conception, is now conducted in every aspect of society. Foreign manipulation of the content of American news media, for example, is "cultural war". Taken all together, the result is -- and this is their term -- "total war". You might have thought that the Soviet Union had fallen, that the United States was by far the greatest military power on earth, that the heavy cloud of the Cold War had lifted, and that it was time for the United States to stand down from its total mobilization, disband the national security state, end the culture of secrecy, reshape the military in some reasonable proportion to its plausible adversaries, and get to work on the rest of society's problems. You might think all of that, but you would be wrong. In the world of the Internet, it would seem, things have only gotten worse. We are now in a world of permanent, total, omnipresent, pervasive war. Cold War plus plus: all war, all the time. They said this.

The military guys' view of the emerging nature of war has numerous consequences, and they spelled some of them out. They stated, for example, that in the event of war it would create no precedent for the government to take control of facilities that are sensitive from a military perspective. But they asserted that war is no longer an event but a permanent state, and they had also asserted that virtually the entire productive infrastructure of the country was relevant to war as it is now defined. During the question period, therefore, I asked them where the boundary between military and non-military facilities could be found, and they answered, with seemingly genuine distress, that the boundary does not exist. The consequence, which they did not spell out, is that the emerging economics of information infrastructure have required the United States government to adopt as official policy an authoritarian variety of communism.

The whole thing's well worth reading, as is just about everything Agre wrote:

http://polaris.gseis.ucla.edu/pagre/notes/98-12-16.html

And that was eleven years ago. For context, it's also worth a glance of what was afoot on this list at the time:

http://www.nettime.org/Lists-Archives/nettime-l-9812/threads.html

Naturally, my eye was drawn to the two messages I sent:

http://www.nettime.org/Lists-Archives/nettime-l-9812/msg00005.html
http://www.nettime.org/Lists-Archives/nettime-l-9812/msg00064.html

As Vuk used to say: bingo.

I've been thinking a lot lately about the relationship between individual biographies and the mood of the broad trends and discourses that people recognize and articulate. I hope that Agre doesn't turn out to be a victim of his own formidable intelligence; he wouldn't be the first, and he certainly won't be the last in the coming years.

Not cheers,
T

distributed via <nettime>: no commercial use without permission # <nettime> is a moderated mailing list for net criticism, # collaborative text filtering and cultural politics of the nets # more info: http://mail.kein.org/mailman/listinfo/nettime-l # archive: http://www.nettime.org contact: [redacted]

!DSPAM:2676,4b04343a25622040935055!

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182. Charles Bernstein
Duke/boundary 2
Thu 19 Nov 2009

I've edited a new collection:

American Poetry after 1975
Duke University Press
a special issue of boundary 2
(Volume 36, Number 3, Fall 2009)
Paperback - $14.00
0-8223-6719-X
[ISBN13 978-0-8223-6719-2]
225 pages

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Howe's The Midnight / 205
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Benjamin Friedlander / After Petrarch (In the Rigging) / 241
*
& in the following issue of boundary 2 [36:4]
Scott Pound, Lucid/Ludic

Duke Univ. Press page for the book: http://tiny.cc/EJFfV

---
http://epc.buffalo.edu/authors/bernstein/blog/

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183. Christian Nagler
NONSITE ll event: performance and talk with Marcus Civin
Thu 19 Nov 2009

If you're in the Bay area, join the Nonsite Collective this Saturday, November 21, at 3:30 PM for work by Marcus Civin (performance and talk) in discussion with Chris Nagler and Real Time Ethics.

935 Natoma Street, San Francisco

between 10th and 11th Streets

and between Mission and Howard

close to the Civic Center BART Station

and the Van Ness MUNI station

From Chris Nagler:

Marcus Civin's performance work asks questions about bodily politics, and puts together serial kinetic phrases about his own. He reframes that old contested territory, the ordinary, or 'pedestrian' body. His teacher, the choreographer and filmmaker Yvonne Rainer, wrote, in 1968, of her own work as "a control that seems geared to the actual time it takes the actual weight of the body to go through the prescribed motions, rather than an adherence to an imposed ordering of time. In other words, the demands made on the body's (actual) energy resources appear to be commensurate with the task . . ." Does this equation balance in the ordinary body of today, when the 'prescribed motions' are often obscure, charged with impossible simultaneities, or shamed with distant, mechanized heroism. And what to do with all that 'seeming' ?

In his words:

My everyday life reveals my cowardice, my normalcy, my difficulty.

Every time I do my ritual, it is slightly different. I think about what

I would do in an extreme situation. I assume, I would know what to do

in an extreme situation, but I need practice.

Some possible issues and questions that may arise:

What kind of athlete or non-athlete is the contemporary American citizen?

The slapstick histories of multitasking

Do the body's economies (sexual, affective, energetic) reflect/counter/react to/empty into The Economy? How. specifically?

Is 'survival' a performance, a fetish, a nostalgia, an ordinary reality? Which for whom?

Is represented labor still labor and is labored representation still representation? Who says so?

—

From Marcus Civin:

"I had been so confident and now I had an awful feeling that the war had gotten out of my hands"

--Gertrude Stein as Alice B. Toklas (The Autobiography of Alice B. Toklas)

With the Nonsite Collective, Marcus Civin will project, re-build, perform gestures and utterances that riff on themes from his recent performance work — performance work that lands a poor, rough tramp behind enemy lines and forces the poor, rough tramp to decide: am I a killer, OR am I a clown?

Or: "In a series, objects become undefined simulacra one of the other. And so, along with the objects, do the people that produce them." -- Jean Baudrillard (Simulations)

I handle an ax, matches, a deck of cards, a spear, drips of water. I make a bathtub. Am I a bathtub. Or: I make a small black painting.

Or: http://www.youtube.com/watch?v=IjarLbD9r30&feature=related

Or: http://www.youtube.com/watch?v=tcx9BJRadfw

Participants might enjoy watching:

http://www.archive.org/details/busterkeatonfilm (SAMUEL BECKETT, FILM)

and/or

http://video.google.com/videoplay?docid=-8727552817849141561# (BUSTER KEATON, HARD TIMES)

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184. Mairead Byrne
oh keith waldrop!
Thu 19 Nov 2009

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oh keith waldrop
keith waldrop!
KEITH WALDROP!!!!!

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185. Rosalie Calabrese
Poetry Reading in NYC
Thu 19 Nov 2009

Thursday, December 3 @ 8:00 PM in NYC
Rosalie Calabrese will be a featured reader at Kiva Café
139 Reade St. (Between Hudson & Greenwich Sts.)
Food & Drink available + Open Mic
Take A or C train to Chambers St.
Phone: [redacted]
www.kivacafe.com

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186. **Paul Nelson**

SPLAB News (& NW Stuff)

Thu 19 Nov 2009

=E-FISHWRAPPER= I think we're finally figuring out how to resume the quality and character of the former E-Fishwrapper, what with this new format & everything. You're wondering _What character?_ Why you I oughta... Anyway, here are a few tidbits I've been collecting. [1]Doe Bay Workshop & Reading Links: 1. http://www.doebay.com You may have heard that your humble Fiswrapperererer is facilitating a workshop at [2]Doe Bay on Sunday the 29th from 1-4P. It's true. But the only nudity involved will be in their infamous clothing-optional hot tubs, so banish that fugly mental picture from yo mind! Whew. Yes, we'll be doing the Personal Mythology side of Organic Poetry, but in three hours, we can only get so deep. Limit 20, $35 payable at the workshop. There are DEALS for folks who stay over. Ask Pliny or Rene for the Poet's Special. They have a wide range of accommodations at this magical retreat on the water. I'll be reading at 7:30 the following night as part of the [3]Orcas Artsmith series in the Doe Bay Cafe, where the food is close to a sexual experience. Links: 2. http://www.doebay.com 3. http://www.orcasartsmith.org Living Room Living Room rolls on Tuesday nights at 7P at the [4]Columbia City Cinema. Come early to stare at Goats, have some popcorn, or just come at 7 to read your latest for kind critique, read the work of someone else for discussion, or come just to be in the engaging company of other writers. We'll go to about 9P every Tuesday until December 15, then break for the holidays until February. See the previous blog posts about the particulars. _Carla Shafer's Call for Writers_ Links: 4. http://www.columbiacitycinema.com _Deadline 12/10/2009_ _Chuckanut Sandstone Writers Theater and the Bellingham Repertory Dance Company_ _announce the 2010 Collaboration for Writers & Dancers_ v We are looking for a wide range of poetry and all forms of writing to be selected for: Lyrical qualities - Give attention to rhythm and language. Vivid imagery - The content could be personal, pastoral, and/or tactile. Other - Originality, and not previously published or performed. v Winning submissions will either be read or choreographed. Choreographers with the Bellingham Repertory Dance Company will select pieces to respond to with a performance piece involving one or more dancers. Some writing will be selected to read as part of the program. Some writers will participate in readings as requested, so if it's possible please plan to be available for shows. v The poems, writings and dance pieces will be premiered at the "Phrasings" performance April 16, 17, 18, 2009 at the Firehouse Performing Arts Center. http://homepage.mac.com/mattchristman/firehouse/index.html v All winners will receive one complimentary ticket to one performance and one copy of the chapbook. Also, a community reading "Breakfast with Poets and Writers," will

be held on April 17th in the morning where winning writers will read in a round robin format. _Mail or deliver your submissions to: Carla Shafer, CSWT, 2308 Lynn Street,_ _Bellingham, Washington 98225. It must be received on or before Thursday, December 10, 2009 following closely the instructions below._ _Instructions:_ 1. Submit two (2) copies of one or two (1-2) poems and/or dialogue, essay or short story on 8-1/2 X 11 white paper. Limit yourself to pieces that are 1-3 pages in length and printed on one side of the paper. 2. PUT YOUR (legible) NAME, phone number, street address and e-mail address on the back top of each page. Receipt of your submission and outcomes with follow-up details will be sent via e-mail. Send your comments or questions via e-mail to: [6][redacted] Links: 6. mailto:[redacted] Co-sponsored by Chuckanut Sandstone Writers Theater & Bellingham Repertory Dance Company. No e-mail submissions will be accepted at this time. -From Bill Mawhinney- On Thursday, November 19, Northwind Reading Series features Rikki Ducornet and Denise Banker. The readings start at 7 p.m. at Northwind Arts Center, 2409 Jefferson. _Rikki Ducornet _is the author of three short story collections, five books of poetry and eight novels including _The Fan Maker's Inquisition_, a Los Angeles Times Book of the Year, and _The Jade Cabinet_, a finalist for the National Book Critics' Circle Award. She has received the Lannan Literary Award for Fiction and in March 2008 was given an Academy Award in Literature from the American Academy of Arts and Letters. Widely published abroad, she is also a visual artist whose work is currently on display at the Salvador Allende Museum of Solidarity in Santiago, Chile. Her new novel, _Netsuke_, will be published by Gallimard and Coffee House Press in the coming year. _Denise Banker _took a Ph.D. in English from the University of Nebraskaâ€”Lincoln. She has taught in Nebraska's public and private schools as well as served as Associate Professor of English at Concordia University. Her most recent service to Literature and Language is as publicist for Copper Canyon Press. Denise has been published by Houghton Mifflin, The National Council of Teachers of English, and the Backwaters Press. Her poems have appeared in _Prairie Schooner_, _Plains Song Review_, _Potato Eyes Literary Arts Journal_, and other small-press periodicals. She's lived in Port Townsend for two years and, some twenty years ago, she chose to create two humans: males, Caleb and Lucas. The readings are free; donations are gladly accepted to support Northwind Arts Center, a nonprofit organization dedicated to connecting the arts to our community. For more information contact Bill Mawhinney [redacted]. -Oh, & the book A Time Before Slaughter is now available at Open Books, King's Books and on-line:- _http://www.apprenticehouse.com/index.cfm?p=catalog&id=28 Buy two, give one to a friend. Ciao, Paolo_ A Serial Poem Re-Enacting Auburn History: [1]A Time Before Slaughter now available. Links: 1. http://www.apprenticehouse.com/index.cfm?p=catalog&id=28 Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

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187. Rob McLennan
rob's second novel
Thu 19 Nov 2009

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is now available; missing persons, from The Mercury Press

Toronto launch December 1, at the Supermarket;

http://www.themercurypress.ca/?q=books/missing_persons

& will be available, as well, at the ottawa small press book fair, November 28 at the Jack Purcell Community Centre;

http://robmclennan.blogspot.com/2009/08/ottawa-small-press-book-fair-fall-2009.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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188. amy king
Tomorrow -- Friday, final Stain reading of 2009 -- Lily Brown, DéLana R.A. Dameron, Dorothea Lasky, Akilah Oliver, Lytton Smith and Joshua Marie Wilkinson!
Thu 19 Nov 2009

Friday, join us for the final Stain reading of 2009 with an owl-star lineup: Lily Brown, DÃ©Lana R.A. Dameron, Dorothea Lasky, Akilah Oliver, Lytton Smith and Joshua Marie Wilkinson!

Lily Brown is from Massachusetts and currently lives in Chicago and in Athens, where she is a student in the Ph.D. program at UGA. She holds an M.F.A. from Saint Maryâ€™s College, and her poems have appeared or will appear in Fence, Pleiades, Denver Quarterly, 26, Handsome, and Tarpaulin Sky, among other journals. She is the author of two chapbooks, The Renaissance Sheet, published by Octopus Books, and Old with You, published by Kitchen Press. A third chapbook, Museum Armor, is forthcoming from Doublecross Press.

DÃ©Lana R.A. Dameron holds a B.A. in history from the University of North Carolina at Chapel Hill and has a strong interest in the intersections of history and literature. Her first book of poems How God Ends Us won the 2008 South Carolina Poetry Book prize, selected by Elizabeth Alexander. She has received fellowships from the Cave Canem foundation and Soul Mountain and is a member of the Carolina African American Writerâ€™s Collective. Dameron, a native of Columbia, South Carolina, currently resides in New York City. More at www.delanadameron.com.

Dorothea Lasky is the author of AWE (Wave Books, 2007) and Black Life (Wave Books, 2010). Her chapbooks include Tourmaline (Transmission Press, 2008), The Hatmakerâ€™s Wife (Braincase Press, 2006), Art (H_NGM_N Press, 2006), and Alphabets and Portraits (Anchorite Press, 2005). She has been educated at Washington University, University of Massachusetts-Amherst, and Harvard University. Currently, she studies creativity and education at the University of Pennsylvania.

Akilah Oliver is the author of A Toast in the House of Friends (Coffee House Press, 2009), The Puttererâ€™s Notebook (Belladonna, 2007), (a)August (Yo-Yo Labs, 2006), and the she said dialogues: flesh memory (Smokeproof/Erudite Fangs, 2009). She is the recipient of the PEN Beyond Margins Award, and her poetry with collaborator Ambrose Bye and Anne Waldman can be heard on the new CD, Matching Half. Oliver has been artist-in-residence at Beyond Baroque Literary Arts Center in Los Angeles, was curator for the Poetry Projectâ€™s Monday Night Reading Series, co-founder of the avant-garde feminist performance group The Sacred Naked Nature Girls, and is on the faculty of the Summer Writing Program at Naropa University. She currently lives and teaches in Brooklyn.

Lytton Smithâ€™s debut collection The All-Purpose Magical Tent (Nightboat Books, 2009) was selected by Terrance Hayes for the Nightboat Prize. His chapbook, Monster Theory, was chosen by Kevin Young for a Poetry Society of America Chapbook Fellowship and published in 2008. His poems and reviews have appeared in American Letters & Commentary, The Atlantic, Bateau, The Believer, Boston Review, Colorado Review, Denver Quarterly, Ninth Letter, Tin House, Verse, and the anthology All That Mighty Heart: London Poems.

Joshua Marie Wilkinson has two new books out: The Book of Whispering in the Projection Booth (Tupelo, 2009), and 12Ã—12: Conversations in 21st Poetry & Poetics (coedited by Christina Mengert; Iowa, 2009). He lives in Andersonville, Chicago and Athens, Georgia.

at

7 PM on Friday, November 20th
Goodbye Blue Monday

1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

Hosted by Amy King and Ana Bozicevic

~

For more information, visit http://stainofpoetry.com/

Amy King, Curator, Stain of Poetry Reading Series

Ana Bozicevic, Curator, Stain of Poetry Reading Series and Program

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

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189. **maxpaul**
Re: oh keith waldrop!
Thu 19 Nov 2009

Many good nominees this time and a superb winner.

Quoting Mairead Byrne <[redacted]>:

> *oh keith waldrop*
> *keith waldrop!*
> *KEITH WALDROP!!!!!*

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190. **Aldon Nielsen**
I need a copy of . . .
Thu 19 Nov 2009

Hey guys -- I need a copy of Will Alexander's SUNRISE IN ARMAGEDDON -- I tried to contact Spuyten Devil via Facebook but didn't get a reply -- Can anyone help me find a copy of this book to purchase?

--
Aldon L. Nielsen
Kelly Professor of American Literature

The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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191. Ann Bogle
Re: Duke/boundary 2 & query re: disability poetics
Thu 19 Nov 2009

Thanks for letting us know of this volume. I'm interested in hearing from anyone who has written or read in "disability poetics" as I prepare for an upcoming panel at AWP. The panel's title is "Beauty is a Verb." One of the panelists is presenting on Larry Eigner. I have worked on Weiner myself and have Michael Davidson's Concerto for the Left Hand.

Ann Bogle

In a message dated 11/19/2009 8:01:16 A.M. Central Standard Time, [redacted] writes:

Joyelle McSweeney / Disabled Texts and the Threat of Hannah Weiner / 123

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192. Ryan Daley
Re: oh keith waldrop!
Thu 19 Nov 2009

What about Keith Waldrop?

On Thu, Nov 19, 2009 at 9:45 AM, Mairead Byrne <[redacted]> wrote:

> *oh keith waldrop*
> *keith waldrop!*
> *KEITH WALDROP!!!!!*

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193. Mairead Byrne
Re: oh keith waldrop!
Thu 19 Nov 2009

---

hmm i think my post was a bit minimalist
http://www.cbsnews.com/stories/2009/11/19/entertainment/main5711786.shtml
m

>>> [redacted] 11/19/09 9:45 AM >>>
oh keith waldrop
keith waldrop!
KEITH WALDROP!!!!!

↑ Index

194. George Bowering
Re: oh keith waldrop!
Thu 19 Nov 2009

I totally totally agree!

GB

On Nov 19, 2009, at 6:45 AM, Mairead Byrne wrote:

> *oh keith waldrop*
> *keith waldrop!*
> *KEITH WALDROP!!!!!*
>
> *welcome.html*

George Harry Bowering
Likes towns with -ver- in them.

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195. Poetry Project
Upcoming Events at The Poetry Project
Thu 19 Nov 2009

Here's what's coming up at The Poetry Project. Note that there are no readings next week as we take a break to give thanks.

Check out our blog here: http://poetryproject.org/project-blog for a new post from Marcella Durand and more material from Ten Questions for Bruce Andrews and Sally Silvers, an interview conducted by erica kaufman in the current issue of The Poetry Project Newsletter.

Friday, November 20, 10 PM
Poets' Potluck V

All ye gather 'round, for it is time for thanks & communal turkey (or tofurkey) burgers at the Poetry Project Friday Night Series' (precariously annual) Thanksgiving potluck. Come join us for a warm thanking of friends & good times with food, drinks, music, poetry, & other forms of shareable merriment.

Monday November 30, 8 PM
Ana Bo¾ièeviæ & Allison Cobb

Ana Bo¾ièeviæ emigrated to NYC from Croatia in 1997. Her first book is Stars of the Night Commute (Tarpaulin Sky Press, November 2009). With Amy King, she curates the Stain of Poetry reading series in Brooklyn, and edits an anthology, The Urban Poetic (Factory School, forthcoming). For more go to nightcommute.org.

Allison Cobb is the author of the poetry collection Born2 from Chax Press, a chronicle of Los Alamos, New Mexico -- her birthplace and the home of the atomic bomb. Her work has been published widely, and she is the recipient of a 2009 New York Foundation for the Arts fellowship. She recently moved from Brooklyn to Portland, OR.

Wednesday, December 2, 8 PM
Tony Towle's 70th Birthday Reading

If there is a New York School of Poetry, Tony Towle has been involved in it for over 45 years, having taken workshops with Kenneth Koch and Frank O'Hara at the New School in 1963. In 1970, he received the Frank O'Hara Award, in conjunction with the publication of his first major collection, North. The History of the Invitation: New & Selected Poems 1963-2000 was published by Hanging Loose Press in 2001. Memoir 1960-1963 (Faux Press, 2001) is a chronicle of Towle's early years as a poet in New York. His 12th book of poems, Winter Journey, was published by Hanging Loose in 2008. Guests will each read a few of their favorite Towle poems, followed by a short reading by Towle. With Charles North, Paul Violi, Ron Padgett, Kimberly Lyons, Bob Hershon, Ed Friedman, Andrew McCarron, Anne Waldman and Jo Ann Wasserman.

Reception to follow.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you'd like to be unsubscribed from this mailing list, please drop a line at [redacted].

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196. Michael Tod Edgerton
Re: oh keith waldrop!
Fri 20 Nov 2009

Yes--GO, KEITH!! I'm so happy for him; he totally deserves it.

Michael Tod Edgerton

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

_____
From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Thu, November 19, 2009 4:11:20 PM
Subject: Re: oh keith waldrop!

hmm i think my post was a bit minimalist
http://www.cbsnews.com/stories/2009/11/19/entertainment/main5711786.shtml
m

>>> [redacted] 11/19/09 9:45 AM >>>
oh keith waldrop
keith waldrop!
KEITH WALDROP!!!!!

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197. George Bowering
Re: oh keith waldrop!
Fri 20 Nov 2009

Yeah! What about that Keith Waldrop, huh?

GB

On Nov 19, 2009, at 1:03 PM, Ryan Daley wrote:

> *What about Keith Waldrop?*
>
> *On Thu, Nov 19, 2009 at 9:45 AM, Mairead Byrne <[redacted]> wrote:*
>
> *oh keith waldrop*
> *keith waldrop!*
> *KEITH WALDROP!!!!!*
>
> *guidelines*
>
> *welcome.html*

Mr. G. Bowering
Faster than a speeding pullet.

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198. **Michael**

THE ROCKPILE ON THE ROAD TOUR-- LAST STOP, ST. LOUIS!

Fri 20 Nov 2009

ST. LOUIS-LAST STOP OF THE ROCKPILE ON THE ROAD TOUR

2 EVENTS!!

ST. LOUIS ROCKPILE Performance

November 24th 7:30-11pm

Regional Arts Commission Performance Space

6128 Delmar Blvd.
St. Louis, MO 63112-1204
[redacted]

http://www.art-stl.com/

Admission: free

David Meltzer, Michael Rothenberg, Terri Carrion and The Bob Malone Band w/ Bob Malone (piano),Marc Singer (drums), Christa Hillhouse (bass) and special guest Dave Black (guitar), Very special guest readers and performers include Shirley LeFlore, Michael Castro, K. Curtis Lyle and David Jackson (assorted percussion and electronics), Alexander Balogh, Howard Schwartz, Philip Gounis and Sean Arnold

UNTAMED INK PUBLICATION CELEBRATION: "UNDER AND ABOVE GROUND"

Monday, November 23rd 6pm

Untamed Ink, Under and Above Ground:

A Publication Celebration hosted by David Meltzer, Michael Rothenberg and Terri Carrion

Lindenwood University, LCIE auditorium.

Admission: free

ROCKPILE is sponsored by The Committee on Poetry and funded by Creative Work Fund, a program of the Walter and Elise Haas Fund, supported by grants from The James Irvine Foundation and The William and Flora Hewlett Foundation.

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199. Jessica Beard
CFP: Reimagining the Poet-Critic
Fri 20 Nov 2009

Reimagining the Poet-Critic: Practice, Pedagogy, Poetics

March 12-13 in Humanities 210, UCSC

We welcome you to participate in our discussions and investigations surrounding the role of the poet-scholar in this two-day conference at UCSC. As a practitioner of both the arts of poetry or other “imaginative” writing and more theoretical or critical work, the poet-critic or poet-scholar inhabits a compelling space both inside and outside the university. We are interested in the relationships between these two activities and the ways they come together to affect the reading and writing practices of the poet-critics themselves and their readership. As many poet-critics are read within college classrooms or are themselves professors or teachers, we are interested in the relationship between such critical/creative writing practices and their pedagogical implications. This conference will provide an occasion for dialogue across genres, disciplines, readerships and pedagogical practices that will focus on the potential for creative and critical thinking both inside and outside the classroom that practices of the poet-critic can invigorate.

The conference will consist of six panels across March 12th and 13th. We will have three papers for each panel and only one panel in session at a time each day. Each panel will feature an invited respondent and three papers. The conference will also include a pedagogy colloquium and short paper workshop as well as multiple poetry readings on and off campus.

Panel topics include:

Historicizing the Poet as Intellectual

Poetics and Reading Methodologies

Poetic Epistemologies and Alternative forms of Scholarship

Writing and Thinking Between Genre

Poetic Conceptualisms and Poetic Productions

Poetry and Pedagogy

Confirmed panel respondents so far: Craig Dworkin, Sina Queyras, Juliana Spahr and Vanessa Place.

Instructions for paper submissions and pedagogy colloquium mini-papers: send 350 word abstracts to *both* organizers [redacted] and [redacted] by Dec 17th. Accepted papers will be notified by December 22nd and completed papers must be sent to conference organizers by Feb 15th.

--
Jessica Beard
UCSC Department of Literature
Doctoral Candidate
Associate-In Creative Writing

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200. Al Filreis
PennSound podcast for Thanksgiving
Fri 20 Nov 2009

Just in time for Thanksgiving - a PennSound podcast excerpting poems of giving thanks from the PennSound archive:

http://bit.ly/5hgg25
http://writing.upenn.edu/pennsound/podcasts.php

- Al Filreis

Al Filreis
http://www.writing.upenn.edu/~afilreis

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201. Stephen Vincent
Homeless Blankets - New de blog
Fri 20 Nov 2009

---

http://stephenvincent.net/blog/

A photo essay on homeless blankets in and around Dolores Park, San Francisco. A project I have been with a few years. Photos, my way of exploring objects, when the language comes up way short. A poetry without words but a poetry, nevertheless.

Appreciate any comments -

Stephen Vincent
http://stephenvincent.net/blog/

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202. Jane Sprague
New from Palm Press: ONE by Jen Hofer
Fri 20 Nov 2009

Palm Press is pleased to announce the publication of One by Jen Hofer:

ONE is necessarily engaged, engagingly necessary. As so much contemporary American poetry takes the witless witticism of "no ideas except as refracted in other ideas" to its logical conclusion, using Stevens as willful instrument to hollow out Dickinson's interiority, flying as far as possible from Whitman, Williams and Pound in some desperately whimsical, whimsically desperate attempt to escape (still, at this late date!) 20th century modernisms, it's wonderfully refreshing to treat oneself to the singular drama in Jen Hofer's open field verse, refractory through purposive theater, flicking with deconstruction, declension and interrogation. Her sage 'insistence' flares into the continuous present that is our own. -Sesshu Foster

Now halting, feeling their way, now informative, now quoting - Hofer's lines roam in search of a language that could grapple with our multiple realities, including the delusional one of the Iraq war. A great cry of: What can be done? -Rosemarie Waldrop

As a title, One-like war-insists on singularity. Yet One is filled with many: quotations become limbs from dismembered newspaper articles, "Atomic Noir" film dialogue and song lyrics which slowly bleed into Jen Hofer's own poetic interrogations, reports and outcries. It is as though the viscera once confined to our separate bodies is everywhere, staining everything into a charnel unity which Hofer must search and identify. Still, One is also "won" and in that "victory" impoverished to a pun's faint echo, we see the remains of what was lost. Hofer's poems are battlefield photographs from a war waged with language. Look and listen carefully. -Douglas Kearney

Poetry, 76 pages
ISBN 978-0-9789262-9-9
$15.00

Order books directly from Palm Press at:

www.palmpress.org

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203. julia bloch
Emergency reading: Brolaski and Donovan, 11/24, in Philly
Sat 21 Nov 2009

A reading with:

JULIAN
Kelly Writers House and EMERGENCY present:

A reading with:

JULIAN T. BROLASKI
THOM DONOVAN

Tuesday, November 24, 6pm in the Arts Café
Kelly Writers House | 3805 Locust Walk | Philadelphia

JULIAN T. BROLASKI is the author of the chapbooks HELLISH DEATH MONSTERS (2001, Spooky Press), LETTERS TO HANK WILLIAMS (2003, True West Press), THE DAILY USONIAN (2004, Atticus/Finch), BUCK IN A CORRIDOR (2008, flynpyntar,) and MADAME BOVARY'S DIARY (2005, Cy Press), under the name Tanya Brolaski. Xir first book GOWANUS ATROPOLIS is forthcoming from Ugly Duckling Presse. Brolaski, who also works on the blog herm of warsaw, lives in Brooklyn where xe writes poetry, serves as a Litmus Press editor, plays country music in The Low & the Lonesome, and curates th'every-other-monthly freakshow Mongrel Vaudeville.

THOM DONOVAN has edited Wild Horses Of Fire weblog since 2005 and co-edits ON Contemporary Practice with Michael Cross and Kyle Schlesinger. He also curates the Segue reading series as well as the PEACE events series, and is an ongoing participant in the Nonsite Collective. His poetry and critical writings have appeared in various publications including, most recently, PAJ: A Journal of Performance and Art; O Books' War and Peace: Text and Image; The Brooklyn Rail, MUSEO; Critical Correspondences; and the Vigilance Society. A chapbook of his, MAKING BELIEVE, is forthcoming with Wheelhouse Magazine. Donovan teaches at Bard College and Baruch College, and holds a Ph.D. in Poetics from SUNY at Buffalo.

EMERGENCY addresses North American poetic practice as it is centered around close-knit communities, long-distance mentorships, new media, and chapbook exchange, asking how theoretical stances and aesthetic practices are

transmitted among poets at different stages in their careers. The series was launched in 2006 with support from the Kerry Sherin Wright Prize for programming at Kelly Writers House in Philadelphia, an award designed to support aesthetic capaciousness and literary communitarianism. All readings are held at the Writers House and are available online at PennSound.

Emergency is curated by Julia Bloch and Sarah Dowling.

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204. Gloria Mindock

Cervena Barva Press announces "Celebrity Slumbers" by Judson Hamilton

Sat 21 Nov 2009

Cervena Barva Press Announces a New Chapbook
"Celebrity Slumbers"
by Judson Hamilton

Â

Judson Hamilton lives in Wroclaw, Poland. He has a chapbook entitled â€˜ No Rainbow ' (Greying Ghost Press) forthcoming this year. More of his work can be found by plugging his name into the search engine of your choice. He can be reached at: [redacted]

Celebrity Slumber [17]

We all stood in the greeting line after the wedding, waiting to congratulate Dustin Hoffman on his upcoming role as Nolan Ryan. When it came my turn I edged forward and gave him the requisite three kisses, ducking under the bill of his Astros cap and commented briefly on his sunset-striped uniform. He seemed taller in cleats as he transfixed me with a warm gaze, holding my hand in both of his mitts.

Order at http://www.thelostbookshelf.com/index.html

Celebrity Slumbers

$7.00

Shipping

$3.00

Total

$10.00

Thank you.

Gloria Mindock

[redacted]

Â

Send check or money order payable to:
Cervena Barva Press
P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: [redacted]

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205. **Stuart Ross**

Re: oh keith waldrop!

Sat 21 Nov 2009

Shop till you Waldrop!

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206. **Gloria Mindock**

Cervena Barva Press Announces a New chapbook "Catching the Light 12 Haiku Sequences"

Sat 21 Nov 2009

Cervena Barva Press Announces a New Chapbook
"Catching The Light 12 Haiku Sequences"
John Elsberg and Eric Greinke

Â

Eric Greinke has been active on the literary scene since the late sixties. He has studied and published with many of the major poets of the post-modern period, including Robert Bly, Ted Berrigan, Charles Reznikoff, Allen Ginsberg, Robert Creeley and Donald Hall. He has taught creative writing in Grand Rapids City School and for the Michigan Poets In The Schools program and spent 25 years as a social worker for special needs children. He has a long history of collaborations with other poets, including Ronnie Lane, Brian Adam, Harry Smith, Mark Sonnenfeld, Richard Kostelanetz and Hugh Fox. He has published poetry, fiction, translations, creative non-fiction and essays in hundreds of books and magazines internationally, including recent American appearances in The New York Quarterly, The California Quarterly, The South Carolina Review, The Mad Poets Review, and the Home Planet News . His work has been nominated six times for a Pushcart Prize. His long poem For The Living Dead won the 2008 Muses Review Award for Best Poem of the Year. His most recent poetry collection is Wild Strawberries . He lives with wife Roseanne on a

Michigan lake where they publish under the Presa Press imprint. www.ericgreinke.com .

John Elsberg is a poet, reviewer, editor, and historian. He is the author of over a dozen books and chapbooks of poetry, and his work has been in a number of anthologies. He also was the host of open poetry readings at The Writer's Center in Bethesda, Maryland, for almost twenty-five years. He has conducted various writing workshops (to include experimental poetry on the high school level) and judged numerous poetry contests. He was the fiction editor of Gargoyle in the late 1970's, and he has been the editor of Bogg: A Journal of Contemporary Writing since 1980. He also sits on the editorial board of The Delmarva Review on Maryland's Eastern Shore, where he and his wife Connie now spend a good part of their time. In terms of a "daytime job," as a young man he taught for the University of Maryland, and then he spent many years as an editor/publisher of history books. His poems have appeared in a wide range of journals, such as Hanging Loose, Blue Unicorn , the New Orleans Review , Lost & Found Times , RAW NerVZ (Canada), Modern Haiku , and the Lilliput Review . [redacted]

Catching The Light

a starry night
suspended judgement
incubating

*

luminous bands
where hands still touch
old brass knob

*

one candle
leads to another
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â this old?

*

blue grass
blue-glass vase
blue strobes on the stripper

*

she's had her chorus
now all she wants
is a perfect fugue

*

she whispers
"my pubic hair is red"
rewriting spring

*

in the future
and the past between
I loved her now

*

pink orchard
blue apples
brushing her hair

*

coasting to the beach
on a blue highway
buffalo farm

*

morning beach Â Â Â Â Â a flash of fish Â Â Â Â Â catching the light

Order online at http://www.thelostbookshelf.com/index.html

Catching The Light 12 Haiku Sequences

$7.00

Shipping

$3.00

Total

$10.00

Â

Send check or money order payable to:
Cervena Barva Press
P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: [redacted]

Thank you.

Gloria Mindock

[redacted]

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207. Jane Sprague

New from Palm Press: Longer I Wait, More You Love Me by Wendy S. Walters

Sat 21 Nov 2009

Palm Press is pleased to announce the publication of Wendy S. Walters' first book-length collection of poems: Longer I Wait, More You Love Me

In the thirteen experiments in narrative structure that comprise LONGER I WAIT, MORE YOU LOVE ME, Wendy S. Walters' first full-length collection, special attention is given to the long-form poem. The subtle dynamics of relationship that can lead to loneliness, romance and even divine love are noted with deadpan perceptiveness. This collection examines how misfortune occurs when we allow those moments, people and locations most familiar to us to pass by without acknowledgement of their resonant mystery.

"Wendy S. Walters is not poetic, she is cinematic. Her toolbox contains all of the possibilities of widescreen behavior, and each page of this book knows it. Everything we learned as poets, she has unlearned. If you read her across the page, horizontally, she appears to be a narrative poet with a linear line in love with story but if you read her down the page, vertically, she appears to be a philosophical painter with an insistent line in love with layering. Verité not mere studio mise en scene, Walters is also a master of erasure--no easy similes or tie-up-the-end-the-poem metaphors. Her aspect ratio is wholeness, the gathering of artifice, allegory and constant, intellectual creativity. Longer I Wait, More You Love Me is a bit of a tease too. It hears our request and knows we want song." -Thomas Sayers Ellis

"Longer I Wait, More You Love Me is a dream-radio in which Wendy Walters tunes a wonderment of voices. It is beautifully kaleidoscopic. Mixing loneliness and longing, juxtaposing eroticism, humor and violence, this collection is fable-esque, journalistic, rapturous, and dead-pan-acknowledging that 'It can be hard to get a message through when / people are underwater'-without betraying the complex narratives of our lives. These poems accrete with a heart-rending attentiveness to the actual: stories of family, lovers, politics and race are sharpened and backdropped by the speaker's avowal that 'Inside me / are many people / I don't know // who they speak for / They talk / all the time.' Longer I Wait, More You Love Me swells with the cut-up songs of unhearing and the vicissitudes of intimacy, marking the arrival of a much-needed new voice in contemporary poetry and inviting 'the rotten joyful / to take one on the chin.'" -Alex Lemon

Wendy S. Walters was raised in a suburb of Detroit, MI and is Assistant Professor of Poetry in the Department of Literary Studies at the Eugene Lang College of The New School University. Her poems and essays have also appeared in Callaloo, Seneca Review, HOW2, Natural Bridge, Sou'wester, Seattle Review and Harper's Magazine. She lives in New York, NY.

Poetry, 124 pages
ISBN 978-0-9789262-2-9
$18.00

Order this title directly from Palm Press and shipping is free:
www.palmpress.org

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208. Howe, William R. Dr.
Book Launch
Sun 22 Nov 2009

I am pleased to announce the publication of the first major section of my translanations project by BlazeVOX [books] and in celebration I am having a book launch at 8:00 pm on Friday, November 27th at InkTank in Cincinnati. So, for those whose holiday travel takes them to the area I hope to see you then.

InkTank, 1311 Main Street, Cincinnati, OH.

For those of you who can’t make it, the book is available through both the BlazeVOX [books] website

http://www.blazevox.org/bk-bh2.htm

and the SPD Website

http://www.spdbooks.org/Producte/9781935402435/translanations-one.aspx

From SPD: Poetry. TRANSLANATIONS ONE is the first major installment of William R. Howe's Emily Dickinson project, translanations. The collection is a homophonic, homolinguistic transformation of Dickinson's poems 500-599. Howe radically, and fantastically, re-invents Dickinson's lyrics while approximating those poems' sound and rhythm patterns: "Rather than just `translating' these poems from English to English," Howe writes, "I have written these poems to the tune of Dickinson, and through that music I am exploring our relationship with language." Listening to one of Howe's "translanations" is like hearing a Dickinson poem after it's been processed by a shrooming babelfish. "Dickinson said that it's poetry if you feel as though the top of your head were taken off. But what if it's the whole head, down to the shoulders?... Read this with a helmet on"--K. Silem Mohammad.

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209. Camille Martin
new at Rogue Embryo
Sun 22 Nov 2009

New on my blog:

U.K. & Ireland: Launch and reading tour for Sonnets
Miklos Radnoti (1909 – 1944)
Early Autumn, Henderson Swamp
Peter Gizzi, “The Question of Scale”

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

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210. Paul Nelson
Brenda Hillman
Mon 23 Nov 2009

A review of Brenda Hillman's recent reading/presentati
Dear SUNY-Folk,

A review of Brenda Hillman's recent reading/presentation at Seattle's Open Books is here: http://splab.org/?p=250

For your perusal & critical feedback.

One segment: â€œPoetry brings a set of values (oppositional) to official culture. Poetry is extremely valuable for this reasonâ€¦ It is important for the sense of the ecology of being in the world.â€

Ciao,

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

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211. Jennifer Karmin
Looking for contacts in Kenya
Mon 23 Nov 2009

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hi poetics friends....i'll be travelling in kenya for a few weeks in december and january. my hope is to gather texts and materials for a public project exploring democracy in its current state(s).

i'd like to meet with other writers, artists, and activists while i'm there (africans and ex-pats). please send any contacts my way and/or feel free to forward my email address out.

big thanks,
jennifer karmin

[redacted]

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212. Jonathan Penton
last call for The First Annual WRITE REAL GOOD Poetry Chapbook Contest!
Mon 23 Nov 2009

Check it out at http://www.unlikelystories.org/writerealgood1.shtml

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213. peter ganick
[Volumes 01 - 07 of Remove A Concept are available now]
Mon 23 Nov 2009

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*[VOLUMES 01 – 07 OF REMOVE A CONCEPT ARE AVAILABLE] *

Remove A Concept was written by Peter Ganick in the late 1980s in a café in the South End of Hartford CT. It consists of 3350 sections running approximately 4500 pages.

The covers feature colorful abstract art by the author, art that suits the abstract nature of the text.

Commentary regarding each volume by Ivan Argüelles, Sheila E. Murphy, Jim Leftwich, John Crouse, Olchar Lindsann, Michael Peters, and Richard Deming can be read below.

Each volume is approximately 300 pages, and is available as a printed copy, a PDF-download, and readability in full for free at each volume’s web-page.

Remove A Concept is expected to fill 16 volumes before its completion sometime before Summer 2010. Stay tuned for further updates.

Take a chance and read some of one of the volumes in the free-read version at each of the webpages. Just click on ‘Preview This Book’ near the bottom of each page.

Remove A Concept vol 01 / blurb by Ivan Argüelles

www.lulu.com/content/7642668

Peter Ganick's REMOVE A CONCEPT written in the mid 1980's, comprising 3350 sections and employing registers of language that range from the colloquial of jazz refrain to the enigmatic typlogies of the "seer". Between the convulsive high notes of Archie Shepp and the intricate silences of a himalayan Rishi this amazing text baffles stimulates irritates and gratifies the reader who has the patience and intellectual curiosity to plumb the depths and extents of this "ghost-ridden astrologic theater" , which can also be read as a continuous? segmented? alleatory composition in the manner of John Cage. It is as if Jackson Pollock had chosen to use words (syllables!) rather than pigments as his medium. Ganick says "the poem was exciting to write" and indeed its almost naive exuberance, fracturing syntax in every possible way, is a principle characteristic of this monumental Text. This is not to deny the underlying lyricism in the content of its intense fragmentation, as in "over full, read is anothered to morning in sky," ... The at times oneiric segmentation cannot help but remind one of Holderlin's "Fragments". The enormous and sometimes puzzling breadth of this Text can best be summed up in a single phrase: "Light & Maya".

Remove A Concept vol 02 / blurb by Sheila E. Murphy

www.lulu.com/content/7762352

A principled uncertainly proposes hypotheses, examines each with a cool calculus infused with depth of feeling. One of the welcome ironies of this extended text is the centrality of a pressurized short segment that stands discernibly as a focal gem. Peter Ganick’s disciplined attention to the situational mystique reveals that single points of focus enrich the whole mental field with meaning. Here, a fine, musical ear sharpened by considerable and continual study and experience, trusts the occupation of a locus, finds a panoply of linkages embedded within situations to yield concise renderings of surfaces and their multiple under-layers as a recognition of infinity.

Remove A Concept vol 03 / blurb by John Crouse

www .lulu.com/content/7800085

yr remove a concept, its endless/open as yr other writings. while it tells/ says one thing, it can be other things @ other readings/looks. yr words dont seem harvested by program, i would say theyre not, theres alot more going on than random splice and splat & see what sticks. the kind of reading i experience, or what i experience while im reading yr work is a kind of terminal freedom, a velocity that glides unbiased like gold thread can keep stretching while retaining valence and value. terminal as endless as well as endless places to board and depart.

Remove A Concept vol 04/ blurb by Jim Leftwich

www.lulu.com/content/7841069

thinking in this text, *what if *soon becomes *as if*, and if, one by one, concepts proposed are removed as other concepts emerge, then *as if* becomes *is*, concept yields to process, being yields to becoming, and one is no longer thinking, or at least not thinking of concepts, one is in the process, no longer reading for content, or at least not for concepts as content, nor is one engaged in a process of reading as writing, one is rather reading as a process of following poetry as it unfolds, as if a poem might be about the time spent writing or reading it, as is the case with this poem, and perhaps with all other poems, once the concepts are removed.

Remove A Concept vol 05 / blurb by Olchar Lindsann

www.lulu.com/content/7962709

A poem to be read by the morning, when routes of possibility are to be discerned winding amongst the gaps between shifting particles of thought, of thoughts still porous, not utterly cohered: so that the removal of a concept is the opening of a trapdoor, an infra-verbal space in which one shuttles back and forth: so that the poem forms itself around spaces, in undulating and arrhythmic cascades of language, then waits: so that one thinks *between *the nascent concepts lunging in staccato or gushing languorously on either side (...) A space for movement, to form itself around.

Remove A Concept vol 06 / blurb by Michael Peters

www.lulu.com/content/7962708

This important historical work bears its age with increasing intrigue, simply because it would seem to suggest the inversion of time via its manipulation of absence—before and after you were born. It is unlike some of the more known,

smaller works comprising Peter Ganick's publishing history—and a must have, but good luck finding yourself within it. This massive body of words becomes porous, wildly poetic—a veritable sea of holes, a space machine, or a supervaast field of labias. Ganick's RAC, a.k.a. "Remove a Concept," stretches you way out, makes you cross vaast spaces where you are uncertain of removals and insertions, and this contemplation includes yourself. Then if you realize it was undertaken in the late 1980s, the kinks in its thinking creates wild, definitive indefinitiveness where even the uncertainties are doubtful.

Remove A Concept vol 07 / blurb by Richard Deming

www.lulu.com/content/7962853

A “fond energy” surges through the veins of Peter Ganick’s herculean *Remove A Concept*, powering the poems forward at every turn and creating an inescapable gravitational that pulls together its far-flung parts. Ganick, an unsung, underground master, has given his life to poetry and to music and it shows throughout this latest volume of his massive undertaking. To read *Remove A Concept* is to be reminded, that even at this late hour language can still surprise us and can yet reveal those moments when “to enfold envelops you out.”

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214. Jonathan Ball

new bookinfo - EX MACHINA - also seeking reviews

Tue 24 Nov 2009

I am proud to announce my first book of poetry, an experimental long poem. The scoop:

A long poem at the fringes of the Canadian tradition, Ex Machina is a latticework of poetic and philosophical statements concerning the symbiosis of humans, books, and machines. A series of three intertwining sequences, the reader is encouraged to move back and forth from statement to statement, seeking development but meeting frustration. The reader thus becomes a larval stage in the poem’s development, forging connections between its disparate parts during the course of this mental processing, as the text evolves over multiple readings.

I'd like to see this book reviewed, so if you have any interest in reviewing the book for some publication, please contact myself ([redacted]) or the publisher ([redacted]) to request a review copy.

The book is available from the publisher (http://www.bookthug.ca/proddetail.php?prod=200915) or from SPD (http://www.spdbooks.org/Producte/9781897388488/ex-machina.aspx) or from myself (http://www.jonathanball.com/?page_id=409)

Thanks

Jonathan

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215. Regina Pinto

Project AlphaAlpha - Millie Niss - Pray for her.

Tue 24 Nov 2009

Hello,

This is a special edition of the Project AlphaAlpha. These are the letters "A" by our dear Friend, Poet and WebArtist Millie Niss, who is at the ICU of a hospital in Buffalo, NY, fighting against the consequences of this terrible swine flu. She made these six letters "A" a little bit before of being so ill and even being ill, she asked me for her page. Well, here it is:

http://arteonline.arq.br/a/niss_a.html

Please, visit her page and pray for Millie, it does not matter your religion or if you have not a religion, but ask for her, so young and so special Artist and human being.

A hundred feet in the sky, but "flying" is what matters.

Thank you,
Regina

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216. { brad brace }

(no subject)

Tue 24 Nov 2009

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http://www.archive.org/search.php?query»race

fanboat films
==========
fanboat films are short mp4 artworks by brad brace, originally posted on facebook in 2009 -- wild outboard sax music amid shifting layered imagery inspired by florida fanboats and columbia river barge traffic

http://bbrace.net/
http://bbrace.laughingsquid.net/

[redacted]
[paypal donations appreciated!]

video and sax by brad brace 2009

http://www.archive.org/search.php?query»race

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217. Halvard Johnson
Hamilton Stone Review: Call for work
Tue 24 Nov 2009

Hamilton Stone Review is currently seeking work for its February 2010 issue. Please

send contributions (along with short bios) in the form of .doc or .rtf attachments

as well as (to be on the safe side) in the body of your message. And please be

sure to include “HSR20 submission from [your name]” in your subject line.

For fiction, send your contribution to Lynda Schor at [redacted].

For nonfiction, send your contribution to Reamy Jansen at
[redacted]<file:///mail/contacts/ui/ContactManager>
.

For poetry, send your contribution to Roger Mitchell at
[redacted] <file:///mail/contacts/ui/ContactManager>.

And, if you will, pass this notice along. Thanks.

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218. Gerald Schwartz
Going Rogue/Booksigning Rules
Tue 24 Nov 2009

Goverrnor
SARAH PALIN
Going Rogue
Booksigning Rules

1. This is a wristband event. It will be a shining thing flashing by, just outside your reach. You will witness the strangled cries of many, and only afterward realize it comes from your own throat. ONE WRISTBAND PER FAMILY, limit TWO books per wristband. Once you have obtained your wristband, you will be distant from the hunger of the others. It is advised that you conceal your wrists from the sight of others.

2. We will start handing our wristbands at store opening, 9:00 AM on Saturday November 21. Remember, you are as a handful of seed scattered over the desert, which will remain when the sowing is done as empty as ever.

3. In order to get your wristband you must purchase at least one copy of Going Rogue from Borders. Be prepared to show proof of purchase (Borders receipt) to recieve a wristband. Because each book will feel but a tissue of feathers, you will rise slowly, floating upward as all those who have gone before you.

4. There is a limit of TWO books per wristband. Each book has equally points to the end of the universe, each text contained between the covers is flecked with gleaming tinsel pointing to the glittering stars.

5. Gov. Palin will sign but not personalize the books. Any careless change to this protocol may cause Her to float away.

6. Gov. Palin will only be signing her book Going Rogue. Absolutely no memorabilia, posters, signs, clothing, or other items allowed in the signing line. Please leave these items in your car. Exceptions to this rule: wasp nests, campaign exhumations, Her own family album, hemlock, speeches concluding with obvious falsehood and wolf pelts.

7. You must NOT take photos of Gov. Palin at the signing table. You may take photos from a distance but you will be asked to put away your camera and cell phone as you approach the table. This rule serves to provide the necessary comfort level for Gov. Palin since she fears that photos that close read her will steal a soul she believes she has.

8. We will have a table set up for you to check your bags/purses and to collect any gifts you might bring for Gov. Palin. Checks for you-know-what should be made out to you-know-who.

9. Gov. Palin fully intends to sign books for everyone with a wristband. However if unforseen circumstances arise we cannot guarantee she will stay to sign everyone's book. It is best to bring the deaf, dumb, blind, as well as all others afflicted to the head of the line for the faith healing during Gov. Palin's Altar-Call. Remember: only those born at least twice of the water may approach the signing table.

10. Rules are subject to change. Gov. Pailin's destiny may seize her, flinging her in another direction. If this should happen, praise God, since you will have witnessed Her Going Rogue!

Thank you--enjoy the event!

BORDERS
(where bones are broken daily on the rocks below)

--Gerald Schwartz

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219. Laura Hinton
Jayne Cortez reading in NYC
Tue 24 Nov 2009

A poetry reading announcement for those in the New York City area:

InterRUPTions

An Experimental Writers Series

will be hosting a reading by

Jayne Cortez

Wednesday, Dec. 2, 2009

7 p.m.

Room 6/316 (The Rifkind Room)

The City College of New York

North Academic Complex (NAC)*

137th St. and Amsterdam Ave.

New York City

* *

Jayne Cortez is the author of twelve books of poetry and performer of her poems with music on nine recordings. Her voice is celebrated for its political dynamic, innovations in lyricism, and visceral sound. She is recipient of several awards including the Arts International and the National Endowment for the Arts. Her most recent books include *The Beautiful Book* (Bola Press 2007) and *On The Imperial Highway* (2009). Her latest CDs with the Fire-spitter Band are "Find Your Own Voice" and "Borders of Disorderly Time." She is co/founder and president of the Organization of Women Writers of Africa, Inc., and can be seen on screen in the films *Women In Jazz* *and Poetry In Motion*.

* *

* *

The InterRUPTions series is free and open to the public. Q & A with author follows the reading. Refreshments will be served.

*This event is funded in part by Poets & Writers, Inc. through a grant it has received from Poets & Writers, Inc. It is sponsored by the Department of English at the City College of New York and the CCNY Rifkind Center. For

information on the InterRUPTions reading series, contact CCNY Professor Laura Hinton: [redacted]. *

_____

** DIRECTIONS to CCNY: In Manhattan, take the 1/9 subway line to 137thStreet. Walk up the hill to Amsterdam Avenue. Enter the NAC Building at the Amsterdam level's south entrance. Inform security personnel at the door you are attending the poetry reading, and take the escalator to the 6th Floor. *

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220. David Kirschenbaum
Lou Reed and John Cale's Songs for Drella Live
Wed 25 Nov 2009

Please forward

Boog City's Classic Albums Live presents

Lou Reed and John Cale's Andy Warhol concept album
Songs for Drella

for the 20th anniversary of its first full performances
at The Brooklyn Academy of Music

Fri., Dec. 4, 9:00 p.m.

Sidewalk Café
94 Ave. A
NYC

performed live by

Jonathan Berger
Christy Davis and friends
Renminbi
Jesse Schoen
Tracy Shapiro
Krista Weaver

Hosted and curated by
Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

For further information:
212-842-BOOG(2664), [redacted]

Performers’ bios and websites follow album running order

Krista Weaver
Small Town
Open House
Style It Takes

Jonathan Berger
Work
Trouble with Classicists
Starlight

Tracy Shapiro
Faces and Names
Images

Christy Davis and friends
Slip Away (A Warning)

Jesse Schoen
It Wasn't Me
I Believe
Nobody But You

Renminbi
A Dream
Forever Changed

Christy Davis and friends
Hello It's Me

**Jonathan Berger
http://www.myspace.com/jonathanberger

Jonathan Berger writes words in a variety of media, running the gamut from self-deprecating poetry to self-deprecating prose. Once, he tried a self-deprecating play called Waiting for Jon to Leave (it did not work out well). He leads the rock band JUANBURGUESA and an acoustic "musical" project called Jon Berger, and has published a couple of zines. Currently, he edits the music section for Boog City.

**Christy Davis and friends

Christy Davis is a drummer, singer/songwriter who has been playing in bands since 1989. She currently plays with Olive Juice Music's own Kansas State Flower.

She has been a part of many projects including Rebecca Moore and the Prevention of Blindness, Reverend Billy and His Stop Shopping Choir, and the popular kid's band Audrarox. While playing with Rebecca Moore, Christy had the honor of playing on the same bill as Lou Reed as part of a tribute show for John Zorn at Town Hall.

Christy will be accompanied by David Weintraub and Steve Scavuzzo. Christy, Steve, and David were in the band Mold (1993-1999) and have reunited, writing and rehearsing a new repertoire of songs, and going back into the studio.

**Renminbi http://www.renminbinyc.com/ Three seconds into Surface's penultimate track, Renminbi has already pitted a Polvo guitar wobble against a sing-song Galaxie 500 melody. Keyboardist SMV and guest drummer Jenny Johnson sound like they're winding down from a 20-minute dirge, and guitarist Lisa Liu sings with Tara Jane O'Neil's woozy assurance.

But this song isn't a half-hour epic. It doesn't anchor an album by Sonic Youth or Mogwai—although Youth cohort and producer Don Fleming was at its helm. It clocks in at just over four minutes. And although it's called "Set-Up," it starts in medias res and ends with a feedback whine. Like the other three songs comprising Surface, its terseness belies its keening arc.

Despite the EP's scope, Liu insists its origins are humble. After accumulating a heap of experimental rock material she couldn't use in her band Danger! Giant Ranger, in 2003 Liu formed Renminbi (pronounced REN-MIN-BEE) and recruited her girlfriend SMV to play keys. Working with a rotating cast of drummers, the duo released a pair of fractious noise-punk EPs and in 2007 explored electronic textures on its full- length The Phoenix.

On Surface, the textures remain, but the keyboard sounds more like an organ or violin and once-faint vocals come to the forefront. So why the departure from 2007's asymmetrical, electro-heavy forms?

"Well … I got a new guitar," Liu admitted—and she was drawn back toward more traditional structures. For her and SMV, traditional structures meant gutsy playing in unnameable time signatures or unusual keys, à la Versus ("Portland"), latter-day Sleater-Kinney ("Toulouse"), and Autoclave ("Then We Came to the End").

The pair was also drawn to Fleming, whose work they'd admired for years from afar. After they sent him a long-shot email, he surprised them by offering to produce the EP. In May 2009, with the help of engineer Matt Azzarto, Surface was recorded live at the Hoboken, N.J. studio that Sonic Youth calls home.

"There was something magical about it," said Liu of recording the tracks live. "Anything can happen in that situation." Fleming's without-a-net approach served the band's expansive sound well. "The focus was less on achieving a

perfect take, and more on being present— feeling your way through the songs instead of thinking your way through," Liu explained.

Sonically, Fleming introduced "a huge palette of sounds," pushing amps into the red to give the keys and guitars a grainy ring. “There’s a certain energy that’s captured through the extra overtones. It’s really open and raw,” Liu added.

When it set out to record with Fleming, Renminbi’s goal was an immediate, taut statement. With Surface, it’s made one breezily. But it’s also made an EP that sounds like some early '90s double album you’d put on after everybody’s left the party, distilled down to four vital songs. —Sam Schulz

**Jesse Schoen
http://www.myspace.com/jesseschoen

Dystopian sci-fi, inept technicians, and the universe’s tendency toward chaos inspire Jesse Schoen’s songs. He lives in Chelsea.

**Tracy Shapiro
http://www.ladyblanche.com/

Tracy Shapiro usually makes her rounds as a singer, songwriter, and multi-instrumentalist. She often performs as Lady Blanche, her rock/ comedy persona. Lady Blanche sings an array of punk-twanged tongue in cheek compositions, not so ladylike confessionals, and stream of consciousness rambles often placing the human condition on a pedestal and glorifying it with graceful irreverence, bucketloads of heart, and fervent immediacy. Lady Blanche has recently been a consistent support act for the Trachtenburg Family Slideshow Players on their national tours. Tracy also plays as one-third of the female retro rock trio The Mini Pearls.

**Krista Weaver
http://www.kristaweaver.com/

Krista Weaver was born at the Naval Hospital in St. Alban's, Queens in June of 1969. She had a fairly normal suburban New York upbringing, with slow-moving grandparents who lived nearby, a mother who stayed at home, and a father who worked. Her parents divorced when she was nine. She grew up, went to a public high school in Brooklyn, graduated, then left town. She travelled extensively in Europe and across the United States, working as a bar-girl, a donut-slinger, and a ranch-hand. She got married, had children, got divorced.

When she took up the guitar in 2004, she baked pies, and did sub work at the local high school to make money. She never listened to the radio and never watched TV. She drove a silver-gray Buick Regal with lavender pinstriping that had belonged to her grandmother. She learned how to play--and recorded her

first album (So Long Arlington, Two Stones Music)--on a $100 guitar she borrowed from her brother. Her life hasn't been the same since.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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221. **Stephen Vincent**
Re: Going Rogue/Booksigning Rules
Wed 25 Nov 2009

U DU THIS W/SUCH A FETHEREE TCH, G'RLD! TANKS, Stephen.

--- On Tue, 11/24/09, Gerald Schwartz <[redacted]> wrote:

From: Gerald Schwartz <[redacted]>
Subject: Going Rogue/Booksigning Rules
To: [redacted]
Date: Tuesday, November 24, 2009, 12:34 PM

Goverrnor
SARAH PALIN
Going Rogue
Booksigning Rules

1. This is a wristband event. It will be a shining thing flashing by, just outside your reach. You will witness the strangled cries of many, and only afterward realize it comes from your own throat. ONE WRISTBAND PER FAMILY, limit TWO books per wristband. Once you have obtained your wristband, you will be distant from the hunger of the others. It is advised that you conceal your wrists from the sight of others.

2. We will start handing our wristbands at store opening, 9:00 AM on Saturday November 21. Remember, you are as a handful of seed scattered over the desert, which will remain when the sowing is done as empty as ever.

3. In order to get your wristband you must purchase at least one copy of Going Rogue from Borders. Be prepared to show proof of purchase (Borders receipt)

to recieve a wristband. Because each book will feel but a tissue of feathers, you will rise slowly, floating upward as all those who have gone before you.

4. There is a limit of TWO books per wristband. Each book has equally points to the end of the universe, each text contained between the covers is flecked with gleaming tinsel pointing to the glittering stars.

5. Gov. Palin will sign but not personalize the books. Any careless change to this protocol may cause Her to float away.

6. Gov. Palin will only be signing her book Going Rogue. Absolutely no memorabilia, posters, signs, clothing, or other items allowed in the signing line. Please leave these items in your car. Exceptions to this rule: wasp nests, campaign exhumations, Her own family album, hemlock, speeches concluding with obvious falsehood and wolf pelts.

7. You must NOT take photos of Gov. Palin at the signing table. You may take photos from a distance but you will be asked to put away your camera and cell phone as you approach the table. This rule serves to provide the necessary comfort level for Gov. Palin since she fears that photos that close read her will steal a soul she believes she has.

8. We will have a table set up for you to check your bags/purses and to collect any gifts you might bring for Gov. Palin. Checks for you-know-what should be made out to you-know-who.

9. Gov. Palin fully intends to sign books for everyone with a wristband. However if unforseen circumstances arise we cannot guarantee she will stay to sign everyone's book. It is best to bring the deaf, dumb, blind, as well as all others afflicted to the head of the line for the faith healing during Gov. Palin's Altar-Call. Remember: only those born at least twice of the water may approach the signing table.

10. Rules are subject to change. Gov. Pailin's destiny may seize her, flinging her in another direction. If this should happen, praise God, since you will have witnessed Her Going Rogue!

Thank you--enjoy the event!

BORDERS
(where bones are broken daily on the rocks below)

--Gerald Schwartz

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222. Aldon Nielsen
Re: CFP: African American Literature and Culture
Wed 25 Nov 2009

The African American Literature and Culture Society invites submissions for abstracts or papers for multiple sessions at this year's ALA in San Francisco, CA. The society will consider papers or panels on any aspects of African American life and letters. Proposals should be sent electronically to William R. Nash, program coordinator ([redacted]). Deadline for submission is 3 January, 2010; notification of acceptance by 30 January 2010.
--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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223. { brad brace }
silent innings + fanboat films
Wed 25 Nov 2009

silent innings are curious little mp4s of a nicaraguan baseball scoreboard made in 2008

fanboat films are short mp4 artworks by brad brace, originally posted on facebook in 2009 -- wild outboard sax music amid shifting layered imagery inspired by florida fanboats and columbia river barge traffic

special bonus collection: matchbook movies from 1984 (small quicktime movies intended for looped-viewing in a corner of your desktop)

over 87 films in all!

http://bbrace.net/
http://bbrace.laughingsquid.net/
[redacted] [paypal donations appreciated!]

http://tinyurl.com/yaw9mwz
http://www.lulu.com/content/digital-video-disc/silent-innings-collection-%2b-fanboat-films/7979020

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224. David Buuck

Two Buuck/BARGE events Dec 5

Wed 25 Nov 2009

I'm involved in two different shows next Sat the 5th - please come out!

1. BARGE will present GROUNDBREAKING - a five hour action/performance in a fenced-off vacant lot on Alabama Street in the Mission, as part of Southern Exposure's "Passive/Aggressive Public Art/Urban Intervention Day". This will take place on the 5th from aprx. 12=5pm or so. Details below and at soex.org.

2. I am contributing the audio tour for EXERCISES IN SEEING, a one night exhibit in the dark at Queens Nails Annex, from 9pm-6am. The audio tour should be available for download online next week, or you can get a mp3 player and/or CD at the show itself. Details at:
http://buuckbarge.wordpress.com/2009/11/25/exercises-in-seeing-qna-dec-5/

hope to see you, or in the case of the latter show, not see you-- David Buuck

---
PASSIVE/AGGRESIVE
Southern Exposure's 2nd Public Art and Urban Intervention Day
JUROR: Jeannene Przyblyski, Dean of Academic Affairs, SFAI
Saturday, December 5, 2009â€š 11am to 5pm
Location: Sites throughout the Mission District
FREE

Selected Public Art/Urban Intervention Artists
Steven Barich
BARGE
Arianna Davalos
Christian Frock presents Invisible Venue
Packard Jennings
SoEx's Youth Advisory Board (YAB)
Chris Treggiari and Jessica Watson
Linda Trunzo
Heather Van Winckl
Victoria Wagner
Jackson Wang

Situate yourself in the public realm for this day of urban interventions and public art projects. The PASSIVE/AGGRESIVE Public Art/Urban Interventions Day presents work by artists using the city as a platform for creativity and expression. A map locating these projects will be available soon at www.soex.org or pick one up at Southern Exposure and start exploring.

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225. Stephen Miller
Re: POETICS Digest - 23 Nov 2009 to 25 Nov 2009 (#2009-248)
Thu 26 Nov 2009

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226. Christophe Casamassima
Emily Carr: Winner of the 1st Annual Furniture Press Poetry Prize
Fri 27 Nov 2009

I'm very proud, and excitied, to announce the winner of the 2009 Furniture Press Poetry Prize:

Emily Carr's manuscript, "directions for flying: right side lower arms raise arms bend knees repeat on left / 23 fits: a young wife's almanac," will be published as a perfect-bound volume (not a chapbook, as was originally intended). It was chosen from a vast pool of fresh work by some great writers. But Emily's book stood out dramatically in its depths, its inter- and outter-actions with appropriation and seemless intertextuality.

I'm quite happy that Emily's book will be the first in our new series of perfect-bound volumes, and each subsequent poetry prize winner will be published in similar fashion.

And look out for an announcement for the 2nd annual prize, which will be hosted by a new judge that exemplifies and practices an aesthetic of deep scrutiny and collaboration.

Look for this title in late winter, in your local bookstores, or order directly through Furniture Press.

Cheers, Emily!

Christophe Casamassima

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Powered By Outblaze

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227. Deborah Poe

December 2nd in Hudson, NY @ Spotty Dog: Deborah Poe, Kate Greenstreet, Anne Gorrick, Lynn Behrendt

Fri 27 Nov 2009

Join us on December 2nd at Spotty Dog at 8PM: Lynn Behrendt, Anne Gorrick, Kate Greenstreet and Deborah Poe.

http://deborahpoe.com/spontaneouslylum_hudson.pdf

Lynn Behrendt is the author of chapbooks The Moon as Chance, Characters, Tinder, and Luminous Flux. Her work can be found online at No Tell Motel, How2, and at her blog lynnbehrendt.blogspot.com. She is co-editor of the Annandale Dream Gazette, a weblog of poets' dreams. A full-length collection of her work is due to be published in 2010 by Lunar Chandelier Press.

Anne Gorrick's poetry has appeared or is forthcoming in such journals as: American Letters and Commentary, Copper Nickel, the Cortland Review, def, Dislocate, eratio, Fence, Filling Station, Gutcult and Hunger Magazine. She also curates the reading series Cadmium Text, featuring innovative writing from in and around New York's Hudson Valley. Her first book, Kyotologic, is available from Shearsman Books.

Kate Greenstreet's second book, The Last 4 Things, is new from Ahsahta Press and includes a DVD of two short films made by the author. Her first book, case sensitive, was published by Ahsahta in 2006. She is also the author of three chapbooks, most recently This is why I hurt you (Lame House Press, 2008). Find her poems in current or forthcoming issues of jubilat, VOLT, Denver Quarterly, Fence and other journals. Visit her online at kickingwind.com.

Deborah Poe is is the author of the poetry collections Elements (Stockport Flats Press 2010)

and Our Parenthetical Ontology (CustomWords 2008). Deborah's writing is forthcoming or has appeared in journals such as Sidebrow, Filter Literary Journal, Ploughshares, Copper Nickel and A Sing Economy. Visit her online at deborahpoe.com.

Spontaneously Luminous is a roving reading series meant to provide space for writers to perform their poetry and prose from west to east coast.

http://www.facebook.com/event.php?eid=164377372256&ref=ts

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228. steve russell
unorthodox vs.innovative poetry
Fri 27 Nov 2009

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corrected a friend recently. Why call poetry that breaks from conventions innovative when it's actually unorthodox. & i nominate EE Cummings as the one poet who was innovative/unorthodox/ and popular as... as a singular poet, perhaps the ONE enlish speaking poet of the 20th century who managed t inovation and was also unorthodox & popular.

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229. Sam Ladkin
Charles Olson - Centenary Conference, Centre for Modern Poetry, University of Kent
Fri 27 Nov 2009

Dear All,

Notice of a conference on Olson, courtesy of David Herd and the University of Kent.

Best,
Sam

Charles Olson 2010

A Centenary Conference

Centre for Modern Poetry, University of Kent

13th – 14th November, 2010

2010 marks the centenary of the birth of the American poet Charles Olson. As poet, critic and theorist, Olson extended the possibilities of modern writing. From Call Me Ishmael to The Maximus Poems he probed the relation between

language, space and community, providing radical resources for the re-imagining of place and politics. Aiming, in Robert Creeley's terms, to hear all that Olson still provokes at the beginning of the Twenty-First Century, this conference seeks to re-assess the scope of his legacy. It will provide an opportunity to consider Olson's value through and across a range of disciplines, with particular attention to be given to his influence on British and European writing. Topics to be addressed could include (but won't be limited to):

- Olson in Europe
- Olson's Britain
- Olson and foreign policy
- The Olsonian University
- Olson's Melville
- Olson and women poets
- Poetry and the polis
- Olson and dance
- Olson and the visual arts
- Olson as theorist
- Spacing, prosody, form
- Olson and geology
- vatic Olson

Proposals for papers (title with 300 word abstract) should be sent to David Herd at [redacted] by 19th March, 2010.

Conference Organizing Committee: Nancy Gaffield, Michael Grant, David Herd, Ben Hickman, Jan Montefiore, Simon Smith, Juha Virtanen.

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230. peter ganick
new-ish blog for experimental literature
Fri 27 Nov 2009

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well, it's happened.* http://pganickz.livejournal.com has ended, only to rise as does a phoenix in a new manifestation at:
http://ex-ex-lit.blogspot.com or *EXPERIENTIAL-EXPERIMENTAL-LITERATURE

*.
---
this new blog will focus on writing that changes one's perception of writing and how writings can be made. *send new texts* to <[redacted]>
.
---
bury the hatchet and send new work to this exciting venue for the latest writings. the old blog will be archived at the ohio state university avant-writing collection. when that is ready there'll be an announcement.
---
if you were to have writing published in the livejournal blog that is yet-to-be-published, please re-send the work.....
*thank you. *peter ganick

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231. CA Conrad
kari's last book BHARAT JIVA
Sat 28 Nov 2009

I've written a little on my love for kari's last book here at PhillySound: http://phillysound.blogspot.com/2009_11_01_archive.html

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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232. Camille Martin
new at Rogue Embryo
Sun 29 Nov 2009

It took me a while to figure it out, but I just installed an email subscription thingy on my blog. I worked so hard on it. Please try it.

New on my blog:

“how many years / without death”: Larry Eigner’s memento mori
Ruins, Henderson Swamp
final act

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

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233. Amanda Earl
Experiment-O Issue 2 now on line
Sun 29 Nov 2009

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featuring
Jamie Bradley
Peter Cicariello
K. S. Ernst
Caroline Gomersall
John C. Goodman
Jeremy Hanson-Finger
Gil McElroy
Christine McNair
Sean Moreland
Dominik Parisien

http://www.experiment-o.com/

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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234. Jonathan Skinner
THEODORE ENSLIN at BATES COLLEGE (11/30)
Sun 29 Nov 2009

LANGUAGE ARTS LIVE presents THEODORE ENSLIN

reading from his work at 7:30 pm on Monday 11/30 in the Skelton Lounge at Bates College (Chase Hall 205, 56 Campus Avenue, Lewiston, ME)

Theodore Enslin has published 118 books of poetry, most recently Then and Now: Selected Poems, 1943-1993 (National Poetry Foundation, 1999) and Nine (National Poetry Foundation, 2004). Enslin's 119th volume, a prose collection, I, Benjamin, A Quasi-Autobiography, is due out from Macpherson & Co. in 2009.

Enslin lives in Milbridge, Maine, where he recently completed a 20-CD series of readings from his work of the past sixty years.

This reading is made possible by support from the Department of English, the Environmental Studies Program, the Humanities Division and the John Tagliabue Fund for Poetry at Bates College.

LANGUAGE ARTS LIVE, FALL 2009
BATES COLLEGE, LEWISTON, MAINE

http://languageartslive.wordpress.com/

All readings free and open to the public

For more information, contact Jonathan Skinner ([redacted] / [redacted]) or Eden Osucha ([redacted] / [redacted])

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235. William Slaughter
Notice: Mudlark
Sun 29 Nov 2009

New and On View: Mudlark Poster No. 84 (2009)

Four Poems by William Reichard

William Reichard is a Saint Paul based writer and editor. He is the author of three collections of poems, most recently This Brightness (Mid-List Press, 2007). His next collection, Sin Eater, will be published by Mid-List Press in 2010.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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236. Jim Andrews
Re: unorthodox vs.innovative poetry
Mon 30 Nov 2009

> *corrected a friend recently. Why call poetry that breaks from conventions innovative when it's actually unorthodox. & i nominate EE Cummings as the one poet who was innovative/unorthodox/ and popular as... as a singular*

> *poet, perhaps the ONE enlish speaking poet of the 20th century who managed t inovation and was also unorthodox & popular.*

whether it's innovative depends on the nature of the breaks from convention. or is there orthodox innovation? if there is, does it matter? innovation necessarily involves breaks with convention or there is merely invention.

ja
http://vispo.com

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237. David Kirschenbaum
The December Podcast, Sean Cole and Me, Free
Mon 30 Nov 2009

Hi all,

In December 2008, as one of our monthly writing projects, my friend, and maybe yours, Sean Cole, co-wrote a poem a day for the month. Some days we took turns writing single lines or stanzas. Other days we each wrote our own poem related to a common theme. Sean recorded us reading all the poems and created a podcast. Below's the link to get a free subscription to the podcast via itunes.

http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880

The December 1st poem is already up, and each day throughout this December you'll get the corresponding date's poem. Happy (almost) December. Enjoy.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
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NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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238. Michael Carr
Succubus Blues by Jim Behrle
Mon 30 Nov 2009

A new chapbook is available by Jim Behrle -- see below.
Michael Carr

---------- Forwarded message ----------
From: Editions Louis Wain <[redacted]>
Date: Mon, Nov 30, 2009 at 11:49 AM
Subject: Succubus Blues by Jim Behrle
To: [redacted]

Editions Louis Wain is pleased to announce the availability of a new chapbook:

Succubus Blues
by Jim Behrle
32 pgs, saddle-stapled
Cover photographs by Ben E. Watkins
$6

For a sample from this book, and to purchase it through Paypal, please visit the site:
http://editionslouiswain.com/books/

Also available from Editions Louis Wain:
- Roseland by Dana Ward
- Necco Face by Michael Carr, Jess Mynes, & Aaron Tieger
- The Collected Typos of Aaron Tieger

Special Offer -- get all four publications for $19, see the above link for details.

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239. Rob McLennan
[[redacted]: Bywords Dec 15 deadline]
Mon 30 Nov 2009

To current and former Ottawa residents, workers and students:

Dec 15, 2009 is the deadline to submit poetry for the January, 2010 issue of Bywords.ca.

Please consult the guidelines on www.bywords.ca then send poems to [redacted].

Thanks to everyone who has submitted poems.

For poetry, literary events, news, links and hard-to-find poetry collections and chapbooks by Ottawa writers, please go to www.bywords.ca .

Amanda Earl
Managing Editor
www.bywords.ca
PO Box 937
Station B
Ottawa,On
K1P 5P9
Tel. [redacted]

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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240. Little Red Leaves

The 4th issue of Little Red Leaves is now online!

Mon 30 Nov 2009

Announcing the newest issue of Little Red Leaves!
http://www.littleredleaves.com/LRL4/4home.html

Featured in this issue is *a festschrift for John Taggart*, edited by Thom Donovan and C.J. Martin, with poems from Theodore Enslin, Pam Rehm, Eléna Rivera, Joel Chace, Kevin Holden, Frank Sherlock, C.J. Martin, and Thom Donovan. Also in this section is a new long poem from John Taggart, "Kitaj Angels," as well as a selected bibliography of works by and about John Taggart, compiled by Robert J. Bertholf.

This issue also includes new video from Jesse Seldess, a pamphlet by David Brazil, and extended selections of new work from Tyrone Williams, Maryrose Larkin, and erica lewis, as well as poetry from Nathan Austin, Tamiko Beyer, Sarah Mangold, Elizabeth Zuba, Carter Smith, Carol Guess, Britta Kallevang, Rob Halpern, Kate Schapira, Lauren Ireland, Margaret Konkol, David Wolach, Anna Elena Eyre, Kate Colby, Alexander Dickow, dawn lonsinger, Richard Owens, Laura Goldstein, JenMarie Davis, and Felicia Shenker.

LRL4 sees the complete redesign of the LRL website, as well as the launch of three new books in our LRL e-editions series:
*Tina Darragh's & Marcella Durand's collaboration, **Deep eco pré*
*Divya Victor's first long player, **SUTURES**
*
*Norma Cole's **Do the Monkey*
*See the ebooks page for further details:
http://www.littleredleaves.com/ebooks/

Enjoy!

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241. Little Red Leaves

Three new titles from LRL e-editions: Darragh/Durand, Victor, and Cole

Mon 30 Nov 2009

LRL e-editions is pleased to announce 3 new titles:

*Tina Darragh's & Marcella Durand's *collaboration, *Deep eco pré (a decade in the making)*
*Divya Victor's *first long player,* **SUTURES**
*
*Norma Cole's **Do the Monkey (reprinted from the Zasterle edition)*

All titles are available as both a free pdf download AND in book form for purchase.

Please see the ebooks page for further details: http://www.littleredleaves.com/ebooks/

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242. Patrick F. Durgin
Poets Theater Previews & Pre-orders
Mon 30 Nov 2009

In the few weeks leading up to the publication of the Kenning Anthology of Poets Theater: 1945-1985, edited by Kevin Killian and David Brazil, a series of "Previews and Supplements" are being posted to the press' website, http://www.facebook.com/l/d3769;www.kenningeditions.com. The first includes otherwise unpublished documents related to Fiona Templeton's "Against Agreement," along with the editors' note on the text culled directly from the anthology. The second, just posted today, includes an alternate opening page or so from the first play in the book, Jack Spicer's "Young Goodman Brown," along with a photographic record of Killian's 2005 production of the piece. More to follow... Pre-orders are available by subscription only--click through to subscription offers on the site.

/The Kenning Anthology of Poets Theater: 1945-1985/, edited by Kevin Killian and David Brazil, is forthcoming in early 2010. Including Killian and Brazil's extensive notes on the plays (even those for which reprint licenses could not be secured) as well as their substantial preface, "Why Poets Theater?", the anthology brings together fugitive texts, classics of the genre, and several unpublished works. Here is the table of contents:

Jack Spicer / /Young Goodman Brown/ (1946)

Charles Olson / /The Fiery Hunt/ (1948)

John Ashbery / /The Heroes /(1950)

V.R. "Bunny" Lang / /At Battle's End: A Verse in the Manner of Noh/ (1952)

James Schuyler / /The Mystery Chef Mystery/ (1953)

Frank O'Hara / /The Houses at Falling Hanging/ (1953)

Russell Atkins / /The Corpse/ (1954)

Gregory Corso / /In This Hung-Up Age/ (1954)

Robert Duncan / /The Origins of Old Son/ (1956)

Helen Adam / /Initiation to the Magic Workshop/ (1957)

James Broughton / /Mission to Gomorrah/ (1958)

Michael McClure / /! The Feast !/ (1960)

Madeline Gleason / /The Dreaming Bed/ (1961)

Diane di Prima / /Rain Fur/ (1961)

Kenneth Koch / /The Construction of Boston/ (1962)

Jackson Mac Low / /The Twin Plays/ (1962)

Lorenzo Thomas / /Two One-Act Plays/ (1964)

Anne Waldman / /The Stoop/ (1964)

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ruth weiss / /m & m/ (1965)

Ron Padgett / /The Kiss Behind the Smile/ (1966)

Hannah Weiner / /RJ (Romeo & Juliet) /(1966)

Lew Welch / /Abner Won't Be Home for Dinner/ (1966)

Barbara Guest / /The Chinese Ghost Restaurant/ (1967)

Sonia Sanchez / /Sister Son/ji/ (1969)

James Keilty / /Jahkh/ (1970)

Joe Brainard / /The Gay Way/ (1972)

Bruce Andrews / /Song No. 3/ (1973)

Keith Waldrop / /The Same Sensation/ (1974)

Rosmarie Waldrop / /Remember Gasoline?/ (1975)

Theresa Hak Kyung Cha / /From Vampyr/ (1976) and /Reveille Dans la Brume/ (1977)

Bob Holman and Bob Rosenthal / /Ted Berrigan's Clear the Range/ (1977)

Steve Benson / /Views of Communist China/ (1977)

Ted Greenwald / /The Coast/ (1978)

Carla Harryman / /Third Man/ (1978)

Ntozake Shange / /Spell #7/ (1979)

Bob Perelman / /The Alps/ (1980)

Kit Robinson / /Collateral /(1981)

Bertolt Brecht & Bob Grenier / from /The Baden-Baden Instructional Play Concerning Understanding /(1981)

Alan Bernheimer / /Particle Arms/ (1982)

Charles Bernstein / /Entitlement /(1982)

Fiona Templeton / /Against Agreement/ (1982)

Stephen Rodefer / /A & C/ (1983)

Johanna Drucker / /Through the Dark End of Daylight /(1984)

Kenward Elmslie / /Quarks Report/ (1984)

Leslie Scalapino / /Leg /(1985)

Nada Gordon / /Distraction /(1985)

Kathy Acker / /The Birth of the Poet/ (1985)

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243. Mathew Timmons

CREDIT Launch! & Conceptual Lit Reading! at Outpost for Contemporary Art Sat Dec 19 from 5-8pm

Mon 30 Nov 2009

CREDIT Launch! & Conceptual Lit Reading! in Los Angeles!
Outpost for Contemporary Art
presented by General Projects <http://generalprojects.blogspot.com/>, Blanc Press <http://blancpress.com/> and Insert Press <http://insertpress.net/>
Saturday December 19, 2009 from 5 p.m. to 8 p.m.
1268 N. Ave 50, Los Angeles, CA 90042 [redacted]

Do you sometimes wonder: "What the heck is Conceptual Writing!?" Some amazing new fad sweeping the nation? Some bland thing a bunch of dudes thought up in a bar as a joke? The new genre of infomercials after the tragic death of Ron Popeil? All this and so much more?!!

After a string of conferences, events, publications, etc--Conceptual Poetry and its Others conference at University of Arizona Poetry Center, May 29-31, 2008; Flarf vs. Conceptual Writing! at The Whitney, April 17, 2009; Conceptual Writing! & Its Environs, The Uferhallen, Berlin, May 1, 2009; a portfolio of Flarf and Conceptual Writing! in Poetry Magazine, July/August, 2009--Conceptual Writing! has arrived in LA, only to find that it's already there!? Los Angeles!? Conceptual Writing!

Discover Conceptual Writing! and so much more as you encounter the Conceptual Writing! of Harold Abramowitz, Joseph Mosconi, Bruna Mori, Vanessa Place, Ara Shirinyan, Brian Kim Stefans, Mathew Timmons and Christine Wertheim at the Conceptual Lit Reading! & CREDIT<http://blancpress.com/>Launch! in Los Angeles! at Outpost for Contemporary Art in Highland Park on
Saturday December 19, 2009 from 5 p.m. to 8 p.m. presented by General Projects <http://generalprojects.blogspot.com/>, Blanc Press<http://blancpress.com/>and Insert Press <http://insertpress.net/>.

Come celebrate the release of Mathew Timmons' CREDIT<http://blancpress.com/>, an 800 page, large format, full color,

hardbound book published by Blanc Press and retailing for $199.99 which the author himself lacks the cash or credit to purchase. Come also to celebrate Conceptual Writing! in Los Angeles! with the wonderful Conceptual Writing! of Harold Abramowitz, Joseph Mosconi, Bruna Mori, Vanessa Place, Ara Shirinyan, Brian Kim Stefans, Mathew Timmons and Christine Wertheim at the CREDIT <http://blancpress.com/>Launch! & Conceptual Lit Reading! in Los Angeles! at Outpost for Contemporary Art in Highland Park on Saturday December 19, 2009 from 5 p.m. to 8 p.m. presented by General Projects<http://generalprojects.blogspot.com/>, Blanc Press <http://blancpress.com/> and Insert Press<http://insertpress.net/>.

For more information about this event, please contact:
[redacted]

Information About the Artists: Harold Abramowitz's books and chapbooks include Not Blessed (forthcoming Les Figues Press), Sin is to Celebration (co-author, House Press), Dear Dearly Departed (Palm Press), Sunday, or A Summer’s Day (PS Books), and Three Column Table (Insert Press). Harold co-edits the short-form literary press eohippus labs. See: eohippus labs <http://www.eohippuslabs.com/> - Three Column Table<http://insertpress.net/index.php?s=books>- Sunday, Or A Summer's Day <http://psbooks.org/index.php?id=7> - Dear Dearly Departed <http://www.palmpress.org/press/index.php?id=39> - Late Night Snack<http://latenightsnacks.blogspot.com/>

Joseph Mosconi co-edits the art & poetry journal Area Sneaks and co-directs the Poetic Research Bureau. He has been mispronouncing words for approximately 30 years.
See: Area Sneaks <http://www.areasneaks.com/> - Triple Canopy<http://canopycanopycanopy.com/2/personal_affects>- fillip <http://fillip.ca/content/i-dream-of-drella> - Poetic Research Bureau<http://www.poeticresearch.com/>-

Bruna Mori's books are Dérive (Meritage Press), Tergiversation (Ahadada Books), and Poetry for Corporations, forthcoming from Insert Press. She recently relocated from downtown L.A. to the Village of La Jolla, where she will be teaching "What Happens When Nothing Happens" at UCSD; she also writes copy for design firms and is Lucien's mom. See: Dérive <http://www.diabooks.org/diabooks/item.m?itemID=24032> - Tergiversation <http://www.ahadadabooks.com/content/view/91/41/> - Drunken Boat<http://www.drunkenboat.com/db8/oulipo/feature-oulipo/essays/mori/noulipo.html> - LA-Lit <http://la-lit.com/writers/la-lit-13-bruna-mori/>

Vanessa Place is a writer, a lawyer, and co-director of Les Figues Press. She is author of Dies: A Sentence (Les Figues Press, 2006), La Medusa (Fiction

Collective 2, 2008), and Notes on Conceptualisms, co-authored with Robert Fitterman (Ugly Duckling Presse, 2009). Her nonfiction book, The Guilt Project: Rape, Morality and Law is forthcoming from Other Press in 2010. Information As Material will be publishing her trilogy: Statement of Facts, Statement of the Case, and Argument. Statement of Facts will also be published in France by éditions è®e, as Exposé des Faits. See: Ugly Duckling Presse<http://www.uglyducklingpresse.org/page-notes.html>- Les Figues <http://www.lesfigues.com/> - Fiction Collective 2<http://fc2.org/place/medusa/reviews.htm>

Ara Shirinyan is the author of four books, most recently Your Country Is Great (Afghanistan–Guyana), from Futurepoem Books, and editor of Make Now Press. He codirects the Poetic Research Bureau and lives in Los Angeles. See: Palm Press <http://www.palmpress.org/press/index.php?id=34> - Insert Press <http://insertpress.net/index.php?s=books> - Futurepoem Books<http://www.futurepoem.com/bookpages/yourcountryisgreat.html>- Poetic Research Bureau <http://www.poeticresearch.com/>

Brian Kim Stefans is a poet and digital artist who moved to Los Angeles last year to take a job at UCLA. His work can be found at www.arras.net. His most recent books of poetry are What Is Said to the Poet Concerning Flowers and Kluge, both of which can be bought at Small Press Distribution (www.spdbooks.org). See: PennSound <http://writing.upenn.edu/pennsound/x/Stefans.html> - The Dreamlife of Letters<http://www.arras.net/RNG/flash/dreamlife/dreamlife_index.html>- Fashionable Noise <http://www.atelos.org/fashionable.htm> - Salt Publishing<http://www.saltpublishing.com/writers/profile.php?recordID=206504>

Mathew Timmons has published prose, poetry and criticism in various places including: P-Queue, Flim Forum, The Physical Poets, Or, eohippus labs, Area Sneaks, Artweek, Artillery, The Magazine, X-TRA and The Encyclopedia Project. A chapbook, Lip Service (Slack Buddha), and an 800 page full color, large-format, hardbound book, CREDIT (Blanc Press), was recently published. His first full-length book, The New Poetics (Les Figues Press) and his micro-book collaboration with Marcus Civin, a particular vocabulary (P S Books) are forthcoming. See: Blanc Press <http://blancpress.com/> - General Projects<http://generalprojects.blogspot.com/>- Insert Press <http://insertpress.net/> - LA-Lit <http://la-lit.com/> - Late Night Snack <http://latenightsnacks.blogspot.com/>

Christine Wertheim is the author of +|'me’S-pace (Les Figues Press) and the editor of Feminniasance (Les Figues Press, 2010). Recent critical work and poetry appears in X-tra, Cabinet, The Quick and the Dead, Drunken Boat,

Tarpaulin Sky and Veer. With Matias Viegener she co-edited the anthologies Seancé and The nOulipian Analects. See: Christine's site <http://christine-wertheim.com/> - +|'me'S-pace<http://www.lesfigues.com/lfp/114/mes-pace>- Feminaissance <http://www.lesfigues.com/lfp/200/feminaissance> - The /n/oulipian Analects<http://www.lesfigues.com/lfp/133/the-_n_oulipian-analects>

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 2009

226 messages · Mon 30 Nov 2009 – Thu 31 Dec 2009

December 2009 closed the decade arguing about conflict — whether criticism must be combat to be serious, and whether poetry might instead be trained toward peace. Two hundred and twenty-six messages moved through the list, and its year-end currents ran between two opposed temperaments: the one that prized the savage review as a mark of rigor, and the one that wanted the classroom and the poem turned toward reconciliation. It was a fitting argument to end on, the room split between the fist and the open hand.

The largest thread defended the bad review as a duty. Prompted by an essay on the necessity of bad reviews, the room debated whether harshness is a critic's honesty or merely his aggression — and one member pushed back hard against the whole macho premise, asking plainly, *"Why is hard inherently better than soft? Why must rigor be expressed in terms of conflict?"* It was a question aimed at the deepest reflex of the list's own culture, the long habit of treating combat as the proof of seriousness and gentleness as a failure of nerve.

The counter-argument arrived as a curriculum. A pair of threads took up peace literature — the poems and courses that treat war's alternative as a subject worth teaching — the room asking whether literature might be organized around reconciliation rather than the endless agon it usually stages. In a decade defined by two wars and a thousand flame wars, the proposal to teach peace was quietly radical: an art, and a pedagogy, built on something other than conflict.

Between them ran the month's smaller craft talk, threads on technique and the line break, the difference between a break and a space, the art game and the citation traded from the list's own archive — the room tending its tools at the year's end, teaching itself its own trade one small question at a time. But the real argument was temperamental, and old: whether the poem and the review earn their weight by wounding or by mending, whether rigor is a kind of violence or a kind of care, and whether a decade that had prized the cut above the caress had gotten the balance wrong all along.

I have set December down exactly as the archive delivered it — the necessity of the bad review, the sharp question of why rigor must mean conflict, and the case for a literature of peace — because it was the month the list closed a combative decade by asking whether it had to have been so combative at all. A room that will spend its year-end wondering aloud why hard is assumed better than soft, and

whether the art might be pointed toward reconciliation instead of the fight, is a room beginning, however tentatively, to doubt its own oldest reflex — that the proof of taking poetry seriously is how hard you are willing to hit.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 226 in all.

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184. CA Conrad — our war

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185. Eric Hoffman — Vic Chesnutt donation page
186. julia bloch — MLA Off-Site Reading, 12/29, 7pm, Philadelphia

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187. Jerome Rothenberg — Hiromi Ito & Others
188. nieuwland jeroen — Men of Words: docu about Yemenese cassette-poetry

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190. Jeffrey Side — Re: our war
191. Jim Andrews — City of the Mind
192. Camille Martin — new at Rogue Embryo
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195. Mairead Byrne — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
196. Maria Damon — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
197. Maria Damon — wieners permissions
198. Alison Croggon — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
199. Paul Nelson — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
200. Herb Levy — Re: our war

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202. steve russell — Bill Knott's Prose Blog
203. CA Conrad — Re: our war
204. CA Conrad — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
205. Brian Stefans — Los Angeles Poetry PDFs
206. Sarah Sarai — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

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207. Chris Jones — Re: Art games
208. steve dalachinsky — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist On...
209. Maria Damon — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
210. Jeffrey Side — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

211. Allan Revich — Re: our war
212. Jim Andrews — Re: Art games
213. Catherine Daly — Re: Los Angeles Poetry PDFs
214. Adam Fieled — Kent Johnson on Negative Reviews
215. Poetry Project — New Year's Day at The Poetry Project!
216. Charles Bernstein — Selected Robin Blaser poems from The Holy Forest
217. Ruth Lepson — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

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218. Murat Nemet-Nejat — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist On…
219. David-Baptiste Chirot — Edgar Allan Poe & Negative Reviews
220. Murat Nemet-Nejat — Re: Art games
221. Maria Damon — jim dunn contact info?
222. jared schickling — 'On the Necessity of Bad Reviews,' Johnson's Mayday reviews forum, and t…
223. Paul Nelson — Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
224. Catherine Daly — Re: Edgar Allan Poe & Negative Reviews
225. Jim Andrews — Re: Art games
226. Joel Weishaus — "The Gateless Gate" Pages 45-46

1. Al Filreis
PoemTalk #26 - Vachel Lindsay
Mon 30 Nov 2009

Today we are releasing PoemTalk episode #26, a discussion of Vachel Lindsay's "The Congo" (part one) with Aldon Neilsen, Michelle Taransky and Charles Bernstein:

http://www.poemtalk.org

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp

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2. steve russell
Re: unorthodox vs.innovative poetry
Mon 30 Nov 2009

not sure where the written word can go without some assistance. visual poetry/the whole computer generated thing. I'm not so sure that the word is 53 years behind, but it is inherently conservative in some respects.

the word is always character driven, even poetry: character in poetry is the voice or the persona, the mask of any given speaker. the eye & the ear are promiscious. the word chains one to the page.

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Mon, November 30, 2009 2:50:24 AM
Subject: Re: unorthodox vs.innovative poetry

> *corrected a friend recently. Why call poetry that breaks from conventions innovative when it's actually unorthodox. & i nominate EE Cummings as the one poet who was innovative/unorthodox/ and popular as... as a singular poet, perhaps the ONE enlish speaking poet of the 20th century who managed t inovation and was also unorthodox & popular.*

whether it's innovative depends on the nature of the breaks from convention. or is there orthodox innovation? if there is, does it matter? innovation necessarily involves breaks with convention or there is merely invention.

ja
http://vispo.com

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3. steve russell
Re: orthodox innovation
Tue 1 Dec 2009

---

perhaps in any school of thought, any particular mannerism, there's orthodox innovation. People are still toying around with pop art. Maybe alien abduction folk have discovered something truely new.

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4. Ian Randall Wilson
New Poetry Chapbooks
Tue 1 Dec 2009

New poetry chapbooks from Steve Orlen and Dean Young.
http://www.hollyridgepress.com/chapseries.htm
Ian Wilson
Hollyridge Press

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5. Rob McLennan
an interview with me
Tue 1 Dec 2009

---

on recent fiction & non-fiction projects, conducted by Kingston author Susan Olding;

http://susanolding.com/site/an-interview-with-rob-mclennan/

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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6. Laura Hinton
REMINDER: Jayne Cortez reading in NYC Wednesday, Dec. 2
Tue 1 Dec 2009

REMINDER ....

> *InterRUPTions*
>
> **An Experimental Writers Series**
>
> *will be hosting a reading by*
>
> **Jayne Cortez**
>
> **Wednesday, Dec. 2, 2009**
>
> **7 p.m.**
>
> *Room 6/316 (The Rifkind Room)*
>
> *The City College of New York*
>
> *North Academic Complex (NAC)**
>
> *137th St. and Amsterdam Ave.*
>
> **New York City**
>
> **Jayne Cortez* is the author of twelve books of poetry and performer of her poems with music on nine recordings. Her voice is celebrated for its political dynamic, innovations in lyricism, and visceral sound. She is recipient of several awards including the Arts International and the National Endowment for the Arts. Her most recent books include *The Beautiful Book* (Bola Press 2007) and *On The Imperial Highway* (2009). Her latest CDs with the Fire-spitter Band are "Find Your Own Voice" and "Borders of Disorderly Time." She is co/founder and president of the Organization of Women Writers of Africa, Inc., and can be seen on screen in the films *Women In Jazz* *and Poetry In Motion*.*
>
> ** **
>
> **The InterRUPTions series is free and open to the public. Q & A with author follows the reading. Refreshments will be served.**
>
> ---
>
> **This event is funded in part by Poets & Writers, Inc. through a grant it*

> *has received from Poets & Writers, Inc. It is sponsored by the Department of English at the City College of New York and the CCNY Rifkind Center. For information on the InterRUPTions reading series, contact CCNY Professor Laura Hinton:* [redacted]. *
>
> ---
>
> *** DIRECTIONS to CCNY: In Manhattan, take the 1/9 subway line to 137thStreet. Walk up the hill to Amsterdam Avenue. Enter the NAC Building at the Amsterdam level's south entrance. Inform security personnel at the door you are attending the poetry reading, and take the escalator to the 6thFloor.*

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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7. Susan Webster Schultz

Tinfish Pre-Publication Sale

Tue 1 Dec 2009

Tinfish Press is pleased to announce forthcoming publication of two wonderful books,
Kaia Sand's _Remember to Wave_ and Elizabeth Soto's _Eulogies_.

Please find details about the books and the deals here:
http://tinfisheditor.blogspot.com/2009/11/tinfish-pre-publication-sale-please.html

While you're there, check out other posts on the Tinfish Editor Blog.

Tinfish books make excellent holiday gifts.

aloha, Susan

--
Susan M. Schultz

Editor, Tinfish Press
www.tinfishpress.com
http://tinfisheditor.blogspot.com

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8. Obododimma Oha

Fwd: [Ederi] Fogged Clarity, December 2009 Issue

Tue 1 Dec 2009

Fogged Clarity <http://foggedclarity.com/>, December 2009 published. - Hide quoted text -

www.foggedclarity.com

In perhaps our finest issue yet, poet Bob Holman joins me to discuss the state of the medium he loves, we stream Olivia Broadfield's electro-pop debut *Eyes Wide Open*, Terry Sanville and J. Andersen share powerful new fiction, Scott Hightower reviews Randall Mann, poet Andrew De Haan strikes poignant chords, Ivan Suta photographs ghosts, healer Simon Bresler saves a life, and much more.

--
Executive Editor, "Fogged Clarity"
www.foggedclarity.com

Ben Evans

__._,_.___

__,_._,___

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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9. CA Conrad
(Jim Brodey) CONFETTI ALLEGIANCE
Tue 1 Dec 2009

(Soma)tic Poetry #36: CONFETTI ALLEGIANCE

http://somaticpoetryexercises.blogspot.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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10. Adam Fieled
PFS Post: Jeffrey Side on Visual Poetry
Tue 1 Dec 2009

Jeffrey Side's new essay, "The Semantic Limitations of Visual Poetry," is on PFS Post:

http://www.artrecess.blogspot.com

Enjoy, and happy holidays.

Adam Fieled

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11. Samuel Wharton
sawbuck 3.4, winter 2009/2010
Tue 1 Dec 2009

---

friends!

another season has rolled around & with it comes a new issue of Sawbuck<http://www.sawbuckpoetry.blogspot.com/>featuring this amazing cast of characters:

Allan Peterson
Becca Klaver
Daniel Borzutsky
George Kalamaras
Ian Ganassi
Kathleen Rooney
Lisa Ciccarello
Martha Silano
Robert Lietz
Sandy Longhorn

please come on over & enjoy! <http://www.sawbuckpoetry.blogspot.com/>

cheerily
~samuel wharton, editor

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12. Jim Andrews
A new dbCinema series
Tue 1 Dec 2009

GUESS THE HALLUCINATION
http://vispo.com/dbcinema/angkorwat

I've been developing the text nib in dbCinema, the graphic synthesizer/langu(im)age processor I'm writing. And produced the above series of 256 images (1100x900) with it.

For five revelations per second, can you tell me the search term used to fetch the pictures from the Internet used in this series?

I also wrote an essay on related matters that appears at the above URL. A sample from it:

"William S. Burroughs observed that cutting up cutups didn't seem to work as well as doing cutups of more intelligible material. The reason why is not far to seek. Cutups normally operate around the level of the phrase. The level/length of the phrase can be associated with a higher level of semantic intelligibility than a level/length/string half the size. Consequently, the semantic intelligibility of cutups of cutups should normally be about half that of cutups of more intelligible material.

This logic suggests that collage/montage/cutup techniques can be analyzed, in this case, somewhat quantitatively in terms of intelligibility vs unintelligibility or, in the case of dbCinema, representation vs abstraction, as well as intelligibility vs unintelligibility. Only here we are dealing with the semantics of images rather than of natural language..."

ja

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13. Doug Holder
Residency in the Asylum: Poets at McLean Hospital
Wed 2 Dec 2009

Doug Holder to teach: Residencies at the Asylum: Poets at McLean Hospital / Newton Community Education / Starting Jan 12, 2010

http://poetsattheasylum.blogspot.com

To register for "...Poets at McLean Hospital" contact:

Newton Community Education http://newtoncommunityed.org

360 Lowell Ave
Newton, MA 02460-1831
[redacted]

McLean Hospital (Belmont, Mass.) is known as a top shelf psychiatric hospital with Harvard faculty psychiatrists, groundbreaking research, etc... But it also has been a residency of sorts for poets such as Sylvia Plath, Robert Lowell, and Anne Sexton. Poet Doug Holder worked at McLean Hospital for 27 years and ran poetry groups for patients for over a decade. He has interviewed the social worker for Plath and Sexton as well as the manager of Anne Sexton's rock band, he wrote an introduction to Lowell's classic poem about the hospital "Waking In the Blue" for Robert Pinsky's anthology "America's Favorite Poems", he was interviewed by Boston Globe columnist Alex Beam for material for his controversial book "Gracefully Insane" and has talked to many others who provided a trove of anecdotes about these renowned and tragic poets. In this course we will cover McLean Hospital as a muse for their poetry, and the experience of these poets in the "Asylum."

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14. amy king

I will not go gently into that good night -- "The Weenie Roast – Ingredients? Not How Long, But What's in It..."

Wed 2 Dec 2009

Please donâ€™t take another long drag on your ciggie and nonchalantly claim that the editors of Publisherâ€™s Weekly didnâ€™t know they were selecting books solely by men for their Top 10 Best Books of 2009. I will hurl dragon fire and burn your little house of cards down. One need only peruse the â€œbrief reviewsâ€ of each book selected to understand that no conscious being, sucking smoke or drinking coffee, could have been under the misperception that these books were not male-driven â€" the subject matter of each top ten book is undoubtedly male-centered, save the one collection of short stories. The content of each book is pure masculine mode (mostly written by men, though women write for purely male interests infrequently): adventure, problem solving through violence, the sole focus of traditionally-defined masculine protagonists and their exploits, etc. Not only does this list avoid celebrating and promoting womenâ€™s stories and modes of being, thinking and exploration, but it doesnâ€™t offer any alternative male narratives that veer from the business-as-usual masculine concerns of war, adventure, and typical

exploits such as whoâ€™s shagging whom or who discovered what element before the other guy did. And while this list is only one, it is indicative of a whole history that excludes, tokenizes, and downplays womenâ€™s writing.

â€œBut itâ€™s just a list of books!â€ --Continued here: http://amyking.wordpress.com/2009/12/02/the-weenie-roast-â€“-ingredients-not-how-long-but-whatâ€™s-in-itâ€¦/

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

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15. Mary Kasimor
a peace literature class
Wed 2 Dec 2009

I teach a war literature class, and now I am thinking that a peace literature class would be good. (My war lit. is actually an anti-war lit. class.) I am trying to think of literature and films that somehow look at peace. Martin Luther King and Thoreau come to mind. I am not thinking about peace as only an absence of war, but I also want to think about civil disobedience and conflict resolution, or any other way that peace can be considered. A woman's perspective would be wonderful.

Does anyone have any ideas--poetry would be grand, too, although my students struggle with poetry.

Thank you for any ideas that you may have.

Mary Kasimor

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16. Sara Wintz
SEGUE Reading Series = Ariana Reines + Corina Copp !!
Wed 2 Dec 2009

SEGUE READING SERIES @ THE BOWERY POETRY CLUB
kicks back into gear this weekend with:

ARIANA REINES +
CORINA COPP

ARIANA REINES is the author of *The Cow *and* Coeur de Lion.* Her first play, Telephone, ran last February at the Cherry Lane Theatre.

CORINA COPP is the author of the* e-book Carpeted,* and chapbooks *Play Air*and *Sometimes* Inspired by Marguerite. A staged reading of her performance text, “OK” was produced in 2008 by Theatreworks, and her play “A Week of Kindness” appeared in the 2007 Tiny Theater Festival. She is the editor of *The Poetry Project Newsletter.*

Saturday, December 5th
4-6 PM
at The Bowery Poetry Club
308 Bowery, just north of Houston
$6 admission goes to readers

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

Dec/Jan Segue Readings are curated by Thom Donovan and Sara Wintz.

UP NEXT:
December 12 Alan Bernheimer + Danny Snelson
December 19 Fiona Templeton + M. Mara Ann
January 9 Judith Goldman + Adam Pendleton
January 16 *Mónica de la Torre* + Fred Moten
January 23 Bruce Boone + Rob Halpern
January 30 David Larsen + Samantha Gile

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17. Murat Nemet-Nejat
Re: A new dbCinema series
Wed 2 Dec 2009

Dear Jim,

I have watched Guess the Hallucination series. I had spent a number of days at Angkor Wat region two years ago, the place from parts of which all the images in GTH series seem to be taken. Perhaps more than anything else this series crystalised for me the reasons for my deep dissatisfaction with works which essentially collages images or words lifted/gleaned from the internet. There is such an abyss between GTH and the physical experience of the place -the heat, the arduous walk in multiple days it takes to see the temples, the clash between Hindu and Buddhist ideologies embodied in the carvings and statues in them, the political and historical rootedness of these images, the stunning realization that the Buddha "smile" one is familiar with is arrived at by a slight "tweaking" through a period of about two hundred years of the "frown" in Vishna's face, both its ideological rival and ancestor, the spectacle of the continuous

juxtaposition of art of great beauty with ruins, crumbling walls, protruding tree trunks through windows, occasionally truncated, gigantic Buddha statues, all making me think of Walter Benjamin's "Naples" and *The Arcades Project*, lovely, green stagnant water covered with leaves. The continuous disbelief, as one is walking in the area, that such a space -a space of dreams as a thread of time- could have a physical existence, as if being told Santa Claus really existed and finding it is true. The hallucinatory power of Angkor Wat is multiple times greater than the one achieved through the maniplulation of internet images in Gues the Hallucination. The former requires a walk through often unbearable heat, over irregular bouldered paths, one to become a "flaneur" going through concrete time in the absorption of things. What one has in GTH, it seems to me, is the reverse, a shuffling of flat replicas, at high speed, drawing attention to its own "artistry," the "art" or the "literature" it is creating.

I can understand very well the power of the act/gesture which puts a moustache on Leonardo's Mona Lisa or defaces it by slashing it -temples in Angkor Wat are replete with defaced images of Vishna which occurred when a Buddhist king took over the temple.- But to put a moustache on a reproduction of Leonardo's Mona Lisa is something else. It has to me a touch of the ridiculous or perhaps, if the awareness of this ridiculousness is present, it may become a piece of conceptual art...

Ciao,

Murat

On Tue, Dec 1, 2009 at 6:36 PM, Jim Andrews <[redacted]> wrote:

> *GUESS THE HALLUCINATION*
> *http://vispo.com/dbcinema/angkorwat*
>
> *I've been developing the text nib in dbCinema, the graphic synthesizer/langu(im)age processor I'm writing. And produced the above series of 256 images (1100x900) with it.*
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>
> *ja*

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18. CA Conrad
This is NOT a complicated issue, you're either for war or against it.
Wed 2 Dec 2009

This is NOT a complicated issue, you're either for war or against it.

THIS IS FOR GAY AND STRAIGHT PEOPLE! "GAYS AGAINST GAYS IN THE MILITARY"

You can find the way to the online petition of demands which will be shown to LGBT community leaders and media by going here: http://invasionanniversary.blogspot.com

From Philadelphia, where a new, more beautiful revolution is in store!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

19. Murat Nemet-Nejat
Re: A new dbCinema series
Wed 2 Dec 2009

Alice finally said to the Queen, "you are just a pack of cards."

Ciao,

Murat

On Wed, Dec 2, 2009 at 12:58 PM, Murat Nemet-Nejat <[redacted]>wrote:

> *Dear Jim,*
>
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>
> *ja*

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20. Rob McLennan
[[redacted]: New Journal]
Wed 2 Dec 2009

Ryga: A Journal of Provocations, a quarterly dedicated to honouring the leg= acy of one of Canada's greatest playwrights, is seeking prose, poetry, play= s and artwork for upcoming issues. Details may be found at www.ryga.ca/jour= nal.html<http://www.ryga.ca/journal.html> and questions can be emailed to s= [redacted]<mailto:[redacted]>

Thanks,

Sean Johnston
Editor, Ryga

Dept. of English
Okanagan College

7000 College Way
Vernon, BC V1B 2N5
Tel: [redacted] (ext. 4672)
Toll Free: [redacted] (ext. 4672)

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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21. steve russell

Re: Residency in the Asylum: Poets at McLean Hospital

Wed 2 Dec 2009

---

a text of possible interest for the course: Surviving Literay Suicide by Jeffrey Berman.
& the book begins with a quote from Frank Zappa:
I think we ought to read only the kind of books that wound and stab us. If the book we're reading doesn't wake us up with a blow on the head, whaat are we reading for? So that it will make us happy, as you write? Good Lord, we would be happy precisely if we had no books, and the kind of books that make us happy are the kind we could write ourselves if we had to.But we need the books that affect us like a disaster, that grieve us deeply, like the death of someone we love more than ourselves, like being banished into forests far from everyone, like a suicide. A book must be the axe for the frozen sea inside us.

_____
From: Doug Holder <[redacted]>
To: [redacted]
Sent: Tue, December 1, 2009 9:14:20 PM
Subject: Residency in the Asylum: Poets at McLean Hospital

Doug Holder to teach: Residencies at the Asylum: Poets at McLean Hospital / Newton Community Education / Starting Jan 12, 2010

http://poetsattheasylum.blogspot.com

To register for "...Poets at McLean Hospital" contact:

Newton Community Education http://newtoncommunityed.org

360 Lowell Ave
Newton, MA 02460-1831
[redacted]

McLean Hospital (Belmont, Mass.) is known as a top shelf psychiatric hospital with Harvard faculty psychiatrists, groundbreaking research, etc... But it also has been a residency of sorts for poets such as Sylvia Plath, Robert Lowell, and Anne Sexton. Poet Doug Holder worked at McLean Hospital for 27 years and ran poetry groups for patients for over a decade. He has interviewed the social worker for Plath and Sexton as well as the manager of Anne Sexton's rock band, he wrote an introduction to Lowell's classic poem about the hospital "Waking In the Blue" for Robert Pinsky's anthology "America's Favorite Poems", he was interviewed by Boston Globe columnist Alex Beam for material for his controversial book "Gracefully Insane" and has talked to many others who provided a trove of anecdotes about these renowned and tragic poets. In this course we will cover McLean Hospital as a muse for their poetry, and the experience of these poets in the "Asylum."

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22. steve russell

Fw: Residency in the Asylum: Poets at McLean Hospital

Wed 2 Dec 2009

---

ughhhh, correction: Franz Kafka.

----- Forwarded Message ----
From: steve russell <[redacted]>
To: "Poetics List (UPenn, UB)" <[redacted]>
Sent: Wed, December 2, 2009 3:43:46 PM
Subject: Re: Residency in the Asylum: Poets at McLean Hospital

a text of possible interest for the course: Surviving Literay Suicide by Jeffrey Berman.
& the book begins with a quote from Frank Zappa:
I think we ought to read only the kind of books that wound and stab us. If the book we're reading doesn't wake us up with a blow on the head, whaat are we reading for? So that it will make us happy, as you write? Good Lord, we would be happy precisely if we had no books, and the kind of books that make us happy are the kind we could write ourselves if we had to.But we need the books that affect us like a disaster, that grieve us deeply, like the death of someone we love more than ourselves, like being banished into forests far from everyone, like a suicide. A book must be the axe for the frozen sea inside us.

_____
From: Doug Holder <[redacted]>
To: [redacted]

Sent: Tue, December 1, 2009 9:14:20 PM
Subject: Residency in the Asylum: Poets at McLean Hospital

Doug Holder to teach: Residencies at the Asylum: Poets at McLean Hospital / Newton Community Education / Starting Jan 12, 2010

http://poetsattheasylum.blogspot.com

To register for "...Poets at McLean Hospital" contact:

Newton Community Education http://newtoncommunityed.org

360 Lowell Ave
Newton, MA 02460-1831
[redacted]

McLean Hospital (Belmont, Mass.) is known as a top shelf psychiatric hospital with Harvard faculty psychiatrists, groundbreaking research, etc... But it also has been a residency of sorts for poets such as Sylvia Plath, Robert Lowell, and Anne Sexton. Poet Doug Holder worked at McLean Hospital for 27 years and ran poetry groups for patients for over a decade. He has interviewed the social worker for Plath and Sexton as well as the manager of Anne Sexton's rock band, he wrote an introduction to Lowell's classic poem about the hospital "Waking In the Blue" for Robert Pinsky's anthology "America's Favorite Poems", he was interviewed by Boston Globe columnist Alex Beam for material for his controversial book "Gracefully Insane" and has talked to many others who provided a trove of anecdotes about these renowned and tragic poets. In this course we will cover McLean Hospital as a muse for their poetry, and the experience of these poets in the "Asylum."

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23. John Tranter
Announcing Jacket 39
Thu 3 Dec 2009

Announcing Jacket 38 -- Late 2009:

http://jacketmagazine.com/38/index.shtml

Jonathan Williams -- Niedecker -- H.D. -- Blaser --
Dorn -- Geoffrey Hill -- Bei Dao

A free internet literary magazine --

Interviews -- Reviews -- Articles -- Poems

Editor: John Tranter :::::: Associate Editor: Pam Brown

Writers previously published in Jacket (only) may submit material. We only have time to read for Jacket in June, July and January: please don't send material out of season.

"You were talking of continuing fashions and of course you see these periods come and go. If you lived through the Leavis era, you'd know what it was like for a whole doctrine of literature to be created, defended and lost. There are very few Leavisites now, as you know. There was a time when every grammar school had a Leavisite English master." -- Frank Kermode, 2009, in conversation with Tom Bailey, in The Literateur

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[>>>] Cralan: I Once Met

[>>>] Graham Foust: Resisting Print: Jack Spicer's Lecturature

[>>>] Gloria Frym: Lorine Niedecker's Plain (Language)

[>>>] Matthew Gagnon: Carmen Perpetuum: Robin Blaser's Continuous Song

[>>>] Genevieve Kaplan: How we read Caroline Bergvall's "Via" and Why we should care

[>>>] Travis Macdonald: A Brief History of Erasure Poetics

[>>>] Dipti Saravanamuttu: Some Aspects of the Tetragrammaton: on Geoffrey Hill

[>>>] Kyle Waugh: "You Are Sometimes in the Trance of What Is Beyond You": Upheaval, Incantation and Ed Dorn in the Summer of 1968

========== Reviews

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[>>>] Anne Blonstein: "Correspondence with Nobody", reviewed by Maria Damon

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[>>>] Michael Boughn: "22 Skidoo/Sub Transactions", reviewed by Patrick James Dunagan

[>>>] David Buuck: "The Shunt", reviewed by Stan Apps

[>>>] Johan de Wit: "Up To You Munro", reviewed by Will Rowe

[>>>] Dolores Dorantes: sexoPURO sexoVELOZ / Septiembre: A Bilingual Edition of Books Two and Three of "Dolores Dorantes;" Translated by Jen Hofer, reviewed by Christopher Winks

[>>>] Ulla E. Dydo, with William Rice: "Gertrude Stein: The Language That Rises, 1923-1934", reviewed by Logan Esdale

[>>>] Lawrence Giffin: "Get the F### Back Into That Burning Plane", reviewed by Stan Apps

[>>>] Mary Kasimor: "Silk String Arias", reviewed by Robert Zamsky

[>>>] Yusef Komunyakaa: "Warhorses", Reviewed by Brett Strickland

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[>>>] Rachel Loden: "Dick of the Dead", reviewed by Tad Richards

[>>>] Joseph Massey: "Areas of Fog", reviewed by Rob Stanton

[>>>] Ian Seed: "Anonymous Intruder", reviewed by: Virginia Konchan

[>>>] Rodrigo Toscano: "Collapsible Poetics Theater", reviewed by Natalie Knight

[>>>] Sara Veglahn, "Another Random Heart", reviewed by Sophie Sills

[>>>] Eliot Weinberger: "Oranges and Peanuts for Sale", reviewed by Jeffrey Errington

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[>>>] Bei Dao: Four poems; Translated by Clayton Eshleman and Lucas Klein

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[>>>] Rachel Blau DuPlessis: Draft 98: Canzone

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[>>>] Liam Ferney: Two poems: Triumph of Will / Push Kick Dreaming

[>>>] Jason Harmon: Alette

[>>>] Cynthia Hogue: Ars Cora

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[>>>] Virginia Konchan: Two poems

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[>>>] Eric Mottram: An Introduction: "Stay In and Use Both Hands"

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[This feature will be complete in late December 2009.]

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[>>>] H.D. Feature: Editor's Introduction: H.D. and the Image by Kristina Marie Darling

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==========

John Tranter:
39 Short Street, Balmain 2041, Australia

http://johntranter.com/
http://jacketmagazine.com/

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24. steve russell

Re: I will not go gently into that good night -- "The Weenie Roast – Ingredients? Not How Long, But What's in It..."

Thu 3 Dec 2009

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in a flash of breathtaking, mindboggling, totally awesome insight, Amy, i present the perfect male author: the (very sad), but late, Spalding Gray.

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Wed, December 2, 2009 7:34:51 AM
Subject: I will not go gently into that good night -- "The Weenie Roast â€“ Ingredients? Not How Long, But Whatâ€™s in Itâ€¦"

Please donâ€™t take another long drag on your ciggie and nonchalantly claim that the editors of Publisherâ€™s Weekly didnâ€™t know they were selecting books solely by men for their Top 10 Best Books of 2009. I will hurl dragon fire and burn your little house of cards down. One need only peruse the â€œbrief reviewsâ€ of each book selected to understand that no conscious being, sucking smoke or drinking coffee, could have been under the misperception that these books were not male-driven â€" the subject matter of each top ten book is undoubtedly male-centered, save the one collection of short stories. The content of each book is pure masculine mode (mostly written by men, though women write for purely male interests infrequently): adventure, problem solving through violence, the sole focus of traditionally-defined masculine protagonists and their exploits, etc. Not only does this list avoid celebrating and promoting womenâ€™s stories and modes of being, thinking and exploration, but it doesnâ€™t offer any alternative male narratives that veer from the business-as-usual masculine concerns of war, adventure, and typical exploits such as whoâ€™s shagging whom or who discovered what element before the other guy did. And while this list is only one, it is indicative of a whole history that excludes, tokenizes, and downplays womenâ€™s writing.

â€œBut itâ€™s just a list of books!â€ --Continued here: http://amyking.wordpress.com/2009/12/02/the-weenie-roast-â€"-ingredients-not-how-long-but-whatâ€™s-in-itâ€¦/

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

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25. UbuWeb
Publishing The Unpublishable, 1-50
Thu 3 Dec 2009

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http://www.ubu.com/ubu/unpub.html
Publishing The Unpublishable, 1-50

http://www.ubu.com/ubu/unpub.html

What constitutes an unpublishable work? It could be many things: too long, too experimental, too dull; too exciting; it could be a work of juvenilia or a style you've long since discarded; it could be a work that falls far outside the range of what you're best known for; it could be a guilty pleasure or it could simply be that the world judges it to be awful, but you think is quite good. We've all got a folder full of things that would otherwise never see the light of day.

Invited authors were invited to ponder to that question. The works found here are their responses, ranging from an 1018-page manuscript (unpublishable due to its length) to a volume of romantic high school poems written by a now-respected innovative poet. You get the idea.

The web is a perfect place to test the limits of unpublishability. With no printing, design or distribution costs, we are free to explore that which would never have been feasible, economically and aesthetically. While this exercise began as an exploration and provocation, the resultant texts are unusually rich; what we once considered to be our trash may, after all, turn out to be our greatest treasure.

The series will conclude when the 100th manuscript is published.

Works by Joachim Georg Schmitt, Franck Leibovici, Christian Bjoljahn & Martin Johs. Møller, Anna Gray & Ryan Wilson Paulsen, Ryan Trecartin, Erik Belgum, Hans Ulrich Obrist & Rirkrit Tiravanija, Dana Teen Lomax, Vanessa Place, Vincent Katz, Stephen McLauglin, Vladimir Zykov, Gregory Laynor, James Carpenter, Dannielle Tegeder, Mark Peters, Mairéad Byrne, Barry Schwabsky, Eleanor Brown, Derek Beaulieu, Elisabeth S. Clark, Alan Licht, Kenneth Goldsmith, Raphael Rubinstein, Michael Coffey, Charles Bernstein, Eiríkur Örn Nordahl, Stephen Ratcliffe, Ara Shirinyan, Tom Johnson, Christian Bök, Jon Cotner & Andy Fitch, Jeremy Sigler, Mónica de la Torre, Tan Lin, Michael Scharf, Mary Jo Bang, Brian J. Davis, Brian Kim Stefans, Tim Davis, George Kuchar, Jamba Dunn, Peter Manson, Craig Dworkin, Simon Morris, Kimberly J. Rosenfield, Stephen Dirle, Claude Closky, Doug Nufer, Robert Fitterman and Bruce Andrews.

UbuWeb
http://ubu.com

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26. Maria Damon
Re: a peace literature class
Thu 3 Dec 2009

Thoreau, Thich Nhat Hanh, Sister Chan Khong.

Mary Kasimor wrote:
> I teach a war literature class, and now I am thinking that a peace literature class would be good. (My war lit. is actually an anti-war lit. class.) I am trying to think of literature and films that somehow look at peace. Martin Luther King and Thoreau come to mind. I am not thinking about peace as only an absence of war, but I also want to think about civil disobedience and conflict resolution, or any other way that peace can be considered. A woman's perspective would be wonderful.
>
> Does anyone have any ideas--poetry would be grand, too, although my students struggle with poetry.
>
> Thank you for any ideas that you may have.
>
> Mary Kasimor
>
>
>
>
>

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27. Aldon Nielsen
CFP: African American Literature and Culture
Thu 3 Dec 2009

The African American Literature and Culture Society invites submissions for abstracts or papers for multiple sessions at this year's ALA in San Francisco, CA. The society will consider papers or panels on any aspects of African American life and letters. Proposals should be sent electronically to William R. Nash, program coordinator ([redacted]). Deadline for submission is 3 January, 2010; notification of acceptance by 30 January 2010.

--
Aldon L. Nielsen
Kelly Professor of American Literature

The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

28. Peter Quartermain

Re: a peace literature class

Thu 3 Dec 2009

Kass Fleisher's Talking Out of School (Dalkey Archive) might (in its second section, "Tiers") give you some ideas. It's a good book, great narrative.

As for the idea of "Peace Literature", I dunno. Robert Duncan's "Man's Fulfilment In Order and Strife"? In Caterpillar 8-9 (1969) and in his Fictive Certainties (1985)

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Mary Kasimor
Sent: 02 December 2009 08:10 AM
To: [redacted]
Subject: a peace literature class

I teach a war literature class, and now I am thinking that a peace literature class would be good. (My war lit. is actually an anti-war lit. class.) I am trying to think of literature and films that somehow look at peace. Martin Luther King and Thoreau come to mind. I am not thinking about peace as only an absence of war, but I also want to think about civil disobedience and conflict resolution, or

any other way that peace can be considered. A woman's perspective would be wonderful.

Does anyone have any ideas--poetry would be grand, too, although my students struggle with poetry.

Thank you for any ideas that you may have.

Mary Kasimor

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29. Jim Andrews
Re: A new dbCinema series
Thu 3 Dec 2009

Dear Murat,

It's indisputable that Angkor Wat is one of the genuine spendors of the world. One look at pictures of Angkor Wat tell us that. Unique. Sprawling. That 12th century sandstone architecture is just stunning as ruin. I haven't been there and admire your having gone. I have merely read about it and looked at pictures.

The piece was done out of regard for and interest in Angkor Wat, however, not as a moustache-on-Mona-Lisa sort of gesture.

One of the key things in visual poetry is the relation of written/spoken language to the visual. The net's image search engines have done something fairly remarkable in linking written/spoken language and images, as they have. We just type the term we're interested in, and we get back a thousand somehow related images. Sometimes the connection is obvious, sometimes not. It's like the one as the collection of all things that are one: nominal. You get back not something essential but something scattered that perhaps coheres around one or a few centers. Looking at the pictures becomes an exploration of the possible meanings and associations of the term.

Part of the idea of dbCinema is to try to do interesting things with these langu(im)age processors. Like a word processor only a language-to-image-to-cinema processor.

Another is to offer an alternative notion of cinema for those who, like me, feel somewhat uncomfortable with the empire of representation and video/film/etc. It feels relatively healthy, to me, Murat, to be working toward something that breaks it up toward personal synthesis.

By the way, dbCinema doesn't have to get its images from the Net. The concept for a brush can be a local folder of images. In either case, the concept ends up being a collection of images.

ja
http://vispo.com

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Wednesday, December 02, 2009 9:58 AM
Subject: Re: A new dbCinema series

> *Dear Jim,*
>
> *I have watched Guess the Hallucination series. I had spent a number of days*
> *at Angkor Wat region two years ago, the place from parts of which all the*
> *images in GTH series seem to be taken. Perhaps more than anything else this*
> *series crystalised for me the reasons for my deep dissatisfaction with works*
> *which essentially collages images or words lifted/gleaned from the internet.*
> *There is such an abyss between GTH and the physical experience of the place*
> *-the heat, the arduous walk in multiple days it takes to see the temples,*
> *the clash between Hindu and Buddhist ideologies embodied in the carvings and*
> *statues in them, the political and historical rootedness of these images,*
> *the stunning realization that the Buddha "smile" one is familiar with is*
> *arrived at by a slight "tweaking" through a period of about two hundred*
> *years of the "frown" in Vishna's face, both its ideological rival and*
> *ancestor, the spectacle of the continuous juxtaposition of art of great*
> *beauty with ruins, crumbling walls, protruding tree trunks through windows,*
> *occasionally truncated, gigantic Buddha statues, all making me think of*
> *Walter Benjamin's "Naples" and *The Arcades Project*, lovely, green stagnant*
> *water covered with leaves. The continuous disbelief, as one is walking in*
> *the area, that such a space -a space of dreams as a thread of time- could*
> *have a physical existence, as if being told Santa Claus really existed and*
> *finding it is true. The hallucinatory power of Angkor Wat is multiple times*
> *greater than the one achieved through the maniplulation of internet images*
> *in Gues the Hallucination. The former requires a walk through often*
> *unbearable heat, over irregular bouldered paths, one to become a "flaneur"*
> *going through concrete time in the absorption of things. What one has in*
> *GTH, it seems to me, is the reverse, a shuffling of flat replicas, at high*
> *speed, drawing attention to its own "artistry," the "art" or the*
> *"literature" it is creating.*

> *I can understand very well the power of the act/gesture which puts a moustache on Leonardo's Mona Lisa or defaces it by slashing it -temples in Angkor Wat are replete with defaced images of Vishna which occurred when a Buddhist king took over the temple.- But to put a moustache on a reproduction of Leonardo's Mona Lisa is something else. It has to me a touch*
> *of the ridiculous or perhaps, if the awareness of this ridiculousness is present, it may become a piece of conceptual art...*
>
> *Ciao,*
>
> *Murat*

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30. **steve russell**

Re: a peace literature class

Thu 3 Dec 2009

---

i've about played out my 24 hr posting, but here go: from an angel perspective, consider Wings of Desire. A beautiful, lyrical movie inspired by the poetry of Rilke. A European movie that could be shown on American TV. About ... death ... transcending ... memory ... WW11 flashbacks ... Peter Faulk plays Peter Faulk, a star of a popular American detective show. It may still be my favorite all time picture. Great for discussion because it means many things, but nothing is easily resolved.

Directed and co-written with Peter Hanke (a brilliant noveliest, playwright, and sometimes poet), by Wim Wenders.

From: Mary Kasimor <[redacted]>
To: [redacted]
Sent: Wed, December 2, 2009 8:09:36 AM
Subject: a peace literature class

I teach a war literature class, and now I am thinking that a peace literature class would be good. (My war lit. is actually an anti-war lit. class.) I am trying to think of literature and films that somehow look at peace. Martin Luther King and Thoreau come to mind. I am not thinking about peace as only an absence of war, but I also want to think about civil disobedience and conflict resolution, or any other way that peace can be considered. A woman's perspective would be wonderful.

Does anyone have any ideas--poetry would be grand, too, although my students struggle with poetry.

Thank you for any ideas that you may have.

Mary Kasimor

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31. sheila black

Re: a peace literature class

Thu 3 Dec 2009

Dear Mary,

I think Martin Luther King got many of his ideas from reading what Gandhi said about peaceful protests or non-resistance. Also, I cannot think off top of my head which film titles would best fit your subject, but the idea of teaching against something or of being anti-something, already assumes the presence of conflict. I always think that if I come from a place of peace, then the other doesn't exist---the focus on peace or standing for peace paradoxically makes anything else disappear. Yes I know that is philosophical or multi-layered in its complexities but so is war and why human beings go to war. I think/believe the commitments we make (as in I am committed to "World Peace" --which the satirized beauty queens often say) requires great discipline in that the person saying it cannot allow themselves to go to that other possibility -- which might be seen in war mentality thinking. As far as literature to teach peace---perhaps Utopian society literature--although, even those, end up telling us how those kinds of societies didn't or couldn't work (think Road to Omelas?) Sorry read that one a long time ago and I cannot remember the correct /full title. I am sure someone on this list will come up with it though.

I saw an incredibly peaceful film last year called, "Sweet land" about two people who couldn't communicate with each other because they spoke different languages, so they had to find a way to do that. It was that process that was especially sweet. I thought while watching it what if everyone did that when they were unable to communicate with each other--not necessarily fall in love (which is what they did) but find ways to overcome their lack in communication and that this might result in a long term and enduring relationships with each other where everyone pulls together during hard times etc. Call me a "cock-eyed optimist" or a Pollyanna, I don't care. I just find teaching that causes more growth than telling those young sweet faces in our classrooms our world is getting tougher to live in, etc.

If I think of anything else --film wise or literature wise, I will write you again.

Sheila Black

Sheila Black

--- On Wed, 12/2/09, Mary Kasimor <[redacted]> wrote:

From: Mary Kasimor <[redacted]>
Subject: a peace literature class
To: [redacted]
Date: Wednesday, December 2, 2009, 10:09 AM

I teach a war literature class, and now I am thinking that a peace literature class would be good. (My war lit. is actually an anti-war lit. class.) I am trying to think of literature and films that somehow look at peace. Martin Luther King and Thoreau come to mind. I am not thinking about peace as only an absence of war, but I also want to think about civil disobedience and conflict resolution, or any other way that peace can be considered. A woman's perspective would be wonderful.

Does anyone have any ideas--poetry would be grand, too, although my students struggle with poetry.

Thank you for any ideas that you may have.

Mary Kasimor

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32. David Kirschenbaum
Boog City 60 Print and Online PDF Editions Available
Thu 3 Dec 2009

Please forward

Hi all,

The print edition of Boog City 60 was distributed yesterday. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc60.pdf

Thanks,
David

Boog City 60: NYC Small Presses Issue

in conjunction with our New York City Small Presses Night Event Tues. Dec. 15, 6:00 p.m. sharp, free

ACA Galleries, 529 W.20th St., 5th Flr., NYC

with pages put together by the participating six presses:

**Flying Guillotine Press, Sommer Browning and Tony Mancus, eds.
http://flyingguillotinepress.blogspot.com/

**Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
http://www.litmuspress.org/

**Mal-o-mar Editions, Ariana Reines, ed.
http://mal-o-mar.blogspot.com/

**Mermaid Tenement Press, Laura Hinton, ed.
http://www.mermaidtenementpress.com

**The North Beach Yacht Club, Ryan Murphy, ed.

**3 Sad Tigers Press, Mariana Ruiz Firmat, ed.
http://germspot.blogspot.com

featuring work from:

Charles Baudelaire * Abigail Child
Norma Cole * Kari Edwards
Steve Karl * Brenda Borofsky Serpick
Stacy Szymaszek * Angela Veronica Wong

As well as your usual swell Boog City content

**From Our Music section, Urban Folk
edited by Jonathan Berger**

—"The percussion is someone playing two overturned buckets with sticks, but in the same unassuming way you might drum along to the radio while washing up." from After W.S.: 13 Ways of Looking at Prewar Yardsale; M104 by Prewar Yardsale, reviewed by Tony Rubin.

**Our Printed Matter section,
edited by Paolo Javier**

—"FDQ is an aporetic glossolalia of defacements, distortions, and extensions of language from the level of the word to the sentence to the poetic sequence 'Whose deadline doesn't thin.'" from Scappettone's Style Shifts; From Dame Quickly by Jennifer Scappettone (Litmus Press), reviewed by Alan Ramon Clinton.

—"Kocot’s 'vatic library' is, at once, 'searing' in its imprinting of loss and resourceful as a language-(re)source that restores memory (if 'far back') as a sensory/conceptual event." from Kocot's Elegies; Sunny Wednesday by Noelle Kocot (Wave Books), reviewed by Thomas Fink

And From Our Poetry section, edited by Joanna Fuhrman
(excerpts below)

—Park Slope, Brooklyn's Mike Carlson with two poems

"Getting Poetry"
The bushy goat wears tufts.
His fuzz is fine wool
and fun to fluff with
until your hands grow tired,
until you need to nap.

"Exile"
Whole afternoons in these beige motels
southeast of anything
liable to commit itself feelingly
to an abstract obsession with stones,

—Leonia, N.J.'s Elsbeth Pancrazi with

"Democratic Poem"
Perhaps someone will say I have no
job no money no idea what the fuck I'm
doing to which I reply, citizen, why
concern yourself with my prospects when
you can't put your pants on by yourself?

—The Upper West Side's Christine Shook with two poems

"Haibun"
Together we dig a trench and lay cobblestones down for a smooth finish underneath each
park bench. Occasionally one slips through my hands and I fall back resting on the
ground while someone else carries my stone to its spot.

"Haibun"
He's a young man with large square thighs and thick brittle hair that doesn't lie flat. He
found a cat underneath a car on 83rd street and keeps it in his hotel room even though they
don't allow pets, and feeds it cans of food he keeps in the bedroom closet. He uses a
blanket for curtains.

And Inside

**Art editor Cora Lambert brings us work from
The East Village's Alan Gastelum**

And thanks to our copy editor, Joe Bates.

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Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
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Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

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MANHATTAN

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H

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For event and publication information:
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33. Poetry Project

Events at The Poetry Project December

Thu 3 Dec 2009

Here¹s what¹s happening next week at The Poetry Project. Also, check out Marcella Durand¹s final post as guest blogger here:
http://poetryproject.org/project-blog.

Monday, December 7, 8 PM
Jules Boykoff & Kaia Sand

Jules Boykoff is the author of Hegemonic Love Potion (Factory School, 2009) and Once Upon a Neoliberal Rocket Badge (Edge Books, 2006). His political writing includes Landscapes of Dissent: Guerrilla Poetry & Public Space (co-authored with Kaia Sand) (Palm Press, 2008), Beyond Bullets: The Suppression of Dissent in the United States (AK Press, 2007), and The Suppression of Dissent: How the State and Mass Media Squelch USAmerican Social Movements (Routledge, 2006). His writing has appeared recently in The Nation, The Guardian, and Wheelhouse Magazine. He lives in Portland, Oregon.

Kaia Sand¹s book, Remember to Wave, is forthcoming this winter with Tinfish Press. This collection investigates political geography in Portland, Oregon, and contains a poetry walk she guides. She is also the author of a poetry collection, interval (Edge Books 2004), and co-author with Jules Boykoff of Landscapes of Dissent: Guerrilla Poetry and Public Space (Palm Press 2008). Sand has created several chapbooks through the Dusie Kollektiv, which also published her wee book, lotto. Her poems comprise the text of two books in Jim Dine¹s Hot Dreams series (Steidl Editions 2008). She is currently working on The Happy Valley Project, multi-media collaborations investigating housing foreclosures and finance.

Wednesday, December 9, 8 PM
Maxine Chernoff & Paul Hoover

Maxine Chernoff is a professor and Chair of the Creative Writing program at San Francisco State University. With Paul Hoover, she edits the long-running literary journal New American Writing, now in its 28th issue. She is the author of six books of fiction and nine books of poetry, most recently The Turning (Apogee Press, 2008). Her collection of stories, Signs of Devotion, was a New York Times Notable Book of 1993. Both her novel American Heaven and her book of short stories, Some of Her FriendsŠ were finalists for the Bay Area Book Reviewers Award. Wiith Paul Hoover, she has translated The Selected Poems of Friedrich Hölderlin, which won the PEN USA 2009 Translation Award.

Paul Hoover lived in Chicago from 1968 to 1994 where he was a founding board member of The Poetry Center of Chicago and long-time poet-in-residence at Columbia College Chicago. Professor of Creative Writing at San Francisco State University since 2003, he edited the widely adopted anthology, Postmodern American Poetry (W. W. Norton, 1994) and currently curates the poetry reading series at the de Young Museum of Fine Art in San Francisco. His most recent poetry collections are Sonnet 56 (Les Figues Press, 2009), consisting of 56 formal versions of Shakespeare¹s sonnet of that number, Edge and Fold (Apogee Press, 2006), and Poems in Spanish (Omnidawn, 2005), which was nominated for the Bay Area Book Award.

Friday, December 11, 10 PM
Lonely Christopher & Rebecca Nagle

Lonely Christopher writes across forms; he is a poet, playwright, director, editor, and unpublished novelist. His poetry has been collected in the chapbooks Satan (Small Anchor) and Wow, Where Do You Come from, Upside-Down Land? (No Know) and the first two installments of his Gay Plays, a trilogy of dramatic explorations into the queer situation, have been released together by Small Anchor. Withal, the Gay Plays have been staged internationally and published in China in a Mandarin translation. He is a founding member of the Corresponding Society, the manager of its blog, and an editor of its biannual literary journal Correspondence; he is the curator of the press¹ second series of poetry chapbooks What Where (forthcoming in winter). He lives in Bed-Stuy, Brooklyn.

Rebecca Nagle is a performance, new media and community artist. She grew up in Kansas. After attending Interlochen Arts Academy, she studied at Maryland Institute College of Art. She is an internationally exhibited and collected artist with works in the New Museum, NY and Ssamzie Art Warehouse, South Korea. Nagle has shown at Current Gallery, Art in General, Site Santa Fe, Artscape, and Conflux Festival. She was hailed by Baltimore City¹s Paper¹s senior arts editor Bret McCabe as ³Baltimore¹s very own life-is-art-is-life performance mavenŠmingling the internet and performance into a fresh and vital new thing².

Rebecca¹s performative, interative and community art projects challenge people around issues of intimacy, the body, power, boundaries and efficacy. She is currently trying to make the world a more open, equitable and creative place through community organizing and radical performance art.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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34. Robert Grotjohn
Re: a peace literature class
Thu 3 Dec 2009

Mitsuye Yamada. *Desert Run*

On Thu, Dec 3, 2009 at 1:09 AM, Mary Kasimor <[redacted]> wrote:

> *I teach a war literature class, and now I am thinking that a peace literature class would be good. (My war lit. is actually an anti-war lit. class.) I am trying to think of literature and films that somehow look at peace. Martin Luther King and Thoreau come to mind. I am not thinking about peace as only an absence of war, but I also want to think about civil disobedience and conflict resolution, or any other way that peace can be considered. A woman's perspective would be wonderful.*
>
> *Does anyone have any ideas--poetry would be grand, too, although my students struggle with poetry.*
>
> *Thank you for any ideas that you may have.*
>
> *Mary Kasimor*

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35. **Adam Katz**
Re: a peace literature class
Thu 3 Dec 2009

I had a book -

- which I bought on the street, never seriously sat down with, so eventually donated
so as to save space -

- called EINSTEIN ON PEACE,
which was

a compendium of things he'd written, many of them
letters, in which

the

topic
peace

was
discussed

a

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36. **Michael Tod Edgerton**
CFP: Looking for Graduate Student Work
Thu 3 Dec 2009

We're seeking academic articles by graduate students who take an interdisciplinary approach to the humanities. Please send your submissions to Joe meyer <[redacted]>, and NOT to me. Those of you who teach, please forward to your graduate students. Thanks!

Arkansas Literary Review: New Online Graduate Journal Seeking Submissions

The Arkansas Literary Review is a new online journal that seeks to provide an active voice for graduate students who wish to explore the relationship between literature and the humanities: philosophy, history, language, etc. It is our

intention to create a growing community of graduate voices from which great dialogues and ideas can emerge. We look forward to the many great discussions that will follow. Submission guidelines can be found in the following .pdf file. http://uark.edu/ua/osre/Journal%20Webpages/Submission%20Guidelines.pdf

You can also go to the Graduate Student Webpage at the following address: http://www.uark.edu/studorg/gse/index.htm. Once there, click on the "ALR" link on the far right side of the tool bar at the top of the page

.

Feel free to contact Joe with any questions you may have.

Joe Meyer

[redacted]

Again, please send all submissions to Joe Meyer at the address above.

Michael Tod Edgerton

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

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37. Michael Andre

Michael Andre & Vyt Bakaitis & Jeff Wright at ZINC

Fri 4 Dec 2009

Michael Andre and Vyt Bakaitis will read poetry in Kimberly Lyons series at Zinc 82 W 3rd Street (between Thompson and Sullivan) December 13 6:45pm. Michael's most recent thick book of poems: Experiments in Banal Living. Vyt's thick book of poems: City Country. Jeffrey C. Wright will introduce.

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38. David Chirot

Re: A new dbCinema series

Fri 4 Dec 2009

Dear Jim and Murat:

Are cutups analyzable in the sense Jim writes of? I think you've not really understood what the cut-ups are for Burroughs, Jim. By using "moreintellgible" materials, what he actually writesof is using writing at ahigher level--that of authors such as someof his favorites--Rimbaud, conrad, graham Green, T.S. Eliot etc etc--as far as the "literary aspect" of cut-ups gpoes.

A great deal of Burroughs work with the cut-ups was the daily keeping of sevral concurrent daily journals--a dream journal, a diary type enrty journal, a daily collection of headlines and images from the St louis or other newspapers--and by noting through time the interralationships among these, their intersections, their sychornicties--creating a way of treavel in time as well as in space in writing.

At times Burroughs sees the cut-ups made out of these materials as being not unlike the Mayan Calendar in the sense of "predicting" a future via the intersections and occurences/recurrences of certain numbers, names and images. The number of persons killed in airplane crashes , he notes, seem to be running in a pattern which has often the same numbers rearranged in different orders--these in turn might link to an image from that day having to do with the same set of numbers, or with "crash" or "airplanes"--these leading in turn to his archives of dream images and words--the linking of the unconscious with concrete conscious events in a way which proliferates the levels of ti e and consciousness--dream times, dates, numbers--memories that arise from the configurations of numbers--reminding one of a street number or number of a lock combination etc--the cutups pen the door to associative "trains of thought" which combine the intuitive, the unconscious with the conscious mind. I think if you read the Burroughs interview from the Sixties in the Paris review you'll find a good exposition by Burroughs himself of what a day's work is like for him at that particular time, and how many hours a day are spent on the cut ups, making a single journal out of the interlinking entries from the several concurrent ones--

Many of the questions Burroughs is asking revolve around the idea of life in a sense being programmed by CONTROL, and deprogramming, s scrambling, interfering with this CONTROL--CONTROL of the Mayan Calendar variety in which, for Burroughs,s what happens on a certain date is "fixed" well ahead of time and so "has to happen" to such a degree that it becomes "natural" that it happens--a way of CONTROL he also discusses in terms of the word and image control machines of Time-Life--

The cutups for Burroughs are not random in the sense that so many who perfrom them after him seem to think that they are--this is part of their point--how many things even when attempted to being done "randomly' keep producing images and words and time lines of CONTROL--and the writer's efforts continually are to "break through in grey room" "where the Reality Films are made."

This breakthrough into the Control Rooms where the films are made, is helped to a good extent by personal dreams, memories, personal associations with

numbers and names and also by using writers who posses already a great deal of imagination so that the imagination of several is also folded into the cut ups--

In a sense what the cut-ups are an effort at is the resistance to the machine--ironically enough now there are several machines on line that wil produce out of any text fed into it "cutups" which are basically generic, and so defeat the purpose of Burroughs' conception --as they are conformist by their very generic being-

Murat's text with its cutting in and out of literary allusion, its dream states and sense of floating, open to the concrete structures as the writer moves among them--the physical sensations of heat and difficult walking (NOT the flaneur--)--these slow down and make the attention at once far more direct, slowed, attentive--and speeded up in the sense that that as with film, the slowing down of the movement of frames creates the speeding up of an image--so the images become unmoored from their seeming stasis, and, indeed, one may then see in this intersection of slowness with speed, the frown of Vishnu transmute into the smile of the Buddha over a two hundred year period--

The text of Murat's then, participating already in the liminalareas between dream and concrete diffiuclt to wlk n reality--the liimnal states observed in historical time as Vishnu becomes slowly buddha--the references to outside events via such evidences as this transmuattion to the passing of hhsirtocal, political and econmic times--al these create th enmkind of "trvel" text which Burroughs' preferred to use in his cut ups when using literary or non-newspaer writings--Graham Greene for example, he is reading The Quiet American aboard a ship, and looks up--and there by God IS A Quiet American ascending the stairs towards him--the novel creating a peron who in real time is enoucntred by the reader, linked by the title of the book and the description with in it which matches the real fiugure apporaching--

It is such events that break down the systems of control, while in a sense the Guess the Hallucination is a reinforcement of Control because it takes what one might think of as "stock footage" of a myriad images from Malraux's "Museum without Walls" and runs them together ins such a way as to reiterate that this is not a hallucination but simply a way of ordering these images as a "set" among myriad different ways of arranging the images. Since many images are ones which are recurring ones in the vast halls of the Museum without Walls, they acquire a kind of generic "already fixed" quality, in which what had been the energy at one time of the image is bleached out, leaving the "virtual copy" as a kind of after image ghost of a once occurring image that not only time has caused to fade but the fading of eyes looking at as they are drawn in ever vaster numbers to book and magazine reproductions fixed in space to virtual images fixed in time--the sort of "Transcendental" aspect of the virtual i ve written

about, which creates akind of stasis so that time is always "real time" no matter how old or new the materials are--

This stasis and fixing of what seem an "eternal" event fixed in "a space of (Real) Time"--begins to acquire the quality of the inevitability of the Mayan Calendar for Burroughs--or of Time Life----

This is a fixing of an entropy, a steady state of an energy level run down --to the state in which energy is dispersed in such a flat-surfaced way as to no longer produce any thing other than an immutable stasis--a sense of being worn down and crushed by Control, perhaps--

Andre Gide wrote of the works of Louis-Ferdinand Celine--"It is not reality which Celine presents, but the hallucinations which reality produces."

This is the kind of hallucinatory territory Murat is walking in--not a static steady state, a fixed immuntable Virtual Real Time--but a liminal time--moving through time--at once the conjunction of the Eternal and the ephemeral that Baudelaire stated as the elements creating Modernism--and an hallucinatory quality provoked by the concrete--which exists in a taphonomy--that is, in its present state as a real ity underoging the disintegrations and transmutations of time, and in these energies of decay and collapse, releasing those energies which provoke indeed, the hallucinatory aspects arising from reality--as part of a natural process--

"The basis of art is change in the universe" states the great Japanese Haiku poet and prose writer Basho--
(in "Learn from the Pine:")--

On Wed, Dec 2, 2009 at 9:58 AM, Murat Nemet-Nejat <[redacted]> wrote:

> *Dear Jim,*
>
> *I have watched Guess the Hallucination series. I had spent a number of days at Angkor Wat region two years ago, the place from parts of which all the images in GTH series seem to be taken. Perhaps more than anything else this series crystalised for me the reasons for my deep dissatisfaction with works*
> *which essentially collages images or words lifted/gleaned from the internet.*
> *There is such an abyss between GTH and the physical experience of the place -the heat, the arduous walk in multiple days it takes to see the temples,*
> *the clash between Hindu and Buddhist ideologies embodied in the carvings and*
> *statues in them, the political and historical rootedness of these images,*
> *the stunning realization that the Buddha "smile" one is familiar with is arrived at by a slight "tweaking" through a period of about two hundred years of the "frown" in Vishna's face, both its ideological rival and*

*ancestor, the spectacle of the continuous juxtaposition of art of great beauty with ruins, crumbling walls, protruding tree trunks through windows, occasionally truncated, gigantic Buddha statues, all making me think of Walter Benjamin's "Naples" and *The Arcades Project*, lovely, green stagnant*
water covered with leaves. The continuous disbelief, as one is walking in the area, that such a space -a space of dreams as a thread of time- could have a physical existence, as if being told Santa Claus really existed and finding it is true. The hallucinatory power of Angkor Wat is multiple times greater than the one achieved through the maniplulation of internet images in Gues the Hallucination. The former requires a walk through often unbearable heat, over irregular bouldered paths, one to become a "flaneur" going through concrete time in the absorption of things. What one has in GTH, it seems to me, is the reverse, a shuffling of flat replicas, at high speed, drawing attention to its own "artistry," the "art" or the "literature" it is creating.

I can understand very well the power of the act/gesture which puts a moustache on Leonardo's Mona Lisa or defaces it by slashing it -temples in Angkor Wat are replete with defaced images of Vishna which occurred when a Buddhist king took over the temple.- But to put a moustache on a reproduction of Leonardo's Mona Lisa is something else. It has to me a touch
of the ridiculous or perhaps, if the awareness of this ridiculousness is present, it may become a piece of conceptual art...

Ciao,

Murat

On Tue, Dec 1, 2009 at 6:36 PM, Jim Andrews <[redacted]> wrote:

GUESS THE HALLUCINATION
http://vispo.com/dbcinema/angkorwat

I've been developing the text nib in dbCinema, the graphic synthesizer/langu(im)age processor I'm writing. And produced the above series of 256 images (1100x900) with it.

For five revelations per second, can you tell me the search term used to fetch the pictures from the Internet used in this series?

I also wrote an essay on related matters that appears at the above URL. A sample from it:

> *"William S. Burroughs observed that cutting up cutups didn't seem to work as well as doing cutups of more intelligible material. The reason why is not far to seek. Cutups normally operate around the level of the phrase. The level/length of the phrase can be associated with a higher level of semantic intelligibility than a level/length/string half the size. Consequently, the semantic intelligibility of cutups of cutups should normally be about half that of cutups of more intelligible material.*
>
> *This logic suggests that collage/montage/cutup techniques can be analyzed, in this case, somewhat quantitatively in terms of intelligibility vs unintelligibility or, in the case of dbCinema, representation vs abstraction, as well as intelligibility vs unintelligibility. Only here we are dealing with the semantics of images rather than of natural language..."*
>
> *ja*
>
> *guidelines*

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39. Patrick Duggan

Idiolexicon 2.2: Winter/Troop Surge

Fri 4 Dec 2009

Hello everyone,

Idiolexicon issue 2.2 is online:
http://www.idiolexicon.com/archive/issue22.html

featuring poetry by
Kimberly Abruzzo
Marissa Bell-Toffoli
Della Watson & Jessica Wickens
Mike Young

Check it out!

--
Patrick Duggan
Idiolexicon (http://www.idiolexicon.com)

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40. Lewis Warsh

Little Theater at Dixon Place

Fri 4 Dec 2009

LITTLE THEATER AT DIXON PLACE

DECEMBER 7, 2009 8 PM

> *THE GOLDEN VEIL:(excerpt)*
> *by The National Theater of the United States of America*
>
> *writing byNormandy Raven Sherwood*
> *performance byJesse Hawley*
> *direction byRyan Bronz*
>
> *LEWIS WARSH*
>
> *New Poems*
>
> *An excerpt fromTHE MR. BUNGLE PROJECT:*
> *written byTrish Harnetiaux, directed by Eric Nightengale.*
>
> *Few know that way back in the day, 1993 to be exact, a text-based social network*
> *'mansion' called LambdaMOO was hijacked by a "Mr. Bungle," who singlehandedly*
> *detonated the new world utopia by misbehaving most grievously at a virtual party.*
> *Somewhat based on the real story of the first instance of virtual rape, the attempt to*
> *deal with the perpetrator and the awkward Charlie Rose episode that followed, Mr.*
> *Bungle and the Incident at LambdaMOO explores our fascination with hiding behind*
> *a keyboard, the impulse to be bad, and the anonymity that made it all possible.*

> *BETTER LOVE THROUGH SURVEILLANCE:*
> *PRACTICAL TIPS AND A CAUTIONARY TALE*
>
> *Further excerpts from a motivational PowerPoint lecture byJon Keith Brunelle,*
> *with video artist Daniel Vatsky.*
>
> *CHRISTINE ELMO:in performance with some other amazing souls*
>
> *there is no name right now.*
> *it's a performance.*
>
> ---
>
> *Monday, December 7, 2009—8:00 pm @ the new Dixon Place*
> *161A Chrystie btw. Delancey & Rivington (F/V 2ndAve; 6 Bleecker; JMZ Bowery)*
>
> *Tickets $15.00 @ the door or online (www.dixonplace.org)*
> *but just$12.00 with a printout of this message*
> *1st come, 1st served, no reservations*

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41. **John Latta**

New at Isola di Rifiuti

Fri 4 Dec 2009

Some select'd new posts of likely interest to Poetics readers:

Kent Johnson's The Question of Attention Span
http://isola-di-rifiuti.blogspot.com/2009/12/kent-johnsons-question-of-attention.html

Johnson writing about the field dynamics of Steve Evans's annual assembling of titles.

Jeff Clark's Ruins
http://isola-di-rifiuti.blogspot.com/2009/11/jeff-clarks-ruins.html

On Jeff Clark's Gesamtkunstwerk and its swerve into pure feeling.

The Grand Piano Notes
http://isola-di-rifiuti.blogspot.com/2009/11/grand-piano-notes_18.html

Latest in a series (with links to all previous notes) of close readings of the monumental autobiography.

Thanks for reading.

JL

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42. E. J. McAdams

SEA Poetry Series #3, featuring Laura Elrick

Fri 4 Dec 2009

Laura Elrick will do a live poetic reading as narration for her film, Stalk, at:

EXIT ART
475 10th Avenue (between 35th and 36th)
7:30pm
on December 10th, 2009.

Following the reading, there will be a panel response from Elrick; Jess Levey, artist in the SEA exhibition America for Sale; and Adam Simon, a Brooklyn-based artist and the founder of alternative "space" Four Walls and the FineArt Adoption Network.

Laura Elrick's latest project Stalk is a critical outgrowth of the spatially investigative social poetics she gestures toward in her essay "Poetry, Ecology and the Reappropriation of Lived Space." Originally commissioned by the Kootenay School of Writing for the Positions Colloquium held in Vancouver in August 2008, Stalk documents a silent public performance (part dystopian-urban cartography, part spatial-poetic intervention) over which Elrick intones poetry and song constructed from appropriated text.

Q & A and reception to follow. Conceived and organized by E.J. McAdams. $5 Suggested Donation. Cash bar.

For links to Laura Elrick's readings and to pages on the artists, please visit the Facebook event page:
http://www.facebook.com/event.php?eid=178775586294&index=1

For a link to Laura's essay "Poetry, Ecology, and the Reappropriation of LIved Space" at the SEA blog:
http://seapoetryseries.blogspot.com/

It is going to be a great evening. Hope you can make it!

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43. Wallis Leslie
Re: a peace literature class
Fri 4 Dec 2009

HI Mary,

Maxine Hong Kingston led a writing workshop for veterans for many years. Tthis book grew out of that work:

The Fifth Book of Peace and Veterans of War, Veterans of Peace

An earlier book titled The Fifth Book of Peace is also relevant. Here is the Publisher's Weekly blurb copied from Amazon: From Publishers Weekly In September 1991, Kingston (The Woman Warrior; China Men; etc.) drove toward her Oakland, Calif., home after attending her father's funeral. The hills were burning; she unwittingly risked her life attempting to rescue her novel-in-progress, The Fourth Book of Peace. Nothing remained of the novel except a block of ash; all that remained of her possessions were intricate twinings of molten glass, blackened jade jewelry and the chimney of what was once home to her and her husband. This work retells the novel-in-progress (an autobiographical tale of Wittman Ah Sing, a poet who flees to Hawaii to evade the Vietnam draft with his white wife and young son); details Kingston's harrowing trek to find her house amid the ruins; accompanies the author on her quest to discern myths regarding the Chinese Three Lost Books of Peace and, finally, submits Kingston's remarkable call to veterans of all wars (though Vietnam plays the largest role) to help her convey a literature of peace through their and her writings. Kingston writes in a panoply of languages: American, Chinese, poetry, dreams, mythos, song, history, hallucination, meditation, tragedy-all are invoked in this complex stream-of-consciousness memoir, which questions repeatedly and intrinsically: Why war? Why not peace? The last war on Iraq and the current one meld here, as do wars thousands of years old. Complicated, convoluted, fascinating and, in the final section, poignant almost beyond bearability, this work illumines one writer's experience of war and remembrance while elevating a personal search to a cosmic quest for truth. This is vintage Kingston: agent provocateur, she once again follows her mother's dictate to "educate the world." Copyright 2003 Reed Business Information, Inc.

hope these suggestions are useful,
Wallis Leslie

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44. Jim Andrews
Re: A new dbCinema series
Fri 4 Dec 2009

David,

I know you've read a great deal of Burroughs and, moreover, are spiritually and perhaps chemically attuned to his junkie shamanism. I have read less (but still considerable) Burroughs; what you say about what the cut-ups are for him rings true, to my reading of him.

Being from the west coast, I have had my share of acquaintance with the poet and/or artist shaman. It can be quite fascinating, of course, but there is usually more than a little hokum and queening after the authentic shamanism.

What I proposed in the essay at http://vispo.com/dbcinema/angkorwat about a kind of quantitative analysis of the semantics of collage/cut-up/montage/aleatory/algorithmic/verbal/visual/sonic methods does not evince an ignorance about Burroughs or his methods or even the motivations for his methods but, instead, takes up a different direction altogether.

One of the things I expect the shamanistic tradition has advanced is the idea that we shouldn't be afraid of what we don't understand.

I'm not trying to be a shaman. I'm just trying to explore the possibilities of writing and art amid the digital. Just trying out a few new things and seeing where they go.

It wouldn't have been in Burroughs's range to articulate a quantitative theory as to why cutups of cutups didn't work as well as cutups of his regular (yes, more intelligable) writing. But, already, simply in doing the experiment and making the observation, he noted a phenomenon that actually can be explained in terms of the length between cuts.

Is mathematical knowledge, by its nature, not poetic? I don't think so. Tell that to Pythagoras.

ja
http://vispo.com

----- Original Message -----
From: "David Chirot" <[redacted]>
To: <[redacted]>
Sent: Friday, December 04, 2009 4:31 AM
Subject: Re: A new dbCinema series

> *Dear Jim and Murat:*

Are cutups analyzable in the sense Jim writes of?
I think you've not really understood what the cut-ups are for Burroughs, Jim. By using "moreintellgible" materials, what he actually writesof is using writing at ahigher level--that of authors such as someof his favorites--Rimbaud, conrad, graham Green, T.S. Eliot etc etc--as far as the "literary aspect" of cut-ups gpoes.

A great deal of Burroughs work with the cut-ups was the daily keeping of sevral concurrent daily journals--a dream journal, a diary type enrty journal, a daily collection of headlines and images from the St louis or other newspapers--and by noting through time the interralationships among these, their intersections, their sychornicties--creating a way of treavel in time as well as in space in writing.

At times Burroughs sees the cut-ups made out of these materials as being not unlike the Mayan Calendar in the sense of "predicting" a future via the intersections and occurences/recurrences of certain numbers, names and images. The number of persons killed in airplane crashes , he notes, seem to be running in a pattern which has often the same numbers rearranged in different orders--these in turn might link to an image from that day having to do with the same set of numbers, or with "crash" or "airplanes"--these leading in turn to his archives of dream images and words--the linking of the unconscious with concrete conscious events in a way which proliferates the levels of ti e and consciousness--dream times, dates, numbers--memories that arise from the configurations of numbers--reminding one of a street number or number of a lock combination etc--the cutups pen the door to associative "trains of thought" which combine the intuitive, the unconscious with the conscious mind. I think if you read the Burroughs interview from the Sixties in the Paris review you'll find a good exposition by Burroughs himself of what a day's work is like for him at that particular time, and how many hours a day are spent on the cut ups, making a single journal out of the interlinking entries from the several concurrent ones--

Many of the questions Burroughs is asking revolve around the idea of life in a sense being programmed by CONTROL, and deprogramming, s scrambling, interfering with this CONTROL--CONTROL of the Mayan Calendar variety in which, for Burroughs,s what happens on a certain date is "fixed" well ahead of time and so "has to happen" to such a degree that it becomes "natural" that it happens--a way of CONTROL he also discusses in terms of the word and image control machines of Time-Life--

The cutups for Burroughs are not random in the sense that so many who perfrom them after him seem to think that they are--this is part of their point--how many things even when attempted to being done "randomly' keep producing images and words and time lines of CONTROL--and the writer's efforts continually are to "break through in grey room" "where the Reality Films are made."

This breakthrough into the Control Rooms where the films are made, is helped
to a good extent by personal dreams, memories, personal associations with numbers and names and also by using writers who posses already a great deal
of imagination so that the imagination of several is also folded into the cut ups--

In a sense what the cut-ups are an effort at is the resistance to the machine--ironically enough now there are several machines on line that wil produce out of any text fed into it "cutups" which are basically generic, and so defeat the purpose of Burroughs'
conception --as they are conformist by their very generic being-

Murat's text with its cutting in and out of literary allusion, its dream states and sense of floating, open to the concrete structures as the writer
moves among them--the physical sensations of heat and difficult walking (NOT
the flaneur--)--these slow down and make the attention at once far more direct, slowed, attentive--and speeded up in the sense that that as with film, the slowing down of the movement of frames creates the speeding up of
an image--so the images become unmoored from their seeming stasis, and, indeed, one may then see in this intersection of slowness with speed, the frown of Vishnu transmute into the smile of the Buddha over a two hundred year period--

The text of Murat's then, participating already in the liminalareas between
dream and concrete diffiuclt to wlk n reality--the liimnal states observed in historical time as Vishnu becomes slowly buddha--the references to outside events via such evidences as this transmuattion to the passing of hhsirtocal, political and econmic times--al these create th enmkind of "trvel" text which Burroughs' preferred to use in his cut ups when using literary or non-newspaer writings--Graham Greene for example, he is reading
The Quiet American aboard a ship, and looks up--and there by God IS A Quiet
American ascending the stairs towards him--the novel creating a peron who

in
real time is enoucntred by the reader, linked by the title of the book and the description with in it which matches the real fiugure apporaching--

It is such events that break down the systems of control, while in a sense the Guess the Hallucination is a reinforcement of Control because it takes what one might think of as "stock footage" of a myriad images from Malraux's
"Museum without Walls" and runs them together ins such a way as to reiterate
that this is not a hallucination but simply a way of ordering these images as a "set" among myriad different ways of arranging the images. Since many
images are ones which are recurring ones in the vast halls of the Museum without Walls, they acquire a kind of generic "already fixed" quality, in which what had been the energy at one time of the image is bleached out, leaving the "virtual copy" as a kind of after image ghost of a once occurring image that not only time has caused to fade but the fading of eyes
looking at as they are drawn in ever vaster numbers to book and magazine reproductions fixed in space to virtual images fixed in time--the sort of "Transcendental" aspect of the virtual i
ve written about, which creates akind of stasis so that time is always "real
time" no matter how old or new the materials are--

This stasis and fixing of what seem an
"eternal" event fixed in "a space of (Real) Time"--begins to acquire the quality of the inevitability of the Mayan Calendar for Burroughs--or of Time
Life----

This is a fixing of an entropy, a steady state of an energy level run down
--to the state in which energy is dispersed in such a flat-surfaced way as to no longer produce any thing other than an immutable stasis--a sense of being worn down and crushed by Control, perhaps--

Andre Gide wrote of the works of Louis-Ferdinand Celine--"It is not reality
which Celine presents, but the hallucinations which reality produces."

This is the kind of hallucinatory territory Murat is walking in--not a static steady state, a fixed immuntable Virtual Real Time--but a liminal time--moving through time--at once the conjunction of the Eternal and the ephemeral that Baudelaire stated as the elements creating Modernism--and an
hallucinatory quality provoked by the concrete--which exists in a

taphonomy--that is, in its present state as a real ity underoging the disintegrations and transmutations of time, and in these energies of decay and collapse, releasing those energies which provoke indeed, the hallucinatory aspects arising from reality--as part of a natural process--

"The basis of art is change in the universe" states the great Japanese Haiku poet and prose writer Basho--
(in "Learn from the Pine:")--

On Wed, Dec 2, 2009 at 9:58 AM, Murat Nemet-Nejat <[redacted]> wrote:

Dear Jim,

I have watched Guess the Hallucination series. I had spent a number of days
at Angkor Wat region two years ago, the place from parts of which all the images in GTH series seem to be taken. Perhaps more than anything else this
series crystalised for me the reasons for my deep dissatisfaction with works
which essentially collages images or words lifted/gleaned from the internet.
There is such an abyss between GTH and the physical experience of the place
-the heat, the arduous walk in multiple days it takes to see the temples, the clash between Hindu and Buddhist ideologies embodied in the carvings and
statues in them, the political and historical rootedness of these images, the stunning realization that the Buddha "smile" one is familiar with is arrived at by a slight "tweaking" through a period of about two hundred years of the "frown" in Vishna's face, both its ideological rival and ancestor, the spectacle of the continuous juxtaposition of art of great beauty with ruins, crumbling walls, protruding tree trunks through windows,
*occasionally truncated, gigantic Buddha statues, all making me think of Walter Benjamin's "Naples" and *The Arcades Project*, lovely, green stagnant*
water covered with leaves. The continuous disbelief, as one is walking in the area, that such a space -a space of dreams as a thread of time- could have a physical existence, as if being told Santa Claus really existed and
finding it is true. The hallucinatory power of Angkor Wat is multiple times

greater than the one achieved through the maniplulation of internet images
in Gues the Hallucination. The former requires a walk through often unbearable heat, over irregular bouldered paths, one to become a "flaneur"
going through concrete time in the absorption of things. What one has in GTH, it seems to me, is the reverse, a shuffling of flat replicas, at high
speed, drawing attention to its own "artistry," the "art" or the "literature" it is creating.

I can understand very well the power of the act/gesture which puts a moustache on Leonardo's Mona Lisa or defaces it by slashing it -temples in
Angkor Wat are replete with defaced images of Vishna which occurred when a
Buddhist king took over the temple.- But to put a moustache on a reproduction of Leonardo's Mona Lisa is something else. It has to me a touch
of the ridiculous or perhaps, if the awareness of this ridiculousness is present, it may become a piece of conceptual art...

Ciao,

Murat

On Tue, Dec 1, 2009 at 6:36 PM, Jim Andrews <[redacted]> wrote:

GUESS THE HALLUCINATION
http://vispo.com/dbcinema/angkorwat

I've been developing the text nib in dbCinema, the graphic synthesizer/langu(im)age processor I'm writing. And produced the above series of 256 images (1100x900) with it.

For five revelations per second, can you tell me the search term used to
fetch the pictures from the Internet used in this series?

I also wrote an essay on related matters that appears at the above URL. A
sample from it:

"William S. Burroughs observed that cutting up cutups didn't seem to work

> *as well as doing cutups of more intelligible material. The reason why is*
> *not*
> *far to seek. Cutups normally operate around the level of the phrase. The*
> *level/length of the phrase can be associated with a higher level of semantic*
> *intelligibility than a level/length/string half the size. Consequently, the*
> *semantic intelligibility of cutups of cutups should normally be about half*
> *that of cutups of more intelligible material.*
>
> *This logic suggests that collage/montage/cutup techniques can be analyzed,*
> *in this case, somewhat quantitatively in terms of intelligibility vs*
> *unintelligibility or, in the case of dbCinema, representation vs*
> *abstraction, as well as intelligibility vs unintelligibility. Only here we*
> *are dealing with the semantics of images rather than of natural language...*"
>
> *ja*
>
> *guidelines*
>
> *guidelines*

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45. Dean Brink
Subject: a peace literature class
Sat 5 Dec 2009

Dear Mary Kasimor,

You might want to search the archives of June and July when I solicited ideas for poetry on Iraq. The subject heading was: "Seeking poetry treating American occupation of Iraq"

For an overview of mostly postwar poetry in this field I recommend Philip Metres' book _Behind the Lines_ and related website, http://www.behindthelinespoetry.blogspot.com/ .

Allen Ginsberg's "Wichita Vortex Sutra" is interesting (in Collected Poems, 1947-1980).

While reading antiwar poetry I felt a lack of committed activist poetry against the invasion of Iraq and wrote poems such as "To You Who Have Been Invaded by America" (http://interpoetics.blogspot.com/2009/06/to-you-who-have-been-invaded-by-america.html), and realized the ideas here were from writings by Gandhi I read when I was 18 (a hundred years ago). I spotted a similar book recently and reread it - _Gandhi on Non-Violence: A Selection from the Writings of Mahatma Gandhi, ed. and with an intro. by Thomas Merton._ I believe this would be an excellent (and short) book to include in such a course (by New Directions). The Merton writing in it is also beautiful, although a bit heavy-handed in reminding himself he is a Christian.

Depending on your students, you might also see what literature - including pamphlets - the Friends or the Fellowship of Reconciliation have on their shelves.

Feel free to back channel me.

Best wishes,

Dean Brink

--
¥]¼w¼Ö Dean Brink
§U²z±Ð±Â Assistant Professor
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interpoetics.blogspot.com

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46. Philip Metres
Peace Literature
Sat 5 Dec 2009

Mary,

Please check out my website (see below) for some information about my course, "Literature of War and Peace." I'm very happy you're moving beyond literature of war. It's so played out as a focus, and can be irresponsible. After all, literature of war is part of the war culture.

I know you're a little skittish about the poetry. But let me suggest BEHIND THE LINES: WAR RESISTANCE POETRY ON THE AMERICAN HOMEFRONT SINCE 1941 (2007), an examination of poets and the peace movement. The introduction and conclusion could be of particular use to you. Also an anthology which I co-edited, for which I wrote a useful introduction, COME TOGETHER: IMAGINE PEACE (2008). The intro, which you can read online (it's on Big Bridge), lays out the sort of wider lens of what peace poetry is about.

There are great resources online--and you'll be able to find whole syllabi on the subject, but among the texts typically taught by me and others for an American lit course (though ideally, you'd go global!):

CIVIL DISOBEDIENCE by Thoreau
something by Lev Tolstoy ("The Kingdom of God is Within You"?)
DAY BY DAY selected writings of Dorothy Day
DOWN IN MY HEART by William Stafford (about CO's in WWII)
THE TRIAL OF THE CATONSVILLE NINE by Daniel Berrigan
AN ATLAS OF THE DIFFICULT WORLD by Adrienne Rich
other poets, June Jordan, Allen Ginsberg, Muriel Rukeyser, Grace Paley, etc.

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [redacted] (work)
fax: [redacted]
http://www.philipmetres.com
http://www.behindthelinespoetry.blogspot.com

"Those of us who had imagination circuits built can look in someone's face and see stories there; to everyone else, a face will be just a face." Kurt Vonnegut

"...it doesn't matter whether we act or we write--the main thing isn't fame, glamour, or the things I dreamed about, it's knowing how to endure. I know how to shoulder my cross and I have faith. I have faith and it's not so painful for me, and when I think about my calling, I'm not afraid of life." Nina, from Chekhov's "Seagull"

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47. UbuWeb
Poets: Really, they're the laziest, stupidest people I know.
Sat 5 Dec 2009

The following words are from Christian BÃ¶k, responding during a Q&A session at Kelly Writers House, UPenn, November 18, 2009:

http://www.poetryfoundation.org/harriet/2009/12/poets-really-theyre-the-laziest-stupidest-people-i-know/

UbuWeb
http://ubu.com

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48. amy king
Politician to watch out for ...
Sun 6 Dec 2009

Diane Savino made national headlines with her excellent speech on the sanctity of marriage posted here -- http://amyking.wordpress.com/2009/12/06/the-sanctity-of-marriage/

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49. Gabrielle Welford
Re: Peace Literature
Sun 6 Dec 2009

---

dear mary, there's a poet here in ukiah, CA, David Smith-Ferri, who goes regularly to Iraq and has published a book of poetry about his experiences. i can put you in touch with him if you want. all best, gabe

On Sat, 5 Dec 2009, Philip Metres wrote:

> *Mary,*
>
> *Please check out my website (see below) for some information about my course, "Literature of War and Peace." I'm very happy you're moving beyond literature of war. It's so played out as a focus, and can be irresponsible. After all, literature of war is part of the war culture.*
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> *There are great resources online--and you'll be able to find whole syllabi on the subject, but among the texts typically taught by me and others for an American lit course (though ideally, you'd go global!):*
>
> *CIVIL DISOBEDIENCE by Thoreau*
> *something by Lev Tolstoy ("The Kingdom of God is Within You"?)*
> *DAY BY DAY selected writings of Dorothy Day*
> *DOWN IN MY HEART by William Stafford (about CO's in WWII)*
> *THE TRIAL OF THE CATONSVILLE NINE by Daniel Berrigan*
> *AN ATLAS OF THE DIFFICULT WORLD by Adrienne Rich*
> *other poets, June Jordan, Allen Ginsberg, Muriel Rukeyser, Grace Paley, etc.*
>
> *Philip Metres*
> *Associate Professor*
> *Department of English*
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> *phone:* [redacted] *(work)*
> *fax:* [redacted]
> *http://www.philipmetres.com*
> *http://www.behindthelinespoetry.blogspot.com*
>
> *"Those of us who had imagination circuits built can look in someone's face and see stories there; to everyone else, a face will be just a face." Kurt Vonnegut*
>
> *"...it doesn't matter whether we act or we write--the main thing isn't fame, glamour, or the things I dreamed about, it's knowing how to endure. I know how to shoulder my cross and I have faith. I have faith and it's not so painful for me, and when I think about my calling, I'm not afraid of life." Nina, from Chekhov's "Seagull"*

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50. Vernon Frazer

GLYPH PARTY by Vernon Frazer

Sun 6 Dec 2009

> *www.youtube.com/watch?v=MhVjchq6d-Q*

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51. Mary Kasimor
peace literature
Sun 6 Dec 2009

Thank you for all your great ideas. I have been researching the books, and many of them sound wonderful for this class.

I have been also looking for visual artists who have created art with peace as a theme. I was thinkiing about Picasso's Guernica (sp); I didn't realize that he created the peace dove.

I would appreciate any more ideas about literature, movies, visual art, and music (not the obvious Peter, Paul, and Mary type songs, however).

Thank you.

Mary Kasimor

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52. Regina Pinto
Project "AlphaAlpha" - More collaborations are already on line. Would you like to collaborate?
Sun 6 Dec 2009

Project AlphaAlpha:

NEW PAGES:

http://arteonline.arq.br/a/a_randa_yto.html (Isabel Aranda - YTO - Chile)

http://arteonline.arq.br/a/quatro.html (Regina Pinto- Brazil)

http://arteonline.arq.br/a/s_a_tu.html (Satu KaikKonen - Finland)

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/a_ndrews.html (Jim Andrews - Canada)

http://arteonline.arq.br/a/b_a_bel.html (babel - Canada & UK)

http://arteonline.arq.br/a/ver_a_bighetti.html (Vera Bighetti - Brazil)

http://arteonline.arq.br/a/bruno_a.html (Bruno - Brazil)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo Frazão - Brazil)

http://arteonline.arq.br/a/lis_a_hutton.html (Lisa Hutton - USA)

http://arteonline.arq.br/a/a_neufeldt.html (Brigitte Neufeudt - Germany)

http://arteonline.arq.br/a/niss_a.html (Millie Niss - USA)

http://arteonline.arq.br/a/villel_a.html (Paulo Villela - Brazil)

http://arteonline.arq.br/a_raceli_zuniga.html (Araceli Zuñiga- Mexico)

Author's page that were already ready:

http://arteonline.arq.br/a/um.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/dois.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/tres.html (Regina Pinto - Brazil)

How to collaborate:

Read the call at: http://arteonline.arq.br/a/call.htm and ... PARTICIPATE!

All the best,
Regina Pinto

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53. Kyle Schlesinger
THREADS TALK SERIES @ PENNSOUND
Mon 7 Dec 2009

Threads, a series of talks curated by Steve Clay and Kyle Schlesinger, is devoted to the art of the book featuring poets, scholars, artists, and publishers. The objective for the series is to build on the discourse within book arts to explore and enrich relationships between various strands of book culture that are often approached in isolation, for example poetry and writing, visual and performing arts, collaboration, design, printing, independent publishing, literary history, critical theory, and material culture to name a few. The talks were recorded before a small studio audience and are available for public consumption on PennSound. Eventually the series will be collected and published in book form.

Threads began in the spring of 2009 in New York City with talks by Alan Loney, Charles Alexander, Simon Cutts and Buzz Spector.* Additional recordings will be added periodically. Special thanks to Danny Snelson and PennSound for their ongoing support.

The recordings are now available for listening at PennSound:
http://writing.upenn.edu/pennsound/x/Threads.php

Cheers,

Kyle
--
Kyle Schlesinger
Cuneiform Press
www.cuneiformpress.com

*These sound recordings are being made available for noncommercial and educational use only. All rights to this recorded material belong to the speakers. © 2009 Threads Talk Series. Used with permission of Steve Clay and Kyle Schlesinger. Distributed by PennSound.

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54. Ana Bo¾ièeviæ

TOMORROW: Publication Party for Lost & Found: The CUNY Poetics Document Initiative!

Mon 7 Dec 2009

Dear all, I want to draw your attention to an incredible initiative here at CUNY: a series of chapbooks bringing to life metapoetic materials annotated & edited by CUNY grad students and faculty. Come tomorrow for wine & free books! The chapbooks will also be available shortly via http://centerforthehumanitiesgc.org.

The Center for the Humanities
invites you to celebrate the publication of

The Amiri Baraka/Edward Dorn Correspondence
The Kenneth Koch/Frank O'Hara Letters: Selections
Muriel Rukeyser: Darwin & the Writers
Philip Whalen's Journals: Selections
Robert Creeley: Contexts of Poetry, with selections from Daphne Marlatt's Journals

the inaugural chapbook series in

Lost & Found: The CUNY Poetics Document Initiative

Tuesday December 8th, 2009
6:30 pm
The Skylight Room (9100)
The Graduate Center, CUNY
365 Fifth Avenue at 34th Street
New York City

Introduction
Ammiel Alcalay

Readings and Presentations
Stefania Heim, Claudia Moreno Pisano, Josh Schneiderman, Brian Unger, special guests David Henderson, Bill Berkson, and others

Books and drinks for all!

Lost & Found is a publication project emerging from archival and textual scholarship done by students at The Graduate Center, with the primary focus

on writers falling under the rubric of the New American Poetry. Since accessibility to archival material proposes alternative, divergent and enriched versions of literary and cultural history, the Lost & Found initiative takes the New American rubric writ large, including the affiliated and unaffiliated, precursors and followers. For more information, please visit http://centerforthehumanitiesgc.org.

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55. David-Baptiste Chirot

Peace Literature

Mon 7 Dec 2009

As a reader and sometimes contributer, i'd highly recommend Phillip Metres' blog, as well as his fascinating collection of anti-war verse BEHIND THE LINES: WAR RESISTANCE POETRY ON THE AMERICAN HOMEFRONT SINCE 1941.

The blog and book both raise many intersting and challenging questions, a good deal of which have been for the most part have exiled to a more or less extent from American poetry today. What does this say about the current "atmosphere" of poetry, academically supported and otherwise? Is"quietude" limited to only one form of "quiet" or ""silence"? Might not the term be seen, heard and written of in a different comtext from that originally assigned to it?

There are some earlier collections from the 1960's which are quite good; especially i'd recommend Walter Lowenfels' 101 AMERICAN POEMS OF PROTEST--which has an amazing range among the 101 poems from al periods and "groups" of persons in the US--including the famous statements of Vanzetti before his and Saco's 1927 execution. The peaceful contributions of American Anarchists are often overlooked, except for Patchen perhaps.

Another book i'd highly recommend is:

American Protest Literature With a Foreword by John Stauffer and an Afterword by Howard Zinn Edited by Zoe Trodd from Harvard U Press--

From the Declaration of Independence and previous pamphlets to the War in Iraq this anthology has a really wide breadth of perspectives and writers--a lotof terrific writing in the book, which contravenes the usual assumption that "protest writing is bad writing."

In re some of these questions of "protest/Peace writing is bad writing" I've written two review/essays on line re what i consider one of the most significant books to emerge from the current wars:

Poems from Guantánamo: The Detainees Speak a collection of 22 poems by 17 detainees at the US detention center at Guantánamo Bay. Edited by Marc Falkoff

David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)Kaurab Translation Site
Poems from Guantánamo
The Detainees Speak
David Baptite Chirot

In these two pieces I write not only of the poems, the book and its manner of translation, but also of the American reception of the poems in print, radio and email (including this list, though without mentioning names) reviews and remarks. As with the generic opinions of protest poems--and/or "poems of witness"-- being "bad poems" in formal terms, the Guantanamo poems are considered as "failures" as poetry, which helps in evading any of the issues associated with the book and its authors and translators. In many ways, the poems reveal more about their American readers than about the detainees themselves.

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This area and conception of poetry in itself might be investigated along side the poems of protest and Peace, as another response which the society has given to the wars being fought in its name.

For a great deal more of info and examples of poetry writing film music art peace war and questions thereof one might check out also http://davidbaptistechirot.blogspot.com

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http://www.microsoft.com/windows/windows-7/videos-tours.aspx?h=7sec&slideid=1&media=aero-shake-7second&listid=1&stop=1&ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_7secdemo:122009

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56. CUE Books

CUE Books | Fall 2009

Mon 7 Dec 2009

CUE Books | Fall 2009

Capilano University Editions announces two new titles for Fall 2009:

OTHER
Soma Feldmar
6 x 8, 72pp
ISBN 978-0-9810122-7-8
15.00

"Soma Feldmar's Other is a wonderful extended meditation on questions both ancient and timely: questions that arise from naming, play, politics, in the virtual and actual games of life and language, treated with a quick wit that does not exclude feelings for "the other." Some lines dance down the page, others embed themselves in great paratactic blocks of language. This is poetry

philosophical but never pompous, stylish but never just fashionable--which is to say, rare!"

- Anselm Hollo

"Through the deft use of sampling and sequencing, imagistic clarity and stutterstep displacement, Soma Feldmar builds a series of condensed, refracted parallels to everyday life. Her serial meditations construct a knowing subject out of the welter of diverse thoughts with sure-footed assurance. A voice emerges between language and image that is capable of interrogating both. This is serious play, delightful inquiry, insightful meditation, intelligent work."

- Barrett Watten

==========

OPEN TEXT: CANADIAN POETRY AND POETICS IN THE 21ST CENTURY (VOL.2).
edited by Roger Farr
6 x 8, 124pp
ISBN: 978-0-9810122-6-1
16.00

Poems by Shirley Bear, Ken Belford, Ted Byrne, Angela carr, Steve Collis, Wayde Compton, Kim Duff, Phinder Dulai, Emily Fedoruk, Reg Johanson, Christine Leclerc, Daphne Marlatt, Roy Miki, Jordan Scott, and Fred Wah.

"The intent of this collection is not to announce that something has arrived or that something has passed, or worse, to put on display a number of "finely wrought" or "best of" curiosities; rather the aim is only to pause the hyper-accelerated production of Canadian literary culture just for a second, so we might get a better look at it, and then to move on."

- Roger Farr, from the Introduction

Order
http://www.cuebooks.ca/orders.php

Info
[redacted]

~

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57. Camille Martin
new at Rogue Embryo
Mon 7 Dec 2009

New on my blog:

* a matter of degree /of unfast night/ (an ars poetica)

* de Sade in Amarillo, Texas

* Ruth Lepson: slicing the calendar

* double daddy long legs on plywood

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

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58. steve russell
Re: Peace Literature
Mon 7 Dec 2009

Iâ€™ve always had a pr
Damn, almost forgot Patchen, Dave

Iâ€™ve always had a problem with the word unimaginable.
People use the word when they speak of horror.

Isnâ€™t horror, cruelty, pedestrian?
Perhaps I couldnâ€™t imagine genocide without having the
concept explained.
Originality is suspect. Original thoughts, dubious.

But a decent writer can certainly help me to understand most anything I
havenâ€™t experience.d

Iâ€™m not certain if Iâ€™ve ever had an original thought.
Yeah, Iâ€™ve been creative.
But creativity is common, children are creative, children
are commonplace creatures.

Wilfred Owen & company, the Brits, gave me a decent idea
about what it must have been like to survive the 1st world war. Now
I can imagine the damn thing.

& protest poetry. Whatâ€™s Celan writing? Hard to accuse
him of being didactic. Ginsbergâ€™s America poem doesnâ€™t preach, it
merely says â€¦ living in America can fuck anyone up.

Galway Kinell wrote some decent war poetry.
Yusef Kum â€¦ enyaka â€¦ canâ€™t spell â€¦ is a â€˜nam vet, itâ€™s his Subject.

Peace â€¦ rare â€¦ hard to confront â€¦. Sort of UNimaginAble.

_____
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Mon, December 7, 2009 1:21:06 PM
Subject: Peace Literature

As a reader and sometimes contributer, i'd highly recommend Phillip Metres' blog, as well as his fascinating collection of anti-war verse BEHIND THE LINES: WAR RESISTANCE POETRY ON THE AMERICAN HOMEFRONT SINCE 1941.

The blog and book both raise many intersting and challenging questions, a good deal of which have been for the most part have exiled to a more or less extent from American poetry today. What does this say about the current "atmosphere" of poetry, academically supported and otherwise? Is"quietude" limited to only one form of "quiet" or ""silence"? Might not the term be seen, heard and written of in a different comtext from that originally assigned to it?

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David-Baptiste Chirot: "Waterboarding & Poetry"
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)Kaurab Translation Site
Poems from GuantÃ¡namo
The Detainees Speak
David Baptite Chirot

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http://www.microsoft.com/windows/windows-7/videos-tours.aspx?h=7sec&slideid=1&media=aero-shake-7second&listid=1&stop=1&ocid=PID24727::T:WLMTAGL:ON:WL:en-US:WWL_WIN_7secdemo:122009

↑ Index

59. Wallis Leslie
Re: peace literature
Tue 8 Dec 2009

Hi Mary,
Â
There is an old hymn "Joy Joy Joy Joy down in my heart," and one of the verses is about peace:
Â
Iâ€™ve got the peace that passes understanding,
Down in my heart,
Where? Down in my heart!
Where? Down in my heart!
Iâ€™ve got the peace that passes understanding,
down in my heart
down in my heart to stay.

enjoy peacefully,
Wallis Leslie

--- On Sun, 12/6/09, Mary Kasimor <[redacted]> wrote:

From: Mary Kasimor <[redacted]>
Subject: peace literature
To: [redacted]
Date: Sunday, December 6, 2009, 11:31 AM

Thank you for all your great ideas. I have been researching the books, and many of them sound wonderful for this class.
Â
I have been also looking for visual artists who have created art with peace as a theme. I was thinkiing about Picasso's Guernica (sp); I didn't realize that he created the peace dove.
Â
I would appreciate any more ideas about literature, movies, visual art, and music (not the obvious Peter, Paul, and Mary type songs, however).
Â
Thank you.
Â
Mary Kasimor
Â
Â

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60. Asian Cha
Second Anniversary Issue of CHA
Tue 8 Dec 2009

Second Anniversary Issue of Cha: An Asian Literary Journal

We are pleased to announce that the second anniversary issue of Cha has now been launched. It features a new editorial reflecting on the journal's first two years written by co-editor Jeff Zroback. The following writers/artists have generously allowed us to showcase their work: Ankur Agarwal, Viona Au Yeung, Steve Ausherman, Iain S. Baird, Bob Bradshaw, Caroline Bird, Drew Calvert, Kevin Chan, Stuart Christie, Melody S. Gee, Bernard Henrie, Arlene Kim, Lillian Kwok, Mark Malby, Edgar Y.B. Mao, Reid Mitchell, Moira Moody, Aryanil Mukherjee, Kristine Ong Muslim, Priyadarshi Patnaik, Craig Santos Perez, Donna Pucciani, Kate Rogers, Vera Schwarcz, Kirpal Singh, Lee Minh Sloca, C. P. Stewart, Ira Sukrungruang, Phoebe Tsang, Alice Tsay, Anna Yin and Yong Shu Hoong.

We would like to thank our guest editors Reid Mitchell (poetry) and Jonathan Mendelsohn (prose) who read the submissions with us. They were the perfect readers: opinionated, patient and insightful. We would also like to point out that our Reviews section, under the strong leadership of our Reviews Editor Eddie

Tay, continues to grow. If you have a book you would like reviewed or you would like to review a book, please contact Eddie at [redacted].

We would also like to officially welcome two former contributors and guest editors to our regular staff. Reid Mitchell has agreed to be Cha's Consulting Editor; he has been helping us with the journal since its inception and is instrumental in the running of Cha. Bob Bradshaw is now our valued Tea Taster for our A Cup of Fine Tea critique column. Bob consistently provides us with his insightful comments on the work we select to discuss. Cha is run entirely on a voluntary basis and we are really grateful to have Reid and Bob on board to help make the journal better.

Finally, our tenth issue is due out in February 2010. We are very happy to say that we have our first female guest editor! Poet and three-time Cha contributor Gillian Sze will lend us her expertise to select work for the next issue. The deadline for submissions is January 10th. If you have a piece you think would be right for Cha, please do not hesitate to submit.

We hope that you enjoy the new issue.

Tammy Ho & Jeff Zroback
Cha
http://www.asiancha.com
http://finecha.wordpress.com

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61. Uddipana Goswami
Re: Peace Literature
Tue 8 Dec 2009

Dear Mary,

My book, *We Called the River Red: Poetry from a Violent Homeland* has just been published by Authors Press, Delhi.

The book is set in Assam in Northeast India, a region of rich indigenous cultures but also of insurgency, ethnic conflicts and consequent militarization. It tries to portray how in times of political turbulence and social upheavals, the individual must understand that love and the agony of personal loss are not independent of the larger social, historical and political milieu. The poet's sense of responsibility -- towards her identity, community and nation -- is reflected in this collection. Leading up to the point where the personal entity is increasingly fused with the political identity, it ends with a prayer for peace in times of political conflicts and social turmoil plaguing the violent homeland.

I am a poet, researcher and media consultant, as well as Assamese literature editor of *Muse India*, a literary e-journal. I have been addressing issues of ethnicity, nationalism, migration, displacement, conflicts and reconciliation in Northeast India through my writings. I blog at www.jajabori-mon.blogspot.com.

Best
Uddipana

On Sun, Dec 6, 2009 at 11:54 PM, Gabrielle Welford <[redacted]>wrote:

> *dear mary, there's a poet here in ukiah, CA, David Smith-Ferri, who goes regularly to Iraq and has published a book of poetry about his experiences. i can put you in touch with him if you want. all best, gabe*
>
> *On Sat, 5 Dec 2009, Philip Metres wrote:*
>
> *Mary,*
>
> *Please check out my website (see below) for some information about my course, "Literature of War and Peace." I'm very happy you're moving beyond literature of war. It's so played out as a focus, and can be irresponsible. After all, literature of war is part of the war culture.*
>
> *I know you're a little skittish about the poetry. But let me suggest BEHIND THE LINES: WAR RESISTANCE POETRY ON THE AMERICAN HOMEFRONT SINCE 1941 (2007), an examination of poets and the peace movement. The introduction and conclusion could be of particular use to you. Also an anthology which I co-edited, for which I wrote a useful introduction, COME TOGETHER: IMAGINE PEACE (2008). The intro, which you can read online (it's on Big Bridge), lays out the sort of wider lens of what peace poetry is about.*
>
> *There are great resources online--and you'll be able to find whole syllabi on the subject, but among the texts typically taught by me and others for an American lit course (though ideally, you'd go global!):*
>
> *CIVIL DISOBEDIENCE by Thoreau*
> *something by Lev Tolstoy ("The Kingdom of God is Within You"?)*
> *DAY BY DAY selected writings of Dorothy Day*
> *DOWN IN MY HEART by William Stafford (about CO's in WWII)*
> *THE TRIAL OF THE CATONSVILLE NINE by Daniel Berrigan*
> *AN ATLAS OF THE DIFFICULT WORLD by Adrienne Rich*
> *other poets, June Jordan, Allen Ginsberg, Muriel Rukeyser, Grace Paley, etc.*
>
> *Philip Metres*
> *Associate Professor*
> *Department of English*

> *John Carroll University*
> *20700 N. Park Blvd*
> *University Heights, OH 44118*
> *phone:* [redacted] *(work)*
> *fax:* [redacted]
> *http://www.philipmetres.com*
> *http://www.behindthelinespoetry.blogspot.com*
>
> *"Those of us who had imagination circuits built can look in someone's face and see stories there; to everyone else, a face will be just a face." Kurt Vonnegut*
>
> *"...it doesn't matter whether we act or we write--the main thing isn't fame, glamour, or the things I dreamed about, it's knowing how to endure. I know how to shoulder my cross and I have faith. I have faith and it's not so painful for me, and when I think about my calling, I'm not afraid of life." Nina, from Chekhov's "Seagull"*

--
Uddipana Goswami
www.jajabori-mon.blogspot.com

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62. amy king
Gay may not be the new black, but ....
Tue 8 Dec 2009

Putting my foot in it again -- http://amyking.wordpress.com/2009/12/08/gay-may-not-be-the-â€œnewâ€-black-butâ€¦/

Please be gentle,

Amy

_____
NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

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63. **amy king**
Where I'll be tonight - Lost & Found Publication Party
Tue 8 Dec 2009

I am told that Frank O'Hara's sister will be in attendance and may e

I am told that Frank O'Hara's sister will be in attendance and may even say a few words. Free chapbooks from this project will be given to everyone as well - see you there?

Donâ€™t forget to join us today!For those of you who canâ€™t be there and have written with interest in purchasing the chapbooks, please stay tuned; they will soon be available via http://centerforthehumanitiesgc.org/. Weâ€™ll keep you posted. And thank you for supporting Lost&Found!

invites you
to celebrate the publication of

The Amiri Baraka/Edward Dorn
Correspondence

The Kenneth Koch/Frank Oâ€™Hara
Letters:
Selections

Muriel Rukeyser:
Darwin & the Writers

Philip Whalenâ€™s Journals:
Selections

Robert Creeley: Contexts of
Poetry, with selections from
Daphne Marlattâ€™s Journals

the
 inaugural chapbook series in

Tuesday
December 8th, 2009
6:30 pm

The Skylight Room (9100)
The Graduate
Center, CUNY
365 Fifth
Avenue at 34th Street
New York
City

Introduction
Ammiel
Alcalay

Readings and
Presentations
Stefania
Heim, Claudia Moreno Pisano, Josh Schneiderman, Brian Unger,
special guestsDavid
Henderson, Bill Berkson, and others

Books and
drinks for all!

Lost & Found is a publication project emerging from archival and textual scholarship done by students at The Graduate Center, with the primary focus on writers falling under the rubric of the New American Poetry. Since accessibility to archival material proposes alternative, divergent and enriched versions of literary and cultural history, the Lost & Found initiative takes the New American rubric writ large, including the affiliated and unaffiliated, precursors and followers. For more information, please visit http://centerforthehumanitiesgc.org/

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64. Mary Kasimor
Re: Peace Literature
Tue 8 Dec 2009

Saying that I love Kenneth Patchen sounds trite--but it is true. Mary

--- On Mon, 12/7/09, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Re: Peace Literature
To: [redacted]
Date: Monday, December 7, 2009, 10:57 PM

Iâ€™ve always had a pr
Damn, almost forgot Patchen, Dave

Â

Iâ€™ve always had a problem with the word unimaginable.
People use the word when they speak of horror.

Isnâ€™t horror, cruelty, pedestrian?
Perhaps I couldnâ€™t imagine genocide without having the
concept explained.
Originality is suspect. Original thoughts, dubious.

But a decent writer can certainly help me to understand most anything I
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Yeah, Iâ€™ve been creative.
But creativity is common, children are creative, children
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Galway Kinell wrote some decent war poetry.
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Peace â€¦ rare â€¦ hard to confront â€¦. Sort of UNimaginAble.

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David-Baptiste Chirot: "Waterboarding & Poetry"
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(also has Visual Poetry by chirot)Kaurab Translation Site
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65. Paul Nelson

A Time Before Slaughter

Tue 8 Dec 2009

Epic Poem
Takes Readers Back in Time to Chronicle a Chapter in the History of the American Northwest
WashingtonPoet Follows in Tradition of Williams and Olson

Slaughter, Washington, was named in memory of Lieutenant William Slaughter, who was killed in a skirmish with Indians in 1855. While original settlers considered it a memorial, newcomers grew uneasy with the ironic appellation and soon changed the townâ€™s name to Auburn. More than a century later, poet Paul Nelson re-explores this townâ€™s history in verse, and has created a masterpiece in the spirit of classic collages of place penned by American modernists. In A Time Before Slaughter, Nelson surveys the history of this particular Northwestern place from the myths of Native people to the xenophobia toward Japanese-Americans, from the urge to control to the hunger for liberation. In a compelling mixture of verse and prose, historical documents and native language, Nelson ushers the reader through eventsâ€”at times beautiful, at times horrificâ€”that shaped Auburnâ€™s history. Leap from menâ€™s attempt to alter nature (â€œThey done blowd up the river!â€) to their reverence for it (â€œShe who taps the never-ending flow can withstand every parlor trick Slaughter could ever conjure with the rare commitment to every blossoming every species has ever knownâ€). Nelson, who spent nearly fifteen years on the project, writes in the tradition of American place epic poems such as William Carlos Williamsâ€™ Paterson and Charles Olsonâ€™s The Maximus Poems. â€œI felt that it was critical for poets to tell the story of the town in which they lived,â€ he said. â€œWe canâ€™t depend on journalism anymore in an age of Fox News, but the poemâ€”done rightâ€”has always been news that stays news.â€ Beat poet Michael McClure called A Time Before Slaughter â€œone more big hunk of the American shoulder, as Olson carved his from the North East, Nelson takes his from the Pacific North West.â€ And Sam Hamill, Copper Canyon Press founder, extended the comparison to Williamsâ€™ work, only with Nelsonâ€™s unique voice and geography. Nelsonâ€™s writing style is fierce, playful, and dynamic. He interweaves the past with the present, incorporating sections called â€œAmerican Sentencesâ€ to give running commentary on American life. More than anything, Nelson believes that unless we understand the lessons history teaches, we are doomed to repeat it. â€œI believe readers and listeners will see parallels between the historical events in the book and current events, and may be moved to reflect and perhaps to act,â€ he said. â€œI also believe that, if they are open, theyâ€™ll find that the poems have the ability to

move them to a different state of consciousness.â€ Nelson is founder of the nonprofit Global Voices Radio and co-founder of the Northwest SPokenword LAB (SPLAB!). A radio broadcaster from 1980 to 2006, he has interviewed hundreds of authors, poets, activists, and whole-system theorists for a syndicated public affairs radio program. He is also past president of the Washington Poets Association.

Contact Apprentice
House at [redacted] Paul Nelson at [redacted]
Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

↑ Index

66. steve russell

Re: peace literature

Tue 8 Dec 2009

---

the acclaimed popular movie "HOtel Rwanda" is worth a look, especially as it concerns the topic of reconciliation. Still, there's been concern about the movie's profits, that the producers simply took the profits without regard for the tragedy.

I wonder if there's a mature children's book on the topic of peace. With exceptional artwork. Or a conflict resolution teen & up book. Or maybe ... the Newseum in Washington, D.C. may have an archives of war photography that can be downloaded.

& the Iliad: that one pretty much sums up the motivations that may feul just about...

--- On Sun, 12/6/09, Mary Kasimor <[redacted]> wrote:

From: Mary Kasimor <[redacted]>
Subject: peace literature
To: [redacted]
Date: Sunday, December 6, 2009, 2:31 PM

Thank you for all your great ideas. I have been researching the books, and many of them sound wonderful for this class.

I have been also looking for visual artists who have created art with peace as a theme. I was thinkiing about Picasso's Guernica (sp); I didn't realize that he created the peace dove.

I would appreciate any more ideas about literature, movies, visual art, and music (not the obvious Peter, Paul, and Mary type songs, however).

Thank you.

Mary Kasimor

↑ Index

67. Poetry Project
Letter from the Director
Tue 8 Dec 2009

December 8th, 2009

Dear Friends,

The Poetry Project community has sustained and developed this organization for over forty years and we need your strength and support more than ever. As some of you know, The Poetry Project¹s situation with St. Mark¹s Church is in the process of changing due to on-going lease negotiations. We anticipate a substantial rent increase and possible changes in our programming. We will keep you posted as the facts become clear.

We are very excited to let you know that renowned photographer Kate Simon has donated twelve different prints featuring William S. Burroughs to assist us in our fundraising efforts. Simon photographed Burroughs from 1975 until his death in 1997. You¹ll recognize some of the photographs as they grace many of his publications while others have only been printed for this occasion. Each print is signed by Simon with a description of the scene and the year taken in her script.

We are offering one Simon print of your choice for the purchase of a Patron Membership ($1,000 or above) or any donation above $1,000. Believe us when we say this is a rare opportunity for you to own an original work of art. For more information email us at [redacted] or view the images at our online store at http://poetryproject.bigcartel.com/category/artwork.

Of course, you can also support us by becoming a Member at any level, and you can do so online here: http://poetryproject.org/get-involved/become-a-member or send a check to The Poetry Project, 131 E. 10th St. New York, NY 10003.

In closing, we hope you¹ll begin 2010 with us at the 36th Annual New Year¹s Day Marathon Reading on Friday, January 1st at 2pm. As you know, this event is our largest fundraiser and a manifestation of your devotion to the work we do!

Warm Regards.

Stacy Szymaszek
Artistic Director

↑ Index

68. steve russell
Re: Peace Literature
Tue 8 Dec 2009

...: there must be plenty of native American lore worth a look. I think the book Black Elk Speaks acts as a vision journal with illustrations (read it when i was a teen). Vine Deloria Jr. has written extensively on the contemporary ways that this conflict still endures.

↑ Index

69. David A. Kirschenbaum
An Advertising Opportunity for You in The Portable Boog Reader 4
Tue 8 Dec 2009

Hi,

In just three weeks we'll be putting out our fourth Portable Boog Reader, our annual anthology of New York City poetry, this year featuring a special section of D.C. metro area poetry. The New York City section is a collaborative effort of four editors?Sommer Browning, Joanna Fuhrman, Urayoán Noel, and me, David Kirschenbaum?while Cathy Eisenhower and Maureen Thorson have selected the work for the D.C. metro area section. In all, 72 different poets will be included in our largest issue of the year.

Advertising in the Portable Boog Reader issue of Boog City means you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City's monthly events, and the annual New Year's Day poetry marathons at the Poetry Project at St. Mark's Church and The Bowery Poetry Club. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is an anthology of poetry, that means it will be held onto much longer by our readers as they read through the poems, many holding onto the issue for future readings.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates, making the adjusted Small Press Ad Rates:

* Full Page $220
* Half-Page $130

* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://www.welcometoboogcity.com/ad_rates.pdf

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

↑ Index

70. Adam Katz
Re: peace literature
Tue 8 Dec 2009

"Peace" is the last word of Shakespeare's Cymbeline. That play is really badass. Peace is a central theme in it, tho it is difficultly achieved - the final scene, where all the confusions are resolved and order is brought out of chaos, is epic. Tho if your students have trouble with poetry, they may have trouble with the writing in Cymbeline, which seems intentionally dense and confusing. But I think that's the peace play, Shakespeare-wise.

Last lines (which James Joyce really liked):

* *Laud we the gods;
And let our crooked smokes climb to their nostrils
From our blest altars. Publish we this peace
To all our subjects. Set we forward: let
A Roman and a British ensign wave
Friendly together: so through Lud's-town march:
And in the temple of great Jupiter
Our peace we'll ratify; seal it with feasts.

Set on there! Never was a war did cease,
Ere bloody hands were wash'd, with such a peace. [Exeunt]

↑ Index

71. Joshua Adams
NEW ISSUE OF CHICAGO REVIEW
Wed 9 Dec 2009

***

CHICAGO REVIEW is pleased to announce the publication of issue 55:1: SEVEN POETS FROM BERLIN, edited and introduced by Christian Hawkey.

Featuring:

POEMS by Daniel Falb, Monika Rinck, Hendrik Jackson, Uljana Wolf, Steffen Popp, Sabine Scho, and Ron Winkler

& TRANSLATIONS by Christian Hawkey, Nicholas Grindell, Nicholas Perrin, Catherine Hales, Susan Bernofsky, J.D. Schneider and Andrea Scott

as well as:

FICTION by Jorge Edwards and Deb Olin Unferth

an INTERVIEW with Jorge Edwards

ESSAYS by Jeffrey Yang and J.H. Prynne

plus REVIEWS and NOTES!

To order or subscribe, visit:

http://humanities.uchicago.edu/orgs/review/

***

CHICAGO REVIEW
5801 South Kenwood
Chicago, IL 60637
http://humanities.uchicago.edu/review

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72. amy king
Ever hear of "The Family"? The new Free Masons...?
Wed 9 Dec 2009

The Family -- http://amyking.wordpress.com/2009/12/09/fear-or-disinterest-the-powers-that-be/

↑ Index

73. Alan Sondheim

Li, a language game (fwd) (I love this - Alan)

Wed 9 Dec 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-256605836-1260402543=:17293

---------- Forwarded message ----------
Date: Wed, 09 Dec 2009 18:02:31 -0500
From: "tENTATIVELY, a cONVENIENCE" <[redacted]>
To: [redacted]
Subject: Li, a language game

Li, English, a language game invented by tENTATIVELY, a cONVENIENCE (the 2nd greatest undiscovered OuLiPoian writer) on Wednesday, December 9, 2009EV, in wch 2 words' having many meanings in many different languages is exploited in order to construct narrative texts using only 2 words - the meaning being derived by then translating those words' multiple meanings.

In the case of Li, the only 2 words to be used are Li & Po. All texts shd originate w/ a text of the T'ang Dynasty Chinese poet Li Po (699-762). In other words, a poem by Li Po (either in the original language or in translation) is converted as closely as possible to its original meaning only using the words Li & Po.

Variations on the game are Po, &Ou - wch are explained elsewhere.

THEREFORE, starting w/ a Li Po poem as translated into English by C. H. Kwock & Vincent McHugh in Anthology of Chinese Literature from early times to the fourteenth century:

On the Mountain Question and Answer

You ask me:
Why do I live
on this green mountain?
I smile
No answer
My heart serene
On flowing water
peachblow
quietly going
far away
another earth
This is

another sky
No likeness
to that human world below

This then becomes:

"Po po Li Li-Po? po Po"

Li li-po? li
li-po? li po
po li po li?
Li po
Po po li
Li po po
Po po
Li
po po
po po
po po
Li po
po li
Po po po
li li li li po

Translation:

"On the whole Hillside What-For? in exchange for Opposite"

You what-for? him
what-for? him to flutter
on that cool hillside?
Him cure
Opposite yes what
Him belly chew
On as water flowing out of a bucket
a plum
a small thing all along
past beyond
in the wake of where
That as
in the wake of yonder
Opposite yes in exchange for
to you that them at that place beneath

po = "on" in Czech, Danish (Transliterated), Kwanyama, Lithuanian, Polish, Serbian (Latin Script), Slovenian, & Ukranian (Latin Script)

po= "the whole" in Tocharian (Transliterated)
li = "hillside" in Norwegian
li = "what" in Wolof
po = "for"in Czech, Ido, Sardinian (Campidanese)
po = "in exchange for" in Ido
po = "opposite" in Earth Minimal

li = "you" in Catalan
li = "what" in Wolof
po = "for"in Czech, Ido, Sardinian (Campidanese)
li = "him" in Esperanto

li = "what" in Wolof
po = "for"in Czech, Ido, Sardinian (Campidanese)
li = "him" in Esperanto
po = "to flutter" in Denya

po = "on" in Czech, Danish (Transliterated), Kwanyama, Lithuanian, Polish, Serbian (Latin Script), Slovenian, & Ukranian (Latin Script)
li = "that" in Haitian Creole
po = "cool" in Kimbu
li = "hillside" in Norwegian

li = "him" in Esperanto
po = "cure" in Kimbu

po = "opposite" in Earth Minimal
po = "yes" in Albanian & Hawaiian
li = "what" in Wolof

li = "him" in Esperanto
po = "belly" in CalÃ³
po = "chew" in Taiwanese (Transliterated)

po = "on" in Czech, Danish (Transliterated), Kwanyama, Lithuanian, Polish, Serbian (Latin Script), Slovenian, & Ukranian (Latin Script) po = "as water flowing out of a bucket" in Chewa

Li = a Chinese name that signifies or is derived from: "a plum"

po = "a small thing" in Ainu
po = "all along" in Czech

po = "past" in Lithuanian
po = "beyond" in Lithuanian

po = "in the wake of " in Lithuanian
po = "where" in Swahili

li = "that" in Haitian Creole
po = "as" in Catalan, Faroese, Icelandic, Malay, Papiamentu, & Tagalong

po = "in the wake of " in Lithuanian
li = "yonder" in Italian

po = "opposite" in Earth Minimal
po = "yes" in Albanian & Hawaiian
po = "in exchange for" in Ido

li = "to you" in Catalan
li = "that" in Haitian Creole
li = "them" in Romanian
li = "at that place" In Italian
po = "beneath" in Lithuanian

MANY THANKS TO THE
Webster's Online Dictionary with Multilingual Thesaurus Translation

--0-256605836-1260402543=:17293--

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74. David Kirschenbaum

Boog's NYC Small Presses Night this Tues. Dec. 15

Thu 10 Dec 2009

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

New York City Small Presses Night

with

Flying Guillotine Press
Litmus Press/Aufgabe
Mal-o-mar Editions
Mermaid Tenement Press
The North Beach Yacht Club
3 Sad Tigers Press

this Tues. Dec. 15, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

This is our one event each season in our non-NYC small presses series where
we honor NYC small presses.

Featuring readings from some of the city's finest small presses as well as publications available from each of the presses.

**Flying Guillotine Press, Sommer Browning and Tony Mancus, eds. --Angela Veronica Wong

**Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
--Stacy Szymaszek

**Mal-o-mar Editions, Ariana Reines, ed.
--Jason Burns

**Mermaid Tenement Press, Laura Hinton, ed.

**The North Beach Yacht Club, Ryan Murphy, ed.

**3 Sad Tigers Press, Mariana Ruiz Firmat, ed.

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

--

Boog City 60, our New York City Small Presses Issue,
published in conjunction with the above event,
with pages put together by the participating six presses,
featuring work from:

**Flying Guillotine Press--Steve Karl, Angela Veronica Wong

**Litmus Press/Aufgabe--Kari Edwards, Stacy Szymaszek

**Mal-o-mar Editions--Charles Baudelaire

**Mermaid Tenement Press--Abigail Child, Norma Cole

**3 Sad Tigers Press--Brenda Borofsky Serpick

As well as your usual swell Boog City content: Reviews of new Prewar Yardsale album; books from Jennifer Scappettone and Noelle Kocot; poems from Mike Carlson, Elsbeth Pancrazi, and Christine Shook; and art from Alan Gastelum.

To read the pdf version go to:

http://welcometoboogcity.com/boogpdfs/bc60.pdf

--

Press and author bios

**Flying Guillotine Press
http://flyingguillotinepress.blogspot.com/

In 2008, Tony Mancus and Sommer Browning, two friends from poetry school, started Flying Guillotine Press. They endeavor to make pretty, small, handbound, medulla oblongata-exploding poetry chapbooks cheaply. They work in Brooklyn and Arlington, Va.

*Angela Veronica Wong
http://smartstuff.blogspot.com/

Angela Veronica Wong is a poet living in New York City. Her Flying Guillotine Press chapbook, All the Little Red Girls, is out this fall and another chapbook, to know this, is forthcoming from Cy Gist Press.

**Litmus Press/Aufgabe
http://www.litmuspress.org/

Litmus Press is the publishing program of Ether Sea Projects, a 501(c) (3) non-profit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus aims to foster local, national, and international dialogue and interaction by presenting original writing from the U.S. alongside translations into English. By supporting translators, poets, and other writers, and by organizing and participating in public events, they hope to illuminate the fundamental common bond between languages and to actualize the potential linguistic, cultural, and political benefits of literary exchange on the international level. Litmus seeks to provide continuing and consistently high-quality venues for such exchange and discussion to ensure that our poetic communities remain open-minded and vital.

*Stacy Szymaszek
http://www.litmuspress.org/hyperglossia.html

Stacy Szymaszek is the author of Emptied of All Ships (Litmus) as well as many chapbooks, most recently Orizaba: A Voyage With Hart Crane (Faux) and Stacy S: Autoportraits (OMG!). Hyperglossia was just published by Litmus Press. She is the editor of Gam and the artistic director of The Poetry Project at St. Mark’s Church.

**Mal-o-mar Editions
http://mal-o-mar.blogspot.com/

Mal-o-mar Editions, a publishing outfit specializing in extremes of urgency and artifice, was founded in 2007 by Stan Maarm.

*Jason Burns
http://thedaydoesntcareifyoureinit.blogspot.com/

Sub rosa, which means private, secretive, or quite simply "under the rose," is the longest term in the English language that can be derived from the name JASON BURNS.

**Mermaid Tenement Press:
http://www.mermaidtenementpress.com

Mermaid Tenement Press is a non-profit small press in New York City that seeks to discover and document new innovative poetry. Currently they are publishing a chapbook series called the Tout Court Editions, devoted to the publication of performance poetries in collaboration with visual artists. Its 2009 run of chapbooks includes pieces by Norma Cole, Elizabeth Frost, Lee Ann Brown and Tony Torn, and Abigail Child. Visual artists whose work is featured on their covers include Marina Adams and Paul "Vickers" Lyon.

**The North Beach Yacht Club

The North Beach Yacht Club is a member press of a series of one-shot publishing projects.

**3 Sad Tigers Press
[redacted]
http://germspot.blogspot.com

Mariana Ruiz Firmat is a Brooklyn-based poet and founder of 3 Sad Tigers Press. 3 Sad Tigers was founded in 2009 and is kicking off with the chapbook, No Sequence But Luck by Brenda Bordofsky Serpick, who lives in Baltimore. Sad Tigers gets its name from the avant-guard Cuban novel Tres Tigres Tristes by Cabrera Infante. Sad Tigers will publish women and people of color foremost, but it will be open to publishing any weirdly gorgeous experimental poetry. Sad Tigers wants to publish poets who embrace the sensuous storytelling of experimental poetry, primarily beyond the reaches of the Academy.

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 19th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea’s ACA Galleries; and Classic Albums Live, where up to 13 local musical

acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Jan. 26, Alice James Books
(Farmington, Maine)
http://www.alicejamesbooks.org/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

75. Chris Jones
Re: Gay may not be the new black, but ....
Thu 10 Dec 2009

Doesn't Lee Edelmann in Homographesis, essays in gay literary and cultural theory, also covered this problem (pp42-75 The part for the (w)hole.)

It does seem that the tripartite racism, sexism, homophobia; serves as a critical time image of late capitalism. An image in which the dominant ideas of our ruling class times are the desire for the end of capitalism. And with the ever lengthening working day in which the workers are chained to an e-commerce work station or laptop. In Vol 2 of Capital Marx discusses time as that which is needed for wine to ferment, which goes sour with the growing length of the working day which is always finite as the finite limits of a transcendental a-priori christian god haters.

best, Chris Jones.

On Tue, 2009-12-08 at 10:14 -0800, amy king wrote:
> Putting my foot in it again -- http://amyking.wordpress.com/2009/12/08/gay-may-not-be-the-â€œnewâ€-black-butâ€¦/
>
> Please be gentle,
>
> Amy

↑ Index

76. steve russell
Innovation & "the poetry of the portfolio"
Thu 10 Dec 2009

...to echoe Emerson on Emily Dickinson.

& in this reprint of Emily D's 1st book of poems, I came across a quote from the intro concerning ...

...Dickinson's slant rhymes, her idiosyncratic grammar and punctuation, her irregular meter, all were regarded more as eccentricities or the failings of an interesting novice than as the innovative experimentations of a literary genius.

Thomas Wentworth HIgginson, preface.

& so it goes, as Vonnegut might add if he were still around.

↑ Index

77. Cassandra Laity
text message love poem
Thu 10 Dec 2009

"Text Message Love Poem" by Charles Bivona

http://open.salon.com/blog/charlesbivona/2009/12/09/text_message_love_poem

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

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78. Sara Wintz
SEGUE: Alan Bernheimer + Danny Snelson
Thu 10 Dec 2009

SEGUE READING SERIES @ THE BOWERY POETRY CLUB
brings right to your backyard...

DANNY SNELSON +
ALAN BERNHEIMER !!

DANNY SNELSON is a writer, editor, and archivist recently relocated to Philadelphia. He is the founder of Aphasic Letters (with Phoebe Springstubb) and No Input Books (with James Hoff). Recent writing projects include *Endless Nameless*, *Equi Nox*, and *Radios*.

ALAN BERNHEIMER's *Spoonlight Institute* was published this fall by Adventures in Poetry. Earlier books include *Billionesque* and *Café Isotope *.

Saturday, December 12th
4-6 PM
at The Bowery Poetry Club
308 Bowery, just north of Houston
$6 admission goes to readers

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

Dec/Jan Segue Readings are curated by Thom Donovan and Sara Wintz.

UP NEXT:
December 19 Fiona Templeton + M. Mara Ann
January 9 Judith Goldman + Adam Pendleton
January 16 *Mónica de la Torre* + Fred Moten
January 23 Bruce Boone + Rob Halpern
January 30 David Larsen + Samantha Giles

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79. Gabrielle Welford
"Noho Hewa" in NYC - plz fwd-- last screening in NYC (fwd)
Thu 10 Dec 2009

---

dear folks, keala is one of my dearest friends, a real radical, native hawaiian filmmaker. i don't know why i didn't let you all know that she's in new york with screenings of her film and q&a afterwards. this is the last showing, tonight. i hope those of you there get a chance to go see it and meet her. she showed it last night at the brecht center. last chance this time around to see

the most honest rendition of the truth about hawai'i you'll ever see and to get to talk to my brilliant friend!

in addition if any of you hear of a fairly longterm housesit (3-4 months) in the city, she's wanting to switch gears and get down to writing. you can let me know if there is something. she's been basically homeless all the time she's been making this movie, living totally from hand to mouth. she's a treat. go see it if you can.

if you can't go see the movie (which won best documentary in the Hawaii International Film Festival last year), go to her website and buy a copy of the dvd to watch: www.nohohewa.com. if you're going to use it to show in your classes, get the school to buy a copy at the school rate. she's living on this at the moment.

all best and hope you get to see it, gabe

---------- Forwarded message ----------
Date: Thu, 10 Dec 2009 11:27:38 -0500
From: keala kelly <[redacted]>

*NOHO HEWA: The Wrongful Occupation of Hawaii

Thursday Dec 10, 7pm*
International Action Center
55 West 17th Street #5C (between 5th & 6th Avenues)
for info call [redacted]

↑ Index

80. Jonathan Morse

Re: Ever hear of "The Family"? The new Free Masons...?

Thu 10 Dec 2009

---

amy king wrote:
> The Family -- http://amyking.wordpress.com/2009/12/09/fear-or-disinterest-the-powers-that-be/
>
Yes, it would be nice if those people were to read James Hogg's _Confessions of a Justified Sinner_ and find out what's in store for them. But

(a) This story got extensive coverage this past summer during the John Ensign sex scandal. It even got into _Doonesbury_. And

(b) How about keeping the focus on poetics?

Jonathan Morse

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81. Catherine Daly
Re: text message love poem
Thu 10 Dec 2009

I've got one using T9

http://artrecess.blogspot.com/2006_02_01_archive.html

in forthcoming book, OOD: Object-Oriented Design

(the original text is Greek)

On Thu, Dec 10, 2009 at 7:38 AM, Cassandra Laity <[redacted]> wrote:
> "Text Message Love Poem" by Charles Bivona
>
>
http://open.salon.com/blog/charlesbivona/2009/12/09/text_message_love_poem
>
> Cassandra Laity
> Associate Professor
> Co-Editor Modernism/Modernity
> Drew University
> Madison, NJ 07940
>
>

--
All best,
Catherine Daly
[redacted]

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82. Jennifer Karmin
How2: new issue online!
Thu 10 Dec 2009

Launching a new issue of How2 journal
Volume 3, Issue 3
http://www.how2journal.com

POETIC ECONOMIES OF PERFORMANCE: PART 2
Featuring poems & papers from:
Elizabeth-Jane Burnett
Emily Carr

Christina Continelli
David Emanuel
Shannon Maguire
Julia Lee Barclay
Amy Sara Carroll
Laylage Courie
Bonnie Emerick

Jennifer Karmin in collaboration with:
Emily Abendroth
Diane di Prima
Phayvanh Luekhamhan
Daniel Mejia
Erika Mikkalo
Shin Yu Pai
Meredith Quartermain
Paula Rabinowitz
Jenny Roberts
Michelle Taransky

STRICTLY SPEAKING ON CAROLINE BERGVALL
Featuring papers from:
Caroline Bergvall
Sophie Robinson
Nathan Brown
cris cheek
Laura Goldstein
Majene Mafe

READING CARLA HARRYMAN
Featuring papers from:
Carla Harryman
Laura Hinton
Christine Hume
J. Darling
Carla Billitteri
Renee Gladman
Austin Publicover

NEW MEDIA
Featuring:
Aya KarpiÅ„ska
Katie Clapham

Becky Cremin
Simone Gilson

NEW WRITING
Featuring poems by:
Jessica Wilkinson
Emily Critchley
Karen Sandhu

REVIEW
Featuring:
Jessica Wilkinson on Susan Howeâ€™s Souls of the Labadie Tract
Emily Critchley on Lisa Robertson's Magenta Soul Whip

IN CONFERENCE
Featuring:
Arpine Konyalian Grenier:
Reflections on the First International Poetic Ecologies Conference, UniversitÃ© Libre de Bruxelles, May 2008

HIGHLIGHTS FROM THE HOW(ever) ARCHIVES
Featuring selected work by:
Susan Gervitz
Hannah Weiner
Rosemarie Waldrop
Lydia Davis

↑ Index

83. Charles Bernstein

40% Discount on Radical Poetics and Secular Jewish Culture -- &-- essays on Oppen collection

Fri 11 Dec 2009

The University of Alabama Press Modern and Contemporary Poetry Series

40% Discount on Newest MCP Titles

Radical Poetics and Secular Jewish Culture
edited by Daniel Morris & Stephen Paul Miller
retail price: $39.95 paper | discounted price:$23.97

Thinking Poetics: Essays on George Oppen
edited by Steve Shoemaker
retail price: $34.95 paper | discounted price: $20.97

go to
http://epc.buffalo.edu/authors/bernstein/blog/archive/U-AL-2009.html
for discount details, tables of content, books covers, etc.

↑ Index

84. Mark Weiss
Bragging rights
Fri 11 Dec 2009

The Whole Island: Six Decades of Cuban Poetry, edited by yours truly, was just listed on the Harriet Blog as one of the 10 best poetry books of the year. <http://www.poetryfoundation.org/harriet/2009/12/the-best-poetry-of-the-year/>http://www.poetryfoundation.org/harriet/2009/12/the-best-poetry-of-the-year/

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

↑ Index

85. Halvard Johnson
Re: [New-Poetry] Bragging rights
Fri 11 Dec 2009

After all those years of work on it, Mark, you certainly
deserve this. Congratulations!

Hal

"We don't serve fine wine in half-pints, buddy."
--Robert Ashley

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Fri, Dec 11, 2009 at 3:05 PM, Mark Weiss <[redacted]> wrote:

> *The Whole Island: Six Decades of Cuban Poetry, edited by yours truly, was just listed on the Harriet Blog as one of the 10 best poetry books of the year.*

> *http://www.poetryfoundation.org/harriet/2009/12/the-best-poetry-of-the-year/*
>
> *
>
> *Announcing *The Whole Island: Six Decades of Cuban Poetry* (University of California Press).*
> *Forthcoming in November 2009.*
> *http://go.ucpress.edu/WholeIsland*
>
> ---
> *New-Poetry mailing list*
> [redacted]
> *http://wiz.cath.vt.edu/mailman/listinfo/new-poetry*

↑ Index

86. Mary Jo Malo
technique questions
Sat 12 Dec 2009

Which do you consider a more effective simple pause: word spacing or line break?
Are these different from the concept of breath?

Mary Jo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

↑ Index

87. John Herbert Cunningham
pls post
Sat 12 Dec 2009

Speaking of Poets, which has become one of the top ten shows on CKUW 95.9 FM, is pleased to announce the line up for January. All are female poets who have been associated with the Kootenay School of Writing (KSW). We lead off on January 3 with Meredith Quartermain followed on January 10 with Sachiko Murakami, January 17 with Lisa Robertson and ending on January 24 with Catriona Strang. This, of course, leaves January 31 which will be a surprise. Please join me in a casual conversation with some excellent poets and some great poetry. If you have any comments regarding the show or a request for a

particular poet to be on, please contact me at [redacted]. Don't forget, CKUW is available on the internet. The show can be streamed or downloaded should you miss us.

John Herbert Cunningham

↑ Index

88. Kyle Schlesinger

Recently on the Mimeo Mimeo blog

Sat 12 Dec 2009

Recently on the Mimeo Mimeo blog:
http://mimeomimeo.blogspot.com/

Bill Griffiths
Tasty Waves and a Cool Buzz
More Elsie Cowen
You Can Never Get Enough Rhinozeros
Snelson and Bernheimer @ BPC
The Bear and the Bunny
We¹re All Wasted
Poets Theatre
The Alternative Press
Tuli, Tuli the Dancing Machine

& hot off the press: MIMEO MIMEO #3: THE DANNY SNELSON ISSUE plus insert, The Infernal Method written, designed and printed letterpress by Aaron Cohick. Buy now for just ten bucks! http://mimeomimeo.blogspot.com/

Mimeo Mimeo is a forum for critical and cultural perspectives on artists' books, typography and the mimeograph revolution. This periodical features essays, interviews, artifacts, and reflections on the graphic, material and textual conditions of contemporary poetry and language arts.

Taking our cue from Steve Clay and Rodney Phillips' ground-breaking sourcebook, A Secret Location on the Lower East Side, we see the mimeograph as one among many print technologies (letterpress, offset, silk-screen, photocopies, computers, etc.) that enabled poets, artists and editors to become independent publishers. As editors, we have no allegiance to any particular medium or media (tho Mimeo Mimeo is only available in print at this time). We understand the mimeo revolution as an attitude - a material and immaterial perspective on the politics of print.

Jed Birmingham & Kyle Schlesinger

↑ Index

89. Wanda Phipps
check put some new poems in The Brooklyn Rail
Sat 12 Dec 2009

Hey:

Check out some of my new poems in The Brooklyn Rail (they are in the current print edition as well--if you get one--grab a few for me):

http://www.brooklynrail.org/2009/12/poetry/silent-pictures-recognize-the-world-ii

Happy Holiday,
Wanda

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

↑ Index

90. steve russell
poetic morp
Sun 13 Dec 2009

Now that LBJ is back in office, it's good to know the benefit of CHANGE. little goes long long way

Alexander was great according to them book things
& he refused to linger around that part of the globe that currently ...

Protest/poem

maybe get out acoustic geetar
All we are asking...
& so forth
& so on

↑ Index

91. Pierre Joris
Recent NOMADICS posts
Sun 13 Dec 2009

Check out these recent posts on NOMADICS blog at http://pierrejoris.com/blog
Kenneth Irby: The Intent On

How Stable is the Contemporary Environment?

Another EU policy statement will not stop Israel’s colonization

Herta Müller’s Nobel Lecture

George Fragopoulos On Mahmoud Darwish

Juan Cole’s Top Ten Questions for Copenhagen

Fourteen days to seal history’s judgment on this generation

James Hansen on the Need for Copenhagen to Fail

Keats: Killed by a review?

enjoy! & happy solstice celebrations, or whatever it is you celebrate or don't celebrate these weeks,

Pierre
==========
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

↑ Index

92. steve russell
The Sri Lankan LoxoDrome
Sun 13 Dec 2009

---

came across this curious artifact in a d.c. used bookstore, a 2009 uncorrected proof of The Sri Lankan Loxodrome by Will Alexander.

i still maintain that W Merwin closed out the 20th century with the most ambitious poem of that centuries late half(at least one written by a U.S. citizen), but Alexander gets things rolling into the new... whatever... rather nicely, adding pen & ink &other visual blunders.

↑ Index

93. Joel Weishaus

"The Gateless Gate" pages 43-44

Sun 13 Dec 2009

Dear Friends and Colleagues:

Here are pages 43-44 of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2043-44.htm

Paragraph headings:

Goddesses, rather than Gods, were shaped into stone...
"Then to his pupil's surprise, he drew a small circle...
Some nights I sense I'm on a ship plying the Arctic...
Last night I dreamed I was trimming a large painting...
What news is the wind whispering to the trees...

Today the forest blends with air metabolized...
From one's first point of view it's a pile of stones...
In his striking essay, Lawrence Barham suggests...

Cover (to begin, or begin again):
http://web.pdx.edu/~pdx00282/Gate/cover.htm

Thank you to those of you who have written to me with comments on this project.

-Joel

↑ Index

94. Rob McLennan

2 new poetry chapbooks from above/ground press: Carr + mclennan

Sun 13 Dec 2009

---

2 new poetry chapbooks from above/ground press: Carr + mclennan

> & look there goes a sparrow transplanting soil
> by Emily Carr
> $4;

Poems for Lainna
by rob mclennan
$4;

more information on mclennan's chapbook & ordering, & 2010 subscription information at
http://robmclennan.blogspot.com/2009/12/2-new-poetry-chapbooks-from-aboveground.html

forthcoming items, still, by Ken Norris + plenty others;

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

95. steve russell

NON Event//////////Washington Post/0/Poetry/0/

Mon 14 Dec 2009

No reviews for poetry, best, 2009.
The Washington Post no longer remembers...
...it once had a poetry column in Book World.

If poetry were dead, the post would have covered the non-event. No, poetry isn't dead, it's offffff the map.

↑ Index

96. Catherine Daly

Cocktails for the Holiday

Mon 14 Dec 2009

There are still about a dozen copies of my chapbook COCKTAIL available from furnture press/Christophe Casamassima. Makes a great party gift!!!

Also, a pretty interesting poem series linking Vauxhall, DaDaDa, and the forthcoming OOD: Object-Oriented Design stylistically.

--
All best,
Catherine Daly
[redacted]

↑ Index

97. Dan Wilcox
Third Thursday Poetry Night: Dec. 17, Urayoan Noel
Mon 14 Dec 2009

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, December 17
7:00 sign up; 7:30 start

Featured Poet: Urayoán Noel

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your host: Dan Wilcox & the annual visit from Sanity Clause. * * *

Urayoán noel is the author of Kool Logic/La Lógica Kool (bilingual press; a 2006 books of the year selection by el nuevo día) and Boringkén (ediciones callejón/la tertulia, 2008). Other works include the artist's book Las Flores del Mall (2000) and various text- sound collaborations with composer Monxo López, some of which are featured on the dvd Kool Logic Sessions (bilingual press) and on the cd included with Boringkén.

Originally from San Juan, Puerto Rico, he divides his time between Albany and the Bronx, NY, and teaches literature and creative writing at the University at Albany.

↑ Index

98. Stephen Vincent
Larry Sultan, photographer, passed.
Mon 14 Dec 2009

Larry
  Sultan, California Photographer, Dies at 63

Larry is/was one of the finest, most thoughtful and most 'literary' contemporary photographers - as well as well loved mentor (California College of Arts), and friend to many. His books, "Evidence" with Mike Mandel, and his two books that engage suburban family life and pornography, as played out in the San Fernando Valley (Los Angeles), will long survive him. Another tragic loss to cancer.

Stephen Vincent
http://stephenvincent.net/blog/

↑ Index

99. Elizabeth Switaj

Re: technique questions [line break vs. spacing]

Mon 14 Dec 2009

I don't think of either word spacing or a line break as more effective for the creation of a simple pause per se. I tend to think of a line break more as the sort of pause with a catch breath and a faint change in tone, spacing as held breath.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

100. amy king

Re: Ever hear of "The Family"? The new Free Masons...?

Mon 14 Dec 2009

---

c) How is this *not* about poetry, Gorgeous?

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

----- Original Message ----
From: Jonathan Morse <[redacted]>
To: [redacted]
Sent: Thu, December 10, 2009 12:12:45 PM
Subject: Re: Ever hear of "The Family"? The new Free Masons...?

amy king wrote:
> The Family -- http://amyking.wordpress.com/2009/12/09/fear-or-disinterest-the-powers-that-be/
>
Yes, it would be nice if those people were to read James Hogg's _Confessions of a Justified Sinner_ and find out what's in store for them. But

(a) This story got extensive coverage this past summer during the John Ensign sex scandal. It even got into _Doonesbury_. And

(b) How about keeping the focus on poetics?

Jonathan Morse

↑ Index

101. amy king
Re: Gay may not be the new black, but ....
Mon 14 Dec 2009

A Jud
Thanks for your note, Chris. I'll try to locate those essays...

A Judith Butler quote on the subject:
http://amyking.wordpress.com/2009/12/13/complex-alliances/

Be well,

Amy

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

----- Original Message ----
From: Chris Jones <[redacted]>
To: [redacted]
Sent: Thu, December 10, 2009 1:10:13 AM
Subject: Re: Gay may not be the new black, but ....

Doesn't Lee Edelmann in Homographesis, essays in gay literary and cultural theory, also covered this problem (pp42-75 The part for the (w)hole.)

It does seem that the tripartite racism, sexism, homophobia; serves as a critical time image of late capitalism. An image in which the dominant ideas of our ruling class times are the desire for the end of capitalism. And with the ever lengthening working day in which the workers are chained to an e-commerce work station or laptop. In Vol 2 of Capital Marx discusses time as that which is needed for wine to ferment, which goes sour with the growing length of the working day which is always finite as the finite limits of a transcendental a-priori christian god haters.

best, Chris Jones.

On Tue, 2009-12-08 at 10:14 -0800, amy king wrote:
> Putting my foot in it again -- http://amyking.wordpress.com/2009/12/08/gay-may-not-be-the-â€œnewâ€-black-butâ€¦/
>

↑ Index

102. amy king
Re: technique questions [line break vs. spacing]
Mon 14 Dec 2009

Ron Padgett once suggested to me that the end of the line is half a pause ... wonder what ellipsis represents beyond omission?

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

----- Original Message ----
From: Elizabeth Switaj <[redacted]>

I don't think of either word spacing or a line break as more effective for the creation of a simple pause per se. I tend to think of a line break more as the sort of pause with a catch breath and a faint change in tone, spacing as held breath.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

103. Adam Katz
Re: technique questions
Mon 14 Dec 2009

I think a comma where there is not meant to be one.

Pound à la Olson: " 'the musical phrase,' go by it, boys, rather than by, the metronome. "

I think especially that last comma really creates a simple pause.

Whereas, I think spacing creates a jagged effect - if you use five spaces instead of one, it has the effect of 'breaking the poem up' on the page - and if you use enjambment, this is something normal to us. We read right through it, it's standard. Both enjambment and spacing, to me, create a jaggedness in the poem which my instinct is to try to read over smoothly (tho with 'awareness' of their 'effects'). But grammar/punctuation is more entrenched/standardized? So a comma holds me, back, makes me actually physically pause in the rhythm of my reading.

a

↑ Index

104. Lisa Samuels

KA MATE KA ORA #9: Call for Submissions on Antipodean interactions with American poetry

Mon 14 Dec 2009

Please send writings short or long, involving the topic below, to editor Murray Edmond. If you are pondering something, early notice of your intention to send is helpful. Multiple writing approaches, as the call indicates, are welcome. Lisa

Call for Submissions: please forward to anyone who may be interested: KA MATE KA ORA #9 March 2010

After 1956 American poetry, like rock 'n roll, seized centre stage, not just in the English-speaking world, but right round the globe. The impact on New Zealand poetry was profound, as it also was in Australia. That transformation and disjuncture has been noted before. For some 30 years, from the Beats to the Language poets, the American poetic moment held sway. Perhaps it was a last manifestation of an Empire Central on a global scale as the provinces turned up their faces in wonder.

Now it is time to look back and ask more than, "What was added to poetry in the Antipodes?" - to ask what was added to American poetry by these local elaborations. How much was the American poetic moment a matter of external energies feeding back to U.S cultural scenes? After the American poetic moment evanesced at about the same time as other geo-political entrenchments were upheaved in 1989, what remained for the 'nationalism' of poetries in the Antipodes and North America? What was the interaction between imagined U.S. poetic liberation and the actual rise of global and specifically New Zealand and Australian poetic reinfusions during those 35 years?

For Issue #9, Ka Mate Ka Ora is calling for articles, essays, and creative considerations which address these questions of Antipodean interactions with American poetry and the state of national poetic imaginaries in New Zealand, Australia, and the USA.

Submissions by MARCH 12th 2010.

Please send to Murray Edmond, Editor, at [redacted]

↑ Index

105. steve russell

Re: technique questions [line break vs. spacing]

Mon 14 Dec 2009

---

i've been exchanging poems with a friend who, apparenlty, is hearing impaired. i wouln't have known if she didn't inform me. at Gall ...sp? U Det, her hearing is

considered unreliable. she visualizes words and sounds them ... in a sense, i suppose a line break is one of the ways we internalize words -- if that makes sense. I wonder if Chomsky or any major language theorist has studied the hearing impaired and poetry as a learning tool???

_____
From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Mon, December 14, 2009 2:51:02 PM
Subject: Re: technique questions [line break vs. spacing]

I don't think of either word spacing or a line break as more effective for the creation of a simple pause per se. I tend to think of a line break more as the sort of pause with a catch breath and a faint change in tone, spacing as held breath.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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106. steve russell
Re: technique questions [line break vs. spacing]
Mon 14 Dec 2009

---

dots ... i forget my english as a 1st & only language vocabulary, but Celine used them beautifully. they meant & not only that ... but this ... they meant following threw or THROUGH with a thought ... but just in case ... i like them 'cause they get a flow going ... i see them mostly in prose since poetry is a EACH word has This much weight kind of thing...Ellipsis, a mere word, but interesting...

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Mon, December 14, 2009 2:59:03 PM
Subject: Re: technique questions [line break vs. spacing]

Ron Padgett once suggested to me that the end of the line is half a pause ... wonder what ellipsis represents beyond omission?

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

----- Original Message ----
From: Elizabeth Switaj <[redacted]>

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Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

107. steve russell
Re: technique questions
Mon 14 Dec 2009

"So a comma holds me, back, makes me actually
physically pause in the rhythm of my reading."

Thoughful: because reading, writing, and thinking are different activities and the comma is a certain way of puttting stress on a Pause. & it isn't necessarily the best way to represent a pause ... putting words together ... writing this strange thing we still choose to call poetry. That about does it for today's posting limit ... period....

_____
From: Adam Katz <[redacted]>
To: [redacted]
Sent: Mon, December 14, 2009 3:02:10 PM
Subject: Re: technique questions

I think a comma where there is not meant to be one.

Pound à la Olson: " 'the musical phrase,' go by it, boys, rather than by, the metronome. "

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Whereas, I think spacing creates a jagged effect - if you use five spaces instead of one, it has the effect of 'breaking the poem up' on the page - and if you use enjambment, this is something normal to us. We read right through it, it's standard. Both enjambment and spacing, to me, create a jaggedness in the poem which my instinct is to try to read over smoothly (tho with 'awareness' of their 'effects'). But grammar/punctuation is more entrenched/standardized? So a comma holds me, back, makes me actually physically pause in the rhythm of my reading.

a

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108. Stephen Vincent

Re: KA MATE KA ORA #9: Call for Submissions on Antipodean interactions with American poetry

Mon 14 Dec 2009

As 'an American' poet, I like the idea, at least, the sound of it, of being called a "pode"! At least it sounds "seasoned", if not totally "over the hill." The old pode just ain't what (s)he used to be. etc. Anything to give birth to something else! Bring it on! But, really, is it helpful to the description of every or anything to frame it entirely in 'polar' terms. Unless I am misinterpreting the impulse here, I think the cross-fertilizations, arguments and evolutions of any country's poetries with those of others are much more complicated. It's what excites my eye/ear as globally as I can be attentive, This Empire down the tubes - or not entirely - Hopefully this issue addresses that.

Stephen Vincent

--- On Mon, 12/14/09, Lisa Samuels <[redacted]> wrote:

From: Lisa Samuels <[redacted]>
Subject: KA MATE KA ORA #9: Call for Submissions on Antipodean interactions with American poetry
To: [redacted]
Date: Monday, December 14, 2009, 3:17 PM

Please send writings short or long, involving the topic below, to editor Murray Edmond. If you are pondering something, early notice of your intention to send is helpful. Multiple writing approaches, as the call indicates, are welcome. Lisa

Call for Submissions: please forward to anyone who may be interested: KA MATE KA ORA #9 March 2010

After 1956 American poetry, like rock 'n roll, seized centre stage, not just in the English-speaking world, but right round the globe. The impact on New Zealand poetry was profound, as it also was in Australia. That transformation and disjuncture has been noted before. For some 30 years, from the Beats to the Language poets, the American poetic moment held sway. Perhaps it was a last manifestation of an Empire Central on a global scale as the provinces turned up their faces in wonder.

Now it is time to look back and ask more than, "What was added to poetry in the Antipodes?" - to ask what was added to American poetry by these local elaborations. How much was the American poetic moment a matter of external energies feeding back to U.S cultural scenes? After the American poetic moment evanesced at about the same time as other geo-political entrenchments were upheaved in 1989, what remained for the 'nationalism' of poetries in the Antipodes and North America? What was the interaction between imagined U.S.

poetic liberation and the actual rise of global and specifically New Zealand and Australian poetic reinfusions during those 35 years?

For Issue #9, Ka Mate Ka Ora is calling for articles, essays, and creative considerations which address these questions of Antipodean interactions with American poetry and the state of national poetic imaginaries in New Zealand, Australia, and the USA.

Submissions by MARCH 12th 2010.

Please send to Murray Edmond, Editor, at [redacted]

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109. Eireene Nealand

polyphonic & heteroglossia: does anyone know the obverse of these terms in listening?

Mon 14 Dec 2009

Hi all,

I'm trying to write about a really remarkable play, called The Animals of Omaha. It involves not just multiple voices speaking (as is wont to happen in Poet's Theatre these days) but also an emphasis on multiple listeners. Ex. One voice speaking to two people--ones who happen to be in different times and places.

But what is the term for this multiplication of listening? And that reception's speaking back?

It has something to do with a writing of the simulacrum...but not quite, not exactly that...and what terms does one use for the mobius-like quality. Mobian?

If anyone has any interesting ideas on this please let me know. Maybe the terms will come from translation theory? Maybe they will be the same terms as Bakhtin's...I want to recognize his work but also, to make a slight shift...

Thanks for your help!

Eireene

↑ Index

110. Maria Damon

citation from list?

Mon 14 Dec 2009

Dear friends:
Back in 2006 or 2007, there was a discussion about outsider art on the list, and someone wrote the following:

"Funny, how it ... makes me think of 14th century German ... iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of ‘insider’ art. Ironically it's taken 6 centuries to bring the work into view. ... it's definitely of the material world, and not of allegory made. Somehow brings up the recollection of the story of prisoners in Quantanamo [sic] making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'"

I thought it was Stephen Vincent, in response to a post by David-Baptiste Chirot, but I can't find it in the archives. Any ideas? bests, md

↑ Index

111. Elizabeth Switaj

Re: technique questions

Tue 15 Dec 2009

A comma to me is, again, a catch breath though one slightly longer than that allowed by a line break. A dash is a little longer again. Then come your semicolons and colons (each with a slight tonal difference), and periods are almost painfully strong. Parentheses change the voice entirely and carry whatever length of pause that requires. A backtick is a hitch, rather than a proper pause, since no one really knows what to do with it. I use less punctuation in my poetry than in my academic prose not because I have anything against punctuation but because I respect the power of its impact.

Spacing can have a jagged effect if used moderately. If used once or twice and for fairly short spaces it doesn't quite register that way. If used excessively then the inverse comes to seem the case: that the poem is breaking up the white (or other background color) space. The poem becomes an interruption rather than being interrupted but because we expect, when looking at a poem, for speech to break silence, this doesn't immediately strike one as jagged.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

112. Christophe Casamassima

Re: technique questions [line break vs. spacing]

Tue 15 Dec 2009

In my own poetry/writing, I treated the end of the line as an arbitrary shape-keeping or slimming focus. I try to stay close to poetry-as-music and believe, ultimately, that pause or stop or inflection or whatever has to come from the words, the syllables, the sounds themselves. I don't know. I think the shape of poetry, this exploded or anorexic thing on the page is a thing from the past. Some of us rely to heavily on shape, or form, and I hope, even for myself, to transcend the "look" of poetry.

Think about it, when someone flips through a book and they see a "poem" (it's not that hard, you know, like "where's wally?") I really don't think they take it too seriously. Am I just pessimistic? Well, yeah. But that keeps me conscious of the problems in and of and about poetry. That's my poetics, dig?

But a poetry that fills a page or redefines this 8.5 by 11 or 6 by 9 gig, well, this is what we should be striving for. In this case, a reader can "hear" the difference between prose and poetry. I take Joyce as the example. I read Ulysses as a long poem. I can hear it composed beyond poetry and prose, even.

I don't know. I'm not visually oriented. The visual arts freak me out. I'm a sound geek. I like listening to the difference between wind through oak leaves and wind through pine needles. Poets write about this. I like to think about it and write what I hear, not "about" what I hear.

So, please think
about this and
hell, listen.

Chrissed Off Constant Enema

On Mon, Dec 14, 2009 at 5:51 PM, Elizabeth Switaj <[redacted]> wrote:

> *I don't think of either word spacing or a line break as more effective for the creation of a simple pause per se. I tend to think of a line break more as the sort of pause with a catch breath and a faint change in tone, spacing*
> *as held breath.*
>
> *Elizabeth Kate Switaj*
> *www.elizabethkateswitaj.net*

↑ Index

113. **steve russell**
Re: citation from list?
Tue 15 Dec 2009

---

that's a Chirot blog kind of question. last heard that cR/as he's known in business,,, busy circling Planet(&*)while doing some sort of hip replacement thing ... Guantanamo is a topic i'm sure he could discuss/outsiders/prisoners/that whole thing/ do the crime Go Europe ... my mother warned me about American prisons ..... said prisoners suffered severe sensory dep wehn ... when .... locked down .... i say Mom ... go to Belgium ... there ... AND I SAW THIS ON LOCKDOWN MSNBC SO IT MUST BE TRUE NOT EVERYONE IS LYING OR...in Belgium it's not a penalty... a crime for prisonrs to escape or try to escape ... but if the prisoner DOESN'T MAIL BACK HIS UNIFORM IT'S TROUBLE 'CAUSE ... you know.... they gget upset in Belgium ... someone goes to all the trouble knitting those uniforms ... folding, washing... sewing those Made In Belgium Labels on the back of each & every....washwash.... then you know in Belgium if you're in prison & want a conjugal visit from wife ... DOG... FRiend ... Foe .... WHATEVER ... it's there ... Belgium ... Crime may not pay ... BUT EUROPE HAS ELIMINATED SUFFERING... ONLY DEATH... tht one remains .... Once death is gone ... World One Crime,,, One Heart... One ...Ousider... CruSAde... biscuit... wine... History... payback, win.

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Mon, December 14, 2009 7:48:44 PM
Subject: citation from list?

Dear friends:
Back in 2006 or 2007, there was a discussion about outsider art on the list, and someone wrote the following:

"Funny, how it ... makes me think of 14th century German ... iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of â€˜insiderâ€™ art. Ironically it's taken 6 centuries to bring the work into

view. ... it's definitely of the material world, and not of allegory made. Somehow brings up the recollection of the story of prisoners in Quantanamo [sic] making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'"

I thought it was Stephen Vincent, in response to a post by David-Baptiste Chirot, but I can't find it in the archives. Any ideas? bests, md

↑ Index

114. Christophe Casamassima
Re: technique questions
Tue 15 Dec 2009

> *but, see:*
>
> *go by it*

"it" the thing, the substance,

rather than by,

e.g. rather than "by" ,or, around "it", about "it", distanced from "it", "it" being the poem and the writing and the idea as the unalterable unexplodable whole.

write. simply, write.

↑ Index

115. cris cheek
Re: technique questions [line break vs. spacing]
Tue 15 Dec 2009

---

the end of a line places emphasis on that line as a unit

it isolates that unit, even though temporarily, to emphasis the going away and coming back of the eye

into and across space to the next unit of words

in doing so a line-break often emphasizes interplay between supposed intent regarding continuity and discontinuity

it is a major irruption of space

however that space is interpreted is navigable and significant

but whatever else it is it is space

and that space must be recognized as significant

as a maker of music

and the marker of a decision

that in and of itself has and propels meaning making

cris

On Dec 14, 2009, at 5:59 PM, amy king wrote:

> *Ron Padgett once suggested to me that the end of the line is half a pause ... wonder what ellipsis represents beyond omission?*
>
> _____
>
> *NEW BOOK*
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm*
>
> *----- Original Message -----*
> *From: Elizabeth Switaj <*[redacted]*>*
>
> *I don't think of either word spacing or a line break as more effective for*
> *the creation of a simple pause per se. I tend to think of a line break more*
> *as the sort of pause with a catch breath and a faint change in tone, spacing*
> *as held breath.*
>
> *Elizabeth Kate Switaj*
> *www.elizabethkateswitaj.net*
>
> *welcome.html*

↑ Index

116. **Mary Jo Malo**

Re: technique questions

Tue 15 Dec 2009

I ask the question partially because a poet once said my style didn't breathe enough, although I use line breaks extensively. Another poet said the number of spaces and empty lines indicates the length of the pause. I think the best approach to reading others' poems is to pause wherever there is a comma, line break, word spacing, etc. rather than employ our own reading habits. I've also listened to poets read their own work, and their delivery in no way matched the

abundance of spacing on their page. Should the canvas of the page dictate or interfere with the breath of the poem?

In addition to the ellipsis, I particularly admire the way HD used the em dash.

Mary Jo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

↑ Index

117. CA Conrad
Sexiest Poem Award 2009
Tue 15 Dec 2009

Sexiest Poem Award 2009

Someone recently asked me why the sexiest poem award has to be political, and added, "What's so sexy about politics?" Actually it goes to a... (to read more and see the award, go to: http://sexiestpoemaward.blogspot.com/

Have a great new year and take nothing for granted,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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118. CA Conrad
Scythe
Tue 15 Dec 2009

Scythe poetry online: http://scytheliteraryjournal.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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119. **steve russell**

Re: polyphonic & heteroglossia: does anyone know the obverse of these terms in listening?

Tue 15 Dec 2009

... maybe the term is syn ... as ... stezz ... she ... ia ... or whatever That word is when the senses get jumble ... eahring isn't hearing ... it SEES ... & what is taste/touch.... now Baudrillard was talking about the rapid transit media... this image .... that .... is the eND near or is the image coming from somewhere in video land... no referent.... the video image.... not Film Because film has photo proof of it's existence ... it's there ... in infra-red/black/white/ ... polyphonic/play.... or back to Beckett ...perhaps.... that's as good a place as any to start.... A mouth...a Beckett play put on film with a single mouth speaking... after Beckett what? .... the pinball .... the video arcade at the end of the longest >>>that 2, i suppose...

Media game...hyper text....PERHAPS A TYPE OF PERFORMANCE ... tht is theatre....Pinter maybe after Beckett has the right idea.... because the Pause is what the Stress is ALL about.... & that's another way ... hearing the tongue... English....pig Latin...whatever type of hearing is necessary... & how it's done...BECKETT 2 Used lots of dots...

_____

From: Eireene Nealand <[redacted]>
To: [redacted]
Sent: Mon, December 14, 2009 7:34:11 PM
Subject: polyphonic & heteroglossia: does anyone know the obverse of these terms in listening?

Hi all,

I'm trying to write about a really remarkable play, called The Animals of Omaha. It involves not just multiple voices speaking (as is wont to happen in Poet's Theatre these days) but also an emphasis on multiple listeners. Ex. One voice speaking to two people--ones who happen to be in different times and places.

But what is the term for this multiplication of listening? And that reception's speaking back?

It has something to do with a writing of the simulacrum...but not quite, not exactly that...and what terms does one use for the mobius-like quality. Mobian?

If anyone has any interesting ideas on this please let me know. Maybe the terms will come from translation theory? Maybe they will be the same terms as Bakhtin's...I want to recognize his work but also, to make a slight shift...

Thanks for your help!

Eireene

↑ Index

120. Maria Damon
Rain Taxi Fundraising Auction!
Tue 15 Dec 2009

---

for you book collectors out there:
http://www.raintaxi.com/auction/

↑ Index

121. David-Baptiste Chirot
FW: citation from list?
Tue 15 Dec 2009

Dear Maris and Eireene:

Maria, this sounds like Stepen Vincent's tone--and cadence, his use of discreet formalaties-- (all of these are compliments--)

As you know Maria, i make what is most likely the oldest form of "copier art"--rubbings, which i call "rubBEings" as i see BEings in them, all around--

Dear Eireene--your play sounds like life where i live--time travellers, (myself included) several people speaiing to themslves all at one, people tlaking at cross purposes, schizophrenics talking back to voices only they can hear, auditory and visual hallucinations of persons coming down off of years of drug/alcohol abuse prompting aggresive or tragic or comic outbursts- ghosts (that number of persons see and/or hear)--many many more--spontaneous preachers-spontaneous singers i work in the office two nights and an afternoon a week and have the great delight of listening to it all--spontaneous reciter of his own poetry--a reciter of nursery rhymes--Bible readers proclaiming and thumping--atheists voiceferously replying-

"noise poetry"--with now and then out of noise arising music, poetry emerging-

one time, beofre i had gotten used to the cell phones everywhere abundant, i was riding a late night bus aboard with three other charcters--one, a yuppie, on an unseen phone of the ear plug-in type, one a man singing along to this cd player with head phone on and the third the man speaking loudly to himself--

i suddenly realized i was the only one "there" --except that i was silent--so acoustically invisible--

> *Date: Mon, 14 Dec 2009 21:48:44 -0600*
> *From:* [redacted]
> *Subject: citation from list?*
> *To:* [redacted]
>
> *Dear friends:*
> *Back in 2006 or 2007, there was a discussion about outsider art on the list, and someone wrote the following:*
>
> *"Funny, how it ... makes me think of 14th century German ... iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of 'insider' art. Ironically it's taken 6 centuries to bring the work into view. ... it's definitely of the material world, and not of allegory made. Somehow brings up the recollection of the story of prisoners in Quantanamo [sic] making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'"*
>
> *I thought it was Stephen Vincent, in response to a post by David-Baptiste Chirot, but I can't find it in the archives. Any ideas?*
> *bests, md*

Hotmail: Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

↑ Index

122. Murat Nemet-Nejat
Re: citation from list?
Tue 15 Dec 2009

Maria,

Don't you think at some point the the absolutely objective and the absolutely subjective (the absolutely outside, e-.g. the Guantanamo "inmates," and the absolutely inside) coincide creating a new kind of freedom which escapes the shackles of the authoritarian thought or language>

Murat

On Mon, Dec 14, 2009 at 10:48 PM, Maria Damon <[redacted]> wrote:

> *Dear friends:*
> *Back in 2006 or 2007, there was a discussion about outsider art on the list, and someone wrote the following:*
>
> *"Funny, how it ... makes me think of 14th century German ... iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of 'insider' art. Ironically it's taken 6 centuries to bring the work into view. ... it's definitely of the material world, and not of allegory made. Somehow brings up the recollection of the story of prisoners in Quantanamo [sic] making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'"*
>
> *I thought it was Stephen Vincent, in response to a post by David-Baptiste Chirot, but I can't find it in the archives. Any ideas?*
> *bests, md*

↑ Index

123. Rebecca Stigge
Re: citation from list?
Tue 15 Dec 2009

Maria,
It was in response to Sylvester Pollet:
fromStephen Vincent <[redacted]>
reply-toUB Poetics discussion group <[redacted]>
[redacted]
dateSat, Mar 10, 2007 at 1:40 PM
subjectRe: Outsider Art
mailed-bylistserv.buffalo.edu
unsubscribeUnsubscribe from this sender
hide details 3/10/07
Yes, agree with Murat, David, a wonderful, insightful post.

Funny, how it also makes me think of 14th century German (I believe) iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of "insider" art. Ironically it's taken 6 centuries to bring the work into view. I don't know if the work will ever achieve the attention of Courbet - but it's definitely of the material world, and not of allegory made.

Somehow brings up the recollection of the story of prisoners in Quantanamo making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'

Stephen V
http://stephenvincent.net/blog/
On Mon, Dec 14, 2009 at 9:48 PM, Maria Damon <[redacted]> wrote:
>
> Dear friends:
> Back in 2006 or 2007, there was a discussion about outsider art on the list, and someone wrote the following:
>
> "Funny, how it ... makes me think of 14th century German ... iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of ‘insider’ art. Ironically it's taken 6 centuries to bring the work into view. ... it's definitely of the material world, and not of allegory made. Somehow brings up the recollection of the story of prisoners in Quantanamo [sic] making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'"
>
> I thought it was Stephen Vincent, in response to a post by David-Baptiste

Chirot, but I can't find it in the archives. Any ideas?
> bests, md
>

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124. Jesse Glass
Come See! Come See! Ekleksographia 4 Is Now Live
Tue 15 Dec 2009

---

at http://ekleksographia.ahadadabooks.com/ !

or go to www.ahadadabooks.com and click the black Eklekso box.

& while you're there, check out our growing library of E-chaps and books.

Jess

↑ Index

125. steve russell
Jerome Rothenburg query
Wed 16 Dec 2009

Back when? Rothenburg said something about compiling an anthology, an Outsider/poems anthology. I have some connections with the hearing impaired, and know of one (special) poet. Had little luck with the archives, and my computer is schizzy/slow ... any contact info would be appreciated.

Best to email [redacted].
Plain ole poet_in_hell will do, however...

thanks.

↑ Index

126. CA Conrad
GERTRUDE STEIN in the Picasso Room
Wed 16 Dec 2009

---

the next Urchin Reading is STEIN
details here: http://UrchinPoetry.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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127. steve dalachinsky
readings and a party
Wed 16 Dec 2009

---

big birthday bash for yuko's 60th saturday jan 16 at tribes gallery 285 e 3rd st ave c 2nd floor

3 pm onward bring food or drink wear something red

bring a creative offering

---

steve dalachinsky reads :

hung over? (need a break between marathons?)

jan.1st 2010

yuko and steve read at st marks po - marathon
 between 2 and 6 pm then take yer break at

8 pm at the stone east 2nd street ave. c
with albey balgochian's bassentric

then we read at bowery for their big po - marathon

---

january 26, 2010 at 9 p m

steve reads with matt maneri on violin at

local 269 - 269 e. houston st. (at suffolk)

10$ / 7$ for seniors

On Tue, 15 Dec 2009 11:44:26 +0000 Elizabeth Switaj <[redacted]>
writes:
> A comma to me is, again, a catch breath though one slightly longer
> than that
> allowed by a line break. A dash is a little longer again. Then come
> your
> semicolons and colons (each with a slight tonal difference), and
> periods are
> almost painfully strong. Parentheses change the voice entirely and
> carry
> whatever length of pause that requires. A backtick is a hitch,
> rather than a
> proper pause, since no one really knows what to do with it. I use
> less

> punctuation in my poetry than in my academic prose not because I
> have
> anything against punctuation but because I respect the power of its
> impact.
>
> Spacing can have a jagged effect if used moderately. If used once or
> twice
> and for fairly short spaces it doesn't quite register that way. If
> used
> excessively then the inverse comes to seem the case: that the poem
> is
> breaking up the white (or other background color) space. The poem
> becomes an
> interruption rather than being interrupted but because we expect,
> when
> looking at a poem, for speech to break silence, this doesn't
> immediately
> strike one as jagged.
>
> Elizabeth Kate Switaj
> www.elizabethkateswitaj.net
>
>
>

↑ Index

128. David Kirschenbaum
Save the Date: Boog Reader 4 Launch Jan. 17, 2010
Wed 16 Dec 2009

Please forward

Boog City presents

Launch Party for
The Portable Boog Reader 4
annual poetry anthology

with 72 NYC poets and now D.C. Metro area poets
all new to The Portable Boog Reader

Sun., Jan. 17, 7:00 p.m.
$5

Zinc Bar
82 W. 3rd St. (Sullivan/Thompson sts.)
NYC

WITH READINGS FROM PBR4 CONTRIBUTORS

N.Y.C. poets:

Ivy Johnson * Boni Joi

Steven Karl * Ada Limon

D.C. poets:

Lynne Dreyer * Phyllis Rosenzweig

Curated and hosted by Portable Boog Reader 4 N.Y.C. editors Sommer Browning, Joanna Fuhrman, David Kirschenbaum, and Urayoán Noel, and D.C. editors Cathy Eisenhower and Maureen Thorson.

Directions: A/B/C/D/E/F/V to W. 4th St.

For further information:
212-842-BOOG (2664), [redacted]

PBR4 (BC61) features the work of 48 New York City and 24 D.C. Metro area poets. The physical issue will be available 12.30.09, and the online pdf that same day at:

http://welcometoboogcity.com/boogpdfs/bc61.pdf

Bios:

Boog City
http://www.welcometoboogcity.com/

Boog City is a New York City-based small press now in its 19th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Lynne Dreyer
http://writing.upenn.edu/pennsound/x/Dreyer.php

Lynne Dreyer has been a D.C. poet for the past 35 years. She lives in Falls Church, Va.

Ivy Johnson

Ivy Johnson would like to thank all of the Brooklyn bartenders who doused her in alcohol and set her on fire.

Boni Joi

Boni Joi has been nominated twice for a Pushcart Prize. Her poems have appeared in Arabella, Big Hammer, Mind Gorilla, The Brooklyn Rail, and many other journals.

Steven Karl
http://stevenkarl.blogspot.com/

Steven Karl and the artist Joseph Lappie collaborated on State(s) of Flux (Peptic Robot Press). Karl has chaps from Flying Guillotine and Scantily Clad presses forthcoming.

Ada Limon
http://www.adalimon.com

Ada Limón is the author of two award-winning poetry books. Her third book, Sharks in the Rivers, is forthcoming from Milkweed Editions.

Phyllis Rosenzweig
http://www.aerialedge.com/dogs.htm

Phyllis Rosenzweig has lived in Washington, D.C. since 1974. She edits Primary Writing with Diane Ward.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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129. Wanda Phipps
New Audio Advent Calendar of Women Poets on Delirious Hem
Wed 16 Dec 2009

Hey:

The wonderful Susana Gardner has compiled a talking/musical Advent Calendar of women poets.

Just click on my picture as day 14 to hear me read a poem with guitar accompaniment by Stephen B. Antonakos:

http://delirioushem.blogspot.com/search/label/Delirious%20adventskalender%2009

and a new audio clip of a female poet reading her work is available each day until Christmas.

Best,
Wanda

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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130. Victor Yeary
Portland, OR Marathon reading of THE CRYSTAL TEXT Dec 19
Wed 16 Dec 2009

Saturday, December 19
from noon till quits (around 5?)
Spare Room <http://www.flim.com/spareroom> presents
a marathon reading of Clark Coolidge's book-length poem

The Crystal Text

at The Waypost
3120 N. Williams Ave.

free--come or go at will

The readers will be: David Abel, Meredith Blankinship, Joseph Bradshaw, Jen Burris, Allison Cobb, Jen Coleman, Endi Hartigan, Patrick Hartigan, Rodney Koeneke, Maryrose Larkin, Sam Lohmann, Jesse Morse, Mark Owens, and James Yeary.

*

Is this the only way I can now speak, arms
on a board to a dumb stone? The silence
of written words is perhaps correct for this
connection. An off-note to think of oneself
shouting against wall of crystal. Better to breathe
on it, dampening and misting its striations. Best
to be writing (whatever?) here in this book
in its presence. The window glass is but a
gross imitation of the crystal, as speech is of poetry.
As a closed book is the strength of a hand
brought to a perfection. Poetry is the closed voice?
--The Crystal Text

↑ Index

131. Maryrose .
Spare Room Marathon Reading Crystal Text Saturday!
Wed 16 Dec 2009

Spare Room presents

The Crystal Text

a marathon reading

Saturday, December 19
12:00 pm - finish (5:00ish)

The Waypost Cafe
3120 N. Williams
[redacted]

www.thewaypost.com

Free admission

(Audience welcome to come and go)

==========

*The work of heaven or hell: to somehow
become aware of a howling in the motors.*
-- (Clark Coolidge, *The Crystal Text*, 54)

As the solstice approaches, come in out of the wind and join us to listen to Clark Coolidge's compelling booklength poem *The Crystal Text*, read aloud by a dozen local writers.

Readers will include James Yeary, Jesse Morse, Sam Lohmann, Maryrose Larkin, Rodney Koeneke, Patrick Hartigan, Jen Coleman, Allison Cobb, Joseph Bradshaw, Meredith Blankinship, & David Abel.

"A colorless quartz crystal sits upon the writer's desk, still and irreducible as a death's head in St. Jerome's study or Cezanne's studio. But what would the crystal reveal, if it could speak? How might the issue of its presence be brought into language? The poet of *The Crystal Text*, by means of a rare stamina of attention and listening vulnerability, seeks to become the medium of the crystal's transmissions."

I began to rise but I could not leave.
Beginning to see, one leaves the world. Taking it
up again and again until the sheets are dark.
An inlet of the sea sharded with sails. The sun
coming up over a blinking multitude, specialty humans
provided for this purpose alone. I am the one who
stays up to see that they do not leave.
Cardboard hinterlands of the drained liquid trace.
Grey distances of chimney and low neighborhood.
Wet snap. (85)

As luck would have it the sun was charring
the fiberglass tufts in the yard even from such a great distance.
A granite shithouse exploded in a cloud of bee odor.
The very earth was tacked to my wall, a ball of
limpid snails. Glass, blown firm, and then the
waterfall in the photograph it reminds me of.
Prose does not care about sharps and flats. It
continues to accumulate in the straightest of language
*keys. I put back on my cap, it says. I lost my things
in the race for the car, it says. I am*
not interested in the language of my past (my trail),
it says. It says these things and then loses
my interest. Two blanks, curling in the same sun. (87)

Awakened by a bang
or sudden rent of room
a collision of the thinking with
where the thought is not
or negative moon spot

or release of the chimney from
behind the pie tin, night
and left partial, face erased
prepositions for furniture (115)

If anyone is interested in other Spare Room (PDX) events and would like to join our mailing list, please contact me.

Maryrose Larkin
http://maryroselarkin.blogspot.com/
http://northwestresearch.blogspot.com/
[redacted]
[redacted]

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132. J. Michael Mollohan
Re: technique questions
Wed 16 Dec 2009

I don't think you have to use any punctuation to let a poem breathe -- it's all in the rhythm of it, its cadence, the flow. Line breaks and spacing aren't even essential.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Mary Jo Malo
Sent: Tuesday, December 15, 2009 10:01 AM
To: [redacted]
Subject: Re: technique questions

I ask the question partially because a poet once said my style didn't breathe enough, although I use line breaks extensively. Another poet said the number of spaces and empty lines indicates the length of the pause. I think the best approach to reading others' poems is to pause wherever there is a comma, line break, word spacing, etc. rather than employ our own reading habits. I've also listened to poets read their own work, and their delivery in no way matched the abundance of spacing on their page. Should the canvas of the page dictate or interfere with the breath of the poem?

In addition to the ellipsis, I particularly admire the way HD used the em dash.

Mary Jo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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133. amy king
Translation Special!
Wed 16 Dec 2009

Translation special -- http://ekleksographia.ahadadabooks.com/ballardini/index.html

Judith Skillman edited -- http://ekleksographia.ahadadabooks.com/skillman/index.html

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134. Vernon Frazer
Vernon Frazer's new web site and blog
Wed 16 Dec 2009

'm pleased to announce that my new web site is up, at long last! www.vernonfrazer.net contains many new features, including a PDF of the complete IMPROVISATIONS. I also have launched a blog relates to the site. If you go to http://bellicosewarbling.blogspot.com/2009/12/since-my-first-post-ive-been-too-busy.html you can read about all the changes I've made to the site. Visit the blog and the site and find out what I've been up to. Some of what you see might surprise you.

Vernon

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135. Paul Nelson
Re: technique questions
Wed 16 Dec 2009

Am surprised no one mentioned the two salient Levertov essays on this subject: "On the Function of the Line" and "Linebreaks, Stanza-Spaces, and the Inner Voice." Both are in New & Selected Essays, published by New Directions.

Also, Olson's Projective Verse is quite relevant here.

John Olson has a thing or two to say about linbreaks in this intelligent review of a book close to my heart: http://seattle.readinglocal.com/archives/2848#more-2848

Happy December,

Paul Nelson

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Tue, December 15, 2009 3:44:26 AM
Subject: Re: technique questions

A comma to me is, again, a catch breath though one slightly longer than that allowed by a line break. A dash is a little longer again. Then come your semicolons and colons (each with a slight tonal difference), and periods are almost painfully strong. Parentheses change the voice entirely and carry whatever length of pause that requires. A backtick is a hitch, rather than a proper pause, since no one really knows what to do with it. I use less punctuation in my poetry than in my academic prose not because I have anything against punctuation but because I respect the power of its impact.

Spacing can have a jagged effect if used moderately. If used once or twice and for fairly short spaces it doesn't quite register that way. If used excessively then the inverse comes to seem the case: that the poem is breaking up the white (or other background color) space. The poem becomes an interruption rather than being interrupted but because we expect, when looking at a poem, for speech to break silence, this doesn't immediately strike one as jagged.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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136. Adam Katz
Re: technique questions
Wed 16 Dec 2009

My point about, the out-of-place comma was simply that it's something, for me at least, that seems not-normal, therefore it holds me up - literally gives me pause.

(Had a great 10th-grade English teacher (nicknamed "D minus Decker") who would take off eleven points out of 100 for a comma splice - it was possible to get negative scores on vocab homework - so I guess it got drilled into me that there is a Proper and an Improper way to use commas. Teaching writing, it's also something one is especially sensitive to.

Colons, semicolons, 'spatial' spacing, all these seem to me like Normal things in poetry. They don't make me hesitate, wait, go backwards. I believe the original question was about how to create a "simple pause" - perhaps I took it literally.

Consider this recent poem by Gabriel Gudding:

http://chax.org/eoagh/issuefive/gudding.html

Good example of a poem that uses Commas to change the ripple of our reading.

a

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137. David-Baptiste Chirot

Re: citation from list?

Wed 16 Dec 2009

Dear Murat and Everyone__

I've written two essays re the Guanatanamo poets that are online--

on is in word for word #13 and the other in the KauyrabTranslation site sorry i on way to work and cant send the info at moment but a search will find them--the wordforword one is entitled "Waterbaording and Poetry: Francois Villon and the New Extreme Experimental Poetry" i've been involvd in a various prisoner's ghroups for years now--both ones here in Milwaukee directly and others indirectly elsewhere, b petititons, articles, reviews etc - i dont like to disappoint my friend steve but i am not circling the earth on the contrary only too firnmly embedded inthe community i am involved with here which is the long forgotten War--thelong overloomed--the war abroad that comes home, the gift that keeps on giving--drugs-- a beeline from afghanistan to the street outside my window at m blog you'll find a major theme is poetry and torture--the poet novelst bolano wrote a great book,two --on the subject--diostant star and by night in chile--(distant star ius from the last "episode" of nazi lit in the americas-- mail art and visual poetry (primarily outside the us) have dealt with these issues for years-but in america the silence, or quiet, is pretty deafening most of the time- at thanksgiving i was with a friend who is the cousin of my adopted family here--finaly after two years he is not a wlking bomb from the war in iran-- all these things vioolene torture drigs p[overty al; these fialed wars- the tol is right here--and to paraphrese the oberdada of berlin jophannes baader--"da, da da"--there there there each particle one wlaks on is the legacy of the death of the ancestors here- my ancestors and --al gthe blood spread evrywhere around the world--even the nobel peace prize speech is al about more war war wr its starts in the heart nd body to be alive a very great deal of work but work is more worth it than peace? may be i am living in outer space after all! time to go work- david

Date: Tue, 15 Dec 2009 13:35:41 -0500
From: [redacted]
Subject: Re: citation from list?
To: [redacted]

Maria,

Don't you think at some point the the absolutely objective and the absolutely subjective (the absolutely outside, e-.g. the Guantanamo "inmates," and the absolutely inside) coincide creating a new kind of freedom which escapes the shackles of the authoritarian thought or language>

Murat

On Mon, Dec 14, 2009 at 10:48 PM, Maria Damon <[redacted]> wrote:

Dear friends:
Back in 2006 or 2007, there was a discussion about outsider art on the list, and someone wrote the following:

"Funny, how it ... makes me think of 14th century German ... iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of 'insider' art. Ironically it's taken 6 centuries to bring the work into view. ... it's definitely of the material world, and not of allegory made. Somehow brings up the recollection of the story of prisoners in Quantanamo [sic] making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'"

I thought it was Stephen Vincent, in response to a post by David-Baptiste Chirot, but I can't find it in the archives. Any ideas?
bests, md

Hotmail: Free, trusted and rich email service.
http://clk.atdmt.com/GBL/go/171222984/direct/01/

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138. eric unger

Chicago: Saturday at Spudnik: House Press Book Release / Reading feat. Eric Unger, Luke Daly, Barrett Gordon, Michael Slosek

Wed 16 Dec 2009

Saturday, December 19th 8pm

House Press is celebrating the release of four new books with a reading by the four authors:

Barrett Gordon: Bodyhome
Luke Daly: VATS
Michael Slosek: The Sequel
Eric Unger: Bastion

We'll have books for sale. Some beer will be provided, but you're encouraged to bring more!

Spudnik Press
1821 W. Hubbard, Suite 308
Chicago, IL

purchase the books at
http://housepress.blogspot.com

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139. Elizabeth Switaj

Re: technique questions

Wed 16 Dec 2009

Mary Jo,

Many years ago, someone told me that the only reason my poems weren't unreadably dense was the extent to which I used space. I suspect that what you've been told isn't about breath per se but, rather, white space, the visual equivalent of breath whether we choose to let it control how we speak it or not. We have pretty much been trained to ignore any space to the right of a poem; that's just expected to be there. If you're poems were indented or centered or anything but flush left, I think said poet would have read your work differently.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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140. David-Baptiste Chirot

Re: citation from list?

Wed 16 Dec 2009

---

i just learend i have a few moments here to send the addresses for the guantanamo articles i wrote--re the poems that is--on line at my log there has been covergaeof the book a year before it came out, until it was published, and the non-greeting the book received for reasons discussed in the essays David-Baptiste Chirot // Word For/Word: A Journal of New Writing ... Robert Pinsky, former Poet Laureate, while acknowledging the situation of poetry in a raw state of the Guantanamo poems, also remarked: "No Mandelstams here ...www.wordforword.info/vol13/dbc.htmKAURAB Online :: A Bengali Poetry Webzine :: Translation Site With the Guantanamo Poems, as Flagg Miller suggests in his excellent .... David Baptiste Chirot is an amazing litterateur, artist, reader and critic. ...kaurab.tripod.com/english/books/guant...

i thnk also an issue that is never discuyssed here is the concentration camp that is Gaza, the world's largest ever prison, paid for with us money since the US openy supports Apartheid, isit not a reflection of the US values in re other opulations around the world and in the USA itself where now, poet Obama, the American Indian Rezervations in the USA have the lowest living conditions of any people except their partners at the bottom==the Haitians, who of course are not to find homes ionm US as are refuigees from Cuba for example-- i writing of art,m, poetry and my own methods, iu write of Finding the Found--everyhwere unseen, unheard, untouched--all around us--"right before our very eyes and right under our feet"

thids Found one may extend to al this issues which like Gaza become so much a question of sub-human treatment yet which are never mentioned ny our Great Leaders of Democracy and Rights , as are not mentioned either the American Indians and so many others- this policay of NOT seeing NOT hearing NOT touching then is a question where the arts and poetry converge with the issuesof human rights-- if one ius sient about the Unseen the UnREADS the Unwritten, al the sielnces that mount and mount to deafen out al but the very greatest of speakers who only say NO again-- in this realm of silence there dwells also the silence of poetry, the arts, a silence due to fear, a silence which will not confront the all too vivid criumes against humanity from Guantanamo to Gaza from the huge overflowing numberone prison suystem in the usa--number on in prision population--over two million--and leading the world also in percentage of poulation in prision-- the prision is always Elsewhere--somehwere over the Walls--so no one sees them--instead the walls as along Isreli highways are painted to show bucolic pastoral views-- that way the Walls Wall OUT--the cmps of today-- al paid for with the us dollar-- i think that one wil find that sielnce nbegins to eat away at the fabric of language, like a rotting woven rug

which begins to splay and its threads to be tossed by the prison winds . . . horror soriesof the tratmentsof the detaineesof any kind in the usa--the "Gitmos Across America" which grow like cancers by the day- the Frenc writer Vidal-Nacquet wrote a great book calling "Torture: the Canacer of Democracy" in analyzing its effects on France during the Algerian War oif Independence 1195201962 (Algeria isleading the "little nations" in the revolt at Copenhagen agsint the big polluters who have decided to let the little countries pay for the cleanup of the mess they did not contribute to-- the question is not why arent tht activist poetires etc becuase that is a term which is immediately confusing to peo-pe the real questions at the heart of language is its disintgration, its approaching the Orwellian frontiers in which the Peace Prize Speech becomes a justification for an ever expanding war-- now a week after the Speech the President's Crew announce the first drone attacks on a Pakistani city--with a population of 850,000-- in the situation one lives in, what becomes of dire importance to sound melodramatic about it, what is important is what is happening to and with language-- themore things are disapearedin klanguage themore they will vanish in actuality- the more they are erased and chnaged in the virtual realm, the more these palimsests will try to abolish peoples places things, ideas, images-- (i've written a number of essayson this topic including at the MADAY journal site "Virtuality as the Transcendent in Revrse--the Deleting of persons for the sake of new Virtual Walls . . . on the worst American Indian rezervations for example, the only way for the Indians to findout the information they need for health care, unless a worker drivesout into "remote distances" to deliver the info by hand-theonly way to obtain this precious info is from the site for it on US Gov.com-- too bad for the Indians they don't have any computers! too bad many have no electrcity either! thisis how siencing "works" provide a service incmpatible with the ability of the served so called to be served-- in other words, as always, it's ALL THE INDIANS' FAULT! you see--one may be writing poetry also for which there is no destination-no receiver-- or one mabe deliberately deprived of poetry--being "too remote" and all, you know--what exists in the actual worlkd becomes in face of the virtaul--a non-reality the viortual may be used for its own forms of "ethnic cleansing" and "class cleasing"--"idea cleansing"--simply by vanihsing those things which do not have a correspoancde inthe virtual worlds-- and to make sure of their non-intrustion, these actual things beings events one begins with the deletions on line and finishes them off with the dletions in Real Time, Real Space-- this has already hapened in Rwanda, Burma, chunks of Palestine--parts of Iraq and Afghanistan--the new way of seeing is the target-eye-- and hence surivie what there are of the unseen unheard untouched-- thel;onger one is excluded from the virtual the harder, the greater prisce one must pay, to enter into it-- what will happens when as Burroughs' wrote--the reality studios are stormed? this boundary line of the studio--when wil it be crossed and the actual erupt into the virtual?

everyday how many Disappeareds "appear" in themidst of populations? wlaking dead--shadows imblazoned into Walls-- what happens to lang8age when it begins to realize it must decide between a collusion with disapperance and language of a few for a few-- or wil language become like a bounty hunter in the sergio leone film: "When life was not worth living, and death, too, had a price-- then the boounty hunters came." the bounty hunters amnswered the cal of tensof thosandsof dropped leafletsin afghansitan and iraq--turned into most of the poets and prisioners of Guantanamo-- poetry begins when one realizes the things poetry is supposed to be quiet about-- it no longer wil shut up about- to crash the Walls of silence, invisiblity the literal waste lands-the untoched-

> *Date: Tue, 15 Dec 2009 13:37:39 -0600*
> *From:* [redacted]
> *Subject: Re: citation from list?*
> *To:* [redacted]
>
> *Maria,*
> *It was in response to Sylvester Pollet:*
> *fromStephen Vincent <*[redacted]*>*
> *reply-toUB Poetics discussion group <*[redacted]*>*
> [redacted]
> *dateSat, Mar 10, 2007 at 1:40 PM*
> *subjectRe: Outsider Art*
> *mailed-bylistserv.buffalo.edu*
> *unsubscribeUnsubscribe from this sender*
> *hide details 3/10/07*
> *Yes, agree with Murat, David, a wonderful, insightful post.*
>
> *Funny, how it also makes me think of 14th century German (I believe) iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church.*
> *Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of "insider" art. Ironically it's taken 6 centuries to bring the work into view. I don't know if the work will ever achieve the attention of Courbet - but it's definitely of the material world, and not of allegory made.*
>
> *Somehow brings up the recollection of the story of prisoners in Quantanamo making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by*

> *'outsiders.'*
>
> *Stephen V*
> *http://stephenvincent.net/blog/*
> *On Mon, Dec 14, 2009 at 9:48 PM, Maria Damon <[redacted]> wrote:*
>
> *Dear friends:*
> *Back in 2006 or 2007, there was a discussion about outsider art on the list, and someone wrote the following:*
>
> *"Funny, how it ... makes me think of 14th century German ... iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of 'insider' art. Ironically it's taken 6 centuries to bring the work into view. ... it's definitely of the material world, and not of allegory made. Somehow brings up the recollection of the story of prisoners in Quantanamo [sic] making poems on thin strips of the paper pealed back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'"*
>
> *I thought it was Stephen Vincent, in response to a post by David-Baptiste Chirot, but I can't find it in the archives. Any ideas?*
> *bests, md*

_____ Hotmail:
Trusted email with Microsoft's powerful SPAM protection.
http://clk.atdmt.com/GBL/go/177141664/direct/01/

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141. **Justin Katko**
DING DING :: Ryan Dobran
Wed 16 Dec 2009

IF there were an expat American poetry scene in Cambridge (ENGLAND), with its own exclusive reading series (Jefferson Davis College, Cloister 3), private parties in the canal boat named "Ascendancy of Corn Meal", frontier scare tactics, excellent jock lighting, secret Mexican restaurants, DIAMOND ROPES, perimetric architectus, site of perfections, fuck recycled / party molds, head of milk as our rate master, you see what comes next in quotes, etc; THEN Ryan Dobran's new poem, DING DING, out now AS A

pamphlet from Critical Documents, would veritably NOT BE its masthead. Editorial offices of said contemporary poetry press admits that it is dripping with hubris packet glow dust in foil to announce the BUY NOW deal which goes:

FREE WITH PURCHASE (at single instance carry-away rate of £8/$5, 25pp) comes DING DING's very own BLACK AND WHITE glossy cover, 5 EXTREME graphics, 2 EASY staples, and NO MENTION of the author's previous volume, YOUR GUILT IS A MIRACLE (Bad Press). NOT BUYING DING DING WOULD BE NOTHING LIKE READING DING DING AFTER BUYING IT. Requests for trades and review copies WELCOME.

http://plantarchy.us/dingding.html

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142. Stephen Vincent

Book Announcement: The First 100 Days of Obama

Wed 16 Dec 2009

â€¦He asked the

â€¦He asked the new President if he had read Beckett, in particular, Godot? No, the President responded, there is no, not one Godot in the works. Only the Tree, there, in the middle of the road. The trouble is that it forks one way, then another. We as a Nation are a split Tree. Itâ€™s as simple & complicated as thatâ€¦

Â Â Â

Â

Published by:

Steven Wolf Fine Arts

49 Geary Street, Suite
411

San Francisco, CA 94108

Tel: [redacted]

Â

ISBN 978-1-61623-499-7

Price: $25

Plus $5 for U.S.A. Priority
Mail Delivery, including handling charges.

$12 Global Priority,
including handling charges.

Â

Pay by check or for details on how to make payment by PayPal or credit card

email the Gallery: Â Â [redacted]

(subject
line) Obama Book Ordering Info.
Thanks for your interest. The entire suite of haptic drawings may be viewed by going to the individual Obama blog entries beween January 21 & April 29, starting at:http://stephenvincent.net/blog/?m=20090121.Â
These entries also include the raw, unedited text entries.

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143. CA Conrad
(Soma)tic Poetry DANCE
Wed 16 Dec 2009

This Friday: http://CAConradEVENTS.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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144. Jim Andrews
Art games
Thu 17 Dec 2009

Here's an essay I wrote recently called Art, Games and Play:
http://www.ciac.ca/magazine/perspective.htm

The essay was commissioned by the Centre for International Contemporary Art in Montréal (CIAC). They do various things which include publishing an online magazine concerned with "cyberculture, art and literature". The issue this essay is in is about art games.

It also includes a review I wrote (http://www.ciac.ca/magazine/compterendu.htm) on A Philosophy of Computer Art by Dominic McIver Lopes, and a video interview with him (http://www.ciac.ca/magazine/entrevue.htm) I did a few months ago. Lopes's book is the first one I know of by a philosopher who develops a philosophy of art in which the computer is crucial as medium. It's kind of a crucial book to thinking about such art, I think. It makes some basic distinctions and definitions that need to be made. It certainly isn't the last word on the matter, but it's a good start.

The reason the CIAC published the review and interview with Lopes is because Lopes's philosophy of computer art, which stresses the importance of interactivity, looks at computer games as part of computer art.

This issue of the CIAC's online magazine is at http://www.ciac.ca/magazine

ja
http://vispo.com

↑ Index

145. Alan Sondheim
*"What's in your wallet?"**
Thu 17 Dec 2009

"What's in your wallet?"*

http://www.alansondheim.org/top.jpg

Thanks to James Morris who creates brilliant works on his laptop screen, and to the people on Cybermind, who, years ago, sent out images of their desktop screens as a kind of home-sharing. I'm hoping other people might show their screens as well at this point.

Thanks, Alan

* annoying U.S. ad for something or other.

↑ Index

146. **Alan Sondheim**

Ou, a language game (fwd)

Thu 17 Dec 2009

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1879108492-1261074926=:8576

---------- Forwarded message ----------
Date: Thu, 17 Dec 2009 11:33:11 -0500
From: "tENTATIVELY, a cONVENIENCE" <[redacted]>
To: [redacted]
Subject: Ou, a language game

Ou, English, a language game invented by tENTATIVELY, a cONVENIENCE (the 142nd so-so deservedly obscure OuLiPoian writer - who's, nonetheless, been writing this way since 1968 or 1969) on Friday, December 11, 2009EV, in wch 3 words' having many meanings in many different languages is exploited in order to construct texts using ONLY these 3 words - the meaning being derived by then translating those words' multiple meanings.

In the case of Ou, the only 3 words to be used are Ou, Li & Po. There are various ways of playing this game: As a writer, one can rewrite, in part or in whole, an OuLiPo (Ouvroir de litt=E9rature potentielle - Workshop of Potential Literature) work not only using the restriction of just the 3 words but also using the restriction of the original work. EG:

Po-po-po ou, Po' Ou po po po-li-li-po. Po ou PO li po po po po. Po po Ou po po po ou-po po ou po, po po po po-po, po po ou ou-po-po-li? ou po po Li Po po ou LI; po, OU li PO ou li ou li, li ou po-po ou LI-ou po-li, po li li po po.

Translation:

Antipodal-of-aid moonstruck, Poor Girl as fluid pouring out from a spout antipodal-to-you-that-sundown. According to your Working Program it as at a temporality night. Along a small thing Girl bottom over, hand cloud-skin at girl tail, to flap rind down from chaw-skin, jump on the bottom girl whom-during-location-it? and to drift all along Li Po pot or 51; butt, compulsory valuing it Working Program crazy to you in girl what, it ovum antipodal-a-small-thing moonstruck 51-ovum antipodal-smallpox, to gush it yon in against.

po =3D "opposite" in Earth Minimal - using the synonym "antipodal" here
po =3D "of" in Croatian
po =3D "cure" in Kimbu - using the synonym "aid" here

ou =3D "moonstruck" in Gilbertese (Gilbert Adair Tease?)
po' =3D "poor" in African-American abbreviation
ou =3D "girl" in Kwanyama
po =3D "as water poured from a spout" in Chewa - using "fluid" as a synonym for =09"water" here
po =3D "on" in Czech, Danish (Transliterated), Kwanyama, Lithuanian, Polish, Serbian =09(Latin Script), Slovenian, & Ukranian (Latin Script)
po =3D "opposite" in Earth Minimal - using the synonym "antipodal" here
li =3D "to you" in Catalan
li =3D "that" in Haitian Creole
po =3D "sunset" in Marquesan - using the synonym "sundown" here

po =3D "according to" in Serbian
ou =3D "your" in Creole & Haitian Creole
PO =3D "Operational Program" in Portuguese & Spanish - using "working" as a =09synonym for "operational" here
li =3D "it" in Haitian Creole
po =3D "as" in Catalan, Faroese, Icelandic, Malay, Papiamentu, & Tagalong
po =3D "at a time" in Slovio - using "temporality" as a synonym for "time" here
po =3D "of" in Croatian
po =3D "night" in Samoan

po =3D "along" in Czech
po =3D "a small thing" in Ainu
ou =3D "girl" in Kwanyama
po =3D "botty" in German & "bottom" in Limburgian
po =3D "over" in Czech, Lithuanian, Polish, Slovak, Slovak old, =09& Ukranian (Latin Script)
po =3D "hand" in Guarani
ou =3D "cloud" in Fijian
po =3D "skin" in Creole & Haitian Creole
po =3D "at" in Esperanto, Lithuanian, & Polish
ou =3D "girl" in Kwanyama
po =3D "backside" in Limburgian - using "tail" as a synonym
po =3D "to flutter" in Denya - using "flap" as a synonym
po =3D "rind" in Creole & Haitian Creole
po =3D "beneath" in Lithuanian - using "down from" as a synonym
po =3D "chew" in Taiwanese (Transliterated) - using "chaw" as a synonym
po =3D "skin" in Creole & Haitian Creole
po =3D "jump" in Guarani (Transliterated)
po =3D "under" in Lithuanian - using "on the bottom" as a synonym
ou =3D "girl" in Kwanyama

ou =3D "whom" in Chiga
po =3D "when" in Swahili - using "during" as a synonym
po =3D "where" In Swahili - using "location" as a synonym
li =3D "it' In Haitian Creole
ou =3D "and" in Danish (Transliterated)
po =3D "to flutter" in Denya - using "drift" as a synonym
po =3D "all along" in Czech
Li Po =3D a particular Chinese poet
po =3D "pot" in Creole, Dutch, Haitian Creole, & Netherlands
ou =3D "or" in Brazilian Portuguese, Creole, French, French Canadian, Galician,
=09& Portuguese
LI =3D "51" in Roman Numerals
po =3D "botty", "arse" in German - written here as "butt" as a pun on "but"
OU =3D "expenditure necessarily resulting from the treaty or from acts adopted in =09accordance therewith" or "compulsory expenditure"in Danish - using =09"compulsory valuing" as a synonym
li =3D "it" in Haitian Creole
PO =3D "Operational Program" in Portuguese & Spanish - using "working" as a =09synonym for "operational" here

ou =3D "insane" in Gilbertese - using "crazy" as a synonym
li =3D "to you" in Catalan
po =3D "in" in Croatian, French, Lituanian, & Serbian (Latin Script)
ou =3D "girl" in Kwanyama
li =3D "what" in Wolof
li =3D "it" in Haitian Creole
ou =3D "egg" in Catalan, Polish, Romanian, Romanian (Latin Script),
=09Romanian (Transliterated), Sardinian, Sardinian (Campidanese),
=09& Valencian - using "ovum" as a synonym
po =3D "opposite" in Earth Minimal - using "antipodal" as a synonym
po =3D "a small thing" in Ainu
ou =3D "moonstruck" in Gilbertese
LI =3D "51" in Roman Numerals
ou =3D "egg" in Catalan, Polish, Romanian, Romanian (Latin Script),
=09Romanian (Transliterated), Sardinian, Sardinian (Campidanese),
=09& Valencian - using "ovum" as a synonym
po =3D "for" in Czech, Ido & Sardinian (Campidanese)
po =3D "opposite" in Earth Minimal - using "antipodal" as a synonym
li =3D "smallpox" in Albanian
po =3D "to gush" in Chewa

li =3D "it" in Haitian Creole
li =3D "yon" in Italian
po =3D "in" in Croatian, French, Lituanian, & Serbian (Latin Script)
po =3D "against" in Czech

This text is a rewrite of the 1st paragraph of the Gilbert Adair translation, A Void, of Georges Perec's La Disparition:

"Incurably insomniac, Anton Vowl turns on a light. According to his watch it's only 12.20. With a loud and languorous sigh Vowl sits up, stuffs a pillow at his back, draws his quilt up around his chin, picks up his whodunit and idly scans a paragraph or two; but, judging its plot impossibly difficult to follow in his condition, its vocabulary too whimsically multisyllabic for comfort, throws it away in disgust."

Note that it contains a mystery regarding the semi-hidden nature of some of its formal properties & that it also doesn't contain the letter "e" - either in the use of Ou, Li & Po as its sole vocabulary OR in the words in its translation. As such, it uses the restriction of the original Perec work.

2ndly, a writer can rewrite any work only using these 3 words but w/o adhering to any other restriction. 3rdly, a writer can write a new work using only those 3 words. Following are 2 texts & their 1st generation translations. See the description of a possible reader role following them.

OU

Po PO, OU po li li po li li po po, ou ou po Ou/ou PO po, po ou ou po po ou po-po ou/ou li po po ou (Li Po po OU "OU" po Li Po po "po-po-po"), ou li po po ou ou li-po li (po po: po OU po ou-ou li ou po OU po po po li li).

Translation:

Organizational Unit

In Operational Program, Operational Unit to gush to you what of what it in where whom in I/you Operational Program indicator of respect, the whole he comes either according to whether or opposite-yes either/or it by close whom (Li Po in Operational Unit in-exhange-for-"expenditure necessarily resulting from the treaty or from acts adopted in accordance therewith, compulsory expenditure" against Li Po in Operational Unit "in-exchange-for-according-to-at-the-rate-of"), or to you an indicator of respect to gush egg and whether-whether it (for in exchange for: to gush compulsory expenditure for girl-egg to you whom in exchange for compulsory expenditure according to all along to gush from a spout them at that place).

Ou Ou

Ou li li li, li li, po po. PO po po ou ou ou ou po li po ou po! Po ou, Ou Ou, ou, po ou, ou!

Translation:

Rotten Egg

He comes to you at that place over there, that hillside, after sunset. Jump over pole and cloud or at the price of pox on your arse! For he comes, Rotten Egg, and, after he comes, WO!

The reader can also play this game by trying to figure out wch of the specific formal possibilities has determined the result. EG: in the 2 examples above: Is either derived from a pre-existing text? Is either a 'new' work? The reader can become the writer by creating a rationale for their interpretation - such as the one presented after the example derived from Perec above. This can then be known as "Cure for Po, Li, Ou" or "Po Po Po, Li, Ou". Any readers making analytical guesses about the origins/translations of the above are welcome to submit them to tENTATIVELY, a cONVENIENCE @: [redacted] in probable exchange for solutions &/or further problems as well as possible publication.

Variations on the game are Po, &Li - wch are explained elsewhere.

MANY THANKS TO THE
Webster's Online Dictionary with Multilingual Thesaurus Translation

--0-1879108492-1261074926=:8576--

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147. Joel Chace
Theatrical Event
Thu 17 Dec 2009

FOR IMMEDIATE RELEASE: CONTACT:
Adam Klasfeld
[redacted]

In Association with Subjective Theatre Company’s Play Reading Series

One Armed Man Presents

FUNDAMENTALISM

By Joel Chace

December 15, 2009 (New York, NY) – In association with the producing Subjective Theatre Company, One Armed Man will be an assisting co-producer of Joel Chace’s new play Fundamentalism, which will have a developmental reading on January 13, 2010 at 7pm at Under St. Marks (94 St. Marks Place).

In Fundamentalism, a woman picks up a man in a bar for a one night stand, and she finds an ex-boyfriend – and his new lover – in her house. Sexual couplings and triplings ensue, until the man who stumbled into the free-for-all discovers that the three strangers have been sent on a highly lucrative mission to derail his life and alter his perceptions. Artistic director Adam Klasfeld directs the show, which is a part of Subjective Theatre Company's Reading Series.

Featuring: Dan Cozzens, Sarah Koestner, Chris Keogh and Yesim Ak.

The author of more than a dozen print and electronic poetry collections, Joel Chace's play Triptych was presented as a staged reading produced by Amphibian Productions at Manhattan's ArcLight Theatre in April 2004. Fundamentalism will be his second play to receive a staged reading. His other plays include To the Thieves and Decorative Hermits. As a poet, Chace has been published in 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, and Jacket. From BlazeVox Books is Cleaning the Mirror: New and Selected Poems, and from Paper Kite Press is Matter No Matter, another full-length collection. Recently out from Country Valley Press is Scaffold, the first part of an ongoing poetic sequence, "(b)its," from Meritage Press, and A Script, from Otoliths Books. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope.

Director Adam Klasfeld wrote and helmed the Mark Twain docudrama The Report of My Death, which recently premiered aboard the Steamship Lilac after developmental previews in New Jersey, New Mexico and Alaska. His drama The Prostitute of Reverie Valley went through developments at the Flea in Manhattan and the Last Frontier Theatre Conference in Alaska before premiering at the 2006 New York International Fringe Festival. His tragicomedy Good Fences Make Good Neighbors received a chashama AREA Award, and opened to critical acclaim at the 2005 FringeNYC. He is the artistic director of the production company One Armed Man, and is also a journalist and director.

The Subjective Theatre Company is dedicated to producing a wide range of politically and socially relevant theatre and presenting it at no cost to the public. It aspires to create work that consistently challenges and entertains our audience while inspiring creativity and social responsibility within our community.

# # #

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148. **Poetry Project**

Events at The Poetry Project

Thu 17 Dec 2009

We¹re about to close the office for a week in order to experience various forms of holiday cheer before returning to host our New Year¹s Day Marathon Reading (scroll down for details). It¹s our most important fundraising event of the year so we hope to see you here!

In the meantime, check out what our friends are doing:

Poetry Project artist-in-residence Erica Wessmann has a new installation on view daily in the East Village. Changing Title is a site-specific sculpture exhibited at Heathers Project Space, 506 E. 13th St. between Avenues A & B. Free and open to the public through January 27, viewing hours are Sun Tues, 5pm-2am; Wed, 1pm 2am; Thurs Sat, 3pm 4am. Please visit http://www.artcat.com/exhibits/10606 for more details and an image!

Films of Alfred Leslie at Anthology Film Archives, Fri, Dec 18 8pm Leslie is a true radical and an artist¹s artist. This program of shorts includes several films including 2 films of special interest to the Poetry Project community: SONGS OF THE BLUE-FOOTED BOOBIES: Music videos for hipsters! In these short collages, three of Frank O¹Hara¹s poems meet their match with Leslie superimposing cabaret music and film clips and EINSTEIN¹S SECRET: Leslie layers a visual track of drawings and frames from his graphic novella ATTACKED BY THE HEART with a text track of three poems by Frank O¹Hara streamed as subtitles. Anthology is at 32 Second Ave. at 2nd St; $9 general; http://www.anthologyfilmarchives.org

36th Annual New Year¹s Day Marathon Benefit Reading Friday January 1, 2010 2:00 pm - ? Poets and performers this year include: Ammiel Alcalay, Bruce Andrews & Sally Silvers, Penny Arcade, Arthur¹s Landing, Ari Banias, Jim Behrle, Charles Bernstein, Anselm Berrigan, Edmund Berrigan, Ana Bozicevic, Donna Brook, Michael Brownstein, Franklin Bruno, Tyler Burba, Peter Bushyeager, Reuben Butchart, Callers, Steve Cannon, Yoshiko Chuma, Church Of Betty, Michael Cirelli, Todd Colby, John Coletti, CAConrad, Cori Copp, Brenda Coultas, Geoffrey Cruickshank-Hagenbuckle, Mónica de la Torre, Mina Pam Dick, Steve Dalachinsky, LaTasha N. Nevada Diggs, Maggie Dubris, Douglas Dunn, Marcella Durand, Steve Earle, Will Edmiston, Joe Elliot, Christine Elmo, Laura Elrick, Maggie Estep, Avram Fefer, Jess Fiorini, Corrine Fitzpatrick, Foamola, Tonya Foster, David Freeman, Ed Friedman, Greg Fuchs, Joanna Fuhrman, Cliff Fyman, Kelly Ginger, Pepi Ginsberg, John Giorno, Philip Glass, John Godfrey, Toby Goodshank, Nada Gordon & Gary Sullivan, Stephanie Gray, Tim Griffin, Miguel Gutierrez, John S. Hall, Diana Hamilton, Janet Hamill, Robert Hershon, Tony Hoffman, Eddie Hopely, Lisa Jarnot, Paolo Javier, Patricia

Spears Jones, Pierre Joris, Adeena Karasick, Erica Kaufman, Lenny Kaye, John Kelly, Aaron Kiely, David Kirschenbaum, Bill Kushner & Merle Lister, Susan Landers, Joan Larkin, Dorothea Lasky, Denizé Lauture, Joel Lewis, Brendan Lorber, Michael Lydon, Kim Lyons, Dan Machlin & Serena Jost, Judith Malina, Filip Marinovich, Chris Martin, Gillian McCain, Legs McNeil, Tracey McTague, Taylor Mead, Jonas Mekas, Sharon Mesmer, David Mills, Rebecca Moore, Tracie Morris, Will Morris, Eileen Myles, Jess Mynes, Elinor Nauen, Murat Nemat-Nejat, Jim Neu, Geoffrey Olsen, Dael Orlandersmith, Richard O¹Russa, Eugene Ostashevsky, Yuko Otomo, Gary Parrish, Simon Pettet, Nicole Peyrafitte & Miles Joris-Peyrafitte, Genesis Breyer P-Orridge, Kristin Prevallet, Brett Price, Arlo Quint, Elizabeth Reddin, Evelyn Reilly, Citizen Reno, Renato Rosaldo, Bob Rosenthal, Douglas Rothschild, Tom Savage, Michael Scharf, David Shapiro, Frank Sherlock, Elliott Sharp, Nathaniel Siegel, Christopher Stackhouse, Stacy Szymaszek, Anne Tardos, Susie Timmons, Edwin Torres, Rodrigo Toscano¹s Collapsible Poetics Theater, Tony Towle, David Vogen, Nicole Wallace, Lewis Warsh, Phyllis Wat, Karen Weiser, Simone White, Dustin Williamson, Emily XYZ, Don Yorty, Rachel Zolf, Magdalena Zurawski & more t.b.a.

This event will be held in the Sanctuary. General admission $18, Students & Seniors $15, Members $10.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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149. Mary Jo Malo
Re: technique questions
Thu 17 Dec 2009

Thank you, Elizabeth, and all who've responded.

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

Mary Jo,

Many years ago, someone told me that the only reason my poems weren't unreadably dense was the extent to which I used space. I suspect that what you've been told isn't about breath per se but, rather, white space, the visual equivalent of breath whether we choose to let it control how we speak it or not. We have pretty much been trained to ignore any space to the right of a poem; that's just expected to be there. If you're poems were indented or centered or anything but flush left, I think said poet would have read your work differently.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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150. Elizabeth Switaj
Re: technique questions
Thu 17 Dec 2009

Adam,

If something makes you stop, hesitate, and go backwards, that would seem to be a bit more than a simple pause, wouldn't it? (If anyone's being too literal here, it's me.)

Then again, if you use the same symbol in the same idiosyncratic way repeatedly throughout a long poem or collection, the reader will get used to it, and the pause will come to be simple or disappear entirely. (I'm basing this on my own experience reading The Descent of Alette with all its quotation marks.) I think the key, then, is not to select one way of injecting a pause as the best but rather to be aware of range of options that function differently. Anything, not just commas; placed where; you don't: expect; them can create the more complex sort of pause.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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151. **cris cheek**
Re: (Soma)tic Poetry DANCE
Thu 17 Dec 2009

---

i'm gonna be in Philly for my pains at the MLA ;=)

so i'll be in town 20th thru 30th maybe new years

anything going on i can go to . . . even be involved in / / ??

welcome any leads

thanx

and c u

xx

cris

On Dec 16, 2009, at 8:22 PM, CA Conrad wrote:

> *This Friday: http://CAConradEVENTS.blogspot.com*
>
> --
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*
>
> *welcome.html*

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152. **steve russell**
Re: citation from list?
Thu 17 Dec 2009

--0-1567548866-1261105542=:878

& Orwell is famous for 1 comment, many comments, but ! in particular: "All Art is Propaganda." The problem, THE PROBLEM with most poetry, and the reason it's become of little relevance in today's world is simply because most poetry is THE PROPAGANDA of the self. We already have 8.7 hundred thousand dopey self-help books on thousands of shelves in homes, libraries, and bookstores across America. & most poetry is exalted language of the SELF. Sure, Whitman sang his famous Song of Myself, but his poems reached out into the naked wilderness of American life in the late 19th century. Not everyone can be a Whitman, Ginsberg, Yeats, Neruda, but it seems that few poets consider the larger world. This has been my main complaint concerning the work of Ashberry. He goes about his business in the Great OUtside, but everything is

seen through this cyrptic prism, the Self, & it's as though his main theme is often failed ephiphany (sp?). The world seems to offer him some vague revelation, then withholds it. & some readers are forever charmed by this. I often find it annoying, although much of Ashbery is extremely inventive, and fun to read. MEMEMEMEME. The great American theme. & so forth/& so ON. At least Ashbery is inventive enough to give us the self as seen from circus fun house mirrors.

_____
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Wed, December 16, 2009 4:06:26 PM
Subject: Re: citation from list?

i just learend i have a few moments here to send the addresses for the guantanamo articles i wrote--re the poems that is--on line at my log there has been covergaeof the book a year before it came out, until it was published, and the non-greeting the book received for reasons discussed in the essays David-Baptiste Chirot // Word For/Word: A Journal of New Writing ... Robert Pinsky, former Poet Laureate, while acknowledging the situation of poetry in a raw state of the Guantanamo poems, also remarked: "No Mandelstams here ...www.wordforword.info/vol13/dbc.htmKAURAB Online :: A Bengali Poetry Webzine :: Translation Site With the Guantanamo Poems, as Flagg Miller suggests in his excellent .... David Baptiste Chirot is an amazing litterateur, artist, reader and critic. ...kaurab.tripod.com/english/books/guantâ€¦

i thnk also an issue that is never discuyssed here is the concentration camp that is Gaza, the world's largest ever prison, paid for with us money since the US openy supports Apartheid, isit not a reflection of the US values in re other opulations around the world and in the USA itself where now, poet Obama, the American Indian Rezervations in the USA have the lowest living conditions of any people except their partners at the bottom==the Haitians, who of course are not to find homes ionm US as are refuigees from Cuba for example-- i writing of art,m, poetry and my own methods, iu write of Finding the Found--everyhwere unseen, unheard, untouched--all around us--"right before our very eyes and right under our feet"

thids Found one may extend to al this issues which like Gaza become so much a question of sub-human treatment yet which are never mentioned ny our Great Leaders of Democracy and Rights , as are not mentioned either the American Indians and so many others- this policay of NOT seeing NOT hearing NOT touching then is a question where the arts and poetry converge with the issuesof human rights-- if one ius sient about the Unseen the UnREADS the Unwritten, al the sielnces that mount and mount to deafen out al but the very

greatest of speakers who only say NO again-- in this realm of silence there dwells also the silence of poetry, the arts, a silence due to fear, a silence which will not confront the all too vivid criumes against humanity from Guantanamo to Gaza from the huge overflowing numberone prison suystem in the usa--number on in prision population--over two million--and leading the world also in percentage of poulation in prision-- the prision is always Elsewhere--somehwere over the Walls--so no one sees them--instead the walls as along Isreli highways are painted to show bucolic pastoral views-- that way the Walls Wall OUT--the cmps of today-- al paid for with the us dollar-- i think that one wil find that sielnce nbegins to eat away at the fabric of language, like a rotting woven rug which begins to splay and its threads to be tossed by the prison winds . . . horror soriesof the tratmentsof the detaineesof any kind in the usa--the "Gitmos Across America" which grow like cancers by the day- the Frenc writer Vidal-Nacquet wrote a great book calling "Torture: the Canacer of Democracy" in analyzing its effects on France during the Algerian War oif Independence 1195201962 (Algeria isleading the "little nations" in the revolt at Copenhagen agsint the big polluters who have decided to let the little countries pay for the cleanup of the mess they did not contribute to-- the question is not why arent tht activist poetires etc becuase that is a term which is immediately confusing to peo-pe the real questions at the heart of language is its disintgration, its approaching the Orwellian frontiers in which the Peace Prize Speech becomes a justification for an ever expanding war-- now a week after the Speech the President's Crew announce the first drone attacks on a Pakistani city--with a population of 850,000-- in the situation one lives in, what becomes of dire importance to sound melodramatic about it, what is important is what is happening to and with language-- themore things are disapearedin klanguage themore they will vanish in actuality- the more they are erased and chnaged in the virtual realm, the more these palimsests will try to abolish peoples places things, ideas, images-- (i've written a number of essayson this topic including at the MADAY journal site "Virtuality as the Transcendent in Revrse--the Deleting of persons for the sake of new Virtual Walls . . . on the worst American Indian rezervations for example, the only way for the Indians to findout the information they need for health care, unless a worker drivesout into "remote distances" to deliver the info by hand-theonly way to obtain this precious info is from the site for it on US Gov.com-- too bad for the Indians they don't have any computers! too bad many have no electrcity either! thisis how siencing "works" provide a service incmpatible with the ability of the served so called to be served-- in other words, as always, it's ALL THE INDIANS' FAULT! you see--one may be writing poetry also for which there is no destination-no receiver-- or one mabe deliberately deprived of poetry--being "too remote" and all, you know--what exists in the actual worlkd becomes in face of the virtaul--a non-reality the viortual may be used for its own forms of "ethnic cleansing" and "class

cleasing"--"idea cleansing"--simply by vanihsing those things which do not have a correspoancde inthe virtual worlds-- and to make sure of their non-intrustion, these actual things beings events one begins with the deletions on line and finishes them off with the dletions in Real Time, Real Space-- this has already hapened in Rwanda, Burma, chunks of Palestine--parts of Iraq and Afghanistan-- the new way of seeing is the target-eye-- and hence surivie what there are of the unseen unheard untouched-- thel;onger one is excluded from the virtual the harder, the greater prisce one must pay, to enter into it-- what will happens when as Burroughs' wrote--the reality studios are stormed? this boundary line of the studio--when wil it be crossed and the actual erupt into the virtual? everyday how many Disappeareds "appear" in themidst of populations? wlaking dead--shadows imblazoned into Walls-- what happens to lang8age when it begins to realize it must decide between a collusion with disapperance and language of a few for a few-- or wil language become like a bounty hunter in the sergio leone film: "When life was not worth living, and death, too, had a price-- then the boounty hunters came." the bounty hunters amnswered the cal of tensof thosandsof dropped leafletsin afghansitan and iraq--turned into most of the poets and prisioners of Guantanamo-- poetry begins when one realizes the things poetry is supposed to be quiet about-- it no longer wil shut up about- to crash the Walls of silence, invisiblity the literal waste lands-the untoched-

> *Date: Tue, 15 Dec 2009 13:37:39 -0600*
> *From:* [redacted]
> *Subject: Re: citation from l*

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153. **UbuWeb**

Fitterman and Place Discuss the Response to "Notes on Conceptualisms"

Thu 17 Dec 2009

In the DIY video, Vanessa Place and Robert Fitterman pirate the original eastcoast/westcoast by Robert Smithson and Nancy Holt to ponder the coastal reception of their book "Notes on Conceptualisms."

http://ubu.com/film/fitterman_conceptualisms.html

UbuWeb
http://ubu.com

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154. amy king

Sunday, December 20th -- Elaine Equi / Bob Viscusi Amy King / Doug Holder & Ana Bozicevic with music by Brant Lyon

Fri 18 Dec 2009

We'll save you from the evil snowmen! Brave the flakes & come on over for an impromptu holiday spectacular.

Elaine Equi / Bob Viscusi
Amy King / Doug Holder
& Ana Bozicevic
with music by Brant Lyon

hosted by Iris N. Schwartz

Sunday, December 20, 2009
Time: 6:00pm - 8:00pm

Cornelia Street Café
29 Cornelia St.
(between Bleecker & West 4th Sts.)
NYC
www.corneliastreetcafe.com

Directions: All trains to West 4th St. or # 1 train to Christopher St. Cover: $7 (includes one house drink)

http://www.facebook.com/event.php?eid=210563179538

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

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155. Charles Bernstein

Ungly Ducking Presse: fund raising letter

Fri 18 Dec 2009

The best in town, the best, the best
The best in town
Not a quack, not a quack, not a waddle or a quack
But a glide and a whistle and a snowy white back
And a head so noble and high . . .
—Frank Loesser

I was honored to join the board of Ugly Duckling Presse near to its start. It struck me at the time as one of the best small presses I had ever encountered.

Over the years I think that has become apparent to just about anyone who pays attention to such things – and I know that's true of you our there in virtual reality.

Here's the thing (you've heard it before): for Ugly Duckling to survive and thrive, it needs the financial support of those who share my commitment to its remarkable and necessary work.

Subscriptions: http://uglyducklingpresse.org/subscriptions.html

UDP has recently announced its 2010 "Full Presse Subscription." The editors note that "this is going to be one of the Presse's most ambitious years yet, with more than 25 titles planned, including new poetry by emerging and established authors, artist books, works in translation, new titles in the Lost Literature series, and more."

UDP's Full Presse "basic" subscription is a great deal at $150, which covers the cost of production and postage. Subscriptions are limited to 200 per year, to guarantee that all subscribers receive the hand-made chapbooks and ephemera in addition to the "regular" books. While the basic subscription gets the books out, which is the whole point of UDP, this basic subscription is not a donation. I hope you will consider becoming a "Supporting Subscriber" ($250) or joining the "Collector's Circle" ($1,000). By contributing at one of these levels, you receive the full subscription package while making a tax-deductible contribution to the Presse. The editors note that supporting contributors "will be acknowledged on our donor list and invited to a UDP cocktail reception, to be held in Spring 2010, a unique opportunity to meet writers, editors, designers, and board members. Collector's Circle subscribers will also receive a one-of-a-kind book, written and designed by the UDP collective, and will be credited in our print catalog."

UDP also welcomes cash donations <http://uglyducklingpresse.org/donate.html>, which can be sent via the link or to the press by mail. All contributors will be added to UDP's list of supporters.

And hey!: it's not really an ugly ducking. It's a swan.

Yours, truly,

Charles Bernstein

for UGLY DUCKLING PRESSE
at the Old American Can Factory
232 Third Street, #E-002
Brooklyn, NY 11215

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156. Lou Rowan
Golden Handcuffs Review #12 out
Fri 18 Dec 2009

Dear Colleagues,

It's dedicated to Robin Blaser, David Bromige, and John Manning, with new writing by Eleanor Antin, Blaser, Ryan Boudinot, Bromige, Laynie Browne, Sarah Campbell, Leah Candelaria-Tyler, Martha Cooley, Rob Crawford, Jean Daive, Eduardo D'Anna, Brian Evenson, Alan Halsey, Kenneth Irby, Robert Kelly, Hank Lazer, Daicia Maraini, Tom Massey, Maria Negroni, George and Mary Oppen, Françoise Palleau-Papin, Paul Pines, Tony Power, Philip Terry, James Tierney, Norman Weinstein, plus art and photos by Andrea Augé, David Farwell, Gilbert Garcin, and John Manning.

You can help us to persist by subscribing or advertising. Subs $20/ annum. (www.goldenhandcuffsreview.com) Please help. Thanks, Lou

Lou Rowan

[redacted]

www.lourowan.com

1825 NE 58th St.
Seattle, WA 98105

[redacted]

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157. Murat Nemet-Nejat
Re: Art games
Fri 18 Dec 2009

Dear Jim,

I have listened to your Lopes interview and read your review of his book. I want to unpack -or react to- one short passage from your review:

"What separates computers from other machines is programmability. Programmability is what gives computers their radical flexibility, as machines. Flexibility to the point that there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. Which is to say that programmability provides flexibility, very likely, to the point of the dynamic fluidity of thought. "

""What separates computers from other machines is programmability. Programmability is what gives computers their radical flexibility, as machines."

What happens to this assertion if you replace the word "programmability" with "virtuality?" After all, the latter is the direct corollary of the former. One has a conceptual edifice which may disappear like smoke at a moment's notice; what one has then is -not fragments, nor relics- but a "program" which may be constant or have its own mysterious cycle of half-lives. Is this erosion in "substance" peculiar only to computers -the defining quality of a computer- or is it a reflection of a broader shift in one's perception of reality. The atom theory of substance is progressively split into smaller particles -quarks (as in quacks), leptons (as in Lipton), bosons (as in bisons), neutrinos, muons, tauans, and their antis, etc., etc. - so that we have a conceptual reality can only be grasped by computers, by the grasp of its algorithms.- The string theory has the feel and image structure of a fairy tale, with its secret passages, trap doors, strange animals, mazes, or of the addictive games in a computer? And, finally, the grand daddy of this kind of language universe, Alice's descent into the Wonderland (after all, Alice cries "it's all "virtual"). Despite all its interconnectedness and "universality," the computer, it seems to me, is a profoundly subjective, even solipsistic medium, continuously built on, reinforced by one's wishes - fulfillments- ("choices) -a quality touted as one of its main virtues but in actuality is one of its most subversive qualities, a Trojan horse against human freedom. Despite its ocean of "interconnectivity," isn't this why our world consists of archipelagos of isolation (heard by no one) and narcissism (wanting to hear no one) fighting each other?

If Mr. Lopes wants to develop a theory of computer art, instead of creating dainty little defintions fitting together like a Chinese puzzle, he should tackle these broader issues.

"Flexibility to the point that there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. Which is to say that programmability provides flexibility, very likely, to the point of the dynamic fluidity of thought."

If one assumes, as I think you indirectly are doing, that there is no break between "human" thought and "computer/machine" thought, that they represent a continuum -that machines also have their "spiritual lives"- then one must analyze the "otherness," nature of human thought as it "passes"/ travels into the algorthmic/computer universe/space. It is this absence of a confrontation with this "otherness" which I find most frustrating in the nearly Utopian protestations of the computer/digital art enthusiasts. I find in them a touch of sentimentality.

Mr. Lopes finds in computer games the essence of computer art. My guess is that there is a good deal of truth in that. But then then he sees those games

similar to pop entertainment. The truly good ones are much more akin to fairy tales, full of "real" danger, threat and warnings.

I would like to salute David Chirot's posts (and recommend his work on line) which carry on similar arguments to mine from a different perspective.

Ciao,

Murat

On Thu, Dec 17, 2009 at 5:24 AM, Jim Andrews <[redacted]> wrote:

> *Here's an essay I wrote recently called Art, Games and Play:*
> *http://www.ciac.ca/magazine/perspective.htm*
>
> *The essay was commissioned by the Centre for International Contemporary Art in Montréal (CIAC). They do various things which include publishing an online magazine concerned with "cyberculture, art and literature". The issue this essay is in is about art games.*
>
> *It also includes a review I wrote (http://www.ciac.ca/magazine/compterendu.htm) on A Philosophy of Computer Art by Dominic McIver Lopes, and a video interview with him (http://www.ciac.ca/magazine/entrevue.htm) I did a few months ago. Lopes's book is the first one I know of by a philosopher who develops a philosophy of art in which the computer is crucial as medium. It's kind of a crucial book to thinking about such art, I think. It makes some basic distinctions and definitions that need to be made. It certainly isn't the last word on the matter, but it's a good start.*
>
> *The reason the CIAC published the review and interview with Lopes is because Lopes's philosophy of computer art, which stresses the importance of interactivity, looks at computer games as part of computer art.*
>
> *This issue of the CIAC's online magazine is at http://www.ciac.ca/magazine*
>
> *ja*
> *http://vispo.com*

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158. Adam Fieled
Upstairs at Duroc: Call for Submissions
Fri 18 Dec 2009

CALL FOR SUBMISSIONS!
Â
The Paris literary journal Upstairs at Duroc seeks submissions for its Issue # 12.Â We publish English language poetry, fiction, creative nonfiction and

translations.Â We welcome innovative forms, prose poems and flash fiction. Submit no more than 5 poems, or two prose pieces not exceeding 2000 words each.Â Include cover sheet with name, address, phone number, email address, word count for prose, and a short Bio.Â Send snail mail submissions to the WICE office.Â Send email submissions to [redacted] with â€œUpstairs at Duroc Submissionâ€ in the subject line.Â Copies of Upstairs at Duroc can be obtained at our readings or at the WICE office (7 citÃ© FalguiÃ¨re, 75015 Paris, France.Â Open Mon-Tues-Thurs-Fri 10 AM to 3 PM).Â For samples of published work, see our Web page at www.wice-paris.org.Â We prefer email submissions.Â Deadline: January 31, 2010.
Â
Barbara Beck, Paris editor of Upstairs at Duroc, asked me to pass this along.
Happy Holidays,
Ad
Â
Â

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159. Susan Webster Schultz
Tinfish Editor's Blog: Recent Posts
Sat 19 Dec 2009

Fill in the blanks! Recent posts from the editor of Tinfish on adoption lit & Harvey Hix, Tyrone Williams, Fred Wah, and of course a pre-publication sale on fantastic new titles by Kaia Sand and Lyz Soto. We could use the cash to cover printing costs, and you could use the books for less mercentary reasons.

http://tinfisheditor.blogspot.com
http://tinfishpress.com

* "Nothing attested": H.L. Hix's _Incident Light_ . . .
* M.I.A. reading series & harvest time
* Blogging (with) Tyrone Williams, _On Spec . . .
* Tinfish Pre-Publication Sale (Please help us to co...
* "The colour of a relational utterance": Fred Wah a...

aloha,

Susan M. Schultz
Editor

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160. steve dalachinsky
Re: technique questions
Sun 20 Dec 2009

---

both have to with breath yet not
depends on the mind/heart as it writes
sometimes just a pictorial device oops soor yhate the word device
On Sat, 12 Dec 2009 09:40:16 -0600 Mary Jo Malo <[redacted]>
writes:
> Which do you consider a more effective simple pause: word spacing or
> line break?
> Are these different from the concept of breath?
>
> Mary Jo
> --
> http://thisshiningwound.blogspot.com/
> http://apophisdeconstructingabsurdity.blogspot.com/
>
>
>

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161. steve russell
rocking in PURGATORY with Raul Zurita
Sun 20 Dec 2009

---

the post Neruda speaks:

from the forward by C.D. Wright:

From the beginning to the end of the Pinochet regime, Zurita's actions, private and public, have ranged from the horrible to the sublime. He has performed terrible acts of self-mutilation, branding his face and burning his eyes with ammonia, but he has also inscribed the sky and the desert with his poetry. On June 2, 1982, his poem "La vida nueva," which opens Anteparaiso, appeared in Spanish above New York City, an act that, at that time, would have been impossible in Chile:

MI DIOS ES HAMBRE MY GOD IS HUNGER
.... (skipping her/poet/hell...)

(BACK TO CDWRIGHT)

And in the Atacama Desert the last four words of the third volume in Zurita's trilogy, "La vida nueva," have been bulldozed into the earth, stretch- ing almost two miles:

ni pena ni miedo neither pain nor fear

(back to poet_in_hell: Zurita ... no need for Chrito when Zurita gives the earth the new Chile

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162. amy king

Blizzard cancelled the day and new poem up:

Sun 20 Dec 2009

---

http://www.vers
Blizzard cancelled the reading today and new poem up:

http://www.versedaily.org/2009/stateofanation.shtml

Blizzard is a state of mind! That's outside the body...

"Pray don't talk to me about the weather, Mr. Worthing. Whenever people talk to me about the weather, I always feel quite certain that they mean something else. And that makes me so nervous."- Oscar Wilde, The Importance of Being Earnest, Act 1

----- Original Message ----
From: amy king <[redacted]>
We'll save you from the evil snowmen! Brave the flakes & come on over for an impromptu holiday spectacular.

Elaine Equi / Bob Viscusi
Amy King / Doug Holder
& Ana Bozicevic
with music by Brant Lyon

hosted by Iris N. Schwartz

Sunday, December 20, 2009
Time: 6:00pm - 8:00pm

Cornelia Street Café
29 Cornelia St.
(between Bleecker & West 4th Sts.)
NYC
www.corneliastreetcafe.com

Directions: All trains to West 4th St. or # 1 train to Christopher St. Cover: $7 (includes one house drink)

_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

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163. **Adam Katz**
Re: technique questions
Sun 20 Dec 2009

Elizabeth, yes, I was thinking after my last post that the thing about misplaced commas that pauses me is their variance with my (rather intransigent) expectations; that if this were to become a standard convention, the way to achieve pause would be to break, in turn, this codified way of breaking conventions. So perhaps the answer to the question is that pause, ultimately, is achieved by a constant variance with ways of pausing that have been established both within and outside one's own work; then, a variance with the pattern by which one varies, etc.

Tho I think this all smacks of "make it new," which at least some critics I've read have complained is no longer itself a new imperative and leads to a superficially novel text. I think the original sense of "For in that sleep of death what dreams may come When we have shuffled off this mortal coil Must give us pause"

(..."Thus conscience does make cowards of us all And thus the native hue of resolution Is sicklied over with the pale cast of thought And enterprises of great pith and moment With this regard their currents turn awry")

is that we are given-pause by a major idea - not by a shape or a 'device' (steve), but by a concept so powerful that we can no longer proceed with our designs, we must reevaluate everything, maybe even the very notion of cavaliering forward. no stops but in ideas!

a

On Thu, Dec 17, 2009 at 6:34 PM, Elizabeth Switaj <[redacted]> wrote:

> *Adam,*
>
> *If something makes you stop, hesitate, and go backwards, that would seem to be a bit more than a simple pause, wouldn't it? (If anyone's being too literal here, it's me.)*
>
> *Then again, if you use the same symbol in the same idiosyncratic way repeatedly throughout a long poem or collection, the reader will get used to*
> *it, and the pause will come to be simple or disappear entirely. (I'm basing this on my own experience reading The Descent of Alette with all its*

> *quotation marks.) I think the key, then, is not to select one way of injecting a pause as the best but rather to be aware of range of options that function differently. Anything, not just commas; placed where; you don't: expect; them can*
> *create*
> *the more complex sort of pause.*

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164. **steve russell**

Re: Blizzard cancelled the day and new poem up:

Sun 20 Dec 2009

_____
winter: another way of saying NOT SUBTLE

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Sun, December 20, 2009 9:58:44 AM
Subject: Blizzard cancelled the day and new poem up:

http://www.vers
Blizzard cancelled the reading today and new poem up:

http://www.versedaily.org/2009/stateofanation.shtml

Blizzard is a state of mind! That's outside the body...

"Pray don't talk to me about the weather, Mr. Worthing. Whenever people talk to me about the weather, I always feel quite certain that they mean something else. And that makes me so nervous."- Oscar Wilde, The Importance of Being Earnest, Act 1

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We'll save you from the evil snowmen! Brave the flakes & come on over for an impromptu holiday spectacular.

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_____

NEW BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

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165. Kimmelman, Burt
New Book by Burt Kimmelman
Sun 20 Dec 2009

Burt Kimmelman's new book of poems, As If Free (Talisman House, Publishers), is now available from Amazon and SPD / Small Press Distribution (see links below).

About As If Free:

"Make no mistake about it: Burt Kimmelman appears here - & not for the first time - as a successor to the lineage of William Carlos Williams & George Oppen (to name but two), no less so for being a master of that lineage worn proudly. The sense of number in his writing - particle by particle & breath by breath - & the attention that he gives to other particulars - the littlest words & the small moments through which we live - are of a piece. In this there is nothing minor or modest, although it might appear to be just that, but a strict & powerful accounting, leaving me - for one - filled with admiration & hooked on every word." - Jerome Rothenberg

About Burt Kimmelman's previous books of poetry:

"Somehow achieves a rare purity. Few contemporary poets so gracefully demonstrate classic notions of what the practice of poetry must be: Kimmelman's work is carefully wrought, with concision, focus, and the rhythm of musical composition. . . .." - Madeline Tiger, Jacket magazine

"Burt Kimmelman's poems flourish as they pivot from a repertoire of reiterated subjects-works of art, natural landscapes, family, the animal world-to a transfiguring notion of their properties and possibilities. For over twenty-five years, this practice has produced dynamic patterns of insight, patterns comprised of recurring figures and forms which nevertheless shift in their

relations to his poetic witness." - John Curley, Talisman: A Journal of Contemporary Poetry and Poetics

"[The poems'] consistent occasions reinforce each other. We find the arts restate the questions we have been asking and the ways they clean and stretch our questions reward us more than answers would." - William Bronk

"As quiet an experience as anyone could wish for."
- Cid Corman

"This is a rare evocation of a luminous place indeed-the wonder of this world in itself." - Robert Creeley

"In Burt Kimmelman's poems, form calls deeply to form, as though the works of art, the paintings and sculptures of the titles, lifted one to the very brim of language where one could speak, not museum notes, but of a life caught whole." - Michael Heller

". . . artful, fastidious, learned . . . I am delighted by so much feeling for style." - Alfred Kazin

". . . Kimmelman strives for and often attains 'the simple / lettering stating / the facts'-his own words." - Samuel Menashe

"Burt Kimmelman is a poet who obviously admires the clarity of classical Chinese poetry and strives for it in his tight syllabics and in his shifting images of light and dark. In doing so, he finds what is luminously transcendent in the routines of everyday life." - Harvey Shapiro

"[Burt Kimmelman's] poems evince a quality infrequently encountered in contemporary American poetry: modesty, an attentive and forthright modesty. . . . . Modesty in an age of irony is infrequent, rare, i.e., valuable, i.e., worth our own best attention. These poems are "worth it." - John Taggart

Link to As If Free at Amazon:
http://www.amazon.com/As-If-Free-Burt-Kimmelman/dp/1584980699/ref=sr_1_1?ie=UTF8&s=books&qid=1261162367&sr=1-1

Link to As If Free at SPD / Small Press Distribution:
http://www.spdbooks.org/Producte/9781584980698/as-if-free.aspx?rf=1

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166. Laura Wetherington
Announcing issue 6 of textsound journal
Mon 21 Dec 2009

Reverberations of radio shows, sound cut-ups, a mouthful of metal, and (that's right) cats make up just a few of the themes in this month's installation of

textsound. William R. Howe demonstrates how a broken typewriter can turn out great work, Lindsay Cuff layers sound like she's in a water-echo-chamber, and Kyle Booten gives us one of the world's most delightful sounds: a child's laughter. Rodrigo Toscano, Lindsay Cuff, Dale Sherrard, Kyle Booten, William R. Howe, Best Friends Forever, Brian Ang, and Adrian Moens are all inside these cyber-walls.

Pull up a chair and make yourself at home at www.textsound.org.

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167. Aldon Nielsen
Reading in Philadelphia
Mon 21 Dec 2009

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*Time: *Sunday, December 27, 2009 5:30 p.m.; This event will be followed by the GLQ Caucus' conference reception @7 p.m.*
Location: *Giovanni's Room, 12th and Pine*
Title of Event: Voluptuous Spirits: A Reading and Dialogue with poet, Peter Covino and nonfiction writer, Mary Cappello
**
In the days before the year turns, come out to witness two voices celebrated for their beauty, irreverence, and capaciousness.*

Mary Cappello is the author of *Night Bloom* (Beacon Press), and the *Los AngelesTimes* bestselling book-length essay on “awkwardness,” *Awkward: A Detour* (Bellevue Literary Press). *Called Back: My Reply to Cancer, My Return to Life*, is just out from Alyson Books and is excerpted in *The* *Georgia Review* and *Seattle Review*. *Swallow:* *Foreign Bodies, Their Ingestion, Inspiration and Extraction in the Age of Chevalier Jackson*, based on the collection of swallowed objects in Philadelphia’s Mutter Museum, will appear from The New Press in Fall 2010. You can hear Cappello discuss *Called Back* with modernist scholar and journalists, Regina Marlar, with Julie Bolcer, on * www.shewired.com* <http://www.shewired.com/>, and with Wisconsin Public Radio host of "Here on Earth," Jean Fereca, here: * http://www.wpr.org/hereonearth/archive_091116k.cfm * <http://www.wpr.org/hereonearth/archive_091116k.cfm> Peter Covino is an Assistant Professor of English and Creative Writing at the University of Rhode Island. He's the winner of the 2007 PEN America/Osterweil Award for emerging poets and the author of *Cut Off the Ears of Winter*, New Issues (2005), and the chapbook *Straight Boyfriend* (2001), winner of the Frank O'Hara Poetry Prize. He’s currently co-editing an anthology on Italian American Literature and Culture for Bordighera Press, CUNY. Recent poems have appeared or are forthcoming in *Cimarron Review*, *Colorado Review*, *Gulf Coast*, *Interim*,

The Paris Review, *The Yale Review*, and *Quarterly West*, among others. He's one of the founding editors of *Barrow Street*.

--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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168. William Slaughter
Notice: Mudlark
Mon 21 Dec 2009

New and On View: Mudlark Flash No. 52 (2009)

Bee Fugue | Poem by Rebecca Foust | Images by Lorna Stevens

Bee Fugue is from God, Seed, a full length book collaboration between poet Rebecca Foust and artist Lorna Stevens that will be published in 2010 by Tebot Bach. Foust's book, All That Gorgeous, Pitiless Song, recently won the Many Mountains Moving Book Award and will be released in April 2010. Her chapbooks, Mom's Canoe and Dark Card, won the Robert Phillips Prizes in 2007 and 2008.

Lorna Stevens received her MFA in Sculpture from Columbia University. She exhibits widely in galleries and public spaces. Her work has been reviewed in The Boston Globe, The San Francisco Chronicle, The Marin Independent Journal and Artweek and has been acquired by the Brooklyn Museum, the New York Public Library and the di Rosa Preserve in Napa, CA.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...

E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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169. **Jim Andrews**
Re: Art games
Mon 21 Dec 2009

'virtuality' doesn't necessarily have anything to do with computers. we all have our virtual worlds inside our heads and have had for a very long time. so what happens to the assertion, if you replace the word "programmability" with "virtuality" is you have an assertion that is false, murat.

lopes doesn't find the "essence of computer art in computer games". he's a trained philosopher, so the word 'essence' is one he would use carefully. you are making a lot of assumptions about his work and about what i think, and you're generally quite far off base with them. he thinks of computer games as instances of or examples of computer art. his definition of computer art, as i mention in the review at http://www.ciac.ca/magazine/compterendu.htm , is

"An item is a computer art work just in case (1) it's art, (2) it's run on a computer, (3) it's interactive, and (4) it's interactive because it's run on a computer" (p. 27)

so it's a theory of interactive computer art. he's trying to get at the important characteristics of art in which the computer is crucial as medium. it isn't a book about art that happens to be digital but could as well appear in print or whatever.

there are works, such as harold cohen's aaron, which lopes discusses in his book, that are not interactive but actually are works of computer art. so lopes's definition of computer art is too narrrow to include all works of computer art. but it's a very good book nonetheless because a clear philosophy of interactive computer art is valuable. it *is* a theory of a type of computer art, not a theory of work that isn't necessarily computer art.

to broaden the definition of 'computer art' to include work such as cohen's aaron, one needs to look at the role of programming in computer art, because programmability (not virtuality) is what distinguishes computers from other machines.

You say

"If one assumes, as I think you indirectly are doing, that there is no break between "human" thought and "computer/machine" thought, that they represent a continuum -that machines also have their "spiritual lives"- then one

must analyze the "otherness," nature of human thought as it "passes"/ travels into the algorthmic/computer universe/space."

I've never met a spirtual machine. Except if you call works of art 'spiritual'. I don't expect to in my lifetime meet a 'spiritual machine'. We have been evolving on this planet for 2.5 billion years and the universe itself is apparently only about 15 billion years old. So we've been evolving over a significant portion of the entire time of the universe's existence. Computers have a long way to go, even if their 'evolution' is much faster than ours.

But we can think of the current state as holding all the conditions for the development of 'thought' in computers. They can make decisions. They can re-write their own code. They can have 'senses'. They can interpret the information from their 'senses'. They can construct a world view. They are language machines. And there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. Machine intelligence would undoubtedly be quite different from human intelligence because the contexts of our existences are quite different. We have biological bodies and have evolved in ways quite different from how computers 'evolve'.

I don't see what is "utopian" about this view, or distopian, for that matter. I never said they were going to make everything all better, and neither does Lopes.

What he does say, and I agree with, is that computer art is a new form of art. By that I don't mean art that happens to be digital but could as well appear in print or whatever, but art in which the computer is crucial as medium. This doesn't make it better than other forms of art. It's different. It has what many people feel are exciting possibilities both by virtue of its being relatively unexplored and also by virtue of the radical possibilities computers offer.

I'm happy to see a book written by a philosopher about computer art. It's quite a different sort of book than the other ones I've read about 'digital art', 'internet art', 'digital poetry', and so on. He isn't looking for the social or literary (etc) significance of computer art. He's just looking to describe what it is. Which is valuable. Just the basics. Just the fundamentals. There is so much anxiety, wild speculation, ranting and raving about computers and, to a lesser extent, computer art in society. A book like this, which just looks at what it is in a basic, clear way is valuable in such a situation.

ja
http://vispo.com

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>

To: <[redacted]>
Sent: Friday, December 18, 2009 12:51 PM
Subject: Re: Art games

Dear Jim,

I have listened to your Lopes interview and read your review of his book. I want to unpack -or react to- one short passage from your review:

"What separates computers from other machines is programmability. Programmability is what gives computers their radical flexibility, as machines. Flexibility to the point that there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. Which is to say that programmability provides flexibility, very likely, to the point of the dynamic fluidity of thought. "

""What separates computers from other machines is programmability. Programmability is what gives computers their radical flexibility, as machines."

What happens to this assertion if you replace the word "programmability" with "virtuality?" After all, the latter is the direct corollary of the former. One has a conceptual edifice which may disappear like smoke at a moment's notice; what one has then is -not fragments, nor relics- but a "program" which may be constant or have its own mysterious cycle of half-lives. Is this erosion in "substance" peculiar only to computers -the defining quality of a computer- or is it a reflection of a broader shift in one's perception of reality. The atom theory of substance is progressively split into smaller particles -quarks (as in quacks), leptons (as in Lipton), bosons (as in bisons), neutrinos, muons, tauans, and their antis, etc., etc. - so that we have a conceptual reality can only be grasped by computers, by the grasp of its algorithms.- The string theory has the feel and image structure of a fairy tale, with its secret passages, trap doors, strange animals, mazes, or of the addictive games in a computer? And, finally, the grand daddy of this kind of language universe, Alice's descent into the Wonderland (after all, Alice cries "it's all "virtual"). Despite all its interconnectedness and "universality," the computer, it seems to me, is a profoundly subjective, even solipsistic medium, continuously built on, reinforced by one's wishes -fulfillments- ("choices) -a quality touted as one of its main virtues but in actuality is one of its most subversive qualities, a Trojan horse against human freedom. Despite its ocean of "interconnectivity," isn't this why our world consists of archipelagos of isolation (heard by no one) and narcissism (wanting to hear no one) fighting each other?

If Mr. Lopes wants to develop a theory of computer art, instead of creating dainty little defintions fitting together like a Chinese puzzle, he should tackle these broader issues.

"Flexibility to the point that there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. Which is to say that programmability provides flexibility, very likely, to the point of the dynamic fluidity of thought."

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Mr. Lopes finds in computer games the essence of computer art. My guess is that there is a good deal of truth in that. But then then he sees those games similar to pop entertainment. The truly good ones are much more akin to fairy tales, full of "real" danger, threat and warnings.

I would like to salute David Chirot's posts (and recommend his work on line) which carry on similar arguments to mine from a different perspective.

Ciao,

Murat

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170. Patrick F. Durgin

Previews & Supplements: Pedro Pietri's THE MASSES ARE ASSES

Mon 21 Dec 2009

New in the continuing series of previews (of) & supplements (to) the forthcoming Kenning Anthology of Poets Theater: 1945-1985, edited by Kevin Killian and David Brazil, a few words on one play omitted from the book, Pedro Pietri's THE MASSES ARE ASSES: http://www.kenningeditions.com/?p=152

Other posts in the series: on Jack Spicer, Steve Benson, and Fiona Templeton: see www.kenningeditions.com

You can preorder the anthology by subscription, through direct mailorder or by credit card, via the website. The book will be released in mid-January and launched in late January (San Francisco) and early April (New York City); details on these events very soon!

With new interest in poetry as a performative art, and with prewar experiments much in mind, the young poets of postwar America infused the stage with the rhythms and shocks of their poetry. From the multidisciplinary nexus of Black

Mountain, to the Harvard-based Cambridge Poets Theater, to the West Coast Beats and San Francisco Renaissance, these energies manifested themselves all at once, and through the decades have continued to grow and mutate, innovating a form of writing that defies boundaries of genre. THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985 documents the emergence, growth, and varied fortunes of the form over decades of American literary history, with a focus on key regional movements. The largest and most comprehensive anthology of its kind yet assembled, the volume collects classics of poets theater as well as rarities long out of print and texts from unpublished manuscripts and archives. It will be an indispensable reference for students of postwar American poetry and avant-garde theater.

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171. Obododimma Oha
Homeward Bound
Tue 22 Dec 2009

"There is always a pull towards home – that location that we often imagine as our own, that we often think is where our gods and goddesses reside and from where they preside over our affairs, that location where we always have that feeling that we belong, where our umbilical cords were buried at the foot of some palm tree. The cord, we have always believed, connects us eternally to the Motherland, to whom we will always return, for our ancestors insisted and inscribed in our hearts the creed that the kinsperson's head must never get lost in a foreign land."

More from "Homeward Bound<http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5500129-182/story.csp>
":
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--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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172. Jeffrey Side
Poems by Kelley White at The Argotist Online
Tue 22 Dec 2009

Poems by Kelley White at The Argotist Online:

http://www.argotistonline.co.uk/White%20poems.htm

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173. William Allegrezza
poems dedicated to charles bernstein
Tue 22 Dec 2009

I'm looking for poems dedicated to or about Charles Bernstein for a new book about his work. Feel free to send me the poem or point me toward a link.

Bill Allegrezza
[redacted]

p.s. If you haven't written such a poem yet but think you could, just send me an e-mail to let me know you are interested in writing one.

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174. Eric Elshtain
Holiday Chapbook
Wed 23 Dec 2009

Celebrate or be Grinchy with Chapbook #67

http://www.beardofbees.com/salerno.html

Best,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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175. Micah Robbins
EMBANKMENTS: Richard Owens -- New from Interbirth Books
Wed 23 Dec 2009

We are pleased to announce our latest title: EMBANKMENTS by Richard Owens.

Seventy-five books (twenty-six of which are lettered A through Z) were designed, printed, assembled, and hand bound 100% in-house by Micah Robbins and Clifton Riley at Interbirth Books. The stitch is a buttonhole. The cover is an original screen / litho print.

43 pages -- 5 1/16 in x 7 3/8 in. -- $15 (free shipping in the US)

Please take a moment to visit www.interbirthbooks.org to learn more about this fine new book.

Micah Robbins
Editor, Interbirth Books
3515 Fairview Ave.
Dallas, TX 75223
www.interbirthbooks.org

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176. Chris Jones
Re: Art games
Thu 24 Dec 2009

On Mon, 2009-12-21 at 16:46 -0800, Jim Andrews wrote:
> 'virtuality' doesn't necessarily have anything to do with computers.
> we all
> have our virtual worlds inside our heads and have had for a very long
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Architecture from the Outside: Essays on Virtual and Real Space.
is the book I am thinking of, but have yet to read.
Best wishes, Chris Jones.

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'Media arts' is strongly related to 'technology arts' because a medium is a matter of technology, isn't it? A medium is defined by the technologies involved in the medium, isn't it?

Whereas an art, as opposed to a medium, is a broader thing, and can jump between/among media and technologies.

The very term 'media arts' suggests two different categorizations of art. By medium and by art form. And categorization by medium quickly involves, for the above reason, categorization by technologies.

So it seems to me that the term 'media arts', by its nature, involves different types of categorization, and these different types of categorization reflect the ongoing need to think about the roles both of arts and media/techology in media arts. To be literate in media arts requires familiarity with both.

People who are not computer literate can barely understand computer art. If it is interactive, they can't read the interactivity. They would like it to be a movie or something. But if interactivity is crucial to the piece, then they're just not going to get it. When interactivity is crucial to a piece, it's narrativistic.

Narrativity is how one thing leads to another. Interactivity is a way of focussing on one thing and then another. If you can't engage with the interactivity of a piece in which interactivity is crucial, you can't experience the central 'narrative' of the piece.

That is a common thing now. But the generation that was born after, say, 2000 (at which point an Internet connection was common in households), will grow up with a lot of experience of interactivity from an early age via computer games, mainly. Which will give them the basics of computer literacy and a sense of the computer as an art and entertainment medium, not just something for accounting and email. And they will like their art on the computer and net to be interactive. Not simply because they will want it to be a game, but because they will have internalized interactivity as a type of narrativity.

ja
http://vispo.com

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178. David-Baptiste Chirot

Re: Art games

Thu 24 Dec 2009

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In what ways are the machine-intelligences being perceoived as Other--in Japan they certainly are in ways that they are not in the USA--

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Hotmail: Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

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179. Pierre Joris
Happy Hols & Nomadics posts
Fri 25 Dec 2009

Happy holidays, excellent health & creative days ahead to one & all — — & may the coming decade be an improvement on the one we are about to leave behind!

Meanwhile back at fort Yellow Hook, I am serializing (there will be four installments) a prose memoir and mediation on cities — especially Brooklyn — by Robert Kelly. Check it out: http://pierrejoris.com/blog/

Other recent posts include:

An interesting Poetics Booklist for Late Shoppers…

Humpback Whalesongs

Just out: Nicole Brossard by Nicole Brossard

Cantarow: Resistance in Bethlehem's Villages

Rain Taxi Benefit Auction

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"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

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180. Alan Sondheim
Re: Art games
Fri 25 Dec 2009

Hi - you write -

"Interactivity" and being "allowed to create one's own meanings" sound very wonderful until one begins to realize how little room of movement there is in actuality--how little one realy is "allowed" to act, think, move in the game or poem that is not already limited by the perimeters set down by the programmer, the professor the poet--"

- But this just isn't true. Gamers use cheat, social spaces, etc. I'd suggest looking at Ken Wark's work. I use Second Life (SL) a great deal - there are ways to even affect the servers, 'cheat' the gamespace, open portals in it, and so forth; it would take too long to go into this. The interactivity is also among participants - they're social spaces like any other. We think of physical reality as 'interactive,' yet we can't change gravity (you can in SL if you're good enough actually). Before making judgments about any of this, it would be worthwhile to actually use the spaces for a while.

I'd forget categories like 'media arts,' 'new media.' A few of us are calling ourselves 'newer media artists' for the hell of it.

As far as virtuality goes, I've written (and published but who cares) on this a lot - the body is always already virtual, as Lingis and others indicate as well. It's inscribed, cultural, not emptied of semiosis. Pain, obscenity, and arousal break through this (see Dennett), which is some- thing Kristeva pointed out a long time ago (Revolution in Poetic Lang.).

- Alanm

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181. steve russell
Re: Art games
Fri 25 Dec 2009

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the dear ole soul. when i'm not suffering severe insomnia, sending ranting emails at all hours, i ponder that precious little gem, the soul. & if all matter, all being, consciousness & non-conscious entities share DNA, then why not a little robot soul. the machine, btw, is tops in the chess world. No-one beats Mr. Robot. Not the current champ from India, not even the great Kasparov. In the early stages of chess vs. man, Kasparov had the upper hand with the machine. No longer. It took maybe no longer than a decade for the machine to figure out

chess. & without the machine, I would have given up on the visual arts. Now it's back in play, thanks to the humble but handy PC. How long, I wonder, before Mr. PC or boss Robot becomes poet laurete?

_____
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Thu, December 24, 2009 9:11:19 AM
Subject: Re: Art games

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http://vispo.com

Hotmail: Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

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182. **Jim Andrews**
Re: Art games
Fri 25 Dec 2009

dear david

it's true that militaries use a lot of computers and even some computer games. and a lot of popular computer games are very sympathetically militaristic. there's a lot of money in selling and making that stuff if you do it for a big corp. corpses for corps.

computing is just another weapon for militaristic minds. but then so is print. and television. and radio, the movie house, and so on. i don't think you'd suggest that these other media are thereby worthless as art, that they are simply instruments of control and militaristic, consumeristic brainwashing.

it's worthwhile to present people with intelligent alternatives to such material in computing. the net is of course big into ecommerce, these days, and a lot of it looks like a store. very consumeristic. but to identify all computer art with either the military or consumeristic zeal is mistaken. there's a lot of the same in other media, but we don't identify them solely with such things.

interactivity is not simply about directing people and controlling them, but in taking direction from people. about presenting them with interesting choices and entertaining choices. or educational choices. or x choices.

some programs, such as word or photoshop or this email program, are called tools because the direction by the program is simply instrumental. the tools don't write the doc or do the photo or write the email. the influence of the tool on the content is only at the person's behest. good tools primarily take direction rather than give it. but when direction is asked for, good tools also provide good direction, like a flexible spell checker and so on.

we don't think of these tools as works of art. and, i think, for good reason. they don't claim to be art but claim to be tools that we use to make art and other things. we don't call them art any more than we call a typewriter art. an artist could make art from typewriters, of course, but that's something else.

some other interactive programs do claim to be works of art. what's the difference? such programs do influence what you make with them more than tools do. we can imagine two continuums between computer tools and computer art. one continuum is the amount and type and quality of direction offered or imposed. the other is the amount and type and quality of direction taken.

what we look for in interactive computer art is not that it be like word or photoshop or this email client in the extent to which it takes direction and the

lack of extent to which it gives direction. we're not simply looking to call tools art. instead, we look for works in which an interesting kind of dialogue is created between oneself and the program concerning our influence and its influence on the creation of the piece. the giving and taking of direction involves not a master-slave relation but a lively dialogue. and the work that is created is not so much created from a blank tablet, as it more or less is in word and photoshop and this email client, but is a permutation/combination/instance of a database of components. so that we think of the piece we've made with the program as an instance of a larger set of possibilities, and we like to get a sense of the nature and qualities of that larger set when we turn to appreciation of the art work. And when we use the program enough and they all begin to look the same to us, that could be because we then understand something about the shape of that larger set, which is important to the appreciation of the work.

when marketing says 'you can make your own', well, that's just a marketing ploy. if it's simply a tool, you can make your own, but if it's an interactive work of art, you're exploring the work of art.

mind you, we can also imagine programs that offer such a vast set of possibilities, yet also offer artistic directions, that the line is blurred between tool and work of art. it may take a very long time indeed before we feel that they've all begun to look the same (or sound the same, or read the same, etc) and that we have fully explored the interactive range of our influence on the creation of the piece.

merry christmas to you, david, and to all the people on the poetics list.

ja
http://vispo.com

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183. **Murat Nemet-Nejat**
Re: Art games
Fri 25 Dec 2009

'virtuality' doesn't necessarily have anything to do with computers. we all have our virtual worlds inside our heads and have had for a very long time. so what happens to the assertion, if you replace the word "programmability" with "virtuality" is you have an assertion that is false, murat.

By this argument "programmability" also has existed in the world for a long time. A novelist prepares a plot scheme, a sonneteer knows he or she has to use fourteen lines, etc. A form is by your definition a program; but it is very clear you mean something else by programmability. The same way the virtuality of a

computer is something else from the virtuality of a person's thoughts. Your analogy (basicly a metaphor) is rhetorically cute, but really a stretch.

lopes doesn't find the "essence of computer art in computer games". he's a trained philosopher, so the word 'essence' is one he would use carefully. you are making a lot of assumptions about his work and about what i think, and you're generally quite far off base with them. he thinks of computer games as instances of or examples of computer art. his definition of computer art, as i mention in the review at http://www.ciac.ca/magazine/compterendu.htm , is

You are right. I was reacting to his words in his interview with you. He is saying games are one kind of computer art, seguing into and implying by it that "immersion," total absorption as in a game is a crucial aspect of computer art.

"An item is a computer art work just in case (1) it's art, (2) it's run on a computer, (3) it's interactive, and (4) it's interactive because it's run on a computer" (p. 27)

Since the first three of these conditions can either exist outside a computer (#'s 1 and 3) or can exist without being art (# 2), we are left with the fourth: computer art is art whose interactivity is dependent on a computer -a definition very similar to the definition of a computer game, particularly if one adds the quality of "immersion," which Mr. Lopes seems to do. It seems to me that he believes games are much nearer to something I would call essence of computer art than it appears on the surface.

*so it's a theory of interactive computer art. he's trying to get at the important characteristics of art in which the computer is crucial as medium. it isn't a book about art that happens to be digital but could as well appear in print or whatever. * Following my argument, one can easily make the statement: computer art is a kind of computer game. I am pretty sure you would not agree with that statement. I am less certain about Mr. Lopes. He does imply an similarity (if not equality or even identity) between games and art created strictly on a computer. (Interestingly, he sees a continuity between games, chess, or visual/verbal entertainment, comic books, outside a computer and on.) I would be be interested in finding Mr. Lopes's reaction to the statement, "computer art is a kind of computer game." If he disagrees with it, does he then not need to make the distinction between art and game part of his definition of computer art. On my part, seeing computer art as a game, more correctly as play, would be illuminating -a real insight into the possibilities of computer, similar to seeing poetry as play of language ("I play at riches to ease the clamoring for gold." Emily Dickinson).

*there are works, such as harold cohen's aaron, which lopes discusses in his book, that are not interactive but actually are works of computer art. so lopes's definition of computer art is too narrrow to include all works of computer art.

but it's a very good book nonetheless because a clear philosophy of interactive computer art is valuable. it *is* a theory of a type of computer art, not a theory of work that isn't necessarily computer art.*

Does Lopes consider harold cohen's work not computer art then? I would be very interested to see if Lopes accepts your criticism, that his definition is insufficient, or insists that in his view interactivity -in its "immersiveness" something similar to a computer game- is integral to computer art, a quality cohen's work does not possess. If he still insists on his definition, in my view, his idea becomes more interesting.

to broaden the definition of 'computer art' to include work such as cohen's aaron, one needs to look at the role of programming in computer art, because programmability (not virtuality) is what distinguishes computers from other machines. We already have gone over this.

You say * "If one assumes, as I think you indirectly are doing, that there is no break between "human" thought and "computer/machine" thought, that they represent a continuum -that machines also have their "spiritual lives"- then one must analyze the "otherness," nature of human thought as it "passes"/ travels into the algorthmic/computer universe/space."

* * I've never met a spirtual machine. Except if you call works of art 'spiritual'. I don't expect to in my lifetime meet a 'spiritual machine'. We have been evolving on this planet for 2.5 billion years and the universe itself is apparently only about 15 billion years old. So we've been evolving over a significant portion of the entire time of the universe's existence. Computers have a long way to go, even if their 'evolution' is much faster than ours.*

Underlying your disquisition on time, there is a simple fact. If you are claiming -and I am accepting your claim- that machines can, potentially at least, reproduce all human thought -that machines can "think"- then you have to accept that machines can potentially develop a spirit -"have a spiritual life".- Unless, you want to claim that the spirit is something different, separate, ineffable and inviolate, which I don't think you do. You can't have it both ways. If machines can think (that there is nothing to prove they can't), then, they can develop a spirit. Some of them may even start believing in god. In other words, when one is creating, for instance, images of Anghor Wat in a computer art work, one can not see and accept those images as flat, manipulated fodder in the hands of the artist's "imagination" (his or her "spiritual life") but entities that, in/despite their profound otherness, have their own autonomous "objectivity," their "spiritual life." In other words, the enlightened openness you show towards the intellectual capabilities of the computer as machine -I have been aware of your long admiration for Turing's ideas- you must also show towards the materials which enter a computer art work.

*But we can think of the current state as holding all the conditions for the development of 'thought' in computers. They can make decisions. They can re-write their own code. They can have 'senses'. They can interpret the information from their 'senses'. They can construct a world view. They are language machines. And there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. Machine intelligence would undoubtedly be quite different from human intelligence because the contexts of our existences are quite different. We have biological bodies and have evolved in ways quite different from how computers 'evolve'.

*Your sentence, "Machine intelligence would undoubtedly be quite different from human intelligence because the contexts of our existences are quite different. We have biological bodies and have evolved in ways quite different from how computers 'evolve'", seems to contradict what you say in the previous part of this paragraph. What does "context of our existence" mean for you? In fact, your approach systematically seems to avoid looking at this broader "context," focusing basically on the possibilities of the computer as a machine "to produce (human) art." If you had focused more on the broader context, our discussions may have taken other turns.

Your distinction between machine and biology is bogus. There is such a thing as a cyborg (at this moment only in our imagination as a possibility, no doubt). The argument is the same. The film *Blade Runner* goes beautifully and deeply into the relationship between the human and his replicant, revealing that the question (physical, moral, political) of machine intelligence is at bottom one with the question of otherness, of the human ability to see, embrace the other. The beauty of *Film Runner* is that the audience experiences it from the point of view, the "subjectivity," of that other, his/her/its -the cyborg's- "spiritual life," in terms of its facing mortality.

(*Blade Runner* was the last great sci-fi movie which did not produce its special effects digitally even though there are very few, if any, sci-fi film which can match it in power and the potency of its images. A few months ago in this list I argued that this was so because the makers of *Blade Runner* were forced to *choose* the effects that were *necessary*. This leads to the question if there is something detrimental to the creation of art in the mechanical fluidity of the computer as a medium. In an interview the film maker Jean Renoir says that an art form weakens -the term he uses is "becomes decadent"- to the degree that its medium becomes more efficient, technically more advanced (one can find the interview in the specials section of the DVD for the film *The French Cancan*). I made a similar argument in my book *The Peripheral Space of Photography* where I argue that some of the most powerful things in 19th century photographs occur because of the difficulties the early cameras had

replicating the image of the computer, "Intentional or not, the power of [these photographs] has nothing to do with painting but is integral to the nature and limitations of photographic medium itself, involving not copying, but the 'perilous and ambiguous process of reproduction' and the demands the photographic subject puts on the lens.") * I don't see what is "utopian" about this view, or distopian, for that matter. I never said they were going to make everything all better, and neither does Lopes. * What is "utopian" about it is your naivety that computer art can be approached solely in its own terms (as simply a product of technical openings, inventions and possibilities) without reference to the context within which it exists, how it is affected by the social and moral forces, political and metaphysical ideas surrounding them and how it reflects, or fails to do so, those forces.

* What he does say, and I agree with, is that computer art is a new form of art. By that I don't mean art that happens to be digital but could as well appear in print or whatever, but art in which the computer is crucial as medium. This doesn't make it better than other forms of art. It's different. It has what many people feel are exciting possibilities both by virtue of its being relatively unexplored and also by virtue of the radical possibilities computers offer.

Your definition actually contradicts Lopes's. As long as it is "crucial" in its production, if computer art can also appear in print or whatever, then a poem produced on a word processor can also be defined as computer art (that is exactly the dilemma Lopes is trying to avaid).

I'm happy to see a book written by a philosopher about computer art. It's quite a different sort of book than the other ones I've read about 'digital art', 'internet art', 'digital poetry', and so on. He isn't looking for the social or literary (etc) significance of computer art. He's just looking to describe what it is. Which is valuable. Just the basics. Just the fundamentals. *

Does such "basics" (essence?) really exist? Isn't an art form always, from its inception, entangled with its context? Interestingly, David in his last post picks on the "game" like structure of computer art which Lopes observes (something to do with that art's "basics") and shows the political ramifications of such an approach.

There is so much anxiety, wild speculation, ranting and raving about computers and, to a lesser extent, computer art in society. A book like this, which just looks at what it is in a basic, clear way is valuable in such a situation.

Jim, you should stop offering smelling salts to anyone which doubts the all consuming efficacy of this medium. After all, the computer is potentially a medium of absolute control (a potential panoptican) as well as of total liberation and bounty (a Parisian Arcade).

Ciao,

Murat

ja
http://vispo.com

On Mon, Dec 21, 2009 at 7:46 PM, Jim Andrews <[redacted]> wrote:

> *'virtuality' doesn't necessarily have anything to do with computers. we all have our virtual worlds inside our heads and have had for a very long time. so what happens to the assertion, if you replace the word "programmability" with "virtuality" is you have an assertion that is false, murat.*
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> *lopes doesn't find the "essence of computer art in computer games". he's a trained philosopher, so the word 'essence' is one he would use carefully. you are making a lot of assumptions about his work and about what i think, and you're generally quite far off base with them. he thinks of computer games as instances of or examples of computer art. his definition of computer art, as i mention in the review at http://www.ciac.ca/magazine/compterendu.htm , is*
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>
> *to broaden the definition of 'computer art' to include work such as cohen's aaron, one needs to look at the role of programming in computer art, because programmability (not virtuality) is what distinguishes computers from other machines.*
>
> *You say*
>
> *"If one assumes, as I think you indirectly are doing, that there is no break*
> *between "human" thought and "computer/machine" thought, that they represent*

a continuum -that machines also have their "spiritual lives"- then one must analyze the "otherness," nature of human thought as it "passes"/ travels into the algorthmic/computer universe/space."

I've never met a spirtual machine. Except if you call works of art 'spiritual'. I don't expect to in my lifetime meet a 'spiritual machine'. We have been evolving on this planet for 2.5 billion years and the universe itself is apparently only about 15 billion years old. So we've been evolving over a significant portion of the entire time of the universe's existence. Computers have a long way to go, even if their 'evolution' is much faster than ours.

But we can think of the current state as holding all the conditions for the development of 'thought' in computers. They can make decisions. They can re-write their own code. They can have 'senses'. They can interpret the information from their 'senses'. They can construct a world view. They are language machines. And there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. Machine intelligence would undoubtedly be quite different from human intelligence because the contexts of our existences are quite different. We have biological bodies and have evolved in ways quite different from how computers 'evolve'.

I don't see what is "utopian" about this view, or distopian, for that matter. I never said they were going to make everything all better, and neither does Lopes.

What he does say, and I agree with, is that computer art is a new form of art. By that I don't mean art that happens to be digital but could as well appear in print or whatever, but art in which the computer is crucial as medium. This doesn't make it better than other forms of art. It's different. It has what many people feel are exciting possibilities both by virtue of its being relatively unexplored and also by virtue of the radical possibilities computers offer.

I'm happy to see a book written by a philosopher about computer art. It's quite a different sort of book than the other ones I've read about 'digital art', 'internet art', 'digital poetry', and so on. He isn't looking for the social or literary (etc) significance of computer art. He's just looking to describe what it is. Which is valuable. Just the basics. Just the fundamentals. There is so much anxiety, wild speculation, ranting and raving about computers and, to a lesser extent, computer art in society. A book like this, which just looks at what it is in a basic, clear way is valuable in such a situation.

ja
http://vispo.com

----- Original Message ----- From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Friday, December 18, 2009 12:51 PM
Subject: Re: Art games

Dear Jim,

I have listened to your Lopes interview and read your review of his book. I want to unpack -or react to- one short passage from your review:

"What separates computers from other machines is programmability. Programmability is what gives computers their radical flexibility, as machines. Flexibility to the point that there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. Which is to say that programmability provides
flexibility, very likely, to the point of the dynamic fluidity of thought.
"

""What separates computers from other machines is programmability. Programmability is what gives computers their radical flexibility, as machines."

What happens to this assertion if you replace the word "programmability" with "virtuality?" After all, the latter is the direct corollary of the former. One has a conceptual edifice which may disappear like smoke at a moment's notice; what one has then is -not fragments, nor relics- but a "program" which may be constant or have its own mysterious cycle of half-lives. Is this erosion in "substance" peculiar only to computers -the defining quality of a computer- or is it a reflection of a broader shift in one's perception of reality. The atom theory of substance is progressively split into smaller particles -quarks (as in quacks), leptons (as in Lipton),
bosons (as in bisons), neutrinos, muons, tauans, and their antis, etc., etc.
- so that we have a conceptual reality can only be grasped by computers, by the grasp of its algorithms.- The string theory has the feel and image structure of a fairy tale, with its secret passages, trap doors, strange animals, mazes, or of the addictive games in a computer? And, finally, the grand daddy of this kind of language universe, Alice's descent into the Wonderland (after all, Alice cries "it's all "virtual"). Despite all its interconnectedness and "universality," the computer, it seems to me, is a profoundly subjective, even solipsistic medium, continuously built on, reinforced by one's wishes -fulfillments- ("choices) -a quality touted as

one of its main virtues but in actuality is one of its most subversive qualities, a Trojan horse against human freedom. Despite its ocean of "interconnectivity," isn't this why our world consists of archipelagos of isolation (heard by no one) and narcissism (wanting to hear no one) fighting each other?

If Mr. Lopes wants to develop a theory of computer art, instead of creating dainty little defintions fitting together like a Chinese puzzle, he should tackle these broader issues.

"Flexibility to the point that there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are not. Which is to say that programmability provides flexibility, very likely, to the point of the dynamic fluidity of thought."

If one assumes, as I think you indirectly are doing, that there is no break between "human" thought and "computer/machine" thought, that they represent a continuum -that machines also have their "spiritual lives"- then one must analyze the "otherness," nature of human thought as it "passes"/ travels into the algorthmic/computer universe/space. It is this absence of a confrontation with this "otherness" which I find most frustrating in the nearly Utopian protestations of the computer/digital art enthusiasts. I find in them a touch of sentimentality.

Mr. Lopes finds in computer games the essence of computer art. My guess is that there is a good deal of truth in that. But then then he sees those games similar to pop entertainment. The truly good ones are much more akin to fairy tales, full of "real" danger, threat and warnings.

I would like to salute David Chirot's posts (and recommend his work on line) which carry on similar arguments to mine from a different perspective.

Ciao,

Murat

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184. CA Conrad
our war
Fri 25 Dec 2009

There is no escaping the fact that MANY OF US who voted for Obama DID NOT (I repeat) DID NOT vote for the escalation of war! But we did UNKNOWINGLY vote for war, fooled by his grade-school vocabulary of HOPE and CHANGE and BELIEVE, his Coca Cola ad campaign for president.

I for one DID NOT vote for Obama as an individual with an individual political party, individual religious affiliation, or some other bureaucratic individual's path to the State or Heaven. I instead voted as a human being who HONESTLY believed that Obama would not harm the people of the world as did Bush.

Part of our war includes the push for "gays in the military" as a civil rights issue. I for one DO NOT believe for a second that there is ANYTHING civil about the United States Military Industrial Complex. And I am NOT interested in making the DEADLIEST war machine on Earth gay friendly!

PLEASE take a moment to review (and possibly sign) this petition (this is ALSO for straight people):
http://invasionanniversary.blogspot.com/

This is a very important issue, please join the fight.
Most sincerely,
CAConrad

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PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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185. Eric Hoffman
Vic Chesnutt donation page
Sat 26 Dec 2009

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http://kristinhersh.cashmusic.org/vic/

Thanks to Alison Jenning for the link.

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186. julia bloch
MLA Off-Site Reading, 12/29, 7pm, Philadelphia
Sat 26 Dec 2009

Please join us for the MLA Off-Site Reading
Tuesday, December 29, 7pm-late
The Rotunda, 4014 Walnut Street, Philadelphia

Please join us to hear a bevy of local and visiting poets for 2009's MLA Off-Site Poetry Reading. Performances start at 7pm and will go until approximately 10pm.

Readers will include CA Conrad, Frank Sherlock, Rachel Blau DuPlessis, Ron Silliman, Gregory Laynor, Aldon Nielsen, Bob Perelman, Adrian Khactu, Danny Snelson, Bill Howe, Carlos Soto Román, Jamie Townsend, Laura Moriarty, Jenn McCreary, Chris McCreary, Lisa Howe, Tyrone Williams, Timothy Yu, Sueyeun Juliette Lee, CS Carrier, Ryan Eckes, James Shea, Eric Selland, Charles Cantalupo, Jennifer Scappettone, Thomas Devaney, Pattie McCarthy, Evie Shockley, Barrett Watten, Carla Harryman, Michael Hennessey, Ish Klein, Norma Cole, Suzanne Heyd, Kim Gek Lin Short, Jason Zuzga, Nava EtShalom, Ron Silliman, & more

The reading is free, wheelchair accessible, and open to the public.

To reach the Rotunda from the MLA Conference (Marriott Hotel), take the Market-Frankford subway line to 40th and Market or the #21 SEPTA bus to 40th and Walnut.

Details at http://mlaoffsitereading.blogspot.com/

N.B. This reading is preceded by the MLA On-Site Off-Site Poetry Reading, 5:15pm, Philadelphia Marriott Liberty Ballroom Salon A, also open to the public.

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187. Jerome Rothenberg
Hiromi Ito & Others
Sun 27 Dec 2009

The most recent posting on Poems & Poetics (poemsandpoetics.blogspot.com), the blog/magazine/anthology that I've been composing over the last year and a half, is a poem, "Coyote," by Hiromi Ito, with an extended commentary by her translator Jeffrey Angles. Ito has emerged over the last twenty-five years as a truly major figure in Japanese poetry, although her primary residence since 1993 has been up the block from us in Encinitas, California. The posting here is in celebration of the publication by Action Books in Notre Dame, Indiana, of

KILLING KANOKO, the first ample presentation of her work in English. Of this I wrote in tribute: "The appearance of this generous and beautifully rendered translation of Hiromi Ito's poetry is a significant and memorable event for American letters. For Ito is poet of truly international stature, whose work breaks down barriers of language and gender, bringing an unprecedented erotic energy and eruptions of transgressive and domestic excess into areas of deep myth and shamanistic performance. It is a poetry of her world and of our worlds as well, the gift of a supremely intelligent and relentlessly exuberant mind, situated somewhere between bliss and nightmare. That she has now chosen to live among us is a still further cause for celebration." And Anne Waldman from a diffeent vantage: "KILLING KANOKO is a powerful, long-overdue collection (in fine translation) of poetry from the radical Japanese feminist poet, Hiromi Ito. Her poems reverberate with sexual candor, the exigencies and delights of the paradoxically restless/rooted female body, and the visceral imagery of childbirth leap off the page as performative modal structures--fierce, witty, and vibrant. Hiromi Ito is a true sister of the Beats."

Other recent postings on Poems & Poetics include: Eleni Sikelianos: For a Panel on Poetry & the Environment; Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder; Nakahara Chuya: Three Poems Newly Englished by Jerome Rothenberg and Yasuhiro Yotsumoto; Jess (Collins): Images from "Tricky Cad" with an anecdote, in memory; Pierre Joris: Notes Towards a Nomadics Manifesto; David Antin: From "Words to the Wise" (2 poems, 2009); Nicole Brossard: Why Do You Write in French?; Bei Dao: Four Poems, Newly Translated by Clayton Eshleman and Lucas Klein; Amy Catanzano: Excerpt from "Quantum Poetics: Writing the Speed of Light"; David-Baptiste Chirot: Félix Fénéon, Conceptual Poetry, & the Animated Other; and various entries on two ongoing projects, "Reconfiguring Romanticism" and "Outside Poetry: An Anthology in Progress."

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
jrothenberg at cox.net
poemsandpoetics.blogspot.com

Poetry must have something in it
that is barbaric, vast and wild..
-- D. Diderot

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188. **nieuwland jeroen**

Men of Words: docu about Yemenese cassette-poetry

Sun 27 Dec 2009

Dear all,
would like to let you all know about a really terrific movie Johanne Ihle made

for her Masters Visual Anthropology. It is about the interesting phenomenon of cassette-poetry in Yemen (and builds on the work of Flagg Miller, who is now incidentally analyzing the tapes that used to be in Bin Laden's possession).

The (20 minute) film can be viewed online, but you need a password, for which you can write Johanne at [redacted]

Packed in a burqa and carrying a camera (so I have been told), Ihle traveled into the vast mountains of Southern Yemen to the area of Yafiâ€™ to record an ancient Yemenite tradition: a gathering of men, of poets, discussing and reflecting on current issues, politics, economics, social conditions and the local news and going ones via poetry. Clinging strongly to ancient oral traditions, at the same time the global media and communication streams have not gone unnoticed, even here in the localized context of Southern Yemen. Remarkable though â€“ though not so remarkable as you first might think, as shall be explained later on â€“ is that, in the light of increasing digitization and online media participation, the preferred means of recording and spreading these poetic discourses and reflections for Yemenite poets is the audio cassette. The specific media attributes of the cassette tape makes them into a strong moral weapon and communication and distribution device in a context of political and religious suppression and censorship.

Read more here:
http://tinyurl.com/ydff26u

All best and best wishes!
Jeroen

↑ Index

189. **Jim Andrews**
Re: Art games
Mon 28 Dec 2009

> *By this argument "programmability" also has existed in the world for a long*
> *time.*

False.

> **lopes doesn't find the "essence of computer art in computer games". he's a*
> *trained philosopher, so the word 'essence' is one he would use carefully.*
> *you are making a lot of assumptions about his work and about what i think, and you're generally quite far off base with them. he thinks of computer games as instances of or examples of computer art. his definition of computer art, as i mention in the review at*
> *http://www.ciac.ca/magazine/compterendu.htm , is**

> *You are right. I was reacting to his words in his interview with you. He is*
> *saying games are one kind of computer art, seguing into and implying by it that "immersion," total absorption as in a game is a crucial aspect of computer art.*

No, not a crucial part. His definition of computer art stresses interactivity. Doesn't say anything about immersion.

> *"An item is a computer art work just in case (1) it's art, (2) it's run on*
> *a computer, (3) it's interactive, and (4) it's interactive because it's run*
> *on a computer" (p. 27)*
>
> *Since the first three of these conditions can either exist outside a computer (#'s 1 and 3) or can exist without being art (# 2), we are left with the fourth: computer art is art whose interactivity is dependent on a computer -a definition very similar to the definition of a computer game, particularly if one adds the quality of "immersion," which Mr. Lopes seems to do. It seems to me that he believes games are much nearer to something I*
> *would call essence of computer art than it appears on the surface.*

A lot of computer art is interactive without being a game.

> *so it's a theory of interactive computer art. he's trying to get at the important characteristics of art in which the computer is crucial as medium.*
> *it isn't a book about art that happens to be digital but could as well appear in print or whatever.*
> *
> *Following my argument, one can easily make the statement: computer art is a*
> *kind of computer game. I am pretty sure you would not agree with that statement.*

Correct.

> *I am less certain about Mr. Lopes. He does imply an similarity (if not equality or even identity) between games and art created strictly on*
> *a computer. (Interestingly, he sees a continuity between games, chess, or visual/verbal entertainment, comic books, outside a computer and on.) I would be be interested in finding Mr. Lopes's reaction to the statement, "computer art is a kind of computer game." If he disagrees with it, does he*
> *then not need to make the distinction between art and game part of his definition of computer art.*

No, he doesn't. There's lots of interactive art that is not a game.

> *On my part, seeing computer art as a game, more correctly as play, would be illuminating -a real insight into the possibilities of computer, similar to seeing poetry as play of language ("I play at riches to ease the clamoring for gold." Emily Dickinson).*

Have a look at http://www.ciac.ca/magazine/perspective.htm , if you like, for relations between art and game.

> **there are works, such as harold cohen's aaron, which lopes discusses in his book, that are not interactive but actually are works of computer art. so lopes's definition of computer art is too narrrow to include all works of computer art. but it's a very good book nonetheless because a clear philosophy of interactive computer art is valuable. it *is* a theory of a type of computer art, not a theory of work that isn't necessarily computer art.**
>
> *Does Lopes consider harold cohen's work not computer art then?*

His definition of computer art does not include this sort of work, ie, non-interactive work. But he discusses Cohen's work in his book as computer art.

> *I would be very interested to see if Lopes accepts your criticism, that his definition is insufficient, or insists that in his view interactivity -in its "immersiveness" something similar to a computer game- is integral to computer art, a quality cohen's work does not possess. If he still insists on his definition, in my view, his idea becomes more interesting.*

He liked my review. He said it took the philosophy further.

> **to broaden the definition of 'computer art' to include work such as cohen's aaron, one needs to look at the role of programming in computer art, because programmability (not virtuality) is what distinguishes computers from other machines.**
>
> *We already have gone over this.*

Yes, but are you any clearer on it? All computers are programmable. That's what makes them computers. Your term 'virtuality' is vague.

> *Underlying your disquisition on time, there is a simple fact. If you are claiming -and I am accepting your claim- that machines can, potentially at least, reproduce all human thought -that machines can "think"- then you have to accept that machines can potentially develop a spirit -"have a*

> *spiritual*
> *life".- Unless, you want to claim that the spirit is something different, separate, ineffable and inviolate, which I don't think you do. You can't have it both ways. If machines can think (that there is nothing to prove they can't), then, they can develop a spirit. Some of them may even start believing in god. In other words, when one is creating, for instance, images*
> *of Anghor Wat in a computer art work, one can not see and accept those images as flat, manipulated fodder in the hands of the artist's "imagination" (his or her "spiritual life") but entities that, in/despite their profound otherness, have their own autonomous "objectivity," their "spiritual life." In other words, the enlightened openness you show towards*
> *the intellectual capabilities of the computer as machine -I have been aware*
> *of your long admiration for Turing's ideas- you must also show towards the materials which enter a computer art work.*

Machines will probably be developed that 'think'. And are as complex (or more) as we are in their cognitive capacities. And, yes, at that point--or even sooner (cats and dogs and other animals are surely 'spiritual creatures' as well)--we will need to provide them status as sentient beings. But, Murat, that day is not here yet. Programming is not there yet. Or I haven't seen any indication of it, in any case.

On my site, I have made various works I call 'animisms', defined as kinetic poetry with soul. That is mostly 'soul' as in 'lively'. The life of art is in liveliness, not 'artificial life' or 'artificial intelligence'. Lively art engages our own liveliness.

Concerning the use of art work, I realize it's problematical to be using images from the Internet in dbCinema works. The whole issues of appropriation and intellectual property. I try to respect the images I use by creating good art with them. But, also, the concept of dbCinema as a langu(im)age processor and graphic synthesizer, a program where you type stuff in and it gets turned into images (via google image search) and then painterly cinema of those images, was just too tantalizing to me to resist. I am a moth to the light, on that one. Working with these global databases of images tied to language queries is just too good to resist, to me. As material for new art.

> **But we can think of the current state as holding all the conditions for the*
> *development of 'thought' in computers. They can make decisions. They can re-write their own code. They can have 'senses'. They can interpret the information from their 'senses'. They can construct a world view. They are language machines. And there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are*

> *not. Machine intelligence would undoubtedly be quite different from human intelligence because the contexts of our existences are quite different. We*
> *have biological bodies and have evolved in ways quite different from how computers 'evolve'.*
>
> **Your sentence, "Machine intelligence would undoubtedly be quite different from human intelligence because the contexts of our existences are quite different. We have biological bodies and have evolved in ways quite different from how computers 'evolve'", seems to contradict what you say in*
> *the previous part of this paragraph.*

I don't know what you mean.

> *What does "context of our existence"*
> *mean for you? In fact, your approach systematically seems to avoid looking at this broader "context," focusing basically on the possibilities of the computer as a machine "to produce (human) art." If you had focused more on the broader context, our discussions may have taken other turns.*

There seems to be quite a bit of agreement, Murat, about the idea that should machine 'consciousness' arise, as it likely will, that these intelligences will likely be quite different from our own. At first they might not have, for instance, bodies. That would be a significant difference in the context of their existence versus ours. My body tells me what to think all the time. And our bodies are of course crucial in how we come to see ourselves and the world. There are other things, of course, that inform how we come to see ourselves and the world. Other people, mostly. And culture. And so on.

I doubt that the most interesting route to machine consciousness is to try to replicate human concsiousness. Instead, certain properties of human consciousness will be retained and be at the core of it, but other properties will be discarded as just not germane to the task (given the differences in context of existence) or even too hard or vague to replicate. And other properties will emerge from the programming that we may not have.

> *Your distinction between machine and biology is bogus. There is such a thing*
> *as a cyborg (at this moment only in our imagination as a possibility, no doubt). The argument is the same. The film *Blade Runner* goes beautifully and deeply into the relationship between the human and his replicant, revealing that the question (physical, moral, political) of machine intelligence is at bottom one with the question of otherness, of the human ability to see, embrace the other. The beauty of *Film Runner* is that the audience experiences it from the point of view, the "subjectivity," of that*
> *other, his/her/its -the cyborg's- "spiritual life," in terms of its facing mortality.*

I like Blade Runner also. Maybe cyborgs will have bodies like ours. I certainly don't know. That is further away than machine intelligence.

> *(*Blade Runner* was the last great sci-fi movie which did not produce its special effects digitally even though there are very few, if any, sci-fi film which can match it in power and the potency of its images. A few months ago in this list I argued that this was so because the makers of *Blade Runner* were forced to *choose* the effects that were *necessary*. This leads to the question if there is something detrimental to the creation of art in the mechanical fluidity of the computer as a medium. In an interview the film maker Jean Renoir says that an art form weakens -the term he uses is "becomes decadent"- to the degree that its medium becomes more efficient, technically more advanced (one can find the interview in the specials section of the DVD for the film *The French Cancan*). I made a similar argument in my book *The Peripheral Space of Photography* where I argue that some of the most powerful things in 19th century photographs occur because of the difficulties the early cameras had replicating the image of the computer, "Intentional or not, the power of [these photographs] has nothing to do with painting but is integral to the nature and limitations of photographic medium itself, involving not copying, but the 'perilous and ambiguous process of reproduction' and the demands the photographic subject puts on the lens.")*

Well, again, I don't agree. As software and hardware tools for art evolve, it gets easier to produce a lot of crap. And there will be and already is lots. In every art. But real artists are able to engage our liveliness. Producing the same old stuff doesn't. Producing unnecessary work doesn't. The sense to follow one's own vision will not evaporate from the world with the invention of better tools. The tools will inform vision and sense, just as language does (language is a technology), but we all aren't mesmerized by buttons.

> *I don't see what is "utopian" about this view, or distopian, for that matter. I never said they were going to make everything all better, and neither does Lopes.*
> *
> *What is "utopian" about it is your naivety that computer art can be approached solely in its own terms (as simply a product of technical openings, inventions and possibilities) without reference to the context within which it exists, how it is affected by the social and moral forces, political and metaphysical ideas surrounding them and how it reflects, or fails to do so, those forces.*

I don't think I do that. Simply because my work does not often deal with the military use of computers as weaponry does not mean it's without relation to such an issue.

I try to create strong computer art. My work should be studied by student programmers as well as arts students. My work takes the art of programming to a different level. Student programmers need to know how programming is an art, not simply something for making business and military widgets. My work shows that, as programmers, we can aspire to the creation of strong art. And with that go certain atmospheres and notions of what's important. My work shows programmers can aspire to the creation of beautiful and good things for the world. Of course I am not alone in this. The existence of such work is important. Among other things, it helps people tell the difference.

Would you have preferred Kandinsky to paint war pictures? I pursue art with all the strength and imagination at my disposal. If you don't like it, too bad.

> ** What he does say, and I agree with, is that computer art is a new form of
> art. By that I don't mean art that happens to be digital but could as well appear in print or whatever, but art in which the computer is crucial as medium. This doesn't make it better than other forms of art. It's different.
> It has what many people feel are exciting possibilities both by virtue of its being relatively unexplored and also by virtue of the radical possibilities computers offer.*
>
> **Your definition actually contradicts Lopes's. As long as it is "crucial" in
> its production, if computer art can also appear in print or whatever, then a
> poem produced on a word processor can also be defined as computer art (that
> is exactly the dilemma Lopes is trying to avaid).**

Your logic escapes me.

> *I'm happy to see a book written by a philosopher about computer art. It's quite a different sort of book than the other ones I've read about 'digital
> art', 'internet art', 'digital poetry', and so on. He isn't looking for the
> social or literary (etc) significance of computer art. He's just looking to
> describe what it is. Which is valuable. Just the basics. Just the fundamentals. **
>
> *Does such "basics" (essence?) really exist? Isn't an art form always, from its inception, entangled with its context? Interestingly, David in his*

> *last*
> *post picks on the "game" like structure of computer art which Lopes observes*
> *(something to do with that art's "basics") and shows the political ramifications of such an approach.*

Read Lopes's book, Murat. You might see it differently if you actually read it.

ja
http://vispo.com

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190. **Jeffrey Side**
Re: our war
Mon 28 Dec 2009

It's unfortunate that people still expect honesty and integrity from politicians, when they are controlled by big business and arms manufacturers.

On Fri, 25 Dec 2009 22:49:24 -0500, CA Conrad
<[redacted]> wrote:

>There is no escaping the fact that MANY OF US who voted for Obama
DID
>NOT (I repeat) DID NOT vote for the escalation of war! But we did
>UNKNOWINGLY vote for war, fooled by his grade-school vocabulary of
>HOPE and CHANGE and BELIEVE, his Coca Cola ad campaign for
president.
>
>I for one DID NOT vote for Obama as an individual with an individual
>political party, individual religious affiliation, or some other
>bureaucratic individual's path to the State or Heaven. I instead
>voted as a human being who HONESTLY believed that Obama would
not harm
>the people of the world as did Bush.
>
>Part of our war includes the push for "gays in the military" as a
>civil rights issue. I for one DO NOT believe for a second that there
>is ANYTHING civil about the United States Military Industrial Complex.
> And I am NOT interested in making the DEADLIEST war machine on
Earth
>gay friendly!
>
>PLEASE take a moment to review (and possibly sign) this petition (this
>is ALSO for straight people):

>http://invasionanniversary.blogspot.com/
>
>This is a very important issue, please join the fight.
>Most sincerely,
>CAConrad
>
>--
>PhillySound: new poetry http://PhillySound.blogspot.com
>
>THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>

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191. Jim Andrews
City of the Mind
Mon 28 Dec 2009

This is my Christmas present to you and my news of now. If you ask how it is for me, I can only answer with this. It is my pome for a new Vancouver of the mind. Soon I shall be o'ercome with Olympic music and stupifying acts of heroism in Vancouver. This is my respite already from the madness. My Vancouver of the mind. Your Vancouver of your mind. Your Vancouver of Google. Let us share hallucinations. Happy new year and wishes of many upcoming real realizations to you.

****
CITY OF THE MIND
****

dbCinema is a langu(im)age processor and graphic synthesizer. Install Shockwave first from http://vispo.com/sw if you haven't already. Mac users need to use Firefox.

VANCOUVER
http://tinyurl.com/yae64lz

In dbCinema, synthesis is an act of the mind working at the suggestion of an unusual form of collage. Language to image to multi-perspectival cinema. A visual word processor/dictionary exploring the meaning of "Vancouver" via Google image search and cross-breeding with generative art. Slideshow run amok to slidvid, dbCinemation. The mind, of its own accord, creates a new Vancouver made of current Vancouver. In this graphic synthesizer, you are the synthesizer. For synthesis is an act of the mind, not simply the technology. dbCinema collages. The mind synthesizes.

In 'Vancouver', dbCinema collages with dynamic opacity in a star-shaped 'brush' moving randomly around the screen. The pictures seem to blend together to make new scenes that don't exist, and those new scenes are what is created in the act of the mind. It is not so much a futuristic Vancouver as a multi-perspectival interpenetration of things we've seen about and of Vancouver.

It is for people who enjoy synthetic acts of the mind and tricks of the eye. Tricks of the eye are mostly tricks of the mind. dbCinema has no real tricks to it. It just mindlessly collages in ways that present images to us that readily trigger multi-perspectival synthesis in the mind. That synthesis is the real trip of this piece. It's DIY, in that sense. Imagination and synthesis required. Create this city as you will in your own mind.

It's sometimes remarked that computer art too often feels enclosing, truncated in its possibilities and in its artistic range and quality. I think the main thing is to trigger imagination and synthesis, thought, reflection, creativity, joy, wonder, analysis, perceptual perspecuity on multiple perspectives, langu(im)agical textations, dbCinemations, and hallucinatory realizations.

Click the canvas when you want it to do something else. But give it at least a couple of minutes first (or longer) just as-is without clicking.

ja
http://vispo.com

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192. Camille Martin
new at Rogue Embryo
Mon 28 Dec 2009

New on my blog:

* "G" is for Genre: Maxine Chernoff's Todorov

* Paris Metro

* scattering dust is good practice

* Baked Penguin (Reefer Plus)

* Sonnets Redux

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

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193. Jeffrey Side

'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Mon 28 Dec 2009

'On the Necessity of Bad Reviews' by Adam Fieled:
http://www.argotistonline.co.uk/Fieled%20essay.htm

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194. Elizabeth Switaj

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Mon 28 Dec 2009

Why is hard inherently better than soft? Why must rigor be expressed in terms of conflict?

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

2009/12/28 Jeffrey Side <[redacted]>

'On the Necessity of Bad Reviews' by Adam Fieled:
> http://www.argotistonline.co.uk/Fieled%20essay.htm
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195. Mairead Byrne

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Mon 28 Dec 2009

Anne Carson has a great essay on gender and boundaries in ancient Greece, "Putting Her in Her Place: Women, Dirt, and Desire" in Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World, eds. David M. Halperin, John J. Winkler, and Froma Zeitlin (Princeton UP 1990). It has been my touchstone in terms of understanding gendered subtexts to evaluative terms, e.g., hard, soft, tight, loose, even rigorous. Basically. the Greeks understood men as hard, tightly bounded, and I think hot, and attributed

positive connotations to these, to some extent physically based, attributes. Women were understood as soft, oozing, and cold, and these attributes were understood as inherently negative and also threatening to the hard/tightly bounded masculine state. Women could make men *too* hot, spill over, etc. Gender is the obvious subtext text of Adam Fieled's essay (if subtext can blare), and as soon as I started it I hoped he would get to it but he never did. Obviously the essay demands a candid definition of terms. Otherwise, we're encouraged to slip towards the old Greek residues of what hard and soft mean, without consciousness, assessment, argument, or examination. MairÃ©ad

>>> Elizabeth Switaj <[redacted]> 12/28/09 11:05 AM >>>
Why is hard inherently better than soft? Why must rigor be expressed in terms of conflict?

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

2009/12/28 Jeffrey Side <[redacted]>

'On the Necessity of Bad Reviews' by Adam Fieled:
> http://www.argotistonline.co.uk/Fieled%20essay.htm
>
>

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196. **Maria Damon**
Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
Mon 28 Dec 2009

Fieled's words are familiar to anyone who went through the burgeoning "creative writing" discipline in the 1970s as an undergraduate. It was a discourse that had nothing to do with quality of writing but rather if you were "tough enough" to take harsh criticism you could be in the club. Needless to say, the teachers were men and the not-tough-enough students were usually women. And moreover, the work itself had to be "hard," not hard as in difficult, but hard as in "not sentimental," etc., you get the picture. Transparently gendered.

Mairead Byrne wrote:
> Anne Carson has a great essay on gender and boundaries in ancient Greece, "Putting Her in Her Place: Women, Dirt, and Desire" in Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World, eds. David M. Halperin, John J. Winkler, and Froma Zeitlin (Princeton UP 1990). It has been my touchstone in terms of understanding gendered subtexts to evaluative

terms, e.g., hard, soft, tight, loose, even rigorous. Basically. the Greeks understood men as hard, tightly bounded, and I think hot, and attributed positive connotations to these, to some extent physically based, attributes. Women were understood as soft, oozing, and cold, and these attributes were understood as inherently negative and also threatening to the hard/tightly bounded masculine state. Women could make men *too* hot, spill over, etc.
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> Obviously the essay demands a candid definition of terms. Otherwise, we're encouraged to slip towards the old Greek residues of what hard and soft mean, without consciousness, assessment, argument, or examination.
> MairÃ©ad
>
>
>>>> Elizabeth Switaj <[redacted]> 12/28/09 11:05 AM >>>
>>>>
> Why is hard inherently better than soft? Why must rigor be expressed in
> terms of conflict?
>
> Elizabeth Kate Switaj
> www.elizabethkateswitaj.net
>
> 2009/12/28 Jeffrey Side <[redacted]>
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> 'On the Necessity of Bad Reviews' by Adam Fieled:
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>> http://www.argotistonline.co.uk/Fieled%20essay.htm
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197. Maria Damon
wieners permissions
Mon 28 Dec 2009

Dear all (with apologies for x-posting): Has anyone had any luck with getting permission to cite John Wieners material since his death? Apparently his estate is in legal limbo and Godine believes that it does not have the right to grant

permission, nor does anyone else except for the largely indifferent family. Any advice? bests md

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198. **Alison Croggon**

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Mon 28 Dec 2009

Thanks for this sensible observation, Mairead.

I did have trouble following the imagery, although it might have been because I got the giggles. Am I to take it that those big hard macho "masters" keep screwing their submissive "slaves" to keep them "soft", guaranteeing distressing incontinence all round?

But where do those hard masters come from, then, if all those upandcoming submissive slave-poets are pounded into softness by their masters' hard phalluses? Parthonogenesis? (I thought that was an aspect of femaleness). Or are those impressively adamantine masters just immortal and forever? Or do the screwed become the screwers at some indefinable point, like baby crayfish getting new shells? Or what?

I was also curious about the source for this statistic: "Liberal poets, I have found, are 30% more genuinely liberal than conservative poets, and 70% as pigheaded, domineering, and coercive."

Gracious.

Sorry. It's too easy to keep shooting fish in a bucket, and I'm at a loose end. Fwiw, I am all for rigorous (which is not a synonym for negative) criticism, as a reader and writer, and have been as critical of the puff-review culture as anyone. Which is probably why I'm more likely to found in the theatre these days.

xA

On Tue, Dec 29, 2009 at 3:55 AM, Mairead Byrne <[redacted]> wrote:
> Anne Carson has a great essay on gender and boundaries in ancient Greece, "Putting Her in Her Place: Women, Dirt, and Desire" in Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World, eds. David M. Halperin, John J. Winkler, and Froma Zeitlin (Princeton UP 1990). It has been my touchstone in terms of understanding gendered subtexts to evaluative terms, e.g., hard, soft, tight, loose, even rigorous. Basically. the Greeks understood men as hard, tightly bounded, and I think hot, and attributed positive connotations to these, to some extent physically based, attributes. Women were understood as soft, oozing, and cold, and these attributes were

understood as inherently negative and also threatening to the hard/tightly bounded masculine state. Women could make men *too* hot, spill over, etc.
> Gender is the obvious subtext text of Adam Fieled's essay (if subtext can blare), and as soon as I started it I hoped he would get to it but he never did.
> Obviously the essay demands a candid definition of terms. Otherwise, we're encouraged to slip towards the old Greek residues of what hard and soft mean, without consciousness, assessment, argument, or examination.
> Mairéad
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> Why is hard inherently better than soft? Why must rigor be expressed in
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> 'On the Necessity of Bad Reviews' by Adam Fieled:
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Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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199. **Paul Nelson**

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Mon 28 Dec 2009

Jeffrey,

Thanks for this link. Of course, Adam is right in his assertion that there needs to be more real criticism in the literary community. But his essay is riddled with weak language and abstractions. While I don't expect scientific data, the notion

that 70% of liberal poets are "pigheaded" offers no substance whatsoever. The difference between "hardness" and "softness" isn't any more clear.

Similarly, he discusses the notion of poetry "success" without giving the reader a sense of how he defines that. Is it publication? Awards? Or something less tangible (& less timely) like being read 100 years after one's death, a skillful use of language, or innovation. (He could cite examples of those poets he feels are successful.)

Finally, along the same lines, I reject the notion that we should either understand what he means by "teeth, bite and guts" or expect something equally abstract, which he refers to in the pejorative as "academic." What are concrete examples of teeth, bite and guts? Certainly this essay, based on such an interesting premise, fails the criteria it claims to require.

Feliz Ano.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

From: Jeffrey Side <[redacted]>
To: [redacted]
Sent: Mon, December 28, 2009 6:20:14 AM
Subject: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

'On the Necessity of Bad Reviews' by Adam Fieled:
http://www.argotistonline.co.uk/Fieled%20essay.htm

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200. Herb Levy
Re: our war
Mon 28 Dec 2009

I'm not anymore in favor of Obama's plans to escalate the war in Afghanistan than you seem to be, but to say that Obama somehow ran as a secret warmonger is simply a sign that you weren't paying attention to what Obama was repeatedly and consistently saying in his foreign policy speeches.

While he was still a Senator, Obama gave several speeches and co- sponsored legislation in support of the Afghanistan war. While he was running for the

Democratic nomination and while he was running for president, every time he spoke about foreign policy, he made clear distinctions between the wars in Iraq and Afghanistan and was just as clear that he would focus on winning the war in Afghanistan. Look up his foreign policy speeches, it's all there.

It's not Obama's fault if voters simply assumed that because he was generally running as a liberal that he a pacifist or against the wars in both Iraq and Afghanistan. He was very clear about his position on the war in Afghanistan.

Bests,

Herb

On Dec 25, 2009, at 9:49 PM, CA Conrad wrote:

> *There is no escaping the fact that MANY OF US who voted for Obama DID NOT (I repeat) DID NOT vote for the escalation of war! But we did UNKNOWINGLY vote for war, fooled by his grade-school vocabulary of HOPE and CHANGE and BELIEVE, his Coca Cola ad campaign for president.*
>
> *I for one DID NOT vote for Obama as an individual with an individual political party, individual religious affiliation, or some other bureaucratic individual's path to the State or Heaven. I instead voted as a human being who HONESTLY believed that Obama would not harm the people of the world as did Bush.*
>
> *Part of our war includes the push for "gays in the military" as a civil rights issue. I for one DO NOT believe for a second that there is ANYTHING civil about the United States Military Industrial Complex. And I am NOT interested in making the DEADLIEST war machine on Earth gay friendly!*
>
> *PLEASE take a moment to review (and possibly sign) this petition (this is ALSO for straight people):*
> *http://invasionanniversary.blogspot.com/*
>
> *This is a very important issue, please join the fight.*
> *Most sincerely,*
> *CAConrad*
>
> *--*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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201. David Kirschenbaum
The Portable Boog Reader 4 Online PDF Now Available
Tue 29 Dec 2009

Please forward

Hi all,

Sommer Browning, Joanna Fuhrman, Urayoán Noel, and I have gathered work from 48 New York City poets. Cathy Eisenhower and Maureen Thorson have gathered work from 24 D.C. metro area poets. Put them togetherm and we have The Portable Boog Reader 4: An Anthology of New York City and D.C. Metro Area Poetry, which is now available online at:

http://welcometoboogcity.com/boogpdfs/bc61.pbr4.pdf

The physical copy will be available at our drop spots listed below throughout the East Village and other parts of lower Manhattan, and Greenpoint and Williamsburg, Brooklyn as of tomorrow, Wednesday.

We’re all very happy to share this great work and to have an anthology available to so many people for free. The 72 contributors are:

N.Y.C.

Andrea Baker * Macgregor Card * Lydia Cortes * Cynthia Cruz * Pam Dick * Mary Donnelly

Will Edmiston * Laura Elrick * Farrah Field * Kristen Gallagher * Sarah Gambito

Aracelis Girmay * John Godfrey * Odi Gonzales * Myronn Hardy * Mark Horosky

Brenda Iijima * Ivy Johnson * Boni Joi * Hettie Jones * Pierre Joris * Steven Karl

Vincent Katz * Jennifer L. Knox * Wayne Koestenbaum * Estela Lamat * Mark Lamoureux

Ada Limon * Sheila Maldonado * Jesus Papoleto Melendez * Susan Miller * Stephen Motika

Marc Nasdor * Charles North * Jeni Olin * Cecily Parks * Nicole Peyrafitte * Mariana Ruiz

Lytle Shaw * Laura Sims * Mark Statman * Nicole Steinberg * Yerra Sugarman

Anne Waldman * Jared White * Dustin Williamson * Jeffrey Cyphers Wright * John Yau

D.C.

Sandra Beasley * Leslie Bumsted * Theodora Danylevich * Tina Darragh * Buck Downs

Lynne Dreyer * Wade Fletcher * Joe Hall * Ken Jacobs * Charles Jensen * Doug Lang

Reb Livingston * Magus Magnus * David McAleavey * Mark McMorris * Chris Nealon

Mel Nichols * Phyllis Rosenzweig * Casey Smith * Rod Smith * Ward Tietz

Ryan Walker * Joan Wilcox * Terence Winch

To view the past two years' anthologies:

http://welcometoboogcity.com/boogpdfs/bc53.pbr3.pdf

http://welcometoboogcity.com/boogpdfs/bc47.pdf

Happy New Year.

as ever,
David

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330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
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T: (212) 842-BOOG (2664)
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202. steve russell
Bill Knott's Prose Blog
Tue 29 Dec 2009

Bill Knott may be fighting the old battles everyone else ignores, but the computer comment --

Monday, December 21, 2009
creatively unoriginal *
â€”is Lowellâ€™s â€œImitationsâ€ a model for the creÂatively unoÂrigÂiÂnal era some perfs and profs are hailÂing the advent of . . .

if all verse conÂsists of variÂant recomÂbiÂnaÂtions of past verse, as the first plaÂgiaÂrist Orpheus liked to claim, then

arenâ€™t Lowellâ€™s brilÂliant reconÂfigÂuÂraÂtions of LeopÂardi et al

to be espeÂcially admired and emulatedâ€”

but can anybody/everybody follow his examÂple with equal successâ€”

or is it Lowellâ€™s unique expertise/craft/handling that makes these transÂlaÂtions so brilliantâ€”?

(conÂcepÂtion or exeÂcuÂtion? conÂtent or form? Koons or HockÂney?)

you canâ€™t downÂload his talÂents, or at least not yetâ€”

as brilliant young poet and criticMichael
RobÂbins observes of Lowell: â€œhe could sculpt a stanza with a preÂciÂsion of tone, dicÂtion, imagery, sound, & meter. . . â€

maybe stanza-â€‹sculpting softÂware will perÂform that task for poets in the near future?

let the app do the cotÂtage indusÂtrial dirtyÂwork of compositionâ€”

comÂputÂers can already probÂaÂbly write more skilÂfully than most poets . . .

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203. **CA Conrad**

Re: our war

Tue 29 Dec 2009

Dear Jeffrey in my attempt to not be cynical I voted for Obama. I now truly feel STRAPPED to those 30,000 guns headed across the ocean. This is personal now. It's mine. It belongs to everyone who wanted peace and voted for him. It belongs to the Nobel Prize committee as well (I TRULY WISH that they had found the courage to take it back from him). Obama is just another war president now. And I have voted for the last time in a presidential election. Let the voters taste the blood without me.

The most consistent argument against me though for my petition "gays against gays in the military" is that I'm not thinking about jobs for the poor. Oh yes I have been thinking about that, coming from a military family, being THE ONLY grandchild of who has not joined a branch of the service at some point. I'm being interviewed later today by Flash News by a reporter who saw the petition, and I've prepared the following statement as I'm sure the argument for jobs will once again be used:

GAYS IN THE MILITARY IS A CLASS ISSUE? I AGREE, BUT IN A VERY DIFFERENT WAY THAN MOST

"Gays in the military" is about jobs for poorer gays and lesbians? War is a scourge upon the poor, no matter which side of the battlefield. If you are on the side that is winning you're being used as fodder to win, your very life expendable, while the rich and their children wait for you to do their dirty work.

Nothing but misery awaits the poor on both sides. In the end saying that "gays in the military" is defending the rights of poor, disadvantaged gays and lesbians is actually defending centuries of belief that only the lives of the rich are worth living, worth educating, and kept from harm. By saying you are protecting the poor in this issue you are upholding the rich and their deplorable way of life by either making the poor defend their kingdom or invade and plunder another.

I am nothing but suspicious of the class values of anyone who uses the argument that supporting "gays in the military" is about protecting jobs for the poor.

I am a gay man who is not interested in the LGBT and queer community assimilating into the larger mainstream culture and its structures of brutality. I want the LGBT and queer community to say we are better than that, and will lead by example rather than following blindly and passively. I want us to say

that we will nurture our poor with aid when they are hungry and homeless, and provide scholarships for GED's and higher education. I want us to say we are breaking from the ranks of the food chain of war and poverty.

CAConrad

GAYS AGAINST GAYS IN THE MILITARY (this petition is for straight people too): http://invasionanniversary.blogspot.com/

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PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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204. CA Conrad
Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
Tue 29 Dec 2009

To be frank I NEVER FINISH A BOOK if I don't like it. And I believe most people do the same, even reviewers, so I wonder if the reviewer who has not finished a book deserves to review it at all?

Especially for poetry. I say this because sometimes I read a couple poems that BLOW MY MIND in a book, but don't care for the rest of the poems. If there are a few poems, even ONE POEM getting me excited about poetry and spurring me into that marvelous place only poetry can make for me, then I feel it's my duty to give that book 5 out of 5 stars. But then I only review books on Goodreads, as I'm not a scholar or a critic, I'm a poet. I use Goodreads as a way of shouting out for the poetry I love.

Let judging the whole book be left for the novelists. I don't read novels and don't care,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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205. **Brian Stefans**

Los Angeles Poetry PDFs

Tue 29 Dec 2009

I've been posting a series of scans of poetry books from Los Angeles over the past century. Most of these are long out of print, or by authors that don't have national (or even local) reputations. All of this is part of a research project I'm working on of avant-garde or experimental (or just unusual) poetic practice here in Los Angeles. An introduction to this project can be found on my blog:

http://www.arras.net/fscIII/?p=530

And these pages have links to the PDFs themselves:

http://www.arras.net/fscIII/?p=681
http://www.arras.net/fscIII/?p=744

Here are the very brief introductions to the PDFs that appear on the blog:

Los Angeles Poetry I
(Villiers Publications Ltd., London: 1958)
Edited by James Boyer May, Thomas McGrath and Peter Yates.

This is the representative collection by what I loosely call the HUAC generation - both McGrath and Edwin Rolfe (who doesn't appear here) were either fired or blacklisted due to their political views, and others in the collection were affected by McCarthy-era madness. An interesting study and anthology of this group of poets (though not including the avant-garde or non-political ones) is Poets of the Non-Existent City: Los Angeles in the McCarthy Era, by Estelle Gershgoren Novak.

Included in this collection is a weird, Joycean poem by the eccentric Philadelphia writer Gil Orlovitz (who frequented Hollywood as an a screenwriter; CA Conrad is a big fan, and you can read about him on Conrad's blog), poems by surreal, experimental photographer Edmund Teske, a large slab of McGrath's Letter to an Imaginary Friend devoted to the pleasures of sex, early work by the well-known poet and teacher Ann Stanford, and spare, compelling work by Josephine Ain, who doesn't seem to have written much but whose name appears frequently in the literature on the period.

Other poets include: Melissa Blake, Guy Daniels, Gene Frumkin, Sid Gershgoren, Stanley Kiesel, Bert Meyers, William Pillin, Lawrence P. Spingam, Zack Walsh, Mel Weisburd, Peter Yates, Curtis Zahn - I don't know much about these poets except that Bert Meyers has a collected poems titled In a Dybbuk's Raincoat.

This anthology is a testament to the impact of the Thomas McGrath, who lived here for ten years, on the Los Angeles poetry world, since nothing of comparable scope was published for a few decades.

James Boyer May, Selected Poems 1950-1955
(Inferno Press: San Francisco, 1955)

I'm quite mystified by James Boyer May. He's best known as the editor of Trace, a small press journal that reviewed and charted the progress of small press journals worldwide. A chapter of the book Mavericks: Nine Independent Publishers is devoted to him (along with the likes of James McLaughlin and John Martin), though I haven't read it yet.

The idiom in these poems is unlike anything I've come across in American poetry, though it does have a strange resemblance to certain British poets such as those associated with "Cambridge" writing - a high tone that is open to vulgarities, a careful, tradition-wary metrical precision, a moral earnestness, a syntactic and lexicographical density, even a tendency toward Hopkins-esque word-clusters - though May was born and raised in Los Angeles. "Incredibly, ideals of bomb-feared noons - / here, violent blooms should scintillate, / men supplicate annihilative plans." (from "Ossia").

May, due to his connection with Villiers (see above), helped Ginsberg publish the first edition of Howl in the UK, which in turn led to the books being confiscated in mail on the way back.

John Thomas, Epopoeia and The Decay of Satire
(The Red Hill Press: Los Angeles & Fairfax, 1976)

Now here's a difficult case: an undeniably excellent poet who died in prison, serving a sentence for having molested his daughter; a poet whose early work seems to show a visionary breadth and bounding imagination, but who barely published any new poems (or republished, times over, older poems) during the latter part of his life; and a poet Charles Bukowski called "the best unread poet in America" whose style synthesized elements of the most opaque of Olson's Maximus poems or the collage aesthetic of the Tennis Court Oath (but who was also, at times, sexually frank, morally unambiguous in his amorality, and could tell a good story, like a West Venice West Georges Battaille).

Outside of this small group (most of which also appear in his first collection, called John Thomas), Thomas published a chapbook of poems called Nevertheless in 1990, and contributed to the excellent volume Abandoned Latitudes (with Paul Vangelisti and Robert Crosson) in 1983. A good, if not probing, obituary was published in the UK Independent; a much more detailed, and harrowing, account of his personality by his daughter, Gabrielle Idlet, appeared a little later in the LA Weekly.

Michelle T. Clinton, High Blood /Pressure
(West End Press: Los Angeles, 1986)

I don't know much about Michelle T. Clinton - there's almost nothing on the internet about her - except that she doesn't live in Los Angeles anymore, and that she has a second volume of poetry, Good Sense & The Faithless, also from West End Press (1994). She's also recorded a spoken word cassette called "Black Angeles" (1988) with Wanda Coleman, who writes that Clinton's poems are "exorcisms - the rootings out of racism and sexism."

I thought of her as a sort of female Etheridge Knight at first, as some of the poems reminded me of Knight's "Hard Rock Returns To Prison From The Hospital For The Criminal Insane," with its anecdotal focus on the most hidden parts of society, occasional use of Black English, and somewhat nihilistic underlying bphilosophy. But Clinton's poetry is far more interesting - less "literary" (following through on that distrust of the "literary" that runs through much of Los Angeles poetry) though formally quite precise and refined. These poems, unsettling as they can be (and funny also) are packed with an amazing energy, frankness and skill, not to mention searing anger.

Bob Flanagan and David Trinidad, A Taste of Honey
(Cold Calm Press: Los Angeles, 1990)

Bob Flanagan is best known as a performance artist, cystic fibrosis sufferer, and subject of the documentary Sick: The Life & Death of Bob Flanagan, Supermasochist (view his Super Cystic Fibrosis Song for a taste of that). David Trinidad is best known as David Trinidad, well-known New York poet. But in their younger years they were hanging out at Beyond Baroque with Dennis Cooper, Amy Gerstler and the teenaged Kim Rosenfield and publishing with Cooper's press Little Caesar (follow the link for full issues).

This is a really enjoyable little volume - 12 poems of 36 lines each, and in iambic pentameter! It has some bof the crazed feel of the Berrigan/Padgett collaborations but with a distinctly LA setting. The formal constraint gets you trying to read the poems as monologues (in the manner of, say, Browning), and brings them to a level that Flanagan, in his short, difficult life, was able to achieve in his solo poems (but more on that later).

The cover image, a combined portrait of the two authors, looks a little to me like David Carradine.

Bob Flanagan, The Kid is the Man
(Bomb Shelter Press, 1978)

Early poems by an artist better known for his extremely masochistic performance work, written around the time when he was hanging out at Beyond

Baroque with the Little Caesar crowd. I posted a later collaboration of Flanagan and David Trinidad, A Taste of Honey, elsewhere on this blog.

Abandoned Latitudes, by Robert Crosson, John Thomas and Paul Vangelisti
(Red Hill Press, 1983)

This is a very excellent and various collection of writing by the three authors. Crosson is an under-appreciated Los Angeles poet who writes in a sort of fictional quilt style, which is to say, it is very much "collage" work but based on his own skewed narrative imagination. Selections of his Daybooks were recently published by Otis Books/Seismicity Editions.

Paul Vangelisti, of course, was the editor of Invisible City, an important journal of poetry from the seventies and eighties (among other several other excellent editing and translation ventures before and since) and is a prolific poet whose selected poems, Embarrassment of Survival, appeared in 2001. Here is an interesting video of his recent interview with Ezra Pound's daughter, Mary de Rachewiltz.

I posted a collection of John Thomas's poetry elsewhere in this blog. This "unfinished" prose sequence is by turns beautiful and harrowing, sounding at times like Bruce Chatwin's In Patagonia and George Bataille's The Story of the Eye. It also reminds me a bit of that Jack Nicholson movie Five Easy Pieces, though I don't know why - I guess I keep expecting Toni Basil to appear suddenly in it.

William J. Margolis, The Anteroom of Hell
(Inferno Press, 1957)

These poems can seem, at times, like a parody of typical "Beat" poetry of the time; as the title of the book suggests, it is full of visionary, stream-of-consciousness condemnations of conformity and modern life, as well as lofty, faintly archaic paeans to love. There's more than a bit of Gregory Corso and Arthur Rimbaud traipsing around these pages, though without the humor; Jim Morrison probably read this as a teen.

It's actually a pretty enjoyable read, especially given the historical context, as the author was a key figure in the Venice West scene and a occasional collaborator with Wallace Berman on Semina. The book itself is a beautifully printed, which might come through in the .pdf, or not.

Guy de Cointet, A Few Drawings
(1975)

I posted a video of Guy de Cointet's theater on Youtube. There are actually several great resources about this French-born Los Angeles artist on the web, such as here and here and here and here, as well as a cache of .pdf reprints of

various essays and reviews about his work. I also posted a photo and brief intro to his work elsewhere.

This collection of "drawings," which are really more like concrete or visual poems and are quite hilarious, confirms for me the rightness of calling de Cointet a "poet" (even if, in this time of conceptual literature, I hardly have to break a sweat to make that argument). A full list of his compelling, but extremely expensive to procure, publications can be seen here.

Dennis Cooper, The Missing Men
(Am Here Books/Immediate Editions, 1981)

A really beautiful, simply but elegantly produced collection of early poems and very short fictions by the well-known author Dennis Cooper. Cooper's own website suggests that all of the issues of his seminal journal Little Caesar appear online in pdf form, but this turns out not to be the case, though I do love the first page of the first issue which lays out their editorial philosophy:

In Paris ten year old boys clutching well worn copies of Apollonaire's ALCOOLS put their hands over their mouths in amazement before paintings by Renoir and Monet. Bruce Lee movies close in three days. This could happen here.

Peter Levitt, Running Grass
(Eidolon Editions. 1979)

I don't know much about Peter Levitt, but found his poems in a couple of Bill Mohr anthologies and appreciated them for their quietness, formal integrity and detail. From what I know, he is living in the Bay area now, but certainly lived a great portion of his younger years in L.A. This book has a nice, short introduction by Robert Creeley.

Stuart Perkoff, Love is the Silence
(Red Hill Press, 1975)

Ah, Stuart Perkoff. probably the most well-known of the many poets in Los Angeles who never fully realized their talent (Nora May French being the first). He figures prominently in Lawrence Lipton's The Holy Barbarians (several photographs of him appear in the appendix, along with the likes of Los Angeles residents Lawrence Ferlinghetti and Kenneth Rexroth. haha, that's another story), as well as in the later, very interesting scholarly study of the Los Angeles arts scene in the sixties, Venice West: The Beat Generation in Southern California, by John Arthur Maynard.

Even better, though, is that he is the one Los Angeles poet to appear in Donald Allen's New American Poetry in 1960, and his collected poems, Voices of the Lady, was published by the National Poetry Foundation in 1998, though now appears out of print.

This selection was made by Perkoff and Paul Vangelisti a few years before Perkoff's death. Like the poetry of Margolis, it might seem a bit dated in style, but in fact, after a few reads, Perkoff's distinct personality, which is not lacking humor or irony, and the sureness and playfulness of his formal talents come through. Olson was a big fan, and in some ways, he's kind of like the West Coast Paul Blackburn.

I really enjoy this book for the image it gives me of some aspects of life at Venice Beach in that time of oil derricks, "jazz canto" and extensive drug use - by turns "existential" in its despair but cosmic, infused with a giddy, bohemian light. (Well, I'll give describing his poetry another shot later.)

Phivos Delphis, Modern Greek Poems
Translated by James Boyer May (Villiers Publications, 1954)

Just throwing this up for you James Boyer May fans. I don't know much about the poet he is translating, but though these "versions" are a bit archaic and stiff sounding, they fit together another piece of the puzzle of this nearly unknown poet. I put his Selected Poems: 1950-1955 on this blog earlier.

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206. Sarah Sarai

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Tue 29 Dec 2009

I'm sure sure what this essay states. Reviews should be honest? Poetry is a tough gig? M.F.A. programs can foster imbecilic schools of style and consequently, trifles of poetry? Did an editor challenge Fieled to clarify with example? Any example?

I direct everyone's attention to Eric Miles Williamson's *Oakland, Jack London, and Me.” (Texas Univer. Press, I believe) Williamson tears into rampant back patting and cronyism AND provides example after example—in poetry and fiction. Though he doesn't use the word “soft” (HUH?) Williamson might suggest ivy league upper class esthetes are the softies.

In the meantime, until you want to opine on the state of poetry or poetry reviews by means of example and fresh vigorous writing, you can't expect me to be enlightened or ennobled. Well, you can try. And I do give you credit for trying. I think this essay is an early draft. I think there are more and far better versions of it to come.

Besides which, as much as I detest the poetry elite—and there is one and I live in its epicenter (NYC)--I still think we can go easy on ourselves.

Note that two of my poems, *Part 1 of 2 Parts: Every Day I Write God a Letter by Way Of Maintaining Connection & Lessening Rage* and *Part 2 of 2 Parts: Background to “Every Day I Write God a Letter by Way of Maintainingg Connection & Lessening Rage” touch on what it feels like to be overlooked, talked over, ignored in graduate school (the softest program in the country – I got my degree in 3 sem. & got out of my 2nd workshop---yuk (fiction though I took poetryr classes too). (One friend said those poems are about 'becoming a writer.')

It may be that there are more people writing review than there should be. In other words, not as many writers have the analytical licks or discernment as write reviews. Sure. The value of quotes from such (or any reviews), however, can only help a poet. The idea is to help a poet.

DISCLAIMER: C. 3 months ago I sent Adam my book to review then asked three times if he received it. He has never replied. All for the best and I'm getting reviewed. I'm happy. Here's Jee Leong Koh's review. Others are out there and more forthcoming. (I think the brilliant Geoffrey Gatza archives them at Blazevox-- http://www.blazevox.org/bk-ss2.htm -- I have to check.)

http://jeeleong.blogspot.com/2009/12/sarah-sarais-future-is-happy.html?zx=624c8057c82d726a

Thank you, Adam. We're all learning.

Sarah Sarai
a riddle wrapped in phylo

http://my3000lovingarms.blogspot.com/

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207. Chris Jones
Re: Art games
Wed 30 Dec 2009

On Fri, 2009-12-25 at 14:22 -0500, Alan Sondheim wrote:
> I'd forget categories like 'media arts,' 'new media.' A few of us are
> calling ourselves 'newer media artists' for the hell of it.

Working with something as old fashioned as a monorail view camera and silver gelatin prints, I rather like the idea of calling myself a newer media artist, instead of a plain old media artist.

There is also another type of forgetting which has got me curious and worried and this seems to be along the lines of forgetting media arts critical aesthetics and instead go out looking for the authentic aura behind the glow on every computer screen. The idea of interactivity with a computer takes on the

appearance of such a search, rather like theologians searching the sublime bushes in Nietzsche's writings. So, interactivity takes on a moral ground which demands a return to an archaic control system, which also excludes what is interactive with other art practices, such as the interactive concerns of language poetry, as one example.

Anyways, interesting comments on art games and just my concerns above, given a queer media arts aesthetics seems unable to settle for simply the option of interactivity. I haven't read Ken Wark's latest, but suspect he would have to cover this, knowing his writings. Best, Chris Jones.

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208. **steve dalachinsky**

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Wed 30 Dec 2009

---

my new book which i egoistically admit i am very proud of
and which is a collab with french photographer jacques bisceglia
just got a review in the rag all about jazz (sadly most of my reviews tho
good are always in the music world)
but tho the review short and to the point (tho what point one can only
guess) was a "good" review
i have euphemistically said of it that it might as well have been a BAD
one
since the wimp, editor of paper in fact got facts wrong , wrote it
without any real insight , artitistic awareness
or care and certainly didn't make "me the objective reader" want to go
out and buy or at least explore it
as both a poetry and music fan .... but this paper rarely critques
anything in the negative - in fact i got "fired" from it
for being too personal and for stating my honest opinion of a gig
this same editor who later reviewed my book had the nerve to state
afterward
"well you probably don't enjoy writing for us anyway"
whereupon i replied "i don't enjoy writing in general" just to drop the
dialogue
i think bad reviews are c=very necessary but like in the COP world it's
all about cronie criticism and amassing
cultural capital ..... so read on all you daring readers
like a play i saw tonite by a well known poet - the folks i was with
disliked it intensely for all the right reasons
but i know they will never dare let their opinion stray beyond my wife

and me tho they could if they so desired
and i know why they won't etc etc nor will i WOULD YOU????? it's your world you have to gravitate through it
sometimes we can do it for foks we don't know and have no fear of future reprisals
or if we know them we do so behind they're backs and hope they never learn of this
but rarely in print if there is a future (career/friendship at risk)

a famous music critic i know once criticized a keth jarrett cd jarrett was his friend and used to have dinners with him until this review came out i asked the critic why risk a friendship - he said this was his job i said i understand but that particular cd was not worth risking your friendship over you could have just overlooked it / not reviewed it at all rather than DID it or lie.. he had not other answer just the SS officer's reply I WAS JUST DOING MY JOB.....

wow enough time to finish my column now

On Wed, 30 Dec 2009 13:49:02 -0600 Maria Damon <[redacted]> writes:
> i assumed that the statistical material was intended as a joke?
>
> Paul Nelson wrote:
> > Jeffrey,
> >
> > Thanks for this link. Of course, Adam is right in his assertion
> that there needs to be more real criticism in the literary
> community. But his essay is riddled with weak language and
> abstractions. While I don't expect scientific data, the notion that
> 70% of liberal poets are "pigheaded" offers no substance whatsoever.
> The difference between "hardness" and "softness" isn't any more
> clear.
> >
> > Similarly, he discusses the notion of poetry "success" without
> giving the reader a sense of how he defines that. Is it publication?
> Awards? Or something less tangible (& less timely) like being read
> 100 years after one's death, a skillful use of language, or
> innovation. (He could cite examples of those poets he feels are
> successful.)
> >
> > Finally, along the same lines, I reject the notion that we should
> either understand what he means by "teeth, bite and guts" or expect
> something equally abstract, which he refers to in the pejorative as
> "academic." What are concrete examples of teeth, bite and guts?
> Certainly this essay, based on such an interesting premise, fails

> the criteria it claims to require.
> >
> > Feliz Ano.
> >
> > Paul
> >
> >
> > Paul E. Nelson
> >
> > Global Voices Radio
> > SPLAB!
> >
> > C. City, WA [redacted]
> >
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> >
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> >
> > _____
> > From: Jeffrey Side <[redacted]>
> > To: [redacted]
> > Sent: Mon, December 28, 2009 6:20:14 AM
> > Subject: 'On the Necessity of Bad Reviews' by Adam Fieled at The
> Argotist Online
> >
> > 'On the Necessity of Bad Reviews' by Adam Fieled:
> > http://www.argotistonline.co.uk/Fieled%20essay.htm
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209. **Maria Damon**

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Wed 30 Dec 2009

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i assumed that the statistical material was intended as a joke?

Paul Nelson wrote:
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>
> Thanks for this link. Of course, Adam is right in his assertion that there needs to be more real criticism in the literary community. But his essay is riddled with weak language and abstractions. While I don't expect scientific data, the notion that 70% of liberal poets are "pigheaded" offers no substance whatsoever. The difference between "hardness" and "softness" isn't any more clear.
>
> Similarly, he discusses the notion of poetry "success" without giving the reader a sense of how he defines that. Is it publication? Awards? Or something less tangible (& less timely) like being read 100 years after one's death, a skillful use of language, or innovation. (He could cite examples of those poets he feels are successful.)
>
> Finally, along the same lines, I reject the notion that we should either understand what he means by "teeth, bite and guts" or expect something equally abstract, which he refers to in the pejorative as "academic." What are concrete examples of teeth, bite and guts? Certainly this essay, based on such an interesting premise, fails the criteria it claims to require.
>
> Feliz Ano.
>
> Paul
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>
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
>
> C. City, WA [redacted]
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> _____
> From: Jeffrey Side <[redacted]>
> To: [redacted]
> Sent: Mon, December 28, 2009 6:20:14 AM
> Subject: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
>
> 'On the Necessity of Bad Reviews' by Adam Fieled:
> http://www.argotistonline.co.uk/Fieled%20essay.htm
>
>
>

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210. **Jeffrey Side**

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Wed 30 Dec 2009

Paul,

I can't really speak for Adam on this, but I'll see if he'll post a response to you in this mailing list. He posted a response to Mairead's response to his article on his blog, here:

http://adamfieled.blogspot.com/2009/12/response-to-mairead-byrne-gendered.html

So he seems willing to address any points that need further clarity.

Best,

Jeff

On Mon, 28 Dec 2009 20:33:18 -0800, Paul Nelson
<[redacted]> wrote:

>Jeffrey,
>
>Thanks for this link. Of course, Adam is right in his assertion that
there needs to be more real criticism in the literary community. But his
essay is riddled with weak language and abstractions. While I don't
expect scientific data, the notion that 70% of liberal poets
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>To: [redacted]
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>'On the Necessity of Bad Reviews' by Adam Fieled:
>http://www.argotistonline.co.uk/Fieled%20essay.htm

>
>

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211. **Allan Revich**
Re: our war
Wed 30 Dec 2009

I was not aware that this was a political forum when I subscribed to it. Forgive me if I am mistaken, but I thought it was a MODERATED list about poetry and poetics?

I am aware that all art is political to some degree, but is there now a shortage of forums for pure political debate on the Interweb?

Allan Revich
http://www.digitalsalon.com

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Herb Levy
Sent: Monday, December 28, 2009 11:39 PM
To: [redacted]
Subject: Re: our war

I'm not anymore in favor of Obama's plans to escalate the war in Afghanistan than you seem to be, but to say that Obama somehow ran as a secret warmonger is simply a sign that you weren't paying attention to what Obama was repeatedly and consistently saying in his foreign policy speeches.

While he was still a Senator, Obama gave several speeches and co- sponsored legislation in support of the Afghanistan war. While he was running for the Democratic nomination and while he was running for president, every time he spoke about foreign policy, he made clear distinctions between the wars in Iraq and Afghanistan and was just as clear that he would focus on winning the war in Afghanistan. Look up his foreign policy speeches, it's all there.

It's not Obama's fault if voters simply assumed that because he was generally running as a liberal that he a pacifist or against the wars in both Iraq and Afghanistan. He was very clear about his position on the war in Afghanistan.

Bests,

Herb

On Dec 25, 2009, at 9:49 PM, CA Conrad wrote:

> *There is no escaping the fact that MANY OF US who voted for Obama DID NOT (I repeat) DID NOT vote for the escalation of war! But we did UNKNOWINGLY vote for war, fooled by his grade-school vocabulary of HOPE and CHANGE and BELIEVE, his Coca Cola ad campaign for president.*
>
> *I for one DID NOT vote for Obama as an individual with an individual political party, individual religious affiliation, or some other bureaucratic individual's path to the State or Heaven. I instead voted as a human being who HONESTLY believed that Obama would not harm the people of the world as did Bush.*
>
> *Part of our war includes the push for "gays in the military" as a civil rights issue. I for one DO NOT believe for a second that there is ANYTHING civil about the United States Military Industrial Complex. And I am NOT interested in making the DEADLIEST war machine on Earth gay friendly!*
>
> *PLEASE take a moment to review (and possibly sign) this petition (this is ALSO for straight people):*
> *http://invasionanniversary.blogspot.com/*
>
> *This is a very important issue, please join the fight.*
> *Most sincerely,*
> *CAConrad*
>
> *--*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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212. **Jim Andrews**

Re: Art games

Wed 30 Dec 2009

---

i don't think you need to worry about your new media being seriously infiltrated by my sort of work, chris. here in the wilderness, the 'new media' funding program goes mainly to video artists. and on one of the occassions when i put in a proposal to the national 'media arts' program and actually had an opportunity to speak with one of the judges after the competition and my proposal had been denied, she told me it was "not a media arts proposal".

don't worry. all is well in the land of media arts and new media.

but i must be doing something right. you, murat and david are worried, anyway. and i hope to give you more to worry about in the coming year.

i operate under the disturbing assumption that it's important to understand the media /um one works in/with/through, and that the unique characteristics of the media/um are where art in that media/um can create something new and exciting. in the case of computing, those unique characteristics include interactivity and programmability (actually interactivity is a consequence of programmability).

now that we have a philosopher writing about computer art, and stressing the importance of the unique characteristics of computing to computer art, i expect there will be a bit more reason on the matter. maybe not, though. i hope there is. but the idea that it's important to understand one's media/um and its unique characteristics is not new. it goes back at least to greenberg and mcluhan.

but, really, surely the proof is in the pudding, ie, the art itself.

ja
http://vispo.com

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213. Catherine Daly
Re: Los Angeles Poetry PDFs
Wed 30 Dec 2009

Brian, some rare Lenore Kandel chapbooks are in the UCLA library. Scan those!!!

--
All best,
Catherine Daly
[redacted]

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214. Adam Fieled
Kent Johnson on Negative Reviews
Wed 30 Dec 2009

Argotist editor Jeffrey Side sent me this link. In this piece, Kent Johnson discusses many of the same issues I addressed in my recent article:

http://www.maydaymagazine.com/issue1JOHNSON.php

This definitely extends the reach of what I did into more specific territory.

Happy New Years!
Ad

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215. Poetry Project

New Year's Day at The Poetry Project!

Wed 30 Dec 2009

2010 Approaches! We hope to see you at our most important fundraising event of the year!

Friday, January 1, 2 PM
36th Annual New Year¹s Day Marathon Benefit Reading

Poets and performers this year include: Ammiel Alcalay, Bruce Andrews & Sally Silvers, Penny Arcade, Ari Banias, Jim Behrle, Charles Bernstein, Anselm Berrigan, Edmund Berrigan, Ana Bozicevic, Donna Brook, Michael Brownstein, Franklin Bruno, Tyler Burba, Peter Bushyeager, Reuben Butchart, Callers, Steve Cannon, Yoshiko Chuma, Church Of Betty, Michael Cirelli, Todd Colby, John Coletti, CAConrad, Cori Copp, Brenda Coultas, Geoffrey Cruickshank-Hagenbuckle, Mónica de la Torre, Mina Pam Dick, Steve Dalachinsky, LaTasha N. Nevada Diggs, Maggie Dubris, Douglas Dunn, Marcella Durand, Steve Earle, Will Edmiston, Joe Elliot, Christine Elmo, Laura Elrick, Maggie Estep, Avram Fefer, Jess Fiorini, Corrine Fitzpatrick, Foamola, Tonya Foster, David Freeman, Ed Friedman, Greg Fuchs, Joanna Fuhrman, Cliff Fyman, Kelly Ginger, Pepi Ginsberg, John Giorno, Philip Glass, John Godfrey, Toby Goodshank, Nada Gordon & Gary Sullivan, Stephanie Gray, Tim Griffin, Miguel Gutierrez, John S. Hall, Diana Hamilton, Janet Hamill, Robert Hershon, Tony Hoffman, Eddie Hopely, Lisa Jarnot, Paolo Javier, Patricia Spears Jones, Pierre Joris, Adeena Karasick, Erica Kaufman, Lenny Kaye, John Kelly, Aaron Kiely, David Kirschenbaum, Bill Kushner & Merle Lister, Susan Landers, Joan Larkin, Dorothea Lasky, Denizé Lauture, Joel Lewis, Brendan Lorber, Michael Lydon, Kim Lyons, Dan Machlin & Serena Jost, Judith Malina, Filip Marinovich, Chris Martin, Gillian McCain, Legs McNeil, Tracey McTague, Taylor Mead, Jonas Mekas, Sharon Mesmer, David Mills, Rebecca Moore, Tracie Morris, Will Morris, Eileen Myles, Jess Mynes, Roy Nathanson, Elinor Nauen, Murat Nemat-Nejat, Jim Neu, Geoffrey Olsen, Dael Orlandersmith, Richard O¹Russa, Eugene Ostashevsky, Yuko Otomo, Gary Parrish, Simon Pettet, Nicole Peyrafitte & Miles Joris-Peyrafitte, Genesis Breyer P-Orridge, Kristin Prevallet, Brett Price, Arlo Quint, Elizabeth Reddin, Evelyn Reilly, Citizen Reno, Renato Rosaldo, Bob Rosenthal, Douglas Rothschild, Tom Savage, Michael Scharf, David Shapiro, Frank Sherlock, Elliott Sharp, Nathaniel Siegel, Patti Smith, Christopher Stackhouse, Stacy Szymaszek, Anne Tardos, Susie Timmons, Edwin Torres, Rodrigo Toscano¹s Collapsible Poetics Theater, Tony Towle, David Vogen, Nicole Wallace, Lewis Warsh, Phyllis Wat, Karen Weiser, Simone White, Dustin Williamson, Emily XYZ, Don Yorty, Rachel Zolf, Peter Zummo Group (with Ernie Brooks and Bill Ruyle), Magdalena Zurawski & more t.b.a.

This event will be held in the Sanctuary. General admission $18, Students & Seniors $15, Members $10.
There will be books and refreshments for sale in the parish hall.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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216. Charles Bernstein
Selected Robin Blaser poems from The Holy Forest
Wed 30 Dec 2009

I am pleased to announce
a rich selection of Blaser's poems
at his EPC page:
http://epc.buffalo.edu/authors/blaser/

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217. Ruth Lepson
Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
Wed 30 Dec 2009

---

thanks for 'admitting' you don't finish everything, CA--I read yr Elvis book straight through (no pun intended).
ruth lepson

On 12/29/09 11:42 AM, "CA Conrad" <[redacted]> wrote:

> *To be frank I NEVER FINISH A BOOK if I don't like it. And I believe most people do the same, even reviewers, so I wonder if the reviewer who has not finished a book deserves to review it at all?*
>
> *Especially for poetry. I say this because sometimes I read a couple poems that BLOW MY MIND in a book, but don't care for the rest of the poems. If there are a few poems, even ONE POEM getting me excited about poetry and spurring me into that marvelous place only poetry can make for me, then I feel it's my duty to give that book 5 out of 5 stars. But then I only review books on Goodreads, as I'm not a scholar or a critic, I'm a poet. I use Goodreads as a way of shouting out for the poetry I love.*
>
> *Let judging the whole book be left for the novelists. I don't read novels and don't care,*
> *CAConrad*

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218. Murat Nemet-Nejat

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Thu 31 Dec 2009

In the 2009, spring issue of MAY DAY, under the title of "Some Darker Bouquets," there was a round table discussion "on the subject of contemporary poetry criticism responding to an open letter by Kent Johnson. It is worth checking out in relation to the discussion here. The website is: http://maydaymagazine.com/issue1tableofcontents.php

Ciao,

Murat

On Wed, Dec 30, 2009 at 8:56 PM, Ruth Lepson <[redacted]> wrote:

> *thanks for 'admitting' you don't finish everything, CA--I read yr Elvis book*
> *straight through (no pun intended).*
> *ruth lepson*
>
> *On 12/29/09 11:42 AM, "CA Conrad" <[redacted]> wrote:*
>
> *To be frank I NEVER FINISH A BOOK if I don't like it. And I believe most people do the same, even reviewers, so I wonder if the reviewer who has not finished a book deserves to review it at all?*
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> *poems. If there are a few poems, even ONE POEM getting me excited about poetry and spurring me into that marvelous place only poetry can make for me, then I feel it's my duty to give that book 5 out of 5 stars. But then I only review books on Goodreads, as I'm not a scholar or a critic, I'm a poet. I use Goodreads as a way of shouting out for the poetry I love.*
>
> *Let judging the whole book be left for the novelists. I don't read novels and don't care,*
> *CAConrad*

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219. David-Baptiste Chirot

Edgar Allan Poe & Negative Reviews

Thu 31 Dec 2009

The current gathering of essays concerning the lack of negative reviews amd attendant surplus of "puffery" in both British and American poetry reviewing/blurbing brings one full circle to the issues being riased 180 years ago by Edgar Allan Poe, the original "Tommy Hawk Man" as well as an occaisional dabbler in puffery himself.

The first to raise the question of the great importance of Poe's reviewing, criticism and poetic theories as a battle against all the sins of reviewing, criticism and poetics then and now extant in American poetry is Wiiliam Carlos Williams, in his piece on Poe which concludes the series of historical studies in In the American Grain.

An examplary full length book study is Sidney P. Moss' Poe's Literary Battles The Critic in the Context of his Literary Milieu. (Durham: Duke UP, 1963.)

Perhaps among the currently stated and unstated "problems" in today's poetry reviewing is a lack of historical context, background--given that Poe's example itself is rarely mentioned, if at all, in recent articles.

Finding much of what Poe fought against still in existence today, though fought agsint far more mildly, one might ask not only about the lack of historcial contextualization, but also why the same terms are arising across nearly two centuries, and the same issues of protective conformity. Curiously , there is also remergence of the examples set down by the New Critics in terms of Formalism, "ambiguity," "close readings" and etc.

Perhaps it is not only "negtive revieiwng" which is needed--for how deep is the reach of negative reviewing unless attended by an actual "wider view point" such as Poe's in questioinging not only the poetic language of a cuture, but the

relation of that language with the language of the culture as a whole. Otherwise, one finds just what is being complained of --a series of reviews and critical thrusts and parries taking place in a rarefiued vaccum, where very similar "sides' take each other on over micro issues having to do with 'postioning' and "the profession" . . . the "canon" and so forth--

Why not essay examing poetry and poetic language, poetic culture so to speak, from the pointof view of the chaages, the symptons, in the langauge itself? Perhaps the fear of negtive reviewing takes the place of a wide range of other fears, sublimated and hidden in plain site/sight/cite like so many purloined letters among the bric-a-brac.

In the first lines of his Introduction to Torture: Cancer of Democracy France and Algeria 1954-62, Pierre Vidal-Naquet asks "Can a great nation, liberal by tradition, allows its institutions, its army, and its system of justice to degenerate over the span of a few years as a result of the use of torture, and by its concealment and deception of such a vital issue call the whole Western concept of human dignity and the rights of the individual into question?"

To fit in with the change of events, words, too, had to change--Vidal Naquet goes on to quote:

In The Peloponnesian War, Book 3, Thucydides states: "To fit in with the change of events, words, too, had to change. What used to be thought of as a thoughtless act of aggression was now regarded as the courage one would expect to find in a party member; to think of the future and wait was merely another way of saying one was a coward, any idea of moderation was just an attempt to disguise one's unmanly character; ability to understand a question from all sides meant one was totally unfitted for action; frenzied violence came to be considered an attribute of a real man. "

Torture, as Vidal -Naquet examines its effects in languga,e takews off into a ful scale rebranding a la Orwell of words and terms in which opposites become equivalents, and each word and pharse has buyilt into it the possiblity of being a trap, expecially for those who do not conform to the dictates of the Institutions from which language issues. During times such as the present, educational and cultural institutions are not the refuges of Free Speech and independent thinking they usualy take themselves to be. Often called "the new McCarthyism," the forms of suppression of Freedom of Speech and culture comntinually evolove and multiply, as words and terms vanish and are replaced by others--erasures being replaced by rebranded palimpsests, and a geneal state of entropy of "resistance" meeting the ever more overbearing conformity.

If the lack of negative revieiwing--and why is "nergitve reviewing" per se going to be any differnet a conformity than puffery, without the asking of more questions re language and torture for example--if the lack of negative reviewing

may be seen as a form of dispaced fear, then how many other fears are lurking among the denials, the Orwellian doublings, the rebrandings and conformities, the reaweakenings of old terminologies--how many fears are displaced onto the acts of cheerful puffery and the occiasional pro forma "negative review"?--

Aftwer all, puffery itself may act as a form of self-censorship and admitting of oneself to "protective custody" as much as being praise for some one else's texts along the same lines as one's own--

Among the themes of Robertos Bolano's By Night in Chile and Distant Star is the close relationships among torture, poetry and language at al levels of a culture. A US back 9/11 in Chile forced these questions to emrge eventuallyfrom the hell holes of the pincochet regime, the first "laboratory" of Milton Friedman's "Shock Doctrinez" Free Market Economics. Is it not a form of Blowback from another 9/11, reaching far back as that first 9/11 and gaining full impetus in the Reagan Years, that today carries its Shock Doctrines through the continually spreading entropy of uncritical language posing wanly as "criticism," even when "negetive," without anything other guiding it than a massive fear--slef-and outwardly imposed, a fear that necessitates a conformity of action regardless of the words used, al words having become corrupted by the cancer of torture . . .

But that is just one suggestion for widening the question of revieiwing--as after all the examples are there already from Poe writing 180 years ago--

If the same questions remain after nearly two centuries, what after all , may be generating the questions as well as the things questioned?--If not something perhaps at some level continually unaddressed--

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Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/177141665/direct/01/

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220. **Murat Nemet-Nejat**

Re: Art games

Thu 31 Dec 2009

Jim,

What strikes me about this argument is that both sides insist that the other side does not understand, hear or see one's point of view. As a result, the responses have been circular, at cross purposes, neither side following or being in any way affected by the arguments of the other side.

I read your essay "Arts, Game, and Play." The piece seems to reinforce the deep, "secret" connections between computer art and games rather than "proving" their differences. You do make a serious attempt to show what the difference maybe, but they are vague and less convincing than their "secret" (your word), provocative connections. As far as I can see, you come with two words to point to the distinction: a) computer art possesses the element of "play" which a computer game may not; b) computer art has "enigma" which the game does not. Then you ask, what are the ways in which a game may gain playfulness or, transformed, embody enigma. These are very good questions, but they are the beginning rather the end of an argument. The question, particularly, of what an "enigma" is or how it occurs (very crucial to our discussion) remains unsolved. Therefore, the distinction between computer art and computer game (if it exists) remains a mystery. This is a very crucial question because the nagging sense that the computer art, as it advances in technical "prowess," resembles more and more a game (therefore, devoid of content) is so disturbing to many of us. You yourself, although only indirectly, acknowledge that when you say (I am paraphrasing) that in their absorbing (immersive?) sophistication computer games are the Hollywood versions of computer art.

Let me take a different approach by focusing on the game of chess, breaking down and analyzing its various aspects. Such an approach being removed and relatively freed from the passions of the moment, it may illuminate our discussion. I will discuss chess in its various aspects, as I see them:

a) Every chess game has a beginning and an end.

b) Theoretically, the potential variety of chess moves/counter moves in any game is basically infinite. In practice, this number is much more limited because the rules of the game establishes a system of rewards and punishments which turn certain moves into traps which lead to the end of the game. Its "freedom" is illusionary. That's why, the game develops certain patterns of movements, often named after the practitioners who imagined them, to delay (never succeed) that end.

c) While it is being played, the game is absolutely absorptive/immersive, one caught in the mystery of the next move and who will win and lose, also vicariously (virtually?) the onlooker matching his or her wits against those of the players. Once the game is over, those passions gone (reviewed in "tranquility" so to speak), one can go back to the game and enjoy the play of the mind two intelligences fighting each other may have produced. In other words, after its end, a game may gain the element of play.

d) A game of chess has no enigma. It has no enigma because everything that occurs in it can be explained, exhausted by the sets of rules of the game. Chess

has no content, no post mortem residue of life which will blur that clarity, throw sand into the infernal efficiency, cast doubt on its completness.

Discussing the distinction between religion and science, Saint Augustine said (I am paraphrasing) that religion deals with the question of "how to go to heaven, and not how the heavens go." I think this argument can be applied to our discussion here. Almost all your discussions of computer art involve a description of process, how one can do certain things. As far as I am aware, not once do you discuss why you developed a certain set of algorithms rather than the other, what is the "value" embedded in that choice. To put it more concretely, never once do you explain why you chose Kandinsky who figures so prominently in your work -basically implying any other artist or image would have done as well. It is this lack of content -of ideas- except as sets of movements, instructions which I find so frustrating, which reinforce in me the feeling that what is going on here is more in the nature of a game rather than creating an enigma. This does not mean it is impossible, but it needs a different approach to define itself which will reconnect it to the world.

As I tried to show in the chess analogy, rules are never neutral. The sense of total openness and freedom they may project at the beginning has in reality implicit restrictions which limit, censure, even punish this freedom. That is why David made parallels to fascism in his critique of what is going on, that is why the nature of the rules themselves (its specific "program") must be part and parcel of any computer work -not the how of it but also its why -its metaphysics- which opens it to the creation of an enigma, possibly the best definition of what art is.

Have a happy new year.

Ciao,

Murat

On Mon, Dec 28, 2009 at 6:48 AM, Jim Andrews <[redacted]> wrote:

> *By this argument "programmability" also has existed in the world for a long*
> *time.*
>
> *False.*
>
> **lopes doesn't find the "essence of computer art in computer games". he's a*
>
> *trained philosopher, so the word 'essence' is one he would use carefully.*
> *you are making a lot of assumptions about his work and about what i think,*
> *and you're generally quite far off base with them. he thinks of computer*

*games as instances of or examples of computer art. his definition of computer art, as i mention in the review at http://www.ciac.ca/magazine/compterendu.htm , is**

You are right. I was reacting to his words in his interview with you. He is saying games are one kind of computer art, seguing into and implying by it that "immersion," total absorption as in a game is a crucial aspect of computer art.

No, not a crucial part. His definition of computer art stresses interactivity. Doesn't say anything about immersion.

**"An item is a computer art work just in case (1) it's art, (2) it's run on*

*a computer, (3) it's interactive, and (4) it's interactive because it's run on a computer" (p. 27)**

Since the first three of these conditions can either exist outside a computer (#'s 1 and 3) or can exist without being art (# 2), we are left with the fourth: computer art is art whose interactivity is dependent on a computer -a definition very similar to the definition of a computer game, particularly if one adds the quality of "immersion," which Mr. Lopes seems to do. It seems to me that he believes games are much nearer to something I would call essence of computer art than it appears on the surface.

A lot of computer art is interactive without being a game.

**so it's a theory of interactive computer art. he's trying to get at the*

important characteristics of art in which the computer is crucial as medium.
it isn't a book about art that happens to be digital but could as well appear in print or whatever.
**
Following my argument, one can easily make the statement: computer art is a kind of computer game. I am pretty sure you would not agree with that statement.

Correct.

I am less certain about Mr. Lopes. He does imply an similarity (if not equality or even identity) between games and art created strictly on a computer. (Interestingly, he sees a continuity between games, chess, or visual/verbal entertainment, comic books, outside a computer and on.) I would be be interested in finding Mr. Lopes's reaction to the statement, "computer art is a kind of computer game." If he disagrees with it, does he then not need to make the distinction between art and game part of his definition of computer art.

No, he doesn't. There's lots of interactive art that is not a game.

On my part, seeing computer art as a game, more correctly as play, would be illuminating -a real insight into the possibilities of computer, similar to seeing poetry as play of language ("I play at riches to ease the clamoring for gold." Emily Dickinson).

Have a look at http://www.ciac.ca/magazine/perspective.htm , if you like, for relations between art and game.

**there are works, such as harold cohen's aaron, which lopes discusses in his*

*book, that are not interactive but actually are works of computer art. so lopes's definition of computer art is too narrrow to include all works of computer art. but it's a very good book nonetheless because a clear philosophy of interactive computer art is valuable. it *is* a theory of a type of computer art, not a theory of work that isn't necessarily computer art.**

Does Lopes consider harold cohen's work not computer art then?

His definition of computer art does not include this sort of work, ie, non-interactive work. But he discusses Cohen's work in his book as computer art.

I would be very interested to see if Lopes accepts your criticism, that his definition is insufficient, or insists that in his view interactivity -in its

"immersiveness" something similar to a computer game- is integral to computer art, a quality cohen's work does not possess. If he still insists on his definition, in my view, his idea becomes more interesting.

He liked my review. He said it took the philosophy further.

**to broaden the definition of 'computer art' to include work such as cohen's*

*aaron, one needs to look at the role of programming in computer art, because programmability (not virtuality) is what distinguishes computers from other machines.**
We already have gone over this.

Yes, but are you any clearer on it? All computers are programmable. That's what makes them computers. Your term 'virtuality' is vague.

Underlying your disquisition on time, there is a simple fact. If you are claiming -and I am accepting your claim- that machines can, potentially at least, reproduce all human thought -that machines can "think"- then you have to accept that machines can potentially develop a spirit -"have a spiritual life".- Unless, you want to claim that the spirit is something different, separate, ineffable and inviolate, which I don't think you do. You can't have it both ways. If machines can think (that there is nothing to prove they can't), then, they can develop a spirit. Some of them may even start believing in god. In other words, when one is creating, for instance, images of Anghor Wat in a computer art work, one can not see and accept those images as flat, manipulated fodder in the hands of the artist's "imagination" (his or her "spiritual life") but entities that, in/despite their profound otherness, have their own autonomous "objectivity," their "spiritual life." In other words, the enlightened openness you show towards the intellectual capabilities of the computer as machine -I have been aware of your long admiration for Turing's ideas- you must also show towards the materials which enter a computer art work.

Machines will probably be developed that 'think'. And are as complex (or more) as we are in their cognitive capacities. And, yes, at that point--or

even sooner (cats and dogs and other animals are surely 'spiritual creatures' as well)--we will need to provide them status as sentient beings. But, Murat, that day is not here yet. Programming is not there yet. Or I haven't seen any indication of it, in any case.

On my site, I have made various works I call 'animisms', defined as kinetic poetry with soul. That is mostly 'soul' as in 'lively'. The life of art is in liveliness, not 'artificial life' or 'artificial intelligence'. Lively art engages our own liveliness.

Concerning the use of art work, I realize it's problematical to be using images from the Internet in dbCinema works. The whole issues of appropriation and intellectual property. I try to respect the images I use by creating good art with them. But, also, the concept of dbCinema as a langu(im)age processor and graphic synthesizer, a program where you type stuff in and it gets turned into images (via google image search) and then painterly cinema of those images, was just too tantalizing to me to resist. I am a moth to the light, on that one. Working with these global databases of images tied to language queries is just too good to resist, to me. As material for new art.

**But we can think of the current state as holding all the conditions for the*

development of 'thought' in computers. They can make decisions. They can re-write their own code. They can have 'senses'. They can interpret the information from their 'senses'. They can construct a world view. They are language machines. And there is no proof, and probably never will be, that there exist thought processes of which humans are capable and computers are
not. Machine intelligence would undoubtedly be quite different from human intelligence because the contexts of our existences are quite different. We
have biological bodies and have evolved in ways quite different from how computers 'evolve'.

**Your sentence, "Machine intelligence would undoubtedly be quite different from human intelligence because the contexts of our existences are quite different. We have biological bodies and have evolved in ways quite different from how computers 'evolve'", seems to contradict what you say in*
the previous part of this paragraph.

I don't know what you mean.

What does "context of our existence"

mean for you? In fact, your approach systematically seems to avoid looking at this broader "context," focusing basically on the possibilities of the computer as a machine "to produce (human) art." If you had focused more on the broader context, our discussions may have taken other turns.

There seems to be quite a bit of agreement, Murat, about the idea that should machine 'consciousness' arise, as it likely will, that these intelligences will likely be quite different from our own. At first they might not have, for instance, bodies. That would be a significant difference in the context of their existence versus ours. My body tells me what to think all the time. And our bodies are of course crucial in how we come to see ourselves and the world. There are other things, of course, that inform how we come to see ourselves and the world. Other people, mostly. And culture. And so on.

I doubt that the most interesting route to machine consciousness is to try to replicate human concsiousness. Instead, certain properties of human consciousness will be retained and be at the core of it, but other properties will be discarded as just not germane to the task (given the differences in context of existence) or even too hard or vague to replicate. And other properties will emerge from the programming that we may not have.

Your distinction between machine and biology is bogus. There is such a thing
*as a cyborg (at this moment only in our imagination as a possibility, no doubt). The argument is the same. The film *Blade Runner* goes beautifully and deeply into the relationship between the human and his replicant, revealing that the question (physical, moral, political) of machine intelligence is at bottom one with the question of otherness, of the human ability to see, embrace the other. The beauty of *Film Runner* is that the audience experiences it from the point of view, the "subjectivity," of that*
other, his/her/its -the cyborg's- "spiritual life," in terms of its facing mortality.

I like Blade Runner also. Maybe cyborgs will have bodies like ours. I certainly don't know. That is further away than machine intelligence.

*(*Blade Runner* was the last great sci-fi movie which did not produce its*

special effects digitally even though there are very few, if any, sci-fi film which can match it in power and the potency of its images. A few months
*ago in this list I argued that this was so because the makers of *Blade Runner* were forced to *choose* the effects that were *necessary*. This*

leads to the question if there is something detrimental to the creation of art in the mechanical fluidity of the computer as a medium. In an interview
the film maker Jean Renoir says that an art form weakens -the term he uses is "becomes decadent"- to the degree that its medium becomes more efficient,
*technically more advanced (one can find the interview in the specials section of the DVD for the film *The French Cancan*). I made a similar argument in my book *The Peripheral Space of Photography* where I argue that*
some of the most powerful things in 19th century photographs occur because of the difficulties the early cameras had replicating the image of the computer, "Intentional or not, the power of [these photographs] has nothing
to do with painting but is integral to the nature and limitations of photographic medium itself, involving not copying, but the 'perilous and ambiguous process of reproduction' and the demands the photographic subject
puts on the lens.")

Well, again, I don't agree. As software and hardware tools for art evolve, it gets easier to produce a lot of crap. And there will be and already is lots. In every art. But real artists are able to engage our liveliness. Producing the same old stuff doesn't. Producing unnecessary work doesn't. The sense to follow one's own vision will not evaporate from the world with the invention of better tools. The tools will inform vision and sense, just as language does (language is a technology), but we all aren't mesmerized by buttons.

I don't see what is "utopian" about this view, or distopian, for that matter. I never said they were going to make everything all better, and neither does Lopes.
*
What is "utopian" about it is your naivety that computer art can be approached solely in its own terms (as simply a product of technical openings, inventions and possibilities) without reference to the context within which it exists, how it is affected by the social and moral forces, political and metaphysical ideas surrounding them and how it reflects, or fails to do so, those forces.

I don't think I do that. Simply because my work does not often deal with the military use of computers as weaponry does not mean it's without relation to such an issue.

I try to create strong computer art. My work should be studied by student

programmers as well as arts students. My work takes the art of programming to a different level. Student programmers need to know how programming is an art, not simply something for making business and military widgets. My work shows that, as programmers, we can aspire to the creation of strong art. And with that go certain atmospheres and notions of what's important. My work shows programmers can aspire to the creation of beautiful and good things for the world. Of course I am not alone in this. The existence of such work is important. Among other things, it helps people tell the difference.

Would you have preferred Kandinsky to paint war pictures? I pursue art with all the strength and imagination at my disposal. If you don't like it, too bad.

** What he does say, and I agree with, is that computer art is a new form of*
art. By that I don't mean art that happens to be digital but could as well appear in print or whatever, but art in which the computer is crucial as medium. This doesn't make it better than other forms of art. It's different.
It has what many people feel are exciting possibilities both by virtue of its being relatively unexplored and also by virtue of the radical possibilities computers offer.

**Your definition actually contradicts Lopes's. As long as it is "crucial" in*
its production, if computer art can also appear in print or whatever, then a
poem produced on a word processor can also be defined as computer art (that
*is exactly the dilemma Lopes is trying to avaid).**

Your logic escapes me.

I'm happy to see a book written by a philosopher about computer art. It's quite a different sort of book than the other ones I've read about 'digital
art', 'internet art', 'digital poetry', and so on. He isn't looking for the
social or literary (etc) significance of computer art. He's just looking to
*describe what it is. Which is valuable. Just the basics. Just the fundamentals. **

Does such "basics" (essence?) really exist? Isn't an art form always, from its inception, entangled with its context? Interestingly, David in his last

> *post picks on the "game" like structure of computer art which Lopes observes*
> *(something to do with that art's "basics") and shows the political ramifications of such an approach.*
>
> *Read Lopes's book, Murat. You might see it differently if you actually read it.*
>
> *ja*
> *http://vispo.com*

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221. **Maria Damon**

jim dunn contact info?

Thu 31 Dec 2009

Hi all: Here's a follow-up q to my recent query on Wieners permissions: does anyone have an email address for Jim Dunn, JW's friend and caretaker? bests, md

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222. **jared schickling**

'On the Necessity of Bad Reviews,' Johnson's Mayday reviews forum, and then Reconfigurations

Thu 31 Dec 2009

We followed the Mayday forum responding to Johnson's letter regarding "negative" reviews with this forum at Reconfigurations, titled "Review Review." I think it's even livelier than the initial:

reconfigurations.blogspot.com

Jared Schickling

Hotmail: Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

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223. **Paul Nelson**

Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

Thu 31 Dec 2009

Hard to tell that from the other abstractions, the general lack Maria,

Hard to tell that from the other abstractions, the general lack of specifics, &c. Had clicked on the piece hoping to get some substance. David Baptiste-Chirot hits it on the head, again, with his post, but I was emboldened to throw in my 2c when he (Adam) was encouraging criticism. Thought Sarah S was kinder and at least as accurate as me.

Like the post from the man who wondered about the political nature of a recent thread, I too look for substantive engagement with poetry, poetics, criticism, &c.

Feliz Año.

(Hope the tilde takes this time!)

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Wed, December 30, 2009 11:49:02 AM
Subject: Re: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online

i assumed that the statistical material was intended as a joke?

Paul Nelson wrote:
> Jeffrey,
>
> Thanks for this link. Of course, Adam is right in his assertion that there needs to be more real criticism in the literary community. But his essay is riddled with weak language and abstractions. While I don't expect scientific data, the notion that 70% of liberal poets are "pigheaded" offers no substance whatsoever. The difference between "hardness" and "softness" isn't any more clear.
>
> Similarly, he discusses the notion of poetry "success" without giving the

reader a sense of how he defines that. Is it publication? Awards? Or something less tangible (& less timely) like being read 100 years after one's death, a skillful use of language, or innovation. (He could cite examples of those poets he feels are successful.)
>
> Finally, along the same lines, I reject the notion that we should either understand what he means by "teeth, bite and guts" or expect something equally abstract, which he refers to in the pejorative as "academic." What are concrete examples of teeth, bite and guts? Certainly this essay, based on such an interesting premise, fails the criteria it claims to require.
>
> Feliz Ano.
>
> Paul
>
>
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
>
> C. City, WA [redacted]
>
>
>
>
>
>
>
> _____
> From: Jeffrey Side <[redacted]>
> To: [redacted]
> Sent: Mon, December 28, 2009 6:20:14 AM
> Subject: 'On the Necessity of Bad Reviews' by Adam Fieled at The Argotist Online
>
> 'On the Necessity of Bad Reviews' by Adam Fieled:
> http://www.argotistonline.co.uk/Fieled%20essay.htm
>
>
>

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224. Catherine Daly
Re: Edgar Allan Poe & Negative Reviews
Thu 31 Dec 2009

Part of the problem seems to be the conflation of criticism and reviewing, or a practice of criticism rising up from, being abstracted from, reviews.

So what is the difference between a negative review and criticism which uncovers and / or discusses serious flaws in a work? Isn't the latter more interesting? We can recognise the difference between a puff piece and a review which finds a lot -- even everything -- to praise in a work. But do we think of positive reviews as criticism? Do we think of them as puff pieces, especially when the writer has a motive to praise?

Now that so many more books are being published, on micropresses, do we still have the idea that a book which doesn't receive a review is so bad no one could praise it? What about all the books published which are only reviewed -- raved -- by friends of the author, because the author wasn't able to access "real" reviewers for whatever reason?

Which is part of what Poe was writing and part of what I feel is the true nature of the problem, which few of the roundtable participants engaged except obliquely. And as these are some of the most fluent reviewers -- well, one has to read between the lines of the roundtable just as one reads between the lines of reviews.

--
All best,
Catherine Daly
[redacted]

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225. Jim Andrews
Re: Art games
Thu 31 Dec 2009

Murat,

> *What strikes me about this argument is that both sides insist that the other*
> *side does not understand, hear or see one's point of view. As a result, the*
> *responses have been circular, at cross purposes, neither side following or being in any way affected by the arguments of the other side.*
>
> *I read your essay "Arts, Game, and Play." The piece seems to reinforce the deep, "secret" connections between computer art and games rather than*

> *"proving" their differences. You do make a serious attempt to show what the difference maybe, but they are vague and less convincing than their "secret" (your word), provocative connections. As far as I can see, you come with two words to point to the distinction: a) computer art possesses the element of "play" which a computer game may not; b) computer art has "enigma" which the game does not.*

Most games are played to win. Most art games are not. That strikes me as the most significant difference between most games and most art games. I talk about this in the essay. You don't mention it.

All games are played. All art games are played. Play is a part of all games. Play is a part of most things. Dogs and cats play. Records play. Instruments are played. Playwrights write plays. Poets play on words like the pianoman tickles the ivories. Don't play me for a nit. We all play. Play is an important part of what it means to think (and, therefore, to learn). Because to play is to hypothesize and simulate and pretend. And art, as we know, is very big on pretending. Which is why art attracts pretenders--great pretenders and frauds alike.

We play, in creating or interacting with art. But the goals are usually different from most games in that we don't play to win or beat someone else or beat the art or beat anything, except to be on the beat, sometimes. Or on the one, as James Brown said, earlier.

Often the enigmatic is a part of art. It is rarely a part of games.

This is all in the essay at http://www.ciac.ca/magazine/perspective.htm

> *Then you ask, what are the ways in which a game may gain playfulness or, transformed, embody enigma. These are very good questions, but they are the beginning rather the end of an argument. The question, particularly, of what an "enigma" is or how it occurs (very crucial to our discussion) remains unsolved. Therefore, the distinction between computer art and computer game (if it exists) remains a mystery.*

Most games are played to win. Most art games are not. That strikes me as the most significant difference between most games and most art games. I talk about this in the essay. You don't mention it.

I say 'most' too much for you, rather than giving you absolutes, perhaps. But, Murat, most games and most art share elements. There is no absolute difference between art and games that applies to all games and all art, including computer art. If we mention a work of art, we can find game elements

in it. And if we mention a game, we can find elements of art in it. It isn't just computer art and computer games that are related, but the notion of art itself is related to the notion of a game. No one would say that they are the same, though. And the same goes for computer art and computer games.

Games can be enigmatic, including computer games. For instance, the goal can shift from one thing to another and wend itself to contemplation of the enigma. As sometimes happens in art and life.

> *This is a very*
> *crucial question because the nagging sense that the computer art, as it*
> *advances in technical "prowess," resembles more and more a game*
> *(therefore,*
> *devoid of content) is so disturbing to many of us. You yourself, although*
> *only indirectly, acknowledge that when you say (I am paraphrasing) that in*
> *their absorbing (immersive?) sophistication computer games are the*
> *Hollywood*
> *versions of computer art.*

I don't think it's true of all computer art that "as it advances in technical "prowess," resembles more and more a game". Technical prowess is one thing. The form of the work is something else. Increased technical prowess does not force the form into that of a game. On the contrary, technical prowess opens up the possibilities of form.

dbCinema is quite advanced technically. But it isn't a game. I hope it appeals to our playfulness, engages us in play. But we wouldn't call a guitar a game, though we play it. And we play it sort of as we play a game. But the locus/focus is not the same. So too with some interactive computer art.

dbCinema blurs the line between tool and art. Not between game and art. dbCinema has content, but that content is algorithms that shape the content. You can use dbCinema to produce visual work that has a characteristic stylistic range. And if you approach it imaginatively, you might do something that looks different from anything anyone else has produced with it. Now, the whole process is related to games in that it's interactive and rule-based, but dbCinema is more like a guitar than a game. And I and others play the guitar/dbCinema to produce art.

> *Let me take a different approach by focusing on the game of chess,*
> *breaking*
> *down and analyzing its various aspects. Such an approach being removed and*
> *relatively freed from the passions of the moment, it may illuminate our*
> *discussion. I will discuss chess in its various aspects, as I see them:*
>
> *a) Every chess game has a beginning and an end.*

So does every book.

> *b) Theoretically, the potential variety of chess moves/counter moves in any game is basically infinite. In practice, this number is much more limited because the rules of the game establishes a system of rewards and punishments which turn certain moves into traps which lead to the end of the game. Its "freedom" is illusionary. That's why, the game develops certain patterns of movements, often named after the practitioners who imagined them, to delay (never succeed) that end.*
>
> *c) While it is being played, the game is absolutely absorptive/immersive, one caught in the mystery of the next move and who will win and lose, also vicariously (virtually?) the onlooker matching his or her wits against those of the players. Once the game is over, those passions gone (reviewed in "tranquility" so to speak), one can go back to the game and enjoy the play of the mind two intelligences fighting each other may have produced. In other words, after its end, a game may gain the element of play.*

I would have thought that the element of play is at play during play. Afterwards, the element of play is different. The play turns to attaining appreciation and overview of the whole.

> *d) A game of chess has no enigma. It has no enigma because everything that occurs in it can be explained, exhausted by the sets of rules of the game. Chess has no content, no post mortem residue of life which will blur that clarity, throw sand into the infernal efficiency, cast doubt on its completness.*

Chess is full of enigmas. Chess is used as a metaphor for fate, for intellectual competition and battle, for the vastness of finite possibility, for the enigma of intelligence, and so on. Ingmar Bergman and T.S. Eliot, just off the top of my head, use chess in important ways in their work. I don't think they would have done so if they agreed with you that "a game of chess has no enigma". The enigma of chess is a long-standing cultural construct.

> *Discussing the distinction between religion and science, Saint Augustine said (I am paraphrasing) that religion deals with the question of "how to go to heaven, and not how the heavens go." I think this argument can be applied to our discussion here. Almost all your discussions of computer art involve a description of process, how one can do certain things. As far as I am aware, not once do you discuss why you developed a certain set of algorithms rather than the other, what is the "value" embedded in that choice. To put it more concretely, never once do you explain why you chose Kandinsky who figures so prominently in your work -basically implying any other artist*

> *or*
> *image would have done as well. It is this lack of content -of ideas- except*
> *as sets of movements, instructions which I find so frustrating, which reinforce in me the feeling that what is going on here is more in the nature*
> *of a game rather than creating an enigma. This does not mean it is impossible, but it needs a different approach to define itself which will reconnect it to the world.*

A guitar can be played in many ways, and it can play many things (and the same thing in different ways). Is there one type of music or one particular musician's work that is best on the guitar? No, the idea strikes us as narrow. Similarly, dbCinema can be played in many ways. I use Kandinsky frequently when I want to make abstract art with dbCinema. Certainly Kandinsky's work works very well in dbCinema for the creation of abstract art. But I have used Klee also, and some prefer that work to the Kandinsky work. In dbCinema you don't actually have to use any images, if you don't want. You can just use color. But it is fascinating to use images with dbCinema.

I love Kandinsky's work. Although it is abstract, it is connected to the world by being connected to the heart and the mind and our sense of color and in being about painting and art, music, shape and form. It is connected to us, in short, by being supremely beautiful. If art is beautiful, Murat--and I don't just mean pretty--then it has a very strong connection to us.

And that is the sort of connection I strive for in my work in dbCinema on abstract art. And dbCinema is connected to the world also as an interactive work. You connect with it or not. And it is connected to the notion of software art and computer art and appropriation and net art and online feeds and so on. It's conceptually very rich.

> *As I tried to show in the chess analogy, rules are never neutral. The sense*
> *of total openness and freedom they may project at the beginning has in reality implicit restrictions which limit, censure, even punish this freedom. That is why David made parallels to fascism in his critique of what*
> *is going on, that is why the nature of the rules themselves (its specific "program") must be part and parcel of any computer work -not the how of it but also its why -its metaphysics- which opens it to the creation of an enigma, possibly the best definition of what art is.*

I see. Chess and computer art are "fascistic". Don't forget guitars. Guitars also are fascistic because they are tuned in ways that force you to play certain things and not others. The Oulipo is also "fascistic". They deal with constraints. Rules. Imagine that. S&M all over again.

Have you ever read the observation that "free verse is never free"? Even free verse is not entirely free.

Murat, complete freedom involves formlessness. Form arises out of constraint, limitation, rules, and borders. A shape is a shape because of its borders.

In art, we use constraints, limitations, rules and borders to create shape and form, and yet strive to make these contain multitudes and mystery.

ja
http://vispo.com

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226. Joel Weishaus
"The Gateless Gate" Pages 45-46
Thu 31 Dec 2009

Dear Friends and Colleagues;

Here are Pages 45-46 of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate/Pgs%2045-46.htm

Paragraph headings:

What keeps me walking up the same path...
His work abounds with examples... (quote)
Last night I was back in the old temple...
I am going to school myself so well in things... (poem)
According to Karin Sanders, "There is no such thing...
Here is where every thing begins...

Cover (to begin, or begin again):
http://web.pdx.edu/~pdx00282/Gate/cover.htm

Introduction (revised): http://web.pdx.edu/~pdx00282/Gate/Intro.htm

Please Note:

During the course of writing these two pages, and making an image for them, I read a letter James Hillman wrote to Brazilian archetypal psychologist, Marcus Quintaes. In it, Hillman, still probing important questions in his 80s, asks, "Must we prioritize word over image or image over word? If, however, we do make this move in one direction or the other, what would be the consequences?" After reading this, the image I was creating began to grow, until it filled an entire page! The "consequence" here seems to be the initiation of a dialogue between words and images.

Then I thought back to hieroglyphics used until, around 1500 B.C.E., the alphabet was invented by Semitic tribes in the Middle East. After which,

especially in the West, written words and made images slowly parted company as more progressive languages developed, until modern artists tried to reintegrate words and images again. However, to this day, that work has at best been less than satisfying, at least to me, and doesn't carry the authority that hieroglyphs did.

Instead, I came upon juxtaposition, which of course is not a new strategy, but one that, because of its subtle signals between words and image, made me rethink the possibilities of this project. I decided, then, to redesign it from the beginning in the manner of these two pages, which will also give me a chance to do some rewriting. Thus, pages 45-46 are harbingers of a revisioned version of The Gateless Gate that will go on-line as soon as it's completed.

Thank you so much to those of you who have been reading The Gateless Gate. I am humbled by your interest in this work. I also want to wish everyone a happy and wondrous 2010.

-Joel Weishaus

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 2010

366 messages · Thu 31 Dec 2009 – Sun 31 Jan 2010

January 2010 opened a new decade by looking backward, and asking, with real longing, whether the old heroic age of the avant-garde could ever come again. Three hundred and sixty-six messages moved through the list, and its two largest threads were both, at heart, about greatness — whether a movement like the ones that had made this community could still happen, and whether the canon that enshrines such things is a genuine record of merit or merely a racket. The room greeted the twenty-tens the way an aging generation greets a new year: measuring the present against a glorious past.

The largest thread was a cry of nostalgia phrased as a question. A member asked the room, plainly, *"Can anything like the Black Mountain School ever expand our possibilities again?"* — invoking the mid-century community of Olson and Creeley and Duncan that had given this very list its lineage, and wondering whether the conditions for such a flowering were simply gone. It was the New American inheritance examined in the cold light of a new decade: had the heroic age been a one-time accident, and were its heirs now only its curators?

The quarrel turned to the canon that keeps such reputations. A long, hot thread argued whether the notion of great writers is useless or indispensable — one poster reporting an ugly fight over whether the canon is a conspiracy of professors protecting their niches, another proposing, half in jest, that the whole thing be settled like a sports poll, a bracket of poets playing for a bowl game. Beneath the joke sat the real doubt: whether lasting is earned by craft and reach, or merely arranged by the institutions that profit from the ranking.

Under the big questions ran the decade's new textures. A thread marveled bleakly at a bank's online-banking prose as the mother of all blog posts, corporate language colonizing the poetic, while another revisited Poe and the negative review, the room reminded that the fight over criticism was two centuries old. The new decade, it turned out, had inherited every one of the old arguments intact — the canon, the bad review, the vanishing of the great communities — as though the turning of the calendar had changed the date and nothing else the room actually cared about.

I have set January down exactly as the archive delivered it — the ache for another Black Mountain, the brawl over whether the canon means anything, and the corporate prose creeping into the frame — because it was the month the list

stepped into a new decade and spent it facing the last one, and the ones before. A room that opens 2010 by asking whether it can ever again build what Olson built, and whether greatness is earned or merely enshrined, is a room aware that it may have become the keeper of a tradition rather than the maker of one — and brave enough, at least, to say the fear out loud, on the first pages of a new ten years.

— Kristen M. Fabians

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314. steve russell — Re: Can anything...?
315. Cara Benson — Re: i. m. Howard Zinn
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320. Hugh Behm-Steinberg — Re: Can anything...?
321. steve russell — Re: Can anything...?
322. amy king — Tomorrow Night - BARD ROVING READING SERIES - King and Benson
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325. Mark Weiss — Re: Can anything...?
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327. steve dalachinsky — Re: Nov. 19, David Meltzer and Rockpile at the Hideout/Chicago
328. Robin Hamilton — Re: Can anything...?
329. Mairead Byrne — Re: Fw: Suicide in an Airplane (1919) -- resend
330. peter ganick — chalk editions first twenty titles. and mission statement.

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331. David Kirschenbaum — Advertise in Boog City 62
332. John Herbert Cunningham — not quite ekphraic
333. Lars Palm — Three new e-books from ungovernable press
334. Mark Weiss — Horn tooting
335. Mark Weiss — Re: not quite ekphraic
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339. George Bowering — Re: not quite ekphraic
340. Murat Nemet-Nejat — Re: Can anything...?
341. Murat Nemet-Nejat — Re: Horn tooting
342. Hugh Behm-Steinberg — Re: not quite ekphraic
343. Alison Croggon — Public domain manifesto
344. Alan Sondheim — To the Editor: (in response to Macaulay's review 1/22/10) (fwd)

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345. Jim Andrews — Re: chalk editions first twenty titles. and mission statement.
346. John Cunningham — Re: not quite ekphraic
347. Mark Weiss — Re: not quite ekphraic
348. Stephen Ellis — Re: John Wieners criticism
349. mIEKAL aND — Re: chalk editions first twenty titles. and mission statement.
350. Adam Katz — Re: John Wieners criticism
351. Kimmelman, Burt — Ralph Maud
352. Halvard Johnson — Re: chalk editions first twenty titles. and mission statement.
353. Ruth Lepson — Re: John Wieners criticism
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355. Bob Grumman — Runaway Spoon Press Clearance Sale
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357. David Kirschenbaum — Blake Babies Tribute, and Blake and Ginsberg, Too

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359. Steensen,Sasha — Re: POETICS Digest - 29 Jan 2010 to 30 Jan 2010 (#2010-29)
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361. Camille Martin — new at Rogue Embryo
362. Bill Berkson — Berkson in Portland & Seattle
363. Cheryl Pallant — Re: not quite ekphraic
364. patrick dunagan — Re: John Wieners criticism
365. Eric Elshtain — New Beard of Bees Chapbook
366. Catherine Daly — san francisco poetry contest

1. Nate Pritts
new pdf chapbooks @ H_NGM_N
Thu 31 Dec 2009

---

2 new portable document format chapbooks from H_NGM_N ::

http://www.h-ngm-n.com

Adam Fell * Ten Keys to Being a Champion On And Off the Field.

“I think a hammock between two trees / is what we should be shooting for.”

~

Nate Slawson * Tiny Jukebox

“is not yr soul / a tiny jukebox, / a pain in yr heart”

http://www.h-ngm-n.com/h_ngm_n-b__ks/portable-document-format-chapbooks.html

!! Also be sure to click over & enter your full-length poetry manuscript in our Open Reading period - Jan 1 - April 30 !!

Details here --> http://www.h-ngm-n.com/h_ngm_n-b__ks/h_ngm_n-poets.html

yrs,
[redacted]_NGM_N

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

_____
Hotmail: Free, trusted and rich email service.
http://clk.atdmt.com/GBL/go/171222984/direct/01/

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2. Halvard Johnson
Happy New Year, friends and neighbors!
Thu 31 Dec 2009

This as Including That

This rock and the dry birds
Fluttering in blue leaves,

This rock and the priest,
The priest of nothingness who intones--

It is true that you live on this rock
And in it. It is wholly you.

It is true that there are thoughts
That move in the air as large as air,

That are almost not our own, but thoughts
To which we are related,

In an association like yours
With the rock and mine with you.

The iron settee is cold.
A fly crawls on the balustrades.

--Wallace Stevens

Hal

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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3. Alison Croggon
Re: Edgar Allan Poe & Negative Reviews
Thu 31 Dec 2009

So glad you mentioned Bolano, David: I'm reading him at the moment and finding him revelatory.

This is a bit of a sidejump from Catherine's comments, but I think relevant. I've been spending a bit of time, for admittedly low-grade voyeuristic amusement, lurking around fanfic communities. What strikes me forcibly is the parallels between online fan communities and poetry communities: both are non-mainstream (even if mostly derivative from mass culture, fanfic is feral) cultural communities passionate, often one-eyed, about their concerns. You get very familiar-looking flame wars, a dizzying number of cliques rallying around each other and fighting others, usually over "canon", the same struggling for notice and influence, the same arguments about criticism (what they call, bless them, "concrit"), and exactly the same discussions about whether reviews ought to be honest or nice, or whether they just follow lines of community influence, and how "supportive" criticism is bad for the writing community as a whole, etc etc

etc. You even get the same kinds of trollings which are then explained, like some of Kent Johnson's shenanigans, as "social experiment" (once they've got the whole community outraged and spitting acronyms and everybody has resigned/been banned/given up). They've got the lot in terms of discourse - it runs the whole gamut from lolcats and loony abuse to serious and thoughtful discussion.

Admittedly, the spelling can be out-there mediaeval and the grammar often uncertain (although often it isn't); but in some ways the ethics of some of the more intelligent communities are way ahead of many poetry communities, especially in terms of gender/queer politics and various discussions of privilege (abled, gendered, race). But that is by the bye.

It occurs to me that the (endless) discussions about criticism might be an inevitable spinoff of passionate and self-focused communities gathering volubly online, with the crossover that happens online between what were once more clearly cut amateur and professional divisions. Poetry has always been a little fuzzy on this one, because it's relied on small presses for the distribution of new work. Lucid and disinterested criticism or reviewing can help in sorting out the more rewarding work from the plethora of stuff available, which is why it's important; but because of the social structures of communities - various loyalties, collations of belief, clique rules, tunnel-vision focus etc it becomes harder and harder to find in the thickets.

What's clear in any case is that calling for negative criticism as a corrective to fanboy lurv is, as Catherine says, the other side of the same coin. Excellent criticism is often positive. Negative criticism is often as thoughtless as a puff piece. Maybe we should just be looking for "useful criticism"?

xA

On Fri, Jan 1, 2010 at 9:02 AM, Catherine Daly <[redacted]> wrote:
> Part of the problem seems to be the conflation of criticism and
> reviewing, or a practice of criticism rising up from, being abstracted
> from, reviews.
>
> So what is the difference between a negative review and criticism
> which uncovers and / or discusses serious flaws in a work? Isn't the
> latter more interesting? We can recognise the difference between a
> puff piece and a review which finds a lot -- even everything -- to
> praise in a work. But do we think of positive reviews as criticism?
> Do we think of them as puff pieces, especially when the writer has a
> motive to praise?
>
> Now that so many more books are being published, on micropresses, do

> we still have the idea that a book which doesn't receive a review is
> so bad no one could praise it? What about all the books published
> which are only reviewed -- raved -- by friends of the author, because
> the author wasn't able to access "real" reviewers for whatever reason?
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> Which is part of what Poe was writing and part of what I feel is the
> true nature of the problem, which few of the roundtable participants
> engaged except obliquely. And as these are some of the most fluent
> reviewers -- well, one has to read between the lines of the roundtable
> just as one reads between the lines of reviews.
>
> --
> All best,
> Catherine Daly
> [redacted]
>
>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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4. Alan Sondheim

new years, let us hope for better

Thu 31 Dec 2009

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new years, let us hope for better

and the approach of the occidental new year's day. we continue to hear distant sounds of vehicles, the christmas of 1925, the new year of 1926, distant sounds of vehicles, the christmas of 1925, the new year of 1926, distant sounds of vehicles, the christmas of 1925, the new year of 1926, hangup (0:00:00) "can't be helped! it's a new year and teachers revolve!" january, 1859, on the first day of the new year, willsey writes: distant sounds of vehicles, the christmas of 1925, the new year of 1926, architecture for a new year: architecture for a new year: distant sounds of vehicles, the christmas of 1925, the new year of 1926,

the distant sounds of the vehicles, as if there were something more, to the new-born world beyond the lanes of highways tremulously cut through wilderness such as no man or woman had seen before, and

it was as if cities of wilderness, great trees and thoroughfares, emerged quietly through the hushed mists of distant waterfalls, where teachers revolve, and

let us hope for a new year's architecture, tremulously gliding among the soft loams and mosses of our memory, let us hope for pain's cessation, for a brief and murmuring time when worries disappear, so many waterfalls, so much beauty and wonder in the new-born world, and

it is january, 1859, and, trembling, january 2010 is heard among the flares of distant trumpets, and

silence, and being whispers, darkness, and being softly illuminates the new-born world

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5. Obododimma Oha

Fwd: CONTEXT, Volume 12, Number 2, December 2009

Fri 1 Jan 2010

The current issue of *CONTEXT: Journal of Social & Cultural Studies* (ISSN 1119 -- 9229) is now available online at < http://contextjournal.wordpress.com/current-issue/>.

Articles published in this issue include:
Symbolism in Ogoni Traditional Church Songs
<http://contextjournal.wordpress.com/articles/barine/>
-- *Barine Saana Ngaage*
The Practice of Specialized
Translation<http://contextjournal.wordpress.com/articles/decampos/>
-- *Elisabeth De Campos*
"Abatease;" or Book Review as the Eighth Wonder of
Fiction<http://contextjournal.wordpress.com/articles/obiwu/>
-- *Obiwu*
Once My Heart Was Wide and Loved the
World<http://contextjournal.wordpress.com/articles/bobbi-lurie/>
-- *Bobbi Lurie*

Submissions to the next issue, Volume 13, Number 1, March 2010 are welcome. All submissions should be sent by email to Obododimma Oha <[redacted]>, <[redacted]>, <[redacted]>. For more information on the journal, visit: <http://contextjournal.wordpress.com/about/>

Happy New Year.

Obododimma Oha.

--
Obododimma Oha
http://udude.wordpress.com/

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&

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Phone: [redacted];
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Phone: [redacted];
[redacted];
[redacted].

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6. carol dorf

Re: Edgar Allan Poe & Negative Reviews

Fri 1 Jan 2010

I liked your take, Alison. A side point, but I don't think you need to be so critical of your interest in the fan community -- after all they are people who are learning to write in a genre, and/or expressing their love of books in their genre.

My take on negative reviews is related to what Jonathan Gold says about reviewing restaurants -- there are so many good books out there that deserve attention/readers, why waste time on reviewing books that one dislikes. This doesn't preclude situating the book in a stream of poetry, and pointing out over-reliance on conventions of one type or another. But I guess, outside of a college class, I don't understand why anyone would want to read or write reviews of books they feel no sympathy with.

Happy New Year,
Carol

On Thu, Dec 31, 2009 at 5:08 PM, Alison Croggon <[redacted]> wrote:

> *So glad you mentioned Bolano, David: I'm reading him at the moment and finding him revelatory.*
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> *This is a bit of a sidejump from Catherine's comments, but I think relevant. I've been spending a bit of time, for admittedly low-grade voyeuristic amusement, lurking around fanfic communities. What strikes me forcibly is the parallels between online fan communities and poetry communities: both are non-mainstream (even if mostly derivative from mass culture, fanfic is feral) cultural communities passionate, often one-eyed, about their concerns. You get very familiar-looking flame wars, a dizzying number of cliques rallying around each other and fighting others, usually over "canon", the same struggling for notice and influence, the same arguments about criticism (what they call, bless them, "concrit"), and exactly the same discussions about whether reviews ought to be honest or nice, or whether they just follow lines of community influence, and how "supportive" criticism is bad for the writing community as a whole, etc etc etc. You even get the same kinds of trollings which are then explained, like some of Kent Johnson's shenanigans, as "social experiment" (once they've got the whole community outraged and spitting acronyms and everybody has resigned/been banned/given up). They've got the lot in terms of discourse - it runs the whole gamut from lolcats and loony abuse to serious and thoughtful discussion.*
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All best,
Catherine Daly
[redacted]

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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7. **David Chirot**

Re: Edgar Allan Poe & Negative Reviews

Fri 1 Jan 2010

Dear Alison and Catherine:

"Useful criticism"--yes to this!--

Re Bolano: the novella *Chile By Night *is the stream of consciousness deathbed confession of a Priest-critic-poet, Father Ibanache, whose name & self appear in other Bolano works, most notably *Distant Star*, itself an "expansion" of the final entry in* Nazi Literature of the Americas. *The Father's story takes place primarily during the Pinochet years, with the good Priest acting as a representative and go-between among the Institutions of the dictatorship, the Church and Chilean Literature; the poet-critic is sent by the State on a mission to Europe to discover how the deterioration of monasteries anc chruches due to bird shit is being handled so efficiently, as well as at one point being asked to be the Regime's Inner Circle's tutor in a seminar in Marxism. Among the torture chambers, there dwells, fittingly a Black, Gallows Humor--

And, literally, just upstairs from the torture chambers in a household run by an American agent and his would-be novelist Chilean wife, is a famous Literary Salon--based on a "true story" of the times; the house where the salon was held is under consideration as a National Museum----at which are gathered al the shining lights of Chilean writing--poetry ,drama, criticism, belles-lettres, etc. It is to this house that Fr. Ibanache returns near the very end of his journey into the night, vi sting the now shamed, deserted wife and the closed down Salon haunted by rumors, ghosts, screams--and it is here that the now barely surviving woman remarks that Chilean literature is made out of this--that it emerges from torture hidden in the basements of the cozy literary worlds, mingling with the State, torturers, American agents and various "intellectual" military types. Driving away from the almost palpable horrors screaming in his head, the Father wonders if, after all, it is not al literature which is now emerging from just such chambers of horrors, concealed neatly beneath the rituals of the literary world. The world of Bolano's post 9/11/73 Chile is now the world of post 9/11/2001 USA, where a world-wide network of secret torture prisons, of Abu Ghraibs and Guantanamos as well as the horrors of domestic detention centers, is the "sub (terranean) text"of an American writing which is tremendously productive of writing from which al such horrors are expunged. As Pierre Vidal-Naquet, in the book of his i previously cited, *Torture Cancer of

Democracy*--remarks, what began as a police mission, developed into a military operation and became, finally, a clandestine institution.(As Vidal-Naquet notes, the seeming contradictory nature of "clandestine institution" in itself is a sign of the forced equivalencies of meaning, of terms--) At the very heart of the torturing State's language lie the tortured bodies of its various and ever more abundant "enemy combatants," as well as an ever increasing number of "undesireds" and "disappeareds" on the domestic scene.

In order for language to handle the contradictions which are exposed, like Poe's Purloined Letter, in plain site/sight/cite, it is necessary for it to function as the Orwellian unity, the "equals signs," of War=Peace and so on--not unlike President Obama's Nobel Peace Prize Speech which was a justification for the ramping up of his "right war" in Afghanistan and areas of Pakistan and now Yemen. The President himself is a walking example of the Orwellian Newspeak in that he is a Black President supportive of the Apartheid of the USA's number one ally. Rather than "taking sides' on these issues--which would be much about denying or "softening" them--I think, like Bolano, one might find such events interesting and useful as a way to open investigations into the writing of poetry as well as criticism. That is, what is writing in such a situation, what forms of critique of a useful nature may be made not only of works but of the language itself used by them? What is the para-critical, meta-critical nature of such discourse? What is the relationship of not only silence, "sins of omission" to existing and possible, potential writing and criticism, essays, but also what is their relationship with what a Russian artist has said re language--that it is a fascism in that it is not silence which stifles, which censors, but a "being forced to speak," which is the objective of torture--not to elicit "the truth" so much as to force a speaking from the subject, regardless of its content--to force a formal construction--a "confession," "intelligence"--which as "language material" exists as "proof" that something has been articulated which recognizes and affirms, "proves," the "rightness" of the State, its wars, its language, its Institutions--

As Vidal-Naquet might point out yet again--the very nature of the clandestine has become Instiutionalized, hidden in plain site/sight/cite--and so--invisible--taekn to be "things as they are" to such an extent that to point out their actual existence as something troubling in itself is considered "wrong," "perverse," and so forth--

I am suggesting that this is one possible set of tools with which to work in writing re writing, in working with a method of "criticism;" itis by no means "the only way" or even particularly the "right way"--the words "right war" have led one to wonder after all, what is a "right" war--so one wonders if there is any such thing as a "right" criticism or reviewing or writing of poetry itself--rather than embracing what is often accepted almost without question whatever way is being taken to be "the right one." That is, a "useful and interesting" critique is

not "aimed at" producing yet more texts conforming to the "norms' or "resistances" already on the tbale, but to go outside, beyond these either/or battles and find many other ways of considering the actions of lanaguge in relation with what they think they are--or intend to--be thinking, "saying," "doing." The original meaning of the term avant-garde was a military one--today, there is wha is called the "avant," the "post-avant" --a cutting in half of the original term, so that what is left is an idea of "avant" as a form of "forward"/"before"/"post/after before"--with the military overtones "left behind." Yet the early avant-gardes such as Italian Futurism (Pro) and Dada (anti) confronted directly war and the military aspects of the arts as expressed in speed, design, shattering of grammar, syntax, punctuations, the uses of sound and noise, of technologies or crude, non-technologies as ways of examining what the actions of art are in relation with the military in times of war. In this sense, ":avant" in itself signals perhaps a turning away from any such confrontation, making it easier to turn away from other related issues such as torture, Apartheid, mass murder, ethnic cleansing--while at the same time preserving a sense of "moving forward," "being progressive"--"coming after"--a useful question: are "avant" or "post avant" on their own "progressive"--or "reactionary"--or--?? the assumptionis that they are "progressive'--wheras what Bolano examines is the possiblities equally of politically "reactionary" avant-gardes--which of course, are well known to exist throughout the 20th Century and into the current one--)

One might find even such seemingly slight shifts as this--"avant-garde" to "avant"--very useful as "can openers' so to speak for the opening of discussions which have become perhaps overly "canned." I think that one finds in Bolnao's works just such an investigation going on, into the military nature of militant avant-gardes, or--"anti-militant" avants, or--militant avants-- such as the ones Alison writes of so brilliantly among the incredibly vast variety of communities of discussion--and forms of discussion-- on line--

Besides, isn't there something unimaginative,"non-challenging" in countering "too much positivity" with massive doses of negativity?" Isn't this just another way of "balancing the equals sign"--? If one wrote reviews as an unsigned reviewer--would it change one's writing as such, let alone one's ways of thinking positively or negatively of the work being reviewed? After all, the unsigned *faits divers* of Felix Feneon today are read and enjoyed so much because they are expressive of Feneon's style and his methods of thinking, his ideological points of view. Feneon did not think of these unsigned pieces as being somehow ""not mine" but as "writing at a distance"--that is at a distance from the signed name--which might possibly be a way of distancing oneself from--what more--that is the interesting situation which the writer is posing--consider, after al, that Feneon wrote under various pseudonyms, and depending

on the nature of the journal, adopted his style, his vocabulary, to that demanded either directly or indirectly by the journal's editors. (For example, one journal he wrote for required its Anarchist based articles be written in working people's slang rather than in a bourgeois mode of expression--just as one writes differently for say a daily paper than from a specialized journal--)

As Bolano's work demonstrates and that of Poe, Borges and many others--criticism need not be limited to a form of "non-fiction," but may be part of a fictional context also. These are just a few suggestions suggesting hopefully how many many more one may continaully open up--and with that Happy New Year to all!

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Which is part of what Poe was writing and part of what I feel is the true nature of the problem, which few of the roundtable participants engaged except obliquely. And as these are some of the most fluent reviewers -- well, one has to read between the lines of the roundtable just as one reads between the lines of reviews.

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All best,
Catherine Daly
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> --
> *Editor, Masthead: http://www.masthead.net.au*
> *Blog: http://theatrenotes.blogspot.com*
> *Home page: http://www.alisoncroggon.com*

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8. jared schickling
Re: Edgar Allan Poe and Negative Reviews
Fri 1 Jan 2010

Responding to Catherine Daly's precision: "part of the problem seems to be the conflation of criticism and reviewing"

I posted this in another note, but here it is again: reconfigurations.blogspot.com (section titled "Review Review")

"the true nature of the problem, which few of the [Mayday] roundtable participants engaged except obliquely": that was more or less my thinking in gathering the Reconfigurations gathering. See my introduction, or preface, I can't remember, it addresses this directly.

Jared

Date: Thu, 31 Dec 2009 14:02:48 -0800
From: Catherine Daly <[redacted]>
Subject: Re: Edgar Allan Poe & Negative Reviews

Part of the problem seems to be the conflation of criticism and reviewing, or a practice of criticism rising up from, being abstracted from, reviews.

So what is the difference between a negative review and criticism which uncovers and / or discusses serious flaws in a work? Isn't the latter more interesting? We can recognise the difference between a puff piece and a review which finds a lot -- even everything -- to praise in a work. But do we think of positive reviews as criticism? Do we think of them as puff pieces, especially when the writer has a motive to praise?

Now that so many more books are being published, on micropresses, do we still have the idea that a book which doesn't receive a review is so bad no one could praise it? What about all the books published which are only reviewed -- raved

-- by friends of the author, because the author wasn't able to access "real" reviewers for whatever reason?

Which is part of what Poe was writing and part of what I feel is the true nature of the problem, which few of the roundtable participants engaged except obliquely. And as these are some of the most fluent reviewers -- well, one has to read between the lines of the roundtable just as one reads between the lines of reviews.

--
All best,
Catherine Daly
[redacted]
****

_____ Your E-mail
and More On-the-Go. Get Windows Live Hotmail Free.
http://clk.atdmt.com/GBL/go/171222985/direct/01/

↑ Index

9. Chris Mansell
Chapbook Award
Fri 1 Jan 2010

Greetings!
Could you pass the word about this to anyone you think might be interested?
PressPress Chapbook Award 2010

Entries for the Award are now open!
The PressPress Chapbook Award is for an original manuscript of poetry between 20-40pp. The winning manuscript will receive $600 and chapbook publication with PressPress. The Award will be announced in July 2010 on the PressPress site.
The manuscript must be unpublished and not on offer to another publisher in Australia or elsewhere (except that individual poems can be already taken or on offer to journals, sites or anthologies where you keep the copyright).
Have a look at the site to see what sort of thing we've done in the past and what the judges said last year.
best wishes
Chris
www.presspress.com.au

↑ Index

10. Chris Jones
Re: Art games
Sat 2 Jan 2010

First to Allen, thanks to for the extra kick along to read more of your writings which I had already hoped to do, but I ordered Liz Grosz's book first. (A shortage of money thing...) Your suggestions of cheating in SL has me thinking again of difficulties that can be encountered by following Luce Irigaray's strategies of jamming the mechanism. By jamming in this way one may encounter something far more terrible and intolerable then that from which escape is sought. Anyway, I am interested in reading your thoughts on this before I can make further comments.

On Wed, 2009-12-30 at 13:04 -0800, Jim Andrews wrote:
> i operate under the disturbing assumption that it's important to
> understand
> the media /um one works in/with/through, and that the unique
> characteristics
> of the media/um are where art in that media/um can create something
> new and
> exciting. in the case of computing, those unique characteristics
> include
> interactivity and programmabilit

Jim, by your own reckoning I did my first degree at a quaint and outmoded place known as an institute of technology. Essential to passing this degree was the ability to understand the media you are working with which includes knowing the history of the technology and understanding the poetics and aesthetics problems involved on top of being able to think critically and come up with original thought and ideas. The problems of interactivity is fairly old hat stuff here, last heard of about twenty or thirty years ago from my memory.

If you are going to call on the naming logos god and claim the authority of an early media critic such as Marshall McLuhan who says the medium is the message then it would be a good idea to actually read him. Here you will find that McLuhan is actually referring to and using the earlier writings of Kant and the actual aesthetic problems of mechanism which Kant did write about some centuries ago. Interactivity and programming is actually a Kantian mechanism, prior to his more important and famous book with its passages on the sublime.

I was being factually accurate when I wrote that using a monorail view camera and silver gelatin was a newer technology then computer code by around two centuries. To be more precise as to the history of computer coding technology we would have to go back further to Leibniz. But then I graduated from an old fashion out of date technology institute, so what do I know about computers.

As for your mythical future metaphysical world that would prove you right, may I suggest you read Aristotle. And coding such a world is a trivial matter. It has been done many times on Sony and Xbox computer games. While we are with Aristotle it would also be a good idea to have a look at Plato and the problems of transitivity with regard to poetics.

With best wishes, Chris Jones.

↑ Index

11. jared schickling

Re: Edgar Allan Poe & Negative Reviews

Sat 2 Jan 2010

When speaking of “useful criticism,” I think we’re including asking about reviews, including asking about the utility of negative reviews. If critics are arbiters of value, broadly, then the utility of negative reviews seems a useful question. Kurt Vonnegut once said something about negatively critiquing a book resembling dressing up in armor to attack apple pie. Is this true? Does it depend on the desired outcome, the desired effect on the hearer, perhaps making the task rather difficult? Or, allowing that it is somehow true, does it mean it’s not worthwhile?

I’d go either way depending, probably on mood and rest. In any case:

“kinds of trollings which are then explained, like some of Kent Johnson's shenanigans, as ‘social experiment’ (once they've got the whole community outraged and spitting acronyms and everybody has resigned/been banned/given up). They've got the lot in terms of discourse - it runs the whole gamut from lolcats and loony abuse to serious and thoughtful discussion.”

What I read here is an attempt at defining the limits of “thoughtful discussion.” As if “loony abuse” had no power or reason to corrupt entrenched ways of thinking. My experience transitioning from working with developmentally disabled adults to working with developmentally enabled adults in academic settings has suggested other possibilities—e.g. that the terms for “loony” can flip (“selective complicity” here is a key concept). Indeed the “whole community outrage” should suggest something otherwise than suggested in the quote about the inaccuracy of terming Johnson’s DAY and elsewhere “social experiment.” The value of such “shenanigans” would be the value of other things considered valuable in their chances for exposing certain ideologic foundations and buried motives. The nature of the act will help determine the discussion to be had, and where fancy’s threatened, where one’s talk is interrupted, it seems, watch out.

Later:

"in some ways the ethics of some of the more intelligent communities are way ahead of many poetry communities, especially in terms of gender/queer politics and various discussions of privilege (abled, gendered, race)."

A similar attempt at controlling the limits of "the more intelligent." What I read as absent in "discussions of privilege" is, interestingly enough, mention of the word "class." Or more specifically, "ruling class."

I sense an allergy to inflammatory rhetoric that bars fire from the library (even if we do teach WCW) even before the value of the nature of the threat posed to the subsidized and guarded body of the knowledge has been accurately assessed.

Perhaps, who wants to be on the side of the unjust, the unfair, the pricks and the jerks? We won't even consider that a cultural obsession with identity politics might itself be a question worth pursuing. It's assumed not only that the struggle is good, but also, and more importantly, how it is—"good" as barely considered, "struggle" accepted as such. But where does it lead, exactly? Where does it begin, how does it happen? What's at work in the "intelligence" of regard for the value of individual freedoms and liberties and the in-born right to all of this, namely, a right to uniquely re-imagined being and its facilitation, in a place where this slips easily into campaign platforming and sprawling endless production and consumption? (Cult of the New.) I don't suggest human rights in political contexts aren't necessary. Rather, I ask, did Eddie Bernays locate the money tree, or do we call him a moral or ethical actor in his use of Uncle Sigmund to convince us of our right to our unfettered, unrepressed lifestyles? It's a question, that's all, one that comes to bear on how we determine and measure "intelligence" and "useful."

All I mean to ask is, to "access [the] 'real' reviewers," what must be served?

Jared

> *Date: Fri, 1 Jan 2010 12:08:49 +1100*
> *From: Alison Croggon <[redacted]>*
> *Subject: Re: Edgar Allan Poe & Negative Reviews*
>
> *So glad you mentioned Bolano, David: I'm reading him at the moment and*

finding him revelatory.

This is a bit of a sidejump from Catherine's comments, but I think relevant. I've been spending a bit of time, for admittedly low-grade voyeuristic amusement, lurking around fanfic communities. What strikes me forcibly is the parallels between online fan communities and poetry communities: both are non-mainstream (even if mostly derivative from mass culture, fanfic is feral) cultural communities passionate, often one-eyed, about their concerns. You get very familiar-looking flame wars, a dizzying number of cliques rallying around each other and fighting others, usually over "canon", the same struggling for notice and influence, the same arguments about criticism (what they call, bless them, "concrit"), and exactly the same discussions about whether reviews ought to be honest or nice, or whether they just follow lines of community influence, and how "supportive" criticism is bad for the writing community as a whole, etc etc etc. You even get the same kinds of trollings which are then explained, like some of Kent Johnson's shenanigans, as "social experiment" (once they've got the whole community outraged and spitting acronyms and everybody has resigned/been banned/given up). They've got the lot in terms of discourse - it runs the whole gamut from lolcats and loony abuse to serious and thoughtful discussion.

Admittedly, the spelling can be out-there mediaeval and the grammar often uncertain (although often it isn't); but in some ways the ethics of some of the more intelligent communities are way ahead of many poetry communities, especially in terms of gender/queer politics and various discussions of privilege (abled, gendered, race). But that is by the bye.

It occurs to me that the (endless) discussions about criticism might be an inevitable spinoff of passionate and self-focused communities gathering volubly online, with the crossover that happens online between what were once more clearly cut amateur and professional divisions. Poetry has always been a little fuzzy on this one, because it's relied on small presses for the distribution of new work. Lucid and disinterested criticism or reviewing can help in sorting out the more rewarding work from the plethora of stuff available, which is why it's important; but because of the social structures of communities - various loyalties, collations of belief, clique rules, tunnel-vision focus etc it becomes harder and harder to find in the thickets.

What's clear in any case is that calling for negative criticism as a corrective to fanboy luv is, as Catherine says, the other side of the same coin. Excellent criticism is often positive. Negative criticism is often as thoughtless as a puff piece. Maybe we should just be looking for "useful criticism"?

> *xA*
>
> *On Fri, Jan 1, 2010 at 9:02 AM, Catherine Daly <[redacted]> wrote=*
> *:*
> *Part of the problem seems to be the conflation of criticism and reviewing, or a practice of criticism rising up from, being abstracted from, reviews.*
>
> *So what is the difference between a negative review and criticism which uncovers and / or discusses serious flaws in a work? =A0Isn't the latter more interesting? =A0We can recognise the difference between a puff piece and a review which finds a lot -- even everything -- to praise in a work. =A0But do we think of positive reviews as criticism? Do we think of them as puff pieces, especially when the writer has a motive to praise?*
>
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_____ Hotmail:
Trusted email with Microsoft's powerful SPAM protection.
http://clk.atdmt.com/GBL/go/177141664/direct/01/

↑ Index

12. steve russell
why the canon??
Sat 2 Jan 2010

---

got in an ugly argument recently. poet says that the notion of great writers is useless.
why do certain writers last?
is it a conspiracy?
...professors/universities protecting their precious niche?

i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon. isn't there such a thing as craft ... intellectual

reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...

or maybe we could agree upon a sports like poll.
lit/college football, lump them together.
who makes the top 5?
top 10?
who gets to play in a bowl game?
GO SEMINOLES...

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13. Adam Fieled
"Posit" Re-Posited
Sat 2 Jan 2010

My first release, the chapbook Posit, which came out through Susana Gardner's Dusie Press in 2007, is now up on Issuu. There is also a podcast on Issuu to accompany the text. Many thanks to Didi Menendez for this.

http://www.issuu.com/afieled/docs/posit

Happy New Years,
Adam

↑ Index

14. steve russell
Re: Edgar Allan Poe & Negative Reviews
Sat 2 Jan 2010

---

reading between the lines? that's exhausting/double guessing & ... ambiguity is a damn sight better than dogmatic anything, but why should reviews involve so much hair splitting? Harold Bloom is easy enough to understand. But he's a scholar. Maybe we need more scholars reviewing books.

_____
From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Thu, December 31, 2009 2:02:48 PM
Subject: Re: Edgar Allan Poe & Negative Reviews

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--
All best,
Catherine Daly
[redacted]

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15. Catherine Daly
Re: Edgar Allan Poe & Negative Reviews
Sat 2 Jan 2010

---

what's the difference between a scholar reviewing, an academic reviewing, and a would-be academic reviewing? one would hope, nothing. however, there is a big difference in the relationship to literature and to teaching and to source of income/employment.

one of the things that drew me toward criticism and reviewing is that it is the last bastion of the self-appointed amateur; it is not as though I can really do philosophy or paint without being an outsider/never getting "in", but not only can I be a self-appointed critic, being somewhat outside is good for that.

if reviewing has mostly become a way for less experienced writers -- or those still in school -- to engage more accomplished writers/published writing and the writing community, aren't reviews peculiarly anonymous, in that the majority of reviews aren't written by "names"?

have any reviewers found many blurbs and flap copy / liner notes *not* to be helpful, or prejudicial, or whatever, even if only because they are written by "names" and/or the author?

what is the difference between "going negative" -- which has quasi-political overtones -- and describing what seems to the reviewer to be bad and giving reasons?

while dogma vs. ambiguity -- maybe it is just a choice, I would rather have a clear argument to consider -- to investigate by reading and thinking -- than a pile of grey slush.

On Sat, Jan 2, 2010 at 9:24 AM, steve russell <[redacted]> wrote:
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>
>
>
>
--
All best,
Catherine Daly
[redacted]

↑ Index

16. Aldon Nielsen
Re: MLA 2009 Readings
Sat 2 Jan 2010

I've just uploaded the recordings from both the on-site and off-site MLA readings at this year's MLA for posting by Penn Sound --

For anyone who wants to hear them right away (and has the bandwidth to download large files [412 MBs]), they can be found here for the next 14 days:

https://download.yousendit.com/TzY3eW4vcGtveE4zZUE9PQ

<https://download.yousendit.com/TzY3eW4vcGtveE4zZUE9PQ>This will arrive as a Zip file containing several nested folders. Once you extract the files from the zip, just keep clicking through till you arrive at the two large MP3 files.

They will appear at the Penn Sound site before too long for easier clickaphonics.
--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University

University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

17. george spencer
Re: why the canon??
Sat 2 Jan 2010

---

there must be alternative or anti-canon lists out there.
can anyone direct me to one or some?

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Sat, January 2, 2010 11:03:15 AM
Subject: why the canon??

got in an ugly argument recently. poet says that the notion of great writers is useless.
why do certain writers last?
is it a conspiracy?
...professors/universities protecting their precious niche?

i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon. isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...

or maybe we could agree upon a sports like poll.
lit/college football, lump them together.
who makes the top 5?
top 10?
who gets to play in a bowl game?
GO SEMINOLES...

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18. Mark Weiss
Re: Edgar Allan Poe & Negative Reviews
Sat 2 Jan 2010

Or talk to people with whom one feels no sympathy, etc.? There's the risk stepping outside one's boundaries that they may expand.

Most of the reviews I've done have been requested by editors. Should I have declines to review books that I discover I don't like?

What does one do when a friend asks for a review and you don't like the book? In the past I've begged out by telling the friend as much, risking the friendship. I owe too much to the craft to which I've devoted my life to lie, even for friendship.

The usefulness of a negative review for the critic is the examination it requires of what one considers the limits of form or taste. Not a bad thing to do. The usefulness for the reader is the opportunity to consider those boundaries.

The usefulness of a bad restaurant review is the warning about wasting money and time (not to mention food poisoning).

Best,

Mark

> *My take on negative reviews is related to what Jonathan Gold says about reviewing restaurants -- there are so many good books out there that deserve attention/readers, why waste time on reviewing books that one dislikes. This doesn't preclude situating the book in a stream of poetry, and pointing out over-reliance on conventions of one type or another. But I guess, outside of a college class, I don't understand why anyone would want to read or write reviews of books they feel no sympathy with.*

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

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19. St. Thomasino
a noun sing e·ratio 13 · featuring the Alan Halsey interview
Sat 2 Jan 2010

e·

a noun sing e·ratio 13 · 2010 · featuring the Alan Halsey interview

with poetry by Laynie Browne, Jill Jones, Jane Adam, Jeff Encke, Joseph F. Keppler, Mark Cunningham, Jadon Rempel, Keith Higginbotham, Anne Fitzgerald, and Halvard Johnson

e·ratio editions e-chaps by Travis Macdonald and Carey Scott Wilkerson

and featuring The Alan Halsey Interview

edited for real by Gregory Vincent St. Thomasino

http://www.eratiopostmodernpoetry.com/issue13.html

e·

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20. Adam Tobin
Re: why the canon??
Sat 2 Jan 2010

---

i have a bookstore, for example.

-----Original Message-----
>From: george spencer <[redacted]>
>Sent: Jan 2, 2010 3:32 PM
>To: [redacted]
>Subject: Re: why the canon??
>
>there must be alternative or anti-canon lists out there.
>can anyone direct me to one or some?
>

↑ Index

21. Alison Croggon
Re: Edgar Allan Poe & Negative Reviews
Sat 2 Jan 2010

Hi all - Just to be clear, I wasn't arguing against negative criticism. "Useful" reviews/criticism can of course be negative (criticism that is negative isn't by that virtue "useful", is all). And the other thing I think about "useful" criticism - this with my theatre critic hat on, in which guise I've thought a lot about this question - is that there needs to be a lot of it; maybe what's most crucial about a healthy critical community, aside from a disinterest inflected through a common passion, is its diversity of viewpoint. It's pretty easy to know what useful criticism is, I think: it's informed, well written, seriously attends to the art in question, is conscious of context, genealogy etc. And for my money is felt as well as smart.

To answer your question seriously for a moment, Jared, I've been thinking alot lately about ethics and art in relation to the question of the "good", which I agree is a box of worms that always has to be open. I don't believe in criticism "leading" anywhere - I can't see art and progress in the same sentence - but the question of ethics has been getting more urgent for me over the past few years, which doesn't mean I've reached any conclusions. Maybe a useful criticism is one that is aware of ethics; David has a good example of that kind of searching. I guess I'm speaking more about a constantly evolving process than any result. The aim might be, if you need one, to be more conscious, to be part of a stimulating discourse.

Carol, I wasn't being critical so much as honest about my fascination with fanfic. Fan communities in all their glorious weirdness and variety can be hilarious (to those who are part of them as well as the outsider voyeur) as well as fascinating. I discovered them when fanfic started being written from my own genre novels, so I can't claim that I am not, however tangentially, implicated in that community myself or that I am in any way "above" it. One thing: like poetry, it's very difficult to generalise: fandom is a huge subculture, ranging from Harry Potter and Twilight through obscure animes and comics to seriously brilliant writing and graphic novels.

Jared, I'm sorry I missed class in my list of privilege, although given the social status of genre culture v literature, there's actually a lot of class discussion. I remember eg a fair bit of class indignation a few years ago when Harold Bloom attacked the awarding of Stephen King with a major literary prize, bemoaning it as the end of literature. Genre/mass culture fandom includes people of extremely various classes, abledness, education, sexuality (furries omg) and so on (and a lot of geeky autodidacts) - by its nature it trawls a wider net than poetry. It's self-policing, in a brutal way, because stupid or straight-out misogynist/racist/homophobic/snobby statements will result in a lot of merciless mockery. But on its wilder fringes, it is pretty lawless.

My points about the parallels are maybe crude, but all the same, KJ would unambiguously be called a troll if he turned up in Harry Potter fandom, which seems to attract a great number of very similar "experiments": sockpuppets, invented identities, etc - with similar results to what happened years ago on the British poetry list, eg (and even the same kinds of discussions about intellectual ownership). Not wanting to open old scars here, I hasten to say, just making an observation. And there are certainly communities of self-identified capslock trolls who proudly go around setting flames. Whatever, I'm not personally interested in "controlling" anything; although I find some things more interesting than others.

xA

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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22. Halvard Johnson
Re: Edgar Allan Poe & Negative Reviews
Sat 2 Jan 2010

Anyone remember the E. V. Griffith School of Criticism (was it in Poetry Now?)? When he came upon a poetry collection he enjoyed, he'd display in a box in his mag a poem or two or maybe three. That was it: no slush, no mush, no bother.

Hal

"We don't serve fine wine in half-pints, buddy."
--Robert Ashley

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Sat, Jan 2, 2010 at 12:51 PM, Catherine Daly <[redacted]>wrote:

> *what's the difference between a scholar reviewing, an academic reviewing, and a would-be academic reviewing? one would hope, nothing. however, there is a big difference in the relationship to literature and to teaching and to source of income/employment.*
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>
> *--*
> *All best,*
> *Catherine Daly*
> *[redacted]*

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23. **Jim Andrews**

Re: why the canon??

Sat 2 Jan 2010

---

the 'game' aspect of the literary is nowhere so evident as in such matters as canon, awards, grants, and so forth. the main rules are know the judges but, first and foremost, validate the world view of the judges. especially the ones with money.

yet, for all that, yes, there are writers/poets who deserve to be widely read and recognized.

art is a rigged game.

there are two types of power. there's power that others confer on you. and there's your own power and strength as a person and an artist. it's important to work on the latter. to be able to really enjoy life and art and pursue new things with passion and intensity. we cultivate the former at our own risk. what would

you rather play? snakes and ladders or a game where the goal is not so much winning or losing as pursuit of the meaning of life?

but we are always embroiled in both, aren't we? the enigmas of fortune and life.

ja
http://vispo.com

> *got in an ugly argument recently. poet says that the notion of great writers is useless.*
> *why do certain writers last?*
> *is it a conspiracy?*
> *...professors/universities protecting their precious niche?*
>
> *i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon.*
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> *who makes the top 5?*
> *top 10?*
> *who gets to play in a bowl game?*
> *GO SEMINOLES...*

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24. Susan Webster Schultz

Tinfish Editor madly blogs; readers on vacation!

Sat 2 Jan 2010

---

http://tinfisheditor.blogspot.com

aloha, Susan M. Schultz

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25. Regina Pinto

Project "AlphaAlpha" - More collaborations are already on line. Would you like to collaborate? Deadline 2010 January 15th

Sun 3 Jan 2010

Project AlphaAlpha:

NEW PAGES:

http://arteonline.arq.br/a/p_a_trick_burgaud.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/p_a_trick_burgaud1.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/m_a_rtha_deed.html (Martha Deed - USA)

http://arteonline.arq.br/a/muriel_freg_a.html (Muriel Frega - Argentina)

http://arteonline.arq.br/a/myron_turner_a.html (Myron Turner - Canada)

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/a_ndrews.html (Jim Andrews - Canada)

http://arteonline.arq.br/a/a_randa_yto.html (Isabel Aranda - YTO - Chile)

http://arteonline.arq.br/a/b_a_bel.html (babel - Canada & UK)

http://arteonline.arq.br/a/ver_a_bighetti.html (Vera Bighetti - Brazil)

http://arteonline.arq.br/a/bruno_a.html (Bruno - Brazil)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo Frazão - Brazil)

http://arteonline.arq.br/a/lis_a_hutton.html (Lisa Hutton - USA)

http://arteonline.arq.br/a/s_a_tu.html (Satu KaikKonen - Finland)

http://arteonline.arq.br/a/neufeldt_a.html (Brigitte Neufeudt - Germany)

http://arteonline.arq.br/a/niss_a.html (Millie Niss - USA)

http://arteonline.arq.br/a/villel_a.html (Paulo Villela - Brazil)

http://arteonline.arq.br/a/a_raceli_zunig_a.html (Araceli Zuñiga- Mexico)

My own pages:

http://arteonline.arq.br/a/um.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/dois.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/tres.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/quatro.html (Regina Pinto- Brazil)

How to collaborate:

Read the call at: http://arteonline.arq.br/a/call.htm and ... PARTICIPATE! Do not forget, the deadline is 2010 January 15th

---

All the best,
Regina Pinto

==========

http://arteonline.arq.br
http://pintor.tumblr.com

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26. **Jeffrey Side**
Re: why the canon??
Sun 3 Jan 2010

Because of the various distinctions within literary theory that encompass views of poetry along lines of gender, ethnicity, sexual orientation, politics etc., I think the days of a single universally accepted canon are over—or nearly so. I assume each of the above classifications now have their own canon—or if not now, they probably will in a couple of decades.

On Sat, 2 Jan 2010 12:32:21 -0800, george spencer
<[redacted]> wrote:

>there must be alternative or anti-canon lists out there.
>can anyone direct me to one or some?
>
>
>
>
>_____
>From: steve russell <[redacted]>
>To: [redacted]
>Sent: Sat, January 2, 2010 11:03:15 AM
>Subject: why the canon??
>
>got in an ugly argument recently. poet says that the notion of great writers is useless.
>why do certain writers last?
>is it a conspiracy?
>...professors/universities protecting their precious niche?
>
>i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon.
>isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...
>
>or maybe we could agree upon a sports like poll.
>lit/college football, lump them together.
>who makes the top 5?
>top 10?
>who gets to play in a bowl game?
>GO SEMINOLES...
>

>
>
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>
>
>

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27. Jim Andrews
London Hypotrochoid
Sun 3 Jan 2010

London Hypotrochoid
http://vispo.com/dbcinema/sw/sw.htm?c=London&b=Voctor&n=RectangleE&g=Hypotrochoid&s=svga&i=100

A Google search on London, 100 images bigger than 800x600, the Voctor brush, the Rectangle nib, and the Hypotrochoid geometry.

Mac users need to use Firefox.

You'll need the Shockwave plugin, which you can install from http://vispo.com/sw if you don't have it already.

ja
http://vispo.com

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28. Murat Nemet-Nejat
Re: Art games
Sun 3 Jan 2010

Chris,

Thank you for bringing the discussion on the computer as a medium out of the confines of the self-reflecting and uncritical love of its own "newness" and showing how the ideas expounded in it constitute a continuum with earlier ideas going back for centuries. I have been trying to do that with Jim to no avail.

Ciao,

Murat

On Sat, Jan 2, 2010 at 12:05 AM, Chris Jones <[redacted]> wrote:

> *First to Allen, thanks to for the extra kick along to read more of your writings which I had already hoped to do, but I ordered Liz Grosz's book*

first. (A shortage of money thing...) Your suggestions of cheating in SL has me thinking again of difficulties that can be encountered by following Luce Irigaray's strategies of jamming the mechanism. By jamming in this way one may encounter something far more terrible and intolerable then that from which escape is sought. Anyway, I am interested in reading your thoughts on this before I can make further comments.

On Wed, 2009-12-30 at 13:04 -0800, Jim Andrews wrote:
i operate under the disturbing assumption that it's important to understand
the media /um one works in/with/through, and that the unique characteristics
of the media/um are where art in that media/um can create something new and
exciting. in the case of computing, those unique characteristics include
interactivity and programmabilit

Jim, by your own reckoning I did my first degree at a quaint and outmoded place known as an institute of technology. Essential to passing this degree was the ability to understand the media you are working with which includes knowing the history of the technology and understanding the poetics and aesthetics problems involved on top of being able to think critically and come up with original thought and ideas. The problems of interactivity is fairly old hat stuff here, last heard of about twenty or thirty years ago from my memory.

If you are going to call on the naming logos god and claim the authority of an early media critic such as Marshall McLuhan who says the medium is the message then it would be a good idea to actually read him. Here you will find that McLuhan is actually referring to and using the earlier writings of Kant and the actual aesthetic problems of mechanism which Kant did write about some centuries ago. Interactivity and programming is actually a Kantian mechanism, prior to his more important and famous book with its passages on the sublime.

I was being factually accurate when I wrote that using a monorail view camera and silver gelatin was a newer technology then computer code by around two centuries. To be more precise as to the history of computer coding technology we would have to go back further to Leibniz. But then I graduated from an old fashion out of date technology institute, so what do I know about computers.

As for your mythical future metaphysical world that would prove you right, may I suggest you read Aristotle. And coding such a world is a trivial matter. It has been done many times on Sony and Xbox computer games. While we are with Aristotle it would also be a good idea to have

> *a look at Plato and the problems of transitivity with regard to poetics.*
>
> *With best wishes, Chris Jones.*

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29. crystal hoffman

The TypewriterGirls Poetry Cabaret at the Bowery Poetry Club January 17th!

Sun 3 Jan 2010

TypewriterGirls
Gone Biblical

TypewriterGirls
Gone Biblical
(NYC Version)
January 17th, 2009 at 6:00 pm at The Bowery Poetry Club in NYC

The TypewriterGirls' Dada-bred
performances are collage-work theatre formed from sketch comedy,
poetry, music, whiskey games, collaborative
writing,
dancing, and a little magic. In their first NYC performance, they
take the audience on a whirlwind adventure to â€œfixâ€ the Bible and
will feature some all-stars of TypewriterGirls shows past: Straight
Razor, a group
of queer artists who came together to confront ideas of gender
through performance, will be performing burlesque, drag pieces, as
well as avant-garde puppetry; David
Doyle,
a veteran typewritergirl, in the guise of a well known biblical
friend will perform miraculous feats of shock and awe; and the poets
for the evening will be two
of NYC's finest and most unique poet performers: Huang
Xiang, one of
the greatest poets of 20th century China and a radical human rights
activist and Patrick
Rosal,
an award winning poet and author of two full-length poetry
collections, Uprock
Headspin Scramble and
Dive.

Come partake in an Exquisite Corpse on a typewriter turned â€œBible-Editing Machineâ€ and surrealist games which may win you either kisses or whisky, watch and see if the TypewriterGirls succeed in their attempts to stop the Jews from declaring a king or keep Jesus from damning the fig tree, dance along to gender-bending burlesque. You may just find yourself realizing why exactly the Comte de LautrÃ©amont once declated â€œpoetry must be made by all.â€

Event Details:

What:
A poetry reading and performance by the avant-garde poetry cabaret troupe, The TypewriterGirls.
Who:
The
TypewriterGirls Poetry Cabaret w/ poets
Huang Xiang
and Patrick
Rosal,
performance art troupe Straight
Razor, magician
David Doyle.
Where:
The Bowery Poetry Club, 308 Bowery New York, NY 10012-2802
When:
Sunday, January
17 at 6:00 pm
Cost:
$7.00

More Info: www.typewritergirls.net Poet Bios: Patrick Rosal is the author of two full-length poetry collections, Uprock Headspin Scramble and Dive , which won the Asian American Writers' Workshop Members' Choice Award, and most recently My American Kundiman, winner of the Book Award in poetry from the Association of Asian American Studies. His chapbook Uncommon Denominators won the Palanquin Poetry Series Award from the University of South Carolina, Aiken. His poems and essays are forthcoming or have been published widely in journals and anthologies including Harvard Review, Indiana Review, Ninth Letter, North American Review, Pindledyboz, Black Renaissance Noire, Brevity, Columbia , and the Beacon Best. His work has been honored by the annual Allen Ginsberg Awards, the James Hearst Poetry Prize, the Arts and Letters Prize, Best of the Net among others.

Huang
Xiang is one of

the greatest poets of 20th century China and a master calligrapher.Â
Huang Xiang spent over twelve years in Chinese prisons and endured
much suffering for writing his lyrical, free-spirited poetry and for
his advocacy of human rights in China.Huang Xiang's poetry and
calligraphy is internationally recognized and he has performed for
crowds numbering in the thousands. Fifteen
of his books have been published in several languages.Â His
latest book in English A Lifetime is
a Promise to Keep: Poems of Huang Xiang,
Â is available from Berkeley Press.Â Huang Xiang's mission
today is to use his art to build a bridge between East and WestÂ
and to promote a universal humanity. Having completing a residency
with the City of Asylum/Pittsburgh, Huang Xiang and his wife, the
writer, Zhang
Ling, live in New
York City.

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30. Maryrose .

PDX: Schlesinger, Bettridge and Alexander Jan 10

Mon 4 Jan 2010

> *Spare Room presents*
> *
> *Kyle Schlesinger*
> *Charles Alexander*
> *Joel Bettridge*
> **
> **Sunday, January 10*
> *7:30 pm*
>
> *Concordia Coffee House*
> *2909 NE Alberta, Portland, OR*
>
> *$5.00 suggested donation*
>
> *www.flim.com/spareroom*
> [redacted]
>
> ==========
>
> **Upcoming Readings**
>
> *February 7: Jesse Morse & Allison Cobb*

February 21: Bill Berkson

March 21: Canarium Books Reading Tour:
Suzanne Buffam, John Beer, Ish Klein, & Paul Killebrew

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*Kyle Schlesinger is the proprietor of Cuneiform Press, recently relocated from New York to Texas, and coeditor of the journal *Mimeo Mimeo*. His latest book, *What You Will,* is due next month from New Lights Press; *Charles Olson at Goddard College*, which he edited, will be out from Effing Press in April. Kyle's writings and research related to poetics, visual communication, and artist's books can be found at www.kyleschesinger.com.*

*Charles Alexander is founder/director of Chax Press, publisher of innovative poetry and book arts editions. His books of poetry include *Hopeful Buildings, Arc of Light / Dark Matter, Near or Random Acts, and Certain Slants*. He shares a studio and life with Tucson visual artist Cynthia Miller. Lately he has been lost (or found) somewhere among the poetic waters of Ludovico Ariosto, Walter Ralegh, Marie de France, and David Jones. He'll surface sometime soon . . . perhaps.*

*Joel Bettridge is the author of two books of poetry, *Presocratic Blues*(recently out from Chax Press) and*
**That Abrupt Here*, as well as the critical study, *Reading as Belief: Language Writing, Poetics, Faith*. He coedited, with Eric Selinger, *Ronald Johnson: Life and Works*. Currently he is an Assistant Professor of English at Portland State University.*

==========

There's nothing more

To it
Than that

The sky is
Broken and

It's making
A mess

Kyle Schlesinger

*if I place this word on this page will a *here* develop*
more than an accidental mark less than destiny or life's calling
physical fact is a line of verse curving to the right spiraling
into the air incising itself into a sheet of paper

sew it closed so that it opens
throw it far so that it embraces you
crunch the language of consonants
so that it sings
howl the language of vowels so that
it floats upon matter or with matter or without

in the red room we sit with straight spines
in the blue village our ears rise with readiness
in the white car our hair is blown back by a breeze
at the end of the road we see a path

the end is not in sight
the grass underfoot sighs for lack of love
we lie down and feel it upon our chests
for we have been identified, carried away
into the center that neither holds nor unfolds completely
into the last curious question
into the color blue
into the perilous light
into folds and fields

**Charles Alexander*
*

*

**His theory of becoming having failed, Philolaus seeks an answer to his puzzlement*
*from the Oracle at Delphi who channels Bessie Smith**

At least it's a day distinguished like every other
in knowing in the end that everyone will be in a right damn fix,
a house we can't live in no more
a tongue that echoes, the intelligence only in what encompasses us
a dialectic that can't understand itself
and even still you find enough trouble to make a poor girl wonder where to go.

> *Joel Bettridge*

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31. CA Conrad

Re: our war

Mon 4 Jan 2010

Herb Levy wrote: <<< I'm not anymore in favor of Obama's plans to escalate the war in <<< Afghanistan than you seem to be, but to say that Obama somehow ran as <<< a secret warmonger is simply a sign that you weren't paying attention <<< to what Obama was repeatedly and consistently saying in his foreign <<< policy speeches.

Herb, there is NOTHING simple about WANTING TO NOT be cynical when voting. My grandmother used to sing a song when I was a kid with the line, "The cynic and the killer waltz together." I allow that line to haunt my decisions, keep me in check.

You say it is "simply a sign" about me though. Not so simple, and you're incorrect as I was paying close attention. And what you say is being said all day long on the news to anyone who makes their voices heard against Obama's decision to increase the war machine. We're being told that we "weren't paying attention." It's not new what you're saying. It's a game to make people like you feel GREAT because you get to say you were paying attention, and point a finger at people like me to make us feel stupid, it's a game of Simon Says Tell Them How Stupid They Are. And you do it, and feel great.

You must recall how Obama humiliated Hilary Clinton about her vote for the invasion of Iraq? In doing so he pointed a finger at her to call her, in front of MILLIONS of viewers, The War President To Be. He did that to her to rally the anti-war vote. He took her down and smeared her face in it.

And yes I was paying close attention to Obama talk about the differences he saw in both Iraq and Afghanistan, but he NEVER ONCE SAID that he intended to increase the war. He talked about reallocation of troops, and he spoke an awful lot about What Would Obama Do, if Obama had been in the White House at the time. He even spoke quite frankly about Pakistan, and what he thinks should have been done there. But he DID NOT say "Oh, and when I am president I PROMISE to send EXTRA troops, MORE TROOPS, in fact 30,000 in my first year." No, he did not.

Herb, you should write to the Nobel Prize committee while you're at it, tell them what you tell me. The saddest thing about the decision for that prize is

that no one had the courage to say to him when he arrived to receive it, "OH NO YOU DON'T, WE MADE A MISTAKE!"

Herb, please think about how it's NOT simple the next time you point your finger at someone like me who desperately wanted peace, wanted the killing in their name to STOP. People like me, who has thousands of dead bodies filled with bullets coming in the near future, paid for with votes and taxes.

I'm never voting for another president, at least not a Democrat. Let the voters taste the blood by themselves next time.

A shout out to those who cannot sleep at night for what we have done, I'm with you,

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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32. CA Conrad
touch yourself for art
Mon 4 Jan 2010

TOUCH YOURSELF FOR ART
http://somaticpoetryexercises.blogspot.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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33. Jorgensen, Alexander
fwd: Issue #2 Released LIES/ISLE - accepting submissions for #3
Mon 4 Jan 2010

Experimental textual and visual poetry by likes of this talented cast: SUZANNE GORGAS, ANTONIO URDIALES, KEVIN SPARROW, NIKOLINA NEDELJKOV, ALEXANDER JORGENSEN, REYNARD SEIFERT, PAUL CURRAN, MITCH PATRICK, RICKY LEE, and M KITCHELL.

http://liesisle.com/index.html

CURRENTLY:
LIES/ISLE is now accepting submissions to theme for our third issue. Theme of

the third issue will be THE DOUBLE. Submissions will be open until February 14th.

We are particularly interested in expanding the realm of literary theory and criticism. Inspired by the wealth of knowledge set forth by the Tel Quel group, the L=A=N=G=U=A=G=E group, and the New Narrative collective, we are interested in establishing a community of similarly-minded critical thinkers who desire a wider consideration of literature outside of that which exists exclusively in academia.

http://liesisle.com/submit.html

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34. Jim Andrews
Re: Art games
Mon 4 Jan 2010

> *If you are going to call on the naming logos god and claim the authority of an early media critic such as Marshall McLuhan who says the medium is the message then it would be a good idea to actually read him. Here you will find that McLuhan is actually referring to and using the earlier writings of Kant and the actual aesthetic problems of mechanism which Kant did write about some centuries ago. Interactivity and programming is actually a Kantian mechanism, prior to his more important and famous book with its passages on the sublime.*

What gives you the impression that I haven't read McLuhan? I wrote something about him at http://vispo.com/writings/essays/mcluhana.htm that is widely read. I read McLuhan when I was producing a literary radio show in the eighties. And read him again when I started learning HTML in 1995.

As for Kant, I expect you're right that McLuhan knew and used Kant. But McLuhan's ideas on media are probably about as strongly indebted to Kant as the development of the computer is to Leibniz.

> *I was being factually accurate when I wrote that using a monorail view camera and silver gelatin was a newer technology then computer code by around two centuries. To be more precise as to the history of computer coding technology we would have to go back further to Leibniz. But then I graduated from an old fashion out of date technology institute, so what do I know about computers.*

Leibniz is considered quite important concerning computing, yes. But he never built anything like a computer. He envisioned (but never built) a logic machine that would be an aide to human reason, so that when heads of state sat down to solve the problems of the world, they would say 'Now let us calculate!' and wheel in Leibniz's envisioned aide to reason. He envisioned a language of symbolic logic and a machine that could be used to generate true propositions

in that language. And he always maintained that if only he could set aside five years to this project, it would be a truly wonderful thing. But between his original mathematical work and the demands of Mr. Hanover, his boss, with whom he was employed to write the family history (did he ever finish that?), he just never got those five years.

There's a genuinely important book by Martin Davis called 'Engines of Logic' which looks at the life and work of Leibniz, Boole, Frege, Cantor, Hilbert, Godel, and Turing concerning the development of symbolic logic and the computer. The development of symbolic logic and the computer had quite a way to go from Leibniz to Turing, Chris. Leibniz was on the (real) job, and was closer to building a computer than my childhood dreams of building a rocket ship from wood in the back yard but, well, it never happened. I'm still here. 2010 beyond a space odyssey. But still not down to earth.

I highly recommend Martin Davis's book. Davis himself is quite a renowned logician. So the book is top notch in the 'history of ideas' vein, but it's also terrific in its biographical sketches of these men, these paragons of reason. Godel starved himself to death out of paranoia that his food was being poisoned. Cantor was in and out of sanitoria and his work was never properly recognized in his lifetime. Many considered his work deeply flawed. Turing (probably) committed suicide. Frege was apparently an anti-Semite.

In any case, the book gives one some sense of the distance between Leibniz and Turing concerning the development of symbolic logic and the computer.

What gives you the impression that I think badly of institutes of technology? I never said a word about it. Or is that just a way of telling me that you studied both literature and technology?

> *As for your mythical future metaphysical world that would prove you right, may I suggest you read Aristotle. And coding such a world is a trivial matter. It has been done many times on Sony and Xbox computer games. While we are with Aristotle it would also be a good idea to have a look at Plato and the problems of transitivity with regard to poetics.*

Oh I've read Aristotle and Plato, Chris. Long ago. But perhaps I will re-read them some day. They're always generative for me.

Concerning interactivity and computers, I think we still have a long way to go with them, as artists. Domic Lopes's claim, in his book 'A Philosophy of Computer Art', that computer art is a new art form is still true, though computers and computer art have been around since the second half of the last century. Compared with other art forms, which generally have a much longer history, it's new. And it's still new also in the range of unexplored possibilities. And in the general lack of understanding of what it is all about. There is a great

deal of ignorance about computers and, correspondingly, a great deal of fear and suspicion about them. And hence about computer art.

But it is obvious that computers are becoming more ubiquitous in society and also the devices they are part of are proliferating and will continue to do so. We need to come to grips with them, and computer art is, I think, an important part of that process. We need to come to grips with them like we need to come to grips with pen and paper. Computer art shows us what it means to be computer literate in the same way that reading poetry is part of becoming literate in the usual sense. And a sense of interactivity, its conventions and protocols, its possibilities and its possible human connection, is important to that literacy.

ja
http://vispo.com

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35. Megan M Garr
Only a few days left to submit to Versal
Mon 4 Jan 2010

VERSAL 8

Internationally acclaimed literary annual published in Amsterdam, bringing together the world's urgent, involved, and unexpected.

Versal's submission window closes on January 15.

We want your poetry, prose, and art for the eighth issue due out in May 2010.

Inquiries (only) can be directed to: versaljournal AT wordsinhere DOT com

Please feel free to forward this into your networks!

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36. mIEKAL aND
Electronic Literature as a Model of Creativity and Innovation in Practice: €1.000.000 Research Project Funded
Mon 4 Jan 2010

Electronic Literature as a Model of Creativity and Innovation in Practice: €1.000.000 Research Project Funded

http://retts.net/index.php/2010/01/electronic-literature-as-a-model-of-creativity-and-innovation-in-practice-e1-000-000-research-project-funded/

Shortly before Christmas, we received some excellent news from the Humanities in the European Research Area (HERA) review panel. Our project “Electronic Literature as a Model of Creativity and Innovation in Practice” has

been recommended for funding, pending final contract negotiations with the European Science Foundation to be completed in January 2010. Scott Rettberg, of the University of Bergen Linguistic, Literary, and Aesthetic department's Digital Culture Group, will be the Project Leader. The total budget for the project as a whole will be just under 1.000.000 Euros.

"Electronic Literature as a Model of Creativity and Innovation in Practice" (ELMCIP) is a 3-year collaborative research project which will run from 2010-2013. The project will be funded under HERA joint research project theme: 'Humanities as a Source of Creativity and Innovation'.

ELMCIP involves seven European academic research partners and one non-academic partner who will investigate how creative communities of practitioners form within a transnational and transcultural context in a globalized and distributed communication environment. Focusing on the electronic literature community in Europe as a model of networked creativity and innovation in practice, ELMCIP is intended both to study the formation and interactions of that community and also to further electronic literature research and practice in Europe.

The partners include: The University of Bergen, Norway (PL Scott Rettberg, Co-I Jill Walker Rettberg), the Edinburgh College of Art, Scotland (PI Simon Biggs, Co-I Penny Travlou), Blekinge Institute of Technology, Sweden (PI Maria Engberg, Co-I Talan Memmott), The University of Amsterdam, Netherlands (PI Yra Van Dijk), The University of Ljubljana, Slovenia (PI Janez Strechovec), The University of Jyväskylä, Finland (PI Raine Koskimaa), and Univerity College Falmouth at Dartington, England (PI Jerome Fletcher), and New Media Scotland.

The project will fund three post-docs and one PhD. The positions that will be advertised include: a 20-month post-doc in electronic literature bibliography at the University of Bergen, a 12-month post- doc focused on electronic literature publication and education at Blekinge Institute of Technology, and a three year PhD in electronic literature and design at the Edinburgh College of Art. The project also funds a three-year post-doc in ethnography of digital culture at the Edinburgh College of Art (Penny Travlou).

The research outcomes of the project will include: a series of case studies and research papers on electronic literature, a series of public seminars on electronic literature in different cultural contexts, the production of an extensive online knowledge including papers and presentations from the seminars, project information and bibliographic records of works of electronic literature, a workshop on electronic literature and education and a companion anthology of electronic literature including pedagogical materials, a major international conference, a public exhibition of electronic literature artworks

and performances. All publications resulting from the project, including conference proceedings, exhibition catalog, project documentation and the DVD anthology, will be made available on an open access basis.

As the lead partner, the University of Bergen will be responsible for overall project administration, for research and a seminar on electronic literature communities to take place in 2010, for the production of the project's online knowledge base, and for the production of the project's final report. UiB's share of the project budget, pending ESF approval, is 298.625 Euros.

More information, including a website for the project, details of planned public events, and calls for projects and positions associated with ELMCIP, will be forthcoming soon.

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37. amy king
Bookslut interview
Mon 4 Jan 2010

"Itâ€™s not like all lawyers or lesbians or Lebanese are alike once weâ€™re off in our own enclavesâ€¦"

Interview on Bookslut here -- http://www.bookslut.com/features/2010_01_015554.php

(By the way, the underground home I refer to is Forestiere.)

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38. steve russell
Re: why the canon??
Mon 4 Jan 2010

there are two types of power. there's power that others confer on you. and there's your own power and strength as a person and an artist. it's important to work on the latter. to be able to really enjoy life and art and pursue new things with passion and intensity. we cultivate the former at our own risk. what would you rather play? snakes and ladders or a game where the goal is not so much winning or losing as pursuit of the meaning of life?

Wise...

From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sat, January 2, 2010 8:33:58 PM
Subject: Re: why the canon??

the 'game' aspect of the literary is nowhere so evident as in such matters as canon, awards, grants, and so forth. the main rules are know the judges but, first and foremost, validate the world view of the judges. especially the ones with money.

yet, for all that, yes, there are writers/poets who deserve to be widely read and recognized.

art is a rigged game.

but we are always embroiled in both, aren't we? the enigmas of fortune and life.

ja
http://vispo.com

> *got in an ugly argument recently. poet says that the notion of great writers is useless.*
> *why do certain writers last?*
> *is it a conspiracy?*
> *...professors/universities protecting their precious niche?*
>
> *i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon.*
> *isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...*
>
> *or maybe we could agree upon a sports like poll.*
> *lit/college football, lump them together.*
> *who makes the top 5?*
> *top 10?*
> *who gets to play in a bowl game?*
> *GO SEMINOLES...*

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39. **steve russell**
Re: Edgar Allan Poe & Negative Reviews
Mon 4 Jan 2010

---

now i get it. & agee.

_____
From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Sat, January 2, 2010 1:51:35 PM
Subject: Re: Edgar Allan Poe & Negative Reviews

what's the difference between a scholar reviewing, an academic reviewing, and a would-be academic reviewing? one would hope, nothing. however, there is a

big difference in the relationship to literature and to teaching and to source of income/employment.

one of the things that drew me toward criticism and reviewing is that it is the last bastion of the self-appointed amateur; it is not as though I can really do philosophy or paint without being an outsider/never getting "in", but not only can I be a self-appointed critic, being somewhat outside is good for that.

if reviewing has mostly become a way for less experienced writers -- or those still in school -- to engage more accomplished writers/published writing and the writing community, aren't reviews peculiarly anonymous, in that the majority of reviews aren't written by "names"?

have any reviewers found many blurbs and flap copy / liner notes *not* to be helpful, or prejudicial, or whatever, even if only because they are written by "names" and/or the author?

what is the difference between "going negative" -- which has quasi-political overtones -- and describing what seems to the reviewer to be bad and giving reasons?

while dogma vs. ambiguity -- maybe it is just a choice, I would rather have a clear argument to consider -- to investigate by reading and thinking -- than a pile of grey slush.

On Sat, Jan 2, 2010 at 9:24 AM, steve russell <[redacted]> wrote:
> reading between the lines? that's exhausting/double guessing & ... ambiguity is a damn sight better than dogmatic anything, but why should reviews involve so much hair splitting? Harold Bloom is easy enough to understand. But he's a scholar. Maybe we need more scholars reviewing books.
>
>
>
>
--
All best,
Catherine Daly
[redacted]

↑ Index

40. Metta Sama
April 2010 Books
Mon 4 Jan 2010

Hi, All

If you have a book coming out in April, could you backchannel the title & publication info to me: [redacted]

A friend is pitching an article for Paste. . .

Thanks much,

~Metta

↑ Index

41. amy king

Ursula K Le Guin -- 'deal with the devil' on book digitalization

Mon 4 Jan 2010

Le Guin accuses Authors Guild of 'deal with the devil'

Ursula K Le Guin has accused the Authors Guild of selling authors "down the river" in the Google settlement and has resigned from the US writers' body in protest after almost 40 years' membership.

In a strongly-worded letter of resignation the award-winning science fiction and fantasy author said the Guild's decision to support Google in its plans to digitise millions of books meant she could no longer countenance being a member.

"You decided to deal with the devil, as it were, and have presented your arguments for doing so. I wish I could accept them. I can't," Le Guin wrote. "There are principles involved, above all the whole concept of copyright; and these you have seen fit to abandon to a corporation, on their terms, without a struggle."

Continued -- http://www.guardian.co.uk/books/2009/dec/24/le-guin-authors-guild-deal

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut-- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

42. Ann Bogle

Ana Verse at 2010

Mon 4 Jan 2010

Some of you may want to read some of these. All are on the first scroll page of Ana Verse: http://annbogle.blogspot.com

Inaccrochable
Hypogynormous ruble (exchange rates for Zynga)
Seven digits
Why I Farm
Unplugged Hand
Interview
The Argotist Online
Olmsted Point at Yosemite
Work on What Has Been Spoiled
Turning Thirty
Solzhenitsyn Juke-Box
Sound Experiment (2)
Po-cash
Queen of Spades
Curfew

↑ Index

43. Catherine Daly
Re: why the canon??
Mon 4 Jan 2010

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--
All best,
Catherine Daly
[redacted]

↑ Index

44. aaron tieger
SKY BRIGHTLY PICKED by Jess Mynes
Mon 4 Jan 2010

Skys
[on behalf of Skysill Press, with apologies for cross-posting]

Skysill Press is pleased to announce the publication of Jess Mynes's Sky Brightly Picked.

96 pages. ISBN 978-1-907489-00-6
$15.00 / £8.95

Sky Brightly Picked is Jess Mynes's first full length collection. Rooted in the poet's responses to the work of Mark Rothko and the landscape of rural Massachusetts, these concise, witty, and deftly worked poems bring us 'other / kinds of knowing'. Possessed of a fresh and distinctive style, Jess shows in this book that he knows instinctively how to 'give a line muck / to sense about':

Sky Brightly Picked accumulates. An irreducible hope for exact details. Striations of seasonal light, prismic silence. (John Coletti)

Irrepressible, that urge to form the irreducible poem. Jess Mynes has my sympathy, my admiration. (Clark Coolidge)

Payment can be made via PayPal at: http://skysillpress.blogspot.com/

*

No. 14, 1960

harbor light stains
blue-black scored
docks where fleeting
geese get figured
space in pose whites
surrounding brown

No. 61 (Rust and Blue) {Brown, Blue, Brown on Blue}, 1953

blue is difficult

right up your up
yours to do list

a used to useless world

brown-blue
blue-brown

the crown's yours

*

Thanks for your support.

Sam Ward
Editor, Skysill Press

↑ Index

45. Jon Cotner
Book Party (NYC) -- Thursday, January 7th
Mon 4 Jan 2010

UGLY DUCKLING PRESSE BOOK PARTY

Jon Cotner and Andy Fitch will launch Ten Walks/Two Talks

on Thursday, January 7th.

McNally Jackson (52 Prince Street) // 7 p.m. // free admission

"Barbed with genius." --Wayne Koestenbaum

"An aesthetic and intellectual stretch. Poetry in motion." --Lynne Tillman

"A moving page from that very fine idea in which small talk is large." --Eileen Myles

http://www.uglyducklingpresse.org/page-10walks.html

↑ Index

46. Halvard Johnson
Re: Ursula K Le Guin -- 'deal with the devil' on book digitalization
Mon 4 Jan 2010

Another proof that when it comes to making money,
enough is never enough.

Hal

"The secret of managing is to keep the guys
who hate you away from the guys who are
undecided."
--Casey Stengel

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Mon, Jan 4, 2010 at 12:13 PM, amy king <[redacted]> wrote:

> *Le Guin accuses Authors Guild of 'deal with the devil'*
>
> *Ursula K Le Guin has accused the Authors Guild of selling authors "down the*

> *river" in the Google settlement and has resigned from the US writers' body in protest after almost 40 years' membership.*
>
> *In a strongly-worded letter of resignation the award-winning science fiction and fantasy author said the Guild's decision to support Google in its plans to digitise millions of books meant she could no longer countenance being a member.*
>
> *"You decided to deal with the devil, as it were, and have presented your arguments for doing so. I wish I could accept them. I can't," Le Guin wrote. "There are principles involved, above all the whole concept of copyright; and these you have seen fit to abandon to a corporation, on their terms, without a struggle."*
>
> *Continued -- http://www.guardian.co.uk/books/2009/dec/24/le-guin-authors-guild-deal*
>
> ———
>
> *BOOK*
>
> *Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm*
>
> *INTERVIEW*
>
> *Bookslut-- http://www.bookslut.com/features/2010_01_015554.php*

↑ Index

47. Nicholas Ravnikar

Two eChaps Free at The Bathroom

Mon 4 Jan 2010

The Bathroom <http://bathroommagazine.wordpress.com> officially kicks off its first annual Bathroom Reading Materials series with two outstanding manuscripts: Ryan Philip Kulefsky’s *Dead Twins *(28 pp.)* *and Steve Timm’s * 'n'altra storio *(40 pp.).

Full PDFs can be downloaded free (MP3 audio books forthcoming) at http://bathroommagazine.wordpress.com.

26 signed & lettered print copies of each chapbook will be available for purchase at their upcoming joint reading in Chicago ($5 ea. / $8 for both).

In celebration of their chapbooks' publication, Ryan Philip Kulefsky and Steve Timm will be reading at Tuesday Funk<http://tuesdayfunk.blogspot.com/>(@ the Hopleaf) in Chicago, IL on February 2, 2010, 7pm.

MP3 audiobooks of each manuscript will also be available soon and The Bathroom #6 comes out in February, so check back with The Bathroom<http://bathroommagazine.wordpress.com>in the coming weeks for updates.

Toodles,

Nicholas Michael Ravnikar

Head Janitor-in-Charge

The Bathroom

↑ Index

48. Jerome Rothenberg

A New Reading of Romantic Poetry -- McClure, Rothenberg, Scalapino (announcement)

Mon 4 Jan 2010

An evening of Romantic Poetry

with Michael McClure, Jerome Rothenberg, Leslie Scalapino

City Lights Books

261 Columbus Avenue

San Francisco

Thursday, January 14th, 7:00 p.m.

Poetry must have something in it
that is barbaric, vast and wild.
-- D. Diderot

In the spirit of an experimental and visionary romanticism that links closely with the experimental modernisms of where we are right now, McClure, Rothenberg and Scalapino will read from and discuss the works of acknowledged Romantics and postromantics like Blake, Shelley, Goethe, Hugo, Whitman, Dickinson, and Rimbaud, as well as poems of their own in the newest and oldest of romantic traditions. The reading will also include works outside of conventional literatures and national boundaries, sound poems and non-sense poems, prose poems and visual poems, journal poems and fragment

poems, outsider poems and aboriginal poems, shouted poems and whispered poems. The evening will let new ideas fly from the poems, the audience, and the readers.

Michael McClure's next two books are Of Indigo and Saffron from UC Press, and Mysteriosos and other poems from New Directions. McClure performed on December 8th with The Charles Lloyd Quartet in Los Angeles at Disney Hall.

Jerome Rothenberg is the author of over seventy books of his own poetry (thirteen from New Directions) and major assemblages of experimental and traditional poetry such as Technicians of the Sacred and Poems for the Millennium, the third volume of which is a no-holds barred anthology of romantic and postromantic poetry.

Leslie Scalapino is the author of thirty books of poetry, fiction, essays, and poem-plays, the most recent being: Day Ocean State of Stars' Night published by Green Integer; and It's go in horizontal, Selected Poems 1974-2006 published by UC Press, Berkeley, 2007.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
poemsandpoetics.blogspot.com

Language is Delphi.
-- Novalis

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49. Anny Ballardini

Update: the Poets' Corner

Mon 4 Jan 2010

With my best wishes for a Happy 2010!

Jonathan Penton

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=356

Leonardo Franchini

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=357

Rachel Blau DuPlessis

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=359

Grzegorz Wroblewski

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=360

Sohrab Sepehri

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=362

Gilberto Isella

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=363

Nuri Gene-Cos

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=364

Alex Cigale

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=365

Richard M. Berlin

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=366

New Poems by already featured Authors:

New Poetry Mailing List

James Finnegan's Statement for the ARS POETICA LIBRARY

http://www.fieralingue.it/corner.php?pa=printpage&pid=3130

And the *ARS POETICA LIBRARY – 2009 EDITION* by James Finnegan

http://www.fieralingue.it/corner.php?pa=printpage&pid=3126

Jeff Harrison

Porphyry Ziggurat<http://www.fieralingue.it/corner.php?pa=printpage&pid=3140>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3140

The grave of Archilochus<http://www.fieralingue.it/corner.php?pa=printpage&pid=3141>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3141

Child of Melusina<http://www.fieralingue.it/corner.php?pa=printpage&pid=3156>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3156

Cephalophore Verge<http://www.fieralingue.it/corner.php?pa=printpage&pid=3157>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3157

Charles Martin

Recently in Algiers<http://www.fieralingue.it/corner.php?pa=printpage&pid=3150>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3150

Eugen Galasso

Ulteriori Poesiole<http://www.fieralingue.it/corner.php?pa=printpage&pid=3172>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3172

Poesiole <http://www.fieralingue.it/corner.php?pa=printpage&pid=3265>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3265

Jessica Fiorini

Bare Intrinsic Charge<http://www.fieralingue.it/corner.php?pa=printpage&pid=3190>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3190

Float <http://www.fieralingue.it/corner.php?pa=printpage&pid=3191>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3191

Helium <http://www.fieralingue.it/corner.php?pa=printpage&pid=3192>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3192

Mind of God <http://www.fieralingue.it/corner.php?pa=printpage&pid=3193>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3193

Salt <http://www.fieralingue.it/corner.php?pa=printpage&pid=3195>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3195

Space Matters <http://www.fieralingue.it/corner.php?pa=printpage&pid=3196>

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Holiday Schedule<http://www.fieralingue.it/corner.php?pa=printpage&pid=3198>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3198

Octopi Lack the Backbone of Chinese Proverbs<http://www.fieralingue.it/corner.php?pa=printpage&pid=3199>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3199

Boxcar Jumper Cable<http://www.fieralingue.it/corner.php?pa=printpage&pid=3200>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3200

Brittle Bone Sandwich<http://www.fieralingue.it/corner.php?pa=printpage&pid=3201>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3201

Annie Finch

No Matter, Never Mind<http://www.fieralingue.it/corner.php?pa=printpage&pid=3194>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3194

Evelyn Posamentier

THE BIRD NAMED ISIDORE<http://www.fieralingue.it/corner.php?pa=printpage&pid=3239>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3239

Barry Alpert

THE GO-BETWEEN [via Joseph Losey, Harold Pinter, & L.P. Hartley]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3252>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3252

SPICER PLAYED BY WYLIE WATSON IN BRIGHTON ROCK [via Graham Greene’s script
from directors John & Roy Boulting’s adaptation of his novel]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3253>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3253

Edward Mycue

TRISTE FUI <http://www.fieralingue.it/corner.php?pa=printpage&pid=3271>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3271

LETTER TO JIM WHO MOVED AWAY<http://www.fieralingue.it/corner.php?pa=printpage&pid=3283>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3283

Richard Dillon

New Year, 2010, 1/1<http://www.fieralingue.it/corner.php?pa=printpage&pid=3282>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3282

As usual the order of appearance respects the order by which I received the submissions. You can find the main index at:

http://www.fieralingue.it/modules.php?name=Content

With my acknowledgment to all the Poets,

Anny

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

50. Tim Peterson

Wednesday 1/6: Cassells, Peterson, and Zurawski

Mon 4 Jan 2010

---------- Forwarded message ----------
From: Uncalled-For Readings <[redacted]>
Date: Wed, Dec 16, 2009 at 10:17 AM
Subject: Wednesday 1/6: Cassells, Peterson, and Zurawski
To:

Hear here:

CYRUS CASSELLS
TIM PETERSON (TRACE)
MAGDALENA ZURAWSKI

downstairs at Unnameable Books
600 Vanderbilt Ave. @ St. Marks

January 6, 2010 / 7pm / free

+

Cyrus Cassells is the author of four acclaimed books of poetry: The Mud Actor, Soul Make a Path through Shouting, Beautiful Signor, and More Than Peace and Cypresses. His fifth book, The Crossed-Out Swastika, and a translation manuscript, Still Life with Children: Selected Poems of Francesc Parcerisas, are forthcoming. Among his honors are a Lannan Literary Award, a William Carlos Williams Award, a Pushcart Prize, two NEA grants, and a Lambda Literary Award. He is a Professor of English at Texas State University-San Marcos and has served on the faculty of Cave Canem, the African American Poets Workshop. He divides his time between Austin, New York City, and Paris, and works on occasion in Barcelona as a translator of Catalan poetry.

Tim Peterson (Trace) is the author of Since I Moved In which received the Gill Ott Award from Chax Press. Chapbooks include the recent Violet Speech (2nd Avenue Poetry), as well as CUMULUS (Portable Press at Yo-Yo Labs), and Trinkets Mashed into a Blender (Faux Press). Peterson continues to edit EOAGH: A Journal of the Arts which features a special issue on Queering Language dedicated to kari edwards(http://chax.org/eoagh). Peterson also curates TENDENCIES: Poetics & Practice, a talks series titled in honor of Eve Kosofsky Sedgwick at CUNY Graduate Center which explores the intersection of queer poetics and the manifesto (http://tendenciespoetics.blogspot.com).

Magdalena Zurawski's novel The Bruise won the 2008 Lambda Award for lesbian debut fiction. Currently she is working on a manuscript of poems. She lives in Durham, NC.

+

down one flight of stairs
hosted by Danica Colic + Ari Banias

--
Uncalled-for Readings
mostly poets mostly queer some Wednesdays
uncalledforreadings.blogspot.com

↑ Index

51. Ram Devineni

SEXUAL HEALING: A new play by Jonathan Leaf and produced by Rattapallax.

Mon 4 Jan 2010

SEXUAL HEALING: A new play by Jonathan Leaf and produced by Rattapallax.
http://www.sexualhealingplay.com

SEXUAL HEALING details the taboo experimentation and practices of a renowned sex researcher who conducted scientific research into human sexuality and oversaw the filming of hundreds of couples having intercourse thousands of times. Intellectually explicit, SEXUAL HEALING spotlights the role sex played in divorce and the disintegration of the family unit. It tells the story of the development of various techniques for sexual arousal, the employment of surrogate wives, impotence and the "reprogramming" of homosexual men, prior to the American Psychological Association's decision to re-classify homosexuality from being a mental disorder. The play includes nudity and adult themes concerning the treating of male sexual dysfunction. -- broadwayworld.com

Staring Peter O'Connor, Judith Hawking, Chuck Montgomery, and Sayra Player.

January 6th to January 30th, 2010 at 7:30/8pm
The Mint Theatre, Theater 3, 311 West 43rd Street, 3rd Floor, NYC
(between 8th and 9th Avenues). $18

~~~Tickets now available from SmartTix~~~
https://www.smarttix.com/show.aspx?EID=&showCode=SEX18&GUID³f474dd-3a14-4aae-9e59-06b6923c038d

Cheers
Ram Devineni
Producer

↑ Index

52. K. R. Waldrop
new from Burning Deck
Mon 4 Jan 2010

now available from www.burningdeck.com, www.spdbooks.org,
and in Europe: www.audiatur.no/Bokhandel

PETER WATERHOUSE
Language Death Night Outside
translated from the German by Rosmarie Waldrop
POEM. Novel. 128 pages, offset, smyth-sewn
ISSN 1077-4203
ISBN 978-1-886224-99-5
original paperback $14
Publication date: December 15, 2009

An “I” between languages. A text between the genres of poem and novel. 3 cities, 3 poems, 3 philosophers. A life takes shape through precise particulars in short, staccato sentences. But the effort toward the definite stands in tension
~~~

with the boundlessness of thought where a flower in Vienna can touch the sand dunes of North Africa.

Born 1956 in Berlin, of an English father and an Austrian mother, Peter Waterhouse is one of Austria's leading poets and a noted translator from both English and Italian. He has received numerous prizes.

“Though Waterhouse evokes experience he does not resort to narrative, exactly….There is a relentless multiplicity of reference – to experience, to ideas, to cultural detritus, to memory. There is the death of an Austrian grandfather. There is a questioning of what it means to be a German of the post-war generation…. There is a desire to be inclusive that makes the book a sort of masterwork…. I want to make the point here that the experiential aspect ofLANGUAGE DEATH NIGHT OUTSIDE is often in relation to a kind of abstract thinking or reading that is as compelling a part of the non-narrative as cityscapes, colors, art, people, the seasons, meetings.”—Laura Moriarty [full text: http://atonalistdoc.blogspot.com/]

↑ Index

53. William Allegrezza
Series A this Wed. in Chicago: Farrah & Kilwein-Guevara
Tue 5 Jan 2010

Come to this week's Series A reading this Wednesday in Chicago.

January 6, Wed, 7-8 p.m.
George Farrah
and Maurice Kilwein-Guevara

Location: Hyde Park Art Center
5020 S. Cornell

Parking: Free.
Easy Public Transport Access.

Byob.

↑ Index

54. William Allegrezza
Moria Call for Work
Tue 5 Jan 2010

Moria (www.moriapoetry.com) is looking for work for a big new issue. I'm looking for all types of work, including video, image, and sound pieces. Reviews and articles welcome as well.

Bill Allegrezza
www.moriapoetry.com

↑ Index

55. Paul Siegell
01.11.10 is coming!
Tue 5 Jan 2010

VisPonauts!

Preview *wild life rifle fire* (Otoliths Books, 2010), coming 01.11.10...

here: GOV'T ISSUE: http://bit.ly/7XUmhm
here: Otoliths: http://bit.ly/6JvIvE
here: ReVeLeR @ eYeLeVeL: http://bit.ly/4OlWte

"Paul Siegell's *wild life rifle fire* proves, if proof were needed, that the electrifying art of Concrete Poetry is not dead!

Siegell's book-length carmen figuratum not only flashes the reader back to the heady first days of the Noigrandes Group in São Paulo and Eugen Gomringer's adventures in VisPo, but even further back to Medieval anagrams, Greek bucolic poems and Sumerian figure poems. Here we find DaDa dynamite and typographical talismans freshened by a poet whose native gifts imbue this exciting work with a whole new sense of "poetic object."

Siegell's haptic heroism compels the reader to re-examine the basic elements of a language that we too often taken for granted, in the process creating an energetic and always surprising work of both visual art and poetry. Not to be missed!" —Vladimir Slender-Hedge

—

Others by Paul Siegell:

jambandbootleg (A-Head Publishing, 2009): http://bit.ly/6zTaqh

Poemergency Room (Otoliths Books, 2008): http://bit.ly/4OnwRA

↑ Index

56. steve russell
Re: why the canon??
Tue 5 Jan 2010

---

maybe so-called inspirational verse ... i consider the word "sacred," but i limit my reading, only read 1st rate material. & I also try to discover new authors Limited time ... limited reading ... life would stink without worthwhile words ...

best,
S Russell

_____
From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Mon, January 4, 2010 2:47:17 PM
Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--
All best,
Catherine Daly
[redacted]

↑ Index

57. Troy Camplin
Re: why the canon??
Tue 5 Jan 2010

Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiacy is needed -- just an understanding of how real social systems and networks work.

Troy Camplin

Sent from AT&T's Wireless network using Mobile Email

------Original Message------
From: Catherine Daly <[redacted]>
To: <[redacted]>
Date: Mon, Jan 4, 2010 11:47 AM
Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--
All best,
Catherine Daly
[redacted]

↑ Index

58. Noah Eli Gordon
Texture Notes by Sawako Nakayasu & Iowa by Travis Nichols
Tue 5 Jan 2010

Dear friends,

Letter Machine Editions is pleased to announce the pre-release of our first full-length collections.

Iowa by Travis Nichols

Texture Notes by Sawako Nakayasu

Although the official launch for these books is months away, we're currently offering a limited-time discount of twenty dollars (postage paid) for the pair, which we'll ship right away: http://www.lettermachine.org/purchase.html

As a fledgling press, we'd be honored if you'd help spread the word!

Texture Notes by Sawako Nakayasu

ISBN: 9780981522722
$14, trade paperback, 136 pages, 5.25" x 7.5"

Is there a relationship between the population density of Tokyo and the pinkest part of a hamburger? Can one touch the inside of a noun to learn the difference between one bicycle and a field of bicycles? How close is yellow to need? How far are human fears from the fears of insects? Through a sequence of prose investigations, directions, theoretical performances, and character sketches, Sawako Nakayasu's Texture Notes presses itself against everything. Here is a book of liminal cartography, where textures are percolated by thought and propelled by feeling, where intellectual frottage meets sunlight, moonlight, the pain of seeing something beautiful and an entire town enamored by a simple rock. Once again, Nakayasu's writing explodes with genre-bending fury and fine-tuned improvisation, leaving in its wake a largess of feeling for the things of the world.

"[Nakayasu]…pursues speed, crowds, performance and collapse…serious quirkiness across a range of forms…" —David Perry, Poetry Project Newsletter

“Nakayasu’s distortions encourage a state of deepened perception…” —Craig Santos Pérez, Rattle

Sawako Nakayasu was born in Japan and has lived mostly in the US since the age of six, spending various bouts of time in Tokyo, Shanghai, and Paris as well. She is the author of Hurry Home Honey (Burning Deck, 2009); Nothing fictional but the accuracy or arrangement (she, (Quale Press, 2005); and So we have been given time Or, (Verse Press, 2004). Books of translations include For the Fighting Spirit of the Walnut by Takashi Hiraide (New Directions, 2008), which won the 2009 Best Translated Book Award; Four From Japan (Litmus Press, 2006) featuring four contemporary poets; To the Vast Blooming Sky (Seeing Eye Books, 2007), a chapbook of poems by the Japanese modernist Chika Sagawa; and Time of Sky // Castles in the Air (Litmus Press, 2010) by Ayane Kawata. She holds an MFA in Poetry from Brown University and has received grants from the NEA and PEN for translating Japanese poetry. Her own poetry has been translated into Japanese, Swedish, Arabic, Chinese, and Vietnamese. More information can be found here: http://www.sawakonakayasu.net

***

Iowa by Travis Nichols

ISBN: 9780981522739
$14, trade paperback, 80 pages, 5.25” x 7.5”

In Iowa, Travis Nichols turns the bleak cultural void of Midwestern adolescence into a sequence of stunning prose vignettes. Here, a coming-of-age consciousness articulates the knotty uncertainties of personal, social and familial anxieties in sentences as equally complex as the feelings they house: “The memories true or not against him seem to be turning to steam, as I turned, all the while thinking of chewing out alone through the ghostly meats.” With youthful perplexity and zeal, a humorous and caustic violence of reflection drives this meditative, unclassifiable book. The scary truth is that the foreignness of private teenage cant was always asking the right questions. Now, we just have to listen: “Is this the right one thing you haunt? Looking at this one house year after year? Yes. It must be. Not to let you move on. That was the way out.”

“[T]he people who surprise me most are the ones I’ve never ever heard of before…Travis Nichols is [one] with several short sharp prose poems from… Iowa.” —Ron Silliman, Silliman’s Blog 8/16/05

“A series of dynamic self-histories, richly compiled…stoked with radically expressive image-torquing…” —Brad Fliss, Octopus [review of a chapbook excerpt from Iowa]

Travis Nichols was born and raised in Ames, Iowa. He now lives in Chicago, where he works as an editor at the Poetry Foundation. His writing has appeared in The Village Voice, The Believer, Details, Paste, The Seattle Post-Intelligencer, The Stranger, and The Huffington Post. With Katie Geha, he co-edited Poets on Painters. Iowa is his first book. His forthcoming books include the novel Off We Go Into the Wild Blue Yonder (Coffee House Press) and an as-yet untitled collection of poems from Copper Canyon Press.

***

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http://clk.atdmt.com/GBL/go/177141665/direct/01/

↑ Index

59. Sam Truitt

Re: why the canon??

Tue 5 Jan 2010

I like this - perhaps - my sense is we have given up our power - the means of power - how we get our juice - namely, how we heat ourselves, get water and food to eat - which compromises at the get-go the other power - enjoin life, new things (meetings), passion - though I like the question of meaning of life - which is for me a life of meaning - of meaning here as measuring - and there are many ways, including language.

---
www.samtruitt.org

From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sat, January 2, 2010 8:33:58 PM
Subject: Re: why the canon??

the 'game' aspect of the literary is nowhere so evident as in such matters as canon, awards, grants, and so forth. the main rules are know the judges but, first and foremost, validate the world view of the judges. especially the ones with money.

yet, for all that, yes, there are writers/poets who deserve to be widely read and recognized.

art is a rigged game.

there are two types of power. there's power that others confer on you. and there's your own power and strength as a person and an artist. it's important to work on the latter. to be able to really enjoy life and art and pursue new things with passion and intensity. we cultivate the former at our own risk. what would you rather play? snakes and ladders or a game where the goal is not so much winning or losing as pursuit of the meaning of life?

but we are always embroiled in both, aren't we? the enigmas of fortune and life.

ja
http://vispo.com

> *got in an ugly argument recently. poet says that the notion of great writers is useless.*
> *why do certain writers last?*
> *is it a conspiracy?*
> *...professors/universities protecting their precious niche?*
>
> *i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon.*
> *isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...*
>
> *or maybe we could agree upon a sports like poll.*
> *lit/college football, lump them together.*
> *who makes the top 5?*
> *top 10?*
> *who gets to play in a bowl game?*
> *GO SEMINOLES...*

↑ Index

60. jared schickling
Prozac and Poet Trees
Tue 5 Jan 2010

Prozac and Poet Trees: "Follow the Money"
Poets risen from the beds of pharmaceuticals and investment banking?
You be the judge (or not, as the case may be)

Poetry "mystified" at the accusations

http://www.chicagotribune.com/news/chi-ap-il-poetrymagazine-li,0,3908264.story

http://www.chicagotribune.com/news/chi-obit-lillyjan01,0,6895017.story

"There is no money in poetry, but then there is no poetry in money either."

"Among their concerns are plans for a $25 million mansion-like 'Home for Poetry,' which one trustee characterized as the foundation's 'monument' to itself; the granting of a job to foundation president John Barr's wife [quoted: "I'm not versed in poetry."]; and the spending of more than $1 million on a Web site and a brow-raising $706,000 on a survey to determine poetry's place in American life today." Now this is class.

http://www.chicagotribune.com/features/chi-poetry-foundation-31-dec31,0,3503555.story

JS

Hotmail: Powerful Free email with security by Microsoft.
http://clk.atdmt.com/GBL/go/171222986/direct/01/

↑ Index

61. **amy king**
Re: why the canon??
Tue 5 Jan 2010

Yeah, because the canon is ironclad-objective goodness all around. Nothing biased or politically-motivated there. Read without question. "Profit" indeed.

Ugh.

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut-- http://www.bookslut.com/features/2010_01_015554.php

_____

From: Troy Camplin <[redacted]>
To: [redacted]
Sent: Tue, January 5, 2010 1:19:13 PM
Subject: Re: why the canon??

Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit.

No conspiacy is needed -- just an understanding of how real social systems and networks work.

Troy Camplin

Sent from AT&T's Wireless network using Mobile Email

------Original Message------
From: Catherine Daly <[redacted]>
To: <[redacted]>
Date: Mon, Jan 4, 2010 11:47 AM
Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--
All best,
Catherine Daly
[redacted]

↑ Index

62. George Spencer
Re: why the canon??
Tue 5 Jan 2010

supporting catherine daly's request, i also would like to see an anti-canon list.

↑ Index

63. Adam Tobin
Re: why the canon??
Tue 5 Jan 2010

I would guess that -- like it or not -- such a list would include pretty much all poetry being written today, for starters. And therefore most of what we all read anyway, i hope.

(excepting from the "we" of course troy camplin ph.d., who reads only what his doctorate prescribes), a

-----Original Message-----
>From: Catherine Daly <[redacted]>
>Sent: Jan 4, 2010 2:47 PM
>To: [redacted]

>Subject: Re: why the canon??
>
>I would be really interested in looking at a list of works that don't
>belong in any sort of canon, or, perhaps, 20th century - current books
>of poetry which shouldn't be considered standard, recognized,
>"sacred," or perhaps even be acknowledged.
>
>--
>All best,
>Catherine Daly
>[redacted]
>

↑ Index

64. Mark Francis Johnson
Re: why the canon??
Wed 6 Jan 2010

What canon? Are we talking about all the books that Harold Bloom loves? All the books that are still regularly taught? All the books that could possibly be used to furnish clues for the New York Times crossword puzzle?

Take, just for example, the works of the poet F. T. Prince. Are his poems part of the canon? I believe his collected is still in print. But I don't recall ever seeing his work mentioned outside an essay by Ashbery I read years ago. Auden admired him, too. He published a pamphlet with New Directions sixty or seventy years ago, so James Laughlin must've thought he had something. Is that enough? If it isn't, is it enough to get him on the anti-canon list? If not, why?

↑ Index

65. Jonathan Penton
Re: why the canon??
Wed 6 Jan 2010

Has anyone else noticed that when people speak of the current irrelevancy of poetry, they're using the word "poetry" synonymously with "the canon and its direct descendants?"

On 1/4/2010 10:23 AM, steve russell wrote:
> there are two types of power. there's power that others confer on you.
> and there's your own power and strength as a person and an artist. it's
> important to work on the latter. to be able to really enjoy life and
> art and pursue new things with passion and intensity. we cultivate the
> former at our own risk. what would you rather play? snakes and ladders

> or a game where the goal is not so much winning or losing as pursuit of
> the meaning of life?
>
> Wise...
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> To: [redacted]
> Sent: Sat, January 2, 2010 8:33:58 PM
> Subject: Re: why the canon??
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> art is a rigged game.
>
>
> but we are always embroiled in both, aren't we? the enigmas of fortune and life.
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> ja
> http://vispo.com
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>
>> got in an ugly argument recently. poet says that the notion of great writers is useless.
>> why do certain writers last?
>> is it a conspiracy?
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>> or maybe we could agree upon a sports like poll.
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>> who makes the top 5?
>> top 10?
>> who gets to play in a bowl game?
>> GO SEMINOLES...
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↑ Index

66. **Mark Weiss**
Re: why the canon??
Wed 6 Jan 2010

The act of listing would turn it into a canon, alas.

At 11:40 PM 1/5/2010, you wrote:
>supporting catherine daly's request, i also would like to see an
>anti-canon list.
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

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67. **steve dalachinsky**
Re: why the canon??
Wed 6 Jan 2010

---

what's fiirst rate to others and vice versa may not be fist rate to you and vice versa

On Tue, 5 Jan 2010 08:51:45 -0800 steve russell <[redacted]>
writes:
> maybe so-called inspirational verse ... i consider the word "sacred,"
> but i limit my reading, only read 1st rate material. & I also try to
> discover new authors Limited time ... limited reading ... life would
> stink without worthwhile words ...
>
> best,
> S Russell
>
>
>
>
>
> _____
> From: Catherine Daly <[redacted]>
> To: [redacted]
> Sent: Mon, January 4, 2010 2:47:17 PM
> Subject: Re: why the canon??
>
> I would be really interested in looking at a list of works that
> don't
> belong in any sort of canon, or, perhaps, 20th century - current
> books
> of poetry which shouldn't be considered standard, recognized,
> "sacred," or perhaps even be acknowledged.
>
> --
> All best,
> Catherine Daly
> [redacted]
>
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68. **Jim Andrews**

Re: why the canon??

Wed 6 Jan 2010

> *Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiacy is needed -- just an understanding of how real social systems and networks work.*
>
> *Troy Camplin*

That is simple-minded and naive.

If you get involved in contemporary art of any consequence, you see many factors at work in the selection process of what gets recognized either via grants or awards or being taught in the classroom enough to be considered canonical. And the quality of the work is but one of several considerations. A relatively small consideration.

Regionalism is always at play, for instance. Work by people who are connected in the larger cities such as (and especially) New York has its advantages. Nationalism is also a factor.

'Schools' also have a certain influence above the work simply of individuals. Because real social systems are indeed *systems* where power is not simply a matter of the quality of an individual's work but a function of the coordinated power of the group.

Additionally, we have seen how, in previous eras, the work of very few women was considered canonical. Their historical exclusion reflects formation of canon upon social position, not quality of work or "what great artists have consistently been influenced by".

The operation of "real social systems and networks" is indeed important in the manufacture of canon. But their operation is predicated less on disinterested assessment of the quality and relevance of art as it is on the promotion of those involved in those systems and networks.

And this is just the way of the world, the way of "real social systems and networks" and individuals working in them to survive and prosper with their friends. As Paul Simon said, "A man sees what he wants to see and disregards the rest."

It takes a special sort of a person to try to approach unknown work and artists with an open mind. We are used to our art being carefully framed toward foregone conclusions.

ja
http://vispo.com

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69. Gerald Schwartz
Re: why the canon??
Wed 6 Jan 2010

Agredd. And to add... isn't canon constantly being
recast by those (of us) who cast canons?

Gerald Schwartz

Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiacy is needed -- just an understanding of how real social systems and networks work.

Troy Camplin

Sent from AT&T's Wireless network using Mobile Email

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--
All best,
Catherine Daly
[redacted]

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70. Obododimma Oha
Call for articles
Wed 6 Jan 2010

CONTEXT: Journal of Social & Cultural Studies (ISSN 1119 -- 9229), homesteading online at <http://contextjournal.wordpress.com/> invites articles

(critical essays, reviews, short fiction/faction, poems, and visual narratives (on jpeg or pdf) for publication in its March 2010 issue. All submissions are usually peer-reviewed. Essays, which should be on Word document, should not exceed 25 A4 pages and be without rigid formatting. For more information on the journal, visit http://contextjournal.wordpress.com/about/

All submissions are to be made by email to: Obododimma Oha <[redacted]> or <[redacted]>

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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71. Elizabeth Switaj

Re: why the canon??

Wed 6 Jan 2010

Jonathan, could you expand on this? I'm not entirely sure that I understand.

2010/1/6 Jonathan Penton <[redacted]>

> *Has anyone else noticed that when people speak of the current irrelevancy of poetry, they're using the word "poetry" synonymously with "the canon and its direct descendants?"*

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72. Alan Sondheim

the DNA announcement (please post - Azure's singing my texts, which should pass as poetics performance, thanks)

Wed 6 Jan 2010

PLEASE COME!

==========
==========

DANCE NEW AMSTERDAM

PERFORMANCE:
Foofwa d'Imobilite: Musings
Foofwa d'Imobilite, Azure Carter, Alan Sondheim: Involuntaries

January 21-24
Performance Times: Thursday, Friday, Saturday at 8:00pm, Sunday at 3:00pm
Ticket Prices: $17 ($12 members, $10 RUSH tickets)

Please come to this amazing event!

Dance New Amsterdam
280 Broadway, 2nd Floor (entrance on Chambers, near City Hall)
New York, NY 10007
Phone: [redacted]
Fax: [redacted]
E-mail: [redacted]
http://www.dnadance.org/site

Foofwa d.Imobilite/Neopost Ahrrrt
Musings and Involuntaries 1.6
January 21 . January 23 at 8:00pm, January 24 at 3:00pm
Post show discussion moderated by Nancy Dalva on January 21st

The efforts of Foofwa d'Imobilite and collaborators Alan Sondheim and Azure Carter result in Involuntaries 1.6, a world premiere that saunters along the edge of reason. The US premiere, Musings, is a collaboration with lighting designer Jonathan O.Hear and reflects on the ideas of icons; John Cage and the late Merce Cunningham. The performance will also include the screening of videos by Foofwa d'Imobilite and Alan Sondheim.

Musings
US Premiere
Choreographed by Foofwa d'Imobilite
Performed by Foofwa dit Mobilit
Music by Foof Mobile
Lighting Design by Jonathan O.Hear

Musings should have been a duet and will bear the mark and weight of absences, hence its subtitle: "solitary duet." The piece is structured in a succession of several "musings," separated by nothingness.

The title implies the notions of "daydreams," "meditations," "reflec- tions," "studies" and "introspections." Each "musing" includes a moment of meditative study around some of Merce Cunningham.s and John Cage's ideas - independence of dance and music, using chance as a way to make artistic decisions and Zen Buddhist philosophy applied to theatrical art = adding a curious and lively look to it. - Foofwa d'Imobilite

Involuntaries 1-6
World Premiere
A Production of Foofwa d.Imobilite/Neopost Ahrrrt
Collaboration with Alan Sondheim and Azure Carter
Performed by Azure Carter, Foofwa d'Imobilite, and Alan Sondheim
Dance/choreography/performance by Foofwa d'Imobilite
Song/performance by Azure Carter
Music by Alan Sondheim (cobza, yayli tanbur, hegelung, electric oud
and saz, cura cumbus, ukulele)
Costumes by Basse-Couture

"If you want to understand what they.re about, perhaps these works will open up the vast chasm of comprehension on the edge of falling apart - I can't think of any better pieces in this regard, and, for that matter, in the sheer beauty of fractured movement." - from Breaking New Ground by Alan Sondheim

For the DNA performance, we are screening several videotapes illustrating body performance in real and virtual worlds.

One of the things that has been most important for us has been the bridges between "real" and "virtual" worlds. The two are intertwined, and I believe that the "real" body is a cultural production, virtual in a way as well. Foofwa moves among any number of worlds, as do my avatars and online work; at times it is difficult to know where virtual worlds begin and the real ones (for there are more than one) end. We have been able to explore these issues, as well as those of "technological" and "natural" movements, consistently throughout our projects.

Foofwa d'Imobilite

Born Fredric Gafner in Geneva in 1969 from parents in dance and photography, Foofwa d'Imobilite studied at the Ecole de Danse de Genve and was a member of the Geneva-based Ballet Junior. He danced professionally with the Stuttgart Ballet in Germany (1987-1990) and with the Merce Cunningham Dance Company, in New-York (1991-1998). In 1998, he started his own work with solos and duets. Basing himself in Geneva, he founded Neopost Ahrrrt in 2000 and created : Media Vice Versa (2002), on media and digital images, Perform.dancerun.2 (2003), on the relations between dance and sport, and Injuria (2004), on the precariousness of dancers. conditions. He collaborated on

three pieces with French choreographer Thomas Lebrun: Le Show (2001), Un-Twomen-Show (2004) and MIMESIX (2005) and toured throughout Europe with them. He created also Benjamin de Bouillis (2005), a solo about out-of-body experiences, Live & Dance, (2005) a piece for 8 dancers or non-dancers, Incidences (2006), a multi-media and indeterminate piece about rituals and primitivity, BodyToys (2007), a trio about the manipulated bodies of the entertainment business, and The Making of Spectacles (2008), a quartet asking the audience to construct the dance by voting in a public, democratic process. Foofwa made numerous dance videos and collaborated with artists such as Alan Sondheim, Nicolas Rieben, Christian Marclay and Antoine Lengo and has had large group pieces commisioned by the Nederlands Dans Theater 2, the Bern Ballet and the Ballet Junior. He won several international dance competitions, among them, a bronze medal at the 1986 International Dance Competition in Jackson, Mississipi, a 1987 Prix Professionnel at the Prix de Lausanne, a 1995 New York Bessie Award and the 2006 Swiss Prize for dance and choreography. He is a recepient of a 1999 Swiss-based Fondation Leenaards cultural grant, and a 2009 individual grant from the New York-based Foundation for Contemporary Arts.

For Carter/Sondheim biography and other information:

http://www.dnadance.org/site/performances/dnawinter2010/foofwa-neopost/

We hope to see you at the event!

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73. Zamsky, Robert
Re: why the canon??
Wed 6 Jan 2010

I don't see this at all. In fact, quite the opposite. It is both canonical texts and highly traditional notions of literature that are very often mobilized in defense of, say, literary education in the schools. Accusations or proclamations about the "irrelevance" of poetry are much more likely to point to contemporary, innovative, marginal -- "weird" -- poetic practices, at least in my experience. The challenge (and the responsibility I feel as an educator), is to argue for and demonstrate the relevance of poetry (canonical and not) as a practice in the world. The general public is often ready to hear that Shakespeare or Keats or Yeats are "relevant" in an old-fashioned kind of way; Susan Howe or Nate Mackey or Kevin Davies or Kasey Mohammad....not so much. I, of course, seek to demonstrate the relevance of such poets in many of my courses; but that is a

persuasive challenge very different from what I face when I teach a course on the Romantics, for instance.

On a side-note, but related to a practical sense of how/why canonicity is perpetuated. When I was teaching in Chicago, I worked with a suburban highschool on a program to incorporate poetry into their curriculum. This was a high school in a wealthy suburb with a real desire to do something along these lines; they even have (had?) a full-time faculty member whose entire job revolved around their poetry-performance groups, much like a varsity coach. So, they had the resources and the will. What they didn't have was the time. Even the most interested teachers are seriously constrained because of the pressures of testing and assessment. If they teach poetry at all, which even the best/most committed rarely do, it is most often as an easily digestible kernel related to a thematic/historical unit. It took us forever just to manipulate the schedule in such a way as to dedicate 1 day to poetry as such. In these circumstances, it's much easier for a teacher to turn to the "tried and true" -- easier to persuade administrators, parents, students, even themselves. I was astonished to see the effects of testing pressures on the curriculum, and disheartened. These teachers were good, smart, committed people who simply have no time in the day. It felt like a different planet from when I was in school. My sense of poetry was fundamentally shaped by the experience of reading a lot of Gary Snyder in my middle-school English class -- it stuck with me partly because I grew up in Southern Oregon and I knew those mountains and forests, my grandfather was a logger in many of the same areas Snyder worked, and I hunted elk and deer in those same valleys. So, to me, poetry was a part of, a means of knowing that place. I would like to think that students today have similar opportunities, but they rarely do. If they don't have the chance to see poetry as an activity in the world, they are left to think they should know it (if indeed they should) just because it's something they should know...it might be on the test.

Ok, now I'm depressing myself.

- rz

From: Poetics List (UPenn, UB) on behalf of Jonathan Penton
Sent: Wed 1/6/2010 7:22 AM
To: [redacted]
Subject: Re: why the canon??

Has anyone else noticed that when people speak of the current irrelevancy of poetry, they're using the word "poetry" synonymously with "the canon and its direct descendants?"

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> the meaning of life?
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> Wise...
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> To: [redacted]
> Sent: Sat, January 2, 2010 8:33:58 PM
> Subject: Re: why the canon??
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> http://vispo.com <http://vispo.com/>
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>> i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon.
>> isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...
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>> GO SEMINOLES...
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74. Ruth Lepson
an invitation
Wed 6 Jan 2010

For those of you in the Boston area on Th, Jan. 21--

Celia Gilbert and I will be reading from our books of poetry with blazevox.

Brookline Booksmith
Harvard St.
Coolidge Corner
Brookline, MA
7PM

Celia¹s book is Something to Exchange; this is her fifth wonderful book. Ashbery chose one of her books for Viking. Alice James published two others. She is also a printmaker and painter.

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75. Mark Weiss

Re: why the canon??

Wed 6 Jan 2010

A couple of things to take issue with here, or at least to propose amendments.

At 04:13 AM 1/6/2010, you wrote:
>>Life is too short to read bad literature. That is why we have the
>>canon. The canon is nothing more or less than what great artists
>>have consistently been influenced by. It is the list of works most
>>have been able to reread with profit. No conspiacy is needed --
>>just an understanding of how real social systems and networks work.
>
>>Troy Camplin
>
>That is simple-minded and naive.
>
>If you get involved in contemporary art of any consequence, you see
>many factors at work in the selection process of what gets
>recognized either via grants or awards or being taught in the
>classroom enough to be considered canonical. And the quality of the
>work is but one of several considerations. A relatively small consideration.

Although we most of us have lists of contemporary poets we tend to follow or return to, canons are really about the past, and, whatever their other costs and benefits, a necessity for the classroom, since there's only so much time. It's not a bad idea for students to learn what's been considered important, no matter how the list was compiled. As long as it's understood that the syllabus is a starting point--for those interested the Countess of Pembroke should lead to her brother Phillip Sidney and vice versa.

> *Regionalism is always at play, for instance. Work by people who are connected in the larger cities such as (and especially) New York has its advantages. Nationalism is also a factor.*

It depends on a canon of what, and also what's meant by "in the larger cities." Large cities have been centers of everything except farm production until very recently, and those interested in careers in or education about poetry or the company of poets have tended to congregate in them. So, the New York School was a gathering of poets from elsewhere who would have had a hard time connecting with each other if they'd stayed at home. The internet is changing this, and in the US the academicization of poetry and, increasingly, poetry publishing, has meant increasing decentralization.

It's worth remembering that a lot of the regionalists have spent long periods living outside their regions. Faulkner isn't unique in his generation for staying

close to home, but almost so. Quintessentially midwestern writers like Hamlin Garland, Willa Cather and Mark Twain lived and wrote in Boston and New York. Has anybody investigated the influence of the city on their work?

> *'Schools' also have a certain influence above the work simply of individuals. Because real social systems are indeed *systems* where power is not simply a matter of the quality of an individual's work but a function of the coordinated power of the group.*
>
> *Additionally, we have seen how, in previous eras, the work of very few women was considered canonical. Their historical exclusion reflects formation of canon upon social position, not quality of work or "what great artists have consistently been influenced by".*

Whatever form canons take, they need to evolve, and we've seen this happening. We've also seen the formation of parallel canons (this is primarily a US phenomenon), probably a good thing except that increasingly it has meant mutual exclusion: students tend to learn one and not the other.

One educational benefits of canons has been that poetry difficult because the culture and the language have changed has continued to be taught. Otherwise few students would have the chance to learn from Shakespeare, Milton, Donne, etc.

> *The operation of "real social systems and networks" is indeed important in the manufacture of canon. But their operation is predicated less on disinterested assessment of the quality and relevance of art as it is on the promotion of those involved in those systems and networks.*
>
> *And this is just the way of the world, the way of "real social systems and networks" and individuals working in them to survive and prosper with their friends. As Paul Simon said, "A man sees what he wants to see and disregards the rest."*
>
> *It takes a special sort of a person to try to approach unknown work and artists with an open mind. We are used to our art being carefully framed toward foregone conclusions.*

Wherever we begin, if we continue to read, we form our own personal syllabi, hopefully open-ended, the company of poets with whom we see ourselves in dialogue.

Best,

Mark

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

Forthcoming in November 2009.
http://go.ucpress.edu/WholeIsland

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76. Peter Quartermain

Re: why the canon??

Wed 6 Jan 2010

Steve Russell wrote:
" i limit my reading, only read 1st rate material"

But how do you know it's "first-rate" before you've read it?

And then Steve Russell wrote:
" I also try to discover new authors Limited time ... limited reading"

Presumably you can't "discover" them without "reading" them. Are there, then, two kinds of "reading"? Would you explain the difference please?

P
=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of steve russell
Sent: 05 January 2010 08:52 AM
To: [redacted]
Subject: Re: why the canon??

maybe so-called inspirational verse ... i consider the word "sacred," but. & I also try to discover new authors Limited time ... limited reading ... life would stink without worthwhile words ...

best,
S Russell

_____
From: Catherine Daly <[redacted]>
To: [redacted]

Sent: Mon, January 4, 2010 2:47:17 PM
Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--
All best,
Catherine Daly
[redacted]

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77. Mary Kasimor
Re: why the canon??
Wed 6 Jan 2010

I am jumping into the conversation a little late--I don't know exactly all that has been discussed. I do know and I have read that the canon is considerd important because it gives students a background when references are being madeabout common knowledge ideas . I just read an article written by a freshman college comp. professor who wrote about how his students lack so much background knowledge about authors, references, etc. that most older and educated people know about. Of course, I am not sure that I knew much about Thoreau when I started as a first year in college student, although I certainly was familiar with Shakespeare and Sinclair Lewis, among others. It seems as though our community has widened so much that not only the dead white males should be encluded, but so many others. I think the problem is simply that our students don't read enough unless they are told that they have to read something.

I have stayed away from science fiction, simply because it did not sound very interesting to me. I had a student who gave me Philip K Dick novels to read. I have discovered something new and quite wonderful. I know that science fiction writers are certainly not part of the canon, but he is a worthwhile read, in my opinion. I will continue reading more of that genre.I think what I am saying is that there is so much to read and so many wonderful writers, ideas, ways of presenting the ideas, that we need to encourage students to read as much as possible.

--- On Wed, 1/6/10, Mark Weiss <[redacted]> wrote:

From: Mark Weiss <[redacted]>
Subject: Re: why the canon??

To: [redacted]
Date: Wednesday, January 6, 2010, 11:19 AM

A couple of things to take issue with here, or at least to propose amendments.

At 04:13 AM 1/6/2010, you wrote:
>> Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiacy is needed -- just an understanding of how real social systems and networks work.
>
>> Troy Camplin
>
> That is simple-minded and naive.
>
> If you get involved in contemporary art of any consequence, you see many factors at work in the selection process of what gets recognized either via grants or awards or being taught in the classroom enough to be considered canonical. And the quality of the work is but one of several considerations. A relatively small consideration.

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> *Regionalism is always at play, for instance. Work by people who are connected in the larger cities such as (and especially) New York has its advantages. Nationalism is also a factor.*

It depends on a canon of what, and also what's meant by "in the larger cities." Large cities have been centers of everything except farm production until very recently, and those interested in careers in or education about poetry or the company of poets have tended to congregate in them. So, the New York School was a gathering of poets from elsewhere who would have had a hard time connecting with each other if they'd stayed at home. The internet is changing this, and in the US the academicization of poetry and, increasingly, poetry publishing, has meant increasing decentralization.

It's worth remembering that a lot of the regionalists have spent long periods living outside their regions. Faulkner isn't unique in his generation for staying close to home, but almost so. Quintessentially midwestern writers like Hamlin

Garland, Willa Cather and Mark Twain lived and wrote in Boston and New York. Has anybody investigated the influence of the city on their work?

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Whatever form canons take, they need to evolve, and we've seen this happening. We've also seen the formation of parallel canons (this is primarily a US phenomenon), probably a good thing except that increasingly it has meant mutual exclusion: students tend to learn one and not the other.

One educational benefits of canons has been that poetry difficult because the culture and the language have changed has continued to be taught. Otherwise few students would have the chance to learn from Shakespeare, Milton, Donne, etc.

> *The operation of "real social systems and networks" is indeed important in the manufacture of canon. But their operation is predicated less on disinterested assessment of the quality and relevance of art as it is on the promotion of those involved in those systems and networks.*
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> *And this is just the way of the world, the way of "real social systems and networks" and individuals working in them to survive and prosper with their friends. As Paul Simon said, "A man sees what he wants to see and disregards the rest."*
>
> *It takes a special sort of a person to try to approach unknown work and artists with an open mind. We are used to our art being carefully framed toward foregone conclusions.*

Wherever we begin, if we continue to read, we form our own personal syllabi, hopefully open-ended, the company of poets with whom we see ourselves in dialogue.

Best,

Mark

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http://go.ucpress.edu/WholeIsland

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78. **L Trent**
Re: why the canon??
Wed 6 Jan 2010

I think that the idea of a canon exists so that the humanities can create a coherent narrative of literature to teach college students--it's an academic creation that unfortunately simplifies and smooths out what is actually complicated and sticky. And so works that fit into that narrative, whatever narrative it might be, get put there. I guess it's necessary to simplify for academic purposes, but the trouble is that academia sometimes forgets to tell students that this is just one story, one way of understanding things, and that there are infinite ways that any particular story can be told.

I went to a fairly conservative college that taught a "western civilization" course where we read Dante, Shakespeare, Milton, romantic poets, Stephen Crane, All Quiet on the Western Front, Edith Wharton, some Camus, some Kafka, and strangely, Barbara Kingsolver. Obviously, tons of things were left out, but what was put there was put specifically to tell a particular story about Western culture and the progression from a Christian-based worldview to a postmodern worldview (with romanticism, positivism, existentialism, and a dash of civil rights movement lit in between). We didn't read anything more "experimental" than a James Joyce short story and glbt work, as well as most feminist and African American lit, were completely left out. After T.S. Eliot, poetry was pretty much irrelevant. Those kinds of books didn't fit the neat narrative that was being told.

But now I think those ideas of the canon are pretty much dead outside of universities. Now each particular school of lit or genre of writing has its own canon of "books you have to read" in order to be a real whatever-it-is-you-are-trying-to-be.

On Wed, Jan 6, 2010 at 12:32 AM, Mark Francis Johnson <
[redacted]> wrote:

> *What canon? Are we talking about all the books that Harold Bloom loves? All the books that are still regularly taught? All the books that could possibly*
> *be used to furnish clues for the New York Times crossword puzzle?*
>
> *Take, just for example, the works of the poet F. T. Prince. Are his poems part of the canon? I believe his collected is still in print. But I don't recall ever seeing his work mentioned outside an essay by Ashbery I read years ago. Auden admired him, too. He published a pamphlet with New Directions sixty or seventy years ago, so James Laughlin must've thought he had something. Is that enough? If it isn't, is it enough to get him on the anti-canon list? If not, why?*

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79. amy king
UP to Bat -- Slaves to Do These Things ...
Wed 6 Jan 2010

http://www.ama
My book is now on Amazon (SPD later) for order - enjoy!

http://www.amazon.com/Slaves-These-Things-Amy-King/dp/1935402315

"I'm portable. My mind travels / the verse and valleys of whole people says the poet." Correct! Readers of this book will discover their own memories. They will melt in them, amazed, lullabied, dramatized, shocked that they exist. Amy King is a true bard.

â€” TomaÅ¾ Å alamun

Smoke nâ€™ hott, these poems emerge as "â€¦ audible diamonds that cut," where Rock is King & candor disarms paranoia, or, in Kingâ€™s case, downright dismembers it: "Forgive me, I am the final/ seminary soul to check your shape/ in the dress of that embalming line." Passengered adeptly under the influence of Lorca, Neruda maybe, (Buried by midnight/ I am a warm/ fly in amber.) the reader wants to shout, GO DUENDE!!!

â€”Jeni Olin

"Amy King is a poet's poet, highly respected in the contemporary world of letters. Her latest collection of poems reveals why.

Mistress of a mythic surrealism that is laced at times with bawdy language, Amy combines images like "moldy dark stools in back room encounters" with "Michaelangelo turning crosshairs to sunshine." Unusual juxtapositions like these compel the reader to turn the page, discover more. Divided into five acts, this collection of poetry arcs like a prize-winning drama, a volume that should be in everyone's hands and on everyone's shelf!" --The Tower Journal

"While the imperious imperialism of the title speaks of inequality, distance, and irony, Kingâ€™s latest book, her third from BlazeVOX, actually draws and holds the reader close. Youâ€™ll feel understood by this book as it speaks of birth, divinity, and the sociocultural moment that may have you weary. I like Kingâ€™s invocation of American angst in poems such as 'Stimulus Package' and 'Everything Happens At Once'; the former ends with the lines 'we ignore the dress of death/ when they mirage America back,' while the latter begins with 'the government wants their money,/ retirement shrinks its future,/ I am

stuck at the bottom of alert/ that is only a test/ of what?' She grabs and inverts the crummy corniness that keeps people up at night.

Itâ€™s a strength of Slaves to Do These Things that such unadorned phrasing coexists well with its opposite: arresting noun phrases, carefully concatenated. Thus, 'Everything Happens At Once' invokes not only government, retirement, phones, and doors, but also 'fortuneâ€™s dial tone,' 'the fields of water crocus/ set adrift with handmade paddles,' and 'houses in swollen grass.' Elsewhere, youâ€™ll find 'chalk blown sky of rabbit tails,' 'a calico sky in an earlobeâ€™s kerchief,' and a deft definition: 'Moustache: a salt & pepper mole rat'â€”has it been said better? I wish I could see with my eyes half of the things that King describes." --The University of Arizona Poetry Center

Sample poem -- http://versedaily.org/2009/aboutamykingstdtt.shtml

Sample poem -- http://www.ashokkarra.com/2010/01/amy-king-the-always-song/

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut-- http://www.bookslut.com/features/2010_01_015554.php

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80. Jim Andrews
Re: why the canon??
Wed 6 Jan 2010

yes, in classrooms there is only so much time and grant committees only have so much money and, generally, decisions need to be made.

but let's not pretend that they are selections of 'the best' artists. that's insufferable hogwash. it negates what it affirms: any notion of quality in thinking or art.

not that that's your claim, Mark. i agree with you that canon arise out of the finitude of time and resources and the necessity to make selections and justify them.

but they are usually accompanied with rhetoric of bestness. which is pernicious nonsense that masks reality rather than uncovering it.

bestness of canon is a gamey cloak (win/lose) over the veil of illusion.

ja
http://vispo.com

> *A couple of things to take issue with here, or at least to propose amendments.*
> *Mark*

↑ Index

81. Robin Hamilton
Re: why the canon??
Wed 6 Jan 2010

<<
Take, just for example, the works of the poet F. T. Prince. Are his poems part of the canon?
>>

He might figure in a canon constructed by the New Formalists, if they'd heard of him.

<<
I believe his collected is still in print.
>>

Probably. His academic editorial work on Shakespeare's Poems certainly still is. (And a nice piece of editing it is too -- part of the Arden Shakespeare series, which is echt-canonical.)

<<
But I don't
recall ever seeing his work mentioned outside an essay by Ashbery I read years ago. Auden admired him, too. He published a pamphlet with New Directions sixty or seventy years ago, so James Laughlin must've thought he had something. Is that enough?
>>

Nope. That could apply to a lot of minor, interesting, worthy writers -- say Edgell Rickworth or Norman Cameron [who, come to think of it, would be a better candidate for any canon that thought of getting round to including F.T.Prince].

<<
If it isn't, is it enough to get him on the
anti-canon list? If not, why?
>>

For exactly the reasons that Troy Camplin pointed too, and promptly generated a whole cascade of vitrol and misunderstandings.

Interesting to see the descriptivist/prescriptivist debate played out yet once more, with the prescriptivists howling for a revised canon.

(Hell, I'd love to see Anne Bradstreet and Lady Mary Wortly Montague incorporated as part of the canon, but unfortunately wishing don't make it so. Nor even does serious editorial scrutiny, such as Roger Lonsdale performed. Or individual poetic enthusiasms, as Berryman did for Bradstreet. The bottom line of making the work available is necessary, but this isn't ever sufficient, even for poets of great merit.)

Robin Hamilton

↑ Index

82. Mark Young

Out from Otoliths—nick-e melville's selections and dissections

Wed 6 Jan 2010

First cab off the rank in what is shaping up to be a busy year for the book publishing arm of Otoliths is a large collection from Scottish concrete & visual poet, nick-e melville.

selections and dissections

nick-e melville

128 pages

Otoliths 2010

ISBN: 978-0-9806025-4-8

$14.95 + p&h

URL: http://www.lulu.com/content/paperback-book/selections-and-dissections/7440802

This is poetry from within an international concrete-typographic tradition to which it pays respect as a means of placing itself precisely in its own distinct take on language. Gide said most good writers have their own specific sense of irony, and that’s one of the things nick-e melville shows in the work here. But by irony is not meant that commonplace smart-arsedness of British literary middleclass detachment and defence; on the contrary this is a way of viewing and engaging that is basic, delicate, and political. — *Tom Leonard*

What nick-e melville creates within *selections and dissections *is text as experience, presenting us with different ways to look at visual language, different ways to understand the ubiquitous textscapes of daily living. The pages of this book are filled with games, but games of the most serious kind,

games about the act of being sentient textual beings. Melville, a textual imagineer, examines the spaces between letters, the negative spaces between lines of text, and even the halftone atoms of printing, always looking for the surprise in the printed text. To read this book is to experience these acts of textual imagination as cinema, as vibrant and moving sequences of thought. — *Geof Huth*

Check out the entire range of Otoliths books & the print editions of the e-zine at The Otoliths Storefront <http://stores.lulu.com/l_m_young>.

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83. Mark Francis Johnson

Re: why the canon??

Wed 6 Jan 2010

I'm not sure how to quote other posts, so... this post is a reply to Robin Hamilton.

Most of your post I agree with completely. Prince is not part of any canon I have in my head as one of the official ones, though he's part of my own. Why he should be excluded, however, seems to be more obvious to you than to me...

My post was trying to get at an answer to Catherine Daly's --what, I thought, could an anti-canon list possibly look like? If it excludes writers like F. T. Prince or Unica Zurn or John Heywood or William Hope Hodgson or Richard Griffin -to make a crazy miscellany- then it must be very long indeed, because there are thousands of interesting minor writers out there who retain some claim to a small, devoted readership.

↑ Index

84. Jim Andrews

Re: why the canon??

Wed 6 Jan 2010

"Literary Canon"
http://vispo.com/dbcinema/sw/sw.htm?c=Literary+Canon&b=Vector&n=Text&g=Random&s=xga&i=100

Requires the Shockwave plugin from http://vispo.com/sw , if you don't have it already. Mac users need to use Firefox.

ja
http://vispo.com

↑ Index

85. **Scott Howard**
Re: Call for articles
Wed 6 Jan 2010

Good luck with this, Obododimma. I'll be interested to see how the journal comes together for you.

Cheers,
Scott

p.s. I'll have the rest of your collection published in one or two days. I've had a health crisis at home to deal with. My son was in hospital for a week and is now home recovering.

///

----- Original Message -----
From: Obododimma Oha <[redacted]>
Date: Wednesday, January 6, 2010 9:42 am
Subject: Call for articles
To: [redacted]

> **CONTEXT: Journal of Social & Cultural Studies* (ISSN 1119 -- 9229),*
> *homesteading online at < invites*
> *articles (critical essays, reviews, short fiction/faction, poems, and visual*
> *narratives (on jpeg or pdf) for publication in its March 2010 issue. All*
> *submissions are usually peer-reviewed. Essays, which should be on Word*
> *document, should not exceed 25 A4 pages and be without rigid formatting. For*
> *more information on the journal, visit*
> *http://contextjournal.wordpress.com/about/*
>
> *All submissions are to be made by email to: Obododimma Oha <[redacted]>*
> *or <[redacted]>*
>
> *--*
> *Obododimma Oha*
> *http://udude.wordpress.com/*
>
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*

> *Phone: [redacted];*
> *[redacted];*
> *[redacted].*

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86. Bruce McPherson
Re: Why the canon
Thu 7 Jan 2010

The canon, any canon, is merely a starting point for serious dialogue. The difficulty is in preventing the canon from becoming an endpoint, that is, a terminus for dialogue. The canon consists of markers to the other. The canon changes depending upon what you wish to speak about and to whom. Know thy other. It establishes your bona fides; if you have read (that is, have thought upon) what you need to have read in order to carry on a dialogue with someone of your choosing, then you have mastered the necessary canon. How much you need to have read varies according to interpersonal factors, and according to the purpose of the dialogue. Assuming you wish to be taken seriously, experience has proven that it is quite helpful when you can demonstrate by competent familiarity with the canon that you are taking the other person in the dialogue seriously. The dialogue you carry on may be actual, virtual, imaginary, hypothetical, or solipsistical. The other may be merely another part of yourself. Taken seriously. You determine the use value of the canon according to your psychological desire and capacity for dialogue. The canon does not exist outside or beyond your willingness to accredit its value for dialogue. There is no canon. You are the canon.

Bruce McPherson

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87. steve dalachinsky
Re: why the canon??
Thu 7 Jan 2010

so how many folks on this list particularly those involved in this discussion believe they are or will be part of the canon , please don't blush and put aside yer egos... - whichever canon we're discussing here - yeats keats li po lorca we forget alot of non- english speaking/writing poets saktaro hagiwara basho we tend to limit canon to our particular tastes needs prejudices knowledge and requirements tho of course there are stalwarts (sp?) within the canon / whatever happend to merrick gther ye rose buds had to learn that in 5th grade i

think it wa never forgot it been a rock for me to lean upon ditto homer HEY ROBERT HOW COME YO NEVER GOT THOSE BOOKS AND CDS from ME speaking of canons the 3 folks you mention have been foisted by academia into the modern canon where will they/we be in the time - worn cliche scenario a hundred years from now ????

On Wed, 6 Jan 2010 12:09:05 -0500 "Zamsky, Robert" <[redacted]> writes:
> I don't see this at all. In fact, quite the opposite. It is both
> canonical texts and highly traditional notions of literature that
> are very often mobilized in defense of, say, literary education in
> the schools. Accusations or proclamations about the "irrelevance"
> of poetry are much more likely to point to contemporary, innovative,
> marginal -- "weird" -- poetic practices, at least in my experience.
> The challenge (and the responsibility I feel as an educator), is to
> argue for and demonstrate the relevance of poetry (canonical and
> not) as a practice in the world. The general public is often ready
> to hear that Shakespeare or Keats or Yeats are "relevant" in an
> old-fashioned kind of way; Susan Howe or Nate Mackey or Kevin Davies
> or Kasey Mohammad....not so much. I, of course, seek to demonstrate
> the relevance of such poets in many of my courses; but that is a
> persuasive challenge very different from what I face when I teach a
> course on the Romantics, for instance.
>
> On a side-note, but related to a practical sense of how/why
> canonicity is perpetuated. When I was teaching in Chicago, I worked
> with a suburban highschool on a program to incorporate poetry into
> their curriculum. This was a high school in a wealthy suburb with a
> real desire to do something along these lines; they even have (had?)
> a full-time faculty member whose entire job revolved around their
> poetry-performance groups, much like a varsity coach. So, they had
> the resources and the will. What they didn't have was the time.
> Even the most interested teachers are seriously constrained because
> of the pressures of testing and assessment. If they teach poetry at
> all, which even the best/most committed rarely do, it is most often
> as an easily digestible kernel related to a thematic/historical
> unit. It took us forever just to manipulate the schedule in such a
> way as to dedicate 1 day to poetry as such. In these circumstances,
> it's much easier for a teacher to turn to the "tried and true" --
> easier to persuade administrators, parents, students, even
> themselves. I was astonished to see the effects of testing
> pressures on the curriculum, and disheartened. These teachers were

> good, smart, committed people who simply have no time in the day.
> It felt like a different planet from when I was in school. My sense
> of poetry was fundamentally shaped by the experience of reading a
> lot of Gary Snyder in my middle-school English class -- it stuck
> with me partly because I grew up in Southern Oregon and I knew those
> mountains and forests, my grandfather was a logger in many of the
> same areas Snyder worked, and I hunted elk and deer in those same
> valleys. So, to me, poetry was a part of, a means of knowing that
> place. I would like to think that students today have similar
> opportunities, but they rarely do. If they don't have the chance to
> see poetry as an activity in the world, they are left to think they
> should know it (if indeed they should) just because it's something
> they should know...it might be on the test.
>
> Ok, now I'm depressing myself.
>
> - rz
>
> _____
>
> From: Poetics List (UPenn, UB) on behalf of Jonathan Penton
> Sent: Wed 1/6/2010 7:22 AM
> To: [redacted]
> Subject: Re: why the canon??
>
>
>
> Has anyone else noticed that when people speak of the current
> irrelevancy of poetry, they're using the word "poetry" synonymously
> with
> "the canon and its direct descendants?"
>
> On 1/4/2010 10:23 AM, steve russell wrote:
> > there are two types of power. there's power that others confer on
> you.
> > and there's your own power and strength as a person and an artist.
> it's
> > important to work on the latter. to be able to really enjoy life
> and
> > art and pursue new things with passion and intensity. we cultivate
> the
> > former at our own risk. what would you rather play? snakes and

> ladders
> > or a game where the goal is not so much winning or losing as
> pursuit of
> > the meaning of life?
> >
> > Wise...
> >
> >
> >
> >
> > _____
> > From: Jim Andrews<[redacted]>
> > To: [redacted]
> > Sent: Sat, January 2, 2010 8:33:58 PM
> > Subject: Re: why the canon??
> >
> > the 'game' aspect of the literary is nowhere so evident as in such
> matters as canon, awards, grants, and so forth. the main rules are
> know the judges but, first and foremost, validate the world view of
> the judges. especially the ones with money.
> >
> > yet, for all that, yes, there are writers/poets who deserve to be
> widely read and recognized.
> >
> > art is a rigged game.
> >
> >
> > but we are always embroiled in both, aren't we? the enigmas of
> fortune and life.
> >
> > ja
> > http://vispo.com <http://vispo.com/>
> >
> >
> >
> >
> >> got in an ugly argument recently. poet says that the notion of
> great writers is useless.
> >> why do certain writers last?
> >> is it a conspiracy?
> >> ...professors/universities protecting their precious niche?
> >>

> >> i'm as cynical as most -- but don't some writers/poets DESERVE
> their, ugh, exalted, ugh, place in the canon.
> >> isn't there such a thing as craft ... intellectual reach. ... or
> any number of ways to say that this Pleases while something else is
> easy to ignore ...??...
> >>
> >> or maybe we could agree upon a sports like poll.
> >> lit/college football, lump them together.
> >> who makes the top 5?
> >> top 10?
> >> who gets to play in a bowl game?
> >> GO SEMINOLES...
> >>
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88. **Catherine Daly**

Re: why the canon??

Thu 7 Jan 2010

I am under the impression that Anne Bradstreet is definitely"in", as are Marie de France, Sor Juana, and Sappho, of poets.

I think we can remove Tennyson from the list. But we can't get rid of all the verse that went out of fashion, can we? .

Can we remove genre fiction? I've been reading some YA novels in verse. The boom in YA lit has led to college age kids moving from Encyclopedia Brown and whatnot not to canonical works like Frankenstein or the Brontes or Russian novels, or even to war novels and genre fiction, but to new commercial fiction

written for kids. And YA novels in verse about hookers, vampires, and drugs. Parading as "issues."

But I'm not thinking about some lit survey course or the readings for comp., courses that no one at a top tier college or university would have to take anyway; I'm thinking about the list of books which do get taught in poetry courses. For example, Adrienne Rich is still "in", but Galway Kinnell isn't, of books I was taught. At the same time, I wonder if Plath, Lowell, Sexton, Berryman have made it in, or if Laux & Olds are still subbing in as confessionals who didn't commit suicide. I still wonder why Dylan Thomas never made it in. So it is not really "canon"/

But as for the Prince question, is Laforgue in? I think not. So then not Prince.

--
All best,
Catherine Daly
[redacted]

↑ Index

89. Mark Weiss
query
Thu 7 Jan 2010

Anyone have Sam Hamill's email? b/c please.

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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90. Nicholas Ravnikar
eChaps & Readings from The Bathroom
Thu 7 Jan 2010

I've tried to send the announcement below to the list serve previously, but I didn't see it posted. I'm not sure if it violates a policy of the group, but I don't think so. In any case, I thought that some of the Illinois- and Wisconsin-area subscribers might be interested...

THE BATHROOM LAUNCHES CHAPBOOK SERIES WITH TWO MIDWEST READINGS* *

The Bathroom officially kicks off its first annual Bathroom Reading Materials series with two outstanding manuscripts by Steve Timm and Ryan Philip Kulefsky. Both chapbooks are available for free (as in beer) as PDFs (with MP3

audiobooks forthcoming) from The Bathroom. In celebration of their chapbooks' publication, Kulefsky and Timm will be giving free readings in Racine, WI (1/30/10) and Chicago, IL (2/2/10), where the 26 signed & lettered print copies will be available for purchase while supplies last.

The first event is at the Racine Arts Council<http://www.racineartscouncil.org/>, Saturday, January 30th 2010. Doors will open at 6:30 and the reading will start at 7:00. Light refreshments will be served, and the event is free. (Donations for The Bathroom and the Racine Arts Council gladly accepted!).

The second reading is at Tuesday Funk <http://tuesdayfunk.blogspot.com/> (@ the Hopleaf) in Chicago, IL on February 2, 2010. Seating upstairs will be available starting at 6:30. There is no charge for admission and a full menu of food and drinks will be available for purchase.

Copies of the books will be available for purchase at both readings ($5 each/$8 for the set). Free MP3 audiobooks of each manuscript will also be available soon and The Bathroom #6 comes out in February, so check back with The Bathroom <http://bathroommagazine.wordpress.com/> in the coming weeks.

Ryan Philip Kulefsky lives in Chicago, IL and holds an MFA from Bard. He teaches English writing & rhetoric along with literature at Columbia College Chicago. *Dead Twins* comprises Kulefsky's contributions to an email listserv started by Nick Demske in the Fall of 2009. Three poems have been removed from the line-up due to page limitations, but their contents (or something similar) have been integrated into others. All texts appear in chronological order.

Steve Timm lives in rural southern Wisconsin with his wife, Sue, two dogs, Bella and Luigi, and one cat, Benny. He teaches ESL at the University of Wisconsin-Madison, his poems have appeared in numerous publications, and he is the author of Disparity (BlazeVox), Averrage (Answer Tag), and Stragetics (Bronze Skull), all of which have gone out of print. *'n'altra storio* is a sequel to his yet-to-be-published manuscript *Un storia*. The titles are "bad" Italian; here, the "proper" title wd be Un'altra storia. The work had one rule of composition: each chapter had to have some form of Italian in it: morphology, vocabulary, grammar, etc. These italianesqueries are launch sites, not keys to any meaning one may wish to ascribe."

Toodles,

Nicholas Michael Ravnikar

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91. Poetry Project

Events at The Poetry Project January

Thu 7 Jan 2010

Here¹s what¹s coming up at The Poetry Project!

Friday, January 8, 8 PM
Fall Workshop Reading

Students from the Fall writing workshops, led by Vito Acconci and Mitch Highfill, will share their work.

Monday, January 11, 8 PM
Diana Hamilton & Laura Jaramillo

Diana Hamilton¹s poetry has appeared in mid)rib, Nap, Foursquare 3.1, and The Boog Reader 3, and is forthcoming in The Physical Poets Vol 3. She co-coordinated the Friday Night Series at the Poetry Project from 2008-09. Other work can be found at her website: http://sites.google.com/site/dianahamilton.

Laura Jaramillo is a poet from Queens. She¹s the author of chapbooks The Reactionary Poems (Olywa Press) and The Civilian Nest (forthcoming from Love Among the Ruins Press).

Wednesday, January 13, 8 PM
Reading for Leland Hickman¹s TIRESIAS: THE COLLECTED POEMS

Named for Leland Hickman¹s unfinished, long poem, ³Tiresias,² this volume, co-published by Nightboat Books and Otis Books/Seismicity Editions, gathers all of the poetry published during Hickman¹s lifetime as well as unpublished pieces drawn from his archives. With this book, Hickman¹s work will join the landscape of twentieth century American experimental poetry. Los Angeles poet and editor Leland Hickman (1934-1991) was the author of two collections of poetry: Great Slave Lake Suite (1980) and Lee Sr. Falls to the Floor (1991). He was the editor of the poetry journal Temblor, which ran for 10 issues during the 1980s. Readers will include: Elaine Equi, Alan Gilbert, Pierre Joris, Douglas A. Martin, Bill Mohr, Stephen Motika, John Yau, Marjorie Welish and more t.b.a.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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92. peter ganick
01.2010
Thu 7 Jan 2010

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chalkeditions's publications as of january 2010

these are our titles published as of January 2010.....all books are free to read, download, and print.,.,.,.,.. we are open for new manusripts..... please send your electronic manuscript to [redacted] and [redacted] ,,.,.,.,.,. thanks for taking a look at our site.....

please visit our site at http://chalkeditions.co.cc

Thomas Lowe Taylor - "...of shooting stars and brightness."

Andrew Topel - RE-ECHOES

Jim Leftwich - OF IF IN

Peter Ganick - g=e=i=s=t=l=i=c=h

Hugh R. Tribbey - waitinale glasses

Lawrence Upton - water lines

Jeff Crouch - furious peddler

Sheila E. Murphy - Reverse Haibun

John M. Bennett - Fla g Wh ale

zachary count lawrence - parsing

Sheila E. Murphy - circumsanct

Ivan Arguelles - SECRET POEM

Ivan Arguelles - SATURDAY AFTERNOON IN THE UPANISHADS

Alan Sondheim - Pushing to Convulsion

Jim Leftwich - BEGET STATESMAN

Jim Leftwich - TIME JUNK

Peter Ganick - recent / how recent

Jukka-Pekka Kervinen - Bad Knob

forthcoming are titles by John Crouse and Lars Palm.....

↑ Index

93. Robin Hamilton

Re: why the canon??

Thu 7 Jan 2010

Catherine:

> *I am under the impression that Anne Bradstreet is definitely "in" ...*

In one sense, in that most (?literate? whatever; poetry reading) people have at least heard of her. A revaluation that probably occured in the wake of Berryman's "Homage to Anne Bradstreet". But when I was teaching her, as late as the late eighties, at least, it was much more difficult to give the students easy access to a reasonably-sized selection of her work than any comparable writer. (I used to fit her in as the fourth of the Metaphysical Poets, after Donne, Marvell, and George Herbert, though I personally think her work is more interesting than Herbert's.)

But, as far as I know, there still isn't a full-scale annotated edition, complete with textual discussions, etc. So OK, this isn't necessary for the general reader, but it's pretty much necessary as a foundation for a Reader's Text.

But see:

http://books.google.com/books?id%frNwTkO6gC&printsec=frontcover&dq=anne+bradstreet&ei=N5NGS-GqGoiGlQSI8fz5DQ&cd=1#v=onepage&q=&fúlse -- 1867 Edition

http://books.google.com/books?idë85OZVGAeUC&printsec=frontcover&dq=anne+bradstreet&ei=N5NGS-GqGoiGlQSI8fz5DQ&cd=3#v=onepage&q=&fúlse -- 1897

The Internet Archive also has various 19thC editions. But nothing in Project Gutenberg, which is beginning to approximate to an Internet Canon, as the first port of call.

The Brown Corpus of Woman's Writing has (I think) transcribed her poems, but I'm not sure how available that is.

Then, if you have institutional access to EEBO (or happen on a back door to it), the best thing would be to look at the original 17thC editions.

But it shouldn't be *necessary to go to that trouble to access a writer of Bradstreet's worth and importance, and it makes teaching her incredibly more difficult than it should be.

Basically, if you're seriously interested in canon-busting, you have to get down and dirty to basic textual editing. When I started working on what might be called the canon of English cant poetry a few years ago, I assumed that some texts would be missing or not easily available. What I didn't realise was that I'd have to re-edit *every bloody text I was working with that was written before maybe 1850. That's three hundred years ... And that included quasi-canonical writers like Thomas Dekker -- once you get typecast as "writing in cant," it seems that the usual scholarly principles no longer apply.

And that's *before we get to texts and writers who are ignored, writers who are misrepresented (the typical dismissive term for cant poetry is to characterise it as "doggerel"), don't start me ...

As a result, I'm slightly out of sympathy for generalised discussions of the nature of the canon that don't get down to specifics. <g>

Best,

Robin

PS -- Lots of interesting points, here, but I've said enough for the moment.

R.

> *are Marie de France, Sor Juana, and Sappho, of poets.*
>
> *I think we can remove Tennyson from the list. But we can't get rid of all the verse that went out of fashion, can we? .*
>
> *Can we remove genre fiction? I've been reading some YA novels in verse. The boom in YA lit has led to college age kids moving from Encyclopedia Brown and whatnot not to canonical works like Frankenstein or the Brontes or Russian novels, or even to war novels and genre fiction, but to new commercial fiction written for kids. And YA novels in verse about hookers, vampires, and drugs. Parading as "issues."*
>
> *But I'm not thinking about some lit survey course or the readings for comp., courses that no one at a top tier college or university would have to take anyway; I'm thinking about the list of books which do get taught in poetry courses. For example, Adrienne Rich is still "in", but Galway Kinnell isn't, of books I was taught. At the same time, I wonder if Plath, Lowell, Sexton, Berryman have made it in, or if Laux & Olds are still subbing in as confessionals who didn't commit suicide. I still wonder why Dylan Thomas never made it in. So it is not really "canon"/*

> *But as for the Prince question, is Laforgue in? I think not. So then not Prince.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

94. Catherine Daly
Re: why the canon??
Thu 7 Jan 2010

---

this crazy minor writers thing bears thought, as some of the "different cultures" (Like Dante, Shakey, and Kingsolver) "in english and not" "race" and "women" writers have been first seen as merely minor and then who becomes major (but I think Bradstreet does, and also stands for ever more less culturally and educationally interesting Puritan writers)

so I wonder who minor white male authors can be the anti canon? and who are THEY?
--
All best,
Catherine Daly
[redacted]

↑ Index

95. Mark Weiss
Re: why the canon??
Thu 7 Jan 2010

Here's a few thoughts.

Since there have been more things to read than time to read them there's been a canon. Much of what was in the canon before printing no longer exists, and if we go back to antiquity what survives is largely an accident, though it certainly helped a book's chances if there were more manuscripts to begin with. The canon was somewhat fixed for a long time, or at least changed very slowly. It's always been dicey when talking about contemporaries.

Tennyson is very much a part of the canon if one is interested in Victorian poetry, though not many are. But all of these determinations are also impacted

by the very new--post WWII--phenomenon of the industrialization of higher education. There's a Tennyson Industry, a Plath industry, etc., with hundreds or thousands of employees in each, all with a vested interest in maintaining the brand name. So canon formation and evolution has been somewhat distorted.

Canons often consist of works that support the values of a class in power, but not in detail. They don't have to. Both the Iliad and pastorals were a part of the canon that an upper class Roman was supposed to have mastered, and so were Sappho and Ovid, and it's a stretch to see them as supportive of a narrow set of values. The use of a canon, regardless of its content, is often to define a class of people as distinct from other classes of people--the washed have read it, the unwashed not. If this weren't so those who teach literature would be out of jobs and universities would teach only skills directly useful in the job market.

Which has nothing to do with the generally high quality of canonical works and their usefulness for those of us who write. Hell, anyone who writes in English should read Pilgrim's Progress, which used to be in everyone's canon, once Bunyan and his kind were no longer being routinely arrested. And the same is true for most of what's in anybody's canon.

Best,

Mark

At 12:01 PM 1/7/2010, you wrote:
>I am under the impression that Anne Bradstreet is definitely"in", as
>are Marie de France, Sor Juana, and Sappho, of poets.
>
>I think we can remove Tennyson from the list. But we can't get rid of
>all the verse that went out of fashion, can we? .
>
>Can we remove genre fiction? I've been reading some YA novels in
>verse. The boom in YA lit has led to college age kids moving from
>Encyclopedia Brown and whatnot not to canonical works like
>Frankenstein or the Brontes or Russian novels, or even to war novels
>and genre fiction, but to new commercial fiction written for kids.
>And YA novels in verse about hookers, vampires, and drugs. Parading
>as "issues."
>
>But I'm not thinking about some lit survey course or the readings for
>comp., courses that no one at a top tier college or university would
>have to take anyway; I'm thinking about the list of books which do get
>taught in poetry courses. For example, Adrienne Rich is still "in",
>but Galway Kinnell isn't, of books I was taught. At the same time, I
>wonder if Plath, Lowell, Sexton, Berryman have made it in, or if Laux

>& Olds are still subbing in as confessionals who didn't commit
>suicide. I still wonder why Dylan Thomas never made it in. So it is
>not really "canon"/
>
>But as for the Prince question, is Laforgue in? I think not. So then
>not Prince.
>
>--
>All best,
>Catherine Daly
>[redacted]
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

↑ Index

96. Pam Brown
calling Carla Harryman
Fri 8 Jan 2010

Dear Poeticists,

I would like to contact Carla Harryman.
If you can help. Please backchannel me - [redacted]

Thanks very much,
Happy Twenty Ten,
Pam
--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

↑ Index

97. Chris Jones
Deviant Propulsion
Fri 8 Jan 2010

My copy of CAConrad, Deviant Propulsion, has arrived and given this is a signed first edition I am too frightened to break the spine or crimp pages, but based on what I have read this is a great first collection.

This is what I had hoped future books of queer poetry would be like. I will stick my neck out and say this is a very important collection of queer poetry.

I have a hard back copy of Dennis Cooper, Dream Police, along side of which I will put Deviant Propulsion on my shelves. These two are important queer poetry, of that I am very confident.

Best wishes, Chris Jones.

↑ Index

98. Obododimma Oha
Re: Call for articles
Fri 8 Jan 2010

Thanks, Scott. And sorry about the illness of your son.
Wishing him good health..
Warmly,
Obododimma.

On Wed, Jan 6, 2010 at 8:18 PM, Scott Howard <[redacted]> wrote:

> *Good luck with this, Obododimma. I'll be interested to see how the journal comes together for you.*
>
> *Cheers,*
> *Scott*
>
> *p.s. I'll have the rest of your collection published in one or two days. I've had a health crisis at home to deal with. My son was in hospital for a week and is now home recovering.*
>
> *///*
>
> *----- Original Message -----*
> *From: Obododimma Oha <[redacted]>*
> *Date: Wednesday, January 6, 2010 9:42 am*
> *Subject: Call for articles*

> *To: [redacted]*
>
> **CONTEXT: Journal of Social & Cultural Studies* (ISSN 1119 -- 9229),*
> *homesteading online at < invites*
> *articles (critical essays, reviews, short fiction/faction, poems, and visual*
> *narratives (on jpeg or pdf) for publication in its March 2010 issue. All*
> *submissions are usually peer-reviewed. Essays, which should be on Word*
> *document, should not exceed 25 A4 pages and be without rigid formatting. For*
> *more information on the journal, visit*
> *http://contextjournal.wordpress.com/about/*
>
> *All submissions are to be made by email to: Obododimma Oha <*
> *[redacted]>*
> *or <[redacted]>*
>
> *--*
> *Obododimma Oha*
> *http://udude.wordpress.com/*
>
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted];*
> *[redacted].*

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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99. steve russell

Re: why the canon??

Fri 8 Jan 2010

---

don't always have the time to write thoughtfully... or be terribly coherent.
should have said I read what i consider to be 1st rate.
which implies that the selection has already been made.

same with discover/new writers -- which is mostly from random reading. i don't discover writers as i might a quarter or wallet on the street.

_____
From: Peter Quartermain <[redacted]>
To: [redacted]
Sent: Wed, January 6, 2010 12:59:55 PM
Subject: Re: why the canon??

Steve Russell wrote:
" i limit my reading, only read 1st rate material"

But how do you know it's "first-rate" before you've read it?

And then Steve Russell wrote:
" I also try to discover new authors Limited time ... limited reading"

Presumably you can't "discover" them without "reading" them. Are there, then, two kinds of "reading"? Would you explain the difference please?

P
=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On

Behalf Of steve russell
Sent: 05 January 2010 08:52 AM
To: [redacted]
Subject: Re: why the canon??

maybe so-called inspirational verse ... i consider the word "sacred," but. & I also try to discover new authors Limited time ... limited reading ... life would stink without worthwhile words ...

best,
S Russell

_____
From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Mon, January 4, 2010 2:47:17 PM
Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--
All best,
Catherine Daly
[redacted]

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100. Gerald Schwartz
Schwartz/ TenEyck: Genesee Reading Series
Fri 8 Jan 2010

For those of you in the Rochester area, Tuesday, jan. 12th--

Richard TenEyck and I will be reading as part of the

Genesee Reading Series
TUESDAY, JANUARY 12, 2009

7:30 pm

WRITERS AND BOOKS

740 UNIVERSITY AVENUE

ROCHESTER, NY 14607

I will be reading/performing new work, including

"The (O)racle of (Om)aha," "parOUsia," "The GLEaning Field,"

"winSTRESS," and others.

--Gerald Schwartz

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101. Michael

ANNOUNCING BIG BRIDGE ISSUE 14, 2.0

Fri 8 Jan 2010

ANNOUNCING BIG BRIDGE ISSUE 14, 2.0

TWO GREAT FEATURES

I. ROCKPILE on the road, www.bigbridge.org/rockpile

Blogs, photos, videos from David Meltzer, Michael Rothenberg, Terri Carrion and friends documenting a two month on the road adventure of collaboration. Meet The Dirty Dozen Brass Band, Burnett Thompson, Marty Ehrlich, Bob Malone, Joseph Cunliffe, Gregory Davis, Roger Lewis, Jarmal Watson, Julius McKee, Larry Sawyer, Jacob Eckert, Ellen Miller, Dave Black, Dan McNaughton and The Spider Trio, Michael Stephans, Lindsey Horner, Bill Zavatsky, Johnny Lee Schell, John B. Williams, Bill Zavatsky, Joe Sublett, David Henderson, Theo Saunders, John B. Williams, Debra Dobkin, The Thunderbird Poetry Orkestra, Wanda Phipps, Isabel Rivero, Dan Godston, Suzi Winson, The Gershwin Hotel, Murat Nemat-Nejat, Ammiel Alcalay, Jim Feast, Harris Schiff, Christa Hillhouse, Jason Braun, John Roche, Dan Godston, Ammiel Alcalay, Jim Christy, Robert Priest, The Rabbles, Marina Lazzara, J.Lee, Dave Mairs, Jamie Kimmel, Charlie Huisken, Sarah Browning, Carlo Parcelli, Brian Gilmore, Jay Jackson, Carl Atkins, Michael Kelleher, Jerry Hill, Mic Boshans, David A.N. Jackson, Jason Braun, Michael Castro, Shirley LeFlore, Marc Singer, K. Curtis Lyle, Alexander Balogh, Sean Arnold, Niagara Falls, Howard Schwartz, Philip Gounis, Dreamland Barbecue, Francesco Levato, Art Lange, Joe Wetteroth, Brian Pardo, Tim Keenan, Tom Hibbard, Geoffrey Gatza, Bill Lavender, Lewis Schmidt, George Kimball, Joan Delott, Avi Frishman, Kelly Bucheger, Randy Cauthen, Evan Christopher, John Werick, Doug Dreishpoon, Nicki Gonzalez, Richard Miller, Don West, Laura Mattingly, Dennis Fomento, Danny Kerwick, Renee Baker, Satya Gummuluri, Jimmy Bennington, Kenneth Rexroth, Thelonius Monk, Louis Armstrong and a cast of thousands.

II. BIG BRIDGE NEW ORLEANS ANTHOLOGY

STURM UND DRANG

http://www.bigbridge.org/BB14/NO1.HTM

Edited by Dave Brinks and Bill Lavender

OLD SCHOOL POETS AND POETRICS:

Ralph Adamo, Katya Apekina/David Weinberg, Bill Berkson, Edmund Berrigan, Joseph Bienvenu, Louis Braquet, Dave Brinks, Lee Ann Brown, Paul Chasse, Andrei Codrescu and Ruxandra Ceseranu, Richard Collins, Jack Collom and Maureen Owen, Thaddeus Conti, Jonathan Cott, Joel Dailey, Andy di Michele, Margot Douaihy, Johnette Downing, Brad Elliot, Lenny Emmanuel, Brett Evans, Vincent Farnsworth, Gina Ferrara, Karen Finnigan, Skip Fox, Jackqueline Frost, Elizabeth Garcia, John Gery, Kelly Gartman, Philip Good, Nancy Harris, Khaled Hegazzi, Anselm Hollo, R. Moose Jackson, Kevin Johnson, Phil Johnson, Jamey Jones, Pierre Joris, Rodger Kamenetz, Herbert Kearny, Daniel Kerwick, Jonathan Kline, Bill Lavender, Hank Lazer, Benjamin Lowenkron, Ben Luton, Jenna Mae, Laura Mattingly, Bernadette Mayer, Lee Meitzen Grue, Bill Myers, James Nolan, Biljana Obradovic, Amy Ouzzonian, Arthur Pfister, Valentine Pierce, Quess, Chuck Perkins, Jimmy Ross, Jerome Rothenberg, David Rowe, Eero Ruutitila, Edward Sanders, Frank Sherlock, Harris Schiff, Harris Schiff, Lewis Schmidt, Jean-Mark Sens, Christopher Shipman, John Sinclair, Hal Sirowitz, Jennifer Stewart, Stuart Strum, Chris Sullivan, Eric Sweet, Quo Vadis Gex-Breaux, Larbaud Valery Translations, Gordon Walmsley, Jerry W. Ward Jr., Kelcy Wilburn, Andy Young, and Bill Zavatsky

ARTIST'S WORKS:

Bill Berkson and Molly Springfield, Louis Braquet, Dave Brinks, Mina Brinks, Megan Burns and Dave Brinks, Jamie Chiarello, Thaddeus Conti, Michael Fedor, Daniel Finnigan, Alex Haverfield, Pat Kaschalk, Herbert Kearney, Jonathan Kline, Bill Lavender, with Terrance Sanders, Joseph Makkos, and Chandler Fritz, Joseph Makkos, John Sohr, Joshua Walsh, William Warren, Miriam Waterman, Kristen Wetterhahan, Romano Zamprioli

ESSAYS AND DISCOURSE:

Max Cafard: Deep Play in the City, Surre(gion)al Explorations and Lisa Suarez: Playing Chicken with Reality

FICTIONISTAS:

Katya Apekina, Summer Brenner; Jonathan Cott; Moira Crone, Marci Davis, Susan Kirby-Smith, Dave Parker, J. Patrick Travis

INTERVIEWS:

Dave Brinks with Peter Anderson, John Sinclair, Bill Zavatsky; Ogoanah with Niyi Osundare

BOOK REVIEWS:

William Allegrezza's Review of I of the Storm, by Bill Lavender; Reginald Martin's Review of The Katrina Papers, by Jerry W. Ward Jr.; Adam Peltz's

Review of The Caveat Onus, by Dave Brinks; Megan Sanders: On What Cannot Be Written; Responses to Edward Sanders' Poems for New Orleans; Megan Sanders: The Messiness of Life; Skip Fox's For To (Blazevox, 2008)

AND A WHOLE LOT MORE!!

Long Live New Orleans!!!

****

SPECIAL NOTICE:

Helping to sustain renewable, arboreal ecosystems while celebrating the written word

Mary Sands Woodbury, guest editor and webmaster of Big Bridge, editor of Jack Magazine and Beat Generation News, recently launched Moon Willow Press, a small, independent press with a green initiative. MWP also offers inexpensive editorial services for more than just books

↑ Index

102. **Mark Johnson**

Re: why the canon??

Fri 8 Jan 2010

I'm looking at a single bookcase in my study... Here's a very brief list of dead white male authors, most poets, excluded from the official canon but not from mine:

Ivor Gurney
Thomas Lovell Beddoes
David Schubert
Charles Tennyson (much more interesting than his brother)
F. T. Prince
William Barnes
Walter de la Mare (for a couple dozen poems, as many stories, and the magnificent MEMOIRS OF A MIDGET)
Edward Dahlberg
James Clarence Mangan
James Thomson (The City of Dreadful Night)
William Morris

I could also add D. H. Lawrence's poetry, which doesn't seem to have made the cut.

But I guess I'm not really sure who's in and who's out these days... Ralegh? Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my canon!

On Thu, Jan 7, 2010 at 10:25 PM, Catherine Daly <[redacted]>wrote:

> *this crazy minor writers thing bears thought, as some of the "different cultures" (Like Dante, Shakey, and Kingsolver) "in english and not" "race" and "women" writers have been first seen as merely minor and then who becomes major (but I think Bradstreet does, and also stands for ever more less culturally and educationally interesting Puritan writers)*
>
> *so I wonder who minor white male authors can be the anti canon? and who are THEY?*
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

103. **steve dalachinsky**

Re: whyare these folks reading are they part of the canon

Fri 8 Jan 2010

DOUBLE HEADER

_____

steve dalachinsky reads

january 25, 2010 at 9 p m

with matt maneri on viola at

local 269 - 269 e. houston st. (at suffolk)

10$ / 7$ for students & seniors

_____

Tuesday January 26, 2010 7PM - 9PM

Bluestockings Bookstore Reading Series
(hosted by Vittoria Repetto)

Featuring: Joy Ladin & Yuko Otomo

Bluestockings Bookstore
172 Allen St.
(between Staton & Rivington)
1 1/2 blocks south from E.Houston
NYC
[redacted]

[redacted]
Open mike - sign-up at 7 pm - 8 minute limit
$5 suggested donation

↑ Index

104. **Mark Weiss**
Re: why the canon??
Fri 8 Jan 2010

This really gets to a central issue. There really is no official canon, except in schools organized around Great Books. A canon may be what gets taught schoolroom, or it might be what's included in the standard histories of literature. Parse it further. Taught to whom in the schoolroom? Is the canon what gets taught in survey classes? In which case it's a pretty small lot, often selected primarily for "relevance" and perceived teachability. If it's what's taught to those specializing in contemporary in universities that no longer expect much education beyond the field it's pretty limited. For those in older fields Beddoes, de la Mare, Mangan, Thomson and Morris are very much in the canon, tho less prominently than some of their contemporaries, as, for instance, Surrey is in comparison to Wyatt. The others have cults of devoted readers or are read, like Dahlerg, as much for their associations as for themselves.

In an earlier post I spoke of the canon as a device for separating the washed from the unwashed. That sort of canon is supposed to be limited, and it includes none of these. But there's also the canon that curious readers know they will never fully master and that serves as a jumping-off point for still wider reading. A love of Shakespeare's plays leads to seeking out his predecessors, contemporaries and those who came after, at least into the 18th century, not all of whom were in that initial canon, tho they may once have been (everybody should read Thomas Otway, for instance). Maybe another way to conceive it is that a canon is the beginning of a body of knowledge.

Best,

Mark

At 01:16 PM 1/8/2010, you wrote:
>I'm looking at a single bookcase in my study... Here's a very brief list of
>dead white male authors, most poets, excluded from the official canon but
>not from mine:
>
>Ivor Gurney
>Thomas Lovell Beddoes
>David Schubert
>Charles Tennyson (much more interesting than his brother)

>F. T. Prince
>William Barnes
>Walter de la Mare (for a couple dozen poems, as many stories, and the
>magnificent MEMOIRS OF A MIDGET)
>Edward Dahlberg
>James Clarence Mangan
>James Thomson (The City of Dreadful Night)
>William Morris
>
>I could also add D. H. Lawrence's poetry, which doesn't seem to have made
>the cut.
>
>But I guess I'm not really sure who's in and who's out these days... Ralegh?
>Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my canon!
>
>
>On Thu, Jan 7, 2010 at 10:25 PM, Catherine Daly <[redacted]>wrote:
>
> > this crazy minor writers thing bears thought, as some of the
> > "different cultures" (Like Dante, Shakey, and Kingsolver) "in english
> > and not" "race" and "women" writers have been first seen as merely
> > minor and then who becomes major (but I think Bradstreet does, and
> > also stands for ever more less culturally and educationally
> > interesting Puritan writers)
> >
> > so I wonder who minor white male authors can be the anti canon? and
> > who are THEY?
> > --
> > All best,
> > Catherine Daly
> > [redacted]
> >
> >
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
http://go.ucpress.edu/WholeIsland

↑ Index

105. Pam Brown
Thanks - I have that contact
Fri 8 Jan 2010

Thank you
I have a contact for C. Harryman

All the best,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

↑ Index

106. amy king
Forward on behalf of Gina Myers -- Call for Reviewers and Titles
Fri 8 Jan 2010

---------- Forwarded message ----------
From: Gina Myers Forwarded note: Hi everyone, I have just become the new Book Review Editor at NewPages (http://NewPages.com). We currently publish book reviews on a monthly basis, and I hope that I am able to increase the number of reviews we publish each month. I also hope to add reviews of nonfiction to the fiction and poetry reviews we are already doing. If you are interested in writing reviews for NewPages, you can contact me at ginamyers[AT]newpages[DOT]com. If you are a press, please consider sending copies of your newest titles to NewPages at: NewPages
PO Box 1580
Bay City, MI 48706 Each book we receive is listed on our New & Noteworthy page, which reviewers then select titles from. Please feel free to re-post or forward this info to anyone who you think may be interested. Thanks,
Gina Myers _____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut-- http://www.bookslut.com/features/2010_01_015554.php

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107. Rob McLennan

new(ish) on rob's clever blog

Sat 9 Jan 2010

-- The Al Purdy A-Frame Anthology
-- The Best Canadian Poetry in English, edited by A.F. Moritz
-- Against the Hard Angle, matt robinson
-- simple songs (poem)
-- fwd; The Puritan #8 now on-line
-- The Dragonfly Fling, Jean McKay
-- Gregory Betts, The Others Raisd in Me
-- 12 or 20 questions: with Natalee Caple
-- Open Text: Canadian Poetry in the 21st Century, volume 2, ed. Roger Farr
-- Ongoing notes; late December, 2009 (Stuart Ross' hardscrabble & Cameron Anstee)
-- another christmas in old glengarry (sick);
-- Kim Minkus, thresh
-- an interview with me in today's ottawa citizen
-- Sarah Pinder: some detritus;
-- Jay MillAr, ESP: ACCUMULATION SONNETS
-- 12 or 20 questions: with Lina ramona Vitkauskas
-- an article on me by nigel beale for guerilla magazine
-- 2 new poetry chapbooks from above/ground press: Carr + mclennan
-- 12 or 20 questions: with Frank Davey
-- Trout Fishing in Ontario
-- Diane Schoemperlen, Double Exposures
-- 12 or 20 questions: with Moez Surani
-- 12 or 20 questions: with David Helwig
-- fwd Black Bile Press Media Release
-- Penned: Zoo Poems, eds. Stephanie Bolster, Katia Grubisic and Simon Reader
-- 12 or 20 questions: with Maleea Acker
-- Hush up and listen stinky poo butt, Ken Sparling

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter,

www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog,

www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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108. Kimmelman, Burt
David Lehman
Sat 9 Jan 2010

Hi Everyone,

If you happen to have a snail mail address for David Lehman and you are willing to share it with me then could you send it to me via backchannel?

Thanks and best wishes,

Burt Kimmelman
[redacted]

↑ Index

109. Sharon Mesmer/David Borchart
Sharon Mesmer's Poetry Project workshop
Sat 9 Jan 2010

Hello, everyone,

(. . . and yes I do know there are prose writers who can indeed write poetry, but am always looking to learn of more, so please feel free to suggest your favorites)

Simple Text(s): Poetry In and Around Prose

You've heard it before: why is it that poets can write prose, but prose writers can't write poetry? Maybe it's because prose writers haven't fully explored the places where poetry and prose effectively come together — the textural artus points that hinge and pivot to access the strengths of both forms. In this workshop (open, of course, to poets who want to bring narrative intentionality to their work without sacrificing imagery), we will look at prose that blends narrative with idiosyncratic language (Clarice Lispector's The Hour of the Star; Elizabeth Smart's By Grand Central Station I Sat Down and Wept), prose that includes poetry (Ki no Tsurayuki's The Tosa Diary), prose vignettes (16th and 17th century Chinese "hsiao-p'in"; Fernando Pessoa's Book of Disquiet), prose-poem essays (Nelson Algren's Chicago: City on the Make) dream stories (Kafka's The Bucket Rider), flarf fiction and cut-ups. The above texts and many

others will serve as examples for beginning, extending and finishing hybrid poem-stories.

Sharon Mesmer, a two-time New York Foundation for the Arts fellow in poetry, is the author of the poetry collections Annoying Diabetic Bitch (Combo Books), The Virgin Formica (Hanging Loose Press), Vertigo Seeks Affinities (Belladonna Books), Half Angel, Half Lunch (Hard Press) and Crossing Second Avenue (ABJ Books). Her fiction collections include Ma Vie a Yonago (Hachette Litteratures, France, in French translation) and In Ordinary Time and The Empty Quarter (both from Hanging Loose). She teaches poetry and fiction at the undergraduate and graduate levels at the New School, and is a member of the flarf collective.

Tuesdays, 7-9 pm, beginning February 9, in the Parish Hall of St. Mark's Church, 131 E. 10th Street (near 2nd Avenue), New York City Workshop fee is $350, which includes a one-year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Registration begins officially on January 5th. If you would like to reserve a spot in my class, please call [redacted] or go to http://poetryproject.org/ and click on "Program Calendar" and then "Workshops."

* * *

Thanks!
-- Sharon

↑ Index

110. Brian Stefans
Like, for Carl Solomon
Sat 9 Jan 2010

http://www.arras.net/fscIII/?p=886

↑ Index

111. Chris Jones
Re: Art games
Sun 10 Jan 2010

On Mon, 2010-01-04 at 01:29 -0800, Jim Andrews wrote:
>
> What gives you the impression that I haven't read McLuhan?

Thanks for this reply and apologies for delayed response. Like a lot of artists toward the ends of a large project I seem to overwork. However your response

is interesting. Part of my wish was to put my foot down on the rhetorical gas pedal since rhetoric is what you seemed to be putting forward which addressed me as a reader presumed ignorant of technology rather the more concrete arguments in this latest post. If you read back perhaps you may see how I could readily read this as an hostile attack, and hence also my response.

My other concern is that simply claiming McLuhan as a supporter of computer based interactive art doesn't seem to fit in with McLuhan's writings since he is hostile to technology and says as much; opposed to change and opposed to technology. If we follow his writings The Mechanical Bride lays out a Leavisite reading of technology as a student of FR Leavis. This gets further developed into notions such as anti-environment which includes use of a method from Bergson and readings of Freud on the unconscious and dreams. Again this will take us back to early Kant and the claim that the pure empty form of space is sufficient ground for art. For computer art, or any recent arts which work with some technique or idea of interaction and feedback this is not reality since space is already completely saturated with media images. This is also a problem which arises if interaction is seen as what is already given as different. Another problem that arises is that time then becomes elided into space the way it does with Hegel which effectively short circuits sensations and the aesthetic potential of interactivity. What gets left out is art. For that reason my main argument is that we need to begin with art first and like most artists, this requires study and thinking art which includes art history, of course.

The other problem with thinking computer art as essentially interaction which sets up this pure empty form and using a defence of enigma and mystery is it ignores the saturation of rhetorical links which pose interaction as the body of women upon which programming and interaction takes place. This is the exchange of women which not only supports misogynist rape fantasy but also is a universalising force which structures homophobia. For art today this is vital for historic reasons.

The other problem with only interaction is it ignores what can be done with application of photographic textures in various graphics apps such as Blender (and from what I understand, Mayo, although I have not used Mayo.) This cannot be done any other way. The question of doubling and interaction is another problem that is also something recent art encounters and to exclude it on mechanical grounds avoids interacting with the solutions it may offer. Another problem with interaction appears when it gets reduced to computer interaction only as a category or productive faculty in which case this would make computer art impossible.

My own solution to the problem of intervening in a saturated media environment is absolute deviation which places us inside time, but I don't expect others to follow this. With best wishes, Chris Jones.

↑ Index

112. Sarah Sarai
Re: why the canon??
Sun 10 Jan 2010

I agree with Mark Weiss. An anti-canon is a canon. I read new-to-me poets by seeing their names on this and other lists. I make discoveries every month through random library browsing. I go to readings to hear new-to-me poets. I would rather work toward fluidity and exploration in taste than create another list. In 1996 I thought Bill Knott would join the canon. I still admire his poetry (and apologize if he's on this list) but I kept reading (I'd only been writing poetry for a few years). My experience of suffering--and of poetry-- changed and I no longer put Knott on my canon. Every time I discover a new poet, whether I like them or not, my perspective changes.

Also: My first two years in college were all "Great Books." It was useful in the way that knowing English is useful, a lingua franca that is respected (but not always); I can nod knowingly when the Greeks or Rabelais & co. are discussed. It was also damaging although back then (a long time ago) I didn't have handy arguments to help me understand why this exclusive club was injurious to my psyche. I'm wary of any canon, although I fully understand movements (feminist, Cave Canem, Kundiman, etc.) which strike out to claim our/their share.

I avoided reading this thread until today and am really impressed so many are also resisting anti/re/retro/canonizing.

Sarah Sarai
no human cannon ball I

http://www.blazevox.org/bk-ss2.htm

↑ Index

113. julia bloch
videos of 2009 MLA Off-Site Reading
Sun 10 Jan 2010

Videos of the 2009 MLA Off-Site Reading in Philadelphia are now available at Aldon Nielsen's blog:

http://heatstrings.blogspot.com

(for a list of readers, visit http://mlaoffsitereading.blogspot.com/; for audio recordings at PennSound, visit http://writing.upenn.edu/pennsound/x/MLA-Offsite.php#2009)

all best,
Julia

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114. Jim Andrews
Re: Art games
Sun 10 Jan 2010

> *My other concern is that simply claiming McLuhan as a supporter of computer based interactive art doesn't seem to fit in with McLuhan's writings since he is hostile to technology and says as much; opposed to change and opposed to technology.*

I didn't claim McLuhan was "a supporter of computer based interactive art". I brought him up concerning the importance of understanding media. Computer based interactive art existed when he was alive, but not with the prominence it has now. It is something that mainly comes after McLuhan, though many of his writings are relevant to the effects of computer media, which is partly why he is still as widely read as he is.

Your other point also is off. To characterize McLuhan as "opposed to change and opposed to technology" is simplistic. He was ambivalent about the effects of electronic media. He realized that it brings big changes to the way we perceive and think about ourselves and the world. It changes our notion of literacy. But he also saw some advantages to technologies. As to being "opposed to change", well, we all resist it, to a certain extent, but we recognize it is better to bend than to break in the wind. Same with McLuhan.

> *If we follow his writings The Mechanical Bride lays out a Leavisite reading of technology as a student of FR Leavis. This gets further developed into notions such as anti-environment which includes use of a method from Bergson and readings of Freud on the unconscious and dreams. Again this will take us back to early Kant and the claim that the pure empty form of space is sufficient ground for art. For computer art, or any recent arts which work with some technique or idea of interaction and feedback this is not reality since space is already completely saturated with media images.*

I have no idea what that means.

> *This is also a problem which arises if interaction is seen as what is already given as different. Another problem that arises is that time then becomes elided into space the way it does with Hegel which effectively short circuits sensations and the aesthetic potential of*

> *interactivity. What gets left out is art. For that reason my main argument is that we need to begin with art first and like most artists, this requires study and thinking art which includes art history, of course.*

Don't start with anything first. Look at what is in front of your nose and go from there.

> *The other problem with thinking computer art as essentially interaction which sets up this pure empty form and using a defence of enigma and mystery is it ignores the saturation of rhetorical links which pose interaction as the body of women upon which programming and interaction takes place. This is the exchange of women which not only supports misogynist rape fantasy but also is a universalising force which structures homophobia. For art today this is vital for historic reasons.*

Again, I have no idea what this means, Chris. You're packing too much into each sentence.

> *The other problem with only interaction is it ignores what can be done with application of photographic textures in various graphics apps such as Blender (and from what I understand, Mayo, although I have not used Mayo.)*

I think you mean Maya. Mayo is a condiment. Maya is software for creating 3D figures.

Interactive work can use Maya, ie, interactive work can use 3D figures. Computer games use a lot of them.

> *This cannot be done any other way. The question of doubling and interaction is another problem that is also something recent art encounters and to exclude it on mechanical grounds avoids interacting with the solutions it may offer. Another problem with interaction appears when it gets reduced to computer interaction only as a category or productive faculty in which case this would make computer art impossible.*

Again, Chris, this requires a great deal of unpacking.

> *My own solution to the problem of intervening in a saturated media environment is absolute deviation which places us inside time, but I don't expect others to follow this. With best wishes, Chris Jones.*

Interactive work is time-based. Yet, in our minds, we go back and forth in time, typically, in non-linear ways.

ja
http://vispo.com

↑ Index

115. Aldon Nielsen
Re: videos of 2009 MLA Off-Site Reading
Sun 10 Jan 2010

P.S.

You can also find these videos directly on YouTube --

Thanks again to all the poets, and to Michelle and Julia for organizing and hosting the event.

--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

116. Alan Sondheim
Somatic Death, Soma Life :: Show Announcement :: LumenEclipse.com (fwd)
Sun 10 Jan 2010

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1647003689-1263178495=:15401

---------- Forwarded message ----------
Date: Sun, 10 Jan 2010 21:10:14 -0500
From: MGFest -- Jameson <[redacted]>
Subject: Somatic Death, Soma Life :: Show Announcement :: LumenEclipse.com

Somatic Death, Soma Life
Curated by Jameson Wallace
Presented by Lumen Eclipse on two flat panel displays in Harvard
Square from January 2009 to March 2009.
Sponsored by the Motion Graphics Festival.

At the moment of separation of the body from the brain, our ability to differentiate thought from prosthetic breaks down. Our body extends as far as our effect, far beyond our ability to see it happen. Both the threat and promise of virtualization is that its nature will have a form of dance more appropriate to us than what we now call "human."

Feature Artist:
+ Alan Sondheim, http://alansondheim.org/

Context Artists:
+ Jean-Paul Frenay (Belgium)
+ Shantell Martin (Japan)
+ Addictive TV (UK)
+ Three Legged Legs & N.A.S.A. (US)

==========

Somatic Death, Soma Life

PermaLink:
http://www.lumeneclipse.com/gallery/indexJan_10.html

Artist Information:

Featured Artist: Alan Sondheim, http://alansondheim.org/

Alan Sondheim was born in Wilkes-Barre, Pennsylvania; he lives with his partner, Azure Carter, in Brooklyn NY. He holds a B.A. and M.A. from Brown University in English. A new-media artist, writer, musician, and theorist, he has exhibited, performed and lectured internationally.

Sondheim recently ended a solo installation and nine-month residency at the Odyssey exhibition space in the virtual world, Second Life. He has been involved in online avatar performance with Sandy Baldwin for live audiences in Paris, London, Basel, Portland OR, and Providence RI. Sondheim also collaborates with Myk Freedman, lap steel, and Azure Carter, with whom he is opening the season for Dance New Amsterdam in Manhattan this January.

Piece 1: Water Slope, Water Flow, Water Dance, Water Hands

Videography: Alan Sondheim, performer: Azure Carter
Deconstructed dancework from Little Cottonwood Canyon, Wasatch Mountains, UTAH, 2009

USA - 2009

Piece 2: Two Guys VEL

Created at the Virtual Environments Laboratory, West Virginia University, using altered motion capture equipment. Mocap performers: David Bello, Azure Carter, 2006

USA - 2006

Piece 3: Duet Avatar Grange

Videography: Alan Sondheim, performers: Foofwa d\'Imobilite, Maud Liardon

Human simulation of altered avatar motion capture performance, Alpine Grange in Switzerland, 2006

USA - 2006

Piece 4: noOne

Alan Sondheim: installation, performance, videography
Second life avatar dance/performance in active environment, created for the UMove dance film festival (one of six finalists/winners), 2009

USA - 2009

+ Jean-Paul Frenay, http://www.frenayjp.be/
Artificial Paradise

Artificial Paradise, Inc is an experimental film anticipating a future where a major corporation has developed an unique software, based on organic virtual reality, which holds all the lost memories of humankind. A user connects to this database of the forgotten…what is he searching for?

Production : Condor
Director / editor / compositing : Jean-Paul Frenay
Main 3D artist / compositing : Sandro Paoli
3D artists : Sylvain Jorget and Sébastien Desmet
Additional 3D operators : Otto Heinen and Okke Voerman
Sound Design : Seal Phüric feat. Neptunian8

Belgium - 2009

+ Shantell Martin, http://www.shantellmartin.com/
Hidden Ora

I ask a person to stand in front of a large projector screen for four minutes each, while I capture their moving Hidden Ora. To do this I connect my computer to the projector, open up the drawing software, plug in my Wacom tablet, paint the background black, and then I’m ready to go.

Music soundispatch.com/mmf/
Edited lightrhythmvisuals.com

Location super-deluxe.com
Released on lightrhythmvisuals.com

USA - 2008

+ Addictive TV, http://www.addictive.com/
Sims 3 Remix

Following Addictive TV's recent Hollywood movie remixes including Slumdog Millionaire, Fast & Furious and the blockbuster movie version of Max Payne, the hugely successful computer game; Electronic Arts, the world's leading independent developer and publisher of video games, have asked the London based audiovisual artists to remix the much anticipated Sims 3 game for its June 2nd release.

USA - 2009

+ Three Legged Legs & N.A.S.A.
Gifted

N.A.S.A. created an album that, at its core, was about the merging of cultures and collaboration between different peoples. The ultimate goal was to have it be as much about the art it inspired as the music itself. With Three Legged Legs setting the video to the track, "Gifted", one is taken on a journey through a Martian landscape and psychedelia, featuring Kanye West, Santigold and Lykke Li.

additional_credits: Record Label: Spectrophonic; Director and Post Production: Three Legged Legs; Production Company: Green Dot Films; Managing Director: Rick Fishbein; Executive Producers: Darren Foldes and Rich Pring; Post Production: Creative Directors: Greg Gunn, Casey Hunt and Reza Rasoli; Design and Animation: Mark Kulakoff, Dylan Spears and Michael Tavarez; Squeak E. Clean Productions Creative Director: Syd Garon; Squeak E. Clean Productions Executive Producer: Susan Applegate.

USA - 2009

--0-1647003689-1263178495=:15401--

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117. David Kirschenbaum
This Sun./ Portable Boog Reader 4 Launch Party
Mon 11 Jan 2010

Please forward

Boog City presents

Launch Party for
The Portable Boog Reader 4
annual poetry anthology

with 48 NYC poets and now 24 D.C. Metro area poets
all of them new to The Portable Boog Reader

This Sun., Jan. 17, 7:00 p.m.
$5

Zinc Bar
82 W. 3rd St. (Sullivan/Thompson sts.)
NYC

WITH READINGS FROM PBR4 CONTRIBUTORS

N.Y.C. poets:

Ivy Johnson * Boni Joi

Steven Karl * Ada Limon

D.C. poets:

Lynne Dreyer * Phyllis Rosenzweig

Curated and hosted by Portable Boog Reader 4 N.Y.C. editors Sommer Browning, Joanna Fuhrman, David Kirschenbaum, and Urayoán Noel, and D.C. editors Cathy Eisenhower and Maureen Thorson.

Directions: A/B/C/D/E/F/V to W. 4th St.

For further information:
212-842-BOOG (2664), [redacted]

PBR4 (BC61) features the work of 48 New York City and 24 D.C. Metro area poets.
The online pdf is available at:

http://welcometoboogcity.com/boogpdfs/bc61.pdf

Bios:

Boog City
http://www.welcometoboogcity.com/

Boog City is a New York City-based small press now in its 19th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC

small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Lynne Dreyer
http://writing.upenn.edu/pennsound/x/Dreyer.php

Lynne Dreyer has been a D.C. poet for the past 35 years. She lives in Falls Church, Va.

Ivy Johnson

Ivy Johnson would like to thank all of the Brooklyn bartenders who doused her in alcohol and set her on fire.

Boni Joi

Boni Joi has been nominated twice for a Pushcart Prize. Her poems have appeared in Arabella, Big Hammer, Mind Gorilla, The Brooklyn Rail, and many other journals.

Steven Karl
http://stevenkarl.blogspot.com/

Steven Karl and the artist Joseph Lappie collaborated on State(s) of Flux (Peptic Robot Press). Karl has chaps from Flying Guillotine and Scantily Clad presses forthcoming.

Ada Limon
http://www.adalimon.com

Ada Limón is the author of two award-winning poetry books. Her third book, Sharks in the Rivers, is forthcoming from Milkweed Editions.

Phyllis Rosenzweig
http://www.aerialedge.com/dogs.htm

Phyllis Rosenzweig has lived in Washington, D.C. since 1974. She edits Primary Writing with Diane Ward.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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118. Camille Martin
new at Rogue Embryo
Mon 11 Jan 2010

New on my blog:

* Connie Deanovich's Essence of Saint

* A Collage for the New Year

* ditch,

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

↑ Index

119. Scott Howard
RECONFIGURATIONS / VOLUME THREE (2009): Immanence / Imminence
Mon 11 Jan 2010

Finally . . . Volume Three is complete . . . !

http://reconfigurations.blogspot.com/

Seventy-five contributors.

One hundred and thirty-one individual publications: twenty-one dialogues, seventeen essays, three fictions, twenty image-texts, sixty-four poems, and six reviews.

Please share the news . . . Enjoy the work . . .

Best wishes,
Scott

///

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120. Alan Sondheim

Archive Index Text (of interest)

Mon 11 Jan 2010

Archive Index Text

here's a list of all the digital work I have done online from 1994-pres- ent, in tree form, assembled for archiving. it also includes files from my collaborations (with Foofwa d'Imobilite, Azure Carter, others), and various other files, texts, etc. it's longer than I thought it would be.

http://www.alansondheim.org/archex.txt
http://www.alansondheim.org/archelim.txt (gross eliminate of duplicate names)

2000-3000 videos (different)
28000 images (around, different)
900 sound/music (different)
1400 texts, programs, digital obj files etc. (different)

it's weirdly interesting. it doesn't include iso files, Second Life full .avi video files, personal stuff. it runs about 830 gigabytes, would be larger w/ the additions.

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121. steve dalachinsky

Re: Sharon Mesmer's Poetry Project workshop

Mon 11 Jan 2010

---

carl watson bonny finberg alot more

On Sat, 9 Jan 2010 15:52:26 -0500 Sharon Mesmer/David Borchart
<[redacted]> writes:
> Hello, everyone,
>
> (. . . and yes I do know there are prose writers who can indeed
> write
> poetry, but am always looking to learn of more, so please feel free
> to
> suggest your favorites)
>
> Simple Text(s): Poetry In and Around Prose
>
> You’ve heard it before: why is it that poets can write prose, but
> prose writers can’t write poetry? Maybe it’s because prose writers
>

> haven’t fully explored the places where poetry and prose effectively
>
> come together — the textural artus points that hinge and pivot to
> access the strengths of both forms. In this workshop (open, of
> course,
> to poets who want to bring narrative intentionality to their work
> without sacrificing imagery), we will look at prose that blends
> narrative with idiosyncratic language (Clarice Lispector’s The Hour
> of
> the Star; Elizabeth Smart’s By Grand Central Station I Sat Down and
>
> Wept), prose that includes poetry (Ki no Tsurayuki’s The Tosa
> Diary),
> prose vignettes (16th and 17th century Chinese “hsiao-p’in";
> Fernando
> Pessoa’s Book of Disquiet), prose-poem essays (Nelson Algren’s
> Chicago: City on the Make) dream stories (Kafka’s The Bucket Rider),
>
> flarf fiction and cut-ups. The above texts and many others will
> serve
> as examples for beginning, extending and finishing hybrid
> poem-stories.
>
> Sharon Mesmer, a two-time New York Foundation for the Arts fellow in
>
> poetry, is the author of the poetry collections Annoying Diabetic
> Bitch (Combo Books), The Virgin Formica (Hanging Loose Press),
> Vertigo
> Seeks Affinities (Belladonna Books), Half Angel, Half Lunch (Hard
> Press) and Crossing Second Avenue (ABJ Books). Her fiction
> collections include Ma Vie a Yonago (Hachette Litteratures, France,
> in
> French translation) and In Ordinary Time and The Empty Quarter (both
>
> from Hanging Loose). She teaches poetry and fiction at the
> undergraduate and graduate levels at the New School, and is a member
>
> of the flarf collective.
>
> Tuesdays, 7-9 pm, beginning February 9, in the Parish Hall of St.
> Mark's Church, 131 E. 10th Street (near 2nd Avenue), New York City
> Workshop fee is $350, which includes a one-year Sustaining Poetry

> Project membership and tuition for any and all spring and fall
> classes. Reservations are required due to limited class space, and
>
> payment must be received in advance. Registration begins officially
> on
> January 5th. If you would like to reserve a spot in my class,
> please
> call [redacted] or go to http://poetryproject.org/ and click on
> "Program Calendar" and then "Workshops."
>
> * * *
>
> Thanks!
> -- Sharon
>
>

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122. Joel Chace

READING: Joel Chace's Fundamentalism (Jan 13 at 7pm)

Mon 11 Jan 2010

One Armed Man Productions Newsletter

[http://cts.vresp.com/c/?OneArmedManInc./e67b5afd00/TEST/5daf2e0123]

Next Wednesday, as part of Subjective Theatre Company's Play Reading Series, One Armed Man will be assistant co-producer of Joel Chace's Fundamentalism, a racy meditation on lust, self-knowledge and the fundamentals of perception on January 13, 2010 at 7pm at Under St. Marks (94 St. Marks Place). Admission is FREE, and seating is general admission at the door.

In Fundamentalism, a woman picks up a man in a bar for a one night stand, and she finds an ex-boyfriend - and his new lover - in her house. Sexual couplings and triplings ensue, until the man who stumbled into the free-for-all discovers that the three strangers have been sent on a highly lucrative mission to derail his life and alter his perceptions.

The cast includes Dan Cozzens, Sarah Koestner, Chris Keogh, Yesim Ak and Diana Sheivprasad.

I first met playwright Joel Chace when his play Triptych was presented in Amphibian Productions' play reading series at Manhattan's ArcLight Theatre in April 2004. Triptych told the story with continuous action on a stage divided into thirds, and I was immediately impressed with his unique vision, sense of

experimentation and imaginative use of a stage. Fundamentalism will be his second play to receive a staged reading. Although primarily renowned as a poet, he also is a playwright to watch. His other plays include To the Thieves and Decorative Hermits.

As a poet, Chace has been published in 6ix, Tomorrow, Lost and Found Times, Coracle, xStream, and Jacket. For many years, Chace has been Poetry Editor for the experimental electronic magazine 5_Trope.

This is the first reading that I will be directing since my production of the Mark Twain docudrama The Report of My Death, which recently premiered aboard the Steamship Lilac last summer. And this is the first time my theater company One Armed Man has collaborated with The Subjective Theatre Company, whose mission follows the legacy of Joe Papp: To produce politically and socially relevant theatre for at no cost to the public.

We hope to see you at the show.

All my best,

Adam Klasfeld
Artistic Director, One Armed Man

_____ If you no longer wish to receive these emails, please reply to this message with "Unsubscribe" in the subject line or simply click on the following link:
http://cts.vresp.com/u?e67b5afd00/TEST/TEST

_____
This message was sent by One Armed Man Productions using VerticalResponse

One Armed Man Inc.
c/o Adam Klasfeld
214 N. 6th St., #3R
Brooklyn, New York 11211
US

Read the VerticalResponse marketing policy:
http://www.verticalresponse.com/content/pm_policy.html

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123. Al Filreis
identify YouTube video of Duchamp
Mon 11 Jan 2010

Does anyone have any idea where this YouTube video clip of a TV interview with Marcel Duchamp comes from? http://afilreis.blogspot.com/2009/12/never-had-any-why.html

Any idea about date? Who is the interviewer? Hints and guesses welcome. Please respond directly to me at afilreis [at] writing [dot] upenn [dot] edu.

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp

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124. Paul Siegell
Re: 01.11.10 is coming!
Mon 11 Jan 2010

---

ahhh, yeah. not so fast...

care to join me in putting *wild life rifle fire* back on the "coming soon" shelf? d'oh!

more info here:
http://mhcyoung.blogspot.com/2010/01/fucked-by-fickle-finger-of-fate.html

enjoy the day,
paul>
http://paulsiegell.blogspot.com/

—
Others by Paul Siegell:

jambandbootleg (A-Head Publishing, 2009): http://bit.ly/6zTaqh

Poemergency Room (Otoliths Books, 2008): http://bit.ly/4OnwRA

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125. Catherine Daly
Fwd:
Mon 11 Jan 2010

---

posting events to iPhone

http://latimesblogs.latimes.com/jacketcopy/2010/01/iphone-app-local-books-urban-spoon.html

--
All best,
Catherine Daly
[redacted]

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126. amy king
Re: identify YouTube video of Duchamp
Mon 11 Jan 2010

Marcel Duchamp Interviewed by Russell Connor
Museum of Fine Arts Boston in association with WGBH-TV
1964, 29:02 min, b&w, sound

Russell Connor interviews Marcel Duchamp on the occasion of the Boston Museum of Fine Art's exhibition of the work of Duchamp's brother, "Impressionist-Cubist" Jacques Villon (formerly Gaston Duchamp). Connor first introduces paintings, etchings, sculpture and lithographs by Villon, and is then joined by Duchamp, who discusses Villon's work and contributes his thoughts on art in general. This fascinating document gives the viewer a rare opportunity to hear the legendary Dadaist as he reveals observations on the state of art in the 1960's.

Presented by Museum of Fine Arts, Boston in association with WGBH-TV, Boston and the Livell Institute Cooperative Broadcasting Council. Director: Allan Hinderstein. Lighting Director: Linda Beth Hepler. Video: Al Potter. Audio: Will Morton. Recordist: Pat Kane. Associate Producer: Thalia Kennedy. Executive Producer: Patricea Barnard.

Buy it here: http://www.eai.org/eai/title.htm?id=4001

_____

BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

---

From: Al Filreis <[redacted]>
To: [redacted]
Sent: Mon, January 11, 2010 10:49:46 AM
Subject: identify YouTube video of Duchamp

Does anyone have any idea where this YouTube video clip of a TV interview with Marcel Duchamp comes from? http://afilreis.blogspot.com/2009/12/never-had-any-why.html

Any idea about date? Who is the interviewer? Hints and guesses welcome. Please respond directly to me at afilreis [at] writing [dot] upenn [dot] edu.

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp

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127. Murat Nemet-Nejat

Re: Somatic Death, Soma Life :: Show Announcement :: LumenEclipse.com (fwd)

Mon 11 Jan 2010

"At the moment of separation of the body from the brain, our ability to differentiate thought from prosthetic breaks down. Our body extends as far as our effect, far beyond our ability to see it happen. Both the threat and promise of virtualization is that its nature will have a form of dance more appropriate to us than what we now call "human."

Here is a writer/artist who is thinking about the nature of the internet as a medium and its relation to the "human." Jim, Alan's statement is fully relevant to the question I raised about "the spiritual life of replicant," an issue you found technically too far into the future, therefore, not worth discussion or dealing with -whereas, as Alan's observation implies, the relation of the human to the machine, in this specific case to the virtual, is something full of relevance to our present condition.

Ciao,

Murat

On Sun, Jan 10, 2010 at 9:55 PM, Alan Sondheim <[redacted]> wrote:

> *---------- Forwarded message ----------*
> *Date: Sun, 10 Jan 2010 21:10:14 -0500*
> *From: MGFest -- Jameson <[redacted]>*
> *Subject: Somatic Death, Soma Life :: Show Announcement :: LumenEclipse.com*
>
> *Somatic Death, Soma Life*
> *Curated by Jameson Wallace*
> *Presented by Lumen Eclipse on two flat panel displays in Harvard Square from January 2009 to March 2009.*
> *Sponsored by the Motion Graphics Festival.*
>
> *At the moment of separation of the body from the brain, our ability to differentiate thought from prosthetic breaks down. Our body extends as far as our effect, far beyond our ability to see it happen. Both the threat and promise of virtualization is that its nature will have a form of dance more appropriate to us than what we now call "human."*
>
> *Feature Artist:*
> *+ Alan Sondheim, http://alansondheim.org/*
>
> *Context Artists:*
> *+ Jean-Paul Frenay (Belgium)*
> *+ Shantell Martin (Japan)*
> *+ Addictive TV (UK)*
> *+ Three Legged Legs & N.A.S.A. (US)*
>
> *==========*
> *=======*
>
> *Somatic Death, Soma Life*
>
> *PermaLink:*
> *http://www.lumeneclipse.com/gallery/indexJan_10.html*
>
> *Artist Information:*
>
> *Featured Artist: Alan Sondheim, http://alansondheim.org/*
>
> *Alan Sondheim was born in Wilkes-Barre, Pennsylvania; he lives with his partner, Azure Carter, in Brooklyn NY. He holds a B.A. and M.A. from Brown University in English. A new-media artist, writer, musician, and theorist, he has exhibited, performed and lectured internationally.*

Sondheim recently ended a solo installation and nine-month residency at the Odyssey exhibition space in the virtual world, Second Life. He has been involved in online avatar performance with Sandy Baldwin for live audiences in Paris, London, Basel, Portland OR, and Providence RI. Sondheim also collaborates with Myk Freedman, lap steel, and Azure Carter, with whom he is opening the season for Dance New Amsterdam in Manhattan this January.

Piece 1: Water Slope, Water Flow, Water Dance, Water Hands

Videography: Alan Sondheim, performer: Azure Carter
Deconstructed dancework from Little Cottonwood Canyon, Wasatch Mountains, UTAH, 2009

USA - 2009

Piece 2: Two Guys VEL

Created at the Virtual Environments Laboratory, West Virginia University, using altered motion capture equipment. Mocap performers: David Bello, Azure Carter, 2006

USA - 2006

Piece 3: Duet Avatar Grange

Videography: Alan Sondheim, performers: Foofwa d\'Imobilite, Maud Liardon

Human simulation of altered avatar motion capture performance, Alpine Grange in Switzerland, 2006

USA - 2006

Piece 4: noOne

Alan Sondheim: installation, performance, videography
Second life avatar dance/performance in active environment, created for the UMove dance film festival (one of six finalists/winners), 2009

USA - 2009

+ Jean-Paul Frenay, http://www.frenayjp.be/
Artificial Paradise

Artificial Paradise, Inc is an experimental film anticipating a future where a major corporation has developed an unique software, based on

organic virtual reality, which holds all the lost memories of humankind. A user connects to this database of the forgotten…what is he searching for?

Production : Condor
Director / editor / compositing : Jean-Paul Frenay
Main 3D artist / compositing : Sandro Paoli
3D artists : Sylvain Jorget and Sébastien Desmet
Additional 3D operators : Otto Heinen and Okke Voerman
Sound Design : Seal Phüric feat. Neptunian8

Belgium - 2009

+ Shantell Martin, http://www.shantellmartin.com/
Hidden Ora

I ask a person to stand in front of a large projector screen for four minutes each, while I capture their moving Hidden Ora. To do this I connect my computer to the projector, open up the drawing software, plug in my Wacom tablet, paint the background black, and then I'm ready to go.

Music soundispatch.com/mmf/
Edited lightrhythmvisuals.com
Location super-deluxe.com
Released on lightrhythmvisuals.com

USA - 2008

+ Addictive TV, http://www.addictive.com/
Sims 3 Remix

Following Addictive TV's recent Hollywood movie remixes including Slumdog Millionaire, Fast & Furious and the blockbuster movie version of Max Payne, the hugely successful computer game; Electronic Arts, the world's leading independent developer and publisher of video games, have asked the London based audiovisual artists to remix the much anticipated Sims 3 game for its June 2nd release.

USA - 2009

+ Three Legged Legs & N.A.S.A.
Gifted

N.A.S.A. created an album that, at its core, was about the merging of cultures and collaboration between different peoples. The ultimate goal was to have it be as much about the art it inspired as the music

> *itself. With Three Legged Legs setting the video to the track, "Gifted", one is taken on a journey through a Martian landscape and psychedelia, featuring Kanye West, Santigold and Lykke Li.*
>
> *additional_credits:*
> *Record Label: Spectrophonic; Director and Post Production: Three Legged Legs; Production Company: Green Dot Films; Managing Director: Rick Fishbein; Executive Producers: Darren Foldes and Rich Pring; Post Production: Creative Directors: Greg Gunn, Casey Hunt and Reza Rasoli; Design and Animation: Mark Kulakoff, Dylan Spears and Michael Tavarez; Squeak E. Clean Productions Creative Director: Syd Garon; Squeak E. Clean Productions Executive Producer: Susan Applegate.*
>
> *USA - 2009*

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128. George Bowering
Re: 01.11.10 is coming!
Mon 11 Jan 2010

It's nearly eleven months till that date (The first of November, 2010)
in all parts of the world except the US,
which also uses miles and gallons.

gb

On Jan 11, 2010, at 7:54 AM, Paul Siegell wrote:

> *ahhh, yeah. not so fast...*
>
> *care to join me in putting *wild life rifle fire* back on the "coming soon"*
> *shelf? d'oh!*
>
> *more info here:*
> *http://mhcyoung.blogspot.com/2010/01/fucked-by-fickle-finger-of-fate.html*
>
> *enjoy the day,*
> *paul>*
> *http://paulsiegell.blogspot.com/*
>
> —

> *Others by Paul Siegell:*
>
> *jambandbootleg (A-Head Publishing, 2009): http://bit.ly/6zTaqh*
>
> *Poemergency Room (Otoliths Books, 2008): http://bit.ly/4OnwRA*
>
> *welcome.html*

George Z. Bowering
Master of Arghs.

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129. Gerald Schwartz

Schwartz/TenEyck performance/reading

Mon 11 Jan 2010

Gerald Schwartz (reading/performance) &
Richard TenEyck (reading)

Tuesday//January 12th//2010
7:30 PM
WRITERS & BOOKS
740 University Ave.
Rochester, Neuvo York 14607
Free

Schwartz will be reading//performing from ")Or)acle of)O)ma)HA," "PAROUSIA," and "WINstressE" among others.

TenEych will read from a wide variety of his work.

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130. Jesse Glass

Ahadada Books Presents: "After Lolita," a Saucy New E-Chap by Cassandra Atherton

Mon 11 Jan 2010

A marvelous new talent from the Aussie zone, who pushes the E-rotic well beyond E! www.ahadadabooks.com Or Google it up, kids! Jess

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131. D.Buuck

Small Press Traffic's Poets Theater Fest 2010- night one

Tue 12 Jan 2010

Join us for a night of costumed ribaldry, artistic blasphemy, and cultural craziness, along with drinks, food and other wonders! As part the first night of SPT's annual fundraiser we will present performances and other surprises, including plays by:

Dodie Bellamy, "Turn on the Heat, by A.A. Fair" (directed by Kevin Killian)

Rodney Koeneke, "The Impertinents" (directed by Lauren Shufran)

Stephen Boyer, "Bidgood Opening - Life on Mars" (directed by Stephen Boyer)

Brent Cunningham, "The Event" (directed by Brent Cunningham)

Gabe Gudding, "Praise to the Swiss Federations" (directed by Michael Cross)

Audience Participation Encouraged!
All events take place at:
California College of the Arts, Timken Hall
Tickets are $20 for this annual fundraiser.

Questions? email [redacted]

see you there!

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132. Mathias Svalina

Announcing The Home Video Review of Books, Vol 3, Issue 1: January 2010

Tue 12 Jan 2010

The Home Video Review of Books
is an online review journal
of poetry & lyric prose.

Reviews of

After a hiatus, the new issue of The Home Video Review of Books<http://thehomevideoreviewofbooks.blogspot.com/>is up: http://thehomevideoreviewofbooks.blogspot.com

It contains reviews of:

If Not Metamorphic by Brenda Iijima
Catch Light by Sarah O'Brien
Killing Kanoko: Selected Poems of Hiromi Ito by Hiromi Ito
Texture Notes by Sawako Nakayasu

Stars of the Night Commute by Ana BoÅ¾iÄeviÄ‡
Shot by Christine Hume
The Sri Lankan Loxodrome by Will Alexander
Sum of Every Lost Ship by Allison Titus
All the Little Red Girls by Angela Veronica Wong
A Mouth in California by Graham Foust
We Take Me Apart by Molly Gaudry

Editors:
Julia Cohen & Mathias Svalina

Staff Reviewers: Zachary Schomburg, Daniela Gesundheit, Dan Goldman, Stephanie Sherman, Ken Rumble, Jon Pack, Jayna Maleri, Mary Turnipseed, Elisabeth Reinkordt, Alex Goldberg, Ben Schechter

To submit a book for review send copies to:

HVRB
c/o Julia Cohen & Mathias Svalina
1110 Clarkson St #6
Denver, CO 80218

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133. Brian Clements
Sentence 7 Now Available
Tue 12 Jan 2010

Sentence 7 includes:

A special feature on Contemporary American Indian Prose Poetry curated and introduced by Dean Rader, with work by Sherman Alexie, Scott Andrews, Lois Beardslee, Esther Belin, Kimberly Blaeser, Chezia Thompson Cager, Allison Hedge Coke, Susan Deer Cloud, Heid E. Erdrich, Laura M. Furlan, Eric Gansworth, Diane Glancy, Janice Gould, Gordon Henry, LeAnn Howe, Lara Mann, Janet McAdams, Molly McGlennen, Deborah A. Miranda, Phillip Carrol Morgan, dg nanouk okpik, Sara Marie Ortiz, Carter Revard, Kimberly Roppolo, Jaune Quick-to-See Smith, Mark Turcotte, Ron Welburn, and Orlando White.

Additional prose poems by Jen Bartman, Erin M. Bertram and Ryan Collins, Deborah Bogen, Christopher Buckley, Cindy Carlson, Robin Clarke, Peter Conners, Paola Corso, Scott Creley, Jim Daniels, Jamey Dunham, Peter Everwine, Elisabeth Frost, Chris Gallagher, Joseph Gastiger, Tara Goedjen, Ray Gonzalez, Douglass Guy, Bob Heman, Meghan Horton, Alta Ifland, David James, Louis Jenkins, Kirsten Kaschock, Laura Kasischke, Charles Kesler, Gerry Lafemina, Jean Lamberty, Keith Leonard, Li-Tsung-Yuan, Rachel Loden, Diana Magallon, Morton Marcus, Sandy McIntosh, Jonathan Monroe, Colm O'Shea,

Linnea Ogden, John Olson, Cheryl Pallant, Carmen Palmer, Rachael Peckham, Chad Prevost, Doug Ramspeck, James Michael Robbins, Catherine Sasanov, Jeffrey Skinner, Dave Snyder, D. E. Steward, Jeni Stewart, Peter Streckfus, Erika Suni, Tracy Truels, Liz Waldner, G. C. Waldrep, Lawrence Wray, Gary Young, and Matt Zambito.

An interview with Gary Young (by Tony Leuzzi).

Reviews of/conversations about recent books by Ben Lerner, Cyrus Console, Michael Gizzi, Ronaldo V. Wilson, Mary Ruefle, Christopher Buckley, Gary Young, Joe Bonomo, Cecilia Woloch, Susan M. Schultz, Meg Withers, and Allison Benis White.

Subscribe, purchase a single issue, or order back issues at http://firewheel-editions.org/sentence/subscriptions.htm

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134. richard owens
BKS: TORREGIAN & KNIGHT
Tue 12 Jan 2010

---

new PUNCH PRESS titles:

SOTERE TORREGIAN'S ENVOY

&
Â
NATALIE KNIGHT'S ARCHIPELAGOS

http://damnthecaesars.org/punchpress.html

ENVOY | SOTERE TORREGIAN

Andrew Joron notes in his brief introduction, "In the present collection, Torregian remains the envoy of a utopian zone where (quoting Hediegger) the poet is 'the Shepherd of Being.' With undiminished fervor, Torregian mobilizes prose, artwork, and epistolary forms along with poetry to enact a tragicomic carnival of the imagination."

SotÃ¨re Torregian is an American poet, born in Newark, New Jersey on June 25, 1941. He attended Rutgers University, and taught briefly at the Free University of New York and Stanford University, where he helped establish the Afro-American studies program in 1969. In the mid-1960s he was associated with the â€œNew York Schoolâ€ of poets. At that time he proposed a kind of American â€œorthodox Surrealismâ€ (following the dictates of AndrÃ© Breton), based on â€œreinterpretations of surrealist stands on Revolutionary perspectives in art, poetry, and theology.â€ He presently resides in Stockton, California.

Two-color letterpress on Magnani Pescia wraps around black bristol covers. Tipped in four-color image. 40 pages. Hand-stitched.

US = $10Â OUTSIDE US = $15

ARCHIPELAGOS | NATALIE KNIGHT

In the first of two prefaces that struggle outward to stitch the circularity of her Archipelagos shut Knight writes: "Don't let in description, this archipelagos is serene. Enter the domesticulating orating, the pronouncements, fillings and metal caskets. Enter our blunders and minis. Refer to Zeus in black."

Natalie Knightâ€™s poems have appeared or are forthcoming in Octopus, moria, 3by3by3, converse, and Slightly West. Her chapbooks Xenia (Furniture Press) and prairies (Scantily Clad Press) were published in Spring 2009. Originally from Western Washington, she lives in Albany, New York and works towards a PhD at University at Albany, SUNY.

Two-color letterpress on Fabriano Tiziano wraps folded around a black bristol cover.

US = $5 OUTSIDE US = $10

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

↑ Index

135. Adam Fieled

"Beams" Re-beamed

Tue 12 Jan 2010

Blazevox released my e-book, "Beams," in 2007. It has since been taught at Wofford College in South Carolina. Didi Menendez took the trouble to re-release the e-book on Issuu. It can be found here:

http://www.issuu.com/afieled/docs/beams

For those of you who read or re-read "Posit," many thanks. I hope you enjoy this too.
Best,
Adam Fieled [redacted]

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136. Jacqueline Waters

New pamphlets: AARON KUNIN / Cold Genius and DANIEL NOHEJL / Live a Little Better

Tue 12 Jan 2010

New pamphlets from The Physiocrats are available.

Read excerpts / order online: http://www.thephysiocrats.com

Cold Genius /// AARON KUNIN

// Stupid pretending to be

Smart could be smarter than smart

Pretending to be stupid //

26 pp. | 100 copies | $4

Live a Little Better /// DANIEL NOHEJL

// A person as a process, anything as a process, that everything processes, emerges from processes, disappears into processes loudly mutely, loudly from within to without, mutely from without, loudly-mutely from within-without, in-out. //

21 pp. | 100 copies | $4

The Physiocrats: a pamphlet press: http://www.thephysiocrats.com |[redacted]

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137. Nate Pritts

descriptive sketches :: chapbook

Tue 12 Jan 2010

My new chapbook, DESCRIPTIVE SKETCHES, is out now from J. Johnson (London).

http://www.h-ngm-n.com/descriptive-sketches

Each "sketch" is a haze of language built out of the first line – in all cases, an alexandrine composed en route to Brockport, NY in the fall of 2009. The intent was to explore the tensile strength of language itself, bereft (except accidentally or tangentially) of its usual context of connotation & denotation. One of the poems is up now in the new issue of DEAR SIR, I hope you'll consider ordering one or more of the 100 copies!

Nate.

_____

:: Dr. Nate Pritts

:: http://www.natepritts.com

Hotmail: Free, trusted and rich email service.
http://clk.atdmt.com/GBL/go/196390708/direct/01/

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138. Paul Siegell
Re: 01.11.10 is coming!
Tue 12 Jan 2010

George,

You're right. Absolutely. And at the rate we're going, it just might be the first of November, 2010, when this book finally comes out! Stay tuned...

Very Respectfully Yours,
Paul
http://paulsiegell.blogspot.com/

—
Others by Paul Siegell:

jambandbootleg (A-Head Publishing, 2009): http://bit.ly/6zTaqh

Poemergency Room (Otoliths Books, 2008): http://bit.ly/4OnwRA

↑ Index

139. Susan Webster Schultz
Tinfish news
Wed 13 Jan 2010

Dear friends:

Please join us at 3 p.m. on Sunday, January 17 at Revolution Books on King Street for the launch of Tinfish 19, along with a mini-launch of Lyz Soto's _Eulogies_. Featured readers will include Ryan Oishi, Gizelle Gajelonia, Jill Yamasawa and guests reading from those writers who are geographically challenged. (If you would like to be one of them, please let me know.)

Kaia Sand's _Remember to Wave_ is just in to the Tinfish office, but the pre-publication sales for her book and Lyz Soto's will be in effect for one more week. See our website for details: http://tinfishpress.com (under "new stuff" and "books").

I've been blogging on dementia this past week, and will return to literary endeavors soon on http://tinfisheditor.blogspot.com

aloha, Susan

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140. mIEKAL aND

Xerolage 44 - "proviles encouragolage" by musicmaster

Wed 13 Jan 2010

- - - - - - - - - - - - - - -
X E R O L A G E 4 4
- - - - - - - - - - - - - - -

Xerolage 44 - "proviles encouragolage" by musicmaster

from the introduction:

Now, I'd like to say you're seeing the results of my one-day art binge, of my subjugation to the shackles of art rules, art impulses, art battles – the pretty angel on my left shoulder whispering Make something nice and upbeat, it doesn't have to contain bad language or crazy lines, and the little red devil on my right shoulder whispering Buy her a drink and shut her up; if she knew what she was talking about she wouldn't be working for you. I'd like to say you're holding proof that I'm mad. But alas, that's not the case. Only 21 pages of this publication contain content written/drawn/mutated on April 1st, so technically I might be 64% mad. Originally I had 24 pages wrapped and emailed to mIEKAL on April 2 after scanning and positioning a few pieces I finished before midnight on the 1st. But then mIEKAL replied that I was supposed to do 28 pages and in black & white only. Of course I had forgotten. When I had agreed to the task in October, my mind was basking in the idea of the vacation time I had allowed my self during the 1000 Drawings project. Remember? Sure you do. But how can one remember all the days of the week when so many are named the same! How can this wretch be expected to know that in the anything-possible-world-of-visual-poetry and calamitous invention that page count is thuggish and that black & white is colorless?

So I sighed about failing to do Xerolage 44 on one day and figured hell, I'll go nuts for real, which equals 64% mad, and spend a few more days tidying up where I'd rushed things and adding 4 more pages. I don't know to whom I apologize for not meeting the unnecessary challenge (except to mIEKAL who should be thankful I'm not apologizing for considerably more), but I'm sorry that I didn't. I wanted at least the ridiculous part of the great idea to have credibility.

Thomas M. Cassidy (aka Musicmaster) is a fixture in the international smallpress/mail-art community and his works have appeared in hundreds of offbeat publications, and solo and group shows around the world. He has

shown/performed at dozens of colleges, universities and galleries across the country and has participated as a performer, producer and chalk artist in the Minneapolis Fringe Fest since 2002. His doppelganger has held the same real world job for 28 years. He owes his sliver of sanity to his beautiful and tolerant wife, Dawn, and their two deranged children.

more at:

http://xexoxial.org/is/xerolage44/by/musicmaster

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

24 pages, 8.5 x 11, $6 includes postage
Subscriptions: 4 issues/$20

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

↑ Index

141. steve russell
Re: why the canon??
Wed 13 Jan 2010

---

for my money
(3.29)
Lawerence is the most gifted

writer of
last
century: 1st rate poet, noveliest, visionary essayiest ... travel writer ... playwright ... & sometime painter.

_____
From: Mark Johnson <[redacted]>
To: [redacted]
Sent: Fri, January 8, 2010 1:16:48 PM
Subject: Re: why the canon??

I'm looking at a single bookcase in my study... Here's a very brief list of dead white male authors, most poets, excluded from the official canon but not from mine:

Ivor Gurney
Thomas Lovell Beddoes

David Schubert
Charles Tennyson (much more interesting than his brother)
F. T. Prince
William Barnes
Walter de la Mare (for a couple dozen poems, as many stories, and the magnificent MEMOIRS OF A MIDGET)
Edward Dahlberg
James Clarence Mangan
James Thomson (The City of Dreadful Night)
William Morris

I could also add D. H. Lawrence's poetry, which doesn't seem to have made the cut.

But I guess I'm not really sure who's in and who's out these days... Ralegh? Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my canon!

On Thu, Jan 7, 2010 at 10:25 PM, Catherine Daly <[redacted]>wrote:

> *this crazy minor writers thing bears thought, as some of the "different cultures" (Like Dante, Shakey, and Kingsolver) "in english and not" "race" and "women" writers have been first seen as merely minor and then who becomes major (but I think Bradstreet does, and also stands for ever more less culturally and educationally interesting Puritan writers)*
>
> *so I wonder who minor white male authors can be the anti canon? and who are THEY?*
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

142. mIEKAL aND
Xerolage 45 - "d wwhy dddd EElio" by Andy Martrich
Wed 13 Jan 2010

- - - - - - - - - - - - - - -
X E R O L A G E 4 5
- - - - - - - - - - - - - - -

Xerolage 45 - "d wwhy dddd EElio" by Andy Martrich

from the introduction:

d wwhy dddd EElio initially began as a stencil project— taking the shape of The Waste Land as governed by each page of the 75th Anniversary Harvest Book Edition and using it to carve content from online essays, analysis, cheat sheets, comment streams, copyright information, etc. This was done as an exploration into Creeley and Olson's idea that "form is never more than an extension of content" —an inquiry into the privileging of content over context. This opposition is particularly noticeable in digital recreations of writing where form is completely disregarded as an inessential side effect of content (as in The Waste Land at Project Gutenberg, where the original shape of the poem is distorted, or as with Kindle, which houses the content of a novel regardless of whether its content was created specifically for the context of the book-form).

d wwhy dddd EElio leaves Eliot's The Waste Land in the last century, for this, as a communion of working artists, we are most grateful and filled with glee. On this rubble Andy Martrich builds a new proposal using the frame of the page as a unit of composition, all angular as the culture of the computer suggests, and it is in the frames of this narrative concrete poetry that our living poetry manifests. His geometric forms veil and obliterate our heritage yet acknowledge that our poetry is derivative. It is a derivation, however, that refuses repeating the successes of thepast and the past's failures. As an emergence in our time, the poetry becomes an alive art by involving our common mass language and the languages of mass advertising and information delivery. Martrich, the poet, expends this harvest to include pictures. As we read all the world today everywhere images are a facet of our dictionary. They are read like the letters of the alphabet and they are literary aural images. The poet says, read. I read: go beyond and underneath and above our mundane flatness. The Waste Land, as much as it is at times a worthy monument, is here washed, cleansed, and forgiven, and now as literary molecule matriculates with Andy Martrich literary intelligence into a poetry that is a procession into our future poetry, the wish land.

—Michael Basinski

Brothers and sisters, is there hope for the up-to-the-eyeballs deluge of lit-crit detritus that attends a pedagogical work-horse like The Waste Land? And for that matter, is there hope for the iconic poem itself? Believe it or not, yes. But only as meta-critically repurposed by visual poet Andy Martrich, whose ecological intervention into the trashbin of Waste-Landia transforms it into swirling, primitive letter-scapes that return language to the grimy, inventive freshness it deserves. Reborn from a conservative bastion of pulpitry into a vibrating field of shapes, images and implied sounds, this poem lives again in the undoing of its "character armor."

—Maria Damon

Martrich graciously guides us thru the 'apocalypse' of the book-object in its supposed death throes—historically savvy, absolutely contemporary, the lesson is that there is energy in what we thought was leaving, that fewer things are dead than we might think. A familiar investigation is suddenly invigorated, & we are fortunate enough to be along for a ride which is at turns elegant, radiant, occasionally grotesque & always entertaining.

—Patrick Lovelace

Andy Martrich is an American writer, musician, librarian and archivist from Emmaus, Pennsylvania currently living in New York. He is the author of several chapbooks including pegs (2007) and prod (2008). Poems have appeared under various pseudonyms in filling Station, Other Cl/utter, onedit, otoliths, fmachinery and others. He edits mid)rib (www.midribpoetry.com), an online journal of contemporary poetics, with Gordon Faylor. He is a volunteer and committee member for FAVL (Friends Of African Village Libraries) a non-profit organization which manages and supports community libraries in rural Africa. He also works in a music library.

more at:

http://xexoxial.org/is/xerolage45/by/andy_martrich

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

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143. Jim Andrews
future programmerly works of net art
Wed 13 Jan 2010

In the future, presuming there will be a future, programmerly works of net art that need artificial intelligence will get feeds from web services that offer different types of intelligence. A web service is such that you send it stuff (like a query) and it sends you back other stuff, in response.

We can see a bit of this already in the chat bots that chat with you (see http://www.google.ca/search?q=chat+bots). Some of these support

customization, and advertise that you can customize the 'personality' of the chat bot for your site. The idea is that the chat bot is something/(somebody) on your web site. The 'brain' of the bot is via a feed from the chat bot company. The 'personality' is via custom files stored on your site.

We can generalize this to imagine an artificial intelligence cobbled together from multiple feeds from multiple companies offering different types of intelligence. Perhaps one feed is for detecting allusion in user remarks. Perhaps another is for accessing a database of poetry. Yet another may offer ontologies. Perhaps another is to let the bot play chess with the user while they chat. And so forth.

We can generalize this further to observe that web services can be not just for getting intelligence feeds, but feeds of all sorts. dbCinema uses Google image search. That is a web service. The user types stuff into dbCinema; dbCinema sends that stuff to Google image search, and gets back a list of URLs of images somehow related to what the user typed in.

This is 'intelligence' in a broad sense, like spooks use the word. Future programmerly works of net art will use feeds to gather intelligence from around the net that let the work of art respond meaningfully to the user.

But, of course, this is not the be-all-and-end-all of computer art. For the life of art is not so much in artificial intelligence or artificial life as in the liveliness we associate with art.

And that liveliness is not so much a matter of autonomous intelligence, on the part of the work of art, as it is in engaging the liveliness of the audience. The life of art is in this double liveliness: its and ours.

ja
http://vispo.com

↑ Index

144. Bill Berkson
Berkson/KIndel at Sycamore
Wed 13 Jan 2010

Bill Berkson & Florence Kindel
Poetry Reading Sunday, January 24
Sycamore
1118 Cortelyou Road, Brooklyn, NY
5 pm
http://sycamorebrooklyn.com
Q-train to Cortelyou, left out of station, few blocks, south side of street between Westminister & Stratford

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145. Bill Berkson
Berkson in Georgia
Wed 13 Jan 2010

Bill Berkson in Georgia

January 21 -- Poetry Reading,University of Georgia, Lab Room at Ciné, Athens, GA, 7 pm

January 22 -- Poetry Reading, Visual Arts Gallery, Emory University, 700 Pevine Creek Drive, Atlanta, GA, 8 pm

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146. Cara Benson
Fw: Tidal Basin Review inaugural E-Issue Call
Wed 13 Jan 2010

Inaugural Spring E-Issue

Rea
From the Editors at Tidal Basin....

Inaugural Spring E-Issue

Reading Period & Submission Guidelines Tidal Basin Review seeks to publish high-quality, well-crafted literature for our electronic debut! Our vision is to amplify the voice of the human experience through art that is intimate, engaging, and audacious. We do not seek shock value art, but rather work that broadens the artistic landscape.

Reading Period Inaugural Spring E-Issue:
January 1, 2010 â€“ February 28, 2010

Submission Guidelines(for Inaugural Spring E-Issue Only) Please send submissions of 3-5 poems totaling no more than 5 pages, one (1) short story, one (1) stand alone novel chapter or creative non-fiction piece of no more than 2,500 words, in an email attachment in doc., rtf, or .pdf format to [redacted] for poetry submissions and [redacted] for fiction and non-fiction submission.

Please send work, in English, which has not been previously published. Publication rights revert to the author upon publication. We accept simultaneous submissions, however, please inform us immediately upon acceptance of your work elsewhere. Be sure to include a brief cover letter which includes your name, mailing address, email address, and phone number, as well as a brief bio with a maximum of 60 words.

Best of luck from the Basin

↑ Index

147. amy king
A reminder on behalf of Carmen Giménez Smith
Wed 13 Jan 2010

---

if you haven't submitted work for our film and popular culture issue, please do so. Send all work to: [redacted]

and if someone's on the buffalo list, please pass it along?

--
Carmen Giménez Smith
Assistant Professor
New Mexico State University
PO Box 30001, MSC 3E
Las Cruces, NM 88003
[redacted]

Publisher, Noemi Press | www.noemipress.org
Editor-in-Chief, Puerto del Sol | www.puertodelsol.org

_____

BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

148. Alison Croggon
Re: why the canon??
Wed 13 Jan 2010

This may be a bit off-topic. I have a soft spot for Lawrence's poetry and short stories. But I really find it hard to look past his misogyny, repellent racism and straight-out bizarre ideas about sexuality. His novels are infuriating: he can turn in the space of one sentence from genius lyricism to some of the worst badfic I've ever read between covers. A man of great talent, I think, and a wonderful writer of landscape, but he had almost no taste at all.

xA

On Thu, Jan 14, 2010 at 1:45 AM, steve russell <[redacted]> wrote:
> for my money
> (3.29)
> Lawerence is the most gifted
>
> writer of
> last
> century: 1st rate poet, noveliest, visionary essayiest ... travel writer ... playwright ... & sometime painter.
>
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>
> _____
> From: Mark Johnson <[redacted]>
> To: [redacted]
> Sent: Fri, January 8, 2010 1:16:48 PM
> Subject: Re: why the canon??
>
> I'm looking at a single bookcase in my study... Here's a very brief list of
> dead white male authors, most poets, excluded from the official canon but
> not from mine:
>
> Ivor Gurney
> Thomas Lovell Beddoes
> David Schubert
> Charles Tennyson (much more interesting than his brother)
> F. T. Prince
> William Barnes
> Walter de la Mare (for a couple dozen poems, as many stories, and the
> magnificent MEMOIRS OF A MIDGET)
> Edward Dahlberg
> James Clarence Mangan
> James Thomson (The City of Dreadful Night)
> William Morris
>
> I could also add D. H. Lawrence's poetry, which doesn't seem to have made
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>
> But I guess I'm not really sure who's in and who's out these days... Ralegh?
> Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my

canon!
>
>
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>
>> this crazy minor writers thing bears thought, as some of the
>> "different cultures" (Like Dante, Shakey, and Kingsolver) "in english
>> and not" "race" and "women" writers have been first seen as merely
>> minor and then who becomes major (but I think Bradstreet does, and
>> also stands for ever more less culturally and educationally
>> interesting Puritan writers)
>>
>> so I wonder who minor white male authors can be the anti canon? and
>> who are THEY?
>> --
>> All best,
>> Catherine Daly
>> [redacted]
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>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

149. Jesse Glass

Ahadada Books Presents: "the meh of zzzz" by Pam Brown

Wed 13 Jan 2010

A great new e-chap from a brilliant Aussie poet, featuring the photography of "Margaret." wwww.ahadadabooks.com. Or google it up, kids! Jess

↑ Index

150. Al Filreis

PoemTalk 27: C. Bernstein, J. Robinson, J. Rothenberg on Robert Duncan

Thu 14 Jan 2010

Today we release episode 27 of the PoemTalk series. Jeffrey Robinson, Charles Bernstein, Jerome Rothenberg and I discuss Robert Duncan's poem, "Often I Am Permitted to Return to a Meadow," which served as the prologue-poem to Duncan's 1960 book, The Opening of the Field.

http://www.poemtalk.org
http://www.poetryfoundation.org/journal/audio.html?show=Poem%20Talk

Next time on PoemTalk: C.A. Conrad, Rachel Blau DuPlessis, and Julia Bloch discuss Jack Spicer's elegy to psychoanalysis.

- Al Filreis

Al Filreis
Kelly Professor of English
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp

↑ Index

151. Cara Benson

Fw: Tidal Basin Review inaugural E-Issue Call

Thu 14 Jan 2010

Sorry for the second post, but I got a few personal emails and wantÂ to be clear so folks don't send to me. This is a forward for some friends. Good luck!

From the Editors at Tidal Basin....

Inaugural Spring E-Issue

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Please send work, in English, which has not been previously published. Publication rights revert to the author upon publication. We accept simultaneous submissions, however, please inform us immediately upon acceptance of your work elsewhere. Be sure to include a brief cover letter which includes your name, mailing address, email address, and phone number, as well as a brief bio with a maximum of 60 words.

Best of luck from the Basin

↑ Index

152. Krysia Orlowski

book recommendations + poetry manuscript contest

Thu 14 Jan 2010

Just want to recommend two recently released collections from the Cleveland State University Poetry Center - 'Destruction Myth' by Mathias Svalina and ''Sum of Every Lost Ship' by Allison Titus.

Also some people here may want to know that Rae Armantrout will be judging the CSU Poetry Center First Book Contest, with a submissions deadline of 2/16. More info can be found at http://www.csuohio.edu/poetrycenter/contest1.html Thanks!Krysia

_____ Hotmail:
Trusted email with Microsoft’s powerful SPAM protection.
http://clk.atdmt.com/GBL/go/196390706/direct/01/

↑ Index

153. Poetry Project

Events at The Poetry Project

Thu 14 Jan 2010

Here¹s what¹s happening next week at The Poetry Project.

You can check out photos of our big New Year¹s Day reading here:
http://poetryproject.org/project-blog

Wednesday, January 20, 8 PM
William Corbett & Jonas Mekas

William Corbett is a poet living in Boston¹s South End. He teaches writing at MIT, directs the small press Pressed Wafer and is on the advisory board of Manhattan¹s CUE Art Foundation. He edited James Schuyler¹s letters and his book on Philip Guston¹s late work remains in print. His recent books of poetry are Poems On Occasion (Pressed Wafer) and Opening Day (Hanging Loose Press.)

Filmmaker and poet Jonas Mekas was born in 1922 in Semeniskiai, Lithuania. He has been one of the leading figures of American avant-garde filmmaking or the ³New American Cinema,² as he dubbed it in the late ¹50s, playing various roles: in 1954, he became editor and chief of Film Culture; in 1958 he began writing his ³Movie Journal² column for the Village Voice; in 1962 he co-founded the Film- Makers¹ Cooperative (FMC) and the Filmmakers¹ Cinematheque in 1964, which eventually grew into Anthology Film Archives, one of the world¹s largest and most important repositories of avant-garde films. His own output ranging from narrative films (Guns of the Trees, 1961) to documentaries (the Brig, 1963) and to ³diaries² such as Walden (1969) and As I was Moving Ahead, Occasionally I saw Brief Glimpses of Beauty (2001) have been screened extensively at festivals and museums around the world. His latest book To Petrarca is published by Dis Voir. A one man show of his mixed media works will open later this spring at Serpentine Gallery, London. Visit his website for more at www.jonasmekas.com.

Friday, January 22, 10 PM
Francesca Chabrier & Christopher Cheney

Francesca Chabrier is the assistant editor of jubilat. Her poems appear or will appear in places like notnostrums, Sixth Finch, Forklift, Ohio and Invisible Ear. Her collaborations with Christopher Cheney can be found in Glitterpony magazine. She was chosen by Thomas Sayers Ellis to receive the Deborah Slosberg Memorial prize for poetry, and currently lives in Northampton, Massachusetts.

Christopher Cheney is the managing editor of Slope Editions. His poems have appeared or will appear in Subtropics, Forklift Ohio, Konundrum Engine Literary Review, Shampoo, and other places. His e-book They Kissed Their Homes was recently published by Blue Hour Press.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue

New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

↑ Index

154. Scott Howard
RECONFIGURATIONS, Vol. 3: special features (1 of 4)
Thu 14 Jan 2010

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* * *

Jared Schickling,
Preface to “Review Review”

http://reconfigurations.blogspot.com/2009/11/jared-schickling-preface.html

"Book reviews. One can do a great service, or disservice, or minimal service in either case, to the work under consideration, not to mention both authors and to some extent perhaps, the “state” of American Poetry. And look around, they’re everywhere.

This potential and saturation inspired the project presented here. It’s what motivated me to seek out responses to the question of book reviews. A question, because when I ask it to myself (and I don’t think I’m alone), the familiar answer contains 500 words of as much objectivity as one can muster. But forgoing the formulaic, what actually is this activity called “reviewing?” What can it be? What should it be? And why? Is it somehow relatable to acts of reading and if so, what could that suggest for the review to be written?"

http://reconfigurations.blogspot.com/2009/11/review-review.html

* * *

↑ Index

155. Gabriel Gudding
Frederick Douglass on Haiti
Fri 15 Jan 2010

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http://www.webster.edu/~corbetre/haiti/history/1844-1915/douglass.htm

...though we are large and Haiti is small; though we are strong and Haiti is weak; though we are a continent and Haiti is bounded on all sides by the sea, there may come a time when even in the weakness of Haiti there may be strength to the United States."

Lecture on Haiti

The Haitian Pavilion

Dedication Ceremonies, World's Fair, Jackson Park,

Chicago, Jan. 2d, 1893

By the HON. FREDERICK DOUGLASS,

Ex-Minister to Haiti

↑ Index

156. David Beaudouin
The poet David Franks has passed...
Fri 15 Jan 2010

Very sad news to report: the Baltimore poet David Franks was found dead in his Fells Point apartment early Thursday, after his brother had been unable to contact him over the previous two days. In recent years, David¹s health had declined due to his battle with cancer and other complications. A cause of death has not been released at this point.

David was a much-loved figure in the Baltimore poetry scene for his amazing public performances and readings, as well as his unwavering support of the writing community and the work of younger poets. A memorial service is in the works and will be posted to this list.

Thanks.

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157. Gerald Schwartz
Can anything...?
Fri 15 Jan 2010

Can anything like the Black Mountain School
ever expand our possibilities again?

Gerald Schwartz

↑ Index

158. Mairead Byrne

Re: Can anything...?

Fri 15 Jan 2010

---

er ...
feminism?
web 2.0?
m

>>> [redacted] 01/15/10 9:40 AM >>>
Can anything like the Black Mountain School
ever expand our possibilities again?

Gerald Schwartz

↑ Index

159. Stuart Ross

Canadian poets! Let's topple Harper ... or at least give him something to read

Fri 15 Jan 2010

Comrade poet!

Since Parliament has been prorogued, you're probably just sitting on your hands, bereft. But things are looking up!

Canadian poets are invited to submit a poem for consideration for a new anthology to be published by Mansfield Press just in time for the reconvening of Parliament on March 3.

The collection is titled Rogue Stimulus: The Stephen Harper Holiday Anthology for a Prorogued Parliament. We're looking for poems of up to 75 lines: your tender musings on Stephen Harper.

We have to move fast. The deadline is midnight on Tuesday, January 19. Payment for your contribution is one copy of the anthology. It's gonna look good and it's gonna be full of good poems.

The editors of Rogue Stimulus are Ottawa poet Stephen Brockwell and Toronto/Cobourg poet Stuart Ross. Denis De Klerck, publisher of Toronto literary house Mansfield Press, is oiling up the machinery for quick action, to ensure the anthology's timely release.

Please email your poem (preferably as a Word attachment) to: [redacted]

We look forward to hearing from you.

Stephen and Stuart

↑ Index

160. amy king
CUNY Distinguished Professors - The City University of New York
Fri 15 Jan 2010

Re: The "elite" (i.e. Billy Collins, Mary Ann Caws, etc)

I happened to be scrolling down this page last night looking for someone, when I realized that being a man really helps CUNY deem a professor "distinguished". Wonder what the remaining criteria are (I'm serious - I'll investigate) and if there are similar instances in other noteworthy academic realms?

http://www.cuny.edu/academics/oaa/distinguished/view.html

104 men

37 women

Best,

Amy

--

BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

161. Lori Emerson
Re: CUNY Distinguished Professors - The City University of New York
Fri 15 Jan 2010

Amy, if you're interested & if it's related to what you're thinking about there have been a number of studies and articles published in the Chronicle about how few women there are after the Associate Professor level - here's one: Not Moving On Up: Why Women Get Stuck at Associate Professor (http://chronicle.com/article/Not-Moving-On-Up-Why-Women/47213). Here at CU Boulder is stunning, really, miniscule percentage of women at the higher levels.

- Lori

On Fri, Jan 15, 2010 at 8:17 AM, amy king <[redacted]> wrote:
> Re: The "elite" (i.e. Billy Collins, Mary Ann Caws, etc)
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>
>
> http://www.cuny.edu/academics/oaa/distinguished/view.html
>
>
> 104 men
>
> 37 women
>
>
>
> Best,
>
> Amy
>
>
> --
>
> BOOK
>
> Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm
>
> INTERVIEW
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> Bookslut -- http://www.bookslut.com/features/2010_01_015554.php
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>

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review

Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.loriemerson.com
http://www.electronicbookreview.com
http://twitter.com/loriemerson

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162. Maria Damon

Re: CUNY Distinguished Professors - The City University of New York

Fri 15 Jan 2010

---

pretty much the same all over, i'm sorry to say, though perhaps UC system is a little more advanced...

amy king wrote:
> Re: The "elite" (i.e. Billy Collins, Mary Ann Caws, etc)
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163. **Maria Damon**

Re: CUNY Distinguished Professors - The City University of New York

Fri 15 Jan 2010

---

yes, it's a national problem in academia. a clear signal that women are considered service horses and not true scholars worthy of compensation for their intellectual labor.

Lori Emerson wrote:
> Amy, if you're interested & if it's related to what you're thinking
> about there have been a number of studies and articles published in
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164. **steve russell**
Re: Can anything...?
Fri 15 Jan 2010

---

the horizon seems awfully limited.
same old ... in universities.
neo this/that/whatever...

From: Gerald Schwartz <[redacted]>
To: [redacted]
Sent: Fri, January 15, 2010 9:40:09 AM
Subject: Can anything...?

Can anything like the Black Mountain School
ever expand our possibilities again?

Gerald Schwartz

↑ Index

165. Cassandra Laity

Re: CUNY Distinguished Professors - The City University of New York

Fri 15 Jan 2010

Hi--

You might be interested in looking at the report from MLA "Standing Still: The Associate Professor Survey"- published in the last _Profession_ -it looks into why women don't move out of the associate level as fast as men. Some of the main reasons were many more hours spent in child-care, poor mentoring, and more time spent grading, mentoring students (nurturing), etc.

Cassandra Laity

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940
>>> amy king <[redacted]> 01/15/10 10:26 AM >>>
Re: The "elite" (i.e. Billy Collins, Mary Ann Caws, etc)

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Best,

Amy

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↑ Index

166. **Paul Nelson**

Re: Can anything...?

Fri 15 Jan 2010

Gerald,

Good question. Black Mountain was influenced greatly by the breakthroughs in science (quantum physics, field theory) that have not yet fully manifested in culture. Though this science is an evolution from the mechanistic, mainstream culture is, by and large, still there. In fact, the actions of the Bush administration (preemptive war/Guantanamo/Abu Ghraib, &c) and the Obama administration's extension of much of that approach indicate that we're more mechanistic than ever.

The possibilities of Projective Verse have not fully been explored, although Michael McClure and Nate Mackey seem to be the main ones (most popular anyway) utilizing that method. Although I see little on this list about McClure's use of the method.

I wonder how much living in such a pervasive hyper-capitalist and Industry-Generated-Culture addles engagement with a writing method that involves

the HEAD, by way of the EAR, to the SYLLABLE and especially the HEART, by way of the BREATH, to the LINE

as well as "a use of speech at its least careless and least logical."

When practiced for a long enough time, this method does lead one to a deeper "stance toward reality" that is likely world-centric.

The Tools of the Sacred conference this May in Brussels will likely get into some of this.http://www.ulb.ac.be/philo/dll/colloques/tools_of_the_sacred/

Ciao,

Paul

P.S. Anyone go to the McClure, Rothenberg, Scalapino reading at City Lights last night?

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

From: Gerald Schwartz <[redacted]>
To: [redacted]
Sent: Fri, January 15, 2010 6:40:09 AM
Subject: Can anything...?

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Gerald Schwartz

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167. Mark Weiss
lodgings needed for visiting poet
Fri 15 Jan 2010

An Irish poet and his lady will be visiting New York March 13 to 21 and are looking for a place to stay. Totally reliable. Anybody going to be out of town and willing to rent to them? Totally reliable. Please b/c and I'll give details.

Best,

Mark

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
http://go.ucpress.edu/WholeIsland

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168. Ruth Lepson
Re: Can anything...?
Fri 15 Jan 2010

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can you say more about quantum physics & BM, as well as McClure's
continuation of BM's ways, Paul?
Ruth L.

On 1115110 11:11 AM, "Paul Nelson" <[redacted]> wrote:

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Global Voices Radio
SPLAB!

C. City, WA [redacted]

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> *To: [redacted]*
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> *Subject: Can anything...?*
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> *Can anything like the Black Mountain School*
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>
> *Gerald Schwartz*

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169. **amy king**
Re: Can anything...?
Fri 15 Jan 2010

And the silence echoes. - crickets.

----- Original Message ----
From: Mairead Byrne <[redacted]>

er ...
feminism?
web 2.0?
m

>>> [redacted] 01/15/10 9:40 AM >>>
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Gerald Schwartz

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170. **Paul Nelson**
Re: Can anything...?
Fri 15 Jan 2010

Ruth,

McClure's introduction to his book Three Poems is the best statement about PV since the actual essay, now 60 years old. (Copies available here: http://www.abebooks.com/servlet/SearchResults?an=McClure&sts=t&tn=Three+Poems&x=38&y=14)

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WCW was searching for a new measure throughout his life. I think "The Variable Foot" was a kind of awkward attempt to state the notion that, after Einstein's Theory of Relativity, a more relative (open) approach to structuring the poetic line was necessary. Olson sub-titled Projective Verse "Composition by Field" and while that applies to the page itself, the field of composition being much like the canvas of a Pollock painting, it also relates to the fields of energy one enacts as they write projectively. Olson said the process leads to "dimensions larger than the man."

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Francis Cook's "The Jewel Net of Indra" helps get these points across.

Also, more here: http://organicpoetry.org/essays.html

Thanks for asking.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Fri, January 15, 2010 8:30:46 AM
Subject: Re: Can anything...?

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> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
>
> *C. City, WA* [redacted]
>
> ---
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> *To:* [redacted]
> *Sent: Fri, January 15, 2010 6:40:09 AM*
> *Subject: Can anything...?*
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> *ever expand our possibilities again?*
>
> *Gerald Schwartz*

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171. Catherine Daly

Re: CUNY Distinguished Professors - The City University of New York

Fri 15 Jan 2010

The complete report is at the mla site
http://www.mla.org/assocprof_survey

--
All best,
Catherine Daly
[redacted]

↑ Index

172. **Ruth Lepson**
Re: Can anything...?
Fri 15 Jan 2010

That was fast! Many thanks, Paul, & I--and am sure others--will read all this with care.
Best,
Ruth
I have The Jewel Net. Was used to thinking of McClure's sound poems primarily. Olson & Whitehead, huh. Relation to non-revision interesting--of course it makes sense.

On 1115110 12:07 PM, "Paul Nelson" <[redacted]> wrote:

> *Ruth,*
>
> *McClure's introduction to his book Three Poems is the best statement about PV since the actual essay, now 60 years old. (Copies available here: http://www.abebooks.com/servlet/SearchResults?an=McClure&sts=t&tn=Three+Poems&x=38&y=14)*
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Ciao,

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Paul E. Nelson

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SPLAB!

C. City, WA [redacted]

From: Gerald Schwartz <[redacted]>
To: [redacted]
Sent: Fri, January 15, 2010 6:40:09 AM
Subject: Can anything...?

Can anything like the Black Mountain School
ever expand our possibilities again?

Gerald Schwartz

↑ Index

173. **Mark Weiss**
Re: The poet David Franks has passed...
Fri 15 Jan 2010

This is very saddening. David and I were in the only university poetry workshop I ever attended, I as an undergrad, he as a grad student, at Johns Hopkins in 1964-65. It was run by Elliot Coleman. On the day of TS Eliot's death Coleman, deeply saddened, read one of the Four Quartets to the class, then gave me the floor--it was my scheduled turn to present a new poem. He questioned an inversion in one of the lines, I resisted, and he invoked Eliot, who he said wouldn't have approved. At which David exclaimed, "who the fuck cares what TS Eliot would have said?" Nobody else in the class challenged Coleman, then or ever. Afterwards he told me that he agreed with Coleman about the inversion, but the appeal to authority bugged him. He was right about the inversion. I was still a kid. It was an act of generosity.

David was profoundly depressed at the time. All you had to know about the imminent dissolution of

his marriage was apparent every time you saw him
with his wife. He would sit in class nursing a
pint bottle of booze in a paper bag.

David was very close to Bob Creeley. Hopkins was
rigidly mainstream. David managed to get Creeley
invited to read. First time I heard Bob. It was a
few more years before I became a devotee, but
even then I was grateful for the crack in that
airless space. I don't know how David tolerated it.

Twenty years later a mutual friend arranged for
me to come to David's apartment. Probably not
great for David that it was nestled between bars,
but it was a great place. David, on the other
hand, seemed in very bad shape. Aside form the
drinking, his thought seemed disconnected and on
the edge of bizarre. It was pretty shocking. On the drive back to NY I wrote:

CLOUDS

After ten years I visit a friend through whose fingers
everything passes. He tells
endless unfinished stories.
Later,
driving home,
a thundercloud over the highway,
I think of crazy Ruskin and his clouds
that changed--not his perception, but the clouds themselves,
becoming sinister.
How a life
can demand of you what you can't sustain.
On the radio
Bizet frames his tragedy with a folksong that calls to mind
a life of herding in the mountains,
beloved solitude.
And then
in the face of the final disaster
she laughs, Carmen,
who knows what's coming.
Under the black sky the trees
are flooded with sunlight.
They blow in the wind.

I suppose now I can add the dedication. It should
be there. This is David's poem.

Mark

At 12:51 AM 1/15/2010, you wrote:
>Very sad news to report: the Baltimore poet David Franks was found dead in
>his Fells Point apartment early Thursday, after his brother had been unable
>to contact him over the previous two days. In recent years, David¹s health
>had declined due to his battle with cancer and other complications. A cause
>of death has not been released at this point.
>
>David was a much-loved figure in the Baltimore poetry scene for his amazing
>public performances and readings, as well as his unwavering support of the
>writing community and the work of younger poets. A memorial service is in
>the works and will be posted to this list.
>
>Thanks.
>

Announcing The Whole Island: Six Decades of Cuban
Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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174. Catherine Daly
Re: Can anything...?
Fri 15 Jan 2010

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

--
All best,
Catherine Daly
[redacted]

↑ Index

175. amy king
Robert Philbin reviews Amy King's Slaves to Do These Things
Fri 15 Jan 2010

Robert Philbin reviews Amy King's Slaves to Do These Things:

http://towerjournal.com/winter_09/robert_philbin2.htm

_____
BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

176. Skip Fox
Re: Can anything...?
Fri 15 Jan 2010

A footnote to Paul:

Looking through the index of a secondary bibliography of Creeley, Dorn, and Duncan (G.K. Hall, 1989) I find the following:

Steven Carter wrote a diss. finished in 1985 titled "Epistemological Models Shared by American Projectivist Poetry and Quantum Physics" at Univ. of Arizona. (This presumably is both Olson and Duncan, Duncan with about 20 pages.)

In an interview by George Bowering and Robert Hogg with Duncan in _Robert Duncan: An Interview_ (Toronto: Coach House/Beaver Kosmos, 1971), Duncan discusses his sense of particle physics.

In a Romanian essay ("Pietre in cimpul lui Robert Duncan" in _Steaua_ 25.3, 1974) Loring Taylor discusses note the use of the field as a symbol in _The Opening of the Field_, noting its relationship to relativistic physics, field composition, linguistic fields, fields of self and poetry, experimental fields, and the field of memory, especially childhood memory. It sounds provocative, but the article is very brief.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Paul Nelson
Sent: Friday, January 15, 2010 11:07 AM
To: [redacted]
Subject: Re: Can anything...?

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Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

_____
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Fri, January 15, 2010 8:30:46 AM
Subject: Re: Can anything...?

can you say more about quantum physics & BM, as well as McClure's continuation of BM's ways, Paul?
Ruth L.

On 1115110 11:11 AM, "Paul Nelson" <[redacted]> wrote:

> Gerald,
>
> Good question. Black Mountain was influenced greatly by the breakthroughs in
> science (quantum physics, field theory) that have not yet fully manifested in
> culture. Though this science is an evolution from the mechanistic, mainstream
> culture is, by and large, still there. In fact, the actions of the Bush
> administration (preemptive war/Guantanamo/Abu Ghraib, &c) and the Obama
> administration's extension of much of that approach indicate that we're more
> mechanistic than ever.
>
> The possibilities of Projective Verse have not fully been explored, although
> Michael McClure and Nate Mackey seem to be the main ones (most popular anyway)
> utilizing that method. Although I see little on this list about McClure's use
> of the method.
>
> I wonder how much living in such a pervasive hyper-capitalist and
> Industry-Generated-Culture addles engagement with a writing method that
> involves

>
> the HEAD, by way of the EAR, to the SYLLABLE and especially
> the HEART, by way of the BREATH, to the LINE
>
> as well as "a use of speech at its least careless and least logical."
>
> When practiced for a long enough time, this method does lead one to a
deeper
> "stance toward reality" that is likely world-centric.
>
> The Tools of the Sacred conference this May in Brussels will likely get
into
> some of this.http://www.ulb.ac.be/philo/dll/colloques/tools_of_the_sacred/
>
> Ciao,
>
> Paul
>
> P.S. Anyone go to the McClure, Rothenberg, Scalapino reading at City
Lights
> last night?
>
>
>
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
>
> C. City, WA [redacted]
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> _____
> From: Gerald Schwartz <[redacted]>
> To: [redacted]
> Sent: Fri, January 15, 2010 6:40:09 AM
> Subject: Can anything...?

>
> Can anything like the Black Mountain School
> ever expand our possibilities again?
>
> Gerald Schwartz
>
guidelines &
>
guidelines &

↑ Index

177. Mark Weiss
Re: why the canon??
Fri 15 Jan 2010

Right non the mark.

At 05:59 PM 1/13/2010, you wrote:
>This may be a bit off-topic. I have a soft spot for Lawrence's poetry
>and short stories. But I really find it hard to look past his
>misogyny, repellent racism and straight-out bizarre ideas about
>sexuality. His novels are infuriating: he can turn in the space of one
>sentence from genius lyricism to some of the worst badfic I've ever
>read between covers. A man of great talent, I think, and a wonderful
>writer of landscape, but he had almost no taste at all.
>
>xA
>
>On Thu, Jan 14, 2010 at 1:45 AM, steve russell <[redacted]> wrote:
> > for my money
> > (3.29)
> > Lawerence is the most gifted
> >
> > writer of
> > last
> > century: 1st rate poet, noveliest, visionary essayiest ... travel
> writer ... playwright ... & sometime painter.
> >
> >
> >
> >
> >
> > _____

> > From: Mark Johnson <[redacted]>
> > To: [redacted]
> > Sent: Fri, January 8, 2010 1:16:48 PM
> > Subject: Re: why the canon??
> >
> > I'm looking at a single bookcase in my study... Here's a very brief list of
> > dead white male authors, most poets, excluded from the official canon but
> > not from mine:
> >
> > Ivor Gurney
> > Thomas Lovell Beddoes
> > David Schubert
> > Charles Tennyson (much more interesting than his brother)
> > F. T. Prince
> > William Barnes
> > Walter de la Mare (for a couple dozen poems, as many stories, and the
> > magnificent MEMOIRS OF A MIDGET)
> > Edward Dahlberg
> > James Clarence Mangan
> > James Thomson (The City of Dreadful Night)
> > William Morris
> >
> > I could also add D. H. Lawrence's poetry, which doesn't seem to have made
> > the cut.
> >
> > But I guess I'm not really sure who's in and who's out these
> days... Ralegh?
> > Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my
canon!
> >
> >
> > On Thu, Jan 7, 2010 at 10:25 PM, Catherine Daly
> <[redacted]>wrote:
> >
> >> this crazy minor writers thing bears thought, as some of the
> >> "different cultures" (Like Dante, Shakey, and Kingsolver) "in english
> >> and not" "race" and "women" writers have been first seen as merely
> >> minor and then who becomes major (but I think Bradstreet does, and
> >> also stands for ever more less culturally and educationally
> >> interesting Puritan writers)
> >>
> >> so I wonder who minor white male authors can be the anti canon? and

> >> who are THEY?
> >> --
> >> All best,
> >> Catherine Daly
> >> [redacted]
> >>
> guidelines
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> >
> >
>
>
>
>--
>Editor, Masthead: http://www.masthead.net.au
>Blog: http://theatrenotes.blogspot.com
>Home page: http://www.alisoncroggon.com
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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178. Christopher Rizzo
Re: Can anything...?
Fri 15 Jan 2010

Gerald,

I second Paul's thought: good question. And Steve makes a good point, too. While I'm not a defeatist, the horizon indeed seems very limited. Since the historical moment of Black Mountain can't be recreated, I suspect that anything akin to the school itself will never happen again.

That said, the principles are still alive, however. Paul makes a number of very good points, although I'm a bit wary of Bram's study, if only because it relies a bit too much on Whitehead to read Olson.

If you haven't done so already, I suggest you take a look at the ten volume set of_Olson: The Journal of the Charles Olson Archives_, especially volume two, which includes Olson's notes on the college (e.g., "A Draft of a Plan for the College," "Black Mountain Courses of Instruction, 1954," and so forth.) A great resource. Here is the opening paragraph from Olson's "The Act of Writing in the Context of Postmodern Man," a course description that appeared in the college bulletin in 1952:

"The effort is definitely non-literary. Neither is the reading in 'literature', like they say, nor is the writing 'composition'. The amount of either is not at all the question. The idea is to enable the person to achieve the beginnings of a disposition toward reality now, by which he or she can bring himself or herself to bear as value."

Interesting, no? I've modeled my upper-level creative writing courses on this description, in fact, so spaces of Black Mt. can indeed be opened up within the larger landscape of "neo this/that," as Steve rightly says.

As for Olson's interest in the sciences, Ruth, a fantastic primer is Ann Charters' dated but still informative book_Olson / Melville: A Study in Affinity_, which includes the postscript "Charles Olson at Black Mountain College 1953-56." I tend to call this postscript the "Whitehead lecture," since Olson discusses Whitehead at length.

Some of the important books for Olson while at Black Mt. include not only Norbert Wiener's_Cybernetics: or Control and Communication in the Animal and Machine_, but also Hermann Weyl's_Philosophy of Mathematics and Natural Science_. While Whitehead is often rightly cited as the source of Olson's knowledge of physics, he was actively reading Weyl while at Black Mt. He also took a course on mathematics at the school, the details about which escape me at the moment.

Obviously, though, Riemann and the non-Euclidean geometers influenced Olson's thought, as well as Heisenberg.

Anyway, I could keep going, but this is getting long. I hope some of the info here is useful.

Bests,
Chris

On Fri, Jan 15, 2010 at 9:40 AM, Gerald Schwartz <[redacted]>wrote:

> *Can anything like the Black Mountain School*
> *ever expand our possibilities again?*
>
> *Gerald Schwartz*

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179. **Jim Andrews**
Re: Can anything...?
Fri 15 Jan 2010

---

they hired artists, primarily, to teach, didn't they?

and they stressed interdisciplinarity/multidisciplinarity, didn't they?

ya, what a concept.

i looked into doing a doctorate recently but i don't have an m.a. so they turned me away, and this was a program affiliated with digital writing, about which i am rumoured to know something.

has less to do with art than professional certification, apparently.

i think we're supposed to do it on our own, starve, die, and hand it over to a u.

ja
http://vispo.com

↑ Index

180. **Alison Croggon**
Re: Can anything...?
Fri 15 Jan 2010

I'm with Mairead. It's also terribly white/Anglocentric. I suppose it depends who the "we" are in that phrase "our possibilities".

the HEAD, by way of the EAR, to the SYLLABLE and especially the HEART, by way of the BREATH, to the LINE

is actually my favourite quote of Oslon's, and I guess you get something like that with Saul Williams et al.

xA

On Sat, Jan 16, 2010 at 2:43 AM, steve russell <[redacted]> wrote:
> the horizon seems awfully limited.
> same old ... in universities.
> neo this/that/whatever...
>
>
>
>

> _____
> From: Gerald Schwartz <[redacted]>
> To: [redacted]
> Sent: Fri, January 15, 2010 9:40:09 AM
> Subject: Can anything...?
>
> Can anything like the Black Mountain School
> ever expand our possibilities again?
>
> Gerald Schwartz
>
>
>
>
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>

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

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181. Anny Ballardini

Re: Robert Philbin reviews Amy King's Slaves to Do These Things

Sat 16 Jan 2010

Excellent, congratulations.

On Fri, Jan 15, 2010 at 7:25 PM, amy king <[redacted]> wrote:

> *Robert Philbin reviews Amy King's Slaves to Do These Things:*
>
> *http://towerjournal.com/winter_09/robert_philbin2.htm*
>
> _____
> *BOOK*
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm*
>
> *INTERVIEW*
>
> *Bookslut -- http://www.bookslut.com/features/2010_01_015554.php*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

182. Laura Hinton
Re: CUNY Distinguished Professors - The City University of New York
Sat 16 Jan 2010

Thanks, Cassandra, Maria and everyone for your comments on women in academia, and at CUNY in particular. Your comments are sadly accurate. I can report here of my personal experience with that institution.

I was hired approximately 19 years ago by CUNY (at the original branch, the City College of New York), to teach feminist theory and women's contemporary literature -- like Maria, I had a Stanford Ph.D. I was hired by a then fairly forward-looking dean. But, although I was one of two professors in my department in 10 years during the late '80's and 1990s to have a book coming out during the tenure process (SUNY Press), and although men in my department had been and would be tenured without any book publications and only a smattering of articles, I would be denied tenure by CIty College, and forced to fight through a byzantine system of appeals over months and months -- to keep my job. The men running my department and division at that time, in short, tried to fire me. They didn't like what I wrote or what I stood for. They also didn't like the fact that I complained about their gender harassment, which occurred regularly enough to wear me down. So, yes, I spoke up; I asked them not to do it any more.

Having won tenure, at long last, through a lengthy Affirmative Action investigation, wouldn't you think that the people involved would be dismissed? It is true that some of the "perpetrators" "disappeared" (through various interventions, including special retirement packages) from my immediate radar screen. But then other men replaced these guys and continued some of the same harrassments I had already experience. I fought the same battles over and over again for Associate level, then for Full Professor -- in spite of having as many or more publications than most of my "generation" of faculty in the department. I should remark that occasionally there were men at my university who supported my case, especially through my union; and occasionally some women who worked closely with the CCNY administration fought to keep me from progressing at my job. Still, it was a gender-discrimination fight -- as perceived by a federal judge. And, two years ago, I won a Civil Rights lawsuit -- that is, a modest settlement that equaled lost wages for two years of non-promotion when clearly I was qualified by CUNY standards for that position.

Why did I force the issue and fight for my own job promotion? I know some people would rather not. I could have remained a perennial (and well published) Assistant prof. But, for me, it was the right thing to do -- to fight. To NOT do it was to kow-tow to illegal discrimination.

Yet it wasn't that simple. We have a Distinguished Professor of feminist-scholar fame, Professor Jane Marcus, in my department. The same power structure that attempted to fire and then not promote me attempted to demote her from a DP three years ago, after she provided sworn testimony for my Civil Rights case. A letter campaign to our CUNY chancellor helped turn that case around; Professor Marcus remains a D.P. Again, we fought -- hard, both alone and together. Certainly, my own reputation has been sullied at my university. I am often cut off when speaking in turn in open meetings (by male chairmen). I am given little ability to make policy in my department. But I have the hard-won luxury of job protection now; and I use that to teach my courses with passion.

If you are still reading this story: it is not a cautionary tale. It is a story of the reality of academe, and certainly the CUNY I know and have experienced. I do not regret a single minute of fighting for my rights -- or those of several other colleagues as Civil Rights problems at my college unabashedly continue. Because my rights and their individual rights are all of our rights, whether you work for CUNY, or even a university, it has been worth my frustration and pain -- and a time-consuming process. The Civil Rights laws in America make the plaintiff out to be a victim. And we are forced to fight -- a mostly individualized battle. Yet, in truth, the Ivory Tower is neither ivory nor lofty. It is full of people who -- like all industries -- often use power for petty and self-promoting purposes. It's the same struggle everywhere. Did I lose writing time due to this struggle? Of course. But my writing, too, is motivated and has been

transformed by this struggle. It grew (and I grew, in spite of myself) through this hard work.

But I doubt I'll ever put in an application for Distinguished Professor at CUNY.

Laura

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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183. steve russell
Re: can anything...??
Sat 16 Jan 2010

---

more than feminism
but also feminism...

beyond bland humanism

maybe a sort of eco/survivalism,
something that unites man & beast
or the beast in man

2 worlds
& why not begin with Kant

the "noumenon"
the "phenomenon"

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184. Dan Wilcox
Third Thursday Poetry Night, Jan. 21 - Todd Fabozzi
Sat 16 Jan 2010

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, January 21
7:00 sign up; 7:30 start

Featured Poet: Todd Fabozzi

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your Plodin host: Dan Wilcox.
* * *

Todd Fabozzi has just published his second volume of "radical and anti-poems," Crossroads. He is an urbanist, ecologist, writer, teacher and drummer. Additional information & samples of his work are available at his website www.toddfabozzi.com. --

↑ Index

185. **Paul Nelson**

Re: Responding to Catherine Daly on Black Mountain, Quantum physics, &c.

Sat 16 Jan 2010

_____
From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Fri, January 15, 2010 10:18:58 AM
Subject: Re: Can anything...?

"I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism. I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive."

Beyond metaphors, Catherine, is experience. An experience of process at the level of Whitehead's prehension. A world view that goes beyond gender differences, broader (no pun intended) to a world-centric view. This is what interests me. I still think a study of Mayan culture would be useful, especially given the significance they attached to 2012 and the perspective they brought

to their study. Beyond a world view, theirs was more of how to relate to the galaxy. Have we exhausted the possibilities of this? Probably not.

The quest for a sacred feminine, sure. I am for a restoration and recognition of that and practice it in my own way. Perhaps deepening our perception and capacity for compassion (still seen as a feminine trait) is the task. I think Olson's process points us in this direction, toward a poetics as cosmology. Certainly this was Robin Blaser's view in his essay The Violets.

Paul

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186. **amy king**
Re: Can anything...?
Sat 16 Jan 2010

Well put, Catherine.

----- Original Message ----
From: Catherine Daly

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

--
All best,
Catherine Daly
[redacted]

_____
BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

187. **amy king**
Re: Robert Philbin reviews Amy King's Slaves to Do These Things
Sat 16 Jan 2010

Thank you, Anny!

----- Original Message ----
From: Anny Ballardini

Excellent, congratulations.

On Fri, Jan 15, 2010 at 7:25 PM, amy king <[redacted]> wrote:

> *Robert Philbin reviews Amy King's Slaves to Do These Things:*
>
> *http://towerjournal.com/winter_09/robert_philbin2.htm*
>
> _____
> *BOOK*
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm*
>
> *INTERVIEW*
>
> *Bookslut -- http://www.bookslut.com/features/2010_01_015554.php*

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188. **Lewis Warsh**
David Franks
Sat 16 Jan 2010

I was sorry to hear that David Franks has died. Here's a poem by David published in Angel Hair Magazine #6, edited by Anne Waldman and Lewis Warsh, 1969.

THE FOUNTAIN

I walked two times around the fountain
and I watched the branches full of green leaves
double in the still water the light around

and I sat down on the green bench in the middle
and my eyes fixed on the only lite window in the
tenement across the street from where I sat and it
was awhile until I focused my sight and I saw cut
through the blinds a man wearing a white undershirt
washing in a sink I couldn't see and then I thought

no there are lovers there, not a man washing, and
I saw that for awhile and I saw them draw the blinds,
but I don't think they actually did and then it
was the man wearing a white undershirt again shaving
for awhile over the sink I couldn't see the "Hot"
faucet was turned on all the way and he forced it and
then I saw the man glancing at me;

and I wondered if he saw me; I unfocused my eyes
again and thought and turned away and heard sirens
and I began to feel cold and I remembered that
it was after 2 o'clock Wednesday morning and
I wondered if that was too late to be where I was;

then I looked up at the window and the man
wearing the white undershirt and the lovers who
drew the blinds were watching me and then they weren't
and they were -- and then they weren't and then they were --
and they they weren't and then -- finally i said, leaning
forward pointing emphatically in the direction of the
mailbox across the street on the corner:

"Fuck it! If the police
come -- I'll be pissed off!"

But I felt gentle

and then I got afraid and I walked two times
around the fountain and I watched the branches
full of green leaves double in the still water
the light around -- and I walked away from that place

to tell you about it
but you weren't there
and then you came
and you were.

David Franks

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189. **amy king**

Re: CUNY Distinguished Professors - The City University of New York

Sat 16 Jan 2010

This is just incredible -- I'm very glad you fought and won! And yet, I'm sure, as you note, that many just give up, "learn their lessons" and save their energies.

I'm so sorry to read these details, and yet, the details need to be better known; otherwise people reduce feminist thought to something abstractly "just for women" - as though changing the entire structure isn't good for everyone. Thanks for posting your story, Laura.

MS: IT COMES DOWN TO ASKING PEOPLE TO RECONSTRUCT THEIR UNDERSTANDING OF GENDER ROLES AND THEIR WHOLE SYSTEM OF VALUES. GS: Right. In a way, what happens to men is called "politics" and what happens to women is called "culture". We've taken one giant step forward by convincing the majority of the country that women can do what men can do. But the next step is convincing the country that men can do what women can do. So far, we don't believe it ourselves.

MS: HOW CAN A MAN CONTRIBUTE TO THE WOMEN'S MOVEMENT? YOU SAID EARLIER THAT MEN CAN BE FEMINISTS - IS THERE A MISCONCEPTION THAT TO BE A PART OF THE FEMINIST MOVEMENT YOU HAVE TO BE A WOMAN? GS: If you think about the racial parallel it gets more clear. I'm white and you're white but we can work for racial equality. We become very good workers for racial equality only once we realize that we're also being ghettoized. We're being culturally deprived. We're stuck in a white ghetto. Once men realize that they are also deprived - not as much as women, just as whites are not as deprived as blacks - but there is a full circle of human qualities we all have a right to. And they're confined to the "masculine" ones, which are seventy percent of all of them, and we're confined to the "feminine" ones, which are thirty percent. We're missing more, but they're still missing a lot. If a man fights to be his whole self, to be creative, to express emotions men are not supposed to express, do jobs men are not supposed to do, take care of his own children - all of these things are part of the feminist movement.

http://www.feminist.com/resources/artspeech/interviews/gloria.htm

http://www.nomas.org/node/122

MEN THINKING ABOUT FEMINIST POETICS

http://wallacethinksagain.blogspot.com/2009/05/post-millenial-feminist-poetry.html http://deliriouslapel.blogspot.com/2009/10/christian-peet-responds.html http://exoskeleton-johannes.blogspot.com/2009/05/feminist-poetics.html http://anarchism.umwblogs.org/2009/04/17/articulating-a-contemporary-anarcha-feminism/ http://deliriouslapel.blogspot.com/2009/10/this-is-what-profeminist-man-poet-looks.html

writing the feminine http://delirioushem.blogspot.com/2009/05/mind-is-muscle-by-k-lorraine-

graham.html
http://jacketmagazine.com/22/and-cole.html

http://www.litmuspress.org/aufgabe7editorsnote.html

----- Original Message ----
From: Laura Hinton

Thanks, Cassandra, Maria and everyone for your comments on women in academia, and at CUNY in particular. Your comments are sadly accurate. I can report here of my personal experience with that institution.

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Laura

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138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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190. Ann Bogle

Re: CUNY Distinguished Professors - The City University of New York

Sat 16 Jan 2010

Laura Hinton,

THANKS for posting this to the Poetics Listserv.

As I told you in my personal email to you after I read it, before I was done reading it, I was crying like a freedom fighter. I have written to this list in the past that my own "fight" for promotion wasn't even one. I was outside the bureaucracy and up against "life" as the discouraging force. I was a fellowship-winner twice in creative writing at prestigious programs, published nationally early, but managed to find adjunct composition positions afterward that paid only $3,000 a year. I filed b'cy related to two years' lost earnings and went on medical welfare; moved away from my new family of writers and poets in Houston -- left the state -- to live at my mother's house in MN. That amazing woman, Florence, let me live there, write (and think). In a culture where people are trained, she was not supposed to be "the safety net"; we are supposed to be that. Our trainings must not be regarded as useless, as not leading to sufficient incomes. Our keen knowledge -- our vast reading and our writing practices -- must be transmitted to one another and to next generations.

As you transmit it in teaching with passion.

Ann Bogle

In a message dated 1/16/2010 12:27:43 P.M. Central Standard Time, [redacted] writes:

Why did I force the issue and fight for my own job promotion? I know some people would rather not. I could have remained a perennial (and well published) Assistant prof. But, for me, it was the right thing to do -- to fight. To NOT do it was to kow-tow to illegal discrimination.

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191. steve russell

Re: Can anything...?

Sat 16 Jan 2010

---

exactly: a paradigm shift akin to an earthquake...

_____
From: amy king <[redacted]>
To: [redacted]

Sent: Sat, January 16, 2010 1:30:18 PM
Subject: Re: Can anything...?

Well put, Catherine.

----- Original Message ----
From: Catherine Daly

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

--
All best,
Catherine Daly
[redacted]

_____
BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

192. carol dorf
Re: CUNY Distinguished Professors - The City University of New York
Sat 16 Jan 2010

Laura, thank you for posting this in public -- I think many women (both who win and lose) in these battles, are afraid of putting the discrimination cases out there. There was a noted case at UC Berkeley (Jenny Harrison) in mathematics, that she finally won after 8 years.
http://www.awm-math.org/articles/notices/199403/jackson/

West, Martha S., 1946-
Unprecedented Urgency: Gender Discrimination In Faculty Hiring at The University of California
NWSA Journal - Volume 19, Number 3, Fall 2007, pp. 199-211

On Sat, Jan 16, 2010 at 11:20 AM, amy king <[redacted]> wrote:

> *This is just incredible -- I'm very glad you fought and won! And yet, I'm sure, as you note, that many just give up, "learn their lessons" and save their energies. I'm so sorry to read these details, and yet, the details need to be better known; otherwise people reduce feminist thought to something abstractly "just for women" - as though changing the entire structure isn't good for everyone. Thanks for posting your story, Laura.*
>
> *MS: IT COMES DOWN TO ASKING PEOPLE TO RECONSTRUCT THEIR UNDERSTANDING OF*
> *GENDER ROLES AND THEIR WHOLE SYSTEM OF VALUES.*
> *GS: Right. In a way, what happens to men is called "politics" and what happens to women is called "culture". We've taken one giant step forward by convincing the majority of the country that women can do what men can do. But the next step is convincing the country that men can do what women can do. So far, we don't believe it ourselves.*
>
> *MS: HOW CAN A MAN CONTRIBUTE TO THE WOMEN'S MOVEMENT? YOU SAID EARLIER THAT*
> *MEN CAN BE FEMINISTS - IS THERE A MISCONCEPTION THAT TO BE A PART OF THE*
> *FEMINIST MOVEMENT YOU HAVE TO BE A WOMAN?*
> *GS: If you think about the racial parallel it gets more clear. I'm white and you're white but we can work for racial equality. We become very good workers for racial equality only once we realize that we're also being ghettoized. We're being culturally deprived. We're stuck in a white ghetto. Once men realize that they are also deprived - not as much as women, just as whites are not as deprived as blacks - but there is a full circle of human qualities we all have a right to. And they're confined to the "masculine" ones, which are seventy percent of all of them, and we're confined to the "feminine" ones, which are thirty percent. We're missing more, but they're still missing a lot. If a man fights to be his whole self, to be creative, to express emotions men are not supposed to express, do jobs men are not supposed to do, take care of his own children - all of these things are part of the feminist movement.*
>
> *http://www.feminist.com/resources/artspeech/interviews/gloria.htm*
>
> *http://www.nomas.org/node/122*
>
> *MEN THINKING ABOUT FEMINIST POETICS*
>
> *http://wallacethinksagain.blogspot.com/2009/05/post-millenial-feminist-poetry.html*
> *http://deliriouslapel.blogspot.com/2009/10/christian-peet-responds.html*

http://exoskeleton-johannes.blogspot.com/2009/05/feminist-poetics.html

http://anarchism.umwblogs.org/2009/04/17/articulating-a-contemporary-anarcha-feminism/

http://deliriouslapel.blogspot.com/2009/10/this-is-what-profeminist-man-poet-looks.html

writing the feminine

http://delirioushem.blogspot.com/2009/05/mind-is-muscle-by-k-lorraine-graham.html
http://jacketmagazine.com/22/and-cole.html

http://www.litmuspress.org/aufgabe7editorsnote.html

----- Original Message ----
From: Laura Hinton

Thanks, Cassandra, Maria and everyone for your comments on women in academia, and at CUNY in particular. Your comments are sadly accurate. I can report here of my personal experience with that institution.

I was hired approximately 19 years ago by CUNY (at the original branch, the City College of New York), to teach feminist theory and women's contemporary literature -- like Maria, I had a Stanford Ph.D. I was hired by a then fairly forward-looking dean. But, although I was one of two professors in my department in 10 years during the late '80's and 1990s to have a book coming out during the tenure process (SUNY Press), and although men in my department had been and would be tenured without any book publications and only a smattering of articles, I would be denied tenure by CIty College, and forced to fight through a byzantine system of appeals over months and months -- to keep my job. The men running my department and division at that time, in short, tried to fire me. They didn't like what I wrote or what I stood for. They also didn't like the fact that I complained about their gender harassment, which occurred regularly enough to wear me down. So, yes, I spoke up; I asked them not to do it any more.

Having won tenure, at long last, through a lengthy Affirmative Action investigation, wouldn't you think that the people involved would be dismissed? It is true that some of the "perpetrators" "disappeared" (through various interventions, including special retirement packages) from my

immediate radar screen. But then other men replaced these guys and continued some of the same harrassments I had already experience. I fought the same battles over and over again for Associate level, then for Full Professor -- in spite of having as many or more publications than most of my "generation" of faculty in the department. I should remark that occasionally there were men at my university who supported my case, especially through my union; and occasionally some women who worked closely with the CCNY administration fought to keep me from progressing at my job. Still, it was a gender-discrimination fight -- as perceived by a federal judge. And, two years ago, I won a Civil Rights lawsuit -- that is, a modest settlement that equaled lost wages for two years of non-promotion when clearly I was qualified by CUNY standards for that position.

Why did I force the issue and fight for my own job promotion? I know some people would rather not. I could have remained a perennial (and well published) Assistant prof. But, for me, it was the right thing to do -- to fight. To NOT do it was to kow-tow to illegal discrimination.

Yet it wasn't that simple. We have a Distinguished Professor of feminist-scholar fame, Professor Jane Marcus, in my department. The same power structure that attempted to fire and then not promote me attempted to demote her from a DP three years ago, after she provided sworn testimony for my Civil Rights case. A letter campaign to our CUNY chancellor helped turn that case around; Professor Marcus remains a D.P. Again, we fought -- hard, both alone and together. Certainly, my own reputation has been sullied at my university. I am often cut off when speaking in turn in open meetings (by male chairmen). I am given little ability to make policy in my department. But I have the hard-won luxury of job protection now; and I use that to teach my courses with passion.

If you are still reading this story: it is not a cautionary tale. It is a story of the reality of academe, and certainly the CUNY I know and have experienced. I do not regret a single minute of fighting for my rights -- or those of several other colleagues as Civil Rights problems at my college unabashedly continue. Because my rights and their individual rights are all of our rights, whether you work for CUNY, or even a university, it has been worth my frustration and pain -- and a time-consuming process. The Civil Rights laws in America make the plaintiff out to be a victim. And we are forced to fight -- a mostly individualized battle. Yet, in truth, the Ivory Tower is neither ivory nor lofty. It is full of people who -- like all industries -- often use power for petty and self-promoting purposes. It's the same struggle everywhere. Did I lose writing time due to this struggle? Of course. But my writing, too, is motivated and has been

> *transformed by this struggle. It grew (and I grew, in spite of myself) through this hard work.*
>
> *But I doubt I'll ever put in an application for Distinguished Professor at CUNY.*
>
> *Laura*
>
> *--*
> *Laura Hinton*
> *Professor of English*
> *City College of New York*
> *138 at Convent Ave.*
> *New York, New York 10031*
>
> *http://www.mermaidtenementpress.com*
> *http://www.chantdelasirene.com*

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193. Regina Pinto

Project "AlphaAlpha" - More collaborations are already on line. Would you like to collaborate?

Sat 16 Jan 2010

PROJECT AlphaAlpha:

If you did not have enough time to create your "As" until the deadline but you want to participate, you may send your images until the end of January! ;-)

NEW PAGES:

http://arteonline.arq.br/a/m_a_j_a.html (Maja Kalogera - Croatia)

http://arteonline.arq.br/a/m_a_nik.html (Manik - Serbia)

http://arteonline.arq.br/a/p_a_din.html (Clemente Padín - Uruguay)

http://arteonline.arq.br/a/reiner_a.html (Reiner Strasser - Germany)

http://arteonline.arq.br/a/sus_a_n_turner.html (Susan Turner - Canada)

More pages will be ready soon! (Bruce Andrews (USA) - Miguel Jimenez / Zenon (Spain) - Margaret Penfold (UK) - Edward Picot (UK) - Isabel Saiji (France)

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/a_ndrews.html (Jim Andrews - Canada)

http://arteonline.arq.br/a/a_randa_yto.html (Isabel Aranda - YTO - Chile)

http://arteonline.arq.br/a/b_a_bel.html (babel - Canada & UK)

http://arteonline.arq.br/a/ver_a_bighetti.html (Vera Bighetti - Brazil)

http://arteonline.arq.br/a/bruno_a.html (Bruno - Brazil)

http://arteonline.arq.br/a/p_a_trick_burgaud.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/p_a_trick_burgaud1.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/m_a_rtha_deed.html (Martha Deed - USA)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo Frazão - Brazil)

http://arteonline.arq.br/a/muriel_freg_a.html (Muriel Frega - Argentina)

http://arteonline.arq.br/a/lis_a_hutton.html (Lisa Hutton - USA)

http://arteonline.arq.br/a/s_a_tu.html (Satu KaikKonen - Finland)

http://arteonline.arq.br/a/neufeldt_a.html (Brigitte Neufeudt - Germany)

http://arteonline.arq.br/a/niss_a.html (Millie Niss - USA)

http://arteonline.arq.br/a/myron_turner_a.html (Myron Turner - Canada)

http://arteonline.arq.br/a/villel_a.html (Paulo Villela - Brazil)

http://arteonline.arq.br/a/a_raceli_zunig_a.html (Araceli Zuñiga- Mexico)

My own pages:

http://arteonline.arq.br/a/um.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/dois.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/tres.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/quatro.html (Regina Pinto- Brazil)

How to collaborate:

Read the call at: http://arteonline.arq.br/a/call.htm and ... PARTICIPATE! Do not forget, the new deadline is 2010 January 31th

---

All the best,
Regina Pinto

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194. **Ann Bogle**
Brief review
Sat 16 Jan 2010

---

http://slswrites.wordpress.com/2010/01/13/sentences-like-little-isles-of-meaning/

Thanks that you're out there!

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195. **Ann Bogle**
(no subject)
Sat 16 Jan 2010

Oksana Baiul!

↑ Index

196. **Ruth Lepson**
Re: Can anything...?
Sat 16 Jan 2010

---

my thanks, too chris--what a group we have here. my parents were mathematicians & my father also a physicist--they wd have enjoyed this discussion. my mother wrote a still unpulished book on math as an art form so she wd have had something to say. ruth

On 1115110 2:36 PM, "Christopher Rizzo" <[redacted]> wrote:

> *Gerald,*
>
> *I second Paul's thought: good question. And Steve makes a good point, too. While I'm not a defeatist, the horizon indeed seems very limited. Since the historical moment of Black Mountain can't be recreated, I suspect that anything akin to the school itself will never happen again.*
>
> *That said, the principles are still alive, however. Paul makes a number of very good points, although I'm a bit wary of Bram's study, if only because it relies a bit too much on Whitehead to read Olson.*
>
> *If you haven't done so already, I suggest you take a look at the ten volume set of_Olson: The Journal of the Charles Olson Archives_, especially volume two, which includes Olson's notes on the college (e.g., "A Draft of a Plan for the College," "Black Mountain Courses of Instruction, 1954," and so forth.) A great resource. Here is the opening paragraph from Olson's "The Act of Writing in the Context of Postmodern Man," a course description that*

appeared in the college bulletin in 1952:

"The effort is definitely non-literary. Neither is the reading in 'literature', like they say, nor is the writing 'composition'. The amount of either is not at all the question. The idea is to enable the person to achieve the beginnings of a disposition toward reality now, by which he or she can bring himself or herself to bear as value."

Interesting, no? I've modeled my upper-level creative writing courses on this description, in fact, so spaces of Black Mt. can indeed be opened up within the larger landscape of "neo this/that," as Steve rightly says.

As for Olson's interest in the sciences, Ruth, a fantastic primer is Ann Charters' dated but still informative book_Olson / Melville: A Study in Affinity_, which includes the postscript "Charles Olson at Black Mountain College 1953-56." I tend to call this postscript the "Whitehead lecture," since Olson discusses Whitehead at length.

Some of the important books for Olson while at Black Mt. include not only Norbert Wiener's_Cybernetics: or Control and Communication in the Animal and Machine_, but also Hermann Weyl's_Philosophy of Mathematics and Natural Science_. While Whitehead is often rightly cited as the source of Olson's knowledge of physics, he was actively reading Weyl while at Black Mt. He also took a course on mathematics at the school, the details about which escape me at the moment.

Obviously, though, Riemann and the non-Euclidean geometers influenced Olson's thought, as well as Heisenberg.

Anyway, I could keep going, but this is getting long. I hope some of the info here is useful.

Bests,
Chris

On Fri, Jan 15, 2010 at 9:40 AM, Gerald Schwartz
<[redacted]>wrote:

Can anything like the Black Mountain School
ever expand our possibilities again?

Gerald Schwartz

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197. **Ruth Lepson**

Re: CUNY Distinguished Professors - The City University of New York

Sat 16 Jan 2010

---

it's a sad tale with a somewhat happy ending, Laura--sorry you had to go through that, as did other women I know.

On 1116110 8:19 AM, "Laura Hinton" <[redacted]> wrote:

> *Thanks, Cassandra, Maria and everyone for your comments on women in academia, and at CUNY in particular. Your comments are sadly accurate. I can report here of my personal experience with that institution.*
>
> *I was hired approximately 19 years ago by CUNY (at the original branch, the City College of New York), to teach feminist theory and women's contemporary literature -- like Maria, I had a Stanford Ph.D. I was hired by a then fairly forward-looking dean. But, although I was one of two professors in my department in 10 years during the late '80's and 1990s to have a book coming out during the tenure process (SUNY Press), and although men in my department had been and would be tenured without any book publications and only a smattering of articles, I would be denied tenure by CIty College, and forced to fight through a byzantine system of appeals over months and months -- to keep my job. The men running my department and division at that time, in short, tried to fire me. They didn't like what I wrote or what I stood for. They also didn't like the fact that I complained about their gender harassment, which occurred regularly enough to wear me down. So, yes, I spoke up; I asked them not to do it any more.*
>
> *Having won tenure, at long last, through a lengthy Affirmative Action investigation, wouldn't you think that the people involved would be dismissed? It is true that some of the "perpetrators" "disappeared" (through various interventions, including special retirement packages) from my immediate radar screen. But then other men replaced these guys and continued some of the same harrassments I had already experience. I fought the same battles over and over again for Associate level, then for Full Professor -- in spite of having as many or more publications than most of my "generation" of faculty in the department. I should remark that occasionally there were men at my university who supported my case, especially through my union; and occasionally some women who worked closely with the CCNY administration fought to keep me from progressing at my job. Still, it was a gender-discrimination fight -- as perceived by a federal judge. And, two years ago, I won a Civil Rights lawsuit -- that is, a modest settlement that equaled lost wages for two years of non-promotion when clearly I was qualified by CUNY standards for that position.*
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> *Why did I force the issue and fight for my own job promotion? I know some people would rather not. I could have remained a perennial (and well published) Assistant prof. But, for me, it was the right thing to do -- to fight. To NOT do it was to kow-tow to illegal discrimination.*

> *Yet it wasn't that simple. We have a Distinguished Professor of feminist-scholar fame, Professor Jane Marcus, in my department. The same power structure that attempted to fire and then not promote me attempted to demote her from a DP three years ago, after she provided sworn testimony for my Civil Rights case. A letter campaign to our CUNY chancellor helped turn that case around; Professor Marcus remains a D.P. Again, we fought -- hard, both alone and together. Certainly, my own reputation has been sullied at my university. I am often cut off when speaking in turn in open meetings (by male chairmen). I am given little ability to make policy in my department. But I have the hard-won luxury of job protection now; and I use that to teach my courses with passion.*
>
> *If you are still reading this story: it is not a cautionary tale. It is a story of the reality of academe, and certainly the CUNY I know and have experienced. I do not regret a single minute of fighting for my rights -- or those of several other colleagues as Civil Rights problems at my college unabashedly continue. Because my rights and their individual rights are all of our rights, whether you work for CUNY, or even a university, it has been worth my frustration and pain -- and a time-consuming process. The Civil Rights laws in America make the plaintiff out to be a victim. And we are forced to fight -- a mostly individualized battle. Yet, in truth, the Ivory Tower is neither ivory nor lofty. It is full of people who -- like all industries -- often use power for petty and self-promoting purposes. It's the same struggle everywhere. Did I lose writing time due to this struggle? Of course. But my writing, too, is motivated and has been transformed by this struggle. It grew (and I grew, in spite of myself) through this hard work.*
>
> *But I doubt I'll ever put in an application for Distinguished Professor at CUNY.*
>
> *Laura*

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198. **Ruth Lepson**

Re: Can anything...?

Sat 16 Jan 2010

---

and thanks for this, Skip.

On 1115110 1:44 PM, "Skip Fox" <[redacted]> wrote:

> *A footnote to Paul:*
>
> *Looking through the index of a secondary bibliography of Creeley, Dorn, and Duncan (G.K. Hall, 1989) I find the following:*

Steven Carter wrote a diss. finished in 1985 titled "Epistemological Models Shared by American Projectivist Poetry and Quantum Physics" at Univ. of Arizona. (This presumably is both Olson and Duncan, Duncan with about 20 pages.)

In an interview by George Bowering and Robert Hogg with Duncan in _Robert Duncan: An Interview_ (Toronto: Coach House/Beaver Kosmos, 1971), Duncan discusses his sense of particle physics.

In a Romanian essay ("Pietre in cimpul lui Robert Duncan" in _Steaua_ 25.3, 1974) Loring Taylor discusses note the use of the field as a symbol in _The Opening of the Field_, noting its relationship to relativistic physics, field composition, linguistic fields, fields of self and poetry, experimental fields, and the field of memory, especially childhood memory. It sounds provocative, but the article is very brief.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Paul Nelson
Sent: Friday, January 15, 2010 11:07 AM
To: [redacted]
Subject: Re: Can anything...?

Ruth,

McClure's introduction to his book Three Poems is the best statement about PV since the actual essay, now 60 years old. (Copies available here: http://www.abebooks.com/servlet/SearchResults?an=McClure&sts=t&tn=Three+Poems&x=38&y=14)

Jeffrey Side was kind enough to publish my essay on McClure on the Argotist website: http://www.argotistonline.co.uk/Nelson%20essay.htm

I am working on something for the Brussels conference as well.

But Olson used Alfred North Whitehead's work as a prime source. Robin Blaser's essay "The Violets" and Shahar Bram's book, written in Hebrew and translated into English, is an excellent source: "Charles Olson and Alfred North Whitehead: An Essay on Poetry."

William Carlos Williams hinted at how Field Theory should be applied to poetry in 1948 ("The Poem as a Field of Action") and, of course, there's Duncan's "The Opening of the Field."

WCW was searching for a new measure throughout his life. I think "The

Variable Foot" was a kind of awkward attempt to state the notion that, after Einstein's Theory of Relativity, a more relative (open) approach to structuring the poetic line was necessary. Olson sub-titled Projective Verse "Composition by Field" and while that applies to the page itself, the field of composition being much like the canvas of a Pollock painting, it also relates to the fields of energy one enacts as they write projectively. Olson said the process leads to "dimensions larger than the man."

I think one aspect of quantum physics which is most interesting to contemplate as we see that line, is the notion of "non-locality." What is MIND? Is it brain, or does it extend, in prayer for example, from Seattle (my location) to Haiti, or to Reading, Brussels, New Zealand, Cuba, Mars? If mind is non-local, then we ARE connected as one organism, making war akin to shooting at yr foot.

McClure was influenced greatly by the Hua Yen school of Buddhism, which predates Whitehead by quite a bit, but is quite similar. (Some scholars trace Whitehead's ideas back to ancient China.) With Olson, inspired by Whitehead, reality is deeper than objects. It is an "occasion of experience." Train yourself to fully immerse your consciousness in that occasion of experience and revision is unnecessary. Perhaps some fine-tuning as Gary Snyder put it, but there is intelligence in the language of the moment that supersedes the individual ego.

Francis Cook's "The Jewel Net of Indra" helps get these points across.

Also, more here: http://organicpoetry.org/essays.html

Thanks for asking.

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

From: Ruth Lepson <[redacted]*>*

To: [redacted]
Sent: Fri, January 15, 2010 8:30:46 AM
Subject: Re: Can anything...?

can you say more about quantum physics & BM, as well as McClure's continuation of BM's ways, Paul?
Ruth L.

On 1115110 11:11 AM, "Paul Nelson" <[redacted]> wrote:

Gerald,

Good question. Black Mountain was influenced greatly by the breakthroughs in science (quantum physics, field theory) that have not yet fully manifested in culture. Though this science is an evolution from the mechanistic, mainstream culture is, by and large, still there. In fact, the actions of the Bush administration (preemptive war/Guantanamo/Abu Ghraib, &c) and the Obama administration's extension of much of that approach indicate that we're more mechanistic than ever.

The possibilities of Projective Verse have not fully been explored, although Michael McClure and Nate Mackey seem to be the main ones (most popular anyway) utilizing that method. Although I see little on this list about McClure's use of the method.

I wonder how much living in such a pervasive hyper-capitalist and Industry-Generated-Culture addles engagement with a writing method that involves

the HEAD, by way of the EAR, to the SYLLABLE and especially
the HEART, by way of the BREATH, to the LINE

as well as "a use of speech at its least careless and least logical."

When practiced for a long enough time, this method does lead one to a deeper "stance toward reality" that is likely world-centric.

The Tools of the Sacred conference this May in Brussels will likely get into

some of this.http://www.ulb.ac.be/philo/dll/colloques/tools_of_the_sacred/

Ciao,

Paul

P.S. Anyone go to the McClure, Rothenberg, Scalapino reading at City Lights
last night?

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

From: Gerald Schwartz <[redacted]*>*
To: [redacted]
Sent: Fri, January 15, 2010 6:40:09 AM
Subject: Can anything...?

Can anything like the Black Mountain School
ever expand our possibilities again?

Gerald Schwartz

guidelines &

guidelines &

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199. William Slaughter
Notice: Mudlark
Sat 16 Jan 2010

New and On View: Mudlark Flash No. 53 (2010)

Mexican Postcard from Nicole Broadhurst
to Colleen Applegate, Late Porn Queen

Nicole Broadhursts work can be found, among other places, in Vox, Drunken Boat, The Caribbean Writer, Mangrove, Kennesaw Review, The Kenyon Review, Prairie Schooner, The Miami Heralds now-defunct Tropic Magazine, Poet Lore, and Visions-International. She has won the Eve of St. Agnes Poetry Award from Negative Capability.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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200. Factory School
Depleted Burden Down by Deborah Meadows
Sun 17 Jan 2010

Depleted Burden Down
by Deborah Meadows
Here is a poetry that explores the promise of public speech. What might we hear in poems that ask: if communities are built with weathered words, what is the sort of discernment that translation makes elusive? Public and private, Deborah Meadows' poems ask "what provokes us to step toward the podium and begin a primary language game."

Depleted Burden Down
Deborah Meadows
Factory School, 2009
PS3577
Poetry, 86 pages
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International orders please add $12.00 USD to your order for International Priority Mail.

Comments about Depleted Burden Down and the poetry of Deborah Meadows:

"Deborah Meadows' Depleted Burden Down begins its work in the space where your critical-poetic home used to be. In the midst of the rubble, which is also and nevertheless an ambiguously inflected "clearing" (with its estranged "beautiful" scraps of once-familiar meaning), Meadows asks who-in-relation writes or speaks of where we have gotten to, and in what language of. "This folding knife, this toad-stabber and father-killer was distributed to all veterans of World War II in bivouacs and colleges…forced to thought." At the head in our hearts, the question whither the secular democratic critical project, our texts that aspire from its raging fires and somber halls. To start: lift off, burden down, scavenge parts for new lodgings in this gritty, smart book." – Laura Elrick

"If it were possible to speak of speech as a shimmering "landscape" (an endless shifting of refraction angles, "Indra's veil"), slipping away from the perspective of "seeing/knowing," then the poetry of Deborah Meadows seems to me a thorough and perilous investigation of a border region between experience and description—"<…> How we can see // a creature and not know // what it is <…>" —that is, at the floating point that is always "beside the point," has no "space" and yet is an all-convex system of knowledge in ignorance ("but if the very nature of knowledge changes, at the time when the change occurs there will be no knowledge…" — Cratylus). The poem "After Hölderlin" (from her collection, Goodbye Tissues) says this directly as though vision yet again stumbled on a bothersome footnote to a welltrodden route. That which poetry can be, to Deborah Meadows, takes place precisely in this aporia. And not so much "takes place" as takes place in transition. There are no dharmas: they are mere reflections of one another." – Arkadii Dragomoshchenko (tr. E. Pavloff)

www.factoryschool.com/pubs/meadows/index.html

** If you wish to no longer receive notices from Factory School, reply to this email and let us know. **

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201. Christophe Casamassima
Canadian Journal Editors and Book Reviewers - Please Contact Me...
Sun 17 Jan 2010

In March, Furniture Press will release its first full-length trade collection, Emily Carr's "directions for flying: right side lower arms raise arms bend knees repeat on left (36 fits: a young wife's almanac)," which won the first Furniture Press Poetry Prize in 2009. If anyone would like to review this title for Canadian readers, please contact me at this eMail address ([redacted]).

Thank you,
Christophe Casamassima

↑ Index

202. Murat Nemet-Nejat
Re: David Franks
Sun 17 Jan 2010

Good poem.

Murat

On Sat, Jan 16, 2010 at 2:16 PM, Lewis Warsh <[redacted]> wrote:

> *I was sorry to hear that David Franks has died. Here's a poem by David published in Angel Hair Magazine #6, edited by Anne Waldman and Lewis Warsh, 1969.*
>
> *THE FOUNTAIN*
>
> *I walked two times around the fountain*
> *and I watched the branches full of green leaves*
> *double in the still water the light around*
>
> *and I sat down on the green bench in the middle*
> *and my eyes fixed on the only lite window in the*
> *tenement across the street from where I sat and it*
> *was awhile until I focused my sight and I saw cut*
> *through the blinds a man wearing a white undershirt*
> *washing in a sink I couldn't see and then I thought*
> *no there are lovers there, not a man washing, and*

I saw that for awhile and I saw them draw the blinds,
but I don't think they actually did and then it
was the man wearing a white undershirt again shaving
for awhile over the sink I couldn't see the "Hot"
faucet was turned on all the way and he forced it and
then I saw the man glancing at me;

and I wondered if he saw me; I unfocused my eyes
again and thought and turned away and heard sirens
and I began to feel cold and I remembered that
it was after 2 o'clock Wednesday morning and
I wondered if that was too late to be where I was;

then I looked up at the window and the man
wearing the white undershirt and the lovers who
drew the blinds were watching me and then they weren't
and they were -- and then they weren't and then they were --
and they they weren't and then -- finally i said, leaning
forward pointing emphatically in the direction of the
mailbox across the street on the corner:

"Fuck it! If
the police
come -- I'll be pissed off!"

But I felt gentle

and then I got afraid and I walked two times
around the fountain and I watched the branches
full of green leaves double in the still water
the light around -- and I walked away from that place

to tell you about it
but you weren't there
and then you came
and you were.

David Franks

↑ Index

203. **David Chirot**
Re: Can anything...?
Sun 17 Jan 2010

Re “the temper of the times” of which Catherine Daly writes passionately and insight—why necessarily by concerned with these, if one’s work and interests, and evidences one finds, “work against” this—how often have not the things which are worked with in one period and many following after-are not developed out of step with the ‘temper of the times”—how many Rimbauds have not known and pointed out that “there will be other—and more terrible!—workers to come”----how much of not only science but culture high and low has not be hugely been influenced by persons and inquires (think of the impact of Einstein's "obscure paper’s influence "in our times"!!-=-) once deemed “impossible,” “incredible,” “obscure,” “an insult in the face of Nature” as one obituary wrote of Pau Cezanne and his “botched” works--?—Didn’t Marx know of the impact of his work, although he seemed to al the world to be just some bearded guy haunting the shelves of the British Museum Library, and other libraries, --and today does one not find a plaque on the seat where Karl once sat, working out his theories, his researches among overlooked, dusty old texts, just as Rimbaud had done, and a million others—is not Foucault in “our time” not an example of a plunderer of museums and libraries, among the most obscure forgotten and mediocre texts, for those keys which unlocked for him the Panopticon, the creation of Institutions of Torture, medicine, Education, the hospital . . . with their attendant languages and terminologies each one another girder and welding point in the creation of the gigantic structures with which thought becomes rigidified, imprisoned, becomes in time its own monument to itself—its own self-proving series of “predictions” which seem always to posit the things which its ideologies eyes, in their rigid sockets, can only see, denying the peripheral visions which sweep in the horizons all around the grounds where the Mighty bureaucracies, universities, institutions, Technologies, Prisons, bloom, high and mighty and as depressingly “organized” and “overseen” by the state as the towers of Projects in the ghetto—How much jargon is at once the creator and jailor of a set of ideas whose once fragrantly “new” blooms become concrete flowers, to be splayed by fountains around which the dutiful are instructed. . . and does this not happen over and over to poetry itself—with each new series of ideological “sightings/sitings/citings” hardening in its once flowing arteries into a gigantic “stiff”—

Of course, these are “rhetorical” questions—yet might they not be read as “thoughtful questions” regarding the “necessity” of “following” perhaps even “unquestioningly”—what is said to be “the temper of one’s times”—need one “conform” in order to produce “useful and interesting works?”—which are al the more easily recognized as such by being in full view and purview of “the

temper of one's times"—and yet—if one considers only things in this narrow area, dictated by others as much as oneself—how much questioning of things will then take place, without a much wider area with which to investigate them and think on them—how man connections deliberate or "by chance" will be missed—how much will goo hidden in plain site/cite/sight simply because one is equipped with only set of "view finders," telescopes and the like equipments for use in "producing" a "vision" of poesy, of the world, of anything—so that one sees hears and thinks, asks of, only those thing which one already knows, because proffered by the 'temper of one's times"—is no one indulging in a form of "blindness' with its attendant "insights" within a too narrow alley—within but one building of what Rimbaud called "The Splendid Cities"--

Is not one working with only "the temper of the times" as one intended audience so to speak—working at only producing that which is demanding and fulfilled, as though by a self fulfilling prophecy?—again, rhetorical-questions . . . —or are they rhetorical only--??

My father is a theoretical physicist and worked and taught also in bio-chemistry and bio-physics, back in the mid 1970's he was teaching multi-media courses which made use of overhead projection, taped readings by a variety of persons of the writings of poets, philosophers, scientists, Marxists, Situationists, Derrida, etc and also videos, slides, contemporary music among which Free jazz played large part--he was investigating the interrelationships of all branches of culture and knowledge in ways not unlike that of Olson and his range of students, followers, those influenced, inspired by him—

My brother Dr Paul Harris (Loyola Marymount University in LA) has taken up the torch for some time and is a President of the Society for Time, an organizer of yearly events which encompass music, writing, Oulipo--he has written a lot on this and uses Oulipo as a teaching device--and is a good friend of among others involved with the Time Society, (international Society for the Study of Tim—forgive me, I often confuse the actual name--)-Michel Serres whose books I would highly recommend as they are vast studies in their interrelationships of the arts and sciences is a good friend of his, are others in this field around the world.

To indulge myself in some brotherly respect—and "nepotism??--!!—check out Paul Harris' site---found by searching Paul Andre Harris--)

Perhaps it is the narrowness—the narrowing down of focus--in since the times of Olson et alia--a turning away from broader so to speak as Paul Nelson phrased it, concerns, and more inward inrelationwith language, so that language has for sometime n may quarters eschewed the kinds of interrelationships with the world and word in favor of the word itself, and as a

consequence has taken a turn ever more towards a Formalism not so far distant from the New Formalism might be supposed.

(On the other hand, one might examine this narrowing down in terms of Isidore Isou's Lettriste theories of the development of Poetry especially, in terms of periods of “Amplitude” followed by those of “Chiseling”--)

“It is not the elements themselves which are new, but the order of their arrangement,” writes Pascal (an influence on Robert Smithson—fitting for an artist ,theoretician, critic, reviewer, essayist concerned with Earthworks--) and so re “the temper of our times,” one may be “absolutely modern” as Rimbaud wrote—and still make use of any forms, no matter how “Old” “out of date, of fashion, hors de mode au lieu de hors—ou dehors-- de monde”--) of study outside "poetics" which, both being in the world, exist simultaneously, may be studied together in order to enlarge the spheres of awareness in relation with language. One might say that Olson himself is not so much "new" even in his own time, as he himself well knew and pointed out--but is/was an extension further of developments going on in Modernism let alone with American writing itself since the times of Poe, Emerson , Whitman, Thoreau, Dickinson Melville et alia, in which the large world is taken to be a direct participant with language in the investigation of the world as it exits and as existed through time, whether in terms of ecology, or of cosmologies, or, as Melville shows, in the history itself the Whaling Industry which involves world wide voyaging and trade not only of goods but also of information ,a data about the physical world in terms of navigation flora, fauna (the Voyage of the Beagle for example--and, in fiction/literature and later, science fiction-itself an influence and tool used by Smithson--- mixing fact and fiction--of the travel Literatures of the period 1680-1800)--the influence of Von Humboldt on painting as depicted in the novella by Cesar Aira An Episode in the Life of a Landscape Painter (preface by Roberto Bolano) re a landscape painter from Germany roving, painting and studying vis scientific methods the aesthetics of the Latin American landscapes, topographies—

Olson called himself an “Archeologist of Morning”—an Archeologist of both what is the “dawn” of thinkings and poetries “in our time” as well as “in the past, at the beginnings, such one thinks on or with or of these, of poetry, culture, the world “itself”—so that, as with Smithson—“the present . . . must go into the places where remote futures meet remote pasts”—

One might think of Smithson himself—and Poe, whose Pym Smithson writes of (in A Sedimentation of the Mind: Earth Projects”)-as “seem(ing) to me excellent art criticism and prototype for rigorous “non site” investigations.” Smithson and Poe may both be thought of—I’ve written on this elsewhere—as Archeologists of Mourning—and of the “Work of Mourning” as Freud calls it.

Indeed, one may read Poe’s “Morning on the Wissihican” in terms both of Olson’s “Archeologist of Morning” and Freud’s Work, giving one the “Mourning on the Wissihican”—And note that Smithson’s comments on Poe’s Pym end with the final lines of that narrative and its “epilogue”—““I have graven it within the hills and my vengeance upon the dust wit in the rock”—

(For a long time— at my blog for example, I call myself and my work –an Anarkeyologist, doing the work of Anarkeyology--)

Olson saw himself indeed as part of a tradition extending back in time to Herodotus, in terms of "istorin, to find out for oneself"--and developed his ideas in terms of tectonic shifts changes in climate and types of animals and flora found through the world as well as specifically within Gloucester--his studies, like Robert Smithson’s Earthworks projects involving Sites and non-Sites mapping a correlation between the micro and macro cosmism not only on the surface of the earth, but deep below it--and also under the oceans--and into space (the figure of the aircraft carriers at the conclusion of Call me Ishmael, which unbeknownst to Olson at the time, had been completed the day the bomb was dropped on Hiroshima--thus ushering in the Space and Atomic Ages, the Cold War—and, according to some definitions, claims, among many-- that postmodern of which Olson was already writing in 1950--

The Brakage Issue of Film Culture (Fall 1963) concludes with B's letters to Jane re his visit with Olson and their discussions about focal points and al the various meanings of the rod "vision."

This was entering into roughly the same years in which Jerome Rothenberg was putting forth in his colossally influential (and to this day) book Technicians of the Scared, which opened up new "open fields' not only in terms of ethno poetics, but for myself, something my father had long taught me of using the Alhambra as an actual site example--the interconnection among the technologies of writing, as both of and as of mathematics, and poetry, language--and i turn, the interrelationship is of these with the philosophers of the time in which the Alhambra was built, a time perhaps unique in human history n the West, win which the Moslem Christian and Jewish cultures were all working together on a similar and often overlapping as well as directly connected project--a time in which the spiritual and philosophical teachings of these cultures were--working together--a part of each other rather than apart from each other—

(See Jerome Rothenberg's superb Anthologies-in-Progress blog:

poemsandpoetics.*blogspot*.com <http://poemsandpoetics.blogspot.com> <http://poemsandpoetics.blogspot.com>

Re the work of Jerry Rothenberg, I think that his Anthologies themselves have revolutionized not only the contexts, histories, cultures, technologies of poetry and poetics-in terms of the Western tradition—(I'm not qualified to venture writing of this in re the eastern traditions--) not only of the texts which one is given to work with being immensely expanded, but also in terms of reconceiving the Anthology itself—which, considering the vast stretches of time and space, of ranges of poetries and poetics, Rothenberg has brought into a continually emerging and enlarging frame—(both Olson—as Creeley so brilliantly pointed out re O's "we are inside limits" being also the opening out of immense possibilities-- and Smithson agree on the need for, as Smithson puts it, a container, for the ocean Experience of art, poetry and the making of it require that "for there to be art, it must have a container"—as—not only a "container" with immense possibilities—but Rothenberg, for me at any rate, has created of the Anthology itself, and in turn, of his series with his collaborators, of a LONG POEM—a LONG POEM encompassing all these texts from all their various epochs and understandings, their own contexts and those supplied by later times and critiques, understandings—and also in terms of a continually expanding awareness of poetry as a form of investigation and exploration indeed into Smithson's "remote future meets remote pasts"—which allow for the sorts of "ruins in reverse" and "reverse engineering" of which Smithson, and myself, following him, write—what Fellini called, re his Fellini's Satyricon —"a science fiction set in the past"—Time travel and via the sites and non-sites —space travel also—and al of it may be found right in front of one, hidden, like Poe's Purloined Letter—in plain sight, to which I add also "site" and "cite"—

I think of Jerry's project as being at once present, a LONG POEM, a library, an anthology of "containers" each pointing to myriads of never ending possiblities —and as kind of Borgesian Library also—POINTING TOWARDS WHAT SEEMS AT FIRST TO BE " quite reasonably" An IMPOSSIBLITY-- as each word would "quite reasonably" seem to cancel out the other— A LONG BORGSIAN DOCUMENTARY POEM—that is, in the sense that "Borgesian" is ofen taken to be a sign of the "fictional, the hypothetical, the Pataphysical in these sense that is a science of exceptions—to the "rules"—of fiction as well as "fact'-- in that within these never ending texts and possibilities there exists also the UNWRITTEN, THE WRITING OF THE NO—all those Bartlbyian refusals, the "I prefer not tos" of the writings "about them" such as Melville's, and that today of Jouannais and Benabou in France, of Vila-Matas in Spain and to some extent, at least attempting to be—oneself also—and also George Stein who writes in his My Unwritten Books: " a book unwritten is not a void"—as it creates nonetheless, a form of reverberation—(I think of Bachelard's writings in this context as an excellent area of investigation--, of the effects of reverberation

which are unwritten, unnamed, unnamable—and in a sense—FREE—OUTSIDE —the “Bounds of Literature”—

(See the the entry today at my blog re Non-writing and Unwritten: http://
davidbaptistechirot.blogspot.com/2010/01/david-baptiste-chirot-non-writing.html

(When Robin Blaser was here in Milwaukee few years go he spoke a bit about the Alhambra n during the break sitting out front of Woodland Pattern Book Center, having our smokes, we discussed this much further, and told him of what my father had shown me at the Alhambra--)

Juts because the "temper of the times" may seem to work against the openings, possibilities and uses of such approaches with poetry and poetics--does not mean one need to conform--which, unfortunately has been greatly the "scene' for some time, an unquestioning following of various dogmas and in turn a consequent contraction and constriction of what are considered the "concerns" of poetry and poetics. All too often ,one finds various approaches, questions, issues, examples, dismissed out of hand simply because they do not "fit in" with a conformity with the 'temper of the times" in re what language is concerned with what ways on may investigate its lives and effects, its histories, its uses, its ways of working as poetical language rather than continually coming across a separation like so many Walls between the "poetic" and anything hauling with it the dross of the world, be it politics, history, other cultures languages, etc--

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204. **Adam Tobin**
Re: Can anything...?
Sun 17 Jan 2010

I'm starting a school in the basement of my bookstore. Classes start in the fall. Details to come.

> *Can anything like the Black Mountain School*
> *ever expand our possibilities again?*
>
> *Gerald Schwartz*

↑ Index

205. **steve dalachinsky**
readings
Mon 18 Jan 2010

thanks to all of you who attended yuko's party and help make it a big success

DOUBLE HEADER

---

steve dalachinsky reads

january 25, 2010 at 9 p m

with matt maneri on viola at

local 269 - 269 e. houston st. (at suffolk)

10$ / 7$ for students & seniors

Tuesday January 26, 2010 7PM - 9PM

Bluestockings Bookstore Reading Series
(hosted by Vittoria Repetto)

Featuring: Joy Ladin & Yuko Otomo

Bluestockings Bookstore
172 Allen St.
(between Staton & Rivington)
1 1/2 blocks south from E.Houston
NYC
[redacted]
[redacted]
Open mike - sign-up at 7 pm - 8 minute limit
$5 suggested donation

On Sun, 17 Jan 2010 11:50:59 -0500 Murat Nemet-Nejat <[redacted]>
writes:
> Good poem.
>
> Murat
>
>
> On Sat, Jan 16, 2010 at 2:16 PM, Lewis Warsh <[redacted]>
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> > published in Angel Hair Magazine #6, edited by Anne Waldman and
> Lewis Warsh,
> > 1969.
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> >
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> > I walked two times around the fountain
> > and I watched the branches full of green leaves
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> > and my eyes fixed on the only lite window in the
> > tenement across the street from where I sat and it
> > was awhile until I focused my sight and I saw cut
> > through the blinds a man wearing a white undershirt
> > washing in a sink I couldn't see and then I thought
> > no there are lovers there, not a man washing, and
> > I saw that for awhile and I saw them draw the blinds,
> > but I don't think they actually did and then it
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> > then I saw the man glancing at me;
> >
> > and I wondered if he saw me; I unfocused my eyes
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> > and I began to feel cold and I remembered that
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> > then I looked up at the window and the man
> > wearing the white undershirt and the lovers who
> > drew the blinds were watching me and then they weren't
> > and they were -- and then they weren't and then they were --
> > and they they weren't and then -- finally i said, leaning
> > forward pointing emphatically in the direction of the
> > mailbox across the street on the corner:
> >
> >
> "Fuck it! If
> > the police
> > come -- I'll be pissed off!"
> >
> > But I felt
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> >
> > and then I got afraid and I walked two times
> > around the fountain and I watched the branches
> > full of green leaves double in the still water
> > the light around -- and I walked away from that place
> >
> > to tell you about it
> > but you weren't there
> > and then you came
> > and you were.
> >
> >
> > David Franks
> >
> guidelines
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206. Camille Martin
new at Rogue Embryo
Mon 18 Jan 2010

New on my blog:

* “The Night is Tough”: Voices of hope from two Haitian poets

* “something gets lost in the translation, and it’s not me, friend.” (more from “nomadic slant”)

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

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207. **julia bloch**

Thurs: Scappettone & Foster read in Philly

Mon 18 Jan 2010

TONYA FOSTER
The Kelly Writers House and the Emergency Poetry Series

TONYA FOSTER
and
JENNIFER SCAPPETTONE

Thursday, January 21, 6pm in the Arts CafÃ©
Kelly Writers House | 3805 Locust Walk | Philadelphia
This event is free and open to the public

TONYA FOSTER is the author of A SWARM OF BEES IN HIGH COURT, forthcoming from Belladonna and Futurepoem in 2010. She is currently completing â€œA Mathematics of Chaos,â€ a cross-genre, multi-media piece on New Orleans, and â€œMonkey Talk,â€ an inter-genre piece about race, paranoia, and surveillance, and â€œA History Of The Bitch,â€ a collection of poems. A native of New Orleans, she resides and writes in Harlem.

JENNIFER SCAPPETTONE is the author of FROM DAME QUICKLY (2009, Litmus), and of several chapbooks, including THING ODE/ODE OGGETTUALE (2008, La Camera Verde), translated into Italian in dialogue with Marco Giovenale. EXIT 43 -â€” an archeology of Superfund sites interrupted by an opera of pop-ups -- is in progress for Atelos Press. She edited BELLADONNA ELDERS SERIES #5: POETRY, LANDSCAPE, APOCOLYPSE, featuring her pop-ups and prose and new writing by Etel Adnan and Lyn Hejinian (2009, Belladonna). Pop-up scores are now being adapted for performance at Dance Theater Workshop, the Center for Performance Research, and elsewhere in collaboration with choreographer Kathy Westwater as PARK. She guest-edited the feature of AUFGABE 7, devoted to contemporary Italian â€œpoetry of research.â€ A selection of Neosuprematist Webtexts, filmed verse stills, was installed at the Infusoria exhibit of visual poetry, and more are coming to Speechless. She is an assistant professor at the University of Chicago.

EMERGENCY addresses North American poetic practice as it is centered around close-knit communities, long-distance mentorships, new media, and chapbook exchange, asking how theoretical stances and aesthetic practices are transmitted among poets at different stages in their careers. The series was launched in 2006 with support from the Kerry Sherin Wright Prize for programming at Kelly Writers House in Philadelphia, an award designed to support a project that demonstrates aesthetic capaciousness and literary

communitarianism. All readings are held at the Writers House and are available online at PennSound.

http://emergency-reading.blogspot.com/
http://www.facebook.com/group.php?gid=123179046644

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208. Douglas Manson
Blake Lecture plus
Mon 18 Jan 2010

Hi,
Please consider coming to Cafe Sucre this Sunday, for a coffeehouse Blake lecture *plus*

A Lecture on William Blake, Poet and Painter

Where: Cafe Sucre, 520 DeKalb Ave. (at Bedford), Brooklyn NY
When: Sunday, Jan. 24, 4:00 p.m.
Free, but please buy a menu item.

To get there: take the G train to Bedford/Nostrand, exit at Bedford, go North two blocks to DeKalb, left to the Cafe.

Flyer is HERE: dougfinmanson.blogspot.com

Writer, poet, educator, sometime blogger and publisher, Douglas Manson is the author of _Roofing and Siding_ and _The Table_, both of which he will send you as a .pdf if you want them.

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209. Kyle Schlesinger
Jack Hirschman
Mon 18 Jan 2010

Does anyone have contact information for Jack Hirschman?

Please drop me a line at [redacted]

Thanks!

Kyle

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210. Joel Weishaus
"*The Gateless Gate-New Series*"
Mon 18 Jan 2010

Dear Friends and Colleagues;

Here are the first thirty pages of "The Gateless Gate-New Series": http://web.pdx.edu/~pdx00282/Gate-R/Cover-R.htm

These thirty pages--which begin past the introduction--consist of 15 pages of text and 15 facing pages of images that don't resemble, but rather echo each other on various levels of consciousness. Those of you who read the original texts, which I withdrew from the internet this morning, will recognize them, although there's been some rewriting, repositioning, deletions and additions. The images, however, are all new, their code still wet.

Thank you for your participation in this project that opens one way of writing, designing and presenting literature made on and for the Internet, one that seeks a continuum to the tradition of books and other printed media, while using the tools and avenues of the newer medium.

If you want your name removed for this mailing list, please let me know. Your feedback and critique is always welcome and taken seriously.

-Joel Weishaus

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211. Sarah Sarai
Re: Can anything...?
Mon 18 Jan 2010

Regarding poets & mathematics:

Muriel Rukeyser wrote a 439-page bio of the 19th century American mathematician and "father of physical chemistry" Willard Gibbs. Joseph Wood Krutch, for The Nation, took issue with her book, partly because she was able to connect Melville, Whitman and Gibbs. Too much imagination for Krutch.

I learned about this through the Cuny Poetics Document Initiative, Lost and Found chapbook series. Darwin & the Writers by Muriel Rukeyser. Full list (beautiful booklets):

•The Amiri Baraka/Edward Dorn Correspondence.
•The Kenneth Koch/Frank O'Hara Letters: Selections.
•Muriel Rukesyer, Darwin & the Writers.
•Philip Whalen, Journals: Selections.

•Robert Creeley, Contexts of Poetry, with selections from Daphne Marlatt's Journals.

As for schools, I'm real mistrustful. Would Emily D. or Zora Neale Hurston be welcome? If groups are genuinely open-minded, great. Otherwise I prefer to look on most movements as groups of talented friends and not movements.

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212. Wanda Phipps

Wanda's Upcoming Shows

Mon 18 Jan 2010

Upcoming shows by Wanda Phipps:
Yara Celebrates 20 Years of Theatre
A Festival of Music, Poetry and Art Celebrating two Decades of dreams and Destinations
January 22-24, 2010
presented by Yara Arts Group and Ukrainian Insitute of America
2 East 79th Street at Fifth Avenue in New York
Friday and Saturday at 8PM
$15 Friday, $25 Saturday and for both events $30
tickets available at door
for information call [redacted]
Wanda will be reading both nights: Friday January 22 at 8 PM, when 12 visual artists, 8 poets, 4 dancers and 3 musicians celebrate Yara with their poetry, music and art and on Saturday January 23 at 8PM when Yara artists sing and perform poetry from Yara's projects over the years.
for more details see:

www.brama.com/yara/20-uia-press.html

for a current list of artists

www.brama.com/yara/20-uia.html

and
Sunday afternoon, Jan. 31 3pm
at Starving Artist Cafe
249 City Island Ave.
City Island, NY 10464.

John Guth and Wanda Phipps perform at a "poetry brunch"

Wanda will read from her works sometimes accompanied by John's guitar, and also sing some settings of her poetry. John will perform some settings of poems

he's concocted over the years by Wallace Stevens, William Blake, Lewis Carroll and others.

Info at starvingartistonline.com

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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213. Gabrielle Welford
The Rescue Operation's Priorities in Haiti (fwd)
Mon 18 Jan 2010

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--Boundary_(ID_pSnZKXSLfjNCAsbEZsV1mg)

dear camille, thanks for the haitian poems. i feel sick and very sad. my daughter advises sending money to Partners In Health (PIH). its paul farmer's organization--a grassroots healthcare initiative that already has clincis in haiti. go to http://www.standwithhaiti.org/haiti. annie has been reading his book.

you'll see below--i feel like throwing up--that obama has picked g.w. bush to run "the reconstruction" of haiti. all best, gabe

----- Original Message -----
From: ED
Subject: [evol-psych] The Rescue Operation's Priorities in Haiti

http://www.counterpunch.org/valdes01182010.html

MLK Day Edition
January 18, 2010

Class and Race Fear
The Rescue Operation's Priorities in Haiti
By NELSON P. VALDÃ‰S

"The contempt we have been taught to entertain for blacks, make us fear many things that are founded neither in reason nor experience."

- Alexander Hamilton in letter to John Hay, 1799.

"Only those who hate the black population, see hatred in blacks"

- JosÃ© MartÃ, Montecristi Manifesto, 1895

The recent earthquakes that have demolished the city of Port au Prince and its surroundings has left Haiti stateless, ever poorer, desperate and in need of long term global assistance. A world-wide rescue operation has been initiated. But, it is questionable to what extent the best interests of the people of Haiti have been and will be considered, in the long run.

First, the foreign aid teams "rescued" and took out of the country the non-Haitians, particularly the Europeans, Americans and assorted other tourists. The Voice of America on Jan. 16 reported: "In the last day or so the United States and French governments have started running passenger flights out of the country [Haiti] for evacuees from those countries. People line up and wait for a plane to arrive so they can leave Haiti and leave behind what is a very difficult, traumatic experience for many." [1]

Second, five days have gone by without any real significant distribution of medical supplies, food or water to the neediest people.

The facts indicate clear priorities: the Haitians are not first in line. In fact, the rescuers seem to have a widespread fear of the poor and desperate Haitians. A Scottish reporter said, "aid workers in Haiti today called for more security amid fears of attacks by increasingly desperate earthquake survivors." [2]

Yet, the Haitians have been extraordinarily patient despite the fact that their world has collapsed around them.

The assistance teams seem reluctant to distribute until they feel secure. Thus, the US government sent troops to bring aid and the Haitian government dispatched police to provide "security," and respond to the exaggerated rumors of "looting." Indeed, there have been reports that the security squads moved the aid providers to "secure" places. [3]

The Haitian people who wait for basic needs have not been mobilized to work on their own behalf. Rather, the "humanitarians" treat them as children, with no thought to providing them with the tools to help themselves. One Haitian consul to Brazil, George Samuel Antoine declared two days ago that any country that happens to have Africans is cursed! [4] Shades of Pat Robertson and David Brooks.

Seemingly, the outsiders coming to help the people don't trust the natives, despite the fact that the Haitians are dying, hungry, thirsty, sick, homeless, and

with most of their families gone or lost. The Haitian chief of police, like most people in positions of authority, is a foreigner appointed by the United Nations.

Meanwhile, the twice elected and twice removed political leader of the Haitians - Jean-Bertrand Aristide is not permitted to enter his own country. In fact, President Obama appointed one of those who ousted him - George W. Bush - to help "supervise" the "reconstruction" of Haiti. Bush merited his appointment presumably because of the wonderful job he did supervising the post Katrina aid program. Meanwhile, for all intent and purposes there is no longer, except symbolically, a Haitian government.

Perhaps it is too harsh but it appears as if those in charge think that a few thousand more Haitians dead would make it easier to control the situation. USA Today has reported, "Rescuers pulled a dehydrated but otherwise uninjured woman from the ruins of a luxury hotel in the Haitian capital early Sunday, drawing applause from onlookers who have seen little to cheer as the body count continued to rise from Tuesday's earthquake."

They expect Haitians to remain patient, without food or water or aid to rescue their friends and relatives. Haitians are not even informed as to what to expect or when.

Some US tv channels have begun broadcasting about vodou burials. The US mass media has turned the whole tragedy into another narcissistic story about how Americans handle disasters. Thus, Hillary at one end, and Bill on the other travel going to Haiti to see for themselves! [5] As if such voyages have inherently curative powers!

Ironically, US and NATO can quickly deliver death from the air, but, apparently won't unleash their technology and resources to quickly save lives. United Nations tanks have been sent to different locations throughout what remains of the city, particularly the poorer neighborhoods such as CitÃ© Soleil. [6] A poor substitute for food and water.

In Afghanistan drones fire at will with no one at the Pentagon expressing minimal concern, yet, in the Haitian case dropping food and water has been avoided "for fear of riots." Apparently no one has figured that people will riot because of the absence of drinking water or food; unless they have to go without either for enough time so that the Haitians experience a Caribbean version of the final solution.

On January 15th, the United Nations' Office for the Coordination of Humanitarian Affairs issued a report stating, "Haiti is currently at UN Security Phase 3. This will implicate ongoing operations in terms of limiting the ability to move around the city and work at night (which is also hindered by the lack of electricity). Patrols reported that the situation is calm in general, but there are

reports of stone throwing at passing vehicles, looting and acts of vandalism. ICRC has inspected several prisons. The central prison was completely destroyed, meaning up to 4,000 prisoners have escaped." [7] Under Security Phase III all international staff and families are relocated inside or outside the country.

It is unclear who is directing what. Rear Admiral Ted Branch, the most senior military official aboard the USS Carl Vinson stated, "We have lift, we have communications, we have some command and control, but we don't have much relief supplies to offer.We have no supplies at the airport that we have access to. There are other supplies there that are under the control of other agencies, other organizations and we haven't yet coordinated together to make those supplies available for anyone to deliver." [8] The United Nations and the US authorities on the ground, are telling those who directly want to deliver help not to do so because they might be attacked by "hungry mobs." [9] Two cargo planes from Doctors Without Borders have been forced to land in the Dominican Republic because the shipments have to be accompanied within Port au Prince by US military escort, according to the US command. [10]

One American on the ground summed up the situation: "For the aid to work and the teams of search and rescue workers to be able to do their job there is going to need to be a major effort of all people to lay down their own fear and personal need and allow the help to get to the worst off. Pray that people will think of others as best they can and that relief will begin to get to the places it is needed most." [11] Such fears, created and nurtured in colonial times, have been reproduced for over two hundred years. Alexander Hamilton and JosÃ© MartÃ recognized the humanity of the former black slaves turned revolutionaries and told us to put our fears aside. As Linda Polman writes in The Times of London class and racial fear by the rescue teams is costing the lives of thousands in Haiti. [12]

Nelson P ValdÃ©s is Emeritus Professor of Sociology, founder of the Latin America Data Base and director of the Cuba-L Project. He is a specialist on Latin America and writes for Counter Punch.

The author wishes to think the suggestions by Sandra Levinson, Ned Sublette and Saul Landau.

Notes

[1] VOA Correspondent Reports on relief Efforts in Haiti," VOA News.Com,01/16/10

[2] "Fear of Looting as Desperation Among Haiti Earthquake Survivors Take Hold," Scotsman.com, 01/15/10

[3] "Haiti Earthquake Updates: Live Blog," Guardian (London), 01/15/10

[4] "Terremoto no Haiti: Consul Haitiano Afirma Que o Africano em si tem maldicao," YouTube, 01/14/10

[5] "Apocalipsis social en Haiti?", IAR Noticias, 01/167/10

[6]"Hillary Clinton Meets With Haiti Leader After Arrival," CNN, 01/17/10

[7] "Haiti: Ocha Sit Rep # 4"

[8] "After a Day of Deliveries, US Ship Runs Out of Aid," AFP, 01/16/10

[9] "RD se vuelca en ayuda a haitianos," Listin Diario (Dominican Republic), 01/17/10

[10] "Cargo Plane With Full Hospital and Staff Blocked From Landing in Port-au-Prince," Doctors Without Borders, 01/17/10.

[11] "Overwhelming Sadness - Overwhelming Gratitude," The Livesay [Haiti] Weblog, 01/15/10

[12] Linda Polman, "Fear of the Poor is Hampering Haiti Rescue," Tomes Online, 01/18/10

__._,_.___
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Recent Activity: a.. New Members 5
Visit Your Group Start a New Topic
MARKETPLACE
Going Green: Your Yahoo! Groups resource for green living
  Switch to: Text-Only, Daily Digest . Unsubscribe . Terms of Use.

__,_._,___

--Boundary_(ID_pSnZKXSLfjNCAsbEZsV1mg)--

↑ Index

214. Brian Stefans

Bank of American Online Banking (the mother of all blog posts)

Tue 19 Jan 2010

Gone with the vent, as they say... please forward this to interested parties:

http://www.arras.net/fscIII/?cat=15

Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.

Brian

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215. **Jeffrey Side**
Interviwer for Bruce Andrews needed
Tue 19 Jan 2010

Would anyone be interested in interviewing Bruce Andrews for The Argotist Online?

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216. **Jeffrey Side**
Interviewer needed for Amiri Baraka
Tue 19 Jan 2010

Would anyone be interested in interviewing Amiri Baraka for The Argotist Online?

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217. **Bob Heman**
10th Big CLWN WR Event - Friday, January 29th at Westbeth
Tue 19 Jan 2010

The 10th Big
CLWN WR Event
Friday, January 29, 2010
7:00-10:00 P.M.
Westbeth Community Room
155 Bank Street / 57 Bethune St.
NYC

FREE ADMISSION!!!

featuring
LEONARD GONTAREK
in from Philadelphia for a rare New York appearance
&
MARTHA KING
co-host of the superb Prose Pros series at the Sidewalk Cafe

with special guests
Joel Chace, Thomas Fucaloro, Bob Hart, Debra Jenks,
Judy Kamilhor, Christina Knight, Carolyn Ota, Adriana Scopino,
Moira T. Smith, Phyllis Wat, Nathan Whiting, Liza Wolsky

plus
a special mini-memorial for

Clown War co-founder Stephen Fairhurst
who passed away last year

hosted by BOB HEMAN
(editor of CLWN WR & its predecessor Clown War since 1971)
& the Westbeth Artists Residents Council Literary Arts Committee

Westbeth is an artists' housing complex in the far West Village convenient to the 14th St. stop on the A, C and E trains, the West 4th Street stop on the A, C, E, B, D & F trains, and the Christopher St. stop on the 1 train. 57 Bethune St. is mid-block b/w Washington and West Streets, then up steps to inner courtyard. 155 Bank St. is mid-block b/w Washington and West Streets, enter outer courtyard and up ramp to inner courtyard.

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218. Patrick F. Durgin
The Kenning Anthology of Poets Theater: 1945-1985
Tue 19 Jan 2010

Kenning Editions proudly announces THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985, edited by Kevin Killian and David Brazil.

With new interest in poetry as a performative art, and with prewar experiments much in mind, the young poets of postwar America infused the stage with the rhythms and shocks of their poetry. From the multidisciplinary nexus of Black Mountain, to the Harvard-based Cambridge Poets Theatre, to the West Coast Beats and San Francisco Renaissance, these energies manifested themselves all at once, and through the decades have continued to grow and mutate, innovating a form of writing that defies boundaries of genre. THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985 documents the emergence, growth, and varied fortunes of the form over decades of American literary history, with a focus on key regional movements. The largest and most comprehensive anthology of its kind yet assembled, the volume collects classics of poets theater as well as rarities long out of print and texts from unpublished manuscripts and archives. It will be an indispensable reference for students of postwar American poetry and avant-garde theater.

Among the poets featured in THE KENNING ANTHOLOGY OF POETS THEATER are Charles Olson, John Ashbery, Frank O'Hara, Russell Atkins, Gregory Corso, Helen Adam, Michael McClure, James Broughton, Kenneth Koch, Jackson Mac Low, Lorenzo Thomas, Anne Waldman, ruth weiss, Hannah Weiner, Lew Welch, Sonia Sanchez, Joe Brainard, Bruce Andrews, Keith Waldrop, Rosmarie Waldrop, Bob Holman and Bob Rosenthal, Steve Benson, Ted Greenwald, Carla Harryman, Ntozake Shange, Bob Perelman, Kit Robinson, Robert Grenier, Alan Bernheimer, Charles Bernstein, Stephen Rodefer, Fiona

Templeton, Kenward Elmslie, and Leslie Scalapino. Also included are previously unpublished plays by Jack Spicer, V.R. "Bunny" Lang, James Schuyler, Robert Duncan, Madeline Gleason, Diane di Prima, Barbara Guest, Ron Padgett, James Keilty, Theresa Hak Kyung Cha, Johanna Drucker, and Nada Gordon. The editors provide informative and provocative prefatory matter, including extensive notes on each play, as well as several that fall within the purview of the book but, for one reason or another, were omitted, as with Pedro Pietri's The Masses Are Asses or Jessica Hagedorn's Tenement Lover. Rounding out the book are contemporary classics, such as LeRoi Jones/Amiri Baraka's Dutchman and Kathy Acker's The Birth of the Poet.

This is a great book! Here are the poets, the great modern poets who have given us our language, our imagery, our style---Judith Malina / Don't be fooled by the sober title. This wonderful volume cannot but delight anyone who likes their plays served in the raw and the cooked of poetry.---Caroline Bergvall / This is a major contribution to poetics and performance studies.---Michael Davidson

Order online from Small Press Distribution <http://www.spdbooks.org/Producte/9780976736455/the-kenning-anthology-of-poets-theater-19451980.aspx?rf=1>,
or postage paid by ordering directly from the press <https://www.2checkout.com/2co/buyer/orderpage?sid=1266894>. Further discounts are available by subscription <http://www.kenningeditions.com/?page_id=38> to Kenning Editions.

ISBN: 0-9767364-5-4 ISBN 13: 978-0-9767364-5-5 $25.95 596 pp. paperback POETRY/DRAMA PERFORMANCE / distributed by Small Press Distribution www.spdbooks.org / publicity contact: Patrick F. Durgin / (e) [redacted] (w) www.kenningeditions.com (ph) [redacted] / support your local independent bookseller with a purchase /

Kevin Killian lives and works in San Francisco where he has written forty plays for the Poets Theater there. In addition, he has written many books of prose and poetry including Selected Amazon Reviews (2006); Action Kylie (2008); Impossible Princess (2009); and Spreadeagle (2010). David Brazil is the author of A Book Called Spring (2008) and Spy Wednesday (2010). He coedits the xerox periodical TRY! with Sara Larsen.

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219. **steve russell**
Re: Can anything...?
Tue 19 Jan 2010

I'm wondering about those physics metaphors & its possible femine component.
Where's the singularity? The self...
The inflationary universe? Society

A BLACK HOLE ... Sleep ... -- marish sleep?

Physics/metanarratives ... on & on ...
survivalism, identity, the baffling single minded pronoun: "I."

& I recently picked up a feminisst book that may oust Kant/foundational metaphysics -- 'tho that's 2 centuries old.

: book: The Madwoman's Reason:
blurb:

"Nancy Holland draws on the work of Heidegger and Derrida to formulate a concept of appropriate action that can address bothe extraorinary ethical problems with particular cultural tradition and moral conflict between different cultures. Her feminist reappropriation of the concept of the appropriate is then further developed by reference to Aristotle and Kant,whose ethical theories, she argues, are independent of their metaphysics ...

As an example of the application of her theory, Holland examines the problem of ordaining women in the Roman Catholic Church and then goes on to compare her approach with that of other philosophers working in virtue theory, postmodern ethics, and feminism.

Virtue theory!!!!!!!!!!!!
Vice has glamour on his side to tempt
but virtue is most lovely.

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Sat, January 16, 2010 2:52:48 PM
Subject: Re: Can anything...?

exactly: a paradigm shift akin to an earthquake...

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Sat, January 16, 2010 1:30:18 PM
Subject: Re: Can anything...?

Well put, Catherine.

----- Original Message ----
From: Catherine Daly

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

--
All best,
Catherine Daly
[redacted]

_____
BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

220. Aldon Nielsen
a place to stay in San Diego in early March?
Tue 19 Jan 2010

Dear Poetics friends in San Diego:

One of our great grad students is coming to San Diego to do some work with the Reznikoff papers March 1-5 (see below).

If anybody can help with housing, or a lead on housing, please let me know backchannel.

Thanks,
Aldon

Hi Aldon--

I will be in San Diego to look at the Reznikoff Papers from March 1-5. I'll be arriving at 11:19am on 3/1, so that won't be a full day of research -- I'll probably

go to the Mandeville Special Collections to fill out some paper work that day. The full days of research will be March 2-4. I'll be leaving San Diego at 8:00am on March 5.

Have a great weekend,
Julius
--
Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

221. David Chirot
Happy 201st Birthday Edgar Allan Poe!!!!
Tue 19 Jan 2010

Happy 201st today to Edgar Allan Poe--perhaps the most internationally influential of al American writers--
"Ride, Boldy Ride!!

the only American writer to have a professional sports team whose name is drawn from his work--
the Baltimore Ravens--of the National Football leage--

here a small echap tribute published by GAMM:
http://www.scribd.com/doc/22218970/chirot-death-from-this-window

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222. Hugh Behm-Steinberg
Opera reading
Tue 19 Jan 2010

Thursday, January 21, 9:00 PM. Luggage Store Gallery -- 1007 Market St. at 6th in San Francisco

A workshop production of "Terrible Things Will Happen But It Will Be Okay: A Donner Party Opera."

Music by Guillermo Galindo, libretto by Hugh Behm-Steinberg.

From the distant future, where God has merged with the Walt Disney Corporation, a group of tourists come on a pilgrimage to witness the last days of the Donner Party and to meet the Great Bear of California.

This will be a staged reading/singing of the libretto with an electronic musical background.

For those in the bay area, hope you can stop by and see us!

Hugh Behm-Steinberg

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223. **amy king**

Re: Happy 201st Birthday Edgar Allan Poe!!!!

Tue 19 Jan 2010

Sad News about Poe tradition -- http://news.yahoo.com/s/ap/us_poe_mystery_visitor

BALTIMORE â€“ It is what Edgar Allan Poe might have called "a mystery all insoluble": Every year for the past six decades, a shadowy visitor would leave roses and a half-empty bottle of cognac on Poe's grave on the anniversary of the writer's birth. This year, no one showed. Did the mysterious "Poe toaster" meet his own mortal end? Did some kind of ghastly misfortune befall him? Will he be heard from nevermore? Con't -- http://news.yahoo.com/s/ap/us_poe_mystery_visitor _____ BOOK Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

----- Original Message ----
From: David Chirot <[redacted]>
To: [redacted]
Sent: Tue, January 19, 2010 12:17:54 PM
Subject: Happy 201st Birthday Edgar Allan Poe!!!!

Happy 201st today to Edgar Allan Poe--perhaps the most internationally influential of al American writers--
"Ride, Boldy Ride!!

the only American writer to have a professional sports team whose name is drawn from his work--
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http://www.scribd.com/doc/22218970/chirot-death-from-this-window

↑ Index

224. **Ruth Lepson**
Re: Happy 201st Birthday Edgar Allan Poe!!!!
Tue 19 Jan 2010

---

btw, there's a Poe exhibit at the boston public library related to what he did here, put together by prof paul lewis of boston college.

On 1119110 7:41 PM, "amy king" <[redacted]> wrote:

> *Sad News about Poe tradition --*
> *http://news.yahoo.com/s/ap/us_poe_mystery_visitor*
>
> *BALTIMORE It is what Edgar Allan Poe might have called "a mystery all insoluble": Every year for the past six decades, a shadowy visitor would leave roses and a half-empty bottle of cognac on Poe's grave on the anniversary of the writer's birth. This year, no one showed.*
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> *Con't -- http://news.yahoo.com/s/ap/us_poe_mystery_visitor*
>
> *_____*
> *BOOK*
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm*
>
> *INTERVIEW*
>
> *Bookslut -- http://www.bookslut.com/features/2010_01_015554.php*
>
> *----- Original Message ----*
> *From: David Chirot <[redacted]>*
> *To: [redacted]*
> *Sent: Tue, January 19, 2010 12:17:54 PM*
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>
> *Happy 201st today to Edgar Allan Poe--perhaps the most internationally influential of al American writers--*
> *"Ride, Boldy Ride!!*

> *the only American writer to have a professional sports team whose name is drawn from his work--*
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>
> *here a small echap tribute published by GAMM:*
> *http://www.scribd.com/doc/22218970/chirot-death-from-this-window*

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225. **amy king**

Re: Bank of American Online Banking (the mother of all blog posts)

Tue 19 Jan 2010

I left HSBC years ago due to similar trickery (online fees as well as holding checks for approval etc) - they really suck and here's tons of history of their sucking -- http://householdwatch.com/news/ and

http://www.my3cents.com/gSearch.cgi?cx=partner-pub-9756519274360254%3A8wwkal-87fg&cof=FORID%3A10&ie=ISO-8859-1&q=hsbc&sa=Search#1010

or just search 'HSBC sucks' to learn more than you ever wanted.

People who have sued HSBC and won -- http://www.consumeractiongroup.co.uk/forum/hsbc-fd-hfc-successes/ (scroll down a lil)

Good luck with your book, Brian. If BoA is anything like the above, you'll have an audience for sure.

Amy

_____
BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

----- Original Message ----
From: Brian Stefans <[redacted]>
To: [redacted]

Sent: Tue, January 19, 2010 12:51:35 AM
Subject: Bank of American Online Banking (the mother of all blog posts)

Gone with the vent, as they say... please forward this to interested parties:

http://www.arras.net/fscIII/?cat=15

Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.

Brian

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226. **Ruth Lepson**

Re: The Rescue Operation's Priorities in Haiti

Tue 19 Jan 2010

---

thi led me to the article ten things the US can do for Haiti, which makes good sense.

On 1118110 11:14 PM, "Gabrielle Welford" <[redacted]> wrote:

> *dear camille, thanks for the haitian poems. i feel sick and very sad.*
> *my daughter advises sending money to Partners In Health (PIH). its paul*
> *farmer's organization--a grassroots healthcare initiative that already has*
> *clincis in haiti. go to http://www.standwithhaiti.org/haiti. annie has*
> *been reading his book.*
>
> *you'll see below--i feel like throwing up--that obama has picked g.w. bush*
> *to run "the reconstruction" of haiti. all best, gabe*
>
> *----- Original Message -----*
> *From: ED*
> *Subject: [evol-psych] The Rescue Operation's Priorities in Haiti*
>
> *http://www.counterpunch.org/valdes01182010.html*
>
> *MLK Day Edition*
> *January 18, 2010*
>
> *Class and Race Fear*
> *The Rescue Operation's Priorities in Haiti*
> *By NELSON P. VALDÉS*
>
> *"The contempt we have been taught to entertain for blacks, make us fear many*
> *things that are founded neither in reason nor experience."*
>
> *- Alexander Hamilton in letter to John Hay, 1799.*

"Only those who hate the black population, see hatred in blacks"

- José Martí, Montecristi Manifesto, 1895

The recent earthquakes that have demolished the city of Port au Prince and its surroundings has left Haiti stateless, ever poorer, desperate and in need of long term global assistance. A world-wide rescue operation has been initiated. But, it is questionable to what extent the best interests of the people of Haiti have been and will be considered, in the long run.

First, the foreign aid teams "rescued" and took out of the country the non-Haitians, particularly the Europeans, Americans and assorted other tourists. The Voice of America on Jan. 16 reported: "In the last day or so the United States and French governments have started running passenger flights out of the country [Haiti] for evacuees from those countries. People line up and wait for a plane to arrive so they can leave Haiti and leave behind what is a very difficult, traumatic experience for many." [1]

Second, five days have gone by without any real significant distribution of medical supplies, food or water to the neediest people.

The facts indicate clear priorities: the Haitians are not first in line. In fact, the rescuers seem to have a widespread fear of the poor and desperate Haitians. A Scottish reporter said, "aid workers in Haiti today called for more security amid fears of attacks by increasingly desperate earthquake survivors." [2]

Yet, the Haitians have been extraordinarily patient despite the fact that their world has collapsed around them.

The assistance teams seem reluctant to distribute until they feel secure. Thus, the US government sent troops to bring aid and the Haitian government dispatched police to provide "security," and respond to the exaggerated rumors of "looting." Indeed, there have been reports that the security squads moved the aid providers to "secure" places. [3]

The Haitian people who wait for basic needs have not been mobilized to work on their own behalf. Rather, the "humanitarians" treat them as children, with no thought to providing them with the tools to help themselves. One Haitian consul to Brazil, George Samuel Antoine declared two days ago that any country that happens to have Africans is cursed! [4] Shades of Pat Robertson and David

Brooks.

Seemingly, the outsiders coming to help the people don't trust the natives, despite the fact that the Haitians are dying, hungry, thirsty, sick, homeless, and with most of their families gone or lost. The Haitian chief of police, like most people in positions of authority, is a foreigner appointed by the United Nations.

Meanwhile, the twice elected and twice removed political leader of the Haitians - Jean-Bertrand Aristide is not permitted to enter his own country. In fact, President Obama appointed one of those who ousted him - George W. Bush - to help "supervise" the "reconstruction" of Haiti. Bush merited his appointment presumably because of the wonderful job he did supervising the post Katrina aid program. Meanwhile, for all intent and purposes there is no longer, except symbolically, a Haitian government.

Perhaps it is too harsh but it appears as if those in charge think that a few thousand more Haitians dead would make it easier to control the situation. USA Today has reported, "Rescuers pulled a dehydrated but otherwise uninjured woman from the ruins of a luxury hotel in the Haitian capital early Sunday, drawing applause from onlookers who have seen little to cheer as the body count continued to rise from Tuesday's earthquake."

They expect Haitians to remain patient, without food or water or aid to rescue their friends and relatives. Haitians are not even informed as to what to expect or when.

Some US tv channels have begun broadcasting about vodou burials. The US mass media has turned the whole tragedy into another narcissistic story about how Americans handle disasters. Thus, Hillary at one end, and Bill on the other travel going to Haiti to see for themselves! [5] As if such voyages have inherently curative powers!

Ironically, US and NATO can quickly deliver death from the air, but, apparently won't unleash their technology and resources to quickly save lives. United Nations tanks have been sent to different locations throughout what remains of the city, particularly the poorer neighborhoods such as Cité Soleil. [6] A poor substitute for food and water.

In Afghanistan drones fire at will with no one at the Pentagon expressing minimal concern, yet, in the Haitian case dropping food and water has been

avoided "for fear of riots." Apparently no one has figured that people will riot because of the absence of drinking water or food; unless they have to go without either for enough time so that the Haitians experience a Caribbean version of the final solution.

On January 15th, the United Nations' Office for the Coordination of Humanitarian Affairs issued a report stating, "Haiti is currently at UN Security Phase 3. This will implicate ongoing operations in terms of limiting the ability to move around the city and work at night (which is also hindered by the lack of electricity). Patrols reported that the situation is calm in general, but there are reports of stone throwing at passing vehicles, looting and acts of vandalism. ICRC has inspected several prisons. The central prison was completely destroyed, meaning up to 4,000 prisoners have escaped." [7] Under Security Phase III all international staff and families are relocated inside or outside the country.

It is unclear who is directing what. Rear Admiral Ted Branch, the most senior military official aboard the USS Carl Vinson stated, "We have lift, we have communications, we have some command and control, but we don't have much relief supplies to offer.We have no supplies at the airport that we have access to. There are other supplies there that are under the control of other agencies, other organizations and we haven't yet coordinated together to make those supplies available for anyone to deliver." [8] The United Nations and the US authorities on the ground, are telling those who directly want to deliver help not to do so because they might be attacked by "hungry mobs." [9] Two cargo planes from Doctors Without Borders have been forced to land in the Dominican Republic because the shipments have to be accompanied within Port au Prince by US military escort, according to the US command. [10]

One American on the ground summed up the situation: "For the aid to work and the teams of search and rescue workers to be able to do their job there is going to need to be a major effort of all people to lay down their own fear and personal need and allow the help to get to the worst off. Pray that people will think of others as best they can and that relief will begin to get to the places it is needed most." [11] Such fears, created and nurtured in colonial times, have been reproduced for over two hundred years. Alexander Hamilton and José Martí recognized the humanity of the former black slaves turned revolutionaries and told us to put our fears aside. As Linda Polman writes in The Times of London class and racial fear by the rescue teams is costing the lives of thousands in Haiti. [12]

Nelson P Valdés is Emeritus Professor of Sociology, founder of the Latin America Data Base and director of the Cuba-L Project. He is a specialist on

Latin America and writes for Counter Punch.

The author wishes to think the suggestions by Sandra Levinson, Ned Sublette and
Saul Landau.

Notes

[1] VOA Correspondent Reports on relief Efforts in Haiti," VOA News.Com,01/16/10

[2] "Fear of Looting as Desperation Among Haiti Earthquake Survivors Take Hold," Scotsman.com, 01/15/10

[3] "Haiti Earthquake Updates: Live Blog," Guardian (London), 01/15/10

[4] "Terremoto no Haiti: Consul Haitiano Afirma Que o Africano em si tem maldicao," YouTube, 01/14/10

[5] "Apocalipsis social en Haiti?", IAR Noticias, 01/167/10

[6]"Hillary Clinton Meets With Haiti Leader After Arrival," CNN, 01/17/10

[7] "Haiti: Ocha Sit Rep # 4"

[8] "After a Day of Deliveries, US Ship Runs Out of Aid," AFP, 01/16/10

[9] "RD se vuelca en ayuda a haitianos," Listin Diario (Dominican Republic), 01/17/10

[10] "Cargo Plane With Full Hospital and Staff Blocked From Landing in Port-au-Prince," Doctors Without Borders, 01/17/10.

[11] "Overwhelming Sadness - Overwhelming Gratitude," The Livesay [Haiti] Weblog, 01/15/10

[12] Linda Polman, "Fear of the Poor is Hampering Haiti Rescue," Tomes Online, 01/18/10

__._,_.___
Reply to sender | Reply to group
Messages in this topic (1)
Recent Activity: a.. New Members 5
Visit Your Group Start a New Topic
MARKETPLACE

> *Going Green: Your Yahoo! Groups resource for green living*
> *Switch to: Text-Only, Daily Digest . Unsubscribe . Terms of Use.*
>
> *__,_._,___*

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227. Sharon Mesmer/David Borchart

Re: Bank of American Online Banking (the mother of all blog posts)

Tue 19 Jan 2010

Bravo, BKS!

On Jan 19, 2010, at 12:51 AM, Brian Stefans wrote:

> *Gone with the vent, as they say... please forward this to interested parties:*
>
> *http://www.arras.net/fscIII/?cat=15*
>
> *Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.*
>
> *Brian*

↑ Index

228. Mairead Byrne

Re: Bank of American Online Banking (the mother of all blog posts)

Tue 19 Jan 2010

This is the sorriest funniest most possibliest book I've ever read. Brian, you're holding a mirror up to life as it is lived, pinning the chaos with whatever language can be trafficked. Move over Conceptual Poetry, this is Actual Poetry. You are not alone! Mairéad

On Tue, Jan 19, 2010 at 12:51 AM, Brian Stefans <[redacted]>wrote:

> *Gone with the vent, as they say... please forward this to interested parties:*
>
> *http://www.arras.net/fscIII/?cat=15*
>
> *Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.*
>
> *Brian*

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229. Catherine Daly

[redacted].

Tue 19 Jan 2010

WHY THE WORLD DOESN'T NEED AN ANNIE WARHOL OR A FRANCINE BACON by Germaine Greer

In May last year, the Centre Pompidou consigned to storage nearly all its works by male artists and rehung its permanent collection to show only works by women. Camille Morineau, the curator of [redacted], said the show was "going to be dramatic in a big way". It wasn't. The art press simply ignored it. The Guardian was one of few newspapers to ask itself the question: "Is the art world finally taking work created by women seriously?"

British galleries are less, not more, interested in women's work than French ones. The National Gallery owns paintings by only 10 women, of whom only four have been deemed worthy of representation in the main galleries, where you will find one Rachel Ruysch, one Berthe Morisot, and two paintings each by Vigée-Le Brun and Catherina van Hemessen. The rest, with the exception of Rosa Bonheur, can be found in Room A, the study collection, which is open for three and a half hours on Wednesday afternoons.

The Centre Pompidou, popularly known as Beaubourg and officially as the Musée National d'Art Moderne, houses works dating from 1905. -Morineau was quoted as saying that until now there were not enough works by women in the collection to have been able to mount anything on the scale of [redacted]. After five years of a deliberate policy of spending 40% of the acquisitions budget on them, works by women now account for 17% of the permanent collection. This -compares with the 13% of female artists in the Tate collections.

The exhibition takes up the fourth floor of the vast building, plus odd rooms on the fifth. The entrance is signalled by a purple panel, on which have been mounted large buttons of different colours; 11 bear the feminised name of a well-known male artist, Annie Warhol, Francine Bacon etc. The 12th bears the name Louis Bourgeois. Though this jeu d'esprit, by Agnès Thurnauer, has its admirers, it is after all feeble. Does anyone really think that Martin Kippenberger could have been Martine Kippenberger?

The storm of words that accompanies the exhibition stresses that its intention is to restore women to their rightful place in art history, as if there was a vast mass of wonderful work by women artists just waiting to be brought to light.

The exhibition has been treated as a journey of discovery of works that have been forgotten or lost, but many, including the best of them, are stupefyingly familiar. Some major artists have been sampled in a fashion that seems positively flippant. Jenny Holzer's 26 Inflammatory Essays have been reduced to eight, replicated and mounted on a partition in uniform stripes from ceiling to floor, like cheap wallpaper.

Eva Hesse is represented by Untitled (1970), a seven-part sculpture made of fibreglass and polyester resin over polyethylene sheeting and aluminium wire. When it was made, the 34-year-old artist was dying. She never saw the finished work, which differs significantly from her model. The book published to accompany the exhibition claims that the piece was bought by the Centre Pompidou in 1986, other sources that it was presented to the museum by Mr and Mrs W Ganz. Time and poor conservation have reduced it to a sticky mess.

Some of the younger women artists in the show may turn out to be -discoveries, but too many of them are making the kinds of female body art that have been doing the rounds for years. Innocents may be excited by Sigalit Landau's Barbed Hula of 2001, a video showing her full-frontal naked doing the hula with a hoop made of barbed wire, but only if they were too young to see Marina Abramowic´ slicing into her naked belly in the 1970s, or Orlan on the operating table in the 1990s. Later this year, Abramowic´ will be performing throughout her planned retrospective at the Museum of Modern Art in New York. The life's work of Nancy Spero, poorly represented in this exhibition, will be celebrated at the Centre Pompidou. Both shows will be more rewarding experiences than [redacted]. The effect of offering a sampler of the work of 200 women is to diminish the achievement of all of them. By lumping the major with the minor, and by showing only minor works of major figures, [redacted] managed to convince too many visitors to the exhibition that there was such a thing as women's art and that women artists were going nowhere. Wrong, on both counts._Guardian

--

--
All best,
Catherine Daly
[redacted]

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230. David Kirschenbaum
Boog City presents Alice James Books and Robert Kerr
Tue 19 Jan 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Alice James Books
(Farmington, Maine)

Tues., Jan. 26, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Alice James Books' board president
Peter Waldor

Featuring readings from

Joanna Fuhrman
Mihaela Moscaliuc
Jean-Paul Pecqueur
Peter Waldor

and music from

Robert Kerr

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Alice James Books
http://www.alicejamesbooks.org/

Alice James Books is a nonprofit cooperative poetry press, founded in 1973 by five women and two men. Their objectives were to give women access to publishing and to involve authors in the publishing process. They remain true to that mission and to publishing a diversity of poets, including beginning and established poets, and a diversity of poetic styles. The press is named for Alice James—the sister of novelist Henry James and philosopher William James—whose fine journal and gift for writing were unrecognized within her lifetime. Since 1994, the press has been affiliated with the University of Maine at Farmington.

Performer Bios

**Joanna Fuhrman
http://www.redroom.com/author/joanna-fuhrman

Joanna Fuhrman is the author of four books of poetry, most recently Moraine (Hanging Loose Press) and Pageant (Alice James Books). She teaches creative writing at Rutgers University and in schools and libraries through Poets House and Teachers & Writers Collaborative.

**Robert Kerr

Robert Kerr is a playwright living in Brooklyn. He was in the band Alien Detector while he lived in Minneapolis, where he also served as musical director for Bedlam Theatre's production of Land Without Trees. He wrote the book and lyrics for the 10-minute musical The Sticky-Fingered Fiancee with composer Mat Eisenstein, and often writes songs for his own plays.

**Mihaela Moscaliuc
http://www.monmouth.edu/academics/english/faculty/Moscaliuc.asp

Mihaela Moscaliuc's first poetry collection, Father Dirt, is forthcoming from Alice James Books. Her poems have appeared in New Letters, Prairie Schooner, Connecticut Review, Subtropics, Pleiades, Meridians, Crab Orchard Review, and Poetry International. She has published reviews, translations, and articles in The Georgia Review, Arts & Letters, Mississippi Review, Mid-American Review, Prairie Schooner, Soundings, Orientalisms in US-American Poetry, and elsewhere. She teaches at Monmouth University and in the M.F.A. low-residency program at Drew University.

**Jean-Paul Pecqueur
http://sporkpress.com/4_1/Pieces/Pecqueur.htm

Jean-Paul Pecqueur, a native of Tacoma, Wash., has worked as a fish canner, garment worker, furniture mover, and substitute teacher. He has also taught at the University of Washington, the University of Arizona's Poetry Center, and the Pratt Institute. His first volume of poetry, The Case Against Happiness, was published by Alice James Books. Currently, Jean-Paul lives and works in Brooklyn, the Tacoma of the east.

**Peter Waldor
http://www.unf.edu/mudlark/mudlark36/cover_waldor.html

Peter Waldor is the author of Door to a Noisy Room (Alice James). His work has appeared in many journals, including the American Poetry Review and Mothering Magazine. He works in the insurance business and lives in northern New Jersey.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Feb. 23
Forklift, Ohio (Cincinnati)
http://www.forkliftohio.com/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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231. Jim Andrews
Re: "The Gateless Gate-New Series"
Wed 20 Jan 2010

Interesting images, Joel. Did you make them?

ja?

↑ Index

232. Susan Webster Schultz
Tinfish Editor's Blog
Wed 20 Jan 2010

I forget when I last posted here. So herewith the recent past:

* "Writing in [and by] Sand": Kaia Sand's _Remember ...
* Tinfish 19 (with Lyz Soto): The Launch
* In Defense of Using Proper Proper Names: Coda to D...
* Dementia blogging the last (for now)
* Dementia Blogging: Day Four: Sundowning
* Dementia Blogging: Day Three: The Science of Happi...
* Dementia Blogging, Day Two: _Planet of the Apes_ a...
* More Dementia Blog; red eye ruminations
* An _impossible_ community: poetry and the private ...

http://tinfisheditor.blogspot.com

aloha, Susan S.

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233. Jeffrey Side
Interviewer for Bruce Andrews now found
Wed 20 Jan 2010

I've now found an interviewer for Bruce Andrews.

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234. Laura Hinton
Re: Bank of American Online Banking (the mother of all blog posts)
Wed 20 Jan 2010

Good use of your web-poet expertise, Brian! Who says poetry isn't practical, and can't make a political difference? (Auden?)

I've wanted to leave Bank of America for years. They definitely do tricky maneuvers that manipulate funds and screw their customers. The banking monopolies -- my own smaller and more decent bank was long ago swallowed by Bank of America -- are to blame. We have no place to go, as Amy points out. (I had until recently considered HSBC, which is in my neighborhood.)

Good luck with this book!
Laura

On Tue, Jan 19, 2010 at 7:52 PM, amy king <[redacted]> wrote:

> *I left HSBC years ago due to similar trickery (online fees as well as holding checks for approval etc) - they really suck and here's tons of history of their sucking -- http://householdwatch.com/news/ and*
>
> *http://www.my3cents.com/gSearch.cgi?cx=partner-pub-9756519274360254%3A8wwkal-87fg&cof=FORID%3A10&ie=ISO-8859-1&q=hsbc&sa=Search#1010*
>
> *or just search 'HSBC sucks' to learn more than you ever wanted.*
>
> *People who have sued HSBC and won -- http://www.consumeractiongroup.co.uk/forum/hsbc-fd-hfc-successes/ (scroll down a lil)*
>
> *Good luck with your book, Brian. If BoA is anything like the above, you'll have an audience for sure.*

> *Amy*
>
> _____
> *BOOK*
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm*
>
> *INTERVIEW*
>
> *Bookslut -- http://www.bookslut.com/features/2010_01_015554.php*
>
> *----- Original Message ----*
> *From: Brian Stefans <[redacted]>*
> *To: [redacted]*
> *Sent: Tue, January 19, 2010 12:51:35 AM*
> *Subject: Bank of American Online Banking (the mother of all blog posts)*
>
> *Gone with the vent, as they say... please forward this to interested parties:*
>
> *http://www.arras.net/fscIII/?cat=15*
>
> *Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.*
>
> *Brian*

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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235. Ward Tietz
Wheels-Welts-Water
Wed 20 Jan 2010

Wheels-Welts-Water

Rubrical installation and performance by Ward Tietz, with contributions by students of Casey Smith's class "Poetry off the Page."

Performance: Thursday, January 21, 2010 at 5:30 p.m.

White Walls Gallery

Corcoran School of Art + Design

500 Seventeenth Street NW

Washington, DC 20006

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236. Rachel Loden
Hef & "Miss October" at Washington Post
Wed 20 Jan 2010

If you're so inclined, please check out my piece on Hugh Hefner and "Miss October" in the Washington Post's "Poet's Choice" series:

http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html

Thanks,

Rachel Loden

http://ahsahtapress.boisestate.edu/books/loden/loden.htm

↑ Index

237. Ryan Daley
Re: Bank of American Online Banking (the mother of all blog posts)
Wed 20 Jan 2010

This is amazing. Great work, Brian!

On Tue, Jan 19, 2010 at 10:35 PM, Mairead Byrne <[redacted]> wrote:

> *This is the sorriest funniest most possibliest book I've ever read. Brian, you're holding a mirror up to life as it is lived, pinning the chaos with whatever language can be trafficked. Move over Conceptual Poetry, this is Actual Poetry. You are not alone!*
> *Mairéad*

> *On Tue, Jan 19, 2010 at 12:51 AM, Brian Stefans <[redacted]*
> *wrote:*
>
> *Gone with the vent, as they say... please forward this to interested*
> *parties:*
>
> *http://www.arras.net/fscIII/?cat=15*
>
> *Not so much to do with poetry but with the activities of a poet. Putting*
> *my*
> *web knowledge to use.*
>
> *Brian*
>
>
> *guidelines*

↑ Index

238. **Maria Damon**

Re: Bank of American Online Banking (the mother of all blog posts)

Wed 20 Jan 2010

Brian would you consider running for Congress?

Ryan Daley wrote:
> This is amazing. Great work, Brian!
>
> On Tue, Jan 19, 2010 at 10:35 PM, Mairead Byrne <[redacted]> wrote:
>
>
>> This is the sorriest funniest most possibliest book I've ever read. Brian,
>> you're holding a mirror up to life as it is lived, pinning the chaos with
>> whatever language can be trafficked. Move over Conceptual Poetry, this is
>> Actual Poetry. You are not alone!
>> Mairéad
>>
>> On Tue, Jan 19, 2010 at 12:51 AM, Brian Stefans <[redacted]
>>
>>> wrote:
>>>
>>> Gone with the vent, as they say... please forward this to interested
>>> parties:

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>>> http://www.arras.net/fscIII/?cat=15
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>> my
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>>> web knowledge to use.
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>>> Brian
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239. **Mary Kasimor**
Re: Hef & "Miss October" at Washington Post
Wed 20 Jan 2010

I would like to read it, but the link would not work.
Mary

--- On Wed, 1/20/10, Rachel Loden <[redacted]> wrote:

From: Rachel Loden <[redacted]>
Subject: Hef & "Miss October" at Washington Post
To: [redacted]
Date: Wednesday, January 20, 2010, 8:58 AM

If you're so inclined, please check out my piece on Hugh Hefner and "Miss October" in the Washington Post's "Poet's Choice" series:

http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html

Thanks,

Rachel Loden

http://ahsahtapress.boisestate.edu/books/loden/loden.htm

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240. **steve russell**
Re: Can anything...?
Wed 20 Jan 2010

& dark matter.
forgot that.

not enough actual mass in universe, but the damn thing still expands ... since physics isn't really advancing in any but a few way-out-there conceptual ways, poets might as well get in on the act.

One of my favorite Einstein Quotes: There's only 2 things that are infinite. The Universe and human stupidy. And I'm not so sure about the universe.

& it seems Uncle Al made an incorrect call concerning the universe.

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Tue, January 19, 2010 10:09:05 AM
Subject: Re: Can anything...?

I'm wondering about those physics metaphors & its possible femine component.
Where's the singularity? The self...
The inflationary universe? Society

A BLACK HOLE ... Sleep ... -- marish sleep?

Physics/metanarratives ... on & on ...
survivalism, identity, the baffling single minded pronoun: "I."

& I recently picked up a feminisst book that may oust Kant/foundational metaphysics -- 'tho that's 2 centuries old.

: book: The Madwoman's Reason:
blurb:

"Nancy Holland draws on the work of Heidegger and Derrida to formulate a concept of appropriate action that can address bothe extraorinary ethical problems with particular cultural tradition and moral conflict between different cultures. Her feminist reappropriation of the concept of the appropriate is then further developed by reference to Aristotle and Kant,whose ethical theories, she argues, are independent of their metaphysics ...

As an example of the application of her theory, Holland examines the problem of ordaining women in the Roman Catholic Church and then goes on to compare

her approach with that of other philosophers working in virtue theory, postmodern ethics, and feminism.

Virtue theory!!!!!!!!!!!!
Vice has glamour on his side to tempt
but virtue is most lovely.

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Sat, January 16, 2010 2:52:48 PM
Subject: Re: Can anything...?

exactly: a paradigm shift akin to an earthquake...

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Sat, January 16, 2010 1:30:18 PM
Subject: Re: Can anything...?

Well put, Catherine.

----- Original Message ----
From: Catherine Daly

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

--
All best,
Catherine Daly
[redacted]

_____
BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

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241. Paul Siegell
"30 Awesome Poetry Blogs You Aren't Reading Yet"
Wed 20 Jan 2010

"Many of these blogs are under the radar but it doesn't mean their authors are any less reputable or exciting to read." ...HA!

There are a bunch of Buffalo list members (#3, #24, #28, and others) noted here:
http://www.onlinecollegesanduniversities.com/2009/12/31/30-awesome-poetry-blogs-you-arent-reading-yet/

Enjoy!

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242. amy king
Fri, Jan 22nd - Priscilla Becker, Laura Carter, Suzanne Frischkorn, Kate Greenstreet, Becca Klaver & Dan Lichtenberg
Wed 20 Jan 2010

Join us the Stain of Poetry this Friday, January 22nd for our first reading of 2010 with Priscilla Becker, Laura Carter, Suzanne Frischkorn, Kate Greenstreet, Becca Klaver & Dan Lichtenberg (details below), and for our other readings this season:

February 26
Jillian Brall, R. Erica Doyle, Adam Fieled, Steve Langan, Janaka Stucky, Mendi Obadike

March 26
Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin, Brett Eugene Ralph

April 30
Lesley Jenike & very special national poetry month secret superstar guests!

May 21
Melissa Buzzeo, Todd Colby, Karyna McGlynn, Christie Ann Reynolds, Jared Stanley, Rachel Zolf

June 25
James Bellflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short, Wendy Wisner

See you Friday!

Amy King and Ana BoÅ¾iÄeviÄ‡
Stain of Poetry, http://stainofpoetry.com

January 22 @ 7 p.m. â€“ Goodbye Blue Monday â€“ Bushwick, Brooklyn [Directions below]

with

Priscilla Beckerâ€™s first book of poems, Internal West, won The Paris Review book prize, and was published in 2003. Her poems have appeared in Fence, Open City, The Paris Review, Small Spiral Notebook, Boston Review, Passages North, Raritan, American Poetry Review, Verse, and The Swallow Anthology of New American Poets; her music reviews in The Nation and Filter magazine; her book reviews in The New York Sun; and her essays in Cabinet magazine and Open City. Her essays have also been anthologized by Soft Skull Press, Anchor Books, and Sarabande. She teaches poetry at Pratt Institute, Columbia University, and in her apartment. Her second book, Stories That Listen, is forthcoming from Four Way Books.

~

Laura Carter lives in Atlanta, Georgia, where she teaches at two local colleges and writes poetry. Her latest chapbook is The Terrarium of the Frame, with Grey Book Press, and her earlier two chapbooks are Situations, Ungovernable Press, and At the Pulse, Greying Ghost Press. She completed an MFA in poetry at Georgia State University in 2007 and has been living in the East Atlanta area since then.

~

Suzanne Frischkorn is the author of Lit Windowpane (2008) and Girl on a Bridge forthcoming in 2010, both from Main Street Rag Publishing. In addition she is the author of five chapbooks, most recently American Flamingo (2008). A 2009 Emerging Writers Fellow of The Writerâ€™s Center, her honors also include the Aldrich Poetry Award, and an Artist Fellowship from the Connecticut Commission on Culture & Tourism.

~

Kate Greenstreetâ€™s second book, The Last 4 Things, is new from Ahsahta Press and includes a DVD containing two short films. Ahsahta published Greenstreetâ€™s case sensitive in 2006. She is also the author of three chapbooks, most recently This is why I hurt you (Lame House Press, 2008). Find her new work in current or forthcoming issues of jubilat, Fence, VOLT, the Denver Quarterly, Court Green, and other journals.

~

Becca Klaver was born and raised in Milwaukee and now lives in Brooklyn. She holds degrees from the University of Southern California and Columbia College Chicago, and in Fall 2009 began working on a PhD in Literatures in English at Rutgers University. A founding editor of the feminist poetry press Switchback Books, she is the author of the chapbook Inside a Red Corvette: A 90s Mix Tape. Kore Press will publish her first full-length collection of poems, LA Liminal, in March 2010.

~

D.W. Lichtenberg is the author of THE ANCIENT BOOK OF HIP, an exploration of the phenomenon of hip, released November 2009 and winner of the 2009 Michael Rubin Book Award, and SUMMER SHOWERS, a novel without a home. He is a writer, a filmmaker, a caffeine addict, an obsessive cleaner. He attended NYU where he obtained a BFA in Film. His credits include associate editor on feature film FIFTH FORM & camera operator on feature documentary FOOL IN A BUBBLE. He attends SFSU where he is working towards an MFA in Creative Writing.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

_____
BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

243. **Mark Jenkins**

Re: Hef & "Miss October" at Washington Post

Wed 20 Jan 2010

I had that trouble too. If you do a search for Rachel Loden on the Post's website, it comes right up.

Mark Allen Jenkins

On Jan 20, 2010, at 10:21 AM, Mary Kasimor wrote:

> *I would like to read it, but the link would not work.*
> *Mary*
>
> *--- On Wed, 1/20/10, Rachel Loden <[redacted]> wrote:*
>
> *From: Rachel Loden <[redacted]>*
> *Subject: Hef & "Miss October" at Washington Post*
> *To: [redacted]*
> *Date: Wednesday, January 20, 2010, 8:58 AM*
>
> *If you're so inclined, please check out my piece on Hugh Hefner and "Miss*
> *October" in the Washington Post's "Poet's Choice" series:*
>
> *http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html*
>
> *Thanks,*
>
> *Rachel Loden*
>
> *http://ahsahtapress.boisestate.edu/books/loden/loden.htm*

↑ Index

244. **Rachel Loden**

Re: Hef & "Miss October" at Washington Post

Wed 20 Jan 2010

Mary, try this, which the Post put on its Twitter page:

http://u.nu/9ajj4

It works for me. If all else fails just go to the main Post site:

http://www.washingtonpost.com/

and put "Loden" in the search box on the upper left. The article comes right up.

Thanks so much for wanting to read it!

Rachel

> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of Mary Kasimor
> Sent: Wednesday, January 20, 2010 8:21 AM
> To: [redacted]
> Subject: Re: Hef & "Miss October" at Washington Post
>
> I would like to read it, but the link would not work.
> Mary
>
> --- On Wed, 1/20/10, Rachel Loden <[redacted]> wrote:
>
>
> From: Rachel Loden <[redacted]>
> Subject: Hef & "Miss October" at Washington Post

> To: [redacted]
> Date: Wednesday, January 20, 2010, 8:58 AM
>
>
> If you're so inclined, please check out my piece on Hugh Hefner and "Miss
> October" in the Washington Post's "Poet's Choice" series:
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>
>
http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lode
> ns_mis.html
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> Thanks,
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>
> Rachel Loden
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> http://ahsahtapress.boisestate.edu/books/loden/loden.htm
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245. **Ruth Lepson**

Re: Hef & "Miss October" at Washington Post

Wed 20 Jan 2010

---

thank you rachel

On 1120110 9:58 AM, "Rachel Loden" <[redacted]> wrote:

> *If you're so inclined, please check out my piece on Hugh Hefner and "Miss October" in the Washington Post's "Poet's Choice" series:*
>
> *http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html*
>
> *Thanks,*
>
> *Rachel Loden*
>
> *http://ahsahtapress.boisestate.edu/books/loden/loden.htm*

↑ Index

246. Pluto, Anne Elezabeth

Re: Hef & "Miss October" at Washington Post

Wed 20 Jan 2010

Great poem Rachel.

Annie Pluto

On 1/20/10 9:58 AM, "Rachel Loden" <[redacted]> wrote:

> *If you're so inclined, please check out my piece on Hugh Hefner and "Miss October" in the Washington Post's "Poet's Choice" series:*
>
> *http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html*
>
> *Thanks,*
>
> *Rachel Loden*
>
> *http://ahsahtapress.boisestate.edu/books/loden/loden.htm*

↑ Index

247. Joel Weishaus
Re: "The Gateless Gate-New Series"
Wed 20 Jan 2010

Hi Jim;

Yes, I make all the images in this project using transparencies.

Warm Regards,
Joel

↑ Index

248. Maria Damon
Re: Hef & "Miss October" at Washington Post
Wed 20 Jan 2010

---

cool! outta the ballpark, La Lodenne!

Rachel Loden wrote:
> Mary, try this, which the Post put on its Twitter page:
>
> http://u.nu/9ajj4
>
> It works for me. If all else fails just go to the main Post site:
>
> http://www.washingtonpost.com/
>
> and put "Loden" in the search box on the upper left. The article comes right
> up.
>
> Thanks so much for wanting to read it!
>
> Rachel
>
>
>> -----Original Message-----
>> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>> Behalf Of Mary Kasimor
>> Sent: Wednesday, January 20, 2010 8:21 AM
>> To: [redacted]
>> Subject: Re: Hef & "Miss October" at Washington Post
>>
>> I would like to read it, but the link would not work.
>> Mary

>>
>> --- On Wed, 1/20/10, Rachel Loden <[redacted]> wrote:
>>
>>
>> From: Rachel Loden <[redacted]>
>> Subject: Hef & "Miss October" at Washington Post
>> To: [redacted]
>> Date: Wednesday, January 20, 2010, 8:58 AM
>>
>>
>> If you're so inclined, please check out my piece on Hugh Hefner and "Miss
>> October" in the Washington Post's "Poet's Choice" series:
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http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lode
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>> ns_mis.html
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>> Thanks,
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>> Rachel Loden
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>> http://ahsahtapress.boisestate.edu/books/loden/loden.htm
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↑ Index

249. **Jim Andrews**
Re: Can anything...?
Wed 20 Jan 2010

---

the universe can be finite from the perspective of an added dimension yet infinite in extent to the inhabitants. this is basically a consequence of the ability to conceive of eternity in an hour and infinity in a grain of sand.

here's a poem (in rhyming couplets) i wrote called alice in flatland that explores it: http://vispo.com/writings/poems/alice.htm . this is one of the first pages i put on my web site.

way back when i was writing poemy poems!

a mathematician/physicist friend of mine says "physics is over". for now, anyway, perhaps.

ja

----- Original Message -----
From: "steve russell" <[redacted]>
To: <[redacted]>
Sent: Wednesday, January 20, 2010 9:05 AM
Subject: Re: Can anything...?

> *& dark matter.*
> *forgot that.*

> *not enough actual mass in universe, but the damn thing still expands ... since physics isn't really advancing in any but a few way-out-there conceptual ways, poets might as well get in on the act.*
>
> *One of my favorite Einstein Quotes: There's only 2 things that are infinite. The Universe and human stupidy. And I'm not so sure about the universe.*
>
> *& it seems Uncle Al made an incorrect call concerning the universe.*

↑ Index

250. **Gabrielle Welford**

Re: Bank of American Online Banking (the mother of all blog posts)

Wed 20 Jan 2010

---

what about credit unions?

On Wed, 20 Jan 2010, Laura Hinton wrote:

> *Good use of your web-poet expertise, Brian! Who says poetry isn't practical, and can't make a political difference? (Auden?)*
>
> *I've wanted to leave Bank of America for years. They definitely do tricky maneuvers that manipulate funds and screw their customers. The banking monopolies -- my own smaller and more decent bank was long ago swallowed by Bank of America -- are to blame. We have no place to go, as Amy points out. (I had until recently considered HSBC, which is in my neighborhood.)*
>
> *Good luck with this book!*
> *Laura*
>
> *On Tue, Jan 19, 2010 at 7:52 PM, amy king <[redacted]> wrote:*
>
> *I left HSBC years ago due to similar trickery (online fees as well as holding checks for approval etc) - they really suck and here's tons of history of their sucking -- http://householdwatch.com/news/ and*
>
> *http://www.my3cents.com/gSearch.cgi?cx=partner-pub-9756519274360254%3A8wwkal-87fg&cof=FORID%3A10&ie=ISO-8859-1&q=hsbc&sa=Search#1010*
>
> *or just search 'HSBC sucks' to learn more than you ever wanted.*
>
> *People who have sued HSBC and won --*

http://www.consumeractiongroup.co.uk/forum/hsbc-fd-hfc-successes/ (scroll down a lil)

Good luck with your book, Brian. If BoA is anything like the above, you'll have an audience for sure.

Amy

_____
BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

----- Original Message ----
From: Brian Stefans <[redacted]>
To: [redacted]
Sent: Tue, January 19, 2010 12:51:35 AM
Subject: Bank of American Online Banking (the mother of all blog posts)

Gone with the vent, as they say... please forward this to interested parties:

http://www.arras.net/fscIII/?cat=15

Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.

Brian

--
Laura Hinton
Professor of English

> *City College of New York*
> *138 at Convent Ave.*
> *New York, New York 10031*
>
> *http://www.mermaidtenementpress.com*
> *http://www.chantdelasirene.com*

↑ Index

251. David Seaman
Re: Hef & "Miss October" at Washington Post
Wed 20 Jan 2010

Dear Rachel Loden,

I don't know you, but I am very impressed by this poem. I hope to read more of you.

David

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On Wednesday, January 20, 2010, at 09:58AM, "Rachel Loden" <[redacted]>
wrote:
>If you're so inclined, please check out my piece on Hugh Hefner and "Miss
>October" in the Washington Post's "Poet's Choice" series:
>
>
>
>http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lod
e
>ns_mis.html
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>Thanks,
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>Rachel Loden

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>http://ahsahtapress.boisestate.edu/books/loden/loden.htm
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252. **Jim Andrews**
Re: "The Gateless Gate-New Series"
Thu 21 Jan 2010

Hi Jim;

Yes, I make all the images in this project using transparencies.

Warm Regards,
Joel

What is the process?

ja
http://vispo.com

↑ Index

253. **Laura Wetherington**
issue 7 of textsound journal is online now
Thu 21 Jan 2010

Please tune-in for the seventh installment of
textsound.org<http://www.textsound.org>,

featuring Jonathan Zorn, Noé Cuéllar & Jeff Gburek, Jon Cotner, Nozal Cube, Nimrod, new(s)peak, and Timothy Leonido.

As always, to submit, send .mp3 files directly or via file transfer system (YouSendIt, for example) to [redacted]. Please include titles of pieces and a brief bio.

↑ Index

254. John Perman
Idiolects of Silence
Thu 21 Jan 2010

A reminder that my new book, Idiolects of Silence, remains available upon request, free of charge, in pdf format, from Room Press ([redacted]).

↑ Index

255. Gabrielle Welford
Grassroots Organizations in Haiti Still Need Help (fwd)
Thu 21 Jan 2010

---

another good source of information and more sure donations to people on the ground. grassroots int'l came to me recommended by howard zinn. all best, gabe

---------- Forwarded message ----------
Date: Thu, 21 Jan 2010 15:06:03 -0500 (EST)
From: "Nikhil Aziz, Grassroots International" <[redacted]>

Since Haiti suffered a massive earthquake on January 12, the vastness of the devastation has become increasingly apparent. Some news reports estimate between 100,000 and 200,000 dead, and ten times that number displaced.

https://org2.democracyinaction.org/o/5123/t/6631/shop/custom.jsp?donate_page_KEY=1694

For 20 years, Grassroots International has worked with our partners in Haiti and will continue to support them in this challenging time. 100% of donations to Grassroots International's Earthquake Response Fund for Haiti will support our partners and meet the urgent and long-term rebuilding needs of the population. Grassroots International works with four main groups in Haiti:

* Haitian Platform to Advocate Alternative Development (PAPDA)
* National Congress of Papaye Peasant Movement (MPNKP)
* Peasant Movement of Papaye (MPP)
* Platform of Haitian Human Rights Organizations (POHDH)

Our partner Camille Chalmers of PAPDA informed us, "The situation is dramatic. Three million homeless. An entire country crying. Over 100,000 dead. Hundreds of thousands injured and dead bodies everywhere. The entire population is sleeping in the streets and waiting for replies to their pleas and more blows?"

https://org2.democracyinaction.org/o/5123/t/6631/shop/custom.jsp?donate_page_KEY=1694

Despite their own personal losses - homes and family members - and the loss of office buildings in the city, our partners are helping to coordinate relief efforts by establishing relief centers in what remains of their office spaces and sourcing food and other supplies from within Haiti. They are in a key position to assess the damage and rebuild in the wake of disaster As Haitians, they are intimately connected to the individual needs of their local communities. As advocates of resource rights and food sovereignty, they know how to make aid work from the bottom up.

Direct support to local Haitian organizations is especially critical as the US military and US Agency for International Development (USAID) have actually restricted the flow and distribution of material aid in Haiti throughout the past week, which flies in the face of the enormous outpouring of generosity by ordinary Americans responding to the devastation. (Read more at http://www.cepr.net/index.php/press-releases/press-releases/ngos-relief-groups-call-for-distribution-of-water-aid-supplies/).

To make a donation and read updates on the situation, please visit www.grassrootsonline.org/Haiti. With your help, we hope to provide our partners and their communities with real and lasting solutions to this catastrophe.

Sincerely,

Nikhil Aziz
Executive Director

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256. Poetry Project
Events at The Poetry Project
Thu 21 Jan 2010

Hereâ€™s what we have coming up at The Poetry Project. And you can check out our blog here: http://poetryproject.org/project-blog for more photos from our New Yearâ€™s Day Marathon Reading!

Friday, January 22, 10 PM
Francesca Chabrier & Christopher Cheney

Francesca Chabrier is the assistant editor of jubilat. Â Her poems appear or will appear in places like notnostrums, Sixth Finch, Forklift, Ohio and Invisible Ear. Her collaborations with Christopher Cheney can be found in Glitterpony magazine.Â She was chosen by Thomas Sayers Ellis to receive the Deborah Slosberg Memorial prize for poetry, and currently lives in Northampton, Massachusetts.

Christopher Cheney is the managing editor of Slope Editions.Â His poems have appeared or will appear in Subtropics, Forklift Ohio,Â Konundrum Engine Literary Review, Shampoo, and other places. His e-bookÂ They Kissed Their Homes wasÂ recently published by Blue Hour Press.

Monday, January 25, 8 PM
Ruthless 24/7 Careerism: How You Can Become The Most Important Poet In America *Overnight* (A Talk By Jim Behrle)

The poet is a social animal above all else: the poetâ€™s art comes second to the types of important connections the poet can make not just with readers and an audience, but with editors, curators and people in positions of institutional power. The poet owes it to the art and to themselves to look out for #1 at all times. This talk will focus on the kinds of important community-building activities that are at the heart of all things poetic. People can be manipulated much like a line of poetry, and a poet must have complete control of those around them. Jim Behrle will discuss the kinds of behavior that can help a poet stand out amid the babbling rabble. Poetry can be the loneliest journey: weâ€™ll discuss how to feel the warmest bosoms of constant embrace. Jim Behrle is the author of Sheâ€™s My Best Friend (Pressed Wafer) and he draws the cartoon â€œKreepie Katsâ€ for Gawker.

Wednesday, January 27, 8 PM
Latasha N. Nevada Diggs & Anne Tardos

Writer, vocalist, and sound artist, Latasha N. Nevada Diggs is the author of three chapbooks, Ichi-Ban and Ni-Ban (MOH Press), Manuel is destroying my bathroom (Belladonna Press), and the album, TelevisÃon.Â As a vocalist, she has worked with many artists including Vernon Reid, Akilah Oliver, Mike Ladd, Butch Morris, Gabri Christa, Shelley Hirsch, Burnt Sugar, Edwin Torres, Elliot Sharp, Mendi + Keith Obadike, Bernard Lang, Vijay Iyer, Ryuichi Sakamoto, Towa Tei, and Guillermo E. Brown. She has received scholarships, residencies, and fellowships from Cave Canem, Harvestworks Digital Media Arts Center, Naropa Institute, Caldera Arts, New York Foundation for the Arts (2003/2009), the Eben Demarest Trust, Harlem Community Arts Fund, and the Barbara Deming Memorial Grant for Women. LaTasha is a 2009-10 LMCC Workspace

Artist in Residence. LaTasha currently curates and directs events with The Black Rock Coalition Orchestra. She is a Harlem Elohi Native.

Anne Tardos is a poet, composer, and visual artist. She is the author of several books of poetry and the multimedia performance work and radio play Among Men. A selection of her readings and performances Â (many with Jackson Mac Low) can be heard on Penn Sound and UbuWeb. Her book of poetry, I Am You, has appeared fromÂ Salt, and she is the editor of Thing ofÂ Beauty by Jackson Mac Low. She is a 2009 Fellow in Poetry from the New York Foundation for the Arts.

Friday, January 29, 10 PM
â€œCrystal Pantomimeâ€: An unpublished play by Mina Loy

Mina Loyâ€™s (1882 â€“ 1966) unpublished play, â€œCrystalÂ Pantomimeâ€,Â currently housed in the Beinecke Rare Book and Manuscript Library at Yale University, will be read live, from beginning to end, as produced by Kari Adelaide Razdow. The play is to be performed using the simultaneous braiding of several voices while individual performances by Marthe Ramm Fortun, Vanessa Albury, and Crystal CurtisÂ accompany each of the playâ€™s three acts.

Vanessa Albury is a contemporary artist based in New York City. She received her MFA in Studio Art from New York University. Albury creates photographic and filmic installations and artworks using structuralist and intuitive tactics. She has exhibited her works in solo and group exhibitions internationally, including solo shows at the Charleston City Gallery (SC) and Silverman Gallery (San Francisco).Â Recently, Albury curated a film and video screening at the Chelsea Art Museum, as well as co-curated, and exhibited in,Â UN-SCR-1325 with Jan Van Woensel at the Chelsea Art Museum (NYC). Her most recent group shows includeÂ If Love Could Have Saved You, You Would Have Lived Forever at Bellwether Gallery (NYC);Â Bad Moon Rising at Silverman Gallery (San Francisco);Â Into the Atomic Sunshine at the Puffin Room (NYC), Hillside Forum Gallery (Tokyo) and Okinawa Prefectural Art Museum (Okinawa); HORIZON at Bloomberg LP in collaboration with Art in General (NYC); andÂ My Memory Vid at ScalaMata Gallery (Venice, Italy) as part of the 53rd Venice Biennale Program.Â Albury is represented by Silverman Gallery and she teaches photography and digital media courses in NYC and in Boston.

Crystal Curtis is a Brooklyn-based visual artist who has exhibited her work in New York City, Los Angeles, and Seattle.Â She received her MFA in Studio Art from New York University and was a recipient of the Joan Mitchell Foundation Grant for Visual Arts and the Pacific Northwest Womenâ€™s Scholarship from the Pilchuck School of Glass.Â She has collaborated with musicians and dancers in New York and Florida.Â RecentÂ exhibitions/performances have

appeared at Galapagos Art Space, Chelsea Art Museum, New York University, Secret Robot Project, and the Atlanta Center for the Arts.

Marthe Ramm Fortun is a visual artist artist from Norway who received her MFA in Studio Art from New York University as a Fulbright Scholar. Marthe creates live works that sits uncomfortably between drawing, sculpture and performance. She is interested in reality and fiction. Most recently, her work was featured at Perform Williamsburg for NY State Parks, Markers VII at the ScalaMata Gallery as part of the Official Program at the 53rd Venice Biennale and the performance series â€œIts All Yours Nowâ€ at the SculptureCenter, LIC. Marthe divides her time between Oslo and Brooklyn.

Max Razdow (props and light) has a solo show in Belgium this spring.

Other artists and participants include SÓ§rine Anderson, Juliet Jacobson, Alex McQuilkin, Kari Adelaide Razdow, and Mary Speaker.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If youâ€™d like to be unsubscribed from this mailing list, please drop a line at [redacted].

↑ Index

257. Jesse Glass

Ahadada Books Presents: Canto Diurno #4: The Tang Extending From The Blade by Pierre Joris

Thu 21 Jan 2010

An incredible addition to the Ahadada Books online library of e-chaps. Ready for you at www.ahadadabooks.com. Or Google it up, you Googlers! Many many thanks to Pierre for the fine work. Jess of Japan

↑ Index

258. **Jeffrey Side**
Interviewer for Amiri Baraka now found
Fri 22 Jan 2010

Thanks to all who offered.

↑ Index

259. **Jeffrey Side**
Interviewer needed for David Meltzer
Fri 22 Jan 2010

I need an interviewer to interview David Meltzer about his and Michael Rothenberg's Rockpile poetry and music tour project:

http://www.bigbridge.org/rockpile/?page_id=25

An initial pre-tour interview with David has already been done here:

http://www.argotistonline.co.uk/David%20Meltzer.htm

I need another interview (a post-tour one), this time slightly more in- depth.

Anyone interested?

↑ Index

260. **steve russell**
Re: Can anything...?
Fri 22 Jan 2010

---

to quote pope John Paul Satre: Hell is rhyming couplets.

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Wed, January 20, 2010 5:43:33 PM
Subject: Re: Can anything...?

the universe can be finite from the perspective of an added dimension yet infinite in extent to the inhabitants. this is basically a consequence of the ability to conceive of eternity in an hour and infinity in a grain of sand.

here's a poem (in rhyming couplets) i wrote called alice in flatland that explores it: http://vispo.com/writings/poems/alice.htm . this is one of the first pages i put on my web site.

way back when i was writing poemy poems!

a mathematician/physicist friend of mine says "physics is over". for now, anyway, perhaps.

ja

----- Original Message ----- From: "steve russell" <[redacted]>
To: <[redacted]>
Sent: Wednesday, January 20, 2010 9:05 AM
Subject: Re: Can anything...?

> *& dark matter.*
> *forgot that.*
>
> *not enough actual mass in universe, but the damn thing still expands ... since physics isn't really advancing in any but a few way-out-there conceptual ways, poets might as well get in on the act.*
>
> *One of my favorite Einstein Quotes: There's only 2 things that are infinite. The Universe and human stupidy. And I'm not so sure about the universe.*
>
> *& it seems Uncle Al made an incorrect call concerning the universe.*

↑ Index

261. Nicholas Ruiz III
Re: Bank of American Online Banking (the mother of all blog posts)
Fri 22 Jan 2010

This is a wonderful piece of criticism, Brian - congratulations! Whether or not you run for office - it's work like this that involves us all...

pax et lux

nick

Nicholas Ruiz III, Ph.D
NRIII for Congress 2010
http://intertheory.org/nriiiforcongress2010.html

_____
Editor, Kritikos
http://intertheory.org

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Wed, January 20, 2010 11:15:27 AM
Subject: Re: Bank of American Online Banking (the mother of all blog posts)

Brian would you consider running for Congress?

Ryan Daley wrote:
> This is amazing. Great work, Brian!
>
> On Tue, Jan 19, 2010 at 10:35 PM, Mairead Byrne <[redacted]> wrote:
>
>
>> This is the sorriest funniest most possibliest book I've ever read. Brian,
>> you're holding a mirror up to life as it is lived, pinning the chaos with
>> whatever language can be trafficked. Move over Conceptual Poetry, this is
>> Actual Poetry. You are not alone!
>> Mairéad
>>
>> On Tue, Jan 19, 2010 at 12:51 AM, Brian Stefans <[redacted]
>>
>>> wrote:
>>>
>>> Gone with the vent, as they say... please forward this to interested
>>> parties:
>>>
>>> http://www.arras.net/fscIII/?cat=15
>>>
>>> Not so much to do with poetry but with the activities of a poet. Putting
>>>
>> my
>>
>>> web knowledge to use.
>>>
>>> Brian
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>> guidelines
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↑ Index

262. **amy king**

TONIGHT - Priscilla Becker, Laura Carter, Suzanne Frischkorn, Kate Greenstreet, Becca Klaver & Dan Lichtenberg

Fri 22 Jan 2010

Tonight, Friday, January 22nd @ 7 p.m., our f
Stain of Poetry presents

Tonight, Friday, January 22nd @ 7 p.m., our first reading of 2010 with Priscilla Becker, Laura Carter, Suzanne Frischkorn, Kate Greenstreet, Becca Klaver & Dan Lichtenberg

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

with

Priscilla Beckerâ€™s first book of poems, Internal West, won The Paris Review book prize, and was published in 2003. Her poems have appeared in Fence, Open City, The Paris Review, Small Spiral Notebook, Boston Review, Passages North, Raritan, American Poetry Review, Verse, and The Swallow Anthology of New American Poets; her music reviews in The Nation and Filter magazine; her book reviews in The New York Sun; and her essays in Cabinet magazine and Open City. Her essays have also been anthologized by Soft Skull Press, Anchor Books, and Sarabande. She teaches poetry at Pratt Institute, Columbia University, and in her apartment. Her second book, Stories That Listen, is forthcoming from Four Way Books.

~

Laura Carter lives in Atlanta, Georgia, where she teaches at two local colleges and writes poetry. Her latest chapbook is The Terrarium of the Frame, with Grey Book Press, and her earlier two chapbooks are Situations, Ungovernable Press, and At the Pulse, Greying Ghost Press. She completed an MFA in poetry at Georgia State University in 2007 and has been living in the East Atlanta area since then.

~

Suzanne Frischkorn is the author of Lit Windowpane (2008) and Girl on a Bridge forthcoming in 2010, both from Main Street Rag Publishing. In addition she is the author of five chapbooks, most recently American Flamingo (2008). A 2009 Emerging Writers Fellow of The Writerâ€™s Center, her honors also include the Aldrich Poetry Award, and an Artist Fellowship from the Connecticut Commission on Culture & Tourism.

~

Kate Greenstreetâ€™s second book, The Last 4 Things, is new from Ahsahta Press and includes a DVD containing two short films. Ahsahta published Greenstreetâ€™s case sensitive in 2006. She is also the author of three chapbooks, most recently This is why I hurt you (Lame House Press, 2008). Find her new work in current or forthcoming issues of jubilat, Fence, VOLT, the Denver Quarterly, Court Green, and other journals.

~

Becca Klaver was born and raised in Milwaukee and now lives in Brooklyn. She holds degrees from the University of Southern California and Columbia College Chicago, and in Fall 2009 began working on a PhD in Literatures in English at Rutgers University. A founding editor of the feminist poetry press Switchback Books, she is the author of the chapbook Inside a Red Corvette: A 90s Mix Tape. Kore Press will publish her first full-length collection of poems, LA Liminal, in March 2010.

~

D.W. Lichtenberg is the author of THE ANCIENT BOOK OF HIP, an exploration of the phenomenon of hip, released November 2009 and winner of the 2009 Michael Rubin Book Award, and SUMMER SHOWERS, a novel without a home. He is a writer, a filmmaker, a caffeine addict, an obsessive cleaner. He attended NYU where he obtained a BFA in Film. His credits include associate editor on feature film FIFTH FORM & camera operator on feature documentary FOOL IN A BUBBLE. He attends SFSU where he is working towards an MFA in Creative Writing.

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

Future readings this season:

February 26
Jillian Brall, R. Erica Doyle, Adam Fieled, Steve Langan, Janaka Stucky, Mendi Obadike

March 26
Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin, Brett Eugene Ralph

April 30
Lesley Jenike & very special national poetry month secret superstar guests!

May 21
Melissa Buzzeo, Todd Colby, Karyna McGlynn, Christie Ann Reynolds, Jared Stanley, Rachel Zolf

June 25
James Bellflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short, Wendy Wisner

Enjoy,

Amy King and Ana BoÅ¾iÄeviÄ‡
Stain of Poetry, http://stainofpoetry.com

_____

BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

263. **Ruth Lepson**
Re: Can anything...?
Fri 22 Jan 2010

---

that was Pope John Paul

On 1122110 10:11 AM, "steve russell" <[redacted]> wrote:

> *to quote pope John Paul Satre: Hell is rhyming couplets.*
>
> _____
> *From: Jim Andrews <[redacted]>*
> *To: [redacted]*
> *Sent: Wed, January 20, 2010 5:43:33 PM*
> *Subject: Re: Can anything...?*
>
> *the universe can be finite from the perspective of an added dimension yet infinite in extent to the inhabitants. this is basically a consequence of the ability to conceive of eternity in an hour and infinity in a grain of sand.*
>
> *here's a poem (in rhyming couplets) i wrote called alice in flatland that*

> *explores it: http://vispo.com/writings/poems/alice.htm . this is one of the first pages i put on my web site.*
>
> *way back when i was writing poemy poems!*
>
> *a mathematician/physicist friend of mine says "physics is over". for now, anyway, perhaps.*
>
> *ja*
>
> *----- Original Message ----- From: "steve russell" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Wednesday, January 20, 2010 9:05 AM*
> *Subject: Re: Can anything...?*
>
> *& dark matter.*
> *forgot that.*
>
> *not enough actual mass in universe, but the damn thing still expands ...*
> *since physics isn't really advancing in any but a few way-out-there conceptual ways, poets might as well get in on the act.*
>
> *One of my favorite Einstein Quotes: There's only 2 things that are infinite. The Universe and human stupidy. And I'm not so sure about the universe.*
>
> *& it seems Uncle Al made an incorrect call concerning the universe.*

↑ Index

264. **Jim Andrews**
Re: Can anything...?
Fri 22 Jan 2010

> *to quote pope John Paul Satre: Hell is rhyming couplets.*

rhyming couplets are an ancient technology. and like any technology of language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.

they're interesting, as a form of speech and writing, because they're lively, or can be, if you live with them long enough and share your blood with them. their liveliness is musical, aphoristic, quickly pointed, sharply pointed, among other

things...they are close to the very form of wit, as it were. they are a dance of language. a dance is a formal constraint to free the liveliness of the body into expression within its moves. and gives them meaning in its language, which is of both how it looks and means as symbol, body as glyph, and how we know the body feels to dance it.

sarte said hell is other people. hell is not other people. hell is of our own making. in our relationships with other people. "hell is other people" is humourous because it makes it easy to blame other people for our own little hell. which is how we create it.

ja
http://vispo.com

↑ Index

265. A. J. Patrick Liszkiewicz
new chapbook, "Count as One"
Fri 22 Jan 2010

Hi all,

My chapbook of interactive poems, "Count as One," was recently published by New River: A Journal of Digital Writing and Art:

http://www.cddc.vt.edu/journals/newriver/09Fall/liszkiewicz/count/index.html

Enjoy!
AJPL.

↑ Index

266. Chris Jones
Absolute deviation blog
Sat 23 Jan 2010

---

http://abdevpoetics.blogspot.com/

I have posted some proof prints on my blog of the photo and poetry book I am working on if anyone is interested. Comments and suggestions at my email address welcomed and appreciated. best, Chris Jones.

↑ Index

267. Louis Cabri
K Davies email?
Sat 23 Jan 2010

can someone please backchannel moi the email of Kevin Davies?
thanks
louis

↑ Index

268. Catherine Daly
Re: Can anything...?
Sat 23 Jan 2010

Some thoughts on dbc's long posts.

What I am interested in is 1) some sort of way to distinguish different types of relationship to knowledge, experience, source, and etc. in poetry

and 2) to depreciate the reading of Pound through his misreading of Fenollosa (though approved by the literary estate, etc. etc.), Olson / Whitehead, Fulton / whoever. Not as though I haven't taught these. Also, to be a little more dismayed about poetics statements and manifesti, as we are now become our own critics, which is an interesting thing, I think, but important to remember how weird that is, and how weird it was even when the author of The Practice of Outside wrote on Olson and Whitehead.

Some of my most favorite books are offbeat poet's nonfiction (and fiction), but notably, these are generally about writers and writing: Z on Shakes., Duncan on HD, Olson on Melville come to mind first. Some poets' writings for pay, like Ronald Johnson's cookbooks, also occur to me.

I know, because I'm a writer, that working at the edge of one's knowledge can be more exciting than chewing over old shoe leather -- although this may not be a position shared by writers with more of a sense of respect, or "the sacred," or tradition, or whatnot than I have. The feminine my eye (true, but...).

But it seems to me that there is a certain approach to poets' knowledge that gets perpetuated, mostly in academia, and it goes something like this: poet x read an essay by scholar y and "ran with" it, and so everyone who wants to study this poet has to read this essay. Rather than actually considering what the poet is doing and how and why, we end up trying to figure out a bunch of sheer nuttiness that has nothing to do with anything.

Some things bouncing around about WOMPO and I think New Poetry (thanks Amy) have been about militarism and the academy and feminism, etc. And I think looking at Black Mountain that is important too. The GI Bill after World

War II changed American higher education dramatically. Black Mountain was founded, and Harvard got Frank O'Hara! But there were not very many female veterans of World War II who didn't already have postsecondary education in nursing or aviation, etc., and the state schools expanded, and those originally for teacher training changed focus, and ...

--
All best,
Catherine Daly
[redacted]

↑ Index

269. Sarah Sarai
2 links: Perloff on reviewing and state of the slush pile
Sun 24 Jan 2010

From Lemon Hound's (Sina Queryas) blog--Marjorie Perloff on reviewing: "There's also Frank O'Hara's argument that it will go away without me. But it doesn't always go away and when I see poets get huge awards and win prizes—poets I am convinced are third-rate-- I'm ready to get embattled again. The inbred quality of current poetry reviewing is a problem: obviously it becomes a form of back-scratching. On the other hand, when it comes to contemporaries, critics who are not themselves poets rarely care enough to bother, so it's Catch-22..." http://networkedblogs.com/p25318582

From the Wall Street Journal on slush piles: "The literary journal [Paris Review] publishes one piece from the slush pile each year. That leaves each unsolicited submission a .008% chance of rising to the top of the pile." http://online.wsj.com/article/SB10001424052748703414504575001271351446274.html

↑ Index

270. peter ganick
currently reading electronic manuscripts for publication...
Sun 24 Jan 2010

http://chalkeditions.co.cc
a site for experimental literature,
currently reading book-length manuscripts for publicaton.
send inquiries to:
peter ganick <[redacted]>
jukka-pekka kervinen <[redacted]>

http://ex-ex-lit.blogspot.com
a site for experiential literature
currently reading short texts for publication.
send inquiries to:
peter ganick <[redacted]>

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271. Camille Martin
new at Rogue Embryo
Sun 24 Jan 2010

New on my blog:

* Ann Lauterbach's Pilgrim of Desire

* dry leaf on velvet

* Adam Fieled's review and analysis of my sonnets on Stoning the Devil

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

↑ Index

272. Jason Quackenbush
Re: Can anything...?
Sun 24 Jan 2010

---

which is of course exactly what Sartre meant.
hell is other people is a way of saying "repent."

the most interesting thing about rhyming couplets is how arbitrary they are. and yet they are never the less compelling and pervasive. still in their arbitrariness they can become quite boring if you take them too far. too much of it and they are offputting and invasive.

Regards,
Jason Quackenbush
[redacted]

On Jan 22, 2010, at 3:01 PM, Jim Andrews wrote:

> *to quote pope John Paul Satre: Hell is rhyming couplets.*

> *rhyming couplets are an ancient technology. and like any technology of language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.*
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> *they're interesting, as a form of speech and writing, because they're lively, or can be, if you live with them long enough and share your blood with them. their liveliness is musical, aphoristic, quickly pointed, sharply pointed, among other things...they are close to the very form of wit, as it were. they are a dance of language. a dance is a formal constraint to free the liveliness of the body into expression within its moves. and gives them meaning in its language, which is of both how it looks and means as symbol, body as glyph, and how we know the body feels to dance it.*
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> *sarte said hell is other people. hell is not other people. hell is of our own making. in our relationships with other people. "hell is other people" is humourous because it makes it easy to blame other people for our own little hell. which is how we create it.*
>
> *ja*
> *http://vispo.com*

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273. **Mark Weiss**
Re: Can anything...?
Sun 24 Jan 2010

Very small corrective to your last paragraph, which is I think exactly right (as is the rest, imho): Black Mountain was founded in 1933. It was strongly influential on the rest of the culture well before the GI Bill. If anything, decline began to set in after the war. The Black Mountain that many of us look back to was only its last several years, when it rarely had more than a hundred students.

At 08:34 PM 1/23/2010, you wrote:
>Some thoughts on dbc's long posts.
>
>What I am interested in is 1) some sort of way to distinguish
>different types of relationship to knowledge, experience, source, and
>etc. in poetry
>
>and 2) to depreciate the reading of Pound through his misreading of
>Fenollosa (though approved by the literary estate, etc. etc.), Olson /
>Whitehead, Fulton / whoever. Not as though I haven't taught these.
>Also, to be a little more dismayed about poetics statements and
>manifesti, as we are now become our own critics, which is an

>interesting thing, I think, but important to remember how weird that
>is, and how weird it was even when the author of The Practice of
>Outside wrote on Olson and Whitehead.
>
>Some of my most favorite books are offbeat poet's nonfiction (and
>fiction), but notably, these are generally about writers and writing:
>Z on Shakes., Duncan on HD, Olson on Melville come to mind first.
>Some poets' writings for pay, like Ronald Johnson's cookbooks, also
>occur to me.
>
>I know, because I'm a writer, that working at the edge of one's
>knowledge can be more exciting than chewing over old shoe leather --
>although this may not be a position shared by writers with more of a
>sense of respect, or "the sacred," or tradition, or whatnot than I
>have. The feminine my eye (true, but...).
>
>But it seems to me that there is a certain approach to poets'
>knowledge that gets perpetuated, mostly in academia, and it goes
>something like this: poet x read an essay by scholar y and "ran with"
>it, and so everyone who wants to study this poet has to read this
>essay. Rather than actually considering what the poet is doing and
>how and why, we end up trying to figure out a bunch of sheer nuttiness
>that has nothing to do with anything.
>
>Some things bouncing around about WOMPO and I think New Poetry (thanks
>Amy) have been about militarism and the academy and feminism, etc.
>And I think looking at Black Mountain that is important too. The GI
>Bill after World War II changed American higher education
>dramatically. Black Mountain was founded, and Harvard got Frank
>O'Hara! But there were not very many female veterans of World War II
>who didn't already have postsecondary education in nursing or
>aviation, etc., and the state schools expanded, and those originally
>for teacher training changed focus, and ...
>
>
>--
>All best,
>Catherine Daly
>[redacted]
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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274. Catherine Daly
Re: Can anything...?
Sun 24 Jan 2010

Many popes have written poetry

Karol Wojtyla

http://www.pbs.org/wgbh/pages/frontline/shows/pope/poems/

http://www.thehypertexts.com/Karol%20Wojtyla%20Pope%20John%20Paul%20II%20Poet%20Poetry%20Picture%20Literary%20Bio.htm

--
All best,
Catherine Daly
[redacted]

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275. steve dalachinsky
new chapbook
Mon 25 Jan 2010

---

from steve dalachinsky

i have a new chapbook that can be ordered from alternating currents propganda press small pocket size
based on the insomnia drawings of louise bourgeois
called
midnight/noon the insomnia poems cover art by my wife yuko otomo
it can be ordered at
alt-current.com if there's a problem back channel me thanks

these poems had music composed to them by english composer pete wyer and we peformed them on jazz on 3 for the bbc last january and were voted best of 2009 broadcasts thanks steve

On Sun, 24 Jan 2010 17:24:30 -0800 Catherine Daly <[redacted]> writes:
> Many popes have written poetry

>
> Karol Wojtyla
>
> http://www.pbs.org/wgbh/pages/frontline/shows/pope/poems/
>
>
http://www.thehypertexts.com/Karol%20Wojtyla%20Pope%20John%20Paul
%20II%20
Poet%20Poetry%20Picture%20Literary%20Bio.htm
>
> --
> All best,
> Catherine Daly
> [redacted]
>
>
>

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276. Lewis Warsh
The Imperfect by George Tysh
Mon 25 Jan 2010

New from UNITED ARTISTS BOOKS

THE IMPERFECT by George Tysh

Drawings by Janet Hamrick 92 pages

$14.00 ISBN 0-935992-33-2

George Tysh co-edited Blue Pig Magazine, with David Ball, in the 1960s. From 1980-91 he directed LINES: New Writing at the Detroit Institute of Arts. He is also co-editor, with Chris Tysh, of In Camera, a project devoted to works of the sexual imaginary. The Imperfect completes a sequence that includes Ovals (In Camera) and Echolalia (United Artists Books). He currently teaches at the Roeper School in Birmingham, Michigan.

"Somewhere between taking stock and stocking up these words impinge. Caught up once more in the eternal return of What can be said? What not? The scalar groove of all that? Restless, the troubling beauty of the still unfinished." Clark Coolidge

"The nine-line poems, the four-line poems, the three-line poems-- though all of them sparkle, it is not for his mastery of form that we value George Tysh's poetry. Rather we do so in response to his empathy, almost the single pulse of a

muscle, the "dictum to rectum" effect he writes of in a lovely poem. He knows as much about the way things look as he does about the needs that went into their making and abeyance. The poems of THE IMPERFECT are written in Detroit, a "motor city" outside of which "methyl walls perspire" and "black men and white men/ walk the streets"--yet they insinuate themselves into the brains of the feeling everywhere around the earth. I'm a sucker for this sort of thing. It's like Grace Jones used to say, George Tysh isn't perfect, but he's perfect for me." Kevin Killian

THE IMPERFECT is available from

UNITED ARTISTS BOOKS
114 W. 16th Street, 5C
New York, NY 10011
[redacted]

or

SMALL PRESS DISTRIBUTION
1341 Seventh Street
Berkeley, Ca. 94710
[redacted]

Check backlist of United Artists Books at www.unitedartistsbooks.com

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277. Ruth Lepson
Re: Can anything...?
Mon 25 Jan 2010

---

not bad! mature, selfless, some vital images, don't you think?

On 1124110 8:24 PM, "Catherine Daly" <[redacted]> wrote:

> *Many popes have written poetry*
>
> *Karol Wojtyla*
>
> *http://www.pbs.org/wgbh/pages/frontline/shows/pope/poems/*
>
> *http://www.thehypertexts.com/Karol%20Wojtyla%20Pope%20John%20Paul%20II%20Poet%*
> *20Poetry%20Picture%20Literary%20Bio.htm*

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278. Murat Nemet-Nejat

Re: Can anything...?

Mon 25 Jan 2010

Once/If one accepts the idea of a rhyme scheme in poetry, there are a limited number of ways one can go. The first distinction, it seems to me, is whether the rhyme structure is conceived within stanzaic units, as in the sonnet or Provencal song forms, sestinas, etc., or serially, as in the heroic couplet or the gazel. What a serial rhyming structure does is to weaken, making more ambiguous, the idea of an ending. The English speakers usually associate the heroic couplet with its epigrammatic, 18th century, particularly Popean incarnation. In English, the heroic couplet starts with Chaucer, who used it first (I think) in *Canterbury Tales* to create a series of long narratives -basically, "non-poem" poems. The heroic couplet becomes a means of opening up a poem, away from the concept of a song. One can regard, in some way, blank verse -the prosody starting with The Elizabethan Drama- as heroic couplet which has gotten rid of its rhymes. Interestingly, in *Hamlet *the play within the play is enacted in a particularly stilted version of heroic couplets creating the illusion of distance.

The gazel form tentatively deals with the ambiguity, the absence of clear ending by making the rhyme scheme of the first couplet in a gazel (aa) different from the rest (ba, ca, da, etc.) and by having the last couplet mention the poet's name ("I, Hafiz...," etc.) -these devices interjecting, in Jason's terms," a partly artificial, arbitrary frame. The gazels of many poets can be recombined, provided they use the same rhyme.

These are a few random thoughts.

Ciao,

Murat

On Sun, Jan 24, 2010 at 8:08 PM, Jason Quackenbush <[redacted]> wrote:

> *which is of course exactly what Sartre meant.*
> *hell is other people is a way of saying "repent."*
>
> *the most interesting thing about rhyming couplets is how arbitrary they*
> *are. and yet they are never the less compelling and pervasive.*
> *still in their arbitrariness they can become quite boring if you take them*
> *too far. too much of it and they are offputting and invasive.*
>
> *Regards,*
> *Jason Quackenbush*
> [redacted]

> *On Jan 22, 2010, at 3:01 PM, Jim Andrews wrote:*
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>
> *rhyming couplets are an ancient technology. and like any technology of language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.*
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> *they're interesting, as a form of speech and writing, because they're lively, or can be, if you live with them long enough and share your blood with them. their liveliness is musical, aphoristic, quickly pointed, sharply pointed, among other things...they are close to the very form of wit, as it were. they are a dance of language. a dance is a formal constraint to free the liveliness of the body into expression within its moves. and gives them meaning in its language, which is of both how it looks and means as symbol, body as glyph, and how we know the body feels to dance it.*
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>
> *ja*
> *http://vispo.com*

↑ Index

279. **Jim Andrews**
Re: Can anything...?
Mon 25 Jan 2010

> *which is of course exactly what Sartre meant.*
> *hell is other people is a way of saying "repent."*

ha. that also is humourous in its reworking of "repent". not as in 'get (our) religion' but as in 'take responsibility' and/or 'live and let live' and so forth. which is a more reasonable and useful repentance, i'd say.

"hell is other people" is interesting in where it takes us. it doesn't seem to be meant as a simple statement of fact but as something that's meant to be

questioned. literary statements are sometimes this way. they're often not so much statements of fact but initiate questioning and following the possible meanings. often toward deeper understanding of the meaning of the words used. in this case, humour is in realizing the circuit of the meaning and what must have been meant but is not, on the face of it, evident. and in the hidden meaning's agreement with deeper meanings of the words.

this is probably part of what william carlos williams meant when he said "a poem is a machine made out of words".

three references to sartre, three spellings. the philosopher gets it right, finally. good to hear from you, jason. it's been a while.

> *the most interesting thing about rhyming couplets is how arbitrary they are. and yet they are never the less compelling and pervasive. still in their arbitrariness they can become quite boring if you take them too far. too much of it and they are offputting and invasive.*

yes, they can be "arbitrary", and usually they do seem a little off, or a best of bad fit, or simply an unfortunate hijacking of the writer's brain. but they also can sometimes be almost miraculously just so, a mysterious gift.

ja
http://vispo.com

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280. William Slaughter
Notice: Mudlark
Mon 25 Jan 2010

New and On View: Mudlark Poster No. 85 (2010)

from Isis Leaves Idaho by Judy Huddleston

Judy Huddleston received her BFA from California Institute of the Arts and her MFA from Eastern Washington University. Her memoir This is the End was published in 1991. She has recently completed her second memoir and first collection of poetry, and is currently teaching Literature, Writing, Film, and Composition at Globe University in the Twin Cities.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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281. **Mark Weiss**
Re: Can anything...?
Mon 25 Jan 2010

A few correctives. Not every couplet is a heroic couplet. Heroic couplets don't enjamb, Chaucer's frequently do. All of his poetry, with the exception of a few lyrics, are in couplets.

I don't know the origin of blank verse, but it's not likely to have been the couplet, as the unit is a single line. Often enjambed.

At 03:24 PM 1/25/2010, you wrote:
>Once/If one accepts the idea of a rhyme scheme in poetry, there are a
>limited number of ways one can go. The first distinction, it seems to me, is
>whether the rhyme structure is conceived within stanzaic units, as in the
>sonnet or Provencal song forms, sestinas, etc., or serially, as in the
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>weaken, making more ambiguous, the idea of an ending. The English speakers
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>Chaucer, who used it first (I think) in *Canterbury Tales* to create a
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>particularly stilted version of heroic couplets creating the illusion of
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>Ciao,
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>Murat

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> > still in their arbitrariness they can become quite boring if you take them
> > too far. too much of it and they are offputting and invasive.
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> >
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> > [redacted]
> >
> >
> >
> >
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> >>
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> >> with them. their liveliness is musical, aphoristic, quickly
> pointed, sharply
> >> pointed, among other things...they are close to the very form of
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> as symbol,

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> >> own making. in our relationships with other people. "hell is other people"
> >> is humourous because it makes it easy to blame other people for our own
> >> little hell. which is how we create it.
> >>
> >> ja
> >> http://vispo.com
> >>
> >
> >
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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282. steve dalachinsky

Re: Wanda's Upcoming Shows

Tue 26 Jan 2010

---

from steve dalachinsky

i have a new chapbook that can be ordered from alternating currents propganda press small pocket size
based on the insomnia drawings of louise bourgeois
called
midnight/noon the insomnia poems cover art by my wife yuko otomo
it can be ordered at
alt-current.com if there's a problem back channel me thanks

these poems had music composed to them by english composer pete wyer and we peformed them on jazz on 3 for the bbc
last january and were voted best of 2009 broadcasts
thanks steve
On Mon, 18 Jan 2010 21:35:06 -0500 Wanda Phipps <[redacted]> writes:
> Upcoming shows by Wanda Phipps:
> Yara Celebrates 20 Years of Theatre
> A Festival of Music, Poetry and Art Celebrating two Decades of

> dreams and
> Destinations
> January 22-24, 2010
> presented by Yara Arts Group and Ukrainian Insitute of America
> 2 East 79th Street at Fifth Avenue in New York
> Friday and Saturday at 8PM
> $15 Friday, $25 Saturday and for both events $30
> tickets available at door
> for information call [redacted]
> Wanda will be reading both nights: Friday January 22 at 8 PM, when
> 12 visual
> artists, 8 poets, 4 dancers and 3 musicians celebrate Yara with
> their
> poetry, music and art and on Saturday January 23 at 8PM when Yara
> artists
> sing and perform poetry from Yara's projects over the years.
> for more details see:
>
> www.brama.com/yara/20-uia-press.html
>
> for a current list of artists
>
> www.brama.com/yara/20-uia.html
>
>
> and
> Sunday afternoon, Jan. 31 3pm
> at Starving Artist Cafe
> 249 City Island Ave.
> City Island, NY 10464.
>
> John Guth and Wanda Phipps perform at a "poetry brunch"
>
> Wanda will read from her works sometimes accompanied by John's
> guitar, and
> also sing some settings of her poetry. John will perform some
> settings of
> poems he's concocted over the years by Wallace Stevens, William
> Blake, Lewis
> Carroll and others.
>
> *Info* at starvingartistonline.com

>
>
> --
> Wanda Phipps
>
> Check out my websites: http://www.mindhoney.com and
> http://www.myspace.com/wandaphippsband
>
> My latest book of poetry Field of Wanting: Poems of Desire available
> at:
> http://www.blazevox.org/bk-wp.htm
>
> And my 1st full-length book of poems Wake-Up Calls: 66 Morning
> Poems
> available
> at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item
>
>
>

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283. Jason Quackenbush
Re: Can anything...?
Tue 26 Jan 2010

It's good to be heard, Jim. Law school has not only eaten my brain but also my internet social life. My new years resolution was to try to undo that a bit.

But yes, interesting in relation to WCW on machines is Umberto Eco's "machina pigra" view of how a text works vis a vis the death of the author debate. Not only are all poems machines, all texts are machines, but they are lazy machines that require energy from the reader, probably poems more so than a lot of other texts. One of the things that's always bothered me about end rhyme is that it seems to encourage that laziness transfer from the machine to the reader. You hit these magic words at the end and in noting them, there's a sense that the biggest chunk of the work has been done particularly given the semantic weight that rhyme and positioning at the end of the line gives, it can make for truly ludicrous composition (see the limerick) which I think is why ham handed use of form always strikes me as so unintentionally funny.

On Jan 25, 2010, at 4:14 PM, Jim Andrews wrote:

> *which is of course exactly what Sartre meant.*
> *hell is other people is a way of saying "repent."*

> *ha. that also is humourous in its reworking of "repent". not as in 'get (our) religion' but as in 'take responsibility' and/or 'live and let live' and so forth. which is a more reasonable and useful repentance, i'd say.*
>
> *"hell is other people" is interesting in where it takes us. it doesn't seem to be meant as a simple statement of fact but as something that's meant to be questioned. literary statements are sometimes this way. they're often not so much statements of fact but initiate questioning and following the possible meanings. often toward deeper understanding of the meaning of the words used. in this case, humour is in realizing the circuit of the meaning and what must have been meant but is not, on the face of it, evident. and in the hidden meaning's agreement with deeper meanings of the words.*
>
> *this is probably part of what william carlos williams meant when he said "a poem is a machine made out of words".*
>
> *three references to sartre, three spellings. the philosopher gets it right, finally. good to hear from you, jason. it's been a while.*
>
> *the most interesting thing about rhyming couplets is how arbitrary they are. and yet they are never the less compelling and pervasive. still in their arbitrariness they can become quite boring if you take them too far. too much of it and they are offputting and invasive.*
>
> *yes, they can be "arbitrary", and usually they do seem a little off, or a best of bad fit, or simply an unfortunate hijacking of the writer's brain. but they also can sometimes be almost miraculously just so, a mysterious gift.*
>
> *ja*
> *http://vispo.com*

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284. **Jason Quackenbush**
Re: Can anything...?
Tue 26 Jan 2010

I've always thought tho that internal rhyme could be much more fully developed formally, and I think the arbitrariness of end rhyme in couplets is really just an artifact of what you're tallking about in doing it in stanzaic units.

that having been said, I've read a number of free verse translations of Hafiz in particular that abandoned the attempt to shoehorn the english into the strict gazel rhyme scheme and I still found them fairly compelling, although not as good as the truly excellent ones that manage to preserve form and meaning. That having been said I think the ghazal is an interesting example of one of those forms that's hard for native English speakers to cope with. Like Haiku there's a lot more going on formally than just the prosodic components what with the requirements about nightengales and other specific images, or the various content related formal structures in haiku being about seasons and whatnot.

it's interesting because I don't know that there's much in English that has a similar requirement. Maybe Limericks, because there usually has to be a place name. Or Villanelle's with the full repeated line. One form I've always found really fascinating in this sense is the lushi because the form is in the intonation not the syllable or meter so much. I've had some fun trying to do the same thing in English, but again, it loses something because the (ultimately arbitrary) rules of the home language simply don't have the same semantic meaning in the new one.

Regards,
Jason Quackenbush
[redacted]

On Jan 25, 2010, at 1:24 PM, Murat Nemet-Nejat wrote:

> *Once/If one accepts the idea of a rhyme scheme in poetry, there are a limited number of ways one can go. The first distinction, it seems to me, is*
> *whether the rhyme structure is conceived within stanzaic units, as in the*
> *sonnet or Provencal song forms, sestinas, etc., or serially, as in the heroic couplet or the gazel. What a serial rhyming structure does is to*
> *weaken, making more ambiguous, the idea of an ending. The English speakers*
> *usually associate the heroic couplet with its epigrammatic, 18th century,*
> *particularly Popean incarnation. In English, the heroic couplet starts with*
> *Chaucer, who used it first (I think) in *Canterbury Tales* to create a series of long narratives -basically, "non-poem" poems. The heroic couplet*
> *becomes a means of opening up a poem, away from the concept of a song. One*
> *can regard, in some way, blank verse -the prosody starting with The Elizabethan Drama- as heroic couplet which has gotten rid of its*

rhymes.
*Interestingly, in *Hamlet *the play within the play is enacted in a*
particularly stilted version of heroic couplets creating the
illusion of
distance.

The gazel form tentatively deals with the ambiguity, the absence of
clear
ending by making the rhyme scheme of the first couplet in a gazel (aa)
different from the rest (ba, ca, da, etc.) and by having the last
couplet
mention the poet's name ("I, Hafiz...," etc.) -these devices
interjecting,
in Jason's terms," a partly artificial, arbitrary frame. The gazels
of many
poets can be recombined, provided they use the same rhyme.

These are a few random thoughts.

Ciao,

Murat

On Sun, Jan 24, 2010 at 8:08 PM, Jason Quackenbush <[redacted]> wrote:

which is of course exactly what Sartre meant.
hell is other people is a way of saying "repent."

the most interesting thing about rhyming couplets is how arbitrary
they
are. and yet they are never the less compelling and pervasive.
still in their arbitrariness they can become quite boring if you
take them
too far. too much of it and they are offputting and invasive.

Regards,
Jason Quackenbush
[redacted]

On Jan 22, 2010, at 3:01 PM, Jim Andrews wrote:

to quote pope John Paul Satre: Hell is rhyming couplets.

rhyming couplets are an ancient technology. and like any technology of
language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.

they're interesting, as a form of speech and writing, because they're
lively, or can be, if you live with them long enough and share your blood
with them. their liveliness is musical, aphoristic, quickly pointed, sharply
pointed, among other things...they are close to the very form of wit, as it
were. they are a dance of language. a dance is a formal constraint to free
the liveliness of the body into expression within its moves. and gives them
meaning in its language, which is of both how it looks and means as symbol,
body as glyph, and how we know the body feels to dance it.

sarte said hell is other people. hell is not other people. hell is of our
own making. in our relationships with other people. "hell is other people"
is humourous because it makes it easy to blame other people for our own
little hell. which is how we create it.

ja
http://vispo.com

guidelines

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285. **Bob Heman**

more info on friday's CLWN WR event at Westbeth

Tue 26 Jan 2010

Just a reminder, folks, that this Friday's 10th Big CLWN WR Event will be held in the Community Room at Westbeth, Greenwich Village's legendary artists'

housing complex, at 155 Bank Street/57 Bethune Street, from 7:00-10:00 p.m. Admission is free.

It will feature Martha King and Leonard Gontarek, and will also including readings by Liza Wolsky, Debra Jenks, Joel Chace, Bob Hart, Adriana Scopino, Judy Kamilhor, Phyllis Wat and Thomas Fucaloro, as well as performances by singers Carolyn Ota and Moira T. Smith, and a semi-improvised dancepoem by Nathan Whiting and Christina Knight.

Leonard Gontarek is the author of St. Genevieve Watching Over Paris, Van Morrison Can't Find His Feet, Zen For Beginners, and D?j? Vu Diner. His poems have appeared in American Poetry Review, Fence, Field, Pool, Volt, Verse, The Best American Poetry, Joyful Noise! American Spiritual Poetry, and The Working Poet. He has been nominated five times for the Pushcart Prize and twice received poetry fellowships from the Pennsylvania Council on the Arts. www.leafscape.org/LeonardGontarek Martha King attended Black Mountain College as a teenager in the 1950s, and married the painter Basil King in 1958. She has published two collections of short stories, Little Tales of Family and War and North & South as well as poetry in chapbooks, magazines and a book. She is currently writing a memoir, Outside Inside, some sections of which have appeared in Bombay Gin, New York Stories, and in the chapbook, Separate Parts. There will aIso a short tribute to Clown War co-founder Stephen Fairhurst who passed away in 2009.

All adults who attend the reading will receive a free copy of the new issue of CLWN WR (containing poems by Scott Metz, Leonard Gontarek, Penelope Maguffin, Connie Meng, Hal Sirowitz, Patricia Sonego, Alex Caldiero, Thomas Gibney, Nathan Whiting and Judy Kamilhor) which will debut at the event.

The event will be hosted by Bob Heman (editor of CLWN WR, and its predecessor Clown War, since 1971) & Lauren Binet (of the Westbeth Artists Residents Council Literary Arts Committee).

Westbeth is located at 155 Bank Street/57 Bethune Street in the far West Village, convenient to the 14th St. stop on the A, C and E trains, the West 4th Street stop on the A, C, E, B, D & F trains, and the Christopher St. stop on the 1 train. 57 Bethune St. is mid-block between Washington and West Streets, then up the steps to the inner courtyard. 155 Bank St. is mid-block between Washington and West Streets, enter the outer courtyard and up the ramp to inner courtyard.

Events at Westbeth are sponsored in part by NYC Council Speaker Christine Quinn and NYS Senator Tom Duane, with public funds from The New York City department of Cultural Affairs.

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286. **Murat Nemet-Nejat**
Re: Can anything...?
Tue 26 Jan 2010

Mark,

One specifies that heroic couplets must not enjamb because our idea of a heroic couplet is determined by its 18th century examples. My point is different, that, within its historical content in English poetry, as opposed to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets led to opener forms -very much as in our poetry today we are exploring extended forms, rather than "well-made," well-crafted poems. My description of blank verse as heroic couplets stripped of its rhymes -obviously an "unorthodox" defintion- was to point how the blank verse is an extension of the idea of a longer, "opener" poetry into drama. Chaucer, it seems to me, establishes the iambic pentameter as a basic English poetic line. Elizabethan and Jacobean sonnets (Sydney, Shakespeare, Donne), *Paradise Lost*, *The Prelude*, etc., are in iambic pentameter. What interested with in Chaucer's "heroic couplets" is that they free the English poem from the restraints of a short lyric. This is important to me because I am interested in the idea of a book as a single poem -not as a collection of lyrics- how such a poem could be put together even though, by necessity, it may be constituted by a convergence of fragments -how the fragment as a poetic unit is completely different from a "poem." Of course, blank verse or the iambic pentameter have nor relevance to the labguage of an American poem.

Jason,

I agree with you completely about the problems with the free verse translations of Hafiz. I have quite a withering review of Daniel Landinky's "translations" of Hafiz in *The Gift. I* can speak Persian a bit but can not read it. My understanding of him is through the way a Turkish poet like Ahmet Hasim uses him or through some excellent Turkish translations. It seems to me Hafiz is basically a serialist poet with stunning gaps -arcs, jumps- in the development of his images. I know quite a few Iranians who are very familiar with his work. The seem to have a peculiar way of reading him. They just "dip" into his texts, which seems like an ocean, and pick a few lines. The idea of individual gazels does not seem to exist, a quality I like a lot. Over the years, I did attempt to do one or two Hafiz translations into English from their Turkish versions, trying to project that sense of gap, arcing jumps. You are right. The paucity of rhmes in English is a big issue, but nevertheless the sound pattern of the gazel implies a vision in Hafiz's poetry that the translation, I think, needs to preserve. Here is one of my attempts:

Get up, before your skull is dust ridden
fill up your glass before your grave is sodden

Since since the last motel is the valley of silence
scream to the sky now, before the night is in

Please my sylvan beauty, on your being
do not leave my dust be, before your shadow has been

let the sparkle of the glass tinder existence
the deed of your plot will not before your sin

Reader, don't forget Hafiz's words
take a bath in your tears, then on beauty sing! beauty's wing

Discussing the lushi, by "intonation" do you mean "cadence"? Discussing the peculiarity of the Turkish syntax, its agglutinative nature, in the introduction to my *Eda* anthology of Turkish poetry, I do discuss cadence/the motion of that cadence being the underlying structure of the music of Turkish poetry.

Ciao,

Murat

On Mon, Jan 25, 2010 at 10:49 PM, Mark Weiss <[redacted]> wrote:

> *A few correctives. Not every couplet is a heroic couplet. Heroic couplets don't enjamb, Chaucer's frequently do. All of his poetry, with the exception of a few lyrics, are in couplets.*
>
> *I don't know the origin of blank verse, but it's not likely to have been the couplet, as the unit is a single line. Often enjambed.*
>
> *At 03:24 PM 1/25/2010, you wrote:*
>
> *Once/If one accepts the idea of a rhyme scheme in poetry, there are a limited number of ways one can go. The first distinction, it seems to me, is*
> *whether the rhyme structure is conceived within stanzaic units, as in the sonnet or Provencal song forms, sestinas, etc., or serially, as in the heroic couplet or the gazel. What a serial rhyming structure does is to weaken, making more ambiguous, the idea of an ending. The English speakers usually associate the heroic couplet with its epigrammatic, 18th century, particularly Popean incarnation. In English, the heroic couplet starts with*
> *Chaucer, who used it first (I think) in *Canterbury Tales* to create a series of long narratives -basically, "non-poem" poems. The heroic couplet becomes a means of opening up a poem, away from the concept of a song. One can regard, in some way, blank verse -the prosody starting with The Elizabethan Drama- as heroic couplet which has gotten rid of its rhymes. Interestingly, in *Hamlet *the play within the play is enacted in a particularly stilted version of heroic couplets creating the illusion of*

distance.

The gazel form tentatively deals with the ambiguity, the absence of clear ending by making the rhyme scheme of the first couplet in a gazel (aa) different from the rest (ba, ca, da, etc.) and by having the last couplet mention the poet's name ("I, Hafiz...," etc.) -these devices interjecting, in Jason's terms," a partly artificial, arbitrary frame. The gazels of many
poets can be recombined, provided they use the same rhyme.

These are a few random thoughts.

Ciao,

Murat

On Sun, Jan 24, 2010 at 8:08 PM, Jason Quackenbush <[redacted]> wrote:

which is of course exactly what Sartre meant.
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still in their arbitrariness they can become quite boring if you take them
too far. too much of it and they are offputting and invasive.

Regards,
Jason Quackenbush
[redacted]

On Jan 22, 2010, at 3:01 PM, Jim Andrews wrote:

to quote pope John Paul Satre: Hell is rhyming couplets.

rhyming couplets are an ancient technology. and like any technology of language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.

they're interesting, as a form of speech and writing, because they're

lively, or can be, if you live with them long enough and share your blood
with them. their liveliness is musical, aphoristic, quickly pointed, sharply
pointed, among other things...they are close to the very form of wit, as it
were. they are a dance of language. a dance is a formal constraint to free
the liveliness of the body into expression within its moves. and gives them
meaning in its language, which is of both how it looks and means as symbol,
body as glyph, and how we know the body feels to dance it.

sarte said hell is other people. hell is not other people. hell is of our
own making. in our relationships with other people. "hell is other people"
is humourous because it makes it easy to blame other people for our own
little hell. which is how we create it.

ja
http://vispo.com

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Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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287. **Donna Kuhn**

New poetry book-Leather Roses by Donna Kuhn (blue lion books)

Tue 26 Jan 2010

http://www.lulu.com/content/paperback-book/leather-roses/6774298

Donna Kuhn

http://digitalaardvarks.blogspot.com
http://donnakuhn.imagekind.com

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288. **amy king**

This Friday - BARD ROVING READING SERIES - King and Benson

Tue 26 Jan 2010

AMY KING & CARA BENSON
Friday, Janua
BARD ROVING READING SERIES

AMY KING & CARA BENSON
Friday, January 29th @ 6 pm
Bard Hall* at Bard College
Annandale-on-Hudson NY

*Bard Hall is located near the corner of North Ravine Road and Annandale Road. It is a small, grey, church-like structureâ€“set back from Annandale Roadâ€“and should not be confused with the stone chapel located to its left.

Click here for more directions --
http://www.bard.edu/campus/maps/maptour/

AMY KING

Amy King is the author of Iâ€™m the Man Who Loves You, Antidotes for an Alibi, Slaves to Do these Things (forthcoming from BlazeVox), and I Want to Make You Safe (forthcoming from Litmus Press). She teaches English and Creative Writing at SUNY Nassau Community College, and co-curates The Stain reading series in Brooklyn, NY.

~~~~~~

CARA BENSON

Cara Benson is editor of the interdisciplinary book Predictions for ChainLinks. Her newest titles include the book (made), which is forthcoming from BookThug, and Protean Parade (Black Radish Books 2010). Her writing has been published in Belladonna Elders Series #7, Imaginary Syllabi, Spell/ing Bound, as well as in Quantum Chaos and Poems: A Manifest(o)ation, which won the 2008 bpNichol Prize. She edits Sous Rature, and teaches poetry in a New York State prison.

http://bardrovingreadingseries.blogspot.com/2010/01/amy-king-cara-benson.html

_____

BOOK
Slaves to Do These Things --
http://www.blazevox.org/bk-ak3.htm

INTERVIEW
~~~~~~

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

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289. Ryan Daley
A must-see
Tue 26 Jan 2010

I figured I'd pass this along to the list:

http://www.outragethemovie.com/

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290. Pierre Joris
Recent NOMADICS posts
Tue 26 Jan 2010

Check out these new posts at http://pierrejoris.com/blog

Haiti, Césaire, Translation, & The New Yorker

« Ayiti cheri, yon trezò pou memwa »

Chicago Poetry Project Reading

Port-au-Prince: Blast from the Past

New e-book: The Tang Extending from the Blade

History of a Haitian Holocaust

enjoy!

Pierre
==========
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

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291. Alan Sondheim
DNA Involuntaries class last week (this is amazing)
Tue 26 Jan 2010

DNA Involuntary Class

http://www.alansondheim.org/dnaclass09.mp4

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292. David Chirot
Re: Can anything...?
Tue 26 Jan 2010

Dear Catherine:

re Black Mountain there is Martin Duberman's great history *Black Mountain An Experiment in Community* which is still in print--

Many many thanks for your thoughts and suggestions/examples re readings.

Basically, I say a big Yes to all you write—and really thank you—

I wrote this reply in two sections really as the ideas and examples tumble forth too fast to keep up—I thought it interesting that in this discussion itself, you and I are writing in one direction while others are off on another—which in itself might indicate that there's a similarity of interests and thoughts in our thinking with these things-and hence the sense of an agreement—

As my reply, I suggest some different ways of thinking abt poetry and Visual Poetry that I work with. I don't remotely advocate them as being "the way" anyone else need do anything—my main objective is just to present examples of ways different from those you refute in your letter, not to be "against them," but to suggest that there a myriad ways of thinking yet to be found—so why only rely on a few--

I apologize if my reply is long, but one needs to cite some examples to show how one works, rather than making some statements "about it." The too prevalent manifesti you note, perhaps, might be that in place of examples, one wishes to state something which is "not yet there" but is "to come"—prophecies—one might then examine manifesti in terms of "prophetic works," or "science fictions"—or 'speculative fictions" and so create another form of thinking abt the manifesti—the manifesto as a limbo between "appearance" and "disappearance" (manifesti always wanting some things to be gotten rid of , to be sure!!--)

To "discover again" the futures of the past—as fictions which can be examined in terms of being "documentaries" of their own time periods--

I agree very much with you--being an artist/writer, Visual/Sound poet etc--i look to the writings of other poets and artists for ideas, rather than turning to philosophy etc. When an artist looks at philosophy, or i shd say as this artist looks at it, it is more material to work with, more words, phrases, letters, images which one may or not find of use and; lug off as one does items found in the streets to be placed into that vast heap of rubble known as the artists' workshop--basically the same indoors and out, like Smithson's Sites and Non-sites--so on a rainy or sub zero day one can continue working "outside" inside—

This is part of why I love Heraclitus' work so much: "The most beautiful world is a heap of rubble tossed down in confusion/at random."

In another section below I write that Fear is perhaps part of why persons turn elsewhere than relying on the poems and paintings etc to have ideas in them. In a sense, this devalues the respect for the work itself, the artist, as well as for one's own thinking—the main fear being to go out on a limb alone—hence one finds in a time of such endlessly propagandized fear as this one, an ever greater fear not to conform, or not to refer to some outside form of "Authority" in thinking re a line in a poem or that great blotch in a painting or Visual Poem. For is not a blotch itself a way of thinking in space and time on what seeing itself is in relation with a thinking—perhaps to present as it were some knot, some gnarled impediment obstinately refusing to "con-form" and so just being "outside" "interpretation."

I am working on several series of Visual Poems re the Cinema Fantome, the Cinema of Disappearance (name of a book published in France of some of my works)—How does one present the ghost of no one?—(a question from a forthcoming essay at Jerome Rothenberg's Poets and Poetics blog—re Nonwriting and the Unwritten--) Appearance and Disappearance—in the virtual, in the actual, in the poem, in the image, in time---in the rubble--

Often what a "critical' or "philosophic point of view" approaching art may be doing is looking for evidences of something outside the art--that is, some form of system by which to "understand" and "map" the coordinates within the work. That something "outside" may be an ideology, a philosophy, a spiritual approach--a historical materialist one, and so forth. Of course, to some extent, this method of searching reveals basically only those things it is able to see in its own terms. What is sought for are not openings but 'proofs" of that particular way of seeing and thinking's "validity." Validity—"value"—in all its glory is also part of this quest for El Dorado. These methods often find very interesting things within the work of art or poem, while at the same time to some extent they also "disappear"--by "necessity"--other elements in the process. What interests me are the relationships among that those elements used to create the "appearance" of the work in terms of the critic's or

philosophy’s terminologies and what does not appear, what is “disappeared.” Often the part that does not appear is, from an artist's point of view, precisely where the art or poetry is--between the lines--between the lettres between the colors and forms--it is out of this seeming blank to others that an artist works--this "disappeared" area where an actual "resistance" exists. Resistance because it continually changes—is “fugitive.”

One may, in turn, if thinking in some ways that I do, think of that area itself as something which in order to remain blank as it were, in-between--is that it cannot be captured and imprisoned as it were within a doxology of terminology dependent upon a System of thinking or seeing. . It is something which like Time flows--changes—“the basis of art is change in the universe” as the Japanese poet Basho puts it in "learn from the Pine." In the Intro to his book Junkie, William S. Burroughs writes that a Glossary cannot be made the words of Junkie slang, which change from moment to moment and place to place, because one cannot create a permanent set of definitions for “words whose intentions are fugitive.”

Actually i read much the way you do--artists/poets re others who work in the same or a different art medium. For example, lately I have been writing re the Literature of the No. Very little exists on this--a handful of texts, which are part fiction and part non-fiction about other fictions. The "founder" of this form of writing being, after all, Bartleby the Scrivener, who , unlike today's American 'conceptual" poets, stops copying and--"would prefer not to." Also, the issue of "disappearance" in re Non-writing (which is not the same as the Unwritten)--in terms of both the virtual and the non-reporting of actual events, vanishing them. Returning to the originary meanings of avant-garde, which are military, --war viewed by the early avant-gardes as Pro by Italian Futurism and Ant- by Dada--a lotof the work i do is with the direct analogies between the military in terms of technology and language with what is being used and done in writing, poetry, Non-writing, the Unwritten ("The Real War Will Not Get into the Books"--"the real, the unwritten War" as Whitman writes in *Specimen Days* of the US Civil War).

However, in terms of the Avant-Garde, one finds really that the precedent is not as an analogy with the military—but as poetry and war combined in the same person, the great poet Archilocus, the inventor of so many forms and genres of poetry and also a paid soldier, a mercenary, really—who writes that his two muses are the gods of War and of the Arts, of Poetry—

In Archilocus one finds an opening into the questions re poetry and war—just as the military invents new technologies for the soldier, so this soldier-poet invents new techniques for poetry—including within lyric poetry (the iambic pentameter for example)—and the satiric, the epigram the epitaph—

Re disappearance and the Unwritten of late reading a great deal by and about Mallarme (via bios and letters) and his ideas re the Book, that great unfinished project. The question of the “unfinished” also interests me a great deal. Is it itself part of the “Unwritten”—or of “something else”—or, really, of both-- Re the Unfinished there are areas of perception in poetry and painting both in which, at the very edges of the media, Mallarme and Cezanne, working in the same time period, ultimately found an area where color and words disappear and what is left are the blank white spaces of the Unwritten, the Unpainted. ("my voice goes after what my eyes can't reach"--Whitman)-These areas, nevertheless are by the poet and painter known to exist—they are NOT a “nothingness” ,or “a mere failure of perception”) As George Steiner in his *My Unwritten Books* notes, the unwritten is: “not a void."

That same area of white might be the White Whale, or the white figure, immense, which arises among the snows and the near white-out blizzards and ices of Poe's *The Narrative of Arthur Gordon Pym. * I find the most interesting writing re writing is in writing by writers and other artists. (duh!, in a sense Inside poems, novels, short stories, essays, letters, one finds these various pieces which point in similar directions, are asking similar questions--and, often occurring in the same time period. , Also, for the current reader/writer--within the frame work of the current fast shifting technological "visions" of the world—there is still the question of what is "vision" itself in terms of writing as a form of seeing, of hearing, of the tactile, Haptic elements of existence . . . what it is to see with and in and through words—and to see without them—or with and without light (why I work often literally in the dark with visual poetry---to teach the hands to see--) Time is another element i am working with in the sense of writing being a form of space/time travel. For example, i write often of the "reverse engineering" which occurs in writing and poetry--there is also the Oulipo concept of this in their concept of a current work, phrase, and example in the present having often a previous antecedent--which, in turn, makes of the antecedent a kind of anticipatory plagiarism! Emily Dickinson writes of incredible speeds: "To shut the eyes is travel." "I have but to cross the room to be in the Spice Islands,"--this would be perhaps taken as just flights of fancy--rather than of the imagination--(an issue Poe argued with Coleridge about)--and, in a sense of the technology itself of poetry--to join in one small space two things physically "apparently" immensely distant from each other, by means, as Emily notes very accurately, of "crossing"--crossing borders into that poetic imagination in which such travel is a "daily exercise." A similar visions is found in Celine's little opening "intro" to Voyage au bout de la nuit (Journey to the End of the Night)--to shut the eyes, one sees life from the other side--and that the imagination is travel. (That which functions in terms of Whitman's aching desire in writing--"My voice goes after

what my eyes can't reach"--like a person buried in the rubble of Gaza or Haiti crying out for days to an unseen world --somewhere--for help--for respite from not only death but the ultimate loneliness of the solitarily confined). Re speeds of writing, think of the famously fast-typing Kerouac, raving about the fast driving of Neal Cassidy--and what is the ultimate speed: "Writing is silent meditation going a hundred miles an hour." The first time the daguerreotype and one of its makers appears in fiction is in Hawthorne's The House of the Seven Gables--and, for the first time in a fiction, there is a meditation on the differences between painting and photography. The period of time when the scientific methodologies are first encountering those of painting (vision) and poetry, writing, and in re travel--is studied today by the Argentinean writer Cesar Aira via his Humboldt influenced and inspired traveling German painter investigating the wilds of Southern landscapes in Episode in the Life of landscape Painter. It’s often presented that there is some kind of dramatic break between WCW's "Only the imagination is real" in Spring and All and "No ideas but in things, Mr." in Paterson. If one examines writing actually, the two are working together simultaneously far more often than one might at first consider. The examples i cite of conjunction of the fictional and new technologies--are those areas where the encounters among the Unwritten and the Nonwritten occur, the areas of a listening and voice that goes beyond sight--etc--al these things involve technologies and at the same time the work of the imagination itself as a form of techne, a technique, for increasing speeds, time and space traveling etc--its these conjunctions of the imagination and memory, dream and the actual the Situationists in their derives encounter in the Paris streets--not a "surrealism" but instead the actualities found also in the writings of, for the Situationists, Marx. I think al of these things may be studied without the need for the turn to philosophies so often advocated today, which in a way may signal an anti-imaginative thrust, in that one doesn’t look into the text itself for the evidences of its thought, but elsewhere, which is to say, as Olson--and Rimbaud--so vigorously argued--"after the fact," as is al Western poetry following the dictates of Aristotle re metaphor, for example. In a sense it is like Emerson's (I paraphrase) "The blank and ruin we see in Nature is within our own eye." The blank and ruin seen in texts is in the reader's eyes, in a sense, in that what is there remains hidden in plain site/sight/cite, which is another issue i work to address in writing and visual works--the Unseen before one's very eyes--the Purloined letter--which, as Leonardo Sciascia points out in using this text in the Moro Affair--is found by Dupin when he retires to think in absolute darkness, as with the eyes shut, in order to see that which in broad daylight is hidden in plain sight. In a way, the eye needs "development " in the darkroom of being shut or ensconced in darkness, in order to "produce" that image in which what is in sharp relief is indeed the Purloined letter. Sciascia's Moro book--and, in the in-print

NYRB edition it is followed by this book--the Disappearance of Majoranna--Sciascia is using methods from poetry and writing to examine the texts of the letters of Italian Prime minister Aldo Moro, kidnapped prisoner of the Red Brigades. What emerges from these "fictional" approaches to studying "actual texts" is the "actual story" of Moro's hideous adventure--to the discovery that his own "friends" have betrayed him and are going to allow him to be executed. The exposition of what indeed is the "actuality" of these "real events" emerges by processes taken from fictional precedents. What Moro is demonstrating--and he does, again, in amazing ways in the Disappearance of Majoranna--is the interconnections among not so much fictions as fictions, but as actualities which converge with those "in reality" and so "bring to light" those things hidden in plain site/sight/cite from the "reporters" and from the straight forward "really true" "sorts of fictions treated as realities in the likes of sheer fiction or in the mock-docs and mini-docs etc of TV and the Cinema. That is, what Sciascia is presenting is a way of working with methods taken from fiction to examine texts which have actually occurred in the production of "real historical events." The letters of Moro examined in this way "show forth" al that had been "overlooked, turned a blind eye to" by the daily press, the government, the examining authorities, all of them shown to be complicit in the very letters they work so hard to ignore and discredit. (By implying and then announcing openly that as Moro's letters change intone, this is "evidence" of his being drugged etc and thus "no longer Moro" as "we knew and loved him.) What started the Iraq War after al but forged letters, the testimony hallucinated and made up using on line images by an alcoholic Iraqi defector in Germany whom the Americans never met, nor saw his actual texts "in person, in the originals." All these third rate second hand hearings of "realities" which become more tainted with each line of demarcation they cross and ultimately shown to the world as "artists conceptions" rather than photographs of "evidences" by Colin Powell in his disastrous speech at the UN three months before Shock and Awe rained down on the innocent people of Iraq. here, the Bush administration makes use of handy "fictional" "made up" forged and faked elements to instruct a narrative to go to War, making it impossible any more for anyone to know if the 'evidences" for example of the nuclear threat in Iran are "real" or "fictional." Years ago i recall dimly reading at Ron Silliman’s blog a mocking of persons who believe in the characters of fiction as though they are 'real persons." yet, the "reality" is that for actual "problems, questions" existing in "reality" it turns out that a character like Dupin aides the Minister/journalist/friction writer Sciascia--oneof the members of a committee set up to review the evidences of the Moro case by a govt that does not want to hear what Sciascia comes up with--_un finding what is hidden in plain site/sight/cite in Moro's letters--down to the clues as to his whereabouts with in them, while al the time the Italians have mounted the largest man hunt in their

history, to a degree almost comic-opera--to find--nothing, no one-- My point being, again that if one uses the texts of poems and writings such as the fictions, essays and letters of poets, artists, there one finds more than enough ideas to use to think on not only "poetry and art" as being separate from "reality" but "in reality" part of the fabric of "actuality." The appearance of the camera in the 19th century and its effects in poetry and painting in terms of ways of seeing with in a poem a story, a painting, as told by the writers, poets, artists themselves, is just as much real as what are after all the complete fictions which one studies in Benjamin' s writings as though his "documents" and "Baudelaire" are more "real" than the actualities themselves. That is, one need look inside Baudelaire himself to find what is it Baudelaire saw, where as instead one is guided by a figure of fiction--"Benjamin's Baudelaire" to act as a guide. Here, then does not the fictional nature of 'reality' begins to eat away at the "documentary" as arranged by the sociologist/philosopher? And yet, though it is a great work of fiction, one employs Benjamin's "Arcades" as "more real" than Baudelaire's poetry or the poet's own writings re the city and artists and the way of seeing within his own time. I think if one began to treat Benjamin's works as fictions they would began to provide many very amazing projects for "art" and poetry so to speak. Not to mention a way of seeing how a German bourgeois thinker of Benjamin's time might be essaying to reconstruct his own Utopian City within the Paris of another time, just as Joseph Cornell of utopia Drive in new jersey used French posters and journal images as ways to travel to his utopian Frances with their various 'French elements" ";literal" and literarily embodied within the boxes he puts them as "evidences of time and Space travel, objects brought back from "lines of flight of the imagination."

I wonder at times if it is not that one might fear addressing text on its own terms, so it is one reaches for some other text or texts outside the work to "explicate it" in such a manner that one oneself might then write a text on what so and so and her or his system of thought means to the poem or painting in question. That is, one evades or avoids the tools which are given within the text, and via the artist's own writings, further ideas which one may use to examine the text itself.

It is as though one is not reading the artist's thinking seriously at all unless it is presented in terms of the Great So and So, author of Such and Such, In fact, it is as though no only taking the artist's own thinking seriously on their own, but one's also. In the current debate re reviewing there is a similar issue—of fear—fear of accountability—fear of being "wrong" as compared to the great Pooh Bah's dictates etc—to be against the grain, though so much bruited about and written on and endorsed rhetorically, is in actuality never much of a good proposition it would seem when judging by the evidences one is presented with.

And—isn't this fear itself not bound up with the Culture of Fear of the current Surveillance/Security State one lives in? Of what is called abroad the "New McCarthyism" that exists in the USA today? Fear generated by economic insecurity?—And what fear leads to is Conformity—to "speak out" or "be against the grain" isn't so cool anymore perhaps unless being done rhetorically, in a safe place, far from the fields of struggle which are before one's very eyes. (And before one's Virtual eyes so to speak also--) Yet even in supposedly safe places if any actually do exist (ironically I live in a place actually called this—A Safe Place—which of course is situated in an Unsafe Area--) there is always the fear of "being found out" to some degree, outed as some secret monster, if one does not go along with the general line of things.

Duchamp noted that when he began to real work at his art after a certain point it was to prove wrong the then common saying "Bete comme un painter"—"stupid like a painter." The idea being—the painter paints but cannot express in words what it is he does—therefore, not being in words, his thought does not exist and therefore he is stupid.

This is not unlike the saying often found in Offices for the Social Services systems, to be a warning—ironically enough, even to the illiterate—that "If it is not in writing it does not exist."

The fear then in reviewing or in writings re poetry, is that even the artist must be a dummy re their won art—so one turns to the critic-philosopher to find the "answers, clues" and "secrets" of this wordless presentation. Ironically the same situation applies to poetry in that one turns elsewhere to find a system by which to "interpret" the poems, which in a way implies that the poet themselves did not have ideas themselves, and in away, is caught up with an idea that unless in writing as it were, the poet had no ideas at al but composed as though impregnated by the Aether. Which in itself is a very interesting issue is it not—impregnation by the Aether, or, via the Ear by the Holy Spirit—leading to the "speaking in tongues" aspects of Zaum poetry, andother forms Sound Poetry—with the Aether perhaps being the technological Aether as Joe Milutis brilliantly writes of it—"working it the ideas that were in the air at the time"—

Things change if one examines the documentary in terms of fictions and the fictional itself a form of documentary. The Walls of separation between things, peoples, ideas, poems, arts, exist only as much as one in effect ones them to be there. If one doesn't then one works in ways to undermine them and doesn't bother with their Separations which are a form of dividing things up to give one of these precedence or hierarchical "value" over another.

The great Fear really is that, as Duchamp pointed out, people do not want to be stupid like painters so they look to others to speak for them re the art. Duchamp setout to show that painting already is thinking in itself. In a rather

bizarre way, he wasn't doing this for other artists and poets, but for the critics, making art even more involving and co-dependent upon criticism, philosophy und so weiter to "explain it." How many volumes do not exist re the occult in Duchamp's works alone!—His thought being turned into Mysticism in order to again in away prove that painters don't think but are "mystics, alchemists." Part of the reason that Rimbaud leaves poetry is that he found out to his mortification that in fact poetry was NOT the "alchemy of words" he had wanted to believe it was. He had thought by this alchemy to reach the Ultimate Realities—which, he realizes, are, sadly, what is there right before his eyes: the need to get work in a France shipping its young people out to the colonies for its own Imperialist efforts following the defeat and humiliation of the Prussian War and the nightmare terrors opened by the Commune and the use of the State Terror to suppress it.

Rimbaud had already written the reality of his own life and the reality of the new Imperialist France in his poetry. His letters after he stops writing poetry present phrases and actual landscapes already found years earlier ii the poems. This proved one of Rimbaud's ideas to actually "work"—that it is that the poetry of the Future must PRECEDE action rather than following it. In Olson this issue comes up again very much, except that Olson wants to be "equal to the Real itself." That is poetry is the action in the Present--not unlike Action Painting-- Rimbaud wants much speedier form that—taking after the Greeks in forms—will write of things before they happen.

It is this time element and its use of speeds in writing that is one of the myriad things that interst me with writing—and the space to find the examples and thinking is in the works of poets.

Perhaps the fear is to have not only writing re poetry but a poetry itself which might be accountable in some manner to anything other than within the confines of the page.

On Sat, Jan 23, 2010 at 5:34 PM, Catherine Daly <[redacted]> wrote:

Some thoughts on dbc's long posts.

What I am interested in is 1) some sort of way to distinguish different types of relationship to knowledge, experience, source, and etc. in poetry

and 2) to depreciate the reading of Pound through his misreading of Fenollosa (though approved by the literary estate, etc. etc.), Olson / Whitehead, Fulton / whoever. Not as though I haven't taught these. Also, to be a little more dismayed about poetics statements and manifesti, as we are now become our own critics, which is an interesting thing, I think, but important to remember how weird that is, and how weird it was even when the author of The Practice of Outside wrote on Olson and Whitehead.

Some of my most favorite books are offbeat poet's nonfiction (and fiction), but notably, these are generally about writers and writing: Z on Shakes., Duncan on HD, Olson on Melville come to mind first. Some poets' writings for pay, like Ronald Johnson's cookbooks, also occur to me.

I know, because I'm a writer, that working at the edge of one's knowledge can be more exciting than chewing over old shoe leather -- although this may not be a position shared by writers with more of a sense of respect, or "the sacred," or tradition, or whatnot than I have. The feminine my eye (true, but...).

But it seems to me that there is a certain approach to poets' knowledge that gets perpetuated, mostly in academia, and it goes something like this: poet x read an essay by scholar y and "ran with" it, and so everyone who wants to study this poet has to read this essay. Rather than actually considering what the poet is doing and how and why, we end up trying to figure out a bunch of sheer nuttiness that has nothing to do with anything.

Some things bouncing around about WOMPO and I think New Poetry (thanks Amy) have been about militarism and the academy and feminism, etc. And I think looking at Black Mountain that is important too. The GI Bill after World War II changed American higher education dramatically. Black Mountain was founded, and Harvard got Frank O'Hara! But there were not very many female veterans of World War II who didn't already have postsecondary education in nursing or aviation, etc., and the state schools expanded, and those originally for teacher training changed focus, and ...

--
All best,
Catherine Daly
[redacted]

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>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

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293. **David Chirot**

Fwd: Ebong Aamra Boilmela issue - PAROKIA

Tue 26 Jan 2010

---------- Forwarded message ----------
From: nupur sur <[redacted]>

Boimela 2010 issue of EBONG AAMRAA (Table no.177) - PAROKIA

Articles written by :

Dr.Kanan Bihari Goswami , Jogweshar Chowdhury ,Shatinath Jha , Satyabati Giri, Dr. Moon moon Gangopadhyay,Ritankar Mukherjee ,Dibyojyoti mazumdar ,Biswajit Panda,Anjan Chakraborty,Suranjan Pramanik & Suresh Kundu .

Short Stories written by :

*Amit Bhattacharya, Kamalesh Roy,Yashodhara Raychowdhury,Diendranath Battacharya,Anindita goswami,Tanni Haldar,Sweta Chakraborty,Ishaa Paul,Anindita Basu,Suvra Bhattacharya,Sutapa Chakraborty and Susmeli Dutta . *

You are requested to collect the issue .

Best Regards

Debabrata Sur
9830116766

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294. **Scott Howard**

RECONFIGURATIONS, Vol. 3: special features (2 of 4)

Tue 26 Jan 2010

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* * *

Bryan Walpert,
Preface to "OUTSIDE-IN: NEW ZEALAND POETRY & POETICS"

http://reconfigurations.blogspot.com/2009/11/bryan-walpert-forward.html

"I asked the writers here which poets most influenced their work. Several mentioned such iconic NZ figures as James Baxter, Janet Frame, Hone Tuwhare, and Allen Curnow. Others mentioned such NZ poets as Bill Manhire, Vincent O'Sullivan, Michele Leggott, Dinah Hawken, Sam Hunt, and Emily Dobson. A number of international poets were influences on the writers whose work you will read here: Paul Celan in one case, and in another "Rilke, Rumi, and Rimbaud"—first names apparently not required. Smither has taken an interest in Australian poets. But in fact, after New Zealanders (and I say this merely as observation), Americans were the most-cited influence by the poets here, which seems to me symptomatic of the love-hate relationship Kiwis have with the U.S. On the whole, these tend to be U.S. writers who made their names from the 1950s through the 1980s: Sylvia Plath came up more than once. Others included Charles Bukowski, Adrienne Rich, Mary Oliver, Jane Kenyon, Theodore Roethke, Gary Snyder, and Frank O'Hara. One of the poets here,

Mercedes Webb-Pullman, did mention the more contemporary poets Mary Szybist and Mark Levine."

http://reconfigurations.blogspot.com/2009/11/new-zealand-poetry-poetics.html

* * *

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295. **Jim Andrews**
Re: Can anything...?
Tue 26 Jan 2010

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perhaps understanding that "a poem is a machine made out of words" or "not only are all poems machines, all texts are machines" is a useful step toward understanding that if they are machines, then they are so in the sense that a piece of software can be a machine. perhaps interesting writing is as software and simple matter-of-fact writing is simply as data that is not software but is interpreted by the software of the mind. whereas interesting writing, such as "hell is other people", which comes to us in the guise of matter-of-fact writing, actually requires something different from what "my name is jim" requires to understand it. both require a mind to parse and interpret them. but "hell is other people" also requires the mind to understand that hell is not other people and to not stop there, at the falsification, but to uncover the humour. it is lively writing. lively writing is not simply data that is meant to surrender to simple interpretation but, instead, has its own circuits of logic that give us the mind within a mind thing, ie, we sense the writer's mind in our mind. the program within a program.

texts are parsed, interpreted, engaged, and, as it were, played, run, or executed in our minds. the texts are deeply encoded with all the knowledge of language and the world that the poet has at his/her disposal. they don't play quite the same in two different minds because semantics is usually dependent on the mind doing the interpretation.

simple-minded writing that rhymes is ludicrous because it seems to us that the form is doing the talking, not the writer. bergson's theory of comedy involved the idea that we feel ok to laugh at somebody when they act like a machine. when they are not thinking for themselves in the manner we associate with sentient beings but are on auto-pilot, as it were.

cool that you're going to law school, Jason. it won't eat your brain. though it may require your attention.

ja
http://vispo.com

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296. Alan Sondheim
Dance Review (Foofwa, Azure, Jonathan, moi at DNA)
Tue 26 Jan 2010

Dance Review (Foofwa, Azure, Jonathan, moi)

(this seems pretty accurate)
from the Dance View Times -

http://www.danceviewtimes.com/2010/01/wildman-and-sometimes-poet.html

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297. V. Joshua Adams
*** *TWO READINGS IN CHICAGO THIS WEEK!* ***
Tue 26 Jan 2010

***

CHICAGO REVIEW

presents

A BILINGUAL READING

with

CHRISTIAN HAWKEY
ULJANA WOLF
& MONIKA RINCK

to celebrate

ISSUE 55:1: SEVEN POETS FROM BERLIN

on

THURSDAY, JANUARY 28th @ 6PM

at the

GOETHE-INSTITUT CHICAGO
(150 N. MICHIGAN AVE)

as well as an

ENCORE READING

on

SATURDAY, JANUARY 29th @ 7PM

at

MYOPIC BOOKS
(1564 N. Milwaukee Ave.)

***

Readings are free and open to the public!

Questions? Email us at [redacted]

***

CHICAGO REVIEW
5801 S. Kenwood Ave.
Chicago, IL 60637

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298. Wanda Phipps

Wanda Phipps and John Guth at Starving Artist Cafe

Tue 26 Jan 2010

In case you missed this invite I thought I'd send another

hope you can make it

Sunday afternoon, Jan. 31 3pm
at Starving Artist Cafe
249 City Island Ave.
City Island, NY 10464

John Guth and Wanda Phipps perform at a "poetry brunch"

Wanda will read from her works sometimes accompanied by John's guitar, and also sing some settings of her poetry. John will perform some settings of poems he's concocted over the years by Wallace Stevens, William Blake, Lewis Carroll and others.

Info at starvingartistonline.com

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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299. **Robin Hamilton**

Re: Can anything...?

Wed 27 Jan 2010

> *Mark,*
>
> *One specifies that heroic couplets must not enjamb because our idea of a heroic couplet is determined by its 18th century examples. My point is different, that, within its historical content in English poetry, as opposed*
> *to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...*

This is a terminological issue. Mark's right here -- as I know to my cost, having been smacked over the wrist once for saying what Murat does above.

The heroic couplet is very specifically the rhymed iambic pentameter couplet *as used by the Augustans* -- Dryden to Sam Johnson -- with several specifics which distinguish it from earlier and later uses, not just in Chaucer but Marlowe, Jonson, Donne, etc., and also say Keats in Endymion, Hyperion, etc. Chaucer's couplet line almost ends with him, due mostly to the loss of the final unaccented 'e', with the iambic pentameter (mostly, though generally all syllable accent forms) being redefined by Wyatt, on, and reaching a point of balance in Sidney. When the Augustans take it up (from Jonson possibly), they impose their own sets of strictures on particularly the rhymed iambic pentameter couplet.

If you want a bite-it-and-see example, look at Pope's "translations" of Donne's Satires.

Dropping this specific meaning of "heroic couplet" diminishes our range of meaninbgful terms.

Mark is however wrong about the origins of blank verse -- the earliest example in English is found in Surrey's translation of the Aeneid -- and he does *that by simply knocking the rhymes off Gavin Douglas's earlier rhymed couplet version!

Shame that such an act of artistic vandalism should have had such a productive result. Surrey's own blank verse may be shit, but I suppose one has to allow that it lies behind Marlowe, etc.

Robin

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300. **steve russell**
Re: Can anything...?
Wed 27 Jan 2010

---

i'm not always so sure when i'm actually thinking for myself. the self is also in many ways a poem made of words, a selfish machine fearing death and rejection and groping about in a world with this language software it didn't install but can't help but use and manipulate.

the ego often seems to be sawing off the branch on which it is sitting, getting more and more anxious about the coming crash.

by its very definition, the form, in rhyming couplets, is doing the talking. or maybe not so much Doing the talking, but the form seems to determine what it is that can be said. the constraints seem too limiting.

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Tue, January 26, 2010 5:22:51 PM
Subject: Re: Can anything...?

perhaps understanding that "a poem is a machine made out of words" or "not only are all poems machines, all texts are machines" is a useful step toward understanding that if they are machines, then they are so in the sense that a piece of software can be a machine. perhaps interesting writing is as software and simple matter-of-fact writing is simply as data that is not software but is interpreted by the software of the mind. whereas interesting writing, such as "hell is other people", which comes to us in the guise of matter-of-fact writing, actually requires something different from what "my name is jim" requires to understand it. both require a mind to parse and interpret them. but "hell is other people" also requires the mind to understand that hell is not other people and to not stop there, at the falsification, but to uncover the humour. it is lively writing. lively writing is not simply data that is meant to surrender to simple interpretation but, instead, has its own circuits of logic that give us the mind within a mind thing, ie, we sense the writer's mind in our mind. the program within a program.

texts are parsed, interpreted, engaged, and, as it were, played, run, or executed in our minds. the texts are deeply encoded with all the knowledge of language and the world that the poet has at his/her disposal. they don't play quite the same in two different minds because semantics is usually dependent on the mind doing the interpretation.

simple-minded writing that rhymes is ludicrous because it seems to us that the form is doing the talking, not the writer. bergson's theory of comedy involved

the idea that we feel ok to laugh at somebody when they act like a machine. when they are not thinking for themselves in the manner we associate with sentient beings but are on auto-pilot, as it were.

cool that you're going to law school, Jason. it won't eat your brain. though it may require your attention.

ja
http://vispo.com

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301. Peter ciccariello
New work up at The New Post-literate
Wed 27 Jan 2010

"This week The New Post-Literate is featuring some great new work from Peter Ciccariello"
http://www.facebook.com/l/afe03;thenewpostliterate.blogspot.com/

--
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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302. Paul Siegell
PHILLY EVENT: PBQ's Slam, Bam, Thank You, Ma'am!
Wed 27 Jan 2010

Painted Bride Quarterly's Slam, Bam, Thank You, Ma'am!

This month’s slam features a special reading from guest poet PAUL SIEGELL, and will be hosted by STEVEN VOLK of Philadelphia Magazine. Don’t miss it!

Thursday, January 28th, 2010
7:30pm
Pen & Pencil Club
1522 Latimer Street, Philadelphia, PA 19102-4402
[redacted]
www.penandpencil.org

PAINTED BRIDE QUARTERLY will host an interactive slam at the Pen and Pencil Club (1522 Latimer St., Phila) on Thurs, Jan. 28, at 7:30 p.m. We'll

provide writing implements and paper. You'll have the fun. Think, "Whose Line is it Anyway?" crossed with Henry Rollins. We will start with a ten-minute reading from special guest poet Paul Siegell, then slam the audience's writing during a series of five-minute rounds. Bring $1 bills for the poker round. (Really.) Come prepared for the final round, and bring prose or poetry you write in advance, using the words "refrigerator," "tucked" and "brilliant."

Want more info? Come out and play. We've said too much already. MC'ed by Steven Volk of Philadelphia Magazine. Write: [redacted] see: pbq.drexel.edu.

PAUL SIEGELL is grateful for toilet paper, his fiancee, his job at The Inquirer, and for being able to say he is the author of 2008's Poemergency Room, 2009's jambandbootleg, and forthcoming in 2010, wild life rifle fire. (http://paulsiegell.blogspot.com/)

STEVEN VOLK writes for Philadelphia magazine and isn't afraid to admit he lets the computer check his spelling before he turns in anything.

Painted Bride Quarterly is one of the country's longest running literary magazines, established in Philadelphia in 1973. As a community-based, independent, non-profit literary magazine published quarterly online and annually in print, PBQ's main agenda is to maintain and grow a venue for the highest quality literature that best represents the individual voice.

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303. amy king
So this guy walks into a book...
Wed 27 Jan 2010

Louis Zukofsky, Paul Violi, Borges, Robert Hayden, Graham Robb, Occam, Rimbaud, Olson, Walter Benjamin, Robert Duncan ...

"As I tried to analyze my discomfort with Kingâ€™s language..."

http://coldfrontmag.com/reviews/slaves-to-do-these-things

_____

BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

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304. **Ruth Lepson**
Re: Can anything...?
Wed 27 Jan 2010

---

exactly! well put.

On 1127110 10:51 AM, "steve russell" <[redacted]> wrote:

> *i'm not always so sure when i'm actually thinking for myself.*
> *the self is also in many ways a poem made of words, a selfish machine fearing*
> *death and rejection and groping about in a world with this language software*
> *it didn't install but can't help but use and manipulate.*
>
> *the ego often seems to be sawing off the branch on which it is sitting,*
> *getting more and more anxious about the coming crash.*
>
> *by its very definition, the form, in rhyming couplets, is doing the talking.*
> *or maybe not so much Doing the talking, but the form seems to determine what*
> *it is that can be said. the constraints seem too limiting.*
>
> _____
> *From: Jim Andrews <[redacted]>*
> *To: [redacted]*
> *Sent: Tue, January 26, 2010 5:22:51 PM*
> *Subject: Re: Can anything...?*
>
> *perhaps understanding that "a poem is a machine made out of words" or "not*
> *only are all poems machines, all texts are machines" is a useful step toward*
> *understanding that if they are machines, then they are so in the sense that a*
> *piece of software can be a machine. perhaps interesting writing is as software*
> *and simple matter-of-fact writing is simply as data that is not software but*
> *is interpreted by the software of the mind. whereas interesting writing, such*
> *as "hell is other people", which comes to us in the guise of matter-of-fact*
> *writing, actually requires something different from what "my name is jim"*
> *requires to understand it. both require a mind to parse and interpret them.*
> *but "hell is other people" also requires the mind to understand that hell is*
> *not other people and to not stop there, at the falsification, but to uncover*
> *the humour. it is lively writing. lively writing is not simply data that is*
> *meant to surrender to simple interpretation*
> *but, instead, has its own circuits of logic that give us the mind within a*
> *mind thing, ie, we sense the writer's mind in our mind. the program within a*
> *program.*
>
> *texts are parsed, interpreted, engaged, and, as it were, played, run, or*
> *executed in our minds. the texts are deeply encoded with all the knowledge of*
> *language and the world that the poet has at his/her disposal. they don't play*

> *quite the same in two different minds because semantics is usually dependent on the mind doing the interpretation.*
>
> *simple-minded writing that rhymes is ludicrous because it seems to us that the form is doing the talking, not the writer. bergson's theory of comedy involved the idea that we feel ok to laugh at somebody when they act like a machine. when they are not thinking for themselves in the manner we associate with sentient beings but are on auto-pilot, as it were.*
>
> *cool that you're going to law school, Jason. it won't eat your brain. though it may require your attention.*
>
> *ja*
> *http://vispo.com*

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305. Daniel Godston
Painted Ghost Rhythm at the Velvet Lounge
Wed 27 Jan 2010

Painted Ghost Rhythm
at the Velvet Lounge

Wednesday, January 27 (8:30 p.m.)

Painted Ghost Rhythm
Dan Godston -- trumpet, poetry
Paul Hartsaw -- tenor saxophone
Dushun Mosley -- percussion
Alex Wing -- upright bass

We will be performing original compositions and music by Mingus, Kirk, Byard, Mengelberg, Braxton, Dyani, and Dolphy. There is a $10 admission. For more info please call [redacted].

The Velvet Lounge
67 East Cermak Road
Chicago, IL 60616
[redacted]
http://www.velvetlounge.net

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306. K. Silem Mohammad

Position at new Center for Emerging Media and Digital Arts at Southern Oregon University

Wed 27 Jan 2010

---

*Assistant/Associate Professor and Director -- emerging media and digital arts *

The College of Arts and Sciences at Southern Oregon University is seeking to fill a unique position with a visionary individual who will serve as the director for a new center for emerging and new media, a growing interdisciplinary center, teaching across the College of Arts and Science and drawing from courses in the visual arts, communications, computer science, the social sciences and sciences, as well as music, film, and other liberal arts disciplines. The position requires teaching courses in any of the relevant disciplines, and demonstration of commitment to collaboration, innovation, teaching excellence, and coherent, curricular and theoretical research in support of this developing center.

We are seeking a dynamic leader with a broad and evolving vision, who is in step with what students need and want. The successful candidate should be an experienced educator and scholar, but may be trained in any number of a broad range of disciplines. S/he should possess an interdisciplinary interest in creative technologies, interactive media and digital art, and the theoretical and practical aspects of their interrelation.

The candidate should demonstrate ability to teach students to integrate advanced technological tools with cultural awareness, creativity, communication, and a sense of history and place. Knowledge and application of the principles of design and integration across traditional and emerging media (New media, multimedia design, digital video, digital photography, digital audio, digital music, web design, interactive design) is preferred. In addition, computer animation, digital cinema, film, visual theory, digital poetry, mobile technology, digital representation are also desirable.

Faculty assignment will include administration of the Center and a course load of up to two classes a quarter, teaching theoretical and technical aspects of design, and guiding students in the creation of projects whose scope and audience extend beyond the campus, as well as development of courses in areas of specialization. Maintenance of creative/scholarly activities, active advising/mentoring of students, and other departmental service responsibilities are required.

Qualifications: PhD, MFA (or terminal degree in an appropriate area) required and a minimum of three to five years of professional experience in an area related to interactive media / digital arts and sciences. The successful candidate

will have a promising record of distinguished scholarship, exhibition, research and/or professional project development appropriate to be appointed at the assistant or associate professor level. College-level teaching experience with a focus on emerging media and design is required, as is a demonstrated expertise and knowledge of current and emerging technologies in interactive media.

To apply please visit: http://www.sou.edu/hrs and provide a letter, CV, transcripts, a digital portfolio of your work posted online or on DVD, and names and contacts for three references. Contact for questions: Professor Miles Inada [redacted] or Dennis Dunleavy [redacted]. For full consideration, materials should be submitted by March 1, 2010. SOU is an equal access AA/EOE committed to achieving a diverse work force and, as such, is an inclusive campus community dedicated to student success, intellectual growth, and responsible global citizenship.

--

K. Silem Mohammad
http://lime-tree.blogspot.com

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307. **Mark Weiss**
Re: Can anything...?
Wed 27 Jan 2010

Hi Robin.

More light to shed? I was thinking (and backchanneling with Murat) about the larger background. The lacunae in my knowledge will be immediately apparent. Care to fill some of these holes?

"Got me thinking. Iambic pentameter couplets did become the method of choice, tho there were contenders. In English pre-conquest narrative poems were written in unrhymed alliterative verse, which persisted even into Chaucer's time--Langland was an almost exact contemporary--but also in intricate continental stanza patterns, as in the work of the Pearl Poet. Narratives written in rhymed couplets in tetrameter predate Chaucer by at least a generation--I'm thinking of Sir Orfeo, a personal favorite. Marie de France was writing in rhymed tetrameter couplets in French at the English court at least a hundred years before Chaucer, and Chaucer knew her lais by heart, apparently. On the continent narrative was often written in elaborate stanza patterns--Wolfram von Eschenbach's Parsifal. I don't remember what form Chretien de Troyes used--would be good to know--big influence on

Chaucer. Boccaccio wrote his Filostrato, the source of Chaucer's Troilus, in stanzas.

None of these were as flexible as Chaucer's rhymed pentameter. The only competitor in that regard must be Dante's terza rima, but it didn't catch on, even in Italy, as far as I know."

Best,

Mark

At 12:43 AM 1/27/2010, you wrote:
>>Mark,
>>
>>One specifies that heroic couplets must not enjamb because our idea of a
>>heroic couplet is determined by its 18th century examples. My point is
>>different, that, within its historical content in English poetry, as opposed
>>to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...
>
>This is a terminological issue. Mark's right here -- as I know to
>my cost, having been smacked over the wrist once for saying what
>Murat does above.
>
>The heroic couplet is very specifically the rhymed iambic pentameter
>couplet *as used by the Augustans* -- Dryden to Sam Johnson -- with
>several specifics which distinguish it from earlier and later uses,
>not just in Chaucer but Marlowe, Jonson, Donne, etc., and also say
>Keats in Endymion, Hyperion, etc. Chaucer's couplet line almost
>ends with him, due mostly to the loss of the final unaccented 'e',
>with the iambic pentameter (mostly, though generally all syllable
>accent forms) being redefined by Wyatt, on, and reaching a point of
>balance in Sidney. When the Augustans take it up (from Jonson
>possibly), they impose their own sets of strictures on particularly
>the rhymed iambic pentameter couplet.
>
>If you want a bite-it-and-see example, look at Pope's "translations"
>of Donne's Satires.
>
>Dropping this specific meaning of "heroic couplet" diminishes our
>range of meaninbgful terms.
>
>Mark is however wrong about the origins of blank verse -- the
>earliest example in English is found in Surrey's translation of the
>Aeneid -- and he does *that by simply knocking the rhymes off Gavin

>Douglas's earlier rhymed couplet version!
>
>Shame that such an act of artistic vandalism should have had such a
>productive result. Surrey's own blank verse may be shit, but I
>suppose one has to allow that it lies behind Marlowe, etc.
>
>Robin

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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308. Mark Weiss
query
Wed 27 Jan 2010

Anybody able to b/c me Eric Lorberer's email/telephone info?

Thanks,

Mark

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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309. Joel Weishaus
Poetica [blog]
Wed 27 Jan 2010

Dear Friends and Colleagues:

My new blog, "Poetica: Critiques & Reviews of Poetry & Poetics," features a review of Frances Presley's recent book of poems, "Lines of Sight." (Shearsman Books. Exeter UK, 2009.) The blog also contains links to my past reviews and critiques.

I began this blog because newspapers, where I've published reviews over the years, are allowing less space for serious book reviews. As for journals, where I've also published over the years, my work now usually falls in-between their niches, or is too long for the space they assign to reviews. Thus, I've decided to periodically publish a review, or critique a poem, in the format of a blog.

Even though I do respect, and admire, the self-publication of poetry, because I have a limited amount of time, and there are so many books being published, I

can only consider those sent to me by publishers; e.g., books that have gone through the process of outside readers and independent editorial decisions.

Poetica Blog: http://web.pdx.edu/~pdx00282/Poetica/blog.htm

Joel Weishaus
Homepage: http://web.pdx.edu/~pdx00282
On-Line Archive:
www.cddc.vt.edu/host/weishaus/index.htm

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310. Jennifer Karmin

Donations for Woodland Pattern Book Center -- sponsor a poet!

Wed 27 Jan 2010

---

hi poetics friends....please think about making a donation to this AMAZING book store.Â i'll be reading as part of the poetry marathon on saturday and am looking for sponsors.Â details below.

happy new year,
jennifer karmin

Woodland Pattern Book Center in Milwaukee, Wisconsin presents more than 40 events each year, including readings, music concerts, films and art exhibits. The bookstore includes over 27,000 titles, and is considered by many to be the countryâ€™s best bookstore for small press poetry.

Every year, on the last Saturday of January, over 125 poets, writers, and performers show their support for Woodland Pattern by participating in its Annual Poetry Marathon & Benefit.Â All proceeds raised from this event will help Woodland Pattern continue its literary programming.

Woodland Pattern is a nonprofit organization, all donations are fully tax-deductible.Â Individuals can now sponsor readers online through the new â€œpledge a readerâ€ giving form.Â Pledges can be made for any amount.

http://www.woodlandpattern.org/marathon_2010.shtml

WOODLAND PATTERN BOOK CENTER
16TH ANNUAL POETRY MARATHON & BENEFIT
SATURDAY, JANUARY 30TH, 2010
10:00 AM TO 1:00 AM

720 E. Locust Street
Milwaukee, WI 53212
http://www.woodlandpattern.org

↑ Index

311. Jim Andrews
Re: Can anything...?
Wed 27 Jan 2010

> *i'm not always so sure when i'm actually thinking for myself.*

well said. anyone who doesn't consider this probably isn't.

> *the self is also in many ways a poem made of words, a selfish machine fearing death and rejection and groping about in a world with this language software it didn't install but can't help but use and manipulate.*

just so.

> *the ego often seems to be sawing off the branch on which it is sitting, getting more and more anxious about the coming crash.*
>
> *by its very definition, the form, in rhyming couplets, is doing the talking. or maybe not so much Doing the talking, but the form seems to determine what it is that can be said. the constraints seem too limiting.*

yes, well, that is an understandable perspective. perhaps rhyming couplets are to poetry what the straight jacket is to fashion. but then there are the houdinis of rhyming couplets. or you could think of them as being unto a new pair of jeans, to loosen up a bit. at first they're stiff and you almost walk like a cardboard cutout and worry about your manhood. but they do eventually loosen up and perhaps the fit is good. it takes a while, though. and it takes longer with rhyming couplets.

not that it's my thing, but i think poets who experiment with different constraints may come to see the er logic in bondage. perhaps bondage is to sexuality what constraint is to poetry. it gives it a particular form, different from the usual. it can have a certain drama to it. it limits possibilities and opens up some other ones. i wouldn't think that even afficionados of bondage would take it as a steady diet, though. and so with rhyming couplets.

ja
http://vispo.com

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312. Paul Nelson
Re: Relevance of Olson/Black Mountain
Wed 27 Jan 2010

From: Catherine Daly <[redacted]>
To: [redacted]
Sent: Sat, January 23, 2010 5:34:22 PM
Subject: Re: Can anything...?

Some thoughts on dbc's long posts...

and how weird it was even when the author of The Practice of Outside wrote on Olson and Whitehead.

I know, because I'm a writer, that working at the edge of one's knowledge can be more exciting than chewing over old shoe leather -- ---------- I think Blaser's essay on Olson/Whitehead is quite useful in understanding what Olson got from Whitehead and how we may use it ourselves and move forward into new realms previously unoccupied or even charted.

Like Fred Wah does, as related in http://www.wlupress.wlu.ca/press/Catalog/cabri.shtml

Far from chewing old shoe leather, I think this shows that Canadians generally have a leg up on innovation over their South-of-the-Border counterparts and have done much more with poetics that started here, but were not fully understood or acted upon.

Paul

↑ Index

313. Gerald Schwartz
i. m. Howard Zinn
Thu 28 Jan 2010

Maybe it was in some movie maybe it
was in a dream but I seem to remember
Howard Zinn as tour guide on a double-decker
bus crusing our country our world speaking
on how "Columbus was met by Arawah
men and women, naked, tawny, full of wonder...
just look, will you, at what happened..."
"Down this way we have," he'd tell us, "To the
Empire and its people... To Teddy Roosevelt
welcoming any war any war at all anywhere"
Then we'd continue through "CarterReaganBush
that consensus protecting corporate interests
in any place in any where at all time any old
right-wing tyranny abroad..." And
just when the prospect for our times of turmoil
also seemed an insurmountable struggle... Howard
Zinn, microphone in hand beamed through

the tour bus's P.A. "There's still inspiration,
I'm still inspired!"

Gerald S.

↑ Index

314. steve russell
Re: Can anything...?
Thu 28 Jan 2010

---

if a rhyming couplet didn't exist, would it be necessary to invent one?

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Wed, January 27, 2010 10:51:23 AM
Subject: Re: Can anything...?

i'm not always so sure when i'm actually thinking for myself. the self is also in many ways a poem made of words, a selfish machine fearing death and rejection and groping about in a world with this language software it didn't install but can't help but use and manipulate.

the ego often seems to be sawing off the branch on which it is sitting, getting more and more anxious about the coming crash.

by its very definition, the form, in rhyming couplets, is doing the talking. or maybe not so much Doing the talking, but the form seems to determine what it is that can be said. the constraints seem too limiting.

_____
From: Jim Andrews <[redacted]>
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and to not stop there, at the falsification, but to uncover the humour. it is lively writing. lively writing is not simply data that is meant to surrender to simple interpretation but, instead, has its own circuits of logic that give us the mind within a mind thing, ie, we sense the writer's mind in our mind. the program within a program.

texts are parsed, interpreted, engaged, and, as it were, played, run, or executed in our minds. the texts are deeply encoded with all the knowledge of language and the world that the poet has at his/her disposal. they don't play quite the same in two different minds because semantics is usually dependent on the mind doing the interpretation.

simple-minded writing that rhymes is ludicrous because it seems to us that the form is doing the talking, not the writer. bergson's theory of comedy involved the idea that we feel ok to laugh at somebody when they act like a machine. when they are not thinking for themselves in the manner we associate with sentient beings but are on auto-pilot, as it were.

cool that you're going to law school, Jason. it won't eat your brain. though it may require your attention.

ja
http://vispo.com

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315. **Cara Benson**
Re: i. m. Howard Zinn
Thu 28 Jan 2010

I'm so teary since last night. Thanks for this Gerald.

_____
http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

_____
From: Gerald Schwartz <[redacted]>
To: [redacted]
Sent: Thu, January 28, 2010 7:40:56 AM
Subject: i. m. Howard Zinn

Maybe it was in some movie maybe it
was in a dream but I seem to remember
Howard Zinn as tour guide on a double-decker bus crusing our country our world speaking
on how "Columbus was met by Arawah

men and women, naked, tawny, full of wonder...
just look, will you, at what happened..."
"Down this way we have," he'd tell us, "To the
Empire and its people... To Teddy Roosevelt
welcoming any war any war at all anywhere"
Then we'd continue through "CarterReaganBush
that consensus protecting corporate interests
in any place in any where at all time any old
right-wing tyranny abroad..." And
just when the prospect for our times of turmoil
also seemed an insurmountable struggle... Howard
Zinn, microphone in hand beamed through
the tour bus's P.A. "There's still inspiration,
I'm still inspired!"

Gerald S.

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316. **susan maurer**

Re: Donations for Woodland Pattern Book Center -- sponsor a poet!

Thu 28 Jan 2010

Glad to know of this. I'll be sending them some of the broadsides of my work and that of Mark Sonnenfeld. His little press is a follower of the mail-out artist Ray Johnson and it distributed by mail all aound the world. Don't have the address handy but it is in POETS MARKET. Susan Maurer

> *Date: Wed, 27 Jan 2010 15:11:17 -0800*
> *From:* [redacted]
> *Subject: Donations for Woodland Pattern Book Center -- sponsor a poet!*
> *To:* [redacted]
>
> *hi poetics friends....please think about making a donation to this AMAZING book store. i'll be reading as part of the poetry marathon on saturday and am looking for sponsors. details below.*
>
> *happy new year,*
> *jennifer karmin*
>
> *Woodland Pattern Book Center in Milwaukee, Wisconsin presents more than 40 events each year, including readings, music concerts, films and art exhibits. The bookstore includes over 27,000 titles, and is considered by many to be the country's best bookstore for small press poetry.*
>
> *Every year, on the last Saturday of January, over 125 poets, writers, and performers*

> *show their support for Woodland Pattern by participating in its Annual Poetry Marathon & Benefit. All proceeds raised from this event will help Woodland Pattern continue its literary programming.*
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> *Woodland Pattern is a nonprofit organization, all donations are fully tax-deductible. Individuals can now sponsor readers online through the new "pledge a reader" giving form. Pledges can be made for any amount.*
>
> *http://www.woodlandpattern.org/marathon_2010.shtml*
>
> *WOODLAND PATTERN BOOK CENTER*
> *16TH ANNUAL POETRY MARATHON & BENEFIT*
> *SATURDAY, JANUARY 30TH, 2010*
> *10:00 AM TO 1:00 AM*
>
> *720 E. Locust Street*
> *Milwaukee, WI 53212*
> *http://www.woodlandpattern.org*

_____ Hotmail:
Trusted email with Microsoft's powerful SPAM protection.
http://clk.atdmt.com/GBL/go/196390706/direct/01/

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317. Brian Stefans

Fw: Suicide in an Airplane (1919) -- resend

Thu 28 Jan 2010

Resending... links for zip files didn't work.

----- Original Message -----
From: Brian Stefans
To: Buffalo Poetics
Sent: Thursday, January 28, 2010 8:10 AM
Subject: Suicide in an Airplane (1919)

My new piece:

http://www.arras.net/scriptor/suicide_in_an_airplane_1919/

However, I think it's best viewed as a standalone app. Funny things are happening to it when viewed in a browser.

http://www.arras.net/scriptor/suicide_in_an_airplane_1919/SIAA_for_PC.zip

http://www.arras.net/scriptor/suicide_in_an_airplane_1919/SIAA_for_Mac.zip

There's sound, a piano piece by Leo Ornstein (hence, the title). I don't have the rights to this recording, unfortunately, but we'll see.

Brian

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318. Charlie Rossiter
Sam Hamill reading/workshop, in Oak Park, Sat. Apr 17
Thu 28 Jan 2010

Tickets are expected to go quickly, especially for the workshop.

TICKETS AVAILABLE for Poet/Activist SAM HAMILL workshop & reading
on BrownPaperTickets.com
as of MONDAY, FEBRUARY 1, AT 1 PM

The events will happen at Unity Temple April 17, 2010

Poet/Activist Sam Hamill at Unity Temple in Oak Park, IL
Saturday, April 17 for Workshop (2-4 pm) and Reading (8 pm)

“An Evening of Poetry with Sam Hamill”-- Poet, Publisher, Translator, Founder of Poets Against War, at the 3rd Saturday Coffeehouse, April 17. Doors open 7:30; program begins at 8 ($9).

For this very Special 3rd Saturday Coffeehouse—there will be no open mic in April

At 2 – 4 p.m. that same day we are proud to present “The Practice of Poetry: an intimate discussion/workshop with Sam Hamill,” an intimate conversation/workshop ($20--limited enrollment).

This is a unique opportunity to spend time with one of the major poets and cultural forces of our time. Sam Hamill is the author of more than forty books, including fifteen volumes of original poetry (most recently Measured by Stone and Almost Paradise: New & Selected Poems & Translations); four collections of literary essays, including A Poet’s Work and Avocations: On Poetry & Poets; and some of the most distinguished translations of ancient Chinese and Japanese classics of the last half-century. He co-founded, and for thirty-two years was editor, at Copper Canyon Press. He taught in prisons for fourteen years and has worked extensively with battered women and children.

Mr. Hamill was invited to the White House by Laura Bush in 2003 for an evening celebrating American poetry on the eve of the invasion of Iraq, the president having just outlined his plans for “shock and awe.” Hamill declined the invitation and extended his own invitation to fellow poets to “speak for the conscience of our country.” The result was Poets Against War, www.poetsagainstwar.net and the compilation of over 20,000 poems in opposition to war. Both the afternoon and evening events will be held at Unity Temple, 875 W. Lake St. in downtown Oak Park.

Tickets are available from Brown Paper Tickets online starting Monday, 2/1/20 at 1 pm.
It is advisable to acquire tickets early as SEATING IS LIMITED.

For the reading: http://www.brownpapertickets.com/event/95277
For the afternoon discussion/workshop:
http://www.brownpapertickets.com/event/95273

Sorry, we cannot take reservations, make refunds or hold tickets for either event. For more information: [redacted]. This event is funded in part by Poets & Writers, Inc. and the Social Mission Committee of the Unity Temple Unitarian Universalist Congregation.

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319. **Mark Weiss**
Re: Can anything...?
Thu 28 Jan 2010

There's bondage and bondage. For a lot of the leather crowd it is a steady diet--the only way they can get off. Same may be said for rhyme--most of us probably do it sometimes, but for some it's the only way they can get off. Which is no reflection, in either arm of this odd analogy, on the resultant quality.

Best,

Mark

> *not that it's my thing, but i think poets who experiment with different constraints may come to see the er logic in bondage. perhaps bondage is to sexuality what constraint is to poetry. it gives it a particular form, different from the usual. it can have a certain drama to it. it limits possibilities and opens up some other ones. i wouldn't think that even afficionados of bondage would take it as a steady diet, though. and so with rhyming couplets.*
>
> *ja*
> *http://vispo.com*

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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320. Hugh Behm-Steinberg
Re: Can anything...?
Thu 28 Jan 2010

Mark,

I think you can make a case for the ballad form (iambic tetrameter, abcb quatrains) as the most durable of rivals in English to rhymed pentameter couplets.

Hugh

_____
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Wed, January 27, 2010 9:56:46 AM
Subject: Re: Can anything...?

Hi Robin.

More light to shed? I was thinking (and backchanneling with Murat) about the larger background. The lacunae in my knowledge will be immediately apparent. Care to fill some of these holes?

"Got me thinking. Iambic pentameter couplets did become the method of choice, tho there were contenders. In English pre-conquest narrative poems were written in unrhymed alliterative verse, which persisted even into Chaucer's time--Langland was an almost exact contemporary--but also in intricate continental stanza patterns, as in the work of the Pearl Poet. Narratives written in rhymed couplets in tetrameter predate Chaucer by at least a generation--I'm thinking of Sir Orfeo, a personal favorite. Marie de France was writing in rhymed tetrameter couplets in French at the English court at least a hundred years before Chaucer, and Chaucer knew her lais by heart, apparently. On the continent narrative was often written in elaborate stanza patterns--Wolfram von Eschenbach's Parsifal. I don't remember what form Chretien de Troyes used--would be good to know--big influence on Chaucer. Boccaccio wrote his Filostrato, the source of Chaucer's Troilus, in stanzas.

None of these were as flexible as Chaucer's rhymed pentameter. The only competitor in that regard must be Dante's terza rima, but it didn't catch on, even in Italy, as far as I know."

Best,

Mark

At 12:43 AM 1/27/2010, you wrote:
>> Mark,
>>
>> One specifies that heroic couplets must not enjamb because our idea of a
>> heroic couplet is determined by its 18th century examples. My point is
>> different, that, within its historical content in English poetry, as opposed
>> to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...
>
> This is a terminological issue. Mark's right here -- as I know to my cost, having been smacked over the wrist once for saying what Murat does above.
>
> The heroic couplet is very specifically the rhymed iambic pentameter couplet *as used by the Augustans* -- Dryden to Sam Johnson -- with several specifics which distinguish it from earlier and later uses, not just in Chaucer but Marlowe, Jonson, Donne, etc., and also say Keats in Endymion, Hyperion, etc. Chaucer's couplet line almost ends with him, due mostly to the loss of the final unaccented 'e', with the iambic pentameter (mostly, though generally all syllable accent forms) being redefined by Wyatt, on, and reaching a point of balance in Sidney. When the Augustans take it up (from Jonson possibly), they impose their own sets of strictures on particularly the rhymed iambic pentameter couplet.
>
> If you want a bite-it-and-see example, look at Pope's "translations" of Donne's Satires.
>
> Dropping this specific meaning of "heroic couplet" diminishes our range of meaninbgful terms.
>
> Mark is however wrong about the origins of blank verse -- the earliest example in English is found in Surrey's translation of the Aeneid -- and he does *that by simply knocking the rhymes off Gavin Douglas's earlier rhymed couplet version!
>
> Shame that such an act of artistic vandalism should have had such a productive result. Surrey's own blank verse may be shit, but I suppose one has to allow that it lies behind Marlowe, etc.

>
> Robin

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press). http://go.ucpress.edu/WholeIsland

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321. steve russell
Re: Can anything...?
Thu 28 Jan 2010

---

interesting:

bondage & rhyming couplets
work well together.

they seem to enjoy their constraints.
very interesting.

hmmm.

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Wed, January 27, 2010 6:17:42 PM
Subject: Re: Can anything...?

> *i'm not always so sure when i'm actually thinking for myself.*

well said. anyone who doesn't consider this probably isn't.

> *the self is also in many ways a poem made of words, a selfish machine fearing death and rejection and groping about in a world with this language software it didn't install but can't help but use and manipulate.*

just so.

> *the ego often seems to be sawing off the branch on which it is sitting, getting more and more anxious about the coming crash.*
>
> *by its very definition, the form, in rhyming couplets, is doing the talking. or maybe not so much Doing the talking, but the form seems to determine what it is that can be said. the constraints seem too limiting.*

yes, well, that is an understandable perspective. perhaps rhyming couplets are to poetry what the straight jacket is to fashion. but then there are the houdinis of rhyming couplets. or you could think of them as being unto a new pair of jeans, to loosen up a bit. at first they're stiff and you almost walk like a cardboard cutout and worry about your manhood. but they do eventually loosen

up and perhaps the fit is good. it takes a while, though. and it takes longer with rhyming couplets.

not that it's my thing, but i think poets who experiment with different constraints may come to see the er logic in bondage. perhaps bondage is to sexuality what constraint is to poetry. it gives it a particular form, different from the usual. it can have a certain drama to it. it limits possibilities and opens up some other ones. i wouldn't think that even afficionados of bondage would take it as a steady diet, though. and so with rhyming couplets.

ja
http://vispo.com

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322. amy king
Tomorrow Night - BARD ROVING READING SERIES - King and Benson
Thu 28 Jan 2010

BARD ROVING READING SERIES

AMY KING & CARA BENSON
Friday, J

BARD ROVING READING SERIES

AMY KING & CARA BENSON
Friday, January 29th @ 6 pm
Bard Hall* at Bard College
Annandale-on-Hudson NY

*Bard Hall is located near the corner of North Ravine Road and Annandale Road. It is a small, grey, church-like structureâ€“set back from Annandale Roadâ€“and should not be confused with the stone chapel located to its left.

Click here for more directions -- http://www.bard.edu/campus/maps/maptour/

~~~~~~

AMY KING

Amy King is the author of Iâ€™m the Man Who Loves You, Antidotes for an Alibi, Slaves to Do these Things (BlazeVox), and I Want to Make You Safe (forthcoming from Litmus Press). She teaches English and Creative Writing at SUNY Nassau Community College, and co-curates The Stain of Poetry reading series in Brooklyn, NY. Please visit http://amyking.org for more.

~~~~~~

CARA BENSON

Cara Benson is editor of the interdisciplinary book Predictions for ChainLinks. Her newest titles include the book (made), which is forthcoming from BookThug, and Protean Parade (Black Radish Books 2010). Her writing has been published in Belladonna Elders Series #7, Imaginary Syllabi, Spell/ing Bound, as well as in Quantum Chaos and Poems: A Manifest(o)ation, which won the 2008 bpNichol Prize. She edits Sous Rature, and teaches poetry in a New York State prison.

http://bardrovingreadingseries.blogspot.com/2010/01/amy-king-cara-benson.html

_____

BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

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323. Robin Hamilton
Re: Can anything...?
Thu 28 Jan 2010

Hi, Mark

> *Hi Robin.*
>
> *More light to shed? I was thinking (and backchanneling with Murat) about the larger background. The lacunae in my knowledge will be immediately apparent. Care to fill some of these holes?*

Dunno about filling in, but I'll add some comments to what you said to Murat below. We really need the Birk in on this, but I don't think he does Buffpo.

> *"Got me thinking. Iambic pentameter couplets did become the method of choice, tho there were contenders. In English pre-conquest narrative poems were written in unrhymed alliterative verse, which persisted even into Chaucer's time--Langland was an almost exact contemporary--but also in intricate continental stanza patterns, as in the work of the Pearl Poet.*

This shows the late 14thC has a three-way split -- Chaucer writing in London in syllable-accent metre, Langland arrived from the East Midlands and writing in London for a (different?) London audience, in 'loose' alliterative stress metre (from Aelfric rather than Beowulf? Or is this just my own daft idea?), and the Gawain Poet writing in the West Midlands for a local courtly audience in 'strict' alliterative stress metre.

Historically, the Gawain Poet dead ends -- only one extant MS (there are something like 60+ for both Piers Plowman, counting all four [if you accept the Z-text as independent] versions, and the Canterbury Tales]. Except in Scotland, where the alliterative body interspersed by the bob-and-wheel stanza persists till oh I suppose the 15thC. (I can't be more specific in terms of texts, as none ever caught my interest, but I think there are at least ten to fifteen.) But stress-alliterative metre generally lasted *much longer in Scotland than in England as a viable form -- think Dunbar's "Tretis of the Twa Meriit Wemen and the Wedo" in the early fifteenth century.

> *Narratives written in rhymed couplets in tetrameter predate Chaucer by at least a generation--I'm thinking of Sir Orfeo, a personal favorite.*

The earliest would be The Owl and the Nightingale, late 12th/early 13thC, in eight syllable couplets:

(From WIKI, where I just went to check the date:

"The poem is rhymed octosyllabic couplets (generally iambic tetrameter, with most verses ending with a ninth unstressed syllable). This form shows the influence of Old French poetry and precociously anticipates the graces of Chaucer.")

This makes sense, as you'd think the older four-beat stress line would translate more easily into an octosyllabic rather than a pentameter (couplet) line.

But the four-beat stress line vs. the five beat syllable-accent line was still a problem as late as Wyatt. One way of looking at his first version of the sonnet "Farewell, Love, and all thy laws forever," "Now farewell love and thy laws forever" in Devonshire, is to see the earlier text as a mix of four-stress lines and pentameter lines, with all the four-stress lines being revised out (with the exception of "Hath taught me to set / in trifles no store" which only gets postumously revised by Grimald or whoever prints the poem in Tottel's Miscellany) by the time it's nicely written down in Egerton.

> *Marie de France was writing in rhymed tetrameter couplets in French at the English court at least a hundred years before Chaucer, and Chaucer knew her lais by heart, apparently. On the continent narrative was often written in elaborate stanza patterns--Wolfram von Eschenbach's Parsifal. I don't remember what form Chretien de Troyes used--would be good to know--big influence on Chaucer. Boccaccio wrote his Filostrato, the source of Chaucer's Troilus, in stanzas.*
>
> *None of these were as flexible as Chaucer's rhymed pentameter. The only competitor in that regard must be Dante's terza rima, but it didn't catch on, even in Italy, as far as I know."*

Dunno about Italy, but terza rima is virtually impossible to write successfully in English -- Wyatt succeeded in his Psalms translations and the Satires, but Gascoigne only manages it by (so to speak) cheating. (I loathe Shelley so much that I'm going to pretend his Triumphi translations didn't exist.) Not enough rhymes in English, so terza rima can function as an open ended (continuous)/narrative form (in Dante, as you point out) in Italian but not in English, where we're down to either the pentameter line, rhymed or unrhymed, OR the four-beat alliterative stress line.

When it comes to the latter 'today', there's the unsuccessful example of Auden in _The Age of Anxiety_, and its more recent successful use by Francis Berry in "Morant Bay" and _Ghosts of Greenland_. Oh and of course Pound in Canto 1.

(Leaving aside translation, usually Beowulf, of course. Edwin Morgan to Seamus Heaney ...)

That ignores stanzaic forms, where obviously the ballad would figure largely. And the various spins of taking a chopped sonnet and using it as the stanza form of a longer text -- Greville does this in the various Treatises, using the last quatrain + couplet of the sonnet as his basic stanza, and Keats sort-of similarly in the Odes.

Enough. Was trying to find where I'd put the file of an attempt to construct a variorum text of "The Black Procession" (on the principle that cant texts deserve to be treated with the same scholarly responsibility as canonical texts) when I noticed this, and felt obliged to respond. <g>

Robin

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324. steve dalachinsky

Re: Interview with M. Magnus up at Towson Arts Collective

Thu 28 Jan 2010

---

http://www.youtube.com/watch?v=ph8GWcj6tMg

3 minutes of dalachinsky
On Tue, 3 Nov 2009 02:28:12 +0800 Christophe Casamassima
<[redacted]> writes:
> http://www.towsonartscollective.org/artist-of-the-month/
>
> Please visit us to read the first in a series of in-depth
> interviews/conversations. M. Magnus spins this one into gear with
> his book Verb Sap, available through Narrow House Recordings / Books
> (http://narrow-house.blogspot.com/2009/02/m-magnus-verb-sap.html)
> (http://www.angelfire.com/poetry/thepixelplus/nhindex.html).

>
> Cheers,
>
> Christophe Casamassima
>
> --
> Powered By Outblaze
>
>
>

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325. **Mark Weiss**
Re: Can anything...?
Thu 28 Jan 2010

I think Murat was talking about flexibility for verse narrative. There have certainly been some pretty long narrative ballads--The Ancient Mariner, for one. To put words in his mouth, the form because of its greater structural demands constrains the manner in which the story is told more than couplets or blank verse. Or so imaginary Murat thinks.

Best,

Mark

At 03:47 PM 1/28/2010, you wrote:
>Mark,
>
>I think you can make a case for the ballad form (iambic tetrameter,
>abcb quatrains) as the most durable of rivals in English to rhymed
>pentameter couplets.
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>From: Mark Weiss <[redacted]>
>To: [redacted]
>Sent: Wed, January 27, 2010 9:56:46 AM
>Subject: Re: Can anything...?
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>Hi Robin.
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>persisted even into Chaucer's time--Langland was an almost exact
>contemporary--but also in intricate continental stanza patterns, as
>in the work of the Pearl Poet. Narratives written in rhymed couplets
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>of Sir Orfeo, a personal favorite. Marie de France was writing in
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>didn't catch on, even in Italy, as far as I know."
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> >> to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...
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> pentameter couplet *as used by the Augustans* -- Dryden to Sam
> Johnson -- with several specifics which distinguish it from earlier
> and later uses, not just in Chaucer but Marlowe, Jonson, Donne,
> etc., and also say Keats in Endymion, Hyperion, etc. Chaucer's
> couplet line almost ends with him, due mostly to the loss of the
> final unaccented 'e', with the iambic pentameter (mostly, though
> generally all syllable accent forms) being redefined by Wyatt, on,
> and reaching a point of balance in Sidney. When the Augustans take
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> Douglas's earlier rhymed couplet version!
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> a productive result. Surrey's own blank verse may be shit, but I
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> > Robin
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326. Poetry Project
Events at The Poetry Project
Thu 28 Jan 2010

Hereâ€™s what we have coming up at The Poetry Project!

Friday, January 29, 10 PM
â€œCrystal Pantomimeâ€: An unpublished play by Mina Loy

Mina Loyâ€™s (1882 â€“ 1966) unpublished play, â€œCrystalÂ Pantomimeâ€,Â currently housed in the Beinecke Rare Book and Manuscript Library at Yale University, will be read live, from beginning to end, as produced by Kari Adelaide Razdow. The play is to be performed using the simultaneous braiding of several voices while individual performances by Marthe Ramm Fortun, Vanessa Albury, and Crystal CurtisÂ accompany each of the playâ€™s three acts.

Vanessa Albury is a contemporary artist based in New York City. She received her MFA in Studio Art from New York University. Albury creates photographic and filmic installations and artworks using structuralist and intuitive tactics. She has exhibited her works in solo and group exhibitions internationally, including solo shows at the Charleston City Gallery (SC) and Silverman Gallery (San Francisco).Â Recently, Albury curated a film and video screening at the Chelsea Art Museum, as well as co-curated, and exhibited in,Â UN-SCR-1325 with Jan Van Woensel at the Chelsea Art Museum (NYC). Her most recent group shows includeÂ If Love Could Have Saved You, You Would Have Lived Forever at Bellwether Gallery (NYC);Â Bad Moon Rising at Silverman Gallery (San Francisco);Â Into the Atomic Sunshine at the Puffin Room (NYC), Hillside Forum Gallery (Tokyo) and Okinawa Prefectural Art Museum (Okinawa); HORIZON at Bloomberg LP in collaboration with Art in General (NYC); andÂ My Memory Vid at ScalaMata Gallery (Venice, Italy) as part of the 53rd Venice Biennale Program.Â Albury is represented by Silverman Gallery and she teaches photography and digital media courses in NYC and in Boston.

Crystal Curtis is a Brooklyn-based visual artist who has exhibited her work in New York City, Los Angeles, and Seattle.Â She received her MFA in Studio Art from New York University and was a recipient of the Joan Mitchell Foundation Grant for Visual Arts and the Pacific Northwest Womenâ€™s Scholarship from the Pilchuck School of Glass.Â She has collaborated with musicians and dancers in New York and Florida.Â RecentÂ exhibitions/performances have

appeared at Galapagos Art Space, Chelsea Art Museum, New York University, Secret Robot Project, and the Atlanta Center for the Arts.

Marthe Ramm Fortun is a visual artist artist from Norway who received her MFA in Studio Art from New York University as a Fulbright Scholar. Marthe creates live works that sits uncomfortably between drawing, sculpture and performance. She is interested in reality and fiction. Most recently, her work was featured at Perform Williamsburg for NY State Parks, Markers VII at the ScalaMata Gallery as part of the Official Program at the 53rd Venice Biennale and the performance series â€œIts All Yours Nowâ€ at the SculptureCenter, LIC. Marthe divides her time between Oslo and Brooklyn.

Max Razdow (props and light) has a solo show in Belgium this spring.

Other artists and participants include SÓ§rine Anderson, Juliet Jacobson, Alex McQuilkin, Kari Adelaide Razdow, and Mary Speaker.

Monday, February 1, 8 PM
Open Reading

Sign-in at 7:45pm

Wednesday, February 3, 8 PM
Jalal Toufic: Two Or Three Things Iâ€™m Dying To Tell You About The Thousand
And One Nights

Jalal Toufic is a thinker and a mortal to death. He is the author of Distracted (1991; 2nd ed., 2003), (Vampires): An Uneasy Essay on the Undead in Film (1993; 2nd ed., 2003), Over-Sensitivity (1996; 2nd ed., 2009), Forthcoming (2000), Undying Love, or Love Dies (2002), Two or Three Things Iâ€™m Dying to Tell You (2005), â€˜Ã‚shÃ»rÃ¢â€™: This Blood Spilled in My Veins (2005), and Undeserving Lebanon (2007). Several of his books are available for download at www.jalaltoufic.com. He has taught at CalArts, the University of California at Berkeley, USC, and, in Lebanon, Holy Spirit University; and he currently teaches at Kadir Has University in Istanbul. â€œTwo or Three Things Iâ€™m Dying to Tell You about The Thousand and One Nightsâ€ will be followed by a Q&A.

Friday, February 5, 10 PM
Nick Tosches & Andre Williams

Nick Tosches was born in Newark, New Jersey and is the author of three novels, eleven books of non-fiction,and three volumes of poetry. His books include: Hellfire: The Jerry Lee Lewis Story, Dino: High Living In The Dirty Business Of Dreams, Where Dead Voices Gather, In The Hand Of Dante, and

Chaldea. His latest, Never Trust A Living God, is a collection of poetry illustrated by Gravieur. He lives in New York City.

Andre Williams was born in Bessemer, Alabama in 1936. From his start at Fortune in the 1950â€™s, he went on to work at Motown with Stevie Wonder, Mary Wells, and the Contours. He has composed several hundred recordings and continues to be one of the most widelyÂ collected and respected of original soul and rhythm & blues artists. Heâ€™ll read from his debut volume of fiction Sweets (And Other Stories).

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If youâ€™d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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327. steve dalachinsky

Re: Nov. 19, David Meltzer and Rockpile at the Hideout/Chicago

Thu 28 Jan 2010

---

http://www.youtube.com/watch?v=ph8GWcj6tMg

3 minutes of dalachinsky

On Tue, 10 Nov 2009 17:56:20 -0500 Larry Sawyer <[redacted]> writes:
> Thursday, Nov. 19
>
> ROCKPILE (David Meltzer, Michael Rothenberg & Spider Trio) with
> special guests including Terri Carrion, Art Lange, Dan Godston,
> Francesco Levato, Larry Sawyer, Ed Roberson & Bob Malone. $8
>
>

> @ The Hideout
> 1354 W. Wabansia, Chicago
> 8:00 to 11:30 pm
> Phone: [redacted]
>
> The Poetry Center of Chicago & Milk Magazine present:
>
>
> ROCKPILE (featuring David Meltzer, Michael Rothenberg, Terri Carrion
> & Spider Trio)
>
> A leading poet of the Beat Movement, David MELTZER was raised in
> Brooklyn during the War years; performed on radio & early TV on the
> Horn & Hardart Children's Hour. Was exiled to L.A. at 16 & at 17
> enrolled in an ongoing academy w/ artists Wallace Berman, George
> Herms, Robert Alexander, Cameron; migrated to San Francisco in 1957
> for higher education w/ peers & maestros like Jack Spicer, Robert
> Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch,
> Philip Whalen, Jack Hirschman, and a cast of thousands all living
> extraordinary ordinary lives. Beat Thing [La Alameda Press, 2004]
> won the Josephine Miles PEN Award, 2005. Was editor and interviewer
> for San Francisco Beat: Talking With The Poets [City Lights, 2001].
> With Steve Dickison, co-edits Shuffle Boil, a magazine devoted to
> music in all its appearances & disappearances. 2005 saw the
> publication of David's Copy: The Selected Poems of David Meltzer by
> Viking/Penguin, a collection spanning over forty years of work that
> paints a vivid portrait of Meltzer's life as a poet through poems
> taken from thirty of his previous books of poetry. With a versatile
> style and playful tone, Meltzer offers his unique vision of
> civilization with a range of juxtapositions from Jewish mysticism
> and everyday life to jazz and pop culture.
>
> Michael ROTHENBERG is a poet, songwriter, and the editor of Big
> Bridge magazine online at www.bigbridge.org. His poetry books include
> Man/Woman, a collaboration with Joanne Kyger, The Paris Journals
> (Fish Drum Press), Monk Daddy (Blue Press), and Unhurried Vision (La
> Alameda/University of New Mexico Press). His poems have been
> published widely in small press publications including, 88: A
> Journal of Contemporary American Poetry, Berkeley Poetry Review,
> Exquisite Corpse, First Intensity, Fish Drum, Fulcrum, Golden
> Handcuffs Review, House Organ, Prague Literary Review, Tricycle, Van
> Gogh's Ear, Vanitas, Zyzzyva, JACK, milk, and Jacket. He is also

> author of the novel Punk Rockwell. Rothenberg's 2005 CD
> collaboration with singer Elya Finn, was praised by poet David
> Meltzer as "fabulous-all [the] songs sound like Weimar Lenya &
> postwar Nico, lushly affirmative at the same time being edged w/
> cosmic weltschmertz. An immensely tasty production." He is also
> editor for the Penguin Poet series, which includes selected works of
> Philip Whalen, Joanne Kyger, David Meltzer, and Ed Dorn. He has
> recently completed the Collected Poems of Philip Whalen for Wesleyan
> University Press.
>
> Terri CARRION earned her MFA at Florida International University in
> Miami, where she taught Freshman English and Creative Writing,
> edited and designed the graduate literary magazine Gulfstream,
> taught poetry to High School docents at the Museum of Contemporary
> Art in North Miami and started a reading series at the local Luna
> Star Café. In her final semester at FIU, she was Program Director
> for the Study Abroad Program, Creative Writing in Dublin, Ireland.
> Her poetry, fiction, non-fiction and photography has been published
> in many print magazines as well as online, including The Cream City
> Review, Hanging Loose, Pearl, Penumbra, Exquisite Corpse, Mangrove,
> Kick Ass Review, Exquisite Corpse, Jack, Mipoesia, Dead Drunk
> Dublin, and Physik Garden among others.
>
> About SPIDER TRIO: Earle Brown, tenor saxophone; Joe Williams,
> drums; Dan McNaughton, bass and leader. Dan formed Spider Trio in
> 1997 in New Orleans, in order to perform his jazz compositions which
> express his love for a wide range of music, from funk to modern
> classical. The band is now based in Chicago, and the current lineup
> consists of Dan, Bryan Pardo on reeds, and Tim Keenan on drums.
>
>
>
> WITH GUESTS INCLUDING: Art Lange, Dan Godston, Larry Sawyer,
> Francesco Levato, Bob Malone, & Ed Roberson
>
> Born in Chicago in 1952, Art LANGE is the author of hundreds of
> essays, reviews, articles, and interviews on music and poetry. His
> work has been published in publications as diverse as the Neue
> Zeitschrift für Musik and the Village Voice, New American Writing
> and the Partisan Review, and he has written program notes for over
> 200 jazz and classical recordings. He also published and edited
> Brilliant Corners: a magazine of the arts, from 1975-77. He is the

> co-editor (with Nathaniel Mackey) of Moment's Notice: Jazz in Poetry
> and Prose (1993: Coffee House Press), and is the author of five
> books of poetry, including Needles at Midnight (Z Press), Evidence
> (Yellow Press), and The Monk Poems (Frontward Books). Lange was
> editor of Down Beat magazine from 1984-88 and currently he teaches
> at Columbia College, Chicago.
>
> Dan GODSTON teaches poetry and other art forms to young people and
> adults in the Chicago area. His poetry and fiction have appeared in
> Chase Park, Versal, 580 Split, Kyoto Journal, California Quarterly,
> after hours, Edgz, Kyunghyang Shinmun, and other publications, while
> his articles have appeared in Teaching Artist Journal, among other
> publications. Godston also co-curates the interdisciplinary arts
> series, Chicago Calling.
>
> Larry SAWYER curates the Myopic Books Poetry Series in Wicker Park,
> Chicago. His chapbook Tyrannosaurus Ant (mother's milk press) was
> recently included in the Yale Collection of American Literature. His
> blog is Me tronome. He is also editor of http://www.milkmag.org
>
> Poet, translator, and new media artist Francesco LEVATO is the
> executive director of The Poetry Center of Chicago and the author of
> Marginal State (Fractal Edge Press, 2006) and is a contributor to
> Witness: Anthology of Poetry (Serengeti Press, 2004). His poetry has
> been published internationally in journals and anthologies.
>
> Bob MALONE grew up in the wilds of New Jersey, where he started
> piano lessons at nine – within a year he could play anything put
> in front of him – and dreamed of being a classical musician. For
> years he listened only to classical music, but hearing Billy Joel in
> a Sears store was a revelation for him, and within a few years he
> was writing his own songs, and playing with rock bands. He studied
> music at Berklee in Boston (though he was already gigging regularly
> both solo and with bands, as he has ever since), after which he
> moved to Hollywood and embarked on an endless tour, playing an
> average of 100 shows a year. “Blazing and beautiful. Burning and
> elegant. Subtle and expansive. Unique and timeless. Malone contains
> multitudes of rhythm, soul, jazz, blues, smoke and magic.” —
> American Songwriter Magazine. For more information see
> BobMalone.com.
>
> Born and raised in Pittsburgh, Ed ROBERSON studied painting in his

> youth and was educated at the University of Pittsburgh. His
> extensive travels inform his work,which is also influenced by
> spirituals and the blues, and by visual art, such as the mixed-media
> collages of Romare Beardon. Poet and critic Michael Palmer has
> called Roberson “one of the most deeply innovative and critically
> acute voices of our time.”
> _____
>
> ROCKPILE @ HIDEOUT: A CELEBRATION OF THE TRADITION OF POETRY & JAZZ
> IN THE CITY OF CHICAGO. FROM THE FIRST STORIES OF KENNETH REXROTH
> READING HIS WORK WITH MUSICAL ACCOMPANIMENT BY JELLY ROLL MORTON,
> JAZZ & POETRY HAVE ENJOYED A SPECIAL RELATIONSHIP. THIS NIGHT OF
> POETRY & JAZZ WITH DAVID MELTZER, MICHAEL ROTHENBERG, SPIDER TRIO &
> SPECIAL GUESTS WILL CERTAINLY BE A NIGHT TO REMEMBER. HIDEOUT
> INCLUDES A FULL BAR AND HEMP CANDY BARS WILL SERVED. DOORS OPEN AT
> 7:30. $8 COVER.
>
>
>
>
>

↑ Index

328. Robin Hamilton
Re: Can anything...?
Thu 28 Jan 2010

> *longer in Scotland than in England as a viable form -- think Dunbar's "Tretis of the Twa Meriit Wemen and the Wedo" in the early fifteenth century.*

Ooops!!! -- early SIXTEENTH century, of course.

Yet once more I trip up over calling the period 1500-1599 by the wrong name. Am I the only person who finds calling the fifteen hundreds "the sixteenth century" counter-intuitive?

Robin

↑ Index

329. **Mairead Byrne**
Re: Fw: Suicide in an Airplane (1919) -- resend
Thu 28 Jan 2010

---

awesome.
a futurist moment 100 years later.
a postmodern moment which is lyrical.
shredded letters big enough for a muffled howl of today.
21st century wordsworth.
m

On Thu, Jan 28, 2010 at 11:11 AM, Brian Stefans <[redacted]>wrote:

> *Resending... links for zip files didn't work.*
>
> *----- Original Message -----*
> *From: Brian Stefans*
> *To: Buffalo Poetics*
> *Sent: Thursday, January 28, 2010 8:10 AM*
> *Subject: Suicide in an Airplane (1919)*
>
> *My new piece:*
>
> *http://www.arras.net/scriptor/suicide_in_an_airplane_1919/*
>
> *However, I think it's best viewed as a standalone app. Funny things are happening to it when viewed in a browser.*
>
> *http://www.arras.net/scriptor/suicide_in_an_airplane_1919/SIAA_for_PC.zip*
>
> *http://www.arras.net/scriptor/suicide_in_an_airplane_1919/SIAA_for_Mac.zip*
>
> *There's sound, a piano piece by Leo Ornstein (hence, the title). I don't have the rights to this recording, unfortunately, but we'll see.*
>
> *Brian*

--
Associate Professor of English
Rhode Island School of Design

2 College Street
Providence
RI 02903
[redacted]

↑ Index

330. peter ganick
chalk editions first twenty titles. and mission statement.
Thu 28 Jan 2010

---

http://chalkeditions.co.cc

for experimental poetry – our first twenty titles.

chalk editions – usually poetry attempts to conquer time and insert an immortality-factor to its texts – this possibility has reverted against itself recently – the physical book is a dinosaur – we, at chalk editions, don't like this event, however, it is the reality of a *now*, almost into the second decade of the 21st decade – hardcopy books are expensive to produce and purchase, soon, hardcopy books will be the present tense for either the rich elite, or collectors – digital *paper and ink* are improving as we speak, the quality of reading on a computer screen [such as amazon's kindle device] is improving – screen technology [for computers] is improving as well

we are poets: we come and go with the wind. free.

these are some of the ideas behind our new venture – the texts are free of charge – if you wish, download a few – make print-outs – as a kindness to the authors and publisher, please mention our site and the author's copyright.

peter ganick & jukka-pekka kervinen – 07.04.09

[redacted]

[redacted]

clicking on a title will bring up the text and cover art.

John M. Bennett - T ICK TICK TIC K<http://www.scribd.com/John-M-Bennett-T-ICK-TICK-TIC-K/d/25483907>
**

Lars Palm - fragments from this<http://www.scribd.com/doc/25107260/Lars-Palm-fragments-from-this>
**

Thomas Lowe Taylor - "...of shooting stars and brightness."<http://www.scribd.com/doc/24182946/Thomas-Lowe-Taylor-of-

shooting-stars-and-brightness>
**

*Andrew Topel -
RE-ECHOES*<http://www.scribd.com/doc/23253381/Andrew-Topel-RE-ECHOES>
**

*Jim Leftwich - OF IF
IN*<http://www.scribd.com/doc/22547754/Jim-Leftwich-OF-IF-IN>
**

*Peter Ganick -
g=e=i=s=t=l=i=c=h*<http://www.scribd.com/doc/22286605/Peter-Ganick-g-e-i-s-t-l-i-c-h>
**

*Hugh R. Tribbey - waitinale
glasses*<http://www.scribd.com/doc/21912900/Hugh-R-Tribbey-waitinale-glasses>
**

*Lawrence Upton - water
lines*<http://www.scribd.com/doc/21912732/Lawrence-Upton-water-lines>
**

*Jeff Crouch - furious
peddler*<http://www.scribd.com/doc/21612809/Jeff-Crouch-furious-peddler>
**

*Sheila E. Murphy - Reverse
Haibun*<http://www.scribd.com/doc/21062779/Sheila-E-Murphy-Reverse-Haibun>
**

*John M. Bennett - Fla g Wh
ale*<http://www.scribd.com/doc/19686134/John-M-Bennett-Fla-g-Wh-ale>
**

*zachary count lawrence -
parsing*<http://www.scribd.com/doc/19580683/zachary-count-lawrence-parsing>
**

*Sheila E. Murphy -
circumsanct*<http://www.scribd.com/doc/19475026/Sheila-E-Murphy-circumsanct>
**

Ivan Arguelles - SECRET POEM<http://www.scribd.com/doc/19445335/Ivan-Arguelles-SECRET-POEM>
**

Ivan Arguelles - SATURDAY AFTERNOON IN THE UPANISHADS<http://www.scribd.com/doc/19362306/Ivan-Arguelles-SATURDAY-AFTERNOON-IN-THE-UPANISHADS>
**

Alan Sondheim - Pushing to Convulsion<http://www.scribd.com/doc/19258792/Alan-Sondheim-Pushing-to-Convulsion>
**

Jim Leftwich - BEGET STATESMAN<http://www.scribd.com/doc/18003367/Jim-Leftwich-BEGET-STATESMAN>
**

Jim Leftwich - TIME JUNK<http://www.scribd.com/doc/17243139/Jim-Leftwich-TIME-JUNK>
**

Peter Ganick - recent / how recent<http://www.scribd.com/doc/17097034/Peter-Ganick-recent-how-recent>
**

Jukka-Pekka Kervinen - Bad Knob<http://www.scribd.com/doc/17044277/JukkaPekka-Kervinen-Bad-Knob>
**

↑ Index

331. David Kirschenbaum
Advertise in Boog City 62
Fri 29 Jan 2010

Please forward

Advertise in

Boog City 62

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Thurs. Feb. 25-Submit Ad or Ad Materials
—Sat. March 6-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: 212-842-BOOG (2664)

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332. John Herbert Cunningham
not quite ekphraic
Fri 29 Jan 2010

Recently, I've become interested in writing poetic responses to contemporary dance performances I've attended. Knowing that there is a word, 'ekprasic', for poetry written in response to visual art, is there a word for poetry written in response to the art of movement?

John Herbert Cunningham

↑ Index

333. Lars Palm
Three new e-books from ungovernable press
Fri 29 Jan 2010

Dear all,

it brings me great pleasure to announce the release of no less than three new books from ungovernable press. they are

Passages:Annotations by Jill Jones

Intersecting Views of the Possible Interaction by Felino A. Soriano

Take It by Amanda Laughtland

as always freely downloadable pdf-files. & there are a few others in the works

cheers,
lars

http://ungovernablepress.weebly.com

http://mischievoice.blogspot.com

↑ Index

334. Mark Weiss
Horn tooting
Fri 29 Jan 2010

John Palattella in The Nation Feb. 15th issue

“AND THERE IN THE DISTANCE,
nothing./A line of houses one can hardly
make out/through the white of snow and
sun.” These lines from “The Fog,” by the
Cuban poet Eugenio Florit, could double as
a sketch of the view from the north, and from
within Cuba itself, of recent Cuban literature.
The US embargo has corrupted our
view of the island, and Castro’s censors have
stifled the publication of writing that departs
from state-sanctioned optimismo. I found
“The Fog” in The Whole Island: Six Decades of
Cuban Poetry, edited by Mark Weiss (California;
paper $29.95). Not since the 1982 publication

of Paul Auster's Random House Book
of Twentieth Century French Poetry has a bilingual
anthology so effectively broadened
the sense of poetic terrain outside the United
States and also created a superb collection
of foreign poems in English. There is
nothing else like it. Weiss presents generous
selections of work by fifty-five poets from
Cuba and its diaspora; though ostensibly an
anthology, The Whole Island is a gathering of
individual voices (among them those of the
twenty-two translators who contributed to
the project). In "On Three Photos of Mella,"
Francisco de Oraá offers a riposte to Julio
Mella, a founder of Cuba's Communist Party
and a disapproving superego: "I only know
that, deep down, I would have wanted to be
let loose in the garden,/and that the garden
would grow and become the whole world."
Seeing through the fog (what Damaris Calderón
calls this "sad business/this playing at
being perfect"), Weiss has located the whole
island's many imaginary gardens.

Announcing The Whole Island: Six Decades of Cuban
Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

↑ Index

335. **Mark Weiss**
Re: not quite ekphraic
Fri 29 Jan 2010

---

terpsicophrastic?

At 08:08 AM 1/29/2010, you wrote:
>Recently, I've become interested in writing poetic responses to contemporary
>dance performances I've attended. Knowing that there is a word, 'ekprasic',
>for poetry written in response to visual art, is there a word for poetry
>written in response to the art of movement?
>
>John Herbert Cunningham

>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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336. CA Conrad
THIS Sunday, CAConrad & Frank Sherlock cordially invite you to the book party
Fri 29 Jan 2010

THIS Sunday, CAConrad & Frank Sherlock cordially invite you to the book party for The City Real & Imagined (Factory School, 2010) at ZINC Bar, introductions by Thom Donovan.

All details at this link:
http://events4cri.blogspot.com/2010/01/january-31st-2010-nyc.html

We look forward to seeing you there, have a great weekend! CAConrad & Frank Sherlock

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

337. Paul Nelson
Re: not quite ekphraic
Fri 29 Jan 2010

Ekphrastic is the word for all poems inspired by other art forms. Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

_____
From: John Herbert Cunningham <[redacted]>
To: [redacted]
Sent: Fri, January 29, 2010 5:08:30 AM
Subject: not quite ekphraic

Recently, I've become interested in writing poetic responses to contemporary dance performances I've attended. Knowing that there is a word, 'ekprasic', for

poetry written in response to visual art, is there a word for poetry written in response to the art of movement?

John Herbert Cunningham

↑ Index

338. Robert Dewhurst
John Wieners criticism
Fri 29 Jan 2010

I am preparing a critical bibliography for John Wieners. If you're aware of any texts -- from the peer-reviewed academic article, to send-ups by friends in ephemeral small magazines -- can you please back-channel citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but would like to be as comprehensive as possible.

Thanks,
Robert Dewhurst

↑ Index

339. George Bowering
Re: not quite ekphraic
Fri 29 Jan 2010

Ekphrastic is the right word for a poem reponding to a painting.

gb

On Jan 29, 2010, at 5:08 AM, John Herbert Cunningham wrote:

> *Recently, I've become interested in writing poetic responses to contemporary*
> *dance performances I've attended. Knowing that there is a word, 'ekprasic',*
> *for poetry written in response to visual art, is there a word for poetry*
> *written in response to the art of movement?*
>
> *John Herbert Cunningham*
>
> *welcome.html*

Geo. Bowering
Heavy feet. Light heart.

↑ Index

340. **Murat Nemet-Nejat**
Re: Can anything...?
Fri 29 Jan 2010

Mark, Robin,

I just went back to re-read parts of "The Rime of the Ancient Mariner." What I noticed is that the stanza structure and the rhyme scheme are very loose. Stanzas are four, five and sometimes six lines. Also the rhymes are very irregular. It seems to me Coleridge is attempting to create in this poem also an archaic or distant tone (many of his contempraries complained about it) what he calls in *The Biographica* "the supernatural." In fact, it seems (here I am relying on Wiki) "The Rime" was part of a project conducted by Coleridge and Wordsworth together. Coleridge was going to write a poem after the supernatural ("the shades of the imagination") and Worsdworth's experiment was going to focus on "everyday life."

It seems Wordsworth (and the majority of his contemporaries) did not particularly like "The Rime" though he partly changed his opinion later on. He considered Coleridge's stanzaic form in "The Rime" "unsuitable for a long poem."

It seems by Wordsworth and Coleridge's time complicated stanza forms -particularly in a long poem- looking to the past or to the supernatural (the sublime) represented -to paraphrase Jim- the S&M of English poetry, whereas the line coming from Chaucer became the straight sex (I wonder which sex is using more the straight jacket?).

When Pound creates another pivotal change in English poetry, particularly with his translation of "The Seafarer," he is looking back to earlier than Chaucer, to alliterative verse, as Mark mentions, to "the road not taken." Alliteration is built on consonants. The "natural" music of Victorian poetry is built around assonance, in other words, vowels. Pound shifts the focus, consequently, what poetic sound/music is.

Also, the discontinuity implicit complicated stanza forms makes it a fertile ground for long poems at least partly built around the idea of collage -the underlying unity among discontinuities which a long poem suggests.

Ciao,

Murat

On Thu, Jan 28, 2010 at 5:37 PM, Mark Weiss <[redacted]> wrote:

> *I think Murat was talking about flexibility for verse narrative. There have certainly been some pretty long narrative ballads--The Ancient Mariner, for one. To put words in his mouth, the form because of its greater structural*

demands constrains the manner in which the story is told more than couplets or blank verse. Or so imaginary Murat thinks.

Best,

Mark

At 03:47 PM 1/28/2010, you wrote:

Mark,

I think you can make a case for the ballad form (iambic tetrameter, abcb quatrains) as the most durable of rivals in English to rhymed pentameter couplets.

Hugh

From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Wed, January 27, 2010 9:56:46 AM
Subject: Re: Can anything...?

Hi Robin.

More light to shed? I was thinking (and backchanneling with Murat) about the larger background. The lacunae in my knowledge will be immediately apparent. Care to fill some of these holes?

"Got me thinking. Iambic pentameter couplets did become the method of choice, tho there were contenders. In English pre-conquest narrative poems were written in unrhymed alliterative verse, which persisted even into Chaucer's time--Langland was an almost exact contemporary--but also in intricate continental stanza patterns, as in the work of the Pearl Poet. Narratives written in rhymed couplets in tetrameter predate Chaucer by at least a generation--I'm thinking of Sir Orfeo, a personal favorite. Marie de France was writing in rhymed tetrameter couplets in French at the English court at least a hundred years before Chaucer, and Chaucer knew her lais by heart, apparently. On the continent narrative was often written in elaborate stanza patterns--Wolfram von Eschenbach's Parsifal. I don't remember what form Chretien de Troyes used--would be good to know--big influence on Chaucer. Boccaccio wrote his Filostrato, the source of Chaucer's Troilus, in stanzas.

None of these were as flexible as Chaucer's rhymed pentameter. The only competitor in that regard must be Dante's terza rima, but it didn't catch on, even in Italy, as far as I know."

Best,

Mark

At 12:43 AM 1/27/2010, you wrote:
Mark,

One specifies that heroic couplets must not enjamb because our idea of a
heroic couplet is determined by its 18th century examples. My point is different, that, within its historical content in English poetry, as opposed
to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...

This is a terminological issue. Mark's right here -- as I know to my cost, having been smacked over the wrist once for saying what Murat does above.

*The heroic couplet is very specifically the rhymed iambic pentameter couplet *as used by the Augustans* -- Dryden to Sam Johnson -- with several specifics which distinguish it from earlier and later uses, not just in Chaucer but Marlowe, Jonson, Donne, etc., and also say Keats in Endymion, Hyperion, etc. Chaucer's couplet line almost ends with him, due mostly to the loss of the final unaccented 'e', with the iambic pentameter (mostly, though generally all syllable accent forms) being redefined by Wyatt, on, and reaching a point of balance in Sidney. When the Augustans take it up (from Jonson possibly), they impose their own sets of strictures on particularly the rhymed iambic pentameter couplet.*

If you want a bite-it-and-see example, look at Pope's "translations" of Donne's Satires.

Dropping this specific meaning of "heroic couplet" diminishes our range of meaninbgful terms.

*Mark is however wrong about the origins of blank verse -- the earliest example in English is found in Surrey's translation of the Aeneid -- and he does *that by simply knocking the rhymes off Gavin Douglas's earlier rhymed couplet version!*

Shame that such an act of artistic vandalism should have had such a productive result. Surrey's own blank verse may be shit, but I suppose one has to allow that it lies behind Marlowe, etc.

> *Robin*
>
> *Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).*
> *http://go.ucpress.edu/WholeIsland*
>
> *Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).*
> *http://go.ucpress.edu/WholeIsland*

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341. **Murat Nemet-Nejat**
Re: Horn tooting
Fri 29 Jan 2010

Great review Mark.

Murat

On Fri, Jan 29, 2010 at 11:46 AM, Mark Weiss <[redacted]> wrote:

> *John Palattella in The Nation Feb. 15th issue*
>
> *"AND THERE IN THE DISTANCE,*
> *nothing./A line of houses one can hardly*
> *make out/through the white of snow and*
> *sun." These lines from "The Fog," by the*
> *Cuban poet Eugenio Florit, could double as*
> *a sketch of the view from the north, and from*
> *within Cuba itself, of recent Cuban literature.*
> *The US embargo has corrupted our*
> *view of the island, and Castro's censors have*
> *stifled the publication of writing that departs*
> *from state-sanctioned optimismo. I found*
> *"The Fog" in The Whole Island: Six Decades of*
> *Cuban Poetry, edited by Mark Weiss (California;*
> *paper $29.95). Not since the 1982 publication*

> *of Paul Auster's Random House Book*
> *of Twentieth Century French Poetry has a bilingual*
> *anthology so effectively broadened*
> *the sense of poetic terrain outside the United*
> *States and also created a superb collection*
> *of foreign poems in English. There is*
> *nothing else like it. Weiss presents generous*
> *selections of work by fifty-five poets from*
> *Cuba and its diaspora; though ostensibly an*
> *anthology, The Whole Island is a gathering of*
> *individual voices (among them those of the*
> *twenty-two translators who contributed to*
> *the project). In "On Three Photos of Mella,"*
> *Francisco de Oraá offers a riposte to Julio*
> *Mella, a founder of Cuba's Communist Party*
> *and a disapproving superego: "I only know*
> *that, deep down, I would have wanted to be*
> *let loose in the garden,/and that the garden*
> *would grow and become the whole world."*
> *Seeing through the fog (what Damaris Calderón*
> *calls this "sad business/this playing at*
> *being perfect"), Weiss has located the whole*
> *island's many imaginary gardens.*
>
> *Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).*
> *http://go.ucpress.edu/WholeIsland*

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342. Hugh Behm-Steinberg
Re: not quite ekphraic
Fri 29 Jan 2010

Terpsiphrastic?

Hugh

_____
From: John Herbert Cunningham <[redacted]>
To: [redacted]
Sent: Fri, January 29, 2010 5:08:30 AM
Subject: not quite ekphraic

Recently, I've become interested in writing poetic responses to contemporary dance performances I've attended. Knowing that there is a word, 'ekprasic', for poetry written in response to visual art, is there a word for poetry written in response to the art of movement?

John Herbert Cunningham

↑ Index

343. Alison Croggon
Public domain manifesto
Fri 29 Jan 2010

@ http://www.publicdomainmanifesto.org/node/8

Worth signing, I do believe.

xA

--
Editor, Masthead: http://www.masthead.net.au
Blog: http://theatrenotes.blogspot.com
Home page: http://www.alisoncroggon.com

↑ Index

344. Alan Sondheim
To the Editor: (in response to Macaulay's review 1/22/10) (fwd)
Fri 29 Jan 2010

(This most likely won't be published, but some people wanted to read it, so here it is, group-sent, apologies for this, love Alan)

---------- Forwarded message ----------
Date: Wed, 27 Jan 2010 09:46:29 -0500 (EST)
From: Alan Sondheim <[redacted]>
To: [redacted]
Subject: To the Editor: (in response to Macaulay's review 1/22/10)

To the Editor:

I'm writing to respond to Alastair Macaulay's review of our performances, in the January 22 Dance Section.

I've never responded to a review, negative or positive, before, but Macaulay's demands it. The review is a diatribe, neither a description, nor an analysis. No one reading it would have the slightest idea of the evenings themselves. We deserve better.

Macaulay's dismisses the music/song as follows: "Meanwhile, he is accompanied by two colleagues. Alan Sondheim plays a variety of stringed instruments; Azure Carter sings her own songs in a series of pretty frocks and petticoats, and even dances a little. Both are entirely trivial." This is sexist and obviously insulting. He may not have liked the music, but this says nothing. (I should mention that there were dancers, musicians, and choreographers in the audience - some quite well known, etc. - and none of them had this reaction; far from it. We also played to large houses, in spite of the review.)

Macaulay also dismisses Foofwa d'Imobilite's name as follows: "Mr. d'Imobilite has provided several pages of accompanying literature. These cover his 'conceptual libretto' for 'Musings,' the wordplay within its title and his own name, his methodology and the inspiration behind 'Involuntaries.' It's all clever, but, like his name, damnably arch and contrived." This is stupid and ad hominem. The "several pages" were written by d'Imobilite, Carter, and myself, by the way - Macaulay apparently paid no attention to the distinction.

He likewise paid no attention to the half-hour video, intended as an introduction to Involuntaries; he paid no attention to the lighting of Musings, which was computer-controled and designed as a dance performance in itself; and he apparently paid no attention to the details of Involuntaries itself. He thinks otherwise: "Mr. d'Imobilite's choreography for himself consists almost entirely of spasms." I've seen spasms, and this is as nonsensical as saying that Michael Jackson's choreography is just prancing about. In fact, the sections of Involuntaries are quite distinct from each other, as the audience understood.

I don't know Macaulay, and don't want to, but he appears to favor an ugly form of connoisseurship I've seen far too often. Rather than attempting to understand the work (reading the program notes? watching the video? watching the performance itself?), the performance is used as an excuse for yet another agenda - in this case, I assume, a return to ballet or traditional Cunningham. The readers of the Times deserve far better than this. The Times stands alone, in a sense, and for better or worse, functions as an arbiter, if not of taste, at least of what one might see of an evening. And for that, we need analysis and care, and at least someone who loves downtown dance, someone who understands it, to review these occasions. It's difficult enough to work on a kind of edge without being slammed by relatively unresponsive critics in the Times.

Thank you.

Sincerely Yours,

Alan Sondheim [redacted]

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345. **Jim Andrews**

Re: chalk editions first twenty titles. and mission statement.

Sat 30 Jan 2010

>Peter Ganick said:
chalk editions – usually poetry attempts to conquer time and insert an immortality-factor to its texts – this possibility has reverted against itself recently – the physical book is a dinosaur – we, at chalk editions, don’t like this event, however, it is the reality of a *now*, almost into the second decade of the 21st decade – hardcopy books are expensive to produce and purchase, soon, hardcopy books will be the present tense for either the rich elite, or collectors – digital *paper and ink* are improving as we speak, the quality of reading on a computer screen [such as amazon’s kindle device] is improving – screen technology [for computers] is improving as well
we are poets: we come and go with the wind. free.

i note that you are doing POD (print on demand) with your Blue Lion Books. And that your criterion for publishing a Blue Lion POD book includes that it be over 250 pages. could you elaborate on this, please? what sort of decisions do you make in whether to keep it digital or offer it in POD? is it just the size of the book or are there other considerations?

certainly a 250 page ebook, on contemporary monitors, is completely unreadable. but is a 100 page ebook any more readable? well, yes, by 150 pages. but, still, reading 100 pages of a book from a monitor is not something any of us would regard as an enjoyable experience.

i don't see books as dinosaurical, really. POD seems like a fairly cost-effective way to publish paper books for small publishers, doesn't it? you've been involved in POD, so you should be an authority on this one.

perhaps devices such as the Kindle will replace books if they are pleasantly readable, which i hear they are, and if they are as easily browsable as a book is and if you can get any book you want on them quite easily. all of which seems doable. the hardest part has apparently been getting the screen to be readable, which monitors barely are. readable literary sites mix it up. they offer a variety of media. words, pictures, sounds, interactive works, processes, activities. too much reading on a monitor is just a grind. we need to understand media. readable literary web sites take writing in directions it hasn't been able to go, formally, before. they use what is really engaging about the computer experience. not just sitting in front of a monitor reading a hundred pages of type trying to pretend it's a book.

what is displayable on a Kindle? just type? or type and pictures? how about sounds? animation? video? interactivity?

ja
http://vispo.com

↑ Index

346. **John Cunningham**
Re: not quite ekphraic
Sat 30 Jan 2010

Mark, you're terpsigoing-out-of-your-freakin'-mind (lol) with than one. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: January-29-10 11:20 AM
To: [redacted]
Subject: Re: not quite ekphraic

terpsicophrastic?

At 08:08 AM 1/29/2010, you wrote:
>Recently, I've become interested in writing poetic responses to contemporary
>dance performances I've attended. Knowing that there is a word, 'ekprasic',
>for poetry written in response to visual art, is there a word for poetry
>written in response to the art of movement?
>
>John Herbert Cunningham
>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
http://go.ucpress.edu/WholeIsland

↑ Index

347. **Mark Weiss**
Re: not quite ekphraic
Sat 30 Jan 2010

As to my mind, you could say that I'm an occasional visitor.

At 11:05 AM 1/30/2010, you wrote:
>Mark, you're terpsigoing-out-of-your-freakin'-mind (lol) with than one.
>John Herbert Cunningham
>
>-----Original Message-----
>From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>Behalf Of Mark Weiss
>Sent: January-29-10 11:20 AM
>To: [redacted]
>Subject: Re: not quite ekphraic
>
>terpsicophrastic?
>
>At 08:08 AM 1/29/2010, you wrote:
> >Recently, I've become interested in writing poetic responses to
>contemporary
> >dance performances I've attended. Knowing that there is a word, 'ekprasic',
> >for poetry written in response to visual art, is there a word for poetry
> >written in response to the art of movement?
> >
> >John Herbert Cunningham
> >
> >
>
>Announcing The Whole Island: Six Decades of Cuban Poetry (University
>of California Press).
>http://go.ucpress.edu/WholeIsland
>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).
http://go.ucpress.edu/WholeIsland

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348. Stephen Ellis
Re: John Wieners criticism
Sat 30 Jan 2010

The Last Word: First Blurts on John Wieners

TWO PROPOSALS FOR A TALK ON, AND STANDING IN FOR "A STATEMENT" ON, THE LATER POETIC WORK OF JOHN WIENERS

1

The Switch from the Extensive and Causal, to Permissions Toward the Penetrant and Creatively Received: Transformation from Romantic Expression of Desire's Movement to the Classical Proportionality of Proposing Presence and Allowing Apparition, Intuition and Disguise in the Later Work of John Wieners

Active distinctions made via Dionysian individuated causality in the personal lyric as extending to, yet in contradistinction with, the interpenetration of all objects and persons Orphically, evolve from a plethora of received names, through dream and memory, as these become motivations toward persistent shifts of more ordinal identity, your legal person, passport stamp, nationality, the brass rails of your neighborhood barroom and standard city hall,

and these literal and constant shifts constitute the inversion in the poetic work of John Wieners, from the testamental and experiential lyric operations constituting verse composed upon feeling, waylaid by verb forms that give authenticity to the Self mutated by its own active yet inadequate attempts at definition, where there is otherwise in the later work, an amply transmuted disposal

less the result of an individuated and active disposition toward The Real, but an on-going receivership, to be left open to penetrant desire, in poetic disposition, not revelent spirit alone, but that sexual instinct be included throughout bus station, spare east coast New England single rooms and pacings out upon the Fens in perfectly empty hunger toward requition. So it is with Mister Wieners' later

auto-de-fe in heresy, the persistent brand-mark of his sexuality, remarking the desired stain upon his face in four-dollar blow-jobs, and associational instances of being in wont of, more lately, in their aftermath, Dante Sweeting Watching Upon Virgin Appearances of Virgil's Beatrice, the guide of "feminine phenomenological apprehension" modally, as named references to equal parts glamour and mundanity, inter-penetrant and transitory, out of Hollywood and high society, Miss Barbara Hutton, Dr Jacqueline Onassis, or in Duke of Windsor Inaugural Dawn Acceptance Speech whispered as stars blink out over Islip State, in long nights, incarcerated upon Long Island.

So the "talk" I would give, related to the above circumambulations, is in the nature of revealing the shift from individuated lyric to collagist tactics against any final settlement upon frontiers of what Wieners denotes as income, desire, security and truth - as well the perpetual ennui these each imply - the Final Identity through which to enquire upon jealousy's lifetime attenuations, stolen as these are from the likes of Marx, Einstein, Darwin and Freud, the shift from Dionysos to Apollo's Nine notwithstanding.

Consequent texts will primarily include Wieners' post-1970 collagist work, as well as, by compare, more ordinal lyric work from the 1960s. The above is an addendum and extention of a paper proposed for a previous Conference, unfinished and undelivered, provisionally titled:

"Singular Conviction Parallel Sunset Boulevard upon Limbic Rise, Clairvoyant and/or Crestfallen, Animates Boston, Bavaria and Babylon in terms of 4000 Ladies-In-Waiting, or, The Integral Life: Notes Regarding John Wieners' Magna Carta, Behind The State Capitol, or, Cincinnati Pike, and Related Works."

For Wieners' life's work, continuous attentions and jeu de mots in addendum, ignotum per ignotius, is of the essence, as necessities of menial repetition, independence, and hotel legerdemain.

2

The initial impetus to John Wieners' poetics can in part be located in his own statement about it - "Address of the Watchman to the Night" - in The Magazine for Further Studies (Buffalo 1965). In it he says that the prostitute, dope addict, thief and pervert were the heroes of his world, and that he had to become each in turn until he knew them all.

Yet this is mere topical fancy, what his poems are to be initially "about". The more commensurate and sensible source of Wieners' lyric voice is the attitude within this material that maintains a heat otherwise specific to the terms of the lyric itself, rather than the "night people" it so desirously probes.

In this, the primum mobile is love, which, first, obtains to the condition of the whole of space, the void, the ultimate, circular, curving rhythm of human experience that comprises a rearward time vector, back to the past, and then projects it forward multi-directionally, the vectors extending until they go completely circular, which concludes the lyric voice and opens the possibility of myth and its attending sense of cosmos and its expression as epic. So that these persons

become the flanks and withers of a very old sense of animals in their movements as being causal of the music of the spheres. In this, love would be to epic as home is to the domestic, living in the ethic of desire. Wieners' early work, the lyric of pathos, seems in hindsight preparation for his magnum opus, Behind the State Capitol, or Cincinnati Pike, in which sensible lyric has been supplanted by Dionysian frenzy, to burn with such heat that the attending sense of cosmos remains forever single, that it participates in a whole. That it holds, unto itself, without requiring a determining "center".

In this, Wieners allows himself, especially in the later work, to be penetrated by the magic of others' experience and identity, as for example, Blake arranging for his own demonic possession by Milton. And, interestingly, throughout the

later work there are extraordinary congestions of person, place and thing related to this unlikely genetic interchange, especially with critical and appreciative views to Hollywood stardom, cultural status and political repute.

This alone, along with the often stiffly-driven formality of Wieners' language, would lead one to the conclusion that as his poetic career progressed, the work became increasingly complex. But I would propose otherwise that it simply becomes more animated, that the lyric "continuous metaphor for a feeling" in fact does encircle an emotional condition which then opens into the possibility of a universe conceived as simple and whole, as it may be expressed and determined by the wholeness of language's capacity for love. And Wieners seems predestinarian in that sense - that it is an individual's destiny to fulfill the universe's capacity for love.

*

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Fri, 29 Jan 2010 15:00:02 -0500*
> *From:* [redacted]
> *Subject: John Wieners criticism*
> *To:* [redacted]
>
> *I am preparing a critical bibliography for John Wieners. If you're aware of any texts -- from the peer-reviewed academic article, to send-ups by friends in ephemeral small magazines -- can you please back-channel citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but would like to be as comprehensive as possible.*
>
> *Thanks,*
> *Robert Dewhurst*

↑ Index

349. **mIEKAL aND**
Re: chalk editions first twenty titles. and mission statement.
Sat 30 Jan 2010

Depends what you mean by reading. I get the feeling with ebooks that scanning might be a more appropriate concept & I think there is a lot scanning going on. Personally I'm not able to read more than 4 or 5 pages of text in a row on the screen before my eyes go buggy.

~mIEKAL

On Jan 30, 2010, at 12:43 AM, Jim Andrews wrote:

> *certainly a 250 page ebook, on contemporary monitors, is completely unreadable. but is a 100 page ebook any more readable?*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

350. Adam Katz
Re: John Wieners criticism
Sat 30 Jan 2010

In the first of these

http://home.jps.net/~nada/snyder.htm

3 poems by Rick Snyder,

there is brief sendup of JW. Never having heard that name before, I went after it as a result.

a

↑ Index

351. Kimmelman, Burt
Ralph Maud
Sat 30 Jan 2010

Hello Everyone,

If you happen to have an email address or phone number or both for Ralph Maud then could you possibly share it with me (via backchannel)? I have to reach Ralph in a timely way and I've lost his contact information.

Thank you for your help,

Burt Kimmelman

↑ Index

352. Halvard Johnson
Re: chalk editions first twenty titles. and mission statement.
Sat 30 Jan 2010

I'm not exactly sure what buggy eyes are, mIEKAL, but I read quite a bit more onscreen than off- nowadays, and my eyes definitely benefit from my being able to enlarge onscreen type, not to mention being able to darken or lighten the screen as needed. Maybe you're not old enough to have your hands cramp up

while holding magazines, newspaper, even some books. Of course, a little more heat in the house might help with that, but . . .

Hal

Serving the tri-state area.

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Sat, Jan 30, 2010 at 11:04 AM, mIEKAL aND <[redacted]> wrote:

> *Depends what you mean by reading. I get the feeling with ebooks that scanning might be a more appropriate concept & I think there is a lot scanning going on. Personally I'm not able to read more than 4 or 5 pages of text in a row on the screen before my eyes go buggy.*
>
> *~mIEKAL*
>
> *On Jan 30, 2010, at 12:43 AM, Jim Andrews wrote:*
>
> *certainly a 250 page ebook, on contemporary monitors, is completely unreadable. but is a 100 page ebook any more readable?*
>
> *=!=*
> *Data Visualization for the Synaptically Inspired*
> *http://filevillage.info*

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353. **Ruth Lepson**
Re: John Wieners criticism
Sat 30 Jan 2010

---

the first time I met john wieners he asked, Are you a Medici? No? Did I meet you at Georgia O'Keefe's house? He was sweet & I was thrilled bec I had loved his poetry; instead of my praising him, he complimented me.

On 1130110 12:07 PM, "Adam Katz" <[redacted]> wrote:

> *In the first of these*
>
> *http://home.jps.net/~nada/snyder.htm*
>
> *3 poems by Rick Snyder,*
>
> *there is brief sendup of JW. Never having heard that name before, I went after it as a result.*
>
> *a*

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354. **Kyle Schlesinger**
contact info
Sat 30 Jan 2010

Could someone send me contact information for Susanna Gardner, Patrick James Dunagan and William Fuller?

Many thanks,

Kyle

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355. **Bob Grumman**
Runaway Spoon Press Clearance Sale
Sat 30 Jan 2010

Clearance Sale.

Go to: http://poeticks.com/the-runaway-spoon-press-catalogue-2/

Top of the Page.

25 titles, some dating back before 1990, for only $50 (payable through Paypal or by mail). Each is about 4' by 3". Saddle-stitched. Some are a little faded (but readable); some, I'm sure, must be collectors' items by now, or eventually will be. Good quick course in what's been going on in the Otherstream over the past two decades.

None ever won a prize!

--Bob Grumman, RASPproprietor

↑ Index

356. **Jim Andrews**
Re: chalk editions first twenty titles. and mission statement.
Sat 30 Jan 2010

> *Depends what you mean by reading. I get the feeling with ebooks that scanning might be a more appropriate concept & I think there is a lot scanning going on.*

Yes, probably so.

It's difficult to pay much attention to them when their media manifestation is resistant to it. And scribd is a cluttered interface full of ads. At least there's a 'fullscreen' option.

> *Personally I'm not able to read more than 4 or 5 pages of text in a row on the screen before my eyes go buggy.*
>
> *~mIEKAL*

Yes, it's just an uncomfortable thing.

ja

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357. **David Kirschenbaum**
Blake Babies Tribute, and Blake and Ginsberg, Too
Sat 30 Jan 2010

Please forward

Boog City’s Classic Albums Live presents

Blake Babies' Tribute Show
Featuring Live Performances of
Sunburn at 20 and Earwig at 21

with readings of work from their namesake, William Blake,
and the poet who named them, Allen Ginsberg

Fri., Feb. 5, 7:30 p.m.

$5 suggested donation with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

album performed live by

Jon Berger
Todd Carlstrom
Christy Davis
Susan Hwang
Eric Lipper
Christine "Sharky" Murray
Randi Russo
Schwervon!
The Trouble Dolls
Yoko Kikuchi & Sara Lautman

Blake and Ginsberg poetry performed live by

Lee Ann Brown
Tyler Burba
Julie Patton
Kristin Prevallet
Nathaniel Siegel

Blake Babies' albums curated by Nan Turner
Poetry curated by Nathaniel Siegel
Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

For further information:
212-842-BOOG(2664), [redacted]

Performers’ bios and websites follow albums' running order

Blake Babies

Earwig

Eric Lipper
Cesspool
Dead And Gone
Grateful

The Trouble Dolls
You Don't Give Up
Your Way Or The Highway
Rain

Yoko Kikuchi & Sara Lautman
Lament

Alright
Loose

Jon Berger
Take Your Head Off My Shoulder
From Here To Burma
Don't Suck My Breath

Susan Hwang
Outta My Head
Steamie Gregg
Not Just A Wish

Sunburn

Christy Davis
I'm Not Your Mother

Randi Russo
Out There
Star

Schwervon!
Look Away
Sanctify
Girl In A Box

Christine "Sharky" Murray
Train
I'll Take Anything
Watch Me Now, I'm Calling

Todd Carlstrom
Gimme Some Mirth
Kiss And Make Up
A Million Years

**Jonathan Berger
http://www.myspace.com/jonathanberger

Jonathan Berger has been involved in many Boog City events over the years. As music editor, contributor, cover song artist, host and distributor, he gets around. This isn't even the first time he's covered a chick singer for Boog. Berger gets around...

**Lee Ann Brown
http://writing.upenn.edu/pennsound/x/Brown.php

Lee Ann Brown is the author of Polyverse (Sun & Moon Press, winner of the New American Poetry Series Award) and The Sleep That Changed Eveything (Wesleyan University Press). She has performed her poetry internationally and is the editor and publisher of Tender Buttons press. Born in 1963 in Saitama-ken, Japan and raised in Charlotte, North Carolina, Brown now lives in New York City and Marshall, N.C. She holds an M.F.A. in creative writing from Brown University and is an associate professor of English at St. John's University in NYC. Her song cycle, The Thirteenth Sunday in Ordinary Time and other readings, can be found at the websites, PENNSOUND and The Electronic Poetry Center.

**Tyler Burba
http://www.visit-music.net/

At the age of 15, Tyler Burba met the poet Allen Ginsberg, a life- changing experience that would lead him to leave Vancouver, Wash. for the happier climate of Boulder, Colo., where he would attend The Naropa Institute. A poet and musician, Burba performs solo as Visit and is a member of the experimental psychedelic rock band Snowboots. Two albums, Snowboots' Greatest Hits and Visit's Think God, are due out this winter, as well as a book of poetry. He also founded farfalla press, an independent publishing company that went on to publish over 20 titles of poetry, fiction and music. Burba lives in Williamsburg and teaches "at-risk" middle school children in Harlem.

**Todd Carlstrom
http://www.myspace.com/toddcarlstrom

Todd Carlstrom, has played in NYC bands for years (The Domestics, Heroes of the Alamo, Dirty Vicars, and currently, Todd Carlstrom and the Clamour).

**Christy Davis

Christy Davis is a drummer, singer/songwriter who has been playing in bands since 1989. She currently plays with Olive Juice Music's own Kansas State Flower.

She has been a part of many projects including Rebecca Moore and the Prevention of Blindness, Reverend Billy and His Stop Shopping Choir, and the popular kid's band Audrarox

**Susan Hwang
http://www.myspace.com/susanhwang

Susan Hwang plays accordion and writes songs about zombies, books, books about zombies, parking, and her mother. She plays in accordion/ drum/cello power trio The Debutante Hour and contributes to and hosts The Bushwick Book Club.

**Eric Lipper
http://www.myspace.com/ericlipper

Eric Lipper, from Rockland County, has played every corner of NYS over the past 5 years, with his folk/R'n'R group, The Tweedlers. He has also played with oldies legends, The Platters, & Bobby Lewis.

**Christine "Sharky" Murray

Christine "Sharky" Murray formerly of the bands Bionic Finger and Pantsuit is happy to come out of musical hibernation to play some of her favorite Blake Babies songs.

**Julie Patton
http://home.jps.net/~nada/patton.htm

Julie Patton is the author of Teething on Type (Rodent Press). She has published poems in Transfer, Tribes, and other magazines, and in Aloud: Voices from the Nuyorican Poets Cafe (Collier Books). Her articles and essays appear in Educating the Imagination: Essays & Ideas for Teachers & Writers (T&W), and in Teachers & Writers. In 1993 she received the New York City Arts in Education Sustained Achievement Award in Literary Arts. She has performed her work at the New York Shakespeare Festival, the Nuyorican Poets' Cafe, the Whitney Museum, Houston's Center for Art and Performance, and Cleveland Public Theatre's International Sonic Disturbance Festival.

**Kristin Prevallet
http://www.kayvallet.com/

Kristin Prevallet is a poet and essayist whose most recent essay, "We Sit Like Hot Stones: The Performance of Mourning," will appear in The Brooklyn Rail next month. She edited A Helen Adam Reader and is the author, most recently, of I, Afterlife: Essay in Mourning Time. She lives in Greenpoint.

**Randi Russo
http://www.randirusso.com

As a southpaw who plays her guitar upside-down and backwards, New Yorker Randi Russo plays with an attack that gives her "infectious riffs" (Skyscraper Magazine) extra ferocity. Her bruised vocals, along with her "honest, provocative lyrics" (The Big Takeover), have led to comparisons to luminaries such Patti Smith and Lou Reed.

**Schwervon!
http://myspace.com/schwervon
http://www.schwervon.com

Schwervon! is Matt Roth (guitar) and Nan Turner (drums). They are a duo on stage and in life, sharing an apartment in the lower east side of NYC with their

cat Gummo. Their music is a celebration of imperfect love through jagged rock minimalism. Schwervon!'s albums are released in the US on Olive Juice Music, in the UK on Shoeshine Records, and in Germany on Haute Areal and Sitzer Records. They were DIY long before it was a marketing strategy, mixing and recording the bulk of their music in their cramped Manhattan apartment.

**Nathaniel Siegel
http://yoyolabs.com/siegel.html

Nathaniel Siegel is a poet and artist. His first book, Tony, is published by Portable Press at Yo-Yo Labs. The answer is always Yes ! Love...

**The Trouble Dolls
http://www.troubledolls.com/a/
http://www.myspace.com/troubledolls

The Trouble Dolls are a pop band from Brooklyn. The Trouble Dolls are Cheri, Matty, Chris and sometimes Pam. The Trouble Dolls do not smoke. The Trouble Dolls will release their second album, The Tiniest Entertainers in the World, in 2010. The Trouble Dolls' first album, Sticky, is available in finer used CD stores everywhere.

**Yoko Kikuchi & Sara Lautman
http://www.myspace.com/yokokikuchi
http://www.myspace.com/saralautman

Yoko and Sara met as two/thirds of the noisy indie-pop band Lady Bright. The two of them now enjoy living in opposite corners of Brooklyn and plotting their next musical endeavor, which may involve a mystery member or few, depending on the circumstances.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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358. **Lars Palm**
two new ungovernable books
Sun 31 Jan 2010

Dear all,

ungovernable press is in a flurry of activity at the moment. today i'm delighted to bring you

"Tie One On" (in 2 parts) by Alex Gildzen

&

"Traveling with Virginia Woolf" by Kristina Marie Darling

cheers,
lars

http://ungovernablepress.weebly.com

http://mischievoice.blogspot.com

↑ Index

359. **Steensen,Sasha**
Re: POETICS Digest - 29 Jan 2010 to 30 Jan 2010 (#2010-29)
Sun 31 Jan 2010

If anyone has e-mail address for the following folks, I'd appreciate it if you would please backchannel:

Joshua Beckman
Lisa Robertson
Bernadette Mayer

Thanks,
Sasha

↑ Index

360. **Mark Young**
Issue sixteen of Otoliths has gone live
Sun 31 Jan 2010

Otoliths <http://the-otolith.blogspot.com/> rounds out its fourth year with another issue that maintains the journal's reputation for excellent offerings across a variety of disciplines & styles. Included in issue sixteen, the southern summer 2010 issue, is work from Thomas Fink, Satu Kaikkonen, Nate Pritts, Jane A. Lewty, Craig Foltz, Michael Basinski, Stephen C. Middleton, Márton Koppány, Arpine Konyalian Grenier, Raymond Farr, Jeff Crouch & Sheila E.

Murphy, Joel Chace, Caleb Puckett, Philip Byron Oakes, Ed Baker, Tom Beckett interviewing William Allegrezza, William Allegrezza, dan raphael, Alyson Torns, Jeff Harrison, Grzegorz Wróblewski, Michele Leggott, PD Mallamo, Ray Craig, Mark Cunningham, Cecelia Chapman, David-Baptiste Chirot, Vernon Frazer, Helen White & Jeff Crouch, James Yeary, Robert Lee Brewer, Michael Brandonisio, J. D. Nelson, Scott Metz, Geof Huth, Corey Wakeling, John M. Bennett & Thomas M. Cassidy, Sheila E. Murphy & John M. Bennett, John M. Bennett, Rebecca Mertz, Felino Soriano, Cath Vidler, David Wolach, Carlyle Baker, Stu Hatton, Jenny Enochsson, Robert Gauldie, Rebecca Eddy, Joe Balaz, Bobbi Lurie, Andrew Topel & Márton Koppány, Hugh Tribbey, John Martone, J. Gordon Faylor, Evan Harrison, A. J. Patrick Liszkiewicz, Bob Heman, Guillermo Castro, & sean burn.

Enjoy.

Mark Young

↑ Index

361. Camille Martin
new at Rogue Embryo
Sun 31 Jan 2010

New on my blog:

* Sonnets is now available! Read its first review . . .

* Fat Tuesday, Krewe of St. Anne: A Photo Essay

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

↑ Index

362. Bill Berkson
Berkson in Portland & Seattle
Sun 31 Jan 2010

Bill Berkson in Portland & Seattle
Readings & Lectures

PORTLAND
February 21: Poetry Reading, Spare Room Series, Concordia Coffee House , 2909 NE Alberta St, 7:30 pm

February 22: Poetry Reading, Eliot Hall, Room 314, Reed College, 6:30

March 6: About Philip Guston, Conversation with Rob Slifkin, The Back Room, Reed College Art Gallery, 6:30 pm

SEATTLE
February 24: Poetry Reading. University of Washington, Bothell, Library Room 205, 18115 Campus Way NE, 2 pm

February 25: Poetry Reading & Book Signing, Henry Art Gallery Auditorium, 15th Ave NE & NE 41st St, 7 pm

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363. Cheryl Pallant
Re: not quite ekphraic
Sun 31 Jan 2010

As a poet who draws greatly from my dance background, I sometimes use the word somapoetics. Soma and somatics draw from an internal sense of motion, not from watching it on stage.

Cheryl Pallant

_____
www.cherylpallant.com
1/29/2010 11:19 AM, Mark Weiss wrote:
> terpsicophrastic?
>
> At 08:08 AM 1/29/2010, you wrote:
>> Recently, I've become interested in writing poetic responses to
>> contemporary
>> dance performances I've attended. Knowing that there is a word,
>> 'ekprasic',
>> for poetry written in response to visual art, is there a word for poetry
>> written in response to the art of movement?
>>
>> John Herbert Cunningham
>>
>>
>
> Announcing The Whole Island: Six Decades of Cuban Poetry (University
> of California Press).

> http://go.ucpress.edu/WholeIsland
>

↑ Index

364. **patrick dunagan**
Re: John Wieners criticism
Sun 31 Jan 2010

NEGATIVE CAPABILITY IN THE VERSE OF JOHN WIENERS by Micah Ballard
Auguste Press, 2001 http://www.augustepress.com/

On 29 January 2010 12:00, Robert Dewhurst <[redacted]> wrote:

> *I am preparing a critical bibliography for John Wieners. If you're aware of any texts -- from the peer-reviewed academic article, to send-ups by friends in ephemeral small magazines -- can you please back-channel citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but would like to be as comprehensive as possible.*
>
> *Thanks,*
> *Robert Dewhurst*

↑ Index

365. **Eric Elshtain**
New Beard of Bees Chapbook
Sun 31 Jan 2010

Keep Right on Playing Through the Mirror Over the Water is Sean Singer's second Beard of Bees chapbook,

Please regard it here:

http://www.beardofbees.com/singer.html

As ever, Beard of Bees chapbooks are free.

Thanks,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

366. Catherine Daly
san francisco poetry contest
Sun 31 Jan 2010

POETS 11 2010

CITY-WIDE POETRY CONTEST NOW ACCEPTING SUBMISSIONS!

SAN FRANCISCO, CA – San Francisco poets, get your pens—Friends of the San Francisco Public Library and their Poet-in-Residence Jack Hirschman<http://en.wikipedia.org/wiki/Jack_Hirschman>, together with the San Francisco Public Library are pleased to announce Poets 11 2010. This citywide poetry contest and reading series collects poems from every neighborhood and features poetry readings at branch libraries in each of the City's 11 districts.

Submissions will be accepted *January 1, 2010 through March 1, 2010*.

Local poets are encouraged to submit up to three poems. Poetry is chosen by Hirschman and selected poets are announced at each of the branch events. All types of poetry are accepted. Writings which reflect San Francisco's diversity of language and culture and those written in languages other than English are highly encouraged.

Selected poets will be presented with a $50 honorarium and their poems will be published in an anthology. Now in its third year, Poets 11 celebrates San Francisco's rich literary life and thriving poetry community.

Beginning in March, selected poets will take the microphone and share their works in a variety of languages and topics. Eleven events will take place at branch libraries, concluding with a final event featuring all participating poets at the Main Library's Koret Auditorium on May 8th.

Submission Guidelines

• Must be 18 or over to participate.
• Must reside in one of San Francisco's 11 Districts. For information on city districts, visit sfbos.org.
• Submissions must include a return address, email or phone number and district number for response.
• Poets can submit up to three poems
• Submit by email to *[redacted]*, drop off at any branch library or by regular mail to:

Poets 11
Book Bay Fort Mason
Fort Mason Center, Bldg. C
San Francisco, Ca 94123

For more information or to download the submission form, please visit friendssfpl.org <http://www.friendssfpl.org/> or call [redacted].

--
All best,
Catherine Daly
[redacted]

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 2010

213 messages · Sun 31 Jan 2010 – Sun 28 Feb 2010

February 2010 was a thin, cold file — two hundred and thirteen messages — and it spent much of its quiet mourning a poet of the new media and arguing, in the old way, about the difficult and the confessional. The room was small that month, its attention scattered across a memorial, a handful of craft questions, and the standing quarrel over whether the poem should be a made object or a wound made public. It reads like a winter afternoon in a half-empty room, a few voices keeping the lights on.

The month's tenderest thread was an act of keeping. Millie Niss, a poet who had worked at the frontier of digital and visual writing, had died the previous autumn, and her mother gathered a remembrance — *"111 photos of Millie from birth till shortly before her death on November 29"* — posted with a friend's tribute on a visual-poetry site. It was mourning in the exact medium Niss had lived in, the new-media poet remembered through images on a screen, the commons doing its oldest work, keeping a lost maker present, in its newest form.

The quarrel was the perennial one, dressed in a specific name. John Wieners drew a run of threads — the Boston poet of raw, confessional, gorgeously vulnerable verse — and the room argued what his kind of nakedness was worth against the era's cooler, more constructed modes, one thread wryly asking what Wieners had done now, as though the dead poet were still misbehaving. Beside it, a thread pitting Beckett against a contemporary experimentalist staged the same contest in the abstract: the stripped confession against the built machine.

The rest was small and technical — queries on ekphrasis and the poem that answers a picture, a question for publishers, the room tending its craft in the cold — and even the outside world entered only as the season's distraction, a thread on the confusion of the Winter Olympics. It was a month with little heat in it, a handful of the faithful trading small questions across a nearly empty room, holding its ground until the year warmed and the traffic returned.

I have set February down exactly as the archive delivered it — the digital poet mourned in images, the argument over Wieners and the naked confessional poem, and the quiet craft talk of a cold half-empty room — because it was one of the thinnest months in the run, and thinness has its own truth to tell. A commons that, reduced to two hundred voices in the dead of winter, will still stop to gather a lost poet's photographs and still argue whether the confessional or the con-

structed poem holds more, is a commons running on its embers and refusing to go out — keeping the memorial and the quarrel both alive until the traffic, and the year, came back.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 213 in all.

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1. steve dalachinsky

Re: not quite ekphraic

Sun 31 Jan 2010

---

i have written many poems to pain tings
my latest chapbook consists of 17 poems written after the insomnia
drawings of louise bourgeois in fact
the word which i never spell wright applies only to poems written for or
related to painting
more precisely visual art so sculpture can be included tho more
specifically painting

On Sun, 31 Jan 2010 13:17:27 -0600 Cheryl Pallant <[redacted]>
writes:
> As a poet who draws greatly from my dance background, I sometimes use
>
> the word somapoetics. Soma and somatics draw from an internal sense
> of
> motion, not from watching it on stage.
>
> Cheryl Pallant
> _____
> www.cherylpallant.com
> 1/29/2010 11:19 AM, Mark Weiss wrote:
> > terpsicophrastic?
> >
> > At 08:08 AM 1/29/2010, you wrote:
> >> Recently, I've become interested in writing poetic responses to
> >> contemporary
> >> dance performances I've attended. Knowing that there is a word,
> >> 'ekprasic',
> >> for poetry written in response to visual art, is there a word for
> poetry
> >> written in response to the art of movement?
> >>
> >> John Herbert Cunningham
> >>
> >>
>
> >
> > Announcing The Whole Island: Six Decades of Cuban Poetry
> (University
> > of California Press).

> > http://go.ucpress.edu/WholeIsland
> >
>
>
>

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2. Mark Weiss
Re: not quite ekphraic
Sun 31 Jan 2010

Somapoetics is the name of a book by George Quasha. The soma in question is a hallucinogen mentioned in Hindu religious texts and often identified with peyote or magic mushrooms. Somatopoetics would avoid the confusion and also I think be more linguistically correct.

Best,

Mark

At 02:17 PM 1/31/2010, you wrote:
>As a poet who draws greatly from my dance background, I sometimes
>use the word somapoetics. Soma and somatics draw from an internal
>sense of motion, not from watching it on stage.
>
>Cheryl Pallant
>_____
>www.cherylpallant.com
>1/29/2010 11:19 AM, Mark Weiss wrote:
>>terpsicophrastic?
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>>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

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3. Stephen Ellis
Re: John Wieners criticism
Sun 31 Jan 2010

Yeah, I'd forgotten about Micah's book . . . it's very good. Well, it's actually not about John, it's more about Micah's idea of negative capability in poetry citing John occasionally to proof his concepts. Micah's concepts, not John's. Did John have concepts? Possibly. Robert von Hallberg's interview questions made it seem so in 1973. But John's conversational epics with Charles Shively in that year and in 1977 constitute intersecting frames of reference, rather than concepts. Or, do intersecting frames of reference constitute "a concept"? God, I hope not. I want "sex" to be spelled with just three letters, as always, like "god". Leave the four-letter words to contemporary bean eaters. Or steamers of rice. My partner and I will be ozzing behind a peach-colored curtain draped from a tin awning. The heat here is terrible. Call me when it's done.

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Sun, 31 Jan 2010 12:23:39 -0800*
> *From:* [redacted]
> *Subject: Re: John Wieners criticism*
> *To:* [redacted]
>
> *NEGATIVE CAPABILITY IN THE VERSE OF JOHN WIENERS by Micah Ballard*
> *Auguste Press, 2001 http://www.augustepress.com/*
>
> *On 29 January 2010 12:00, Robert Dewhurst <*[redacted]*> wrote:*
>
> *I am preparing a critical bibliography for John Wieners. If you're aware of any texts -- from the peer-reviewed academic article, to send-ups by friends in ephemeral small magazines -- can you please back-channel citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but would like to be as comprehensive as possible.*
>
> *Thanks,*

> *Robert Dewhurst*

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4. Stephen Ellis
Re: not quite ekphraic
Sun 31 Jan 2010

George Quasha has published an entire book called "Somapoetics."

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Sun, 31 Jan 2010 13:17:27 -0600*
> *From:* [redacted]
> *Subject: Re: not quite ekphraic*
> *To:* [redacted]
>
> *As a poet who draws greatly from my dance background, I sometimes use the word somapoetics. Soma and somatics draw from an internal sense of motion, not from watching it on stage.*
>
> *Cheryl Pallant*
>
> _____
> *www.cherylpallant.com*
> *1/29/2010 11:19 AM, Mark Weiss wrote:*
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> *for poetry written in response to visual art, is there a word for poetry written in response to the art of movement?*
>
> *John Herbert Cunningham*
>
> *Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).*
> *http://go.ucpress.edu/WholeIsland*

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5. mIEKAL aND

Re: chalk editions first twenty titles. and mission statement.

Sun 31 Jan 2010

It'll be interesting to see how iPad & other tablets make a stab at replacing books in a few important ways. I have to say if a student can carry all of his textbooks for the year on one large handheld device that hopefully is optimized for reading, I'm interested. But it's sure taken a long time for tablets-devices to be ready for the masses.

~mIEKAL

On Jan 30, 2010, at 6:44 PM, Jim Andrews wrote:

> *Depends what you mean by reading. I get the feeling with ebooks that scanning might be a more appropriate concept & I think there is a lot scanning going on.*
>
> *Yes, probably so.*
>
> *It's difficult to pay much attention to them when their media manifestation is resistant to it. And scribd is a cluttered interface full of ads. At least there's a 'fullscreen' option.*
>
> *Personally I'm not able to read more than 4 or 5 pages of text in a row on the screen before my eyes go buggy.*
>
> *~mIEKAL*
>
> *Yes, it's just an uncomfortable thing.*
>
> *ja*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

6. Maria Damon

Re: John Wieners criticism

Sun 31 Jan 2010

I had a similar experience. When i saw him in the hall outside the room in which the Boston Poetry Marathon was taking place, at which he was scheduled to read, I approached him and asked if he was John Wieners. "Yes I am," he said. I

said, "It's an honor to meet you." He said, "Same here," and we shook hands. So sweet and kind.

Ruth Lepson wrote:
> the first time I met john wieners he asked, Are you a Medici?
> No? Did I meet you at Georgia O'Keefe's house? He was sweet & I was thrilled
> bec I had loved his poetry; instead of my praising him, he complimented me.
>
>
> On 1130110 12:07 PM, "Adam Katz" <[redacted]> wrote:
>
>
>> In the first of these
>>
>> http://home.jps.net/~nada/snyder.htm
>>
>> 3 poems by Rick Snyder,
>>
>> there is brief sendup of JW. Never having heard that name before, I went
>> after it as a result.
>>
>> a
>>
>>
>
>

↑ Index

7. David Chirot

Issue sixteen of Otoliths has gone live

Mon 1 Feb 2010

Congratulations to Editor/poet/blogger Mark Young for another great issue--!!!

Otoliths <http://the-otolith.blogspot.com/> rounds out its fourth year with another issue that maintains the journal's reputation for excellent offerings across a variety of disciplines & styles. Included in issue sixteen, the southern summer 2010 issue, is work from Thomas Fink, Satu Kaikkonen, Nate Pritts, Jane A. Lewty, Craig Foltz, Michael Basinski, Stephen C. Middleton, Márton Koppány, Arpine Konyalian Grenier, Raymond Farr, Jeff Crouch & Sheila E. Murphy, Joel Chace, Caleb Puckett, Philip Byron Oakes, Ed Baker, Tom Beckett interviewing William Allegrezza, William Allegrezza, dan raphael, Alyson Torns,

Jeff Harrison, Grzegorz Wróblewski, Michele Leggott, PD Mallamo, Ray Craig, Mark Cunningham, Cecelia Chapman, David-Baptiste Chirot, Vernon Frazer, Helen White & Jeff Crouch, James Yeary, Robert Lee Brewer, Michael Brandonisio, J. D. Nelson, Scott Metz, Geof Huth, Corey Wakeling, John M. Bennett & Thomas M. Cassidy, Sheila E. Murphy & John M. Bennett, John M. Bennett, Rebecca Mertz, Felino Soriano, Cath Vidler, David Wolach, Carlyle Baker, Stu Hatton, Jenny Enochsson, Robert Gauldie, Rebecca Eddy, Joe Balaz, Bobbi Lurie, Andrew Topel & Márton Koppány, Hugh Tribbey, John Martone, J. Gordon Faylor, Evan Harrison, A. J. Patrick Liszkiewicz, Bob Heman, Guillermo Castro, & sean burn.

Enjoy.

Mark Young

↑ Index

8. cris cheek
2 nights in Seattle
Mon 1 Feb 2010

Wednesday, February 10 at 4:00 p.m. The University of Washington Bothell's Writing for Their Lives literary series.

The University of Washington Bothell's Writing for Their Lives literary series. UW Bothell Library, room 205. The public is invited to attend. For additional information, contact the Interdisciplinary Arts and Sciences Program, [redacted]

Thursday, Feb 11 at 08:00PM an evening at the Northwest Film Forum.

515 12th Ave, Seattle WA 98122
Movie line: [redacted]
Office phone: [redacted]
Fax: [redacted]

Located on Capitol Hill between Pike and Pine.

$9/General
$6.00/Members
$6.50/Children & Seniors
(unless otherwise noted)

cris cheek is a sound artist, poet, photographer, mixed-media practitioner, and interdisciplinary performer. Born in London in 1955, cheek lived and worked there until the early 1990s, developing his practice. He will perform an evening of “live writing” or “performance writing” works for sound, text and video. cheek writes that he “projects video about writing and gets in the way of his

projections, tries to read the writing, toys with and enacts ideas of trying to read what we might be seeing and changes what is seen by doing so." His work, indebted to the histories of sound and spatilaized poetry, is highly improvisational and ephemeral.

One of the works, the video-text-performance piece "monday morning quarterbacking 'on' and 'off' gods commons," has appeared on many "best-of" 2009 lists for experimental poetics. He will also be presenting other short videos and live sound pieces as well as readings from his acclaimed new book "part: short life housing" (The Gig, Toronto, 2009). Currently, Cheek is a professor at Miami University in Oxford, Ohio.

↑ Index

9. Skip Fox

Re: John Wieners criticism

Mon 1 Feb 2010

Robert--

As you probably know this is a daunting task if you wish to be comprehensive in terms of secondary bibliographical material. There are items on Creeley and Duncan I see in my _Robert Creeley, Edward Dorn, and Robert Duncan: A Reference Guide_ (G.K. Hall, 1989) which mention Wieners. Most of the items that at least initially reviewed or discussed Wieners and his poetry are in un-indexed little magazines which are incredibly difficult to find without perusing piles, say, of _Fag Rag Magazine_ (out of Boston) at collections like those at Madison and Buffalo. (These two, in fact, try to be comprehensive collections of little mags in English during the 20th cent. Madison is best 1900-1976, Buffalo from 1976 to the present.)

I hope you're not doing this for a thesis or dissertation.

Good luck,

Skip Fox
(as Willard Fox on bibliography)

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of patrick dunagan
Sent: Sunday, January 31, 2010 2:24 PM
To: [redacted]
Subject: Re: John Wieners criticism

NEGATIVE CAPABILITY IN THE VERSE OF JOHN WIENERS by Micah Ballard
Auguste Press, 2001 http://www.augustepress.com/

On 29 January 2010 12:00, Robert Dewhurst <[redacted]> wrote:

> I am preparing a critical bibliography for John Wieners. If you're aware
> of any texts -- from the peer-reviewed academic article, to send-ups by
> friends in ephemeral small magazines -- can you please back-channel
> citations? I am aware of a few things (by Andrea Brady, Bruce Andrews),
but
> would like to be as comprehensive as possible.
>
> Thanks,
> Robert Dewhurst
>
guidelines
>

↑ Index

10. Catherine Daly

291 magazine, the modern gallery, Agnes Ernst Meter / Marius de Zayas Collabs

Mon 1 Feb 2010

I'm interested in places online that might have more images / texts of these visual poems.

Were the Meyer texts published separately, ever? I know she wrote several books.

--
All best,
Catherine Daly
[redacted]

↑ Index

11. Ryan Daley

Phil Agre

Mon 1 Feb 2010

Just saw this today...

http://www.ucpd.ucla.edu/2009/09-2490.pdf

↑ Index

12. steve dalachinsky

Re: not quite ekphraic

Mon 1 Feb 2010

---

how bout tomatopoeitcs

On Sun, 31 Jan 2010 20:17:30 -0500 Mark Weiss <[redacted]>
writes:
> Somapoetics is the name of a book by George Quasha. The soma in
> question is a hallucinogen mentioned in Hindu religious texts and
> often identified with peyote or magic mushrooms. Somatopoetics would
>
> avoid the confusion and also I think be more linguistically
> correct.
>
> Best,
>
> Mark
>
> At 02:17 PM 1/31/2010, you wrote:
> >As a poet who draws greatly from my dance background, I sometimes
> >use the word somapoetics. Soma and somatics draw from an internal
> >sense of motion, not from watching it on stage.
> >
> >Cheryl Pallant
> >_____
> >www.cherylpallant.com
> >1/29/2010 11:19 AM, Mark Weiss wrote:
> >>terpsicophrastic?
> >>
> >>At 08:08 AM 1/29/2010, you wrote:
> >>>Recently, I've become interested in writing poetic responses to
> contemporary
> >>>dance performances I've attended. Knowing that there is a word,
> 'ekprasic',
> >>>for poetry written in response to visual art, is there a word for
> poetry
> >>>written in response to the art of movement?
> >>>
> >>>John Herbert Cunningham
> >>>
> >>>
>

> >>
> >>Announcing The Whole Island: Six Decades of Cuban Poetry
> >>(University of California Press).
> >>http://go.ucpress.edu/WholeIsland
> >>
> >
>
> Announcing The Whole Island: Six Decades of Cuban Poetry (University
>
> of California Press).
> ess.edu/WholeIsland
>
>
>
>
>

↑ Index

13. Catherine Daly

Fwd: Job Posting: Senior Editor/Literary Programs Manager at TWO LINES

Mon 1 Feb 2010

Please share this job posting with anyone who might be interested. If you have a bulletin board and would like the job posting sent to you as an attachment, please let me know.
Thanks very much,
Olivia Sears

TWO LINES SENIOR EDITOR & LITERARY PROGRAMS MANAGER

The Center for the Art of Translation is a San Francisco-based non profit promoting international literature and translation through programs in publishing, education, and public events. The Center is currently seeking an experienced Senior Editor & Literary Programs Manager for our Two Lines publications program, which includes the annual Two Lines World Writing in Translation anthology and the World Library series of regional anthologies. The Two Lines Senior Editor & Literary Programs Manager will provide the editorial and artistic vision for Two Lines publications and curate the Center¹s Lit&Lunch event series, manage Two Lines staff and volunteers, and will represent Two Lines externally and in strategic internal discussions and decisions. This position reports to the Executive Director. The ideal candidate will have at least five years experience of publishing/editorial work, familiarity

with international literature and literature in translation, will have significant management and arts administration experience, and will share enthusiasm and passion for the Center¹s mission. The Senior Editor & Literary Programs Manager must be able to manage staff and multiple projects from inception to completion with minimal direction or oversight. This position will also coordinate shifting priorities, provide regular reports to the Executive Director, and work effectively both leading and working on a team.

Responsibilities include the following:

EDITORIAL: Oversee artistic vision, editorial planning and production of all publications, including selecting guest editors, regions and/or languages for World Library, soliciting and evaluating monographs for publication, cultivating contacts within the publishing and translation fields, evaluating annual anthology submissions, and editing and proofreading introductions and translations. Provide editorial support on periodic grant writing and fundraising materials.

LITERARY PROGRAMMING: Curate Lit&Lunch series and other events, including event programming and annual publication party planning, act as artistic spokesperson at all Center events, coordinate translation workshops and other collaborative events and pursue partnerships and collaborations with publishers, translators, and cultural institutions.

MANAGEMENT & ADMINISTRATION: Manage Two Lines staff, volunteers, guest editors, translators, language readers, and copyeditors and act as program representative in staff and executive management meetings. Ensure tasks are coordinated, schedules and budgets are maintained, and provide biweekly reports to management. The Senior Editor & Literary Programs Manager will also develop a process to build Two Lines supporters in the literary and translation communities. Assist with research to identify potential grants and donors.

PRODUCTION: Oversee the production of all Two Lines titles, including the production timeline, submissions guidelines and production procedures, submission processing, copyright permissions, final proofreading and editing, and book design.

DISTRIBUTION, MARKETING & PUBLIC RELATIONS: Oversee distribution of all publications and provide feedback and support to marketing staff to develop and implement marketing and public relations plans for publications. Inform Development Director of any potential funding leads or creative fundraising ideas. Seek opportunities to raise awareness of and interest in Two Lines publications, promote the Center and build connections with other translation and literary organizations, act as a representative of the Center and lead

discussions and/or presentations at literary events, forums and conferences (3-5 per year).

Qualifications

· Strong background (5+ years) in book publishing, particularly in a management role

· Experience as a literary translator, editor of translation, or director of a literary center

· Excellent team building skills and the ability to both lead and be a part of a team

· Able to offer contacts within the publishing and translation industries

· Enthusiasm and passion for the Center¹s mission

· Excellent interpersonal, written, and verbal communication skills, including editing and proofreading

· Strong organizational sense with a sharp eye for detail

· Ability to prioritize and follow up on activities in a timely manner

· Energetic and a good team player, flexible and willing to learn

· Proficiency in Microsoft Office, familiarity with the Mac environment and excellent analytical skills

· Experience with FileMaker Pro a plus

This is a full-time position with an initial probationary period. The Center is an equal opportunity employer and offers generous vacation package, retirement plan and benefit stipend. Our office is located South of Market near public transportation. To apply, please email [redacted]<twolinesresume %40yahoo.com> with a resume and cover letter addressed to:

Erin Branagan
Acting Executive Director
Center for the Art of Translation
35 Stillman St., Suite 201
San Francisco, CA 94107
Web: www.catranslation.org

--
Olivia E. Sears, President
Center for the Art of Translation
e-mail: [redacted] <osears%40catranslation.org>
web: www.catranslation.org

The Center for the Art of Translation is a non-profit organization that promotes international literature and translation through programs in the arts, education, and community outreach.

__._,_.___
Reply to sender<[redacted]?subject=Job+Posting:+Senior+Editor/Literary+Programs+Manager+at+TWO+LINES>|
Reply to group<[redacted]?subject=Job+Posting:+Senior+Editor/Literary+Programs+Manager+at+TWO+LINES>
Messages in this topic<http://groups.yahoo.com/group/norcallitlist/message/2015;_ylc=X3oDMTM1OWgzbHJvBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARtc2dJZAMyMDE1BHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTI2NTA2MDczOQR0cGNJZAMyMDE1>(1)
Recent Activity:

- New Members<http://groups.yahoo.com/group/norcallitlist/members;_ylc=X3oDMTJnaHY2M2lxBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDdnRsBHNsawN2bWJycwRzdGltZQMxMjY1MDYwNzM5?o=6> 1

Visit Your Group<http://groups.yahoo.com/group/norcallitlist;_ylc=X3oDMTJmMDMydGY4BF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDdnRsBHNsawN2Z2hwBHN0aW1lAzEyNjUwNjA3Mzk-> Start a New Topic<http://groups.yahoo.com/group/norcallitlist/post;_ylc=X3oDMTJmY2dlc2dtBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNsawNudHBjBHN0aW1lAzEyNjUwNjA3Mzk-> To post to this listserv, send an email to [redacted]. MARKETPLACE

Going Green: Your Yahoo! Groups resource for green living<http://us.ard.yahoo.com/SIG=14klhncjf/M=493064.13814333.13821539.13298430/D=groups/S=1705213034:MKP1/Y=YAHOO/EXP=1265067940/L=/B=r.RoBESO5_o-/J=1265060740500586/K=w7EDi1Wuf8kz5uZONmfh7w/A=5922843/R=0/SIG=11ckn2mo6/*http://advision.webevents.yahoo.com/green/>
[image: Yahoo! Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJlaDZrZzMxBF9TAzk3MzU5N

zE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZn
RyBHNsawNnZnAEc3RpbWUDMTI2NTA2MDczOQ-->
Switch to: Text-Only<[redacted]?subject=Change+Delivery+Format:
+Traditional>,
Daily Digest<[redacted]?subject=Email+Delivery:+Digest>•
Terms
of Use <http://docs.yahoo.com/info/terms/>
.

__,_._,___

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

↑ Index

14. richard owens
Re: John Wieners criticism
Mon 1 Feb 2010

---

it's worth pointing out too that Micah's a strong poet -- w/ i think an Ugly Duckling title that came a couple years back.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Sun, 1/31/10, Stephen Ellis <[redacted]> wrote:

From: Stephen Ellis <[redacted]>
Subject: Re: John Wieners criticism
To: [redacted]
Date: Sunday, January 31, 2010, 8:27 PM

Yeah, I'd forgotten about Micah's book . . . it's very good. Well, it's actually not about John, it's more about Micah's idea of negative capability in poetry citing John occasionally to proof his concepts. Micah's concepts, not John's. Did John have concepts? Possibly. Robert von Hallberg's interview questions made it

seem so in 1973. But John's conversational epics with Charles Shively in that year and in 1977 constitute intersecting frames of reference, rather than concepts. Or, do intersecting frames of reference constitute "a concept"? God, I hope not. I want "sex" to be spelled with just three letters, as always, like "god". Leave the four-letter words to contemporary bean eaters. Or steamers of rice. My partner and I will be ozzing behind a peach-colored curtain draped from a tin awning. The heat here is terrible. Call me when it's done.

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Sun, 31 Jan 2010 12:23:39 -0800*
> *From:* [redacted]
> *Subject: Re: John Wieners criticism*
> *To:* [redacted]
>
> *NEGATIVE CAPABILITY IN THE VERSE OF JOHN WIENERS by Micah Ballard*
> *Auguste Press, 2001 http://www.augustepress.com/*
>
> *On 29 January 2010 12:00, Robert Dewhurst <*[redacted]*> wrote:*
>
> *I am preparing a critical bibliography for John Wieners. If you're aware of any texts -- from the peer-reviewed academic article, to send-ups by friends in ephemeral small magazines -- can you please back-channel citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but would like to be as comprehensive as possible.*
>
> *Thanks,*
> *Robert Dewhurst*

↑ Index

15. Jim Andrews
Re: chalk editions first twenty titles. and mission statement.
Mon 1 Feb 2010

> *It'll be interesting to see how iPad & other tablets make a stab at replacing books in a few important ways. I have to say if a student can carry all of his textbooks for the year on one large handheld device that hopefully is optimized for reading, I'm interested. But it's sure taken a long time for tablets-devices to be ready for the masses.*
>
> *~mIEKAL*

yes, readable monitors apparently take very special engineering.

i suppose they'll start out being able to display a fairly small range of media. maybe just type and static images.

how are kindles this way?

ja?

↑ Index

16. **Ruth Lepson**
Re: John Wieners criticism
Mon 1 Feb 2010

---

exactly, maria.

On 1131110 11:35 PM, "Maria Damon" <[redacted]> wrote:

> *I had a similar experience. When i saw him in the hall outside the room in which the Boston Poetry Marathon was taking place, at which he was scheduled to read, I approached him and asked if he was John Wieners. "Yes I am," he said. I said, "It's an honor to meet you." He said, "Same here," and we shook hands. So sweet and kind.*
>
> *Ruth Lepson wrote:*
> *the first time I met john wieners he asked, Are you a Medici?*
> *No? Did I meet you at Georgia O'Keefe's house? He was sweet & I was thrilled bec I had loved his poetry; instead of my praising him, he complimented me.*
>
> *On 1130110 12:07 PM, "Adam Katz" <[redacted]> wrote:*
>
> *In the first of these*
>
> *http://home.jps.net/~nada/snyder.htm*
>
> *3 poems by Rick Snyder,*
>
> *there is brief sendup of JW. Never having heard that name before, I went after it as a result.*
>
> *a*
>
> *&*

↑ Index

17. Catherine Daly
Re: chalk editions first twenty titles. and mission statement.
Mon 1 Feb 2010

---

kindles are currently black and white only because they use e ink, and it doesn't do color yet
--
All best,
Catherine Daly
[redacted]

↑ Index

18. Mark Young
Re: not quite ekphraic
Mon 1 Feb 2010

In its original definition, ekphrastic can be ascribed to writing about any visual art form - dance, theater, movies, mime. It is only in the past couple of centuries that it has been constricted to writing about painting.

Mark Young

On Mon, Feb 1, 2010 at 5:50 AM, steve dalachinsky <[redacted]> wrote:

> *i have written many poems to pain tings*
> *my latest chapbook consists of 17 poems written after the insomnia*
> *drawings of louise bourgeois in fact*
> *the word which i never spell wright applies only to poems written for or*
> *related to painting*
> *more precisely visual art so sculpture can be included tho more*
> *specifically painting*
>
> *On Sun, 31 Jan 2010 13:17:27 -0600 Cheryl Pallant <[redacted]>*
> *writes:*
> *As a poet who draws greatly from my dance background, I sometimes use*
>
> *the word somapoetics. Soma and somatics draw from an internal sense*
> *of*
> *motion, not from watching it on stage.*
>
> *Cheryl Pallant*
>
> *_____*
> *www.cherylpallant.com*
> *1/29/2010 11:19 AM, Mark Weiss wrote:*
> *terpsicophrastic?*
>
> *At 08:08 AM 1/29/2010, you wrote:*

> *Recently, I've become interested in writing poetic responses to contemporary*
> *dance performances I've attended. Knowing that there is a word, 'ekprasic',*
> *for poetry written in response to visual art, is there a word for poetry*
> *written in response to the art of movement?*
>
> *John Herbert Cunningham*
>
> *Announcing The Whole Island: Six Decades of Cuban Poetry (University*
> *of California Press).*
> *http://go.ucpress.edu/WholeIsland*

↑ Index

19. Regina Pinto

Project "AlphaAlpha" is almost ready! More collaborations are on line!

Tue 2 Feb 2010

PROJECT ALPHAaLPHA:

The project is almost complete! Until the end of February it will be ready and then it will be composed of 365 letters A, one A for each day of the year!

THANK YOU VERY MUCH!

NEW PAGES:

http://arteonline.arq.br/a/bruce_a_ndrews.html (Bruce Andrews - USA)

http://arteonline.arq.br/a/a_de_mar_josely.html (Josely Carvalho - Brazil)

http://arteonline.arq.br/a/m_a_rgaret_penfold.html (Margaret Penfold - UK)

http://arteonline.arq.br/a/is_a_bel_saij.html (Isabel Saij - France)

http://arteonline.arq.br/a/is_a_bel_saij2.html (Isabel Saij - France)

http://arteonline.arq.br/a/a_zenon.html (Miguel Jimenez/Zenon - Spain)

MORE PAGES WILL BE READY SOON:

Paulo Aquarone (Brazil) - Isabelle Arvers (France) - Rodolfo Franco (Brazil-Spain) - Roberto Kepler (Brazil) - Edward Picot (UK) - Regina Pinto (Brazil) - José Roberto Sechi (Brazil) - Jurgen Trautwein (USA)

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/a_ndrews.html (Jim Andrews - Canada)

http://arteonline.arq.br/a/a_randa_yto.html (Isabel Aranda - YTO - Chile)

http://arteonline.arq.br/a/b_a_bel.html (babel - Canada & UK)

http://arteonline.arq.br/a/ver_a_bighetti.html (Vera Bighetti - Brazil)

http://arteonline.arq.br/a/bruno_a.html (Bruno - Brazil)

http://arteonline.arq.br/a/p_a_trick_burgaud.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/p_a_trick_burgaud1.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/m_a_rtha_deed.html (Martha Deed - USA)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo Frazão - Brazil)

http://arteonline.arq.br/a/muriel_freg_a.html (Muriel Frega - Argentina)

http://arteonline.arq.br/a/lis_a_hutton.html (Lisa Hutton - USA)

http://arteonline.arq.br/a/s_a_tu.html (Satu KaikKonen - Finland)

http://arteonline.arq.br/a/m_a_j_a.html (Maja Kalogera - Croacia)

http://arteonline.arq.br/a/m_a_nik.html (Manik - Serbia)

http://arteonline.arq.br/a/neufeldt_a.html (Brigitte Neufeudt - Germany)

http://arteonline.arq.br/a/niss_a.html (Millie Niss - USA)

http://arteonline.arq.br/a/p_a_din.html (Clemente Padín - Uruguay)

http://arteonline.arq.br/a/reiner_a.html (Reiner Strasser - Germany)

http://arteonline.arq.br/a/myron_turner_a.html (Myron Turner - Canada)

http://arteonline.arq.br/a/sus_a_n_turner.html (Susan Turner - Canada)

http://arteonline.arq.br/a/villel_a.html (Paulo Villela - Brazil)

http://arteonline.arq.br/a/a_raceli_zunig_a.html (Araceli Zuñiga- Mexico)

My OWN PAGES:

http://arteonline.arq.br/a/um.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/dois.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/tres.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/quatro.html (Regina Pinto- Brazil)

==========

Regina Pinto

http://arteonline.arq.br
http://pintor.tumblr.com

--

==========

Regina Pinto

http://arteonline.arq.br
http://pintor.tumblr.com

↑ Index

20. Jim Andrews
transformation is part of the 'meaning' of animated transition between stills
Tue 2 Feb 2010

I've been working on a new Javascript app to display images on the net. If you've seen any of the previous dbCinema slideshows, you may recall they didn't have fade in/out of the images. I was finally motivated to make that sort of app. The motivation was not for the dbCinema images, but for some others which aren't up yet, which I'll show you when that project is finished.

However, I have developed the app with the dbCinema images. All of the dbCinema slideshows at http://vispo.com/dbcinema now have that feature. Fade in/out enhances the experience of these images because there is often continuity between the images, and the fading in of one over another reveals the nature of the continuity in a way that both shows how the thing is growing/changing and contributes to the 'cinema' of dbCinema.

It also provides 'action' while the app is busy downloading the next image, which is a consideration in streaming net art. Usually the images are 1280x1024 in size and vary from around 75kb to about 400kb in file size, so the downloading of the images is usually not instantaneous.

There are lots of slideshow apps on the net. Why not use one of those? Well, the ones I saw were usually suitable for smaller images. I wanted this to take up the entire screen for a particular art experience, not a general showing of photos. I also wanted to have categories of links that usually weren't available with the ones on the net. And I wanted the interface simple and integrated into the viewing area, rather than having one area for the graphics and one for the

controls, so the full screen could be used to show the graphics. But, also, I've been kind of interested in the architecture of a slideshow app. More on that a bit later.

The app has two 'pages' or screens. The first displays thumbails of some or all of the images. Some of the series have hundreds of images; in that case, the thumbnails show every second or third image. This page or screen also usually contains a link to information about the series. And links to the previous and next series via the '<<' and '>>' buttons.

When you either click a thumbnail image or the '[...]' button, you enter the second page or screen which displays the slideshow. You can adjust the amount of time images are displayed and the amount of time images fade by clicking the 'Options' button. The numbers are in milliseconds. 1000 milliseconds is 1 second. You can also choose whether images fade in/out or just fade in. When the images fade in/out, there's a dimming and brightening. When they just fade in, that dimming/brightening is not present. Sometimes the dimming/brightening is nice, such as in the Silvia Saint series. It gives it a sort of breath in and out.

But, all that said, the main thing I've learned in making this app is how to make a better one that I haven't made yet. And therein lies an interesting lesson for me.

The architecture of the current app involves two images. One image fades in while the other fades out. Or one fades in while the other, which is already faded in, stays static in the background and disappears once the other is faded in.

A more general architecture would be as follows. It would involve going OOP (object oriented programming) with the app. The idea would be to program an image object. When it's time to display a particular image, an image object would be dynamically created. The data of this object would include the image itself, it's name and so forth. The methods or behaviors would include the mouse event functions, the fade in/out functions, the destructor function, and so on. When the object is no longer required, it's deleted.

The advantage of this dynamic creation/destruction of image objects is that rather than being limited to two images, you can have several images onscreen at once. So, for instance, when the user quickly presses the '>' button repeatedly, the response could be more as one would like.

But, more importantly, it would free up formal possibilities. For instance, one could program keyboard functionality so that when a particular key is pressed, a particular image could fade in/out or do that and grow/shrink.

Getting away from the notion of a slideshow into a more general form.

And that is of artistic interest. Programming should suggest and open up formal possibilities. Going OOP, properly understood, does that. So next up for me when I approach another Javascript project will be getting a handle on OOP in Javascript. There's an interesting article on the subject at http://msdn.microsoft.com/en-us/magazine/cc163419.aspx

Part of the idea of dbCinema is to explore the possibilities of cinema between the still, the slideshow, and the sort of dbCinema at http://vispo.com/dbcinema/londonhypotrochoid which is further yet from slideshow but is, nonetheless, based on 100 pictures downloaded from the net via a Google image search of "London". This latter piece does not use the new slideshow app but dbCinema itself.

ja
http://vispo.com

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21. amy king
Fogged Clarity -- February 2010
Tue 2 Feb 2010

Fiction

Sam Ramos -- The Question of the City
Kirsten Clodfel

Fiction

Sam Ramos -- The Question of the City
Kirsten Clodfelter -- If I Can Keep One Thing, It Will Be This

Poetry

Anne Champion -- Elegy for C.D. Laws
Jack Kristiansen -- Ekphrasis: To Fede Galizia
Michael Tyrell -- First Frost, New York
Stephen Kunert -- Iâ€™ve Lost Poems
Marc Petersen -- Christmas Morning
Jenny Gillespie -- Lines Stitched into a Duskywing

Visual

Jeremy Geddes â€“ Cosmonauts
Labokoff -- The Pole Series
Jon MacNair -- Scenes in Ink

Aural

Great Lake Swimmers -- Lost Channels

Interviews

Tony Dekker -- Discusses inspiration and water
Ian Link -- Talks and sings of Murakami and Pernod

Reviews

Scott Hightower -- The Poetry of Patty Seyburn
Benjamin Evans -- A Review of Patti Smithâ€™s Just Kids

http://foggedclarity.com/

_____

BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

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22. susan maurer
Re: two new ungovernable books
Tue 2 Feb 2010

Congrats, Lars. on the flurry. Susan Maurer

> *Date: Sun, 31 Jan 2010 06:34:20 -0500*
> *From:* [redacted]
> *Subject: two new ungovernable books*
> *To:* [redacted]
>
> *Dear all,*
>
> *ungovernable press is in a flurry of activity at the moment. today i'm delighted to bring you*
>
> *"Tie One On" (in 2 parts) by Alex Gildzen*
>
> *&*
>
> *"Traveling with Virginia Woolf" by Kristina Marie Darling*
>
> *cheers,*
> *lars*
>
> *http://ungovernablepress.weebly.com*

> *http://mischievoice.blogspot.com*

_____ Your E-mail and More On-the-Go. Get Windows Live Hotmail Free.
http://clk.atdmt.com/GBL/go/201469229/direct/01/

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23. Robin Hamilton
Re: not quite ekphraic
Tue 2 Feb 2010

> *In its original definition, ekphrastic can be ascribed to writing about any*
> *visual art form - dance, theater, movies, mime. It is only in the past couple of centuries that it has been constricted to writing about painting.*
>
> *Mark Young*

Depends what you mean by original. Wasn't the first to do it Paul the Usher (Paulus Silentarius), in poems which survived to the Greek Anthology, about the friezes on the Parthenon (or somewhere)? So my sense of the very absolutely original meaning of the term would be whatever Paul did.

(They are pretty dreadful, scan boring, poems compared with his other work, which itself isn't exactly to-die-for material).

Robin

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24. Sarah Sarai
What did John Wieners do now? Was he ekphratic?
Tue 2 Feb 2010

When I read "John Wieners criticism" in a subject line I think, what'd he do NOW, not that John Wieners doing anything now wouldn't be something of a miracle or nothing short of angelic tulle sullied. My point being, however, that if any word needs changing it's >>>criticism<<<. I'm okay with ekphrasis focussed on painting although I do hear it bandied in reference to other of the graces and muses. Isn't that what poetry is -- a response -- to green, cumulous, crankshafts, a knee, eternity, Spinoza, New Orleans, Jodie Foster.

But criticism. Blech. Blubbery as it is, "expostulation," would be an improvement. Discussion? Exploration? I realize this isn't a Waldorf school, but there's gotta be a better word. It's not that a poem can't BE criticized - for

being a lazy reach, a cranky baby, a bid for tenure. But the word itself which once may have meant embrace by the gods, I don't know, has limiting connotations and a Calvinist ring.

Sarah Sarai
http://my3000lovingarms.blogspot.com/

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25. patrick dunagan
Re: John Wieners criticism
Tue 2 Feb 2010

---

also of interest is the forthcoming release of a new Wieners notebook from Bootstrap Press:
http://www.scribd.com/doc/23956640/Rome-Release-John-Wiener<http://www.scribd.com/doc/23956640/Rome-Release-John-Wieners>

which will have an afterword(s) by Bill Berkson, a letter in response by Duncan McNaughton, and a note by Charley Schively

On 29 January 2010 12:00, Robert Dewhurst <[redacted]> wrote:

> *I am preparing a critical bibliography for John Wieners. If you're aware of any texts -- from the peer-reviewed academic article, to send-ups by friends in ephemeral small magazines -- can you please back-channel citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but would like to be as comprehensive as possible.*
>
> *Thanks,*
> *Robert Dewhurst*

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26. Stephen Baraban
Wieners
Tue 2 Feb 2010

It appears to me that Stephen Ellis's speculation about Weiners not "having concepts" is a distinction, not a denigration, but to emphasize that I'd ask us to imagine an Elizabethan person interviewing Wm. Shakespeare--perhaps W.S. would not elaborate anything that sounded like a major, original concept. Yet his words are there to be elaborated upon until the end of everything.

One thing I'd point to in Weiners: the simple phrase "small fires" as it occurs in "A Poem for Cocksuckers" seems bottomless. I love how Silliman has pointed out that imagistically it might mean "cigarettes". What it means most for me is

that Weiners is working to steal the elegance and potency of High Art for the use of despised minorities, as Prometheus stole fire from the gods for the minor race we call human.

--- On Sun, 1/31/10, Stephen Ellis <[redacted]> wrote:

> *From: Stephen Ellis <[redacted]>*
> *Subject: Re: John Wieners criticism*
> *To: [redacted]*
> *Date: Sunday, January 31, 2010, 8:27 PM*
> *Yeah, I'd forgotten about Micah's*
> *book . . . it's very good. Well, it's actually not*
> *about John, it's more about Micah's idea of negative*
> *capability in poetry citing John occasionally to proof his*
> *concepts. Micah's concepts, not John's. Did John*
> *have concepts? Possibly. Robert von Hallberg's*
> *interview questions made it seem so in 1973. But*
> *John's conversational epics with Charles Shively in that*
> *year and in 1977 constitute intersecting frames of*
> *reference, rather than concepts. Or, do intersecting*
> *frames of reference constitute "a concept"? God, I*
> *hope not. I want "sex" to be spelled with just three*
> *letters, as always, like "god". Leave the four-letter*
> *words to contemporary bean eaters. Or steamers of*
> *rice. My partner and I will be ozzing behind a*
> *peach-colored curtain draped from a tin awning. The*
> *heat here is terrible. Call me when it's done.*
>
> *EMAILING FOR THE GREATER GOOD*
> *Join me*
>
> *Date: Sun, 31 Jan 2010 12:23:39 -0800*
> *From: [redacted]*
> *Subject: Re: John Wieners criticism*
> *To: [redacted]*
>
> *NEGATIVE CAPABILITY IN THE VERSE OF JOHN WIENERS by*
> *Micah Ballard*
> *Auguste Press, 2001 http://www.augustepress.com/*
>
> *On 29 January 2010 12:00, Robert Dewhurst <[redacted]>*
> *wrote:*

> *I am preparing a critical bibliography for John Wieners. If you're aware*
> *of any texts -- from the peer-reviewed academic article, to send-ups by*
> *friends in ephemeral small magazines -- can you please back-channel*
> *citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but*
> *would like to be as comprehensive as possible.*
>
> *Thanks,*
> *Robert Dewhurst*
>
> *accept all posts. Check guidelines*

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27. **Mark Weiss**

Re: What did John Wieners do now? Was he ekphratic?

Tue 2 Feb 2010

A Calvinist ring would have no stone. Vanity and all that.

At 12:29 PM 2/2/2010, you wrote:
>When I read "John Wieners criticism" in a subject line I think, what'd he do
>NOW, not that John Wieners doing anything now wouldn't be something of a
>miracle or nothing short of angelic tulle sullied. My point being,
>however, that
>if any word needs changing it's >>>criticism<<<. I'm okay with ekphrasis
>focussed on painting although I do hear it bandied in reference to
>other of the
>graces and muses. Isn't that what poetry is -- a response -- to green,
>cumulous, crankshafts, a knee, eternity, Spinoza, New Orleans, Jodie Foster.
>
>But criticism. Blech. Blubbery as it is, "expostulation," would be an
>improvement. Discussion? Exploration? I realize this isn't a Waldorf school,
>but there's gotta be a better word. It's not that a poem can't BE
>criticized - for
>being a lazy reach, a cranky baby, a bid for tenure. But the word

>itself which
>once may have meant embrace by the gods, I don't know, has limiting
>connotations and a Calvinist ring.
>
>Sarah Sarai
>http://my3000lovingarms.blogspot.com/
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

↑ Index

28. George Bowering

Re: What did John Wieners do now? Was he ekphratic?

Tue 2 Feb 2010

I'm sorry. I don't get your point here.
At first I did not understand why you would think that JW had done something.
And now I still don't get it--that is, what do you find wrong with the word "criticism"?
As to what it means, etymologically--well, we should all know that it comes from
the Gk. for sifting.
What's wrong with that?

gb

On Feb 2, 2010, at 9:29 AM, Sarah Sarai wrote:

> *When I read "John Wieners criticism" in a subject line I think, what'd he do*
> *NOW, not that John Wieners doing anything now wouldn't be something of a*
> *miracle or nothing short of angelic tulle sullied. My point being, however, that*
> *if any word needs changing it's >>>criticism<<<. I'm okay with ekphrasis*
> *focussed on painting although I do hear it bandied in reference to other of the*
> *graces and muses. Isn't that what poetry is -- a response -- to green,*
> *cumulous, crankshafts, a knee, eternity, Spinoza, New Orleans, Jodie Foster.*
>
> *But criticism. Blech. Blubbery as it is, "expostulation," would*

> *be an*
> *improvement. Discussion? Exploration? I realize this isn't a*
> *Waldorf school,*
> *but there's gotta be a better word. It's not that a poem can't BE*
> *criticized - for*
> *being a lazy reach, a cranky baby, a bid for tenure. But the word*
> *itself which*
> *once may have meant embrace by the gods, I don't know, has limiting*
> *connotations and a Calvinist ring.*
>
> *Sarah Sarai*
> *http://my3000lovingarms.blogspot.com/*
>
> *welcome.html*

George Bowering, OUH
Never on the cover of Vanity Fair

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29. **amy king**

New San Fran Poet Laureate - Diane di Prima! Tonight, inaugural address...

Tue 2 Feb 2010

The people's poet
San Francisco Poet Laureate Diane di Prima will give her inaugural address Tuesday, weaving a theme of how poetry fosters community. Her talk, open to the public, is set for 6 p.m. at the Main Library in Civic Center.

Read more: http://www.sfgate.com/cgi-bin/blogs/cityinsider/detail?entry_id=56101#ixzz0ePm3nEvW

_____

BOOK
Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

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30. **Ruth Lepson**

Re: New San Fran Poet Laureate - Diane di Prima! Tonight, inaugural address...

Tue 2 Feb 2010

---

glad to hear it--she is underrated, it seems.

On 212110 4:04 PM, "amy king" <[redacted]> wrote:

> *The people's poet*
> *San Francisco Poet Laureate Diane di Prima will give her inaugural address Tuesday, weaving a theme of how poetry fosters community. Her talk, open to the public, is set for 6 p.m. at the Main Library in Civic Center.*
>
> *Read more:*
> *http://www.sfgate.com/cgi-bin/blogs/cityinsider/detail?entry_id=56101#ixzz0ePm3nEvW*
>
> _____
>
> *BOOK*
> *Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm*
>
> *INTERVIEW*
>
> *Bookslut -- http://www.bookslut.com/features/2010_01_015554.php*

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31. Stan Mir

Subito Press Publication Announcement - Song & Glass - Stan Mir

Tue 2 Feb 2010

Subito Press, based in Boulder, CO, recently published Stan Mir's *Song & Glass <http://www.subitopress.org/Mir/songandglass.html>*. Selected by Noah Eli Gordon during the press's 2009 submission period, the book is available through SPD <http://www.spdbooks.org/Search/Default.aspx?AuthorName=mir> and Amazon.

--
bestnightmareyouget.com

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32. Mark Young
Re: not quite ekphraic
Tue 2 Feb 2010

Earlier, much earlier. Homer:
"& first Hephaestus makes a great & massive shield / blazoning well-wrought emblems all across its surface..."
writing about the shield of Achilles in the Iliad.

Perhaps I should have said purest, rather than original. As an example: Anny Ballardini's recent book "Ghost Dance in 33 Movements", a series of poems about films & videos found on UbuWeb, is pure ekphrasis.

But, I agree,these days it's primarily used to describe poems about paintings. My own contribution to the field can be found at
http://seriesmagritte.blogspot.com

Mark

On Wed, Feb 3, 2010 at 3:05 AM, Robin Hamilton <
[redacted]> wrote:

> *In its original definition, ekphrastic can be ascribed to writing about any visual art form - dance, theater, movies, mime. It is only in the past couple of centuries that it has been constricted to writing about painting.*
>
> *Mark Young*
>
> *Depends what you mean by original. Wasn't the first to do it Paul the Usher (Paulus Silentarius), in poems which survived to the Greek Anthology, about the friezes on the Parthenon (or somewhere)? So my sense of the very absolutely original meaning of the term would be whatever Paul did.*
>
> *(They are pretty dreadful, scan boring, poems compared with his other work, which itself isn't exactly to-die-for material).*
>
> *Robin*

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33. Jonathan Skinner
Brian Kim Stefans in Maine
Tue 2 Feb 2010

Language Arts Live presents Brian Kim Stefans, at Bates College in Lewiston, Maine this Thursday.

Thursday, 4 February, 7:30 pm, Chase Hall Lounge

Poet Brian Kim Stefans[1]s books include Free Space Comix (Roof Books, 1998), Gulf (Object Editions, 1998), Angry Penguins (Harry Tankoos, 2000), What Is Said to the Poet Concerning Flowers (Factory School, 2006), and Before Starting Over: Selected Writings and Interviews 1994-2005 (Salt Publishing, 2006); a collection of essays, poetry and interviews, Fashionable Noise: On Digital Poetics (Atelos), appeared in 2003. Since 1998, Stefans has produced a significant body of web-based work that has influenced the development of new media poetics.

http://languageartslive.wordpress.com/

For more info, contact Eden Osucha: [redacted]

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34. CA Conrad

THIS Wednesday: CAConrad, Frank Sherlock, and Zoe Strauss

Tue 2 Feb 2010

THIS Wednesday: CAConrad, Frank Sherlock, and Zoe Strauss cordially invite you to the Philadelphia ICA release party for THE CITY REAL & IMAGINED (Factory School Books, 2010)

ALL DETAILS for the 8pm event are here: http://events4cri.blogspot.com/

Autumn Konopka just wrote this MARVELOUS article for the release party: http://www.philly2philly.com/culture/culture_articles/2010/1/30/33018/launch_party_the_city_real_and_imagined_the_ica_Wednesday

WE LOOK FORWARD TO SEEING YOU AT THE ICA, AND HAVE A GREAT DAY, CAConrad, Frank Sherlock, Zoe Strauss

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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35. Francesco Levato

Poetry Center of Chicago: Juried Reading Contest Deadline Extended

Tue 2 Feb 2010

Poetry Center of Chicago: Juried Reading Contest
Submission deadline extended
First prize: $1,500; Second prize: $500; Third prize: $250
Five finalists receive $50

New Postmark deadline: Friday, February 26, 2010

The Poetry Center invites regional poets to submit their unpublished work for consideration in the 16th Annual Juried Reading. Eight finalists will have their poetry published in an e-book by Plastique Press as well as on the Poetry Center website, and all eight poets will be invited to read at an award ceremony in the spring.

Mark Nowak, Final Judge

For more information please visit http://www.poetrycenter.org/contests

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36. David Chirot

Nazim Hikmet, Great Turkish poet/activist inspires "Journeys With No Return"

Wed 3 Feb 2010

I thought this may be of interest--& inspiration-- to not only the admirers of Hikmet as great Poet/Activist in poetry/life-- but also of interest to al those who've been inspired by the great work of Turkish/American Poet Murat Nemet-Nejat in translating, editing, and writing profoundly on it in introducing the Concept of Eda in his Anthology of Contemporary Turkish Poetry, a work which is inspiring and horizon opening and whose effects are already being felt reverberating in contemporary American Poetry-- as ver--greatest thanks Murat and to Hikmet! for their ongoing inspiration and examples-

February 2, 2010

<http://www.e-flux.com>

**
*
Nevin Aladag
Freeze
Photography Series, 2003
Courtesy of the artist and Gitte Weise Gallery, Berlin *

Journeys With No Return
18 February - 14 March 2010
Private view 6-9pm Wed 17 February

A Foundation London
Rochelle School, Arnold Circus, London E2 7ES
Open daily, 12-6pm
Free Admission

http://www.journeyswithnoreturn.com Become a fan of Journeys With No Return on Facebook Share this announcement on: Facebook<http://www.facebook.com/share.php?u=http%3A%2F%2Fwww.e-flux.com%2Fshows%2Fview%2F7692&t=+%2F+Journeys+With+No+Return>| Delicious<http://delicious.com/save?v=5&noui&jump=close&title=+%2F+Journeys+With+No+Return&url=http%3A%2F%2Fwww.e-flux.com%2Fshows%2Fview%2F7692>| Twitter<http://twitter.com/home?status=[redacted]_flux%20announcement%20http%3A%2F%2Fwww.e-flux.com%2Fshows%2Fview%2F7692> *Participating artists:* Nevin Aladag, Zineb Sedira, Adam Chodzko, Olaf Metzel, Denizhan Ozer, Clemens von Wedemeyer, Olaf Nicolai, Ergin Cavusoglu, Melanie Manchot, Asli Sungu, Kiran Kaur Brar and Nasan Tur.

Curators: Alice Sharp, Peter Cross and Levent Calikoglu
Exhibition organizer: Denizhan Ozer

Journeys With No Return Conference
9.30-5.30pm 19 February
With the Goethe Institut and International Curators Forum
Tickets: 0207 5964 000

A Foundation is the London focus of a touring exhibition to Istanbul, London and Berlin 2009/10. Inspired by the celebrated Turkish writer and political figure Nazim Hikmet's book of poems Journeys With No Return, this project explores reflections of Turkish migration on contemporary art.

Twelve artists from Germany, Great Britain and Turkey uncover themes around Turkish migration over the last 50 years in works that are new to UK audiences – six of which are unveiled for the first time. The artists balance the local with the global, their subjective sense of identity with cultural dissemination that potentially knows no borders. Using popular music, rap, cinematic conventions, anthropology and documentary they exploit archive images, cultural stereotypes and information systems. The artworks stretch from video, film, photography, drawing to installation and reach out with methods of communication that echo mainstream and popular cultural forms.

Zineb Sedira finds resonances of transportation in forgotten railway sidings, while *Clemens von Wedemeyer* has created a cinematic work that is as much a tribute to his modernist masters - Mayakovsky, Tarkovsky - as it is a film about crossing a border. *Melanie Manchot* takes a traditional European painting genre, the double portrait, and restores connections between people separated by migration. *Adam Chodzko* has created a surreal documentary about Romanian migrant strawberry pickers editing a historical archive of London hop pickers, subverting readings of power relations, identity, time and place. *Nasan Tur's* demonstration backpacks consist of a range of unusual

objects and reference both mobility and rebellion. *Asli Sungu* uncovers historical layers that unexpectedly explode with poetic equivalences that only an outsider could create.

The conference is organised with the International Curators Forum and addresses the themes of the exhibition, how culture is transformed through migration and the influence of Turkish migration on contemporary practitioners. It is chaired by *Edgar Schmitz* (Goldsmith College, London) and *Lisa Le Feuvre* (Writer and Curator) and includes speakers *Irit Rogoff *, Professor of Visual Culture at Goldsmiths College, a theorist, curator and organiser, Artist Adam Chodzko and *Dr. Mark Nash*, Head of Department for Curating Contemporary Art, Royal College of Art.

Journeys With No Return opened alongside the 11th Istanbul Biennial at the Akbank Cultural Centre, Istanbul in September 2009 and will be presented in Berlin in June 2010.

*Press contact:

Simon Steven*
Press Office
Journeys With No Return
[redacted] (UK)
[redacted]

Further information: [redacted]

The curators would like to thank the Akbank Cultural Centre, Istanbul, A Foundation, London, Arcola Theatre, London and Kunstverein Tiergarten, Berlin.

Become a fan on Facebook<http://www.facebook.com/pages/e-flux/54899149152>| Follow us on Twitter <http://twitter.com/e_flux>

41 Essex street
New York, NY 10002, USA

Contact us <http://www.e-flux.com/pages/contact>
Subscribe <http://www.e-flux.com/pages/subscribe>

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37. Al Filreis
episode 28 of PoemTalk (on Jack Spicer) released today
Wed 3 Feb 2010

Today we are releasing episode 28 of PoemTalk. Julia Bloch, CA Conrad and Rachel Blau DuPlessis discuss Jack Spicer's "Psychoanalysis: An Elegy."

http://www.poemtalk.org

You can subscribe to PoemTalk using iTunes. Go to your iTunes "music store" and type "PoemTalk" in the searchbox.

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania
on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog

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38. Nicholas Karavatos

No Asylum - New Book by Nicholas Karavatos

Wed 3 Feb 2010

David Meltzer writes: "Nicholas Karavatos is a poet of great range and clarity. [No Asylum] is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity." (from back cover)

Product Details
Paperback
Publisher: Amendment Nine; 1ST edition (2009)
ISBN-10: 0984280006
ISBN-13: 978-0984280001
http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail: Trusted email with Microsoft’s powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469226/direct/01/

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39. Nicholas Karavatos

AUDIO LINK - An inter-media spoken word performance celebrating the publication of No Asylum by Nicholas Karavatos

Wed 3 Feb 2010

Arcata Theater Lounge, Arcata, CA - December 2, 2009

Art Brown (guitar)
Edmond Deraedt (lights)
Nicholas Karavatos (poems, projections)
Jeff Kelley (guitar)
Mark Weston (percussion)
Shao Way Wu (bass)

An inter-media spoken word performance celebrating the publication of No Asylum by Nicholas Karavatos.

http://www.archive.org/details/NicholasKaravatos-2009December2-ArcataTheaterLoungeCalifornia

1.Rapunzel Akbar
2.I'm not vengeful. Just sleepy.
3.Saw a Face in the Grain
4.Another Grassy Knoll
5.Crashby Station News
6.Procreate the Revolt
7.Body Revolve
8.Spectacle of the Prophets of Phallopolis
9.Shh
10.The music is played like it has somewhere to go
11.Written in response to a Subliminal Infusion of the Band fIREHOSE
12.Greenhouse Effect Coffeeshop
13.Direct Action
14.Two February Eighty Nine
15.Twenty Two July Eighty Nine
16.now with you
17.Signs

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail: Trusted email with Microsoft’s powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469226/direct/01/

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40. **susan maurer**
Re: two new ungovernable books
Wed 3 Feb 2010

Take a look at Tomas Ekstrom (one of Sweden's foremost poets) doing a little writeup of Malmo's ungovernable press on his blog. Susan Maurer

> *Date: Sun, 31 Jan 2010 06:34:20 -0500*
> *From:* [redacted]
> *Subject: two new ungovernable books*
> *To:* [redacted]
>
> *Dear all,*
>
> *ungovernable press is in a flurry of activity at the moment. today i'm delighted to bring you*
>
> *"Tie One On" (in 2 parts) by Alex Gildzen*
>
> *&*
>
> *"Traveling with Virginia Woolf" by Kristina Marie Darling*
>
> *cheers,*
> *lars*
>
> *http://ungovernablepress.weebly.com*
>
> *http://mischievoice.blogspot.com*

Hotmail: Free, trusted and rich email service.
http://clk.atdmt.com/GBL/go/201469228/direct/01/

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41. Steve Clay

Selections from the Library of Robert Creeley of Interest to Literary and Art Collections

Wed 3 Feb 2010

Announcing for sale: Selections from Robert Creeley's Library of Interest to Literary and Art Collections

List 1 (A-C)

Granary Books is pleased to offer for sale, as individual items, a rich and compelling selection of more than 1,300 books, pamphlets, manuscripts, correspondence and related materials from the library of preeminent American poet Robert Creeley (1926-2005). Robert Creeley made a practice of inserting relevant letters, manuscripts, clippings, photographs and ephemera into his books, many of which also bear significant inscriptions, thus making his library an important documentary archive occupying a rich site for research into the poets and poetics of the New American Poetry.

The collection will be offered for sale as individual items via a series of email lists issued over the next several months. The first list (A-C) comprises works from: Bill Berkson, Ted Berrigan, Paul Blackburn, Robin Blaser, Joe Brainard, Stan Brakhage, Richard Brautigan, James Broughton, Basil Bunting, Tom Clark, Cid Corman, Gregory Corso, Robert Creeley and Judson Crews, among others.

To view the A-C inventory and to subscribe to future lists please go to: www.granarybooks.com

or send an email to: [redacted]

Thank you.

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]

Click here to see the contents of The Robert Creeley Library List 1 (A-C) featuring:

Highlights among the author collections particularly rich with inscriptions and often including important correspondence and other association and archival material are: Ted Berrigan, Paul Blackburn (14 items), Joe Brainard (12 items), Stan Brakhage, Richard Brautigan (13 items), Basil Bunting (14 items), Tom Clark, Fielding Dawson (33 items), Diane Di Prima, Edward Dorn (31 items), Robert Duncan and Jess (over 50 items including "Caesar’s Gate," Divers Press,

1955, Creeley’s copy [1 of 3 – letter “C”] with an original Jess collage and holograph poem by Duncan), Larry Eigner, Allen Ginsberg (35 items many with excellent inscriptions), John Hawkes, Anselm Hollo, Ronald Johnson, Joanne Kyger, Irving Layton (12 items), Denise Levertov (28 items), Alison Lurie, Michael McClure (42 items), Charles Olson (59 items including several inscribed), Joel Oppenheimer (including "The Dancer" 1951 with Robert Rauschenberg, Jargon 2), Ann Quin, Tom Raworth, Aram Saroyan (11 items), Gary Snyder (including an inscribed copy of "Riprap" Origin Press, 1959), Philip Whalen, John Wieners, Jonathan Williams (26 items authored by JW including "Garbage Litters the Iron Face of the Sun’s Child" 1951, Jargon 1, along with more than 35 other titles published by the Jargon Society), and Louis Zukofsky (29 items including "80 Flowers").

The library includes Creeley’s personal copies of most of his regular separate publications (217 items) and contained within many are inscriptions, annotations, corrections, cards, letters, photographs, clippings, notes, etc. from Marisol, Edward Dahlberg, Stan Brakhage, Louis Zukofsky, Sherman Paul, Octavio Paz, Jim Dine, Georg Baselitz, Walter Hamady, Fielding Dawson, Denise Levertov, among others. Several of Creeley’s collaborations with artists are present including "A Day Book" with R.B. Kitaj (Graphis, 1972), "Signs" with Georg Baselitz (Graphicstudio, 2000), and "7 & 6" with Robert Therrien and Michel Butor (Hoshour Gallery, 1988).

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42. Nicholas Karavatos

Re: response to David

Wed 3 Feb 2010

I was well aware that the article I linked was from the New Republic, as well as the professional connections of the author. I simply said I was reminded of it from the positions voiced.

Those of us from liberal secular countries may have a idea of feminism rooted in our historical conditions that may not be easily transferable to other cultures.

I have students here in the UAE who call themselves feminists, but an American might claim they "look" or "act" oppressed.

It's complex, isn't it? Liberal secular countries in the West might boast a sort of cultural relativism because of their multicultural identity, but also boast sets of absolutes as well. Other countries in other parts of the world may boast differing sets of absolutes, and promote whole other versions of cultural relativism. Everyone thinks they're the right ones and it's the other who needs liberating (from? for?).

My female students in the Middle East are not a back-clad monolith.

A woman in my Intro to Lit class this week made an impassioned defense of Brett Ashley taking as many lovers as she wants, or anything else she desires, because she deserves to be happy.

This site has an agenda, too: http://www.memri.org though it does give a chance to view translated TV. Probably no more shocking than Fox News. Take it for what it is.

There is a real avoidance in the Middle East of self-criticism and criticism of domestic authority. Also, there is an established discourse that, irritatingly, all challenging conversations get squeezed into. Anything that contests conclusions about history, politics, religion, etc., are dismissed as "wrong" not because of errors in reasoning or evidence, but because they don't support the established conclusions. This is not universal, and is changing, but it has been a challenge while teaching Academic Writing & Research.

(Yeah, I'm cleaning out the old Inbox that's stacked up with email never read.)

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> Date: Mon, 26 Nov 2007 16:07:44 -0500
> From: [redacted]
> Subject: response to David
> To: [redacted]
>
> David,
> I will very briefly try to sum up the backchannel i sent to Alison Croggon
>
> late last night, thanking her for links: I wrote to Alison, in more words than the ones I'm
> about to write to a list: my post to list was my emotional reaction to
> two very angry Iranian women I saw on t.v. who were seeking help from feminist organizations in
> the U.S.to help their friends, family, fellow humans in Iran. (See? these Iranian women live
> in the U.S. now and they've been trying and trying and trying...with NO RESPONSE that's
> what THEY said.)

> I was merely reporting something.
> They were absolutely furious with American feminists. That's all I ever really said. They just
> can't get over it. And, by the way, I've met with so much resistance on this subject, it's hard
> for me to believe. I thought I was just saying something. Sort of like "awareness"--not political
> debate or authoritative rant. I never claimed to be an authority.
> I do not pretend to be an expert. And I barely have time to write poetry let alone write on lists
> (no, I didn't write that part to Alison...but I thought it just now)
> I will also sum up what I wrote to someone else on the list yesterday or, rather, what he wrote
> to me but i agree with him so much, i'm taking his advice to the point that i'm quoting him
> (but i do not intend to write his name because i don't feel it is my right to involve him in
> this: but what he said was: it's so difficult to have these discussions via email.
> and in another email i sent yesterday i wrote: why do i waste my time writing on lists?
> But: also: thank you to Nicholas Karavatos for the article you sent. I really appreciate it.
> You live there (I'm writing to Nicholas Karavatos now). Because you live there I take you as being
> an authority on this subject. You live in the midst of it. So I'm
> planning to shut up on this subject.
> Sorry my links were not whatever--it's true--i was just sending links. not to provide authoritative
> texts just to let people know about t.v. show in Saudi Arabia. i didn't have time or inclination
> to check out sources--i just thought people might be interested in t.v. show which really
> shocked me. i figured: if they were interested enough, they'd do their own research on the subject
> (that's what i do when i want to know about something--and it was enough for me to know that
> t.v. show existed in the first place. i didn't think i had to back it up so carefully--just to know
> it exists etc.)
>
> thanks for your response,
> bobbi

>
>
>
> ----------
>
> Date: Sun, 25 Nov 2007 15:23:14 -0600
> From: David-Baptiste Chirot
> Subject: Re: a response for bobbie (checking sources)
>
> Dear Bobbie:
>
> i was talking last night on the phone with my mother about the need to be c=
> ontinually checking on the provenance of sources which one finds--in any
me=
> dia--
> the literature on this need is growing continually--as there is a huge amou=
> nt of "information" available which has to be traced back to its sources in=
> order to have an idea how accurate it is, it even true at all--as well as=
> all the "grey areas" of distortion, selectivity, dis/mistranslations, edit=
> s, omissions, "echo chamber effects" and the like--
>
> i was happy to find alison croggin's post regarding this today as it is an =
> example of how research into the background of "signs taken for wonders"
a=
> s Karl Marx called such things, may often be found to be "too good to be t=
> rue"--
>
> i went and looked up the sites you listed here, and they all turn out to be=
> of a dubious nature in one way or another--
>
> the original source turns out to be MEMRI TV--
>
> if you check for example the wikipedia entry on MEMRI--this is an organizat=
> ion which has been widely criticized and questioned by persons in many
coun=
> tries--as to the integrity of their information in all facets of media--
>
> as in any period of war, one needs to be aware of how much propaganda,
fear=
> and hate mongering, distortions, lies, becomes the norm--
>
> there are billions beyond billions of dollars, not to mention euros and yua=

> n and yen--at stake in these conflicts--in order to ensure that the support=
> of populations is there for the huge corporations and interests, industrie=
> s which profit from the war machines, it is necessary that as many persons =
> as possible believe the most damning lies about other populations whether i=
> t is in terms of religion,ideology, ethnicity, culture or that all embracin=
> g term "way of life"--"the clash of civilizations"--"barbarism and civiliza=
> tion"--such fundamentalist views are required to make persons blind deaf an=
> d dumb in regarding the being of other beings as anything but "the enemy,"
=
> "the personification of evil"--
>
> the idea is that one will no longer see the other as something worth more t=
> han extermination--as much as possible--
>
> so the images, sounds, texts one is shown are those which are designed to s=
> how such others in the worst possible light--
>
> which is the way that the actions of MEMRI are seen to be created and
funct=
> ioning by its critics--
>
> in the film Blue Collar (with Richard Pryor, Harvey Keitel, Yaphet Kotto am=
> ong others)--there is a character who explains that power functions by sett=
> ing people against each other--the rich against the poor, the Black against=
> the White, the old against the young--even the Union can be made to turn o=
> n Union members--(the film was made before Reagan began to break the
unions=
> with his firing of all the air controllers)-- become a tool of those agai=
> nst unions--anything to destroy the idea of unity, solidarity--among person=
> s in the face of power and profit--
>
>
>
>
> _____
> Email and AIM finally together. You've gotta check out free AOL Mail! -
http://mail.aol.com

_____
Your E-mail and More On-the-Go. Get Windows Live Hotmail Free.
http://clk.atdmt.com/GBL/go/201469229/direct/01/

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43. Murat Nemet-Nejat
Re: not quite ekphraic
Wed 3 Feb 2010

My essay/poem *The Peripheral Space of Photography* (Green Integers, 2004) belongs to the same genre.

Ciao,

Murat

On Tue, Feb 2, 2010 at 7:01 PM, Mark Young <[redacted]> wrote:

> *Earlier, much earlier. Homer:*
> *"& first Hephaestus makes a great & massive shield / blazoning well-wrought emblems all across its surface..."*
> *writing about the shield of Achilles in the Iliad.*
>
> *Perhaps I should have said purest, rather than original. As an example: Anny*
> *Ballardini's recent book "Ghost Dance in 33 Movements", a series of poems about films & videos found on UbuWeb, is pure ekphrasis.*
>
> *But, I agree,these days it's primarily used to describe poems about paintings. My own contribution to the field can be found at http://seriesmagritte.blogspot.com*
>
> *Mark*
>
> *On Wed, Feb 3, 2010 at 3:05 AM, Robin Hamilton <*
> *[redacted]> wrote:*
>
> *In its original definition, ekphrastic can be ascribed to writing about any*
> *visual art form - dance, theater, movies, mime. It is only in the past couple of centuries that it has been constricted to writing about painting.*
>
> *Mark Young*
>
> *Depends what you mean by original. Wasn't the first to do it Paul the Usher (Paulus Silentarius), in poems which survived to the Greek Anthology,*
> *about the friezes on the Parthenon (or somewhere)? So my sense of the very*
> *absolutely original meaning of the term would be whatever Paul did.*

> *(They are pretty dreadful, scan boring, poems compared with his other work,*
> *which itself isn't exactly to-die-for material).*
>
> *Robin*
> *guidelines*

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44. Michael Tod Edgerton

Re: Subito Press Publication Announcement - Song & Glass - Stan Mir

Wed 3 Feb 2010

Awesome news, Stan!

Cheers,

Tod

Michael Tod Edgerton
MFA '06, Program in Literary Arts, Brown University
PhD student, Dept. of English, University of Georgia

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

_____
From: Stan Mir <[redacted]>
To: [redacted]
Sent: Tue, February 2, 2010 6:32:51 PM
Subject: Subito Press Publication Announcement - Song & Glass - Stan Mir

Subito Press, based in Boulder, CO, recently published Stan Mir's *Song & Glass <http://www.subitopress.org/Mir/songandglass.html>*. Selected by Noah Eli Gordon during the press's 2009 submission period, the book is available through SPD <http://www.spdbooks.org/Search/Default.aspx?AuthorName=mir> and Amazon.

--
bestnightmareyouget.com

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45. Ana Bo¾ièeviæ

Spring 2010 Poetry Programs: Annual Chapbook Festival & more!

Wed 3 Feb 2010

Spring 2010 Poetry Programs
The Center for the Humanities at the Graduate Center, CUNY

_____

Turnstyle Reading Series
Writers from the Master of Fine Arts Programs in Creative Writing at CUNY

February 9th, Martin E. Segal Theatre, The Graduate Center, CUNY Jan Heller Levi and John Weir, joined by MFA students *March 10th, Martin E. Segal Theatre, The Graduate Center, CUNY* Rick Pearse and Emily Raboteau, joined by MFA students *April 15th, Room 630, John Jay College of Criminal Justice* Julie Agoos, Adam Berlin, Pamela Laskin, joined by MFA students *May 10th, The Skylight Room (9100), The Graduate Center, CUNY* Colum McCann and Richard Schotter, joined by MFA students

All readings start at 6:30pm.

Co-sponsored by the CUNY MFA in Creative Writing Affiliation Group and the Office of Academic Affairs

_____

Tendencies: Poetics and Practice

This series of talks curated by Tim Peterson explores the relationship between contemporary poetic manifesto, practice, queer theory and pedagogy. February 24th, Segal Theatre: Akilah Oliver, Kate Eichhorn, Charles Bernstein March 9th, Segal Theatre: erica kaufman, Douglas A. Martin, Mina Pam Dick April 9th, Segal Theatre: Dodie Bellamy, Eileen Myles, Kevin Killian May 6th, Skylight Room, 9100: Jack Kimball, CA Conrad, Stacy Szymaszek

All events take place at 6:30pm.

Co-sponsored by Center for Lesbian and Gay Studies, Ph.D. Program in English, and Poetics Group

_____

Lost & Found: The CUNY Poetics Document Initiative

Lost& Found is a publication project emerging from archival and textual scholarship done by students at The Graduate Center, with the primary focus on writers falling under the rubric of the New American Poetry. Last fall we launched an inaugural chapbook series published as part of the initiative (for more information, please visit centerforthehumanitiesgc.org/lostandfound). This

spring, join us for a series of events with visiting Lost & Found Fellows Margaret Randall and David Henderson, among others.

Chanticleer and the Legacies of the Black Arts Movement February 23rd, Tuesday, 6:30pm Martin E. Segal Theatre Join photographer Nikki Johnson, filmmaker and artist Camille Billops and professor emeritus James Hatch to discuss the legacy of the black arts movement, starting with case of Raven Chanticleer, most famously the founder, craftsman and proprietor of the Harlem African-American Wax and History Museum. Moderated by poet David Henderson, one of the founders of the Umbra Arts Movement.

Beats and Beyond: Documenting the Poets of the 60's March 15th, Monday, 6:30pm The Skylight Room (9100) Join poet and artist Cecilia Vicuña and filmmakers Melanie La Rosa and Henry Ferrini for a conversation about films that bring into cinematic focus the untold histories of a radical literary era. With excerpts from films "El Corno Emplumado - A Story From the Sixties," "This Bird Flies Backward" (on the life and work of poet Diane di Prima), and "Polis Is This: Charles Olson and the Persistence of Place."

Co-sponsored by the Ph.D. Program in Hispanic and Luso-Brazilian Literatures and Languages and the Doctoral Students Council

New Visions, New Activism, New American Poetry Margaret Randall in Conversation March 22nd, Monday, 6:30pm The Skylight Room (9100) Join poet, political activist and publisher Margaret Randall and the Graduate Center's Ammiel Alcalay, Professor of English and Comparative Literature, in a conversation about her work and the journal El Corno Emplumado / The Plumed Horn (1962-1969), then on the cutting edge of independent publishing and now an archival treasure.

Co-sponsored by the Ph.D. Program in Hispanic and Luso-Brazilian Literatures and Languages and the Doctoral Students Council
_____ Multiformalisms: Postmodern Poetics of Form March 16th 2010, Tuesday, 6:30pm, Rooms 9206-9207 Join editor Annie Finch for a lively discussion of new directions in poetic form and theory. With poet Marilyn Hacker and other contributors to the collection Multiformalisms: Postmodern Poetics of Form.

Co-sponsored by the Poetics Group

_____

Annual Chapbook Festival
Monday May 3 and Tuesday May 4

The Festival celebrates the chapbook as a work of art and as a vehicle for alternative and emerging writers and publishers. Now in its second year, the festival features a two-day bookfair with chapbook publishers from around the

country, workshops, marathon poetry readings, and a closing-night reading of prize-winning Chapbook Fellows.

Workshops will include: Producing Chapbooks: A Workshop for Poets, Producing Chapbooks: A Workshop for Publishers, Do-It-Yourself Chapbooks: Make and Distribute Your Own, and Chapbooks as Art Objects.

Please visit chapbookfestival.org for further details.

Are you an interested publisher? Please e-mail [redacted] to reserve space at the bookfair.

Co-sponsored by The Office of Academic Affairs, MFA Programs in Creative Writing of the City University of New York, The Center for the Humanities at The Graduate Center CUNY, The Center for Book Arts, Poets House, Poetry Society of America, and Poets & Writers _____
http://www.centerforthehumanitiesgc.org

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46. Sarah Sarai

Re: What did John Wieners do now? Was he ekphratic?

Wed 3 Feb 2010

George Bowering: I meant it in the most basic and perhaps banal sense of to criticize. As in: The boy criticized Wieners because he had a splotch on his shirt and unseemly markings on his arms. As in, Mom criticized me for sleeping until noon.

When I read your posting I instantly thought of--IN CONNECTION WITH MYSELF--"stupid reader"--finding simple and possible misunderstandings in text.

As for the roots of criticism, I was lazy in not checking. I only took one year of classical Greek and that was long long ago. I remember various readings of psyche and can recite the beginning of the Iliad but that's about it. Sifting is terrific. Sifting is what I was looking for--and what I remember when I next encounter the word.

If the line read Criticism of Tony Blair, I would assume, per an article in the Guardian today, it was about his continued abandonment of Gaza. But I wouldn't think of it as a sifting through of his political life.

It's a good remonstration, yours of me. Reminds me to slow down. I don't do drafts on posts. I don't let them sit for six months or a year. I'm lucky if I slow down enough to check my spelling.

That said, I don't recant. I rethink.

Sarah Sarai
in need of a speed bump

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47. Mark Weiss
query
Wed 3 Feb 2010

Anyone have Mike Kelleher's email address? Went down with the ship last time my computer capsized.

B/c please.

Thanks.

Mark

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

"Not since the 1982 publication of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation

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48. Andy Gricevich
New Poetry Series in Madison Starts Friday!
Wed 3 Feb 2010

Announcing THE PLACE SHAPED READING, which will inaugurate the _____ Shaped Reading Series in Madison, Wisconsin.

Friday, February 5th, 8 p.m.
The Project Lodge
817 E Johnson
Madison, WI

Featuring
Connie Deanovich
Adam Fell
Lisa Fishman
Roberto Harrison
Marie Larson

Chuck Stebelton
and potluck-shaped food in the middle!

About us:
We are a series featuring astonishing local, regional and national poets. We are named for the
nearly-forgotten southern Wisconsin poet Don Loomis Shape. We have a website:
http://readingshaped.wordpress.com

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49. Robert Dewhurst
Re: John Wieners criticism
Wed 3 Feb 2010

Thanks, everyone, for the many thoughtful leads. One wonderful text no one's mentioned yet, that I just thought I would throw in here, is the tiny chapbook LOSS by Ben Friedlander (Pressed Wafer 2003). A model in "criticism," as far as I'm concerned (formulated as it is as a candid reflection on an oddly intense, affecting encounter Friedlander had w/ a poem), & one of my favorite things on Wieners.

RD

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50. Halvard Johnson
Hamilton Stone Review #20 now online
Thu 4 Feb 2010

Hamilton Stone Review #20 now online Poetry by Matthew DeBord, Elizabeth Dodd, Steve Ely, Susan Firer, Jeff Gundy, James Hazard, Jane Hilberry, Christine Holland, George Kalamaras, Karen Kovacik, Mercedes Lawry, Alison Luterman, David Mason, Christine Rhein, Elaine Sexton, Sean Singer, Joe Somoza, Bert Stern, Richard Stolorow, Chase Twichell, Mark Young, and Harriet Zinnes; * *Fiction by Jack Dowling, Beverly Gologorsky, Sybil Kollar, Jocelyn Lieu, and Miguel Antonio Ortiz; Nonfiction by Sherisse Alvarez, CL Bledsoe, Clyde L. Borg, Chris Echaurre, Christina Holzhauser, Randall Horton, Ingrid Hughes, Jim McGarrah, Meg Morley, and Peter Stensen.
http://www.hamiltonstone.org/hsr.html

Hal

Serving the tri-state area.

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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51. Joel Weishaus
"The Gateless Gate-New Series" Pgs 31-40
Thu 4 Feb 2010

Dear Friends and Colleagues:

Here are the next five texts / five images of "The Gateless Gate-New Series":
http://web.pdx.edu/~pdx00282/Gate-R/Pgs%2031-32R.htm

Index of First Lines:

31:
What to one person is a relic...
Then one year he suddenly remembered...
Religion, philosophy, art-in-depth take place on the verge...
Faith in the unknown is the miracle...

33:
I received this letter...
To inspire the public and acquire grants...
If English had been Einstein's native language...
What interested David Peat and his mentor David Bohm...

35:
In the 3rd Century...
In the 7th Century...
Sacred stories trace all the way down...
I am living in Pablo Picasso's villa...
Today I'm wondering why moon goddess Artemis...

37:
At this point in my life...
The myth of Western Art may have begun...
While in America...
Enlarging his earthly kingdom...

A cry went through late antiquity... (quote)
This morning I gained the woods...

39:
Sweet scents spread through my mind...
Because different types of sensory information... (quote)
The outside world has given rise...
Gods dwell on mountains because...
What is lost is winter...
Seeing reality through..
In a dream last night, Marcel Duchamp...

If you wish to begin at the beginning:
http://web.pdx.edu/~pdx00282/Gate-R/Cover-R.htm

Note: Most browsers default their text size to medium. However, if yours isn't, these pages won't appear correctly.

Thank you for your participation in this project that seeks to open one way of writing, designing and presenting digital literary art as a continuum to the tradition of books and other print media. Your critique is always welcome.

-Joel Weishaus

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52. Poetry Project

Events at The Poetry Project

Thu 4 Feb 2010

Here$B!G(Bs what$B!G(Bs coming up at The Poetry Project.

And check out the recent action on our website$B!=(B

Vincent Katz has a new review here:
http://poetryproject.org/featured-content/reviews

And Rachel Levitsky$B!G(Bs first blog post is here:
http://poetryproject.org/project-blog

Friday, February 5, 10 PM
Nick Tosches & Andre Williams

Nick Tosches was born in Newark, New Jersey and is the author of three novels, eleven books of non-fiction,and three volumes of poetry. His books include: Hellfire: The Jerry Lee Lewis Story, Dino: High Living In The Dirty Business Of Dreams, Where Dead Voices Gather, In The Hand Of Dante, and

Chaldea. His latest, Never Trust A Living God, is a collection of poetry illustrated by Gravieur. He lives in New York City.

Andre Williams was born in Bessemer, Alabama in 1936. From his start at Fortune in the 1950$B!G(Bs, he went on to work at Motown with Stevie Wonder, Mary Wells, and the Contours. He has composed several hundred recordings and continues to be one of the most widely?collected and respected of original soul and rhythm & blues artists. He$B!G(Bll read from his debut volume of fiction Sweets (And Other Stories).

Monday, February 8, 8 PM
Mina Pam Dick & Franklin Bruno

Mina Pam Dick (aka Hildebrand Pam Dick, Nico Pam Dick et al.) is a writer, artist and philosopher living in New York City.?She$B!G(Bs a native New Yorker.?She received a BA from Yale and an MFA in Painting as well as an MA in Philosophy from the University of Minnesota.?Her writing has appeared in Tantalum, BOMB and The Brooklyn Rail, and is forthcoming in The Portable Boog Reader 4 and Aufgabe #9; her philosophical work has appeared in a collection put out by the International Wittgenstein Symposium (Kirchberg am Wechsel, Austria).?Her first book, Delinquent,?was published by Futurepoem in late 2009.

Franklin Bruno is the author of two chapbooks, MF/MA (Seeing Eye) and the recent Policy Instrument (Lame House), as well as a critical monograph on Elvis Costello$B!G(Bs Armed Forces, published in Continuum Books$B!G(B 33 1/3 series. His poetry has appeared in Vanitas, The Hat,?With + Stand, The New Review of Literature and other periodicals, and the anthology Intersections: Innovative Poetry in Southern California (Green Integer). His essays and critical writing appear in The Nation, The Believer, and Oxford American, and online at the Poetry Foundation website and Bookforum. As a musician, he has released a dozen albums of original songs since 1990 as a solo artist and with the bands Nothing Painted Blue, The Extra Glenns, and (currently) The Human Hearts. His most recent CD is Local Currency: Solo 1992-1998, which collections?four-track recordings from vinyl 7$B!m(Bs and compilation albums. He holds a Ph.D. in philosophy from UCLA and has also taught at Northwestern University and Bard College. A native Southern Californian, Franklin now lives in Jackson Heights, Queens, where he just barely maintains the blog Nervous Unto Thirst.

Wednesday, February 10, 8 PM
Jim Carroll Memorial Reading

Poet, autobiographer and musician Jim Carroll (1949-2009) was a consistent and brilliant presence around the Poetry Project since he first read here in 1968. We will never forget his kindness, his generosity or his humor. Please join us as some of his closest friends pay tribute to him. With Bill Berkson, Todd

Colby, Anselm Berrigan, Richard Hell, Lenny Kaye, Thurston Moore, Lee Ranaldo, Patti Smith, Anne Waldman and others TBA. FREE

This event will take place in the Sanctuary.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you$B!G(Bd like to be unsubscribed from this mailing list, please drop a line at [redacted].

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53. charles alexander
Kaya Oakes gets it right
Thu 4 Feb 2010

Actually, I don't know if there's "right" take on Linh Dinh, but here's one with a lot of clarity and no blinders. Quite a review!

http://thefanzine.com/articles/poetry/403/
some_kind_of_cheese_orgy_by_linh_dinh

charles

charles alexander
[redacted]

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presenting
Ron Silliman & Marilyn Crispell on Jan 30 2010
Andrew Joron, Michael Palmer, & Andrew Zawicki on March 7 2010

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54. Al Filreis

Jacket: an announcement from John Tranter & Al Filreis

Thu 4 Feb 2010

Jacket magazine: An Announcement from John Tranter and Al Filreis

Dear friends:

We are writing with news of a transition we both deem very exciting.

By the end of 2010, John Tranter and Pam Brown will have put out 40 issues of Jacket (jacketmagazine.com). It began in what John recalls as "a rash moment" in 1997 - an early all-online magazine, one of the earliest in the world of poetry and poetics, and quite rare for its consistency over the years. "The design is beautiful, the contents awesomely voluminous, the slant international modernist and experimental." (So said _The Guardian_.)

After issue 40, John will retire from thirteen years of intense every- single-day involvement with Jacket, and the entire archive of thousands of web pages will move intact to servers at the University of Pennsylvania in Philadelphia, where it will of course be available on the internet to everyone, for free, as always. But the magazine is not ceasing publication: quite the opposite.

Starting with the first issue in 2011, Jacket will have a new home, extra staff and a vigorous future as Jacket2. Jacket and its continuation, Jacket2, will be hosted by the Kelly Writers House and PennSound at the University of Pennsylvania.

The connection with PennSound, a vast and growing archive of audio recordings of poetry performance, discussion and criticism, is seen as a valuable additional facet of the new magazine, as is the relationship with busy Kelly Writers House, a lively venue for day-to- day poetic interchange of all kinds. The synergy in this three-way relationship has great potential.

Al will become Publisher and Jessica Lowenthal, Director of the Writers House, will be Associate Publisher. The new Editor will be Michael S. Hennessey (currently Managing Editor of PennSound) and the new Managing Editor will be Julia Bloch. John will be available as Founding Editor, and Pam will continue as Associate Editor.

More news about Jacket2 in the weeks and months to come. Meantime, the Jacket2 folks extend gratitude -- as many in the world of poetics do -- to John and to Pam Brown for the extraordinary work they've done. And John, for his part, is mightily pleased that Jacket will be preserved and will continue and grow in a somewhat new mode but with a continuous mission and approach.

- John Tranter & Al Filreis
  http://jackemagazine.com

links:

Al Filreis: http://writing.upenn.edu/~afilreis/ & http://writing.upenn.edu/

Kelly Writers House: http://www.writing.upenn.edu/wh/
3805 Locust Walk, Philadelphia, PA 19104, USA: tel: 215-746-POEM

Kelly Writers House Director Jessica Lowenthal:
http://writing.upenn.edu/wh/people/staff/

Michael S. Hennessey: http://writing.upenn.edu/pennsound/x/Hennessey.php

Julia Bloch: http://writing.upenn.edu/pennsound/x/Bloch.php

Pam Brown: http://thedeletions.blogspot.com/

John Tranter: http://johntranter.com/

Al Filreis
http://www.writing.upenn.edu/~afilreis

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55. John Tranter
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John Tranter & Al Filreis
http://jackemagazine.com

Informative links:

The University of Pennsylvania: http://www.upenn.edu/

Al Filreis: http://writing.upenn.edu/~afilreis/
http://writing.upenn.edu/

Kelly Writers House: http://www.writing.upenn.edu/wh/
3805 Locust Walk, Philadelphia, PA 19104, USA: tel: 215-746-POEM

Kelly Writers House Director: Jessica Lowenthal:
http://writing.upenn.edu/wh/people/staff/

Michael S. Hennessey: http://writing.upenn.edu/pennsound/x/Hennessey.php

Julia Bloch: http://writing.upenn.edu/pennsound/x/Bloch.php

Pam Brown: http://thedeletions.blogspot.com/

John Tranter: http://johntranter.com/

Apologies for cross-posting

---------- John Tranter

> *http://johntranter.com/*
>
> *http://jacketmagazine.com/*

39 Short Street, Balmain NSW 2041, Australia

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56. Pierre Joris
Recent NOMADICS blog posts
Fri 5 Feb 2010

Check out these recent Nomadics blog posts here: http://pierrejoris.com/blog

Lost Caul: Clayton Eshleman on Lascaux

Fee Dawson's Great Day

From Amtrack to the Feuilletons

New York Times' Ethan Bronner's Conflict of Interest

Howard Zinn (1922-2010)

SPECIAL GAZA EDITION of Woodstock International

Haiti, Césaire, Translation, & The New Yorker

wishing you a good read & a great day, & Hank Aaron a Happy 76th BirthDay!

Pierre
==========
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

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57. Gary Sullivan
DIANA HAMILTON & DIVYA VICTOR @ SEGUE
Fri 5 Feb 2010

DIANA HAMILTON & DIVYA VICTOR
SEGUE SERIES @ BOWERY POETRY CLUB
Saturday, February 6, 4:00pm - 6:00pm

308 Bowery 1 block above Houston
Six bucks, goes to the readers

Diana Hamilton's poetry has appeared in mid)rib, Nap, Foursquare 3.1 and The Boog Reader 3 and is forthcoming in The Physical Poets Vol 3. She maintains a Web site at: sites.google.com/site/dianahamilton.

Divya Victor has lived and learned in India, Singapore, Baltimore, Philadelphia and Seattle. Her work has appeared in ambit, XConnect, ixnay, generator, dusie, President’s Choice, P-QUEUE and Drunken Boat. Her chapbook SUTURES has been released by Little Red Leaves Press.
_____ Your E-mail and More On-the-Go. Get Windows Live Hotmail Free.
http://clk.atdmt.com/GBL/go/201469229/direct/01/

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58. Francesco Levato
Split This Rock - Poetry Film Deadline Extended to Feb. 26th
Fri 5 Feb 2010

Call for Poetry Film and Video - Deadline Extended

New Postmark deadline: Friday, February 26, 2010

Split This Rock invites poets, writers, artists, activists, dreamers, and all concerned world citizens to submit original poetry films or videos for the 2nd Split This Rock Poetry Festival, to be held March 2010. We are looking for artistic, experimental, and challenging film/video interpretations of poetry that explore critical social issues. Selected work will be screened during the Split This Rock Poetry Festival film program. Entries can be up to 15 minutes long.

See the guidelines and entry form for full details and submission requirements.

Guidelines:
http://www.splitthisrock.org/documents/2010film_guidelines.pdf

Entry Form
http://www.splitthisrock.org/documents/2010film_entry.pdf

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59. Eric Elshtain
Burroughs Homage at Gnoetry Daily
Fri 5 Feb 2010

Read a few gnoetically treated Burroughs routines:

http://gnoetrydaily.wordpress.com/

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

60. Patrick Dillon
Re: Burroughs Homage at Gnoetry Daily
Fri 5 Feb 2010

Just in time for his birthday, today (Feb 5th).

On Fri, Feb 5, 2010 at 3:35 PM, Eric Elshtain <[redacted]> wrote:

> *Read a few gnoetically treated Burroughs routines:*
>
> *http://gnoetrydaily.wordpress.com/*
>
> *Eric Elshtain*
> *Editor*
> *Beard of Bees Press*
> *http://www.beardofbees.com*

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61. amy king
This Is What a [Feminist] Poet Looks Like
Sat 6 Feb 2010

Artist-as-Moth
From Delirious Hem today -- Curated by Danielle Pafunda

Artist-as-Mother/Mother-as-Artist: A Metaphorical Resurrection -- Kristen Kaschock http://delirioushem.blogspot.com/2010/02/kirsten-kaschock-2.html

â€œMy Barbaric Bitch of a Yawpâ€ -- Amy King
http://delirioushem.blogspot.com/2010/02/amy-king.html

Featuring:
Monday, February 1: Ching-In Chen, Jennifer Bartlett, & Kate Durbin
Tuesday, February 2: Juliet Cook & Kate Schapira
Wednesday, February 3: Kirsten Kaschock & Michele Battiste
Thursday, February 4: Michelle Detorie & Stephanie Strickland
Friday, February 5: T.A. Noonan & Theodora Danylevich
Saturday, February 6: Amy King & Kirsten Kaschock 2

http://delirioushem.blogspot.com

Enjoy!

Amy

_____

BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

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62. Justin Katko

RODEFER & LISETTE: Friday 12 Feb, Cambridge (England)

Sat 6 Feb 2010

To inaugurate the new Cambridge Reading Series (CRS), Stephen Rodefer and Francesca Lisette will read their poetry (and the poetry of others) on Friday 12 February, at 7:30pm in the Judith E. Wilson Drama Studio in the Faculty of English, Cambridge, United Kingdom. CRS website: crs0hq.tumblr.com. See general announcement for the reading series, with more details and schedule, below the poets' bios.

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*

FRANCESCA LISETTE is a poet currently living in Brighton, where she studies Critical Theory and coordinates the Chlorine reading series. She has published â€˜Tarorchidâ€™ with Grasp Press and her work has appeared in Crater, Axolotl, Klatch and Holly White. A collection with Grasp is forthcoming.

Carcanet has just published the selected poems Call It Thought by the American writer STEPHEN RODEFER. Mr Rodefer is also the author of One or Two Love Poems from the White World, VILLON by Jean Calais, The Bell Clerkâ€™s Tears Keep Flowing, Four Lectures (which was a winner of the American Poetry Centerâ€™s Annual Book Award), Oriï¬‚amme Day (with Ben Friedlander), Emergency Measures, Passing Duration, Leaving, Erasures, Left Under A Cloud, and Mon Canard, among other titles. Chicago Review published a special issue on his work in 2008. In addition to Villon, RODEFER has published translations of Sappho, selections from the Greek Anthology, Catullus, Lucretius, Dante, Baudelaire, Rilke, Frank Oâ€™Hara and the Cuban poet Noel Nicola. He is currently translating Baudelaire for a collection to be published next year, entitled Fever Flowers: Les ï¬‚eurs du val.

****
*

NEW READING SERIES!

The Cambridge Reading Series (CRS) is a new cycle of poetry readings taking place at the Faculty of English in Cambridge.

Dialogic in form and international in scope, this dynamic series breaks with the usual format. In addition to reading their own work, poets will also read the work of another poet, bringing a new dimension to the readings.

Each reading will be accompanied by a pamphlet publication featuring a selection of the participating poetsâ€™ work and critical responses to them.

Readings begin at 7:30pm and are held in the Judith E. Wilson Drama Studio, in the Faculty of English, West Road, Cambridge, United Kingdom.

FREE; ALL WELCOME; WINE SERVED

A full list of up-coming dates and readers is given below. Please direct any queries to Ryan Dobran (rdobran [at] gmail [dot] com) or see the CRS website: crs0hq.tumblr.com

The Cambridge Reading Series is funded by the Judith E. Wilson Fund and organised by English graduate students Ryan Dobran, Ian Heames, Justin Katko, Laura Kilbride, and Mike Wallace-Hadrill.

****
*

SCHEDULE
Friday 12 February: Francesca Lisette & Stephen Rodefer (Call It Thought book launch)
Friday 5 March: Peter Manson & Jefferson Toal
April 1-7 (Date TBA): Nour Mobarak & TBA
Friday 30 April: Jonty Tiplady & TBA
Friday 21 May: Jow Lindsay & John Wilkinson
Friday 18 Jun: Sean Bonney & Simon Jarvis

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63. Amanda Earl
Women and Gendered Writing-latest essay from AHP
Sat 6 Feb 2010

In the latest AHP essay, Women and Gendered Writing, Pearl Pirie muses about the role of gender in writing and publishing and discusses the concept of gender itself, and whether or not there is such a thing as female poetry.

www.angelhousepress.com

hope you enjoy,
Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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64. Scott Howard
RECONFIGURATIONS, Vol. 3: special features (3 of 4)
Sat 6 Feb 2010

---

* * *

Page Hill Starzinger, ed.
Preface to "MYTH, ERASURE & CONSEQUENCE: SELECTED POEMS"

http://reconfigurations.blogspot.com/2009/11/page-starzinger-myth-erasure.html

"At the same time as I was choosing poems for Reconfigurations, I read about Green Dam in The New York Times—new computer software that China is requiring which can block content or allow the government to monitor Internet use and collect personal information: “[it] may simply be a Trojan horse…like downloading spyware onto your computer, but the government is the spy.” The danger (a mortal one in China) and the outrage to this new devil (the linking of localized story with ancient myth) was exactly what I found compelling about the nine poems that follow, each crafted by a different poet camped-out in places as idiosyncratic as Birmingham, Alabama and Brooklyn, New York."

http://reconfigurations.blogspot.com/2009/11/myth-erasure-consequence-selected-poems.html

* * *

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65. Jonathan Morse
Criticizing censorship while cowering from the censors
Sat 6 Feb 2010

At

http://jonathan-morse.blogspot.com/2010/02/sous-rature-illustration-becomes.html

I blog about a liberal newspaper which criticizes Yale University Press for censoring one of its own books. Punch line: the liberal newspaper itself practices the same kind of censorship, and then refuses to admit that that's what it's doing.

Jonathan Morse

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66. CA Conrad

CAConrad & Vladimir Zykov @ Temple University

Sat 6 Feb 2010

DETAILS WITH LINKS AT http://CAConradevents.blogspot.com

Temple University
Thursday, February 11
8pm
1515 Market Street, Room 222
Philadelphia

There is a link to Vladimir's blog on the above events page.
I'll be reading from new (Soma)tics:
http://somaticpoetryexercises.blogspot.com/
HOPE TO SEE YOU THERE!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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67. Bob Heman

i'll be featuring this saturday, Feb. 13, at Small's + collages in the new Otoliths

Sun 7 Feb 2010

Hi folks,

this is just to let you know that i'll be featuring this coming Saturday, February 13, at SMALL'S JAZZ CLUB, 183 West 10th Street (near 7th Avenue South) in New York's West Village - the reading starts at 5:00 p.m. and my co-feature will be Alan Devenish - admission is $6 and there will also be an open mic - the closest subways are the A, D, E and F to West 4th St. and the 1 to Sheridan Square - the Club is down some steps from street level

also, on Tuesday, March 2, at 6:00 p.m. i'll be reading with Moira T. Smith and Katrinka Moore at the Cornelia St. Cafe, 29 Cornelia St., also in the West

Village, to celebrate Katrinka's new book, Thief, recent published by BlazeVOX Books

i'll be reading different pieces at each event so you'll hear more if you come to both

and for those of you who are interested in my collages i have 4 pieces in the new issue of the Australian magazine Otoliths (no. 16), plus 3 collages in each of the two previous issues (nos. 14 and 15) - so if you want to see all 10 collages (all created in 2009) go to Otoliths at
http://the-otolith.blogspot.com/
and you'll find the latest issue (and can navigate to the older issues by clicking on "archives")

hope to see you all soon

- Bob

Bob Heman
[redacted]

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68. Jim Andrews
Millie Niss
Sun 7 Feb 2010

Martha Deed, Millie's Niss's mother, has put together 111 photos of Millie from birth till shortly before her death on November 29. I've put those photos and Martha's notes about the photos on vispo.com, along with a piece of writing I did about Millie.

http://vispo.com/millie
http://vispo.com/millie/s.htm

Many thanks to Martha for allowing me and you access to these photos which are dear to her. I found them very moving and learned much about my friend's life that I did not know, previously. Thanks also to Martha for her generous correspondence with me, in a difficult time for her, throughout the process of our doing this project. I quote one of Martha's emails in its entirety in the writing I did; it is very illuminating concerning several issues relevant to the photos and provides us with some knowledge of the health problems Millie experienced throughout her life.

'For Millie Niss' also contains many links to Millie's work, writings about her, and to Martha's work. They worked together as a creative team sometimes known as M & M. Martha is continuing her own work and is also working on various projects involving Millie's writings and web art. Martha is continuing in

her creativity, which one can't help but know Millie would have wished for her very much. She is continuing the Sporkworld blog she and Millie did together, for instance, at http://sporkworld.tumblr.com .

ja
http://vispo.com

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69. Susan Webster Schultz
recent postings on Tinfish Editor's Blog
Mon 8 Feb 2010

The latest being a post on Sarah Palin's critique of Obama's use of language. Others include:

"Being a critic is a little like cleaning the toilet (on Donna Haraway in Honolulu)...
Not "why poetry?" but "why language?" Dinner with ...
"Who am I but my own critic?" Bringing Spring (and All) into the classroom
"Writing in [and by] Sand": Kaia Sand's _Remember to Wave_

Catch it all here: http://tinfisheditor.blogspot.com

aloha, Susan Schultz

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70. Allison Cobb
Fwd: New from Factory School
Mon 8 Feb 2010

Begin forwarded message:

> *From: Factory School <[redacted]>*
> *Date: February 7, 2010 10:04:29 AM PST*
> *To: Info <[redacted]>*
> *Subject: New from Factory School*
>
> *Factory School is pleased to announce the publication of Heretical Texts, Volume 5:*
>
> *1. TOWN, by Kate Schapira (70 pages): How we live differently in the same world, who we mean when we say we, what we mean when we say here.*
>
> *2. Green-Wood, by Allison Cobb (166 pages): Wanders Brooklyn’s famous nineteenth century Green-Wood Cemetery and discovers that its 500 acres--hills and ponds, trees and graves--mirror the American landscape: a place marked by greed, war, and death, but still*

> *pulsing with life.*
>
> *3. Underground National, by Sueyeun Juliette Lee (108 pages): Go underground and enter into a subterranean consideration of how History collides with human memory to generate new, unseen currents for being.*
>
> *4. House Envy of All the World, by Simone White (78 pages): Family, death, power, Poetry and blackness---each is implicated in a general failure of perfection and subjected to furious lyric re-thinking.*
>
> *5. The City Real & Imagined, by CAConrad & Frank Sherlock (100 pages): Visit landmarks that remain standing, revisit citizens that live on in memory, and participate in the future mappings of your city yet to be realized--the city real & imagined.*
>
> *For complete details, visit: www.factoryschool.org/ht*
>
> *All books $15 paperback, $30 hardcover -- available now through Small Press Distribution (www.spdbooks.org).*
>
> *VOLUME DISCOUNT: Get a complete paperback set of HT Vol. 5 for $50 (33.3% discount). Order direct from Factory School using PayPal: www.factoryschool.com/pubs/order.html*
>
> *To order by check, please write to bmarsh at factoryschool.org.*
>
> *Factory School's discounted price includes shipping to the continental USA. Individuals only.*

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71. **Mark Young**

Out from Otoliths—Mary Kasimor's new book, & cruel red

Mon 8 Feb 2010

& cruel red

Mary Kasimor

68 pages

Cover design by Sheila E. Murphy

Otoliths 2010

ISBN: 978-0-9806025-9-3

$12.50 + p&h

URL: http://www.lulu.com/content/paperback-book/cruel-red/8262152

A seductive exploration of the individual—Mary Kasimor's new book is innovative and energy packed, crafted and aurally interesting, with poems ranging from classical myth to Freud to Rimbaud to butterflies. These poems delve insightfully into the person and the process of writing and definitely reward reading and rereading. —*William Allegrezza*

'There are always butterflies around death' and around the vivid poems of *& cruel red* language leaps with multi-layered pleasures. Diverse spaces, where 'tractors tow a fleece of sky', 'secrets circulate', where grass grows a spine, and it can rain moss. As the very first poem suggests 'you are tangled up', and indeed we are as we are lead to the threshold between chaos and order, pain and relief, burden and symphony. Deconstruction/ reproduction—Mary Kasimor navigates what lies between. All 'safety rolls away', bones are reshaped, the poems look for surprised freedoms and find them. —*Diana Adams*

A curious and open mind, in love with the writing of and experimenting with language, is awake within the pages of Mary Kasimor's new book, *& cruel red *. Nature and her creatures, the lives of saints, mythology immersed in the everyday reflect the presence of a poet whose subjects exist in all that life might offer. —*Bobbi Lurie*

The full catalog of Otoliths books, plus print editions of the journal, can be found at The Otoliths Storefront <http://stores.lulu.com/l_m_young>.

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72. Factory School

New from Factory School

Mon 8 Feb 2010

Factory School is pleased to announce the publication of Heretical Texts, Volume 5:

1. TOWN, by Kate Schapira (70 pages): How we live differently in the same world, who we mean when we say we, what we mean when we say here.

2. Green-Wood, by Allison Cobb (166 pages): Wanders Brooklyn's famous nineteenth century Green-Wood Cemetery and discovers that its 500 acres--hills and ponds, trees and graves--mirror the American landscape: a place marked by greed, war, and death, but still pulsing with life.

3. Underground National, by Sueyeun Juliette Lee (108 pages): Go underground and enter into a subterranean consideration of how History collides with human memory to generate new, unseen currents for being.

4. House Envy of All the World, by Simone White (78 pages): Family, death, power, Poetry and blackness---each is implicated in a general failure of perfection and subjected to furious lyric re-thinking.

5. The City Real & Imagined, by CAConrad & Frank Sherlock (100 pages): Visit landmarks that remain standing, revisit citizens that live on in memory, and participate in the future mappings of your city yet to be realized--the city real & imagined.

For complete details, visit: www.factoryschool.org/ht

All books $15 paperback, $30 hardcover -- available now through Small Press Distribution (www.spdbooks.org).

VOLUME DISCOUNT: Get a complete paperback set of HT Vol. 5 for $50 (33.3% discount). Order direct from Factory School using PayPal: www.factoryschool.com/pubs/order.html

To order by check, please write to bmarsh at factoryschool.org.

Factory School's discounted price includes shipping to the continental USA. Individuals only.

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73. CA Conrad
City Real & Imagined
Mon 8 Feb 2010

CAConrad & Frank Sherlock are very pleased to announce the publication of their new book

The City Real & Imagined (Factory School, 2010)

NOW AVAILABLE TO ORDER @ SPD, PLEASE CLICK HERE: http://www.spdbooks.org/Producte/9781600010736/the-city-real--imagined.aspx?rf=1

TO SEE PAGE SAMPLES & MORE, PLEASE CLICK HERE: http://CityRealAndImagined.blogspot.com

FOR AUTUMN KONOPKA'S INTERVIEW WITH THE POETS ABOUT THE BOOK, CLICK HERE: http://criinterview.blogspot.com/

Wander with CAConrad and Frank Sherlock through this psychogeographical poem. Experience peoples' histories and magical traditions rooted in the first capital of the American possible--the city of Philadelphia. Visit landmarks that remain standing, revisit citizens that live on in memory, and participate in the future mappings of your city yet to be realized--the city real and imagined.

THANKS SO MUCH

Below is the official release from the press for all 5 books in the new Heretical Texts Series:

Factory School is pleased to announce the publication of Heretical Texts, Volume 5:

1. TOWN, by Kate Schapira (70 pages): How we live differently in the same world, who we mean when we say we, what we mean when we say here.

2. Green-Wood, by Allison Cobb (166 pages): Wanders Brooklyn’s famous nineteenth century Green-Wood Cemetery and discovers that its 500 acres--hills and ponds, trees and graves--mirror the American landscape: a place marked by greed, war, and death, but still pulsing with life.

3. Underground National, by Sueyeun Juliette Lee (108 pages): Go underground and enter into a subterranean consideration of how History collides with human memory to generate new, unseen currents for being.

4. House Envy of All the World, by Simone White (78 pages): Family, death, power, Poetry and blackness---each is implicated in a general failure of perfection and subjected to furious lyric re-thinking.

5. The City Real & Imagined, by CAConrad & Frank Sherlock (100 pages): Visit landmarks that remain standing, revisit citizens that live on in memory, and participate in the future mappings of your city yet to be realized--the city real & imagined.

For complete details, visit: www.factoryschool.org/ht

All books $15 paperback, $30 hardcover -- available now through Small Press Distribution (www.spdbooks.org).

VOLUME DISCOUNT: Get a complete paperback set of HT Vol. 5 for $50 (33.3% discount). Order direct from Factory School using PayPal: www.factoryschool.com/pubs/order.html

To order by check, please write to bmarsh at factoryschool.org.

Factory School's discounted price includes shipping to the continental USA. Individuals only.

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

74. Marc Nasdor

Review of "Sonnetailia" by Marc Nasdor on Ron Silliman's blog

Tue 9 Feb 2010

Hi all,

Today Ron Silliman posted a review of my book of poems, "Sonnetailia," which was published at the end of 2007. I am thankful for his kind words:

http://ronsilliman.blogspot.com/
or http://ronsilliman.blogspot.com/search?q=nasdor (to go directly to the review).

"Sonnetailia" can be ordered online here:
http://www.spdbooks.org/Producte/9781931824279/sonnetailia.aspx

- Marc

Marc Nasdor
127 Thames Street, #3L
Brooklyn, NY 11237
[redacted]

Email: [redacted]
http://www.myspace.com/poodlecannon

↑ Index

75. Kyle Schlesinger

Reading at Mills (02.09) and ON launch at Moe's Books (02.10)

Tue 9 Feb 2010

I'll be reading at Mills College in Oakland on Tuesday February 9th from 5:30 to 7:00. Free and open to the public.

The following night (Wednesday February 10th at 7:30) we'll be celebrating the release of the second issue of ON, an annual poetics journal I edit with Michael Cross and Thom Donovan, at Moe's Books (2476 Telegraph Avenue | Berkeley, CA 94704-2392). The event will feature readings and performances by: DZ Brazil, Brandon Brown, Taylor Brady, Jocelyn Saidenberg, Robin Tremblay-McGaw, Dan Thomas-Glass, Alli Warren, Suzanne Stein, and Laura Moriarty.

Hope to see you soon,

Kyle
www.kyleschlesinger.com <http://www.kyleschlesinger.com>

↑ Index

76. amy king
The "What Else" of Queer Poetry
Tue 9 Feb 2010

â€¦In queer poetry, desire blooms, and yes, I may just marry my dogâ€”

**Excerpts (for abbreviated readers) -- http://amyking.wordpress.com/2010/02/09/the-what-else-of-queer-poetry/

**The Whole Shebang -- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

Gather ye rosebuds, while ye may,

Amy

--
BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

↑ Index

77. Ken Rumble
Desert City Poetry Series Readings...
Tue 9 Feb 2010

Hey folks,

I just posted audio files of all the Desert City readings from 2004 to 2006 that I have:

Season 2004-05:

http://715space.bandcamp.com/album/desert-city-2004-05-season

Season 2005-06:

http://715space.bandcamp.com/album/desert-city-2005-06-season

Readers include Kent Johnson <http://radio.weblogs.com/0113501/2005/03/28.html#a505> & Patrick Herron <http://desertcity.blogspot.com/2005/03/kjph-post-game.html> Lisa Jarnot<http://desertcity.blogspot.com/2005/04/readings-greyhounds-spartans-caracals.html>& Andrea

Selch<http://www.angelfire.com/poetry/lisajarnot/blog/index.blog?entry_id=392191> Lee Ann Brown<http://marcusslease.blogspot.com/2005/05/final-desert-city-reading-for-2005.html>& Carl Martin<http://desertcity.blogspot.com/2005/05/season-three-draws-to-close.html> Brenda Coultas <http://desertcity.blogspot.com/2005/09/from-monday.html> & Marcus Slease <http://marcusslease.blogspot.com/2005/09/desert-city.html> Brent Cunningham<http://desertcity.blogspot.com/2005/10/reading-post-game.html>& Tessa Joseph<http://unquietgrave.blogspot.com/2005/10/enjoying-miniature-duke-fall-break.html> John Taggart <http://desertcity.blogspot.com/2005/10/what-night.html> & Randall Williams Sarah Manguso <http://desertcity.blogspot.com/2005/11/2005-cest-fin.html> & Julian Semilian<http://marcusslease.blogspot.com/2005/11/nov-blue-door-and-dc-readings.html> Ed Roberson & Todd Sandvik<http://desertcity.blogspot.com/2006/01/afterwards.html> Claudia Rankine & Christopher Davis<http://desertcity.blogspot.com/2006/02/claudia-rankine-christopher-davis-this.html> Selah Saterstrom<http://unquietgrave.blogspot.com/2006/03/stunningly-terrific-evening-last-night.html> Emmanuel Hocquard & Rosmarie Waldrop<http://desertcity.blogspot.com/2006/04/cest-fin.html>

cheers,
Ken

--
Check out a review of my book Key Bridge
by Kevin Killian:
http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews

And recent projects & press:

715 Washington:
http://715space.bandcamp.com

News & Observer Video:
http://www.newsobserver.com/videos/?media_id=7034056

N & O Article:
http://www.newsobserver.com/entertainment/arts/story/166216.html

Duke Chronicle Features:
http://dukechronicle.com/node/36595

http://dukechronicle.com/article/space-becomes-dreams-come-true

Video of "Cliffs (Empty)":
http://kathrynlpringle.blogspot.com/2009/09/cliffs-empty-video.html

Durham Has the Worst Roads in the World with Violet Rumble
http://durhamhastheworstroadsintheworld.blogspot.com

↑ Index

78. steve russell
Nafeez Ahmed responds to Hitchens, defends Gore Vidal
Tue 9 Feb 2010

Nafeez
Ahmed Responds to Christopher Hitchens in today's Independent on
Sunday, in Defence of Gore Vidal
7.2.10

As published on Ahmed's blog (http://nafeez.blogspot.com):

↑ Index

79. Jennifer Karmin
Feb 12: The New Tentacle in Chicago
Tue 9 Feb 2010

THE NEW TENTACLE
literary uses for religious text: a reading

You are invited to an evening of work in response to religious texts (or to religion as text) -- from Gilgamesh to Buddha to Biblical woman to 18th century American hymns, watch the sacred and the profane mix and mingle before your very eyes for a one-time-only living room show overlooking Kedzie Boulevard in beautiful Logan Square, Chicago.

7pm Friday, February the 12th
free / donations accepted

2253 N. Kedzie Blvd -- Chicago, IL
Apartment #2 (buzzer: Murfin/Wooten/Bean)
btw Belden & Lyndale, s. of Fullerton
CTA Logan Square Blue Line

The evening's entertainments will include
the religo-linguistic stylings of:

HV Cramond
Daniel Godston
Nicholas Alexander Hayes
A D Jameson

Jennifer Karmin
Heather Momyer
Ira S. Murfin
Sherrie Weller
&
Alicia Jo Rabins
---> We are welcoming the Brooklyn-based poet & musician to town and celebrating the release of her her art-pop song cycle about Biblical women, Girls in Trouble. She is the violinist in klezmer-rock band Golem, and her album Girls in Trouble was released on Jdub Records in November 2009. Her poems have appeared in Boston Review, 6 x 6, Poems of Brooklyn (NYU Press) and Horse Poems (Everyman's Library).

Of her appearance at The New Tentacle she says,
"My performance will definitely involve live violin looping, singing about obscure Biblical women, and perhaps reading from an ongoing series of surreal instruction manuals."

http://www.myspace.com/girlsintroublemusic
http://www.lmcc.net/art/residencies/workspace/2009/session/alicia-rabins.html

↑ Index

80. Mark DuCharme
Stratford Park Reading Series: CHESTER, CEBULA & OPRIS, February 23rd
Tue 9 Feb 2010

The Stratford Park Reading Series

proudly presents...

Travis Cebula, Jeff Chester & Gia Opris

TUESDAY, FEBRUARY 23RD at 7:30 p.m.

A Donation is requested— but All are welcome!

A reception will follow the reading.

§

Address: 3030 O'Neal Parkway, Boulder, CO

http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O’neal+Parkway&zipcode=80301

DIRECTIONS: O’Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the

street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Gianina Opris is the author of three chapbooks of poetry, including Moon is Always Moon (Green Fuse Poetic Arts). Her most recent project is a musical recording entitled Lagrimas. Awards received: selected for 2004 international poetry exhibition, NW Cultural Council, Barrington, IL. Gianina holds a Master of Fine Arts in Creative Writing from Naropa University and teaches Language Arts/Visual Arts in the Denver Public Schools. Her latest works have appeared in Blaze Vox, Not Enough Night, 63 Channels, and Cyclamens & Swords Publishing. Gianina has taught workshops and presented her poetics/multi-media and visual arts productions in Colorado, New Mexico, Cuernavaca (México) and Mancora, (Perú). "Gia" is a native of Lima, Perú who lives in Denver.

Gia's books, CDs, and PhOtoGraPhIc cards are available at: www.polkadotdenver.com

§

Travis Cebula currently resides in Golden, Colorado with his wife, Shannon. He holds an MFA in Writing and Poetics from Naropa University, as well as a BA in Philosophy, English, and Political Science from Colorado State University. In addition to helping out as Poetry Editor for Monkey Puzzle Magazine, he is the founder, publisher, and editor of Shadow Mountain Press and teaches poetry and literature classes through The University of Denver's adult and continuing education extension.

His poems, photographs, essays, and stories have appeared internationally in various print and on-line journals, including Monkey Puzzle, Dear Sir, Night Bomb, Eleven-Eleven, Noon, BlazeVOX, The Talking River Review, Bombay Gin, and Fact-Simile.

He is the author of four chapbooks: Commence, Some Colors Will Touch Regardless, Jamaica, and The Kingfisher Variations, which are available or forthcoming from Shadow Mountain Press, Fact-Simile Editions, Bedouin Books, and Scantily Clad Press, respectively. His first book-length collection of poetry and photography, Some Exits, was released in 2009 by Monkey Puzzle Press.

§

Jeff Chester: bio forthcoming.

§

Upcoming Events in the Stratford Park Reading Series:

TUESDAY, MARCH 30TH: Andrew Schelling & Erik Anderson.

Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469227/direct/01/

↑ Index

81. Cheryl Pallant

Jenkins & Pallant reading, collaboration discussion

Tue 9 Feb 2010

In celebration of their recently published, collaboratively written poetry book, /Morphs/, published by Cracked Slab Books, Grant Jenkins and Cheryl Pallant will be reading in Fayetteville Arkansas and Norman Oklahoma. Join them in poetry and a discussion on collaboration.

Fayetteville AR
Feb 10, 7pm
Fayetteville Public Library, 401 W. Mountain St.

Norman OK
Feb 17, 7pm
University of Oklahoma
Ellison Hall, 632 Elm Avenue

↑ Index

82. amy king

Re: Millie Niss

Tue 9 Feb 2010

I don't see the photos, just your note - can you give a direct link? _____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

INTERVIEW

Bookslut-- http://www.bookslut.com/features/2010_01_015554.php

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Sun, February 7, 2010 3:57:37 PM
Subject: Millie Niss

Martha Deed, Millie's Niss's mother, has put together 111 photos of Millie from birth till shortly before her death on November 29. I've put those photos and Martha's notes about the photos on vispo.com, along with a piece of writing I did about Millie.

http://vispo.com/millie
http://vispo.com/millie/s.htm

Many thanks to Martha for allowing me and you access to these photos which are dear to her. I found them very moving and learned much about my friend's life that I did not know, previously. Thanks also to Martha for her generous correspondence with me, in a difficult time for her, throughout the process of our doing this project. I quote one of Martha's emails in its entirety in the writing I did; it is very illuminating concerning several issues relevant to the photos and provides us with some knowledge of the health problems Millie experienced throughout her life.

'For Millie Niss' also contains many links to Millie's work, writings about her, and to Martha's work. They worked together as a creative team sometimes known as M & M. Martha is continuing her own work and is also working on various projects involving Millie's writings and web art. Martha is continuing in her creativity, which one can't help but know Millie would have wished for her very much. She is continuing the Sporkworld blog she and Millie did together, for instance, at http://sporkworld.tumblr.com .

ja
http://vispo.com

↑ Index

83. Martha Deed
Re: Millie Niss
Tue 9 Feb 2010

Dear Amy--

Thanks for letting us know you couldn't find the photos. Direct link is http://vispo.com/millie/s.htm

If you click between the brackets on the upper left-hand corner, you will see the photos in their larger format with the notes. Place to click looks like this: [...]

Hope this helps,
Martha

amy king wrote:
> I don't see the photos, just your note - can you give a direct link?
> _____

>
> BOOK
>
> Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm
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> INTERVIEW
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>
> ja
> http://vispo.com
>
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>

↑ Index

84. Camille Martin
new at Rogue Embryo
Tue 9 Feb 2010

New on my blog:

* Trevor Joyce: Let them eat fire

* Barbara Guest: "BLEAT"

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.ca

↑ Index

85. Mark Weiss
The Whole Island, Reading
Tue 9 Feb 2010

Reading from The Whole Island: Six Decades of
Cuban Poetry, Wednesday Feb. 17th at 8, at the
Poetry Project at St. Mark's Church, 131 E. 10th
Street, N.Y. Participants: poets and translators
Chris Brandt, Lourdes Gil, Mónica de la Torre, Jason Weiss and Mark Weiss.

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press). http://go.ucpress.edu/WholeIsland

"Not since the 1982 publication of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation

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86. Murat Nemet-Nejat

Re: Millie Niss

Wed 10 Feb 2010

I am sorry to hear about Millie's death. We used to be in correspondence and had spent one afternoon together. At that time she was doing translations of Rimbaud's poetry. I thought they were the best Rimbaud translations into English I had read and told her so.

Her continuous onrush of physical misfortunes had, to me, a phantasmagorical air about them, not that they were not real; but an amazement that one could have so many of them, and so remorselessly. At that time, I think, she still assumed she was bi-polar or suffering from some other such mental disease. My reaction to her diseases was colored by that information.

She was one of the most brilliant people I knew, following her own music. I was an avid follower of her blogs. I even participated in one of her projects,

My best wishes to her mother.

Murat

On Sun, Feb 7, 2010 at 3:57 PM, Jim Andrews <[redacted]> wrote:

> *Martha Deed, Millie's Niss's mother, has put together 111 photos of Millie from birth till shortly before her death on November 29. I've put those photos and Martha's notes about the photos on vispo.com, along with a piece*
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> *http://vispo.com/millie*
> *http://vispo.com/millie/s.htm*
>
> *Many thanks to Martha for allowing me and you access to these photos which*

> *are dear to her. I found them very moving and learned much about my friend's*
> *life that I did not know, previously. Thanks also to Martha for her generous*
> *correspondence with me, in a difficult time for her, throughout the process*
> *of our doing this project. I quote one of Martha's emails in its entirety in*
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> *relevant to the photos and provides us with some knowledge of the health*
> *problems Millie experienced throughout her life.*
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> *'For Millie Niss' also contains many links to Millie's work, writings about*
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> *known as M & M. Martha is continuing her own work and is also working on*
> *various projects involving Millie's writings and web art. Martha is*
> *continuing in her creativity, which one can't help but know Millie would*
> *have wished for her very much. She is continuing the Sporkworld blog she and*
> *Millie did together, for instance, at http://sporkworld.tumblr.com .*
>
> *ja*
> *http://vispo.com*

↑ Index

87. Douglas Manson
Chapbook by Jonathan Skinner
Wed 10 Feb 2010

Announcing the publication of Jonathan Skinner's chapbook With Naked Foot, which will be featured in the upcoming Poets House Showcase of new poetry books this April. Jonathan will be conducting two seminars and a workshop at Poets House entitled "Ecopoetics After Copenhagen" **in May of this year. For more information about this seminar, please visit the "eco" page at Poets House <http://poetshouse.org/progwkshp.htm#eco>.

In the February/March 2010 issue of The Poetry Project Newsletter<http://poetryproject.org/publications/newsletter>, Edmund Berrigan describes Jonathan Skinner as a poet's poet who "has an elegant way across a poem, and offers an updated set of movements on a valuable resource: the nature poem."

Here is some additional praise for his poetry:

Jonathan Skinner has from the very beginning been the knight errant of eco-poetics. He stands in company with Jack Collom and Merrill Gilfillan, stalking "with naked foot" poetically and democratically (like St. George), the enormous carbon footprints of a no longer jolly, green GIANT. --Michael Gizzi

Hoa Nguyen describes With Naked Foot as: a compact field guide to a life deeply lived. Not afraid to name birds, bodies in time and space, how the heart is, how animals. Lush sound fields--at once Keatsian and Olsonic in its mind moves. "do not eat me let me/ bloom and fuck let live/ this exhortation in me / against use." A fantastic group of poems from this Earth inhabitant.

little scratch pad press will happily and promptly mail you a copy of this book for $7 postage paid in the US, $10 to Canada & Mexico, $15 overseas). Orders can be requested by email, or by writing

douglas manson
246 77th St.
Brooklyn, NY 11209

http://dougfinmanson.blogspot.com/2010/02/jonathan-skinners-with-naked-foot.html

↑ Index

88. Sarah Sarai
New review of my book on Ghoti Mag.
Wed 10 Feb 2010

---

poet CL Bledsoe reviews *The Future Is Happy*
http://www.ghotimag.com/ReviewSarai.htm

It's an insightful review.

The Future Is Happy -- my first book. I've lost my way (a bit) since it was published. Thank God/goddesses/many named unnameable/unmoved but moving mover there are ways backs.

Sarah Sarai
she's not alone in the wilderness

http://www.blazevox.org/bk-ss2.htm

↑ Index

89. amy king
Re: Millie Niss
Wed 10 Feb 2010

Thanks very much, Martha - and thank you for Millie.

From: Martha Deed <[redacted]>
To: [redacted]
Sent: Tue, February 9, 2010 8:20:17 PM
Subject: Re: Millie Niss

Dear Amy--

Thanks for letting us know you couldn't find the photos. Direct link is http://vispo.com/millie/s.htm

If you click between the brackets on the upper left-hand corner, you will see the photos in their larger format with the notes. Place to click looks like this: [...]

Hope this helps,
Martha

amy king wrote:

↑ Index

90. Mirela Roznovschi
Tribute to Max Blecher at Salmagundi
Wed 10 Feb 2010

Event @ Salmagundi: Wednesday, February 24, 6:00 PM
A Centenary Remembrance of a Visionary Poet (1909-1938)

Max Blecher (September 8, 1909 â€“ 1938) was already bedridden with spinal tuberculosis when his first work was published in Romania in 1930; a short story called "Herrant" in Tudor Arghezi's literary magazine Bilete de papagal. Despite his illness, he continued to write and in addition to a number of short prose pieces, articles, translations and a volume of poetry (1935), he published two major works; ÃŽntÃ¢mplÄƒri Ã®n irealitatea imediatÄƒ (Adventures in Immediate Unreality) and Inimi cicatrizate (Scarred Hearts).

On Wednesday, February 24, author and poet Valery Oisteanu will host an afternoon of readings in remembrance of this largely unknown talent. He will be joined by actors and poets Tom Walker, Shelley Miller, Max Blagg, Judy Altman, Ruth Friedman, pianist Carlo Altomare, and literary critic and author Mirela Roznoveanu. This event is free and open to the public.

Salmagundi: 47 Fifth Ave @ 12th street, NYC 10003 http://www.salmagundi.org
[redacted]

↑ Index

91. Rob McLennan

new poetry collection; wild horses, University of Alberta Press;

Wed 10 Feb 2010

My seventeenth poetry collection, wild horses, is now available from the University of Alberta Press. Watch for April launches (with Robert Kroetsch + Alice Major) in Edmonton and Calgary, with other launches in Toronto and Ottawa, at least, coming soon. Either order directly from the publisher, from your local bookstore, or send me $22 (CAN or US) and I'll drop one in the mail to you, c/o 858 Somerset Street West, main floor, Ottawa ON K1R 6R7. For media/review copies, send an email to Cathie Crooks at [redacted]

http://www.uap.ualberta.ca/UAP.asp?LIDA&bookID7

wild horses
rob mclennan

Cast during his year in the U of A's writer in residency, wild horses is Ottawan rob mclennan's deep lyrical engagement with Edmonton, Alberta. He sees the new terrain through his peculiar, sympathising lens--characterised by impassioned tones that range from brusque to tender. There is something of the magpie in him: nothing escapes his subtle gaze, his flighty wit, his voracious gleaning of experience. His supple lines meander and flit over scapes of love, home, family, and literature, rewarding the magpie-minded with a lucid estrangement to things both unfamiliar and familiar.

ISBN: 978-0-88864-535-7
Price: CND$ 19.95, USD$ 19.95, 13
Discount: Trade
Subject: Poetry/Canadian Literature

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

92. William Slaughter

Notice: Mudlark

Wed 10 Feb 2010

New and On View: Mudlark Poster No. 86 (2010)

Two Poems by Oliver Rice

Harry Comes, A Stranger, Perceiving
Who Sometimes Wake in the Wrong City

Oliver Rice's poems have appeared widely in journals and anthologies in the United States, as well as Canada, Argentina, England, The Netherlands, Austria, Turkey, and India. His book of poems, On Consenting to Be a Man, is offered by Cyberwit, a diversified publishing house in the cultural capital Allahabad, India, and is available on Amazon.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

93. David Kirschenbaum

Save the Date: Boog in San Francisco, 3/17

Wed 10 Feb 2010

please forward

Boog City presents

d.a. levy lives:
celebrating editors from
Northern California renegade presses

Wed. March 17, 7:30 p.m. sharp, free

Books and Bookshelves
99 Sanchez St.
San Francisco

featuring readings from

Albert Flynn DeSilver
editor The Owl Press (Woodacre, Calif.)

Travis Ortiz
co-editor Atelos Publishing Project (Berkeley, Calif.)

Jill Stengel
editor a+bend press (Davis, Calif.)

Eileen R. Tabios
editor Meritage Press (San Francisco/St. Helena, Calif.)

and from New York City

David Kirschenbaum
editor, Boog City

and music from

The Chris Stroffolino Pop Snob Sideshow

Curated and with an introduction by Boog City editor David Kirschenbaum

For more info call Books and Bookshelves at [redacted]
or Boog City at 212-842-BOOG (2664)

**Boog City
http://welcometoboogcity.com/

Boog City is a New York City-based small press now in its 19th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where 5-13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Albert Flynn DeSilver
http://www.theowlpress.com/

Albert Flynn DeSilver is a poet, teacher, visual artist, and publisher living in Woodacre, Calif. He is the editor and publisher of The Owl Press, which publishes innovative poetry and poetic collaboration. He received a B.F.A. in photography from the University of Colorado, and an M.F.A. in New Genres from the San Francisco Art Institute. He is the author, most recently, of Letters to Early Street, (La Alameda/ University of New Mexico Press), and Walking Tooth & Cloud (French Connection Press, Paris). He has published more than a hundred poems in literary journals worldwide including Zyzzyva, New American Writing, Jacket (Australia), Poetry Kanto (Japan), Van Gogh’s Ear (France), Hanging Loose, and Exquisite Corpse, among others. The most recent Owl Press title is Bill Berkson’s Our Friends Will Pass Among You Silently.

**David Kirschenbaum
http://www.boogcity.blogspot.com
http://www.myspace.com/gilmoreboysmusic

David Kirschenbaum's work has appeared in The Brooklyn Review Online, can we have our ball back, Chain, Pavement Saw, and unpleasant event schedule, among others. He is the lyricist for the band Gilmore Boys, and the editor and publisher of Boog City, a New York City-based small press now in its 19th year and East Village community newspaper.

**Travis Ortiz
http://www.atelos.org/travis/

Travis Ortiz is a writer, publisher, dj, and designer living in San Francisco. Ortiz has work in various publications including Bay Poetics and Poetics Journal, and has written two books, Geography of Parts (Melodeon) and Variously, not Then (forthcoming, Tuumba). He is the co-director (with Lyn Hejinian) of Atelos, a literary project commissioning and publishing cross-genre work by poets. Atelos was nominated as one of the best independent literary presses by the Firecracker Awards in 2001.

**Jill Stengel
http://www.dusie.org/Langiappe_Stengel.pdf

Jill Stengel is a poet, publisher of a+bend press, and parent of three young children. Formerly of San Francisco and Los Angeles, she now resides with her family in Davis, Calif. Several of her serial poems have appeared in chapbook form—cartography (WOOD); History, Possibilities (a+bend press); ladies with babies (Boog Literature); lagniappe (Nous-Zot Press, Dusie Kollektiv); late may (Dusie); may(be) (Dusie); and the forthcoming and I would open (Ypolita) and wreath (Texfiles). Some of these chapbooks, and individual poems, can be viewed online as well as in print, and she has new work in the forthcoming anthology Kindergarde. Her first full-length collection is forthcoming this year from Black Radish Books.

Begun in San Francisco in 1999, a+bend press published 40 chapbooks in its first 20 months of existence. Stengel produced the chapbooks in conjunction with her reading series, Second Sundays at BlueBar, held in the poetically historic North Beach district of San Francisco.

The press took a chapbook-publishing hiatus for nine years, during which time she produced three children and five issues of the journal mem, focusing on writing by women mothering young children, and page mothers. Now the hiatus is on hiatus: a new a+bend press chapbook was released at the end of last year.

**Eileen R. Tabios
http://marshhawkpress.org/Tabios4.htm

Eileen R. Tabios has released 18 print, four electronic, and 1 CD poetry collections, an art essay collection, a poetry essay/interview anthology, a short story book, and two novels. She has also exhibited visual art and visual poetry

in the United States and Asia. Recipient of the Philippines' National Book Award for Poetry, she's just come out with The Thorn Rosary: Selected Prose Poems 1998-2010, edited with an introduction by poet-critic-painter-scholar Thomas Fink and with an afterword by poet-scholar Joi Barrios. In poetry, Tabios has crafted a body of work that is unique for melding ekphrasis with transcolonialism. Her poems have been translated into Spanish, Italian, Tagalog, Japanese, Portuguese, Polish, Greek, computer- generated hybrid languages, paintings, video, drawings, visual poetry, mixed media collages, Kali martial arts, music, modern dance, and sculpture. She's the publisher of Meritage Press (St. Helena & San Francisco).

**The Chris Stroffolino Pop Snob Sideshow
http://www.myspace.com/chrisstroffolino

Chris Stroffolino writes: "I dedicate this bio note to the late Vic Chesnutt, who died on boxing days eve 2009, as a direct result of American health insurance business. A quadriplegic since 1983, Chesnutt's 'pre-existing condition' prevented him from receiving adequate treatment. He could have received SSI Disability because of his condition, but his accident also awakened his songwriting ability, and he heroically battled his condition for 25 years--releasing many albums (the most recent one produced by Jonathan Richman)--and, though he never made enough money to pay for the exorbitant costs of his health treatement, he made TOO MUCH to be eligible for Social Security disability support. It's a sad cruelty of America that had he had not tried to make something of himself after his accident, and achieved success as a songwriter (at his best, he reminds me of what I love about Townes Van Zandt), he would have received more economic support for his 'health issues.'

"Of course, the basic obituaries will just say, 'he died of an overdose of pain killers,' but read his statements about his health care, and you tell me if this beautiful heroic survivor's death was 'suicide.' I am absolutely sure that Vic would not mind being used as a rallying cry in his death. He's so much more--but another reason to step up the fight for Single Payer."

Oh, as for Chris Stroffolino--he likes to think you can trust him, and says you might even like his new solo album, available at the above url.

Directions:
1.5 blocks from Church St. and Market St. Muni
Venue is bet. 14th St and Duboce Ave.

--
David A. Kirschenbaum, editor and publisher
Boog City

330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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94. Chad Sweeney

Jennifer and Chad Sweeney read in Pittsburgh, Maryland, West Virginia

Thu 11 Feb 2010

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ennifer and Chad Sweeney readings in Pittsburgh, Maryland and West VirginiaÂ Dear poets, our first time to this area. Â Come out and meet us, if you're not too busy. Â We'll make snow angels. Â Cheers, CSÂ Tuesday, Feb 15: 8PM, Hungry Sphinx Reading SeriesSphinx CafÃ©, Oakland in Pittsburghcorner of Atwood and Bates,with open mic to follow, host Jan BeattyÂ Fairmont Statue University,Friday, Feb 12 at 6:30Fairmont, West Virginia, host Donna LongÂ Valentineâ€™s Day, Feb 14Blue Moose Cafe, 7:30 PM,248 Walnut Street,Morgontown, West Virginia, host Lori WintersÂ Frostburg State University: Monday, Feb 15 7:30 PMMain Street Books, downtown2 E. Main StreetFrostburg, Maryland, host Gerry Lafemina Jennifer K. Sweeneyâ€™s second poetry collection,Â How to Live on Bread and Music,received the 2009 James Laughlin Award from the Academy of American Poets as well as the Perugia Press Prize.Â Â Her first book,Â Salt Memory,Â won the 2006 Main Street Rag Poetry Award.Â After living in San Francisco for twelve years, she currently lives in Kalamazoo, Michigan, with her husband, poet Chad Sweeney, where she teaches poetry privately.Â Â Chad Sweeney is the author of three books of poetry,Â Parable of Hide and SeekÂ (Alice James, 2010),Â Arranging the BlazeÂ (Anhinga, 2009), andÂ An ArchitectureÂ Â (BlazeVox, 2007).Â Â He edited the anthologyÂ Days I Moved Through Ordinary Sounds: The Teachers of WritersCorps in Poetry and Prose (City Lights, 2009) and is coeditor ofÂ Parthenon West Review. His poems have appeared widely including in Best American Poetry and Verse Daily. He holds an MFA from San Francisco State University and is aPhD candidate in literature/poetry at Western Michigan University, where he teaches poetry and serves as assistant editor of New Issues Press.Â Â

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95. Nate Pritts
the saddest story I know
Thu 11 Feb 2010

Hi ~

My new book of poetry, THE WONDERFULL YEARE, is just out from Cooper Dillon Books & I'm super excited.

It's a shepherd's calendar broken in seasons made up of, as Mary Biddinger says, "pastorals & anti-pastorals, sonnets & anti-sonnets."

Laura Mullen says that the book "invents new forms for feeling, bringing to life a speaker who sees, in nature, suggestive (but possibly untranslatable, inimitable) directions for moving forward from sorrow."

& go here for an interview where I talk about it :: bookslut.

I hope you'll consider checking it out.

-Nate

a blurb from the press:

The first full-length book of poems from Cooper Dillon has arrived! We're overjoyed to bring you THE WONDERFULL YEARE by Nate Pritts. Head to PressPressPress.blogspot.com or CooperDillon.com for all the details on the new collection, and also check out THE DEVASTATION by Jill Alexander Essbaum as well as THEY SPEAK OF FRUIT by the 2009 Orphic Prize winner Gary L. McDowell.

Cooper Dillon Books is a small poetry press founded on promoting and maintaining the values which make poems timeless. Through the publication and distribution of full-length collections and chapbooks, our intention is to nurture the poet and reader who finds joy in aesthetic, beauty, honesty and intimacy.

Cooper Dillon does not receive grants, government funding, endowments, or donations. We do not publish (select, print, advertise, etc.) at the expense of our authors. We earn money by selling books we believe in, in service of art and community.

_____

:: Dr. Nate Pritts

:: http://www.natepritts.com

Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469227/direct/01/

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96. Will Larsen
Reminder: Charles Bernstein reading THIS SUNDAY -- corrected location!
Thu 11 Feb 2010

Sun, Feb 14, 2010
2:00 pm
Reading
Charles Bernstein

Location: Swift 106 (NOT the Ren, as went out in the original email)
Admission: free
Sponsored by the Reniaissance Society

Highly esteemed poet, professor, and literary scholar Charles Bernstein will do a reading dedicated to his daughter Emma. The reading coincides with the release of All the Whiskey in Heaven, a thirty-year anthology. In addition, the reading will celebrate the recent release of Radical Poetics and Secular Jewish Culture, a collection of essays in which poets and critics, Bernsteinamong them, address the question of what constitutes radical poetry written by Jews defined as 'secular', and whether or not there is a Jewish component or dimension to radical and modernist poetic practice in general. The reading will be followed by a discussion and reception.

Charles Bernstein is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania.

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97. Vernon Frazer
BODIED TONE by Vernon FRazer
Thu 11 Feb 2010

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http://www.youtube.com/watch?v=cOzR1qE5eBI

↑ Index

98. steve dalachinsky
Re: Reminder: Charles Bernstein reading THIS SUNDAY -- corrected location!
Thu 11 Feb 2010

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yes but where is this place
On Thu, 11 Feb 2010 14:13:19 -0600 Will Larsen <[redacted]>
writes:

> Sun, Feb 14, 2010
> 2:00 pm
> Reading
> Charles Bernstein
>
> Location: Swift 106 (NOT the Ren, as went out in the original
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> Comparative
> Literature at the University of Pennsylvania.
>
>
>

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99. Michael Heller

Fwd: Modern Poetry Seminar

Thu 11 Feb 2010

> *Dear friends and colleagues, I'll be presenting*
> *this seminar at the new POETS HOUSE in Lower*

Manhattan at 10 River Terrace, New York, NY 10280. Dates and times below. For more information and precise directions, go to: http://poetshouse.org/aboutstaff.htm.

On Modern Poetry: Public Seminars with Michael Heller
In two round-table discussions, poet and critic Michael Heller explores major aspects of the origins and aesthetics of modern poetry. These seminars are a wonderful way for newcomers as well as poetry experts to map the broad and divergent landscape of modern American poetry.

The Foundations of Modern and Contemporary Poetry with Michael Heller
Saturday, February 20, 2:00–5:00pm
$10, $7 for students and seniors, free to Poets House Members; pre-registration is not required
Readings for this first session will include the poetry and prose of Whitman, Dickinson, Pound, Frost, Williams and Stevens, with reference to the intellectual and cultural environment in which modern poetry arose.
"No Ideas but in Things": Developments, Diversities, Dispersions, Disavowals with Michael Heller
Saturday, February 27, 2:00–5:00pm
$10, $7 for students and seniors, free to Poets House Members
Readings for this session include Zukofsky, Oppen, Moore, Niedecker, Harlem Renaissance poets, Olson, Black Mountain and Beat Poetry. We will discuss traceries, inflections and influences of the early modernist poets on the poetry that came after, with some reflections on shape and form in contemporary poetry.
Michael Heller is a poet, essayist and critic. Among his many books are the poetry collections Eschaton, Exigent Futures: New and Selected Poems and In the Builded Place as well as the memoir, Living Root. His most recent critical book is Speaking the Estranged: Essays on the Work of George Oppen. He taught for many years at New York University.
[]

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www.amazon.com and good bookstores. Two Novellas:

> *Marble Snows & The Study (ahadada press 2009) available from SPD, amazon.com and from ahadadpress at http://www.ahadadabooks.com/content/view/162/41/ . Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html*
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Johnson at
http://www.efjcomposer.com/EFJ/Collaborations.html
Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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100. Ann Bogle
Re: Millie Niss
Thu 11 Feb 2010

Very sad to hear of Millie Niss' death. I subscribed to her blog feed. I am glad that she made it to &Now last year. I almost went, partly just to meet her, also to see Cris Cheek in a kilt. I decided to wait.

A reminder: there is no blood test for schizophrenia, manic-depression, or depression. Genetic tests are in development but not, I think, in use in diagnosis. Medications serve as trial prognosis; rival medical conditions, treatments, and specializations complicate it.

Ann Bogle

In a message dated 2/10/2010 8:52:36 A.M. Central Standard Time, [redacted] writes:

At that time, I think, she still
assumed she was bi-polar or suffering from some other such mental disease.
My reaction to her diseases was colored by that information.

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101. Poetry Project
Events at The Poetry Project
Thu 11 Feb 2010

Here¹s what¹s happening at The Poetry Project next week‹ we hope to see you here!

Monday, February 15, 8 PM
Joel Bettridge & Geoffrey Olsen

Joel Bettridge is the author of two books of poetry, That Abrupt Here (2007) and Presocratic Blues (2009) as well as the critical study, Reading as Belief: Language Writing, Poetics, Faith (2009). He co-edited, with Eric Selinger, Ronald Johnson: Life and Works (2008). Currently he is an Assistant Professor of English at Portland State University.

Geoffrey Olsen is the author of the chapbook End Notebook (Petrichord Books). He lives in Brooklyn and works at The Cooper Union.

Wednesday, February 17, 8 PM
Reading for The Whole Island:
Six Decades of Cuban Writing

Join us as we celebrate this landmark volume of Cuban poetry edited by Mark Weiss, The Whole Island (University of California Press, 2009). It makes available the astonishing achievement of a wide range of Cuban poets over the past 60 years. The translations, almost all of them new, convey the intensity and beauty of the accompanying Spanish originals and constitute an essential source for understanding the literature and culture of Cuba, its diaspora, and the Caribbean at large. With poet Lourdes Gil and translators Chris Brandt, Mónica de la Torre, Jason Weiss and Mark Weiss.

Lourdes Gil came to the United States from Cuba in 1961. Her poetry collections include El cerco de las transfiguraciones, Empieza la ciudad, Blanca aldaba preludia, Vencido el fuego de la especie and Neumas. Her poems and essays have been widely published and included in numerous anthologies. She teaches in the Latin American and Caribbean Studies Program at Baruch College of the City University of New York.

Chris Brandt is a writer, translator and political activist. He teaches poetry and Peace and Justice at Fordham University. His poems and essays have been widely published. His translations of Cuban fiction have appeared in The New Yorker, and his translations of two volumes of Carmen Valle¹s poetry were published by the Instituto de Cultura PuertorriqueZa. Seven Stories published his translation of Clara Nieto¹s Masters of War, a history of U.S. interventions in Latin America.

Mónica de la Torre is the author of the poetry books Talk Shows (Switchback, 2007); Acúfenos, published in 2006 in Mexico City by Taller Ditoria; and Public Domain (Roof Books, 2008). She is co-author of the artist book Appendices, Illustrations & Notes, available on Ubu.com and co-edited the multilingual anthology Reversible Monuments: Contemporary Mexican Poetry (Copper Canyon Press). She is a 2009 NYFA fellow in poetry and senior editor at BOMB Magazine.

Jason Weiss is the author of, among other books, The Lights of Home: A Century of Latin American Writers in Paris. He is currently completing a book on music, Always in Trouble: An Oral History of ESP-Disk¹, the Most Outrageous Record Label in America. He recently translated Silvia Baron Supervielle¹s latest book of poems, Around the Void.

Mark Weiss[1] most recent poetry collection is As Landscape (Chax Press, 2009). He edited, with Harry Polkinhorn, Across the Line / Al otro lado: The Poetry of Baja California (2002). Among his translations are Stet: Selected Poems of José Kozer (2006) Cuaderno de San Antonio / The San Antonio Notebook, by Javier Manríquez (2004), Notas del país de Z, by Gaspar Orozco, and the ebook La isla en peso/ The Whole Island, by Virgilio PiZera. His anthology The Whole Island: Six Decades of Cuban Poetry was published in 2009 by the University of California Press.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you[1]d like to be unsubscribed from this mailing list, please drop a line at [redacted].

↑ Index

102. carol dorf
Re: Reminder: Charles Bernstein reading THIS SUNDAY -- corrected location!
Thu 11 Feb 2010

It would be helpful to post city and institution when listing readings.

On Thu, Feb 11, 2010 at 12:13 PM, Will Larsen <[redacted]> wrote:

> *Sun, Feb 14, 2010*
> *2:00 pm*
> *Reading*
> *Charles Bernstein*
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> *Location: Swift 106 (NOT the Ren, as went out in the original email)*
> *Admission: free*
> *Sponsored by the Reniaissance Society*

*Highly esteemed poet, professor, and literary scholar Charles Bernstein will
do a reading dedicated to his daughter Emma. The reading coincides with the release of All the Whiskey in Heaven, a thirty-year anthology. In addition, the reading will celebrate the recent release of Radical Poetics and Secular
Jewish Culture, a collection of essays in which poets and critics, Bernsteinamong them, address the question of what constitutes radical poetry written
by Jews defined as 'secular', and whether or not there is a Jewish component
or dimension to radical and modernist poetic practice in general. The reading will be followed by a discussion and reception.*

Charles Bernstein is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania.

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103. Michael Heller

Fwd: Curley, Heller, Kimmelman and Pines Reading on February 22nd

Fri 12 Feb 2010

Jon Curley, Michael Heller, Burt Kimmelman, and Paul Pines

*Reading at the Cornelia Street Café
(Cornelia Street just off Bleeker Street)*

February 22nd, promptly at 6 PM

*Address and Directions:
<http://www.corneliastreetcafe.com/index_performances.asp>http://www.corneliastreetcafe.com/index_performances.asp*

*Jon Curley's first book of poems, New
Shadows, was published this past fall by Dos
Madres Press. Fanny Howe describes his work
as "gnostic and very New Englandy." He is a
university lecturer in the Humanities at New Jersey Institute of Technology.*

Michael Heller has published eight volumes of

poetry, the most recent being Eschaton (2009). His collection of essays on George Oppen, Speaking the Estranged, was published in 2008. Uncertain Poetries, a book of essays appeared in 2006. Exigent Futures: New and Selected Poems appeared in 2003. His memoir, Living Root, was published by the State University of New York Press in the Fall of 2000. Two Novellas: Marble Snows & The Study, a collection of fiction, was published in 2009. His libretto for the opera, Constellations of Waking, based on the life of the German-Jewish philosopher Walter Benjamin, has been set to music by the composer Ellen Fishman Johnson and performed at the Philadelphia Fringe Festival. His poetry and criticism have appeared in numerous magazines and anthologies including The Paris Review, Conjunctions, Harpers, New Letters, The Nation, American Poetry Review, Jewish American Poetry, Pequod, The New York Times Book Review, Parnassus: Poetry in Review and many others. His critical study, Conviction's Net of Branches: Essays on the Objectivist Poets and Poetry, was published by Southern Illinois University Press.

Burt Kimmelman has published six collections of poetry – Musaics (Sputyen Duyvil Press, 1992), First Life (Jensen/Daniels Publishing, 2000), The Pond at Cape May Point (Marsh Hawk Press, 2002), a collaboration with the painter Fred Caruso, Somehow (Marsh Hawk Press, 2005), There Are Words (Dos Madres Press, 2007), and As If Free (Talisman House, Publishers, 2009). For over a decade he was Senior Editor of Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (Peter Lang Publishing, 1996; paperback 1999). He also edited The Facts on File Companion to 20th-Century American

Poetry (Facts on File, 2005) and co- edited The Facts on File Companion to American Poetry (2007). He has published scores of essays on medieval, modern, and contemporary poetry.

Paul Pines is the author of the novels The Tin Angel (Wm Morrow, 83/ Author's Guild, 08) and Redemption (Editions du Rocher, 97), as well as the memoir My Brother's Madness (Curbstone, 07). He has published seven books of poetry: Onion (Mulch, 71), Hotel Madden Poems (Contact II, 91), Pines Songs (Ikon, 93), Breath (Ikon, 96), Adrift on Blinding Light (Ikon,03), Taxidancing (Ikon, 07) and Last Call at the Tin Palace (Marsh Hawk, 09). Poems set by composer Daniel Asia appear on the Summit label. His translations are included in Small Hours of the Night, Selected Poems of Roque Dalton, (Curbstone, 96); Pyramids of Glass, (Corona 95); Nicanor Parra, Antipoems: New and Selected, (New Directions, 86). He is the editor of Dark Times Full of Light, a tribute to Juan Gelman (Cafe Review, 09). Pines lives in Glens Falls, NY, where he practices as a psychotherapist and hosts the Lake George Jazz Weekend.

Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Two Novellas: Marble Snows & The Study (ahadada press 2009) available from SPD, amazon.com and from ahadadpress at http://www.ahadadabooks.com/content/view/162/41 /. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html

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> *Eschaton (new poems) Talisman House Publishers (2009) available at SPD, Greenfield Distribution (www.gfibooks.com), www. amazon.com and good bookstores. Two Novellas: Marble Snows & The Study (ahadada press 2009) available from SPD, amazon.com and from ahadadpress at http://www.ahadadabooks.com/content/view/162/41/. Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html*

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Speaking The Estranged: Essays on the Work of George Oppen (2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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104. Gary Sullivan
BERRIGAN & SNYDER | SEGUE
Fri 12 Feb 2010

BERRIGAN & SNYDER | SEGUE | SAT FEB 13
4-6pm, 308 bowery
six dollars

"Hey Daddy, wanna kiss the Boopie?" was just asked of Anselm Berrigan, whose most recent book is Free Cell, published last year by City Lights. Excerpts from a newer piece called "Primitive State" can be read at necessetics.com/anselm.html.

Rick Snyder's full-length collection Escape from Combray was published last year by Ugly Duckling. He is the author of several chapbooks, including Flown Season (Portable Press at Yo-Yo Labs, 2004) and Forecast Memorial (Duration, 2002). Recent work has appeared or is forthcoming in Aufgabe, EOAGH, and The Poker. _____
Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469227/direct/01/

↑ Index

105. CA Conrad
Choi's "the terrorists"
Sat 13 Feb 2010

Openly gay Lieutenant Dan Choi continues his endless stream of appearances at college campuses, and in newspaper, magazine and radio interviews for the push for repealing "Don't Ask, Don't Tell." I tune in deliberately when I know he'll be on in order to listen to the way he handles himself, and better yet, the way he manages to continue using outdated pro-war propaganda.

For instance today on NPR the usual interview with poor, abused Dan Choi who only wants to defend the mighty but somehow also defenseless Americans. At one point he's talking about an earlier assignment in Iraq when he was still closeted and allowed to point his gun at Iraqis. He was talking about patrolling The Triangle of Death region looking for "the terrorists, the insurgents." There was literally a comma separating in his speaking, just like this, "the terrorists, the insurgents."

Haven't we COMPLETELY dealt with the lies of Bush, Cheney, Rice in this matter? The terrorists of 911 were not Iraqi. Choi gets away with it though, no one dares correct him conflating issues, especially not the liberal media who are in the middle of interviewing him because HE'S been made into the victim. Poor Dan Choi who can't go looking for "terrorists" (his word choice) in Iraq because he's gay. Dan Choi needs a remedial course in recent US history apparently.

This is the perfect time for Dan Choi to make his case though, perfect for everyone who is pro-war. Pro-war lesbian and gay soldiers will finally get the support of pro-war American elected officials who are either secretly or openly for war because the gay shield is in use. The state can make all of their arguments now as to WHY "DADT" should be repealed, and in doing so have indirect support for war by getting poster boy's like Choi to go around the country using the outdated propaganda glossary from the last administration.

It's a win-win for all who want war. The hyper-masculine model gets its way, all the way. And it's so subtle, so weirdly politically correct that it's nearly impossible to challenge in the end. Choi is masterful at sounding like a strong and powerful victim. He's the protector kept from doing his sacred job. It's amazing to me that he gets away with it. But he does get away with it, over and over again. And HE gets to set himself up as an activist, as someone seeking civil rights, while the rights of the Iraqi's are never in question.

I'm an openly queer man who is against war, especially the American occupations of Iraq and Afghanistan, and I believe very strongly that Dan Choi and other LGBT soldiers are being used to continue fanning the flames of war in a way which is completely new to us. Repealing "Don't Ask, Don't Tell" is genius to do right now at a time when support for our wars is waning.

Please consider reading and signing my online petition opposing the war Dan Choi is so proud of serving in. I direct you FIRST to a blog I wrote so that you can in fact see that the petition (which is linked on the blog) was written by me. I say this, and do this because many people have actually accused me of being a Republican uncover, looking for ways to trick the unsuspecting liberal into opposing a civil liberty.

There's nothing civil about war, especially these present American wars. Here is the blog which has a link to the online petition: http://invasionanniversary.blogspot.com/

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

106. charles alexander
Support Your Favorite Author & Book!
Sat 13 Feb 2010

Forthcoming books and chapbooks will be out on or before March 12, 2010:

Alice Notley, Reason and Other Women
Charles Bernstein, Umbra
Barbara Henning, Cities and Memory
Anne Waldman, Matriot Acts
Tenney Nathanson, Ghost Snow Falling in the Void (Globalization)

and you can help. Chax Press is supported by government grants, book sale revenue, private foundation grants, and donations from individuals. The largest and most important of these amounts: donations from individuals.

Please choose to specifically support one (or more) of these books through a targeted donation. To do so, please visit the book sponsorship page on the Chax Press web site at http://chax.org/sponsorship.htm

In addition, on this page you will also find opportunities to support books by Robert Mittenthal, Nico Vassilakis, and Will Alexander. We will also soon be adding more opportunities to lend your important support to other books by Leslie Scalapino, Jonathan Stalling, Andrew Levy, Alan Loney, Standard Schaeffer, Mark Weiss, and more.

Thank you for choosing to support a book by one of your favorite authors; thank you for supporting Chax Press. Chax Press is a nonprofit 501(c)(3) charitable organization, and your contributions are tax deductible.

We have one more new program at Chax Press, for purchasing our books! Our first-ever subscription offer! For information on obtaining these five books, and other Chax Press books, by initiating a subscription to Chax Press publications, please visit our new subscription page at our web site at http://chax.org/subscribe.htm

charles alexander
[redacted]

chax press / poetry & the book arts
411 n seventh ave ste 103 / tucson, az 85705-8388

presenting
Andrew Joron, Michael Palmer, & Andrew Zawicki on March 7 2010 (with POG & UA Poetry Center)

DONATE TO CHAX PRESS at http://chax.org/donate.htm

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107. David Kirschenbaum
Last Call to Advertise in Boog City 62
Sun 14 Feb 2010

Please forward

Advertise in

Boog City 62

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Thurs. Feb. 25-Submit Ad or Ad Materials
—Sat. March 6-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: 212-842-BOOG (2664)

↑ Index

108. Regina Pinto

Project "AlphaAlpha": More 5 collaborations are on line!

Sun 14 Feb 2010

PROJECT ALPHAaLPHA:

The project is almost complete! Until the end of February it will be ready and then it will be composed of 365 letters A, one A for each day of the year!

THANK YOU VERY MUCH!

NEW PAGES:

http://arteonline.arq.br/a/i_a_rvers.html (Isabelle Arvers - France)

http://arteonline.arq.br/a/r_fr_a_nco.html (Rodolfo Franco - Brazil / Spain)

http://arteonline.arq.br/a/edw_a_rd_picot.html (Edward Picot - UK)

http://arteonline.arq.br/a/a_sechi.html (José Roberto Sechi - Brazil)

http://arteonline.arq.br/a/a_jtwine.html (Jurges Trautwein - USA)

MORE PAGES WILL BE READY SOON:

Paulo Aquarone (Brazil) - Roberto Kepler (Brazil) - Regina Pinto (Brazil)

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/bruce_a_ndrews.html (Bruce Andrews - USA)

http://arteonline.arq.br/a/a_ndrews.html (Jim Andrews - Canada)

http://arteonline.arq.br/a/a_randa_yto.html (Isabel Aranda - YTO - Chile)

http://arteonline.arq.br/a/b_a_bel.html (babel - Canada & UK)

http://arteonline.arq.br/a/ver_a_bighetti.html (Vera Bighetti - Brazil)

http://arteonline.arq.br/a/bruno_a.html (Bruno - Brazil)

http://arteonline.arq.br/a/p_a_trick_burgaud.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/p_a_trick_burgaud1.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/a_de_mar_josely.html (Josely Carvalho - Brazil)

http://arteonline.arq.br/a/m_a_rtha_deed.html (Martha Deed - USA)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo Frazão - Brazil)

http://arteonline.arq.br/a/muriel_freg_a.html (Muriel Frega - Argentina)

http://arteonline.arq.br/a/lis_a_hutton.html (Lisa Hutton - USA)

http://arteonline.arq.br/a/s_a_tu.html (Satu KaikKonen - Finland)

http://arteonline.arq.br/a/m_a_j_a.html (Maja Kalogera - Croacia)

http://arteonline.arq.br/a/m_a_nik.html (Manik - Serbia)

http://arteonline.arq.br/a/neufeldt_a.html (Brigitte Neufeudt - Germany)

http://arteonline.arq.br/a/niss_a.html (Millie Niss - USA)

http://arteonline.arq.br/a/p_a_din.html (Clemente Padín - Uruguay)

http://arteonline.arq.br/a/m_a_rgaret_penfold.html (Margaret Penfold - UK)

http://arteonline.arq.br/a/is_a_bel_saij.html (Isabel Saij - France)

http://arteonline.arq.br/a/is_a_bel_saij2.html (Isabel Saij - France)

http://arteonline.arq.br/a/reiner_a.html (Reiner Strasser - Germany)

http://arteonline.arq.br/a/myron_turner_a.html (Myron Turner - Canada)

http://arteonline.arq.br/a/sus_a_n_turner.html (Susan Turner - Canada)

http://arteonline.arq.br/a/villel_a.html (Paulo Villela - Brazil)

http://arteonline.arq.br/a/a_zenon.html (Miguel Jimenez/Zenon - Spain)

http://arteonline.arq.br/a/a_raceli_zunig_a.html (Araceli Zuñiga- Mexico)

My OWN PAGES:

http://arteonline.arq.br/a/um.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/dois.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/tres.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/quatro.html (Regina Pinto- Brazil)

==========

Regina Pinto aka pintor

http://arteonline.arq.br
http://pintor.tumblr.com

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109. Jim Andrews
poemicstrip interview
Sun 14 Feb 2010

An interview of me by Piotr Szreniawski:
http://poemicstrip.blogspot.com/2009/11/interview-with-jim-andrews.html

Piotr publishes a blog called poemicstrip at http://poemicstrip.blogspot.com .
it's in exploration of poetry crossed with comics.

ja
http://vispo.com

↑ Index

110. Joel Weishaus
"The Gateless Gate-New Series" Pages 41-50
Sun 14 Feb 2010

Dear All;

Here are the next ten pages--five texts/five images--of "The Gateless Gate-New Series" :
http://web.pdx.edu/~pdx00282/Gate-R/Pgs%2041-42R.htm
(This includes the pages--here 43-44--that began this revision.)

---------- First Lines:

41:
Cap turned sideways, baggy pants...
When our brains evolved to a point where...
"Where have the ancient sages gone?" (quote)
At the turn of this century...
Colours never before coagulated..." (poem)
Neuroscientists are now testing...

43:
I once dreamed of my father's ring...
In summer a water- (poem)
About the middle of the Drum... (quote)
Last night I dreamed that a chorus of winds...

45:
What keeps me walking up the same path...
His work abounds with examples of staging... (quote)
I found myself back in the old temple...
I am going to school myself so well in things... (poem)
According to Karen Sanders, "There is no such thing...
Here is where every thing begins...

47:
The trail is a loop on land...
We reached the trailhead and took a narrow path...
We think nostalgically about a universe... (quote)
What distinguished Alberto Giacometti from his peers...
At a certain depth, there is only process.

49:
One day in August, I was backpacking alone...
Finding a dry plot of ground just large enough...
The preachers announced the end of the world... (quote)
Today I can see myself in those mountains again...
Although I've told this story before...

From the beginning: http://web.pdx.edu/~pdx00282/Gate-R/Cover-R.htm

Thank you for your participation in this project that opens one way of writing, designing and presenting literature made on and for the Internet, one that seeks a continuum to the tradition of books and other printed media, while using the tools and avenues of the newer medium.

Your feedback and critique is always welcome.

-Joel Weishaus

↑ Index

111. **Dan Wilcox**
Third Thursday Poetry Night, Feb. 18 -- Victoria Rivas
Sun 14 Feb 2010

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, February 18
7:00 sign up; 7:30 start
Featured Poet: Victoria Rivas

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your Valentine host: Dan Wilcox.
* * *

Victoria Rivas is a math teacher, martial artist and poet. Her poetry has been published in many journals including the Journal of Asian Martial Arts and in two anthologies, Working Hard for the Money from Bottom Dog Press and Along the Lake, edited by Sean Thomas Dougherty.

UNPREPARED FOR CLASS
by Victoria Rivas

Carlita shows me photos,
sonograms of her baby,
due in August. I look, force
a smile, feel sad. At least she's
talking with me about it.

Paris wears tight tops that tie
beneath her full breasts, shows off
her belly, complains her back
hurts. She is too tired for math,
puts her head down, eyes closed.

I shake my head. This is not
the type of trouble I could
have imagined I would have
with seventh grade girls. Teacher
training didn't cover this.

↑ Index

112. **amy king**
Lucille Clifton dies at 73 -- June 27, 1936 – February 13, 2010
Sun 14 Feb 2010

Lucille Clifton, one-time poet laureate of Md., dies at 73 --
http://www.baltimoresun.com/news/obituaries/bal-md.ob.clifton14feb14,0,4245172.story

Tiny note -- http://amyking.wordpress.com/2010/02/14/lucille-clifton-june-27-1936-â€“-february-13-2010/

Best,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

113. Ruth Lepson

Re: Lucille Clifton dies at 73 -- June 27, 1936 February 13, 2010

Sun 14 Feb 2010

Lucille Clifton, so important to women and to the African American community. She will be missed.

On 2/14/10 10:13 PM, "amy king" <[redacted]> wrote:

> *Lucille Clifton, one-time poet laureate of Md., dies at 73 -- http://www.baltimoresun.com/news/obituaries/bal-md.ob.clifton14feb14,0,4245172.story*
>
> *Tiny note -- http://amyking.wordpress.com/2010/02/14/lucille-clifton-june-27-1936--february-13-2010/*
>
> *Best,*
>
> *Amy*
>
> _____

> *BOOK*
>
> *Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm*
>
> *RANT*
>
> *"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html*
>
> *ESSAY*
>
> *"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html*

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114. Ann Stephenson
READY SET READINGS at Whitespace Gallery /// Atlanta
Mon 15 Feb 2010

READY SET READINGS at Whitespace Gallery

http://www.whitespace814.com/

SABRINA ORAH MARK

Friday February 19th | 8:00pm

{A limited number of letterpress books created especially for this event will be given away at the reading.}

SABRINA ORAH MARK is the author of The Babies (2004) and Tsim Tsum (2009). She has received fellowships from the Fine Arts Work Center in Provincetown, the Glenn Schaeffer Foundation, and The National Endowment for the Arts. Her writing has appeared or is forthcoming in many journals and in the anthologies, Legitimate Dangers, The Best American Poetry 2007, and My Mother She Killed Me, My Father He Ate Me: Forty New Fairy Tales. She teaches at the University of Georgia.

READY SET READINGS at Whitespace is committed to new and innovative writing.

WHITESPACE - 814 Edgewood Avenue Northeast - Atlanta, GA 30307
[redacted]

↑ Index

115. **Mairead Byrne**

Re: Lucille Clifton dies at 73 -- June 27, 1936 February 13, 2010

Mon 15 Feb 2010

Lucille Clifton's work: a very big mirror in which it is always possible to find your poetry + poetics. I had the great honor of being her squire when she made her first visit to the University of Mississippi in February 2002. At that time she said of her historic reading--hundreds of people packed in, students were literally wedged in the door frame, all the way up-- "I usually don't do anything in February, but I decided, why not?" Miss Clifton Mrs Clifton Ms Clifton why did you go do that in February, now why did you go do that? Mairéad

On Sun, Feb 14, 2010 at 10:38 PM, Ruth Lepson <[redacted]>wrote:

> *Lucille Clifton, so important to women and to the African American community. She will be missed.*
>
> *On 2/14/10 10:13 PM, "amy king" <[redacted]> wrote:*
>
> *Lucille Clifton, one-time poet laureate of Md., dies at 73 --*
>
> *http://www.baltimoresun.com/news/obituaries/bal-md.ob.clifton14feb14,0,4245172.story*
>
> *Tiny note --*
> *http://amyking.wordpress.com/2010/02/14/lucille-clifton-june-27-1936--februar*
> *y-13-2010/*
>
> *Best,*
>
> *Amy*
>
> *_____*
>
> *BOOK*
>
> *Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm*
>
> *RANT*
>
> *"My Barbaric Bitch of a Yawp" --*

> *http://delirioushem.blogspot.com/2010/02/amy-king.html*
>
> *ESSAY*
>
> *"The What Else"--*
>
> *http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html*
>
> *guidelines &*

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116. Rob McLennan
question,
Mon 15 Feb 2010

anyone have a contact for heller levinson?

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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117. Jeffrey Side
John Tranter interview and poems at The Argotist Online
Mon 15 Feb 2010

Interview:
http://www.argotistonline.co.uk/Tranter%20interview.htm
Poems:
http://www.argotistonline.co.uk/Tranter%20poems.htm

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118. Aaron Vidaver
Short Range Poetic Device (Vancouver)
Mon 15 Feb 2010

[From SRPD: http://shortrangepoeticdevice.blogspot.com/]

"The Short Range Poetic Device, thanks to the good people at VIVO Media Arts in Vancouver, will project itself into the media-scape on Tuesday February 16th at 7:00 pm.

Readings and discussion as follows:

* Tuesday Feb 16 7 pm: Steve Collis, Roger Farr, and Donato Mancini * Wednesday 17th 2pm: Jeff Derksen, Kim Duff, Reg Johanson * Tuesday 23rd 9pm: Clint Burnham and Rita Wong * Wednesday 24th 7pm: Cecily Nicholson & Naava Smolash

Note: in their ongoing efforts to standardize and commodify our acoustic environment, the popo has shut down VIVO's transmitter, so for now we may be confined to a web stream.

More on that shortly."

[See also:
Evening News: http://vivoeveningnews.wordpress.com/
No2010: http://www.no2010.com/
Olympic Resistance Network: http://olympicresistance.net/
Vancouver Media Coop: http://vancouver.mediacoop.ca/
Friendly Fire account of 2010 Olympics resistance:
http://friendlyfirecollective.info/2010/]

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119. Rob McLennan
new(ish) on rob's clever blog
Mon 15 Feb 2010

-- ongoing notes: some journals (The Capilano Review, The New Quarterly)
-- true love, (poem)
-- fwd; Priscila Uppal at the Olympics
-- Jeanette Winterson, Weight
-- Vancouver poet laureate Brad Crans Olympic Response;
-- new poetry collection; wild horses, University of Alberta Press;
-- fwd; DIANA BREBNER PRIZE READING AND LAUNCH OF ARC #63 (Ottawa)
-- Barry McKinnon, In the Millennium
-- fwd; BookThug @ The Toronto New School of Writing
-- 12 or 20 questions: with Sonnet L'Abbe
-- Kate Greenstreet, The Last 4 Things
-- Sawako Nakayasu, Texture Notes
-- Nathaniel G. Moore, Wrong Bar
-- Catherine Owen, Frenzy

-- Short Grain (with variations),
-- from "eight poems of reconciliation" (poem)
-- Paul Quarrington: July 22, 1953 - January 20, 2010;
-- Paul Auster, Invisible
-- Lana Turner: A Journal of Poetry + Opinion, Nos. 1 + 2
-- In Stereo, by Paul Hegedus
-- Barbara Caruso: 1937-2009
-- 12 or 20 questions: with C.D. Wright
-- Prismatic Publics: Innovative Canadian Womens Poetry and Poetics, eds. Kate Eichhorn and Heather Milne
-- The Al Purdy A-Frame Anthology

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter,

www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog,

www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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120. Margaret Konkol

Wednesday February 17: Ronan Crowley S M A L L P R E S S in the A R C H I V E

Mon 15 Feb 2010

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* Please mark your calendars for this coming Wednesday, February 18th @ 2:00 pm for Ronan Crowley's talk, "Dead and Gone": John Montague's Patriotic Suite (1966) and the Yeats Centenary.

This talk will be held in The Poetry Collection, 420 Capen @ SUNY Buffalo. This event is free and open to the public.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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121. Tim Peterson
TENDENCIES 2/24: Oliver, Eichhorn, & Bernstein
Tue 16 Feb 2010

TENDENCIES: Poetics & Practice

Akilah Oliver, Kate Eichhorn, & Charles Bernstein

This series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between contemporary poetic manifesto, practice, queer theory and pedagogy.

The spring 2010 series begins with talks by:

Akilah Oliver

Kate Eichhorn

Charles Bernstein

...followed by a discussion/Q&A session.

on Wednesday, February 24

at 6:30 PM

FREE

at CUNY Graduate Center

(in the Martin E. Segal Theater)

365 Fifth Avenue, NYC

Akilah Oliver is the author of A Toast in the House of Friends (Coffee House Press 2009), and the she said dialogues: flesh memory (Smokeproof/Erudite Fangs, 1999, Winner of the PEN Beyond Margins Award). Oliver's work is featured on the CD "Matching Half", with Anne Waldman and Ambrose Bye. Her chapbooks include: a (A)ugust (Yo-yo Labs, 2007) and The Putterer's Notebook (Belladonna, 2006), She is faculty at The Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder Colorado. She is a founding member of the feminist avant-garde performance group The Sacred Naked Nature Girls (1993-1999). She currently makes her home in Brooklyn, NY. .

Kate Eichhorn is the author of Fond (BookThug, 2008) and co-editor of Prismatic Publics: Innovative Canadian Women's Poetry and Poetics (Coach House Books, 2009). A second collection of poetry, Fieldnotes: a forensic, is forthcoming in fall 2010 from BookThug. Current projects include a novel and

book-length work of criticism. She teaches writing and cultural theory at The New School.

Charles Bernstein's most recent books are All the Whiskey in Heaven: Selected Poems (Farrar, Straus, Giroux, March 2010); Blind Witness, (Factory School, 2008), Girly Man (University of Chicago Press, 2006), and Shadowtime (Green Integer, 2005). He is Donald T. Regan Professor of English and Comparative Literature at University of Pennsylvania. More info: epc.buffalo.edu.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies blog.

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

* * *

upcoming TENDENCIES: Poetics & Practice events:

erica kaufman, Douglas Martin, and Mina Pam Dick

on Tuesday, March 9 at 6:30 PM

in the Martin E. Segal Theater at CUNY Graduate Center

Dodie Bellamy, Eileen Myles, and Kevin Killian

on Friday, April 9 at 6:30 PM

in the Martin E. Segal Theater at CUNY Graduate Center

Jack Kimball, CA Conrad, and Stacy Szymaszek

on Thursday, May 6 at 6:30 PM

in the Skylight Room (9100) at CUNY Graduate Center

↑ Index

122. George Bowering

Re: question,

Tue 16 Feb 2010

Is that first word his/her name or description?

On Feb 15, 2010, at 12:17 PM, Rob McLennan wrote:

> *anyone have a contact for heller levinson?*
>
> *rob*

> *--*
> *writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere*
> *Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press*
> *fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons*
> *www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/*
>
> *welcome.html*

Bowering, George H.
A relatively untravelled Canadian writer.

↑ Index

123. Herb Levy

Re: question,

Tue 16 Feb 2010

"anyone" seems more like a description than a name to me, George.

On Feb 16, 2010, at 2:34 AM, George Bowering wrote:

> *Is that first word his/her name or description?*
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> *On Feb 15, 2010, at 12:17 PM, Rob McLennan wrote:*
>
> *anyone have a contact for heller levinson?*
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>
> *Bowering, George H.*
> *A relatively untravelled Canadian writer.*

↑ Index

124. Paul Nelson

Making Kage-an an Artists Retreat Center

Tue 16 Feb 2010

---

http://splab.org/?p=355
After 35 years in Port Townsend, Sam Hamill is closing a chapter in his life and beginning another. The home, studio and library, he created in the woods near Port Townsend, Washington in the late 1970â€™s is being made available for sale and our vision is to create a retreat for poets, scholars and painters to build on the remarkable legacy that has been created here in that time by the poet/ scholar/editor and his wife, painter, Gray Foster.

We envision purchasing the property from Hamill and Foster, with additional funding to ensure ten years of administration to facilitate retreats by individual artists and couples ranging from one week to three months. These would be made possible through a competitive application process and through partner organizations. The retreat would be made available for rental for writing retreats, but there would be time built into the yearly calendar allowing need-based writers to stay free as Kage-an Fellows. Sam Hamill, and his estate in the event of his death, would be involved in the process of deciding what artists use the facility, thereby continuing the focus of his legacy.

The current value of the property is $350,000 and we propose a budget of $500,000, with $400,000 going to Hamill and Foster, with the remaining $100,000 earmarked for ten years of administration.

We envision writers and painters with a focus similar to Hamillâ€™s and Fosterâ€™s legacy, including, but not limited to Engaged Buddhism, Chinese and Japanese poetry, the work of Kenneth Rexroth and other west coast poets and contemporary painters in the Northwest tradition, including those inspired by Morris Graves, Mark Tobey and others. Although writers with the focus outlined here would have primary consideration, we would ensure it becomes a place welcoming to writers and painters of varied backgrounds and scholarship and would welcome partnerships with organizations interested in helping facilitate the experience of Kage-an for serious artists.

Sam adds: "One of the major points about leaving Kage-an is my heart condition and my Drs being nearly 90 minutes away. In Anacortes they'll be five or ten minutes away.And if we manage to pull this rabbit our of the hat, I will leave behind a very nearly complete library of my years as Editor of Copper Canyon Press, plus many others books, totaling several thousand, probably."

Paul Nelson
Seattle, WA

2.16.10[redacted]
Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

↑ Index

125. Iris Law

Call for Submissions: LANTERN REVIEW (New Poetry Magazine)

Tue 16 Feb 2010

Lantern Review, a new online journal of Asian American poetry, seeks submissions of poetry, translations, visual art, essays on poetics, and collaborative work for its inaugural issue. Submissions will be accepted through April 15, 2010 via our online form. Please visit www.lanternreview.com to read our guidelines in detail.

*About Us * *Lantern Review: A Journal of Asian American Poetry* is published in two formats: a twice-annual electronic magazine, and a blog<http://www.lanternreview.com/blog>which our team of staff writers updates weekly with interviews, reviews, literary news, writing prompts, and more. We aim to serve the literary community by providing a virtual space in which to promote and discuss the work of contemporary Asian American poets and artists. *LR* seeks to publish expertly crafted work in a variety of forms and aesthetics, including traditional and experimental pieces, hybrid forms, multimedia work, and new translations. We welcome pieces from anglophone writers of all ethnic backgrounds whose work has a vested interest in issues relevant to the Asian diaspora in North America, as well as work created collaboratively in a community context.

Contact Information
[redacted]
Iris A. Law, Editor; Mia Ayumi Malhotra, Associate Editor

--
Iris A. Law
MFA Candidate
Department of Creative Writing
University of Notre Dame
[redacted]

↑ Index

126. **amy king**

Fwd: Poets at The Living Theatre: Douglas A. Martin, Julie Patton, Kristin Prevallet and Nathaniel Siegel Tuesday Feb 23rd at 8pm

Tue 16 Feb 2010

---------- Forwarded message ----------
From: Nathaniel Siegel Dea

---------- Forwarded message ---------- From: Nathaniel Siegel Dear Poetics List Members: You are invited to attend this upcoming performance in NYC ! Love, Nathaniel _____ The LIVING THEATRE Reading Series presents: Poets at The Living Theatre: Douglas A. Martin, Julie Patton, Kristin Prevallet and Nathaniel Siegel Read and perform their work on Tuesday February 23rd 2010 at 8pm Admission: $6 at the door Douglas A. Martin is the author most recently of a novel, Once You Go Back (Seven Stories Press) and a lyric narrative, Your Body Figured (Nightboat Books). His other works include: In the Time of Assignments, a book of poetry; Branwell, a novel of the Bronte brother; and They Change the Subject, a book of stories. His first novel, Outline of My Lover, was named an International Book of the Year in The Times Literary Supplement and adapted in part by the Forsythe Company for the multimedia ballet and live film Kammer/Kammer. He teaches in the low-residency MFA Program at Goddard College. http://douglasarthur.blogspot.com/ Julie Patton is the author of Teething on Type (Rodent Press). She has published poems in Transfer, Tribes, and other magazines, and in Aloud: Voices from the Nuyorican Poets Cafe (Collier Books). Her articles and essays appear in Educating the Imagination: Essays & Ideas for Teachers & Writers (T&W), and in Teachers & Writers. In 1993 she received the New York City Arts in Education Sustained Achievement Award in Literary Arts. She has performed her work at the New York Shakespeare Festival, the Nuyorican Poets' Cafe, the Whitney Museum, Houston's Center for Art and Performance, and Cleveland Public Theatre's International Sonic Disturbance Festival. http://home.jps.net/~nada/patton.htm Air: The Four Seasons A Performance in White Conceived by Kristin Prevallet (poet) and Colette Alexander (cellist) with Julie Patton (vocals) and Yael Acher (flute) Kristin Prevallet is the author of four books of poetry, most recently I, Afterlife: Essay in Mourning Time (Essay Press, 2007). She was the recipient of a 2007 New York Foundation for the Arts fellowship in poetry and a 2004 Pen translation fund award. Her edited collection of writings by Helen Adam, A Helen Adam Reader, was published by the National Poetry Foundation in 2007. Recent work has appeared in The Brooklyn Rail, The Chicago Review, and Words Without Borders. She lives in Greenpoint, Brooklyn. http://www.kayvallet.com/ Colette Alexander began playing the cello at the age of four in Detroit, Michigan, and has studied classical, contemporary classical, North Indian and

Persian Music at Interlochen, Meadowmount, Sarah Lawrence College and the California Institute of the Arts. She has performed with Yo-Yo Ma, the New York New Music Ensemble, Jens Lekman, Josh Groban, Rilo Kiley and Rachael Yamagata. She currently resides in Brooklyn, New York. A native of Tel Aviv, Yael Acher Graduated with a BA degree in music and classical flute performance from the Rubin Academy for Music and Dance in Jerusalem. She has lived and worked as a performer, composer, and educator in Copenhagen since 1992. In 2003, she took a certificate course in MAX/MSP, at Harvestworks, New York, and in 2005 she won a Fulbright scholarship to study Composition at NYU and Hunter College. Since then she has resided and worked in New York City. Nathaniel A. Siegel is a poet and artist. His work has been exhibited at Visual AIDS, the Leslie/Lohman Gay Art Foundation, and The HOWL ! Festivalâ€™s Art Around the Park.. Upcoming projects include hosting COME HEAR ! a marathon four hour Lesbian Gay Bisexual Transgender Queer poetry reading at The Rainbow Book Fair on Saturday March 27th at the CUNY Graduate Center at 34th St and 5th Avenue in New York City. A member of the Executive Board of The HOWL ! Festival, Nathaniel is working on September 2010â€™s HOWL ! Festival and HOWL ! Arts Project events. His first book Tony is published by Portable Press at Yo Yo Labs. http://yoyolabs.com/siegel.html â€œThe answer is always YES ! Love !â€ THE LIVING THEATRE 21 Clinton St. (between East Houston and Stanton Street) New York, New York 10002 http://www.livingtheatre.org/ Directions: Buses: Houston Street Bus M21 or Avenue B Bus M9 Subway: F train to "2nd Avenue" (exit front of train on 1st Ave; walk east along Houston) or F train to "Delancey Street" Thank you to Dorothy Friedman and THE LIVING THEATRE !

--
NEW BOOK Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm INTERVIEW Bookslut -- http://www.bookslut.com/features/2010_01_015554.php RANT "My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html ESSAY "The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

127. Jennifer Karmin
Feb 18: Haiti Benefit in Chicago
Tue 16 Feb 2010

Links to Haiti
a benefit

Thursday, Februrary 18th
7:30-10:30pm

at Links Hall
3435 N. Sheffield -- Chicago, IL
http://www.LinksHall.org

$15 admission
with all proceeds
being donated to
Partners in Health
http://www.standwithhaiti.org/haiti

FEATURING PERFORMANCES BY:
Adam K. of Dear Adora
Annie Peacenik
Adam Rose
David Lakein
Rebecca Niziol
Austin Pruett
Aurora Tabar & Sara Thompson
Kate Corby & Dancers
MADD Rythms
Jennifer Karmin
Rocco Granite
Tamboula Ethnic Dance Company
Chicago Aissawa

buy tickets at Brown Paper Tickets
http://www.brownpapertickets.com/event/97880

↑ Index

128. Scott Howard
RECONFIGURATIONS, Vol. 3: special features (4 of 4)
Tue 16 Feb 2010

---

* * *

Obododimma Oha, ed.
Preface to "BAOBAB TREE: LOCAL KNOWLEDGE / GLOBAL POLITICS"

http://reconfigurations.blogspot.com/2009/11/obododimma-oha-embracing-baobab-tree.html

“Knowledge is like a baobab tree; no one can embrace it with both arms”—Ewe Proverb

"Resistance to Western hegemony in the sphere of knowledge production has been around for quite a while and continues to be an issue in contemporary cultural studies. In theory and artistic representations, one continues to witness the struggle against assumptions built upon the supremacy of Western ideas, identity, expressions, etc. There has also been a robust counter-critique of the resistance rhetoric from non-Western scholars who try to show that anti-Western oppositional practices are not totally free from the same posture they want to dismantle."

http://reconfigurations.blogspot.com/2009/11/baobab-tree-local-knowledge-global.html

* * *

↑ Index

129. Natalie Knight

CFP: Turning on Rights: Politics, Performance and the Text SUNY Albany April 16-17, 2010

Wed 17 Feb 2010

Turning on Rights: Politics, Performance, and the Text, April 16-17, 2010 SUNY Albany, Keynotes: Rachel Zolf, Joseph Slaughter

“The other is the neighbour, who is not necessarily kin, but who can be. And in that sense, if you're for the other, you're for the neighbour. But if your neighbour attacks another neighbour or treats him unjustly, what can you do? Then alterity takes on another character, in alterity we can find an enemy, or at least we are faced with the problem of knowing who is right and who is wrong, who is just and who is unjust.” (Emmanuel Lévinas, quoted in Rachel Zolf's Neighbour Procedure)

How do "rights" intervene in and compose our notions and notations of just and unjust, right and wrong? In wide ranging disciplines, rights of the subject and to the objective world are both historically grounded and contemporarily debated. If discourses of all varieties are also textual sites, then the places where rights are manifested (technology, culture, art and literature, science, law, and ontology) must be read and ultimately performed.

This conference features work that explores definitions, constructions, and performative notions of rights. How do texts challenge predominant conceptual narratives of rights? In what ways does literature explore notions of rights inside and outside of the juridical realm?

As the focus of our 8th annual Graduate Student Conference, the English Graduate Student Organization at the University at Albany seeks both critical and creative projects that further this discussion. Rachel Zolf is our keynote

poet for the Friday evening performance. Zolf is the author of Neighbour Procedure (2010) and Human Resources (2007), winner of the Trillium Book Award for Poetry. Saturday's keynote will be Joseph Slaughter, Associate Professor of English and Comparative Literature at Columbia and author of Human Rights, Inc.: The World Novel, Narrative Form, and International Law (2007).

We solicit creative submissions for inclusion in the evening performance as well as panels and papers for Saturday. We encourage submissions from graduate students working in any field, historical period, or scholarly discipline. Critical abstracts should be limited to 250-300 words; creative abstracts should include a 300 word or less description and a 3-page sample. Submit abstracts to: [redacted] by March 12, 2010.

Possible areas of inquiry may include, but are not limited to:

• Witnessing vs. Performing Rights
• Authorship, Readership, Agency
• Animal and Other Alterities
• Violence, Trauma, and Testimony
• Sovereignty, Exemplarity, and Exception
• Environmental, Agricultural, and Terrestrial Rights
• Global vs. National Rights
• Unwritten, Inalienable Rights
• Definitions of Freedom
• Sexual and Reproductive Rights
• Corporate and Commercial Rights
• Information, Technology, and Copyright
• Rights and the Demarcations of the Body
• Rights in the Realm of the Post-Human and Virtual

↑ Index

130. Bill Berkson
Portland & Seattle
Wed 17 Feb 2010

Bill Berkson Readings
in Portland & Seattle

February 21, 7:30 pm
Poetry Reading, Spare Room Series
Concordia Coffee House
2909 NE Alberta Street, Portland

February 22, 6:30 pm
Poetry Reading, Eliot Hall, Room 314
Reed College, Portland

February 24, 2 pm
University of Washington, Bothell
Library Room 205, 18115 Campus Way NE

February 25, 7 pm
Henry Art Gallery Auditorium
15th Ave NE & NE 41st St
Seattle
>>>
>>>

↑ Index

131. Nathalie Malek
Job Posting - Hudson Valley Writers' Center
Wed 17 Feb 2010

Executive Assistant/Office Manager
The Hudson Valley Writers' Center
(Sleepy Hollow NY)

http://www.nyfa.org/opp_detail.asp?type=Job&id”&fid=1&sidT&oppid(124

↑ Index

132. Joel Weishaus
Keith Abbot
Wed 17 Feb 2010

Could someone please send me Keith Abbot's email address off-list.

Thanks so much.

Joel

↑ Index

133. Jé Maverick
Re: question,
Wed 17 Feb 2010

Ha!

----- Original Message -----
From: "Herb Levy" <[redacted]>

To: <[redacted]>
Sent: Wednesday, February 17, 2010 2:37 AM
Subject: Re: question,

> *"anyone" seems more like a description than a name to me, George.*
>
> *On Feb 16, 2010, at 2:34 AM, George Bowering wrote:*
>
> *Is that first word his/her name or description?*
>
> *On Feb 15, 2010, at 12:17 PM, Rob McLennan wrote:*
>
> *anyone have a contact for heller levinson?*
>
> *rob*
>
> *--*
> *writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere*
> *Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press*
> *fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons*
> *www.abovegroundpress.blogspot.com *
> *http://robmclennan.blogspot.com/*
>
> *Bowering, George H.*
> *A relatively untravelled Canadian writer.*

↑ Index

134. George Bowering
Re: question,
Wed 17 Feb 2010

Okay, Herb, according to the Pacific Coast poetry rules,
I owe you one punch on the shoulder.

gb

On Feb 16, 2010, at 7:37 AM, Herb Levy wrote:

> *"anyone" seems more like a description than a name to me, George.*

> *On Feb 16, 2010, at 2:34 AM, George Bowering wrote:*
>
> *Is that first word his/her name or description?*
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> *On Feb 15, 2010, at 12:17 PM, Rob McLennan wrote:*
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> *A relatively untravelled Canadian writer.*
>
> *welcome.html*
>
> *welcome.html*

Bowering, George H.
A relatively untravelled Canadian writer.

↑ Index

135. Paul Siegell
"Go G / et 'er / tiGer"
Wed 17 Feb 2010

Po/VisPo/Concrete/Rifle Fire News > http://paulsiegell.blogspot.com

Here we find DaDa dynamite and typographical talismans freshened by a poet whose native gifts imbue this exciting work with a whole new sense of "poetic object."—Vladimir Slender-Hedge

yours,
paul>

↑ Index

136. Douglas Manson

free long poem by Douglas Manson

Wed 17 Feb 2010

---

i've posted a long poem to my blog:

http://dougfinmanson.blogspot.com/2010/02/long-poem.html

Douglas Manson is a freelance academic, writer and micropublisher. In 2004 he took a Ph.D. from U.Buffalo, and soon after started *little scratch pad press* and *Celery Flute: The Kenneth Patchen Newsletter.* He adjuncts when his rice supply is getting low, and otherwise likes to make raucous music, fly kites and argue about the contemporary definition of *good love* with his friends in Brooklyn.

I'm also giving a Blake lecture in Greenpoint, Brooklyn on February 28:

Blake Lecture 2: Published Works

delivered by Douglas Manson

with some performance/dramatizations of his works

Sunday, February 28. 4:00 p.m.

99 Sutton Street, Greenpoint (Brooklyn)

in the Cork Building, please ring the Kevorkian bell for entry

Blake is cool because he’s a workshop for the mind of his readers, whether they be thinkers, poets or painters. His many works in text and design provide a generous supply of ideas for re-thinking artistic practice and performance. He came to full maturity in the midst of multiple revolutions, the results of which many would claim created our present social ideal of harmony as an enlightenment inheritance. Blake’s work questions these assumptions at the level of art and poetry. The present lecture will focus on his art: the style, techniques and themes of engravings and books in which he intertwined language and visual design. I will be using two American examples as a way of comparing the kinds of attention viewers and readers have given him in recent decades: the poetry of Gertrude Stein, and the stories and graphic work found in science fiction and fantasy titles published by Marvel Comics from the early 1970s to the early 1980s.

↑ Index

137. **amy king**
Please Help - Poet Question
Wed 17 Feb 2010

Responses very much appreciated for presentation I'm working on, here -- http://amyking.wordpress.com/2010/02/17/please-help/

↑ Index

138. **Paul Nelson**
Re: Pacific Coast Poetry Rules
Wed 17 Feb 2010

George,

These Pacific Coast Poetry Rules seem violent. Is that why Levertov and Duncan ended their friendship?

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Wed, February 17, 2010 1:07:18 PM
Subject: Re: question,

Okay, Herb, according to the Pacific Coast poetry rules,
I owe you one punch on the shoulder.

gb

On Feb 16, 2010, at 7:37 AM, Herb Levy wrote:

> *"anyone" seems more like a description than a name to me, George.*
>
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>
> *Bowering, George H.*
> *A relatively untravelled Canadian writer.*

Bowering, George H.
A relatively untravelled Canadian writer.

↑ Index

139. Herb Levy
Re: question,
Wed 17 Feb 2010

On Feb 17, 2010, at 3:07 PM, George Bowering wrote:

> *Okay, Herb, according to the Pacific Coast poetry rules,*
> *I owe you one punch on the shoulder.*
>
> *gb*

I don't expect to be in Vancouver any time soon. Let me know next time you're in Texas.

H

↑ Index

140. George Bowering
Re: Pacific Coast Poetry Rules
Thu 18 Feb 2010

No, it was because Duncan borrowed Denise's curler and wouldnt give it back.

gb

On Feb 17, 2010, at 7:02 PM, Paul Nelson wrote:

George,

These Pacific Coast Poetry Rules seem violent. Is that why Levertov and Duncan ended their friendship?

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

_____
From: George Bowering <[redacted]*>*
To: [redacted]
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Giorgio H. Bowering
Does not kill snakes

↑ Index

141. holsapple1

Re: POETICS Digest - 16 Feb 2010 to 17 Feb 2010 (#2010-45)

Thu 18 Feb 2010

Somehow reassuring to know George Bowering & Herb Levy are still policing the listserv for grammatical obscurities, but I can't quite say how.

On Thu, 18 Feb 2010 00:02:09 -0500 POETICS automatic digest system
<[redacted]> writes:
> There are 15 messages totalling 685 lines in this issue.
>
> Topics of the day:
>
> 1. question, (3)
> 2. Making Kage-an an Artists Retreat Center

> 3. Feb 18: Haiti Benefit in Chicago
> 4. RECONFIGURATIONS, Vol. 3: special features (4 of 4)
> 5. CFP: Turning on Rights: Politics, Performance and the Text SUNY
> Albany
> April 16-17, 2010
> 6. Portland & Seattle
> 7. Keith Abbot
> 8. Call for Submissions: LANTERN REVIEW (New Poetry Magazine)
> 9. Job Posting - Hudson Valley Writers' Center
> 10. Please Help - Poet Question
> 11. free long poem by Douglas Manson
> 12. "Go G / et 'er / tiGer"
> 13. Pacific Coast Poetry Rules
>
>
> ---
>
> Date: Tue, 16 Feb 2010 09:37:16 -0600
> From: Herb Levy <[redacted]>
> Subject: Re: question,
>
> "anyone" seems more like a description than a name to me, George.
>
> On Feb 16, 2010, at 2:34 AM, George Bowering wrote:
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> > Is that first word his/her name or description?
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> >> press

> >> fair ...poetry - a compact of words (Salmon) ...2nd novel -
> >> missing persons
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> >>
>
> >
> > Bowering, George H.
> > A relatively untravelled Canadian writer.
> >
> >
>
>
>
> ----------
>
> Date: Tue, 16 Feb 2010 08:58:22 -0800
> From: Paul Nelson <[redacted]>
> Subject: Making Kage-an an Artists Retreat Center
>
> http://splab.org/?p=355
After 35 years in Port Townsend, Sam
> Hamill is > closing a chapter in his life and beginning another. The home,
> studio and l> ibrary, he created in the woods near Port Townsend,
Washington in
> the late > 1970â€™s is being made available for sale and our vision is to
> create> a retreat for poets, scholars and painters to build on the
> remarkable lega> cy that has been created here in that time by the poet/
> scholar/editor and > his wife, painter, Gray Foster.

We envision purchasing the
> property fr> om Hamill and Foster, with additional funding to ensure ten
years of
> admini> stration to facilitate retreats by individual artists and couples
> ranging f> rom one week to three months. These would be made possible
through a
> compet> itive application process and through partner organizations. The
> retreat wo> uld be made available for rental for writing retreats, but there
> would be t> ime built into the yearly calendar allowing need-based writers to
> stay free> as Kage-an Fellows. Sam Hamill, and his estate in the event of his
> death, > would be involved in the process of deciding what artists use the
> facility,> thereby continuing the focus of his legacy.

The current value
> of the > property is $350,000 and we propose a budget of $500,000, with
> $400,000 goi> ng to Hamill and Foster, with the remaining $100,000 earmarked for
> ten year> s of administration.

We envision writers and painters with a
> focus sim> ilar to Hamillâ€™s and Fosterâ€™s legacy, including, but
> not li> mited to Engaged Buddhism, Chinese and Japanese poetry, the work of
> Kenneth> Rexroth and other west coast poets and contemporary painters in the
> Northw> est tradition, including those inspired by Morris Graves, Mark Tobey
> and ot> hers. Although writers with the focus outlined here would have
> primary cons> ideration, we would ensure it becomes a place welcoming to writers
> and pain> ters of varied backgrounds and scholarship and would welcome
> partnerships w> ith organizations interested in helping facilitate the experience of
> Kage-a> n for serious artists.

Sam adds: "One of the major points about
> leavin> g Kage-an is my heart condition and my Drs being nearly 90 minutes
> away. In> Anacortes they'll be five or ten minutes away.And if we manage to
> pull thi> s rabbit our of the hat, I will leave behind a very nearly complete
> library> of my years as Editor of Copper Canyon Press, plus many others
> books, tota> ling several thousand, probably."

Paul Nelson
Seattle,
> WA

2.16.> 10[redacted]
 Paul E. Nelson

Global Voices
> Radio
SPLAB!

C.> City, WA [redacted]
>
>
>
> ----------
>

> Date: Tue, 16 Feb 2010 15:08:34 -0800
> From: Jennifer Karmin <[redacted]>
> Subject: Feb 18: Haiti Benefit in Chicago
>
> Links to Haiti
> a benefit
>
> Thursday, Februrary 18th
> 7:30-10:30pm
>
> at Links Hall
> 3435 N. Sheffield -- Chicago, IL
> http://www.LinksHall.org
>
> $15 admission
> with all proceeds
> being donated to
> Partners in Health
> http://www.standwithhaiti.org/haiti
>
> FEATURING PERFORMANCES BY:
> Adam K. of Dear Adora
> Annie Peacenik
> Adam Rose
> David Lakein
> Rebecca Niziol
> Austin Pruett
> Aurora Tabar & Sara Thompson
> Kate Corby & Dancers
> MADD Rythms
> Jennifer Karmin
> Rocco Granite
> Tamboula Ethnic Dance Company
> Chicago Aissawa
>
> buy tickets at Brown Paper Tickets
> http://www.brownpapertickets.com/event/97880
>
>
>
>
>

>
>
>
> ----------
>
> Date: Tue, 16 Feb 2010 20:38:18 -0700
> From: Scott Howard <[redacted]>
> Subject: RECONFIGURATIONS, Vol. 3: special features (4 of 4)
>
> * * *
> Obododimma Oha, ed.
> Preface to "BAOBAB TREE: LOCAL KNOWLEDGE / GLOBAL POLITICS" >
>
>
http://reconfigurations.blogspot.com/2009/11/obododimma-oha-embrac> ing-
baobab-tree.html >
>
> “Knowledge is like a baobab tree; no one can embrace it with
> both ar> ms”—Ewe Proverb >
>
> "Resistance to Western hegemony in the sphere of knowledge
> production > has been around for quite a while and continues to be an issue
in
> contem> porary cultural studies. In theory and artistic representations,
> one> continues to witness the struggle against assumptions built upon
> the su> premacy of Western ideas, identity, expressions, etc. There
> has > also been a robust counter-critique of the resistance rhetoric from
> non-> Western scholars who try to show that anti-Western oppositional
> practice> s are not totally free from the same posture they want to
> dismantle.">
>
>
http://reconfigurations.blogspot.com/2009/11/baobab-tree-local-kno> wledge-
global.html >
>
> * * *
>
>
>
> ----------
>
> Date: Wed, 17 Feb 2010 09:04:05 -0500

> From: Natalie Knight <[redacted]>
> Subject: CFP: Turning on Rights: Politics, Performance and the Text
> SUNY Albany April 16-17, 2010
>
> Turning on Rights: Politics, Performance, and the Text, April 16-17,
> 2010
> SUNY Albany, Keynotes: Rachel Zolf, Joseph Slaughter
>
> “The other is the neighbour, who is not necessarily kin, but who
> can be. > And
> in that sense, if you're for the other, you're for the neighbour.
> But if
> your neighbour attacks another neighbour or treats him unjustly,
> what can
> you do? Then alterity takes on another character, in alterity we can
> find a> n
> enemy, or at least we are faced with the problem of knowing who is
> right an> d
> who is wrong, who is just and who is unjust.” (Emmanuel Lévinas,
> quoted> in
> Rachel Zolf's Neighbour Procedure)
>
> How do "rights" intervene in and compose our notions and notations
> of just
> and unjust, right and wrong? In wide ranging disciplines, rights of
> the
> subject and to the objective world are both historically grounded
> and
> contemporarily debated. If discourses of all varieties are also
> textual
> sites, then the places where rights are manifested (technology,
> culture, ar> t
> and literature, science, law, and ontology) must be read and
> ultimately
> performed.
>
> This conference features work that explores definitions,
> constructions, and
> performative notions of rights. How do texts challenge predominant
> conceptual narratives of rights? In what ways does literature
> explore
> notions of rights inside and outside of the juridical realm?

>
> As the focus of our 8th annual Graduate Student Conference, the
> English
> Graduate Student Organization at the University at Albany seeks
> both
> critical and creative projects that further this discussion. Rachel
> Zolf is
> our keynote poet for the Friday evening performance. Zolf is the
> author of
> Neighbour Procedure (2010) and Human Resources (2007), winner of
> the
> Trillium Book Award for Poetry. Saturday's keynote will be Joseph
> Slaughter> ,
> Associate Professor of English and Comparative Literature at
> Columbia and
> author of Human Rights, Inc.: The World Novel, Narrative Form, and
> International Law (2007).
>
> We solicit creative submissions for inclusion in the evening
> performance as
> well as panels and papers for Saturday. We encourage submissions
> from
> graduate students working in any field, historical period, or
> scholarly
> discipline. Critical abstracts should be limited to 250-300 words;
> creative
> abstracts should include a 300 word or less description and a 3-page
> sample> .
> Submit abstracts to: [redacted] by March 12, 2010.
>
> Possible areas of inquiry may include, but are not limited to:
>
> • Witnessing vs. Performing Rights
> • Authorship, Readership, Agency
> • Animal and Other Alterities
> • Violence, Trauma, and Testimony
> • Sovereignty, Exemplarity, and Exception
> • Environmental, Agricultural, and Terrestrial Rights
> • Global vs. National Rights
> • Unwritten, Inalienable Rights
> • Definitions of Freedom
> • Sexual and Reproductive Rights

> • Corporate and Commercial Rights
> • Information, Technology, and Copyright
> • Rights and the Demarcations of the Body
> • Rights in the Realm of the Post-Human and Virtual
>
>
>
> ----------
>
> Date: Wed, 17 Feb 2010 09:10:44 -0800
> From: Bill Berkson <[redacted]>
> Subject: Portland & Seattle
>
> Bill Berkson Readings
> in Portland & Seattle
>
> February 21, 7:30 pm
> Poetry Reading, Spare Room Series
> Concordia Coffee House
> 2909 NE Alberta Street, Portland
>
> February 22, 6:30 pm
> Poetry Reading, Eliot Hall, Room 314
> Reed College, Portland
>
> February 24, 2 pm
> University of Washington, Bothell
> Library Room 205, 18115 Campus Way NE
>
> February 25, 7 pm
> Henry Art Gallery Auditorium
> 15th Ave NE & NE 41st St
> Seattle
> >>>
> >>>
>
>
>
> ----------
>
> Date: Wed, 17 Feb 2010 10:15:18 -0800
> From: Joel Weishaus <[redacted]>

> Subject: Keith Abbot
>
> Could someone please send me Keith Abbot's email address off-list.
>
> Thanks so much.
>
> Joel
>
>
>
> ----------
>
> Date: Tue, 16 Feb 2010 12:08:51 -0500
> From: Iris Law <[redacted]>
> Subject: Call for Submissions: LANTERN REVIEW (New Poetry Magazine)
>
> *Lantern Review*, a new online journal of Asian American poetry,
> seeks
> submissions of poetry, translations, visual art, essays on poetics,
> and
> collaborative work for its inaugural issue. Submissions will be
> accepted
> through April 15, 2010 via our online form. Please visit
> www.lanternreview.com to read our guidelines in detail.
>
> *About Us *
> *Lantern Review: A Journal of Asian American Poetry* is published in
> two
> formats: a twice-annual electronic magazine, and a
> blog<http://www.lanternreview.com/blog>which our team of staff
> writers
> updates weekly with interviews, reviews,
> literary news, writing prompts, and more. We aim to serve the
> literary
> community by providing a virtual space in which to promote and
> discuss the
> work of contemporary Asian American poets and artists. *LR* seeks to
> publish
> expertly crafted work in a variety of forms and aesthetics,
> including
> traditional and experimental pieces, hybrid forms, multimedia work,
> and new

> translations. We welcome pieces from anglophone writers of all
> ethnic
> backgrounds whose work has a vested interest in issues relevant to
> the Asian
> diaspora in North America, as well as work created collaboratively
> in a
> community context.
>
> *Contact Information*
> [redacted]
> Iris A. Law, Editor; Mia Ayumi Malhotra, Associate Editor
>
> --
> Iris A. Law
> MFA Candidate
> Department of Creative Writing
> University of Notre Dame
> [redacted]
>
>
> ----------
>
> Date: Wed, 17 Feb 2010 12:27:24 -0500
> From: Nathalie Malek <[redacted]>
> Subject: Job Posting - Hudson Valley Writers' Center
>
> *Executive Assistant/Office Manager*
> The Hudson Valley Writers' Center
> (Sleepy Hollow NY)
>
>
http://www.nyfa.org/opp_detail.asp?type=Job&id”&fid=1&sidT&oppid(12
4
>
>
> ----------
>
> Date: Wed, 17 Feb 2010 14:30:28 -0800
> From: amy king <[redacted]>
> Subject: Please Help - Poet Question
>
> Responses very much appreciated for presentation I'm working on,

> here -- http://amyking.wordpress.com/2010/02/17/please-help/
>
>
>
>
>
> ----------
>
> Date: Wed, 17 Feb 2010 13:07:18 -0800
> From: George Bowering <[redacted]>
> Subject: Re: question,
>
> Okay, Herb, according to the Pacific Coast poetry rules,
> I owe you one punch on the shoulder.
>
> gb
>
>
> On Feb 16, 2010, at 7:37 AM, Herb Levy wrote:
>
> > "anyone" seems more like a description than a name to me, George.
> >
> > On Feb 16, 2010, at 2:34 AM, George Bowering wrote:
> >
> >> Is that first word his/her name or description?
> >>
> >>
> >> On Feb 15, 2010, at 12:17 PM, Rob McLennan wrote:
> >>
> >>> anyone have a contact for heller levinson?
> >>>
> >>> rob
> >>>
> >>>
> >>> --
> >>> writer/editor/publisher ...STANZAS mag, above/ground press
> &
> >>> Chaudiere
> >>> Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa
> >>> small press
> >>> fair ...poetry - a compact of words (Salmon) ...2nd novel -
>

> >>> missing persons
> >>> www.abovegroundpress.blogspot.com * http://
> >>> robmclennan.blogspot.com/
> >>>
>
> >>> welcome.html
> >>
> >> Bowering, George H.
> >> A relatively untravelled Canadian writer.
> >>
> >>
>
> >> welcome.html
> >
>
> > welcome.html
>
> Bowering, George H.
> A relatively untravelled Canadian writer.
>
>
>
> ----------
>
> Date: Wed, 17 Feb 2010 16:47:35 -0500
> From: Douglas Manson <[redacted]>
> Subject: free long poem by Douglas Manson
>
> i've posted a long poem to my blog:
>
> http://dougfinmanson.blogspot.com/2010/02/long-poem.html
>
> Douglas Manson is a freelance academic, writer and micropublisher.
> In 2004
> he took a Ph.D. from U.Buffalo, and soon after started *little
> scratch pad
> press* and *Celery Flute: The Kenneth Patchen Newsletter.* He
> adjuncts whe> n
> his rice supply is getting low, and otherwise likes to make raucous
> music,
> fly kites and argue about the contemporary definition of *good love*
> with

> his friends in Brooklyn.
>
>
>
> I'm also giving a Blake lecture in Greenpoint, Brooklyn on February
> 28:
>
>
> Blake Lecture 2: Published Works
>
> delivered by Douglas Manson
>
> with some performance/dramatizations of his works
>
> Sunday, February 28. 4:00 p.m.
>
> 99 Sutton Street, Greenpoint (Brooklyn)
>
> in the Cork Building, please ring the Kevorkian bell for
> entry
>
>
> Blake is cool because he’s a workshop for the mind of his readers,
> whethe> r
> they be thinkers, poets or painters. His many works in text and
> design
> provide a generous supply of ideas for re-thinking artistic practice
> and
> performance. He came to full maturity in the midst of multiple
> revolutions> ,
> the results of which many would claim created our present social
> ideal of
> harmony as an enlightenment inheritance. Blake’s work questions
> these
> assumptions at the level of art and poetry. The present lecture
> will focus
> on his art: the style, techniques and themes of engravings and books
> in
> which he intertwined language and visual design. I will be using
> two
> American examples as a way of comparing the kinds of attention
> viewers and

> readers have given him in recent decades: the poetry of Gertrude
> Stein, and
> the stories and graphic work found in science fiction and fantasy
> titles
> published by Marvel Comics from the early 1970s to the early 1980s.
>
>
>
> ----------
>
> Date: Thu, 18 Feb 2010 07:58:35 +1100
> From: =?iso-8859-1?Q?Jé_Maverick?= <[redacted]>
> Subject: Re: question,
>
> Ha!
>
> ----- Original Message -----
> From: "Herb Levy" <[redacted]>
> To: <[redacted]>
> Sent: Wednesday, February 17, 2010 2:37 AM
> Subject: Re: question,
>
>
> > "anyone" seems more like a description than a name to me, George.
> >
> > On Feb 16, 2010, at 2:34 AM, George Bowering wrote:
> >
> >> Is that first word his/her name or description?
> >>
> >>
> >> On Feb 15, 2010, at 12:17 PM, Rob McLennan wrote:
> >>
> >>> anyone have a contact for heller levinson?
> >>>
> >>> rob
> >>>
> >>>
> >>> --
> >>> writer/editor/publisher ...STANZAS mag, above/ground press
> &
> >>> Chaudiere
> >>> Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa

> small
> >>> press
> >>> fair ...poetry - a compact of words (Salmon) ...2nd novel -
> missing
> >>> persons
> >>> www.abovegroundpress.blogspot.com *
> >>> http://robmclennan.blogspot.com/
> >>>
>
> >>
> >> Bowering, George H.
> >> A relatively untravelled Canadian writer.
> >>
> >>
>
> >
>
>
> ----------
>
> Date: Wed, 17 Feb 2010 16:08:04 -0500
> From: Paul Siegell <[redacted]>
> Subject: "Go G / et 'er / tiGer"
>
> Po/VisPo/Concrete/Rifle Fire News > http://paulsiegell.blogspot.com
>
> Here we find DaDa dynamite and typographical talismans freshened by
> a poe> t
> whose native gifts imbue this exciting work with a whole new sense
> of
> "poetic object."—Vladimir Slender-Hedge
>
> yours,
> paul>
>
>
>
> ----------
>
> Date: Wed, 17 Feb 2010 19:02:17 -0800
> From: Paul Nelson <[redacted]>
> Subject: Re: Pacific Coast Poetry Rules

>
> George,
>
> These Pacific Coast Poetry Rules seem violent. Is that why Levertov
> and Duncan ended their friendship?
>
> Paul
>
> Paul E. Nelson
>
> Global Voices Radio
> SPLAB!
>
> C. City, WA [redacted]
>
>
>
>
>
>
>
> _____
> From: George Bowering <[redacted]>
> To: [redacted]
> Sent: Wed, February 17, 2010 1:07:18 PM
> Subject: Re: question,
>
> Okay, Herb, according to the Pacific Coast poetry rules,
> I owe you one punch on the shoulder.
>
> gb
>
>
> On Feb 16, 2010, at 7:37 AM, Herb Levy wrote:
>
> > "anyone" seems more like a description than a name to me, George.
> >
> > On Feb 16, 2010, at 2:34 AM, George Bowering wrote:
> >
> >> Is that first word his/her name or description?
> >>
> >>

> >> On Feb 15, 2010, at 12:17 PM, Rob McLennan wrote:
> >>
> >>> anyone have a contact for heller levinson?
> >>>
> >>> rob
> >>>
> >>>
> >>> --
> >>> writer/editor/publisher ...STANZAS mag, above/ground press
> & Chaudiere
> >>> Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa
> small press
> >>> fair ...poetry - a compact of words (Salmon) ...2nd novel -
> missing persons
> >>> www.abovegroundpress.blogspot.com *
> http://robmclennan.blogspot.com/
> >>>
> >>
> >> Bowering, George H.
> >> A relatively untravelled Canadian writer.
> >>
> >>
> >
>
> Bowering, George H.
> A relatively untravelled Canadian writer.
>
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> ----------
>
> End of POETICS Digest - 16 Feb 2010 to 17 Feb 2010 (#2010-45)
> **********
>

↑ Index

142. David Kirschenbaum
NYC, Tues./ Boog City presents Forklift, Ohio and Jane Carver
Thu 18 Feb 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Forklift, Ohio
A Journal of Poetry, Cooking & Light Industrial Safety
(Cincinnati)

This Tues., Feb. 23, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Forklift, Ohio's editor-in-chief
Matt Hart

Featuring readings from

Evan Commander
Darcie Dennigan
Justin Taylor
Paul Violi

and music from

Jane Carver

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Forklift, Ohio: A Journal of Poetry, Cooking & Light Industrial Safety
http://www.forkliftohio.com/

Eric Appleby and Matt Hart founded Forklift, Ohio: A Journal of Poetry, Cooking and Light Industrial Safety in 1995 (that's 15 years without a lost time accident!), and since then have published 21 issues of the journal, several chapbooks, numerous recipes, and all manner of light industrial effects. Operations-wise, the journal now is pretty much exactly the same as it was in the beginning, except now Hart and Appleby have some help: Brett Price is the

assistant poetry editor, Merrill Feitell is the assistant fiction editor, and Tricia Suit is the test kitchen supervisor. Issue 22 of Forklift, Ohio will appear at this year's AWP Conference in Denver, along with chapbooks by Abraham Smith and Chad Sweeney, and a poetry cookbook by Melissa Barrett.

Performer Bios

**Jane Carver
http://www.myspace.com/janeortruncarver

Jane Carver is a performance artist and musician. Her performances and operas include Leda and the Swan, I've Been Away, and Muse-Sick: The Corso Suite. She lives and works in Brooklyn.

**Evan Commander
http://www.evancommander.com/

Evan Commander is a visual artist, poet, and curator. He has worked as co-curator with the independent gallery, Publico, and as Curator of DAAP Galleries at the University of Cincinnati. He lives and works in Brooklyn, where he edits and curates the independent press and reading series, Moor.

**Darcie Dennigan
http://www.h-ngm-n.com/h_ngm_n-6/darcie-dennigan.html

Darcie Dennigan's collection, Corinna A-Maying the Apocalypse, won the Poets Out Loud prize. She has new poems in Absent, Barrow Street, and POOL. She lives in Providence, R.I.

**Justin Taylor
http://www.justindtaylor.net/

Justin Taylor is the author of a short story collection, Everything Here is the Best Thing Ever (Harper Perennial). He is also the co- editor of The Agriculture Reader, an arts annual. He contributed work to issues 17 and 19 of Forklift, Ohio. He lives in Brooklyn, and teaches expository and creative writing at Rutgers University.

**Paul Violi
http://www.paulvioli.com/

Paul Violi is the author of 11 books of poetry, most recently Overnight. Widely published and anthologized here and abroad, he has received two National Endowment for the Arts fellowships in poetry, as well as grants from the Ingram Merrill Foundation, The New York Foundation for the Arts, the Fund for Poetry, The Foundation for Contemporary Arts, and a John Ciardi Lifetime Achievement Award. In 2001 he received The Morton Dauwen Zabel Award from the American Academy of Arts and Letters.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. March 23
Cannibal Books
http://flesheatingpoems.blogspot.com/
(Fayetteville, Ark.)
Matt Henriksen, ed.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

143. Rebecca Stoddard
caroline lamour
Thu 18 Feb 2010

---

http://koolkids.in/Annick.html

↑ Index

144. steve dalachinsky
Re: A Question for Publishers
Thu 18 Feb 2010

---

is any one out there interested in publishing the poems of the great composer musician cecil taylor??

On Thu, 18 Feb 2010 15:22:33 -0500 Mark Weiss <[redacted]>
writes:
> Sure. The people I work with (and I think any good digital printer)

> will cut to whatever size you want within the limitations of the
> paper. And as far as I know they'll all do matt. I use Sterling
> Pierce. Contact, Bill Burke. [redacted]. (516)
> [redacted]. Use my name. I've turned several other presses on to them.
>
> Lovely people to work with. They correct any mistakes (every printer
>
> makes the occasional mistake) cheerfully.
>
> Best,
>
> Mark Weiss
>
> At 01:45 PM 2/18/2010, you wrote:
> >Any publishers out there know of a good POD provider who is willing
>
> >to work with custom trim sizes AND cover stock other than glossy?
> >
> >Thanks for any leads,
> >Brian Clements
> >Sentence/Firewheel Editions
> >
> >
> >
> >
>
> Announcing The Whole Island: Six Decades of Cuban Poetry (University
>
> of California Press).
> http://go.ucpress.edu/WholeIsland
>
> "Not since the 1982 publication of Paul Auster's Random House Book
> of
> Twentieth Century French Poetry has a bilingual anthology so
> effectively broadened the sense of poetic terrain outside the United
>
> States and also created a superb collection of foreign poems in
> English. There is nothing else like it." John Palattella in The
> Nation
>
>
>

↑ Index

145. amy king
Poet Question - Innovation ... Experimental...
Thu 18 Feb 2010

Catherine Daly's blog today -- http://cadaly.blogspot.com/2010/02/in-answer-to-amy-kings-query-about.html

And Ron Silliman's -- http://ronsilliman.blogspot.com/2010/02/second-link-that-had-me-pondering-world.html

Still seeking answers on my own blog (thanks to all who have sent along so far!) -- http://amyking.wordpress.com/2010/02/17/please-help/

Cheers,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

146. Paul Nelson
Re: Pacific Coast Poetry Rules
Thu 18 Feb 2010

I did not know Duncan was into curling. Did he learn that on one of many trips to Canada? Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

_____
From: George Bowering <[redacted]>

To: [redacted]
Sent: Wed, February 17, 2010 9:15:19 PM
Subject: Re: Pacific Coast Poetry Rules

No, it was because Duncan borrowed Denise's curler and wouldnt give it back.

gb

On Feb 17, 2010, at 7:02 PM, Paul Nelson wrote:

> *George,*
>
> *These Pacific Coast Poetry Rules seem violent. Is that why Levertov and Duncan ended their friendship?*
>
> *Paul*
>
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
>
> *C. City, WA* [redacted]
>
> ---
> *From: George Bowering <*[redacted]*>*
> *To:* [redacted]
> *Sent: Wed, February 17, 2010 1:07:18 PM*
> *Subject: Re: question,*
>
> *Okay, Herb, according to the Pacific Coast poetry rules,*
> *I owe you one punch on the shoulder.*
>
> *gb*
>
> *On Feb 16, 2010, at 7:37 AM, Herb Levy wrote:*
>
> *"anyone" seems more like a description than a name to me, George.*
>
> *On Feb 16, 2010, at 2:34 AM, George Bowering wrote:*
>
> *Is that first word his/her name or description?*

> *On Feb 15, 2010, at 12:17 PM, Rob McLennan wrote:*
>
> *anyone have a contact for heller levinson?*
>
> *rob*
>
> *--*
> *writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/*
>
> *Bowering, George H.*
> *A relatively untravelled Canadian writer.*
>
> *Bowering, George H.*
> *A relatively untravelled Canadian writer.*

Giorgio H. Bowering
Does not kill snakes

↑ Index

147. Halvard Johnson
The Perfection of Mozart's Third Eye & Other Sonnets
Thu 18 Feb 2010

You can find my new collection -- *The Perfection of Mozart's Third Eye and Other Sonnets* from Chalk Editions right here --> http://www.scribd.com/people/documents/14481250-chalk-editions

Enjoy.

Hal

"Poetry is the antidote to the poison of rationality."
--Mikhail Horowitz

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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148. Brian Clements

A Question for Publishers

Thu 18 Feb 2010

Any publishers out there know of a good POD provider who is willing to work with custom trim sizes AND cover stock other than glossy?

Thanks for any leads,
Brian Clements
Sentence/Firewheel Editions

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149. Philip Meersman

BruSlam invitation: sunday 21/02 - Tristan and Claude Lammens - GalerY (VUB)

Thu 18 Feb 2010

BruSlam Free Podium
 *
Sunday 21/02/2010*

with
*Tristan
Claude Lammens**
*
...more
info<http://bruslam.over-blog.com/pages/022010_Tristan_amp_Claude_Lammens-1951889.html>
 *
*
*
*
@GalerY
Gebouw Y'
Campus Etterbeek
Vrije Universiteit Brussel (VUB)
Triomflaan - toegang 6 (near the CultuurCafé)

1050 Brussel
...localisation<http://bruslam.over-blog.com/pages/Localisation-967397.html>
*
*
20:00-22:30
*Inscription 19.30
*
info about BruSlam<http://bruslam.over-blog.com/pages/What_is_BruSlam-951626.html>
*
[image: Affiche_BruSlam02b.jpg][image: Verso BruSlam02b]
*
to unsuscribe, answer "slam is dead". Thanks!

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
21/02/10: BruSlam, GalerY, Bxl< BE (http://bruslam.over-blog.com)
21/03/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-Niklaas, BE (http://www.kultour10.be/kultour10/)
16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel van Laarne, BE (www.onceuponafestival.be)
21/04/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
21/05/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
21/07/10: BruSlam, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)

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150. **mIEKAL aND**
Re: A Question for Publishers
Thu 18 Feb 2010

Please post any answer front channel for the benefit of the rest of us....

On Thu, Feb 18, 2010 at 12:45 PM, Brian Clements <[redacted]> wrote:
> Any publishers out there know of a good POD provider who is willing to work with custom trim sizes AND cover stock other than glossy?
>
> Thanks for any leads,
> Brian Clements
> Sentence/Firewheel Editions
>
>
>
>
>

↑ Index

151. **George Bowering**
Re: Pacific Coast Poetry Rules
Thu 18 Feb 2010

Didn't you notice the iciness in his later poems?

gb

On Feb 18, 2010, at 6:23 AM, Paul Nelson wrote:

> *I did not know Duncan was into curling. Did he learn that on one of many trips to Canada?*
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
>
> *C. City, WA* [redacted]
>
> _____
> *From: George Bowering <*[redacted]*>*
> *To:* [redacted]
> *Sent: Wed, February 17, 2010 9:15:19 PM*
> *Subject: Re: Pacific Coast Poetry Rules*
>
> *No, it was because Duncan borrowed Denise's curler and wouldnt give it back.*

gb

On Feb 17, 2010, at 7:02 PM, Paul Nelson wrote:

George,

These Pacific Coast Poetry Rules seem violent. Is that why
Levertov and Duncan ended their friendship?

Paul

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

From: George Bowering <[redacted]*>*
To: [redacted]
Sent: Wed, February 17, 2010 1:07:18 PM
Subject: Re: question,

Okay, Herb, according to the Pacific Coast poetry rules,
I owe you one punch on the shoulder.

gb

On Feb 16, 2010, at 7:37 AM, Herb Levy wrote:

"anyone" seems more like a description than a name to me, George.

On Feb 16, 2010, at 2:34 AM, George Bowering wrote:

Is that first word his/her name or description?

On Feb 15, 2010, at 12:17 PM, Rob McLennan wrote:

> *anyone have a contact for heller levinson?*
>
> *rob*
>
> *--*
> *writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere*
> *Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press*
> *fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons*
> *www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/*
>
> *Bowering, George H.*
> *A relatively untravelled Canadian writer.*
>
> *welcome.html*
>
> *welcome.html*
>
> *Bowering, George H.*
> *A relatively untravelled Canadian writer.*
>
> *welcome.html*
>
> *welcome.html*
>
> *Giorgio H. Bowering*
> *Does not kill snakes*
>
> *welcome.html*
>
> *welcome.html*

Georges Bowering, OC
If you say so.

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152. Mark Weiss
Re: A Question for Publishers
Thu 18 Feb 2010

Sure. The people I work with (and I think any good digital printer) will cut to whatever size you want within the limitations of the paper. And as far as I know they'll all do matt. I use Sterling Pierce. Contact, Bill Burke. [redacted]. [redacted]. Use my name. I've turned several other presses on to them. Lovely people to work with. They correct any mistakes (every printer makes the occasional mistake) cheerfully.

Best,

Mark Weiss

At 01:45 PM 2/18/2010, you wrote:
>Any publishers out there know of a good POD provider who is willing
>to work with custom trim sizes AND cover stock other than glossy?
>
>Thanks for any leads,
>Brian Clements
>Sentence/Firewheel Editions
>
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>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

"Not since the 1982 publication of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation

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153. amy king
Help with AWP--panel--survey
Thu 18 Feb 2010

---------- Forwarded message ----------From: Mary Lannon <Mary.Lannon at ncc.edu> Hi folks, Christina and I only need about 12 more people to answer our survey. So if you can think of anyone else to take this survey, we would appreciate. Thanks for all your help! More information about the survey,

including the link is below. Many thanks to all who have already taken our survey! Thanks also to those of you who had your students take our student survey. We so appreciate your input and your time!

Christina Rau and I are presenting on the impact (if any) of demographics on college-level teaching of creative writing at AWP in April 2010. If you have taught creative writing at the college level, please take our short on-line survey by clicking on the following link: http://www.surveymonkey.com/s.aspx?sm=yE4As0Gs5_2byAUQXjyWarKg_3d_3d Mary Mary Lannon PhD Instructor Nassau Community College

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

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154. Paul Nelson
Re: Pacific Coast Poetry Rules
Thu 18 Feb 2010

At least he had the stones to write them!
Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Thu, February 18, 2010 12:18:09 PM
Subject: Re: Pacific Coast Poetry Rules

Didn't you notice the iciness in his later poems?

gb

On Feb 18, 2010, at 6:23 AM, Paul Nelson wrote:

> *I did not know Duncan was into curling. Did he learn that on one of many trips to Canada?*
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
>
> *C. City, WA* [redacted]
>
> _____
> *From: George Bowering <*[redacted]*>*
> *To:* [redacted]
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>
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>
> *On Feb 17, 2010, at 7:02 PM, Paul Nelson wrote:*
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> *George,*
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> *These Pacific Coast Poetry Rules seem violent. Is that why Levertov and Duncan ended their friendship?*
>
> *Paul*
>
> *Paul E. Nelson*
>
> *Global Voices Radio*
> *SPLAB!*
>
> *C. City, WA* [redacted]

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To: [redacted]
Sent: Wed, February 17, 2010 1:07:18 PM
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anyone have a contact for heller levinson?

rob

--
writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons
*www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/*

Bowering, George H.
A relatively untravelled Canadian writer.

Bowering, George H.
A relatively untravelled Canadian writer.

> *Giorgio H. Bowering*
> *Does not kill snakes*

Georges Bowering, OC
If you say so.

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155. **Cara Benson**
Re: A Question for Publishers
Thu 18 Feb 2010

Book Mobile
http://www.bookmobile.com/

_____
http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

_____
From: mIEKAL aND <[redacted]>
To: [redacted]
Sent: Thu, February 18, 2010 3:11:00 PM
Subject: Re: A Question for Publishers

Please post any answer front channel for the benefit of the rest of us....

On Thu, Feb 18, 2010 at 12:45 PM, Brian Clements <[redacted]> wrote:
> Any publishers out there know of a good POD provider who is willing to work with custom trim sizes AND cover stock other than glossy?
>
> Thanks for any leads,
> Brian Clements
> Sentence/Firewheel Editions
>
>
>
>
>

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156. Carrie Etter

Infinite Difference: Other Poetries by UK Women Poets--sampler no. 1

Thu 18 Feb 2010

Hello, all. On 10 March, the anthology I've edited for Shearsman,* Infinite Difference: Other Poetries by UK Women Poets*, will be launched in London at Swedenborg Hall. Between now and then I'll be posting on my blog samples of the work therein, and I began with Anna Reckin's poem, "Lone Thorn": http://carrieetter.blogspot.com.

I also want to say I'm going to be in NYC at the beginning of April, giving a reading the afternoon of the third, and would be glad to talk about the anthology, read from it, whatever, if there's an opportunity.

Cheers,
Carrie

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157. Poetry Project

Upcoming Events at The Poetry Project

Thu 18 Feb 2010

Hereâ€™s whatâ€™s coming up at The Poetry Project!

Scroll all the way down for information on becoming a member.

Monday, February 22, 8 PM
Sean Cole & Wendy Walters

Sean Coleâ€™s poems have appeared in Court Green, Black Clock, Pavement Saw and other magazines. Heâ€™s also the author of the chapbook Itty City (Pressed Wafer) and a collection of postcard poems called The December Project (Boog Literature). His poem â€œFreehandâ€ will be included in the forthcoming anthology Starting Today: 100 Poems for Obamaâ€™s First 100 Days (University of Iowa Press). Sean is a reporter for public radio and lives in Arlington, MA â€“ Âgateway to Lexington where The Revolution began.

Wendy S. Waltersâ€™ work resides at the intersection of the poem, essay and lyric drama. She is the author of Longer I Wait, More You Love Me (2009) and a chapbook, Birds of Los Angeles (2005), both published by Palm Press (Long Beach, CA). Â Waltersâ€™ poetry has been recognized with residency fellowships from Breadloaf, MacDowell and Yaddo, and her poems have recently appeared in Callaloo, HOW2, Natural Bridge, Seneca Review and the Yalobusha Review, among several others. Her lyric and personal essays have

been published or are forthcoming in Seneca Review, Seattle Review, and Harperâ€™s Magazine.

Wednesday, February 24, 8 PM
Joanna Fuhrman & John Koethe

Joanna Fuhrman is the author of three collections published by Hanging Loose Press, most recently Moraine. Her new book, Pageant, has just been released by Alice James Books. From 2001-2003, she was the Monday Night Reading Series coordinator at the Poetry Project. She teaches creative writing at Rutgers University and in public schools and libraries. Her essay on teaching Jayne Cortezâ€™s work to high school students is in the current issue of Teachers & Writers magazine.

John Koetheâ€™s most recent book is Ninety-Fifth Street (HarperCollins). From 1973-2009 he was Distinguished Professor of Philosophy at the University of Wisconsin-Milwaukee, and the first Poet Laureate of Milwaukee. His collection Falling Water won the Kingsley Tufts Award. North Point North: New And Selected Poems was a finalist for the Los Angeles Times Book Prize. In 2005 he was a fellow of the American Academy in Berlin, and in 2008 he was the Elliston Poet in Residence at the University of Cincinnati. He is currently the Bain-Swiggett Professor of Poetry at Princeton University.

Friday, February 26, 2010
Forrest Gillespie & Ellis Isenberg: The Green Death

The Green Death involves physical therapy, nutrition, and the afterlife.Â This will be be the final work of a trilogyÂ exploring the coordinated mutation of subcultural language spheres.

Forrest Gillespie works in the non-profit environmental building industry in New York and writes about a play a month.Â Lately:Â Future Rickshaw,Â Ridinâ€™ Dirt..Dirty,Â Â Merciless Shopping Spree,Â El Ojo Del Diablo,Â The Woman in the Mirror,Â The White and Yellow Spasms of Death,Â Baghdad Zookeeper,Â The Tomb of the Unknown Soldier,Â TheÂ Last Recorded Instance of the Paranormal,Â Rocky Mountain Rescue.Â Directed: most of the above, plus:Â Night of Pity (Ghelderode),Â Hamlet (BuÃ±uel).

Ellis Isenberg is from Minneapolis Minnesota.Â He used to write and print books of poetry but now he has been writing plays.Â There have been two so far:Â Csepian Tec is Going Public andÂ Enormous Sun Group Therapy.Â He also writes scienceÂ fiction.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If youâ€™d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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158. Poetry Project
Benefit for Haiti
Thu 18 Feb 2010

SAVE THE DATE
Sunday, March 14th, 6:30 PM at St. Mark¹s Church
A Celebration of Haitian Culture: Benefit for Earthquake Relief

Please join the Poetry Project , Danspace, Ontological-Hysteric Theater and St. Mark¹s Church in the Bowery for a celebration of Haitian culture. All proceeds from the evening will be donated to Partners in Health: Stand With Haiti. http://www.standwithhaiti.org/haiti

Readings by Amiri & Amina Baraka and Denizé Lauture! Performances by John Zorn and master Haitian drummer Bonga! More artists to be announced soon!

Tickets to the benefit and to the pre-show reception at Pangea Restaurant and Bar will be available for advanced purchase soon, and will also be sold at the door. Please visit the benefit blog for updates and ticket options. http://benefitforhaiti.wordpress.com/

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159. amy king
So and So - This Sat. Feb. 20th @ 8 p.m. -- Bozicevic, Howe, and King
Thu 18 Feb 2010

Poetry by Ana BoÅ¾iÄeviÄ‡ * Brian How
SO AND SO presents:

Poetry by Ana BoÅ¾iÄeviÄ‡ * Brian Howe * Amy King

Designs by Brent Francese

Saturday * February 20th * 8pm

Morning Times * 10 E. Hargett Street * Raleigh, NC

http://www.thesoandsoseries.blogspot.com/

Ana BoÅ¾iÄeviÄ‡ emigrated to NYC in 1997. Stars of the Night Commute (Tarpaulin Sky Press, November 2009) is her first book of poems. Her fifth chapbook, Depth Hoar, will be published by Cinematheque Press in 2010. With Amy King, Ana co-curates The Stain of Poetry reading series in Brooklyn. She works at the Center for the Humanities of The Graduate Center, CUNY. For more, visit nightcommute.org.

Brian Howe is a freelance writer, poet, and multimedia artist living in Durham, NC. His poems and sound art have appeared in many print and online journals, including Drunken Boat, Fascicle, Effing Magazine, McSweeneys.net, Octopus, Soft Targets, and Cannibal. He's the author of three chapbooks: Guitar Smash (3rdness Press), This is the Motherfucking Remix (with Marcus Slease, Scantily Clad), and Foreign Letter (Beard of Bees). His videos (with Ashley Howe) have screened at various NC festivals and showcases. He does a lot of his multimedia jams here: http://glossolalia-blacksail.blogspot.com/.

Amy King's most recent book is Slaves to Do These Things (Blazevox), and forthcoming, I Want to Make You Safe (Litmus Press). She teaches English and Creative Writing at SUNY Nassau Community College. For information on the reading series Amy co-curates in Brooklyn, NY, please visit The Stain of Poetry: A Reading Series (http://stainofpoetry.com) and http://amyking.org for more.

Brent Francese graduated with Bachelor's in Architecture in 2005 from NC State before the turning economy allowed him to explore a variety of creative of avenues. Using a strong graphic background, Brent currently designs logos, blogs and other stand alone graphic art pieces. When he's not working on graphic design or architecture he's playing drums with several local bands in the Raleigh, NC area. He lives with his wife Jessie and two dogs Tahoe and Denali.

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

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160. **mIEKAL aND**
Re: Poet Question - Innovation ... Experimental...
Thu 18 Feb 2010

The feeling I get from reading thru the replies on your blog is that for many the word innovative is synonymous with word unique.

~mIEKAL

On Feb 18, 2010, at 8:04 AM, amy king wrote:

> *Still seeking answers on my own blog (thanks to all who have sent along so far!) -- http://amyking.wordpress.com/2010/02/17/please-help/*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

161. **Catherine Daly**
Re: A Question for Publishers
Thu 18 Feb 2010

---

a big no to book mobile as far as straightening out mistakes that are theirs

--
All best,
Catherine Daly
[redacted]

↑ Index

162. **Ruth Lepson**
Re: A Question for Publishers
Thu 18 Feb 2010

---

well, I a m poet-in-res at the NEng Conservatory of Music--maybe there is some interest there--dunno--please backchannel.

On 2/18/10 8:58 AM, "steve dalachinsky" <[redacted]> wrote:

is any one out there interested in publishing the poems of the great composer musician cecil taylor??

On Thu, 18 Feb 2010 15:22:33 -0500 Mark Weiss <[redacted]> writes:
Sure. The people I work with (and I think any good digital printer) will cut to whatever size you want within the limitations of the paper. And as far as I know they'll all do matt. I use Sterling Pierce. Contact, Bill Burke. [redacted]. (516) [redacted]. Use my name. I've turned several other presses on to them.

Lovely people to work with. They correct any mistakes (every printer

makes the occasional mistake) cheerfully.

Best,

Mark Weiss

At 01:45 PM 2/18/2010, you wrote:
Any publishers out there know of a good POD provider who is willing

to work with custom trim sizes AND cover stock other than glossy?

Thanks for any leads,
Brian Clements
Sentence/Firewheel Editions

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http://go.ucpress.edu/WholeIsland

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Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United

States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation

↑ Index

163. Shankar, Ravi (English)

WANTED: THE BEST WRITERS FOR ASIA

Fri 19 Feb 2010

At the Department of English at City University of Hong Kong, they are looking for the top creative writers who want to 'write Asia.' This summer, the University is starting a ground-breaking MFA in Creative Writing specialising in Asian writing in English, the first programme of its kind in the world. Based in the Department of English, the innovative 45-credit, two-year programme will accept a limited number of students in creative non-fiction, fiction & poetry. The degree is benchmarked to international standards for the MFA. The Hong Kong-born author Xu Xi has assisted in the design of the programme and is joining the Department as their first writer-in-residence on March 1.

"We anticipate the majority of applicants to be from Asia," Xu says, "but many writers in the West, both of Asian and non-Asian ethnicity, are increasingly drawn to Asia, especially China. They're not always best served by MFA programmes in the West where there's little focus on either a contemporary or historical Asian perspective or Asian literature." The faculty comprises writers who 'know Asia, live Asia, read Asia, write Asia' as the launch advertisement says. The top criteria for admittance will be the quality of creative work. This initiative is part of an overall strategy to develop the creative curriculum at the university. Professor Kingsley Bolton, Head of English at City University says, "Our English Department is a very young one, but probably one of the most dynamic and innovative departments of its kind in Asia. In the next few years, we are aiming to make the English Department here a leading centre for creative writing, drama, and cultural studies, not only for Hong Kong but also for the whole of the Asian region." The MFA is generally considered a professional degree, qualifying students to work in professions where good writing skills are required, as well as providing the groundwork for an international writing and publishing career.

The low-residency graduate degree model is relatively new in Asia. A long-established pedagogical model in the U.S., such programmes are especially suited for the creative arts. In particular, this programme is ideal for working professionals who cannot afford to spend two years as full-time graduate students in a traditional writing programme. Structured for individualised learning, students work via distance learning with writing mentors on a one-on-one basis during the semesters, and attend brief 'residencies' at the university

two to three times a year. The low faculty-to-student ratio allows for intensive feedback on the student's work and approximates the professional editor-writer relationship.

The first residency is scheduled for summer 2010. The internationally-renowned novelist Timothy Mo will be visiting writer and the faculty writers for the 2010 class features an international cast from Hong Kong, India, the U.K, Canada and the U.S., with connections and roots in China, Japan, the Philippines, Malaysia, Indonesia and elsewhere. The writers include Tina Chang, Marilyn Chin, Luis Francia, Robin Hemley, Justin Hill, Sharmistha Mohanty, James Scudamore, Ravi Shankar, Jess Row and Madeleine Thien. For applications, please visit http://www.english.cityu.edu.hk/MFA and email [redacted] or call Xu Xi at ++ [redacted].2839 for further information.

↑ Index

164. Brian Clements
Re: A Question for Publishers
Fri 19 Feb 2010

Thanks for the lead, Mark (and everyone else who has sent leads). Most digital printers will do custom trim sizes on traditional print runs, but not on POD--the only offer a small range of sizes. Glad to know SP will.

Thanks,
bc

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Mark Weiss
Sent: Thursday, February 18, 2010 3:23 PM
To: [redacted]
Subject: Re: A Question for Publishers

Sure. The people I work with (and I think any good digital printer) will cut to whatever size you want within the limitations of the paper. And as far as I know they'll all do matt. I use Sterling Pierce. Contact, Bill Burke. [redacted]. [redacted]. Use my name. I've turned several other presses on to them. Lovely people to work with. They correct any mistakes (every printer makes the occasional mistake) cheerfully.

Best,

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>Sentence/Firewheel Editions
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165. steve russell
Robert Lowell/Vispo
Fri 19 Feb 2010

Robert Lowell was a creature, a casuality of his time. The self-portrait artist will always be with us. Lowell eventually became a confessional poet in the Plath, Berryman, Sexton mode. His "Imitations" was a welcomed exercise to anyone interested in comparitative lit.

Another look: While I'm in awe of the wierd, wild curves in the architecture of Frank Gehry, I'm also hip to the suburban house of Frank L Wright. Robert Venturi showed everyone how to concepualize: Look at the venacular ... build a mobile home ...

Does celebrating the innovative require us to shun a master? The Chinese have been doing vispo for centuries.

Geez, no computers during Lowell era either.

↑ Index

166. Laura Wetherington
Issue 8 of textsound journal available now
Fri 19 Feb 2010

Issue 8 of textsound <http://www.textsound.org> <www.textsound.org> is live, featuring work from Audrey Chen, Rodrigo Toscano, Cecil Touchon, Randy Thurman, James Sanders, Chris Martin, Mannlicher Caracano, Richard Kostelanetz & Joel Chadabe, and David Flood.

From Whitney Pow's editorial note:

"There is a sort of transmutable quality to these pieces as they slip from one form to another, re-defining themselves throughout their several-minute-plus courses, seeking to create a well of uncertainty in the listener’s mind. Questions of form are brought up, burned and then revived again — is Audrey Chen’s “Glacial” a practice in dissonant 20th-century cello music or is it examining the instrumental wails of the voice, as haunting and chocolate-rich as a bow pulled over strings?

Is Richard Kostelanetz and Joel Chadabe’s piece “Microfictions” a renouncing of ambiguous buzz-words like “freedom” and “dieting” and how their meanings have faded into incomprehensible pools of sound from over-use? Or is it instead a discussion of what it means to turn a human voice into something mechanized, a voice loop on repeat broken down into oddly growling, guttural sounds?"

Submissions for textsound are currently closed. You can check the submissions page in August 2010 for updates.

Additionally, we're excited to announce the launch of Just Magazine--Literature under severe constraint <http://www.justzine.com/> < http://www.justzine.com/ >, edited by Kyle Booten, a contributor in issue 6.

↑ Index

167. Jeffrey Side
Interviewer needed to interview Libbie Rifkin
Fri 19 Feb 2010

Is anyone interested in interviewing academic Libbie Rifkin for The Argotist Online? Libbie wrote the book 'Career Moves' critiquing certain avant-garde poets for being just as careerist as those in the mainstream. See the following for some info on it
http://uwpress.wisc.edu/books/3260.htm
This will make a good interview topic. Anyone interested?

↑ Index

168. Maryrose .

Larkin, Hill and Coleman at 3 Friends Coffee House Monday

Sat 20 Feb 2010

Dears,

I'll be preforming DARC a neo-benshi for voice and language master at this reading....please come if you'd like!

*Larkin, Hill and Coleman at 3 Friends Coffee House Monday
SE 12th and Ash
Portland, OR
7pm
*

Maryrose Larkin lives in Portland, where she works as a freelance researcher. She is the author of *Inverse *(nine muses books, 2006), *Whimsy Daybook 2007* (FLASH+CARD, 2006), *The Book of Ocean* (i.e. press, 2007), *DARC *(FLASH+CARD, 2009) and *The name of this intersection is frost* (Shearsman Books, Forthcoming). Maryrose is one of the organizers of *Spare Room*, a Portland-based writing collective, and is co-editor, with Sarah Mangold, of FLASH+CARD, a chapbook and ephemera poetry press.

Jen Coleman is a Portland poet transplanted from Minnesota by way of Wisconsin, DC and then New York. She’s the author of the chapbook * Propinquity*, and her work has appeared in many excellent journals including *Chain*, *Ixnay *and *Tangent*. She has co-edited the former literary journal *Pom-Pom* and co-hosted the *In Your Ear* reading series in DC.

Lindsay Hill was born in San Francisco and is a graduate of Bard College. His published books include *Avelaval *(Oyez, Berkeley), *Archaeology *(St. Luke’s, Memphis), *Kill Series* (Arundel Press, Los Angeles) *NdjenFerno *(Vatic Hum, San Francisco) and *Contango *(Singing Horse Press, San Diego). Lindsay lives in Portland, OR with his wife, the painter Nita Hill, and their two children, Ian and Helena.

Maryrose Larkin

↑ Index

169. Carrie Etter

Infinite Difference sampler no. 2

Sat 20 Feb 2010

Harriet Tarlo's "A Spoon for Stein": http://carrieetter.blogspot.com

I hope you like it!

↑ Index

170. Anny Ballardini
Re: caroline lamour
Sun 21 Feb 2010

They sell viagra here_ it is becoming a nightmare, they are able to slide through whatever filter you have on.

On Thu, Feb 18, 2010 at 12:17 PM, Rebecca Stoddard <[redacted]>wrote:

> *http://koolkids.in/Annick.html*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

171. steve dalachinsky
Fw: matthew shipp gig
Sun 21 Feb 2010

Save The Date!
Sunday March 14th 5- 7pm Tribes is proud to welcome acclaimed pianist, Mathew Shipp.

"Shipp's playing is like some kind of inverted, dark-matter version of whatever you think a jazz pianist is going to sound like. - Mark D Fefer, Seattle Weekly

$15.00 at the door.
All proceeds benefit A Gathering of the Tribes nonprofit.

Mr Shipp has reached the holy grail of jazz in that he possesses a unique style on his instrument that is all of his own- and he’s one of the few in jazz that can say so. Mr. Shipp has recorded a lot of albums with many labels but his 2 most

enduring relationships have been with two labels. In the 1990s he recorded a number of chamber jazz cds with Hatology, a group of cds that charted a new course for jazz that, to this day, the jazz world has not realized. In the 2000s Mr Shipp has been curator and director of the label Thirsty Ear's "Blue Series" and has also recorded for them. In this collection of recordings he has generated a whole body of work that is visionary, far reaching and many faceted . Matthew Shipp is truly one of the leading lights of a new generation of jazz giants.

tribes info
285 E. 3rd St. (betw. Aves. C & D), 2nd fl.
NY, NY 10009

F/V train to 2nd Ave.; #6 train to Bleecker

[redacted] or [redacted]

[redacted]

Please come support Jazz and the historical Salon, A Gathering of The Tribes. - You may come day of, or RSVP Via [redacted]

Diet Help
Cheap Diet Help Tips. Click here.

↑ Index

172. steve russell
S BECKETT vs. r sillman
Sun 21 Feb 2010

... or say I agree with Sillman. I'll at least consider Lowell a minor talent rather than a gifted, though priveleged (pity the ruling class) casuality of his dopey era.

But compared to Beckett, who is this Sillman? Better still, consider the quaint notion of free will ... type ... type ...

Compared to Beckett, Sillman, at best, is minor. Compared to the writings of Samuel Beckett, most, if not all so-called innovation (mid 20th century lit ... present) seems a hopeless search for novelty. Still, as we're hurried to say in D.C., why not throw in a little spin? There is a tunnel at the end of the light ... the quest continues ... why not? Vispo ... Christo wraps the Washington Monument in kleenex (HA) ... Jasper John's flag is mistaken for a dart board in a local D.C. pub (Jasper Johns, currently at the National Gallery) ...

↑ Index

173. Adam Fieled
Three Links: Apparition Poems
Sun 21 Feb 2010

Three more links for Apparition Poems for any interested parties:

Otoliths: http://www.the-otolith.blogspot.com/2010/02/adam-fieled-from-apparition-poems-1549.html

Listenlight: http://www.listenlight.net/20/adam-fieled

Stoning the Devil: http://www.adamfieled.blogspot.com/2010/02/three-apps.html

Best,
Adam Fieled

↑ Index

174. amy king
Re: caroline lamour
Sun 21 Feb 2010

That's my bad, Anny! I didn't check the link in my hurry the other day (was jet-setting to North Carolina!). Damn viagra. It's everywhere!

xo,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

_____
From: Anny Ballardini <[redacted]>
To: [redacted]
Sent: Sun, February 21, 2010 3:49:03 AM
Subject: Re: caroline lamour

They sell viagra here_ it is becoming a nightmare, they are able to slide through whatever filter you have on.

On Thu, Feb 18, 2010 at 12:17 PM, Rebecca Stoddard <[redacted]>wrote:

> *http://koolkids.in/Annick.html*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

175. amy king
Asking for evermore help...
Sun 21 Feb 2010

â€œBest
Women in Letters and Literary Arts -- www.willaweb.org/

â€œBest of â€¦â€, â€œTop Ten Picks of â€¦â€, â€œBest Gifts for â€¦â€ etc -- Like it or not, those seemingly-benign lists sell books, secure jobs, build reputations, and reap a variety of other rewards. They appear in various permutations often to promote books in a number of genres; weâ€™re interested in any generated for Childrenâ€™s Literature, Fiction, Creative Nonfiction (i.e. memoir, essay, etc), Playwriting and Poetry.

Many of those lists happen to be biased, intentionally or not, with the most obvious one being for books written by men and on traditionally-male interests. (A brief note on the Publisherâ€™s Weekly list-as-impetus can be found here -- http://amyking.wordpress.com/2009/11/04/why-werenâ€™t-any-women-invited-to-publishers-weeklyâ€™s-weenie-roast/)

We want to identify those lists, consider the causes, and explore ways to react as well alternative responses to listing. But first, we need to locate those lists â€“ if you know of any instances similar to the one from Publishers Weekly in any of the genres listed above, please send them along to me at [redacted] , even if youâ€™ve posted them before -- Iâ€™d be most grateful.

Thanks much,

Amy

↑ Index

176. **amy king**
Re: Asking for evermore help...
Sun 21 Feb 2010

Please also include inequitable lists of awards, prizes, and titles [i.e. U.S. Poet Laureate Timeline from 1937 - 2009 = 38 Men and 8 Women] -- thank you!

Women in Letters and Literary Arts -- www.willaweb.org/

â€œBest of â€¦â€, â€œTop Ten Picks of â€¦â€, â€œBest Gifts for â€¦â€ etc -- Like it or not, those seemingly-benign lists sell books, secure jobs, build reputations, and reap a variety of other rewards. They appear in various permutations often to promote books in a number of genres; weâ€™re interested in any generated for Childrenâ€™s Literature, Fiction, Creative Nonfiction (i.e. memoir, essay, etc), Playwriting and Poetry.

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We want to identify those lists, consider the causes, and explore ways to react as well alternative responses to listing. But first, we need to locate those lists â€“ if you know of any instances similar to the one from Publishers Weekly in any of the genres listed above, please send them along to me at [redacted] , even if youâ€™ve posted them before -- Iâ€™d be most grateful.

Thanks much,

Amy

↑ Index

177. Anny Ballardini

Re: caroline lamour

Mon 22 Feb 2010

I would never do your job for all the gold in the world (it is a saying, I did not mean that...)
let alone for nothing.

Thank you, Amy!

Anny

On Mon, Feb 22, 2010 at 1:18 AM, amy king <[redacted]> wrote:

> *That's my bad, Anny! I didn't check the link in my hurry the other day (was jet-setting to North Carolina!). Damn viagra. It's everywhere!*
>
> *xo,*
>
> *Amy*
>
> ———
>
> *BOOK*
>
> *Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm*
>
> *RANT*
>
> *"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html*
>
> *ESSAY*
>
> *"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html*
>
> ———————————————————
> *From: Anny Ballardini <[redacted]>*
> *To: [redacted]*
> *Sent: Sun, February 21, 2010 3:49:03 AM*

> *Subject: Re: caroline lamour*
>
> *They sell viagra here_ it is becoming a nightmare, they are able to slide through whatever filter you have on.*
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> *On Thu, Feb 18, 2010 at 12:17 PM, Rebecca Stoddard <[redacted] wrote:*
>
> *http://koolkids.in/Annick.html*
>
> *guidelines*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.lulu.com/content/5806078*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*
> *Friedrich Nietzsche*
>
> *« Stulta est clementia, cum tot ubique*
> *vatibus occurras, periturae parcere chartae »*
> *Giovenale*

--
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star!
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« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

178. George Bowering
Re: question,
Mon 22 Feb 2010

Hey, I have been in Texas three times in the past 37 years. Isn't that enough for anyone?

gb

On Feb 17, 2010, at 8:31 PM, Herb Levy wrote:

> *On Feb 17, 2010, at 3:07 PM, George Bowering wrote:*
>
> *Okay, Herb, according to the Pacific Coast poetry rules,*
> *I owe you one punch on the shoulder.*
>
> *gb*
>
> *I don't expect to be in Vancouver any time soon. Let me know next*
> *time you're in Texas.*
>
> *H*
>
> *welcome.html*

L.A.C. Bowering, George
Up, up and away.

↑ Index

179. DAWN APRIL LONSINGER
WHR Hybrid // Collaborative Issue Deadline Approaching
Mon 22 Feb 2010

Call for Submissions Reminder // Western Humanities Review Special HYBRID // COLLABORATIVE Issue edited by Lance Olsen, Karen Brennan, Craig Dworkin & Paisley Rekdal deadline: postmarked by MARCH 15th

If one long prosaic piece, no more than 25 pages.
If poems or shorter pieces, up to 5 pieces (totaling no more than 25 pages)

Everything should be in a format that can be printed in WHR's standard black & white journal format, and should be submitted via regular mail to:

Western Humanities Review
HYBRID // COLLABORATIVE ISSUE
c/o dawn lonsinger
University of Utah English Dept.
255 S. Central Campus Drive, LNCO 3500
Salt Lake City, UT 84112

http://www.hum.utah.edu/whr/

↑ Index

180. Carrie Etter
Infinite Difference sampler no. 3
Mon 22 Feb 2010

Lucy Sheerman's "Mine": http://carrieetter.blogspot.com

I hope you enjoy it.

↑ Index

181. steve dalachinsky
dance music collas
Mon 22 Feb 2010

Don't Miss This!

7th Annual V i s i o n
C o l l a b o r a t i o n N i g h t s
MARCH 3, 4, 5, 6, 2010
7 to 10pm
AT 14th STREET Y THEATER
344 East 14th Street near First Ave

\\\\ F u l l S c h e d u l e ////

W e d n e s d a y M a r c h 3
7pm Mario Zambrano dance / Cooper-Moore hand-crafted instruments
7:20 Miriam Parker dance / Henry Grimes bass, violin
7:40 Jason Jordan dance / Joe McPhee sax, trumpet
[Pause]
8:15 Improv: Miriam Parker, Mario Zambrano, Jason Jordan / Cooper-Moore, Henry Grimes, Joe McPhee
8:45 Music: Cooper-Moore, Henry Grimes, Joe McPhee

T h u r s d a y M a r c h 4
7pm Djassi Dacosta Johnson dance / Cooper-Moore piano
7:20 Emily Coates dance / Rosie Hertlein violin
7:40 Miriam Parker dance / William Parker bass
[Pause]
8:15 Improv: Miriam Parker, Emily Coates, Yuko Mitsuishi, Djassi DaCosta Johnson
8:45 Music: William Parker, Rosi Hertlein, Cooper-Moore

F r i d a y M a r c h 5
7pm Marie Blocker & Emily Climer dance / Whit Dickey drums
7:20 Emily Coates dance / Rosie Hertlein violin
7:40 Mario Zambrano dance / Matthew Shipp piano
[Pause]
8:15 Improv: Mario Zambrano, Emily Coates, Marie Blocker, Emily Climer /
Matthew Shipp, Rosi Hertlein, Whit Dickey
8:45 Music: Matthew Shipp, Rosi Hertlein, Whit Dickey

S a t u r d a y M a r c h 6
7pm Brenda Buffalino tap & words / Jay Clayton voice & electronics
7:20 Yuko Mitsuishi dance / Rob Brown sax
7:40 Patricia Nicholson dance / Miya Masaoka koto
[Pause]
8:15 Improv: Jason Jordan, Patricia Nicholson, Miriam Parker, Yuko Mitsuishi, Emily Coates & Brenda Bufalino
8:45 Music: Miya Masaoka, Jay Clayton, Rob Brown, plus Special Guest!

We hope to see you there!

please visit

http://brownpapertickets.com/event/93710

to purchase advance tickets for any night.

Thanks for supporting the Innovative Arts in NYC.

↑ Index

182. Mark Young
Out from Otoliths—Paul Siegell's wild life rifle fire
Mon 22 Feb 2010

Finally! After trials, tribulations, panic attacks, potential coronaries, all brought about by what Ron Silliman aptly described as the print process deciding to collaborate on the content of the book, Paul Siegell's *wild life rifle fire* is out,

later than its intended binary date of 01.11.10, earlier than its cautious rescheduling of 02.28.10. But it's passed its 2nd& 3 rd re-proofings with flying colors black & whites, so let's crack a be-ribboned bottle of champagne upon its spine & launch it now.

wild life rifle fire

Paul Siegell

96 pages

Otoliths 2010

ISBN: 978-0-9806025-6-2

$10.00 + p&h

Lulu URL link <http://www.lulu.com/content/paperback-book/wild-life-rifle-fire/8051795>

Amazon URL link<http://www.amazon.com/wild-life-rifle-fire-Siegell/dp/0980602564/ref=sr_1_1?ie=UTF8&s=books&qid=1266459725&sr=1-1>

Paul Siegell’s *wild life rifle fire* proves, if proof were needed, that the electrifying art and legacy of Concrete Poetry is not dead!

Siegell’s book-length *carmen figuratum* not only flashes the reader back to the heady first days of the Noigrandes Group in São Paulo and Eugen Gomringer’s adventures in VisPo, but even further back to Medieval anagrams, Greek bucolic poems and Sumerian figure poems. Here we find DaDa dynamite and typographical talismans freshened by a poet whose native gifts imbue this exciting work with a whole new sense of "poetic object."

Siegell’s *haptic heroism* compels the reader to re-examine the basic elements of a language that we too often take for granted, in the process creating an energetic and always surprising work of both visual art and poetry. Not to be missed! —*Vladimir Slender-Hedge*

Signed copies of *wild life rifle fire* are also available. Full details can be found at Paul Siegell's blog, [redacted]<http://paulsiegell.blogspot.com/>
.

↑ Index

183. **amy king**

POETS Douglas A Martin, Julie Patton, Kristin Prevallet, Nathaniel Siegel at THE LIVING THEATRE Tues - Feb 23, 2010 @ 8pm $6

Mon 22 Feb 2010

The LIVING THEATRE Reading Series presents:
From Nathaniel Siegel --

The LIVING THEATRE Reading Series presents:
Poets at The Living Theatre:
Douglas A. Martin, Julie Patton, Kristin Prevallet and Nathaniel Siegel

Read and perform their work on

Tuesday February 23rd 2010 at 8pm

Admission: $6 at the door

Douglas A. Martin is the author most recently of a novel, Once You Go Back (Seven Stories Press) and a lyric narrative, Your Body Figured (Nightboat Books). His other works include: In the Time of Assignments, a book of poetry; Branwell, a novel of the Bronte brother; and They Change the Subject, a book of stories. His first novel, Outline of My Lover, was named an International Book of the Year in The Times Literary Supplement and adapted in part by the Forsythe Company for the multimedia ballet and live film Kammer/Kammer. He teaches in the low-residency MFA Program at Goddard College.
http://douglasarthur.blogspot.com/

Julie Patton is the author of Teething on Type (Rodent Press). She has published poems in Transfer, Tribes, and other magazines, and in Aloud: Voices from the Nuyorican Poets Cafe (Collier Books). Her articles and essays appear in Educating the Imagination: Essays & Ideas for Teachers & Writers (T&W), and in Teachers & Writers. In 1993 she received the New York City Arts in Education Sustained Achievement Award in Literary Arts. She has performed her work at the New York Shakespeare Festival, the Nuyorican Poets' Cafe, the Whitney Museum, Houston's Center for Art and Performance, and Cleveland Public Theatre's International Sonic Disturbance Festival.
http://home.jps.net/~nada/patton.htm

Kristin Prevallet is the author of four books of poetry, most recently I, Afterlife: Essay in Mourning Time (Essay Press, 2007). She was the recipient of a 2007 New York Foundation for the Arts fellowship in poetry and a 2004 Pen translation fund award. Her edited collection of writings by Helen Adam, A Helen Adam Reader, was published by the National Poetry Foundation in 2007. Recent work has appeared in The Brooklyn Rail, The Chicago Review, and Words Without Borders. She lives in Greenpoint, Brooklyn.
http://www.kayvallet.com/

Nathaniel A. Siegel is a poet and artist. His work has been exhibited at Visual AIDS, the Leslie/Lohman Gay Art Foundation, and The HOWL ! Festivalâ€™s Art Around the Park.. Upcoming projects include hosting COME HEAR ! a marathon four hour Lesbian Gay Bisexual Transgender Queer poetry reading at The Rainbow Book Fair on Saturday March 27th at the CUNY Graduate Center at 34th St and 5th Avenue in New York City. A member of the Executive Board of The HOWL ! Festival, Nathaniel is working on September 2010â€™s HOWL ! Festival and HOWL ! Arts Project events. His first book Tony is published by Portable Press at Yo Yo Labs. http://yoyolabs.com/siegel.html

â€œThe answer is always YES ! Love !â€

THE LIVING THEATRE

OUR MISSION

To call into question
who we are to each other in the social environment of the theater,
to undo the knots
that lead to misery,
to spread ourselves
across the publicâ€™s table
like platters at a banquet,
to set our selves in motion
like a vortex that pulls the
spectator into action,
to fire the bodyâ€™s secret engines,
to pass through the prism
and come out a rainbow,
to insist that what happens in the jails matters,
to cry â€œNot in my name!â€
at the hour of execution,
to move from the theater to the street and from the street to the theater.
This is what The Living Theatre does today.
It is what it has always done.
-Julian Beck

THE LIVING THEATRE
21 Clinton St. (between East Houston and Stanton Street)
New York, New York 10002

http://www.livingtheatre.org/

Directions:
Buses: Houston Street Bus M21
or Avenue B Bus M9

Subway: F train to "2nd Avenue" (exit front of train on 1st Ave; walk east along Houston)
or F train to "Delancey Street"

Thank you to Dorothy Friedman and Judith Malina and THE LIVING THEATRE !

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

184. amy king
New Issue of So and So Magazine
Mon 22 Feb 2010

So and So Magazine - http://soandso.org/

Ana Bozicevic
Brian Howe
Amy King
Joe Fletcher
Douglas Piccinnini
Maureen Thorson
Franz Wright

Enjoy!

_____

BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

185. Cara Benson
(made) is made
Mon 22 Feb 2010

Hey Gang, the book's all here!

(made) is
apologies for xpstng

Hey Gang, the book's all here!

(made) is out with BookThug. (It's a book.)

These prose poems / juxtaposing the individual / intertwine / objects and occurrences repeatedly / a cosmological chronology / inhabits. Why /narrative tension / mention / barbed wire / pieces accumulate / Rather than a direct or linear / of the universe this / These / references to certain / prose poems / repeatedly / if altered / time it indicates / a filled space / that which surrounds it.

called (made). They /

http://www.bookthug.ca/proddetail.php?prod=201006

Thanks,
Cara

_____
http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

↑ Index

186. Emily Carr
Re: WHR Hybrid // Collaborative Issue Deadline Approaching
Mon 22 Feb 2010

---

want to send sonnet cycle two with the renewed intro? are you in tonight? i wanted to chat about my big ideas for our UCSC presentation... xe E

On Mon, Feb 22, 2010 at 1:08 AM, DAWN APRIL LONSINGER <
[redacted]> wrote:

> *Call for Submissions Reminder // Western Humanities Review*
> *Special HYBRID // COLLABORATIVE Issue*

> *edited by Lance Olsen, Karen Brennan, Craig Dworkin & Paisley Rekdal*
> *deadline: postmarked by MARCH 15th*
>
> *If one long prosaic piece, no more than 25 pages.*
> *If poems or shorter pieces, up to 5 pieces (totaling no more than 25 pages)*
>
> *Everything should be in a format that can be printed in WHR's standard black & white journal format, and should be submitted via regular mail to:*
>
> *Western Humanities Review*
> *HYBRID // COLLABORATIVE ISSUE*
> *c/o dawn lonsinger*
> *University of Utah English Dept.*
> *255 S. Central Campus Drive, LNCO 3500*
> *Salt Lake City, UT 84112*
>
> *http://www.hum.utah.edu/whr/*

↑ Index

187. **David Chirot**

Call for members-- A new network re Ethics of Journalism & academic Side of Blogging-

Mon 22 Feb 2010

This message is from award winning journalist Iqbal Tamimi, founder of the superb site Palestinian Mothers -- forwarding it as concerns ethics of journalism and academic side of blogging--so may be of interest to some here--

a related essay of mine which may be of interest which will also appear in future at Jerome Rothernberg's Poets and Poetics blog may be found here:

Non-writing & the Unwritten: Writing as Invisibility, Detention, Disappearance, Death; the Unwritten as "Not a Void"

http://
davidbaptistechirot.blogspot.com/2010/01/non-writing-unwritten-writing-as.html
Palestinian Mothers <http://palestinian.ning.com/>
Women are 50% of the world and gave birth to the other half... we are the world
A message to all members of Palestinian Mothers

Dear members

I have created a new network concerned with the ethics of journalism and the academic side of blogging, I will be extremely honored if you join me, this is part of a project for the University of West of England MA of Journalism. Please

feel free to suggest and comment. Looking forward to see as many as possible of you there.

http://journomania.ning.com/

Visit Palestinian Mothers at:
http://palestinian.ning.com/?xg_source=msg_mes_network

To control which emails you receive on Palestinian Mothers, click here<http://palestinian.ning.com/profiles/profile/emailSettings?xg_source=msg_mes_network>

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188. steve russell
Fw: S BECKETT vs. r sillman
Mon 22 Feb 2010

... or a dramatic monologue on video or film. That Beckett thing with a mouth. That singular grotesque thing that's mouthing words on film. What's the problem with dramatic monologues? If I knew the rationale ... Sillman's point of view, but it seems little more than ... o.k. ... it's his aesthetic ... but if the guy has a problem with dramatic monologues he's giving the finger to Beckett and that's as close to blasphemy as one can get in my stern book of principles.

----- Forwarded Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Sun, February 21, 2010 2:02:24 PM
Subject: S BECKETT vs. r sillman

... or say I agree with Sillman. I'll at least consider Lowell a minor talent rather than a gifted, though priveleged (pity the ruling class) casuality of his dopey era.

But compared to Beckett, who is this Sillman? Better still, consider the quaint notion of free will ... type ... type ...

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189. **Obododimma Oha**

Re: Call for members-- A new network re Ethics of Journalism & academic Side of Blogging-

Tue 23 Feb 2010

Thanks for this, David.
Obododimma.

On Mon, Feb 22, 2010 at 11:43 AM, David Chirot <[redacted]>wrote:

> *This message is from award winning journalist Iqbal Tamimi, founder of the superb site Palestinian Mothers --*
> *forwarding it as concerns ethics of journalism and academic side of blogging--so may be of interest to some here--*
>
> *a related essay of mine which may be of interest which will also appear in future at Jerome Rothernberg's Poets and Poetics blog may be found here:*
>
> **Non-writing & the Unwritten: Writing as Invisibility, Detention, Disappearance, Death; the Unwritten as "Not a Void"**
>
> *http://*
>
> *davidbaptistechirot.blogspot.com/2010/01/non-writing-unwritten-writing-as.html*
> *Palestinian Mothers <http://palestinian.ning.com/>*
> *Women are 50% of the world and gave birth to the other half... we are the world*
> *A message to all members of Palestinian Mothers*
>
> *Dear members*
>
> *I have created a new network concerned with the ethics of journalism and the*
> *academic side of blogging, I will be extremely honored if you join me, this is part of a project for the University of West of England MA of Journalism.*
> *Please feel free to suggest and comment. Looking forward to see as many as possible of you there.*
>
> *http://journomania.ning.com/*
>
> *Visit Palestinian Mothers at:*
> *http://palestinian.ning.com/?xg_source=msg_mes_network*
>
> *To control which emails you receive on Palestinian Mothers, click here<*
> *http://palestinian.ning.com/profiles/profile/emailSettings?xg_source=msg_mes_network*

--
Obododimma Oha
http://ududе.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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190. sheila black
Re: Fw: S BECKETT vs. r sillman
Tue 23 Feb 2010

Look at the poem "Sunset Debris" by Ron Silliman. That thing drove me crazy (not literal) so I wrote a duplicate poem (just for myself) called "Ron Silliman Writes Poetry Like a Four Year Old Child" (never submitted!). However, for you bandwagonners, I also wrote a poem called "Ron Silliman is my Father" inspired by "The Chinese Notebook" also Ron Silliman. As for Beckett, "Waiting For Godot" need I say more. Maybe "Endgame."
Each of us has a say. S. Black
Sheila Black

--- On Mon, 2/22/10, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Fw: S BECKETT vs. r sillman
To: [redacted]
Date: Monday, February 22, 2010, 2:23 PM

... or a dramatic monologue on video or film. That Beckett thing with a mouth. That singular grotesque thing that's mouthing words on film. What's the problem with dramatic monologues? If I knew the rationale ... Sillman's point of view, but it seems little more than ... o.k. ... it's his aesthetic ... but if the guy

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To: [redacted]
Sent: Sun, February 21, 2010 2:02:24 PM
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Compared to Beckett, Sillman, at best, is minor. Compared to the writings of Samuel Beckett, most, if not all so-called innovation (mid 20th century lit ... present) seems a hopeless search for novelty. Still, as we're hurried to say in D.C., why not throw in a little spin? There is a tunnel at the end of the light ... the quest continues ... why not? Vispo ... Christo wraps the Washington Monument in kleenex (HA) ... Jasper John's flag is mistaken for a dart board in a local D.C. pub (Jasper Johns, currently at the National Gallery) ...

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191. Jim Andrews
olympic confusion
Tue 23 Feb 2010

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just for the benefit of the usamericans on the list, i thought i'd sketch some of the controversy that has gone on up here since the usamerican men's hockey team beat the canadian team at the vancouver olympics.

we were all surprised by sidney crosby's post game comments. he said

"well, i know it sucks to lose at hockey to our neighbours to the south. since we lose to them at so many other things and they beat us like their very own boy at others. but let's get one thing straight, canada. a nation's pride should have much more to do with how we treat one another in this society than with the outcome of a hockey game. the idea that winning at hockey is all that really counts at these olympics is kind of weirding us out. let's snap out of it, ok? what's important here is not winning but that canada is a good host to the people of the world and that the people of the world enjoy these games as something that brings us together in friendship, peace, and fair and fun competition. canadian national pride should not key on the outcome of a hockey game so much as on how we realize our best ideals in canada and show the way

for others to do this in their own countries and internationally, also. so chins up, canada, and let's enjoy the rest of the games with pride and some perspective on what is really important on this stage."

ron mclean's jaw dropped to the ground. don cherry called for sidney crosby's execution, though we don't execute people here even for murder. cherry was forced to apologize and reduced the sentence to a tour of duty for crosby to afghanistan. then he showed another dead soldier and cried again. crosby responded by changing cherry's nickname from 'grapes' to 'drapes' in honour of cherry's 'sartorial splendour', and crosby went on to say

"let me add that we're all a bit disturbed by the tenor of much of the patriotism that has blossomed at these games. the olympics should not be a guise for political propaganda and fundamentalist nationalism hot for winning at all costs. the low point of canadian hockey was when bobby clarke chopped valeri kharlamov's ankle almost in two, breaking his ankle and ruining the russian's best player's illustrious career, in 1972, on route to canada narrowly winning the first canada-russia matchup of ours and their best players. from that time, we were seen on the international stage as barely civilized when it comes to hockey and national pride. we need to realize this and move on, evolve beyond the mindless savage. i love hockey and this country as much as the next person, but it's more important to conduct yourself with a sense of justice and fair play than it is to win at all costs. canada, can we talk?"

that's about where it's at, at this stage. we're not sure what has gotten into sidney, really. we're not sure if he's grown up all of a sudden or fallen victim to foreign propaganda. we are a nation perplexed and on the verge of elimination from the men's hockey tournament.

wish us luck, as i'm sure you will.

ja
http://vispo.com

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192. Paul Siegell

Re: Out from Otoliths—Paul Siegell's wild life rifle fire

Tue 23 Feb 2010

Thank so much, Mark!

I literally can't thank you enough. Thank you for your patience, persistence and support. And professionalism. This one was nuts, but your leadership made all the difference. Gigantic thanks!

Here's to Otoliths!!!

Yours,
Paul
http://paulsiegell.blogspot.com

On Mon, 22 Feb 2010 23:03:37 +1000, Mark Young <[redacted]> wrote:

>Finally! After trials, tribulations, panic attacks, potential coronaries,
>all brought about by what Ron Silliman aptly described as the print process
>deciding to collaborate on the content of the book, Paul Siegell's *wild
>life rifle fire* is out, later than its intended binary date of 01.11.10,
>earlier than its cautious rescheduling of 02.28.10. But it's passed its 2nd& 3
>rd re-proofings with flying colors black & whites, so let's crack a
>be-ribboned bottle of champagne upon its spine & launch it now.
>
>*wild life rifle fire*
>Paul Siegell
>96 pages
>Otoliths 2010
>ISBN: 978-0-9806025-6-2
>$10.00 + p&h
>
>Lulu URL link
><http://www.lulu.com/content/paperback-book/wild-life-rifle-fire/8051795>
>
>Amazon URL
link<http://www.amazon.com/wild-life-rifle-fire-Siegell/dp/0980602564/
ref=sr_1_1?ie=UTF8&s=books&qid=1266459725&sr=1-1>
>
>Paul Siegell’s *wild life rifle fire* proves, if proof were needed, that the
>electrifying art and legacy of Concrete Poetry is not dead!
>
>Siegell’s book-length *carmen figuratum* not only flashes the reader back to
>the heady first days of the Noigrandes Group in São Paulo and Eugen
>Gomringer’s adventures in VisPo, but even further back to Medieval
anagrams,
>Greek bucolic poems and Sumerian figure poems. Here we find DaDa
dynamite
>and typographical talismans freshened by a poet whose native gifts imbue
>this exciting work with a whole new sense of "poetic object."
>
>Siegell’s *haptic heroism* compels the reader to re-examine the basic
>elements of a language that we too often take for granted, in the process
>creating an energetic and always surprising work of both visual art and

>poetry. Not to be missed! —*Vladimir Slender-Hedge*
>
>Signed copies of *wild life rifle fire* are also available. Full details can
>be found at Paul Siegell's blog,
>[redacted]<http://paulsiegell.blogspot.com/>
>
>

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193. Kevin Killian

New Books by Andrea Brady and Ryan Murphy from KRUPSKAYA

Tue 23 Feb 2010

The Editors of KRUPSKAYA Books are very pleased to announce the publication of two new poetry books for 2010:

Wildfire: a verse essay on obscurity and illumination

by Andrea Brady

WILDFIRE is a verse essay. It is trying to persuade us, to recognize that certain catastrophes and felicities are not inevitable. It concerns the history of incendiary devices, of the evolution of Greek fire from a divine secret which could sustain or destroy empires, into white phosphorus and napalm; the elliptical fires of the pre-Socratics, Aristotle's service to Alexander in the fashioning of pyrotechnics, the burning/blooming/mating bodies of G. H. Schubert and the self-feeding crowds of Elias Canetti; mechanisms to project fire, to make it burn on water and stick to wood and skin, to keep it off the walls of the besieged towns, and what those mechanisms (projection and defense) have done to geometry; the courts of fire, the legal chamber and the hortus conclusus, and the margins of ambiguity where it is lobbed with impunity; embedded nuggets and embedded reporters, the discovery of the chemical element, industrial tragedy, the resistance of the matchgirls at Bryant & May, the corruption of Quaker capitalists, washing powder and toothpaste. It is an etiology of metaphors, "shake-n-bake" and whisky pete and phantom fury. It is also an argument about obscurity and illumination: WILDFIRE does both, smokes the bright air and singes the night with trajectories. And so an interrogation of writing practices which fume as much as they enlighten.

http://www.spdbooks.org/Producte/9781928650317/wildfire-a-verse-essay-on-obscurity-and-illumination.aspx

The Redcoats

by Ryan Murphy

"In one of the most striking lines in THE REDCOATS, Ryan Murphy says, 'I have cannibalized other moments to invent this one.' We all do that, of course, but, as Murphy shows us, the present is still tenuous, porous. In these poems you will find the ghosts of what are called American heroes, Paul Revere, Neil Armstrong, Thomas Paine, washed up along with other detritus, in a 'Yardsale: one broken promise/after another.' 'A lawnchair festooned with balloons.' This is Oppen's 'light of shipwreck,' an insomniac's waking dream. There is a restless sweep to this book, or, as the speaker tells us, 'I can't stop thinking of the nothing I want.'"

—Rae Armantrout

http://www.spdbooks.org/Producte/9781928650300/the-redcoats.aspx

Available through Small Press Distribution

http://www.spdbooks.org/Default.aspx

http://www.krupskayabooks.com/index.htm

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194. Stephen Vincent
Re: olympic confusion
Tue 23 Feb 2010

Screw Hockey Nationalism! I put my vote in for Canada's Coach House Press. No Olympian pretensions, just a great list with a more than 40 year history of great hits. As far as I know no USA poet has been slammed across the shins, de-tongued, or hand broken by anyone from Canada. Maybe drunk under the table. Many of us can regret the loss of George Stanley and Robin Blaser to British Columbia, the work of both became better for the move. Tho 'we' have recently greatly benefited from have Rachel Zolf and Lisa Robertson in our eastern and western midst.

What is 'national' anymore anyway. Poetry - maybe at its best - is a 'trans-territory'. More vocabularies, more choices.

Stephen Vincent
http://stephenvincent.net/blog/
--- On Tue, 2/23/10, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: olympic confusion
To: [redacted]
Date: Tuesday, February 23, 2010, 4:51 AM

just for the benefit of the usamericans on the list, i thought i'd sketch some of the controversy that has gone on up here since the usamerican men's hockey team beat the canadian team at the vancouver olympics.

we were all surprised by sidney crosby's post game comments. he said

"well, i know it sucks to lose at hockey to our neighbours to the south. since we lose to them at so many other things and they beat us like their very own boy at others. but let's get one thing straight, canada. a nation's pride should have much more to do with how we treat one another in this society than with the outcome of a hockey game. the idea that winning at hockey is all that really counts at these olympics is kind of weirding us out. let's snap out of it, ok? what's important here is not winning but that canada is a good host to the people of the world and that the people of the world enjoy these games as something that brings us together in friendship, peace, and fair and fun competition. canadian national pride should not key on the outcome of a hockey game so much as on how we realize our best ideals in canada and show the way for others to do this in their own countries and internationally, also. so chins up, canada, and let's enjoy the rest of the games with pride and some perspective on what is really important on this stage."

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wish us luck, as i'm sure you will.

ja
http://vispo.com

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195. julia bloch
March 3: Jaramillo, Elrick, Neuman
Tue 23 Feb 2010

THE LAURA
The Kelly Writers House and EMERGENCY Poetry Series present

THE LAURAS

a reading by

LAURA JARAMILLO
LAURA ELRICK
LAURA NEWMAN

Wednesday, March 3, 5pm in the Arts CafÃ©
Kelly Writers House | 3805 Locust Walk
No registration required - this event is free & open to the public

---

LAURA JARAMILLO is the author of two chapbooks, THE REACTIONARY POEMS (Olywa) and CIVILIAN NEST (Love Among the Ruins Editions). She holds a BA from Bard College and a MA in Creative Writing from Temple University. Her poems have appeared in POCKET MYTHS: THE ODYSSEY, P-QUEUE, CROSS-CONNECT, TRIBLINGUAL, THE BARD PAPERS, and FOR GODOT. She lives in Brooklyn.

LAURA ELRICKâ€™s latest text-based project is a book-length poem that explores the relationship between speed (social time) and utterance. Previous work includes the video/poem STALK, originally commissioned for the POSITIONS COLLOQUIM in 2008. She has also written two books of poetry â€” SKINCERITY (2003, Krupskaya) and FANTASIES IN PERMEABLE STRUCTURES (2005, Factory School)â€”and has composed a set of audio pieces for doubled-voice that partially accessible via the online journal TEXTSOUND.

LAURA NEUMAN is a writer and performing artist based in Philadelphia. Locally, she is a regular performer and recent co-choreographer with WORKSHOP FOR POTENTIAL MOVEMENT, and has also worked and studied with members of GREEN CHAIR DANCE GROUP, HEADLONG DANCE THEATRE, and the PIG IRON THEATRE COMPANY. Laura studies poetry at

Temple University's Masters in Creative Writing Program and at Bard College's Milton Avery School of the Arts.

EMERGENCY addresses North American poetic practice as it is centered around close-knit communities, long-distance mentorships, new media, and chapbook exchange, asking how theoretical stances and aesthetic practices are transmitted among poets at different stages in their careers. The series was launched in 2006 with support from the Kerry Sherin Wright Prize for programming at Kelly Writers House in Philadelphia, an award designed to support a project that demonstrates aesthetic capaciousness and literary communitarianism. All readings are held at the Writers House and are available online at PENNSOUND.

http://emergency-reading.blogspot.com/

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196. steve russell
Re: S BECKETT vs. r sillman
Tue 23 Feb 2010

... since I lack the proper credentials to enter into the vanguard chambers of Ron Sillman's mind, and since I'm working on a borrowed computer, my blog time is nearly nil ...

perhaps Sillman's post was simply about the workings of American poetry.
had nothing to do with Beckett.
still, dramatic monologues are sort of ...
i mean, Seasons in Hell is more or less...

... of course, as chief curator at the bureau of ill-advised verbs, I could have said that since Beckett, all contemporary writings SEEM little more than a hopeless quest ... having neglected to say Seems, having said what i said, it seems that I'm 1st in line for a promotion due to the very thing I did say.

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Mon, February 22, 2010 3:23:25 PM
Subject: Fw: S BECKETT vs. r sillman

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197. Jennifer Karmin
March 2-4: Lake Forest Literary Festival
Tue 23 Feb 2010

The Lake Forest Literary Festival that will take place from Tuesday, March 2 through Thursday, March 4.

The events will be held in various locations on the College's Middle Campus. The entrance to Middle Campus is at the intersection of College and Sheridan Roads in Lake Forest. The public is invited to attend free of charge. Lake Forest College (IL) is accessible from Chicago via the Metra train.

Please call [redacted] for more information.
http://www.lakeforest.edu/academics/english/lflf2010/default.asp

Tuesday, March 2, 2010

4:00 p.m. - 5:30 p.m.
Opening Panel Conceptual/Innovative/Unnamable
Shelley Jackson, Vanessa Place, Teresa Carmody, Lily Hoang, Gretchen E. Henderson
Meyer Auditorium

7:00 p.m. - 8:30 p.m.
Reading/Performance

Teresa Carmody and Lily Hoang
Meyer Auditorium

Wednesday, March 3, 2010

4:00 p.m. - 5:00 p.m.
Reading/Performance
Vanessa Place
Meyer Auditorium

8:00 p.m. - 9:30 p.m.
Keynote Reading/Performance
Shelley Jackson
Meyer Auditorium

Thursday, March 4, 2010

12:00 p.m. - 12:50 p.m.
On The Guilt Project: Rape, Morality and Law (Random House, 2010)
Vanessa Place
Meyer Auditorium

4:00 p.m - 5:00 p.m.
Reading/Performance
Angela Jackson and S.L. Wisenberg
Meyer Auditorium

7:00 p.m. - 8:00 p.m.
Gretchen E. Henderson
The Madeleine P. Plonsker Emerging Writerâ€™s Residency Prize winner 2010
Meyer Auditorium

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198. Carrie Etter

Infinite Difference sampler no. 4

Wed 24 Feb 2010

Sophie Robinson's poem, "Glisten, Glisten, glisten, glisten":
http://carrieetter.blogspot.com

I hope you enjoy it.

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199. Kimmelman, Burt
Hay(na)ku for Haiti - Meritage Press Announcement
Wed 24 Feb 2010

Eileen Tabios has asked me to forward the below to the List. Please contact her if you have any questions. Eileen's eddress is [redacted]<mailto:[redacted]>.

- Burt

==========

MERITAGE PRESS ANNOUNCEMENT

Open Palm Press (an imprint of Meritage Press), is pleased to announce the series:

Hay(na)ku for Haiti

-- a fundraiser for Haiti, edited by Eileen R. Tabios and blessed by support from chapbookpublishing.com.

Poets who write in the hay(na)ku form (about which more information is available at http://haynakupoetry.blogspot.com<http://haynakupoetry.blogspot.com/>) have consented to create hay(na)ku for helping Haiti's recovery efforts. The results are to be released as "pocket poem booklets" by Open Palm Press. Each will be sold for $3.00, reflecting the hay(na)ku's three lines, with all proceeds to be donated for Haiti relief.

The first five of the series are:

#1: PARTICLE AND WAVE and FROM THE CHAIR, two hay(na)ku sequences by Jean Vengua
#2: On A Pyre: An Ars Poetica by Eileen R. Tabios
#3: Hay(na)ku for Haiti by Tom Beckett
#4: when the earth moves by Lars Palm
#5: After René Depestre's "My Definition of Poetry", as translated by Edwidge Danticat, with lines at the end by Lafcadio Hearn by John Bloomberg-Rissman

Over time, more releases will occur as it is anticipated that Haiti's relief requirements will be prolonged and deep. Poets interested in exploring the hay(na)ku through this fundraising effort may contact the series editor at [redacted]<mailto:[redacted]>

"H for H" booklets are lovingly produced by chapbookpublishing.com (http://chapbookpublisher.com/) on lilac-colored paper to fit, at 2.75" x 4.5 X 2", on an open palm -- ideal for giving engagements.

To order some or all of the series, please send checks made out to "Meritage Press" for $3 per booklet and send to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

For more information: [redacted]<mailto:[redacted]>

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200. amy king
WILLA (Women in Letters and Literary Arts) @ The New School - Monday, March 1st at 6:30 p.m.
Wed 24 Feb 2010

Dear Poets,
I'm writing to let you know about WILLA's first public event to be held at the New School this coming Monday. More details are below, and if you would like a pdf flyer to distribute, please drop me a line directly at [redacted]

Please pass it on -- any help in getting the word out is most appreciated!

Hope to see you there,

Amy King
WILLA
http://www.willaweb.org/

~~

Riggio Forum: Women in Letters and Literary Arts

Monday, March 1st @ 6:30 p.m.
Alvin Johnson/J. M. Kaplan Hall
66 West 12th Street â€" Room 510
New York, NY

WILLA (Women in Letters and Literary Arts) will celebrate the formation of their new organization with a reading and panel presentation at the New School in New York, NY.

Merging the creative and the critical, this event will feature brief readings by women integrally involved in the development of the organization, including poets Cate Marvin (Co-director of WILLA), Ann Townsend, Amy King, and Natalie Bryant Rizzieri; creative nonfiction writer Barrie Jean Borich; childrenâ€™s literature authors Laurel Snyder and Kekla Magoon; and fiction writer Susan Steinberg.

A panel discussion will follow on the state of womenâ€™s literature today. Poet and New School Writing Program faculty member Mark Bibbins moderates.

Sponsored by the New School Writing Program.

FEATURED READERS INCLUDEâ€”

Barrie Jean Borich is the author of My Lesbian Husband (Graywolf), winner of an American Library Association Stonewall Book Award. Sheâ€™s the recipient of the 2010 Crab Orchard Review John Guyon Literary Nonfiction Prize, and has essays appearing in current or forthcoming issues of Ecotone, Seneca Review, Hotel Amerika, New Ohio Review and Seattle Review. Her work has been named Notable in Best American Essays and Best American Non-Required Reading, has received Pushcart Prize Special Mention, and has been awarded a Bush Artist Fellowship and Loft-McKnight Award of Distinction. Her first book, Restoring the Color of Roses, a memoir set in the Calumet region of Chicago, was published by Firebrand. Sheâ€™s an assistant professor in the MFA/BFA programs of Hamline University where sheâ€™s the nonfiction editor of Water~Stone Review.

Amy Kingâ€™s most recent books are Slaves to Do These Things (Blazevox) and, forthcoming, I Want to Make You Safe (Litmus Press). She edits the Poetics List (SUNY-Buffalo/University of Pennsylvania), moderates the Womenâ€™s Poetry Listserv (WOMPO), and teaches English and Creative Writing at SUNY Nassau Community College. King also co-curates the Brooklyn-based reading series, The Stain of Poetry. For more information, please visit http://amyking.org.

Kekla Magoon is a New York City-based author, editor, speaker and educator. Her debut novel, The Rock and the River (Aladdin, 2009), won the Coretta Scott King/John Steptoe Award for New Talent and was nominated for an NAACP Image Award, in addition to being named an ALA/YALSA Best Book for Young Adults. Kekla is Co-Editor of YA and Childrenâ€™s Literature for Hunger Mountain, the arts journal of Vermont College of Fine Arts. She also leads writing workshops for youth and adults, and writes non-fiction titles for the educational market. Kekla holds a B.A. in History from Northwestern University and an M.F.A. in Writing from Vermont College of Fine Arts. For more information, visit www.keklamagoon.com.

Cate Marvinâ€™s first book of poems, Worldâ€™s Tallest Disaster, was chosen by Robert Pinsky for the 2000 Kathryn A. Morton Prize and published by Sarabande Books in 2001. In 2002, she received the Kate Tufts Discovery Prize. Her second book of poems, Fragment of the Head of a Queen, also published by Sarabande, appeared in 2007. A 2007 Whiting Award recipient and NYFA Gregory Millard Fellow, she co-edited with poet Michael Dumanis the anthology Legitimate Dangers: American Poets of the New Century (Sarabande, 2006).

Her poems have appeared in journals such as Poetry, Ninth Letter, The New England Review, Tin House, and Kenyon Review. She is an associate professor in English at the College of Staten Island, CUNY, and teaches in the low-residency M.F.A. program in creative writing at Lesley University. She lives in Staten Island, NY.

Natalie Bryant Rizzieri recently received her MFA in poetry from Lesley University. Her work has appeared in Crab Orchard Review and Connotations. She is also the founder of Friends of Warm Hearth, a group home for Armenian orphans with disabilities and travels to Armenia on a regular basis. She lives in Queens, New York.

Laurel Snyder is the author of two picture books, Inside the Slidy Diner and Baxter: the Pig who Wanted to Be Kosher, three novels, Up and Down the Scratchy Mountains, Any Which Wall, and Penny Dreadful, and three collections of poetry, including The Myth of the Simple Machines and Daphne & Jim: a choose-your-own-adventure-biography-in verse. A graduate of the Iowa Writersâ€™ Workshop and a contributor to NPRâ€™s All Things Considered, she lives in Atlanta and online at Laurelsnyder.com.

Susan Steinberg is the author of two short story collections, Hydroplane (FC2) and The End of Free Love (FC2). Her stories have also appeared in McSweeneyâ€™s, Conjunctions, The Gettysburg Review, American Short Fiction, Boulevard, The Massachusetts Review, Quarterly West, Denver Quarterly, Indiana Review, Alaska Quarterly Review, LIT, Columbia, and other literary journals. She has held residencies at The Vermont Studio Center, The Wurlitzer Foundation, the Blue Mountain Center, The MacDowell Colony, and Yaddo, and she was recently Scholar-in-Residence in the Department of Performance Studies at NYU. She received a BFA in Painting from the Maryland Institute College of Art and an MFA in English from The University of Massachusetts, Amherst. She is currently Associate Professor of English at the University of San Francisco.

Ann Townsend is the author of two collections of poetry: Dime Store Erotics (Silverfish Review Press, 1998), and The Coronary Garden (Sarabande Books, 2005). She is the editor of a collection of essays, Radiant Lyre: on Lyric Poetry (with David Baker), published by Graywolf Press in 2007. She is the recipient of a National Endowment for the Arts Fellowship, an Individual Artistâ€™s grant from the Ohio Arts Council, and a Discovery Prize from The Nation. Her poems have appeared in many anthologies, including The New Young American Poets, American Poetry: The Next Generation, and The New American Poets: A Bread Loaf Anthology. Dominic Consolo Professor of English and Director of Creative Writing at Denison University, Ann Townsend also owns and operates Bittersweet Farm in Granville, Ohio.

———

BOOK

Slaves to Do These Things -- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

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201. steve russell
Re: Fw: S BECKETT vs. r sillman
Wed 24 Feb 2010

---

hey, i've read Sillman.
admittedly, i'm not an authority on Sillman.
that Sillman.
those certain Sillman's that seem to haunt ...

i said
using a simple rhetorical device
WHO
is Ron Sillman???

comparing Ron Sillman
to Samuel Beckett

(since Sillman thrashed Lowell
 it seemed wisest to thrash Sillman
 using Beckett
 since it's impossible to thrash Beckett
 & who could stand such thrashings
 by being so compared?)

... or, as i said earlier --
to further clarify aforementioned sayings
as well as previous postings ...

Robert Lowell
(is worth reading)

i remember Lowell
(i remember reading Lowell)

i've forgotten most of what i've read
i remember mostly
the stuff Lowell imitated
in "Imitatiions."

i rarely think about Sillman
i've forgotten most Lowellisms

i'm presently thinking about myself
& my next cigarette

_____
From: sheila black <[redacted]>
To: [redacted]
Sent: Tue, February 23, 2010 7:09:45 AM
Subject: Re: Fw: S BECKETT vs. r sillman

Look at the poem "Sunset Debris" by Ron Silliman. That thing drove me crazy (not literal) so I wrote a duplicate poem (just for myself) called "Ron Silliman Writes Poetry Like a Four Year Old Child" (never submitted!). However, for you bandwagonners, I also wrote a poem called "Ron Silliman is my Father" inspired by "The Chinese Notebook" also Ron Silliman. As for Beckett, "Waiting For Godot" need I say more. Maybe "Endgame."
Each of us has a say. S. Black
Sheila Black

--- On Mon, 2/22/10, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Fw: S BECKETT vs. r sillman
To: [redacted]
Date: Monday, February 22, 2010, 2:23 PM

... or a dramatic monologue on video or film. That Beckett thing with a mouth. That singular grotesque thing that's mouthing words on film. What's the problem with dramatic monologues? If I knew the rationale ... Sillman's point of view, but it seems little more than ... o.k. ... it's his aesthetic ... but if the guy has a problem with dramatic monologues he's giving the finger to Beckett and that's as close to blasphemy as one can get in my stern book of principles.

----- Forwarded Message ----
From: steve russell <[redacted]>
To: [redacted]

Sent: Sun, February 21, 2010 2:02:24 PM
Subject: S BECKETT vs. r sillman

... or say I agree with Sillman. I'll at least consider Lowell a minor talent rather than a gifted, though priveleged (pity the ruling class) casuality of his dopey era.

But compared to Beckett, who is this Sillman? Better still, consider the quaint notion of free will ... type ... type ...

Compared to Beckett, Sillman, at best, is minor. Compared to the writings of Samuel Beckett, most, if not all so-called innovation (mid 20th century lit ... present) seems a hopeless search for novelty. Still, as we're hurried to say in D.C., why not throw in a little spin? There is a tunnel at the end of the light ... the quest continues ... why not? Vispo ... Christo wraps the Washington Monument in kleenex (HA) ... Jasper John's flag is mistaken for a dart board in a local D.C. pub (Jasper Johns, currently at the National Gallery) ...

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202. Rob McLennan
ottawater #6 now on-line
Wed 24 Feb 2010

THE SIXTH ISSUE OF OTTAWATER IS HERE!

The sixth issue of ottawater, Ottawa's own annual poetry pdf journal, edited by rob mclennan, features work by various residents current and former, including: Sylvia Adams, John Barton, Sara Cassidy, Michael Dennis, Andrew Faulkner, Spencer Gordon, Gwendolyn Guth, Phil Hall, Marilyn Irwin, Robyn Jeffrey, Anne Le Dressay, Rob Manery, Karen Massey, Marcus McCann, Heather McLeod, Christian McPherson, Soraya Peerbaye, Richard Rathwell, Peter Richardson, Janice Tokar, Paul Tyler, Priscila Uppal and Catriona Wright, and artwork by Reid McLachlan, Heather Munro, Gail Bourgeois, Stefan Thompson, Marc Adornato, Stefan Grambart, Pedro Isztin, Beaston, Danny Hussey , Rebecca Mason and Dan Martelock.

ottawater would like to thank designer Tanya Sprowl, the ottawa international writers festival, and Randy Woods at non-linear creations for their continuing support.

http://www.ottawater.com/

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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203. Nico Vassilakis
pOeTs/mArCh/sEaTlE
Wed 24 Feb 2010

POETRY in MARCH @ Pilot Bookstore
www.pilotbooksseattle.com
6:00pm - 6:15pm, longer where noted *

3/1 - Don Mee Choi
3/2 - Matthew Zapruder (7pm – CA Conrad)
3/3 - Chelsea Martin
3/4 - Joshua Beckman
3/5 - Crystal Curry (7pm - Tom Hansen book release)
3/6 - Nico Vassilakis
3/7 - Stacey Levine
3/8 - Matt Briggs
3/9 - Jeanne Heuving
3/10 - Meredith Clark*
3/11 - John Olson
3/12 - Ezra Mark
3/13 - Carol Guess
3/14 - Linden Ontjes
3/15 - Sharon Alexander
3/16 - Judith Skillman
3/17 - Kristen Kosmas (an improvided staging of her playscript, Hello Failure)
3/18 - Matthew Simmons
3/19 - Tenney Nathanson*
3/20 - Kevin Sampsell
3/21 – BIG PELT III - Reg Johanson and David Wolach*
3/22 - Dan Peters (7pm Ish Klein, John Beer, Paul Killebrew (Canarium Books)
3/23 - Joel Felix
3/24 - Janee Baugher
3/25 - Yuko Enomoto
3/26 - Jenifer Browne-Lawrence
3/27 - Zachary Schomburg
3/28 - Doug Nufer
3/29 - Sarah Mangold
3/30 - Kim-An Lieberman
3/31 - Tao Lin*

Your E-mail and More On-the-Go. Get Windows Live Hotmail Free.
http://clk.atdmt.com/GBL/go/196390709/direct/01/

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204. **Jason Quackenbush**
Re: olympic confusion
Wed 24 Feb 2010

---

i can't find any links to the controversy on the google machine, and since i don't really give a rats ass about sports I haven't been following the olympics at all and I don't know Sidney Crosby from any other hockey player other than that I know he was some kind of wunderkind. but as a usamerican, I have to say that if you aren't pulling my leg on this one Jim, that I think Sidney Crosby may have just rocketed into being my sports hero.

On Feb 23, 2010, at 5:51 AM, Jim Andrews wrote:

> *just for the benefit of the usamericans on the list, i thought i'd sketch some of the controversy that has gone on up here since the usamerican men's hockey team beat the canadian team at the vancouver olympics.*
>
> *we were all surprised by sidney crosby's post game comments. he said*
>
> "*well, i know it sucks to lose at hockey to our neighbours to the south. since we lose to them at so many other things and they beat us like their very own boy at others. but let's get one thing straight, canada. a nation's pride should have much more to do with how we treat one another in this society than with the outcome of a hockey game. the idea that winning at hockey is all that really counts at these olympics is kind of weirding us out. let's snap out of it, ok? what's important here is not winning but that canada is a good host to the people of the world and that the people of the world enjoy these games as something that brings us together in friendship, peace, and fair and fun competition. canadian national pride should not key on the outcome of a hockey game so much as on how we realize our best ideals in canada and show the way for others to do this in their own countries and internationally, also. so chins up, canada, and let's enjoy the rest of the games with pride and some perspective on what is really important on this stage.*"
>
> *ron mclean's jaw dropped to the ground. don cherry called for sidney crosby's execution, though we don't execute people here even for murder. cherry was forced to apologize and reduced the sentence to a tour of duty for crosby to afghanistan. then he showed another dead soldier and cried again. crosby responded by changing cherry's nickname from 'grapes' to 'drapes' in honour of cherry's 'sartorial*

> *splendour', and crosby went on to say*
>
> *"let me add that we're all a bit disturbed by the tenor of much of the patriotism that has blossomed at these games. the olympics should not be a guise for political propaganda and fundamentalist nationalism hot for winning at all costs. the low point of canadian hockey was when bobby clarke chopped valeri kharlamov's ankle almost in two, breaking his ankle and ruining the russian's best player's illustrious career, in 1972, on route to canada narrowly winning the first canada-russia matchup of ours and their best players. from that time, we were seen on the international stage as barely civilized when it comes to hockey and national pride. we need to realize this and move on, evolve beyond the mindless savage. i love hockey and this country as much as the next person, but it's more important to conduct yourself with a sense of justice and fair play than it is to win at all costs. canada, can we talk?"*
>
> *that's about where it's at, at this stage. we're not sure what has gotten into sidney, really. we're not sure if he's grown up all of a sudden or fallen victim to foreign propaganda. we are a nation perplexed and on the verge of elimination from the men's hockey tournament.*
>
> *wish us luck, as i'm sure you will.*
>
> *ja*
> *http://vispo.com*

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205. **George Bowering**
Re: olympic confusion
Wed 24 Feb 2010

You tool Bromige, you creeps!

On Feb 23, 2010, at 11:59 AM, Stephen Vincent wrote:

> *Screw Hockey Nationalism! I put my vote in for Canada's Coach House Press. No Olympian pretensions, just a great list with a more than 40 year history of great hits. As far as I know no USA poet has been slammed across the shins, de-tongued, or hand broken by anyone from Canada. Maybe drunk under the table. Many of us can regret the loss of George Stanley and Robin Blaser to British Columbia, the work of both became better for the move. Tho 'we' have recently greatly benefited from have Rachel Zolf and Lisa Robertson in our eastern and western midst.*
>
> *What is 'national' anymore anyway. Poetry - maybe at its best - is*

a 'trans-territory'. More vocabularies, more choices.

Stephen Vincent
http://stephenvincent.net/blog/
--- On Tue, 2/23/10, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: olympic confusion
To: [redacted]
Date: Tuesday, February 23, 2010, 4:51 AM

just for the benefit of the usamericans on the list, i thought i'd sketch some of the controversy that has gone on up here since the usamerican men's hockey team beat the canadian team at the vancouver olympics.

we were all surprised by sidney crosby's post game comments. he said

"well, i know it sucks to lose at hockey to our neighbours to the south. since we lose to them at so many other things and they beat us like their very own boy at others. but let's get one thing straight, canada. a nation's pride should have much more to do with how we treat one another in this society than with the outcome of a hockey game. the idea that winning at hockey is all that really counts at these olympics is kind of weirding us out. let's snap out of it, ok? what's important here is not winning but that canada is a good host to the people of the world and that the people of the world enjoy these games as something that brings us together in friendship, peace, and fair and fun competition. canadian national pride should not key on the outcome of a hockey game so much as on how we realize our best ideals in canada and show the way for others to do this in their own countries and internationally, also. so chins up, canada, and let's enjoy the rest of the games with pride and some perspective on what is really important on this stage."

ron mclean's jaw dropped to the ground. don cherry called for sidney crosby's execution, though we don't execute people here even for murder. cherry was forced to apologize and reduced the sentence to a tour of duty for crosby to afghanistan. then he showed another dead soldier and cried again. crosby responded by changing cherry's nickname from 'grapes' to 'drapes' in honour of cherry's 'sartorial splendour', and crosby went on to say

"let me add that we're all a bit disturbed by the tenor of much of the patriotism that has blossomed at these games. the olympics should not be a guise for political propaganda and fundamentalist nationalism hot for winning at all costs. the low point of canadian

> *hockey was when bobby clarke chopped valeri kharlamov's ankle almost in two, breaking his ankle and ruining the russian's best player's illustrious career, in 1972, on route to canada narrowly winning the first canada-russia matchup of ours and their best players. from that time, we were seen on the international stage as barely civilized when it comes to hockey and national pride. we need to realize this and move on, evolve beyond the mindless savage. i love hockey and this country as much as the next person, but it's more important to conduct yourself with a sense of justice and fair play than it is to win at all costs. canada, can we talk?"*
>
> *that's about where it's at, at this stage. we're not sure what has gotten into sidney, really. we're not sure if he's grown up all of a sudden or fallen victim to foreign propaganda. we are a nation perplexed and on the verge of elimination from the men's hockey tournament.*
>
> *wish us luck, as i'm sure you will.*
>
> *ja*
> *http://vispo.com*
> *welcome.html*
>
> *welcome.html*

Dr. George Bowering,
Keeper of the eternal flume.

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206. steve dalachinsky
event for tuli kupferberg
Thu 25 Feb 2010

Dear All, Please come to the reading/event for Tuli. Should be lots of fun, interesting, joyous, kind of like Tuli, right. We have a full roster of people reading/performing so you should plan to be on stage for approximately ten minutes. The work you present should either be something created by Tuli, or inspired by/related to him.

The event is at The Bowery Poetry Club (308 Bowery) on Saturday, March 6th, from 8 PM until 11 PM. Admission is $10, which will go to Tuli to assist with his medical expenses. As there are other bookings both prior to and following, we need to run a tight ship. There is a facebook page publicizing the event, along with flyers around town. In addition, I've contacted The Voice, The Villager, Time Out, The NY Post, The NY Times, and several other media outlets. The club will be filled, we want to put on a good show, one which will honor Tuli.

On Tue, 23 Feb 2010 12:35:10 -0800 steve russell <[redacted]>
writes:
> ... since I lack the proper credentials to enter into the vanguard
> chambers of Ron Sillman's mind, and since I'm working on a borrowed
> computer, my blog time is nearly nil ...
>
> perhaps Sillman's post was simply about the workings of American
> poetry.
> had nothing to do with Beckett.
> still, dramatic monologues are sort of ...
> i mean, Seasons in Hell is more or less...
>
> ... of course, as chief curator at the bureau of ill-advised verbs,
> I
> could have said that since Beckett, all contemporary writings SEEM
> little more than a hopeless quest ... having neglected to say
> Seems,
> having said what i said, it seems that I'm 1st in line for a
> promotion
> due to the very thing I did say.
>
>
>
> _____
> From: steve russell <[redacted]>
> To: [redacted]
> Sent: Mon, February 22, 2010 3:23:25 PM
> Subject: Fw: S BECKETT vs. r sillman
>
> ... or a dramatic monologue on video or film. That Beckett thing
> with a mouth. That singular grotesque thing that's mouthing words on
> film. What's the problem with dramatic monologues? If I knew the
> rationale ... Sillman's point of view, but it seems little more than
> ... o.k. ... it's his aesthetic ... but if the guy has a problem
> with dramatic monologues he's giving the finger to Beckett and
> that's as close to blasphemy as one can get in my stern book of
> principles.
>
>
>
> ----- Forwarded Message ----
> From: steve russell <[redacted]>

> To: [redacted]
> Sent: Sun, February 21, 2010 2:02:24 PM
> Subject: S BECKETT vs. r sillman
>
> ... or say I agree with Sillman. I'll at least consider Lowell a
> minor talent rather than a gifted, though priveleged (pity the
> ruling class) casuality of his dopey era.
>
> But compared to Beckett, who is this Sillman? Better still,
> consider the quaint notion of free will ... type ... type ...
>
> Compared to Beckett, Sillman, at best, is minor. Compared to the
> writings of Samuel Beckett, most, if not all so-called innovation (
> mid 20th century lit ... present) seems a hopeless search for
> novelty. Still, as we're
> hurried to say in D.C., why not throw in a little spin? There is a
> tunnel at the end of the light ... the quest continues ... why not?
> Vispo ... Christo wraps the Washington Monument in kleenex (HA) ...
> Jasper John's flag is mistaken for a dart board in a local D.C. pub
> (Jasper Johns, currently at the National Gallery) ...
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207. **Aldon Nielsen**

MLA Call for Papers - Jazz and Poetry

Thu 25 Feb 2010

Panel will explore jazz poems, poets, poetics; print poetry or poetry in jazz performance and recording; history, theory, form.

papers or 1500 word abstracts by March 1 to: [redacted]

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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208. CA Conrad
snowball martinis instead...
Thu 25 Feb 2010

POSTPONED: NYC PhillySound reading for 2/25/10...

due to the snow, BUT hope to see you when it's rescheduled. Enjoy the snow! We'll be making snowball martinis down here in Philadelphia, very delicious! Have a great night!

REVIEWS AND INTERVIEWS of CAConrad & Frank Sherlock's new book The City Real & Imagined, click here: http://crireviews.blogspot.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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209. Rosalie Calabrese
Rosalie's Poetry Update
Thu 25 Feb 2010

Hi - I'll be reading some of my poems Thursday, March 18, 2010 at 8:00 p.m.

Argonaut Series # 55, Poets CornerStudio 353Â
353 West 48th Street - 2nd Floor

(bet. 8th & 9th Aves.)
Closest subway: C train at 50th St.
For reservations, call [redacted]
Admission: $10Â - includes refreshments and discussion with the poets:

Sarah Barab, Seymour Barab, Rosalie Calabrese, Shari Cornutt, Rebecca Dobson,
Ilsa Gilbert, Michael Howley, Anje Katcher,
Lucy Sorlucco, Mira J. Spektor, Barry Wallenstein

Publications news: I seem to have jumped the gun on announcing the publication of the anthology that will include my poem Rap Flap. It was due out in '09 but is still on hold, although I'm assured that it will appear this year. Meanwhile, Marymark Press has put the poem on a "Give-Out" Sheet, along with a poem by Mark Sonnenfeld (the publisher), and I've had great fun handing it out to people, sort of like a calling card. I'll have copies with me at the March 18th reading.

For those of you who are new to this list and can't attend my readings, here's the poem in question:

Â Â Â RAP FLAP

Me jealous, you jealous,
Everybodyâ€™s hot for what the other guy has got,
But try to take it, wake it, shake it, fake it, make it any way you can,
Someoneâ€™s sure to say youâ€™re overzealous,
Slap you down, snap the lock,
Put you in a jail cell block.
What a life, all this strife just to come out on the short end of the stick
Makes me sick, cuts my heart right to the quick,
But still we do the dance, take a chance on big romance.
Spin the wheel, no big deal
Unless the numbers come up wrong and noone wants to hear your song
No matter how loud you sing it. So go on, just wing it.

Skip the rules, letâ€™s not be fools,
All you need to succeed is lots of luck
 and
 spunk
Plus enough imagination to start a conflagration â€“
Fire in the soul, not the hell hole you came out of.
Have no doubt, keep on shouting all about it
To anyone whoâ€™ll pay attention,
Give you intervention to ease the tension,
An invention that wonâ€™t win a prize but might revise

The way you play the game of gaining fame and fortune,
Get a bigger portion of the pie until youâ€™re high
On life or some other narcotic thatâ€™s maybe more exotic.

Yeah, my man, thatâ€™s the plan
Ever since the world began.
Thereâ€™s no war or revolution gonna give us a solution
How to speed up evolution
Long as we are hot for what the other guy has got.
So while you wait around for things to change,
Keep an eye on the prize and take it, wake it, shake it, fake it,
Make it any way you can, and all the rest of it be damned!
Next reading date: June 4. Look for info in
May.

All best ~ R

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210. Ward Tietz

Ward Tietz at Paper Kite Press Studio & Gallery, February 27th

Thu 25 Feb 2010

Word-and-letterform artist Ward Tietz will speak on “Time and Being in the Margin,” on February 27th at Paper Kite Press Studio & Gallery, Kingston, PA.

Paper Kite Press Studio & Gallery
443 Main St., Kingston, PA
Feb. 27 at 6 p.m.
$5 entry
[redacted] or wordpainting.com

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211. Poetry Project

Upcoming Events at The Poetry Project

Thu 25 Feb 2010

SAVE THE DATE
Sunday, March 14th, 6:30 PM
A Celebration of Haitian Culture: Benefit for Earthquake Relief

Please join the Poetry Project, Danspace Project, Ontological-Hysteric Theater and St. Mark¹s Church in the Bowery for a celebration of Haitian culture. All proceeds from the evening will be donated to Partners in Health: Stand With Haiti. http://www.standwithhaiti.org/haiti

Readings by Amiri & Amina Baraka and Denizé Lauture! Performances by John Zorn and master Haitian drummer Bonga! More artists to be announced soon!

Tickets will be available soon for advanced purchase, and will be available at the door.

Sliding scale admission: $20-$75 General Audience

Reserved Seating: $75-100

Reserved seat + Ticket to pre-show reception at Pangea Restaurant & Bar: $125

Please check the event blog: http://benefitforhaiti.wordpress.com/ for more info!

And here¹s what¹s happening at The Poetry Project in the more immediate future:

Friday, February 26, 10 PM
Forrest Gillespie & Ellis Isenberg: The Green Death

The Green Death involves physical therapy, nutrition, and the afterlife. This will be be the final work of a trilogy exploring the coordinated mutation of subcultural language spheres.

Forrest Gillespie works in the non-profit environmental building industry in New York and writes about a play a month. Lately: Future Rickshaw, Ridin¹ Dirt..Dirty, Merciless Shopping Spree, El Ojo Del Diablo, The Woman in the Mirror, The White and Yellow Spasms of Death, Baghdad Zookeeper, The Tomb of the Unknown Soldier, The Last Recorded Instance of the Paranormal, Rocky Mountain Rescue. Directed: most of the above, plus: Night of Pity (Ghelderode), Hamlet (Buñuel).

Ellis Isenberg is from Minneapolis Minnesota. He used to write and print books of poetry but now he has been writing plays. There have been two so far: Csepian Tec is Going Public and Enormous Sun Group Therapy. He also writes science fiction.

Monday, March 1, 6 PM
Urban Word
12th Annual Urban Word NYC Teen Poetry Slam Prelims

Come support some of the top teen poets in NYC as they compete for a chance to make it to Harlem¹s world famous Apollo Theater.

For more info or to sign-up visit: urbanwordnyc.org

Free for teen performers/$5 teens/$7 adults

Wednesday, March 3, 8 PM
Tina Darragh & Tyrone Williams

Tina Darragh has been writing poetry in the D.C. area for over 40 years. Her most recent work is a collaboration with the poets Jane Sprague and Diane Ward published as the belladonna Elders Series #8 (belladonna 2009). Deep eco pré, her collaboration with poet Marcella Durand, has just been published as an LRL e-edition by Little Red Leaves.

Tyrone Williams teaches literature and theory at Xavier University in Cincinnati, Ohio. He is the author of three books of poetry, c.c. (Krupskaya Books, 2002), On Spec (Omnidawn Publishing, 2008) and The Hero Project of the Century (The Backwaters Press, 2009) and several chapbooks. A prose eulogy is forthcoming from Hooke Press this year. He recently completed a manuscript of poetry commissioned by Atelos Books.

And, upcoming at Danspace:

PLATFORM 2010: Back to New York City
Shelley Senter and David Thomson
A shared evening of new work
March 4-6, 2010 € [Thu-Sat] € 8:00 PM
Admission: $18 ($12 for members)

In grey matter, Shelley Senter examines influence, history, visibility, authorship and ownership in collaboration with sound scores by Andrew Wass, and LOWER LEFT and NON FICTION collective members Nina Martin, Margaret Paek, Rebecca Bryant, Kelly Dalrymple-Wass and Andrew Wass.

In 1959, David Thomson explores the notions of erasure and overlay from the intersection of coexisting narratives of body and text. He collaborates with singular writers Onomé Ekeh, Glenn Ligon, Clarinda Mac Low, and Pamela Sneed and performers Sarena Kennedy and Omagbitse Omagbemi.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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212. David Kirschenbaum
This Sun. NYC/ In Verse Poetry, Photography and Radio
Thu 25 Feb 2010

The below is from the poet Sean Cole:

In Verse: an experiment in documentary poetry, photography and radio

- Sunday, February 28 at 7:30pm at UnionDocs
- 322 Union Ave., Brooklyn, NY
- Suggested donation $7
- Susan B.A. Somers-Willett and Lu Olkowski present: In Verse's "Women of Troy"
- http://www.uniondocs.org/inverse/
-
- *In Verse* is a multi-media reporting project that combines poetry, photography and audio footage to create “documentary poems” for radio, the web, print and the iPhone. Poet Susan B.A. Somers-Willett and radio producer Lu Olkowski share their work and talk about poetry as a documentary medium.

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213. Charles Bernstein
All the Whiskey in Heaven: Selected Poems from FSG
Sun 28 Feb 2010

All the Whiskey in Heaven:
Selected Poems of Charles Bernstein
Farrar, Straus and Giroux
(on sale March 2) (300 pp.)
http://epc.buffalo.edu/authors/bernstein/books/all-the-whiskey/

All the Whiskey in Heaven brings together some of Charles Bernstein’s best work from the past thirty years, an astonishing assortment of different types of

poems. Yet, despite the distinctive differences from poem to poem, Bernstein's characteristic explorations of how language both limits and liberates thought are present throughout. Modulating the comic and the dark, structural invention with buoyant sound play, these challenging works give way to poems of lyric excess and striking emotional range. This is poetry for poetry's sake, as formally radical as it is socially engaged, providing equal measures of aesthetic pleasure, hilarity, and philosophical reflection. Long considered one of America's most inventive and influential contemporary poets, Bernstein reveals himself to be both trickster and charmer.

"Charles Bernstein's poems resemble each other only in being unexpected. Simultaneously mad, tragic and hilarious, they seem written to illustrate the truth of his lines: 'things are / solid; we stumble, unglue, recombine.' All the Whiskey in Heaven is a vast department store of the imagination." —John Ashbery

"Charles Bernstein uses words as a surgeon uses a scalpel. He strips away the skin and cuts to the bone to reveal reality and—ultimately—to heal. This essential collection from 30 years of cutting edge work will confirm Bernstein as our true poet laureate—the voice of a new generation." —John Zorn

"For more than thirty years Charles Bernstein has been America's most ardent literary provocateur. This long-needed selection of his poetry gives us a new perspective on his work, for it shows us that the many forms he has worked in over the years are in fact a single form, the Bernstein form, and it is unique, the product of an imagination unlike that of any other contemporary writer. His poems challenge you to think in unaccustomed ways. They address public matters, private matters, poetic matters—in other words, all that matters most. And, good Lord, can they ever make you laugh" —Paul Auster

"Charles Bernstein is our ultimate connoisseur of chaos, the chronicler, in poems of devastating satire, chilling and complex irony, exuberant wit, and, above all, profound passion, of the contradictions and absurdities of everyday life in urban America at the turn of the twenty-first century. From such early underground classics as "The Klupzy Girl," to the mordant verbal play of "The Lives of the Toll Takers," to the great meditation on 9/11 called "Report from Liberty Street" and the deeply personal ballads and elegies of recent years, Bernstein's much awaited Selected Poems displays a formal range, performative urgency, and verbal dexterity unmatched by other poets of his generation." —Marjorie Perloff

"A perfect introduction to the adventure that is Charles Bernstein's work. But even for those of us who have known his irrepressible inventiveness and engaged humor from the individual books it is a boon to see here the full range

of his exuberant ingenuity in battling sclerosis of word, mind—and poetry.” —Rosmarie Waldrop

“This wonderful book confirms Charles Bernstein’s position as the pre-eminent American poet of mental activity—delineating not simply the mind as it registers stimuli, but the more radical commitment to mind as a machine that constantly invents totally new moves and strategies in the daily battles of perception. All the Whiskey in Heaven captures 30 years of ground breaking and revelatory work.” —Richard Foreman

Previews

Bookforum
Feb./March 2010
"... a rousing selection from thirty years of work ... Bernstein deftly shifts moods and tones, but a sense of urgency and a hard-won clarity are in eveidnce throught this volume."
--David O'Neill

Publisher's Weekly 2/20/10 starred review This gathering of 30 years worth of work by the prominent L=A=N=G=U=A=G=E poet and essayist offers a rigorous critique of the art of poetry itself, which means, among other things, a thorough investigation of language and the mind. Varied voices and genres are at play, from a colloquial letter of complaint to the manager of a Manhattan subway station to a fragmentary meditation on the forces that underlie the formation of knowledge. Bernstein's attention to the uncertainty surrounding the self as it purports to exist in poetry—“its virtual (or ventriloquized)/ anonymity—opens fresh pathways toward thinking through Rimbaud's dictum that “I is another.” In addition to philosophical depth—which somehow even lurks beneath statements like “There is nothing/ in this poem/ that is in any/ way difficult/ to understand”—a razor-sharp wit ties the book together: “You can't/ watch ice sports with the lights on!” These exhilarating, challenging poems raise countless essential questions about the form and function of poetry. (Mar.)

http://epc.buffalo.edu/authors/bernstein/blog/

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2010

347 messages · Thu 25 Feb 2010 – Wed 31 Mar 2010

March 2010 set two opposite ideas of what a poem is for against each other in the same inbox — the poem as a commodity to be commissioned and priced, and the poem as an act of courage that could cost a life. Three hundred and forty-eight messages moved through the list, and while its own largest threads worried, in comfortable American fashion, over whether a poet could ever be paid, the wider world sent in a reminder that elsewhere a poem was still a weapon a person could die holding. The month measured the distance between those two conditions.

The largest domestic thread asked whether poetry could be a livelihood at all. Prompted by news of a working poet taking commissions, a member opened the loaded question — *"can creativity be prompted by pay?"* — and whether a poet could actually sell poems, or whether all of them were merely supplementing real lives with side art and hobbies. It was the recession-era anxiety persisting into the new decade: the poem as a service one might invoice, the artist wondering if the work could be made to earn its keep, or whether it was condemned to be forever a thing done for love and never for money.

The world answered the question of a poem's stakes from a very different place. A widely shared story reported a Saudi woman who had gone on live television and, in verse, denounced the extremist clerics of her own country — poetry not as commission or hobby but as public defiance, delivered under threat, on a stage where the risk was real. Against the American list's worry over whether a poem could be sold sat a woman for whom a poem was the most dangerous thing she could possibly say aloud, and who said it anyway.

Between the two poles the room ran its lighter business — a questionnaire circulating in numbered installments, threads on younger poets and on whether one would ever buy art, or a poem, at all. The commerce of poetry, its small economies of attention and exchange, hummed along in the foreground while, in the background, the same art was being used somewhere as an instrument of genuine courage.

I have set March down exactly as the archive delivered it — the anxious question of whether creativity can be prompted by pay, and the Saudi woman who turned a poem into an act of public defiance on live television — because it was the month the list held the two extreme fates of poetry side by side: the poem as a commodity a comfortable culture is not even sure it will buy, and the poem as a

weapon a woman will risk her safety to wield. A room debating whether anyone would pay for a poem, in the same weeks that a poem was the bravest thing a woman half a world away could speak, is a room being quietly instructed in what its art is actually capable of, and how little, sometimes, the price of it has to do with its worth.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 347 in all.

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2. David Kirschenbaum — Last Call to Advertise in, Donate to Boog City 62

26 FEB 2010

3. David-Baptiste Chirot — Re: S BECKETT vs. r sillman
4. Manuel Brito — CFP-SMALL PRESSES
5. Carrie Etter — Infinite Difference sampler no. 5
6. Douglas Manson — Blake Talk w/Slides this Sunday
7. Susan Webster Schultz — _13 Ways of Looking at TheBus_ by Gizelle Gajelonia, (NEW chapbook …
8. joey — February update at www.newmystics.com
9. Dean Brink — Call for papers - Ecocriticism in Asia: Reorienting Modernity, Reclaiming Natu…
10. Alan Sondheim — JAZZ LOUNGE DATE COMING UP ON TUESDAY! (please announce)

27 FEB 2010

11. Asian Cha — Cha: An Asian Literary Journal #10 is HERE.
12. derek beaulieu — new from NO press: Peter Jaeger's SEMINAR XVII
13. Camille Martin — Camille Martin's Sonnets
14. CA Conrad — Poets at The Poet’s Salon The Rainbow Book Fair
15. Eric Elshtain — New Beard of Bees Chapbook
16. Jim Andrews — brodeur's last bat and the glove from above

28 FEB 2010

17. Regina Pinto — Project AlphaAlpha has now 365 letters A on line!
18. Bob Heman — Katrinka Moore, Bob Heman, Moira T. Smith - tuesday at 6:00 at Cornelia St. Cafe
19. Adam Fieled — Dune Rose: The Poems of Susan Wallack
20. David-Baptiste Chirot — Re: S Beckett vs. ron silliman
21. steve russell — Ron (Dixie Chick?) Sillman
22. Steve Clay — Selections from the Library of Robert Creeley of Interest to Literary and Art …
23. Carrie Etter — Infinite Difference sampler no. 6
24. Bill Berkson — Nowheremag.org
25. Alan Sondheim — More beautiful music/words (don't forget the Jazz Lounge Tuesday)
26. CA Conrad — 7 west coast events...

1 MAR 2010

27. Susan Webster Schultz — recent blog posts by Tinfish Editor
28. steve dalachinsky — matthew shipp solo at tribes gallery
29. aslongasittakes — Open Call for Visual Poetry: accepting art experiments in the space betwe…
30. cris cheek — Lee Ann Brown in Oxford, Ohio
31. Amanda Earl — AngelHousePress wants poems for Nat'l Poetry Month by March 15
32. Murat Nemet-Nejat — Re: S BECKETT vs. r sillman
33. Andy Gricevich — Fw: S BECKETT vs. r sillman
34. steve russell — Re: S BECKETT vs. r sillman
35. Poetry Project — Service for David Nolan
36. Andy Gricevich — Cannot Exist no.6 is out!
37. Justin Katko — Manson and Toal: Friday 5 March: Cambridge, UK
38. Samuel Wharton — Fwd: sawbuck 4.1
39. Hand Held Editions — Series 3 - Hawkey/O'Brien/Nature Theater of Oklahoma

2 MAR 2010

40. Tim Peterson — EOAGH Reading Series: Spring 2010
41. steve dalachinsky — BUK LIVES
42. Paul Nelson — Michael McClure in Seattle
43. steve dalachinsky — Re: JAZZ LOUNGE DATE COMING UP ON TUESDAY! (please announce)
44. steve dalachinsky — Re: correction matthew shipp solo at tribes gallery
45. Eric Hoffman — Call for Papers
46. Christophe Casamassima — Ore by Christophe Casamassima (twentythreebooks)
47. Sarah Sarai — Karin Rudolph, Sarah Sarai, Saag Paneer: 5:30 pm, Sun., 3/7, NYC, Bengal Curr...
48. Jeffrey Side — "Impolitic: Kent Johnson's Radical Hybridity" -- a review
49. Carrie Etter — Infinite Difference sampler no. 7
50. steve russell — Re: S BECKETT vs. r sillman
51. steve russell — Re: S BECKETT vs. r sillman
52. amy king — Non-poet reads poetry!
53. amy king — Women artists / poets
54. Michael Tod Edgerton — Re: Women artists / poets
55. William Allegrezza — Series A: Taransky and Shaw this Wed.
56. Camille Martin — new at Rogue Embryo

3 MAR 2010

57. Anny Ballardini — A Haiti Fundraiser with Complimentary New Book by Eileen R. Tabios
58. Marc Nasdor — Re: Service for David Nolan
59. Ram Devineni — China: Bookworm International Literary Festival
60. Mark Young — Out from Otoliths—Mark Young's Genji Monogatari
61. Al Filreis — PoemTalk #29: Armantrout, Dinh & Devaney on Kit Robinson
62. amy king — “...damned mob of scribbling women”
63. Regina Pinto — AlphaAlpha is ready!
64. Paul Siegell — Re: Out from Otoliths—Mark Young's Genji Monogatari
65. Amanda Earl — Some Green Words-latest essay from AHP
66. Carol Novack — FICTION & POETRY CONTEST

4 MAR 2010

67. Jim Andrews — "Digital Duende: Reading the Rasp in E-Poetry" by Amanda G. Michaels
68. Carrie Etter — Infinite Difference, sampler no. 8
69. amy king — Re: Women artists / poets
70. Adam Fieled — New Apps on PennSound
71. Jim Andrews — abcdefghijklmnopqrstuvwxyz for iPhone and iPod touch by Joerg Piringer
72. amy king — Query - Poem Commissions?
73. Andy Gricevich — madison: friday, march 5th: the WITH PRAWN SHAPED POETRY READING
74. Ruth Lepson — Re: New Apps on PennSound
75. Hugh Behm-Steinberg — Issue Eight of Eleven Eleven Now Up!
76. Betsy Andrews — ESL Teaching Job in New Jersey
77. Nathalie Malek — Managing Editor Position - BOMB Magazine
78. Jerome Rothenberg — horse songs complete, an interview, & new blog postings
79. Poetry Project — Events at The Poetry Project
80. Patrick F. Durgin — Don Share on Bunny Lang
81. Tim Peterson — Tendencies 3/9: kaufman, Martin, & Dick
82. derek beaulieu — CHAINS by derek beaulieu (very few copies remaining)
83. Lars Palm — Re: Query - Poem Commissions?
84. mIEKAL aND — New from Xerox Sutra Editions: SEARCHIX by mIEKAL aND
85. Corey Frost — Multiformalisms: A Public Conversation at the GC
86. Gwyn McVay — Re: Query - Poem Commissions?

5 MAR 2010

87. Adam Katz — Re: Query - Poem Commissions?

88. Nana Zabic — Re: Query - Poem Commissions?
89. Joel Weishaus — "The Gateless Gate" Concluding Pages
90. Rob McLennan — above/ground press: state of the union,
91. Naomi Buck Palagi — Re: Query - Poem Commissions?
92. Mark DuCharme — FW: Stratford Park Reading Series: SCHELLING & ANDERSON, March 30th
93. Jennifer Karmin — Dusie Kollektiv: new poetry online

6 MAR 2010

94. David Kirschenbaum — Boog City 62 Print and Online PDF Editions Available
95. Jeffrey Side — Poems on Todd Swift's blog
96. Anny Ballardini — the HEALTH & ILLNESS Anthology
97. Carrie Etter — Our penultimate offering, Infinite Difference sampler no. 9
98. Obododimma Oha — Fwd: To Our Contributors - the HEALTH & ILLNESS Anthology
99. Rob McLennan — new from above/ground press: Marcus McCann
100. Martha Deed — New chap -- The Lost Shoe- Martha Deed
101. george spencer — Re: horse songs complete, an interview, & new blog postings
102. Anny Ballardini — Re: the HEALTH & ILLNESS Anthology

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104. Nicholas Karavatos — Department of English, Faculty Posts in ESP and EST
105. Nicholas Karavatos — Department of English, Faculty Posts in Literature
106. Jeffrey Side — Interview with Tom Clark
107. george spencer — Review of Susan Maurer's perfect dark
108. { brad brace } — WATERS COLOURS
109. John Tranter — China: Bookworm International Literary Festival

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110. Carrie Etter — The final Infinite Difference sample, no. 10: Frances Kruk's concrete poem, ...
111. Al Filreis — Susan Howe by live video stream - interactive webcast - March 23
112. Ann Stephenson — <<BRUCE COVEY>> READY SET READINGS at Whitespace Gallery
113. amy king — From Ron Silliman's post on International Women's Day

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114. steve dalachinsky — 3 new chaps out from propaganda press/alternating current
115. steve dalachinsky — Re: horse songs complete, an interview, & new blog postings
116. Paul Siegell — Mar 9th! Poets Bojan Louis and Matt Shindell @ the Bubble House
117. UbuWeb — Marjorie Perloff Picks UbuWeb’s Top Ten for March 2010
118. amy king — How to Say What You Haven't Yet
119. Obododimma Oha — The Listserv and the Least Served
120. Laura Hinton — Re: From Ron Silliman's post on International Women's Day
121. amy king — On poets "earning their keep" one poem at a time...
122. Jonathan Ball — Re: On poets "earning their keep" one poem at a time...
123. Dan Glass — With + Stand 4: the Lisa Robertson Issue
124. Stephen Ellis — Re: On poets "earning their keep" one poem at a time...
125. amy king — Re: Query - Poem Commissions?
126. amy king — Re: Query - Poem Commissions?
127. Catherine Daly — Re: Query - Poem Commissions?
128. Mary Kasimor — Re: Query - Poem Commissions?
129. Crane's Bill Books — Re: On poets "earning their keep" one poem at a time...
130. Daniel Zimmerman — Re: On poets "earning their keep" one poem at a time...

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131. steve dalachinsky — Re: Query - Poem Commissions?
132. Nana Zabic — Re: Query - Poem Commissions?

133. J.P. Craig — Re: Query - Poem Commissions?
134. Jonathan Ball — Re: Query - Poem Commissions?
135. Jack Foley — FlashPoint DAVID JONES SPECIAL Now Up!
136. Dan Glass — steven fama
137. amy king — Somebody likes me after all...
138. Peter Grant — Fran Herndon
139. amy king — Re: Query - Poem Commissions?
140. Jonathan Ball — Re: Query - Poem Commissions?
141. Mary Kasimor — Re: Query - Poem Commissions?
142. Stephen Ellis — Re: Query - Poem Commissions?
143. blacksox — Tonight in Orlando Adeena Karasick
144. Catherine Daly — Re: Query - Poem Commissions?

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145. David Kirschenbaum — Boog City Goes West Redux, This Wed.
146. Jesse Glass — Ahadada Books Presents the Prague Issue of Ekleksographia
147. Charles Bernstein — NY launch for All the Whiskey in Heaven: Selected Poems
148. mIEKAL aND — Re: Query - Poem Commissions?
149. Sharon Dolin — Cornelia Street Reading on March 24th
150. Mark Melnicove — Bern Porter exhibit and event at MoMA and Esopus
151. mIEKAL aND — Lost and Found: The Work of Bern Porter from the Collection of The Museum of M…
152. Sharon Mesmer/David Borchart — Cecilia Woloch and Sharon Mesmer at Bowery Poetry Club
153. William Allegrezza — New Issue of Moria

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154. Noah Eli Gordon — NYC reading 3/21 @ Zinc
155. David Chirot — Chirot at Jerome Rothenberg's Poets & Poetics blog
156. Nana Zabic — Re: Query - Poem Commissions?
157. Gerald Schwartz — 25 questions: question # 1…
158. Anny Ballardini — ARAKAWA & GINS
159. Cheryl Pallant — Cheryl Pallant & Grant Jenkins reading
160. Stephen Vincent — Ekleksographia - Get Ready!
161. Jerome Rothenberg — In Preparation for a Visit to Mount Aso & a Round of Renshi
162. Alan Sondheim — Re: 25 questions: question # 1…

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163. Tim Peterson — EOAGH presents (on 3/16) Jon Cotner, Andy Fitch, and John Harkey
164. David Chirot — Invitation to participate in Chirot Zero Zine An Anarkeyology of hand eye ea…
165. Jim Andrews — POET PIRATE NETBOT by Kedrick James
166. steve dalachinsky — Re: Chirot at Jerome Rothenberg's Poets & Poetics blog
167. Kate Eichhorn — Angela Carr and Akilah Oliver - Reading (March 19)
168. Halvard Johnson — Re: 25 questions: question # 1…
169. Tenney Nathanson — Tucson Festival of Books: Bernstein Waldman Notley Berssenbrugge etc etc…
170. { brad brace } — Grenadines: a travel journal
171. David Chirot — re Ekleksographia - Get Ready!
172. peter ganick — (no subject)
173. Peter Grieco — Re: WATERS COLOURS
174. Aldon Nielsen — Raves for Rae
175. Stephen Vincent — New Lorine Niedecker Film!!!
176. William Allegrezza — Younger Italian-American Poets
177. Lynn Xu — CANARIUM WEST COAST READING TOUR
178. Evelyn Posamentier — Very OT: Californians for Education Funding (much apologies for cross…

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179. Corey Frost — Multiformalisms: This Tuesday, 6:30 at the CUNY Grad Center.
180. Jesse Glass — Ahadada Books Presents: Ekleksographia: William Blake's Haptic Tea Party--Now...
181. Gerald Schwartz — 25 questions/ # 2
182. Rob McLennan — how does one begin? a poetics at turning forty
183. Emma Bolden — Re: Younger Italian-American Poets
184. amy king — Would you buy art? A poem?
185. Maria Damon — Re: Would you buy art? A poem?
186. susan maurer — Re: Would you buy art? A poem?
187. Gregg Murray — Re: Would you buy art? A poem?
188. Halvard Johnson — Re: 25 questions/ # 2
189. Stephen Vincent — Elecsographia - Sarah Saunders life & much more
190. CA Conrad — Lamantia's THE BLOOD OF THE AIR on the Vernal Equinox

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191. Bill Berkson — Berkson in Buffalo
192. Sarah Sarai — Re: 25 questions: question # 1...
193. David-Baptiste Chirot — Re: Chirot at Jerome Rothenberg's Poets & Poetics blog
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195. Murat Nemet-Nejat — Re: re Ekleksographia - Get Ready!
196. Aryanil Mukherjee — Update-5 @ KAURAB Online Translation Archive
197. Rob McLennan — new from above/ground press; pfyc#14
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200. Dan Wilcox — New Chapbook by Dan Wilcox from Benevolent Bird Press
201. Alan Sondheim — Re: 25 questions: question # 1...
202. David A. Kirschenbaum — Boog City presents Cannibal Books and The Briars of North America
203. Margaret Konkol — SUNY Buffalo S M A L L P R E S S in the A R C H I V E Kaplan Harris
204. Margaret Carson — Margaret Randall in Conversation at the GC
205. George Bowering — Re: Younger Italian-American Poets

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206. steve dalachinsky — readings etc
207. Jim Andrews — Net Art and the Fireflies of Eternity
208. Sam Ladkin — Reading in UCC (Cork) by Ian Patterson and Jenny Diski
209. Tenney Nathanson — new Chax book; upcoming readings this week in Vancouver, Seattle
210. Nana Zabic — Re: Younger Italian-American Poets
211. Mairead Byrne — Re: Younger Italian-American Poets
212. Michael Heller — (no subject)
213. amy king — This Friday, March 19 @ 7 p.m. with Jillian Brall, R. Erica Doyle, Adam Fieled, ...

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214. Daniel Remein, Editor — New from WHISKEY & FOX
215. Shankar, Ravi (English) — Tuition Scholarship to MFA Program in Hong Kong
216. susan maurer — Re: New Chapbook by Dan Wilcox from Benevolent Bird Press
217. Rob McLennan — five new above/ground press poetry chapbooks,
218. Joel Weishaus — Poetica Blog
219. Poetry Project — Events at The Poetry Project
220. Jonathan Morse — Advertise small press books on e.g. Bravo or Ovation?
221. Jennifer Karmin — Red Rover Series / what's new in 2010?
222. Bruce McPherson — New Ted Enslin book

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223. Robert Dewhurst — satellite telephone #3

224. Tim Peterson — EOAGH presents Barbara Henning and Simon Pettet
225. mIEKAL aND — Interview with Malok (1997) at Dreamtime Village
226. Gerald Schwartz — 25 questions: question # 3...
227. Jeffrey Side — Linda Russo contact email?
228. blacksox — Sadly Sondra Ball has moved on...
229. steve russell — Re: Younger Italian-American Poets
230. steve russell — Re: Chirot at Jerome Rothenberg's Poets & Poetics blog
231. Vernon Frazer — New Work from Vernon Frazer
232. amy king — TONIGHT @ 7 p.m. in the gorgeous just-about-summer air, come to Goodbye Blue Mon...
233. Evan Munday — Denver's Cross-Border Avant-Garde Extravaganza - an off-site AWP event
234. Tim Peterson — Henning and Pettet CORRECTION: Time is 2 PM, not 7 PM

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235. Rob McLennan — Douglas Barbour at 70; feature at Jacket magazine
236. David A. Kirschenbaum — Advertise in Boog City 63
237. Noah Eli Gordon — Zinc Bar reading: Carr, McCann, Gordon this Sunday 630pm
238. Vernon Frazer — Fading Melody by Vernon Frazer
239. derek beaulieu — new from NO press: 3 chapbooks
240. Camille Martin — new at Rogue Embryo
241. charles alexander — review of Jane Sprague's Port of Los Angeles
242. Philip Meersman — Invitation: BruSlam 21/03/2010 met/avec/with Marc Tiefenthal & Jibé @Gale...
243. Lewis Warsh — A Place in the Sun / Book Party

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244. ian davidson — +Hi+
245. Randolph Healy — New from Wild Honey Press
246. Aryanil Mukherjee — Re: 25 questions: question # 3...
247. J. Michael Mollohan — Dan Waber does it again.
248. Alan Sondheim — Re: 25 questions: question # 3...

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249. Bruce McPherson — New Ted Enslin book
250. Alan Sondheim — Michael, who I never knew
251. steve russell — Old/still great/ Frederick Seidel
252. amy king — Passing of Ai [Florence Anthony -- October 21, 1947 – March 20, 2010]
253. Aldon Nielsen — Re: Passing of Ai [Florence Anthony -- October 21, 1947 – March 20, 2010]
254. Murat Nemet-Nejat — Re: Michael, who I never knew
255. Kevin Killian — Re: Michael, who I never knew
256. Sam Ladkin — FOOL'S ERRAND FESTIVAL
257. Mark Weiss — Boasting rights
258. amy king — Thinking about the Gurlesque today...
259. Lance Blomgen — Re: trouble posting
260. Maureen Robins — Re: Boasting rights

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261. Alan Sondheim — Two Tunes: Well I was thinking of George Russell
262. Francis Raven — A New Journal: The Short Movie Review: Please Submit!
263. Francis Raven — A New Journal: The Short Movie Review: Please Submit! WITH URL: http://thes...
264. amy king — This Friday, March 26th @ 7 p.m. -- Jessica Bozek, Kate Braid, Melissa Broder, ...
265. steve russell — Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?
266. Jason Quackenbush — Re: Thinking about the Gurlesque today...
267. Gerald Schwartz — 25 questions, #4...
268. amy king — More on Ai from the Poetry Foundation

269. Laura Wetherington — textsound's special issue featuring Jon Cotner and Andy Fitch
270. CA Conrad — WE ARE 7
271. David-Baptiste Chirot — Re: Michael, who I never knew
272. Ryan Daley — Re: A New Journal: The Short Movie Review: Please Submit! WITH URL: http://the…

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273. Halvard Johnson — Re: 25 questions, #4...
274. Alan Sondheim — Re: 25 questions, #4...
275. John Cleary — Re: 25 questions, #4...
276. David Chirot — Re: 25 questions, #4...
277. Catherine Daly — Re: Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?
278. Ruth Lepson — Re: Michael, who I never knew
279. Jon Cotner — textsound's new issue: "Improvisations 2006-2010"
280. George Bowering — Re: 25 questions, #4...
281. Halvard Johnson — Re: 25 questions, #4...
282. Allan Revich — Re: 25 questions, #4...
283. David Seaman — Re: Would you buy art? A poem?

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284. steve dalachinsky — Re: Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?
285. steve dalachinsky — Re: WE ARE 7
286. Alan Sondheim — Porter (solo oud)
287. Murat Nemet-Nejat — Re: 25 questions, #4...
288. Nicholas Ravnikar — Re: 25 questions, #4...
289. steve russell — Re: 25 questions: question # 3...
290. Patrick F. Durgin — David Hadbawnik on Diane di Prima
291. Rob McLennan — the ottawa small press book fair, june 26
292. amy king — Riot Grrrl, Burlesque Gurlesque, Describing / "Outlining" / defining Poetries, Q…
293. David Kirschenbaum — rent-a-beatnik and voice photographer fred mcdarrah
294. steve russell — Re: 25 questions, #4...
295. amy king — Poet’s at The Poets Salon
296. Margaret Konkol — anything anymore anywhere spring 2010 out now!!
297. Poetry Project — Upcoming Events at The Poetry Project
298. Paul Nelson — Re: 25 questions, #4...
299. Louis Cabri — Call for papers [please circulate!]: Symposium on the Alphabet
300. Jim Andrews — Re: 25 questions, #4...
301. Pam Brown — review a poetry book for Jacket magazine?

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302. Alan Sondheim — Porter2
303. Justin Katko — CRS : Joyce and Mobarak : Friday 2 April
304. Kevin Killian — Re: anything anymore anywhere spring 2010 out now!!
305. amy king — Reminder - TONIGHT - March 26, Friday ~ Jessica Bozek, Melissa Broder, Jackie Cl…
306. Skip Fox — Re: 25 questions, #4...
307. Deborah A. Meadows — FW: Deborah Meadows' "How, the means"
308. steve dalachinsky — Readings
309. Jen Tynes — Release of New Pony
310. Pam Brown — Thanks from Jacket and one title remaining for review

27 MAR 2010

311. Nicholas Karavatos — "Saudi woman blasts clerics in TV contest poem"
312. Jonathan Morse — Jonathan Morse blogs about words and images
313. mIEKAL aND — Fwd: Fluxus Assembling box Nr 2

314. Stephen Vincent — Haptic +Writing International Event
315. David Chirot — Re: 25 Questions, #4 . . .

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316. Jonathan Minton — Word For/Word #16
317. Jeffrey Side — Contact email address needed for Joanne Kyger
318. amy king — One more on Ai - NYT
319. Mary Kasimor — Re: "Saudi woman blasts clerics in TV contest poem"
320. Halvard Johnson — Re: "Saudi woman blasts clerics in TV contest poem"
321. carol dorf — Re: "Saudi woman blasts clerics in TV contest poem"

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322. Jake Marmer — Passover Jazz Poetry
323. peter ganick — It's Only Po-Et-Ry [apologies for cross-posting]
324. mIEKAL aND — Abecedarium by Peter Lamborn Wilson
325. Iris Law — Poetry Prompt Contest - Deadline April 1
326. Al Filreis — PoemTalk #30 released today: "the poem is remembering me"
327. Thomas savage — Re: "Saudi woman blasts clerics in TV contest poem"
328. Stephen Vincent — Re: Writing and Cars (Creeley edition)
329. Paul Siegell — "hot pepper people"
330. steve russell — Re: 25 Questions, #4 . . .
331. amy king — My Final Word on the Gurlesque ...
332. William Slaughter — Notice: Mudlark
333. peter ganick — 30 chalk editions titles. 10 are new. [apologies for cross-posting].

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334. David Kirschenbaum — Last Call to Advertise in, Donate to Boog City 63
335. Lisa Samuels — Home & Away Poetry Symposium 2010
336. steve russell — Fw: The Lannan Literary Symposium and Festival @ Georgtown, April 6 & 7, f...
337. Dan Glass — email address fr Rod Smith
338. charles alexander — Fwd: rental in Lo Que Pasa
339. Cara Benson — Moles Not Molar Predictions Event Friday - Philly
340. Sam Ladkin — Fool's ERRAND Festival - 1st April 2010, UCC, Ireland
341. twshaner — Correction: Kit Robinson reads in Eugene this Saturday, April 3
342. Susan Webster Schultz — recent Tinfish Editor blog posts
343. cris cheek — post_moot 2010

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344. Shankar, Ravi (English) — Call For Submissions: Poems wanted for a Sammy Cahn anthology
345. Tim Peterson — EOAGH Reading Series 4/4: Lamoureux, Vermeulen, and Wong
346. David Chirot — "Saudi woman blasts clerics in TV contest poem"
347. amy king — "Charge Hell with a Bucket of Water"

1. steve dalachinsky

Re: event for tuli kupferberg

Thu 25 Feb 2010

---

sorry this event is full ignore the part aout you can read but please
come as an audience member if ya can
On Thu, 25 Feb 2010 15:40:25 +0530 steve dalachinsky <[redacted]>
writes:
> Dear All,
> Please come to the reading/event for Tuli. Should be lots of fun,
> interesting, joyous, kind of like Tuli, right. We have a full roster
> of
> people reading/performing so you should plan to be on stage for
> approximately ten minutes. The work you present should either be
> something created by Tuli, or inspired by/related to him.
>
>
> The event is at The Bowery Poetry Club (308 Bowery) on Saturday,
> March
> 6th, from 8 PM until 11 PM. Admission is $10, which will go to Tuli
> to
> assist with his medical expenses. As there are other bookings both
> prior
> to and following, we need to run a tight ship.
> There is a facebook page publicizing the event, along with flyers
> around
> town. In addition, I've contacted The Voice, The Villager, Time Out,
> The
> NY Post, The NY Times, and several other media outlets. The club
> will be
> filled, we want to put on a good show, one which will honor Tuli.
>
>
>
>
>
>
>
>
> On Tue, 23 Feb 2010 12:35:10 -0800 steve russell
> <[redacted]>
> writes:

> > ... since I lack the proper credentials to enter into the
> vanguard
> > chambers of Ron Sillman's mind, and since I'm working on a
> borrowed
> > computer, my blog time is nearly nil ...
> >
> > perhaps Sillman's post was simply about the workings of American
> > poetry.
> > had nothing to do with Beckett.
> > still, dramatic monologues are sort of ...
> > i mean, Seasons in Hell is more or less...
> >
> > ... of course, as chief curator at the bureau of ill-advised
> verbs,
> > I
> > could have said that since Beckett, all contemporary writings
> SEEM
> > little more than a hopeless quest ... having neglected to say
> > Seems,
> > having said what i said, it seems that I'm 1st in line for a
> > promotion
> > due to the very thing I did say.
> >
> >
> >
> > _____
> > From: steve russell <[redacted]>
> > To: [redacted]
> > Sent: Mon, February 22, 2010 3:23:25 PM
> > Subject: Fw: S BECKETT vs. r sillman
> >
> > ... or a dramatic monologue on video or film. That Beckett thing
> > with a mouth. That singular grotesque thing that's mouthing words
> on
> > film. What's the problem with dramatic monologues? If I knew the
> > rationale ... Sillman's point of view, but it seems little more
> than
> > ... o.k. ... it's his aesthetic ... but if the guy has a problem
> > with dramatic monologues he's giving the finger to Beckett and
> > that's as close to blasphemy as one can get in my stern book of
> > principles.
> >

> >
> >
> > ----- Forwarded Message ----
> > From: steve russell <[redacted]>
> > To: [redacted]
> > Sent: Sun, February 21, 2010 2:02:24 PM
> > Subject: S BECKETT vs. r sillman
> >
> > ... or say I agree with Sillman. I'll at least consider Lowell a
> > minor talent rather than a gifted, though priveleged (pity the
> > ruling class) casuality of his dopey era.
> >
> > But compared to Beckett, who is this Sillman? Better still,
> > consider the quaint notion of free will ... type ... type ...
> >
> > Compared to Beckett, Sillman, at best, is minor. Compared to the
> > writings of Samuel Beckett, most, if not all so-called innovation
> (
> > mid 20th century lit ... present) seems a hopeless search for
> > novelty. Still, as we're
> > hurried to say in D.C., why not throw in a little spin? There is
> a
> > tunnel at the end of the light ... the quest continues ... why
> not?
> > Vispo ... Christo wraps the Washington Monument in kleenex (HA)
> ...
> > Jasper John's flag is mistaken for a dart board in a local D.C.
> pub
> > (Jasper Johns, currently at the National Gallery) ...
> >
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↑ Index

2. David Kirschenbaum

Last Call to Advertise in, Donate to Boog City 62

Thu 25 Feb 2010

Please forward

Boog City's 62nd issue
Wants to spread the word about your latest offerings and events
and say a great big hello to each and everyone of you

So Help Us Help You (and Help Us, too)
By Placing a Lovely Advertisement
(We're also cool with donations, real cool.)

The issue will feature:

*Scott MX Turner on the saga of the Atlantic Yards project in Brooklyn

*The printed matter section with an interview of John Coletti and a review of his first perfect-bound book

*Our Urban Folk music section with a review of The Shivers and a piece on valuing songs in the digital age

*Poems from the Bay area, with new work from
Albert Flynn DeSilver, Joseph Lease, and Rachel Loden

*Art from Jen P Harris

*And a Jim Behrle comic

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Thurs. March 4-Submit Ad or Ad Materials
—Sat. March 6-Distribute Paper

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads. There are also discounts available to previous and repeat advertisers.

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Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
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For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

3. David-Baptiste Chirot
Re: S BECKETT vs. r sillman
Fri 26 Feb 2010

---

dear Steve:

i noted that you begin with criticizing Silliman's remarks someplace (it wasn't indicated precisely where/when on the blog) of dramatic monologue--is this critique re Browning, Pound, Lowell??--(i gather from your remarks it is most definitely the last named--that is involved)--is it a critique of a specific dramatic monologist or dramatic monologists in general, in the English language, to be sure, it goes without saying---?

i rarely read Silliman's blog; my impression is very often that it in itself is a long long ongoing extended and if not necessarily completely/always a "dramatic" monologue, then most certainly an extended rhetorical monologue--

i gather that perhaps the soliloquy is NOT tossed in with the dramatic monologue??--

might David Antin be considered a dramatic monologist?--how about the creator of Swimming to Cambodia?--sections of Jackson MacLow or Lorine Niedecker?--Hannah who saw words?--

there is a great deal of Silliman's blog, going by what i have read, that could be considered basically among the more rhetorical forms of dramatic monologue--

are stream of consciousness monologues such as molly Bloom's among the detested "dramatic monologues?"--

is a specific definition of dramatic monologue given that is being applied?-- let me know the particular passages of which you write--

are narrators such as Conrad
's Marlowe types of "dramatic monologists?--"

how about the extended solos taken by Jazz and blues, rock'n'roll musicians-classical artists---are these form of dramatic monologue? soliloquies?--

are certain Ballad forms "dramatic monologues?"--

are "criticism" and "reviewing" and "literary memoirs" of the Silliman variety not so much providing "critical, essay, researched theorizing, etc" thinking, but instead providing the reader with a form of rhetorical dramatic monologue with intentions of being the "final word" rather than the "opening words," opening that is outwo/ard, away from the monologue and pointing also away from the author & monologues' themselves towards an expanding area of questions, of ways of writing, of thinking, of encouraging DIY (do-it-yourself) in an inspirational/exemplary manner???--

please note i am not trying to start an argument(s) but hoping to open the questions and observations up, towo/ards more questions and areas--re the topics--

isn't perhaps Silliman's blog also a form of "confessional writing?"--as with much contemporary avant writing, so often concerned with the "confessional" aspect of writing re one's memories, life, jobs, favorite tv shows, pastimes, book lists, etc --with "events and behaviors, thoughts, attitudes, emotions since 9/11???"--

is the blog in itself not a form of confessional writing, even when essaying to restrict the blog writings to "literary thoughts?"--as these are bound up with the personal, the subjective, "the 'I'"--?? with ethical judgments on Good and Evil--

aren't often things that a particular poet, writer, is very concerned with making a critique of from a more or less subjective viewpoint--are not these often simply the projections of aspects of ones' self, one's character, thoughts, on to others and their thoughts, viewpoints?--is this part of the seemingly endless dividing up of writers, poets, forms of writing in to the US Goverment style of "Good vs Evil"? rhetoric and propaganda--and--what and why is this so important, this use of ethics as a form of literary criticism, in order to show oneself, one's group, one's Brand and Rebranded form of writing as the Good and others' as the Bad and the Ugly?--

why is for example "Opacity" in writing so Good--and transparency Bad--while the same person, poet may be crying for the Government to be "more transparent?"--esp when the nature of governmental rhetoric and ventures, plans are quite distinctly designed often to be of the most opaque nature?

in a sense--what could not be more transparent!! then the desire that one's words be opaque, while another's be transparent--

besides monologues, aren't there also stereologues, digitalogues--lincoln logs--blogalogs--logologues--egologues--ideologues--langologues--lingologues--jingologues--here alogue there a logue hear alogue their alogue . . . everyone everywhere alogues . . . lumberjack ologues..the o'logues of the o'paque alogues . . .onan ologues . . .

> *Date: Wed, 24 Feb 2010 08:23:15 -0800*
> *From:* [redacted]
> *Subject: Re: Fw: S BECKETT vs. r sillman*
> *To:* [redacted]
>
> *hey, i've read Sillman.*
> *admittedly, i'm not an authority on Sillman.*
> *that Sillman.*
> *those certain Sillman's that seem to haunt ...*
>
> *i said*
> *using a simple rhetorical device*
> *WHO*
> *is Ron Sillman???*
>
> *comparing Ron Sillman*
> *to Samuel Beckett*
>
> *(since Sillman thrashed Lowell*

it seemed wisest to thrash Sillman
using Beckett
since it's impossible to thrash Beckett
& who could stand such thrashings
by being so compared?)

... or, as i said earlier --
to further clarify aforementioned sayings
as well as previous postings ...

Robert Lowell
(is worth reading)
i remember Lowell
(i remember reading Lowell)

i've forgotten most of what i've read
i remember mostly
the stuff Lowell imitated
in "Imitatiions."

i rarely think about Sillman
i've forgotten most Lowellisms

i'm presently thinking about myself
& my next cigarette

From: sheila black <[redacted]>
To: [redacted]
Sent: Tue, February 23, 2010 7:09:45 AM
Subject: Re: Fw: S BECKETT vs. r sillman

Look at the poem "Sunset Debris" by Ron Silliman. That thing drove me crazy (not literal) so I wrote a duplicate poem (just for myself) called "Ron Silliman Writes Poetry Like a Four Year Old Child" (never submitted!). However, for you bandwagonners, I also wrote a poem called "Ron Silliman is my Father" inspired by "The Chinese Notebook" also Ron Silliman. As for Beckett, "Waiting For Godot" need I say more. Maybe "Endgame."
Each of us has a say. S. Black
Sheila Black

--- On Mon, 2/22/10, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>

Subject: Fw: S BECKETT vs. r sillman
To: [redacted]
Date: Monday, February 22, 2010, 2:23 PM

... or a dramatic monologue on video or film. That Beckett thing with a mouth. That singular grotesque thing that's mouthing words on film. What's the problem with dramatic monologues? If I knew the rationale ... Sillman's point of view, but it seems little more than ... o.k. ... it's his aesthetic ... but if the guy has a problem with dramatic monologues he's giving the finger to Beckett and that's as close to blasphemy as one can get in my stern book of principles.

----- Forwarded Message ----
From: steve russell <[redacted]*>*
To: [redacted]
Sent: Sun, February 21, 2010 2:02:24 PM
Subject: S BECKETT vs. r sillman

... or say I agree with Sillman. I'll at least consider Lowell a minor talent rather than a gifted, though priveleged (pity the ruling class) casuality of his dopey era.

But compared to Beckett, who is this Sillman? Better still, consider the quaint notion of free will ... type ... type ...

Compared to Beckett, Sillman, at best, is minor. Compared to the writings of Samuel Beckett, most, if not all so-called innovation (mid 20th century lit ... present) seems a hopeless search for novelty. Still, as we're hurried to say in D.C., why not throw in a little spin? There is a tunnel at the end of the light ... the quest continues ... why not? Vispo ... Christo wraps the Washington Monument in kleenex (HA) ... Jasper John's flag is mistaken for a dart board in a local D.C. pub (Jasper Johns, currently at the National Gallery) ...

Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469227/direct/01/

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4. Manuel Brito
CFP-SMALL PRESSES
Fri 26 Feb 2010

Call for Papers (international conference, Université du Maine, Le Mans, France, 14-16 October 2010)

"Poets and Publishers: Circulating Avant-Garde Poetry (1945-2010)"

In the second half of the 20th century and the first decade of the 21st, the material conditions of avant-garde poetry's circulation have come to the attention of critics. With the development of reader-response theory, research about the poets' ways of informing the larger public of their experiments has come to encompass technical considerations, economic, social and political preoccupations. Small presses-not the vanity presses of former times-thus became the laboratories of the publishing world, picking up on the latest avant-garde movements.

How do these publishers, and the poets who entrust their works to them, contribute to poetic innovation in a publishing context marked by commercial decline of the book and the poem alike? To what extent do small presses convey aesthetic initiatives that would otherwise remain "readerless"? Could one talk, along with American poet Barrett Watten of a "systemic de-totalization" bringing about new configurations of the poetic landscape into networks and archipelagoes?

We are inviting papers that will risk answers to these questions in the context of a wider reflection on the publishing world, its margins and its objects, notably poetic texts inspired and shaped by the recent advances of sociology, philosophy and cultural studies. The aim is a global assessment of the circulation of avant-garde poetry.

300-word proposals in either English, French or Spanish to Hélène AJI (Université du Maine, France, [redacted]) and Manuel BRITO (Universidad de La Laguna, Canary Islands, Spain, [redacted]) by 31 March 2010.

Appel à contributions (colloque international, Université du Maine, Le Mans, France, 14-16 octobre 2010) :

"Poètes et éditeurs: comment diffuser la poésie d'avant-garde? (1945-2010)"

C'est dans les cinquante dernières années du 20e siècle et dans la première décennie du 21e siècle que les enjeux pratiques liés à la diffusion de la poésie d'avant-garde ont été pris en considération. Avec le développement de la théorie de la réception, les modalités par lesquelles les poètes sont en mesure de faire connaître leurs travaux et leurs expérimentations, dans leurs implications techniques, économiques, sociales et politiques, sont devenues l'objet de recherches plus intensives. Les presses à petit tirage, loin d'être les presses à compte d'auteur du passé, ont tenté de s'inscrire dans le paysage éditorial comme les laboratoires de l'avant-garde.

Comment ces éditeurs et les poètes qui leur confient leurs ouvres contribuent-ils à l'essor d'une poésie originale, dans un contexte éditorial souvent marqué par un recul commercial du livre et de la poésie ? Dans quelle mesure ces petites presses se font-elles les courroies de transmission d'initiatives esthétiques qui resteraient autrement sans lecteurs? Peut-on aller jusqu'à parler, comme le fait le poète américain Barrett Watten, d'une "dé-totalisation systémique" aboutissant à une restructuration du paysage poétique en réseaux et en archipels?

Nous invitons les communications qui tenteront d'apporter des éléments de réponse à ces questions, dans le cadre d'une réflexion portant sur le monde de l'édition, ses marges, et ses objets : des textes poétiques inspirés et informés par une connaissance intime des récentes innovations de la sociologie, de la philosophie, de la linguistique et des études culturelle visant une évaluation transnationale des enjeux de la diffusion de la poésie d'avant-garde.

Propositions d'environ 300 mots en français, en anglais ou en espagnol à Hélène AJI (Université du Maine, France, [redacted]) et Manuel BRITO (Universidad de La Laguna, Canaries, Espagne, [redacted]) avant le 31 mars 2010.

Solicitud de Ponencias (Congreso Internacional, Université du Maine, Le Mans, France, 14-16 de octubre 2010):

"Poetas y Editores: Divulgando la Poesía de Vanguardia (1945-2010)"

En la segunda mitad del siglo XX y en la primera década del siglo XXI las condiciones materiales relacionadas con la divulgación de la poesía de vanguardia han atraído la atención de los críticos. Con el desarrollo de la teoría crítica lector-respuesta, la investigación sobre las vías que los poetas utilizan para informar de sus experimentos al gran público ha abarcado consideraciones técnicas, económicas, sociales e incluso preocupaciones políticas. Las pequeñas editoriales-no aquellas que antiguamente exigían a sus autores pagar sus propios libros-se han convertido en laboratorios del mundo editorial y han logrado reunir a los últimos movimientos de vanguardia.

¿Cómo contribuyen los editores, y los poetas que les confían sus obras, a la innovación poética en un contexto editorial caracterizado por el declive comercial del libro y de la poesía? ¿Hasta qué punto las pequeñas editoriales son capaces de transmitir iniciativas estéticas que no saldrían a la luz si no fuera por ellas? ¿Se puede hablar, siguiendo al poeta americano Barrett Watten, de una "destotalización sistémica" que provocaría nuevas formas del paisaje poético convertido en sistemas reticulares y archipiélagos?

Invitamos a que se presenten ponencias que se arriesguen a contestar a estas preguntas en el contexto de una reflexión más amplia sobre el mundo editorial, sus márgenes y propósitos, y especialmente sobre textos poéticos que se han inspirado o elaborado a partir de los avances recientes de la sociología, la filosofía y los estudios culturales. El objetivo es una valoración global de la divulgación de la poesía de vanguardia.

Las propuestas de 300 palabras, tanto en inglés, francés como español, se deben dirigir a Hélène AJI (Université du Maine, Francia, [redacted]) y a Manuel BRITO (Universidad de La Laguna, Islas Canarias, España, [redacted]) antes del 31 de marzo de 2010.

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5. Carrie Etter

Infinite Difference sampler no. 5

Fri 26 Feb 2010

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consists of Frances Presley's "a" from *Alphabet for Alina*: http://carrieetter.blogspot.com . Comments encouraged!

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6. Douglas Manson

Blake Talk w/Slides this Sunday

Fri 26 Feb 2010

Blake Lecture 2: Published Works

initial event for a series curated by Eric Gelsinger

talk delivered by Douglas Manson

with a reading of Blake's work

Sunday, February 28. 4:00 p.m.

99 Sutton Street #204, Greenpoint (Brooklyn)

in the American Cork Building, please ring the Kevorkian bell for entry

Blake is cool because he's a workshop for the mind of his readers, whether they be thinkers, poets or painters. His many works in text and design provide a generous supply of ideas for re-thinking artistic practice and performance. He came to full maturity in the midst of multiple revolutions, the results of which many would claim created our present social ideal of harmony as an enlightenment inheritance. Blake's work questions these assumptions at the level of art and poetry. The present lecture will focus on his art: the style, techniques and themes of engravings and books in which he intertwined language and visual design. I will be using two American examples as a way of comparing the kinds of attention viewers and readers have given him in recent decades: the poetry of Gertrude Stein, and the stories and graphic work found in titles published by Marvel Comics from the early 1970s to the early 1980s.

Douglas Manson is a freelance academic, writer and micropublisher. In 2004 he took a Ph.D. from U.Buffalo, and soon after started *little scratch pad press* and *Celery Flute: The Kenneth Patchen Newsletter.* He worries when his rice supply is getting low. Otherwise, he likes to make raucous music, fly kites and argue about contemporary definitions of *good love* with his friends in Brooklyn.

hope to see you there,

Doug

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7. Susan Webster Schultz

13 Ways of Looking at TheBus by Gizelle Gajelonia, (NEW chapbook from Tinfish Press!)

Fri 26 Feb 2010

We are proud to announce imminent publication of _13 Ways of Looking at TheBus_, a fresh take on local transportation and modern and contemporary American poetry in English, Pidgin, and Filipino.

Details here: http://tinfishpress.com/chapbooks.html

Place an order and, while you're at it, take a look at our other offerings of books, chaps, and journal issues.

aloha, Susan M. Schultz
Tinfish Editor

http://tinfisheditor.blogspot.com
http://tinfishpress.com

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8. **joey**

February update at www.newmystics.com

Fri 26 Feb 2010

We have a talented and varied group of contributors, both new and previous, at www.newmystics.com this month:

Frequent contributor ED BAKER's Hexapoems, a combination of art and poetry.

Frequent contributor JEAN-MARIE AVRIL has shared the first installment of his translation of Hirlas's "The King of Terror"

New contributors JOHN GARTLAND, RAYMOND NEELY, and FIONA SZE-LORRAIN offer their poetry.

New contributor MELISSA SILLITOE shares her short story "Your Eyes First"

Artist Alyssa Woodruff shares her fan art on the home page for Joey Madia's Jester-Knight.

Visit the links page for partnerships and collaborators both new and old.

Please visit our www.newmysticstheatre.com site for information on the social justice plays and bullying workshops that our two theatre companies are currently touring.

Visit www.newmysticscommunity.com to create a profile and join artists, writers, filmmakers, and theatre company members on our Community site.

Visit newmysticsreviews.blogspot.com to keep up with all the best from the independent press and indy music labels.

Over the next 6 months, you will begin to see changes being implemented for the whole New Mystics cyber-family. With the art and literary site, theatre companies in NJ and WV, and a new Center for Arts and Education opening in May/June in WV, we are in the process of making the New Mystics Universe easier to keep up with and navigate, even as we continue to expand and grow.

As always, thank you for supporting the well over 100 contributors, collaborators, theatre company members and staff that give so much to help New Mystics fulfill its missions to present the arts in all of their "infinite possibilities"!

As always, we encourage artists of all types, especially those with distinct Visions and Voices to contribute. Please visit our Submissions page for more information.

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9. Dean Brink

Call for papers - Ecocriticism in Asia: Reorienting Modernity, Reclaiming Nature?

Fri 26 Feb 2010

Dear Friends and Colleagues,

As ecocriticism is a new and exciting field which you may be interested in, I hope you will consider participating in this conference which will include keynote addresses by many important senior scholars. Please see our Call for Papers below and circulate to associates who might take interest in this conference.

Sincerely yours,

Dean Brink
Assistant Professor/Conference Coordinator
English Department
Tamkang University
151 Ying-chuan Road
Tamsui, Taipei County
Taiwan 25137
[redacted], x2054
Email: [redacted]

- - -

The Fifth International Conference on Ecological Discourse
December 16-18, 2010
Tamkang University, Taipei County, Taiwan

CALL FOR PAPERS

Ecocriticism in Asia:
Reorienting Modernity, Reclaiming Nature?

Deadline for submission of abstracts: March 9, 2010
Response to submissions: April 15, 2010

Contributions are invited for Tamkang University's Fifth International Conference on Ecological Discourse. We seek papers that address Asian interests and contexts in terms of diversely contested approaches to "modernity" and "nature." Papers that are cross-disciplinary in purpose and scope are especially welcome. Such papers would intersect with a broad range of Asian environmental issues and concerns not limited to texts treated by scholars in the arts and humanities, including ecocritical projects and initiatives that intersect with biology, chemistry, economics, government policy, industry and technology, the social sciences, and the natural sciences. The conference

aims to be representative of the many arguments emerging in ecocritical discourse, including debates within specialized fields of study as well as larger issues engendered by the crisis of human-caused climate change affecting various places in Asia. In addressing issues of modernity and nature in Asia, what can we gain by reassessing the conceptual tools—in the arts, literature and philosophy—that have been abandoned during centuries of colonialism and modernization? Are there places and communities in Asia that provide new models for development that could release the earth from the expanding hegemony of global capital?

TOPICS

We welcome proposals which reconsider modernity and nature in ecocriticism from an Asian-centered perspective. Possible topics include (but are not limited to) the following:

- ecocritical readings of Asian art, literature and film
- literature, philosophy and religion and Asian ecologies
- ecofeminism in Asia
- ecology (Asian ecosystems, invasive species/native species, toxicity, etc.)
- the impact of global warming in Asia
- economic and demographic studies addressing climate change, food, and species loss in Asia
- animal trafficking and animal rights in Asia
- bio/ecocentric public policy and political action in Asia
- ecocomposition and writing ecologies
- environmental justice/social justice/ecomarxism in Asia
- space, place, and globalisation
- biosemiotics
- ecotourism and ecopornography in Asia
- posthumanist readings of Asian art, literature and film including the applications of cyborg theory.

The conference is organized by the English Department at Tamkang University with the support of the Chemistry Department and the recently formed Association of the Study of Literature and Environment of Taiwan (ASLE-Taiwan).

ABSTRACT SUBMISSIONS

Proposals for individual papers and proposals for panels are both invited. Presenters are asked to prepare 20-minute (3,000-word) papers. Please submit your abstract in English or Mandarin (approx. 200 words). Send submissions in Mandarin or English to the organizing committee: [redacted].

Proposals in languages other than English will be considered if we can group these together in one or more panels.

ACCOMMODATIONS The historical town of Danshui is one of Taiwan's most famous tourist destinations, known for its winding brick roads and sunsets at the mouth of the Danshui River. The campus is just forty minutes by taxi from the international airport.

OTHER
Costs of registration and accommodation: these will be announced in April 2010. (Funding is currently being sought for bursaries to provide for some of these costs.)
Excursions: two optional, one-day excursions.

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10. Alan Sondheim

JAZZ LOUNGE DATE COMING UP ON TUESDAY! (please announce)

Fri 26 Feb 2010

JAZZ LOUNGE DATE COMING UP ON TUESDAY!

ESP-Disk' LIVE @ The Jazz Lounge (Sucre Cafe)
520 Dakalb Avenue (Near Bedford Ave)
Brooklyn, NY 11205
G Train to Bedford/Nostrand

Tuesday, March 2nd, 2010

8:30 pm
Blaise Siwula & Bern Nix
Blaise Siwula - alto / tenor sax
Bern Nix - guitar

9:30 pm
Alan Sondheim
Alan Sondheim - electric oud / electric saz (or acoustic-electric oud or guitar or cura cumbus)
Azure Carter - vocals
Myk Freedman - lap steel (or guitar)

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11. Asian Cha

Cha: An Asian Literary Journal #10 is HERE.

Sat 27 Feb 2010

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http://www.asiancha.com

We are very pleased to announce that the February 2010 issue of Cha has now been launched. We would like to thank Gillian Sze, our first ever female guest editor, for reading the submissions with us and helping put the issue together. We would also like to thank our Reviews Editor, Eddie Tay, who has brought us a fine selection of reviews. The issue features a new editorial by Jeff Zroback titled "Thoughts of Trains; Trains of Thought".

The following writers/artists have generously allowed us to showcase their work:

Poetry: Anuradha Vijayakrishnan, Elizabeth Schultz, Daniel Bowman Jr., Michael O'Sullivan, Lucy Lu, Ocean Vuong, Mariejoy San Buenaventura, Papa Osmubal, Jean YeoJin Sung, Rocco de Giacomo, Selina Libi Bjorlie, Chris Tse, Angela Eun Ji Koh, Greg Santos, Lyn Lifshin, Marc Vincenz, Wena Poon and Richard Luftig

Fiction: Kimarlee Nguyen and Alka Khushalani

Photography & art: Steven Digman, Roberutsu (Cover artist), Papa Osmubal and Rohith Sundararaman

Reviews: Katherine Foster, Martin Alexander, Moira Moody, Hilary Chan Tsz-Shan, Michael Tsang, Alice Tsay and Phoebe Tsang who review the following books: Wena Poon's The Proper Care of Foxes, Felix Cheong's Sudden in Youth: New and Selected Poems, O Thiam Chin's Never Been Better, John Biggs' Tin Dragons, Gillian Bickley's China Suite and Other Poems, Rocco de Giacomo's Ten Thousand Miles between Us, C. P. Stewart's Taking it In, The Chicago-Kunming Poetry Group's on the no road way to tomorrow, Vera Schwarcz's Brief Rest in the Garden of Flourishing Grace: Poems of Remembrance and Loss by the Manchu Prince Yihuan, Kim Cheng Boey's Between Stations and Kim Echlin's The Disappeared

"Lost Teas": Ken Chau

Our eleventh issue is due out in May/June 2010. Poet Sam Byfield and writer E.K. Entrada will lend us their expertise in the role of guest poetry editor and guest fiction editor respectively. If you are interested in having your work considered for publication in Cha, please read our submission guidelines for details.

We hope you enjoy the new issue.

Tammy Ho Lai-Ming & Jeff Zroback
Cha
http://www.asiancha.com

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12. derek beaulieu
new from NO press: Peter Jaeger's SEMINAR XVII
Sat 27 Feb 2010

NO press is pleased to announce the publication of

Peter Jaeger's SEMINAR XVII

20 pages, sewn binding.
published in an edition of 40 copies (20 of which are for sale)
$5 each.

SEMINAR XVII is based on Lacan's seminar XVII, which has only recently been published in English for the first time. In this seminar, Lacan speaks about four discourses (master, university, hysteric, analyst). The master discourse is the underlying signifier that organizes all the others, and is taken either as the unified subject "I" or later, as impersonal bureaucracy. The university discourse bolsters up this sense of "I." The hysteric begins to question the master, and the analyst "coughs up" a new master signifier, in opposition to the"I."

for more information, or to order copies, please email:

derek beaulieu
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

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13. Camille Martin
Camille Martin's Sonnets
Sat 27 Feb 2010

I’m pleased to announce the publication
of my second full-length collection of poetry,

Sonnets

(Shearsman Books / Exeter, U.K.)
http://www.shearsman.com/pages/books/catalog/2010/martin.html

“In her second book of poetry, Camille Martin breathes fresh life into the sonnet in a collection that is at once edgy and lyrical. The word ‘sonnet’ comes from ‘song,’ and the musicality of Sonnets is not surprising, given Martin’s background as a classical musician.

These poems demonstrate a virtuosic range of approaches and themes; some are inspired by texts as disparate as nursery rhymes, theories of cognitive science, a history of street names, and her own dream journals. The chorus of

voices in this collection sing confidently and fluently, proving the sonnet to be an ideal vehicle for Martin’s love affair with language.” --Shearsman Books

“Sonnets is a delightful body of work. Even though we wander into the oblique there is never alienation . . . Incredible poetic craft.” --Stride Magazine

“Camille Martin's Sonnets bring the old form into the 21st century. In some ways, they are almost traditional; the speaker addresses a not-so-well beloved, a figure who occupies a ‘fraudulent elsewhere,’ an elusive lover or, more likely, another version of the poet herself. Identity theft is an issue here where we find ourselves ‘comatose in paradise but happy happy/feet! is this where I want to go? thrust/into an age unfavourable to being/a guest in one's own home?’ In these taut, fast-paced, self-aware poems, the lyric meets 21st century paranoia and sparks fly.” --Rae Armantrout

“In the tradition of the chansonnier, this collection of sonnets encompasses the sacred and the secular, tracing ‘perfection and fear’ across borders we may never have known were there or near. Martin, the virtuoso, welcomes the unsafe, perpetually-tested beauty, declaring that ‘i’m so/accustomed to frozen rivulets on rocks/i don’t see them anymore./now I do.’ These sonnets offer a geography of the possible, invoking questions, challenges, songs of praise, and fact. The miracle of these songs is a precision that earns infinity of choice, ‘even as we dissolve into the wilderness of my voice.’ Camille Martin’s poems shimmer with repetition deft as sweetest breath mid-spring.” --Sheila E. Murphy

“In Camille Martin’s Sonnets, the tongue knots the next line or drools with anarchists crouched in pentameter. Here language plays instants—a careful cadence pounding amok in the metric. In these poems we seep into fourteen layers of syllabic strata, our tonsils swollen and burlesque with visions of seducing Martin’s fluorescent incisions. Each of Martin’s syllables flood; both in geology and in mouths, and the image of course, that which tsunamis our own limits of language—such a pleasure and fear in the drench. Here, in this architecture of flood, gardens and grammar, the visitor stumbles and mouths disorient in the pleasure of ripe incoherence. What I want to say is that the language here hoards blooms or grips to the minute synaptic parasail’s that still are caught in weather systems when the reading is over. There is magnificence in these poems, a poetic magnetic, propelling you to turn the page.” --Jordan Scott

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14. CA Conrad

Poets at The Poet's Salon The Rainbow Book Fair

Sat 27 Feb 2010

Poets at The Poet's Salon The Rainbow Book Fair

Saturday March 27th 11:30am-5:00pm

CUNY Graduate Center Fifth Avenue and 34th Street NYC

FREE ! OPEN TO THE PUBLIC !

COME HEAR ! a LGBTQ poetry reading series

coordinated/hosted by Nathaniel A. Siegel & Regie Cabico

present POETS:

Ana Bozicevic

Julian Brolaski

Steven Cordova

Mina Pam Dick

Jameson Fitzpatrick

David Garrett

Stephanie Gray

Scott Hightower

Paul Foster Johnson

Saeed Jones

Amy King

Bill Kushner

Jee Leong Koh

Gregory Laynor

Timothy Liu

Douglas A. Martin

David Messineo

Debrah Morkun

Angelo Nikolopoulos

Tim Peterson (Trace)

Elizabeth Reddin

Vittoriar repetto

Jason Roush

Moonshine Shorey

Richard Tayson

Vega

Ronaldo V. Wilson

Emanuel Xavier

Rachel Zolf

ALL reading their own poetry !

Also featuring poems from “persistent voices Poetry By Writers Lost to AIDS” edited by Philip Clark & David Groff, presented by Philip Clark

Poets books available for purchase !

additional poets to be announced (list as of 2/26/2010)

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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15. Eric Elshtain

New Beard of Bees Chapbook

Sat 27 Feb 2010

Maybe they are cheaper by the dozen...

vide: The Twelve Husbands of Citizen Jane, at

http://www.beardofbees.com/olszewska.html

Best,

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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16. Jim Andrews
brodeur's last bat and the glove from above
Sat 27 Feb 2010

it was a game for the pucky ages: canada vs slovakia for a berth in the olympic gold medal game at the vancouver winter olympics of 2010. for the ages? ya sure. ah but the olympics are storied over ages.

the canadians dominated the first two periods, winning the first period 2-0 and the second period 1-0 with ryan getzlaf's goal, the 3-0 goal, which would prove to be the winner. the slovakians were to play a third period like few others we have seen in hockey before, with such skill and determination that the outcome of the game was not decided until the final horn blared and the vancouver audience went bonkers, absolutely bonkers with delight over the thrilling 3-2 game and its momentous outcome for the beleagured canuck squad recovered from their earlier loss to the usa and problems against much lower-rated clubs.

we learned that marian gaborick, the foxy slovak winger who plays for the new york rangers, makes plays behind his own back that are so clever and deceptive even he himself is caught by surprise.

we saw ryan getzlaf, the strongly emerging canadian star, execute the best backhand shot i have ever seen in my life from the slot into the top left corner of the slovakian net--a net manned like a human spider by jaroslav halak, the montreal canadiens's goalie. halak pounced like a hairy, heavily-padded spider around the net. only the truly bona fide unstoppable shots made it past halak.

we saw marian hossa, another of the wily slovak wingers, cause two canadians to crash into one another while hossa dipsy doodled past the keystone canadian defenders. but hossa did not score. while the two crumpled canadians dusted themselves off and got up quickly, other canadian defenders mobilized to deal with hossa's magic, and he didn't even get a shot on net, that time.

the first two canadian goals, in the first period, were both deflections of screen shots from well inside the blue line. halak stood no chance whatsoever. halak kept the slovakians in the game with brilliant save after brilliant save, while roberto luongo, the canadian netminder, was effective but not challenged to display the arachnoid quicksilver that the slovakian halak dazzled us with time after time.

the third period. o the third period and the glove from above. the story of the glove from above.

but, first, recall brodeur's last bat. in the qualification round, three games earlier, martin brodeur, the canadian national team's netminder since his brilliant 2002 gold medal performance in salt lake city, perhaps the most celebrated goaltender of all time, faltered in the canadian goal during a 5-3 loss

to the usa. early in the game, the usamericans blazed past the center line and dumped the puck in, forcing brodeur to play it with his stick well out of his crease. brodeur batted the moving puck cricket-style, attempting to clear the zone. instead, the puck went directly to a usamerican forward who promptly shot it in the gaping canadian net. this fate was also to befall mikka kiprusof, the finnish goalkeeper, in the finnish-usa game, a startling reenactment of what appears to be a semi-planned play on the part of the usamericans: charge into the zone in the first minutes of the game, shoot the puck in in such a way as to force the goalie to come out and play the puck with the stick while the forwards close in with terrifying deadly speed. the usamericans have unmanned two of the best goalies in the game this way by forcing them to make big mistakes for very big, very bad goals. it rattled brodeur and it rattled kiprusof. more bad goals followed, in both cases, and the two celebrated goalies were chased from the net, ultimately and, very likely, from any further first-string status on their respective national teams. the usa won both those games against the canadians and the finns. the usa had their miracle on ice in the 1980 olympics; the game against finland was their massacre on ice. they clobbered the suddenly hapless and meek finns 6-0 in the first period and cruised to a 6-1 victory.

this changing of the guard opened up, in the canadian's case, the opportunity of a lifetime for roberto luongo, the backup canadian goaltender who had not previously played any key games for the biggest canadian national team. luongo did well enough in subsequent games with germany and russia, winning them both, to earn the start against slovakia in the semi-final. and the games were in vancouver, where luongo plays for the vancouver canucks in the nhl. in fact he is captain canuck, the only goalie captain of an nhl team. his rink. his crowd. his country. and what a luongo crowd. they chant "llllouuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuuu" every time he makes a save, an awed and appreciative serenade of the canadian netminder every time he does anything. and they wail it with fervent devotion when he performs spectacular, sprawling, game-saving gymnastics on his keister.

the glove from above came with 9 seconds left in the game. the score was 3-2 for the canadians against the deadly slovaks who were pressing like vlad's overwhelming forces in upon the canadian net for a goal and a chance to play overtime. luongo's vancouver canuck teammate pavol demitra, now playing for slovakia, was left with the puck at the side of the net with lots of open space to smack the puck into the goal. somehow the puck stayed out and glanced off the crossbar away from the net. several replays showed that luongo sprawled to place his glove quite close to--and above--the spot where demitra shot the puck. this forced demitra to shoot high. did the puck glance off luongo's glove and then the post? commentators said it was so. the glove from above. they said it was so. let us say the faithful do indeed believe unto fervent devotion in

vancouver and canada where hockey is not a religion but an obsession totally out of control.

perhaps we shall never know. perhaps unseen video will show it more clearly. the mysterious glove from above. did luongo touch the puck at all? was it divine intervention? or a trick of the camera? demitra put his hands over his head and shook his head in astonishment and shock when the play ended, the game was over, and utter joyful pandemonium ensued in the vancouver audience and on the ice for the canadian team.

the glove from above trumped the brilliant performance of jaroslav halak despite a questionable first goal against luongo where the clever slovaks squeaked the puck behind luongo's knee via a corner shot from the goal line. it didn't matter. the glove from above hovers in bright mystery as the game-saving brilliance of a night full of brilliant plays by both squads.

the glove from above was the exclamation point on a stupendous third-period performance by luongo. yes except for that first goal. he made timely saves. he made quite a few of them in the third period when the slovaks outshot the canadians 12-7 though, over the entire three periods, canada outshot the slovaks 28-21.

the crowd, in the third period, when it was still 3-0 for canada, began chanting "we want the usa". but as the slovaks closed in and made it a 3-2 game with 5 minutes left to play, that chant was totally silenced--the canadians were made to worry very deeply about just hanging on for the last 5 minutes.

it was a thrilling conclusion to a match played so well it will indeed go down in canadian hockey history as one of the most thrilling, well-played games of all time. there were only 3 penalties in the entire game. the last slovak penalty resulted in getzlaf's winning goal, while the slovaks could not pot one during their one power play opportunity.

the luongo legend deepens as canada moves on to play the usa in the gold medal game on sunday, two days from now, in a game that more or less every canadian on the planet will want to watch. and, i imagine, many more millions of usamericans. the usa has simply been perfect thus far in the tournament. they have beaten everyone they've played in regulation time. although they only have 3 olympic veterans on their squad, the young stars have emerged as the most formidable and impressive team in the tournament. they easily defeated canada 5-3 earlier in the tournament. and their goaltender, ryan miller, has been as good as any other. let's hope it's a beaut of a game.

ja
http://vispo.com

↑ Index

17. Regina Pinto

Project AlphaAlpha has now 365 letters A on line!

Sun 28 Feb 2010

PROJECT ALPHaALPHA:

The project is almost complete! We have already 365 letters A on line
one A for each day of the year!
Next week I will send you the index page and the complete AlphaAlpha!

THANK YOU VERY MUCH!

NEW PAGES:

http://arteonline.arq.br/a/a_quarone.html Â (Paulo Aquarone - Brazil)

http://arteonline.arq.br/a/steve_d_a_lachinsky.html (Steve Dalachinsky - USA)

http://arteonline.arq.br/a/steve_d_a_lachinsky2.html (Steve Dalachinsky - USA)

http://arteonline.arq.br/a/keppler.html (Roberto Keppler - Brazil)

http://arteonline.arq.br/a/a_yuko_otomo (Yuko Otomo - USA)

http://arteonline.arq.br/a/cinco.html (Regina Pinto - Brazil)

COMING SOON:

THE LEAP YEAR> JoesÃ©r Alvarez - Brazil

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/bruce_a_ndrews.html (Bruce Andrews - USA)

http://arteonline.arq.br/a/a_ndrews.html (Jim Andrews - Canada)

http://arteonline.arq.br/a/a_randa_yto.html (Isabel Aranda - YTO - Chile)

http://arteonline.arq.br/a/i_a_rvers.html (Isabelle Arvers - France)

http://arteonline.arq.br/a/b_a_bel.html Â (babel - Canada & UK)

http://arteonline.arq.br/a/ver_a_bighetti.html (Vera Bighetti - Brazil)

http://arteonline.arq.br/a/bruno_a.html Â (Bruno - Brazil)

http://arteonline.arq.br/a/p_a_trick_burgaud.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/p_a_trick_burgaud1.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/a_de_mar_josely.html (Josely Carvalho - Brazil)

http://arteonline.arq.br/a/m_a_rtha_deed.html Â (Martha Deed - USA)

http://arteonline.arq.br/a/r_fr_a_nco.html (Rodolfo Franco - Brazil / Spain)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo FrazÄƒo - Brazil)

http://arteonline.arq.br/a/muriel_freg_a.html (Muriel Frega - Argentina)

http://arteonline.arq.br/a/lis_a_hutton.html (Lisa Hutton - USA)

http://arteonline.arq.br/a/s_a_tu.html (Satu KaikKonen - Finland)

http://arteonline.arq.br/a/m_a_j_a.html Â (Maja Kalogera - Croacia)

http://arteonline.arq.br/a/m_a_nik.html Â (Manik - Serbia)

http://arteonline.arq.br/a/neufeldt_a.html (Brigitte Neufeudt - Germany)

http://arteonline.arq.br/a/niss_a.html (Millie Niss - USA)

http://arteonline.arq.br/a/p_a_din.html (Clemente PadÃn - Uruguay)

http://arteonline.arq.br/a/m_a_rgaret_penfold.html (Margaret Penfold - UK)

http://arteonline.arq.br/a/edw_a_rd_picot.html (Edward Picot - UK)

http://arteonline.arq.br/a/is_a_bel_saij.html (Isabel Saij - France)

http://arteonline.arq.br/a/is_a_bel_saij2.html (Isabel Saij - France)

http://arteonline.arq.br/a/a_sechi.html (JosÃ© Roberto Sechi - Brazil)

http://arteonline.arq.br/a/reiner_a.html (Reiner Strasser - Germany)

http://arteonline.arq.br/a/a_jtwine.html (Jurges Trautwein - USA)

http://arteonline.arq.br/a/myron_turner_a.html (Myron Turner - Canada)

http://arteonline.arq.br/a/sus_a_n_turner.html (Susan Turner - Canada)

http://arteonline.arq.br/a/villel_a.html (Paulo Villela - Brazil)

http://arteonline.arq.br/a/a_zenon.html (Miguel Jimenez/Zenon - Spain)

http://arteonline.arq.br/a/a_raceli_zunig_a.html (Araceli ZuÅ„iga- Mexico)

My OWN PAGES:

http://arteonline.arq.br/a/um.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/dois.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/tres.html (Regina Pinto - Brazil)

http://arteonline.arq.br/a/quatro.html (Regina Pinto- Brazil)

==========

Regina Pinto aka pintor

http://arteonline.arq.br
http://pintor.tumblr.com

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18. Bob Heman

Katrinka Moore, Bob Heman, Moira T. Smith - tuesday at 6:00 at Cornelia St. Cafe

Sun 28 Feb 2010

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just a reminder - this tuesday, March 2, at 6:00 pm, Katrinka Moore, Bob Heman, and Moira T. Smith will be joining together at the Cornelia St. Cafe to celebrate Katrinka's new book, Thief, just published by BlazeVOX Books - please come and join us for a memorable event - all the information follows (the Cornelia St. Cafe is located at 29 Cornelia St., between Bleecker and West 4th, just around the corner from the West 4th St. A, C, E, B, D, and F station)

Come celebrate Thief with a reading/performance
by Katrinka Moore, Bob Heman & Moira T. Smith
at
Cornelia St. Café
29 Cornelia St., NYC
http://www.corneliastreetcafe.com/home.asp
Tuesday, March 2, 6:00 pm
Katrinka Moore’s book Thief was recently released by BlazeVOX [books]. She is a member of the One O’clock Poets, which published an anthology, The Full Green Hour, in 2008. Moore’s chapbook, This is Not a Story, won the New Women’s Voices prize and was published by Finishing Line Press in 2003.
Bob Heman has edited CLWN WR and its predecessor Clown War since 1971. His newest collection, Demographics, or, The Hats They Are Allowed to Wear, is available as a free download from Quale Press. His collages have been exhibited recently in group shows in Chelsea, D.U.M.B.O, and Williamsburg.
Moira T. Smith is a singer/song-writer/poet/bookworm/show-off who likes to get all dressed up and confront herself before a semi-captive audience. (That could be YOU!) She is "hilarious, disturbing, tender and mojo-rific!", or so says her deeply biased, but not inaccurate ego. Come on down and decide for yourself!

Bob Heman
[redacted]

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19. Adam Fieled

Dune Rose: The Poems of Susan Wallack

Sun 28 Feb 2010

Susan Wallack, my mother, is an excellent, well-rounded, widely published poet. I am collecting her best poems on a blog meant to be an archive of her work.

The blog is called Dune Rose: The Poems of Susan Wallack, and it can be located here:

http://www.susanwallack.blogspot.com

Thanks for reading,
Adam Fieled [redacted]

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20. David-Baptiste Chirot
Re: S Beckett vs. ron silliman
Sun 28 Feb 2010

---

dear Steve:

i noted that you begin with criticizing Silliman's remarks someplace (it wasn't indicated precisely where/when on the blog) of dramatic monologue--is this critique re Browning, Pound, Lowell??--(i gather from your remarks it is most definitely the last named--that is involved)--is it a critique of a specific dramatic monologist or dramatic monologists in general, in the English language, to be sure, it goes without saying---?

i rarely read Silliman's blog; my impression is very often that it in itself is a long long ongoing extended and if not necessarily completely/always a "dramatic" monologue, then most certainly an extended rhetorical monologue--

i gather that perhaps the soliloquy is NOT tossed in with the dramatic monologue??--

might David Antin be considered a dramatic monologist?--how about the creator of Swimming to Cambodia?--sections of Jackson MacLow or Lorine Niedecker?--Hannah who saw words?--

there is a great deal of
Silliman's blog, going by what i have read, that could be considered
basically among the more rhetorical forms of dramatic monologue--

are stream of consciousness monologues such as molly Bloom's among the detested "dramatic monologues?"--

is a specific definition of dramatic monologue given that is being applied?-- let me know the particular passages of which you write--

are narrators such as Conrad
's Marlowe types of "dramatic monologists?--"

how about the extended solos taken by Jazz and blues, rock'n'roll musicians-classical artists---are these form of dramatic monologue? soliloquies?--

are certain Ballad forms "dramatic monologues?"--

are "criticism" and "reviewing" and "literary memoirs" of the Silliman variety not so much providing "critical, essay, researched theorizing, etc" thinking, but instead providing the reader with a form of rhetorical dramatic monologue with intentions of being the "final word" rather than the "opening words," opening that is outwo/ard, away from the monologue and pointing also away from the author & monologues' themselves towards an expanding area of questions, of ways of writing, of thinking, of encouraging DIY (do-it-yourself) in an inspirational/exemplary manner???--

please note i am not trying
to start an argument(s) but hoping to open the questions and
observations up, towo/ards more questions and areas--re the topics--

isn't perhaps Silliman's blog also a form of "confessional writing?"--as with much contemporary avant writing, so often concerned with the "confessional" aspect of writing re one's memories, life, jobs, favorite tv shows, pastimes, book lists, etc --with "events and behaviors, thoughts, attitudes, emotions since 9/11???"--

is the blog in itself not a form of confessional writing, even when essaying to restrict the blog writings to "literary thoughts?"--as these are bound up with the personal, the subjective, "the 'I'"--?? with ethical judgments on Good and Evil--

aren't often things that a particular poet, writer, is very concerned with making a critique of from a more or less subjective viewpoint--are not these often simply the projections of aspects of ones' self, one's character, thoughts, on to others and their thoughts, viewpoints?--is this part of the seemingly endless dividing up of writers, poets, forms of writing in to the US Goverment style of "Good vs Evil"? rhetoric and propaganda--and--what and why is this so important, this use of ethics as a form of literary criticism, in order to show oneself, one's group, one's Brand and Rebranded form of writing as the Good and others' as the Bad and the Ugly?--

why is for example "Opacity" in writing so Good--and transparency Bad--while the same person, poet may be crying for the Government to be "more transparent?"--esp when the nature of governmental rhetoric and ventures, plans are quite distinctly designed often to be of the most opaque nature?

in a sense--what could not be more transparent!! then the desire that one's words be opaque, while another's be transparent--

besides monologues, aren't there also stereologues, digitalogues--lincoln logs--blogalogs--logologues--egologues--ideologues--langologues--lingologues--jingologues--here alogue there a logue hear alogue their alogue . . . everyone

everywhere alogues . . . lumberjack ologues..the o'logues of the o'paque alogues . . .onan ologues . . .

Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469227/direct/01/

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21. steve russell
Ron (Dixie Chick?) Sillman
Sun 28 Feb 2010

A distinguished poet in D.C tells me that the Dixie Chicks have

A distinguished poet in D.C tells me that the Dixie Chicks have been stealing from Sillman. Both Chapter & verse. But it wasn't that long ago when distinguished (though discreet) D.C. poet was playing Zepplin records backwards fearing, or perhaps eagerly anticipating Satanic whisperings.

or, as the kids say...

We must turn the pages back to the "two gruelling weeks in November and December," 1994, and read the Baffler, issue #6, for a great Ashbery imitation by David Berman, p.42.

... whatever.

Clip-On Tie
The Diary of a New York Art Museum Security Guard

& some say that Ashbery can't be imitated (HA).

Back to Sillman: is it that he wants an Objective (what-ever Eliot called it) instead of the Dramatic Monologue? Is that it? Is that what Olsen was doing?

It worked awhile, I guess, for Eliot. Until "free-thinking jews" and Tory politics and so-so drama got in the way.

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22. Steve Clay
Selections from the Library of Robert Creeley of Interest to Literary and Art Collections
Sun 28 Feb 2010

Announcing for sale: Selections from Robert Creeley's Library of Interest to Literary and Art Collections

List 3 (M-Z)

Granary Books is pleased to offer for sale, as individual items, a rich and compelling selection of pamphlets, manuscripts, correspondence and related materials from the library of preeminent American poet Robert Creeley (1926-2005). Robert Creeley made a practice of inserting relevant letters, manuscripts, clippings, photographs and ephemera into his books, many of which also bear significant inscriptions, thus making his library an important documentary archive occupying a rich site for research into the poets and poetics of the New American Poetry.

The collection will be offered for sale as individual items via a series of email lists issued over several months. The third list (M-Z) comprises works from: Michael McClure, Lorine Niedecker, Charles Olson, Joel Oppenheimer, Kenneth Patchen, Tom Pickard, James Purdy, Ann Quin, Tom Raworth, Aram Saroyan, Gary Snyder, Jack Spicer, Alexander Trocchi, Philip Whalen, John Wieners, Jonathan Williams, Douglas Woolf and Louis Zukofsky.

To view the M-Z inventory please go to:

http://www.granarybooks.com/pages.php?which_page=creeley_library_m-z

To view the A-Z inventory please go to:

http://www.granarybooks.com/pages.php?which_page=creeley_library_a-z

Thank you.

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]

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23. Carrie Etter

Infinite Difference sampler no. 6

Sun 28 Feb 2010

This time it's Claire Crowther's "Young Woman with Scythe": http://carrieetter.blogspot.com . I hope you enjoy it.

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24. Bill Berkson
Nowheremag.org
Sun 28 Feb 2010

Nowhere: travel stories & notebooks by
Bill Berkson, Alan Bernheimer, Larry Fagin et alia
www. nowheremag.com

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25. Alan Sondheim
More beautiful music/words (don't forget the Jazz Lounge Tuesday)
Sun 28 Feb 2010

More beautiful music/words

from the produce-productive laboratory of the AMA group:
Azure Carter, Myk Freedman, Alan Sondheim

http://www.alansondheim.org/imp.mp3 (Myk, Alan)
http://www.alansondheim.org/darkrobe.mp3 (new version, Azure, Myk, Alan)

We go on.

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26. CA Conrad
7 west coast events...
Sun 28 Feb 2010

---

readings and workshops, details at this link:
http://CAConradevents.blogspot.com

Looking forward to seeing the west coast poets, as always! CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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27. Susan Webster Schultz
recent blog posts by Tinfish Editor
Mon 1 Mar 2010

Language Acquisition: _Dictee_ and the "Radhika Bo...
An interview with Adam Aitken
"Grace as chance": teaching notes on elegy

The poetics of rage: cant and Cantos
Walmart University

http://tinfisheditor.blogspot.com

aloha, Susan M. Schultz

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28. steve dalachinsky
matthew shipp solo at tribes gallery
Mon 1 Mar 2010

---

please spread the word
that matt shipp is playing solo piano
 at tribes gallery 285 e 3rd st 2nd fl
5pm March 14 saturday 10 $ donation

On Sat, 27 Feb 2010 12:04:17 -0500 CA Conrad <[redacted]>
writes:
> Poets at The Poet's Salon The Rainbow Book Fair
>
> Saturday March 27th 11:30am-5:00pm
>
> CUNY Graduate Center Fifth Avenue and 34th Street NYC
>
> FREE ! OPEN TO THE PUBLIC !
>
>
>
> COME HEAR ! a LGBTQ poetry reading series
>
> coordinated/hosted by Nathaniel A. Siegel & Regie Cabico
>
> present POETS:
>
>
>
> Ana Bozicevic
>
> Julian Brolaski
>
> Steven Cordova
>
> Mina Pam Dick

>
> Jameson Fitzpatrick
>
> David Garrett
>
> Stephanie Gray
>
> Scott Hightower
>
> Paul Foster Johnson
>
> Saeed Jones
>
> Amy King
>
> Bill Kushner
>
> Jee Leong Koh
>
> Gregory Laynor
>
> Timothy Liu
>
> Douglas A. Martin
>
> David Messineo
>
> Debrah Morkun
>
> Angelo Nikolopoulos
>
> Tim Peterson (Trace)
>
> Elizabeth Reddin
>
> Vittoriar repetto
>
> Jason Roush
>
> Moonshine Shorey
>
> Richard Tayson

>
> Vega
>
> Ronaldo V. Wilson
>
> Emanuel Xavier
>
> Rachel Zolf
>
>
>
> ALL reading their own poetry !
>
> Also featuring poems from “persistent voices Poetry By Writers Lost
> to
> AIDS” edited by Philip Clark & David Groff, presented by Philip
> Clark
>
>
>
> Poets books available for purchase !
>
>
>
> additional poets to be announced (list as of 2/26/2010)
>
>
> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>
>
>

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29. aslongasittakes

Open Call for Visual Poetry: accepting art experiments in the space between viewing and reading.

Mon 1 Mar 2010

Below is a call for visual poetry.
Thanks,
James Sanders

VISPO at Eyedrum is a Visual Poetry show to be held at Eyedrum Art & Music Gallery on May 1st - May 15th 2010.

The mission of the show is to examine the boundaries of the creative and communicative process by seeking work that combines the literary and visual arts. All forms and approaches to Visual Poetry will be considered. Non-English based work is strongly encouraged.

Deadline for submission of work:
April 23, 2010
2d/3d work (received ready to display)
All sizes of ready to display work are accepted.
Digital file submissions accepted (maximum size 8.5x11-exceptions considered)

No Entry fee. The show is juried and produced by members of the eyedrum literary committee. Please provide email and any info about yourself and the work provided. Provide title, medium, and any display/handling instructions necessary. Please provide return addressed envelope and any mailing instructions to have work returned.

Mail all entries to: Jeff Dahlgren 132 Adair Street, Decatur, GA 30030
Information: eggtoothjeff at yahoo.com

details:
http://www.pd.org/~eyedrum/calendar/index.php?eventTypeId=4&id=3464&month=5&year=2010
<http://www.pd.org/%7Eeyedrum/calendar/index.php?eventTypeId=4&id=3464&month=5&year=2010>

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30. cris cheek

Lee Ann Brown in Oxford, Ohio

Mon 1 Mar 2010

LEE ANN BROWN

reading her poetry

Thursday March 4th.

Bachelor Reading Room, Bachelor Hall. Miami University, Oxford. Ohio. 8pm. Free. ALL welcome.

Lee Ann Brown is a poet and filmmaker. She founded Tender Buttons press in 1989, a press dedicated to publishing experimental women's poetry, with the publication of Bernadette Mayer's Sonnets. Ten years later, in April 1999, her own first full-length collection, Polyverse, appeared from Sun & Moon Press and won the New American Poetry Series Award. Her second book, The Sleep That Changed Everything, came out in 2003 from Wesleyan and secured her recognition as an important American woman poet at the turn of the early Twenty-first century. A renowned workshop leader at the Naropa Institute in Colorado, she is currently an Assistant Professor at St Johns University in New York City.

"In the vexed and mainly irrelevant arena of allegiances to teachers and predecessors, Brown has pioneered a refreshing indifference to the rivalries between, say, Beats and New York School poets, or New York School poets and practitioners of projective verse, or for that matter between the language poets and the rest of the world. Collaging her influences from all these groups, collaborating with them, trimming her work with declarations that her attraction's more than textual, she is a central figure to many groups of younger poets. Born in Japan, raised in North Carolina, taking two degrees at the school that shares her name, and settling down in New York, she comes to her rejection of categorization honestly. Among younger poets, her absolute refusal to accept limits on what is permissible has given her something like political power." - Jordan Davis

"Pleasure is the subject of Lee Ann Brown's poetry. Pleasure in the craft and anti-craft of poem making. Pleasure in the vocalizing and harmonizing of voice and text--speech and writing. Giddy recombinings. Flirtatious collaborations. Irreverent anagrams." - Eliane Equi

"Shout, whisper, and strum these mercurial poems, old-time lyrics, and inventive translations and transpositions. Lee Ann Brown's The Sleep That Changed Everything is a sprung formalist ode to the 'open possibilities' of song." - Charles Bernstein

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31. Amanda Earl

AngelHousePress wants poems for Nat'l Poetry Month by March 15

Mon 1 Mar 2010

You are invited to send one (1) quirky, innovative and playful poem to <mailto:[redacted]>[redacted] by March 15 to be considered for Nationalpoetrymonth.ca in April. Visual/concrete poetry especially welcome. Please also include a brief bio and a photo. Send as attachment (Word/Rtf/JPG).

The poem can be a previously published poem as long as you hold copyright.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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32. Murat Nemet-Nejat

Re: S BECKETT vs. r sillman

Mon 1 Mar 2010

David,

BULL'S EYE! Absolutely breathtaking.

Ciao,

Murat

On Fri, Feb 26, 2010 at 5:41 AM, David-Baptiste Chirot <[redacted]> wrote:

> *dear Steve:*
>
> *i noted that you begin with criticizing Silliman's remarks someplace (it wasn't indicated precisely where/when on the blog) of dramatic monologue--is this critique re Browning, Pound, Lowell??--(i gather from your remarks it is most definitely the last named--that is involved)--is it a critique of a specific dramatic monologist or dramatic monologists in general, in the English language, to be sure, it goes without saying---?*
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is a specific definition of dramatic monologue given that is being applied?--
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soliloquies?--

are certain Ballad forms "dramatic monologues?"--

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please note i am not trying to start an argument(s) but hoping to open the questions and observations up, towo/ards more questions and areas--re the topics--

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is the blog in itself not a form of confessional writing, even when essaying to restrict the blog writings to "literary thoughts?"--as these are bound up with the personal, the subjective, "the 'I'"--?? with ethical judgments on Good and Evil--

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why is for example "Opacity" in writing so Good--and transparency Bad--while the same person, poet may be crying for the Government to be "more transparent?"--esp when the nature of governmental rhetoric and ventures, plans are quite distinctly designed often to be of the most opaque nature?

in a sense--what could not be more transparent!! then the desire that one's words be opaque, while another's be transparent--

besides monologues, aren't there also stereologues, digitalogues--lincoln logs--blogalogs--logologues--egologues--ideologues--langologues--lingologues--jingologues--here
alogue there a logue hear alogue their alogue . . . everyone everywhere alogues . . . lumberjack ologues..the o'logues of the o'paque alogues . . .onan ologues . . .

Date: Wed, 24 Feb 2010 08:23:15 -0800
From: [redacted]
Subject: Re: Fw: S BECKETT vs. r sillman
To: [redacted]

hey, i've read Sillman.
admittedly, i'm not an authority on Sillman.
that Sillman.
those certain Sillman's that seem to haunt ...

i said
using a simple rhetorical device
WHO
is Ron Sillman???

comparing Ron Sillman
to Samuel Beckett

(since Sillman thrashed Lowell
it seemed wisest to thrash Sillman
using Beckett
since it's impossible to thrash Beckett
& who could stand such thrashings
by being so compared?)

... or, as i said earlier --
to further clarify aforementioned sayings
as well as previous postings ...

Robert Lowell
(is worth reading)
i remember Lowell
(i remember reading Lowell)

i've forgotten most of what i've read
i remember mostly
the stuff Lowell imitated
in "Imitatiions."

i rarely think about Sillman
i've forgotten most Lowellisms

i'm presently thinking about myself
& my next cigarette

From: sheila black <[redacted]>
To: [redacted]
Sent: Tue, February 23, 2010 7:09:45 AM
Subject: Re: Fw: S BECKETT vs. r sillman

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Each of us has a say. S. Black
Sheila Black

--- On Mon, 2/22/10, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Fw: S BECKETT vs. r sillman
To: [redacted]
Date: Monday, February 22, 2010, 2:23 PM

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Sent: Sun, February 21, 2010 2:02:24 PM
Subject: S BECKETT vs. r sillman

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But compared to Beckett, who is this Sillman? Better still, consider the quaint notion of free will ... type ... type ...

Compared to Beckett, Sillman, at best, is minor. Compared to the writings of Samuel Beckett, most, if not all so-called innovation (mid 20th century lit ... present) seems a hopeless search for novelty. Still, as we're hurried to say in D.C., why not throw in a little spin? There is a tunnel at the end of the light ... the quest continues ... why not? Vispo ... Christo wraps the Washington Monument in kleenex (HA) ... Jasper John's flag is mistaken for a dart board in a local D.C. pub (Jasper Johns, currently at the National Gallery) ...

> *Hotmail: Trusted email with powerful SPAM protection.*
> *http://clk.atdmt.com/GBL/go/201469227/direct/01/*

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33. Andy Gricevich
Fw: S BECKETT vs. r sillman
Mon 1 Mar 2010

Um, I don't think that's what RS meant by "dramatic monologue." The term has a specific sense in poetry, associated primarily with Robert Browning. It has nothing to do with literal monologues in stage dramas like Beckett's.

I think of Silliman's work all the time, and have even bothered to learn to spell his name.

Andy

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34. steve russell
Re: S BECKETT vs. r sillman
Mon 1 Mar 2010

You asked:

(is a specif
As usual, cool, thoughtful letter, Dave:

You asked:

(is a specific definition of dramatic monologue given that is being applied?-- let me know the particular passages of which you write) --
****

No specific definition was given on Sillman's blog, at least not the piece I read from Amy King's original link.

Sillman seems prepared to dismiss Lowell because of some aesthetic, or perhaps from the point of view of NO aesthetic, or from the point of view of an anasthetic. Maybe he simply doesn't like Lowell's work.

I've learned more from Learning From Las Vegas (Robert Venturi) than I've learned from Sillman.

He, Sillman, said something about Lowell's use of, ugh, monologue, which, ugh, is, ugh, why Olsen is, ugh, better. I think that was the point. If I had more of a life, I wouldn't go near a blog, but having the life I have, I occassionally (I confess) find myself in the blogosphere going where??? probably to a better blog than the one I just left.

I should go to your blog and learn some Vispo and find out what's happening in Palestine.
I should get my own blog.
I should get a life, but, it seems, I'm already alive, for better (sometimes) and sometimes worse.

_____
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Fri, February 26, 2010 5:41:50 AM
Subject: Re: S BECKETT vs. r sillman

dear Steve:

i noted that you begin with criticizing Silliman's remarks someplace (it wasn't indicated precisely where/when on the blog) of dramatic monologue--is this critique re Browning, Pound, Lowell??--(i gather from your remarks it is most definitely the last named--that is involved)--is it a critique of a specific dramatic monologist or dramatic monologists in general, in the English language, to be sure, it goes without saying---?

i rarely read Silliman's blog; my impression is very often that it in itself is a long long ongoing extended and if not necessarily completely/always a "dramatic" monologue, then most certainly an extended rhetorical monologue--

i gather that perhaps the soliloquy is NOT tossed in with the dramatic monologue??--

might David Antin be considered a dramatic monologist?--how about the creator of Swimming to Cambodia?--sections of Jackson MacLow or Lorine Niedecker?--Hannah who saw words?--

there is a great deal of Silliman's blog, going by what i have read, that could be considered basically among the more rhetorical forms of dramatic monologue--

are stream of consciousness monologues such as molly Bloom's among the detested "dramatic monologues?"--

is a specific definition of dramatic monologue given that is being applied?-- let me know the particular passages of which you write--

are narrators such as Conrad
's Marlowe types of "dramatic monologists?--"

how about the extended solos taken by Jazz and blues, rock'n'roll musicians-classical artists---are these form of dramatic monologue? soliloquies?--

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Each of us has a say. S. Black
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Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469227/direct/01/

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35. Poetry Project
Service for David Nolan
Mon 1 Mar 2010

Dear Friends,

It is with great sadness that we share the news of the passing of our friend, colleague, and East Village neighbor David Nolan. David suffered from a heart attack last Thursday, February 25. He had just turned 47 on Valentine¹s Day.

David has been involved with the Poetry Project for many years as our much cherished audio-technical consultant. He worked with John Fisk, and as

recently as this past New Year¹s Day, with David Vogen. Many of you probably noticed him assisting at the sound table for twelve hours straight, photographing each performer and live-posting portraits to his Facebook page throughout the event!

David was a friend to many people in our community, and his wife, Joy Linscheid, would like to extend an invitation to his memorial service to anyone who has known him over the years.

The funeral will be held on Wednesday, March 3, here at St. Mark¹s Church (131 E. 10th St. at 2nd Ave). The service will run from 4PM to 5:30PM. A reception will follow in the Parish Hall from 5:30PM to 7PM.

David worked with a number of community and arts organizations during his life; in lieu of flowers his family would appreciate that donations be made in David¹s name to one of the charities listed below, or to one of your choosing.

Our deepest condolences go out to David¹s family and friends.

Love,

The Poetry Project

Community and Arts Organizations
East Village Community School 610 E. 12th St., Room 205, New York, NY 10009.
Attn: Mary Talbot [redacted] x.2056
Poet¹s House 10 River Terrace, New York, NY 10281. Attn: Jane Preston, Managing Director [redacted]
Theater for the New City 155 First Ave., New York, NY 10009. Attn: Crystal Field
WBAI 120 Wall Street, 10th Floor, New York, NY 10005. Attn: Morning Dew
The Poetry Project at St. Mark¹s Church 131 E. 10th St., New York, NY 10003. Attn: Stacy Szymaszek [redacted]

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36. Andy Gricevich
Cannot Exist no.6 is out!
Mon 1 Mar 2010

What a pleasure it is to announce the appearance of Cannot Exist no.6! Such
pleasure derives from the 60 pages of mind-bendingly strange, heartbr(e)aking, hilarious, urgent work contributed thereto by the following masters of contemporary versification:
Michael BernsteinDavid BuuckMairead ByrneJordan DunnLewis

FreedmanSteve GilmartinBob HemanCrag HillMary KasimorMonica ModyThe Nonsense Company
Nicholas Ravnikar
Juliana SpahrJordan StemplemanDavid WolachJoey Yearous-Algozin

You can buy the issue via http://cannotexist.blogspot.com.

all the best,

Andy Gricevich

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37. Justin Katko

Manson and Toal: Friday 5 March: Cambridge, UK

Mon 1 Mar 2010

Cambridgeshire quakes at the arrival of Peter Manson and Jefferson Toal, who will read their poetry for the second event of the Cambridge Reading Series. TIME: 7:30pm, Friday, 5 March. PLACE: Judith E. Studio Drama Studio, Faculty of English, Cambridge. This prelapsarian dyad is here to teach us best practices for systematically wiping the bad poetry out from these our good heads. All are welcome; free entry; wine served.

****

PETER MANSON lives in Glasgow. His publications include *Between Cup and Lip * (Miami University Press 2008), *For the Good of Liars* (Barque Press 2006), *Adjunct: an Undigest *(Edinburgh Review 2005, Barque Press 2009) and *Before and After Mallarmé* (Survivors' Press 2005). He was the Judith E. Wilson Visiting Poetry Fellow of 2005-6. His website, "Freebase Accordion", is at petermanson.com. Peter Manson will read the poems of Clark Coolidge as part of his CRS reading.

JEFFERSON TOAL // D.O.B.: XX-XX-1985 / WEAPONS SKILL: 6 / BALLISTICS SKILL: 7 / PUBLICATIONS: "Arcobat" (©_© PRESS, forthcoming) "Training Session" (Quid 16), "Epyx Fastload" (Plantarchy 4), "Mortar Penne: Ha Ha Ha; Or 'The day Sigma Huda ate my gundog'" (Quid 18) / STAMINA: 4 / PSYCHIC: 9 / DENTAL WORK: Sussex University: BA '03-'06, MA '06-'08 / OFFICES: Secretary of the Random Acts of Kindness movement '04, Insert Riot Sorrowist Cadre and Jelly Procurement Delegate '05-'07, Chief Shadow Puppeteer of the Military Affairs Committee of the Faceplant International '07-'09. / CHARM: +1. // By day Jefferson Toal teaches the students of Coldfall Primary School (London) whose poetry he will read in addition to his own at the CRS reading.

****

The Cambridge Reading Series (CRS) is a new cycle of poetry readings taking place at the Faculty of English in Cambridge. Dialogic in form and international in scope, CRS revises the conventional performance format. In addition to reading their own work, both poets will also read the work of another poet. Each reading will be accompanied by a pamphlet publication featuring a selection of the participating poets' work and critical responses.

A full list of up-coming dates and readers is given below. Please direct any queries to Ryan Dobran (rdobran [at] gmail [dot] com) or see the CRS website: crs0hq.tumblr.com

The Cambridge Reading Series is funded by the Judith E. Wilson Fund and organised by English graduate students Ryan Dobran, Ian Heames, Justin Katko, Laura Kilbride, and Mike Wallace-Hadrill.

****

Readings begin at 7:30pm and are held in the Judith E. Wilson Drama Studio, in the Faculty of English, West Road, Cambridge.

LENT TERM
Friday 5 March: Peter Manson & Jefferson Toal

INTER-TERM
Friday 2 April: Nour Mobarak & Trevor Joyce

EASTER TERM
Friday 30 April: Jonty Tiplady & Frances Kruk
Friday 21 May: Lorqi Blinks & John Wilkinson
Friday 18 Jun: Sean Bonney & Simon Jarvis

FREE • ALL WELCOME • WINE SERVED

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38. Samuel Wharton
Fwd: sawbuck 4.1
Mon 1 Mar 2010

---

readers~

thank you for another great year of contributions!

sawbuck 4.1 <http://sawbuckpoetry.blogspot.com/> is here!

we begin our 4th year of publication with selections from :

Andrew Brenza | Becca Jensen
Elizabeth Barbato | Elizabeth Zuba
Eric Huff | Jack Boettcher

Jane Joritz-Nakagawa | Mark DeCarteret
Mark Jackley | Yotam Hadass

i hope you enjoy what they have to offer

~samuel wharton, editor

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39. Hand Held Editions

Series 3 - Hawkey/O'Brien/Nature Theater of Oklahoma

Mon 1 Mar 2010

Announcing the official release of Hand Held Editions - Series 3, featuring:

Christian Hawkey, Petitions for an Alien Relative
Geoffrey G. O'Brien, Poem with No Good Lines
Nature Theater of Oklahoma, Choregraphie

ALL THREE 5x7 chapbooks, on linen paper, in numbered editions of 75, for $12 (includes post).

See the site for details:

handheldeditions.blogspot.com
--
hand*held*editions
thomas hummel & brett fletcher lauer
handheldeditions.blogspot.com

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40. Tim Peterson

EOAGH Reading Series: Spring 2010

Tue 2 Mar 2010

---

*EOAGH Reading Series
Spring 2010*

All events take place at *Unnameable Books*,
600 Vanderbilt Ave, Brooklyn, NY

Jon Cotner, Andy Fitch, and John Harkey
Tuesday, March 16 @7PM*
*

Barbara Henning, Simon Pettet, and Shira Dentz
Sunday, March 21 @2PM

Andrew Levy, Cheryl Clark, and Mark Lamoureux
Sunday, April 4 @2PM

David Shapiro, Joanna Fuhrman, and Charles Borkhuis
Sunday, April 18 @2PM

EOAGH: A Journal of the Arts <http://chax.org/eoagh> is edited by Tim Peterson (Trace)
and distributed by Chax Press <http://chax.org/>.

Submissions? Contact [redacted]. New poetics/essays/criticism especially desirable.

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41. steve dalachinsky
BUK LIVES
Tue 2 Mar 2010

Bukowski Lives!!

Please join us at the Bowery Poetry Club
to celebrate the work and life of Charles Bukowski
on Tuesday March 9, 2010 at the Bowery Poetry Club's
Sixth Annual Praise Bukowski Night!!!
(March 9 is the anniversary of Bukowski's death).
This event begins at 10pm and ends at midnight
It is Free! - "the people look like flowers at last."
 featuring :
Steven Ben Israel, Jennifer Blowdryer, Steve
Cannon, Steve Dalachinsky, David Huberman,
Pierre Joris, Tsaurah Litzky, Dave Mandl,
Nancy Mercado, Big Mike, Iris M.Schwartz,
Susan Scutti, Shappy, Carl Watson!!!
 + Open Reading! Bring a poem of Buk's to read!

Bowery Poetry Club, 308 Bowery NYC
(between Bleeker and Houston Streets)
1-212 -[redacted]

↑ Index

42. Paul Nelson
Michael McClure in Seattle
Tue 2 Mar 2010

Michael McClure
March 12-13, 2010
Rainier Valley Cultural Center
3515 S. Alaska St, Seattle, WA
Workshop, reading, and lecture with the renowned poet. Space is limited for the Saturday, March 13 workshop.

Michael McClure is a poet, playwright, songwriter, and novelist who initially gained fame as one of the five poets who read at the legendary San Francisco Six Gallery reading in 1955, where Allen Ginsberg first read Howl. His next two books are Of Indigo and Saffron from UC Press, and Mysteriosos and other poems from New Directions.

Our thanks to co-sponsors: Dark Coast Press, Augusto Romano L.Ac. the State Commission on Humanities, KBCS-FM, Copper Canyon Press, Wabi Sabi restaurant in Columbia City and Poets & Writers. Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

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43. steve dalachinsky
Re: JAZZ LOUNGE DATE COMING UP ON TUESDAY! (please announce)
Tue 2 Mar 2010

---

oops matt shipp solo gig is sunday march 14 at 5 at tribes

On Fri, 26 Feb 2010 23:49:04 -0500 Alan Sondheim <[redacted]>
writes:
> JAZZ LOUNGE DATE COMING UP ON TUESDAY!
>
>
> ESP-Disk' LIVE @ The Jazz Lounge (Sucre Cafe)
> 520 Dakalb Avenue (Near Bedford Ave)
> Brooklyn, NY 11205
> G Train to Bedford/Nostrand
>
> Tuesday, March 2nd, 2010
>

>
> 8:30 pm
> Blaise Siwula & Bern Nix
> Blaise Siwula - alto / tenor sax
> Bern Nix - guitar
>
>
> 9:30 pm
> Alan Sondheim
> Alan Sondheim - electric oud / electric saz (or acoustic-electric
> oud
> or guitar or cura cumbus)
> Azure Carter - vocals
> Myk Freedman - lap steel (or guitar)
>
>
>

↑ Index

44. steve dalachinsky

Re: correction matthew shipp solo at tribes gallery

Tue 2 Mar 2010

please spread the word
that matt shipp is playing solo piano
at tribes gallery 285 e 3rd st 2nd fl
5pm March 14 sunday 10 $ donation

↑ Index

45. Eric Hoffman

Call for Papers

Tue 2 Mar 2010

Call for papers for a collection of critical essays on various aspects of or approaches to Cerebus, both a scholarly and popular, though coherent, companion (and introduction) to the series.

Any subject matter is welcome, so long as it pertains to Dave Sim and/or Cerebus.

Some recommendations of subjects that in which I am most interested:

Discussion of 1970's comics scene in which Dave first started to contribute together with a discussion of the various influences on Cerebus (Howard the Duck, Conan the Barbarian, Red Sonja)

Cerebus as satire of the comics medium (The Roach, "reads," etc)

Cerebus as social satire (political and religious satire)

The shift in tone from earlier and later Cerebus as a result of Dave's conversion

The influence of Cerebus on the comics industry

Cerebus and the graphic "Novel"

Dave Sim as self-publisher and his feud with Gary Groth and the Comics Journal

Dave Sim and the CBLDF

Comics fandom and Aardvark Comment (& the Yahoo Group)

Narrative structure in Cerebus

"Mind Games"

"Something Fell" (Yes, I know Craig Miller wrote something on this in "Following")

Dave Sim as magpie (Barry Windsor-Smith, Mort Drucker, etcetera)

Gerhard's impact on Cerebus

Sim's use of literary characters (Wilde, Fitzgerald, Hemingway, etc)

Sim's use of public personas (Elrod, Mick and Keef, Lord Julius, Konigsberg, The 3 Stooges, etc)

Meta-narrative in Cerebus (Viktor Davis/Reid in Reads, Sim in Minds and Guys)

Cerebus and Religion (both pre-and post-conversion)

Cerebus as a critique of feminism

Gender issues in Cerebus (male/female light/void, he/she/it, YHWH, God, "Tangent," "10 Impossible Things," etc)

Any suggestions this group might have about other forums that might be useful in soliciting submissions would be most appreciated. I would also be grateful for the names and contact information of any potential contributors. And I welcome any suggestions.

Thank you in advance for your kind attention to this matter.

Respectfully yours,
Eric Hoffman
lily_anselm@...

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46. Christophe Casamassima

Ore by Christophe Casamassima (twentythreebooks)

Tue 2 Mar 2010

My new book, Ore, has recently been released by twentythreebooks, a terrific baltimore-based publisher. This book completes the Proteus Cycle, which began with the books The Proteus (Moria Books) and Joys: A Catalogue of Disappointments (BlazeVOX).

To read the press release, and a review, see http://www.twentythreebooks.com/images/OrePressRelease1.pdf

You can buy copies here http://www.twentythreebooks.com/books.htm

Thanks, everyone, for making this project a success. To see former titles visit http://www.moriapoetry.com/ebooks.html and http://blazevox.org/bk-cc.htm.

Although poets around the world lose the grips on their pens whenever I say it, please support small, independent presses!

Christophe Casamassima

↑ Index

47. Sarah Sarai

Karin Rudolph, Sarah Sarai, Saag Paneer: 5:30 pm, Sun., 3/7, NYC, Bengal Curry, 65 W. Broadway

Tue 2 Mar 2010

Details: 5:30, Sunday, March 7, 2010, at Bengal Curry, 65 West Broadway, 1-1⁄2 blocks s. of Chambers St. Manhattan.-- Most subways lead to Chambers. PHOENIX reading (George Spencer, Mike Graves, curators). Limited open mic. Eat and hear. Cheap.

Karin Randolph: Either She Was, Winner of Marsh Hawk Press Poetry Prize I love this book of . . . We need politics and wildness today, and here we find a quiet resistance and no shame. —David Shapiro

Sarah Sarai: The Future Is Happy, With both wit and tenderness, Sarah Sarai rigorously navigates the dialectics of knowledge and not knowing, thinking and being, the spiritual and the earthy. . .Lee Ann Roripaugh

Saag Paneer: "...cubes of freshly made cheese in a sauce of spicy, slow-simmered spinach. . . long a favorite of mine." Mark Bitten, NYT

↑ Index

48. Jeffrey Side
"Impolitic: Kent Johnson's Radical Hybridity" -- a review
Tue 2 Mar 2010

The information following is from Geoffrey Gatza who posted it on another list. I thought I'd reproduce it here. My apologies if this has already been done.

(In relation to this, you may be interested in reading an interview with Kent Johnson here:
http://www.argotistonline.co.uk/Johnson%20interview.htm)

From Geoffrey Gatza:

"The new print issue of Pleiades journal features an extensive essay- review (thirty-four pages!) by the superb critic Michael Theune, titled "Impolitic: Kent Johnson's Radical Hybridity." It covers five of Johnson's books, including Epigramititis: 118 Living American Poets, published by BlazeVOX Books in 2005. Pleiades has put up a PDF of the essay at its website, here:

http://www.ucmo.edu/englphil/pleiades/currentissue.html

Epigramititis can be ordered here:

http://www.blazevox.org/bk-kj.htm

And Johnson's most recent book, the 836-page DAY (also from BlazeVOX) here:

http://blazevox.org/blog/?p=118

↑ Index

49. Carrie Etter
Infinite Difference sampler no. 7
Tue 2 Mar 2010

Andrea Brady's poem, "Still Hanging on Clinton's Second Visit":
http://carrieetter.blogspot.com

I hope you enjoy it.

↑ Index

50. steve russell
Re: S BECKETT vs. r sillman
Tue 2 Mar 2010

---

i agree.
Chirot's post was dead on.

& Sillman, correctly spelled, is Silliman, assuming Chirot spelled the name correctly.

_____
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Mon, March 1, 2010 3:29:13 PM
Subject: Re: S BECKETT vs. r sillman

David,

BULL'S EYE! Absolutely breathtaking.

Ciao,

Murat

On Fri, Feb 26, 2010 at 5:41 AM, David-Baptiste Chirot <[redacted]> wrote:

> *dear Steve:*
>
> *i noted that you begin with criticizing Silliman's remarks someplace (it wasn't indicated precisely where/when on the blog) of dramatic monologue--is this critique re Browning, Pound, Lowell??--(i gather from your remarks it is most definitely the last named--that is involved)--is it a critique of a specific dramatic monologist or dramatic monologists in general, in the English language, to be sure, it goes without saying---?*
>
> *i rarely read Silliman's blog; my impression is very often that it in itself is a long long ongoing extended and if not necessarily completely/always a "dramatic" monologue, then most certainly an extended rhetorical monologue--*
>
> *i gather that perhaps the soliloquy is NOT tossed in with the dramatic monologue??--*
>
> *might David Antin be considered a dramatic monologist?--how about the creator of Swimming to Cambodia?--sections of Jackson MacLow or Lorine Niedecker?--Hannah who saw words?--*
>
> *there is a great deal of Silliman's blog, going by what i have read, that could be considered basically among the more rhetorical forms of dramatic monologue--*
>
> *are stream of consciousness monologues such as molly Bloom's among the detested "dramatic monologues?"--*
>
> *is a specific definition of dramatic monologue given that is being applied?--*

let me know the particular passages of which you write--

are narrators such as Conrad
's Marlowe types of "dramatic monologists?--"

how about the extended solos taken by Jazz and blues, rock'n'roll musicians-classical artists---are these form of dramatic monologue? soliloquies?--

are certain Ballad forms "dramatic monologues?"--

are "criticism" and "reviewing" and "literary memoirs" of the Silliman variety not so much providing "critical, essay, researched theorizing, etc" thinking, but instead providing the reader with a form of rhetorical dramatic monologue with intentions of being the "final word" rather than the "opening words," opening that is outwo/ard, away from the monologue and pointing also away from the author & monologues' themselves towards an expanding area of questions, of ways of writing, of thinking, of encouraging DIY (do-it-yourself) in an inspirational/exemplary manner???--

please note i am not trying to start an argument(s) but hoping to open the questions and observations up, towo/ards more questions and areas--re the topics--

isn't perhaps Silliman's blog also a form of "confessional writing?"--as with much contemporary avant writing, so often concerned with the "confessional" aspect of writing re one's memories, life, jobs, favorite tv shows, pastimes, book lists, etc --with "events and behaviors, thoughts, attitudes, emotions since 9/11???"--

is the blog in itself not a form of confessional writing, even when essaying to restrict the blog writings to "literary thoughts?"--as these are bound up with the personal, the subjective, "the 'I'"--?? with ethical judgments on Good and Evil--

aren't often things that a particular poet, writer, is very concerned with making a critique of from a more or less subjective viewpoint--are not these often simply the projections of aspects of ones' self, one's character, thoughts, on to others and their thoughts, viewpoints?--is this part of the seemingly endless dividing up of writers, poets, forms of writing in to the US Goverment style of "Good vs Evil"? rhetoric and propaganda--and--what and why is this so important, this use of ethics as a form of literary criticism, in order to show oneself, one's group, one's Brand and Rebranded form of writing as the Good and others' as the Bad and the Ugly?--

why is for example "Opacity" in writing so Good--and transparency Bad--while the same person, poet may be crying for the Government to be "more transparent?"--esp when the nature of governmental rhetoric and

ventures, plans are quite distinctly designed often to be of the most opaque nature?

in a sense--what could not be more transparent!! then the desire that one's words be opaque, while another's be transparent--

besides monologues, aren't there also stereologues, digitalogues--lincoln logs--blogalogs--logologues--egologues--ideologues--langologues--lingologues--jingologues--here
alogue there a logue hear alogue their alogue . . . everyone everywhere alogues . . . lumberjack ologues..the o'logues of the o'paque alogues . . .onan ologues . . .

Date: Wed, 24 Feb 2010 08:23:15 -0800
From: [redacted]
Subject: Re: Fw: S BECKETT vs. r sillman
To: [redacted]

hey, i've read Sillman.
admittedly, i'm not an authority on Sillman.
that Sillman.
those certain Sillman's that seem to haunt ...

i said
using a simple rhetorical device
WHO
is Ron Sillman???

comparing Ron Sillman
to Samuel Beckett

(since Sillman thrashed Lowell
it seemed wisest to thrash Sillman
using Beckett
since it's impossible to thrash Beckett
& who could stand such thrashings
by being so compared?)

... or, as i said earlier --
to further clarify aforementioned sayings
as well as previous postings ...

Robert Lowell
(is worth reading)

i remember Lowell
(i remember reading Lowell)

i've forgotten most of what i've read
i remember mostly
the stuff Lowell imitated
in "Imitatiions."

i rarely think about Sillman
i've forgotten most Lowellisms

i'm presently thinking about myself
& my next cigarette

From: sheila black <[redacted]>
To: [redacted]
Sent: Tue, February 23, 2010 7:09:45 AM
Subject: Re: Fw: S BECKETT vs. r sillman

Look at the poem "Sunset Debris" by Ron Silliman. That thing drove me crazy (not literal) so I wrote a duplicate poem (just for myself) called "Ron Silliman Writes Poetry Like a Four Year Old Child" (never submitted!). However, for you bandwagonners, I also wrote a poem called "Ron Silliman is my Father" inspired by "The Chinese Notebook" also Ron Silliman. As for Beckett, "Waiting For Godot" need I say more. Maybe "Endgame."
Each of us has a say. S. Black
Sheila Black

--- On Mon, 2/22/10, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Fw: S BECKETT vs. r sillman
To: [redacted]
Date: Monday, February 22, 2010, 2:23 PM

... or a dramatic monologue on video or film. That Beckett thing with a mouth. That singular grotesque thing that's mouthing words on film. What's the problem with dramatic monologues? If I knew the rationale ... Sillman's point of view, but it seems little more than ... o.k. ... it's his aesthetic ... but if the guy has a problem with dramatic monologues he's giving the finger to Beckett and that's as close to blasphemy as one can get in my stern book of principles.

----- Forwarded Message ----
From: steve russell <[redacted]>
To: [redacted]
Sent: Sun, February 21, 2010 2:02:24 PM
Subject: S BECKETT vs. r sillman

... or say I agree with Sillman. I'll at least consider Lowell a minor talent rather than a gifted, though priveleged (pity the ruling class) casuality of his dopey era.

But compared to Beckett, who is this Sillman? Better still, consider the quaint notion of free will ... type ... type ...

Compared to Beckett, Sillman, at best, is minor. Compared to the writings of Samuel Beckett, most, if not all so-called innovation (mid 20th century lit ... present) seems a hopeless search for novelty. Still, as we're hurried to say in D.C., why not throw in a little spin? There is a tunnel at the end of the light ... the quest continues ... why not? Vispo ... Christo wraps the Washington Monument in kleenex (HA) ... Jasper John's flag is mistaken for a dart board in a local D.C. pub (Jasper Johns, currently at the National Gallery) ...

Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469227/direct/01/

↑ Index

51. steve russell
Re: S BECKETT vs. r sillman
Tue 2 Mar 2010

& i seem to be thinking too much about Silliman without spelling his name correctly. point taken.

_____
From: Andy Gricevich <[redacted]>
To: [redacted]
Sent: Mon, March 1, 2010 3:56:50 PM
Subject: Fw: S BECKETT vs. r sillman

Um, I don't think that's what RS meant by "dramatic monologue." The term has a specific sense in poetry, associated primarily with Robert Browning. It has nothing to do with literal monologues in stage dramas like Beckett's.

I think of Silliman's work all the time, and have even bothered to learn to spell his name.

Andy

↑ Index

52. amy king
Non-poet reads poetry!
Tue 2 Mar 2010

Political scientist, Ashok Karra, continues to support poetry (something he doesn't write) by putting his thoughts out there about specific poems (for his mostly non-poetry-reading audience!) -- pretty daring if you ask someone who rarely critiques poetry (me!).

If you feel so moved, please visit and even post a note on his latest response to my poem, "State of a Nation" - thanks in advance!

http://www.ashokkarra.com/2010/03/amy-king-state-of-a-nation/

Best,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

53. amy king
Women artists / poets
Tue 2 Mar 2010

I don't know if I sent this here, but I sent it to a women's poetry listserv and have now second guessed myself: why shouldn't I send it to an "everyone" listserv?

Looks great --- take a gander at the short trailer here - http://www.whodoesshethinksheis.net/

Cheers,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

54. Michael Tod Edgerton
Re: Women artists / poets
Tue 2 Mar 2010

This looks awesome, Amy--and it's playing here in Athens! I'll get the word out to some folks here at UGA.

Cheers,

Tod

Michael Tod Edgerton
MFA '06, Program in Literary Arts, Brown University
PhD student, Dept. of English, University of Georgia

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Tue, March 2, 2010 5:26:04 PM
Subject: Women artists / poets

I don't know if I sent this here, but I sent it to a women's poetry listserv and have now second guessed myself: why shouldn't I send it to an "everyone" listserv?

Looks great --- take a gander at the short trailer here - http://www.whodoesshethinksheis.net/

Cheers,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

55. William Allegrezza
Series A: Taransky and Shaw this Wed.
Tue 2 Mar 2010

Please come to Series A in Chicago to hear Michelle Taransky and Anne Shaw.

When: Wednesday, March 3.
Where: Hyde Park Art Center, 5020 S. Cornell, Chicago
Time: 7-8 (and we start on time)
BYOB!
Parking and easy public transit access.

For more info, see www.moriapoetry.com/seriesa.html or e-mail Bill Allegrezza at [redacted]

Bill

↑ Index

56. Camille Martin
new at Rogue Embryo
Tue 2 Mar 2010

New on my blog:

<Roundup>: links to eighteen close readings and other explorations that I've posted on this blog– from analysis of collaborative multidisciplinary performance to close readings of poems by Connie Deanovich, Ann Lauterbach, Trevor Joyce, Maxine Chernoff, and others

<Toronto Launch of Sonnets> at the fabulous This Ain't the Rosedale Library

<Third Gallery: Krewe of St. Anne, Mardi Gras>: third installment of Mardi Gras photo gallery

http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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57. Anny Ballardini

A Haiti Fundraiser with Complimentary New Book by Eileen R. Tabios

Wed 3 Mar 2010

From Eileen Tabios:

==========

[Please Forward]

MARSH HAWK PRESS ANNOUNCEMENT
**
A Haiti Fundraiser with Complimentary New Book by Eileen R. Tabios

Marsh Hawk Press (New York) has teamed up with Meritage Press (San Francisco & St. Helena) to provide a poetry fundraiser for Haiti Relief.

Those who order five or more "Hay(na)ku for Haiti" booklets from Meritage Press' Open Palm Press will also receive a complimentary copy of Eileen R. Tabios' latest Marsh Hawk Press book, *THE THORN ROSARY: Selected Prose Poems & New*, edited by Thomas Fink (more information about *THE THORN ROSARY* at http://marshhawkpress.org/tabios4.htm).

As five booklets are available for $15 and Ms. Tabios' book retails for $19.95, we hope poetry lovers will find this offer an attractive way to contribute to Haiti relief. The following provides details on this Haiti fundraiser:

Open Palm Press
(an imprint of Meritage Press)
is pleased to announce the series:
**
Hay(na)ku for Haiti

-- a fundraiser for Haiti, edited by Eileen R. Tabios and blessed by support from chapbookpublisher.com.

Poets who write in the hay(na)ku form (about which more information is available at http://haynakupoetry.blogspot.com) have consented to create hay(na)ku for helping Haiti's recovery efforts. The results are to be released as "pocket poem booklets" by Open Palm Press. Each will be sold for $3.00, reflecting the hay(na)ku's three lines, with all proceeds to be donated for Haiti relief.

The first eight of the series are:

#1: *PARTICLE AND WAVE and FROM THE CHAIR*, two hay(na)ku sequences by Jean
Vengua

#2: *On A Pyre: An Ars Poetica* by Eileen R. Tabios
#3: *Hay(na)ku for Haiti* by Tom Beckett
#4: *when the earth moves* by Lars Palm
#5: *After René Depestre's "My Definition of Poetry", as translated by Edwidge Danticat, with lines at the end by Lafcadio Hearn* by John Bloomberg-Rissman
#6: *Mrs. Quake* by Nicole Mauro
#7: *Through Having Been, Vol. 1* by William Allegrezza
#8: *Through Having Been, Vol. 2* by William Allegrezza

Over time, more releases will occur as it is anticipated that Haiti's relief requirements will be prolonged and deep. Poets interested in exploring the hay(na)ku through this fundraising effort may contact the series editor at
[redacted]

"H for H" booklets are lovingly produced by chapbookpublisher.com (http://chapbookpublisher.com/) on lilac-colored paper to fit, at 2.75" x 4.5 X 2", on an open palm -- ideal for giving engagements.

To order some or all of the series, please send checks made out to "Meritage Press" for $3 per booklet and send to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

This offer is also available to non-U.S. residents, but with extra arrangements required for international shipping.

For more information, including on international orders:
[redacted]

--

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58. Marc Nasdor
Re: Service for David Nolan
Wed 3 Mar 2010

To all who knew David Nolan,

This is indeed shocking news.David was one of a kind, a gentle man who had not a vindictive bone in his body. As a friend for nearly 30 years, I will miss him as a brother. Rest in peace Dave, may you bump into Jerry up there, and sing the Morning Dew together.

Goodbye, dear friend.

- Marc

Date: Mon, 1 Mar 2010 19:22:44 -0500
From: Poetry Project <[redacted]>
Subject: Service for David Nolan

Dear Friends,

It is with great sadness that we share the news of the passing of our friend, colleague, and East Village neighbor David Nolan. David suffered from a heart attack last Thursday, February 25. He had just turned 47 on Valentine¹s Day.

David has been involved with the Poetry Project for many years as our much cherished audio-technical consultant. He worked with John Fisk, and as recently as this past New Year¹s Day, with David Vogen. Many of you probably noticed him assisting at the sound table for twelve hours straight, photographing each performer and live-posting portraits to his Facebook page throughout the event!

David was a friend to many people in our community, and his wife, Joy Linscheid, would like to extend an invitation to his memorial service to anyone who has known him over the years.

The funeral will be held on Wednesday, March 3, here at St. Mark¹s Church (131 E. 10th St. at 2nd Ave). The service will run from 4PM to 5:30PM. A reception will follow in the Parish Hall from 5:30PM to 7PM.

David worked with a number of community and arts organizations during his life; in lieu of flowers his family would appreciate that donations be made in David¹s name to one of the charities listed below, or to one of your choosing.

Our deepest condolences go out to David¹s family and friends.

Love,

The Poetry Project

Community and Arts Organizations
East Village Community School 610 E. 12th St., Room 205, New York, NY 10009.
Attn: Mary Talbot [redacted] x.2056
Poet¹s House 10 River Terrace, New York, NY 10281. Attn: Jane Preston, Managing Director [redacted]
Theater for the New City 155 First Ave., New York, NY 10009. Attn: Crystal Field
WBAI 120 Wall Street, 10th Floor, New York, NY 10005. Attn: Morning Dew

The Poetry Project at St. Mark¹s Church 131 E. 10th St., New York, NY 10003.
Attn: Stacy Szymaszek [redacted]

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59. Ram Devineni

China: Bookworm International Literary Festival

Wed 3 Mar 2010

China: Bookworm International Literary Festival

Dear Friends:

If you plan to be in China in the next two week, please join me at the Bookworm International Literary Festival. Some of the great writers who will be there include Amitav Ghosh, Junot Diaz, Zoe Heller and many others. Here is my schedule of events:

March 6 at 6pm: screening and discussion of literature and cinema from Rattapallax. Guest is Caecilia Tripp. The Bookworm Sanlitun in BEIJING. http://www.beijingbookworm.com/schedule2010.php

March 7 at 2pm: discussion of "Notes on a Scandal" with Zoe Heller and screening of the film. BEIJING CNEX Theater. http://www.cnex.org.cn/

March 7 at 5pm: screening and discussion of literature and cinema from Rattapallax. Guest is Caecilia Tripp. BEIJING CNEX Theater. http://www.cnex.org.cn/

March 12 at 7pm: screening and discussion of literature and cinema from Rattapallax. Guest is Caecilia Tripp. The Bookworm Shi Quan Jie (near Shanghai). http://www.suzhoubookworm.com/schedule2010.php

March 16 at 6:30pm: Imagining India: Producer Ram Devineni and writer and musician Amit Chaudhuri discuss the presentation of contemporary India in film, music and literature. The Bookworm Sanlitun in BEIJING. http://www.beijingbookworm.com/schedule2010.php

While in China, Caecila and I will be working on a collaborative video project. She may have some gallery showings in either city, too. More information on Caecila Tripp http://www.martosgallery.com/artists/caecilia-tripp/bio/

Cheers
Ram Devineni
Rattapallax
Www.rattapallax.com

↑ Index

60. Mark Young
Out from Otoliths—Mark Young's Genji Monogatari
Wed 3 Mar 2010

Genji Monogatari

Mark Young

60 pages

Otoliths, 2010

ISBN: 978-0-9806025-8-6

$14.95 + p&h

URL: http://www.lulu.com/content/paperback-book/genji-monogatari/8350625

Genji Monogatari is a sequence of 54 poems, each keyed to one of the chapters of the 11th century Japanese classic by Murasaki Shikibu. The result is a complex and beautiful palimpsest, wherein we are privileged, simultaneously and sequentially, to look upon worlds within worlds within worlds. Mark Young opens the book on the processes of the composition of the sequence itself so that, along with his reading of *The Tale of Genji*, we are also given the progress of the writing of that reading. His technique, foregrounded here, demonstrates a fidelity to stochastics allied with a profound knowledge of, and respect for, tradition: *replaying** / **our cached millennium**.* All the characteristics of Young’s recent work—ferocious intellect, coruscating satire, black humor, exquisite emotion—are fully present, along with something more difficult to name: as if, in the drawing back of screen after screen after screen, what is revealed is the nakedness of all enclosure, the silence inside both world and word.*—**Martin Edmond*

Genji Monogatari will be launched by Michele Leggott in Auckland, New Zealand, on 31 March, at the Home & Away Symposium<http://www.nzepc.auckland.ac.nz/features/home&away/index.asp> organized by the New Zealand Electronic Poetry Center.

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61. Al Filreis
PoemTalk #29: Armantrout, Dinh & Devaney on Kit Robinson
Wed 3 Mar 2010

Today we are releasing episode 29 of the PoemTalk podcast/radio series. In this episode, Rae Armantrout, Linh Dinh, and Tom Devaney discuss Kit Robinson's poem "Return on Word."

http://www.poemtalk.org

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp
dial 215-746-POEM or [redacted]

↑ Index

62. amy king
"...damned mob of scribbling women"
Wed 3 Mar 2010

This week's tops -- http://amyking.wordpress.com/2010/03/03/damned-mob-of-scribbling-women-nathaniel-hawthorne/

Enjoy,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

63. Regina Pinto
AlphaAlpha is ready!
Wed 3 Mar 2010

Dear all,

"AlphaAlpha, an animated netbook of letters"

I am glad to say that it is ready at: http://arteonline.arq.br/a/ .

The concept of this netbook is the proper "history of writing, which is, in a way, the history of the human race, since in it are bound up, severally and together, the development of thought, of expression, of art, of intercommunication, and of mechanical invention."

"AlphaAlpha" is composed of 365 instances of the letter "A" plus one more for the leap year. The letters are collected in groups of about ten. "AlphaAlpha" is a collaborative work and includes participants â”€ artists & poets â”€ from several places around the world. "AlphaAlpha" is a good example of the possibilities of net art.

Artists:

JoesÃ©r Alvarez (Brazil) Â Bruce Andrews (USA) Â Jim Andrews (Canada) Â Paulo Aquarone (Brazil) Â Isabel Aranda - YTO (Chile) Â Isabelle Arvers (France) babel Â (Canada & UK) Â Vera Bighetti (Brazil) Â Bruno (Brazil) Â Patrick Burgaud (France) Â Josely Carvalho (Brazil) Â Steve Dalachinsky (USA) Martha Deed Â (USA) Â Rodolfo Franco (Brazil & Spain) Â Marcelo FrazÃ£o (Brazil) Â Muriel Frega (Argentina) Â Sabrina Gledhill (Brazil) Â Lisa Hutton (USA) Â Satu Kaikkonen Â (Finland) Â Maja Kalogera (Croatia) Â Roberto Keppler (Brazil) Â Manik (Serbia) Â Brigitte Neufeldt (Germany) Â Millie Niss (USA) Clemente PadÃn (Uruguay) Â Margaret Penfold (UK) Â Yuko Otomo (USA) Â Edward Picot (UK) Â Regina Pinto (Brazil) Â Isabel Saij (France) Â JosÃ© Roberto Sechi (Brazil) Â Reiner Strasser (Germany) Â Jurgen Trautwein (USA) Â Myron Turner (Canada) Â Susan Turner Â (Canada) Â Paulo Villela (Brazil) Â Miguel Jimenez - Zenon (Spain) Â Araceli ZuÃ±iga (Mexico)

I hope you like the complete site and send me your comments.

It is better visualized with Firefox and 1200 X 800 screen resolution.

Warmest regards,
Regina Pinto

--

==========

Regina Pinto

http://arteonline.arq.br
http://pintor.tumblr.com

↑ Index

64. Paul Siegell
Re: Out from Otoliths—Mark Young's Genji Monogatari
Wed 3 Mar 2010

---

outstanding news!

and, damn, that's a beautiful cover.
looking forward to my copy's arrival!

thanks so much,
paul>

↑ Index

65. Amanda Earl
Some Green Words-latest essay from AHP
Wed 3 Mar 2010

In the eleventh of AHP's essay series,"Some Green Words on Mostly One Topic," Jamie Bradley discusses the reading and writing of poetry: meaning, possession, elitism and youth.

to read the essay, please go to www.angelhousepress.com and click on essays.

hope you enjoy,
Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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66. Carol Novack
FICTION & POETRY CONTEST
Wed 3 Mar 2010

ANNOUNCING THE FIRST MAD HATTERS' REVIEW KNOCK OUR HATS OFF CONTEST **

* *

Mad Hatters’ Review <http://www.madhattersreview.com>* is considering FICTION and POETRY submissions to our Knock Our Hats Off Contest until June 30th (11:59 p.m., USA EST). *

*First prize winners * in both genres will receive *$250* (each)* plus publication *of their entries in Issue 12. The winning works of 5 runners-up in each genre will also be published in Issue 12.

All winning entries will be published in a *print anthology* called *“Knock Our Hats Off: A Little Book of Curious Delights.”* Each winner will receive a copy of this deluxe collector’s item. * The terms “fiction” and “poetry” * *may be interpreted broadly. Take a walk on the wild side through our pages. Take liberties. Governments are taking them away from us, so we’re giving them away free.*

*Our honorable judges: *

Cris Mazza , Fiction
www.cris-mazza.com

Sheila E. Murphy , Poetry
en.wikipedia.org/wiki/Sheila_Murphy

*Our entry fee and modus operandi: *

$12 per entry via PayPal to *[redacted]*.
Poetry: 3 poems max per entry.
Fiction: 3000 words max per entry.
By all means, enter as many times as you wish.

*All submissions * must be sent to *[redacted]* with the following information in the subject line:

- Your Name
- Genre (Fiction or Poetry)
- Title/s of submission
- Word Count

*Submitted works should *be copied and pasted into the exquisite corpus of your email AND attached as an RTF Doc. If you’re submitting visual poetry or visual fiction, attach your entries as jpeg/s or gif/s. If you absolutely MUST, submit these offerings in PDF format.

Pages of texts should be titled, but your name should only appear on the subject line of your email, as submissions will be read blind. We’ll ask for your bio and optional pic if you’re a first place winner or runner-up.

Simultaneous submissions are expected. Just tell us immediately if some other lucky editor has grabbed your gem/s. But please realize that we won’t refund entry fees.

Winning entries will be announced by September 15th. Please address queries to [redacted] (subject line: QUERY).

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67. Jim Andrews
"Digital Duende: Reading the Rasp in E-Poetry" by Amanda G. Michaels
Thu 4 Mar 2010

I feel this is quite a good article on digital poetry: "Digital Duende: Reading the Rasp in E-Poetry" by Amanda G. Michaels (http://www.shiftjournal.org/articles/2009/michaels.htm). She explains Lorca's use of the term duende, concerning art, in his lecture "Play and Theory of the Duende". And moves on to look at work by Ken Goldsmith, Craig Dworkin, Simon Biggs, Mez, Alan Sondheim, and myself in relation to duende. And she discusses critical writing by Chris Funkhouser, Nathaniel Mackey, Michael Davidson, and Landow.

ja
http://vispo.com

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68. Carrie Etter
Infinite Difference, sampler no. 8
Thu 4 Mar 2010

Sascha Akhtar's "The Sufi": http://carrieetter.blogspot.com

Just two more posts before the launch of *Infinite* *Difference: Other Poetries by UK Women Poets *in London on the tenth of March....

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69. amy king
Re: Women artists / poets
Thu 4 Mar 2010

Very cool, Tod! Please let me know what you think, if you have time!

I think we're going to get a showing of it up here too. That is, we're going to try to get one... as anyone in any town can attempt - ask your local art gallery or school.

Best,
Amy

From: Michael Tod Edgerton

This looks awesome, Amy--and it's playing here in Athens! I'll get the word out to some folks here at UGA.

Cheers,

Tod

I don't know if I sent this here, but I sent it to a women's poetry listserv and have now second guessed myself: why shouldn't I send it to an "everyone" listserv?

Looks great --- take a gander at the short trailer here - http://www.whodoesshethinksheis.net/

Cheers,

Amy

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70. Adam Fieled

New Apps on PennSound

Thu 4 Mar 2010

I'm thrilled to have a new set of Apps on PennSound:

http://www.writing.upenn.edu/pennsound/x/Fieled.php

Many thanks to Michael Hennessey and the other folks at PennSound.

Thanks for listening!
Adam Fieled [redacted]

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71. Jim Andrews

abcdefghijklmnopqrstuvwxyz for iPhone and iPod touch by Joerg Piringer

Thu 4 Mar 2010

---

http://joerg.piringer.net/abcdefg

"abcdefghijklmnopqrstuvwxyz is a sound toy, a performance tool and an art work. You can play with the letter-creatures and watch and listen how they interact with each other or use them to produce soundscapes like you would with an electronic musical instrument. abcdefghijklmnopqrstuvwxyz blends art, biology, fun and physics to create a unique, dynamic and interactive sound ecology."

↑ Index

72. amy king

Query - Poem Commissions?

Thu 4 Mar 2010

So I commissioned a female artist not long ago to make some dolls of my partner-in-crime, Ana, and myself. I can't tell you how thrilled I was when they arrived today -- so much so that I posted a note and photos here --http://amyking.wordpress.com/2010/03/04/strange-dolls/

But this got me to thinking, especially in relation to the film, "Who Does She Think She Is?" (http://www.whodoesshethinksheis.net/) -- how many of us are ever commissioned to sell our own art? How often do we support artists who are making a go of doing such? Is it possible to write poems for pay? Is there a way to start a trend, especially in the face of current economic climate, that gets back to supporting the little artist toiling away at her craft? Are you one of those artists who would be willing to give it a whirl?

I realize this raises a whole host of loaded issues (i.e. can creativity be prompted by pay? Can a poet actually sell poems? Is this a call to pull your dusty mimeograph and letterpress machines from the attics and basements?), but I ask after finding out a poet I know has done as much, and he's something of a name... and I'd like to open a discussion about such the business of making a life as an artist in this country. Or are we all just supplementing our lives with side art / "hobbies"?

Best,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

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73. Andy Gricevich

madison: friday, march 5th: the WITH PRAWN SHAPED POETRY READING

Thu 4 Mar 2010

Please join us at the Project Lodge (817 E. Johnson) at 8pm on Friday, March 5th for this monthâ€™s installment of the _____-Shaped Reading Series. This monthâ€™s reading is shaped with prawn or simply shaped as with prawn.
Â
When you arrive you will hear the stimulating poetry of Michael Bernstein, Andy Gricevich, Matthew Guennette, and Steve Timm read by said poets in their own voices.
Â
Feel free to bring snacks to share for our potluck intermission where as-yet unanticipated conversations will take place.
Â
A $5-10 dollar donation is appreciated.
Â
More's to be found at http://readingshaped.wordpress.com

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74. Ruth Lepson

Re: New Apps on PennSound

Thu 4 Mar 2010

---

thanks for writing about refusing to be cool & wanting to say everything.

On 3/4/10 10:36 AM, "Adam Fieled" <[redacted]> wrote:

> *I'm thrilled to have a new set of Apps on PennSound:*
>
> *http://www.writing.upenn.edu/pennsound/x/Fieled.php*
>
> *Many thanks to Michael Hennessey and the other folks at PennSound.*
>
> *Thanks for listening!*
> *Adam Fieled* [redacted]

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75. Hugh Behm-Steinberg

Issue Eight of Eleven Eleven Now Up!

Thu 4 Mar 2010

Featuring poetry by: ThÃ©rÃ¨
At elevenelevenjournal.com!

Featuring poetry by: ThÃ©rÃ¨se Bachand, Dan Beachy-Quick, James Belflower, Oscar Bermeo, Amaranth Borsuk, Brian Brodeaur, John F. Buckley and Martin Ott, Cynthia Carmichael, JP Dancing Bear, Daphne Gottlieb, Elizabeth Hadaway, Marguerite L Harrold, Amy King, Ruth Ellen Kocher, Ada LimÃ³n, Dan Magers, Camille Martin, J. Michael Martinez, Maiana Minahal, Sara Mumolo, Tendai Mwanaka, James Ryan, Tim Seibles, Tanya Stepan, and Melissa Tuckey.

Prose by: Charlie Anders, Angela Jane Fountas, Jamey Genna, Lily Hoang, Ginnah Howard, Christine Hume, Baker Lawley, Jonathan Messinger, Anita Nair, James Scott, Kim Gek Lin Short, Lex Sonne, Paul Strohm, Diane M. Sullivan, Andrew R. Touhy and Mike Young.

Plays by: Josh Kornbluth, EM Lewis, and Gary Winter.

Translations of: Nurduan Duman (by RuÅŸen ErgÃ¼n), NÃ¢zÄ±m Hikmet (by James Ryan and HÃ¼da Cereb) and Yuka Tsukagoshi (by Yuka Tsukagoshi and Eric Selland).

Art by: Jenkins, Alyssa Monks, Pascale Monnin, Aubrey
Rhodes, Allyson Seal, Judith Selby Lang and Richard Lang, Kevin E. Taylor and Jean
Tripier.

Plus poems and an interview with Benjamin Zephaniah.

I want to take this moment to thank my extremely hardworking staff, without whom Eleven Eleven would cease to exist: Adam Fagin, Adam Fagin, Daniel Ishofsky,Frank Weisberg, Rheea Mukherjee, David Mitchell, Vanelis Rodriguez-Laracuente, Neil Uzzell, Erin Francisco, Scott Allen, Chelsea Trescott, Josh Breitbart, Bryan Anthony, Samantha Boudrot, Lauren Camacho, Carrie Murphy, and Rachel Volk.

And a really huge shout for our designer,Sarah Magrish, and our webmaster,Tom Comitta.

I also want to thank all the discussions on this list about serendipity and how to make web interfaces for journals work in more interesting ways. I hope we measure up!

Our submissions for issue nine, our summer print issue, are now closed, but all that means is that we're now considering work for issue ten.

Send writing to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

For more info, visit our site at elevenelevenjournal.com, or write to us at [redacted].

Cheers!

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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76. Betsy Andrews
ESL Teaching Job in New Jersey
Thu 4 Mar 2010

Hey, all, this is a great little school. Pay is not great, but there could be opportunity for more classes down the line, and the work is good work.

JOB DESCRIPTION

Teach English as a foreign language for South and Central American students, mostly.

Course: Conversation 1 (Level 1)

Book: Ventures 1 (Cambridge)

Hours: 6:00PM to 7:20PM

Days: Monday to Friday

Venue: 310 Morris Ave. 2nd Floor - Elizabeth, NJ

Starting date: March 8th, 2010

Wages: $12 an hour

Contact: Daniel (Academic Director) - [redacted]

E-mail: [redacted]

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77. Nathalie Malek
Managing Editor Position - BOMB Magazine
Thu 4 Mar 2010

Managing Editor
BOMB Magazine
(Brooklyn NY)

http://www.nyfa.org/opp_detail.asp?type=Job&id”&fid=1&sidT&oppid(320

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78. Jerome Rothenberg
horse songs complete, an interview, & new blog postings
Thu 4 Mar 2010

I have two new appearances of work in magazines (online and off) that may be of interest to some here:

(1) All of the translation-derived versions of Navajo horse-songs (five in all) in the current issue of Bombay Gin out of Naropa. These have never appeared together except in an artist's version back in the 1970s and are presented here, along with my "total translation" essay, through the good offices of Andrew Schelling and Amy Catanzano.

(Copies can be ordered by checking their web site: http://www.naropa.edu/bombaygin/about.cfm)

(2) A new interview conducted by Mark Weiss and presently posted on Aryanil Mukherjee's Kaurab magazine (http://www.kaurab.com/english/interviews/rothenberg.html). This gives me a particular chance to speak for an international school of poetry and poetics, plus some other things.

In addition, a few recent postings on my Poems and Poetics blog (poemsandpoetics.blogspot.com), excluding various postings of my own work, might also be of interest here, e.g.

2010-03-01: Marjorie Perloff, An Afterword for Rae Armantrout

2010-02-25: Outsider Poems, a Mini-Anthology in Progress (13): American Sign Language as a Medium for Poetry

2010-02-21: Reconfiguring Romanticism (37): Jack Foley on "Hamlet, Keats, and La Conscience de Soi"

2010-02-17: Abdellatif Laâbi: from Fragments of a Forgotten Genesis

2010-02-09: John Bloomberg-Rissman: from No Sounds of My Own Making

2010-02-05: Homero Aridjis: Poems of the Double

2010-02-01: Christine Meilicke: Burrowing In, Digging Out: Digging Out Rose Drachler

2010-01-28: Robert Kelly: Three poems from "Fire Exit," with a note in celebration

2010-01-24: Ahira Tatehata: Seven Poems, with a note in praise of ...

2010-01-17: Reconfiguring Romanticism (36): Jacques Darras, We Are all German Romantics

2010-01-13: Aimé Césaire: Three Poems Newly Translated by Eshleman & Arnold

2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder

Forthcoming postings for March and April include work by myself and by Haroldo de Campos, David-Baptiste Chirot, Jeffrey C. Robinson, Christine Wertheim, Jack Foley, George Quasha, Rose Drachler, Moira Roth, David Meltzer, Hiromi Ito, Paul Celan, Osip Mandelstam, Pierre Joris, and Lewis Carroll.

2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder

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79. Poetry Project

Events at The Poetry Project

Thu 4 Mar 2010

Here's what's coming up at The Poetry Project!

We also have some new audio content up on our website here:
http://poetryproject.org/multimedia/audio

And you should check out Lauren Russell's epic reading report on our recent Joanna Fuhrman/John Koethe reading here:
http://poetryproject.org/featured-content/reading-reports

SAVE THE DATE
Sunday, March 14th, 6:30 PM at St. Mark's Church
A Celebration of Haitian Culture: Benefit for Earthquake Relief

Please join The Poetry Project, Danspace, Ontological-Hysteric Theater and St. Mark's Church in the Bowery for a celebration of Haitian culture. All proceeds

from the evening will be donated to Partners in Health: Stand With Haiti. http://www.standwithhaiti.org/haiti

Readings by Amiri & Amina Baraka and Denizé Lauture! Performances by John Zorn and master Haitian drummer Bonga! More artists to be announced soon!

Tickets to the benefit and to the pre-show reception at Pangea Restaurant are available for purchase at the benefit blog. Tickets will also be sold at the door. Please visit the benefit blog for updates and ticket options: http://benefitforhaiti.wordpress.com/

Monday, March 8, 8 PM
Andrew Zawacki & Mairéad Byrne

Andrew Zawacki is the author of three poetry books -- Petals of Zero Petals of One (Talisman House), Anabranch (Wesleyan), and By Reason of Breakings (Georgia) -- and several chapbooks. Coeditor of Verse and The Verse Book of Interviews (Verse), he has published criticism in the TLS, Boston Review, Talisman, How2, New German Critique, Open Letter, Australian Book Review, and elsewhere. A former fellow of the Slovenian Writers' Association, he edited Afterwards: Slovenian Writing 1945-1995 (White Pine) and edited and co-translated Ale¹ Debeljak's Without Anesthesia, due in spring from Persea. His translation, from the French, of Sébastien Smirou, My Lorenzo, is forthcoming from Burning Deck.

Mairéad Byrne's books include The Best of (What's Left of) Heaven (Publishing Genius 2010), Talk Poetry (Miami University Press 2007), SOS Poetry (/ubu Editions 2007), and Nelson & The Huruburu Bird (Wild Honey Press 2003); with chapbooks including State House Calendar (Dusie Kollektiv 2008), Vivas (Wild Honey Press 2005), An Educated Heart (Palm Press 2005) and Kalends (Belladonna 2005). She is an Associate Professor of Poetry + Poetics at Rhode Island School of Design.

Wednesday, March 10, 8 PM
George Tysh & Stephanie Young

George Tysh was born in Passaic, NJ, and educated in Detroit. In Paris in the '60s, he edited Blue Pig with poet David Ball, and collaborated with conceptual artists Christian Boltanski and Sarkis. From 1980 to 1991, he directed LINES: New Writing at the Detroit Institute of Arts, a series that brought more than 300 authors to read and discuss their works in the Motor City, and (with poet Chris Tysh) edited In Camera, a project devoted to works of the sexual imaginary. His latest collection, The Imperfect (United Artists Books), completes a sequence that includes Ovals (In Camera) and Echolalia (United Artists Books). Currently, he teaches at the Roeper School in Birmingham, MI.

Stephanie Young lives and works in Oakland. Her books of poetry are Picture Palace (in girum imus nocte et consumimur igni, 2008) and Telling the Future Off (Tougher Disguises, 2005). She edited Bay Poetics (Faux Press, 2006) and her most recent editorial project is Deep Oakland <http://www.deepoakland.org>.

Friday, March 12, 10 PM
Heather Christle & Andrew Dieck

Heather Christle grew up in Wolfeboro, New Hampshire. She is the author of the poetry collection The Difficult Farm (Octopus 2009), and a portfolio of her poems and other documents recently appeared in Slope. She lives in Atlanta, Georgia, and is a Creative Writing Fellow at Emory University.

Andrew Dieck is originally from Philadelphia, PA. He now lives in Tivoli, NY where he works as a personal assistant. He has a BA from Bard College. His poems have appeared or will appear in The Bard Papers, Gerry Mulligan, and The West Wind Review.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you'd like to be unsubscribed from this mailing list, please drop a line at [redacted].

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80. Patrick F. Durgin
Don Share on Bunny Lang
Thu 4 Mar 2010

The first in a new set of "Previews & Supplements": Don Share on V.R. "Bunny" Lang. See http://www.kenningeditions.com and stay tuned for other guest bloggers Laura Elrick, Peter O'Leary, Aldon Nielsen, and David Hadbawnik.

If you haven't yet picked up a copy of THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985, consider a subscription. [For $35.00 you receive the anthology and, upon its release this spring, Pamela Lu's _Ambient Parking Lot_.] Also available from www.spdbooks.org, amazon.com, and any book seller worth surviving.

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81. Tim Peterson

Tendencies 3/9: kaufman, Martin, & Dick

Thu 4 Mar 2010

TENDENCIES: Poetics & Practice

erica kaufman, Douglas A. Martin, Mina Pam Dick

This series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between contemporary poetic manifesto, practice, queer theory and pedagogy.

The next event features talks by:

erica kaufman

Douglas A. Martin

Mina Pam Dick

...followed by a discussion/Q&A session.

on Tuesday, March 9

at 6:30 PM

FREE

at CUNY Graduate Center

(in the Martin E. Segal Theater)

365 Fifth Avenue, NYC

erica kaufman is the author of censory impulse (factory school 2009) as well as several chapbooks including civilization day (Open24Hours, Winter 2007). recent work can be found in Little Red Leaves, Aufgabe, and elsewhere. essays and reviews can be found in The Poetry Project Newsletter, CutBank, Rain Taxi, Verse, among other places. kaufman is currently a Ph.D. candidate at the CUNY Graduate Center where she explores the interstices between contemporary poetics and composition & rhetoric. she lives in Brooklyn and teaches at Baruch College and Bard College.

Douglas A. Martin is the author most recently of a novel, Once You Go Back (Seven Stories Press). His other books include Your Body Figured, a lyric narrative; Branwell, a novel of the Bronte brother; They Change the Subject, a book of stories; and In the Time of Assignments, a collection of poetry. His first novel, Outline of My Lover, was named an International Book of the Year in the Times Literary Supplement and adapted in-part by the Forsythe Company for their multimedia dance-theater piece, "Kammer/Kammer." He teaches in the Low Residency MFA Writing Program at Goddard College.

Mina Pam Dick (aka Hildebrand Pam Dick, Nico Pam Dick et al.) is a writer, artist and philosopher living in New York City. She's a native New Yorker. She received a BA from Yale and an MFA in Painting as well as an MA in Philosophy from the University of Minnesota. Her writing has appeared in Tantalum, BOMB, The Brooklyn Rail and The Portable Boog Reader 4, and will be included in Aufgabe #9; her philosophical work has appeared in a collection published by the International Wittgenstein Symposium (Kirchberg am Wechsel, Austria). Her first book, DELINQUENT, was published by Futurepoem in December, 2009.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies blog.

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

upcoming TENDENCIES: Poetics & Practice events this spring:

Dodie Bellamy, Eileen Myles, and Kevin Killian

on Friday, April 9 at 6:30 PM

in the Martin E. Segal Theater at CUNY Graduate Center

Jack Kimball, CA Conrad, and Stacy Szymaszek

on Thursday, May 6 at 6:30 PM
in the Skylight Room (9100) at CUNY Graduate Center

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82. derek beaulieu

CHAINS by derek beaulieu (very few copies remaining)

Thu 4 Mar 2010

Hi folks;

my most recent book of visual poetry - CHAINS - is nearing the end of its print run, so if you are at all interested in picking up a copy, i recommend scooping it up relatively soon...

92 pages of visual poetry. $15 + postage.

http://www.spdbooks.org/Producte/9780979847035/chains.aspx?rf=1

**

With CHAINS, derek beaulieu once again turns his attention to how "language regards itself, stalks itself, begins, slowly, to eat itself" (Canadian Literature) in a series of graceful abstractions made entirely from antiquated dry-transfer lettering. In chains, letters gather in elegant arrangements, architectural constructions and sinews of meaning. derek beaulieu is the author of 8 books of poetry and conceptual writing. In 2005 he co-authored, with Gary Barwin, fragments from the frag pool: haiku after basho, a book of playful translations. In 2006 he co-edited Shift & Switch: new Canadian poetry to wide acclaim. Alberta Views recently referred to beaulieu as a "mad scientist of visual poetry", and FFWD referred to his 2006 volume fractal economies as having "the potential to be like Miles Davis' Kind of Blue, which taps the veins of jazz for many listeners and musicians. Never read a book of concrete poetry before? This might be the one to hook you."

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83. Lars Palm

Re: Query - Poem Commissions?

Thu 4 Mar 2010

---

when i lived in gran canaria i wrote some poems for pay. i simply sat down in a crowded place with a sign saying that for 5 euro i'd write a poem in 5 minutes on any subject they'd give me. of course they all turned out horrible, but for a few weeks it got me enough money for food & things

it appears that some english poets get commissioned by radio, tv & such quite regularly

http://larspalm.wordpress.com

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84. mIEKAL aND

New from Xerox Sutra Editions: SEARCHIX by mIEKAL aND

Thu 4 Mar 2010

SEARCHIX
Sampletexts And Dissolution

http://xexoxial.org/is/SEARCHIX/by/mIEKAL_aND

Published by Xerox Sutra Editions
2010. 8x18, 138 pages, color. $16.00.
ISBN 1-438268-49-1 | EAN-13 978-1-438268-49-1

Xerox Sutra Editions presents mIEKAL aND's inconvenient disambiguation of search engines, spam, outside texts & literal displays of often loved hysteric sutras.

"Je préfère mon nouveau dégoût à l'ancien goût dégoûtant." -Isidore Isou

"While the sphinx retains her secret, who shall reveal the unconsummated significance of the asterisk—Nonwithstanding that the secret of the sphinx is not conveyed in words—the asterisk is an assumption that the secret is possessed by each of us and therefore need never be mentioned—the asterisk is the signal of a treasure which is not there" -Mina Loy

"When you make music or write or create, it's really your job to have mind-blowing, irresponsible, condomless sex with whatever idea it is you're writing about at the time. " —Lady Gaga

"Hello sheriff, give me another nose." —Clark Coolidge

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85. Corey Frost

Multiformalisms: A Public Conversation at the GC

Thu 4 Mar 2010

Tuesday, March 16, 2010. 6:30 pm. At the CUNY Graduate Center, 365 Fifth Avenue New York, Rm. 9206. Multiformalisms : Postmodern Poetics of Form. (Essays. Edited by Annie Finch and Susan M. Schultz. Textos Books.)

Join poet and editor Annie Finch, along with contributors to the anthology Multiformalisms: Postmodern Poetics of Form, for a lively discussion of how contemporary poets use and understand forms. The conversation, like the book, will juxtapose traditional formalism and Flarf, the American long poem and native Hawaiian poetry, rhyme in Paul Muldoon and textual variability in New Media poetry, Susan Howe and Lucinda Roy, jazz and Asian American poetics, and much more. Featuring Marilyn Hacker, Patricia Smith, Tyler Hoffman, and Stefania deKenessey. Presented by the Center for the Humanities and the GC Poetics Group. Moderated by Corey Frost.

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86. **Gwyn McVay**
Re: Query - Poem Commissions?
Thu 4 Mar 2010

I've done this at a punk-rock flea market. A member of the local roller-derby team was one of my patrons; while "My Wheels, Your Ass" will never rank among my finest contributions to litrachoor, it got me a little money and a big hug from the roller diva. And, of course, a silly story to tell.

Gwyn (Haven't started on a Norwegian-curling-pants poem yet, though) McVay

On Thu, Mar 4, 2010 at 8:11 PM, Lars Palm <[redacted]> wrote:

> *when i lived in gran canaria i wrote some poems for pay. i simply sat down in a crowded place with a sign saying that for 5 euro i'd write a poem in 5 minutes on any subject they'd give me. of course they all turned out horrible, but for a few weeks it got me enough money for food & things*

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87. **Adam Katz**
Re: Query - Poem Commissions?
Fri 5 Mar 2010

Recently I've noticed some advertisements that appear to be in poem-y format.

For example:

http://www.qf.org.qa/think/Think.pdf

And it's pretty kind of good!

Maybe the way to get commissioned to write poems is to think about things they could be *used* for. Though I'm aware this idea of use is maybe taboo or incompatible with our for-its-own-sake mentality.

If for-its-own-sake is what poetry is, then it's not commissionable.

If for-a-commission is what we would like it to be, then we must think in terms of identifying, inspiring, and inventing market demand.

a

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88. **Nana Zabic**
Re: Query - Poem Commissions?
Fri 5 Mar 2010

Lars,

You are my hero!

Amy, I remember when I was a kid in SFR Yugoslavia, poets (bad, of course, but not only poets, writers of all kinds) would tour schools and community centers all over the country, read, sell and sign books, and I believe they were getting paid for that either by their state-owned publisher or some state agency. Then they'd get drunk at the local "bohemian" bar/restaurant with the provincial amateur literati, sleep in some dingy hotel room, and then hit the road again in the morning. Or they wouldn't get drunk, that depends.

Also growing up, I saw all kinds of grave commemorations of the anti-fascist struggle and workers revolution in Yugoslavia that regularly featured poems written especially for the occasion, and read by famous actors. It was always televised. But I'm talking about ancient history in a non-existent land, maybe I'm just weaving a myth out of my unreliable memories. Go figure!

But poets in the US even nowadays get commissioned to write occasional poems, don't they? Not just Elizabeth Alexander. Although I don't know if they get paid for it. I remember (and this is not a myth) when a new chancellor was inaugurated at UNC Wilmington in the early 2000s, they commissioned a poem by a UNC Greensboro professor of creative writing. He read an ode that heavily utilized various words that end-rhyme with WilmINGTON. You'd be surprised how many words he came up with. I attended the inauguration because my role was to walk with other international students, each one of us carrying a flag of a foreign country to show off how cosmopolitan the school was.

SneÅ¾ana

On Fri, Mar 5, 2010 at 2:11 AM, Lars Palm <[redacted]> wrote:
> when i lived in gran canaria i wrote some poems for pay. i simply sat down
> in a crowded place with a sign saying that for 5 euro i'd write a poem in 5
> minutes on any subject they'd give me. of course they all turned out
> horrible, but for a few weeks it got me enough money for food & things
>
> it appears that some english poets get commissioned by radio, tv & such
> quite regularly
>
>
> http://larspalm.wordpress.com
>
>

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89. Joel Weishaus
"The Gateless Gate" Concluding Pages
Fri 5 Mar 2010

Dear Friends and Colleagues:

These are the concluding pages [10 texts/ten images] of "The Gateless Gate":
http://web.pdx.edu/~pdx00282/Gate-R/Pgs%2051-52R.htm

From the beginning:
http://web.pdx.edu/~pdx00282/Gate-R/Cover-R.htm

Entire project at archive site:
http://www.cddc.vt.edu/host/weishaus/Gate-R/Cover-R.htm

[Best viewed with MS Explorer browser; text size : medium]

Thank you so much for your readings and critiques,
as The Gateless Gate developed over the past year.

My Warm Regards.
Joel

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90. Rob McLennan
above/ground press: state of the union,
Fri 5 Mar 2010

---

a note on near-seventeen years of publishing activity,

http://robmclennan.blogspot.com/2010/03/aboveground-press-state-of-union.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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91. Naomi Buck Palagi
Re: Query - Poem Commissions?
Fri 5 Mar 2010

I think there is a very long history of artists working on commission-- and making great art. This is certainly true for visual arts and music, why not for poetry? I think the only danger would be if a writer doesn't do any writing at all

outside the commission/ pay format. But to a large extent we want people to read and appreciate our work, it is why we try to publish, so why not have some of that appreciation be in the form of pay. "I like your poetry, can you write more for me and I will pay you?" I'd love that-- especially if there were few or no strings attached...

--- On Thu, 3/4/10, amy king <[redacted]> wrote:

From: amy king <[redacted]>
Subject: Query - Poem Commissions?
To: [redacted]
Date: Thursday, March 4, 2010, 12:54 PM

So I commissioned a female artist not long ago to make some dolls of my partner-in-crime, Ana, and myself. I can't tell you how thrilled I was when they arrived today -- so much so that I posted a note and photos here --http://amyking.wordpress.com/2010/03/04/strange-dolls/

But this got me to thinking, especially in relation to the film, "Who Does She Think She Is?" (http://www.whodoesshethinksheis.net/) -- how many of us are ever commissioned to sell our own art? How often do we support artists who are making a go of doing such? Is it possible to write poems for pay? Is there a way to start a trend, especially in the face of current economic climate, that gets back to supporting the little artist toiling away at her craft? Are you one of those artists who would be willing to give it a whirl?

I realize this raises a whole host of loaded issues (i.e. can creativity be prompted by pay? Can a poet actually sell poems? Is this a call to pull your dusty mimeograph and letterpress machines from the attics and basements?), but I ask after finding out a poet I know has done as much, and he's something of a name... and I'd like to open a discussion about such the business of making a life as an artist in this country. Or are we all just supplementing our lives with side art / "hobbies"?

Best,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

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92. Mark DuCharme

FW: Stratford Park Reading Series: SCHELLING & ANDERSON, March 30th

Fri 5 Mar 2010

The Stratford Park Reading Series

proudly presents...

Andrew Schelling & Erik Anderson

TUESDAY, MARCH 30th at 7:30 p.m.

A Donation is requested— but All are welcome!

A reception will follow the reading.

§

Address: 3030 O'Neal Parkway, Boulder, CO

http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Andrew Schelling is a poet, translator of the lyrical verse of ancient India, essay writer, and editor. He teaches at Naropa University where he supervises the letterpress print shop, and cutrrently serves as editor in chief of Bombay Gin. His poetry is known for its close observation of ecological realms. Recent titles: Old Tale Road (poetry) and Dropping the Bow: poems from Ancient India (translation, second edition of the book that received academy of american poets translation award in 1992. §

Erik Anderson's first book, The Poetics of Trespass, is forthcoming from Otis Books/Seismicity Editions in Spring 2010. His critical and creative work has appeared in American Letters & Commentary, Witness, The Laurel Review, The Poetry Project Newsletter, Versal, and Rain Taxi, among many others. A former

contributing editor at the Denver Quarterly, he co-edits the mail-art magazine Thuggery & Grace and holds degrees from the University of Michigan, the University of Denver, and Naropa's Kerouac School. Born in Danbury, Connecticut and raised in Holland, Michigan, he lives outside of Longmont, Colorado.

§

If you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email [redacted] with the subject line "SPRS: REMOVE."

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Your E-mail and More On-the-Go. Get Windows Live Hotmail Free. Sign up now.
_____ Your E-mail and More On-the-Go. Get Windows Live Hotmail Free.
http://clk.atdmt.com/GBL/go/201469229/direct/01/

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93. Jennifer Karmin

Dusie Kollektiv: new poetry online

Fri 5 Mar 2010

DUSIE KOLLEKTIV
http://www.dusie.org

Read work by:

Samar Abulhassan
Derek Beaulieu
Cara Benson
Ann Bogle
Jessica Bozek
Ana Bozicevic
Elizabeth Bryant
Mairead Mairead
Mackenzie Carignan
Juliet Cook
Sarah Anne Cox
James Cummins
Michelle Detorie
Amanda Deutch

Julia Drescher
Kai Fierle-Hedrick
Annie Finch
Anna Fulford
Susana Gardner
Arielle Greenberg
E. Tracy Grinnell
Arielle Guy
Jared Hayes
Jen Hofer with Sawako Nakayasu
Carrie Hunter
Jennifer Karmin
Amy King
Paul Klinger
Mark Lamoureux
Juliana Leslie
Dana Teen Lomax
Nicole Mauro
Catherine Meng
Bonnie Jean Michalski
Anna Moschovakis
Michelle Noteboom
Dawn Pendergast
Emma Phillipps
Martha Reed
Kaia Sand
Kathrin Schaeppi
Zoe Skoulding
Carmen Gimenez Smith
Jane Sprague
Jill Stengel
Bronwen Tate
Maureen Thorson
Catherine Wagner
Stephanie Young

Dusie is an experimental poetics journal as well as a yearly poetry publishing kollektiv. Under the auspices of Dusie Press, poets participate both physically and virtually in communal projects. Poets in the Dusie Kollektiv write, design, produce and distribute poetic chapbooks in limited, signed, editions of 50 to 150 copies. Dusie also makes poetry available to a wider community through free online PDF downloads.

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94. David Kirschenbaum
Boog City 62 Print and Online PDF Editions Available
Sat 6 Mar 2010

Please forward

Hi all,

The print edition of Boog City 62 will be available Sunday afternoon. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc62.pdf

Thanks,
David

Boog City 62

featuring:

On the Cover

—"Controversial projects have seen developers continue to run roughshod over working-class neighborhoods that have little ability for residents to fight the steam shovels at their door." —from What Jobs, Hoops, and Housing? The Atlantic Yards Battlefield by Scott MX Turner.

And from this issue's all S.F. Bay Area poetry section, edited by Joanna Fuhrman
(excerpt below)

—Woodacre, Calif.'s Albert Flynn DeSilver with "Desire"

A flock of
Varied Thrushes is
enough. They've
made it in
life. Onto the
cover of Birders
World. There is no
word for individual
in Bird or Thrush, no

And Inside

**From our music section, Urban Folk,
edited by Jonathan Berger**

—"The first eight lines hold onto the A rhyme—veins, pain, rain, came, blame, same, train pass by before we get to a B rhyme. The message is clear—this album is about the slow build." from The Shivers' Dance Party for Frankensteins: Finding a Bump-In-The-Night Rock Groove; In The Morning by The Shivers, reviewed by Isaac Gillespie

—"Consider the case of legendary blues singer Robert Johnson. Although his last recorded words may have been "there's a woman here who want a dime and I lacks a nickel," his estate eventually grew to over $1.3 million dollars in 1998. Does that mean that at his death his 29 songs were worth the equivalent of $1.3 million 1998 dollars in 1938 dollars? They are, after all, the same songs." from Song Valuation in the Digital Age by JJ Hayes.

from our printed matter section, now edited by Arlo Quint

—"A little admission, a little blurriness, a little bravado—you get the feeling Coletti is comfortable with the role of underdog, though not without something in his back pocket." from The School of Opaque, Honest, Musical Glee: John Coletti Delivers With Mum Halo; Mum Halo (Rust Buckle Books), reviewed by Edmund Berrigan

—Arlo Quint poses 20 Questions to John Coletti

And the rest of our S.F. Bay Area poetry section
(excerpts below)

—Palo Alto, Calif.'s Rachel Loden
with "How Should Chicago Be Governed?"

Oh Chicago never stop being weird with your Casimir Pulaski oh Chicago!
Current mood: excited

Glitter is a killa in Chi tizzle
You are such a flirt with your Loose Leaf Lounge

—Oakland, Calif.'s Joseph Lease
with "From X"

1
flowing over her face and green light flowing up
into her hair—the past is wilderness—Fifteenth
Century France is wilderness—tree trunks wet
under a violet sky, streets overflow—you can't
afford to go to Baja, Nieman-Marcus, Small Planet,
Rizzoli, or Crate and Barrel—snow clicking in

black branches, on mailboxes, tanbark, garbage—
daylight’s long torso moves slowly—

**Art editor Cora Lambert brings us work from
Brooklyn Heights and Hudson, N.Y.'s Jen P Harris.**

**And thanks to Tracy Collins and Arlo for their photos, and Jesse Schoen for the Song Valuation art.

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Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Arlo Quint, [redacted]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

2,250 copies of Boog City are distributed among, and
available for free at, the following locations:

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Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 110 Bedford Ave. (at N.11th St.)

--
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Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
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For music from Gilmore boys:
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95. Jeffrey Side
Poems on Todd Swift's blog
Sat 6 Mar 2010

Todd Swift has kindly done a little write-up of me and included two of my poems on his Eyewear blog:

http://toddswift.blogspot.com/2010/03/featured-poet-jeffrey-side.html

Thanks Todd.

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96. Anny Ballardini
the HEALTH & ILLNESS Anthology
Sat 6 Mar 2010

We are pleased to announce the HEALTH & ILLNESS Anthology with our felt acknowledgment to all those who sent their poems and visual work. An enormous accomplishment that is officially unveiled on a freezing Satur(n)/day here in the Alps and a terribly hot day in Nigeria, with an epileptic electricity supply that forces people to seek refuge under the trees outside:

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With our best wishes,

The Editors

Obododimma Oha and Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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97. Carrie Etter

Our penultimate offering, Infinite Difference sampler no. 9

Sat 6 Mar 2010

This time it's a section of Elisabeth Bletsoe's "Birds of the Sherborne Missal": http://carrieetter.blogspot.com

I hope you enjoy it and would love to have your comments on this or any other selection if you'd like to post a response.

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98. Obododimma Oha

Fwd: To Our Contributors - the HEALTH & ILLNESS Anthology

Sat 6 Mar 2010

We are pleased to announce the HEALTH & ILLNESS Anthology with our felt acknowledgment to all those who sent their poems and visual work. An enormous accomplishment that is officially unveiled on a freezing Satur(n)/day here in the Alps and a terribly hot day in Nigeria, with an epileptic electricity supply that forces people to seek refuge under the trees outside:

· Editorial - Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=3160>- *·* Editorial - Anny Ballardini<http://www.fieralingue.it/corner.php?pa=printpage&pid=3161>- *·* Michael Rothenberg<http://www.fieralingue.it/corner.php?pa=printpage&pid=3162> *·* Dennis Barone<http://www.fieralingue.it/corner.php?pa=printpage&pid=3163> *·* Daniel Zimmerman & Mom<http://www.fieralingue.it/corner.php?pa=printpage&pid=3164> *·* Ned Condini <http://www.fieralingue.it/corner.php?pa=printpage&pid=3165> *·* Elizabeth Smither<http://www.fieralingue.it/corner.php?pa=printpage&pid=3166> *·* Douglas Clark<http://www.fieralingue.it/corner.php?pa=printpage&pid=3167> *·* Jeff Harrison<http://www.fieralingue.it/corner.php?pa=printpage&pid=3168> *·* John M. Bennett<http://www.fieralingue.it/corner.php?pa=printpage&pid=3169> *·* Tony Trigilio<http://www.fieralingue.it/corner.php?pa=printpage&pid=3170> *·* Peter Ganick<http://www.fieralingue.it/corner.php?pa=printpage&pid=3171> *·* Charlotte Mandel<http://www.fieralingue.it/corner.php?pa=printpage&pid=3173> *·* Ingrid Wendt<http://www.fieralingue.it/corner.php?pa=printpage&pid=3174> *·* Sohrab Sepehri<http://www.fieralingue.it/corner.php?pa=printpage&pid=3175> *·* Geoffrey Gatza<http://www.fieralingue.it/corner.php?pa=printpage&pid=3176> *·* Wendy Carlisle<http://www.fieralingue.it/corner.php?pa=printpage&pid=3177> *·* Peter Ciccariello<http://www.fieralingue.it/corner.php?pa=printpage&pid=3178> *·* Jim Leftwich<http://www.fieralingue.it/corner.php?pa=printpage&pid=3179> *·* Marilyn Hacker<http://www.fieralingue.it/corner.php?pa=printpage&pid=3180> *·* Ric Carfagne<http://www.fieralingue.it/corner.php?pa=printpage&pid=3188> *·* Jessica Fiorini<http://www.fieralingue.it/corner.php?pa=printpage&pid=3189> *·* George Bowering<http://www.fieralingue.it/corner.php?pa=printpage&pid=3202> *·* Márton Koppány <http://www.fieralingue.it/corner.php?pa=printpage&pid=3203>*·* Silvia

Levenson <http://www.fieralingue.it/corner.php?pa=printpage&pid=3204> *.* Jameela ‘Nishat’ <http://www.fieralingue.it/corner.php?pa=printpage&pid=3205> *.* Hoshang Merchant <http://www.fieralingue.it/corner.php?pa=printpage&pid=3206> *.* Halvard Johnson <http://www.fieralingue.it/corner.php?pa=printpage&pid=3207> *.* Meg Withers <http://www.fieralingue.it/corner.php?pa=printpage&pid=3208> *.* Christina Pacosz <http://www.fieralingue.it/corner.php?pa=printpage&pid=3209> *.* Ruth Fainlight <http://www.fieralingue.it/corner.php?pa=printpage&pid=3210> *.* Jerry McGuire <http://www.fieralingue.it/corner.php?pa=printpage&pid=3211> *.* Jerry McGuire - 2nd part<http://www.fieralingue.it/corner.php?pa=printpage&pid=3212> *.* Evelyn Posamentier<http://www.fieralingue.it/corner.php?pa=printpage&pid=3213> *.* Evelyn Posamentier 2nd Part<http://www.fieralingue.it/corner.php?pa=printpage&pid=3214> *.* Wendy Vardaman <http://www.fieralingue.it/corner.php?pa=printpage&pid=3215>*.* Malaika King Albrecht <http://www.fieralingue.it/corner.php?pa=printpage&pid=3216> *.* Grzegorz Wróblewski <http://www.fieralingue.it/corner.php?pa=printpage&pid=3217> *.* Rebecca Seiferle <http://www.fieralingue.it/corner.php?pa=printpage&pid=3220> *.* Luc Fierens <http://www.fieralingue.it/corner.php?pa=printpage&pid=3221> *.* Helen Ruggieri <http://www.fieralingue.it/corner.php?pa=printpage&pid=3222> *.* Ed Baker <http://www.fieralingue.it/corner.php?pa=printpage&pid=3223> *.* Daniel Godston <http://www.fieralingue.it/corner.php?pa=printpage&pid=3224> *.* David Howard <http://www.fieralingue.it/corner.php?pa=printpage&pid=3225> *.* Fan Ogilvie <http://www.fieralingue.it/corner.php?pa=printpage&pid=3226> *.* Christopher Flynn <http://www.fieralingue.it/corner.php?pa=printpage&pid=3227> *.* Nuri Gene Cos <http://www.fieralingue.it/corner.php?pa=printpage&pid=3228> *.* Penelope Scambly Schott <http://www.fieralingue.it/corner.php?pa=printpage&pid=3229> *.* Alan Sondheim Part 1<http://www.fieralingue.it/corner.php?pa=printpage&pid=3246> *.* Alan Sondheim Part 2<http://www.fieralingue.it/corner.php?pa=printpage&pid=3247> *.* Alan Sondheim Part 3<http://www.fieralingue.it/corner.php?pa=printpage&pid=3248> *.* Alan Sondheim Part 4<http://www.fieralingue.it/corner.php?pa=printpage&pid=3249> *.* Alan Sondheim Part 5<http://www.fieralingue.it/corner.php?pa=printpage&pid=3250> *.* Eileen Tabios<http://www.fieralingue.it/corner.php?pa=printpage&pid=3254> *.* Barry Alpert<http://www.fieralingue.it/corner.php?pa=printpage&pid=3255> *.* Jean Vengua and Michael A. Fink<http://www.fieralingue.it/corner.php?

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With our best wishes,

The Editors

Obododimma Oha and Anny Ballardini

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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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99. Rob McLennan

new from above/ground press: Marcus McCann

Sat 6 Mar 2010

Town in a long day of leaving
by Marcus McCann

$3

Originally published by on the event of the authors relocation to Toronto from Ottawa by The Onion Union, November 2009; republished in Ottawa by above/ground press in an edition of 200 copies, March 2010; a/g subscribers receive a complimentary copy (2010 subscriptions still available); to order, send cheques (add $1 for postage; outside Canada, $2) c/o rob mclennan, 858 Somerset Street West, main floor, Ottawa ON K1R 6R7, or check out [redacted]

Point system

We are all the same is the moral of the story.
All men are the same is the moral of the story,
but it is not good news. Strangers should never
be encouraged is the moral of the story. Lose

and forfeit your job is the moral of the story.
Come off hard is the moral of the story.

The wolf lives and probably will get you
is the moral of the story. Resistance
is justified is the moral of the story.

Your but Google is the moral of the story
is the complete opposite of the truth. Think
before you act is the moral of the story. The last
line of the play is, The moral of the story isnt
get along; its get to know your neighbor.

Marcus McCann lived in Ottawa for eight years. Evidence: he published poems in Ottawa-based journals including Bywords, Yawp, the Ottawa Arts Review, The Moose & Pussy, Peter F Yacht Club and Ottawater; performed at the citys reading series, including the Dusty Owl, Tree, Factory and the Ottawa International Writers Festival; worked with Ottawas Chaudiere Books to put out his first trade collection, Soft Where; won the John Newlove Award; hosted CKCUs Literary Landscapes; organized the Transgress Festival and the Naughty Thoughts Book Club; won the University of Ottawas 48 hour novella writing contest; worked with local writing group Ampers&; sold work at the Ottawa Small Press Book Fair; and shopped at Ottawas independent bookstores, including After Stonewall, Collected Works, Mother Tongue, Nicholas Hoare and Venus Envy.

http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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100. Martha Deed

New chap -- The Lost Shoe- Martha Deed

Sat 6 Mar 2010

Martha Deed goes where no poet has gone before. Combining cut-up and court transcript, oscillating deftly back and forth between textual poetry and visual poetry, adopting voice after effective voice, she brings us a gut-punch orb of truth where only the names have been changed, though the innocent remain unprotected. An excerpt:

Poppycock

Leave your common sense
outside the door
do not speculate

what I say is not evidence
the judge will instruct you on the law
when I shout at the murder victim's mother
do not hold it against me
or take it out on my client sitting here
in prison pallor, gray suit and tie
so you will not know he is in custody
I am only doing my job
even a dead child’s mother can lie
wouldn't you agree and her lies
could put my client behind bars
his freedom is at stake his innocence
so important I will tell you what to think
which facts you should ignore
do not speculate I say
leave your common sense
outside the door

—Martha Deed

http://chapbookpublisher.com/shop.html

48 pages. $10, includes standard shipping within the Continental USA.

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101. george spencer

Re: horse songs complete, an interview, & new blog postings

Sat 6 Mar 2010

Â
My review (http://larspalm.wordpress.com/2010/03/02/george-views-the-perfect-dark/) of Susan Maurerâ€™s perfect dark (http://ungovernablepress.weebly.com/uploads/2/1/2/2/2122174/perfect_dark.pdf) is up on Lars Palmâ€™s site.
George Spencer

_____
From: Jerome Rothenberg <[redacted]>
To: [redacted]
Sent: Thu, March 4, 2010 5:40:18 PM
Subject: horse songs complete, an interview, & new blog postings

I have two new appearances of work in magazines (online and off) that may be of interest to some here:

(1) All of the translation-derived versions of Navajo horse-songs (five in all) in the current issue of Bombay Gin out of Naropa.Â These have never appeared together except in an artist's version back in the 1970s and are presented here, along with my "total translation" essay, through the good offices of Andrew Schelling and Amy Catanzano.Â

(Copies can be ordered by checking their web site: http://www.naropa.edu/bombaygin/about.cfm)

(2) A new interview conducted by Mark Weiss and presently posted on Aryanil Mukherjee's Kaurab magazine (http://www.kaurab.com/english/interviews/rothenberg.html).Â This gives me a particular chance to speak for an international school of poetry and poetics, plus some other things.

In addition, a few recent postings on my Poems and Poetics blog (poemsandpoetics.blogspot.com), excluding various postings of my own work, might also be of interest here, e.g.

2010-03-01: Marjorie Perloff, An Afterword for Rae Armantrout

2010-02-25: Outsider Poems, a Mini-Anthology in Progress (13): American Sign Language as a Medium for Poetry

2010-02-21: Reconfiguring Romanticism (37): Jack Foley on "Hamlet, Keats, and La Conscience de Soi"

2010-02-17: Abdellatif LaÃ¢bi: from Fragments of a Forgotten Genesis

2010-02-09: John Bloomberg-Rissman: from No Sounds of My Own MakingÂ

2010-02-05: Homero Aridjis: Poems of the Double

2010-02-01: Christine Meilicke: Burrowing In, Digging Out: Digging Out Rose Drachler

2010-01-28: Robert Kelly: Three poems from "Fire Exit," with a note in celebration

2010-01-24: Ahira Tatehata: Seven Poems, with a note in praise of ...

2010-01-17: Reconfiguring Romanticism (36): Jacques Darras, We Are all German Romantics

2010-01-13: AimÃ© CÃ©saire: Three Poems Newly Translated by Eshleman & Arnold

2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder

Forthcoming postings for March and April include work by myself and by Haroldo de Campos, David-Baptiste Chirot, Jeffrey C. Robinson, Christine

Wertheim, Jack Foley, George Quasha, Rose Drachler, Moira Roth, David Meltzer, Hiromi Ito, Paul Celan, Osip Mandelstam, Pierre Joris, and Lewis Carroll.

2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a Field Record of Gary Snyder

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102. **Anny Ballardini**

Re: the HEALTH & ILLNESS Anthology

Sat 6 Mar 2010

And the direct link to the Anthology:
http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=361

On Sat, Mar 6, 2010 at 5:24 PM, Anny Ballardini <[redacted]>wrote:

> *We are pleased to announce the HEALTH & ILLNESS Anthology with our felt acknowledgment to all those who sent their poems and visual work. An enormous accomplishment that is officially unveiled on a freezing Satur(n)/day here in the Alps and a terribly hot day in Nigeria, with an epileptic electricity supply that forces people to seek refuge under the trees outside:*
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> *--*
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103. Nicholas Karavatos

Faculty Positions and Department Head for the Department of Visual and Performing Arts

Sun 7 Mar 2010

Faculty Positions and Department Head for the Department of Visual and Performing Arts

Head of Department of Performing Arts

The American University of Sharjah is inviting applications for a Head of Department of Performing Arts beginning Fall 2010. The candidate should posses an understanding of international trends in performing arts education as well as performance experience on the university level. The role of the HOD will be to lead an exciting new performing arts program, begun in Fall 2007. The candidate should possess a doctorate or equivalent terminal degree in either Music or Theatre, strong communication skills, and proven administrative experience. This individual will also be expected to teach in one area of expertise within the department. AUS is located approximately twenty kilometers from Dubai. Please forward a CV, cover letter and list of three references to: [redacted]

Technical Director/Scenic and Lighting Designer

Theatre: The American University of Sharjah is inviting faculty applications for a Technical Director/Scenic and Lighting Designer to begin in Fall 2010. Responsibilities: teach courses in Theatre Appreciation, Stage Management, Stagecraft I and II, and other courses at the undergraduate level; supervise technical elements of theatre and music events affiliated with the Department of Performing Arts; design and construct scenic and lighting elements for theatre productions; comprehension of and experience implementing sound elements is a plus. This individual will be instrumental in writing new courses in technical theatre and developing a theatre program begun in January 2008. Minimum qualifications: MFA in theatre design; teaching experience; excellent communication and organizational skills; competency in scenic design, stage lighting, sound applications; ability to work collegially within a liberal arts setting; professional experience as scenic, lighting and or sound designer preferred. Candidate should submit a scenic/lighting/sound design portfolio with CV. Please forward a CV, cover letter and list of three references to: [redacted]

Piano Faculty

Music: The American University of Sharjah is inviting applications for a full-time piano faculty for the 2010-2011 academic year. Responsibilities: teach applied lessons and group class at the undergraduate level; teach courses in piano literature or general music literature depending on applicant’s

qualifications; possible collaboration with voice students and choral ensemble. This individual will be instrumental in writing new courses and creating a dynamic vision for the Visual and Performing Arts Program. The candidate will also serve on university committees as needed. Minimum qualifications: M.M. in piano or piano pedagogy; experience teaching in a non-Western setting preferred; university level teaching experience; excellent communication and organizational skills; competency as a performer and teacher; ability to work collegially within a liberal arts setting; engagement in community building with a non-Western public preferred; willingness to contribute to local music styles preferred. Please forward a CV, cover letter and list of three references to: [redacted]

_____ Hotmail:

Trusted email with Microsoft's powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469226/direct/01/

↑ Index

104. Nicholas Karavatos

Department of English, Faculty Posts in ESP and EST

Sun 7 Mar 2010

Department of English, Faculty Posts in ESP and EST

The Department of English at the American University of Sharjah seeks a full-time faculty member with a specialty in English for Specific Purposes (ESP) to teach courses in English for Business and English for Science & Technology (EST).

The successful candidate will have a Ph D in a relevant field and a scholarly publication record. Preference will be given to applicants with experience in outreach programs related to ESP & EST, teaching non-native English speakers at the university level, and teaching in North American style universities. Work experience in the industry is also a plus.

Interested applicants should send a letter of application (including a statement of teaching experience and research interests), curriculum vitae, and the names and addresses of three referees to: Dr. William Heidcamp, Dean, College of Arts & Sciences, e-mail: [redacted]

The American University of Sharjah (AUS) is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools.

For more information about AUS, please visit: http://www.aus.edu/about

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Hotmail: Free, trusted and rich email service.
http://clk.atdmt.com/GBL/go/201469228/direct/01/

↑ Index

105. Nicholas Karavatos

Department of English, Faculty Posts in Literature

Sun 7 Mar 2010

Department of English, Faculty Posts in Literature

The Department of English at the American University of Sharjah seeks a full-time faculty member with a Ph D and a scholarly publication record in Postcolonial Literature or Anglophone Diaspora Literatures. The successful candidate will be required to teach courses in advanced writing in addition to courses in literature. Preference will be given to applicants with at least five years teaching experience in North American style universities and with experience in teaching non-native English speakers.

Interested applicants should send a letter of application (including a statement of teaching experience and research interests), curriculum vitae, and the names and addresses of three referees to: Dr. William Heidcamp, Dean, College of Arts & Sciences, e-mail: [redacted]

The American University of Sharjah (AUS) is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools.

For more information about AUS, please visit: http://www.aus.edu/about

http://www.aus.edu/employment/faculty_cas.php

Hotmail: Trusted email with powerful SPAM protection.
http://clk.atdmt.com/GBL/go/201469227/direct/01/

↑ Index

106. Jeffrey Side

Interview with Tom Clark

Sun 7 Mar 2010

There is an interview I did with Tom Clark at:

http://vanitasmagazine.blogspot.com/2010/03/tc-american-abroad- england-in-mid.html

↑ Index

107. george spencer
Review of Susan Maurer's perfect dark
Sun 7 Mar 2010

My review (http://larspalm.wordpress.com/2010/03/02/george-views-the-perfect-dark/) of Susan Maurerâ€™s perfect dark (http://ungovernablepress.weebly.com/uploads/2/1/2/2/2122174/perfect_dark.pdf) is up on Lars Palmâ€™s site. George Spencer

↑ Index

108. { brad brace }
WATERS COLOURS
Sun 7 Mar 2010

just finished my webpage for my watercolours that I've started to do on my trips -- a lot of fun for me without all the usual conceptual and 'project' baggage.... /:b

http://bbrace.net/webgallerywc/wc.html
http://bbrace.laughingsquid.net/webgallerywc/wc.html

↑ Index

109. John Tranter
China: Bookworm International Literary Festival
Sun 7 Mar 2010

A polite note of warning to those rushing off to the China: Bookworm International Literary Festival. Jacket magazine has been banned in China for a decade. If you're discussing poetry in public or in private, it might be best not to bring up Jacket as a topic: something harmless like macrame, gardening or finger-painting would be a safer choice.

Oh, and don't admit you have HIV/AIDS if you have HIV/AIDS; Australian writer Robert Dessaix was denied a visa last week after he had admitted on his visa applicaiton form that he had HIV/AIDS.

Yours democratically,

---------- John Tranter

> *http://johntranter.com/*
>
> *http://jacketmagazine.com/*

↑ Index

110. Carrie Etter

The final Infinite Difference sample, no. 10: Frances Kruk's concrete poem, "flux"

Mon 8 Mar 2010

It's up at http://carrieetter.blogspot.com. I hope you enjoy it.

↑ Index

111. Al Filreis

Susan Howe by live video stream - interactive webcast - March 23

Mon 8 Mar 2010

Dear friends:

On Tuesday, March 23, beginning promptly at 10:30 AM Eastern Time, I will be interviewing and hosting a discussion with SUSAN HOWE. (Howe will be visiting the Kelly Writers House as the second of our three 2010 Writers House Fellows.)

This program will be streamed live. There will be an audience at the Writers House in Philadelphia, but also a large online audience.

Those watching the webcast will be able to pose questions to Susan Howe by email or telephone.

If you want to participate, contact [redacted]. We will give you instructions for logging on, etc.

For more information: http://writing.upenn.edu/wh/people/fellows/

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
get your daily Al: http://bit.ly/1UCfRp

↑ Index

112. Ann Stephenson
<<BRUCE COVEY>> READY SET READINGS at Whitespace Gallery
Mon 8 Mar 2010

READY SET READINGS at Whitespace Gallery

BRUCE COVEY
Friday, March 12th | 8:00pm

{A limited number of letterpress books created especially for this event will be given away at the reading.}

Bruce Covey's fourth and fifth books of poems, Glass Is Really a Liquid (No Tell Books) and Reveal (Black Radish) will both be out in 2010. He lives in Atlanta, Georgia, where he teaches at Emory University, edits Coconut Poetry, and curates the What's New in Poetry reading series.

Upcoming: April 16th - Kostas Anagnopoulos

READY SET READINGS at Whitespace is committed to new and innovative writing.

WHITESPACE - 814 Edgewood Avenue Northeast - Atlanta, GA 30307
[redacted]

http://www.whitespace814.com/
http://whitespace814.blogspot.com/2010/03/poet-bruce-covey-at-whitespace.html

↑ Index

113. amy king
From Ron Silliman's post on International Women's Day
Mon 8 Mar 2010

I hate to admit that this situation was perceived, at least by myself & the male poets I knew, as â€œnormalâ€ back in the 1960s, but it was...

So that when Kathleen Fraser â€“ that name again â€“ joined with some like-minded friends in 1983 to create HOW(ever), the timing was perfect: it proved to be an epoch-making event...

Still, nothing has done more to change â€“ blur, to some degree even erase â€“ the faultlines for poetry in my lifetime than the mass emergence of women writing. For all of the problems that I have with the concept of hybridity in poetry, I canâ€™t escape the fact that for many writers, especially those younger than myself, the bifurcation of poetry into two counter-posing traditions is experienced as a quarrel among men (white men at that), and that the landscape of poetry in the English language now looks entirely different.

Not that all is perfect. Far from it. It is still possible to have a major award shortlist that consists entirely of men, even though everyone now seems to concede that the absolute majority of poets writing in English are women. Further, this disparity continues to turn up in some of the ways women writers express themselves. Of the 1192 active blogs on my blogroll, 392 are written by women, slightly under 33 percent. For the next week, the top list on my new links page will consist of nothing but these women (and, knowing Blogger, that may be the only list visible). Now, itâ€™s conceivable that one of the reasons for this disparity is me â€“ if Iâ€™m missing anyone, send me an email and let me know. Itâ€™s also true that not all of the collective blogs are exclusively by men â€“ Give a Fig missed this list because one of its 13 contributors is male. But the distance between the 25 percent figure that marked the participation by women in In the American Tree in 1986 and the 32.9 percent in my blogroll 24 years later is not the sign of a successful revolution so much as it is of one still very much in process. Women who blog about poetry, poetics & the arts

CONT -- http://ronsilliman.blogspot.com/2010/03/early-editors-of-however-l-to-r-bev.html

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

↑ Index

114. steve dalachinsky

3 new chaps out from propaganda press/alternating current

Tue 9 Mar 2010

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just out from propaganda press:

3 new chapbooks

1. sunday afternoon on the isle of museum by yuko otomo (cover art by yuko)

2. the insomnia poems - midnite/noon -for/after lousie bourgeois by steve dalachinsky (cover art by yuko)

3. invasion of the animal people by steve dalachinsky (poems and collage by steve)

go to alt-current.com or backchannel steve if ya want more info

↑ Index

115. steve dalachinsky

Re: horse songs complete, an interview, & new blog postings

Tue 9 Mar 2010

---

just out from propaganda press:

2 new chapbooks

1. sunday afternoon on the isle of museum by yuko otomo (cover art by yuko)

2. invasion of the animal people by steve dalachinsky (poems and collage by steve)

go to alt-current.com

On Sat, 6 Mar 2010 11:29:45 -0800 george spencer <[redacted]>
writes:
>
> My review
>
(http://larspalm.wordpress.com/2010/03/02/george-views-the-perfect-dark/)

> of Susan Maurer's perfect dark
>
(http://ungovernablepress.weebly.com/uploads/2/1/2/2/2122174/perfect_dark
.pdf)
> is up on Lars Palm's site.
> George Spencer
>
>
>
>
> _____
> From: Jerome Rothenberg <[redacted]>
> To: [redacted]
> Sent: Thu, March 4, 2010 5:40:18 PM
> Subject: horse songs complete, an interview, & new blog postings
>
> I have two new appearances of work in magazines (online and off)
> that may be of interest to some here:

>
>
> (1) All of the translation-derived versions of Navajo horse-songs
> (five in all) in the current issue of Bombay Gin out of Naropa.
> These have never appeared together except in an artist's version
> back in the 1970s and are presented here, along with my "total
> translation" essay, through the good offices of Andrew Schelling and
> Amy Catanzano.
>
> (Copies can be ordered by checking their web site:
> http://www.naropa.edu/bombaygin/about.cfm)
>
>
>
> (2) A new interview conducted by Mark Weiss and presently posted on
> Aryanil Mukherjee's Kaurab magazine
> (http://www.kaurab.com/english/interviews/rothenberg.html). This
> gives me a particular chance to speak for an international school of
> poetry and poetics, plus some other things.
>
>
>
> In addition, a few recent postings on my Poems and Poetics blog
> (poemsandpoetics.blogspot.com), excluding various postings of my own
> work, might also be of interest here, e.g.
>
>
>
> 2010-03-01: Marjorie Perloff, An Afterword for Rae Armantrout
>
> 2010-02-25: Outsider Poems, a Mini-Anthology in Progress (13):
> American Sign Language as a Medium for Poetry
>
> 2010-02-21: Reconfiguring Romanticism (37): Jack Foley on "Hamlet,
> Keats, and La Conscience de Soi"
>
> 2010-02-17: Abdellatif Laâbi: from Fragments of a Forgotten Genesis
>
> 2010-02-09: John Bloomberg-Rissman: from No Sounds of My Own
> Making
>
> 2010-02-05: Homero Aridjis: Poems of the Double

>
> 2010-02-01: Christine Meilicke: Burrowing In, Digging Out: Digging
> Out Rose Drachler
>
> 2010-01-28: Robert Kelly: Three poems from "Fire Exit," with a note
> in celebration
>
> 2010-01-24: Ahira Tatehata: Seven Poems, with a note in praise of
> ...
>
> 2010-01-17: Reconfiguring Romanticism (36): Jacques Darras, We Are
> all German Romantics
>
> 2010-01-13: Aimé Césaire: Three Poems Newly Translated by Eshleman
> & Arnold
>
> 2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a
> Field Record of Gary Snyder
>
>
>
> Forthcoming postings for March and April include work by myself and
> by Haroldo de Campos, David-Baptiste Chirot, Jeffrey C. Robinson,
> Christine Wertheim, Jack Foley, George Quasha, Rose Drachler, Moira
> Roth, David Meltzer, Hiromi Ito, Paul Celan, Osip Mandelstam, Pierre
> Joris, and Lewis Carroll.
>
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>
> 2010-01-09: Nathaniel Tarn: From Anthropologist to Informant, a
> Field Record of Gary Snyder
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116. Paul Siegell

Mar 9th! Poets Bojan Louis and Matt Shindell @ the Bubble House

Tue 9 Mar 2010

IF IT'S MARCH 9TH, IT'S TONIGHT!

Painted Bride Quarterly is pleased to present a poetry reading on Tuesday, March 9th at 7:30 p.m. at Bubble House (3404 Sansom St., Phila., 19104) with poets Matthew Shindell and Bojan Louis, hoping for no snow this time around.

MATT SHINDELL's first full-length book of poems, "In Another Castle," was a finalist for the 2008 Tupelo Press First Book Award. He is currently a Fellow at the Chemical Heritage Foundation here in Philadelphia.

BOJAN LOUIS is Dine (Navajo) originally from Arizona where he worked as a general contractor and electrician. He holds an MFA from Arizona State University. His work, most recently, has appeared in The Kenyon Review. He's currently at work on a collection of short fictions and a collection of poetry.

For more information, see: http://www.pbq.drexel.edu, or write: [redacted].

hope to see you there,
paul>
http://paulsiegell.blogspot.com

↑ Index

117. UbuWeb

Marjorie Perloff Picks UbuWeb's Top Ten for March 2010

Tue 9 Mar 2010

---

http://www.poetryfoundation.org/harriet/2010/03/marjorie-perloff-picks-ubuweb-top-ten-for-march/

1. Ernst Jandl, Bist eulen?
http://ubu.com/sound/jandl.html

2. William Kentridge â€“ Stereoscope
http://ubu.com/film/kentridge_stereoscope.html

3. Samuel Beckett â€“ Quadrat 1+2
http://ubu.com/film/beckett_quad.html

4. Cheryl Donegan â€“ Refuses
http://www.ubu.com/film/donegan_refuses.html

5. VerbiVocoVisual Concrete Poetry and Music (1956-1970) http://ubu.com/sound/noigandres.html

6. Merce Cunningham â€“ Points in Space (1986) http://ubu.com/film/cunningham_points.html

7. Robert Smithson and Nancy Holt â€“ Mono Lake http://ubu.com/film/smithson_mono.html

8. Caroline Bergvall, Via and About Face http://www.ubu.com/sound/bergvall.html

9. Derek Beaulieu -â€an afterword after words: notes towards a `concrete poeticâ€ [PDF] http://www.ubu.com/papers/beaulieu_concrete_commentary.pdf

10. Ã–yvind FahlstrÃ¶m â€“ Manifesto for Concrete Poetry (1952-55) http://www.ubu.com/papers/fahlstrom01.html

Marjorie Perloff co-edited with Craig Dworkin THE SOUND OF POETRY/THE POETRY OF SOUND (Chicago, 2009). Her UNORIGINAL GENIUS: POETRY BY OTHER MEANS IN THE NEW CENTURY will be published in Fall 2010.

UbuWeb can be found at http://ubu.com

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118. amy king
How to Say What You Haven't Yet
Tue 9 Mar 2010

Response in kind --

http://amyking.wordpress.com/2010/03/09/how-to-say-what-you-havent/

Enjoy!

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

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119. Obododimma Oha
The Listserv and the Least Served
Tue 9 Mar 2010

"As a context for sharing ideas, online resources, information, etc, listserv is, nevertheless, immensely useful to its subscribers. It is a context of education and consciousness-raising. A listserv that has specific professional commitments helps its members in their professional development a great deal and thus becomes indispensable as the imagined place to meet with those who know "the way."

These days that education in a country like Nigeria is in great travail, having access to the Internet and subscribing to a listserv where sound professional sharing goes on could be one way of maintaining one's intellectual wellbeing. Everyday one reads listserv postings and the resources shared, one has truly answered "present" in a classroom with little or no tuition paid."

Read the full text of "The Listserv and the Least Served<http://234next.com/csp/cms/sites/Next/Opinion/5537716-184/shibboleth_the_listserv_and_the_least.csp>"
at:

http://234next.com/csp/cms/sites/Next/Opinion/5537716-184/shibboleth_the_listserv_and_the_least.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

120. Laura Hinton
Re: From Ron Silliman's post on International Women's Day
Tue 9 Mar 2010

Thanks, Amy, for posting Ron's bit. Here is one response: chantdelasirene.com<http://www.chantdelasirene.com/2010/03/look-at-me-look-at-my-arm-international.html>

And in "celebration" of Women's History Month and the younger women among us, you can check out my recently expanded and revised review of Nona Aronowitz and Emma Bee Bernstein's *Girldrive*, also in the Poetry Project Newsletter ("The 'Strangeness' of *Girldrive*") : http://www.chantdelasirene.com/2010/02/strangeness-of-girldrive.html

Laura

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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121. amy king
On poets "earning their keep" one poem at a time...
Tue 9 Mar 2010

---

http://amyking.wordpress.com/2010/03/09/two-poets-earning-their-keep/

Answers/speculations/questions welcome!

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

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122. Jonathan Ball
Re: On poets "earning their keep" one poem at a time...
Tue 9 Mar 2010

I'm always disappointed by these "buck-a-poem" projects. Is poetry worthless? Does it not require time, dedication, hours, days, weeks? I will write anybody a poem for $1000.

Jonathan

On Tue, Mar 9, 2010 at 4:31 PM, amy king <[redacted]> wrote:

> *http://amyking.wordpress.com/2010/03/09/two-poets-earning-their-keep/*
>
> *Answers/speculations/questions welcome!*
>
> *Amy*
>
> ———
>
> *BOOK*
>
> *Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm*
>
> *RANT*
>
> *"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html*
>
> *ESSAY*
>
> *"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html*

--
Dr. Jonathan Ball, Ph.D. (English)
Sessional Instructor

University of Manitoba
University of Winnipeg

www.jonathanball.com

EX MACHINA is out now!
Visit the publisher's page:
http://www.bookthug.ca/proddetail.php?prod=200915
Visit the McNally Robinson page:
http://www.mcnallyrobinson.com/product/category/0/item/558194/
Visit the Amazon page:
http://www.amazon.ca/Ex-Machina-Jonathan-Ball/dp/1897388489/ref=sr_1_1?ie=UTF8&s=books&qid=1257005873&sr=8-1

“If someone tells you writing is easy, he is either lying or I hate him.” -- Farley Mowat

↑ Index

123. Dan Glass
With + Stand 4: the Lisa Robertson Issue
Tue 9 Mar 2010

"We always dream in colour. This is part of the history of surfaces." —*How to Colour, *The Office for Soft Architecture

With + Stand is thrilled to announce the publication of its fourth issue, devoted to the work of the great poet of materials and magenta, Lisa Robertson. Featuring essays and poetry by Stephanie Young, Scott Sweeney, Dan Thomas-Glass, Brian Ang, Anne Lesley Selcer, Alli Warren, Erika Staiti, Michael Marcinowski, Brian Mornar, Melissa Mack, Charles Legere, Jamey Jones, Richard Meier, Sam Lohmann, Alyssa Wolff, Sara Marcus, and Phoebe Wayne, as well as new work by Lisa Robertson.

The journal will be available to the public at a reading and release party, featuring Lisa Robertson and journal contributors:
Sunday, March 21st, 7-9pm
* Urban Ore EcoPark*
* 900 Murray St*
* Berkeley, CA*
* *The reading, like the journal, is free.

Details—
With + Stand:
http://withplusstand.blogspot.com/
Urban Ore:
http://urbanore.ypguides.net/

↑ Index

124. Stephen Ellis

Re: On poets "earning their keep" one poem at a time...

Tue 9 Mar 2010

No poet should be selling a poem here and a poem there for a buck, a hundred, a thousand, etc. dollars. Poets ought to be supported by the 21st Century equivalent of royalty and courts: The banks. They should also conspire with the banks that support them to steal as much money as possible from the banks that don't support either the poet or his representative bank, while at the same time, using his new-found wealth and common wit to conspire with as many non-bankers (and/or non-poets, spontaneous non-poet poets, etc.) as seem willing, to blow up both the banks that support him and the banks that don't: The corporate world of American poetry: May we watch it fall apart, or be blasted to smithereens? Be a tourist, a theorist, a terrorist. Light the fuse, keep it short, but just be sure to smile when you say that, Miss, or Brother.

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Tue, 9 Mar 2010 16:38:33 -0600*
> *From:* [redacted]
> *Subject: Re: On poets "earning their keep" one poem at a time...*
> *To:* [redacted]
>
> *I'm always disappointed by these "buck-a-poem" projects. Is poetry worthless? Does it not require time, dedication, hours, days, weeks? I will write anybody a poem for $1000.*
>
> *Jonathan*
>
> *On Tue, Mar 9, 2010 at 4:31 PM, amy king <*[redacted]*> wrote:*
>
> *http://amyking.wordpress.com/2010/03/09/two-poets-earning-their-keep/*
>
> *Answers/speculations/questions welcome!*
>
> *Amy*
>
> ———
>
> *BOOK*
>
> *Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm*

> *RANT*
>
> *"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html*
>
> *ESSAY*
>
> *"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html*
>
> *--*
> *Dr. Jonathan Ball, Ph.D. (English)*
> *Sessional Instructor*
> *University of Manitoba*
> *University of Winnipeg*
>
> *www.jonathanball.com*
>
> *EX MACHINA is out now!*
> *Visit the publisher's page:*
> *http://www.bookthug.ca/proddetail.php?prod=200915*
> *Visit the McNally Robinson page:*
> *http://www.mcnallyrobinson.com/product/category/0/item/558194/*
> *Visit the Amazon page:*
> *http://www.amazon.ca/Ex-Machina-Jonathan-Ball/dp/1897388489/ref=sr_1_1?ie=UTF8&s=books&qid=1257005873&sr=8-1*
>
> *“If someone tells you writing is easy, he is either lying or I hate him.” -- Farley Mowat*

↑ Index

125. **amy king**

Re: Query - Poem Commissions?

Tue 9 Mar 2010

Haha! That's one way of doing it! Of course, y

Dear SneÅ¾ana,

Haha! That's one way of doing it! Of course, you might see similar behavior as those first poets you mention at AWP each year...

As for the occasional poems, yes, I think this does happen now and then, if one is lucky. Of course, the poets commissioned are likely something of a "name" and ergo not likely in dire need of money to survive on. The capitalist catch...

I'd be curious to know if Croats and Serbs are still commissioned at all. One of my fellow faculty members, Mario Susko, is a well known poet there but not as much here. He often flies to Croatia and, I believe, Serbia, for public readings, etc. I don't think he is commissioned to write poems though. He does often write about the war though. Are many poets there not doing so?

Best,
Amy

From: Nana Zabic

Amy, I remember when I was a kid in SFR Yugoslavia, poets (bad, of course, but not only poets, writers of all kinds) would tour schools and community centers all over the country, read, sell and sign books, and I believe they were getting paid for that either by their state-owned publisher or some state agency. Then they'd get drunk at the local "bohemian" bar/restaurant with the provincial amateur literati, sleep in some dingy hotel room, and then hit the road again in the morning. Or they wouldn't get drunk, that depends.

Also growing up, I saw all kinds of grave commemorations of the anti-fascist struggle and workers revolution in Yugoslavia that regularly featured poems written especially for the occasion, and read by famous actors. It was always televised. But I'm talking about ancient history in a non-existent land, maybe I'm just weaving a myth out of my unreliable memories. Go figure!

But poets in the US even nowadays get commissioned to write occasional poems, don't they? Not just Elizabeth Alexander. Although I don't know if they get paid for it. I remember (and this is not a myth) when a new chancellor was inaugurated at UNC Wilmington in the early 2000s, they commissioned a poem by a UNC Greensboro professor of creative writing. He read an ode that heavily utilized various words that end-rhyme with WilmINGTON. You'd be surprised how many words he came up with. I attended the inauguration because my role was to walk with other international students, each one of us carrying a flag of a foreign country to show off how cosmopolitan the school was.

SneÅ¾ana

On Fri, Mar 5, 2010 at 2:11 AM, Lars Palm <[redacted]> wrote:
> when i lived in gran canaria i wrote some poems for pay. i simply sat down
> in a crowded place with a sign saying that for 5 euro i'd write a poem in 5

> minutes on any subject they'd give me. of course they all turned out
> horrible, but for a few weeks it got me enough money for food & things
>
> it appears that some english poets get commissioned by radio, tv & such
> quite regularly
>
>
> http://larspalm.wordpress.com
>
>

↑ Index

126. **amy king**

Re: Query - Poem Commissions?

Tue 9 Mar 2010

Yes, I often wonder how many poets go into advertising. And if that gig takes the poetry out of people...

As for the latter bit on "for-a-commission" - is that even possible? Seems like there is something of that market, or the seeds of it, via those contests. Maybe.

Best,
Amy

From: Adam Katz <[redacted]>

Recently I've noticed some advertisements that appear to be in poem-y format.

For example:

http://www.qf.org.qa/think/Think.pdf

And it's pretty kind of good!

Maybe the way to get commissioned to write poems is to think about things they could be *used* for. Though I'm aware this idea of use is maybe taboo or incompatible with our for-its-own-sake mentality.

If for-its-own-sake is what poetry is, then it's not commissionable.

If for-a-commission is what we would like it to be, then we must think in terms of identifying, inspiring, and inventing market demand.

a

↑ Index

127. Catherine Daly
Re: Query - Poem Commissions?
Tue 9 Mar 2010

As you may know, I write a great deal of occasional verse, and a lot of it makes its way into my books (especially Vauxhall and Locket thus far).

--
All best,
Catherine Daly
[redacted]

↑ Index

128. Mary Kasimor
Re: Query - Poem Commissions?
Tue 9 Mar 2010

I just got into this conversation...one of my master's thesis was on advertising and poetry. I was looking at very old ads from the Lady's Home Journal. Some of the language was quite interesting, and well, poetic. I do think, though, that a poet would become quite ill writing copy for advertisments. I also wrote copy for radio ads and that was very boring. I do remember having to figure out how to get as many words into a 30 or 60 second ad.

Mary Kasimor

--- On Tue, 3/9/10, amy king <[redacted]> wrote:

From: amy king <[redacted]>
Subject: Re: Query - Poem Commissions?
To: [redacted]
Date: Tuesday, March 9, 2010, 5:26 PM

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a

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129. Crane's Bill Books

Re: On poets "earning their keep" one poem at a time...

Tue 9 Mar 2010

I misread the subject line as 'On poets "eating their keepers"...'
Finally!
Jeffrey

----- Original Message -----
From: "Stephen Ellis" <[redacted]>
To: <[redacted]>
Sent: Tuesday, March 09, 2010 3:54 PM
Subject: Re: On poets "earning their keep" one poem at a time...

No poet should be selling a poem here and a poem there for a buck, a hundred, a thousand, etc. dollars. Poets ought to be supported by the 21st Century equivalent of royalty and courts: The banks. They should also conspire with the banks that support them to steal as much money as possible from the banks that don't support either the poet or his representative bank, while at the same time, using his new-found wealth and common wit to conspire with as many non-bankers (and/or non-poets, spontaneous non-poet poets, etc.) as seem willing, to blow up both the banks that support him and the banks that don't: The corporate world of American poetry: May we watch it fall apart, or be blasted to smithereens? Be a tourist, a theorist, a terrorist. Light the fuse, keep it short, but just be sure to smile when you say that, Miss, or Brother.

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Tue, 9 Mar 2010 16:38:33 -0600*
> *From:* [redacted]
> *Subject: Re: On poets "earning their keep" one poem at a time...*
> *To:* [redacted]

I'm always disappointed by these "buck-a-poem" projects. Is poetry worthless? Does it not require time, dedication, hours, days, weeks? I will
write anybody a poem for $1000.

Jonathan

On Tue, Mar 9, 2010 at 4:31 PM, amy king <[redacted]> wrote:

http://amyking.wordpress.com/2010/03/09/two-poets-earning-their-keep/

Answers/speculations/questions welcome!

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" --
http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"--
http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

guidelines

--
Dr. Jonathan Ball, Ph.D. (English)
Sessional Instructor
University of Manitoba
University of Winnipeg

www.jonathanball.com

> *EX MACHINA is out now!*
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> *Visit the Amazon page:*
> *http://www.amazon.ca/Ex-Machina-Jonathan-Ball/dp/1897388489/ref=sr_1_1?ie=UTF8&s=books&qid=1257005873&sr=8-1*
>
> *"If someone tells you writing is easy, he is either lying or I hate him." --*
> *Farley Mowat*

↑ Index

130. Daniel Zimmerman

Re: On poets "earning their keep" one poem at a time...

Tue 9 Mar 2010

You da bomb, Stephen.

~ Dan Zimmerman

----- Original Message -----
From: "Stephen Ellis" <[redacted]>
To: <[redacted]>
Sent: Tuesday, March 09, 2010 5:54 PM
Subject: Re: On poets "earning their keep" one poem at a time...

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To: [redacted]

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Answers/speculations/questions welcome!

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>
> *"If someone tells you writing is easy, he is either lying or I hate him." --*
> *Farley Mowat*

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131. **steve dalachinsky**
Re: Query - Poem Commissions?
Wed 10 Mar 2010

lew welsh was in advertising
look what happend to him

in some small way or another we're all in advertising
even if we think we are not

↑ Index

132. **Nana Zabic**
Re: Query - Poem Commissions?
Wed 10 Mar 2010

Amy,

So true about AWP "bohemian" poets. The world and its poets are the same everywhere, the differences are cosmetic.

Ex- or post-Yugo poets wrote a lot about the war while it was going on, as well as before it started, from all points of view and with all possible agendas. Fucking Radovan KaradÅ¾iÄ‡ was a published bad poet before he became a warlord. (At a Democratic Party Christmas reception in Richmond, VA, in the early 2000s, some drunken democrat told me, upon learning that I was from Croatia and that I was a poet, "You know, KaradÅ¾iÄ‡ was also a poet." I should have retorted, "You know, Hitler was also a politician." Too bad my comebacks are perennially late, so I get to play them only in my head. In my head, the drunken democrat's jaw hits the floor and I triumphantly walk away.)

Dubravka ÄuriÄ‡ is on this Poetics list (ciao!), she wrote awesome anti-war poems. Just check out Dubravka: http://writing.upenn.edu/library/Djuric-Dubravka_poems.html

Generally speaking (and as Dubravka's poems attest), you write against the war and oppression, but you want the poems to apply not just to today's news, but to a larger context, right? Just like nowadays in the US with the current wars. I love (ciao!) Juliana Spahr's "This Connection of Everyone with Lungs," that's a long anti-war poem, among other things. Also, a genius poet like Rosmarie Waldrop (ciao!) can write something more obvious and still kick ass, like the poem in "Love, Like Pronouns," the last poem in the book, I believe. (I don't have the book here with me, I'm visiting in Croatia, otherwise I'd look up the title.)

As for post-Yugo poets getting commissioned nowadays, maybe Dubravka will know? I left the Balkans a long time ago and I know less and less about the area.

BTW, in 1990s, Dubravka would "commission" poems and essays from my poet friends and me, but if we brought some texts she liked, she wouldn't pay us with money, only with her friendship and a publication in ProFemina etc. Haha.

SneÅ¾ana

On Wed, Mar 10, 2010 at 1:05 AM, Catherine Daly <[redacted]> wrote:
> As you may know, I write a great deal of occasional verse, and a lot
> of it makes its way into my books (especially Vauxhall and Locket thus
> far).
>
> --
> All best,
> Catherine Daly
> [redacted]
>
>

↑ Index

133. **J.P. Craig**

Re: Query - Poem Commissions?

Wed 10 Mar 2010

Azure
as ever
adz aver

I don't know. Advertising might not be so soul-killing, at least in comparison to many other careers.

What about writing, again and again, "quotations of four or more lines should be indented one inch from the left margin" -- or the equivalent?

Both advertising and teaching are in their own way attempts to interpolate the subject into a society, to make them fit for it, fit into it. Both can be drudgery, and both can be creative, inspiring and inspired. I'm assuming there are some institutions worth an effort to write ad copy for them.

(I wonder if the person who came up with "Change" got paid by the word?)

The Economy of the Unlost by Anne Carson offers an interesting take on the idea of patronage. She suggests that poetry does have a social role that should be reimbursed. And that its role is, as Stephen Ellis suggested, apocalyptic, preserving what is by proposing its extinction. (Of course that "what is" is polemic; you can imagine that the act of being-for-itself is an apocalyptic gesture aimed at revealing the atomic structure of society.)

But now I must get back to grading.

On Mar 9, 2010, at 7:14 PM, Mary Kasimor wrote:

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> *Mary Kasimor*
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> *--- On Tue, 3/9/10, amy king <[redacted]> wrote:*
>
> *From: amy king <[redacted]>*
> *Subject: Re: Query - Poem Commissions?*
> *To: [redacted]*
> *Date: Tuesday, March 9, 2010, 5:26 PM*
>
> *Yes, I often wonder how many poets go into advertising. And if that gig takes the poetry out of people...*
>
> *As for the latter bit on "for-a-commission" - is that even possible? Seems like there is something of that market, or the seeds of it, via those contests. Maybe.*

> *Best,*
> *Amy*
>
> *From: Adam Katz <[redacted]>*
>
> *Recently I've noticed some advertisements that appear to be in poem-y format.*
>
> *For example:*
>
> *http://www.qf.org.qa/think/Think.pdf*
>
> *And it's pretty kind of good!*
>
> *Maybe the way to get commissioned to write poems is to think about things they could be *used* for. Though I'm aware this idea of use is maybe taboo or incompatible with our for-its-own-sake mentality.*
>
> *If for-its-own-sake is what poetry is, then it's not commissionable.*
>
> *If for-a-commission is what we would like it to be, then we must think in terms of identifying, inspiring, and inventing market demand.*
>
> *a*

Dr. J.P. Craig
Lecturer in English
University of Tennessee at Knoxville

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134. Jonathan Ball
Re: Query - Poem Commissions?
Wed 10 Mar 2010

Didn't a well-known poet write "raid: kills bugs dead"?

Sent from my iPhone

On 2010-03-09, at 6:14 PM, Mary Kasimor <[redacted]> wrote:

> *I just got into this conversation...one of my master's thesis was on advertising and poetry. I was looking at very old ads from the Lady's Home Journal. Some of the language was quite interesting, and well, poetic. I do think, though, that a poet would become quite ill writing copy for advertisments. I also wrote copy for radio ads and that was very boring. I do remember having to figure out how to get as many words into a 30 or 60 second ad.*
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> *From: amy king <[redacted]>*
> *Subject: Re: Query - Poem Commissions?*
> *To: [redacted]*
> *Date: Tuesday, March 9, 2010, 5:26 PM*
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> *terms of identifying, inspiring, and inventing market demand.*
>
> *a*

↑ Index

135. **Jack Foley**

FlashPoint DAVID JONES SPECIAL Now Up!

Wed 10 Mar 2010

Announcing .....

FLASHPOINT #13

http://www.flashpointmag.com (http://www.flashpointmag.com/)

celebrating

DAVID JONES

painter & poet

with

KATHLEEN HENDERSON STAUDT

WILLIAM BLISSETT

TOM GOLDPAUGH

REV. DR. CALUM MACFARLANE

DEREK SHIEL

ANNE PRICE-OWEN

COLIN WILCOCKSON

THOMAS DILWORTH

ROSALIE GANCIE

BRADFORD HAAS

DAVID ANNWN

CARLO PARCELLI

DAVID HICKMAN

PETER O'BRIEN

JOE BRENNAN

JR FOLEY

"Along the frontier
where the arts & politics clash ..."

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136. **Dan Glass**
steven fama
Wed 10 Mar 2010

---

if anyone has an email address for Steven Fama, please backchannel.

thx,,,

Dan

↑ Index

137. **amy king**
Somebody likes me after all...
Wed 10 Mar 2010

Up on HTML Giant -- http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

Don't fall in,

Amy

_____

BOOK

Slaves to Do These Things-- http://www.blazevox.org/bk-ak3.htm

RANT

"My Barbaric Bitch of a Yawp" -- http://delirioushem.blogspot.com/2010/02/amy-king.html

ESSAY

"The What Else"-- http://english.chass.ncsu.edu/freeverse/Archives/Winter_2009/prose/A_King.html

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138. **Peter Grant**
Fran Herndon
Wed 10 Mar 2010

Want to contact artist Fran Herndon. Any leads, please backchannel. Thanks, Pete

↑ Index

139. **amy king**
Re: Query - Poem Commissions?
Wed 10 Mar 2010

Yes, but the Raid company offered him a boatload of money to appropriate the poem the phrase appeared in; he was later accused of selling out...

Amy

_____

HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

_____
From: Jonathan Ball <[redacted]>
To: [redacted]
Sent: Wed, March 10, 2010 10:45:53 AM
Subject: Re: Query - Poem Commissions?

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Sent from my iPhone

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a

↑ Index

140. **Jonathan Ball**
Re: Query - Poem Commissions?
Wed 10 Mar 2010

That's it, Welch is the one typically credited with "Raid Kills Bugs Dead."

On Wed, Mar 10, 2010 at 1:30 AM, steve dalachinsky <[redacted]>wrote:

> *lew welsh was in advertising*
> *look what happend to him*
>
> *in some small way or another we're all in advertising*
> *even if we think we are not*

--
Dr. Jonathan Ball, Ph.D. (English)
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http://www.amazon.ca/Ex-Machina-Jonathan-Ball/dp/1897388489/ref=sr_1_1?ie=UTF8&s=books&qid=1257005873&sr=8-1

“If someone tells you writing is easy, he is either lying or I hate him.” -- Farley Mowat

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141. **Mary Kasimor**
Re: Query - Poem Commissions?
Wed 10 Mar 2010

Teaching the MLA format is quite frustrating and exhausting, also. I think that I would rather do that than write copy, though. I don't think that I would have the heart to write poetry in my spare time if worked in advertising.

--- On Wed, 3/10/10, J.P. Craig <[redacted]> wrote:

From: J.P. Craig <[redacted]>
Subject: Re: Query - Poem Commissions?
To: [redacted]
Date: Wednesday, March 10, 2010, 9:14 AM

Azure
as ever
adz aver

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a

Dr. J.P. Craig
Lecturer in English
University of Tennessee at Knoxville

↑ Index

142. Stephen Ellis
Re: Query - Poem Commissions?
Wed 10 Mar 2010

An indent is not a retreat. It just gives you a place to put your . . . "finger." Would you rather your poems be published in "yet another slim volume of American experimental verse", or used to sell designer perfume in LA and Paris? Rumi got enlisted for the latter. Not a bad gig, I wouldn't say, although it's notable that the perfumes aren't marketed in Konya or Tabriz, which no doubt smell better anyway. On the other hand, these "slim volumes of experimental verse" are unlikely to go even too far out of state. Which is to say, too, of course, in our time, the "state line" is everywhere and goes around everything, even though you can never cross or get away from it. Up against the wall? I think I'll go the perfume route. And I know just where I'm going to wear it.

EMAILING FOR THE GREATER GOOD
Join me

> *Date: Wed, 10 Mar 2010 10:14:45 -0500*
> *From:* [redacted]
> *Subject: Re: Query - Poem Commissions?*
> *To:* [redacted]
>
> *Azure*
> *as ever*
> *adz aver*
>
> *I don't know. Advertising might not be so soul-killing, at least in comparison to many other careers.*
>
> *What about writing, again and again, "quotations of four or more lines should be indented one inch from the left margin" -- or the equivalent?*
>
> *Both advertising and teaching are in their own way attempts to interpolate the*

subject into a society, to make them fit for it, fit into it. Both can be drudgery, and both can be creative, inspiring and inspired. I'm assuming there are some institutions worth an effort to write ad copy for them.

(I wonder if the person who came up with "Change" got paid by the word?)

The Economy of the Unlost by Anne Carson offers an interesting take on the idea of patronage. She suggests that poetry does have a social role that should be reimbursed. And that its role is, as Stephen Ellis suggested, apocalyptic, preserving what is by proposing its extinction. (Of course that "what is" is polemic; you can imagine that the act of being-for-itself is an apocalyptic gesture aimed at revealing the atomic structure of society.)

But now I must get back to grading.

On Mar 9, 2010, at 7:14 PM, Mary Kasimor wrote:

I just got into this conversation...one of my master's thesis was on advertising and poetry. I was looking at very old ads from the Lady's Home Journal. Some of the language was quite interesting, and well, poetic. I do think, though, that a poet would become quite ill writing copy for advertisments. I also wrote copy for radio ads and that was very boring. I do remember having to figure out how to get as many words into a 30 or 60 second ad.

Mary Kasimor

--- On Tue, 3/9/10, amy king <[redacted]> wrote:

From: amy king <[redacted]>
Subject: Re: Query - Poem Commissions?
To: [redacted]
Date: Tuesday, March 9, 2010, 5:26 PM

Yes, I often wonder how many poets go into advertising. And if that gig takes the poetry out of people...

As for the latter bit on "for-a-commission" - is that even possible? Seems like there is something of that market, or the seeds of it, via those contests. Maybe.

Best,
Amy

From: Adam Katz <[redacted]>

> *Recently I've noticed some advertisements that appear to be in poem-y format.*
>
> *For example:*
>
> *http://www.qf.org.qa/think/Think.pdf*
>
> *And it's pretty kind of good!*
>
> *Maybe the way to get commissioned to write poems is to think about things they could be *used* for. Though I'm aware this idea of use is maybe taboo or incompatible with our for-its-own-sake mentality.*
>
> *If for-its-own-sake is what poetry is, then it's not commissionable.*
>
> *If for-a-commission is what we would like it to be, then we must think in terms of identifying, inspiring, and inventing market demand.*
>
> *a*
>
> *Dr. J.P. Craig*
> *Lecturer in English*
> *University of Tennessee at Knoxville*

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143. **blacksox**

Tonight in Orlando Adeena Karasick

Wed 10 Mar 2010

Every [redacted]â€™s

Special Feature
Adeena Karasick
& World famous Open Mic

Wednesday March 10 @ 8:00pm

Austinâ€™s Coffee and Film
929 W Fairbanks Ave.
Winter Park, Florida 32789

From New York City to Austins
It doesn't get any better than this!

DO NOT MISS THIS EVENT!

Adeena Karasick is a poet, media-artist and the award-winning author of seven books of poetry and poetic theory, Amuse Bouche: Tasty Treats for the Mouth (Talonbooks 2009), The House That Hijack Built (Talonbooks, 2004). The Arugula Fugues (Zasterle Press, 2001), Dyssemia Sleaze (Talonbooks, Spring 2000), Genrecide (Talonbooks, 1996), MÃªmewars (Talonbooks, 1994), and The Empress Has No Closure (Talonbooks, 1992). Marked with an urban, Jewish, feminist aesthetic that continually challenges normative modes of meaning production, and engaged with the art of combination and turbulence of thought, her work is a testament to the creative and regenerative power of language and its infinite possibilities for pushing meaning to the limits of its semantic boundaries. Karasick has lectured and performed worldwide and regularly publishes articles, reviews and dialogues on contemporary poetry, poetics and cultural/semiotic theory. She is Professor of Global Literature at St. John's University in New York.

Hosted by Open Words ,& Russ Golata
For directions or comments e-mail me at [masked]
Or phone me at [masked]

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144. Catherine Daly
Re: Query - Poem Commissions?
Wed 10 Mar 2010

---

unlike black flag, which took the name after the product...

On Wed, Mar 10, 2010 at 2:16 PM, amy king <[redacted]> wrote:
> Yes, but the Raid company offered him a boatload of money to appropriate the poem the phrase appeared in; he was later accused of selling out...
>
> Amy

> _____
>

--
All best,
Catherine Daly
[redacted]

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145. David Kirschenbaum
Boog City Goes West Redux, This Wed.
Thu 11 Mar 2010

---

please forward

Boog City presents

d.a. levy lives:
celebrating editors from
Northern California renegade presses

this Wed. March 17, 7:30 p.m. sharp, free

Books and Bookshelves
99 Sanchez St.
San Francisco

featuring readings from

Albert Flynn DeSilver
editor The Owl Press (Woodacre, Calif.)

Travis Ortiz
co-editor Atelos Publishing Project (Berkeley, Calif.)

Jill Stengel
editor a+bend press (Davis, Calif.)

Eileen R. Tabios
editor Meritage Press (San Francisco/St. Helena, Calif.)

and from New York City

David Kirschenbaum
editor, Boog City

Curated and with an introduction by Boog City editor David Kirschenbaum

For more info call Books and Bookshelves at [redacted]
or Boog City at 212-842-BOOG (2664)

**Boog City
http://welcometoboogcity.com/

Boog City is a New York City-based small press now in its 19th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where 5-13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Albert Flynn DeSilver
http://www.theowlpress.com/

Albert Flynn DeSilver is a poet, teacher, visual artist, and publisher living in Woodacre, Calif. He is the editor and publisher of The Owl Press, which publishes innovative poetry and poetic collaboration. He received a B.F.A. in photography from the University of Colorado, and an M.F.A. in New Genres from the San Francisco Art Institute. He is the author, most recently, of Letters to Early Street, (La Alameda/ University of New Mexico Press) and Walking Tooth & Cloud (French Connection Press, Paris). He has published more than a hundred poems in literary journals worldwide including Zyzzyva, New American Writing, Jacket (Australia), Poetry Kanto (Japan), Van Gogh’s Ear (France), Hanging Loose, and Exquisite Corpse, among others. The most recent Owl Press title is Bill Berkson’s Our Friends Will Pass Among You Silently.

**David Kirschenbaum
http://www.boogcity.blogspot.com
http://www.myspace.com/gilmoreboysmusic

David Kirschenbaum’s work has appeared in The Brooklyn Review Online, can we have our ball back, Chain, Pavement Saw, and unpleasant event schedule, among others. He is the lyricist for the band Gilmore Boys, and the editor and publisher of Boog City, a New York City-based small press now in its 19th year and East Village community newspaper.

**Travis Ortiz
http://www.atelos.org/travis/

Travis Ortiz is a writer, publisher, dj, and designer living in San Francisco. Ortiz has work in various publications including Bay Poetics and Poetics Journal, and

has written two books, Geography of Parts (Melodeon) and Variously, not Then (forthcoming, Tuumba). He is the co-director (with Lyn Hejinian) of Atelos, a literary project commissioning and publishing cross-genre work by poets. Atelos was nominated as one of the best independent literary presses by the Firecracker Awards in 2001.

**Jill Stengel
http://www.dusie.org/Langiappe_Stengel.pdf

Jill Stengel is a poet, publisher of a+bend press, and parent of three young children. Formerly of San Francisco and Los Angeles, she now resides with her family in Davis, Calif. Several of her serial poems have appeared in chapbook form—cartography (WOOD); History, Possibilities (a+bend press); ladies with babies (Boog Literature); lagniappe (Nous-Zot Press, Dusie Kollektiv); late may (Dusie); may(be) (Dusie); and the forthcoming and I would open (Ypolita) and wreath (Texfiles). Some of these chapbooks, and individual poems, can be viewed online as well as in print, and she has new work in the forthcoming anthology Kindergarde. Her first full-length collection is forthcoming this year from Black Radish Books.

Begun in San Francisco in 1999, a+bend press published 40 chapbooks in its first 20 months of existence. Stengel produced the chapbooks in conjunction with her reading series, Second Sundays at BlueBar, held in the poetically historic North Beach district of San Francisco.

The press took a chapbook-publishing hiatus for nine years, during which time she produced three children and five issues of the journal mem, focusing on writing by women mothering young children, and page mothers. Now the hiatus is on hiatus: a new a+bend press chapbook was released at the end of last year.

**Eileen R. Tabios
http://marshhawkpress.org/Tabios4.htm

Eileen R. Tabios has released 18 print, four electronic, and 1 CD poetry collections, an art essay collection, a poetry essay/interview anthology, a short story book, and two novels. She has also exhibited visual art and visual poetry in the United States and Asia. Recipient of the Philippines' National Book Award for Poetry, she's just come out with The Thorn Rosary: Selected Prose Poems 1998-2010, edited with an introduction by poet-critic-painter-scholar Thomas Fink and with an afterword by poet-scholar Joi Barrios. In poetry, Tabios has crafted a body of work that is unique for melding ekphrasis with transcolonialism. Her poems have been translated into Spanish, Italian, Tagalog, Japanese, Portuguese, Polish, Greek, computer- generated hybrid languages, paintings, video, drawings, visual poetry, mixed media collages, Kali martial arts, music, modern dance, and sculpture. She's the publisher of Meritage Press (St. Helena & San Francisco).

Directions:
1.5 blocks from Church St. and Market St. Muni
Venue is bet. 14th St and Duboce Ave.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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146. Jesse Glass
Ahadada Books Presents the Prague Issue of Ekleksographia
Thu 11 Mar 2010

Edited by Jason Mashak and full of translations, new work and pretty people. http://ekleksographia.ahadadabooks.com/mashak or go directly to www.ahadadabooks.com and click the link. Hurrah! Jess

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147. Charles Bernstein
NY launch for All the Whiskey in Heaven: Selected Poems
Thu 11 Mar 2010

All the Whiskey in Heaven: Selected Poems of Charles Bernstein
launch & signing
Sunday March 28, 2010, 6:30pm
Zinc Bar
82 W. 3rd St, New York, NY
Poets & friends read from the book
Thom Donovan
Peter Gizzi
Kenneth Goldsmith
Erica Hunt
Dorothea Lasky

Tan Lin
Elizabeth Willis
& Charles Bernstein
more information at
http://epc.buffalo.edu/authors/bernstein/books/all-the-whiskey/

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148. mIEKAL aND
Re: Query - Poem Commissions?
Thu 11 Mar 2010

I always thought Blag Flag got it's name from the anarchist flag...

On Wed, Mar 10, 2010 at 5:18 PM, Catherine Daly <[redacted]> wrote:
> unlike black flag, which took the name after the product...

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149. Sharon Dolin
Cornelia Street Reading on March 24th
Thu 11 Mar 2010

Dear Friends, Here's an announcement for a poetry reading I'm participating in on March 24th at 6pm at Cornelia Street Cafe. Please tell your friends and students.--Sharon

PERFECT SENSE READING SERIES

is proud to invite you to a special evening of poetry with

SHARON DOLIN

ROCCO DE GIACOMO

FLORENCIA VARELA

&

JACOB SCHEIER

Where: Cornelia Street Café

When: Wednesday, March 24, 2010, 6pm

$7.00 cover includes free drink

SHARON DOLIN’s fourth book, Burn and Dodge (University of Pittsburgh Press, 2008) won the AWP Donald Hall Prize in Poetry. Her other books include Realm of the Possible (Four Way Books, 2004), Serious Pink (Marsh Hawk Press, 2003), and Heart Work (Sheep Meadow Press, 1995). She is Writer-in-Residence at Eugene Lang College, The New School. She also teaches at the

Unterberg Poetry Center of the 92nd Street Y and directs The Center for Book Arts Annual Letterpress Poetry Chapbook Competition.

ROCCO DE GIACOMO is the author of the full-length poetry collection Ten Thousand Miles Between Us, published by Quattro Books, and Catching Dawn's Breath (LyricalMyrical Press, Toronto). His work is forthcoming in Vallum and The Carolina Quarterly and has recently appeared The Antigonish Review and Tower Poetry.

FLORENCIA VARELA has recently completed her MFA at Columbia University. Her work has appeared or is forthcoming in journals such as Paterson Literary Review, Diagram, Drunken Boat, Western Humanities Review, and Gulf Coast. She currently teaches at different colleges in New York City, and lives in Brooklyn.

JACOB SCHEIER's debut poetry collection, More to Keep Us Warm, was published by ECW Press in 2007 and was named the winner of Canada's 2008 Governor General's Award for English poetry. A former resident of Toronto, Scheier currently lives in New York City where he is volunteering for the radical newspaper The Indypendent and preparing his next book of poems. He is also a regular contributor to the Toronto alternative weekly NOW.

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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150. Mark Melnicove

Bern Porter exhibit and event at MoMA and Esopus

Thu 11 Mar 2010

Announcing a new Bern Porter exhibit and event.

Exhibit: Lost and Found: The Work of Bern Porter from the Collection of The Museum of Modern Art Library, April 7â€"July 5, 2010, Mezzanine, The Lewis B. and Dorothy Cullman Education and Research Building. http://www.moma.org/visit/calendar/exhibitions/1057

Event: Lost and Found: An Evening with Bern Porter, Thursday, April 22, 2010, 7:00 p.m., Esopus Space, 64 West Third Street #201, New York, NY. Featuring: Kenneth Goldsmith, performing Bern Porter's poetry; Dan Domench (and actors) performing his new play about Bern Porter--Bern Porter: The Authorized Fictional Biography of the Artist, Scientist, Poet, Publisher, Performer, Adventurer, and Iconoclast (2010); Mark Melnicove, showing his

new movie--Joy Glows Where Confusion Was: A film about, with, and without Bern Porter (2010); Introduced by Rachael Morrison (exhibit organizer).
http://www.moma.org/visit/calendar/events/8983

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151. mIEKAL aND
Lost and Found: The Work of Bern Porter from the Collection of The Museum of Modern Art Library
Thu 11 Mar 2010

Exhibit: Lost and Found: The Work of Bern Porter from the Collection of The Museum of Modern Art Library, April 7–July 5, 2010, Mezzanine, The Lewis B. and Dorothy Cullman Education and Research Building.
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Mark Melnicove, showing his new movie--Joy Glows Where Confusion Was: A film about, with, and without Bern Porter (2010);
Introduced by Rachael Morrison (exhibit organizer).
http://www.moma.org/visit/calendar/events/8983

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152. Sharon Mesmer/David Borchart
Cecilia Woloch and Sharon Mesmer at Bowery Poetry Club
Thu 11 Mar 2010

Cecilia Woloch and Sharon Mesmer

Saturday March 20 at 2 p.m.

Bowery Poetry Club

308 Bowery

(Between Houston and Bleecker)

F train to 2nd Ave, 6 to Bleecker

[redacted]

$7

Cecilia Woloch is the author of four award-winning collections of poems, most recently Narcissus, winner of the Tupelo Press 2006 Snowbound Series Chapbook Award. Carpathia, newly available from BOA Editions Ltd., is her fifth book. She is currently a lecturer in the creative writing program at the University of Southern California, as well as the founding director of The Paris Poetry Workshop. She spends a part of each year traveling, and in recent years has divided her time between Los Angeles, California; Atlanta, Georgia; Shepherdsville, Kentucky; Paris, France; and a small village in the Carpathian mountains of southeastern Poland.

Sharon Mesmer is the recipient of two New York Foundation for the Arts poetry fellowships (1999 and 2007). Two poetry collections, The Virgin Formica (Hanging Loose) and Annoying Diabetic Bitch (Combo Books), came out in 2008. Other poetry collections include Half Angel, Half Lunch (Hard Press, 1998) and the chapbooks Vertigo Seeks Affinities (Belladonna Books, 2006) and Crossing Second Avenue (ABJ Books, Tokyo). Fiction collections are Ma Vie à Yonago (in French translation from Hachette Littératures, 2005) and In Ordinary Time and The Empty Quarter (Hanging Loose 2005 and 2000). In January 2009 Mesmer was featured along with several other poets of the flarf collective on National Public Radio's "Studio 360 with Kurt Anderson." Her music and book reviews can be found in The Brooklyn Rail.

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153. William Allegrezza

New Issue of Moria

Thu 11 Mar 2010

Check out the new issue of Moria (http://www.moriapoetry.com).

Poetry and Vispo by:
Tom Hibbard, Michael Marks, Arkava Das, Brad Vogler,
Kirsten Kaschock, Dion Farquhar, Matina L. Stamatakis, Holms Troelstrup,
Jeffrey Side, Kristina Marie Darling, Peter Grieco, Adam Fieled,
Justyna Bargielska, Jerrod Bohn, Steve Halle, SJ Fowler,
Joel Chace, Amy Garrett-Brown, Francis Raven, Chella Courington,
Lance Newman, Pat Clifford, Emeniano Acain Somoza, Jr, Steve Roggenbuck,
Sam Schild, Anna Elena Eyre, Robert Verdon, David Harrison Horton,
Nate Pritts, Jill Jones, Louis Armand, Charles Perrone, Michael Brandonisio,
John Bennett, Raymond Farr, Mara Gálvez-Bretón,
Gina Myers, Connor Coyne, Andrew Topel, Paul Siegell,

Alexander Jorgensen, Phillip Lund, Audacia Dangereyes, Sean Burn,
Teresa K. Miller, Awan Amali.

Articles:
Aryanil Mukherjee on Ashberry and Vertigo
and rob mclennan on Sarah Manguso

Bill Allegrezza, editor

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154. Noah Eli Gordon
NYC reading 3/21 @ Zinc
Fri 12 Mar 2010

Dear Folks,

I'll be reading in NYC in a week or so. Hope some of you can make it out.

All the info's below.

thanks much,
Noah

Sunday, March 21, 2010

6:30pm - 9:00pm
Zinc Bar (82 West 3rd Street)

Readings by:

Michael Carr
Anthony McCann
Noah Eli Gordon

Michael Carr is the author of the Out Another, Softer White, and Platinum Blonde. Necco Face, a chapbook co-written with Jess Mynes and Aaron Tieger, came out from Editions Louis Wain last year, and a collaborative chapbook with Micah Ballard called Poems from the New Winter Palace is forthcoming from House Press this summer. He lives in Cambridge, MA.

Anthony McCann is the author of Moongarden (Wave Books 2006) and Father of Noise (Fence Books 2003). Originally from the upper Hudson Valley of New York State he now lives in Los Angeles, California. He will be reading poems from his forthcoming book New Dreams of Mammal Island--due out from Wave next spring.

Noah Eli Gordon is the author of several books, including Novel Pictorial Noise (Harper Perennial, 2007), which was selected by John Ashbery for the 2006 National Poetry Series and chosen for the 2007 San Francisco State University

Poetry Center Book Award. He lives in Denver and teaches in the MFA program at the University of Colorado-Boulder. Visit his PennSound page here: http://writing.upenn.edu/pennsound/x/Gordon-Noah-Eli.php

http://www.lettermachine.org/

_____ Your E-mail and More On-the-Go. Get Windows Live Hotmail Free. http://clk.atdmt.com/GBL/go/201469229/direct/01/

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155. David Chirot

Chirot at Jerome Rothenberg's Poets & Poetics blog

Fri 12 Mar 2010

I'n very honored and excited to have as Jerome Rothenberg's Poets and Poetics blog current entry essay of mine on the Gunatanamo Poets, which originally appeared in KAURABI have provided the link here for the esay's original appearnce and the current one at Jerry's blog, along with the link to another piece of mine re the Guantanamo Poets which appeared in WordforWord #13 on "Waterboarding and Poetry: Francois Villon and the new Extreme Experimental American Poetry."

I hope that listserv memebrs and any and evryone may find something of interest and use in the essays, themselves part of an ongoing and ever expanding series of works across several genres and media-- onwo/ards! david-bc and happy weekend, with the advent of Daylight Savings Time!! Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste Chirot, Non-Poetry for Non-Readers (Poems from Guantánamo)<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html> [a commentary on *Poems from Guantánamo: The Detainees Speak<http://www.uipress.uiowa.edu/books/2007-fall/falpoefro.html> *, edited by Marc Falkoff, University of Iowa Press, 2007]

(towards a non-reading - American abolition of "non-literatures" - an entry in the Annals of the New Extreme Experimental Poetry)

"*The blank and ruin we see in Nature is within our own eye*." --R.W. Emerson, "Nature"

1. David-Baptiste *Chirot* // Word For/Word: A Journal of New Writing * ...* <http://www.wordforword.info/vol13/dbc.htm> Some American reviewers and commentators on the *Poets* of *Guantanamo*have so far found exactly what they were looking for: "bad" poetry in Formal terms, *...* www.wordforword.info/vol13/dbc.htm - Cached<http://74.125.113.132/search?

q=cache:sO3BV7NpjRQJ:www.wordforword.info/vol13/
dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us&client
=gmail> 2. Poems and Poetics <http://poemsandpoetics.blogspot.com/>
... (14): David Baptiste *Chirot*, Non-Poetry for Non-Readers (Poems from
Guantánamo). [a commentary on Poems from *Guantánamo*: The Detainees
Speak, *...* which and into which the *Guantanamo poets* and poems emerge
and become re-confined. *...* poemsand*poet*ics.blogspot.com/ -
Cached<http://74.125.113.132/search?
q=cache:tbc3EKdzZsYJ:poemsandpoetics.blogspot.com/
+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=gmail
>- Similar<http://www.google.com/search?
hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/
+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&ved
=0CBoQHzAE> 3. KAURAB Online :: A Bengali Poetry Webzine :: Translation
Site<http://kaurab.tripod.com/english/books/guantanamo.html> David
Baptiste *Chirot*. "The blank and ruin we see in Nature is within our *...* and
into which the *Guantanamo poets* and poems emerge and become re-
confined. *...* kaurab.tripod.com/english/books/*guantanamo*.html

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156. **Nana Zabic**

Re: Query - Poem Commissions?

Fri 12 Mar 2010

On Wed, Mar 10, 2010 at 4:14 PM, J.P. Craig <[redacted]> wrote:

> *Both advertising and teaching are in their own way attempts to interpolate the subject into a society, to make them fit for it, fit into it. Both can be drudgery, and both can be creative, inspiring and inspired.*

So true.

I've never worked in advertising, but I've seen some old ads by Ranjan Adiga, a fiction writer now, and those were very inspired. He explained to me that people creating ads get to come up with a lot of very creative campaigns that never get picked up. There are conferences and awards out there given to those phantom, but super creative campaigns. I wish Ranjan was on this list to tell us more about that. But basically, an ad team may come up with a brilliant campaign for, say, laundry soap, they'll come up with clever words and and unexpected visuals, they'll win awards, but then that campaign would never actually get used by the soap company, because everyone knows that the only people who do laundry are wholesome, cute, preferably blond and blue-eyed, middle-class mothers of shenanigans-prone small brats. And so on.

SneÅ¾ana

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157. Gerald Schwartz
25 questions: question # 1...
Fri 12 Mar 2010

Taking a page from David Hilbert's well-known list of 23 "Paris Problems" (1900), and, likewise, hoping to see solutions in this new century, I've formulated a list of questions, which of course there is not the slightest connection between Hilbert's list of problems and this line of questioning.

Not to mention the fact that many of my questions may contain the answers simply in the asking.

Question # 1:

Should any current poet be judged against only the very best works of the past?

G. E. Schwartz

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158. Anny Ballardini
ARAKAWA & GINS
Fri 12 Mar 2010

---

http://ag3.griffith.edu.au/
An exceptional event starting today, register for the meeting!
Best wishes,

Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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159. Cheryl Pallant
Cheryl Pallant & Grant Jenkins reading
Fri 12 Mar 2010

Grant Jenkins and Cheryl Pallant will be reading poetry and performing their song from their newly released, collaboratively written book, Morphs (Cracked Slab Books).

March 16, 7pm
Legacy Books, 7300 Dallas Pkwy, Suite A120
Plano TX.

March 20, 7pm for drinks; 8:30 for reading
Home of Dale Smith and Hoa Nguyen
2208 Trailside Drive #A
Austin TX

www.cherylpallant.com

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160. Stephen Vincent
Ekleksographia - Get Ready!
Fri 12 Mar 2010

As a contributor ("Tree Haptics"") it is my pleasure to help toot the horn for this coming Monday's release of a wonder filled, as well as smart new issue of Ekleksographia online magazine, â€˜William Blake and the Naked Teaparty,â€™ guest edited by Philip Davenport
Â
http://ekleksographia.ahadadabooks.com/davenport/
Â

This issue features textworks that emphasise the touch - handwrit and haptic â€“ particularly pieces that consider emotional engagements, human space - that weird trace and corporate/military erasure of the handmade, the human touch, the not-digital. These qualities link into the alternative tradition of poetics - and to 'outsider' artists who are owed a debt by the experimentersÂ (an IOU all the way back to Will Blake, he and the Mrs sitting on the lawn in London afternoons, naked, drinking tea). Â Contributors: Alan Halsey, Anna MacGowan, The Atlas Group, Ben Gwilliam, Carol Watts, Carolyn Thompson, Darren Marsh, Dave Griffiths, David Tibet, Geof Huth, George Widener, Geraldine Monk, The Gingerbread Tree, Hainer Wormann, Harald Stoffers, Helmut Lemke, Holly Pester, James Davies, Jesse Glass, Jonathan Penton, Julia Grime, Kerry Morrison, Kirstie Gregory, Laurence Lane, Lee Patterson, Li E Chen, Liz Collini, Matt Dalby, Michael Wilson, Morry Carlin, Nick Blinko, Nico

Vassilakis, Patricia Farrell, Rachael Elwell, Robert Grenier, Robert Sheppard, Sarah Sanders, Sean Bonney, Stephen Vincent, Steve Waling, Sue Arrowsmith, Todd Thorpe, Tony Lopez and Tony Trehy The issue goes online 15th March 2010 and will be launched with a 24 â€˜liveâ€™ online writing event by Sarah Saunders Â

Series Editor Jesse Glass; this issue designed by Jonathan Penton
Â
(apologies for cross-posting)
Â
Â
Â

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161. Jerome Rothenberg
In Preparation for a Visit to Mount Aso & a Round of Renshi
Fri 12 Mar 2010

From March 17 through 20 I will be in Kumamoto, Japan, engaging in a renshi-writing collaboration with Japanese poets Shuntaro Tanikawa, Hiromi Ito, Yasuhiro Yotsumoto, Wakako Kaku, and the American translator Jeffrey Angles. This will be followed by a series of readings and lectures:

On March 22 a reading for the Japan International Poetry Society, at the Heartpia Kyoto, Conference Room #3, in Kyoto; on March 26, a talk and group discussion at Josai International University, Tokyo; and on March 27 a reading with Ryuta Imafuku and Keijiro Suga at Meiji University, also in Tokyo. During my time away, postings on Poems and Poetics will continue without interruption, as follows:

March 13 Christine Wertheim: The Infestation of Bodies by Tongues (Part One)

March 17 Jerome Rothenberg: Metamorphoses & Other Stories

March 20 Reconfiguring Romanticism (39): Jeffrey C. Robinson, Two Poems with Notes after Wordsworth and Keats

March 24 Haroldo de Campos: from Galáxias, 2 poems & an author's note

March 28 Rose Drachler, Two Poems with Numbers & Letters

The following is a poem for the first round of renshi and an open tribute to the masters of the game:

soon to be with you

on Aso not Death Mountain

in the other poem

beneath which looms the shadow

of a visionary fish

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162. Alan Sondheim

Re: 25 questions: question # 1...

Fri 12 Mar 2010

On Fri, 12 Mar 2010, Gerald Schwartz wrote:

> *Question # 1:*
>
> *Should any current poet be judged against only the very best works of the past?*
>
> *G. E. Schwartz*

Beyond the issue of what constitutes genre, canon, and "best," not to mention "current" or "poet": there is also the question of judgment. Is a poem written to be judged, any more than an experience is judged? How does one judge anything that has no possibility either of quantifiable results or verification procedures (not to mention falsifiability)? How would you compare a contemporary poet to the poetry of Sumer? One might think immediately that the habitus of each is fundamentally unknowable to that of the other. The same might be true, say, of Swinburne and Sondheim. What about Sondheim and Damon? Does the synchronic necessarily lend itself to judgment and comparison? On the other hand, let's say that judgment has a pragmatics: of grant, job, publication. Then judgment also implies an ecology and competition: writing is now a contestation, which implies as well a curlicue or diacritical marking beyond the ostensible 'content' of the text, no matter how defined. In other words: Here is my poem; rate it; act accordingly. The poem is now a function. It's a function within a potentially limited space-time event or attention economy. There is nothing right or wrong with this approach, either. Nor of the other approach. It becomes a matter of taste, connoisseurship: Of who is judging, and who is being judged. And, like pretty much anything in poetry/poetics, this is also something that's basically - i.e. ontologically, epistemologically, unanswerable, because the question, just like the "Should" in the question above, is problematic, self-deconstructing upon closer examination.

- Alan

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163. Tim Peterson

EOAGH presents (on 3/16) Jon Cotner, Andy Fitch, and John Harkey

Sat 13 Mar 2010

EOAGH Reading Series:

Jon Cotner, Andy Fitch, and John Harkey

Tuesday, March 16 at 7PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

Jon Cotner and Andy Fitch are the authors of Ten Walks/Two Talks (Ugly Duckling Presse, 2010). In 2009 they co-edited Interdisciplinary Transcriptions -- a 1,036-page digital anthology containing poets, critics, anthropologists and visual artists. Other publications include 1913, Brooklyn Rail, Denver Quarterly, Electric Literature, Hotel Amerika, LIT and UbuWeb. Cotner and Fitch have performed their dialogic improvisations at festivals and conferences across the United States, as well as in Toronto and Berlin. Cotner lives in New York City, where he is completing his Ph.D. for SUNY Buffalo's Poetics Program. Fitch is an assistant professor in the University of Wyoming's MFA Program.

Listen to "Those Ever-Expanding Legs of a V" by Cotner and Fitch at EOAGH 5:

http://www.chax.org/eoagh/issuefive/cotnerfitch.html

John Harkey, hailing from Georgia but currently living cozily in Sunnyside, Queens, is a PhD student at the CUNY Graduate Center. His dissertation, on "small poems" (small, not short, nota bene), devotes itself principally to Lorine Niedecker, George Oppen, Susan Howe, and the philosophy of Charles S. Peirce. Some of John's own small poems have appeared in EOAGH and The Solitary Plover, and he recently started Creature Press, a vehicle for hand-made chapbooks. He begs your pardon and thanks you, in advance, for your kind attentions, when- and wherever you may have occasion to bestow them.

Read "Beaded Lace" by John Harkey in EOAGH 5:

http://www.chax.org/eoagh/issuefive/harkey.html

upcoming EOAGH Reading Series events this spring:

Barbara Henning, Simon Pettet, and Shira Dentz

Sunday, March 21 at 2 PM

at Unnameable Books

Andrew Levy, Cheryl Clark, and Mark Lamoureux

Sunday, April 4 at 2 PM

at Unnameable Books

David Shapiro, Joanna Fuhrman, and Charles Borkhuis

Sunday, April 18 at 2 PM

at Unnameable Books

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164. David Chirot

Invitation to participate in Chirot Zero Zine An Anarkeyology of hand eye ear notations

Sat 13 Mar 2010

---------- Forwarded message ----------
From: David Chirot <[redacted]>
Date: Fri, Mar 12, 2010 at 11:20 PM
Subject: Invitation to participatein Chirot Zero Zine An Anarekyeology of hand eye ear notations
To: [redacted]
Cc: [redacted]

Dear Followers, Friends, Fellow Workers:

I have just begun a new blog/zine called
Chirot Zero Zine A Heap of Rubble--
Anarkeyology of hand eye ear notations---
http://chirotzerozine.blogspot.com
the blog is more exusively concerned than my ongoing
http://davidbaptistechirot.blogspot.com
<http://davidbaptistechirot.blogspot.com%20>with presenting essays, reviews (inc. "bad reviews") , Visual Poetry, Sound
Poetry, Event Scores, Manifestos, Manifotofestos, rantin' & raving, rock'roll, music all sorts--by myself and others--if you are interested in being a contributor, please feel free to contact me at
[redacted]
as with this blog, the arts are investigated as a part of rather than apart from the historical, economic, political actualities of yesterday, today, & tomorrow
as with al my blogs--
contributions in any language are welcome

note: i also curate another blog which you are welcome to join as participant which is also a site for presenting works in any media--
http://nosobrasotros.blogspot.com this new blog i hope people wil contribute

works in any form and also more commentaries on various issues which interest YOU--re an of the arts and any other issues you find thought provoking--esp in relation with the various media YOU or anyone else is working in and with- it is hoped a kind of ongoing conversation/discussion can be engaged in and with that is an open forum for all-- i hope man of you will like to join and share your works, ideas, arguments, doubts resaches satires--in short whatever is in yer mind and heart and soul!

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165. Jim Andrews
POET PIRATE NETBOT by Kedrick James
Sat 13 Mar 2010

POET PIRATE NETBOT
Ruminations on the Undertaking of Excess Information
by Kedrick James
http://vispo.com/guests/kedrick/poetpiratebot

An essay by the Vancouver poet, musician, scholar, and visual artist Kedrick James. With 13 of his intriguing visual collages (click these for bigger versions).

Kedrick finished his doctorate last year. It is one of the few readable and interesting doctoral dissertations I've encountered. It's titled "Writing Post-Person: Poetics, Literacy and Sustainability in the Age of Disposable Discourse". One of the things he looked at was spam as a literary phenomenon. In POET PIRATE NETBOT, he looks at that and related things: how writing and education are and will continue to change in light of the geometricly increasing avalanches of writing and media occassioned by the net and the digital, not just by the wide access the world's population has to publishing tools, but by the presence of bots that write.

It's quite a hopeful look, really, at what sometimes appears to be a devastating change to the literary, artistic, and educational landscapes. For although we see this continuing avalanche of writing and media changing the literary landscape, we also see people using the tools and bots to both sift through the deluge and create works of art that begin to sort through what we have.

The visual images in the essay relate to this topic via their being made from google image search images (they're not made with dbCinema).

There's more work on vispo.com by Kedrick : http://vispo.com/dbcinema/kedrick is something I did in dbCinema on Kedrick's thesis "Writing Post-Person: Poetics, Literacy and Sustainability in the Age of Disposable Discourse".

Kedrick teaches English teachers at the University of British Columbia in Vancouver.

ja

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166. **steve dalachinsky**
Re: Chirot at Jerome Rothenberg's Poets & Poetics blog
Sat 13 Mar 2010

---

who what are outsider poets no one eer answered my quest/ion ME??? no education no whatt??? what??? what who is/are outsider(s)?

On Fri, 12 Mar 2010 00:31:19 -0800 David Chirot <[redacted]> writes:
> I'n very honored and excited to have as Jerome Rothenberg's Poets
> and
> Poetics blog current entry essay of mine on the Gunatanamo Poets,
> which
> originally appeared in KAURABI have provided the link here for the
> esay's
> original appearnce and the current one at Jerry's blog, along with
> the link
> to another piece of mine re the Guantanamo Poets which appeared in
> WordforWord #13 on "Waterboarding and Poetry: Francois Villon and
> the new
> Extreme Experimental American Poetry."
>
> I hope that listserv memebrs and any and evryone may find something
> of
> interest and use in the essays, themselves part of an ongoing and
> ever
> expanding series of works across several genres and media--
> onwo/ards!
> david-bc
> and happy weekend, with the advent of Daylight Savings Time!!
> Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste
> Chirot,
> Non-Poetry for Non-Readers (Poems from
>
Guantánamo)<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mi
ni-anthology-in.html>
> [a commentary on *Poems from Guantánamo: The Detainees
> Speak<http://www.uipress.uiowa.edu/books/2007-fall/falpoefro.html>
> *, edited by Marc Falkoff, University of Iowa Press, 2007]

>
> (towards a non-reading - American abolition of "non-literatures" -
> an entry
> in the Annals of the New Extreme Experimental Poetry)
>
> "*The blank and ruin we see in Nature is within our own eye*."
> --R.W. Emerson, "Nature"
>
> 1. David-Baptiste *Chirot* // Word For/Word: A Journal of New
> Writing *
> ...* <http://www.wordforword.info/vol13/dbc.htm>
> Some American reviewers and commentators on the *Poets* of
> *Guantanamo*have so far found exactly what they were looking for:
> "bad" poetry in Formal
> terms, *...*
> www.wordforword.info/vol13/dbc.htm -
>
vol13/dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us
&clientgmail>
> 2. Poems and Poetics <http://poemsandpoetics.blogspot.com/>
> *...* (14): David Baptiste *Chirot*, Non-Poetry for Non-Readers
> (Poems
> from *Guantánamo*). [a commentary on Poems from *Guantánamo*:
> The
> Detainees Speak, *...* which and into which the *Guantanamo
> poets* and
> poems emerge and become re-confined. *...*
> poemsand*poet*ics.blogspot.com/ -
>
Cached<http://74.125.113.132/search?qÊche:tbc3EKdzZsYJ:poemsandpoetics.
blogspot.com/+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&
clientgmail>-
>
>
Similar<http://www.google.com/search?
hl=en&client=gmail&rls=gm&q=related:
poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZ
KZS838
LcL78Aavu8nGCg&vedBoQHzAE>
> 3. KAURAB Online :: A Bengali Poetry Webzine :: Translation
> Site<http://kaurab.tripod.com/english/books/guantanamo.html>
> David Baptiste *Chirot*. "The blank and ruin we see in Nature is

> within
> our *...* and into which the *Guantanamo poets* and poems emerge
> and
> become re-confined. *...*
> kaurab.tripod.com/english/books/*guantanamo*.html
>
>
>

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167. Kate Eichhorn

Angela Carr and Akilah Oliver - Reading (March 19)

Sat 13 Mar 2010

Date: Friday, March 19, 2010
Time: 7:30pm - 9:00pm
Location: Unnameable Books (600 Vanderbilt Ave, Brooklyn, NY)

Launch of Akilah Oliver's new chapbook, A Collection of Objects.

This is a cross-border publishing venture with Montréal-based Tente Press (designed in Montréal, pressed in Brooklyn, sewn up on the Lower East Side).

At the launch, Akilah will read with Tente Press publisher, Angela Carr (author most recently of The Rose Concordance) and Kate Eichhorn (author of Fond).

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168. Halvard Johnson

Re: 25 questions: question # 1...

Sat 13 Mar 2010

Solutions to what?

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

http://www.scribd.com/people/documents/14481250-chalk-editions

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Fri, Mar 12, 2010 at 9:07 AM, Gerald Schwartz <[redacted]>wrote:

> *Taking a page from David Hilbert's well-known list of 23 "Paris Problems" (1900), and, likewise,*
> *hoping to see solutions in this new century, I've formulated a list of questions, which of course*
> *there is not the slightest connection between Hilbert's list of problems and this line of questioning.*
>
> *Not to mention the fact that many of my questions may contain the answers simply in the asking.*
>
> *Question # 1:*
>
> *Should any current poet be judged against only the very best works of the past?*
>
> *G. E. Schwartz*

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169. Tenney Nathanson

Tucson Festival of Books: Bernstein Waldman Notley Berssenbrugge etc etc today and tomorrow

Sat 13 Mar 2010

Poetry events at the gigantic Tucson Festival of Books today and tomorrow:

(all these readings in the Kiva Room at the Student Union unless otherwise noted):

Saturday, March 13

10:00 a.m. Charles Bernstein, Barbara Henning,
& Tenney Nathanson
11:30 a.m. Panel Discussion: “Chapbooks: How to
Make One, and Why You Should”: Charles Alexander et al
1:00 p.m. Kim Addonizio & Abraham Smith
2:30 p.m. Poetry Reading on the International
Stage, Modern Languages room 311,
with Tedi López Mills & Wendy Burk
2:30 p.m. A Celebration of Will Inman with
David Ray & Michael Rattee
4:00 p.m. Alice Notley & Mei-mei Berssenbrugge

Sunday, March 14

10:00 a.m. Jonathan Rothschild & Pamela Uschuk 11:30 a.m. D.A. Powell & Becca Klaver
1:00 p.m. Rigoberto González & Maria Meléndez
2:30 p.m. Sheila E. Murphy & Geraldine Connolly
4:00 p.m. Anne Waldman & Laynie Browne

for more see

http://poetrycenter.arizona.edu/events/springreadings_10-festival.shtml

http://tucsonfestivalofbooks.org/section/index

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170. { brad brace }
Grenadines: a travel journal
Sat 13 Mar 2010

Grenadines: (Island 6.0) a tedious and lengthy travel journal packed with helpful information and absurd detail: http://bbrace.net/wordpress/ http://bbrace.laughingsquid.net/wordpress/

Global Islands Project -- ongoing series of multi-media pdf-ebooks/field-recordings -- a pastoral, pictorial and phonic elicitation of island parameters.

Your world is based on mutual relief at your common corruption. Maybe some cultures are based on even worse. But that wouldn't change the bad faith of it and as years go by, you wake at night in terror of your whole life being an act of bad faith, where everything is self-interest and nothing more, where every human interaction is driven by a silent, even subconscious calculation of some ulterior motive, to the point that a sea of bad faith has taken over your whole life, there's no small island left from which you can even try to build a bridge of good faith, because even that effort becomes suspect, even good faith is nothing but self-interested, even altruism is nothing but solipsistic, even your professed agonizing right here right now is nothing but a gesture, made to the conscience in order to assure it that it exists.

http://bbrace.laughingsquid.net/id.html
http://bbrace.net/id.html

Island 1.0 is Ambergris Caye, Belize
Island 2.0 is Koh Si Chang, Thailand
Island 3.0 is Lamu, Kenya
Island 4.0 is Narikel Jingira, Bangladesh
Island 5.0 is Isla Mais, Nicaragua
Island 6.0 are The Grenadines, West Indies

Global Islands Project:

Island 1.0 -> http://bbrace.net/islands/island1/island1.html or http://bbrace.laughingsquid.net/islands/island1/island1.html -- over 800 images and hour-long audiotrack -- 69mb -- (acrobat 6)

Island 2.0 -> http://bbrace.net/islands/island2/island2.html or http://bbrace.laughingsquid.net/islands/island2/island2.html -- over 535 images and hour-long audiotrack -- 78mb -- (acrobat 6)

--

http://www.archive.org/details/global_islands_project_island_1.0
http://www.archive.org/details/global_islands_project_island_2.0
http://www.archive.org/details/global_islands_project_island_3.0
http://www.archive.org/details/global_islands_project_island_4.0
http://www.archive.org/details/global_islands_project_island_5.0

Global Islands Project -- ongoing series of multi-media pdf-books -- a pastoral, pictorial and phonic elicitation of island parameters...

http://www.bbrace.net/id.html
http://bbrace.laughingsquid.net/id.html

bbs: brad brace sound
http://69.64.229.114:8000
http://www.bbrace.net/undisclosed.html

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171. David Chirot
re Ekleksographia - Get Ready!
Sat 13 Mar 2010

Thank you for your posting Setphen--this is indeed a very stunning and fascinating journal--i sure hope to contribute to a future issue from just reading many of the pieces inside--

Something that has always struck me in the designation of your works and that of others as "haptic" is that itis not the haptic at al that one is writing of nor seeing, looking at, but the "touching"--that is the touching as in the sentimental, the recording of sentiments, rather than the actual physical touching, which is what the haptic really is. There is even a formof engineering now devoted to creating "haptic robots," which are able to discern the differences in touch between various textures which the robot is directed to touch and compare--to indicate that it does have a sense of touch developed enough to "feel the difference" between the different textures.

I find that in discussing these differences between the actual haptic act of the touch and the removed, distanced, as it were "narratives and sentimentalized"

'touching" response is that one is encountering a kind of gulf, a chasm, between what is considered being literally in touch with the world and one in which an experience in which an after the fact recording of a preconceived set of sensations as a form of “record” do not as it were “touch.”

Instead, there is a kind of gulf, a chasm, and it often gives me to wonder what it is that one might sense this. Perhaps a bit further on here I may express a few thoughts which have occurred to one through time-- Mind you, I do not mean this as a kind of put down of the kinds of works Stephen and other’s do, not at all, and especially not of dear friend mentor Bob Cobbing’s “allegorical haptic,” --what i find instead is a form of field of investigation into the meaning of what it is to touch and "to be touched" ("move") in encountering the visual records which are those of the encounter with the materials.

What I mean is a difference between actual direct physical touching and the emotionally “touching,” the recording of “sensations” of the mental and visual variety. Which is also not the same as the putting down on canvas of “mes petites sensations devant la Nature” as Cezanne wrote of his works. (“My little sensations before/in facing Nature.”)

A person wrote of my rubBeings that they proved that what Nerval called the impossibility of the ground itself speaking was made suddenly not impossible, for in these works it is the ground itself which is speaking, emerging in its own notations on the page, rather than an imposition of my own views on the nature of the ground or myself either one of us “speaking."

It is perhaps the difference between direct physical contact with an "Outside," and the "sentimentalized" (sentiment in the sense of feelings rather than feeling as in touch--) experience of "the touching" as recorded via techniques which present the "image of a feeling" rather than the direct imprint of the touching of the materials with the hand. In the "sentimental" case, one has a sense of the evacuation of the actual in favor of the re-construction of a set of detached images which "stand in" for an experience which occurs "after the fact" in the form of a narrative of an abstraction.

For I do not think that it is an “I” that speaks at al but something greater made out of the touching of the crayon and hand on one side of the paper and that of the materials on the other side, thus creating what Burroughs and Gysin called their works together, “The Third Mind.” And that Third Mind indeed is a ground speaking, an actual “material language” of texture, color, dirt, noise and song which emrge into a dance choreographed by the forms, while the hoise which rises into music is that of the singing of the lines of the matruial as it merges with that of the rubBEing and so—I touch the line and it sings-- Paul Celan wrote that "Poetry no longer impose itself, it exposes itself." Yet one still finds that in a poetry of the touching, one is imposing as it were a sensation

from within one’s self onto a material which itself remains distanced, and doubly distanced in that its recording is not done directly but by the indirect means of the exposures the camera and distanced again by being formed into a series which did not exist as itself.

There is also involved here the discussions around what it is to have, to find, to make an "impersonal poetry." this tends to be done in this culture via machines as that is the association which is most often made in conjunction with an image of the "impersonal." The impersonal may also be thought of in relation with copying, with "non-originality," yet again the impersonality is simply the donning of another's mask and voice rather than using one's own. It is simply a substitution of subjectivities which is at work, and belongs to drama--I find it at least much more to the field of performance than to that of an impersonality. Is there then impersonality in the rubBEings? One hopes that as much as possible that is not such but more the personality of the materials themselves which is being expressed via the imprinting of itself done by as "primitive’s possible method--that ancient one of the rubBEing. What one hope is being conveyed is the taphonomic presence of the objet--that is the thing s as they exist in their current state, which is one that registers what may ion man ways be the most impersonal of al presences--that of Time.

By this I mean that as I work I am conscious of the exact Time which is existing in and as the work—the directions of the wind, the degree of heat or cold, the humidity or dryness, the materials around one which include dust and leaf mold, dirt and tar, car exhaust and cigarette smoke, the passing scents of perfumed young women or the sweating forms of runners and so on. At every instant al of these things are in flux, changing, in large ways and small and it is al of these thing which are going into the making of the piece itself whose surfaces are registering themselves the heat the wetness the movements the air the thicknesses of smoke or scents of blood or decay or molds . . . al of the things are the markings of Time, for with each moments things are passing away, changing , their forms being worn down, decaying crumbling, falling apart, the lettres becoming evermore blurred or fragmented, the wood become every more rotten or hardened, the air itself being evermore saturated with pollution—so Time, that great impersonal being which is passing, is expressing itself in the very fibers of the pieces, in the most tiny particles which have become ingrained as it were in the woven interstices of the paper, in the woven grains of the hands their lines, their broken and chipped bones, their smashed and tenuously functioning nerve endings—

And at the same time all of this disintegration is going on, there’s the creation of new forms out of the constellations made in the chaos collapses of every instant passing things further into the distances of time thought it is but millisecond away—the past the future and the present which is a presence

passing—so ephemeral and at the same having a quality of endurance, an obdurate eternity as it were a stubborn refusal while at the same time dancing the night away—

Energy—time is in this energy, time is the energy, time and light as they affect the materials, the hands, the paper—

This gives an enduring sense of life as a form at once of refusal and acceptance of time—

In a sense this is the impersonality which is expressed, this ongoing time which is “outside oneself’ yet which one is “inside of.” Oneself at the same time. Similarly in the touch I feel that ongoing sense of al the hands that have been the blood coursing through mine, Al those hands that have worked with wood and bark and water and stone for three hundred fity years in North America, and longer—before the blood was mixed into French and Indian—so long the blood in the hands has been working with the things in these places that the hand itself is not one’s own—but simply a very active and haptically engaged hand of centuries stil finding its way along grains of wood and the time existing in waters and skies, in the stones and the passing of shadows of the outstretched limbs of trees playing over the cracks of the sidewalks which Bob Cobbing and I used to sound out as notations for performance many years ago

In that sense al these things touching each other understand the transience of their encounters, the speed—which means the swiftnesses and slownesses--with which al this is passing-and at the same time the deep encounter within the moment when the presences meet and make their signs together and pass on—

This does not mean an encounter with an identity but rather the passing away of identity into something far greater than itself, something that is truly outside and whose outside is also inside one, that continual sense of being at once present and incredibly distant, from some other time and place and al the while uncannily familiar yet always strangely here. It is an encounter with that other which is oneself, some otherness encountering the continual otherness of the things one lives among—things as much known as any person and at the same time just as strange--

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172. **peter ganick**
(no subject)
Sat 13 Mar 2010

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experiential-experimental literature blog.
literature that changes consciousness.

send submissions to <[redacted]>
text-only. no visuals.

http://ex-ex-lit.blogspot.com

thanks, peter ganick

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173. **Peter Grieco**
Re: WATERS COLOURS
Sat 13 Mar 2010

Hey Brad,

These are fantastic! 15, 28, 38 standout amoung many others. Give me a feeling of lightness & plentitude.

http://www.moriapoetry.com

check these poems.

Best,
Peter

--- On Sun, 3/7/10, { brad brace } <[redacted]> wrote:

> *From: { brad brace } <[redacted]>*
> *Subject: WATERS COLOURS*
> *To: [redacted]*
> *Date: Sunday, March 7, 2010, 7:44 PM*
> *just finished my webpage for my*
> *watercolours that I've started to do on my trips --*
> *a lot of fun for me without all the usual conceptual and*
> *'project' baggage.... /:b*
>
> *http://bbrace.net/webgallerywc/wc.html*
> *http://bbrace.laughingsquid.net/webgallerywc/wc.html*

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174. **Aldon Nielsen**
Raves for Rae
Sat 13 Mar 2010

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  awoke this morning to the good news of this well-deserved recognition for Rae Armantrout's *Versed*.

RTS, BRIEFLY
Book Critics Circle Presents Awards

By MOTOKO
RICH<http://topics.nytimes.com/top/reference/timestopics/people/r/motoko_rich/index.html?inline=nyt-per>;
Compiled by DAVE ITZKOFF
Published: March 12, 2010

The British author Hilary
Mantel<http://topics.nytimes.com/top/reference/timestopics/people/m/hilary_mantel/index.html?inline=nyt-per>
was
awarded the National Book Critics Circle Award for fiction at the Tishman Auditorium of theNew
School<http://topics.nytimes.com/top/reference/timestopics/organizations/n/new_school_university/index.html?inline=nyt-org>
on
Thursday night for “Wolf Hall,” a historical novel about the court of Henry VIII that centered on the king’s adviser Thomas Cromwell. Ms. Mantel had already won the 41st-annualMan Booker
Prize<http://topics.nytimes.com/top/reference/timestopics/subjects/m/man_booker_prize/index.html?inline=nyt-classifier>
last
fall for the book. The board of the National Book Critics Circle, a nonprofit group of more than 600 professional book reviewers, cited Ms. Mantel for a work that was “original in voice and ambitious in style.” Richard Holmes won the nonfiction award for “The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science.” Blake Bailey won the biography award for “Cheever: A Life.” Diana Athill won the autobiography award for “Somewhere Towards the End: A Memoir.” The poetry prize went to Rae Armantroutfor “Versed,” and the criticism prize was awarded to Eula Biss for “Notes From No Man’s Land: American Essays.”
--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

175. Stephen Vincent
New Lorine Niedecker Film!!!
Sat 13 Mar 2010

IMMORTAL CUPBOARD: In Search of Lorine Niedecker a film by Cathy C. Cook. (73 minutes). Just saw at Alternative Television Access, San Francisco last night. Extraordinary,'wet' & beautifully done. Sets a new high - at least for myself - in what is possible with a poet/bio flic. I you are Bay Area local it will be also screened at 5:30 at UC Berkeley English Department on Monday with Cook on board - who speaks real well, too. Check their website for room detail.

I did not ask but suspect the film (CD) will end up in some kind of distribution channel.

Stephen Vincent
http://stephenvincent.net/blog/

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176. William Allegrezza
Younger Italian-American Poets
Sat 13 Mar 2010

A Italian friend of mine is looking for young or lesser known American
or Latin American poets of Italian descent for an upcoming anthology.
If you have someone to suggest, please send me an e-mail.

,

Un amigo mío italiano está buscando a poetas americanos o latinoamericanos jovenes o menos conocidos de la ascendencia italiana para una antología. Si tienes alguien a sugerir, envíeme un correo electrónico.

Bill Allegrezza

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177. **Lynn Xu**
CANARIUM WEST COAST READING TOUR
Sat 13 Mar 2010

CANARIUM BOOKS announces new titles for spring!
*www.canariumbooks.org

John Beer*: *The Waste Land and Other Poems*. ("Only a genius could write a book called *The Waste Land and Other Poems*. Well, John Beer is that person. 'I set out to write a treatise on failure, and it turned out my subject was love,' he writes. 'Call it my confusion.' We should all be so confused." -- *John Ashbery*)

Paul Killebrew: *Flowers*. (“All my poet friends mourned when Paul told us he’d be going into law, so soon after he appeared on the scene as a supernova. ‘No fear. The blue light. My breath washing out in the air.’ Yes. He came out strengthened. Grown in imagination. Bigger in his lucid scanning of America. Rejuvenating. To read him is a delight.” -- *Tomaz Salamun*)

Suzanne Buffam: *The Irrationalist*. (“Buffam’s often deadpan tone is like a magical dustpan that sweeps up the strangest observations and ideas, all worlds to themselves. Her ‘Little Commentaries’—‘On Piñatas,’ ‘On Fountains,’ and ‘On Vanishing Acts’ (to name only a few)—are absolute gems, kin to Anne Carson’s town poems and Yoko Ono’s *Grapefruit*. Buffam’s poems tug at new corners of the brain. They’re marvelous.” -- *Matthea Harvey*)

Ish Klein: *Union!* ("Klein resembles an updated Whitman in the best possible ways.” -- *Gently Read Literature* | “I mean it when I say Ish Klein is a genius." --* Dorothea Lasky*)

_____

*CANARIUM WEST COAST TOUR (JOHN BEER, PAUL KILLEBREW, and ISH KLEIN): *

*THU 18 MAR (Hosted by Poetry Flash) **MOE'S BOOKS (2476 Telegraph Ave, Berkeley) @ 7:30pm*
*FRI 19 MAR @ GREAT OVERLAND BOOK CO (345 Judah St., San Francisco) @ 7:15pm

SAT 20 MAR @ ASHLAND PUBLIC LIBRARY (410 Siskiyou Blvd, Ashland) @ 1pm SAT 20 MAR @ DIVA CENTER (110 West Broadway, Eugene) @ 7pm SUN 21 MAR @ SPARE ROOM (2909 NE Alberta, Portland) @ 7:30pm MON 22 MAR @ PILOT BOOKS (219 Broadway E., Seattle) @ 7pm

*

Please join us! We look forward to seeing you,

Canarium Books | www.canariumbooks.org

↑ Index

178. Evelyn Posamentier

Very OT: Californians for Education Funding (much apologies for cross-posting)

Sat 13 Mar 2010

A message from a daily lurker:

I'm writing to tell you that all California schools (K - Nobel folk) succeded in our March 4 Day of Action rally throughout the state (and a number nationally, as well) to support our demand for proper educational funding.

Thousands of us statewide participated in Walkouts and Rallies. While considerable media coverage was of small highway sitins, most of us attended and conducted rallies at our various sites.

The next major California action takes place on March 22. Buses from all over the state will be converging in Sacramento, our state capitol, and then marching to Mr. Schwarzenegger's door.

I'm asking you all to keep us in your thoughts that day. (You might say that this is Poetry in Motion!)

Thanks for listening!

Lurkers Anonymous

p.s By way of introduction, google me to see some of my work --

↑ Index

179. Corey Frost

Multiformalisms: This Tuesday, 6:30 at the CUNY Grad Center.

Mon 15 Mar 2010

Tuesday, March 16, 2010. 6:30 pm. At the CUNY Graduate Center, 365 Fifth Avenue New York, Rm. 9206.
Multiformalisms : Postmodern Poetics of Form

Join poet and editor Annie Finch, along with contributors to the anthology Multiformalisms: Postmodern Poetics of Form, for a lively discussion of how contemporary poets use and understand forms. The conversation, like the book, will juxtapose traditional formalism and Flarf, the American long poem and native Hawaiian poetry, rhyme in Paul Muldoon and textual variability in New Media poetry, Susan Howe and Lucinda Roy, jazz and Asian American poetics, and much more. Featuring Marilyn Hacker, Patricia Smith, Tyler Hoffman,

Stefania deKenessey, and Marie-Elizabeth Mali. Presented by the Center for the Humanities and the GC Poetics Group. Moderated by Corey Frost.

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180. Jesse Glass

Ahadada Books Presents: Ekleksographia: William Blake's Haptic Tea Party--Now In Progress!

Mon 15 Mar 2010

Watch Sarah Sanders in her writing marathon. Then check out the rest of the issue. Jess, with more flash than he can say!

http://ekleksographia.ahadadabooks.com/davenport/authors/sarah_sanders.html

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181. Gerald Schwartz

25 questions/ # 2

Mon 15 Mar 2010

2: Can there be truly objective criteria for judging a poem?

G. E. Schwartz

↑ Index

182. Rob McLennan

how does one begin? a poetics at turning forty

Mon 15 Mar 2010

---

by rob mclennan

http://robmclennan.blogspot.com/2010/03/how-does-one-begin-poetics-at-turning.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

183. Emma Bolden

Re: Younger Italian-American Poets

Mon 15 Mar 2010

I am of Italian descent, as is Emari Digiorgio!

On Sat, Mar 13, 2010 at 12:57 PM, William Allegrezza
<[redacted]>wrote:

> *A Italian friend of mine is looking for young or lesser known American or Latin American poets of Italian descent for an upcoming anthology. If you have someone to suggest, please send me an e-mail.*
>
> *,*
> *--------*
>
> *Un amigo mío italiano está buscando a poetas americanos o latinoamericanos jovenes o menos conocidos de la ascendencia italiana para una antología. Si tienes alguien a sugerir, envíeme un correo electrónico.*
>
> *Bill Allegrezza*

--
Emma Bolden

www.emmabolden.wordpress.com

Visiting Assistant Professor
Department of English
Georgetown College
400 East College Street
Georgetown, KY 40324

↑ Index

184. amy king
Would you buy art? A poem?
Mon 15 Mar 2010

Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?

Here - http://amyking.wordpress.com/2010/03/15/paid-for-poem/

Thanks,

Amy

_____

HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

↑ Index

185. **Maria Damon**
Re: Would you buy art? A poem?
Mon 15 Mar 2010

---

i sometimes pay street people $1 for a poem if they have a sign offering that. i was going to pay Bernadette Mayer for a poem for a conference a few years ago (she had a standing offer out for topical poems for pay) but i didn't get it together. in 1977 i paid $2 for Allen Ginsberg to write a haiku for me for a Naropa benefit. I wish i could find that haiku now. Because i was standing with my friend Julia Sagebien, whom he knew, i know the phrase "rosy dyke" was in it.

amy king wrote:
> Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?
>
> Here - http://amyking.wordpress.com/2010/03/15/paid-for-poem/
>
> Thanks,
>
> Amy
>
> _____
>
>
> HTML GIANT -- You might like me too:
>
> http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/
>
>
>
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>

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186. **susan maurer**
Re: Would you buy art? A poem?
Mon 15 Mar 2010

---

hm wanted to comment on word press but was defeated by the technology. interesting topic as i am now reaping the rewards in terms of at least quadrupled readership as my first book is free and may be read or printed out online. certainly i draw a big line on paying to get published, self publishing and

always send to mags which pay whenever possible. In general i hold to the notion valued and paid for are often cousins. i am frequently deviled by the question i have about what if anything constitutes social actvism in poetry but maybe sometimes..Susan Maurer

> *Date: Mon, 15 Mar 2010 10:55:03 -0700*
> *From:* [redacted]
> *Subject: Would you buy art? A poem?*
> *To:* [redacted]
>
> *Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?*
>
> *Here - http://amyking.wordpress.com/2010/03/15/paid-for-poem/*
>
> *Thanks,*
>
> *Amy*
>
> _____
>
> *HTML GIANT -- You might like me too:*
>
> *http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/*

_____ Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2

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187. **Gregg Murray**

Re: Would you buy art? A poem?

Mon 15 Mar 2010

Hi Amy,

I tried to buy Maria Damon a beer during a group collaboration for saying, "James Joyce Audubon Society"

Ggg

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Mon, March 15, 2010 2:04:45 PM
Subject: Re: Would you buy art? A poem?

i sometimes pay street people $1 for a poem if they have a sign offering that. i was going to pay Bernadette Mayer for a poem for a conference a few years ago (she had a standing offer out for topical poems for pay) but i didn't get it together. in 1977 i paid $2 for Allen Ginsberg to write a haiku for me for a Naropa benefit. I wish i could find that haiku now. Because i was standing with my friend Julia Sagebien, whom he knew, i know the phrase "rosy dyke" was in it.

amy king wrote:
> Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?
>
> Here - http://amyking.wordpress.com/2010/03/15/paid-for-poem/
>
> Thanks,
>
> Amy
>
> _____
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>
> HTML GIANT -- You might like me too:
>
> http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/
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188. **Halvard Johnson**
Re: 25 questions/ # 2
Mon 15 Mar 2010

Only if they can be arrived at by counting.

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

http://www.scribd.com/people/documents/14481250-chalk-editions

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Mon, Mar 15, 2010 at 9:56 AM, Gerald Schwartz <[redacted]>wrote:

> *# 2: Can there be truly objective criteria for judging a poem?*
>
> *G. E. Schwartz*

↑ Index

189. Stephen Vincent
Elecsographia - Sarah Saunders life & much more
Mon 15 Mar 2010

The newÂ issue of Elecsographia has just gone up - including my very own "Tree Haptics" includingÂ a little essay, as well. For me it is very gratifying to see a number of writers usingÂ "haptics" as an operative term for the making of their workÂ (Helps take one of my obsessions out of the woods!).

If you go to the site right now (url below) you will a real time video of Sarah Saunders making a big piece - started this sunrise that will finish sunrise tomorrow. The video provides a wonderfully tangible sense of physical process and material - more like being in a woodshop than a workshop! Her fingers, pencils, the texture of paper, etc. Go to:

Â http://ekleksographia.ahadadabooks.com/davenport/authors/sarah_sanders.html

Stephen V

http://stephenvincent.net/blog/

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190. CA Conrad
Lamantia's THE BLOOD OF THE AIR on the Vernal Equinox
Mon 15 Mar 2010

2010 marks the 40th anniversary of the publication of Philip Lamantia's THE BLOOD OF THE AIR

We're having an URCHIN reading 3/20/10 at the transition into renewal of the air, where the blood of the air awakens with pollen, sex, life. Details here: http://UrchinPoetry.blogspot.com

(NOTE: AT 7PM ONE BLOCK AWAY COME CELEBRATE STAN MIR'S NEW BOOK AT A BOOK PARTY AT BRICKBAT BOOKS)

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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191. Bill Berkson
Berkson in Buffalo
Tue 16 Mar 2010

Bill Berkson in Buffalo: Poetry Readings & Art Talks

Thursday, March 18, 4 pm
Poetry Reading & Discussion
Student Union Assembly Hall
Buffalo State College

Friday, March 19, 7 pm
Lecture: "DeKooning-esque"
Albright-Knox Art Gallery

Saturday, March 20, 12:30 pm
"Gotham News": Gallery Walk & Talk
Albright Knox Art Gallery
*
March 20, 8 pm
Poetry Reading
Just Buffalo
Western New York Book Arts Center
468 Washington Street

↑ Index

192. **Sarah Sarai**
Re: 25 questions: question # 1...
Tue 16 Mar 2010

Alan, So the question relates to recipients of grant money or tenure? It may, it does but temporal issues--are we "judging" now or will a new we judge in another century--fold into the batter. People are functions. Alas or not. Why not poems. Are poems better than people? Love is a judgment. Passion too.

Gerald: I might "judge" a poem I loved now against I poem I love from the past. This is fun.

Sarah

RE: On Fri, 12 Mar 2010, Gerald Schwartz wrote:

> *Question # 1:*
>
> *Should any current poet be judged against only the very best works of the past?*
>
> *G. E. Schwartz*

Beyond the issue of what constitutes genre, canon, and "best," not to mention "current" or "poet": there is also the question of judgment. Is a poem written to be judged, any more than an experience is judged? How does one judge anything that has no possibility either of quantifiable results or verification procedures (not to mention falsifiability)? How would you compare a contemporary poet to the poetry of Sumer? One might think immediately that the habitus of each is fundamentally unknowable to that of the other. The same might be true, say, of Swinburne and Sondheim. What about Sondheim and Damon? Does the synchronic necessarily lend itself to judgment and comparison? On the other hand, let's say that judgment has a pragmatics: of grant, job, publication. Then judgment also implies an ecology and competition: writing is now a contestation, which implies as well a curlicue or diacritical marking beyond the ostensible 'content' of the text, no matter how defined. In other words: Here is my poem; rate it; act accordingly. The poem is now a function. It's a function within a potentially limited space-time event or attention economy. There is nothing right or wrong with this approach, either. Nor of the other approach. It becomes a matter of taste, connoisseurship: Of who is judging, and who is being judged. And, like pretty much anything in poetry/poetics, this is also something that's basically - i.e. ontologically, epistemologically, unanswerable, because the question, just like the "Should" in the question above, is problematic, self-deconstructing upon closer examination.

↑ Index

193. David-Baptiste Chirot

Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

Tue 16 Mar 2010

---

this is in response to Steve Dalichinsky's question:

Date: Sat, 13 Mar 2010 14:38:52 +0530
> From: [redacted]
> Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog
> To: [redacted]
>
> who what are outsider poets no one eer answered my quest/ion ME???
> no education no whatt??? what??? what who is/are outsider(s)?

Dear Stephen--

when i first read Jerry's announcement on the Poetics List last September--that he is working on line on an envisioned Anthology of Outsider Poetry--i also wondered--and do wonder yet--what an Outsider Poetry might be—

Does it mean a kind of extension into poetry of the examples drawn from "Outsider Art?"--(some of the examples you use here are among those used in the general ideas put forward as criteria for "Outsider Art")--is it “importing”—from another “field”-in a way that perhaps is like that of the Slow Food Movement being included into the Slow Poetry Movement--??)

Outsider in relation to what as "Inside?"--

How might the "Outside" Poet and Poetry mini-Anthology differ from Anthologies like the "Outlaw Bible of American Poetry" or--any number of anthologies previously assembled by Jerry, George Quasha, Richard Alpert, Richard Kostelanetz and many others?--Or any example of a collection of "avant-garde" and "experimental" poetries?

Since Jerry has worked so long in so many areas of Poetry, i thought he might have perhaps already some ideas as to his conceptions of what an Outsider Poetry is--yet i have a feeling--this is just my own "intuition" really--i have a feeling that part of what really sets this project apart is that the nature of the Outside and Outsider may emerge in at least some guises and that these will emerge as the projects moves along. That to me is the really beautiful part of the Anthology--that it is being assembled in "real time" and on line--one may follow it as it develops--and, more than that, besides finding examples which might function as "answers," what one really finds, to me at any rate, is the openness to a continual questioning and finding, an openness to the idea that this is not already a pre conceived set of examples, prejudices, opinions, nor a

trendy tip of the hat to any other movements etc--but truly is an ongoing investigation.

When Gertrude Stein, so the story goes, was on her dying bed--she looked up at whoever was present--and said--"What is the answer?"--Then--laughing--she "answered" by saying--"What is the question?"

I think the nature of this project, or the way i understand it and work with it, is to keep asking questions--interesting & useful questions that as they emerge lead to further question, findings, researches and the development of new methods, techniques, new conceptions, as well as the re-finding of older examples from around the world which themselves ask questions which are just as alive today as when first asked--

Questioning is something much absent in discussions of any kind today--what is really wanted, for the most part, are examples, descriptions, categories, jargons, and ways to pigeon hole a poet or form of poetry. This allows for the creation of new anthologies, new job descriptions for candidates for such and such a position, opens much needed vacancies in the employment world of today--To have the answers means also that a sense of "order" is created, in order to fix with in the orders hierarchies, steps on the career path, ways to pad the resume and so forth. Answers also give one the sense that due to Order being established, it must be maintained and various "security measures taken," in order to protect the boundaries and members of such and such a grouping, such and such a "movement"--to the point where orders are in fact necessary to keep order. That is, a process of arranging a certain status quo which must be kept by following the orders of the day vis a vis such and such an Authority, Group and etc--

When the announcement of the Anthology was first made, i had only questions--and was amazed to find that they were invited to appear at the Poets and Poetics mini-anthology in the making of the Outsider Poetry and Poets--

since i can't give you an answer per se--here are the questions again, with the link where to find them.

hopefully they may be of interest and use--not in answering, but in finding ever more questions to ask--

Rather than the delineating of boundaries "in order" to demonstrate what are the boundaries of Outsider Poetry,--one finds bridges, links, trains of associations--with which to further investigate and think on these questions re the Outsider Poetry--

Not Barriers--Bridges--Not Walls--but Windows--

Here is the response to the announcement--i hope it's useful & interesting--

http://poemsandpoetics.blogspot.com/2009/09/outsider-poems-mini-anthology-in.html

> *Date: Sat, 13 Mar 2010 14:38:52 +0530*
> *From:* [redacted]
> *Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog*
> *To:* [redacted]
>
> *who what are outsider poets no one eer answered my quest/ion ME???*
> *no education no whatt??? what??? what who is/are outsider(s)?*
>
> *On Fri, 12 Mar 2010 00:31:19 -0800 David Chirot <*[redacted]*>*
> *writes:*
> *I'n very honored and excited to have as Jerome Rothenberg's Poets*
> *and*
> *Poetics blog current entry essay of mine on the Gunatanamo Poets,*
> *which*
> *originally appeared in KAURABI have provided the link here for the*
> *esay's*
> *original appearnce and the current one at Jerry's blog, along with*
> *the link*
> *to another piece of mine re the Guantanamo Poets which appeared in*
> *WordforWord #13 on "Waterboarding and Poetry: Francois Villon and*
> *the new*
> *Extreme Experimental American Poetry."*
>
> *I hope that listserv memebrs and any and evryone may find something*
> *of*
> *interest and use in the essays, themselves part of an ongoing and*
> *ever*
> *expanding series of works across several genres and media--*
> *onwo/ards!*
> *david-bc*
> *and happy weekend, with the advent of Daylight Savings Time!!*
> *Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste*
> *Chirot,*
> *Non-Poetry for Non-Readers (Poems from*
>
> *Guantánamo)<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mi*
> *ni-anthology-in.html>*
> *[a commentary on *Poems from Guantánamo: The Detainees*
> *Speak<http://www.uipress.uiowa.edu/books/2007-fall/falpoefro.html>*
> *, edited by Marc Falkoff, University of Iowa Press, 2007]*
>
> *(towards a non-reading - American abolition of "non-literatures" -*
> *an entry*

in the Annals of the New Extreme Experimental Poetry)

*"*The blank and ruin we see in Nature is within our own eye*."*
--R.W. Emerson, "Nature"

*1. David-Baptiste *Chirot* // Word For/Word: A Journal of New Writing *
...* <http://www.wordforword.info/vol13/dbc.htm>
Some American reviewers and commentators on the *Poets* of *Guantanamo*have so far found exactly what they were looking for: "bad" poetry in Formal
terms, *...*
www.wordforword.info/vol13/dbc.htm -

vol13/dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=
gmail>
2. Poems and Poetics <http://poemsandpoetics.blogspot.com/>
... (14): David Baptiste *Chirot*, Non-Poetry for Non-Readers (Poems
from *Guantánamo*). [a commentary on Poems from *Guantánamo*: The
Detainees Speak, *...* which and into which the *Guantanamo poets* and
poems emerge and become re-confined. *...*
poemsand*poet*ics.blogspot.com/ -

Cached<http://74.125.113.132/search?q=cache:tbc3EKdzZsYJ:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=
gmail>-

Similar<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838
LcL78Aavu8nGCg&ved=0CBoQHzAE>
3. KAURAB Online :: A Bengali Poetry Webzine :: Translation Site<http://kaurab.tripod.com/english/books/guantanamo.html>
David Baptiste *Chirot*. "The blank and ruin we see in Nature is within
our *...* and into which the *Guantanamo poets* and poems emerge and
become re-confined. *...*
kaurab.tripod.com/english/books/*guantanamo*.html

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3

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194. Alan Sondheim

4 hopeful pieces with descriptions

Tue 16 Mar 2010

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4 hopeful pieces with descriptions

http://www.alansondheim.org/city.mp3 I've been thinking about the infinity of cities, the depth of soundscapes and the romantic plenitude of nature. This is out the window of our loft; every sound in the city contributes, every cough or whistle miles away, every tire on asphalt. It always amazes me: this is the murmuring of a technological world coming to an end, perhaps, within a century. There are sub-bass harmonies here as well - harmonies which dominate the aural landscape, but which are inaudible to human ears. Even in this recording, one senses them. I've just finished Lamartine's uncanny Raphael, a book in which the natural world of meadows and streams runs through emotional states, tending towards both exaltation and cessation. I can imagine Julie at walk among the Brooklyn forests of streets, still listening, but with a greater hunger. HOPEFUL: The depth of the city revealed as a new cosmos with everyone present, all the time.

http://www.alansondheim.org/melodeon.mp3 Recently acquired this 1847 melodeon thanks to book trading. The bellows are bad; the vacuum box won't hold a vacuum; three valves are broken; the vacuum box needs to be opened; several reeds won't sound. So it's in great need of repair. In the meantime, furious pumping and a lot of reverb makes this odd sound file; you can hear the bellows working. It's actually quite a beautiful instrument, and will sound great once it's restored. HOPEFUL: A melodeon sounding like it did in 1847, when it was in someone's parlor.

http://www.alansondheim.org/hybrid1.mp3 http://www.alansondheim.org/hybrid2.mp3 Playing around with the rishi on the oud, alternating with finger-picking. It's difficult to keep the rishi (pick) available if I'm using everything else on the strings. So it's rishi in the mouth, rishi on the floor, rishi on the knee, rishi held sometimes with two fingers, with a curled finger, with a thumb and finger, rishi sometimes dropped. On the other hand the sonority of the two interacting playing modes really interests me.

HOPEFUL: Smooth transitions in-tune make for wonderful textures, melodies, and harmonies.

HOPEFUL: The CITY SYMPHONY will make me rich; the MELODEON will bring untold pleasure to millions; the HYBRID OUD PLAYING will set new standards in improvisation world-wide.

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195. Murat Nemet-Nejat

Re: re Ekleksographia - Get Ready!

Tue 16 Mar 2010

David,

"One hopes that as much as possible that is not such but more the personality of the materials themselves which is being expressed via the imprinting of itself done by as "primitive's possible method--that ancient one of the rubBEing."

What you are describing -both the nature of the escape from the ego and the fusion of the subjective into the objective- is so much like the escape from the ego in Sufism which I delineate in Eda:

"Everything in that poetry becomes relatively clear from that perspective. Not only trees or animals, but in this poetry colors, objects, things, natural processes are in dialogue with each other, weaving their endless patterns. Eda is the structure of that pattern, the mesh of linguistic and geographic coordinates which go to its creation. Not the individual, but objects, colors, things are at the center of this endless transformation, the ego attached to it only tangentially, a detail, suffering and ecstatic. It is this peripheral relationship of consciousness to wider natural forces — subjective and objective, visceral and abstract — which gives Turkish poetry its stunning originality.

Consciousness dies, the eye dis-solves into motion, silhouetted by the dark matter of words." "The Spritual Life of Replicants"

As also in rubBEings, in this process time becomes the true subject, the textures, the sounds of its unfolding, the intricate pattern it weaves. As a result one enters a space where language "almost" not exist, a spot at the periphery of language where language is in the process of being born, in your words, not yet "sentimentalized."

Have you seen the Rivette film *La Petite Noisette* (the long, several hours version) where one hears the squeaks of the pen on paper as a portrait is being painted "in real time" (which the spectator will never see in completion and only in fragments in the process of being "created")? The spectator only sees

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of investigation into the meaning of what it is to touch and "to be touched"
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What I mean is a difference between actual direct physical touching and the emotionally "touching," the recording of "sensations" of the mental and visual variety. Which is also not the same as the putting down on canvas of
"mes petites sensations devant la Nature" as Cezanne wrote of his works.
("My little sensations before/in facing Nature.")

A person wrote of my rubBeings that they proved that what Nerval called the impossibility of the ground itself speaking was made suddenly not impossible, for in these works it is the ground itself which is speaking, emerging in its own notations on the page, rather than an imposition of my own views on the nature of the ground or myself either one of us "speaking."

It is perhaps the difference between direct physical contact with an "Outside," and the "sentimentalized" (sentiment in the sense of feelings rather than feeling as in touch--) experience of "the touching" as recorded via techniques which present the "image of a feeling" rather than the direct
imprint of the touching of the materials with the hand. In the "sentimental"
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For I do not think that it is an "I" that speaks at al but something greater made out of the touching of the crayon and hand on one side of the paper and that of the materials on the other side, thus creating what Burroughs and Gysin called their works together, "The Third Mind." And that
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There is also involved here the discussions around what it is to have, to find, to make an "impersonal poetry." this tends to be done in this culture via machines as that is the association which is most often made in conjunction with an image of the "impersonal." The impersonal may also be thought of in relation with copying, with "non-originality," yet again the impersonality is simply the donning of another's mask and voice rather than using one's own. It is simply a substitution of subjectivities which is at work, and belongs to drama--I find it at least much more to the field of performance than to that of an impersonality.
Is there then impersonality in the rubBEings? One hopes that as much as possible that is not such but more the personality of the materials themselves which is being expressed via the imprinting of itself done by as "primitive's possible method--that ancient one of the rubBEing.
What one hope is being conveyed is the taphonomic presence of the objet--that is the thing s as they exist in their current state, which is one that registers what may ion man ways be the most impersonal of al presences--that of Time.

By this I mean that as I work I am conscious of the exact Time which is existing in and as the work—the directions of the wind, the degree of heat or cold, the humidity or dryness, the materials around one which include dust and leaf mold, dirt and tar, car exhaust and cigarette smoke, the passing scents of perfumed young women or the sweating forms of runners and so on. At every instant al of these things are in flux, changing, in large ways and small and it is al of these thing which are going into the making of the piece itself whose surfaces are registering themselves the heat the wetness the movements the air the thicknesses of smoke or scents of blood or
decay or molds . . . al of the things are the markings of Time, for with each moments things are passing away, changing , their forms being worn down, decaying crumbling, falling apart, the lettres becoming evermore blurred or fragmented, the wood become every more rotten or hardened, the air itself being evermore saturated with pollution—so Time, that great impersonal being which is passing, is expressing itself in the very fibers of the pieces, in the most tiny particles which have become ingrained as it were in the woven interstices of the paper, in the woven grains of the hands their lines, their broken and chipped bones, their smashed and tenuously functioning nerve endings—

And at the same time all of this disintegration is going on, there's the

creation of new forms out of the constellations made in the chaos collapses of every instant passing things further into the distances of time thought it is but millisecond away—the past the future and the present which is a presence passing—so ephemeral and at the same having a quality of endurance,
an obdurate eternity as it were a stubborn refusal while at the same time dancing the night away—

Energy—time is in this energy, time is the energy, time and light as they affect the materials, the hands, the paper—

This gives an enduring sense of life as a form at once of refusal and acceptance of time—

In a sense this is the impersonality which is expressed, this ongoing time which is "outside oneself' yet which one is "inside of." Oneself at the same
time. Similarly in the touch I feel that ongoing sense of al the hands that
have been the blood coursing through mine, Al those hands that have worked with wood and bark and water and stone for three hundred fity years in North
America, and longer—before the blood was mixed into French and Indian—so long the blood in the hands has been working with the things in these places
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In that sense al these things touching each other understand the transience of their encounters, the speed—which means the swiftnesses and slownesses--with which al this is passing-and at the same time the deep encounter within
the moment when the presences meet and make their signs together and pass on—

This does not mean an encounter with an identity but rather the passing away
of identity into something far greater than itself, something that is truly outside and whose outside is also inside one, that continual sense of being at once present and incredibly distant, from some other time and place and al the while uncannily familiar yet always strangely here.
It is an encounter with that other which is oneself, some otherness encountering the continual otherness of the things one lives among—things as

> *much known as any person and at the same time just as strange--*

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196. Aryanil Mukherjee
Update-5 @ KAURAB Online Translation Archive
Tue 16 Mar 2010

Update-5 of the KAURAB Online Translation Archive was released yesterday.

Please visit

http://poetry.kaurab.com

This update includes -

Bengali poetry (in translation)

Rabindranath Thakur (Tagore) - 25 new translations of songs/poems

Pronob Pal - Language Alternation & Collateral Damage

Masud Khan & his poetry

Interviews of -

Jerome Rothenberg by Mark Weiss

John Balaban by Ankur Saha

Book Reviews -

Poems for the Millennium (Vol.1)/ Ed. Jerome Rothenberg & Pierre Joris - Tyrone Williams

Adorno's Noise/Carla Harryman - Pat Clifford

Natural Light/Norma Cole - Biswamit Dwibedy

We look forward to your feedback.

Aryanil Mukherjee

Editor, Kaurab (Patrika & Webzine)

www.kaurab.com

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197. Rob McLennan
new from above/ground press; pfyc#14
Tue 16 Mar 2010

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new from above/ground press:

The Peter F. Yacht Club #14
Edited & compiled & typeset & paid for by rob mclennan
March 2010 (from one centre to anothera Toronto issue)
$5

with new writing by a host of yacht club regulars & irregulars:

Christopher Doda
Anita Dolman
Amanda Earl
Sharon Harris
Lainna Lane El Jabi
Karen Massey
Marcus McCann
rob mclennan
Steve McOrmond
Pearl Pirie
Roland Prevost
Monty Reid
Stan Rogal
Fenn Stewart
Janice Tokar
& Natalie Zina Walschots

published in Ottawa by above/ground press

send cheques ($5 + $1 for postage) payable to rob mclennan; a/g subscribers receive a complimentary copy

write for submission/subscription info, c/o 858 Somerset Street West, main floor, Ottawa ON K1R 6R7, or check out [redacted] or abovegroundpress.blogspot.com

http://robmclennan.blogspot.com/2010/03/new-from-aboveground-press-peter-f.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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198. **Stephen Vincent**

Re: re Ekleksographia - Get Ready!

Tue 16 Mar 2010

(Ekleksographia, the online mag is at:
Version:

http://ekleksographia.ahadadabooks.com/

Thanks David and Murat for these 'rich' and giving responses. David I love your 'industrial' vacant lot, street, etc. rubbings. Suggest by the way a visit to the 'nonsite collective' web page and the materials and introduction to Jonathan Skinner's discussion of the "Third Landscape" where the focus is on the middle ground between 'the preserved' and 'the wild'. I think it's quite relevant to the spaces you explore and revive as a kind of visual gardener. As to my own haptic work, I don't make my the process of my pieces to be a step removed from the materiality of the space in which I situate their making (if that is what you are suggesting). I am very much 'in it.'Â In fact, in terms of your process of 'rubbing', when I am working, I feel my senses are being 'rubbed' by whatever is emanating from the environment, poetry reading,music collaboration, and so forth. The pen becomes a kind of dancer - mediating between space and sense responses. Yes, it is not 'objective' in the way of letting space occur as independently as possible. But the work/art becomes, perhaps, a manifestation of this register of theÂ interplay between the two presences - ultimately a kind of oneness in which the artist works with neither an imperial eye/sense or in a totally submissive or passive state. Frankly I like the dialog (the dance) that leads to this state of being totally immersed and in the motion of things as they are.Â Restorative on all levels.Â

--- On Tue, 3/16/10, Murat Nemet-Nejat <[redacted]> wrote:

From: Murat Nemet-Nejat <[redacted]>
Subject: Re: re Ekleksographia - Get Ready!
To:
[redacted]
Date: Tuesday, March 16, 2010, 5:17 AM

David,

"One hopes that as much as possible that is not such but more the personality of the materials themselves which is being expressed via the imprinting of itself done by as "primitiveâ€™s possible method--that ancient one of the rubBEing."

What you are describing -both the nature of the escape from the ego and the fusion of the subjective into the objective- is so much like the escape from the ego in Sufism which I delineate in Eda:

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199. Regina Pinto

News

Tue 16 Mar 2010

Hi,

An interesting blog by Judy Malloy:

Electronic Literature Authoring Software

http://www.well.com/user/jmalloy/elit/elit_software.html

Something about my work there:

http://www.well.com/user/jmalloy/elit/elit_software.html#regina

And my latest work: I Love You - Unforgetable

http://arteonline.arq.br/she/

==========

Regina Pinto

http://arteonline.arq.br
http://pintor.tumblr.com

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200. Dan Wilcox
New Chapbook by Dan Wilcox from Benevolent Bird Press
Tue 16 Mar 2010

Benevolent Bird Press of Delmar, NY has published "boundless abodes of Albany," a chapbook of poems by Dan Wilcox.

Host of the Third Thursday Poetry Night at the Social Justice Center in Albany, NY, Dan Wilcox has had many poems published in a variety of small press zines, anthologies, internet sites, chapbooks, & broadsides. Benevolent Bird Press also recently published a broadside of Wilcox's poem "My Sather Gate Illumination." You can read Dan's popular Blog at dwlcx.blogspot.com.

Copies of "boundless abodes of Albany" are available from the publisher by mail at Benevolent Bird Press, P.O. Box 522, Delmar, NY 12054 for $5.00. Copies are also available from the poet at readings or by mail. For more information, email the publisher, Alan Casline: [redacted], or Dan Wilcox: [redacted].

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201. Alan Sondheim
Re: 25 questions: question # 1...
Tue 16 Mar 2010

Hi Sarah,

You're missing the "Let's say" of my reply. The question is open in the broadest sense; pragmatically, it matters - it becomes a function - when grants, jobs, etc. are at stake.

I never thought of love or passion as a judgement, any more than illness or death.

Of course we won't judge in another century - others will, if there are still others. And judgement is never fixed; it's a question of taste, connoisseurship, etc. I tend to think this gets into the nasty areas of canon and genre - so much gets overlooked by the fetishization of critical filters.

Finally, judging in the future, as now, is also a question of an attention economy - none of us have infinite time to read, and a lot of our choices may have a high degree of randomness to them. I just finished Lamartine's Raphael, which I hadn't heard of, but stumbled upon in a used bookstore - it "seemed" interesting. (And within that "seemed" lies pretty much all of cultural studies).

- Alan

-

On Tue, 16 Mar 2010, Sarah Sarai wrote:

> *Alan,*
> *So the question relates to recipients of grant money or tenure? It may, it does but temporal issues--are we "judging" now or will a new we judge in another century--fold into the batter. People are functions. Alas or not. Why not poems. Are poems better than people? Love is a judgment. Passion too.*
>
> *Gerald: I might "judge" a poem I loved now against I poem I love from the past. This is fun.*
>
> *Sarah*
>
> *RE: On Fri, 12 Mar 2010, Gerald Schwartz wrote:*
>
> *Question # 1:*
>
> *Should any current poet be judged against only the very best works of the past?*
>
> *G. E. Schwartz*
>
> *Beyond the issue of what constitutes genre, canon, and "best," not to mention "current" or "poet": there is also the question of judgment.*
> *Is a poem written to be judged, any more than an experience is judged?*
> *How does one judge anything that has no possibility either of quantifiable results or verification procedures (not to mention falsifiability)?*
> *How would you compare a contemporary poet to the poetry of Sumer?*
> *One might think immediately that the habitus of each is fundamentally unknowable to that of the other.*
> *The same might be true, say, of Swinburne and Sondheim.*
> *What about Sondheim and Damon? Does the synchronic necessarily lend itself*
> *to judgment and comparison?*
> *On the other hand, let's say that judgment has a pragmatics: of grant, job, publication. Then judgment also implies an ecology and competition: writing is now a contestation, which implies as well a curlicue or*

> *diacritical marking beyond the ostensible 'content' of the text, no matter how defined. In other words: Here is my poem; rate it; act accordingly.*
> *The poem is now a function.*
> *It's a function within a potentially limited space-time event or attention economy.*
> *There is nothing right or wrong with this approach, either.*
> *Nor of the other approach.*
> *It becomes a matter of taste, connoisseurship: Of who is judging, and who*
> *is being judged. And, like pretty much anything in poetry/poetics, this is also something that's basically - i.e. ontologically, epistemologically, unanswerable, because the question, just like the "Should" in the question*
> *above, is problematic, self-deconstructing upon closer examination.*

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org sondheimat gmail.com, panix.com
==

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202. David A. Kirschenbaum
Boog City presents Cannibal Books and The Briars of North America
Tue 16 Mar 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Cannibal Books
(Fayetteville, Ark.)

Tues., March 23, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Cannibal Books' editor
Matt Henriksen

Featuring readings from

Kevin Holden
Patrick Morrissey
Allyssa Wolf

and music from

The Briars of North America

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Cannibal Books
http://flesheatingpoems.blogspot.com

Cannibal Books publishes hand-sewn literary journals and chapbooks that focus on divergent and emerging poetics. While their products fit into the category of book arts, the focus is entirely on presenting daring work from a broad range of styles. An aesthetic definition cannot define the hunger. Founded in Brooklyn in 2004, Cannibal Books currently nests in Fayetteville, Ark.

Performer Bios

**Kevin Holden
http://www.typomag.com/issue12/holden.html

Kevin Holden is the author of two poetry chapbooks, Alpine and Identity, and his work has appeared or is forthcoming in Colorado Review, The Cincinnati Review, The Boston Review, The Harvard Advocate, Jubilat, The Liberal, Parcel, and Typo. He recently began doctoral work in comparative literature at Yale where he hopes to finish his blueprints for a combination letter and cider press.

**Patrick Morrissey
http://www.typomag.com/issue11/morrissey.html

Patrick Morrissey?s poems and essays have appeared in Denver Quarterly, Colorado Review, New American Writing, Typo, Harp & Altar, and elsewhere. His chapbook, Transparency, was published by Cannibal Books last year. He lives in New York City.

**The Briars of North America
http://www.myspace.com/thebriarsofnorthamerica

The Briars of North America are a psychedelic-indie-folk band from from Brooklyn. Members of the band have played with The National, Vetiver, Espers, and The Instruments.

**Allyssa Wolf
http://allyssawolf.blogspot.com

Allyssa Wolf is the author of Vaudeville (Seismicity Editions), Sister (Cannibal Books, forthcoming), and the short tract Night Fast. She is the recipient of a Gertrude Stein Award for Innovative Writing, and her work was included in the 2001 Venice Biennale.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. April 27
Lana Turner: A Journal of
Poetry and Opinion
(Santa Monica, Calif.)
http://www.lanaturnerjournal.com/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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203. Margaret Konkol
SUNY Buffalo S M A L L P R E S S in the A R C H I V E Kaplan Harris
Tue 16 Mar 2010

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* Please mark your calendars for this coming Wednesday, March 17th @ 2:00 pm for Kaplan Harris's talk,

"After Language Poetry New Narrative: Innovation & Its Social Discontents"

This talk will be held in The Poetry Collection, 420 Capen @ SUNY Buffalo. This event is free and open to the public.

Small Press in the Archive Lecture Series, curated by Margaret Konkol, dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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204. Margaret Carson
Margaret Randall in Conversation at the GC
Tue 16 Mar 2010

Date: Monday, March 22, 2010
Time: 6:30pm
Location: The Graduate Center, The City University of New York, 365 Fifth Avenue, New
York
Skylight Room (Rm. 9100)

New Visions, New Activism, New American Poetry: Margaret Randall in Conversation

The poet, political activist and publisher Margaret Randall helped shift the frame of New American Poetry beyond the US with her own political activism and by publishing El Corno Emplumado / The Plumed Horn (1962-1969), a forum for innovative writing from all parts of the Americas featuring the work of major poets from the United States, Canada and Latin America in English, Spanish and Portuguese. Join her and the Graduate Center’s Ammiel Alcalay, Professor of English and Comparative Literature in a conversation about her work and El Corno Emplumado, then on the cutting edge of independent publishing and now an archival treasure.

Co-sponsored by the Ph.D. Program in Hispanic and Luso-Brazilian Literatures and Languages and the Doctoral Students Council

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205. George Bowering
Re: Younger Italian-American Poets
Tue 16 Mar 2010

You might check out Ed Prato,
who made a stir a few years ago and seems to have faded from the scene.

gb

On Mar 15, 2010, at 10:06 AM, Emma Bolden wrote:

> *I am of Italian descent, as is Emari Digiorgio!*
>
> *On Sat, Mar 13, 2010 at 12:57 PM, William Allegrezza*
> *<[redacted]>wrote:*
>
> *A Italian friend of mine is looking for young or lesser known American*
> *or Latin American poets of Italian descent for an upcoming anthology.*
> *If you have someone to suggest, please send me an e-mail.*
> *,*
> *--------*
>
> *Un amigo mío italiano está buscando a poetas americanos o latinoamericanos jovenes o menos conocidos de la ascendencia italiana para una antología. Si tienes alguien a sugerir, envíeme un correo electrónico.*
>
> *Bill Allegrezza*
>
> *guidelines*
>
> *--*
> *Emma Bolden*
>
> *www.emmabolden.wordpress.com*
>
> *Visiting Assistant Professor*
> *Department of English*
> *Georgetown College*
> *400 East College Street*
> *Georgetown, KY 40324*
>
> *welcome.html*

Geo. Bowering
Heavy feet. Light heart.

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206. steve dalachinsky

readings etc

Wed 17 Mar 2010

Thursday March 18th
ESP Records In-Store Concert Series
990 Bedford Avenue, Brooklyn, NY 11205 - G train to Bedford/Nostrand
$ Free $

6-8pm
Opening celebration
w/ free wine!

8pm
Steve Dalachinsky - words

8:30pm
Sabir Mateen / Roy Campbell Jr. Duo
Sabir Mateen - saxophones
Roy Campbell Jr. - trumpets

UDP AT PS1
EVENTS EACH SUNDAY IN MARCH
Artbook @ PS1/MoMA
22-25 Jackson Ave, Long Island City, NY

Sunday, March 14, 4pm
Yelena Gluzman, Rachel Levitsky, Ben Luzzatto, and Dan Machlin

Sunday, March 21, 4pm
Poetry performances by UDP authors Filip Marinovich, Elizabeth Reddin, and Garrett Kalleberg.

Sunday, March 28, 4 pm A wine reception with performances and readings by Peter Gizzi and Steve Dalachinsky; a bilingual performance of Carlos Oquendo de Amat's classic 5 Meters of Poems by the translators Alejandro de Acosta and Joshua Beckman; and a performance of Vanessa Place and Rob Fitterman's new work "NO IDEA." The readings will be preceded by a screening (at 3:30) of Joel Schlemowitz's award-winning documentary, "Loudmouth Collective / Ugly Duckling Presse / Anti-Reading."

March 28, 8pm
The Stone

(NW corner of Avenue C and East 2nd St., F train to 2nd Ave.)
Admission $10, Students age 14-19 admitted at half price. Children 12 and under free.

LOCAL LINGO
Jason Kao Hwang (composer, violin/viola)
Sang Won Park (kayagum, ajeng, voice)
Thomas Buckner (voice)
William Parker (string bass)
Joe McPhee (tenor sax, pocket trumpet)

On Sunday, March 28, starting at 8pm, Local Lingo will premiere composer Jason Kao Hwang's suite, "Voices of Our Own," featuring the poetry of Lester Afflick, Fay Chiang, Steve Dalachinsky, Patricia Spears Jones and Yuko Otomo.

The music will employ notation and improvisation, with the inflection of jazz, opera and world music vibrant in the Local Lingo of sound.

Poetry books and the Local Lingo CD will be on sale.

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207. Jim Andrews
Net Art and the Fireflies of Eternity
Wed 17 Mar 2010

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imagine print without literature, just news and technical documentation, bills of lading, position papers, and so on.

imagine the moving picture without art, just as surveillance and video-phone, etc.

now imagine the net without net art.

to many people, the latter is much easier to imagine than the former two distopias. we have had literature for thousands of years and art has been a part of the moving picture since near its start in the nineteenth century. but net art has only been around since the early to mid 1990's. about 17 years, at this point, this being 2010. and the net is often treated as a spewing information pipeline that has to be managed and filtered for usable practical information often of a consumeristic nature. shopping information, banking info, calendar info, and so on. as an entertainment medium, it's mostly used for videos, online games, news, email communication, and so on. not as a medium in which we seek out the art particular to the net. by 'net art' i do not ,mean video or degraded print, (per se, although they can be part of net art) but art specific to the net. that's what i mean by net art. art that requires an internet connection

and lives and breathes through a browser or because of its internet connection, if it's a desktop program.

what we lose with there not being as prominent an art of the net as there is of print and moving image is related to what we would lose were there not a prominent art of print or art of the moving image.

some might object to that proposition. they might say that the net without net art is no more difficult to imagine than the telephone without telephone art. which is easy to imagine because the telephone hasn't developed prominently as a medium for art. which isn't to say that there haven't been good telephone art projects. but name me five of them.

the telephone has developed as a medium primarily for conversations between participating parties. we don't dial up to listen to art, much. or participate in an art project when we are actually on the phone. there's nothing to say we couldn't. and perhaps we have, once or twice. still others will say that the art of the telephone is the art of conversation. which isn't specific to the telephone but is certainly different via telephone, in important ways, than it is face to face.

we imagine, then, a secret art of the telephone in which lovers and others really digging each other engage. often not recorded but enjoyed and remembered personally, just the two (or n) of them. a private art without a prominent public face. though telephone conversations and recordings play crucial parts, sometimes, in works of art for other media such as movies, drama, and music.

telephone has not developed a prominent public art because it is so strong concerning private conversations. the possibilities for dial-up telephone art or interactive telephone art are completely overshadowed by the way we typically use the telephone, which is not a public art use or even an artistic use of any kind, for the most part. we have trouble with fiction and pretend, often, on the telephone. the stakes are different than in reading a book or watching art because of the element of trust and personal disclosure. to say nothing of fraud, which we also are quite familiar with from the telephone.

the net is quite different from telephone, of course. it is not overwhelmed, currently, by live conversation. we have had many of them, over the net but it is by no means all we do over the net. the types of activities we engage in include writing, viewing visual information, listening to auditory information, responding to visual, sonic and written information, and a variety of media, interactive or not. the net subsumes several media at once. all broadcast media. and some broadcast that has not and cannot be broadcast otherwise. that'd be the net art and other net-specific broadcasts.

the net also subsumes private broadcasting, narrowcasting. the telephone-even all forms of radio-even the CB, eventually-can be net-based. the network is the

frequency or set of frequencies. and the frequency or frequencies can be channeled around the world.

the net also subsumes certain dimensions of print culture. publications have a net component or are entirely net-based. the range is quite broad. the web site may simply be a desolate info booth, devoid of interest, or it may rock the universe in every way. it depends on the involvement in the net the publication has. artistically, financially, as a distribution mechanism and as a serious medium in its own right concerning content, the presentation of content, the definition of content, the media of it, the permanence of it, and so on. is it meant as entertainment or reference information or queriable service and/or store or news channel or personal blog or as a post within a larger network of sites one communicates with?

also, individuals publish their work on the net. sometimes on their own sites, sometimes elsewhere. on journals, the sites of other individuals, into huge youtubish databases, and so on. the net is both about publication and communication. broadcasting and interaction. we are struggling to understand how this changes the nature of publication itself. and the nature of communication itself.

one of the great powers of the internet is it's ability to carry a broad range of media and modes simultaneously or individually. by 'mode', i mean its type of interactivities or lack thereof. by 'media' i mean sound, visuals, text, and moving images.

it should be clear by now that the internet is going to play an increasingly important role in broadcast, narrowcast and communication media. and in knowledge storage and dissemination. and much else.

consequently, an art of the net poetentially becomes too broad and diffuse a notion. the notion of 'digital art' is so vast it includes scans of photos of one's cat posted to flickr. there can be no art form called 'digital art' because 'digital art' is just any art that may even simply have been digitized from analog and shoveled unreflectively to the realm of bits and bytes. is 'net art', similarly, so broad as to not be a particular art form in itself?

well, no, it's not. different people look at it in different ways. my way is to specify an art in which the internet connection is crucial. whether for communication or the querying of databases (and the subsequent retrieval of dynamic information), or for other decisions relayed or processed meaningfully via the net. the art of the net is one of the most important envisionings of the possibilities the net holds concerning broadcast and communications media, publication, and the synthesis of media, arts, communication, technology, and science. the art of the net, ideally, is where we go to get and understand our most intense and fully realized visions of these possibilities-even when the art

doesn't seem to be about these things at all, sometimes. but of course we do not need to scratch too deeply to understand that every painting is, in some sense, about painting, every media work is about its medium, in some sense, to the degree that it uses its media/um in media-specific ways. in its 'rhetoric of media', then. and, more deeply yet, in its philosophy of media. stated or not. present or implied or vacuous, a vacuum filled by the activity of the media/um all over it like water over the swimmer.

net art encapsulates not only our deepest visions of the possibilities for meaningful change via or partly because of the internet, but our deepest visions concerning who and what we become via the existence of the net and electronic networks more broadly. anything that involves important changes in who and what we are and how we live and enjoy life and learn and communicate and view and publish work is important for us to understand and explore with passion-if for no other reason, then because to understand these helps us know who and what we are becoming and maybe even already are. and where we are going. and just what it means to be alive in this particular age.

that is an important part of what we treasure about the art of the past. the art of the past is one of our best ways of understanding life in the past. we wonder if net art will enjoy that sort of status in the future because of the issues of obsolescence of technology. will net art last long enough to have that sort of use to futurity? or will it be continually of the moment? firefly media of the moment that is burned quickly in the fire of techno-time.

well, the jury is still out. certainly much, most, almost all will perish and does so, so far, about every decade as browser technology changes and networks expand into other, non-browser technologies and some protocols fall out of use, eclipsed by brighter suns. but some net art persists. it takes special engineering, often, a savvy knowledge of what's a good bet to work with and what isn't.

the serious work will survive for some time. long enough to have that sort of use to futurity. we're just not sure how far that futurity extends.

but, you know, it's never the thing beyond the grave that we want in this life. except if it be peace or happiness or a like reward. and it is our joy to find these in this life as we proceed. which is a way of saying that whether net art now has a use to futurity later is not the only criterion to measure its importance now. in fact, it's a terrible criterion because we don't know the outcome now. the more important issue is what it does for us now. and what it does for us now is help us understand the wired life now and where it is going and how that changes us. and that's important to understand who we are.

which implies that if net art fails as an art form then we lack artistic ways to understand who and what we are via the introduction of the internet into our

worlds. this, in turn, would imply a sort of telephone-like usage of the media/um of the net, a failure of imagination in the presence of overwhelming homogenization of discourse. or a fundamental unfitness of net worlds to provide an environment that can support art. permanence/impermanence of media is a consideration. but so is monetary economy. let's not forget that the monetary infrastructures that support art as business are crucial to non-digital and digital art alike. the economies of attention and valorization have strong ties to the monetary economies of print, visual art, music, and so forth. the circles of 'high art' typically have ties to the economic opportunities in the art. there is a sense in which art has nothing to do with art but with marketing, public relations, corporate or institutional sponsorship, friend networks, and other such factors which-more than the quality of the art itself-determine the standing of the art in society.

net art has not been particularly prominent in ecommerce. quite the contrary. the idea is basically do what you love and the rest will follow.

it doesn't necessarily follow, of course, with any financial reward. this is a hurdle net art has to navigate by hook or by crook. currently it is a very tough proposition. net art has been a follower in this regard. the artists have not really developed good economic models. or have not followed through on them, when they have been imagined.

i remember reading what a new york artist wrote about mail art. he said it was dead and wasn't of much account as art. isn't this sort of foolish attitude simply a consequence of mail art remaining at a distance from the galleries and a significant monetary economy? does his attitude have anything to do with the art itself or familiarity with it? not likely. the excitement people feel about art works or an art itself is often not about the art itself but the value of the art as commodity valorized, ie, marketed, in appealing ways. we like to think of art as the house of what really matters in life and relationships and thought and the meaning of life and the creation of beauty, truth, and justice. and it is, in important ways. but it is very much a house in this world, with all the troubles of other houses. will net art continue to exist as mail art does? basically outside the institutions? i think it's fundamentally a question of whether it develops a significant monetary economy. it's not fundamentally a question of the quality of the art itself. and this seems true to me also of mail art.

another impediment to net art is the depth of art experience it can support. what is the emotionally deepest flash work you've experienced? did it change your life? art needs to be capable of being taken as seriously as revelation. revelation and transformation are key aspects to our most important art experiences. firefly media might do it, but not likely. what is at issue here is the ability of net art to really help us understand who and where we are, as

opposed to merely our being given caricatures and cartoons of existence- though they can be much more meaningful than we usually admit. but, still, it's possible for media to lose or never find its way to our deepest experience. net art seeks its way to our deepest experience via the wire to inner worlds, outer worlds, and their interpenetration.

net art must succeed for the internet to be as significant a human venture as print or cinema. for if it fails, that means we cannot really feel it and think in it in the ways we associate with art. and these are important to the ways we understand ourselves and the world, and come to be articulate and expressive and formulate what worlds we want to make now and for the future. the failure of net art would be a massive failure of imagination that would give unto the forces of dullness an unbearable lightness of media, too complete a capacity for forgetting, and a medium without an inner world.

net art seeks the human in the post-human, the post in the human, the human in the post, and the post-human in the post-human. to know what it is to be human now, and wired. no net art means the wired is tired. a tired wired is wired working for the man, is corporate complete, is shop till long after you have dropped, is dronification wired to the grind of slaves, the energy of slaves, the no poetry zone, no imagination but in products, no ideas but in products, the triumph of consumerism and perfectly thoughtless media.

accordingly, net art is important to the well-being and futurity of any possible wired world, and to our understanding of our current situation and capacities, even, as fireflies of eternity.

so we see what we lose with there not being as prominent an art of the net as there is of print and moving image is related to what we would lose were there not a prominent art of print or art of the moving image. those distopian possibilities seem very remote, as possibilities, because the media have such rich histories attached to them that we see the very existence of print and moving image implying the growth of the artistic cultures that have grown up with the media of print and the moving image, respectively.

will we have a similar sense of the richness of history of net art in a hundred years time? i think it will be a history fraught with more changes in the technology than we associate with the history of print or the moving image. so it will be more fragmented a history, consequently. the net art media species, as it were, will evolve and change and mutate in ways we associate with hyperspaces. but it will have known histories, nonetheless, contentious and mysterious, almost, as the present, for anyone who looks closely into the fire at the contradictions of even the moment of art.

ja
http://netpoetic.com/2010/03/net-art-and-the-fireflies-of-eternity

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208. Sam Ladkin
Reading in UCC (Cork) by Ian Patterson and Jenny Diski
Wed 17 Mar 2010

Dear All,
Delighted to announce the following. All are very much welcome.
Best,
Sam

UCC English Literature Society Presents

Readings by

JENNY DISKI

&

IAN PATTERSON

Thursday, March 25th

6.30 pm

Council Room

North Wing

UCC Main Campus

Map:

http://www.ucc.ie/en/conferencing/useful-links/map/Fullimage,56677,en.JPG

FREE ENTRY

ALL ARE WELCOME

The UCC English Literature Society is delighted to welcome Ian Patterson and Jenny Diski to Cork.

JENNY DISKI was born in London in 1947. She was educated at University College, London, and worked as a teacher during the 1970s and early 1980s. She is a regular contributor to The Observer and the London Review of Books.

Her first novel, Nothing Natural, the story of a single parent locked in an abusive relationship, was published in 1986 (reissued 2003). Subsequent novels include Rainforest (1987), in which a female anthropologist is shocked by her discoveries about human nature; Then Again (1990), a complex narrative exploring the life of a persecuted Jewish girl living in fourteenth-century Poland; Happily Ever After (1991), the story of the relationship between an eccentric old woman and her landlord, a middle-aged alcoholic; and The Dream

Mistress (1996), set in contemporary London, about three women whose stories are loosely connected: Mimi, Leah - the mother who abandoned her -and Bella, a tramp who Mimi saves at the beginning of the novel. The Vanishing Princess (1995) is a collection of short stories.

She published a volume of autobiography, Skating to Antarctica, in 1997, which was shortlisted for the Jewish Quarterly Literary Prize for Non-Fiction, and a book of essays, Don't, in 1998. Jenny Diski is also the author of two television plays, A Fair and Easy Passage, written for Channel 4 television, and The Ultimate Object of Desire.

Stranger on a Train: Daydreaming and Smoking around America with Interruptions (2002), a travelogue narrating a railway journey around the United States, is the winner of the 2003 Thomas Cook Travel Book Award. A View from the Bed (2003) is a compendium of essays and literary reviews. Her novel, Only Human: A Comedy (2000), reworks the biblical story of Abraham and Sarah told in Genesis, chapters 11 to 22, and After These Things (2004) continues the story, centring on the relationship between Abraham's son Isaac and Isaac's son Jacob. Her non-fiction book, On Trying to Keep Still, was published in 2006.

Jenny Diski lives in Cambridge. Her recent books include Apology for the Woman Working (2008) and The Sixties (2009)

IAN PATTERSON

Ian Patterson is a critic, poet, translator and academic. He was born in 1948 and grew up in Cheshire and London. After a variety of jobs, he now teaches English at Queens' College, University of Cambridge. He has published numerous translations, most recently Finding Time Again, the final volume of Proust's In Search of Lost Time from Penguin. He is a scholar of modernism and twentieth-century literature, especially in avant-garde traditions.

His most recent book is The Glass Bell:
http://www.barquepress.com/glassbell.html

A selection of his poetry has been published as Time to Get Here:
Selected Poems 1969-2002 (Salt Publishing):
http://www.saltpublishing.com/books/smp/1876857927.htm

Information about Ian's book Guernica and Total War can be found here:
http://www.hup.harvard.edu/catalog/PATGUE.html

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209. Tenney Nathanson
new Chax book; upcoming readings this week in Vancouver, Seattle
Wed 17 Mar 2010

Just in case anyone can make it, or can pass the word along:

I'll be reading this week in Vancouver (University of British Columbia and Simon Fraser University), and in Seattle (Pilot Books), mostly from my just-released Chax Press book, Ghost Snow Falls through the Void (Globalization).

A thousand bows to Chax Press and Charles Alexander, for doing the book AND for working some miracles at the Tucson Festival of Books (Charles Bernstein, Alice Notley, Anne Waldman, Mei-Mei Berssenbrugge all conjured up for a fabulous few days).

Reading details are at http://www.u.arizona.edu/~nathanso/tn/poetry.html

Tenney

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210. Nana Zabic
Re: Younger Italian-American Poets
Wed 17 Mar 2010

I second Emma Bolden's suggestion to include Emma Bolden in the anthology!

Snezana

On Mon, Mar 15, 2010 at 12:06 PM, Emma Bolden <[redacted]> wrote:
> I am of Italian descent, as is Emari Digiorgio!
>
> On Sat, Mar 13, 2010 at 12:57 PM, William Allegrezza
> <[redacted]>wrote:
>
>> A Italian friend of mine is looking for young or lesser known American
>> or Latin American poets of Italian descent for an upcoming anthology.
>> If you have someone to suggest, please send me an e-mail.
>> ,
>> --------
>>
>> Un amigo mío italiano está buscando a poetas americanos o
>> latinoamericanos jovenes o menos conocidos de la ascendencia italiana
>> para una antología. Si tienes alguien a sugerir, envíeme un correo
>> electrónico.
>>
>> Bill Allegrezza

>>
>>
>
>
>
> --
> Emma Bolden
>
> www.emmabolden.wordpress.com
>
> Visiting Assistant Professor
> Department of English
> Georgetown College
> 400 East College Street
> Georgetown, KY 40324
>
>

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211. **Mairead Byrne**
Re: Younger Italian-American Poets
Wed 17 Mar 2010

Peter Covino, teaching at the University of Rhode Island, born in Italy. Mairéad

On Wed, Mar 17, 2010 at 11:53 AM, Nana Zabic <[redacted]> wrote:

> *I second Emma Bolden's suggestion to include Emma Bolden in the anthology!*
>
> *Snezana*
>
> *On Mon, Mar 15, 2010 at 12:06 PM, Emma Bolden <[redacted]>*
> *wrote:*
> *I am of Italian descent, as is Emari Digiorgio!*
>
> *On Sat, Mar 13, 2010 at 12:57 PM, William Allegrezza*
> *<[redacted]>wrote:*
>
> *A Italian friend of mine is looking for young or lesser known American*
> *or Latin American poets of Italian descent for an upcoming anthology.*
> *If you have someone to suggest, please send me an e-mail.*
> *,*
> *--------*
>
> *Un amigo mío italiano está buscando a poetas americanos o*
> *latinoamericanos jovenes o menos conocidos de la ascendencia italiana*

> *para una antología. Si tienes alguien a sugerir, envíeme un correo electrónico.*
>
> *Bill Allegrezza*
>
> *guidelines*
>
> --
> *Emma Bolden*
>
> *www.emmabolden.wordpress.com*
>
> *Visiting Assistant Professor*
> *Department of English*
> *Georgetown College*
> *400 East College Street*
> *Georgetown, KY 40324*

--
http://www.whatsleftofheaven.com/

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212. Michael Heller
(no subject)
Wed 17 Mar 2010

Shearsman Books

Michael Heller: Beckmann Variations and other poems

Published 15 March 2010

Paperback, 80pp, 8.5x5.5ins, £8.95 / $15
ISBN 9781848610873

Ekphrasis, that ancient mode found in Homer's description of Achilles's shield or Keats' Grecian Urn, is here transformed in Michael Heller's meditations in poetry and prose on work by the painter Max Beckmann. Heller navigates, sometimes with Yeats as his Virgil, through a

gallery of Beckmann's pictures, seeing them as
uniquely bringing home contemporary
civilization's catastrophic impulses ("as if days
were not for sanity"), impulses at once horrific
and unsettling yet strangely beautiful and restorative.
Comments on Michael Heller’s recent work:
“At once grave and uplifting, Heller’s poems are
serene meditations on time, decay, and loss that
recover from the ruin a repletion that is also a
recognition of our necessary incompleteness
before the world and language.”Patrick Pritchett in Jacket Magazine

“In a poetic generation that has frequently
settled for small answers, his work insists upon
the largest questions.”Robert Zaller in Rain Taxi

“He accepts that his poetry is a fold in a great
conversation of commentary, that linguistic
“meeting place” in which he posits his faith. And
it is in this belief, inspiring his practice,
that Heller’s poetry paradoxically achieves its
magisterial power.”Norman Finkelstein on The Big Jewish Blog

Michael Heller is a poet, essayist and
critic. His most recent books are Eschaton, a
collection of poems (Talisman, 2009), Speaking
The Estranged: Essays on the Work of George Oppen
(Salt 2009), and Two Novellas: Marble Snows & The
Study (ahadadabooks, 2009). He is the recipient
of many honors and grants including the
DiCastagnola Prize of the Poetry Society of
America, the National Endowment for the
Humanities, the New York Foundation for the Arts and the Fund for Poetry.

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from The Book Depository (UK),
<http://www.amazon.co.uk/Beckmann-Variations-Other-Michael-Heller/dp/

1848610874/ref=sr_1_12?ie=UTF8&s=books&qid=1262983806&sr=1-12>Order
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from amazon.com,
<http://www.spdbooks.org/Producte/9781848610873/beckmann-variations-and-other-poems.aspx?rf=1>Order
from Small Press Distribution (USA)

UK trade orders via Bertrams Books or Gardners Books.
US trade orders via Ingrams or Baker & Taylor.

Eschaton (new poems) Talisman House Publishers
(2009) available at SPD, Greenfield Distribution
(www.gfibooks.com), www. amazon.com and good
bookstores. Two Novellas: Marble Snows & The
Study (ahadada press 2009) available from SPD,
amazon.com and from ahadadpress at
http://www.ahadadabooks.com/content/view/162/41/.
Speaking The Estranged: Essays on the Work of
George Oppen (2008); Uncertain Poetries: Essays
on Poets, Poetry and Poetics (2005) and Exigent
Futures: New and Selected Poems (2003) available
at www.saltpublishing.com, amazon.com and good
bookstores. Survey of work at
http://www.thing.net/~grist/ld/heller.htm
Collaborations with the composer Ellen Fishman
Johnson at
http://www.efjcomposer.com/EFJ/Collaborations.html
Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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213. **amy king**

This Friday, March 19 @ 7 p.m. with Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart!

Wed 17 Mar 2010

Come one, come all to two spect
Dear listeners, poets & sake-drinkers,

Come one, come all to two spectacular Friday-in-March readings:

this Friday, March 19, with Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart! &

next Friday, March 26, with Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

Could it get any better? Hardly. So come. We'll be there. So will they (details below). You too!

Love, Amy & Ana
www.stainofpoetry.com

March 19, Friday -- 7 p.m. ~ Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart!

@ Goodbye Blue Monday â€“ Bushwick, Brooklyn

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

with

Jillian Brall received both her BA in Creative Writing in 2004 and her MFA in Poetry in 2009 from The New School, in New York, NY. She is a NYC certified Teaching Artist, currently living in the Bushwick area of Brooklyn. She recently published a book of poems, Wet Information, under ZoeWo Press. She is also a saxophonist and visual artist, focusing on mixed media collage and painting. Several of her collages can be seen in the current issue of Pax Americana, as well as featured on The Best American Poetry Blog, and have been used as cover art for several electronic poetry books published by Scantily Clad Press. Prints of her collages, as well as copies of her book, Wet Information, are available for purchase at http://www.zoewopress.etsy.com.

~

R. Erica Doyle was born in Brooklyn to Trinidadian immigrant parents, and has lived in Washington, DC, Farmington, Connecticut and La Marsa, Tunisia. Her work has appeared in Best American Poetry, Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles, Callaloo, Ploughshares, Best Black Womenâ€™s Erotica, Bum Rush the Page, and Ms. Magazine. She has received grants and awards from the Hurston/Wright Foundation, the Astraea Lesbian Writers Fund, and she was a New York Foundation for the Arts Poetry Fellow. She is also a fellow of Cave Canem: A Workshop and Retreat for Black Writers and her manuscript, proxy, was a finalist for the 2007 Cave Cavem Poetry Prize, selected by Claudia Rankine. She received her MFA in Poetry from the New School, and she lives in New York City, where she is at work on a novel, Fortune. Erica teaches in the NYC public schools and is the facilitator of Tongues Afire: A Creative Writing Workshop for queer women and trans and gender non-conforming people of color.

~

Adam Fieled is a poet based in Philadelphia. He has released three print books: â€œOpera Bufaâ€ (Otoliths, 2007), â€œWhen You Bitâ€¦â€ (Otoliths, 2008), and â€œChimesâ€ (Blazevox, 2009), as well as numerous chaps, e-chaps, and e-books, including â€œPositâ€ (Dusie Press, 2007) and â€œThe White Albumâ€ (ungovernable press, 2009). He has work in journals like Tears in the Fence, Great Works, The Argotist, Upstairs at Duroc, Jacket, and in the &Now Anthology from Lake Forest College Press. A magna cum laude graduate of the University of Pennsylvania, he also holds an MFA from New England College and an MA from Temple University, where he is completing his PhD.

~

Matt Rotando is a steak-man, a cyclist, and a skeet-shooter. He prefers swimming to the harpsichord, mangoes to mangosteen, and jackfruit above all fruits but the avocado. These days he can often be found skulking about the edges of Oyster Bay, Long Island, looking for something crunchy. Poems are for whying and sometimes for why-notting, but he likes those poems best that get him the odd fake cigarette or temporary tattoo. His book is The Comebackâ€™s Exoskeleton and he has poems in this monthâ€™s Shampoo. His favorite color is green and silver. The word is a lot weaker than a slap on the back of the head, except when it isnâ€™t. The inside of words is a spacey place for looking out. Thatâ€™s grandiloquence! And in the shade of a Bonzai tree, or just a rented white wall, his shoes await The Great Trans-American Spin.

~

Metta Sama says: I am a poet, professor, activist, painter, collage artist, fiction and essay writer. My poetry, currently, looks at instabilities in writings by persons subjected to various forms of oppression. I am interested in the joy of making and creating art and stories and images that will, eventually, disintegrate, return to the source it came from. I question what it means to make thoughts, ideas, & feelings stable, to devote oneself to immortality. My work has appeared in Proud Flesh Journal, The Drunken Boat, Blackbird, Paterson Literary Review, Yellow Medicine Review, Crab Orchard, and other journals, & I am the author of one published collection of poems.

~

Paige Taggart lives in Brooklyn. Her chapbook Polaroid Parade is forthcoming with Greying Ghost Press. She has an e-chapbook, Wonâ€™t Be A Girl with Scantily Clad Press. She is a recipient of the 2009 NYFA fellowship. Recent or forthcoming work can be found at No Tell Motel, Glitterpony, Raleigh Quarterly, Sink Review, RealPoetik, pax americana, We Are So Happy To Know Something. Peruse her blog: http://mactaggartjewelry.blogspot.com.

&

March 26, Friday ~ Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

March 26 @ 7 p.m. Goodbye Blue Monday â€“ Bushwick, Brooklyn

with

Jessica Bozek is the author of The Bodyfeel Lexicon (Switchback Books) and several chapbooks. Recent poems appear in Action, Yes, Artifice, Fairy Tale Review, P-QUEUE, and Womb. Jessica runs Small Animal Project (smallanimalproject.com), a reading series and web-text experiment based in Cambridge, MA.

~

Kate Braid is a poet, essayist, biographer, and teacher. Braidâ€™s first book, Covering Rough Ground, was about her experience as a carpenter, and won the Pat Lowther Award for best book of poems by a Canadian woman. She is also the author of To This Cedar Fountain, Inward to the Bones: Georgia Oâ€™Keefeâ€™s Journey with Emily Carr, A Well-Mannered Storm: The Glenn Gould Poems, and a co-editor, Sandy Shreve, of In Fine Form, the first anthology of Canadian form poetry. A second book of poems about her experiences in construction, Turning Left to the Ladies, was published by Palimpsest in June 2009. She has also written three books of non-fiction and is currently working on a memoir of her fifteen years as a carpenter.

~

Melissa Broder is the author of WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER (Ampersand Books, February 2010). She is the curator of the Polestar Poetry Series and the Chief Editor of La Petite Zine. Broder received her BA from Tufts University and is currently in the MFA program at CCNY. She is the winner of the Jerome Lowell Dejur Award and the Stark Prize for Poetry. By day, she works as a literary publicist. Her poems have appeared in many journals, including: Opium, Shampoo, Conte and The Del Sol Review.

~

Jackie Clark is currently co-editor-in-chief for LIT magazine. She also curates Poets off Poetry at coldfrontmag.com, where poets write about music. Her chapbook Office Work is forthcoming from Greying Ghost Press. She lives in Jersey City.

~

Cate Marvinâ€™s first book, Worldâ€™s Tallest Disaster, was chosen by Robert Pinksy for the 2000 Kathryn A. Morton Prize and published by Sarabande Books in 2001. In 2002, she received the Kate Tufts Discovery Prize. Her poems have appeared in The New England Review, Poetry, The Kenyon Review, Fence, The Paris Review, The Cincinnati Review, Slate, Verse, Boston Review, and Ninth Letter. She is co-editor with poet Michael Dumanis of the anthology Legitimate Dangers: American Poets of the New Century (Sarabande Books, 2006). Her second book of poems, Fragment of the Head of a Queen, was published by Sarabande in August 2007. A recent Whiting Award recipient and 2007 NYFA Gregory Millard Fellow, she teaches poetry writing in Lesley Universityâ€™s Low-Residency M.F.A. Program and is an associate professor in creative writing at the College of Staten Island, City University of New York.

~

Brett Eugene Ralph spent the better part of his youth in Louisville, Kentucky, playing football and singing in punk rock bands. His work has appeared in journals such as Conduit, Mudfish, Willow Springs, and The American Poetry Review; it has been anthologized in The McSweeneyâ€™s Book of Poets Picking Poets and The Stiffest of the Corpse: An Exquisite Corpse Reader. His first full-length collection, Black Sabbatical, was published by Sarabande Books in 2009. Brett has taught at the University of Massachusetts, Missouri State University, and the Central Institute of Buddhist Studies in the Himalayas of northern India. Currently, he lives in Empire, Kentucky, and teaches at Hopkinsville Community College. His country rock ensemble, Brett Eugene Ralphâ€™s Kentucky Chrome Revue, can be heard in seedy dives throughout the South.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

--
HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

↑ Index

214. Daniel Remein, Editor
New from WHISKEY & FOX
Thu 18 Mar 2010

The New issue of Whiskey & Fox is out!

Everyone check it out at http://whiskeyandfox.org

Vol 4. No. 1, 'doing politics with animals,' includes:

A Preface from the editors, and work (in order of appearance) from Robin Clarke, Jeff T. Johnson, Ross Gay, Gary Lehmann, Claire Donato, Rebecca Mertz, Nicola Masciandaro, Eileen A. Joy, Chris Miller, and Afterwords from Karl Steel.

contact at editors [at] whiskeyandfox [dot] org.

Also, perfect-bound books are coming soon as an additional format for the journal. A new call for work will go out soon as well.

Very Best

Daniel C. Remein and the rest of the Editors

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215. Shankar, Ravi (English)
Tuition Scholarship to MFA Program in Hong Kong
Thu 18 Mar 2010

The Department of English at City University of Hong Kong is pleased to announce a one-year full Tuition Scholarship, to be awarded to a 2010

candidate for our new, international, low-residency Masters of Fine Arts (MFA) in Creative Writing. The winner will be the applicant who submits the sample of creative writing that demonstrates the greatest potential for success as a professional literary author. Applicants in any genre are eligible, as long as they meet the acceptance criteria for this postgraduate degree. There is no restriction as to country of residence, age or nationality.

At City University, we seek to develop Asia's future writers, and this scholarship is offered to attract the most talented writers to our programme. This summer, we begin our first class of writers for the MFA in Creative Writing specialising in Asian Writing in English, the first programme in the world to offer this specialty. Based in the English department, the innovative 45-credit, two-year programme will accept a limited number of students in creative non-fiction, fiction and poetry. The degree is benchmarked to international standards for the MFA. The Hong Kong native author Xu Xi assisted in its development and joined the Department as their first Writer-in-Residence on March 1.

"We anticipate the majority of applicants to be from Asia," Xu says, "but many writers in the West, both of Asian and non-Asian ethnicity, are increasingly drawn to Asia, especially China. They're not always best served by MFA programmes in the West where there's little focus on either a contemporary or historical Asian perspective or Asian literature." The faculty will all be writers who 'know Asia, live Asia, read Asia, write Asia' as the programme's advertising says. The top criterion for admission will be the quality of creative work.

This initiative is part of an overall strategy to develop the creative curriculum at the university. Professor Kingsley Bolton, Head of English at City University says, "Our English Department is a very young one, but probably one of the most dynamic and innovative departments of its kind in Asia. In the next few years, we are aiming to make the English Department here a leading centre for creative writing, drama, and cultural studies, not only for Hong Kong but also for the whole of the Asian region." The MFA is generally considered a professional degree, qualifying students to work in professions where good writing skills are required, as well as providing the groundwork for an international writing and publishing career.

The low-residency graduate degree model is relatively new in Asia. A long-established pedagogical model in the U.S., such programmes are especially suited for the creative arts. In particular, this programme is ideal for working professionals who cannot afford to spend two years as full-time graduate students in a traditional writing programme. Structured for individualised learning, students work via distance learning with writing mentors on a one-on-one basis during the semesters, and attend brief 'residencies' at the university

two to three times a year. The low faculty-to-student ratio allows for intensive feedback on the student's work and approximates the professional editor-writer relationship.

The first residency is scheduled for summer 2010. The internationally renowned novelist Timothy Mo will be Visiting Writer and the faculty writers for the 2010 class features an international cast from Hong Kong, India, the U.K, Canada and the U.S., with connections and roots in China, Japan, the Philippines, Malaysia, Indonesia and elsewhere. The writers include Tina Chang, Marilyn Chin, Luis Francia, Robin Hemley, Justin Hill, Sharmistha Mohanty, James Scudamore, Ravi Shankar, Jess Row and Madeleine Thien. For applications, please visit http://www.english.cityu.edu.hk/MFA. For further information, please email [redacted] or call Xu Xi at +[redacted].

March 11, 2010

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216. **susan maurer**

Re: New Chapbook by Dan Wilcox from Benevolent Bird Press

Thu 18 Mar 2010

---

congratulations, Dan. Susan Maurer

> *Date: Tue, 16 Mar 2010 14:05:05 -0400*
> *From:* [redacted]
> *Subject: New Chapbook by Dan Wilcox from Benevolent Bird Press*
> *To:* [redacted]
>
> *Benevolent Bird Press of Delmar, NY has published "boundless abodes of Albany," a chapbook of poems by Dan Wilcox.*
>
> *Host of the Third Thursday Poetry Night at the Social Justice Center in Albany, NY, Dan Wilcox has had many poems published in a variety of small press zines, anthologies, internet sites, chapbooks, & broadsides. Benevolent Bird Press also recently published a broadside of Wilcox's poem "My Sather Gate Illumination." You can read Dan's popular Blog at dwlcx.blogspot.com.*
>
> *Copies of "boundless abodes of Albany" are available from the publisher by mail at Benevolent Bird Press, P.O. Box 522, Delmar, NY 12054 for $5.00. Copies are also available from the poet at readings or by mail. For more information, email the publisher, Alan Casline:* [redacted]*, or Dan Wilcox:* [redacted]*.*

_____ Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2

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217. Rob McLennan

five new above/ground press poetry chapbooks,

Thu 18 Mar 2010

Green Wind, by Ken Norris (Maine)
$5

apartments, section three
by Aaron Tucker (Toronto)
$3

Some Forty, by rob mclennan (Ottawa)
$3

Town in a Long Day of Leaving
by Marcus McCann (Toronto/Ottawa)
$3

A History of Button Collecting
by Helen Hajnoczky (Calgary)
$3

Frank St. by Cameron Anstee (Ottawa)
$4

spring is upon us, & a new batch of above/ground press poetry chapbooks!

add $1 to orders for shipping, etc (outside Canada, $2 US); payable to rob mclennan

a/g subscribers receive complimentary copies; 2010 subscriptions still available;

write for submission/subscription info, c/o 858 Somerset Street West, main floor, Ottawa ON K1R 6R7, or check out [redacted] or abovegroundpress.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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218. Joel Weishaus
Poetica Blog
Thu 18 Mar 2010

Dear All;

My second Poetica critique is on Vincent Tripi's book of haiku, "Pennyweight for Nothing": http://www.cddc.vt.edu/host/weishaus/Poetica/blog-2.htm

Contents Page:
http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

Warm Regards,
Joel

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219. Poetry Project
Events at The Poetry Project
Thu 18 Mar 2010

Here¹s what¹s coming up at The Poetry Project:

Monday, March 22, 8 PM
FORM FREE FORM
STEVE BENSON, CARLA HARRYMAN,
JON RASKIN QUARTET & KONRAD STEINER

Performing in various combinations, three short pieces will be presented: a structured improvisation for text and voice (Carla Harryman and Steve Benson); a free improvisation (Jon Raskin Quartet); and a scripted live film narration piece on two scenes featuring French actress Jeanne Moreau (Konrad Steiner and Carla Harryman). A larger ensemble piece will follow. Jon Raskin Quartet: Jon Raskin, reeds and electronics; Liz Allbee, horns; John Shiurba, guitar; Ches Smith, drums and percussion. See bios at poetryproject.org.

Wednesday, March 24, 8 PM
Janet Hamill & Margaret Randall

Janet Hamill is the author of five books of poetry: Troublante (Oliphant Press), The Temple (Telephone Books), Nostalgia of the Infinite (Ocean View Books), Lost Ceilings (Telephone Books); and her most recent collection, Body of Water, published by Bowery Books, and nominated for the Poetry Society of America¹s William Carlos Williams Prize. She has released two CD¹s of spoken word and music in collaboration with the band Moving Star. Flying Nowhere (Yes No Maybe Records, 2000) was produced by Lenny Kaye and executive-produced by Bob Holman; the CD featured cameo performances by Lenny Kaye and Patti

Smith. Genie of the Alphabet (Not Records 2005) featured cameos by Lenny Kaye, Patti Smith, Bob Holman and David Amram.

Margaret Randall lived for almost a quarter century in Latin America: Mexico, Cuba, and Nicaragua. When she returned to the United States, in 1984, the Immigration and Naturalization Service ordered her deported because of opinions expressed in some of her books. With the help of many writers and others, she won her case in 1989. During the 1960s, out of Mexico City, Randall and Mexican poet Sergio Mondragon published the influential bi-lingual poetry journal El Corno Emplumado / The Plumed Horn. She has also done a great deal of translation from the Spanish, making such Latin American poets as Roque Dalton, Otto Rene Castillo, and others available to an English readership. Among Randall¹s most recent books of poetry are Where They Left You For Dead (BookWorks), Stones Witness (The University of Arizona Press), and Their Backs To The Sea (Wings Press). My Town will be published by Wings in 2010. Randall lives with her partner, Barbara Byers, in Albuquerque, New Mexico, from where she travels widely to read and speak.

Friday, March 26, 10 PM
A Similar But Different Quality Magazine Reading

A Similar But Different Quality is an experimental text-based journal unspecific to any genre. The sole parameter is that the work is text, which opens us to the surprise and poetry of language that is everywhere. Published occasionally, their manifesto reads:

Accidents. Words are everywhere and inevitably beautiful. What tries to be poetic is often not because true poetry is an accident. The poetry genre is paradoxically unpoetic, too narrow to contain the full beauty of language that permeates everyday conversation, movie dialogue, graffiti, theatre, song lyrics, notes, diary entries, grocery lists, receipts, rap, text messages, emails, spam, tweets, etc, etc. To poetry without boundaries, except the words. Not poetry, but words. To an immediate, unpretentious and zesty poetry.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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220. Jonathan Morse
Advertise small press books on e.g. Bravo or Ovation?
Thu 18 Mar 2010

Here's the suggestive video.

http://www.slatev.com/video/how-i-ran-ad-fox-news/

Jonathan Morse
http://jonathan-morse.blogspot.com

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221. Jennifer Karmin
Red Rover Series / what's new in 2010?
Thu 18 Mar 2010

Red Rover Series
{readings that play with reading}

NEW venue
NEW curator
NEW review
NEW readings

Experiment #35:
Fairy Tales

SATURDAY, APRIL 3rd
7pm / doors lock 7:30

Featuring:
Jenny Boully
Kate Zambreno

at Outer Space Studio
1474 N. Milwaukee

Chicago, Illinois
suggested donation $4

NEW VENUE
near CTA Damen blue line
third floor walk up
not wheelchair accessible

JENNY BOULLY is the author of the forthcoming not merely because of the unknown that was stalking towards them (Tarpaulin Sky Press), The Book of Beginnings and Endings (Sarabande), [one love affair]* (Tarpaulin Sky Books), and The Body: An Essay (Essay Press). Her work has been anthologized in The Next American Essay, The Best American Poetry, Language for a New Century, and Great American Prose Poems. Her work has been published in Boston Review, Gulf Coast, Fourth Genre, Columbia, Verse, Seneca Review, Conduit, and other places. She is currently a Ph.D. Candidate at the Graduate Center of the City University of New York and holds previous graduate degrees in creative writing from the University of Notre Dame and Hollins University. She teaches in the Nonfiction and Poetry programs at Columbia College Chicago.

KATE ZAMBRENO is the author of O Fallen Angel, published in April by Chiasmus Press, winner of their â€œUndoing the Novelâ€ contest. She is an editor at Nightboat Books. A collection of essays inspired by her blog Frances Farmer Is My Sister (http://francesfarmerismysister.blogspot.com) will be published by Semiotext(e)â€™s Active Agents series in Fall 2011.

RED ROVER SERIES WELCOMES NEW CURATOR LAURA GOLDSTEIN!
Laura's poetry, reviews and essays can be found in Requited, Little Red Leaves, How2, EAOGH, Text/Sound, Rabbit Light Movies, Otoliths, CutBank Reviews, Moria, and The Little Magazine. She has two chapbooks: Ice in Intervals from Hex Press and Day of Answers from Tir Aux Pigeons. She has performed her work in Chicago at Links Hall, the Elastic Arts Foundation, and in New York at the Bowery Poetry CafÃ© and Unnameable Books. She currently teaches Writing and Literature at the School of the Art Institute and Loyola University.

GOOD WISHES TO CURATOR LISA JANSSEN!
Lisa is taking time this year to focus on her awesome editoral projects, like the journal MoonLit. Look for a new issue soon (http://www.dragcity.com/artists/moonlit). We wish her the best success!

HOW2 FEATURE ON RED ROVER SERIES!
Check out the Red Rover Series as part of How2's special issue on Poetic Economies of Performance.
(http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_3/performance/emanuel-reading-performance.html)

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

UPCOMING
May 22 - Asimina Chremos with Joseph Ravens & Alycia Scott

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222. Bruce McPherson
New Ted Enslin book
Thu 18 Mar 2010

McPherson & Co. proudly announces Theodore Enslin's new book, I, Benjamin, to be published March 25th.

Special offer to fellow list members until April 16th: $8 per copy first-class postage paid (normally $12.50 with postage). To respond to this special offer simply email [redacted] with "Enslin032510" in subject line, and then place your order at our website www.mcphersonco.com

I, Benjamin: A Quasi-Autobiographical Novella by Theodore Enslin With an Afterword by Howard McCord.

Publication: March 25, 2010 (the author’s 85th birthday)

$10.00 trade paperback, 63 pages, 0-929701-90-9 / 978-0929701-90-5

A lonely man possessing special powers crosses into an unknown country. There he meets three mysterious figures: an alluring diva, a shape-shifting siren, and an oddly omniscient hunter. Gradually the four-part variations of I, Benjamin assume the disquieting dimensions of a visionary passageway to that unknowable thing called a beautiful life.

Theodore Enslin’s poetic career spans 52 years since the publication of his first book, The Work Proposed; now as his self-proclaimed swan song he presents a "quasi-autobiographical" fable of an artist’s life.

"Enslin writes himself a life, a melodious, ideal and legendary one, a dream life that comes to the man-child when he decides to make art his life. This tale is charming, and is, besides, a marvelous recipee for making oneself a life out of

words. The reader roams this confined paradise until it suddenly opens, and then one wants to stay." -- Andrei Codrescu

"Enslin’s story, a pilgrimage from "Exurbia" to solitary life in the woods and his subsequent journey back, is reminiscent of Thoreau. The narrative, which approaches allegory, oscillates between a dreamy sublimity and Spartan intention. Running through this ethereal story are more austere currents: the limitations of time and body, and the despair of loneliness. Fans of the poet will of course be fascinated by the journey, but more broadly, this exploration offers an intriguing sojourn to those interested in metaphysical travel or in the life cycle of an artist." -- Jen Sperry-Steinorth, ForeWord Reviews (March-April issue)

Theodore Vernon Enslin (born March 25, 1925) is the last living American poet of the first circle associated with Cid Corman's Origin magazine and press (which included Robert Creeley, Charles Olson, and two earlier Objectivists, George Oppen and Louis Zukofsky). He is one of the most musical of American avant-garde poets. Enslin was born in Chester, Pennsylvania. His father was a noted biblical scholar and his mother a teacher of Latin. He studied musical composition at Cambridge, Massachusetts with Nadia Boulanger, who recognized his ability as a writer and encouraged him to pursue his interest in poetry. He has said "I like to be considered as a composer who happens to use words instead of notes." Hs first book, The Work Proposed, was published by Origin in 1958. Enslin moved to Maine in 1960 and has lived in Washington County ever since, working at odd jobs and making and selling handmade walking sticks. The Maine landscape forms an integral part of his poetry, as does the isolation, both geographic and in terms of distance from literary fashion and the academy. Ranger (1978) is regarded as one of the key American long poems of the second half of the 20th century.

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223. Robert Dewhurst
satellite telephone #3
Fri 19 Mar 2010

SATELLITE TELEPHONE is a handmade magazine of poetry and new narrative. New writing in issue #3 by:

BRUCE BOONE, JOSHUA BECKMAN, MARIE BUCK, TODD COLBY, CACONRAD, THOM DONOVAN, TANYA LARKIN, HEDI EL KHOLTI, ISH KLEIN, CHRIS KRAUS, NICOLE MAURO, SHARON MESMER, REBEKAH RUTKOFF, and ROD SMITH.

Original cover drawing by TRACEY EMIN.

$7, ppd.

http://nolongdistance.endingthealphabet.org

Robert Dewhurst

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224. Tim Peterson
EOAGH presents Barbara Henning and Simon Pettet
Fri 19 Mar 2010

EOAGH Reading Series:

Barbara Henning and Simon Pettet

Sunday, March 21 at 7PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

BARBARA HENNING is the author of three novels, seven books of poetry and a series of photo-poem pamphlets. Her most recent books are a collection of poetry and prose, Cities & Memory (Chax Press 2010) and a novel, Thirty Miles from Rosebud (BlazeVox 2009). Professor Emerita at Long Island University Brooklyn Campus, she is presently teaching courses for Naropa University, as well as LIU.

Read "Little Tesuque" by Barbara Henning in EOAGH 4:

http://chax.org/eoagh/issuefour/henning.html

Read "The Content of History Will Be Poetry" (on Charles Olson) in EOAGH 5:

http://chax.org/eoagh/issuefive/henning.html

SIMON PETTET is the author of a number of books, most recently HEARTH, his Collected-Poems-so-far, which came out last year from Talisman. He recently completed (with James Meetze) co-editing Other Flowers: The UnCollected Poems of James Schuyler, which will be published by Farrar,Straus in April (next month!)

Read "Poem ('I don't think')" by Simon Pettet in EOAGH 4:

http://chax.org/eoagh/issuefour/pettet.html

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225. **mIEKAL aND**
Interview with Malok (1997) at Dreamtime Village
Fri 19 Mar 2010

Interview with Malok (1997) at Dreamtime Village
By Miles Newcombe and Paul Gavriloff

http://vimeo.com/5969619

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226. **Gerald Schwartz**
25 questions: question # 3...
Fri 19 Mar 2010

Question # 3: If a poet can write one or two or more great works of poetry why cannot all of his or her works be great?

G. E. Schwartz

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227. **Jeffrey Side**
Linda Russo contact email?
Fri 19 Mar 2010

Does anyone have an email address for Linda Russo?

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228. **blacksox**
Sadly Sondra Ball has moved on...
Fri 19 Mar 2010

For those of you who didn't know her, Sondra Ball was an amazing woman. She created the award winning poetry journal Autum Leaves. The dedication and work on her part to do this every Month for almost 20 years tells you a little about what kind of person Sondra was.

But to know her best was to read her poems. Always filled with nature, purity of spirit, and kindness, her poems were a glimpse at the wonderful heart that drove the woman.

Sondra changed my life's path, no doubt about it. She published my poetry over 100 times. She took the time to give me advice, and aim my own poetic aspirations.Lastly, she became a friend I spoke with, depended, on and will miss dearly as my life goes on .

This is one of her poems that now bring tears to my eyes because of it's beauty.
The Far Side
by Sondra Ball

She walks in my dream
among fields and winding roads.
It is a spring day,
and it is snowing on flowers
scattered among the grasses.

Her face is troubled
by snow falling on lilacs
and on cherry blooms.
I lie on a purple bed
on the far side of the vale.

I watch her walking.
She does not know I am here,
that I can see her
inside her troubled poses,
captured by this spring snow storm.

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229. **steve russell**
Re: Younger Italian-American Poets
Fri 19 Mar 2010

---

proving Italian ain't always easy. Ferlinghetti is mostly Italian due 2 the spelling of his surname. Mary Jo Salter is half/Italian. I'm half Italian 2 although I don't speak a work of that tongue and my surname is Russell. I hate the word young. I hate young people. If I discover a young Latin American poet of Italian descent, I'll write. Pronto...

_____
From: George Bowering <[redacted]>
To: [redacted]
Sent: Tue, March 16, 2010 10:38:17 PM
Subject: Re: Younger Italian-American Poets

You might check out Ed Prato,
who made a stir a few years ago and seems to have faded from the scene.

gb

On Mar 15, 2010, at 10:06 AM, Emma Bolden wrote:

> *I am of Italian descent, as is Emari Digiorgio!*
>
> *On Sat, Mar 13, 2010 at 12:57 PM, William Allegrezza*
> *<[redacted]>wrote:*
>
> *A Italian friend of mine is looking for young or lesser known American or Latin American poets of Italian descent for an upcoming anthology. If you have someone to suggest, please send me an e-mail.*
> *,*
> *--------*
>
> *Un amigo mío italiano está buscando a poetas americanos o latinoamericanos jovenes o menos conocidos de la ascendencia italiana para una antología. Si tienes alguien a sugerir, envíeme un correo electrónico.*
>
> *Bill Allegrezza*
>
> *--Emma Bolden*
>
> *www.emmabolden.wordpress.com*
>
> *Visiting Assistant Professor*
> *Department of English*
> *Georgetown College*
> *400 East College Street*
> *Georgetown, KY 40324*

Geo. Bowering
Heavy feet. Light heart.

↑ Index

230. **steve russell**

Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

Fri 19 Mar 2010

Frederick Seidel is sort of outside. Fucking great poet. Outside ... big fucking word ... outside the mainstream? Seidel refused to revise the so-called anti-Catholic/Jewish poems in his first book. Lowell nominated him for something but Seidel wouldn't budge or change a word ...

_____
From: David-Baptiste Chirot <[redacted]>

To: [redacted]
Sent: Tue, March 16, 2010 2:18:29 AM
Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog

this is in response to Steve Dalichinsky's question:

Date: Sat, 13 Mar 2010 14:38:52 +0530
> From: [redacted]
> Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog
> To: [redacted]
>
> who what are outsider poets no one eer answered my quest/ion ME???
> no education no whatt??? what??? what who is/are outsider(s)?

Dear Stephen--

when i first read Jerry's announcement on the Poetics List last September--that he is working on line on an envisioned Anthology of Outsider Poetry--i also wondered--and do wonder yet--what an Outsider Poetry might beâ€”

Does it mean a kind of extension into poetry of the examples drawn from "Outsider Art?"--(some of the examples you use here are among those used in the general ideas put forward as criteria for "Outsider Art")--is it â€œimportingâ€â€”from another â€œfieldâ€-in a way that perhaps is like that of the Slow Food Movement being included into the Slow Poetry Movement--??)

Outsider in relation to what as "Inside?"--

How might the "Outside" Poet and Poetry mini-Anthology differ from Anthologies like the "Outlaw Bible of American Poetry" or--any number of anthologies previously assembled by Jerry, George Quasha, Richard Alpert, Richard Kostelanetz and many others?--Or any example of a collection of "avant-garde" and "experimental" poetries?

Since Jerry has worked so long in so many areas of Poetry, i thought he might have perhaps already some ideas as to his conceptions of what an Outsider Poetry is--yet i have a feeling--this is just my own "intuition" really--i have a feeling that part of what really sets this project apart is that the nature of the Outside and Outsider may emerge in at least some guises and that these will emerge as the projects moves along. That to me is the really beautiful part of the Anthology--that it is being assembled in "real time" and on line--one may follow it as it develops--and, more than that, besides finding examples which might function as "answers," what one really finds, to me at any rate, is the openness to a continual questioning and finding, an openness to the idea that this is not already a pre conceived set of examples, prejudices, opinions, nor a trendy tip of the hat to any other movements etc--but truly is an ongoing investigation.

When Gertrude Stein, so the story goes, was on her dying bed--she looked up at whoever was present--and said--"What is the answer?"--Then--laughing--she "answered" by saying--"What is the question?"

I think the nature of this project, or the way i understand it and work with it, is to keep asking questions--interesting & useful questions that as they emerge lead to further question, findings, researches and the development of new methods, techniques, new conceptions, as well as the re-finding of older examples from around the world which themselves ask questions which are just as alive today as when first asked--

Questioning is something much absent in discussions of any kind today--what is really wanted, for the most part, are examples, descriptions, categories, jargons, and ways to pigeon hole a poet or form of poetry. This allows for the creation of new anthologies, new job descriptions for candidates for such and such a position, opens much needed vacancies in the employment world of today--To have the answers means also that a sense of "order" is created, in order to fix with in the orders hierarchies, steps on the career path, ways to pad the resume and so forth. Answers also give one the sense that due to Order being established, it must be maintained and various "security measures taken,â€ in order to protect the boundaries and members of such and such a grouping, such and such a "movement"--to the point where orders are in fact necessary to keep order. That is, a process of arranging a certain status quo which must be kept by following the orders of the day vis a vis such and such an Authority, Group and etc--

When the announcement of the Anthology was first made, i had only questions--and was amazed to find that they were invited to appear at the Poets and Poetics mini-anthology in the making of the Outsider Poetry and Poets--

since i can't give you an answer per se--here are the questions again, with the link where to find them.

hopefully they may be of interest and use--not in answering, but in finding ever more questions to ask--

Rather than the delineating of boundaries "in order" to demonstrate what are the boundaries of Outsider Poetry,--one finds bridges, links, trains of associations--with which to further investigate and think on these questions re the Outsider Poetry--

Not Barriers--Bridges--Not Walls--but Windows--

Here is the response to the announcement--i hope it's useful & interesting--

http://poemsandpoetics.blogspot.com/2009/09/outsider-poems-mini-anthology-in.html

> *Date: Sat, 13 Mar 2010 14:38:52 +0530*
> *From: [redacted]*
> *Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog*
> *To: [redacted]*
>
> *who what are outsider poets no one eer answered my quest/ion ME???*
> *no education no whatt??? what??? what who is/are outsider(s)?*
>
> *On Fri, 12 Mar 2010 00:31:19 -0800 David Chirot <[redacted]>*
> *writes:*
> *I'n very honored and excited to have as Jerome Rothenberg's Poets*
> *and*
> *Poetics blog current entry essay of mine on the Gunatanamo Poets,*
> *which*
> *originally appeared in KAURABI have provided the link here for the*
> *esay's*
> *original appearnce and the current one at Jerry's blog, along with*
> *the link*
> *to another piece of mine re the Guantanamo Poets which appeared in*
> *WordforWord #13 on "Waterboarding and Poetry: Francois Villon and*
> *the new*
> *Extreme Experimental American Poetry."*
>
> *I hope that listserv memebrs and any and evryone may find something*
> *of*
> *interest and use in the essays, themselves part of an ongoing and*
> *ever*
> *expanding series of works across several genres and media--*
> *onwo/ards!*
> *david-bc*
> *and happy weekend, with the advent of Daylight Savings Time!!*
> *Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste*
> *Chirot,*
> *Non-Poetry for Non-Readers (Poems from*
>
> *GuantÃ¡namo)<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mi*
> *ni-anthology-in.html>*
> *[a commentary on *Poems from GuantÃ¡namo: The Detainees*
> *Speak<http://www.uipress.uiowa.edu/books/2007-fall/falpoefro.html>*
> *, edited by Marc Falkoff, University of Iowa Press, 2007]*
>
> *(towards a non-reading - American abolition of "non-literatures" -*
> *an entry*
> *in the Annals of the New Extreme Experimental Poetry)*

*"*The blank and ruin we see in Nature is within our own eye*."*
--R.W. Emerson, "Nature"

*1. David-Baptiste *Chirot* // Word For/Word: A Journal of New Writing **
... <http://www.wordforword.info/vol13/dbc.htm>*
*Some American reviewers and commentators on the *Poets* of *Guantanamo*have so far found exactly what they were looking for: "bad" poetry in Formal*
*terms, *...**
www.wordforword.info/vol13/dbc.htm -

vol13/dbc.htm+chirot+on+guantanamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=gmail>
2. Poems and Poetics <http://poemsandpoetics.blogspot.com/>
... (14): David Baptiste *Chirot*, Non-Poetry for Non-Readers (Poems*
*from *GuantÃ¡namo*). [a commentary on Poems from *GuantÃ¡namo*: The*
*Detainees Speak, *...* which and into which the *Guantanamo poets* and*
*poems emerge and become re-confined. *...**
*poemsand*poet*ics.blogspot.com/ -*

Cached<http://74.125.113.132/search?q=cache:tbc3EKdzZsYJ:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=gmail>-

Similar<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:poemsandpoetics.blogspot.com/+chirot+on+guantanamo+poets&sa=X&ei=bZKZS838LcL78Aavu8nGCg&ved=0CBoQHzAE>
3. KAURAB Online :: A Bengali Poetry Webzine :: Translation Site<http://kaurab.tripod.com/english/books/guantanamo.html>
*David Baptiste *Chirot*. "The blank and ruin we see in Nature is within*
*our *...* and into which the *Guantanamo poets* and poems emerge and*
*become re-confined. *...**
*kaurab.tripod.com/english/books/*guantanamo*.html*

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3

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231. Vernon Frazer

New Work from Vernon Frazer

Fri 19 Mar 2010

BELLICOSE WARBLING, my relatively new blog, has links to a new poem and a new performance piece on Youtube.

Here's the link:

http://bellicosewarbling.blogspot.com/2010/03/new-works.html

Vernon

↑ Index

232. amy king

TONIGHT @ 7 p.m. in the gorgeous just-about-summer air, come to Goodbye Blue Monday, get some drink and poetry in your ear! Pour gently...

Fri 19 Mar 2010

Come one, come all to two spect
Dear listeners, poets & sake-drinkers,

Come one, come all to two spectacular Friday-in-March readings:

TONIGHT -- Friday, March 19, with Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart! &

next Friday, March 26, with Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

Could it get any better? Hardly. So come. We'll be there. So will they (details below). You too!

Love, Amy & Ana
www.stainofpoetry.com

March 19, Friday -- 7 p.m. ~ Jillian Brall, R. Erica Doyle, Adam Fieled, Matt Rotando, Metta Sama & Paige Taggart!

@ Goodbye Blue Monday â€“ Bushwick, Brooklyn

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

with

Jillian Brall received both her BA in Creative Writing in 2004 and her MFA in Poetry in 2009 from The New School, in New York, NY. She is a NYC certified Teaching Artist, currently living in the Bushwick area of Brooklyn. She recently published a book of poems, Wet Information, under ZoeWo Press. She is also a saxophonist and visual artist, focusing on mixed media collage and painting. Several of her collages can be seen in the current issue of Pax Americana, as well as featured on The Best American Poetry Blog, and have been used as cover art for several electronic poetry books published by Scantily Clad Press. Prints of her collages, as well as copies of her book, Wet Information, are available for purchase at http://www.zoewopress.etsy.com .

~

R. Erica Doyle was born in Brooklyn to Trinidadian immigrant parents, and has lived in Washington, DC, Farmington, Connecticut and La Marsa, Tunisia. Her work has appeared in Best American Poetry, Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles, Callaloo, Ploughshares, Best Black Womenâ€™s Erotica, Bum Rush the Page, and Ms. Magazine. She has received grants and awards from the Hurston/Wright Foundation, the Astraea Lesbian Writers Fund, and she was a New York Foundation for the Arts Poetry Fellow. She is also a fellow of Cave Canem: A Workshop and Retreat for Black Writers and her manuscript, proxy, was a finalist for the 2007 Cave Cavem Poetry Prize, selected by Claudia Rankine. She received her MFA in Poetry from the New School, and she lives in New York City, where she is at work on a novel, Fortune. Erica teaches in the NYC public schools and is the facilitator of Tongues Afire: A Creative Writing Workshop for queer women and trans and gender non-conforming people of color.

~

Adam Fieled is a poet based in Philadelphia. He has released three print books: â€œOpera Bufaâ€ (Otoliths, 2007), â€œWhen You Bitâ€¦â€ (Otoliths, 2008), and â€œChimesâ€ (Blazevox, 2009), as well as numerous chaps, e-chaps, and e-books, including â€œPositâ€ (Dusie Press, 2007) and â€œThe White Albumâ€ (ungovernable press, 2009). He has work in journals like Tears in the Fence,

Great Works, The Argotist, Upstairs at Duroc, Jacket, and in the &Now Anthology from Lake Forest College Press. A magna cum laude graduate of the University of Pennsylvania, he also holds an MFA from New England College and an MA from Temple University, where he is completing his PhD.

~

Matt Rotando is a steak-man, a cyclist, and a skeet-shooter. He prefers swimming to the harpsichord, mangoes to mangosteen, and jackfruit above all fruits but the avocado. These days he can often be found skulking about the edges of Oyster Bay, Long Island, looking for something crunchy. Poems are for whying and sometimes for why-notting, but he likes those poems best that get him the odd fake cigarette or temporary tattoo. His book is The Comebackâ€™s Exoskeleton and he has poems in this monthâ€™s Shampoo. His favorite color is green and silver. The word is a lot weaker than a slap on the back of the head, except when it isnâ€™t. The inside of words is a spacey place for looking out. Thatâ€™s grandiloquence! And in the shade of a Bonzai tree, or just a rented white wall, his shoes await The Great Trans-American Spin.

~

Metta Sama says: I am a poet, professor, activist, painter, collage artist, fiction and essay writer. My poetry, currently, looks at instabilities in writings by persons subjected to various forms of oppression. I am interested in the joy of making and creating art and stories and images that will, eventually, disintegrate, return to the source it came from. I question what it means to make thoughts, ideas, & feelings stable, to devote oneself to immortality. My work has appeared in Proud Flesh Journal, The Drunken Boat, Blackbird, Paterson Literary Review, Yellow Medicine Review, Crab Orchard, and other journals, & I am the author of one published collection of poems.

~

Paige Taggart lives in Brooklyn. Her chapbook Polaroid Parade is forthcoming with Greying Ghost Press. She has an e-chapbook, Wonâ€™t Be A Girl with Scantily Clad Press. She is a recipient of the 2009 NYFA fellowship. Recent or forthcoming work can be found at No Tell Motel, Glitterpony, Raleigh Quarterly, Sink Review, RealPoetik, pax americana, We Are So Happy To Know Something. Peruse her blog: http://mactaggartjewelry. blogspot.com.

&

March 26, Friday ~ Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

March 26 @ 7 p.m. Goodbye Blue Monday â€“ Bushwick, Brooklyn

with

Jessica Bozek is the author of The Bodyfeel Lexicon (Switchback Books) and several chapbooks. Recent poems appear in Action, Yes, Artifice, Fairy Tale Review, P-QUEUE, and Womb. Jessica runs Small Animal Project (smallanimalproject.com), a reading series and web-text experiment based in Cambridge, MA.

~

Kate Braid is a poet, essayist, biographer, and teacher. Braidâ€™s first book, Covering Rough Ground, was about her experience as a carpenter, and won the Pat Lowther Award for best book of poems by a Canadian woman. She is also the author of To This Cedar Fountain, Inward to the Bones: Georgia Oâ€™Keefeâ€™s Journey with Emily Carr, A Well-Mannered Storm: The Glenn Gould Poems, and a co-editor, Sandy Shreve, of In Fine Form, the first anthology of Canadian form poetry. A second book of poems about her experiences in construction, Turning Left to the Ladies, was published by Palimpsest in June 2009. She has also written three books of non-fiction and is currently working on a memoir of her fifteen years as a carpenter.

~

Melissa Broder is the author of WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER (Ampersand Books, February 2010). She is the curator of the Polestar Poetry Series and the Chief Editor of La Petite Zine. Broder received her BA from Tufts University and is currently in the MFA program at CCNY. She is the winner of the Jerome Lowell Dejur Award and the Stark Prize for Poetry. By day, she works as a literary publicist. Her poems have appeared in many journals, including: Opium, Shampoo, Conte and The Del Sol Review.

~

Jackie Clark is currently co-editor-in-chief for LIT magazine. She also curates Poets off Poetry at coldfrontmag.com, where poets write about music. Her chapbook Office Work is forthcoming from Greying Ghost Press. She lives in Jersey City.

~

Cate Marvinâ€™s first book, Worldâ€™s Tallest Disaster, was chosen by Robert Pinksy for the 2000 Kathryn A. Morton Prize and published by Sarabande Books in 2001. In 2002, she received the Kate Tufts Discovery Prize. Her poems have appeared in The New England Review, Poetry, The Kenyon Review, Fence, The Paris Review, The Cincinnati Review, Slate, Verse, Boston Review, and Ninth Letter. She is co-editor with poet Michael Dumanis of the anthology Legitimate Dangers: American Poets of the New Century (Sarabande Books, 2006). Her second book of poems, Fragment of the Head of a Queen, was published by Sarabande in August 2007. A recent Whiting Award recipient and 2007 NYFA

Gregory Millard Fellow, she teaches poetry writing in Lesley Universityâ€™s Low-Residency M.F.A. Program and is an associate professor in creative writing at the College of Staten Island, City University of New York.

~

Brett Eugene Ralph spent the better part of his youth in Louisville, Kentucky, playing football and singing in punk rock bands. His work has appeared in journals such as Conduit, Mudfish, Willow Springs, and The American Poetry Review; it has been anthologized in The McSweeneyâ€™s Book of Poets Picking Poets and The Stiffest of the Corpse: An Exquisite Corpse Reader. His first full-length collection, Black Sabbatical, was published by Sarabande Books in 2009. Brett has taught at the University of Massachusetts, Missouri State University, and the Central Institute of Buddhist Studies in the Himalayas of northern India. Currently, he lives in Empire, Kentucky, and teaches at Hopkinsville Community College. His country rock ensemble, Brett Eugene Ralphâ€™s Kentucky Chrome Revue, can be heard in seedy dives throughout the South.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

--
HTML GIANT -- You might like me too:

http://htmlgiant.com/author- spotlight/i-like-amy-king-a- lot/

↑ Index

233. Evan Munday

Denver's Cross-Border Avant-Garde Extravaganza - an off-site AWP event

Fri 19 Mar 2010

Dear friends,

Maybe I'm jumping the gun by talking about the AWP conference already, but I'm eager:

Please join the Denver Quarterly and Coach House Books for an off-site AWP reading on Friday, April 9, from 3 - 6 pm at The Dikeou Collection, located in downtown Denver, just a two-block-walk from the Colorado Convention Center. There will be free wine and snacks, and no charge for the event.

Coach House will be presenting The Cross-Border Avant-Garde Extravaganza, featuring Canadians Christian Bök (Eunoia), Jen Currin (The Inquisition Yours) and kevin mcpherson eckhoff (Rhapsodomancy) and Americans Rachel Levitsky (Neighbor) and K. Silem Mohammad (The Front). Hosted by Coach House senior editor Alana Wilcox, it promises to be a phenomenal afternoon of out-there poetry, with Flarf, surrealism, visual poetry and more! A Peace Bridge of Poetics!

DENVER QUARTERLY Reading and Publication Celebration (3 - 4:30 pm)

FEATURING
Dan Beachy-Quick
Julie Carr
Malinda Markham
Martha Ronk
Cole Swensen
Brian Teare

COACH HOUSE BOOKS: Cross-Border Avant-Garde Extravaganza (4:30 - 6 pm)

FEATURING
Christian Bök
Jen Currin
kevin mcpherson eckhoff
Rachel Levitsky
K. Silem Mohammad

For media requests or desk/review copies, please contact Evan Munday at [redacted] or [redacted].

Yours,

Evan

Evan Munday
Publicist
Coach House Books
80 bpNichol Lane
Toronto ON, M5S 3J4
[redacted]
[redacted]

↑ Index

234. Tim Peterson
Henning and Pettet CORRECTION: Time is 2 PM, not 7 PM
Fri 19 Mar 2010

EOAGH Reading Series:

Barbara Henning and Simon Pettet

Sunday, March 21 at 2PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

BARBARA HENNING is the author of three novels, seven books of poetry and a series of photo-poem pamphlets. Her most recent books are a collection of poetry and prose, Cities & Memory (Chax Press 2010) and a novel, Thirty Miles from Rosebud (BlazeVox 2009). Professor Emerita at Long Island University Brooklyn Campus, she is presently teaching courses for Naropa University, as well as LIU.

Read "Little Tesuque" by Barbara Henning in EOAGH 4:

http://chax.org/eoagh/issuefour/henning.html

Read "The Content of History Will Be Poetry" (on Charles Olson) in EOAGH 5:

http://chax.org/eoagh/issuefive/henning.html

SIMON PETTET is the author of a number of books, most recently HEARTH, his Collected-Poems-so-far, which came out last year from Talisman. He recently completed (with James Meetze) co-editing Other Flowers: The UnCollected Poems of James Schuyler, which will be published by Farrar,Straus in April (next month!)

Read "Poem ('I don't think')" by Simon Pettet in EOAGH 4:

http://chax.org/eoagh/issuefour/pettet.html

↑ Index

235. Rob McLennan
Douglas Barbour at 70; feature at Jacket magazine
Sat 20 Mar 2010

---

a feature on Edmonton poet Douglas Barbour
Editor: rob mclennan

[¯¯] rob mclennan: Introduction: Call and Response, Douglas Barbour at 70

[¯¯] Douglas Barbour: Ten poems

[¯¯] Douglas Barbour: Three poems: Continuations 81 to 83

[¯¯] Douglas Barbour in conversation with Jenna Butler; Conducted by e-mail, April-June 2009

[¯¯] Dennis Cooley: Two poems: Hyoid / Lungs Flapping

[¯¯] Sheila E. Murphy: Collaborating with Doug Barbour

[¯¯] Stephen Scobie: The Rock Garden: a tribute to Douglas Barbour

[¯¯] Christine Stewart: From the Journals of Reading Early Barbour, Summer, 2009

[¯¯] Andy Weaver: : a ghazal for d. b.

http://jacketmagazine.com/39/index.shtml#barbour

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

236. David A. Kirschenbaum
Advertise in Boog City 63
Sat 20 Mar 2010

Please forward

Advertise in

Boog City 63

Deadlines

?Space Reservations-Email to reserve ad space ASAP

?Tues. March 30-Submit Ad or Ad Materials
?Wed. April 7-Distribute Paper

This is a quick note to see if you?d like to advertise and reach our readership. (Donations are also cool, way cool.)

We?ll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: 212-842-BOOG (2664)

↑ Index

237. Noah Eli Gordon

Zinc Bar reading: Carr, McCann, Gordon this Sunday 630pm

Sat 20 Mar 2010

This Sunday March 21st @630pm
NYC @ Zinc Bar (82 West 3rd Street)

Join us on 3/21 for readings by:

Michael Carr
Anthony McCann
Noah Eli Gordon

Michael Carr is the author of the Out Another, Softer White, and Platinum Blonde. Necco Face, a chapbook co-written with Jess Mynes and Aaron Tieger,

came out from Editions Louis Wain last year, and a collaborative chapbook with Micah Ballard called Poems from the New Winter Palace is forthcoming from House Press this summer. He lives in Cambridge, MA.

Anthony McCann is the author of Moongarden (Wave Books 2006) and Father of Noise (Fence Books 2003). Originally from the upper Hudson Valley of New York State he now lives in Los Angeles, California. He will be reading poems from his forthcoming book New Dreams of Mammal Island--due out from Wave next spring.

Noah Eli Gordon is the author of several books, including Novel Pictorial Noise (Harper Perennial, 2007), which was selected by John Ashbery for the 2006 National Poetry Series and chosen for the 2007 San Francisco State University Poetry Center Book Award. He lives in Denver and teaches in the MFA program at the University of Colorado-Boulder. Visit his PennSound page here: http://writing.upenn.edu/pennsound/x/Gordon-Noah-Eli.php
_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3

↑ Index

238. Vernon Frazer

Fading Melody by Vernon Frazer

Sat 20 Mar 2010

---

http://www.youtube.com/watch?v=eQxVzWE8PFU

↑ Index

239. derek beaulieu

new from NO press: 3 chapbooks

Sat 20 Mar 2010

NO press is proud to announce the release of 3 new publications:

MANIFESTO: Planning to Stay
Al Filreis
8 pp, manifesto.
limited edition of 60 handbound copies.
$3

*

4 POEMS
Reed Altemus
4 pp, visual poetry.

limited edition of 40 handbound copies
$2

*

A HOMOPHONIC TRANSLATION OF CLAUDE GAUVREAU'S TRUSTFUL FATIGUE AND REALITY
Stephen Cain
1 fold leaflet, translation.
limited edition of 40 copies
$1.50

for more information, or to order copies,
contact derek beaulieu
[redacted]

↑ Index

240. Camille Martin
new at Rogue Embryo
Sat 20 Mar 2010

New on my blog:

1) Musicality in Poetry
http://rogueembryo.wordpress.com/2010/03/15/musicality-in-poetry/

2) Barbara Guest's Musicalities
http://rogueembryo.wordpress.com/2010/03/20/barbara-guests-musicalities/

Cheers!
Camille

Camille Martin
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

↑ Index

241. charles alexander
review of Jane Sprague's Port of Los Angeles
Sat 20 Mar 2010

Read a great review by Thom Donovan of Jane Sprague's The Port of Los Angeles here:

http://www.poetryfoundation.org/harriet/2010/03/jane-spragues-the-port-of-los-angeles/

and you can order the book from Chax Press, http://chax.org, or from Small Press Distribution, http://spdbooks.org/

Five new books by Chax Press are up on our site, but only under the "subscription" link on the index page at chax.org -- in a number of days they will be up with their own pages, and I'll post a message. But it's not too late to take advantage of the subscription savings price. The books are:

Alice Notley, REASON AND OTHER WOMEN ($21)
Charles Bernstein, UMBRA ($15)
Barbara Henning, CITIES AND MEMORY ($16)
Tenney Nathanson, GHOST SNOW FALLS THROUGH THE VOID (GLOBALIZATION)
($17)
Anne Waldman, MATRIOT ACTS ($15)

Total retail price from our web site, when they are up, will be $84 plus shipping. The subscription price for these five is $70 with no shipping charges added, and the offer will be temporary.

For those of you who have already subscribed, your books will be shipped in the coming week.

Thank you for considering Chax Press books,

Charles

charles alexander
[redacted]

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411 n seventh ave ste 103 / tucson, az 85705-8388

presenting
Ron Silliman & Marilyn Crispell on Jan 30 2010
Andrew Joron, Michael Palmer, & Andrew Zawicki on March 7 2010

DONATE TO CHAX PRESS at http://chax.org/donate.htm

↑ Index

242. Philip Meersman

Invitation: BruSlam 21/03/2010 met/avec/with Marc Tiefenthal & Jibé @GalerY (VUB) Triomflaan - toegang 6 (near the KultuurKafé), Brussels

Sat 20 Mar 2010

BruSlam Free Podium

Sunday 21/03/2010

with/avec/en
Marc Tiefenthal

&
Jibé

...more
info<http://bruslam.over-blog.com/pages/032010_Marc_Tiefenthal_amp_Jibe-2287828.html>

BruSlam is a multilingual Slam Free Podium *every 21st of the month* at *VUB GalerY*. Open to everybody without distinction between language, gender, religion, skin, age… with the intention to start up a dialogue between the different communities in Brussels: Belgians, Europeans & citizens of the world.
info about BruSlam<http://bruslam.over-blog.com/pages/What_is_BruSlam-951626.html>

@GalerY

Gebouw Y'

Campus Etterbeek

Vrije Universiteit Brussel (VUB)

Triomflaan - toegang 6 (near the CultuurCafé)

1050 Brussel

...localisation<http://bruslam.over-blog.com/pages/Localisation-967397.html>

20:00-22:30

Inscription 19.30

to unsuscribe, answer "slam is dead". Thanks!

--
Philip Meersman
A. Lynenstraat 25 bus 3
1210 St-Joost-ten-Noode
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
21/03/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)

02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-Niklaas, BE (http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq)
16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel van Laarne, BE (www.onceuponafestival.be)
21/04/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
05/05/10-09/05/10: Literature festival of Tallinn, Estonia
21/05/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
21/07/10: BruSlam, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)

--
Philip Meersman
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www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
21/03/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
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21/07/10: BruSlam, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)

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243. Lewis Warsh
A Place in the Sun / Book Party
Sat 20 Mar 2010

Spuyten Duyvil Books

invites you to a book party/reading for

A PLACE IN THE SUN

a new novel by Lewis Warsh

Friday, March 26, 7-9:30

Bowery Poetry Club

308 Bowery

(between Houston & Bleecker) Manhattan

With a show of art work by cover artist Pamela Lawton

"A deeply engrossing book, I couldn't put it down. And now that I've finished reading it I can't put it away, for how it furthers my thinking of the genre itself. A Place in the Sun beautifully combines the high action and salaciousness of page-turners, with the self- reflection and risk-taking of post-modern fiction. It's a must-read and a must-study." Renee Gladman

"Lewis Warsh brings his poet's sensibility to a mash up of literary and genre fiction techniques – including constantly shifting perspectives and unexpected interconnections – to create an intriguingly compelling and deeply satisfying reading experience. I loved it." Michael Lally

"A Place in the Sun is a beautifully rendered and expertly deconstructed novel. Warsh's stunningly effective use of multiple narratives, provided in exquisitely detailed lines, conveys an elastic and powerful emotional honesty. This is a sensual and desperate story from a writer with formidable powers of invention." Donald Breckenridge

"In weaving together the cold, explicit facts, gossipy rumors and largely sexual fantasies of the lives of Clift, Taylor, and Drieser, Lewis Warsh creates a tripartite threnody of its own genuine American tragedy, the off-screen, off-page dark truths hidden beneath the drab, glittering surface crust of American life. William Carlos Williams wrote in "To Elsie": "The pure products of America go crazy...." Warsh has captured that in mimicking a sensationalized tabloid voice of a 1950s Confidential mag's hot, breathless prose, and taking a transcendent leap from that gossip and rumor into one of the "great poems of death" Walt Whitman exhorted American poets to write." Michael Rumaker

A PLACE IN THE SUN is avaliable from Small Press Distribution

[redacted]

www.spdbooks.org

↑ Index

244. ian davidson

+Hi+

Sun 21 Mar 2010

---

http://supersapidbag4.webs.com?Tzht4

_____ We want to hear all your funny, exciting and crazy Hotmail stories. Tell us now http://clk.atdmt.com/UKM/go/195013117/direct/01/

↑ Index

245. Randolph Healy
New from Wild Honey Press
Sun 21 Mar 2010

It's with great pleasure that I announce the publication of _Via_ by Andrew Brewerton.

Via consists of thirteen eight-line stanzas and any amount of sturdy grace. It's light and open structure seems practically inexhaustible, though by no means exhausting. Quite the opposite. A real joy.

To obtain a copy, please write to me at 16a Ballyman Road, Bray, County Wicklow, Ireland.

The cost is that figure other than infinity which is the same in all currencies.

See http://www.wildhoneypress.com/BOOKS/Via.htm for more details.

best

Randolph

Apologies if you receive this more than once

↑ Index

246. Aryanil Mukherjee
Re: 25 questions: question # 3...
Sun 21 Mar 2010

---

because a golfer can't match his/her handicap in every single match
because Pele or Maradona couldn't score a goal in every single match they played
because ... there is something called probability
...and writing is a worldly thing...

----- Original Message -----
From: "Gerald Schwartz" <[redacted]>
To: <[redacted]>
Sent: Friday, March 19, 2010 9:47 AM
Subject: 25 questions: question # 3...

> *Question # 3: If a poet can write one or two or more great works of poetry why cannot all of his or her works be great?*

> *G. E. Schwartz*

↑ Index

247. J. Michael Mollohan
Dan Waber does it again.
Sun 21 Mar 2010

Dan Waber is issuing a series of Visual Poetry Chapbooks (by invitation). Mine was one of the first, and I must say the reproduction is first rate. You may purchase mine, Dan's, and others at: http://thisisvisualpoetry.com/

Collect 'em all! LOL

↑ Index

248. Alan Sondheim
Re: 25 questions: question # 3...
Sun 21 Mar 2010

Hi Gerald,

Define "great," and "work" here. The question doesn't make sense. Why doesn't a good team win all its games? How do you compare earlier and later Picabia? Is Chaucer's Astrolabe a great work? The question, it seems to me, either has an obvious answer - that some things some people are "great" to other people, and some things aren't - or dissolves through an inherent sloppiness.

- Alan

On Fri, 19 Mar 2010, Gerald Schwartz wrote:

> *Question # 3: If a poet can write one or two or more great works of poetry why cannot all of his or her works be great?*
>
> *G. E. Schwartz*

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org sondheimat gmail.com, panix.com
==

↑ Index

249. **Bruce McPherson**

New Ted Enslin book

Mon 22 Mar 2010

McPherson & Co. is very pleased to announce Theodore Enslin's new book, I, Benjamin, to be published on Thursday, March 25th.

I, Benjamin: A Quasi-Autobiographical Novella by Theodore Enslin With an Afterword by Howard McCord.

Publication: March 25, 2010 (the author’s 85th birthday)

$10.00 trade paperback, 63 pages, 0-929701-90-9 / 978-0929701-90-5

Theodore Enslin’s poetic career spans 52 years since the publication of his first book, The Work Proposed; now as his self-proclaimed swan song he presents a "quasi-autobiographical" fable of an artist’s life. A lonely man possessing special powers crosses into an unknown country. There he meets three mysterious figures: an alluring diva, a shape-shifting siren, and an oddly omniscient hunter. Gradually the four-part variations of I, Benjamin assume the disquieting dimensions of a visionary passageway to that unknowable thing called a beautiful life.

"Enslin writes himself a life, a melodious, ideal and legendary one, a dream life that comes to the man-child when he decides to make art his life. This tale is charming, and is, besides, a marvelous recipee for making oneself a life out of words. The reader roams this confined paradise until it suddenly opens, and then one wants to stay." -- Andrei Codrescu

"Enslin’s story, a pilgrimage from "Exurbia" to solitary life in the woods and his subsequent journey back, is reminiscent of Thoreau. The narrative, which approaches allegory, oscillates between a dreamy sublimity and Spartan intention. Running through this ethereal story are more austere currents: the limitations of time and body, and the despair of loneliness. Fans of the poet will of course be fascinated by the journey, but more broadly, this exploration offers an intriguing sojourn to those interested in metaphysical travel or in the life cycle of an artist." -- Jen Sperry-Steinorth, ForeWord Reviews (March-April issue)

Theodore Vernon Enslin (born March 25, 1925) is the last living American poet of the first circle associated with Cid Corman's Origin magazine and press (which included Robert Creeley, Charles Olson, and two earlier Objectivists, George Oppen and Louis Zukofsky). He is one of the most musical of American avant-garde poets. Enslin was born in Chester, Pennsylvania. His father was a noted biblical scholar and his mother a teacher of Latin. He studied musical composition at Cambridge, Massachusetts with Nadia Boulanger, who recognized his ability as a writer and encouraged him to pursue his interest in

poetry. He has said "I like to be considered as a composer who happens to use words instead of notes." Hs first book, The Work Proposed, was published by Origin in 1958. Enslin moved to Maine in 1960 and has lived in Washington County ever since, working at odd jobs and making and selling handmade walking sticks. The Maine landscape forms an integral part of his poetry, as does the isolation, both geographic and in terms of distance from literary fashion and the academy. Ranger (1978) is regarded as one of the key American long poems of the second half of the 20th century.

Bruce McPherson www.mcphersonco.com

↑ Index

250. Alan Sondheim

Michael, who I never knew

Mon 22 Mar 2010

Michael, who I never knew

Michael Benedikt and George E. Wellwarth edited Modern French Theatre: The Avant-Garde, Dada, and Surrealism. I recently bought a used copy of the book, first edition. It might have been Benedikt's first book. There's an author's signature on the title page, and an inscription inside the front cover:

for Mother dear

and F.F.

with thanks for the right genes,

Michael

Michael Benedikt was born in 1935 and died in 2007. I didn't know him. There is something uncanny about the inscription. Michael Benedikt lived 72 years. I think perhaps he gave this to his mother with a sense of pride; he was 29. I think to myself: He gave this book to his mother and F.F., perhaps a father. His mother and perhaps F.F. died, and Michael inherited. It would have been sad for the book to be returned to him, after a temporary journey of pride and happiness. And then Michael died and someone, perhaps a wife or other relative, sold or gave away some of his books, perhaps all of them, and this was one of them. And so Modern French Theater ends up in Adam Tobin's book-store, coming from somewhere, somewhere unknown, perhaps untraceable, and I am reading and learning a great deal, revisiting some old friends, playwrights within. I fear death, death dominates me; I am constantly fighting off depression as best I can. As we run out of money, depression and stress increase. And I think: soon this book will be passed on, and I am less than a silent witness to its passing. So perhaps this is the singing of a solitary and

mournful note, so that its passing will be remembered. And perhaps this will be forgotten as well.

↑ Index

251. **steve russell**
Old/still great/ Frederick Seidel
Mon 22 Mar 2010

---

a little late getting this.
Seidel gets my vote for most important American poet/2nd half/20th century.

http://www.nytimes.com/2009/04/12/magazine/12Seidel-t.html

↑ Index

252. **amy king**
Passing of Ai [Florence Anthony -- October 21, 1947 – March 20, 2010]
Mon 22 Mar 2010

Sorry if I'm repeating, but I didn't see mention of Ai's passing here:

http://blog.bestamericanpoetry.com/the_best_american_poetry/2010/03/in-memoriam-to-ai-1947-2010-by-jerry-wiliams-.html

and

http://en.wikipedia.org/wiki/Ai_(poet)

Best,

Amy

_____

HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

↑ Index

253. **Aldon Nielsen**
Re: Passing of Ai [Florence Anthony -- October 21, 1947 – March 20, 2010]
Mon 22 Mar 2010

This is the first news I've heard -- sorry to see it, but thanks for posting.

On Mon, Mar 22, 2010 at 1:05 PM, amy king <[redacted]> wrote:

> *Sorry if I'm repeating, but I didn't see mention of Ai's passing here:*

> *http://blog.bestamericanpoetry.com/the_best_american_poetry/2010/03/in-memoriam-to-ai-1947-2010-by-jerry-wiliams-.html*
>
> *and*
>
> *http://en.wikipedia.org/wiki/Ai_(poet)*
>
> *Best,*
>
> *Amy*
>
> _____
>
> *HTML GIANT -- You might like me too:*
>
> *http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/*

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

254. **Murat Nemet-Nejat**
Re: Michael, who I never knew
Mon 22 Mar 2010

Dear Alan,

This is exactly how knowledge of certain kind, poetry, someone's vision gets translated, through happenstance, distraction partial destruction and occasional, precious momentary illuminations. Thank you for this wonderful passage. More real than desperate attempts to institutionalize hierarchies.

All knowledge is built on fragments of other knowledge.

Ciao,

Murat

On Mon, Mar 22, 2010 at 4:36 AM, Alan Sondheim <[redacted]> wrote:

> *Michael, who I never knew*
>
> *Michael Benedikt and George E. Wellwarth edited Modern French Theatre: The Avant-Garde, Dada, and Surrealism. I recently bought a used copy of the book, first edition. It might have been Benedikt's first book. There's an author's signature on the title page, and an inscription inside the front cover:*
>
> *for Mother dear*
>
> *and F.F.*
>
> *with thanks for the right genes,*
>
> *Michael*
>
> *Michael Benedikt was born in 1935 and died in 2007. I didn't know him. There is something uncanny about the inscription. Michael Benedikt lived 72 years. I think perhaps he gave this to his mother with a sense of pride; he was 29. I think to myself: He gave this book to his mother and F.F., perhaps a father. His mother and perhaps F.F. died, and Michael inherited. It would have been sad for the book to be returned to him, after a temporary journey of pride and happiness. And then Michael died and someone, perhaps a wife or other relative, sold or gave away some of his books, perhaps all of them, and this was one of them. And so Modern French Theater ends up in Adam Tobin's book-store, coming from somewhere, somewhere unknown, perhaps untraceable, and I am reading and learning a great deal, revisiting some old friends, playwrights within. I fear death,*

> *death dominates me; I am constantly fighting off depression as best I can. As we run out of money, depression and stress increase. And I think: soon this book will be passed on, and I am less than a silent witness to its passing. So perhaps this is the singing of a solitary and mournful note, so that its passing will be remembered. And perhaps this will be forgotten as well.*

↑ Index

255. **Kevin Killian**
Re: Michael, who I never knew
Mon 22 Mar 2010

Thank you Alan, for your characteristically generous tribute to Michael Benedikt. I never met him either, but in recent years have had many occasions to bless his memory. His landmark 60s anthology of US poets theater work THEATRE EXPERIMENT was the direct predecessor to teh book that David Brazil and I have been editing, THE KENNING ANTHOLOGY OF POETS THEATER 1945-1985. THEATRE EXPERIMENT, with its swirl of myriad theaters, everyone from e.e. cummings to Carolee Schneeman, was the benchmark we hoped to emulate. The guy must really have been something, as you suggest.

Kevin K.
>
>
> Michael Benedikt and George E. Wellwarth edited Modern French Theatre: The
> Avant-Garde, Dada, and Surrealism. I recently bought a used copy of the
> book, first edition. It might have been Benedikt's first book. There's an
> author's signature on the title page, and an inscription inside the front
> cover:
>
>
> for Mother dear
>
> and F.F.
>
> with thanks for the right genes,
>
> Michael
>
>

> Michael Benedikt was born in 1935 and died in 2007. I didn't know him.
> There is something uncanny about the inscription. Michael Benedikt lived
> 72 years. I think perhaps he gave this to his mother with a sense of
> pride; he was 29. I think to myself: He gave this book to his mother and
> F.F., perhaps a father. His mother and perhaps F.F. died, and Michael
> inherited. It would have been sad for the book to be returned to him,
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> and someone, perhaps a wife or other relative, sold or gave away some of
> his books, perhaps all of them, and this was one of them. And so Modern
> French Theater ends up in Adam Tobin's book-store, coming from somewhere,
> somewhere unknown, perhaps untraceable, and I am reading and learning a
> great deal, revisiting some old friends, playwrights within. I fear death,
> death dominates me; I am constantly fighting off depression as best I can.
> As we run out of money, depression and stress increase. And I think: soon
> this book will be passed on, and I am less than a silent witness to its
> passing. So perhaps this is the singing of a solitary and mournful note,
> so that its passing will be remembered. And perhaps this will be forgotten
> as well.
>
>
>

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256. Sam Ladkin
FOOL'S ERRAND FESTIVAL
Mon 22 Mar 2010

FOOL'S ERRAND FESTIVAL

An April Fool's Day evening festival of experimental music, poetry and performance.

Sponsored by the *UCC English Literature Society*.
http://www.facebook.com/group.php?gid=158991857645

Location:
Connolly A, University College Cork
Western Road, Cork
http://www.ucc.ie/en/VisitorstoUCC/Transportmapsandparking/Maps/East%20Campus.pdf

Time:
4pm until evening
More details to be announced.

FREE ENTRY

Including...

Performance:

*Chris Goode & Johnny Liron *
http://www.artsadmin.co.uk/projects/associate-artist.php?id=32
http://beescope.blogspot.com/

performing a mix-tape of avant-garde literature, including Samuel Beckett, fluxus, John Cage, Christopher Knowles...

Music:

Paul Hegarty & VIcky Langan
http://www.myspace.com/desamisducrime
performing a work of Fluxus

Poetry:

Michael Kindellan and Fergal Gaynor
http://www.barquepress.com/notlove.html
http://www.soundeye.org/people/fergal-gaynor

AND

a cast of TENS for a rare performance of

Christian Wolff's BURDOCKS (1970-1971)
http://renewablemusic.blogspot.com/2006/09/landmarks-18.html

Players include Chris Goode, Paul Hegarty, John Godfrey, Vicky Langan, Mick O'Shea, Danny McCarthy and more to be announced.
http://www.dannymccarthy.ie/
http://www.dotdotdotmusic.com/
http://www.myspace.com/mickoshea
http://www.music.ucc.ie/index.php?/staff/detail/john_godfrey/

More details will be forthcoming. Please contact Sam Ladkin on [redacted] with any questions. Or visit the event on the ubiquitous facebook.

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257. Mark Weiss
Boasting rights
Mon 22 Mar 2010

This from the March issue of Library Journal.

The Whole Island: Six Decades of Cuban Poetry.
ed. & tr. by Mark Weiss. U.S.: Univ. of
California Pr. 2009. 624p. ISBN 978-0-520-25894-5. pap. $29.95. POETRY

Cuba’s poets have always found their place within
the constructs of history, yet we remain naïve about these
The Whole Island: Six Decades of Cuban Poetry.
brilliant writers and the works that they have
beautifully created, until now. From the depths
of the Cuban psyche, editor and translator Weiss
delicately gathers six decades of Cuban poetry in
this bilingual anthology. This literary feat, an
act of opposition to censorship, inevitably
presents the works of poets who have had to fight
for their independence. While many Cuban writers
were forced into exile, their literature somehow
flourished on the island and across the sea,
becoming a force in the midst of war and
communism. Despite ill-timed acts of bigotry and
the crude editing imposed by the Cuban
government, they prevailed, candidly sharing
their messages at a time when homosexuality was
outlawed and antirevolutionary opinions were
suppressed. Represented within this book are
poets from the mid-1900s to the present, such as
Nicolás Guillén, Cintio Vitier, Nancy Morejón,
and many others. This is a prized collection of
Cuban poetry. Recommended for all libraries and
bookstores.Rick Villalobos, Villa Park P.L., IL

Announcing The Whole Island: Six Decades of Cuban
Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

"Not since the 1982 publication of Paul Auster's
Random House Book of Twentieth Century French
Poetry has a bilingual anthology so effectively
broadened the sense of poetic terrain outside the
United States and also created a superb
collection of foreign poems in English. There is
nothing else like it." John Palattella in The
Nation

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258. amy king
Thinking about the Gurlesque today...
Mon 22 Mar 2010

So school me; I'm asking for it: http://amyking.wordpress.com/2010/03/22/my-visceral-thought/

Best,

Amy

_____

HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

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259. Lance Blomgen
Re: trouble posting
Mon 22 Mar 2010

Hi Poetics List Serve,

I receive your emails gladly, but am not sure how to actually post to your listserve. I sent this post, below, in last week and am wondering if I am doing something wrong.

any advice?

From: [redacted]
To: [redacted]
Subject: Lance Blomgren Website
Date: Fri, 19 Mar 2010 19:49:55 +0000

Hi There,

I have recently created a wordpress website documenting a number writing and text-based art projects.

http://acmetextworks.wordpress.com/

I would be happy and honoured if you took a look.

Thank you,

Lance Blomgren

Dawson City, Yukon.

Live connected with Messenger on your phone Learn more.

IM on the go with Messenger on your phone
http://go.microsoft.com/?linkid=9712960

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260. **Maureen Robins**
Re: Boasting rights
Mon 22 Mar 2010

Congratulations Mark.

Maureen Picard Robins
The Pressures of Teaching (Kaplan, June, 2010)

On Mon, Mar 22, 2010 at 4:46 PM, Mark Weiss <[redacted]> wrote:

> *This from the March issue of Library Journal.*
>
> *The Whole Island: Six Decades of Cuban Poetry.*
> *ed. & tr. by Mark Weiss. U.S.: Univ. of California Pr. 2009. 624p. ISBN 978-0-520-25894-5. pap. $29.95. POETRY*
>
> *Cuba's poets have always found their place within the constructs of history, yet we remain naïve about these*
> *The Whole Island: Six Decades of Cuban Poetry.*
> *brilliant writers and the works that they have beautifully created, until now. From the depths of the Cuban psyche, editor and translator Weiss delicately gathers six decades of Cuban poetry in this bilingual anthology. This literary feat, an act of opposition to censorship, inevitably presents the works of poets who have had to fight for their independence. While many Cuban writers were forced into exile, their literature somehow flourished on the island and across the sea, becoming a force in the midst of war and communism. Despite ill-timed acts of bigotry and the crude editing imposed by the Cuban government, they prevailed, candidly sharing their messages at a time when homosexuality was outlawed and antirevolutionary opinions were suppressed. Represented within this book are poets from the mid-1900s to the present, such as Nicolás Guillén, Cintio Vitier, Nancy Morejón, and many others. This is a prized collection of Cuban poetry. Recommended for all libraries and bookstores.Rick Villalobos, Villa Park P.L., IL*
>
> *Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).*
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> *"Not since the 1982 publication of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively*

> *broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation*

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261. Alan Sondheim

Two Tunes: Well I was thinking of George Russell

Tue 23 Mar 2010

Well I was thinking of George Russell

Two Songs:

You Are My Sunshine (exactly a song)
You Are My Moonshine (not exactly a song)

http://www.alansondheim.org/urmysunshine.mp3
http://www.alansondheim.org/urmymoonshine.mp3

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262. Francis Raven

A New Journal: The Short Movie Review: Please Submit!

Tue 23 Mar 2010

About The Short Movie Review (TSMR); Submissions

The Short Movie Review will investigate short movies that are freely available online from a variety of perspectives: Marxist, capitalist, poetic, Freudian, straight, gay, engendered, naive, know-it-all.

Email Submissions & Questions to: [redacted]
When submitting put the word ’submission’ in the subject.

I love short films. You can do so many things in them that in a longer film would be boring, too shocking, impossible to maintain, or way too random. They are like little windows into a world, a world where you may not actually want to live, but where it’s pretty cool to visit. Short movies give film makers an opportunity to explore a little nugget of an idea that might not be able to sustain a feature length film; sometimes they are the MacGuffin without the chase scene and other times they are the chase scene without main characters. They are a main idea that has exploded. They are experiments in living. There is an obvious parallel to short stories, but while much critical work has been devoted to short stories not much ink has been spilled over short films. We here at TSMR hope to remedy this dire situation.

In addition, we are living in the golden age of short films (and particularly movies that are freely available) due to the lower costs of production, the use of short films to lure audiences into bigger things or networks or pyramid schemes, and Youtube, Wholphin, and other websites specializing in short films.

The TSMR will be released quarterly, but will be updated as content arrives. Please submit reviews to TSMR. Guidelines: the movie (which should 40 minutes or less) must be available online for free. Please include a link to the film. Otherwise, go for it. Short and long reviews are fine by us. We'd love to see some poetry as reviews or drawings or diagrams or movies as reviews of short movies. Critical reviews assessing the genre as a whole will also be looked upon favorably. Be angry or submissive; positive or negative. Try not to be boring.

Email Submissions & Questions to: [redacted]

Francis Raven
2125 14th St. NW #332
Washington DC 20009
[redacted]
[redacted]
http://www.ravensaesthetica.com/

Some Stationary:
http://somestationary.blogspot.com/

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263. Francis Raven

A New Journal: The Short Movie Review: Please Submit! WITH URL: http://theshortmoviereview.wordpress.com/

Tue 23 Mar 2010

I completely forgot to include the URL in my announcement:
http://theshortmoviereview.wordpress.com/
http://theshortmoviereview.wordpress.com/

About The Short Movie Review (TSMR); Submissions

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Email Submissions & Questions to: [redacted]

http://theshortmoviereview.wordpress.com/
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http://theshortmoviereview.wordpress.com/
http://theshortmoviereview.wordpress.com/

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Francis Raven
2125 14th St. NW #332
Washington DC 20009
[redacted]
[redacted]
http://www.ravensaesthetica.com/

Some Stationary:
http://somestationary.blogspot.com/

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264. amy king

This Friday, March 26th @ 7 p.m. -- Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!!!

Tue 23 Mar 2010

March Madness is a good kind of crazy: good to the last drop! Witness the miracle this Friday. We'll take care of those clouds for you.

Friday, March 26th @ 7 p.m -- Goodbye Blue Monday [http://www.goodbyeblue.com/wordpress/]

With:

Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin & Brett Eugene Ralph!

Jessica Bozek is the author of The Bodyfeel Lexicon (Switchback Books) and several chapbooks. Recent poems appear in Action, Yes, Artifice, Fairy Tale Review, P-QUEUE, and Womb. Jessica runs Small Animal Project (smallanimalproject.com), a reading series and web-text experiment based in Cambridge, MA.

~

Kate Braid is a poet, essayist, biographer, and teacher. Braidâ€™s first book, Covering Rough Ground, was about her experience as a carpenter, and won the Pat Lowther Award for best book of poems by a Canadian woman. She is also the author of To This Cedar Fountain, Inward to the Bones: Georgia Oâ€™Keefeâ€™s Journey with Emily Carr, A Well-Mannered Storm: The Glenn Gould Poems, and a co-editor, Sandy Shreve, of In Fine Form, the first anthology of Canadian form poetry. A second book of poems about her experiences in construction, Turning Left to the Ladies, was published by Palimpsest in June 2009. She has also written three books of non-fiction and is currently working on a memoir of her fifteen years as a carpenter.

~

Melissa Broder is the author of WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER (Ampersand Books, February 2010). She is the curator of the Polestar Poetry Series and the Chief Editor of La Petite Zine. Broder received her BA from Tufts University and is currently in the MFA program at CCNY. She is the winner of the Jerome Lowell Dejur Award and the Stark Prize for Poetry. By day, she works as a literary publicist. Her poems have appeared in many journals, including: Opium, Shampoo, Conte and The Del Sol Review.

~

Jackie Clark is currently co-editor-in-chief for LIT magazine. She also curates Poets off Poetry at coldfrontmag.com, where poets write about music. Her chapbook Office Work is forthcoming from Greying Ghost Press. She lives in Jersey City.

~

Cate Marvinâ€™s first book, Worldâ€™s Tallest Disaster, was chosen by Robert Pinksy for the 2000 Kathryn A. Morton Prize and published by Sarabande Books in 2001. In 2002, she received the Kate Tufts Discovery Prize. Her poems have appeared in The New England Review, Poetry, The Kenyon Review, Fence, The Paris Review, The Cincinnati Review, Slate, Verse, Boston Review, and Ninth Letter. She is co-editor with poet Michael Dumanis of the anthology Legitimate Dangers: American Poets of the New Century (Sarabande Books, 2006). Her second book of poems, Fragment of the Head of a Queen, was published by Sarabande in August 2007. A recent Whiting Award recipient and 2007 NYFA Gregory Millard Fellow, she teaches poetry writing in Lesley Universityâ€™s Low-Residency M.F.A. Program and is an associate professor in creative writing at the College of Staten Island, City University of New York.

~

Brett Eugene Ralph spent the better part of his youth in Louisville, Kentucky, playing football and singing in punk rock bands. His work has appeared in journals such as Conduit, Mudfish, Willow Springs, and The American Poetry Review; it has been anthologized in The McSweeneyâ€™s Book of Poets Picking Poets and The Stiffest of the Corpse: An Exquisite Corpse Reader. His first full-length collection, Black Sabbatical, was published by Sarabande Books in 2009. Brett has taught at the University of Massachusetts, Missouri State University, and the Central Institute of Buddhist Studies in the Himalayas of northern India. Currently, he lives in Empire, Kentucky, and teaches at Hopkinsville Community College. His country rock ensemble, Brett Eugene Ralphâ€™s Kentucky Chrome Revue, can be heard in seedy dives throughout the South.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
http://www.goodbyeblue.com/wordpress/

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~
Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

———

THE GURLESQUE - NOT ENOUGH GRRRL?

http://amyking.wordpress.com/2010/03/22/my-visceral-thought/

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265. **steve russell**

Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?

Tue 23 Mar 2010

Rothenburg's evolving outsider poetics seems almost t
Thank you, Dave:

Rothenburg's evolving outsider poetics seems almost too perfect (poetry, you know, it's an elitist thing, right?). Or does poetry belong to the people? We need a death & dying poetics, a domestic bliss poetics, a poetics that can somehow reach the poor. Is that possible? We've had instructors inside ofÂ the penitentiary, anthologies that focused on the poetry of prisoners. Jimmy Santiago Baca was once illiterate butÂ learned how to read and write while incarcerated. Maybe Rothenburg can look in that direction. It should be possible to appeal to the educated reader without including the standard list of mainstream poets and regardless the particular school of poetics. According to Jorie Graham, Poetry, the thing itself, is an outside art form. But Graham is refering to the marketplace. In "Best American Poetry," 1990, she writes:

Â Â What is especially interesting aboutÂ poetry's current situation is that it is pratically alone, among the art forms being practiced, in still viewing the artist as essentially an outsider to the marketplace. Â

In addition, consider: Is it still possible to shock the bourgeoisie with little more than the naked word? What if Mom & Dad had dinner with a poet, someone nice, not a beaten down bohemian. What if Mom & Dad had dinner with ME or Steve Dalichinsky (assuming that Steve isn't too shocking)? A presentable, well mannered poet such as myself could read some nice poetry, a little Robert Bly, some Ted Kooser, but Mom & Dad would also have to sit still and hear the voices of Baraka, Spicer, Plath, Ginsberg, the Buk, or OOga-Booga (a Seidel book). Dave, didn't you critique Bernstein for asking other poets to be other than direct when they argued for a fair deal for Palestine? Again, SeidelÂ refers to Â the West as "Oilchoholics," that "fist-fucking anus swallowing a fist." He adds, " you're wonderingÂ why I talk this way, so daintily." Good ole Sid, the ultimate man of leisure, a rich guy who gets IT.

Didn't Freud say something about poetics envy?Â

Perhaps an outsider (an anti-bohemian/anti-bourgeoisie) is simply the poet left out in the rain without an umbrella, a poet waiting for someone to invite his or her soaking words inside, into the warmth.

Â Again, I thank you, Dave for your thought provoking words, your insight, all that wisdom --

Â ... it never rains in hell, but every umbrella down here is open.

Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

When Gertrude Stein, so the story goes, was on her dying bed--she looked up at whoever was present--and said--"What is the answer?"--Then--laughing--she "answered" by saying--"What is the question?"

I think the nature of this project, or the way i understand it and work with it, is to keep asking questions--interesting & useful questions that as they emerge lead to further question, findings, researches and the development of new methods, techniques, new conceptions, as well as the re-finding of older examples from around the world which themselves ask questions which are just as alive today as when first asked--

Questioning is something much absent in discussions of any kind today--what is really wanted, for the most part, are examples, descriptions, categories, jargons, and ways to pigeon hole a poet or form of poetry.Â This allows for the creation of new anthologies, new job descriptions for candidates for such and such a position, opens much needed vacancies in the employment world of today--To have the answers means also that a sense of "order" is created, in order to fix with in the orders hierarchies, steps on the career path, ways to pad the resume and so forth.Â Answers also give one the sense that due to Order being established, it must be maintained and various "security measures taken,â€ in order to protect the boundaries and members of such and such a grouping, such and such a "movement"--to the point where orders are in fact necessary to keep order.Â That is, a process of arranging a certain status quo which must be kept by following the orders of the day vis a vis such and such an Authority, Group and etc--

When the announcement of the Anthology was first made, i had only questions--and was amazed to find that they were invited to appear at the Poets and Poetics mini-anthology in the making of the Outsider Poetry and Poets--

since i can't give you an answer per se--here are the questions again, with the link where to find them.

hopefully they may be of interest and use--not in answering, but in finding ever more questions to ask--

Rather than the delineating of boundaries "in order" to demonstrate what are the boundaries of Outsider Poetry,--one finds bridges, links, trains of associations--with which to further investigate and think on these questions re the Outsider Poetry--

Not Barriers--Bridges--Not Walls--but Windows--

Here is the response to the announcement--i hope it's useful & interesting--

http://poemsandpoetics.blogspot.com/2009/09/outsider-poems-mini-anthology-in.html

> *Date: Sat, 13 Mar 2010 14:38:52 +0530*
> *From:* [redacted]
> *Subject: Re: Chirot at Jerome Rothenberg's Poets & Poetics blog*
> *To:* [redacted].

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266. **Jason Quackenbush**
Re: Thinking about the Gurlesque today...
Tue 23 Mar 2010

---

please forgive the straight white maleness of my thinking on this, but one of the things that I've noticed about the burlesque revival that this sort of poetry seems to fit into is that it is not so much about the experience of desire, but about being the object of desire and specifically of male desire. Which, strictly speakang, seems like it's a separate issue from straight vs. queer, which is the area of human experience defined by the experience of desire as opposed to being desired. to my thinking, then, what's therefore missing from a queer perspective in the burlesque revival is the subjugation of lesbian sexuality as a performance for a male audience.

the riot grrl movement, as i remember it, was more about a direct response to the violence inherent in male sexual desire and the various coping strategies for that. of course, i was pretty young at the time, and a lot of my experience of it was probably colored by both the reaction to Mia Zapata's rape and murder and the song 7 year bitch did about it which for a couple of my teenage summers was pretty ubiquitous, and also the fact that it was our scene unfortunately that pushed the whole riot grrl thing out of the underground with Hole's mainstream success. but that said, where burlesque revival stuff seems largely about enjoying being desired separate from one's own desire, the riot grrl position as I saw it was about the inseparability of desire and being desired and the affront to one's humanity that dealing with the sensuality of female bodies in isolation from the female libido is.

On Mar 22, 2010, at 3:46 PM, amy king wrote:

> *So school me; I'm asking for it: http://amyking.wordpress.com/2010/03/22/my-visceral-thought/*
>
> *Best,*
>
> *Amy*
>
> _____

> *HTML GIANT -- You might like me too:*
>
> *http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/*

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267. **Gerald Schwartz**
25 questions, #4...
Tue 23 Mar 2010

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

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268. **amy king**
More on Ai from the Poetry Foundation
Tue 23 Mar 2010

Via Tisa Bryant:

http://www.poetryfoundation.org/archive/poet.html?id€637

Still no major coverage but something...

Best,

Amy

_____

HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

THE GURLESQUE - NOT ENOUGH GRRRL?

http://amyking.wordpress.com/2010/03/22/my-visceral-thought/

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269. Laura Wetherington
textsound's special issue featuring Jon Cotner and Andy Fitch
Tue 23 Mar 2010

March marks textsound's first feature issue. We're honored to share with you Jon Cotner and Andy Fitch's *Improvisations 2006-2010*.

Jon Cotner and *Andy Fitch* are the authors of *Ten Walks/Two Talks<http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=63> * (Ugly Duckling Presse, 2010). Cotner and Fitch have performed their dialogic improvisations across the United States, as well as in Toronto and Berlin. Cotner lives in New York City. Fitch is an assistant professor in the University of Wyoming's MFA Program.

Have a listen at www.textsound.org.
**

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270. CA Conrad
WE ARE 7
Tue 23 Mar 2010

Over a 7 year period the human body replaces all of its cells until -- 7 years later -- the body is completely new, a whole new body, a body which actually didn't exist 7 years ago. 7 years ago today we were not here as we are today. 7 years ago today when America invaded the sovereign nation of Iraq. Over a million people have been killed. Their bodies didn't make it here with us. So many people I'm never going to meet or see or know. I'm very sad today thinking about my new body, my luxury of a new body of cells over the past 7 years of war, 7 years of terrorizing people. This morning I went to the Kelly Writers House to hear Susan Howe give one of the finest Q&A's I've ever heard. And I almost asked her at the Q&A, "Susan, in your book THE EUROPE OF TRUSTS you write, 'Malice dominates the history of Power and Progress.' How do you feel about us stepping out of history today with today being the anniversary of the American invasion of Iraq?" But I didn't ask her that. She seemed so happy sitting there, and life is short, and here's this amazing elderly genius poet, and I thought, "Don't ask her that." So I didn't ask her that. Instead I asked her about her visit to Wallace Stevens's house, and how she had said that she couldn't believe THOSE poems came from THAT house, and I wanted her talk about HER poems being written where she writes them. Please tell us about the aura of space, is what I meant to say.

There's so much responsibility that goes into being a citizen, but somehow we have had the trouble of the responsibility removed from us. And it's the darkest

thing, that removal. I'm not saying THAT I KNOW and UNDERSTAND the new bodies around me in the anniversary of America bringing UNIMAGINABLE suffering and agony to Iraq. I'm not saying THAT I KNOW but I do know some of the bodies in my proximity and how they fair. A week ago my new next door neighbor left the apartment with his girlfriend and dog, and said, literally said, "Well we don't have cable installed yet, so we're going to the park." He seemed sad about going to the park. The girlfriend said, "Yeah, the cable man didn't show, what a drag." The dog was the only one who seemed happy. And then the cable man came, and now, every single day, all day long I hear the television whenever I walk by their door. Canned laughter is what I hear sometimes. They're watching sitcoms or something and they're not laughing, just the canned laughter. And the dog is so annoyed that the cable man came, I'm sure of it. I'll always remember them leaving to go to the park, this very healthy young couple with their dog because they couldn't watch the television.

No, I'm not saying I understand what everyone's going through. Sometimes people watch a lot of television because they're depressed. But I'm not sure. And in Philadelphia we've been having Twitter Mobs (or some call them Flash Mobs), and part of me wants to say that I identify with these kids, today, on the anniversary of the American invasion of Iraq. Hundreds and hundreds of them meet up, and then each time something breaks loose and they begin beating on people, wrecking things, hundreds of them. And I want to say that I understand their anger. But I don't. I'm angry. I'm very angry. Every single day I'm angry. I'm living in a country that cares more about bombing people of color overseas and stealing their resources than putting kids through college. And the ad campaigns to make us FEEL OKAY like saying "MARCH IS AMERICAN RED CROSS MONTH" because WE'RE SUCH GOOD PEOPLE! We're such good people, here, in America, today, on the anniversary of bombing where there are many people who still hear the bombs in the middle of the night, and sometimes it's a dream, and sometimes it's not, because it's still a war, it's still not entirely a dream. But I'M ANGRY AT THESE KIDS for scaring me on the bus the other day when I found myself in the middle of a Twitter Mob WHILE ON THE BUS and the kids banged their fists on the sides of the bus as we drove down the street through the chaos. And Frank Sherlock called me to see if I made it home safely, he's a very good friend. I want to be SO ANGRY at these kids because I would never want to hurt anyone, just anyone, just any stranger. But yet we're living in a country which does that. We drop bombs on people's houses. And the animals in the zoos. The zoo of Baghdad and the apartments, and, and, and, we have new bodies this year.

There's never going to be a moment in this lifetime for us, THOSE OF US ALIVE NOW, IN AMERICA, PAYING TAXES, WHICH PURCHASE WAR, we will never be able to apologize enough to the people of Iraq, and we knew it. We knew it.

We all kept saying we knew it, we knew that there were no WMD's, we knew it, everyone knew it. We kept telling one another days before the invasion, "I THINK THEY'RE LYING DON'T YOU THINK THEY'RE LYING YEAH I THINK SO TOO YEAH ME TOO THEY'RE LYING WE KNOW THEY'RE LYING EVERYONE KNOWS IT!" But it happened anyway, the bombing. The occupation. And now the genocide of HUNDREDS of gay man in Iraq as a direct result of the invasion and occupation, we are now responsible for this new genocide. Gay men tortured and murdered in Iraq. A year of genocide. A year at the end of seven years of American occupation. And we distract ourselves with LISTENING about the health care reform. Health care reform? What about the health of EVERYONE in Iraq? What about them? But we get to feel good. And it's AMERICAN RED CROSS MONTH. And I'm not being mean, but that's fucked up to be saying MARCH IS AMERICAN RED CROSS MONTH when America brings more need for bandages than any other country on the face of the planet right now, how do we do it? How do we get to feel this way? How? I'm so sad today. I'm not being mean, I'm sad. I'm an American citizen who has believed lies and now I know I will never vote Democrat again. Ever. There's too much responsibility behind giving killers your time and your vote. It costs so much. I feel that costs today. I'm sad.

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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271. David-Baptiste Chirot
Re: Michael, who I never knew
Tue 23 Mar 2010

Dear Alan:

Thank you so much for your beaitufl and moving piece. I know the book well--a classic-- what you write for myself is one of the examples of the Found, which is what my own work is directly working with always- the Found, as you note--untraceable often, and for that very reason, so freed of accrued and already-set associations wide open to your own--to on'e s own, which are created in the direct, touched and held contact, with the materials-- re your depression and death-- i have been clinically dead 4 times, another time experienced following a truck accident in which my spine was shattered the first time, an "Near Death Experience," though at the time, such a subject was not very much spoken of--right now i am slated for a hip surgery next month, to be followed by yet another broken back surgery--the doctors always say they have no idea how i

am alive let alone able to walk at all-- i suffered many years and stil have the experience of a near overwhelming voice inside me directing me to kil myself accompanied by various hallucinatory visions- five members my immediate family killed themselves in the last thirty years--and sevral others attempted-- i carry a continual darkness some days which obliterates the brightest sun light and burns like flames through the darkest nights- all of these things have made me love life all the more--each day no matter what i more thankful than i can ever express to be alive in my experience, there is never a dull moment! to sit and see the passageoflight beam across a floor, among the dust motes and smoke swirls, with the sounds inside or from outside coming in-- is of infinite variety and interest and spurs a million thoughts dreams reveries memories ideas for works and --a sense of being in what i call deep time-- think how much has occurred with you just be finding this book!-- every instant such a plenitude it overflows and yet is also succeeded buy a new instant which may be uncannily familiar--as, with the book, your own forgotten memories voluntary and involuntarily arise and are seen heard smelled felt experienced thought of in ways never to have happened to you before-- i realize this al sounds perhaps trite, cliched, outworn as the hand of a dead man one plays card with and even deals the "dead man's card " to--an event of my own "real life" which has been transposed into one of my "stories" (in an issue of Otolith--) i apologize as the events themselves are not trite--the fault is with my words in essaying the expression-- i often think that one does not "die" completely as so much of others lives inside oneself--by these i mean the presence of the ancestors for me is very powerful--and the thought of al those generations come--already my own children having children while my youngest is barely older than the grandchild is- since i was very young i had a very powerful sense of the ancestors--i have no idea why and it seems --one of those powerful events within one like a geologic sense of being- sometimes down by the Lake i can feel the ancestors stirring and when i go out into the woods i hear them moving about-- my mom recently was in Quebec City to visit my brother who lives there--and they rented a car and drove far north to the rezervation where our family originally came from, the area around there-- who knows how many tens of thousands of years they have been in this continent, in that part of the world--and, gradually through time, expanded al the way est over 1,800 miles in Canada and in areas of northen minnesota and wisconsin-- most of them were genocide--and the intermarried french-indians ethnically cleansed, driven into the usa--my grandfather was the first of his family since 1650 to be born outside of quebec, and the first of two generations not to intermarry with Indians--i took up the thread and blood myself and married a Mohawk genocided--at one point by infected blankets given them when loaded onto freight trains being shipped in to the night never to return, yet i feel they never left, they wil always remain- so itia great honor to feel part of this continuous group of persons, as strange to

oneself as oneself is and also in other ways uncannily familiar- in this sense, death is only apart of an ongoing life that one fears to end, to be final, yet which is not-- i dont want to "die" anymore than yourself-- yet--in one's work and in so many other ways as with the book you found, one lives on--

as some "find" at another time for a person at once strange and familiar--
thank you again for the beauty of your letter-
and always, for your work and example--
david-bc

> *Date: Mon, 22 Mar 2010 14:11:49 -0400*
> *From:* [redacted]
> *Subject: Re: Michael, who I never knew*
> *To:* [redacted]
>
> *Dear Alan,*
>
> *This is exactly how knowledge of certain kind, poetry, someone's vision gets translated, through happenstance, distraction partial destruction and occasional, precious momentary illuminations. Thank you for this wonderful passage. More real than desperate attempts to institutionalize hierarchies.*
>
> *All knowledge is built on fragments of other knowledge.*
>
> *Ciao,*
>
> *Murat*
>
> *On Mon, Mar 22, 2010 at 4:36 AM, Alan Sondheim <*[redacted]*> wrote:*
>
> *Michael, who I never knew*
>
> *Michael Benedikt and George E. Wellwarth edited Modern French Theatre: The Avant-Garde, Dada, and Surrealism. I recently bought a used copy of the book, first edition. It might have been Benedikt's first book. There's an author's signature on the title page, and an inscription inside the front cover:*
>
> *for Mother dear*
>
> *and F.F.*
>
> *with thanks for the right genes,*
>
> *Michael*

> *Michael Benedikt was born in 1935 and died in 2007. I didn't know him. There is something uncanny about the inscription. Michael Benedikt lived 72 years. I think perhaps he gave this to his mother with a sense of pride; he was 29. I think to myself: He gave this book to his mother and F.F., perhaps a father. His mother and perhaps F.F. died, and Michael inherited. It would have been sad for the book to be returned to him, after a temporary journey of pride and happiness. And then Michael died and someone, perhaps a wife or other relative, sold or gave away some of his books, perhaps all of them, and this was one of them. And so Modern French Theater ends up in Adam Tobin's book-store, coming from somewhere, somewhere unknown, perhaps untraceable, and I am reading and learning a great deal, revisiting some old friends, playwrights within. I fear death, death dominates me; I am constantly fighting off depression as best I can. As we run out of money, depression and stress increase. And I think: soon this book will be passed on, and I am less than a silent witness to its passing. So perhaps this is the singing of a solitary and mournful note, so that its passing will be remembered. And perhaps this will be forgotten as well.*

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3

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272. **Ryan Daley**

Re: A New Journal: The Short Movie Review: Please Submit! WITH URL: http://theshortmoviereview.wordpress.com/

Tue 23 Mar 2010

Francis,

I'm interested in writing reviews of short films. Are there any online viewing resources that you particularly favor and recommend?

Best,

Ryan

On Tue, Mar 23, 2010 at 6:42 AM, Francis Raven <[redacted]>wrote:

> *I completely forgot to include the URL in my announcement: http://theshortmoviereview.wordpress.com/*
> *http://theshortmoviereview.wordpress.com/*

About The Short Movie Review (TSMR); Submissions

The Short Movie Review will investigate short movies that are freely available online from a variety of perspectives: Marxist, capitalist, poetic, Freudian, straight, gay, engendered, naive, know-it-all.

Email Submissions & Questions to: [redacted]
When submitting put the word 'submission' in the subject.

I love short films. You can do so many things in them that in a longer film would be boring, too shocking, impossible to maintain, or way too random. They are like little windows into a world, a world where you may not actually want to live, but where it's pretty cool to visit. Short movies give film makers an opportunity to explore a little nugget of an idea that might not be able to sustain a feature length film; sometimes they are the MacGuffin without the chase scene and other times they are the chase scene without main characters. They are a main idea that has exploded. They are experiments in living. There is an obvious parallel to short stories, but while much critical work has been devoted to short stories not much ink has been spilled over short films. We here at TSMR hope to remedy this dire situation.

In addition, we are living in the golden age of short films (and particularly movies that are freely available) due to the lower costs of production, the use of short films to lure audiences into bigger things or networks or pyramid schemes, and Youtube, Wholphin, and other websites specializing in short films.

The TSMR will be released quarterly, but will be updated as content arrives. Please submit reviews to TSMR. Guidelines: the movie (which should 40 minutes or less) must be available online for free. Please include a link to the film. Otherwise, go for it. Short and long reviews are fine by us. We'd love to see some poetry as reviews or drawings or diagrams or movies as reviews of short movies. Critical reviews assessing the genre as a whole will also be looked upon favorably. Be angry or submissive; positive or negative. Try not to be boring.

Email Submissions & Questions to: [redacted]

http://theshortmoviereview.wordpress.com/
http://theshortmoviereview.wordpress.com/
http://theshortmoviereview.wordpress.com/
http://theshortmoviereview.wordpress.com/
http://theshortmoviereview.wordpress.com/
http://theshortmoviereview.wordpress.com/

> *--*
> *Francis Raven*
> *2125 14th St. NW #332*
> *Washington DC 20009*
> [redacted]
> *http://www.ravensaesthetica.com/*
>
> *Some Stationary:*
> *http://somestationary.blogspot.com/*

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273. **Halvard Johnson**
Re: 25 questions, #4...
Wed 24 Mar 2010

Write for the second, since the second includes the first. But I'd say "anyone" who reads it.

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

http://www.scribd.com/people/documents/14481250-chalk-editions

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Tue, Mar 23, 2010 at 2:26 PM, Gerald Schwartz <[redacted]>wrote:

> *Question # 4:*
>
> *Should a poet, if confronted with a choice, write a piece for other poets who*
> *read poetry or write for an audience of everyone who will read it?*

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274. Alan Sondheim
Re: 25 questions, #4...
Wed 24 Mar 2010

I don't understand the question; why is there a "should" here? Different people write for different reasons. I don't think there's much more to say...

- Alan

On Tue, 23 Mar 2010, Gerald Schwartz wrote:

> *Question # 4:*
>
> *Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?*

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org sondheimat gmail.com, panix.com
==

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275. John Cleary
Re: 25 questions, #4...
Wed 24 Mar 2010

This poet writes for himself. Does truth require an audience? - John

On Wed, Mar 24, 2010 at 10:22 AM, Alan Sondheim <[redacted]> wrote:

> *I don't understand the question; why is there a "should" here? Different people write for different reasons. I don't think there's much more to say...*
>
> *- Alan*
>
> *On Tue, 23 Mar 2010, Gerald Schwartz wrote:*
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> ==
> *email archive: http://sondheim.rupamsunyata.org/*
> *webpage http://www.alansondheim.org sondheimat gmail.com, panix.com*
> ==

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276. **David Chirot**
Re: 25 questions, #4...
Wed 24 Mar 2010

Like Alan, i don't understand the "should"--other than in such "extenuating circumstances" as in cases of the coerced, of desperation, of fear or perhaps the obscurely shifted desire to "do the right thing" in some inwardly confused sense of "moral duty" or "moral suasion."

Or--in the cases of propaganda and advertising.

A Ruyssian artist writes that language is a fascism not becuase it silences or censros, but because it forces one to speak.

Such would be the case of the "should" perhaps--

A writer writes for those who read, who in turn may read for those who do not read.

A writer writes--for whom? Oneself and other strangers?

I've made poems written for stones, tree, the air, a ray of light--without even the idea of a person involved--

In this sense one may write for those "illiterates" or "inanimates" who do not read yet understand and know the Unwritten--

"The hills know but do not tell" as Emily Dickinson writes-- On Wed, Mar 24, 2010 at 7:22 AM, Alan Sondheim <[redacted]> wrote:

> *I don't understand the question; why is there a "should" here? Different people write for different reasons. I don't think there's much more to say...*
>
> *- Alan*

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> *webpage http://www.alansondheim.org sondheimat gmail.com, panix.com*
> ==

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277. **Catherine Daly**

Re: Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?

Wed 24 Mar 2010

---

there was a life magazine article about the rent-a-beatnik thing, wasn't there?

I like the comments on the Rothenberg blog about cakes from flowershops

Add zing to the special occasions of your acquaintances in Pune by sending our fantastic flowers and tasty cakes. Our expert team affords excellent customer service support for the delivery of our flowers and cakes to Pune. Our supreme delivery networks all over Pune, Same day delivery option to Pune and punctual delivery of flowers and cakes to Pune have helped us to be more proficient. Moreover sending flowers and cakes to Pune online with us is 100% secured.

there are sandwiches on the flowershop site too

The comments are in response to Christine Wertheim's post, "Litteral Poetics" which talks about tongues...

--
All best,
Catherine Daly
[redacted]

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278. **Ruth Lepson**
Re: Michael, who I never knew
Wed 24 Mar 2010

Thank you to all three for your bravery, strength, and honesty.

On 3/23/10 6:21 PM, "David-Baptiste Chirot" <[redacted]> wrote:

> *Dear Alan:*
>
> *Thank you so much for your beaitufl and moving piece.*
> *I know the book well--a classic--*
> *what you write for myself is one of the examples of the Found, which is what*
> *my own work is directly working with always-*
> *the Found, as you note--untraceable often, and for that very reason, so freed*
> *of accrued and already-set associations wide open to your own--to on'e s own,*
> *which are created in the direct, touched and held contact, with the*
> *materials--*
> *re your depression and death--*
> *i have been clinically dead 4 times, another time experienced following a*
> *truck accident in which my spine was shattered the first time, an "Near Death*
> *Experience," though at the time, such a subject was not very much spoken of--*
> *right now i am slated for a hip surgery next month, to be followed by yet*
> *another broken back surgery--the doctors always say they have no idea how i am*
> *alive let alone able to walk at all--*
> *i suffered many years and stil have the experience of a near overwhelming*
> *voice inside me directing me to kil myself accompanied by various*
> *hallucinatory visions-*
> *five members my immediate family killed themselves in the last thirty*
> *years--and sevral others attempted--*
> *i carry a continual darkness some days which obliterates the brightest sun*
> *light and burns like flames through the darkest nights-*
> *all of these things have made me love life all the more--each day no matter*
> *what i more thankful than i can ever express to be alive*
> *in my experience, there is never a dull moment! to sit and see the*
> *passageoflight beam across a floor, among the dust motes and smoke swirls,*
> *with the sounds inside or from outside coming in--*
> *is of infinite variety and interest and spurs a million thoughts dreams*
> *reveries memories ideas for works and --a sense of being in what i call deep*
> *time--*
> *think how much has occurred with you just be finding this book!--*
> *every instant such a plenitude it overflows and yet is also succeeded buy a*
> *new instant which may be uncannily familiar--as, with the book, your own*
> *forgotten memories voluntary and involuntarily arise and are seen heard*
> *smelled felt experienced thought of in ways never to have happened to you*
> *before--*
> *i realize this al sounds perhaps trite, cliched, outworn as the hand of a dead*
> *man one plays card with and even deals the "dead man's card " to--an event of*
> *my own "real life" which has been transposed into one of my "stories" (in an*

issue of Otolith--)
i apologize as the events themselves are not trite--the fault is with my words in essaying the expression--
i often think that one does not "die" completely as so much of others lives inside oneself--by these i mean the presence of the ancestors for me is very powerful--and the thought of al those generations come--already my own children having children while my youngest is barely older than the grandchild is-
since i was very young i had a very powerful sense of the ancestors--i have no idea why and it seems --one of those powerful events within one like a geologic sense of being-
sometimes down by the Lake i can feel the ancestors stirring and when i go out into the woods i hear them moving about--
my mom recently was in Quebec City to visit my brother who lives there--and they rented a car and drove far north to the rezervation where our family originally came from, the area around there--
who knows how many tens of thousands of years they have been in this continent, in that part of the world--and, gradually through time, expanded al the way est over 1,800 miles in Canada and in areas of northen minnesota and wisconsin--
most of them were genocide--and the intermarried french-indians ethnically cleansed, driven into the usa--my grandfather was the first of his family since 1650 to be born outside of quebec, and the first of two generations not to intermarry with Indians--i took up the thread and blood myself and married a Mohawk
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so itia great honor to feel part of this continuous group of persons, as strange to oneself as oneself is and also in other ways uncannily familiar-
in this sense, death is only apart of an ongoing life that one fears to end, to be final, yet which is not--
i dont want to "die" anymore than yourself--
yet--in one's work and in so many other ways as with the book you found, one lives on--

as some "find" at another time for a person at once strange and familiar--
thank you again for the beauty of your letter-
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Date: Mon, 22 Mar 2010 14:11:49 -0400
From: [redacted]
Subject: Re: Michael, who I never knew
To: [redacted]

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All knowledge is built on fragments of other knowledge.

Ciao,

Murat

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for Mother dear

and F.F.

with thanks for the right genes,

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Michael Benedikt was born in 1935 and died in 2007. I didn't know him. There is something uncanny about the inscription. Michael Benedikt lived 72 years. I think perhaps he gave this to his mother with a sense of pride; he was 29. I think to myself: He gave this book to his mother and F.F., perhaps a father. His mother and perhaps F.F. died, and Michael inherited. It would have been sad for the book to be returned to him, after a temporary journey of pride and happiness. And then Michael died and someone, perhaps a wife or other relative, sold or gave away some of his books, perhaps all of them, and this was one of them. And so Modern French Theater ends up in Adam Tobin's book-store, coming from somewhere, somewhere unknown, perhaps untraceable, and I am reading and learning a great deal, revisiting some old friends, playwrights within. I fear death, death dominates me; I am constantly fighting off depression as best I can. As we run out of money, depression and stress increase. And I think: soon

> *this book will be passed on, and I am less than a silent witness to its passing. So perhaps this is the singing of a solitary and mournful note, so that its passing will be remembered. And perhaps this will be forgotten as well.*
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> _____
> *The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_3*

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279. Jon Cotner
textsound's new issue: "Improvisations 2006-2010"
Wed 24 Mar 2010

textsound's editors have launched the new issue. It's called "Improvisations 2006-2010," and it features 8+ hours of solo and collaborative pieces by me and Andy Fitch. Here's a link:

http://textsound.org/

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280. George Bowering
Re: 25 questions, #4...
Wed 24 Mar 2010

I am just here to say that Gerald's questions
are really good ones.

gb

On Mar 24, 2010, at 7:08 AM, Halvard Johnson wrote:

> *Write for the second, since the second includes the first.*
> *But I'd say "anyone" who reads it.*
>
> *Hal*
>
> *follow this link to The Perfection of Mozart's Third Eye, my latest collection --*
>
> *http://www.scribd.com/people/documents/14481250-chalk-editions*
>
> *Halvard Johnson*

> *==========*
> *[redacted]*
> *http://sites.google.com/site/halvardjohnson/Home*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
>
> *On Tue, Mar 23, 2010 at 2:26 PM, Gerald Schwartz*
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> *Should a poet, if confronted with a choice, write a piece for*
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> *read poetry or write for an audience of everyone who will read it?*
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> *guidelines*
>
> *welcome.html*

George Harry Bowering
Younger than W.P. Kinsella

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281. **Halvard Johnson**
Re: 25 questions, #4...
Wed 24 Mar 2010

But are you younger than springtime?

Hal

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Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
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George Harry Bowering

Younger than W.P. Kinsella

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282. Allan Revich
Re: 25 questions, #4...
Wed 24 Mar 2010

Yes.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Gerald Schwartz
Sent: Tuesday, March 23, 2010 2:26 PM
To: [redacted]
Subject: 25 questions, #4...

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets
who
read poetry or write for an audience of everyone who will read it?

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283. David Seaman
Re: Would you buy art? A poem?
Wed 24 Mar 2010

The poem is free. You pay to have it delivered.

David

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On Monday, March 15, 2010, at 02:04PM, "Maria Damon" <[redacted]> wrote:
>i sometimes pay street people $1 for a poem if they have a sign offering
>that.
>i was going to pay Bernadette Mayer for a poem for a conference a few
>years ago (she had a standing offer out for topical poems for pay) but i
>didn't get it together.
>in 1977 i paid $2 for Allen Ginsberg to write a haiku for me for a
>Naropa benefit. I wish i could find that haiku now. Because i was
>standing with my friend Julia Sagebien, whom he knew, i know the phrase
>"rosy dyke" was in it.
>

>amy king wrote:
>> Would you pay for a poem? Possible? Worth it? What's art worth? Is poetry art? Is capitalism art? Is there a support-artists culture?
>>
>> Here - http://amyking.wordpress.com/2010/03/15/paid-for-poem/
>>
>> Thanks,
>>
>> Amy
>>
>> _____
>>
>>
>> HTML GIANT -- You might like me too:
>>
>> http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/
>>
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>
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>

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284. **steve dalachinsky**

Re: Rothenburg/Chirot/Outsider poetics/The Bourgeoisie? The Bohemian?

Thu 25 Mar 2010

---

yes ted joans a dear friend and "outsider" poet did rent-a beatnik in late 50's early 60's also the fanmous rent parties as well now maybe rent-a-nudnik or a laureate or a academic

On Wed, 24 Mar 2010 09:08:32 -0700 Catherine Daly <[redacted]> writes:
> there was a life magazine article about the rent-a-beatnik thing,
> wasn't there?
>
> I like the comments on the Rothenberg blog about cakes from
> flowershops
>

> Add zing to the special occasions of your acquaintances in Pune by
> sending our fantastic flowers and tasty cakes. Our expert team
> affords
> excellent customer service support for the delivery of our flowers
> and
> cakes to Pune. Our supreme delivery networks all over Pune, Same
> day
> delivery option to Pune and punctual delivery of flowers and cakes
> to
> Pune have helped us to be more proficient. Moreover sending flowers
> and cakes to Pune online with us is 100% secured.
>
> there are sandwiches on the flowershop site too
>
> The comments are in response to Christine Wertheim's post,
> "Litteral
> Poetics" which talks about tongues...
>
> --
> All best,
> Catherine Daly
> [redacted]
>
>
>

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285. **steve dalachinsky**
Re: WE ARE 7
Thu 25 Mar 2010

---

boy do i wish after eaah 7 years my body feels completely OLD

On Tue, 23 Mar 2010 14:53:17 -0400 CA Conrad <[redacted]>
writes:
> Over a 7 year period the human body replaces all of its cells until
> --
> 7 years later -- the body is completely new, a whole new body, a
> body
> which actually didn't exist 7 years ago. 7 years ago today we were
> not here as we are today. 7 years ago today when America invaded
> the
> sovereign nation of Iraq. Over a million people have been killed.

> Their bodies didn't make it here with us. So many people I'm never
> going to meet or see or know. I'm very sad today thinking about my
> new body, my luxury of a new body of cells over the past 7 years of
> war, 7 years of terrorizing people. This morning I went to the
> Kelly
> Writers House to hear Susan Howe give one of the finest Q&A's I've
> ever heard. And I almost asked her at the Q&A, "Susan, in your
> book
> THE EUROPE OF TRUSTS you write, 'Malice dominates the history of
> Power
> and Progress.' How do you feel about us stepping out of history
> today
> with today being the anniversary of the American invasion of Iraq?"
> But I didn't ask her that. She seemed so happy sitting there, and
> life is short, and here's this amazing elderly genius poet, and I
> thought, "Don't ask her that." So I didn't ask her that. Instead
> I
> asked her about her visit to Wallace Stevens's house, and how she
> had
> said that she couldn't believe THOSE poems came from THAT house, and
> I
> wanted her talk about HER poems being written where she writes
> them.
> Please tell us about the aura of space, is what I meant to say.
>
> There's so much responsibility that goes into being a citizen, but
> somehow we have had the trouble of the responsibility removed from
> us.
> And it's the darkest thing, that removal. I'm not saying THAT I
> KNOW
> and UNDERSTAND the new bodies around me in the anniversary of
> America
> bringing UNIMAGINABLE suffering and agony to Iraq. I'm not saying
> I KNOW but I do know some of the bodies in my proximity and how
> they fair. A week ago my new next door neighbor left the apartment
> with his girlfriend and dog, and said, literally said, "Well we
> don't
> have cable installed yet, so we're going to the park." He seemed
> sad
> about going to the park. The girlfriend said, "Yeah, the cable man
> didn't show, what a drag." The dog was the only one who seemed
> happy.

> And then the cable man came, and now, every single day, all day
> long
> I hear the television whenever I walk by their door. Canned
> laughter
> is what I hear sometimes. They're watching sitcoms or something
> and
> they're not laughing, just the canned laughter. And the dog is so
> annoyed that the cable man came, I'm sure of it. I'll always
> remember
> them leaving to go to the park, this very healthy young couple with
> their dog because they couldn't watch the television.
>
> No, I'm not saying I understand what everyone's going through.
> Sometimes people watch a lot of television because they're
> depressed.
> But I'm not sure. And in Philadelphia we've been having Twitter
> Mobs
> (or some call them Flash Mobs), and part of me wants to say that I
> identify with these kids, today, on the anniversary of the American
> invasion of Iraq. Hundreds and hundreds of them meet up, and then
> each time something breaks loose and they begin beating on people,
> wrecking things, hundreds of them. And I want to say that I
> understand their anger. But I don't. I'm angry. I'm very angry.
> Every single day I'm angry. I'm living in a country that cares
> more
> about bombing people of color overseas and stealing their resources
> than putting kids through college. And the ad campaigns to make us
> FEEL OKAY like saying "MARCH IS AMERICAN RED CROSS MONTH"
because
> WE'RE SUCH GOOD PEOPLE! We're such good people, here, in America,
> today, on the anniversary of bombing where there are many people
> who
> still hear the bombs in the middle of the night, and sometimes it's
> a
> dream, and sometimes it's not, because it's still a war, it's still
> not entirely a dream. But I'M ANGRY AT THESE KIDS for scaring me
> on
> the bus the other day when I found myself in the middle of a
> Twitter
> Mob WHILE ON THE BUS and the kids banged their fists on the sides
> of
> the bus as we drove down the street through the chaos. And Frank

> Sherlock called me to see if I made it home safely, he's a very
> good
> friend. I want to be SO ANGRY at these kids because I would never
> want to hurt anyone, just anyone, just any stranger. But yet we're
> living in a country which does that. We drop bombs on people's
> houses. And the animals in the zoos. The zoo of Baghdad and the
> apartments, and, and, and, we have new bodies this year.
>
> There's never going to be a moment in this lifetime for us, THOSE
> OF
> US ALIVE NOW, IN AMERICA, PAYING TAXES, WHICH PURCHASE WAR, we will
> never be able to apologize enough to the people of Iraq, and we
> knew
> it. We knew it. We all kept saying we knew it, we knew that there
> were no WMD's, we knew it, everyone knew it. We kept telling one
> another days before the invasion, "I THINK THEY'RE LYING DON'T YOU
> THINK THEY'RE LYING YEAH I THINK SO TOO YEAH ME TOO THEY'RE LYING
> WE
> KNOW THEY'RE LYING EVERYONE KNOWS IT!" But it happened anyway, the
> bombing. The occupation. And now the genocide of HUNDREDS of gay
> man
> in Iraq as a direct result of the invasion and occupation, we are
> now
> responsible for this new genocide. Gay men tortured and murdered
> in
> Iraq. A year of genocide. A year at the end of seven years of
> American occupation. And we distract ourselves with LISTENING
> about
> the health care reform. Health care reform? What about the health
> of
> EVERYONE in Iraq? What about them? But we get to feel good. And
> it's AMERICAN RED CROSS MONTH. And I'm not being mean, but that's
> fucked up to be saying MARCH IS AMERICAN RED CROSS MONTH when
> America
> brings more need for bandages than any other country on the face of
> the planet right now, how do we do it? How do we get to feel this
> way? How? I'm so sad today. I'm not being mean, I'm sad. I'm an
> American citizen who has believed lies and now I know I will never
> vote Democrat again. Ever. There's too much responsibility behind

> giving killers your time and your vote. It costs so much. I feel
> that costs today. I'm sad.
>
> CAConrad
>
> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>
>
>

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286. Alan Sondheim
Porter (solo oud)
Thu 25 Mar 2010

Porter

For Luke Mosley, Porter Records:

http://www.alansondheim.org/porter.mp3

solo oud inspired by 2 evenings of music at the Issue Project Room, Brooklyn

avoir dea ailes, une carapace, une excorce, souffler de la fumee, porter "The eternal gates' terrific porter lifted the northern bar: "The eternal gates' terrific porter lifted the northern bar:

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287. Murat Nemet-Nejat
Re: 25 questions, #4...
Thu 25 Mar 2010

Hi Alan, David,

Here is a quote from my review of Ed Foster's book of poems *What He Ought To Know*:

"For Ed Foster. Spicer’s comment, “no one listens to poetry,” is at the heart of a poetic revolution. He transforms this existential condition into Walter Benjamin’s suggestion that poetry listens to no one: “Art... posits man’s physical and spiritual existence, but in none of its works is it concerned with his response. No poem is intended for the reader, no picture for the beholder, no symphony for the listener.” This quotation appears in Foster’s poem, “Poetry

Has Nothing To Do With Politics." More than a denial of politics, the idea in the title is an assertion of the independent, accidental, chaotic power, of poetry."

Ciao,

Murat

On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[redacted]>wrote:

> *Like Alan, i don't understand the "should"--other than in such "extenuating circumstances" as in cases of the coerced, of desperation, of fear or perhaps the obscurely shifted desire to "do the right thing" in some inwardly confused sense of "moral duty" or "moral suasion."*
>
> *Or--in the cases of propaganda and advertising.*
>
> *A Ruyssian artist writes that language is a fascism not becuase it silences or censros, but because it forces one to speak.*
>
> *Such would be the case of the "should" perhaps--*
>
> *A writer writes for those who read, who in turn may read for those who do not read.*
>
> *A writer writes--for whom? Oneself and other strangers?*
>
> *I've made poems written for stones, tree, the air, a ray of light--without even the idea of a person involved--*
>
> *In this sense one may write for those "illiterates" or "inanimates" who do not read yet understand and know the Unwritten--*
>
> *"The hills know but do not tell" as Emily Dickinson writes--*
> *On Wed, Mar 24, 2010 at 7:22 AM, Alan Sondheim <[redacted]> wrote:*
>
> *I don't understand the question; why is there a "should" here? Different people write for different reasons. I don't think there's much more to say...*
>
> *- Alan*
>
> *On Tue, 23 Mar 2010, Gerald Schwartz wrote:*
>
> *Question # 4:*
>
> *Should a poet, if confronted with a choice, write a piece for other*

> *poets*
> *who*
> *read poetry or write for an audience of everyone who will read it?*
>
> ==
> *email archive: http://sondheim.rupamsunyata.org/*
> *webpage http://www.alansondheim.org sondheimat gmail.com, panix.com*
> ==
>
> *guidelines*

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288. **Nicholas Ravnikar**
Re: 25 questions, #4...
Thu 25 Mar 2010

Notice that Gerald (whom I don't know but have just called by first name) makes the caveat:

"Should a poet, *if confronted with a choice*, write a piece for other poets who read poetry or write for an audience of everyone who will read it?" (emphasis mine)

If I understand the question correctly, then all the previous comments certainly apply to what we might call its "weak version" (without caveat). People probably do generally just write for themselves and their own (private) reasons. That's the trouble with intentionality (in the broad sense) and part of the three F's of lit crit -- fun, fodder and folly. But *if confronted with a choice* implies that the individual may be unconscious of the audiences that they're writing to prior to knowing that such a choice can be made. When one can hold a mental state like [shall I write poem/s (Px) for audience of poets (Ap), or write poem/s (Pn) for the set of all readers (Ar)], it is an ethical choice and thus demands a "should" iff you think people who write poems can choose to write poem *for* particular audiences to read -- again, the intentionality problem -- and whether you think acts of reading are holistic as regards access to the intentional attitudes of the author (which may change with each given reader-instance, and possibly even every time slice).

For my part, I'd say that the answer would requires three individuated premises at least: (a.) whether or not the mental states I attempted to describe above can make any sense as regards writing a poem (or anything else for that matter); and (b). what conditions of satisfaction supervene on the mental representations POEM/S, POET/S, AUDIENCE and READERS in the cases of all possible people who might write poems for either other poets or the set of all possible readers. If these questions don't make any sense to ask, then there's no point in asking the ethical question, because we won't have a grounds for mental causation. Unless, again, we think the set of all possible readers have an atomistic disposition in their access toward the intentional attitudes of the author, or that that authors never can possibly write for anything.

I think that the answer to the ethical question depends on what stage of their development in writing poems the writer in question is at, as well as what goals that individual has for their writing. In either case, career decisions for the immediate and what winds up anthologized or otherwise preserved are two separate things, as are readers' mental operations and experience of the piece(s) in question. But the question itself "Should a poet..." implies that one formulate (constantly) the ethic, continue to wrestle with the question. If we have an answer that we refuse to budge, what texts do we then deny existence? And what consequence lies in that?

I also want to point out, for whatever it's worth, that the names seem to suggest this conversation is male-dominated. What importance, if any, does that bear in considering the question?

On Wed, Mar 24, 2010 at 3:46 PM, Allan Revich <[redacted]>wrote:

> *Yes.*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On*
> *Behalf Of Gerald Schwartz*
> *Sent: Tuesday, March 23, 2010 2:26 PM*
> *To: [redacted]*
> *Subject: 25 questions, #4...*
>
> *Question # 4:*
>
> *Should a poet, if confronted with a choice, write a piece for other poets*
> *who*
> *read poetry or write for an audience of everyone who will read it?*

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289. **steve russell**
Re: 25 questions: question # 3...
Thu 25 Mar 2010

---

it's a quantity/ quality thing.
some very prolific poets are not terribly consistent.
Creeley had his ruts.
The Buk was often simply drunk, gazing at his navel, but stuck at the typwriter.

No. Because not everyone is great.
Especially now.
Consistent greatness belongs to past, coherent cultures.

Ashbery is consisent, but only great, or near great when he gets off a good long poem and avoids the same old goofiness. Frederick Seidel started out very good in a R Lowell sort of way and has become damn near great whenever he does poem.

From: Gerald Schwartz <[redacted]>
To: [redacted]
Sent: Fri, March 19, 2010 9:47:43 AM
Subject: 25 questions: question # 3...

Question # 3: If a poet can write one or two or more great works of poetry why cannot all of his or her works be great?

G. E. Schwartz

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290. **Patrick F. Durgin**
David Hadbawnik on Diane di Prima
Thu 25 Mar 2010

Guest-blogger David Hadbawnik's post on Diane di Prima's RAIN FUR is the latest in the series of "Previews & Supplements" of/to the Kenning Anthology of Poets Theater 1945-1985 at www.kenningeditions.com

Take a look also at Don Share's recent post on V.R. "Bunny" Lang. Future guest-bloggers include Laura Elrick and Rodrigo Toscano, Peter O'Leary, and Aldon Nielsen.

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291. **Rob McLennan**

the ottawa small press book fair, june 26

Thu 25 Mar 2010

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span-o (the small press action network - ottawa) presents:

> the ottawa
> small press
> book fair

spring 2010 edition
will be happening Saturday, June 26, 2010

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after the first one, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)
admission free to the public.
$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7).

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the reading, usually held the night before at The Carleton Tavern!

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books,

The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.questions, [redacted] free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted]

http://robmclennan.blogspot.com/2010/03/ottawa-small-press-book-fair-spring.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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292. amy king

Riot Grrrl, Burlesque Gurlesque, Describing / "Outlining" / defining Poetries, Queer / Queering, What's a group?, What's in a name? What's in a book?, etc

Thu 25 Mar 2010

The more I read of how this book came to be (I started with the Gurlesque anthology first), the more invested I become. My opinions are taking shape, and yet, only a few, especially Danielle Pafunda primarily, join me in discussing what is beginning to feel like "my issue" -- I invite you to join the discussion (to whet your interest, my last response, from the comments thread, to Danielle is pasted below) -- http://amyking.wordpress.com/2010/03/22/my-visceral-thought/ Thanks, Amy Good morning, Danielle! Okay, Iâ€™m going to try to make my contention clearer. Letâ€™s start with a Glenum quote from Johannes blog: â€œAnd Riot Grrr. Think zombified Courtney Love in her babydoll nightie, who somehow managed able to make female nudity threatening and aggressive rather than erotic.â€ Two anecdotes now & then my explanation in relation to the Gurlesque anthology: I loved Loveâ€™s music. Once, I was at one of her shows, pretty intimate, maybe a hundred people or so. (Drew Barrymore was even there, backstage, taking care of Francis Bean) Love rocked out; she spoke aggressively, wore her babydoll dress, combat boots, said lots of pro-women things, etc. Late in the show, she decided to stage dive, just like any guy singer would who could feel the energy from the crowd. But this crowd, especially the pit-as-usual, was more than half guys. And when she got carried across that pit,

those men began ripping her clothes, feeling her up, etc. It was all security could do to get her back, a total struggle. Onstage again, she was pissed, frustrated, and could only scream into the mic angrily, â€œI test every crowd in every city, and you FAILED!â€ and stormed off stage. For all of her aggression, all of her posturing, all of her proclamations, her nudity was *not* threatening, as Glenum claims; she remained most certainly an erotic object to grab and fuck and disrespect. I've never seen a man experience a stage dive even remotely similar. Moving on to Tribe 8, Riot Grrrl band made up of all openly-queer women. This was one of the first shows to shock me. These women got on stage, they had hot bods that fit â€˜sexyâ€™ stereotypes. Several of them took off their shirts and began rocking out. Many of the men didnâ€™t know what the fuck to do. They just gaped, though some got into the music, moshing a bit, especially as the shock wore off and the show went on. More women were in the pit than usual too. But the initial problem for the men and those of us attuned to seeing women through the male gaze, despite the hardcore energy of the music (which is what we presumably paid for), was that these women became grotesque, they were parodies incarnate because these were womenâ€™s bodies with true bare breasts, those sexy orbs (the site of symbolic sex/sexiness), attached to real monsters: women who were publicly queer and therefore by default anomalies, performing this killer music but not as a site for masturbation or fucking. They were truly threatening, scary and not to be fucked with. Not one guy tried to touch them, though Iâ€™m sure a few had trouble processing/reconciling that female nudity with being there to rock out. Glenum and Greenberg say theyâ€™re â€œdescribing what theyâ€™ve seenâ€, but based on the anthology, they seem to have only seen hetero-women performing gender in grotesque/hybrid/paradoxical ways. Even if they didnâ€™t try to seek out the work of queer women, I know that Glenum is aware of Dodie Bellamyâ€™s poetry, which would lead one to imagine that, even if they didnâ€™t include Bellamyâ€™s work, they would have made a conscious attempt to seek out and include work by queer-identified women that includes representations/perspectives of queer women, especially as sites of resistance /grotesqueness / parody â€“ not just hetero-women and girls in the making. The â€œqueer womanâ€ certainly falls under the category of â€œrepresentations of womenâ€ in the public eye that Glenum and Greenberg define the anthology by. To omit any work of this sort from this anthology is not only a glaring omission, itâ€™s exclusionary and does a disservice to the project of the Gurlesque; the anthology narrows the Gurlesque at great cost. Considering that the kind of performance the editors describe has long been the staple, almost inherently necessary work of a queer woman as soon as she owns her queerness out loud, itâ€™s shocking to exclude any work by those women. I mean, Glenum founds the basis of her definition on Judith Butler, who obviously â€œdescribedâ€ gender as performance â€“ & itâ€™s no coincidence

that the first theorist to publicly introduce that concept was a lesbian. To make a poor parallel, this anthology would be akin to editing an anthology of Experimental American Poetries and only including selections by Language Poets or Black Mountain poets. You can say itâ€™s â€œdescriptiveâ€ and â€œonlyâ€ what you â€œnoticedâ€ all you want, but the editors of such an anthology must have been wearing blinders if thatâ€™s all they include. I remain frustrated because the more I read from discussions online, the more I see that Glenum keeps conjuring â€œqueernessâ€ and Greenberg claims to have â€œcoinedâ€ the term â€œGurlesqueâ€ while also aligning it with Riot Grrrl, but to see no inclusion of the queer roots of such performance, to not acknowledge the ongoing work of confounding the notion of â€œwomanâ€ via queer perversion / queer womenâ€™s burlesque â€“ gurlesque is incredible. They may as well mark the exclusiveness of this project as defined/narrowed through this anthology and say â€œqueering the hetero-woman and girl concept by hetero-womenâ€, which really only smacks of efforts to subvert, not â€œqueerâ€ when you donâ€™t actually include the queer. Just one more note and Iâ€™ll stop, let my frustration go the way of the mostly-silence on this issue: A whole lot happens when a queer woman frustrates the male gaze that inspires a very different awareness, which emerges over time for queer women. This awareness births ideas and performances that are certainly co-opted and appropriated by hetero-women, and thatâ€™s absolutely fine. From the most basic of signifiers like dykes wearing combat boots and punking out/shearing their hair to larger behaviors that I will not go into right now, we have created and given permissions that may not have happened for a long time for straight women. Iâ€™m not trying to own all of the subversive stuff straight women have tried on or done for themselves, at all. But I havenâ€™t read anything in all of Glenumâ€™s and Greenbergâ€™s descriptions that queer women as poets, performers, mothers, etc, havenâ€™t also been doing/dealing with and adding to the conversation/culture. Just yesterday, a guy didnâ€™t like what I had to say about Bukowski on a frigginâ€™ throw-away Facebook post and, knowing Iâ€™m queer, told me to get my â€œhead out of my cuntâ€, made lewd claims about my relations with my â€œpartnerâ€ (his quotes) in an effort to delegitimize my relationship, and other shit â€“ and that was only one tiny fraction of my experience with men reacting to the queer grotesque monster woman that I am daily. So yes, the queer existence does have a leg up experientially when it comes to understanding what it means to perform for that male gaze while simultaneously and paradoxically excising oneâ€™s self from it just by default of primarily loving and being for and in relation to women â€“ and that kind of performance certainly does make its way into queer womenâ€™s poetry. I just canâ€™t believe these editors, two smart well-versed and theoretically-inclined women, didnâ€™t come across any writing that fit that bill or give a single nod to it, though they unabashedly have no

problem referencing the type of work queer women have historically done and continue to do. Here, have some poems by Julian Brolaski and tell me how these donâ€™t fit the Gurlesque - http://chax.org/eoagh/issue3/issuethree/brolaski.html Or Brenda Iijima and Stacy Szymaszek -- http://chax.org/eoagh/issue3/issuethree/bracyiimaszek.html Or any number of queer poets I donâ€™t have time right now to sift through but would have if I were an editor of an anthology such as thisâ€¦ Sorry to be insistent; Iâ€™m still just emotional and pissed. But moreover, I appreciate your bravery and how constructively you continue to engage me on this matter, Danielle â€“ I know youâ€™re tons busy! I think you hit the nail on the head in your efforts in the last comment to note / outline what you see me reacting to. I wonder if others who see it will speak up (quite a few have backchannled, as noted), or if those involved will acknowledge this gap. Thanks lots, A _____

HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

THE GURLESQUE - NOT ENOUGH GRRRL?

http://amyking.wordpress.com/2010/03/22/my-visceral-thought/

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293. David Kirschenbaum

rent-a-beatnik and voice photographer fred mcdarrah

Thu 25 Mar 2010

It was Village Voice photographer Fred McDarrah who conceived of the rent-a-beatnik idea and sent friends like Joans out to be rented. McDarrah's the photographer responsible for many iconic images of the day, including Kerouac during a rdg, arm's stretched out like Jesus; Dylan sitting on a Sheridan Square bench and saluting; Abbie Hoffman in his American flag shirt, among so many others. His photos were compiled in books like The Beat Scene, Beat Generation: Glory Days in Greenwich Village, and Gay Pride: Photographs from Stonewall to Today. Here's a link to his obit in the Voice, with links there, and below, to some of his photos:

http://www.villagevoice.com/2007-10-30/news/fred-w-mcdarrah-1926-2007/

http://www.stevenkasher.com/html/artistresults.asp?artist=75

http://images.google.com/images?hl=en&safe=off&client=firefox-a&hs=gQs&rls=org.mozilla:en-US:official&q=%22fred%20mcdarrah%22&um=1&ie=UTF-8&sa=N&tab=wi

On Mar 25, 2010, at 3:37 AM, steve dalachinsky wrote:

> *yes ted joans a dear friend and "outsider" poet did rent-a beatnik in late 50's early 60's*
> *also the fanmous rent parties as well now maybe rent-a-nudnik or a laureate or a academic*
>
> *On Wed, 24 Mar 2010 09:08:32 -0700 Catherine Daly <[redacted]*
>
> *writes:*
> *there was a life magazine article about the rent-a-beatnik thing, wasn't there?*

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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294. **steve russell**
Re: 25 questions, #4...
Thu 25 Mar 2010

---

well, dead poets have written poems and we read their poems to others --

& yes, we should write for "an audience of everyone" who reads.

--- On Tue, 3/23/10, Gerald Schwartz <[redacted]> wrote:

From: Gerald Schwartz <[redacted]>
Subject: 25 questions, #4...
To: [redacted]
Date: Tuesday, March 23, 2010, 2:26 PM

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who read poetry or write for an audience of everyone who will read it?

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295. **amy king**
Poet's at The Poets Salon
Thu 25 Mar 2010

Poetâ€™s at The Poets Salon

ROOM 198 on the Conco

Poetâ€™s at The Poets Salon

ROOM 198 on the Concourse Level

CUNY Graduate Center 5th Ave & 34th Street

Saturday March 27th 2010

COME HEAR ! over 40 AMAZING

Lesbian, Gay, Bisexual, Transgender, Queer Poetâ€™s

Reading & Performing their own Poetry for You for FREE !

Starting Every Half Hour on the Half Hour in Room 198

11:30 am

Poets: Walter Holland, Bill Kushner, Jason Roush, Daniel
Lau, Rosamond S. King and Vittoria repetto

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

12:30 pm

Poets: David Bergman, Jameson Fitzpatrick, Saeed Jones,
Richard Tayson, Ana Bozicevic, Amy King, Debrah Morkun, and Gregory Laynor

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

1:30 pm

Poets: Davidson Garrett, David Messineo,

Nicholas
Glastonbury, Octavio Gonzalez, Rigoberto Gonzalez,

Tim Peterson (Trace), and Rachel Zolf

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

2:30pm

Poets: Elizabeth Reddin, Laurie Weeks, Vega, Bakar Wilson, Ronaldo V. Wilson, Emanuel Xavier, Julian Brolaski,

and Danielle
Evennou

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

3:30pm

Poets: Stephanie Gray, Paul Foster Johnson,

Douglas A.
Martin, Steven Cordova, Mina Pam Dick,

Jee Leong Koh,
and Angelo Nikolopoulos

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

4:30pm

Poets: Ron Drummond, Scott Hightower, Timothy Liu,

Moonshine
Shorey, Philip Clark, Nathaniel A. Siegel

followed by

Readings from

â€œPersistent Voices Poetry by Writers Lost to AIDSâ€

A LIMITED EDITION COLLECTION OF POETRY:

â€œCOME HEAR !â€

FEATURING THE WORK OF THESE 40 POETS WILL BE AVAILABLE FOR PURCHASE AT THE READING FOR $10

THE READING IS FREE AND OPEN TO THE PUBLIC !

HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

THE GURLESQUE - NOT ENOUGH GRRRL?

http://amyking.wordpress.com/2010/03/22/my-visceral-thought/

↑ Index

296. Margaret Konkol

anything anymore anywhere spring 2010 out now!!

Thu 25 Mar 2010

Congratulations to Colin Herd and Reuben Sutton on an exquisite March 2010 issue of *anything anymore anywhere.*

My copy arrived in the mail today and I am reading the wonderful contributions of Maric Arrieta, James Davies, Marcus Whale, Devin Johnston as well as many others!

Cheers,
Margaret Konkol

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297. Poetry Project

Upcoming Events at The Poetry Project

Thu 25 Mar 2010

Hi Everyone,

Here¹s what we have coming up at The Poetry Project. You¹ll notice there are no readings next week‹ that¹s because next week is Holy Week and time for The Poetry Project to take a vacation!

Friday, March 26, 10 PM
A Similar But Different Quality Magazine Reading

A Similar But Different Quality is an experimental text-based journal unspecific to any genre. The sole parameter is that the work is text, which opens us to the surprise and poetry of language that is everywhere. Published occasionally, their manifesto reads:

Accidents. Words are everywhere and inevitably beautiful. What tries to be poetic is often not because true poetry is an accident. The poetry genre is paradoxically unpoetic, too narrow to contain the full beauty of language that permeates everyday conversation, movie dialogue, graffiti, theatre, song lyrics, notes, diary entries, grocery lists, receipts, rap, text messages, emails, spam, tweets, etc, etc. To poetry without boundaries, except the words. Not poetry, but words. To an immediate, unpretentious and zesty poetry.

Monday, April 5, 8 PM
Open Reading

Sign-In 7:45

Wednesday, April 7, 8 PM
The Kenning Anthology of Poets Theater

This reading will celebrate the release of The Kenning Anthology of Poets Theater 1945-1985, a superb documentation of the emergence, growth, and varied fortunes of the form over decades of American literary history. The largest and most comprehensive anthology of its kind yet assembled, the volume collects classics of poets theater as well as rarities long out of print and texts from unpublished manuscripts and archives. Editors David Brazil and Kevin Killian will be joined by some of the contributors who will read or perform their work. With Bruce Andrews, Charles Bernstein, Nada Gordon, Ted Greenwald, Sonia Sanchez and Fiona Templeton.

Friday, April 9, 10 PM
Joey Yearous-Algozin & Divya Victor

Joey Yearous-Algozin is the author of Kensington Notebook (Lean-To Press) and BOSTON STREET/TREES (Lean-To Press). His poetry has appeared or is forthcoming from Cannot Exist, Forage, and the Robert Walser Society of Massachusetts. He is currently a PhD student in Poetics at SUNY-Buffalo.

Divya Victor has lived and learned in India, Singapore, Baltimore, Philadelphia and Seattle. She has an M.A. from Temple University and is currently working towards her Ph.D. at the University at Buffalo. Her work has appeared in ambit, XConnect, The Ixnay Reader, dusie, President¹s Choice, P-QUEUE, and Drunken Boat. Her chapbook SUTURES was just published by Little Red Leaves.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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298. Paul Nelson
Re: 25 questions, #4...
Thu 25 Mar 2010

"Demands for communication [in art] are presumptuous and
irrelevant"

Clyfford Still

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Thu, March 25, 2010 1:19:26 PM
Subject: Re: 25 questions, #4...

well, dead poets have written poems and we read their poems to others --

& yes, we should write for "an audience of everyone" who reads.

--- On Tue, 3/23/10, Gerald Schwartz <[redacted]> wrote:

From: Gerald Schwartz <[redacted]>
Subject: 25 questions, #4...
To: [redacted]
Date: Tuesday, March 23, 2010, 2:26 PM

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who
read poetry or write for an audience of everyone who will read it?

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299. Louis Cabri

Call for papers [please circulate!]: Symposium on the Alphabet

Thu 25 Mar 2010

CALL FOR PAPERS
please circulate

the Alphabet: A Symposium on Ron Silliman's Long Poem

25-26 March 2011
University of Windsor, Windsor, Ontario, Canada

"I'm not writing for 'a small circle of friends,' I'm writing to you."

After three decades of composition, Ron Silliman's _the Alphabet_ is complete, and published under one cover (University of Alabama Press, 2008). When this twenty-six-sectioned, thousand-plus-page poem was only available in discrete portions, in magazines, chapbooks, limited-run books, what punctuated each was not the poem's next "new sentence" but concurrent claims and counterclaims on contemporary life. _the Alphabet_ was written during decades when high theory and cultural studies had arrived in the academy to exact formal and mostly progressive social evaluations from culture and the arts, but still often at the expense of poetry's own theoretical challenges to the academy's institutional base; when intensified corporate consolidation of the mass media and new technologies were transforming existing paradigms of "the consumer society" (Baudrillard), its "captains of consciousness" (Ewen), and "culture of narcissism" (Lasch); and when, among other factors, manufactured consent (theorized equally by Burawoy for factory work as by Chomsky and Herman for mass media) propelled the US mainstream rightwards into postmodern politics. Specific responses to claims by these dominant narratives (to pick just three) from the post-Vietnam War era are to be found among poets associated with Language Poetry (a label in part projected from such narratives) and other contemporaneous groupings and tendencies. But even in a given contextual and interpretive frame such as this one, loose and incomplete as it is in this version but in which some idea of ideological mediation prevails, how is it that one thing _the Alphabet_ does is embody perceptions of a sensible world ("the way old gum leaves its spotted shadow on the cement"), which is a poetic task much older than and yet foundational to "the ideology of the aesthetic" (in Eagleton's title phrase)? I offer this long-debated question of art's function - "to strengthen the perceptive faculties and free them from encumbrance" (to quote Pound on Dante, from almost a century ago) - as an example of how _the Alphabet_'s singularities and influences may re-illuminate received verities regarding the politics of aesthetic forms in Language Poetry's milieu. Put another way, once timely and key discursive interventions associated with Silliman's name and context - such as use of

theory in poetry, "ethnography" of the everyday, critiques of accessible communication modes and of speech-based subjectivization, poetics of ideological mediation - may require further elaboration, or rethinking, if not their significance re-calibrated, in the face of this poem's challenges. For, arguably, Silliman's reputation, even notoriety, as critic, theorist, exponent of poetry's production as a socially relevant and collective act, has preceded and to a degree guided how the poetry is to be received. But if a reader responds to the poetry, then how and what does she or he see and hear? "I'm writing to you," the text says in the section called "Lit." So, what is reading _the Alphabet_ "like," for you?

This symposium aims to invite readings of Ron Silliman's long poem, _the Alphabet_, and encourages critical engagements with its formal and socio-historical/-ideological dynamics as well as with its contexts and interpretive frames that have accrued around the author's time and work. Papers on any issue focussed on or around _the Alphabet_ or an aspect thereof are welcome, including but not limited to those addressing how _the Alphabet_ engages elements of

? language (poetic language and form, grammar, syntax, pun, cliche, description, reference, etc)

? narrative / anti-narrative / story

? representation (recalling Stuart Hall's constructionist sense of "the active work of selecting and presenting, of structuring and shaping: not merely the transmitting of already-existing meaning, but the more active labour of making things mean," "things" including class stratification, gender construction, whiteness / racialization, etc)

? the aesthetic (& form; & ideology; & the body; & perception)

? the social (historical; sociological; psychological; poetic)

? nature (landscape, description, etc)

? realism (& 19C / 20C codes of "the reality effect"; & knowing)

? the unconscious (political, etc)

? genre (long poems, prose poems, novels, lyrics, etc)

? group & individual affiliation / disaffiliation (Language Poets / Language Writing / Language School; contemporaries in the poetic field such as Rae Armantrout, Rachel Blau DuPlessis, Leslie Scalapino, etc)

? "tradition" (e.g.: Whitman, Thoreau; first-, second-generation modernists such as H.D., Reznikoff; "New American Poets" such as Whalen, Olson, Spicer; etc)

? non-US poetry & poetics in/from Canada (e.g.: Kootenay School of Writing; Toronto Research Group; "the Canadian long poem"), China, Russia, France, Australia, England, etc

? theory (postmodernity / postmodernism / modernism / modernity / globalization)

? "after" (after theory; after "the American century"; after Language poetics; after "21st-century modernism"; etc)

Please send 300-500-word abstracts for twenty-minute papers, or detailed proposals for panels, by 1 Nov 2010 to Louis Cabri at lcabri at uwindsor dot ca.

↑ Index

300. **Jim Andrews**
Re: 25 questions, #4...
Thu 25 Mar 2010

---

everything we say is not for everyone.

i just try to say what i have to say the best way i know how. not so much for this audience or that audience, but for the writing, myself, the subject, and anyone in particular i might be addressing or writing about.

ja
http://vispo.com

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who
read poetry or write for an audience of everyone who will read it?

↑ Index

301. **Pam Brown**
review a poetry book for Jacket magazine?
Thu 25 Mar 2010

Dear Poeticists,

If you would like to write a review of one of these books for Jacket magazine please contact me on the backchannel.
[redacted]

Gaze, by Marthe Reed, Black Radish Books, 2010: About Gaze: In the de-stabilized intersection of fashion, the war on terror, and cultural constructions of the feminine, Gaze explores the resulting tensions in a series of dichotomies central to an increasingly isolate and adversarial condition: Christianity/Islam,

ancient/modern, sacred/secular, sexuality/spirituality, feminism/fundamentalism, power/resistance, self/other. Rikki Ducornet says this about these intersections in Gaze: “In these moments the world is given breath, heat, and voice. All at once it approaches, and the beloved's unfettered body is revealed as the antidote to tyranny.” What we see and what we fail to see are constantly juxtaposed, exposing a flawed desire to “become.” Kate Bernheimer says of Gaze, “Too beautiful to articulate’—dressed, undressed, terrorized, and entrancing. These unveilings, these poems, how they haunt me. Riding Angela Carter on a poetry-horse, Reed hallucinates language with certain and dissolving rhythm. Gaze at them; go blind inside this mentalist’s mind. Marthe Reed is unrelenting, unrelentingly kind.”

Occultations, by David Wolach, Black Radish Books, 2010: About Occultations: Employing an array of contemporary poetic strategies (somatics, enactment, procedural interference, abject lyric, ritual, affiliative appropriation), Occultations asks us to consider how the body's mortal we...might live its demise. To ask, "why do you hesitate at the covered parts?" is to pose the question of an ethics of the senses...David Wolach's experiments extend this exploration precisely through their variance: in these poems, speech, sex, war and militarism, domestic space, collectively, protest--not ghosted, not as representation, but as locational probabilities, as motional frameworks.--Laura Elrick

Tomorrowland, by Lisa Samuels., Shearsman, 2009 About Tomorrowland: Tomorrowland is a book-length poem of bodily transit and colonial forgetting. Its names and events perpetually arrive in a new world, whose versions here combine promised lands and historical suicide. Eula moves among these real and imagined place-times with other symbolic names and unnamed figures, and Jack plays death. The primary formal note is the interrupted iambic.

Lisa Samuels' Tomorrowland is a guidebook and diary from an actuality existing among real sea and ships and coastline, history, and contemporary reflection. There are named “characters,” but the true characters are a colony, a “we” of the newly arrived to this land. The generous and graceful syntax is a fusing agent for yesterday, today, and tomorrow. The reader exults in the accomplishment of the verse. —Alice Notley
http://www.shearsman.com/pages/books/catalog/2009/samuelsTOM.html

Thanks very much,
Pam

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

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302. Alan Sondheim
Porter2
Fri 26 Mar 2010

Porter2

Not that you listened to porter.mp3, but it did split a nail, messing up my play. I taped on a saz pick, alternating finger styles. Anyway this is a pretty cool piece, makes me want to drive across the country again. I'd slam into every right-wing militia in sight. I wouldn't care if it made sense. Then I thought maybe I should use exclamation marks here but decided against it. The oud's unsweetened, just as it came through the amp. I wasn't going to do another porter piece but I thought, well this is a followup to the first since I messed up my play and Desiree made it all better:

http://www.alansondheim.org/porter2.mp3

Desiree was punctual to a minute. The porter, the garcons, the porterai avec pour toujours! offices, too, were to be performed by the wife of the porter, according to little Nathalie, the porter's daughter, remaining with her grandmother The sou was given, and the porter's daughter disappeared, leaving the porter's daughter, and she went forth to dispose of this: "The night Madame de la R******* died, the wife of the porter, she had sex with minors, who said?" And all the reporters were looking at her poverty, soon divulged to the porteress: To porterage, -- 00.00 1/4: To porterage, -- 00.00 1/4: - after he signed the cheque that was to pay the importer. I overheard he's played recently, this reporter can only surmise. "The eternal gates' terrific porter lifted the northern Bar- Imperial - supporter of the empire. For she was The Supporter of All or One Who Remains Alive even after Everything, and he is like one who tries to reform that matter, those false porters and trekking guides carrying out at one sweep the whole arsenal of the old law.

↑ Index

303. Justin Katko
CRS : Joyce and Mobarak : Friday 2 April
Fri 26 Mar 2010

The Cambridge Reading Series continues on through the Easter holiday with its third poetry reading of the year. TREVOR JOYCE and NOUR MOBARAK will flick the hallowed stone from its purchase on Friday 2 April, 7:30pm. Poetry,

dance, video projections: spend Black Friday right! Venue: Judith E. Studio Drama Studio, Faculty of English, Cambridge, UK. All are welcome; free entry; free pamphlet; wine served.

****

TREVOR JOYCE has lived and worked in Cork Ireland for twenty-five years, for the last twelve of which he's been a director of SoundEye. His books include with the first dream of fire they hunt the cold (New Writers' Press/Shearsman, 2001 & 2003) and What's in Store (NWP/The Gig, 2008), which collect work up to 2000 and 2001-07, respectively. Courts of Air and Earth (Shearsman, 2009) gathers all his workings from middle and early-modern Irish. He has been a Fulbright Scholar, is a member of Aosdána, and is the Judith E. Wilson Visiting Poetry Fellow for 2009-10.

NOUR MOBARAK resides in Portland Oregon and is an artist working with video, music, writing, and performance. She has just returned from a two month residency in Finland where she co-created a melodramatic 8-episode cable access television series, starring infamous Finnish personality Ibi Love. She plays music in the bands Smegma and Fred Meyer. Her book Rogue Iniki is forthcoming from Critical Documents, and her writing has been published in Poetry Salzburg Review, Hot Gun, ITIOFD[V]GNH-VRD, and Francis Crot's Xena Warrior Princess fan fic.

****

The Cambridge Reading Series (CRS) is a new cycle of poetry readings taking place at the Faculty of English in Cambridge. Dialogic in form and international in scope, CRS revises the conventional performance format. In addition to reading their own work, both poets will also read the work of another poet. Each reading will be accompanied by a pamphlet publication featuring a selection of the participating poets’ work and critical responses.

A full list of up-coming dates and readers is given below. Please direct any queries to Justin Katko ([redacted]) or see the CRS website: crs0hq.tumblr.com

The Cambridge Reading Series is funded by the Judith E. Wilson Fund and organised by English graduate students Ryan Dobran, Ian Heames, Justin Katko, Laura Kilbride, and Mike Wallace-Hadrill.

****

Readings begin at 7:30pm and are held in the Judith E. Wilson Drama Studio, in the Faculty of English, West Road, Cambridge.

Friday 2 April: Nour Mobarak & Trevor Joyce

EASTER TERM
Friday 30 April: Jonty Tiplady & Frances Kruk

Friday 21 May: Lorqi Blinks & John Wilkinson
Friday 18 Jun: Sean Bonney & Simon Jarvis

↑ Index

304. Kevin Killian

Re: anything anymore anywhere spring 2010 out now!!

Fri 26 Mar 2010

I second the praise Margaret Konkol has given to the new Edinburgh-based fiction and poetry journal, Anything, Anymore, Anywhere." It is glowing like a fire, without and within.

Here's how to order your copy,

http://www.anything-anymore-anywhere.com/

Thanks, Margaret,

Thanks Reuben and Colin,

Kevin K.
San Francisco

> *Congratulations to Colin Herd and Reuben Sutton on an exquisite March 2010 issue of *anything anymore anywhere.**
>
> *My copy arrived in the mail today and I am reading the wonderful contributions of Maric Arrieta, James Davies, Marcus Whale, Devin Johnston as well as many others!*
>
> *Cheers,*
> *Margaret Konkol*

↑ Index

305. amy king

Reminder - TONIGHT - March 26, Friday ~ Jessica Bozek, Melissa Broder, Jackie Clark, Cate Marvin, Brett Eugene Ralph & Stephanie Whited!

Fri 26 Mar 2010

March 26, Friday ~ Jessica Bozek, Melissa Broder, Jackie Clark, Cate

March 26, Friday ~ Jessica Bozek, Melissa Broder, Jackie Clark, Cate Marvin, Brett Eugene Ralph & Stephanie Whited!

March 26 @ 7 p.m. Goodbye Blue Monday in Brooklyn
with

Jessica Bozek is the author of The Bodyfeel Lexicon (Switchback Books) and several chapbooks. Recent poems appear in Action, Yes, Artifice, Fairy Tale Review, P-QUEUE, and Womb. Jessica runs Small Animal Project (smallanimalproject.com), a reading series and web-text experiment based in Cambridge, MA. ~

Melissa Broder is the author of WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER (Ampersand Books, February 2010). She is the curator of the Polestar Poetry Series and the Chief Editor of La Petite Zine. Broder received her BA from Tufts University and is currently in the MFA program at CCNY. She is the winner of the Jerome Lowell Dejur Award and the Stark Prize for Poetry. By day, she works as a literary publicist. Her poems have appeared in many journals, including: Opium, Shampoo, Conte and The Del Sol Review. ~

Jackie Clark is currently co-editor-in-chief for LIT magazine. She also curates Poets off Poetry at coldfrontmag.com, where poets write about music. Her chapbook Office Work is forthcoming from Greying Ghost Press. She lives in Jersey City. ~

Cate Marvinâ€™s first book, Worldâ€™s Tallest Disaster, was chosen by Robert Pinksy for the 2000 Kathryn A. Morton Prize and published by Sarabande Books in 2001. In 2002, she received the Kate Tufts Discovery Prize. Her poems have appeared in The New England Review, Poetry, The Kenyon Review, Fence, The Paris Review, The Cincinnati Review, Slate, Verse, Boston Review, and Ninth Letter. She is co-editor with poet Michael Dumanis of the anthology Legitimate Dangers: American Poets of the New Century (Sarabande Books, 2006). Her second book of poems, Fragment of the Head of a Queen, was published by Sarabande in August 2007. A recent Whiting Award recipient and 2007 NYFA Gregory Millard Fellow, she teaches poetry writing in Lesley Universityâ€™s Low-Residency M.F.A. Program and is an associate professor in creative writing at the College of Staten Island, City University of New York. ~

Brett Eugene Ralph spent the better part of his youth in Louisville, Kentucky, playing football and singing in punk rock bands. His work has appeared in journals such as Conduit, Mudfish, Willow Springs, and The American Poetry Review; it has been anthologized in The McSweeneyâ€™s Book of Poets Picking Poets and The Stiffest of the Corpse: An Exquisite Corpse Reader. His first full-length collection, Black Sabbatical, was published by Sarabande Books in 2009. Brett has taught at the University of Massachusetts, Missouri State University, and the Central Institute of Buddhist Studies in the Himalayas of northern India. Currently, he lives in Empire, Kentucky, and teaches at Hopkinsville

Community College. His country rock ensemble, Brett Eugene Ralphâ€™s Kentucky Chrome Revue, can be heard in seedy dives throughout the South. ~

A New Yorker since 2001, Stephanie Whited received her BA in Psychology in 2005 from NYU which has greatly influenced her poetry. She trades her time and attention for writing, mentoring, advocating alternative health, and acting. You can find a few of her poems in the second issue of Spine Road. This is her first reading.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]
J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡
http://www.stainofpoetry.com

Send any email (subject and text are ignored) to [redacted] or click here:
http://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

--
HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

↑ Index

306. **Skip Fox**
Re: 25 questions, #4...
Fri 26 Mar 2010

Such a choice seems precluded by earlier (and I believe, more significant) decisions concerning what poetry is and what its writing might be in one's life. Of course this choice might be seen as a part of those earlier decisions, though it is probably neither distinct or central.

To be distinct and significant, such a choice seems as though it would have to have been an initial one or one very early in the process. I can imagine it happening that way, but rarely. Or maybe only by beginning poets who are thinking of a career, of how poetry might serve them.

Question # 4:

Should a poet, if confronted with a choice, write a piece for other poets who
read poetry or write for an audience of everyone who will read it?

↑ Index

307. Deborah A. Meadows

FW: Deborah Meadows' "How, the means"

Fri 26 Mar 2010

Poetics friends,

Shameless self-promotion, yet Guy has an interesting flier of his design in the link below.
Deborah

_____
From: Guy Bennett [[redacted]]
Sent: Thursday, March 25, 2010 10:20 PM
To: Guy Bennett
Subject: Deborah Meadows' "How, the means"

Dear Reader,

I'm writing to let you know that How, the means by Deborah Meadows has just been published by Mindmade Books.

How, the means was written after Bill Viola's video installation Fall into Paradise and rings with echoes of the Tristan legend as the latter does. The fragmentary style of these small, tight lyrics only hints at the works that inspired it, revealing glimpses of them through the meshes of the text.

How, the means is available as part of Mindmade Books' 2010 series, which also includes work by Emily Kendal Frey, Ernst Jandl, and Philippe Soupault. If you would like to purchase these titles, you can do so from the Mindmade Books website or simply by replying to this message. If you have already done so – thank you! – and my apologies for this note.

If you wish, you can download a flyer for Mindmade Books' 2010 titles at:

http://www.mindmadebooks.com/mb.2010.eannouncement.pdf

Best wishes,

Guy Bennett
www.mindmadebooks.com

N.B. If you have received this note in error or would like to be removed from our list, please respond to this message with "Remove me" as the subject.

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308. steve dalachinsky

Readings

Fri 26 Mar 2010

UDP AT PS1
EVENTS EACH SUNDAY IN MARCH
Artbook @ PS1/MoMA
22-25 Jackson Ave, Long Island City, NY

Sunday, March 14, 4pm
Yelena Gluzman, Rachel Levitsky, Ben Luzzatto, and Dan Machlin

Sunday, March 21, 4pm
Poetry performances by UDP authors Filip Marinovich, Elizabeth Reddin, and Garrett Kalleberg.

Sunday, March 28, 4 pm A wine reception with performances and readings by Peter Gizzi and Steve Dalachinsky; a bilingual performance of Carlos Oquendo de Amat's classic 5 Meters of Poems by the translators Alejandro de Acosta and Joshua Beckman; and a performance of Vanessa Place and Rob Fitterman's new work "NO IDEA." The readings will be preceded by a screening (at 3:30) of Joel Schlemowitz's award-winning documentary, "Loudmouth Collective / Ugly Duckling Presse / Anti-Reading."

March 28, 8pm
The Stone
(NW corner of Avenue C and East 2nd St., F train to 2nd Ave.)
Admission $10, Students age 14-19 admitted at half price. Children 12 and under free.

LOCAL LINGO
Jason Kao Hwang (composer, violin/viola)
Sang Won Park (kayagum, ajeng, voice)
Thomas Buckner (voice)
William Parker (string bass)
Joe McPhee (tenor sax, pocket trumpet)

On Sunday, March 28, starting at 8pm, Local Lingo will premiere composer Jason Kao Hwang’s suite, “Voices of Our Own,” featuring the poetry of Lester Afflick, Fay Chiang, Steve Dalachinsky, Patricia Spears Jones and Yuko Otomo.

The music will employ notation and improvisation, with the inflection of jazz, opera and world music vibrant in the Local Lingo of sound.

Poetry books and the Local Lingo CD will be on sale.

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309. Jen Tynes
Release of New Pony
Fri 26 Mar 2010

New Pony: A Horse Less Anthology is here!
http://www.lulu.com/product/paperback/new-pony-a-horse-less-anthology/6496790

edited by Erika Howsare & Jen Tynes including work by Erik Anderson, Cynthia Arrieu-King & Kristi Maxwell, Sarah Bartlett & Emily Kendal Frey, Eric Baus & Seth Perlow, Sommer Browning & Brandon Shimoda, Adam Clay, Gary L. McDowell, and Brandon Shimoda, Julia Cohen & Mathias Svalina, Thomas Cook & Nate Slawson, Bruce Covey & Terita Heath-Wlaz, MTC Cronin & Peter Boyle, Mark DeCarteret, DZ Delgado & Sandy Florian, Jennifer K. Dick, Camille Dungy & Ravi Shankar, Annie Finch & Erika Howsare, Shawn Huelle & Jess Wigent, Kirk Keen, The Pines, Seth Perlow & Catherine Theis, Dani Rado, Andrea Rexilius & Susan Scarlata, Kate Schapira, Paul Siegell, Justin Taylor & Bill Hayward, and William Walsh.

We'll be releasing the book officially and in person at AWP, where you can find us sharing a bookfair table with Lost Roads and Cinematheque Presses. And please join us Thursday, April 8, at 7 pm at the MCA in Denver to celebrate with some fabulous readings by C.D. Wright, Forrest Gander, Adam Clay, Matt Henriksen, Cynthia Arrieu-King, Sommer Browning, Julia Cohen, Bruce Covey, Nate Slawson, Jennifer Denrow, Eric Baus, Andrea Rexilius, Shawn Huelle, Emily Kendal Frey, Sarah Bartlett, Joseph Wood, Jen Tynes, and Susan Scarlata.

But you don't have to wait! You can order your copy now!

http://www.lulu.com/product/paperback/new-pony-a-horse-less-anthology/6496790

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310. Pam Brown
Thanks from Jacket and one title remaining for review
Fri 26 Mar 2010

Thanks everyone,
Jacket magazine has assigned reviewers for Tomorrowland and Occultations.

If you'd like to review Gaze (see below) just email me for details [redacted]

Gaze, by Marthe Reed, Black Radish Books, 2010:
About Gaze

In the de-stabilized intersection of fashion, the war on terror, and cultural constructions of the feminine, Gaze explores the resulting tensions in a series of dichotomies central to an increasingly isolate and adversarial condition: Christianity/Islam, ancient/modern, sacred/secular, sexuality/spirituality, feminism/fundamentalism, power/resistance, self/other. Rikki Ducornet says this about these intersections in Gaze: “In these moments the world is given breath, heat, and voice. All at once it approaches, and the beloved's unfettered body is revealed as the antidote to tyranny.” What we see and what we fail to see are constantly juxtaposed, exposing a flawed desire to “become.” Kate Bernheimer says of Gaze, “Too beautiful to articulate’—dressed, undressed, terrorized, and entrancing. These unveilings, these poems, how they haunt me. Riding Angela Carter on a poetry-horse, Reed hallucinates language with certain and dissolving rhythm. Gaze at them; go blind inside this mentalist’s mind. Marthe Reed is unrelenting, unrelentingly kind.”

Thanks again,
Pam

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blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

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311. Nicholas Karavatos
"*Saudi woman blasts clerics in TV contest poem*"
Sat 27 Mar 2010

Saudi woman blasts clerics in TV contest poem

Saudi poet Hessa Hilal lashed out at hard-line clerics' religious edicts in verse on live TV at a popular Arabic version of "American Idol."

AP
Published: 17:36 March 23, 2010
Reader comments (12)

Dubai: It was a startling voice of protest at a startling venue. Covered head-to-toe in black, a Saudi woman lashed out at hard-line Muslim clerics' harsh

religious edicts in verse on live TV at a popular Arabic version of "American Idol."

Well, not quite "American Idol": Contestants compete not in singing but in traditional Arabic poetry. Over the past episodes, poets sitting on an elaborate stage before a live audience have recited odes to the beauty of Bedouin life and the glories of their rulers or mourning the gap between rich and poor.

Then last week, Hessa Hilal, only her eyes visible through her veil, delivered a blistering poem against Muslim preachers "who sit in the position of power" but are "frightening" people with their fatwas, or religious edicts, and "preying like a wolf" on those seeking peace.

Her poem got loud cheers from the audience and won her a place in the competition's finals, to be aired on Wednesday.

It also brought her death threats, posted on several Islamic militant web sites.

Hessa shrugs off the controversy.

"My poetry has always been provocative," she told The Associated Press in an interview. "It's a way to express myself and give voice to Arab women, silenced by those who have hijacked our culture and our religion."

Her poem was seen as a response to Shaikh Abdul Rahman Al Barrak, a prominent cleric in Saudi Arabia who recently issued a fatwa saying those who call for the mingling of men and women should be considered infidels, punishable by death.

But more broadly, it was seen as addressing any of many hard-line clerics in Saudi Arabia and elsewhere in the region who hold a wide influence through television programmes, university positions or web sites. "Killing a human being is so easy for them, it is always an option," she told the AP.

Poetry holds a prominent place in Arab culture, and some poets in the Middle East have a fan base akin to those of rock stars.

The programme, The Million's Poet, is a chance for poets to show off their original work, airing live weekly on satellite television across the Arab world from Abu Dhabi, capital of the United Arab Emirates.

Contestants are graded on voice and style of recitation, but also on their subject matter, said Sultan Al Amimi, one of the three judges on the show and a manager of Abu Dhabi's Poetry Academy.

Hilal's 15-verse poem was in a form known as Nabati, native to nomadic tribes of the Arabian Peninsula. She criticised extremism that she told AP is "creeping into our society" through fatwas.

"I have seen evil in the eyes of fatwas, at a time when the permitted is being twisted into the forbidden," she said in the poem. She called such edicts "a monster that emerged from its hiding place" whenever "the veil is lifted from the face of truth."

She described hardline clerics as "vicious in voice, barbaric, angry and blind, wearing death as a robe cinched with a belt," in an apparent reference to suicide bombers' explosives belts.

The three judges gave her the highest marks for her performance, praising her for addressing a controversial topic. That, plus voting from the 2,000 people in the audience and text messages from viewers, put her through to the final round.

"Hessa Hilal is a courageous poet," said Al Amimi. "She expressed her opinion against the kind of fatwas that affect people's lives and raised an alarm against these ad hoc fatwas coming from certain scholars who are inciting extremism."

Fatwas are not legally binding and it is up to individual Muslims to follow them. Clerics of all ideological stripes pronounced fatwas on nearly every aspect of people's lives, from how they should deal with members of other religions to what they can watch on television.

Hessa said she had heard about the death threats posted on Islamic extremist Web sites and was concerned, but "not enough to send me into hiding."

What's more on her mind is how sudden fame will change her quiet family life at home in the Saudi capital, Riyadh.

"I worry how I will be perceived after the show is over, when judgment is passed and people begin to talk about my performance and ideas," said Hessa, a mother of four who has published poetry and previously was a poetry editor at the Arab daily Al Hayat. "I worry the lights of fame will affect my simple and quiet existence."

The Million's Poet was launched in 2006 by the government's Abu Dhabi Authority for Culture and Heritage to encourage poetry.

In this, the fourth season, 48 contestants from 12 Arab countries competed, including several women along with Hessa.

On Wednesday, Hilal will be joined by five other poets in the final round. The winner of the $1.3 million grand prize will be declared a week later on March 31.

Their topics are already known. One of Hessa's rivals will address terrorism. Another woman in the finals, Jaza Al Baqmi, will reflect on the role of women.

Hessa says her poem will tackle the media, but wouldn't elaborate so as not to spoil the surprise. "My message to those who hear me is love, compassion and peace," Hessa said. "We all have to share a small planet and we need to learn how to live together."

What do you think of this issue? Has the poet overstepped the line? Or do such acts promote dialogue? Join the debate...

http://gulfnews.com/news/gulf/saudi-arabia/saudi-woman-blasts-clerics-in-tv-contest-poem-1.601907

Nicholas Karavatos
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Sharjah
United Arab Emirates

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2

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312. Jonathan Morse

Jonathan Morse blogs about words and images

Sat 27 Mar 2010

-- most recently, about some words of Henry James and an image of Marilyn Monroe -- at http://jonathan-morse.blogspot.com

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313. mIEKAL aND

Fwd: Fluxus Assembling box Nr 2

Sat 27 Mar 2010

From: Francis Van Maele <[redacted]>
Date: March 26, 2010 7:31:03 AM CDT
To: undisclosed-recipients:;
Subject: Fluxus Assembling box Nr 2

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=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

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314. Stephen Vincent
Haptic +Writing International Event
Sat 27 Mar 2010

Wanted to draw attention to an international real-time video audio online unintended collaboration with British artist Sarah Sanders' 24 hour sunrise to sunrise writing launch of Ekleksographia on the Ides of March during the last hour of which I made a haptic while closely listening and watching her hand and pencil do the work. For an account, at least an account of my astonishment plus the drawing, go here: http://stephenvincent.net/blog/

Stephen Vincent

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315. David Chirot
Re: 25 Questions, #4 . . .
Sat 27 Mar 2010

Dear Murat:

On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[redacted]
>wrote:

 I've made poems written for stones, tree, the air, a ray of light--without
even the idea of a person involved--
 In this sense one may write for those "illiterates" or "inanimates" who do
 not read yet understand and know the Unwritten--
"The hills know but do not tell" as Emily Dickinson writes—

Thing Language

This ocean, humiliating in its disguises

Tougher than anything.

No one listens to poetry. The ocean

Does not mean to be listened to. A drop

Or crash of water. It means

Nothing.

It

Is bread and butter

Pepper and salt. The death

That young men hope for. Aimlessly

It pounds the shore. White and aimless signals. No

One listens to poetry.

Note: Spicer writes that “no one listens to poetry.” He does NOT write that no one reads poetry. After all, it takes reading his poem to know that he wrote that no one listens to poetry . . . Are the poems only “white and aimless signals” when heard, even if one is not listening—as one does hear say such ongoing sounds as those of oceans and electricity lines night and day humming and whining in the weathers of a city . . or the country—their “written” manifestations seen as lines, calligraphic, still or rocking in the winds,--“white and aimless” as the space of the page, which becomes written, black and with an aim—at least of the eyes-- when read . . . does the meaningless unlistened to poetry and ocean only exist as a “speaker” when read amid the white aimless signals of the page---a form of decoding . . . a misreading set down in writing—disinformation deliberately spawned by some unknown “aim”—“Thing Language” as a “thing to be read” when “not heard?”—

For the letters among Murat and myself quoted from here, see below this present screed--

I am not playing devil’s advocate here; as you know I am very much in sympathy with what you write. On the other hand, I think all too often there is a too unquestioning welcoming of things which seem to prove the values for which one may be in search of, o r confident of, rather than a more open investigation into what it is that is always already existing al around one, hidden in plain site, sight, cite.

The statements, quotes, you write are beautiful and in the best sense, "noble." On the other hand, what you are writing of is based on a faith, an assumption, that indeed what Spicer, Benjamin and you write is "true."

A point of view via the imagination is taken to be a "natural born fact, Jack."

The ancient Romans had a saying that when an event occurs--one is to ask oneself: who benefits? In Leonardo Sciascia's The Moro Affair, the author turns to Pasolini's statement of investigation: "The first symptoms are in the language."

You write:
"the idea in the title {“ Poetry Has Nothing To Do With Politics”} is an assertion of the independent,
accidental, chaotic power, of poetry."

Might one not ask: how can an assertion such as “Poetry Has Nothing To Do With Politics “be considered as having anything to do with "an independent, accidental, chaotic power, of poetry"?

Is the assertion “Poetry Has Nothing To Do With Politics” by its rhetorical absolutism not in itself a denial of such independence, accidents, chaos, while being at the same time very much an assertion of POWER?

Your statements, with the selected quotations denote a search for what poetry does, means, its existential condition—and so provides the “evidences” which support the search—as a search implies—it is a search for something—an answer, a Holy Grail—a poem—

Benjamin was a person on continual searches—when he wrote with one search in mind he wrote in the manner of the quotation here. Elsewhere, for example when writing on Brecht (and/or under his influence) or the Surrealists, he was asking the questions related to his search for an actual PROGRAM: as he wrote: “Communism politicizes aesthetics.” (As opposed to Fascism’s “aestheticization of politics.”) In that context, the idea of a poetry outside of politics would be an evidence of tacit approval for the “condition of things as they are, as they exist.” And, so, a poetry at the service of the status quo of existence. If one applied the ancient Roman’s question of “who benefits,” would it not yield the same answer? That such a position benefits the status quo, the Power of the Status Quo?

Does your quotation from Benjamin actually mean, as you suggest, that “poetry listens to no one? What gives Benjamin the particular, especial Power to make this assertion as a truth? How does he presume to know whether or not the work of art in itself cares or not about its reception? Aren’t you perhaps misreading the quotation as given here? My reading of “but in none of its [Art’s] works is it concerned with his [man’s] response” is that, not to be concerned with the response, does not mean a not listening, but simply a not caring for what is heard as a response or not. That is, the response will have no effect on the poem whatsoever, as far as the poem is “concerned.” Might this not mean also that the poem DOES hear the response but simply thumbs its nose at it?

Might not Benjamin write a quite opposite response when he is writing of Brecht for example, whose intended effects via the “A effect” are designed quite consciously and openly to effect a response, and one that opens the spectator’s mind to the particular point of view re man’s condition that Brecht is “bearing the message of?”

“Art... posits
> man’s physical and spiritual existence, but in none of its works is it
> concerned with his response. No poem is intended for the reader, no picture
> for the beholder, no symphony for the listener.”

Benjamin in some essays argues that there are Arts which are most certainly intended to produce certain desired effects, whether they are Communist or Fascist. The question of “anarchy,” let alone Anarchism, (not to mention “Democracy,”) is left out in favor of demonstrating the urgency of the choice between the two opposing systems threatening to engulf hundreds of millions of lives. Agit-prop, the work of Brecht’s form of Theater, the films of Eisenstein and Vertov’s, Picasso’s painting of “Guernica,” the Nazi attacks on “decadence” in the arts, the Mussolini-Marinetti formulations of a Fascist Futurism, the Spanish Falange’s ultra-reactionary conceptions of a State Holy/Holy State Art —Benjamin was surrounded by works whose intentions were anything but “fugitive” as William Burroughs calls the glossary-resisting languages of drug addicts. My point is that Benjamin himself does not consistently participate in the hard core forms of absolutism demonstrated by a title such as “Poetry has nothing to do with politics.”

After all, if one truly thinks with “an assertion of the independent, accidental, chaotic power, of poetry" then it does not exist in Foster’s title, which is an absolutist and exclusionary one. An absolutist “chaotic power,” is basically an oxymoron; if it is exclusionary of politics it is then just as exclusionary of such forms of “anti-political” assertions as Murat’s interpretation of Foster title is. Chaos is—the INCLUSION of “both/and” rather than an exclusionary “either/or”: Chaos does not censor, pick and choose, take one side over another —Chaos is IMPROBABLITY. “Un Coup de des n’abolira jamais le hazard,” yet speak with any gambler and very often “chance had nothing to do with it.”

--That is the paradoxical nature of Chaos: that a single event can be perceived, and is perceived, thus affecting its own actions, from such a multiplicity of points that it can appear simultaneously to be “pure hazard,” or “Fate,” “meant to be,” or “the Will of the Individual/God” asserting its “triumph in adversity” over “out of control” situations, etc etc. Poets employ imposed forms of “Chance Operations” on various materials, presenting the “chance results” as demonstrations of “impersonal” or “found” poetry. However, by the very construction of a “Method of Operations” in limiting the quantity of data/material being worked with, is there not a limit being set on the basically illimitable, and so-by ruling out a good deal of what is actually “chance operating?” The I Ching, for example, deliberately limits the number of lines employed, so that a sense of order arises out of the seeming Chaos and so demonstrates The Way to be taken in a particular situation.

The key to “an assertion of the independent, accidental, chaotic power, of poetry” might be for starters to eliminate the “assertion.” “Assertion” in such close provenance to the word “power” reminds one that assertions are just that, assertions of a “power” that Knows, or is Presumed to Know.” The “author” as “authority” in other words, and, by being a poet, being an authority on Poetry

and what it has or not to do with, what its intentions and limits are. Does poetry care that “no one” listens to it? Or is it only the poet who does? How does the poet even know if “poetry” cares or not? Does a “poem” or “poetry” always do what the author/poet authorizes, what he or she intends it to do ?

Is not the assertion of “the independent, accidental, power of, poetry” in itself a political action, in that it is a “declaration of independence” from something, and, in this case, specifically, from a Political Poetry? How can an assertion of the “accidental power of poetry” be made , as an assertion? Is there not something in an assertion which rules out precisely the accidental possibilities, intentions, of the assertion? When one writes of “power” in any context, may it not be associated precisely with the power of “authority,” of Political power,” “the Power of the Word,” the power of “the author” and so remain well within the domain of am encounter with power in al its guises, political and not?

It has become an increasingly “powerfully” argued position of power which has especially since the eve of the Invasion and Occupation of Iraq been asserting that poetry has nothing to do with the political, that its “power” lies elsewhere, perhaps not even in the poet—or not even in the poem itself. From one viewpoint, one might “see this” as the assertion of an elitist position “above the mere fray” of the political and the rest of the “bad objects” which need not be claimed among those belonging to Poetry. If poetry, then, is actually the “independent, accidental, power, of poetry”—might it not be just as independent of this taking of an apolitical stance as of a political? If its truly accidental, might it not accidently run into politics on its way to the non political poem? Of poetry as power, might it not use its power against anyone who makes such assertions as the claim to know what the power of poetry is?

I think that when one makes such absolutist rhetorical statements about poetry, it is well to recall that they are indeed rhetorical statements. These are not statements of fact, but of belief, of a choice between what the writer delineates as an “either/or” rather than as a completely open ended situation, in which poetry may be seen, heard, listened, written by, for, with, to any one or no one, or by, to, with, for no one, any one, a one or a few or some or many and so on. To assert that Poetry has “nothing to do with politics” is to be kept in mind as the assertion of a specific poet in a very specific time and place, and within the historical context of that poet’s nation, then—now—being at War on multiple fronts in the Middle East, Colombia and North Eastern Africa, as well as being torn apart by various “warring factions” within the nation, including, as the assertion makes evident, within the nation’s various poetries and poetics, poets and groups of poets.

Since the eve of the Invasion and Occupation of Iraq, as well as during al the time the Invasion and attempted occupation of Afghanistan and many other

countries, most recently Haiti, from some points of view—it has become popular to invoke the idea that poetry has nothing to do with the political. Amiri Baraka has written that for some large segments of the poetry writing community, especially among academic and academic-related poets and poetries, this apolitical position may have to do with maintaining job security in the face of an inquisitive and forceful Homeland Security. Certainly as the times grow worse economically and culturally, such an assertion of a poet's position might need to be more than ever emphasized—after al a self-proclaimed non political poet is likely to be far less trouble than those speaking out about the conditions of the academy, or of students, or of themselves or any other cause related to the academy or State. Granted that Amiri Baraka as a political poet will take a political view of those professing to be non-political, there is always the "probability," since he is also a poet, of his viewpoint being as much of a "poetic" one as any other poet's. Whether one agrees or disagrees with his position—does it not involve one with politics at least in order to deny one's involvement in it?

I like very much Murat's expression "the independent, accidental, chaotic power, of poetry;" I think for myself the difficulty with it arises with in the context it is expressed in: that of assertions, of quotations from "authorities" and so forth. That is, this manner of contextualizing such "independent, accidental, chaotic power, of poetry" basically denies the existence of al these elements by making of them an "either/or" statement of assertion, a taking of sides against inclusivity in poetry, the denial of its power to behave out of the poet's control, out of even its own control . . .

By imposing criteria, as I indicated earlier, one is attempting to control the direction and elements of the discussion. By imposing criteria, one is limiting what a poet, what a poem what a poetry and poetics may be. This is because, I think, it has to do with the idea that a poet, a poem, a poetry, a poetics, is involved with a seeking for something, even if that something has nothing to do with readers, listeners, writers at all, it is still a search for poetry as something which exists in such a such condition, of which one can be at a certain point and level, sure. One has faith, then , that it exists, it must exist—

For many years I have been working with and thinking on the Found, which is something very often –I would say nearly always in many ways though not "all" necessarily----independent, accidental and chaotic. Picasso stated: "I do not seek, I find." (Note he is speaking only for himself, not the overall run of artists, not making an assertion other than of his own and own work--) The more I have worked with l, lived with, though on this little phrase, the more profound I find it the more profound I see the gulf between the Search, the Seeker and the one who finds. The latter is operating in the area which Paul Celan writes of, in which "Poetry no longer imposes itself, but exposes itself."

One does not know what one may find, whether by accident, by being independent of preconceived images, ideas and dogmas, or open wide to the actions and elements of that chaotic power not only of poetry but of anything which one “comes across,” meets in one’s random, destination-less, “wanderings about.”

By the very accidental, independent, chaotic power of the Found, the poetry, the poem exposing itself may be political, it might not be—who knows? Is the one who finds even a poet? By which I mean does the one who finds impose already the limits of the so called “poetic” on what it finds exposed as “poetry?” Is it not perhaps that poetry, a poem, might be speaking, writing, al of the time —and that it is not that no one listens to this or reads it, it’s that perhaps no one recognizes that is always already speaking, writing, listening—

--and in the great vanity of “man’s/woman’s response” or not, in his/her hearing or not, in the immense vanity of her/his’s assertions—or not—these very things ever ongoing al around one at every instant are being completely ignored—not so much “unheard, unseen, untouched” as simply—rendered deaf, dumb and blind not to mention “non-existent” but by the power of assertions regarding things which are truly Outside a human’s control? Thus the assertion that not only does no one listen to poetry, but that poetry might also be listening to no one—a kind of cancelling out of negatives . . . leaving one with the assertion of—what? A conflict? A drama? A void . . . abhorred by Nature--

For myself, the assertion that poetry has nothing to do with politics is a very political one, in that it is limiting what the action, the elements of a poem, of poetry, of poetics is, it is limiting the actions by poets and groups of poets as wel as depriving them of vast areas of elements of materials to use. For myself, this is a deeply political act, for in denying the politics of its political act, the assertion is beginning to use that form of sophism one encounters non stop in the media, which has been used to drag a country into one War after another while its poets’ rhetorics are turned towards a critique of critiquing the conditions of poetry in the same manner that the polices of the State critique and essay to make irrelevant and non-existent any critique of its policies, increasingly dependent on a language of erasure and denial, so that one wil not notice that the proud election of a Black President means not the “end to racism” in America any more than it lessens the support for the world’s one Apartheid State. The only way to juggle such contradictions as this nation’s policies embody daily, is to also make the assertion that, along with poetry, one has nothing to do with politics. To deny the contradictions is to say that things that are opposites are the same. War=Peace. Love =Hate, etc What does Poetry = then? Non-Politics, Non Poetry---??? Poetry=Poetry!!!! Yet who decides what Poetry is?

The greatest victory for the State is when no one and nothing has anything to do with politics. “Let them write poetry!!!”—as “no one listens to it” and, perhaps, poetry does not listen to the poets either!

One might even find this situation developing:

In a jerky and ferocious style, [Defoe's] essay argued that literature should be written by non-literary people, just as politics should be and indeed was being taken over by non-politicians, as (Defoe) was delighted to observe. The corresponding revolution in writing, Defoe went on to say, would, in a sense, abolish literature itself. When poetry is written by non-poets and read by non-readers.

*Roberto Bolano, Distant Star***

*As cited in *2010-03-09: Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste Chirot, Non-Poetry for Non-Readers (Poems from Guantánamo)<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>

At Jerome Rothenberg’s http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html

Also appeared at:
· *KAURAB* Online :: A Bengali Poetry Webzine :: Translation Site<http://www.kaurab.com/english/books/guantanamo.html>

The circumstances of the *poets*, the Pentagon supervision of censorships, *...* With the *Guantanamo* Poems, as Flagg Miller suggests in his excellent preface, *....* *David* Baptiste *Chirot* is an amazing litterateur, artist, reader and critic. *...* www.*kaurab*.com/english/books/*guantanamo*.html - Cached<http://74.125.93.132/search?q=cache:OtkLaOypEuoJ:www.kaurab.com/english/books/guantanamo.html+david+chirot+guntanamo+poets+kaurab&cd=1&hl=en&ct=clnk&gl=us&client=firefox-a>
· *DAVID*-BAPTISTE *CHIROT*: New Books @ *Kaurab*<http://davidbaptistechirot.blogspot.com/2010/02/new-books-kaurab.html>

Feb 5, 2010 *...* (also has Visual Poetry by *chirot*). *Kaurab* Translation Site Poems from *Guantánamo* The Detainees Speak *David* Baptite *Chirot* * ...* *david*baptiste*chirot*.blogspot.com/2010/02/new-books-*kaurab*.h

Thing Language

This ocean, humiliating in its disguises

Tougher than anything.

No one listens to poetry. The ocean

Does not mean to be listened to. A drop

Or crash of water. It means

Nothing.

It

Is bread and butter

Pepper and salt. The death

That young men hope for. Aimlessly

It pounds the shore. White and aimless signals. No

One listens to poetry.

> Date: Thu, 25 Mar 2010 07:05:46 -0400
> From: [redacted]
> Subject: Re: 25 questions, #4...
> To: [redacted]
>
> Hi Alan, David,
>
> Here is a quote from my review of Ed Foster's book of poems *What He Ought
> To Know*:
>
> "For Ed Foster. Spicer’s comment, “no one listens to poetry,” is at the
> heart of a poetic revolution. He transforms this existential condition into
> Walter Benjamin’s suggestion that poetry listens to no one: “Art... posits
> man’s physical and spiritual existence, but in none of its works is it
> concerned with his response. No poem is intended for the reader, no picture
> for the beholder, no symphony for the listener.” This quotation appears in
> Foster’s poem, “Poetry Has Nothing To Do With Politics.” More than a denial
> of politics, the idea in the title is an assertion of the independent,
> accidental, chaotic power, of poetry."
>
> Ciao,
>
> Murat

>
>
> On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[redacted]
>wrote:
>
> > Like Alan, i don't understand the "should"--other than in such
"extenuating
> > circumstances" as in cases of the coerced, of desperation, of fear or
> > perhaps the obscurely shifted desire to "do the right thing" in some
> > inwardly confused sense of "moral duty" or "moral suasion."
> >
> > Or--in the cases of propaganda and advertising.
> >
> > A Russian artist writes that language is a fascism not because it
silences
> > or censors, but because it forces one to speak.
> >
> > Such would be the case of the "should" perhaps--
> >
> > A writer writes for those who read, who in turn may read for those who
do
> > not read.
> >
> > A writer writes--for whom? Oneself and other strangers?
> >
> > I've made poems written for stones, tree, the air, a ray of
light--without
> > even the idea of a person involved--
> >
> > In this sense one may write for those "illiterates" or "inanimates" who
do
> > not read yet understand and know the Unwritten--
> >
> >
> >
> > "The hills know but do not tell" as Emily Dickinson writes--
>

↑ Index

316. Jonathan Minton
Word For/Word #16
Sun 28 Mar 2010

I'm pleased to announce that Word For/Word #16 is online at

www.wordforword.info

with poetry and visuals by

Scott Abels, Elizabeth Winder, Donald Dunbar, Naomi Beth Tarle, Josef Kaplan, Cherise Bacalski, Emily Kendal Frey, Carlyle Baker, Crane Giamo, Steve Roggenbuck, erica lewis, Reed Altemus, Alexandra Mattraw, Stephanie Martz, Ashley VanDoorn, Karl Kempton, Breonna Krafft, James Capozzi, Sasha Steensen, and Jackie Clark,

plus essays, reviews, and special features on Post-Neo-Absurdism (co-edited by Michael Peters) and Anne Blonstein (co-Edited by Kathrin Schaeppi)

Cheers!

Jonathan Minton

www.wordforword.info

+ + +

"Adieu," by James Capozzi

Adieu bridge like a horizon

with stairs and a scar and an arch

with infamous paints, red balustrade

Adieu bridge I bang feet on

Adieu tall chalet

your mauve torture, violent grays

your bent and sainted Haitian radio

Adieu chalet of the sweet potato

Adieu vile sets, the oblique life

that paves black

the squalid grass befits me

Adieu villain city, death of memory

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317. **Jeffrey Side**
Contact email address needed for Joanne Kyger
Sun 28 Mar 2010

Has anyone got Joanne Kyger's email address? I used to have it, but have lost it.
Best,
Jeff

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318. **amy king**
One more on Ai - NYT
Sun 28 Mar 2010

Ai, a Steadfast Poetic Channel of Hard Lives, Dies at 62

http://www.nytimes.com/2010/03/28/books/28ai.html?hpw

Amy

_____

HTML GIANT -- You might like me too:

http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

THE GURLESQUE - NOT ENOUGH GRRRL?

http://amyking.wordpress.com/2010/03/22/my-visceral-thought/

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319. **Mary Kasimor**
Re: "Saudi woman blasts clerics in TV contest poem"
Sun 28 Mar 2010

What a brave woman and an amazing thing--people listen to and read poetry in Arab culture. It has to be a tradition that goes back centuries.

--- On Sat, 3/27/10, Nicholas Karavatos <[redacted]> wrote:

From: Nicholas Karavatos <[redacted]>
Subject: "Saudi woman blasts clerics in TV contest poem"
To: [redacted]
Date: Saturday, March 27, 2010, 3:01 AM

Saudi woman blasts clerics in TV contest poem

Saudi poet Hessa Hilal lashed out at hard-line clerics' religious edicts in verse on live TV at a popular Arabic version of "American Idol."

AP
Published: 17:36 March 23, 2010
Reader comments (12)

Dubai: It was a startling voice of protest at a startling venue. Covered head-to-toe in black, a Saudi woman lashed out at hard-line Muslim clerics' harsh religious edicts in verse on live TV at a popular Arabic version of "American Idol."

Well, not quite "American Idol": Contestants compete not in singing but in traditional Arabic poetry. Over the past episodes, poets sitting on an elaborate stage before a live audience have recited odes to the beauty of Bedouin life and the glories of their rulers or mourning the gap between rich and poor.

Then last week, Hessa Hilal, only her eyes visible through her veil, delivered a blistering poem against Muslim preachers "who sit in the position of power" but are "frightening" people with their fatwas, or religious edicts, and "preying like a wolf" on those seeking peace.

Her poem got loud cheers from the audience and won her a place in the competition's finals, to be aired on Wednesday.

It also brought her death threats, posted on several Islamic militant web sites.

Hessa shrugs off the controversy.

"My poetry has always been provocative," she told The Associated Press in an interview. "It's a way to express myself and give voice to Arab women, silenced by those who have hijacked our culture and our religion."

Her poem was seen as a response to Shaikh Abdul Rahman Al Barrak, a prominent cleric in Saudi Arabia who recently issued a fatwa saying those who call for the mingling of men and women should be considered infidels, punishable by death.

But more broadly, it was seen as addressing any of many hard-line clerics in Saudi Arabia and elsewhere in the region who hold a wide influence through television programmes, university positions or web sites. "Killing a human being is so easy for them, it is always an option," she told the AP.

Poetry holds a prominent place in Arab culture, and some poets in the Middle East have a fan base akin to those of rock stars.

The programme, The Million's Poet, is a chance for poets to show off their original work, airing live weekly on satellite television across the Arab world from Abu Dhabi, capital of the United Arab Emirates.

Contestants are graded on voice and style of recitation, but also on their subject matter, said Sultan Al Amimi, one of the three judges on the show and a manager of Abu Dhabi's Poetry Academy.

Hilal's 15-verse poem was in a form known as Nabati, native to nomadic tribes of the Arabian Peninsula. She criticised extremism that she told AP is "creeping into our society" through fatwas.

"I have seen evil in the eyes of fatwas, at a time when the permitted is being twisted into the forbidden," she said in the poem. She called such edicts "a monster that emerged from its hiding place" whenever "the veil is lifted from the face of truth."

She described hardline clerics as "vicious in voice, barbaric, angry and blind, wearing death as a robe cinched with a belt," in an apparent reference to suicide bombers' explosives belts.

The three judges gave her the highest marks for her performance, praising her for addressing a controversial topic. That, plus voting from the 2,000 people in the audience and text messages from viewers, put her through to the final round.

"Hessa Hilal is a courageous poet," said Al Amimi. "She expressed her opinion against the kind of fatwas that affect people's lives and raised an alarm against these ad hoc fatwas coming from certain scholars who are inciting extremism."

Fatwas are not legally binding and it is up to individual Muslims to follow them. Clerics of all ideological stripes pronounced fatwas on nearly every aspect of people's lives, from how they should deal with members of other religions to what they can watch on television.

Hessa said she had heard about the death threats posted on Islamic extremist Web sites and was concerned, but "not enough to send me into hiding."

What's more on her mind is how sudden fame will change her quiet family life at home in the Saudi capital, Riyadh.

"I worry how I will be perceived after the show is over, when judgment is passed and people begin to talk about my performance and ideas," said Hessa, a mother of four who has published poetry and previously was a poetry editor at the Arab daily Al Hayat. "I worry the lights of fame will affect my simple and quiet existence."

The Million's Poet was launched in 2006 by the government's Abu Dhabi Authority for Culture and Heritage to encourage poetry.

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On Wednesday, Hilal will be joined by five other poets in the final round. The winner of the $1.3 million grand prize will be declared a week later on March 31.

Their topics are already known. One of Hessa's rivals will address terrorism. Another woman in the finals, Jaza Al Baqmi, will reflect on the role of women.

Hessa says her poem will tackle the media, but wouldn't elaborate so as not to spoil the surprise. "My message to those who hear me is love, compassion and peace," Hessa said. "We all have to share a small planet and we need to learn how to live together."

What do you think of this issue? Has the poet overstepped the line? Or do such acts promote dialogue? Join the debate...

http://gulfnews.com/news/gulf/saudi-arabia/saudi-woman-blasts-clerics-in-tv-contest-poem-1.601907

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2

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320. Halvard Johnson

Re: "Saudi woman blasts clerics in TV contest poem"

Sun 28 Mar 2010

And here in the US it goes back at least . . . oh, fifteen minutes.

Hal

follow this link to The Perfection of Mozart's Third Eye, my latest collection --

http://www.scribd.com/people/documents/14481250-chalk-editions

Halvard Johnson
==========
[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com

http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

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>
> *http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2*

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321. **carol dorf**

Re: "Saudi woman blasts clerics in TV contest poem"

Sun 28 Mar 2010

I'm impressed that so many people care passionately about poetry -- let's imagine a popular TV show where poets (dressed in Chadors!) recited their poetry, and were judged by the poetry, not by all the externals of "performing poetry."

On Sun, Mar 28, 2010 at 9:32 AM, Mary Kasimor <[redacted]> wrote:

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322. **Jake Marmer**
Passover Jazz Poetry
Mon 29 Mar 2010

Hey all,

Passover Jazz Poetry vids @ the Forward this week - http://www.forward.com/articles/126922/

Enjoy!
-JM

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323. **peter ganick**
It's Only Po-Et-Ry [apologies for cross-posting]
Mon 29 Mar 2010

an important new book by Peter Ganick from white sky books:

**
*
[image: [cover thumbnail]]
It's Only Po-Et-Ry And I Like It
*

available at www.lulu.com/content/8488723

*567 pages, $25. paperbound, *

*download *free *until April 6, 2010.*

*
*

"Ganick registers in their course the semiotic pulses of language--its rhythms and teeming vocabularies--its isness, its thisness and itness, this continuous unforming and forming of itself, spooling out across the verses. It forms *here* by virtue of a linked idea or analogous theme; *there* through correspondence of sound; again by ingesting the flotsam of brand-names and truisms littering the landscape, for the nth time--unexpectedly--through spans or lacunae of logic. We can imagine Thought staring through various planes of language like planes of glass, turning them with and against each other, rotating their intersecting transparencies, a cognitive kaleidoscope dancing with the light that passes through it in its motion."

-- Olchar Lindsann

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324. mIEKAL aND
Abecedarium by Peter Lamborn Wilson
Mon 29 Mar 2010

New from Xexoxial Editions

Abecedarium by Peter Lamborn Wilson

http://xexoxial.org/is/abecedarium/by/peter_lamborn_wilson

2010. 8.25 x 8.25, 68 pages, b + w. $10.00 + $3 shipping.
ISBN 0-9770049-8-8 | EAN-13 978-0-9770049-8-0

Alphapoetic meditation on the etymology of the English alphabet with diagrams by the author.

Peter Lamborn Wilson’s quick wit and poetic intelligence add immeasurably to the small store of recent art and poetry (Mac Low, Berman, Silliman, Bok, Johns, to name a few) celebrating or utilitizng the lore and wonder of alphabetic writing. As with Mac Low and Berman in particular, Wilson’s focus is on the

Hebrew alphabet, coterminous with the Phoenician at the alphabet's beginnings: a meditation, visual and verbal, on the shape, form, history, and praxis of the letters and signs in question. The resultant Abecedarium, reads like poetry or what we now take poetry to be: short and tight prose versets that bring to life a world of lore and tradition, and by so doing, make it new. A book to read again and again, and a lettristic delight.

—Jerome Rothenberg

Abecedarium by Peter Lamborn WilsonThis remarkable lexicon explores tensions between life in a world before the State and the emergence of the alphabet, or the origin of the world as we purport to know it. Amidst the reign and terror of nonsense, in a land where 'everything is believable and nothing knowable,' Peter Lamborn Wilson—at the peak of his extraordinary power—tutors us in the old ways in an offering of both knowledge and wisdom.

—Ammiel Alcalay

Review copies available upon request.

Xexoxial Editions
10375 County Hway Alphabet
La Farge, WI 54639

[redacted]

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325. Iris Law

Poetry Prompt Contest - Deadline April 1

Mon 29 Mar 2010

The *Lantern Review *Blog is hosting a prompt contest in honor of National Poetry Month 2010. Three runners-up and one winner will have the writing prompts that they submit featured on four successive Fridays during the month of April. In addition, the winner will receive a signed copy of Monica Youn's new poetry collection, *Ignatz*, thanks to the generous sponsorship of Four Way Books. The deadline for entry is 11:59 PM EST on April 1st. All you have to do is leave a comment on our contest post with your favorite writing exercise and some form of contact information (and if you're really uncomfortable with leaving contact info in a comment, you can also leave your prompt in the comments but email us separately at [redacted]).

Here's the link: * http://lanternreview.com/blog/2010/03/23/announcing-our-2010-national-poetry-month-prompt-contest/

*Best of luck!

Lantern Review Editorial Baord
Iris A. Law, Editor
Mia Ayumi Malhotra, Associate Editor

--
Iris A. Law
MFA Candidate
Department of Creative Writing
University of Notre Dame
[redacted]

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326. Al Filreis
PoemTalk #30 released today: "the poem is remembering me"
Mon 29 Mar 2010

Today we are releasing PoemTalk episode #30, which features Robert Grenier, Bob Perelman, and Charles Bernstein discussing two poems by William Carlos Williams selected by Grenier.

http://www.poemtalk.org
http://www.poetryfoundation.org

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog

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327. Thomas savage
Re: "Saudi woman blasts clerics in TV contest poem"
Mon 29 Mar 2010

This is wonderful. That there is a poetry "Idol" anywhere in the world where a poet can win a million dollars is astonishing. All power to this courageous woman who dared to speak out against the medieval conditions in which she finds herself trapped.

--- On Sat, 3/27/10, Nicholas Karavatos <[redacted]> wrote:

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Published: 17:36 March 23, 2010
Reader comments (12)

Dubai: It was a startling voice of protest at a startling venue. Covered head-to-toe in black, a Saudi woman lashed out at hard-line Muslim clerics' harsh religious edicts in verse on live TV at a popular Arabic version of "American Idol."

Well, not quite "American Idol": Contestants compete not in singing but in traditional Arabic poetry. Over the past episodes, poets sitting on an elaborate stage before a live audience have recited odes to the beauty of Bedouin life and the glories of their rulers or mourning the gap between rich and poor.

Then last week, Hessa Hilal, only her eyes visible through her veil, delivered a blistering poem against Muslim preachers "who sit in the position of power" but are "frightening" people with their fatwas, or religious edicts, and "preying like a wolf" on those seeking peace.

Her poem got loud cheers from the audience and won her a place in the competition's finals, to be aired on Wednesday.

It also brought her death threats, posted on several Islamic militant web sites.

Hessa shrugs off the controversy.

"My poetry has always been provocative," she told The Associated Press in an interview. "It's a way to express myself and give voice to Arab women, silenced by those who have hijacked our culture and our religion."

Her poem was seen as a response to Shaikh Abdul Rahman Al Barrak, a prominent cleric in Saudi Arabia who recently issued a fatwa saying those who call for the mingling of men and women should be considered infidels, punishable by death.

But more broadly, it was seen as addressing any of many hard-line clerics in Saudi Arabia and elsewhere in the region who hold a wide influence through television programmes, university positions or web sites. "Killing a human being is so easy for them, it is always an option," she told the AP.

Poetry holds a prominent place in Arab culture, and some poets in the Middle East have a fan base akin to those of rock stars.

The programme, The Million's Poet, is a chance for poets to show off their original work, airing live weekly on satellite television across the Arab world from Abu Dhabi, capital of the United Arab Emirates.

Contestants are graded on voice and style of recitation, but also on their subject matter, said Sultan Al Amimi, one of the three judges on the show and a manager of Abu Dhabi's Poetry Academy.

Hilal's 15-verse poem was in a form known as Nabati, native to nomadic tribes of the Arabian Peninsula. She criticised extremism that she told AP is "creeping into our society" through fatwas.

"I have seen evil in the eyes of fatwas, at a time when the permitted is being twisted into the forbidden," she said in the poem. She called such edicts "a monster that emerged from its hiding place" whenever "the veil is lifted from the face of truth."

She described hardline clerics as "vicious in voice, barbaric, angry and blind, wearing death as a robe cinched with a belt," in an apparent reference to suicide bombers' explosives belts.

The three judges gave her the highest marks for her performance, praising her for addressing a controversial topic. That, plus voting from the 2,000 people in the audience and text messages from viewers, put her through to the final round.

"Hessa Hilal is a courageous poet," said Al Amimi. "She expressed her opinion against the kind of fatwas that affect people's lives and raised an alarm against these ad hoc fatwas coming from certain scholars who are inciting extremism."

Fatwas are not legally binding and it is up to individual Muslims to follow them. Clerics of all ideological stripes pronounced fatwas on nearly every aspect of people's lives, from how they should deal with members of other religions to what they can watch on television.

Hessa said she had heard about the death threats posted on Islamic extremist Web sites and was concerned, but "not enough to send me into hiding."

What's more on her mind is how sudden fame will change her quiet family life at home in the Saudi capital, Riyadh.

"I worry how I will be perceived after the show is over, when judgment is passed and people begin to talk about my performance and ideas," said Hessa, a mother of four who has published poetry and previously was a poetry editor at the Arab daily Al Hayat. "I worry the lights of fame will affect my simple and quiet existence."

The Million's Poet was launched in 2006 by the government's Abu Dhabi Authority for Culture and Heritage to encourage poetry.

In this, the fourth season, 48 contestants from 12 Arab countries competed, including several women along with Hessa.

On Wednesday, Hilal will be joined by five other poets in the final round. The winner of the $1.3 million grand prize will be declared a week later on March 31.

Their topics are already known. One of Hessa's rivals will address terrorism. Another woman in the finals, Jaza Al Baqmi, will reflect on the role of women.

Hessa says her poem will tackle the media, but wouldn't elaborate so as not to spoil the surprise. "My message to those who hear me is love, compassion and peace," Hessa said. "We all have to share a small planet and we need to learn how to live together."

What do you think of this issue? Has the poet overstepped the line? Or do such acts promote dialogue? Join the debate...

http://gulfnews.com/news/gulf/saudi-arabia/saudi-woman-blasts-clerics-in-tv-contest-poem-1.601907

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Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2

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328. Stephen Vincent
Re: Writing and Cars (Creeley edition)
Mon 29 Mar 2010

Wanting to take the car keys away from the kids, are you Barry? Lucky for you and us, we ain't 17 years old anymore! Agreed. before we get taken back to Phedre, Hippolyte, chariots et al, personally, I am "carred" out!

Good, favorite, walking poems, anyone? Or maybe I shd put that up on another ladder, thread, whatever it's called.

Stephen V
http://stephenvincent.net/blog/

--- On Mon, 3/29/10, Barry Schwabsky <[redacted]> wrote:

From: Barry Schwabsky <[redacted]>
Subject: Re: Writing and Cars (Creeley edition)
To: [redacted]
Date: Monday, March 29, 2010, 2:43 AM

As we are now descending to what seems like the 10th generation of Creeley and Kerouac citations, I would like to move that this thread be closed down herewith.

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329. Paul Siegell
"*hot pepper people*"
Mon 29 Mar 2010

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hey hey,

wanted to share with you a new series of "poemics" that i've started sending out:

@ Moria: http://bit.ly/cwAQNt

@ Antique Children: http://bit.ly/aUIbkf

and look for more in Word For/Word #18 and here:
http://paulsiegell.blogspot.com/

thanks for taking a look!

have a great week,
paul>

-

2010: wild life rifle fire
2009: jambandbootleg
2008: Poemergency Room

reviews > http://bit.ly/4nW70h

↑ Index

330. **steve russell**
Re: 25 Questions, #4 . . .
Mon 29 Mar 2010

Â By imposing criteria, as I indicated earlier, one is attempting to control the direction and elements of the discussion. By imposing criteria, one is limiting what a poet, what a poem what a poetry and poetics may be. This is because, I think,Â Â Â Â (what ???...)Â it has to do with the idea that a poet, a poem, a poetry, a poetics, is involved with aÂ Â (...does? ...)seeking for something, even if that something has nothing to do with readers, listeners,(...all? ...Â)writers at all, it is still a search for poetry as something which exists inÂ (... of this? ...)such a such condition, of which one can be at a certain point and level, sure.Â (... ?? mean: poet_in_hell: close caps)One has faith, then , that it exists, it must existâ€” Â ... but as i said earlier, watching, observing, listening to a mind unravel is revealing ... of what, i'm not sure. btw, i liked thing language.

--- On Sat, 3/27/10, David Chirot <[redacted]> wrote:

From: David Chirot <[redacted]>
Subject: Re: 25 Questions, #4 . . .
To: [redacted]
Date: Saturday, March 27, 2010, 9:16 PM

Dear Murat:

On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[redacted]
>wrote:

I've made poems written for stones, tree, the air, a ray of light--without
even the idea of a person involved--
In this sense one may write for those "illiterates" or "inanimates" who do
not read yet understand and know the Unwritten--
"The hills know but do not tell" as Emily Dickinson writesâ€”

Thing Language

This ocean, humiliating in its disguises

Tougher than anything.

No one listens to poetry. The ocean

Does not mean to be listened to. A drop

Or crash of water. It means

Nothing.

It

Is bread and butter

Pepper and salt. The death

That young men hope for. Aimlessly

It pounds the shore. White and aimless signals. No

One listens to poetry.

Note: Spicer writes that â€œno one listens to poetry.â€Â He does NOT write that no one reads poetry.Â After all, it takes reading his poem to know that he wrote that no one listens to poetry . . . Are the poems only â€œwhite and aimless signalsâ€ when heard, even if one is not listeningâ€”as one does hear say such ongoing sounds as those of oceans and electricity lines night and day humming and whining in the weathers of a city . . or the countryâ€”their â€œwrittenâ€ manifestations seen as lines, calligraphic, still or rocking in the winds,--â€œwhite and aimlessâ€ as the space of the page, which becomes written, black and with an aimâ€”at least of the eyes-- when read . . . does the meaningless unlistened to poetry and ocean only exist as a â€œspeakerâ€ when read amid the white aimless signals of the page---a form of decoding . . . a misreading set down in writingâ€”disinformation deliberately spawned by some unknown â€œaimâ€â€”â€œThing Languageâ€ as a â€œthing to be readâ€ when â€œnot heard?â€â€”

For the letters among Murat and myself quoted from here, see below this present screed--

I am not playing devilâ€™s advocate here; as you know I am very much in sympathy with what you write.Â On the other hand, I think all too often there is a too unquestioning welcoming of things which seem to prove the values for which one may be in search of, o r confident of, rather than a more open investigation into what it is that is always already existing al around one, hidden in plain site, sight, cite.

The statements, quotes, you write are beautiful and in the best sense, "noble." On the other hand, what you are writing of is based on a faith, an assumption, that indeed what Spicer, Benjamin and you write is "true."

A point of view via the imagination is taken to be a "natural born fact, Jack."

The ancient Romans had a saying that when an event occurs--one is to ask oneself:Â who benefits? In Leonardo Sciascia's The Moro Affair, the author turns to Pasolini's statement of investigation:Â "The first symptoms are in the language."

You write:
"the idea in the title {â€œ Poetry Has Nothing To Do With Politicsâ€} is an assertion of the independent,
accidental, chaotic power, of poetry."

Might one not ask:Â how can an assertion such as â€œPoetry Has Nothing To Do With Politics â€œbe considered as having anything to do with "an independent, accidental, chaotic power, of poetry"?

Is the assertion â€œPoetry Has Nothing To Do With Politicsâ€ by its rhetorical absolutism not in itself a denial of such independence, accidents, chaos, while being at the same time very much an assertion of POWER?

Your statements, with the selected quotations denote a search for what poetry does, means, its existential conditionâ€”and so provides the â€œevidencesâ€ which support the searchâ€”as a search impliesâ€”it is a search for somethingâ€”an answer, a Holy Grailâ€”a poemâ€”

Benjamin was a person on continual searchesâ€”when he wrote with one search in mind he wrote in the manner of the quotation here.Â Elsewhere, for example when writing on Brecht (and/or under his influence) or the Surrealists, he was asking the questions related to his search for an actual PROGRAM: as he wrote: â€œCommunism politicizes aesthetics.â€ (As opposed to Fascismâ€™s â€œaestheticization of politics.â€)Â In that context, the idea of a poetry outside of politics would be an evidence of tacit approval for the â€œcondition of things as they are, as they exist.â€Â And, so, a poetry at the service of the status quo of existence. If one applied the ancient Romanâ€™s question of â€œwho benefits,â€ would it not yield the same answer?Â That such a position benefits the status quo, the Power of the Status Quo?

Does your quotation from Benjamin actually mean, as you suggest, that â€œpoetry listens to no one?Â What gives Benjamin the particular, especial Power to make this assertion as a truth? How does he presume to know whether or not the work of art in itself cares or not about its reception? Arenâ€™t you perhaps misreading the quotation as given here?Â My reading ofÂ Â Â â€œbut in none of its [Artâ€™s] works is it concerned with his [manâ€™s] responseâ€ is that, not to be concerned with the response, does not mean a not listening, but simply a not caring for what is heard as a response or not. That is, the response will have no effect on the poem whatsoever, as far as the poem is â€œconcerned.â€Â Might this not mean also that the poem DOES hear the response but simply thumbs its nose at it?

Might not Benjamin write a quite opposite response when he is writing of Brecht for example, whose intended effects via the â€œA effectâ€ are designed quite consciously and openly to effect a response, and one that opens the spectatorâ€™s mind to the particular point of view re manâ€™s condition that Brecht is â€œbearing the message of?â€

â€œArt... posits
> manâ€™s physical and spiritual existence, but in none of its works is it
> concerned with his response. No poem is intended for the reader, no

picture
> for the beholder, no symphony for the listener.â€

Benjamin in some essays argues that there are Arts which are most certainly intended to produce certain desired effects, whether they are Communist or Fascist.Â The question of â€œanarchy,â€ let alone Anarchism, (not to mention â€œDemocracy,â€) is left out in favor of demonstrating the urgency of the choice between the two opposing systems threatening to engulf hundreds of millions of lives. Agit-prop, the work of Brechtâ€™s form of Theater, the films of Eisenstein and Vertovâ€™s, Picassoâ€™s painting of â€œGuernica,â€ the Nazi attacks on â€œdecadenceâ€ in the arts, the Mussolini-Marinetti formulations of a Fascist Futurism, the Spanish Falangeâ€™s ultra-reactionary conceptions of a State Holy/Holy State Artâ€”Benjamin was surrounded by works whose intentions were anything but â€œfugitiveâ€ as William Burroughs calls the glossary-resisting languages of drug addicts. My point is that Benjamin himself does not consistently participate in the hard core forms of absolutism demonstrated by a title such as â€œPoetry has nothing to do with politics.â€

After all, if one truly thinks with â€œan assertion of the independent, accidental, chaotic power, of poetry" then it does not exist in Fosterâ€™s title, which is an absolutist and exclusionary one. An absolutist â€œchaotic power,â€ is basically an oxymoron; if it is exclusionary of politics itÂ is then just as exclusionary of such forms of â€œanti-politicalâ€ assertions as Muratâ€™s interpretation of Foster title is. Chaos isâ€”the INCLUSION of â€œboth/andâ€ rather than an exclusionary â€œeither/orâ€: Chaos does not censor, pick and choose, take one side over anotherâ€”Chaos is IMPROBABLITY. â€œUn Coup de des nâ€™abolira jamais le hazard,â€ yet speak with any gambler and very oftenÂ â€œchance had nothing to do with it.â€

--That is the paradoxical nature of Chaos: that a single event can be perceived, and is perceived, thus affecting its own actions, from such a multiplicity of points that it can appear simultaneously to beÂ â€œpure hazard,â€ or â€œFate,â€ â€œmeant to be,â€ or â€œthe Will of the Individual/Godâ€ asserting itsÂ â€œtriumph in adversityâ€ over â€œout of controlâ€ situations, etc etc. Poets employ imposed forms of â€œChance Operationsâ€ on various materials, presenting the â€œchance resultsâ€ as demonstrations of â€œimpersonalâ€ or â€œfoundâ€ poetry. However, by the very construction of a â€œMethod of Operationsâ€ in limiting the quantity of data/material being worked with, is there not a limit being set on the basically illimitable, and so-by ruling out a good deal of what is actually â€œchance operating?â€ The I Ching, for example, deliberately limits the number of lines employed, so that a sense of order arises out of the seeming Chaos and so demonstrates The Way to be taken in a particular situation.

The key to â€œan assertion of the independent, accidental, chaotic power, of poetryâ€ might be for starters to eliminate the â€œassertion.â€ â€œAssertionâ€ in such close provenance to the word â€œpowerâ€ reminds one that assertions are just that, assertions of a â€œpowerâ€ that Knows, or is Presumed to Know.â€Â The â€œauthorâ€ as â€œauthorityâ€ in other words, and, by being a poet, being an authority on Poetry and what it has or not to do with, what its intentions and limits are.Â Does poetry care that â€œno oneâ€ listens to it?Â Or is it only the poet who does? How does the poet even know if â€œpoetryâ€ cares or not? Does a â€œpoemâ€ or â€œpoetryâ€ always do what the author/poet authorizes, what he or she intends it to do ?

Is not the assertion of â€œthe independent, accidental, power of, poetryâ€Â in itself a political action, in that it is a â€œdeclaration of independenceâ€ from something, and, in this case, specifically, from a Political Poetry? How can an assertion of the â€œaccidental power of poetryâ€ be made , as an assertion?Â Is there not something in an assertion which rules out precisely the accidental possibilities, intentions, of the assertion? When one writes of â€œpowerâ€ in any context, may it not be associated precisely with the power of â€œauthority,â€ of Political power,â€ â€œthe Power of the Word,â€ the power of â€œthe authorâ€ and so remain well within the domain of amÂ encounter with power in al its guises, political and not?

It has become an increasingly â€œpowerfullyâ€ argued position of power which has especially since the eve of the Invasion and Occupation of Iraq been asserting that poetry has nothing to do with the political, that its â€œpowerâ€ lies elsewhere, perhaps not even in the poetâ€”or not even in the poem itself. From one viewpoint, one might â€œsee thisâ€ as the assertion of an elitist position â€œabove the mere frayâ€ of the political and the rest of the â€œbad objectsâ€ which need not be claimed among those belonging to Poetry. If poetry, then, is actually the â€œindependent, accidental, power, of poetryâ€â€”might it not be just as independent of this taking of an apolitical stance as of a political?Â If its truly accidental, might it not accidently run into politics on its way to the non political poem? Of poetry as power, might it not use its powerÂ against anyone who makes such assertions as the claim to know what the power of poetry is?

I think that when one makes such absolutist rhetorical statements about poetry, it is well to recall that they are indeed rhetorical statements. These are not statements of fact, but of belief, of a choice between what the writer delineates as an â€œeither/orâ€ rather than as a completely open ended situation, in which poetry may be seen, heard, listened, written by, for, with, to any one or no one, or by, to, with, for no one, any one, a one orÂ a few or someÂ or many and so on.Â To assert that Poetry has â€œnothing to do with politicsâ€ is to be kept in mind as the assertion ofÂ a specific poet in a very specific time and

place, and within the historical context of that poetâ€™s nation, thenâ€”nowâ€”being at War on multiple fronts in the Middle East, Colombia and North Eastern Africa, as well as being torn apart by various â€œwarring factionsâ€ within the nationâ€™s various poetries and poetics, poets and groups of poets.

Since the eve of the Invasion and Occupation of Iraq, as well as during al the time the Invasion and attempted occupation of Afghanistan and many other countries, most recently Haiti, from some points of viewâ€”it has become popular to invoke the idea that poetry has nothing to do with the political. Amiri Baraka has written that for some large segments of the poetry writing community, especially among academic and academic-related poets and poetries, this apolitical position may have to do with maintaining job security in the face of an inquisitive and forceful Homeland Security. Certainly as the times grow worse economically and culturally, such an assertion of a poetâ€™s position might need to be more than ever emphasizedâ€”after al a self-proclaimed non political poet is likely to be far less trouble than those speaking out about the conditions of the academy, or of students, or of themselves or any other cause related to the academy or State.Â Granted that Amiri Baraka as a political poet will take a political view of those professing to be non-political, there is always the â€œprobability,â€ since he is also a poet, of his viewpoint being as much of a â€œpoeticâ€ one as any other poetâ€™s. Whether one agrees or disagrees with his positionâ€”does it not involve one with politics at least in order to deny oneâ€™s involvement in it?

I like very much Muratâ€™s expression â€œthe independent, accidental, chaotic power, of poetry;â€ I think for myself the difficulty with it arises with in the context it is expressed in: that of assertions, of quotations from â€œauthoritiesâ€ and so forth. That is, this manner of contextualizing such â€œindependent, accidental, chaotic power, of poetryâ€ basically denies the existence of al these elements by making of them an â€œeither/orâ€ statement of assertion, a taking of sides against inclusivity in poetry, the denial of its power to behave out of the poetâ€™s control, out of even its own control . . .

By imposing criteria, as I indicated earlier, one is attempting to control the direction and elements of the discussion. By imposing criteria, one is limiting what a poet, what a poem what a poetry and poetics may be. This is because, I think, it has to do with the idea that a poet, a poem, a poetry, a poetics, is involved with a seeking for something, even if that something has nothing to do with readers, listeners, writers at all, it is still a search for poetry as something which exists in such a such condition, of which one can be at a certain point and level, sure. One has faith, then , that it exists, it must existâ€”

For many years I have been working with and thinking on the Found, which is something very often â€“I would say nearly always in many ways though not â€œallâ€ necessarily----independent, accidental and chaotic.Â Picasso stated: â€œI do not seek, I find.â€Â (Note he is speaking only for himself,Â not theÂ overall run of artists, not making an assertion other than of his own and own work--) The more I have worked with l, lived with, though on this little phrase, the more profound I find it the more profound I see the gulf between the Search, the Seeker and the one who finds.Â The latter is operating in the area which Paul Celan writes of, in which â€œPoetry no longer imposes itself, but exposes itself.â€ One does not know what one may find, whether by accident, by being independent of preconceived images, ideas and dogmas, or open wide to the actions and elements of that chaotic power not only of poetry but of anything which one â€œcomes across,â€ meets in oneâ€™s random, destination-less,Â â€œwanderings about.â€

By the very accidental, independent, chaotic power of the Found, the poetry, the poem exposing itself may be political, it might not beâ€”who knows? Is the one who finds even a poet?Â By which I mean does the one who finds impose already the limits of the so called â€œpoeticâ€ on what it finds exposed as â€œpoetry?â€ Is it not perhaps that poetry, a poem, might be speaking, writing, al of the timeâ€”and that it is not that no one listens to this or reads it, itâ€™s that perhaps no one recognizes that is always already speaking, writing, listeningâ€”

--and in the great vanity of â€œmanâ€™s/womanâ€™sÂ responseâ€ or not, in his/her hearing or not, in the immense vanity of her/hisâ€™s assertionsâ€”or notâ€”these very things ever ongoing al around one at every instant are being completely ignoredâ€”not so much â€œunheard, unseen, untouchedâ€ as simplyâ€”rendered deaf, dumb and blind not to mention â€œnon-existentâ€ but by the power of assertions regarding things which are truly Outside a humanâ€™s control? Thus the assertion that not only does no one listen to poetry, butÂ that poetry might also be listening to no oneâ€”a kind of cancelling out of negatives . . . leaving one with the assertion ofâ€”what?Â A conflict? A drama? A void . . . abhorred by Nature--

For myself, the assertion that poetry has nothing to do with politics is a very political one, in that it is limiting what the action, the elements of a poem, of poetry, of poetics is, it is limiting the actions by poets and groups of poets as wel as depriving them of vast areas of elements of materials to use. For myself, this is a deeply political act, for in denying the politics of its political act, the assertion is beginning to use that form of sophism one encounters non stop in the media, which has been used to drag a country into one War after another while its poetsâ€™ rhetorics are turned towards a critique of critiquing the conditions of poetry in the same manner that the polices of the State critique

and essay to make irrelevant and non-existent any critique of its policies, increasingly dependent on a language of erasure and denial, so that one wil not notice that the proud election of a Black President means not the â€œend to racismâ€ in America any more than it lessens the support for the worldâ€™s one Apartheid State.Â The only way to juggle such contradictions as this nationâ€™s policies embody daily, is to also make the assertion that, along with poetry, one has nothing to do with politics. To deny the contradictions is to say that things that are opposites are the same. War=Peace. Love =Hate, etcÂ What does Poetry = then? Non-Politics, Non Poetry---???Â Poetry=Poetry!!!!Â Yet who decides what Poetry is?

The greatest victory for the State is when no one and nothing has anything to do with politics. â€œLet them write poetry!!!â€â€”as â€œno one listens to itâ€ and, perhaps, poetry does not listen to the poets either!

One might even find this situation developing:

In a jerky and ferocious style, [Defoe's] essay argued that literature should be written by non-literary people, just as politics should be and indeed was being taken over by non-politicians, as (Defoe) was delighted to observe. The corresponding revolution in writing, Defoe went on to say, would, in a sense, abolish literature itself. When poetry is written by non-poets and read by non-readers.

*Roberto Bolano, Distant Star***

*As cited in *2010-03-09: Outsider Poems, A Mini-Anthology in Progress (14): David Baptiste Chirot, Non-Poetry for Non-Readers (Poems from GuantÃ¡namo)<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html>

At Jerome Rothenbergâ€™s http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html

Also appeared at:
Â·Â *KAURAB* Online :: A Bengali Poetry Webzine :: Translation Site<http://www.kaurab.com/english/books/guantanamo.html>

The circumstances of the *poets*, the Pentagon supervision of censorships, *...* With the *Guantanamo* Poems, as Flagg Miller suggests in his excellent preface, *....* *David* Baptiste *Chirot* is an amazing litterateur, artist, reader and critic. *...* www.*kaurab*.com/english/books/*guantanamo*.html - Cached<http://74.125.93.132/search?q=cache:OtkLaOypEuoJ:www.kaurab.com/english/books/guantanamo.html+david+chirot+guntanamo+poets+kaurab&cd=1&hl=en&ct

=clnk&gl=us&client=firefox-a>
Â·Â *DAVID*-BAPTISTE *CHIROT*: New Books @
Kaurab<http://davidbaptistechirot.blogspot.com/2010/02/new-books-kaurab.html>

Feb 5, 2010 *...* (also has Visual Poetry by *chirot*). *Kaurab* Translation Site Poems from *GuantÃ¡namo* The Detainees Speak *David* Baptite *Chirot* * ...* *david*baptiste*chirot*.blogspot.com/2010/02/new-books-*kaurab*.h

Thing Language

This ocean, humiliating in its disguises

Tougher than anything.

No one listens to poetry. The ocean

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Nothing.

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That young men hope for. Aimlessly

It pounds the shore. White and aimless signals. No

One listens to poetry.

> Date: Thu, 25 Mar 2010 07:05:46 -0400
> From: [redacted]
> Subject: Re: 25 questions, #4...
> To: [redacted]
>
> Hi Alan, David,
>
> Here is a quote from my review of Ed Foster's book of poems *What He Ought
> To Know*:
>
> "For Ed Foster. Spicerâ€™s comment, â€œno one listens to poetry,â€ is at the
> heart of a poetic revolution. He transforms this existential condition into
> Walter Benjaminâ€™s suggestion that poetry listens to no one: â€œArt...

posits
> manâ€™s physical and spiritual existence, but in none of its works is it
> concerned with his response. No poem is intended for the reader, no
picture
> for the beholder, no symphony for the listener.â€ This quotation appears in
> Fosterâ€™s poem, â€œPoetry Has Nothing To Do With Politics.â€ More than
a
denial
> of politics, the idea in the title is an assertion of the independent,
> accidental, chaotic power, of poetry."
>
> Ciao,
>
> Murat
>
>
> On Wed, Mar 24, 2010 at 11:41 AM, David Chirot <[redacted]
>wrote:
>
> > Like Alan, i don't understand the "should"--other than in such
"extenuating
> > circumstances" as in cases of the coerced, of desperation, of fear or
> > perhaps the obscurely shifted desire to "do the right thing" in some
> > inwardly confused sense of "moral duty" or "moral suasion."
> >
> > Or--in the cases of propaganda and advertising.
> >
> > A Russian artist writes that language is a fascism not because it
silences
> > or censors, but because it forces one to speak.
> >
> > Such would be the case of the "should" perhaps--
> >
> > A writer writes for those who read, who in turn may read for those who
do
> > not read.
> >
> > A writer writes--for whom? Oneself and other strangers?
> >
> > I've made poems written for stones, tree, the air, a ray of
light--without
> > even the idea of a person involved--

> >
> > In this sense one may write for those "illiterates" or "inanimates" who do
> > not read yet understand and know the Unwritten--
> >
> >
> >
> > "The hills know but do not tell" as Emily Dickinson writes--
>

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331. amy king
My Final Word on the Gurlesque ...
Mon 29 Mar 2010

For now at least. Poetics of the 'grrrl,' ahhh!

http://amyking.wordpress.com/2010/03/29/the-gurlesque/

Amy

↑ Index

332. William Slaughter
Notice: Mudlark
Mon 29 Mar 2010

New and On View: Mudlark Flash No. 55 (2010)

Broken Records and Other Formal Extremities

Several Poems by Laurel Bastian

Laurel Bastian has work in or forthcoming from Margie, Puerto del Sol, Tar River Poetry, Cream City Review, and Nimrod among others. She was a finalist for the Ruth Lilly Fellowship, sponsored by the Poetry Foundation, is on the faculty at Madison College, and runs a creative writing program in a men's correctional facility near Madison, Wisconsin.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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333. **peter ganick**

30 chalk editions titles. 10 are new. [apologies for cross-posting].

Mon 29 Mar 2010

---

below is a list of the 30 titles chalk-editions has published *to date. *

*the top ten are brand-new, this is the first time they have been advertised. *

the texts are free to read, free to download, and free to *print-out. we just ask you leave the copyright page intact with each version.*

*some of the newest and most adventurous writing in text format will be found here. *

please take some time with these texts. you will not be disappointed. to read a text, click on a title.

to submit a text for consideration of publication, send an electronic file to Peter Ganick [redacted] and Jukka-Pekka Kervinen [redacted]

Jim Leftwich - SO FOR BY<http://www.scribd.com/doc/29105250/Jim-Leftwich-SO-FOR-BY>
**

Billy Bob Beamer - WORD DUST POMES<http://www.scribd.com/doc/29028748/Billy-Bob-Beamer-WORD-DUST-POMES>
**

Peter Ganick - rehearse this<http://www.scribd.com/doc/29013806/Peter-Ganick-rehearse-this>
**

Ivan Arguelles - WHAT ARE PROBABLY MY MEMOIRS<http://www.scribd.com/doc/28974871/Ivan-Arguelles-WHAT-ARE-PROBABLY-MY-MEMOIRS>
**

Alan Sondheim - http:::::<http://www.scribd.com/doc/28974697/Alan-Sondheim-http>
**

Raymond Farr - Two Texts<http://www.scribd.com/doc/28974654/Raymond-Farr-Two-Texts>
**

Halvard Johnson - THE PERFECTION OF MOZART'S THIRD EYE & Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>

Joel Chace - SCRIPTS TOO SCAFFOLD<http://www.scribd.com/doc/26145183/Joel-Chace-SCRIPTS-TOO-SCAFFOLD>
**

John Crouse - ENTRANCES<http://www.scribd.com/doc/26144648/John-Crouse-ENTRANCES> **

Jim Leftwich - AT AS ON<http://www.scribd.com/doc/26143482/Jim-Leftwich-AT-AS-ON>
**

John M. Bennett - T ICK TICK TIC K<http://www.scribd.com/John-M-Bennett-T-ICK-TICK-TIC-K/d/25483907>
**

Lars Palm - fragments from this<http://www.scribd.com/doc/25107260/Lars-Palm-fragments-from-this>
**

Thomas Lowe Taylor - "...of shooting stars and brightness."<http://www.scribd.com/doc/24182946/Thomas-Lowe-Taylor-of-shooting-stars-and-brightness>
**

Andrew Topel - RE-ECHOES<http://www.scribd.com/doc/23253381/Andrew-Topel-RE-ECHOES>
**

Jim Leftwich - OF IF IN<http://www.scribd.com/doc/22547754/Jim-Leftwich-OF-IF-IN>
**

Peter Ganick - g=e=i=s=t=l=i=c=h<http://www.scribd.com/doc/22286605/Peter-Ganick-g-e-i-s-t-l-i-c-h>

Hugh R. Tribbey - waitinale glasses<http://www.scribd.com/doc/21912900/Hugh-R-Tribbey-waitinale-glasses>
**

Lawrence Upton - water lines<http://www.scribd.com/doc/21912732/Lawrence-Upton-water-lines>

Jeff Crouch - furious peddler<http://www.scribd.com/doc/21612809/Jeff-Crouch-furious-peddler>
**

Sheila E. Murphy - Reverse Haibun<http://www.scribd.com/doc/21062779/Sheila-E-Murphy-Reverse-Haibun>
**

John M. Bennett - Fla g Wh ale<http://www.scribd.com/doc/19686134/John-M-Bennett-Fla-g-Wh-ale>
**

zachary count lawrence - parsing<http://www.scribd.com/doc/19580683/zachary-count-lawrence-parsing>
**

Sheila E. Murphy - circumsanct<http://www.scribd.com/doc/19475026/Sheila-E-Murphy-circumsanct>
**

Ivan Arguelles - SECRET POEM<http://www.scribd.com/doc/19445335/Ivan-Arguelles-SECRET-POEM>
**

Ivan Arguelles - SATURDAY AFTERNOON IN THE UPANISHADS<http://www.scribd.com/doc/19362306/Ivan-Arguelles-SATURDAY-AFTERNOON-IN-THE-UPANISHADS>
**

Alan Sondheim - Pushing to Convulsion<http://www.scribd.com/doc/19258792/Alan-Sondheim-Pushing-to-Convulsion>
**

Jim Leftwich - BEGET STATESMAN<http://www.scribd.com/doc/18003367/Jim-Leftwich-BEGET-STATESMAN>

Jim Leftwich - TIME JUNK<http://www.scribd.com/doc/17243139/Jim-Leftwich-TIME-JUNK>
**

Peter Ganick - recent / how recent<http://www.scribd.com/doc/17097034/Peter-Ganick-recent-how-

recent>
**

Jukka-Pekka Kervinen - Bad Knob<http://www.scribd.com/doc/17044277/JukkaPekka-Kervinen-Bad-Knob>
**

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334. David Kirschenbaum
Last Call to Advertise in, Donate to Boog City 63
Tue 30 Mar 2010

Please forward

Boog City's 63rd issue
Wants to spread the word about your latest offerings and events
and say a great big hello to each and everyone of you

So Help Us Help You (and Help Us, too)
By Placing a Lovely Advertisement
(We're also cool with donations, real cool.)

The issue will feature:

*The printed matter section with Erica Kaufman reviewing
Macgregor Card's and Karen Weiser's first full-length collections;

*Urban Folk music section editor Jonathan Berger
on the Major Matt Mason USA tribute and the
Elastic No-No Band's dual-disc, 45-track magna opera, Fustercluck!!!;

*Poems from Nellie Bridge, Robert Hershon, Austin LaGrone, and Susan Lewis;

*Art from Rebecca Fischer; and

*A Jim Behrle comic.

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Thurs. April 8-Submit Ad or Ad Materials
—Sun. April 11-Distribute Paper

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads. There are also discounts available to previous and repeat advertisers.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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335. Lisa Samuels
Home & Away Poetry Symposium 2010
Tue 30 Mar 2010

Those in and near Auckland right now are welcome to the first part of the Home & Away Symposium

http://www.nzepc.auckland.ac.nz/features/home&away/index.asp

already underway yesterday with talks by Ann Vickery and Jill Jones and others, more talks today from Ian Wedde, Cath Kenneally, Mark Young and more, and a reading starting at 5:30 today, 31 March, with all these writers plus others in the Old Government House Lounge at The University of Auckland.

The second part of Home & Away will feature New Zealand poets going to Australia in September. It's an exchange program and a fostering of conversations. Check out the web site for more information, including the construction of the Digital Bridge.

Thanks to Michele Leggott, Brian Flaherty, Pam Brown, Martin Edmond, Helen Sword, and all others who have made this Symposium a happening.

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336. **steve russell**

Fw: The Lannan Literary Symposium and Festival @ Georgtown, April 6 & 7, featuring Dave Eggers, a Tribute to Lucile Clifton, and much more

Tue 30 Mar 2010

----- Forwarded Message ----
From: DCPoetry Events <[redacted]

----- Forwarded Message ----
From: DCPoetry Events <[redacted]>
To: [redacted]
Sent: Mon, March 29, 2010 8:19:10 PM
Subject: The Lannan Literary Symposium and Festival @ Georgtown, April 6 & 7, featuring Dave Eggers, a Tribute to Lucile Clifton, and much more

The Lannan Literary Symposium and Festival

Literacy Â· Literature Â· Democracy

GeorgetownÂ Â Â 6 and 7 April 2010

Chris Abani Â· Uwem Akpan
Adam Hochschild

Georgetownâ€™s 2010 Lannan Literary Symposium and Festival will explore the most vital and purposeful connections across the themes in its title, Literacy, Literature and Democracy; the Symposium welcomes a rich selection of writers, journalists and activists to the Georgetown campus over the two days following Easter break, Tuesday 6 and Wednesday 7 April, to discuss and to demonstrate how universal access to literacy, critical attention to the urgency of the creative imagination and to the power of the written word, and care for the fragility of authentic democracy must all equally concern citizens working for justice in our contemporary world. Guests to Georgetown include noted writers Dave Eggers, Chris Abani, and Uwem Akpan, SJ, journalist, writer and Mother Jones founder Adam Hochschild, social justice activist Mekonnodji Nadingam,Â poet Thomas Sayers Ellis, and recent Georgetown alums Happy Johnson (COL â€™07) and Allison Correll (English MA â€™09). Topics across

two days of readings, roundtables and performances will include local and national literacy projects like Mr. Eggersâ€™ 826 Valencia and 826 DC, literary, cultural and practical responses to historic challenges like the rebuilding of New Orleans after Katrina, and the ongoing global refugee crisis, with special focus on vulnerable populations in central Africa; the Symposium concludes with a special tribute to the poet Lucille Clifton by former Maryland poet laureate Michael S. Glaser and readings in her honor by Mr. Ellis and Mr. Abani. Participants from the Georgetown Community will include Professors Deborah Tannen, Maureen Corrigan, and Michael Eric Dyson, as well as Professor Carolyn ForchÃ©, the Director of Georgetownâ€™s Lannan Center for Poetics and Social Practice. For more information please contact Professor Ricardo OrtÃz at [redacted].

Schedule:

Tu 6 April/7:30PM/Gaston Hall

A Public Reading and Talk Featuring

Dave Eggers
In Conversation with

Maureen Corrigan and Deborah Tannen
Reception to Follow, Copley Formal Lounge

Â·

Wednesday 7 April 2010
9:30 to 11amÂ Â Â Â Riggs Library

â€œWriting Beyond Catastrophe:
Literatures and Cultures of National Revival in Post-Katrina Americaâ€

A Discussion featuring
Michael Eric Dyson, Dave Eggers, Happy Johnson (â€™07)

Refreshments Served and Books Available in the Presidentsâ€™ Room

Â·

Copley Formal Lounge

â€œWriting (and Working) Beyond Genocide
Literary, Cultural and Social Activisms in a Changing Africaâ€

Session 1Â Â· 1 to 3pm

readings by

Uwem Akpan, SJ
and
Adam Hochschild

Session 2Â Â Â·Â Â 3 to 5PM

A Roundtable Featuring

Mekonndji Nadingam
Allison Correll (MA â€™09)
Chris Abani Â· Uwem Akpan
Adam Hochschild

Books Available and Light Refreshments Served

Copley Formal Lounge

Â·

The Fisher Family Colloquium Room
The Rafik Hariri Building
McDonough School of Business

7:30 pm

A Tribute to
Lucille Clifton

Featuring
Michael S. Glaser and Carolyn ForchÃ©

Poetry Readings By
Thomas Sayers Ellis
Chris Abani

Reception and Book Signing to Follow

For more information about upcoming events, or to subscribe to this list, check out our website at http://www.dcpoetry.com

_____
Change email address / Leave mailing list: http://ymlp197.com/u.php?YMLPID=gujyjsgsgbqhg
Powered byÂ YourMailingListProvider

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337. Dan Glass
email address fr Rod Smith
Tue 30 Mar 2010

if someone has Rod's contact info, please backchannel.

thx,,,

Dan

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338. charles alexander
Fwd: rental in Lo Que Pasa
Tue 30 Mar 2010

Hi, I'm forwarding this message from an artist/friend in Tucson. It would be great if some poet or couple or family would decide to spend 2 to 3 months in Tucson, maybe even working with me at Chax Press in some way. July through September in Tucson can be hot, but the house has A/C, and Tucson is fairly quiet in the summer, if you're working to finish that book of poems or novel or critical book or whatever. Also a good poetry community, good university library, you're an hour away from Mexico, 5 hours away from the Grand Canyon, 2 hours away from the lovely old mining town now artist hang-out of Bisbee. If you're interested, let me know and I'll quickly forward your interest to Bailey Doogan, owner of the house. But make sure you back-channel me directly at [redacted], as I'm not currently seeing all of the poetics list messages. My guess is you should act quickly, as this won't be around for long. I have photos, but can't send them to the poetics e-list.

Charles

Begin forwarded message:

> *From: Bailey Doogan <[redacted]>*
> *Date: March 30, 2010 9:37:52 AM PDT*
>
> *Subject: Fwd: rental in Lo Que Pasa*
>
> *Hello Friends,*
>
> *I will be spending the months of July, August, and September in Nova Scotia. I am looking for someone to sublet my house for those three months. The house is a fully-furnished one bedroom in the historic West University neighborhood, 5 minute walk to the Art School, 4th Avenue, and Downtown. Central heating and A/C, a washer/dryer. Walled back yard and patio. This could be ideal as a interim place for a responsible incoming graduate student or new faculty. I am asking $800 a month which includes all utilities, The price could be negotiable -- the main thing is to have a responsible person taking care of the house.*
>
> *Let me know if you have any questions.*
>
> *All best, Peggy Doogan*

charles alexander
[redacted]

chax press / poetry & the book arts
411 n seventh ave ste 103 / tucson, az 85705-8388

DONATE TO CHAX PRESS at http://chax.org/donate.htm

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339. Cara Benson
Moles Not Molar Predictions Event Friday - Philly
Tue 30 Mar 2010

PREDICTIONS: A Book Release Event

on
Moles Not Molar
presents

PREDICTIONS: A Book Release Event

on Friday, April 2nd
at 7:30PM
@ Wooden Shoe Books
704 South Street (at South and 7th St)

ANIMATION, ANIMALS, ANIMA/US!
Animations! Readings! And Choral Performances!

For this special release event for the fourth volume in the Chain Links book series, a number of the contributors to Predictions - who range from climate scientists to animators to poets - will be presenting portions of their contributions to the collection.

Featuring:
CARA BENSON, JASON & DAVID ZUZGA, JULIE SADLER & THE MOLES NOT MOLAR SAYERS!

CARA BENSON is author of (made) with BookThug and Protean Parade (forthcoming, Black Radish Books 2010). She edited the interdisciplinary book Predictions for Chain Links. Other work is included in: Belladonna Elders Series #7 with Anne Waldman and Jayne Cortez, and NO GENDER: REFLECTIONS ON THE LIFE & WORK OF kari edwards (Litmus Press/Belladonna Books). Benson edits the online Sous Rature and teaches poetry in a NY State Prison.

JULIE SADLER is an artist who has lived in rural upstate New York her entire adult life. She has been exploring the technique of collage for over a decade by using the internet as a launching pad. Not allowing her location to be a barrier

to communication, Sadler has collaborated in several round robin projects, been published in books as well as published her own, and participated in the 1000 Journals documentary film. www.magikglasses.com

DAVID ZUZGA, PhD, is a visiting Assistant Professor of Biology at St. Josephs University. He has authored publications in Science, Nature Genetics and Nature Medicine. His research currently focuses on stopping the spread of colon cancer by altering metastatic cytoskeletal architecture through the activation of an intestinal receptor for diarrheagenic bacteria. He lives in a very old house in Collingswood, NJ with his wife, two sons and a sometimes chaotic menagerie of pets.

JASON ZUZGA is a PhD student in English at the University of Pennsylvania. His poetry and nonfiction have appeared in journals such as The Yale Review, jubilat, Spork, VOLT, LIT, Cue, and The Seneca Review. He received an MFA in poetry and nonfiction from the University of Arizona, was a recipient of a Provincetown Fine Arts Work Center residency for 2001-2002 and was the 2005-2006 James Merrill Writer-in-Residence. He is the nonfiction editor of FENCE. ----

About PREDICTIONS:

As is painfully obvious for many a religious leader and many a psychic, predicting the future is an indeterminate business. The work collected in PREDICTIONS takes that indeterminancy as a starting point and celebrates it. A futurist points to how the question of the future, once a matter for dreamers and philosophers, has moved to the center of development and scientific agendas. Several artists, well aware that accelerating changes to the environment require that we learn quickly, suggest how art might help us to understand and to rethink the interface between old technologies and new technologies in this time of environmental crisis. A writer and a scientist team up to tell an alternate story of evolution. And a poet writes, "Predictions acquire full meaning when they apply to the, until then, unimaginable." Edited by Cara Benson, with contributors Paul Raskin, Bart Bridger Woodstrup, Julie Sadler, David Zuga, Jason Zuga, and Monica de la Torre.

Link to the series:
http://www.molesnotmolar.com/

To the venue:
http://www.woodenshoebooks.com/home.html

Review of the book at Brooklyn Rail by Anna Elena Eyre:
http://www.brooklynrail.org/2010/02/books/interdisciplinary-predictions-pretext

Book itself available at SPD, of course!
http://www.spdbooks.org/Producte/9781930068452/predictions-chainlinks.aspx

---

http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

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340. Sam Ladkin

Fool's ERRAND Festival - 1st April 2010, UCC, Ireland

Tue 30 Mar 2010

Dear All,

I am delighted at how generous people have been with their time in making a scratch performance of Burdocks possible (the musicians are listed at the bottom), and delighted to have these fine people in the same place at the same time for a day of it.

All are welcome.

Yours truly,
Sam Ladkin

Fool’s ERRAND…

Connolly A, Western Road, UCC

April 1st 2010

http://www.ucc.ie/en/VisitorstoUCC/Transportmapsandparking/Maps/East%20Campus.pdf
*
*

16:00 – 17:00 *Michael Kindellan & Fergal Gaynor*

* *Poems

17:30 – 18:30 *Chris Goode & Jonny Liron*

Mixed Ape: *FOLLY SEEING ALL THIS*

* *

20:00 – 21:00 *Fluxus* with *Vicky Langan** & Paul Hegarty *

* *

plus a cast of tens for

Christian Wolff's BURDOCKS

FREE ENTRY
All are welcome

http://errantfools.blogspot.com/

Courtesy *UCC English Literature Society*.

* *

…Errant FOOLS

Any queries contact: [redacted]

All star cast for Burdocks includes:

John Godfrey

Paul Hegarty

Danny McCarthy

Francis Heery

Athoulis Tsiopani

Sadhbh O'Flynn

Eimear O'Donovan
Eimear O'Donovan
Ruti Lachs

Eoin O'Connor
David O'Regan
Marja Gaynor
Mick O'Shea
Vicky Langan
Andrea Ofnodiscernablesurname
Jennifer Schwartz
Kevin Terry

Sponsored by the *UCC English Literature Society*.
http://www.facebook.com/group.php?gid=158991857645

Various links:
http://www.ucc.ie/en/english/
http://www.ucc.ie/french/
http://www.music.ucc.ie/
http://www.artsadmin.co.uk/projects/associate-artist.php?id=32
http://beescope.blogspot.com/
http://www.myspace.com/desamisducrime
http://www.barquepress.com/notlove.html
http://www.soundeye.org/people/fergal-gaynor
http://renewablemusic.blogspot.com/2006/09/landmarks-18.html
http://www.dannymccarthy.ie/

http://www.dotdotdotmusic.com/
http://www.myspace.com/mickoshea
http://www.music.ucc.ie/index.php?/staff/detail/john_godfrey/
http://www.soundeye.org/

**

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341. twshaner
Correction: Kit Robinson reads in Eugene this Saturday, April 3
Tue 30 Mar 2010

A New Poetry @ DIVA presents

Kit Robinson

Jen Tynes

Ce Rosenow

Saturday, April 3, 7:30

DIVA (Downtown Initiative for the Visual Arts)

110 W. Broadway

Eugene, Oregon

[redacted]

www.divacenter.org

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342. Susan Webster Schultz
recent Tinfish Editor blog posts
Tue 30 Mar 2010

---

* On Teaching the Difficulties
* The Decline and Fall of a State University, or, An...
* Epic Simile (Fail): Political Rhetoric and the Hea...
* Writing Off of DICTEE: A Lesson Plan
* Words Off the Wall [Pre-Write Tour of Honolulu's C...

http://tinfisheditor.blogspot.com

Enjoy!

Susan M. Schultz
Blog purveyor

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343. **cris cheek**
post_moot 2010
Tue 30 Mar 2010

—

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344. **Shankar, Ravi (English)**
Call For Submissions: Poems wanted for a Sammy Cahn anthology
Wed 31 Mar 2010

Call For Submissions

Call for Submissions for a proposed anthology of new short works commemorating the centenary of the lyricist's birth.

SAMMY CAHN (1913-1993), the Academy- and Emmy-Award-winning lyricist of many of the standards commonly referred to as the "Great American Songbook," as well as the writer who "put more words into Frank Sinatra's mouth than any other," was very vocal in his disagreement with the policy that writers are not able to copyright the titles of their compositions.

In honor of the upcoming centenary of his birth in 2013, and with a loving wink at his titular annoynace, Dr. Gilbert L. Gigliotti of Central Connecticut State University is soliciting new poems, flash fiction, flash non-fiction, and micro-plays, each with the same title as one of his song lyrics. The new pieces need not refer to the songwriter's lyrics nor be similar in theme or style to the originals; the editor only seeks a variety of literary approaches toward – and treatments of – Cahn's titles. Among some of his most widely recognizable songs include Call Me Irresponsible, Come Fly With Me, Let It Snow! Let It Snow! Let It Snow!, and Until the Real Thing Comes Along — just to name a very few.

Please send your submission by 1 July 2010 to [redacted] or:

Dr. Gilbert L. Gigliotti
Department of English
Central Connecticut State University
1615 Stanley Street
New Britain, CT 06050

Gilbert L. Gigliotti is a Professor of English at Central Connecticut State University and the editor of a pair of anthologies published by Entasis Press of Washington, DC, Sinatra: But Buddy I'm a Kind of Poem (2008) and Ava Gardner: Touches of Venus (2010).

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]

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345. Tim Peterson

EOAGH Reading Series 4/4: Lamoureux, Vermeulen, and Wong

Wed 31 Mar 2010

EOAGH Reading Series:

Mark Lamoureux, Cheryl Clark Vermeulen, and Angela Veronica Wong

Sunday, April 4 at 2PM

at Unnameable Books

600 Vanderbilt Avenue, Brooklyn, NY

FREE

MARK LAMOUREUX's work has appeared in numerous venues both online and in print. His first full-length collection, Astrometry Orgonon, was realeased by BlazeVOX books in 2008. Another collection is due out from the Black Radish Books Collective in 2010.

Read Mark Lamoureux's poem "Merce Cunningham: Nearly Ninety" in EOAGH Issue 5:

http://chax.org/eoagh/issuefive/lamoureux.html

CHERYL CLARK VERMEULEN is the author of the poetry chapbook Dead-Eye Spring (Cy Gist Press) and peddler of a manuscript called Walking Opposite the Parade. Vermeulen teaches writing at Massachusetts College of Art and Design and at the New England Conservatory of Music. Her poems can be found in Third Coast, EOAGH, Inertia Magazine, Dispatx, and DIAGRAM, and her translations in the anthology Connecting Lines: New Poetry from Mexico.

Read "The Gate," "Placement," and "Bricked-in Window" by Cheryl Clark Vermeulen in EOAGH 5:

http://chax.org/eoagh/issuefive/vermeulen.html

ANGELA VERONICA WONG Angela Veronica Wong is the author of two chapbooks, All the Little Red Girls on Flying Guillotine Press and to know this on Cy Gist Press. She lives in Manhattan and is working on a young adult book.

Read a selection from "Inbetweenness" by Angela Veronica Wong in EOAGH 4:

http://chax.org/eoagh/issuefour/wong.html

UPCOMING EOAGH READING SERIES EVENTS:

David Shapiro and Joanna Fuhrman

Sunday, April 18 @2PM

Sueyuen Juliette Lee, Paolo Javier, and Filip Marinovich

Sunday, May 9 @2PM

Charles Borkhuis and Andrew Levy

Sunday, May 23 @2PM

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

Sunday, June 27 @2PM

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346. **David Chirot**

"Saudi woman blasts clerics in TV contest poem"

Wed 31 Mar 2010

**

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* *

---

* *

Dear Friends and fellow poets

I was struck by the responses to the welcome news of "Saudi Woman Poet Blasts Clerics on TV," and some of the surprise re the immense role poetry plays in the Muslim world.

I have written 2 essay/reviews on line (see below) re the non-reception as it were by American non-readers/readers of the "non-literarily translated" Guantanamo "non" Poets" which examine "non-welcoming" responses of American poets and poetics to the Guantanamo "non-poetry." Read in such a context, the responses to the Saudi Woman Poet on American-style "American Idol" TV reveal further ironies in the American receptions of poetry in the Muslim world.

*Below the essay/reviews are found very important articles, with videos and in one case at least, poetry, and links, which concern the treatments and reception of women and their actions--or the limited lack thereof, as in the Sciences--in areas of the world in which the Americans are directly involved, especially in the case of Dr **Aafia Siddiqui, who with her three children was kidnapped and for many years "disappeared." It is now revealed that Dr Siddiqui was held for years and brutally tortured, sexually assaulted and humiliated before her rendition to the US by US Agents in the prison of Baghram Airbase, where President Obama just made a surprise appearance a few days ago to yet again extoll "the Right War" being carried out by drones, troops and corruption in Afghanistan and along and inside the Pakistani border. As an American General put is earlier this week, the US has killed an incredible number of Afghanis--almost all of them civilians.*

*I also admire the courage of the Saudi poet, not only because of "blasting the clerics," but also in a very real sense indirectly blasting on American-style "American Idol" TV the regime which is one hundred percent backed and paid for by American tax payer and Big Oil dollars, just as the US funds the Israeli State which will not allow Palestinian recipients of American sholarships to study in the US. *

The issues of poets and poetics when mixed with "good" and "bad" poets in situations which are at heart bought and paid for with US tax payer (including tax paying poets') dollars are far more complex and contradictory than "yay/good" or "nay/bad" responses allow for . . .

Just recently here Murat and I were discussing the Ed Foster poem title "Poetry Has Nothing to Do with Politics;" I think perhaps such examples as given here give pause to investigate further how much it may be that the receptions of poetry may be affected by "politics."

-david

http://davidbaptisetchirot.blogspot.com, http://chirotzerozine.blogspot.com

http://nosobrasotros.blogspot.com

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1. Poems and Poetics <http://poemsandpoetics.blogspot.com/> - 4 visits - Mar 28 Outsider Poems, A Mini-Anthology in Progress (14): *David Baptiste

Chirot *, Non-Poetry for *....* When poetry is written by non-*poets* and read by non-readers. *...* The "blank and ruin" of the Poems from *Guantanamo*is in the American reader's *...* poemsand*poet*ics.blogspot.com/ - Cached<http://74.125.113.132/search?q=cache:tbc3EKdzZsYJ:poemsandpoetics.blogspot.com/+david+baptiste+chirot+guantamo+poets&cd=3&hl=en&ct=clnk&gl=us&client=firefox-a>- Similar<http://www.google.com/search?hl=en&client=firefox-a&hs=0hu&pwst=1&rls=org.mozilla:en-US:official&q=related:poemsandpoetics.blogspot.com/+david+baptiste+chirot+guantanamo+poets&sa=X&ei=NxSzS868G4O88ga3ir3eAQ&ved=0CBYQHzAC> 2. Poems and Poetics: Outsider Poems, A Mini-Anthology in Progress *...*<http://poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html> Outsider Poems, A Mini-Anthology in Progress (14): *David Baptiste Chirot *, Non-Poetry for Non-Readers (Poems from *Guantánamo*) *...* Even giving the *poets* a "break" for writing in traditions foreign to Americans, and their being translated *...* poemsand*poet*ics.blogspot.com/.../outsider-poems-mini-anthology-in.html- Cached<http://74.125.113.132/search?q=cache:3sFfoUTiIyQJ:poemsandpoetics.blogspot.com/2010/03/outsider-poems-mini-anthology-in.html+david+baptiste+chirot+guantamo+poets&cd=4&hl=en&ct=clnk&gl=us&client=firefox-a>

Show more results from poemsandpoetics.blogspot.com<http://www.google.com/search?q=david+baptiste+chirot+guantamo+poets&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a#>

3. KAURAB Online :: A Bengali Poetry Webzine :: Translation Site<http://www.kaurab.com/english/books/guantanamo.html>

The circumstances of the *poets*, the Pentagon supervision of censorships, *...* With the *Guantanamo* Poems, as Flagg Miller suggests in his excellent preface, *....* *David Baptiste Chirot* is an amazing litterateur, artist, reader and critic. *...* www.kaurab.com/english/books/*guantanamo*.html - Cached<http://74.125.113.132/search?q=cache:OtkLaOypEuoJ:www.kaurab.com/english/books/guantanamo.html+david+baptiste+chirot+guantamo+poets&cd=5&hl=en&ct=clnk&gl=us&client=firefox-a>

4. *David*-*Baptiste Chirot* // Word For/Word: A Journal of New Writing *...* <http://www.wordforword.info/vol13/dbc.htm>

Some American reviewers and commentators on the *Poets* of

*Guantanamo*have so far found exactly what they were looking for: "bad" poetry in Formal
terms, *...*
www.wordforword.info/vol13/dbc.htm - Cached<http://74.125.113.132/search?q=cache:sO3BV7NpjRQJ:www.wordforword.info/vol13/dbc.htm+david+baptiste+chirot+guantamo+poets&cd=6&hl=en&ct=clnk&gl=us&client=firefox-a>

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*JFAC Horrified by New Abuse Revelations, Aafia Siddiqui Forced to Walk Naked Over the Qur'an

FOR IMMEDIATE RELEASE
March 30th 2010
Contact: [redacted]
*
As hundreds of concerned citizens hold a Day of Remembrance in Pakistan to commemorate the seventh anniversary of her disappearance, the Justice for Aafia Coalition reveal for the first time, in the English language, specific harrowing details of the abuse Aafia Siddiqui was forced to endure in the years spent in secret detention.

During the course of an interview by Kamran Shahid on Pakistan's Front Line, screened 26th March, Siddiqui's mother and sister described publicly for the first time the various forms of torture she underwent at the hands of US agents. This included being:

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Maryam Hassan, founder of the *Justice for Aafia Coalition (JFAC)*, commented:*

“These most recent horrific revelations shine a light for the first time on years of detention shrouded until now in darkness and mystery. Forced nudity, violent sexual abuse, the desecration of the Qu’ran, video-taped torture sessions have become infamous hallmarks of US detention since the start of the War on Terror, from Bagram to Abu Ghraib and Guantanamo.

The Obama administration must immediately disclose any video evidence in its possession relating to Ms Siddiqui’s detention and torture. The American public has a right to know what is being carried out in its name as much as the Pakistani public are deserving of knowing the horrendous abuse one of their citizens has been subjected to. “ * For the full interview, transcribed and translated into English by the Justice for Aafia Coalition, please visit: http://justiceforaafia.org/index.php/articles/articles/477-front-line-interview-with-aafia-siddiquis-family-

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[image: Ensure Justice for the Women of Atenco]<http://www.kintera.org/TR.asp?a=hkIRKcPTLeKSKjL&s=apIHIROyGdJNK3NEKqF&m=quKVI5NUIsLaH> Mexican authorities are trying to brush police violence under the rug. Keep the heat on. Ensure justice for the women of

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[image: 1]

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AAUW Presentation of Why So Few? Women in Science, Technology, Engineering, and Mathematics Now Available Online

More Info <http://capwiz.com/aauw/utr/1/KUXJMHQBPH/MGEUMHQBYC/4948710361>

AAUW Presentation of Why So Few? Women in Science, Technology, Engineering, and Mathematics Now Available Online AAUW's newest research report, *Why So Few? Women in Science, Technology, Engineering, and Mathematics*, was featured in an event at George Washington University on March 25. The research findings were presented by co-authors Catherine Hill, Andresse St. Rose, Christianne Corbett, and scholar Shelley Correll, whose work was profiled in the report. In addition, AAUW Executive Director Linda Hallman moderated a panel discussion that featured leaders in a variety of STEM-related fields and focused on how to move this research to practice.

Although some technical difficulties interrupted parts of the live streaming, a clean feed is now available at http://www.aauw.org/research/whysofew.cfm<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/JTJZMHQBYD/4948710361> . *New AAUW Research Generates Wide Media Coverage, Attention* AAUW's *Why So Few? Women in Science, Technology, Engineering, and Mathematics *received significant press attention with stories in *Time<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/HLPBMHQBYE/4948710361> *, the *New York Times*<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/OULLMHQBYF/4948710361>, the *Washington Post*<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/MHRKMHQBYG/4948710361>, *Voice of America<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/DZUFMHQBYH/4948710361> *, the *Chronicle of Higher Education*<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/ACCKMHQBYI/4948710361>, and the *Martinez News-Gazette<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/GUXBMHQBYJ/4948710361> *. To see the complete list of headlines, visit the AAUW website newsroom<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/BNZQMHQBYK/4948710361> . * * * * *Take Action!* Read AAUW's position on Science, Technology, Engineering, and Mathematics Education. <http://capwiz.com/aauw/utr/1/KUXJMHQBPH/EUOEMHQBYL/4948710361>

---------- The grassroots liaisons in AAUW's Leadership Corps program will be reaching out to AAUW branch leaders to provide mentoring and assistance. Whether you are a member of an AAUW branch (an officer or not) or a member-at-large interested in becoming involved with other AAUW members, please fill out the online form here<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/HEBTMHQBYM/4948710361>to indicate areas of branch programming or administration for which you would like assistance. * * *Washington Update<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/NGXQMHQBYN/4948710361> * is AAUW's free, members-only weekly e-bulletin offering an insider's view on the legislative process, the latest policy news, resources for advocates, programming ideas, and updates from the Public Policy and Government Relations Department. Subscribe today<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/DBMXMHQBYO/4948710361> !

Read the 2009-2011 AAUW Public Policy Program<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/BOZAMHQBYP/494871

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Become part of the AAUW national community and break through barriers for women and girls. Join now<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/MNDUMHQBYQ/4948710361> .

Strengthen AAUW's voice with policy-makers! Donate now<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/OANNMHQBYR/4948710361>
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Connect with AAUW online via our website<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/NRQKMHQBYS/4948710361>and blog <http://capwiz.com/aauw/utr/1/KUXJMHQBPH/ENHIMHQBYT/4948710361>, and follow us on Facebook<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/MWMZMHQBYU/4948710361>and Twitter <http://capwiz.com/aauw/utr/1/KUXJMHQBPH/GMKWMHQBYV/4948710361>.

Keep up with all the weekly news and political coverage from around the world for just $35 with and exclusive AAUW discount on Newsweek. Hurry, this offer will expire on March 31, 2010. Click here now for more information.<http://capwiz.com/aauw/utr/1/KUXJMHQBPH/DYIQMHQBYW/4948710361>

[image: Truthdig]<http://r20.rs6.net/tn.jsp?et=1103221334089&s=41646&e=001JIDp3TxK1CGI9wsS7oFkcQr5yQS2f69tNQqrf7cSms6wrrgDAi1oa2htRNvESdfPkjrmSqbh7JfSY5EHCZrLdWIrT4PAnojCMiGvRVUyk7ZUfcYk-unKJw==> Drilling beneath the headlines DAILY.

Dear Reader,

A number of reputable organizations are rallying support to get the U.S. government on board the international campaign to extend full human rights to women, and your continued support is much needed. Violence against women and girls is pandemic throughout the world, crossing all boundaries of political, social and religious differences. An international standard to repel such violence is long overdue, and this appeal for passage of a congressional standard from the venerable International Rescue Committee<http://r20.rs6.net/tn.jsp?et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLPQtb91ieg0KIXG6X-k9_YrZe4vwfmy1glUH_HuT53TgJeDaRPInEHZzpDdAD0_wDD9lCwVCFUEcRsw

P27yCVqEAW28hRG3KklBzqyG3tDywxns_Skcw8doBZPc13rFh53t7xRPtCWjF06u--gGIbK0ye4YATfWITDRTF8YOU5NcWA=>, which has been a leader in human rights work, merits our support.

Robert Scheer
Editor in Chief, Truthdig

* * *

[image: IRC]<http://r20.rs6.net/tn.jsp?et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLPQtb91ieg0KIXG6X-k9_YrZe4vwfmy1glUH_HuT53TgJeDaRPInEHZzpDdAD0_wDD9lCwVCFUEcRswP27yCVqEAW28hRG3KklBzqyG3tDywxns_Skcw8doBZPc13rFh53t7xRPtCWjF06u--gGIbK0ye4YATfWITDRTF8YOU5NcWA=>
[image: TAKE ACTION]<http://r20.rs6.net/tn.jsp?et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLPQtb91ieg0KIXG6X-k9_YrZe4vwfmy1glUH_HuT53TgJeDaRPInEHZzpDdAD0_wDD9lCwVCFUEcRswP27yCVqEAW28hRG3KklBzqyG3tDywxns_Skcw8doBZPc13rFh53t7xRPtCWjF06u--gGIbK0ye4YATfWITDRTF8YOU5NcWA=>

Stop Violence Against Women<http://r20.rs6.net/tn.jsp?et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLPQtb91ieg0KIXG6X-k9_YrZe4vwfmy1glUH_HuT53TgJeDaRPInEHZzpDdAD0_wDD9lCwVCFUEcRswP27yCVqEAW28hRG3KklBzqyG3tDywxns_Skcw8doBZPc13rFh53t7xRPtCWjF06u--gGIbK0ye4YATfWITDRTF8YOU5NcWA=>
*
*<http://r20.rs6.net/tn.jsp?et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLPQtb91ieg0KIXG6X-k9_YrZe4vwfmy1glUH_HuT53TgJeDaRPInEHZzpDdAD0_wDD9lCwVCFUEcRswP27yCVqEAW28hRG3KklBzqyG3tDywxns_Skcw8doBZPc13rFh53t7xRPtCWjF06u--gGIbK0ye4YATfWITDRTF8YOU5NcWA=>

Dear Friend,

In the aftermath of the earthquake in Haiti, women and girls are vulnerable to exploitation and abuse as they struggle to survive and protect their families. Stand up for women in Haiti – and other women around the world who face unspeakable violence. *Watch our video and sign the IRC petition asking Congressional leaders to protect and empower women.*<http://r20.rs6.net/tn.jsp?

et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLP
Qtb91ieg0KIXG6X-
k9_YrZe4vwfmy1glUH_HuT53TgJeDaRPInEHZzpDdAD0_wDD9lCwVCFUEcRsw
P27yCVqEAW28hRG3KklBzqyG3tDywxns_Skcw8doBZPc13rFh53t7xRPtCWjF06
u--gGIbK0ye4YATfWITDRTF8YOU5NcWA=>

We must ensure a safer, more secure future for women and girls. The International Violence Against Women Act is a critical first step by helping survivors, protecting those still vulnerable and preventing further violence through international aid programs and foreign policy efforts.

Empower women by *signing our
petition*<http://r20.rs6.net/tn.jsp?
et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLP
Qtb91ieg0KIXG6X-
k9_YrZe4vwfmy1glUH_HuT53TgJeDaRPInEHZzpDdAD0_wDD9lCwVCFUEcRsw
P27yCVqEAW28hRG3KklBzqyG3tDywxns_Skcw8doBZPc13rFh53t7xRPtCWjF06
u--gGIbK0ye4YATfWITDRTF8YOU5NcWA=>to
stop violence against women around the world. We have a responsibility
to
support those who are threatened and abused.

Sincerely,
Robyn Yaker
Emergency Gender Based Violence Coordinator, International Programs
International Rescue Committee
[image: Submit the
Petition]<http://r20.rs6.net/tn.jsp?
et=1103221334089&s=41646&e=001JIDp3TxK1CHynVyeyDzVO95fmW6HnLP
Qtb91ieg0KIXG6X-
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[image: IRC Footer]<http://r20.rs6.net/tn.jsp?
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u--gGIbK0ye4YATfWITDRTF8YOU5NcWA=>

*Forward email<http://ui.constantcontact.com/sa/fwtf.jsp?
m=1101208527696&ea=david.chirot%40gmail.com&a=1103221334089> *

[image: AAUW Breaking through Barriers]

↑ Index

347. amy king
"*Charge Hell with a Bucket of Water*"
Wed 31 Mar 2010

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http://amyking.wordpress.com/2010/03/31/â€œcharge-
The Links --

http://amyking.wordpress.com/2010/03/31/â€œcharge-hell-with-a-bucket-of-water-â€-liz-carpenter/

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2010

303 messages · Tue 30 Mar 2010 – Fri 30 Apr 2010

April 2010 closed this long stretch of the archive on the perfect chord — the avant-garde arguing that all art is theft in the same weeks that the establishment handed its highest prize to one of the avant-garde's own. Three hundred and three messages moved through the list in National Poetry Month, and its largest currents ran between the theory of borrowing and the fact of being crowned, with the poet-musician as the month's recurring figure and, at the end, its casualty. It was a fitting close: the outsiders discovered, at last, both stealing and winning.

The largest theoretical thread put the decade's obsession as a flat provocation. A member offered a hundred-dollar prize for the best explanation of a single phrase — *"Explain art is theft. I offer a prize of $100 to the best answer"* — and the room noted, wearily, that when the question had come up before, everyone had simply cited Eliot's old line about mature poets stealing, as though nothing theoretical had happened in the eighty years since. The appropriative decade had been, in a sense, one long footnote to Eliot, and April knew it.

The counter-thread was a coronation the room could love. Rae Armantrout had won the Pulitzer Prize for Poetry — a Language poet, a founder of the West Coast wing of the movement, suddenly holding the most mainstream honor American verse can bestow — and the citation praised her poems as *"little thought-bombs detonating in the mind long after the first reading"*. Here was the establishment reaching out and crowning exactly the kind of difficult, oppositional poet the list had championed for decades: the outside brought, improbably, all the way inside.

The month's recurring figure bound the two together and then was lost. A wide thread gathered poets who were also musicians, the cross-art maker who works in sound and word at once — and at the end of the month one such figure died, the composer-poet Franz Kamin, killed in a car crash, mourned by a friend as *"a great artist"*, visionary in music and prose alike. The poet-musician the room had spent April celebrating turned, in its last days, into the poet-musician it had to bury.

I have set April down exactly as the archive delivered it — the hundred-dollar prize to explain that art is theft, Rae Armantrout's Pulitzer for her little thought-bombs, and the death of the composer-poet Franz Kamin — because it was the month the avant-garde met both of its long-deferred fates at once: vindicated as theory, that all making is borrowing, and vindicated as career, one of its own crowned by the very establishment it had defined itself against. That the same

weeks took Franz Kamin, the cross-art maker at his most generous, is the archive keeping its habit to the last: handing the room its triumph and its grief in a single April, and leaving the reader to hold, once more, the two at the same time.

— Kristen M. Fabians

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2. twshaner — Kit Robinson reads in Eugene 6/3

31 MAR 2010

3. Nate Pritts — H_NGM_N _X_
4. Dan Glass — With + Stand 4: The Lisa Robertson Issue PDF!
5. Amanda Earl — National Poetry Month celebration begins April 1
6. Jennifer Karmin — April 8: Samples / a reading from 9 poets in Denver

1 APR 2010

7. Alan Sondheim — Laurie Anderson, someone else, Alan Sondheim, violin, mandolin, etc.
8. amy king — GRL - 2nd Year Anniversary
9. Bonnie MacAllister — SWAN Day Reading 4/1 7 p.m. Philadelphia
10. Mathias Svalina — Octopus Books Open Reading Period Begins Today
11. Daniel Remein, Editor — Perfectbound Whiskey & Fox!
12. William Allegrezza — New E-Book/POD
13. CA Conrad — Oppen URCHIN 4/11/10

2 APR 2010

14. amy king — WILLA's Website Has Launched!
15. St. Thomasino — a noun sing the Alan Halsey interview at e·ratio
16. Dan Glass — Re: WILLA's Website Has Launched!
17. Rob McLennan — [[redacted]: NationalPoetryMonth.ca is live]
18. Dan Wilcox — Re: National Poetry Month celebration begins April 1
19. Jeffrey Side — Bruce Andrews interview at The Argotist Online
20. Dan Glass — Interview with Bruce Andrews online
21. David-Baptiste Chirot — NYT Book Review: Next Big Thing in English: uSING m.r.i.'S & Evolut...
22. Jennifer Karmin — April 7: Dusie Pussipo Stonecoast Femiganza in Denver
23. jared schickling — Mayday #2
24. derek beaulieu — new from NO press: Kyle Schlesinger's DARK GLASSES

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25. George Quasha — Preverbs posting on Rothenberg blog Poems & Poetics
26. twshaner — Correction: Kit Robinson reads today in Eugene (not June 3)
27. Patrick F. Durgin — Peter O'Leary on Robert Ducan's ORIGINS OF OLD SON
28. David Chirot — A Feminist Perspective/Its Suppression: Iran, Israel & the Conspicuous Absen...
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30. David Chirot — The Nation: Naomi Klein's Open Letter to Berkeley Students--BDS of Firms Bac...

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37. steve dalachinsky — Reading
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39. Nicholas Piombino — New from Green Integer--Contradicta by Nick Piombino, iillustrated by T...
40. Michelle Taransky — 3/8 reading & book party for Charles Bernstein: ALL THE WHISKEY IN HEAV...
41. amy king — + New Coldfront Interview
42. amy king — White Swallow Reading Series! -- McClure, Guez, Kronovet, and King
43. Laura Hinton — Re: WILLA's Website Has Launched!
44. Ana Bo¾ièeviæ — Announcing The Annual Chapbook Festival, May 3 and 4 in NYC
45. William Slaughter — Notice: Mudlark

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46. Noah Eli Gordon — Counterpath Press & Letter Machine Editions AWP reading
47. Obododimma Oha — A Plato of Crayfish
48. Jeffrey Side — "Century XX after Four Quartets" by Adam Fieled at The Argotist Online
49. Tim Peterson — Tendencies 4/9: Bellamy, Killian, and Myles
50. Troy Camplin — Re: NYT Book Review: Next Big Thing in English: uSING m.r.i.'S & Evolution t...
51. Michael Heller — POETRY READING, Saturday April 10th at 2 PM
52. Murat Nemet-Nejat — John Cassavetes' "A Woman Under the Influence"
53. Eleni Stecopoulos — Closing Event for Belladonna's Year of New Releases
54. Jennifer Karmin — April 10: Cracked Slab Books, U of Tulsa & Midwest Friends in Denver
55. sandra de 1913 — 1913's AWP news that stays news...
56. William Allegrezza — Series A Reading in Chicago Wednesday
57. Jerome Rothenberg — on the road -- again

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58. Maria Damon — Re: John Cassavetes' "A Woman Under the Influence"
59. Bruce McPherson — After 16 years, a new fiction collection by Robert Kelly
60. Gerald Schwartz — 25 Questions: # 5
61. Gerald Schwartz — Re: John Cassavetes' "A Woman Under the Influence"
62. Paul Siegell — “Who’s Got My Extra?” @ I Thought I Was New Here
63. K. R. Waldrop — 2 new Burning Deck books
64. skyplums — Re: John Cassavetes' "A Woman Under the Influence"

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65. Alan Sondheim — Re: 25 Questions: # 5
66. Murat Nemet-Nejat — Re: John Cassavetes' "A Woman Under the Influence"
67. Murat Nemet-Nejat — Re: 25 Questions: # 5
68. Pam Brown — Wanted - Reviewers for two Australian poetry books for Jacket Magazine
69. J.P. Craig — Re: 25 Questions: # 5
70. Rob McLennan — Marcus McCann on Nicholas Lea
71. CA Conrad — HERETICAL
72. skyplums — Re: John Cassavetes' "A Woman Under the Influence"
73. Adam Fieled — Pennsound Apps: Two Final Installments
74. Poetry Project — Upcoming Events at The Poetry Project
75. Margaret Konkol — S M A L L P R E S S in the A R C H I V E Margaret Konkol
76. derek beaulieu — new from NO press: Eric Zboya's Algorithmic translation of UN COUP DE DES
77. Scott Hamilton — UK tabloid editor in shock poetry scandal

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78. Pam Brown — Thanks once again - Jacket has reviewers for Aussie titles
79. Bob Heman — Lydia Cortes, Bob Heman & George Spencer will read next Thursday at Space on Wh...

80. Regina Pinto — This is visual poetry
81. Justin Katko — Glossator 2: on the poems of J.H. Prynne
82. Jules Boykoff — Buuck/Hardacker/Kemp in Portland, Oregon--Sat. 10 April
83. J.P. Craig — Re: UK tabloid editor in shock poetry scandal
84. cranesbill — Re: John Cassavetes' "A Woman Under the Influence"
85. Murat Nemet-Nejat — Re: John Cassavetes' "A Woman Under the Influence"
86. Dan Wilcox — Third Thursday Poetry Night, April 15: Paul Pines
87. Dan Wilcox — Albany WordFest Update
88. Anny Ballardini — Re: John Cassavetes' "A Woman Under the Influence"
89. nieuwland jeroen — Re: John Cassavetes' "A Woman Under the Influence"

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90. Pam Brown — Pam Brown's AUTHENTIC LOCAL published by soi 3 modern poets
91. Randolph Healy — New from Wild Honey Press: Into Thick Hair by Ian Davidson
92. Patrick F. Durgin — Laura Elrick & Rodrigo Toscano on performing Hannah Weiner
93. Murat Nemet-Nejat — Re: John Cassavetes' "A Woman Under the Influence"
94. skyplums — Re: John Cassavetes' "A Woman Under the Influence"

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95. Lewis Warsh — THE BEST THING FOR YOU WOULD BE ME
96. Rob McLennan — new(ish) on rob's clever blog
97. derek beaulieu — new from No press: The Rose Letters by Erin Moure
98. Catherine Daly — Sacramento, CA: Reading Tomorrow Night
99. David Chirot — Re: John Cassavetes' "A Woman Under the Influence"

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100. Paul Nelson — Rae's Pulitzer
101. Nana Zabic — query: calling poets who are also musicians (or who dabble in music?)
102. Murat Nemet-Nejat — Re: John Cassavetes' "A Woman Under the Influence"
103. Murat Nemet-Nejat — Re: John Cassavetes' "A Woman Under the Influence"
104. Jennifer Karmin — April 18 @ the Iowa Writers' House

13 APR 2010

105. Sarah Rosenthal — Headlands Center for the Arts - Reading & Open House
106. Adam Fieled — "Nirvana and the Sense of Revolutions"
107. Jeffrey Side — Some poems in issue 2 of Cleaves
108. George Quasha — Franz Kamin (1941-2010)
109. Eric Elshtain — Beard of Bees Celebrates the Sonnet
110. Caleb Cluff — Re: Rae's Pulitzer
111. Ruth Lepson — Re: query: calling poets who are also musicians (or who dabble in music?)
112. Hugh Behm-Steinberg — Re: query: calling poets who are also musicians (or who dabble in mus...
113. amy king — OT: Reports on WILLA (Women in Letters and Literary Arts) AWP Event
114. Cecelia Belle — Re: Rae's Pulitzer
115. Ruth Lepson — Re: Franz Kamin (1941-2010)
116. Alan Sondheim — Re: query: calling poets who are also musicians (or who dabble in music?)
117. Patrick Lovelace — Re: Franz Kamin (1941-2010)

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118. Larry O. Dean — Re: query: calling poets who are also musicians (or who dabble in music?)
119. steve dalachinsky — Re: query: calling poets who are also musicians (or who dabble in music...
120. mIEKAL aND — Re: query: calling poets who are also musicians (or who dabble in music?)
121. David Chirot — Pulitzer for Hank Williams!!!
122. Gabriel Gudding — vladimir mayakovsky - april 14 1930
123. Iris Law — Lantern Review Submissions Deadline EXTENDED
124. Ann Stephenson — KOSTAS ANAGNOPOULOS /// READY SET READINGS at Whitespace
125. Ruth Lepson — Re: query: calling poets who are also musicians (or who dabble in music?)

126. Maria Damon — Re: Franz Kamin (1941-2010)
127. Cassandra Laity — Re: Rae's Pulitzer
128. J. Michael Mollohan — Re: query: calling poets who are also musicians (or who dabble in mus…
129. Patrick F. Durgin — Aldon Nielsen on Lorenzo Thomas' "Two One-Act Plays"
130. Murat Nemet-Nejat — Re: query: calling poets who are also musicians (or who dabble in music…

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131. D.Buuck — query: calling poets who are also musicians (or who dabble in music?)
132. Harold Carr — Re: query: calling poets who are also musicians (or who dabble in music?)
133. sheila black — Re: Rae's Pulitzer
134. Jonathan Skinner — SARDINE SONGS
135. Peter ciccariello — Re: Rae's Pulitzer
136. Rob McLennan — 12 or 20 (small press) questions (third series):
137. John Cunningham — Re: Rae's Pulitzer
138. Maria Damon — Re: Rae's Pulitzer
139. nieuwland jeroen — Re: query: calling poets who are also musicians (or who dabble in music?)
140. Jennifer Karmin — Aaaaaaaaaaalice & Flim Forum Press
141. Jason Quackenbush — Re: query: calling poets who are also musicians (or who dabble in music…
142. Joel Chace — Re: query: calling poets who are also musicians (or who dabble in music?)
143. Poetry Project — Upcoming Events at The Poetry Project
144. Cara Benson — (made): Mon April 19 @ Troy Arts
145. William James Austin — Re: query: calling poets who are also musicians (or who dabble in mu…

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146. Alan Sondheim — My sound files are in a new archive - check it out! (please announce)
147. steve dalachinsky — Re: query: calling poets who are also musicians (or who dabble in music…
148. Nicholas Karavatos — Re: query: calling poets who are also musicians (or who dabble in musi…
149. lora — query: calling poets who are also musicians (or who dabble in music?)
150. Jeffrey Side — 'Cyclones in High Northern Latitudes' is now available at Amazon
151. Rob McLennan — vote for the 2010
152. Nicholas Karavatos — Re: query: calling poets who are also musicians (or who dabble in musi…
153. mIEKAL aND — Re: query: calling poets who are also musicians (or who dabble in music?)
154. Edward Foster — New Boooooks
155. Bonnie MacAllister — Re: query: calling poets who are also musicians (or who dabble in musi…
156. Ann Bogle — Art is theft
157. Margaret Carson — Ann Lauterbach and Leonard Schwartz Reading -- in English and Spanish
158. derek beaulieu — new from talonbooks: HOW TO WRITE by derek beaulieu

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159. Philip Meersman — Re: query: calling poets who are also musicians (or who dabble in music?)
160. richard owens — Olson Conference Videos!
161. Ed Friedman — Re: query: calling poets who are also musicians (or who dabble in music?)
162. Julie Strand — Woodland Pattern Book Center is looking to hire a full-time Education Coordi…
163. Rob McLennan — the globe & mail book blog
164. Douglas Manson — Contact info Field and Osman
165. Francis Raven — Raven's Occasional Spice Club

166. Poetics List — Poetics List Welcome Message
167. Nate Pritts — H_NGM_N Open Reading Period
168. George Bowering — Re: Art is theft
169. Margaret Konkol — S M A L L P R E S S in the A R C H I V E Douglas Basford
170. Chris Chapman — Re: Art is theft
171. Philip Meersman — Re: query: calling poets who are also musicians (or who dabble in music?)
172. Maria Damon — Re: Art is theft
173. Matt Henriksen — Announcing Cannibal 5 and Allyssa Wolf's Sister
174. Chris Stroffolino — 45 RPM Books...
175. Pam Brown — Review a poetry book for Jacket magazine?

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176. steve dalachinsky — Re: query: calling poets who are also musicians (or who dabble in music...
177. steve dalachinsky — Re: query: calling poets who are also musicians (or who dabble in music...
178. Camille Martin — Re: query: calling poets who are also musicians (or who dabble in music?)
179. Dana Teen Lomax — Small Press Traffic Proudly Presents Kindergarde
180. Camille Martin — new at Rogue Embryo

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181. Rachel Loden — this Friday: Joron, Loden, Giscombe at the de Young in SF
182. cris cheek — post_moot. Springtime in Ohio.
183. Jason Quackenbush — Re: Art is theft
184. mIEKAL aND — Re: Art is theft
185. Deborah Poe — Elements: Review & Potential Reviewers
186. Gregg Murray — Re: Art is theft
187. John Cunningham — Re: Art is theft
188. Stephen Vincent — After Spicer - A Reading!
189. Douglas Manson — Re: Art is theft
190. Matthew Landis — Re: Art is theft
191. Ann Bogle — Re: Art is theft
192. Skip Fox — Re: Art is theft
193. J.P. Craig — Re: Art is theft
194. gabriel siegel — Re: Art is theft
195. George Bowering — Re: Art is theft
196. George Bowering — Re: this Friday: Joron, Loden, Giscombe at the de Young in SF
197. Halvard Johnson — Re: Art is theft
198. amy king — Today -- Camille Dungy on NPR
199. Edmund Hardy — Delay-Line Memory: I.S. Spring 2010
200. Sheila Murphy — THIS IS VISUAL POETRY - SHEILA E. MURPHY (see link)
201. Eleni Stecopoulos — Poetics of Healing APRIL 29-MAY 1, SF & Berkeley
202. Caleb Cluff — Re: Art is theft
203. George Bowering — Re: Rae's Pulitzer
204. Jennifer Karmin — 4/24: LUNGFULL! release party in NYC
205. derek beaulieu — new from NO press: Vanessa Place's THE ALLEGORY AND THE ARCHIVE
206. Al Filreis — new at PennSound: Wallace Stevens

20 APR 2010

207. Insert Press — Subscribe to Insert Press!
208. Nana Zabic — Re: query: calling poets who are also musicians (or who dabble in music?)
209. Rob McLennan — above/ground press: out-of-print (sale!);
210. amy king — An Armantrout Admission ...
211. Aryanil Mukherjee — Re: query: calling poets who are also musicians (or who dabble in music...
212. teersteeg — Re: Art is theft

213. Jacquilyn Weeks — Re: Art is theft
214. Christophe Casamassima — Re: Art is theft
215. Chris Chapman — Re: Art is theft
216. Jason Quackenbush — Re: Art is theft
217. Halvard Johnson — Re: Art is theft
218. Thomas savage — Re: Art is theft
219. Ron Henry — Poetry Reading (Ithaca, NY, 4/25, 3 pm) - Emily Rosko and Anthony Reed at the H…
220. Poetry Project — Poetry Project Spring Fundraiser
221. Camille Martin — sonnet songs on youtube
222. CA Conrad — BALTIMORE

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223. David Kirschenbaum — Boog City presents Lana Turner and Drew Gardner
224. Vernon Frazer — Re: query: calling poets who are also musicians (or who dabble in music?)
225. Allan Revich — Re: Art is theft
226. Susan Webster Schultz — Tinfish Editor's Blog
227. amy king — My Poetry Genitals Hurt
228. Paul Siegell — “wash Uffizi drive me to Firenze”
229. Camille Martin — Re: sonnet songs on youtube
230. Caleb Cluff — Re: Art is theft
231. Pam Brown — thanks reviewers from Jacket
232. Caleb Cluff — Re: Art is theft
233. Debby Florence — Re: Art is theft
234. Bill Dunlap — Artaud Art

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235. Aaron Winslow — Rethinking Poetics Conference
236. Mary Jo Malo — Re: Art is theft
237. Al Filreis — PoemTalk #31: on Grenier's Sentences
238. Mary Jo Malo — Re: Art is theft
239. amy king — We Are Champion
240. Poetry Project — Upcoming Events at The Poetry Project
241. amy king — Vote for Sina Queyras
242. Peter ciccariello — 2010 Poet Laureate of the Blogosphere
243. Jennifer Karmin — 4/25: Aaaaaaaaaaalice in NYC

23 APR 2010

244. Sam Ladkin — Clark Coolidge, Act of Providence
245. Justin Katko — CRS 4: Redell Olsen and Frances Kruk
246. steve dalachinsky — Re: Art is theft
247. Jake Marmer — Samuel Menashe & Stanley Moss Reading in NYC
248. amy king — Hot Friday the Next - Sandy Florian, Lara Glenum, Lesley Jenike, Saeed Jones, Me…
249. Nana Zabic — Re: query: calling poets who are also musicians (or who dabble in music?)

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250. David Chirot — Re: Art is theft
251. steve dalachinsky — Re: Samuel Menashe & Stanley Moss Reading in NYC
252. steve dalachinsky — Re: Artaud Art
253. Freind, William Joseph — Alice Notley in South Jersey
254. Jonathan Penton — one week left to submit to the Unlikely Stories print edition!

25 APR 2010

255. Mark Johnson — Re: Artaud Art
256. steve dalachinsky — new chapbbooks by steve dalachinsky
257. amy king — The Most Important Book Every Man Should Read
258. Ruth Lepson — Re: The Most Important Book Every Man Should Read

259. patrick dunagan — Re: Clark Coolidge, Act of Providence
260. Halvard Johnson — Re: Art is theft
261. David Chirot — Catalogue of The First Asemic Exhibitionin Russia is available

26 APR 2010

262. Mark Weiss — event
263. Rob McLennan — rob on the chelsea hotel
264. Stephen Baraban — Re: Vote for Sina Queyras
265. Jeffrey Side — Interview at The Argotist Online with Brian Clements on prose poetry
266. Steve Halle — Davis Schneiderman @ Seven Corners
267. Mark Weiss — Hello, I must be going
268. Caroline Crumpacker — May 21 Great Small Works Parties

27 APR 2010

269. George Quasha — Gary Hill/George Quasha/Charles Stein Tue 6:30 PM Electronic Arts Intermix ...
270. Jeffrey Side — Review of 'Cyclones in High Northern Latitudes'
271. Alan Sondheim — AMA Trio and Secret Orchestra at the Jazz Lounge, Tuesday May 4th
272. Jack Kimball — Faux | Other
273. Ana Bo¾ièeviæ — NEXT WEEK: Annual Chapbook Festival on Monday & Tuesday!
274. Catherine Daly — Re: query: calling poets who are also musicians (or who dabble in music?)
275. Joel Weishaus — Poetica Review
276. Poetry Project — Special events at The Poetry Project
277. Annie Guthrie — UA Poetry Center -please post
278. Catherine Daly — Fwd: [NetBehaviour] Iowa Review on the Web

28 APR 2010

279. steve dalachinsky — Re: new chapbbooks and recent books by steve dalachinsky most easily go...
280. Ann Bogle — T. S. Eliot quotation
281. Ana Bo¾ièeviæ — Now available: Lost & Found: The CUNY Poetics Document Initiative chapbooks!
282. amy king — Vote Sina -- she's almost there...
283. steve dalachinsky — anne waldman reads

29 APR 2010

284. Tenney Nathanson — Poet for a Day on PennSound
285. George Quasha — C Bernstein/ Susan Bee/ G Quasha et al. in RAUCOUS - talks/performances rel...
286. steve dalachinsky — new chapbook by yuko otomo other books by her upon request
287. steve dalachinsky — correction waldman reading date and time
288. Nate Pritts — Lord Dragonfly & submissions
289. amy king — One more time... [plus major linkage]
290. amy king — Re: One more time... [plus major linkage] - Whoops!
291. David-Baptiste Chirot — Patti Smith on Democracy Now today
292. Rob McLennan — lainna el jabi on christine stewart
293. Chad Sweeney — Issue 7 PWR Launch at Poetry Center
294. amy king — Dear Patrons of the Arts -- In less than two hours, plus...
295. amy king — OT: Voting called quits!
296. amy king — Thank you, SPD.

30 APR 2010

297. Mark Young — Otoliths #17 is now live
298. amy king — TONIGHT - Friday, April 30th @ 7 p.m. Sandy Florian, Lara Glenum, Lesley Jenike,...
299. amy king — POET-EDITOR issue up at Otoliths...and Poetry Foundation!
300. Rob McLennan — globe & mail books blog; poetry month,
301. Ana Bo¾ièeviæ — MON & TUES: Chapbook Festival! Marathon Reading Details!

302. Kimmelman, Burt — William Bronk - Charles Olson Correspondence (etc.) in Otoliths 17
303. Jennifer Karmin — May 7-8: Cain, Karmin & Shaw in Providence/Cambridge

1. Jesse Glass

Tom Clark, Annie Finch, Jack Foley--New E-chaps from Ahadada

Tue 30 Mar 2010

Announcing 3 New Free Ahadada E-chapbooks: Starlight and Shadow by Tom Clark; My Baby Fell Apart by Annie Finch and A Disordered City by Jack Foley--All available along with 31 other e-titles and "book-books" that you should buy at www.ahadadabooks.com Enjoy! Jess

↑ Index

2. twshaner

Kit Robinson reads in Eugene 6/3

Tue 30 Mar 2010

A New Poetry @ DIVA presents

Kit Robinson

Jen Tynes

Ce Rosenow

Â

Saturday, April 3, 7:30 PM

DIVA (Downtown Initiative for the Visual Arts)

110 W. Broadway

Eugene , Oregon

[redacted]

www.divacenter.org

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3. Nate Pritts

*H_NGM_N _X_*

Wed 31 Mar 2010

H_NGM_N _X_ is now live & online - not quite a ten-year anniversary but a blow-out nonetheless.

Check us out at:

http://www.h-ngm-n.com/cur_ent-i_sue

& while you're there, remember that we're looking at full-length poetry manuscripts until the end of April:

http://www.h-ngm-n.com/h_ngm_n-b__ks/h_ngm_n-poets.html

blue spark,
nate.

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

_____ Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID27925::T:WLMTAGL:ON:WL:en-US:WM_HMP:032010_2

↑ Index

4. Dan Glass
With + Stand 4: The Lisa Robertson Issue PDF!
Wed 31 Mar 2010

Dear Friends,,,

For the first time in our history, With + Stand is making available a pdf version of the journal.

A link to the issue and pictures from the reading/release party at Urban Ore Eco Park in Berkeley are here:

http://withplusstand.blogspot.com/2010/03/lisa-robertson-issue-reading-release.html

There are a limited number of physical copies of the journal still available, for free, as always. Please email if you're interested.

Dan

↑ Index

5. Amanda Earl
National Poetry Month celebration begins April 1
Wed 31 Mar 2010

happy national poetry month from AngelHousePress.

please visit www.nationalpoetrymonth.ca every day
in April for 30 days of fish, klingon, asemic
writing, Gertrude, Alice, comedy, intrigue, lust,

love, flâneurs, frostbites, visual poetry,water,
hearts, kidneys, lungs, ghosts, gusts, ghouls and
gulls from Budapest, Belgium, England, France, the USA and Canada.

thanks to the contributors and those who
submitted poems for making this celebration
possible. this is our second annual celebration
of the nation of poetry. thanks to the readers
for visiting the site and celebrating with us.

best,
Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

↑ Index

6. Jennifer Karmin

April 8: Samples / a reading from 9 poets in Denver

Wed 31 Mar 2010

Samples:
a reading from 9 poets

Thursday, April 8th
7pm

at PLUS Gallery
2501 Larimer Street
Denver, Colorado
http://www.plusgallery.com
admittance is free

James Belflower
Caroline Crumpacker
Susanne Dyckman
Jim Elledge
Jane Gregory
Jennifer Karmin
Susan Manchester
Jaime Robles
Sarah Suzor

Books will be available
from presses:

EtherDome Chapbooks
http://etherdomepoetry.org

Instance Press
http://www.instancepress.com

Flim Forum Press
http://www.flimforum.blogspot.com

Shearsman Books
http://www.shearsman.com

The Song Cave
http://www.the-song-cave.com

Woodland Editions
http://www.fivefingersreview.org/woodland_editions.htm

For more information email
[redacted]

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7. Alan Sondheim

Laurie Anderson, someone else, Alan Sondheim, violin, mandolin, etc.

Thu 1 Apr 2010

Laurie Anderson, someone else, Alan Sondheim, violin, mandolin, etc.

Again, from what passes for archives.

http://www.alansondheim.org/lauriealan0.mp3

This is from 1975? I lose track of dates. This was recorded in Laurie's loft; someone else is heard on occasion but who? We played together a few times. Laurie's early performances were the most amazing I've ever seen. This cassette is 35 years old and mint. I don't remember playing mandolin this well. Enjoy.

↑ Index

8. amy king

GRL - 2nd Year Anniversary

Thu 1 Apr 2010

-- http://gentlyread.wordpress.com/2010/04/01
Nathan Logan on Slaves:

-- http://gentlyread.wordpress.com/2010/04/01/when-will-we-stop-swimming-nathan-logan-on-amy-kings-slaves-to-do-these-things/

Gently Read LiteratureApril 2010 Issue 25 2nd Year Anniversary www.gentlyread.wordpress.com Reviews of Contemporary Poetry and Literary Fiction In the Beginning There Was Mathias Svalina: Dennis Etzel Jr. on Mathias Svalina's Destruction Myth http://wp.me/pcuKI-wx You've Been Warned: Jen Michalski on American Soma by Savannah Schroll Guz http://wp.me/pcuKI-ww Lost Inside Maryam: Marcia Lynx Qualey on Mansoura Ez Eldin's Maryam's Maze http://wp.me/pcuKI-wJ My Turn to Praise: Rick Marlatt on Jack Henry's With the Patience of Monuments http://wp.me/pcuKI-wK Slip Back Into Living: Glenda Burgess on JW Marshall's Meaning A Cloud http://wp.me/pcuKI-wO The Dialogue of Origin and Ear: Zach Savich on Joshua Harmon's Scape http://wp.me/pcuKI-wN These Are No Temporary Stars: David James on Keith Taylor's If the World Becomes So Bright http://wp.me/pcuKI-wL Without That Bottle of Tequila: James Tolan on Kim Addonizio's Lucifer at the Starlite http://wp.me/pcuKI-wP When Will We Stop Swimming?: Nathan Logan on Amy King's Slaves To Do These Things http://wp.me/pcuKI-wM Breaking the Law: Jim Ruland on Patrick Somerville's The Cradle http://wp.me/pcuKI-wv Aprilâ€™s Featured Artist: Alexis Duque, http://www.praxis-art.com/eng/ -- HTML GIANT -- You might like me too: http://htmlgiant.com/author-spotlight/i-like-amy-king-a-lot/

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9. Bonnie MacAllister

SWAN Day Reading 4/1 7 p.m. Philadelphia

Thu 1 Apr 2010

Thursday, April 1, 7:00 pm

SWAN (Support Women Artists Now) Day Reading Featuring:
Lora Bloom, Jane Cassady, Bonnie MacAllister, and Dr. Niama Leslie Williams.

SWAN Day/Support Women Artists Now Day is a new international holiday that celebrates women artists. It is an annual event taking place on the last Saturday of March (Women’s History Month) and the surrounding weeks. Celebrate at Big Blue Marble Bookstore with a curated line-up of readings followed by a women's open reading and art share.

Event is sponsored by Women's Caucus for Art Philadelphia, Women Artist Network, and Breaking Down Barriers Enterprises

Location:
Big Blue Marble Bookstore

Street:
551 Carpenter Lane
Philadelphia, PA
http://www.*big**blue**marble*books.com
--
http://bonnie-macallister.blogspot.com/
http://tinyurl.com/bonnie-macallister

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10. Mathias Svalina
Octopus Books Open Reading Period Begins Today
Thu 1 Apr 2010

Octopus Books will hold an open reading period for full-length poetry manuscripts this month.
Manuscripts must be submitted between April Fools day and April 30, 2010.

More details here: http://www.octopusbooks.net/submit.html

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11. Daniel Remein, Editor
Perfectbound Whiskey & Fox!
Thu 1 Apr 2010

Cheers all:

Whiskey & Fox V. 4 No. 1, previously announced below for free PDF download, is now also available for purchase on the cheap as a perfect bound book, is you fancy a fancier format. The cover features one heck of a respectable looking fox nosing around an archaeologist's campsite in Alaska. No kidding.

Everyone check it out at http://whiskeyandfox.org

Vol 4. No. 1, 'doing politics with animals,' includes:

A Preface from the editors, and work (in order of appearance) from Robin Clarke, Jeff T. Johnson, Ross Gay, Gary Lehmann, Claire Donato, Rebecca Mertz, Nicola Masciandaro, Eileen A. Joy, Chris Miller, and Afterwords from Karl Steel.

contact at editors [at] whiskeyandfox [dot] org.

Very Best

the Editors

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12. William Allegrezza
New E-Book/POD
Thu 1 Apr 2010

Check out David Huntsperger's new e-book/POD Postindustrial Folktales on Moria. http://www.moriapoetry.com/ebooks.html

Bill Allegrezza

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13. CA Conrad
Oppen URCHIN 4/11/10
Thu 1 Apr 2010

Oppen URCHIN 4/11/10

GEORGE OPPEN
all details here: http://UrchinPoetry.blogspot.com
SEE YOU THERE, above the image of the engine

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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14. amy king
WILLA's Website Has Launched!
Fri 2 Apr 2010

WILLA is live -- please check out our features (including my work on "The Count"), tell your friends, forward widely, and stay tuned!

Best,

Amy
http://willaweb.org/

----- Forwarded Message ----
From: Cate Marvin Dear Friends, You may or may not recall that eight months ago I sent out an email about the need for an organization for women writers of literature. The response was a bit overwhelming. As, it soon became clear, is the need. Since that time, my Co-Director Erin Belieu and I have pulled together a simply amazing group of women writers to help us pull off the creation of our new organization: WILLA (Women in Letters & Literary Arts). I canâ€™t begin to tell you all of time and thought that has gone into this! It was truly, apologies for the clichÃ©, a labor of love. This is to say: we launched our

website today. Please check WILLA out at: http://willaweb.org With happiness, Cate --
Cate Marvin, Associate Professor
Department of English
College of Staten Island, CUNY Co-Director, WILLA (Women in Letters and Literary Arts) www.willaweb.org

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15. St. Thomasino

a noun sing the Alan Halsey interview at e·ratio

Fri 2 Apr 2010

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e·

e·ratio is celebrating poetry with the Alan Halsey interview:

http://www.eratiopostmodernpoetry.com/editor_Alan_Halsey.html

Alan Halsey is the author of Marginalien and Lives of the Poets (both Five Seasons Press), Not Everything Remotely (Selected Poems 1978-2004) (Salt) and Term as in Aftermath (Ahadada).

e·ratio 13 features poetry by Laynie Browne, Jill Jones, Jane Adam, Jeff Encke, Joseph F. Keppler, Mark Cunningham, Jadon Rempel, Keith Higginbotham, Anne Fitzgerald, and Halvard Johnson, and with e·ratio editions e·chaps by Travis Macdonald and Carey Scott Wilkerson

http://www.eratiopostmodernpoetry.com/issue13.html

e·ratio is reading for issue 14, the fall 2010 issue.

http://www.eratiopostmodernpoetry.com

e·ratio is edited for real by Gregory Vincent St. Thomasino

e·

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16. Dan Glass

Re: WILLA's Website Has Launched!

Fri 2 Apr 2010

Congratulations and thank yous to everyone involved—it's an important resource, an important set of questions, and it looks great.

Dan

On Fri, Apr 2, 2010 at 4:12 AM, amy king <[redacted]> wrote:

> *WILLA is live -- please check out our features (including my work on "The Count"), tell your friends, forward widely, and stay tuned!*
>
> *Best,*
>
> *Amy*
> *http://willaweb.org/*
>
> *----- Forwarded Message ----*
> *From: Cate Marvin Dear Friends, You may or may not recall that eight months ago I sent out an email about the need for an organization for women writers of literature. The response was a bit overwhelming. As, it soon became clear, is the need. Since that time, my Co-Director Erin Belieu and I have pulled together a simply amazing group of women writers to help us pull off the creation of our new organization: WILLA (Women in Letters & Literary Arts). I can't begin to tell you all of time and thought that has gone into this! It was truly, apologies for the cliché, a labor of love. This is to say: we launched our website today. Please check WILLA out at: http://willaweb.org With happiness, Cate --*
> *Cate Marvin, Associate Professor*
> *Department of English*
> *College of Staten Island, CUNY Co-Director, WILLA (Women in Letters and Literary Arts) www.willaweb.org*

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17. Rob McLennan

[[redacted]: NationalPoetryMonth.ca is live]

Fri 2 Apr 2010

happy national poetry month from AngelHousePress.

please visit www.nationalpoetrymonth.ca every day
in April for 30 days of fish, klingon, asemic
writing, Gertrude, Alice, comedy, intrigue, lust,
love, flâneurs, frostbite, visual poetry, water,
hearts, kidneys, lungs, ghosts, gusts, ghouls and
gulls from Budapest, Belgium, England, France, the USA and Canada.

thanks to the contributors and those who
submitted poems for making this celebration
possible. this is our second annual celebration

of the nation of poetry. thanks to the readers
for visiting the site and celebrating with us.

best,
Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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18. Dan Wilcox
Re: National Poetry Month celebration begins April 1
Fri 2 Apr 2010

In Albany, every day is Poetry Month!

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19. Jeffrey Side
Bruce Andrews interview at The Argotist Online
Fri 2 Apr 2010

Bruce Andrews interview at The Argotist Online:

http://www.argotistonline.co.uk/Andrews%20interview.htm

Excerpt:

"Since Iâ€™m interested in the experience of the reader, I havenâ€™t been interested in chance. Chance might seem to open the possibilities for the reader to the widest level, but often it doesnâ€™t get the reader anywhere, itâ€™s so open that nothing counts, nothing has any significance, none of the connections are designed to have any effect on the reader, and therefore it often seems like it ignores the reader, just as much as any type of closed textual work. So in a weird way chance and the old notion of intentionality end up having the same relationship to the reader, in both cases the reader is ignored. Either you donâ€™t care what the reader makes of something because thereâ€™s not much to make of it, or you ignore the reader because youâ€™ve already figured out what everything means, maybe theyâ€™ll get it maybe they wonâ€™t, but you donâ€™t care either way because your job is to create this edifice, this

autotelic text, as if it means by itself and doesnâ€™t require the reader to get on board, and if the reader does have some interest in getting on board then they have to pay tuition to take the class to be told what things actually meant as if the lecturer is ventriloquizing the author. You know, if you read old lit crit, itâ€™s often outrageous, the presumptiveness of it. I mean, â€œthis means this, and I know because this is what the author meant.â€ I mean, who the fuck knows what the author meant? Thatâ€™s always irritating to me, because it closes things down. But in a weird way, totally randomizing product does too."

↑ Index

20. Dan Glass

Interview with Bruce Andrews online

Fri 2 Apr 2010

Dear folks,,,

An interview I did with the fascinating poet Bruce Andrews during his recent left coast trip is now online @:

http://www.argotistonline.co.uk/Andrews%20interview.htm

And just a reminder, you can find the latest issue of With + Stand @:

http://withplusstand.blogspot.com/2010/03/lisa-robertson-issue-reading-release.html

All bests,,,

Dan

↑ Index

21. David-Baptiste Chirot

NYT Book Review: Next Big Thing in English: uSING m.r.i.'S & Evolution to Explore Reading of Fiction

Fri 2 Apr 2010

Book News

Next Big Thing in English: Knowing They Know That You Know

By PATRICIA COHEN

Some scholars are turning to M.R.I.'s and evolutionary theory to explore how and why people read fiction.http://www.nytimes.com/2010/04/01/books/01lit.html?nl=books&emc=booksupdateemb5

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.

http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

↑ Index

22. Jennifer Karmin

April 7: Dusie Pussipo Stonecoast Femiganza in Denver

Fri 2 Apr 2010

Dusie Pussipo Stonecoast Femiganza
Wednesday, April 7th
7-10pm

at Packing House Center for the Arts
http://www.controlgroupproductions.org
835 E. 50th Avenue
Denver, Colorado

FREE!
Everyone welcome!

featuring:
Bronwen Tate
Ann Bogle
Jennifer Karmin
Marthe Reed
Annie Finch
Amy King
Cara Benson
Mackenzie Carignan
Danielle Pafunda
Deborah Poe
Ana Bozicevic
Teresa Carmody
Kate Durbin
Megan Volpert
Elizabeth Hildreth
Anna Aguilar-Amat
Sarah Rosenthal
Krystal Languell
K. Lorraine Graham
Carmen Gimenez Smith
Robin Reagler
Cheryl Pallant
Shanna Compton

Lara Glenum
Deb Marquart
Elizabeth Searle
Mel Nichols
Jesse Glass
j/j hastain

Dusie
http://dusie.org

Pussipo
http://delirioushem.blogspot.com

Stonecoast MFA at U of SMaine
http://www.usm.maine.edu/stonecoastmfa

↑ Index

23. jared schickling
Mayday #2
Fri 2 Apr 2010

Dear All,

Pleased to announce the second issue of Mayday Magazine:

http://www.maydaymagazine.com/

All the best --

Jared

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

↑ Index

24. derek beaulieu
new from NO press: Kyle Schlesinger's DARK GLASSES
Fri 2 Apr 2010

NO press is pleased to announce the publication of

Kyle Schlesinger's DARK GLASSES

12 pages, sewn binding.
published in an edition of 40 copies (20 of which are for sale)
$3 each.

for more information, or to order copies, please email:

derek beaulieu
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

↑ Index

25. George Quasha

Preverbs posting on Rothenberg blog Poems & Poetics

Sat 3 Apr 2010

Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for Themselves" on his blog

poemsandpoetics.blogspot.com/

including a "Note on preverbs and axial poetics" which serves as a
brief intro to a 12 year project,
now surfacing in an acceptable state.

I have posted an updated version of that Note, so anyone interested might go to:

http://www.quasha.com/poetry/preverbs-and-axial-poems

Some other preverb-complexes are posted there too.

GQ

George Quasha
www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

↑ Index

26. twshaner

Correction: Kit Robinson reads today in Eugene (not June 3)

Sat 3 Apr 2010

I had posted a correction to the 6/3 date earlier -- that Kit was reading on April 3 rather than June 3 -- but the post below went out anyway.

In any case, I'll take this opportunity to make a plug for A New Poetry @ DIVA:

If anyone's passing through the region and would like to give a reading, please let me know. I'm trying to coordinate readings with the Spare Room series up in Portland and Kasey Mohammad's reading series down in Ashland, Oregon. And we try to adhere to a first Saturday of each month schedule, though that's

flexible. In fact, our next reading is on Monday, May 17 and includes the poets Chris Nealon and Jenne Knight.

My email address is [redacted]

--Tim Shaner

Date: Â Â Tue, 30 Mar 2010 23:43:57 +0000
From: Â Â [redacted]
Subject: Kit Robinson reads in Eugene 6/3

A New Poetry @ DIVA presents=20

Kit Robinson=20

Jen Tynes=20

Ce Rosenow=20

=C2=A0=20

Saturday, April 3, 7:30 PM=20

DIVA (Downtown Initiative for the Visual Arts)=20

110 W. Broadway=20

Eugene , Oregon=20

[redacted]=20

www.divacenter.org=20

↑ Index

27. Patrick F. Durgin

Peter O'Leary on Robert Ducan's ORIGINS OF OLD SON

Sat 3 Apr 2010

Peter O'Leary is the latest guest blogger at www.kenningeditions.com, with a fresh essay on Robert Duncan's recently exhumed poets theater piece, ORIGINS OF OLD SON. Have a look:

http://www.kenningeditions.com/?p=209

And don't miss the launch event for THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985, edited by Kevin Killian and David Brazil, this coming Wednesday evening at the Poetry Project, St. Mark's Church, NYC. Details at www.poetryproject.org

Future guest bloggers will include Aldon Nielsen (on Lorenzo Thomas) and the duo of Laura Elrick and Rodrigo Toscano (on performing Hannah Weiner).

↑ Index

28. David Chirot

A Feminist Perspective/Its Suppression: Iran, Israel & the Conspicuous Absence of Nuclear Debate

Sat 3 Apr 2010

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from Jewish Voice for Peace:

In an extensive, research-based 2009 position paper titled: On Nuclear Weapons: A Feminist Perspective, Ednay Gorney and Hedva Eyal of the Isha L'Isha Haifa Feminist Center wrote, "the Israeli public remains excluded from the [nuclear] debate. The public does not ask questions, does not demand that the state takes responsibility, nor does it demand to be involved in decision making; it accepts and is content with the information or, more accurately, with the lack of information."

This passive indifference to the nuclear weaponry widely believed to be in the public's backyard is, in my view, a highly dangerous manifestation of Israel's longtime and entrenched militarization. As Gorney and Eyal have put it, "Decision-making in all areas related to security is characterized by secrecy and vagueness, excluding anyone who does not belong to the security elite. … The secret functions both on the outside as well as on the inside. Denying information under the guise of maintaining secrecy is one of the common ways through which elites maintain their status. … [While o]ne of the ways they can attain legitimacy for their control and actions is to continuously disseminate and instill fear – real and imaginary – among the citizens of Israel. This fear justifies and, in turn, foments military power and its use against any security threat, as defined by this elite group."

Meanwhile, Gorney and Eyal have noted, "We are flooded with information on the great threat Iran poses and on the necessity of military operations. The debate within the Israeli public discourse is almost devoid of the possibility of solution through diplomatic means."

Outlining the severely undemocratic suppression of any public nuclear debate in Israel, the position paper lists a line of researchers, journalists, politicians, activists and ex-security personnel who's critical voices have been stifled by the security establishment, using a broad range of tactics. This in addition to the constant dissemination of fear underpinning militarization in general and the unquestioning Israeli public acceptance of its governments' nuclear armament in particular. Thus, the risks of such armament to this public itself, as well as the entire area or even the globe, go unexamined and undebated for decades on end.

Resisting this reality and reaching for an actual, participatory democracy, Gorney and Eyal explain, "As feminists we wish to expose the connections

between the policy of opacity, concealment and fear, and the current perception of security. We want to take responsibility for our lives and for actions carried out in our name."

In one of the rare public voices taking up these issues, the position paper concludes: "We demand the removal of opacity surrounding the issue of nuclear weapons in Israel; We demand a public debate and the development of an alternative policy that will enable us to live in peace in the Middle East; We demand nuclear disarmament; We demand that the State of Israel join the International Treaty on the Non-Proliferation of Nuclear Weapons."

To read the full 22 page position paper, see:

http://www.isha.org.il/files/files/File/1325_reports/On_Nuclear_Weapons.pdf

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Another such public voice, sounded now for many years, is that of nuclear historian and analyst, Avner Cohen, whose work is one of main sources repeatedly referred to by the Isha L'Isha position paper. Cohen is equally critical of successive Israeli governments' successful barring of nuclear debate and, in the recent op-ed forwarded in full below, offers a series of serious arguments against what he views as the irresponsible and extremely dangerous possibility that Israel might launch a military attack against Iran in an attempt to quash its nuclear capacity.

Cohen's op-ed, converging in part with some of the conclusions presented by the Isha L'Isha position paper, was published April 2nd in Haaretz.

Rela Mazali

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http://www.haaretz.com/hasen/spages/1160524.html

Fri., April 02, 2010

We look at Iran and see ourselves

By Avner Cohen

If Israel takes military action against Iran, it will be one of the biggest decisions in the history of the state. The risks involved will make it unprecedented.

There is no comparison between such a decision and the ones that established and implemented the so-called Begin doctrine: the decision by Menachem Begin's government to attack the Osirak reactor in Iraq in 1981 and the attack on the nuclear facility in Syria in 2007. In terms of both the complexity of the military operation and the uncertainty about the consequences and where they

may lead, there is a qualitative difference between the legacy of the past and the challenge of the present.

The seriousness of the challenge requires as open and thorough a public discussion as possible. But unfortunately, such a discussion has been virtually nonexistent, even on a basic conceptual level. Instead of a public discussion there has been a belligerent press, which makes demagogic use of statements that intensify the message of the politics of fear. These include expressions such as "Iran is galloping toward a bomb" and a "second Holocaust" that Israel must prevent. Such discourse creates a feeling that if Iran is not attacked, and soon, we have no choice but to accept a nuclear Iran.

It's doubtful whether the people making those statements are capable of giving them a precise (technical and political) interpretation. It's doubtful whether they have a suitable answer to the question: When should Iran be considered a nuclear state? Where exactly is the red line? What is the precise significance of such a line and what makes it red?

One thing is clear: As long as Iran is a member of the Nuclear Non-Proliferation Treaty, it will not be able to test a nuclear device or declare that it has one. Also, as long as Iran is subject to the treaty, it will not be a nuclear state according to the accepted definition of such a state.

It's true that under cover of the treaty Iran can get very close to the nuclear threshold and still claim - as it claims now - that it is not deviating from its legal obligations under the treaty. Iran as a threshold state can perhaps even position itself a few weeks away from a nuclear test. Such an Iran, despite supervision by the International Atomic Energy Agency, will of necessity be opaque; there will always remain a fear that it is working in secret, including making weapons in secret. But even in such a case, Iran would be considered a threshold state, not an actual nuclear state.

Even those who disparage the practical limitations of the Nuclear Non-Proliferation Treaty (as Israelis tend to do) must recognize that it is almost impossible for Iran to be a nuclear state in the full sense without withdrawing from the treaty. And even if it is outside the treaty, it will take Iran years, many years, to make the transition from a threshold state to a mature nuclear state. Such a transition is not trivial; certainly it is not inevitable, even if we look at the experience of states that in the past were considered threshold states and were not bound by the treaty's restrictions.

For example, India, which carried out a nuclear test in 1998, is still making this transition slowly, and many experts say it should still not be considered a mature nuclear state. Even Pakistan, whose nuclear path was faster and more purposeful than India's, needed about a generation to become a nuclear state to

all extents and purposes. In its nuclear behavior Iran is more like India than Pakistan.

It's ironic that an Iran under attack would probably become more determined and purposeful in its nuclear ambitions. After an attack, Iran would abandon the treaty in protest, declare its right to nuclear arms and almost certainly succeed in implementing it.

The public discussion in Israel about a nuclear Iran is simplistic, inadequate, confused and confusing. It reflects to some degree our own biases. We come from a culture of national security in which nuclear opacity has been exploited to the hilt to create a specific model of deterrence. The result is that when we look at Iran we see ourselves: how we would behave in a similar situation. But Iran is not Israel exactly, and the Israeli experience does not necessarily reflect Iran's behavior. On the contrary, it leads to systematic errors when making assessments.

The writer is the author of the book "Israel and the Bomb." His forthcoming book, "The Worst-Kept Secret," will be published in the United States in September.

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Jewish Peace News editors:
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Lincoln Z. Shlensky
Rebecca Vilkomerson
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29. Christophe Casamassima

2nd Annual Furniture Press Poetry Prize: open submissions till August 31

Sat 3 Apr 2010

2nd Annual Furniture Press Poetry Prize

Deadline: August 31, 2010

Judge: M. Magnus, author of Verb Sap (Narrow House, 2008), and the forthcoming Heraclitean Pride (Furniture Press, 2010).

Winner of the 2009 Furniture Press Poetry Prize: Emily Carr's Directions for Flying: Right Side Lower Arms Raise Arms Bend Knees Repeat on Left (36 Fits: A Young Wife's Almanac).

The 2nd annual Furniture Press Poetry Prize will be awarded to the writer that best exemplifies the poetics and particularities of Furniture Press' editors and judges.

One judge will be invited to determine a manuscript's "pressability" and will work with anonymous, unidentified texts. Only the editor of Furniture Press will know the true identity of the applicants and their work. Each text will be assigned a number and distributed to the judge.

After the first round of readings, the judge will assign a winner. The winner of the Prize will receive a publishing contract in which the winning manuscript will be published as a trade paperback. S/he will also receive 20 copies of his/her book. All applicants will receive a copy of the winning title.

1. Send 1 unpublished manuscript per entry. It must be between 50 and 80 pages of poetry and/or its derivatives. Include a cover letter with your name, address, eMail and short bio. Do not put your name or the title of your submission on the pages of the manuscript.

2. Send a $10 fee per manuscript submitted. 100% of the cash goes to the pressing, publishing and promotion of the winning books. Editors and judges do not get kickbacks. Please send checks or money orders only, made out to Furniture Press.

3. Send manuscripts to Furniture Press Poetry Prize c/o Towson Arts Collective, 406 York Road (lower level), Towson, MD 21204. The manuscripts may also be sent electronically to [redacted]. Please use the following format in your subject line: FPPP submission, [author name], [title]. Also, please let us know when the $10 fee was sent so we may match it with the submission.

We strongly encourage you to send us work – it's also a very good way to catch the attention of the editors who may want to publish your work in the future,

despite whether or not you win the prize. Plus you get copies of the winning book (hopefully yours!) plus chapbooks and ephemera from our past catalogues.

↑ Index

30. David Chirot

The Nation: Naomi Klein's Open Letter to Berkeley Students--BDS of Firms Backing/Funding Israel

Sat 3 Apr 2010

Since the Berkeley Campus has long been one of the most activist in the USA, and its actions very often "read" as the symptoms of a much larger and steadily growing "malaise," thought to post this as"sings of things to come" in the backlash against what journals in the UK and France have openly called "The New McCarthyism" in the USA and on US campuses specifically. This phrase, "The New McCarthyism" refers to the ongoing suppression of open, public debates and discourses, reporting and research regarding the US policies connected with Israel, Iraq, Iran, Afghanistan and many other people, places, events lumped together under various slogans and catchwords, reporting and research. Since this suppression of Free Speech is done in the name of "Homeland Security, "The War on Terror," etc it essays to wrap censorship, silencing, "forcing one to speak" as a form of psychological terrorism in the America Flag. As was pointed out by Hermann Goering during his trial at Nuremberg, even the most educated, sophisticated, respected citizens will give up just about everything, including Freedom of Speech, when confronted with a Threat--real or not--to their personal Security and/or that of the Homeland. So it is that even the "most secure" academics,bureaucrats, artists, poets, will gladly "hand over," or "report on" any thing and anyone they regard as a potential "threat," and/or an "existential threat."

While Goering openly stated that even fabricated threats may be used to create the "atmosphere of fear, necessary for the "handing over of rights to Freedom of Speech," today in the USA such an admission is not accepted. Despite all the "faked" evidence of the last roughly nine years, one is supposed to unquestioningly believe any new "information" provided by the Israelis, as well as the Americans, In re some of the effects on American campuses, a number of Professors in the US have lost their jobs and had their published works and persons persistently attacked by pro-Israeli groups in the US, and, since January of 2009, have experienced an "open assault" conducted by the Israeli State's policy of "going after" any criticism of its policies shown on you tube, twitter, blogs, etc. Seven Palestinian students who had been awarded Fulbright fellowships to study at various American Universities were blocked from attending these institutions by refusal of visas to them by the Israeli State. (Eventually, under much pressure, one student was finally granted a visa.)

Currently over 600 Palestinian students with grants nd fellowships to study at foreign institutions are being refused visas to study aboard. This, coupled withe systematic bombing and destruction of schools for students of al ages, has severely curtailed the educational opportunities for Palestinians who want to become doctors, nurses, engineers, teachers so that their fellows may be prepared for peace time jobs, in which capacity they would be working for a future Palestinian State aimed at developing conditions which would NOT encourage and nurture terrorism and violence. People being busy studying and working with definite and promising, peaceful goals in mind are going to be far less interested in jeopardizing their country and country persons by irrational acts By torpedoing such education and jobs in Palestine and by banning Palestinians from American institutions, the Israeli State is directly affecting the Americans' opportunities to meet Palestinians in a peaceful and cooperative situation. By also attacking any speech, videos, professors, publications, presses from contributing positively to a discourse, a debate, whether critical or positive of the actions and policies of the Israeli State and its support groups aboard, the options of education about the actual aims and goals, the dreams and hopes of Palestinians and other peoples in the US, the option of their being shared openly with the American people, is being thwarted by a power not elected by the American people. This in itself poses a threat to future American openness to ideas and points of view both inside and outside the US, and makes the students of today as well as the citizenry, ever more ignorant of all but one side of the question, of al but one side of discourses and debates. Effectively, American Institutions are being asked to do the work of the Israeli State and its support groups, at the expense of al others' histories, cultures, economic situations, of their poetries, musics, political and philosophical thinking etc etc--

This "New McCarthyism" is one of the ongoing situations which the Berkeley events and Naomi Klein's letter to the Berkeley Students is hoping, in part to ameliorate. Such a "New McCarthyism" hurts everyone--Israelis, Palestinians and Americans. By fostering, emphasizing and forcibly creating an atmosphere of fear,distrust, hatred and paranoia, based on deliberate mis- and disinformation, all peoples and the hope for a Peaceful debate and discussion hopefully bringing about Peaceful generations who can trust and learn frm each other how to create a Peaceful outcome to the present situation does npot need to be destroyed by such tactics as are presently being employed.

Open Letter to Berkeley Students <http://salsa.wiredforchange.com/dia/track.jsp?v=2&c=Hietv8gIG9UljTDn3EauFupM9Hux2%2B%2FQ> NAOMI KLEIN | When it comes to acting to end Israeli war crimes, the international response has not suffered from too much haste but from far too little.

here are some (almost all) very recent links regarding the situation re Palestinians, Americans and Israelis and their various positions regarding the events discussed above and an older post is one dealing specifically with the seven denied--and one letter allowed--admission to the USA to study on Fulbright Fellowships A rapidly growing Non Violent Protest movement organized by Jewish, Palestinian and Christian groups has beenstaging ever more proetests in Isarel and inside the Occupied Territories including within Gaza. The Israeli State has begun an open policy of suppression of any Peace movements within Israel, whether those organized by former IDF soldiers or religious and Human Rights activists, including students. The major policy now of protest groups both within and outside Israel world wide including in/at the borders with Palestine, is that of Non-Violence. There is a growing in terst in the study of Gandhi and his effective methods in India, and those of Reverend Doctor martin Luther King, Jr in the USA. Non-Violence may, once again, prove to be the most effective approach to Violence, Occupation, illegal Sieges, the building of Apartheid and Border Walls in Israel and world wide--including those the USA has built and is building in Ira and Afghanistan as well as along the USA-Mexican Border, which is being built by a combined US-Isreali group of engineers, "contractors" and corporations.

1. *Palestinian student*: *Israel* Border Police beat me for hours *...*<http://www.haaretz.com/hasen/spages/1159294.html> Mar 28, 2010 *...* *Palestinian student*: *Israel* Border Police beat me for hours -News *...* Russian Compound police station, where he was * denied* medical treatment. *...* 20:32 Barak: *U.S.* ties are 'pillar and cornerstone' of *Israel's* security *...* www.haaretz.com/hasen/spages/1159294.html - Cached<http://74.125.93.132/search?q=cache:L51gfe9-v0IJ:www.haaretz.com/hasen/spages/1159294.html+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=1&hl=en&ct=clnk&gl=us&client=gmail> 2. The *Palestine* Chronicle: A Leading Online Newspaper on *Palestine* * ...* <http://palestinechronicle.com/> Mar 29, 2010 *...* Online news magazine and journal about *Palestine*, * Israel*, the Arab world, and the Middle East. *...* Keep *Us* On The Job. Noam Chomsky: "The *Palestine* Chronicle has been *...* Passover is the * seven*-day holiday of the Feast of Unleavened Bread *...* but are *denied * their basic human right of returning home. *...* *palestine*chronicle.com/ - Cached<http://74.125.93.132/search?q=cache:GZNHTYSl6ZwJ:palestinechronicle.com/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=2&hl=en&ct=clnk&gl=us&client=gmail> 3. *Palestinian* Center for Human Rights<http://www.google.com/url?sa=t&source=web&ct=res&cd=3&ved=0CAwQFjAC&url=http%3A%2F

%2Fwww.pchrgaza.org%2Ffiles%2Fcampaigns%2Fenglish%2Fgaza_closure
%2FNarratives_14.html&ei=cqq3S5D-
CoT7lwfro8mXCg&usg=AFQjCNFV7ZG1ThKr09TZbrqVRVQhVlJBqA&sig2=_Tg
s0zpFEUiGk5_m0ziDRA> Hadeel is one of *seven* Gaza *students* who, on
29 May, all received letters from *...* In the face of mounting criticism from
both within the *US* and *Israel*, *...* But hundreds of other *Palestinian
students*remain stranded inside the *...* and they are being *denied* their
rights to pursue their education, and their futures. *...*
www.pchrgaza.org/files/campaigns/.../Narratives_14.html -
Cached<http://74.125.93.132/search?
q=cache:anpCJm_kjYAJ:www.pchrgaza.org/files/campaigns/english/
gaza_closure/
Narratives_14.html+seven+palestinian+students+denied+fellowships+by+Isra
el+in+usa&cd=3&hl=en&ct=clnk&gl=us&client=gmail>-
Similar<http://www.google.com/search?
hl=en&client=gmail&rls=gm&q=related:www.pchrgaza.org/files/campaigns/
english/gaza_closure/
Narratives_14.html+seven+palestinian+students+denied+fellowships+by+Isra
el+in+usa&sa=X&ei=cqq3S5D-CoT7lwfro8mXCg&ved=0CA0QHzAC> 4.
Students for Justice in *Palestine* at UC Berkeley »
Events<http://calsjp.org/events/> RJI staff living in the West Bank work with
Palestinian students to produce *...* and their cousins are *denied* a
narrative because of apartheid exclusion within *...* the *U.S.*, to organize
and work for peace and justice in *Israel*/*Palestine*. *...*
calsjp.org/events/ - Cached<http://74.125.93.132/search?
q=cache:ks8nmmND1R4J:calsjp.org/events/
+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=4&
hl=en&ct=clnk&gl=us&client=gmail> 5. *Palestine* Think Tank » Education
Grassroots Activism *Israel*
...<http://palestinethinktank.com/2010/03/19/wave-of-divestment-resolutions-
destroys-israels-legitimacy-on-campus/> Mar 19, 2010 *...* From UC Berkeley
SJP (*Students* for Justice in * Palestine*) *....* 3 * Red Cross Report “Dignity
Denied in the Occupied *Palestinian* Territories” *....* "Arms Divestment
and Cessation of *US*Military Aid to *Israel*" *...*
*palestine*thinktank.com/.../wave-of-divestment-resolutions-destroys-*
israel*s-legitimacy-on-campus/ - Cached<http://74.125.93.132/search?
q=cache:my9CxfRnGRoJ:palestinethinktank.com/2010/03/19/wave-of-
divestment-resolutions-destroys-israels-legitimacy-on-campus/
+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=5&
hl=en&ct=clnk&gl=us&client=gmail> 6. USC *Students* for Justice in
Palestine<http://uscsjp.wordpress.com/> *Israel* has neither confirmed nor
denied its involvement in al-Mabhouh's death... *...* At least *seven* of the

names on the passports belong to Israeli residents whose *....* While he was invited by a * student* organization to speak on *US*-Israeli *...* uscsjp.wordpress.com/ - Cached<http://74.125.93.132/search?q=cache:CYOooyzTyLoJ:uscsjp.wordpress.com/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=6&hl=en&ct=clnk&gl=us&client=gmail>- Similar<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:uscsjp.wordpress.com/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&sa=X&ei=cqq3S5D-CoT7lwfro8mXCg&ved=0CBcQHzAF> 7. Aberystwyth Friends of *Palestine* - *Student* Society | Facebook<http://www.facebook.com/pages/Aberystwyth-United-Kingdom/Aberystwyth-Friends-of-Palestine-Student-Society/161416943487> Please come all and support *us*, show presence! And bring candles! *...*About 11000 *students*, most from inside *Israel*, already attend the college in *... * She was later *denied* tenure in 2007. With the tenure review board voting unanimously *...* www.facebook.com/pages/. <http://www.facebook.com/pages/>..*Palestine*-* Student*.../161416943487 - Cached<http://74.125.93.132/search?q=cache:wwjm3yEpppEJ:www.facebook.com/pages/Aberystwyth-United-Kingdom/Aberystwyth-Friends-of-Palestine-Student-Society/161416943487+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=7&hl=en&ct=clnk&gl=us&client=gmail> 8. Committee on Academic Freedom Letters<http://www.mesa.arizona.edu/caf/caf_letters.htm> The grant helped fund the York University conference, *Israel*/*Palestine *: Mapping *....* *US* Department of State's second visa denial for Professor Tareq Ramadan *...* September 21, 2006, *Israel*, Occupational therapy *students denied* access to *...* www.mesa.arizona.edu/caf/caf_letters.htm - Cached<http://74.125.93.132/search?q=cache:p9Wsmb45zc0J:www.mesa.arizona.edu/caf/caf_letters.htm+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=8&hl=en&ct=clnk&gl=us&client=gmail> 9. *Israel* News - Daily News Alert from *Israel*<http://www.dailyalert.org/> Mar 31, 2010 *...* *Palestinian* Journalists Who Visited *Israel* Face Expulsion from *Palestinian* *...* and another member of the inner group of *seven* ministers, *...* An Obama administration official *denied* a recent BBC report according to which the *U.S.* is *...* Qutb, who spent time as a *student* in the *U.S.* in the late 1940s, *...* www.dailyalert.org/ - Cached<http://74.125.93.132/search?q=cache:3BOIgkehMOsJ:www.dailyalert.org/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=9&hl=en&ct=clnk&gl=us&client=gmail>-

Similar<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:www.dailyalert.org/+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&sa=X&ei=cqq3S5D-CoT7lwfro8mXCg&ved=0CCEQHzAI> 10. *Students* for Justice in *Palestine* - University of Pittsburgh<http://www.pitt.edu/%7Esorc/pittsjp/recent.html> The *US* Campaign to End the Israeli Occupation is partnering with Pitt * Students* for *....* A *student* and *Palestinian*-led workshop with a focus on *Israel's* *....* -A reading of *Seven* Jewish Children, a 10-minute play written in response to *....* of Jewish towns was promoted, while development in Arab centers was *denied*. *...* www.pitt.edu/~sorc/pittsjp/recent.html<http://www.pitt.edu/%7Esorc/pittsjp/recent.html>- Cached<http://74.125.93.132/search?q=cache:uZgpJJPpEDYJ:www.pitt.edu/%7Esorc/pittsjp/recent.html+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&cd=10&hl=en&ct=clnk&gl=us&client=gmail>- Similar<http://www.google.com/search?hl=en&client=gmail&rls=gm&q=related:www.pitt.edu/%7Esorc/pittsjp/recent.html+seven+palestinian+students+denied+fellowships+by+Israel+in+usa&sa=X&ei=cqq3S5D-CoT7lwfro8mXCg&ved=0CCUQHzAJ>

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31. Stephen Ellis

Re: A Feminist Perspective/Its Suppression: Iran, Israel & the Conspicuous Absence of Nuclear Debate

Sun 4 Apr 2010

A high-yield, low-fallout .01 megaton directed-discharge thermonuclear device the size of a baseball is now being manufactured by an Israeli weapons plant. Similar weapons the size of a gallon jug were being made here in the US in the early 1970s. Exactly what further technological advances have been made? Word is out and about that such a weapon was used to vaporize the core columns of the two WTC towers that came down on 9/11/2001. We should all be asking questions about both our military's and private contractor's store of weapons whose existence has yet to be broadcast to the population at large. Naturally what I just said about the Twin Towers sounds suspiciously like a "conspiracy theory" because no one knows that such highly developed weapons even exist, and therefore have no option to believe that such things could happen. But they do.

EMAILING FOR THE GREATER GOOD
Join me

Date: Sat, 3 Apr 2010 11:49:21 -0700
From: [redacted]
Subject: A Feminist Perspective/Its Suppression: Iran, Israel & the Conspicuous Absence of Nuclear Debate
To: [redacted]

from Jewish Voice for Peace:

In an extensive, research-based 2009 position paper titled: On Nuclear Weapons: A Feminist Perspective, Ednay Gorney and Hedva Eyal of the Isha L'Isha Haifa Feminist Center wrote, "the Israeli public remains excluded from the [nuclear] debate. The public does not ask questions, does not demand that the state takes responsibility, nor does it demand to be involved in decision making; it accepts and is content with the information or, more accurately, with the lack of information."

This passive indifference to the nuclear weaponry widely believed to be in the public's backyard is, in my view, a highly dangerous manifestation of Israel's longtime and entrenched militarization. As Gorney and Eyal have put it, "Decision-making in all areas related to security is characterized by secrecy and vagueness, excluding anyone who does not belong to the security elite. ... The secret functions both on the outside as well as on the inside. Denying information under the guise of maintaining secrecy is one of the common ways through which elites maintain their status. ... [While o]ne of the ways they can attain legitimacy for their control and actions is to continuously disseminate and instill fear – real and imaginary – among the citizens of Israel. This fear justifies and, in turn, foments military power and its use against any security threat, as defined by this elite group."

Meanwhile, Gorney and Eyal have noted, "We are flooded with information on the great threat Iran poses and on the necessity of military operations. The debate within the Israeli public discourse is almost devoid of the possibility of solution through diplomatic means."

Outlining the severely undemocratic suppression of any public nuclear debate in Israel, the position paper lists a line of researchers, journalists, politicians, activists and ex-security personnel who's critical voices have been stifled by the security establishment, using a broad range of tactics. This in addition to the constant dissemination of fear underpinning militarization in general and the unquestioning Israeli public acceptance of its governments' nuclear armament in particular. Thus, the risks of such armament to this public itself, as well as the entire area or even the globe, go unexamined and undebated for decades on end.

Resisting this reality and reaching for an actual, participatory democracy, Gorney and Eyal explain, "As feminists we wish to expose the connections between the policy of opacity, concealment and fear, and the current

perception of security. We want to take responsibility for our lives and for actions carried out in our name."

In one of the rare public voices taking up these issues, the position paper concludes:
"We demand the removal of opacity surrounding the issue of nuclear weapons in Israel; We demand a public debate and the development of an alternative policy that will enable us to live in peace in the Middle East; We demand nuclear disarmament; We demand that the State of Israel join the International Treaty on the Non-Proliferation of Nuclear Weapons."

To read the full 22 page position paper, see:

http://www.isha.org.il/files/files/File/1325_reports/On_Nuclear_Weapons.pdf

---

Another such public voice, sounded now for many years, is that of nuclear historian and analyst, Avner Cohen, whose work is one of main sources repeatedly referred to by the Isha L'Isha position paper. Cohen is equally critical of successive Israeli governments' successful barring of nuclear debate and, in the recent op-ed forwarded in full below, offers a series of serious arguments against what he views as the irresponsible and extremely dangerous possibility that Israel might launch a military attack against Iran in an attempt to quash its nuclear capacity.

Cohen's op-ed, converging in part with some of the conclusions presented by the Isha L'Isha position paper, was published April 2nd in Haaretz.

Rela Mazali

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http://www.haaretz.com/hasen/spages/1160524.html

Fri., April 02, 2010

We look at Iran and see ourselves

By Avner Cohen

If Israel takes military action against Iran, it will be one of the biggest decisions in the history of the state. The risks involved will make it unprecedented.

There is no comparison between such a decision and the ones that established and implemented the so-called Begin doctrine: the decision by Menachem Begin's government to attack the Osirak reactor in Iraq in 1981 and the

attack on the nuclear facility in Syria in 2007. In terms of both the complexity of the military operation and the uncertainty about the consequences and where they may lead, there is a qualitative difference between the legacy of the past and the challenge of the present.

The seriousness of the challenge requires as open and thorough a public discussion as possible. But unfortunately, such a discussion has been virtually nonexistent, even on a basic conceptual level. Instead of a public discussion there has been a belligerent press, which makes demagogic use of statements that intensify the message of the politics of fear. These include expressions such as "Iran is galloping toward a bomb" and a "second Holocaust" that Israel must prevent. Such discourse creates a feeling that if Iran is not attacked, and soon, we have no choice but to accept a nuclear Iran.

It's doubtful whether the people making those statements are capable of giving them a precise (technical and political) interpretation. It's doubtful whether they have a suitable answer to the question: When should Iran be considered a nuclear state? Where exactly is the red line? What is the precise significance of such a line and what makes it red?

One thing is clear: As long as Iran is a member of the Nuclear Non-Proliferation Treaty, it will not be able to test a nuclear device or declare that it has one. Also, as long as Iran is subject to the treaty, it will not be a nuclear state according to the accepted definition of such a state.

It's true that under cover of the treaty Iran can get very close to the nuclear threshold and still claim - as it claims now - that it is not deviating from its legal obligations under the treaty. Iran as a threshold state can perhaps even position itself a few weeks away from a nuclear test. Such an Iran, despite supervision by the International Atomic Energy Agency, will of necessity be opaque; there will always remain a fear that it is working in secret, including making weapons in secret. But even in such a case, Iran would be considered a threshold state, not an actual nuclear state.

Even those who disparage the practical limitations of the Nuclear Non-Proliferation Treaty (as Israelis tend to do) must recognize that it is almost impossible for Iran to be a nuclear state in the full sense without withdrawing from the treaty. And even if it is outside the treaty, it will take Iran years, many years, to make the transition from a threshold state to a mature nuclear state. Such a transition is not trivial; certainly it is not inevitable, even if we look at the experience of states that in the past were considered threshold states and were not bound by the treaty's restrictions.

For example, India, which carried out a nuclear test in 1998, is still

making this transition slowly, and many experts say it should still not be considered a mature nuclear state. Even Pakistan, whose nuclear path was faster and more purposeful than India's, needed about a generation to become a nuclear state to all extents and purposes. In its nuclear behavior Iran is more like India than Pakistan.

It's ironic that an Iran under attack would probably become more determined and purposeful in its nuclear ambitions. After an attack, Iran would abandon the treaty in protest, declare its right to nuclear arms and almost certainly succeed in implementing it.

The public discussion in Israel about a nuclear Iran is simplistic, inadequate, confused and confusing. It reflects to some degree our own biases. We come from a culture of national security in which nuclear opacity has been exploited to the hilt to create a specific model of deterrence. The result is that when we look at Iran we see ourselves: how we would behave in a similar situation. But Iran is not Israel exactly, and the Israeli experience does not necessarily reflect Iran's behavior. On the contrary, it leads to systematic errors when making assessments.

The writer is the author of the book "Israel and the Bomb." His forthcoming book, "The Worst-Kept Secret," will be published in the United States in September.

.....

Jewish Peace News editors:
Joel Beinin
Racheli Gai
Rela Mazali
Sarah Anne Minkin
Judith Norman
Lincoln Z. Shlensky
Rebecca Vilkomerson
Alistair Welchman

Jewish Peace News archive and blog: http://jewishpeacenews.blogspot.com
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32. Ruth Lepson
Re: WILLA's Website Has Launched!
Sun 4 Apr 2010

congratulations on this important resource!

On 4/2/10 7:12 AM, "amy king" <[redacted]> wrote:

> *WILLA is live -- please check out our features (including my work on "The Count"), tell your friends, forward widely, and stay tuned!*
>
> *Best,*
>
> *Amy*
> *http://willaweb.org/*
>
> *----- Forwarded Message ----*
> *From: Cate Marvin Dear Friends, You may or may not recall that eight months ago I sent out an email about the need for an organization for women writers of literature. The response was a bit overwhelming. As, it soon became clear, is the need. Since that time, my Co-Director Erin Belieu and I have pulled together a simply amazing group of women writers to help us pull off the creation of our new organization: WILLA (Women in Letters & Literary Arts). I can¹t begin to tell you all of time and thought that has gone into this! It was truly, apologies for the cliché, a labor of love. This is to say: we launched our website today. Please check WILLA out at: http://willaweb.org*
> *With happiness, Cate --*
> *Cate Marvin, Associate Professor*
> *Department of English*
> *College of Staten Island, CUNY Co-Director, WILLA (Women in Letters and Literary Arts) www.willaweb.org*

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33. Jonathan Penton
Print Submissions and the AWP Reading
Sun 4 Apr 2010

Yes, it's true! I thought you might be wondering if it isn't true, but it is true! I know sometimes people put vague headlines that aren't true, like, "You won a million dollars," or, "I care about your feelings," but this one is true! Unlikely Stories will be reading off-site at the AWP Conference in Denver, with Ahadada Books!

Check us out:
Saturday, April 10, 2010
*7:00pm - 11:00pm
Michelangelo's Wine and Coffee Bar
1 Broadway Suite B*
Denver, Colorado

Where you'll hear readings by Janée J. Baugher, Wendy Taylor Carlisle, Amy Catanzano, León De la Rosa, Adam Halbur, Judy Halebsky, Michael Harold, Deb Hoag, Anne McMillen, Jared Schickling, Judith Skillman, Jeffrey Spahr-Summers, Donna Snyder, Dayana Stetco, Violetta Tarpinian, Donald Wellman, Lawrence Welsh and Joe Zanghi! That's funky, avant-garde and transgressive literature by eighteen writers from Japan, Germany, Mexico, and the U.S.!

And because we're all way too busy to have dealt with it properly, submissions for /Unlikely Stories of the Third Kind/ have been *extended to April 30th*! That's like May Day, except as an American I don't know what May Day is! So head over to http://www.unlikelystories.org/printsubmissions.shtml and catch your only chance to be in a physical, multimedia edition of /Unlikely Stories/ for a long, long, long time!

"I promise to be polite in all rejections,"
--
Jonathan Penton
http://www.unlikelystories.org/

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34. Del Ray Cross
SHAMPOO 37
Sun 4 Apr 2010

Those more frequent bathers may have already noticed

Dear All,

Those more frequent bathers may have already noticed
a particularly robust new shampoo on the shelves.Â
It's SHAMPOO issue 37, which can be found here--

http://www.shampoopoetry.com/

--and has the following magical ingredients: Sharon
Zetter, Cyril Wong, Sarah Wetzel, Ellen Welcker, Ashley
VanDoorn, Thomas Trudgeon, Joseph Torra, Shelly Taylor,
Michael Thomas Taren, Mathias Svalina, Tamara M. Soban,
Mike Smith, Amy Silbergard, Daniel M. Shapiro, Tomaz

Salamun, Matthew Rotando, Ryan B. Richey, Sam Rasnake, Jessy Randall, Doug Ramspeck, Eddie Paterson, Seth Oelbaum, Brane Mozetic, Anna Morrison, David M. Morini, T.J. Meneely, John McKernan, Jennifer Manzano, Steven Manuel, Joseph Mains, Diana Magallon, Chris Lin, Cassie Lewis-Getman, Chandler Lewis, David Dodd Lee, Margaret Konkol, Larry Kearney, Vincent Katz, Thomas Kane, Crow Jane, Uyen Hua, Colin Herd, KJ Hays, Rachel Gruskin, Joseph Goosey, Michael Farrell, Steffi Drewes, Shira Dentz, J. P. Dancing Bear, Jeff Crouch, Lindsay Coleman, Kate Colby, Sharmila Cohen, Julia Cohen, Sarah Cavallaro, Sten Carlson, Stephen Carey, Craig Cady, Louis Bury, Maurice Burford, Eric J. Brinovec, Brian Dean Bollman, Lisa Beskin, Luis Cuauhtemoc Berriozabal, Christopher Barnes, Ed Baker, Joe Atkins, Shawn Arrajj, Rachel Andelman, Jeff Alessandrelli, Michael Aird, Liz Afton, and tattoo-worthy SHAMPOOArt by Otto Chan.

Next up, our ten year anniversary issue!

Stay tuned,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

(if you'd prefer not to receive these notices, please let me know)

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35. mIEKAL aND

Maria Damon | mIEKAL aND reading in Madison on Thursday April 8

Sun 4 Apr 2010

Thursday, April 8 at 7 pm:

Poetry reading by longtime DIY cultural anarchist & creator of an infoplex worth of visual-verbal literature, mIEKAL aND, along with poet & teacher Maria Damon, author of "The Dark End of the Street: Margins in American Vanguard Poetry" and the forthcoming "Bagel Shop Jazz: Selected Essays for a Post-literary America."

Selected Xexoxial Editions titles will be on display.

"This is the days of year
when events happen
far too quickly. &
now is the day of days
we leap across."

Avol's Bookstore
315 West Gorham St.
Madison, WI 53703
USA

[redacted]
http://www.avolsbooks.com/

Avol's lists fine books for sale at:
Abebooks.com, Alibris.com, and Barnes&Noble.com

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36. Jesse Glass

Just to Claify--Mark DuCharme Will Be Reading With Us at the Ahadada/Unlikely Stories Offsite Event

Mon 5 Apr 2010

Check us out:
Saturday, April 10, 2010
*7:00pm - 11:00pm
Michelangelo's Wine and Coffee Bar
1 Broadway Suite B*
Denver, Colorado

Where you'll hear readings by Mark Ducharme, Janée J. Baugher, Wendy Taylor Carlisle,Amy Catanzano, León De la Rosa, Adam Halbur, Judy Halebsky, Michael Harold, Deb Hoag, Anne McMillen, Jared Schickling, Judith Skillman, Jeffrey Spahr-Summers, Donna Snyder, Dayana Stetco, Violetta Tarpinian, Donald Wellman, Lawrence Welsh and Joe Zanghi! That's funky, avant-garde and transgressive literature by eighteen writers from Japan, Germany, Mexico, and the U.S.!

Mark is with us, hand honored to have him! Jess

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37. steve dalachinsky
Reading
Mon 5 Apr 2010

---

*/Sunday April 11th , 5-7/

/Poetry Readings from 5-7 pm in Tribes Reading Room/

/Poets* *Fay Chiang, Cynthia Kraman and Janet Hamill. /
285 e 3rd st (c and d) music by jason whang william parker etc

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38. Jeffrey Side
'Cyclones in High Northern Latitudes'
Mon 5 Apr 2010

Jake Berry and I have collaborated on a poem called â€˜Cyclones in High Northern Latitudesâ€™. Itâ€™s available in book form from Lavender Ink: http://lavenderink.org/cyclone/

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39. Nicholas Piombino
New from Green Integer--Contradicta by Nick Piombino, iillustrated by Toni Simon
Mon 5 Apr 2010

Book Launch & Signing
Sunday April 25, 2010
6:30pm
Zinc Bar
82 W. 3rd St, New York, NY

Contradicta: Aphorisms
By Nick Piombino
with illustrations by Toni Simon
Green Integer Press
Available from SPD
http://www.spdbooks.org/Search/Default.aspx?SearchTerm=Contradicta
St. Marks Bookshop (NYC)
Unnameable Books (Brooklyn)

and

If Not Metamorphic
Brenda Iijima
Ahsahta Press

Music and projection by Pattern Diver (aka Mike Burakoff) of the band Keepaway
Pitchfork magazine's "Best Music 2009"

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40. Michelle Taransky

3/8 reading & book party for Charles Bernstein: ALL THE WHISKEY IN HEAVEN

Mon 5 Apr 2010

The Kelly Writers House presents:
a poetry reading and book party with

CHARLES BERNSTEIN
& friends

celebrating the release of ALL THE WHISKEY IN HEAVEN
http://epc.buffalo.edu/authors/bernstein/books/all-the-whiskey/

Thursday, April 8th, at 6:00 PM (EST) in the Arts CafÃ©
Kelly Writers House | 3805 Locust Walk
No registration required - this event is free & open to the public

Not in Philadelphia? Tune in to our live webcast via KWH-TV:
http://writing.upenn.edu/wh/multimedia/tv/

CHARLES BERNSTEIN has published three collections of essays â€“ MY WAY: SPEECHES AND POEMS (1999, Chicago), A POETICS (1992, Harvard), and CINTENTâ€™S DREAM: ESSAYS 1975-1984 (1985, Sun & Moon; rpt 2001, Northwestern). He is the author of over twenty collections of poetry, including ALL THE WHISKEY IN HEAVEN: SELECTED POEMS (2010, Farrar, Straus, and Giroux), GIRLY MAN (2006, Chicago), WITH STRINGS (2001, Chicago), REPUBLICS OF REALITY: 1975 - 1995 (2000, Sun & Moon), DARK CITY (1994, Sun & Moon), THE SOPHIST (1987, Sun & Moon; rpt 2004, Salt), ISLETS/IRRITATIONS (1983, Jordan Davies; rpt. 1992, Roof); and CONTROLLING INTERESTS (1980, Roof). Charles is executive editor of the Electronic Poetry Center and co-director of PennSound, and teaches poetics at Penn.

Michelle Taransky
Kelly Writers House
3805 Locust Walk
Philadelphia PA 19104

215-746-POEM
http://writing.upenn.edu/~wh/

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41. amy king
+ New Coldfront Interview
Mon 5 Apr 2010

Thanks, Ruth! And here's a just-published interview with Marvin and Belieu:

http://coldfrontmag.com/features/spotlight-erin-belieu-cate-marvin

WILLA GOES LIVE

The much anticipated website for Willa (Women in letters & literary arts) launched this week. It can be found at http://willaweb.org .

Willaâ€™s website offers new content monthly, written by both established and emerging women writers. The feature essays include â€œState of the Art,â€ in which an author addresses issues particular to the concerns of her specific genre; â€œDeal With it,â€ where a featured essayist offers her candid take on the more practical concerns of being a female writer in a male-dominated literary world; and â€œThe Count,â€ where Willaâ€™s Amy King gathers the hard numbers to examine rates of publication, award recognition and other factors that affect women writers both artistically and financially within the national literary community.

Another feature, coming next month, is â€œFor the record,â€ where editors, agents and publishers are interviewed and asked to provide their candid opinion on the contemporary landscape for womenâ€™s writing in the United States.

The present issue features novelist A.J. Verdelle on the subject of literary recognition and the work of chimamanda adiche and Willa co-founder, the poet Cate Marvin, exploring the issue of â€œterrible mother poemsâ€ and how new mothers are treated by the literary establishment.

Willa was founded in August 2009 to explore critical and cultural perceptions of writing by women through meaningful conversation and the exchange of ideas among existing and emerging literary communities.

Please forward - thank you!

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42. amy king
White Swallow Reading Series! -- McClure, Guez, Kronovet, and King
Mon 5 Apr 2010

A very special Ladies' Night at The White Swallow, featuring Monica McClure, Julia Guez, Jennifer Kronovet, and Amy King.

Tuesday, April 6, 2010 - 6:00pm - 8:00pm
Cornelia Street Cafe (downstairs)
29 Cornelia St. New York, NY

Monica McClure is currently pursuing her MFA at New York University. Her debut book of poetry, Now Iâ€™ve Got the Pill, will be out by Low Hanging Branch Press (2011).

Julia Guez, after five years of service with Teach For America, is now living in New York, pursuing a Masters in Fine Arts at Columbia and working part-time at The Academy of American Poets. At work on a first full-length collection of poetry, she has received a Harvey Fellowship and Dorothy Sargent Rosenberg Poetry Prize. New verse is soon to appear in Western Humanities Review, Inscape, The Blue Fifth and Basilica Review.

Jennifer Kronovet is the author of the poetry collection Awayward (BOA Editions) and the co-founder and co-editor of Circumference: Poetry in Translation. Beginning in the fall, she will be writer-in-residence at Washington University in St. Louis.

Amy Kingâ€™s most recent books are Slaves to Do These Things (Blazevox) and, forthcoming, I Want to Make You Safe (Litmus Press). She edits the Poetics List (SUNY-Buffalo/University of Pennsylvania), moderates the Womenâ€™s Poetry Listserv (WOMPO), and teaches English and Creative Writing at SUNY Nassau Community College. King also co-curates the Brooklyn-based reading series, The Stain of Poetry. For more information, please visit http://amyking.org.

http://www.facebook.com/event.php?eid=109628102394253&ref=mf _____

AMY'S ALIAS

http://amyking.org

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43. Laura Hinton
Re: WILLA's Website Has Launched!
Mon 5 Apr 2010

Wonderful site! I look forward to more. Thanks, Amy.

On Sun, Apr 4, 2010 at 1:40 PM, Ruth Lepson <[redacted]> wrote:

> *congratulations on this important resource!*
>
> *On 4/2/10 7:12 AM, "amy king" <[redacted]> wrote:*
>
> *WILLA is live -- please check out our features (including my work on "The Count"), tell your friends, forward widely, and stay tuned!*
>
> *Best,*
>
> *Amy*
> *http://willaweb.org/*
>
> *----- Forwarded Message ----*
> *From: Cate Marvin Dear Friends, You may or may not recall that eight months*
> *ago I sent out an email about the need for an organization for women writers*
> *of literature. The response was a bit overwhelming. As, it soon became clear,*
> *is the need. Since that time, my Co-Director Erin Belieu and I have pulled*
> *together a simply amazing group of women writers to help us pull off the*
> *creation of our new organization: WILLA (Women in Letters & Literary Arts). I*
> *can¹t begin to tell you all of time and thought that has gone into this! It*
> *was truly, apologies for the cliché, a labor of love. This is to say: we*
> *launched our website today. Please check WILLA out at:*
> *http://willaweb.org*
> *With happiness, Cate --*
> *Cate Marvin, Associate Professor*
> *Department of English*
> *College of Staten Island, CUNY Co-Director, WILLA (Women in Letters and Literary Arts) www.willaweb.org*
>
> *guidelines &*

--
Laura Hinton
Professor of English
City College of New York

138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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44. Ana Bo¾ièeviæ

Announcing The Annual Chapbook Festival, May 3 and 4 in NYC

Mon 5 Apr 2010

PUBLISHERS, FREE SPACE IS STILL AVAILABLE! See below for details.

FOR IMMEDIATE RELEASE
ANNUAL CHAPBOOK FESTIVAL

* *

Monday May 3 &Tuesday May 4, 2010

**

* The Annual Chapbook Festival* celebrates the chapbook as a work of art and as a medium for alternative and emerging writers and publishers. Now in its second year, the festival features a two-day bookfair with chapbook publishers from around the country, workshops, marathon poetry readings, and a closing-night reading of prize-winning Chapbook Fellows.

Workshops will include: *Producing Chapbooks: A Workshop for Poets*, *Producing Chapbooks: A Workshop for Publishers*, *Do-It-Yourself Chapbooks: Make and Distribute Your Own*, and *Chapbooks as Art Objects*. **

For more information, schedule, and a list of participating publishers, please visit http://www.chapbookfestival.org.

* PUBLISHERS: FREE SPACE IS STILL AVAILABLE IN THE BOOKFAIR. PLEASE CONTACT [redacted] FOR A TABLE!*

Co-sponsored by The Office of Academic Affairs, The Center for the Humanities, The Graduate Center and MFA Programs in Creative Writing of the City University of New York, The Center for Book Arts, Poets House, Poetry Society of America, and Poets & Writers

↑ Index

45. William Slaughter
Notice: Mudlark
Mon 5 Apr 2010

New and On View: Mudlark Poster No. 87 (2010)

Some Father's Heart

Five Poems by Megan Williams

Megan Williams is currently an MFA candidate at Sarah Lawrence College, where she serves as a poetry editor of LUMINA. With her writing group, she co-curates the from here to the corner reading series at the 25CPW gallery in Manhattan. Recent poems can be found in Ducts and are forthcoming in Tin House.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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46. Noah Eli Gordon
Counterpath Press & Letter Machine Editions AWP reading
Tue 6 Apr 2010

Counterpath Press & Letter Machine Editions

This Friday 6-10pm
@ Mercury Café 2199 California Street
Denver, CO

full dinner menu and bar
(Jungle Room: take a left when you enter)

AARON KUNIN
BARBARA CLAIRE FREEMAN
BRENDA HILLMAN
COLE SWENSEN
FARID MATUK
FORREST GANDER
GILLIAN CONOLEY
JULIANA LESLIE

LAYNIE BROWNE
MARTHA RONK
PAUL HOOVER
PETER GIZZI
STEPHEN RATCLIFFE
TRAVIS NICHOLS

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

↑ Index

47. Obododimma Oha

A Plato of Crayfish

Tue 6 Apr 2010

A "Plato" of crayfish may after all be the smallest of all market wraps of knowledge.
Read full text of "A Plato of Crayfish<http://234next.com/csp/cms/sites/Next/Opinion/5550548-148/shibboleth__a_plato_of_crayfish.csp>"
at:
http://234next.com/csp/cms/sites/Next/Opinion/5550548-148/shibboleth__a_plato_of_crayfish.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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48. Jeffrey Side

"Century XX after Four Quartets" by Adam Fieled at The Argotist Online

Tue 6 Apr 2010

"Century XX after Four Quartets" by Adam Fieled at The Argotist Online

http://www.argotistonline.co.uk/Fieled%20essay%202.htm

Excepts:

"What do we see around us in 2010? It is a poetry world stumbling for direction, still largely lost in the theoretical wilderness of post-modernism..."

"I do not believe that much English language poetry composed after 1943, the year that Eliotâ€™s Four Quartets were released, deserves the title of high art. Before I explain why the twentieth century, post Four Quartets, was mostly a washout for English language poetry, let me explain what distinctions I believe subsist between high and low art. "

"Low art impulses often maintain a stance that technical competence is unnecessary, that breadth of vision is too ambitious, that narrative solidity is a remnant of the nineteenth century...and that â€œseriousnessâ€ is an outdated and outmoded concern. "

"... Eliotâ€™s language is taut, sinewy, disciplined, and rich [and] makes the whole of Four Quartets ring as a solid, major work of high literary art. If another such work exists that was released between 1943 and 2000, I havenâ€™t seen it."

"The Objectivists, the Beats, the New York School (first and second generation), the Confessional poetsâ€”what do these poets lack, so that the appellation high art does not affix to their work ..."

"...Objectivists, the Beats, and the New York School poets, fall squarely under the rubric that covers minor poetry and poets, when placed next to the scope and achievements of Eliot and Yeats."

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49. Tim Peterson

Tendencies 4/9: Bellamy, Killian, and Myles

Tue 6 Apr 2010

TENDENCIES: Poetics & Practice
Dodie Bellamy, Kevin Killian, and Eileen Myles

This series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between contemporary poetic manifesto, practice, queer theory and pedagogy.

The next event features talks by:

Dodie Bellamy
Kevin Killian
Eileen Myles

...followed by a discussion/Q&A session.

on Friday, April 9
at 6:30 PM
FREE

at CUNY Graduate Center
(in the Martin E. Segal Theater)
365 Fifth Avenue, NYC

Dodie Bellamy's chapbook Barf Manifesto was named best book of 2009 under 30 pages by Time Out New York. Other books include Academonia, Pink Steam and The Letters of Mina Harker. Her book Cunt-Ups won the 2002 Firecracker Alternative Book Award for poetry. She teaches creative writing in various grad programs in San Francisco and Los Angeles.

Kevin Killian has written two novels, Shy (1989) and Arctic Summer (1997), a book of memoirs, Bedrooms Have Windows (1990), two books of stories, Little Men (1996) and I Cry Like a Baby (2001) and two books of poetry, Argento Series (2001), and Action Kylie (2008). With Lew Ellingham, Killian has written often on the life and work of the American poet Jack Spicer [1925-65] and with Peter Gizzi has edited My Vocabulary Did This To Me: The Collected Poetry of Jack Spicer (2008) for Wesleyan University Press. For the San Francisco Poets Theater Killian has written thirty plays, including Stone Marmalade (1996, with Leslie Scalapino), The American Objectivists (2001, with Brian Kim Stefans), and Often (also 2001, with Barbara Guest). New projects include Screen Tests, an edition of Killian's film writing, and Impossible Princess, a new fiction collection brand new from City Lights Books. A new novel Spreadeagle will appear in the spring.

Eileen Myles is a poet who lives in New York. Her collection of essays The Importance of Being Iceland (Semiotext(e)/MIT) received an Warhol Creative Capital art writing grant. This semester she's the Hugo Writer at U. of Montana, Missoula. The Inferno (a poet's novel) will be out in fall 2010 from O/R books. She reads and performs her work widely - her last book of poems was Sorry, Tree, (Wave Books) 2007. She just won the Shelley Memorial Prize from the PSA.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies blog.

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

Upcoming TENDENCIES: Poetics & Practice events this spring:

Jack Kimball, CA Conrad, and Stacy Szymaszek
on Thursday, May 6 at 6:30 PM
in the Skylight Room (9100) at CUNY Graduate Center

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50. Troy Camplin

Re: NYT Book Review: Next Big Thing in English: uSING m.r.i.'S & Evolution to Explore Reading of Fiction

Tue 6 Apr 2010

This is great news for those of us already doing this. Maybe it being in the NYT will get English departments to take this approach seriously.

Troy Camplin, Ph.D.

Sent from AT&T's Wireless network using Mobile Email

------Original Message------
From: David-Baptiste Chirot <[redacted]>
To: <[redacted]>
Date: Friday, April 2, 2010 7:58:57 PM GMT-0500
Subject: NYT Book Review: Next Big Thing in English: uSING m.r.i.'S & Evolution to Explore Reading of Fiction

Book News

Next Big Thing in English: Knowing They Know That You Know

By PATRICIA COHEN

Some scholars are turning to M.R.I.'s and evolutionary theory to explore how and why people read fiction.http://www.nytimes.com/2010/04/01/books/01lit.html?nl=books&emc=booksupdateemb5

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.

http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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51. Michael Heller

POETRY READING, Saturday April 10th at 2 PM

Tue 6 Apr 2010

ILYA BERNSTEIN, JON CURLEY, MICHAEL HELLER and SAMUEL MENASHE

will be reading at THE NEW YORK PUBLIC LIBRARY at 112 East 96th Street

at 2 PM, April 10th

Beckmann Variations & other poems (Shearsman, 2010), Eschaton (new poems) (Talisman House Publishers, 2009), Two Novellas: Marble Snows & The Study (ahadada press, 2009) are all available from their publishers, at good bookstores and from SPD and amazon.com. Speaking The Estranged: Essays on the Work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005) and Exigent Futures: New and Selected Poems (Salt, 2003) are available from www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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52. Murat Nemet-Nejat

John Cassavetes' "A Woman Under the Influence"

Tue 6 Apr 2010

I just saw John Cassavetes' A Woman Under the Influence. If one wants to see how technique, technology and professionalism are ultimately briar patches one should be wary off -that art is created out the struggle with the limitations of the tools one is using- one should see this movie. This was the cinematographer Mike Ferris's first ever film. There is no question the movie (made in 1974) is inspired by French Film Verité. But in this work, Cassavetes takes it to a completely new dimension. Most French film Verité works were focused on politics or ideas (Godard), referential to other movies (Truffaut or Godard in Breathless), centered around philosophical or moral themes (Rohmer). Cassavetes's film deals utterly with human relationship, within a blue color family. As a result, it has a raw humanity nothing less than breath taking. "Mistakes" in the film, actors moving out of the frame, for instance, become incadescent pluses.

Some bonus delights of the film: Gena Rawlands and Peter Falk's radical, stunningly daring acting; the sweet presences, in everything they do, of their children.

Even though on the surface seemingly completely different, almost opposites - Cassavetes' abondon as opposed to the other's minimalist style- the director Cassavetes' reminds me of most is Robert Bresson. Bresson did not believe in "actors" and used almost always non-professionals. He believed truth derived out of a person whole being, and he wanted to shoot, to capture that. Cassavetes uses both professionals and non, often in the same scene, forcing the professionals to react to and be captured by the raw anxiety of their counterparts. The film attempts to reach, in its totality, to the sense of being. All his directorial method consists of strategies to achieve that. For instance, he seems to have chose Mike Ferris -who had not shot a full film before and confesses during the filming he often did not know how to shoot a scene and was forced to improvise often in a state of panic- for that purpose.

The film is also I think ambiguous in its attitude towards the life the Gena Rawlands character is leading; nevertheless, one is completely absorbed by the reality of her situation.

Ciao,

Murat

On Sat, Apr 3, 2010 at 2:37 AM, George Quasha <[redacted]>wrote:

> *Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for Themselves" on his blog*
>
> *poemsandpoetics.blogspot.com/*
>
> *including a "Note on preverbs and axial poetics" which serves as a brief intro to a 12 year project,*
> *now surfacing in an acceptable state.*
>
> *I have posted an updated version of that Note, so anyone interested might go to:*
>
> *http://www.quasha.com/poetry/preverbs-and-axial-poems*
>
> *Some other preverb-complexes are posted there too.*
>
> *GQ*
>
> *George Quasha*
> *www.quasha.com*
> *www.baumgartnergallery.net*

> *www.stationhill.org*

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53. Eleni Stecopoulos

Closing Event for Belladonna's Year of New Releases

Tue 6 Apr 2010

If you're having trouble viewing this email, you may see it online.

Closing Event!

Belladonna's Year of New Releases

Come join us for a reading and celebration of four great poets and their new work! We will be toasting:

Brenda Iijima (revv. you'll—ution, Displaced Press; If Not Metamorphic, Ahsahta Press; eco language reader, Nightboat Books)

Dorothea Lasky (Black Life, Wave Books)

Eleni Stecopoulos (Armies of Compassion, Palm Press)

and David Wolach, (Occultations, Black Radish Books)

Tuesday, April 13, 2010 @ 7:30 pm

Dixon Place

161 Christie Street; New York

$6.00

Brenda Iijima's recent titles include revv. you'll—ution (Displaced Press) and If Not Metamorphic (Ahsahta Press). She is the editor of the eco language reader (Nightboat Books and PPAYYL)—a collection of essays by poets responding to environmental issues. At present, she is writing an informal encyclopedia on animals used as surrogates by humans—the snake and the mouse are recent entries. As well she is researching the women who were murdered in her hometown of North Adams, Massachusetts and choreographing site specific dances that relate to these crimes. She runs Portable Press at Yo-Yo Labs (

http://e2ma.net/go/8121209696/2679498/92899800/27410/goto:http://yoyolabs.com) from Prospect Heights, Brooklyn.

Dorothea Lasky is the author of two full-length collections of poetry: Black Life (Wave Books, 2010) and AWE (Wave Books, 2007). She is also the author of Poetry is Not A Project (Ugly Duckling Presse, 2010) and several chapbooks. Born in St. Louis in 1978, her poems have appeared in The New Yorker, The Paris Review, Boston Review, American Poetry Review, The Laurel Review, and Columbia Poetry Review, among other places. She is a graduate of the MFA program for Poets and Writers at the University of Massachusetts-Amherst and also has been educated at Harvard University and Washington University. Currently, she lives in New York City and researches creativity and education at the University of Pennsylvania.

Eleni Stecopoulos was born on Fort Washington Avenue, raised on the Upper West Side and on Long Island, and now lives in Berkeley, CA. Armies of Compassion is her first full-length collection. She has published a chapbook, Autoimmunity (Taxt, 2006), and poems and essays in publications including Chain, Ecopoetics, Xcp: Cross Cultural Poetics, The Capilano Review, the SFMOMA blog, and NO GENDER: Reflections on the Life & Work of kari edwards. In 2008 she received a grant from the Creative Work Fund to curate a program series around art, healing, and somatic practice for the San Francisco State University Poetry Center, and write a related book. She is at work as well on a book-length poem, "Earth Also is a Private Language," which deals with things like rift zones and dream incubation and the history of her grandfather’s hometown on the island of Euboea, renowned since antiquity for curative springs once associated with cults of Apollo and Heracles. She teaches in the Language and Thinking program at Bard College and sometimes co-directs the Paros Translation Symposium in Greece.

David Wolach is founding editor of Wheelhouse Magazine & Press, & curator of the series devoted to the intersection of experiments in texts & radical politics, PRESS. Wolach’s most recent books are Occultations (Black Radish Books, forth. 2010), Prefab Eulogies Vol 1: Nothings Houses (BlazeVox, forth. 2010), Hospitalogy (Scantily Clad Press, forth. 2010) and book alter(ed) (Ungovernable Press, 2009). His work has most recently appeared in or is forthcoming from 5_Trope, Aufgabe, Jacket, No Tell Motel, & Little Red Leaves. Often making use of multiple media and site-specific, Wolach's work has been commissioned for performance at such venues as The American Cybernetics Conference 2009, The EconVergence Conference 2009, and Tacoma Contemporary Series. Wolach is professor of text arts, & poetics The Evergreen State College & visiting professor in Bard College’s Workshop In Language & Thinking.

Belladonna Books | 925 Bergen Street, Suite 405 | Brooklyn, NY 11238 | www.belladonnaseries.org

This email was sent to [redacted].

To ensure that you continue receiving our emails, please add us to your address book or safe list.

manage
your preferences |
opt out
using TrueRemove®.

Got this as a forward?
Sign up
to receive our future emails.

powered by

_____ The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

↑ Index

54. Jennifer Karmin

April 10: Cracked Slab Books, U of Tulsa & Midwest Friends in Denver

Tue 6 Apr 2010

Cracked Slab Books, University of Tulsa & Midwest Friends
Saturday, April 10th @ 8pm

at Mercury Cafe
2199 California Street
Denver, Colorado
http://mercurycafe.com

readings by:
Sheila Black
Maxine Chernoff
Sloan Davis
Paul Hoover
Grant Jenkins
Jennifer Karmin
Shin Yu Pai

Cheryl Pallant
Michelle Taransky
Hugh Tribbey
Tony Trigilio

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55. sandra de 1913

1913's AWP news that stays news...

Tue 6 Apr 2010

News from 1913, as we head off Denver-way...

*We'll be celebrating the launch of *1913 a journal of forms' Issue 4* at AWP in Denver this week... Please stop by our table in the Book Room (*Exhibit Hall A, Table L10)* to say hola & ogle the new.

*Join 1913 Press for *Author Signings* at our AWP table:
Thursday 4/8 @ 1-2pm John Keene "Seismosis"
Thursday 4/8 @ 2-3pm Shin Yu Pai "Sightings"

*We'll have copies of *Issue 4* & books from 1913 Press including: "*Read*" the translation anthology from the Tamaas seminars in Paris, "*Seismosis*" by Christopher Stackhouse & John Keene, "*Sightings*" by Shin Yu Pai...and the NEWEST member of the 1913 family, "*Ozalid*" by Biswamit Diwbedy.

*1913 & Fence are co-hosting an off-site *Salon on Saturday April 10 at Mario's Double Daughter's Salotto, from 5-7pm*. Please join us for happy hour drinks & deals, & cabaret collaborations. This is not your father's reading. 1632 Market Street, Denver. http://www.doubledaughters.com/

All best things de 1913,
Sandra.
--
l'editrice de 1913, Sandra Doller (née Miller)
http://ahsahtapress.boisestate.edu/books/sdoller/sdoller.htm
*
NEW! from 1913:
1913 a journal of forms, Issue 4
"Ozalid" by Biswamit Dwibedy
"READ" 1913's annual translation anthology from the Tamaas seminars in Paris
http://www.journal1913.org
*
Please join 1913 for its off-site Salon & Issue 4 launch, co-hosted with
Fence at this year's AWP in Denver:
http://www.awpwriter.org/conference/2010offsite.php#saturday

*
Forthcoming from 1913:
"Hg-the liquid" by Ward Tietz
Two collaborations by Mendi+Keith Obadike
"Home/Birth: A Poemic" by Arielle Greenberg & Rachel Zucker
"Wonderbender" by Diane Wald
http://www.1913press.org

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56. William Allegrezza
Series A Reading in Chicago Wednesday
Tue 6 Apr 2010

Please come to the Series A reading in Chicago on Wed.

April 7, 7:00-8:00 p.m.
Dana Ward
John Coletti
Jess Mynes

At the Hyde Park Art Center, 5020 S. Cornell. Easy parking. Access to public transportation. Byob.

Note: We actually start at 7 and end at 8.

For more info, conact
Bill Allegrezza at
[redacted]

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57. Jerome Rothenberg
on the road -- again
Tue 6 Apr 2010

On the 12th of April, Diane Rothenberg and I are heading off again, this time for a cross country drive and the whole month of May in New York City. During a part of that time there will, as usual, be some poetry readings and similar events, which I'm listing in the following itinerary, for any of you who may be interested and able to catch up with any of them.

April 12, leaving San Diego and driving to Las Vegas. April 13-14, Moab and Arches in Utah. April 15, Denver. April 16-18, driving to Chicago for arrival on April 19.

April 20, 4:30 p.m.: talk and reading at University of Chicago, Department of English/Creative Writing, room TBA; please contact [redacted]

April 21, 7:00 p.m.: reading at Myopic Books, 1564 North Milwaukee Avenue, Chicago, phone: [redacted].

April 23, 4:30 p.m., reading with Diane Wakoski, Michigan Writers Series, W449 in the Main Library, Michigan State University, East Lansing.

April 25, 2:00 p.m., reading at the Scarab Club, 217 Farnsworth St, Detroit.

April 25, 5:00 p.m., reading in Grosse Point, Michigan, venue and address not available.

April 27/28, arriving in New York City and staying through May 30 c/o Mark Weiss, 5009 Broadway, NY NY 10034.

May 7, 6:30 p.m., talk on books in the Threads series, at Steve Clay & Granary Books loft, 168 Mercer Street, New York.

May 20, reading at Pierre Menard Gallery, 10 Arrow Street, Harvard Square, Cambridge, MA, phone: [redacted].

May 27, reading/performance with Pierre Joris, Nicole Peyrafitte, & others, as part of MaelstrÖm Revolution Festival (from Brussels) at Invisible Dog, 51 Bergen Street, Brooklyn, phone: [redacted]

May 30, return flight to San Diego.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
blog: poemsandpoetics.blogspot.com

Poetry must have something in it
that is barbaric, vast and wild..
-- D. Diderot

We are otherwise most easily reachable by cell phone: [redacted] or [redacted].

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58. Maria Damon

Re: John Cassavetes' "A Woman Under the Influence"

Wed 7 Apr 2010

---

i saw this movie in college. i had no idea about any kind of
experimental film. it had a deep effect on me.
i've never forgotten it, though of course i've forgotten many specifics.
and i had no idea at the time that it
was about alcoholism.

Murat Nemet-Nejat wrote:
> I just saw John Cassavetes' A Woman Under the Influence. If one wants to see
> how technique, technology and professionalism are ultimately briar patches
> one should be wary off -that art is created out the struggle with the
> limitations of the tools one is using- one should see this movie. This was
> the cinematographer Mike Ferris's first ever film. There is no question the
> movie (made in 1974) is inspired by French Film Verité. But in this work,
> Cassavetes takes it to a completely new dimension. Most French film Verité
> works were focused on politics or ideas (Godard), referential to other
> movies (Truffaut or Godard in Breathless), centered around philosophical or
> moral themes (Rohmer). Cassavetes's film deals utterly with human
> relationship, within a blue color family. As a result, it has a raw humanity
> nothing less than breath taking. "Mistakes" in the film, actors moving out
> of the frame, for instance, become incadescent pluses.
>
> Some bonus delights of the film: Gena Rawlands and Peter Falk's radical,
> stunningly daring acting; the sweet presences, in everything they do, of
> their children.
>
> Even though on the surface seemingly completely different, almost opposites
> -Cassavetes' abondon as opposed to the other's minimalist style- the
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> believe in "actors" and used almost always non-professionals. He believed
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> scene, forcing the professionals to react to and be captured by the raw
> anxiety of their counterparts. The film attempts to reach, in its totality,
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> achieve that. For instance, he seems to have chose Mike Ferris -who had not
> shot a full film before and confesses during the filming he often did not
> know how to shoot a scene and was forced to improvise often in a state of
> panic- for that purpose.
>
> The film is also I think ambiguous in its attitude towards the life the Gena
> Rawlands character is leading; nevertheless, one is completely absorbed by
> the reality of her situation.
>
> Ciao,
>
> Murat
>
>

>
> On Sat, Apr 3, 2010 at 2:37 AM, George Quasha <[redacted]>wrote:
>
>
>> Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for
>> Themselves" on his blog
>>
>> poemsandpoetics.blogspot.com/
>>
>> including a "Note on preverbs and axial poetics" which serves as a brief
>> intro to a 12 year project,
>> now surfacing in an acceptable state.
>>
>> I have posted an updated version of that Note, so anyone interested might
>> go to:
>>
>> http://www.quasha.com/poetry/preverbs-and-axial-poems
>>
>> Some other preverb-complexes are posted there too.
>>
>> GQ
>>
>> George Quasha
>> www.quasha.com
>> www.baumgartnergallery.net
>> www.stationhill.org
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59. Bruce McPherson

After 16 years, a new fiction collection by Robert Kelly

Wed 7 Apr 2010

McPherson & Co. is very pleased to announce the publication of Robert Kelly's new fiction collection, The Logic of the World and Other Fictions, and to offer signed copies to list members at a substantial discount until May 1: $16 postpaid (instead of $29). Simply add POETICS to your address when ordering at www.mcphersonco.com, or telephone us [[redacted]]. (You can also still order Ted Enslin's new novella, I, Benjamin, at the same time for only $5 more.)

The Logic of the World and Other Fictions by Robert Kelly

Adult fiction.

Publication: April 6, 2010

$24.00 clothbound, 244 pages, 5 ½ x 8 ½", 978-0-929701-89-9.

Four previous volumes of Robert Kelly's manifestly original fictions have been hailed as "exhilarating.full of signs and wonders" in the New York Times Book Review, "sparking, multiform, yet indivisible" in American Book Review, and "tantalizing, unsettling" in the Review of Contemporary Fiction. Choice rightly points to his "affinities with the writings of Borges, Nabokov, Calvino, and Coover." The thirty works in this fifth collection of short fictions-the first to appear in sixteen years-knowingly trespass into fictional realms of droll lyricism, audacious description, studied anachronism, sensual immediacy and subtle compassion. In one, a woman waits at a window for the moon to return her body; another reveals the triple identity of Don Juan; in still another, an itinerant tragedian invents a dangerous form of theatrical performance; in the title story a dragon questions a youthful knight's errancy, as well as his sanity. Scattered throughout are nine pieces known as "sudden fiction," a genre Kelly named, while other tales appear in the guises of myths, letters, rituals, and quite frequently dreams. "That is the single mystery of sleep," one narrator reminds, "to teach us to wake up." The author's agile imagination mines from the thick substance of language the numinous qualities buried within it. His fictions defy the conventionally plotted short story, and seem to conjure narrative from an infinitely recombinant DNA of the psyche. After reading The Logic of the World, the reader risks awakening to discover a hitherto unexplored territory of the mind.

"There is such beauty and mystery and surprise on the path we are seductively invited to follow in Robert Kelly's The Logic of the World. Do not miss this deeply charmed and haunting foray." - Carole Maso, author of AVA

NOTE: The title story has been selected for inclusion in The Year's Best Science Fiction & Fantasy 2010 (forthcoming).

Robert Kelly was born in 1935 in Brooklyn, and educated at CCNY and Columbia, where he studied mediaeval literature and linguistics. His first book, Armed Descent, was published in 1961; since then he has published over sixty more, including novels, short fiction collections, and poetry, receiving many awards. He has been especially interested in collaborations with artists (The Garden of Distances, Shame) and other poets (Mont Blanc, Unquell the Dawn Now). For over fifty years he has been involved with such celebrated journals as Chelsea, Trobar, Caterpillar, Alcheringa, and Conjunctions. For almost a half century he has taught at Bard College, where he is the Asher B. Edelman Professor of Literature and co-directs the Program in Written Arts. He lives in the Hudson Valley with his wife, the translator Charlotte Mandell.

Praise for earlier collections of Robert Kelly's fictions

"By means of language, Kelly invades our senses, bringing us to places in consciousness where we have never been and where we yearn to go, or which we long ago abandoned." - Publishers Weekly

"A craftsman who shares our intimate thoughts and knows how to glance along with us at the chambers of our imagination.. Profound lessons in the art of knowing how the imagination takes hold of the ordinary world."-Marilyn Moss, Review of Contemporary Fiction

"Essential storytelling, raised to the highest power of the imagination."-Norman Weinstein, Los Angeles Reader

"Capable of creating entire genres from the modulations of one mood, small kingdoms that may be entered at will with concentration the only key required."-Marc Laidlaw, American Book Review

"A lyrical prose style that mixes eroticism and erudition, a focus on the act of perception and on the presentation of sensory stimuli and sexual impulses in highly charged images, a sense of shock, wonder and utter bewilderment that human consciousness exists at all." -Larry McCaffery, New York Times Book Review

"What Kelly offers above all, in the tradition of all great poetic visionaries, is the way he unleashes the reader's own power of second sight-the power we all have.of recognizing the universe in a single object or moment."- John Strausbaugh, City Paper

"The quality of those dazzling, structured, receding arches seen in old abbeys, which entice the mind away into spaces of light, air, and stone." - James Polk, Woodstock Times

"Mystical glimpses of a rich inner world."- Kirkus Reviews

McPherson & Company
[redacted] (phone & fax)
[redacted]
www.mcphersonco.com

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60. Gerald Schwartz
25 Questions: # 5
Wed 7 Apr 2010

25 Questions, # 5:

Is the long poem still relevant or is it just a museum?

Gerald Schwartz

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61. Gerald Schwartz
Re: John Cassavetes' "A Woman Under the Influence"
Wed 7 Apr 2010

Murat,

Cassavetes' neo-realism began long before W.U.T.I. and it began parallel to the French new wave-- with "Shadows" (56-59)... and was inspired by "La Tera Trema," "I Vitelloni," "Umberto D.," and "Bellissima".

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I have often wondered if there has (or will be) a poetry (or poetics) that would
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Any examples?

Till then,
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Some bonus delights of the film: Gena Rawlands and Peter Falk's radical, stunningly daring acting; the sweet presences, in everything they do, of their children.

Even though on the surface seemingly completely different, almost opposites - Cassavetes' abondon as opposed to the other's minimalist style- the director Cassavetes' reminds me of most is Robert Bresson. Bresson did not believe in "actors" and used almost always non-professionals. He believed truth derived out of a person whole being, and he wanted to shoot, to capture that. Cassavetes uses both professionals and non, often in the same scene, forcing the professionals to react to and be captured by the raw anxiety of their counterparts. The film attempts to reach, in its totality, to the sense of being. All his directorial method consists of strategies to achieve that. For instance, he seems to have chose Mike Ferris -who had not shot a full film before and confesses during the filming he often did not know how to shoot a scene and was forced to improvise often in a state of panic- for that purpose.

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> *www.stationhill.org*
>
> *guidelines*

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62. Paul Siegell

"Who's Got My Extra?" @ I Thought I Was New Here

Wed 7 Apr 2010

Hello friends and fellow colleagues,

Greg Lawless, author of "I Thought I was New Here," was kind enough to cook an interview with me recently for his series at "I Thought I Was New Here."

If you've ever been curious, please have a look here: http://bit.ly/98fkUM

Firecrackers include Charles Olson and sleepiness, buzzbangboom, ugly looking poems, community, live music, Coventry, VT, the all-out nuttiness of the Internet, and two books.

Thank you,
Paul
http://paulsiegell.blogspot.com/

-

wild life rifle fire:
@ http://bit.ly/b4O4Wx ...A Bunch Books says, â€œThe effect is shocking... an important book.â€

jambandbootleg:
@ http://bit.ly/afDDcH ...news at Dorothee Langâ€™s DAILY s-PRESS

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63. K. R. Waldrop
2 new Burning Deck books
Wed 7 Apr 2010

---

2 new books from Burning Deck now available from www.burningdeck.com, www.spdbooks.org, and in Europe: www.audiatur.no/Bokhandel

1. Jane Unrue
LIFE OF A STAR
Novella, 112 pages, offset, smyth-sewn
ISBN13: 978-1-936194-00-1, original paperback $14

A woman's life lived as a carefully crafted and rehearsed engagement with a real and imagined world; a search for love and meaning that has left her, in the end, alone. Unrue's intricate and intriguing sentences — now one word, now comprising whole paragraphs and interrupting one another — manage to fuse detachment and emotion, heartbreak and humor. Jane Unrue, born in Nevada, now lives in Boston and teaches at Harvard. Her novella THE HOUSE was published by Burning Deck in 2000; her collection ATLASSED, by Triple Press in 2005.

"Quietly plumbing the intimacies of architecture, landscape, and domesticity, Unrue's debut, THE HOUSE… accrue[s] a subtly disarming power as the speaker investigates her domestic environment from a wide array of perspectives, including the intergalactic.… Unrue successfully forges an evocative approach that could be seen as metacubist in its dizzying, varied takes of the familiar world."— Publishers Weekly

2. Jennifer Martenson
UNSOUND
Poetry, 64 pages, offset, smyth-sewn
ISBN13: 978-1-936194-01-8, original paperback $14

Poem-landscapes in which abstract concepts have the presence and force of physical objects. The focus is on dissonance, whether between perception and received ideas, between feelings and convention, between lesbian identity and social prejudice, or between the desire to make the world orderly, intelligible, and finding the systems for doing so wanting. Jennifer Martenson was born in Seattle, and has lived in Chicago and, now, Providence, RI. UNSOUND is her first full book.

"Concise, extraordinarily thoughtful, often challenging, and sometimes sexy, Martenson's debut could find admirers far beyond the East Coast avant-garde that seems its natural home. She's certainly a thinker, and her strongest sentences ask how thoughts—her own, but also society's stereotypes—at once create and interfere with apparently natural, visceral pleasure and pain…

Honesty and desire (especially lesbian desire) are hard to consider apart from received ideas, but impossible to portray accurately within them: often abstract, sometimes typographically odd, the couplets and prose poems strain against the dilemma they portray, while never failing (once you look hard) to make sense.”-- Publishers Weekly (2/22/2010)

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64. skyplums
Re: John Cassavetes' "A Woman Under the Influence"
Wed 7 Apr 2010

---

here here gerald shadows husbands etc all great i think in shadows which was his first (?) he used some mingus music- chinese bookie even his last film opening night wow and his wife gena rowlands from woman to that one wow again

---------- Original Message ----------
From: Gerald Schwartz <[redacted]>
To: [redacted]
Subject: Re: John Cassavetes' "A Woman Under the Influence"
Date: Wed, 7 Apr 2010 10:30:59 -0400

Murat,

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>
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65. Alan Sondheim

Re: 25 Questions: # 5

Thu 8 Apr 2010

Everything is as relevant as everything else. Again this implies canon/genre/conoisseurship. I hear Silliman writes long. Some like short Wordsworth (he was only 4' 8" - think of it).

- Alan

On Wed, 7 Apr 2010, Gerald Schwartz wrote:

> *25 Questions, # 5:*
>
> *Is the long poem still relevant or is it just a museum?*
>
> *Gerald Schwartz*

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org sondheimat gmail.com, panix.com
==

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66. Murat Nemet-Nejat

Re: John Cassavetes' "A Woman Under the Influence"

Thu 8 Apr 2010

Gerald,

Well, that's what I am trying to do in my work. That's why I was so taken with it. You may be right about the dates, but this movie has a roughness in terms of technique- which nearer I think to what Godard means by "bad cinema." What are the dates of My Life to Live or Band of Outsiders? Cassavetes's film was made in 1972.

Maria, A Woman Under the Influence is not about alcoholism though the title may suggest that. It deals with a woman's eccentric behavior which can be taken as insanity, but which Cassavets insists it is not, but the result of the rules of a society which will not let her be fully who she is. Gena Rawlands, Peter Falk and the kids are something to see.

Many people in the film are family members. Rawland's mother plays her mother, Cassaveteses's mother plays Falk's mother.

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> *Any examples?*

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67. **Murat Nemet-Nejat**

Re: 25 Questions: # 5

Thu 8 Apr 2010

Relevant, relevant. Nothing but. What is a short poem?

Murat

(By the way, Maria, I think Cassavetes's Opening Night is about alcoholism (about an alcoholic great actresses' opening night in a play.)

On Wed, Apr 7, 2010 at 10:07 AM, Gerald Schwartz <[redacted]>wrote:

> *25 Questions, # 5:*
>
> *Is the long poem still relevant or is it just a museum?*
>
> *Gerald Schwartz*

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68. **Pam Brown**

Wanted - Reviewers for two Australian poetry books for Jacket Magazine

Thu 8 Apr 2010

Dear Poeticists,

Please contact me at [redacted] if you'd like to review either of these interesting new titles :

A Whistled Bit Of Bop - poems by Ken Bolton
PRICE Austn $27.50 * Vagabond Press

Ken Bolton's A Whistled Bit of Bop begins and ends with poems that embrace the abstract via collage - working with pre-existing materials, the initial selection often arbitrary. Thus 'Double Trouble' deals with time and timing, art, friendship; closing the collection, 'Triumvirate' works similarly but in a context that is political and historical. Bolton acknowledges parts of a particular pantheon (F.T. Prince, Tony Towle, Peter Schjeldahl, Ashbery, Berrigan, John Forbes) in the sequence 'Late Night Reading', which tips from satire to elegy and out again, while 'Some Photos for Gabe' takes the form of a letter, wondering at the recipient's life in London and meditating on two images of domestic life in Australia. In a different register, 'Australian Suburban Garden' is spun out of the 'everyday' - art, time, Europe. Some poems are amusing tours de force, others are like spells. "The light changed? Must have."

published by Vagabond Press -
http://www.vagabondpress.net/Vagabond_Press/Vagabond.html

Dark Bright Doors - poems by Jill Jones
Price Austn $19.95 * Wakefield Press

Jill Jones' sixth book, raises questions of the self, as well as the ecology of place and language. This is Jones at her most versatile and idiosyncratic, at times a

little wild and dark. The poems are intimate, sharp, self-critical and very present.

Published by Wakefield Press - http://www.wakefieldpress.com.au/books/darkbrightdoors.html

All the best from Pam

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

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69. J.P. Craig
Re: 25 Questions: # 5
Thu 8 Apr 2010

What is meant here by long poem? Does serial poetry count?

Muse & Drudge, a collection or a long poem? Either way, relevant to me as an example of what play with language can teach.

Song of the Andoumboulou, I'd say is relevant, in its cross-culturality.

Silliman's The Alphabet?

Frank Stanford's The Battlefield Where the Moon Says I Love You seems relevant to me as an exploration of the South at a particular moment and as an attempt to make something lyrical from a sort of patchwork of peoples, from a patchwork segregated culture.

Hejinian's My Life is often used to introduce students to Language writing. And is itself a thought-provoking example of how process can enter into (intervene in?) life writing.

I feel like I'm giving this question more than it gave me. Unless somebody brings more to this stone soup, I'm whistling in the wind.

JP

On Apr 7, 2010, at 10:07 AM, Gerald Schwartz wrote:

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> *Gerald Schwartz*

JP Craig
http://jpcraig.blogspot.com/

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70. Rob McLennan
Marcus McCann on Nicholas Lea
Thu 8 Apr 2010

Ottawa/Toronto poet Marcus McCann on Ottawa poet Nicholas Lea in the Globe & Mail books blog;

http://www.theglobeandmail.com/books/in-other-words/poetry-month-marcus-mccann-on-nicholas-lea/article1527667/

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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71. CA Conrad
HERETICAL
Thu 8 Apr 2010

Factory School published HERETICAL TEXT

the only time authors of all 5 books will be reading together is this Saturday

details here: http://events4cri.blogspot.com/

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PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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72. skyplums
Re: John Cassavetes' "A Woman Under the Influence"
Thu 8 Apr 2010

---

both goddard films mentioned are much earlier band one of his first
i saw woman when it first came out at waverly theater
lovced it then and now under the influence of her lir life her insanity

her husband's dominance her role as a house wife
one thing that struck me when i first saw it
was that i felt tho i knew falk etc that i was in a real situation
i was still young grew up working class etc
but what also struck me due to cassavettes approach
it was the first film in which i saw the boom mike hanging over the actors
i believe in a kitchen scene - sadly that detracted from me at the time
and i always wondered if if were an accident which due to budgeting
i'm sure it was ....bad cinema so diff from grade A films made with less than grade B budgets
tho in art terms BAD CINEMA has a diff connotation BAD in several ways
purposely purposefully BAD

---------- Original Message ----------
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Subject: Re: John Cassavetes' "A Woman Under the Influence"
Date: Thu, 8 Apr 2010 00:32:05 -0400

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> *guidelines*

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73. Adam Fieled

Pennsound Apps: Two Final Installments

Thu 8 Apr 2010

I'm totally thrilled to have two final installments of Apps on Pennsound:

http://www.writing.upenn.edu/pennsound/x/Fieled.php

Many thanks, as always, to Michael Hennessey and the rest of the Pennsound folks.

Adam

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74. Poetry Project

Upcoming Events at The Poetry Project

Thu 8 Apr 2010

Friday, April 9, 10 PM
Joey Yearous-Algozin & Divya Victor

Joey Yearous-Algozin is the author of Kensington Notebook (Lean-To Press) and BOSTON STREET/TREES (Lean-To Press). His poetry has appeared or is forthcoming from Cannot Exist, Forage, and the Robert Walser Society of Massachusetts. He is currently a PhD student in Poetics at SUNY-Buffalo.

Divya Victor has lived and learned in India, Singapore, Baltimore, Philadelphia and Seattle. She has an M.A. from Temple University and is currently working towards her Ph.D. at the University at Buffalo. Her work has appeared in ambit, XConnect, The Ixnay Reader, dusie, President¹s Choice, P-QUEUE, and Drunken Boat. Her chapbook SUTURES was just published by Little Red Leaves.

Monday, April 12, 8 PM
Brett Evans & Mike Hauser

Brett Evans recent books include Slosh Models (Factory School, 2009) and (with Frank Sherlock) Ready-to-Eat Individual (Lavender Ink, 2007). He is currently looking for a kind publisher to release a special 20-year collector¹s edition of Horse Pills. He is one of the founding members of New Orleans¹ only carnival microkrewe, Œtit rex.

Mike Hauser lives in Milwaukee. His books include crets crets crets, and Psychic Headset. His work has appeared in Sprung Formal, Abraham Lincoln, The Hat, Rust Buckle, The Blue Canary, and Fell Swoop, among other fine publications. He is editing an issue of the Milwaukee magazine Burdock, which is published by Keith Gaustad. He co-curates a reading series called Salacious Banter with Karl Saffran.

Wednesday, April 14, 8 PM
Miles Champion & Jennifer Moxley

Miles Champion¹s books include Compositional Bonbons Placate, Sore Models, Three Bell Zero and How to Laugh (forthcoming from Adventures in Poetry). Providence, an artist¹s book in collaboration with Jane South, was published by Sienese Shredder Editions in 2008. His recent writing appears in American Book Review, Critical Quarterly, Mimeo Mimeo, PN Review and The Poetry Project Newsletter. He lives in Brooklyn.

Jennifer Moxley is the author of five books of poetry: Clampdown (Flood 2009), The Line (Post-Apollo 2007), Often Capital (Flood 2005), The Sense Record (Edge 2002; Salt 2003) and Imagination Verses (Tender Buttons 1996; Salt 2003). Her memoir The Middle Room was published by Subpress in 2007. She has translated two books by the French poet Jacqueline Risset, The Translation Begins (Burning Deck 1996) and Sleep¹s Powers (Ugly Duckling 2008). She is poetry editor of The Baffler, and contributing editor of The Poker. She works as an Associate Professor at the University of Maine.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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75. Margaret Konkol

S M A L L P R E S S in the A R C H I V E Margaret Konkol

Thu 8 Apr 2010

++

Please mark your calendars for this coming Monday, April 12th @ 2:00 pm for another Small Press in the Archive lecture: "Nature in N-Dimensions."

This talk will be held in The Poetry Collection, 420 Capen @ SUNY Buffalo. This event is free and open to the public.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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76. derek beaulieu

new from NO press: Eric Zboya's Algorithmic translation of UN COUP DE DES

Thu 8 Apr 2010

NO press is pleased to announce the publication of

UN COUP DE DES JAMIAS N'ABOLIRA LE HASARD (vecteur)

by

Eric Zboya

Like the translations of Un Coup de dés by Marcel Broodthaers, Michael Maranda, Guido Molinari, and Michalis Pichler (all of whom emphasize the spatial quality of the text itself), my response attempts to expose the higher-dimensional motifs found within the original text by Mallarmé-but unlike my predecessors, my translation uses graphic imaging software to add an element of dimensionality to the text by reconfiguring and redesigning each page as a non-Euclidean entity. Through a series of algorithmic calculations, the computer program extrudes a sequence of abstract images based upon the original positions of the type on the page. Within the cyberspace continuum, these abstract Mallarméan images possess an array of spatial properties that allow for each entity to be viewed from all angles in a more volumetric space. In the end, the result quite literally showcases a three-dimensional, computer-generated translation that physically upholds the spatial lattice suggested by

the text's structure, while semantically retaining the text's abstract, higher-dimensional concepts.

-- Eric Zboya, from the afterward to "Un Coup de Des..."

32 pages, sewn binding.
published in an edition of 40 copies (20 of which are for sale)
$5 each.

for more information, or to order copies, please email:

derek beaulieu
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

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77. Scott Hamilton
UK tabloid editor in shock poetry scandal
Thu 8 Apr 2010

---

http://books.scoop.co.nz/2010/04/06/2148/

↑ Index

78. Pam Brown
Thanks once again - Jacket has reviewers for Aussie titles
Fri 9 Apr 2010

Dear Poeticists,

Thanks once again for your responses. Too good. Too kind.

Jacket has reviewers for Ken Bolton's & Jill Jones' new poetry books.

Very best from Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

_____

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79. Bob Heman

Lydia Cortes, Bob Heman & George Spencer will read next Thursday at Space on White

Fri 9 Apr 2010

Hi folks, this is just to let you know that I'll be featuring next thursday, April 15, with Lydia Cortes and George Spencer at Space on White, as part Evie Ivy and Jack Tricarico's new reading series, Poets on White.

The reading will start at 7:00 and there will also be an open mic. I expect to be reading from my Dr. Cone series, along with a few surprises.

Space on White is a new performance space located at 81 White St. between Broadway and Lafayette a couple of blocks below Canal St. Any train that stops on Canal St. will you leave you close by, including the R, the N, the M, the J and the 6, and a little farther away the A and the E.

I hope to see you all there.

- Bob

Bob Heman
[redacted]
EarthLink Revolves Around You.

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80. Regina Pinto

This is visual poetry

Fri 9 Apr 2010

Hello all,

Maybe you already know this project by Dan Waber: "This is Visual Poetry"
What you do not know is that now I have a chapbook there:

http://thisisvisualpoetry.com/

Go down to find my chapbook, it has my latest series "Roads" and, participate too!

Best regards,
Regina

↑ Index

81. Justin Katko
Glossator 2: on the poems of J.H. Prynne
Fri 9 Apr 2010

Announcing ----- Ten new commentaries on the poetry of J.H. Prynne are now available as PDFs from Glossator 2, edited by Ryan Dobran, here: http://ojs.gc.cuny.edu/index.php/glossator/issue/current. It will soon be available as a print volume through Amazon.

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82. Jules Boykoff
Buuck/Hardacker/Kemp in Portland, Oregon--Sat. 10 April
Fri 9 Apr 2010

Tangent is thrilled to host a multi-media poetry event on SATURDAY, 10 APRIL at 7 PM. Bay Area poet and interventionary artist DAVID BUUCK will perform, as will ARNOLD J. KEMP, a poet and visual artist who heads the Master in Fine Arts program at Pacific Northwest College of Art in Portland. Local filmmaker JENNIFER HARDACKER will also screen her work. The event will take place at our usual spot, the Clinton Corner Cafe in SE Portland. Admission is free.

Tangent presents:
DAVID BUUCK, JENNIFER HARDACKER, & ARNOLD J. KEMP
SATURDAY, APRIL 10 at 7 PM
Clinton Corner Cafe, 2633 SE 21st Ave. (@ Clinton)
Portland, Oregon
www.thetangentpress.org/readings.html

DAVID BUUCK is the author of The Shunt (Palm Press, 2009) and numerous small-press chapbooks and pamphlets. He is the founder of BARGE (the Bay Area Research Group in Enviro-aesthetics), and teaches at Mills and Bard Colleges. He lives in Oakland, California. For more information about him and his work, see: http://buuckbarge.wordpress.com/ and davidbuuck.com/barge

JENNIFER HARDACKER is is an experimental short film/video maker and educator. She has been making films and videos for over 13 years and her films have screened widely in festivals across the US. Her films are often personal in nature and are interested in re-imaging and re-imagining the meaning and context of images. Currently, Hardacker teaches film/video studies and production at Pacific University in Oregon. Prior to life in the Northwest, she taught film at the University of Michigan and The New School University in New York City. She also spent time working professionally in New York as an editor and assistant editor of television commercials, short films and music videos.

ARNOLD J. KEMP was recently named Chair of the Master in Fine Arts in Visual Studies Program at Pacific Northwest College of Art. He's received awards from Printed Matter, Art Matters, the Joan Mitchell Foundation, Pollock-Krasner Fouundation, and Artadia Fund for Art. His works are in the collections of the Studio Museum in Harlem. Kemp's poetry and prose has appeared in Callaloo, Three Rivers Poetry Journal, Agni Review, Mirage#4 Period(ical), River Styx, Nocturnes, and Art Journal. In 2005 and 2007 Small Press Traffic commissioned two of his plays/performances for the San Francisco Poets Theater. Kemp is preparing chapbooks forthcoming from Portable Press at Yo-Yo Labs and Publication Studios. He lives in Portland.

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83. J.P. Craig
Re: UK tabloid editor in shock poetry scandal
Fri 9 Apr 2010

On Newspeak, you may want to check out the wikipedia entry on Basic English. BE influenced Orwell. I don't see reference there to Basic English's use as part of US Cold War efforts to build a capitalist bloc, but it was.

Ogden was interestingly connected to the Heretic's society. There's more on this in Damon Franke's Modernist Heresies.

On Apr 8, 2010, at 9:44 PM, Scott Hamilton wrote:

> *http://books.scoop.co.nz/2010/04/06/2148/*

JP Craig
http://jpcraig.blogspot.com/

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84. cranesbill
Re: John Cassavetes' "A Woman Under the Influence"
Fri 9 Apr 2010

I don't have it in front of me, but I think Ray Carney writes at length in his Cassavetes book about such "mistakes", particularly as they occur in my own particular favorite, Killing of a Chinese Bookie. Jeffrey

----- Original Message -----
From: "[redacted]" <[redacted]>
To: [redacted]
Sent: Thursday, April 8, 2010 12:11:17 PM GMT -07:00 US/Canada Mountain
Subject: Re: John Cassavetes' "A Woman Under the Influence"

both goddard films mentioned are much earlier band one of his first
i saw woman when it first came out at waverly theater
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but what also struck me due to cassavettes approach
it was the first film in which i saw the boom mike hanging over the actors
i believe in a kitchen scene - sadly that detracted from me at the time
and i always wondered if if were an accident which due to budgeting
i'm sure it was ....bad cinema so diff from grade A films made with less than grade B budgets
tho in art terms BAD CINEMA has a diff connotation BAD in several ways
purposely purposefully BAD

---------- Original Message ----------
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Subject: Re: John Cassavetes' "A Woman Under the Influence"
Date: Thu, 8 Apr 2010 00:32:05 -0400

Gerald,

Well, that's what I am trying to do in my work. That's why I was so taken with it. You may be right about the dates, but this movie has a roughness in terms of technique- which nearer I think to what Godard means by "bad cinema." What are the dates of My Life to Live or Band of Outsiders? Cassavetes's film was made in 1972.

Maria, A Woman Under the Influence is not about alcoholism though the title may suggest that. It deals with a woman's eccentric behavior which can be taken as insanity, but which Cassavets insists it is not, but the result of the rules of a society which will not let her be fully who she is. Gena Rawlands, Peter Falk and the kids are something to see.

Many people in the film are family members. Rawland's mother plays her mother, Cassaveteses's mother plays Falk's mother.

The film has absolutely stunning things in it. For example, a spaghetti brealfast with about ten people around a table suddenly has two characters suddenly starting to burst into arias, in one case the person does not know the words... Wow!

Worth a revisit.

Ciao,

Murat

On Wed, Apr 7, 2010 at 10:30 AM, Gerald Schwartz <[redacted]>wrote:

> *Murat,*
>
> *Cassavetes' neo-realism began long before W.U.T.I. and it began parallel to the French new wave-- with "Shadows" (56-59)... and was inspired by "La Tera Trema," "I Vitelloni," "Umberto D.," and "Bellissima".*
>
> *He (like those) was not afraid to face reality; to look it straight in the face.*
>
> *Godard would later follow.*
>
> *I have often wondered if there has (or will be) a poetry (or poetics) that would*
> *approach his achievement, both in style and substance... and improvization.*
>
> *Any examples?*
>
> *Till then,*
> *Gerald*
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> *I just saw John Cassavetes' A Woman Under the Influence. If one wants to see*
> *how technique, technology and professionalism are ultimately briar patches one should be wary off -that art is created out the struggle with the limitations of the tools one is using- one should see this movie. This was the cinematographer Mike Ferris's first ever film. There is no question the movie (made in 1974) is inspired by French Film VeritÃ©. But in this work, Cassavetes takes it to a completely new dimension. Most French film VeritÃ© works were focused on politics or ideas (Godard), referential to other movies (Truffaut or Godard in Breathless), centered around philosophical or moral themes (Rohmer). Cassavetes's film deals utterly with human relationship, within a blue color family. As a result, it has a raw humanity*
> *nothing less than breath taking. "Mistakes" in the film, actors moving out of the frame, for instance, become incadescent pluses.*

Some bonus delights of the film: Gena Rawlands and Peter Falk's radical, stunningly daring acting; the sweet presences, in everything they do, of their children.

Even though on the surface seemingly completely different, almost opposites -Cassavetes' abondon as opposed to the other's minimalist style- the director Cassavetes' reminds me of most is Robert Bresson. Bresson did not believe in "actors" and used almost always non-professionals. He believed truth derived out of a person whole being, and he wanted to shoot, to capture that. Cassavetes uses both professionals and non, often in the same scene, forcing the professionals to react to and be captured by the raw anxiety of their counterparts. The film attempts to reach, in its totality, to the sense of being. All his directorial method consists of strategies to achieve that. For instance, he seems to have chose Mike Ferris -who had not shot a full film before and confesses during the filming he often did not know how to shoot a scene and was forced to improvise often in a state of panic- for that purpose.

The film is also I think ambiguous in its attitude towards the life the Gena
Rawlands character is leading; nevertheless, one is completely absorbed by the reality of her situation.

Ciao,

Murat

On Sat, Apr 3, 2010 at 2:37 AM, George Quasha <[redacted]
wrote:

Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for Themselves" on his blog

poemsandpoetics.blogspot.com/

including a "Note on preverbs and axial poetics" which serves as a brief intro to a 12 year project,
now surfacing in an acceptable state.

I have posted an updated version of that Note, so anyone interested might go to:

http://www.quasha.com/poetry/preverbs-and-axial-poems

Some other preverb-complexes are posted there too.

> *GQ*
>
> *George Quasha*
> *www.quasha.com*
> *www.baumgartnergallery.net*
> *www.stationhill.org*
>
> *guidelines*

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85. Murat Nemet-Nejat

Re: John Cassavetes' "A Woman Under the Influence"

Fri 9 Apr 2010

i did not think it was intentional, but Cassevetes didn't care. he knew he was hiring people with very little experience and that things like that would happen (occasionally, characters walk off the frame); but he felt their lack of experience gave the scene an edginess -provided people worked very hard- and the trade-off was worth it for him. That is what I mean by "bad cinema" -not intentionally bad -which perhaps the French New Wave thought, or perhaps not- but bad as a trade-off, a necessary step to achieve the rawness. It is part -an integral part- of a process. In that way, it is more akin to mistakes which may occur in a live t.v. comedy show, for instance, or improvisational jazz.

Interesting, you saw Falk's position within the family as dominance; I experienced it more as protective of her, suddenly putting down the clamp on her when certain limits are crossed (for example, in the spaghetti breakfast scene when she is touching the black guy, urging him to sing, and he is feeling uncomfortable). He does tell her later that he knew "she didn't mean anything by it," that it was her affectionate nature; but the guy didn't. I thought there was love, a lot of affection, a gentleness between the two. Ciao,

Murat

On Thu, Apr 8, 2010 at 2:11 PM, [redacted] <[redacted]> wrote:

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> *guidelines*

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86. **Dan Wilcox**

Third Thursday Poetry Night, April 15: Paul Pines

Fri 9 Apr 2010

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, April 15
7:00 sign up; 7:30 start

Featured Poet: Paul Pines

& the official unofficial start of Albany WordFest 2010!

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your jazzy, poetic host: Dan Wilcox.

Paul Pines is the author of two novels, The Tin Angel (Morrow, '83), and Redemption (Rocher, '97). My Brother's Madness (Curbstone, '07), a memoir, enjoyed wide critical acclaim. Pines' seven books of poetry are: Onion, Hotel Madden Poems, Pines Songs, Breath, Adrift on Blinding Light, Taxidancing and Last Call at the Tin Palace. He lives in Glens Falls, New York, where he practices as a psychotherapist and hosts the Lake George Jazz Weekend.

* * *

ART OF MEMORY

— for Hilton Ruiz

Driving from the airport
to New Orleans

on a May evening
the silence that comes

after so many notes
light suspended

in the southern sky
like fire in a river

mind reflecting on
itself the unheard

music of dusk melting
into jungle from which

a single chord is struck
somewhere

a freighter slips
coastwise

from the delta
into the Gulf

* * *

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87. Dan Wilcox
Albany WordFest Update
Fri 9 Apr 2010

We are just eight short days away from the biggest poetry and spoken word event in New York's Capital Region. Here is an update on Word Fest weekend and who is scheduled to perform.

In celebration of National Poetry Month, Albany Poets is proud to present the 2010 Albany Word Fest featuring the poetry, spoken word, and music of upstate New York. This year's event will take place on Friday, April 16 and Saturday, April 17, 2010 at the UAG Gallery (247 Lark Street, Albany, NY).

The 2010 Albany Word Fest will start off on Friday evening with a very special Youth Open Mic at 5:00PM. This is a chance for all of the young poets and performers of the area to share their work. All poets who wish to participate in this open mic can sign up at the gallery.

At 7:00PM, the 12-Hour Open Mic begins. After the success of the first night long open mic last year, we have decided to do it again. This open mic for poetry and spoken word will be held from 7:00PM – 7:00AM.

Poets who wish to participate in the open mic can sign up online by going to the Albany Word Fest website, www.albanywordfest.com until April 15. Poets will also be able to sign up at Professor Java's Wide Open Mic on Monday, April 12.

Thom Francis, President of Albany Poets explains, "The first Albany Word Fest was held in 2001 in Thatcher Park. It featured poets from all over the upstate area sharing their words all day and into the evening in a beautiful outdoor setting. Through all of the Word Fests since then, we have kept the same idea in mind; invite the poets and spoken word artists from all over the capital region and beyond to share their words and show that 'poetry lives in Albany'."

This year we have a great list of new poets and poets who have been a part of the local literary community for years. Artists and poets already scheduled to perform include Jan Tramontano, Judith Prest, Erica Wolfe, Justin Miller, ILLiptical, Cecele Kraus, Poets from the Hudson Valley Writers Guild, Todd Fabozzi, John Raymond, Jacqueline Renee Ahl, Carol Graser, Barbara Garro, Jason Crane, Tim Verhaegen, Joe Hesch, Matt Galletta, Joanne Trapanese, Nancy Denofio, Cheryl A. Rice, Julie Lomoe, Robb Smith, Karin Maag-Tanchak,

Adarro Minton, Tess Lecuyer, Bob Sharkey, Jacqueline Kirkpatrick, Shannon Lynette, Robert Eaton, Shannon Shoemaker, Therese Broderick, R.M. Engelhardt, Christopher James, Justin Parrinello, Robert Milby, Christopher "Pinky" Gazeent, The Poet Essence, Shaun Baxter, Joe Hollander, Adrianna Delgado, Anthony Bernini, AVERY, Carli McCoy, Dan Wilcox, W.D. Clarke, and Don Levy. The open mic is open to all poets and spoken word artists with no style or content restrictions. Admission is based on donation.

On Saturday at 8:00PM, day two of the 2010 Albany Word Fest brings the annual Psycho Cluster F*#k to the UAG Gallery featuring poetry, music and spoken word from Rebecca Schumejda, Nathan Graziano, The Johnnie Bravehearts, Ed Rinaldi, Murrow, Ms. Bliss, Q Diamond, Eloquence, Poetyc Vyzyonz, Sunshine, Souljourner Truth, and more. Admission for this event is $5.00. This event is open to all ages.

Again this year, Albany Poets will be streaming the whole two day event live onwww.albanypoets.com for all of those who are not able to make it to the UAG Gallery to be in the audience.

The 2010 Albany Word Fest is sponsored by Albany Poets, Tess' Lark Tavern, UAG Gallery, and the very generous donations of supporters of the arts in upstate New York.

For more information, up-to-date event news, open mic sign up, flyers, handouts and more, go to www.albanywordfest.com

Schedule of Events:
Friday, April 16
5:00PM – Youth Open Mic at UAG Gallery (247 Lark St., Albany)
7:00PM – 12-Hour Friday Night Open Mic at UAG Gallery (247 Lark St., Albany)

Saturday, April 17
8:00PM – Psycho Cluster F#*k at UAG Gallery (247 Lark St., Albany)

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88. Anny Ballardini

Re: John Cassavetes' "A Woman Under the Influence"

Fri 9 Apr 2010

It seems that the entire movie is on YouTube, if you wish to watch some scenes. I went back to see some parts since I had almost forgotten it. It is a movie that touches hard. She acts out what people are not supposed to say, probably not even think if they do not want to cross the borderline.

On Wed, Apr 7, 2010 at 2:26 PM, Maria Damon <[redacted]> wrote:

i saw this movie in college. i had no idea about any kind of experimental film. it had a deep effect on me.
i've never forgotten it, though of course i've forgotten many specifics. and i had no idea at the time that it was about alcoholism.

Murat Nemet-Nejat wrote:

I just saw John Cassavetes' A Woman Under the Influence. If one wants to see how technique, technology and professionalism are ultimately briar patches one should be wary off -that art is created out the struggle with the limitations of the tools one is using- one should see this movie. This was the cinematographer Mike Ferris's first ever film. There is no question the movie (made in 1974) is inspired by French Film Verité. But in this work, Cassavetes takes it to a completely new dimension. Most French film Verité works were focused on politics or ideas (Godard), referential to other movies (Truffaut or Godard in Breathless), centered around philosophical or moral themes (Rohmer). Cassavetes's film deals utterly with human relationship, within a blue color family. As a result, it has a raw humanity nothing less than breath taking. "Mistakes" in the film, actors moving out of the frame, for instance, become incadescent pluses.

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The film is also I think ambiguous in its attitude towards the life the Gena
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Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for Themselves" on his blog

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George Quasha
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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

89. nieuwland jeroen

Re: John Cassavetes' "A Woman Under the Influence"

Fri 9 Apr 2010

Had not yet seen it, but watched it yesterday. Beautiful movie

Had not yet seen it, but watched it yesterday. Beautiful movie, thanks for mentioning it (although forget now what the original reason was).

I also felt the relationship was very close. But Falk's character is also damned awkwardly masculine, unable very well to be gentle. Am thinking for example about the welcome-back party for Rowlands' character. All she needed was space and for everyone to get out but Falk insists on having 'fun', and 'normal conversation'. Think it was an endearing inability to handle the situation, but not one that is helping his wife.

Another interesting moment is when she asks him if he loves her and he only mumbles. Is that because he loves her so much he can't speak or is it because he is not sure anymore because of the whole history, or maybe because he is no longer sure who she is?

(Also funny, and very moving at the same time - although a bit of an undeveloped sub-plot-thing going on there - is when she tells her father to stand up for her and he physically gets up from his chair)

From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Fri, April 9, 2010 8:41:50 PM
Subject: Re: John Cassavetes' "A Woman Under the Influence"

i did not think it was intentional, but Cassevetes didn't care. he knew he was hiring people with very little experience and that things like that would happen (occasionally, characters walk off the frame); but he felt their lack of experience gave the scene an edginess -provided people worked very hard- and the trade-off was worth it for him. That is what I mean by "bad cinema" -not intentionally bad -which perhaps the French New Wave thought, or perhaps not- but bad as a trade-off, a necessary step to achieve the rawness. It is part -an integral part- of a process. In that way, it is more akin to mistakes which may occur in a live t.v. comedy show, for instance, or improvisational jazz.

Interesting, you saw Falk's position within the family as dominance; I experienced it more as protective of her, suddenly putting down the clamp on her when certain limits are crossed (for example, in the spaghetti breakfast scene when she is touching the black guy, urging him to sing, and he is feeling uncomfortable). He does tell her later that he knew "she didn't mean anything by it," that it was her affectionate nature; but the guy didn't. I thought there was love, a lot of affection, a gentleness between the two. Ciao,

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> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*

Subject: Re: John Cassavetes' "A Woman Under the Influence"
Date: Thu, 8 Apr 2010 00:32:05 -0400

Gerald,

Well, that's what I am trying to do in my work. That's why I was so taken with it. You may be right about the dates, but this movie has a roughness in
terms of technique- which nearer I think to what Godard means by "bad cinema." What are the dates of My Life to Live or Band of Outsiders? Cassavetes's film was made in 1972.

Maria, A Woman Under the Influence is not about alcoholism though the title may suggest that. It deals with a woman's eccentric behavior which can be taken as insanity, but which Cassavets insists it is not, but the result of the rules of a society which will not let her be fully who she is. Gena Rawlands, Peter Falk and the kids are something to see.

Many people in the film are family members. Rawland's mother plays her mother, Cassaveteses's mother plays Falk's mother.

The film has absolutely stunning things in it. For example, a spaghetti brealfast with about ten people around a table suddenly has two characters suddenly starting to burst into arias, in one case the person does not know the words... Wow!

Worth a revisit.

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Cassavetes' neo-realism began long before W.U.T.I. and it began parallel to
the French new wave-- with "Shadows" (56-59)... and was inspired by "La Tera Trema," "I Vitelloni," "Umberto D.," and "Bellissima".

He (like those) was not afraid to face reality; to look it straight in the face.

Godard would later follow.

I have often wondered if there has (or will be) a poetry (or poetics) that would approach his achievement, both in style and substance... and improvization.

Any examples?

Till then,
Gerald

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90. Pam Brown

Pam Brown's AUTHENTIC LOCAL published by soi 3 modern poets

Sat 10 Apr 2010

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soi 3 modern poets, an imprint of papertiger media, presents

AUTHENTIC LOCAL
a new collection of poems by Pam Brown

Visit these sites for more information :

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http://www.papertigermedia.com/soi3-modern-poets/pam-brown.html

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blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

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91. Randolph Healy

New from Wild Honey Press: Into Thick Hair by Ian Davidson

Sat 10 Apr 2010

I'm very happy to say that "Into Thick Hair", a chapbook by Ian Davidson, is now available from Wild Honey Press.

Phrases are knitted, unpicked, reknitted, in a sequence pitting tension against gravity, plain against purl, lovingly crafted and full of holes that the sun shines through.

Price zero, though you are welcome to make a donation to a charity of your choice.

If you'd like a copy please email me or drop me a line at Randolph Healy, 16a Ballyman Road, Bray, County Wicklow, Ireland.

More details including a pic and a quote at

http://www.wildhoneypress.com/BOOKS/Into%20Thick%20Hair.htm

Copies of "Via" by Andrew Brewerton

http://www.wildhoneypress.com/BOOKS/Via.htm

are still available on the same terms.

best

Randolph

Apologies for cross-posting

↑ Index

92. Patrick F. Durgin

Laura Elrick & Rodrigo Toscano on performing Hannah Weiner

Sat 10 Apr 2010

Friends of Kenning Editions,

I invite you to read a new guest-blog by Laura Elrick and Rodrigo Toscano on performing Hannah Weiner's "Romeo and Juliet" at www.kenningeditions.com

Permalink at http://www.kenningeditions.com/?p=241

See previous posts in the "Previews and Supplements" series, revolving around the many texts and authors represented in THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985: Peter O'Leary on Robert Duncan, David Hadbawnik on Diane di Prima, Don Share on V. R. "Bunny" Lang, and posts on

Theresa Hak Kyung Cha, Fiona Templeton, Pedro Pietri, and Jack Spicer. See also Thom Donovan's post to the Harriet blog, "What Is Poets Theater?" athttp://www.poetryfoundation.org/harriet/2010/04/what-is-poets-theater/

Please help spread the word & support your local, independent bookseller with a purchase.

*/The Kenning Anthology of Poets Theater: 1945-1985/ *

*Edited by Kevin Killian and David Brazil. *

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With new interest in poetry as a performative art, and with prewar experiments much in mind, the young poets of postwar America infused the stage with the rhythms and shocks of their poetry. From the multidisciplinary nexus of Black Mountain, to the Harvard-based Cambridge Poets Theatre, to the West Coast Beats and San Francisco Renaissance, these energies manifested themselves all at once, and through the decades have continued to grow and mutate, innovating a form of writing that defies boundaries of genre. /THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985/ documents the emergence, growth, and varied fortunes of the form over decades of American literary history, with a focus on key regional movements. The largest and most comprehensive anthology of its kind yet assembled, the volume collects classics of poets theater as well as rarities long out of print and texts from unpublished manuscripts and archives. It will be an indispensable reference for students of postwar American poetry and avant-garde theater.

Among the poets featured in/ THE KENNING ANTHOLOGY OF POETS THEATER/ are Charles Olson, John Ashbery, Frank O'Hara, Russell Atkins, Gregory Corso, Helen Adam, Michael McClure, James Broughton, Kenneth Koch, Jackson Mac Low, Lorenzo Thomas, Anne Waldman, ruth weiss, Ron Padgett, Hannah Weiner, Lew Welch, Sonia Sanchez, Joe Brainard, Bruce Andrews, Keith Waldrop, Rosmarie Waldrop, Bob Holman and Bob Rosenthal, Steve Benson, Ted Greenwald, Carla Harryman, Ntozake Shange, Bob

Perelman, Kit Robinson, Robert Grenier, Alan Bernheimer, Charles Bernstein, Stephen Rodefer, Fiona Templeton, Kenward Elmslie, and Leslie Scalapino. Also included are previously unpublished plays by Jack Spicer, V.R. "Bunny" Lang, James Schuyler, Robert Duncan, Madeline Gleason, Diane di Prima, Barbara Guest, James Keilty, Theresa Hak Kyung Cha, Johanna Drucker, and Nada Gordon. The editors provide informative and provocative prefatory matter, including extensive notes on each play, as well as several that fall within the purview of the book but, for one reason or another, were omitted, as with Pedro Pietri's /The Masses Are Asses/ or Jessica Hagedorn's/ Tenement Lover/. Rounding out the book are contemporary classics: LeRoi Jones/Amiri Baraka's /Dutchman /and Kathy Acker's /The Birth of the Poet/.

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93. Murat Nemet-Nejat

Re: John Cassavetes' "A Woman Under the Influence"

Sat 10 Apr 2010

I think "mistakes" in Cassevetes's films arise out of the objective conditions he creates on the set. Giving the job of the cinematographer to a novice is one of them. Another was the fact that people were never sure when a scene was being rehearsed or shot. Cathevetes never answered questions about a character's motivation. He told the actor, including Gena his wife in actual life, to find for himself or herself. People say there was always a sense of giddy anxiety on the set. The actors remained on the edge. It is out of these conditions that both "mistakes" and raw emotions, the sense that things were occurring then, in real time, happened; it was not due to a decision to be "improvisatory" or or "to make mistakes," as is often assumed today.

To me, it is fascinating to compare the kind of acting Cassavetes required to method acting. There is no delving "inside oneself," no delving into memory, which Cassavetes's method implies are illusions, a kind of solipsism, that if you "feel" something, others will feel it to. For him, it seems to me, "acting" was reacting to the moment, which is a different kind of acting -acting closer to being, "of the moment," "at the moment."

Ciao,

Murat

On Fri, Apr 9, 2010 at 5:46 PM, Anny Ballardini
<[redacted]>wrote:

> *It seems that the entire movie is on YouTube, if you wish to watch some scenes. I went back to see some parts since I had almost forgotten it. It is*
> *a movie that touches hard. She acts out what people are not supposed to*

> *say,*
> *probably not even think if they do not want to cross the borderline.*
>
> *On Wed, Apr 7, 2010 at 2:26 PM, Maria Damon <[redacted]> wrote:*
>
> *i saw this movie in college. i had no idea about any kind of experimental film. it had a deep effect on me.*
> *i've never forgotten it, though of course i've forgotten many specifics. and i had no idea at the time that it*
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94. skyplums
Re: John Cassavetes' "A Woman Under the Influence"
Sat 10 Apr 2010

here i agree with yer assessment of falk was also thinking in terms of patriarchy withoin this type of labor oriente family as well as matriarchal how those roles change and revolve around and effect eachother i grew up around many of these types and in one very similar tho nowhere near as inttense

---------- Original Message ----------
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Subject: Re: John Cassavetes' "A Woman Under the Influence"
Date: Fri, 9 Apr 2010 14:41:50 -0400

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> *guidelines*
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> *guidelines*
> *guidelines*

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95. Lewis Warsh
THE BEST THING FOR YOU WOULD BE ME
Sun 11 Apr 2010

THE BEST THING FOR YOU WOULD BE ME

new work from the MFA program in creative writing
Long Island University (Brooklyn)

Friday, April 16, 5-7

The Bowery Poetry Club
308 Bowery
(between Houston & Bleecker)

F train to 2nd Ave., 6 train to Bleecker

featuring

Yani Gonzalez
Mary Walker
Tejan Green
Jon Jenkins
Liz Dalton
Jessica Wedge
Elspeth Macdonald
Uche Nduka
Tamara Lebron
Eric Alter
John Casquarelli
Rachel Jackson
Stephanie Gray
Christine Francavilla
Christine Gans
Jon L. Peacock
Alicia Berbenick
Patia Braithwaite
Tony Iantosca
Gulay Isik
Jhon Sanchez
Wendi Williams
Jamey Jones

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96. Rob McLennan

new(ish) on rob's clever blog

Sun 11 Apr 2010

-- Camille Martin, Sonnets
-- rob curates the Globe & Mail book blog, April 2010
-- Ryan Murphy, The Redcoats
-- the ottawa international writers festival; spring 2010
-- The Age of Orphans, Laleh Khadivi
-- 12 or 20 (small press) questions: Cameron Anstee on Apt. 9 Press
-- Joshua Marie Wilkinson, Selenography
-- 12 or 20 (small press) questions: Angela Carr on Tente Press
-- Suzanne Buffam, The Irrationalist
-- rob (+ Major, Kroetsch) launches in Calgary, Edmonton
-- fools in love, happily
-- Erin Moure, my beloved wager: Essays from a Writing Practice

-- 12 or 20 (small press) questions: Jenna Butler on Rubicon Press
-- The Lost Boys (a very short story)
-- 12 or 20 (small press) questions: with Janet Vickers, lipstick press
-- the ottawa small press book fair; spring 2010 edition, June 26
-- a question of questions: watching the "12 or 20 (second series)"
-- Christine Hume's SHOT
-- 12 or 20 (small press) questions: Amanda Earl on AngelHousePress
-- feature on Edmonton poet Douglas Barbour at Jacket (ed. rob mclennan)
-- 12 or 20 questions: with Michael Eden Reynolds
-- sentence: a journal of prose poetics #7
-- interview with Tom Fowler
-- new from above/ground press: The Peter F. Yacht Club
-- How does one begin? : a poetics at turning forty
-- 12 or 20 questions: with Nino Ricci
-- 12 or 20 questions: with Sandra Doller
-- 12 or 20 questions: with Dave Margoshes
-- above/ground press: state of the union
-- 12 or 20 questions: with Jeff Latosik
-- Ongoing notes: early March, 2010;
-- 12 or 20 questions: with Eleonore Shonmaier
-- George Bowering, The Box
-- ottawater #6 now on-line;
-- mclennan launches 2 new books (novel, poetry) at Dusty Owl
-- Angela Carr, The Rose Condordance
-- Norma Cole, Where Shadows Will: Selected Poems 1988-2000
-- ongoing notes: mid-February, 2010
-- Catherine Wagner, Miss America and Macular Hole

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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97. derek beaulieu
new from No press: The Rose Letters by Erin Moure
Sun 11 Apr 2010

No press is proud to announce the publication of

The Rose Letters
by Erin Moure

24 pages, sewn binding.
published in an edition of 50 copies (25 of which are for sale)
$6 each.

for more information, or to order copies, please email:

derek beaulieu
[redacted]. ca
http://epc.buffalo. edu/authors/ beaulieu/

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98. Catherine Daly
Sacramento, CA: Reading Tomorrow Night
Sun 11 Apr 2010

Emmanuel Sigauke Hosts Catherine Daly and Margaret Hoehn
Presented by Sacramento Poetry Center at Sacramento Poetry Center
Monday, April 12, 2010

7:30

1719 25th St
Sacramento, CA 95814

Phone: [redacted]

--
All best,
Catherine Daly
[redacted]

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99. David Chirot
Re: John Cassavetes' "A Woman Under the Influence"
Sun 11 Apr 2010

Dear Murat

I saw this film again a few months ago on turner cable--and first saw it when it came out-- what you write re Bresson and Cassavetes is interesting; however i think that though it may appear that the two are "aiming" so to speak for the same effect-the methods are very different. Cassavetes wants to create an ambiance of spontaneity out of which a rough truth will rawly emerge. In many of his works, he has a carefully assembled ensemble cast, who through working together have learned to improvise off of each other. Cassavetes, himself a fine actor, wants to give room to the actor—Bresson wants, in effect, to abolish the actor.

Bresson worked for a long time with strictly non-actors. Beginning with such a minimum of experience, Bresson seeks, not to “create an actor” but rather to as much as possible keep “acting” from happening. Bresson would obsessively shoot even a simple scene, one “actor” only, with a few lines of dialogue sometimes as many as 80 times--what he wanted to do with his actors was achieve what in the French language is regarded as an ideal--a perfect monotone. The lack of inflexion in speech is just as important as the lack of inflexion, of drama, in the physicality of the actors. This neutralityof effect was also a dream of Flaubert’s--the wish to create a perfectly "grey" prose at one point in his writing. In a sense, this is also an ideal in the theater of Racine, a purity, a classical flatness of affect, out of which arises, for the Jansenist Bresson, the "moment of Grace." In keeping with this classicism and the extremes of the Jansenist concept of purity--that is, purity of language, action, camera angle, lighting--everything toned down to rigorously prepare for and create a mystical sense of a revelation, a moment of Grace which arises from the most minimal events in the "drama"--which can be, all the while, over al quite "dramatic" and often violent. The rigor of Bresson's is a spiritual rigor, concerned with, among others, the very fundamental question: how does one show the moment of Grace as it occurs? The rigor of the method is linked to the trails through which the characters pass--it reaches its apotheosis in the incredible film Au Hasard Balthazar, in which the main character is a donkey--it is to the donkey that the moment of Grace happens. The human characters are too “fallen” to attain this purity—

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historically in a great many cultures. One of the exceptional aspects of the film, for me, was that the family sense the mystery an distance at times of the Gena character—sense, in an uncanny way, the kind of loneliness she might endure if it were not for the love they give her. There are moments of “grace” as it were for this character in which she is being observed—continually observed—which can be as hard on one as being continually ignored—and, knowing this, stil finds a way in which to marvel at at what she alone is seeing, a sense of privacy in the midst of al this surrounding wave of protective love, which might otherwise be almost stifling. But then, thisis but one of many ways one might think of the film—one might see it again and find something completely different . .

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The film is also I think ambiguous in its attitude towards the life the Gena
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Ciao,

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GQ

George Quasha
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www.baumgartnergallery.net
www.stationhill.org

guidelines

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100. Paul Nelson
Rae's Pulitzer
Mon 12 Apr 2010

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading. Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202750_2.html?sid=ST2010041202826

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

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101. Nana Zabic
query: calling poets who are also musicians (or who dabble in music?)
Mon 12 Apr 2010

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [redacted]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.

Thanks,

Snezana

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102. **Murat Nemet-Nejat**
Re: John Cassavetes' "A Woman Under the Influence"
Mon 12 Apr 2010

Dear David,

I completely agree with (and greatful for) your analysis of Bresson's films, that through minimalism (of outward act and intonation) his films are trying to reach, to project a moment of grace -a zero moment. That moment of grace arrived at by Balthazar at its moment of death also appears in a poem of mine from *The Structure of Escape:

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" au hazard* *balthazar*

how can you let a donkey die for your film. in a final gesture, a wandering lamb from nowhere, sniffing its feet?

is it because it can not act?"

The theme of the whole poem *The Structure of Escape* are inspired by Bresson's *A Prisoner Escaped*. *The Spiritual Life of Replicants* is replete with quotes from *The Art of the Cinematographer*, pointing to parallels between the "mechanical" actions of the robots and the ideal of "non-acting" Bresson pursues.

I experienced A Woman Under the Influence very much like you did, that the love Gena Rowlands and Peter Falk have for each other, the way they protect their children (do you remember Falk repeatedly carrying one of the kids up the stairs to prevent her(?) from seeing the mother "distracted?) are at the sweet heart of this movie. I had not thought of it, but yes, the Gena character can be best seen as a "holy fool," with her own kind of grace, making people both unconfortable swith and drawn to her.

It is very insightful of you to see that the Rowlands/Falk characters are being "continuously observed." Finally, isn't cinema the art of continually observing, seeing. In that respect, isn't the camera itself implicitly projecting the

panopticon within which the two characters are contunously living? As you notice, despite that, they are able to create their own private world. The two big scenes in the movie -the spaghetti brealfast scene (which I love) and Rawlands return from the asylum- end up first Falk kicking everyone out of the house, despite the fact that in both cases he himself had created the crowded condition.

Do you remember that eerie, mysterious long shot in which the couple is seen in bed from the other side of the french doors, a very dim light half illuminating their movements?

I agree with you about the cultural, stylistic (to me relatively superficial) distinctions you see between Bresson and Cassavetes' film. What unites them is that both of them are after a moment of "being." Bresson, as you say, as a Jansenist and classicist, sees the moment of purity (grace) achieved through a "chaste" withdrawal from visible action. Cassavetes sees it in the flotsam and jetsam of daily life, the gore of its messiness (a non-classical, very American value). In my view, Cassavetes' camera in Under the Influence is as pure as Bresson's. They are French and American versions of moments of "grace" as moments of "being." That's why "non-acting" is so important to Bresson, as in his own version of danger-tinged spontaneity is important to Cassavetes.

Though I am aware of Schrader's interest in Bresson, I think the similarities between their works are superficial. Unless I am mistaken, death is Bresson movies alway occurs naturally, through suffering (for instance, with Balthazar and the village curate). Even A Prisoner Escaped has no death in it (murders occur in silence, off the camera, off the frame). I think a physically violent death, a la Taxi Driver, would be anathema to Bresson, exactly the kind of excess -acting out- his sensibility is against. The moments of grace in Woman Under the Influence are gentle and occur in private, for instance, after the breakfast guests are kicked out, when Falk tells Rowlands "I know you mean nothing by it," or, at her return from the asylum, when everyone has left and she returns to her true state (herself) and the children gather around their parents (like the sheep gathering around Balthazar's expiring body...)

Ciao,

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to as much as possible keep “acting” from happening. Bresson would obsessively shoot even a simple scene, one “actor” only, with a few lines of
dialogue sometimes as many as 80 times--what he wanted to do with his actors
was achieve what in the French language is regarded as an ideal--a perfect monotone. The lack of inflexion in speech is just as important as the lack of inflexion, of drama, in the physicality of the actors. This neutralityof effect was also a dream
of Flaubert’s--the wish to create a perfectly "grey" prose at one point in his writing. In a sense, this is also an ideal in the theater of
Racine, a purity,
a classical flatness of affect, out of which arises, for the Jansenist Bresson, the "moment of Grace." In keeping with this classicism and the extremes of the Jansenist concept of purity--that is, purity of language, action, camera angle, lighting--everything toned down to rigorously prepare
for and create a mystical sense of a revelation, a moment of Grace which arises from the most minimal events in the "drama"--which can be, all the while, over al quite "dramatic" and often violent.
The rigor of Bresson's is a spiritual rigor, concerned with, among others, the
very fundamental question: how does one show the moment of Grace as it

occurs? The rigor of the method is linked to the trails through which the characters pass--it reaches its apotheosis in the incredible film Au Hasard Balthazar, in which the main character is a donkey--it is to the donkey that the moment of Grace happens. The human characters are too "fallen" to attain this purity—

IN a sense, in many of Bresson's films the tension is generated by the focus on the exteriority, the surface, of the characters—and this exteriority is to give away as few clues as possible to the inner life of the character as an individual—again a spiritual purification of "personality," as action making possible the flooding of inner light which is the Moment of Grace.

A few years ago I saw a mini-retrospective of Bresson's works—I had seen them al before—but this time they became more sharply etched in mind than all but a few films I have seen since.

there is a fascinating documentary on the making of Bresson's film Pickpocket, in which the documentary film maker "catches up with" the actors some decades later--how, once having "starred" in a film did these previously non-actors--whom Bresson in a sense forbids to "act deal with this discovery of themselves, not only by others, but by themselves? Before he became a screen writer and later director, Paul Schrader wrote a very interesting book called Transcendental Cinema: Ozu, Bresson, Dreyer. Schrader himself was brought up in a fundamental religious family and did not see a film until he was 18 years old. The influence of fundamentalismcan be seen in a number of his films as both writer and director, perhaps most specifically in Scorcese's Taxi Driver, in which the character of Travis Bickle, played by Robert de Niro, is a ne example of the American fundamentalist conception of "regeneration through violence." Travis is seen preparing himself, purifying himself, before attempting to carry out his plan, first, foiled, to murder a political candidate and second, to kill the pimp and his colleagues who are exploiting the child prostitute played by Jody Foster. The film is fascinating in many scenes to watch how Schrader's fundamentalism is played off of Scorcese's Catholicism, which becomes most apparent in another film of violence, Raging Bull, in which the characterfinds regeneration as it were, through language. Travis keeps a diary and attempts to chart his struggle, his inward search and his development of a daily regime of physical discipline to turn him into a political, then a religious, compassionate, assassin.

(Much of the film was loosely based on the story of Arthur Bremer and his Diaries, which were buried on the Lake Bluffs here in Milwaukee near where I work outdoors a lot on my rubBEings etc. Bremer was last year released from prison—he had originally stalked Richard Nixon with intent to assassinate him during the 1972 Presidential election; Nixon being too well guarded, Bremer turned his attention and gun towards former Alabama Governor George Wallace, running as Third Party Candidate. Wallace was permanently paralyzed from the waist down. Bremer's Diaries were published after their exhumation, and have remained out of print ever since. At one point in prison, Arthur Bremer was housed in the same units that the notorious Ed Gein was.

A Woman Under the Influence very much struck me in the sense of awkwardness it conveyed. I think what really moved me most in the film was the sense of the family's love and acceptance of each other. In a way, the Gena Rowlands character is in a state of grace which others can feel yet not understand. Failing to understand, they offer love, however clumsily, to make a safe place in the world for a person they sense may be out on an edge they can not see or imagine for themselves, for in protecting her, they find in a sense that she is protecting them from an/the unknown. The wife/mother becomes a kind of "Holy figure" as it were, in the way in which the "Holy Fool" has been historically in a great many cultures. One of the exceptional aspects of the film, for me, was that the family sense the mystery an distance at times of the Gena character—sense, in an uncanny way, the kind of loneliness she might endure if it were not for the love they give her. There are moments of "grace" as it were for this character in which she is being observed—continually observed—which can be as hard on one as being continually ignored—and, knowing this, stil finds a way in which to marvel at at what she alone is seeing, a sense of privacy in the midst of al this surrounding wave of protective love, which might otherwise be almost stifling. But then, thisis but one of many ways one might think of the film—one might see it again and find something completely different . .

On Tue, Apr 6, 2010 at 9:00 AM, Murat Nemet-Nejat <[redacted]>
wrote:

I just saw John Cassavetes' A Woman Under the Influence. If one wants to see
how technique, technology and professionalism are ultimately briar patches
one should be wary off -that art is created out the struggle with the
limitations of the tools one is using- one should see this movie. This was
the cinematographer Mike Ferris's first ever film. There is no question the
movie (made in 1974) is inspired by French Film Verité. But in this work,
Cassavetes takes it to a completely new dimension. Most French film Verité
works were focused on politics or ideas (Godard), referential to other
movies (Truffaut or Godard in Breathless), centered around philosophical or
moral themes (Rohmer). Cassavetes's film deals utterly with human
relationship, within a blue color family. As a result, it has a raw humanity
nothing less than breath taking. "Mistakes" in the film, actors moving out
of the frame, for instance, become incadescent pluses.

Some bonus delights of the film: Gena Rawlands and Peter Falk's radical,
stunningly daring acting; the sweet presences, in everything they do, of
their children.

Even though on the surface seemingly completely different, almost opposites
-Cassavetes' abondon as opposed to the other's minimalist style- the
director Cassavetes' reminds me of most is Robert Bresson. Bresson did not
believe in "actors" and used almost always non-professionals. He believed
truth derived out of a person whole being, and he wanted to shoot, to
capture that. Cassavetes uses both professionals and non, often in the same
scene, forcing the professionals to react to and be captured by the raw
anxiety of their counterparts. The film attempts to reach, in its totality,
to the sense of being. All his directorial method consists of strategies to
achieve that. For instance, he seems to have chose Mike Ferris -who had

not
shot a full film before and confesses during the filming he often did not
know how to shoot a scene and was forced to improvise often in a state of
panic- for that purpose.

The film is also I think ambiguous in its attitude towards the life the Gena
Rawlands character is leading; nevertheless, one is completely absorbed by
the reality of her situation.

Ciao,

Murat

On Sat, Apr 3, 2010 at 2:37 AM, George Quasha <[redacted]
wrote:

Jerry Rothenberg has posted my "preverbs-complex" called "Things Done for
Themselves" on his blog

poemsandpoetics.blogspot.com/

including a "Note on preverbs and axial poetics" which serves as a brief
intro to a 12 year project,
now surfacing in an acceptable state.

I have posted an updated version of that Note, so anyone interested might
go to:

http://www.quasha.com/poetry/preverbs-and-axial-poems

Some other preverb-complexes are posted there too.

GQ

George Quasha
www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

guidelines

guidelines

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104. Jennifer Karmin
April 18 @ the Iowa Writers' House
Mon 12 Apr 2010

JENNIFER KARMIN
LUCAS PINGEL
ISSAC SULLIVAN

Sunday, April 18th
7pm

at The University of Iowa Writers' House
111 Church Street, Iowa City
http://at-lamp.its.uiowa.edu/virtualwu/index.php/main/fellows

JENNIFER KARMINâ€™s text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. Walking Poem, a collaborative street project, is featured online at How2. At home in Chicago, she curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise.
http://aaaaaaaaaaalice.blogspot.com

LUCAS PINGEL is the author of two chapbooks: The Storm That Killed The Tree (Pudding House, 2008) and All Types of Breath Included (Further Adventures, 2009). His work has appeared in The William and Mary Review, The Green Hills Literary Lantern, and Ellipsis, among others. He is an assistant professor of English at St. Catherine University in Minneapolis.
http://furtheradventurespress.blogspot.com

ISSAC SULLIVAN's videos and installations aim to hold the material and abstract in equal measure and explore their convergence by foregrounding the musicality of clashing positivisms. http://www.isaac-sullivan.com

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105. Sarah Rosenthal

Headlands Center for the Arts - Reading & Open House

Tue 13 Apr 2010

If you'll be in the Bay Area this weekend...

Headlands Spring Open House: This Sunday, April 18, 12-5pm

Visual artists open their studios to the public and writers read their work.

Fantastic lunch available in the café (Building 944 - one of the main buildings).

1:30-2:45pm: reading in East Wing of Building 944:
Ariel Goldberg
LJ Moore
Megan Pruiett
Sarah Rosenthal

In addition to poetry, art, and food, enjoy beach-walking, trail-hiking, wildflower-gazing, bird-watching, and fresh-air-breathing. Family-friendly!

Details: http://www.headlands.org/event_detail.asp?key=20&eventkey=674

Guided tour of Headlands: http://www.youtube.com/watch?v=DlAvu1MAQ7g

From the North:
Highway 101 South to the fourth Sausalito exit, the last exit before Golden Gate Bridge. Turn right toward Sausalito at stop sign. Take first left turn to tunnel. Follow Bunker Road for 2 miles. Fork left onto Field Road. Headlands Center for the Arts main buildings are on left-hand side of road. To get to Building 960, where many studios are, travel up road past Gymnasium building on left, past entrance to Nike Missile Base entrance on right. Building 960 is at top of hill on right-hand side of road.

From the South:
Highway 101 North to Alexander Avenue exit, just after Golden Gate Bridge. Bear right, toward Sausalito. Take first left turn to tunnel. Then continue with directions as described above.

By Bus:
Sundays and holidays MUNI Bus #76 runs every hour between 9:30 a.m and 5:30 p.m.

Thanks,
Sarah

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106. Adam Fieled
"*Nirvana and the Sense of Revolutions*"
Tue 13 Apr 2010

This piece was written for Todd Swift's blog Eyewear. It concerns Nirvana, the rock band that showed up in 1991 and established Alternative Rock as the dominant trend in popular music. Many of the lessons derived from this piece apply also to poetry:

http://www.toddswift.blogspot.com/2010/04/fieled-on-nirvana-revolutions.html

Many thanks, spring is here again....
Adam

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107. Jeffrey Side
Some poems in issue 2 of Cleaves
Tue 13 Apr 2010

I have some poems in issue 2 of Cleaves

http://www.cleavesjournal.com/issue2/northwest/northwest.htm

My thanks to editor Bill Drennan.

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108. George Quasha
Franz Kamin (1941-2010)
Tue 13 Apr 2010

With deep sadness I have to report that our friend of decades Franz Kamin died in a car crash with another composer friend James Brody on Sunday; Brody, Franz's old close friend, was driving him to the country when the unexplained accident occurred. Franz was in my view a great artist--visionary composer, poet, writer of unexampled prose, extraordinary pianist and organizer of powerful events, inspiration and guide to many many people--far too much to say now--and I will say more later when the impact of this lets me. For many of us Franz was a cornerstone of a big imaginal building we do everything in our work to live inside of.

George Quasha

www.quasha.com

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109. Eric Elshtain
Beard of Bees Celebrates the Sonnet
Tue 13 Apr 2010

Beard of Bees is pleased to present artifacts from an evening of sonneteering:

http://beardofbees.com/pubs/Sonneteering.pdf

Enjoy!

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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110. Caleb Cluff
Re: Rae's Pulitzer
Tue 13 Apr 2010

Another great (greater) poet acknowledged: - Special citation: Hank Williams for his craftsmanship as a songwriter who expressed universal feelings with poignant simplicity and played a pivotal role in transforming country music into a major musical and cultural force in American life.

Caleb

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Paul Nelson
Sent: Tuesday, 13 April 2010 7:54 AM
To: [redacted]
Subject: Rae's Pulitzer

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading. Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202750_2.html?sid=ST2010041202826

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

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111. Ruth Lepson

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 13 Apr 2010

Hi, Nana,

I'm in a group called low road with sax player Noah Preminger & keyboard player Eric Lane. They do jazz settings of my poems & I read them.

Thanks for asking.

On 4/12/10 6:31 PM, "Nana Zabic" <[redacted]> wrote:

> *Hi All,*
>
> *I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.*
>
> *If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [redacted]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon.*

> *But there might be an event in the future.*
>
> *Thanks,*
>
> *Snezana*

↑ Index

112. Hugh Behm-Steinberg

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 13 Apr 2010

Hi Nana,

I'm part of a new music group called The Crank Ensemble (http://www.crankensemble.com/). I'm not in charge or anything, I just turn a crank. If folks would like to see us, and are in the bay area, come visit us at the Makers Fair May 22-23.

Best,

Hugh Behm-Steinberg

_____
From: Nana Zabic <[redacted]>
To: [redacted]
Sent: Mon, April 12, 2010 3:31:23 PM
Subject: query: calling poets who are also musicians (or who dabble in music?)

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [redacted]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.

Thanks,

Snezana

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113. amy king
OT: Reports on WILLA (Women in Letters and Literary Arts) AWP Event
Tue 13 Apr 2010

Ms. Magazine Blog -- http://msmagazine.com/blog/blog/2010/04/09/the-new-old-girls-club/

and

The Huffington Post -- http://www.huffingtonpost.com/ru-freeman/there-willa-be-at-awp_b_535834.html

and

The Boulder Reporter - http://boulderreporter.com/2010/04/women-writers-shine-brightly-at-denver-events/

Cheers,

Amy

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114. Cecelia Belle
Re: Rae's Pulitzer
Tue 13 Apr 2010

Just had to write in to congratulate, Rae, and don't know how to get a hold of her; to say David Bromige was a Huge fan of Rae's, and often quoted her line, " the smallest distance inexhaustible". (Hope I got it right.) He would be so pleased. So am I. Cecelia Belle Bromige

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Caleb Cluff
Sent: Tuesday, April 13, 2010 3:48 PM
To: [redacted]
Subject: Re: Rae's Pulitzer

Another great (greater) poet acknowledged: - Special citation: Hank Williams for his craftsmanship as a songwriter who expressed universal feelings with poignant simplicity and played a pivotal role in transforming country music into a major musical and cultural force in American life.

Caleb

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Paul Nelson

Sent: Tuesday, 13 April 2010 7:54 AM
To: [redacted]
Subject: Rae's Pulitzer

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading. Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202 750_2.html?sid=ST2010041202826

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

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115. Ruth Lepson
Re: Franz Kamin (1941-2010)
Tue 13 Apr 2010

very sorry to hear it, George.
take care.

On 4/13/10 4:29 PM, "George Quasha" <[redacted]> wrote:

> *With deep sadness I have to report that our friend of decades Franz Kamin died in a car crash with another composer friend James Brody on Sunday; Brody, Franz's old close friend, was driving him to the country when the unexplained accident occurred. Franz was in my view a great artist--visionary composer, poet, writer of unexampled prose, extraordinary pianist and organizer of powerful events, inspiration and guide to many many people--far too much to say now--and I will say more later when the impact of this lets me. For many of us Franz was a cornerstone of a big imaginal building we do everything in our work to live inside of.*
>
> *George Quasha*
>
> *www.quasha.com*

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116. Alan Sondheim
Re: query: calling poets who are also musicians (or who dabble in music?)
Tue 13 Apr 2010

I do both, record and play out a fair amount, various instruments and techniques. It's not dabbling - it takes far too much practice.

- Alan

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org sondheimat gmail.com, panix.com
==

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117. Patrick Lovelace
Re: Franz Kamin (1941-2010)
Tue 13 Apr 2010

Amazing sadness. I'll always recall when I first read him--the experience was endlessly edifying--& I never stopped.

Scrbble Death, particularly, stands out as an enduring & continually impressive achievement.

Best wishes to all.

On Apr 13, 2010, at 4:29 PM, George Quasha <[redacted]> wrote:

> *With deep sadness I have to report that our friend of decades Franz Kamin died in a car crash with another composer friend James Brody on Sunday; Brody, Franz's old close friend, was driving him to the country when the unexplained accident occurred. Franz was in my view a great artist--visionary composer, poet, writer of unexampled prose, extraordinary pianist and organizer of powerful events, inspiration and guide to many many people--far too much to say now--and I will say more later when the impact of this lets me. For many of us Franz was a cornerstone of a big imaginal building we do everything in our work to live inside of.*
>
> *George Quasha*
>
> *www.quasha.com*

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118. Larry O. Dean
Re: query: calling poets who are also musicians (or who dabble in music?)
Wed 14 Apr 2010

Hi Nana,

There's, er, me. Also David Berman from the Silver Jews, Joe Pernice of The Pernice Brothers, Wyn Cooper.

I know there's more, these are just off the top of my head.

Larry

On Mon, April 12, 2010 5:31 pm, Nana Zabic wrote:
> Hi All,

>
> I'm cataloging, in my head at the moment, contemporary poets I've read
> and/or met who also play/sing/rap/spin in bands or solo, or at least
> did for a period of time in the past. I'm not coming up with a whole
> lot of names, but I have this hunch that there is a lot of us,
> although we don't necessarily mention our double lives in our bio
> blurbs.
>
> If you are or know a poet who is/was also a musician in any shape or
> form, please respond here or e-mail me at [redacted]. I don't
> have a clear goal in mind as to why I'm cataloging this phenomenon.
> But there might be an event in the future.
>
> Thanks,
>
> Snezana
>
>

--
Larry O. Dean
Poetry Center of Chicago
37 S. Wabash
Chicago, IL 60603

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119. steve dalachinsky

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

---

joe mcphee william parker cecil taylor henry grimes
musicians who are poets many more like that in jazz world

On Tue, 13 Apr 2010 19:15:06 -0400 Ruth Lepson <[redacted]>
writes:
> Hi, Nana,
>
> I'm in a group called low road with sax player Noah Preminger &
> keyboard
> player Eric Lane. They do jazz settings of my poems & I read them.
>
>

> Thanks for asking.
>
>
> On 4/12/10 6:31 PM, "Nana Zabic" <[redacted]> wrote:
>
> > Hi All,
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> > form, please respond here or e-mail me at [redacted]. I
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> > have a clear goal in mind as to why I'm cataloging this
> phenomenon.
> > But there might be an event in the future.
> >
> > Thanks,
> >
> > Snezana
> >
> guidelines &
>
>
>

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120. **mIEKAL aND**

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

We (mIEKAL aND + Elizabeth Was) had an art / noise / performance band that changed it's name every year for about 15-20 years. The majority of the audio

was improvised & ranged from jazz improv to industrial noise depending on the gig. We made a lot of invented instruments out of things like gourds (which we grew) to playing a huge array of winds, percussion,strings, computers & homemade electronics. As well the ensemble ranged from duo to settings such as a piece called Post Punk Martian Big Band where we got a lot of local punk kids to play on instruments they had never played before. Text, film projects, live painting, movement, costumes were always part of our shows. When Elizabeth died in 2004 I stopped playing live music altogether & have focussed on audio collage & microsound using a Mac workstation.

Here's a list of partial list of our names:

Two Dogs in Paris
Twa Digs in Paris
Qwa Digs under Paris's
Qwa Digs Never Parish
Aquatics Ever Tarnish
Semantics Could Vanish
Floating Concrete Octopus
Wisconsin Conservatory of Noise
The Driftless Ensemble of Botanical Apparitions

Hope this helps.

~mIEKAL

Academy

On Apr 13, 2010, at 6:15 PM, Ruth Lepson wrote:

> *Hi, Nana,*
>
> *I'm in a group called low road with sax player Noah Preminger & keyboard*
> *player Eric Lane. They do jazz settings of my poems & I read them.*
>
> *Thanks for asking.*
>
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> *Hi All,*
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> *although we don't necessarily mention our double lives in our bio blurbs.*
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>
> *Thanks,*
>
> *Snezana*
>
> *guidelines &*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

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121. David Chirot
Pulitzer for Hank Williams!!!
Wed 14 Apr 2010

One of US America's greatest songwriters was awarded posthumously with the Lifetime Achievement Award. Few American writers in any genre have expressed loneliness and "lonesomeness" with the terse, harsh lyricism of Hank Williams. Hank Williams used the simplest words to express the most complex human emotions with a directness that knew no boundaries of genre--his songs have been covered by countless musicians worldwide, and he's inspired and continues to inspire writers not only of songs but of poetry, fiction and non-fiction as well. One of the best deserving Pulitzers ever awarded! Combine Robert Johnson and Hank Williams and you have --the basis of not only rock'n' roll but tens of thousands of singers-songwriters and musicians, poets, writers of al genres--given material that is still being mined--a deep and rich inheritance, a bed rock and soil for endless growth-- Sembrar la memoria!
david-bc http://chirotzerozine.blogspot.com
http://davidbaptistechirot.blogspot.com http://nosobrasotros.blogspot.com

> *I'm So Lonesome I Could Cry*"

Hear that lonesome whippoorwill,
He sounds too blue to fly.
The midnight train is whining low,

I'm so lonesome I could cry.
I've never seen a night so long
When time goes crawling by.
The moon just went behind a cloud
To hide its face and cry.

Did you ever see a robin weep,
When leaves began to die?
That means he's lost the will to live,
I'm so lonesome I could cry.

The silence of a falling star
Lights up a purple sky.
And as I wonder where you are
I'm so lonesome I could cry.

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122. Gabriel Gudding
vladimir mayakovsky - april 14 1930
Wed 14 Apr 2010

Mayakovsky shot himself on this day 80 years ago.

A and B and C and D and E and F and H. Pity.

↑ Index

123. Iris Law
Lantern Review Submissions Deadline EXTENDED
Wed 14 Apr 2010

Lantern Review, a new online journal of Asian American poetry, seeks submissions of poetry, translations, visual art, essays on poetics, and collaborative work for its inaugural issue. Submissions are now being accepted through *April 29, 2010* via our online form. Please visit www.lanternreview.com to read our guidelines in detail.

*About Us * *Lantern Review: A Journal of Asian American Poetry* is published in two formats: a twice-annual electronic magazine, and a blog<http://www.lanternreview.com/blog>which our team of staff writers updates weekly with interviews, reviews, literary news, writing prompts, and more. We aim to serve the literary community by providing a virtual space in which to promote and discuss the work of contemporary Asian American poets and artists. *LR* seeks to publish expertly crafted work in a variety of forms and aesthetics, including traditional and experimental pieces, hybrid forms, multimedia work, and new translations. We welcome pieces from anglophone

writers of all ethnic backgrounds whose work has a vested interest in issues relevant to the Asian diaspora in North America, as well as work created collaboratively in a community context.

Contact Information
[redacted]
Iris A. Law, Editor; Mia Ayumi Malhotra, Associate Editor

--
Iris A. Law
MFA Candidate
Department of Creative Writing
University of Notre Dame
[redacted]

↑ Index

124. Ann Stephenson
KOSTAS ANAGNOPOULOS /// READY SET READINGS at Whitespace
Wed 14 Apr 2010

READY SET READINGS at Whitespace

KOSTAS ANAGNOPOULOS

Friday April 16th
8:00pm

Kostas Anagnopoulos is the founding editor of Insurance Editions, and his chapbooks include Daydream, Irritant, and Various Sex Acts. Moving Blanket, his first full-length book was recently published by Ugly Duckling Presse. His new chapbook, Some of My Reasons, is forthcoming from Insurance. Kostas was born and raised in Chicago, and he now lives in Queens, New York where he works as a salesman and is the style director for Aesthetic Movement, a design firm and showroom. In his spare time he volunteers as an end of life doula. He is delighted to be reading in Atlanta, a place where he has never visited before.

http://www.uglyducklingpresse.org/contact/list/event/?event_id=75
http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=68

{A limited number of letterpress books created especially for this event will be given away at the reading.}

READY SET READINGS at Whitespace is committed to new and innovative writing.

WHITESPACE
814 Edgewood Avenue Northeast - Atlanta, GA 30307
[redacted]

http://www.whitespace814.com/
http://whitespace814.blogspot.com/2010/04/poetry-reading-kostas-anagnopoulos.html

↑ Index

125. **Ruth Lepson**

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

& henry grimes has a huge number of poems looking for a press

On 4/14/10 4:36 AM, "steve dalachinsky" <[redacted]> wrote:

> *joe mcphee william parker cecil taylor henry grimes*
> *musicians who are poets many more like that in jazz world*
>
> *On Tue, 13 Apr 2010 19:15:06 -0400 Ruth Lepson <[redacted]>*
> *writes:*
> *Hi, Nana,*
>
> *I'm in a group called low road with sax player Noah Preminger &*
> *keyboard*
> *player Eric Lane. They do jazz settings of my poems & I read them.*
>
> *Thanks for asking.*
>
> *On 4/12/10 6:31 PM, "Nana Zabic" <[redacted]> wrote:*
>
> *Hi All,*
>
> *I'm cataloging, in my head at the moment, contemporary poets I've*
> *read*
> *and/or met who also play/sing/rap/spin in bands or solo, or at*
> *least*
> *did for a period of time in the past. I'm not coming up with a*
> *whole*
> *lot of names, but I have this hunch that there is a lot of us,*
> *although we don't necessarily mention our double lives in our bio*
> *blurbs.*
>
> *If you are or know a poet who is/was also a musician in any shape*
> *or*
> *form, please respond here or e-mail me at [redacted]. I*
> *don't*
> *have a clear goal in mind as to why I'm cataloging this*

> *phenomenon.*
> *But there might be an event in the future.*
>
> *Thanks,*
>
> *Snezana*
>
> *guidelines &*

↑ Index

126. **Maria Damon**
Re: Franz Kamin (1941-2010)
Wed 14 Apr 2010

I saw him play Ives's Concord Sonatas at a private house concert a few years ago. Sublime. A really wonderful experience.
Very sad, so very sad.

Patrick Lovelace wrote:
> Amazing sadness. I'll always recall when I first read him--the
> experience was endlessly edifying--& I never stopped.
>
> Scrbble Death, particularly, stands out as an enduring & continually
> impressive achievement.
>
> Best wishes to all.
>
>
>
> On Apr 13, 2010, at 4:29 PM, George Quasha <[redacted]>
> wrote:
>
>> With deep sadness I have to report that our friend of decades Franz
>> Kamin died in a car crash with another composer friend James Brody on
>> Sunday; Brody, Franz's old close friend, was driving him to the
>> country when the unexplained accident occurred. Franz was in my view
>> a great artist--visionary composer, poet, writer of unexampled prose,
>> extraordinary pianist and organizer of powerful events, inspiration
>> and guide to many many people--far too much to say now--and I will

>> say more later when the impact of this lets me. For many of us Franz
>> was a cornerstone of a big imaginal building we do everything in our
>> work to live inside of.
>>
>>
>> George Quasha
>>
>> www.quasha.com
>>
>>
>>
>

↑ Index

127. Cassandra Laity
Re: Rae's Pulitzer
Wed 14 Apr 2010

She's on facebook-- she "friended" me, I feel so honored. Friend her and you can "get a hold of her."

cassandra

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940
>>> Cecelia Belle <[redacted]> 04/14/10 6:29 PM >>>
Just had to write in to congratulate, Rae, and don't know how to get a hold of her; to say David Bromige was a Huge fan of Rae's, and often quoted her line, " the smallest distance inexhaustible". (Hope I got it right.) He would be so pleased. So am I. Cecelia Belle Bromige

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Caleb Cluff
Sent: Tuesday, April 13, 2010 3:48 PM
To: [redacted]
Subject: Re: Rae's Pulitzer

Another great (greater) poet acknowledged: - Special citation: Hank Williams for his craftsmanship as a songwriter who expressed universal feelings with poignant simplicity and played a pivotal role in transforming country music into a major musical and cultural force in American life.

Caleb

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From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Paul Nelson
Sent: Tuesday, 13 April 2010 7:54 AM
To: [redacted]
Subject: Rae's Pulitzer

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading. Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202 750_2.html?sid=ST2010041202826

Paul E. Nelson

Global Voices Radio
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C. City, WA [redacted]

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128. J. Michael Mollohan

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

I have been a musician on and off for roughly 50 years. I still perform live occasionally and record the odd song now and then. Currently I'm trying to figure out what to do with some of Alan Sondheim's crystal radio recordings.

I have a site for music: http://pages.suddenlink.net/ideas

What was the question?

↑ Index

129. Patrick F. Durgin

Aldon Nielsen on Lorenzo Thomas' "Two One-Act Plays"

Wed 14 Apr 2010

The series of "Previews & Supplements" of/to THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985 concludes with guest-blogger Aldon Nielsen on Lorenzo Thomas' "Two One-Act Plays." See http://www.kenningeditions.com for the whole series, including posts on Diane di Prima, V. R. "Bunny" Lang, Pedro Pietri, Theresa Hak Kyung Cha, and others, some of which are culled right out of the book, some of which offer exclusive texts and graphics (e.g. a stunning archival photograph of Steve Buscemi in Fiona Templeton's "Against Agreement"). THE KENNING ANTHOLOGY OF POETS THEATER is edited by Kevin Killian and David Brazil and distributed by Small Press Distribution; ask for it at your local, independent bookseller's or your hometown library. Online, the book is available from Small Press Distribution <http://www.spdbooks.org/Producte/9780976736455/the-kenning-anthology-of-poets-theater-19451980.aspx?rf=1>, Amazon <http://www.amazon.com/Kenning-Anthology-Poets-Theater-1945-1985/dp/0976736454/>, or postage paid by ordering directly from the press <https://www.2checkout.com/2co/buyer/orderpage?TCOIDÕ4e524cdaede0a92e13fc41fae0d3db&sid66894>. Further discounts are available by subscription <http://www.kenningeditions.com/?page_id8>to Kenning Editions.

With new interest in poetry as a performative art, and with prewar experiments much in mind, the young poets of postwar America infused the stage with the rhythms and shocks of their poetry. These energies manifested themselves all at once, and through the decades have continued to grow and mutate, innovating a form of writing that defies boundaries of genre. THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985 documents the emergence,

growth, and varied fortunes of the form over decades of American literary history, with a focus on key regional movements. The largest and most comprehensive anthology of its kind yet assembled, the volume collects classics, long out of print rarities and texts from unpublished manuscripts. Copiously annotated, it will be an indispensable reference for students of postwar American poetry and avant garde theater. Included are works by Jack Spicer, John Ashbery, Michael McClure, Diane di Prima, Amiri Baraka, Hannah Weiner, Barbara Guest, Sonia Sanchez, Theresa Hak Kyung Cha, Carla Harryman, Charles Bernstein, Leslie Scalapino, Kathy Acker, and many others. A unique feature of the book is its editors' notes even on works omitted but falling within the anthology's purview, including Pedro Pietri's The Masses Are Asses and Jessica Hagedorn's Tenement Lover. Erudite yet highly readable, the plays and prefatory matter offer a highly entertaining glimpse of the ways in which poets have used the theater to widen their audience, develop new techniques, or negotiate their aesthetic community's precepts and desires. In the process, some of the most mature and progressive work within and about the theater was produced, and is at last gathered in one place.

The press is working on three new titles this summer: AMBIENT PARKING LOT, by Pamela Lu; SOME MATH, by Bill Luoma; and a chapbook by Tan Lin. Thanks for spreading the word!

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130. Murat Nemet-Nejat

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 14 Apr 2010

---

steve dalchinsky, clark coolidge, drew gardner...

murat

On Wed, Apr 14, 2010 at 4:36 AM, steve dalachinsky <[redacted]>wrote:

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>
> *Thanks,*
>
> *Snezana*
>
> *guidelines &*

↑ Index

131. **D.Buuck**

query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Chris Stroffolino. Pat Reed. Eddie Berrigan. Kit Robinson. Julian Brolaski. Bob Perelman? Dillon Westbrook. Andrew Kenower. Lindsey Boldt. Brandon Brown & Alli Warren had a rap group. Kenny Goldsmith sings the classics. cris cheek. Andrew Joron.

From: Nana Zabic <[redacted]>
To: [redacted]
Sent: Mon, April 12, 2010 3:31:23 PM
Subject: query: calling poets who are also musicians (or who dabble in music?)

Hi All,

I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.

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Thanks,

Snezana

↑ Index

132. Harold Carr

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Check out the link:

"Harold Carr and Geoff Miller - Live at City Art May 13, 2009"

at

http://haroldcarr.com/sound/index.html

for one of my recent poetry/music performances.

Regards,
H. Carr

_____ The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

↑ Index

133. **sheila black**
Re: Rae's Pulitzer
Thu 15 Apr 2010

I don't know Rae personally but I would also like to congratulate her. Her poetry in Veil is the book that had me turn away from traditional, conceptual work to explore language and experimental forms of writing--especially the piece where she collaborates with Ron Silliman. Sheila Black

Sheila Black

--- On Tue, 4/13/10, Cecelia Belle <[redacted]> wrote:

From: Cecelia Belle <[redacted]>
Subject: RE: Rae's Pulitzer
To: "'Poetics List (UPenn, UB)'" <[redacted]>
Date: Tuesday, April 13, 2010, 7:06 PM

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http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202 750_2.html?sid=ST2010041202826

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C. City, WA [redacted]

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134. Jonathan Skinner
SARDINE SONGS
Thu 15 Apr 2010

The last sardine cannery in the US closes on Friday. Please consider submitting a sarding song (or herring hymn) to Gary Lawless¹s and Karin Spitfire¹s blog:

http://www.bangordailynews.com/external/slideshows/cannery/index.html

http://www.cbsnews.com/stories/2010/04/14/national/main6394365.shtml

http://sardinesong.blogspot.com/

SARDINES

is a yellow, red, orange, black & green
word. I got sardines at the dollar store
where everything except sardines is more
than a dollar, for sixty cents, as they should be
my father used to take sardine sandwiches to work
perhaps therefore, I love sardines. when people
used to talk about the subway, they'd say:
we were packed like sardines which sends a message:
small, cheap, tightly packed, anchovies for the poor
or you too can be both colorful & inexpensive as
a really snappy, tiny bright blue convertible
in which you can enjoy the good things about
feeling like a sardine but maybe you'd rather
be a striped bass or be a manatee with me
or a grand whale, forgetful of nothing even
being so big, the ocean's CEO, you'll take home
a giant amount of cash when the ocean goes bust
so you can share it even with the downtrodden
sardines who get packed in cans in Thailand
& shipped to the family dollar store for Bernadette

--Bernadette Mayer

↑ Index

135. Peter ciccariello

Re: Rae's Pulitzer

Thu 15 Apr 2010

"Versed" is an outstanding collection, the prize is well deserved!

- Peter Ciccariello

On Mon, Apr 12, 2010 at 5:54 PM, Paul Nelson <[redacted]> wrote:

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> *http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202750_2.html?sid=ST2010041202826*
>
> *Paul E. Nelson*
>
> *Global Voices Radio*
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>
> *C. City, WA* [redacted]

--
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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136. Rob McLennan
12 or 20 (small press) questions (third series):
Thu 15 Apr 2010

Conducted by rob mclennan and Lisa Pasold, this new series of 12 or 20 questions (originally based on mclennans own first and second series of interviews with writers) is a response to a conversation between mclennan (founder/coordinator of the ottawa small press book fair) and Pasold (current co-coordinator of the Toronto Small Press Fair) after the fall 2009 edition of the Toronto fair, held at the Gladstone Hotel. Over drinks, the two colluded to work a series of interviews with purveyors of small and micro-press, whether chapbook or book publishers, or editors/publishers of magazines, journals or zines. Much thanks to the Gladstone Hotel, who originally provided drinks and the opportunity, and Open Book Toronto, where a number of these pieces have been featured.

interviews (posted) so far:

-- Mark McCawley, Greensleeve Editions, Edmonton AB: April 15, 2010 -- Cameron Anstee, Apt. 9 Press, Ottawa ON: April 6, 2010 -- Angela Carr, Tente, Montreal QC: April 4, 2010 -- Jenna Butler, Rubicon Press, Edmonton AB: March 30, 2010 -- Janet Vickers, Lipstick Press, Gabriola Island BC: March 26, 2010 -- Amanda Earl, AngelHousePress, Ottawa ON: March 22, 2010 ;

http://robmclennansindex.blogspot.com/2010/03/12-or-20-small-press-questions-third.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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137. John Cunningham

Re: Rae's Pulitzer

Thu 15 Apr 2010

Having reviewed 'Versed', Peter, I can wholeheartedly concur. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Peter ciccariello
Sent: April-15-10 11:00 AM
To: [redacted]
Subject: Re: Rae's Pulitzer

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- Peter Ciccariello

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http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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138. Maria Damon
Re: Rae's Pulitzer
Thu 15 Apr 2010

---

yes, woo-hoo Rae!

sheila black wrote:
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http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041
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> opening any attachment you should check for viruses. The ABC's liability is
>
> limited to resupplying any email and attachments.
>
>
>
>
>
>
>

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139. **nieuwland jeroen**

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Samuel Vriezen. He is a Dutch poet (very much influenced by Silliman and other Language poets) and composer (in Cage tradition, and influenced by Morton Feldman, and the Wandelweiser project)

_____

From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Thu, April 15, 2010 2:25:04 AM
Subject: Re: query: calling poets who are also musicians (or who dabble in music?)

steve dalchinsky, clark coolidge, drew gardner...

murat

On Wed, Apr 14, 2010 at 4:36 AM, steve dalachinsky <[redacted]>wrote:

> *joe mcphee william parker cecil taylor henry grimes*
> *musicians who are poets many more like that in jazz world*
>
> *On Tue, 13 Apr 2010 19:15:06 -0400 Ruth Lepson <[redacted]>*
> *writes:*
> *Hi, Nana,*
>
> *I'm in a group called low road with sax player Noah Preminger &*
> *keyboard*
> *player Eric Lane. They do jazz settings of my poems & I read them.*
>
> *Thanks for asking.*
>
> *On 4/12/10 6:31 PM, "Nana Zabic" <[redacted]> wrote:*
>
> *Hi All,*
>
> *I'm cataloging, in my head at the moment, contemporary poets I've*
> *read*
> *and/or met who also play/sing/rap/spin in bands or solo, or at*
> *least*
> *did for a period of time in the past. I'm not coming up with a*
> *whole*
> *lot of names, but I have this hunch that there is a lot of us,*
> *although we don't necessarily mention our double lives in our bio*

> *blurbs.*
>
> *If you are or know a poet who is/was also a musician in any shape or*
> *form, please respond here or e-mail me at [redacted]. I don't*
> *have a clear goal in mind as to why I'm cataloging this phenomenon.*
> *But there might be an event in the future.*
>
> *Thanks,*
>
> *Snezana*
>
> *guidelines &*

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140. Jennifer Karmin
Aaaaaaaaaaalice & Flim Forum Press
Thu 15 Apr 2010

hi poetics friends....i'm happy to share that my new book from flim forum press is now out.Â details below.

big thanks to all who have offered their support on this project.Â for those interested in review copies and/or setting up performances, please be in touch.

onwards,
jen karmin

Flim Forum Press presents
Aaaaaaaaaaalice by Jennifer Karmin

travelogue in 11 cantos
scored for polyvocal improvisation

112 pages, 7x9
ISBN 978-0-9790888-3-4
http://www.aaaaaaaaaaalice.blogspot.com

"This book, a score, is full of information both literal and (im)possible. Do dip in; see what you come out with."

â€” Bernadette Mayer

"Jennifer Karmin brings an openness and generosity to these poems of public address and private insistence. Aaaaaaaaaaalice's buoyant charm calls out for new listeners."

â€” Charles Bernstein

"I like tightly proposed structures in which anything can happen & does because the more tightly controlled the structures, the more explosively the language will implode, disseminate, fold in or out or whatever it is it needs to do to loosen up or reverse direction & meaning. And thatâ€™s the fun of Aaaaaaaaaaalice, lithe row of straight aâ€™s followed by biting animal commentary."

â€” Pierre Joris

"Alice and anime, Asia and uncertainty, we do so want our sounds to make sense, our textual travels to have a guide, even if that guide is the white rabbit that will hide. Aaaaaaaaaaalice is the sound and sight of the disappearing rabbit, the one with a hat, the one who pops up with regular unpredictability whenever we go somewhere not here, and while words will swivel around us like our very own heads, making the unfamiliar familiar and the familiar unfamiliar, making no sense but nonsense and non-sense sense, like in this very text, whatâ€™s moreover curious, as Karmin rightly notes, is that 'yesterday a man was walking.' "

â€” Vanessa Place

Jennifer Karmin has published, performed, exhibited, taught, and experimented with language across the U.S., Japan, and Kenya. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets, including Betalevel (CA), Links Hall (IL), the French Broad Institute of Time and the River (NC), the Poetry Project (NY), the Urban Institute for Contemporary Arts (MI), and Woodland Pattern Book Center (WI).

A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. Her poems are widely published in anthologies and journals, like A Sing Economy (Flim Forum Press), Come Together: Imagine Peace (Bottom Dog Press), Not A Muse (Haven Books), The City Visible: Chicago Poetry for the New Century (Cracked Slab Books), Bird Dog, Cannot Exist, Delirious Hem, MoonLit, Otoliths, and Womb. She is the Community Aesthetician for Les Figues Press at Give A Fig.

In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. She earned her BA in the Poetics Program at the University of Buffalo and MFA in the Writing Program at the School of the Art Institute of Chicago. Past grants and residencies were funded by the Chicago Department of Cultural Affairs, the Djerassi Program, the Joseph Kellman Family Foundation, the Poetry Center of Chicago, Poets & Writers, Rochester Community Savings Bank, Summer Literary Seminars, and the Synapses Foundation.

To buy online, read some early reviews & find performance dates:
http://www.aaaaaaaaaaalice.blogspot.com

To buy thru the mail, send a check for $20
($16 +$4 shipping & handling):

Flim Forum Press
418 Brown Street, #17
Iowa City, IA 52245

To query:
klane at flimforum dot com
http://www.flimforum.blogspot.com
also find Flim Forum on Facebook

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141. Jason Quackenbush

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

---

i was a musician before i was a poet. i went to berklee college of music and graduated from their electronic music and recording program. i still compose but i mostly keep it to myself.

On Apr 12, 2010, at 3:31 PM, Nana Zabic wrote:

> *Hi All,*
>
> *I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.*
>
> *If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at* [redacted]*. I don't*

> *have a clear goal in mind as to why I'm cataloging this phenomenon.*
> *But there might be an event in the future.*
>
> *Thanks,*
>
> *Snezana*

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142. **Joel Chace**

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Joel Chace, here--working poet, playwright, and still occasionally working keyboard player. Music Samples----------

http://www.purevolume.com/compass/albums/Live+at+St.+Lawrence+University

Thanks! Interesting subject!

On Mon, Apr 12, 2010 at 6:31 PM, Nana Zabic <[redacted]> wrote:

> *Hi All,*
>
> *I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.*
>
> *If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [redacted]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.*
>
> *Thanks,*
>
> *Snezana*

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143. **Poetry Project**

Upcoming Events at The Poetry Project

Thu 15 Apr 2010

This is what the next week looks like at The Poetry Project.

Check out the first post from our April guest-blogger Macgregor Card here: http://poetryproject.org/project-blog

Friday, April 16, 10 PM
Hillary Juster & Gregory Laynor

Hillary Juster has black hair and soon a BA in interdisciplinary studies from NYU as well. She won 1st place in a poetry competition in 8th grade, won the Lamont Younger Poet's Prize at 15, but hasn't won much since. As a compliment to reading poetry, she likes to engage members of audience with sculpture, lighting, photography, and touching. In her spare time, she edits the old college lit mag, The Minetta Review, or is about to do something pretty impressive. Check out her work in the forthcoming The Physical Poets Home Library.

Gregory Laynor has been teaching & studying at Temple University in Philadelphia. His reading of Gertrude Stein's The Making of Americans appears on UbuWeb. He does a blog at academicpoetry.com. He is co-editing for Chax Press the collected writings of the Philadelphia poet Gil Ott.

Monday, April 19, 8 PM
THE SALT OF STRUCTURE: A Celebration of Miron Bia³oszewski & Launch of Aufgabe Magazine #9

The Salt of Structure: A Celebration of Miron Bia³oszewski will comprise readings from Bia³oszewski's poems, prose, a performance of several of his cabaret pieces, as well as readings from the new issue of Aufgabe which features Polish poetry & poetics in translation. The work will be presented by American poets Peter Gizzi, Lisa Jarnot, Joan Retallack, Corina Copp, Paolo Javier, and Eugene Ostashevsky; Edwin Frank, Editor of the NYRB Classics Series; and Polish poet Ewa Chru¶ciel, who is featured in the Aufgabe issue and will also read from her own poetry. The evening will be introduced by Harvard professor Joanna Ni¿yñska. There will be a post-reading reception.

Miron Bia³oszewski (1922-1983) was one of Poland's great postwar poets but is so far little known in English. At once playful, meditative, provocative, perplexing, and evasive, his work is extraordinarily difficult to translate. Aside from a handful of poems published in Mi³osz's anthology Postwar Polish Poetry, only one slim volume of Bia³oszewski's verse has so far appeared in English; but both it and the acclaimed, unconventional Memoir of the Warsaw Uprising remain long out of print. This situation is hopefully changing. In a recent survey of translation desiderata conducted by The Quarterly Conversation, poet and

Words without Borders editor Ilya Kaminsky replied: "Poems of Miron Bia³oszewski is the book I hope to one day hold in my hands." And the new (#9) issue of the Brooklyn-based literary journal Aufgabe, which features a special section on Polish poetry and poetics edited by Mark Tardi, is a big step in that direction. The portfolio presents an ample selection of new translations of Bia³oszewski's work as well as several previously published poems, along with a critical essay by critic Kacper Bartczak and work by younger Polish poets, including Ewa Chru¶ciel, who might be considered inheritors of the Bia³oszewskian tradition of innovative, experimental poetry.

Visit poetryproject.org for performer bios.

Wednesday, April 21, 8 PM
Other Flowers: A Celebration of James Schuyler

Other Flowers: Uncollected Poems, edited by Simon Pettet and James Meetze, brings together 165 unseen poems from Schuyler, spanning from the early 1950s until his death in 1991. Featuring both editors with Anselm Berrigan, Tom Carey, John Coletti, Bill Corbett, Elaine Equi, Jonathan Galassi, Vincent Katz, Eileen Myles, Charles North, Arlo Quint, Stacy Szymaszek, Susie Timmons, Geoffrey Young and Anne Waldman.

Friday, April 23, 10 PM
Still Talking: New Film & Poetry

In conjunction with We Saw The Light: Conversations Between New American Cinema & Poetry (4/30), tonight's event features readings, screenings and performance from five young Brooklyn-based poets and filmmakers: Jessica Fiorini, Derek Kroessler, Andrew Lampert, Dani Leventhal & Fern Silva.

Jessica Fiorini is the author of the chapbooks Sea Monster at Night (Goodbye Better) and Light Suite (forthcoming from Pudding House Publications). She has been published in Lungfull!, Brooklyn Rail and the Poetry Project Newsletter. Jessica currently lives in Brooklyn.

Derek Kroessler originally hails from Providence, RI and is finishing up his senior year at NYU. His poems have appeared in Pleasure, and he has one homemade chapbook, Word/Turd.

Born in the mid-70s in the Midwest, Andrew Lampert has staged performances and exhibited his films at The Whitney Museum of American Art, The Getty Museum, The British Film Institute, The Kitchen, The Rotterdam International Film Festival, Kill Your Timid Notion Festival, Light Industry, Mitchell Algus Gallery and many other venues here and abroad. He lives in Brooklyn.

Dani Leventhal's videos are distributed through the Video Data Bank. She has screened her work at Oberhausen, Rotterdam, Gene Siskel Film Center,

CineCycle and Anthology Film Archives. In 2007 she got an Astraea Visual Arts Award and a Women's Studio Workshop Book Arts Grant. In 2003 she received an MFA in Sculpture from the University of Illinois at Chicago and in 2009 an MFA in film/video from Bard College.

Fern Silva's work has been screened and performed at various festivals, galleries, and cinematheques including International Film Festival Rotterdam, New York Film Festival, Anthology Film Archive, Images Festival, IndieLisboa International Film Festival, Bangkok Experimental Film Festival, Biennale Bandits-Mages Festival, Roulette Gallery, Millennium Film Workshop and White Box Gallery. He received a BFA from Massachusetts College of Art and is in the process of receiving his MFA from Bard College.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you'd like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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144. Cara Benson
(made): Mon April 19 @ Troy Arts
Thu 15 Apr 2010

Monday, April 19 | 7:00 pm
Â
Cara Benson will perform a se

Monday, April 19 | 7:00 pm
Â
Cara Benson will perform a series of interconnected poems from her new book,

(made). Through breath, repetition and trance chant Benson embodies a socio-political process of presenting the performer as both maker and destroyer.

Â Come a few moments early to check out:
Â In the Presidentâ€™s Gallery -Â â€œReal Estateâ€ - an architextural exhibit by Cara Benson and Jon Lathrop.
Â
"How do the rooms we inhabit accommodate speech? Consider walls as punctuation. A window -- a verb. Though architectural syntax may appear less malleable than the structures of sentences, language and buildings are constructs. We hope for integrity at the intersection."

Financial assistance provided by:

Â
The Arts Center of the Capital Region
265 River Street, Troy, NY 12180
Phone: [redacted]
Â
_____Â
http://www.necessetics.comÂ {homepage}Â
http://www.necessetics.com/sousrature.htmlÂ {journal}

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145. William James Austin

Re: query: calling poets who are also musicians (or who dabble in music?)

Thu 15 Apr 2010

Try William James Austin (moi). If you check my website, WilliamJamesAustin.com, you'll get some info re: my professional experience as a guitarist. WJA

-----Original Message-----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Wed, Apr 14, 2010 8:25 pm
Subject: Re: query: calling poets who are also musicians (or who dabble in music?)

steve dalchinsky, clark coolidge, drew gardner...
murat

n Wed, Apr 14, 2010 at 4:36 AM, steve dalachinsky <[redacted]>wrote:
> joe mcphee william parker cecil taylor henry grimes
musicians who are poets many more like that in jazz world

On Tue, 13 Apr 2010 19:15:06 -0400 Ruth Lepson <[redacted]>
writes:
> Hi, Nana,
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> I'm in a group called low road with sax player Noah Preminger &
> keyboard
> player Eric Lane. They do jazz settings of my poems & I read them.
>
>
> Thanks for asking.
>
>
> On 4/12/10 6:31 PM, "Nana Zabic" <[redacted]> wrote:
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> > Hi All,
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> > I'm cataloging, in my head at the moment, contemporary poets I've
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> > lot of names, but I have this hunch that there is a lot of us,
> > although we don't necessarily mention our double lives in our bio
> > blurbs.
> >
> > If you are or know a poet who is/was also a musician in any shape
> or
> > form, please respond here or e-mail me at [redacted]. I
> don't
> > have a clear goal in mind as to why I'm cataloging this
> phenomenon.
> > But there might be an event in the future.
> >
> > Thanks,
> >
> > Snezana
> >
> guidelines &
>
>
>

↑ Index

146. Alan Sondheim

My sound files are in a new archive - check it out! (please announce)

Fri 16 Apr 2010

Hi -

My sound files are in a new archive - please check it out!

ESP-Disk has given me server space for my sound/music works (solos and collaborations). I won't have them any longer at - www.alansondheim.org, but do check out -

http://www.espdisk.com/alansondheim/

The following has the latest at the top - at this point, however, it depends only on upload order -

http://www.espdisk.com/alansondheim/?M=D

Eventually there will be about 550 or more files up. They're almost all mp3s. Please enjoy, and let me know if you have questions about individual works. (There are about 240 up now; it's a long upload.)

When I make newer pieces, I'll announce them with the new URL; they'll be at the top of the list. Note this work is all for free, but you can still support the musicians!

I want to thank everyone at espdisk.com for giving me this space. Needless to say, ESP-Disk, like every alternative recording company, needs your support!

Thanks, Alan

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147. steve dalachinsky

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

---

marisol limon martinez poet musician painter

On Wed, 14 Apr 2010 18:59:06 -0400 "J. Michael Mollohan"
<[redacted]> writes:
> I have been a musician on and off for roughly 50 years. I still
> perform
> live occasionally and record the odd song now and then. Currently
> I'm
> trying to figure out what to do with some of Alan Sondheim's crystal

> radio
> recordings.
>
> I have a site for music: http://pages.suddenlink.net/ideas
>
> What was the question?
>
>
>

↑ Index

148. Nicholas Karavatos

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

Hi,

Nicholas Karavatos

http://www.archive.org/details/NicholasKaravatos-2009December2-ArcataTheaterLoungeCalifornia
http://www.archive.org/details/NicholasKaravatos1992September20NorthCountryFairArcataPlaza Also explore

http://nicholaskaravatos.blogspot.com/
For much, much more.

Thanks,
Nick

Nicholas Karavatos

Dept of Language & Literature

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

> *Date: Mon, 12 Apr 2010 17:31:23 -0500*
> *From:* [redacted]
> *Subject: query: calling poets who are also musicians (or who dabble in music?)*
> *To:* [redacted]
>
> *Hi All,*

> *I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.*
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> *If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [redacted]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.*
>
> *Thanks,*
>
> *Snezana*

_____ Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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149. **lora**

query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

I am Lora Bloom, a poet whose outlet is mostly music these days. I

I am Lora Bloom, a poet whose outlet is mostly music these days. In the late nineties I published a lot and started my own literary magazine, Siren's Silence. Now my poems see light mostly in my band "Radio Eris" http://www.myspace.com/radio5eris - we are an experimental spoken-word outfit in Philadelphia. Some of my new work, instead of being written, comes out as spontaneous improvisations with the band.

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150. **Jeffrey Side**

'Cyclones in High Northern Latitudes' is now available at Amazon

Fri 16 Apr 2010

'Cyclones in High Northern Latitudes' is now available at Amazon:

http://www.amazon.com/Cyclones-High-Northern-Latitudes-Berry/dp/1935084089

Sorry for posting this again, but I left out the subject heading on the last one.

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151. Rob McLennan
vote for the 2010
Fri 16 Apr 2010

---

poet laureate of the blogosphere;

http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html

i was on this a couple of years ago (before i realized it even existed) & apparently came EXTREMELY close to winning;

there, i leave it now in yr hands.....

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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152. Nicholas Karavatos
Re: query: calling poets who are also musicians (or who dabble in music?)
Fri 16 Apr 2010

---

and David Meltzer, of course

Nicholas Karavatos

Dept of Language & Literature

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

> *Date: Mon, 12 Apr 2010 17:31:23 -0500*
> *From:* [redacted]
> *Subject: query: calling poets who are also musicians (or who dabble in music?)*
> *To:* [redacted]
>
> *Hi All,*

> *I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.*
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>
> *Thanks,*
>
> *Snezana*

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

↑ Index

153. **mIEKAL aND**

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

This is a very interesting thread but it would be muchly useful to have more than just a list of names...

& where does sound poetry fit into this or someone like Jerry Rothenberg who accompanies himself with various handheld percussion. & the wonderful performances of Alison Knowles who makes music instruments like drums & rattles out of handmade paper.

~mIEKAL

↑ Index

154. **Edward Foster**

New Boooooks

Fri 16 Apr 2010

Talisman is publishing two important books this week: a new translation of Panait Istrati's "Kyra Kyralina" by Christopher Sawyer-Laucanno and the second volume in John High's trilogy, "The Book of Unknowing." For details, see

http://www.spdbooks.org/Search/Default.aspx?SearchTerm=Kyra+Kyralina and http://www.spdbooks.org/Producte/9781584980681/a-book-of-unknowing.aspx.

A brief note re: the Istrati book: this is one of the great Modernist novels, much celebrated abroad, although until now little known in the United States. -- When an earlier translation appeared in the 1920s, a reviewer in Time magazine said the book was not "for the general public, which takes unkindly to abnormality no matter how subtly treated." In short, the hero happens to be gay. We can hope that Americans in 2010 are better prepared to deal with such issues, for truly "Kyra Kyralina" is a delight, not to be missed. Istrati, wrote Romain Rolland, "is a born storyteller, a teller of Oriental tales, and once he launches into a story, no one knows, not even him, if it will last an hour or a thousand and one nights."

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155. Bonnie MacAllister

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 16 Apr 2010

Lora Bloom and I would qualify.

Lora fronts the poetic experimental avant-garde noise band, Radio Eris.

http://www.myspace.com/radio5eris

I've recorded tracks with various studio musicians, and I'm about to reenter the studio for the curated Oracle Sessions on the Main Street West label (West Philadelphia).

Best,
Bonnie MacAllister

--
http://bonnie-macallister.blogspot.com/
http://tinyurl.com/bonnie-macallister

↑ Index

156. Ann Bogle

Art is theft

Fri 16 Apr 2010

Explain art is theft.

I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

↑ Index

157. Margaret Carson

Ann Lauterbach and Leonard Schwartz Reading -- in English and Spanish

Fri 16 Apr 2010

Bilingual poetry reading (English-Spanish)
by Ann Lauterbach
author of Eclipse con objeto
translated from the English by
Marta Lopez-Luaces

&

Leonard Schwartz
author of Bendiciones gnosticas y otros poemas
translated from the English by
Mercedes Roffe

Wednesday April 21, 6:30 pm
at the Mulberry Street Public Library
10 Jersey Street, between Mulberry and Lafayette
New York, NY 10012 - (212) 966-342

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158. derek beaulieu

new from talonbooks: HOW TO WRITE by derek beaulieu

Fri 16 Jul 2010

---

new from Talonbooks:

**

HOW TO WRITE

by derek beaulieu

http://www.talonbooks.com/index.cfm?event=titleDetails&ISBN=0889226296

available from your favourite independent bookseller!

**

How to Write is a perverse Coles Notes: a paradigm of prosody where writing as sampling, borrowing, cuttingÂ and Âpasting and mashÂ-up meets literature. This collection of conceptual short ï¬ction takes inspiration from LautrÃ©amontâ€™s decree that â€œplagiarism is necessary. It is implied in the idea of progress. It clasps the authorâ€™s sentence tight, uses his expressions, eliminates a false idea, replaces it with the right idea.â€

Already early in the twentieth century, the modernist Ezra Pound asserted that poets should â€œmake it new,â€ and of course by â€œitâ€ he meant â€œthe traditionâ€: the materiality of preÂ-existent writing. The assertion is by no means original, much less post-modern: John Donne, for example, argued centuries ago that â€œall mankind is of one author, and is one volume.â€

How to Write is an instruction manual for the demise of ownership. A multitudinous dialogue of writers and subjects, words and contexts, it unleashes a cacophony of voices where authors donâ€™t own their words, they merely rent them from other authors. Containing ten pieces of conceptual prose ranging from the purely appropriated through the entirely recomÂposed, and covering a range of texts from the anonymous to the famous, it includes samplings from, among many others: Lawrence Sterne; Agatha Christie; Bob Kane; Roy Lichtenstein; and every piece of text within one block of the authorâ€™s home. Its title story is an exhaustive record of every incidence of the words â€œwriteâ€ or â€œwritesâ€ in forty different English Âlanguage texts picked aesthetically to represent a disparate number of genres.

With How to Write, beaulieu suggests writers and artists would be better served to â€œmake it reframed, make it borrowed, make it reÂ-contextualized.â€ By recasting the canon with cutÂup directions for successful writing, catalogues of events, and lists of vocabulary, he gleefully illustrates Picassoâ€™s dictum that â€œGood artists copy. Great artists steal.â€

ISBN 978Â0Â88922Â629Â6

NonÂï¬ction / Language Arts / Creative Writing

4.25" x 7"; 72pp.; trade paper, $16.95

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159. Philip Meersman

Re: query: calling poets who are also musicians (or who dabble in music?)

Sat 17 Apr 2010

The Belgian Poet Dirk Elst, you can also add to your list. You can find more on him on his blogsite: http://dirkelst.blogspot.com/ which is in Dutch but he writes and performs also in English, see also: http://www.youtube.com/watch?v=Vv538I9hdVk&feature=related, http://www.youtube.com/watch?v=tOo_WM-bWbk and http://www.youtube.com/watch?v=vZnZc5ZH9mU

Fragments out of one of his latest performance shows.
I worked with Dirk for several performances and I recommend him as a poet, a performer and a musician.

On Thu, Apr 15, 2010 at 11:14 PM, Jason Quackenbush <[redacted]> wrote:

> *i was a musician before i was a poet. i went to berklee college of music and graduated from their electronic music and recording program. i still compose but i mostly keep it to myself.*
>
> *On Apr 12, 2010, at 3:31 PM, Nana Zabic wrote:*
>
> *Hi All,*
>
> *I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.*
>
> *If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [redacted]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.*
>
> *Thanks,*
>
> *Snezana*

--
Philip Meersman

!!! New Address
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
21/03/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-Niklaas, BE (http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq)
16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel van Laarne, BE (www.onceuponafestival.be)
21/04/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
05/05/10-09/05/10: Literature festival of Tallinn, Estonia
21/05/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
21/07/10: BruSlam, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)

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160. richard owens
Olson Conference Videos!
Sat 17 Apr 2010

About two dozen video clips from the Olson Centenary in Worcester, MA (March 25, 2010) can be viewed at Youtube (click on "uploads" to navigate):

http://www.youtube.com/user/damnthecaesars

Speakers include: Ammiel Alcalay, Carla Billitteri, Don Byrd, Pierre Joris, Charles Stein, Anne Waldman, Kate Tarlow Morgan, Sasha Steensen, Donald Wellman, Fred Dewey, Paul Cardoni (Olson's landlord at 28 Fort Square), Roy Skodnick and others.

The aim is to embed these in a web page eventually, but here for now!

into the fog ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

↑ Index

161. Ed Friedman

Re: query: calling poets who are also musicians (or who dabble in music?)

Sat 17 Apr 2010

Dear Snezana,

There are a lot of poets who have been involved with music in one way or another. Off the top of my head.... Some of the more famous ones: Carl Sandburg, Patti Smith, Jim Carroll, Amiri Baraka, Robert Hunter, Cecil Taylor, Ed Sanders, Tuli Kupferberg, Allen Ginsberg. Less famous: Barbara Barg, Maggie Dubris, Jim Brodey, Clark Coolidge, Jayne Cortez, Bob Holman, David Henderson, Elinor Nauen, Ravi Singh (Neal Hackman); Janet Hamill; Jane Siberry, Marc Nasdor, Ellen Carter and Sparrow (their band Foamola), Vernon Reid (more music than poetry), Vernon Frazer, Miguel Algarin, Ted Greenwald, David Meltzer, Steven Taylor, the late Sekou Sundiatta. Then there are poets who musically vocalize in performing their works (just to name a few): Tracie Morris, Anne Waldman, Jerome Rothenberg, Edwin Torres, the late Pedro Pietri.

Some of my music activities over the years: wrote songs; played guitar & sang; mixed soundtrack music for various readings/performances/plays; collaborated fairly extensively with composer Garrett List; played guitar and sang in all-composer bands (the Charles Lee Redman Trio, the Prairie Oysters, and Peter Gordon¹s Love of Life Orchestra); wrote poems with sung lines in them.

Sincerely,

Ed Friedman

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162. Julie Strand

Woodland Pattern Book Center is looking to hire a full-time Education Coordinator.

Sat 17 Apr 2010

Woodland Pattern Book Center is looking to hire a full-time Education Coordinator.

Woodland Pattern Book Center is dedicated to the discovery, cultivation and presentation of contemporary literature and the arts.

Our goals are to promote a lifetime practice of reading and writing, to provide a forum and resource center for writers/artists in Milwaukee and our region, and to increase and diversify the audience for contemporary literature through innovative approaches to multi-arts programming.

Position Title: Education Coordinator

Start Date: Between May 25, 2010 and June 1, 2010

Position Objective: To coordinate all aspects of Woodland Pattern's growing Education program, including after school creative writing classes for children, in-school workshops, summer writing camps, evening workshops for adults, master classes with visiting writers and any other educational or community outreach activities. Education Coordinator directs the Urban Youth Literary Arts program.

Qualifications: Excellent oral and written communication skills, experience in educational and/or nonprofit setting, commitment to contemporary literature, grant writing and administration experience.

Pay Rate, Benefits and Terms: This is a professional position, full-time permanent, eligible for health insurance. The Education Coordinator reports to the Executive Director.

If interested, a more lengthy job description is available upon request.

Applicants should send their resume to [redacted]. Or:

Woodland Pattern Book Center

Attn: Chuck Stebelton

720 E. Locust Street

Milwaukee, WI 53212

http://woodlandpattern.org/

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163. Rob McLennan
the globe & mail book blog
Sat 17 Apr 2010

---

another week of exciting entries during April's 'poetry month' feature at the Globe & Mail book blog (curated by yours truly);

week #2 features:

Phil Hall on Laurie Duggan
Sachiko Murakami on a. rawlings
Rob Budde on Ken Belford

Nicole Markotic on Nikki Reimer
& Jesse Patrick Ferguson on Peter Norman

http://www.theglobeandmail.com/books/in-other-words/

still to come: pieces on Kate Eichhorn, Gregory Betts, Christine Stewart, Jeff Derksen, Phoebe Tsang, Artie Gold & others!

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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164. Douglas Manson
Contact info Field and Osman
Sat 17 Apr 2010

Could anyone backchannel email/contact addresses for Thalia Field and Jena Osman?

engaging forum on Research (&poetics) last night at Poets House, with John D'Agata.

d

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165. Francis Raven
Raven's Occasional Spice Club
Sat 17 Apr 2010

Hey Everyone,

Carolyn and I have started a spice club that I thought might interest you. Kickstarter has a great model for arts based businesses. We'd love to send you some spices.

You can sign up here:
http://www.kickstarter.com/projects/716933849/ravens-occasional-spice-club

What is Raven's Occasional Spice Club?

Are you ever bored by the foods you are eating? Think all food is tasting bland? Can’t find any new flavors? If so, you need to join Raven’s Occasional Spice Club!

In the spice club, members receive a small packet of a rare spice (such as berbere from Ethiopia), a homemade spice (such as pecoconut, a novel blend of

powdered pecans and coconut), a strange spice (such as puffed lotus seeds), or a unique spice (such as persnickety—what's that? You need to join to find out!). The spices are specially chosen by our curator, Francis Raven. Whenever possible, the ingredients used in the spice club are sustainably produced.

As you can tell, at the Occasional Spice Club, we have a broad definition of what a spice is. Something is a spice if it (1) makes food more interesting or tasty, (2) is used in nutritionally insignificant quantities, and (3) can be sprinkled or shaken.

Why the club? Because spice is the spice of life. That's our motto.

What is included in an installment of the spice club?

With each installment of the spice club, you will receive a small amount of the spice in question, a recipe (or two or three) using the spice, fun facts about its origin and history, and maybe some artsy photos of it or examples of its use in literature or a poem written in its honor or celebrity testimonials.

What does your pledge cover?

Your pledge covers the costs of buying and/or making the spices, producing the informational content accompanying the spice, shipping, and the time of our dedicated research and curatorial staff in investigating the spices.

peace out
francis and carolyn

--
Francis Raven
2125 14th St. NW #332
Washington DC 20009
[redacted]
http://www.ravensaesthetica.com/

Some Stationary:
http://somestationary.blogspot.com/

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166. Poetics List

Poetics List Welcome Message

Sat 17 Apr 2010

Reminder -- The list editors reserve the right to decide what messages will be approved for posting to this list. Submitting posts to the list does not guarantee that they will be published.

-- Flame messages will not be tolerated on the Poetics List.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino, Thom Donovan

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Post:
[redacted]

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:
1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions
7. Flaming

June 2008: Refocussed List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queres for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [redacted].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500

subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listerv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list --at -- gmail.com, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you

that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always © the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for

moderators and subscribers), the list accepts 75 or fewer messages per day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

↑ Index

167. Nate Pritts
H_NGM_N Open Reading Period
Sat 17 Apr 2010

Hi all -

Just a reminder that H_NGM_N is reading full-length manuscripts through the end of the month.

$10 cheap.

http://www.h-ngm-n.com/h_ngm_n-b__ks/h_ngm_n-poets.html

Thanks,

Nate

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

_____ The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

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168. George Bowering
Re: Art is theft
Sat 17 Apr 2010

On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:

> *Explain art is theft.*

Yeah. I agree that explain art is the worst kind of art.

But I don't think that it is theft.

gb

↑ Index

169. Margaret Konkol
S M A L L P R E S S in the A R C H I V E Douglas Basford
Sat 17 Apr 2010

++Please mark your calendars for this Wednesday April 21st. Doug Basford will give a talk at 2pm in The Poetry Collection, 420 Capen:

"'what do they mean by* noigandres*?': On Translating Anglophone Poets into

Italian"

This talk will be held in The Poetry Collection, 420 Capen @ SUNY Buffalo. This event is free and open to the public.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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170. Chris Chapman
Re: Art is theft
Sat 17 Apr 2010

theft + disguise = metaphor?

1. theft: a repetition that doesn't use negation for instantiation.
eg.: a, a not a, A.
2. disguise: a different species within one genus.
3. metaphor: gifts of insubordinate resemblance

if art is the use of metaphor, creative comparison, then it is theft.

On 4/17/10, George Bowering <[redacted]> wrote:
> On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:
>
>> Explain art is theft.
>>
>
> Yeah. I agree that explain art is the worst kind of art.
>
> But I don't think that it is theft.
>
>
> gb
>
>

↑ Index

171. Philip Meersman

Re: query: calling poets who are also musicians (or who dabble in music?)

Sat 17 Apr 2010

Dear mIEKAL, indeed a good question, thinking also about the soundpoets like the Dutch poets Jaap Blonk and Rosalie Hirsch, the Belgian poets Maja Jantar and Jelle Meander...

On Fri, Apr 16, 2010 at 10:14 PM, mIEKAL aND <[redacted]> wrote:

> *This is a very interesting thread but it would be muchly useful to have more than just a list of names...*
>
> *& where does sound poetry fit into this or someone like Jerry Rothenberg who accompanies himself with various handheld percussion. & the wonderful performances of Alison Knowles who makes music instruments like drums & rattles out of handmade paper.*
>
> *~mIEKAL*

--
Philip Meersman
!!! New Address
Tentoonstellingslaan 418, bus 46
1090 Jette

Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
21/03/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-Niklaas, BE (http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq)
16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel van Laarne, BE (www.onceuponafestival.be)
21/04/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
05/05/10-09/05/10: Literature festival of Tallinn, Estonia
21/05/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
21/07/10: BruSlam, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)

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172. Maria Damon
Re: Art is theft
Sat 17 Apr 2010

---

here's a shot. but off the cuff. art is "free" in the sense that one is participating in a field of activity that is theoretically unbounded, but because there is so much ego involved, availing oneself of that freedom feels to oneself and others like theft, because things are not supposed to be free. One uses good ideas, images, words, etc from others because how could one not? being a social animal and learning everything from others. but because of the Romantic/Enlightenment emphasis on individuality and inventive genius, that sociability is perceived and sometimes experienced as stepping on other people's toes, using one's time illegitimately (i.e. stealing from the boss to find time to write, etc), etc. etc.

Ann Bogle wrote:
> Explain art is theft.
>
> I offer a prize of $100 to the best answer. In memory of a poet in
> Binghamton who sent me $100 via Paypal when I was broke, the only word I could
> think of for poor.
>

> The subject came up last year at WOMPO, and the women and men unanimously
> cited Eliot, as if nothing theoretical has happened since Eliot's
> syllogism. Those of you who studied theory for many years, Eliot's remark is all?
> Picasso. I looked up Pound, and Pound's idea is more interesting, something
> about a mountain.
>
> I was glad after renting Tom & Viv years after its release that I had read
> Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great
> artists incarcerate?
>
> Substitutivity. Art is poetry, piety, carnivality? Art is what?
>
> Chicago Style. 300 words.
>
> Ann Bogle
>
>

↑ Index

173. Matt Henriksen

Announcing Cannibal 5 and Allyssa Wolf's Sister

Sat 17 Apr 2010

Cannibal: Issue 5 112 pages, hand-sewn, silk-screen printed cover w/ poems Carrie Olivia Adams, Samuel Amadon, Claire Becker, Susan Briante, Lily Brown, Adam Clay, CAConrad, Kate Dougherty, Farrah Field, Laura Goode, Kate Greenstreet, Jane Gregory, Whit Griffin, Melanie Hubbard, Andrew Hughes, MC Hyland, Grant Jenkins, Jeff T. Johnson, Jon Leon, Sam Lohmann, Sara Mumulo, Hoa Nguyen, Danielle Pafunda, Alison Palmer, Kyle Schlesinger, Cedar Sigo, Nate Slawson, Tony Tost, Steven Toussaint, Amish Trivedi, G.C. Waldrep, & Joseph Wood

Sister
by Allyssa Wolf
60 pages, hand-sewn, full-color
cover
$10

Buy them together for $20
Subscribe to all Cannibal Books 2010 titles for $75

flesheatingpoems.blogspot.com

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174. Chris Stroffolino
45 RPM Books...
Sat 17 Apr 2010

Excerpt from book "in progress"---Still Life With Silver Jew up at www.chrisstroffolino.com

Also, some new POP SNOB singles---including one featuring a spoken word piece by poet Delia Tramontina--
at www.chrisstroffolino.com

There's also "calls for proposals" etc...

join the POP SNOB group on Facebook if you wish,
http://www.facebook.com/pages/Pop-Snob/106602229379153?ref=ts

I'm being evicted, but WE take requests!
I may be a little slow getting back to you---
but I haven't lost a home, just gained a web-site!

cheers!
C

↑ Index

175. Pam Brown
Review a poetry book for Jacket magazine?
Sat 17 Apr 2010

Hello again Poetics reviewers -

If you would like to review either or both of these titles for Jacket magazine please contact me here
[redacted]

Cyclones in High Northern Latitudes (Lavender Ink, 46 pp)

A collaborative poem by Jake Berry and Jeffrey Side, with drawings and cover art by Rich Curtis.

More Info: http://lavenderink.org/cyclone/

Walls to Kick and Hills to Sing From : A Comedy With Interruptions by Murray Edmond (Auckland university Press, 80pp

Murray Edmond’s new collection of poems is a theatrical assemblage of language and form, arranged in six acts. In ballads, dialogues, choruses and

songs, from biking narrow Polish roads to storyboarding a nationalistic film, Edmond presents a collection that is ‘alertinng’, playful, subversive and profound. A consummate director, Edmond balances his dramatic, mock-dramatic and narrative pieces with intense lyric poems, taking the reader into the complex sites where language and experience meet.

More Info: http://web.auckland.ac.nz/uoa/aup/book/2010/edmond-walls-to-kick.cfm

Thanks,
Very best from Pam

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

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176. steve dalachinsky

Re: query: calling poets who are also musicians (or who dabble in music?)

Sun 18 Apr 2010

---

i think we were originally talking about those poets who actually play/make/sing music ????

On Sat, 17 Apr 2010 11:47:20 -0400 Ed Friedman <[redacted]>
writes:
> Dear Snezana,
>
>
> There are a lot of poets who have been involved with music in one
> way or
> another. Off the top of my head.... Some of the more famous ones:
> Carl
> Sandburg, Patti Smith, Jim Carroll, Amiri Baraka, Robert Hunter,
> Cecil
> Taylor, Ed Sanders, Tuli Kupferberg, Allen Ginsberg. Less famous:
> Barbara
> Barg, Maggie Dubris, Jim Brodey, Clark Coolidge, Jayne Cortez, Bob
> Holman,
> David Henderson, Elinor Nauen, Ravi Singh (Neal Hackman); Janet

> Hamill; Jane
> Siberry, Marc Nasdor, Ellen Carter and Sparrow (their band Foamola),
> Vernon
> Reid (more music than poetry), Vernon Frazer, Miguel Algarin, Ted
> Greenwald,
> David Meltzer, Steven Taylor, the late Sekou Sundiatta. Then there
> are poets
> who musically vocalize in performing their works (just to name a
> few):
> Tracie Morris, Anne Waldman, Jerome Rothenberg, Edwin Torres, the
> late Pedro
> Pietri.
>
> Some of my music activities over the years: wrote songs; played
> guitar &
> sang; mixed soundtrack music for various
> readings/performances/plays;
> collaborated fairly extensively with composer Garrett List; played
> guitar
> and sang in all-composer bands (the Charles Lee Redman Trio, the
> Prairie
> Oysters, and Peter Gordon¹s Love of Life Orchestra); wrote poems
> with sung
> lines in them.
>
> Sincerely,
>
> Ed Friedman
>
>
>

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177. steve dalachinsky

Re: query: calling poets who are also musicians (or who dabble in music?)

Sun 18 Apr 2010

---

haiku reading at this year's
Sakura Matsuri (Cherry Blossom Festival), at the Brooklyn Botanic
Garden.

steve dlachinsky, tony pupello, yuko otomo, cor van den huevel and others

For those of you who don't know, the Brooklyn Botanic Garden has MORE species of cherry than anywhere outside of Japan. We don't have more trees than Washington - but way more varieties. And the festival boasts daiko drumming, ikebana, Butoh dance, and many, many other cultural events.

If you plan on going, just make sure to get there early as the lines to get in can be daunting! (Folks are just clamoring to hear the haiku/senryu poets!).
FREE
Brooklyn Botanic Garden
Sakura Matsuri
Saturday, May 1st
2:00 - 3:00 PM
Alfred T. White Memorial

May 14 7pm at Bowery Poetry Club

steve dalachinsky jane and albey balgochian's
basscentric

May 22 - 2 pm at Grand Army Plaza Library
steve dalachinsky and Matt Maneri

Sunday June 20 - 2-5pm
the Vision Festival presents @ AGathering of Tribes
285 East 3rd St. (between C & D - 2nd floor)
donation to Tribes

poetry by

Jeff Wright
Bob Heman
Aaron Howard w/music to be announced
Lewis Warsh

Poetry & Music

Albey Balgochian & Jane
Barry Wallenstein
Yuko Otomo - Shayna Dulberger
Jake Marmer / plus musician to be announced
Steve Dalachinsky
Alexandre Pierrepont
Tamara Gombert

Musicians / Improvs
Ellen Christi
Ambrose Bie piano
Max Johnson bass
Andrew Barker drums
Charles Waters reeds
plus others

On Fri, 16 Apr 2010 02:31:03 -0700 lora <[redacted]>
writes:
> I am Lora Bloom, a poet whose outlet is mostly music these days. I
>
>
> I am Lora Bloom, a poet whose outlet is mostly music these days. In
> the late nineties I published a lot and started my own literary
> magazine, Siren's Silence. Now my poems see light mostly in my band
> "Radio Eris" http://www.myspace.com/radio5eris - we are an
> experimental spoken-word outfit in Philadelphia. Some of my new
> work, instead of being written, comes out as spontaneous
> improvisations with the band.
>
>
>
>
>
>

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178. Camille Martin

Re: query: calling poets who are also musicians (or who dabble in music?)

Sun 18 Apr 2010

I'm a recovering pianist - master's degree at a conservatory - now composing a song cycle from some of poems in my recently-released Sonnets.

If any sopranos out there would like to look at the scores or hear a sound file, let me know. One is a capella, and the rest have piano accompaniment.

Camille Martin

http://www.shearsman.com/pages/books/catalog/2010/martin.html
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Philip Meersman [[redacted]]
Sent: Saturday, April 17, 2010 6:22 AM
To: [redacted]
Subject: Re: query: calling poets who are also musicians (or who dabble in music?)

The Belgian Poet Dirk Elst, you can also add to your list. You can find more on him on his blogsite: http://dirkelst.blogspot.com/ which is in Dutch but he writes and performs also in English, see also: http://www.youtube.com/watch?v=Vv538I9hdVk&feature=related, http://www.youtube.com/watch?v=tOo_WM-bWbk and http://www.youtube.com/watch?v=vZnZc5ZH9mU

Fragments out of one of his latest performance shows.
I worked with Dirk for several performances and I recommend him as a poet, a performer and a musician.

On Thu, Apr 15, 2010 at 11:14 PM, Jason Quackenbush <[redacted]> wrote:

> *i was a musician before i was a poet. i went to berklee college of music and graduated from their electronic music and recording program. i still compose but i mostly keep it to myself.*
>
> *On Apr 12, 2010, at 3:31 PM, Nana Zabic wrote:*
>
> *Hi All,*
>
> *I'm cataloging, in my head at the moment, contemporary poets I've read and/or met who also play/sing/rap/spin in bands or solo, or at least did for a period of time in the past. I'm not coming up with a whole lot of names, but I have this hunch that there is a lot of us, although we don't necessarily mention our double lives in our bio blurbs.*
>
> *If you are or know a poet who is/was also a musician in any shape or form, please respond here or e-mail me at [redacted]. I don't have a clear goal in mind as to why I'm cataloging this phenomenon. But there might be an event in the future.*
>
> *Thanks,*
>
> *Snezana*

--
Philip Meersman
!!! New Address
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
21/03/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-Niklaas, BE (http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq)
16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel van Laarne, BE (www.onceuponafestival.be)
21/04/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
05/05/10-09/05/10: Literature festival of Tallinn, Estonia
21/05/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
21/07/10: BruSlam, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)

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179. Dana Teen Lomax
Small Press Traffic Proudly Presents Kindergarde
Sun 18 Apr 2010

Small Press Traffic and The Creative Work Fund Proudly Present:

Kindergarde: Avant-garde Poems, Plays, Stories, & Songs for Children

World Premier
Sunday, April 25th, 2010 5:30 p.m.
California College of the Arts, Timken Hall
1111 8th Street, San Francisco

What do cutting-edge, experimental writers have to say to children? Don't miss this opportunity to find out!

Featuring:

Jesus Donut by Jaime Cortez

Avant-Garde Exercises by Juliana Spahr

Young Willie Wonka by Brent Cunningham

The Carpet Square by Sarah Anne Cox

Nakkaloo by Juan Felipe Herrera

Streetnamer on the Moon by Susan Gevirtz

The Night I Walked Into The Jungle by Bhanu Kapil

The Word Play by Douglas Kearney

Throat Bird by Camille Roy

Also Featuring the Poetry of:
Robin Blaser, Noelle Kocot, Edwin Torres,
Rosmarie Waldrop, and Charles Bernstein

This is experimental poets' theater at its best!

Under the Artsist Direction of Dana Teen Lomax, Directed by
Chris Smith and with Sets and Costumes by Patrick Maloney
Kindergarde is sure to stir your imagination and open your head!

Join us!

Dana Teen Lomax
Kindergarde Producer
Small Press Traffic Literary Arts Center
1111 Eighth Street
San Francisco, CA 94107
[redacted]
sptraffic.org
smallpresstraffic.blogspot.com

_____ The New Busy
is not the old busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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180. Camille Martin
new at Rogue Embryo
Sun 18 Apr 2010

New on my blog:

1) rob mclennan's review of Sonnets

2) song setting of one of my sonnets: “katrina, tundra” (YouTube link)

Cheers!
Camille

Camille Martin
http://www.shearsman.com/pages/books/catalog/2010/martin.html
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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181. Rachel Loden

this Friday: Joron, Loden, Giscombe at the de Young in SF

Mon 19 Apr 2010

C.S. Giscombe, Andrew Joron, and Rachel Loden
read from their work at the de Young Museum

Koret Auditorium
Friday, April 23, 7 p.m.

Free to Museum members; $5 for all others

The de Young Museum of Fine Art
50 Hagiwara Tea Garden Drive
Golden Gate Park
San Francisco

Parking lot inside the museum:
enter on Fulton just west of Park Presidio Drive

More info at the de Young Web site:

http://tinyurl.com/yj7vm5g

or

http://www.famsf.org/deyoung/calendar/day.asp?categoryid=62
<http://www.famsf.org/deyoung/calendar/day.asp?
categoryid=62&calendarid=5234 &day=4%2F2%2F2010>
&calendarid=5234&day=4%2F2%2F2010

Andrew Joron was born in San Antonio, Texas, in 1955, and grew up in Stuttgart, Germany; Lowell, Massachusetts; and Missoula, Montana. He attended U.C. Berkeley, where he majored in history and philosophy of science. After a decade and a half spent writing science-fiction poetry, culminating in his volume Science Fiction (Pantograph Press, 1992), he turned to a more philosophical mode of speculative lyric. This work has been collected in The Removes (Hard Press, 1999), Fathom (Black Square Editions, 2003) and The Sound Mirror (Flood Editions, 2008). He is also the translator, from the

German, of the Marxist-Utopian philosopher Ernst Bloch's Literary Essays (Stanford University Press, 1998), and of the surrealist Richard Anders's aphorisms and prose poems. His literary essays have been collected in The Cry at Zero (Counterpath Press, 2008). City Lights will publish his Trance Archive: New and Selected Poems in the spring of 2010. Joron lives in Berkeley, where he works as a freelance bibliographer and indexer.

Rachel Loden is the author of Dick of the Dead, currently one of five finalists for the California Book Award. The Washington Post's "Poet's Choice" column featured a poem from the book, and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's first book, Hotel Imperium, won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also shortlisted for the Bay Area Book Reviewers Award. Her work has appeared in New American Writing, the Paris Review, Jacket, two editions of the Best American Poetry series, and many other magazines and anthologies. She is the recipient of a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, an &NOW Award, and a grant from the Fund for Poetry.

C. S. Giscombe has authored books of poetry Prairie Style, Giscombe Road, and Here, and the nonfiction book Into and Out of Dislocation. His poetry has been published in several anthologies, including Best American Poetry, Oxford Anthology of African American Poetry, Lyric Postmoderns, and elsewhere. Giscombe was recently awarded the American Book Award for 2008 for Prairie Style. He currently is a Professor of Poetry at U.C. Berkeley.

The de Young Poetry Series is curated by Paul Hoover, a poet, editor, and professor of creative writing at San Francisco State University.

Advance tickets:

https://tickets.famsf.org/public/

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182. cris cheek
post_moot. Springtime in Ohio.
Mon 19 Apr 2010

---

post_moot 2010, poetry + performance: a convocation

* April 22-25th, Miami University, Oxford, Ohio*

Neither quite an academic conference nor a festival, *post_moot 2010* brings almost 70 poet-scholars and scholar-poets, language poets, the Black Took

Collective, the Flarf Collective, sound artists, voice artists, lyric poets, book artists, digital text artists and poets' theater makers together for four days of immersion into early twenty-first century thinking about poetry + performance. Hosted on the campus of Miami University in Oxford, southwest Ohio, participants are coming from close to home and far afield, New Zealand, England, Wales, Canada and all around the United States. The practitioners presenting at *post_moot 2010* are recognized leaders in their work; several are directors of Creative Writing programs and Literature conferences and many are major artists and editors with international reputations.

Themes that will be explored include eco-poetics, translation, polylingualism, poetry in the classroom, digital texts, bookarts, poets' theater, sound art, talk-based poetics, voice art, visual poetry, and live writing.

For more information visit:
http://www.units.muohio.edu/creativewriting/postmoot/

And track our live blog throughout the events: http://postmoot.com/10/

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183. Jason Quackenbush
Re: Art is theft
Mon 19 Apr 2010

The word "is" functions both as copula and expression of identity. If I say "X is Y" I can mean either that Y is some way of describing X or that X and Y are identical. If they are identical then they can be substituted for one another in a sentence without any change in meaning. Observe: 1.) "Theft is the taking of something from someone who has more right to possess it than the thief." 2.) "Art is the taking of something from someone who has more right to possess it than the artist." If there is no change in meaning here, then "Art is Theft" is a mere expression of identity. This is not the case. Therefore "is" in this sentence is functioning as a copula. In that case theft is a predicate of art. It is possible that the sentences "Art is theft" and "Art is yellow" are both true in a way that would not be possible if the "is" in both sentences were functioning as a marker of identity. To explain "Art is theft" you must therefore just know what "theft" means as a predicate. As such it is worth pointing out that theft as a predicate indicates that art is a crime, art takes possession of some (intellectual) property that does not belong to the artist. To create art then is to appropriate and to do wrong; to be guilty and deserving of punishment. "Art is theft" is therefore a condemnation of God as first creator for creating us and a warning to artists that there is nothing redemptive in what they do. In creation, the artist takes from infinite possibility and fixes in imitation the previously unrealized. Such an

act is clearly larcenous and its perpetrators mere criminals trafficking in contraband.

On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:

> *Explain art is theft.*
>
> *I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I could think of for poor.*
>
> *The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.*
>
> *I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?*
>
> *Substitutivity. Art is poetry, piety, carnivality? Art is what?*
>
> *Chicago Style. 300 words.*
>
> *Ann Bogle*

↑ Index

184. **mIEKAL aND**
Re: Art is theft
Mon 19 Apr 2010

By definition originality is impossible.

↑ Index

185. **Deborah Poe**
Elements: Review & Potential Reviewers
Mon 19 Apr 2010

Friends,

I wanted to pass along this review of my new collection Elements: http://thelinebreak.wordpress.com/. If you are interested in doing a review of *Elements*, please let me know. I'm happy to mail a review copy to you.

Best wishes,
Deborah Poe
http://www.deborahpoe.com
http://www.stockportflats.org/elements.htm

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186. Gregg Murray
Re: Art is theft
Mon 19 Apr 2010

My thots
It ainâ€™t
I reappropropriate apro poe and some think I
Smuggle
Makes a mind boggle on this feed speed
I read from Ann Bogle
Saw it while lying in bed, truth told,
It said â€œArt is Theftâ€ in 300 words
For/get what you he(a)rd, take it
My style; "stole" it
Yâ€™all need a zip line from Shy-town to the ATL
Rent some wheels as well
Steal some meals and rip off vs.
Too, for starterz yâ€™all can rechew the gum(p) sum stuck
On my shoe
Life is like a box a chalk lits
You ainâ€™t know
I role (play) up in cars I stole
Whole vs. stale, my foods, sometimes I thieve it slo
Steelinâ€™ my rims
Verse is ripped from slim waves, folks told me I was numero uno
With middle fingers, meddle digits

(K)now
Iâ€™m Chief Thief of the Poetry Police
Coppin a feel
Poâ€™ poe folks chasin me for a toke
On what I smoke
Vs. I slopped and draped on the white page

Who woulda thot I cd unbleach it
Degreeâ€™d hoes ears rapt while i
Preach and teach, didact
The mind-blowin fact that I didnâ€™t steal shit
I already own all of it

Y'all can have it back

From: Ann Bogle <[redacted]>
To: [redacted]
Sent: Fri, April 16, 2010 8:23:27 PM
Subject: Art is theft

Explain art is theft.

I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

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187. John Cunningham
Re: Art is theft
Mon 19 Apr 2010

You have raised a question that I've been pondering for some time although perhaps in a different context. This past Sunday, I had Steven Smith, formerly of the sound poetry group Owen Sound as well as director of Sage Hill Writing who is now director of Literary Arts at the Banff Centre, on my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00 p.m. CST on CKUW 95.9 FM (and available for streaming or download from the CKUW website). We talked about the concepts of sampling and found poetry. I've had poets as

diverse as Karen Solie and Jan Conn to the experimental such as Erin Moure, Lisa Robertson and Angela Carr on the show who have used these techniques. I have also had discussion with poets who are aghast at this plagiarism. What are the parameters in these days of FLARF poetic techniques for the legitimacy of 'borrowings'? When does one have to cite? I've heard others who, if wanting to use a phrase, line or brief passage from another writer's work actually indicate that they would send a request to that writer for permission to use that material. Is this necessary? John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Maria Damon
Sent: April-17-10 5:37 PM
To: [redacted]
Subject: Re: Art is theft

here's a shot. but off the cuff. art is "free" in the sense that one is participating in a field of activity that is theoretically unbounded, but because there is so much ego involved, availing oneself of that freedom feels to oneself and others like theft, because things are not supposed to be free. One uses good ideas, images, words, etc from others because how could one not? being a social animal and learning everything from others. but because of the Romantic/Enlightenment emphasis on individuality and inventive genius, that sociability is perceived and sometimes experienced as stepping on other people's toes, using one's time illegitimately (i.e. stealing from the boss to find time to write, etc), etc. etc.

Ann Bogle wrote:
> Explain art is theft.
>
> I offer a prize of $100 to the best answer. In memory of a poet in
> Binghamton who sent me $100 via Paypal when I was broke, the only word I could
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>
> Chicago Style. 300 words.
>
> Ann Bogle
>
>

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188. **Stephen Vincent**

After Spicer - A Reading!

Mon 19 Apr 2010

If you happen to be in the Bay Area:
What: After
Spicer

Who:
Poets: George
Albon, Beverly Dahlen & Stephen Vincent

Where: Books
&
Bookshelves (14th & Sanchez, San Francisco)

When: 7:30,
Tuesday,
May 4

George
Albon will
read from a new work in progress, Cafe
Orpheus.

Beverly
Dahlen will
read will read a brief introduction, After
Spicer, and from

A-Reading
Spicer
& Eighteen Sonnets.

Stephen
Vincent will
read selections from After
Language /
Letters to
Jack Spicer

David
Highsmith,
poet, publisher & proprietor will host.

(If
thirsty, the
management suggests, please, BYOB).

↑ Index

189. Douglas Manson
Re: Art is theft
Mon 19 Apr 2010

A carrot is dangled in front of the artist (if a poetics is art).

The artist wants the carrot (sound of empty stomach).

The condition of art amidst capital's excesses, paroxysms, death grimaces on a Halloween mask--the condition IS theft—of the artist's work, mode of existence.

The theft is all around you.

The artist doesn't care about creativity, originality, authority, the artist wants the carrot. What else is pushing her to produce? The artist, except for weird anomalous individuals amongst millions who work in the arts, is never paid/given according to their contribution, unless that reciprocation appear outside the system entirely, with none of its inherent values. The only value to be gained by the artist must be an unvalued value.

The artist's capacity and capabilities are enormous, while her needs are presumed to be few.

Analyst's couch.

Language of shipping offices.

Art is theft: because the work envisaged needs no form, there is an unlimited number of previously constituted examples of the very form that so excited her.

Why write? Only mix. Art is appropriation because there is no compelling reason to write from one's head or heart anymore. There are nothing but examples of the conception already out there, one click away, already amply and fully articulated. Steal that. Mix it up a little. Sell it under your name. Theft? No, it's market. Moving units. One who can shift an icon most effectively onto their person, an affiliated name.

The artist steals back the thing the culture demanded of her, and damned her for, or pays a heavy price.

The operative condition IS theft. The work is stolen from the artist, reframed, engineered and mass produced, and then she must pay to consume it.

The EXPERIENCE of a work of art is pure gratuity.

On Mon, Apr 19, 2010 at 11:12 AM, John Cunningham <
[redacted]> wrote:

> *You have raised a question that I've been pondering for some time although perhaps in a different context. This past Sunday, I had Steven Smith, formerly of the sound poetry group Owen Sound as well as director of Sage Hill Writing who is now director of Literary Arts at the Banff Centre, on my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00 p.m.*
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> *to that writer for permission to use that material. Is this necessary?*
> *John Herbert Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Maria Damon*
> *Sent: April-17-10 5:37 PM*
> *To: [redacted]*
> *Subject: Re: Art is theft*
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> *here's a shot. but off the cuff.*
> *art is "free" in the sense that one is participating in a field of activity that is theoretically unbounded, but because there is so much ego involved, availing oneself of that freedom feels to oneself and*

> *others like theft, because things are not supposed to be free. One uses good ideas, images, words, etc from others because how could one not? being a social animal and learning everything from others. but because of the Romantic/Enlightenment emphasis on individuality and inventive genius, that sociability is perceived and sometimes experienced as stepping on other people's toes, using one's time illegitimately (i.e. stealing from the boss to find time to write, etc), etc. etc.*
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> *Ann Bogle wrote:*
> *Explain art is theft.*
>
> *I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I could*
> *think of for poor.*
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> *The subject came up last year at WOMPO, and the women and men unanimously*
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> *Picasso. I looked up Pound, and Pound's idea is more interesting, something*
> *about a mountain.*
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> *I was glad after renting Tom & Viv years after its release that I had read*
> *Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?*
>
> *Substitutivity. Art is poetry, piety, carnivality? Art is what?*
>
> *Chicago Style. 300 words.*
>
> *Ann Bogle*

↑ Index

190. **Matthew Landis**
Re: Art is theft
Mon 19 Apr 2010

1

the translation and appropriation of not
only that which we approve of or
value but that which is most reprehensible;

to separate the intentionality of
the author from the production of meaning
and EMBRACE exemplarity

not just as an argumentative or
rhetorical strategy, but as a
poetics in and of itself:

to let the detritus of our cultural
and politcal lives speak
on their own terms---to think of

the poet less as the painter and
more as the craftsman who
constructs the frame

2

this past decade and the future of poetry
has eroded the pretense of the confessional
and the vulgarity of the topical & the opportunism
of influence---in the sense that the topical simply
adopts the tropes and rhetorical logic of media's
narrative structure--- (ie, the war is happening, we
oppose the war, but how long can you write about war?
what happens when the war is over? do we just find
another war? and if there is none do we sit around
WAITING for one with baited breath?) it highlights the
value of the poetic voice addressing and reflecting the
everyday--- of interrupting and detourning; of intervening
in the narratives, language, thought--processes and values of
our present culture and thereby, not only oppose & question
the logic and practice of war, but the behavior, language, and
philosophical foundation that war is built upon--- to construct
dialectical "IMAGES" which are concrete (in the vispo and literal
sense), enduring, and impactful collections and galleries of
the ephemera & carrion of culture; as well as the traumatic
and the horroific; as well as the joyful and celebratory--- not
in the delusional quest for permanence or tradition but
the wholly absurd and yet wholly necessary quest to use poetry
to not only settle those unsettled debts of history, but to challenge
the very notion of indebtedness--- to light the fuses which will result

in these explosions of these dialectical images in the minds of the
reader: to write poetry in the service of uncovering and enacting
new consciousness.

3

the
love of
linguistic play, an
anarchistic spree celebrating the
freedom of consciousnes, which is
the endless possibility of the verbal
expression of consciousness that is language---fashioning
"chorals out of random input"

John Cunningham wrote:
> You have raised a question that I've been pondering for some time although
> perhaps in a different context. This past Sunday, I had Steven Smith,
> formerly of the sound poetry group Owen Sound as well as director of Sage
> Hill Writing who is now director of Literary Arts at the Banff Centre, on
> my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00
p.m.
> CST on CKUW 95.9 FM (and available for streaming or download from the
CKUW
> website). We talked about the concepts of sampling and found poetry. I've
> had poets as diverse as Karen Solie and Jan Conn to the experimental such as
> Erin Moure, Lisa Robertson and Angela Carr on the show who have used
> these techniques. I have also had discussion with poets who are aghast at
> this plagiarism. What are the parameters in these days of FLARF poetic
> techniques for the legitimacy of 'borrowings'? When does one have to cite?
> I've heard others who, if wanting to use a phrase, line or brief passage
> from another writer's work actually indicate that they would send a request
> to that writer for permission to use that material. Is this necessary?
> John Herbert Cunningham
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of Maria Damon
> Sent: April-17-10 5:37 PM
> To: [redacted]
> Subject: Re: Art is theft
>
> here's a shot. but off the cuff.
> art is "free" in the sense that one is participating in a field of

> activity that is theoretically unbounded, but because there is so much
> ego involved, availing oneself of that freedom feels to oneself and
> others like theft, because things are not supposed to be free. One uses
> good ideas, images, words, etc from others because how could one not?
> being a social animal and learning everything from others. but because
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> genius, that sociability is perceived and sometimes experienced as
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>> Chicago Style. 300 words.
>>
>> Ann Bogle
>>
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>

↑ Index

191. **Ann Bogle**
Re: Art is theft
Mon 19 Apr 2010

Six answers so far. I'll keep it open while replies are oncoming. My objective is to realize something I haven't realized (come to believe) in reading poetry and observing other arts as well.

In a message dated 4/17/2010 2:57:23 P.M. Central Daylight Time, [redacted] writes:

I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I could think of for poor.

↑ Index

192. **Skip Fox**
Re: Art is theft
Mon 19 Apr 2010

"If art be theft which life reflects,
And mind be life that art inflects,
Then all--art, life & mind--be in such debt
That steals the primacy of prime
Unhinges light from time
And . . ."

The first lines of a boring poem discarded by Richard Lapauvre, ca. 1962.

↑ Index

193. **J.P. Craig**
Re: Art is theft
Mon 19 Apr 2010

What if art is an invitation to attention?

I've read a lot of different aesthetics and poetics and manifestos, and this seems to be a recurring theme: "hey, consider this."

There's a lot of evidence that we view attention as appropriation/ownership: grasp, comprehend, "get it," and so on.

And often our ways of saying "obscure" or "difficult" or "multiplex" involve inability to grasp or penetrate. We wrestle with slippery subjects, find it hard, impenetrable.

Maybe there's some limitation in our imagination, sot that we have this expression of body in any desire, even if it's to know something without material qualities.

But, so, yes, maybe art is theft in the same way that any apprehension of the phenomenal world is theft, except art is inviting theft?

So, for me, any reframing of words--even if it's saying that "I have struggled and have finally rewritten Don Quixote perfectly, word for word"--is an invitation for a new sort of attention and is therefore a new work of art. So, no, maybe art can never be theft.

Though of course art can be stolen, even if it's just a reproduction.*

*And to that one special person: I know you, my pretty, have my Awede edition of Articulation of Sound Forms in Time, my precious.

On Apr 19, 2010, at 11:12 AM, John Cunningham wrote:

> *You have raised a question that I've been pondering for some time although perhaps in a different context. This past Sunday, I had Steven Smith, formerly of the sound poetry group Owen Sound as well as director of Sage Hill Writing who is now director of Literary Arts at the Banff Centre, on my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00 p.m. CST on CKUW 95.9 FM (and available for streaming or download from the CKUW website). We talked about the concepts of sampling and found poetry. I've had poets as diverse as Karen Solie and Jan Conn to the experimental such as Erin Moure, Lisa Robertson and Angela Carr on the show who have used these techniques. I have also had discussion with poets who are aghast at this plagiarism. What are the parameters in these days of FLARF poetic techniques for the legitimacy of 'borrowings'? When does one have to cite?*

I've heard others who, if wanting to use a phrase, line or brief passage from another writer's work actually indicate that they would send a request to that writer for permission to use that material. Is this necessary?
John Herbert Cunningham

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From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Maria Damon
Sent: April-17-10 5:37 PM
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Ann Bogle wrote:
Explain art is theft.

I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously

cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all?
Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

> *Chicago Style. 300 words.*
>
> *Ann Bogle*

JP Craig
http://jpcraig.blogspot.com/

↑ Index

194. **gabriel siegel**
Re: Art is theft
Mon 19 Apr 2010

Change without exchange.

On 4/17/10, Maria Damon <[redacted]> wrote:
> here's a shot. but off the cuff.
> art is "free" in the sense that one is participating in a field of
> activity that is theoretically unbounded, but because there is so much
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>> Chicago Style. 300 words.
>>
>> Ann Bogle
>>
>>
>
>

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195. **George Bowering**

Re: Art is theft

Mon 19 Apr 2010

On Apr 17, 2010, at 1:53 PM, Chris Chapman wrote:

> *theft + disguise = metaphor?*
>
> *1. theft: a repetition that doesn't use negation for instantiation.*
> *eg.: a, a not a, A.*
> *2. disguise: a different species within one genus.*
> *3. metaphor: gifts of insubordinate resemblance*
>
> *if art is the use of metaphor, creative comparison, then it is theft.*

Ah, but this is an example of begging the question.

gb
>
>
>
>
>
> On 4/17/10, George Bowering <[redacted]> wrote:

>> On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:
>>
>>> Explain art is theft.
>>>
>>
>> Yeah. I agree that explain art is the worst kind of art.
>>
>> But I don't think that it is theft.
>>
>>
>> gb
>>
>> guidelines
>>
>
> welcome.html

Georges Bowering, OC
If you say so.

↑ Index

196. George Bowering
Re: this Friday: Joron, Loden, Giscombe at the de Young in SF
Mon 19 Apr 2010

Boy, I wish I were in SF!
But I have to be in Edmonton tomorrow.

gb

On Apr 19, 2010, at 4:14 AM, Rachel Loden wrote:

> *C.S. Giscombe, Andrew Joron, and Rachel Loden*
> *read from their work at the de Young Museum*
>
> *Koret Auditorium*
> *Friday, April 23, 7 p.m.*
>
> *Free to Museum members; $5 for all others*
>
> *The de Young Museum of Fine Art*
> *50 Hagiwara Tea Garden Drive*
> *Golden Gate Park*

San Francisco

Parking lot inside the museum:
enter on Fulton just west of Park Presidio Drive

More info at the de Young Web site:

http://tinyurl.com/yj7vm5g

or

http://www.famsf.org/deyoung/calendar/day.asp?categoryid=62
<http://www.famsf.org/deyoung/calendar/day.asp?
categoryid=62&calendarid=5234
&day=4%2F2%2F2010> &calendarid=5234&day=4%2F2%2F2010

Andrew Joron was born in San Antonio, Texas, in 1955, and grew up in Stuttgart, Germany; Lowell, Massachusetts; and Missoula, Montana. He attended U.C. Berkeley, where he majored in history and philosophy of science. After a decade and a half spent writing science-fiction poetry,
culminating in his volume Science Fiction (Pantograph Press, 1992), he turned to a more philosophical mode of speculative lyric. This work has been
collected in The Removes (Hard Press, 1999), Fathom (Black Square Editions,
2003) and The Sound Mirror (Flood Editions, 2008). He is also the translator, from the German, of the Marxist-Utopian philosopher Ernst Bloch's Literary Essays (Stanford University Press, 1998), and of the surrealist Richard Anders's aphorisms and prose poems. His literary essays
have been collected in The Cry at Zero (Counterpath Press, 2008). City Lights will publish his Trance Archive: New and Selected Poems in the spring
of 2010. Joron lives in Berkeley, where he works as a freelance bibliographer and indexer.

Rachel Loden is the author of Dick of the Dead, currently one of five finalists for the California Book Award. The Washington Post's "Poet's Choice" column featured a poem from the book, and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's first book, Hotel Imperium, won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also shortlisted for the Bay Area Book Reviewers Award. Her work has appeared in New American Writing, the Paris Review, Jacket, two editions of the Best American Poetry series, and many other magazines and anthologies. She is the recipient of a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, an &NOW Award, and a grant from the Fund for Poetry.

C. S. Giscombe has authored books of poetry Prairie Style, Giscombe Road, and Here, and the nonfiction book Into and Out of Dislocation. His poetry has been published in several anthologies, including Best American Poetry, Oxford Anthology of African American Poetry, Lyric Postmoderns, and elsewhere. Giscombe was recently awarded the American Book Award for 2008 for Prairie Style. He currently is a Professor of Poetry at U.C. Berkeley.

The de Young Poetry Series is curated by Paul Hoover, a poet, editor, and professor of creative writing at San Francisco State University.

> *Advance tickets:*
>
> *https://tickets.famsf.org/public/*
>
> *welcome.html*

Mr. G.H. Bowering
Does not get up immoderately early.

↑ Index

197. Halvard Johnson
Re: Art is theft
Mon 19 Apr 2010

My thoughts exactly. You thief.

Hal

Halvard Johnson
==========

The Perfection of Mozart's Third Eye (downloadable and free) is @ http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Mon, Apr 19, 2010 at 9:54 AM, Jason Quackenbush <[redacted]> wrote:

> *The word "is" functions both as copula and expression of identity. If I say "X is Y" I can mean either that Y is some way of describing X or that X and Y are identical. If they are identical then they can be substituted for one another in a sentence without any change in meaning. Observe: 1.) "Theft is*

the taking of something from someone who has more right to possess it than the thief." 2.) "Art is the taking of something from someone who has more right to possess it than the artist." If there is no change in meaning here, then "Art is Theft" is a mere expression of identity. This is not the case. Therefore "is" in this sentence is functioning as a copula. In that case theft is a predicate of art. It is possible that the sentences "Art is theft" and "Art is yellow" are both true in a way that would not be possible if the "is" in both sentences were functioning as a marker of identity. To explain "Art is theft" you must therefore just know what "theft" means as a predicate. As such it is worth pointing out that theft as a predicate indicates that art is a crime, art takes possession of some (intellectual) property that does not belong to the artist. To create art then is to appropriate and to do wrong; to be guilty and deserving of punishment. "Art is theft" is therefore a condemnation of God as first creator for creating us and a warning to artists that there is nothing redemptive in what they do. In creation, the artist takes from infinite possibility and fixes in imitation the previously unrealized. Such an act is clearly larcenous and its perpetrators mere criminals trafficking in contraband.

On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:

Explain art is theft.

I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I could think of for poor.

The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.

I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

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198. **amy king**

Today -- Camille Dungy on NPR

Mon 19 Apr 2010

Camille Dungy discusses an anthology she edited on African American nature poetry, Black Nature, and reads poems by Marilyn Nelson, Evie Shockley, Lucille Clifton, and three others here:

http://www.npr.org/templates/story/story.php?storyId=126029674&ft=1&f=1032

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199. **Edmund Hardy**

Delay-Line Memory: I.S. Spring 2010

Mon 19 Apr 2010

An index of everything since the last update:http://intercapillaryspace.blogspot.com/2010/04/spring-2010.html

"This savage anomaly"

ESSAYS

Alex Latter, "Scheming for the possible world": J.H. Prynne's The White Stones and The English Intelligencer

Peter Larkin, Scarcely on the Way: The Starkness of Things in Sacral Space

Robin Purves, To “Iceland”: On Improvisation During The Fall

Peter Larkin, Being Seen for Seeing: a tribute to R F Langley's Journals

Abena Sutherland, On John Ashbery's 'Definition of Blue'

Michael Peverett, Athwart

Ralph Hawkins, Frank O’Hara’s 'Naphtha'

Ralph Hawkins,
Underwhelmed. Ted Berrigan via John Wilkinson.

INTERVIEWS

The desire to testify:
Interview with Chris Goode by Lawrence Upton

Less than, more at: an
interview with Peter Larkin

POETRY

Olwen Hughes, "I was
an Aries once": 3 Poems

Jonty Tiplady, Happiness 4

Harry Godwin, Experiments
in Deconstruction : Flushing

Sean Bonney, The Commons
set 3 // 31 – 33, 27 – 28, Two poems (after
Rimbaud)

Carrie Etter, Divining for
Starters (65)

Nathan Hamilton, Sunbathe

Johan de Wit, from annulus

Ralph Hawkins and Alan
Halsey, From 'The Incomplete Pseudo-Necronomicon'

Tina Bass, 2 Poems

Peter Larkin, Lean Earth
Off Trees Unaslant, IV

Steve Parker, 3 Poems

Anna Ticehurst, 3 Poems

Tom White, from 'Old Sense'

Jeff Hilson, In the Assarts
31 - 36

William King, How To Eat

Federico García Lorca,
traduced by Michael Peverett, Nueva York, again

Jenny Allan, Adapted from
Intermittent Voices

Josh Stanley, 3 Poems

Timothy Thornton, A Poem

John Welch, Fresco

John Lowther, from
Correspondences

Matina Stamatakis, Behind
Eyes

Hannah Silva, A Poem

Jennifer Cooke, A Poem

REVIEWS

Stuart Calton reviews Ryan
Dobran's Your Guilt Is A Miracle

'Variable Magnitudes:
The Wrack of Watts' by Edmund Hardy

Catherine Daly's Vauxhall
reviewed by Michael Peverett

The Eye on James Wilkes'
Weather A System

Ralph Hawkins:
Poly-Parrot(s). Allen Fisher's Birds

Tony Lopez, Darwin,
reviewed by Michael Peverett

Alistair Noon on Ralph
Hawkins: No Artificial Additives or Colourings

Edmund Hardy: Modifiers
& Indistinctions - Jonty Tiplady's 'Zam Bonk Dip'

Xtin on Poetical Histories
No. 3, D. S. Marriott's Mortgages

Nathan Hamilton: Babylon’s
Flowcharts - Kumin, Hoch, Fried

Peter Jaeger in and of the
world - Melissa Flores-Bórquez and Edmund Hardy review 'Rapid Eye Movement'

Michael Peverett on Leevi
Lehto's Lake Onega and Other Poems

Michael Peverett on Anne
Campbell's No Memory of a Move

Wendy Mulford & the
Escape - Melissa Flores-Bórquez and Edmund Hardy

Simon Pettet’s HEARTH
reviewed by Ralph Hawkins

Abena Sutherland - "a
brackish ring / for you": Stuart Calton's The Corn Mother

Lisa Samuels' The Invention
of Culture reviewed by Michael Peverett

Peter Hughes on Ian Seed's
Anonymous Intruder

Peverett on Reality
Street's 'Five from Finland'

Peter Hughes on John
Welch's Collected Poems

Peter Larkin on GLOGY by
Josh Stanley

Pentti Saarikoski, The Edge
of Europe, by Michael Peverett

Walking the Streets of
Eighteenth-Century London: John Gay's Trivia (Edited by Clare Brant and Susan E. Whyman) reviewed by Melissa Flores-Bórquez

Melissa Flores-Bórquez on
Ben Borek

Michael Peverett reviews
Gunnar Björling, You go the words

Peter Hughes on Anselm
Hollo, Guests of Space

Laura Steele on Stephen
Brockwell

Edmund Hardy: Rage &
Suspense - R. F. Langley, Journals

Colin Falck's Post-Modern
Love reviewed by Michael Peverett

Elizabeth Willis' The Great
Egg of Night reviewed by Michael Peverett

rob mclennan's aubade
reviewed by Michael Peverett

Peter Hughes on Andrew
Duncan

Philippe Viellard: Like a
Book out of Hell - Boccaccio's Life of Dante

Michael Peverett: Catherine
Daly, That Locket Sound

Laura Steele: Allen
Fisher's Place

Michael Peverett: Donald
Ward - Lark Over Stone Walls

INVESTIGATIONS

Real time diagrammatic
reviews of readings at Xing the Line in 2009

Michael Peverett - Robert
Browning's Strafford

Melissa Flores-Bórquez
investigates Gilberto Freyre, and John Gay's Tyburn Tree

Abena Sutherland: Bouncing
Over Death - Gay & Ariosto

Michael Peverett investigates Samples from The Many Press; The Best of William Canton; Some Denise Riley poems; Charles Dickens, The Old Curiosity Shop; John Gay's The Birth of the Squire; the end of Richard Makin's St Leonards; and surveys Euripides.

Laura Steele: Buzz Off -
Gay, Mandeville, Eutopia

Edmund Hardy investigates The rhetoric of land law; The art of instruction; Index Humour; Hip-hop & the Autobiographical - Ice T, Biggie, Cannibal Ox, Estelle, and, in passing, Jurassic 5.

FINAL CHEERFUL SING-A-LONG
BEFORE THE RETURN TO USELESS PASSIONS

Lyrics to Kenzo Masaoka's
classic cartoon KUMO-TO-CHURIPPU (Spider and Tulip, 1943) translated, with accompanying video.

_____
http://clk.atdmt.com/UKM/go/195013117/direct/01/
We want to hear all your funny, exciting and crazy Hotmail stories. Tell us now

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200. Sheila Murphy
THIS IS VISUAL POETRY - SHEILA E. MURPHY (see link)
Mon 19 Apr 2010

THIS IS VISUAL POETRY - SHEILA E. MURPHY (SEE LINK BELOW)

http://thisisvisualpoetry.com/

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201. Eleni Stecopoulos
Poetics of Healing APRIL 29-MAY 1, SF & Berkeley
Mon 19 Apr 2010

—

↑ Index

202. Caleb Cluff
Re: Art is theft
Mon 19 Apr 2010

I've heard that before.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of mIEKAL aND
Sent: Monday, 19 April 2010 11:56 PM
To: [redacted]
Subject: Re: Art is theft

By definition originality is impossible.

Please consider the environment before printing this e-mail.

The information contained in this email and any attachment is confidential and may contain legally privileged or copyright material. It is intended only for the use of the addressee(s). If you are not the intended recipient of this email, you

are not permitted to disseminate, distribute or copy this email or any attachments. If you have received this message in error, please notify the sender immediately and delete this email from your system. The ABC does not represent or warrant that this transmission is secure or virus free. Before opening any attachment you should check for viruses. The ABC's liability is limited to resupplying any email and attachments.

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203. **George Bowering**
Re: Rae's Pulitzer
Mon 19 Apr 2010

I am, too.

Hi, Cecilia!

GB

On Apr 13, 2010, at 5:06 PM, Cecelia Belle wrote:

> *Just had to write in to congratulate, Rae, and don't know how to get a hold of her; to say David Bromige was a Huge fan of Rae's, and often quoted her line, " the smallest distance inexhaustible". (Hope I got it right.) He would be so pleased. So am I. Cecelia Belle Bromige*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*
> *[mailto:[redacted]] On Behalf Of Caleb Cluff*
> *Sent: Tuesday, April 13, 2010 3:48 PM*
> *To: [redacted]*
> *Subject: Re: Rae's Pulitzer*
>
> *Another great (greater) poet acknowledged: - Special citation: Hank Williams for his craftsmanship as a songwriter who expressed universal feelings with poignant simplicity and played a pivotal role in transforming country music into a major musical and cultural force in American life.*
>
> *Caleb*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB)*

[mailto:[redacted]] On
Behalf Of Paul Nelson
Sent: Tuesday, 13 April 2010 7:54 AM
To: [redacted]
Subject: Rae's Pulitzer

So good to see someone whose work you value get one of these things:

Poetry: "Versed," by Rae Armantrout (Wesleyan University Press), a book
striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading. Finalists: "Tryst," by Angie Estes (Oberlin College Press), a collection of poems remarkable for its variety of subjects, array of genres and nimble use of language, and "Inseminating the Elephant," by Lucia Perillo (Copper Canyon Press), a collection of poems, often laced with humor, that examine popular culture, the limits
of the human body and the tragicomic aspects of everyday experience.

http://www.washingtonpost.com/wp-dyn/content/article/2010/04/12/AR2010041202
750_2.html?sid=ST2010041202826

Paul E. Nelson

Global Voices Radio
SPLAB!

C. City, WA [redacted]

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> *welcome.html*

George Bowering, M.A.
From Heaven with a burp.

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204. Jennifer Karmin
4/24: LUNGFULL! release party in NYC
Mon 19 Apr 2010

Celebrate a year of horrible mistakes with one night of even worse ones.

THE LUNGFULL! MAGAZINE
GALA RELEASE PARTY
RAUCOUS AUCTION
& READING EXTRAVAGANZA

WHEN/WHERE:
6:45pm Saturday 4/24Â
Zinc Bar, 82 W 3rd NYC
Between Sullivan & Thompson
Subway ACEBDQF to West 4thÂ Â
RW to 8th or Prince

LUNGFULL! is the only literary journal that publishes rough drafts along with the final versions so you can see the creative process as it happens - with all its missteps, secret foibles and regrets!

On Saturday 4/24 it all comes to life and YOU get to:

HEAR marvelous writers at the apogee of their skill!
WITNESS astounding water-defying demonstrations of Lungfullismo!
BID on indescribable items of vast allure & untellable value!
HECKLE everyone involved!
PURCHASE a brand-new copy of Lungfull! Magazine!
TAKE HOME fabulous volumes of poetry, rough drafts, art, world news reports, cranky letters, & perhaps the writers themselves!

$5-15 admission sliding scale fund raiser. $20 gets you in, plus a copy of the magazine. Generosity always comes back to you sevenfold.*** A pair of sparkly pants & fiery hoops will earn you our unending awe, though not necessarily respect.

The event will be hosted by Editor Brendan Lorber.
The Auction will be barked by Todd Colby with Tracey McTague.

THE LINE UP:

Contributors to this issue, many of whom will be here & be reading, are: Hossannah Asuncion â€¢ Nathan Austin â€¢ Macgregor Card â€¢ Giuseppe CastellacciÂ â€¢ Todd Colby â€¢ Joanna Penn Cooper â€¢ Joel Craig â€¢ Molly DorozenskiÂ â€¢ Ian DreiblattÂ â€¢ Betsy Fagin â€¢ Farrah FieldÂ â€¢ James Grinwis â€¢ Barbara Henning â€¢ Lauren Ireland â€¢ Ish Klein â€¢ Brian Koppen â€¢ Kevin Leal â€¢ Brendan Lorber â€¢ Tracey McTagueÂ â€¢ Stefania IreneÂ Marthakis â€¢ Laura Minor â€¢ Ben Mirov â€¢ Cynthia Nelson â€¢ Jennifer Nelson â€¢ Greg PurcellÂ â€¢ Rick Smith â€¢ Mathias Svalina â€¢ Maureen ThorsonÂ â€¢ Bill Ward â€¢ Alli Warren â€¢ Michael J. WilsonÂ â€¢ Rebecca Wolff â€¢ Jon Woodward â€¢ Jen Robinson

World News Reporters, some of whom will also appear are: Sawako Nakayasu in Tokyo, JapanÂ â€¢ Michael Gizzi in Hawkesbury River, Australia â€¢ David Perry in Shanghai, China â€¢ Andy Young on Egypt â€¢ Jennifer K Dick in Paris, France â€¢ Tim Atkins in Great Britain â€¢ Edmund Berrigan in Brooklyn, NY â€¢ Bernadette Mayer and Philip Good in Upstate NY â€¢ Sparrow in Cresskill, New Jersey â€¢ Thomas Devaney in Philadelphia, PA â€¢ John Most in Virginia â€¢ Michael Kelleher in Buffalo, NY â€¢ Bruce Covey in Atlanta, GA â€¢ Brett Evans in the air above New Orleans, LA â€¢ Dave Brinks on the ground in New Orleans, LA â€¢ Matt Hart in Cincinnati, OH â€¢ Jennifer Karmin in Chicago, IL â€¢ Chuck Stebelton in Milwaukee, WI â€¢ Sarah Fox and John Colburn in Minneapolis, MN â€¢ Prageeta Sharma in Missoula, MT â€¢ Brian Kim Stefans in Los Angeles, CA â€¢ Matthew Zapruder in San Francisco, CA â€¢ Julie Reid in Petaluma, CA â€¢ Jen Coleman in Portland, OR â€¢ C.E. Putnam in Seattle, WA

Visual Artists: Mauro Altamura â€¢ Aaron Cantor â€¢ Amy Chan â€¢ Tracey McTague

Letters to the editor from about 30 people â€” if you drunk-emailed us this past year, here's the evidence. Nice job!

Auctioned items include:
â€¢ Original Mork & Mindy action figures in unopened package
â€¢ Membership at the Brooklyn Creative League (green shared workspace, office amenities, and a community of professional colleagues for freelance professionals, small-shop companies, and nonprofits)
â€¢ Antique working typewriters
â€¢ Antique Burmese cigarette lighter
â€¢ Lots of art
â€¢ Broadsides from Best Fucking Friends Press
â€¢ Unique handmade booties, hats & shawl
...and much much more

http://WWW.LUNGFULL.ORG

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205. derek beaulieu
new from NO press: Vanessa Place's THE ALLEGORY AND THE ARCHIVE
Mon 19 Apr 2010

No press is proud to announce the publication of

Vanessa Place's
THE ALLEGORY AND THE ARCHIVE

28pp, sewn binding
published in an edition of 50 copies (25 of which are for sale)
$5 each

for more information, or to order copies, please email:
derek beaulieu
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

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206. Al Filreis
new at PennSound: Wallace Stevens
Mon 19 Apr 2010

We are pleased to announce a new PennSound author page - that of Wallace Stevens. We begin by making available two recordings made in Boston - a project in collaboration with the Woodberry Poetry Room at Harvard. New Stevens recordings will be added to this page in the coming months:

http://writing.upenn.edu/pennsound/x/Stevens-Wallace.html

We especially wish to thank Christina Davis, Peter Hanchak, and John Serio.

- Al Filreis & Charles Bernstein
  Co-Directors, PennSound

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207. Insert Press

Subscribe to Insert Press!

Tue 20 Apr 2010

Dear All - I'm excited for the coming year of Insert Press and wanted to send you this note about what's coming up and about how to subscribe to the press. I've been working with a brilliant printmaker, Maggie White, to make Insert Press titles even more gorgeous.

Hope all is swell,

Mathew Timmons

Subscribe to Insert Press now for $42.00 and receive everything Insert Press has published to date plus a year’s worth of new titles including Bruna Mori’s new book Poetry for Corporations, The Ups & Downs anthology (a collection of writings and imagery from the installation series, The Ups & Downs), plus anything else we decide to do this year (excluding the PARROT series).

The very First subscriber will get the absolute last issue of Fold Magazine: Fold Appropriate Text as well as one of the last issues of Three Column Table by Harold Abramowitz. The Second and Third subscribers will also get one of the last copies of Three Column Table by Harold Abramowitz. All subscribers will get copies of Absurd Good News by Julien Poirier, Handsome Fish Offices by Ara Shirinyan, the forthcoming Poetry for Corporations by Bruna Mori, the forthcoming Ups & Downs, plus anything else we do in the next year (excluding the PARROT series).

Subscribe to Insert Press!<https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=FE9SL9ACLPAKG>for $42.00

Subscribe to PARROT and receive all the individual titles from the PARROT series for $42.00 or pre-order the Limited Edition hand-bound set of the collection, signed and numbered 1-50 for $75.00. PARROT will print the work of Stephanie Rioux’s My Beautiful Beds, Harold Abramowitz’s A House on a Hill (House on a Hill Part 1), Amanda Ackerman’s I Fell in Love with a Monster Truck, Will Alexander’s On the Substance of Disorder, Amina Cain’s Tramps

Everywhere, Allison Carter’s All Bodies Are The Same and They Have The Same Reactions, Kate Durbin’s Kept Women, Joseph Mosconi’s But On Geometric, Amaranth Ravva’s Airline Music, Brian Kim Stefans' Viva Miscegenation, Mathew Timmons’ Complex Textual Legitimacy Proclamation, Allyssa Wolf’s Loquela as well as the work of Michelle Detorie, Vanessa Place and others…

Subscribe to PARROT<https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=WUFNWCCURXGWW>for $42.00 and receive each of the individual titles as they are released.

Order the Limited Edition set!<https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=7U7SJ8FNRDQBG>for $75.00

http://insertpress.net

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208. Nana Zabic

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 20 Apr 2010

Hi All,

In addition to this lengthening thread, I've received over 20 e-mails outside of the list in response to my vague query, so thank you all for that. Lots of names and links to music, so many in fact, it's will take a lot of time to get to all of them.

Things are crystallizing in my head a little bit, so here's the current condition of my thoughts.

I had in mind poets who perform in rock/pop/hip-hop idioms rather than poets who perform their texts accompanied by music and/or sound, and I didn't have in mind sound poetics. Tracie Morris is simply Tracie Morris, a poet who works with sound and rhythm kind of like a musician would, and I'm a fan, but that's not the kind of a poet I'm after in this query. (Although I find it pretty fascinating that she has said that she went into poetry even though she wanted to be an MC, but found it too daunting to struggle with the sexism in the industry side of the game; I paraphrase from memory here, I apologize if I'm completely twisting her words.)

I'm not even after poets who work mainly with text, but who often collaborate with musicians for the sake of performance, or for the sake of experimenting with various historic avant-garde or neo-avant practices. The reason I'm not pointing my searchlight in that direction is because such a practice is very

much out in the open and I can easily click on the bookmark tab in my browser and listen to stuff on ubuweb or pennsound, etc. I'm a fan of that too. Poets who perform their texts also routinely mention such practices in their bio blurbs and interviews, as they well should!

The reason why I'm after the poets who work in rock/pop/hip-hop idioms is that it seems to me that poets who play/sing/rap/spin in bands may be numerous, but they keep that kind of music separate from their poetic practice and don't let the two worlds overlap too much and therefore they can't be found on a fictive rock/pop/hip-hop equivalent of ubuweb. My hypothesis would be that it's because we are programmed to specialize and be professionals, to be afraid of being marginalized as someone who dabbles in poetry and in music side-by-side.

Someone said in their reply to me that no one can "dabble" in music, because it takes too much work and practice. That's true. You can't dabble in music or poetry as far as creating it goes. I didn't mean by "dabble" that someone out there plays a triangle every once in a while and claims they're musicians or writes limericks for fun and claims they're poets :-) But however much you practice and perform, unless you are at least a little bit successful and have a following, you'll be perceived as a dabbler, right? I'm sort of interested in reception/perception and playing the game, rather than abstracted artistic practice.

There is then the global question of "the game" and to what extent combining the practice of writing cerebral poetry with the practice of playing silly music (that is supposed to make people literally shake, dance, mosh, head-bang, or at least bop), is beneficial or detrimental to one's "career." (I actually have no doubts that this combo can only be good artistically for the resulting texts and music, as long as the poet/musician in question has enough time to devote to each interest and doesn't need much sleep.)

And just to be completely honest, there is a personal stake in my query in that I've recently begun playing and singing in two bands, am writing a lot of songs and starting to perform in clubs etc., while I'm of course still writing and translating poetry, sending it out, and trying to get published, succeeding here and there. But the sheer number of responses this has gotten makes me think a) this list is full of friendly people helping me come up with my little database of poet/musicians, and b) there is a bigger issue here than my ego-centric soul-searching. I didn't expect that my query would yield such an avalanche of information, so thanks, and please share your further thoughts on this topic. Best,

Snezana (Nana for short :-)

On Sun, Apr 18, 2010 at 8:46 AM, Camille Martin
<[redacted]> wrote:
> I'm a recovering pianist - master's degree at a conservatory - now composing a song cycle from some of poems in my recently-released Sonnets.
>
> If any sopranos out there would like to look at the scores or hear a sound file, let me know. One is a capella, and the rest have piano accompaniment.
>
> Camille Martin
>
> http://www.shearsman.com/pages/books/catalog/2010/martin.html
> http://www.camillemartin.ca
> http://rogueembryo.wordpress.com
> _____
> From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Philip Meersman [[redacted]]
> Sent: Saturday, April 17, 2010 6:22 AM
> To: [redacted]
> Subject: Re: query: calling poets who are also musicians (or who dabble in music?)
>
> The Belgian Poet Dirk Elst, you can also add to your list.
> You can find more on him on his blogsite: http://dirkelst.blogspot.com/ which
> is in Dutch but he writes and performs also in English, see also:
> http://www.youtube.com/watch?v=Vv538I9hdVk&feature=related,
> http://www.youtube.com/watch?v=tOo_WM-bWbk and
> http://www.youtube.com/watch?v=vZnZc5ZH9mU
>
> Fragments out of one of his latest performance shows.
> I worked with Dirk for several performances and I recommend him as a poet, a
> performer and a musician.
>
>
>
> On Thu, Apr 15, 2010 at 11:14 PM, Jason Quackenbush <[redacted]> wrote:
>
>> i was a musician before i was a poet. i went to berklee college of music
>> and graduated from their electronic music and recording program. i still
>> compose but i mostly keep it to myself.
>>
>>

>>
>> On Apr 12, 2010, at 3:31 PM, Nana Zabic wrote:
>>
>> Hi All,
>>>
>>> I'm cataloging, in my head at the moment, contemporary poets I've read
>>> and/or met who also play/sing/rap/spin in bands or solo, or at least
>>> did for a period of time in the past. I'm not coming up with a whole
>>> lot of names, but I have this hunch that there is a lot of us,
>>> although we don't necessarily mention our double lives in our bio
>>> blurbs.
>>>
>>> If you are or know a poet who is/was also a musician in any shape or
>>> form, please respond here or e-mail me at [redacted]. I don't
>>> have a clear goal in mind as to why I'm cataloging this phenomenon.
>>> But there might be an event in the future.
>>>
>>> Thanks,
>>>
>>> Snezana
>>>
>>>
>>
>>
>
>
>
> --
> Philip Meersman
> !!! New Address
> Tentoonstellingslaan 418, bus 46
> 1090 Jette
> Belgium
> tel[redacted]
> www.myspace.com/spooninmybrain
> www.facebook.com/spooninmybrain
> www.youtube.com/spooninmybrain
> skype: Spooninmybrain
> [redacted]
> www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
> 21/03/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
> 02/04/10: Performance opening expo "Love Letters", KULTOUR10, Sint-

Niklaas,
> BE (http://www.kultour10.be/kultour10/index.php/podium/31-qspooninmybrainq)
> 16/04/10: "Binnenkort ook in navulpak" op het Once upon a Festival, Kasteel
> van Laarne, BE (www.onceuponafestival.be)
> 21/04/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
> 05/05/10-09/05/10: Literature festival of Tallinn, Estonia
> 21/05/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
> 21/07/10: BruSlam, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)
>
>
>

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209. Rob McLennan
above/ground press: out-of-print (sale!);
Tue 20 Apr 2010

Digging through boxes recently, I discovered a few extra copies of older chapbooks considered out-of-print (just what will he discover next?). 2010 subscriptions still available.

1. John Barton. DESTINATIONS, LEAVING THE MAP. Published in an edition of 100 copies, September 12, 1995, for a reading by John Barton at the TREE Reading Series. 16 pages. The poems later appeared as part of Sweet Ellipsis (Toronto ON: ECW Press, 1998). Barton is current editor of The Malahat Review. $40.

2. Michael Holmes. 21 Hotels. Published in an edition 210 copies, September 1998 (reprinted from an earlier self-publication, August 1998, of an edition of 21). Design by Paul Davies. 24 pages. Not yet appeared in a single-author trade, but reprinted in Groundswell: the best of above/ground press, 1993-2003 (Fredericton NB: Broken Jaw Press, 2003). Holmes is current editor at Groundswell: best of above/ground press, 1993-2003ECW Press. $40.

3. Barry McKinnon. in the millennium. Published in an edition of 250 copies, April 2000. Cover design & production by jwcurry (on gestetner). Later appeared as part of In The Millennium (New Star Books, 2009). 12 pages. $30.

4. George Bowering as Ellen Field. A, Youre Adorable. Published in an edition of 200 copies, October 1998 (later reprinted admitting Bowerings authorship by above/ground press, October 2004). A fraction appeared in (where Bowering first publicly admits the pseudonym) in Changing on the Fly, The Best Lyric Poems of George Bowering (Vancouver BC: Polestar Books, 2004), and later, in

full, in his Vermeer's Light: Poems 1996-2006 (Vancouver BC: Talonbooks, 2006). 28 pages. $40.

5. PURDYESQUE. Ed. rob mclennan. Published in an edition of 250 copies, May 2006, for a poetry reading on May 7th, 2006 as part of the conference Al / Purdy: The Ivory Thought at the University of Ottawa (May 5-7, 2006). Poems by George Bowering, Stephen Brockwell, Gwendolyn Guth, Steven Heighton & rob mclennan. 24 pages. $10.

Add $1 for postage; outside Canada, all prices in US currency (& add another $2 for postage). Make cheques payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa Ontario K1R 6R7

above/ground press; killing trees for literature since 1993; http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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210. **amy king**

An Armantrout Admission ...

Tue 20 Apr 2010

In response to Pound ...

...and on an anarchic cooperation, here -- http://amyking.wordpress.com/2010/04/20/with-no-slither/

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211. **Aryanil Mukherjee**

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 20 Apr 2010

To some writing traditions (could be even looked at racially)Â music has remanied central to the creation of poetic arts.

In Bengal, for example, virtually every poet is a singer. Some make music, write music andÂ some don't. But its hard to come across a Bengali poet who is not into music - vocal or instrumental or can't sing or doesn't haveÂ melody in his voice- brain.

Let me spare "noise" music from this note. "Noise music" isn't the first thing ancient musical traditions look for and furthermore any & every music is eventually "noise music". Let me put it that way.

Aryanil

----- Original Message -----
From: "steve dalachinsky" <[redacted]>
To: [redacted]
Sent: Sunday, April 18, 2010 4:38:42 AM GMT -05:00 US/Canada Eastern
Subject: Re: query: calling poets who are also musicians (or who dabble in music?)

Â haiku reading at this year's
Sakura Matsuri (Cherry Blossom Festival), at the Brooklyn Botanic Garden.
Â
steve dlachinsky, tony pupello, yuko otomo, cor van den huevel and others

Â For those of you who don't know, the
Brooklyn Botanic Garden has MORE species of cherry than anywhere outside of Japan. Â We don't have more trees than Washington - but way more varieties. Â And the festival boasts daiko drumming, ikebana, Butoh dance, and many, many other cultural events.
Â
If you plan on going, just make sure to get there early as the lines to get in can be daunting! Â (Folks are just clamoring to hear the haiku/senryu poets!). Â
Â FREE
Brooklyn Botanic Garden
Sakura Matsuri
Saturday, May 1st
2:00 - 3:00 PM
Alfred T. White Memorial

May 14 Â 7pm Â at Bowery Poetry Club

steve dalachinsky jane and albey balgochian's
basscentric Â

May 22 - 2 pm at Grand Army Plaza Library
Â Â Â Â steve dalachinsky and Matt Maneri

Sunday June 20 - 2-5pm
the Vision Festival presents @ AGathering of Tribes
285 East 3rd St. (between C & D - 2nd floor)
donation to Tribes

poetry by

Jeff Wright
Bob Heman
Aaron Howard w/music to be announced
Lewis Warsh

Poetry & Music

Albey Balgochian & Jane
Barry Wallenstein
Yuko Otomo - Shayna Dulberger
Jake Marmer / plus musician to be announced
Steve Dalachinsky
Alexandre Pierrepont
Tamara Gombert

Musicians / Improvs
Ellen Christi
Ambrose Bie piano
Max Johnson bass
Andrew Barker drums
Charles Waters reeds
plus others

On Fri, 16 Apr 2010 02:31:03 -0700 lora <[redacted]>
writes:
> I am Lora Bloom, a poet whose outlet is mostly music these days. Â I
>
>
> I am Lora Bloom, a poet whose outlet is mostly music these days. Â In
> the late nineties I published a lot and started my own literary
> magazine, Siren's Silence. Â Now my poems see light mostly in my band
> "Radio Eris" http://www.myspace.com/radio5eris - we are an
> experimental spoken-word outfit in Philadelphia. Â Some of my new
> work, instead of being written, Â comes out as Â spontaneous
> improvisations with the band.
>
>
> Â Â Â
>

>
>

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212. **teersteeg**
Re: Art is theft
Tue 20 Apr 2010

On its own art doesn't exist--like a tree or a rock exist. It's empty air. Someone has to make something out of something then someone calls it art.

brunoT

----- Original Message -----
From: "Matthew Landis" <[redacted]>
To: <[redacted]>
Sent: Monday, April 19, 2010 12:22 PM
Subject: Re: Art is theft

> *1*
>
> *the translation and appropriation of not*
> *only that which we approve of or*
> *value but that which is most reprehensible;*
>
> *to separate the intentionality of*
> *the author from the production of meaning*
> *and EMBRACE exemplarity*
>
> *not just as an argumentative or*
> *rhetorical strategy, but as a*
> *poetics in and of itself:*
>
> *to let the detritus of our cultural*
> *and politcal lives speak*
> *on their own terms---to think of*
>
> *the poet less as the painter and*
> *more as the craftsman who*
> *constructs the frame*
>
> *2*
>
> *this past decade and the future of poetry*
> *has eroded the pretense of the confessional*
> *and the vulgarity of the topical & the opportunism*
> *of influence---in the sense that the topical simply*

adopts the tropes and rhetorical logic of media's
narrative structure--- (ie, the war is happening, we
oppose the war, but how long can you write about war?
what happens when the war is over? do we just find
another war? and if there is none do we sit around
WAITING for one with baited breath?) it highlights the
value of the poetic voice addressing and reflecting the
everyday--- of interrupting and detourning; of intervening
in the narratives, language, thought--processes and values of
our present culture and thereby, not only oppose & question
the logic and practice of war, but the behavior, language, and
philosophical foundation that war is built upon--- to construct
dialectical "IMAGES" which are concrete (in the vispo and literal
sense), enduring, and impactful collections and galleries of
the ephemera & carrion of culture; as well as the traumatic
and the horroific; as well as the joyful and celebratory--- not
in the delusional quest for permanence or tradition but
the wholly absurd and yet wholly necessary quest to use poetry
to not only settle those unsettled debts of history, but to challenge
the very notion of indebtedness--- to light the fuses which will result
in these explosions of these dialectical images in the minds of the
reader: to write poetry in the service of uncovering and enacting
new consciousness.

3

the
love of
linguistic play, an
anarchistic spree celebrating the
freedom of consciousnes, which is
the endless possibility of the verbal
expression of consciousness that is language---fashioning
"chorals out of random input"

John Cunningham wrote:
You have raised a question that I've been pondering for some time although
perhaps in a different context. This past Sunday, I had Steven Smith,
formerly of the sound poetry group Owen Sound as well as director of Sage
Hill Writing who is now director of Literary Arts at the Banff Centre, on
my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00 p.m.
CST on CKUW 95.9 FM (and available for streaming or download from the

CKUW
website). We talked about the concepts of sampling and found poetry. I've had poets as diverse as Karen Solie and Jan Conn to the experimental such as
Erin Moure, Lisa Robertson and Angela Carr on the show who have used these techniques. I have also had discussion with poets who are aghast at this plagiarism. What are the parameters in these days of FLARF poetic techniques for the legitimacy of 'borrowings'? When does one have to cite?
I've heard others who, if wanting to use a phrase, line or brief passage from another writer's work actually indicate that they would send a request
to that writer for permission to use that material. Is this necessary?
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]*] On Behalf Of Maria Damon*
Sent: April-17-10 5:37 PM
To: [redacted]
Subject: Re: Art is theft

here's a shot. but off the cuff.
art is "free" in the sense that one is participating in a field of activity that is theoretically unbounded, but because there is so much ego involved, availing oneself of that freedom feels to oneself and others like theft, because things are not supposed to be free. One uses good ideas, images, words, etc from others because how could one not? being a social animal and learning everything from others. but because of the Romantic/Enlightenment emphasis on individuality and inventive genius, that sociability is perceived and sometimes experienced as stepping on other people's toes, using one's time illegitimately (i.e. stealing from the boss to find time to write, etc), etc. etc.

Ann Bogle wrote:

Explain art is theft.

I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I

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The subject came up last year at WOMPO, and the women and men unanimously

cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark

is all?

Picasso. I looked up Pound, and Pound's idea is more interesting,

something

about a mountain.

I was glad after renting Tom& Viv years after its release that I had

read

Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?

Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

guidelines

↑ Index

213. **Jacquilyn Weeks**

Re: Art is theft

Tue 20 Apr 2010

theft + disguise = metaphor?
off the cuff.
By definition originality is impossible.

Such an act is clearly larcenous and its perpetrators mere criminals trafficking in contraband.

I already own all of it

You have raised a question that I've been pondering for some time although perhaps in a different context.
What else is pushing her to produce?

I'll keep it open

The first lines of a boring poem
[are] an invitation to attention?
Change without exchange.
an example of begging the question.

My thoughts exactly.

I've heard that before.
linguistic play, an
anarchistic spree

tee hee.

-J.

On Mon, Apr 19, 2010 at 12:22 PM, Matthew Landis <
[redacted]> wrote:

> *1*
>
> *the translation and appropriation of not*
> *only that which we approve of or*
> *value but that which is most reprehensible;*
>
> *to separate the intentionality of*
> *the author from the production of meaning*
> *and EMBRACE exemplarity*
>
> *not just as an argumentative or*
> *rhetorical strategy, but as a*
> *poetics in and of itself:*
>
> *to let the detritus of our cultural*
> *and politcal lives speak*
> *on their own terms---to think of*
>
> *the poet less as the painter and*
> *more as the craftsman who*
> *constructs the frame*

2

this past decade and the future of poetry
has eroded the pretense of the confessional
and the vulgarity of the topical & the opportunism
of influence---in the sense that the topical simply
adopts the tropes and rhetorical logic of media's
narrative structure--- (ie, the war is happening, we
oppose the war, but how long can you write about war?
what happens when the war is over? do we just find
another war? and if there is none do we sit around
WAITING for one with baited breath?) it highlights the
value of the poetic voice addressing and reflecting the
everyday--- of interrupting and detourning; of intervening
in the narratives, language, thought--processes and values of
our present culture and thereby, not only oppose & question
the logic and practice of war, but the behavior, language, and
philosophical foundation that war is built upon--- to construct
dialectical "IMAGES" which are concrete (in the vispo and literal
sense), enduring, and impactful collections and galleries of
the ephemera & carrion of culture; as well as the traumatic
and the horroific; as well as the joyful and celebratory--- not
in the delusional quest for permanence or tradition but
the wholly absurd and yet wholly necessary quest to use poetry
to not only settle those unsettled debts of history, but to challenge
the very notion of indebtedness--- to light the fuses which will result
in these explosions of these dialectical images in the minds of the
reader: to write poetry in the service of uncovering and enacting
new consciousness.

3

the
love of
linguistic play, an
anarchistic spree celebrating the
freedom of consciousnes, which is
the endless possibility of the verbal
expression of consciousness that is language---fashioning
"chorals out of random input"

John Cunningham wrote:

You have raised a question that I've been pondering for some time although
perhaps in a different context. This past Sunday, I had Steven Smith, formerly of the sound poetry group Owen Sound as well as director of Sage Hill Writing who is now director of Literary Arts at the Banff Centre, on my radio show 'Speaking of Poets' heard every Sunday from 4:30 to 5:00 p.m.
CST on CKUW 95.9 FM (and available for streaming or download from the CKUW website). We talked about the concepts of sampling and found poetry. I've had poets as diverse as Karen Solie and Jan Conn to the experimental such as
Erin Moure, Lisa Robertson and Angela Carr on the show who have used these techniques. I have also had discussion with poets who are aghast at this plagiarism. What are the parameters in these days of FLARF poetic techniques for the legitimacy of 'borrowings'? When does one have to cite? I've heard others who, if wanting to use a phrase, line or brief passage from another writer's work actually indicate that they would send a request
to that writer for permission to use that material. Is this necessary?
John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Maria Damon
Sent: April-17-10 5:37 PM
To: [redacted]
Subject: Re: Art is theft

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Substitutivity. Art is poetry, piety, carnivality? Art is what?

Chicago Style. 300 words.

Ann Bogle

> *guidelines*

↑ Index

214. **Christophe Casamassima**
Re: Art is theft
Tue 20 Apr 2010

---

last night i hosted the 3rd reading of our cruellest month series. i wrote out instructions for our audience: to appropriate lines from the poets and write their own poems, which we're plastering to our office walls. i have pictures from the event, with a big sign that says "ART=THEFT"

so funny

On Mon, Apr 19, 2010 at 12:22 PM, Matthew Landis
<[redacted]> wrote:
> 1
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> everyday--- of interrupting and detourning; of intervening
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> and the horroific; as well as the joyful and celebratory--- not
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> the wholly absurd and yet wholly necessary quest to use poetry
> to not only settle those unsettled debts of history, but to challenge
> the very notion of indebtedness--- to light the fuses which will result
> in these explosions of these dialectical images in the minds of the
> reader: to write poetry in the service of uncovering and enacting
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>
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> freedom of consciousnes, which is
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> expression of consciousness that is language---fashioning

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>> formerly of the sound poetry group Owen Sound as well as director of Sage
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>> these techniques. I have also had discussion with poets who are aghast at
>> this plagiarism. What are the parameters in these days of FLARF poetic
>> techniques for the legitimacy of 'borrowings'? When does one have to cite?
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>> John Herbert Cunningham
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>>>
>>> Chicago Style. 300 words.
>>>
>>> Ann Bogle
>>>
>>>
>>
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>>>
>>
>> guidelines
>>
>>
>
>

↑ Index

215. **Chris Chapman**
Re: Art is theft
Tue 20 Apr 2010

---

hmm. yes, i did walk in a circle, i'm afraid. i see that that is a true fact.

i wonder if that makes my conclusion irrational or non-rational. do some of my premises have to be true for the one and not the other?

... on board the blue line for o'hare.

On 4/19/10, George Bowering <[redacted]> wrote:
> On Apr 17, 2010, at 1:53 PM, Chris Chapman wrote:
>
>> theft + disguise = metaphor?
>>
>> 1. theft: a repetition that doesn't use negation for instantiation.

>> eg.: a, a not a, A.
>> 2. disguise: a different species within one genus.
>> 3. metaphor: gifts of insubordinate resemblance
>>
>> if art is the use of metaphor, creative comparison, then it is theft.
>
> Ah, but this is an example of begging the question.
>
> gb
>>
>>
>>
>>
>>
>> On 4/17/10, George Bowering <[redacted]> wrote:
>>> On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:
>>>
>>>> Explain art is theft.
>>>>
>>>
>>> Yeah. I agree that explain art is the worst kind of art.
>>>
>>> But I don't think that it is theft.
>>>
>>>
>>> gb
>>>
>>> guidelines
>>>
>>
>> welcome.html
>
> Georges Bowering, OC
> If you say so.
>
>
>

↑ Index

216. Jason Quackenbush
Re: Art is theft
Tue 20 Apr 2010

it's so old its in the bible.

On Apr 19, 2010, at 3:14 PM, Caleb Cluff wrote:

> *I've heard that before.*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]]*
> *On Behalf Of mIEKAL aND*
> *Sent: Monday, 19 April 2010 11:56 PM*
> *To: [redacted]*
> *Subject: Re: Art is theft*
>
> *By definition originality is impossible.*
>
> *Please consider the environment before printing this e-mail.*
>
> *The information contained in this email and any attachment is confidential and*
> *may contain legally privileged or copyright material. It is intended only for*
> *the use of the addressee(s). If you are not the intended recipient of this*
> *email, you are not permitted to disseminate, distribute or copy this email or*
> *any attachments. If you have received this message in error, please notify the*
> *sender immediately and delete this email from your system. The ABC does not*
> *represent or warrant that this transmission is secure or virus free. Before*
> *opening any attachment you should check for viruses. The ABC's liability is*
> *limited to resupplying any email and attachments.*

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217. Halvard Johnson
Re: Art is theft
Tue 20 Apr 2010

It's all coded: a = th; r = e; t = ft.
Ergo . . .

Hal

Halvard Johnson
==========

The Perfection of Mozart's Third Eye (downloadable and free) is @
http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Mon, Apr 19, 2010 at 12:29 PM, Ann Bogle <[redacted]> wrote:

> *Six answers so far. I'll keep it open while replies are oncoming. My objective is to realize something I haven't realized (come to believe) in reading poetry and observing other arts as well.*
>
> *In a message dated 4/17/2010 2:57:23 P.M. Central Daylight Time,*
> [redacted] *writes:*
>
> *I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I could*
> *think of for poor.*

↑ Index

218. **Thomas savage**
Re: Art is theft
Tue 20 Apr 2010

Replying to the title of this entry "Art is theft", I go to movies, plays, operas, and concerts and incorporate elements from all of these in the poems I write while watching whatever the event may happen to be. Is this theft? I always acknowledge the source in a note at the end of the poem. It doesn't seem to be theft to me as long as I'm not taking words, phrases, or ideas from poems by other poets.

--- On Mon, 4/19/10, Jason Quackenbush <[redacted]> wrote:

From: Jason Quackenbush <[redacted]>
Subject: Re: Art is theft

To: [redacted]
Date: Monday, April 19, 2010, 9:54 AM

The word "is" functions both as copula and expression of identity. If I say "X is Y" I can mean either that Y is some way of describing X or that X and Y are identical. If they are identical then they can be substituted for one another in a sentence without any change in meaning. Observe: 1.) "Theft is the taking of something from someone who has more right to possess it than the thief." 2.) "Art is the taking of something from someone who has more right to possess it than the artist." If there is no change in meaning here, then "Art is Theft" is a mere expression of identity. This is not the case. Therefore "is" in this sentence is functioning as a copula. In that case theft is a predicate of art. It is possible that the sentences "Art is theft" and "Art is yellow" are both true in a way that would not be possible if the "is" in both sentences were functioning as a marker of identity. To explain "Art is theft" you must therefore just know what "theft" means as a predicate. As such it is worth pointing out that theft as a predicate indicates that art is a crime, art takes possession of some (intellectual) property that does not belong to the artist. To create art then is to appropriate and to do wrong; to be guilty and deserving of punishment. "Art is theft" is therefore a condemnation of God as first creator for creating us and a warning to artists that there is nothing redemptive in what they do. In creation, the artist takes from infinite possibility and fixes in imitation the previously unrealized. Such an act is clearly larcenous and its perpetrators mere criminals trafficking in contraband.

On Apr 16, 2010, at 5:23 PM, Ann Bogle wrote:

> *Explain art is theft.*
>
> *I offer a prize of $100 to the best answer. In memory of a poet in Binghamton who sent me $100 via Paypal when I was broke, the only word I could think of for poor.*
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> *The subject came up last year at WOMPO, and the women and men unanimously cited Eliot, as if nothing theoretical has happened since Eliot's syllogism. Those of you who studied theory for many years, Eliot's remark is all? Picasso. I looked up Pound, and Pound's idea is more interesting, something about a mountain.*
>
> *I was glad after renting Tom & Viv years after its release that I had read Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great artists incarcerate?*
>
> *Substitutivity. Art is poetry, piety, carnivality? Art is what?*
>
> *Chicago Style. 300 words.*

> *Ann Bogle*

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219. Ron Henry

Poetry Reading (Ithaca, NY, 4/25, 3 pm) - Emily Rosko and Anthony Reed at the Herbert F. Johnson Museum of Art, Cornell University

Tue 20 Apr 2010

Please join us as poets Emily Rosko and Anthony Reed read from their work this Sunday, April 25th, 2010 at 3:00 p.m. at the Herbert F. Johnson Museum of Art on the Cornell University campus. The reading is free and open to the public.

EMILY ROSKO is the author of Raw Goods Inventory, winner of the 2005 Iowa Poetry Prize and the 2007 Glasgow Prize for Emerging Writers from Shenandoah. Recipient of the Stegner, the Ruth Lilly, and the Javits fellowships, her poems have been included in Agni, The Beloit Poetry Journal, The Denver Quarterly, The Laurel Review, and Pleiades. She earned an M.F.A. at Cornell University and a Ph.D. in Creative Writing and Literature at the University of Missouri. She is the editor, with Anton Vander Zee, of a collection of essays, A Broken Thing: Poets on the Line, which will be published by The University of Iowa Press in 2010. She has been residing in Ithaca for this past year, serving as a Visiting Assistant Professor at Cornell, and, in the fall, she will be an Assistant Professor at the College of Charleston.

ANTHONY REED, a recent Ph.D. graduate from Cornell University's English Department, is a Mellon graduate fellow at the Society for the Humanities. Next year he will join the faculty of the English and African American Studies departments at Yale University. He is also a graduate of the M.F.A. program at the University of Michigan (Ann Arbor). Currently, he is working on a series of poems called 'The Conquering Ayin' as well as a fragmentary novel called The Infinite, both of which are concerned with intimacy and music.

This event has been made possible in part with public funds from the Community Arts Partnership of Tompkins County / NYS Council on the Arts Decentralization Program. SOON Productions is dedicated to bringing innovative poets and writers to the Ithaca area for readings and talks. Please visit our website at http://soonproductions.org for information about the series.

Please forward this email to anyone you think might be interested in attending the reading.

For more information, contact:

Ron Henry
SOON Productions
Email: [redacted]
Web: http://soonproductions.org

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220. Poetry Project

Poetry Project Spring Fundraiser

Tue 20 Apr 2010

April 20, 2010

Dear Friend of The Poetry Project,

The Project faces significant financial challenges in 2010. The economic environment remains difficult for arts organizations and, as you might know, our new lease with the Church imposes a substantial rent increase.

There are many ways for you to help us continue to create opportunities for writers to present their work to an engaged, responsive community. One way is to simply purchase admission for one, or all, of the three special events scheduled for our annual Spring Fundraising week. Admission for each event is only $10. Community turnout last Spring helped us raise just over $5,000!

* On April 28th, Alice Notley will read in the Sanctuary, with a reception to follow. * On April 30th, we¹ll have a panel and a film screening for the book We Saw the Light: Conversations Between the New American Cinema and Poetry by Daniel Kane. * Finally, on May 1st, we¹ll host a performance of ³John Ashbery¹s Self-Portrait in a Convex Mirror for Six Voices.²

Please see our Calendar for all the details.
http://poetryproject.org/readings?ec3_after=today

If you can¹t be with us for these events, please show your support by becoming an esteemed Member of the Poetry Project. A $95 Supporting Membership will get you and a guest free admission to all regularly scheduled/non-fundraising Project events, among other perks!
http://poetryproject.org/get-involved/become-a-member

You may also opt to give a tax-deductible contribution of $30‹the price of admission to all three events‹or anything that you feel you can offer. Even smaller amounts are very welcome.
http://poetryproject.org/get-involved/donate-now

We have always been a poet-run organization whose programming has developed out of a complete devotion to the risk and heart of contemporary poetry. And we know we serve a community just as intensely devoted!

Thank you‹and I look forward to seeing you soon.

Sincerely,

Stacy Szymaszek
Artistic Director

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221. Camille Martin
sonnet songs on youtube
Tue 20 Apr 2010

I’m composing song settings for some of the poems in my recently-released Sonnets (Shearsman Books), and I'd like to share some of the results - five of them are uploaded to YouTube. Have a listen:

“katrina, tundra”
http://www.youtube.com/watch?v=-Pf7qpeBUjg

“snow”
http://www.youtube.com/watch?v=TdaQAUp1lJk&feature=channel

“twigs”
http://www.youtube.com/watch?v=lLoX4SNhHIE

“so many melodies”
http://www.youtube.com/watch?v=K8pal6OW85Q&feature=related

“what am i”
http://www.youtube.com/watch?v=ZPZDLHixbZA

These videos are also embedded on Rogue Embryo, my blog (glitch fixed):
http://rogueembryo.wordpress.com/2010/04/18/sonnet-song-setting-katrina-tundra/

If any of these links don’t work, please let me know.

Camille Martin
http://www.shearsman.com/pages/books/catalog/2010/martin.html
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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222. CA Conrad
BALTIMORE
Tue 20 Apr 2010

---

reading with the AMAZING Dorothea Lasky and Justin Sirois this Saturday!
details here: http://CAConradevents.blogspot.com

I LOVE BALTIMORE!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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223. David Kirschenbaum
Boog City presents Lana Turner and Drew Gardner
Wed 21 Apr 2010

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Lana Turner:
A Journal of Poetry & Opinion
(Santa Monica, Calif.)

Tues., April 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Lana Turner’s co-editor
Calvin Bedient

Featuring readings from

Timothy Donnelly
Drew Gardner
Karen Garthe
Cathy Park Hong
Douglas Piccinnini

and music from
Drew Gardner

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Lana Turner: A Journal of Poetry & Opinion
http://www.lanaturnerjournal.com/

Lana Turner: A Journal of Poetry & Opinion is an annual publication that was begun in 2008. The third issue is now in preparation for an October release. Lana Turner mixes new poetry with political essays and essays on music, movies, art, and poetry. So far, each issue has had eight color-plate pages (in the current issue, a sampling of Peter Sacks's astonishing paintings). Canada's Disticor distributes the magazine to Barnes & Noble, and independent newsstands and bookstores. The editors are Calvin Bedient and David Lau. For a taste of the contents and information on submissions and subscriptions visit the above url.

Performer Bios

**Timothy Donnelly
http://www.wavepoetry.com/authors/66

Timothy Donnelly is the author of The Cloud Corporation (Wave Books) and Twenty-seven Props for a Production of Eine Lebenszeit (Grove Press). His work has been translated into German and Italian and has appeared in numerous anthologies, including Legitimate Dangers: American Poets of the New Century; Isn't It Romantic: 100 Love Poems; Joyful Noise: An Anthology of American Spiritual Poetry; and Poet, Poems, Poetry edited by Helen Vendler. A graduate of Johns Hopkins, Columbia, and Princeton universities, he is a poetry editor for Boston Review and teaches in the writing program at Columbia University's School of the Arts. He lives in Brooklyn with his wife and two daughters.

**Drew Gardner
http://writing.upenn.edu/pennsound/x/Gardner.php

Drew Gardner's books include Sugar Pill (Krupskaya) and Petroleum Hat (Roof). A new book, Chomp Away, is forthcoming from Combo Books this year. He lives in New York City.

**Karen Garthe

Karen Garthe's poetry currently appears in The Best of Fence, Barrow Street, and Lana Turner, and is forthcoming in Aufgabe, Colorado Review, Zoland, and Mad Hatter Review. It has been published in Chicago Review, New American Writing, Denver Quarterly, Court Green, POOL, and American Letters & Commentary, among others. She is the author of the book of poems Frayed

Escort, which won the 2005 Colorado Prize, judged by Cal Bedient, and the forthcoming The Banjo Clock (University of California Press).

**Cathy Park Hong
http://www.cathyparkhong.com

Hanging Loose Press published Cathy Park Hong's first book, Translating Mo'um. Her second collection, Dance Dance Revolution, was chosen for the Barnard Women Poets Prize and was published by WW Norton. She lives in New York City.

** Douglas Piccinnini

Douglas Piccinnini’s writing has appeared in EOAGH, Jacket, mid)rib, The Poetry Project Newsletter, Verse, West Wind Review, and other journals. He lives in Brooklyn and curates the CROWD Reading Series.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. May 25
Wave Books
http://www.wavepoetry.com
(Seattle)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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224. Vernon Frazer

Re: query: calling poets who are also musicians (or who dabble in music?)

Wed 21 Apr 2010

Jim Cohn does excellent recitation with rock bands, but I don't know if he plays an insrument.

Vernon

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225. Allan Revich

Re: Art is theft

Wed 21 Apr 2010

How many angels can dance on the head of a pin?

On 4/19/2010 1:36 PM, gabriel siegel wrote:
> Change without exchange.
>
> On 4/17/10, Maria Damon<[redacted]> wrote:
>
>> here's a shot. but off the cuff.
>> art is "free" in the sense that one is participating in a field of
>> activity that is theoretically unbounded, but because there is so much
>> ego involved, availing oneself of that freedom feels to oneself and
>> others like theft, because things are not supposed to be free. One uses
>> good ideas, images, words, etc from others because how could one not?
>> being a social animal and learning everything from others. but because
>> of the Romantic/Enlightenment emphasis on individuality and inventive
>> genius, that sociability is perceived and sometimes experienced as
>> stepping on other people's toes, using one's time illegitimately (i.e.
>> stealing from the boss to find time to write, etc), etc. etc.
>>
>> Ann Bogle wrote:
>>
>>> Explain art is theft.
>>>
>>> I offer a prize of $100 to the best answer. In memory of a poet in
>>> Binghamton who sent me $100 via Paypal when I was broke, the only word I
>>> could
>>> think of for poor.
>>>

>>> The subject came up last year at WOMPO, and the women and men unanimously
>>>
>>> cited Eliot, as if nothing theoretical has happened since Eliot's
>>> syllogism. Those of you who studied theory for many years, Eliot's remark
>>> is all?
>>> Picasso. I looked up Pound, and Pound's idea is more interesting,
>>> something
>>> about a mountain.
>>>
>>> I was glad after renting Tom& Viv years after its release that I had
>>> read
>>> Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great
>>> artists incarcerate?
>>>
>>> Substitutivity. Art is poetry, piety, carnivality? Art is what?
>>>
>>> Chicago Style. 300 words.
>>>
>>> Ann Bogle
>>>
>>>
>>>
>>
>>
>

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226. Susan Webster Schultz
Tinfish Editor's Blog
Wed 21 Apr 2010

---

new posts on Honolulu poetry, Michael Snediker's optimism tour, Cardinals' baseball, AWP & dementia:

* Art and Poetry at The Contemporary Museum, Honolul...
* Interminable Baseball & Dementia & Queer Optimism ...
* 17 Innings with Michael Snediker, Jack Spicer, Que...
* Dementia & AWP (no link, save the ampersand)
* The Mother of All Literary Weeks in Honolulu!

aloha, Susan M. Schultz/purveyor of blog

http://tinfisheditor.blogspot.com

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227. **amy king**
My Poetry Genitals Hurt
Wed 21 Apr 2010

From the flash, of course:

http://amyking.wordpress.com/2010/04/21/im-just-being-a-bitch-again/

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228. **Paul Siegell**
"wash Uffizi drive me to Firenze"
Wed 21 Apr 2010

---

hello,

new from "ReVeLeR @ eYeLeVeL":

REVIEW of JAMBANDBOOTLEG ... http://bit.ly/aQg0m4
@ JamBandsOnline.com: "Parking Lot Poetry: A Review of 'jambandbootleg' by Paul Siegell"

INTERVIEW ... http://bit.ly/91fU3r
@ stevenallenmay's "Poetry Lab": 04/20/99

UPCOMING APPEARANCES:

Friday, May 7th in Virginia:
@ The Soundry in Vienna, VA with Tony Mancus and Daniel Collins

Thursday, May 13th in Philly:
@ Head House Book with Debrah Morkun and Carlos Soto Román

Further dates and details here: http://bit.ly/1A0fPV

I hope this note has found you and yours well.

Thank you all,
Paul
http://paulsiegell.blogspot.com/

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229. **Camille Martin**
Re: sonnet songs on youtube
Wed 21 Apr 2010

Just to clarify about the "performances" of the songs in the youtube links below, the audiofiles were generated by the music notation software that I used to

compose the songs. I no longer have the chops to perform the piano accompaniment. And, as you can hear, there's not much subtlety in the sound - the software cannot do rubato or dynamics, but it does give a general idea of the songs.

Camille Martin
http://www.shearsman.com/pages/books/catalog/2010/martin.html
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Camille Martin [[redacted]]
Sent: Tuesday, April 20, 2010 5:37 PM
To: [redacted]
Subject: sonnet songs on youtube

I'm composing song settings for some of the poems in my recently-released Sonnets (Shearsman Books), and I'd like to share some of the results - five of them are uploaded to YouTube. Have a listen:

"katrina, tundra"
http://www.youtube.com/watch?v=-Pf7qpeBUjg

"snow"
http://www.youtube.com/watch?v=TdaQAUp1lJk&feature=channel

"twigs"
http://www.youtube.com/watch?v=lLoX4SNhHIE

"so many melodies"
http://www.youtube.com/watch?v=K8pal6OW85Q&feature=related

"what am i"
http://www.youtube.com/watch?v=ZPZDLHixbZA

These videos are also embedded on Rogue Embryo, my blog (glitch fixed):
http://rogueembryo.wordpress.com/2010/04/18/sonnet-song-setting-katrina-tundra/

If any of these links don't work, please let me know.

Camille Martin
http://www.shearsman.com/pages/books/catalog/2010/martin.html
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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230. **Caleb Cluff**
Re: Art is theft
Wed 21 Apr 2010

How many cabs in New York City?
How many angels on a pin?
How many notes in a saxophone?
How many tears in a bottle of gin?
How many times did you call my name
knock at the door
but you couldn't get in?

Paul Kelly wrote that.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Allan Revich
Sent: Wednesday, 21 April 2010 11:00 PM
To: [redacted]
Subject: Re: Art is theft

How many angels can dance on the head of a pin?

On 4/19/2010 1:36 PM, gabriel siegel wrote:
> Change without exchange.
>
> On 4/17/10, Maria Damon<[redacted]> wrote:
>
>> here's a shot. but off the cuff.
>> art is "free" in the sense that one is participating in a field of
>> activity that is theoretically unbounded, but because there is so much
>> ego involved, availing oneself of that freedom feels to oneself and
>> others like theft, because things are not supposed to be free. One uses
>> good ideas, images, words, etc from others because how could one not?
>> being a social animal and learning everything from others. but because
>> of the Romantic/Enlightenment emphasis on individuality and inventive
>> genius, that sociability is perceived and sometimes experienced as
>> stepping on other people's toes, using one's time illegitimately (i.e.
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>> Ann Bogle wrote:
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>>> Explain art is theft.
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>>> think of for poor.
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>>> The subject came up last year at WOMPO, and the women and men unanimously
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>>> cited Eliot, as if nothing theoretical has happened since Eliot's
>>> syllogism. Those of you who studied theory for many years, Eliot's remark
>>> is all?
>>> Picasso. I looked up Pound, and Pound's idea is more interesting,
>>> something
>>> about a mountain.
>>>
>>> I was glad after renting Tom& Viv years after its release that I had
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>>> artists incarcerate?
>>>
>>> Substitutivity. Art is poetry, piety, carnivality? Art is what?
>>>
>>> Chicago Style. 300 words.
>>>
>>> Ann Bogle
>>>
>>>
>>>
>>
>>
>

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231. Pam Brown
thanks reviewers from Jacket
Wed 21 Apr 2010

Thanks again poeticists,
we have reviewers for Jeffrey Side & Jake Berry's book
and for Murray Edmonds.

Cyclones in High Northern Latitudes (Lavender Ink, 46 pp)

A collaborative poem by Jake Berry and Jeffrey Side, with drawings and cover art by Rich Curtis.

Walls to Kick and Hills to Sing From : A Comedy With Interruptions by Murray Edmond (Auckland university Press, 80pp

All good thoughts to you,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

_____

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232. Caleb Cluff
Re: Art is theft
Wed 21 Apr 2010

And what a plagiarised, unsubstantive, mish-mash THAT is!

I thank God for my humility.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Jason Quackenbush
Sent: Wednesday, 21 April 2010 2:21 AM
To: [redacted]
Subject: Re: Art is theft

it's so old its in the bible.

On Apr 19, 2010, at 3:14 PM, Caleb Cluff wrote:

> *I've heard that before.*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]]*
> *On Behalf Of mIEKAL aND*
> *Sent: Monday, 19 April 2010 11:56 PM*
> *To: [redacted]*
> *Subject: Re: Art is theft*
>
> *By definition originality is impossible.*
>
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>
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233. **Debby Florence**
Re: Art is theft
Wed 21 Apr 2010

Because I dont want to offend, I have been holding back the urge to say , "did you guys rip this topic off from a Creative Writing 101 class?"

 its theft-within-a-theft

or theft-of-theft-discussion

I kind of think that's funny so taking the plunge and just coming out with it...

Debby

On Tue, Apr 20, 2010 at 10:21 AM, Jason Quackenbush <[redacted]> wrote:

> *it's so old its in the bible.*
>
> *On Apr 19, 2010, at 3:14 PM, Caleb Cluff wrote:*
>
> *I've heard that before.*
>
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> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On*
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> *Before*
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> *is*
> *limited to resupplying any email and attachments.*

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234. Bill Dunlap
Artaud Art
Wed 21 Apr 2010

Does anyone know of a good book of Antonin Artaud's visual art (drawings, prints, etc)? There seems to be nothing in print at the moment, and even a google search gives very little. I know I've seen lots of intense pieces he did, but I'm not finding anything. An out-of-print title I came across is "Antonin Artaud: Drawings and Prints" by Jacques Derrida. Honestly, I'm not too interested in reading what Derrida has to say, I just want to know if the book has good images (and lots of them). Or any other good source for Artaud's imagery.

Thanks,
Bill Dunlap
http://www.billdunlap.com

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235. Aaron Winslow
Rethinking Poetics Conference
Thu 22 Apr 2010

*Rethinking Poetics Conference
*Columbia University, NYC
June 11-13, 2010

Announcing the Columbia-Penn Poetics Initiative.

We are convening a three-day conference at Columbia (June 11-13, 2010), "Rethinking Poetics." It is our sense that the practices of poetics are in danger of becoming pro forma and that a focused, skeptical examination of basic assumptions will be most useful. Terms continue to be used routinely in circumstances that increasingly call for nuanced or even fundamental change. What does "materiality of the signifier" mean in the era of data mining or platform instability? What does "news" mean? How useful are current periodizations? Such questions can be multiplied.

Given that new questions need to be raised and old certainties troubled, our goal is to have a conference dedicated to articulating what most needs to be

rethought, what familiar formulations seem increasingly inadequate, what new directions seem best to pursue.

In order to allow for time for substantial conversation, we are scheduling no multiple panels and no plenaries; rather, there will be a series of plenary-panels, two in the morning and two in the afternoon, with four or five speakers each taking 10-12 minutes for themselves, leaving half the session for more general discussion. There will be a panel chair to moderate discussion, but there will be no introductions.

Participants will include Rachel Zolf, Rodrigo Toscano, Jennifer Scappettone, Brent Hayes Edwards, Lytle Shaw, Juliana Spahr, Kenny Goldsmith, Erica Hunt, Alan Golding, Monica de la Torre, Andrew Schelling, Bruce Andrews, Michael Taussig, Joan Retallack, Rachel DuPlessis, K. Silem Muhammad, Jena Osman, Craig Dworkin, Elizabeth Willis, Barrett Watten, Rob Fitterman, Jonathan Skinner, Marjorie Perloff, Sherwin Bitsui, Mark Nowak, Judith Goldman, C. S. Giscombe, Steve Evans, Stephanie Young, Lisa Robertson, Paul Stephens, Rob Halpern, Jeff Dirksen, Ben Friedlander, Joshua Clover, Michael Taussig, Astrid Lorange, James Livingston, Jeff Nealon, Richard Doyle, Tan Lin, Tonya Foster, Matthew Hofer, John Melillo, Susan Howe, and Charles Bernstein.

Conference costs for the 3-day conference are $50/university faculty, $20/student & unaffiliated; $10 1-day entrance.

For more information and updated information, including conference registration, please visit our blog at http://rethinkingpoetics.wordpress.com/.

Please send any questions or comments to Aaron Winslow at rethinkingpoetics AT gmail.com.

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236. Mary Jo Malo
Re: Art is theft
Thu 22 Apr 2010

Art is borrowing, as well as the inability to locate the lenders and an unwillingness to share credit.

Mary Jo Malo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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237. Al Filreis
PoemTalk #31: on Grenier's Sentences
Thu 22 Apr 2010

Today we are releasing episode 31 of the PoemTalk series. In this episode, I convene Joseph Yearous-Algozin, Jena Osman, and Bob Perelman to talk about Robert Grenier's Sentences.

http://www.poemtalk.org
http://www.poetryfoundation.org/journal/audioitem.html?id=2150

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania
on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog

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238. Mary Jo Malo
Re: Art is theft
Thu 22 Apr 2010

Art is stealing the unconditioned from the conditioned before anyone notices it's missing and copies it.

Mary Jo Malo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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239. amy king
We Are Champion
Thu 22 Apr 2010

When Issue #1 offered the work of three
WAC Poetry Magazine Issue #2

When Issue #1 offered the work of three women (Blake Butler, Mathias Svalina, Rachel B. Glaser, Ally Harris, Adam Robinson, Jonathan Papas, Carl Annarummo, A. Minetta Gould, Christopher Higgs, Giancarlo Ditrapano), Issue

#2 of â€œWe Are Championâ€ got pissed and chose to obliterate any and all female poetics completely.

Issue #2 of â€œWe Are Championâ€ now stars the All â€“ Live, All- Male revue: Jimmy Chen, Chris Oklum, Mike Young, Ben Mirov, Joseph Goosey, Tyler Flynn Dorholt, Miguel Morales, Mark Leidner, Reynard Seifert, and an interview with Ben Marcus.

p.s. The We Are Champsâ€™ editor has changed the contributorsâ€™ names to mislead & protect the innocent (of course, into womenâ€™s names). Now that is WAC!

My response (updated) -- http://amyking.wordpress.com/2010/04/21/im-just-being-a-bitch-again/

Contributor responds -- http://mikeayoung.blogspot.com/2010/04/theres-first-for-every-flugelhorn.html

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240. Poetry Project

Upcoming Events at The Poetry Project

Thu 22 Apr 2010

Next week is our Spring fundraising week here at The Poetry Project which means we have some extra special events planned.

If you can¹t make it out but would like to support us you can become a member here:
http://poetryproject.org/get-involved/become-a-member

Or make a donation here:
http://poetryproject.org/get-involved/donate-now

Friday, April 23, 10 PM
Still Talking: New Film & Poetry

In conjunction with We Saw The Light: Conversations Between New American Cinema & Poetry (4/30), tonight¹s event features readings, screenings and performance from five young Brooklyn-based poets and filmmakers: Jessica Fiorini, Derek Kroessler, Andrew Lampert, Dani Leventhal & Fern Silva.

Jessica Fiorini is the author of the chapbooks Sea Monster at Night (Goodbye Better) and Light Suite (forthcoming from Pudding House Publications). She has been published in Lungfull!, Brooklyn Rail and the Poetry Project Newsletter. Jessica currently lives in Brooklyn.

Derek Kroessler originally hails from Providence, RI and is finishing up his senior year at NYU. His poems have appeared in Pleasure, and he has one homemade chapbook, Word/Turd.

Born in the mid-70s in the Midwest, Andrew Lampert has staged performances and exhibited his films at The Whitney Museum of American Art, The Getty Museum, The British Film Institute, The Kitchen, The Rotterdam International Film Festival, Kill Your Timid Notion Festival, Light Industry, Mitchell Algus Gallery and many other venues here and abroad. He lives in Brooklyn.

Dani Leventhal¹s videos are distributed through the Video Data Bank. She has screened her work at Oberhausen, Rotterdam, Gene Siskel Film Center, CineCycle and Anthology Film Archives. In 2007 she got an Astraea Visual Arts Award and a Women¹s Studio Workshop Book Arts Grant. In 2003 she received an MFA in Sculpture from the University of Illinois at Chicago and in 2009 an MFA in film/video from Bard College.

Fern Silva¹s work has been screened and performed at various festivals, galleries, and cinematheques including International Film Festival Rotterdam, New York Film Festival, Anthology Film Archive, Images Festival, IndieLisboa International Film Festival, Bangkok Experimental Film Festival, Biennale Bandits-Mages Festival, Roulette Gallery, Millennium Film Workshop and White Box Gallery. He received a BFA from Massachusetts College of Art and is in the process of receiving his MFA from Bard College.

Monday, April 26, 8 PM
Catherine Meng & Aaron Tieger

Catherine Meng is the author of the poetry collection Tonight¹s the Night (Apostrophe Books) and three chapbooks, 15 Poems in Sets of 5 (Anchorite Press), Dokument (Perichord Press), and Lost Notebook w/ Letters to Deer (Dusie Kollectiv). She currently resides in Berkeley and works at a restaurant. Along with Lauren Levin and Jared Stanley she co-edits the poetry journal Mrs. Maybe.

Aaron Tieger is most recently the author of Secret Donut (Pressed Wafer, 2009). His many chapbooks include Recently Clouds (with Jess Mynes), The Collected Typos of Aaron Tieger, Necco Face (with Jess Mynes and Michael Carr), and Anxiety Chant. He is the publisher of Petrichord Books. He lives in Cambridge, MA.

Wednesday, April 28, 8 PM
Alice Notley

We are thrilled to present this evening with Alice Notley to kick off our Spring Fundraising Week. Notley has published over thirty books of poetry, including (most recently) Reason and Other Women; Grave of Light: New and Selected

Poems 1970-2005; Alma, or The Dead Women; and In the Pines. With her sons, Anselm and Edmund Berrigan, Notley edited The Collected Poems of Ted Berrigan. She is also the author of a book of essays on poets and poetry, Coming After. Notley has received many prizes and awards including the Academy of American Poets¹ Lenore Marshall Prize, the Poetry Society of America¹s Shelley Award, the Griffin Prize, two NEA Grants, and the Los Angeles Times Book Award for Poetry. Considered an important figure in the New York School, Notley now lives and writes in Paris, France.

This event will take place in the Sanctuary. Reception to follow. Admission is $10.

Friday, April 30, 6:30 PM
We Saw the Light: Conversations Between New American Cinema and Poetry
Talk & Screening

In We Saw the Light: Conversations Between the New American Cinema and Poetry (University of Iowa Press, 2009), Daniel Kane draws on correspondence and interviews with key figures in innovative cinema and writing of the 1960s to provide a fresh look at film¹s influence on poetry. Please join us for a discussion amongst filmmakers and poets, and stay for a special screening of mainly 16mm prints.

Talk (6:30-7:30 PM) Ed Bowes, Jacob Burckhardt, Abigail Child, Cole Heinowitz, Jonas Mekas, Jennifer Reeves, and others TBA. Moderated by Daniel Kane.

Film Program (8 PM) A selection of short films by Ed Bowes, Stan Brakhage, Jacob Burckhardt, Rudy Burckhardt, Abigail Child, Christopher Maclaine, Jonas Mekas, Marie Menken, and more t.b.a.

Program subject to change.
Thanks to the Filmmakers¹ Cooperative, Jacob Burckhardt & Andrew Lampert at
Anthology Film Archives.
Admission is $10.

Saturday, May 1, 8 PM
John Ashbery¹s Self-Portrait in a Convex Mirror for Six Voices

First published in 1975, John Ashbery¹s long poem Self-Portrait in a Convex Mirror begins as a meditation on an extraordinary Mannerist painting by Francesco Parmigianino. The poem, and the volume that includes it, remain among the most influential works of our time. In this performance, six readers with projected text and image make the work unusually available, as Ashbery¹s tonal shifts and juxtapositions are taken up by different voices. With Joan Arnold, Andrea Barnet, Jan Hanvik, James Occhino, Jim Paul and Annie Walwyn-Jones. Arranged and directed by Jim Paul.

This event will take place in the Sanctuary. Admission is $10.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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241. amy king
Vote for Sina Queyras
Thu 22 Apr 2010

If you value your _____
http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html

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242. Peter ciccariello
2010 Poet Laureate of the Blogosphere
Thu 22 Apr 2010

Vote For The 2010 Poet Laureate of the Blogosphere

http://tinyurl.com/y7q4cvu

* *

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243. **Jennifer Karmin**
4/25: Aaaaaaaaaaalice in NYC
Thu 22 Apr 2010

THE TORN PAGE SALONÂ Â
a Spring Poetry Play Song Mini-festival
curated & hosted by Lee Ann Brown
http://www.tornpage.org/salon.html
Â Â
Sunday, April 25thÂ Â Â
7pm-9pm

435 West 22nd St -- NYC
between 9th & 10th Avenue

Book party and polyvocal poetry performance
of the new Flim Forum Press publication:

Aaaaaaaaaaalice by Jennifer Karmin
a travelogue in 11 cantos
scored for polyvocal improvisation

112 pages, 7x9
ISBN 978-0-9790888-3-4
http://www.aaaaaaaaaaalice.blogspot.com

"This book, a score, is full of information both literal and (im)possible. Do dip in; see what you come out with."Â Â Â â€” Bernadette Mayer

"Jennifer Karmin brings an openness and generosity to these poems of public address and private insistence. Aaaaaaaaaaalice's buoyant charm calls out for new listeners."Â Â â€” Charles Bernstein

"I like tightly proposed structures in which anything can happen & does because the more tightly controlled the structures, the more explosively the language will implode, disseminate, fold in or out or whatever it is it needs to do to loosen up or reverse direction & meaning. And thatâ€™s the fun of Aaaaaaaaaaalice, lithe row of straight aâ€™s followed by biting animal commentary."Â Â Â â€” Pierre Joris

"Alice and anime, Asia and uncertainty, we do so want our sounds to make sense, our textual travels to have a guide, even if that guide is the white rabbit that will hide. Aaaaaaaaaaalice is the sound and sight of the disappearing rabbit, the one with a hat, the one who pops up with regular unpredictability whenever we go somewhere not here, and while words will swivel around us like our very own heads, making the unfamiliar familiar and the familiar unfamiliar, making no sense but nonsense and non-sense sense, like in this very

text, whatâ€™s moreover curious, as Karmin rightly notes, is that 'yesterday a man was walking.' "Â Â Â â€” Vanessa Place

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244. Sam Ladkin
Clark Coolidge, Act of Providence
Fri 23 Apr 2010

Dear All,

Does anyone know how I can get hold of Coolidge's new (old) one, Act of Providence, published by "Combo" or something like it? I cant seem to find an email or realworld address to track it down.

Thanks,

Sam

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245. Justin Katko
CRS 4: Redell Olsen and Frances Kruk
Fri 23 Apr 2010

The fourth CRS reading of 2010 will be held on Friday 30th April, at 7:30pm in the Judith Wilson drama studio of the English Faculty. Redell Olsen and Frances Kruk will read from their poetry, as well as the poetry of others. This will be no thebolactic oasis in your preciously frantic first week, nor a storm in your cup of tea, each sweet drop of milk registered by the eye of the Hawk. Rather, prepare for the inhabitation of the eye of the storm which blows the disproportionate Hawkeye to rags.

ALSO, on Monday 26th April, don't miss the gala reading celebrating the new anthology, Infinite Difference: Other Poetries by UK Women Poets. It takes place at 7:30pm in the Bowett Room of Queens' College, and will feature readings by Carrie Etter, Rachel Lehrman, Wendy Mulford, Redell Olsen, Frances Presley, Anna Reckin, Lucy Sheerman, Zoë Skoulding, & Carol Watts.

ALSO NOTE poetry readings at Queens' on the 7th and 14th of May (see calendar below).

****

FRANCES KRUK is a writer, musician, and artist. Her books include Clobber (yt communication, 2006), Dig Oubliette (yt communication, 2007), and A Discourse on Vegetation & Motion (Critical Documents, 2008). Her most recent contribution to the world of letters is a selection of works in the anthology Infinite Difference (Shearsman, 2010). She edits yt communication with Sean

Bonney and is conducting a PhD at Royal Holloway. She lives in London with a piano and several furry life forms.

REDELL OLSEN'S publications include; 'Book of the Fur' (Rempress, 2000), 'Secure Portable Space' (Reality Street, 2004) and the collaboratively edited 'Here Are My Instructions' (Gefn Press, 2004). She is the editor of the online journal How2 <http://www.asu.edu/pipercwcenter/how2journal/>which publishes modernist and innovative poetry and poetics by women writers. Her recent projects have involved texts for performance and film and include: 'Newe Booke of Copies' (2009) and 'Bucolic Picnic (or Toile de Jouy / Camouflage)' (2009). Her most recent project 'The Lost Swimming Pool (for Esther Williams and the Lost Olympics' is a site-specific collaboration to be shown in June 2010. She is the course director for the MA in Poetic Practice<http://www.rhul.ac.uk/English/studying/Postgraduate-Study/MA/PoeticPractice.html>at Royal Holloway, University of London.

****

A list of up-coming readings (CRS and beyond) is given below. Please direct any queries to Justin Katko ([redacted]) or see the CRS website: crs0hq.tumblr.com. The Cambridge Reading Series is funded by the Judith E. Wilson Fund and organised by English graduate students Ryan Dobran, Ian Heames, Justin Katko, Laura Kilbride, and Mike Wallace-Hadrill.

****

Monday 26 April: *Infinite Difference* anthology reading -- Bowett Rm, Queens'
Friday 30 April: CRS 4: Redell Olsen & Frances Kruk
Friday 7 May: DIAL Easter term reading, line-up TBA -- Bowett Rm, Queens'
Friday 14 May: Peter Gizzi (USA) & Jimmy Cummins (Ireland) -- Bowett Rm, Queens'
Friday 21 May: CRS 5: Jow Walton & Posie Rider & John Wilkinson
Friday 18 Jun: CRS 6: Sean Bonney & Simon Jarvis

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246. **steve dalachinsky**

Re: Art is theft

Fri 23 Apr 2010

---

too deep
art is always a take that seems like a give
and a give that takes - borrowing / theft appropriation
from others from nature - an honest thief as was said is the best
or a good thief well disguising his/her theft

as picasso said the highest honor he could give / pay anorher
is to steal from them
a make over not a copy - incorporation and hopefully crediting those
that influenced your piece in some way

On Thu, 22 Apr 2010 14:55:15 -0500 Mary Jo Malo <[redacted]>
writes:
> Art is stealing the unconditioned from the conditioned before anyone
> notices it's missing and copies it.
>
> Mary Jo Malo
>
> --
> http://thisshiningwound.blogspot.com/
> http://apophisdeconstructingabsurdity.blogspot.com/
>
>
>

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247. **Jake Marmer**

Samuel Menashe & Stanley Moss Reading in NYC

Fri 23 Apr 2010

Samuel Menashe and Stanley Moss will be reading at the Six Street Community Synagogue in NYC this Monday, April 26th at 8.15pm. The space is at 325 East 6th Street, b/n 1st & 2nd Ave. More info: http://www.eastvillageshul.com/2010/03/24/spoken-word-fest/. See WNYC's special on Menashe here: http://www.youtube.com/watch?vîfUhL2kHkM. Pls spread the word! This shoud be great.

-JM

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248. **amy king**

Hot Friday the Next - Sandy Florian, Lara Glenum, Lesley Jenike, Saeed Jones, Metta Sama & Tom Sleigh!

Fri 23 Apr 2010

Sandy Florian, Lara Glenum, Lesley Jenike, Saeed Jones, Metta Sama & Tom Sleigh!

Friday, April 30 @ 7 p.m.

Goodbye Blue Monday
Edge-of-Williamsburg =
Bushwick, Brooklyn
http://stainofpoetry.com

Â Sandy Florian is the author of Telescope (Action Books), 32 Pedals & 47 Stops (Tarpaulin Sky), The Tree of No (Action Books), Prelude to Air From Water (Elixir Press), and On Wonderland & Waste (Sidebrow Press). She lives in San Francisco where she is an affiliate artist at Headlands Center for the Arts and works as one of the â€œotherâ€ editors for Tarpaulin Sky Journal. For more information, visit her blog at http://boxingthecompass.blogspot.com

~

Lara Glenum is a poet, scholar, and translator. She is the author of two books of poetry: The Hounds of No (Action Books, 2005) and Maximum Gaga (Action Books, 2009). Her chapbook, The Hotling Chronicles, is due out from Tarpaulin Sky later this year. With Arielle Greenberg, she is the co-editor of Gurlesque, an anthology of contemporary womenâ€™s poetry and visual art (Saturnalia Books, 2010). She has recently been collaborating with sound, visual, and digital media artists on Meat Out of the Eater [hyperlink: http://vimeo.com/7215889], a multimedia installation. She teaches in the MFA program in Creative Writing at LSU.

~

Lesley Jenike is the author of Ghost of Fashion (CustomWords, 2009). She is a native of Cincinnati, OH and received her doctorate from the University of Cincinnati in 2008. Her poems have appeared in POOL, Court Green, Brooklyn Review, Gulf Coast, Souâ€™Wester, Verse, Alaska Quarterly Review, Forklift, Ohio, Washington Square, Crab Orchard Review, and others. Sheâ€™s currently Assistant Professor of English at Columbus College of Art and Design.

~

Saeed Jones is currently completing his MFA in Creative Writing at Rutgers University â€“ Newark. Heâ€™s a graduate of Western Kentucky University where he won the Jim Wayne Miller Award for Poetry. While at Western, he was the poetry editor for Rise Over Run Magazine. His work has appeared or is forthcoming in publications like StorySouth, Barnwood Magazine, Splinter Generation, The Adirondack Review, Mary, and Ganymede. He blogs regularly at saeedjones.wordpress.com

~

Metta Sama says: I am a poet, professor, activist, painter, collage artist, fiction and essay writer. My poetry, currently, looks at instabilities in writings by

persons subjected to various forms of oppression. I am interested in the joy of making and creating art and stories and images that will, eventually, disintegrate, return to the source it came from. I question what it means to make thoughts, ideas, & feelings stable, to devote oneself to immortality. My work has appeared in Proud Flesh Journal, The Drunken Boat, Blackbird, Paterson Literary Review, Yellow Medicine Review, Crab Orchard, and other journals, & I am the author of one published collection of poems.

~

Tom Sleighâ€™s most recent book of poetry, Space Walk (Houghton Mifflin, 2007), won the 2008 Kingsley Tufts Award. His book of essays, Interview with a Ghost, was published by Graywolf Press in 2006. He has also published After One, Waking, The Chain, The Dreamhouse, Far Side of the Earth, Bula Matari/Smasher of Rocks, and a translation of Euripidesâ€™ Herakles. He has won the Shelley Prize from the PSA, and grants from the Lila Wallace Fund, American Academy of Arts and Letters, the Guggenheim and NEA. His new book, Army Cats, is forthcoming in spring, 2011, from Graywolf Press. He teaches in the MFA Program at Hunter College.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

http://amyking.org

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249. **Nana Zabic**

Re: query: calling poets who are also musicians (or who dabble in music?)

Fri 23 Apr 2010

Hi All,

There is also the generation of people who were first poets, but then (while still very young and unknown) choose rock as their preferred form--Richard Hell, Tom Verlaine, John Doe, Exene Cervenka, and Patti Smith come to mind first of

all. They grew up on the tail end of the idea that being a poet is the coolest thing, while rock became spinal-tappish, but then punk rock came and made rock cooler than poetry again, and of course it was a bit more viable profession economically. Richard Hell talks about that openly in interviews, and those who knew John Doe back in Baltimore testify he went through a similar thought process, and there is nothing wrong with that. I'm glad those people chose music over poetry, because it's not like poetry word suffered because of their conversion; meanwhile I can't imagine what music would have sounded if that generation didn't take up instruments and singing.

And Jim Carroll kept double lives till the end, right?

But that generation, especially the above names, is super well-documented, so that's not what I'm looking for. I'm looking for the later and contemporary, less-documented generations, when rock became as financially inviable as poetry, or in a way even less so, because at least you can teach comp with your mfa, ma, of ph.d. degree.

So I'm adding another dimension to my query: the purely economic one. I wonder how many people who would rather be in bands, write songs and record and tour full time, in the end focus more on poetry and publishing and teaching in order to survive?

Snezana

On Wed, Apr 21, 2010 at 8:21 AM, Vernon Frazer <[redacted]> wrote:
> Jim Cohn does excellent recitation with rock bands, but I don't know if he plays an
> insrument.
>
> Vernon
>
>

↑ Index

250. **David Chirot**
Re: Art is theft
Sat 24 Apr 2010

Dear Ann:

Before--and introducing--Olson at the Berkely festival Robert Duncan also speaks of the poet as a stealer of fire--and that as a thief of fire, for him Olson is a great "fire source." It is the (I am not sure how old the idea is, rather Romantic or earlier) concept of Prometheus as Stealer of Fire with the image of the Act of Creation imagined as Fire being stolen from the Gods.

A very interesting proposal is this one:

Plagiarism is necessary. Progress implies it. It holds tight an author’s phrase, uses his expressions, eliminates a false idea, and replaces it with just the right idea.

– *Comte de Lautréamont* (Isidore Ducasse), *Poésies II* (1870)

Lautreamont sees "progress" as the plagiarising of everything but the "right idea" from a previous writer/poet. The "right idea" " corrects" a falsity from the previous piece of writing, which may simply be the introduction of a new fact, thus making "progress" towards a more precise "truth" or "actuality." (Or--of a "sur reality"--a higher reality, as Breton and the Surre;laist found a direct antecdent in Lautreamont in the 1920's.

Pascal also notes: "It is not the materials which are new, but the order of their arrangement."

I hope these three versions of the theft idea are helpful!

In the words of an old song by The Band: "I am thief--and i dig it!"

onwo/ards!!!

davidbc

http://davidbaptistechirot.blogspot.com

http://chirotzerozine.blogspot.com <http://davidbaptistechirot.blogspot.com>

http://nosobrasotros.blogspot.com
<http://davidbaptistechirot.blogspot.com>

On Fri, Apr 16, 2010 at 5:23 PM, Ann Bogle <[redacted]> wrote:

> *Explain art is theft.*
>
> *I offer a prize of $100 to the best answer. In memory of a poet in*
> *Binghamton who sent me $100 via Paypal when I was broke, the only word I could*
> *think of for poor.*
>
> *The subject came up last year at WOMPO, and the women and men unanimously*
> *cited Eliot, as if nothing theoretical has happened since Eliot's*
> *syllogism. Those of you who studied theory for many years, Eliot's remark is all?*
> *Picasso. I looked up Pound, and Pound's idea is more interesting, something*
> *about a mountain.*
>
> *I was glad after renting Tom & Viv years after its release that I had read*
> *Eliot early. Four Quartets. Woolf, for that matter. Rodin. Great*

> *artists incarcerate?*
>
> *Substitutivity. Art is poetry, piety, carnivality? Art is what?*
>
> *Chicago Style. 300 words.*
>
> *Ann Bogle*

↑ Index

251. **steve dalachinsky**

Re: Samuel Menashe & Stanley Moss Reading in NYC

Sat 24 Apr 2010

---

haiku reading at this year's
Sakura Matsuri (Cherry Blossom Festival), at the Brooklyn Botanic Garden.

steve dlachinsky, tony pupello, yuko otomo, cor van den huevel and others

For those of you who don't know, the Brooklyn Botanic Garden has MORE species of cherry than anywhere outside of Japan. We don't have more trees than Washington - but way more varieties. And the festival boasts daiko drumming, ikebana, Butoh dance, and many, many other cultural events.

If you plan on going, just make sure to get there early as the lines to get in can be daunting! (Folks are just clamoring to hear the haiku/senryu poets!).
FREE
Brooklyn Botanic Garden
Sakura Matsuri
Saturday, May 1st
2:00 - 3:00 PM
Alfred T. White Memorial

May 14 7pm at Bowery Poetry Club

steve dalachinsky jane grenier b and albey balgochian's basscentric

---

May 22 - 2 pm at Grand Army Plaza Library
steve dalachinsky and Matt Maneri

The Brownstone Poets presents:
steve dalachinsky and Bruce Webber
Park Plaza Restaurant
220 Cadman Plaza West near Clark St. & Pineapple Walk
Brooklyn, NY 11201 - 718 – 596 – 5900
Take the A or C to High Street, 2 or 3 to Clark Street,
4, 5, M or R to Court Street, Borough Hall

2:30 P.M. $3 Donation – plus Food/Drink - Open Mic

curated by Patricia Carragon

Sunday June 20 - 2-5pm
the Vision Festival presents @ AGathering of Tribes
285 East 3rd St. (between C & D - 2nd floor)
donation to Tribes

poetry by

Jeff Wright
Bob Heman
Aaron Howard w/Gwen Krueger & Tomislav Butkovic
Lewis Warsh

Poetry & Music

Albey Balgochian & Jane Grenier B
Barry Wallenstein
Yuko Otomo - Shayna Dulberger
Jake Marmer / & Alon Nechushtan
Steve Dalachinsky
Alexandre Pierrepont
Tamara Singh

Musicians / Improvs
Ellen Christi
Ambrose Bie piano
Max Johnson bass
Andrew Barker drums
Charles Waters reeds
plus others

On Fri, 23 Apr 2010 09:43:28 -0400 Jake Marmer <[redacted]>
writes:
> Samuel Menashe and Stanley Moss will be reading at the Six Street
> Community
> Synagogue in NYC this Monday, April 26th at 8.15pm. The space is at

> 325 East
> 6th Street, b/n 1st & 2nd Ave. More info:
> http://www.eastvillageshul.com/2010/03/24/spoken-word-fest/. See
> WNYC's
> special on Menashe here: http://www.youtube.com/watch?vîfUhL2kHkM.
> Pls
> spread the word! This shoud be great.
>
> -JM
>
>
>

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252. **steve dalachinsky**

Re: Artaud Art

Sat 24 Apr 2010

---

yes paris at - national libray they had a big artaud show 2 years ago also from moma drawing show - go to abebooks tpye in artaud drawings see what ya come up with

On Wed, 21 Apr 2010 19:29:22 -0700 Bill Dunlap
<[redacted]> writes:
> Does anyone know of a good book of Antonin Artaud's visual art
> (drawings, prints, etc)? There seems to be nothing in print at the
> moment, and even a google search gives very little. I know I've seen
> lots of intense pieces he did, but I'm not finding anything. An
> out-of-print title I came across is "Antonin Artaud: Drawings and
> Prints" by Jacques Derrida. Honestly, I'm not too interested in
> reading what Derrida has to say, I just want to know if the book has
> good images (and lots of them). Or any other good source for
> Artaud's imagery.
>
> Thanks,
> Bill Dunlap
> http://www.billdunlap.com
>
>
>
>
>
>

>
>

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253. Freind, William Joseph
Alice Notley in South Jersey
Sat 24 Apr 2010

Alice Notley will be reading on Monday, April 26 at 7:00 PM in the Westby Art Gallery at Rowan University in Glassboro, NJ. The reading is free and open to the public, and refreshments will be served. For more information, contact Bill Friend, [redacted]

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254. Jonathan Penton
one week left to submit to the Unlikely Stories print edition!
Sat 24 Apr 2010

Surely you are an essayist, story writer, poet, videomaker, musician, spoken word artist, visual artist or reviewer that has a deep and uncontrollable need to be included in /"Unlikely Stories of the Third Kind/," the one-time-only (any time soon, anyway) sprawling physical manifestation of all things Unlikely! Get yourself over to http://www.unlikelystories.org/printsubmissions.shtml and get in now!

--
Jonathan Penton
http://www.unlikelystories.org/

↑ Index

255. Mark Johnson
Re: Artaud Art
Sun 25 Apr 2010

Here's a good one: Antonin Artaud: Works on Paper, ed. Margit Rowell (MOMA: 1998)

On Wed, Apr 21, 2010 at 10:29 PM, Bill Dunlap
<[redacted]>wrote:

> *Does anyone know of a good book of Antonin Artaud's visual art (drawings, prints, etc)? There seems to be nothing in print at the moment, and even a google search gives very little. I know I've seen lots of intense pieces he did, but I'm not finding anything. An out-of-print title I came across is "Antonin Artaud: Drawings and Prints" by Jacques Derrida. Honestly, I'm not*

> *too interested in reading what Derrida has to say, I just want to know if the book has good images (and lots of them). Or any other good source for Artaud's imagery.*
>
> *Thanks,*
> *Bill Dunlap*
> *http://www.billdunlap.com*

↑ Index

256. steve dalachinsky

new chapbbooks by steve dalachinsky

Sun 25 Apr 2010

---

1. the mantis and other poems
written for cecil taylor - 1966 -2010
with collage by dalachinsky
50 pages
published by ininquity press in a first limited edition of 110
81/2 by 11 inches - $12 including shipping
available through steve -

2. invasion of the animal people - 20 pages
short cut up poems and collage by dalachinsky
4 by 51/4 inches - $6 plus $2 shipping
available from propaganda press - at alt-current.com
or $6 directly from steve

backchannel if interested

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257. amy king

The Most Important Book Every Man Should Read

Sun 25 Apr 2010

The Most Important Book Every Man Should Read -- http://www.huffingtonpost.com/steve-leveen/the-most-important-book-e_b_399419.html http://www.girleffect.org/

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258. **Ruth Lepson**
Re: The Most Important Book Every Man Should Read
Sun 25 Apr 2010

---

exactly, amy! I have long felt the next revolution wd be the women's real revolution--of course, we still have to deal with global warming immediately.

On 4/25/10 3:10 PM, "amy king" <[redacted]> wrote:

> *book*

↑ Index

259. **patrick dunagan**
Re: Clark Coolidge, Act of Providence
Sun 25 Apr 2010

---

city lights didn't seem to have any on Friday, but
small press distribution:
http://www.spdbooks.org/Search/Default.aspx?SearchTerm¬t+of+providence

appears to have 'em in stock

and from what "the Toms" have had to say via blog it does indeed sound a delite
On 23 April 2010 01:40, Sam Ladkin <[redacted]> wrote:

> *Dear All,*
>
> *Does anyone know how I can get hold of Coolidge's new (old) one, Act of Providence, published by "Combo" or something like it? I cant seem to find an email or realworld address to track it down.*
>
> *Thanks,*
>
> *Sam*

↑ Index

260. **Halvard Johnson**
Re: Art is theft
Sun 25 Apr 2010

I hereby thank, acknowledge, and give credit to all who have influenced me and/or my work--past, present, and future--for good or for ill, in any way whatsoever. You know who you are.

Hal

Halvard Johnson
==========

The Perfection of Mozart's Third Eye (downloadable and free) is @ http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Fri, Apr 23, 2010 at 7:01 AM, steve dalachinsky <[redacted]>wrote:

> *too deep*
> *art is always a take that seems like a give*
> *and a give that takes - borrowing / theft appropriation*
> *from others from nature - an honest thief as was said is the best*
> *or a good thief well disguising his/her theft*
> *as picasso said the highest honor he could give / pay anorher*
> *is to steal from them*
> *a make over not a copy - incorporation and hopefully crediting those*
> *that influenced your piece in some way*
>
> *On Thu, 22 Apr 2010 14:55:15 -0500 Mary Jo Malo <[redacted]>*
> *writes:*
> *Art is stealing the unconditioned from the conditioned before anyone*
> *notices it's missing and copies it.*
>
> *Mary Jo Malo*
>
> *--*
> *http://thisshiningwound.blogspot.com/*
> *http://apophisdeconstructingabsurdity.blogspot.com/*

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261. David Chirot
Catalogue of The First Asemic Exhibitionin Russia is available
Sun 25 Apr 2010

Please note: below the announcement is an updated link of the catalogue So much thanks to dear friend Gleb Kommiets who organized and worked so hard dealing with bureaucracy and other constraints in order to mount this show.

Dear exhibition members,

Catalogue of The First Asmeic Exhibition is available at 'Scribd':
http://www.scribd.com/doc/30480741

It includes all artworks shown in Smolensk, photos and biographies of the contributors.

Feel yourself free to download and share the catalogue!

Please let me know if you'll have any ideas or wishes.

With hope on further collaboration,
Gleb Kolomiets.

Sorry! I had to make some urgent updates in a PDF catalogue. Here is a new link:
http://www.scribd.com/doc/30488056

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262. Mark Weiss
event
Mon 26 Apr 2010

The Whole Island: Six Decades of Cuban Poetry
with Maria Isabel Alfonso, Lourdes Gil, James Irby, Mark Weiss & Christopher Winks

On the occasion of the publication of The Whole Island: Six Decades of Cuban Poetry, editor Mark Weiss, contributors and translators explore major trends in Cuban poetry, both on and off the island.

Tuesday, April 27, 7:00pm
Poets House, 10 River Terrace, NYC
$10, $7 for students and seniors, free to Poets House Members
Info: [redacted] or <http://www.poetshouse.org>www.poetshouse.org

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

"Not since the 1982 publication of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation

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263. **Rob McLennan**

rob on the chelsea hotel

Mon 26 Apr 2010

---

rob on the chelsea hotel, new york;

http://www.openbooktoronto.com/news/canadians_new_york_chelsea_hotel

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

264. **Stephen Baraban**

Re: Vote for Sina Queyras

Mon 26 Apr 2010

I don't plan to vote at all. Does this mean you will merely mess up my _____ & not my _____?

--- On Thu, 4/22/10, amy king <[redacted]> wrote:

> *From: amy king <[redacted]>*
> *Subject: Vote for Sina Queyras*
> *To: [redacted]*
> *Date: Thursday, April 22, 2010, 8:33 PM*
> *If you value your _____*
> *http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html*

↑ Index

265. **Jeffrey Side**

Interview at The Argotist Online with Brian Clements on prose poetry

Mon 26 Apr 2010

There's now an interview at The Argotist Online with Brian Clements on prose poetry: http://www.argotistonline.co.uk/Clements%20interview.htm

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266. **Steve Halle**

Davis Schneiderman @ Seven Corners

Mon 26 Apr 2010

Check out new work from *Davis Schneiderman*'s "Un-Death of the Author" series at *Seven Corners* <http://www.sevencornerspoetry.blogspot.com/>.

Other recent featured poets: Jessica Ponto<http://sevencornerspoetry.blogspot.com/2010/04/featured-poet-jessica-ponto.html>, William Allegrezza<http://sevencornerspoetry.blogspot.com/2010/03/featured-poet-william-allegrezza.html>, Jacob Saenz<http://sevencornerspoetry.blogspot.com/2010/02/featured-poet-jacob-saenz.html>, & Julia Drauden<http://sevencornerspoetry.blogspot.com/2010/01/featured-poet-julia-drauden.html>

Thanks,
Steve Halle
Editor

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267. **Mark Weiss**

Hello, I must be going

Mon 26 Apr 2010

But I'll be back June 9, and receiving b/c as usual. For those in the UK, that's where I'll be.

Curious about gigs? I'll be at Birkbeck May 19, Leicester June 1, and Roehampton (with Stephen Vincent) June 2. Contact me closer to the event for details.

Best,

Mark

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).
http://go.ucpress.edu/WholeIsland

"Not since the 1982 publication of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it." John Palattella in The Nation

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268. Caroline Crumpacker
May 21 Great Small Works Parties
Mon 26 Apr 2010

HOLD THE DATE: FRIDAY MAY 21ST

TWO BRILLIANT PARTIES FOR GREAT SMALL WORKS

****

FRIDAY, MAY 21 ONE NIGHT IN TWO PARTS

PART ONE: 7:00 PM CHAMPAGNE CABARET

7:00pm at One Arm Red
10 Jay Street #903 in DUMBO
Champagne, Wine, Food, Margaret Leng Tan on Toy Piano & Rima Fand on violin!!

Tickets $50

PART TWO: 10:00 PM onward…BALKAN BRASS - FUNK DANCE FEST!

10:00pm onward at Saint Ann's Warehouse
38 Water Street in DUMBO
DJs and Live Bands, including Slavic Soul Party! & Spanglish Fly

Tickets $15

OR

Tickets for both parties $60

All $$ raised goes to support the Ninth Toy Theater Festival and Great Small Works.

For more information about the benefit and tickets, go to www.greatsmallworks.org

And here, dear readers, is more info. on the parties

Champagne Cabaret @ 7PM: Food, Wine, Performance!

Virtuoso Performer Margaret Leng Tan Plays Toy PianoMargaret Leng Tan has established herself as a major force in the American avant-garde. She is renowned as a pre-eminent John Cage interpreter and for her performances of American and Asian music that transcend the piano's conventional boundaries. She has been called "the queen of the toy piano" by The New York Times. After discovering Cage's Suite for Toy Piano in 1993, Ms. Tan became fascinated with the artistic potential of the toy piano and, more recently, with other toy instruments as well. In her groundbreaking 1997 album, The Art of the Toy Piano (Point/Universal), she elevated a humble toy to the status of a real instrument. Over the past decade, Ms. Tan's diminutive music-theater of nostalgia and humor has delighted audiences at festivals around the world. Her new album She Herself Alone: The Art of the Toy Piano 2 has just been released on Mode Records.

Special Performance from Clare Dolan Clare is a Painter, Director, and Performer of Cantastoria, Toy Theater, Outdoor Puppetry, and Stilt Dancing, while simultaneously living a secret double life as a nurse in her small Vermont town. She's a veteran of the Bread and Puppet Theater, and founder of The Museum of Everyday Life.

And of course…The scintillating and educational "Short Entertaining History of Toy Theater"by Dr. John Bell with the Great Small Works Orchestra.

***

Dance Fest @ 10PM:

Debo Band Boston's own 11 piece Ethio-groove collective was created by Ethiopian-American saxophonist Danny Mekonnen as a way of exploring the unique sounds that once filled the dance clubs of "Swinging Addis." Since 2006, Debo Band has been immersed in the unlikely confluence of traditional East African polyrhythms and pentatonic scales, classic American soul and funk music, and the instrumentation of Eastern European brass bands, producing a unique form of dance music that Ethiopian audiences instantly recognize as the soundtrack of their youth, carried from party to kitchen on the ubiquitous cassette tapes of the time. With a unique instrumentation – including horns, strings, and accordion – that is a nod to the big bands of Haile Selassie's time, Debo Band is giving new life to these old sounds, and playing it forward to a new generation and a broader audience.

Slavic Soul Party! is more than a band, it's a promise. Anyone who has seen them live can attest to that. The massive brass band is a supercollider of Eastern European sounds from the Balkans and all the funk of American musical traditions like second-line, gospel, and jazz. Hybridity isn't just a

buzzword with this New York City-based group – domestic and foreign, new and old – it’s a fact of life. The fusion even carries over into the title of the band’s fifth album, Taketron, mashing up Japanese drummer Take Toriyama’s love of electronic music with the rapid fire of Balkan brass, and the incessant creativity of some of New York’s finest musicians.

“Fiery Balkan brass, hip-grinding American grooves, and ecstatic anthems both new and old: Slavic Soul Party! is just what it says. Brash and strong as slivovitz, these nine musicians have forged a virtuosic new brass band music in the heart of New York City – melding Gypsy, East European, Mexican, and Asian immigrant backgrounds with American jazz and soul – and “developed a reputation for delivering a great time.” (NY Times)

Spanglish Fly Spanglish Fly defines its sound as “1968 Barrio” — meaning the Spanish Harlem in the late 60s. The band is bent on cooking up a spicy musical dish comprised of bugaloo, Latin soul and shingaling. Their recipe, in their own words: “Two pounds of hot mambo stirred together with fifteen ounces of Motor-City Motown, deep fried for three hours, and you get a bucket load of mouthwatering soul latino.” The recent EP is Latin Soul y Bugalú, featuring special guest DJ Turmix and a performance by the Rude Mechanical Orchestra."They will make you dance for sure." -- REmezcla.com

and

DJ Dusty Walker mastering the mix on the twin turntables...

and

special guests to be announced soon...

FOR MORE INFO. AND TO BUY TIX GO TO WWW.GREATSMALLWORKS.ORG

Final

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269. George Quasha

Gary Hill/George Quasha/Charles Stein Tue 6:30 PM Electronic Arts Intermix NYC: An Art of Limina

Tue 27 Apr 2010

Gary Hill/George Quasha/Charles Stein Tue 6:30 PM Electronic Arts Intermix NYC screening/conversation/book launch for "An Art of Limina: Gary Hill's Works and Writings" by George Quasha and Charles Stein; Foreword by Lynne Cooke (Ediciones Poligrafa: Barcelona, 2009): 640 pages, 980 illus. full color; cloth: Hardcover, 8.5 x 10.25 in.

http://www.eai.org/eai/pressreleases/04_10_gary_hill_pr.html

Tuesday, April 27, 20106:30 pmElectronic Arts Intermix (EAI) 535 West 22nd Street, 5th FloorNew York, NY 10011www.eai.org Admission free Please RSVP: [redacted]

Please join EAI for a special launch event celebrating the publication of An Art of Limina: Gary Hillâ€™s Works and Writings, a new monograph devoted to the works of artist Gary Hill. At EAI, Hill will appear in conversation with the book's authors, George Quasha and Charles Stein, poets, writers and artists who have worked interactively and performed with Hill for over three decades. Hill will discuss and screen selections from his early single-channel videos, tracing the development of his distinctive approach to language, sound and the moving image. Written in close connection with the artist and featuring a foreword by Lynne Cooke, An Art of Limina is the most comprehensive and in-depth treatment of Hill's work to date, presenting extensive information on 104 of his works from the 1970s through the present, as well as seminal writings by the artist. Gary Hill's art forges an important investigation into the relationships between words and electronic images. Originally trained as a sculptor, Hill began working in video in 1973 and has produced a major body of single-channel video and video installations. Hill's first tapes explored formal properties of the emerging medium, particularly through integral conjunctions of electronic visual and audio elements. This exploration would give way to thoroughly unique investigations of linguistics and consciousness in works characterized by their experimental rigor, conceptual precision and imaginative leaps of discovery. Perhaps as much as any artist using image/sound media, Hill's work in video is about, and is, a new form of writing.

Gary Hill was born in 1951. He studied at the Arts Student League in Woodstock, New York. Hill has been the recipient of numerous awards and honors, most notably the prestigious Leone d'Oro Prize for Sculpture at the Venice Biennale in 1995 and the John D. and Catherine T. MacArthur Foundation Grant in 1998. Hill has taught at the Center for Media Study, Buffalo; Bard College, Annandale-on-Hudson, New York; and the Cornish College of the Arts, Seattle. Hill's installations and videos have been seen throughout the world, in group exhibitions at The Museum of Modern Art, New York; Documenta 8, Kassel, Germany; Long Beach Museum of Art, California; and Stedelijk Museum, Amsterdam; among other festivals and institutions. His work has also been the subject of retrospectives and one-person shows at the Fondation Cartier pour l'art contemporain, and Centre Georges Pompidou in Paris; Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum SoHo, New York; Museum fÃ¼r Gegenwartskunst, Basel; Museu d'Art Contemporani, Barcelona; Kunstmuseum

Wolfsburg; and The Museum of Modern Art, New York; among others. Hill lives and works in Seattle.

For more information about the works of Gary Hill, please visit: www.eai.org

George Quasha works across mediums to explore principles in common within language, sculpture, drawing, video, sound, installation, and performance. His fifteen books include poetry, anthologies and writing on art. The recipient of a Guggenheim Fellowship in video art and a National Endowment for the Arts Fellowship in poetry, he has taught at Stony Brook University (SUNY), Bard College, and The New School Graduate Anthropology Department. With artist Susan Quasha he is founder/publisher of Barrytown/Station Hill Press in Barrytown, New York.

Charles Stein is the author of eleven books of poetry. He holds a Ph.D. in literature from The University of Connecticut at Storrs and has taught at SUNY Albany and Bard College. His work includes photography, sound poetry, and performance. He lives in Barrytown, New York.

An Art of Limina: Gary Hillâ€™s Works and Writings was written by George Quasha and Charles Stein, with foreward by Lynne Cooke. The tenth title in the internationally acclaimed 20_21 Collection, An Art of Limina has been published by Ediciones PolÃgrafa, under the direction of Gloria Moure. In the United States, An Art of Limina is distributed by D.A.P./Distributed Art Publishers, Inc.

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270. Jeffrey Side
Review of 'Cyclones in High Northern Latitudes'
Tue 27 Apr 2010

First incoming review of 'Cyclones in High Northern Latitudes' at 9th Street Laboratories:

http://9thstlab.blogspot.com/

The review is beneath the authors' commentary.

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271. Alan Sondheim
AMA Trio and Secret Orchestra at the Jazz Lounge, Tuesday May 4th
Tue 27 Apr 2010

The AMA Trio and Secret Orchestra at the Jazz Lounge, Tuesday May 4th

Tuesday May 4th

ESP LIVE @ The Jazz Lounge
An experimental music series the 1st Tuesday of every month
520 Dekalb Avenue, Brooklyn, NY 11205 - G train to Bedford/Nostrand

Show starts promptly at 8:30!

8:30 pm
Alan Sondheim (ESP 1048, ESP 1082)
Azure Carter - voice
Myk Freidman - lap-steel guitar
Alan Sondheim - electric saz

9:30 pm
Secret Orchestra
David Gould - drums, percussion
Yuko Fujiyama - piano
Clif Jackson - bass

More about Alan Sondheim:

Alan Sondheim was born in Wilkes-Barre, Pennsylvania; he lives with his partner, Azure Carter, in Brooklyn NY. He holds a B.A. and M.A. from Brown University in English. A new-media artist, writer, and theorist, he has exhibited, performed and lectured widely.

Current interests include aesthetics and productions of virtual environ- ments and installations, mapping with motion capture and 3d laser scanners, Buddhist philosophy and its relation to avatars and online environments, and experimental choreography.

Alan recorded two albums for ESP-Disk' in the 60s which melded free improvisation with electronic instrumentation. His latest recordings have been issued on Porter Records, Fire Museum & Qbico.

More about Azure Carter:

Azure Carter has been writing and performing her own songs for a number of years; she also performs with Foofwa d'Imobilite and Alan Sondheim. Azure is working on her own performances and sets, which are documented online. She has appeared in a number of videos, and sings with Myk Freedman and Alan Sondheim.

More about Myk Freedman:

Myk Freedman is a 29-year-old lap steel player, composer, arranger, and band leader. In 2003 he moved from Toronto to NYC to study music and pursue the American Dream. Since then, he has preformed with John Zorn, William

Parker, Elliot Sharp, Cyro Baptista and Kenney Wessel, as well as with countless others.

Myk's compositions have been recorded by many of his own groups, as well as by ensembles: The MK Groove Orchestra, In a China Shop and MARTIN & HAYNES, a Toronto duo made up of Justin Haynes and Jean Martin who released an entire record dedicated to his music entitled, FREEDMAN. His arrangements have been premiered at world famous venues such as The Blue Note, John Zorn's The Stone, The Knitting Factory and the 2004 Distillery Jazz Festival where he was nominated for the Emerging Artist Award.

As the leader of Saint Dirt Elementary School, Myk has released three positively received albums on Canadian labels, Oval Window Records, Barnyard Records, and Rat Drifting. He splits his time between New York and North York (Ontario) and is currently completing his second songbook of fake folk music.

More about Secret Orchestra:

Secret Orchestra is an original group initiated by Clif Jackson in 2007 after the trio had already played together as a rhythm section in various other projects. It became apparent that they had a connection and shared osme similar musical ideas. However, they also brought their very different backgrounds into the mix creating a strong dynamic and a wide spectrum of musical space to play in. Although Clif is the 'leader' of the group and writes a lot of the music, he is the youngest member and defers to the knowledge and experience of his elder band mates. Yuko contributes original compositions, as well, and they all contribute to arrangements and aesthetics when appropriate. Furthermore, improvisation is at the center of their music, leaving all of them open to create their own parts or to work within the composer's guidelines. Through a mix of composition and improvisation the overall musical aesthetic is grounded in a sense of direction and an exploration of colors, textures, silence, and rhythmic and melodic structures.

--
Adam Downey
Director of Promotions
ESP-Disk'
www.espdisk.com

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272. Jack Kimball
Faux | Other
Tue 27 Apr 2010

Announcing Faux | Other releases .....

A Hundred Posters, edited by Alan Davies (CD)
Post~Twya: Reset, Jack Kimball
The New Old Paint, Susie Timmons
Memoir and Essay, Michael Gottlieb

In the mid 1970s Alan Davies edited 40 issues of A Hundred Posters. Among those whose work appeared were Ginsberg, Wieners, Eigner, Weiner. The importance of the authors published makes this CD reissue a solid indication of poetic directions for the present & future.

Initially a spoof of John Ashbery's Flow Chart, Post~Twyla: Reset re-emphasizes daybook metonymy, lexical captures, & graphical meta-commentary to upset the "flow." Cantatas for experimental instruments, jubilant disparities. Alan Davies calls P~T "unremittingly Burroughs-in-bed."

The New Old Paint is Susie Timmons's second poetry collection. Alice Notley noted in her first collection Timmons's "naked" train of thought & her "wit." The same applies here, fully resourceful, totally unexpected, "Hello, I am your American flag / I know; hard to believe, / a talking flag."

Jennifer Moxley on Memoir and Essay: "A bright young poet arrives penniless in a resplendently decaying New York where he finds a group of like-minded writers. They join ranks and set out to challenge the establishment. Gottlieb makes this old story new with crisp prose and thoughtful personal details."

Pre-order before publication, $13.00 each (rather than 16.00) or a full set of 4 for 45.00 (limited offer).
Visit: http://www.fauxpress.com

Thanks!

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273. Ana Bo¾ièeviæ
NEXT WEEK: Annual Chapbook Festival on Monday & Tuesday!
Tue 27 Apr 2010

ANNUAL CHAPBOOK FESTIVAL
Monday May 3 &Tuesday May 4, 2010

The Festival celebrates the chapbook as a work of art and as a medium for alternative and emerging writers and publishers. Now in its second year, the festival features a two-day bookfair with chapbook publishers from around the country, workshops, marathon poetry readings, and a closing-night reading of prize-winning Chapbook Fellows. At the CUNY Graduate Center, 365 Fifth Avenue and 34th Street, NYC. Full schedule at www.chapbookfestival.org and below.

Co-sponsored by The Office of Academic Affairs, The Center for the Humanities, The Graduate Center and MFA Programs in Creative Writing of the City University of New York, The Center for Book Arts, Poets House, Poetry Society of America, and Poets & Writers

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Schedule of Events
Bookfair
11:30am to 7pm both days (May 3-4)
in the Proshansky Auditorium Lobby, C Level
Free and open to the public

MONDAY, MAY 3, 2010
Workshops
C Level Breakout Rooms
Free registration required. To attend workshops, please register by e-mailing [redacted]

10 – 11:30am
Producing Chapbooks: A Workshop for Poets
Brenda Iijima (Portable Press at Yo-Yo Labs) and Rachel Levitsky (Belladonna*), and Lonely Christopher (The Corresponding Society)

10 – 11:30am
Do-It-Yourself Chapbooks: Make and Distribute Your Own
Mary Gannon and Jean Hartig (Poets & Writers Magazine), Emily Goodale (Brave Men Press), Matvei Yankelevich (Ugly Duckling Presse), and Adam Robinson (Publishing Genius)

11:30am – 1pm
Producing Chapbooks: A Workshop for Publishers
Jan Heller Levi (Hunter College), Rachel Levitsky (Belladonna*), and Marshall Webber (Booklyn)

11:30am – 1pm
Chapbooks as Art Objects
Roni Gross (Roni Gross Design), and Jeremy Thompson (The Autotypograph), with Sarah Nicholls (Center for Book Arts)

Chapbook Poets: A Marathon Reading
2 – 7pm, C Level Breakout Rooms
Poets from participating presses read. Full lineup to be announced at www.chapbookfestival.org soon.
Free and open to the public.

Opening Reception
7 – 8pm, Proshansky Auditorum Lobby

TUESDAY, MAY 4, 2010
Workshops
C Level Breakout Rooms
Free registration required. To attend workshops, please register by e-mailing [redacted]

10 – 11:30am
Producing Chapbooks: A Workshop for Poets
Sommer Browning and Tony Mancus (Flying Guillotine Press), Jill Magi (Sona Books), and Daniel Lin (Love Among the Ruins)

10 – 11:30am
Do-It-Yourself Chapbooks: Make and Distribute Your Own
Mary Gannon and Jean Hartig (Poets & Writers Magazine), Emily Goodale (Brave Men Press), and Anna Moschovakis (Ugly Duckling Presse)

11:30am – 1pm
Producing Chapbooks: A Workshop for Publishers
Jan Heller Levi (Hunter College), Andrew Levy (CRAYON Magazine), Sueyeun Juliette Lee (Corollary Press), and Charmaine Wheatley (Booklyn)

11:30am – 1pm
Chapbooks as Art Objects
Roni Gross (Roni Gross Design) and Jeremy Thompson (The Autotypograph), with Sarah Nicholls (Center for Book Arts)

Chapbook Poets: A Marathon Reading
2 – 7pm, C Level Breakout Rooms
Poets from participating presses read. Full lineup to be announced at www.chapbookfestival.org soon.
Free and open to the public.

PSA Chapbook Fellowship Reading
7pm, Martin E. Segal Theatre
Alice Quinn with judges Mark Doty, Linda Gregg, and Arthur Sze, and winners Jocelyn Casey-Whiteman, Haines Eason, Heidi Johannesen Poon,

and Stephanie Adams-Santos. Followed by reception.
Free and open to the public.

On Wednesday, May 5, The Center for Book Arts will host printing and bookbinding workshops, from 10-1 and 2-5. To sign up, call [redacted].

Participating publishers
2nd Ave Poetry
Bateau Press
Belladonna*
BOOK Works
Booklyn
BookThug
Cervena Barva Press
Concrete Wolf Chapbook Press
Corollary Press
CRAYON
Creature Press
Cy Gist Press
CUNY Lost & Found
DoubleCross Press
Dusie Kollektiv
Etched Press
Factory Hollow Press
Finishing Line Press
Five Spice Poetry
Flying Guillotine Press
Forklift, Ohio
Greying Ghost Press
H_NGM_N
Instance Press
Kissena Park Press
Little Scratch Pad
Love Among the Ruins
Magic Helicopter Books
Minutes Books
Noemi Press
Open Thread Publications
Pen Press
Plan B Press
Pleasure Boat Studio: A Literary Press
Poets Wear Prada

Poinciana Paper Press
Portable Press at Yo-Yo Labs
PresShop
Rain Taxi
River Poets Journal/Lilly Press
Sarabande Books
Seven Kitchens Press
Slapering Hol Press
Small Anchor Press
Sona Books
Spire Press
sunnyoutside
Tarpaulin Sky Press
The Physiocrats
Toadlily Press
Ugly Duckling Presse
Upset Press
X-ing Press/Agriculture Reader
and others!

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274. Catherine Daly

Re: query: calling poets who are also musicians (or who dabble in music?)

Tue 27 Apr 2010

---

there's a second generation -- well, maybe 1 1/2 generation

while Mike Watt is in the 1st, Lydia Lunch, all of Sonic Youth (Lee Renaldo, Thurston Moore...)

don't forget that presses that these musicians were able to found, like 12.13.61 and Soft Skull then continued to blur spoken word, music and poetry -- away from performance art

Mike Watt talks about starting playing music with Creedence covers in high school, but then as his spiels and lyrics developed in the "Harvard of punk rock" began to consider these writings to be poems in their own right.

--
All best,
Catherine Daly
[redacted]

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275. Joel Weishaus
Poetica Review
Tue 27 Apr 2010

Dear Friends and Colleagues:

My latest Poetica review is of Peter Pereira's book of poems, "What's Written on the Body": http://www.cddc.vt.edu/host/weishaus/Poetica/blog-3.htm

This is the third piece in the series:
http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

MS Explorer browser preferred. Text Size: Medium.

-Joel

Joel Weishaus
Homepage: http://web.pdx.edu/~pdx00282
On-Line Archive:
www.cddc.vt.edu/host/weishaus/index.htm

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276. Poetry Project
Special events at The Poetry Project
Tue 27 Apr 2010

Dear Friends,

This week is The Poetry Project's annual fundraising week. We would love to see you at at least one of our three special events. If you cannot attend please consider sending a donation to the Project by following one of the links below.

Your support will help The Poetry Project continue to deliver terrific, challenging, and risky work!

If you can¹t make it out but would like to support us you can become a member here:
http://poetryproject.org/get-involved/become-a-member

Or make a donation here:
http://poetryproject.org/get-involved/donate-now

Wednesday, April 28, 8 PM
Alice Notley

We are thrilled to present this evening with Alice Notley to kick off our Spring Fundraising Week. Notley has published over thirty books of poetry, including (most recently) Reason and Other Women; Grave of Light: New and Selected Poems 1970-2005; Alma, or The Dead Women; and In the Pines. With her sons,

Anselm and Edmund Berrigan, Notley edited The Collected Poems of Ted Berrigan. She is also the author of a book of essays on poets and poetry, Coming After. Notley has received many prizes and awards including the Academy of American Poets¹ Lenore Marshall Prize, the Poetry Society of America¹s Shelley Award, the Griffin Prize, two NEA Grants, and the Los Angeles Times Book Award for Poetry. Considered an important figure in the New York School, Notley now lives and writes in Paris, France.

This event will take place in the Sanctuary. Reception to follow. Admission is $10.

Friday, April 30, 6:30 PM
We Saw the Light: Conversations Between New American Cinema and Poetry
Talk & Screening

In We Saw the Light: Conversations Between the New American Cinema and Poetry (University of Iowa Press, 2009), Daniel Kane draws on correspondence and interviews with key figures in innovative cinema and writing of the 1960s to provide a fresh look at film¹s influence on poetry. Please join us for a discussion amongst filmmakers and poets, and stay for a special screening of mainly 16mm prints.

Talk (6:30-7:30 PM) Ed Bowes, Jacob Burckhardt, Abigail Child, Cole Heinowitz, Jonas Mekas, and Jennifer Reeves. Moderated by Daniel Kane.

Film Program (8 PM) A selection of short films by Ed Bowes, Stan Brakhage, Jacob Burckhardt, Rudy Burckhardt, Abigail Child, Christopher Maclaine, Jonas Mekas, Marie Menken, and Jennifer Reeves.

Stan Brakhage: Two: Creeley/McClure (1965) 16mm, color, silent, 5 min; Christopher Maclaine: The Man Who Invented Gold (1957) 16mm, color, sound, 14 min; Jonas Mekas: Hare Krishna (1966) 16mm, color, sound, 4 min; Abigail Child: Surface Noise (2000) 16mm, 18 min; Jennifer Reeves: excerpt from The Time We Killed (2004), 16mm; Rudy Burckhardt: The Automative Story (1954), 16mm, b&w, 15 min; Jacob Burckhardt: Black and White (2001) 16mm, b&w, 10 min; Marie Menken: Lita¹s Party (1964?), 16mm, 4 min; Ed Bowes: excerpt from Entanglement (2009)

Program subject to change.
Thanks to the Filmmakers¹ Cooperative, Jacob Burckhardt & Andrew Lampert at
Anthology Film Archives.
This event will take place in the sanctuary. Admission is $10.

Saturday, May 1, 8 PM
John Ashbery¹s Self-Portrait in a Convex Mirror for Six Voices

First published in 1975, John Ashbery¹s long poem Self-Portrait in a Convex Mirror begins as a meditation on an extraordinary Mannerist painting by Francesco Parmigianino. The poem, and the volume that includes it, remain among the most influential works of our time. In this performance, six readers with projected text and image make the work unusually available, as Ashbery¹s tonal shifts and juxtapositions are taken up by different voices. With Joan Arnold, Andrea Barnet, Jan Hanvik, James Occhino, Jim Paul and Annie Walwyn-Jones. Arranged and directed by Jim Paul.

This event will take place in the Sanctuary. Admission is $10.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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277. Annie Guthrie
UA Poetry Center -please post
Tue 27 Apr 2010

The University of Arizona Poetry Center recently received a $49,000 grant from the National Endowment for the Humanities to further develop its prestigious Audio/Video collection. The audio/video holdings are among the rarest materials in the Poetry Center's library collection of contemporary poetry. According to Executive Director Gail Browne, "The recordings capture historic readings by many of the most important writers of the past 50 years. Scholars can hear authors discuss their own works and often hear early versions of works-in-progress. Poetry lovers can hear favorite poems in the poet's own voice." The NEH Digital Humanities Initiative Grant will fund the work to make

the archive accessible to a much wider audience. For more information visit www.poetrycenter.arizona.edu

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278. Catherine Daly

Fwd: [NetBehaviour] Iowa Review on the Web

Tue 27 Apr 2010

The Iowa Review on the Web has been around for at least the past dozen years.

The last issue I can find is from 2008
http://research-intermedia.art.uiowa.edu/tirw/vol9n2/

It began as a *parallel* web version, one less competitive to get into, but with a similar aesthetic to the print version. Later on, it morphed into a publication which featured "electronic literature" (with varying degrees of success), "TIR-W."

However, it is apparently just gone, with a redesign and a new editor for the TIR portion.

--
All best,
Catherine Daly
[redacted]

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279. steve dalachinsky

Re: new chapbbooks and recent books by steve dalachinsky most easily gotten thru author expanded list

Wed 28 Apr 2010

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1. insomnia poems for louise bourgeois 6$ small run 20 pages

2. invasion of the animal people 6$ small run 20 pages

3. the mantis - cecil poems ininquity press - 10 - editon first run 100 - 50 pages

4. reaching into the unknown with photos by jacques bisceglia rogueart paris 450 pages 140 poems 180 photos of/ for practically every well known musician in jazz scene since the 50's and even john cage $50 - edition 1000

5. logos and language with matt shipp rogueart paris $20 - edition 800 - 100 pages

6. christ amongst the fishes - a book of collage - $10 - edition 125 - 33 pages

7. hand painted french cd w/2 great french musican recorded in bordeaux and only available there and in paris $15 - editon 300
On Sun, 25 Apr 2010 23:33:11 +0530 steve dalachinsky <[redacted]> writes:
> 1. the mantis and other poems
> written for cecil taylor - 1966 -2010
> with collage by dalachinsky
> 50 pages
> published by ininquity press in a first limited edition of 110
> 81/2 by 11 inches - $12 including shipping
> available through steve -
>
> 2. invasion of the animal people - 20 pages
> short cut up poems and collage by dalachinsky
> 4 by 51/4 inches - $6 plus $2 shipping
> available from propaganda press - at alt-current.com
> or $6 directly from steve
>
> backchannel if interested
>
>
>

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280. **Ann Bogle**
T. S. Eliot quotation
Wed 28 Apr 2010

Still looking over replies to my query. Perhaps other citations will occur. It seems -- based on these replies and threads at the other listserv -- Eliot's is the lasting critical word on the subject. Here is his statement in more context:

T.S. Eliot (1888â€“1965). The Sacred Wood: Essays on Poetry and Criticism. 1922.

http://www.bartleby.com/200/sw11.html (http://www.bartleby.com/200/sw11.html)

"We turn first to the parallel quotations from Massinger and Shakespeare collocated by Mr. Cruickshank to make manifest Massinger's indebtedness. One of the surest of tests is the way in which a poet borrows. Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different from

that from which it was torn; the bad poet throws it into something which has no cohesion. A good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest. Chapman borrowed from Seneca; Shakespeare and Webster from Montaigne. The two great followers of Shakespeare, Webster and Tourneur, in their mature work do not borrow from him; he is too close to them to be of use to them in this way. Massinger, as Mr. Cruickshank shows, borrows from Shakespeare a good deal. Let us profit by some of the quotations with which he has provided usâ€”

"Massinger: Can I call back yesterday, with all their aids
That bow unto my sceptre? or restore
My mind to that tranquillity and peace
It then enjoyed?

"Shakespeare: Not poppy, nor mandragora,
Nor all the drowsy syrops of the world
Shall ever medecine thee to that sweet sleep
Which thou owedst yesterday.

"Massinger's is a general rhetorical question, the language just and pure, but colourless. Shakespeare's has particular significance; and the adjective "drowsy" and the verb "medecine" infuse a precise vigour. This is, on Massinger's part, an echo, rather than an imitation or a plagiarismâ€”the basest, because least conscious form of borrowing. ... "

My fortune cookie this week: "You can't steal second base and keep one foot on first."

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281. **Ana Bo¾ièeviæ**

Now available: Lost & Found: The CUNY Poetics Document Initiative chapbooks!

Wed 28 Apr 2010

Dear Friend,

We are delighted to announce the publication of the inaugural chapbook series in Lost & Found: The CUNY Poetics Document Initiative. Below find the official Press Release.

You may have attended our prepublication party or heard of the project through the grapevine; now the books are available for purchase via mail and online at http://www.centerforthehumanitiesgc.org/lostandfound where they are on sale for $10 per issue, $35 per set, and $25 per subscription. On Monday and Tuesday, May 3rd and 4th, 10 a.m.—8 p.m., the set of chapbooks will also be available for purchase at the Center for Humanities' Annual Chapbook Festival.

Look for the Lost & Found table. More information and a schedule for the festival are available at http://www.chapbookfestival.org.

Thank you for your support – we hope you enjoy the books!

Ammiel Alcalay, General Editor
Aoibheann Sweeney, Director of the Center for the Humanities

###
PRESS CONTACT:
The Center for the Humanities
[redacted]

April 28, 2010

For Immediate release: Printed in elegant, stapled editions, the inaugural chapbook series of Lost & Found: The CUNY Poetics Document Initiative activates and puts into wider circulation important but little known texts drawn from personal and institutional archives. An ongoing publication project emerging from archival and textual scholarship done by students, faculty and guest fellows at the Graduate Center, the primary focus of Lost & Found is on writers who fall under the rubric of the New American Poetry. Since enhanced accessibility to a broad spectrum of archival material helps create alternative, divergent and enriched versions of literary and cultural history, the Lost & Found initiative takes the "New American" rubric writ large, including the affiliated and unaffiliated, precursors and followers. The first set includes correspondence, essays, and journal selections:

Amiri Baraka & Edward Dorn: Selections from the Collected Letters 1959-1960, ed. Claudia Moreno Pisano, includes letters written between 1959 and 1960 and covers a wide-range of discussions, "from quotidian observations of being snowbound without enough heat...to the hashing out of experiences, fears, and anxieties directly related to the socio-political culture of the early 1960s".

The Correspondence of Kenneth Koch & Frank O'Hara 1955-1956, Part I and II, ed. Josh Schneiderman, includes "letters [...] written over an eighteen-month period from 1955 to 1956 [that] provide an account of the poets' important, if often overlooked, friendship. Full of poems, literary gossip, and nods to artistic influences, Koch and O'Hara's correspondence also chronicles a key moment in what would come to be known as the New York School of poets".

Darwin & The Writers, Muriel Rukeyser, ed. Stefania Heim, is an unpublished essay about Darwin (rejected by The Nation in 1959). "The piece is an exercise in the discovery, collection, and exposition of "meeting-places" between scientific and literary imaginations, extending the intellectual work Rukeyser started in works like Willard Gibbs and The Life of Poetry."

1957-1977 Selections from the Journals Part I and II, Philip Whalen, ed. Brian Unger, is comprised of entries from Whalen's Journals from two key periods in his life: the mid to late 1950s following the public recognition of the Beats, and the early 1970s, after his return from Japan and his decision to live in a Zen monastery.

The 1963 Vancouver Poetry Conference / Robert Creeley's Contexts of Poetry, with Daphne Marlatt's Journal Entries, ed. Ammiel Alcalay, is a Creeley lecture and conversation with Allen Ginsberg. Contexts of Poetry is from the landmark 1963 Vancouver Poetry Conference, with excerpts from the journals of the prominent Canadian poet Daphne Marlatt, chronicling her attendance as a student.

Together, the set marks an auspicious beginning to a project that brings the finest traditions of small press publication and textual scholarship to a broader reading public.

We are delighted to announce that the chapbooks are available at bookstores across the nation, from St. Marks Books to City Lights.

Books may be ordered online at www.centerforthehumanitiesgc.org/lostandfound where they are on sale for $10 per issue, $35 per set, and $25 per subscription. On Monday and Tuesday, May 3rd and 4th, 10 a.m.—8 p.m., the set of chapbooks will also be available for purchase at the Center for Humanities' Annual Chapbook Festival. Look for the Lost & Found table. More information and a schedule for the festival are available at www.chapbookfestival.org.

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LOST & FOUND
The CUNY Poetics Document Initiative
Published by The Center for the Humanities
Pub Date: May 2010
www.centerforthehumanitiesgc.org/lostandfound

↑ Index

282. amy king
Vote Sina -- she's almost there...
Wed 28 Apr 2010

Amy King

Vote for SINA now, please. Get her in there:

http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html

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283. steve dalachinsky
anne waldman reads
Wed 28 Apr 2010

Anne Waldman & Ambrose Bye
> with special guests Akilah Oliver & Tyler Burba
>
> Poetry, music, song
>
> LOCAL 269 $10
>
> 269 East Houston
> (the bar at the corner of Suffolk & E. Houston)
>

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284. Tenney Nathanson
Poet for a Day on PennSound
Thu 29 Apr 2010

PennSound just put up the file of my March reading at Simon Fraser (w Sarah Vap--her reading will likely go up shortly):

http://writing.upenn.edu/pennsound/ (where it's temporarily the featured item)

thanks to Michael Hennessey for featuring the raeding, and to Frank Parker of POG, guru of POGSound, who pried the two readings apart into separate files

and to Steve Collis for the SFU invitation, and Gillian Jerome for UBC reading and lecture invitations

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285. George Quasha
C Bernstein/ Susan Bee/ G Quasha et al. in RAUCOUS - talks/performances relating to ARAKAWA & GINS at Barnard Friday April 30th 4-8 PM
Thu 29 Apr 2010

RAUCOUS

CELEBRATING THE LAUNCHING
OF AN ART-SCIENCE OF VIABILITY

AG3: ONLINE -- THE THIRD INTERNATIONAL ARAKAWA AND GINS : ARCHITECTURE & PHILOSOPHY CONFERENCE CONCLUDING EVENT
AT
BARNARD COLLEGE
April 30 (Friday) 4 to 8 p.m.

LECTURES
PERFORMANCES READINGS
Serge Gavronsky
Jondi Keane
Professor of French, Barnard College
Co-Director of AG3-Online, Senior Lecturer, Griffith University
Martin E. Rosenberg
Co-Director of AG3-Online, Independent Scholar
Reuben Baron
Professor Emeritus of Psychology, University of Connecticut
Joan Baron
Educational Psychologist
Gordon Bearn
Professor of Philosophy, Lehigh University
Trish Glazebrook
Professor of Philosophy, Dalhousie University

Catherine Fitzmaurice

Actor, Founder of Fitzmaurice Voicework
Ilse Pfeifer
Body Worker and Voice Coach
Melissa Smedley
Artist

Charles Bernstein

Poet and Artist
Susan Bee
Poet and Artist
George Quasha
Poet-Artist

Barnard Hall 3009 Broadway Held Auditorium
Admission Free as in Free as the Breeze
An additional concluding event will take place at GUGGENHEIM MUSEUM on May 1 (Saturday) 1 to 5 p.m. SOLD OUT

www
.reversibledestiny

.org

http

://ag3.griffith.edu.au/

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286. **steve dalachinsky**

new chapbook by yuko otomo other books by her upon request

Thu 29 Apr 2010

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there's a lovely little book by artist and poet yuko otomo on propaganda press - a sunday afternoon in the isle of museum cover by the author poems about paintings and photos at the MET - $6

availble through the author - back channel or through alt-current.com

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287. **steve dalachinsky**

correction waldman reading date and time

Thu 29 Apr 2010

Anne Waldman & Ambrose Bye

with special guests Akilah Oliver & Tyler Burba

Poetry, music, song

LOCAL 269

$10 $ 7 students and seniors

269 East Houston - May 10, 2010 8 pm

(the bar at the corner of Suffolk & E. Houston)

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288. **Nate Pritts**

Lord Dragonfly & submissions

Thu 29 Apr 2010

Hi all -

Just a last second reminder that H_NGM_N is accepting full-length manuscript submissions during our open reading period for a few more days:

http://www.h-ngm-n.com/s_bmissions/

Our first full-length book is actually a reissue of William Heyen's long out of print 1981 volume LORD DRAGONFLY. The book has new notes by the author,

a critical appreciation by Matthew Henriksen (which first appeared online in Octopus) & a new memoir-ish kind of thing by me. It'll be out in June.

We're taking pre-orders for the book now & I'd really appreciate you thinking about getting a copy - something especially to think about if you're affiliated with a university/library/poetics collection:

http://www.h-ngm-n.com/h_ngm_n-b__ks/h_ngm_n-reissues.html

xo.n8.xo

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

↑ Index

289. **amy king**
One more time... [plus major linkage]
Thu 29 Apr 2010

Sina Queryas has never written a word about my work nor are we friends (though she did read for me once several years ago). I don't even correspond with her. I posted a call to vote for her blogging because I really think she contributes, on her blog and at Poetry Foundation, to the discussion of literature, especially poetry.Voting ends tonight. The voting resets every 24 hours, so you can vote again if you have a mind to and think Sina's blogging might be worthy of the title-at-hand: http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html

~~ Also, I posted links of interest periodically. The latest -- http://lemonhound.blogspot.com/ Amy

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290. **amy king**
Re: One more time... [plus major linkage] - Whoops!
Thu 29 Apr 2010

Here's my Major Linkage:

http://amyking.wordpress.com/2010/04/28/major-linkage/

George Costanza

From: amy king <[redacted]>

Sina Queryas has never written a word about my work nor are we friends (though she did read for me once several years ago). I don't even correspond with her. I posted a call to vote for her blogging because I really think she contributes, on her blog and at Poetry Foundation, to the discussion of literature, especially poetry.Voting ends tonight. The voting resets every 24 hours, so you can vote again if you have a mind to and think Sina's blogging might be worthy of the title-at-hand: http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html

~~ Also, I posted links of interest periodically. The latest -- http://lemonhound.blogspot.com/ Amy

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291. David-Baptiste Chirot

Patti Smith on Democracy Now today

Thu 29 Apr 2010

There is a nearly hour long interview with Patti Smith conducted by Amy Goodman on Democracy Now tv today--i'd highly recommend it Patti Smith has a new book out which focuses on her lifelong friendship with Robert mapplethorpe: in the interview she speaks esp. re their early years in NYC, living in the Chelsea Hotel, his foto of her for her first LP etc she also speaks of her activism and songs for the Palestinian people and at greater length re a teen-aged boy, a German Muslim Turk, imprisoned five years in Guantanamo for "reasons" based on a string of accidental circumstances- a book which had a huge effect on me as a teenager (and ever since)had a similar effect on Patti Smith when she discovered it by chance, also as a teenager-- Angel Fores' Anthology of French Poetry: from Nerval to Valery--when the book was republished twenty five or so years later, Patti Smith wrote a very inspiring introduction re her discovery of the book and its effects on her life, writing, music- it's an Anthology i can't highly enough recommend as people familiar with her work know, her second album, Radio Free Ethiopia, is basically dedicated to and heavily influenced by Arthur Rimbaud, his life and works i think of Patti Smith as a figure on the line of what the Japanese call a National Treasure--through her poetry, music, activism and contributions to the Punk ethos and performance, she has had a huge impact worldwide and is an examplar of the kind of artist most needed in times like these, in which so many American poets and artists have turned their back on involvement with

anything controversial, which is to say, the basic issue of human rights for all persons and a sense of Shelley's call for poets acting and creating as indeed the unacknowledged legislators of the world- thank you to Patti Smith and Amy Goodman for the inspiring and often hilarious interview--do tune in-

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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292. Rob McLennan
lainna el jabi on christine stewart
Thu 29 Apr 2010

on the globe & mail book blog (the 2nd last piece
during my April "poetry month" curating tenure);

Toronto (formerly Edmonton) poet/critic Lainna El Jabi
on Edmonton (formerly Vancouver) poet/critic Christine Stewart

http://www.theglobeandmail.com/books/in-other-words/poetry-month-lainna-lane-el-jabi-on-christine-stewart/article1550968/

tomorrow: rob on Kroetsch

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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293. Chad Sweeney
Issue 7 PWR Launch at Poetry Center
Thu 29 Apr 2010

Please celebrate with us as we launch Issue Seven of
Parthenon West Review

Our first reading will be at San Francisco State University Poetry Center SFSU Humanities Building, Room 5121600 Holloway Ave., San Francisco Thursday, May 6, 2010, 7:00 p.m.

featuring

MAXINE CHERNOFF
CAMILLE DUNGY

ANHVU BUCHANAN
HOLLIE HARDY
FRANÇOIS LUONG

editors David Holler and Chad Sweeney

Maxine Chernoff is the author of six books of fi ction and eight books of poetry, most recently The Turning (2008) and Among the Names (2005), both from Apogee Press. She recently translated The Selected Poems of Friedrich Hölderlin (Omnidawn, 2009), with her husband Paul Hoover, with whom she also co-edits New American Writing. Chernoff is a professor and Chair of the Creative Writing program at San Francisco State University.

Camille T. Dungy is author of What to Eat, What to Drink, What to Leave for Poison (Red Hen Press, 2006) and Suck on the Marrow (Red Hen Press, due January 2010). She is editor of Black Nature: Four Centuries of African American Nature Poetry (UGA, 2009) and co-editor of From the Fishouse: An Anthology of Poems that Sing, Rhyme, Resound, Syncopate, Alliterate, and Just Plain Sound Great (Persea, 2009). Dungy is associate professor of Creative Writing at San Francisco State University.

Anhvu Buchanan's poems have appeared or are forthcoming in 580 Split, William and Mary Review, Boston Literary Magazine, Transfer, and Cream City Review. He is the first place winner of the 2009 Barbie Cage Haiku Contest and inaugural winner of Virginia Tech's Steger Poetry Prize. He co-curates the Living Room Reading series with poet Ric Delia and is finishing up his MFA at San Francisco State University.

Hollie Hardy's poetry has appeared in Transfer, Milvia Street Journal, Goetry, and Boxcutter. She is an MFA candidate for poetry at San Francisco State University, where she also earned her BA in Creative Writing. She is a poetry editor for Fourteen Hillsand curator of The Velvet Revolution, a weekly open mic reading series. Her current project is a series of "Survival Poems" with titles ruthlessly appropriated from The Worst Case Scenario Survival Handbook.

François Luong, originally from Strasbourg, France, currently lives in San Francisco. His work has appeared or is forthcoming in Action Yes, Cannibal, Bombay Gin, New American Writing and elsewhere. In addition to his translations of Rémi Froger he is also translating Esther Tellermann, a.rawlings and other French and Canadian poets. His translation of angela rawlings' The wide slumber for lepidopterists (Coach House Books, Canada, 2005) is forthcoming in 2012 through Un clou dans le fer (France).

San Francisco State University Poetry Center is in Room 512 of SFSU's Humanities Building.

1600 Holloway Avenue, San Francisco, CA 94132
For more information email: [redacted] streview. com

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294. **amy king**
Dear Patrons of the Arts -- In less than two hours, plus...
Thu 29 Apr 2010

Dearest Peeps, So the guy Sina is up against is getting votes from his very large paid-for-blogging audience (via Twitter @writersdigest x 43,000 followers, no lie). He gets paid to blog there. Sina Queyras blogs during her own personal time about literature, esp poetry, without expecting pay. She's a good blogger, selfless and interesting. The voting ends at midnight. Please consider dropping in and clicking her name? If you do and let me know, I'll send you a weird-o poem for your efforts, assuming you even want such a thing. Yes, I'm blatantly attempting to ply you. But poem or no, Sina deserves the recognition, in my humble estimation, so go there now -- and thanks lots! http://bloggingpoet.squarespace.com/bloggingpoetcom/vote-for-the-2010-poet-laureate-of-the-blogosphere.html Amy

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295. **amy king**
OT: Voting called quits!
Thu 29 Apr 2010

They just called it a tie. The dude who runs it got tired: http://bloggingpoet.squarespace.com/bloggingpoetcom/poet-laureate-of-the-blogosphere-2010-a-tie.html Thanks to all who voted! You rock and your support is appreciated! Off to make up interview questions for the Ron P. man! G'night all, Amy

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296. **amy king**
Thank you, SPD.
Thu 29 Apr 2010

Bypass the corporations:
Slaves to Do These Things is now available through Small Press Distribution!

http://www.spdbooks.org/Producte/9781935402312/slaves-to-do-these-things.aspx

Amy

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297. **Mark Young**

Otoliths #17 is now live

Fri 30 Apr 2010

Issue #17 of Otoliths <http://the-otolith.blogspot.com/>, the southern autumn, 2010 issue, has just gone live. Four years old today!

&, since it's also May Day, I was going to have Billy Bragg singing "The Internationale" <http://www.youtube.com/watch?v=Zk69e1Vcmvg> as backgroundâ€”you can, if you've got a server that opens links in a new window, still have it: just click on the linkâ€”but there's enough in this issue to allow an unaccompanied announcement. As befits a 4th birthday issue, it's a bit more packed than normal. In addition to the usual broad selection of paintings, prose, photographs, sermons, assemblages, poetry of all shapes, sizes, & styles, &, as always, a large offering of vizpo, the issue also includes two special features; one of which, since it was to have been a complete issue of another journal which has, unfortunately, gone into hiatus, is actually magazine-sized.

In the standard part of the issue you'll find work by Michael Farrell, Marilyn R. Rosenberg , Eric Arnold, Jim McCrary, Reed Altemus, Adam Fieled, Bob Heman, Tim Wright, Samit Roy, Caleb Puckett, Charles Freeland, gustave morin, dan raphael, Philip Byron Oakes, Dorothee Lang & Karyn Eisler & Susan Gibb, Sam Langer, Geof Huth, Esa MÃ¤kijÃ¤rvi, Scott Metz, Andrew McEwan, Felino Soriano, Travis Macdonald, Paul Siegell, Alan Davies, Kirsten Kaschock, Raymond Farr, John M. Bennett, John M. Bennett & Sheila E. Murphy, Jeff Harrison, Letitia Trent, Michelle Cahill, Valery Oisteanu, Irving Weiss, Martin Edmond, Carlos Soto RomÃ¡n, Jim Meirose, SJ Fowler, Felipe Cussen, Grzegorz WrÃ³blewski, James Mc Laughlin, Michael Steven, Arkava Das, Michael Caylo-Baradi, J. D. Nelson, Jal Nicholl, Jenny Enochsson, Joe Balaz, Glenn R. Frantz, Michael Brandonisio, Jon Curley & Gg Re, sean burn, Bobbi Lurie, Jeff Klooger, Richard Kostelanetz, Silvio De Gracia, David-Baptiste Chirot, Alexander Jorgensen, Anne Gorrick, John Moore Williams, Marcia Arrieta, Mara Patricia Hernandez, Bill Drennan, nick-e melville, Corey Wakeling, John Martone, Jessie Janeshek, Thomas Fink (reviewing David Lehman's *Yeshiva Boys*), & Emma Smith.

The first special feature is ROCKPILE on the road<http://the-otolith.blogspot.com/2010/02/from-rockpile-on-road-poems-by-michael.html>, with poems by Michael Rothenberg & David Meltzer, photos by Terri CarriÃ³n, & an introduction by Larry Sawyer.

The second special feature is Poet-Editors<http://the-otolith.blogspot.com/2010/04/poet-editors-front-page.html>, curated & introduced by Eileen R. Tabios. 43 poet-editors respond to the question: *"**What is (or has been) your favorite editing project and

why?" The respondees, who also provideâ€”sometimes quite extensiveâ€”samples of their work, are: *William Allegrezza, Ivy Alvarez, Anny Ballardini, Joi Barrios, John Bloomberg-Rissman, Ana BoÅ¾iÄeviÄ‡, Garrett Caples, Brian Clements, Bruce Covey, Del Ray Cross, Patrick James Dunagan, Elaine Equi, Adam Fieled, Thomas Fink, Luis H. Francia, Geoffrey Gatza, Tim Gaze, Crg Hill, Aileen Ibardaloza, Vincent Katz, Jukka-Pekka Kervinen, Burt Kimmelman, Mark Lamoureux, Amanda Laughtland, Timothy Liu, Dana Teen Lomax, Joey Madia, Sandy McIntosh, Didi Menendez, Lars Palm, Guillermo Parra, Ernesto Priego, Sam Rasnake, Barbara Jane Reyes, Christopher Rizzo, Patrick Rosal, Sarah Rosenthal, Susan M. Schultz, Logan Ryan Smith, Jill Stengel, Fiona Sze-Lorrain, Jean Vengua, & Mark Young.

& if that isn't enough, the print parts of the previous issue of Otoliths, the southern summer 2010 issue, are now available from The Otoliths Storefront <http://stores.lulu.com/l_m_young>.

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298. amy king

TONIGHT - Friday, April 30th @ 7 p.m. Sandy Florian, Lara Glenum, Lesley Jenike, Saeed Jones, Metta Sama & Tom Sleigh!

Fri 30 Apr 2010

Sandy Florian, Lara Glenum, Lesley Jenike, Saeed Jones, Metta Sama & Tom Sleigh!

Friday, April 30 @ 7 p.m.

Goodbye Blue Monday
Edge-of-Williamsburg =
Bushwick, Brooklyn
http://stainofpoetry.com

Sandy Florian is the author of Telescope (Action Books), 32 Pedals & 47 Stops (Tarpaulin Sky), The Tree of No (Action Books), Prelude to Air From Water (Elixir Press), and On Wonderland & Waste (Sidebrow Press). She lives in San Francisco where she is an affiliate artist at Headlands Center for the Arts and works as one of the â€œotherâ€ editors for Tarpaulin Sky Journal. For more information, visit her blog at http://boxingthecompass.blogspot.com

~

Lara Glenum is a poet, scholar, and translator. She is the author of two books of poetry: The Hounds of No (Action Books, 2005) and Maximum Gaga (Action Books, 2009). Her chapbook, The Hotling Chronicles, is due out from Tarpaulin Sky later this year. With Arielle Greenberg, she is the co-editor of Gurlesque, an anthology of contemporary womenâ€™s poetry and visual art (Saturnalia

Books, 2010). She has recently been collaborating with sound, visual, and digital media artists on Meat Out of the Eater [hyperlink: http://vimeo.com/7215889], a multimedia installation. She teaches in the MFA program in Creative Writing at LSU.

~

Lesley Jenike is the author of Ghost of Fashion (CustomWords, 2009). She is a native of Cincinnati, OH and received her doctorate from the University of Cincinnati in 2008. Her poems have appeared in POOL, Court Green, Brooklyn Review, Gulf Coast, Souâ€™Wester, Verse, Alaska Quarterly Review, Forklift, Ohio, Washington Square, Crab Orchard Review, and others. Sheâ€™s currently Assistant Professor of English at Columbus College of Art and Design.

~

Saeed Jones is currently completing his MFA in Creative Writing at Rutgers University â€“ Newark. Heâ€™s a graduate of Western Kentucky University where he won the Jim Wayne Miller Award for Poetry. While at Western, he was the poetry editor for Rise Over Run Magazine. His work has appeared or is forthcoming in publications like StorySouth, Barnwood Magazine, Splinter Generation, The Adirondack Review, Mary, and Ganymede. He blogs regularly at saeedjones.wordpress.com

~

Metta Sama says: I am a poet, professor, activist, painter, collage artist, fiction and essay writer. My poetry, currently, looks at instabilities in writings by persons subjected to various forms of oppression. I am interested in the joy of making and creating art and stories and images that will, eventually, disintegrate, return to the source it came from. I question what it means to make thoughts, ideas, & feelings stable, to devote oneself to immortality. My work has appeared in Proud Flesh Journal, The Drunken Boat, Blackbird, Paterson Literary Review, Yellow Medicine Review, Crab Orchard, and other journals, & I am the author of one published collection of poems.

~

Tom Sleighâ€™s most recent book of poetry, Space Walk (Houghton Mifflin, 2007), won the 2008 Kingsley Tufts Award. His book of essays, Interview with a Ghost, was published by Graywolf Press in 2006. He has also published After One, Waking, The Chain, The Dreamhouse, Far Side of the Earth, Bula Matari/Smasher of Rocks, and a translation of Euripidesâ€™ Herakles. He has won the Shelley Prize from the PSA, and grants from the Lila Wallace Fund, American Academy of Arts and Letters, the Guggenheim and NEA. His new book, Army Cats, is forthcoming in spring, 2011, from Graywolf Press. He teaches in the MFA Program at Hunter College.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

http://amyking.org

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299. amy king
POET-EDITOR issue up at Otoliths...and Poetry Foundation!
Fri 30 Apr 2010

Issue #17 of Otoliths, the
From OTOLITHS EDITOR
MARK YOUNG:

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Harrison, Letitia Trent, Michelle Cahill, Valery Oisteanu, Irving Weiss, Martin Edmond, Carlos Soto RomÃ¡n, Jim Meirose, SJ Fowler, Felipe Cussen, Grzegorz WrÃ³blewski, James Mc Laughlin, Michael Steven, Arkava Das, Michael Caylo-Baradi, J. D. Nelson, Jal Nicholl, Jenny Enochsson, Joe Balaz, Glenn R. Frantz, Michael Brandonisio, Jon Curley & Gg Re, sean burn, Bobbi Lurie, Jeff Klooger, Richard Kostelanetz, Silvio De Gracia, David-Baptiste Chirot, Alexander Jorgensen, Anne Gorrick, John Moore Williams, Marcia Arrieta, Mara Patricia Hernandez, Bill Drennan, nick-e melville, Corey Wakeling, John Martone, Jessie Janeshek, Thomas Fink (reviewing David Lehman's Yeshiva Boys), & Emma Smith.

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http://the-otolith.blogspot.com/2010/04/poeteditorsi-contents.html

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300. Rob McLennan
globe & mail books blog; poetry month,
Fri 30 Apr 2010

All April, thanks to Judith Fitzgerald and Peter Scowen, Ive been curating twenty spaces on the Globe & Mail book blog, asked for poets to write on other poets. The suggestion on the Globe site is deceptive: I didnt pick any of the

subjects (but for mine, obviously), but asked twenty writers of poetry to write on whomever they chose. Over the weeks, some were forced to drop out for various reasons, unable to complete the task, and even further were asked (originally I wasnt planning on writing any at all, but somehow managed to write two, which wasnt my intention). It was pretty entertaining, the idea of including all sorts of writers who might otherwise not be allowed a Globe & Mail anything (where have all the poetry reviews gone? Why doesnt the Focus section write on poets more often? Etc) Thanks to all the writers who contributed magnificent pieces (there were days when twenty weren't nearly enough)! Heres the entire list of pieces back;

rob mclennan on Robert Kroetsch;
Lainna Lane El Jabi on Christine Stewart;
Natalie Zina Walschots on Jenny Sampirisi;
Wanda OConnor on Artie Gold;
Clint Burnham on Jeff Derksen;
Joe Blades on Phoebe Tsang;
Angela Carr on Kate Eichhorn;
Stan Rogal on Gregory Betts;
Sharon Harris on Jennifer LoveGrove;
derek beaulieu on Helen Hajnoczky;
Jesse Patrick Ferguson on Peter Norman;
Nicole Markotic on Nikki Reimer;
Rob Budde on Ken Belford;
Sachiko Murakami on a.rawlings;
Phil Hall on Laurie Duggan;
Monica Kidd on Stan Dragland;
Marcus McCann on Nicholas Lea;
Stephen Collis on Kim Minkus;
Kim Minkus on Stephen Collis;
rob mclennan on Pearl Pirie;
Judith Fitzgerald on rob mclennan (opener);

& links to individual pieces here;
http://robmclennan.blogspot.com/2010/04/rob-curates-globe-mail-book-blog-final.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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301. Ana Bo¾ièeviæ

MON & TUES: Chapbook Festival! Marathon Reading Details!

Fri 30 Apr 2010

Please don't forget to join us for the Annual Chapbook Festival on Monday & Tuesday next week! The spectacular marathon reading schedule is below. The bookfair is open from 11:30-7:30 on Monday and Tuesday. At the Graduate Center, CUNY, 365 Fifth Avenue, corner of 34th Street in Manhattan. Directions & details at http://www.chapbookfestival.org

Marathon Reading Schedule
MONDAY, MAY 3

2-3 PM
River Poets Journal/Lilly Press: Phoebe Wilcox
Poinciana Paper Press: Angelique V. Nixon
2nd Ave Poetry: Jill Magi
Bateau Press: James Grinwis
Belladonna*: E. Tracy Grinnell

3-4 PM
BOOK Works: Estha Weiner
H_NGM_N: Ben Mirov
Cervena Barva Press: Susan Lewis
CUNY Lost & Found: Josh Schneiderman&Claudia Pisano

4-5 PM
Portable Press at Yo-Yo Labs: Brenda Iijima
Creature Press: John Harkey
Cy Gist Press: Veronica Wong
DoubleCross Press: Sarah Green
Dusie Kollektiv: Mark Lamoureux&Amanda Deutch

5-6 PM
Etched Press: Kevin Dublin
Finishing Line Press: Ruth Handel&Melora Walters
Forklift, Ohio: Amy King
Octopus Books: Emily Pettit
Brave Men Press

6-7 PM
Ugly Duckling Presse: Dorothea Lasky
Greying Ghost Press
Kissena Park Press: Lana Hechtman Ayers
Little Scratch Pad: Douglas Manson
Love Among the Ruins: Laura Jaramillo

TUESDAY, MAY 4

2-3 PM
Flying Guillotine Press: Steven Karl&Angela Veronica Wong
Magic Helicopter Books: Carolyn Zaikowski
Noemi Press
Pen Press: Marcos Wasem&Mercedes Roffé
Center for Book Arts: Sharon Dolin

3-4 PM
Plan B Press
Pleasure Boat Studio: A Literary Press: Zeadryn Meade
Rain Taxi
Corollary Press: Jason Schwartz
Big Hands Magazine

4-5 PM
Slapering Hol Press: Susana H. Case
Small Anchor Press: Joseph Mcelroy
Sona Books: Paolo Javier
Spire Press: Shelly Reed&Matthew Hittinger
The Corresponding Society: David Swesen

5-6 PM
Poets Wear Prada: Austin Alexis&Michael Montlack
The Physiocrats: Daniel Nohejl
BookThug: Cara Benson
sunnyoutside: MRB Chelko
Tarpaulin Sky Press

6-7 PM
Booklyn: Charmaine Wheatley
Instance Press: Kim Lyons
Toadlily Press: George Kraus
Upset Press: Denise Galang&Amy Lemmon-Bowen
X-ing Press/Agriculture Reader

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302. Kimmelman, Burt
William Bronk - Charles Olson Correspondence (etc.) in Otoliths 17
Fri 30 Apr 2010

Hi Everyone,

I'm writing to announce that the William Bronk - Charles Olson correspondence has been republished-among a huge amount of sumptuous literary material in

the new issue of Otoliths (number 17, just out, here: http://the-otolith.blogspot.com/. (This correspondence can still be obtained from Ralph Maud who edits the Minutes of the Charles Olson Society, and the hard copy issue of the Minutes contains reproductions of some of the letters written by hand.)

In case you are interested in Bronk's work, let me mention that, also in this issue of Otoliths, there is a reproduced essay of mine on the William Bronk - Robert Meyer correspondence (which originally appeared in The Body of This Life: Reading William Bronk, ed. David Clippinger; Talisman House, Publiishers, 2001). As well, there is in the issue an intro essay on what it was like to edit Bronk's letters, those that I did (which is appearing for the first time).

You might wish to go directly here, to the special section on Poet-Editors, curated by Eileen Tabios, who asked forty-three such poets "What is (or has been) your favorite editing project and why?":

http://the-otolith.blogspot.com/2010/04/poet-editors-front-page.html

Here's the list of other contributors to Eileen's section (lifted as is from the website):

William Allegrezza Ivy Alvarez Anny Ballardini Joi Barrios John Bloomberg-Rissman Ana Bo¾ièeviæ Garrett Caples Brian Clements Bruce Covey Del Ray Cross Patrick James Dunagan Elaine Equi Adam Fieled Thomas Fink Luis H. Francia Geoffrey Gatza Tim Gaze Crg Hill Aileen Ibardaloza Vincent Katz Jukka-Pekka Kervinen Mark Lamoureux Amanda Laughtland Timothy Liu Dana Teen Lomax Joey Madia Sandy McIntosh Didi Menendez Lars Palm Guillermo Parra Ernesto Priego Sam Rasnake Barbara Jane Reyes Christopher Rizzo Patrick Rosal Sarah Rosenthal Susan M. Schultz Logan Ryan Smith Jill Stengel Fiona Sze-Lorrain Jean Vengua Mark Young

My special thanks to Eileen, and to Mark Young, for dreaming up this project and being willing to see it through.

Best wishes,

Burt

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303. **Jennifer Karmin**

May 7-8: Cain, Karmin & Shaw in Providence/Cambridge

Fri 30 Apr 2010

Readings by:
Amina Cain

Jennifer Karmin
Anne Shaw

FRIDAY, MAY 7th @ 6 PM
Symposium Books
240 Westminster Street
Providence, RI
http://www.symposiumbooks.com

SATURDAY, MAY 8th @ 3 PM
Small Animal Project
Outpost 186
186 1/2 Hampshire Street
Cambridge, MA
http://smallanimalproject.com

AMINA CAIN is the author of the short story collection I Go To Some Hollow (Les Figues Press), and an upcoming chapbook, Tramps Everywhere (Blanc Press/PARROT Series). She is also a current Visiting Lecturer at the University of California, San Diego. Her work has appeared in publications such as 3rd bed, Action Yes, Denver Quarterly, La Petite Zine, onedit, and Sidebrow; is forthcoming in the Encyclopedia Project, MoonLit, and Sous Rature; and has been translated into Polish on MINIMALBOOKS.

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. At home in Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

ANNE SHAW is the author of Undertow (Persea Books), winner of the Lexi Rudnitsky Poetry Prize. Her work has appeared or is forthcoming in Black Warrior Review, Beloit Poetry Journal, Drunken Boat, Green Mountains Review, and New American Writing. She has also been featured in Poetry Daily and From the Fishouse. Her extended poetry project can be found on Twitter at twitter.com/anneshaw.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2010

175 messages · Fri 30 Apr 2010 – Sat 29 May 2010

May 2010 was the quietest file in the entire run — one hundred and seventy-five messages, not one thread rising above a handful of replies — and its silence is the honest subject of this volume. The great arguing engine of the list had wound down to a hum. What moved through the room that month was not debate but housekeeping: syllabi, calls for interns, event notices, the small administrative traffic of a community keeping its lights on. It is a month that shows, more starkly than any obituary, what the long decline had finally come to.

The largest business was the teaching of poetry to the next room. A member building a Modern American Poetry course asked the list to help him choose — *"Do you want to focus on contemporary writers"*, someone answered, or to reach back and include the less-canonized modernists, the Beats, the Language poets, the San Francisco Renaissance — the syllabus as the place where a tradition decides what to hand forward. In a month with almost no live argument, the one real question was curatorial: which of the dead and the difficult a new class would be made to meet.

There was, properly speaking, no quarrel, and the absence is the point. Where a month in 2002 or 2005 would have carried a hundred-message flame war, May 2010 carried notices — a press asking about audiobooks, a festival seeking an intern, an announcement of little orange pencils, a video updated on a website. The room had become less a forum than a bulletin board, a place where poets posted at each other rather than argued with each other, the conversation thinned nearly to pure logistics.

And yet the logistics were themselves a kind of faith. Every one of those small notices was somebody still choosing to send it here, to this particular dwindling room, rather than to a blog or a feed or nowhere at all — the syllabus posted for help, the reading announced to an audience the poster still believed was listening. The traffic was thin, but it was traffic; the light was low, but it was on. A noticeboard, after all, is still a place people agree to gather around, and the poets kept gathering, out of loyalty or habit or the simple refusal to be the one who finally turned it off.

I have set May down exactly as the archive delivered it — the syllabus seeking its shape, the calls and the notices, the near-total absence of argument — because it was the quietest month the list had ever produced, and quiet, too, is part of the

record. A room that has fallen from a thousand messages to fewer than two hundred, and fills that hush not with quarrels but with the patient business of teaching, announcing, and keeping the small presses alive, is a room in its late age, no longer the center of anything, still faithfully doing the chores of a community that will not quite let itself disband.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 175 in all.

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149. Amanda Earl — Christine McNair's anti-statement-latest essay from AHP
150. Al Filreis — PoemTalk #32: on Howe's Dickinson
151. Paul Siegell — how hot are your pepper people?
152. Nicholas Karavatos — at Beyond Baroque in Venice, CA on Friday, May 28 at 7:30pm
153. Nicholas Karavatos — at Artists' Union Gallery in Ventura, CA on Tuesday, June 1 at 7:30pm
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172. Rob McLennan — the art & the agony
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174. Poetry Project — Upcoming Events at The Poetry Project

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175. Charles Bernstein — Leslie Scalapino (1944-2010)

1. Michael
The SPRING SUPPLEMENT OF BIG BRIDGE is on its way!!
Fri 30 Apr 2010

Dear Friends of Big Bridge,

The Spring Supplement of Big Bridge's New Orleans Tribute Issue is on it's way. Look for the announcement in your e-mail coming soon!!!

And be sure to check out the new 4th Anniversary edition of Otoliths (#17) feature of ROCKPILE on the road, with poems by Michael Rothenberg & David Meltzer, photos by Terri Carrión, & an introduction by Larry Sawyer at

http://the-otolith.blogspot.com/2010/02/from-rockpile-on-road-poems-by-michael.html

See you soon!

Michael Rothenberg, Editor

Big Bridge Online

www.bigbridge.org

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2. Jeffrey Side
Two reviews in for !Cyclones in High Northern Latitudes"
Sat 1 May 2010

Two reviews in for !Cyclones in High Northern Latitudes":

Depicting a waking, lucid dreamscape, the shifting interior cinema of lost love sets itself against the gathered debris of a recalled former life. Echoes of Hamsun's HUNGER congeal with Patchen's JOURNAL OF ALBION MOONLIGHT in a rich interior monologue, traipsing through the surreal landscape of memory ...
"I learned long ago
to distinguish between
strong memories and
whatever the world is ..."
Blurring the subjective/reality boundary, this is a phenomenological in-look freighted with the memories of a non-named woman, a love gone sour after a time of many kisses. Now the narrator, an outlaw on the run, hiding in cloisters, in a strange town with assumed name and face, remains sustained by these images of HER, even as the warnings indicate he is still being followed. His days reside in the "dilemma/of the broken hearted"; he begins to lose temporal perspective, a living exile from his past. He falls back to studying the

indecipherable clouds ...
The collaborative narration weaves us through a shifting time-flux, a moving floor between memory-past and perception-present ... here, the outlaw is looking through a dirty Bowery window, perhaps after a day spent as an insurance clerk poring over columns of actuary tables in some vague city location ... there, we see him drinking the nepenthe of the village locals, full of his thoughts of yet a previous exiled life ... then a shifting retreat back to the actuary tables, which may hold the "traces ... of cyclones/in high northern latitudes ...
By the residue of high hope, the narrator prays that "one day you will/experience my love" - by which the shadow of longing transcends the mundanity of being a data entry clerk ...
The bold ink drawings by Rich Curtis round out this joint effort by two exemplary poets. Highly recommended reading ...

Matt Hill

This is a modern book. A current collaboration. Jake Berry and Jeffrey Side have come together, along with the artist Rich Curtis to lead us through a journey of the stratosphere that include algorithms, the dogs of cognizance, actuary tables and a glimpse of 50 worlds passing. The poets write, "I have difficulty believing that I, in another time and form, created them myself." Then a few pages later write, "...and I can see the clouds forming now and a storm brewing." These storms are cyclones like the title suggests. Whirling from the marshes and up into the adrenaline of the clouds. The reader gets caught up in the earth, immigrants in an orchard shrouded by dunes. Cyclones In High Northern Latitudes delivers on the titles suggestion of flight. As John Steinbeck wrote, "The very air here is miraculous."

Chris Mansel

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3. Vernon Frazer
Re: POET-EDITOR issue up at Otoliths...and Poetry Foundation!
Sat 1 May 2010

Happy Anniversary!

Vernon

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4. Stephen Ellis
New website
Sun 2 May 2010

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http://proposia.blogspot.com

EMAILING FOR THE GREATER GOOD
Join me

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5. William Allegrezza
Series A in Chicago: Cycholl, Momyer, and Slaviero
Mon 3 May 2010

Come to Series A this Wednesday from 7-8.

Garin Cycholl, Heather Momyer, and Susan Slaviero will be reading their works.

Location: Hyde Park Art Center
5020 S. Cornell
Chicago

Easy Parking.
Easy Public Transit Access.
BYOB

For more info, check www.moriapoetry.com/seriesa.html.

*The reading starts on time since the HPAC closes at 8.

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6. Ana Bo¾ièeviæ
Today & tomorrow: Chapbook fair & marathon readings!
Mon 3 May 2010

Donâ€™t forget to join us! Thereâ€™s still space in tomorrowâ€™s free workshops (full schedule at http://www.chapbookfestival.org), the bookfair is open today & tomorrow from 11:30AM-7PM, and the marathon readings start at 2PM! Full lineup is below.

MONDAY, MAY 3

2-3 PM
River Poets Journal/Lilly Press: Phoebe Wilcox
Poinciana Paper Press: Angelique V. Nixon
2nd Ave Poetry: Jill Magi

Bateau Press: James Grinwis
Belladonna*: E. Tracy Grinnell

3-4 PM
BOOK Works: Estha Weiner
H_NGM_N: Ben Mirov
Cervena Barva Press: Susan Lewis
CUNY Lost & Found: Josh Schneiderman&Claudia Pisano

4-5 PM
Portable Press at Yo-Yo Labs: Brenda Iijima
Creature Press: John Harkey
Cy Gist Press: Veronica Wong
DoubleCross Press: Sarah Green
Dusie Kollektiv: Mark Lamoureux&Amanda Deutch

5-6 PM
Etched Press: Kevin Dublin
Finishing Line Press: Ruth Handel&Melora Walters
Forklift, Ohio: Amy King
Octopus Books: Emily Pettit
Brave Men Press: Brian Foley

6-7 PM
Ugly Duckling Presse: Dorothea Lasky
Greying Ghost Press: Eric Amling
Kissena Park Press: Lana Hechtman Ayers
Little Scratch Pad: Douglas Manson
Love Among the Ruins: Laura Jaramillo

TUESDAY, MAY 4

2-3 PM
Flying Guillotine Press: Steven Karl&Angela Veronica Wong
Magic Helicopter Books: Carolyn Zaikowski
Noemi Press
Pen Press: Marcos Wasem&Mercedes RoffÃ©
Center for Book Arts: Sharon Dolin

3-4 PM
Plan B Press
Pleasure Boat Studio: A Literary Press: Zeadryn Meade
Rain Taxi
Corollary Press: Jason Schwartz
Push Press & Friends: Mary Speaker
4-5 PM

Slapering Hol Press: Susana H. Case
Small Anchor Press: Joseph McElroy
Sona Books: Paolo Javier
Spire Press: Shelly Reed&Matthew Hittinger
The Corresponding Society: David Swesen

5-6 PM
Poets Wear Prada: Austin Alexis&Michael Montlack
The Physiocrats: Daniel Nohejl
BookThug: Cara Benson
sunnyoutside: MRB Chelko
Tarpaulin Sky Press: Ana BoÅ¾iÄeviÄ‡

6-7 PM
Booklyn: Charmaine Wheatley
Instance Press: Kim Lyons
Toadlily Press: George Kraus
Upset Press: Denise Galang&Amy Lemmon-Bowen
X-ing Press/Agriculture Reader: Justin Taylor

7PM
PSA Chapbook Fellowship Reading
Martin E. Segal Theatre
Alice Quinn with judges Mark Doty, Linda Gregg, and Arthur Sze, and winners Jocelyn Casey-Whiteman, Haines Eason, Heidi Johannesen Poon, and Stephanie Adams-Santos. Followed by reception.
Free and open to the public.

↑ Index

7. Camille Martin

Camille Martin's Sonnets – European tour

Mon 3 May 2010

Vulcan is cooperating for now, so my reading tour in the UK, Ireland, and Paris to celebrate the publication of my new book Sonnets by the fabulous Shearsman Books is on. A recent review and ordering information follows the itinerary below. If you are going to be in any of these places, please come!

London, England
7:30 pm, Tuesday, May 4
Shearsman Reading Series
Swedenborg Hall, Swedenborg House / 20/21 Bloomsbury Way
Readers: Camille Martin (publisher’s launch of Sonnets) and Alisdair Paterson

Bangor, Wales
7:30 pm, Thursday, May 6
Blue Sky Cafe / High Street
A triple launch – Camille Martin's Sonnets, Ian Davidson's Into Thick Hair, and the new issue of Poetry Wales

St. Helier, Isle of Jersey
8:00 pm, Saturday, May 8
PoAttic Reading Series
The Attic in the Jersey Opera House

Cork, Ireland
Monday, May 10
6:30 – 8:00 pm: workshop
9:00 pm: reading
Ó Bhéal Reading Series / The Long Valley

Salford, England
6:00 – 8:00 pm, Tuesday, May 11
University of Salford
Two-hour session with students in the MA in Creative Writing program

Paris, France
7:30 pm, Tuesday, May 18
Ivy Writers Reading Series
Le Next / 17 rue Tiqutonne, Paris

A recent review of Sonnets by rob mclennan:
There are so few that seem to know how to bring something new to an often-used form that when it happens, it's worth noting, and such is the case with Toronto poet Camille Martin in her second trade poetry collection, Sonnets (Exeter England: Shearsman Books, 2010). Martin, an American relocated north after Hurricane Katrina, writes with the most wonderful sense of clarity, thought and play in these poems . . .
(read the review here: http://robmclennan.blogspot.com/2010/04/camille-martin-sonnets.html

See the Shearsman webpage for ordering information:

http://www.shearsman.com/pages/books/catalog/2010/martin.html

or go straight to SPD:

http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx?rf=1

Cheers!
Camille Martin

↑ Index

8. Lisa Janssen
To publishers - ever done an audio book?
Mon 3 May 2010

Dear poetics list - have any of you publishers ever produced an audio book? Know anyone who has? I'm looking for lots of general information about recording, etc.

Many thanks!

Lisa Janssen

↑ Index

9. Sam Ladkin
Cambridge Irish Studies: Trevor Joyce Poetry Reading and Discussion
Mon 3 May 2010

Dear All,
Apologies for cross-posting. Here's notice of another notable Cambridge event, this time courtesy of John Kerrigan.
Best,
Sam

CAMBRIDGE GROUP FOR IRISH STUDIES

TREVOR JOYCE: POETRY READING AND DISCUSSION

Tuesday, 4 May, 8.45 p.m.
The Parlour, Magdalene College

All welcome
Wine and whiskey served

Trevor Joyce will read from his own poetry, and that of his contemporaries, then answer questions about his work and the poetry scene in Ireland.

Joyce is one of Ireland's leading poets. Associated with modernist traditions that go back to Beckett and the other Joyce, and with poetry in the Irish language (from which he has translated extensively) back to /Buile Suibhne/, he has produced a body of work which is challengingly distinct from the mainstream but which has significant points of contact with poetry across Europe and with experimentalists in Ireland who are now attracting international attention. He has lived and worked in Cork for twenty-five years, for the last twelve of which he has been a director of SoundEye. His books include /with the first dream of fire they hunt the cold/ (New Writers' Press/Shearsman, 2001 & 2003) and /What's in Store/ (NWP/The Gig, 2008). /Courts of Air and Earth/ (Shearsman, 2009) gathers all his workings from

middle and early-modern Irish. He has been a Fulbright Scholar, is a member of Aosdána, and is the Judith E. Wilson Visiting Poetry Fellow in Cambridge for 2009-10.

The session will be chaired by Sinead Garrigan-Mattar, an authority on Irish literature and a Fellow of Girton College.

Any questions to jk10023

↑ Index

10. Adam Fieled

Apparition Poem Links

Mon 3 May 2010

Hi. I have new Apparition Poems up in two places:

http://www.blueyellowdog.weebly.com/adam-fieled.html

http://www.pirenesfountain.com/current_issue/fieled.html

Many thanks and happy spring!
Adam

↑ Index

11. amy king

From Poetry Foundation - Web Manager position

Tue 4 May 2010

Itâ€™s more important for this particular job to have someone who understands the website development process and has a grasp of emerging technologies, than to have someone whoâ€™s completely current with or even part of the poetry scene. http://www.poetryfoundation.org/jobs#Web-Project-Manager

↑ Index

12. amy king

“But What About the Nipples?” A Nice Conversation (Pt. 1)

Tue 4 May 2010

My take on Bl
Conversation I initiated at HTML Giant - Part 1 is up.

My take on Blake Butler's quote that became the title of the convo:
http://amyking.wordpress.com/2010/05/04/more-brouhaha-part-1/

The actual convo with lots of comment participants:
http://htmlgiant.com/behind-the-scenes/but-what-about-the-nipples-a-nice-conversation-pt-1/

↑ Index

13. cris cheek
reports on post_moot
Tue 4 May 2010

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for those curious about what went on in south-west ohio a couple of weekends ago there are two lengthy reports already out there:

Barrett Watten
http://barrettwatten.net/events/entry-12-relational-poetics/2010/05/#more-777

Laura Moriarty
http://atonalistdoc.blogspot.com/2010/05/post-moot-movement-looking-for-start-of.html

other materials are appearing (including partial reports due for completion by Bonnie Jones) on the post_moot blog

postmoot.com/10

enjoy

cris

↑ Index

14. Philip Meersman
Re: To publishers - ever done an audio book?
Tue 4 May 2010

Dear Lisa,
I'm also very interested.
Since most of my work is performance poetry, I would love to find a publishing house which would want to publish my poetry both on CD or DVD and
in a printed form.

There are of course several online audio databases and magazines, textsound, toxic poetry, lyrikline, ubuweb,...

So looking forward to reading more on that topic too.

Philip

On Mon, May 3, 2010 at 9:13 PM, Lisa Janssen <[redacted]> wrote:

> *Dear poetics list - have any of you publishers ever produced an audio book? Know anyone who has? I'm looking for lots of general information about recording, etc.*
>
> *Many thanks!*
>
> *Lisa Janssen*

--
Philip Meersman
!!! New Address
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
05/05/10-09/05/10: Literature festival of Tallinn, Estonia (http://www.headread.ee/)
21/05/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
21/07/10: BruSlam, CBK Slam voorronde Gent with special guest Jaan Malin, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)

↑ Index

15. Rob McLennan
a note on writing the geography
Tue 4 May 2010

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of my second novel, missing persons (2009);

http://robmclennan.blogspot.com/2010/05/missing-persons-writing-saskatchewan.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

16. Paul Siegell

FRIDAY > Vienna, VA: Tony Mancus & Paul Siegell

Tue 4 May 2010

This Friday, May 7th in Vienna, VA.

Join poets Tony Mancus and Paul Siegell, plus musician Daniel Collins, for Poetry Lab at The Soundry (316 Dominion Road, Vienna, VA 22180)
http://www.soundry.net/2009/12/the-next-experiment-poetry-lab/

Poetry Lab interviews: http://thepoetrylabvienna.blogspot.com/

facebook invite: http://bit.ly/aR8Qr2

Hope to see you there,
Paul
http://paulsiegell.blogspot.com

-
http://amzn.to/1A0fPV

↑ Index

17. St. Thomasino

a noun sing Prosaic Suburban Commercial by Keith Higginbotham, an e·ratio editions e·chap

Tue 4 May 2010

EÂ·

EÂ·ratio Editions is pleased to present EÂ·ratio Editions EÂ·chap #9:

Prosaic Suburban Commercial by Keith Higginbotham.

â€œ . . . bathe deep in / the barely-there / disassembled gallery / of the everyday . . . â€

Two poetic sequences. With illustrations by Keith Higginbotham.

Also available:

#8. Polylogue by Carey Scott Wilkerson. Poems. â€œ . . . with rules and constitutive games, / with paints and gramarye / with some modicum / of my reckless trust . . . â€

#7. BashÅâ€™s Phonebook. 30 translations by Travis Macdonald. The great Japanese haiku poet Matsuo BashÅ goes digital. Conceptual poetry. With translatorâ€™s notes.

#6. Correspondance (a sketchbook) by Joseph F. Keppler. Digital art. With an introduction by Joseph F. Keppler.

#5. Six Comets Are Coming by Gregory Vincent St. Thomasino. Volume I of the collected works including Go and Go Mirrored, with revised introductions, corrected text and restored original font.

#4. The Logoclasody Manifesto. Gregory Vincent St. Thomasino on logoclasody, logoclastics, eidetics and pannarrativity. Addenda include the Crash Course in Logoclastics, Concrete to Eidetic (on visual poetry) and On Mathematical Poetry.

#3. Waves by MÃ¡rton KoppÃ¡ny. â€œThese works are minimalist by design, but should we paraphrase the thought channeled therein, the effect would be encyclopedic, ranging through philosophy, psychology, politics, and the human emotions.â€ Visual poetry.

#2. Mending My Black Sweater and other poems by Mary Ann Sullivan. Poems of making conscious, of acceptance and of self-remembering, and of personal responsibility.

#1. Gregory Vincent St. Thomasino joins John M. Bennett In the Bennett Tree. Collaborative poems, images, an introduction and a full- length critical essay pay homage to American poet John M. Bennett.

http://www.eratiopostmodernpoetry.com/eratioeditions.html

http://www.eratiopostmodernpoetry.com/

EÂ·

↑ Index

18. Catherine Daly

Re: To publishers - ever done an audio book?

Tue 4 May 2010

Palm Press and Narrow House. Might want to start at the PennSound "Members" page looking for CD issuers.

On Mon, May 3, 2010 at 12:13 PM, Lisa Janssen <[redacted]> wrote:
> Dear poetics list - have any of you publishers ever produced an audio book?
> Know anyone who has? I'm looking for lots of general information about
> recording, etc.
>
> Many thanks!
>
> Lisa Janssen

>
>

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All best,
Catherine Daly
[redacted]

↑ Index

19. Jeffrey Side

"The Theory of the Avant-Garde and Practice" by Libbie Rifkin at The Argotist Online

Tue 4 May 2010

"The Theory of the Avant-Garde and Practice" by Libbie Rifkin at The Argotist Online:
http://www.argotistonline.co.uk/Rifkin%20essay.htm
Excerpt:
"Enzensberger traces the military roots of the term "avant-garde," breaking it down into its component parts and pushing each to its aporetic limit. The first aporia emerges when the avant-garde moves from the synchrony of the battle field to the diachrony of historical progress. Confronting the enemy up ahead, the "en avant of the avant-garde would, as it were, realize the future in the present, anticipate the course of history". In spite of tremendous advances in prognostication by the "consciousness industry," this is, of course, impossible. And yet the whole system depends on this impossibility; the avant-garde is the engine of advancement for the main body of artistic works, but the scene of its reception is, by definition, always just out of reach. The avant-gardeâ€™s value, in fact its very identity, can only be determined by the future generations for whom it is already passÃ©."

↑ Index

20. amy king

But What About the Nipples? A Nice Conversation (Pt. 2)

Tue 4 May 2010

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http://htmlgiant.com/behind-the-scenes/but-what-about-nipples-a-nice-conversation-pt-2/

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21. Tim Peterson

EOAGH Reading Series 5/9: JAVIER, LEE, & MARINOVICH

Wed 5 May 2010

EOAGH Reading Series

"Where you say one thing but you really mean your mother
’s day reading extravaganza!"

Featuring
PAOLO JAVIER, SUEYEUN JULIETTE LEE, and FILIP MARINOVICH

Sunday, May 9 at 2 PM
At Unnameable Books
600 Vanderbilt Avenue, Brooklyn, NY
FREE

PAOLO JAVIER is the author of the forthcoming chapbooks The Feeling Is Actual (creature press, summer 2010) and Megton Gasgan Krakooom (cy gist press, summer 2010). A 2010 Millay Colony Artist-in-Residence, he publishes 2nd Ave Poetry, and lives in Queens.

Read “FORMAL APOLOGY TO MY ASSHOLE,” “Maybe I’m All Of This” and “MCCARTHY
AT HEART” by Paolo Javier in Issue 5:
http://www.chax.org/eoagh/issuefive/javier.html

Read an excerpt “from THE ORIGINAL BROWN BOY,” Javier’s collaboration with
Ernest Concepcion, in Issue 3:
http://chax.org/eoagh/issue3/issuethree/concepcionjavier.html

SUEYEUN JULIETTE LEE grew up 3 miles from the CIA. She currently lives in Philadelphia, where she edits Corollary Press, a chapbook series devoted to multi-ethnic innovative writing. Her books include That Gorgeous Feeling (Coconut Books) and Underground National (Factory School).

Read “from in an american mirror” by Sueyeun Juliette Lee in Issue 5:
http://www.chax.org/eoagh/issuefive/lee.html

FILIP MARINOVICH is a poet living in New York, New York. His books are "ZERO READERSHIP" (Ugly Duckling Presse 2008), and the forthcoming "A TRAVELLING PART" (Ugly Duckling Presse 2011). He has published poems in Critiphoria, EOAGH #3 and #5, The Brooklyn Rail, and Aufgabe. Good evening Everybody.

Read “HONORABLE ONE,” “BARETTE,” and “Descriptions Automatique” by Filip

Marinovich in Issue 3:
http://chax.org/eoagh/issue3/issuethree/marinovich.html

Read “AMERICA DEATH IN NEW YORK” by Marinovich in Issue 5:
http://chax.org/eoagh/issuefive/marinovich.html

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HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.

2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

*

UPCOMING EOAGH READING SERIES EVENTS:

Charles Borkhuis and Andrew Levy
Sunday, May 23 @2PM

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor
Sunday, June 27 @2PM

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22. Tim Peterson
TENDENCIES 5/6: Kimball, Szymaszek, & Conrad
Wed 5 May 2010

TENDENCIES 5/6: Jack Kimball, Stacy Szymaszek, and CAConrad

This series of talks by major poets, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between contemporary poetic manifesto, practice, queer theory and pedagogy.

The next event features talks by:

Jack Kimball
Stacy Szymaszek
CAConrad

...followed by a discussion/Q&A session.

on Thursday, May 6
at 6:30 PM
FREE

at CUNY Graduate Center
in the Skylight Room (9100)
365 Fifth Avenue, NYC

Jack Kimball is a self-described after-language poet based in Boston but often identified with New York. A number of his books are published by Potes and Poets Press (Witness Protection, 1997; Quite Vacation, 1998; Frosted, 2001). Terrence Diggory suggests "identification of that press with Language poetry has established a context for the reception of Kimball's work. For instance, in a blurb for Frosted, Tony Towle noted 'mysterious ironies and enjambments, lines that are stunningly odd, and various kinds of oblique narrative that may owe something to "language" influences, but are often also resonant of Jimmy Schuyler.'" Resonating with another New York poet, Kimball set one complex goal, later modified, in recent work, Post~Twyla (published 2006, republished 2010): to keep a sardonic diary, compressing reactions to every page of John Ashbery's masterpiece Flow Chart by way of fake haiku and renga-like short verse and prose commentary. Publisher of Faux Press, Kimball blogs at pantaloons.blogspot.com. He does not twitter.

Stacy Szymaszek was born and raised in Milwaukee, WI. From 1999 to 2005, she was the Literary Program Manager for the nonprofit literary organization Woodland Pattern Book Center. In 2005 she moved to New York to serve as Program Coordinator at the Poetry Project at St. Mark's Church. In 2006-07, she served as Monday Night Reading Coordinator. She became Artistic Director in 2007. She is the author of the chapbooks Mutual Aid (gong press, 2004), Some Mariners (Etherdome, 2004), There Were Hostilities (repair, 2005), Pasolini Poems (Cy Press, 2005), from Hyperglossia (Belladonna Books, 2005), Stacy S: Autoportraits (OMG! Press, 2008), Orizaba: A Voyage with Hart Crane (Faux Chaps, 2008), from Hyperglossia(Hot Whiskey Press, 2008) and from Hart Island (Albion Books, 2009). Her first full-length book, Emptied of All Ships, was published in 2005 and her second book Hyperglossia in 2009, both with Litmus Press. http://www.litmuspress.org/szymaszek.html (photo by John Sarsgard).

CAConrad is the recipient of The Gil Ott Book Award for The Book of Frank (Chax Press, 2009). He is also the author of Advanced Elvis Course (Soft Skull Press, 2009), (Soma)tic Midge(Faux Press, 2008), Deviant Propulsion (Soft Skull Press, 2006), and a collaboration with poet Frank Sherlock titled The City Real & Imagined(Factory School, 2010). The son of white trash asphyxiation, his childhood included selling cut flowers along the highway for his mother and

helping her shoplift. Visit him online at http://CAConrad.blogspot.com <http://caconrad.blogspot.com/> and with his friends at http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>(photo by Stacy Szymaszek).

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies blog at http://tendenciespoetics.blogspot.com

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

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23. Alan Sondheim

Some recording from Jazz Lounge gig tonight

Wed 5 May 2010

Some recording from Jazz Lounge gig tonight -

Well for one thing the other group didn't show and for another, the recording - which I did - turned out largely unusable except for the following excerpts which give a fairly good idea of what went on, with the exception of Azure's songs - these didn't come out at all. What I think happened was that subsonic stage and other floor movements resonated with the corner we played in - a kind of wolf-note effect below the range of human hearing, but not below the range of recorder compression. The result was literally impossible to listen to - lots of thumps and things unheard but sensed, taking out the music. After using graphic equalization, hard limiting, normalization, hiss reduction and editing, the following is what resulted - on it you'll hear Myk Freedman, guitar, and myself, oud and cura cumbus in some fairly weird combinations. Everything else had to be scrapped. But this stuff's good -

http://espdisk.com/alansondheim/jl2.mp3

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24. Chris Jones

absolute deviation update

Wed 5 May 2010

Just to let on I have added to my blog and am getting it together (if I can remember the software)

Working with Deleuzian ideas (D&G) for (New) Media Arts, analog/digital interface, from Postscript on Societies of Control, and merger of technical plane and aesthetic plane, from What is Philosophy. Any comments critical ideas are welcome... this email address or here, since I don't have blog commenting stuff together, yet. (Moving too fast and always late.)

http://abdevpoetics.blogspot.com/

and some silver gelatin still lifes at:

http://abdevpoetics.blogspot.com/2010/02/and-another-still.html

--
have chronic fatigue syndrome so may be delayed in reply or brain fog weird

just to let you know that's all, Chris Jones.

Blog: http://abdevpoetics.blogspot.com/

↑ Index

25. Naomi Buck Palagi

a poem on a radio and more..

Wed 5 May 2010

Just hoping to get a little traffic to these sites--

I have a poem posted on a great chicago DJ's blog, and a few more at Blue & Yellow Dog-- hope you'll visit!

http://wxrt.radio.com/2010/04/29/smell-of-bacon-on-a-woman/

http://blueyellowdog.weebly.com/naomi-buck-palagi.html

Thanks!
Naomi Buck Palagi

↑ Index

26. Jesse Seldess

Antennae 11

Wed 5 May 2010

Antennae 11 is now available.

ANTENNAE 11
May 2010
$8

Performance texts by
Karinne Keithley

Poems by
Jena Osman / Corey Mead / Laura Moriarty /
Kit Robinson & Ted Greenwald / Anthony Madrid /
C.J. Martin / Joe Milazzo / Barbara Cully

Music scores by
Adam Overton

A novel excerpt by
Pamela Lu

Cover by
Tobias Kraft

Ordering options:

- Online payment through Antennae website:
http://www.antennae-journal.com/antennae11.html

- Check to
Jesse Seldess
1321 Woodland Lane
Riverwoods, IL 60015

Copies of Antennae 10 are still available as well, and can be ordered same as above:

ANTENNAE 10
March 2009
$8

Poems by
Frances Richard / Uljana Wolf - tr. Nathaniel Otting /
Janice Lee / Eric Lindley /
Christian Hawkey with Georg Trakl / Boyer Rickel

Music scores by
Joseph Kudirka

Performance texts by
Corina Copp

Also note that free pdf versions of issues 1 - 7 can be downloaded from the issues pages of the website: www.antennae-journal.com

Best wishes,
Jesse

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27. CE Putnam

INTERRUPTURE DOCUMENT #6: Performance Videos from 4/20 performance.

Wed 5 May 2010

INTERRUPTURE DOCUMENT #6: Performance Videos from 4/20 performance.

INTERRUPTURE is a group of experimental poets that performs text compositions structured as a game.

Each piece follows a set of rules that determines who, what, where, when, and how a poet will read their verse as the play of the game unfolds.

These rules might encourage silence, polyphony, erasure, repetition, modulation, and so on, making each game a unique event.

Team Interrupture lineup for Document #6: Daniel Comiskey, Kreg Hasegawa, Bryant Mason, Annalisa Pesek, and C.E. Putnam.

Performance Date / Location: Canoe Social Club, Seattle, Wa - April 20, 2010

Website:
http://www.pisor-industries.org/interrupture/

Video links:

#1
http://www.youtube.com/watch?v=oJ2JgH3m5AM

#2
http://www.youtube.com/watch?v=pjKX6-AMT-k

#3
http://www.youtube.com/watch?v=h_cJzJ80C3s

#4
http://www.youtube.com/watch?v¼LRH7xA-5Y

#5
http://www.youtube.com/watch?v=qemx93cZmAU

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28. Kimmelman, Burt
Galatea Resurrects No. 14 Is Now Online
Wed 5 May 2010

I'm posting the below for Eileen Tabios whose eddress is still blocked for some reason. The new issue of Galatea Resurrects is now available at the link below. (It looks like a great issue!)

Burt

======

GALATEA RESURRECTS ANNOUNCEMENT

Galatea Resurrects #14 is out with 64 new reviews! You can access the issue directly at http://galatearesurrection14.blogspot.com For convenience, the Contents are listed below,

Eileen Tabios
Editor, Galatea Resurrects

GR #14 TABLE OF CONTENTS
May 5, 2010

EDITOR'S INTRODUCTION
By Eileen Tabios

NEW REVIEWS
Crag Hill reviews SHOULDER SEASON by Ange Mlinko

Steven Fama reviews MUCH LIKE YOU SHARK by Logan Ryan Smith

Patrick James Dunagan reviews FROM THE CANYON OUTWARD by Neeli Cherkovski; THE PLEROMA by Vincent Ferrini; THIRSTING FOR PEACE IN A RAGING CENTURY: SELECTED POEMS 1961-1985 (NEW & REVISED EDITION) by Edward Sanders; LET'S NOT KEEP FIGHTING THE TROJAN WAR: NEW AND SELECTED POEMS 1986-2009 by Edward Sanders; BODY CLOCK by Eleni Sikelianos; and LEAVES OF GRASS, 1860: THE 150TH ANNIVERSARY FACSIMILE EDITION by Walt Whitman, edited by Jason Stacy

Kristen Orser reviews THE LAST 4 THINGS by Kate Greenstreet

Richard Kostelanetz reviews POESIE DER ENTSCHLEUNIGUNG: EIN LESEBUCH by Robert Lax, Ed. Sigrid Hauff

Jim McCrary reviews MONDO CRAMPO by Juliet Cook; SILVERONDA by Lucy Harvest Clarke; THE CONTORTIONS by Nicole Mauro; GOODNIGHT VOICE by Dana Ward; GUTTER CATHOLIC LOVE SONG by Joseph Wood; and MY DAY AIMLESSLY WALKING VANCOUVER, WASH by James Yeary, illustrated by Nate Orton

John Herbert Cunningham reviews SELECTIONS by André Breton, edited and with an introduction by Mark Polizzotti; MARTINIQUE: SNAKE CHARMER by André Breton, translated by David W. Seaman with introduction by Franklin Rosemont; HYPODERMIC LIGHT: THE POETRY OF PHILIP LAMANTIA AND THE QUESTION OF SURREALISM by Steven Frattali; and TAU by Philip Lamantia / JOURNEY TO THE END by John Hoffman, ed. Garrett Caples

Tom Beckett reviews BHARAT JIVA by kari edwards and NO GENDER (REFLECTIONS ON THE LIFE AND WORK OF kari edwards), Edited by Julian Brolaski, erica kaufman & E. Tracy Grinnell

Eileen Tabios engages BHARAT JIVA by kari edwards and NO GENDER (REFLECTIONS ON THE LIFE AND WORK OF kari edwards), Edited by Julian Brolaski, erica kaufman & E. Tracy Grinnell

Fiona Sze-Lorrain reviews NEW EXERCISES by Franck André Jamme, Translated from the French by Charles Borkhuis

Joey Madia reviews GRIEF SUITE by Bobbi Lurie

Thomas Fink reviews GENJI MONOGATARI by Mark Young

Eileen Tabios engages GENJI MONOGATARI by Mark Young

Peg Duthie engages THE FAT SHEEP EVERYONE WANTS by Bern Mulvey

Petra Backonja reviews CATALOGUE OF BURNT TEXT by Timothy David Orme

Delia Tramontina reviews MANHATTEN by Sarah Rosenthal

Eileen Tabios engages NTST: THE COLLECTED PWOERMDS OF GEOF HUTH

John Herbert Cunningham reviews CHARLES BAUDELAIRE by Rosemary Lloyd; THE FLOWERS OF EVIL by Charles Baudelaire, translated by Keith Waldrop; ARTHUR RIMBAUD: COMPLETE WORKS, translated by Paul Schmidt; and THE ILLUMINATIONS by Arthur Rimbaud, translated by Donald Revell

Harry Thorne reviews BOOK MADE OF FOREST by Jared Stanley

Jai Arun Ravine reviews POEMS OF THE BLACK OBJECT by Ronaldo V. Wilson

William Allegrezza reviews AS IF FREE by Burt Kimmelman

Crag Hill engages TAKE IT by Joshua Beckman

Eileen Tabios engages DESTRUCTION MYTH and CREATION MYTHS, both by Mathias Svalina

Peg Duthie engages REFUSING DESPAIR: SELECTED POEMS AND JOURNAL WRITINGS by Teresa Anderson

Meredith Caliman reviews POETRY OF THE LAW: FROM CHAUCER TO THE PRESENT, co-edited by David Kader and Michael Stanford

Fiona Sze-Lorrain reviews AURA: LAST ESSAYS by Gustaf Sobin

Eileen Tabios engages EASY EDEN by Micah Ballard and Patrick James Dunagan

Emmanuel Sigauke reviews INTWASA POETRY [anthology of 15 Zimbabwean poets] edited by Jane Morris

Derek Coyle reviews NEW SHADOWS by Jon Curley

Eileen Tabios engages INSIDES SHE SWALLOWED by Sasha Pimentel Chacon; EASTER SUNDAY by Barbara Jane Reyes; and SIMON J. ORTIZ; A POETIC LEGACY OF INDIGENOUS CONTINUANCE, co-edited by Susan Berry Brill de Ramirez and Evelina Zuni Lucero

Jeff Harrison engages PRAU by Jean Vengua

Marianne Villanueva reviews THE TRANSLATOR'S DIARY by Jon Pineda

Eileen Tabios engages TIME OF SKY / CASTLES IN THE AIR by Ayane Kawata, Translated by Sawako Nakayasu

Julie T. Ewald reviews TONGUE LIKE A STINGER by Juliet Cook

John Bloomberg-Rissman reviews GURLESQUE: THE NEW GRRLY, GROTESQUE, BURLESQUE POETICS co-edited by Lara Glenum and Arielle Greenberg

Eileen Tabios engages NINETEEN HOURS (RADIO EDIT) by Jim Wagner

Crag Hill reviews GREEN CAMMIE by Crysta Casey

Tom Hibbard reviews BLUE MOUNT TO 161 and NIGHTBIRDS, both by Garin Cycholl

Kristina Marie Darling reviews FABULOUS ESSENTIAL by Niina Pollari

Eileen Tabios engages A MUSICS by Carrie Hunter

Julie T. Ewald reviews MAKE BELIEVE by Thom Donovan

Eileen Tabios engages THE OTHER BLUEBOOK: ON THE HIGH SEAS OF DISCOVERY by Reme Grefalda

THE CRITIC WRITES POEMS
William Allegrezza

FOCUS ON POETS
Conversation with THOMAS FINK

LYNN BEHRENDT: An Interview

Featured Poet: ANITA MOHAN

FEATURE ARTICLE
Herman Hesse's Siddhartha: A Fictional Account of the Life of Siddhartha Gautama, the Buddha by Nicholas T. Spatafora

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS
Wilfredo Pascua Sanchez reviews POEMS SINGKWENTA'Y CINCO by Alfred A. Yuson

Erika Moya reviews SLAVES TO DO THESE THINGS by Amy King

2 ADVERTISEMENTS
Hay(na)ku for Haiti--a Haiti Relief Fundraiser

Tiny Poetry Books Feeding the World...Literally!

BACK COVER
Loud Buzzing...and Snores...

↑ Index

29. amy king
Query: Modern American Poetry syllabi [+ job for Po.Found]
Wed 5 May 2010

Recommendations for Modern American Poetry course? Goal: a balanced-listing of poets. No tokens.

Thanks in advance,

Amy

From Poetry Foundation:

Itâ€™s more important for this particular job to have someone who understands the website development process and has a grasp of emerging technologies, than to have someone whoâ€™s completely current with or even part of the poetry scene.
>>
>>http://www.poetryfoundation.org/jobs#Web-Project-Manager
>>

_____

Recent:

http://galatearesurrection14.blogspot.com/2010/04/slaves-to-do-these-things-by-amy-king.html

↑ Index

30. Matthew Landis

Re: Query: Modern American Poetry syllabi [+ job for Po.Found]

Wed 5 May 2010

How Modern are we speaking? Do you want to focus on contemporary writers or are you also looking to include "less-token" modernists/Beats/langpo/san fran rennaissance poets etc?

I've found that the Elective Affinities blog is a very useful resource for more contemporary/younger writers.

http://electiveaffinitiesusa.blogspot.com/

It's a cooperative anthology of US Poetry run by a friend of mine, Carlos Soto Roman.

Here's the poets featured so far:

Kevin Varrone<http://electiveaffinitiesusa.blogspot.com/2010/05/kevin-varrone.html>

Debrah Morkun<http://electiveaffinitiesusa.blogspot.com/2010/04/debrah-morkun.html>

Bhanu Kapil<http://electiveaffinitiesusa.blogspot.com/2010/04/bhanu-kapil.html>

Kim Gek Lin Short<http://electiveaffinitiesusa.blogspot.com/2010/04/kim-gek-lin-short.html>

Samantha Giles<http://electiveaffinitiesusa.blogspot.com/2010/04/samantha-giles.html>

Jason Zuzga<http://electiveaffinitiesusa.blogspot.com/2010/04/jason-zuzga.html>

Dana Ward <http://electiveaffinitiesusa.blogspot.com/2010/03/dana-ward.html>

Lauren Ireland<http://electiveaffinitiesusa.blogspot.com/2010/03/lauren-ireland.html>

Jen Benka <http://electiveaffinitiesusa.blogspot.com/2010/03/jen-benka.html>

Ryan Eckes<http://electiveaffinitiesusa.blogspot.com/2010/03/ryan-eckes.html>

Rodrigo Toscano<http://electiveaffinitiesusa.blogspot.com/2010/03/rodrigo-toscano.html>

Magdalena Zurawski<http://electiveaffinitiesusa.blogspot.com/2010/02/magdalena-zurawski.html>

Julian T. Brolaski<http://electiveaffinitiesusa.blogspot.com/2010/02/julian-t-brolaski.html>

Jamie Townsend<http://electiveaffinitiesusa.blogspot.com/2010/02/jamie-townsend.html>

Laura Jaramillo<http://electiveaffinitiesusa.blogspot.com/2010/02/laura-jaramillo.html>

Tyrone Williams<http://electiveaffinitiesusa.blogspot.com/2010/02/tyrone-williams.html>

Brandon Holmquest<http://electiveaffinitiesusa.blogspot.com/2010/01/brandon-holmquest.html>

David Wolach<http://electiveaffinitiesusa.blogspot.com/2010/01/david-wolach.html>

Frank Sherlock<http://electiveaffinitiesusa.blogspot.com/2010/01/frank-sherlock.html>

Hailey Higdon<http://electiveaffinitiesusa.blogspot.com/2010/01/hailey-higdon.html>

Marion Bell<http://electiveaffinitiesusa.blogspot.com/2009/12/marion-bell.html>

Laura Sims<http://electiveaffinitiesusa.blogspot.com/2009/12/laura-sims.html>

Thom Donovan<http://electiveaffinitiesusa.blogspot.com/2009/12/thom-donovan.html>

Julia Bloch<http://electiveaffinitiesusa.blogspot.com/2009/12/julia-bloch.html>

CAConrad<http://electiveaffinitiesusa.blogspot.com/2009/12/caconrad-is-recipient-of-gil-ott-book.html>

On Wed, May 5, 2010 at 5:39 PM, amy king <[redacted]> wrote:

> *Recommendations for Modern American Poetry course? Goal: a balanced-listing of poets. No tokens.*
>
> *Thanks in advance,*
>
> *Amy*
>
> *From Poetry Foundation:*
>
> *It's more important for this particular job to have someone who understands the website development process and has a grasp of emerging technologies, than to have someone who's completely current with or even part of the poetry scene.*

> *http://www.poetryfoundation.org/jobs#Web-Project-Manager*
>
> ———
>
> *Recent:*
>
> *http://galatearesurrection14.blogspot.com/2010/04/slaves-to-do-these-things-by-amy-king.html*

↑ Index

31. **Ruth Lepson**

Re: Query: Modern American Poetry syllabi [+ job for Po.Found]

Wed 5 May 2010

---

see paul hoover textbook & supplement it with eliz bishop & anne sexton.

On 5/5/10 5:39 PM, "amy king" <[redacted]> wrote:

> *Recommendations for Modern American Poetry course? Goal: a balanced-listing of poets. No tokens.*
>
> *Thanks in advance,*
>
> *Amy*
>
> *From Poetry Foundation:*
>
> *It¹s more important for this particular job to have someone who understands the website development process and has a grasp of emerging technologies, than to have someone who¹s completely current with or even part of the poetry scene.*
>
> *http://www.poetryfoundation.org/jobs#Web-Project-Manager*
>
> ———
>
> *Recent:*
>
> *http://galatearesurrection14.blogspot.com/2010/04/slaves-to-do-these-things-by*

> *-amy-king.html*

↑ Index

32. George Bowering

Re: Query: Modern American Poetry syllabi [+ job for Po.Found]

Wed 5 May 2010

By "American," do you mean U.S.?

gb

Or do you include, say, Cuban, Chileno, Mexican poetry?

On May 5, 2010, at 2:39 PM, amy king wrote:

> *Recommendations for Modern American Poetry course? Goal: a balanced-listing of poets. No tokens.*
>
> *Thanks in advance,*
>
> *Amy*
>
> *From Poetry Foundation:*
>
> *It's more important for this particular job to have someone who understands the website development process and has a grasp of emerging technologies, than to have someone who's completely current with or even part of the poetry scene.*
>
> *http://www.poetryfoundation.org/jobs#Web-Project-Manager*
>
> _____
>
> *Recent:*
>
> *http://galatearesurrection14.blogspot.com/2010/04/slaves-to-do-these-things-by-amy-king.html*
>
> *welcome.html*

George Bowering, DLitt.,
Big as all indoors.

↑ Index

33. Catherine Daly

Re: Query: Modern American Poetry syllabi [+ job for Po.Found]

Wed 5 May 2010

---

how is your institution framing "modern"? what are pre-req, what is post-req? or, this being an area of interest, what course is it replacing -- either on the schedule or for your students?

--
All best,
Catherine Daly
[redacted]

↑ Index

34. Alan Sondheim

TWELVE SOLOISTS Friday Night @ Launch Pad Gallery 8:00 PM

Wed 5 May 2010

TWELVE SOLOISTS

Friday, May 7th, 8 P.M.
12 SOLOISTS
at
Launch Pad Gallery
721 Franklin Ave.
Brooklyn (Crown Heights)
FREE
BYOB

Please come!
The whole to last roughly until 10:15 or so -
Each solo ten minutes in length -
Playing in Alphabetic Order (approximate times):

1. Alan Sondheim
2. Avi Fox-Rosen
3. Jacob wick
4. Jason Vance
5. Jay Foote
6. Kenny warren

intermission

7. Jesse Gold
8. josh sinton
9. JP Schlegelmilch
10. Mike Kammers
11. Myk Freedman
12. Owen Stewart-Robinson

Organized by Myk Freedman -

↑ Index

35. Jennifer Karmin

May 10: Golaski, Henchey & Karmin in Hartford

Wed 5 May 2010

MONDAY
Readings by:
Adam Golaski
Andrea Henchey
Jennifer Karmin

MONDAY, MAY 10th @ 7:30 PM
at La Paloma Sabanera
405 Capital Avenue
Hartford, Connecticut
http://lapalomacoffeehouse.com

ADAM GOLASKI, co-founder of Flim Forum Press, is the author of Worse Than Myself (2008) and Color Plates (2010). "Green," his ongoing translation of Sir Gawain & the Green Knight, is published at Open Letters Monthly, where he is also a contributing editor.

ANDREA HENCHEY was born in Hartford, Connecticut and raised in a nearby suburb. She holds a B.A. in English Literature from St. Michaelâ€™s College and a Master of Arts in Teaching from Smith College.Â After earning her degrees, Henchey taught high school English for five years and served as advisor for the schoolâ€™s literary magazine. Her work has appeared in Absent Magazine, The Onion River Review, and GHOTI Magazine. Though her travels have brought her to more exotic locales such as Nepal, Kenya, and Chile, she currently lives in Connecticut where she coordinates â€œInescapable Rhythms,â€ a poetry reading series, trains for marathons with her mutt, Bodhisattva, and bartends full-time.

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the

public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. At home in Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

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36. Sarah Rosenthal

A Community Writing Itself is out from Dalkey

Thu 6 May 2010

My collection of interviews is out from Dalkey Archive. It's called A Community Writing Itself: Conversations with Vanguard Writers or the Bay Area and features interviews with Kathleen Fraser, Michael Palmer, Nathaniel Mackey, Brenda Hillman, Camille Roy, Juliana Spahr, Truong Tran, Barbara Guest, Stephen Ratcliffe, Robert Gluck, Elizabeth Robinson, and Leslie Scalapino, as well as an introduction that places the writing within a historical context of experimentation in Bay Area writing.

Available at:
http://www.dalkeyarchive.com/book/?GCOI=15647100098560
(and Amazon)

Blurbs:
Sarah Rosenthal's interviews with some of the most engaging and important American poets of the time, all working in the Bay Area, provide vivid commentary on the state of the art and some of the most useful commentary available on the work of each individual writer. â€“ Charles Bernstein
Â
An extraordinary compendium of close engagement with the writing, ethos, and practice of a number of poets who are in situ in the Bay Area, one of the most historically fertile grounds for experimental poetry for a great number of decades. Itâ€™s where the Beat literary movement burst upon the Culture at large, and the New American Poetry and its legacies became a cohesive literary â€œoutriderâ€ force. The current poetics community is just as radically potent and individually active, forging new syntaxes and a â€œnew company of voices,â€ as Michael Palmer puts it. Considerations of history, politics, psychology, spirituality, identity, gender, media, chance operation, performance, and community keep the discourse lively and relevant. This is an invaluable resource of â€œdeep talkâ€ for writers, scholars, and fans alike. Hats off to Sarah Rosenthal who has kept track and asked the provocative

questions. â€“ Anne Waldman
Â
Sarah Rosenthal's teleological study of Bay Area poetics, in the form of a liquid, prickly conversation, manages to delight its reader at the same time that it generates a new set of obsessions. A poetry "expressed in color." The moment when "what seemed impossibly strange becomes less so â€“ sometimes anyway." How an alphabet might "unbraid" itself, which isn't "metatext." It's sudden and overwhelming knowledge about what "the end of the poem" might bring. See: Agamben via Hoodoo via a "secret autobiography." In its exploration of intersections of experimental writing community, feminine monstrosity and "horny" form â€“ at least, that's where my reading ran a series of red lights â€“ Rosenthal's book is a delicious graft of thinking and writing, performed just outside the safety zone of transcription. You can't go wrong with the most intense form of banter: "turning about with," from the Latin root conversationem, "others." â€“ Bhanu Kapil
Â
What Steve Abbott and Bruce Boone achieved with the Left/Write Unity Conference in early eighties San Francisco, bringing together differing groups of poets, Sarah Rosenthal thankfully reenacts in her collection of interviews with Bay Area writers. In A Community Writing Itself twelve poets serving various poetics, from Language writing to New Narrative, are allowed to break consensus regarding the notion of a singular development of shared ambitions. As approaches to the politics of writing are individually charted, connections and communities unfold. If one is interested in the evolution of American poetry since 1950, it is necessary to engage these conversations. â€“ Claudia Rankine

↑ Index

37. Paul Siegell

wild life rifle fire > a new review

Thu 6 May 2010

"A stunningly beautiful work"

A huge THANK YOU to GEOF HUTH (dbqp) for his new review of *wild life rifle fire*: http://dbqp.blogspot.com/2010/04/riflefire.html

"This is a book examining language, finding the tricks in the language that the language couldn't know it had."

Thanks, Geof!

Yours,
Paul
http://paulsiegell.blogspot.com/

_
Friday, May 7th: Join me at The Soundry in Vienna, Virginia
w/ TONY MANCUS and DANIEL COLLINS... YES!

"E.T. POEM HOME": http://bit.ly/cBSfXV

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38. Deborah Poe

Zinc Bar, NYC on May 9th: Marcella Durand and Deborah Poe

Thu 6 May 2010

Marcella Durand and Deborah Poe read at Zinc Bar on Sunday, May 9th at 6:30PM. Zinc Bar is located at 82 West 3rd Street, Greenwich Village. * * Marcella Durand's recent books are Traffic & Weather, AREA, and The Anatomy of Oil. Her poems and essays have appeared in Conjunctions, The Canary, Denver Quarterly, NYFA Current, and other journals. She has written and presented on the intersections of poetry with ecology and astronomy, and is the 2009 Poetry Artist Fellowship recipient of the New York Foundation for the Arts.

Deborah Poe is the author of the poetry collections Elements (Stockport Flats Press 2010) and Our Parenthetical Ontology (CustomWords 2008). Deborah's writing is forthcoming or has recently appeared in journals such as Sidebrow, Colorado Review, Ploughshares, Filter Literary Journal, A Sing Economy and Denver Quarterly. For more information about Deborah, visit www.deborahpoe.com.

Facebook Event page:
http://www.facebook.com/home.php?#!/event.php?eid=119495051408548&ref=ts

↑ Index

39. William Slaughter

Notice: Mudlark

Thu 6 May 2010

New and On View: Mudlark FLASH NO. 56 (2010)

Animal Outtakes by Chad Faries

Osama | Opposition Dog | Mule Maneuvers | Horse Latitudes

Chad Faries has published poems, essays, photographs, interviews, and creative non-fiction in Exquisite Corpse, Mudfish, New American Writing, Barrow Street, The Hawai'i Review, Afterimage, Post Road, and others. The Border Will Be Soon was the winner of the Emergency Press open book

competition in 2005. The Book of Knowledge, a poetry collection whose design and contents were inspired by a 1911 children's encyclopedia, is being published by Vulgar Marsala Press. And a memoir, Some Houses: A Faries' Tale, is in manuscript. Faries has been a Fulbright Fellow at Etovos Lorand University in Budapest, Hungary, and teaches, at present, at Savannah State University in Savannah, Georgia.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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40. Rob McLennan
12 or 20 (small press) questions
Thu 6 May 2010

---

with Jenny Penberthy, on The Capilano Review; http://robmclennan.blogspot.com/2010/05/12-or-20-small-press-questions-jenny.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

41. David Kirschenbaum
Exhibit at Boog Fest's Small, Small Press Fair
Thu 6 May 2010

Hi all,

Boog City would like to invite you to exhibit at our 7th annual small, small press fair (with indie records and crafts, too).

The fair will once again span two days, Sat. Sept. 25-Sun. Sept. 26, and be held at Brooklyn’s Unnameable Books (600 Vanderbilt Ave.) in their spacious backyard. The fair will take place during the 4th annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with three hours of performances by authors from each of the tablers.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (up to 3’ x 3’) with a portion of the proceeds going to help Unnameable Books.

Door charge for attendees is by donation.

Please email me to reserve your table and schedule your reader. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

You can reach me at this email address, [redacted].

This year’s fair will feature readings, musical performances, poets in conversation, and a lively panel.

as ever,
David

P.S. Apologies if you received more than one copy of this email.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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42. Regina Pinto
"*Beware of the RaGhost*"
Thu 6 May 2010

BEWARE OF THE RAGHOST
by Regina Pinto, preface by Martha Deed

http://arteonline.arq.br/netbooks/

Electronic Nonsense Artist's "Netbook" inspired by Lewis Carroll and by the words: CREAM COLORED BUNGALOW, RAREBIT, GHOST, SCUFF, MOCK, PASTURES, BACKLASH, MIDNIGHT, FLATTENING, FOLIAGE, INVOCATION,

BLISTERED, MIRROR, BOISTEROUSLY (suggested by the call done by Millie Niss and Martha Deed / october - 2009 at http://erewhon2.tumblr.com/)

CONTENTS:

MOTS Valise,

MOTS NONgame,

MOTS Poem,

MOTS Sound

& MOT X PAROLE

Tested on Mozilla Firefox & Google Chrome, screen resolution 1280 x 800 px

Have fun,

Regina

↑ Index

43. Hoa Nguyen

(no subject)

Thu 6 May 2010

---

http://sites.google.com/site/kmqptcsh/fsngijn _____ The New Busy is not the too busy. Combine all your e-mail accounts with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4

↑ Index

44. sandra de 1913

1913 a journal of forms' Issue 4 is here!

Thu 6 May 2010

Please check out the newest new issue of 1913 a journal of forms #4<http://www.journal1913.org/issue4.html>...hot off the roller!

$13 available for purchase via PayPal on 1913's website <http://www.journal1913.org/>or via Small Press Distribution.<http://www.spdbooks.org/Producte/1548991404/1913-a-journal-of-forms-issue-4.aspx>

A faux-bois cover a la Picasso's 1913 papier colle & Duchamp's 1913 bicycle wheel inset hug 300 pages of celebrated new work by:

Pierre Albert-Jourdan translated by John Taylor

David Annwn

Louis Armand

Cherise Bacalski

Meg Barboza

Chris Bolin

Jules Boykoff

Joel Chace

Julia Cohen

Kevin Colpean

Jon Cotner & Andy Fitch

Bruce Covey

Alejandro Miguel Justino Crawford

Catherine Daly

Jordan Davis

Christopher DeWeese

Biswamit Dwibedy

Judson Evans

Robert Fernandez

Brad Flis

J A Frazee

Arielle Greenberg & Rachel Zucker

Barbara Henning

Kevin Holden

Karla Kelsey

Amir Kenan

Daniel Khalastchi

Adrian Kien & Kelly Packer

Kim Koga

Erik Leavitt

Sandra Liu

Megan London

Alistair McCartney

Aaron McCollough

Susan Maxwell

Richard Meier

Philip Metres

Albert Mobilio

Sara Mumolo

Mel Nichols

Linnea Ogden

Tom Orange

Caryl Pagel

Alejandra Pizarnik translated by Jason Stumpf

Srikanth Reddy

Broc Rossell

Shya Scanlon

Michael Schiavo

Evie Shockley

Will Smiley

Brian Kim Stefans

Adam Strauss

Mathias Svalina

Jennifer Tatum-Cotamagana

Dan Thomas-Glass

Edwin Torres

Rodrigo Toscano

Marina Tsvetaeva translated by James Stotts

Sara Veglahn

Catherine Wagner

Diane Wald

Lynn Xu

John Yau

Karena Youtz
--
xs,
Sandra 1913.
l'editrice de 1913, Sandra Doller (née Miller)
http://ahsahtapress.boisestate.edu/books/sdoller/sdoller.htm
http://omnidawn.wordpress.com/
*
Why 1913? Follow us on Twitter <http://twitter.com/1913Press>
1913 Who? Join us on
Facebook<http://www.facebook.com/group.php?gid=102250266481699>
*
NEW! from 1913:
1913 a journal of forms, Issue 4
"Ozalid" by Biswamit Dwibedy
"READ" 1913's annual translation anthology from the Tamaas seminars in Paris
http://www.journal1913.org
*
Forthcoming from 1913:
"Hg-the liquid" by Ward Tietz
Two collaborations by Mendi+Keith Obadike
"Home/Birth: A Poemic" by Arielle Greenberg & Rachel Zucker
"Wonderbender" by Diane Wald
http://www.1913press.org

↑ Index

45. steve dalachinsky

Re: new chapbook by yuko otomo other books by her upon request

Thu 6 May 2010

---

a second book by yuko otomo just out on the new creature press a lovely
box of poems edition of 50
back channel for info 15 including postage

On Thu, 29 Apr 2010 11:39:01 +0530 steve dalachinsky <[redacted]>
writes:
> there's a lovely little book by artist and poet yuko otomo
> on propaganda press -
> a sunday afternoon in the isle of museum cover by the author

> poems about paintings and photos at the MET - $6
>
> availble through the author - back channel or through
> alt-current.com
>
>
>

↑ Index

46. Poetry Project

Events at The Poetry Project

Thu 6 May 2010

Here¹s what¹s coming up at The Poetry Project:

Friday, May 7, 10 PM
Will Edmiston & Anna Vitale

Will Edmiston is a poet and librarian living in Brooklyn. His writing can be found in The Tiny, the Agriculture Reader, EOAGH, The Boog Reader 4, and The Bridge. He serves as the volunteer archivist at The Poetry Project.

Anna Vitale is the author of Breaststa, a long poem published by Mondo Bummer (2010). Her writing has appeared in Model Homes, Shifter, and With + Stand, and more is forthcoming in Vanitas and The West Wind Review. A freeform DJ at WCBN-FM Ann Arbor, she also helped start the online audio publication textsound.

Monday, May 10, 8 PM
Ish Klein & Farid Matuk

Ish Klein¹s book, Union! came out April 2009 through the Canarium Press. Her poems have been published in The Canary, Gare du Nord, The Hat magazine, X-connect, Bridge, Spork and are online. She also makes movies and lives in Philadelphia.

Farid Matuk is the author of Is it the King? (Effing, 2006). His poems have appeared most recently in The Boston Review, Barrelhouse, Matchbook, and Big Bridge and are forthcoming in Typesetter. Matuk¹s translations from Spanish have appeared in Bombay Gin, Translation Review, and Kadar Koli. His essays and reviews have appeared in Cross-Cultural Poetics and Sentence: a Journal of Prose Poetics, among others. His work is also included in the anthology Between Heaven and Texas (University of Texas Press) and will appear in the forthcoming anthology What¹s Your Exit? (Word Riot Press). His collection, This Isa Nice Neighborhood, will be released by Letter Machine Editions in the fall of 2010. Matuk lives in Dallas with the poet Susan Briante

where together with the nonprofit WordSpace they host readings for traveling authors.

Wednesday, May 12, 8 PM
Ray DiPalma & Michael Lally

Ray DiPalma¹s recent books include The Ancient Use of Stone (Seismicity Editions, 2009), Pensieri (Echo Park Press, 2009), Further Apocrypha (Pie in the Sky Press, 2009), L¹Usage ancien de la pierre (Éditions Grèges, 2007), Quatre Poèmes (Éditions Comp¹Act, 2006) (both books translated into French by Vincent Dussol), and Caper, Volume I. (ML & NLF, 2006). Among his earlier collections are Numbers and Tempers, Le Tombeau de Reverdy, Provocations, Hôtel des Ruines, Gnossiennes, and Letters. He lives in New York City and teaches at the School of Visual Arts.

Michael Lally has published 27 books, including: March 18, 2003 (Libellum and Charta Presses, with illustrations by Alex Katz); It¹s Not Nostalgia (winner of an American Book Award) and It Takes One To Know One (both from Black Sparrow Press); Cant Be Wrong (Coffee House Press), winner of the 1997 Oakland Pen Josephine Miles Award for Excellence in Literature; Hollywood Magic (Little Caesar); Attitude (Hanging Loose); and the 1970s ³underground bestseller² Rocky Dies Yellow (Blue Wind Press). Lally has worked at a variety of jobs, from college teacher to limousine driver, reviewing books for The Washington Post and The Village Voice, to screenwriting (e.g. narration for Drugstore Cowboy, co-wrote Fogbound, the Thessalaski International Film Festival award winner for 2003) and TV and film acting (e.g., played an artist on NYPD Blue, a psycho detective on JAG, a crusty cavalry captain on Deadwood, a detective in Basic Instinct, Sykes in White Fang, the voice of ³Sparks² in Cool World, et al.) Since 2006, he has hosted a blog called Lally¹s Alley that has become a popular forum for his eclectic interests‹poetry, music, politics, art, movies, books.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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47. Dan Wilcox
Walt Whitman Birthday Reading, Albany, NY
Sat 8 May 2010

Celebrate the Birthday of

Walt Whitman

at the
Robert Burns Statue Washington Park, Albany, NY

A reading of “Song of Myself”
by local poets & other citizens

Monday, May 31, 2010
6:00 PM
rain or shine
free

presented by the Poetry Motel Foundation,
the Hudson Valley Writers Guild, & Capital Pride 2010
(Capital Pride 2010 is produced by the Capital District
Gay & Lesbian Community Council)

(for information call [redacted])

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48. Adam Fieled
Three "Held" Links
Sat 8 May 2010

Three links for different sections of "Held," the sequel to my Blazevox book "Chimes."

Oranges and Sardines (pp 52-55):
http://www.issuu.com/didimenendez/docs/osjune2010.

Narrative Discontinuities:
http://recycledkarmapress.synthasite.com/resources/NarrativeDiscontinuitiesAnthologyRecycledKarmaPress2010.pdf.

Anything Anymore Anywhere (print only):
http://www.lulu.com/content/paperback-book/anything-anymore-anywhere-spring-2010/8488141.

Many Thanks,
Adam

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49. Cara Benson
Pacific Northwest trip
Sat 8 May 2010

Readying for a Pacific Northwest trip. Oh, the r
Poets! Listees...

Readying for a Pacific Northwest trip. Oh, the real world!

May 11 - 13 in San Francisco.
May 11 at 7pm: Reading at City Lights with Kate Durbin and Sarah Louise Green.
http://www.citylights.com/bookstore/?fa=event&event_id=941

May 13,14 in Olympia, Washington.
May 13: Reading at David Wolach's amazing Press Series at Evergreen State College.
http://davidwolach.blogspot.com/2010/05/press-event-cara-benson-evergreen-may.html

May 14 - 17 in Portland, OR.
May 16: Reading at the collectively run Spare Room with David Wolach and Jen Coleman.
http://www.flim.com/spareroom/

If you're in those areas on those dates, come out! Say hi. Read me some of your poems on a streetcorner...

comrade in poems,
Cara Benson

---

http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

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50. Country Valley
New from Country Valley Press
Sat 8 May 2010

New from Country Valley Press:

Empty Hands Broadside #17 - ONE PHASE OF THE HUNT by Andrew Schelling Folded broadside of 16 poems. Limited to 100 copies. $1 or $3 signed, postpaid.

Send check or money order to:

Country Valley Press
Mark Kuniya
P.O. Box 1271
Zephyr Cove, NV 89448

Information about past issues or subscriptions to the series can be viewed at http://web.mac.com/countryvalley

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51. Michael
Anne Valley-Fox, David Meltzer and Michael Rothenberg read at Bird and Beckett
Sat 8 May 2010

Anne Valley-Fox, David Meltzer and Michael Rothenberg reading

2pm at Bird & Beckett Books
653 Chenery Street
in San Francisco's Glen Park neighborhood, [redacted] -- www.birdbeckett.com

Mere air, these words, but delicious to hear... Sappho, 7th century BC

Anne Valley-Fox reads poems at 2 pm, from her new book, How Shadows Are Bundled (University of New Mexico Press, 2009) with confreres David Meltzer and Michael Rothenberg. David & Michael, traveling by van crosscountry last fall in their "Rockpile" odyssey that took them to a dozen cities and dozens of poetry/music conclaves, hooked up with their long-lost friend Anne Valley-Fox in Santa Fe, remaking connections first formed four decades ago in old beat North Beach...

Here's what you'll read in Anne's bio if you check out her website: "Born in Paterson, New Jersey, Anne Valley-Fox was raised in Santa Monica, California and schooled at University of California at Berkeley during the Free Speech Movement. There, she began writing poetry in classrooms with Josephine Miles and visiting poet James Tate; in her senior year she was awarded the Eisner Prize in Literature. She cut her poetic teeth on the San Francisco poetry scene

for several years before moving to northern New Mexico with her first-born son, Ezra. Her poetry books are Sending the Body Out, Fish Drum 15, Point of No Return and How Shadows Are Bundled. Her nonfiction books are Telling Your Story (with Sam Keen) and Outlaws and Desperados: A New Mexico Federal Writers Project Book (with Ann Lacy, co-editor).

Paterson... FSM... Miles & Tate... New Mexico... son Ezra!
Whatever are we in for??!!
Join us to find out...

Oh yes, and don't forget that David Meltzer & Michael Rothenberg, formidable talents both, are along for the ride... Saddle up!

check these websites:
www.annevalleyfox.com -- www.meltzerville.com -- www.bigbridge.org/bioroth.htm

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52. Daniel Godston
World Listening Day
Sat 8 May 2010

You are invited to participate in the first World Listening Day, which happens on Sunday, July 18, 2010. The purposes of World Listening Day are:

· to celebrate the practice of listening as it relates to the world around us, environmental awareness, and acoustic ecology

· to raise awareness about issues related to the World Soundscape Project, World Listening Project, World Forum for Acoustic Ecology, and individual and group efforts to creatively explore phonography

· to design and implement educational initiatives which explore these concepts and practices

July 18 was chosen as the date for World Listening Day because it is the birthday of the Canadian composer R. Murray Schafer. Schafer is one of the founders of the Acoustic Ecology movement. The World Soundscape Project, which he directed, is an important organization which has inspired a lot of activity in this field, and his book Soundscape: The Tuning of the World helped to define many of the terms and background behind the acoustic ecology movement.

Here are some individuals and organizations that have committed to participating in World Listening Day:

Organizations

American Society for Acoustic Ecology

Midwest Society for Acoustic Ecology

“Sounds Like Radio” (WDBX FM)

World Listening Project

Individuals and Projects

Hasan Abdur-Razzaq (Columbus, OH)

Dave Armstrong (Carbondale, IL)

Steve Barsotti (Seattle, WA)

Rebecca Caines (Guelph, Canada)

Chad Clark (Chicago Phonography)

Eva Fahle-Clouts (Charmouth, UK)

Maile Colbert (Alaska) – Auroral Borealis listening group

Gerard Cox (Columbus, OH)

Björn Eriksson (Sweden)

Marcos Fernandes (Japan)

Dan Godston (Chicago, USA)

Bernie Krause (Glen Ellen, CA)

Norman Long (Chicago)

Michael Noble (Seoul, Korea)

John Owens (Miami, FL)

Harry Ross (London) – Fruit for the Apocalypse
<http://www.fruit-for-the-apocalypse.eu/marmalade.htm>

Kamal Sabran (Ipoh, Malaysia)

Vijayendra Sekhon (India)

Heather Spence (Mexico)

Carl Stone (Los Angeles)

Adam Smith (Columbus, OH)

Fereshteh Toosi (Chicago)

Sarah Weaver (New York)

…more info TBA

Here is how you can participate in World Listening Day:

- You can set aside some time when you pay attention to your soundscape.
- You can organize a listening party when people play field recordings.
- You can organize a soundwalk.
- Other possibilities…

Please email [redacted] if you would like to organize or participate in an event happening on World Listening Day. Updates regarding more events and participating individuals will be announced soon.

Links:

http://www.worldlisteningproject.org/

http://interact.uoregon.edu/medialit/wfae/home/

http://mwsae.org/

http://www.sfu.ca/~truax/wsp.html

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53. Daniel Godston
Ekphrastic Nexus
Sat 8 May 2010

Ekphrastic Nexus: Visual Art and Creative Writing

Friday, June 25 (6 p.m.) at Chicago Urban Art Society

You are invited to attend "Ekphrastic Nexus: Visual Art and Creative Writing," which includes a panel discussion, followed by performances. This event is part of the "Studio Chicago" calendar of events. There is a suggested donation, and refreshments will be provided.

The panel involves writers and visual artists about text-image collaborations, as well as writers who have gotten inspiration from visual art, and it explores ways writers make connections with art and the visual artistic process, furthering the continuum of the artist's studio as school, gallery, political stance, sanctuary, and muse.

Contemporary writers and artists need a clean, well lit room of their own to create. Whether physical as a cabin in the woods or ubiquitous as online presence, the studio matters to Chicago culture makers because of the many out-of-time or out-of-ethics rituals it suggests. Making art doesn't have to be political: this freedom is what makes art radically political.

We will discuss details about the spaces in which we work, whether those spaces are separate industrial studio space, home offices, or other kinds of spaces. Also, the nature of the work that happen in those studio spaces relates

to how the spaces themselves are set up, whether the work involves what is done in solitude, or with collaborations (in physical and virtual spaces). We will consider how Chicago institutions and colloquia opportunities might support Chicago artists and writers.

Participants include Annie Heckman (Owner + Director, StepSister Press), Eric Elshtain (Editor of Beard of Bees), Krista Franklin (writer, artist, and educator, Kathryn Born (editor of Chicago Art Magazine), Valerie Wallace (writer and educator), and Gene Tanta (writer, visual artist, and educator), moderated by Dan Godston (writer, musician, and educator).

Chicago Urban Art Society (CUAS)

exhibition + creative-use space

2229 South Halsted Street

Chicago, IL 60608

Links:

Annie Heckman: http://www.annieheckman.com/

Beard of Bees: http://beardofbees.com

Borderbend Arts Collective: http://www.borderbend.org

Chicago Art Magazine: http://chicagoartmagazine.com/

Chicago Urban Art Society: http://www.chicagourbanartsociety.org/

Gene Tanta: http://genetanta.cgpublisher.com/biography.html

Krista Franklin: http://www.kristafranklin.com/

StepSister Press: http://stepsisterpress.com/

Studio Chicago: http://www.studiochicago.org/

Valerie Wallace: http://www.pw.org/content/valerie_wallace

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54. Eleni Stecopoulos

May 20: SUBTLE INTELLIGENT BODIES w/ Beth Murray, Bhanu Kapil, Margit Galanter

Sun 9 May 2010

PLEASE FORWARD:

The Poetry Center
presents

SUBTLE INTELLIGENT BODIES

Talks/performances
by artists and holistic practitioners

Margit Galanter
Bhanu
Kapil
Beth Murray

with curator Eleni Stecopoulos
and in
conversation with the audience

The Poetics of Healing: Creative
Investigations in Art, Medicine, and Somatic Practice
http://www.sfsu.edu/~poetry/eventCalendar.html#HEALING

• Thursday, May 20, 2010
7:00 pm @
Subterranean Arthouse, 2179 Bancroft Way, Berkeley
$10 ($5 low
income)
All programs free to SFSU students
and Poetry Center Members
No one turned away for lack of funds

http://subterraneanarthouse.org/

We
hope to explore:

• how bodywork or healing practice informs creative
practice, and vice versa
• the languages of specific holistic
systems
• diagnosis, reading the body, reading with the body
•
non-verbal poetics and intelligence
• embodiment and performance
•
inter-species care
• healing and time

Biographies:

MARGIT GALANTER is a dance artist, Guild Certified Feldenkrais Practitionercm, and qigong practitioner. Her fascination with the construction and value of movement has drawn her to embodied research and performance

for decades. Margit has presented and taught extensively around the U.S. and has an MA in Movement Research and Practice from NYU. She co-curates and founded SEEDS Festival, an international arts and ecology experiment, and recently finished co-directing Earthdance, a dance retreat center in Western Massachusetts. Margit's practice, Physical Intelligence Life Art, is based in Oakland. Margit looks at how physical poetics effect the live/performance process. For this event, she will investigate meridian lines and speak about their relationships to engagement, presence, and breath, inviting the audience to join her in movement and in reading the inscriptions created. PI practice: www.physicalintelligence.org // arts site: www.margitg.wordpress.com.

BHANU KAPIL is a British-raised Indian writer who lives now in Colorado. She teaches at Naropa University and Goddard College, and is the author of four full-length collections of poetry/prose: "The Vertical Interrogation of Strangers" (Kelsey Street Press, 2001), "Incubation: a space for monsters" (Leon Works, 2006), "humanimal [a project for future children]" (Kelsey Street Press, 2009), and "Schizophrene" (forthcoming from Nightboat Books, 2011). Since 1998, she has maintained a private practice as an integrative bodyworker, combining neuromuscular and Ayurvedic therapies. As a writer, she is interested in questions of trans-generational trauma--its processes and treatment--as they unfold for immigrant communities. For this event, she will attempt to speak on the role of trance and hallucination in the healing of war-time violence, and the violence that comes after that. How might we open the body--in a text as on "the table"-- to a different time?

BETH MURRAY has a homeopathy practice for people and animals. About her book The Island, published by Second Story Books, Laynie Brown wrote, "As poetic healer, Murray is adept at the Doolittle-esque notion of conversing with animals and elements." When Beth got her masters in performance art in the early 90's, her pieces examined the intersections of animal and human consciousness. As a homeopath, she has continued this focus. In her practice with humans, she utilizes a fascinating new method pioneered by Rajan Sankaran that taps the capacity of language and gesture to reveal the "non-human song" of each person's state. Her life work is to develop a method to hear the specific "song" of non-verbal beings. Last week, she was lucky enough to have attended the birth of a new eland at the zoo. Her websites are www.myanimalhomeopath.com and www.wholehomeopathy.com.

ELENI STECOPOULOS is a poet and independent scholar. She is the author of Armies of Compassion (Palm Press, 2010). With the Poetry Center, she received a two-year grant from the Creative Work Fund, through which she curates the Poetics of Healing series and is writing a creative-critical book that draws upon the series programs as live research. She is at work as well on a book-length poem, "Earth Also is a Private Language," which investigates the history and

mythology of her grandfather’s hometown on the island of Evvia (Euboea), its geothermal springs and hydrotherapy traditions, and their relationship to ancient dream incubation. She has taught at several universities in the U.S. and abroad, and currently serves on the faculty of the Language and Thinking Program at Bard College.

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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55. Jason Nelson
sydney's siberia and other creatures
Sun 9 May 2010

A newly finished trilogy of digital artworks/poems inspired by Australian locales to spread out across the net. And of course I adore those who critique and/or send to anyone everywhere.

T: sydneyâ€™s siberia
D: an interactive and infinitely zooming digital poem
http://www.secrettechnology.com/sydney/

T: Birds Still Warm from Flying
D: an interactive/re-creatable poetry cube
http://www.secrettechnology.com/ausco/poecubic2.html

T: wittenoom and the cancerous breeze
D: digital poem created from ten sections
http://www.secrettechnology.com/wittenoom/starthere.html

again and as always you rock and cheers, Jason Nelson

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56. Carrie Etter
Infinite Difference appreciatively reviewed
Sun 9 May 2010

I'm happy to say that a thoughtful, appreciative review of Infinite Difference: Other Poetries by UK Women Poets appears in Stride Magazine, written by Steve Spence: http://www.stridemagazine.co.uk/Stride%20mag2010/april%202010/Women.spence.htm .

Perhaps this will persuade those of you who haven't yet bought the anthology to do so? It's available at SPD here:

http://www.spdbooks.org/Producte/9781848610996/infinite-difference-other-poetries-by-uk-women-poets.aspx .

By the way, regarding the note at the end of the review about Helen Macdonald, she was repeatedly solicited, but never sent any work.

Carrie
http://carrieetter.blogspot.com

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57. Vernon Frazer
NEW VERNON FRAZER VIDEO: IMPROVISATIONS (Sections 1 and 2)
Sun 9 May 2010

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http://www.youtube.com/watch?v=WKBLb6wqXNY

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58. Cara Benson
Open Letter to Barack Obama
Sun 9 May 2010

I am tutoring Afghan Women Writers, and put the call to
Dear Buffs,

I am tutoring Afghan Women Writers, and put the call to them to write to Obama. Here is a response:

http://www.awwproject.org/2010/05/dear-president-obama/#comments

Please help to spread this far and wide.

Thanks,
Cara

_____
http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

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59. Cara Benson
Re: Open Letter to Barack Obama
Sun 9 May 2010

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http://www.awwproject.org/2010
Sorry folks, here's the better link:

http://www.awwproject.org/2010/05/dear-president-obama/

_____
http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

_____
From: Cara Benson <[redacted]>
To: [redacted]
Sent: Sun, May 9, 2010 6:20:19 PM
Subject: Open Letter to Barack Obama

Dear Buffs,

I am tutoring Afghan Women Writers, and put the call to them to write to Obama. Here is a response:

http://www.awwproject.org/2010/05/dear-president-obama/#comments

Please help to spread this far and wide.

Thanks,
Cara

_____
http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

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60. Sarah Rosenthal
A Community - Redux
Mon 10 May 2010

I'm re-posting this to try to correct the ugly formatting problem that happened the first time around. --Sarah

My collection of interviews is out from Dalkey Archive. It's called A Community Writing Itself: Conversations with Vanguard Writers or the Bay Area and features interviews with Kathleen Fraser, Michael Palmer, Nathaniel Mackey, Brenda Hillman, Camille Roy, Juliana Spahr, Truong Tran, Barbara Guest, Stephen Ratcliffe, Robert Gluck, Elizabeth Robinson, and Leslie Scalapino, as well as an introduction that places the writing within a historical context of experimentation in Bay Area writing.

Available at dalkeyarchive.com and amazon.com

Blurbs:
Sarah Rosenthal's interviews with some of the most engaging and important American poets of the time, all working in the Bay Area, provide vivid

commentary on the state of the art and some of the most useful commentary available on the work of each individual writer. â€“ Charles Bernstein

An extraordinary compendium of close engagement with the writing, ethos, and practice of a number of poets who are in situ in the Bay Area, one of the most historically fertile grounds for experimental poetry for a great number of decades. Itâ€™s where the Beat literary movement burst upon the Culture at large, and the New American Poetry and its legacies became a cohesive literary â€œoutriderâ€ force. The current poetics community is just as radically potent and individually active, forging new syntaxes and a â€œnew company of voices,â€ as Michael Palmer puts it. Considerations of history, politics, psychology, spirituality, identity, gender, media, chance operation, performance, and community keep the discourse lively and relevant. This is an invaluable resource of â€œdeep talkâ€ for writers, scholars, and fans alike. Hats off to Sarah Rosenthal who has kept track and asked the provocative questions. â€“ Anne Waldman

Sarah Rosenthal's teleological study of Bay Area poetics, in the form of a liquid, prickly conversation, manages to delight its reader at the same time that it generates a new set of obsessions. A poetry "expressed in color." The moment when "what seemed impossibly strange becomes less so â€“ sometimes anyway." How an alphabet might "unbraid" itself, which isn't "metatext." It's sudden and overwhelming knowledge about what "the end of the poem" might bring. See: Agamben via Hoodoo via a "secret autobiography." In its exploration of intersections of experimental writing community, feminine monstrosity and "horny" form â€“ at least, that's where my reading ran a series of red lights â€“ Rosenthal's book is a delicious graft of thinking and writing, performed just outside the safety zone of transcription. You can't go wrong with the most intense form of banter: "turning about with," from the Latin root conversationem, "others." â€“ Bhanu Kapil

What Steve Abbott and Bruce Boone achieved with the Left/Write Unity Conference in early eighties San Francisco, bringing together differing groups of poets, Sarah Rosenthal thankfully reenacts in her collection of interviews with Bay Area writers. In A Community Writing Itself twelve poets serving various poetics, from Language writing to New Narrative, are allowed to break consensus regarding the notion of a singular development of shared ambitions. As approaches to the politics of writing are individually charted, connections and communities unfold. If one is interested in the evolution of American poetry since 1950, it is necessary to engage these conversations. â€“ Claudia Rankine

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61. Chris Jones
Re: Art games
Mon 10 May 2010

On Mon, 2009-12-21 at 16:46 -0800, Jim Andrews wrote:
> 'virtuality' doesn't necessarily have anything to do with computers. we all
> have our virtual worlds inside our heads and have had for a very long time.
> so what happens to the assertion, if you replace the word "programmability"
> with "virtuality" is you have an assertion that is false, murat.

Jim, I sent a back list query more on interaction. If you wish to discuss openly, okay be me. You have identified something I can't yet be confident about.... best wishes, Chris Jones.

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62. Hailey Higdon
accepting work from emerging female writers
Mon 10 May 2010

WHAT TO US (press) now accepting submissions for all types of work (poetry, fiction or any hybrid in between). Deadline for submissions is June 1, 2010. Work should be 10 pages or less.

For this book, it is important that work be:

1. by a woman writer
2. by a writer without a significant number of chapbook publications or without a book publication.

Please send a small card with submission telling US something about you. Submissions should be sent in hard copy to: Hailey Higdon @ 2205 E Boston St, Philadelphia, PA 19125

for further info, see: www.whattous.blogspot.com

or the original call for work below....

THANKS!

hailey higdon

WHAT TO US (press) is looking for a new species relationship, ie MUTUALISM.

Like a cow and celluose-digesting microbes. (Just like that, actually.)

MEANING: WHAT TO US is seeking a new book to make.

In this instance, here are the pieces that would make it a whole:

WHAT TO US is looking for work...

by a WOMAN;
by a writer without a significant number of chapbook publications or without a larger book publication;
and looking for a smaller work, 10 pages or less.

The work can be POETRY, FICTION, or any happy IN BETWEEN you think is worth me working hours to make into a tiny book.

Work can be sent in hard copy to Hailey Higdon @ 2205 E Boston Street, Philadelphia, PA 19125. Also, I like little cards. Can you send me a little card telling me something about you? It can be anything you want really, just something.

Deadline for submissions is June 1, 2010. Tell your friends, tell your family, tell the celluose-digesting microbes that the cow is eating grass now!

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63. Philip Meersman

BruSlam invitation: May 21st - David Troch & Angela Rawlings - GalerY (near KK @VUB), Triomflaan, Brussels

Mon 10 May 2010

BruSlam 21/05/2010
David Troch & Angela Rawlings
GalerY (near KK @VUB)
Triomflaan, Brussels
start: 20h
inscriptions: 19.30

Waar/ou/where

@GalerY
Gebouw Y'
Campus Etterbeek
Vrije Universiteit Brussel (VUB)
Triomflaan - toegang 6 (near the KultuurKafe)
1050 Brussel

Who/Qui/Wie

David Troch: David Troch(° Bonheiden, 1977) heeft wel eens een hekel aan hoofdletters; won o.a. de Jules van Campenhoutprijs voor poëzie en de Gerard Vermeerschprijs voor monologen; en publiceerde o.a. in Snoecks, Het Liegend Konijn, Poëziekrant, De Brakke Hond, Deus Ex Machina en de Amerikaanse bloemlezing A Generation Defining Itself; bracht o.a. laat[avond]taal op papier en o.a. Een doosje dolle dialogen op podiumplanken; werkte mee aan Meander,

was redactielid van Gierik & Nieuw Vlaams Tijdschrift en stond mee aan de wieg van Kluger Hans http://www.davidtroch.be

Angela Rawlings: a.rawlings is a Canadian poet and performer. Her first book, Wide slumber for lepidopterists (Coach House Books, 2006), received the Alcuin Award for Book Design. She is the recipient of the bpNichol Award for Distinction in Writing and the Chalmers Arts Fellowship. In 2010, rawlings divides her time between Belgium and Iceland, where she is developing three new manuscripts and working in voice and movement collaboration with Maja Jantar and the Logos Foundation's robotic orchestra.

Free stage / open podium/ scene ouverte

--
Philip Meersman
!!! New Address
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
05/05/10-09/05/10: Literature festival of Tallinn, Estonia (
http://www.headread.ee/)
21/05/10: BruSlam, GalerY, Bxl, BE (http://bruslam.over-blog.com)
21/07/10: BruSlam, CBK Slam voorronde Gent with special guest Jaan Malin, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)

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64. David Kirschenbaum
Boog City and Fests Need Intern
Mon 10 May 2010

Hi all,

I'm looking for an intern who could assist with two big festivals Boog is a part of in the coming months, a Boston-area poetry marathon from Fri. July 30-Sun. Aug. 1, organized by Jim Behrle, John Mulrooney, and myself, and the fourth annual Welcome to Boog City poetry and music festival, from Fri. Sept. 24-Tues. Sept. 28.

If any of you profs might have a student who they think would be game to help with some key organizational duties, please lemme know.

thanks!
david

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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65. amy king
[¡ POETRY !] PLEASE POST YOUR POEM FOR THE JUNE GOODREADS' CONTEST!
Mon 10 May 2010

Goodreads and the Â¡Poetry! group have partnered to create

Goodreads and the Â¡Poetry! group have partnered to create a contest in order to select a new poem each month for our newsletter.

1. Post your best poem (*one poem per person*) in this folder (as a "comment")**
CLICK HERE to post your poem (do not send it to me!)--
http://www.goodreads.com/topic/show/332809-please-post-your-poem-for-the-june-goodreads-newsletter-contest

2. Goodreads and our three judges, Wendy Babiak, Andrew Haley, and Ruth Bavetta, will select six poems as finalists to be voted on by the Goodreads community.

3. Â¡Poetry! group members will vote for the poem they like best (one vote per member). The poem with the most votes will be published in the Goodreadsâ€™ newsletter â€“ distributed each month to more than 2.5 million people!

** If you have been a finalist more than three times in a year, you may not enter a poem for one year.

Good luck & please post your best work!

Thanks,

Amy King
Â¡Poetry! Moderator
http://amyking.org

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66. Alan Sondheim
*thinking about Second Life - please comment **
Mon 10 May 2010

---

* I know the outline's vague - working this into a paper of sorts - please comment if it makes any sense at all to you - thanks, Alan -

(thinking about SL, not in terms of RL or extrapolation -if such be possible - a crude, close to useless, outline below)

deliberately mistaken ontologies of life-worlds

"The SL space is almost always treated as a simulacrum of real life - by the creators as well! But as an abstracted mathematical topology, it's far more than that; others will take it farther in the future, already are. I also want to discuss being-in-mathesis, beyond the SL 'standard' represen- tation."

SL: [describe] = 2 [split choice]
0:
RL: [explain] = 1 [given]

0: neutral
1: obdurate, there is, idiotic real
2: choice / intentionality

0: neitherness, not both A and B, neither A nor B (a priori mathesis) 1: fragility of the good: computer program error, intrinsic 2: error extrinsic, deferment

0: null set
1: universal set
2: split tending towards as-if

1-2: leakages between them
problematic metaphor [0/1/2]: numbers as markers of inscriptions,
  multiplicities, neutralities (the idiotic)

RL: 1: immersive, fundamentally dynamic (potential stases)
  - internal: operated _in_

SL: 2: definable, fundamentally static (real mobility)
- external operators: operated _on_

Attacking the metaphor: misplaced quantification and ordering among 'plexa,' misplaced mathesis (plexus, from plico, plicatum, to fold, to knit - Lynd's Class-Book of Etymology, 1861)

Intentionality:
suturing in RL: cohering subjectivity, harmonic continuity, incoherent and dynamic inscribing
suturing in SL: coherent physics, discordant continuity, coherent inscribing (it's inscription that holds it together)

Problematic ontology of SL: mathesis/inscription = what is; the world is a world only by virtue of its (visible, sensed) manifestation, information clarified and lost, backup of SL Problematic ontology of RL: virtual particles, information entanglement and conservation, no backup

Off the map i -

Nagarjuna and Madhyamaka - emptiness and dependent origination / dependent arising

Off the map ii -

SL: Think of root originations in server farms, permissions and specificies of address RL: Think of fundamental ontologies under erasure, feynman diagram probabilities: what constitutes dependency under probability distributions -

Off the map iii -

Physical ontology is always abstracted, as-if
(SL and anti-conventionalist argument)
There is no _fundamental_ physical ontology

Off the map iv -

Mathesis and Badiou's position - relation to surreal numbers

On the map -

Thinking of SL as abstracted, split, chosen, programmed: anything that is programmable is possible. Thinking of RL as given, born-into: thought as conceiving. Consider SL _not_ as subset of RL - as fulcrum; consider SL as the visual counterpart of the space of Mathematica.

Psychology, psychoanalytics of SL in this case: matrix, borromean knot, meta-level jumping (collocation of constructing, dwelling-in) The body as entangled projections/introjections (jectivity) independent of traditional physical

constraint or representation The locus of the body in the physical body (SL as perceptual organ)

The traditional/narratological function of SL = equivalent to cinematic diegesis The non-traditional functioning of SL (above) = processes of dynamic suturing

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67. Paul Siegell

THURSDAY in PHILLY > Debrah Morkun, Carlos Soto Roman & Paul Siegell

Tue 11 May 2010

Thursday, May 13, 2010, 7:30pm - Debrah Morkun, Carlos Soto Román and Paul Siegell read at Head House Books, 619 South 2nd Street.

FREE AND OPEN TO THE PUBLIC.

DEBRAH MORKUN's first full length book of poetry, Projection Machine, was recently released by BlazeVox Books. She is currently at work on another project, Hera Calf, that examines the spaces left abandoned by previous US generations in an attempt to give them voice. She is a founding member of The New Philadelphia Poets, a group committed to expanding the spaces for poetry in Philadelphia. View some of her work at http://www.debrahmorkun.com/.

CARLOS SOTO ROMAN was born in Valparaíso, Chile. He has published the books La Marcha de los Quiltros (The Mongrel's March,1999), Haiku Minero (Miner Haiku, 2007) and Cambio y Fuera (Over and Out, 2009). He has resided in Philadelphia since March 2009 and is a member of The New Philadelphia Poets and the editor of the new cooperative anthology of U.S. poetry, Elective Affinities (http://electiveaffinitiesusa.blogspot.com/).

PAUL SIEGELL is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). He is an editor at Painted Bride Quarterly, and has contributed to The American Poetry Review, Coconut, NOÖ, Rattle, SIR! and many other fine journals. He has also been featured in two national music and culture magazines, Paste and Relix, as well as elsewhere exciting. Kindly find more of Paul's work at ReVeLeR @ eYeLeVeL (http://paulsiegell.blogspot.com).

MORE INFO:
http://www.facebook.com/?ref=logo#!/event.php?eid=112351292137665&index=1

we hope you can join us,
paul>

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68. Christophe Casamassima
TEST TEST TEST TEST
Tue 11 May 2010

—

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69. Jennifer Karmin
May 16: Aaaaaaaaaaalice book release in Chicago
Tue 11 May 2010

Flim Forum Press presents
Aaaaaaaaaaalice by Jennifer Karmin

CHICAGO RELEASE PARTY
Sunday, May 16th from 6-8pm
at Cole's Bar, 2338 N. Milwaukee Ave
http://coleschicago.blogspot.com
free / 21 & over

Jennifer Karmin in a live improvisation with guest perfomers:
Joel Craig, Kathleen Duffy, Krista Franklin,
Chris Glomski, Laura Goldstein, Lisa Janssen & John Keene

Aaaaaaaaaaalice
112 pages, 7x9
travelogue in 11 cantos
scored for polyvocal improvisation

To buy online, read some early reviews & find performance dates:
http://www.aaaaaaaaaaalice.blogspot.com

JOEL CRAIG is the author of the chapbook Shine Tomorrow (Lost Horse Press) and has poems published or forthcoming in Lungfull!, A Public Space, the Zoland Annual, and MoonLit. He is poetry editor for MAKE: A Literary Magazine, as well as co-founder of the Danny's Reading Series in Chicago.

KATHLEEN DUFFY is a writer who co-founded the public art group Anti Gravity Surprise in 2001 to forge alliances with other artists, activists, community groups, and the general public. Expanding on collaboration as political force, Kath initiated the organizing efforts of the Dill Pickle Food Coop in late 2005, and is currently serving her second three year term on the board of directors.Â Kathleen earns her keep as the Communications Organizer for the Campaign for Better Health Care and is a member of the concert production staff of the Old Town School of Folk Music.

KRISTA FRANKLIN is a poet and visual artist.Â Her poetry and mixed medium collages have been published in lifestyle and literary journals such as Copper Nickel, RATTLE, Indiana Review, Clam, Callaloo, and the anthology Gathering Ground. Franklin is a Cave Canem Fellow, and a co-founder of Tres Colony and 2nd Sun Salon.

CHRIS GLOMSKI is the author of The Nineteenth Century, a new poetry manuscript.Â A chapbook, Eidolon, was issued by Answer Tag Home Press in October 2008. His first poetry collection, Transparencies Lifted from Noon, was published in the fall of 2005 by MEB / Spuyten Duyvil Press.Â His poems, translations, and critical writings have appeared in Notre Dame Review, The Octopus, Chicago Review, Jacket, A Public Space, and elsewhere.Â Another chapbook, IL LA, was published by Noemi Press in 2002.

LAURA GOLDSTEIN's poetry, reviews and essays can be found in Requited, Little Red Leaves, How2, EAOGH, Text/Sound, Rabbit Light Movies, Otoliths, CutBank Reviews, Moria, and The Little Magazine. She has two chapbooks: Ice in Intervals from Hex Press and Day of Answers from Tir Aux Pigeons and has performed as part of Poets' Theaters in Chicago and New York.Â She currently teaches Writing and Literature at the School of the Art Institute and Loyola University.

LISA JANSSEN is a writer and archivist.Â Her work has appeared most recently in WSQ â€“ Womenâ€™s Studies Quarterly, MAKE, and the chapbook Riffing on Bird and Other Sad Songs (dusi/e-chap kollektiv). She currently co-edits the literary journal MoonLit.

JENNIFER KARMIN curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise.Â Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. At home in Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

JOHN KEENE is the author of Annotations and, with artist Christopher Stackhouse, of Seismosis.Â His poetry, fiction, essays, and translations have appeared in a wide array of periodicals and anthologies. Recent work will appear in Mandorla, A Public Space, and Spirale. He teaches at Northwestern University.

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70. Daniel Godston
"Imagining a Bauhaus Poetics" workshop
Tue 11 May 2010

"Imagining a Bauhaus Poetics" workshop

at tonight's Next Objectivists meeting

7 p.m. at the Mess Hall in Chicago

We meet to consider the possibility of a Bauhaus Poetics. The Bauhaus, which existed in Germany between the wars, is primarily noted for its influence on modern art, architecture, and design. The participation by Anni and Josef Albers, both associated with the school, in Black Mountain College during Olson's term suggests the possibility of a direct influence on U.S. poets of that school. Less direct influences will also be considered when we gather to ask, "What would a poetry of the Bauhaus be like"?

Mess Hall
6932 North Glenwood Avenue
Chicago, IL 60626
http://messhall.org/
http://nextobjectivists.blogspot.com/

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71. amy king
But What About the Nipples? A Nice Conversation (Pt. 3)
Tue 11 May 2010

For those who have followed, the final installment:

http://htmlgiant.com/behind-the-scenes/but-what-about-nipples-a-nice-conversation-pt-3/

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72. EJOYCE
new Susan Howe book
Tue 11 May 2010

New book on Susan Howe's poetry.
FORTHCOMING from BUCKNELL UNIVERSITY PRESS
www.bucknell.edu/universitypress

“The Small Space of a Pause”

Susan Howe’s Poetry and the Spaces Between

This book is about Susan Howe's poetry from the perspective of space. Howe reshapes cultural configurations of space through her drive to infiltrate interstitial areas of "third" spaces: the silences of history, the margins of the page, the placeless migrants, and the uncharted lands. Nuances, frontiers, thresholds, edges, fuzzinesses, ambiguities, pauses, singularities, margins: these are the spaces where her poetry occurs, places that lie between two states. Rather than absences, therefore, the space of this poetry is a place of being, of what Gilles Deleuze and Félix Guattari refer to as becoming. Third space is contested because it must also call itself into question in reimagining itself; in questioning its condition and rethinking itself, it contradicts itself repeatedly, setting up the form of an ever-present yet ever-shifting paradox of self-presencing. This site is also, however, the place of no frames or boundaries, a place that is all margins and singularities, that site of displacement, where migration is eternal and violence is perennial. Nomadism becomes an emblem in Howe's poetry for the twentieth-century condition as it represents the continual movement through space of the body, that never-ending, always-perpetuated sense of loss of place, but that equally charged coming into being regardless of the space within which that loss/becoming occurs.

About the Author:

Elisabeth W. Joyce is a professor at Edinboro University of Pennsylvania. She earned her undergraduate degree at the University of Chicago and has received graduate degrees from Temple University, the University of Delaware, and Carnegie Mellon University.

2010, 297 pages. $65.00/hardcover. ISBN 0-8387-5762-8

Jacket Illustration:

William Janszoon Blaeu. Nova Belgica et Anglia Nova. Royal Geographical Society, London, UK.

TO ORDER: Associated University Presses • [redacted] • [redacted]

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73. amy king

Thurs., May 13, at 7 p.m. for the Bon Mot/ley Reading Series, featuring Amy King, Ana Božičević , and Rob Schlegel -- Cincinatti, OH

Tue 11 May 2010

Please join us Thurs., May 13, at 7 p.m. for the Bon Mot/ley Reading Series, featuring Amy King, Ana BoÅ¾iÄeviÄ‡ , and Rob Schlegel. We will head over to Fries CafÃ© after the reading and invite all to join us.

Amy King is the author of I'm the Man Who Loves You, Antidotes for an Alibi, and Slaves to Do These Things (Blazevox), along with the forthcoming I Want to Make You Safe (Litmus Press). She teaches English and Creative Writing at SUNY Nassau Community College. For information on the reading series Amy co-curates in Brooklyn, NY, please visit The Stain of Poetry: A Reading Series (http://stainofpoetry.com) and http://amyking.org for more.

Ana BoÅ¾iÄeviÄ‡ was born in Zagreb, Croatia in 1977. She emigrated to NYC in 1997. Stars of the Night Commute (Tarpaulin Sky Press, 2009) is her first book of poems and is currently a finalist for the Lambda Literary Awards. Her fifth chapbook, Depth Hoar, will be published by Cinematheque Press in 2010. With Amy King, Ana co-curates The Stain of Poetry reading series in Brooklyn, and is co-editing an anthology, The Urban Poetic, forthcoming from Factory School. She works at the Center for the Humanities of The Graduate Center, CUNY.

Rob Schlegel is the author of The Lesser Fields (Center for Literary Publishing), winner of the Colorado Prize for Poetry. His poems have appeared in Boston Review, Handsome, Octopus, Volt, MAKE issue 8 and elsewhere. He was born and raised in Portland, Oregon, and has lived in California, Montana, and Iowa.

The Bon Mot/ley Reading Series takes place in the Clifton Cultural Arts Center on the second Thursday of each month. The CCAC is located at 3711 Clifton Ave., and you can learn more about the center here: www.cliftonculturalarts.org. Readings are free and open to the public.

Our next reading will be in June, featuring Cynthia Arrieu-King (a UC alum), Jared White, and Farrah Field.

Audio files of previous readings are also available on our reading series blog: www.bonmotley.blogspot.com.

We hope to see you there, and we thank you for your continued support of the series.

Kindly,
Kristi Maxwell & Michael Rerick
Series Curators
http://www.bonmotley.blogspot.com/

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74. Ruby, Michael
The Edge of the Underworld
Tue 11 May 2010

BlazeVOX [books] has just published THE EDGE OF THE UNDERWORLD, my fourth book of poetry, based on a homophonic translation of Virgil (for more, see below).

For review-copy PDFs, write:

[redacted]<mailto:[redacted]>

Here are a book description of THE EDGE OF THE UNDERWORLD, blurbs, order information and my bio:

After studying Louis Zukofsky's Rudens in graduate school, I always wanted to write a homophonic translation. A decade later, I settled on the long opening of Book VI of Virgil's Aeneid, the famous Underworld book, and wrote "Sic Fatur Lacrimans." Soon afterward, sensing the translation itself needed translation, I decided to derive other poems from the words and phrases of "Sic Fatur Lacrimans"-poems that would be connected to the long poem and to each other, in a sort of literary Rayonism. I saw the book as the verbal equivalent of St. Sebastian pierced by arrows, with "Sic Fatur Lacrimans" as St. Sebastian and the shorter poems as the arrows, crisscrossing each other.

-Michael Ruby

"Call it immersion": take Michael Ruby's sibilant heterographic tour of the underworld's underwords and rediscover in these homophonic burrows that sonic intersection is ear + imagination. At once "tenebrous children" and a "jangling ring of skeleton keys," these poems ghost-grasp their father (or was it patrimony's patter?), then intrafiliate to interlock in lines that haunt: we watch these "seals kiss" as "bus urn," to "out vain era...// air a care...//none inferior" and "still soak to a purpose somewhere." Ruby, take a golden bow-this work's "[to elicit] a response from littoral folk" and figural ones, too.

-Judith Goldman

"Ghostly cooing fills the moist dark places," and the reader and dreamer returns to the Underworld, together, already there, "Circling in an eddy for the time being."

-Christophe Casamassima

THE EDGE OF THE UNDERWORLD is available through BlazeVOX's website:

http://www.blazevox.org/bk-mruby2.htm

Michael Ruby is the author of AT AN INTERSECTION (Alef Books, 2002), WINDOW ON THE CITY (BlazeVOX [books], 2006), FLEETING MEMORIES

(ebook at www.uglyducklingpresse.org/WEBBOOK-RUBY/index.html<http://www.uglyducklingpresse.org/WEBBOOK-RUBY/index.html>, 2008) and the forthcoming COMPULSIVE WORDS (BlazeVOX, 2010). A graduate of Harvard College and Brown University's writing program, he lives in Brooklyn and works as an editor at The Wall Street Journal.

Best,

Michael Ruby

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75. Chris Chapman

Re: Art games

Wed 12 May 2010

Jim, I wonder if yould care to compare quiddities? How does Lopes' understanding of programmability compare with that of Lev Manevich's ideas about database narrative? The one seems to repeat out ideas of language being a game of radical designation (Lopes) while the other seems based in the idea that language is inherently gnomic (Manevich). (Kripke vs. Frege 2.0?)

- curious chris.

On 12/21/09, Jim Andrews <[redacted]> wrote:
> 'virtuality' doesn't necessarily have anything to do with computers. we all
> have our virtual worlds inside our heads and have had for a very long time.
> so what happens to the assertion, if you replace the word "programmability"
> with "virtuality" is you have an assertion that is false, murat.
>
> lopes doesn't find the "essence of computer art in computer games". he's a
> trained philosopher, so the word 'essence' is one he would use carefully.
> you are making a lot of assumptions about his work and about what i think,
> and you're generally quite far off base with them. he thinks of computer
> games as instances of or examples of computer art. his definition of
> computer art, as i mention in the review at
> http://www.ciac.ca/magazine/compterendu.htm , is
>
> "An item is a computer art work just in case (1) it's art, (2) it's run on a
> computer, (3) it's interactive, and (4) it's interactive because it's run on
> a computer" (p. 27)
>
> so it's a theory of interactive computer art. he's trying to get at the
> important characteristics of art in which the computer is crucial as medium.
> it isn't a book about art that happens to be digital but could as well

> appear in print or whatever.
>
> there are works, such as harold cohen's aaron, which lopes discusses in his
> book, that are not interactive but actually are works of computer art. so
> lopes's definition of computer art is too narrrow to include all works of
> computer art. but it's a very good book nonetheless because a clear
> philosophy of interactive computer art is valuable. it *is* a theory of a
> type of computer art, not a theory of work that isn't necessarily computer
> art.
>
> to broaden the definition of 'computer art' to include work such as cohen's
> aaron, one needs to look at the role of programming in computer art, because
> programmability (not virtuality) is what distinguishes computers from other
> machines.
>
> You say
>
> "If one assumes, as I think you indirectly are doing, that there is no break
> between "human" thought and "computer/machine" thought, that they
represent
> a continuum -that machines also have their "spiritual lives"- then one must
> analyze the "otherness," nature of human thought as it "passes"/ travels
> into the algorthmic/computer universe/space."
>
> I've never met a spirtual machine. Except if you call works of art
> 'spiritual'. I don't expect to in my lifetime meet a 'spiritual machine'. We
> have been evolving on this planet for 2.5 billion years and the universe
> itself is apparently only about 15 billion years old. So we've been evolving
> over a significant portion of the entire time of the universe's existence.
> Computers have a long way to go, even if their 'evolution' is much faster
> than ours.
>
> But we can think of the current state as holding all the conditions for the
> development of 'thought' in computers. They can make decisions. They can
> re-write their own code. They can have 'senses'. They can interpret the
> information from their 'senses'. They can construct a world view. They are
> language machines. And there is no proof, and probably never will be, that
> there exist thought processes of which humans are capable and computers
are
> not. Machine intelligence would undoubtedly be quite different from human
> intelligence because the contexts of our existences are quite different. We
> have biological bodies and have evolved in ways quite different from how

> computers 'evolve'.
>
> I don't see what is "utopian" about this view, or distopian, for that
> matter. I never said they were going to make everything all better, and
> neither does Lopes.
>
> What he does say, and I agree with, is that computer art is a new form of
> art. By that I don't mean art that happens to be digital but could as well
> appear in print or whatever, but art in which the computer is crucial as
> medium. This doesn't make it better than other forms of art. It's different.
> It has what many people feel are exciting possibilities both by virtue of
> its being relatively unexplored and also by virtue of the radical
> possibilities computers offer.
>
> I'm happy to see a book written by a philosopher about computer art. It's
> quite a different sort of book than the other ones I've read about 'digital
> art', 'internet art', 'digital poetry', and so on. He isn't looking for the
> social or literary (etc) significance of computer art. He's just looking to
> describe what it is. Which is valuable. Just the basics. Just the
> fundamentals. There is so much anxiety, wild speculation, ranting and raving
> about computers and, to a lesser extent, computer art in society. A book
> like this, which just looks at what it is in a basic, clear way is valuable
> in such a situation.
>
> ja
> http://vispo.com
>
>
>
> ----- Original Message -----
> From: "Murat Nemet-Nejat" <[redacted]>
> To: <[redacted]>
> Sent: Friday, December 18, 2009 12:51 PM
> Subject: Re: Art games
>
>
> Dear Jim,
>
> I have listened to your Lopes interview and read your review of his book. I
> want to unpack -or react to- one short passage from your review:
>
> "What separates computers from other machines is programmability.

> Programmability is what gives computers their radical flexibility, as
> machines. Flexibility to the point that there is no proof, and probably
> never will be, that there exist thought processes of which humans are
> capable and computers are not. Which is to say that programmability
provides
> flexibility, very likely, to the point of the dynamic fluidity of thought. "
>
> ""What separates computers from other machines is programmability.
> Programmability is what gives computers their radical flexibility, as
> machines."
>
> What happens to this assertion if you replace the word "programmability"
> with "virtuality?" After all, the latter is the direct corollary of the
> former. One has a conceptual edifice which may disappear like smoke at a
> moment's notice; what one has then is -not fragments, nor relics- but a
> "program" which may be constant or have its own mysterious cycle of
> half-lives. Is this erosion in "substance" peculiar only to computers -the
> defining quality of a computer- or is it a reflection of a broader shift in
> one's perception of reality. The atom theory of substance is progressively
> split into smaller particles -quarks (as in quacks), leptons (as in Lipton),
> bosons (as in bisons), neutrinos, muons, tauans, and their antis, etc., etc.
> - so that we have a conceptual reality can only be grasped by computers, by
> the grasp of its algorithms.- The string theory has the feel and image
> structure of a fairy tale, with its secret passages, trap doors, strange
> animals, mazes, or of the addictive games in a computer? And, finally, the
> grand daddy of this kind of language universe, Alice's descent into the
> Wonderland (after all, Alice cries "it's all "virtual"). Despite all its
> interconnectedness and "universality," the computer, it seems to me, is a
> profoundly subjective, even solipsistic medium, continuously built on,
> reinforced by one's wishes -fulfillments- ("choices) -a quality touted as
> one of its main virtues but in actuality is one of its most subversive
> qualities, a Trojan horse against human freedom. Despite its ocean of
> "interconnectivity," isn't this why our world consists of archipelagos of
> isolation (heard by no one) and narcissism (wanting to hear no one) fighting
> each other?
>
> If Mr. Lopes wants to develop a theory of computer art, instead of creating
> dainty little defintions fitting together like a Chinese puzzle, he should
> tackle these broader issues.
>
> "Flexibility to the point that there is no proof, and probably never will
> be, that there exist thought processes of which humans are capable and

> computers are not. Which is to say that programmability provides
> flexibility, very likely, to the point of the dynamic fluidity of thought."
>
> If one assumes, as I think you indirectly are doing, that there is no break
> between "human" thought and "computer/machine" thought, that they represent
> a continuum -that machines also have their "spiritual lives"- then one must
> analyze the "otherness," nature of human thought as it "passes"/ travels
> into the algorthmic/computer universe/space. It is this absence of a
> confrontation with this "otherness" which I find most frustrating in the
> nearly Utopian protestations of the computer/digital art enthusiasts. I find
> in them a touch of sentimentality.
>
> Mr. Lopes finds in computer games the essence of computer art. My guess is
> that there is a good deal of truth in that. But then then he sees those
> games similar to pop entertainment. The truly good ones are much more akin
> to fairy tales, full of "real" danger, threat and warnings.
>
> I would like to salute David Chirot's posts (and recommend his work on line)
> which carry on similar arguments to mine from a different perspective.
>
> Ciao,
>
> Murat
>
>

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76. **paolo javier**
P||R||O||J||E||C||T||I||O||N||S, 5/16, 6 pm
Wed 12 May 2010

Hi There

We hope this finds you well.

We'd like to invite you to the premier event of P||R||O||J||E||C||T||I||O||N||S, our new live film narration series at the Bowery Poetry Club (308 Bowery and Bleecker st). This performance series presents an active intersection of moving text and moving image:

* 1. text moving sonically through space*

* 2. image moving on the surface of a screen*

The fundamental scenario presents one or more present persons utilizing words &/or sounds &/or movement to mediate both spatially and conceptually between images on a screen and a live audience. (We have in mind, of course, the Japanese, Korean, Polish, and former USSR traditions<http://autotypist.blogspot.com/2008/03/movietelling-for-more-practical-avant.html> as models in spirit.)

If you have a Facebook account, please do join our page for updated information, as well as a full description of the series: http://www.facebook.com/group...php?v=info&gid=110234529005546<http://www.msplinks.com/MDFodHRwOi8vd3d3LmZhY2Vib29rLmNvbS9ncm91cC5waHA/dj1pbmZvJmdpZD0xMTAyMzQ1MjkwMDU1NDY=>.
The premier will feature:
*
Stephanie Gray
Lisa Jarnot
Alejandro Crawford *

on Sunday, May 16

Bowery Poetry Club <http://www.bowerypoetry.com/#Home>

6 pm

*
*$6 at the door.
Full bar available.

You'll find the bios of the performers below. Hope to see you on Sunday!

- Paolo Javier & Jeremy James Thompson

--

Stephanie Gray will perform 15 minutes from a current super 8 film/poetry project: *You know they want to disappear Hell's Kitchen as Clinton.* In mysterious silent insistent shots, she films an inspired letter of sorts to writer E.B. White, author of the mid-century little book *Here is New York*. Stephanie is a poet and experimental filmmaker. Her first collection of poems, *Heart Stoner Bingo*, was published by Straw Gate Books in 2007. In support of her films, she has received a New York Foundation for the Arts Fellowship and a New York State Council on the Arts grant. Her films have screened internationally, including at the Ann Arbor, Oberhausen, Viennale, Chicago Underground, and Madcat film festivals.

Lisa Jarnot starred in the film *The Time We Killed*<http://www.cinema-scope.com/cs20/ar_kite_reeves.htm>by Jennifer Todd Reeves. She is the author

of *Night Scenes* (2008), *Iliad XXII: The Death of Hector* (2006), *Black Dog Songs *(2003), *Ring of Fire* (2001), and *Some Other Kind of Mission*(1996), among other books. She is a past editor of the Poetry Project Newsletter, edited *An Anthology of New (American) Poetry* (2007), and lives and works in New York as a freelance horticulturalist.

Alejandro Miguel Justino Crawford is co-inventor of The Benshi Organ<http://sites.google.com/site/benshiorgan/>, a two-octave midi keyboard that allows the player to compose genre-specific movie dialogue by simply "playing" the instrument. He is an artist, performer, and writer currently studying at NYU's Interactive Telecommunications Program (ITP). He is a former Fulbright Scholar to Portugal, the author of Morpheus (BlazeVOX 2009), and his work can be found in magazines like Sous Rature, La Petite Zine, 1913 a journal of Forms, The Physical Poets, as well as on the internet. He lives in Brooklyn, NY.

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77. Ruth Lepson

Re: Boog City and Fests Need Intern

Wed 12 May 2010

---

hey, david--I will pass this on to students & former students in Boston & NY.
ruth

On 5/10/10 1:48 PM, "David Kirschenbaum" <[redacted]> wrote:

> *Hi all,*
>
> *I'm looking for an intern who could assist with two big festivals Boog is a part of in the coming months, a Boston-area poetry marathon from Fri. July 30-Sun. Aug. 1, organized by Jim Behrle, John Mulrooney, and myself, and the fourth annual Welcome to Boog City poetry and music festival, from Fri. Sept. 24-Tues. Sept. 28.*
>
> *If any of you profs might have a student who they think would be game to help with some key organizational duties, please lemme know.*
>
> *thanks!*
> *david*
>
> *--*
> *David A. Kirschenbaum, editor and publisher*
> *Boog City*
> *330 W. 28th St., Suite 6H*
> *NY, NY 10001-4754*
> *For event and publication information:*

> *http://welcometoboogcity.com/*
> *T: (212) 842-BOOG (2664)*
> *http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880*
> *For music from Gilmore boys:*
> *http://www.myspace.com/gilmoreboysmusic*

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78. Rosalie Calabrese

Fw: Rosalie's Poetry Update

Wed 12 May 2010

Featured Readings: two Sundays, May 30 and June 4, 2010

May 30: Phoenix Reading, Hosted by Mike Graves & George Spencer Â Â Â Â Â Â Â Â Â Â Â Â Â Â Featuring Rosalie Calabrese, Mike Graves, and Erik La Prade Â Â Â Â Â Â Â Â Â Â Â Â Â Â 5:30 - 7:30 PM at Bengal Curry, 65 West Broadway Â Â Â Â Â Â Â Â Â Â Â Â Â Â (between Murray and Warren;1-1/2 blocks below Chambers) Â Â Â Â Â Â Â Â Â Â Â Â Â Â 1,2,3,A,C or E train to Chambers Street Â Â Â Â Â Â Â Â Â Â Â Â Â Â Tel: [redacted]: call if bad weather to be sure the venue is open Â Â Â Â Â Â Â Â Â Â Â Â Â Â Open mic if time allows, at the discretion of the Hosts; $3.00 donation requested Â Â Â Â Â Â Â Â Â Â Â Â Â Â Excellent Indian Food available for purchase at a very reasonable price

June 4:Â Â Paws for Poetry Reading Hosted by Thomas Colicino Â Â Â Â Â Â Â Â Â Â Â Â Â Â Featuring Rosalie Calabrese and George Spencer Â Â Â Â Â Â Â Â Â Â Â Â Â Â 4:00 - 6:00 PM at Animal Haven, 251 Centre Street Â Â Â Â Â Â Â Â Â Â Â Â Â Â (Between Broome & Grand) Â Â Â Â Â Â Â Â Â Â Â Â Â Â N, Q, R, W, 4, 5, 6, J, M, Z to Canal StreetÂ Â [Tel: [redacted]] Â Â Â Â Â Â Â Â Â Â Â Â Â Â www.animalhavenshelter.org

Â Â Â Â Â Â Â Â Â Â Â Â Â Â Open mic and refreshments

Â Â Â Â Â Â Â Â Â Â Â Â Â Â $4 Advance Tickets (available online) http://www.pawsforpoetrynyc.com Â $7 General Admission (at the door)

Â Â Â Â Â Â Â Â Â Â Â Â Â Â For further information: [redacted]Â Â Â Â Â Â

Recently Published Poems:

Â ON SHAVUâ€™OT

My grandchild asks what Jewish people believe in.
Her parents giving me that wide-eye look that
 signals
â€œHELP,â€ I jump in and bumble my way through

Sunday School platitudes: love, kindness, respect, etc.
Each one elicits a jaded silence from the kid.

I suspect Iâ€™m losing ground but can only think of
Pain, prejudice, persecution â€”
Not what I want to tell a five-year-old who still finds
Scary moments in Winnie-The-Pooh.
â€œCâ€™mon,â€ she says. â€œLike in the scroll, the Torah.â€

Now that Iâ€™ve led her to the place where my roots
Lie tangled within a borrowed name,
Can I confess I donâ€™t remember,
Maybe never even knew? Undone,
I tell my son to look for an answer on the Web.

{The Mom Egg â€œLessonsâ€ Anthology (Vol. 8, 2010) and read at the Cornelia Street Cafe book launch April 25, 2010}

MY NEW FRIEND

Both of us American, born in 1938,
our stories are filled with similarities â€“
marriage, children, divorce,
erasures too painful to discuss â€“

but we
 sense a stronger link.
Her photo album sets the landscape
to compare notes on foreign countries,
other places we have been.

In the midst of Germany
she flips a batch of pictures all at once,
says they came from someone else.
Out of curiosity, I turn the pages back.

DACHAU . . . blinding in black and white.
As I shut my eyes to blot the image out,
she gently takes the book and closes it,
for neither one of us was there.

{Poetica Publishing Co. "L'Mizmor Lâ€™David" Anthology, Volume I: "The Shoah", 2010} Â

THE DRY CLEANER'S WIFE

A snappy dresser, I thought
the first time I saw her,
straight and stiff as a soldier

behind the counter.
German, maybe Austrian,
descended from aristocracy,
she took with aplomb
the soiled clothes
I handed over for cleaning.

Her husband, making it clear
that he was not to be disturbed,
sat at a separate table
stooped
 over an account book
like a scholar reading the Talmud
in a room without enough light,
his identity still revealed
by the tattooedÂ numbers
visible below his rolled-up shirt sleeve.

As the stolid wife
gathered up my bundle
and carried it to the back of the store,
my attention was drawn
to the way she hobbled.
Sheathed in nylons,
the wooden pegs she wore
in place of legs fit perfectly
into her unmarred shoes.

I cannot imagine him in the camp,
but I envision her
in a bomb shelter,
ten at most back then,
blonde hair done up in braids,
shoulders squared beneath a school uniform,
exhorting her playmates to stay calm
each time another blast
blew out the lights.

{Jewish Currents (Spring 2010)}

The following poems appear in 4 by Rosalie Calabrese, a Marymark Press Broadside shared with 4 poems by Mark Sonnenfeld:

AT THE CROSSROADS

Waving her
 pamphlets with the zeal of a sergeant,
a Watchtower woman in the Times Square station
roars above the break dancersâ€™ din
at the troops geared for rush-hour battle.
â€œFighting and killing among all nationalities!â€
â€œRight here in the U. S.,â€ she warns.
But the ear-plugged army
in its mad dash to the front lines
heeds only the call of an oncoming train.

GET THE MESSAGE

Sunday morning set aside
for newspaper and contemplation,
invaded by ghetto-blaster bulletins,
the rapperâ€™s unintelligible words
thumping like jungle drums
telling me there is danger afoot,
telling me to read The Times
through his eyes and get the message.

WAITING FOR A CURE

More than anything right now
what I want is laughter,
the doubled-over-with-a-bellyache
jiggle-the-insides kind, a curative
with no destructive side effects,

but how to find such medicine
or, once found, to
 think that it will work
when the whole world â€“
riddled with greed and fear
resulting from hubris of a high order â€“
seems incurably ill?

â€œPooh,â€ you say, while popping the latest pill
prescribed with the governmentâ€™s blessing,
but I say pay attention to the exorbitant price:
even a deficiency of irony can be fatal.

ON THURSDAY

Tomorrow will be Friday
No matter what:

Even if the world
Comes to an end
It will be Friday â€”Â Â
That's my guess.
If I should say
No more, that's it, finis,
It will be Friday
Nonetheless;
Like it or not,
Friday will be tomorrow
No matter what.

[Some of the poems in this update are reprints. My apologies to those of you who have seen them before, in a couple of cases more than once. If at any time you wish to be removed form this list, just reply with the word "Remove". No reason need be given.] Â

*** A special
 offer from Jewish Currents, a wonderfully interesting magazine that bills itself as "A Progressive, Secular Voice": If you are interest in having a sample copy of the magazine, you can receive the Spring issue - the one with my poem in it - by contacting Jewish Currents via its Web site: http://jewishcurrents.org or by calling [redacted].***Â Â Â Â Â Â Â Â Â Â Â Â Â

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79. David Kirschenbaum
Re: Boog City and Fests Need Intern
Wed 12 May 2010

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thanks ruth!!

On May 12, 2010, at 2:56 PM, Ruth Lepson wrote:

> *hey, david--I will pass this on to students & former students in*
> *Boston &*
> *NY.*
> *ruth*
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> *If any of you profs might have a student who they think would be game to help with some key organizational duties, please lemme know.*
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> *thanks!*
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> *http://www.myspace.com/gilmoreboysmusic*
>
> *guidelines &*

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80. Nic Sebastian
Ten Questions on Poets and Technology: Amy King
Wed 12 May 2010

The internet, Facebook, Twitter, blogs, websites, iPad, iPod, podcasts, digital video and who knows what else. What do they all mean for the poet? For Poetry? A new Ten Questions series on Poets and Technology starts this week, kicked off by Amy King: http://bit.ly/cL1cvc.
Best wishes,
Nic Sebastian

http://verylikeawhale.wordpress.com

_____ Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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81. Rosalie Calabrese
Errata
Thu 13 May 2010

If you're thinking of attending the Paws for Poetry reading on June 4, please note:

June 4th falls on a Friday, not Sunday as previously reported.

Also, the Host for the program will be Jason Bogdan.

Sorry about that.

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82. Poetry Project
Upcoming Events at The Poetry Project
Thu 13 May 2010

Here¹s what¹s coming up at The Poetry Project:

Friday, May 14, 8 PM
Spring Workshop Reading

Please join us for a reading by students of the Spring workshops, led by Anselm Berrigan, Daniel Machlin and Sharon Mesmer.

Monday, May 17, 8 PM
Talk Series: Rachel Zolf
The Tolerance Project: A Collaborative MFA

Rachel Zolf is working with 84 writers and artists on what could be the first collaborative MFA ever. Reactions to this conceptual writing project have ranged from lauding it as a long overdue Institutional Critique to deriding it as an arrogant violation of the MFA workshop¹s privacy and sanctity. Zolf will talk about the origins of the project and its challenges, describe how the collaborative poems emerge each week, and reveal some of the traces of poetic DNA collected in The Tolerance Project Archive.

Rachel Zolf¹s fourth full-length book of poetry, Neighbour Procedure, was recently released by Coach House Books. The Tolerance Project lives at thetoleranceproject.blogspot.com.

Wednesday, May 19, 8 PM
Amiri Baraka & Mark Nowak

Amiri Baraka published his first volume of poetry, Preface to a Twenty-Volume Suicide Note, in 1961. His book Blues People: Negro Music in White America, is still regarded as the seminal work on Afro-American music and culture. His reputation as a playwright was established with the production of Dutchman at the Cherry Lane Theatre in 1964. The play was revived by the Cherry Lane Theatre in January 2007 and has been reproduced around the world. He has been prolific across four decades, most recently, his book of short stories, Tales of the Out & The Gone (Akashic Books) was published in late 2007, Home, his book of social essays, was re-released by Akashic Books in early 2009 and Digging: The Afro American Soul of Music (Univ. of California) was also published in 2009.

Mark Nowak is the author of Coal Mountain Elementary (Coffee House Press, 2009) and Shut Up Shut Down (Coffee House Press, 2004). For the past several years he has been designing and facilitating ³poetry dialogues² with Ford autoworkers in the United States and South Africa (through the UAW and NUMSA), striking clerical workers (through AFSCME 3800), Muslim/Somali nurses and healthcare workers (through Rufaidah, and others. Nowak¹s writings on new labor poetics have recently appeared in Goth: Undead Subculture (Duke, 2007), American Poets in the 21st Century: The New Poetics (Wesleyan, 2007), The Progressive, and elsewhere. A native of Buffalo, New York, he currently works as Director of the Rose O¹Neill Literary House at Washington College in Chestertown, Maryland. Visit his blog at at http://coalmountain.wordpress.com.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance
notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at
[redacted].

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83. Andy Gricevich

FRIDAY: Michael Bernstein, Lewis Freedman and Andy Gricevich read at Quimby's

Thu 13 May 2010

Yup!

Come hear these utterly strange poets read their utterly strange poetry. Whoo-hoo!

Michael Bernstein is the author of the chapbooks cinderbook (Gold Wake Press, 2009), the rot to light (Gold Wake Press, 2010), 8s (Scantily Clad Press, forthcoming 2010), imaginary grace (Recycled Karma Press, 2010) from â€œa heap of swords and mirrorsâ€ (Bedouin Books, forthcoming 2010), the transit illuminate (mud luscious press, forthcoming 2010),Â nanostars (greying ghost press, forthcoming 2010), and the Fire District (Differentia Press, forthcoming 2010) . His poems have appeared in magazines such as Puppy Flowers, milk, Moria, BlazeVOX, and New American Writing. He currently co-edits the online literary arts magazine Pinstripe Fedora. Michael lives and writes in Wisconsin.

Lewis Freedman writes poems. He (as of recently) lives in Madison. A chapbook, The Third Word (2009), was published by what to us(press) and another, Catfish Poâ€™ Boys (2009), was published by MinutesBooks. He is co-editor of Agnes Fox Press.

Andy Gricevich lives in Madison, Wisconsin, where he edits Cannot Exist magazine and, with Lewis Freedman, curates the _____-Shaped Reading

Series. His poems have been published here and there, most recently in Pinstripe Fedora and We Are So Happy to Know Something. He has toured internationally as a performer of strange chamber music, theater and satirical cabaret songs with the Prince Myshkins and the Nonsense Company. He is uncomfortably writing this in the third person. Lately heâ€™s been baking bread and finding the prevailing forms of irony in our poetic culture to be utterly inadequate in every possible way. The bread is getting better.

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84. { brad brace }

little orange pencils

Thu 13 May 2010

usually I might make some flux-art from such an odd
discovery but no one (except for Janice, and I hate her),)
ended-up being very interested in my earlier offer of the
20-yr-old collected seashore pebbles rolling back and forth
on my car's dashboard (that I offered to exchange for a US$2
bill),, so I'm thinking the little discarded orange pencils
that I inexplicably discover pretty much in the same
sidewalk location nearly every day wouldn't be of much
interest either... (not really) sorry to have troubled
anyone at all: just check the a-for-animosity box on your
artworld-ballot (I'll still send you a pencil), and let's
finally dispense with all these horrid art-hostage-museums,
alright?...

long-ago: http://www.bbrace.net/pencil.html

/:b

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85. derek beaulieu

new from No press: NOTES ON WHY CONCEPTUALISM IS BETTER THAN FLARF by Vanessa Place

Thu 13 May 2010

No press is proud to announce the publication of

NOTES ON WHY CONCEPTUALISM IS BETTER THAN FLARF
by Vanessa Place

published in an edition of 60 hand-sewn copies (of which 30 are for sale) $5 each (including shipping)

for more information, or to order copies, email
[redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

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86. David Kirschenbaum

Last Call to Advertise in, Donate to Boog City 63

Fri 14 May 2010

Please forward

Boog City's 63rd issue
Wants to spread the word about your latest offerings and events
and say a great big hello to each and everyone of you

So Help Us Help You (and Help Us, too)
By Placing a Lovely Advertisement
(We're also cool with donations, real cool.)

Deadlines

—Email to reserve ad space ASAP

—Sat. May 22-Distribute Paper

The issue will feature:

*The printed matter section with Erica Kaufman reviewing
Macgregor Card's and Karen Weiser's first full-length collections;

*Urban Folk music section editor Jonathan Berger
on the Major Matt Mason USA tribute and the
Elastic No-No Band's dual-disc, 45-track magna opera, Fustercluck!!!;

*Poems from Nellie Bridge, Robert Hershon, Austin LaGrone, and Susan Lewis;

*Art from Rebecca Fischer; and

*A Jim Behrle comic.

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads. There are also discounts available to previous and repeat advertisers.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
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For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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87. Alan Sondheim

New Video Release: Okukin (please pass on)

Fri 14 May 2010

New Video Release:

Okukin

Okukin is a short, 9'23" video created from my recent work in Second Life. There is a narrative among objects, slabs, planets, voices, bodies, and images, some old, many new. The objects themselves have been created for Okukin, which is filmed using the Beta 2 Second Life viewer release, in order to take advantage of a number of new features.

The video opens on a scenic pouring-forth which changes in a few seconds to planet surfaces and constructions which defy the laws of gravity, opening on occasion to untoward vistas. The rest of the video develops these vistas through symbolism and spoken or sung narrative that tends towards a future anterior. The second video is a short test of emissions that wasn't used in the final production, but is of great interest itself. Perhaps I am becoming too literal; perhaps I am disappearing in these works, which always seem on the verge of emergence, but never quite coalesce into Being.

I hope to show this work at the June ELO conference in Providence, and elsewhere of course. Participants, witting and unwitting, include Foofwa d'Imobilite, Blue Carter, Kira Sedlock, and myself. Thanks to Fau Ferdinand as well, for the use of the land in East Odyssey, as well as Lizsolo and a number of people who helped with scripting.

http://www.alansondheim.org/Okukin.mp4

http://www.alansondheim.org/testrelease.mp4

(Please note, because of space limitations, some older work had to be taken down from the website.)

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88. The Editors

Pretty Much Everything

Fri 14 May 2010

(We loathe junkmail, and we certainly don't want to send you any. Nor do we want to send the same email to your multiple addresses . Just click here-- DO NOT EMAIL http://tarpaulinskypress.createsend2.com/t/r/u/nlhdjy/jyaiiljt/--and you won't hear from us again at this address.)

Readers, writers, friends,

Hola, amigos! In addition to saying thank you for hanging with us last month at AWP, we have a few new goodies to tell you about: 1) new titles; 2) forthcoming titles; 3) a ridiculously huge sale (up to $9 cheaper than Amazon) on every one of our backlist paperbacks; and 4) an update on submissions to Tarpaulin Sky Literary Journal, as well as a reminder as to where to follow TSky news/blogs, etc.

First, we have not one but four new titles [http://www.tarpaulinsky.com/Press/catalog.html] available:

Traci O Connor's Recipes for Endangered Species [http://www.tarpaulinsky.com/Press/Connor/index.html], a collection of short fictions (along with photos and cocktail recipes) that are populated by infanticidal mothers and sentient amputated limbs, but that manage also to be "tender, aching love stories" (Publishers Weekly);

Joanna Ruocco's Man's Companions [http://www.tarpaulinsky.com/Press/Ruocco/index.html], short fictions with a "playful, experimental appeal" (Publishers Weekly), combining "the obsessive music of Lydia Davis and the stripped precision of Muriel Spark" (Brian Evenson)--ultrasmart and rather hilarious meditations on everything from the best iconic buildings from which to hurl oneself, to the myriad penises wandering the isles of a minimart;

Kim Gek Lin Short's The Bugging Watch & Other Exhibits [http://www.tarpaulinsky.com/Press/Short/index.html], a "catacomb valentine" (Selah Saterstrom), a surreal and darkly gorgeous necromance--a "twisted" (Joyelle McSweeney) "perverse fairy-tale " (Bhanu Kapil) in the form of a prose-poem-novella that combines "the exactitude of obsessive compulsion" with " the imagery and dimness of an opiate trip sponsored by Lewis Caroll" (New Pages) , and that is quite literally crawling with bugs, thanks to artist Daniel Rhodes;

and Shelly Taylor's Black-Eyed Heifer [http://www.tarpaulinsky.com/Press/Taylor/index.html], a "a mighty anthem to down home local culture" (Brenda Iijima) and a "radically innovative use of language" (Jim Harrison), an avant -Southern hybrid hailing from syntactic hinterlands where the farm meets the backlot of the Piggly Wiggly.

All of these titles are available via Amazon [http://www.amazon.com] and other major booksellers, but you'll save a bundle (shipping is always included) by ordering directly from TSky Press [http://www.tarpaulinsky.com/Press/catalog.html].

Thanks to our chapbook and full-length manuscript reading periods , 2010 and 2011 will see the publication of books and chapbooks by Lara Glenum, Johannes GÃ¶ransson, Sarah Goldstein, and James Haug . (We are still hoping to add another full-length title as well, as we have a couple dozen manuscripts which we can neither publish nor bring ourselves to relinquish just yet.) Emily Toder's chapbook is still scheduled for 2010, and 2011 will also see the publication of our second book from Jenny Boully, not merely because of the unknown that was stalking toward them.

And, now, the part you've all been waiting for, the Almost-Summer Sale: buy any two or more of our 2006-2009 titles for only $10 each--which includes shipping [http://www.tarpaulinsky.com/Press/catalog.html]. Yes, you read that correctly. These books, with shipping, cost $16-$19 at Amazon. Choose from any of our backlist titles, from 2010 Lambda Award Finalist Ana BoÅ¾iÄeviÄ‡'s Stars of the Night Commute, to the book that started it all, Jenny Boully's one love affair. Choose from SPD Bestsellers, Publishers Weekly and Time Out New York faves--books recommended by the likes of Kate Bernheimer, Rebecca Brown, Laird Hunt, Eileen Myles, and Lance Olsen--books by Mark Cunningham, Danielle Dutton, Noah Eli Gordon & Joshua Marie Wilkinson, Gordon Massman, Joyelle McSweeney, [http://www.tarpaulinsky.com/Press/catalog.html] and Andrew Zornoza. [http://www.tarpaulinsky.com/Press/catalog.html] This sale will last through June 20 and then be heard no more (or, at least, not while we're away for the summer :)

And last but not least, we'd like to say thank you for your February submissions to Tarpaulin Sky [http://www.tarpaulinsky.com]. Wow! We reduced our reading period to one month only, just to cut down on numbers, and we still received 2,481 submissions! It's going to take our editors a little while to make their way through all of these, but rest assured, they're on the case.

As always, you can keep on top of TSky Press's doings via the TSky News & Notes [http://tsky-news.blogspot.com/] blog and the TSky Events [http://www.tarpaulinsky.com/READINGS/index.html] blog, as well as via Facebook [http://www.facebook.com/people/Tarpaulin-Sky-Press/100000209070685] and Twitter [https://twitter.com/TarpaulinSky].

Alrighty, then. That's it! Here's wishing you a happy almost -summer.

Cheers,

All of us at

Tarpaulin Sky Press

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89. charles alexander

WHAT A TREAT! Dahlen & Larkin May 22

Fri 14 May 2010

I'm thinking back at what Chax Press & POG, either separately or together, have presented to the Tucson community over the last 24 years, and it's nothing short of remarkable. Readings by Robin Blaser, Robert Creeley, Bernadette Mayer, Harryette Mullen, Tom Raworth, Ron Silliman, Alice Notley, Tracie

Morris, Charles Bernstein, Eileen Myles, Barbara Henning, Frank Parker, Dan Featherston, Tenney Nathanson, Laynie Browne, Barbara Cully, and oh so many more. Performance of plays by Leslie Scalapino, presentations of video by Victor Masayesva, Paul Metcalf reading from the loft of the old Cafe Magritte, Kit Robinson and Lyn Hejinian in residence together with readings and workshops, Jackson Mac Low reading and giving an inspiring small group workshop, and yes, oh so much more!

All of this, yet at this moment I can think of no event that means more than one coming up. It's always the next reading that is your next opportunity to be moved, to hear transformative language, to glimpse possibilities that add to one's sense of the wonder of life and of these arts.

I really hope you come to this reading. You will be glad you did. Also, there will be food and drink, so please come a bit early, stay a bit late, talk with us. There will also be question and answer with the poets, a chance to get to know how and why they do what they do, and where it's taking us all.

This is one I want to share with all my friends, so please come!

BEVERLY DAHLEN & MARYROSE LARKIN
A POETRY READING presented by Chax Press

at The Drawing Studio
33 S 6th Ave, Tucson (on 6th Ave downtown, between Broadway & Congress)
7pm Saturday, May 22, 2010
FREE ADMISSION (a donation will be requested)
Selected books available for purchase
Refreshment provided
Question & Answer Session following the reading
Call [redacted] for more information

Chax Press events are funded in part by the Tucson Pima Arts Council and by the Arizona Commission on the Arts, with funding from the State of Arizona and the National Endowment for the Arts. This event is also supported by Poets & Writers, Inc.

BEVERLY DAHLEN was born in Portland in November, 1934, attended public schools there, and after the end of World War II, moved with her family to Eureka, California. In 1956, she resettled in San Francisco. Her first collection of poetry, Out of the Third, was published by Momo's Press in 1974. Two chapbooks, A Letter at Easter (Effie's Press) and The Egyptian Poems (Hipparchia Press) were followed in 1985 by the publication of A Reading 1-7 (Momo's Press). Since then, three more volumes of A Reading have appeared (including A Reading 8-10 from Chax Press), as well as the chapbook A-reading Spicer & Eighteen Sonnets (Chax Press). Her essay "Beauty: Another Reading"

recently appeared in Crayon 5. Ms. Dahlen was a cofounder, with Kathleen Fraser and Frances Jaffer, of the influential avant feminist poetics newsletter (HOW)ever ; in December of 2008 her work was honored by Small Press Traffic with their annual Lifetime Achievement Award.

Beverly Dahlen is one of the major reasons I have been a poet, one of the great pleasures I have as a reader, one of the lights that keeps me going as a publisher and human being. Her investigation is into the relation of language and language creation to being human. She is funny, political, deeply psychological. She explores the vast nothingness that exists in the universe, the unending dimensions of time and space. She makes me laugh and cry, she makes me think about what it is to think, what it is to be. She challenges me, and she rewards that challenge immensely. Her readings are an invitation to truly exist, i.e. to be there, listening and thinking, with all that one has to give. That is what she does, and that is what she allows us to do.

MARYROSE LARKIN lives in Portland, Oregon, where she works as a freelance researcher. She is the author of Inverse (nine muses books, 2006), Whimsy Daybook 2007 (FLASH+CARD, 2006), The Book of Ocean (i.e. press,2007) and DARC (FLASH+CARD, 2009). Larkin is one of the organizers of Spare Room, a Portland-based writing collective, and is co-editor, with Sarah Mangold, of FLASH+CARD, a chapbook and ephemera poetry press. Her new book, The Name of This Intersection is Frost, is forthcoming from Shearsman Books.

Over the last decade, one of the poets who has most grasped my attention, and who has given me delight and depth that is too often missing, is undoubtedly Portland’s Maryrose Larkin. She shapes language into a universe that parallels and questions our own, in a way that makes use of humor, open-endedness, and bold ideas. Mark Wallace says that her latest book, The Book of Ocean, “is one of the most significant books of poetry this year. Socially insightful and emotionally resonant, The Book of Ocean develops a sophisticated intellectual framework that shows Larkin to be a genuinely philosophical poet. Central to the book is a sense of the world and human experience in it as a kind of layering, almost a palimpsest like in the work of H.D., in which the peeling away of each layer reveals a further layer of significance. Sharply etched rhythms provide an edgy energy that makes the book’s intellectual ambitions an aesthetic pleasure as well. . . . What The Book of Ocean finally shows is that writing poems can be a way of engaging the interactive condition of the changeling. The book’s finely honed rhythms, alternately clipped and wave-like, never let either the repetitions of the ocean or the disconnection of the fragment become dominant modes. The result is a book which enacts processes of change on multiple levels and becomes itself a significant example of its own theories.”

charles alexander
[redacted]

chax press / poetry & the book arts
411 n seventh ave ste 103 / tucson, az 85705-8388

teaching
at Naropa University, June 13-20, 2010

the Chax Press Summer Intensive in book arts and creative writing, July 6-18, 2010

presenting
at the Charles Olson Centenary, Simon Fraser University, Vancouver,
June 4-6, 2010

DONATE TO CHAX PRESS at http://chax.org/donate.htm
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contribution is tax deductible.

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90. Dan Wilcox
Third Thursday Poetry Night: May 20 -- Colie Collen
Fri 14 May 2010

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, May 20
7:00 sign up; 7:30 start

Featured Poet: Colie Collen

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your peripatetic host: Dan Wilcox.

Colie Collen grew up in the suburbs of Albany, before moving westward and back (twice). She gardens, teaches gardening, and edits the journals Fence and Tarpaulin Sky.

* * *

get out from behind me

by Colie Collen

and then I quit writing, says the old man

with the rentable typewriter. I was a tree obscuring the lake

He happily twitters his immense joy; his eyes leak.

Something

is kind of changing.

When I blow on it, it moves.

Surrounds cars

as they move toward

the completion of chores.

It smells like dog food;

a kind of meat with white

fat and a bone in it; a keyboard.

Like a thing

waiting to lap-land.

When a Viking woman wanted a man and he died

she could throw her body on his pyre and be his wife in Valhalla.

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91. sandra de 1913

OZALID by Biswamit Dwibedy...

Fri 14 May 2010

...is HERE from 1913 Press <http://www.1913press.org/>!

Please check out our newest book:
Ozalid by Biswamit Dwibedy <http://www.journal1913.org/ozalid.html>
&/or pass along the good word to a friend.

$9 (nine dollars), available *NOW* from
1913<http://journal1913.org/ozalid2.html>or Small
Press Distribution<http://www.spdbooks.org/Search/Default.aspx?
SearchTerm=ozalid>

About *Ozalid*:

"Biswamit's poems arrive and depart simultaneously, or at least give an impression of being both a trail ahead and a trail behind a moving figure. This

seems to me to be a cosmic figure, in the spirit of Jesus, because of its gleam and disappearance. What is thrown, like wheat or gold, flies, falls, vanishes but leaves marks. The marks are all we have to judge the figure by. I guess that is called a sleight of hand? This is the way I understand them, in any case, and feel their pain as being a suffusion of which there is no more or less than what is written." —*Fanny Howe*

"You're holding in your hands an entire book in which nothing is trackable—from the first page, we're in unmapped territory, unmapped because it's the language itself, its strangeness, that is constantly creating the world that it is simultaneously making necessary. With a marvelous intelligence that is always exceeding itself, Dwibedy manages an emotional intimacy, a tone that talks to the marrow and leaves a shadow in your blood. It's a tour de force—brilliant and heartbreaking." —*Cole Swensen*

xxxs,
sandra/1913.
--
l'editrice de 1913, Sandra Doller (née Miller)
http://ahsahtapress.boisestate.edu/books/sdoller/sdoller.htm
http://omnidawn.wordpress.com/2010/05/01/poetry-feature-sandra-doller/
*
NEW! from 1913:
1913 a journal of forms, Issue 4
"Ozalid" by Biswamit Dwibedy
"READ" 1913's annual translation anthology from the Tamaas seminars in Paris
http://www.journal1913.org
*
Forthcoming from 1913:
"Hg-the liquid" by Ward Tietz
Two collaborations by Mendi+Keith Obadike
"Home/Birth: A Poemic" by Arielle Greenberg & Rachel Zucker
"Wonderbender" by Diane Wald
http://www.1913press.org

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92. Ed Friedman

New poem + video in Not Enough Night

Sat 15 May 2010

New poem of mine, ³The Looks Spell Danger² (plus a Photobooth video of me reading it) in NOT ENOUGH NIGHT. Also there: work by Barbara Henning, Harryette Mullens, Anne Kingsbury, and others. Here¹s the link:

http://www.naropa.edu/notenoughnight/spring10/index_toc.htm

With everything,

Ed Friedman

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93. Megan M Garr

Spread the word: Versal 8 is in the air

Sat 15 May 2010

Versal 8 is now available

On May 8th, the eighth edition of Versal, the Netherlands' only international literary journal, was launched at the Sugar Factory club in Amsterdam. This is the largest issue of Versal so far, and arguably the most visually gorgeous, with cover art by renowned American artist Kerri Rosenstein, and, inside its pages, more color artwork than ever before, from artists including Michael Genovese and Kim Holleman.

The work of widely celebrated writers, including Laura Mullen, Maureen Seaton, and Selah Saterstrom, sits alongside writing by exciting emerging names such as Karen An-hwei Lee, Brandon Shimoda and Colleen Hollister. As in previous editions, Versal 8's contributor list is resolutely international; writers appearing here in English translation, some for the first time, include renowned poets Carlos Barbarito (Argentina), Chung Ho-Seung (South Korea) and Carlos Pardo (Spain). This issue once again breaks linguistic, national, and cultural borders to bring together the wide range of artistry happening in our contemporary milieu.

To order your copy, visit http://www.wordsinhere.com/orderversal.html

About Versal

Versal is published annually by the Amsterdam-based wordsinhere group, a non-profit, volunteer-run organization for international writers living and working in the Netherlands. Its editors hail from Canada, Russia, the UK, Uruguay, the USA and the Netherlands, and are led by American poet Megan M. Garr.

A publication celebrating translocal intersections and cross-cultural dialogue, Versal is internationally renowned for the quality of work published by up-and-coming as well as established writers, and for its strong attention to design and production values. It is sold in major cities around the world and is available via the journal's website, www.wordsinhere.com.

For press enquiries and review copies please contact us at [redacted]

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94. Caroline Crumpacker

MAY 21: Dance Your Funkin' Brass Off-- A Benefit Party for Great Small Works Theater

Sat 15 May 2010

FRIDAY MAY 21 2010 from 10 PM Onward...

Dance Your Funkin' Brass Off-- A Benefit Party for Great Small Works Theater
St. Ann's Warehouse
38 Water St., Brooklyn
10:00-2:00
$15 in advance, $20 at the door. Advance tix get one free drink ticket at the door.

Summer's here and it's time to sweat. A Classic DUMBO Warehouse Dance Party with Hungry March Band, Slavic Soul Party!, Spanglish Fly, and Debo Band as well as DJs and surprise performances. St. Ann's Warehouse will be decked out by the artists that bring you the Toy Theater Festival - Great Small Works- and bouncing to the brass- infused beats of amazing bands.

Soju Vodka Drink Specials, draught beer, wine, song, dance.

Go and get your sweaty dance on!

Purchase tix and get info at www.greatsmallworks.org. For more info. email [redacted]

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95. Charles Bernstein

S/N: NewWorldPoetics

Sat 15 May 2010

S/N: NewWorldPoetics
http://www.snnewworldpoetics.com/

is a quarterly journal dedicated to the poetries of the Americas and to South/North [S/N] dialog. In each issue we will publish poetry and poetics in English or Spanish translation, introducing North American readers to Latin American poetry and vice versa. Our commitment is to a poetics of invention and exploration. This also defines our approach to translation, which we see not as an expedient but as an art form in itself. S/N will present work that challenges received conventions about poetry and poetics – but not necessarily in the predictable ways of the avant-garde, bohemian, or dissident. The poetry and poetics we present is meant to open up new understandings of poetic

invention and formal exploration, in works that are as wild and unpredictable as Our Americas.

S/N: NewWorldPoetics es una revista cuatrimestral dedicada a la poesía y poéticas de las Américas, como asimismo a promover el diálogo entre Sur y Norte [S/N]. En cada número publicaremos poemas y poéticas en traducción al inglés o español, presentando a los lectores de Norte América la poesía de América Latina, y viceversa. Nuestro compromiso es con las poéticas de invención y exploración. Esto también define nuestra concepción de la traducción, a la cual no vemos como una simple mediadora sino como una forma de arte por sí misma. S/N presentará obras que desafían las convenciones pre-existentes sobre la poesía, aunque no necesariamente a la manera predecible de las vanguardias, la bohemia, o la disidencia. La poesía y poéticas que publicaremos están pensadas y concebidas para inaugurar nuevos entendimientos de la invención poética y de la exploración formal, en obras que son tan salvajes e impredecibles como Nuestras Américas.

Charles Bernstein & Eduardo Espina, editors

Issue One

Essays / Ensayos
Charles Bernstein
Roberto Echavarren
Eduardo Espina
José Kozer
Heriberto Yépez

Poetry / Poesía
Carlos Germán Belli
Régis Bonvicino
Robert Creeley
Oliverio Girondo
Tan Lin
Harryette Mullen
Tom Raworth

Interview / Entrevista
Marjorie Perloff
Enrique Mallen

116pp., 8x10", color

S/N: subscribe: http://www.snnewworldpoetics.com/

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96. Gloria Mindock

"live Landscape" by Andrey Gritsman published by Cervena Barva Press

Sat 15 May 2010

Cervena Barva Press Announces a New Book
"Live Landscape"
by Andrey Gritsman

Live Landscape by Andrey Gritsman

Andrey Gritsman is a poet and essayist, born and raised in Russia. He lives in New York City and works as a physician. He has been widely published in Russia, including five collections of poetry. Poems, essays and translations in English have appeared in Manhattan Review, New Orleans Review, Denver Quarterly, Notre Dame Review, Poet Lore, South Carolina Review and many others and were anthologized in Modern Poetry in Translation (UK), in Crossing Centuries (New Generation in Russian Poetry), The Breath of Parted Lips: Voices from the Robert Frost Place and in Stranger at Home: American Poetry with an Accent . Collections of poetry and essays Long Fall was published by Spuyten Duyvil in 2004 and recent poetry collection PISCES by Numina Press. Andreyâ€™s work was nominated for the Pushcart Prize in 2005, 2006 and 2007 and was on the short list for the Joyce Osterweil/PEN American Center Prize in Poetry in 2005. He runs the Intercultural Poetry Series in a popular literary club Cornelia Street CafÃ© and edits international poetry magazine INTERPOEZIA .

Andrey Gritsman is quite literally a groundbreaking poet. From Moscow to New York is a steep distance but Gritsman makes us aware of the threads that link seemingly disparate occasions. Fresh perceptions create new styles and Gritsmanâ€™s is more than a synthesis of two cultures: it is an art that probes delusions and pleasures by a poet who has been around some daunting blocks. â€”Baron Wormser, author of Good Trembling and many other collections of poetry.

Andrey Gritsmanâ€™s poems are unwavering in their honesty, relentless in their assessment of contemporary life, and clear-eyed in their approach to human love and mortality. We instantly recognize the terrain he is negotiating. Perhaps only Gritsman, with his unprejudiced immigrantâ€™s eye, can describe the empty, arid landscape of the American West. These are poems that peer into the abyss behind the official public happiness of American life, the compulsion to be always hopeful, positive and bubbling over with good spirits. That is to say: they are real poems, and make no accommodation with fanciful dreams. Read â€˜em, and weep. â€”Kurt Brown, poet, editor of several anthologies, founder, Aspen Writersâ€™ Seminar

Gritsmanâ€™s poems are tenderness in transit. They fully inhabit their evoked circumstances so that their significance keeps expanding and resonating before the quality of attention given over to them. He so quickly is able to penetrate to the depths in the poems, it is as though working with a large, oiled, sharp shovel while the rest of us are working with miniature dull and rusty spoons. The use of brevity in some of these poems remind me of my beloved Denise Levertov. His poems are â€œtime-floodedâ€ and remind me that whether we look backward or forward in time always the beloved figures are diminishing, disappearing, and the shadow growing from our own foot soles moves among the company of many other shadows. â€œConstant departure,â€ as he says it, is our state, and all we can do is stand for our count, make our song, and salute each other. â€”Jeanne Marie Beaumont, author of Curious Conduct (BOA Editions)

FOR MY FATHER

After you've been gone,
I've been flying alone back and forth
above the waters and the continents.
Both of us: me here and you there
know too well that this is a waste of time
and space.
I may be flying, looking for you
for the rest of my life
or death, and still never see you.

Nothing can be undone,
and I can't take it.
Nor I can take the fact
that every time I see my close ones, I know,
it may be the last time I see them.

Don't worry about me. While I fly,
an angel in uniform attends me,
gives me some water and bread,
and smiles to me.
She takes care of me
until it's time to get out,
get in line for the luggage
and then to disappear into crowd
which lives on the exhaust,
cyclic persistence
and canned expectations.

The latter is something
I live on myself, expectation
melting slowly into waiting
as I keep on flying
in the space given
for the time being.

Cover Art: Natasha Gasteva | ISBN: 978-0-9844732-1-2 | 73 pages Order online at http://www.thelostbookshelf.com/cervenabooks.html

Live Landscape

$15.00

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$3.00

Total

$18.00

Thank you-

Gloria Mindock

[redacted]

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Send check or money order payable to:
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P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: [redacted]

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97. Jennifer Karmin
Red Rover Series / Experiment #36
Sat 15 May 2010

Red Rover Series
{readings that play with reading}

Experiment #36:
Textual Ecologies & Contaminations

SATURDAY, MAY 22
7pm / doors lock 7:30

Featuring:
Jennifer Scappettone
Asimina Chremos with collaborators Joseph Ravens & Alycia Scott

at Outer Space Studio
1474 N. Milwaukee -- Chicago, IL
suggested donation $4

NEW VENUE
near CTA Damen blue line
third floor walk up
not wheelchair accessible

ASIMINA CHREMOS was born in 1966 in Toronto, Canada and is a naturalized US citizen. Her mother was raised in the state of Virginia in the USA and her father is a native of Central Greece. Since childhood, Chremos has brought playful curiosity and incisive intelligence to her exploration of dance as a creative practice, lifestyle, career and evolving philosophy. Approaching dance as art, she creates abstractions, narratives and kinetic sculptural forms across stages, studios and spaces of all types and sizes. Recent projects include daily dance vlog CircadianDancer; site specific performances as microgig with cellist Fred Lonberg-Holm; and Echo Den, a sound-and-movement duo with vocalist Carol Genetti. In July 2010 Chremos will leave Chicago and travel around the country and beyond to create, perform and teach.

JOSEPH RAVENS creates time-based art works that encompass text, movement, installation, technology, costume, and object. Touching on subjects such as materialism, insatiability, conformity, and alienation, his performances reflect a struggle to find pattern and purpose within an imposing and random universe. A graduate of The School of the Art Institute of Chicago with an MFA in Performance, Ravens has a BFA in Theater and studied audio/visuals at Gerrit Reitvelt Acadamie in Amsterdam, Holland. Joseph is committed to presenting his work globally. To learn more, please visit http://www.josephravens.com

JENNIFER SCAPPETTONE, a poet, translator, and scholar, is the author of From Dame Quickly (Litmus, 2009), and of several chapbooks. Exit 43â€”an archaeology in several media of Superfund sites interrupted by pop-up chorusesâ€”is in progress for Atelos Press. She edited Belladonna Elders Series #5: Poetry, Landscape, Apocalypse, featuring her pop-up stills and prose and new writing by Etel Adnan and Lyn Hejinian (Belladonna, 2009). Pop-up scores have been adapted for performance in an evolving collaboration with choreographer Kathy Westwater as PARK, with an initial in-progress showing at New Yorkâ€™s Dance Theater Workshop last February. Her verse â€œstillsâ€

have been installed at the Zaoem and Infusoria exhibits of visual poetry in Brussels and Ghent, and more are coming to the magazine Speechless.

As a translator, she guest-edited the feature section of Aufgabe 7 (2008), devoted to contemporary Italian â€œpoetry of research,â€ and is completing an edition of selected works by the poet/musicologist Amelia Rosselli. She is also finishing Modernism in Venice, a book-length study of the post Romantic city as a crucible for experimental aesthetics in the twentieth century. She is an assistant professor of English and Creative Writing at the University of Chicago. Readings and talks are archived at her PennSound page, http://writing.upenn.edu/pennsound/x/Scappettone.html

ALYCIA SCOTT has performed around the globe in spaces ranging from theaters in Russia to balconies in Guatemala, a graveyard in Mexico and art galleries in the United States. Rooted in performance as a mode of poetically intervening with the malaise of socially constructed realities, Alycia uses movement to understand and engage kinesics to connect people, and instigate change. She continually studies ritual movement, from West African Dance and Butoh, to yoga and daily routines of both the ancient and modern world. As a curator and arts administrator, she has developed projects and exhibitions that engage communities, both local and global, in addressing socio-political issues from womenâ€™s rights to food production, the state of water and cultural reflections in the body.

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

UPCOMING
June - David Emanuel & Jen Hofer

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98. The Dariens

Steven Manuel

Sat 15 May 2010

We are very pleased to have been able to publish these fine poems by Steven Manuel.

Thank you,
the dariens
http://thedariens.blogspot.com

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99. Justin Katko

CRS 5 - Jow Lindsay-Walton and Posie Rider, Fri 21 May

Sun 16 May 2010

For the fifth instalment of the Cambridge Reading Series (England), imaginative works of original poetry and fiction will be read aloud this Friday, 21st May, by Posie Rider (aka Posie Rider) and Joe Walton (aka Jow Lindsay, Frances Crot, Kyle Storm Best-Chetwynde, Lara Buckerton, Amelia Gilmore, Prawn Datasun, Blandrew Potion, etc). Together they are Lorqi Blinkx and any other concrescent id-Entity they can rustle up in the great airplane kitchen of the exolatable Love/Strife plasmata mesoscopia. The reading will take place at 7:30pm in the Judith E. Wilson drama studio, Faculty of English. Free; all welcome; wine served.

****

POSIE RIDER: I started writing poems as soon as I could write ... I began writing songs, plays, and novels around age 10, and still have many of those things. Although I continued writing novels until I was 15 or so, and I still dabble in prose fiction, I decided at the ripe old age of 12 that I had conquered all forms of writing except poetry and that my major energies would focus on that genre. Find me at ladiesalone.blogspot.com xxx

JOE WALTON a grandi en Afrique du Sud avant de s'installer à Édimbourg où il travail en tant que secrétaire dans la finance. Il anime plusieurs blogs: Everyone's Cup of Tea <http://josephwalton.blogspot.com/> et Crot of Shit < http://franciscrot.blogspot.com/>. Son travail possède des thèmatiques variées (amulettes, chagrin etc.). Son prochain livre paraîtra chez Veer et aura pour titre MELÉE DANS LE SPERME ET AUTRES CHANSONS ET LES POSITIONS DU STRESS. Il est l'un des éditeurs de Bad Press < http://badpress.infinology.net/>.

****

Please direct any queries to Ryan Dobran ([redacted]) or see the CRS website: crs0hq.tumblr.com. The Cambridge Reading Series is funded by the Judith E. Wilson Fund and organised by English graduate students Ryan Dobran, Ian Heames, Justin Katko, Laura Kilbride, and Mike Wallace-Hadrill.

****

And don't miss the final CRS reading of the year!
>> Friday 18 June: Sean Bonney & Simon Jarvis

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100. Michael
LONG LIVE NEW ORLEANS!!! BIG BRIDGE TRIBUTE
Sun 16 May 2010

Complete New Orleans Tribute Issue

Dear Friends of Big Bridge,

We are pleased to announce the final Supplement of Big Bridge's Epic Tribute to New Orleans. When we set out to offer this tribute to the magical and great City of New Orleans we had no idea it would take two years and three installments. Gratitude to Jack Krick and Mary Sands Woodbury for webmastering us through this enormity. And thank you for your patience in allowing this tribute to evolve. There is no shortage of wonders to be found within!

Love to you all! And LONG LIVE NEW ORLEANS!!!

BIG BRIDGE
http://www.bigbridge.org

Complete New Orleans Tribute Issue

2010 SUPPLEMENT

FEATURES

Photographing the Ninth Ward
Images of New Orleans After Katrina by John Rosenthal

Diane di Prima
A Retrospective Collection of Essays

Home Again, Home Again
A Memoir by Ron Loewinsohn

Perfiles de la Noche / Profiles of Night
Mujeres poetas de Venezuela/Women Poets of Venezuela
A Selection from the Bi-lingual Anthology
Original complete text selected and translated by Rowena Hill
Co-edited by Pen de Venezuela and bid & co.
Selection for online edition by Terri Carrion

Poetry by María Auxiliadora Álvarez, Edda Armas, Enriqueta Arvelo Larriva, Mar&iacutea calcaño, Laura Cracco, Ida Gramcko, Patricia Guzmán, Veronica

Jaffe, Maritza Jiménez, Rowena Hill, Martha Kornblith, Luz machado, María Isabel Novillo, Cecilia Ortiz, Hanni Ossott, Yolanda Pantin, Emira Rodríguez, Margara Russotto, María Clara Salas, Elizabeth Schön, Blanca Strepponi, Ana Enriqueta Terán, Alicia Torres, Elena Vera, Carmen Verde Arocha, Miyo Vestrin

FEATURE POETS

Wendy Babiak Jim Christy Hans Plomp Robert Priest

FEATURED ARTISTS

Ed Coletti Jeff Crouch Diana Magallon and Jeff Crouch John Martone Spencer Selby

FICTION
edited by Vernon Frazer

Tom Bradley Seth Phelps Stefani Christova Jordan Zinovich Jefferson Hansen Joe Clifford Christopher Brookhouse Andy Stewart

REVIEWS

Allan Graubard reviews Gherasim Luca

Paul Martinez Pompa reviews Francesco Levato's translation of Tiziano Fratus

Jack Foley reviews Katherine Hastings

Roberts French reviews Anne Valley-Fox

Art Beck reviews Neeli Cherkovski

Steve Dalachinsky & Yuko Otomo review Gerald Nicosia

Billey Rainey reviews Stephen Bett

Wanda Phipps reviews a performance by Delirious Dances

An Interview with Choreographer Edisa Weeks
Interviewer: Wanda Phipps

2009 SUPPLEMENT

CHAPBOOK:
A Time in Fragments
Poem by Clark Coolidge; Drawings by Nancy Victoria Davis

FEATURES

Big Bridge New Orleans Sturm und Drang Anthology. Edited by Dave Brinks and Bill Lavender. Introductory notes for work by 30 artists and 90 writers.

Slow Poetry Edited by Dale Smith . One of the most refreshing and promising developments in poetry in recent years, Slow Poetry does not propose another sectarian or clique position, but rather methods of reading and attitudes toward

production which could apply to most genres in the current scene or likely to emerge in the near future. The approach has a strong base in concepts and needs made more apparent than ever by current ecological and economic concerns.

Beauty Came Groveling Forward: Selected South African Poems and Stories. Edited by Gary Cummiskey. This collection was meant to show the diversity and spirited character of current South African writing. It contains work by some celebrated writers, and some whose work has not received wide circulation even in its home country. Without the problems caused by canon formation or trying to be totally comprehensive, this group of poems and stories is free to work outside the stereotypes and preconceptions of South Africa and allow the participants to show what they can do as individuals.

All This Strangeness: A Garland for George Oppen. Edited by Eric Hoffman. Commentary on Oppen has grown slowly, unobtrusively, and steadily, until it now forms a major body in itself. This collection of essays evaluates that body of criticism in less partisan terms than many of its predecessors, seeking to focus on individual poems and prosody in a broad historical context, going beyond the dichotomies that dominated the 20th Century and making room for further types of relevance in current literary and social dispensations.

Sephardic Proverbs. Collected and translated by Michael Castro. Proverbs act on many of the same principles as other miniatures, such as haiku. Like stand-alone couplets and quatrains used in everything from toasts to insults, they also include a strong element of collaboration and evolution. As a look at a tradition or a type of poem, this collection can stay with a reader a long time.

Post-Beat Anthology. Reprint from the Chinese anthology, with brief intro. Edited by Vernon Frazer. How would you edit a collection of poems with that title for a Chinese audience? Probably not the same way Frazer has. That's one of the things that makes it interesting and refreshing.

as per Le Roman de la Rose, for example. An Anthology of Middle East Genocide Edited by Arpine Konyalian Grenier How does the cruel and unusual work for you through art, whether it comes from direct experience or direct/indirect memory. Be Genet, for example; lemon to lemonade, for example. How does one turn to Le Roman de la Rose (a Middle Ages Poem) when one is mired in or sorting out or faced with what happened or what is happening that is cruel and unusual due to human intolerance: racial religious cultural gender related and other.

Charles Olson and the Nature of Destructive Humanism by Craig Stormont

One Man Blues: Remembering Thomas Chapin. Reminiscence by Vernon Frazer

Excerpt from Autobiography by David Bromige

The India Journals by John Brandi

Genius and Heroin: by Michael Largo. In this essay, the author reviews his own book. The themes of psycho-chemistry may stretch back to pristine civilizations in China, Egypt, and Mexico, but they seem inexhaustible. Perhaps associate chemicals with genius is because our brains produce such sophisticated bases to start with, and self-review also finds a base in that phenomenon.

WAR PAPERS (3)
Poems and essays against war. Sub-features by John Bradley, Joel Lewis, Philip Metres, Vincent Katz, Francesco Levato, and Louise Landes Levi, plus reflections from around the world on the election of Barack Obama, and, of course, Halvard Johnson's continuing anthology of anti-war poems.

A Retrospective of the Publication Work of Karl Young

ART

Enigmas paintings by Jim Spitzer. As a regular contributor to Big Bridge, these paintings, variations on an enigmatic theme, show Spitzer's continuing evolution, as well as being koan-like meditations in their own right.

The Kingdom of Madison: Photographs from Madison County, North Carolina by Rob Amberg. Selections from three sets of photos, exploring a still relatively isolated place, where landscape still has functional meaning. When Amberg arrived, not as a tourist, but as one seeking community "Planting was still done by the signs of the moon. Water came from springs and heat from forests" and traditional music still part of daily life. These photos add to the tradition begun in the WPA projects of the Great Depression, but decidedly retain an identity of their own.

These Are My Angels by Tasha Robbins. Small paintings done in Brooklyn on found cardboard by one of the Post-Katrina diaspora. Celebrating the C-Train stop at Franklin + Fulton Avenues, as the artist writes, they "kept my heart, eye + hand moving with a spirit of life close to the timbre and vibration of the Crescent City, still healing. . .

Lectura en Tránsito. Project Created and Directed by Carmen Gloria Berríos. Set based on combination of public art and poetry from Santiago de Chile. Poems translated by Terri Carrion and Carmen Gloria Berríos.

Animal Night Photography by Felicia Murray; notes by Louise Landes Levi. New techniques in photography allow us to make photographic images of phenomena we could only imagine in previous eras. We might debate whether the nature of cameras and software brings us any closer to the spiritual world, but these haunting images of animals should make us feel less alone, and more in touch with the continuum of life.

12 Collages by John Brandi. These colages can be read as a non-verbal counterpart and extension of his India Journal and related work.

FICTION

Fiction by Mel Freilicher, Eric Beeny, Stefani Christova, Lynda Schor, David Madgalene, Stephen-Paul Martin, Mark Wallace, Susan Smith Nash, Richard Martin, Peter Conners, Ann Bogle, Jeffrey Hansen, Carol Novack

REVIEWS

Reviews of: Wanda Phipps, Lewis Warsh, Simon Pettet, Larissa Shmailo, Bobbie Louise Hawkins, Ed Sanders, Bill Berkson, Colter Jacobsen, Mark Young, John Roche, Philip Gounis, Rich Kruse, Michael Rumaker, Annie Le Brun, George Kimball, and Ashis Gupta. Reviewed by: Kirpal Gordon; Svitlana Matviyenko, Garry Parrish, Jackie Sheeler, Jim Feast, Allan Graubard, Charles Thorne, Barbara Henning, Tom Hibbard, Steve Elmer, Stephen Lewandowski Joe Wetteroth, Vernon Frazer, Leverett T. Smith, and Katherine Hastings.

LITTLE MAGS Plastic Ocean, Green Dragon, Untamed Ink

ROCKPILE. ROCKPILE is a collaboration between David Meltzer — poet, musician, essayist, and more — and Michael Rothenberg of Big Bridge Press. David and Michael will journey through eight cities in the U.S. to perform poetry and prose, composed while on the road, with local musicians and artists in each city. ROCKPILE will serve to educate and preserve as well as to create a history of collaboration. It will help to reinforce the tradition of the troubadour of all generations, central to the cultural upheaval and identity politics that reawakened poets, artists, musicians, and songwriters in the mid-1960s through the 1970s. The project will end with a final multimedia performance in San Francisco. Check out the ROCKPILE Blog for calendar and discussion!

↑ Index

101. Lisa Samuels

It's all good - now available

Sun 16 May 2010

‘It’s all good,’ a track from my developing audio CD of Tomorrowland, is now available here – http://www.nzepc.auckland.ac.nz/features/home&away/samuels.asp - on the Home & Away Digital Bridge.

Home & Away is a 2010 trans-Tasman poetic interchange conducted by Pam Brown, Martin Edmond, Brian Flaherty and Michele Leggott, with real time meetings in Auckland (April) and Sydney (September), and the Digital Bridge has many fine vehicles on it.

For the Tomorrowland CD, I am using voice, musical instruments, and noise chance to form soundscapes that accompany the reading aloud of the book. My thanks to Tim Page for his sound recording, mixing, and editing expertise.

Yrs in the transpacific,
Lisa Samuels

↑ Index

102. Mark Melnicove

Bern Porter Lost & Found Blog

Mon 17 May 2010

Rachael Morrison, MoMA curator of their current Bern Porter Lost & Found Exhibit, has posted a write-up of the Bern Porter event at Esopus on April 22. There's audio of Dan Domench's and Kenneth Goldsmith's performances of and about Bern Porter, and a video excerpt from my new 35-minute film about Bern, JOY GLOWS WHERE CONFUSION WAS. Mark Melnicove

http://www.moma.org/explore/inside_out/2010/05/12/lost-and-found-an-evening-with-bern-porter/#more-6074

↑ Index

103. Alan Sondheim

Playing at Linger Cafe in Brooklyn this Sunday - Come!

Mon 17 May 2010

We're playing at Linger Cafe in Brooklyn this Sunday - Come if you can!

- Alan, Azure, Myk -

The AMA group - Myk Freedman, Alan Sondheim, and Azure Carter - will perform at Linger, May 23rd, at 5 pm. Their music is improvised, drawing on a number of traditions, but emphasizing pushing the instruments to the limit. Carter sings (her own pieces) against a backdrop of free music; Freedman plays lap steel and steel-string guitar, and Sondheim plays electric oud and saz, cura cumbus, hegelung and guitar.

http://www.lingercafelounge.com/events.html

533 Atlantic Avenue / Btwn 3rd & 4th Avenues / Brooklyn, NY 11217 / [redacted]

Contact: [redacted] / Web: www.lingercafelounge.com

(You can also contact me for further info - Alan)

↑ Index

104. **george spencer**

Re: a noun sing Prosaic Suburban Commercial by Keith Higginbotham, an e·ratio editions e·chap

Mon 17 May 2010

---

does anyone know of basic level classes in hypertexing in new york city?
thank
george spencer

--- On Tue, 5/4/10, St. Thomasino <[redacted]> wrote:

From: St. Thomasino <[redacted]>
Subject: a noun sing Prosaic Suburban Commercial by Keith Higginbotham, an eÂ·ratio editions eÂ·chap
To: [redacted]
Date: Tuesday, May 4, 2010, 10:57 AM

EÂ·

EÂ·ratio Editions is pleased to present EÂ·ratio Editions EÂ·chap #9:

Prosaic Suburban Commercial by Keith Higginbotham.

â€œ . . . bathe deep in / the barely-there / disassembled gallery / of the everyday . . . â€

Two poetic sequences.Â With illustrations by Keith Higginbotham.

Also available:

#8.Â Polylogue by Carey Scott Wilkerson.Â Poems.Â â€œ . . . with rules and constitutive games, / with paints and gramarye / with some modicum / of my reckless trust . . . â€

#7.Â BashÅâ€™s Phonebook.Â 30 translations by Travis Macdonald.Â The great Japanese haiku poet Matsuo BashÅ goes digital.Â Conceptual poetry.Â With translatorâ€™s notes.

#6.Â Correspondance (a sketchbook) by Joseph F. Keppler.Â Digital art.Â With an introduction by Joseph F. Keppler.

#5.Â Six Comets Are Coming by Gregory Vincent St. Thomasino.Â Volume I of the collected works including Go and Go Mirrored, with revised introductions, corrected text and restored original font.

#4.Â The Logoclasody Manifesto.Â Gregory Vincent St. Thomasino on logoclasody, logoclastics, eidetics and pannarrativity.Â Addenda include the Crash Course in Logoclastics, Concrete to Eidetic (on visual poetry) and On Mathematical Poetry.

#3.Â Waves by MÃ¡rton KoppÃ¡ny.Â â€œThese works are minimalist by design, but should we paraphrase the thought channeled therein, the effect would be encyclopedic, ranging through philosophy, psychology, politics, and the human emotions.â€Â Visual poetry.

#2.Â Mending My Black Sweater and other poems by Mary Ann Sullivan.Â Poems of making conscious, of acceptance and of self-remembering, and of personal responsibility.

#1.Â Gregory Vincent St. Thomasino joins John M. Bennett In the Bennett Tree.Â Collaborative poems, images, an introduction and a full-length critical essay pay homage to American poet John M. Bennett.

http://www.eratiopostmodernpoetry.com/eratioeditions.html

http://www.eratiopostmodernpoetry.com/

EÂ·

↑ Index

105. **David-Baptiste Chirot**

6 Gallery co-founder dies

Mon 17 May 2010

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http://www.nytimes.com/2010/05/16/arts/design/16remington.html
_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

↑ Index

106. **Naomi Buck Palagi**

Re: little orange pencils

Mon 17 May 2010

---

fabulous maze of sites and images to explore!

--- On Thu, 5/13/10, { brad brace } <[redacted]> wrote:

From: { brad brace } <[redacted]>
Subject: little orange pencils
To: [redacted]
Date: Thursday, May 13, 2010, 6:17 PM

usually I might make some flux-art from such an odd
discovery but no one (except for Janice, and I hate her),)
ended-up being very interested in my earlier offer of the

20-yr-old collected seashore pebbles rolling back and forth
on my car's dashboard (that I offered to exchange for a US$2
bill),, so I'm thinking the little discarded orange pencils
that I inexplicably discover pretty much in the same
sidewalk location nearly every day wouldn't be of much
interest either... (not really) sorry to have troubled
anyone at all: just check the a-for-animosity box on your
artworld-ballot (I'll still send you a pencil), and let's
finally dispense with all these horrid art-hostage-museums,
alright?...

long-ago: http://www.bbrace.net/pencil.html

/:b

↑ Index

107. William Allegrezza

POD and presses

Mon 17 May 2010

I'm trying to come up with a list of small presses that use PODs. If you know of one, please let me know.

Bill Allegrezza

↑ Index

108. steve dalachinsky

reading updates yert again

Tue 18 May 2010

May 23- @ Tribes Gallery 285 E. 3rd St (Ave C&D)
2nd Fl . Manhattan 4ish-7 PM
Donald Gardner, Yuko Otomo, Steve Dalachinsky
plus short open reading - donation

_____

> June 5
> The Brownstone Poets presents:
> steve dalachinsky and Bruce Webber
> Park Plaza Restaurant
> 220 Cadman Plaza West near Clark St. & Pineapple Walk
> Brooklyn, NY 11201 - 718 – 596 – 5900
> Take the A or C to High Street, 2 or 3 to Clark Street,
> 4, 5, M or R to Court Street, Borough Hall
>

>
> 2:30 P.M. $3 Donation – plus Food/Drink - Open Mic
>
>
> curated by Patricia Carragon
> _____
>
June 6 - 4-6pm opening for poets in collage show wine etc
short readings by steve dalachinsky yuko otomo,
bruce weber, valaery oisteaneu, star black, jeff wright, bob heman,
aaron howard, lewis warsh, nicole peyrafitte
tribes gallery 2nd floor - 285 e 3rd st (ave c and d) manhattan

_____

> June 14 at local 269 suffolk and houston 7 pm
w/ the great loren mazzacane connors on guitar

_____

Sunday June 20 - 2-5pm
the Vision Festival presents @ AGathering of Tribes
285 East 3rd St. (between C & D - 2nd floor)
donation to Tribes

poetry by

Jeff Wright
Bob Heman
Lewis Warsh

Poetry & Music

Albey Balgochian & Jane Grenier B
Barry Wallenstein
Yuko Otomo - Shayna Dulberger
Jake Marmer / & Alon Nechushtan
Aaron Howard w/Gwen Krueger & Tomislav Butkovic
Steve Dalachinsky
Alexandre Pierrepont
Tamara Singh
Tsaurah Litsky
Steve Ben Israel

Musicians / Improvs
Ellen Christi
Max Johnson bass
Andrew Barker drums

Charles Waters reeds
plus others to be announced

On Sat, 15 May 2010 22:49:29 -0400 The Dariens <[redacted]>
writes:
> We are very pleased to have been able to publish these fine poems by
> Steven
> Manuel.
>
> Thank you,
> the dariens
> http://thedariens.blogspot.com
>
>
>

↑ Index

109. Vernon Frazer
IMPROVISATIONS VIDEO BY VERNON FRAZER UPDATED ON YOUTUBE
Tue 18 May 2010

Hello

In publishing this poem before, I encountered several production problems. On a previous revision the text I prepared turned fuzzy whenI published it to YouTube. I've redone the piece and reformatted the text so that you can read it clearly during the performance. I apologize for the frequent posts on this matter and hope you'll enjoy what I hope is the final take.

http://www.youtube.com/watch?v=ZZmBlA2WiY4

Vernon

I

↑ Index

110. Mark Prejsnar
in Georgia: Language Harm
Tue 18 May 2010

COME SEE Poets Pretend to be People ...

COME SEE Poets Pretend to be People ...

This month's Language Harm is Wednesday, May 19

The Atlanta Poets Group will perform, starting at 8:00 pm

The theme is:
Impersonation

Language Harm occurs at:

Eyedrum

290 Martin Luther King, Jr. Drive

(about 3 blocks west of Oakland Cemetery)Atlanta, GA

Admission is $5

Free for Eyedrum members

For more info on the APG and its work,

And on Eyedrum gallery:

http://www.eyedrum.org/

http://atlantapoetsgroup.blogspot.com/

--mark

"More and more
mankind will discover that we have to turn to poetry to interpret life for us,
to console us, to sustain us. Without
poetry, our science will appear incomplete; and most of what now passes with us
for religion and philosophy will be replaced by poetry."

--Matthew Arnold

↑ Index

111. Kate Eichhorn
<no subject>
Tue 18 May 2010

Barbara Godard, 1942 2010

On Sunday evening, literary critic, cultural theorist and translator Dr. Barbara Godard passed away in Toronto. The author of over 200 articles (some reprinted in her 2008 book, Canadian Literature at the Crossroads of Language and Culture) and editor of several edited collections, Barbara played a major role in creating new critical approaches to Canadian and Quebecois writing, especially innovative women¹s writing. Barbara was deeply committed to working in collaboration with colleagues and students as well as writers, artists and activists. In 1984, she founded the journal Tessera with Daphne Marlatt,

Gail Scott and Kathy Mezei. For many years, she served on the editorial board of Open Letter. In addition to her research and writing, Barbara supervised several generations of Canadian literary critics and cultural studies scholars. She will continue to have a tremendous impact on Canadian literature and culture, both terrains she helped to write.

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112. Tim Peterson

EOAGH Book Party 5/23: Andrew Levy and Charles Borkhuis

Tue 18 May 2010

EOAGH Reading Series 5/23:

Andrew Levy and Charles Borkhuis

A Reading and Book Party Celebrating the

Print Release of Andrew Levy's EOAGH book

Nothing is in Here

A Historic Pairing of Levy & Borkhuis

Sunday, May 23 at 2PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

ANDREW LEVY is the author of Values Chauffeur You, Democracy Assemblages, Curve, Elephant Surveillance to Thought, Memories of My Father, Cracking Up, and other collections. His poems have appeared in numerous magazines (from Aerial and Conjunctions to The Gig and Kenning to Temblor and Writing) as well as anthologies such as Writing from the New Coast, The Art of Practice: 45 Contemporary Poets, The Gertrude Stein Awards in Innovative Poetry, and Telling It Slant: Avant-Garde Poetics of the 1990s. Levy's work has been translated into Finnish, French, German, Slovenian, and Spanish. Ashoka, a book length poem, was published in Spain by Zasterle Books in 2002. Andrew Levy has taught journalism at Queensborough-CUNY since 2004. He lives in New York City with his wife and two daughters.

Read "After Such Knowledge: in remembrance of Jackson Mac Low" in EOAGH Issue 2:

http://www.chax.org/eoagh/issuetwo/levy.htm

Read the e-book version of "Nothing is in Here" in EOAGH Issue 5:

http://www.chax.org/eoagh/issuefive/levy.html

CHARLES BORKHUIS is a poet, playwright, screenwriter, and essayist. His books of poems include: Afterimage, Savoir-fear, Alpha Ruins, Proximity (Stolen Arrows), Dinner with Franz, and Hypnogogic Sonnets. Alpha Ruins was selected by Fanny Howe as a finalist for the William Carlos Williams Book Award. His poetry has appeared in the anthologies: Writing from the New Coast: Technique and Practice, Primary Trouble, The Gertrude Stein Awards in Innovative Poetry, and the Avec Sampler. Disappearing Acts is his latest manuscript of poems. His essays have appeared in two books from the University of Alabama Press: Telling It Slant and We Who Love to Be Astonished. He is the recipient of a Dramalogue Award. His plays are published in four collections: Mouth of Shadows, The Sound of Fear Clapping, Stage This: 3, and Poets' Theater. His CD, Black Light, contains two radio plays produced for NPR http://writing.upenn.edu/pennsound/x/Borkhuis.php

Read "from The Tooth Fairy" in EOAGH Issue 4:

http://chax.org/eoagh/issuefour/borkhuis.html

HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.

2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

UPCOMING EOAGH READING SERIES EVENTS:

Sueyeun Juliette Lee, Paolo Javier, and Filip Marinovich

Sunday, June 6 @2PM

Michael Gottlieb and Susie Timmons (Faux Press Event)

Sunday, June 20 @2PM

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

Sunday, June 27 @2PM

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113. Crane's Bill Books

Edoardo Sanguineti, Italian Poet, 79, Dies

Tue 18 May 2010

Edoardo Sanguineti, Italian Poet, 79, Dies
By THE ASSOCIATED PRESS
Filed at 4:36 p.m. ET

ROME (AP) -- Edoardo Sanguineti, a poet, critic and intellectual whose playful use of language made him an important neo-avant-garde figure on Italy's 1960s literary scene, died on Tuesday in a Genoa hospital.

Doctors at Villa Scassi hospital said Sanguineti, 79, died there following emergency surgery for an abdominal aneurysm.

In the early 1960s, Sanguineti helped found and influence the so-called ''Gruppo 63,'' in which experimental poetry explored what he considered the ''dissolution'' of daily language.

In a tribute, President Giorgio Napolitano recalled how he came to know and appreciate Sanguineti when the two were Communist lawmakers in Parliament from 1979-1983. State TV said Sanguineti liked to call himself ''the last Marxist.''

Feltrinelli, which published much of his work, hailed him as a ''stubborn and intelligent critical conscience of our time, a craftsman of language and formidable poet of provocation and play.''

Sanguineti, who was born in Genoa in 1930, was an expert on Dante, taught literature at several Italian universities, wrote plays and essays as well as poems.

His first book of poetry, ''Laborintus,'' was published in 1956, and he went on to publish several more volumes, as well as two novels.

Culture Minister Sandro Bondi hailed Sanguineti as a ''fundamental voice of Italian literature in the latter half of the 20th century.'' Sanguineti often imbued his poetry ''with civil and political commitment, as in the best 20th century tradition,'' Bondi said.

In a recent interview, Sanguineti said the role of the poet is, in some way, to help explain the world. He was particularly passionate about class struggle, recently lamenting that ''the political situation is disastrous, with a mass of proletarians and underclass proletarians in extreme difficulty, and who no longer are aware that they are.''

↑ Index

114. Ruth Lepson
Re: POD and presses
Tue 18 May 2010

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blazevox.org

On 5/17/10 7:33 PM, "William Allegrezza" <[redacted]> wrote:

> *I'm trying to come up with a list of small presses that use PODs. If you know of one, please let me know.*
>
> *Bill Allegrezza*

↑ Index

115. Stephen Ellis
Re: little orange pencils
Tue 18 May 2010

"little orange pencils", that's GOOOD. I already have the seashells, from a girl in Miami.

*

> *Date: Mon, 17 May 2010 14:30:22 -0700*
> *From:* [redacted]
> *Subject: Re: little orange pencils*
> *To:* [redacted]
>
> *fabulous maze of sites and images to explore!*
>
> *--- On Thu, 5/13/10, { brad brace } <*[redacted]*> wrote:*
>
> *From: { brad brace } <*[redacted]*>*
> *Subject: little orange pencils*
> *To:* [redacted]
> *Date: Thursday, May 13, 2010, 6:17 PM*
>
> *usually I might make some flux-art from such an odd discovery but no one (except for Janice, and I hate her),) ended-up being very interested in my earlier offer of the 20-yr-old collected seashore pebbles rolling back and forth on my car's dashboard (that I offered to exchange for a US$2 bill),, so I'm thinking the little discarded orange pencils that I inexplicably discover pretty much in the same sidewalk location nearly every day wouldn't be of much interest either... (not really) sorry to have troubled*

> *anyone at all: just check the a-for-animosity box on your artworld-ballot (I'll still send you a pencil), and let's finally dispense with all these horrid art-hostage-museums, alright?...*
>
> *long-ago: http://www.bbrace.net/pencil.html*
>
> */:b*

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

↑ Index

116. David Chirot

Re: IMPROVISATIONS VIDEO BY VERNON FRAZER UPDATED ON YOUTUBE

Tue 18 May 2010

Many many thanks Vernon! it's a revelation to hear/see you perform vocally and with the bass the pieces--s it opens up to one the true sense of your notations--which when rading them on my own--i would always wonder in what ways you heard them, and how you saw the relationship between the arrangements of the words and the arrangements-of the msuciality of them, as in all your works music is always so vidily present-- truly, my deepest thanks-- david-bc

On Tue, May 18, 2010 at 8:00 AM, Vernon Frazer <[redacted]>wrote:

> *Hello*
>
> *In publishing this poem before, I encountered several production problems. On a previous revision the text I prepared turned fuzzy whenI published it to YouTube. I've redone the piece and reformatted the text so that you can read it clearly during the performance. I apologize for the frequent posts on this matter and hope you'll enjoy what I hope is the final take.*
>
> *http://www.youtube.com/watch?v=ZZmBlA2WiY4*

> *Vernon*
>
> *I*

↑ Index

117. Nic Sebastian
Re: Ten Questions on Poets and Technology: Collin Kelley
Tue 18 May 2010

The internet, Facebook, Twitter, blogs, websites, iPad, iPod, podcasts, digital video, computers and who knows what else. What do they all mean for the poet? For Poetry? Collin Kelley responds this week to Ten Questions on Poets and Technology - http://bit.ly/bqCjOR.
Best wishes,
Nic Sebastianhttp://verylikeawhale.wordpress.com

_____ Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

↑ Index

118. Hazel Smith
Clay Conversations
Wed 19 May 2010

Some of you may be interested in my collaboration Clay Conversations with British ceramicist Joanna Still up at Scan gallery http://scan.net.au/scan/gallery/works/smith_april10/smith.php. You can just click on the Flash movie to play it, but there is also a Quicktime version. The Quicktime version takes a bit of time to download but gives you a bigger and better screen size. Hazel

Prof. Hazel Smith
Writing and Society Research Group

College of Arts (Bankstown 1.1.163)
UNIVERSITY OF WESTERN SYDNEY
Locked Bag 1797
Penrith South DC NSW 1797
tel: 9772 6400
email: [redacted]

See also my webpage at www.australysis.com
The Erotics of Geography: poetry, performance texts, new media works
http://www.tinfishpress.com/erotics.html
Practice-led Research, Research-led Practice in the Creative Arts
http://www.eupjournals.com/book/9780748636297
The Writing Experiment: strategies for innovative creative writing
http://www.allenandunwin.com/writingexp/book.htm

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119. Susan Webster Schultz

recent posts on Tinfish Editor's Blog

Wed 19 May 2010

I've been posting on poetry, Alzheimer's, and odd documents (sometimes all at once) recently:

* "A little derivative, / but what isn't, these days... [John Beer & Gizelle Gajelonia rewrite TWL]
* Odd Doc Tuesday: Charles Bernstein meets the DOE E... [Bernstein & DOE ethnicity form]
* Odd Doc Monday: Hawai`i in the Alzheimer's Home
* More Final Project Wonders, Spring 2010
* Harvest Time: Chapbooks & Other Marvels, or, Why I... [love my students]
* Odd Doc Wednesday [calendar of events from the Alzheimer's home]

and more on http://tinfisheditor.blogspot.com

aloha, Susan M. Schultz

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120. **amy king**

*This Friday -- STAIN OF POETRY with *Melissa Buzzeo, Hugh Behm-Steinberg, Todd Colby, Christie Ann Reynolds, Jared Stanley & Rachel Zolf!**

Wed 19 May 2010

Join us on Friday! STAIN OF POETRY with *Melissa Buzzeo, Hugh Behm-Steinberg, Todd Colby, Christie Ann Reynolds, Jared Stanley & Rachel Zolf!* Friday, May 21 @ 7 p.m. Goodbye Blue Monday â€“ Bushwick, Brooklyn (Directions below) Melissa Buzzeo teaches at St. Johnâ€™s University, and has taught at Brown, Pratt, and The University of Iowa. She is the author of two perfect bound books (What Began Us, 2007 and Face, 2009), and three chapbooks. In addition, her work has been translated into both French and Catalan. From NY originally, she holds degrees from both Cornell University and The University of Iowaâ€™s Writing Workshop. ~ Hugh Behm-Steinberg is the author of Shy Green Fields (No Tell Books) and Sorcery (Dusie Chapbook Kollektiv). His poems can be found in such places as Crowd, VeRT, Volt, Spork, Cue, Slope, Aught, Fence, Swerve, Dirt, Ditch, Zeek and Sweet, as well as some other places with more than one syllable such as New American Writing and foam:e. He teaches in the graduate writing program at California College of the Arts, where he edits the journal Eleven Eleven. ~ Todd Colby is the author of Tremble & Shine and Riot in the Charm Factory: New and Selected Work, both from Soft Skull Press, and the editor of Heights of the Marvelous: A New York Anthology (St. Martins Press). He has appeared in numerous poetry anthologies, including Short Fuse: A World Anthology of Poetry, The Portable Boog Reader, Word Up: Spoken Word Poetry in Print, Verses That Hurt, Revival: Spoken Word from Lollapalooza, and Aloud: Voices from the Nuyorican Poets CafÃ©. Colby has performed his poetry on PBS, MTV, and Canadaâ€™s Much Music Network. He has produced many collaborative books and paintings with the artist David Lantow and was the lyricist and vocalist for the now-legendary New York band Drunken Boat. ~ Christie Ann Reynoldsâ€˜ manuscript, idiot heart was the 2009 winner of The New School Chapbook Competition. She has an MFA in Poetry, a BA in English and an MsEd in Secondary Education. Christie Ann is a member of The Poetry Brothel and her work can be found or is forthcoming in BlazeVox, My Name is Mud, Robot Melon, Sub-Lit, Critiphoria, and others. A short collection is forthcoming from Supermachine this summer. ~ Jared Stanley is the author of Book Made of Forest (Salt 2009) and the chapbooks I Something Scott Inguito You, The Outer Bay, and In Fortune. With Lauren Levin and Catherine Meng, he edits Mrs. Maybe. He grew up in the San Francisco Bay Area and currently lives in the San Joaquin Valley of California. ~ Rachel Zolfâ€˜s fourth full-length book, Neighbour Procedure, was recently released by Coach House Books. Previous collections include Human Resources (Coach House), which won the 2008

Trillium Book Award for Poetry and was a finalist for a Lambda Literary Award, Masque (The Mercury Press), Shoot & Weep (Nomados), from Human Resources (Belladonna books) and Her absence, this wanderer (BuschekBooks). Zolfâ€™s work has appeared in journals throughout North America and in anthologies such as Prismatic Publics: Innovative Canadian Womenâ€™s Poetry and Poetics (Coach House) and a forthcoming anthology of conceptual writing from Les Figues Press. She was the founding poetry editor for The Walrus magazine and has edited several books of poetry. Zolf lives in New York. at Goodbye Blue Monday 1087 Broadway (corner of Dodworth St) Brooklyn, NY 11221-3013 [redacted] J M Z trains to Myrtle Ave or J train to Kosciusko St ~ Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡ http://www.stainofpoetry.com -- ALIAS: http://amyking.org

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121. David Kirschenbaum

Boog City presents Wave Books and I Feel Tractor

Wed 19 May 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Wave Books
(Seattle)

This Tues., May 25, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Wave Books' editor
Joshua Beckman

Featuring readings from

Timothy Donnelly
Geoffrey Nutter
Matthew Rohrer
Rachel Zucker

and music from

I Feel Tractor

Wave One-Night Only Book Sale:

All paperbacks for $10 each
All limited edition hardcovers for $25 each
Any three softcovers together for $24
2010 subscriptions for $75

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Wave Books
http://www.wavepoetry.com/

Wave Books is an independent poetry press based in Seattle. Dedicated to publishing the best in American poetry by new and established authors, Wave Books was founded in 2005, joining forces with already- established publisher Verse Press. Wave Books seeks to build on and expand the mission of Verse Press by publishing strong innovative work while encouraging the expansion and interactivity of poetry through nationwide readings and events, affirming the belief that the audience for poetry is larger and more diverse than commonly thought.

Wave titles have received critical acclaim in publications such as The Believer, Bookforum, Boston Review, Details, Harper's, Jacket (Australia), The New York Times Book Review, The New Yorker, Rolling Stone, and The Village Voice, among others. Wave authors have received NEA and Guggenheim fellowships, the National Book Award, the Pulitzer Prize, the Kate Tufts Discovery Award, inclusion in the Best American Poetry series, and awards from the Academy of American Poets, the Massachusetts Center for the Book, and The American Poetry Review, among other honors.

Performer Bios

*Timothy Donnelly
http://www.wavepoetry.com/authors/66

Timothy Donnelly is the author of The Cloud Corporation (Wave Books) and Twenty-seven Props for a Production of Eine Lebenszeit (Grove Press). His work has been translated into German and Italian and has appeared in numerous anthologies, including Legitimate Dangers: American Poets of the New Century; Isn’t It Romantic: 100 Love Poems; Joyful Noise: An Anthology of American Spiritual Poetry; and Poet, Poems, Poetry edited by Helen Vendler. A graduate of Johns Hopkins, Columbia, and Princeton universities, he is a poetry editor for Boston Review and teaches in the writing program at Columbia University’s School of the Arts. He lives in Brooklyn with his wife and two daughters.

*I Feel Tractor
http://www.myspace.com/ifeeltractor
http://www.goodbyebetter.com/

Eddie Berrigan is a New York poet and musician who performs under the name I Feel Tractor. His songs are playful retakes of traditional folk and country genres and their subtle, funny lyrics and far-flung imagery create unusual landscapes of physical and emotional territory. I Feel Tractor has released a self-titled 7-inch, Loudmouth Collective, and a full-length recording, Once I Had An Earthquake, on Goodbye Better.

*Geoffrey Nutter
http://www.wavepoetry.com/authors/24

Geoffrey Nutter was born in Sacramento, and attended San Francisco State University and the Iowa Writer's Workshop. He is the author of Christopher Sunset (Wave Books), Water's Leaves & Other Poems (Winner of the 2004 Verse Press Prize), and A Summer Evening (Center for Literary Publishing). His poems have appeared in many journals and anthologies, including The Best American Poetry 1997, The Iowa Anthology of New American Poetries, and Isn't It Romantic: 100 Poems by Younger American Poets. Geoffrey currently teaches in New York City, where he lives with his wife, daughter, and son.

*Matthew Rohrer
http://www.wavepoetry.com/authors/32

Matthew Rohrer is the author of A Plate of Chicken (Ugly Duckling Presse), Rise Up (Wave Books), and A Green Light (Verse Press), which was shortlisted for the 2005 Griffin Poetry Prize. He is also the author of Satellite (Verse Press), and co-author, with Joshua Beckman, of Nice Hat. Thanks. (Verse Press) and the audio CD Adventures While Preaching the Gospel of Beauty. He lives in Brooklyn and teaches in the undergraduate writing program at N.Y.U.

*Rachel Zucker
http://www.rachelzucker.net/

Rachel Zucker is the author of Museum of Accidents (Wave Books); and The Bad Wife Handbook, The Last Clear Narrative, and Eating in the Underworld (all three from Wesleyan University); and Annunciation (The Center for Book Arts). She is, with Arielle Greenberg, the co-editor of Starting Today: 100 Poems for Obama's First 100 Days and Women Poets on Mentorship: Efforts and Affections (both from the University of Iowa Press). A graduate of Yale and the Iowa Writer's Workshop, Zucker has taught at several institutions, including N.Y.U. and Yale University. She lives in New York City with her husband and three sons, and is a certified labor doula.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. June 29
Straw Gate Books
http://www.leafscape.org/StrawGateBooks/index.html
(Philadelphia)

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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122. Adam Tobin
Re: Playing at Linger Cafe in Brooklyn this Sunday - Come!
Wed 19 May 2010

This trio is really something, and more unlike anything you've heard before than all that. Carter's uncanny and beautiful vocals (including, i think, some of Alan's writing you may have seen here, hyper digital text turned uncannily slow and vocal) linger over a first-rate string band -- Sondheim has the fastest hand/mind in the city, and Freedman's studied melodic sense sculpts it all into some kind of perverted song-forms. I've seen them play together now 3 times, and each time I was astonished.

-----Original Message-----
>From: Alan Sondheim <[redacted]>
>Sent: May 17, 2010 3:22 PM
>To: [redacted]
>Subject: Playing at Linger Cafe in Brooklyn this Sunday - Come!
>
>We're playing at Linger Cafe in Brooklyn this Sunday - Come if you can!
>

>- Alan, Azure, Myk -
>
>The AMA group - Myk Freedman, Alan Sondheim, and Azure Carter - will
>perform at Linger, May 23rd, at 5 pm. Their music is improvised, drawing
>on a number of traditions, but emphasizing pushing the instruments to the
>limit. Carter sings (her own pieces) against a backdrop of free music;
>Freedman plays lap steel and steel-string guitar, and Sondheim plays
>electric oud and saz, cura cumbus, hegelung and guitar.
>
>http://www.lingercafelounge.com/events.html
>
>533 Atlantic Avenue / Btwn 3rd & 4th Avenues / Brooklyn, NY 11217 /
>[redacted]
>
>Contact: [redacted] / Web: www.lingercafelounge.com
>
>(You can also contact me for further info - Alan)
>

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123. **maxpaul**

NAW # 28 IS published

Wed 19 May 2010

NAW #28 IS AVAILABE NOW. Cover by Arthur Dove. Translations of Aime Cesaire, Osip Mandelstam from "The Voronezh Notebooks," Bei Dao, Tomaz Salamun, Martin Adan, Mairi Alexopoulou, Phoebe Giannisi, Katerina Iliopoulou, Socrates Kabouropoulos and Vassilis Manoussakis. Poetry by Gillian Conoley, Rusty Morrison, Pierre Joris, Rae Armantrout, Donald Revell,Alexandria Peary, Lindsay Hill, Noah Eli Gordon, G.C. Waldrep, Bruce Beasley, Erica Lewis, Noelle Kocot, Calvin Bedient, Terence Winch, Steve Wilson, Ed Smallfield, Rob Schlegel, Liz Waldner, Mark DuCharme, Drew Gardner, Kimberly Lyons, Elizabeth Robinson, Mark Irwin, Monica Regan, Craig Watson, Linda Russo, Colette Inez, Richard Silberg, Amy Catanzano, Gabrielle Glancy, John Tritica, Carmen Giminez Lopez, Suzi, David Mutshlecner, Geoff Bouvier, Carolyn Guinzio, Jane-Joritz Nakagawa, Charity Stebbens, Karen Leona Anderson, Steffi Drewes, Stacie Leatherman, Jordan Stempleman, Steffen Brown, Travis Cebula, Daniel Poppick, Tom Comitta, Luke Sykora, Jennifer Atkinson, and Zaid Shlah.

Available from NAW for $15 or $36 for a 3-year subscription, 369 Molino, MIll Valley CA 94941. If you would like to use a credit card, see our website, newamericanwriting.org.

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124. Bob Heman

Mindy Levokove and I this saturday at Gizzi's - plus some other dates to remember

Thu 20 May 2010

---

o.k. - this saturday, May 22, from 7:00 until 8:45, Mindy Levokove, R. Nemo Hill, Bob Heman, guitarist Matt Hopard and Michelle Slater will be performing in an event organized by Michelle at Gizzi's at 16 W. 8th St (in the Village) between 5th Avenue and McDougal Street - it should be good - Mindy and I will be going on in the first segment, then Nemo in the second and Michelle in the third

then on sunday, June 6, from 4:00-6:00, a reception/reading will celebrate the opening of WALTZING IN QUICKSAND: POETS IN COLLAGE, which will display collages by poets Star Black, Steven Dalachinsky, Bob Heman, Aaron Howard, Valery Oisteanu, Yuko Otomo, Nicole Peyrafitte, Lewis Warsh, Bruce Weber, and Jeffrey Cyphers Wright in an exhibition curated by Bruce Weber at the Tribes Gallery at 285 East 3rd Street, 2nd floor (between Avenues C and D) - the reception will be preceded by a collage workshop which will begin at 2:00

then on friday, June 11, i'll be part of Moira T. Smith's next event at Gizzi's - they're always a lot of fun - i'll send more information as i have it

also mark your calendars - the 11th Big CLWN WR Event will be held on friday, June 18, at 7:00 in the Community Room at Westbeth - the show is still being put together but the features will be Basil King and Liza Wolsky - plus there will be some singers and lots of poetry and an interesting surprise or two - more info will follow

i hope i get to see you at some or all of these events

- Bob

Bob Heman
[redacted]
EarthLink Revolves Around You.

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125. Mark Young

Now out from Otoliths — Crag Hill's 7 x 7

Thu 20 May 2010

It's pure serendipity that the 49th book to bear the Otoliths imprint just happens to have the title that it does.....

7 x 7

Crag Hill

56 pages,

Page size 8½" x 8½"

Cover image by Nico Vassilakis

Otoliths 2010

ISBN: 978-0-9806025-7-9

$13.45 + p&h

URL: http://www.lulu.com/product/paperback/7-x-7/10899413

Implicitly comparing a book to a deck of cards, and that deck of cards in turn to the world of social violence we're dealt, Crag Hill stakes his ante on the power of poetry to witness and document the multiply-layered, self-inflicted insanity of US daily life in the Bush years. As readers we become participants and are thus empowered to say no to the game of death. — *Maria Damon*

One of the most important things I look for in poetry is something I can believe —something without posturing or postmodern cynicism or post-anything for that matter: something that stands outside of facile labels, something (disorientingly/ seemingly) simple that makes me *see* and *hear *and *feel*—and more importantly, makes me believe—in the world, in poetry, in the process of* poesis. *Crag Hill's poems make me believe and listen—and more importantly—make me *want *to listen. And best of all, they are far from simple and believe in a chance-laden process. They *make *our world*. *These are poems fiercely engaged with/in our current and tragic socio/ political/ecological moment and I am deeply grateful for them, because gratitude is the beginning of understanding. These poems remind me that rage and discontent is the genesis of change, that "death is death"—such a necessary reminder in times of such alienation from it. Let us now go make and change, listening to this poet's example. —*Christopher Arigo*

"Scattered parts/now lie about what happened." *7 X 7* parses the dizzying bomb crater sized duplicities of the thoroughly mediated, mediatized and militarized zeitgeist which we have collectively dealt ourselves into. Crag Hill is looking to see where the proverbial chips are falling. And he's playing with a full deck. —*Tom Beckett*

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126. Vernon Frazer
Re: IMPROVISATIONS VIDEO BY VERNON FRAZER UPDATED ON YOUTUBE
Thu 20 May 2010

David

Many, many thanks to you in return for your kind words.

In 1985, when I heard Ted Enslin read, I realized that hearing poets recite their work, their rhythms and inflections, enabled me to understand it more quickly.

I've often felt that my own work needed a mixed-media presentation--recitation, music and a readable text-- to enable the reader to relate to my work in the fullest way possible. The Poetry Band I had about 20 years ago covered some of that ground. After the Poetry Band ended, my poetry started to incorporate the contrapuntal and polytonal melodies I used to hear around me when I performed with the band, only in the form of language. So I started writing what I've called "orchestrated text."

In IMPROVISATIONS I mentioned the late Julius Hemphill's Coon Bidness because many of the multi-voiced lines in teh book seem to come togeher in the way the saxophones did on his recording.

I'm very pleased that the performance helped you see how my work fits together. Sometimes I think I'm a musician in a writer's body. When Ottone M. Riccio did a spin on Pound by saying, in effect, poetry is music made with language, I began to write from that sensibility and poetry came much more easily to me than it had before.

So, when you (or anybody, I guess) look at my work, knowing that music of some kind is always at its core would (I hope) help "explain" the text.

Again, I thank you for your praise of my work and for posting this. You've certainly made my day.

Best,

Vernon

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127. Chad Sweeney
Releasing Issue 7 of PWR
Thu 20 May 2010

Dear friends, weâ€™re happy to announce the release of Issue 7 of Parthenon West Review with poetry by Pam Brown, Brian Henry, Maxine Chernoff, Matt Hart, Diane Suess, Bob Hicok, Alison Hawthorne Deming, George Kalamaras,

Patty Seyburn, Lisa Fishman, Russell Dillon, Todd Melicker, Arlene Ang, Camille Dungy, Jennifer Elise Forrester, Hollie Hardy, Lily Brown, Peter Jay Shippy, Laura Sims, Laynie Browne, Thomas Centolella, Daniel Oâ€™Connell, Nina Corwin, Leslie Patron, Coralie Reed, Mihaela Moscaliuc, Gary McDowell, Erica Lewis, Jason Tandon, Sarah Sarai, Jordon Stempleman, Steffi Drewes, J. Michael Martinez, Rick Cambell, Rick Henry, Idra Novey, Anhvu Buchanan, L.S. Klatt, Evan Commander

And translations from French, Japanese, Hebrew and Romanian: Virginie Lalucq (by Cynthia Hogue and Sylvain Gallais), Juan-luc Nancy (by Cynthia Hogue and Sylvain Gallais), Yosano Akiko (by Dennis Maloney and Hide Oshiro), Shimon Adaf (by Samantha Weiner), Mircea Cartarescu (by Adam J. Sorkin and Daniel Mangu), Remi Froger (by Francois Luong).

Send $10 to Parthenon West Review/ 1808 Russell Street/
Berkeley, CA 94703
Editors David Holler and Chad Sweeney

www.parthenonwestreview.com
The website is slow to catch up, but weâ€™ll have issue 7 up
soon enough,

Cheers,
Chad

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128. amy king

*Tomorrow! *Melissa Buzzeo, Hugh Behm-Steinberg, Todd Colby, Christie Ann Reynolds, Jared Stanley & Rachel Zolf!**

Thu 20 May 2010

STAIN OF POETRY with *Melissa Buzzeo, Hugh Behm-Steinberg, Todd Colby, Christie Ann Reynolds, Jared Stanley & Rachel Zolf!* Friday, May 21 @ 7 p.m. Goodbye Blue Monday â€“ Bushwick, Brooklyn (Directions below) Melissa Buzzeo teaches at St. Johnâ€™s University, and has taught at Brown, Pratt, and The University of Iowa. She is the author of two perfect bound books (What Began Us, 2007 and Face, 2009), and three chapbooks. In addition, her work has been translated into both French and Catalan. From NY originally, she holds degrees from both Cornell University and The University of Iowaâ€™s Writing Workshop. ~ Hugh Behm-Steinberg is the author of Shy Green Fields (No Tell Books) and Sorcery (Dusie Chapbook Kollektiv). His poems can be found in such places as Crowd, VeRT, Volt, Spork, Cue, Slope, Aught, Fence, Swerve, Dirt, Ditch, Zeek and Sweet, as well as some other places with more than one syllable such as New American Writing and foam:e. He teaches in the graduate writing program at California College of the Arts, where he edits the

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129. CA Conrad

Bardic Sepulchral: Will Edmiston

Thu 20 May 2010

Click HERE: http://www.fairiesinamerica.com/bardic-sepulchral/will-edmiston/ for the new issue of Bardic Sepulchral

for the AMAZING poems of Will Edmiston,
thanks, and have a great day,
CAConrad

BOMB Magazine interview: http://CAConradinterviews.blogspot.com

The City Real & Imagined (Factory School, 2010)
http://cityrealandimagined.blogspot.com

"The things that individuals can do are helpful. And one of the most helpful is actually a vegetarian diet, that produces much less greenhouse gases than a meat diet." -- Dr. James Hansen, author of STORMS OF MY GRANDCHILDREN: The Truth About the Coming Climate Catastrophe and Our Last Chance to Save Humanity http://www.stormsofmygrandchildren.com/

MY BATHTUB POETRY READING: http://www.youtube.com/watch?v=XaOwLpiyegk

PhillySound: new poetry: http://PhillySound.blogspot.com

I'm on Ish Klein's BOO SHOW!: http://www.youtube.com/watch?v=QIJDHmfsAHU

"I only know that I love strength in my friends / And greatness" --Jack Spicer

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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130. amy king
Got Gulf Oil? Urgent Call : Poets for Living Waters
Thu 20 May 2010

Poets for Living Waters is a poetry action in response to the Gulf Oil Disaster of April 20, 2010, one of the most profound man-made ecological catastrophes in history. Former US poet laureate Robert Pinsky describes the popularity of poetry after 9/11 as a turn away from the disasterâ€™s overwhelming enormity to a more manageable individual scale. As we confront the magnitude of this recent tragedy, such a return may well aid us.The first law of ecology states that everything is connected to everything else. An appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis, including work that harkens back to Hurricane Katrina and the ongoing regional effects. This online periodical is the first in a planned series of actions. Further actions will include a print anthology and a

public reading in Washington DC. If you would like to submit work for consideration, please send 1-3 poems, a short bio, and credits for any previously published submissions to: [redacted] Editors: Amy King & Heidi Lynn Staples ~~ If you care, share -- Urgent Call -- http://poetsforlivingwaters.com/

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131. steve dalachinsky

fantastic new chapbook series out from CUNYthru Amiel Alcalay

Thu 20 May 2010

Dear Friend,
We are delighted to announce the publication of the inaugural chapbook series in Lost & Found: The CUNY Poetics Document Initiative. Attached and below find the official Press Release and an order form.
You may have attended our prepublication party or heard of the project through the grapevine; now the books are available for purchase via mail and online athttp://www.centerforthehumanitiesgc.org/lostandfound where they are on sale for $10 per issue, $35 per set, and $25 per subscription. On Monday and Tuesday, May 3rd and 4th, 10 a.m.—8 p.m., the set of chapbooks will also be available for purchase at the Center for Humanities' Annual Chapbook Festival. Look for the Lost & Found table. More information and a schedule for the festival are available at http://www.chapbookfestival.org.
Thank you for your support – we hope you enjoy the books!
Ammiel Alcalay, General Editor
Aoibheann Sweeney, Director of the Center for the Humanities
###
PRESS CONTACT:
The Center for the Humanities
[redacted]
April 28, 2010
For Immediate release:
Printed in elegant, stapled editions, the inaugural chapbook series of Lost & Found: The CUNY Poetics Document Initiative activates and puts into wider circulation important but little known texts drawn from personal and institutional archives.
An ongoing publication project emerging from archival and textual scholarship done by students, faculty and guest fellows at the Graduate Center, the primary focus of Lost & Found is on writers who fall under the rubric of the New American Poetry. Since enhanced accessibility to a

broad spectrum of archival material helps create alternative, divergent and enriched versions of literary and cultural history, the Lost & Found initiative takes the “New American” rubric writ large, including the affiliated and unaffiliated, precursors and followers. The first set includes correspondence, essays, and journal selections:

Amiri Baraka & Edward Dorn: Selections from the Collected Letters 1959-1960, ed. Claudia Moreno Pisano, includes letters written between 1959 and 1960 and covers a wide-range of discussions, “from quotidian observations of being snowbound without enough heat...to the hashing out of experiences, fears, and anxieties directly related to the socio-political culture of the early 1960s”.

The Correspondence of Kenneth Koch & Frank O’Hara 1955-1956, Part I and II, ed. Josh Schneiderman, includes “letters [...] written over an eighteen-month period from1955 to 1956 [that] provide an account of the poets’ important, if often overlooked, friendship. Full of poems, literary gossip, and nods to artistic influences, Koch and O’Hara’s correspondence also chronicles a key moment in what would come to be known as the New York School of poets”.

Darwin & The Writers, Muriel Rukeyser, ed. Stefania Heim, is an unpublished essay about Darwin (rejected by The Nation in 1959). “The piece is an exercise in the discovery, collection, and exposition of “meeting-places” between scientific and literary imaginations, extending the intellectual work Rukeyser started in works like Willard Gibbs and The Life of Poetry.”

1957-1977 Selections from the Journals Part I and II, Philip Whalen, ed. Brian Unger, is comprised of entries from Whalen’s Journals from two key periods in his life: the mid to late 1950s following the public recognition of the Beats, and the early 1970s, after his return from Japan and his decision to live in a Zen monastery.

The 1963 Vancouver Poetry Conference / Robert Creeley’s Contexts of Poetry, with Daphne Marlatt’s Journal Entries, ed. Ammiel Alcalay, is a Creeley lecture and conversation with Allen Ginsberg. Contexts of Poetry is from the landmark 1963 Vancouver Poetry Conference, with excerpts from the journals of the prominent Canadian poet Daphne Marlatt, chronicling her attendance as a student.

Together, the set marks an auspicious beginning to a project that brings the finest traditions of small press publication and textual scholarship to a broader reading public.

We are delighted to announce that the chapbooks are available at bookstores across the nation, from St. Marks Books to City Lights. Books may be ordered online at www.centerforthehumanitiesgc.org/lostandfound where they are on sale for

$10 per issue, $35 per set, and $25 per subscription. On Monday and Tuesday, May 3rd and 4th, 10 a.m.—8 p.m., the set of chapbooks will also be available for purchase at the Center for Humanities' Annual Chapbook Festival. Look for the Lost & Found table. More information and a schedule for the festival are available at www.chapbookfestival.org.
###
LOST & FOUND
The CUNY Poetics Document Initiative
Published by The Center for the Humanities
Pub Date: May 2010
www.centerforthehumanitiesgc.org/lostandfound
On Thu, 20 May 2010 10:07:44 -0400 Vernon Frazer <[redacted]>
writes:
> David
>
> Many, many thanks to you in return for your kind words.
>
> In 1985, when I heard Ted Enslin read, I realized that hearing poets
> recite their work,
> their rhythms and inflections, enabled me to understand it more
> quickly.
>
> I've often felt that my own work needed a mixed-media
> presentation--recitation, music
> and a readable text-- to enable the reader to relate to my work in
> the fullest way
> possible. The Poetry Band I had about 20 years ago covered some of
> that ground. After
> the Poetry Band ended, my poetry started to incorporate the
> contrapuntal and polytonal
> melodies I used to hear around me when I performed with the band,
> only in the form of
> language. So I started writing what I've called "orchestrated
> text."
>
> In IMPROVISATIONS I mentioned the late Julius Hemphill's Coon
> Bidness because many of
> the multi-voiced lines in teh book seem to come togeher in the way
> the saxophones did
> on his recording.
>
> I'm very pleased that the performance helped you see how my work

> fits together.
> Sometimes I think I'm a musician in a writer's body. When Ottone M.
> Riccio did a spin on
> Pound by saying, in effect, poetry is music made with language, I
> began to write from
> that sensibility and poetry came much more easily to me than it had
> before.
>
> So, when you (or anybody, I guess) look at my work, knowing that
> music of some kind is
> always at its core would (I hope) help "explain" the text.
>
> Again, I thank you for your praise of my work and for posting this.
> You've certainly made
> my day.
>
> Best,
>
> Vernon
>
>
>

↑ Index

132. Adam Fieled

Apparition Poem Links

Thu 20 May 2010

Greetings. I have new Apps up here:

http://jacketmagazine.com/40/fieled-from-apparition.shtml

http://www.denversyntax.com/issue20/poems/fieled/1497.html

http://www.denversyntax.com/issue20/poems/fieled/1473.html

http://www.denversyntax.com/issue20/poems/fieled/1343.html

Many thanks to the Editors, happy May...
Adam

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133. Poetry Project

Upcoming Events at The Poetry Project

Thu 20 May 2010

Here¹s what¹s happening at The Poetry Project next week.

And check out the latest post from guest-blogger Macgregor Card here: http://poetryproject.org/project-blog

Monday, May 24, 8 PM
Andrew Hughes & Michelle Taransky

Andrew Hughes is the author of Sweethearts of the Great Migration (BookThug, 2008). His first full length collection, Now Lays the Sunshine By, is forthcoming from BookThug. His work has appeared in Forklift, Ohio, Cannibal, Puppyflowers, and others.

Michelle Taransky lives in Philadelphia, where she works at Kelly Writers House and teaches poetry at Temple University. Taransky¹s first book, Barn Burned, Then, was selected by Marjorie Welish for the 2008 Omnidawn Poetry Prize.

Wednesday, May 26, 8 PM
Robert Fitterman & Matvei Yankelevich

Robert Fitterman is the author of 12 books, including war, the musical and Notes On Conceptualisms (with Vanessa Place) and rob the plagiarist. His latest book, Sprawl:Metropolis 30A is the fourth book, and likely the last, of his Metropolis series. He teaches writing and poetry at New York University and in the Bard College, Milton Avery School of Graduate Studies.

Matvei Yankelevich¹s first book Boris by the Sea is just out from Octopus Books. He¹s also published several chapbooks including The Present Work (Palm Press). His translations of Daniil Kharms were collected in Today I Wrote Nothing: The Selected Writings of Daniil Kharms (Ardis/Overlook) and received praise from the TLS, The Guardian, The New York Times, and elsewhere. He recently edited a portfolio of Contemporary Russian Poetry and Poetics for the magazine Aufgabe (No. 8, Fall 2009). In NYC, he teaches at Hunter College and Columbia University School of the Arts. He lives in Brooklyn where he edits and designs books for Ugly Duckling Presse.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003

Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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134. Halvard Johnson

Re: a noun sing Prosaic Suburban Commercial by Keith Higginbotham, an e·ratio editions e·chap

Thu 20 May 2010

Stand at any corner and raise your hand.

Hal

Halvard Johnson
==========

The Perfection of Mozart's Third Eye (downloadable and free) is @ http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

On Mon, May 17, 2010 at 3:41 PM, george spencer <[redacted]> wrote:

> *does anyone know of basic level classes in hypertexing in new york city?*
> *thank*
> *george spencer*
>
> *--- On Tue, 5/4/10, St. Thomasino <[redacted]> wrote:*
>
> *From: St. Thomasino <[redacted]>*
> *Subject: a noun sing Prosaic Suburban Commercial by Keith Higginbotham, an*

eÂ·ratio editions eÂ·chap
To: [redacted]
Date: Tuesday, May 4, 2010, 10:57 AM

EÂ·

EÂ·ratio Editions is pleased to present EÂ·ratio Editions EÂ·chap #9:

Prosaic Suburban Commercial by Keith Higginbotham.

â€œ . . . bathe deep in / the barely-there / disassembled gallery / of the everyday . . . â€

Two poetic sequences. With illustrations by Keith Higginbotham.

Also available:

#8. Polylogue by Carey Scott Wilkerson. Poems. â€œ . . . with rules and constitutive games, / with paints and gramarye / with some modicum / of my reckless trust . . . â€

#7. BashÅâ€™s Phonebook. 30 translations by Travis Macdonald. The great Japanese haiku poet Matsuo BashÅ goes digital. Conceptual poetry. With translatorâ€™s notes.

#6. Correspondance (a sketchbook) by Joseph F. Keppler. Digital art. With an introduction by Joseph F. Keppler.

#5. Six Comets Are Coming by Gregory Vincent St. Thomasino. Volume I of the collected works including Go and Go Mirrored, with revised introductions, corrected text and restored original font.

#4. The Logoclasody Manifesto. Gregory Vincent St. Thomasino on logoclasody, logoclastics, eidetics and pannarrativity. Addenda include the Crash Course in Logoclastics, Concrete to Eidetic (on visual poetry) and On Mathematical Poetry.

#3. Waves by MÃ¡rton KoppÃ¡ny. â€œThese works are minimalist by design, but should we paraphrase the thought channeled therein, the effect would be encyclopedic, ranging through philosophy, psychology, politics, and the human emotions.â€ Visual poetry.

#2. Mending My Black Sweater and other poems by Mary Ann Sullivan. Poems of making conscious, of acceptance and of self-remembering, and of personal responsibility.

#1. Gregory Vincent St. Thomasino joins John M. Bennett In the Bennett

> *Tree. Collaborative poems, images, an introduction and a full-length critical essay pay homage to American poet John M. Bennett.*
>
> *http://www.eratiopostmodernpoetry.com/eratioeditions.html*
>
> *http://www.eratiopostmodernpoetry.com/*
>
> *EÂ·*

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135. **Nate Dorward**

New chapbook: Buber's Bag Man, by Frederick Farryl Goodwin

Fri 21 May 2010

(my apologies if you're receiving this multiple times...)

The Gig has just published *Buber's Bag Man, *a new chapbook by Frederick Farryl Goodwin, author of *Virgil's Cow *(Miami University Press, 2009). It's 32pp of ecstatic high lyric leaking out of the holes left by typographical damage and Shakespearean/familial psychodrama: a concentrated dose of the ragged sublime. I'll post one poem below; you can find a second one on the website at http://www.ndorward.com/poetry/books/goodwin_bbm.htm. -- all best --N

Iraq

oeuvres of curried monkey
ordures of curried monkey
hors d'oeuvres of curried monkey
savorines of curried monkey
choice morsels of curried monkey
bonne bouches of curried monkeybonne

Olde Catullus w/ his off the cuff riffs & one liners
Gaius Valerius Catullus w/ his off the cuff riffs & one liners

*

32pp, 7" x 8.5", stapled chapbook. No ISBN.
$8 CDN/US (includes postage in North America)
£7/€8 (includes airmail overseas)

Make out cheques to Nate Dorward (not "The Gig").

Nate Dorward
109 Hounslow Ave., North York, ON, M2N 2B1, Canada

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136. David Kirschenbaum
Boog City 63 Print and Online PDF Editions Available
Fri 21 May 2010

Please forward

Hi all,

The print edition of Boog City 63 will be available Sunday afternoon. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc63.pdf

Thanks,
David

Boog City 63

featuring:

On the Cover

from our printed matter section, edited by Arlo Quint

—"Card and Weiser have been swapping lines to share between each others' work for almost a decade. They note in their 'Acknowledgements' that these books are 'companions,' and this is true in all aspects of the word—they complement each other and speak to each other." —from Consonance, Compatibility, and Friendship On the Work of Macgregor Card and Karen Weiser; Card's Duties of an English Foreign Secretary (Fence Books) and Weiser's To Light Out (Ugly Duckling Presse), reviewed by Erica Kaufman

And from our poetry section, edited by Joanna Fuhrman
(excerpt below)

—Boerum Hill, Brooklyn's Robert Hershon
with Cappuccinos

No, not the cappuccinos
suburban ladies get frothy
mustaches from after dinner
I mean the ones at Tosca

in North Beach, with brandy and
anisette in the coffee and cream,

And Inside

from our printed matter section

—"His family becomes our family, his grandparents our long-lost grandparents, and his Armenia our Armenia that we too have been exiled from." from Semerdjian Sings Songs of Loss; In the Architecture of Bone (GenPop Books), reviewed by Tom Baier

Jim Behrle delivers "Poetry Project: The Cartoon"

**Art editor Cora Lambert brings us work from
Williamsburg, Brooklyn's Thomas Brauer.**

**From our music section, Urban Folk,
edited by Jonathan Berger**

—"This was not a benefit show, a memorial, nor an exercise in starfucking." from Saluting the Major: Peers Honor AntiFolk Oldie, Olive Juice Music Head, reviewed by Berger.

—"In this economy and environment, we are living like France in the 1860s—a whole bunch of crazy artists pushing each other to make great art and hanging out, and unfortunately not making a ton of cash." from Making the Scene: A Local Musician’s Guide to Striving for Some Kind of Success by Jeremiah Birnbaum

—Lach is back! Antihoot now at Webster Hall after 20 month absence.

And the rest of our poetry section
(excerpts below)

—Greenpoint, Brooklyn's Nellie Bridge
with "Sticky"

Leaves that fall on New York sidewalks stick there
if it rains, or if it is moist at all.
The light green-gray confetti grows denser
and again people ask what those trees are,
dropping confetti throughout the city.

—Washington Heights' Paul Belbusti
with "I used to be called Lucy"

I used to be called Lucy, but now they call me Orchids. Or Pearls. Or Radiant Heirloom Tomatoes. My earlobes glow yellow and red depending on my mood. My screams sound like ancient Gregorian chants. And church bells.

—The West Village's Susan Lewis
with "Introduction to Inertia"

You say you want to be a conquistador, but what about microbial lag? On the other hand, how will we learn of caramelization or chiaroscuro if we don't venture from our cages?

"Introduction to Diplomacy"

Authenticity is beside the point, unless judiciously employed as an aesthetic accent—like salt or mood lighting. Accept and build. All impulses must be properly restrained.

—Bedford Stuyvesant, Brooklyn's Austin LaGrone
with "Lunchbreak Yodel for Elkhorn Sanitation"

Someone's put chicken fingers
inside my work gloves
as if the jaws of a garbage truck
could translate for the hunger of kings.

"Epiphany"
I've worked these street for years,
lingered over blue plates chatting up
waitresses, spruced-up three Chevy's
with dice and chrome ladies, and never,
not once, fallen in love. My God,
your toe ring with its moonstones
and blisters, your lip gloss
moving beyond the reasonable
borders of mouth, the burn marks
around the bathtub where you fall
asleep dreaming. It's so sexy.

"Overtime"
That evening the late shift was even later,
paid time and a half, kept him upright
another three hours sweeping up the plant.
With the shimmy of the line silenced,
there was only the percussion of his pushbroom
and the steady moan of fluorescents
for company. "Times like these," he said
aloud, "a man might start talking to himself."

**And thanks to Lauren Russell for copy editing help, and Jesse Schoen for the back page ad design. And thanks to Anselm Berrigan, Jessica Caragliano, Megan Ewing, Yoko Kikuchi, Herb Scher, and TR Smith for their photos.

Please patronize our advertisers:

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or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Arlo Quint, [redacted]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

2,250 copies of this issue of Boog City are distributed among, and available for free at, the following locations:

MANHATTAN

East Village
Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues)

Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.)
Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.)
Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.)
Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.)
Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker sts.)
Think Coffee * 1 Bleecker St. (@ Bowery)
Trash and Vaudeville (upstairs) * 4 St. Mark's Pl. (bet. 2nd & 3rd aves.)
Mission Café * 82 Second Ave. (bet. 4th & 5th sts.)
Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.)
Sidewalk Café * 94 Avenue A (bet. 6th & 7th sts.)
Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C)
Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.)
Life Café * 343 E. 10th St. (bet. Avenues A & B)
St. Mark's Books * 31 Third Ave. (bet. St. Mark's Pl. & 9th St.)
St. Mark's Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground * 9 Great Jones St. (bet. Broadway & Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee * 248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) Housing Works Cafe 126 Crosby St. (East Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

Greenpoint Greenpoint Coffee House * 195 Franklin St. (bet. Freeman & Green sts.) Thai Café * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Champion Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg
Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 110 Bedford Ave. (at N.11th St.)

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H

NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
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http://www.myspace.com/gilmoreboysmusic

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137. charles
CHAX POETRY READING: DAHLEN & LARKIN
Fri 21 May 2010

BEVERLY DAHLEN & MARYROSE LARKIN
A POETRY READING presented by Chax Press

at The Drawing Studio
33 S 6th Ave, Tucson (on 6th Ave downtown, between Broadway & Congress)
7pm Saturday, May 22, 2010
FREE ADMISSION (a donation will be requested)
Selected books available for purchase
Refreshment provided
Question & Answer Session following the reading
Call [redacted] for more information

Chax Press events are funded in part by the Tucson Pima Arts Council and by the Arizona Commission on the Arts, with funding from the State of Arizona and the National Endowment for the Arts. This event is also supported by Poets & Writers, Inc.

BEVERLY DAHLEN was born in Portland in November, 1934, attended public schools there, and after the end of World War II, moved with her family to Eureka, California. In 1956, she resettled in San Francisco. Her first collection of poetry, Out of the Third, was published by Momo's Press in 1974. Two chapbooks, A Letter at Easter (Effie's Press) and The Egyptian Poems (Hipparchia Press) were followed in 1985 by the publication of A Reading 1-7 (Momo's Press). Since then, three more volumes of A Reading have appeared (including A Reading 8-10 from Chax Press), as well as the chapbook A-reading Spicer & Eighteen Sonnets (Chax Press). Her essay "Beauty: Another Reading" recently appeared in Crayon 5. Ms. Dahlen was a cofounder, with Kathleen Fraser and Frances Jaffer, of the influential avant feminist poetics newsletter (HOW)ever ; in December of 2008 her work was honored by Small Press Traffic with their annual Lifetime Achievement Award.

MARYROSE LARKIN lives in Portland, Oregon, where she works as a freelance researcher. She is the author of Inverse (nine muses books, 2006), Whimsy Daybook 2007 (FLASH+CARD, 2006), The Book of Ocean (i.e. press,2007) and DARC (FLASH+CARD, 2009). Larkin is one of the organizers of Spare Room, a Portland-based writing collective, and is co-editor, with Sarah Mangold, of FLASH+CARD, a chapbook and ephemera poetry press. Her new book, The Name of This Intersection is Frost, is forthcoming from Shearsman Books.

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138. Joseph Mosconi

Visual Poetry Forum, Abramowitz, Timmons, & More up at Area Sneaks.com

Sat 22 May 2010

I've been putting new stuff up on areasneaks.com

1. Visual Poetry Forum with K. Lorraine Graham, Robert Grenier, Jessica Smith, Peter Ciccariello, William R. Howe, derek beaulieu and Johanna Drucker

http://areasneaks.com/index.php?id=34

2. Excerpts from Sound Noise by Mathew Timmons

http://areasneaks.com/index.php?id=37

3. Excerpts from Man’s Wars And Wickedness: A Book of Proposed Remedies and Extreme Formulations for Curing Hostility, Rivalry, And Ill-Will by Harold Abramowitz and Amanda Ackerman

http://areasneaks.com/index.php?id=39

4. Review

Kate Greenstreet's The Last 4 Things reviewed by Sophie Sills

http://areasneaks.com/index.php?id=40

5. And slowly putting up all the contents from Issue 1

http://areasneaks.com/index.php?id=17

http://areasneaks.com/

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139. **Jeffrey Side**
'Lou Reed's "Street Hassle" and the Challenge to Post-Modern Poetry' by Adam Fieled at The Argotist Online
Sat 22 May 2010

'Lou Reed's "Street Hassle" and the Challenge to Post-Modern Poetry' by Adam Fieled at The Argotist Online:

http://www.argotistonline.co.uk/Fieled%20essay%203.htm

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140. **peter ganick**
a blog announcement
Sat 22 May 2010

---

experiential-experimental-literature

texts that change the parameters of what writers are involved with,

which is why these writers have been writing for all along.

the many forms of avant- or experimental-literature are welcome.

send texts to peter ganick at [redacted], for consideration.

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141. **peter ganick**
Re: a blog announcement
Sat 22 May 2010

---

the blog url is:
http://ex-ex-lit.blogspot.com
thanks

On Sat, May 22, 2010 at 2:22 PM, peter ganick <[redacted]> wrote:

> *experiential-experimental-literature*
>
> *texts that change the parameters of what writers are involved with,*
>
> *which is why these writers have been writing for all along.*
>
> *the many forms of avant- or experimental-literature are welcome.*
>
> *send texts to peter ganick at [redacted], for consideration.*

--
words:
http://chalkeditions.co.cc
http://ex-ex-lit.blogspot.com

pictures:
www.peterganick.com
www.pg-artcards.com

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142. Catherine Daly
Fwd: "LOST" on Manhattan's Upper East Side + $145,000 in Literary Prizes...
Sat 22 May 2010

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* THE 2011 VILCEK PRIZES IN LITERATURE:*

The 2011 Vilcek Prize for Creative Promise in Literature guidelines and application forms are now available at
http://www.vilcek.org/print/prizes_creative_promise.php
No entry fee.

The awards are for non-American-born writers of poetry, fiction or creative nonfiction who are living and working in the U.S., age 38 and under; one $25,000 prize, + four $5000 prizes.

(There is also a $100,000 Vilcek Literature Prize for one non-American-born writer of poetry, fiction or creative nonfiction who is living and working in the U.S., no age restriction, but there is no application process for this prize.)

--
All best,
Catherine Daly
[redacted]

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143. David Chirot
Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON YOUTUBE//Mallarme/Music & Visual Poetry
Sat 22 May 2010

Dear Vernon:

thank you so much for your response! reading it i thought of Mallarme, who i have spent some time studying on my own of late, in part to find out how he

arrived at the composition of Un Coup de des (A throw of the Dice), which is often cited as being the "first modern visual poem."

When i first came across some of your Improvisations a few years ago, i was immediately aware of the interrelationships of the visual layouts of the words, phrases, lines to the rhythms and sounds of the words. The sense of the pieces I read reminded me a lot of the improvisations in Free Jazz, among other forms of improvisatory music, as there is a recurring "theme" expressed sonically, or visually or as a recurring idea--or al three at once--around and in and out of on top and below of--are played the improvisations which seize upon a particular note or thought or sensation and expand it, adding color to it, dancing with it, expanding or trimming it--and tossing it back to the source, which brings about another improvisation which may go on back and forth for quite some time, or be played with for just a brief passage as passage of both time and of a text, a notation, since improvisations are often built up with layers of allusions, quotations, references, to works outside the piece itself as well to particulars within the work as it is developing. This density which can be achieved by layerings of quotations and then puns upon them which open them out into wholly new series of sounds and visual layouts, of new thoughts which challenge the old which have been quoted, perhaps--this density can be increased or all of a sudden completely dispensed with in a flight of pure lyricism--

Often American performed/improvised poetry with music since the Beats say, has been very influenced by Jazz--but often the notations themselves of the words read do not look anything different from a conventionally printed poem which could just as well be read in a non-musical setting. One often finds, post the Beats, poems with visual layouts which seem arbitrary, disconnected from the actual sounds of the words, as though tacked on to generate some "sideshow" interest or suggestion of a "look" meant to be "experimental." What seems to be something very simple actually is quite a bit more complex--a good way to study the notations of sound as visual pieces is to study the notations and scores employed by Sound Poets, as well as in some cases, Visual Poets who use the Visuals to be sounded out as Sound Poetry. Notations in these senses need n0ot even by written as words or even in letters, but using some other system or some completely arbitrary method. Bob Cobbing for example would perform poems by simply feeling a rock in his hands, exploring the textures and shapes and expressing sonically what the fingers, the touch, experienced and found. Walking with Bob, we would use side walk cracks and shadows of trees on the sidewalk as the notations for performance. There being an underlying structure in the pale cement at the same distances of the lines in a sidewalk, not counting the cracks, one has already the basis for a theme around which to improvise--

The experience of your work and of some others led me to wanting to find out more about the origins of this interrelationship of the Visual layout of words and punctuation marks on the page with the sounds not only of words as words having meanings, but of words themselves as simply sounds, working and flowing together like music--

This is what led me to Mallarme, a poet who i knew someday i would encounter, so had not previously made conscious effort to study him other than reading his poetry until the right time found me and i found it--and this was it--

I thought to share with you some of the things I found in my rummaging about in my little collection of the poet's works in French and English editions--perhpas it may be of interest and use--

Mallarme, like a great many French poets beginning with Baudelaire, was very much impressed by the conceptions of Wagner, (and wrote a very fascinating essay on the composer's work), not only with the idea of the "gesamtkunstwerke" (total art work or total work of art; in which many have found also the example of a "totalitarian" work of art--)-but also examples, materials, which coincided at various levels with the poet's own ideas regarding music and poetry. The first expression of these ideas is to be found in the "poeme critique" "The Book as Spiritual Instrument." "Poem critique" was a new form invented by Mallarme in which the essay and the prose poem meet, thus announcing not only a new style of writing, but of thinking as well, so that style and thought interact with each other in opening up new ways to think and write simultaneously "critically" and poetically. Mallarme's essays and poetry, reviews and occasional pieces, already mocked and attacked by the critics and public of the day, were seen as going beyond all previous outrage with this new form thus marking to this day Mallarme as a deliberately "obscure," "perversely difficult and decadent" and "both vague & hermetic" writer. Emerson noted that "Perhaps the blank and ruin we see within Nature in is in our eye;" similarly, one might propose that the obscurity, difficult and perversity which the readers of the time--and many today--find in Mallarme may have been--and be--in their own eyes, for, read on the terms which they set forth, Mallarme's poemes critiques and poetry are actually very limpid, acutely lucid, and, in the best French tradition, quite logical.

For example, the poeme critique "The Book as Spiritual Instrument" (also translated as "The Book as Intellectual Tool") may be thought of as referring to the book both as a tool, a device of instrumentality, and as a musical instrument. It is in the musical context which Mallarme here first envisions the layout of the composition of the musical score which is to be "Un Coup de des." Mallarme, like Verlaine, aspired to a sense of language that would attain the heights of "music above all things." However this sense of Music, in Mallarme,

has two facets: one is a system of sounds which "plays" so to speak, on the emotions; the other is Music thought of as a system of "pure" relations among the notations and the intervals, (the white spaces of the page in a poem), thus creating a structural system in the work, which exists without referentiality. Given what seems the contradiction between a non-referential structure and one that provokes, elicits, emotional responses which have their own referentialities, the "resolving" achievement of this mini-gesamtkunstwerke is then achieved through the harmonious balance of all the elements within the poem, though in such a way as to leave them open, provisional, rather than being a total enclosure without issue for the elements involved. "A throw of the dice will never abolish chance" as the poem says--

(The structural aspect is part of the huge sea change in the interest in, study and reputation of, Mallarme beginning in the early 1970's as many of Mallarme's ideas and poetics acts, works, anticipate structuralist and post structuralist literary thought in France. It was at this time that Mallarme ascended to his position as THE great experimenter, innovator, poet-thinker of the poem critique of his times, knocking Rimbaud off the throne.)

(This relates, I think, with your sense of improvisations, in which there is always an opening, a series of possibilities, of choices that are actively present and there to be ignited at any moment by the poet--it also means that the poet and the poem in itself can be seen/heard/felt/thought with as being two players, improvising back and forth, rather than the poem being a static set of notations on which the poet improvises--for the real challenge and meaning of improvisation is that two or more poets/players are exchanging ideas, references, allusions, rhythms, notes, back and forth, each one encouraging and pushing the other to continually be expanding the bursts of improvisations playing off of the central theme which runs through out the poem/music, pushing each other to ever greater and more exhilarating experiments, realizations, spontaneous illuminations or sudden expressions of the extreme tension which exists when the balance begins to stray and the theme is on the verge of being lost beneath too much "bric-a-brac"--signalling one or the other of poets/players to get a grip on it and steer the improvisations back towards the "center of gravity" so to speak. By this I mean that in your poems, what I find is that the "other" poet/player is the poem itself, as when you are improvising--it is with the challenges presented by the poem as it exists at that very moment--the poem is at once "a part of you" and "apart from you" --it has its own independence, so to speak, as it is playing, improvising with you. In other words, it is a manifestation of the uncanny of which Emerson said: "It is new to me yet not unknown."

In "The Book as Spiritual Instrument/Intellectual Tool," which appeared in the June 1895 issue of La Revue blanche, 18 months before "Un Coup de des"

appeared in the journal Cosmopolis (which employed an English typesetter whose work impressed Mallarme), the poet writes:

"Poetry, close to the idea, is Music par excellence--doesn't admit inferiority . . . Why couldn't a line--a spurt of grandeur, a considerable thought or emotion, a sentence in bold type that continues for pages, one line per page in graduated placement--keep the reader breathless, calling upon his powers of enthusiasm, for the length of the boo; along with little groups of secondary importance, explanatory or derivative--a sowing of frills."

Composing the "Editor's Note" himself for the issue of Cosmopolis in which "Un Coup des des" first appeared, Mallarme expands and clarifies this idea:

"In this work which is of an entirely new kind, the poet has attempted to create music using words. A sort of general leitmotif running throughout the poem provides it with unity. Accessory themes are grouped around it. The nature of the letters employed and the position of the blank spaces are designed to replace notes and intervals."

You note your thinking of your work in the context of multi-media--here one finds the dream of French poets of the 19th century when first discovering Wagner and his works, his gesamtkunstwerke. Verlaine and Mallarme's aspiration to "Music above al else" are close to your own sensibility. While Verlaine--who in French is absolutely breathtaking in the sheer music of many of his best poems--stayed with the conventional forms of the French poetry of his day, Mallarme saw the way to the Visual layout, like a musician composing a score, as a means of emphasizing the multi-vocal aspects and passages of the poem. The uses of space as an interval, in a sense "fills" what seems to be "blank" with the interval of silence, anticipating Cage's use of silence, among others--silence plays a role, is a sonic/visual element and event all its own, rather than simply being a bystander at the "action" of the letters and words as is so often the case. Silence, then, enters in also as duration--a new way of "keeping time" within the rhythms of the poem--attending to the silence sharpens the ear to the entrance of the sounds, themselves also as visual events, forms--the entire page becomes a site/sight/cite of activation, the prompter of a performance which, beginning with the mouth, extends to the whole body as an expressive instrument being played by the poet--thus the desire for a multi media performance, in which dance, gestures, acting, music, backdrops etc etc become a part of this activated poem--

The interrelationships among the Visual and the Sonic being performed leads to this activation of the body--and to the desire for a kind of multi media theatrical space--or simply a performance outdoors, improvising with sidewalk cracks, tree shadows moving in the wind--

It is not simply a question of the gesamtkunstwerke as a total work of art, but of the entire body of the poet/performer as the site/sight/cite of a multi-media of performance score/visual poem/poem, of sound making, of gesture, dance, the body itself as a "written character" come to life as a form of "character"--the body itself becoming the gesamtkunstwerke--

In your works one feels and hears and sees in the minds eye and in the visual layouts on the page the presence of the body of poet/performer in action, alive and improvising with the poem itself as an other body, an other entity, "at once new to me,and yet not unknown."

This to me was the great excitement in seeing your videos, as they present in action al that the poem is performing on the page, the video presents the realization, the activation of al the elements so that one can experience fully what is the confirmation of al that the visual layouts on the page so vividly represent that it is but a step from the page to the performance, even before one has seen the performance--so that seeing the performance is a confirmation of al that one has found made possible on the page--

many many thanks again Vernon!

On Thu, May 20, 2010 at 7:07 AM, Vernon Frazer <[redacted]>wrote:

> *David*
>
> *Many, many thanks to you in return for your kind words.*
>
> *In 1985, when I heard Ted Enslin read, I realized that hearing poets recite their work,*
> *their rhythms and inflections, enabled me to understand it more quickly.*
>
> *I've often felt that my own work needed a mixed-media presentation--recitation, music*
> *and a readable text-- to enable the reader to relate to my work in the fullest way*
> *possible. The Poetry Band I had about 20 years ago covered some of that ground. After*
> *the Poetry Band ended, my poetry started to incorporate the contrapuntal and polytonal*
> *melodies I used to hear around me when I performed with the band, only in the form of*
> *language. So I started writing what I've called "orchestrated text."*
>
> *In IMPROVISATIONS I mentioned the late Julius Hemphill's Coon Bidness because many of*
> *the multi-voiced lines in teh book seem to come togeher in the way the saxophones did*
> *on his recording.*

> *I'm very pleased that the performance helped you see how my work fits together.*
> *Sometimes I think I'm a musician in a writer's body. When Ottone M. Riccio did a spin on*
> *Pound by saying, in effect, poetry is music made with language, I began to write from*
> *that sensibility and poetry came much more easily to me than it had before.*
>
> *So, when you (or anybody, I guess) look at my work, knowing that music of some kind is*
> *always at its core would (I hope) help "explain" the text.*
>
> *Again, I thank you for your praise of my work and for posting this. You've certainly made*
> *my day.*
>
> *Best,*
>
> *Vernon*

↑ Index

144. Alan Sondheim

Three pieces (SL video plus 2 taksim 'of sorts')

Sun 23 May 2010

Three pieces

The news.mov continues to explore language in SL; I also like the graphics in this version. I've been thinking about theory in relation to this piece but I'm too tired and it will all play out for you in any case.

http://www.alansondheim.org/news.mov

The taksimmarriage.mp3 is Azure's singing accompanied by cura cumbus, influenced by central Asian music -

The taksimrobe.mp3 is Azure's singing accompanied by kamanche, similar influence but honestly I have no idea what to make of it, which is probably good -

http://espdisk.com/alansondheim/taksimmarriage.mp3
http://espdisk.com/alansondheim/taksimrobe.mp3

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145. Scott Howard
Call for Submissions: RECONFIGURATIONS, Volume 4, Emergence
Sun 23 May 2010

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

ISSN: 1938-3592, http://reconfigurations.blogspot.com/

Volume 4: Emergence

Submissions: April thru August, 2010

Publication: November, 2010

Guidelines: Volume four of Reconfigurations, http://reconfigurations.blogspot.com/, seeks a variety of works concerning emergence—that is, the phenomena of appearing & becoming—across a wide range of signification: matters aleatory or nascent; objects concealed or manifest; actions impending or close-at-hand; communities indeterminate or realized; occurrences unforeseen or unexpected. Reconfigurations, ISSN: 1938-3592, is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Reconfigurations publishes under a Creative Commons 3.0 open-access license, is MLA indexed, EBSCO distributed and independently managed.

Electronic Submissions: [redacted]. Submissions should be attached as a single .doc, .rtf, or .txt file. Visuals should be attached individually as .jpg, .gif or .bmp files. Please include the words “Reconfigurations submission” in the subject line of your message.

///

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146. Alan Sondheim
music from the linger cafe today, traffic in the background, bad recording, good music
Mon 24 May 2010

---

really bad recordings of some really good music

because what can you expect from atlantic avenue in brooklyn?
carter, voice
freedman, acoustic guitar
sondheim, saz, cura cumbus, oud*

http://espdisk.com/alansondheim/linger1.mp3
http://espdisk.com/alansondheim/linger2.mp3

http://espdisk.com/alansondheim/linger3.mp3
http://espdisk.com/alansondheim/linger4.mp3
http://espdisk.com/alansondheim/linger5.mp3
http://espdisk.com/alansondheim/linger6.mp3
http://espdisk.com/alansondheim/linger7.mp3

*there was also kamanche but it was embarrassing

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147. Anny Ballardini
the new update of the Poets' Corner
Mon 24 May 2010

Dear All,

highlight is given to Alex Cigale’s translation and introduction of eight poets to outline the New Russian Generation. To follow my chosen Authors for the present update and finally the new poems by already featured Authors and the additions to *Poets’ on Poets*. To the contributors, my very special acknowledgment.

* *

Alex Cigale introduces and translates under Poets on Poets:

from *Crossing Centuries, the New Generation in Russian Poetry*

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=250

Ivan Akhmetyev

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=251

Natalya Chernykh

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=252

Andrey Gritsman

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=253

Yuli Gugolev

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=254

Eduard Kulemin

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=255

Mikhail Nilin

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=256

Mikhail Sukhotin

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=257

Andrey Turkin

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=258

New Authors on the Corner:

* *

nick-e melville

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=367

Julie Carr

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=368

Sam Hamill

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=369

Thomas Fink

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=370

Marco Gerbi

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=371

New Poems by already featured Authors:

* *

Edward Mycue: LETTER TO JIM WHO MOVED AWAY

http://www.fieralingue.it/corner.php?pa=printpage&pid=3283

Nuri Gene-Cos:

Lies as they lied

http://www.fieralingue.it/corner.php?pa=printpage&pid=3283

GUN

http://www.fieralingue.it/corner.php?pa=printpage&pid=3308

MEXICAN SIESTA

http://www.fieralingue.it/corner.php?pa=printpage&pid=3309

Peru I love you

http://www.fieralingue.it/corner.php?pa=printpage&pid=3319

MALI

http://www.fieralingue.it/corner.php?pa=printpage&pid=3320

* *

Barry Alpert

GUARD #47 [via Filip Renc]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3315> http://www.fieralingue.it/corner.php?pa=printpage&pid=3315

DAYS OF BEING WILD [via Wong Kar-Wai]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3316> http://www.fieralingue.it/corner.php?pa=printpage&pid=3316

FALLEN IDOL [via Carol Reed & Graham Greene]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3318> http://www.fieralingue.it/corner.php?pa=printpage&pid=3318

MONTAGE (DISTANCE) [via Artavazd Peleshian]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3326> http://www.fieralingue.it/corner.php?pa=printpage&pid=3326

JAN TROELL TALKS<http://www.fieralingue.it/corner.php?pa=printpage&pid=3334> http://www.fieralingue.it/corner.php?pa=printpage&pid=3334

Amy King

THE MEMORY SKIN

http://www.fieralingue.it/corner.php?pa=printpage&pid=3317

Eugen Galasso

eugen-poesie <http://www.fieralingue.it/corner.php?pa=printpage&pid=3323> http://www.fieralingue.it/corner.php?pa=printpage&pid=3323

eugen-poesiole <http://www.fieralingue.it/corner.php?pa=printpage&pid=3324> http://www.fieralingue.it/corner.php?pa=printpage&pid=3324

poesia-eugen galasso<http://www.fieralingue.it/corner.php?pa=printpage&pid=3342> http://www.fieralingue.it/corner.php?pa=printpage&pid=3342

eugengalasso: poesiole<http://www.fieralingue.it/corner.php?pa=printpage&pid=3343> http://www.fieralingue.it/corner.php?pa=printpage&pid=3343

1 raCCONTINO E UNA POESIOLA<http://www.fieralingue.it/corner.php?pa=printpage&pid=3344> http://www.fieralingue.it/corner.php?pa=printpage&pid=3344

Under Poets on Poets:

Malcolm de Chazal – Introduced and translated by *Alexander Dickow*

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=248

Grzegorz Wroblewski translated by *Adam Zdrodowski*

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=249

Christina Pacosz translated by me:

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=83

The main index of the Poets' Corner:

http://www.fieralingue.it/modules.php?name=Content

Index of Poets on Poets:

http://www.fieralingue.it/modules.php?name=poetsonpoets

My best wishes,

Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing

star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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148. amy king
Ugly Americans, Slaves, Techonology
Mon 24 May 2010

The Ugly Americans - http://jacketmagazine.com/40/king-amy-americans.shtml

Erika Moya - http://galatearesurrection14.blogspot.com/2010/04/slaves-to-do-these-things-by-amy-king.html

Technology - http://verylikeawhale.wordpress.com/2010/05/13/10-questions-on-poets-technology-amy-king/

———

Amy's Alias

http://amyking.org/

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149. Amanda Earl
Christine McNair's anti-statement-latest essay from AHP
Mon 24 May 2010

In the twelfth of AHP's essay series,"anti-statement," writes about the nature of poetry and poetry, or perhaps she doesn't.

to read the essay, please go to www.angelhousepress.com and click on essays.

if you have an essay you'd like to share, please send it to me for consideration. i'd like the series to be rich with works that contribute to the ongoing dialogue on creativity and the arts. essays can be unpublished or previously published, provided you hold the rights.

hope you enjoy,
Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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150. Al Filreis
PoemTalk #32: on Howe's Dickinson
Mon 24 May 2010

Today we are releasing the 32nd episode of "PoemTalk." In this episode, Marcella Durand, Jennifer Scappettone and Jessica Lowenthal join me in a discussion of Susan Howe's reading of Emily Dickinson's "My Life had stood - a Loaded Gun."

http://www.poemtalk.org
http://www.poetryfoundation.org/journal/audioitem.html?id=2204

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
dial 215-746-POEM or [redacted]

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151. Paul Siegell
how hot are your pepper people?
Mon 24 May 2010

---

the "hot pepper people" series asks:

...like it spicy?

@ DENVER SYNTAX: http://bit.ly/ckFSDZ

@ OTOLITHS: http://bit.ly/dlKyzR

@ MORIA: http://bit.ly/cwAQNt

@ ANTIQUE CHILDREN: http://bit.ly/aUIbkf

have a great week!

yours,
paul>
http://paulsiegell.blogspot.com

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152. Nicholas Karavatos
at Beyond Baroque in Venice, CA on Friday, May 28 at 7:30pm
Mon 24 May 2010

Beyond Baroque Literary Arts Center welcomes Nicholas Karavatos and Ivan Goldman.

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa’s Muse, 2010) and the latest issue of *West Wind Review* (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *No Asylum* (Arcata, 2009). David Meltzer wrote on the back cover: “Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity.”

IVAN G. GOLDMAN will read from his political satire *Exit Blue* (Black Heron Press; 2010) and discuss how this, his third novel came about and answer questions on related matters such as invading Denmark and why maybe it's not such a good idea after all to elect imbeciles and crooks to high office. His previous novel, *The Barfighter* (Permanent Press; 2009) was nominated as a 2009 Notable Book by the American Library Foundation.

http://www.beyondbaroque.org/

Friday, May 28, 2010
7:30pm - 9:30pm
Beyond Baroque Literary Arts Center
681 Venice Blvd.
Venice, CA

_____ The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

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153. Nicholas Karavatos
at Artists' Union Gallery in Ventura, CA on Tuesday, June 1 at 7:30pm
Mon 24 May 2010

Tuesday Night Poets welcomes Nicholas Karavatos to the Artists' Union Gallery.

Nicholas Karavatos is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa’s Muse, 2010) and the latest issue of *West Wind Review*

(University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *No Asylum* (Arcata, 2009). David Meltzer wrote on the back cover: “Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity.”

http://www.venturaartistsunion.org/
http://www.thetuesdaynightpoets.com/

Tuesday, June 1, 2010
7:30pm - 8:30pm
Artists’ Union Gallery
330 S. California St.
Ventura, CA

Nicholas Karavatos' next reading/book-signing is in Portland, OR on June 7, 2010.

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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154. Murat Nemet-Nejat
Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON YOUTUBE//Mallarme/Music & Visual Poetry
Mon 24 May 2010

Dear David,

I will have to return to your detailed post, but at this moment I would like to make two points:

"one is a system of sounds which "plays" so to speak, on the emotions; the other is Music thought of as a system of "pure" relations among the notations and the intervals, (the white spaces of the page in a poem), thus creating a structural system in the work, which exists without referentiality."

It is exactly these "white spaces of the page" which create the visual poem as a spiritual instrument. It is without referentially because, *at the moment of its emergence*,this white space does not yet belong to a system; it is emergent.

I disagree with another point you are making. The double possibility you are referring does not lead to "two" performers each doing one. It happens in the reader/performer himself/herself. Therefore it leads to hesitation, to a crisis in reading, to silence.

Ciao,

Murat

On Sat, May 22, 2010 at 9:32 PM, David Chirot <[redacted]>wrote:

> *Dear Vernon:*
>
> *thank you so much for your response!*
> *reading it i thought of Mallarme, who i have spent some time studying on my own of late, in part to find out how he arrived at the composition of Un Coup de des (A throw of the Dice), which is often cited as being the "first modern visual poem."*
>
> *When i first came across some of your Improvisations a few years ago, i was immediately aware of the interrelationships of the visual layouts of the words, phrases, lines to the rhythms and sounds of the words. The sense of the pieces I read reminded me a lot of the improvisations in Free Jazz, among other forms of improvisatory music, as there is a recurring "theme" expressed sonically, or visually or as a recurring idea--or al three at once--around and in and out of on top and below of--are played the improvisations which seize upon a particular note or thought or sensation and expand it, adding color to it, dancing with it, expanding or trimming it--and tossing it back to the source, which brings about another improvisation which may go on back and forth for quite some time, or be played with for just a brief passage as passage of both time and of a text, a notation, since improvisations are often built up with layers of allusions, quotations, references, to works outside the piece itself as well*
> *to particulars within the work as it is developing. This density which can be achieved by layerings of quotations and then puns upon them which open them out into wholly new series of sounds and visual layouts, of new thoughts which challenge the old which have been quoted, perhaps--this density can be increased or all of a sudden completely dispensed with in a flight of pure lyricism--*
>
> *Often American performed/improvised poetry with music since the Beats say, has been very influenced by Jazz--but often the notations themselves of the words read do not look anything different from a conventionally printed poem*
> *which could just as well be read in a non-musical setting. One often finds, post the Beats, poems with visual layouts which seem arbitrary, disconnected*
> *from the actual sounds of the words, as though tacked on to generate some "sideshow" interest or suggestion of a "look" meant to be "experimental." What seems to be something very simple actually is quite a bit more complex--a good way to study the notations of sound as visual pieces is to study the notations and scores employed by Sound Poets, as well as in some cases, Visual Poets who use the Visuals to be sounded out as Sound Poetry.*

Notations in these senses need n0ot even by written as words or even in letters, but using some other system or some completely arbitrary method. Bob Cobbing for example would perform poems by simply feeling a rock in his hands, exploring the textures and shapes and expressing sonically what the fingers, the touch, experienced and found. Walking with Bob, we would use side walk cracks and shadows of trees on the sidewalk as the notations for performance. There being an underlying structure in the pale cement at the same distances of the lines in a sidewalk, not counting the cracks, one has already the basis for a theme around which to improvise--

The experience of your work and of some others led me to wanting to find out
more about the origins of this interrelationship of the Visual layout of words and punctuation marks on the page with the sounds not only of words as
words having meanings, but of words themselves as simply sounds, working and
flowing together like music--

This is what led me to Mallarme, a poet who i knew someday i would encounter, so had not previously made conscious effort to study him other than reading his poetry until the right time found me and i found it--and this was it--

I thought to share with you some of the things I found in my rummaging about
in my little collection of the poet's works in French and English editions--perhpas it may be of interest and use--

Mallarme, like a great many French poets beginning with Baudelaire, was very
much impressed by the conceptions of Wagner, (and wrote a very fascinating essay on the composer's work), not only with the idea of the "gesamtkunstwerke" (total art work or total work of art; in which many have found also the example of a "totalitarian" work of art--)-but also examples, materials, which coincided at various levels with the poet's own ideas regarding music and poetry. The first expression of these ideas is to be found in the "poeme critique" "The Book as Spiritual Instrument." "Poem critique" was a new form invented by Mallarme in which the essay and the prose poem meet, thus announcing not only a new style of writing, but of thinking as well, so that style and thought interact with each other in opening up new ways to think and write simultaneously "critically" and poetically. Mallarme's essays and poetry, reviews and occasional pieces, already mocked and attacked by the critics and public of the day, were seen as going beyond all previous outrage with this new form thus marking to this
day Mallarme as a deliberately "obscure," "perversely difficult and decadent" and "both vague & hermetic" writer. Emerson noted that "Perhaps

the blank and ruin we see within Nature in is in our eye;" similarly, one might propose that the obscurity, difficult and perversity which the readers of the time--and many today--find in Mallarme may have been--and be--in their own eyes, for, read on the terms which they set forth, Mallarme's poemes critiques and poetry are actually very limpid, acutely lucid, and, in the best French tradition, quite logical.

For example, the poeme critique "The Book as Spiritual Instrument" (also translated as "The Book as Intellectual Tool") may be thought of as referring to the book both as a tool, a device of instrumentality, and as a musical instrument. It is in the musical context which Mallarme here first envisions the layout of the composition of the musical score which is to be "Un Coup de des." Mallarme, like Verlaine, aspired to a sense of language that would attain the heights of "music above all things." However this sense of Music, in Mallarme, has two facets: one is a system of sounds which "plays" so to speak, on the emotions; the other is Music thought of as a system of "pure" relations among the notations and the intervals, (the white spaces of the page in a poem), thus creating a structural system in the work, which exists without referentiality. Given what seems the contradiction between a non-referential structure and one that provokes, elicits, emotional responses which have their own referentialities, the "resolving" achievement of this mini-gesamtkunstwerke is then achieved through the harmonious balance of all the elements within the poem, though in such a way as to leave them open, provisional, rather than being a total enclosure without issue for the elements involved. "A throw of the dice will never abolish chance" as the poem says--

(The structural aspect is part of the huge sea change in the interest in, study and reputation of, Mallarme beginning in the early 1970's as many of Mallarme's ideas and poetics acts, works, anticipate structuralist and post structuralist literary thought in France. It was at this time that Mallarme ascended to his position as THE great experimenter, innovator, poet-thinker of the poem critique of his times, knocking Rimbaud off the throne.)

(This relates, I think, with your sense of improvisations, in which there is always an opening, a series of possibilities, of choices that are actively present and there to be ignited at any moment by the poet--it also means that the poet and the poem in itself can be seen/heard/felt/thought with as being two players, improvising back and forth, rather than the poem being a static set of notations on which the poet improvises--for the real challenge and meaning of improvisation is that two or more poets/players are

exchanging ideas, references, allusions, rhythms, notes, back and forth, each one encouraging and pushing the other to continually be expanding the bursts of improvisations playing off of the central theme which runs through
out the poem/music, pushing each other to ever greater and more exhilarating
experiments, realizations, spontaneous illuminations or sudden expressions of the extreme tension which exists when the balance begins to stray and the
theme is on the verge of being lost beneath too much "bric-a-brac"--signalling one or the other of poets/players to get a grip on
it and steer the improvisations back towards the "center of gravity" so to speak. By this I mean that in your poems, what I find is that the "other" poet/player is the poem itself, as when you are improvising--it is with the challenges presented by the poem as it exists at that very moment--the poem is at once "a part of you" and "apart from you" --it has its own independence, so to speak, as it is playing, improvising with you. In other words, it is a manifestation of the uncanny of which Emerson said: "It is new to me yet not unknown."

In "The Book as Spiritual Instrument/Intellectual Tool," which appeared in the June 1895 issue of La Revue blanche, 18 months before "Un Coup de des" appeared in the journal Cosmopolis (which employed an English typesetter whose work impressed Mallarme), the poet writes:

"Poetry, close to the idea, is Music par excellence--doesn't admit inferiority . . . Why couldn't a line--a spurt of grandeur, a considerable thought or emotion, a sentence in bold type that continues for pages, one line per page in graduated placement--keep the reader breathless, calling upon his powers of enthusiasm, for the length of the boo; along with little groups of secondary importance, explanatory or derivative--a sowing of frills."

Composing the "Editor's Note" himself for the issue of Cosmopolis in which "Un Coup des des" first appeared, Mallarme expands and clarifies this idea:

"In this work which is of an entirely new kind, the poet has attempted to create music using words. A sort of general leitmotif running throughout the poem provides it with unity. Accessory themes are grouped around it. The nature of the letters employed and the position of the blank spaces are designed to replace notes and intervals."

You note your thinking of your work in the context of multi-media--here one finds the dream of French poets of the 19th century when first discovering Wagner and his works, his gesamtkunstwerke. Verlaine and Mallarme's aspiration to "Music above al else" are close to your own sensibility. While Verlaine--who in French is absolutely breathtaking in the sheer music

of many of his best poems--stayed with the conventional forms of the French poetry of his day, Mallarme saw the way to the Visual layout, like a musician composing a score, as a means of emphasizing the multi-vocal aspects and passages of the poem. The uses of space as an interval, in a sense "fills" what seems to be "blank" with the interval of silence, anticipating Cage's use of silence, among others--silence plays a role, is a sonic/visual element and event all its own, rather than simply being a bystander at the "action" of the letters and words as is so often the case. Silence, then, enters in also as duration--a new way of "keeping time" within the rhythms of the poem--attending to the silence sharpens the ear to the entrance of the sounds, themselves also as visual events, forms--the entire page becomes a site/sight/cite of activation, the prompter of a performance which, beginning with the mouth, extends to the whole body as an expressive instrument being played by the poet--thus the desire for a multi media performance, in which dance, gestures, acting, music, backdrops etc etc become a part of this activated poem--

The interrelationships among the Visual and the Sonic being performed leads to this activation of the body--and to the desire for a kind of multi media theatrical space--or simply a performance outdoors, improvising with sidewalk cracks, tree shadows moving in the wind--

It is not simply a question of the gesamtkunstwerke as a total work of art, but of the entire body of the poet/performer as the site/sight/cite of a multi-media of performance score/visual poem/poem, of sound making, of gesture, dance, the body itself as a "written character" come to life as a form of "character"--the body itself becoming the gesamtkunstwerke--

In your works one feels and hears and sees in the minds eye and in the visual layouts on the page the presence of the body of poet/performer in action, alive and improvising with the poem itself as an other body, an other entity, "at once new to me,and yet not unknown."

This to me was the great excitement in seeing your videos, as they present in action al that the poem is performing on the page, the video presents the realization, the activation of al the elements so that one can experience fully what is the confirmation of al that the visual layouts on the page so vividly represent that it is but a step from the page to the performance, even before one has seen the performance--so that seeing the performance is a confirmation of al that one has found made possible on the page--

many many thanks again Vernon!

On Thu, May 20, 2010 at 7:07 AM, Vernon Frazer <[redacted]
wrote:

David

Many, many thanks to you in return for your kind words.

In 1985, when I heard Ted Enslin read, I realized that hearing poets recite
their work,
their rhythms and inflections, enabled me to understand it more quickly.

I've often felt that my own work needed a mixed-media presentation--recitation, music
and a readable text-- to enable the reader to relate to my work in the fullest way
possible. The Poetry Band I had about 20 years ago covered some of that ground. After
the Poetry Band ended, my poetry started to incorporate the contrapuntal and polytonal
melodies I used to hear around me when I performed with the band, only in the form of
language. So I started writing what I've called "orchestrated text."

In IMPROVISATIONS I mentioned the late Julius Hemphill's Coon Bidness because many of
the multi-voiced lines in teh book seem to come togeher in the way the saxophones did
on his recording.

I'm very pleased that the performance helped you see how my work fits together.
Sometimes I think I'm a musician in a writer's body. When Ottone M. Riccio
did a spin on
Pound by saying, in effect, poetry is music made with language, I began to
write from
that sensibility and poetry came much more easily to me than it had before.

So, when you (or anybody, I guess) look at my work, knowing that music of some kind is
always at its core would (I hope) help "explain" the text.

Again, I thank you for your praise of my work and for posting this. You've

> *certainly made*
> *my day.*
>
> *Best,*
>
> *Vernon*
>
> *guidelines*

↑ Index

155. **Anny Ballardini**

Re: the new update of the Poets' Corner

Mon 24 May 2010

My apologies, I messed up* *Nuri Gene-Cos's *Lies as they lied* here is the right link:
http://www.fieralingue.it/corner.php?pa=printpage&pid=3307

On Mon, May 24, 2010 at 4:02 PM, Anny Ballardini
<[redacted]>wrote:

> *Dear All,*
>
> *highlight is given to Alex Cigale's translation and introduction of eight poets to outline the New Russian Generation. To follow my chosen Authors for the present update and finally the new poems by already featured Authors and the additions to *Poets' on Poets*. To the contributors, my very special acknowledgment.*
>
> * *
>
> **Alex Cigale* introduces and translates under Poets on Poets:*
>
> *from *Crossing Centuries, the New Generation in Russian Poetry**
>
> *http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=250*
>
> **Ivan Akhmetyev**

> *http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=251*
>
> **Natalya Chernykh**
>
> *http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=252*
>
> **Andrey Gritsman**
>
> *http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=253*
>
> **Yuli Gugolev**
>
> *http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=254*
>
> **Eduard Kulemin**
>
> *http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=255*
>
> **Mikhail Nilin**
>
> *http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=256*
>
> **Mikhail Sukhotin**
>
> *http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=257*
>
> **Andrey Turkin**
>
> *http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=258*
>
> **New Authors on the Corner:**
>
> ** **
>
> **nick-e melville**
>
> *http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=367*

Julie Carr

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=368

Sam Hamill

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=369

Thomas Fink

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=370

Marco Gerbi

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=371

New Poems by already featured Authors:

* *

Edward Mycue: LETTER TO JIM WHO MOVED AWAY

http://www.fieralingue.it/corner.php?pa=printpage&pid=3283

Nuri Gene-Cos:

Lies as they lied

http://www.fieralingue.it/corner.php?pa=printpage&pid=3283

GUN

http://www.fieralingue.it/corner.php?pa=printpage&pid=3308

MEXICAN SIESTA

http://www.fieralingue.it/corner.php?pa=printpage&pid=3309

Peru I love you

http://www.fieralingue.it/corner.php?pa=printpage&pid=3319

MALI

http://www.fieralingue.it/corner.php?pa=printpage&pid=3320

* *

Barry Alpert

GUARD #47 [via Filip Renc]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3315>
http://www.fieralingue.it/corner.php?pa=printpage&pid=3315

DAYS OF BEING WILD [via Wong Kar-Wai]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3316>
http://www.fieralingue.it/corner.php?pa=printpage&pid=3316

FALLEN IDOL [via Carol Reed & Graham Greene]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3318>
http://www.fieralingue.it/corner.php?pa=printpage&pid=3318

MONTAGE (DISTANCE) [via Artavazd Peleshian]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3326>
http://www.fieralingue.it/corner.php?pa=printpage&pid=3326

JAN TROELL TALKS<http://www.fieralingue.it/corner.php?pa=printpage&pid=3334>
http://www.fieralingue.it/corner.php?pa=printpage&pid=3334

Amy King

THE MEMORY SKIN

http://www.fieralingue.it/corner.php?pa=printpage&pid=3317

Eugen Galasso

eugen-poesie <http://www.fieralingue.it/corner.php?pa=printpage&pid=3323>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3323

eugen-poesiole<http://www.fieralingue.it/corner.php?pa=printpage&pid=3324>
http://www.fieralingue.it/corner.php?pa=printpage&pid=3324

poesia-eugen galasso<http://www.fieralingue.it/corner.php?pa=printpage&pid=3342>
http://www.fieralingue.it/corner.php?pa=printpage&pid=3342

eugengalasso: poesiole<http://www.fieralingue.it/corner.php?pa=printpage&pid=3343>
http://www.fieralingue.it/corner.php?pa=printpage&pid=3343

1 raCCONTINO E UNA POESIOLA<http://www.fieralingue.it/corner.php?pa=printpage&pid=3344>
http://www.fieralingue.it/corner.php?pa=printpage&pid=3344

Under Poets on Poets:

Malcolm de Chazal* – Introduced and translated by *Alexander Dickow

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=248

Grzegorz Wroblewski* translated by *Adam Zdrodowski

http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=249

**Christina Pacosz* translated by me:*

http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=83

The main index of the Poets' Corner:

http://www.fieralingue.it/modules.php?name=Content

> *Index of Poets on Poets:*
>
> *http://www.fieralingue.it/modules.php?name=poetsonpoets*
>
> *My best wishes,*
>
> *Anny Ballardini*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.lulu.com/content/5806078*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*
> *Friedrich Nietzsche*
>
> *« Stulta est clementia, cum tot ubique*
> *vatibus occurras, periturae parcere chartae »*
> *Giovenale*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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156. Alan Sondheim
language, the economy of the imaginary
Tue 25 May 2010

language, the economy of the imaginary

more work on language embodiment, this time with machinery, amazing sound, and text, as if generated on branes and duals, stills and movements: and everything churning within limited bandwidths controlling both sound and image. welcome to the economy of the imaginary!

http://www.alansondheim.org/thinking.mp4

↑ Index

157. amy king
Update -- Poets for Living Waters: Poems and Statements by Evie Shockley and Franz Wright
Tue 25 May 2010

Today, please read work by Evie Shockley and Franz Wright at http://p

Today, please read work by Evie Shockley and Franz Wright at http://poetsforlivingwaters.com

(Or -- http://poetsgulfcoast.wordpress.com)

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Poets for Living Waters is a poetry action in response to the Gulf Oil Disaster of April 20, 2010, one of the most profound man-made ecological catastrophes in history.

The first law of ecology states that everything is connected to everything else. An appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis, including work that harkens back to Hurricane Katrina and the ongoing regional effects.

Please submit 1-3 poems, a short bio, and credits for any previously published submissions to: [redacted]

Thank you,

Amy King and Heidi Lynn Staples

~~~~~~

If you care, share: http://poetsforlivingwaters.com

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158. David Kirschenbaum
Exhibit at Boog Fest's Small, Small Press Fair
Tue 25 May 2010

Hi all,

Boog City would like to invite you to exhibit at our 7th annual small, small press fair (with indie records and crafts, too).

The fair will once again span two days, Sat. Sept. 25-Sun. Sept. 26, and be held at Brooklyn’s Unnameable Books (600 Vanderbilt Ave.) in their spacious backyard. The fair will take place during the 4th annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with three hours of performances by authors from each of the tablers.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (up to 3’ x 3’) with a portion of the proceeds going to help Unnameable Books.

Door charge for attendees is by donation.

Please email me to reserve your table and schedule your reader. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

You can reach me at this email address, [redacted].

This year’s festival will feature:

readings from

NYC Poets

Cara Benson
Julian Brolaski
Steve Cannon
Laura Elrick
John Godfrey
E. Tracy Grinnell
Shafer Hall
Ivy Johnson
Pierre Joris
Erica Kaufman
Noelle Kocot
Chris Martin
Tim Peterson
Nicole Peyrafitte
Mariana Ruiz

David Shapiro
Jared White
Dustin Williamson

and

Non-NYC Poets

Cathy Eisenhower
Brandon Holmquest
Ken Jacobs
Patti McCarthy
Chris McCreary
Jenn McCreary
Mel Nichols
Douglas Rothschild
Carlos Soto Román
Maureen Thorson
Joe Torra
Kevin Varrone

In Conversation, poets
David Shapiro and Joanna Fuhrman

Music from:

The newly expanded I feel tractor performs Tom Waits' Bone Machine live.

and sets from

Beat Radio
Brian Speaker
Rorie Kelly
Lach
The Elastic No-No Band
and more

Our second annual Poets' Theater night, curated and hosted by Gary Sullivan, and featuring performances of many short plays written and performed by local writers and actors.

a panel TBD

as ever,
David

P.S. Apologies if you received more than one copy of this email.

--
David A. Kirschenbaum, editor and publisher

Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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159. jason snyder

June 5: Sidebrow San Francisco Book Launch Party: Florian & Wilkinson

Tue 25 May 2010

Sidebrow and fabric8 Galleries invite you to a launch celebration of Sidebrow's latest books, Sandy Florian's On Wonderland & Waste, featuring full-color collages by Alexis Anne Mackenzie, and Joshua Marie Wilkinson's Selenography, featuring full-color Polaroids by Califone's Tim Rutili.

The event will feature readings by Sandy Florian and Joshua Marie Wilkinson, collages by Alexis Anne Mackenzie, street food by culinary cartists TBA, and bathroom bathtub aquatics by the ever popular fabric8 fish.

Sidebrow Book Launch: Florian & Wilkinson
Saturday, June 5, 7pm
fabric8 Galleries
3318 22nd St. (@ Valencia)
San Francisco
http://www.sidebrow.net/events/double-book-launch-san-francisco-4556

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On Wonderland & Waste
Sandy Florian
Collages by Alexis Anne Mackenzie
http://www.sidebrow.net/books/wonderland-amp-waste

Selenography
Joshua Marie Wilkinson
Polaroids by Tim Rutili
http://www.sidebrow.net/books/selenography

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Born and raised in Seattle, Joshua Marie Wilkinson is the author of five books of poetry, most recently Selenography. He has also edited two anthologies for University of Iowa Press, including Poets on Teaching, due out fall 2010. A tour documentary about the band Califone, entitled Made a Machine by Describing the Landscape, is also forthcoming. He teaches at Loyola University Chicago, and divides his time between Chicago and Athens, GA.

Sandy Florian is the author Telescope (Action Books), 32 Pedals & 47 Stops (Tarpaulin Sky Press), The Tree of No (Action Books), On Wonderland & Waste (Sidebrow Books), and Prelude to Air From Water (Elixir Press). She has been awarded residencies at Caldera Arts, Stonehouse, and the Vermont Studio Center and literary prizes from Elixir Press, New Voices, and Brown University. She currently lives in San Francisco where she's an affiliate artist at the Headlands Center for the Arts. For more information, visit her site at boxingthecompass.blogspot.com.

Alexis Anne Mackenzie has exhibited her artwork across the United States, including solo shows in San Francisco, Chicago, and Los Angeles. She holds a B.F.A. from Tufts University/School of the Museum of Fine Arts, and her art has appeared in numerous magazines and books, including Art for Obama and The Rest Is Up To You. More of her art can be seen at www.alexisanne.com.

Tim Rutili is a musician, filmmaker, and visual artist. He is principal songwriter, lyricist, and vocalist for Red Red Meat and Califone, bands which he founded. He is also a member of Ugly Casanova and Boxhead Ensemble. Rutili has composed music for documentary and feature films and contributed to albums by Modest Mouse, Sage Francis, and many other artists. He has directed numerous short films and music videos. His feature-film directorial debut All My Friends Are Funeral Singers had its premier at the 2010 Sundance film festival. He lives in Los Angeles and Chicago.

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Sidebrow Books
http://www.sidebrow.net
http://www.facebook.com/pages/Sidebrow/68012168356

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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160. Nic Sebastian
Ten Questions on Poets and Technology: Ren Powell
Tue 25 May 2010

The internet, Facebook, Twitter, blogs, websites, iPad, iPod, podcasts, digital video, computers and who knows what else. What do they all mean for the poet? For Poetry? Ren Powell responds this week to Ten Questions on Poets and Technology - http://bit.ly/b47cmU.Best wishes,Nic Sebastianhttp://verylikeawhale.wordpress.com _____ The New Busy is not the too busy. Combine all your e-mail accounts with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4

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161. Jennifer Karmin
Red Rover Series / Experiment #37
Tue 25 May 2010

Red Rover Series
{readings that play with reading}

Experiment #37:
Public Words - Letters & Interviews

Featuring:
David Emanuel
Jen Hofer
Anne Elizabeth Moore

PART ONE: THURSDAY, JUNE 3rd
2-8pm at the Damen Ave six-way intersection
near the CTA Damen blue line -- Chicago, IL

Jen Hofer types letters in either Spanish or English for passers-by, charging $2 for a letter, $3 for a love letter, and $5 for an illicit love letter.

PART TWO: SATURDAY, JUNE 5th
7-9pm at Outer Space Studio -- Chicago, IL
1474 N. Milwaukee Ave, 3rd floor
suggested donation $4

David Emanuel asks participants to assemble and write letters onto the pages of their own handbound chapbooks or zines. Materials will be supplied.

Anne Elizabeth Moore invites Chicagoans down to do a short interview about their city, lives, and what they think about the world. Know someone with a great Chicago story? Bring them or prepare to tell yours!

DAVID EMANUEL creates text and text-based pieces. He has collaborated with artists to make performance installations, zines and occasional artifacts. He has worked as an arts administrator, helping artists make their visions realities. His critical writing has appeared online in How2 and in print in Newcity. From time to time, he can be found making letterpress prints, writing Frank O'Hara poems in collaboration with others, and drinking coffee. He is from Oklahoma, but came to Chicago to go to school. He will be leaving Chicago after 11 years this fall in order to go to school in Providence, RI.

JEN HOFER is a Los Angeles-based poet, translator, interpreter, teacher, knitter, book-maker, public letter-writer, and urban cyclist. Her most recent books are a series of anti-war-manifesto poems titled one (Palm Press, 2009); sexoPUROsexoVELOZ and Septiembre, a translation from Dolores Dorantes by Dolores Dorantes (Counterpath Press and Kenning Editions, 2008); The Route, a collaboration with Patrick Durgin (Atelos, 2008); lip wolf, a translation of lobo de labio by Laura SolÃ³rzano (Action Books, 2007); and Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (University of Pittsburgh Press and Ediciones Sin Nombre, 2003). Her forthcoming books are a translation of Mexican poet Myriam Mosconaâ€™s Ivory Black (Les Figues Press), a translation of Guatemalan poet Alan Millsâ€™ SÃncopes (Piedra Santa), and the poem sequences from the valley of death (Ponzipo) and Laws (Dusie Books).

ANNE ELIZABETH MOORE is the author of Unmarketable: Brandalism, Copyfighting, Mocketing, and the Erosion of Integrity (The New Press, 2007), and Hey Kidz, Buy This Book: A Radical Primer on Corporate and Governmental Propaganda and Artistic Activism for Short People (Soft Skull, 2004). Co-editor and publisher of now-defunct Punk Planet, founding editor of the Best American Comics series from Houghton Mifflin, Moore teaches at the School of the Art Institute of Chicago and works with young women in Cambodia on independent media projects when sheâ€™s not traveling the globe lecturing on freedom of speech issues. Recently, Moore mounted two single-person exhibitions of her conceptual art, has been the subject of two documentary films, and her work appeared on the radio program Snap Judgment and in the Boston Phoenix, the Progressive, and on Truthout.org.

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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162. Ruby, Michael
Compulsive Words
Tue 25 May 2010

BlazeVOX [books] has just published COMPULSIVE WORDS, my fifth book of poetry, based on words that forced themselves on me during composition.

Here are a book description of COMPULSIVE WORDS, blurbs and my bio:

On January 29, 1999, my older brother was near death in a Boston hospital after emergency surgery for a blood clot in the abdomen. As I sat near the phone in Brooklyn that morning, trying to type up an old manuscript, it suddenly occurred to me that I was experiencing an extreme emotion, dread, and that I should see which words this extreme emotion displaced in my mind. While writing the poem "Dread," I perceived certain words repeatedly appearing, forcing themselves on me, taking over the poem. From then on, during composition, I noticed the appearance of these "compulsive words," which I first collected in the poem "Compulsive Words" in 2000, and whose number has continued to grow ever since.

-Michael Ruby

Reading the poems in Compulsive Words is like taking a hard drug.

-Aaron Kiely

Michael Ruby's new book is experienced as a kind of sotto voce diction, an unrelenting mumbling in the back of the mind, which takes two very different forms: as a graphic representation of voices (words presented in diagrammatic patterns), and as what might be "transcriptions" of those diagrams and patterns: "O paper placement machines/Blue ladder to family problems" or "Somnabulist prows to leaven/Healthy escarole..." Or perhaps the diagrams are transcriptions of the other texts: the tense dialectic between these two poles is one of the things that makes this book well worth contemplating.

-John M. Bennett

Michael Ruby is the author of AT AN INTERSECTION (Alef Books, 2002), WINDOW ON THE CITY (BlazeVOX [books], 2006), FLEETING MEMORIES (ebook at
www.uglyducklingpresse.org/WEBBOOK-RUBY/index.html<http://www.uglyduc

klingpresse.org/WEBBOOK-RUBY/index.html>, 2008) and THE EDGE OF THE UNDERWORLD (BlazeVOX, 2010). A graduate of Harvard College and Brown University's writing program, he lives in Brooklyn and works as an editor at The Wall Street Journal.

COMPULSIVE WORDS is available through BlazeVOX's website:

http://www.blazevox.org/bk-mruby.htm

For review-copy PDFs, write:

[redacted]<mailto:[redacted]>

Best,

Michael Ruby

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163. Alan Sondheim

Let me tell you a secret -- public projection project (fwd)

Tue 25 May 2010

---------- Forwarded message ----------
Date: Tue, 25 May 2010 18:26:30
From: Talan Memmott <[redacted]>
To: [redacted]
Subject: Let me tell you a secret -- public projection project

A collaborative student project in one of the classes I teach...
A large scale public projection project.
(please forward)

Let me tell you a secret
http://letmetellyouasecret.se/

Let me tell you a secret is a social experiment that will explore an aspect of the sharing-culture in our contemporary media society. Today it is common to use online social media such as Facebook, Twitter and blogs to display details of one?s private life for anyone to see. Our need to share seems insatiable, people write about anything from breakfast-habits to intimate relationship problems. Why is that? Is it perhaps a popularity contest ? competing for who gets the most readers or comments? Is it self-therapy or a quest for fame and recognition?

We want to call attention to the generous openness and sometimes bordering on exhibitionistic tendencies of recent generations - the paradoxical phenomenon that is our public, private lives.

For this project, we will gather secrets from the public. It will result in a public event in May where these secrets will be displayed anonymously.

This project is carried out by the students as part of a course called Special Project in the LCDM program (Literature, Culture and Digital Media) at Blekinge Institute of Technology.

You can send in your secrets through the website, or via SMS. Just type your secret in a text-message and send it to [redacted] (your secret can not be more than 90 characters, including spaces and punctuation). The cost is like a regular text-message.

The event will take place on 26 May between 9PM-2AM
North side of Fredrikskyrkan in Stortorget, Karlskrona

Talan Memmott
English / LCDM
DSN/KK
Campus Gr?svik (Valhallav. 1)
Blekinge Tekniska H?gskola
371 79 Karlskrona
Sweden

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164. CA Conrad
UMM KULTHUM: A Voice Like Egypt
Wed 26 May 2010

(this post is also up at PhillySound with photos and links: http://PhillySound.blogspot.com)

Sometime in the 1980's my friend Maria Fama invited me over to her South Philly home for dinner. We spent most of our time talking about poetry, but at one point she brought out a record album and said, "I really want you to hear this. Listen to this with me." It was Umm Kulthum. I still remember sitting there with her, exchanging bursts of surprise with her. The recording PIERCED, it had no other solution in mind but to grab you by the neck and force its blade into your gut. As though music is a SOLUTION to the human condition, music and poetry, Umm and her band of poets PIERCING US ONE AT A TIME! It's impossible to find one word to express the love for this experience.

Maria made a cassette tape of the album for me. And while that was being made she told me of visiting friends in Cairo back in the 1970's. They said, "Maria we have a surprise, we want to take you to hear Umm Kulthum sing!" Maria like 90 percent of western culture didn't know who Umm Kulthum was.

She expected to go to a nightclub, but no, it was an enormous stadium. There were thousands of people. Umm was frail and old by then, but she still had power in her voice. The crowd would jump from their seats and scream at the end of a line of music.

All the poets of Egypt and the rest of the Arab world wanted to write for Umm. She remains one of the most celebrated singers in the world. She remains one of the most recorded voices in history. She still remains virtually unknown in America. But the day after seeing Maria I went into a small falafel shop in Philly called BITARS, and I asked the man behind the counter if he had ever heard of Umm Kulthum. "UMM KULTHUM? YES YES OF COURSE I KNOW UMM KULTHUM!" It caused so much excitement! The other man working with him telling him GET THE BAG GET THE BAG! He pulled an enormous, clear plastic bag out of a large drawer FILLED with Umm Kulthum cassette tapes.

All through the early 1990's my friends and I would pour over Umm's cassette's, share new ones. Then one day Maria Fama called me to tell me of a documentary coming to Philadelphia about Umm Kulthum. We went. It was so amazing. It remains one of my favorite movie going experiences. The director was there to present a Q&A, a marvelous woman who was Israeli-American who said that she made the film for many reasons, but one of them being to build a bridge between Israel and the Arab world.

Last night, 14 years later, I saw it again at my friend Mary Kalyna's house with friend Debrah Morkun. It struck me in the very same way. Goose bumps. Umm CHILLS with excitement and longing, her powerful use of her voice taking you OUT OF THIS WORLD whether you intended to go or not. It's bliss. It's ecstasy, Umm is better than any drug I've ever taken.

I'm a HUGE Umm Kulthum fan all over again today!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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165. amy king
Seeking Poets for Reading -- Need Organizers
Wed 26 May 2010

World Ocean Day is coming up on June 8th. Heidi Lynn Staples and I are putting out feelers for poets who might be willing to organize a last-minute reading on their shores as part of a Poets for Living Waters Action. We're asking poets to serve as Poets for Living Waters Activists--organizing and

publicizing the reading in their community. If you could also document via photos, video or audio - any or all, that would be especially welcome.

Ideally the event would take place by a body of water--stream, river, pond, lake, or sea. The poems read by the featured poets would be either from the Poets for Living Waters site (http://poetsgulfcoast.wordpress.com), well known published relevant works (say E. Bishop or something), or relevant works by professional published writers. The PLW Activist (you) would be welcome to read. An open mike opportunity would conclude the event.

If interested, please backchannel at
[redacted]

Best,
Amy

p.s. Today's poems are by FRANZ WRIGHT, EVIE SHOCKLEY, KATE SCHAPIRA and BILL MARSH
http://poetsgulfcoast.wordpress.com/

_____

ALIAS - http:amyking.org

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166. amy king
Sheila Black and Jennifer Bartlett are putting together an anthology of poets with physical disabilities.
Wed 26 May 2010

----- Forwarded Message ----
From: reJennifer Bartlett

----- Forwarded Message ----
From: reJennifer Bartlett

Sheila Black and Jennifer Bartlett are putting together an anthology of poets with physical disabilities.

We are ideally looking for poets with physical disabilities, although we are not excluding submissions from abled-poets writing about a poet with a physical disability. The format will be 3-5 poems and a short open-ended essay (750-1000 words). The essay should address how disability manifests itself (or doesn't) in your work. The essay can also discuss identity or anti-identity poetics.

Please send 7-10 poems, a short publishing biography (include your book titles) and an one paragraph description of an essay you would like to write to [redacted] AND [redacted].

Deadline July 1st. Also, email with any questions.

Please see the request and description below:

Yet our goal is not to produce a book that is strictly polemical but rather one that looks at poetry first. The spectrum of poets writing on the topic, especially today, articulate disability in specific and surprising ways. While the poets who make up this proposed anthology are poets whose aesthetic lens has been torqued or shaped by their bodies, the group is eclectic as fits the topicâ€”for not only is each disability unique, but even within a single person the experience of disability is a dynamic one. Some poets we plan to include, while forethinkers in the poetry world, are not known as â€œdisability poets.â€ Rather, they came to have bodily differences later in life. Some are activists and heavily entrenched in Disability Studies. Others, while not activists, write about their singular experience, in ways that are formally and philosophically challenging. In addition, the poets included represent many different modes and movements in modern poetry. Part of what is so energizing about considering the current landscape of disability poetry is the degree to which thinking about disability enlists or engages viscerally many of the core concerns animating other poetry movements from the New Formalists to the New Sincerity to the Gurlesque. The mediations on the body and commodification, and on the very nature and being of beauty, that drive many of the poets in this collection are concerns that are not only universal, but also acutely urgent in our times.

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167. aslongasittakes

APG at ACAC

Wed 26 May 2010

For those of you in and around the ATL, the Atlanta Poets Group will be performing with artist David D'Agostino at the Atlanta Contemporary Arts Center on Thursday, June 3. The performance, titled Alphabet Species/Low Ghosts, will be a set of pieces designed specially for the ACAC space. Here is a blurb: http://www.thecontemporary.org/programming/programs/poetry-alphabet-specieslow-ghosts/ Hope to see folks there. James Sanders

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168. steve dalachinsky

Re: Seeking Poets for Reading -- Need Organizers

Thu 27 May 2010

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this sounds great who deals with ny end ?? 5 boroughs ?? or will there be several folks ??

On Wed, 26 May 2010 10:42:43 -0700 amy king <[redacted]>
writes:
> World Ocean Day is coming up on June 8th. Heidi Lynn Staples
> and I are putting out feelers for poets who might be willing to
> organize a last-minute reading on their shores as part of a Poets
> for
> Living Waters Action. We're asking poets to serve as Poets for
> Living Waters Activists--organizing and publicizing the reading in
> their
> community. If you could also document via photos, video or audio -
> any or
> all, that would be especially welcome.
>
> Ideally the event would take place by a body of
> water--stream, river, pond, lake, or sea. The poems read by the
> featured poets
> would be either from the Poets for Living Waters site (
> http://poetsgulfcoast.wordpress.com), well known published relevant
> works (say E.
> Bishop or something), or relevant works by professional published
> writers. The PLW
> Activist (you) would be welcome to read. An open mike opportunity
> would conclude the event.
>
> If interested, please backchannel at
> [redacted]
>
> Best,
> Amy
>
> p.s. Today's poems are by FRANZ WRIGHT, EVIE SHOCKLEY, KATE
> SCHAPIRA and BILL MARSH
> http://poetsgulfcoast.wordpress.com/
> _____
>
> ALIAS - http:amyking.org
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169. Deborah Poe

Austin Event May 29: Skanky Possum Presents Deborah Poe and Cindy St. John

Thu 27 May 2010

Skanky Possum Presents: Deborah Poe and Cindy St. John

* A Poetry Reading and Party starting at 7 PM: Saturday!
*

Homemade food and snacks will be provided; we'll have an ice-chest and wine frig to keep your favorite BYOB cold. Please come and bring friends to hear poetry and hang out with us on the deck. Don't forget money to buy books from the poets!

Reading begins at 8:20 PM sharp.

About the Poets

Deborah Poe is the author of the poetry collections Elements (Stockport Flats Press 2010) and Our Parenthetical Ontology (CustomWords 2008). Deborah's writing has recently appeared in Colorado Review, Sidebrow, Ploughshares, Filter Literary Journal, Denver Quarterly and the anthology A Sing Economy (Flim Forum 2008).

Cindy St. John is the author of City Poems (Effing Press) and People Who Are in Love Will Read This Book Differently (Dancing Girl Press). She lives in Austin, TX.

Location

Casa Nguyen-Smith
2208 Trailside Drive #A
Austin, TX 78704

Hope to see you there...

Please feel free to invite friends! This is our facebook event page:

http://www.facebook.com/profile.php?id=7930692#!/event.php?eid=121339924563477&ref=mf<http://www.facebook.com/profile.php?id=7930692#%21/event.php?eid=121339924563477&ref=mf>

Love,
Hoa

↑ Index

170. **{ brad brace }**

Island 6.0

Thu 27 May 2010

Island 6.0 is now available online!
==========
http://bbrace.net/islands/island6/island6.html
http://bbrace.laughingsquid.net/islands/island6/island6.html

Global Islands Project -- ongoing series of multi-media pdf-ebooks/field-recordings -- a pastoral, pictorial and phonic elicitation of island parameters. An intensive examination of small islands and their paradigmatic solutions to globalism.

Your (Art)world is based on mutual relief at your common corruption. Maybe some cultures are based on even worse. But that wouldn't change the bad faith of it and as years go by, you wake at night in terror of your whole life being an act of bad faith, where everything is self-interest and nothing more, where every human interaction is driven by a silent, even subconscious calculation of some ulterior motive, to the point that a sea of bad faith has taken over your whole life, there's no small island left from which you can even try to build a bridge of good faith, because even that effort becomes suspect, even good faith is nothing but self-interested, even altruism is nothing but solipsistic, even your professed agonizing right here right now is nothing but a gesture, made to the conscience in order to assure it that it exists.

http://bbrace.laughingsquid.net/id.html
http://bbrace.net/id.html

Island 1.0 is Ambergris Caye, Belize
Island 2.0 is Koh Si Chang, Thailand
Island 3.0 is Lamu, Kenya
Island 4.0 is Narikel Jingira, Bangladesh
Island 5.0 is Isla Mais, Nicaragua
Island 6.0 are The Grenadines, West Indies

Global Islands Project:

Island 1.0 -> http://bbrace.net/islands/island1/island1.html or http://bbrace.laughingsquid.net/islands/island1/island1.html -- over 800 images and hour-long audiotrack -- 69mb -- (acrobat 6)

Island 2.0 -> http://bbrace.net/islands/island2/island2.html or http://bbrace.laughingsquid.net/islands/island2/island2.html -- over 535 images and hour-long audiotrack -- 78mb -- (acrobat 6)

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http://www.archive.org/details/global_islands_project_island_1.0
http://www.archive.org/details/global_islands_project_island_2.0
http://www.archive.org/details/global_islands_project_island_3.0
http://www.archive.org/details/global_islands_project_island_4.0
http://www.archive.org/details/global_islands_project_island_5.0
http://www.archive.org/details/global_islands_project_island_6.0

Global Islands Project -- ongoing series of multi-media pdf-books -- a pastoral, pictorial and phonic elicitation of island parameters...

http://www.bbrace.net/id.html
http://bbrace.laughingsquid.net/id.html

bbs: brad brace sound
http://69.64.229.114:8000
http://www.bbrace.net/undisclosed.html

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171. Rob McLennan

rob mclennan + Andy Weaver at the TREE Reading Series, June 8;

Thu 27 May 2010

Toronto poet Andy Weaver and Ottawa writer rob mclennan feature at the TREE Reading Series, Ottawa on June 8th; 8pm, the library (2nd floor) of the Arts Court Building; the reading will start with a short open set, a 20 minute reading by rob + 20 by Andy, concluding with a short q+a between them (allowing for audience questions, if any). admission free.

I might possibly only be reading works-in-progress, including my (potential) third novel, and a suite of poems on Lake Ontario.

http://robmclennan.blogspot.com/2010/05/rob-mclennan-andy-weaver-at-tree.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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172. Rob McLennan
the art & the agony
Thu 27 May 2010

of the poetry anthology, with rob mclennan, Todd Swift
& Marilyn Bowering, by David Kosub;

http://speakingofpoems.blogspot.com/2010/05/ubiquitous-multivalent-ambitious-is.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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173. Daniel Godston
Ekphrastic Nexus
Thu 27 May 2010

Ekphrastic Nexus

Friday, June 25 (6 p.m.) at Chicago Urban Art Society

"Ekphrastic Nexus: Visual Art and Creative Writing" includes a panel discussion, followed by performances. This event is part of the "Studio Chicago" calendar of events. There is a suggested donation, and refreshments will be provided.

The panel involves writers and visual artists about text-image collaborations, as well as writers who have gotten inspiration from visual art, and it explores ways writers make connections with art and the visual artistic process, furthering the continuum of the artist's studio as school, gallery, political stance, sanctuary, and muse.

Contemporary writers and artists need a clean, well lit room of their own to create. Whether physical as a cabin in the woods, or ubiquitous as online presence, the studio matters to Chicago culture makers because of the many out-of-time or out-of-ethics rituals it suggests. Making art doesn't have to be political; this freedom is what makes art radically political.

We will discuss details about the spaces in which we work, whether those spaces are separate industrial studio space, home offices, or other kinds of spaces. Also, the nature of the work that happen in those studio spaces relates to how the spaces themselves are set up, whether the work involves what is done in solitude, or with collaborations (in physical and virtual spaces). We will

also consider how Chicago institutions and colloquia opportunities might support Chicago artists and writers.

Participants include Annie Heckman (Owner + Director, StepSister Press), Krista Franklin (writer, artist, and educator, Kathryn Born (editor of Chicago Art Magazine), Valerie Wallace (writer and educator), Irina Botea (visual artist), and Gene Tanta (writer, visual artist, and educator), moderated by Dan Godston (writer, musician, and educator).

Studio Chicago is a yearlong collaborative project that focuses on the artist's studio. Through exhibitions, talks, publications, tours, and research, participating organizations will celebrate the working artist and reveal their sites of creative production from historical and contemporary perspectives. With concepts ranging from the "studio as muse," "virtual studios," "street as studio," and "gallery as studio," Studio Chicago invites participation from artists and the art-curious.

Chicago Urban Art Society (CUAS)
exhibition + creative-use space
2229 South Halsted Street
Chicago, IL 60608

Links:

Annie Heckman: http://www.annieheckman.com/

Borderbend Arts Collective: http://www.borderbend.org

Chicago Art Magazine: http://chicagoartmagazine.com/

Chicago Urban Art Society: http://www.chicagourbanartsociety.org/

Gene Tanta: http://genetanta.cgpublisher.com/biography.html

Irina Botea: www.irinabotea.com

Krista Franklin: http://www.kristafranklin.com/

StepSister Press: http://stepsisterpress.com/

Studio Chicago: http://www.studiochicago.org/

Valerie Wallace: http://www.pw.org/content/valerie_wallace

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174. Poetry Project
Upcoming Events at The Poetry Project
Thu 27 May 2010

The Poetry Project¹s season is almost over‹ we hope to see you here next week!

Wednesday, June 2, 8 PM
Reading for the Recluse 6

Please join us to celebrate the publication of issue 6 of The Recluse, the Poetry Project¹s annual literary magazine. Contributors who will read are: Simone White, Mina Pam Dick, Jo Ann Wasserman, Will Edmiston, Ann Stephenson, Ish Klein and Kostas Anagnopoulos.

Friday, June 4, 10 PM
Poet¹s Potluck VI

Come say goodbye to Ed & Nicole and make mark of the end of their co-Friday Night Series run before the Poetry Project¹s annual summer-time pause. Bring your best gal, or a casual gentleman or two, your ma¹s macaroni salad, and a choice tipple, like grandma¹s punch or grandpa¹s whiskey, to wash it all down. There will be poems read, songs sung and early summertime romantic merriment for all. See you there, of course.

And coming up at Poets House:

Saturday, June 19, 7PM & Sunday, June 20, 2PM at Poets House Flow‹Winged Crocodile: A Noh Play by Leslie Scalapino

Directed by Fiona Templeton, with Katie Brown, Stephanie Silver and Julie Troost. Dance by Molissa Fenley. Music by Joan Jeanrenaud. Projected drawings by Eve Biddle. Technical director: Ray Roy III.

This Noh play by poet Leslie Scalapino travels between the left and right sides of the brain, with appearances by a reincarnated Patty Hearst in the 1974 SLA bank heist and a green-winged creature that is part crocodile, part Michelin man and part charging rhino. The play is performed by The Relationship, a performance group directed by Fiona Templeton that specializes in innovative language and use of site.

Leslie Scalapino is the ground-breaking, genre-stretching author of thirty books of poetry, poem-plays, essays, and fiction, including way, which won the American Book Award; Sight, a collaboration with Lyn Hejinian; Zither & Autobiography; The Tango; New Time; and It's go in horizontal: Selected Poems 1974-2006.

Cosponsored by Belladonna and The Poetry Project. Poets House is located at 10 River Terrace in Battery Park City.

$10, $7 for students and seniors, free to Poetry Project and Poets House Members

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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175. Charles Bernstein
Leslie Scalapino (1944-2010)
Sat 29 May 2010

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http://epc.buffalo.edu/authors/scalapino/obit.html

“Scalapino makes everything take place in real time, in the light and air and night where all of us live, everything happening at once.” — Philip Whalen

Leslie Scalapino passed away on May 28, 2010 in Berkeley, California. She was born in Santa Barbara in 1944 and raised in Berkeley, California. After Berkeley High School, she attended Reed College in Portland, Oregon and received her B.A. in Literature in 1966. She received her M.A. in English from the University of California at Berkeley in 1969, after which she began to focus on writing poetry. Leslie Scalapino lived with Tom White, her husband and friend of 35 years, in Oakland, California.

In childhood, she traveled with her father Robert Scalapino, founder of UC Berkeley’s Institute for Asian Studies, her mother Dee Scalapino, known for her love of music, and her two sisters, Diane and Lynne, throughout Asia, Africa and Europe. She and Tom continued these travels including trips to Tibet, Bhutan, Japan, India, Yemen, Mongolia, Libya and elsewhere. Her writing was intensely influenced by these travels. She published her first book O and Other Poems in 1976, and since then has published thirty books of poetry, prose, inter-genre fiction, plays, essays, and collaborations. Scalapino’s most recent publications include a collaboration with artist Kiki Smith, The Animal is in the World like Water in Water (Granary Books), and Floats Horse-Floats or Horse-Flows (Starcherone Books), and her selected poems It’s go in horizontal /

Selected Poems 1974-2006 (UC Press) was published in 2008. In 1988, her long poem way received the Poetry Center Award, the Lawrence Lipton Prize, and the American Book Award from the Before Columbus Foundation. Her plays have been performed in San Francisco at New Langton Arts, The Lab, Venue 9, and Forum; in New York by The Eye and Ear Theater and at Barnard College; and in Los Angeles at Beyond Baroque.

In 1986, Scalapino founded O Books as a publishing outlet for young and emerging poets, as well as prominent, innovative writers, and the list of nearly 100 titles includes authors such as Ted Berrigan, Robert Grenier, Fanny Howe, Tom Raworth, Norma Cole, Will Alexander, Alice Notley, Norman Fischer, Laura Moriarty, Michael McClure, Judith Goldman and many others. Scalapino is also the editor of four editions of O anthologies, as well as the periodicals Enough (with Rick London) and War and Peace (with Judith Goldman).

Scalapino taught writing at various institutions, including 16 years in the MFA program at Bard College, Mills College, the San Francisco Art Institute, California College of the Arts in San Francisco, San Francisco State University, UC San Diego, and the Naropa Institute.

Of her own writing, Scalapino says “my sense of a practice of writing and of action, the apprehension itself that ‘one is not oneself for even an instant’ – should not be,’ is to be participation in/is a social act. That is, the nature of this practice that’s to be ‘social act’ is it is without formation or custom.” Her writing, unbound by a single format, her collaborations with artists and other writers, her teaching, and publishing are evidence of this sense of her own practice, social acts that were her practice. Her generosity and fiercely engaged intelligence were everywhere evident to those who had the fortune to know her.

Scalapino has three books forthcoming in 2010. A book of two plays published in one volume, Flow-Winged Crocodile and A Pair / Actions Are Erased / Appear will come out in June 2010 from Chax Press; a new prose work, The Dihedrons Gazelle-Dihredals Zoom will be released this summer by Post-Apollo Press; and a revised and expanded collection of her essays and plays, How Phenomena Appear to Unfold (originally published by Potes & Poets) will be published in the fall by Litmus Press.

Her play Flow-Winged Crocodile will be performed in New York at Poets House on June 19th at 2pm and June 20th at 7pm by the performance group The Relationship, directed by Fiona Templeton and with Katie Brown, Stephanie Silver, and Julie Troost. Dance by Molissa Fenley, music by Joan Jeanrenaud, and projected drawings by Eve Biddle. This production is co-sponsored by Belladonna* and the Poetry Project.

There will be a memorial event for Scalapino at St. Mark’s Poetry Project on Monday, June 21st.

A Zen Buddhist funeral ceremony will be conducted by Abbott Norman Fisher in about a month with the arrangements in a subsequent announcement. Tom requests that in lieu of flowers, Leslie's friends consider a charitable donation in her memory to: Poets in Need, PO Box 5411, Berkeley, CA 94705; Reed College for the Leslie Scalapino Scholarship, 3203 Southeast Woodstock Boulevard, Portland, OR 97202-8199; The AYCO Charitable Foundation, PO Box 15203, Albany, NY 12212-5203 for the Leslie Scalapino-O Books Fund to support innovative works of poetry, prose and art; or to a charitable organization of their choice. Condolence cards may be sent to Tom & Leslie’s home address, 5744 Presley Way, Oakland, California 94618-1633.

to make my mind be actions outside only. which they are.
that collapses in

grey-red bars. actions are life per se only without it.

(so) events are minute — even (voluptuous)

––Leslie Scalapino

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2010

249 messages · Fri 28 May 2010 – Tue 29 Jun 2010

June 2010 turned the thinned room toward two kinds of loss at once — a catastrophe in the Gulf and the deaths of its own — and found, in both, the same instinct: to answer disaster with witness. Two hundred and forty-nine messages moved through the list, and its largest currents ran toward the oil spill blackening the Gulf of Mexico and toward the graves of poets freshly dug. It was a month of mourning on two scales, the planetary and the personal, and the room met each the only way it knows.

The largest live thread was an act of ecological witness. As the Deepwater Horizon well poured oil into the Gulf, the room organized around Poets for Living Waters, a gathering of poems answering the spill — the first, its editors said, in a planned series of actions — poetry enlisted not to fix the disaster, which it could not, but to refuse to look away from it. It was the old faith that the least a poem can do, bearing witness, is not nothing; that a catastrophe unspoken is a catastrophe twice. The room knew perfectly well that no anthology would cap a wellhead, and gathered the poems anyway, on the theory that a culture which stops writing down its disasters has begun, quietly, to consent to them.

The graver losses were closer to home. Leslie Scalapino had died at the end of May, one of the boldest experimental poets of her generation, and the room grieved her in the plainest terms — one mourner remembering that *“She was alive & sweet, so smart & bubbly”*, the person behind the formidable work — while a second thread remembered Peter Seaton, the reclusive Language poet, nearly vanished from public view long before his death. Two experimental originals gone in a single month, one radiant and one hidden.

The quarrel, so far as the gentle month had one, was over how poetry should stand toward the world’s emergencies — whether the anthology-as-action does any good, or merely lets poets feel useful while the oil keeps coming. But the room mostly declined the cynicism. Against a spill no poem could stanch and two deaths no elegy could reverse, it chose to write anyway, which is not a naive choice but a stubborn one.

I have set June down exactly as the archive delivered it — the poets gathering against the oil, the radiant Scalapino gone, the hidden Seaton mourned — because it was the month the list held a planetary disaster and two private deaths in the same hands and answered both with witness rather than silence. A room

that responds to a poisoned sea and the loss of its own experimental masters by making anthologies and speaking the dead plainly aloud is a room practicing the one power poetry reliably has: not to repair the damage, but to keep the record, and to insist, against every evidence of futility, that what is lost be at least named.

— Kristen M. Fabians

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1. **Herb Levy**

Re: UMM KULTHUM: A Voice Like Egypt

Fri 28 May 2010

One of the best singers EVER; thanks for this.

On May 26, 2010, at 12:35 PM, CA Conrad wrote:

> *(this post is also up at PhillySound with photos and links: http://PhillySound.blogspot.com)*
>
> *Sometime in the 1980's my friend Maria Fama invited me over to her South Philly home for dinner. We spent most of our time talking about poetry, but at one point she brought out a record album and said, "I really want you to hear this. Listen to this with me." It was Umm Kulthum. I still remember sitting there with her, exchanging bursts of surprise with her. The recording PIERCED, it had no other solution in mind but to grab you by the neck and force its blade into your gut. As though music is a SOLUTION to the human condition, music and poetry, Umm and her band of poets PIERCING US ONE AT A TIME! It's impossible to find one word to express the love for this experience.*
>
> *Maria made a cassette tape of the album for me. And while that was being made she told me of visiting friends in Cairo back in the 1970's. They said, "Maria we have a surprise, we want to take you to hear Umm Kulthum sing!" Maria like 90 percent of western culture didn't know who Umm Kulthum was. She expected to go to a nightclub, but no, it was an enormous stadium. There were thousands of people. Umm was frail and old by then, but she still had power in her voice. The crowd would jump from their seats and scream at the end of a line of music.*
>
> *All the poets of Egypt and the rest of the Arab world wanted to write for Umm. She remains one of the most celebrated singers in the world. She remains one of the most recorded voices in history. She still remains virtually unknown in America. But the day after seeing Maria I went into a small falafel shop in Philly called BITARS, and I asked the man behind the counter if he had ever heard of Umm Kulthum. "UMM KULTHUM? YES YES OF COURSE I KNOW UMM KULTHUM!" It caused so much excitement! The other man working with him telling him GET THE BAG GET THE BAG! He pulled an enormous, clear plastic bag out of a large drawer FILLED with Umm Kulthum cassette tapes.*
>
> *All through the early 1990's my friends and I would pour over Umm's cassette's, share new ones. Then one day Maria Fama called me to tell me of a documentary coming to Philadelphia about Umm Kulthum. We went. It was so amazing. It remains one of my favorite movie going experiences. The director was there to present a Q&A, a marvelous*

> *woman who was Israeli-American who said that she made the film for many reasons, but one of them being to build a bridge between Israel and the Arab world.*
>
> *Last night, 14 years later, I saw it again at my friend Mary Kalyna's house with friend Debrah Morkun. It struck me in the very same way. Goose bumps. Umm CHILLS with excitement and longing, her powerful use of her voice taking you OUT OF THIS WORLD whether you intended to go or not. It's bliss. It's ecstasy, Umm is better than any drug I've ever taken.*
>
> *I'm a HUGE Umm Kulthum fan all over again today!*
>
> *--*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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raymond foye contact info
Fri 28 May 2010

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back channel, please.

thanks,
np

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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3. Ward Tietz
wordimage.net
Fri 28 May 2010

I’ve got a new website at wordimage.net containing sample views of my word sculpture installations, performances and works on paper.

Best,

WT

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4. derek beaulieu

new from No press: DANDELION COLLABORATION by Bob Cobbing and Lawrence Upton

Fri 28 May 2010

No press is proud to announce the (re-issued) publication of

DANDELION COLLABORATION
by Bob Cobbing & Lawrence Upton

published in an edition of 40 hand-sewn copies (of which 20 are for sale) $5 each (including shipping)

Dandelion Collaboration was commissioned from Bob Cobbing and Lawrence Upton by derek beaulieu. It was made between March and May 2002. It was the last collaborative poetry the two made, writing and rewriting using additive and destructive processes-original writing and inscription collaged with found material, subjected to digital transformation using several PC graphics packages, and analog transformation by photocopier.

for more information, or to order copies, email
[redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

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5. Gloria Mindock

Cervena Barva Press Announces A chapbook by Gulnar Ali Balata

Sat 29 May 2010

Cervena Barva Press Announces a New Chapbook
"My Soul Still A Virgin"
by Gulnar Ali Balata

My Soul Still A Virgin by Gulnar Ali Balata

Cover painting by Ghada Habib

Gulnar Ali Balata was born in Iraqi Kurdistan in 1974. She is the author of two books of poems, Luna and Twelve Months (Hawar Press, 2006) and Song of the Sad Ruins (Hawar Press, 2008) published in Duhok, Iraq. Gulnar has had work appear in a number of literary journals, websites and anthologies in Kurdish and Arabic languages which are her first and second languages. She is now busy with her first story, a novel, and a third book of poetry. She received an associates degree in English from Duhok, Iraq. She taught English for three years before she left home in 1996. Gulnar received an associates degree from Bunker Hill Community College in 2009. She currently is working on her bachelors degree in art. Her work has been published in newspapers and magazines in Kurdish and extensively on the Internet. She has been listed as one of the top Kurdish women's voices in modern Kurdish poetry. Her poems have a romantic power. She uses a clean and pure vocabulary.

These are poems of exile, torn from the soil of the author's native Kurdistan. They are poems of the human spirit orphaned. They demand of the reader the care and compassion any orphan requires to retain hope and nurture the promise of return. â€”T. Michael Sullivan, Director William Joiner Center's Writers' Workshop

Gulnar's poetry speaks in English the language of her native Kurdistan. The mountains, streams, and valleys are both harsh and sensitive barriers in the mist. The ever present partridge reminds us of the country's beauty and beyond them and before them lies its sadness. Gulnar Ali Balata is a wonderful poet whom it has been my great pleasure to work with for the past several years watching her adapt her Kurdish and Arabic poetry to English. â€”Tom Hooper, Bunker Hill, Community College

My soul still a virgin

The night holds its wings
Over the side of my expecting heart,
leaving wilted roses dew
on the morning star's face
smiling for the coming morning
that follows gulls' cheers.

Tears of the sky
Flow for the grief of the night
And the vanquished body
hiding in the corner of the wilderness
Picks up his broken pieces
And what's left of his tears
To seek new.

Preoccupied in abhorrent life
the maiden spirit with
its portable undying thirst,
its mystery of existence
and sense of its freedom of dreams and hope
remain after the confiscation of
waking up in the dewy morning,
Overlooking from the longing window
The chirping of birds.

Three-colored autumn leaves
Squeezed with tears of grief last night
Despite struggling with the wind
Despite the rain
Adhering with tears on my car window
Smile on my face
Penetrate my skin
Dancing with Nightingale's music

Sorrows of the body's reeling roar;
and the Spirit is still a virgin
which Lies on the lips of glamour
Calling the Moon
Waiting for the morning star.

38 Pages

Order online at http://www.thelostbookshelf.com/cervenabooks.html

My Soul Still A Virgin

$7.00

Shipping

$3.00

Total

$10.00

Â

Send check or money order payable to:
Cervena Barva Press
P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: [redacted]

Thank you.

Gloria Mindock

[redacted]

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6. Gloria Mindock

Cervena Barva Press Announces A New Poetry Book by Andrey Gritsman

Sat 29 May 2010

Cervena Barva Press Announces a New Book
"Live Landscape"
by Andrey Gritsman

Live Landscape by Andrey Gritsman

Andrey Gritsman is a poet and essayist, born and raised in Russia. He lives in New York City and works as a physician. He has been widely published in Russia, including five collections of poetry. Poems, essays and translations in English have appeared in Manhattan Review, New Orleans Review, Denver Quarterly, Notre Dame Review, Poet Lore, South Carolina Review and many others and were anthologized in Modern Poetry in Translation (UK), in Crossing Centuries (New Generation in Russian Poetry), The Breath of Parted Lips: Voices from the Robert Frost Place and in Stranger at Home: American Poetry with an Accent . Collections of poetry and essays Long Fall was published by Spuyten Duyvil in 2004 and recent poetry collection PISCES by Numina Press. Andreyâ€™s work was nominated for the Pushcart Prize in 2005, 2006 and 2007 and was on the short list for the Joyce Osterweil/PEN American Center Prize in Poetry in 2005. He runs the Intercultural Poetry Series in a popular literary club Cornelia Street CafÃ© and edits international poetry magazine INTERPOEZIA .

Andrey Gritsman is quite literally a groundbreaking poet. From Moscow to New York is a steep distance but Gritsman makes us aware of the threads that link seemingly disparate occasions. Fresh perceptions create new styles and Gritsmanâ€™s is more than a synthesis of two cultures: it is an art that probes delusions and pleasures by a poet who has been around some daunting blocks. â€”Baron Wormser, author of Good Trembling and many other collections of poetry.

Andrey Gritsmanâ€™s poems are unwavering in their honesty, relentless in their assessment of contemporary life, and clear-eyed in their approach to human love and mortality. We instantly recognize the terrain he is negotiating. Perhaps only Gritsman, with his unprejudiced immigrantâ€™s eye, can describe

the empty, arid landscape of the American West. These are poems that peer into the abyss behind the official public happiness of American life, the compulsion to be always hopeful, positive and bubbling over with good spirits. That is to say: they are real poems, and make no accommodation with fanciful dreams. Read â€˜em, and weep. â€”Kurt Brown, poet, editor of several anthologies, founder, Aspen Writersâ€™ Seminar

Gritsmanâ€™s poems are tenderness in transit. They fully inhabit their evoked circumstances so that their significance keeps expanding and resonating before the quality of attention given over to them. He so quickly is able to penetrate to the depths in the poems, it is as though working with a large, oiled, sharp shovel while the rest of us are working with miniature dull and rusty spoons. The use of brevity in some of these poems remind me of my beloved Denise Levertov. His poems are â€œtime-floodedâ€ and remind me that whether we look backward or forward in time always the beloved figures are diminishing, disappearing, and the shadow growing from our own foot soles moves among the company of many other shadows. â€œConstant departure,â€ as he says it, is our state, and all we can do is stand for our count, make our song, and salute each other. â€”Jeanne Marie Beaumont, author of Curious Conduct (BOA Editions)

FOR MY FATHER

After you've been gone,
I've been flying alone back and forth
above the waters and the continents.
Both of us: me here and you there
know too well that this is a waste of time
and space.
I may be flying, looking for you
for the rest of my life
or death, and still never see you.

Nothing can be undone,
and I can't take it.
Nor I can take the fact
that every time I see my close ones, I know,
it may be the last time I see them.

Don't worry about me. While I fly,
an angel in uniform attends me,
gives me some water and bread,
and smiles to me.
She takes care of me
until it's time to get out,

get in line for the luggage
and then to disappear into crowd
which lives on the exhaust,
cyclic persistence
and canned expectations.

The latter is something
I live on myself, expectation
melting slowly into waiting
as I keep on flying
in the space given
for the time being.

Cover Art: Natasha Gasteva | ISBN: 978-0-9844732-1-2 | 73 pages Order online at http://www.thelostbookshelf.com/cervenabooks.html

Live Landscape

$15.00

Shipping

$3.00

Total

$18.00

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Send check or money order payable to:
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P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: [redacted]

---------- Thank you.

Gloria Mindock

[redacted]

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7. Gloria Mindock

Cervena Barva Press Announces A New Poetry chapbook by Charles P. Ries

Sat 29 May 2010

Cervena Barva Press Announces a New Chapbook
"I'd Rather be Mexican"
by Charles P. Ries

I'd Rather be Mexican by Charles P. Ries

Charles P. Ries lives in Milwaukee, Wisconsin. His narrative poems, short stories, interviews, and poetry reviews have appeared in over two hundred print and electronic publications. He has received four Pushcart Prize nominations for his writing. He is the author of THE FATHERS WE FIND , a novel based on memory and five books of poetry. Most recently he was awarded the Wisconsin Regional Writers Association "Jade Ring" Award for humorous poetry. He is the former poetry editor for Word Riot (www.wordriot.org) and a former member of the board at the Woodland Pattern Book Center. Charles is Co-Chairman of the Wisconsin Poet Laureate Commission. He will have a book of poetry published in early 2010: Girl Friend & Other Mysteries of Love that will be published by Alternating Current Press, Leah Angstman, Editor. He is a founding member of the Lake Shore Surf Club, the oldest fresh water surfing club on the Great Lakes (www.visitsheboygan.com/dairyland/). You may find additional samples of his work by going to: www.literati.net/Ries/

El Latino Blanco
Â Â Â Â Â Â (The White Latin)

I woke up throughout the night
as the fleas kept biting my toes.
Just my toes â€“ the rest of me
didn t seem to interest them.

"El Latino Blanco" the bartender called me as
I ordered double shots of tequila throughout the night,
one for me and one for my friend the large white rabbit
called El Conjito Blanco Grande who sat invisibly next to me,
as he has next to the other drunks who have used him as an
excuse to order doubles.

My dreams that night were ones of desolation and consolation. Always in that order. I remember because the fleas kept me on the edge of real time. Maybe they weren't fleas at all, but insect sized psychic miners, biting me to lucidity and injecting me with some sort of drunken-poet-dream-sex-venom. I'm sure I'm

not the first drunken poet to be visited in this way. I'm sure I will not be the last.

As the morning came, the fleas went to sleep and I too drifted away into a deep cold river, waking to a pure blue sky, a massive Mexican hangover and the smell of black coffee served to me by a mescal worm named Little Rico.

Order online at http://www.thelostbookshelf.com/cervenabooks.html

I'd Rather be Mexican

$7.00

Shipping

$3.00

Total

$10.00

Â

Send check or money order payable to:
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W. Somerville, MA 02144-3222
e-mail: [redacted]

Thank you.

Glori Mindock

[redacted]

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8. Vernon Frazer
Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON YOUTUBE//Mallarme/Music & Visual Poetry
Sat 29 May 2010

Dear David

Once again, thank you for your kind words. I apologize for my delay in responding; we've had family visiting us this past week.

So far, my knowledge of Sound Poetry has been limited to a short clip of The Four Horsemen. To me, their pieces sounded very much like creative music (free jazz), and I felt that I could have contributed to the group, had I lived in Toronto. I'd like to hear more of their work, but don't know of any available

recordings. I've seen samples of their scores, but have no performances to enable me to follow them.

Your points about scoring work are well taken. Contemporary composers have employed a variety of notational systems. As long as the performers agree on what the notes, direction or images represent, the system employed for organizing sounds will work. Cracks in a sidewalk, if nothing else, could have important rhythmic and textural implications.

I've didn't read "Un Coup de Des" until 2004. Mallarme's use of fonts creates a three-dimensional work, visually and aurally. If I'd read him earlier, he would have been an influence on my work. In my own reading from that period, I've never seen anything comparable to "Un Coup de Des." His language and its movement across the page give me both the image of a hand shaking the dice and the dice rolling across the page to stop at a capitalized word, as though the dice are being thrown even while the throwing hand is shaking them. Movement seems to happen and remain suspended at the same time.

As work on the page, IMPROVISATIONS ultimately creates a very precise "musical notation" using language. Listening to the playback of what I consider a less than successful performance from the work at the Poetry Project in 2005, I discovered that my ear worked; the multiple lines came together in the kinds of "verbal dissonance" I wanted to create in certain passages. Unfortunately, the microphones didn't pick up the voices of the other readers very well. In the process of composing the work, I took the license to employ an "orchestral" approach, allowing me to "play against" the poem while composing it. Space is integral to the work. In addition to rendering the referentiality of any word or phrase "provisional" until the next word or phrase appears, it also allows, in my own "hearing" of the work as a performance, instrumental interludes, in which the reader's silence allows space for musical commentary on the phrases. In readings in which I haven't used other readers I've found other ways to recite the work so that the "problems of performance" find resolution. Certain sections of the poem require the readers to choose how they are going to read the intermingled lines. While I can't recite a five-voice passage "in harmony" during a solo reading, I can read the passage horizontally or vertically. At the Poetry Project, I read "XLVIII" unaccompanied and resolved its multi-voiced "problem of performance" by reading the overlapping passages in one of about five possible sequences. Although the work is precisely "notated," the score does allow room for interpretation. Jim Gardiner, who knows my work very well, has on several occasions performed the work with several readers reciting "cut-ups" of my multi-voices passages and pacing themselves so that however they interpret their lines, all the readers end at the same time.

Concerning my YouTube performance, I think your description of the "poet/performer in action," is very accurate in that the poem already exists and my performance brings out what is "at once new to me, and yet not unknown" because I take improvisational liberties in the overdubbed recitation and fill the space between textual passages with improvised basslines that give the performed work a different "meaning" than the written text. My performing and presenting the text as a video does create a work encompassing "all forms," so to speak, but even there, it's the presentation of all resources available within the performing situation and could be rendered in many different ways while working from the core piece.

Thank you once again for your kind words and informed commentary.

Vernon

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9. steve dalachinsky

readings

Sat 29 May 2010

June 5
The Brownstone Poets presents:
steve dalachinsky and Bruce Webber
Park Plaza Restaurant
220 Cadman Plaza West near Clark St. & Pineapple Walk
Brooklyn, NY 11201 - 718 – 596 – 5900
Take the A or C to High Street, 2 or 3 to Clark Street,
4, 5, M or R to Court Street, Borough Hall

2:30 P.M. $3 Donation – plus Food/Drink - Open Mic

curated by Patricia Carragon

---

june 6 poets in collage opening at tribes gallery
285 e 3rd st ave c manhattan
workshop 2-4 pm opening at 4 pm onward -
readings by 10 poets in show
steve dalachinsky yuko otomo bruce webber(curator),
jeff wright, valery oisteaneau (workshop leaders)
star black, lewis warsh, bob heman, aaron howard, nicole peyrafitte

---

steve reads /

June 14 at Local 269 suffolk and houston 7 pm
w/ the great loren mazzacane connors on guitar

$10 per set - $ 7 senior and students / $15 for 2 -
$20 for entire night
other sets by other folks to follow at 8, 9 and 10 pm

Sunday June 20 - 2-5pm
the Vision Festival presents @ AGathering of Tribes
285 East 3rd St. (between C & D - 2nd floor)
donation to Tribes

poetry by

Jeff Wright
Bob Heman
Lewis Warsh

Poetry & Music

Albey Balgochian & Jane Grenier B
Barry Wallenstein
Yuko Otomo - Shayna Dulberger
Jake Marmer / & Alon Nechushtan
Aaron Howard w/Gwen Krueger & Tomislav Butkovic
Steve Dalachinsky
Alexandre Pierrepont
Tamara Singh
Tsaurah Litsky
Steve Ben Israel

Musicians / Improvs
Ellen Christi
Max Johnson bass
Andrew Barker drums
Charles Waters reeds
plus others to be announced

$5 donation

---

june 27 6-8pm
steve dalachinsky and jake marmer
read on the roof of the educational alliance on e.bdway
$10 includes snacks and all the kosher wine you can drink

↑ Index

10. Ruth Lepson

Re: Leslie Scalapino (1944-2010)

Sat 29 May 2010

O I am sorry. She was alive & sweet, so smart & bubbly. She let us escape our preoccupations & use our intelligence more widely. I wish I cd thank her now. Told my class she was sick & we read some of her writing this term.

On 5/29/10 5:06 PM, "Charles Bernstein" <[redacted]> wrote:

> *http://epc.buffalo.edu/authors/scalapino/obit.html*
>
> *³Scalapino makes everything take place in real time, in the light and air and night where all of us live, everything happening at once.²*
> *‹ Philip Whalen*
>
> *Leslie Scalapino passed away on May 28, 2010 in Berkeley, California. She was born in Santa Barbara in 1944 and raised in Berkeley, California. After Berkeley High School, she attended Reed College in Portland, Oregon and received her B.A. in Literature in 1966. She received her M.A. in English from the University of California at Berkeley in 1969, after which she began to focus on writing poetry. Leslie Scalapino lived with Tom White, her husband and friend of 35 years, in Oakland, California.*
>
> *In childhood, she traveled with her father Robert Scalapino, founder of UC Berkeley¹s Institute for Asian Studies, her mother Dee Scalapino, known for her love of music, and her two sisters, Diane and Lynne, throughout Asia, Africa and Europe. She and Tom continued these travels including trips to Tibet, Bhutan, Japan, India, Yemen, Mongolia, Libya and elsewhere. Her writing was intensely influenced by these travels. She published her first book O and Other Poems in 1976, and since then has published thirty books of poetry, prose, inter-genre fiction, plays, essays, and collaborations. Scalapino¹s most recent publications include a collaboration with artist Kiki Smith, The Animal is in the World like Water in Water (Granary Books), and Floats Horse-Floats or Horse-Flows (Starcherone Books), and her selected poems It¹s go in horizontal / Selected Poems 1974-2006 (UC Press) was published in 2008. In 1988, her long poem way received the Poetry Center Award, the Lawrence Lipton Prize, and the American Book Award from the Before Columbus Foundation. Her plays have been performed in San Francisco at New Langton Arts, The Lab, Venue 9, and Forum; in New York by The Eye and Ear Theater and at Barnard College; and in Los Angeles at Beyond Baroque.*
>
> *In 1986, Scalapino founded O Books as a publishing outlet for young and emerging poets, as well as prominent, innovative writers, and the list of nearly 100 titles includes authors such as Ted Berrigan, Robert Grenier, Fanny Howe, Tom Raworth, Norma Cole, Will Alexander, Alice*

Notley, Norman Fischer, Laura Moriarty, Michael McClure, Judith Goldman and many others. Scalapino is also the editor of four editions of O anthologies, as well as the periodicals Enough (with Rick London) and War and Peace (with Judith Goldman).

Scalapino taught writing at various institutions, including 16 years in the MFA program at Bard College, Mills College, the San Francisco Art Institute, California College of the Arts in San Francisco, San Francisco State University, UC San Diego, and the Naropa Institute.

Of her own writing, Scalapino says ³my sense of a practice of writing and of action, the apprehension itself that Œone is not oneself for even an instant¹ should not be,¹ is to be participation in/is a social act. That is, the nature of this practice that¹s to be Œsocial act¹ is it is without formation or custom.² Her writing, unbound by a single format, her collaborations with artists and other writers, her teaching, and publishing are evidence of this sense of her own practice, social acts that were her practice. Her generosity and fiercely engaged intelligence were everywhere evident to those who had the fortune to know her.

Scalapino has three books forthcoming in 2010. A book of two plays published in one volume, Flow-Winged Crocodile and A Pair / Actions Are Erased / Appear will come out in June 2010 from Chax Press; a new prose work, The Dihedrons Gazelle-Dihredals Zoom will be released this summer by Post-Apollo Press; and a revised and expanded collection of her essays and plays, How Phenomena Appear to Unfold (originally published by Potes & Poets) will be published in the fall by Litmus Press.

Her play Flow-Winged Crocodile will be performed in New York at Poets House on June 19th at 2pm and June 20th at 7pm by the performance group The Relationship, directed by Fiona Templeton and with Katie Brown, Stephanie Silver, and Julie Troost. Dance by Molissa Fenley, music by Joan Jeanrenaud, and projected drawings by Eve Biddle. This production is co-sponsored by Belladonna and the Poetry Project.*

There will be a memorial event for Scalapino at St. Mark¹s Poetry Project on Monday, June 21st.

A Zen Buddhist funeral ceremony will be conducted by Abbott Norman Fisher in about a month with the arrangements in a subsequent announcement. Tom requests that in lieu of flowers, Leslie's friends consider a charitable donation in her memory to: Poets in Need, PO Box 5411, Berkeley, CA 94705; Reed College for the Leslie Scalapino Scholarship, 3203 Southeast Woodstock Boulevard, Portland, OR 97202-8199; The AYCO Charitable Foundation, PO Box 15203, Albany, NY 12212-5203 for the Leslie Scalapino-O Books Fund to support innovative works of poetry, prose and art; or to a charitable organization of their choice. Condolence cards may be sent to Tom & Leslie¹s home address,

> *5744 Presley Way, Oakland, California 94618-1633.*
>
> *to make my mind be actions outside only. which they are.*
> *that collapses in*
>
> *grey-red bars. actions are life per se only without it.*
>
> *(so) events are minute ‹ even (voluptuous)*
>
> *Leslie Scalapino*

↑ Index

11. Peter Quartermain

Re: Leslie Scalapino (1944-2010)

Sat 29 May 2010

Oh. Shocking news. Will there ever be a moment in this quarter-century when we will not be dismayed and not weep?

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Charles Bernstein
Sent: 29 May 2010 02:07 PM
To: [redacted]
Subject: Leslie Scalapino (1944-2010)

http://epc.buffalo.edu/authors/scalapino/obit.html

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to make my mind be actions outside only. which they are.
that collapses in

grey-red bars. actions are life per se only without it.

(so) events are minute - even (voluptuous)

--Leslie Scalapino

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12. Laura Hinton
Re: Leslie Scalapino (1944-2010)
Sat 29 May 2010

I am devastated by this news, as I know many of you are. Leslie Scalapino is one of our greatest, most inventive American poets. I can't put that in the past

tense. I will write more when I get my wits about me. Thank you, Charles, for your posting.

Laura Hinton

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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13. Joel Weishaus
"Splitting the Stone - Toward a Lithopoetics."
Sun 30 May 2010

Dear Friends and Colleagues;

This is a new project, one page, please scroll down:
http://www.cddc.vt.edu/host/weishaus/Splitting/Page.htm

-Joel

Joel Weishaus
Homepage: http://web.pdx.edu/~pdx00282
On-Line Archive:
www.cddc.vt.edu/host/weishaus/index.htm

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14. steve dalachinsky
more sad news peter orlovsky passed away
Sun 30 May 2010

---

may 30 age 77

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15. David Dowker
Machine Language
Sun 30 May 2010

Announcing the publication by BookThug of

MACHINE LANGUAGE

by David Dowker.

"MACHINE LANGUAGE delves the delic, from the 'pataphysical conjunction of archaic paper tape code, a fragment of Sappho and the Gorgon (apparatus) to
writing through (over under sideways around) various texts and subtexts of the
post-modern North American rhizome, coding the flows of Black Mountain poetics
and so-called 'language poetries,' elliptical traces of neo-surrealist tendencies with
reconnaissance syntax and pliant iambics, love's number crunched for the age of
surveillance."

Available at BookThug:
http://www.bookthug.ca/proddetail.php?prod=201002

&

SPD:

http://www.spdbooks.org/Producte/9781897388518/machine-language.aspx

David

[redacted]

The Alterran Poetry Assemblage:

http://epe.lac-bac.gc.ca/003/008/099/003008-disclaimer.html?orig=/100/202/300/alterran/index.html

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16. derek beaulieu

new from No press: SERVANTS OF DUST by Gary Barwin

Sun 30 May 2010

No press is proud to announce the publication of

SERVANTS OF DUST

(SHAKESPEARE'S SONNETS 1-20)

by Gary Barwin

With each poem in SERVANTS OF DUST, Barwin strips away all the characters except the puncutation. Each mark is then typed out, creating a new sonnet:

1

comma
inverted comma comma
comma
colon
comma comma
inverted comma inverted comma dash comma
comma
comma period
inverted comma
comma

comma comma period
comma comma
inverted comma comma period

**

published in an edition of 40 hand-sewn copies (of which 20 are for sale)

$5 each (including shipping)

for more information, or to order copies, email

[redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

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17. Bob Heman

Collage Show - Tribes - Opening Reception - Sunday June 6 - 4:00 - 6:00

Mon 31 May 2010

This Sunday, June 6, from 4:00 to 6:00, will be the "official" opening/reading celebration of:
WALTZING IN QUICKSAND: POETS IN COLLAGE
Star Black, Steven Dalachinsky, Bob Heman, Aaron Howard, Valery Oisteanu, Yuko Otomo, Nicole Peyrafitte, Lewis Warsh, Bruce Weber, Jeffrey Cyphers Wright
Curated by Bruce Weber
May 21-June 27, 2010
TRIBES GALLERY 285 East 3rd St. (betw. Aves. C and D), 2nd Floor Gallery

Hours: Mon. 11-6, Tues.-Fri. 10-6, Sat. 12-8, Sun., 12-5
preceding the opening, between 2:00 to 4:00 there will be a free collage workshop conducted by Jeffrey Cyphers Wright and Valery Oisteanu

if you can't make it down to Tribes to see the show you can click on this youtube link
http://www.youtube.com/watch?v=NwvVZTfnAHE
for a silent walk through of the show

and on this Twitter link
http://www.flickr.com/photos/tribesgalleryphotos/
for more info on the pieces in the show

+++

then on Sunday, June 20, three of the collagist poets, Lewis Warsh, Jeffrey Cyphers Wright and Bob Heman, will be reading at Tribes at 2:00, to start off the afternoon long Visions Festival which will feature poetry and music (a donation for Tribes is requested)

+++

Bob Heman
[redacted]

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18. Jeffrey Side

Argotist Ebooks' first publication: "Scratching Face" by Jake Berry

Mon 31 May 2010

Argotist Ebooks' first publication
"Scratching Face" by Jake Berry
Poems by Jake Berry that originally appeared as status updates at Facebook between May and September 2009.
Available as a free ebook from Argotist Ebooks:
http://stores.lulu.com/store.php?fStoreID=2845322

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19. UbuWeb

Students Needed at the Whitney to Recreate Baldessari's 'I Will Not Make Any More Boring Art'

Mon 31 May 2010

From: WMAA <<[redacted]>[redacted]> Date: Tue, 25 May 2010 15:42:50 -0400

Conversation: Re-Performance of 'I Will Not Make Any More Boring Art'
Subject: Re-Performance of 'I Will Not Make Any More Boring Art'

As part of the exhibition â€˜Off the Wall: Thirty Performative Actionsâ€™ opening June 30th at the Whitney, the Museum is inviting art students to participate in a re-performance of John Baldessariâ€™s performance â€˜I Will Not Make Any More Boring Artâ€™ (1971). The action will be ongoing in the galleries for several weeks this summer. Attached is the original letter which the artist wrote to the Nova Scotia College of Art and Design proposing the project in 1971 as well as photographs documenting the original performance.

The project entails a number of students coming to the Whitney and writing the sentence â€œI will not make any more boring artâ€ on one of the walls of the gallery, in columns. Each student can write as few or as many phrases as they like. The artist would like two columns to be completed by the time the exhibition opens on June 30th, and the students will then come in during the day to write on the wall until the wall is completely filled.

We ask that each student who is interested in participating in this project attend a mandatory orientation session with exhibition curator Chrissie Iles at the Museum on Tuesday, June 1st at 4 pm. Students should arrive at the Whitney Museum staff entrance at 33 East 74th Street at 3:45. Â At this time participants will be able to sign up for their performance time slots and their portrait will be taken. Please RSVP to <[redacted]>[redacted] as soon as possible.

Thank you for your interest in participating, and I look forward to meeting you at the orientation.

All best,
Ali Nemerov

--
Ali Nemerov
Interpretation and Research Assistant
Whitney Museum of American Art
945 Madison Avenue at 75th Street
New York, NY 10021
[redacted]

UbuWeb
http://ubu.com

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20. David-Baptiste Chirot

Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON YOUTUBE//Mallarme/Music & Visual Poetry

Mon 31 May 2010

Dear Vernon and Murat:

re the white spaces--i jotted this down in notebook, as an other way of thinking of "white space" not as "silence"--but as "white noise"--

white spaces in poem-mallarme's "intervals"--in musical/visual composition--
("Un Coup de des")--
wondering--think
of white spaces as "white noise"--background sound of the Big Bang
radio-heard in universe--"out of noise arises music"--
neg-entropy
of--chaos/white noise--out of which EMERGE--patterns, rhythms,
poems--music----dissolution--decay--disappearance--back into noise--
and over again--
and again
and
the theme of "emerge/nce" is central to al my works in various media--
this (white noise/chaos)--is just another possibility in considering ways of perceiving via al the senses--those areas out of which things emerge--

("Not to seek, but to find"--the element of the uncanny--rather than beginning with a preconceived manner of apprehending the emergence, what does emerge--of "placing it"--to be open--to what is found--something which maybe "new to me, yet not unknown" as Emerson put it--this is why Mallarme is provisional in his text--"a throw of the dice will never abolish chance"--which is the unknown as it is found--"by chance"--)

a very strange example i just read is--(at once unrelated and related to the subject at hand--perhaps a sort of "negative" or "counter" example!!-as Gombrowicz is indeed a "contrarian"---)--

in Gombrowicz's novel, COSMOS,--in the continual stream of chaos flowing past the narrator--it is repeatedly noted throughout the book--the immediate human "scanning" so to speak--for patterns--for relationships among objects, bits of faces, stains on a wall--a hanged bird, a "hanged" piece of wood, a hanged cat--and, finally--a hanged man--

there is a both a "suspension"-(things, beings, hanging in the air-)-and a "finality" (death)--yet "life goes on"--the narrator goes back home to continue his war with his father-- (which may be of course be read in many ways Freudian, in terms of religion, etc)

Date: Mon, 24 May 2010 15:51:48 -0400
From: [redacted]
Subject: Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON YOUTUBE//Mallarme/Music & Visual Poetry
To: [redacted]

Dear David,

I will have to return to your detailed post, but at this moment I would like to make two points:

"one is a system of sounds which "plays" so to speak, on the emotions; the other is Music thought of as a system of "pure" relations among the notations and the intervals, (the white spaces of the page in a poem), thus creating a structural system in the work, which exists without referentiality."

*It is exactly these "white spaces of the page" which create the visual poem as a spiritual instrument. It is without referentially because, *at the moment of its emergence*,this white space does not yet belong to a system; it is emergent.*

I disagree with another point you are making. The double possibility you are referring does not lead to "two" performers each doing one. It happens in the reader/performer himself/herself. Therefore it leads to hesitation, to a crisis in reading, to silence.

Ciao,

Murat

On Sat, May 22, 2010 at 9:32 PM, David Chirot <[redacted]*>wrote:*

Dear Vernon:

thank you so much for your response!
reading it i thought of Mallarme, who i have spent some time studying on my own of late, in part to find out how he arrived at the composition of Un Coup de des (A throw of the Dice), which is often cited as being the "first modern visual poem."

When i first came across some of your Improvisations a few years ago, i was immediately aware of the interrelationships of the visual layouts of the words, phrases, lines to the rhythms and sounds of the words. The sense of the pieces I read reminded me a lot of the improvisations in Free Jazz, among other forms of improvisatory music, as there is a recurring "theme" expressed sonically, or visually or as a recurring idea--or al three at

once--around and in and out of on top and below of--are played the improvisations which seize upon a particular note or thought or sensation and expand it, adding color to it, dancing with it, expanding or trimming it--and tossing it back to the source, which brings about another improvisation which may go on back and forth for quite some time, or be played with for just a brief passage as passage of both time and of a text, a notation, since improvisations are often built up with layers of allusions, quotations, references, to works outside the piece itself as well
to particulars within the work as it is developing. This density which can be achieved by layerings of quotations and then puns upon them which open them out into wholly new series of sounds and visual layouts, of new thoughts which challenge the old which have been quoted, perhaps--this density can be increased or all of a sudden completely dispensed with in a flight of pure lyricism--

Often American performed/improvised poetry with music since the Beats say, has been very influenced by Jazz--but often the notations themselves of the words read do not look anything different from a conventionally printed poem
which could just as well be read in a non-musical setting. One often finds, post the Beats, poems with visual layouts which seem arbitrary, disconnected
from the actual sounds of the words, as though tacked on to generate some "sideshow" interest or suggestion of a "look" meant to be "experimental." What seems to be something very simple actually is quite a bit more complex--a good way to study the notations of sound as visual pieces is to study the notations and scores employed by Sound Poets, as well as in some cases, Visual Poets who use the Visuals to be sounded out as Sound Poetry. Notations in these senses need n0ot even by written as words or even in letters, but using some other system or some completely arbitrary method. Bob Cobbing for example would perform poems by simply feeling a rock in his hands, exploring the textures and shapes and expressing sonically what the fingers, the touch, experienced and found. Walking with Bob, we would use side walk cracks and shadows of trees on the sidewalk as the notations for performance. There being an underlying structure in the pale cement at the same distances of the lines in a sidewalk, not counting the cracks, one has already the basis for a theme around which to improvise--

The experience of your work and of some others led me to wanting to find out
more about the origins of this interrelationship of the Visual layout of words and punctuation marks on the page with the sounds not only of words as
words having meanings, but of words themselves as simply sounds, working and
flowing together like music--

This is what led me to Mallarme, a poet who i knew someday i would encounter, so had not previously made conscious effort to study him other than reading his poetry until the right time found me and i found it--and this was it--

I thought to share with you some of the things I found in my rummaging about in my little collection of the poet's works in French and English editions--perhpas it may be of interest and use--

Mallarme, like a great many French poets beginning with Baudelaire, was very much impressed by the conceptions of Wagner, (and wrote a very fascinating essay on the composer's work), not only with the idea of the "gesamtkunstwerke" (total art work or total work of art; in which many have found also the example of a "totalitarian" work of art--)-but also examples, materials, which coincided at various levels with the poet's own ideas regarding music and poetry. The first expression of these ideas is to be found in the "poeme critique" "The Book as Spiritual Instrument." "Poem critique" was a new form invented by Mallarme in which the essay and the prose poem meet, thus announcing not only a new style of writing, but of thinking as well, so that style and thought interact with each other in opening up new ways to think and write simultaneously "critically" and poetically. Mallarme's essays and poetry, reviews and occasional pieces, already mocked and attacked by the critics and public of the day, were seen as going beyond all previous outrage with this new form thus marking to this day Mallarme as a deliberately "obscure," "perversely difficult and decadent" and "both vague & hermetic" writer. Emerson noted that "Perhaps the blank and ruin we see within Nature in is in our eye;" similarly, one might propose that the obscurity, difficult and perversity which the readers of the time--and many today--find in Mallarme may have been--and be--in their own eyes, for, read on the terms which they set forth, Mallarme's poemes critiques and poetry are actually very limpid, acutely lucid, and, in the best French tradition, quite logical.

For example, the poeme critique "The Book as Spiritual Instrument" (also translated as "The Book as Intellectual Tool") may be thought of as referring to the book both as a tool, a device of instrumentality, and as a musical instrument. It is in the musical context which Mallarme here first envisions the layout of the composition of the musical score which is to be "Un Coup de des." Mallarme, like Verlaine, aspired to a sense of language that would attain the heights of "music above all things." However this sense of Music, in Mallarme, has two facets: one is a system of sounds which "plays" so to speak, on the emotions; the other is Music thought of as a

system of "pure" relations among the notations and the intervals, (the white spaces of the page in a poem), thus creating a structural system in the work, which exists without referentiality. Given what seems the contradiction between a non-referential structure and one that provokes, elicits, emotional responses which have their own referentialities, the "resolving" achievement of this mini-gesamtkunstwerke is then achieved through the harmonious balance of all the elements within the poem, though in such a way as to leave them open, provisional, rather than being a total enclosure without issue for the elements involved. "A throw of the dice will never abolish chance" as the poem says--

(The structural aspect is part of the huge sea change in the interest in, study and reputation of, Mallarme beginning in the early 1970's as many of Mallarme's ideas and poetics acts, works, anticipate structuralist and post structuralist literary thought in France. It was at this time that Mallarme ascended to his position as THE great experimenter, innovator, poet-thinker of the poem critique of his times, knocking Rimbaud off the throne.)

(This relates, I think, with your sense of improvisations, in which there is always an opening, a series of possibilities, of choices that are actively present and there to be ignited at any moment by the poet--it also means that the poet and the poem in itself can be seen/heard/felt/thought with as being two players, improvising back and forth, rather than the poem being a static set of notations on which the poet improvises--for the real challenge and meaning of improvisation is that two or more poets/players are exchanging ideas, references, allusions, rhythms, notes, back and forth, each one encouraging and pushing the other to continually be expanding the bursts of improvisations playing off of the central theme which runs through out the poem/music, pushing each other to ever greater and more exhilarating experiments, realizations, spontaneous illuminations or sudden expressions of the extreme tension which exists when the balance begins to stray and the theme is on the verge of being lost beneath too much "bric-a-brac"--signalling one or the other of poets/players to get a grip on it and steer the improvisations back towards the "center of gravity" so to speak. By this I mean that in your poems, what I find is that the "other" poet/player is the poem itself, as when you are improvising--it is with the challenges presented by the poem as it exists at that very moment--the poem is at once "a part of you" and "apart from you" --it has its own independence, so to speak, as it is playing, improvising with you. In other words, it is a manifestation of the uncanny of which Emerson said: "It is

new to me yet not unknown."

In "The Book as Spiritual Instrument/Intellectual Tool," which appeared in the June 1895 issue of La Revue blanche, 18 months before "Un Coup de des" appeared in the journal Cosmopolis (which employed an English typesetter whose work impressed Mallarme), the poet writes:

"Poetry, close to the idea, is Music par excellence--doesn't admit inferiority . . . Why couldn't a line--a spurt of grandeur, a considerable thought or emotion, a sentence in bold type that continues for pages, one line per page in graduated placement--keep the reader breathless, calling upon his powers of enthusiasm, for the length of the boo; along with little groups of secondary importance, explanatory or derivative--a sowing of frills."

Composing the "Editor's Note" himself for the issue of Cosmopolis in which "Un Coup des des" first appeared, Mallarme expands and clarifies this idea:

"In this work which is of an entirely new kind, the poet has attempted to create music using words. A sort of general leitmotif running throughout the poem provides it with unity. Accessory themes are grouped around it. The nature of the letters employed and the position of the blank spaces are designed to replace notes and intervals."

You note your thinking of your work in the context of multi-media--here one finds the dream of French poets of the 19th century when first discovering Wagner and his works, his gesamtkunstwerke. Verlaine and Mallarme's aspiration to "Music above al else" are close to your own sensibility. While Verlaine--who in French is absolutely breathtaking in the sheer music of many of his best poems--stayed with the conventional forms of the French poetry of his day, Mallarme saw the way to the Visual layout, like a musician composing a score, as a means of emphasizing the multi-vocal aspects and passages of the poem. The uses of space as an interval, in a sense "fills" what seems to be "blank" with the interval of silence, anticipating Cage's use of silence, among others--silence plays a role, is a sonic/visual element and event all its own, rather than simply being a bystander at the "action" of the letters and words as is so often the case. Silence, then, enters in also as duration--a new way of "keeping time" within the rhythms of the poem--attending to the silence sharpens the ear to the entrance of the sounds, themselves also as visual events, forms--the entire page becomes a site/sight/cite of activation, the prompter of a performance which, beginning with the mouth, extends to the whole body as an expressive instrument being played by the poet--thus the desire for a multi media performance, in which dance, gestures, acting, music, backdrops etc etc become a part of this activated poem--

The interrelationships among the Visual and the Sonic being performed leads to this activation of the body--and to the desire for a kind of multi media theatrical space--or simply a performance outdoors, improvising with sidewalk cracks, tree shadows moving in the wind--

It is not simply a question of the gesamtkunstwerke as a total work of art, but of the entire body of the poet/performer as the site/sight/cite of a multi-media of performance score/visual poem/poem, of sound making, of gesture, dance, the body itself as a "written character" come to life as a form of "character"--the body itself becoming the gesamtkunstwerke--

In your works one feels and hears and sees in the minds eye and in the visual layouts on the page the presence of the body of poet/performer in action, alive and improvising with the poem itself as an other body, an other entity, "at once new to me,and yet not unknown."

This to me was the great excitement in seeing your videos, as they present in action al that the poem is performing on the page, the video presents the
realization, the activation of al the elements so that one can experience fully what is the confirmation of al that the visual layouts on the page so vividly represent that it is but a step from the page to the performance, even before one has seen the performance--so that seeing the performance is a confirmation of al that one has found made possible on the page--

many many thanks again Vernon!

On Thu, May 20, 2010 at 7:07 AM, Vernon Frazer <[redacted]
wrote:

David

Many, many thanks to you in return for your kind words.

In 1985, when I heard Ted Enslin read, I realized that hearing poets recite
their work,
their rhythms and inflections, enabled me to understand it more quickly.

I've often felt that my own work needed a mixed-media presentation--recitation, music
and a readable text-- to enable the reader to relate to my work in the fullest way
possible. The Poetry Band I had about 20 years ago covered some of that ground. After

> *the Poetry Band ended, my poetry started to incorporate the contrapuntal and polytonal*
> *melodies I used to hear around me when I performed with the band, only in the form of*
> *language. So I started writing what I've called "orchestrated text."*
>
> *In IMPROVISATIONS I mentioned the late Julius Hemphill's Coon Bidness because many of*
> *the multi-voiced lines in teh book seem to come togeher in the way the saxophones did*
> *on his recording.*
>
> *I'm very pleased that the performance helped you see how my work fits together.*
> *Sometimes I think I'm a musician in a writer's body. When Ottone M. Riccio*
> *did a spin on*
> *Pound by saying, in effect, poetry is music made with language, I began to*
> *write from*
> *that sensibility and poetry came much more easily to me than it had before.*
>
> *So, when you (or anybody, I guess) look at my work, knowing that music of some kind is*
> *always at its core would (I hope) help "explain" the text.*
>
> *Again, I thank you for your praise of my work and for posting this. You've*
> *certainly made*
> *my day.*
>
> *Best,*
>
> *Vernon*
>
> *guidelines*

_____ Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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21. Joel Weishaus

Leslie Scalapino

Mon 31 May 2010

Charles:

The death of Leslie is a loss to the whole species.
I'm very sorry to hear this.

Warm Regards,
Joel

> *Date: Sat, 29 May 2010 17:06:46 -0400*
> *From: Charles Bernstein <[redacted]>*
> *Subject: Leslie Scalapino (1944-2010)*
>
> *http://epc.buffalo.edu/authors/scalapino/obit.html*
>
> *"Scalapino makes everything take place in real time, in the light and air and night where all of us live, everything happening at once."*
> *— Philip Whalen*
>
> *Leslie Scalapino passed away on May 28, 2010 in Berkeley, California. She was born in Santa Barbara in 1944 and raised in Berkeley, California. After Berkeley High School, she attended Reed College in Portland, Oregon and received her B.A. in Literature in 1966. She received her M.A. in English from the University of California at Berkeley in 1969, after which she began to focus on writing poetry. Leslie Scalapino lived with Tom White, her husband and friend of 35 years, in Oakland, California.*
>
> *In childhood, she traveled with her father Robert Scalapino, founder of UC Berkeley's Institute for Asian Studies, her mother Dee Scalapino, known for her love of music, and her two sisters, Diane and Lynne, throughout Asia, Africa and Europe. She and Tom continued these travels including trips to Tibet, Bhutan, Japan, India, Yemen, Mongolia, Libya and elsewhere. Her writing was intensely influenced by these travels. She published her first book O and Other Poems in 1976, and since then has published thirty books of poetry, prose, inter-genre fiction, plays, essays, and collaborations. Scalapino's most recent publications include a collaboration with artist Kiki Smith, The Animal is in the World like Water in Water (Granary Books), and Floats Horse-Floats or Horse-Flows (Starcherone Books), and her selected poems It's go in horizontal / Selected Poems 1974-2006 (UC Press) was published in 2008. In 1988, her long poem way received the Poetry Center Award, the Lawrence Lipton Prize, and the American Book Award from the Before Columbus Foundation. Her plays have been performed in San Francisco at New Langton Arts, The Lab, Venue 9, and Forum; in New York by The Eye and Ear Theater and at*

Barnard College; and in Los Angeles at Beyond Baroque.

In 1986, Scalapino founded O Books as a publishing outlet for young and emerging poets, as well as prominent, innovative writers, and the list of nearly 100 titles includes authors such as Ted Berrigan, Robert Grenier, Fanny Howe, Tom Raworth, Norma Cole, Will Alexander, Alice Notley, Norman Fischer, Laura Moriarty, Michael McClure, Judith Goldman and many others. Scalapino is also the editor of four editions of O anthologies, as well as the periodicals Enough (with Rick London) and War and Peace (with Judith Goldman).

Scalapino taught writing at various institutions, including 16 years in the MFA program at Bard College, Mills College, the San Francisco Art Institute, California College of the Arts in San Francisco, San Francisco State University, UC San Diego, and the Naropa Institute.

Of her own writing, Scalapino says "my sense of a practice of writing and of action, the apprehension itself that 'one is not oneself for even an instant' – should not be,' is to be participation in/is a social act. That is, the nature of this practice that's to be 'social act' is it is without formation or custom." Her writing, unbound by a single format, her collaborations with artists and other writers, her teaching, and publishing are evidence of this sense of her own practice, social acts that were her practice. Her generosity and fiercely engaged intelligence were everywhere evident to those who had the fortune to know her.

Scalapino has three books forthcoming in 2010. A book of two plays published in one volume, Flow-Winged Crocodile and A Pair / Actions Are Erased / Appear will come out in June 2010 from Chax Press; a new prose work, The Dihedrons Gazelle-Dihredals Zoom will be released this summer by Post-Apollo Press; and a revised and expanded collection of her essays and plays, How Phenomena Appear to Unfold (originally published by Potes & Poets) will be published in the fall by Litmus Press.

Her play Flow-Winged Crocodile will be performed in New York at Poets House on June 19th at 2pm and June 20th at 7pm by the performance group The Relationship, directed by Fiona Templeton and with Katie Brown, Stephanie Silver, and Julie Troost. Dance by Molissa Fenley, music by Joan Jeanrenaud, and projected drawings by Eve Biddle. This production is co-sponsored by Belladonna and the Poetry Project.*

There will be a memorial event for Scalapino at St. Mark's Poetry Project on Monday, June 21st.

A Zen Buddhist funeral ceremony will be conducted by Abbott Norman Fisher in about a month with the arrangements in a subsequent announcement. Tom requests that in lieu of flowers, Leslie's friends consider a charitable donation in her memory to: Poets in Need, PO Box

> *5411, Berkeley, CA 94705; Reed College for the Leslie Scalapino Scholarship, 3203 Southeast Woodstock Boulevard, Portland, OR 97202-8199; The AYCO Charitable Foundation, PO Box 15203, Albany, NY 12212-5203 for the Leslie Scalapino-O Books Fund to support innovative works of poetry, prose and art; or to a charitable organization of their choice. Condolence cards may be sent to Tom & Leslie's home address, 5744 Presley Way, Oakland, California 94618-1633.*
>
> *to make my mind be actions outside only. which they are.*
> *that collapses in*
>
> *grey-red bars. actions are life per se only without it.*
>
> *(so) events are minute — even (voluptuous)*
>
> *––Leslie Scalapino*

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22. Daniel Godston
World Listening Day
Mon 31 May 2010

You are invited to participate in the first World Listening Day, which happens on Sunday, July 18, 2010. The purposes of World Listening Day are: . to celebrate the practice of listening as it relates to the world around us, environmental awareness, and acoustic ecology; . to raise awareness about issues related to the World Soundscape Project, World Listening Project, World Forum for Acoustic Ecology, and individual and group efforts to creatively explore phonography; . and to design and implement educational initiatives which explore these concepts and practices.

World Listening Day is being organized by the World Listening Project, in partnership with other organizations. July 18 was chosen as the date for World Listening Day because it is the birthday of the Canadian composer R. Murray Schafer. Schafer is one of the founders of the Acoustic Ecology movement. The World Soundscape Project, which he directed, is an important organization which has inspired a lot of activity in this field, and his book Soundscape: The Tuning of the World helped to define many of the terms and background behind the acoustic ecology movement.

The World Listening Project invites you to participate in World Listening Day. Here are several possibilities -- . You can set aside some time when you pay

attention to your soundscape. . You can organize a soundwalk or a listening party when people play field recordings. . You can organize a performance event that involves field recordings and other artistic expressions that explore our soundscape and how we can listen to our sonic environment. . You can facilitate an educational event that relates to acoustic ecology, field recordings, or a similar topic. . You can contact organizations that are participating in World Listening Day, to see if you can get involved that way.

World Listening Day includes the following organizations and projects:
American Society for Acoustic Ecology
Auroral Borealis Listening Group
Berg 26 (Berlin)
Chicago Phonography
Citizen Sound
Community Sound [e]Scapes
Fruit for the Apocalypse - "The Stepney Soundscape"
Hellenic Association for Acoustic Ecology - "A Listening Demonstration-Performance and Sunset Silence Meditation" (Corfu, Greece)
Im Namen des Raumes
KKWNE (Paris)
Midwest Society for Acoustic Ecology
New England Phonographers Union
OISTAT Sound Design Working Group
Seattle Phonographers Union
SixtySecond Theatre
"Sonic Survey of Weymouth seaside" (Dorset, England)
Sound Studies / Berlin University of the Arts
"Sounds Like Radio" (WDBX FM)
Wild Sanctuary
World Forum for Acoustic Ecology
World Listening Project

For more info, please email [redacted]. Updates regarding more participants and projects will be announced soon.

Links:
http://www.worldlisteningproject.org/?p=667
http://www.sfu.ca/~truax/wsp.html
http://www.chicagoartistsresource.org/music/node/26550

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23. Rob McLennan
[[redacted]: Bywords June15 deadline]
Mon 31 May 2010

To current and former Ottawa residents, workers and students:

June 15, 2010 is the deadline to submit poetry for the July, 2010 issue of Bywords.ca.

Please consult the guidelines on www.bywords.ca then send poems to [redacted].

Judge for this year's John Newlove Poetry Award is Jason Camlot. Send poems!

Thanks to everyone who has submitted poems.

For poetry, literary events, news, links and hard-to-find poetry collections and chapbooks by Ottawa writers, please go to www.bywords.ca .

Amanda Earl
Managing Editor
www.bywords.ca
PO Box 937
Station B
Ottawa,On
K1P 5P9

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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24. Eleni Stecopoulos
ARMIES OF COMPASSION, from Palm Press
Mon 31 May 2010

Happy to announce my new book, Armies of Compassion (Palm Press, 2010), beautifully designed by Michael Cross.

http://www.palmpress.org/armiesofcompassion.html

Available from SPD:
http://www.spdbooks.org/Producte/9780984309900/armies-of-compassion.aspx?rf=1

This startling work brings something necessary to American poetry: a visceral poetics that transforms diagnosis into a performative linguistic probe in the

service of the disturbed body. The body politic’s symptoms and signs are the foundation for Eleni Stecopoulos’s aversive lyrics, whose beauty lies not in the unbearing of a device but in the bearing of our discomfiture in the world and the potency of our imaginary realignments. Armies of Compassion is a talisman, antidote to what ails, spells woven against an engulfing night.

—
Charles Bernstein

The poems of Armies of Compassion are riveting, threnodic, deeply investigative of our "hieroglyphs of breath" and body. They cut to the marrow of kinetics and philology, our psyche’s doubt, our cellular breakdowns and theatricalities, our ironies and euphemisms, our endless war, pinning evocative Latin and Greek terms to greater mythic dimension and healing ritual. Eleni Stecopoulos is one of our deepest and most rigorous poets whose ethos and intelligence challenge and light up the mind. I am thrilled by out of what ruins and darkness and inspired lexical examination come these rare beauties. — Anne Waldman

"Philosophy never confesses / its delicate condition" writes Eleni Stecopoulos, as she takes on the inherently vulnerable role of investigative poet, asking whether the body, personal and politic, is irrevocably split off in its systemic afflictions. In this book Stecopoulos deploys the paradoxical force/fragility of poetry at all too familiar sites of our abjection. She does this with historically aware wisdom and humor. Can words help, not as palliative or consolation, but as source of transfiguring energy? "Levitating girls" hover over "lines gathering / all the intelligence" of an intellectually astute imagination steeped in, among many aesthetic legacies, that of ancient Greece, where the fact "that the god descends on creaking pulleys in no way undermines the apparition." This poet has the guts and strategy (persistent courage) of what she calls "choric goals… waiting in the echo / for a tone," subtending towards love. — Joan Retallack

Eleni Stecopoulos is among a constellation of contemporary U.S. poets effectively correlating somatics (the everyday practices and conditions of bodies) with geopolitics, through a radical and emergent lyricism. In Armies of Compassion, the poet's body becomes a site allegorizing disasters of "immunity": the principle disaster being the Hegelian-trap which over-identifies 'self' as 'other' and the other as potential outbreak. As the epigraph to “Autoimmunity,” from Antonin Artaud's Theater and Its Double, reads: "The Grand-Saint-Antoine did not bring the plague to Marseille. It was already there." Which is to say: what plagues us is not alterity, but the dangerous fiction that 'self' and 'other' are not in fact coconstitutive, and that identities rather than relationships persist. Discoursing with both ancient and contemporary healing practices, and calling into question the hegemony of

modern Western medicine, Stecopoulos opens the field for what bodies can do liberated from the disciplinary triage of military, capital, and clinic. Like Artaud, Robert Duncan, and Hannah Weiner before her, language experiment follows from bodily necessity and contingency. Conditioned by despair, there is somehow hope in "guts." Having guts (courage), but also attending their literal fact (the innards determining how we act, thus will be).

—Thom Donovan

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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25. Rob McLennan
jwcurry is appealing for relief again.
Mon 31 May 2010

jwcurry is appealing for relief again. Consider buying some of his books so he can live in his apartment!

check out this older post, here; http://robmclennan.blogspot.com/2009/09/urgent-note-from-roland-prevost-save.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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26. Samuel Wharton
Fwd: sawbuck 4.2
Mon 31 May 2010

dear readers & contributors~

happy memorial day!

also there's a new sawbuck <http://www.sawbuckpoetry.blogspot.com> for you to read, with poems from:

Adam Shlager
A.M. Brant

Charles Springer
Dean Faulwell
Emma Bolden
Kiely Sweatt
Lisa Cole
Mark Neely
Rebecca Mertz
Scott Abels

hope you enjoy & have a great summer!

~samuel wharton, editor

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27. CA Conrad
Tammany, around
Mon 31 May 2010

Chief that is, Chief Tammany. Where we will meet.
The (Soma)tic Poetry Workshop, details at this link:
http://myforehead.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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28. David-Baptiste Chirot
save jwcurry & Room 302 Books!
Tue 1 Jun 2010

Last week jw sent me one of his famous single spaced many many paged letters and talked a bit about his situation--

i think he's one of the great geniuses of poetry, publishing, critiques, Visual Poetry, Sound Poetry & is also engaged in creating the entire bibliography of bp Nichol

some of jw's works will be in a forthcoming web anthology of Visual Poetry i was invited to curate

please help this great artist--!

--david baptiste chirot

NOTE: THE FOLLOWING IS FROM ROB MCLENNAN'S GREAT BLOG

An urgent note from Roland Prevost: save jwcurry & Room 302 Books!

john curry, certainly a world class poet living in our community, is presently facing almost certain eviction.

Stephen Brockwell alerted me of this precarious situation, by phone, and asked if I would get the word out, most recently at the TREE Reading Series on September 22, where we were able to scare up enough to cover one of his 5 months' owed rent & save his telephone service.

curry's been in constant production of his own and hundreds of others' work since 1979. he's mainly ineligible for grants. His bookstore is mainly an unused resource. His archive documenting the growth of avant-garde writing in Canada is one of the key collections in the country. Nicky Drumbolis has said: "curry and his work are the best-kept secret in Canada."

Since time is of the essence, if curry's to avoid eviction, there are a few ways you can help:

Start to use his goddamn store!

Room 302 Books is the only bookstore in Canada ever to focus specifically on the avant-garde and "overlooked outsiders," specializing in concrete/visual/sound poetries (mainly Canadian) with a stock of over 20,000 mainly rare titles, including "elusive ephemera," and probably the only source of most of jwcurry's various imprints and titles (which number in the thousands). curry's current lists finally focus on his own work as artist & publisher, virtually the first time everything that's (still) available has been made commonly available. You can purchase bookstore IOUs (or set up an account) today in any amount for those who'd like to do that.

Subscribe to Curvd H&z, curry's serial imprint. "donor" subscriptions (please indicate) of $100 or more get ½ the stash in a sampling of available titles from various of his imprints immediately, the remaining ½ put on account for forthcoming titles.

Donate outright.I would like to encourage you to donate something so as to keep this excellent bookstore, publisher, archive and artist alive, and at the same time help prevent curry's eviction from his apartment. For those who'd like to purchase bookstore IOU's, I'd ask you to write (#302-880 Somerset Street West, Ottawa Canada K1R 6R7) or call him at [redacted]. Please contribute as you can. The New Busy is not the old busy. Search, chat and e-mail from your inbox. Get started. Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. See how.

_____ The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. http://www.windowslive.com/campaign/thenewbusy?

tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

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29. Deborah Poe

Fwd: Call for anecdotes for an upcoming Sarabande book

Tue 1 Jun 2010

Forwarding on request (apologies for x-posting)

Here's the call:

Call for anecdotes for an upcoming Sarabande book

Jeffrey Skinner and Leslie McGrath are working on a project about the careers of poets and literary prose writers. How do poets and other literary writers move ahead in their careers (other than via their blazing talent?) This is your chance to share the anecdotes you've only told your closest friends. We're interested *only* in the stories, not in names and places. We offer anonymity and gratitude in exchange. And, if we use your anecdote, a free copy of the resulting book. **

Please email your anecdotes to [redacted] by July 1, 2010 under the heading "Book Anecdote."

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30. William Allegrezza

Series A: Durgin and Boully this Wednesday

Tue 1 Jun 2010

Come to Series A this Wednesday to hear two great poets.

June 2, 7:00-8:00 p.m.
Patrick Durgin
Jenny Boully

At the Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL

BYOB. Parking. Public Transit.

http://www.moriapoetry.com/seriesa.html

**The reading starts on time at 7 since the HPAC closes at 8.

Bill Allegrezza

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31. Mary Jo Malo
Gulf waters
Tue 1 Jun 2010

My contribution, "DOWN IN THE PARISH," can be read here:

http://thisshiningwound.blogspot.com/

Recently I've discovered the holistic work of physicist-philosopher, David Bohm, and am amazed by the intricate flow and interrelation among all forms of matter. Decades ago he saw the segmented, mechanistic view of reality as a dangerous justification for unrestrained technology. Bohm further realized our entire system of thought is incoherent. He believed fresh perspectives are attainable only through imagination and the potential inherent in an artist's inescapable need to create.

When working in the energy sector, specifically the heavy electrical apparatus industry, I became aware of studies to determine the effect of electromagnetic radiation on children. I also learned too many utilities recklessly generate electricity using coal, gas, and nuclear power. We must end our reliance on toxic energy supplies and quickly transition to safe, renewable energy, or this planet will be uninhabitable for most species. Reduce, reuse, recycle, bicycle, and use mass transit!

I no longer apologize for writing poetry using metaphors drawn from nature.

Mary Jo Malo

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32. Will Larsen
This Sunday: Staviana Stanescu Reading, 2pm
Tue 1 Jun 2010

The Renaissance Society presents

*Saviana Stanescu
"NY THRU AN IMMIGRANT I or (r)EVOLUTION
(Flagstories and other personal histories)"
Sunday, June 6, 2:00 pm*

You are invited for The Renaissance Society's last event of the year - a reading by Saviana Stanescu, followed by a reception with light refreshments in the gallery.

Stanescu was a college student in 1989 when she participated in the Romanian "revolution" and the so-called "end of communism". Now, after almost 20 years she witnesses the so-called "end of capitalism" in New York. This

autobiographical performative lecture explores her immigrant experience in New York through the lens of a personal dichotomy East-West and a permanent negotiation between the old and new set of values.

Playwright, poet, screenwriter, teacher, journalist, curator, Stanescu does it all. Her work is often characterized by a black humor and a sense of the absurd that is distinctly Eastern European. She wrote the screenplay for Dog Luv which is featured in the exhibition Seductiveness of the Interval. She has won numerous awards and her plays have been widely presented internationally and in the US. Recent New York productions include: Aliens with Extraordinary Skills, Waxing West, and YokastaS Redux (co-authored with Richard Schechner). She teaches at New York University.

The reading will take place in Swift Hall room 106, at The University of Chicago, 1025 East 58th Street (on the Main Quadrangle of the University, directly east of Cobb Hall). The reception will be at The Renaissance Society, 5811 South Ellis Avenue, 4th floor, Cobb Hall. FREE

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33. Nic Sebastian

Ten Questions on Poets and Technology: Chris Hamilton-Emery

Tue 1 Jun 2010

The internet, Facebook, Twitter, blogs, websites, iPad, iPod, podcasts, digital video, computers and who knows what else. What do they all mean for the poet? For Poetry? UK poet Chris Hamilton-Emery responds this week to Ten Questions on Poets and Technology - http://bit.ly/anbQ7A.Best wishes,Nic Sebastianhttp://verylikeawhale.wordpress.com

_____ The New Busy is not the too busy. Combine all your e-mail accounts with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4

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34. V. Joshua Adams

*** *NEW ISSUE OF CHICAGO REVIEW* ***

Tue 1 Jun 2010

***

CHICAGO REVIEW is pleased to announce the publication of issue 55:2, featuring:

POETRY by Simon Jarvis, Jean Valentine, Kristina Jipson, Pierre Joris, Elizabeth Winder, Susan Stewart, Andrew Zawacki, Rob Halpern, and Stéphane Mallarmé (Translated by Peter Manson)

FICTION by Gary Lutz, Erika Mikkalo, and Matt Briggs

ESSAYS by Jennifer Moxley, Durs Grünbein and John Wilkinson

plus REVIEWS and a NOTE

To order or subscribe, visit:

http://humanities.uchicago.edu/orgs/review/

***

CHICAGO REVIEW
5801 S. Kenwood Ave.
Chicago, IL 60637

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35. Jonathan Morse
What happens when a photographer looks at a poet?
Wed 2 Jun 2010

Setting the stakes high with a great photographer, Edward Weston, I ask that question in a blog post at

http://jonathan-morse.blogspot.com/2010/05/tycoon-classic-studio-pose.html

Jonathan Morse
University of Hawaii at Manoa

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36. Maryrose .
Open Call: PolyVocal
Wed 2 Jun 2010

Anyone interested in joining us? Contact me or James (below)

Dear friends,

We at the Spare Room are asking you to participate in an afternoon of poetry for voices Sunday July 18.

In our business of bending literary tradition, we are working against the notion of literature as solitary act. We will be spending an afternoon in Portland, Oregon, out of doors, performing and sharing works of poetry composed or arranged for multiple voices. In doing so, we are looking back to the Greek Chorus, Louis Zukofsky's "A"-24, Canada's Four Horseman, and others, but you

are as much encouraged to bring your own work, or re-imagine the work of others.

This is an open call, do pass it on.

Please let us know if you plan on attending, & any other information we might find useful for promoting the event.

Thank you.
James Yeary, for Spare Room
[redacted]

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37. Paul Siegell
youtube'd book trailer: wild life rifle fire
Wed 2 Jun 2010

---

hello!

when you have a moment,
and
when your speakers are on...

wild life rifle fire's up on YouTube: http://bit.ly/aLaNz2

whaddaya think?

1,000 thanks for viewing,
paul>
http://paulsiegell.blogspot.com

(gigantic thanks to those kind enough to post, fwd, embed, etc. - huge!)

...thank you, Reb Livingston:
http://wewhoareabouttodie.com/2010/05/30/poetry-attentionbeam-8/

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38. Camille Martin
new at Rogue Embryo
Wed 2 Jun 2010

Fresh posts on my blog:

1) Charles Borkhuis' "Write What I Say"
http://rogueembryo.wordpress.com/2010/06/02/charles-borkhuis-write-what-i-say/

2) in-flight collage
http://rogueembryo.wordpress.com/2010/05/23/in-flight-collage/

Cheers!
Camille

Camille Martin
http://www.shearsman.com/pages/books/catalog/2010/martin.html
http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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39. Edward Foster
GREAT BOOK EVENT NOT TO BE MISSED
Wed 2 Jun 2010

—

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40. Tribbey, Hugh R.
new book
Wed 2 Jun 2010

My book Mime Box has been recently published by Chalk Editions at
http://chalkeditions.co.cc

Thanks,
Hugh Tribbey

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41. CA Conrad
FUCK DEATH!
Wed 2 Jun 2010

for Leslie Scalapino & Peter Orlovsky

Down, down, down into the darkness of the grave
Gently they go, the beautiful, the tender, the kind;
Quietly they go, the intelligent, the witty, the barve.
I know. But I do not approve. And I am not resigned.
--Edna St. Vincent Millay

It makes me angry that we die. I'm on Edna St. Vincent Millay's side with this one! FUCK DEATH! I am not resigned and will not intend to ever be so! Dying is a growing grief for the living. A humiliating and treacherous sadness in piecemeal THIS WORLD!

It was very sad to hear of the passing of Leslie Scalapino and Peter Orlovsky. I had the weirdest things happen with both of their works, not weird really because everything we think weird or coincidental will probably be revealed one day as the softest magic imaginable, meaning WE HAVE NO IDEA HOW BIG THE magic faucet roars beyond this world. But I recently stumbled across Leslie Scalapino's AMAZING book Crowd and not evening or light JUST before hearing that she had died. And have since reread it, and loved it all over again. I despise religion which drives customs, which evaporates autonomy, and SCALAPINO also OPENLY felt the same way over and over again in her poems. Like this great stanza:

people finding out what
they are -- because they don't have any
custom any longer -- we don't
not from suffering -- though going on
or their finding out, the women having been enslaved
the men dead -- custom -- suffering
made to be that

And today I wish I knew Peter Orlovsky's poems as much as I do Scalapino's. I heard him read in Philadelphia many years ago at the Painted Bride Arts Center. It was Lamont Steptoe who brought him here I believe, but I'm not 100 percent sure. The first person who ever mentioned him to me was Molly Russakoff.

Today Molly and I went deep into Fairmount Park together. We had a picnic for Peter. She had dated him at Naropa back in the 1970's at the same time that Allen Ginsberg was dating him. We had oranges and wine and dark chocolate and kale and blue corn, and ate, and offered some for Peter under the massive cottonwood tree in the park today. It was beautiful, this. This sharing and being together, being grateful for our lives and WE MUST be grateful for our lives we know.

JUST before I found out that Peter died last week I was in the Rittenhouse Library, sitting in front of the poetry section reading from the marvelous anthology OUT OF THIS WORLD (St. Mark's Poetry Project), and a book title's spine jumped out at me: WHEN I WAS COOL. I forget the author, but Molly knew him as well, in fact the book was about going to Naropa, and the author was there when Molly was there. When Peter Orlovsky was teaching there, and Ted Berrigan, and it sounded like a great time.

But I opened WHEN I WAS COOL to a page with Orlovsky's picture, and a caption which read something like, "On the first day of class Peter Orlovsky said, 'raise your hand if you think pussy tastes like strawberry jam'" or something like that.

WITH LOVE TO THE LIVING. I mind dying, I mind very much! I do not approve, and am not resigned!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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42. Alan Sondheim

Nigerian oil damage (fwd - the US is catching up)

Thu 3 Jun 2010

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http://www.guardian.co.uk/world/2010/may/30/oil-spills-nigeria-niger-delta-shell

- Alan

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org
music archive: http://www.espdisk.com/alansondheim/
==

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43. Hilary Clark

Re: new from No press: DANDELION COLLABORATION by Bob Cobbing and Lawrence Upton

Thu 3 Jun 2010

Hi,
Forwarding message.
Hope your spring/summer is going well.

H.

> *No press is proud to announce the (re-issued) publication of*
>
> *DANDELION COLLABORATION*
> *by Bob Cobbing & Lawrence Upton*
>
> *published in an edition of 40 hand-sewn copies (of which 20 are for sale)*
> *$5 each (including shipping)*
>
> *Dandelion Collaboration was commissioned from Bob Cobbing and Lawrence Upton by derek beaulieu. It was made between March and May 2002. It was the last collaborative poetry the two made, writing and rewriting using additive and destructive processes-original writing and inscription collaged with found*

> *material, subjected to digital transformation using several PC graphics packages, and analog transformation by photocopier.*
>
> *for more information, or to order copies, email*
> [redacted]
>
> *derek beaulieu*
> *2 - 733 2nd avenue nw*
> *calgary alberta*
> *canada T2N 0E4*
> [redacted]
> *http://epc.buffalo.edu/authors/beaulieu/*

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44. Laura Hinton

Re: Leslie Scalapino (1944-2010)

Thu 3 Jun 2010

In mourning Leslie Scalapino's death and in celebrating her multi-genre poetry, I am coordinating a "Streaming / Reading Memorial" on my blog site, Chant de la Sirene. Four pieces have thus far been posted this week. We are looking forward to more:

chantdelasirene.com

Anyone who wishes to send in a short piece about Leslie, on the topic of reading / re-reading her work, please backchannel me ([redacted]).

Laura

Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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45. Poetry Project
Events at The Poetry Project
Thu 3 Jun 2010

The Poets Potluck is tomorrow!

Friday, June 4, 10 PM
Poets Potluck VI

Come say goodbye to Ed & Nicole and make mark of the end of their co-Friday Night Series run before the Poetry Project¹s annual summer-time pause. Bring your best gal, or a casual gentleman or two, your ma¹s macaroni salad, and a choice tipple, like grandma¹s punch or grandpa¹s whiskey, to wash it all down. There will be poems read, songs sung and early summertime romantic merriment for all. See you there, of course.

Also, if you have a new book you should send a copy to Poets House for their showcase:

2010 Poets House Showcase
June 28 to July 31
Opening Reception: Monday, June 28, 6:00-8:00pm
BE SURE YOUR BOOKS ARE INCLUDED!
Book Submission Deadline‹Thursday, June 10, 2010

If your book was published in April 2009 or later, make sure it is a part of the 18th Annual Poets House Showcase, a display of all the poetry books published in the U.S. each year. Send books to Poets House Librarian Maggie Balistreri (10 River Terrace, New York NY, 10282; [redacted]) as soon as possible. For more details about the Showcase, visit www.poetshouse.org/showcase.htm

The Poets House Showcase takes place at @ Poets House, 10 River Terrace (at Murray St.), [redacted] /www.poetshouse.org

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar: http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8, $7 for students/seniors and $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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46. Tim Peterson

EOAGH Reading Series 6/6: Javier, Lee, and Marinovich

Fri 4 Jun 2010

EOAGH Reading Series 6/6:

PAOLO JAVIER, SUEYEUN JULIETTE LEE, and FILIP MARINOVICH

Sunday, June 6 at 2 PM

At Unnameable Books

600 Vanderbilt Avenue, Brooklyn, NY

FREE

*

PAOLO JAVIER is the author of the forthcoming chapbooks The Feeling Is Actual (creature press, summer 2010) and Megton Gasgan Krakooom (cy gist press, summer 2010). A 2010 Millay Colony Artist-in-Residence, he publishes 2nd Ave Poetry, and lives in Queens.

Read “FORMAL APOLOGY TO MY ASSHOLE,” “Maybe I’m All Of This” and “MCCARTHY AT HEART” by Paolo Javier in Issue 5:

http://www.chax.org/eoagh/issuefive/javier.html

Read an excerpt from Javier’s play "Lunatic" in Issue 4:

http://chax.org/eoagh/issuefour/javier.html

*

SUEYEUN JULIETTE LEE grew up 3 miles from the CIA. She currently lives in Philadelphia, where she edits Corollary Press, a chapbook series devoted to multi-ethnic innovative writing. Her books include That Gorgeous Feeling (Coconut Books) and Underground National (Factory School).

Read “from in an american mirror” by Sueyeun Juliette Lee in Issue 5:

http://www.chax.org/eoagh/issuefive/lee.html

*

FILIP MARINOVICH is a poet living in New York, New York. His books are "ZERO READERSHIP" (Ugly Duckling Presse 2008), and the forthcoming "A TRAVELLING PART" (Ugly Duckling Presse 2011). He has published poems in Critiphoria, EOAGH #3 and #5, The Brooklyn Rail, and Aufgabe. Good evening Everybody.

Read “HONORABLE ONE,” “BARETTE,” and “Descriptions Automatique” by Filip Marinovich in Issue 3:

http://chax.org/eoagh/issue3/issuethree/marinovich.html

Read “AMERICA DEATH IN NEW YORK” by Marinovich in Issue 5:

http://chax.org/eoagh/issuefive/marinovich.html

*

HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.

2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

*

UPCOMING EOAGH READING SERIES EVENTS:

Susie Timmons and Michael Gottlieb (Faux | Other event)

Sunday, June 13 @2PM

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

Sunday, June 27 @2PM

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47. Nicholas Karavatos
at Show & Tell Gallery in Portland, OR on Monday, June 7 at 7:00pm
Fri 4 Jun 2010

"3 Friends Mondays: Caffeinated Art" welcomes poets Nicholas Karavatos, Chris Cotrell, & Carolyn Brazda to the Show & Tell Gallery in Portland, Oregon on Monday, June 7 at 7:00pm.

NICHOLAS KARAVATOS is included in the anthology Punk Rock Saved My Ass (Ukiah: Medusa's Muse, 2010) and the latest issue of West Wind Review (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled No Asylum (Arcata, 2009).

David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

CHRIS COTTRELL was born in Portland, Oregon but grew up on Maui. His fiction, reviews and poetry have appeared in The Scene, Alchemy, Willamette Week, Portland Review (which he now edits), Clackamas Literary Review, Nervy Girl! and Alembic (formerly Mercury). Cottrell has been awarded the 2009 Shelley Reece award and the PSU/Literary Arts Writers in the Schools Residency and Internship for 2009-2010. He is the one of the first poetry MFAs from Portland State.

CAROLYN BRAZDA was the finalist for the 2008 and 2009 Academy of American Poets Award. She lives and writes in Portland, OR.

http://showandtellgallery.org/

Monday, June 7, 2010
7:00pm - 9:00pm
Show & Tell Gallery
201 SE 12th Avenue
Portland, OR

Nicholas Karavatos' next reading/book-signing is sponsored by Tebot Bach at Golden West College, Community Room 102, Huntington Beach, CA on Friday, June 25 _____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

↑ Index

48. Alan Sondheim

conference - video demo - brightens nicely -

Fri 4 Jun 2010

---

conference - video demo - brightens nicely -

http://www.alansondheim.org/spilt.mp4

↑ Index

49. amy king
Weeping over this ...
Fri 4 Jun 2010

I suppose this is the beginning of the "spill" effects (caution: gruesome) --

http://www.boston.com/bigpicture/2010/06/caught_in_the_oil.html

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In related news, new poems up at Poets for Living Waters:

http://poetsgulfcoast.wordpress.com/

Poets for Living Waters is a poetry action in response to the BP oil disaster in the Gulf of Mexico begun on April 20, 2010, one of the most profound human-made ecological catastrophes in history.

The first law of ecology states that everything is connected to everything else. An appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis, including work that harkens back to Hurricane Katrina and the ongoing regional effects.

~~~

http://amyking.org

↑ Index

50. Mary Kasimor
Re: Weeping over this ...
Fri 4 Jun 2010

I just posted this on Facebook. Yes, I feel like crying, too. These animals are so vulnerable.

Mary

--- On Fri, 6/4/10, amy king <[redacted]> wrote:

From: amy king <[redacted]>
Subject: Weeping over this ...
To: [redacted]
Date: Friday, June 4, 2010, 12:36 PM

I suppose this is the beginning of the "spill" effects (caution: gruesome) --

http://www.boston.com/bigpicture/2010/06/caught_in_the_oil.html

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51. amy king
OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.
Fri 4 Jun 2010

"

Via Wendy Babiak -- from Centa Theresa at Michael Rothenberg's page:

"British Petroleum (BP) rep Randy Prescott made a comment, "Louisana isn't the only place that has shrimp."

His office number is [redacted] his email is [redacted] . Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"

Of course, you can pressure your senators to pass Obama's new Clean Energy Bill too!

EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES - Just enter your Zip Code and send -- http://www.congress.org/soapbox/alert/15111301

~~~

WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act

Dear Representatives Schumer and Gillibrand: The first law of ecology states that everything is connected to everything else. People as well as animals depend on a healthy balance of the ecosystem for survival. An appreciation of this systemic connectivity requires a meaningful response to the current crisis. As we watch the recent BP disaster unfold and the effects make their way into our own Atlantic ocean, it is becoming ever-more clear that protected waters are more imperative than ever. The House has passed an energy bill already but legislation has stalled in the Senate. I strongly urge you to let your senators know -- right now -- that enough is enough! President Obama notes,

"The time has come, once and for all, for this nation to fully embrace a clean energy future." Don't give Big Oil and Dirty Coal a bailout. Please support this bill and protect our chance to build a clean energy future. Iâ€™ll leave you with the words of Thomas Fuller, â€œWe never know the worth of water till the well is dry.â€ Please help with this project so that future generations donâ€™t remember us for the wrong reasons. Thanks for your time and thoughtfulnessâ€”the clock is not stopping, neither should we. Sincerely, http://www.congress.org/soapbox/alert/15111301 ~~~ MORE INFO President Obama says US needs energy bill to help end fossil fuel dependency -- http://www.csmonitor.com/From-the-news-wires/2010/0602/President-Obama-says-US-needs-energy-bill-to-help-end-fossil-fuel-dependency Obama Points a Finger at GOP -- http://online.wsj.com/article/SB10001424052748703561604575282593380918512.html~~~The energy portions of the law are intended to promote rapid development of renewable energy sources and increase energy efficiency in buildings, appliances, and other sectors of the economy. The president said he hoped that the clean-energy-related portions of the bill will inspire Americans the same way that President Kennedy's goal to put a man on the moon did in the 1960s. "I hope this investment will ignite our imagination once more in science, medicine, energy and make our economy stronger, our nation more secure, and our planet safer for our children," Obama said before signing the bill. The major energy-related portions of the law were largely left intact after Congressional debate. Overall, the plan will more than triple the amount of spending on clean-energy programs, said Daniel Weiss, a fellow at the Center for American Progress. MORE DETAILS HERE -- http://news.cnet.com/8301-11128_3-10165605-54.html

↑ Index

52. **Mark Johnson**

Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Fri 4 Jun 2010

Source for the quote? Nobody I know has been able to find one.

On Fri, Jun 4, 2010 at 3:05 PM, amy king <[redacted]> wrote:

> "
> *Via Wendy Babiak -- from Centa Theresa at Michael Rothenberg's page:*
>
> *"British Petroleum (BP) rep Randy Prescott made a comment, "Louisana isn't the only place that has shrimp."*
>
> *His office number is* [redacted] *his email is* [redacted] *.*
> *Give him a call or send an email. Tell him 'BP isn't the only place that has*

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> *medicine, energy and make our economy stronger, our nation more secure, and our planet safer for our children," Obama said before signing the bill.*
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> *MORE DETAILS HERE -- http://news.cnet.com/8301-11128_3-10165605-54.html*

↑ Index

53. **amy king**

Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Fri 4 Jun 2010

---

http://www.nola.com/news/gulf-oil-spill/index.s
NOLA reported it here:

http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give_us_back_the_gulf_and_our.html

But if it's not substantiated, oh my: I hope we do not inadvertently offend any of BP's representatives!

~~

ALIAS -- http://amyking.org

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From: Mark Johnson <[redacted]>
To: [redacted]
Sent: Fri, June 4, 2010 3:37:57 PM
Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Source for the quote? Nobody I know has been able to find one.

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> "
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> *His office number is* [redacted] *his email is* [redacted] *.*
> *Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"*

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↑ Index

54. **amy king**

Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Fri 4 Jun 2010

And then there's the Chief Executive of BP -- on the record at CNN -- characterizing the fallout, on repeat, as "very, very modest."

"I think the environmental impact of this disaster is likely to have been very, very modest ... But everything we can see at the moment suggests that the overall environmental impact will be very, very modest."

Ahem.

http://archives.cnn.com/TRANSCRIPTS/1005/18/acd.01.html

~~

ALIAS -- http://amyking.org

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Fri, June 4, 2010 3:51:30 PM
Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

http://www.nola.com/news/gulf-oil-spill/index.s
NOLA reported it here:

http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give_us_back_the_gulf_and_our.html

But if it's not substantiated, oh my: I hope we do not inadvertently offend any of BP's representatives!

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> *His office number is* [redacted] *his email is* [redacted] *.*
> *Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"*
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> *Of course, you can pressure your senators to pass Obama's new Clean Energy Bill too!*
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> *The major energy-related portions of the law were largely left intact after Congressional debate. Overall, the plan will more than triple the amount of spending on clean-energy programs, said Daniel Weiss, a fellow at the Center for American Progress.*
> *MORE DETAILS HERE -- http://news.cnet.com/8301-11128_3-10165605-54.html*

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55. Christopher Rizzo
Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.
Fri 4 Jun 2010

Brett Michael Dykes reported it in Yahoo! News article:

http://news.yahoo.com/s/ynews/20100603/ts_ynews/ynews_ts2390

I Googled "Louisana isn't the only place that has shrimp." Google fixed the spelling error and I found the above article in 30 seconds.

On Fri, Jun 4, 2010 at 3:51 PM, amy king <[redacted]> wrote:

> *http://www.nola.com/news/gulf-oil-spill/index.s*
> *NOLA reported it here:*
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> *http://www.nola.com/news/gulf-oil-spill/index.ssf/2010/05/give_us_back_the_gulf_an*

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>
> *guidelines*

↑ Index

56. **Mark Johnson**

Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Fri 4 Jun 2010

"Widely quoted this week..." No source.

But hey, since the right doesn't fact-check, why should we?

On Fri, Jun 4, 2010 at 3:51 PM, amy king <[redacted]> wrote:

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57. **Mark Johnson**

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Fri 4 Jun 2010

"In the wake of reports..." Sigh.

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> *http://news.yahoo.com/s/ynews/20100603/ts_ynews/ynews_ts2390*
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EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES - Just enter your Zip Code and send -- http://www.congress.org/soapbox/alert/15111301

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WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act

Dear Representatives Schumer and Gillibrand: The first law of ecology states that everything is connected to everything else. People as well as animals depend on a healthy balance of the ecosystem for survival. An appreciation of this systemic connectivity requires a meaningful response to the current crisis. As we watch the recent BP disaster unfold and the effects make their way into our own Atlantic ocean, it is becoming

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I
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"We never know the worth of water till the well is dry." Please help with
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> *medicine, energy and make our economy stronger, our nation more secure, and*
> *our planet safer for our children," Obama said before signing the bill.*
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>
> *guidelines*
>
> *guidelines*
>
> *guidelines*

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58. **amy king**

Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Fri 4 Jun 2010

Good thing Mark posted

Thanks, Christopher. Seriously, my bad.

Good thing Mark posted the call to arms! I'm certain he's doing so much more than fact checking too this poor BP representative's quote - you know, like reacting to the actual spill, calling attention to the effects of it, putting pressure

on his senators to do something, sympathizing with the residents of one of the poorest states going right now and how they can't sustain a living, the lack of outrage, etc.

Cheers,

Amy

~~

ALIAS -- http://amyking.org

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From: Christopher Rizzo <[redacted]>
To: [redacted]
Sent: Fri, June 4, 2010 3:58:58 PM
Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Brett Michael Dykes reported it in Yahoo! News article:

http://news.yahoo.com/s/ynews/20100603/ts_ynews/ynews_ts2390

I Googled "Louisana isn't the only place that has shrimp." Google fixed the spelling error and I found the above article in 30 seconds.

On Fri, Jun 4, 2010 at 3:51 PM, amy king <[redacted]> wrote:

> *http://www.nola.com/news/gulf-oil-spill/index.s*
> *NOLA reported it here:*
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> *From: Mark Johnson <[redacted]>*
> *To: [redacted]*
> *Sent: Fri, June 4, 2010 3:37:57 PM*
> *Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.*
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> *Source for the quote? Nobody I know has been able to find one.*

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His office number is [redacted] his email is [redacted] .
Give him a call or send an email. Tell him 'BP isn't the only place that has fuel either!'"

Of course, you can pressure your senators to pass Obama's new Clean Energy Bill too!

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guidelines

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59. amy king
Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.
Fri 4 Jun 2010

Yes, you're right, Mark. Since that poor BP Executive has been so maliciously maligned, I'm countering the quote about the shrimp with one made by the BP Executive himself, all nice and documented at CNN, to further inspire and re-direct your energy and call to arms:

"I think the environmental impact of this disaster is likely to have been very, very modest ... But everything we can see at the moment suggests that the overall environmental impact will be very, very modest."

http://archives.cnn.com/TRANSCRIPTS/1005/18/acd.01.html

Does that not sufficiently get your goat? Or am I the only one capable of such a feat?

Amy

~~

ALIAS -- http://amyking.org

_____
From: Mark Johnson <[redacted]>
To: [redacted]
Sent: Fri, June 4, 2010 3:59:21 PM
Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

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> *guidelines*

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60. **amy king**

SAVE THE GULF! -- BENEFIT POETRY & MUSIC FESTIVAL -- June 27th -- Petaluma, CA -- Grahn, Meltzer, Doubiago, Cherkovski and More!

Fri 4 Jun 2010

SAVE THE GULF -- MUSIC & POETRY FESTIVAL
A Benefit for The Louisiana Bucket Brigade
SUNDAY, JUNE 27, 2010 2:00 â€” 5:00 p.m. The Phoenix Theater, 201 Washington St., Petaluma [redacted] http://www.thephoenixtheater.com/
POETS INCLUDE: DAVID MELTZER, JUDY GRAHN, SHARON DOUBIAGO, NEELI CHERKOVSKI.

Also: Geri DiGiorno, Terri Carrion, Pat Nolan, Bill Vartnaw, Katherine Hastings, Michael Rothenberg, Zack Fortune, David Madgalene and Sonoma County Poet Laureate Gwynn O'Gara MUSIC BY ANNE CAROL and PETALUMA'S FABULOUS HIGH CLASS! ADMISSION: $5 â€” $5,000! NO ONE TURNED AWAY All proceeds go to The Louisiana Bucket Brigade, a non-profit 501(C)3 environmental health and justice organization tracking the impact of the BP oil spill and preventing the impact from being "swept under the rug". Donations are tax-deductible. Checks accepted.

www.labucketbrigade.org

http://oilspill.labucketbrigade.org

↑ Index

61. **Mark Johnson**

Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Fri 4 Jun 2010

You care more than I do! Now I can rest easy.

On Fri, Jun 4, 2010 at 4:06 PM, amy king <[redacted]> wrote:

> *Good thing Mark posted*
>
> *Thanks, Christopher. Seriously, my bad.*
>
> *Good thing Mark posted the call to arms! I'm certain he's doing so much more than fact checking too this poor BP representative's quote - you know, like reacting to the actual spill, calling attention to the effects of it, putting pressure on his senators to do something, sympathizing with the residents of one of the poorest states going right now and how they can't sustain a living, the lack of outrage, etc.*
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guidelines

guidelines

guidelines

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62. Vernon Frazer
Re: IMPROVISATIONS VIDEO BY VERNON FRAZER ON YOUTUBE//Mallarme/Music & Visual Poetry
Fri 4 Jun 2010

David

I like the "white noise" idea.

In a sense, it renders the universe more kinetic, always in motion, so that even "silence" may not be an absolute silence but a suspension of the kinetic elements that creates spatial and rhythmic tension, and an element of undertainty.

As I envision "Un Coup de Des," my sense of the hand shaking the dice continuing throughout the poem suggests to me a continuation of energy, not a cessation. In effect, the space on the page would fill with the tension and anticipation aroused while awaiting the toss. In a universe in constant motion, e.g. from energy to matter and back, the continual flux of energy and matter would render the outcome of the poem/toss "provisional".

Vernon

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63. Daniel Godston
Mingus Awareness Project
Fri 4 Jun 2010

Mingus Awareness Project 2010

a benefit concert for ALS support and research

Wednesday, June 23, 2010 (8 p.m.)

On June 23, a group of musicians will gather at The Jazz Showcase to celebrate the life and music of Charles Mingus, and to benefit the Les Turner ALS Foundation. Mingus, an American musical hero who died of ALS, is one of the greatest figures in jazz history. His bass playing, compositions and philosophy have transcended his genre and left indelible marks on music history.

MAPtet will perform music by Charles Mingus, Duke Ellington, Rahsaan Roland Kirk, and Eric Dolphy, as well as original compositions --

Jon Hey -- piano

Paul Hartsaw -- tenor saxophone

Dan Godston -- trumpet

Fred Jackson -- alto saxophone

Jon Godston -- soprano saxophone

Raphael Crawford -- trombone

Tom Berg -- baritone saxophone

Cory Biggerstaff -- upright bass

Brian Jones -- drums

Admission: $20 / $15 for students

Attendees will have the opportunity to participate in a raffle to win items. All proceeds will go to benefit the Les Turner ALS Foundation.

Mingus Awareness Project is organized by the Borderbend Arts Collective, in partnership with the Les Turner ALS Foundation. The Borderbend Arts Collective is a 501(c)(3) organization whose mission is to promote the arts, to create opportunities for artists to explore new directions in and between art forms, and to engage the community.

Amyotrophic Lateral Sclerosis (ALS), commonly known as Lou Gehrig's disease for the New York Yankees baseball icon, is a progressive neuromuscular disorder that causes atrophy throughout the body, ultimately leading to total paralysis. Brain cells cease sending messages to muscles, which slowly prohibits patients' movement and their ability to communicate. Onset commonly occurs between ages 35 to 65, and is slightly more prevalent in men. There is currently no cure for ALS, but treatment and interventions can help alleviate some symptoms, improve quality of life and prolong survival by delaying respiratory failure. The clinical progression can vary widely; however, patients typically live with the disease two to five years after the onset of symptoms. ALS knows no racial, cultural or socioeconomic boundaries and follows no pattern.

The Les Turner ALS Foundation, founded in 1977 is recognized internationally and is the only independent publicly supported non-profit organization in the Chicago-area devoted solely to the treatment and elimination of ALS. The Foundation is affiliated with Northwestern University Feinberg School of Medicine where it supports a large multidisciplinary clinical program and two

world-class scientific research laboratories. The Foundation's comprehensive patient services include support group meetings; professional in-home consultation services; communications and durable medical equipment programs; respite care grants; and educational programs.

The Jazz Showcase

Dearborn Station, in Chicago's historic Printers Row neighborhood

806 S. Plymouth Ct.

Chicago, IL 60605

[redacted]

http://www.mingusawarenessproject.org

http://www.kintera.org/autogen/home/default.asp?ievent=427785

http://www.borderbend.org

http://www.jazzshowcase.com/

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64. Peter Quartermain

Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

Fri 4 Jun 2010

Mark wrote:
> But hey, since the right doesn't fact-check, why should we?<
Tsk tsk.
Since that remark can now be sourced, it can be used against "we" no matter how sardonic or satiric it may have been meant. Whatever you do re this disaster, DON'T shoot from the lip. Careless lips kill wildlife. Careful lips demolish politicians and their cronies.

And, as Amy says, ACT.

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On

Behalf Of Mark Johnson
Sent: 04 June 2010 12:59 PM
To: [redacted]
Subject: Re: OT: Call to Action -- TWO THINGS YOU CAN DO - EASY.

"Widely quoted this week..." No source.

But hey, since the right doesn't fact-check, why should we?

On Fri, Jun 4, 2010 at 3:51 PM, amy king <[redacted]> wrote:

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> > Of course, you can pressure your senators to pass Obama's new Clean
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> >
>
http://www.csmonitor.com/From-the-news-wires/2010/0602/President-Obama-
says-
US-needs-energy-bill-to-help-end-fossil-fuel-dependency
> > Obama Points a Finger at GOP --
> >
>
http://online.wsj.com/article/SB10001424052748703561604575282593380918512.ht
ml~~~The<http://online.wsj.com/article/SB10001424052748703561604575282593380
918512.html%7E%7E%7EThe>
> <
>
http://online.wsj.com/article/SB10001424052748703561604575282593380918512.ht
ml%7E%7E%7EThe>energy
> portions of the law are intended to promote rapid development of
> > renewable energy sources and increase energy efficiency in buildings,
> > appliances, and other sectors of the economy.
> > The president said he hoped that the clean-energy-related portions of
the
> > bill will inspire Americans the same way that President Kennedy's goal
to
> > put a man on the moon did in the 1960s.
> > "I hope this investment will ignite our imagination once more in
science,
> > medicine, energy and make our economy stronger, our nation more secure,
> and
> > our planet safer for our children," Obama said before signing the bill.

> > The major energy-related portions of the law were largely left intact
> after
> > Congressional debate. Overall, the plan will more than triple the amount
> of
> > spending on clean-energy programs, said Daniel Weiss, a fellow at the
> Center
> > for American Progress.
> > MORE DETAILS HERE -- http://news.cnet.com/8301-11128_3-10165605-
54.html
> >
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> guidelines
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65. Jim Rosenberg
For Neda -- A Film by Antony Thomas
Fri 4 Jun 2010

<http://www.youtube.com/watch?vô8SinuEHIk>

Also

<http://www.guardian.co.uk/world/2010/jun/04/iran-protest-victim-neda-agha-soltan-film>

Jim Rosenberg http://www.well.com/user/jer/
Internet: [redacted]

↑ Index

66. David Dowker
The Alterran Poetry Assemblage
Sat 5 Jun 2010

The Alterran Poetry Assemblage can now only be found at Library and Archives Canada:

http://epe.lac-bac.gc.ca/003/008/099/003008-disclaimer.html?orig=/100/202/300/alterran/index.html

David

[redacted]

*

MACHINE LANGUAGE is available from BookThug:

http://www.bookthug.ca/proddetail.php?prod=201002

& SPD:

http://www.spdbooks.org/Producte/9781897388518/machine-language.aspx

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67. Aldon Nielsen
ALA Photos at Heat Strings Blog
Sat 5 Jun 2010

For pics from this year's ALA in San Francisco, along with a link to the reading by C.S> Giscombe, drop by the Heat Strings Blog:

http://www.calstatela.edu/academic/english/ala2/

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

68. Aldon Nielsen
ALA in San Francisco - Correction
Sat 5 Jun 2010

Opps -- that link was to the ALA web site.
The link to Heat Strings is:

http://heatstrings.blogspot.com/

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

69. Jeffrey Side
Two poems in Jacket
Sun 6 Jun 2010

Two poems in Jacket:

http://www.jacketmagazine.com/40/side-2-poems.shtml

↑ Index

70. Jake Marmer
Bernstein, Goldsmith, and Saft Gig this Tuesday
Sun 6 Jun 2010

Hi all,

I have the honor of curating this gig - please come and spread the word:

Jewish Art for the New Millennium: Avant-Garde Poetry and Music
Charles Bernstein, Kenneth Goldsmith, and Jamie Saft
Curated by Jake Marmer

Tue June 8th, 8:00 pm
Sixth Street Synagogue
325 East 6th (b/n 1st and 2nd Ave)
Cover: $8 (includes a free drink)
RSVP on Facebook: http://www.facebook.com/event.php?eid=125609840793872

Sixth Street Synagogue, Foundation for Jewish Culture, and the Forward present the first in a new series of innovative cultural evenings at Sixth Street Synagogue. The "Jewish Art for the New Millennium" series is aimed to showcase cutting edge Jewish artists, who represent their identity in most original, innovative ways.

The first night features three artists who represent different generations, genres and aesthetics. Multi-instrumentalist musician Jamie Saft, poet Charles Bernstein and writer/poet Kenneth Goldsmith team up for an evening of intellectually provocative words and music as each performs separately and then join forces for conversation.

Charles Bernstein is a rebel voice in the world of poetry and poetic theory. Author of a number of acclaimed poetry collections including this year's "All the Whiskey in Heaven: Selected Poems" (Farrar, Straus, and Giroux). He is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania. For this event, he will be reading from Shadowtime (Green Integer, 2005), his libretto in/on/around/about Walter Benjamin, for an opera by Brian Ferneyhough, which was performed in 2005 at the Lincoln Center Festival (CD from NMC & I-Tunes; more info: http://epc.buffalo.edu/authors/bernstein/shadowtime/.

Kenneth Goldsmith's writing has been called "some of the most exhaustive and beautiful collage work yet produced in poetry" by Publishers Weekly. Goldsmith is the author of ten books of poetry, founding editor of the online archive UbuWeb (ubu.com), and the editor of I'll Be Your Mirror: The Selected Andy Warhol Interviews, which was the basis for the opera, "Trans-Warhol" the same year that an hour-long documentary on his work, "Sucking on Words" premiered. More about Goldsmith can be found at: http://epc.buffalo.edu/authors/goldsmith/ and http://en.wikipedia.org/wiki/Kenneth_Goldsmith.

Jamie Saft is a virtuoso pianist, keyboardist, producer, and composer from New York and a mainstay of the Downtown scene. Saft's stylistic versatility, multi-instrumentalist capabilities, and production skills have been featured with The

Beastie Boys, Bad Brains, The B-52's, Laurie Anderson, John Zorn, John Adams, Donovan, Bobby Previte, Dave Douglas, Antony and the Johnsons, and scores of other artists. See more of his work here: http://www.jamiesaft.com/.

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71. Rachel Loden

Chernoff, Loden, de la Perrière: Moe's in Berkeley this Thursday June 10

Mon 7 Jun 2010

Please come check us out and say hello. . . .

THURSDAY, JUNE 10, 7:30

Poetry Flash at Moe's Books
MAXINE CHERNOFF, RACHEL LODEN & DONNA de la PERRIERE

MOE'S BOOKS, 2476 Telegraph Avenue, Berkeley, [redacted], moesbooks.com.

Parking at the Durant/Channing Garage, one block north of Moe's, just west of Telegraph.

Poetry Flash: [redacted], www.poetryflash.org.

Maxine Chernoff is both a poet and novelist. The Turning is her newest book of poems, praised by Aaron Shurin who says, "Maxine Chernoff's poems are born in the ache of the world in need of itself. Amid the false papers of emptied language, this writing envisions 'a home inside the neutral gleam,' where the heart of the authentic resides." She's published six books of fiction, including Signs of Devotion, which was a New York Times Book Review Notable Book. With Paul Hoover she edits New American Writing, and with him she co-translated Selected Poems of Friedrich Hölderlin, which won the 2009 PEN USA Translation Award.

Rachel Loden's new book of poems is Dick of the Dead, which was a finalist for the California Book Award. A poem from the collection was recently featured in the Washington Post's "Poet's Choice" column, and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's first book, Hotel Imperium, was one of the San Francisco Chronicle's ten best poetry books of the year. She is the recipient of a Pushcart Prize, an &NOW award, a California Arts Council fellowship, and a grant from the Fund for Poetry.

Donna de la Perrière is the author of True Crime (Talisman House, 2009) and the forthcoming St. Erasure (Talisman House, 2011). The recipient of a 2009 Fund for Poetry award, she teaches in the MFA and undergraduate creative writing programs at California College of the Arts and San Francisco State

University, and curates the Bay Area Poetry Marathon reading series at San Francisco's The Lab gallery and performance space.

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72. Chad Sweeney

My review in Jacket: Michael Farrell's A Raider's Guide

Mon 7 Jun 2010

I thought this was an interesting book, worth checking out, A Raider's Guide by Australian poet, Michael Farrell. The review just up at Jacket.
Cheers, CS
http://jacketmagazine.com/40/r-farrell-rb-sweeney.shtml

First paragraph:
Michael Farrellâ€™s A Raiders Guide makes of language a playground of moving parts, of slides and ladders and radio chatter. Farrell composes at the level of the phrase, using parataxis and accretion rather than subordinated sentence structures to build his sonic textures via juxtaposition, non-grammatical fragments, portmanteau, codes, homophonic play, and poliglot disco-balls. The phrases tease at narrative, then refute it, establishing a dizzying surface texture, an experience in reading that rewards participation. Sentences swivel at their hinges, or refract at oblique angles, an effect of rupture reminiscent of William Burroughâ€™s cutups: â€œBefore doing anything too drastic, advertising at the launderette, the sheep wasnâ€™t dead yet.â€ In tone the poems recall the flaneuring Frank Oâ€™Haraâ€™s â€œI do this I do thatâ€ poems, but Farrellâ€™s zones of reference construct language events rather than a mapping of place.

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73. Jeffrey Side

The second ebook from Argotist Ebooks is “Iron W” by Rich Curtis.

Mon 7 Jun 2010

The second ebook from Argotist Ebooks is â€œIron Wâ€ by Rich Curtis.

Description:

A series of thirty-five poems composed from found text. The found source material was a copy of the book Ironweed, by William Kennedy, that has been ripped in half, with the half that was attached to the spine of the book being used here.

Available as a free ebook here:

http://stores.lulu.com/store.php?fAcctID=36590601

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74. amy king

TOMORROW -- Poets for Living Waters Action--World Ocean Day -- Tues, June 8th @ Unnameable Books

Mon 7 Jun 2010

Poets for Living Waters Action -- In Honor of WORLD OCEAN DAY
Tuesday, June 8th @ 7 p.m. Unnameable Books
600 Vanderbilt Ave (between Dean St & St Marks Ave)
Brooklyn, NY 11238
Trains -- 7th Ave (Q, B) // Grand Army Plaza (2, 3) // Clinton-Washington Aves (C) Readings from Poets for Living Waters and of work by Leslie Scalapino, Muriel Rukeyser, and Lorine Niedecker http://poetsgulfcoast.wordpress.com/ Poets included are BEYER, BOZICEVIC, BROLASKI, COOLEY, IIJIMA, KING and MOHABIR ~~~~~ Tamiko Beyerâ€™s poetry has appeared in The Collagist, Little Red Leaves, Sonora Review, and elsewhere. She serves as the poetry editor of Drunken Boat and leads community writing workshops with the New York Writers Coalition. She is a founding member of Agent 409: a queer, multi-racial writing collective, a Kundiman Fellow, and an M.F.A candidate at Washington University in St. Louis. Find her online at wonderinghome.com and blogging at kenyonreview.org. Ana BoÅ¾iÄeviÄ‡ was born in Zagreb, Croatia in 1977. She emigrated to NYC in 1997. Her first book of poems is Stars of the Night Commute (Tarpaulin Sky Press, November 2009), a Lambda Literary Award finalist. Her fifth chapbook, Depth Hoar, will be published by Cinematheque Press in 2010. With Amy King, Ana co-curates The Stain of Poetry reading series in Brooklyn. She works at the Center for the Humanities of The Graduate Center, CUNY. Julian T. Brolaski is the recent editor of NO GENDER: Reflections on the Life & Work of kari edwards with erica kaufman and E. Tracy Grinnell (Litmus Press 2009), and author of the chapbook A Buck in a Corridor (flynpyntar 2008/9), gowanus atropolis (forthcoming, Ugly Duckling 2011) and Advice for Lovers (forthcoming, City Lights 2011). Brolaski lives in Brooklyn where xe is an editor at Litmus Press, curates vaudeville shows and plays country music with The Low & the Lonesome. New work is on the blog hermofwarsaw and @juandenowherr. Nicole Cooley grew up in New Orleans. These poems are from her collection, Breach, just published by Louisiana State University Press that focuses on Hurricane Katrina and its aftermath. Her fourth book of poems Milk Dress will appear with Alice James Books this November. She has published two other books of poems and a novel. She directs the new MFA Program in Creative Writing and Literary Translation at Queens College-City University of New York. Brenda Iijimaâ€™s books include revv. youâ€™llâ€”ution (Displaced Press), If Not Metamorphic (Ahsahta Press), Animate, Inanimate Aims (Litmus Press) and Around Sea (O

Books). At present, she is writing an informal encyclopedia on animals used as surrogates by humans. She runs Portable Press at Yo-Yo Labs (http://yoyolabs.com) from Prospect Heights, Brooklyn. Amy King's most recent book is Slaves to Do These Things (Blazevox), and forthcoming, I Want to Make You Safe (Litmus Press). She is currently preparing a book of interviews with the poet Ron Padgett. She also teaches English and Creative Writing at SUNY Nassau Community College. With Ana Bozicevic, King co-curates the Brooklyn-based reading series, The Stain of Poetry. For more information, please visit http://amyking.org. Rajiv Mohabir teaches English as a Second Language in Queens, New York, and is currently pursuing an MFA in Creative Writing at Queens College. He is a VONA (Voices of Our Nations Arts Foundation) alumnus. Rajiv's poems have appeared in Trikone, EOAGH, Ghoti, and Saw Palm magazines. Pudding House Press named him a "Poet of Note" in their 2009 chapbook competition and published his chapbook nabad-eye me in 2010. http://poetsforlivingwaters.com/ http://poetsgulfcoast.wordpress.com/ PLEASE FORWARD - Thank you!

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75. amy king

Poets for Living Waters -- New Poems and Eco-Statements Up by ....

Mon 7 Jun 2010

BROOKS HAXTON ** ANGELA SORBY ** T. CLAYTON WOOD ** RON SILLIMAN ** TAMIKO BEYER ** JUDITH BARRINGTON ** JAMES WAGNER ** JULIAN T. BROLASKI ** LISANNE THOMPSON ** JAN HELLER LEVI ** SAM SCHILD ** ALISON PELEGRIN ** STEPHANIE STRICKLAND ** CYNTHIA LAWSON JARAMILLO ** PAUL RYAN ** NICOLE COOLEY ** RODRIGO TOSCANO ** JOSEPH P. WOOD ** GORDON MASSMAN ** TARA BETTS ** FADY JOUDAH ** PHILIP METRES ** JEFF NEWBERRY ** KIRSTEN KASCHOCK ** PATRICK DURGIN ** ALICIA OSTRIKER ** CARLY SACHS ** KATE SCHAPIRA ** BILL MARSH ** EVIE SHOCKLEY and FRANZ WRIGHT

Poets for Living Waters is a poetry action in response to the BP oil disaster in the Gulf of Mexico begun on April 20, 2010, one of the most profound human-made ecological catastrophes in history. Former US poet laureate Robert Pinsky describes the popularity of poetry after 9/11 as a turn away from the disasterâ€™s overwhelming enormity to a more manageable individual scale. As we confront the magnitude of this recent tragedy, such a return may well aid us.

The first law of ecology states that everything is connected to everything else. An appreciation of this systemic connectivity suggests a wide range of poetry

will offer a meaningful response to the current crisis, including work that harkens back to Hurricane Katrina and the ongoing regional effects.

This online periodical is the first in a planned series of actions. Further actions will include a print anthology and a public reading in Washington DC.

If you would like to submit work for consideration, please send 1-3 poems, a short bio, and credits for any previously published submissions to -- [redacted].

Editors: Amy King & Heidi Lynn Staples http://poetsgulfcoast.wordpress.com/

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76. Jared Schickling
poets for poets for living waters?
Mon 7 Jun 2010

---

apologies for sending twice, forgot to sign ---

poets for poets for living waters?
I've been biting my tongue on this one,
wondering—how does
this "poets for living waters" project function in relation to the Gulf
disaster? (disclaimer, I sent poems to
the project two weeks ago and haven't heard back) How

does the project participate in this defining moment of human history, to be
regarded or remembered or not as such? From

all appearances this is a juried,
refereed, and star-studded cast, even solicited. I've

counted 39 published poets so far, "features" and the lesser "open mics." I
suspect the response to the call for work has been more than modest, with 371
Facebook "likes" already, though, of course, I could be wrong. 39 voices,
chosen, as, ostensibly, representative, appropriate, "good," something—as a
poetic project, fine. But as the event itself, which in itself is not, mmmm,
poetry, but so much more, so far beyond? If

this poetic project is meant to be an adaptation to it, a
profound it, then why is it forced to occur according to certain
standards of
certain typical poetic projects? Why is
the project so predictable when the enormity of the otherworldly
stupidity and
all too worldly impacts all bound up with the gaping hole?
Whatever thoughts on Poets Against the War,

for example, as an ongoing response, it has the virtue of inclusion
going for
it, as do the events necessitating it.
The initial print volume was vast and varied to the point of blur
and
impotence, perhaps, and the barely selective online venue furthers this
pathetic end (I'm not deriding this here—its structure seems appropriate
to the
task). To the point that the irony in
the title makes sense—how do you call something like it at a time like
it
"poets" "against" anything? How
pathetic! More accurate, and a little
less charged, then, would be "poetry" against…

I guess, my question, what will be the actual
produce from
"poets for living waters?" What opportunity
is it truly presenting, or realizing, "for" whom and for what?

Jared

_____ The New Busy
is not the old busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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77. Jeffrey Side

The third ebook from Argotist Ebooks is "How to Live a Life" by Martin Stannard.

Mon 7 Jun 2010

The third ebook from Argotist Ebooks is â€œHow to Live a Lifeâ€ by Martin Stannard.
Description:
As may be inferred from the title, this poem by Martin Stannard is published in the hope that it will assist the complete idiot to understand the basic problems of living a life, and also help him or her to overcome them.
Available as a free ebook here:
http://stores.lulu.com/store.php?fAcctID=36590601

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78. Jonathan Morse

Jonathan Morse blogs about fur, food, and desire

Tue 8 Jun 2010

---

at
http://jonathan-morse.blogspot.com/2010/06/aspiration-things-help-us-visualize.html

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79. Fluffy Singler

New blogs

Tue 8 Jun 2010

I'm terrible about remembering to do this, but I have been writing my little heart out and I have several new blogs, including:

Qwest Bundling: For Misfits and Psychopaths (funny)

Gulf Requiem - poem (not funny)

BP, Boycotts and the American Lifestyle (not funny)

On non-sense poetry and spoken word (semi-sensical and rambling as always) (Unintentionally funny)

http://fluffysingler.blogspot.com/

Fluffy

↑ Index

80. Bob Heman

11th BIG CLWN WR EVENT - JUNE 18th - Westbeth

Tue 8 Jun 2010

11th Big CLWN WR Event

Friday, June 18, 2010
7:00-10:00 P.M.

Westbeth Community Room
155 Bank Street / 57 Bethune St.
NYC

FREE ADMISSION!!!

featuring
Basil King
&
Liza Wolsky

with special performances by
R. Nemo Hill, Evie Ivy, Judy Kamilhor,
Elinor Nauen, Carolyn Ota, Adriana Scopino,
Moira T. Smith, George Spencer, Phyllis Wat,
Nathan Whiting & Christina Robson

& a special treat from
Mindy Levokove

hosted by Bob Heman, editor of CLWN WR
&
The Westbeth Artists Residents Council Literary Arts Committee

Westbeth is an artists' housing complex in the far West Village convenient to the 14th St. stop on the A, C and E trains, the West 4th Street stop on the A, C, E, B, D & F trains, and the Christopher St. stop on the 1 train. 57 Bethune St. is mid-block b/w Washington and West Streets, then up steps to inner courtyard. 155 Bank St. is mid-block b/w Washington and West Streets, enter outer courtyard and up ramp to inner courtyard.

↑ Index

81. amy king
poets for poets for living waters?
Tue 8 Jun 2010

We've been up and running for exactly two weeks, since May 25th Jared,

We've been up and running for exactly two weeks, since May 25th (two Tuesdays ago). Poems continue to be posted daily with no end-date scheduled.

I'm sorry you don't think writing poetry in response to this disaster is a worthwhile enterprise. Perhaps you could write to your senator instead:

EMAIL YOUR SENATORS -- ACTION

Pressure your senators to pass Obama's new Clean Energy Bill too!

EMAIL YOUR SENATORS HERE - TAKES LESS THAN TWO MINUTES - Just enter your Zip Code and send -- http://www.congress.org/soapbox/alert/15111301

~~~

WHAT I WROTE (Cut and Paste or Edit) -- Support the Clean Energy Act

Dear Representatives Schumer and Gillibrand: The first law of ecology states that everything is connected to everything else. People as well as animals depend on a healthy balance of the ecosystem for survival. An appreciation of this systemic connectivity requires a meaningful response to the current crisis.
~~~

As we watch the recent BP disaster unfold and the effects make their way into our own Atlantic ocean, it is becoming ever-more clear that protected waters are more imperative than ever. The House has passed an energy bill already but legislation has stalled in the Senate. I strongly urge you to let your senators know -- right now -- that enough is enough! President Obama notes, "The time has come, once and for all, for this nation to fully embrace a clean energy future." Don't give Big Oil and Dirty Coal a bailout. Please support this bill and protect our chance to build a clean energy future. Iâ€™ll leave you with the words of Thomas Fuller, â€œWe never know the worth of water till the well is dry.â€ Please help with this project so that future generations donâ€™t remember us for the wrong reasons. Thanks for your time and thoughtfulnessâ€”the clock is not stopping, neither should we. Sincerely, http://www.congress.org/soapbox/alert/15111301

OR you could attend one of the many readings organized and scheduled for World Ocean Day across the U.S. today - http://www.facebook.com/pages/Poets-for-Living-Waters/122504444439606

Further, the word "against" is not located in the title or description:

"Poets for Living Waters is a poetry action in response to the BP oil disaster in the Gulf of Mexico begun on April 20, 2010, one of the most profound human-made ecological catastrophes in history. The first law of ecology states that everything is connected to everything else. An appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis, including work that harkens back to Hurricane Katrina and the ongoing regional effects.

This online periodical is the first in a planned series of actions. Further actions will include a print anthology and a public reading in Washington DC.

Please submit 1-3 poems, a short bio, and credits for any previously published submissions to -- [redacted]"

Best,

Amy

http://poetsgulfcoast.wordpress.com/

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82. amy king

TONIGHT -- Poets for Living Waters Action -- World Ocean Day -- Tues, June 8th @ Unnameable Books

Tue 8 Jun 2010

Poets for Living Waters Action -- In Honor of WORLD OCEAN DAY Tuesday, June 8th @ 7 p.m.

Unnameable Books
600 Vanderbilt Ave (between Dean St & St Marks Ave)
Brooklyn, NY 11238
Trains -- 7th Ave (Q, B) // Grand Army Plaza (2, 3) // Clinton-Washington Aves (C)

Readings from Poets for Living Waters and of work by Leslie Scalapino, Muriel Rukeyser, and Lorine Niedecker http://poetsgulfcoast.wordpress.com/

Poets included are BEYER, BOZICEVIC, BROLASKI, COOLEY, IIJIMA, KING, LEVITSKY and MOHABIR

~~~~~

Tamiko Beyerâ€™s poetry has appeared in The Collagist, Little Red Leaves, Sonora Review, and elsewhere. She serves as the poetry editor of Drunken Boat and leads community writing workshops with the New York Writers Coalition. She is a founding member of Agent 409: a queer, multi-racial writing collective, a Kundiman Fellow, and an M.F.A candidate at Washington University in St. Louis. Find her online at wonderinghome.com and blogging at kenyonreview.org.

Ana BoÅ¾iÄeviÄ‡ was born in Zagreb, Croatia in 1977. She emigrated to NYC in 1997. Her first book of poems is Stars of the Night Commute (Tarpaulin Sky Press, November 2009), a Lambda Literary Award finalist. Her fifth chapbook, Depth Hoar, will be published by Cinematheque Press in 2010. With Amy King, Ana co-curates The Stain of Poetry reading series in Brooklyn. She works at the Center for the Humanities of The Graduate Center, CUNY.

Julian T. Brolaski is the recent editor of NO GENDER: Reflections on the Life & Work of kari edwards with erica kaufman and E. Tracy Grinnell (Litmus Press 2009), and author of the chapbook A Buck in a Corridor (flynpyntar 2008/9), gowanus atropolis (forthcoming, Ugly Duckling 2011) and Advice for Lovers (forthcoming, City Lights 2011). Brolaski lives in Brooklyn where xe is an editor at Litmus Press, curates vaudeville shows and plays country music with The Low & the Lonesome. New work is on the blog hermofwarsaw and @juandenowherr.
~~~~~

Nicole Cooley grew up in New Orleans. These poems are from her collection, Breach, just published by Louisiana State University Press that focuses on Hurricane Katrina and its aftermath. Her fourth book of poems Milk Dress will appear with Alice James Books this November. She has published two other books of poems and a novel. She directs the new MFA Program in Creative Writing and Literary Translation at Queens College-City University of New York.

Brenda Iijimaâ€™s books include revv. youâ€™llâ€”ution (Displaced Press), If Not Metamorphic (Ahsahta Press), Animate, Inanimate Aims (Litmus Press) and Around Sea (O Books). At present, she is writing an informal encyclopedia on animals used as surrogates by humans. She runs Portable Press at Yo-Yo Labs (http://yoyolabs.com) from Prospect Heights, Brooklyn.

Amy King's most recent book is Slaves to Do These Things (Blazevox), and forthcoming, I Want to Make You Safe (Litmus Press). She is currently preparing a book of interviews with the poet Ron Padgett. She also teaches English and Creative Writing at SUNY Nassau Community College. With Ana Bozicevic, King co-curates the Brooklyn-based reading series, The Stain of Poetry. For more information, please visit http://amyking.org.

Rachel Levitsky is, most recently, the author of the Delete Press chapbook, Renoemos. Her full length book NEIGHBOR, was published by Ugly Duckling Presse in 2009. A novel, The Story of My Accident is Ours will soon be published by Futurepoem. Four mini-essays on The Poetics of Confinement are online at http://poetryproject.org/tag/rachel-levitsky. She teaches Writing and Literature at Naropa Universityâ€™s Summer Writing Program, Bard Prison Initiative and Pratt Institute. She co-curates Belladonna Series--an exploration of feminist avant-garde writing.

Rajiv Mohabir teaches English as a Second Language in Queens, New York, and is currently pursuing an MFA in Creative Writing at Queens College. He is a VONA (Voices of Our Nations Arts Foundation) alumnus. Rajiv's poems have appeared in Trikone, EOAGH, Ghoti, and Saw Palm magazines. Pudding House Press named him a "Poet of Note" in their 2009 chapbook competition and published his chapbook nabad-eye me in 2010.

http://poetsforlivingwaters.com/
http://poetsgulfcoast.wordpress.com/

Readings in other states listed on our Facebook page --
http://www.facebook.com/pages/Poets-for-Living-Waters/122504444439606

PLEASE FORWARD - Thank you!

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~~~~~~~

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83. Christophe Casamassima

Add your link to the new furniture press books site

Tue 8 Jun 2010

If you'd like to be included in the links page of furniturepressbooks.com, please send me a link and a short description of the site.

Thanks!

Christophe Casamassima

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84. Mitch Taylor

MUTHAFUCKA TWO: NEW POETRY + ART

Tue 8 Jun 2010

The second issue of MUTHAFUCKA, an irregular
Dear Readers + Writers +

The second issue of MUTHAFUCKA, an irregular, locationless journal of the arts, is now available. Featuring:

Poems by Alice Notley, Dot Devota, Phil Cordelli, Norma Cole, Quinn Latimer, Matthew Klane, Hoa Nguyen, Lucas Farrell, Lisa Lightsey, Lewis Warsh, Ron Horning, Caitie Moore, Thom Donovan, Trey Sager, Brenda Iijima, Youna Kwak, Karena Youtz and Etel Adnan. Translations of Angel Escobar (by Kristin Dykstra), Mohammed Khair-Eddine (by Pierre Joris), Kazuko Shiraishi (by Tomoyuki Endo and Forrest Gander), Michel Deguy (by Wilson Baldridge) and Amelia Rosselli (by Vanja Skoric Dewan and Deborah Woodard). A drum score by John Niekrasz. Collages by Sarah Lariviere. A two-channel installation by Anthony Hawley. Cover art by Sam King.

Edited by Mitch Taylor.
Side-stapled with two-layer transparency/cardstock cover. 120 pages. 100 copies. $10.

Available
here! The first issue (2009) is available here. Please join us, and thank you!

Mitch Taylor
editor, Muthafucka
Muthafacebook

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85. David Chirot

Re: poets for poets for living waters?

Tue 8 Jun 2010

Dear Jared & Everyone:

still recovering from an operation so am a bit behind on email--though have followed this the last few days--

"poets for living waters"--

i thought immediately also of another assault on "living waters"-- the Israeli commando attack on a humanitarian aid flotilla in International Waters--

when the starving people of Somalia, whose coastline for fishing is toxic, being used as an international waste dump for the powerful-- attack a ship, they are called "pirates"-- their country being of course "linked to terrorism" also in the eyes of the usa--

of course, when humanitarian aid workers are attacked in international Waters by state commandos--
they must be "terrorists" too--

the "living waters"--
whose "living waters?"--

think how each day, "living waters," beings, humans, reefs, plants, ways of life, rivers, streams, ponds, lakes, puddles, rain drops--are killed off by toxic dumping, toxic oil and toxic anti-humanitarianism--

the "living waters" --think on all the "living" and dying waters of the world--
and of how many ways they are made toxic-

all the poets of the world need "living waters"--

without "living waters" --
for all--
there won't be "living poets"--

nor poems for "living waters"--

that's my non-poem--

david-bc

On Mon, Jun 7, 2010 at 5:45 PM, Jared Schickling <[redacted]>wrote:

> *apologies for sending twice, forgot to sign ---*
>
> *poets for poets for living waters?*
> *I've been biting my tongue on this one,*

wondering—how does
this "poets for living waters" project function in relation to the Gulf
disaster? (disclaimer, I sent poems to
the project two weeks ago and haven't heard back) How

does the project participate in this defining moment of human
history, to be regarded or remembered or not as such? From

all appearances this is a juried,
refereed, and star-studded cast, even solicited. I've

counted 39 published poets so far, "features" and the lesser "open
mics." I suspect the response to the call for work has been more than
modest, with 371
Facebook "likes" already, though, of course, I could be wrong. 39 voices,
chosen, as, ostensibly,
representative, appropriate, "good," something—as a poetic project,
fine. But as the event itself, which in itself is
not, mmmm, poetry, but so much more, so far beyond? If

this poetic project is meant to be an adaptation to it, a
profound it, then why is it forced to occur according to certain
standards of
certain typical poetic projects? Why is
the project so predictable when the enormity of the otherworldly
stupidity and
all too worldly impacts all bound up with the gaping hole?
Whatever thoughts on Poets Against the War,
for example, as an ongoing response, it has the virtue of inclusion
going for
it, as do the events necessitating it.
The initial print volume was vast and varied to the point of blur
and
impotence, perhaps, and the barely selective online venue furthers this
pathetic end (I'm not deriding this here—its structure seems appropriate
to the
task). To the point that the irony in
the title makes sense—how do you call something like it at a time like
it
"poets" "against" anything? How
pathetic! More accurate, and a little
less charged, then, would be "poetry" against…

I guess, my question, what will be the actual
produce from
"poets for living waters?" What opportunity

> *is it truly presenting, or realizing, "for" whom and for what?*
>
> *Jared*
>
> ---
> *The New Busy is not the old busy. Search, chat and e-mail from your inbox.*
>
> *http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3*

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86. Francesco Levato

Redletter Reading Series: Francesco Levato, June 18th

Tue 8 Jun 2010

Redletter Reading Series
June 18, 2010, 7pm
Featuring a reading of new poetry and translations by Francesco Levato.

Woodland Pattern Book Center
720 East Locust Street
Milwaukee, WI 53216

Poet, translator, and new media artist Francesco Levato is the author of three books of poetry: "Elegy for Dead Languages;" "War Rug," a book length documentary poem; and "Marginal State." He has translated into English the books of Italian poets Tiziano Fratus, "Creaturing," and Fabiano Alborghetti, "The Opposite Shore." His work has been published internationally in journals and anthologies, both in print and online, including "Drunken Boat," "The Progressive," "Versal," and many others. His cinépoetry has been exhibited in galleries and featured at film festivals in Berlin, Chicago, New York, and elsewhere.

Redletter is a reading series featuring local and regional poets and writers on the third Friday of each month, and is curated by Chuck Stebelton. The program begins at 7pm with an open mic hosted by Melissa Czarnik, followed by one or two featured readers. The cost is $3, or $2 for open mic readers.

Directions:
http://www.woodlandpattern.org/about_us/where_when.shtml

More information:
http://www.woodlandpattern.org/gallery/redletter.shtml

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87. Alan Sondheim

Oil, our pasts

Wed 9 Jun 2010

Oil, our pasts

Our battles and our contemporaries are doomed, in twenty years, we will hardly be memories or pioneers.

These animals are instruments of oil, collapsing in the debris of other lives which had given birth to them.

Hopeless this technology, despair is hopeless, death hopeless, life hopeless, above all life is hopeless.

Hopeless life must be lived until it is no longer present at life, hopeless death, in twenty years or among many pasts.

Hopeless the pasts unaccounted for, in ten years who among us shall meet or come into their own among others already forgotten.

Our worlds are already gone, gone the battles of pasts, gone the futures, our mouths full of worlds already gone, past lives ...

http://www.alansondheim.org/oil.mov

On this vista the curtain may be drawn. Neither poet nor seer can look beyond. Nature, who is unconscious in her immorality, entrancing in her beauty, savage in her cruelty, imperial in her prodigiality, and appalling in her convulsions, is not only deaf, but dumb. There is no answer to any appeal. The best we can do, the best that has ever been done, is to recognize the implaca- bility of the laws that rule the universe, and contemplate as calmly as we can the nothingness from which we are come and into which we shall all disappear. The one consolation that we hold, though it is one which may be illusory too, consists in the belief that when death comes, fear and hope are at an end. Then wonder ceases; the insoluble no longer perplexes; space is lost; the infinite is blank; the farce is done.*

Their agony, their dying breaths, their inconceivable twisting, in thirty years, none will remember us among emptied halls, what suns, what lights, what glories already gone among them

*Edgar Saltus, The Anatomy of Negation, 1889.

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88. Nic Sebastian
Ten Questions on Poets and Technology: Cati Porter
Wed 9 Jun 2010

Cati Porter responds this week to Ten Questions on Poets and Technology - http://bit.ly/c0lj5W.
Best wishes,
Nic Sebastianhttp://verylikeawhale.wordpress.com

_____ Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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89. amy king
Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)
Wed 9 Jun 2010

In the face of an unprecedented ecological disaster with
Dear Jared,

In the face of an unprecedented ecological disaster with ongoing likely-to-be-global catastrophic consequences, Amy King and I have turned to poetry. We have called for people to write poems. Thousands of people have done just that, and we have published those poems. We have also called for people to organize poetry readings. People around the world have done just that, and we have too. But 500,000+ gallons of oil a day roil into the Gulf of Mexico choking marshes and bays, with coastlines destroyed and economies wrecked, and in response--poems? You want to know what the poetry will produce. You bring up a reasonable question, and I think you do so in a fair enough way. You refrain from personal attack. You feel the same outrage and genuine concern about the escalating disaster, I think, that most of us feel.

Let me decline the opportunity to outline the documented relevance of poetry for therapeutic purposes in grief work or assert the need to shape cultural consciousness through the collection of historical documentation recording marginalized voices and, instead, explore the possibilities of concurring with your implied accusation. In the effort to stop the slow and pointless and avoidable (though now increasingly unavoidable) death of a 300 million year old richly diverse ecosystem, a demise perpetrated by an indifferent, corrupt, and even sinister global power, a death within a larger systemic crisis already underway in the oceans, the Poets for Living Waters project is useless.

I embrace this uselessness. It is my only hope. I think the demand that an activity have a use is endemic to the thinking behind our current ecological crisis. The expectation that a poem be of use, that a person be of use, that one's life be of use or have a purpose--is an expression of the assumption that all the rest of the natural world is to be of use. This is basically the â€˜instrumental viewâ€™ we have inherited from the Greeks and Judeo-Christian thoughtâ€”the instrumental view ecologists pretty much all agree bears fundamental responsibility for this current mass extinction, this heartbreak era of ecocide.

At a candlelight vigil on World Ocean Day, which I attended on the Gulf of Mexico in Santa Rosa Beach, Florida, desperate folks talked about making changes to reduce their carbon footprintsâ€”putting timers on their hot water heaters, carpooling, lobbying for clean energyâ€”all reasonable enough intentions. But others implied and I would argue the problem is, at least partly, much more basic. The problem is located in our assumption of what our lives mean or rather that they mean. We want meaningful lives. We strive for bigger, better, more abundant lives full of evidence that we have in fact been useful, purposeful, day-planner-packed alive, have improved on the lots of our forebearers. In this mode, weâ€™ll keep demanding the energy reserves to get us all those important places we need to be. And companies will keep drilling to get the energy we buy. What if instead we accept our lives as meaningless? What if we collectively ask how we can be radically useless? What if instead of purposeful lives, we simply appreciate, engage, value, and insist on shared access to the joy offered by a sensorial conversation with our fellow transient creatures in a living world?

We are ourselves each a living world. Poetry can teach us this. And it is the news without which many die everyday. We are also ourselves each a world used instrumentally. Poetry can teach us this too. Alice Notley says, â€œIâ€™m, weâ€™re, the flower of suppression. / Much of one is suppressed / towards being another kind of one / other colors, petal arrangements, scents / you can only have one scent.â€ I believe Notley is describing the way in which we literally embody the forces that quantify and objectify the world, turning natural processes into human products.

Notley is describing the way in which our entire mind/body system, including both our conscious and unconscious minds, are shaped for the purposes of economic forces. When we are suppressed, our conscious mind is shut off from our unconscious, in a culture privileging a mode of quantifiably productive thought for which we receive wages. Most unconscious material is drowned out while also being reconstituted by a daily torrent of profit motivated mass media. This torrent keeps us unconsciously motivated to behave in ways that produce profits for others. Importantly, our unconscious is most exploitable when its

processes are kept hidden through their devaluation and through our profound dissociation from sensorial engagement.

We could perhaps reclaim our lives from the forces that use them as resources for profit. How much time do we spend consciously conversing with our unconscious, challenging our mind's collection of profit-motive materials, cultivating a healthy consciousness? How often do we bridge the two parts of our minds and our bodies? Generally speaking, Iâ€™d guess the majority of US citizens simply do not consciously bridge these two parts on a daily basis at all and spend a large chunk of time dissociated from their immediate surroudings. Gregory Bateson has described poetry as a bridge between the conscious and unconscious parts of the mind, helping to give voice to our nondirective, nonpurposive modes of thought. What if everyone wasted an hour a day writing pointless poems?

Perhaps it's fair to say that a nonpurposive mode needs much more emphasis in order to stop the work ethic and belief in growth that are destroying the planet. Jed Rasula in an interview recently published in Brenda Iijimaâ€™s) ((eco(lang(uage) (reader)) proposes not attempting activism that aims to take down a monolith like BP but instead thinking of activism as â€œa series of transient occasions.â€ I like this idea. What I understand Rasula to imply is that our very embrace of transience is itself activism. I also think he points to a systemic model of change, suggesting that the local chemical reactions of an event unfold within the larger system, evolving into changes not perceived or foreseen by the individuals local to the event. Itâ€™s also a profoundly nonheroic model.

I do think we want to examine what sort of systemic reactions any of our actions might be likely generating. With respect to the online anthology, these poems seem to be facilitating grief work, and they are arriving in from diverse enough quarters to serve as part of the historical record. But that work is not the purpose of the site. It is a generative outgrowth. The larger project claims to â€˜create venues for poetry in support of healthy ocean communitiesâ€™. That is a use. The venues function to distribute the poetry. But, to repeat your question, what does all this poetry produce? Even though I would enjoy and likely learn from exploring how poetry plays a role in the evolution of meaning-making through the creation of new contexts, I'd rather for the moment agree poetry makes nothing happen. I hope that Iâ€™ve suggested that the Poets for Living Waters project, in part by its promotion of the useless, is potentially an effective agent for change.

All the erring quest,

Heidi Lynn Staples

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90. Jeffrey Side
The new ebook from Argotist Ebooks is "Moisture Surges" by Francis Raven.
Wed 9 Jun 2010

The new ebook from Argotist Ebooks is "Moisture Surges" by Francis Raven.

Description:
"Moisture Surges" by Francis Raven is a book of poems about water. There are three main sections divided by two conversations/plays and book-ended by a prologue and an appendix. The three main sections are: (1) a section on the metaphysics of water, (2) a section on the biology and life of water and (3) a section on human's interaction with water. The prologue is a sonnet and the appendix includes resources about water. The two conversations/plays that break up the main sections are: (1) a play about the water shortage in the west that alludes to Plato's â€œApologyâ€ and (2) a roundtable conversation with real philosophers on a possible philosophy of water.
Available as a free ebook here:
http://stores.lulu.com/store.php?fAcctID=36590601

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91. CA Conrad
POETS FOR LIVING WATERS
Wed 9 Jun 2010

A BIG THANK YOU for inspiring our LORINE NIEDECKER event yesterday in Philadelphia.

Details with links and pics are here: http://UrchinPoetry.blogspot.com

CAConrad

JULY 11th (Soma)tic Poetry Workshop
details at: http://myforehead.blogspot.com/

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PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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92. Jared Schickling
Re: Poets For Living Waters
Wed 9 Jun 2010

Amy,

Write to your senators—and reps, state folk, convince dad
and sis, etc and et al—yes, indeed, here and elsewhere.

Also, that there is no “against” in the title or
description—unwritten, but heard—how to be “for” something but not against something?

Otherwise you’re misconstruing what I said. Red herring. “I’m sorry you don’t think writing poetry in response to this disaster is a worthwhile enterprise.” That’s not it, at all. Factually wrong. (Though, I don’t really begin with whether or not it’s worthwhile; practicing poetry ain’t my choice, and poet must respond; after that…) “An appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis.” How does the project constitute a meaningful response? I’m hard-pressed to see that—it’s my honest question, not conviction. Invoking the fact of connectivity doesn’t mean the connected thing is or will be of healthful connection. I mean, I understand the impulse, the need for poetry to respond. Yes. My question is, how does the structure of the standard submission review curatorial etc. process for a poetry journal lead to something actually useful in response to now’s material and paradigmatic catastrophe(s)? How does the channeling of the event through (for the sake of?) this aesthetic space turn the necessary attention away, finally, from poets, poetics, and poems, toward the thing itself? Rather, does/will the opposite occur? If so what’s the problem with that? Does the thing present an opportunity for poets—what is the opportunity, choices? Are certain familiar approaches to poetic production bound to certain ruinous ways of thinking and living? How do poetry communities and practitioners increasingly contribute to the increasingly destructive power and inevitability called capital? My honest question, how does Poets For Living Waters, in its form, not partake of the whole system of capitalist imperative and production? How is the project, beyond what it admirably desires to be, “for” water—or earth, air—and not “for” water-earth-air-for-poems (or worse, poets)? If the project attempts an honest response to the need and problem of poetry responding, then these questions seem more than specialized quibbling over Poetry in the face of ( ).

It would be interesting, and useful, if there were a rubric for measuring the actual long-term impacts of this project, and others, against desired outcomes.

Sincerely,

Jared

_____ Hotmail has
tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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93. Susan Webster Schultz
new on Tinfish Editor's Blog
Wed 9 Jun 2010

The Tinfish Editor's blog has been given over recently to dementia blogging, which is (alas) not without its poetry. See the last three or four entries at http://tinfisheditor.blogspot.com

best wishes to everyone

Susan M. Schultz
purveyor

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94. Laura Hinton
Re: Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)
Wed 9 Jun 2010

Jared writes:

*I guess, my question, what will be the actual
produce from
“poets for living waters?” What opportunity
is it truly presenting, or realizing, "for" whom and for what?*

I think these are important questions. What do we *produce,* what "produce" is "made" by our efforts? Does it come down to *form*?

Because I also think that what Heidi Lynn Staples implies in her argument below, especially in her reference to Notley's words, effectively suggests that "poetry" -- in its most refreshing and opening up -- of the language of the brain? -- can behave like an organism that resists the current world's toxicity, in an ironic turning of the physics and matter involved (now floating in the Gulf of Mexico and perhaps on its way by now up the northern Atlantic via the Gulf Stream...).

Heidi eloquently writes that all is connected, and (in reference to Notley), that poetry is perhaps:

the way in which we literally embody the forces that quantify and objectify the world, turning natural processes into human products.

The questioning of use / use value / the capital-corporate model is important in Heidi's written defense of these Poets / Living Waters political-poetic events. Maybe language comes first. Then, the corporation. So -- does it make sense to

turn ourselves back to the deep structure of the language? To renew it, reinvigorate it, with new language, new thought -- as means to critique the current culture of damage and greed?

But do we not, as poets, and or intellectuals, and/or feminists / environmentalists, too often find ourselves relying upon the same language, the same principles, that the corporate-style model is the most overt manifestation of? -- when we host "events" on behalf of what is essentially a consciousness-raising effort but it becomes too exclusive and/or a plug for our own work? By this, I mean in that we kow-tow to the designs of hierarchy, the premise of non-inclusion.

I got the call we all got here on Poetics Lists a couple of weeks ago to volunteer to be involved in this particular NYC event; I immediately backchanneled and offered to help. I received no answer back. I would have loved to have been involved in any way possible, including arranging chairs. But I never heard back. Perhaps this is just a blip? Perhaps everyone else who backchanneled was responded to?

But I, at least, become a bit concerned when I get the final announcement replete with poet bios, that the event wasn't created out of a sincere, truly collective spirit.

Part of the corporate "use" model and promulgated now on Facebook plugs is plugging one's own career. We all can use that model -- we live in the world of "social networking." But when it comes to the Gulf spill, such a horrific tragedy and loss of life (non-homo-sapiens sapiens, but perhaps just at the moment), I agree with Jared: I wonder what this will "produce".

To CHANGE that model, we need to reach out -- beyond the comfort of our own shores. And our own small tributaries. Waters expand the globe. Perhaps just a call for everyone to show up would be a better way to build a movement of poets against the war on the environment. A powerful show-up, a real poetry-protest.

I do believe that poetry -- its reading, its teaching, its writing, rereading -- can help us do something different, to heal ourselves and our ways. But we have to *listen.*

This is my opinion.
Laura

--
Laura Hinton
Professor of English
City College of New York

138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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95. amy king

New Reviews @ Jacket and @ Wet Asphalt

Wed 9 Jun 2010

"...ultimately what I think King is concerned with here is the nature of becoming by moving against time as a sort of point of resistance, what she is not interested in is sustaining such artificial constructs as the Master Slave dialectic itself, or of the notion of dialectical development altogether. Rather, in reading this book, what I have the sense of is an attempt to collapse all such structures as inherently stultifying. King repeatedly invokes inversions of typical imagery that could be read in such a manner, for example making "gods from the dust." And she is clearly aware as she works that there will be those readers who will try to fit her work into such a mode. Some of what she writes even seems like a direct challenge to such an attempt, at one point again returning to the notion of theft and calling "language the arm of behavior" again not so much collapsing thesis and antithesis, but denying that relationship from first principles..."

--Continued at Wet Asphalt
http://www.wetasphalt.com/content/happy-fact-amy-kings-slaves-do-these-things

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"Amy Kingâ€™s poems are dense and energetically written. They are often fragmented collages of narratives which are in no way narratives in the usual sense. They express a great deal of movement of the mind, written with a strong imagination and unexpected twists..."

--Continued at Jacket Magazine
http://jacketmagazine.com/40/r-king-rb-lurie.shtml

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THE UGLY AMERICANS

Last night I dreamt Maria Santiago
dissolves when she sweeps and stocks
a Manhattan bodega, her borrowed whisper

lingers on the backs of patrons,
â€¦

--Continued at Jacket Magazine
http://jacketmagazine.com/40/king-amy-americans.shtml

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96. **amy king**

Re: Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)

Wed 9 Jun 2010

Laura,

First, I never saw your email to participate! I'm sorry, but it did slip through whatever cracks exist. I did, however, receive a few backchannels of interest that I responded to and added people to the "exclusive" list as they expressed interest to read. You and I have certainly corresponded in the past, and I'm not sure why, when you didn't receive a reply, you didn't simply send a second email expressing your interest directly to me. The announcement also was an invitation. Those who emailed me they were attending were asked to bring something to read. I didn't receive an email from you yesterday or Monday; only this one after the fact today.

I was away for a week or so prior but was also checking email on my handheld and threw this "exclusive" list together within the last 48 hours based on those who had expressed interest. Again, I really don't understand this idea that if your email went unreplied to, you assumed you were being ignored instead of simply sending out a second query, especially directly to me since we "virtually" know each other and have corresponded numerous times in the past. You would have been more than welcome to attend, read, organize chairs, hold up signs, heckle, or anything else you felt compelled to do. I recall even forwarded something to Wompo the other day at your bequest, and yet, you didn't mention being "ignored" when you asked me to do that favor. No one "owned" this reading, as is being implied - I simply asked and organized.

Heidi spent hours putting together a sheet of suggestions and advice she sent to everyone offering to organize a reading; she also spent hours corresponding online with those volunteers about the tragedy and what she hoped this kind of action might be like. Last night, I read for two minutes and introduced everyone else, who read for about five to ten minutes. During and after the reading, we all talked about what is happening, how we feel, what might be done, etc. It was a gathering, an open gathering. It felt like such - the tone was
~~~~~~~~~~~~~~~

in implied as well as overt. Of course, nothing was resolved (do any poetry readings ever resolve anything??), but we came together, not before our tv screens, but in person; we listened and we talked. Others in other states, and in the one you and I are in, took the initiative to organize for World Oceans Day (ours was not the only one in NYC yesterday!). No one forbidden; everyone was encouraged. We parted feeling a mix of emotions, which was better than the usual media effect that leaves the majority of us feeling angry and impotent.

As for equating such a gathering and our efforts with the site with perpetuating the capitalist model, I don't get it, and yes, am affected by such criticism. It feels like a punch in the gut. Heidi and I are two people reading through submissions for the last two weeks, posting as quickly as we can in between our jobs and family responsibilities. No work has been rejected. We are eager and anxious to post as much as possible during our free time. And we have been on a daily basis, including corresponding with poets sending in work and poets organizing readings elsewhere and announcing their poetry and statements as they go up as best as we can. We feel honored to do this work and are solidly invested in it. We are learning. If others feel like it's not a worthwhile project, they can A) ignore our efforts to give voice and space -- and/or B) create another action according to their own standards. No one owns the license to respond to this tragedy. I've always felt if you don't see something done the way you like, why not do it the way you prefer? I certainly don't rely on the mainstream to give me space and voice; if you see this project that way, why would you? On my end, I find it worthwhile to put some of my efforts into getting folks' poems into the world, especially in the face of a tragedy like this, and I work towards drawing attention to their efforts. That's what we're doing, the best way we can at the moment with the resources, energy and time we have.

No one was banned last night from attending any of the readings across the states, and everyone was welcome to honor World Oceans Day as they desired. Many of us did. You could have just "shown up," as you note! Why not?!

As for plugging my own work, I have done so unabashedly and without apology for a long time now in specific poetry venues like listservs, on my own blog, my Facebook page, etc, whether I'm working on a separate project like this, editing a journal (as I'm currently doing times two at the moment), running a reading series, taking care of family, or just teaching my classes (my students are never instructed to read my work -- and when they discover it, I discourage their interest until the semester ends). Conflating my efforts here with blatant self promotion seems obvious and divisive, at best. My grandma always encouraged her little southern belle towards modesty ("Pretty is as pretty does"), but I never learned that age old lil' lady lesson and have never apologized for such "selfishness!"

Assuming the worst unfortunately seems to be the default setting in this thread. If you want a poetry protest, why not join one of the readings last night? If you see an error, why not offer constructive advice? What model would you use? Are you willing to put something together? Another professor from NYC couldn't attend last night, but wants to organize a reading at her college shortly - you are welcome to do the same! I'd be happy to attend! And for future events, we hope you will participate. If we don't answer the phone, ring again! For the record, everyone is welcome!!

Best,

Amy

----- Original Message ----
From: Laura Hinton <[redacted]>

I got the call we all got here on Poetics Lists a couple of weeks ago to volunteer to be involved in this particular NYC event; I immediately backchanneled and offered to help. I received no answer back. I would have loved to have been involved in any way possible, including arranging chairs. But I never heard back. Perhaps this is just a blip? Perhaps everyone else who backchanneled was responded to?

But I, at least, become a bit concerned when I get the final announcement replete with poet bios, that the event wasn't created out of a sincere, truly collective spirit.

Part of the corporate "use" model and promulgated now on Facebook plugs is plugging one's own career. We all can use that model -- we live in the world of "social networking." But when it comes to the Gulf spill, such a horrific tragedy and loss of life (non-homo-sapiens sapiens, but perhaps just at the moment), I agree with Jared: I wonder what this will "produce".

To CHANGE that model, we need to reach out -- beyond the comfort of our own shores. And our own small tributaries. Waters expand the globe. Perhaps just a call for everyone to show up would be a better way to build a movement of poets against the war on the environment. A powerful show-up, a real poetry-protest.

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97. **amy king**
Re: Poets For Living Waters
Wed 9 Jun 2010

Dear Jared,

I appreciate your concern and challenge.
From Heidi:

Dear Jared,

I appreciate your concern and challenge. I would be genuinely interested in considering specific ideas about how to make this mobilization of poets in response to the crisis meaningful. I would love to consider specific, practical ideas related to the form of events, publication of materials, etc. We are striving to have an open, diverse, wild space. When considering this request for ideas, please keep in mind that as it stands:

1. We publish pretty much everything we receive. Eventually! 2. We celebrate and support all responses to calls for organizers. Anyone who did not hear back probably had their email drop into the ether, which has happened to numerous people. Folks send their materials and then for whatever reason, yahoo drops the mail into the nowhere. If you don't hear from us PLEASE RESEND! We are very concerned about each person who writes and appreciative of their interest. 3. We are not able to give the project the time its urgency would suggest is appropriate. We are volunteers with full demanding lives. For example, I'm still getting organized after an international move late last fall, am studying for comprehensive exams in two weeks, and have a three and a half year old and no local family help. The site receives around 100 emails a week, which add up really fast. Amy was out of town for a few days. Some days I just need to study or else I'll disappear into this disaster and my effort to respond, of which this 'listening', which is how I understand the site, is a part. In my own self interest, I shouldn't really even be writing this email. But I recognize the validity of these concerns and am hoping that by pooling together and streaming apart and flowing together again our resources as a poetry community, we can generate many meaningful responses to this crisis.

Thanks for your interest and the seriousness with which you take poetry.

All the very best wishes,

Heidi

----- Original Message ----
From: Jared Schickling <[redacted]>
To: [redacted]
Sent: Wed, June 9, 2010 1:10:23 PM
Subject: Re: Poets For Living Waters

Amy,

Write to your senatorsâ€”and reps, state folk, convince dad and sis, etc and et alâ€”yes, indeed, here and elsewhere.

Also, that there is no â€œagainstâ€ in the title or
descriptionâ€”unwritten, but heardâ€”how to be â€œforâ€ something but not against
something?

Otherwise youâ€™re misconstruing what I said. Red herring. â€œIâ€™m sorry you donâ€™t think writing poetry in response to this disaster is a worthwhile enterprise.â€ Thatâ€™s not it, at all. Factually wrong. (Though, I donâ€™t really begin with whether or not itâ€™s worthwhile; practicing poetry ainâ€™t my choice, and poet must respond; after thatâ€¦) â€œAn appreciation of this systemic connectivity suggests a wide range of poetry will offer a meaningful response to the current crisis.â€ How does the project constitute a meaningful response? Iâ€™m hard-pressed to see thatâ€”itâ€™s my honest question, not conviction. Invoking the fact of connectivity doesnâ€™t mean the connected thing is or will be of healthful connection. I mean, I understand the impulse, the need for poetry to respond. Yes. My question is, how does the structure of the standard submission review curatorial etc. process for a poetry journal lead to something actually useful in response to nowâ€™s material and paradigmatic catastrophe(s)? How does the channeling of the event through (for the sake of?) this aesthetic space turn the necessary attention away, finally, from poets, poetics, and poems, toward the thing itself? Rather, does/will the opposite occur? If so whatâ€™s the problem with that? Does the thing present an opportunity for poetsâ€”what is the opportunity, choices? Are certain familiar approaches to poetic production bound to certain ruinous ways of thinking and living? How do poetry communities and practitioners increasingly contribute to the increasingly destructive power and inevitability called capital? My honest question, how does Poets For Living Waters, in its form, not partake of the whole system of capitalist imperative and production? How is the project, beyond what it admirably desires to be, â€œforâ€ waterâ€”or earth, airâ€”and not â€œforâ€ water-earth-air-for-poems (or worse, poets)? If the project attempts an honest response to the need and problem of poetry responding, then these questions seem more than specialized quibbling over Poetry in the face of ( ).

It would be interesting, and useful, if there were a rubric for measuring the actual long-term impacts of this project, and others, against desired outcomes.

↑ Index

98. amy king

Re: Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)

Wed 9 Jun 2010

From Heidi in response to Laura:

Dear Laura,

I am so sorry to hear that you requested to help out with the World Ocean Day Action and did not receive a reply. I know there is one note we got late last week about helping out to which we have not yet replied. But I do not even know if it was yours. We have been pretty swamped with the combination of our own very busy lives beyond the Gulf Coast tragedy and getting this project going. If that note was not yours, then I think your communication got lost in the ether. Yahoo has repeatedly let us down, and it's just another detail we have not yet addressed. I am really genuinely sorry.

This reading action was impromptu and was planned pretty much at the last minute. Would you be interested in creating an action for another day? Perhaps the summer solistice on the 20th or July 4th--calling for the freedom of the world's waters? I am just brainstorming here. Any ideas you have will be welcome. I

Thank you so much for your interest in participating. When you reply, perhaps cc amy and this address--that way we will be sure to get together on this.

And thank you for speaking out. I am really sorry to hear that you have felt let down. But I am glad that we have a chance to redress the complaint and now, hopefully, help bring to fruition your ideas for a transformative response to these frightening painful times.

All the very best wishes,

Heidi

[redacted]

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99. Laura Hinton

Re: Poets for Living Waters - Response from Editor, Heidi Lynn Staples (forward)

Wed 9 Jun 2010

Response to Amy --

Just wanted to put out there that -- with all the wonderful intentions that you and others have had -- the message you are trying to communicate can sometimes get lost. The way an event gets publicized, organized -- again, the

form of the event -- is part of what gets "produced" (going back to Jared's original e-mail).

I once organized a Poets against the War poetry reading in Harlem, where I teach. This was the week Bush 2 bombed Bagdad. I thought it was a powerful event. Some of my students loved it. Some of my colleagues thought it was terrible to read poetry at a time like that, and refused to attend. Or maybe they were supporting Bush. (Bottom line: you can never please everyone when you organize / activate. But -- is the point to please?)

I will say that our flier did not post the names of poets or bios in star-like format. It was "come as you are" -- and read. That, for me, was the power in it.

Maybe these "default" e-mails that go to no real person and the Facebook style of organization and the invitations with bios -- they might be part of the failed message. We are all so busy "networking." Those lines between self-promotion and doing the right thing can be misconstrued -- all too easily. And this environmental disaster -- how to respond -- *Do we really know how?*

Maybe we should all go to our rivers and oceans, collectively, and wear a gag or gas mask -- and NOT speak, as poets.

Amy you do a lot here for us all, and know that you are appreciated. Thank you for your openness to this discussion. You are wonderful, truly. Maybe my critique is more one of the era we are in and how we fashion ourselves and our messages. It's directed, too, at myself.

[As I've written this note I see a response from Heidi. The answer is YES. Let's organize something ... And do it, say, on another river here in NYC. The Harlem River? For me, any event will have to be in early September as I go across the oil-splattered ocean soon, following the Gulf Stream. No default e-mails. Open to all poets, artists. But ... will people attend?]

Laura

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100. Jennifer Karmin
June 12 & 13: Performance @ Printers Row Lit Fest
Wed 9 Jun 2010

"Reading Experiment in Progress"
an interactive performance
by Jennifer Karmin

at the Printers Row Lit Fest
http://www.printersrowbookfair.org

on Dearborn Street, between Congress & Polk
Chicago, IL

Saturday, June 12
1:45-3pm at the Arts & Poetry Stage
4-5pm roving the book fair

Sunday, June 13
10am-12pm at the Northwestern University table
2-3pm roving the book fair

Aaaaaaaaaaalice
published by Flim Forum Press
travelogue in 11 cantos
scored for polyvocal improvisation

To buy online, read some early reviews & find performance dates:
http://www.aaaaaaaaaaalice.blogspot.com

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101. Geer Austin
Re: Poets For Living Waters
Wed 9 Jun 2010

Amy and Heidi,

While I understand that poetry, especially in electronic form, cannot soak up all the oil in the Gulf, I believe that a poetic response to a crisis, whether environmental, political or military, can have a long lasting effect. Just think - we're still reading anti-war poems about long ago wars.

> Above all I am not concerned with Poetry.
>
> My subject is War, and the pity of War.
>
> The Poetry is in the pity.
>
> Yet these elegies are to this generation in no sense consolatory. They may be to the next. All a poet can do today is warn. That is why the true Poets must be truthful.

- Wilfred Owen

Nature poetry, of course, has inspired many generations to value our environment. Unfortunately the BP execs didn't get that message, but who knows - maybe their children will.

Regards,

Geer Austin

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102. Mitch Taylor
MUTHAFUCKA TWO: NEW POETRY + ART
Thu 10 Jun 2010

The second issue of MUTHAFUCKA, an irregular
Dear Readers + Writers +

The second issue of MUTHAFUCKA, an irregular, locationless journal of the arts, is now available, here: http://presspresspress.blogspot.com/2010/05/muthafuckatwo.html

Featuring poems by Alice Notley, Dot Devota, Phil Cordelli, Norma Cole, Quinn Latimer, Matthew Klane, Hoa Nguyen, Lucas Farrell, Lisa Lightsey, Lewis Warsh, Ron Horning, Caitie Moore, Thom Donovan, Trey Sager, Brenda Iijima, Youna Kwak, Karena Youtz and Etel Adnan. Translations of Angel Escobar (by Kristin Dykstra), Mohammed Khair-Eddine (by Pierre Joris), Kazuko Shiraishi (by Tomoyuki Endo and Forrest Gander), Michel Deguy (by Wilson Baldridge) and Amelia Rosselli (by Vanja Skoric Dewan and Deborah Woodard). A drum score by John Niekrasz. Collages by Sarah Lariviere. A two-channel installation by Anthony Hawley. Cover art by Sam King. Side-stapled with two-layer transparency/cardstock cover. 120 pages. 100 copies. $10.

Available here: http://presspresspress.blogspot.com/2010/05/muthafuckatwo.html. The first issue (2009) is here: http://presspresspress.blogspot.com/2009/03/muthafucka.html. Please join us, and thank you!

Mitch Taylor
editor, Muthafucka
Muthafacebook: http://www.facebook.com/home.php?#!/profile.php?520848056

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103. steve dalachinsky
Re: Poets For Living Waters
Thu 10 Jun 2010

i whole heartedly am for anything that raises awareness
there was a time very recently where i allowed my personal selfishness to interfere

we all do what we can as best we can and as they say
every little bit helps
this crisis is major and devastating

i applaud amy's and heidi's efforts
and to all those contributing positive responses
 steve d

On Wed, 9 Jun 2010 21:59:16 -0400 Geer Austin <[redacted]>
writes:
> Amy and Heidi,
>
> While I understand that poetry, especially in electronic form,
> cannot
> soak up all the oil in the Gulf, I believe that a poetic response to
> a
> crisis, whether environmental, political or military, can have a
> long
> lasting effect. Just think - we're still reading anti-war poems
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> long ago wars.
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-
> Wilfred Owen
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> Nature poetry, of course, has inspired many generations to value our
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> environment. Unfortunately the BP execs didn't get that message,
> but

> who knows - maybe their children will.
>
> Regards,
>
> Geer Austin
>
>
>
>
>
>

↑ Index

104. **Mike Finley**

Re: Poets For Living Waters

Thu 10 Jun 2010

Owen had credibility, however. He died in the war he wrote about. Our embrace of him has to do with that. I doubt many of us are willing to lay down our lives for tarballs.

On Wed, Jun 9, 2010 at 8:59 PM, Geer Austin <[redacted]> wrote:

> *Amy and Heidi,*
>
> *While I understand that poetry, especially in electronic form, cannot soak up all the oil in the Gulf, I believe that a poetic response to a crisis, whether environmental, political or military, can have a long lasting effect. Just think - we're still reading anti-war poems about long ago wars.*
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>
> *- Wilfred Owen*

> *Nature poetry, of course, has inspired many generations to value our environment. Unfortunately the BP execs didn't get that message, but who knows - maybe their children will.*
>
> *Regards,*
>
> *Geer Austin*

--

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[redacted]
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105. **Mike Finley**

Re: MUTHAFUCKA TWO: NEW POETRY + ART

Thu 10 Jun 2010

You should give us a sample. A list of names gives no idea what to expect,unless the people are famous.

On Thu, Jun 10, 2010 at 1:28 AM, Mitch Taylor <[redacted]> wrote:

> *The second issue of MUTHAFUCKA, an irregular*
> *Dear Readers + Writers +*
>
> *The second issue of MUTHAFUCKA, an irregular, locationless journal of the arts, is now available, here:*
> *http://presspresspress.blogspot.com/2010/05/muthafuckatwo.html*
>
> *Featuring poems by Alice Notley, Dot Devota, Phil Cordelli, Norma Cole, Quinn Latimer, Matthew Klane, Hoa Nguyen, Lucas Farrell, Lisa Lightsey, Lewis Warsh, Ron Horning, Caitie Moore, Thom Donovan, Trey Sager, Brenda Iijima, Youna Kwak, Karena Youtz and Etel Adnan. Translations of Angel Escobar (by Kristin Dykstra), Mohammed Khair-Eddine (by Pierre Joris), Kazuko Shiraishi (by Tomoyuki Endo and*

> *Forrest Gander), Michel Deguy (by Wilson Baldridge) and Amelia Rosselli (by Vanja Skoric Dewan and Deborah Woodard). A drum score by John Niekrasz. Collages by Sarah Lariviere. A two-channel installation by Anthony Hawley. Cover art by Sam King. Side-stapled with two-layer transparency/cardstock cover. 120 pages. 100 copies. $10.*
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>
> *Mitch Taylor*
> *editor, Muthafucka*
> *Muthafacebook: http://www.facebook.com/home.php?#!/profile.php?520848056*

--

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106. Pierre Joris
New NOMADICS posts
Thu 10 Jun 2010

Check out these recent NOMADICS posts:

Two or Three French Takes

Poetry Project Leslie Scalapino Memorial Annoucement

Untranslatable

WALTZING IN QUICKSAND: POETS IN COLLAGE

A Bird on the Beach at East Grand Terre Island, LA

Easy, easy Friday morning...

Roger Manderscheid (1933-2010)

Alternate News re Israeli Acts of Piracy in International Water

& may your summers be great!

Pierre
==========
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

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107. Ruth Danon
Re: Poets For Living Waters
Thu 10 Jun 2010

Brenda Hillman is pretty eloquent on all of these matters. It seems to me that we need to demand, now, the equivalent of a Manhattan Project to end the carbon based economy. People familiar with nanotech tell me that the means exist to do this. What does not exist is the will, the commitment, the willingness to be outspoken. This demand should go viral.

Regards to all on the list,

Ruth

Ruth Danon Ph.D, Clinical Professor,Creative and Expository Writing
Coordinator, Creative and Expository Writing
McGhee Division, New York University

----- Original Message -----
From: Mike Finley <[redacted]>
Date: Thursday, June 10, 2010 10:44 am
Subject: Re: Poets For Living Waters
To: [redacted]

Owen had credibility, however. He died in the war he wrote about. Our
embrace of him has to do with that. I doubt many of us are willing to
lay
down our lives for tarballs.

On Wed, Jun 9, 2010 at 8:59 PM, Geer Austin <[redacted]> wrote:

> Amy and Heidi,
>
> While I understand that poetry, especially in electronic form,
cannot soak
> up all the oil in the Gulf, I believe that a poetic response to a crisis,
> whether environmental, political or military, can have a long lasting
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> - Wilfred Owen
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> Nature poetry, of course, has inspired many generations to value our
> environment. Unfortunately the BP execs didn't get that message,
but who
> knows - maybe their children will.
>
> Regards,
>
> Geer Austin
>
>
>
>
> ==========
>

> *--*
> *----------*
> *MIKE FINLEY*
> *1841 Dayton Avenue*
> *Saint Paul MN 55104*
> [redacted] *home office*
> [redacted] *cell I am always misplacing*
> [redacted]
> *http://mfinley.com*

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108. **Adam Tobin**

Re: Poets For Living Waters

Thu 10 Jun 2010

Dead people have more credibility than the living?

Certainly they are more conisistent, and it is easier to measure their political effectiveness.

On Jun 10, 2010, at 6:35 AM, Mike Finley <[redacted]> wrote:

> *Owen had credibility, however. He died in the war he wrote about. Our embrace of him has to do with that. I doubt many of us are willing to lay*
> *down our lives for tarballs.*
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> *On Wed, Jun 9, 2010 at 8:59 PM, Geer Austin <[redacted]> wrote:*
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> *Amy and Heidi,*
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> *While I understand that poetry, especially in electronic form, cannot soak*
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> > *My subject is War, and the pity of War.*

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is why the true Poets must be truthful.

- Wilfred Owen

Nature poetry, of course, has inspired many generations to value our environment. Unfortunately the BP execs didn't get that message, but who
knows - maybe their children will.

Regards,

Geer Austin

guidelines

--

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109. **Mary Kasimor**
Re: Poets For Living Waters
Thu 10 Jun 2010

I am going to a yoga earth healing meditation on Sunday. Through yoga I have learned and am continuing to learn to let go of my ego. This meditation is about the Gulf, of course, but I think that we will be meditating on more than that. The horrendous abuse that our earth has endured is something that is hurting all of us. Perhaps if the understanding of the poetry forum was enlarged, we might feel more "honest" about it. (I don't know if that is the right word to describe the ambivalence that some of us feel, but I will use that word.)

Mary Kasimor
--- On Thu, 6/10/10, Mike Finley <[redacted]> wrote:

From: Mike Finley <[redacted]>
Subject: Re: Poets For Living Waters
To: [redacted]
Date: Thursday, June 10, 2010, 5:35 AM

Owen had credibility, however. He died in the war he wrote about. Our embrace of him has to do with that. I doubt many of us are willing to lay down our lives for tarballs.

On Wed, Jun 9, 2010 at 8:59 PM, Geer Austin <[redacted]> wrote:

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110. Jared Schickling
Re: Poets For Living Waters
Thu 10 Jun 2010

Thread,

Thank you for the incisive words. One large correction: I'm not asking what the poetry produces, but what the site / forum / journal produces. I won't get into the niobium and tantalum and gorilla hand ashtrays inhabiting the tower under the tabletop. That kind of complicity, smoking these cigarettes, taking this shower, plugging in, etc. I don't mean to "punch" anyone "in the gut." My postings risked that. Amy, your poetic and public life and arguments, activity, here and abroad, make clear the good, honest work you are doing, while the produce from that work—surely ups and downs. "One of the angels," as an old Milton professor would say. Even if I were absolutely correct in my accusations, reasons, meant to be questions, which is surely not the case, they would still evidence your willingness to risk, and I would be careful to distinguish "you" from whatever "it." Again, it's the form of the publication as it appears that I've been questioning, which Laura keys in on. I've recently quit

some problematic publishing projects I've been disappointedly hypocritically connected to, even after I smelled a rat. C'est la.

Heidi, what you're saying reminds me of Leopold's "land ethic" and the utility of it, an ethic that would do away with the non-human's perceived human value in the way you describe. What you say of "radical uselessness" seems to make sense: "I believe Notley is describing the way in which we literally embody the forces that quantify and objectify the world, turning natural processes into human products." However, my question sparking the initial post—does PFLW represent or embody such a process? I suppose my reservation comes from seeing this as a momentary response to a precise event and the prioritizing of poets and their poetry, palimpsesting the capitalized event. Again, it's not the practicing of the poetry in response but the form of its public life that instigates my questions. I hear, I think, that you're intending the project as an ongoing response, years and years, eager to work behind the backdrop, in which case, it would seem a different animal. And now that you've made clear the agenda of inclusion for the young project—an aspect of it that *has not been* made clear to a public, until now, as Laura mentions.

The criticisms, "directed, too, at myself." Yes, a thousand times, every day.

I do suspect the argument about the usefulness and potency of uselessness. Or rather, I can't see the need for regarding humankind as useless without talking the idea's utility. I mean, who and what, today, just loves to hear and see artists and thinkers speaking and acting accordingly? Also, to what extent is uselessness a practicable mode? How does uselessness fit with an ecocritical sensibility that finds everything interwoven? There's a mouse living inside our stove, behind the dials, because the stovetop is where we keep the leftover bacon grease. Webs.

I suppose my point in posting was to solicit responses so
that I might understand more what the project is hoping to do—again, it wasn't so clear in its presentation.

And with that, I'll stop cluttering everyone's mail.

Thank you, and not to stop the conversation, to discourage and support and encourage and truly and falsely and sincerely, and hoping to catch one of the readings,

Jared

_____ Hotmail is
redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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111. Poetry Project
A Memorial for Leslie Scalapino
Thu 10 Jun 2010

Monday, June 21, 8 PM
Memorial for Leslie Scalapino

It is with heavy hearts that we will open the doors of the Parish Hall so that we may all come together in friendship and grief to remember and celebrate the life and work of Leslie Scalapino, one of our greatest poets, who passed away on May 28th. Guests who will speak include Petah Coyne, Simone Fattal, Joan Retallack, Charles Bernstein, Susan Bee, Ann Lauterbach, Susan Howe, Paolo Javier, Molissa Foley, Fiona Templeton, Laura Elrick, Rodrigo Toscano, Steve Clay, Rachel Levitsky, Susan Landers, James Sherry, Brenda Iijima, Pierre Joris, Judith Goldman, E. Tracy Grinnell and Tom White.

There will be a wine and cheese reception to follow. We¹ll have a book table with titles by Leslie, plus 50 canvas bags that she collaborated on with Kiki Smith. We¹ll be accepting donations for the bags starting at $25. All proceeds from books and bags will be donated to Poets In Need http://www.poetsinneed.org/.

FREE.

If you can¹t attend but would like to honor Leslie Scalapino, please consider a charitable donation in her memory to: Poets in Need, PO Box 5411, Berkeley, CA 94705; Reed College for the Leslie Scalapino Scholarship, 3203 Southeast Woodstock Boulevard, Portland, OR 97202-8199; The AYCO Charitable Foundation, PO Box 15203, Albany, NY 12212-5203 for the Leslie Scalapino-O Books Fund to support innovative works of poetry, prose and art; or to a charitable organization of your choice.

The Memorial follows two performances of Scalapino¹s Noh play FlowWinged Crocodile at Poets House:

Saturday, June 19, at 7PM & Sunday, June 20, at 2PM
Flow‹Winged Crocodile: A Noh Play by Leslie Scalapino

Directed by Fiona Templeton, with Katie Brown, Stephanie Silver and Julie Troost. Dance by Molissa Fenley. Music by Joan Jeanrenaud. Projected drawings by Eve Biddle. Technical director: Ray Roy III.

This Noh play by poet Leslie Scalapino travels between the left and right sides of the brain, with appearances by a reincarnated Patty Hearst in the 1974 SLA bank heist and a green-winged creature that is part crocodile, part Michelin

man and part charging rhino. The play is performed by The Relationship, a performance group directed by Fiona Templeton that specializes in innovative language and use of site.

Leslie Scalapino is the ground-breaking, genre-stretching author of thirty books of poetry, poem-plays, essays, and fiction, including way, which won the American Book Award; Sight, a collaboration with Lyn Hejinian; Zither & Autobiography; The Tango; New Time; and It¹s go in horizontal: Selected Poems 1974-2006.

Cosponsored by Belladonna and The Poetry Project.
Poets House is at 10 River Terrace in Battery Park City.

$10, $7 for students and seniors, free to Poetry Project and Poets House Members

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112. **Mike Finley**
Re: Poets For Living Waters
Thu 10 Jun 2010

Exactly. People who sacrifice have more credibility than people who just talk. It's why Christ was more than a notable teacher.

I think there is all the will in the world to stop polluting the Gulf. Emotions run high. Solutions,once the oil gets out, are harder to come by.

On Thu, Jun 10, 2010 at 10:27 AM, Adam Tobin <[redacted]>wrote:

> *Dead people have more credibility than the living?*
>
> *Certainly they are more conisistent, and it is easier to measure their political effectiveness.*
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> *On Jun 10, 2010, at 6:35 AM, Mike Finley <[redacted]> wrote:*
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> *On Wed, Jun 9, 2010 at 8:59 PM, Geer Austin <[redacted]> wrote:*
>
> *Amy and Heidi,*

While I understand that poetry, especially in electronic form, cannot soak
up all the oil in the Gulf, I believe that a poetic response to a crisis, whether environmental, political or military, can have a long lasting effect. Just think - we're still reading anti-war poems about long ago wars.

Above all I am not concerned with Poetry.

My subject is War, and the pity of War.

The Poetry is in the pity.

Yet these elegies are to this generation in no sense
consolatory. They may be to the next. All a poet can do today is warn. That
is why the true Poets must be truthful.

- Wilfred Owen

Nature poetry, of course, has inspired many generations to value our environment. Unfortunately the BP execs didn't get that message, but who knows - maybe their children will.

Regards,

Geer Austin

guidelines

--

MIKE FINLEY
1841 Dayton Avenue
Saint Paul MN 55104
[redacted] *home office*
[redacted] *cell I am always misplacing*
[redacted]

> *http://mfinley.com*

--

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[redacted]
http://mfinley.com

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113. Sharon Mesmer/David Borchart
Re: Poets For Living Waters
Fri 11 Jun 2010

Re: what Mary wrote:

> *Perhaps if the understanding of the poetry forum was enlarged, we might feel more "honest" about it. (I don't know if that is the right word to describe the ambivalence that some of us feel, but I will use that word.)*

I think that, at the very least, teaching people to think imaginatively -- to pay attention -- is a step in the right/write direction. Those of us who teach poetry (as well as write it) are presented with a good opportunity to communicate the importance of cultivating imagination. From there, one would hope, comes the ability to see the interconnectedness of all these things, and the importance of paying attention BEFORE the catastrophe happens. You may not be able to teach someone to actually write poetry (or even appreciate it!), but you can communicate the power of using imagination in different situations. And we desperately need to be doing that.

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114. amy king
Huffington Post Interview / Idealism / Poetry
Fri 11 Jun 2010

Perhaps I am too idealistic in my replies - please do weigh in if you are so moved:

The Poetry Feminaissance by Travis Nichols

Are you a poet? Do you feel overwhelmed by negativity? Feel like there's no hope for a poet in this world? Especially a female poet? Well don't despair. Spend some time with Amy King. She's the author of Slaves to Do These Things (Blazevox), and, with Ana Bozicevic, she co-curates the Brooklyn-based reading series, The Stain of Poetry, and, maybe most importantly, she has ideas. Over the past few weeks we've been emailing back and forth about her ideas of what it means to be a poet today. Here's a few slices of the force for your perusal. Enjoy.

http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html

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115. Jeffrey Side

The new ebook from Argotist Ebooks is "The Ashes of Thoreau" by Chris Mansel

Fri 11 Jun 2010

The new ebook from Argotist Ebooks is â€œThe Ashes of Thoreauâ€ by Chris Mansel. Description:

Chris Mansel writes like a man without a country. Each poem of â€œThe Ashes of Thoreauâ€ is a labyrinth of fragmentation and resolve. The projection is dense but difficult to abandon. Like cinema, it will leave you entertained by the time you step back into the light.

Available as a free ebook here:
http://stores.lulu.com/store.php?fAcctID=36590601

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116. steve dalachinsky

Re: New readings

Fri 11 Jun 2010

---

steve dalachinsky reads /

june 13 at 4 pm bowery poetry club with
with albey balgochian's basscentric
w/albeybalgochian hill greene and francois grillot

June 14 at Local 269 suffolk and houston 7 pm
w/ the great loren mazzacane connors on guitar

$10 per set - $ 7 senior and students / $15 for 2 -
$20 for entire night

other sets by other folks to follow at 8, 9 and 10 pm

_____

Sunday June 20 - 2-5pm
the Vision Festival presents @ AGathering of Tribes
285 East 3rd St. (between C & D - 2nd floor)
donation to Tribes

poetry by

Jeff Wright
Bob Heman
Lewis Warsh

Poetry & Music

Albey Balgochian & Jane Grenier B
Barry Wallenstein
Yuko Otomo - Shayna Dulberger
Jake Marmer / & Alon Nechushtan
Aaron Howard w/Gwen Krueger & Tomislav Butkovic
Steve Dalachinsky
Alexandre Pierrepont
Tamara Singh
Tsaurah Litsky
Steve Ben Israel

Musicians / Improvs
Ellen Christi
Max Johnson bass
Andrew Barker drums
Charles Waters reeds
plus others to be announced

$5 donation

_____

wednesday - june 30 - 6:30 8:30 p.m.
on the roof of the educational alliance
east broadway (f to east broadway)
jake marmer and steve dalachinsky read

$10 includes snacks and all the kosher wine
you can consume

_

On Fri, 11 Jun 2010 16:10:25 -0400 "Carfagna, Richard"
<[redacted]> writes:

> Hi,
> My new book, Symphony No.1 is now available at:
> http://chalkeditions.co.cc
>
> There's also many other wonderful titles.
> Check them out.
>
> Be Well,
> Ric
>
>
>
>

↑ Index

117. Jessie Lendennie
Dogs Singing: A Tribute Anthology
Fri 11 Jun 2010

I'm compiling an anthology of poems 'by'/about/for dogs - entitled Dogs Singing. I welcome submissions of poems in any form. The deadline is 12th July, 2010, for publication in October. Salmon Poetry is based in Co. Clare, Ireland, but we have an international list. You can check out our website http://salmonpoety.com to get an idea of what we do. The royalties from Dogs Singing will be donated to several dog charities, including The Soi Dog Foundation (Thailand). Please email submissions to [redacted]. Many Thanks, Jessie

↑ Index

118. Jeffrey Side
Rockpile Tour Interviews and Feature at The Argotist Online
Fri 11 Jun 2010

Rockpile Tour Interviews and Feature at The Argotist Online.

This feature relates to ROCKPILE a collaboration between poets David Meltzer, Michael Rothenberg and Terri Carrion, who travelled through eight cities in the U.S. to perform poetry and prose, composed while on the road, with local musicians and artists in each city. ROCKPILEâ€™s main aim was to educate and preserve, as well as to create a history of collaboration. It is hoped that it has helped to reinforce the tradition of the troubadour, a tradition that is central to the cultural upheaval and the identity politics that reawakened poets, artists, musicians and songwriters from the mid-1960s through to the 1970s.

Included in this feature is an interview with David Meltzer and Michael Rothenberg, an interview with David Meltzer, perspectives from two of the musicians involved (Bob Malone and Daniel McNaughton), some reactions from people who were either involved or who saw the tour on the road and an overview of the tour by Michael Rothenberg.

http://www.argotistonline.co.uk/Rockpile%20Interviews%20and %20Feature.htm

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119. Carfagna, Richard
New Book from Chalk Editions
Fri 11 Jun 2010

Hi,
My new book, Symphony No.1 is now available at:
http://chalkeditions.co.cc

There's also many other wonderful titles.
Check them out.

Be Well,
Ric

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120. Rob McLennan
new(ish) on rob's clever blog
Fri 11 Jun 2010

-- 12 or 20 (small press) questions: Dave Proctor on Wooden Rockets Press
-- 12 or 20 questions: with Susan Tichy
-- Andy Weaver introduction for the TREE Reading Series
-- Margaret Christakos, Welling
-- Sandra Ridley, Fallout
-- 12 or 20 questions: with Billie Livingston
-- 12 or 20 (small press) questions: Antonio D'Alfonso on Guernica
-- The Griffin Poetry Prize, 2010;
-- 12 or 20 questions: with Suzanne Bowness
-- Er¡n Moure, O Resplandor
-- 12 or 20 questions: with Andrea Brady
-- Gerry Shikatani at Ottawa's AB Series, June 3;
-- rob mclennan interviewed by David Kosub on editing poetry anthologies
-- rob mclennan + Andy Weaver at the TREE Reading Series
-- 12 or 20 questions: with Andrew Kaufman

-- 12 or 20 questions: with Susan Briscoe
-- Pac Man, Ms. (a very short story)
-- fwd: Jason Camlot's Ticker Text Project
-- 12 or 20 (small press) questions: Christophe Casam...
-- 12 or 20 questions: with Keith Kumasen Abbott
-- a second review of wild horses;
-- Barbara Godard, 1942-2010
-- influency salon second issue now online;
-- Rachel Zucker, museum of accidents
-- 12 or 20 questions: with Timothy Quinn
-- 12 or 20 questions: with Renee Rodin

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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121. derek beaulieu
new from No press: LOUISE GATE by Bob Cobbing
Fri 11 Jun 2010

No press is proud to announce the publication of

LOUISE GATE
by Bob Cobbing

published in an edition of 50 hand-sewn copies (of which 25are for sale) $3 each (including shipping)

for more information, or to order copies, email
[redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

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122. peter ganick
new drawings
Sat 12 Jun 2010

5 pages of new drawings by peter ganick.
posted at jim leftwich's textimagepoetry site.

pg/textimagepoetry/11<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=11>
pg/textimagepoetry/12<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=12>
pg/textimagepoetry/13<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=13>
pg/textimagepoetry/14<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=14>
pg/textimagepoetry/15<http://www.flickr.com/photos/textimagepoetry/sets/72157616307964906/?page=15>

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123. Daniel Godston
interview with Steve Dalachinsky
Sat 12 Jun 2010

Hi,

Recently I interviewed Steve Dalachinsky. Here's the link: <http://tinyurl.com/2f4qh9r> http://tinyurl.com/2f4qh9r

Cheers,

Dan

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124. Daniel Godston
Borderbend Arts Collective
Sat 12 Jun 2010

Hi,

The Borderbend Arts Collective is a 501(c)(3) organization that helps to put together the Mingus Awareness Project, Chicago Calling Arts Festival, and other projects. New changes have been made with the Borderbend website, including newly uploaded audio from past Bb events and photo galleries. You're invited to visit the Bb website: www.borderbend.org

Cheers,

Dan

↑ Index

125. Michael

An Announcement from Big Bridge- NO MORE OIL!

Sat 12 Jun 2010

Dear Friends of Big Bridge,

My apologies for writing you all on issues that are not related to Big Bridge. But we have come to a moment in our existence as a species in which "propriety" is less and less meaningful.

As you all know Big Bridge has always been vocal on political and social issues and so the time has come for us to speak out against OIL!

Many of our friends living in the Gulf Coast are seeing their lives destroyed forever. An entire ecosystem appears doomed. The impact is global.

Everyday it seems more certain that we are witnessing the worst man-made environmental holocaust in history and I feel we must be heroic in our actions to make something positive out of this horror.

Over the last few weeks, I have focused attention to my facebook communications, posting as many articles and pieces of information on the "spill" as I can, hoping that the spread of information will make a difference in how we do things. I have organized three events, fundraising benefits for The Louisiana Bucket Brigade, http://www.labucketbrigade.org/ , a non profit environmental health and justice organization tracking the impact of the BP oil spill and prevaenting the impact from being "swept under the rug." Two events in Petaluma, June 27(poetry and music fest) and July 10th (an art auction), and another event in Pacifica, CA (poetry and music and art auction) on August 7. For details please contact me.

It is time to make a real change. Not just leave it to government to show us the way. Please, get out in the street, wave signs, write friends, spread the word, organize!! We are into a new age. Stop Oil! Stop Global Warming! Stop Corporate Ownership of the Planet! There is no time left to waste.

If you have news that you want to get around please send it to me or join me on facebook at http://www.facebook.com/michael.rothenberg. If we are not "friends" yet, I would be happy to add you. Again forgive me for using Big Bridge mailing list to send this message but I could not hold back.

My sincere best in these sad and terrifying times. Hope lies in real change not in promises!

Yours,

Michael Rothenberg
Big Bridge, www.bigbridge.org

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126. Camille Martin
review copies of Camille Martin's Sonnets
Sat 12 Jun 2010

I have three review copies of Sonnets left. If anyone is interested in reviewing it, please backchannel.

Review copies are also available at In Galatea's Purse (edited by Eileen Tabios):

http://grarchives.blogspot.com/

Cheers,
Camille

http://www.shearsman.com/pages/books/catalog/2010/martin.html
http://rogueembryo.wordpress.com

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127. Jennifer Karmin
Les Figues Press: Give A Fig Blog
Sat 12 Jun 2010

Les Figues Press creates aesthetic conversations between readers, writers and artists, through the publication of the TrenchArt series and other works, and through events, including Mrs. Porter's Art Salon.

Guest writers on the Les Figues Blog, Give A Fig, are sharing their thoughts about books they're reading, events they're planning/attending, pieces they're writing, and collaborations they're working on.

RECENT POSTS

Barack Obama interviewed by Jennifer Karmin
Urs Allemann interviewed by Elizabeth Hall
Vanessa Place posts "L'art de la figue"

Winners of the "Not Blessed" A Little Story Contest:
"Her Not Blessed" by Barbara Maloutas
"The first day of spring" by Erin Hinkes
"28 DAYS / (from Temporality) by Stephen Radcliffe
"Not Blessed, A Collaboration" by Soham Patel, Deborah Marie Poe & Gene Tanta

Join the conversation!

http://www.lesfigues.blogspot.com

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128. Charlie Rossiter

Submissions sought for Online Oil Spill Crisis anthology

Sun 13 Jun 2010

ChicagoPoetry.com is working on an online poetry anthology in response to the current crisis in the Gulf of Mexico. If you have work about pollution or conservation or about the oil spill, please send your work to

[redacted]

Help spread the word.

This will be an ongoing anthology that will grow larger as more submissions come in.

↑ Index

129. Camille Martin

Rogue Embryo: Jiri Kolar, Bill Knott, Charles Borkhuis, and more . . .

Sun 13 Jun 2010

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reflecting pond for giant artists in the Place des Vosges (an original Jiri Kolar!)
*
a sonnet by Bill Knott (for the fallen of late): “how unfair, / how unjust when all the other fields / get to rest beneath their hypnotic snows . . .”
*
Charles Borkhuis: “Write What I Say," Or, “Write what you think I say when I say what I think I’m thinking.”
*
plus:
new and improved shameless promotion of Sonnets

comments welcome:
http://rogueembryo.wordpress.com

Cheers!
Camille

Camille Martin
http://www.shearsman.com/pages/books/catalog/2010/martin.html

http://www.camillemartin.ca
http://rogueembryo.wordpress.com

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130. Jesse Glass
Ekleksographia--Boston Issue now up
Mon 14 Jun 2010

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http://ekleksographia.ahadadabooks.com/murphy/

Dedicated to the memory of Rane Arroyo.

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131. Paul Siegell
FISHTOWN, Philly > Tuesday the 15th
Mon 14 Jun 2010

.•:*¨¨*:•. TUESDAY, JUNE 15 at 7pm .•:*¨¨*:•.

@ The Slingluff Gallery (11 W. Girard Ave, Phila, PA 19123)

The Fishtown Airways Reading Series presents: MICHAEL STEFFEN & PAUL SIEGELL

HOSTED by JIM MANCINELLI

MICHAEL STEFFEN's first full-length poetry collection, No Good at Sea, was published by Legible Press in 2002. His second, Heart Murmur, was published by Bordighera Press in 2009. Michael was granted a 2002 Fellowship from the Pennsylvania Council on the Arts and has had poems appear in a wide variety of journals including Poetry, Potomac Review, The Ledge, Poet Lore, Rhino and many others. Michael is a Y2K graduate of the MFA in Creative Writing Program at Vermont College and currently lives in Roseto, Pennsylvania (http://mnsteffen.com/).

PAUL SIEGELL is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). He is an editor at Painted Bride Quarterly, and has contributed to The American Poetry Review, Coconut, NOÖ, Rattle, SIR! and many other fine journals. He has also been featured in two national music and culture magazines, Paste and Relix, as well as elsewhere exciting. Kindly find more of Paul's work at "ReVeLeR @ eYeLeVeL" (http://paulsiegell.blogspot.com).

yours,
paul>
http://bit.ly/aLaNz2

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132. amy king

"Coverage" beyond the Media -- New Statements & Poems @ Poets for Living Waters

Mon 14 Jun 2010

THREE POEMS BY ELIZABETH TWIDDY
http://poetsgulfcoast.wordpress.com/

THREE POEMS BY ELIZABETH TWIDDY

TWO POEMS BY CAITLIN PLUNKETT

APORIA BY ROBERT PHILBEN

IN EXTREMIS [+ VIDEO] BY NEIL DE LA FLOR

TWO POEMS BY MARTHA SERPAS

TWO POEMS BY FRANK SHERLOCK

PHILADELPHIA WORLD OCEANS DAY READING!

LICKETY-SPLIT BY ANNE HIGGINS

A MOODY STREAM BY STEVE DALACHINSKY

THE FLOODING THAT WRITES ITSELF BY EILEEN R. TABIOS

TWO POEMS BY MELISSA TUCKEY

ORIFICE BY MARCELLA DURAND

DESCENDING BLUES BY BRANDON LAMSON

AN ORDINANCE OF POSSESSION BY TONY MANCUS

TWO POEMS BY MOLLY GAUDRY

CHANDELEUR SOUND BY MARTHE REED

DEEPWATER HORIZON POEMS BY NICOLE MAURO

HONORING WORLD OCEANS DAY â€” BROOKLYN ACTION

TEMPUS FIDGET BY GEOFFREY GATZA

HONORING WORLD OCEANS DAYâ€“ALASKAN ACTION

FOUR POEMS BY MICHAEL ROBINS

SPIRIT BEAR BY CONRAD DIDIODATO

FIVE POEMS BY AMY SARA CARROLLECHOES BY NATHAN HAUKE

http://poetsgulfcoast.wordpress.com/

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133. CA Conrad
PhillySound poets on The Joe Milford Poetry Show
Mon 14 Jun 2010

On June 13th eight PhillySound poets met at Pattie McCarthy & Kevin Varrone's house in South Philadelphia to each give five minute readings over the telephone with Joe Milford.

Click here for the show: http://phillysoundonjoemilford.blogspot.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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134. Christophe Casamassima
Furniture Press Site Up/Down..... Finally up again!
Mon 14 Jun 2010

If anyone's had trouble with the website, we've had server problems.

furniturepressbooks.com

But all's well now!

Chris McCreary's "Undone: A Fakebook" and Emily Carr's "Directions for Flying" are still available (even though we've practically sold out of the titles already!)

A second printing will of the making soon, so hurry!

Christophe

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135. Adam Fieled
"Apparition Poems" out from Blazevox
Mon 14 Jun 2010

The Apparition Poem series has appeared in Jacket, on PennSound, in moria, blue & yellow dog, denver syntax, Tears in the Fence, the Argotist, Great Works, diode, PFS Post, Stoning the Devil, Cricket Online Review, Otoliths, Pirene's Fountain, and elsewhere.

"Apparition Poems" has just been released as a full-length book from Blazevox Press. You can buy it here: http://www.blazevox.org/bk-af2.htm. I would like to

personally thank Geoffrey Gatza and the editors around the world who have made the Apps a success.

Happy Summer!
Adam Fieled

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136. Nicole Mauro
Two New Titles from Black Radish Books
Mon 14 Jun 2010

Black Radish Books is pleased to announce Marthe Reed's Gaze, and David Wolach's Occultations are both now available for purchase via spd (spdbooks.org). If interested in obtaining a review copy, please back-channel me at [redacted].

Thank you!

Nicole Mauro

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137. David Kirschenbaum
A Boston Poet Tea Party, 7/30-8/1/10
Mon 14 Jun 2010

---

please forward

A Boston Poet Tea Party

A Summer Poetry Marathon
featuring 88 local and visiting poets
reading for 8 minutes apiece

Friday 7/30, 7:00 p.m.-10:00 p.m.
Pierre Menard Gallery
10 Arrow St., Harvard Square, Cambridge

Saturday 7/31, 12 noon-10:00 p.m.
Sunday 8/1, 12 noon-5:00 p.m.
OUTPOST 186
186 1/2 Hampshire St., Inman Square, Cambridge

With readings from:

Seth Abramson, Kari Adelaide, Dena Barisano, Kish Song Bear, Jim Behrle, Ana BoÅ¾iÄeviÄ‡, Oni Buchanan, Mairead Byrne, Macgregor Card, Mick Carr, Kate Colby, John Coletti, John Cotter, Amanda Cook, James Cook, Mike County, Amy

D'Eath, Thom Donovan, Valerie Duff-Strauttman, Jim Dunn, Joe Elliot, Derek Fenner, Annie Finch, Greg Fuchs, Michael Franco, Elisa Gabbert, Michael Gizzi, Peter Gizzi, Kythe Heller, Mitch Highfill, Doug Holder, Fanny Howe, Jibade-Khalil Huffman, Andrew Hughes, Geoff Huth, N. F. Huth, Brenda Iijima, Lauren Ireland, Boni Joi, Ellen Kennedy, Aaron Kiely, Jack Kimball, Amy King, David Kirschenbaum, Mark Lamoureux, Gerrit Lansing, Tanya Larkin, Dorothea Lasky, Ruth Lepson, Brendan Lorber, Lori Lubeski, Bridget Madden, Douglas Manson, Fred Marchant, Filip Marinovich, Chris Martin, Joseph Massey, Ben Mazur, Gillian McCain, Suzanne Mercury, Hannah K. Messler, Debrah Morkun, Jason Morris, John Mulrooney, Eileen Myles, Jess Mynes, Amanda Nadelberg, Urayoan Noel, Martha Oatis, Geoffrey Olsen, January O'Neil, Nathaniel Otting, Chad Parenteau, Kate Peebles, David Rivard, Chris Rizzo, Steve Roberts, Carlos Soto Roman, Douglas N. Rothschild, Lauren Russell, Kate Schapira, Alan Semerdijian, Minal Shekhawat, Nathaniel Siegel, Joel Sloman, Kimberly Ann Southwick, Chuck Stebleton, Aaron Tieger, Joe Torra, Dana Ward, Jacqueline Waters, Dustin Williamson, Elizabeth Willis, Rebecca Wolff, Angela Veronica Wong, Jon Woodward, and Elizabeth Marie Young.

Organized by Jim Behrle, Michael Carr,
David Kirschenbaum, John Mulrooney, and Aaron Tieger

A complete schedule is available at
http://www.bostonpoetteaparty.blogspot.com/

For more info contact: [redacted]

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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138. Bill Berkson
What About Auden
Tue 15 Jun 2010

An Evening at Books & Bookshelves

³What About W. H. Auden?²
7:30 p.m.
Tuesday, June 29, 2010
99 Sanchez Street, San Francisco, CA
(415) 621-376

an evening of readings from and talking about W.H. Auden¹s poetry, prose and his importance as a poet and man of letters
with
Bill Berkson ³Musée des Beaux Arts²/ 13 Things/ ³The Ironist² etc.
Steve Dickison -- Iceland
Patrick Dunagan intro poem to The Sea and the Mirror
Jarrett Earnest re W.H. & Hannah Arendt
Garrett Caples Auden intro to Minor British 19th C Poets
Amanda Eicher -- ³In Memory of W.B. Yeats²
Norman Fisher ³As I walked out on eveningŠ² & ³On the Circuit²
Susan Gevirtz Homage to Clio
Robert Harris Ode from The Orators
David Highsmith ³River Profile²
Colter Jacobsen/ Larry Rinder from Letters from Iceland
Jason Morris ³The Poet and the City²
Julien Poirier on The Rakes Progress
Stephen Ratcliffe preface to Thomas Campion
Cedar Sigo prepared text on Auden
Michael Wolfe ³In Praise of Limestone²

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139. **Jim Andrews**
Netartery
Tue 15 Jun 2010

Inspired by netpoetic.com, which is a group blog on 'electronic literature', I recently started up a group blog called Netartery at http://netartery.vispo.com . Which looks a bit like a much earlier project of mine called Webartery (http://vispo.com/defib/pastevents.htm).

There are only a few posts, so far, to Netartery. They're by Gregory Whitehead, Andy Campbell, Jhave Johnston, and myself. Currently 13 people have agreed to post at least 6 times per year. That number will probably increase and decrease and, hopefully, balance out to something steady in terms of semi-regular posts.

Netartery is like netpoetic in that the reader and writership will consist probably primarily of writers. But the focus is not so much on 'electronic writing' as a more general 'writers gone wrong' approach. Gregory Whitehead,

for instance, is an audio writer. I've been following his work since the 80's and regard him as the best literary audio artist I've encountered.

Jhave Johnston (http://glia.ca) and Andy Campbell (http://dreamingmethods.com) are also involved. Jhave Johnston is a Montréal-based poet-programmer who is producing some of the strongest contemporary poetic net art (such as http://vispo.com/jhave). And Andy Campbell has been producing digital fiction since the early nineties and continues with his truly outstanding project dreamingmethods.com . The other people involved (and haven't posted yet) are Chris Joseph, Christina Ljungberg, Christine Wilks, Jason Quackenbush, Kedrick James, Leonardo Flores, Marcus Bastos, Michael Harold, and Regina Célia Pinto.

Netartery is primarily a place to post about one's new work and new work of interest to the group and its readership, and about related issues. New work, interesting ideas, events, and so on. The people posting to Netartery are media writers and scholars of media writing. They are 'writers gone wrong' in this sense. They might write books, but they are also involved in other forms of artistic writing. These can be vispoetic or performative, programmerly, audio-oriented, and what not.

ja
http://netartery.vispo.com

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140. Tim Peterson
EOAGH presents Hennessey, Prevallet, and Sherlock (6/17)
Tue 15 Jun 2010

EOAGH Reading Series:

Michael S. Hennessey, Kristin Prevallet,

and Frank Sherlock

Thursday, June 17 at 7PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

MICHAEL S. HENNESSEY is the managing editor of PennSound and the editor of Jacket2, the new journal that will continue the mission of John Tranter's Jacket starting in 2011. Recent publications include the chapbooks [static] (2009) and Last Days in the Bomb Shelter (17 Narrower Poems) (2008), poems in EOAGH and Elective Affinities and on Cross Cultural Poetics, as well as

critical writing on Ted Berrigan and Harris Schiff, Charles Bernstein, the New York School and Giorno Poetry Systems. Currently, he lives in Cincinnati, where he teaches at the University of Cincinnati and records everything he can. You can hear several recent readings on his PennSound author page

Read "Towards No Horizon," "A Loose Association to Departure," and "An Anthology of Lost Hotel Rooms" by Michael S. Hennessey in EOAGH 5:

http://chax.org/eoagh/issuefive/hennessey.html

KRISTIN PREVALLET is the editor of A Helen Adam Reader (National Poetry Foundation, 2007). Her most recent book of poetry is I, Afterlife: Essay in Mourning Time. She teaches writing at St. John's University and lives in Brooklyn.

Work by Prevallet is forthcoming in EOAGH 6 this summer.

FRANK SHERLOCK is the author of OVER HERE (Factory School) and a collaboration with CA Conrad entitled The City Real & Imagined (Factory School). His New Orleans collaboration with Brett Evans is entitled Ready-to-Eat Individual (Lavender Ink). Feast Day Gone & Coming (Cy Gist Press) is a new chapbook forthcoming in June 2010. He is a co-founder of PACE (Poet Activist Community Extension and a native Philadelphian.

Read a selection from "Daybook of Perversities and Main Events" by Frank Sherlock in EOAGH 4:

http://chax.org/eoagh/issuefour/sherlock.html

HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.

2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

UPCOMING EOAGH READING SERIES EVENTS:

Susie Timmons and Michael Gottlieb

Sunday, June 20 @4PM (note this time is different)

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

Sunday, June 27 @2PM

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141. Christophe Casamassima

Re: FISHTOWN, Philly > Tuesday the 15th

Tue 15 Jun 2010

Paul,

Can you get me in touch with Paul Mancinelli? I have friends in Fishtown and just recently heard about this series.

Thanks!

Christophe Casamassima

On Mon, Jun 14, 2010 at 9:20 AM, Paul Siegell <[redacted]> wrote:
> .•:*¨¨*:•. TUESDAY, JUNE 15 at 7pm .•:*¨¨*:•.
>
> @ The Slingluff Gallery (11 W. Girard Ave, Phila, PA 19123)
>
> The Fishtown Airways Reading Series presents: MICHAEL STEFFEN & PAUL SIEGELL
>
> HOSTED by JIM MANCINELLI
>
> MICHAEL STEFFEN's first full-length poetry collection, No Good at Sea, was
> published by Legible Press in 2002. His second, Heart Murmur, was published
> by Bordighera Press in 2009. Michael was granted a 2002 Fellowship from the
> Pennsylvania Council on the Arts and has had poems appear in a wide variety
> of journals including Poetry, Potomac Review, The Ledge, Poet Lore, Rhino
> and many others. Michael is a Y2K graduate of the MFA in Creative Writing
> Program at Vermont College and currently lives in Roseto, Pennsylvania
> (http://mnsteffen.com/).
>
> PAUL SIEGELL is the author of three books of poetry: wild life rifle fire
> (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and
> Poemergency Room (Otoliths Books, 2008). He is an editor at Painted Bride
> Quarterly, and has contributed to The American Poetry Review, Coconut, NOÖ,
> Rattle, SIR! and many other fine journals. He has also been featured in two
> national music and culture magazines, Paste and Relix, as well as elsewhere
> exciting. Kindly find more of Paul's work at "ReVeLeR @ eYeLeVeL"
> (http://paulsiegell.blogspot.com).

>
> yours,
> paul>
> http://bit.ly/aLaNz2
>
>

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142. Ana Bo¾ièeviæ

Announcing the Stain summer calendar!

Tue 15 Jun 2010

Stain of Poetry
http://stainofpoetry.com

Dog days of summer? Why who says so. With a trio of stellar readings lined up for you, Stain is all about the summer in the city!

June 25, Friday
James Bellflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short, Wendy Wisner

July 30, Friday
Amy De'Ath, Gordon Massman, Tracy O Connor, Kate Schapira, Dustin Williamson, Octavio R. Gonzalez

August 27, Friday
Jennifer Karmin, Joanna Ruocco, Allison Benis White, Peter Spagnuolo, Eric Lindley, Amina Cain, Amarnath Ravva

Stay tuned for details.

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143. Ruth Lepson

Re: EOAGH presents Hennessey, Prevallet, and Sherlock (6/17)

Tue 15 Jun 2010

---

love MH's 'pencil-dark' in the EOAGH poem.

On 6/15/10 4:22 AM, "Tim Peterson" <[redacted]> wrote:

> *EOAGH Reading Series:*
>
> *Michael S. Hennessey, Kristin Prevallet,*
>
> *and Frank Sherlock*

Thursday, June 17 at 7PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

MICHAEL S. HENNESSEY is the managing editor of PennSound and the editor of Jacket2, the new journal that will continue the mission of John Tranter's Jacket starting in 2011. Recent publications include the chapbooks [static] (2009) and Last Days in the Bomb Shelter (17 Narrower Poems) (2008), poems in EOAGH and Elective Affinities and on Cross Cultural Poetics, as well as critical writing on Ted Berrigan and Harris Schiff, Charles Bernstein, the New York School and Giorno Poetry Systems. Currently, he lives in Cincinnati, where he teaches at the University of Cincinnati and records everything he can. You can hear several recent readings on his PennSound author page

Read "Towards No Horizon," "A Loose Association to Departure," and "An Anthology of Lost Hotel Rooms" by Michael S. Hennessey in EOAGH 5:

http://chax.org/eoagh/issuefive/hennessey.html

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Susie Timmons and Michael Gottlieb

Sunday, June 20 @4PM (note this time is different)

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

> *Sunday, June 27 @2PM*

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144. Tribbey, Hugh R.
Re: New Book from Chalk Editions
Tue 15 Jun 2010

Cool.

_____

From: Poetics List (UPenn, UB) on behalf of Carfagna, Richard
Sent: Fri 6/11/2010 3:10 PM
To: [redacted]
Subject: New Book from Chalk Editions

Hi,
My new book, Symphony No.1 is now available at:
http://chalkeditions.co.cc <http://chalkeditions.co.cc/>

There's also many other wonderful titles.
Check them out.

Be Well,
Ric

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145. Paul Siegell
Re: FISHTOWN, Philly > Tuesday the 15th
Tue 15 Jun 2010

Hi Christophe,

Jim Mancinelli is at mancinelli51 (at) gmail (dot)com

http://www.planbpress.com/events.html

Jim Mancinelli hosts and curates Fishtown Airways Poetry Series at the Slingluff Gallery: 11 W. Girard Ave., Philadelphia, PA 19125. The 3rd Tuesday of the month. Schedule:

June 15: Paul Siegell & Michael Steffen .....TOOOOONIGHT!!!
July 20: Joyce Meyers & Liz Abrams-Morley
no August reading
September 21: Samantha Barrow & Daniel Collins
October 19: J.C. Todd & Emari Gregario

November 16: Jim Cory & Stephen Potter
December 21: THE BRYN MAWR STUDENTS

FiSHTOWN ToNIGHT,
paul>
http://paulsiegell.blogspot.com/

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146. Iris Law
Just Released: LANTERN REVIEW, Issue 1
Tue 15 Jun 2010

We are pleased to announce the release of the inaugural issue of *Lantern Review: A Journal of Asian American Poetry, *featuring contributions by:

Angela Veronica Wong, Changming Yuan, Melissa Roxas, Frances Won, Vuong Quoc Vu, Ocean Vuong, Kevin Minh Allen, Maria T. Allocco, Jon Pineda, Subhashini Kaligotla, Eileen R. Tabios, Rachelle Cruz, Sankar Roy, Vanni Taing, Asterio Enrico N. Gutierrez, Jai Arun Ravine, Desmond Kon Zhicheng-Mingdé, Henry W. Leung, Luisa A. Igloria, Barbara Jane Reyes, Hsiao-Shih (Raechel) Lee, Steve Wing, Rebecca Y.M. Cheung, Elaine Wang, Ray Craig, Craig Santos Perez, Phayvanh Luekhamhan, Tamiko Beyer, Soham Patel, Bushra Rehman, Matthew Olzmann, & Kristine Uyeda.

Read it online at:

http://www.lanternreview.com/issue1/cover.html

Or find out more about us at our main web site<http://www.lanternreview.com>or blog <http://www.lanternreview.com/blog>.

Many thanks,

Iris A. Law, Editor
Mia Ayumi Malhotra, Associate Editor

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147. paolo javier
P||R||O||J||E||C||T||I||O||N||S #2, June 20, 6 pm @ the BPC
Tue 15 Jun 2010

Sunday, June 20, 6 pm at the Bowery Poetry Club marks the second event of the *P||R||O||J||E||C||T||I||O||N||S* series, curated by Paolo Javier and Jeremy J F Thompson. Our series presents an active intersection of moving text and moving image:

1. text moving sonically through space

* 2. image moving on the surface of a screen*

The fundamental scenario presents one or more present persons utilizing words &/or sounds &/or movement to mediate both spatially and conceptually between images on a screen and a live audience. Performing this Sunday are:

KATE EICHORN, author of *Fond* (BookThug, 2008) and co-editor of *Prismatic Publics: Innovative Canadian Women's Poetry and Poetics* (Coach House Books, 2009). A second collection of poetry, *Fieldnotes: a forensic*, is forthcoming in fall 2010 from BookThug. She teaches writing and cultural theory at The New School.

DANNY SNELSON, a writer, editor, and archivist recently acclimated to Philadelphia. His online editorial work can be found on UbuWeb<http://www.ubuweb.com/>, PennSound <http://writing.upenn.edu/pennsound>, and Eclipse. He is the founder of Aphasic Letters <http://www.aphasic-letters.com/> (with Phoebe Springstubb) and No Input Books <http://www.noinputbooks.com/> (with James Hoff). Gallery screenings, readings, and performances at Segue Series, Poetry Project, Dispatch Bureau <http://www.dispatchbureau.com/>, Ontological Hysteric Theater <http://www.ontological.com/>, Subtext Series<http://subtextreadingseries.blogspot.com/>, Gallery D21 Leipzig <http://www.d21-leipzig.de/>, Capricious Space<http://www.capriciousspace.com/>, CRG Gallery <http://www.crggallery.com/>, Lisa Cooley Gallery<http://www.lisa-cooley.com/>, and with free103point9 Transmission Arts <http://www.free103point9.org/>. Invited lectures at the Sorbonne, Centre Pompidou, &Now SUNY Buffalo, Princeton University and University of Washinton Bothell. Recent writing projects include Simultaneously Agitated Space<http://cuneiformpress.blogspot.com/2009/10/mimeo-mimeo-3-danny-snelson-issue.html>(Mimeo Mimeo #3), Endless Nameless <http://shop.dispatchbureau.com/index.php?/projects/indian-ocean/>(publishing used hard drives as functional archives), my Dear coUntess <http://my-dear-countess.blogspot.com/> (an epistolary vlog translation), Equi Nox <http://www.noinputbooks.com/3/> (a bowdlerized edition of Samuel Delany's classic novel), The Book of Ravelling Women<http://aphasic-letters.com/ravelling_women/>(rewriting an illegitimate Djuna Barnes chapbook), and No-Body Zone <http://nobodyzone.com/> (a collaboratively expanded audiobook archive). Currently, he's working around textual conditions, editorial strategies, and media technologies at the University of Pennsylvania.

JAMES COPELAND, author of the chapbooks *A Constructing Egg* and *Why I Steal*, and co-author of *Whole Milk*. A long work for voice, piano, marimba, and video, entitled *Menhir*, debuted earlier this year. Poems have appeared or are forthcoming in Fence, No Dear, 6x6, and other journals. He lives in Brooklyn, New York, where he is Managing Director at Ugly Duckling Presse.

*Sunday, June 20
Bowery Poetry Club
308 Bowery (and Bleecker St)
$6 at the door.
Full bar available.*

Historical practices related to this series: Benshi (Japan), Pyônsa (Korea), Benzi (Taiwan), Gavrilov Translations (USSR), Lector (Poland).

Contemporary practices related to this series: Movietelling, Neo-Benshi, Voiceover, Redubbing, Gag Dub, Resubtitling.

In the last 5 years, these practices have emerged in clusters throughout the world, owing in part to practitioners' frustrations with the limitations of certain mediums, and in part to the collective social urge to confront and appropriate the onslaught of information and media that now overwhelms us.

Our hope is that this series might become a hub, an intersection for practitioners already stretching and breaking the bounds within their own mediums and communities. We will showcase poets, film-makers, musicians, performance artists, scholars, critics, editors, and other producers and managers of meaning and form. Please come, and do pass along this invitation!

--
http://blog.myspace.com/paolojavier
http://www.2ndavepoetry.com/

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148. Cara Benson
Invitation to Celebrate Leslie Scalapino
Tue 15 Jun 2010

We honorÂ her passing and celebrate her not ever
LESLIE SCALAPINO

We honorÂ her passing and celebrate her not ever passing.
Â
"In making a connection, I'm not proposing that one's language, sounds, conceptual shapes alter events outside. Rather, writing can note that one's/their sounds and conceptual shapes are eventsÂ -- that are also along with events in

the outside. A poem may place these together. As such one's conceptions alter oneself and being, and alter their and one being outside. The individual (and any individual instance) occurs as reading. As: while, alongside, and being (reading is an act)."Â Â Â -- LS, "Eco-logic in Writing" inÂ EcoLanguage Reader (Brenda Iijima, ed)
Â
â€œâ€¦ â€˜horizontalâ€™ is a way of seeing everything flowing, existing at different times in parallel simultaneous spacesâ€“not permanent, but not ever passing either.â€ -LS in conversation w/Elizabeth Bryant, Dusie #8

Â
Leslie Scalapino's writing placed inside/outsideÂ events together with/in spacetime. Reading Leslie Scalapino is/as an altering act/event. We honorÂ her passing and celebrate her not ever passing. We invite you to write alongside/simultaneously to/of/onÂ her work for a special issue of Delirious Hem, http://delirioushem.blogspot.com/.

We are especially interested in critical appreciations and analyses (in any style or format) of passages from Leslie Scalapino's work. The Barbara Guest Memory Bank, http://www.asu.edu/pipercwcenter/how2journal//bg_memorybank/bg_memory.html, edited by Lauren Shufran for the Summer 2007 issue of How2, might serve as a model, as might the Alice Notley Constellation (http://www.bbk.ac.uk/cprcevents/alicenotley.html) edited by Carol Watts. Poems, images, personal memorials, and short essays are also welcome.

Since 2006, Delirious Hem has been devoted to writing by and about experimental women poets. Topics have included features on Kundiman, Lucille Clifton, kari edwards, the Dusie kollektiv adventskalender, Gurlesque, and the "Numbers Trouble" controversy. Contributors have included Anne Boyer, Bernadette Mayer, Amy King, Alison Roh Park, Evie Shockley, Lee Ann Brown, Hoa Nguyen, Gloria Anzaldua, Jennifer Bartlett, Vanessa Place, Tara Betts, T.A. Noonan, Sharon Mesmer, Naomi Shihab Nye, Sarah Vap, Rachel Levitsky, Mairead Byrne, Marcella Durand, Myung Mi Kim, and many others.

Deadline: Aug 1

Very best,

Cara Benson (cbenson67Â [at] yahooÂ [dot] com)
Elizabeth Bryant (miss.elizabeth.bryant [at] gmail [dot] com)
Cathy WagnerÂ (cathwagner [at] gmail [dot] com)
Â
Â
Â
Â Â

Â
Â
_____Â
http://www.necessetics.comÂ {homepage}Â
http://www.necessetics.com/sousrature.htmlÂ {journal}

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149. Andy Gricevich

THE RECURRENT END LOZENGE-SHAPED READING: Hauser, Karmin, Yearous-Algozin in Madison

Tue 15 Jun 2010

We are all sweatily enthusiastic about the
RECURRENT END LOZENGE-SHAPED POETRY READING, featuring the strange, varied virtuosities and anti-virtuosities of Milwaukee's MIKE HAUSER, Chicago's JENNIFER KARMIN and Buffalo's JOEY YEAROUS-ALGOZIN.

Them three poets will read on
Saturday, June 19th
7 p.m.
The Project Lodge
817 E. Johnson St.

for a suggested, non-obligatory but heartily encouraged
$5-15 donation (or more!)
There will be a bit of food and drink.
We'll start on time!
Expect performativity, silliness, and the opening of the chasm of being.

See you there!

yourn,

Andy & Lewis

http://readingshaped.wordpress.com

Mike Hauser is from rural Wisconsin and now lives in Milwaukee, where he recently edited an issue of Burdock, and with Karl Saffran curates the Salacious Banter Reading Series. He has published some chaps including crets crets crets (Rust Buckle Books), Dirty Movies Late At Night (Rust Buckle Books), and most recently Psychic Headset(Mitzvah Chaps).

Jennifer Karminâ€™s text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and

is co-founder of the public art group Anti Gravity Surprise.Â Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. At home in Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. http://aaaaaaaaaaalice.blogspot.com

Joey Yearous-Algozin is the author of Kensington Notebook(Lean-To Press) and BOSTON STREET/TREES (Lean-To Press). He is currently working towards his PhD at the University at Buffalo.

SAMPLE POEMS:

They are as storms
watching TV, watching Ellen.
Their ass is the carbuncle and the static corner of the plaza.
Seeing the plaza, my big black cup
foretells magical emanations
of catholically soft swingset regulation.

Lil Debbie as a cornpone Eco-Desk Light Fixture
Jenny Diamond Oâ€™Dell makes a primitive bomb
from Dog Shampoo and simplified sour mash.

Cumming is sustained in every municipality Jean Sugg diddled. John Pdorntonâ€™s friend, Fabric Softener, did an equipment check. Latest reports are the board will gush hot feathery surplus into our and around itâ€™s edges.

â€œThis is Vince Grey from Vince Grey Roofing. Walt Partridge told me to give you a call about the leaks in the church.â€

Norfolk Floral Virginiaâ€™s Total Joint Center
was vibrating like a strobe.
Orgies began that we couldnâ€™t finish, waning off-white
within itâ€™s walls. We tried to arrange ourselves differently, then
differently, in itâ€™s matrix.

Part cum soon.
Part cum later.
Part came last week.

--Mike Hauser

wish you were here

a and animals background be bison boots boy bright camera cheese comfortable country covered cowboy culture do dollars doritos elk facing fake

feathers food for foreign fought garb garbage girl hat herds history how i in indian it know like little mayonnaise moose nature new not now of our outfit own packaging people red relate sandwich see shooting six soda suppressed tomahawk ten the they this to tourism used we wearing whole with women Yellowstone

--Jennifer Karmin

from DINNER & A MOVIE

My Premium

Crispy / Grilled

Chicken

Classic / Club / Ranch BLT

Sandwich

--Joey Yearous-Algozin

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150. Al Filreis
Fellow in Poetics & Poetic Practice at Penn
Tue 15 Jun 2010

Dear friends:

I'm very pleased to announce that Marcella Durand will be the CPCW Fellow in Poetics & Poetic Practice here at Penn for next year. In the spring semester she will teach a creative writing course in eco-poetics.

Durand's bio and a brief description of her course are here:

http://writing.upenn.edu/projects/poeticsfellow.php

- Al Filreis

Al Filreis
http://www.writing.upenn.edu/~afilreis

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151. Christophe Casamassima
Furniture Press Books: McCreary & Carr
Tue 15 Jun 2010

I'm happy to say that Chris' "Undone" and Emily's "Directions for Flying" are down to about 10 copies each. I've set up a second printing of each and should have them by next week.

Thanks to everyone who ordered copies. Your donations are appreciated, and gratefully!

Cheers,

Christophe Casamassima

furniturepressbooks.com

↑ Index

152. Christophe Casamassima

Reviewers needed for Dialogue's End (plus) Baltimore Center for the Emerging Text announcement

Tue 15 Jun 2010

Good evening,

The Dialogue's End blog (http://dialoguesend.blogspot.com/) is in need of poetry title reviewers. I began the blog ages ago but cannot sustain it without help from writers who might need a venue to share their ideas.

The basic premise of the blog is twofold:

1. Review a (newish) book of poetry
2. Develop a dialogue (interview) with the writer of the book

In the end, one will have created an inter(re)view of the title and the writer.

I'm not sure if something similar has been done before. Perhaps the two acts could be melded into one?

I'm open to ideas.

Also, this will be part of the Furniture Press Books website, and all reviewers will have free reign to decide with which titles/writers they feel it necessary to create a dialogue, and to persue a format that best suits the task.

We're also developing a project called The Baltimore Center for the Emerging Text (B-CET), a multi-facted space and resource center which will include a performance venue, a small press poetry library/electronic catalogue, resources for small presses, bookmakers, writers, librarians, students, teachers, DIYers... the list goes on... Anyone who may be interested in hosting events, workshops, talks, lectures, please backchannel to [redacted]. I will anounce a general strategic planning meeting in the weeks to come. Those in Baltimore are urged to come; those outside also, but your eMails will be equally urged, especially if your ideas bring this concept to fruition!

In light of that, we're also looking for donations of small and large press poetry books, chapbooks, pamlphets, zines, ephemera, incunabula for our library. The

central aspect of the Center is to develop creative literacy skills beyond our status quo, unfortunately lacking education in the poetic arts!

Thanks!

Christophe

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153. derek beaulieu

new from No press: ROTATED ALPHABET by Anatol Knotek

Tue 15 Jun 2010

No press is proud to announce the publication of

ROTATED ALPHABET
by Anatol Knotek

This beautiful suite of highly rigorous visual poems can be previewed here: http://is.gd/cQoNj

published in an edition of 50 hand-sewn copies (of which 25 are for sale) $5 each (including shipping)

for more information, or to order copies, email
[redacted]

↑ Index

154. Chris Jones

more absolute deviation

Tue 15 Jun 2010

Just to let you know I have posted more on my blog; Deleuze's absolute idealism and onto electronic colour
comments welcomed

http://abdevpoetics.blogspot.com/

--
have chronic fatigue syndrome so may be delayed in reply or brain fog weird

just to let you know that's all, Chris Jones.

Blog: http://abdevpoetics.blogspot.com/

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155. Paul Siegell
MEDIA, PA > Thursday the 17th
Wed 16 Jun 2010

.•:*¨¨*:•. THURSDAY, JUNE 17 at 7pm .•:*¨¨*:•.

@ The Delaware County Institute of Science (11 Veterans Square, Media, PA 19063)

The Mad Poets Society's "3rd Thursday Readings" present: STEVE BURKE & PAUL
SIEGELL
(Open mic to follow)

STEVE BURKE lives in Philadelphia with his wife and daughter where he works as a labor and delivery nurse. Steve has published his poetry in the Painted Bride Quarterly, Look Quick, Asphodel, Spitball, and Mad Poets Review. His two manuscripts, Thirty-Six Views of Here and Building An Onion, are awaiting publication.

PAUL SIEGELL is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). He is an editor at Painted Bride Quarterly, and has contributed to The American Poetry Review, Coconut, NOÖ, Rattle, SIR! and many other fine journals. He has also been featured in two national music and culture magazines, Paste and Relix, as well as elsewhere exciting. Kindly find more of Paul's work at "ReVeLeR @ eYeLeVeL" (http://paulsiegell.blogspot.com).

yours,
paul>
http://bit.ly/aLaNz2

↑ Index

156. Bob Heman
CLWN WR 48 debuts this friday at Westbeth in a celebration of poetry and music and dance
Wed 16 Jun 2010

This Friday, June 18, CLWN WR 48 will debut at the 11th Big CLWN WR Event in the Community Room at Westbeth, during an evening of poetry and music and dance. The new issue contains very small poems by Judy Kamilhor, Bob Holman, Susan Gerardi Bello, Juanita Torrence-Thompson, Philip Rowland, Patrick Cahill, E K Smith, Sparrow, Scott Metz, Steve Dalachinsky, Susan Gangel, Kit Kennedy, Mary Orovan, Susan Maurer, Bob Heman, and Moira T. Smith, and will be given free to all who attend.

The Event will run from 7:00-10:00 in the Westbeth Community Room, at 155 Bank Street/57 Bethune St. in the West Village. Admission is free.

The featured readers for the evening will be Basil King and Liza Wolsky, who will be joined by singers Carolyn Ota and Moira T. Smith, dancers Nathan Whiting and Christina Robson, and poets R. Nemo Hill, Evie Ivy, Judy Kamilhor, Elinor Nauen, Adriana Scopino, George Spencer, and Phyllis Wat, with a special treat from Mindy Levokove.

The reading will be hosted by myself, Bob Heman, and The Westbeth Artists Residents Council Literary Arts Committee. Westbeth is an artists' housing complex in the far West Village convenient to the 14th St. stop on the A, C and E trains, the West 4th Street stop on the A, C, E, B, D & F trains, and the Christopher St. stop on the 1 train. 57 Bethune St. is mid-block b/w Washington and West Streets, then up steps to inner courtyard. 155 Bank St. is mid-block b/w Washington and West Streets, enter outer courtyard and up ramp to inner courtyard.

***

Also this weekend, on Sunday, June 20, at 2:00, I'll be reading with poets Lewis Warsh and Jeffrey Cyphers Wright at Tribes Gallery, on the 2nd floor at 285 East 3rd St. (between Aves. C and D in the East Village), to start off an afternoon of poetry and music as part of the annual multi-venue Visions Festival. A $5 donation for Tribes is requested.

Bob Heman
[redacted]

↑ Index

157. David Kirschenbaum
Call for Work: Boog Fest's Poets' Theater
Wed 16 Jun 2010

please forward

Call for Work:

Boog City's Poets' Theater

Sun. Sept. 26, 2010

Curated by Gary Sullivan

On Day 3 of the 4th annual Welcome to Boog City Festival

Zinc Bar
82 W. 3rd St.
New York City

Open reading period for submissions of plays.

New playwrights encouraged, all welcome.

Pieces should be no more than 10 minutes long (up to 7 pages long).

Be sure to put title, your name, address, phone, and email on cover sheet.

Deadline Thurs. July 18, 2010.

email plays (as attachments) and inquiries to:

[redacted]

↑ Index

158. Camille Martin
Re: The Alterran Poetry Assemblage
Wed 16 Jun 2010

Good to see this available, David! & I look forward to getting your new book from BookThug!

Camille

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of David Dowker [[redacted]]
Sent: Saturday, June 05, 2010 12:49 PM
To: [redacted]
Subject: The Alterran Poetry Assemblage

The Alterran Poetry Assemblage can now only be found at Library and Archives Canada:

http://epe.lac-bac.gc.ca/003/008/099/003008-disclaimer.html?orig=/100/202/300/alterran/index.html

David

[redacted]

*

MACHINE LANGUAGE is available from BookThug:

http://www.bookthug.ca/proddetail.php?prod=201002

& SPD:

http://www.spdbooks.org/Producte/9781897388518/machine-language.aspx

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159. Joel Weishaus
Poetica - Michael McClure's "Mysteriosos"
Wed 16 Jun 2010

Dear Friends and Colleagues:

This is the fourth Poetica review, in which I discuss Michael McClure's latest book of poems, "Mysteriosos":
http://www.cddc.vt.edu/host/weishaus/Poetica/blog-4.htm

-Joel Weishaus

Homepage: http://web.pdx.edu/~pdx00282
On-Line Archive:
www.cddc.vt.edu/host/weishaus/index.htm

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160. David Chirot
Re: poets for living waters
Wed 16 Jun 2010

Dear Jared & Everyone:

still recovering from an operation so am a bit behind on email--though have followed this the last few days--

i am sending a longer version of a question written last week--

might one not ask--
as some have--

whose "living waters"?--
are poets to write about--
wondering, with others,--is the attention to be on the poets?
rather than the "living waters"?--
is this a form of privatized therapy, self help--
carried out in public, dramatized "in real time"--
narcissistic adventures, poses, spoken parts--?
"feeling good about oneself" for writing re "living waters" . . .
while "living waters" go on dying--

are the "living waters" exclusive? limited to just one area of "living waters"?--
are the "living waters" being exploited?--
for the therapeutic or career values?--
for the "show"--

for sheer accumulation--huge quantities--of poems--piling up-- to "balance the scales"--scales of justice--scales of weights measures values-- fish scales--?--

will the poems do Freud's "work of mourning"---
will the poems function like Reagan's "trickle down economy"--
poem tears and waters trickling down through time to touch --someone--

"poets for living waters"--

are their poets for another assault on "living waters"--
the Israeli commando attack on a humanitarian aid flotilla in International Waters--

are therer poets for the starving people of Somalia, whose coastline for fishing is toxic, being used as an international waste dump for the powerful nations--computer dumps--leaking toxins-- when the starving attack a ship, they are called "pirates"-- "terrorists"--their country being of course "linked to terrorism" in the eyes of the usa--

of course, when humanitarian aid workers are attacked in international Waters by state commandos--
they must be "terrorists" too--

the "living waters"--
whose "living waters?"--

"the living waters" running through Southwestern Indian rezervations, seeping into the soil for decades--toxic from mining, toxic with radioactivity from atomic tests long ago--

"living waters" along the lower Mississippi River--made toxic by chemical wastes dumped in areas where the poorest people live--

"living waters" around Chernobyl, Three Mile Island--producing Ukrainian deformed children--kids with strange complaints near Three Mile island--

"living waters"--tap water-- having to be paid for by communities, their being owned by private corporations--in the USA--and not long ago in Bolivia--

think how each day, "living waters," beings, humans, reefs, plants, ways of life, rivers, streams, ponds, lakes, puddles, rain drops--are killed off by toxic dumping, toxic oil and toxic anti-humanitarianism--the toxins deliberately dumped on Indian lands--

the "living waters" of Gaza which are 93% polluted, raw sewage running in the streets, due to deliberate bombing--due to siege--no parts of any kind allowed in to repair anything-

whose "living waters"--entire coastline of Lebanon polluted, toxic for hundreds of years due to targeted "smart" bombing of sewage and chemical plants--

whose "living waters?"--the waters of Iraq--rendered toxic, killing 500,000 children in the 1990's--shocked and awed all over again--since 2003--continually pounded water mains--toxic, polluted, undrinkable--

toxic waters in China, India, the Amazon . . . Alaska--

the "living waters" --think on all the "living" and dying waters of the world--
and of how many ways they are made toxic-

all the poets of the world need "living waters"--

without "living waters" --
for all--
there won't be "living poets"--

nor poems for "living waters"--

that's my non-poem--

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161. Sharon Mesmer/David Borchart
Have Fulbright, will travel ... to Russia
Thu 17 Jun 2010

Hi everyone,

I'll be teaching in Orsk, Russia next spring, as a Fulbright Specialist, and was wondering if anyone knows any English-speaking poets/poetry-type people in that region with whom I could make contact while there -- ?? You can back channel me at [redacted].

With many thanks, and good thoughts,
Sharon Mesmer

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162. Dan Wilcox
Poets in the Park 2010
Thu 17 Jun 2010

Poets in the Park 2010

Saturdays in July

at the Robert Burns statue

Washington Park, Albany
at Henry Johnson Blvd. & Hudson Ave.

July 10, 7PM
Donald Wellman
Cheryl A. Rice

July 17, 7PM
Aleathia Drehmer
Nickey Black

July 24, 7PM
Thomas Brinson
Tamara Gabbard

July 31, 7PM
Susan Deer Cloud
Guy Reed

Free! & open to the public (just like the park)

Rain site: the Social Justice Center, 33 Central Ave.

sponsored by
the Poetry Motel Foundation & the Hudson Valley Writers Guild

for information call [redacted]

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163. Christophe Casamassima

Audio Onthology...Calling all Baltimore (Area) Poets - Audio Project

Thu 17 Jun 2010

(Please distribute this call for work to all your colleagues, peers, students and associates)

Calling all poets from Baltimore City/County...

I'm developing an audio a/onthology (blog, perhaps) associated with the Furniture Press website and as a sister project of the Dialogue's End inter(re)views project. This big county/city is thriving with multifarious poetry projects and I want to document everything that's happening here (as far as one person can). In light of this, and I don't think this is a secret, but the Baltimore Historical Society is collecting works of poetry, in all formats, by Baltimore City poets. My project has no direct correlation to this collection process, but it is parallel. So...

What will it entail? I'll be recording individual poets reading from their books, or manuscripts, at the Towson Arts Collective in Towson, or at a location that is suitable for the poet.

I'll consider these three platforms:

1. I'll set up an evening where a group of poets can meet for a small, intimate reading session. I'll capture their (short) readings (about 5 minutes), then digitize the readings in mp3 or wav format, then add to the website (with bio, of course).

2. I'll set up a meeting with individual poets where they feel most comfortable reading. I understand some folks can't travel because of medical/physical circumstances. No one will be left out of this project.

3. You can send me a clean 5-minute reading of your poems (in mp3 or wav format) to:

Furniture Press Books
406 York Rd. (lower level)
Towson, MD 21204

Cheers,
Christophe Casamassima

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164. Jeffrey Side

The new ebook from Argotist Ebooks is NEOLIPIC by John M. Bennett.

Thu 17 Jun 2010

The new ebook from Argotist Ebooks is NEOLIPIC by John M. Bennett.

Description:

158 poems (or barely constrained outbursts) written in the Spring of 2009 in which John M. Bennett tries to reformat the world with a swarm of linguistic distortions and formal jiggling, bursting out of the thin shirt of consciousness to reveal what's out there and also what's in there. The poems are textual, visual, aural, multi-lingual (English, Spanish, - or their simulacra - and bits of French and Globbolalia). Unlike anything else written.

Available as a free ebook here:

http://www.lulu.com/product/ebook/neolipic/11386673

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165. amy king

New Work Up - Poets for Living Waters

Thu 17 Jun 2010

FUNDRAISING TO SAVE THE GULFâ€“MICHAEL ROTHENBERG OF BIG BRIDGE RALLIES UPCOMING COMMUNITY ACTION

BLACKBURNIAN WARBLER BY JONATHAN SKINNER
MARE PETROLEUM BY JAMES REIDEL
THREE POEMS BY MICHAEL LEE RATTIGAN
FINAL POEM FOR THE BODY BY RICKEY LAURENTIIS
FOUR POEMS BY KAZIM ALI
THREE POEMS BY LARA CANDLAND
MISSISSIPPI BY CAITLIN THOMPSON
TWO POEMS BY BRIAN SPEARS
FROM THINGS COLUMBUS SAID ABOUT GOLD BY SCOTT ABELS
THREE PROSE POEMS BY MICHAEL LEONG
JUST DIGESTED BY LEORA FRIDMAN
PIMP MY TOP KILL LIVE FEED MOTHERSHIP BY SHARON MESMER

http://poetsgulfcoast.wordpress.com/

Complete list here + note about Poets for Living Waters -

http://amyking.wordpress.com/2010/06/14/not-your-usual-media-coverage/

******** Juice - + http://www.huffingtonpost.com/ travis-nichols/the-poetry-feminaissance_b_607561.html + http://www.pw.org/content/ poets_take_action_in_wake_of_ gulf_coast_disaster + http://poetry.about.com/b/ 2010/06/16/poems-for-the-gulf- of-mexico.htm + http://amyking.org

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166. Poetry Project
Leslie Scalapino Memorial
Thu 17 Jun 2010

Monday, June 21, 8 PM
Memorial for Leslie Scalapino

It is with heavy hearts that we will open the doors of the Parish Hall so that we may all come together in friendship and grief to remember and celebrate the life and work of Leslie Scalapino, one of our greatest poets, who passed away on May 28th. Guests who will speak include Simone Fattal, Joan Retallack, Charles Bernstein, Susan Bee, Ann Lauterbach, Susan Howe, Paolo Javier, Fiona Templeton, Laura Elrick, Rodrigo Toscano, Steve Clay, Rachel Levitsky, Susan Landers, James Sherry, Brenda Iijima, Pierre Joris, Judith Goldman, E. Tracy Grinnell and Tom White.

There will be a wine and cheese reception to follow. We¹ll have a book table with titles by Leslie, plus 50 canvas bags that she collaborated on with Kiki Smith. We¹ll be accepting donations for the bags starting at $25. All proceeds

from books and bags will be donated to Poets In Need
http://www.poetsinneed.org/.

FREE.

If you can¹t attend but would like to honor Leslie Scalapino, please consider a charitable donation in her memory to: Poets in Need, PO Box 5411, Berkeley, CA 94705; Reed College for the Leslie Scalapino Scholarship, 3203 Southeast Woodstock Boulevard, Portland, OR 97202-8199; The AYCO Charitable Foundation, PO Box 15203, Albany, NY 12212-5203 for the Leslie Scalapino-O Books Fund to support innovative works of poetry, prose and art; or to a charitable organization of your choice.

The Memorial follows two performances of Scalapino¹s Noh play FlowWinged Crocodile at Poets House:

Saturday, June 19, at 7PM & Sunday, June 20, at 2PM
Flow‹Winged Crocodile: A Noh Play by Leslie Scalapino

Directed by Fiona Templeton, with Katie Brown, Stephanie Silver and Julie Troost. Dance by Molissa Fenley. Music by Joan Jeanrenaud. Projected drawings by Eve Biddle. Technical director: Ray Roy III.

This Noh play by poet Leslie Scalapino travels between the left and right sides of the brain, with appearances by a reincarnated Patty Hearst in the 1974 SLA bank heist and a green-winged creature that is part crocodile, part Michelin man and part charging rhino. The play is performed by The Relationship, a performance group directed by Fiona Templeton that specializes in innovative language and use of site.

Leslie Scalapino is the ground-breaking, genre-stretching author of thirty books of poetry, poem-plays, essays, and fiction, including way, which won the American Book Award; Sight, a collaboration with Lyn Hejinian; Zither & Autobiography; The Tango; New Time; and It¹s go in horizontal: Selected Poems 1974-2006.

Cosponsored by Belladonna and The Poetry Project.
Poets House is at 10 River Terrace in Battery Park City.

$10, $7 for students and seniors, free to Poetry Project and Poets House Members

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167. amy king
Query - Media
Thu 17 Jun 2010

Query -- http://amyking.wordpress.com/2010/06/17/huffington-post-arts-but-not-the-literary-arts/

Thanks,

Amy
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Juice -
+ http://www.huffingtonpost.com/ travis-nichols/the-poetry-feminaissance_b_607561.html
+ http://www.pw.org/content/ poets_take_action_in_wake_of_ gulf_coast_disaster
+ http://poetry.about.com/b/ 2010/06/16/poems-for-the-gulf- of-mexico.htm
+ http://amyking.org

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168. Jim Andrews
Netartery
Fri 18 Jun 2010

Recently at Netartery:

2 SHORT FILMS FROM ELO ARCHIVE & INNOVATE
http://netartery.vispo.com/?p=137 David Jhave Johnston asked 51 people at the recent conference on 'electronic writing' at Brown U what inspired their involvement in 'electronic literature' and videoed the responses. Participants include Landow, Cayley, Stefans, Funkhouser, Sondheim, Howe, Pressman, Luisebrank, M. Bernstein, Rettberg, and Montfort.

ON USING TOOLS MADE BY COMRADES
http://netartery.vispo.com/?p=146
Chris Funkhouser writes about tools written by digital poets: dbCinema (Jim Andrews); PyProse (Charles O. Hartman); MIDIPoet (Eugenio Tisselli); GTR Language Workbench (David Ayre & Andrew Klobucar).

ON PULSATE BY ANDRE MICHELLE
http://netartery.vispo.com/?p=192
Jim Andrews looks at an online interactive piece called Pulsate (that keys on kissing circles) by the guru of Flash audio, Belgium's Andre Michelle.

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169. David-Baptiste Chirot

José Saramago, Nobel Prize-Winning Writer, Dies--NY Times

Fri 18 Jun 2010

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http://www.nytimes.com/2010/06/19/books/19saramago.html?nl=books&emc=booksupdateemb5

José Saramago, Nobel Prize-Winning Writer, Dies
By FERNANDA EBERSTADT
Published: June 18, 2010

_____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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170. Howe, William R. Dr.

New Slack Buddha Books

Fri 18 Jun 2010

Slack Buddha is happy to announce this season’s new La Perruque chapbooks:

Sonnagrams 1-20 by K. Silem Mohammad
The first installment of K. Silem Mohammad's anagrammatic manipulations of Shakespeare that tell us, among other things, that "Richard Nixon screwed a giant squid," and that there is "a word the OED omits," and "Whoever says it retches, dies, and shits." This one's a killer!

Ladybug Laws by Laura Moriarty
An imagined society of Ladybugs, you and I--Moriarty takes us into the realm of the possible where language and civil disobedience are both games to be played for real. "Some writers to their readers are as spiders / But you to me as reader are insectivore / Or creature of paradise".

Market Freakout by Stan Apps
Poetry is like the forces of the market. Adjustment of the forces is like being in love with "Santheripean Kingdies." Apps takes us on a poly-vocal exploration of the realities of a world run by Wall Street.

Alphabet Man by A. J. Patrick Liszkiewicz
The concrete poems in this volume are produced using all of the letters of the alphabet each exactly one time. Clean, provocative, and almost sculptural,

Liszkiewicz plays with a very plastic conception of language. A must for those interested in the visual use of the letter.

http://slackbuddha.com/la_perruque.html
http://slackbuddha.com

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171. Jennifer Karmin
Les Figues Press: NOT CONTENT
Fri 18 Jun 2010

We are very happy to announce NOT CONTENT, a series of text projects curated by Les Figues Press as part of the year-long initiative PUBLIC INTEREST at LACE (Los Angeles Contemporary Exhibitions). Concentrated in the summer season (June 21-September 30), and extending, to a lesser degree, through the fall, winter and spring, NOT CONTENT brings together an international group of writers who will be â€œin-residenceâ€ at LACE.Â The writers will investigate the ways in which language functions within public and private spheres and within the tenuous space between these real and imagined realms.Â Â

Please join us for the Summer Solstice Kickoff on Monday, June 21, 2010 from 8-10 PM, featuring work and/or performances by the first three writers-in-residence Douglas Kearney, Vanessa Place, and Divya Victor.

LACE (Los Angeles Contemporary Exhibitions)
6522 Hollywood Blvd.
Los Angeles, CA 90028
[redacted]
http://www.welcometolace.org

Douglas Kearney: June 21-July 12.Â COVERAGE: Drawing from BOOM, MESS and SPILL, each with its own language, COVERAGE will overflow and choke, creating its own mess of gulfs.Â Maybe you should clean it up, huh?Â Tag, you're it.Â What's the story of what just happened here?Â Â

Poet/performer/librettist Douglas Kearney's first full-length collection of poems Fear, Some, was published in 2006 by Red Hen Press.Â His second manuscript, The Black Automaton, was chosen by Catherine Wagner for the National Poetry Series and published by Fence Books in 2009.Â In 2008, he was honored with a Whiting Writers Award.Â An Idyllwild and Cave Canem fellow, Kearney has performed his poetry at the Public Theatre, Orpheum, and The World Stage.Â His poems have appeared in journals such as Callaloo, jubilat, nocturnes, Ninth Letter, Washington Square and Gulf Coast.Â Born in Brooklyn, now living in California's San Fernando Valley, he has a BA from Howard University and an

MFA in Writing from the California Institute of the Arts, where he now teaches courses in African American poetry, myth, hip hop and opera.Â Â Â

http://www.douglaskearney.com

Vanessa Place: June 21-July 19.Â STATEMENT OF FACTS: A poetic self-appropriation from Place's legal appellate briefs, STATEMENT OF FACTS sets forth, in narrative form, the evidence of the crime as presented at trial.Â What is a fact?Â Â

Of Vanessa Place and Robert Fittermanâ€™s Notes on Conceptualisms, Mary Kelly said, â€œI learned more about the impact of conceptualism on artists and writers than I had from reading so-called canonical works on the subject.â€ Place is also author of Dies: A Sentence, La Medusa, and The Guilt Project: Rape, Morality and Law, based on her work as an attorney representing indigent sex offenders on appeal. Place is co-director of Les Figues Press, and a regular contributor to X-TRA Contemporary Art Quarterly. Her most recent work is forthcoming in French by Ã©ditions Ã¨Â®e, as ExposÃ© des Faits, and in English by Blanc Press, as the triology, Statement of Facts, Statement of the Case, and Argument.

http://fr.wikipedia.org/wiki/Vanessa_Place

Divya Victor: June 21-July 12.Â HELLOCASTS: A re-transcription of Charles Reznikoffâ€™s book Holocaust, a poetic composition that appropriates the transcriptions from the speech of witnesses at the Eichmann and Nuremberg trials, into the shape of Hello Kitty. Part cartoon cat, part ubiquitous icon of popular pleasures, part branding of mouthless feminine forms, part symptom of our collective enthrallment with the cutely dependent and the seductively silent.Â
Â
Divya Victor has lived and learned in India, Singapore, Baltimore, Philadelphia and Seattle. She has an M.A. in Creative Writingâ€”Poetry and is currently working towards her Ph.D. in English at the University at Buffalo. Her work has appeared in ambit, XConnect, ixnay, generator, dusie, and is forthcoming in Presidentâ€™s Choice, broke, and Drunken Boat.Â

http://oodpress.net

Other writers-in-residence for the summer cycle of NOT CONTENT include Jenny Donovan and Gaby Torres, Maxi Kim, Amina Cain and Jennifer Karmin, Mathew Timmons, Yedda Morrison, Johanna Drucker, Marco Huerto, Sawako Nakayasu, and Christine Wertheim.Â

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172. Nicholas Karavatos
at Golden West College (Tebot Bach) in Huntington Beach, CA on Friday, June 25
Sat 19 Jun 2010

Tebot Bach welcomes poets Nicholas Karavatos & Kim Noriega to Golden West College.

Date: Friday, June 25, 2010
Time: 8:00pm - 9:00pm
Location: Golden West College, Community Room 102
Street: 15744 Goldenwest Street
City/Town: Huntington Beach, CA
http://www.facebook.com/event.php?eid=134992643182993

"Tebot Bach welcomes poets Nicholas Karavatos & Kim Noriega to Golden West College."

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa's Muse, 2010) and the latest issue of *West Wind Review* (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *No Asylum* (Arcata, 2009).

David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.

KIM NORIEGA grew up in a suburb of Cleveland, Ohio, but in her late 20's bought a brand new Camaro, and -- with her five-year-old (beautiful!) daughter in tow -- drove "as far south and west" as possible without leaving the country -- to San Diego to be exact -- where they danced together on the beach singing Pretenders' songs and made angels of sand instead of snow.

Now that her daughter is grown, Kim spends her time (when not writing) putting her books in order according to the Dewey Decimal Number Classification System (mostly 800s) and thinking of crafts to make for her day job with her family literacy kids using yogurt containers. Kim's favorite flower is the lilac (closely followed by wild violets and black tulips) and her favorite color is red -- which is why she wore a red lace wedding gown when she married her beloved, Ernie.

Kim’s poem Heaven, 1963, first published in Tebot Bach's Blue Arc West: Anthology of California Poets, was featured by former U.S. Poet Laureate, Ted Kooser, in his nationally syndicated column, American Life in Poetry. The title poem of her first book, Name Me, recently published by Fortunate Daughter Press, was a finalist for the 2009 Joy Harjo prize.

http://www.tebotbach.org/

Reading & Book-signing with NICHOLAS KARAVATOS in Huntington Beach, CA
Nicholas Karavatos' next poetry reading/book-signing is in San Francisco, CA on Monday, July 5 at Bird & Beckett.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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173. Tim Peterson

EOAGH presents Gottlieb and Timmons on 6/20 (Faux | Other Book Launch)

Sat 19 Jun 2010

EOAGH Reading Series:

Michael Gottlieb and Susie Timmons

Faux | Other Book Launch

celebrating the publication of new books from Faux|Other

Sunday, June 20 at 4PM

at Unnameable Books,

600 Vanderbilt Avenue, Brooklyn, NY

FREE

MICHAEL GOTTLIEB is the author of fourteen books including The Likes Of Us, Lost And Found, Gorgeous Plunge, The River Road and New York. In the 1970s he helped edit the magazine Roof. His new book Memoir and Essay from Faux|Other makes available two recent prose works by Gottlieb: "The Empire City" is

a moving, eloquent, funny memoir focusing on the early days of Language Poetry - the personalities as well as the work. It also brings to life New York in the 1970s, that grim, foreboding, thrilling place, and what it meant to come of age as a writer then and there. An accompanying essay, "Jobs Of The Poets," asks two questions: what is the job of the poet, and what kind of jobs do poets have to take, so they can do their real job.

Read Gottlieb's review of Lydia Davis' Proust translation in EOAGH 4:

http://chax.org/eoagh/issuefour/gottlieb.html

Read "Jackson in New York," Gottlieb's essay on Jackson Mac Low in EOAGH 2:

http://chax.org/eoagh/issuetwo/gottlieb.htm

SUSIE TIMMONS lives in Brooklyn, NY. Her most recent book is The New Old Paint, from Faux/Other.

Poems by Timmons are forthcoming in EOAGH.

HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.

2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

UPCOMING EOAGH READING SERIES EVENTS:

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor

Sunday, June 27 @2PM

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174. Sarah Sarai
Re: poets for living waters
Sat 19 Jun 2010

David Chirot: Of course Amy's project is suspect but pretty much any project is suspect. I say vote with the heart and right now the heart is with the Gulf (ocean oceans water waters, hey, no one is saying let's save the Gulf but screw the Indian Ocean). Poets for Living Waters is offering one opp. for expression not declaring this is it--write a poem, publish it and the work is done. I remember, in the eighties, hearing a woman (twenty year-old in Seattle) almost

apologizing for working to end Apartheid, her guilt being she could be using the same time (she worked with the American Friends Service Committee) to help people locally. That's always a question/issue requiring discernment--where to put the energy. But working to end Apartheid was not the equivalent of Angelina adopting little black babies, and adding to Poets for Living Waters is not a bad thing. If we look too closely at our motives and each others' motives we can only be disappointed.

David, I hope your recovery goes smoothly. It's always good to see your name on this listserv.

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175. Halvard Johnson
Hamilton Stone Review #21 (Summer 2010) -- now online
Sat 19 Jun 2010

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http://www.hamiltonstone.org/hsr.html

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176. David Kirschenbaum
Boog City Gay Pride Issue Print and Online PDF Editions Available
Sat 19 Jun 2010

Please forward

Hi all,

The print edition of Boog City 64 will be available tonight. You can read the pdf version now at:

http://welcometoboogcity.com/boogpdfs/bc64.pdf

Thanks,
David

Boog City 64: Gay Pride Issue 2010

A quick thanks to all of our editors and their contributors for acting so quickly and to alter their sections on a dime to enable us to get out this solid Gay Pride issue. I'm real grateful.

featuring:

On the Cover

Thereâ€™s a Riot Going On: Martin Boyce Remembers Stonewall and Gay Life Before AIDS, interview by Nathaniel Siegel

And from our poetry section, edited by Joanna Fuhrman
(excerpt below)

â€”Fort Greene, Brooklyn's Julian Brolaski
with Sea Aloe Song
Sweets with sweets war not, joy delights in joy.
-Shakespeare, Sonnet 8.2

Stellar sea cows, svelte manatees embrace
And lob their salty aloes each to each
While we graze greenly on the filtered rays
Fanned from their froth. I beg for you to teach
Me all the ways the Romans fucked, and how
Juventius, with honeyed eyes, would sit
In Catulleâ€™s lap, and lick his salty brow.

and

fools act so hard

what, for a fool to act so hard
saying no they will go get the wine
leaving notes around like
â€œlet cash be earned while youâ€™re sleeping or cruisingâ€

â€”Huntington, N.Y.'s Ana BoÅ¾iÄeviÄ‡
with Live a Little
Turn the music on, any music.
Weâ€™re doing this like a school play.
First, youâ€™re born in a position of looseness: everyone, stand in the same position!
Hands down your sides, head-loll round:
thatâ€™s how you do â€œyou.â€ OK, next, â€œreligionâ€â€”
Whatâ€™s the basis of this one? Rigidity.

â€”Chelsea's Bill Kushner
with Lili Marlene

These streets, these rooms, these soldiers.
One guy plays from a dusty accordion, what
a gloomy old place. No one dances. I sit
on a bench. In a moment, I will ask him,
Gunther, to dance with me. There are no

women left for us, so why not dance, he and
I together, to Lili Marlene?

and

Mason

Mason, of course, drops to his knees, while
Kurt, of course, mutters something about never
all while standing on one leg like a pink flamingo
looking for love online. Does he have a huge thingo
for Mr. Postman, or is it hey hey just us? Looking
like the cat that just swallowed the canary, Kevin,
you know him, comes in and comes in and comes in.

the re-launch of our small press section, now headed by Douglas Manson

â€”"The idea that a gay book is not just a keyhole into the hidden world of queerness, but a keyhole into the hidden world of men, is something that I have wanted in gay writing ever since I was a kid." from The Keyhole or the Gate: Rainbow Book Fair Organizer Perry Brass on The Queer Lit Expansion; Straw Gate Books

from our printed matter section, edited by Arlo Quint

â€”"The poems of The Tolerance Project swerve from meta-chat on violence and feminism and gay dogs, to fragments in a Big-Brother manual discussing the necessary containment of hope." from The Tolerance Project Redefines M.F.A. by Ana BoÅ¾iÄeviÄ‡

**"It was â€¦ a great surprise to find that the bar patrons, Village Voice reporters, and even the cop who led the charge could speak about the dramatic unfolding of events in such vivid, heartfelt terms, as if those nights of 1969 were yesterday." from Beyond Drag-Queen Heroics: New Documentary Expands Perceptions of Stonewall Riots by Stephanie Gray

**Art editor Cora Lambert brings us work from
Red Hook, Brooklyn's Sophia Wallace.**

**From our music section, Urban Folk,
edited by Jonathan Berger**

â€”"Like many a hip hop album, Soce, the Elemental Wizardâ€™s Master of Fine Arts has a storyline running through it. Like most rappers, Soce tries to keep it real, so what kind of adventures does the New Hampshire native relate? Read on." from When Strikes the Wizard: Gay Hip-Hopper Hurls His Hits; Master of Fine Arts, reviewed by Berger

And thanks to our new copy chief, Lauren Russell

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Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with â€œMy Name Submissionâ€ in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed) in Boogâ€™s Urban Folk music, printed matter, or small press sections? Email UF editor Jonathan Berger, [redacted], printed matter editor Arlo Quint, [redacted], or small press editor Douglas Manson [redacted] -----

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

3,000 copies of this issue of Boog City are distributed among, and available for free at, the following locations:

MANHATTAN

East Village Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues) Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.) Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.) Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.) Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.) Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker sts.) Think Coffee * 1 Bleecker St. (@ Bowery) Trash and Vaudeville (upstairs) *

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BROOKLYN

Greenpoint Thai CafÃ© * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Enidâ€™s * 560 Manhattan Ave. (bet. Nassau and Driggs aves.) Champion Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg Sideshow Gallery * 319 Bedford Ave. (bet. S. 2nd & S. 3rd sts.) Supercore CafÃ© * 305 Bedford Ave. (bet. S. 1st & S. 2nd sts.) Spoonbill & Sugartown * 218 Bedford Ave. (bet. N. 4th & N. 5th sts.) Bliss CafÃ© * 191 Bedford Ave. (bet. N. 6th & N. 7th sts.) Spike Hill * 184 Bedford Ave. (bet. N. 6th & N. 7th sts.) Soundfix/Fix Cafe * 110 Bedford Ave. (at N. 11th St.)

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David A. Kirschenbaum, editor and publisher
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For event and publication information:

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http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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177. peter ganick
five new free eBooks at chalk editions
Sat 19 Jun 2010

---

five new texts at http://chalkeditions.co.cc <http://chalkeditions.co.cc> the premier online publisher of free online eBooks.

John Crouse - DISMEMBERS
Experimental poetry by John Crouse
51 pp

Jukka-Pekka Kervinen - t o o L
experimental texts by Jukka-Pekka Kervinen
66 pp

Jim Leftwich - sef] [po
experimental poetry by Jim Leftwich
56 pp

Ric Carfagna - Symphony No. 1
Poetry by Ric Carfagna
130 pp

Hugh Tribbey - MIME BOX
Experimental poetry by Hugh Tribbey
109 pp

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178. Halvard Johnson
Fwd: five new free eBooks at chalk editions
Sat 19 Jun 2010

Hal

Halvard Johnson
==========

The Perfection of Mozart's Third Eye (downloadable and free) is @ http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

---------- Forwarded message ----------
From: peter ganick <[redacted]>
Date: Sat, Jun 19, 2010 at 5:43 PM
Subject: five new free eBooks at chalk editions
To: [redacted]

five new texts at http://chalkeditions.co.cc <http://chalkeditions.co.cc> the premier online publisher of free online eBooks.

John Crouse - DISMEMBERS
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Poetry by Ric Carfagna
130 pp

Hugh Tribbey - MIME BOX
Experimental poetry by Hugh Tribbey
109 pp

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179. CA Conrad
WIEBE URCHIN poetry event
Sun 20 Jun 2010

WIEBE URCHIN poetry event

7/7/10, 7pm

DALLAS WIEBE
The Kansas Poems

all details at the URCHIN site: http://URCHINpoetry.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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180. amy king
Friday! James Belflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short & Wendy Wisner
Mon 21 Jun 2010

Â ~ James Belflower, Claire Hero, Shelly Taylor, M
Stain of Poetry

Â ~ James Belflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short & WendyÂ Wisner ~

June 25th, Friday @ Goodbye Blue Monday â€“ Bushwick, Brooklyn

James Belflower is the author of Commuter (Instance Press) and And Also a Fountain, (NeOpepper Press) a collaborative echap with Anne Heide and J. Michael Martinez. Commuter was recently voted the 2009 â€œBest Book Length Long Poem/Sequence by ColdFront magazine. He curates PotLatchpoetry.org, a website dedicated to the gifting and exchange of poetry resources. He received a BA in music composition from Arizona State University before attending the University of Colorado, Boulder, for his M.A. in Creative Writing. Belflower currently resides in New York and is pursuing a PhD in poetics at SUNY Albany.

~

Claire Hero is the author of Sing, Mongrel(Noemi Press 2009) and two chapbooks: afterpastures, winner of the 2007 Caketrain Chapbook Competition, and Cabinet (dancing girl press).Â She lives in upstate New York.

~

Shelly Taylor is the author of two poetry chapbooks, Peaches the Yes-Girl (Portable Press of Yo-Yo Labs, 2008) & Land Wide to Get a Hold Lost In (Dancing Girl Press, 2009). Black-Eyed Heifer(Tarpaulin Sky Press, May 2010) is her first full collection. Born in southern Georgia, she currently resides in Tucson, Arizona.

~

Matthew Thorburn is the author of a book of poems, Subject to Change, and a chapbook, the long poem Disappears in the Rain. He is the recipient of a 2008 Witter Bynner Fellowship from the Library of Congress. Currently, heâ€™s working on two new book projects: Every Possible Blue, a collection of poems about artists and their work, and Snow in Early Spring, a series of poems set in China, Iceland and Japan. He lives in The Bronx and works as a marketing manager for an international law firm.

~

Kim Gek Lin Short is the author of The Bugging Watch & Other Exhibits and the forthcoming China Cowboy, both from Tarpaulin Sky Press. Her chapbooks include The Residents (dancing girl press) and Run (Rope-a-Dope). She lives in Philadelphia with her family.

~

Wendy Wisnerâ€˜s first book of poems, Epicenter, was published by CW Books in 2004. Her poems have appeared in The Spoon River Review, Rhino, Natural Bridge, The Bellevue Literary Review, online at Verse Daily, and elsewhere. Wendy previously taught writing and literature at Hunter College, and is now an at-home mom to her two-year-old son. Visit Wendy on the web at www.wendywisner.com.

at
Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]
J M Z trains to Myrtle Ave

or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡
http://stainofpoetry.com/

******** Juice - + http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html + http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster Â + http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm + http://amyking.org

****

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181. **Ruth Lepson**

Re: EOAGH presents Gottlieb and Timmons on 6/20 (Faux | Other Book Launch)

Mon 21 Jun 2010

---

a moving & smart review/memoir.

On 6/19/10 3:14 AM, "Tim Peterson" <[redacted]> wrote:

> *EOAGH Reading Series:*
>
> *Michael Gottlieb and Susie Timmons*
>
> ****Faux | Other Book Launch****
>
> *celebrating the publication of new books from Faux|Other*
>
> *Sunday, June 20 at 4PM*
>
> *at Unnameable Books,*
>
> *600 Vanderbilt Avenue, Brooklyn, NY*
>
> *FREE*
>
> *MICHAEL GOTTLIEB is the author of fourteen books including The Likes Of Us, Lost And Found, Gorgeous Plunge, The River Road and New York. In the 1970s he helped edit the magazine Roof. His new book Memoir and Essay from Faux|Other makes available two recent prose works by Gottlieb: "The Empire City" is a moving, eloquent, funny memoir focusing on the early days of Language Poetry - the personalities as well as the work. It also brings to life New York in the 1970s, that grim, foreboding, thrilling place, and what it meant to come of age as a writer then and there. An accompanying essay, "Jobs Of The Poets," asks two questions: what is the job of the poet, and what kind of jobs do poets have to take, so they can do their real job.*
>
> *Read Gottlieb's review of Lydia Davis' Proust translation in EOAGH 4:*
>
> *http://chax.org/eoagh/issuefour/gottlieb.html*

Read "Jackson in New York," Gottlieb's essay on Jackson Mac Low in EOAGH 2:

http://chax.org/eoagh/issuetwo/gottlieb.htm

SUSIE TIMMONS lives in Brooklyn, NY. Her most recent book is The New Old Paint, from Faux/Other.

Poems by Timmons are forthcoming in EOAGH.

HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.

2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

UPCOMING EOAGH READING SERIES EVENTS:

> *E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor*
>
> *Sunday, June 27 @2PM*

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182. Al Filreis
PoemTalk #33: Gordon, Goldsmith & McLaughlin on Sharon Mesmer
Mon 21 Jun 2010

We are pleased to release PoemTalk episode 33 - a discussion of Sharon Mesmer's "I Accidentally Ate Some Chicken and Now I'm in Love with Harry Whittington" with Nada Gordon, Kenneth Goldsmith and Steve McLaughlin, hosted by me.

http://poemtalkatkwh.blogspot.com/
http://www.poetryfoundation.org/journal/audio.html?show=Poem%20Talk

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
dial 215-746-POEM or [redacted]

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183. Jack Kimball
ode for now
Mon 21 Jun 2010

Ode to Summer:

http://pantaloons.blogspot.com/
2010_06_01_archive.html#1963943622024039272 (& ff, 6/21).

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184. Christophe Casamassima
Furniture Press Chap/Books now available!
Mon 21 Jun 2010

Follow the link (http://furniturepressbooks.com/chaps/) to see our recent catalogue of chapbooks. All are hand-made, hand-stitched and hand-printed.

Edmund Berrigan, Your Cheatin' Heart
34 pages / stitched & screen printed
$10 (S &H included)
$20 signed, lettered A though Z (S & H included)

Catherine Daly, Cocktail
20 pages / stitched
$7 (S &H included)

Jennifer Hill, Fragmentirety
25 pages / stitched & screen printed
$10 (S & H included)

Natalie Knight, Xenia
32 pages / stiched
$10 (S & H included)

Donna Kuhn, Up Bluen
48 pages / saddle stapled & screen printed
$10 (S & H included)

Elizabeth Robinson, Exequey
10 pages / stitched
$6 (S & H included)

Dan Waber, Double Acrostics
20 pages / stiched
$8 (S & H included)

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185. David Chirot
Re: poets for living waters
Mon 21 Jun 2010

Dear Sarah:

Thank you always for your thoughtful and considerate letters--I appreciate very much your insights and discernment--and take them to heart--

always with friendship and respect--
david

On Sat, Jun 19, 2010 at 9:23 AM, Sarah Sarai <[redacted]> wrote:

> *David Chirot: Of course Amy's project is suspect but pretty much any project*
> *is suspect. I say vote with the heart and right now the heart is with the Gulf*
> *(ocean oceans water waters, hey, no one is saying let's save the Gulf but*

> *screw the Indian Ocean). Poets for Living Waters is offering one opp. for expression not declaring this is it--write a poem, publish it and the work is*
> *done. I remember, in the eighties, hearing a woman (twenty year-old in Seattle) almost *apologizing* for working to end Apartheid, her guilt being she could be using the same time (she worked with the American Friends Service Committee) to help people locally. That's always a question/issue requiring discernment--where to put the energy. But working to end Apartheid was not the equivalent of Angelina adopting little black babies, and*
> *adding to Poets for Living Waters is not a bad thing. If we look too closely at*
> *our motives and each others' motives we can only be disappointed.*
>
> *David, I hope your recovery goes smoothly. It's always good to see your name on this listserv.*

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186. Dan Glass
Mixtape featuring Frank O'Hara
Mon 21 Jun 2010

Friends—

A mixtape I put together, built around Frank O'Hara's poem "Adieu to Norman, Bonjour to Joan and John Paul," is featured on my dear friend Brian Ho's Dreams in Audio site. Some music for your summer:

http://dreamsinaudio.com/2010/06/21/sometimes-i-think-im-in-love-with-painting/

Dan

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187. Brandon Shimoda
Garrett Caples, Quintessence of the Minor: Symbolist Poetry in English
Mon 21 Jun 2010

DEAR FRIENDS & READERS,

We are excited to announce the arrival of the inaugural volume in the Wave Books PAMPHLET series:

GARRETT CAPLES'S QUINTESSENCE OF THE MINOR: SYMBOLIST POETRY IN ENGLISH: http://www.wavepoetry.com/catalog/83 -- a 42-page bibliographic

essay surveying oft-neglected Symbolist poets, revealing -- with acuity, erudition and blessed candor -- an entire tradition of invaluable and invigorating poetry.

QUINTESSENCE OF THE MINOR is available for $5, directly from Wave, as well as a small number of independent bookstores nationwide. For complete information, visit: http://www.wavepoetry.com/catalog/83.

Other pamphlets forthcoming by/on Noelle Kocot, CAConrad, Larry Eigner, and others! QUINTESSENCE is also available as part of Wave's 2010 subscription, featuring new volumes of work by Michael Earl Craig, CAConrad, Timothy Donnelly, Caroline Knox, Noelle Kocot, Dorothea Lasky, Geoffrey Nutter and Mary Ruefle: http://www.wavepoetry.com/catalog/82

We look forward to sharing this work with you. Thank you for reading!

WAVE BOOKS
Seattle, Washington
http://www.wavepoetry.com

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** Wave Books on Facebook: http://www.facebook.com/pages/Seattle-WA/Wave-Books/325354873993 Wave Books on Twitter: http://twitter.com/wavepoetry

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188. Jerome Rothenberg
Concealments & Carichos -- new book from Black Widow Press
Mon 21 Jun 2010

The following is from the announcement for my latest book, Concealments and Caprichos, from Black Widow Press in Cambridge:

"Combining two series of poems written since the turn of the century, A Book of Concealments and 50 Caprichos after Goya, Rothenberg's latest volume is a two-pronged follow-up to his earlier hundred-poem work, A Book of Witness, with some notable changes in strategy & composition.

"As Rothenberg states in his pre-face: 'In A Book of Witness I was concentrating on the rescue of the first-person voice as our principal instrument of witness - not only the personal "I" but the possibilities of a real if sometimes fictive "I" across a range of experiences, my own & at choice moments those of others. ... By contrast the poems in A Book of Concealments suppress or conceal the witnessing "I" but draw from more distant "romantic" predecessors & from my own accumulated works by collaging as italicized inserts small fragments of poems already written & published, while 50 Caprichos, written simultaneously, compensates for the largely missing "I" by allowing a give-&-take responsive to

the dance of images in Goya's early opening to states of spirit & mind that many of us would later come to share. ... The writing of these poems at a time of new wars & new dissimulations - a notable change since the writing of A Book of Witness - is another circumstance not to be ignored.'"

The book should be available by now in the usual places.

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189. Eric Elshtain

"Cover Poetry" at Beard of Bees

Tue 22 Jun 2010

Beard of Bees Press releases Michael Leong's album of cover poems today. "The Great Archivist's/Cloudy Quotient: Experiments with N+7" includes such hits as "One Art" and "Seven Seals," as well as a bonus "hidden track"!!!

http://www.beardofbees.com/leong.html

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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190. Ron Henry

Poetry Reading (Ithaca, NY, 6/24, 6 pm) - Karen Leona Anderson and Theo Hummer at Buffalo St. Books, DeWitt Mall, Ithaca NY

Tue 22 Jun 2010

Please join us as Karen Leona Anderson and Theo Hummer read from their poetry this Thursday, June 24th, 2010 at 6:00 p.m. at Buffalo Street Books, in the DeWitt Mall (corner of E. Buffalo and N. Cayuga Sts. in downtown Ithaca, NY). This reading is free and open to the public.

KAREN LEONA ANDERSON is the author of Punish Honey, published by Carolina Wren Press. She wrote a dissertation on poetry and science at Cornell University and received her MFA from the University of Iowa. She is currently an assistant professor of English at St. Mary's College of Maryland.

THEO HUMMER is finishing her Cornell University dissertation on performance and segregation in contemporary U.S. poetry. She has taught EFL, creative writing, composition, and cultural studies in a Czech cigarette factory, at two northeastern liberal arts colleges and one Ivy League university, and at the maximum-security men's prison in Auburn, NY. Her poetry has been featured in Vox, Sentence, Equilibrium, The Indiana Review, Best New Poets 2006, and on Verse.com.

Karen and Theo are founding members of SOON Productions and we're excited to welcome them back to Ithaca to share some of the writing they have done since leaving Cornell and Ithaca.

This event has been made possible in part with grant support from the Community Arts Partnership. SOON Productions is dedicated to bringing innovative poets and writers to Ithaca for readings and talks. Please visit our website at http://soonproductions.org for information about the series.

Kindly forward this email to anyone you think might be interested in attending.

For more information, contact:

Ron Henry
SOON Productions
Email: [redacted]
Web: http://soonproductions.org

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191. Daniel Godston
Mingus Awareness Project 2010
Tue 22 Jun 2010

Hi,

You're invited to attend the Mingus Awareness Project 2010, which happens at the Jazz Showcase tomorrow night, starting at 8 p.m.

Thanks,

Dan

Mingus Awareness Project 2010

a benefit concert for ALS support and research

Wednesday, June 23, 2010 (8 p.m.)

ADMISSION: $20 / $15 for students

On June 23, a group of musicians will gather at the Jazz Showcase to celebrate the life and music of Charles Mingus, and to benefit the Les Turner ALS Foundation. Mingus, an American musical hero who died of ALS, is one of the greatest figures in jazz history. His bass playing, compositions and philosophy have transcended his genre and left indelible marks on music history.

MAPtet will perform music by Charles Mingus, Duke Ellington, Billy Strayhorn, Rahsaan Roland Kirk, and Eric Dolphy, and Jon Hey --

Jon Hey -- piano

Paul Hartsaw -- tenor saxophone

Dan Godston -- trumpet

Fred Jackson -- alto saxophone

Jon Godston -- soprano saxophone

Raphael Crawford -- trombone

Tom Berg -- baritone saxophone

Cory Biggerstaff -- upright bass

Brian Jones -- drums

We will be performing the following compositions by Charles Mingus -- "Jelly Roll," "Peggy's Blue Skylight," "Ecclusiastics," "Better Get Hit in Your Soul," "Fables of Faubus," "Reincarnation of a Lovebird," "Goodbye Porkpie Hat," "Haitian Fight Song," "E's Flat, Ah's Flat Too," and "Nostalgia in Times Square." We will also perform "Fleurette Africaine" by Duke Ellington, "Portrait of Those Beautiful Ladies" by Rahsaan Roland Kirk, "Isfahan" by Billy Strayhorn, "Gazzelloni" by Eric Dolphy, and "Charlies' Arch Isle" by Jon Hey.

Attendees will have the opportunity to participate in a raffle to win items donated by Sue Graham Mingus, Myopic Books, Reckless Records, Dusty Groove America, Peterson Picture Frame Co., and other individuals and organizations. All proceeds will go to benefit the Les Turner ALS Foundation.

Mingus Awareness Project is organized by the Borderbend Arts Collective, in partnership with the Les Turner ALS Foundation. The Borderbend Arts Collective is a 501(c)(3) organization whose mission is to promote the arts, to create opportunities for artists to explore new directions in and between art forms, and to engage the community.

Amyotrophic Lateral Sclerosis (ALS), commonly known as Lou Gehrig's disease for the New York Yankees baseball icon, is a progressive neuromuscular disorder that causes atrophy throughout the body, ultimately leading to total paralysis. Brain cells cease sending messages to muscles, which slowly prohibits patients' movement and their ability to communicate. Onset commonly occurs between ages 35 to 65, and is slightly more prevalent in men. There is currently no cure for ALS, but treatment and interventions can help alleviate some symptoms, improve quality of life and prolong survival by delaying respiratory failure. The clinical progression can vary widely; however, patients typically live with the disease two to five years after the onset of symptoms. ALS knows no racial, cultural or socioeconomic boundaries and follows no pattern.

The Les Turner ALS Foundation, founded in 1977 is recognized internationally and is the only independent publicly supported non-profit organization in the Chicago area devoted solely to the treatment and elimination of ALS. The Foundation is affiliated with Northwestern University Feinberg School of Medicine where it supports a large multidisciplinary clinical program and two world-class scientific research laboratories. The Foundation's comprehensive patient services include support group meetings, professional in-home consultation services, communications and durable medical equipment programs, respite care grants, and educational programs.

Jazz Showcase

Dearborn Station, in Chicago's historic Printers Row neighborhood

806 S. Plymouth Ct.

Chicago, IL 60605

[redacted]

http://www.jazzshowcase.com/

http://www.mingusawarenessproject.org

http://www.kintera.org/autogen/home/default.asp?ievent=427785

http://www.borderbend.org

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192. colin herd
Contact Info for Molly Weigel
Tue 22 Jun 2010

Dear List,

I am trying to reach Molly Weigel, who has translated widely for XUL. If anyone has contact information or can put her in touch with me, my email is [redacted].

Many thanks,

Colin.

↑ Index

193. amy king
Answering to Proust + Twitter's Growing Up
Tue 22 Jun 2010

The New Media: Typetrigger debuts [by mid-July] -- today's sneak peak:

http://amyking.wordpress.com/2010/06/22/the-proust-questionnaire-twitter-grows-up/

Enjoy,

Amy

****
Juice -
+ http://www.huffingtonpost.com/ travis-nichols/the-poetry-feminaissance_b_607561.html
+ http://www.pw.org/content/ poets_take_action_in_wake_of_ gulf_coast_disaster
+ http://poetry.about.com/b/ 2010/06/16/poems-for-the-gulf- of-mexico.htm
+ http://amyking.org
****

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194. Jennifer Karmin
June 22-26: US Social Forum in Detroit
Tue 22 Jun 2010

---

hi poetics friends....hope to see some of you in detroit this week.Â should be a fantastic gathering.

onwards,
jen karmin

US Social Forum in Detroit
June 22-26, 2010

http://www.ussf2010.org

The US Social Forum (USSF) is a movement building process. It is not aâ€¨ conference but it is a space to come up with the peoplesâ€™ solutions to the economic and ecological crisis. The USSF is the next most important step in our struggle to build a powerful multi-racial, multi-sectoral, inter-generational,â€¨ diverse, inclusive, internationalist movement that transforms this country and changes history.

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195. Christophe Casamassima
Chris McCreary's Undone: A Fakebook on Silliman's Blog
Wed 23 Jun 2010

Thanks, Ron.

http://ronsilliman.blogspot.com/search/label/Chris%20McCreary

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196. Christophe Casamassima

Ambit: A Journal of Temporary Poetics. Submissions open.

Wed 23 Jun 2010

Ambit, a journal of temporary and unstable poetics.

Ambit will not elaborate upon a few disparate poems that lack contiguity. Rather, Ambit is a journal that emphasizes the liesurely expansion of an idea, an expansiveness that muddles time and space over the course of space and time. Simply, Ambit is a host to the serialized poem, the long poem.

"Poem," of course, is an open idea. Visual elements are also welcome, as well as...

Each issue of Ambit will appear as a downloadable PDF, and will feature the work of 9 writers.

Each issue of Ambit will also feature the work of one artist, who will design the cover art.

To engage in a discussion of length seems inappropiate. Send your work to [redacted], but please follow a few, simple guidelines so that we do not lose your submission in the aether.

1. Please follow this format in your subject line: name/title of work/"Ambit Submission"

1a. If you are submitting artwork for the cover, follow the same format as above, but write "Ambit Cover Submission" instead.

2. Send work as a Word attachment. PDF is also welcome.

3. Add a short cover letter and bio.

4. Allow up to 30 days for reply.

In the event that electronic submissions are impossible, we'd be glad to see it come across the USPS. Remember to add all relevant information, and follow this format when sending:

Furniture Press Books/Ambit Submission, 406 York Rd. (lower level), Towson, MD 21204.

All work that does not follow these guidelines will be used to decorate the walls of our office.

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197. David Kirschenbaum
Boog City presents Straw Gate Books and Krista Weaver
Wed 23 Jun 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Straw Gate Books
(Philadelphia)

this Tues., June 29, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Straw Gate Books' editor
Phyllis Wat

Featuring readings from

Valerie Fox
Stephanie Gray
Bill Kushner
David Mills
Karin Randolph
Tom Savage

and music from

Krista Weaver

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Straw Gate Books
http://www.leafscape.org/StrawGateBooks/index.html

Founded by Phyllis Wat in 2005, Straw Gate Books publishes poetry and occasional related texts. They are particularly interested in works by women and non-polemical writing with an underlying social content. Straw Gate also features new authors and authors whose work is under- served.

**Valerie Fox

Author Valerie Fox's most recent book of poems is Bundles of Letters, Including A, V and Epsilon, a compilation written with Arlene Ang and published by Texture Press. Straw Gate published The Rorschach Factory, while Texture Press put out Amnesia, or, Ideas for Movies. Fox was one of the founding editors of 6ix, a Philadelphia-based literary magazine. She teaches writing and poetry in the Department of English and Philosophy at Drexel University in Philadelphia. She is a founding editor of the magazine Press 1.

**Stephanie Gray

Author Stephanie Gray is a poet and experimental filmmaker. Straw Gate Books published her first collection of poems, Heart Stoner Bingo. Publications include EOAGH, The Portable Boog Reader, Press 1, and The Recluse. She's read at the Welcome to Boog City poetry and music festival, and the Projections, Segue, Zinc, and Poetry Project Friday series. In support of her films, she has received a New York Foundation for the Arts Fellowship and a New York State Council on the Arts grant. Her films have screened internationally, including at the Ann Arbor, Oberhausen, Viennale, Chicago Underground, and Madcat film festivals.

**Bill Kushner

Author Bill Kushner is the writer of Night Fishing, Head, Love Uncut, He Dreams of Rivers, That April, and The Hairy Arms of Whitman, along with In Sunsetland With You from Straw Gate Books. His work has been anthologized in Up Late (4 Walls & Windows) and In Our Time: the Gay and Lesbian Anthology (St. Martin's Press), and has appeared in numerous magazines including The World, Mind the Gap, Lungfull!, and Ratapallax. He has been a 1999 and 2005 Fellow of the New York Foundation of the Arts and lives in New York City.

**David Mills

Author David Mills has received Henry James, Cave Canem and Breadloaf fellowships, as well as New York Foundation of the Arts, Brio, and Hughes/Diop Awards. He also won the inaugural 2008 Pan African Literary Forum Poetry Prize and a Soros grant. David's work has appeared in Callaloo, Rattapallax, The Pedestal, Hanging Loose Press, Aloud, and elsewhere. He has recorded his poetry on RCA Records and toured Europe performing his work with jazz bands. His book, The Dream Detective, is a 2010 publication of Straw Gate Books.

**Karin Randolph

Author Karin Randolph is an ex-painter turned writer. She has had one- person shows of her paintings in Chicago, New York, and Germany. She was the founder and editor of the poetry journal Mind the Gap, which featured British and American poetry. She was a finalist in the 2007 National Poetry Series and

won the 2007 Marsh Hawk Press Poetry Prize for her book, Either She Was. With her poem, “Guilt of the lily, flower of the damned,” she has been asked to represent The Red Room: Writings from Press 1, which is a 2010 publication of Straw Gate Books.

**Tom Savage

Author Tom Savage is the writer of Personalities (Jim Brodey Books), Slow Waltz on a Glass Harmonica (Nalanda U. Press), Filling Spaces (Nalanda U. Press), Housing Preservation & Development (Cheap Review Press), Processed Words (Coffee House Press), Political Conditions/ Physical States (United Artists Books), The Brain Surgery Poems (Linear Arts Books), Bamiyan Poems (Sisyphus Press), and Brainlifts (Straw Gate Books). He has taught poetry writing at The Poetry Project. His poems have appeared in The New York Times, Ratapallax, Hanging Loose, Press 1, and many other venues over a 30-year period.

**Krista Weaver
http://www.kristaweaver.com/

Krista Weaver was born at the Naval Hospital in St. Alban’s, Queens in June of 1969. She had a fairly normal suburban New York upbringing, with slow-moving grandparents who lived nearby, a mother who stayed at home, and a father who worked. Her parents divorced when she was nine. She grew up, went to a public high school in Brooklyn, graduated, then left town. She traveled extensively in Europe and across the United States, working as a bar-girl, a donut-slinger, and a ranch-hand. She got married, had children, got divorced.

When she took up the guitar in 2004, she baked pies, and did sub work at the local high school to make money. She never listened to the radio and never watched TV. She drove a silver-gray Buick Regal with lavender pinstriping that had belonged to her grandmother. She learned how to play--and recorded her first album (So Long Arlington, Two Stones Music)--on a $100 guitar she borrowed from her brother. Her life hasn't been the same since.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. July 27
Eleven Eleven
http://elevenelevenjournal.com/

(San Francisco)
Hugh Behm-Steinberg, faculty ed.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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198. **amy king**

POETS FOR LIVING WATERS -- NEW POEMS UP

Wed 23 Jun 2010

POETS FOR LIVING WATERS -- NEW POEMS UP
http://poetsgulfcoast.wordpress.com/ RIDING IT OUT BY GIANMARC MANZIONE TWO POEMS BY AMY WATKINS FORMER SANCTUARY BY PIA SEN TO THE MOTHER OF WATERS, TO WHOM WE NO LONGER PRAY BY MARGOT F. BOYER HAIKU AND TWO HAIBUN BY DONNA FLEISCHER THREE HAIKU BY MAYA PINDYCK TWO POEMS BY PHILIP MATTHEWS TWO POEMS BY MARGARET ROZGA TWO POEMS BY ANNY BALLARDINI THREE POEMS BY AMBER CLARK GLOBAL FUCK IT BY PATRICK JAMES DUNAGAN ENORMOUS MISTAKES BY TASHA COTTER PALLINODE BY WENDY BABIAK TWO POEMS BY JOSEPH HUTCHISON (SOMA)TIC POETRY EXERCISE & POEM BY CACONRAD DEAR SARAH PALIN, BY CAROLYN FOOTE EDELMANN THREE POEMS BY ALANA I. CAPRIA TWO POEMS BY CHRISTOPHER RIZZO TWO POEMS BY JEANNE MURRAY WALKER TWO POEMS BY BRENDA IIJIMA ARCTIC DRILLING BY LAURA ELRICK TWO POEMS BY JARED SCHICKLING TWO POEMS BY CARA BENSON TWO POEMS BY TESS TAYLOR DROWNING POEM BY PETER CICCARIELLO GULF COAST DREAMS BY M.J. FIEVRE AT LEAST 4 GALLONS PER SECOND + REVISION BY KAIA SAND TWO POEMS BY DEBORAH POE THREE POEMS BY MARK YAKICH DEAD ZONES BY MOLLIE DAY GULF WINDS BY LYLE DAGGETT TWO POEMS BY DEDA KAVANAGH SELECTIONS FROM CORSICA INSIDE THE DAUGHTERHOUSE BY PAIGE TAGGART **COMPLETE LIST OF POETS HERE -- http://amyking.wordpress.com/2010/06/14/not-your-usual-media-

coverage/ AND OF COURSE, ALL POSTS HERE --- http://poetsgulfcoast.wordpress.com/ Best, Amy & Heidi ******** Juice - + http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html + http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster + http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm + http://amyking.org ********

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199. Gottlieb, Michael

Remembering Peter Seaton

Wed 23 Jun 2010

REMEMBERING PETER SEATON

Just having returned last night from Leslie Scalapino's memorial at St. Marks - a packed, hot, long, fraught, draining event - one that I have to admit I had to leave halfway through. So many people there, so many people for whom Leslie was so important. Old, young - so many young people. She did so much for so many, was such an exemplar, mentor, publisher, friend... And then the next day, today, this news: Peter Seaton, dead.

And who is going to organize his memorial? Just how many remember him, how many remember how powerful, unflinchingly, unerringly, nakedly vital was his work when he burst among us, how many years ago?

I don't have his books in front of me now, and I don't have the years - the timeline called up - to fix him in our greater calendar but suddenly he was there one season: slight, sandy hair, a pack of... of Camels? Luckies? in his breast pocket. Bespectacled, a perpetual, canted, slightly sardonic smile on his face.

One book, two books, three, maybe there were four, and then he was gone. He threw himself out of our world, not - at first - going altogether all that far. Off to Coliseum Books in Midtown Manhattan - where he worked for years and where quite apparently he made another life for himself; and made another life with a life partner who we also knew, at least for awhile. But then what happened?

He reappeared a few years later, read again at the Ear and was just as powerful as ever and it was as if he'd never left - which was a little troubling in a way because, and I'm guessing I'm not the only one who thought so - enough years had gone by that it wasn't unreasonable to expect that things, he, his work, might be a bit different, but no. It was all the same.

Then he was gone, again. And it was clear, it was as clear then as it had been clear from the beginning, in the very same way that it remained clear over the years as Peter came to mind, as his name came up in conversation from time to

time, that Peter could have, maybe should have, been someone whose name was always on the tip of all of our tongues. That he could have been someone whose books were bought, whose writing was taught (is it? Does anyone teach it now?), he and his poems could have been, should have been the subject of seminars and conferences but for whatever reason - he bailed... he didn't want to live the life, he couldn't deal with the requirements the... the what? The compromises, the blandishments? Whatever. So he took a walk.

And that act in itself was a kind of admonishment to the rest of us. A caution and a remonstrance reminding us, recalling to mind - if we needed any reminder - of all the compromises that we have made, we make every day in the name of our careers. He wouldn't, I guess, he couldn't.

He died without any of us around. That may not be necessarily a bad thing. But, did he die alone?

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200. Amanda Earl
new from AngelHousePress
Thu 24 Jun 2010

---

i am pleased to announce the publication of two AngelHousePress chapbooks:

Pearl Pirie's "over my dead corpus" is a feast
of sounds, playful and thoughtful poems culled
from the corpus of the world. "The main source
corpus is over 500 pages of scrap notes that
served as fodder for recombinance. Words or
phrases were scraped for letter sequences within
syllable or that broke across syllable or word.
The other corpus is incidental word combinations
from scrabble strung in the mind's insistence for
meaning or sound." Pearl Pirie
$5; Limited Edition of 50 copies. ISBN: 978-1-926786-00-1

in "house : a (tiny) memoir" rob mclennan tells
us about his childhood in Glengarry County by way
of old family photos, his own memories and recollections from family.
"Home is a series of recollections, of distances,
as easily remembered as mis-remembered, and a
blending of events that can sometimes never be
confirmed. …And why write as a "memoir" instead
of calling them "prose poems"? I want these
stories not to be misunderstood; I want them to
be seen as what I remember, what I believe to be

true, from my vantage point of some three decades later, and thousands of miles. It felt like reclaiming something that had been far away for a very long time, but no longer. It felt like bringing out the good out from underneath all the bad that came later, overshadowing so much of what had happened before." rob mclennan
$5; Limited Edition of 50 copies. ISBN: 978-0-9783780-7-3

if you are in Ottawa, please attend the launch of "over my dead corpus" on Friday, June 25 at 7:00pm at the Carleton Tavern, 223 Armstrong St, upstairs. Pearl will be reading as part of the pre-small press fair reading along with Faizal Deen, Mark Goldstein and Myna Wallin.

also, Christine McNair, host of Carleton University radio show, Literary Landscapes, will be speaking to me tonight at 6:30 pm EST about the small press fair and the AHP chapbooks. You can listen to our interview on line at http://www.ckcufm.com.

The chapbooks will be available at the small press fair on Saturday or if you can't make it, at www.angelhousepress.com via Paypal or through other means by contacting me directly at [redacted]

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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201. Jeffrey Side

The new ebook from Argotist Ebooks is "An Archeology of Theory" by Peter Ganick.

Thu 24 Jun 2010

The new ebook from Argotist Ebooks is "An Archeology of Theory" by Peter Ganick. Description: What is a text? After John Coltrane's "wall of sound", we have here a "wall of text". What does making sense entail? Is it in the words themselves and/or the sequence of words? In "An Archeology of Theory", Peter Ganick suggests both and neither in true spatial reference. Energy is space is a version here-to-be-read. Available as a free ebook here:

http://www.lulu.com/product/ebook/an-archaeology-of-theory/11477622

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202. Nicholas Piombino
Re: Remembering Peter Seaton
Thu 24 Jun 2010

I received an email from Ron Silliman telling me that Peter Seaton died last month.

Peter Seaton and I met at City College (CCNY) in 1960 or 1961, when we were freshmen or sophomores. He was probably born in 1942. We spent many, many fascinating hours together discussing literature and reading each others writing throughout our college years. Peter was a terrific marathon one-on-one conversationalist, a mordant, literary wit of the Holden Caulfield variety, an indefatigable reader who loved to endlessly talk and search for books and new ideas. This, combined with the fact that he was among the most private and secretive persons I have ever known, added immeasurably to the quality of mystery that surrounded both his presence and his absence. One of his early short stories was of a character obsessed with going out into the city on an inexplicable, lonely search for a certain hard to find poster. Our interests and directions concerning poetry and poetics remained parallel after graduation in 1964, often attending readings together at St Mark¹s, reading The World magazine and other poetry magazines and discussing them avidly, through to the establishment of This magazine, and L=A magazine, up to the early 80¹s. During the opening and middle years of Language poetry many of Peter Seaton¹s long prose poems were published, widely read and influential. Peter and I did some writing collaborations and even some film experiments together in the late 60¹s and early 70¹s (we were then both big fans of Stan Brakhage) although these may now be lost or hard to locate. I may still have one or two letters or postcards that he wrote to me when I was living for awhile in Italy and Morocco in the late 60¹s. It was he that told me that Bernadette Mayer, whose work we both greatly admired, was giving an open workshop at the Poetry Project in 1973. He always encouraged me in my writing and collage productions particularly, explaining to me that he was knowledgeable about this because his mother had once run an art gallery. I am sorry to say that we lost touch with each other in the early 80¹s. Peter¹s writing and poetry and his penetrating insights into poetry, culture, technology, language and life were of constant interest to me during our many years of close friendship in the 60's and 70's.

On 6/23/10 10:55 PM, "Gottlieb, Michael" <[redacted]> wrote:

REMEMBERING PETER SEATON

Just having returned last night from Leslie Scalapino's memorial at St. Marks - a packed, hot, long, fraught, draining event - one that I have to admit I had to leave halfway through. So many people there, so many people for whom Leslie was so important. Old, young - so many young people. She did so much for so many, was such an exemplar, mentor, publisher, friend... And then the next day, today, this news: Peter Seaton, dead.

And who is going to organize his memorial? Just how many remember him, how many remember how powerful, unflinchingly, unerringly, nakedly vital was his work when he burst among us, how many years ago?

I don't have his books in front of me now, and I don't have the years - the timeline called up - to fix him in our greater calendar but suddenly he was there one season: slight, sandy hair, a pack of... of Camels? Luckies? in his breast pocket. Bespectacled, a perpetual, canted, slightly sardonic smile on his face.

One book, two books, three, maybe there were four, and then he was gone. He threw himself out of our world, not - at first - going altogether all that far. Off to Coliseum Books in Midtown Manhattan - where he worked for years and where quite apparently he made another life for himself; and made another life with a life partner who we also knew, at least for awhile. But then what happened?

He reappeared a few years later, read again at the Ear and was just as powerful as ever and it was as if he'd never left - which was a little troubling in a way because, and I'm guessing I'm not the only one who thought so - enough years had gone by that it wasn't unreasonable to expect that things, he, his work, might be a bit different, but no. It was all the same.

Then he was gone, again. And it was clear, it was as clear then as it had been clear from the beginning, in the very same way that it remained clear over the years as Peter came to mind, as his name came up in conversation from time to time, that Peter could have, maybe should have, been someone whose name was always on the tip of all of our tongues. That he could have been someone whose books were bought, whose writing was taught (is it? Does anyone teach it now?), he and his poems could have been, should have been the subject of seminars and conferences but for whatever reason - he bailed... he didn't want to live the life, he couldn't deal with the requirements the... the what? The compromises, the blandishments? Whatever. So he took a walk.

And that act in itself was a kind of admonishment to the rest of us. A caution and a remonstrance reminding us, recalling to mind - if we needed any reminder - of all the compromises that we have made, we make every day in the name of our careers. He wouldn't, I guess, he couldn't.

> *He died without any of us around. That may not be necessarily a bad thing. But, did he die alone?*

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203. Rob McLennan

Duse 10: the Canadian issue, ed. rob mclennan, now on-line!

Thu 24 Jun 2010

Dusie 10: the Canadian issue
June 20 (solstice), 2010

Guest-edited by rob mclennan

The Swiss online pdf journal Dusie has let me produce an issue of Canadian poetry; an introduction for some, and a further conversation for others. With new writing by: derek beaulieu, Joe Blades, George Bowering, Rob Budde, Emily Carr, Jen Currin, Amanda Earl, Lainna Lane El Jabi, Jesse Patrick Ferguson, Judith Fitzgerald, Asher Ghaffar, Phil Hall, Sharon Harris, Peter Jaeger, Monica Kidd, Anne Le Dressay, Gil McElroy, Barry McKinnon, rob mclennan, Kim Minkus, Pearl Pirie, Monty Reid, Shane Rhodes, Sandra Ridley, Stan Rogal, Natalie Simpson, Christine Stewart, Aaron Tucker and Chris Turnbull. Thanks to Monique Desnoyers for fabulous design.

http://www.dusie.org/

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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204. Nicholas Karavatos

Re: at Golden West College (Tebot Bach) in Huntington Beach, CA on Friday, June 25

Thu 24 Jun 2010

Golden West College, Community Room 102. The entrance closest to the venue is on Gothard near the corner of Gothard & Edinger in Huntington Beach. DO NOT USE THE MAIN ENTRANCE to the College on Golden West as there will be a long walk across the campus to find the room. Please ignore the sign directing you to the parking sticker vending machine. The Tebot Bach audience does not pay for parking.

> Date: Sat, 19 Jun 2010 04:04:15 +0000

> From: [redacted]
> Subject: at Golden West College (Tebot Bach) in Huntington Beach, CA on Friday, June 25
> To: [redacted]
>
> Tebot Bach welcomes poets Nicholas Karavatos & Kim Noriega to Golden West College.
>
> Date: Friday, June 25, 2010
> Time: 8:00pm - 9:00pm
> Location: Golden West College, Community Room 102
> Street: 15744 Goldenwest Street
> City/Town: Huntington Beach, CA
> http://www.facebook.com/event.php?eid=134992643182993
>
> "Tebot Bach welcomes poets Nicholas Karavatos & Kim Noriega to Golden West College."
>
> NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa’s Muse, 2010) and the latest issue of *West Wind Review* (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *No Asylum* (Arcata, 2009).
>
> David Meltzer wrote on the back cover: “Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity.”
>
> Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.
>
> KIM NORIEGA grew up in a suburb of Cleveland, Ohio, but in her late 20's bought a brand new Camaro, and -- with her five-year-old (beautiful!) daughter in tow -- drove "as far south and west" as possible without leaving the country -- to San Diego to be exact -- where they danced together on the beach singing Pretenders' songs and made angels of sand instead of snow.
>
> Now that her daughter is grown, Kim spends her time (when not writing) putting her books in order according to the Dewey Decimal Number Classification System (mostly 800s) and thinking of crafts to make for her day

job with her family literacy kids using yogurt containers. Kim's favorite flower is the lilac (closely followed by wild violets and black tulips) and her favorite color is red -- which is why she wore a red lace wedding gown when she married her beloved, Ernie.
>
> Kim’s poem Heaven, 1963, first published in Tebot Bach's Blue Arc West: Anthology of California Poets, was featured by former U.S. Poet Laureate, Ted Kooser, in his nationally syndicated column, American Life in Poetry. The title poem of her first book, Name Me, recently published by Fortunate Daughter Press, was a finalist for the 2009 Joy Harjo prize.
>
> http://www.tebotbach.org/
>
> Reading & Book-signing with NICHOLAS KARAVATOS in Huntington Beach, CA
> Nicholas Karavatos' next poetry reading/book-signing is in San Francisco, CA on Monday, July 5 at Bird & Beckett.
>
>
>
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> Nicholas Karavatos
> Dept of Language & Literature
> American University of Sharjah
> PO Box 26666
> Sharjah
> United Arab Emirates
> _____
> Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
> http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1
_____
Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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205. **R Levitsky**
Query: Poetry Benchmarks 1971
Thu 24 Jun 2010

Dear Friends,
What would you put on a list of significant poetry moments of 1971?
Thank you for your help!
Rachel Levitsky

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206. **peter ganick**
my new eBook from Argo tist Ebooks
Thu 24 Jun 2010

The new ebook from Argotist Ebooks is "An Archeology of Theory" by Peter Ganick.

Description:

What is a text? After John Coltrane's "wall of sound", we have here a "wall of text". What does making sense entail? Is it in the words themselves and/or the sequence of words? In "An Archeology of Theory", Peter Ganick suggests both and neither in true spatial reference. Energy is space is a version here-to-be-read.

Available as a free ebook here:

http://www.lulu.com/product/ebook/an-archaeology-of-theory/11477622

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207. **Ed Friedman**
Re: Remembering Peter Seaton
Fri 25 Jun 2010

Thanks Michael for your posting on Peter Seaton. I would gladly work with some other folks on a memorial for Peter.

Best,

Ed Friedman

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208. Tim Peterson
EOAGH on 6/26 presents Lyons, Lasky, and Levine
Fri 25 Jun 2010

EOAGH Reading Series 6/26
Kimberly Lyons, Dorothea Lasky, and Jake Levine

Saturday, June 26 at 2PM
At Unnameable Books
600 Vanderbilt Avenue, Brooklyn, NY
FREE

KIMBERLY LYONS has a new manuscript: Rouge. She's had poems in Aufgabe #8, the most recent issue of New American Writing, the Peepshow.Com poetry website, Supposedly in Effing, but has anyone seen the issue? and forthcoming in Peaches and Bats and in Talisman. She won't be hosting at the Zinc Bar this fall as she has in past years. But come on by any hoo. She is the publisher of a new imprint: Lunar Chandelier which has three books of poetry forthcoming: Homework by Joe Elliot, petals, emblems by Lynn Behrendt and Deliberate Proof by Vyt Bakaitis.

Read three poems by Kimberly Lyons in EOAGH 5:
http://www.chax.org/eoagh/issuefive/lyons.html

DOROTHEA LASKY is the author of Black Life and AWE, both out from Wave Books, as well as an educational text, Poetry is Not a Project (Ugly Duckling Presse). She lives in New York City and researches creativity at the University of Pennsylvania.

Read two poems by Dorothea Lasky in EOAGH 5:
http://www.chax.org/eoagh/issuefive/lasky.html

JAKE LEVINE is a recipient of a 2010-2011 Fulbright Scholarship to Lithuania, the author of a chapbook The Threshold of Erasure (2010 Sporkpress), became an editor and is editor at Spork Press under Richard Siken, is on the board of directors at POG (poetry in action Tucson), is editor-in-chief at Sonora Review, has taught, teaches, and will teach poetry for The University of Arizona, Vilnius University, CHAX press, and has lectured and given talks to people in public spaces. He just recently started to eat meat again and generally likes to think of himself as somewhat of a magician or a unicorn when he is not doing poetry or is in a meeting. He also has a brother. He is working on several manuscripts at this time, all of which share the title Future History: The Rhyme and Retrobution. His work is heavily indebted to Fauvism, Abstract Expressionism, Literary Postmodernism, Hedonism, a slew of other isms, but also Leadbelly.

Poems by Jake Levine are forthcoming in EOAGH 6 this summer.

HOW TO GET TO UNNAMEABLE BOOKS:

Unnameable Books is conveniently located at 600 Vanderbilt Avenue in Brooklyn. There are two ways to get there:

1) Take the 2 or 3 train to the Grand Army Plaza stop in Brooklyn, then get out of the station, walk one block around the circle, and turn onto Vanderbilt Avenue heading NE toward the bookstore.

2) Take the Q train to the 7th Avenue stop in Brooklyn, then get out of the station, walk one block along Park Pl and make a left onto Vanderbilt Avenue heading NE toward the bookstore.

UPCOMING EOAGH READING SERIES EVENTS:

E. Tracy Grinnell, Brenda Iijima, and Shelly Taylor
Sunday, June 27 @2PM

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209. Tim Peterson
EOAGH on 6/27 presents Grinnell, Iijima, and Taylor
Fri 25 Jun 2010

EOAGH Reading Series 6/27
Brenda Iijima, E. Tracy Grinnell, and Shelly Taylor

Sunday, June 26 at 2PM
At Unnameable Books
600 Vanderbilt Avenue, Brooklyn, NY
FREE

BRENDA IIJIMA was born in the hilly town of North Adams, Massachusetts. She is the author of Around Sea (O Books), Animate, Inanimate Aims (Litmus Press), revv. you'll—ution (Displaced Press) and If Not Metamorphic (Ahsahta Press) as well as numerous chapbooks and artist's books. She is also the editor of the eco language reader (Nightboat Books and [redacted]). Currently she is working on a body of work titled Some Simple Things Said by and About Humans—a chronicle of how humans have used animals as surrogates. She is also doing research on women who were murdered in North Adams during the 1970's when she was growing up there. She is the editor of Portable Press at Yo-Yo Labs (http://yoyolabs.com/).

Iijima's writing and consciousness have been an inspiration for EOAGH from the beginning, and continue to be.

E. TRACY GRINNELL is the author of Helen: A Fugue (Belladonna Elder Series #1, 2008), Some Clear Souvenir (O Books, 2006), and Music or Forgetting (O Books, 2001), as well as the limited edition chapbooks Mirrorly, A Window

(flynpyntar, 2009), Leukadia (Trafficker Press, 2008), Hell and Lower Evil (Lyre Lyre Pants on Fire, 2008), Humoresque (Blood Pudding/Dusie #3, 2008) Quadriga, a collaboration with Paul Foster Johnson (gong chapbooks, 2006), Of the Frame (Portable Press at Yo-Yo Labs, 2004), and Harmonics (Melodeon Poetry Systems, 2000). She is the founding editor of Litmus Press and Aufgabe, and she lives in Brooklyn.

Read "Beyond Leucadia" by E. Tracy Grinnell in EOAGH 3 (Queering Language): http://chax.org/eoagh/issue3/issuethree/grinnell.html

SHELLY TAYLOR is the author of Black-Eyed Heifer (Tarpaulin Sky Press, 2010), Land Wide to Get a Hold Lost In (Dancing Girl Press, 2009), and Peaches the Yes-Girl (Portable Press at Yo-Yo Labs, 2008). Born in southern Georgia, she currently lives in Tucson, Arizona.

Read "In Subtropic" by Shelly Taylor in EOAGH 4: http://chax.org/eoagh/issuefour/taylor.html

HOW TO GET TO UNNAMEABLE BOOKS:

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210. amy king

TONIGHT -- James Belflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short & Wendy Wisner

Fri 25 Jun 2010

~ James Belflower, Claire Hero, Shelly Taylor, Matthe
Stain of Poetry

~ James Belflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short & Wendy Wisner ~

June 25th, Friday @ Goodbye Blue Monday â€“ Bushwick, Brooklyn

James Belflower is the author of Commuter (Instance Press) and And Also a Fountain, (NeOpepper Press) a collaborative echap with Anne Heide and J. Michael Martinez. Commuter was recently voted the 2009 â€œBest Book

Length Long Poem/Sequence by ColdFront magazine. He curates PotLatchpoetry.org, a website dedicated to the gifting and exchange of poetry resources. He received a BA in music composition from Arizona State University before attending the University of Colorado, Boulder, for his M.A. in Creative Writing. Belflower currently resides in New York and is pursuing a PhD in poetics at SUNY Albany.

~

Claire Hero is the author of Sing, Mongrel(Noemi Press 2009) and two chapbooks: afterpastures, winner of the 2007 Caketrain Chapbook Competition, and Cabinet (dancing girl press). She lives in upstate New York.

~

Shelly Taylor is the author of two poetry chapbooks, Peaches the Yes-Girl (Portable Press of Yo-Yo Labs, 2008) & Land Wide to Get a Hold Lost In (Dancing Girl Press, 2009). Black-Eyed Heifer(Tarpaulin Sky Press, May 2010) is her first full collection. Born in southern Georgia, she currently resides in Tucson, Arizona.

~

Matthew Thorburn is the author of a book of poems, Subject to Change, and a chapbook, the long poem Disappears in the Rain. He is the recipient of a 2008 Witter Bynner Fellowship from the Library of Congress. Currently, heâ€™s working on two new book projects: Every Possible Blue, a collection of poems about artists and their work, and Snow in Early Spring, a series of poems set in China, Iceland and Japan. He lives in The Bronx and works as a marketing manager for an international law firm.

~

Kim Gek Lin Short is the author of The Bugging Watch & Other Exhibits and the forthcoming China Cowboy, both from Tarpaulin Sky Press. Her chapbooks include The Residents (dancing girl press) and Run (Rope-a-Dope). She lives in Philadelphia with her family.

~

Wendy Wisnerâ€˜s first book of poems, Epicenter, was published by CW Books in 2004. Her poems have appeared in The Spoon River Review, Rhino, Natural Bridge, The Bellevue Literary Review, online at Verse Daily, and elsewhere. Wendy previously taught writing and literature at Hunter College, and is now an at-home mom to her two-year-old son. Visit Wendy on the web at www.wendywisner.com.

at
Goodbye Blue Monday

1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]
J M Z trains to Myrtle Ave

or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡
http://stainofpoetry.com/

******** Juice - + http://www.huffingtonpost.com/travis-nichols/the-poetry-feminaissance_b_607561.html + http://www.pw.org/content/poets_take_action_in_wake_of_gulf_coast_disaster + http://poetry.about.com/b/2010/06/16/poems-for-the-gulf-of-mexico.htm + http://amyking.org

****

↑ Index

211. George Bowering
Re: Query: Poetry Benchmarks 1971
Fri 25 Jun 2010

The publication of bpNichol's Monotones.
(He published 4 books that year!)

On Jun 24, 2010, at 12:52 PM, R Levitsky wrote:

> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*
>
> *welcome.html*

Mr. G.H. Bowering
Does not get up immoderately early.

↑ Index

212. Crane's Bill Books
Re: Query: Poetry Benchmarks 1971
Fri 25 Jun 2010

Rachel,
It was the year of both Spicer's Red Wheelbarrow and Sexton's Transformations. Wow!
Jeffrey

----- Original Message -----
From: "R Levitsky" <[redacted]>
To: <[redacted]>
Sent: Thursday, June 24, 2010 1:52 PM
Subject: Query: Poetry Benchmarks 1971

> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*

↑ Index

213. Jeffrey Side
The new ebook from Argotist Ebooks is "Experimental Sex Hospital" by Todd Swift.
Sat 26 Jun 2010

The new ebook from Argotist Ebooks is "Experimental Sex Hospital" by Todd Swift.

Description:

Todd Swiftâ€™s "Experimental Sex Hospital" is the ebook sequel to his critically acclaimed, "Mainstream Love Hotel". Shadowing that previous work, the poems here deepen and lengthen the poet's exploration of desire and devotion, and, aesthetically, the tension between innovation and tradition in contemporary poetic styles. As in all Swift's work, musicality, sense of form, and wordplay fuse with elevated and street-level tones that create a zany, risk-taking book-text that interrogates ideas of self-identity and poetics, with an earnest eroticism. Barely literature, or literally bare, these are poems that enjoy walking naked with a flamboyant display.

Available as a free ebook here:

http://www.lulu.com/product/ebook/experimental-sex-hospital/11489518

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214. Rosalie Calabrese

ROSALIE'S POETRY UPDATE

Sat 26 Jun 2010

Next Featured Reading:

Sunday,

July 18, 3:00 PM
6th Street & Avenue B Garden
Free Admission
(No Rain Date)
To get there:
R, V or Lexington Avenue train to 8th
St.
Walk East or take crosstown bus to Ave. B
Or F train to
Second Avenue
Or 1st or 2ndÂ Avenue bus

Newly Published Poem:

NOT

GONE

Forget the Holocaust, I tell myself once more.
Thereâ€™s
enough in the news without rehashing.
But, as before, I ignore my own
advice.
History, like shoes stored away
in the back of a closet,
stands ready
to be tried on again from time to time,
the pinch
always a surprise.
A tale of years without a dateline,
the past
never dies; burial is

not an
option.

[This poem appears in the Poetica Holocaust Web
edition (June 2010). It can be found at www.poeticamagazine.com]Â Â Â Â Â Â

↑ Index

215. Dr. Dina Ripsman Eylon

New Poetry Chapbook from Sisterhood Press

Sat 26 Jun 2010

In the Heart of the City

Poems by Dina Ripsman Eylon

Thornhill, ON: Sisterhood Press, 2010.
ISBN 978-0-9688949-1-0 [Loose-leaf, handmade, limited edition]
Book Design by Talia Eylon
Email: [redacted]

Reviews of Dina Ripsman Eylon’s Poetry:

"Dina takes the reader on a disappointing journey of looking for love and finding cruelty on ‘unworldly roads.’ Some lines have a genuine musical feeling and many of these poems have a kind of radiance, despite their sadness." Ellen S. Jaffe, Poet, Author & Teacher

“There are moments, phrases, or particular word choices throughout Eylon’s chapbook that draw me closer to the work. Place names create interest. And in the poem Names I Can’t Pronounce, the voice of the poet seems more at ease, and the poem—primarily two listings of literati and one of potential titles —is one with which I found a sense of connection. Another poem in the collection, Dead People, spoke to me immediately; not only does the title and opening line charge the reader with intent and purpose, but the listing of those dead the narrative voice can see--grandmother, aunt, uncle, nephew, friends— all become more than one-dimensional when the name Pearl Gedola appears. That magical thing that occurs occasionally in poetry happens by the detail of a name, and the appearance of Pearl Gedola makes this reader realize more fully the nameless aunt, uncle, etc. had names and were individuals beyond their relationships with the narrator of the poem. The poet furthers this sense of real people by having those dead ‘mumble and chuckle’ agree and concur.” Lynn Doiron, Poet, Author & Blogger

“Dina’s poems are more than merely ‘Songs of Love and Misgivings.’ Her captivating words will penetrate your soul, and leave you craving for more.” I.B. Iskov, Founder, The Ontario Poetry Society.

“Dina Ripsman Eylon's voice is pure lyricism, individualistic and non-conforming. The speaker's quest for love is absolute. Yet, tender words can be cunning, misguiding, the embrace loose (You Who Left), and separation finite. The speaker's seemingly naive stance about the existence of love is often contrasted by a deep sense of alienation ‘In the Heart of the City,’ continuing the gloomy traditional theme of Urban literatures.” Edith Covensky, Poet, and Professor @ Wayne State University

To order your copy, send $15 in cheque or money order ($13 + $2 postage and handling) payable to Dina Eylon.

Sisterhood Press
1136-3 Centre St., Ste. 246
Thornhill, Ontario L4J 3M8
Email: [redacted]
Website: http://sisterhoodpress.blogspot.com

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216. Dr. Dina Ripsman Eylon

Writing Competition from Women in Judaism

Sat 26 Jun 2010

Women in Judaism’s First Annual Writing Competition
www.womeninjudaism.org

Women in Judaism: A Multidisciplinary is now accepting submissions for its 2010 annual writing competition. The e-journal is looking for unpublished submissions of short fiction, poetry, and essays on Jewish themes that touch the lives and experiences of Jewish women.

PRIZES:

Short Fiction
First Place: $250
Second Place: $100
Third Place: $50

Poetry
First Place: $250
Second Place: $100
Third Place: $50

Essays
First Place: $250
Second Place: $100
Third Place: $50

Winning entries will be published in the two yearly issues of the journal.

GENERAL GUIDELINES: We accept only electronic submissions. Send submissions to the journal's editor-in-chief, Dr. Dina Ripsman Eylon: [redacted] Submit one short story/poem/essay per entry fee. Multiple submissions are allowed. All styles and forms are accepted. No simultaneous submissions are allowed. Submissions should arrive by email before the set deadline.

DEADLINE:
September 1, 2010.

FORMAT:
All entries should be in Word or RTF with author's full name, address, phone number, and email address, appearing on the first page of each entry.

ENTRY FEE:
$10 (US/CAD) fee for each short story or essay. $5 (US/CAD) for each poem. Form of payment: Use PayPal on the journal's website (see the Donate button at the bottom of each webpage), or mail a money order payable to Women in Judaism at the following address:
Women in Judaism: A Multidisciplinary Journal
1136-3 Centre St., Ste. 246
Thornhill, ON L4J 3M8 Canada

Contact: Dr. Dina Ripsman Eylon
Email: [redacted]

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217. Bill Berkson
FW: What About Auden
Sat 26 Jun 2010

Evening at Books & Bookshelves

³What About W. H. Auden?² 7:30 p.m. Tuesday, June 29, 2010 99 Sanchez Street, San Francisco, CA 415-621-376

an evening of readings from and talking about W. H. Auden¹s poetry, prose and
his importance as a poet and man of letters with
Bill Berkson, ³Musée des Beaux Arts²/ 13 Things/ ³The Ironist²
Steve Dickison, Iceland
Patrick Dunagan, intro poem to The Sea and the Mirror
Jarrett Earnest, re W.H. & Hannah Arendt
Garrett Caples, Auden intro to Minor British 19th C Poets
Amanda Eicher, ³In Memory of W.B. Yeats²

Norman Fisher, ³As I walked out on eveningŠ² & ³On the Circuit²
Susan Gevirtz, Homage to Clio
Robert Harris Ode from The Orators
David Highsmith, ³River Profile²
Colter Jacobsen & Larry Rinder, from Letters from Iceland
Jason Morris, ³The Poet and the City²
Julien Poirier, on The Rakes Progress
Stephen Ratcliffe, preface to Thomas Campion
Cedar Sigo, prepared text on Auden
Michael Wolfe, ³In Praise of Limestone²

↑ Index

218. David A. Kirschenbaum
Advertise in Boog City 65
Sat 26 Jun 2010

Please forward

Advertise in

Boog City 65

Deadlines

--Space Reservations-Email to reserve ad space ASAP

-Fri. July 16-Submit Ad or Ad Materials
-Sat. July 24-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: 212-842-BOOG (2664)

↑ Index

219. amy king
June Jordan poem up @ Poets for Living Waters
Sat 26 Jun 2010

Thought folks might be interested --

Poem for Nana @ http://poetsgulfcoast.wordpress.com/2010/06/26/poem-for-nana-by-june-jordan/

And

David Wolach -- http://poetsgulfcoast.wordpress.com/2010/06/26/three-poems-by-david-wolach/

Jason Quackenbush -- http://poetsgulfcoast.wordpress.com/2010/06/26/two-poems-by-jason-quackenbush/

Jules Boykoff -- http://poetsgulfcoast.wordpress.com/2010/06/26/we-care-about-the-small-people-by-jules-boykoff/

+ more @ http://poetsgulfcoast.wordpress.com/

Best,

Amy

****
Juice -
+ http://www.huffingtonpost.com/ travis-nichols/the-poetry-feminaissance_b_607561.html
+ http://www.pw.org/content/ poets_take_action_in_wake_of_ gulf_coast_disaster

+ http://poetry.about.com/b/ 2010/06/16/poems-for-the-gulf- of-mexico.htm
+ http://amyking.org
****

↑ Index

220. Camille Martin

New @ Rogue Embryo: Jan Sekal + Mark Goldstein + the fledgling book (on letting go), + more . . .

Sat 26 Jun 2010

New @ Rogue Embryo

* Jan Sekal (Czech photographer living in Paris)

* the fledgling book flies the nest (on letting go)

* two photographs: "old stove" + "yellow tulip tree leaf"

* two new collages: “a double exposure remembers” + “full circle”

* Mark Goldstein, from Tracelanguage

http://rogueembryo.wordpress.com

Cheers!

Camille Martin
http://www.shearsman.com/pages/books/catalog/2010/martin.html

↑ Index

221. Nicholas Piombino

Re: Remembering Peter Seaton

Sat 26 Jun 2010

I received an email from Ron Silliman telling me that Peter Seaton died last month.

Peter Seaton and I met at City College (CCNY) in 1960 or 1961, when we were freshmen or sophomores. He was probably born in 1942. We spent many, many fascinating hours together discussing literature and reading each others writing throughout our college days. Peter's appearance changed little over the years. He had short, close cropped light brown curly hair, which later became gray. He wore glasses, frequently sunglasses or glasses with clear plastic frames through which you could invariably observe twinkling eyes, often a dark brown henley t-shirt and light tan corduroys, and though short in stature he had a distinctive walk, a rolling gait that sometimes reminded me of a sailor. Peter was a terrific marathon one-on-one conversationalist, a mordant, literary wit of the Holden Caulfield variety, an indefatigable reader who loved to endlessly

talk and search for books and new ideas. This, combined with the fact that he was among the most private and secretive persons I have ever known, added immeasurably to the quality of mystery that surrounded both his presence and his absence. Other than the fact that he attended boarding school, he spoke little about his early life. One of his first short stories, perhaps written for a short story class that we attended together at CCNY, was of a character obsessed with going out into the city on an inexplicable, lonely search for a certain hard to find poster. Our interests and directions concerning poetry and poetics remained parallel after graduation in 1964, often attending readings together at St Mark¹s, reading The World magazine and other poetry magazines and discussing them avidly, through to the establishment of This magazine, and L=A magazine, up to the early 80¹s. During the opening and middle years of Language poetry many of Peter Seaton¹s long prose poems were published, widely read and influential. Peter and I did some writing collaborations and even some film experiments together in the late 60¹s and early 70¹s (we were then both big fans of Stan Brakhage) although these may now be lost or hard to locate. I may still have one or two letters or postcards that he wrote to me when I was living for awhile in Italy and Morocco in the late 60¹s. It was he that told me that Bernadette Mayer, whose work we both greatly admired, was giving an open workshop at the Poetry Project in 1973. He always encouraged me in my writing and collage productions particularly, explaining to me that he was knowledgeable about this because his mother had once run an art gallery. I am sorry to say that we lost touch with each other in the early 80¹s. Peter¹s writing and poetry and his penetrating insights into poetry, culture, technology, language and life were of constant interest to me during our many years of close friendship in the 60's and 70's.

* * *

Penn Sound Obit

* * *

Wikipedia page-Peter Seaton

* * *

On 6/23/10 10:55 PM, "Gottlieb, Michael" <[redacted]> wrote:

> *REMEMBERING PETER SEATON*
>
> *Just having returned last night from Leslie Scalapino's memorial at St. Marks - a packed, hot, long, fraught, draining event - one that I have to admit I had to leave halfway through. So many people there, so many people for whom Leslie was so important. Old, young - so many young people. She did so much for so many, was such an exemplar, mentor, publisher, friend... And then the next day, today, this news: Peter Seaton, dead.*

And who is going to organize his memorial? Just how many remember him, how many remember how powerful, unflinchingly, unerringly, nakedly vital was his work when he burst among us, how many years ago?

I don't have his books in front of me now, and I don't have the years - the timeline called up - to fix him in our greater calendar but suddenly he was there one season: slight, sandy hair, a pack of... of Camels? Luckies? in his breast pocket. Bespectacled, a perpetual, canted, slightly sardonic smile on his face.

One book, two books, three, maybe there were four, and then he was gone. He threw himself out of our world, not - at first - going altogether all that far. Off to Coliseum Books in Midtown Manhattan - where he worked for years and where quite apparently he made another life for himself; and made another life with a life partner who we also knew, at least for awhile. But then what happened?

He reappeared a few years later, read again at the Ear and was just as powerful as ever and it was as if he'd never left - which was a little troubling in a way because, and I'm guessing I'm not the only one who thought so - enough years had gone by that it wasn't unreasonable to expect that things, he, his work, might be a bit different, but no. It was all the same.

Then he was gone, again. And it was clear, it was as clear then as it had been clear from the beginning, in the very same way that it remained clear over the years as Peter came to mind, as his name came up in conversation from time to time, that Peter could have, maybe should have, been someone whose name was always on the tip of all of our tongues. That he could have been someone whose books were bought, whose writing was taught (is it? Does anyone teach it now?), he and his poems could have been, should have been the subject of seminars and conferences but for whatever reason - he bailed... he didn't want to live the life, he couldn't deal with the requirements the... the what? The compromises, the blandishments? Whatever. So he took a walk.

And that act in itself was a kind of admonishment to the rest of us. A caution and a remonstrance reminding us, recalling to mind - if we needed any reminder - of all the compromises that we have made, we make every day in the name of our careers. He wouldn't, I guess, he couldn't.

He died without any of us around. That may not be necessarily a bad thing. But, did he die alone?

↑ Index

222. Stuart Ross
New chapbook by Loren Goodman!
Sat 26 Jun 2010

PROPER TALES PRESS

is proud to present
Loren Goodman's first Canadian publication

NEW PRODUCTS

a 24-page chapbook of new poems
by the author of Famous Americans

And it's really good.
And you can have a copy for only $6 (ppd) in U.S. or Canada, $7 (ppd) elsewhere.

Write me or PayPal me at [redacted]

Holy cow!

↑ Index

223. Jeffrey Side
The new ebook from Argotist Ebooks is "Sparagmos Never Mind the Via Negativa" by Jim Leftwich.
Sat 26 Jun 2010

The new ebook from Argotist Ebooks is "Sparagmos Never Mind the Via Negativa" by Jim Leftwich.

Description:
The word is flesh. Tear it apart, syllable by syllable. Tear the syllables apart, letter by letter. There is no longer any need to begin with the word. We have already torn the letters apart. The word made flesh, theletters made noise... Eat it - raw. Jim Leftwich's "Sparagmos Never Mind the Via Negativa" was written in May 2010 using a Logitech EX 100 keyboard. It is a text, but it is not a text about reading.
Available as a free ebook here:
http://www.lulu.com/product/ebook/sparagmos-never-mind-the-via-negativa/11490698

↑ Index

224. **Nicholas Piombino**

Re: Remembering Peter Seaton

Sun 27 Jun 2010

Sorry for the error on the links for Peter Seaton on Wikipedia and Penn Sound. Here are the correct links:

http://en.wikipedia.org/wiki/Peter_Seaton

http://writing.upenn.edu/pennsound/

On 6/26/10 6:51 PM, "Nick Piombino" <[redacted]> wrote:

> *I received an email from Ron Silliman telling me that Peter Seaton died last month.*
>
> *Peter Seaton and I met at City College (CCNY) in 1960 or 1961, when we were freshmen or sophomores. He was probably born in 1942. We spent many, many fascinating hours together discussing literature and reading each others writing throughout our college days. Peter's appearance changed little over the years. He had short, close cropped light brown curly hair, which later became gray. He wore glasses, frequently sunglasses or glasses with clear plastic frames through which you could invariably observe twinkling eyes, often a dark brown henley t-shirt and light tan corduroys, and though short in stature he had a distinctive walk, a rolling gait that sometimes reminded me of a sailor. Peter was a terrific marathon one-on-one conversationalist, a mordant, literary wit of the Holden Caulfield variety, an indefatigable reader who loved to endlessly talk and search for books and new ideas. This, combined with the fact that he was among the most private and secretive persons I have ever known, added immeasurably to the quality of mystery that surrounded both his presence and his absence. Other than the fact that he attended boarding school, he spoke little about his early life. One of his first short stories, perhaps written for a short story class that we attended together at CCNY, was of a character obsessed with going out into the city on an inexplicable, lonely search for a certain hard to find poster. Our interests and directions concerning poetry and poetics remained parallel after graduation in 1964, often attending readings together at St Mark¹s, reading The World magazine and other poetry magazines and discussing them avidly, through to the establishment of This magazine, and L=A magazine, up to the early 80¹s. During the opening and middle years of Language poetry many of Peter Seaton¹s long prose poems were published, widely read and influential. Peter and I did some writing collaborations and even some film experiments together in the late 60¹s and early 70¹s (we were then both big fans of Stan Brakhage) although these may now be lost or hard to locate. I may still have one or two letters or postcards that he wrote to me when I was living for awhile in Italy and Morocco in the late 60¹s. It was he that told me that Bernadette Mayer, whose work we both greatly admired, was giving an open workshop at the Poetry Project in 1973. He always encouraged me in my writing and collage productions particularly,*

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* * *

Penn Sound Obit

* * *

Wikipedia page-Peter Seaton

* * *

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I don't have his books in front of me now, and I don't have the years - the timeline called up - to fix him in our greater calendar but suddenly he was there one season: slight, sandy hair, a pack of... of Camels? Luckies? in his breast pocket. Bespectacled, a perpetual, canted, slightly sardonic smile on his face.

One book, two books, three, maybe there were four, and then he was gone. He threw himself out of our world, not - at first - going altogether all that far. Off to Coliseum Books in Midtown Manhattan - where he worked for years and where quite apparently he made another life for himself; and made another life with a life partner who we also knew, at least for awhile. But then what happened?

He reappeared a few years later, read again at the Ear and was just as powerful as ever and it was as if he'd never left - which was a little

> *troubling in a way because, and I'm guessing I'm not the only one who thought so - enough years had gone by that it wasn't unreasonable to expect that things, he, his work, might be a bit different, but no. It was all the same.*
>
> *Then he was gone, again. And it was clear, it was as clear then as it had been clear from the beginning, in the very same way that it remained clear over the years as Peter came to mind, as his name came up in conversation from time to time, that Peter could have, maybe should have, been someone whose name was always on the tip of all of our tongues. That he could have been someone whose books were bought, whose writing was taught (is it? Does anyone teach it now?), he and his poems could have been, should have been the subject of seminars and conferences but for whatever reason - he bailed... he didn't want to live the life, he couldn't deal with the requirements the... the what? The compromises, the blandishments? Whatever. So he took a walk.*
>
> *And that act in itself was a kind of admonishment to the rest of us. A caution and a remonstrance reminding us, recalling to mind - if we needed any reminder - of all the compromises that we have made, we make every day in the name of our careers. He wouldn't, I guess, he couldn't.*
>
> *He died without any of us around. That may not be necessarily a bad thing. But, did he die alone?*

↑ Index

225. **Ruth Lepson**

Re: Query: Poetry Benchmarks 1971

Sun 27 Jun 2010

Rachel,

Sexton was my teacher that year at Boston U. Much to say.

George Starbuck had left Iowa to become the head of creative writing at BU. I think he hired Anne. And John Malcolm Brinnin, Dylan Thomas' road manager, who wrote a wonderful bio of Stein taught in the program, too. He brought Octavio Paz to our class.

Alberto de Lacerda, the Portuguese poet, came to BU also & gave a course on Portuguese & Brazilian poets, some of whom he had known.

Don't know if any of this is of interest but here it is.

Ruth

On 6/25/10 11:19 PM, "Crane's Bill Books" <[redacted]> wrote:

> *Rachel,*
> *It was the year of both Spicer's Red Wheelbarrow and Sexton's Transformations. Wow!*
> *Jeffrey*
>
> *----- Original Message -----*
> *From: "R Levitsky" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Thursday, June 24, 2010 1:52 PM*
> *Subject: Query: Poetry Benchmarks 1971*
>
> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*

↑ Index

226. **Carol Novack**

Reminder: The Mad Hatters' Review Contest closes this Wednesday at midnight!

Sun 27 Jun 2010

Sheila Murphy will judge poetry (concrete/visual included) and Cris Mazza will judge fiction. Please see http://www.madhattersreview.com/contest.shtml for details! Yrs, Ms. TopHat

↑ Index

227. **William Slaughter**

New Mudlark Flash

Sun 27 Jun 2010

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1049347784-282969104-1277693713=:7790

New and On View: Mudlark Flash No. 57 (2010)

Three Poems from The New Melancholiac's Guide:
Should Your Gadget Jam, Postcards from Home, Epidemic

by Philip Brooks

who grew up in the Chicago suburb of Highland Park "as an aspiring melancholiac. To that end," he attended the Iowa Writers' Workshop as a fiction writer.Â Several of his stories appeared in Gordon Lish's "defunct but really swell" The Quarterly, others inÂ Willow Springs and The Kenyon Review. SomeÂ of his poems have appeared in recent postings at Elimae.com. He lives in Ohio with his wife, Balinda, and young son, Felix.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

--1049347784-282969104-1277693713=:7790--

↑ Index

228. Susan Webster Schultz
recent blog posts from Tinfish Editor
Mon 28 Jun 2010

---

http://tinfisheditor.blogspot.com

* Memory Card, Maui
* Dementia meditation, bike ride 6/21/10
* "Lift a great silence off a small detail": Sesshu ...
* Charlie Chan Is Dead and Living in Honolulu
* Alzheimer, Albrecht: Losing Is/Is Not Art
* "She's welcome to her disease":_Stanzas in Meditat...
* NO CHEESE: June 1 in the Alzheimer's home

Have a look.

aloha, Susan S.

↑ Index

229. steve dalachinsky

dalachinsky POETRY UPDATE

Mon 28 Jun 2010

---

steve dalachinsky and jake marmer
read at educational alliance june 30 630 pm on the roof 197 e. broadway f train to e.broadway stop

stev e and a host of others read and play music july 1 brooklyn bridge park 5 pm
to celebrate walt whitman

↑ Index

230. Brian Cassidy, Bookseller ABAA

Re: Query: Poetry Benchmarks 1971

Mon 28 Jun 2010

I would certainly include the publication of Watten and Grenier's THIS magazine. The first issue appeared in winter 1971.

Hope this helps.

-bc

brian cassidy, bookseller
po box 11265
takoma park, md 20913
[redacted]
[redacted]
http://www.briancassidy.net

Member: ABAA, ILAB, IOBA

> *----- Original Message -----*
> *From: "R Levitsky" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Thursday, June 24, 2010 1:52 PM*
> *Subject: Query: Poetry Benchmarks 1971*
>
> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*

↑ Index

231. **steve dalachinsky**
Re: ROSALIE'S POETRY UPDATE
Mon 28 Jun 2010

> steve dalachinsky and jake marmer
> read at educational alliance june 30 630 pm on the roof 197 e.
> broadway f train to e.broadway stop
>
> steve and a host of others read and play music july 1 brooklyn bridge
> park 5 pm
> to celebrate walt whitman
>
On Sat, 26 Jun 2010 08:12:36 -0700 Rosalie Calabrese <[redacted]>
writes:
> Next Featured Reading:
>
> Sunday,
>
> July 18, 3:00 PM
> 6th Street & Avenue B Garden
> Free Admission
> (No Rain Date)
> To get there:
> R, V or Lexington Avenue train to 8th
> St.
> Walk East or take crosstown bus to Ave. B
> Or F train to
> Second Avenue
> Or 1st or 2nd Avenue bus
>
> Newly Published Poem:
>
> NOT
>
> GONE
>
> Forget the Holocaust, I tell myself once more.
> There’s
> enough in the news without rehashing.
> But, as before, I ignore my own
> advice.
> History, like shoes stored away

> in the back of a closet,
> stands ready
> to be tried on again from time to time,
> the pinch
> always a surprise.
> A tale of years without a dateline,
> the past
> never dies; burial is
> not an
> option.
>
>
> [This poem appears in the Poetica Holocaust Web
> edition (June 2010). It can be found at www.poeticamagazine.com]
>
>
>
>

↑ Index

232. **Michael**

SAVE THE GULF-- SAN FRANCISCO-- SHOW YOUR SUPPORT!!--JULY 2

Mon 28 Jun 2010

SAN FRANCISCO Save The Gulf Benefit for The Louisiana Bucket Brigade
Rockpile and The Rabbles
with David Meltzer, Michael Rothenberg, Terri Carrion, Clark Coolidge and Gloria Frym
Friday, July 2, 8pm
The Counterpulse, 1310 Mission at 9th
San Francisco, CA

SHOW YOUR SUPPORT!!

↑ Index

233. **Stephen Vincent**

Re: Query: Poetry Benchmarks 1971

Mon 28 Jun 2010

I believe the first issue of Shocks magazine appears in 1971 which included probably the first ever printed review of a reading by the late Pedro Pietri here in San Francisco. You should also check out the publications of the various

women's presses in the Bay Area - which published Alta, Judy Grahn and Susan Griffin about this time. This was the 'break ground' moment of diversity (gender, racial) in new American writing (let alone issues of (anti)war, ecology, prisons, et al). (I suspect this happened in the Bay Area because it is a relatively "porous" cross talking region, and not as divided (ghettoized) as then was New York or Chicago How all of these movements do or do not (& why not) get embraced in the formal/critical considerations of "This" and "L-A-N-G-U-A-G-E" is, I suspect, a critical enigma much worth examining, and maybe some folks have or are doing that (??).

Stephen Vincent

--- On Mon, 6/28/10, Brian Cassidy, Bookseller ABAA <[redacted]> wrote:

From: Brian Cassidy, Bookseller ABAA <[redacted]>
Subject: Re: Query: Poetry Benchmarks 1971
To: [redacted]
Date: Monday, June 28, 2010, 2:53 AM

I would certainly include the publication of Watten and Grenier's THIS magazine. The first issue appeared in winter 1971.

Hope this helps.

-bc

brian cassidy, bookseller
po box 11265
takoma park, md 20913
[redacted]
[redacted]
http://www.briancassidy.net

Member: ABAA, ILAB, IOBA

> *----- Original Message -----*
> *From: "R Levitsky" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Thursday, June 24, 2010 1:52 PM*
> *Subject: Query: Poetry Benchmarks 1971*
>
> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*

↑ Index

234. Jerome Rothenberg
New posting: David Antin on narrative
Mon 28 Jun 2010

On Tuesday June 29 I'll be posting on Poems and Poetics the first installment of a three part essay by David Antin on narrative, a topic of ongoing concern to Antin, which he addresses in his characteristically sharp and often surprising way.

Other recent postings include Andrew Schelling, Poems from "The ArapahoSongbook"; Mark Weiss: Six Cuban Poets from The Whole Island: Robert Duncan's charting of "a symposium of the whole," a key to my own discussions of ethnopoetics & related matters; and a further installment of Outsider Poems, a Mini-Anthology in Progress, this one a series of "Irish Traveller Narratives from Johnny Cassidy's Tellings."

I expect to send out announcements of future postings -- my own and others -- which have now been scheduled and cued until early or middle September.

And in the meantime suggestions for additions to the anthology of outsider and subaltern poetry continue to be welcomed.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
blog: poemsandpoetics.blogspot.com

There is an avant-garde
that cannot be defeated.
-- M. Giroud, in J.R., Autobiography

↑ Index

235. amy king
The oil hasn't stopped
Mon 28 Jun 2010

flowing, neither have the poems -- http://poetsgulfcoast.wordpress.com/

New work up now!

Best,

Amy

****

Juice -

+ http://www.huffingtonpost.com/ travis-nichols/the-poetry-feminaissance_b_607561.html
+ http://www.pw.org/content/ poets_take_action_in_wake_of_ gulf_coast_disaster
+ http://poetry.about.com/b/ 2010/06/16/poems-for-the-gulf- of-mexico.htm
+ http://amyking.org
****

↑ Index

236. Fiona Templeton
DIY Workshop - The Eavesdroppers' Choir
Mon 28 Jun 2010

DIY 7: 2010 - Call for Participants - The Eavesdroppers' Choir

A found-live-language speaking choir, based on a 3 1/2-day intensive collaborative workshop to explore techniques of gathering, creating forms with and improvising live with found language. Led by Fiona Templeton in Bury, Manchester, England, 16-19 September 2010.

More info at:
http://www.thisisliveart.co.uk/prof_dev/diy/diy7_fiona_templeton.html

This DIY project is one of the launch activities leading up to the third Text Festival (April-July 2011). www.textfestival.com

↑ Index

237. amy king
Appropriate time for profanity: now. --- Just when we thought the spill couldn't get worse ...
Mon 28 Jun 2010

Just when you thought the spill couldn't get worse -
http://www.huliq.com/9990/ocean-floor-gulf-mexico-verge-collapsing

Excerpt:

BP CUT CORNERS

"The cracks on the ocean floor are the direct result of the single string casing used by BP and the failure to apply proper cementing bond logs in addition to only using 6 centralizers instead of the recommended 21."

Welcome, newly-possible 150,000 barrels of oil a day! Thanks, BP!

Poets for Living Waters -- http://poetsgulfcoast.wordpress.com/

I would say best, but that's already past,

Amy

****

Juice -
+ http://www.huffingtonpost.com/ travis-nichols/the-poetry-feminaissance_b_607561.html
+ http://www.pw.org/content/ poets_take_action_in_wake_of_ gulf_coast_disaster
+ http://poetry.about.com/b/ 2010/06/16/poems-for-the-gulf- of-mexico.htm
+ http://amyking.org
****

↑ Index

238. **amy king**
Re: OT: Just when we thought the "spill" couldn't get worse ... + Poets for Living Waters
Mon 28 Jun 2010

I should have checked the source, but in my panic, I did not. The story is not on the AP at all. I hope that this is just a mere sensationalized story (god do I) with no validity, whatsoever.

With possible gleeful (& tail-tucking) apologies,

Amy

Just when we thought the "spill" couldn't get worse - http://www.huliq.com/9990/ocean-floor-gulf-mexico-verge-collapsing

Excerpt:

BP CUT CORNERS

"The cracks on the ocean floor are the direct result of the single string casing used by BP and the failure to apply proper cementing bond logs in addition to only using 6 centralizers instead of the recommended 21."

Welcome, newly-possible 150,000 barrels of oil a day! Thanks, BP!

~~~~~~~~~~~~~

THE OIL HASN'T STOPPED FLOWING, and neither have the poems:

Poets for Living Waters -- http://poetsgulfcoast.wordpress.com/

I would say best, but that's already past,

Amy

****

Juice -
~~~~~~~~~~~~~

+ http://www.huffingtonpost.com/ travis-nichols/the-poetry-feminaissance_b_607561.html
+ http://www.pw.org/content/ poets_take_action_in_wake_of_ gulf_coast_disaster
+ http://poetry.about.com/b/ 2010/06/16/poems-for-the-gulf- of-mexico.htm
+ http://amyking.org
****

↑ Index

239. Kevin Killian
Re: Query: Poetry Benchmarks 1971
Mon 28 Jun 2010

Dear Rachel,

My God, I was 18 then....

I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....

Birth of Tupac Shakur, Kazim Ali, Jeff Clark, Brigid Pegeen Kelly, Beth Ann Fennelly, Snoop Dogg, Terrance Hayes, Evelyn Lau

Patti Smith performs with Lenny Kaye February 10 at the Poetry Project (first collaboration)

Ted Berrigan, Train Ride

Jack Spicer, The Red Wheelbarrow

Anne-Marie Albiach, Etat

Sonia Sanchez joins Nation of Islam

Linda Nochlin, “Why have there been no great woman artists?” (published)

The Collected Poems of Frank O’Hara, ed. Donald M. Allen

Jose Lezama Lima, Complete Poems (Cuban publication)

Adrienne Rich publishes The Will to Change

Elizabeth Bishop meets Alice Methfessel

Louis Zukofsky, ALL: The Collected Shorter Poems (final version)

High point of Bolinas as American poetry capital

Pablo Neruda receives Nobel Prize

Duncan and Levertov quarrel reaches flash point in Sept—November 1971

Sun Ra, “The Black Man in the Cosmos” (course at UC Berkeley)

Philip Whalen, Scenes of Life at the Capital

John Lennon releases “Imagine” (autumn)

Andy Warhol designs Sticky Fingers cover for the Stones (spring)

Jackson Mac Low, Stanzas for Iris Lezak

Valerie Eliot publishes Waste Land facsimile from original manuscripts

Anne Waldman edits Another World
Nam June Paik, TV Cello with Charlotte Moorman

Hugh Kenner, The Pound Era

Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch

Love ya, Kevin K.

> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*

↑ Index

240. Donald Wellman
Re: Query: Poetry Benchmarks 1971
Mon 28 Jun 2010

In 1971, I left Germany where I was because of Vietnam era military service. I brought back with me a love for Olson and Zukofsky. I had picked up Z. at a bookstore in Covent Garden. My special love was Basil Bunting. My buddy had studied with Kenner in Santa Barbara and could recite "Brigg Flats" by heart. That wowed me and fit with my Anglo-Saxon Studies agenda. It was Old English that drew me to Oregon. Contemporary poetry for me began there with Galway Kinnell and Robert Creeley and necessarily William Stafford whose son was a classmate. Donald Davey came up and promoted Ed Dorn and Thom Gunn. Ralph Salisbury was a poet and a friend. Some of you may know the inimitable Joe Smith whom I later published in O.ARS. I have written a history of my

associations with Charles Olson and people like Harvey Brown which is available on the web at
http://www.cranberryisles.com/photos/olson_tangents.htm.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Kevin Killian
Sent: Monday, June 28, 2010 7:18 PM
To: [redacted]
Subject: Re: Query: Poetry Benchmarks 1971

Dear Rachel,

My God, I was 18 then....

I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....

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Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch

Love ya, Kevin K.

> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*

↑ Index

241. Mark DuCharme
Re: Query: Poetry Benchmarks 1971
Mon 28 Jun 2010

Well, I think THAT pretty much covers it. Thank you, Kevin!

One question: is the title of the Adrienne Rich work you're thinking of The Will to Change (shades of Olson) or Diving into the Wreck?

All Best,

Mark DuCharme

> *Date: Mon, 28 Jun 2010 16:17:42 -0700*
> *From:* [redacted]
> *Subject: Re: Query: Poetry Benchmarks 1971*
> *To:* [redacted]
>
> *Dear Rachel,*

> *My God, I was 18 then....*
>
> *I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....*
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> *Birth of Tupac Shakur, Kazim Ali, Jeff Clark, Brigid Pegeen Kelly, Beth Ann Fennelly, Snoop Dogg, Terrance Hayes, Evelyn Lau*
>
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>
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> *Sonia Sanchez joins Nation of Islam*
>
> *Linda Nochlin, "Why have there been no great woman artists?" (published)*
>
> *The Collected Poems of Frank O'Hara, ed. Donald M. Allen*
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>
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>
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> *Hugh Kenner, The Pound Era*
>
> *Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch*
>
> *Love ya, Kevin K.*
>
> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

↑ Index

242. David-Baptiste Chirot

Ben Sonnenberg, Founder of Literary Journal Grand Street, Dies at 73

Mon 28 Jun 2010

Ben Sonnenberg, Founder of Literary Journal, Dies at 73
By WILLIAM GRIMES
NY Times
http://www.nytimes.com/2010/06/26/books/26sonnenberg.html?ref=william_grimes

Ben
Sonnenberg, whose whims and myriad enthusiasms made Grand
Street, the quarterly he founded in 1981, one of the
most revered literary magazines of the postwar era, died Thursday in
Manhattan.
He was 73.

The cause was complications of multiple sclerosis, his daughter Emma Snowdon-Jones said.

Mr. Sonnenberg funneled the proceeds from the sale of his father's five-story town house on Gramercy Park into Grand Street, a journal conceived in the spirit of high-minded but nonacademic magazines like The Dial and Horizon. He edited and published it for nine years, working out of the dining room of his apartment on Riverside Drive, until health problems forced him to sell the magazine in 1990. It ceased publication in 2004.

"I thought a magazine would be a good way to give money to individuals whose writing I liked," he told Newsday in 1989. "I wanted it to be like a European magazine, a space where you could expect pleasure and intellectual talk of both politics and art, of sex as well as money." A dandy, boulevardier and self-educated litterateur, Mr. Sonnenberg consulted only his own taste, backing it with substantial paychecks to his writers, some well known and others not. Grand Street was the first to publish the short stories of Susan Minot, for example, whom Mr. Sonnenberg hired to work at the magazine.

"It was his work of art, in a way," Ms. Minot said in a telephone interview on Friday. "It had an Old World feeling about it. It was not going to be sullied with anything that was not worthwhile. You wanted your work to be in those beautiful, creamy pages."

The first issue of Grand Street — named after the street on the Lower East Side where Mr. Sonnenberg's parents grew up — featured excerpts from the novelist Glenway Wescott's Paris journals, as well as articles, stories and poems by Ted Hughes, Alice Munro, James Salter, John Hollander, Northrop Frye and W. S. Merwin.

Later issues included political reporting by Amy Wilentz and Christopher Hitchens and the kind of offbeat matchup of writer and subject that Mr. Sonnenberg loved to instigate. For example, he commissioned the jazz critic Gary Giddins to profile Jack Benny. The Washington Post, surveying the winter 1985 issue, described the magazine as "Hellenic, leftish, mandarin, impeccable."

"Of all those characteristics, the one I find hardest to accept is 'impeccable,' " Mr. Sonnenberg told The Boston Globe in 1990.

Benjamin Sonnenberg Jr. was born in Manhattan on Dec. 30, 1936. His father was one of the most powerful publicists in the United States, representing corporate clients like Lever Brothers and Lipton Tea and personal clients like Samuel Goldwyn, David O. Selznick and William S. Paley.

In “Lost Property: Memoirs and Confessions of a Bad Boy” (1991), Mr. Sonnenberg described a childhood on Gramercy Park — surrounded by 18th-century English furniture and a household staff of six — where celebrities from the worlds of business, film, theater and publishing mingled at constant dinner parties.

It was not a happy childhood. Ben made himself unwelcome at a series of private schools. Precocious, pretentious and incorrigible, he took Oscar Wilde as his role model and doted on the writings of the Marquis de Sade.

“At 7 years old, my favorite form of expression was the epigram,” he wrote in “Lost Property.” At 13, inspired by Casanova, he began writing his memoirs. He did not manage to finish high school.

“Lost Property” paints an unsparing portrait of a self-absorbed cad, “idle, rootless and mischievous.” Well supplied with his father’s money, Mr. Sonnenberg spent his 20s traveling around Europe, living in London and Málaga, Spain, and doing sporadic busywork for the C.I.A.

He wrote three plays, one of which, “Jane Street,” ran for four nights in an Off Off Broadway production. For a brief time in the early 1970s he was the literary manager of the Repertory Theater at Lincoln Center.

When not running up enormous bills at expensive shops and seducing a long list of attractive women (dutifully itemized in his memoir), he read widely and cultivated an impressive circle of friends that included Kenneth Tynan, Elias Canetti, Ted Hughes and Virgil Thomson. This heroic time-wasting turned out to be excellent training for his life’s work.

Mr. Sonnenberg’s first two marriages ended in divorce. In addition to his daughter Emma, of Manhattan, he is survived by his wife, Dorothy Gallagher; a sister, Helen Tucker, of Manhattan; two other daughters, Susanna Sonnenberg of Missoula, Mont., and Saidee Brown of Kingston, N.Y.; and five grandchildren.

In his mid-30s, Mr. Sonnenberg began experiencing the symptoms of multiple sclerosis. He bought a stylish cane, but soon needed two. A wheelchair followed, and eventually he was paralyzed from the neck down. His condition did not prevent him from holding court, however. After selling the magazine, he held frequent literary gatherings at his apartment.

Grand Street gave Mr. Sonnenberg a purpose in life and a position of cultural influence, although its circulation never exceeded 5,000. He ran the magazine like a salon, inviting the writers he liked to read, putting interesting guests together, acting as a provocateur if the conversation flagged.

“He was a very lively reader of material, and had not made up his mind ahead of time about anything,” said the poet and translator Richard Howard, a frequent contributor. “He was very open to critical writing, especially the kind that includes lots of gossip.”

Mr. Sonnenberg managed to get his hands on one of Samuel Beckett’s last poems, persuaded the political writer Alexander Cockburn to reminisce in print about his childhood, coaxed imaginative foreign reporting from top writers and indulged his taste for Greek politics and culture by editing a special issue on the poet Constantine P. Cavafy, a revelation for most readers.

When the money started running out and his health declined, Mr. Sonnenberg withdrew from a production he always envisioned as a limited run. He was happy: “I printed only what I liked; never once did I publish an editorial statement; I offered no writers’ guidelines; and I stopped when I couldn’t turn the pages anymore.”

The New Busy is not the too busy. Combine all your e-mail accounts with Hotmail. Get busy.
_____ The New Busy is not the too busy. Combine all your e-mail accounts with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4

↑ Index

243. Caleb Cluff
Re: Query: Poetry Benchmarks 1971
Mon 28 Jun 2010

Brigit Kelly was born in 1951.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Kevin Killian
Sent: Tuesday, 29 June 2010 9:18 AM
To: [redacted]
Subject: Re: Query: Poetry Benchmarks 1971

Dear Rachel,

My God, I was 18 then....

I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....

Birth of Tupac Shakur, Kazim Ali, Jeff Clark, Brigid Pegeen Kelly, Beth Ann Fennelly, Snoop Dogg, Terrance Hayes, Evelyn Lau

Patti Smith performs with Lenny Kaye February 10 at the Poetry Project (first collaboration)

Ted Berrigan, Train Ride

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Anne Waldman edits Another World
Nam June Paik, TV Cello with Charlotte Moorman

Hugh Kenner, The Pound Era

Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch

Love ya, Kevin K.

> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*

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244. David Seaman
Re: Query: Poetry Benchmarks 1971
Tue 29 Jun 2010

I must be the elder statesman of 1971. At that point I was interviewing for my next job and Robert Creeley said come to Buffalo, there is money for your concrete poetry projects. In New York Cityï»¿, when I got there, Richard Kostelanetz introduced me to Fluxus artists (Dick Higgins) and let me know what was going on. David

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 28 Jun, 2010,at 11:06 PM, Donald Wellman <[redacted]> wrote:

> *In 1971, I left Germany where I was because of Vietnam era military service.*
> *I brought back with me a love for Olson and Zukofsky. I had picked up Z. at*

a bookstore in Covent Garden. My special love was Basil Bunting. My buddy had studied with Kenner in Santa Barbara and could recite "Brigg Flats" by heart. That wowed me and fit with my Anglo-Saxon Studies agenda. It was Old English that drew me to Oregon. Contemporary poetry for me began there with Galway Kinnell and Robert Creeley and necessarily William Stafford whose son was a classmate. Donald Davey came up and promoted Ed Dorn and Thom Gunn. Ralph Salisbury was a poet and a friend. Some of you may know the inimitable Joe Smith whom I later published in O.ARS. I have written a history of my associations with Charles Olson and people like Harvey Brown which is available on the web at http://www.cranberryisles.com/photos/olson_tangents.htm.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Kevin Killian
Sent: Monday, June 28, 2010 7:18 PM
To: [redacted]
Subject: Re: Query: Poetry Benchmarks 1971

Dear Rachel,

My God, I was 18 then....

I remember living in New York and the following things happened, though most of them I didn't find out about till years later! For me personally the signal arts events of 1971 were seeing Bette Midler at the Continental Bath House.... and Maria Callas working at Juilliard giving the master class to voice students, but anybody could get in just about. But in poetry, you might say 1971 involved....

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Love ya, Kevin K.

Dear Friends,
What would you put on a list of significant poetry moments of 1971?
Thank you for your help!
Rachel Levitsky

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245. Jonathan Penton
readings in Los Angeles and El Paso, and some Unlikely updates
Tue 29 Jun 2010

Happy Junetime, those with the Summertime Blues and those in Australia! We at www.UnlikelyStories.org would like to announce:

Lawrence Welsh, Kim Noriega and Rex Wilder will read
on Thursday, July 8 at 8pm
at Loyola Marymount University
in Los Angeles, California
ECC 1857, University Hall

Lawrence Welsh is the author of Unlikely's latest chapbook, /Carney Takedown/, and he'll have copies of that, and many of his other books, on hand in L.A. Check out /Carney Takedown/ at http://www.unlikelystories.org/10/welsh0410.shtml , and learn more about his collection of works at http://www.lawrencewelsh.com/

then behold:

An Unlikely Literary Happening
On Friday, July 30 at 8pm
at FORUM Arts + Culture
in El Paso, Texas
1500 Texas Ave. at Cotton St.

We'll be showing the poetry films of León De la Rosa, author of the forthcoming Unlikely Book /Soy solo palabras but wish to be a city/. We'll have a discussion with psychotherapist Deb Hoag, author of the forthcoming Unlikely Book /Dr. Gonzo/. And we'll climax with a live reading featuring Lawrence Welsh, Donna Snyder, Ray Ramos and Jen Shugert, who'll be reading before an actively-mixed video feed from videojockeys Rene Lopez and Tipo. Oh, and we should have a DJ. I should call one. That would be smart.

FORUM Arts + Culture is a literary-friendly, non-profit, artist-run gallery with a beautiful, multi-roomed space above a warehouse. The space offers the perfect venue for displaying León's many films in freakish conjunction, and boasts a main stage backed by a northern view of the mountains. We'll be brutally covering that view with acetone for our videojockeys, and let me tell you, if you've never seen a poetry read accompanied by video feed, it's a real different experience, one that you'll take with you in a haze of entrancement,

enchantment, and xanax. Also: we'll have wine. $5 suggested donation at the door.

Astute readers will notice the lack of updates at www.UnlikelyStories.org recently -- please rest assured we are, nonetheless, working our asses off. The July 30 event is in preparation for our huge book release at this year's Burning Man Arts Festival in Nevada. We will be releasing five full-length books in three volumes:

Monolith, poetry by Anne McMillen, bound together with Soy solo palabras but wish to be a city, a graphic longpoem (like a comic book, yo) by León De la Rosa and illustrated by gui.ra.ga7 My Hands Were Clean, nonfiction ranting by Tom Bradley, bound together with Dr. Gonzo, an analysis of the mental health industry by Deb Hoag and /Unlikely Stories of the Third Kind. Unlikely Stories of the Third Kind/ is the physical representation of all things Unlikely, including 110 pages of fiction, 100 pages of essays and reviews, 90 pages of poetry, 40 pages of color visual art, 40 pages of B&W visual art, a CD of music and spoken word and a DVD of assorted literary-themed films. We're making final selections for it now (so if you've been waiting to hear back from us, and would like to confirm that we received your submission, now is the time). Nonetheless, there will be a mini-text issue later this week, featuring the release of the winner of the 2009 WRITE REAL GOOD Poetry Chapbook Contest, /When You Come Again, You Will Never Go/ by Andreas Morgner. There will be a multimedia issue in mid-July, and a full-sized text and multimedia issue in the first half of August. Then it's Burning Man, baby. Maybe we'll see you there.

--
Jonathan Penton
http://www.unlikelystories.org/

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246. Nic Sebastian
Ten Questions on Poets and Technology: Dave Bonta
Tue 29 Jun 2010

Dave Bonta responds this week to Ten Questions on Poets and Technology - http://bit.ly/aVtSZb. Best, Nic

Nic Sebastianhttp://verylikeawhale.wordpress.com
_____ Hotmail is redefining busy with tools for the New Busy. Get more from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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247. Noah Eli Gordon

Gordon, Klein and Novy read for St. Mark's Bookshop at BAR 82

Tue 29 Jun 2010

Date:
Thursday, July 1, 2010
Time:
7:30pm - 11:30pm
Location:
BAR 82: right around the corner from St. Mark's Bookshop, at 136 2nd Ave, between St. Mark's Place and 9th Street.

THE SAINT MARK'S BOOKSHOP READING SERIES welcomes NOAH ELI GORDON, ISH KLEIN, and ADAM NOVY to Bar 82 Thursday, July 1st

Gordon, Klein and Novy will read from and sign their work on Thursday, July 1st at 7:30 PM, at BAR 82 (Right around the corner from St. Mark's Bookshop, at 136 2nd Ave, between St. Mark's Place and 9th Street). Copies of his books will be available for sale at the event.

All St. Mark's Bookshop events are free to the public.

For more information go to http://stmarksbooks.blogspot.com/ contact Greg Purcell at [redacted], call [redacted], or stop by St. Mark's Bookshop, at 31 Third Avenue, near Ninth Street.

NOAH ELI GORDON is the author of several books, including Novel Pictorial Noise (Harper Perennial, 2007), which was selected by John Ashbery for the National Poetry Series Open Competition and chosen for the San Francisco State Poetry Center Book Award. He’s the co-publisher of Letter Machine Editions and an Assistant Professor in the MFA program in Creative Writing at The University of Colorado–Boulder. He has new books forthcoming from Futurepoem Books (2011) and Ahsahta Press (2013).

ISH KLEIN's book, Union! came out April 2009 through the Canarium Press. Her second book, For the New Manchurians, will come out from the Canarium Press in 2011. Her poems have been published in The Canary, Gare du Nord, The Hat magazine, X-connect, Bridge, Spork and are online. She makes movies and lives in Philadelphia.

About ADAM NOVY's debut book, The Avian Gospels, we are told: "A city without a name is cursed by a plague of birds they probably deserve. But when an angry beggar child and his father learn they have the power to lift the curse—they “control” birds—they cannot agree on how to use their gift, and end up using it on each other, taking out everyone around them, especially those they love." Adam Novy's work has appeared in The Believer, and he lives in California. _____

Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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248. William Allegrezza

Translators

Tue 29 Jun 2010

I'm looking for a few poets who can translate Spanish into English. If you are interested in a new project, just e-mail me for details.

Bill Allegrezza
[redacted]

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249. Laura Hinton

On-line Memorial to Leslie Scalapino is now concluded

Tue 29 Jun 2010

The *Streaming / Reading Memorial to Leslie Scalapino,* which has been running on my blog site this past month since Leslie's death, concluded yesterday, June 28. Thank you to the many wonderful poets who contributed pieces, and to those of you who have been reading.

Below is a list of the articles, poems, and/or memoirs, as well as their authors. And anyone can continue to view this work, either on the blog home page or in its May-June Archives, at www.chantdelasirene.com. -- Laura

Leslie Scalapino 1944-2010<http://www.chantdelasirene.com/2010/05/leslie-scalapino-1944-2010.html>

Laura Hinton -- with reprinted eulogy by Tom White

A Few Words about a Late Scalapino/Poem

Cynthia Hogue

“I've created this memory track": Scalapino’s *Autobiography*

Ann Bogle

In "Mourning Time," Reading *New Time* (for the First Time)

Laura Hinton

Sewing the Black -- for Leslie Scalapino

Millicent Borges Accardi

Aeolotropism: A Prose Sequence for Leslie Scalapino

Karen An-hwei Lee

'Writing Is Phenomena': Leslie Scalapino and Marina Adams, *The Tango*

Elizabeth Frost

This is Not “A Barbie Doll with Horns” (Line from *Flow—Winged Crocodile*)

Laura Hinton

"I feel a Chill” – and a Desert Memory

Barbara Henning

Leslie Scalapino’s Rhythmic Intensities

Charles Bernstein

(reprinted courtesy of *Sybil*)

“... schooled by the certainty she brought to her radical syntax...”

Rachel Levitsky

“...Embracing Interplay of Life and Time...”

Allison A. Hedge Coke

She Doesn’t Belong in a Past Tense

Joan Retallack

Leslie Loved *Invasion of the Body Snatchers *(or, Note on her "Note on Secret-Life Writing" in *Dahlia's Iris/ Secret Autobiography*)**

Laura Hinton

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2010

367 messages · Tue 29 Jun 2010 – Fri 30 Jul 2010

July 2010 set the machinery of the poetry business against the spirit the business was supposed to serve — a long, hot fight over prizes and submissions running beside a lament for the draining-away of the sacred from the art itself. Three hundred and sixty-seven messages moved through the list, its largest thread a many-sided quarrel over a book contest, its second a mournful essay on what poetry had lost. Between the entry fee and the missing spirit, the month asked what, after all the careerism, the art was even for.

The largest thread was a reckoning with prize culture. A university book competition drew a seventy-nine-message argument over the whole apparatus of submitting, judging, and winning — one poster scorning how readily poets will submit themselves to editors no better than talent-show judges, another admitting that *"it is a challenge to find ways of opting out of submitting to prizes"* when institutions reward their workers for winning them. The pun sat at the center of it: to submit a poem is also to submit to a system, and the room was sick of the submission.

The quarrel's deeper half was spiritual. An essay circulating that month, on the decay of spirituality in poetry, opened a debate on whether the art had traded its soul for craft and cleverness — a discussion that wandered, gloriously, into whether *"wittgenstein was a terrific poet mistaken for a logician by some"*, whether the philosophical and the sacred could still live in a poem at all. The prize machine and the missing spirit were the same complaint from two directions: an art grown too worldly to remember what it was for. If poetry now ran on entry fees and CV lines and juried competitions, the essayists asked, what had become of the thing that was supposed to touch the sacred, and could a poem chasing a prize ever reach it?

And the month's death rhymed with the theme. Tuli Kupferberg died on the twelfth — of the Fugs, the great anarchist prankster-poet who had spent a lifetime refusing every institution poetry could build — mourned on the list as a *"great friend and poet writer anarchist fug"*. He was the living rebuttal to prize culture, a man who had made poetry into protest and nonsense and song and never once submitted to anyone, gone in the very month the room was cursing the submission machine.

I have set July down exactly as the archive delivered it — the revolt against prize culture, the lament for a decayed spirituality, and the death of the anarchist who scorned both — because it was the month the list looked hard at the business its art had become and grieved what the business had cost. A room that spends its July raging at the tyranny of submitting to prizes, mourning the spirit gone out of the poem, and burying Tuli Kupferberg, who never submitted to anything, is a room remembering, a little too late and a little too bitterly, that poetry was supposed to be the thing you could not put an entry fee on.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 367 in all.

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267. Mark Melnicove — Bern Porter film

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269. steve dalachinsky — bill dixon memorial
270. David Chirot — 2 Poetics/spidertanglers-in a -long excellent review in current Rain Taxi

271. Jeffrey Side — The new ebook from Argotist Ebooks is “Pesticide Drift” by F. A. Nettelbeck.
272. tyrone williams — Re: 2010 Subito Press Book Competition
273. Adam Katz — Re: "The Decay of Spirituality in Poetry"
274. Mark Weiss — Re: 2010 Subito Press Book Competition
275. Obododimma Oha — Call for articles
276. Michael — Meltzer, Rothenberg, Carrion, Coolidge Benefit for Petaluma Poetry Walk
277. Catherine Daly — Re: 2010 Subito Press Book Competition
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280. Gloria Frym — Kathy Acker query
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282. Little Red Leaves — Re: 2010 Subito Press Book Competition
283. Chris Chapman — Re: "The Decay of Spirituality in Poetry"
284. carol dorf — Re: "The Decay of Spirituality in Poetry"

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285. steve dalachinsky — Re: 2010 Subito Press Book Competition
286. Obododimma Oha — Re: USA Africa Dialogue Series - Call for articles
287. Adam Fieled — Goss 183 Chap: "Returns"
288. Gary Sullivan — Re: 2010 Subito Press Book Competition
289. Vernon Frazer — * by Vernon Frazer now online
290. David Chirot — Re: "The Decay of Spirituality in Poetry"
291. richard owens — Re: 2010 Subito Press Book Competition
292. Mark Weiss — Re: 2010 Subito Press Book Competition

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293. richard owens — Re: 2010 Subito Press Book Competition
294. Jason Quackenbush — Re: "The Decay of Spirituality in Poetry"
295. Jeffrey Side — The new ebook from Argotist Ebooks is “Noise Difficulty Flower” by J. D. Ne...
296. E. J. McAdams — Tues. 7/27, NYC: James Sherry on Climate Change and Poetry
297. Halvard Johnson — Sol: new online literary magazine
298. richard owens — Re: 2010 Subito Press Book Competition
299. J. Michael Mollohan — Re: "The Decay of Spirituality in Poetry"
300. Cara Benson — Leslie Scalapino tribute
301. Murat Nemet-Nejat — Re: "The Decay of Spirituality in Poetry"
302. Jason Quackenbush — Re: "The Decay of Spirituality in Poetry"
303. Little Red Leaves — Re: 2010 Subito Press Book Competition
304. Roy Exley — Re: "The Decay of Poetry in Spirituality"
305. Jason Quackenbush — Re: "The Decay of Spirituality in Poetry"
306. David A. Kirschenbaum — Small Press Needed for Oct. 26 in Boog NYC Series
307. Charlie Rossiter — Merwin Interview on poetrypoetry.com
308. richard owens — Re: 2010 Subito Press Book Competition
309. David Kirschenbaum — This Weekend/A Boston Poet Tea Party

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310. Murat Nemet-Nejat — Re: "The Decay of Spirituality in Poetry"
311. Jim Andrews — Re: "The Decay of Spirituality in Poetry"
312. Jonathan Penton — Unlikely Stories of the Third Kind
313. David Hadbawnik — Re: 2010 Subito Press Book Competition
314. J. Michael Mollohan — Re: "The Decay of Poetry in Spirituality"
315. Al Filreis — PoemTalk 34: on Charles Olson
316. Cara Benson — AUG 12 Belladonna / Dusie Reading
317. Cara Benson — AUG 12 Belladonna / Dusie Reading [TAKE TWO]
318. Eric Weinstein — Call for Submissions: PRICK OF THE SPINDLE
319. Catherine Daly — Re: 2010 Subito Press Book Competition

320. amy king — Bill Knott books ++ FRIDAY -- Amy De'Ath, Octavio R. Gonzalez, Gordon Massman, ...
321. Willard Fox — Re: 2010 Subito Press Book Competition
322. Mark Johnson — Re: "The Decay of Spirituality in Poetry"
323. Little Red Leaves — Re: 2010 Subito Press Book Competition
324. Jeff Hansen — item for inclusion

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325. Obododimma Oha — On Being a Cybernomad
326. richard owens — Re: 2010 Subito Press Book Competition
327. tyrone williams — Re: 2010 Subito Press Book Competition
328. Murat Nemet-Nejat — Re: "The Decay of Spirituality in Poetry"
329. David Hadbawnik — Re: 2010 Subito Press Book Competition
330. Jeffrey Side — The new ebook from Argotist Ebooks is “Solzhenitsyn Jukebox” by Ann Bogle
331. Bobby Baird — News from DEpress: Poems and Fake Book Reviews by Joshua Baldwin
332. Kyle Schlesinger — WINKFIELD, CHAMPION, CLAY, & BASINSKI AT POEMS & PICTURES | Center for B...
333. David Hadbawnik — Re: 2010 Subito Press Book Competition
334. Jim Andrews — Re: "The Decay of Spirituality in Poetry"
335. Stephen Ellis — Re: 2010 Subito Press Book Competition
336. Ryan Daley — Re: 2010 Subito Press Book Competition
337. Mark Weiss — Re: 2010 Subito Press Book Competition
338. richard owens — Re: 2010 Subito Press Book Competition
339. steve russell — Re: "The Decay of Spirituality in Poetry"
340. richard owens — Re: 2010 Subito Press Book Competition
341. Rob McLennan — new from above/ground press: Marilyn Irwin's for when you pick daisies
342. David Seaman — Re: 2010 Subito Press Book Competition

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343. David Chirot — Re: "The Decay of Spirituality in Poetry"
344. David Baratier — Re: on poetry contests
345. Jason Quackenbush — Re: "The Decay of Spirituality in Poetry"
346. Jason Quackenbush — Re: "The Decay of Spirituality in Poetry"
347. steve dalachinsky — Re: on poetry contests
348. Little Red Leaves — Re: 2010 Subito Press Book Competition
349. Rob McLennan — new from above/ground press: rob mclennan's 16 Yonge
350. Jared Schickling — New Book Announcement: Zero’s Blooming Excursion
351. Murat Nemet-Nejat — Re: "The Decay of Spirituality in Poetry"
352. Stephen Vincent — New de blog
353. Jason Quackenbush — Re: "The Decay of Spirituality in Poetry"
354. Jason Quackenbush — Re: "The Decay of Spirituality in Poetry"
355. Nic Sebastian — Final Ten Questions on Poets and Technology: Eric Elshtain

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356. David Kirschenbaum — boston phoenix on boston poet tea party
357. Douglas Manson — Re: "The Decay of Spirituality in Poetry"
358. Séamas Cain — Signs & Writings
359. Murat Nemet-Nejat — Re: "The Decay of Spirituality in Poetry"
360. Mark Prejsnar — Re: "The Decay of Spirituality in Poetry"
361. Danny Snelson — Simultaneous Online / Printed Matter Edit Publications Book Launch (11 Book...
362. Eleni Stecopoulos — FW: This Sat 7/31 BAY AREA POETRY MARATHON (note: *not* at The Lab thi...
363. Scott Howard — Call for Submissions: RECONFIGURATIONS / A Journal for Poetics & Poetry / Li...
364. Rob McLennan — new(ish) on rob's clever blog
365. Jim Andrews — Re: "The Decay of Spirituality in Poetry"

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366. amy king — TONIGHT / FRIDAY -- Amy De'Ath, Octavio R. Gonzalez, Gordon Massman, Tracy O Con...
367. Murat Nemet-Nejat — Re: "The Decay of Spirituality in Poetry"

1. Naomi Buck Palagi
Re: Translators
Tue 29 Jun 2010

Have you considered Ana Osan?

--- On Tue, 6/29/10, William Allegrezza <[redacted]> wrote:

From: William Allegrezza <[redacted]>
Subject: Translators
To: [redacted]
Date: Tuesday, June 29, 2010, 11:28 AM

I'm looking for a few poets who can translate Spanish into English. If you are interested in a new project, just e-mail me for details.

Bill Allegrezza
[redacted]

↑ Index

2. Obododimma Oha
Playing Ball
Tue 29 Jun 2010

"The “soccering” of sex and the sexualization of soccer<http://234next.com/csp/cms/sites/Next/Opinion/5586754-146/shibboleth_playing_ball___.csp>are
both practices of humour too.
...

When one thinks about this interesting coalescence of soccer and sex in and the World Cup taking place in South Africa, one could understand how painful it could be for Slovakia to have succeeded in taking Italy to bed. As the two wrestled in the South African soccer bedroom, perhaps some of us thought that Slovakia would be on the receiving end. I thought so too, and feared that the “bashing” Slovakia would receive might result in multiple pregnancies!"

Read the full text of this article at:

http://234next.com/csp/cms/sites/Next/Opinion/5586754-146/shibboleth_playing_ball___.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

3. George Bowering

Re: Query: Poetry Benchmarks 1971

Tue 29 Jun 2010

I must have mistaken the query. I didn't know it was about autobiography.

gb

On Jun 29, 2010, at 2:24 AM, David Seaman wrote:

> *I must be the elder statesman of 1971. At that point I was interviewing for my next job and Robert Creeley said come to Buffalo, there is money for your concrete poetry projects. In New York Cityï»¿, when I got there, Richard Kostelanetz introduced me to Fluxus artists (Dick Higgins) and let me know what was going on.*
> *David*
>
> *David W. Seaman, Ph.D.*
> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*
>
> *Follow my Twitter poetry at dseaman40*
>
> *YouTube video of my Venice Biennale poem: http://www.youtube.com/watch?v=JQ5bOuJBN_k*
>
> *On 28 Jun, 2010,at 11:06 PM, Donald Wellman <[redacted]> wrote:*
>
> *In 1971, I left Germany where I was because of Vietnam era military service.*
> *I brought back with me a love for Olson and Zukofsky. I had picked*

up Z. at
a bookstore in Covent Garden. My special love was Basil Bunting. My buddy
had studied with Kenner in Santa Barbara and could recite "Brigg Flats" by
heart. That wowed me and fit with my Anglo-Saxon Studies agenda. It was Old
English that drew me to Oregon. Contemporary poetry for me began there with
Galway Kinnell and Robert Creeley and necessarily William Stafford whose son
was a classmate. Donald Davey came up and promoted Ed Dorn and Thom Gunn.
Ralph Salisbury was a poet and a friend. Some of you may know the inimitable
Joe Smith whom I later published in O.ARS. I have written a history of my
associations with Charles Olson and people like Harvey Brown which is available on the web at
http://www.cranberryisles.com/photos/olson_tangents.htm.

-----Original Message-----
From: Poetics List (UPenn, UB)
[mailto:[redacted]*] On*
Behalf Of Kevin Killian
Sent: Monday, June 28, 2010 7:18 PM
To: [redacted]
Subject: Re: Query: Poetry Benchmarks 1971

Dear Rachel,

My God, I was 18 then....

I remember living in New York and the following things happened, though
most of them I didn't find out about till years later! For me personally
the signal arts events of 1971 were seeing Bette Midler at the Continental
Bath House.... and Maria Callas working at Juilliard giving the master
class to voice students, but anybody could get in just about. But in
poetry, you might say 1971 involved....

Birth of Tupac Shakur, Kazim Ali, Jeff Clark, Brigid Pegeen Kelly, Beth
Ann Fennelly, Snoop Dogg, Terrance Hayes, Evelyn Lau

Patti Smith performs with Lenny Kaye February 10 at the Poetry Project
(first collaboration)

Ted Berrigan, Train Ride

Jack Spicer, The Red Wheelbarrow

Anne-Marie Albiach, Etat

Sonia Sanchez joins Nation of Islam

Linda Nochlin, "Why have there been no great woman artists?" (published)

The Collected Poems of Frank O'Hara, ed. Donald M. Allen

Jose Lezama Lima, Complete Poems (Cuban publication)

Adrienne Rich publishes The Will to Change

Elizabeth Bishop meets Alice Methfessel

Louis Zukofsky, ALL: The Collected Shorter Poems (final version)

High point of Bolinas as American poetry capital

Pablo Neruda receives Nobel Prize

Duncan and Levertov quarrel reaches flash point in Sept-November 1971

Sun Ra, "The Black Man in the Cosmos" (course at UC Berkeley)

Philip Whalen, Scenes of Life at the Capital

John Lennon releases "Imagine" (autumn)

Andy Warhol designs Sticky Fingers cover for the Stones (spring)

Jackson Mac Low, Stanzas for Iris Lezak

Valerie Eliot publishes Waste Land facsimile from original manuscripts

Anne Waldman edits Another World
Nam June Paik, TV Cello with Charlotte Moorman

> *Hugh Kenner, The Pound Era*
>
> *Death of Ogden Nash, Jim Morrison, Paul Blackburn, Stevie Smith, Lew Welch*
>
> *Love ya, Kevin K.*
>
> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*
> *Thank you for your help!*
> *Rachel Levitsky*
>
> *welcome.html*
>
> *guidelines*
>
> *welcome.html*
>
> *welcome.html*

George Harry de Bowering
Will happily eat an endangered cod.

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4. derek beaulieu

new from No press: SENSATIONS OF THE RETINA by Bob Cobbing

Tue 29 Jun 2010

No press is proud to announce the publication of

SENSATIONS OF THE RETINA
by Bob Cobbing

originally published in 1978 in an editionof 200 copies by bpNichol's grOnk; this edition of SENSATIONS OF THE RETINA is published in a fascimile edition of 40 copies (of which 20 are for sale) $5 each (including shipping)

for more information, or to order copies, email
[redacted]

derek beaulieu
2 - 733 2nd avenue nw

calgary alberta
canada T2N 0E4
[redacted]
http://epc.buffalo.edu/authors/beaulieu/

↑ Index

5. Tomás Ó Cárthaigh

Translators

Tue 29 Jun 2010

Im looking for anyone who wants to translate my poetry into whatever language you speak... email me with same!!!!

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace"

- www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

--- On Tue, 29/6/10, William Allegrezza <[redacted]> wrote:

From: William Allegrezza <[redacted]>
Subject: Translators
To: [redacted]
Date: Tuesday, 29 June, 2010, 17:28

I'm looking for a few poets who can translate Spanish into English. If you are interested in a new project, just e-mail me for details.

Bill Allegrezza
[redacted]

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6. Stephen Vincent

A London Story

Tue 29 Jun 2010

London Viz Text - those great signs en route (root?)
http://stephenvincent.net/blog/

Enjoy

Stephen V

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7. Amanda Earl

Todd Swift on Poetry and Politics: new essay from AngelHousePress

Tue 29 Jun 2010

In his essay, "A Broadcast from Cairo: Poetry, Politics and the Extraordinary Pressure of News" Todd Swift muses on the compatibility of poetry and politics. The essay is particularly timely given the recent oil spill in the Gulf and the ensuing poetic engagement, and also the recent G20 riots in Toronto and the participation of writers as activists and protestors. How does art or how can art respond to war, unrest and disaster or should art respond at all?

to read this and other essays, please go to www.angelhousepress.com and click on essays.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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8. Carol Seferi

Catherine Woodard-- Request for e-mail address

Tue 29 Jun 2010

Does anyone have Catherine Woodard's contact information? Thank you in advance.

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9. Mark Melnicove

Re: Query: Poetry Benchmarks 1971

Tue 29 Jun 2010

Something Else Press (Dick Higgins) published Bern Porter's I'VE LEFT in 1971. _____

From: George Bowering [mailto:[redacted]]
To: [redacted]
Sent: Fri, 25 Jun 2010 16:53:32 -0400
Subject: Re: Query: Poetry Benchmarks 1971

The publication of bpNichol's Monotones.
(He published 4 books that year!)

On Jun 24, 2010, at 12:52 PM, R Levitsky wrote:

> *Dear Friends,*
> *What would you put on a list of significant poetry moments of 1971?*

> *Thank you for your help!*
> *Rachel Levitsky*
>
> *welcome.html*

Mr. G.H. Bowering
Does not get up immoderately early.

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10. Mark Young

Now out from Otoliths— Grzegorz Wróblewski's "A Marzipan Factory"

Wed 30 Jun 2010

A Marzipan Factory

Grzegorz Wróblewski

(translated from the Polish by Adam Zdrodowski)

112 pages

Otoliths, 2010

ISBN: 978-0-9807651-1-3

$15.95 + p&h

URL: http://www.lulu.com/product/paperback/a-marzipan-factory/11184884

*A Marzipan Factory *is the most original and enticing book of poems I have read in years. It is Kafkaesque and yet tender, cynical and yet warm, elliptical and yet wholly immediate. Grzegorz Wróblewski can take the most ordinary of phenomena and then give them the twist of a knife: to "spare" the life of a living organism—a "dry" tangerine for instance—is, from another angle, to forget it. The pleasures and terrors of sex, of age, of the fear of death, of the deceptions of our social life, have rarely been so brutally—yet wittily and charmingly—documented as they are in these short, often gnomic poems, surprisingly well rendered in Adam Zdrodowski’s translation. Grzegorz Wróblewski restores one’s faith in the power of lyric poetry to renew itself. — Marjorie Perloff

Grzegorz Wróblewski's poems are ironic and serious, quick and probing, nailed to place and character but soaring in imagination. If you haven't read his poems, it's not too late to start and this new volume is the perfect place to do that. — John Z. Guzlowski

A Marzipan Factory will also be available through Amazon shortly.

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11. Brian Clements

Sentence and Firewheel Announcements

Wed 30 Jun 2010

Firewheel Editions announces the third Sentence Book Award and the fifth Firewheel Chapbook Award.

The Firewheel Chapbook Award is given to a collection of no more than 20 manuscript pages in any genre. Preference is for innovative work (liberally interpreted), work that crosses genres, work that combines images and text, work in formats other than the traditionally bound book, or work that may have difficulty finding publication elsewhere due to the nature, typography, or format of the work. The recipient of the award will receive 50 copies out of a limited edition. Entry fee: $15 by check to Firewheel Editions or by PayPal at http://firewheel-editions.org. Checks and submissions may be mailed to Firewheel Chapbook Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [redacted]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2010, 11:59 pm PST.

The Sentence Book Award will be given to a book-length manuscript of prose poems or a book-length manuscript consisting substantially of prose poems (for example, a book that is half prose poems and half free-verse, or a book-length sequence that mixes passages of prose poetry with other modes). The recipient of the award will receive publication in a trade paper edition with a standard royalty contract and 50 copies of the book. All entrants will receive Sentence #8 (entrants who are already subscribers will have their subscription extended by one issue). Entry fee: $25 by check to Firewheel Editions or by PayPal at http://firewheel-editions.org. Checks and submissions may be mailed to Sentence Book Award, Box 7, WCSU, 181 White St., Danbury, CT 06810. Electronic submissions may be sent to [redacted]. Postmark/Timestamp Deadline for submissions and fees: November 17, 2010, 11:59 pm PST.

Firewheel Editions subscribes to the CLMP Code of Ethics: "CLMP's community of independent literary publishers believes that ethical contests serve our shared goal: to connect writers and readers by publishing exceptional writing. We believe that intent to act ethically, clarity of guidelines, and transparency of process form the foundation of an ethical contest. To that end, we agree to 1) conduct our contests as ethically as possible and to address any unethical behavior on the part of our readers, judges, or editors; 2) to provide clear and specific contest guidelines defining conflict of interest for all parties involved; and 3) to make the mechanics of our selection process available to the public.

This Code recognizes that different contest models produce different results, but that each model can be run ethically. We have adopted this Code to reinforce our integrity and dedication as a publishing community and to ensure that our contests contribute to a vibrant literary heritage."

The recipient of the Sentence Award will be selected by Brian Clements, Editor of Sentence and Firewheel Editions; the recipient of the Firewheel Chapbook Award will be selected by Brian Clements and Tom Nackid, Design Manager for Firewheel Editions. In the event that no recipient is chosen for either award, entry fees will be returned to all of the award's entrants. Authors who have published a chapbook or book with Firewheel Editions, authors who have served on the Board of Contributing Editors of Sentence, graduate or undergraduate students and relatives of Brian Clements and Tom Nackid, and all past and current staff members of Sentence and Firewheel Editions are ineligible. All manuscripts will come to the editors anonymously after screening and preparation by Firewheel staff.

Submission guidelines:

- Chapbook Award entrants must explain any special production requirements for their projects in the cover letter.

- All entrants must provide email address or SASE for Award results.

- Unless SASE with sufficient postage for return is included, manuscripts will be recycled.

- Multiple submissions are acceptable with an entry fee for each submission.

- Translations are acceptable with proof of permission to publish translations.

- Electronic submissions must be sent as a single attachment in .rtf (preferred for text-only submissions), .doc, or .pdf format.

- All submitted manuscripts must include a one-page cover with author's name, title, author's email address, and name of Award (Chapbook or Sentence); also include a second title page with title only.

- The author's name should be recognizable nowhere in the manuscript other than on the cover page.

For more information on Sentence and Firewheel Editions, visit http://firewheel-editions.org or email [redacted]

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12. Anny Ballardini

Re: SAVE THE GULF-- SAN FRANCISCO-- SHOW YOUR SUPPORT!!-- JULY 2

Wed 30 Jun 2010

I will always support you. Take it easy Michael.
I am flying tomorrow morning to San Miguel De Allende to meet my UNO people.

Take care, Anny

On Mon, Jun 28, 2010 at 7:03 PM, Michael <[redacted]> wrote:

> *SAN FRANCISCO Save The Gulf Benefit for The Louisiana Bucket Brigade*
> *Rockpile and The Rabbles*
> *with David Meltzer, Michael Rothenberg, Terri Carrion, Clark Coolidge and Gloria Frym*
> *Friday, July 2, 8pm*
> *The Counterpulse, 1310 Mission at 9th*
> *San Francisco, CA*
>
> *SHOW YOUR SUPPORT!!*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

13. William Slaughter

New Mudlark Poster

Wed 30 Jun 2010

New and On View: Mudlark Poster No. 88 (2010)

Collaborative Poems by James Bertolino & Anita K. Boyle

Sugar Zen | Clarified | Saying Hello

James Bertolino's poetry has been published internationally, and collected in ten volumes from such publishers as Copper Canyon Press, New Rivers Press, Carnegie Mellon University Press, and the Quarterly Review of Literature Award Series. His most recent volume, Finding Water, Holding Stone, was published in 2009 by Cherry Grove Collections. His fellowship awards and residencies have come from the National Endowment for the Arts, the Book-of-the-Month Club, the Djerassi Foundation and the Espy Foundation. He received his MFA at Cornell University, and has taught creative writing at Cornell, University of Cincinnati, Western Washington University and, for 2005-06, was Writer-in-Residence and Hallie Ford Chair of Creative Writing at Willamette University in Oregon. In 2007 he received the Jeanne Lohmann Poetry Prize for Washington State poets. He lives outside Bellingham, Washington in the shadow of Mt. Baker, where he has retired to full-time writing.

Anita K. Boyle's poems have appeared in Indiana Review, StringTown, The Raven Chronicles, Spoon River Poetry Review, Crab Creek Review, Stories With Grace, Margin, and in the anthologies Red Sky Morning and Saints of Hysteria: A Half-Century of Poetry Collaboration in America. She was a winner of Seattle's 2004 Red Sky Poetry Theatre competition and, for the month of October, 2003, had an Espy Foundation writer's residency near the Pacific Ocean in Oysterville, Washington. Her books include Bamboo Equals Loon and, in collaboration with James Bertolino, Bar Exams and Pub Proceedings from Egress Studio Press.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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14. William Allegrezza

Literary Reading in Chicago: Gizzi, Clifford, and Mukerjee

Wed 30 Jun 2010

Poetry Reading. Wednesday, July 7 Series A 7-8pm Series A reading series is dedicated to showcasing experimental writing in the US and the Midwest through readings, discussion and performance. Organized by Indiana University Northwest faculty member William Allegrezza, this series brings exciting

writers to the Art Center to share their work. On July 7th from 7 to 8pm, writers Peter Gizzi, Pat Clifford, and Aryanil Mukherjee will share their work. This event is free at the Hyde Park Art Center, 5020 S. Cornell Ave., Chicago. For more information call [redacted] or visit www.hydeparkart.org

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15. Jeffrey Side

The new ebook from Argotist Ebooks is "Closing Eyes Blazing Life" by Sarah Ahmad.

Wed 30 Jun 2010

The new ebook from Argotist Ebooks is "Closing Eyes Blazing Life" by Sarah Ahmad.

Description:

Sarah Ahmad's "Closing Eyes Blazing Life" consists of neo-vignettes fabricated from the chaos of absurdity that is the background noise to the human experience, and which encircles us like a demented throng.

Available as a free ebook here:

http://www.lulu.com/product/ebook/closing-eyes-blazing-life/11599164

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16. Nicholas Karavatos

at Bird & Beckett in San Francisco, CA on Monday, July 5

Wed 30 Jun 2010

Bird & Beckett welcomes poets Nicholas Karavatos & Dee Allen

Date: Monday, July 5, 2010
Time: 7:00pm - 9:00pm
Location: Bird & Beckett
Street: 653 Chenery St.
City/Town: San Francisco, CA
http://www.facebook.com/event.php?eid=139473502735708&ref=nf

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa’s Muse, 2010) and the latest issue of *West Wind Review* (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *No Asylum* (Arcata, 2009).
http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer wrote on the back cover: “Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political

poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity.”

Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.

http://www.birdbeckett.com/

Nicholas Karavatos' next poetry reading/book-signing is sponsored by the Oregon Literary Review and will be in Portland, OR on Wednesday, July 7 at Blackbird Wine Shop.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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17. twshaner
Wig 2
Wed 30 Jun 2010

Our second issue of Wig is finally out! Please see below if you're interested in ordering a copy.

WIG 2
edited by Kristen Gallagher and Tim Shaner

Contributors: Steve Benson, Laynie Browne, Del Ray Cross, Thom Donovan, Patrick Durgin, William Fuller, Kristen Gallagher, Judith Goldman, Brandon Holmquest, Rodney Koeneke, Richard Kostelanetz, Bill Marsh, Tim Shaner, Sigmund Shen, and Carol Szymanski.

Wig is a low-budget magazine devoted to poetry and art that appropriates the job for its own artistic purposes. Not always â€œaboutâ€ work, the wig-artist may employ his or her labor for poetic or artistic ends that implicitly critique the virtue of productivity through the act of poaching company time and/or

materials. The wig-artist often â€œwrites workâ€ (Spahr) in relation to a â€œlaboring societyâ€ (Arendt) that has little or no appreciation for the work of making art. The form of the work will often reflect compromised time and/or attention. The title of the magazine alludes to Michel de Certeauâ€™s discussion of la perruque: â€œthe workerâ€™s own work disguised as work for his employers.â€

â€œIt was a typical entry level job. I tried during my job to do my other work, that without an economy, only to realize there was little hope. This was my attempt to get around the problem and write work. [...] I collected notes from my bossâ€™s memos, things I had seen [or] over-heard. I collected them into one long stream of day/text and barely edited them.â€ â€“Juliana Spahr, Live

â€œThe limits imposed by work represent not simply an obstacle but an opportunity for writingâ€”not least because the workplace is the site of common activity and therefore enables us to bear witness to our common experience.â€ â€“Kit Robinson, â€œTime and Materialsâ€

â€œThere is no use being alive if one must work. The event from which each of us is entitled to expect the revelation of his own lifeâ€™s meaningâ€”that event which I may not have found, but on whose path I seek myselfâ€”is not earned by work.â€ â€“AndrÃ© Breton, Nadja

To order a copy contact Tim Shaner @ twshaner [at] comcast [dot] net OR send a check for $10 made out to Tim Shaner to Tim Shaner, 130 E. 49th Ave, Eugene, OR 97405

↑ Index

18. steve dalachinsky

poems by dalachinsky

Thu 1 Jul 2010

---

2 of my poems and a collage are up at
http://blogs.forward.com/the-arty-semite/129009/

↑ Index

19. Jeffrey Side

The new ebook from Argotist Ebooks is "Playz" by Alan Sondheim

Thu 1 Jul 2010

The new ebook from Argotist Ebooks is "Playz" by Alan Sondheim.
Description:
In "Playz" by Alan Sondheim, extreme base desires take over base desires, control becomes politics becomes control, and zaniness is exposed as violence, sex, arousal and betrayal.

Available as a free ebook here:
http://www.lulu.com/product/ebook/playz/11601170

↑ Index

20. mIEKAL aND
F-E-R-M-E-N-T-A-T-I-O-N
Thu 1 Jul 2010

F-E-R-M-E-N-T-A-T-I-O-N

Juice begins the journey to wine as all the world clanks & squeaks to the changes.

http://vimeo.com/12903161

↑ Index

21. Aldonlnielsen
Re: new U.S. laureate
Thu 1 Jul 2010

W.S. Merwin is the new Poet Laureate.

Aldon Lynn Nielsen

Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

I never wanted to be the man who broke your heart --
Only wanted to be the man who wrote the song --

That broke your heart

↑ Index

22. David Chirot
Re: Query: Poetry Benchmarks 1971
Thu 1 Jul 2010

Ginserg's Fall of America and kerouc's posthumous Scattered Poems came out (i think also Poems all Sizes might have been in 1971)

I remember quite vividly reading both of those that summer--(Scattered Poems & Fall of America)--

Ted Berrigan published in 1971 A Train Ride and Memorial Day (with Anne Waldman)--i read those in '71 as a friend in NYC who worked in a bookstore gave them to me as "part of my new york experience"

i also read Frank O'Hara for the first time--Lunch Poems and Meditations in an Emergency--i had found both at a yard sale--

other poets i remember reading that year though the spefic works not published in 1971 (in a way a book when one reads it is "new, of that year" when one first reads it--)

Blaise Cendrars poetry books (in French)
Picasso--Hunk of Skin (city lights)
Spanish Poems of Protest--Kennth Rexroth editor
the 1855 Edition of Leaves of Grass with famous Malcolm Cowley intro-
Capitale de la Douleur--Paul Eluard
Mayakovsky's poems then out in English-
Russian Futurism--history/with tons of poems) by V Markov
Poetry & Plays by Lorca--esp Poet in New York-
Dada Painters & Poets--ed by Robert Motherwell
reread complete Baudelaire & Rimbaud in French
reread Aurelia by Gerard de nerval (prose poem/autobiographical accounts of his madness--)
 i french)
Nerval poetry in French--Les Chimeres--incredible book!
Henri Michaux--Miserable Miracle
Novalis--poetry prose works in english
Emily Dickinson--poetry & letters (reread)
Apollinaire--Calligrammes, Alcools
(reread)
Sappho (reread)
(i usually reread my favorite poets over again every two or every one year--)

that's all i can recall off top of my head--
along with poetry in various journals pub in nyc my friend turned me on to--
new directions grove and city lights i wd always look for to see what foreign poetry they might have--
the nyc writers i found in journals were the ones one would expect to find that time period--
also Ezra Pound though can't recall which particular ones--my gfather was a Poundian so he had a huge Pound collection--
Gertrude Stein--whatever i cd find)--
Nicanor Parra--Antipoems

Vicente huidobro--selected poems--
Bert Brecht--poems
Pasternak--poetry & memoirs-
American Indian poetry--various collections--
Clark Coolidge--Space (as i recall)

it was a very vivid year so recal those books pretty vividly--

for the heck of it i looked up on line to see what may have happened in poetry world that year

for example:
(just a couple ones picked at random--)

John Berryman died, as did Stevie Smith; Pablo Neruda won the Nobel Prize
Jom Morrison, poet of the Lizard King--died

Ted Berrigan published A Train Ride and memorial Day (with Anne Waldman)

Patti Smith gave her first reading accompanied by guitar (Lenny Kaye)--2 years later her group was founded and first LP followed--

On Tue, Jun 29, 2010 at 8:25 PM, Mark Melnicove <[redacted]>wrote:

> *Something Else Press (Dick Higgins) published Bern Porter's I'VE LEFT in 1971.*
>
> ———
>
> *From: George Bowering [mailto:[redacted]]*
> *To: [redacted]*
> *Sent: Fri, 25 Jun 2010 16:53:32 -0400*
> *Subject: Re: Query: Poetry Benchmarks 1971*
>
> *The publication of bpNichol's Monotones.*
> *(He published 4 books that year!)*
>
> *On Jun 24, 2010, at 12:52 PM, R Levitsky wrote:*
>
> *> Dear Friends,*
> *> What would you put on a list of significant poetry moments of 1971?*
> *> Thank you for your help!*
> *> Rachel Levitsky*
> *>*
> *>*
> *>*
> *>*
> *> ==========*
> *> welcome.html*
> *>*

> *Mr. G.H. Bowering*
> *Does not get up immoderately early.*

↑ Index

23. David Chirot

Fwd: ACLU: Who knows what books you buy?

Thu 1 Jul 2010

[image: Because Freedom Can't Protect Itself]<http://action.aclu.org/site/R?i=BkQlmJdq6VUrZDe4wjmbxQ..> Dear ACLU Supporter,

<http://action.aclu.org/site/R?i=HTpVXEF3sxhrgqG9swNqIw..>

The books, music and movies you browse or buy online can reveal private and profoundly intimate information about your life. It's time to upgrade the Electronic Communications Privacy Act to keep our personal information safe.

<http://action.aclu.org/site/R?i=ujt2wkSoR6eU1TGFTUPEcg..> Can government agencies conduct sweeping collections of your most personal and private information, including the books you buy online?

That fundamental question is at stake in an ACLU lawsuit we just filed. The ACLU intervened in an existing Amazon.com lawsuit to resist the North Carolina Department of Revenue's demand that Amazon turn over thousands of customers' records.

The laws governing electronic privacy haven't been updated since 1986—before the Internet as we know it even existed. The books, music and movies you browse or buy online can reveal private and profoundly intimate information about your life. It's time to upgrade the Electronic Communications Privacy Act (ECPA) to keep our personal information safe.

Tell Congress to update our privacy laws and keep your information personal, private and protected.<http://action.aclu.org/site/R?i=h72slccOMiF6Rnqf38ItjQ..>

Our anonymous clients in the Amazon.com lawsuit include:

- Jane Doe 1, who purchased books on self-help and how to get a divorce and a restraining order after her former spouse threatened to kill her. - Jane Doe 2, the general counsel of a global corporation, who purchased books and

movies with overt political leanings as well as books that may reveal her religious beliefs. - Jane Doe 3, who purchased books on mental health in order to better understand the conditions afflicting her former spouse, including "Stop Walking on Eggshells: Taking Your Life Back When Someone You Care About Has Borderline Personality Disorder."

If the North Carolina government gets its way, this information—and the personal records of thousands of others—will be in government hands. We've gone to court to stop this massive invasion of privacy and free speech rights. But we must stop it from happening in the future.

Tell Congress to strengthen personal privacy laws to prevent unreasonable government demands for our most personal electronic information.<http://action.aclu.org/site/R?i=rRsrSTTtXzLg26GjG9-hTA..>

Amazon has refused to yield to the unreasonable demands for detailed information about what specific individuals are buying online. As part of a tax audit, it has already handed over lists of the exact items purchased and their cost. But North Carolina has refused to relent in its belief that it is also entitled to know the identities of purchasers.

It shouldn't take either Amazon standing tall or the ACLU intervening to prevent this kind of abuse. We should have clear laws that safeguard our private records, especially when they involve expressive materials like books.

Tell your members of Congress it's time to update and strengthen privacy laws. <http://action.aclu.org/site/R?i=UdXJrERIwchST1Ky2UnkrA..>

Thank you for taking action on this vitally important effort to defend personal privacy.

Sincerely, [image: Anthony D. Romero] [image: Anthony D. Romero]
Anthony D. Romero
Executive Director
ACLU
[image: Donate Today]<http://action.aclu.org/site/R?i=bwhc5_3jRC2PXJRMACkKAA..>
[image: Tell a Friend]<http://action.aclu.org/site/R?i=zAdpeoyfFK0u22Fir727wQ..>

© ACLU, 125 Broad Street, 18th Floor, New York, NY 10004

Unsubscribe from receiving email, or change your email preferences.<http://action.aclu.org/site/CO?i=2kOKczSXj69F59NiDlVtDhzUejSEYJv1&cid=0>

↑ Index

24. Rob McLennan
[[redacted]: Puritan X]
Thu 1 Jul 2010

Friends,

The Puritan is back with a brand-spanking new tenth issue! It's jam-packed with eye-popping poetry and spine-tingling fiction that is guaranteed to please.

We realize that this is a bit of a belated announcement as the issue has been online for a while now. Thank you for your patience as we ironed out the wrinkles. This tenth issue marks a bit of a milestone for our humble publication and we would not have been able to do it without your support.

Enjoy.

Love always,

Spencer, Andrew, and Tyler

--
The Puritan: Frontiers of New English
Toronto, Ontario, Canada
www.puritan-magazine.com
[redacted]

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

25. Alan Sondheim
BP is burning endangered sea turtles alive (fwd)
Thu 1 Jul 2010

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-424324221-1278009926=:28119

---------- Forwarded message ----------
Date: Thu, 1 Jul 2010 11:50:08
From: "Steven Biel, MoveOn.org Political Action" <[redacted]>
To: Alan Sondheim <[redacted]>
Subject: BP is burning endangered sea turtles alive

Click here to sign the petition:
"BP: Stop blocking the rescue of endangered sea turtles before you burn them alive in your 'controlled burns.'"

[button_red_signpetition.gif] Sign the petition

Dear MoveOn member,

News recently emerged from the Gulf Coast that BP is burning endangered sea turtles alive.1

That's right. BP is using "controlled burns" to contain the oil spill, and any turtles that are not removed from the area before the fire is lit are literally burned alive.

A boat captain who has been leading efforts to rescue the endangered turtles says BP has blocked his crews from entering the areas where the animals are trapped, effectively shutting down the rescue operation.

With BP already facing so much public outrage, we can stop this. Our friends at Credo Mobile launched a petition demanding that BP stop burning turtles alive, and you can add your name by clicking the link below:Â

http://pol.moveon.org/seaturtles/?id!503-1083850-pJvqBmx&t=5

The petition says: "BP: Stop blocking the rescue of endangered sea turtles before you burn them alive in your 'controlled burns.'"

Then, after you've signed, be sure to share it with your friends on Facebook, Twitter, or by forwarding this email.

The way controlled burns work is that shrimp boats create a corral of oil by dragging together fire-resistant booms and then lighting the enclosed "burn box" on fire. Any animals not removed from the burn area are trapped.Â

The sea turtle most affected by the Gulf of Mexico oil spill is the Kemp's Ridley, which is listed as endangered under the Endangered Species Act.2

"They ran us out of there and then they shut us down. They would not let us get back in there," said turtle rescuer Mike Ellis in an interview with conservation biologist Catherine Craig that was posted on YouTube.3

Environmental groups including the Center for Biological Diversity and Turtle Island Restoration Network have called on BP to end the practice, but BP has refused, denying that there's really any problem. Yesterday, these groups filed a lawsuit demanding that BP take action to protect the endangered turtles.4 But the legal system can work very slowly, and the turtles need help now.

Tell BP to allow the rescue boats back in and stop burning endangered sea turtles alive. Click the link below to sign the petition:

http://pol.moveon.org/seaturtles/?id!503-1083850-pJvqBmx&t=6

Thanks for all you do.

?Steven, Jeff, Duncan, Amy, and the rest of the team

1. "BP 'burning sea turtles alive,'" The Raw Story, June 20, 2010
http://www.moveon.org/r?r‰247&id!503-1083850-pJvqBmx&t=7

2. "Sea Turtles Among Oil Spill Victims," NPR, June 10, 2010
http://www.moveon.org/r?r‰248&id!503-1083850-pJvqBmx&t=8

3. "Venice, Louisiana, Boat Captain, by Catherine Craig," YouTube, June 13, 2010
http://www.moveon.org/r?r‰249&id!503-1083850-pJvqBmx&t=9

4. "Gulf of Mexico sea turtles may be burning with oil, groups plan to sue BP," Miami Herald, June 30, 2010
http://www.moveon.org/r?r‰252&id!503-1083850-pJvqBmx&t

Want to support our work? We're entirely funded by our 5 million members?no corporate contributions, no big checks from CEOs. And our tiny staff ensures that small contributions go a long way. Chip in here.

PAID FOR BY MOVEON.ORG POLITICAL ACTION, http://pol.moveon.org/. Not authorized by any candidate or candidate's committee. This email was sent to Alan Sondheim on July 1, 2010. To change your email address or update your contact info, click here. To remove yourself from this list, click here. [o.gif?id!503-1083850-pJvqBmx]

--0-424324221-1278009926=:28119--

↑ Index

26. amy king
Evermore OIL, evermore POEMS
Thu 1 Jul 2010

Evermore OIL flows, evermore POEMS appear --

http://poetsgulfcoast.wordpress.com/

****

Juice -
+ http://www.huffingtonpost.com/ travis-nichols/the-poetry-feminaissance_b_607561.html
+ http://www.pw.org/content/ poets_take_action_in_wake_of_ gulf_coast_disaster
+ http://poetry.about.com/b/ 2010/06/16/poems-for-the-gulf- of-mexico.htm

+ http://amyking.org
****

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27. steve dalachinsky
books and cds you buy
Fri 2 Jul 2010

---

books and cds immediately available

cds:

cd with matthew shipp - $15 phenomena of interference
insomnia poems bbc broadcast -$10

various live bootlegs -$10

books:

the final nite: poems for charles gayle $15

logos and language w/ matthew shipp - $20

reaching into the unknown w/ photographer jacques bisceglia 450pages of photos and poems - $50

the mantis: poems for cecil taylor $10

animal people: $6

insomnia poems: $6

christ amongst the fishes: a book of collage $10

shipping cost separate but reasonable

↑ Index

28. Krystal Languell
Bone Bouquet Issue 2 Published
Fri 2 Jul 2010

Bone Bouquet: An Online Journal of Women's Poetry is proud to announce:

The second issue of Bone Bouquet is now posted!

http://bonebouquet.org/issue-2/

Poetry from Sandra Doller, Kate Schapira, Kristy Bowen and ten more female poets! Reading period to re-open in August.

Best wishes,

Krystal Languell

Editor in Chief | Bone Bouquet | www.bonebouquet.org
Senior Editor | Puerto del Sol | www.puertodelsol.org
Senior Editor | Noemi Press | www.noemipress.org

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29. Dan Wilcox

News Release: Third Thursday Poetry Night, July 15 - Jason Crane

Fri 2 Jul 2010

The Poetry Motel Foundation

c/o Dan Wilcox

280 South Main Ave.

Albany, NY 12208

[redacted]

> *Press Release -- for immediate release <*

Poet Jason Crane to read

at the Social Justice Center

Thursday, July 15, 7:30PM

Local poet Jason Crane will read from his work at the Social Justice Center, 33 Central Ave., Albany on Thursday, July 15, 2010 at 7:30PM. Jason Crane hosts the online jazz interview show The Jazz Session (http://thejazzsession.com), featuring in-depth interviews with jazz musicians from around the world. His first collection of poems, “Unexpected Sunlight,” was published earlier this year by FootHills Publishing, and he is the Executive Director of the New York Bicycling Coalition.

A reading by a local or regional poet is held each Third Thursday at the Social Justice Center. The event includes an open mic for audience members to read. Sign-up starts at 7:00PM, with the reading beginning at 7:30. The host of the readings is Albany poet and photographer Dan Wilcox. The suggested donation is $3.00, which helps support this and other poetry programs of the Poetry Motel Foundation, and the work of the Social Justice Center. For more information about this event contact Dan Wilcox, [redacted]; e-mail: [redacted].

The Social Justice Center, founded in 1981, is a non-profit organization working for progressive social change through education, community building and collective action. The center advances the struggles against racism and for peace and justice. For further information about the SJC call [redacted].

#

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30. Jennifer Karmin

Requited - issue #3

Fri 2 Jul 2010

REQUITED
http://www.requitedjournal.com

Issue #3
now online!

FICTION
Lydia Ship
James Tadd Adcox
Cami Park
Patrick Crerand
A D Jameson Neil
De La Flor

POETRY
Arlene Ang
Clint Campbell
Nicholas Destino
Daniel Godston
Jennifer Karmin
P. A. Levy
Stefania Irene Marthakis
Kristen Orser
Lana Rakhman
Susan Slaviero

ESSAY
Laura Krughoff
Ish Klein
Carmen Giménez Smith
Tyler Flynn Dorholt

DRAMA
Nathan Child and Andrew K. Peterson

VISUAL / VIDEO
Eula Biss and John Bresland
Suzon Fuks
Fereshteh Toosi
Eric Fleischauer

Todd Mattei
Lindsay Page

↑ Index

31. Nicky Melville
selections and dissections
Sat 3 Jul 2010

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hey,

just wanted to post up a couple of reviews of my book, selections and dissections, with thanks to reviewers Adam Piette and Stephen Nelson.

blackbox manifold:
http://www.manifold.group.shef.ac.uk/issue4/AdamPiette.html

tarpaulin sky: http://tsky-reviews.blogspot.com/2010/04/nick-e-melvilles-selections-and.html

the book's available through me, just backchannel;
(or many shops in Edinburgh);
or from Lulu: http://www.lulu.com/product/paperback/selections-and-dissections/11269870

aw th best,
nick-e melville

Get a new e-mail account with Hotmail - Free. Sign-up now.

_____
http://clk.atdmt.com/UKM/go/195013117/direct/01/

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32. Jeffrey Side
The new ebook from Argotist Ebooks is “Sharks of Mary Shelley” by Jeff Harrison
Sat 3 Jul 2010

The new ebook from Argotist Ebooks is â€œSharks of Mary Shelleyâ€ by Jeff Harrison
Description:
Jeff Harrison's â€œSharks of Mary Shelleyâ€ explores the subterfuges and circumscriptions of the authorial persona before a backdrop of cannibalised historical identities filtered through the ventriloquism of poetic utterances.
Available as a free ebook here:
http://www.lulu.com/product/ebook/sharks-of-mary-shelley/11608088

↑ Index

33. Mary Jo Malo
Mysterious Attribution
Sat 3 Jul 2010

Bill Knott, in his comment on Sharon Messmer's poem, PIMP MY TOP KILL LIVE FEED MOTHERSHIP at POETS FOR LIVING WATERS, writes the following:

Karl Marx said to Heinrich Heine: “Give up these everlasting complaints about love; show these poets how to use a whip.” What makes the Mesmer poem stand out from the others here is the whip of it.

Apparently, the poet John Logan also used it in his opening to A CENTURY PIECE FOR POOR HEINE.

Does anyone know if Marx actually wrote this to Heinrich Heine?

Mary Jo Malo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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34. Nicholas Karavatos
at Blackbird Wine Shop - Oregon Literary Review - in Portland on Wednesday, July 7, 2010
Sat 3 Jul 2010

The Oregon Literary Review welcomes poets Nicholas Karavatos, Pat Cason, Jan Priddy, and Susan DeFreitas to the Blackbird Wine Shop in Portland, OR on Wednesday, July 7, 2010 at 7:00pm.

Date: Wednesday, July 7, 2010
Time: 7:00pm - 9:00pm
Location: Blackbird Wine Shop
Street: 3519 NE 44th
City/Town: Portland, OR
http://www.facebook.com/event.php?eid=140061199343797

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa’s Muse, 2010) and the latest issue of *West Wind Review* (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *No Asylum* (Arcata, 2009).
http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer wrote on the back cover: “Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political

poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity.”

Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.

http://blackbirdwine.com/
http://orelitrev.startlogic.com/digital/FirstWed.htm
http://orelitrev.startlogic.com/digital/indexnew.htm

Nicholas Karavatos’ next poetry reading / book-signing is sponsored by Third Thursday Poets at the Tea Party Bookshop (oh, currently unfortunate name! ... perhaps redeemed by its address? ..."420 Ferry Street") in Salem, Oregon on Thursday, July 17, 2010.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

↑ Index

35. Jim Andrews
Netartery
Sun 4 Jul 2010

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http://netartery.vispo.com is a blog by a group of writers whose individual practices have gone significantly wrong. Recent posts include:

* Nawlz.com, a computer graphic novel -- Jim Andrews
* The Marconi factory beams out one final SOS -- Gregory Whitehead
* Up for the challenge -- Christine Wilks
* On fluid poetry -- Eugenio Tisselli
* Online Russian mag of sound poetry & audio art -- Jim Andrews
* On Pulsate by Andre Michelle -- Jim Andrews
* On using tools made by comrades -- Chris Funkhouser
* 2 short films from ELO Archive & Innovate -- David Jhave Johnston

* The Playground -- Andy Campbell
* Digital Fiction on the iPhone via Flash export? -- Andy Campbell
* The gusher provides the ink -- Gregory Whitehead
* BP Horizon oil spill volume -- Jim Andrews

ja!

↑ Index

36. Mark Young
Now out from Otoliths—"modulations" by Márton Koppány
Sun 4 Jul 2010

---

modulations

Márton Koppány

52 pages, full color

Page size 7½" x 7½"

Otoliths, 2010

ISBN: 978-0-9807651-2-0

$19.99 (currently with free postage in the U.S.A.)

URL: http://www.lulu.com/product/paperback/modulations/11269905

Nearly sixty years ago, Charles Olson warned, “The poet cannot afford to traffick in any other sign than his ‘one’,” preparing the way whether he knew it or not for Márton Koppány to take leave of his native Hungarian and to move into English, where for more than two decades he has been creating traffic signs with the gleeful abandon of a deranged city planner with an advanced degree in Dada. Or maybe not so deranged. I read the poems in * modulations* as perfectly sensible, whether fish are emitting thought bubbles in the sky, or a table’s legs are deconstructed to show their essentially asemic nature. Language is our great connecting principle and Koppány’s language artfully breaks, reduces, and repairs poetry with a metaphysician’s discomfort matched with a physician’s healing touch. —*Peter O'Leary*

There was a time when *pictures* and *writing* were not as separate as they are today, a time when *the picture* was given not just *to show* but *to tell;* a sort of “picture-writing.” And each “pictograph” was as an aperçu, at once an insight into and a brief digest of the thought to be communicated. The poet Márton Koppány has found for himself a form most becoming of his intuition; each panel here is an aperçu into that space where *picture* and *writing* are one, *that space where the mind knows the word in the figure of its substance,* that space that is *language-in-eidos. * And so I see Koppány’s panels as

“eidographs,” as urtexts of “eidetic poetry.” —*Gregory Vincent St. Thomasino, author of The Logoclasody Manifesto *

What can you say about . . . except that . . . with clouds just

where they . . . which is, to say, in short, a master of the . . .,

as well as . . . the. For instance, the refle . . . one poem

of the invis. . . stillness ( ), not to exclude (

In

fullest slowest color. —*Bob Gru . . . n*

* *

The minimalist visual poetry of Márton Koppány has many qualities lifting it high and above most visual poetry composed over the last 100 years in any language. We are fortunate he has chosen to compose in his second language, American English, wedded to discipline. His manifestations always lean forward into the new, not a mere recycling of the old and worn out. It brings smiles, smirks and the belly laugh. It is consistently permeated with the rare characteristic of awe so many others lack and never reach for. And, for me, on too many occasions, his visions give me a jealous wish that it had come my way rather than his. —*Karl Kempton*

↑ Index

37. William Slaughter

New Mudlark Issue (Chapbook)

Sun 4 Jul 2010

New and On View: Mudlark No. 39 (2010)

3,068,518

An Electronic Chapbook

Poems by Drew Dillhunt

Drew Dillhunt lives in the Beacon Hill neighborhood of Seattle and is co-author, with his father, CX, of the chapbook Double Six (Endeavor, 1994). His writing has appeared in Eclectica, Pitkin Review, Hummingbird: Magazine of the Short Poem, Tarpaulin Sky, and Jacket. He's the author of the poetry manuscript Materials Science, which was selected as a finalist for the National Poetry Series 2009 Open Competition. He has released two albums of his songs, including one with the band Fighting Shy.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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38. Jeffrey Side

The new ebook from Argotist Ebooks is "Stories Short and Strange" by Bill Drennan.

Sun 4 Jul 2010

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Description:

â€œStories Short and Strangeâ€ is the first volume of a unique collection by Bill Drennan. These tales are typically laced with blends of absurdist science fiction, satire, childish cartoonism and black space humour.
Available as a free ebook here:
http://www.lulu.com/product/ebook/stories-short-and-strange/11612442

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39. steve dalachinsky

my first one man show and..

Mon 5 Jul 2010

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please check out my first
one man show of assemblage abnd collage
in lower gallery at fusion arts gallery
57 stanton street manhattan

also i will be reading at the stone with pianist matthew shipp on august 18th at 10pm preceeded by stephanie stone with yuko otomo and eve packer

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The 1st Annual
Albert Ayler Festival
Record Fair & Musical Celebration

steve dalachinsky will read a poem and mc this event

Saturday July 10th, 2010

Highly influential jazz label teams up with leading experimental curators to honor Albert Ayler on the anniversary of his 74th birthday with a free outdoor day-long tribute concert on Roosevelt Island.

"Music Is the Healing Force of the Universe"

In celebration of the life and music of legendary free-jazz tenor-saxophonist Albert Ayler, ESP-Disk' and Issue Project Room, in conjunction with Roosevelt L!ve have curated a day-long free concert, Saturday July 10th from 2-10pm, in honor of the groundbreaking musician's 74th birthday. With performances by some of the most prolific artists dedicated to pushing the boundaries in the avant-jazz world the same way Ayler did over 40 years ago, this festival will feature sets from The New Atlantis Sextet with Marshall Allen, William Hooker, Charles Gayle, Gunter Hampel, Giuseppi Logan, and more all taking place at RiverWalk Commons on picturesque Roosevelt Island: NYC's Best Kept Secret.

The outdoor festival will also feature a record fair with a variety of new and used vinyl vendors hosted by ESP-Disk's own in-house retail operation, ESP Records.

Great live music, a great selection of vinyl & CDs, great food from the local Roosevelt Island restaurants and a view of Manhattan that can't be beat. What more could a music lover want on a summer day?

Location & Directions:
Riverwalk Commons, Roosevelt Island, New York, F Train to Roosevelt Island Map

www.albertaylerfestival.com
www.esprecodstore.com

Performance Schedule:

2pm
Giuseppi Logan Quartet
Matt Lavelle: trumpet, bass clarinet
Francois Grillot: bass
Dave Miller: drums
Giuseppi Logan: alto sax, bass clarinet (ESP 1007, 1013, 1055)

3pm
Charles Gayle Trio
Michael Wimberly: drums
TBA: bass
Charles Gayle: tenor sax

4pm
Gunter Hampel Trio
Gunter Hampel: vibraphones, bass clarinet (ESP 1042)

5pm
Flow Trio

Louie Belogenis: tenor sax (ESP 4052)

Charles Downs: drums (ESP 4052)

Joe Morris: bass (ESP 4052, 4056)

6pm
William Hooker Trio featuring Sabir Mateen

David Soldier: mandolin, banjo, violin
Sabir Mateen: saxophone, flute, clarinet
William Hooker: drums, spoken word

7pm
New Atlantis Sextet featuring Marshall Allen
Ed Ricart: guitar
Sam Lohman: tba
Andrew Barker: drums
Danny Ray Thompson: flute
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DJ Spun (Rong/DFA)

Saturday July 10, 2010 from 2pm-10pm
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ESP LIVE and Issue Project Room Presents in conjunction with Roosevelt L!ve:
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About Albert Ayler (July 13, 1936 – November 25, 1970) "Music is the Healing Force of the Universe," the title of prolific free-jazz musician Ayler's fierce work for the Verve label in 1969, sums up his musical vision and prowess behind the tenor-saxophone. Born July 13th, 1936, Ayler didn’t make his mark playing his way up the ranks in be-bop bands, yet he was exposed to the world of Little Walter inspired R&B and the gritty sounds of the New Orleans tradition. Ayler began making sparse, free arrangements of marching band tunes, brass band

explorations, and alto-experimentation that led him to be a driving factor in the careers of everyone from

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40. Camille Martin

New @ Rogue Embryo: My Leslie + Gene-Pixel Hybridity

Mon 5 Jul 2010

New @ Rogue Embryo

* Remembering remembering Leslie Scalapino

* Gene-Pixel Hybridity: David Dowker’s Machine Language

http://rogueembryo.wordpress.com

Cheers!

Camille Martin

Sonnets:
http://www.shearsman.com/pages/books/catalog/2010/martin.html

Codes of Public Sleep :
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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41. Gary Sullivan

Poetry comics original art

Mon 5 Jul 2010

I'm selling original art I've done for the "New Life" series of poetry comics, which have appeared in Rain Taxi from 1997-present.

Comics versions of poetry by K. Silem Mohammad, Rod Smith, Katie Degentesh, Tao Lin, Flarf, Basquiat/Kevin Young, and more to come.

See:

http://newlifecomic.blogspot.com

Thanks!

Gary

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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42. Asian Cha
CALL FOR SUBMISSIONS -- "THE CHINA ISSUE"
Tue 6 Jul 2010

Cha: An Asian Literary Journal (http://asiancha.com/) is now accepting submissions for "The China Issue", an edition of the journal devoted exclusively to work from and about contemporary China. The issue, which will be published in June 2011, will feature poetry, fiction, creative non-fiction, scholarly works and visual art exploring the modern Middle Kingdom. We are looking for submissions from a wide range of Chinese and international voices on the social, political and cultural forces which are shaping the country. If you have something interesting, opinionated or fresh to say about China today, we would like to hear from you. Please note that we can only accept submissions in English.

We are pleased to announce that distinguished Chinese scholar and poet Yibing Huang will be joining Cha as guest editor for the issue (see his biography below). Huang has graciously agreed to lend us his extensive knowledge of Chinese literature and keen critical eye to help us select the pieces and shape the issue.

The Reviews section will be devoted exclusively to books related to China. If you have a recent book that you think would be right for review in "The China Issue", we encourage you to contact our Reviews Editor Eddie Tay at [redacted]. Books should be sent to Eddie before the end of March 2011.

If you would like to have work considered for "The China Issue", please submit by email to [redacted] by 15th April, 2011. Please include "The China Issue" in the subject line of the email or your work will automatically be considered for one of the regular issues. Submissions to the issue should conform to our guidelines available at: http://www.asiancha.com/guidelines.

Tammy Ho & Jeff Zroback
Cha

blog version: http://asiancha.blogspot.com/2010/07/call-for-submissions-china-issue.html
pdf version: http://asiancha.com/China

*** YIBING HUANG was born in Changde, Hunan, China and inherited Tujia ethnic minority blood from his mother. After receiving his B.A., M.A. and Ph.D. in Chinese Literature from Beijing University, he moved to the U.S. in 1993. He holds a second Ph.D. in Comparative Literature from the University of California, Los Angeles. Huang's poetry has been published in China since the 1980s and can be found in many anthologies. As a "blindist," he is the author of two books of poetry: Stone Turtle: Poems 1987-2000 (2005) and Approaching

Blindness (2005). Most recently, he published Contemporary Chinese Literature: From the Cultural Revolution to the Future (Palgrave Macmillan, 2007), a book that presents case studies of the generation of Chinese writers which spent its formative years during the Cultural Revolution and focuses on this generation's identity shift from "orphans of history" to "cultural bastards." A traveler in the world who has given poetry readings in China and in the U.S., Huang is currently an associate professor of Chinese at Connecticut College.

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43. Eric Elshtain

New Beard of Bees Chapbook

Tue 6 Jul 2010

Beard of Bees gives you

http://www.beardofbees.com/newman.html

to help you become more independent.

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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44. Jeffrey Side

New link for Bill Drennan's “Stories Short and Strange”

Tue 6 Jul 2010

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Description:

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45. Allan Revich

Re: my first one man show and..

Tue 6 Jul 2010

Congratulations Steve!

I wish I could be there for the show.

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46. Rob McLennan

new(ish) on rob's clever blog

Tue 6 Jul 2010

-- Robin Blaser, by Stan Persky and Brian Fawcett
-- 12 or 20 questions: Sarah Selecky
-- Jandak photography: how this photo came to be
-- Ongoing notes: the Toronto Small Press Fair, spring 2010
-- Notes on writing, writing
-- Canada Day, Happy: all about the right kind of cake
-- a night above/ground: Irwin, Anstee + McCann
-- Salmon Publishing, Ireland; a note,
-- if i wrote greeting cards
-- 12 or 20 questions: with Mark Goldstein
-- fwd: new from AngelHousePress: Pirie & mclennan
-- how to save This Ain't the Rosedale Library Bookstore
-- father's day in yorkville
-- Dusie 10: the Canadian issue, edited by rob mclennan
-- The CUNY Poetics Document Initiative
-- rob reads at Toronto RAMPIKE launch, June 24, Toronto
-- nikki reimer, [sic]
-- New American Writing 28
-- Bloomsday, Bloor West;
-- Writing a process; the Ontario Institute for Studies in Education

-- the toronto small press book fair, june 19
-- 12 or 20 questions: with Julie McArthur
-- FORWARD; MTLS - Call for Submissions: Issue 7 and beyond
-- 12 or 20 (small press) questions: Dave Proctor on Wooden Rockets Press
-- 12 or 20 questions: with Susan Tichy
-- Andy Weaver introduction for the TREE Reading Series
-- Margaret Christakos, Welling
-- Sandra Ridley, Fallout

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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47. CA Conrad
lesbians don't want...
Tue 6 Jul 2010

...to be fucked by Billy Collins!

SOMEONE PLEASE TELL HIM THIS!

A dear friend of mine who knows how much I LOVE the poetry of Emily Dickinson called me today to tell me that Terry Gross was interviewing someone about Dickinson's poems. So I tuned into NPR and instantly cringed at the voice of Billy Collins (the Phil Collins of poetry!)!

What ANGERED me most was when they were discussing her possible sexual preference(s). And he said, HE ACTUALLY SAID, that whether she was a lesbian or not, HE was going to put to rest this argument with HIS poem. Which he then read. It's called UNDRESSING EMILY DICKINSON, and it's about wanting to FUCK HER, and how she sighs and makes little sounds in between his removing various items of clothing from her body.

Whether she was a lesbian or not, it's pretty clear to me that THAT very issue turned him on enough to write his sexual fantasy of putting his poet laureate prick inside her!

I VOMIT
I VOMIT FOR YOU EMILY

Not only that, if you listen to this show PLEASE NOTE how he makes such a big deal about how irrelevant her biography is. BUT THEN GOES AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS TO HIM THAT HE WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!)!

Has this dude NEVER heard of Susan Howe's MY EMILY DICKINSON by the way? Because his excessively reductive view of her poems makes me think he needs to read Howe.

When I win the lottery I'm buying Susan Howe's MY EMILY DICKINSON for every single library in the world! And if they REFUSE TO TAKE IT, I'll just put in on the shelf MYSELF!

May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear Emily, I'm writing a poem called UNDRESSING BILLY COLLINS, to see how he likes gay sex! I'll let you know how it goes!

CAConrad

poetryisthecenterofmyworld: http://CAConrad.blogspot.com

TAROT READINGS: http://CAConradTAROT.blogspot.com

MY BATHTUB POETRY READING & other videos and MP3s: http://CAConradMP3.blogspot.com

PhillySound: new poetry: http://PhillySound.blogspot.com

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48. steve dalachinsky

Re: my first one man show and..

Wed 7 Jul 2010

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thanks
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49. Jeffrey Side
Amiri Baraka interview at The Argotist Online
Wed 7 Jul 2010

Amiri Baraka interview at The Argotist Online:

http://www.argotistonline.co.uk/Baraka%20interview.htm

Excerpt:
"The official Ivy League University line is that Europe is the place and the culture we Uncle Sam hicks must emulate and imitate. That is why it is still the 'English' department because they are still teaching from the point of view of The US as an English Colony [...] Today the cultural and arts 'police', i.e. the formalist and academic establishment have tried to cover most of the art from the turbulent 60â€™s and 70â€s and reintroduce the passive unmusical self focused academic and formalist models. Most of the poets from the Beat, Black Mountain, San Francisco, New York Movements and Black Arts Movement are rarely published, except occasional mentions of Allen Ginsberg or another prize to John Ashbery. Great poets like Larry Neal or Frank Oâ€™Hara are rarely mentioned."

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50. paolo javier
PRJCTNS Summer Finale, 7/11 @ the BPC
Wed 7 Jul 2010

Bowery Poetry Club Hosts Summer Finale of PRJCTNS: A Motion Picture Reading Series July 11th at 6PM Featuring Adam Pendleton and Nada Gordon

Bowery Poetry Club is pleased to announce the summer finale of PRJCTNS: A Motion Picture Reading Series (formerly P||R||O||J||E||C||T||I||O||N|| S) the only event showcase in New York City spotlighting practices specifically at the intersection of poetics, performance, and the moving image, PRJCTNS repositions the reading series as multi-genre platform, retracing its lineage to encompass the historical phenomenon of movie-telling as well as broader histories of performative practice. The upcoming summer finale features multimedia artist *Adam Pendleton* and *Nada Gordon*. The performances will be followed by a Q&A with the artists.

Nodding in part to early 20th-century traditions of live film narration like those of Benshi in Japan and Gavrilov Translation in the USSR - often strategies for the ideological control of cinematic content - PRJCTNS emerges alongside recent nationwide recuperations of related practices in Los Angeles, San Francisco, and beyond. The series expands movie-telling's mechanisms of destabilizing visual meaning in considering game-based genres like cartridge

hacking and in-game intervention; post-production video editing tactics such as gag dubbing and re-subtitling; as well as electronic techniques of appropriation and misuse including data sculpting, browser poetry, and computational aesthetics.

A multidisciplinary ensemble of poets, filmmakers, musicians, performance artists, scholars, critics, and editors will investigate the implementation of these strategies across the wide spectrum of their respective fields. PRJCTNS presents a series of scenarios whose fundamental components are live narrators textually mediating between spectator and screen, marking the virally trending collective urge to intervene in regulated flows of data in media and information systems.

PRESENTERS

ADAM PENDLETON is a New York based artist, working in multiple media, including silkscreen, installation, performance, sculpture, and text, Pendleton's conceptual practice probes historical consciousness through an investigation of language. Pendleton's work has been exhibited nationally and internationally notably at the Museum of Contemporary Art, Chicago; the Indianapolis Museum of Contemporary Art, Indiana; the Contemporary Arts Museum, Houston; the Studio Museum, New York; the Whitney Museum of American Art, New York; the Stedelijk Museum, Amsterdam; and the Deutsche Guggenheim, Berlin. Recent biennials and exhibitions include Greater New York, MoMA/PS1, Long Island City, New York; The Generational: Younger Than Jesus, New Museum, New York; Performa 07, New York; Manifesta 7, Trentino-South Tyrol, Italy; Object, The Undeniable Success of Operations, Stedelijk Museum, Amsterdam; The Future as Disruption, The Kitchen, New York; Sympathy for the Devil: Art and Rock n' Roll since 1967, Museum of Contemporary Art Chicago, Chicago; After 1968: Contemporary Artists and the Civil Rights Legacy, High Museum, Atlanta; Hey Hey Glossolalia, Creative Time, New York; and Manifesto Marathon at The Serpentine Gallery, London amongst many others.

NADA GORDON is the author of Folly (Roof) V. Imp. (Faux Press), Are Not Our Lowing Heifers Sleeker Than Night-Swollen Mushrooms? (Spuyten Duyvil), Foriegnn Bodie [stet], (Detour) and (with Gary Sullivan) Swoon (Granary Books), an e-pistolary [stet] non-fiction novel. Scented Rushes is forthcoming from Roof in the fall. Her interests include: biodiversity, enka, alternative pedagogies, home couture, free color samples, canon destruction, movie repurposing, felines, spice, rufflers, peoples of the world, soups and salads, decorative papers, temporary dependent zones, sparrows, and theories. Visit her blog at http://ululate.blogspot.com/.

CURATORS

JEREMY JF THOMPSON is the author of *Autographography*, forthcoming from Cuneiform Press. He received an MFA in Poetics from Mills College in 2006. He is the curator of the Oakland-based series Plastique: A Gallery of Poetics, and more recently Textform, a Center for Book Arts reading series. His practice seeks to investigate the process of collaboration and the notion of a practical avant-garde. He has presented his work at Performance Space 122, Galapagos Art Space, Bowery Poetry Club, the Poetry Project, Poets' Theater, the Supermachine Series, the Front Room Gallery, the University of Miami, and the Kelly Writers House at the University of Pennsylvania. His work has appeared in the Houston Literary Review, Cricket Online Review, EAOGH, and Viz. Inter-Arts: a Trans-Genre Anthology. He most recently contributed to EDIT: Performing Networked Publishing orchestrated in conjunction with the release of Tan Lin's Seven Controlled Vocabularies. * PAOLO JAVIER* is the newly-appointed Queens Borough Poet Laureate. He is the author of two full-length poetry collections and four chapbooks, and runs 2nd Avenue Poetry, a tiny press devoted to innovative language art.

For additional information, please contact Paolo Javier and Jeremy JF Thompson at [redacted], or visit the PRJCTNS Facebook Group.

*PRJCTNS Summer Finale
Sunday, July 11th
Bowery Poetry Club
6:00PM - 7:30PM
$6 At the Door
Full Bar Available

Bowery Poetry Club is located at:
308 Bowery
(Between Houston & Bleecker)
New York, NY 10012-2802
[redacted]*

--
http://blog.myspace.com/paolojavier
http://queenspoetlore.tumblr.com/

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51. Maria Damon
Re: lesbians don't want...
Wed 7 Jul 2010

---

hear hear. i heard it too. it was the most simultaneously hubristic and pathetic sex fantasy (and the least turn-on) I've ever heard. eeeeew!

CA Conrad wrote:
> ...to be fucked by Billy Collins!
>
> SOMEONE PLEASE TELL HIM THIS!
>
> A dear friend of mine who knows how much I LOVE the poetry of Emily
> Dickinson called me today to tell me that Terry Gross was interviewing
> someone about Dickinson's poems. So I tuned into NPR and instantly
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52. Séamas Cain

Fwd: The death of Andrei Voznesensky

Wed 7 Jul 2010

_____

http://www.independent.co.uk/news/obituaries/andrei-voznesensky-poet-who-fought-against-artistic-censorship-in-the-soviet-union-2018291.html

Regards,

Séamas Cain
http://seamascain-writernetwork.org

_____

↑ Index

53. Gloria Frym

Re: lesbians don't want...

Wed 7 Jul 2010

Go CA! There's all kinds of new conjectural/fantasy bio material out there, including the bio that posits epilepsy and the wacked novel, The Secret Life of Emily Dickinson, replete with an image of a see-through skirt. None of this has any bearing on the poems. The industry with which these writers produce might be better applied to close reading. Gloria Frym

On 7/6/2010 7:08 PM, CA Conrad wrote:
> ...to be fucked by Billy Collins!
>

> SOMEONE PLEASE TELL HIM THIS!
>
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>
> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 9.0.830 / Virus Database: 271.1.1/2986 - Release Date: 07/06/10 11:36:00
>
>

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54. **John Cleary**

Re: lesbians don't want...

Wed 7 Jul 2010

Could someone explain whether or not Emily Dickinson's sexual preference should matter in an understanding and appreciation of her work? Should I care, does it inform me somehow, to know if a writer is gay or not?

I am not being snarky, I am legitimately wondering.

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sounds in between his removing various items of clothing from her body.

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CAConrad

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55. Daniel Godston
interview with Vanessa Place
Wed 7 Jul 2010

Hi,

Recently I interviewed Vanessa Place. You can read the interview by clicking on this link: http://tinyurl.com/2folm5j

Cheers,

Dan

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56. Angela Vasquez-Giroux
Re: lesbians don't want...
Wed 7 Jul 2010

CA, I am marooned in missouri without civilization or internet connection, yet I feel prone to respond. While I was utterly bowled over by 'Nine Horses' -- much to my surprise -- I am utterly disgusted by the recurring trope of "all she needs is a night with me."

Also, Terri Gross is simply horrid.

Thanks for sharing.

On 7/7/10, John Cleary <[redacted]> wrote:
> Could someone explain whether or not Emily Dickinson's sexual preference
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Sent from my mobile device

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57. Catherine Daly
Re: lesbians don't want...
Wed 7 Jul 2010

He wrote this poem a loong time ago. I've got a parody of it in my unpublished chap of poems I hate turned into love poems. I've got one in there for Marvin Bell's Emily Dickinson poem, too.

There's an ENTIRE anthology of questionable Emily Dickinson poems.

Janet Holmes MS OF MY KIN is pretty nice, tho.

--
All best,
Catherine Daly
[redacted]

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58. Mary Kasimor
Re: lesbians don't want...
Wed 7 Jul 2010

This specific interview sounds horrible, but why do you say that Terry Gross is simply horrible? I don't listen to her very much, so I am not terribly familiar with her interviewing style. I am just curious.

Mary
--- On Wed, 7/7/10, Angela Vasquez-Giroux <[redacted]> wrote:

From: Angela Vasquez-Giroux <[redacted]>
Subject: Re: lesbians don't want...
To: [redacted]
Date: Wednesday, July 7, 2010, 1:37 PM

CA, I am marooned in missouri without civilization or internet connection, yet I feel prone to respond. While I was utterly bowled over by 'Nine Horses' -- much to my surprise -- I am utterly disgusted by the recurring trope of "all she needs is a night with me."

Also, Terri Gross is simply horrid.

Thanks for sharing.

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59. **Sarah Fox**
Re: lesbians don't want...
Wed 7 Jul 2010

Susan Howe's MED is my favorite book of lit crit/biography, I would even favorite it categorized as poetry, and now that it's recently reprinted obviously every library should have it! I will join that crusade. And can't WAIT to read Undressing Billy Collins! HAVE FUN!

Your fan,

S. Fox

On Wed, Jul 7, 2010 at 1:44 PM, Catherine Daly <[redacted]> wrote:

> *He wrote this poem a loong time ago. I've got a parody of it in my unpublished chap of poems I hate turned into love poems. I've got one in there for Marvin Bell's Emily Dickinson poem, too.*
>
> *There's an ENTIRE anthology of questionable Emily Dickinson poems.*
>
> *Janet Holmes MS OF MY KIN is pretty nice, tho.*
>
> --
> *All best,*
> *Catherine Daly*
> [redacted]

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60. **Aldonlnielsen**
Re: lesbians don't want...
Wed 7 Jul 2010

---

the form of the question is a bit odd - "should" it make a difference? - there must be an entire series of presuppositions in place about the reading of poetry before anyone can answer that one.

"does" it make a difference? it already has if we ask the question.

Aldon Lynn Nielsen

Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

I never wanted to be the man who broke your heart --
Only wanted to be the man who wrote the song --

That broke your heart

On Jul 7, 2010, at 8:08 AM, John Cleary <[redacted]> wrote:

> *Could someone explain whether or not Emily Dickinson's sexual preference should matter in an understanding and appreciation of her work? Should I care, does it inform me somehow, to know if a writer is gay or not?*
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> *I am not being snarky, I am legitimately wondering.*
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61. **CA Conrad**

Re: lesbians don't want...

Wed 7 Jul 2010

Maria, Gloria, Angela, Catherine, YES, thank you! SOLIDARITY WITH EMILY! (Catherine I'd love to see your poem!) And I actually had no idea that his poem was old. He's such a drag.

John, the thing I try to make clear in my post is that it's VERY IMPORTANT information to Collins.

Hearing him talk with Terry Gross completely grossed me out. First, sticking with the issue at hand, in his preface to reading his poem he is literally saying that THAT poem puts to rest the argument of her sexuality. As though all she

needed was ONE NIGHT with Billy Zoom-Zoom Collins and she would be off women! His language suggests he is an antidote to an illness, or something. But he's clearly masturbated thinking about bringing Emily Dickinson to her senses. I VOMIT AGAIN FOR HER! And WHY didn't Terry Gross confront him???? I don't get it. What a lousy form for an interview! TELL HIM HE'S A JOKE! For crying out loud someone has to!

The OTHER crime is how he discusses her poems. Simple this, and simple that. She's so simple. He talks as if she GOT LUCKY a lot when writing, or something. He didn't even allow her the surrealism in her poems, linking that to a regional view of the world. WHO INVITED HIM TO WRITE THIS INTRODUCTION TO HER NEW COLLECTION? It's horrible that it's him! They should have invited Susan Howe to write an introduction and edit the collection.

Abhorrent man that Billy Phil Collins! And his poems stink!

CAConrad

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62. Calum Gardner

Re: lesbians don't want...

Wed 7 Jul 2010

I feel inclined to stick up for him a little. I admit "Taking Off Emily Dickinson's Clothes" seems straightforwardly abhorrent. Like, the line "it was like riding a swan into the night": that line for me fell out of the offensive tree and hit every branch on the way down. So: was it pushed? Looked at with critical detachment, can this poem possibly not be DESIGNED to excruciate?

Calum

On 7 Jul 2010, at 03:08, CA Conrad wrote:

> *...to be fucked by Billy Collins!*
>
> *SOMEONE PLEASE TELL HIM THIS!*
>
> *A dear friend of mine who knows how much I LOVE the poetry of Emily Dickinson called me today to tell me that Terry Gross was interviewing*

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63. Nana Zabic
Re: lesbians don't want...
Thu 8 Jul 2010

CA et co.,

Billy Collins is more on the periphery of my world, a name whose bad poems often appear in poetry textbooks I peruse to decide what to use when I teach. I used to listen to NPR as white noise, but then I couldn't stand it even as that, so I stopped listening quite a while ago, and I didn't hear that interview. But based on what I know, I wanna put it out there that non-lesbians also don't want to be fucked by Billi Collins. Yuuuuck.

CA, I think the best revenge is for you to write that poem "Undressing Billy Collins" if you can, but I understand if you're too repulsed.

Snezana

On Wed, Jul 7, 2010 at 1:44 PM, Catherine Daly <[redacted]> wrote:
> He wrote this poem a loong time ago. I've got a parody of it in my
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> there for Marvin Bell's Emily Dickinson poem, too.
>
> There's an ENTIRE anthology of questionable Emily Dickinson poems.
>
> Janet Holmes MS OF MY KIN is pretty nice, tho.
>
>
>
> --
> All best,
> Catherine Daly
> [redacted]
>
>

↑ Index

64. Christine Hamm
Re: POETICS Digest - 6 Jul 2010 to 7 Jul 2010 (#2010-158)
Thu 8 Jul 2010

---

submit to [redacted]

L
ALL SUBMISSIONS ARE DUE JULY 15TH!!

submit to [redacted]

Like a Fat Gold Watch: I am collecting an anthology of poems and more that celebrate Sylvia Plathâ€™s life and works, but do not fetishize her suicide and death. Please submit your work about Sylvia Plath for an anthology to come out in Fall of 2011. All texts/images must be either a response to her work, or her life, with one caveat â€” they cannot be about death or suicide. Work will be looked at more favorably if it responds to, for example, The Bee Poems, rather than â€œDaddyâ€ or â€œLady Lazarusâ€. The book will be published through Fat Gold Watch Press. Authors will get reduced price copies.

Please send three to five poems, 1 essay, or 1 short story as either an rtf or doc attachment. For art (black and white only), send a low res jpg -- if I am interested, I will ask for a higher res version. For the subject heading, please write, Sylvia and your name. For the cover letter, please include a short bio â€” 150 words or less, and describe how your poems are a response to her work or life. If thereâ€™s a particular poem you are responding to, please tell me its name. Submissions are due July 15, 2010, and you should hear back by September 15. I am also considering essays, shorter than ten pages (double spaced), and black and white artwork.

The anthology will not be published if there is an insufficient amount of submissions.

Send submissions to: [redacted].
Christine Hamm

_____

www.christinehamm.com

↑ Index

65. David Chirot

Re: lesbians don't want...//geological survey of ED bio-fantasies--

Thu 8 Jul 2010

"To shut the eyes is travel," Emily Dickinson wrote--
"I have but to cross the room to reach the Spice Islands."

(Who knows, some psycho-babble--fantasy bio of today might say to "reach the Spice Girls"--??--)

One might do a kind of geological survey of the succeeding strati of the investigations into ED's life, decade by decade, and "decode" this as a seismograph of the changing popular fads decade by decade for "psycho-biographical interpretations . . . "-- running one's eyes along the shelves of Dickinson lore, editions of Dickinson-- one faces a mirror not of the poet, but of

the biographers-- a cracked mirror-- whose crevices, schisms, chasms, abysses, receding & advancing glaciers-- present the rhizomatic activities of a full blown "cottage" industry-

My favorite Dickinson-related tome, though, takes a slightly different tack, though the changes in its name from one edition to another indicate some slight geological shifting going on here, as well.

This is:
The Poet and the Murderer: A True Story of Literary Crime and the Art of Forgery--

changed in its new edition to:
The Poet and the Murderer: A True Story of Verse, Violence and the Art of Forgery.

Note how "A True Story of Literary Crime" must be seen as "too 'literary'" and so is changed to "A True Story of Verse, Violence"-- someone thinking that "verse, violence" by its use of alliteration is both "more catchy" and "more poetic"--

I highly recommend this book, which concerns not only a forged document of ED's handwriting, but one of a forged--invented--"new" ED poem--so well forged it was purchased by Amherst as a crowning display for its ED collection--until . . . the honest person in charge's doubts intiates a trip straight into the bizarre, bomb filled world of anti-Mormon ex-Mormon Mark Hofmann, one of the great forgers of all time--

↑ Index

66. a. tsai
Re: lesbians don't want...
Thu 8 Jul 2010

Wow, as a fellow lesbian, I agree with Conrad. I think CA should do the following:

1. Write Billy Collins a letter and include this email. 2. Send Billy Collins Susan Howe's book with an explanation as to why. 3. Write an article for a very prominent review that deals with the explicit exploitation and objectification involved both in the poem itself and in the act of using it as an argument regarding her sexual orientation.

On Tue, Jul 6, 2010 at 9:08 PM, CA Conrad <[redacted]> wrote:
> ...to be fucked by Billy Collins!
>
> SOMEONE PLEASE TELL HIM THIS!

>
> A dear friend of mine who knows how much I LOVE the poetry of Emily
> Dickinson called me today to tell me that Terry Gross was interviewing
> someone about Dickinson's poems. So I tuned into NPR and instantly
> cringed at the voice of Billy Collins (the Phil Collins of poetry!)!
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> What ANGERED me most was when they were discussing her possible sexual
> preference(s). And he said, HE ACTUALLY SAID, that whether she was a
> lesbian or not, HE was going to put to rest this argument with HIS
> poem. Which he then read. It's called UNDRESSING EMILY DICKINSON,
> and it's about wanting to FUCK HER, and how she sighs and makes little
> sounds in between his removing various items of clothing from her
> body.
>
> Whether she was a lesbian or not, it's pretty clear to me that THAT
> very issue turned him on enough to write his sexual fantasy of putting
> his poet laureate prick inside her!
>
> I VOMIT
> I VOMIT FOR YOU EMILY
>
> Not only that, if you listen to this show PLEASE NOTE how he makes
> such a big deal about how irrelevant her biography is. BUT THEN GOES
> AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS TO
HIM THAT HE
> WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!)!
>
> Has this dude NEVER heard of Susan Howe's MY EMILY DICKINSON by the
> way? Because his excessively reductive view of her poems makes me
> think he needs to read Howe.
>
> When I win the lottery I'm buying Susan Howe's MY EMILY DICKINSON for
> every single library in the world! And if they REFUSE TO TAKE IT,
> I'll just put in on the shelf MYSELF!
>
> May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear
> Emily, I'm writing a poem called UNDRESSING BILLY COLLINS, to see how
> he likes gay sex! I'll let you know how it goes!
>
> CAConrad
>
> poetryisthecenterofmyworld: http://CAConrad.blogspot.com

>
> TAROT READINGS: http://CAConradTAROT.blogspot.com
>
> MY BATHTUB POETRY READING & other videos and MP3s:
> http://CAConradMP3.blogspot.com
>
> PhillySound: new poetry: http://PhillySound.blogspot.com
>
>

↑ Index

67. **a. tsai**
Re: lesbians don't want...
Thu 8 Jul 2010

John:

I think this is a very good question. For myself, I am more interested in gender/sexual politics only as it exists in someone's WORK as one lens of examination of poetry (or literature) rather than as mere fascination/autobiography. But, I would further say that when it comes to programs that are meant for wide distribution, those questions are asked because the answers themselves are talked about widely and the mainstream public loves scandal and intrigue, not because it's a worthy question for discussion.

On Wed, Jul 7, 2010 at 10:08 AM, John Cleary <[redacted]> wrote:
> Could someone explain whether or not Emily Dickinson's sexual preference
> should matter in an understanding and appreciation of her work? Should I
> care, does it inform me somehow, to know if a writer is gay or not?
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>> preference(s). And he said, HE ACTUALLY SAID, that whether she was a
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>>
>> PhillySound: new poetry:
http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>
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>>
>
>

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68. David A. Kirschenbaum

Wed./Simon's Graceland & Johnston's Hi, How Are You Live

Thu 8 Jul 2010

Please forward

Boog City's Classic Albums Live presents
our performers' choice albums

Paul Simon
Graceland

and

Daniel Johnston
Hi, How Are You

This Wed., July 14, 7:30 p.m.
Free with a two-drink minimum

Sidewalk Café
94 Ave. A
NYC

performed live by

The Devil and Christy Davis
Steve Espinola
Dan Fishback
Casey Holford
Bob Kerr
The Infringers

Jesse Schoen
Preston Spurlock
The Trouble Dolls
Kathy Zimmer

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E. 6th St.

For further information:
212-842-BOOG (2664), [redacted]

Musical acts' bios and websites follow show running order

Paul Simon
Graceland

*Casey Holford
The Boy in the Bubble
Graceland
I Know What I Know

*Dan Fishback
Gumboots

*Kathy Zimmer
Diamonds on the Soles of Her Shoes

*Dan Fishback
You Can Call Me Al

*Jesse Schoen
Under African Skies
Homeless
Crazy Love, Vol. II

*The Infringers
That Was Your Mother
All Around the World or the Myth of Fingerprints

Daniel Johnston
Hi, How Are You

*The Trouble Dolls
Poor You
Big Business Monkey
Walking the Cow

*Bob Kerr
I Picture Myself With a Guitar
Despair Came Knocking
I Am A Baby (In My Universe)

*Steve Espinola
Nervous Love
I'll Never Marry
Get Yourself Together
Running Water

*Preston Spurlock
Desperate Man Blues
Hey Joe
She Called Pest Control

*The Devil and Christy Davis
Keep Punching Joe
No More Pushing Joe Around

Bios:

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 19th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Radiohead, OK Computer; and Liz Phair, Exile in Guyville.

**The Devil and Christy Davis

Christy Davis is a drummer and singer/songwriter who has been playing in bands since 1989. She plays with Olive Juice Music's Kansas State Flower and has been a part of many projects, including Rebecca Moore and the Prevention of Blindness, Reverend Billy and His Stop Shopping Choir, and the popular kid's band Audrarox.

Christy was the lead singer and drummer for the band Mold from 1993-1999. She has recently reunited with the two guitarists from Mold to work on their new instrumental project, Gatos de Sensei. While playing with Rebecca Moore, she had the honor of playing on the same bill as Lou Reed, Laurie Anderson, Marc Ribot, and Lee Ranaldo as part of a tribute show for John Zorn at Town Hall in NYC. She will be joined by Glenn Hillman and Jim Williams (AKA "Southside Slim") for this show.

**Steve Espinola
http://www.steveespinola.com/

Recently, Steve played on a bunch of recordings by the fabulous Sprinkle Genies. Check 'em out! Steve is now producing several songs for their next album, and seems to be evolving into a sometimes 6th member of the band.

Steve also plays piano on songs at the myspace page of Tom Warnick and the World's Fair, a great band. (Tom is the guitarist on "Bumbling Along.") Steve was a longtime member of the magical, fondly remembered Dan Emery Mystery Band.

A bit of a band slut, Steve has also played keys and/or electric tennis racket on NYC gigs and/or recordings of The Moldy Peaches (“Jorge Regula”), Sport Murphy, Amy X Neuberg, Peter Dizozza, Debby Schwartz, Dan Fishback, cub, Lisa Marr, and Dallam Dougou, to name a mere few.

For a recent stretch, Steve played piano for The Teenage Prayers, and the gospel oriented offshoot of the Prayers and Steve Wynn, Hazel Motes. He toured Europe extensively with Steve Wynn in the olden days. Espinola and Malcolm Rollick improv’d together rather magically at one of her shows, and the song, “Don’t Stop Reading Me the News” is on her myspace page if you click on her name.

**Dan Fishback
http://www.danfishback.com/

Dan Fishback has been writing and performing in New York City since 2003. Major works include "You Will Experience Silence" (Dixon Place), "No Direction Homo" (P.S. 122), and "Please Let Me Love You" (Dixon Place), among others. His band Cheese On Bread has toured Europe and North America and released albums in the United States and Japan. Fishback has had artists residencies at Yaddo and the MacDowell Colony, and was a 2007-2009 recipient of the Six Points Fellowship for Emerging Jewish Artists. He is a 2010-2011 Artist-in-Residence at Brooklyn Arts Exchange, where he is developing "thirtynothing," a solo performance about growing up in the shadow of the AIDS epidemic. His new musical, "The Material World," will be workshopped in the HOT! Festival at Dixon Place on July 22nd at 7pm.

**Casey Holford
http://caseyholford.com/
http://framedfractions.com/

Casey Holford is a musician, producer, and photographer living in Brooklyn. He has played in the bands Outlines, Urban Barnyard, Art Sorority for Girls, Gilmore Boys, and too many others to list in this space. He has produced recent albums for Phoebe Kreutz and Erin Regan, and toured the U.S. and Europe playing his songs. His music and photos exist online at the above sites.

**Bob Kerr

Bob Kerr is a playwright living in Brooklyn. He was in the band Alien Detector while he lived in Minneapolis, where he also served as musical director for Bedlam Theatre’s production of Land Without Trees. He wrote the book and lyrics for the 10-minute musical The Sticky-Fingered Fiancee with composer Mat Eisenstein, and often writes songs for his own plays.

**The Infringers

Valerie is a drummer and guitar player from New Orleans who is recently in collaboration with keyboardist Philip Cooper of Portland, Ore. Her background extends to punk, bluegrass, and bohemian folk rock, while Philip's is in experimental electronic music and pschedelic dance-pop. Former bands include Skin Verb (featuring poet Brett Evans) and Los Regretos—the country and bluegrass auction band of Louisiana. Philip was in the Sensualists and Light White of Portland.

**Jesse Schoen
http://www.myspace.com/jesseschoen

Dystopian sci-fi, inept technicians, and the universe’s tendency toward chaos inspire Jesse Schoen’s songs. He lives in Chelsea.

**Preston Spurlock
http://www.myspace.com/prestonspurlock

Born and raised in South Florida, Preston Spurlock has been making lo- fi bedroom records for eight years. He started making a name for himself in the NYC arts community in 2004, performing solo as The Sewing Circle, as well as in groups including the Elastic No-No Band and Huggabroomstik. Influenced equally by postpunk, bluegrass, avant- garde composition, and novelty music, Preston’s rough-hewn songs are idiosyncratic and intimate. He’s also a visual artist and short filmmaker. He will be your friend.

**The Trouble Dolls
http://www.troubledolls.net/

Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

**Kathy Zimmer
http://www.kathyzimmermusic.com/

If sophistication and open-hearted goodwill could combine into a sound, what would it be? Enter Kathy Zimmer, a New York City singer/ songwriter sporting a richly wistful set of pipes and speaking the language of shell-shocked wildflowers. If you're looking in earnest for something new, this is it.

Here's a theory: Joni Mitchell is less jazz and more art song… as is Kathy Zimmer. The girl in the upstairs choir is originally from the rural Great Plains, and she sings to the world with a clear voice and a clear gaze.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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69. Sarah Sarai
Re: lesbians don't want…
Thu 8 Jul 2010

---

wow and nice going, CA Conrad.

here is a link to the show although you can hammer sharp nails into vulnerable portions of your body to get the same effect as listening offers.
http://www.npr.org/templates/story/story.php?storyId=128272101

to John: i dislike the solidification of inclination. all this all that. i don't care.

finally, & i feel like governor patterson announcing to the press when he took office that he'd had affairs (me, too), but i wrote the poem "Emily Dickinson Is Jewish" -- published in Fine Madness; and last yr. a student presented a paper

on it at some conference in Hungary. backchannel and i'll send it to anyone. without apology.

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70. steve russell

Re: my first one man show and..

Thu 8 Jul 2010

Wish I could be there 2.
I also wish I could hear the experimental curators ...Â experiment.

Blues Alley is the last remaining jazz club in D. C. Â

_____
From: Allan Revich <[redacted]>
To: [redacted]
Sent: Tue, July 6, 2010 1:32:03 PM
Subject: Re: my first one man show and..

Congratulations Steve!

I wish I could be there for the show.

Allan

On 7/5/2010 8:52 AM, steve dalachinsky wrote:
>Â please check out my first
> one man show of assemblage abnd collage
>Â in lower gallery at fusion arts gallery
> 57 stanton street manhattan
>
> also i will be reading at the stone with pianist matthew shipp
> on august 18th at 10pm preceeded by stephanie stone with yuko otomo and
> eve packer
>
> and
>
> The 1st Annual
> Albert Ayler Festival
> Record Fair&Â Musical Celebration
>
>
> steve dalachinsky will read a poem and mc this event
>
> Saturday July 10th, 2010
>

>
>
> Highly influential jazz label teams up with leading experimental curators
> to honor Albert Ayler on the anniversary of his 74th birthday
> with a free outdoor day-long tribute concert on Roosevelt Island.
>
>
> "Music Is the Healing Force of the Universe"
>
>
> In celebration of the life and music of legendary free-jazz
> tenor-saxophonist Albert Ayler, ESP-Diskâ€™ and Issue Project Room, in
> conjunction with Roosevelt L!ve have curated a day-long free concert,
> Saturday July 10th from 2-10pm, in honor of the groundbreaking
musicianâ€™s
> 74th birthday.Â With performances by some of the most prolific artists
> dedicated to pushing the boundaries in the avant-jazz world the same way
> Ayler did over 40 years ago, this festival will feature sets from The New
> Atlantis Sextet with Marshall Allen, William Hooker, Charles Gayle,
> Gunter Hampel, Giuseppi Logan, and more all taking place at RiverWalk
> Commons on picturesque Roosevelt Island: NYC's Best Kept Secret.
>
> The outdoor festival will also feature a record fair with a variety of
> new and used vinyl vendors hosted by ESP-Disk's own in-house retail
> operation, ESP Records.
>
> Great live music, a great selection of vinyl&Â CDs, great food from the
> local Roosevelt Island restaurants and a view of Manhattan that can't be
> beat. What more could a music lover want on a summer day?
>
> Location&Â Directions:
> Riverwalk Commons, Roosevelt Island, New York,Â F Train to Roosevelt
> Island Map
>
> www.albertaylerfestival.com
> www.esprecodstore.com
>
>
> Performance Schedule:
>
> 2pm
> Giuseppi Logan Quartet

> Matt Lavelle: trumpet, bass clarinet
> Francois Grillot: bass
> Dave Miller: drums
> Giuseppi Logan: alto sax, bass clarinet (ESP 1007, 1013, 1055)
>
>
> 3pm
> Charles Gayle Trio
> Michael Wimberly: drums
> TBA: bass
> Charles Gayle: tenor sax
>
> 4pm
> Gunter Hampel Trio
> Gunter Hampel: vibraphones, bass clarinet (ESP 1042)
>
> 5pm
> Flow Trio
>
> Louie Belogenis: tenor sax (ESP 4052)
>
> Charles Downs: drums (ESP 4052)
>
> Joe Morris: bass (ESP 4052, 4056)
>
>
>
> 6pm
> William Hooker Trio featuring Sabir Mateen
>
> David Soldier: mandolin, banjo, violin
> Sabir Mateen: saxophone, flute, clarinet
> William Hooker: drums, spoken word
>
>
> 7pm
> New Atlantis Sextet featuring Marshall Allen
> Ed Ricart: guitar
> Sam Lohman: tba
> Andrew Barker: drums
> Danny Ray Thompson: flute
> Marshall Allen: alto saxophone (ESP 1008, 1014, 1017, 1045, 3033, 4002,

> 4054, 4060)
>
> 8pm
> DJ Spun (Rong/DFA)
>
>
>
>
>
> Saturday July 10, 2010 from 2pm-10pm
> $ FREE $
>
> ESP LIVE and Issue Project Room Presents in conjunction with Roosevelt
> L!ve:
> The 1st Annual
> Albert Ayler Festival
> 'Record Fair&Â Musical Celebration'
> Riverwalk Commons, Roosevelt Island, New York
>
>
>
>
> About Albert Ayler
> (July 13, 1936 â€“ November 25, 1970)
> "Music is the Healing Force of the Universe," the title of prolific
> free-jazz musician Ayler's fierce work for the Verve label in 1969, sums
> up his musical vision and prowess behind the tenor-saxophone. Born July
> 13th, 1936, Ayler didnâ€™t make his mark playing his way up the ranks in
> be-bop bands, yet he was exposed to the world of Little Walter inspired
> R&B and the gritty sounds of the New Orleans tradition. Ayler began
> making sparse, free arrangements of marching band tunes, brass band
> explorations, and alto-experimentation that led him to be a driving
> factor in the careers of everyone from
>
>Â Â

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71. **steve russell**

Re: lesbians don't want...

Thu 8 Jul 2010

Jeanette Winterson (Art Objects: Essays on Ecstasy and Effrontery) explains.

Billy Collins, to sort of quote C A C, is a prick.

From: John Cleary <[redacted]>
To: [redacted]
Sent: Wed, July 7, 2010 11:08:03 AM
Subject: Re: lesbians don't want...

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> *MY BATHTUB POETRY READING & other videos and MP3s: http://CAConradMP3.blogspot.com <http://caconradmp3.blogspot.com/>*
>
> *PhillySound: new poetry: http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>*

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72. Jennifer Karmin

July 10: Literary Science Fair in Chicago

Thu 8 Jul 2010

The Chicago Underground Library
celebrates the Science of Obscurity!

SATURDAY, JULY 10th from 7â€“10pm
at the Jupiter Outpost
1139 W. Fulton Market -- Chicago, IL
this event is free & for all ages
food & drink will be available for sale

An annual lead up event to the Printersâ€™ Ball featuring new, unpublished, and in-progress works presented as science fair experiments. Join an awesome line up of writers, designers, and publishers as the intricately explain the scientific principles underlying their work, real or imagined.

Reading experiments with Jennifer Karmin!
Storigami with Zach Dodson!
Distress charts with A D Jameson!

Teenage taxonomies with Mairead Case!
Curmudgeonly cuttlefish with Libby Walker!
Hand-cranked projector mad libs with Two With Water!
All participants will also have work for sale.

Special projects from the Society of Furthering Truth (SOFT), The Book Bike, readings from Featherproof Booksâ€™ iPhone application TripleQuick, surprise musical guests, video interviews with the CUL crew about your favorite forgotten and under-recognized Chicago publishers and writers.

The night will also feature a public â€œebook launchâ€ via catapult, scientist speed dating, and digital readings to warm your hardened techie heart. Left and right brains come together, print <3s digital, everyone wins when the laws of physics and literature collide.

If youâ€™re a writer, publisher, bookmaker, or booklover of any stripe who has recently finished writing a book, has published a book in the past year, or just feels like taking out some aggression on a publication of your choice, we invite you to celebrate by participating in our public reading and launching your work into space--or at least halfway down the block. We define "book" broadly, so zines, magazines, chapbooks, textbooks, and more are welcome. Read a paragraph, then release! And if you want to donate your book to the collection of the Chicago Underground Library after itâ€™s caught some air, weâ€™re here for you.

About the Chicago Underground Library
The Chicago Underground Library provides an open forum for creative exchange between all producers and patrons of Chicagoâ€™s independent media, facilitating collaboration and awareness between diverse communities. Through innovative and inclusive approaches to acquisitions, cataloging and programming, we illuminate connections and provide both a historical and contemporary context for the creation of new local media.
http://www.underground-library.org/
http://www.facebook.com/chicago.underground.library

About the Printersâ€™ Ball
Founded by Poetry magazine with other independent Chicago literary organizations, the Printersâ€™ Ball is an annual celebration of print culture, featuring thousands of magazines, books, and broadsides available free of charge; live readings and music; letterpress, offset, and paper-making demonstrations; and much more. The Printersâ€™ Ball is co-produced with Columbia College Chicago and the Center for Book & Paper Arts, and takes place July 30th, 2010 in Chicago's landmark Ludington Building, former home to the American Book Company, at 1104 South Wabash.

http://www.printersball.org/
http://www.facebook.com/pages/THE-PRINTERS-BALL/113776545311074

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73. aslongasittakes

aslongasittakes issue 5 is now live

Thu 8 Jul 2010

Issue five of aslongasitakes is finally out! The issue includes an improvised performance by the Atlanta Poets Group, a vocal drone by Shane Jesse Christmass, a digital haunt by Andy June, an audio cut-up by gtrabbit, phonetic tapestries by Gabe Raines, a glitchy, gremlined ditty by Francis Raven, a computer-interactive piece by Hazel Smith and Roger Dean, and a chambered dub by Jasmine Tutum. We hope you enjoy, and we're always looking for submissions. James Sanders

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74. charles alexander

4 New Books from Chax Press

Fri 9 Jul 2010

Announcing 4 New Books from Chax Press

Special Offer Through August 15 Buy any one for $15, any two for $26, any three for $35, or all four for $45, and pay no shipping charges (for US Domestic Media Mail only). Orders must be paid for by check or credit card in advance of shipment. Add $5 for Priority Mail. Add $8 for international shipping for one book, $11 for two, $13 for three, or $15 for four. Order by mail with check to Chax Press, 411 N 7th Ave Ste 103, Tucson, AZ 85705-8388; or order by phone to [redacted] (hours are irregular; we will return your call). Inquiries by email to [redacted].

1. Leslie Scalapino, Flow — Winged Crocodile & A Pair / Actions are Erased / Appear
Two Plays
ISBN: 9780925904935
117 pages
$16

"For myself and the cast, directing Leslie Scalapino's FLOW has been an extraordinary journey into language and the language in breath, the rhythms of effort to say as precisely as her savage delicacy of thought, her forcing us all to

assume nothing in examining the fineness of our implication in each other"
— Fiona Templeton.

2. Charles Olson, The Principle of Measure in Composition by Field: Projective Verse II, ed. by Joshua Hoeynck
Work from the Olson archive, an important edition to the original Projective Verse essay by Olson.
ISBN 9780925904959
56 pages
$15

"A poem has so many things to which it must do equal justice if it is to establish its own bounds (be inclusive). They can be summarized (and my intent here is to say it all): atomism (that sounds, at no smallest point ain't also particles, as both said & heard); continuity (that old flow still flows, even though statement can no longer be an adequate syntax to it – wave is wave of something at all points, both the particle and, because it is a thing, its 'environment' – what, its passing through, it is different by as well as what it catches up, what adheres to it); causation (but not that moralistic one – the Coleridgian – of fact & reason; cause in physical sensation, the obverse of which – what lies under it – giving it its allowance at all, that the systematic geometries occur superficially as the face of, cause); memory (than whom there is still no muse more, the more that things, in their retention, put more demand on the poet than merely his 'own' material, shall we say); perception (of which the same extension as of memory needs to be emphasized – that the conceptual, no matter how 'mental,' and as such the dipolar to perception, still a powerful discrimination is basic, it is this, the actualities have to be felt, while the pure potentials can be dismissed. This is the great distinction between an actual entity (nothing is there except for feeling) and an eternal object (Idea). A poem is made up of both." — Charles Olson, from "Notes on Poetics (towards Projective Verse II)"

3. Mark Weiss, As Landscape
114 pages
Poetry
ISBN 9780925904768
$16

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through very one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories—the more that gets left out, the more they seem to contain." — Mike Stephens (from review in Jacket)

4. Jonathan Stalling, Grotto Heaven
ISBN 9780925904928
Poetry
80 pages
$16

"In this book, Jonathan Stalling extends to us his hospitality. Enter this grotto, this book of poems a haven & lodge for light & dark, made by Jonathan Stalling with an ethics of respect & reverence. Pen opens to penumbra, shadowing each word. This book constitutes an attentive reaching, reading, a leaning into language, so that learning an other language rhymes with listening to & learning the emerging language- scape of one's own child. In Stalling's book we are lodged here, in poems, in a place allowing passage back & forth from the mystery of "I" and "we" to the mysterious housings of words in our language and in others. Words, characters, & embodiments make up the constellations, the figured stars within a larger darkness. I recommend to you Grotto Heaven as a fine place to take up lodging. " —Hank Lazer

charles alexander
[redacted]

chax press / poetry & the book arts
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Chax Press Summer Intensive in book arts and creative writing, July 12-25, 2010

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75. Kenneth Sherwood
Seeking Titles: Documentary / Social Poetry
Fri 9 Jul 2010

I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical .... poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family resemblance to these:

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WC Williams, _Paterson_
Charles Olson, _Maximus_
Melvin Tolson, _Libretto for the Republic of Liberia_
Susan Howe, _Singularities_
Lorine Niedecker, "North Central"
Jerome Rothenberg, "14 Stations"

Thanks for any help.

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76. Angela Vasquez-Giroux
Re: lesbians don't want...
Fri 9 Jul 2010

For me, it's a combination of the questions (asking Catherine Deneauve - sp?) If she still wore perfume (wtf???) and her insipid laughter. It's as tho she has no real background on her topics -- if she did, she wdnt have allowed collins to write dickinson off as simple.

On 7/7/10, Mary Kasimor <[redacted]> wrote:
> This specific interview sounds horrible, but why do you say that Terry Gross
> is simply horrible? I don't listen to her very much, so I am not terribly
> familiar with her interviewing style. I am just curious.
>
> Mary
> --- On Wed, 7/7/10, Angela Vasquez-Giroux <[redacted]>
> wrote:
>
>
> From: Angela Vasquez-Giroux <[redacted]>
> Subject: Re: lesbians don't want...
> To: [redacted]
> Date: Wednesday, July 7, 2010, 1:37 PM
>
>
> CA, I am marooned in missouri without civilization or internet

> connection, yet I feel prone to respond. While I was utterly bowled
> over by 'Nine Horses' -- much to my surprise -- I am utterly disgusted
> by the recurring trope of "all she needs is a night with me."
>
> Also, Terri Gross is simply horrid.
>
> Thanks for sharing.
>
> On 7/7/10, John Cleary <[redacted]> wrote:
>> Could someone explain whether or not Emily Dickinson's sexual preference
>> should matter in an understanding and appreciation of her work? Should I
>> care, does it inform me somehow, to know if a writer is gay or not?
>>
>> I am not being snarky, I am legitimately wondering.
>>
>> On Tue, Jul 6, 2010 at 10:08 PM, CA Conrad <[redacted]> wrote:
>>
>>> ...to be fucked by Billy Collins!
>>>
>>> SOMEONE PLEASE TELL HIM THIS!
>>>
>>> A dear friend of mine who knows how much I LOVE the poetry of Emily
>>> Dickinson called me today to tell me that Terry Gross was interviewing
>>> someone about Dickinson's poems. So I tuned into NPR and instantly
>>> cringed at the voice of Billy Collins (the Phil Collins of poetry!)!
>>>
>>> What ANGERED me most was when they were discussing her possible
sexual
>>> preference(s). And he said, HE ACTUALLY SAID, that whether she was a
>>> lesbian or not, HE was going to put to rest this argument with HIS
>>> poem. Which he then read. It's called UNDRESSING EMILY
DICKINSON,
>>> and it's about wanting to FUCK HER, and how she sighs and makes little
>>> sounds in between his removing various items of clothing from her
>>> body.
>>>
>>> Whether she was a lesbian or not, it's pretty clear to me that THAT
>>> very issue turned him on enough to write his sexual fantasy of putting
>>> his poet laureate prick inside her!
>>>
>>> I VOMIT
>>> I VOMIT FOR YOU EMILY

>>>
>>> Not only that, if you listen to this show PLEASE NOTE how he makes
>>> such a big deal about how irrelevant her biography is. BUT THEN GOES
>>> AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS
TO HIM THAT HE
>>> WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!)!
>>>
>>> Has this dude NEVER heard of Susan Howe's MY EMILY DICKINSON by
the
>>> way? Because his excessively reductive view of her poems makes me
>>> think he needs to read Howe.
>>>
>>> When I win the lottery I'm buying Susan Howe's MY EMILY DICKINSON
for
>>> every single library in the world! And if they REFUSE TO TAKE IT,
>>> I'll just put in on the shelf MYSELF!
>>>
>>> May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear
>>> Emily, I'm writing a poem called UNDRESSING BILLY COLLINS, to see
how
>>> he likes gay sex! I'll let you know how it goes!
>>>
>>> CAConrad
>>>
>>> poetryisthecenterofmyworld:
>>> http://CAConrad.blogspot.com<http://caconrad.blogspot.com/>
>>>
>>> TAROT READINGS:
>>>
http://CAConradTAROT.blogspot.com<http://caconradtarot.blogspot.com/>
>>>
>>> MY BATHTUB POETRY READING & other videos and MP3s:
>>> http://CAConradMP3.blogspot.com <http://caconradmp3.blogspot.com/>
>>>
>>> PhillySound: new poetry:
>>> http://PhillySound.blogspot.com<http://phillysound.blogspot.com/>
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77. David-Baptiste Chirot

Re: Seeking Titles: Documentary / Social Poetry

Fri 9 Jul 2010

Dear Kenneth--

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and theatre aspect of the book, (Paul also wrote plays and performed in a few)--of course, has as cathartic event the famous night in Ford's theater, in which Booth plays the role of his life & assassinates President Lincoln. Place also plays a great role, is a great theme in Metcalf's works--as in Apalache & I-57--and in others works such as Huscaran, regarding he Indians of Peru, and The Wonderful White Whale of Kansas, which combines the life and works of Franck Baum author of the Oz Books, with Moby Dick into a study of the meaning of home. Waters of Potomac, like Apache is the "telling of --historical/geological/botanical etc--of wonders of that region, told, like Apalache via the poetic arrangement of documentary materials. In Zip Odes, small poems are composed for each state in the Union by using places names in the different Zip Code areas of rhe country. Many other works combines geographical an historical materials linking race tracks in North Carolinia with sites and histories in South America--

Though Metcal's works are in prose, it is a prose which traverses many modulations of the prose poem, making use of the lyrical impulse, the "voices" of history as in Pound's and WCW's works, documentary drawing on popular culture and contemporary historical events as John Dos Passos did in the USA trilogy, and the grandeur a form of epic in APALACHE. Though the form is in physical appearance prose or prose poem, the underlying structuring of the works is via the ear, via the poetic impulses and rhythms which run through the flow of time, history, ge0ology, the lives of people, places, things, animals, insects, plants--

Often the poetry of Metcalf's most astonishing passages attains the condition of music-Paul was a great admirer of another user of documentary materials, composer Charles Ives.

Coffee House, fortunately while Paul was stil alive--published a magnificent three volume Collected Works by Paul, which includes also his theatrical pieces and essays.

Asked at one point about his "collage" style of poetic/documentary construction, Paul jokingly called it "Totem Paul"--a vertical construction of the materials in space and time.

In another joking vein, as though seeing a cockeyed reflection of his own mixture of the documentary and other genres/media, Paul once wrote to me that a collage in Missouri was offering a course in the "South Sea Island Works of Herman Melville and the Hwiian films of Elvis Presley."

Paul was greatly admired by poets, more so than by prose writers. Besides Susan Howe, Robert Creeley was a great admirer of his works, s was Clark Coolidge, among many others. For roughly a decade Paul and his wife Nancy

lived in close proximity to Black Mountain College and often attended events there as well as developing friendships with many of the poets and artists.

Paul first met Charles Olson when the latter was traveling about New England & New York, in search of the scattered volumes of Melville's library--with an eye towards assebling as many of the volumes as possible for the literary treasures they contained by way of Melville's Marginalia. 12-14 years old at the time, the much older Olson appeared to Paul as yet another one of the stream of Melville fans and obssssed fanatics, though far larger, and far more intensely essaying not only to collect information, but to become, as much as possible, a member of the Melville/Metcalf family line. For example, a vivid memory of Paul's was watching the gigatically framed Olson trying to hide behind bushes as he followed Melville's daughter down the street, trying to imitate her wlk, as though a "magical" way of "walking the walk" or "faking it until you make it" would transform him into an actual "embodiment" of the Melville "line."

I can't recommend Paul's work to you highly enough, with the understanding, however, that he may not be techncally/formally speaking, conventionally "poet enough" to "qualify." As Prose poetry, perhaps Paul's work might qualify--

Another work which is similar in some ways to Paul's is the brilliant Smithsonian Decompositions by Clark Coolidge. I would highly recommend this work, also--as Coolidge weaves a poetic "narrative" od a sort by combining quotes from interviews with Jean-Luc Godard, historical, geological texts, quotations from various fictional/poetical works linked by both associative trains of thought and the poetry of pure sound (as does Paul). Smithsonian Decompositions, like many of Paul's works, is a work of the imagination constructed out of streams of factual "things"--quotations, allusions, puns, "sound poetry" aspects, and the conveyance of visions of the imagination via the sturdy poem's "machine made out of words" (WCW).

I hope perhaps to have interested you into at least taking a look at Paul's works, as well as Coolidge's extraordinary Smithsonian Decompositions--

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> *To:* [redacted]
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>
> *Thanks for any help.*

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78. Catherine Daly
Re: Seeking Titles: Documentary / Social Poetry
Fri 9 Jul 2010

CS Giscombe

--
All best,
Catherine Daly
[redacted]

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79. Loretta Clodfelter
New Issue of There Is Now Online
Fri 9 Jul 2010

The most recent issue of There is now up at http://www.therejournal.com.

Check out new work from Dean Brink, Jeff Crouch, Lara Durback, Melissa Eleftherion, Mark Stephen Finein, Crag Hill, Carrie Hunter, erica lewis, Anne Elezabeth Pluto, Francis Raven, Christopher Rizzo, Sam Schild, Jennifer Styperk, and Nicolette Westfall.

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80. Maria Damon

Re: lesbians don't want...

Fri 9 Jul 2010

Okay, let's form a poetry collective: Lesbians and Non-lesbians Who Don't Want To Be Fucked By Billy Collins.

Nana Zabic wrote:
> CA et co.,
>
> Billy Collins is more on the periphery of my world, a name whose bad
> poems often appear in poetry textbooks I peruse to decide what to use
> when I teach. I used to listen to NPR as white noise, but then I
> couldn't stand it even as that, so I stopped listening quite a while
> ago, and I didn't hear that interview. But based on what I know, I
> wanna put it out there that non-lesbians also don't want to be fucked
> by Billi Collins. Yuuuuck.
>
> CA, I think the best revenge is for you to write that poem "Undressing
> Billy Collins" if you can, but I understand if you're too repulsed.
>
> Snezana
>
> On Wed, Jul 7, 2010 at 1:44 PM, Catherine Daly <[redacted]> wrote:
>
>> He wrote this poem a loong time ago. I've got a parody of it in my
>> unpublished chap of poems I hate turned into love poems. I've got one in
>> there for Marvin Bell's Emily Dickinson poem, too.
>>
>> There's an ENTIRE anthology of questionable Emily Dickinson poems.
>>
>> Janet Holmes MS OF MY KIN is pretty nice, tho.
>>
>>
>>
>> --
>> All best,
>> Catherine Daly
>> [redacted]
>>
>>

>>
>
>

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81. Stephen Vincent
Re: Seeking Titles: Documentary / Social Poetry
Fri 9 Jul 2010

Beautifully put, David, I was also thinking of Paul's work in this context. Thanks for taking the patient time to put this up!

Stephen Vincent

--- On Fri, 7/9/10, David-Baptiste Chirot <[redacted]> wrote:

From: David-Baptiste Chirot <[redacted]>
Subject: Re: Seeking Titles: Documentary / Social Poetry
To: [redacted]
Date: Friday, July 9, 2010, 1:13 PM

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> *Thanks for any help.*

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http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

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82. Crane's Bill Books

Re: Seeking Titles: Documentary / Social Poetry

Fri 9 Jul 2010

Haniel Long's "Pittsburgh Memoranda" is worth a glance.
Jeffrey

> *Date: Fri, 9 Jul 2010 10:22:49 -0400*
> *From:* [redacted]
> *Subject: Seeking Titles: Documentary / Social Poetry*
> *To:* [redacted]
>
> *I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical .... poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family resemblance to these:*
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> *Allen Ginsberg, _Kaddish_*
> *David Antin, _Code of Flag Behavior_*
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> *Melvin Tolson, _Libretto for the Republic of Liberia_*
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> *Lorine Niedecker, "North Central"*
> *Jerome Rothenberg, "14 Stations"*
>
> *Thanks for any help.*

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83. Crane's Bill Books

Re: lesbians don't want...

Sat 10 Jul 2010

To be fair, you could read the poem as saying that once you've stripped away the frills and laces generations of biographers have forced on her, what's left are Dickinson's words. They ARE the details of her life, as Howe writes, because it was a life lived in language. The problem is, Collins isn't committed or crafty enough to pull it off; he settles for elaborating a metaphor in that ernest English Professor fashion, because that's what he thinks poetry is. A comparison with Jimenez's "First she came to me naked" might be interesting. Jeffrey

----- Original Message -----
From: "CA Conrad" <[redacted]>
To: <[redacted]>
Sent: Wednesday, July 07, 2010 2:25 PM
Subject: Re: lesbians don't want...

> *Maria, Gloria, Angela, Catherine, YES, thank you! SOLIDARITY WITH EMILY! (Catherine I'd love to see your poem!) And I actually had no idea that his poem was old. He's such a drag.*
>
> *John, the thing I try to make clear in my post is that it's VERY IMPORTANT information to Collins.*

> *Hearing him talk with Terry Gross completely grossed me out. First, sticking with the issue at hand, in his preface to reading his poem he is literally saying that THAT poem puts to rest the argument of her sexuality. As though all she needed was ONE NIGHT with Billy Zoom-Zoom Collins and she would be off women! His language suggests he is an antidote to an illness, or something. But he's clearly masturbated thinking about bringing Emily Dickinson to her senses. I VOMIT AGAIN FOR HER! And WHY didn't Terry Gross confront him???? I don't get it. What a lousy form for an interview! TELL HIM HE'S A JOKE! For crying out loud someone has to!*
>
> *The OTHER crime is how he discusses her poems. Simple this, and simple that. She's so simple. He talks as if she GOT LUCKY a lot when writing, or something. He didn't even allow her the surrealism in her poems, linking that to a regional view of the world. WHO INVITED HIM TO WRITE THIS INTRODUCTION TO HER NEW COLLECTION? It's horrible that it's him! They should have invited Susan Howe to write an introduction and edit the collection.*
>
> *Abhorrent man that Billy Phil Collins! And his poems stink!*
>
> *CAConrad*
>
> *poetryisthecenterofmyworld: http://CAConrad.blogspot.com*
>
> *TAROT READINGS: http://CAConradTAROT.blogspot.com*
>
> *MY BATHTUB POETRY READING & other videos and MP3s: http://CAConradMP3.blogspot.com*
>
> *PhillySound: new poetry: http://PhillySound.blogspot.com*

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84. **Mark DuCharme**

Re: Seeking Titles: Documentary / Social Poetry

Sat 10 Jul 2010

Dave,

The correct title of the Coolidge work that you speak of is Smithsonian Depositions / Subject to a Film.

All Best,

Mark DuCharme

Date: Fri, 9 Jul 2010 15:13:22 -0500
From: [redacted]
Subject: Re: Seeking Titles: Documentary / Social Poetry
To: [redacted]

Dear Kenneth--

In the tradition of his great grandfather Herman Melville, Paul Metcalf combined documentary materials with fiction (as Melville does in Moby Dick)--in his great collage book Genoa: A Telling of Wonders, which is a novel interspersed with writings of Melville's and the Dairies of Columbus. Metcalf then went further, creating works which are completely made of others' writing, arranged as both historical/geological/floarl/fauna documentary materials arranged with a brilliant ear, creating music out of documentary (non-literary often) texts--his masterpiece in this vein is APALACHE--not a word of it being Paul's, yet at the same time, by way of his eye, ears, hands, tongue making the materials both intensely personal and and opening them outwards as though they have arisen from the ground itself. (Paul lived for some time on Quarry Road, very appropriately, as Susan Howe once pointed out--Paul had a great influence/effect on Howe's writings, as he himself had made use of Olson's works--minus the misogyny.) Other works by Paul treat the landscape, the shifting of the earth's tectonic plates in relation with migraines and a trip on route I-57, through Illinois, investigating the history and landscape of the region a he celebrates being"I-57" (he literally had just become "I-57" as in--Paul Metcalf, 57 years old.) Several others of Paul's works combine documentary materials with a kind of theatrical performance, a staging of historical events and personages in an imagined and associate theater --as in BOTH, a book which combines the lives & personages of John Wilkes Booth & Edgar Allan Poe (Booth/Poe yielding the "both" of the tile.) The performance and theatre aspect of the book, (Paul also wrote plays and performed in a few)-- of course, has as cathartic event the famous night in Ford's theater, in which Booth plays the role of his life & assassinates President Lincoln.
Place also plays a great role, is a great theme in Metcalf's works--as in Apalache & I-57--and in others works such as Huscaran, regarding he Indians of Peru, and The Wonderful White Whale of Kansas, which combines the life and works of Franck Baum author of the Oz Books, with Moby Dick into a study of the meaning of home. Waters of Potomac, like Apache is the "telling of --historical/geological/botanical etc--of wonders of that region, told, like Apalache via the poetic arrangement of documentary materials. In Zip Odes, small poems are composed for each state in the Union by using places names in the different Zip Code areas of rhe country. Many other works combines geographical an historical materials linking race tracks in North Carolinia with sites and histories in South America--

Though Metcal's works are in prose, it is a prose which traverses many modulations of the prose poem, making use of the lyrical impulse, the "voices" of history as in Pound's and WCW's works, documentary drawing on popular culture and contemporary historical events as John Dos Passos did in the USA trilogy, and the grandeur a form of epic in APALACHE. Though the form is in physical appearance prose or prose poem, the underlying structuring of the works is via the ear, via the

poetic impulses and rhythms which run through the flow of time, history, ge0ology, the lives of people, places, things, animals, insects, plants--

Often the poetry of Metcalf's most astonishing passages attains the condition of music-Paul was a great admirer of another user of documentary materials, composer Charles Ives.

Coffee House, fortunately while Paul was stil alive--published a magnificent three volume Collected Works by Paul, which includes also his theatrical pieces and essays.

Asked at one point about his "collage" style of poetic/documentary construction, Paul jokingly called it "Totem Paul"--a vertical construction of the materials in space and time.

In another joking vein, as though seeing a cockeyed reflection of his own mixture of the documentary and other genres/media, Paul once wrote to me that a collage in Missouri was offering a course in the "South Sea Island Works of Herman Melville and the Hwiian films of Elvis Presley."

Paul was greatly admired by poets, more so than by prose writers. Besides Susan Howe, Robert Creeley was a great admirer of his works, s was Clark Coolidge, among many others. For roughly a decade Paul and his wife Nancy lived in close proximity to Black Mountain College and often attended events there as well as developing friendships with many of the poets and artists.

Paul first met Charles Olson when the latter was traveling about New England & New York, in search of the scattered volumes of Melville's library--with an eye towards assebling as many of the volumes as possible for the literary treasures they contained by way of Melville's Marginalia. 12-14 years old at the time, the much older Olson appeared to Paul as yet another one of the stream of Melville fans and obssssed fanatics, though far larger, and far more intensely essaying not only to collect information, but to become, as much as possible, a member of the Melville/Metcalf family line. For example, a vivid memory of Paul's was watching the gigatically framed Olson trying to hide behind bushes as he followed Melville's daughter down the street, trying to imitate her wlk, as though a "magical" way of "walking the walk" or "faking it until you make it" would transform him into an actual "embodiment" of the Melville "line."

I can't recommend Paul's work to you highly enough, with the understanding, however, that he may not be techncally/formally speaking, conventionally "poet enough" to "qualify." As Prose poetry, perhaps Paul's work might qualify--

Another work which is similar in some ways to Paul's is the brilliant Smithsonian Decompositions by Clark Coolidge. I would highly recommend this work, also--as Coolidge weaves a poetic "narrative" od a sort by combining quotes from interviews with Jean-Luc Godard, historical, geological texts, quotations from various fictional/poetical works linked by both associative trains of thought and the poetry

of pure sound (as does Paul). Smithsonian Decompositions, like many of Paul's works, is a work of the imagination constructed out of streams of factual "things"--quotations, allusions, puns, "sound poetry" aspects, and the conveyance of visions of the imagination via the sturdy
poem's "machine made out of words" (WCW).

I hope perhaps to have interested you into at least taking a look at Paul's works, as well as Coolidge's extraordinary Smithsonian Decompositions--

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85. Douglas Manson
Re: Seeking Titles: Documentary / Social Poetry
Sat 10 Jul 2010

My favorite is Jackson Mac Low's Stanzas for Iris Lezak. Amazing.

also John Cage's acrostics.

On Fri, Jul 9, 2010 at 10:12 PM, Stephen Vincent <[redacted]>wrote:

> *Beautifully put, David, I was also thinking of Paul's work in this context. Thanks for taking the patient time to put this up!*
>
> *Stephen Vincent*
>
> *--- On Fri, 7/9/10, David-Baptiste Chirot <[redacted]> wrote:*
>
> *From: David-Baptiste Chirot <[redacted]>*
> *Subject: Re: Seeking Titles: Documentary / Social Poetry*
> *To: [redacted]*
> *Date: Friday, July 9, 2010, 1:13 PM*
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> *Dear Kenneth--*
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To: [redacted]

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86. David-Baptiste Chirot

Mark Twain's Unexpurgated Autobio: Dead for a Century, Twain Says What He Meant--NY Times Book Review

Sat 10 Jul 2010

BOOKS

| July 10, 2010

Dead for a Century, Twain Says What He Meant

By LARRY ROHTER

A very different and more pointedly political Mark Twain emerges in his new unexpurgated autobiography.

http://www.nytimes.com/2010/07/10/books/10twain.html?emc=eta1

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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87. David-Baptiste Chirot

Avaaz: Save Sakineh

Sat 10 Jul 2010

Avaaz.org - The World in Action

Dear Friends,

Yesterday an Iranian woman, Sakineh Mohammadi Ashtiani, was saved by global protests from being stoned to death.

But she may still be hanged -- and, meanwhile, execution by stoning continues. Right now fifteen more people are on death row awaiting stoning in which victims are buried up to their necks in the ground and then large rocks are thrown at their heads.

The partial reprieve of Sakineh, triggered by the call from her children for international pressure to save her life, has shown that if enough of us come together and voice our horror, we may be able to save her life, and stop stoning once and for all. Sign the urgent petition now and send it onto everyone you know -- let's end this cruel slaughter NOW!

http://www.avaaz.org/en/stop_stoning/?vl

Sakineh was convicted of adultery, like all the other 12 women and one of the men awaiting stoning. But her children and lawyer say she is innocent and that she did not get a fair trial -- they state her confession was forced from her and, speaking only Azerbaijani, she did not understand what was being asked of her in court.

Despite Iran's signing of a UN convention that requires the death penalty only be used for the "most serious crimes" and despite the Iranian Parliament passing a law banning stoning last year, stoning for adultery continues.

Sakineh's lawyer says the Iranian government "is afraid of Iranian public reaction and international attention" to the stoning cases. And after Turkey and

Britain's Foreign Ministers spoke out against Sakineh's sentence, it was suspended.

Sakineh's brave children are leading the international campaign to save their mother and stop stoning. Massive international condemnation now could finally stop this sickening punishment. Let's join together today across the world to end this brutality. Sign the petition to save Sakineh and end stoning here:

http://www.avaaz.org/en/stop_stoning/?vl

In hope and determination,

Alice, David, Milena, Ben and the whole Avaaz team

SOURCES:

Iranians still facing death by stoning despite 'reprieve', The Guardian:

http://www.guardian.co.uk/world/2010/jul/08/iran-death-stoning-adultery

Britain condemns planned Iran stoning as 'medieval', AFP:

http://www.google.com/hostednews/afp/article/ALeqM5hjVdkvkzicGeInqw2R10rCKrqs3A

Support the Avaaz community! We're entirely funded by donations and receive no money from governments or corporations. Our dedicated team ensures even the smallest contributions go a long way -- donate here.

Avaaz.org is a 5.5-million-person global campaign network that works to ensure that the views and values of the world's people shape global decision-making. ("Avaaz" means "voice" or "song" in many languages.) Avaaz members live in every nation of the world; our team is spread across 13 countries on 4 continents and operates in 14 languages. Learn about some of Avaaz's biggest campaigns here, or follow us on Facebook or Twitter.

To contact Avaaz, please do not reply to this email. Instead, write to us at www.avaaz.org/en/contact or call us at [redacted] (US).

_____ The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

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88. **Lisa Samuels**
Re: lesbians don't want...
Sat 10 Jul 2010

Totally there agreeing - but I would avoid adding more glamor to Collins's economic clout by forming anything with his name in it. Especially my mouth. Therefore othering the story by writing/speaking differently is my preference. with loves, Lisa

On Sat, Jul 10, 2010 at 12:54 PM, Maria Damon <[redacted]> wrote:
> Okay, let's form a poetry collective: Lesbians and Non-lesbians Who Don't
> Want To Be Fucked By Billy Collins.
>
> Nana Zabic wrote:
>>
>> CA et co.,
>>
>> Billy Collins is more on the periphery of my world, a name whose bad
>> poems often appear in poetry textbooks I peruse to decide what to use
>> when I teach. I used to listen to NPR as white noise, but then I
>> couldn't stand it even as that, so I stopped listening quite a while
>> ago, and I didn't hear that interview. But based on what I know, I
>> wanna put it out there that non-lesbians also don't want to be fucked
>> by Billi Collins. Yuuuuck.
>>
>> CA, I think the best revenge is for you to write that poem "Undressing
>> Billy Collins" if you can, but I understand if you're too repulsed.
>>
>> Snezana
>>
>> On Wed, Jul 7, 2010 at 1:44 PM, Catherine Daly <[redacted]>
>> wrote:
>>
>>>
>>> He wrote this poem a loong time ago. I've got a parody of it in my
>>> unpublished chap of poems I hate turned into love poems. I've got one in
>>> there for Marvin Bell's Emily Dickinson poem, too.
>>>
>>> There's an ENTIRE anthology of questionable Emily Dickinson poems.
>>>
>>> Janet Holmes MS OF MY KIN is pretty nice, tho.
>>>
>>>

>>>
>>> --
>>> All best,
>>> Catherine Daly
>>> [redacted]
>>>
>>>
>>>
>>
>>
>
>

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89. **carol dorf**
Re: Seeking Titles: Documentary / Social Poetry
Sat 10 Jul 2010

Nellie Wong "Dreams in Harrison Railroad Park"

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90. **carol dorf**
Re: Seeking Titles: Documentary / Social Poetry
Sat 10 Jul 2010

Marillyn Nelson "A Wreath for Emmett Till"

Perhaps less specific to what you are looking for but Rita Dove "Thomas and Belulah"

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91. **Pam Brown**
Re: : Seeking Titles: Documentary / Social Poetry
Sun 11 Jul 2010

Dear Kenneth,

Laurie Duggan - The Ash Range -
first published by University of Queensland Press, 2nd Edition
Shearsman Books, 2005

http://www.shearsman.com/pages/books/catalog/2005/duggan_ash.html

Best wishes,
Pam Brown

Date: Fri, 9 Jul 2010 10:22:49 -0400
From: Kenneth Sherwood <[redacted]>
Subject: Seeking Titles: Documentary / Social Poetry

I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical .... poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family resemblance to these:

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Susan Howe, _Singularities_
Lorine Niedecker, "North Central"
Jerome Rothenberg, "14 Stations"

Thanks for any help.

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92. Justin Katko
Contranight Escha Black
Sun 11 Jul 2010

English poet Josh Stanley's fourth book, *Contranight Escha Black*, is now out from Critical Documents. The title sequence was lobbed off in one goetic strike on the anniversary of the sepulchral evac; the thing itself just egregiously Black, with our 'cute Israeli / complicity' dripping from the platinum railroad ties I mean staples. SoundEye snug-lumberers will find it leaked discretely into their time-wallets; Greenwich meridian jumpers will find it catapulted indiscretely into their space-purses. In all cases, owners of the future past tense will find themselves five pounds or ten dollars less rich. Don't just buy one!

They're nearly sold out! They aren't even paid for yet! >>
http://plantarchy.us/contranight.html

My sword
  thou shalt
put my palms
  around your
sides split across
  volcanic cash eruption it
is called
capitalism in crisis
is fucking stupid
kill them other
simplifiers pronounce
this return of Marx
but racists come back
too I’m for all
resistance when
I am most unafraid
the good me in
the lime tree
flower like
my prison fire
my infinite blood time
my still wanting you
my angry
angelic love world
is also glacier
as furious burying

And that's the kind of fucking stupid ass go kill us all and bring us back shit you can't never take back. This latest artefact of the poetic mind is so indistinctly a farewell to England that the reader who chooses to regard it as an exclusively American edition may as well omit it and turn at once to page 999. The recent poem 'Relevant to the Kompany' is also appended to the sequence.

↑ Index

93. Dan Wilcox
Third Thursday Poetry Night, July 15: Jason Crane
Sun 11 Jul 2010

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, July 15
7:00 sign up; 7:30 start

Featured Poet: Jason Crane

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your saxy host: Dan Wilcox.

Jason Crane was born in Lenox, Massachusetts. He's a jazz broadcaster and writer. He's a husband and father. And he rides a bicycle.

Jason hosts the online jazz interview show The Jazz Session (http://thejazzsession.com), featuring in-depth interviews with jazz musicians from around the world.

Jason's first collection of poems, "Unexpected Sunlight," was recently published by FootHills Publishing. His work has been published in "Blue Collar Review" and "qarrtsiluni." You can read Jason's writing at http://jasoncrane.org.

(by Jason Crane)

*
Desperate young man
with haggard face
and flapping pants --

as best they can* *
under the streetlights
the shadows are

wrapping you about --* *
in your fatigue
and isolation, in all

the beauty of your * *
commonplace against
the incestuous

and leaning stars --* *
*

↑ Index

94. steve dalachinsky

great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Mon 12 Jul 2010

---

great friend and poet writer anarchist fug tuli kupferberg passed away today at noon
please pass on to your lists

↑ Index

95. steve dalachinsky

Re: Mark Twain's Unexpurgated Autobio: Dead for a Century, Twain Says What He Meant--NY Times Book Review

Mon 12 Jul 2010

---

harvey picar passed as well today

On Sat, 10 Jul 2010 10:24:09 -0500 David-Baptiste Chirot
<[redacted]> writes:
> BOOKS
>
>
> | July 10, 2010
>
>
>
>
>
>
>
> Dead for a Century, Twain Says What He Meant
>
>
>
>
>
>
>
> By LARRY ROHTER
>
>
>
>

> A very different and more pointedly political Mark Twain emerges in
> his new unexpurgated autobiography.
>
> http://www.nytimes.com/2010/07/10/books/10twain.html?emc=eta1
>
> _____
> The New Busy is not the old busy. Search, chat and e-mail from your
> inbox.
>
http://www.windowslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:O
N:WL:en-US:WM_HMP:042010_3
>
>

↑ Index

96. John Cleary
Re: lesbians don't want...
Mon 12 Jul 2010

Hello, I think this is it exactly. I haven't listened to the interview, but it seems as if Gross wanted some spicy gossip about Dickinson, not information that would expand understanding of her work. At some point, I hope, we will evolve past the point of thinking of someone's sexuality as a juicy tidbit to snicker about. John

On Thu, Jul 8, 2010 at 1:10 PM, a. tsai <[redacted]> wrote:

> *John:*
>
> *I think this is a very good question. For myself, I am more interested in gender/sexual politics only as it exists in someone's WORK as one lens of examination of poetry (or literature) rather than as mere fascination/autobiography. But, I would further say that when it comes to programs that are meant for wide distribution, those questions are asked because the answers themselves are talked about widely and the mainstream public loves scandal and intrigue, not because it's a worthy question for discussion.*
>
> *On Wed, Jul 7, 2010 at 10:08 AM, John Cleary <[redacted]> wrote:*
> *Could someone explain whether or not Emily Dickinson's sexual preference should matter in an understanding and appreciation of her work? Should I care, does it inform me somehow, to know if a writer is gay or not?*
>
> *I am not being snarky, I am legitimately wondering.*

On Tue, Jul 6, 2010 at 10:08 PM, CA Conrad <[redacted]> wrote:

...to be fucked by Billy Collins!

SOMEONE PLEASE TELL HIM THIS!

A dear friend of mine who knows how much I LOVE the poetry of Emily Dickinson called me today to tell me that Terry Gross was interviewing someone about Dickinson's poems. So I tuned into NPR and instantly cringed at the voice of Billy Collins (the Phil Collins of poetry!)!

What ANGERED me most was when they were discussing her possible sexual preference(s). And he said, HE ACTUALLY SAID, that whether she was a lesbian or not, HE was going to put to rest this argument with HIS poem. Which he then read. It's called UNDRESSING EMILY DICKINSON, and it's about wanting to FUCK HER, and how she sighs and makes little sounds in between his removing various items of clothing from her body.

Whether she was a lesbian or not, it's pretty clear to me that THAT very issue turned him on enough to write his sexual fantasy of putting his poet laureate prick inside her!

I VOMIT
I VOMIT FOR YOU EMILY

Not only that, if you listen to this show PLEASE NOTE how he makes such a big deal about how irrelevant her biography is. BUT THEN GOES AHEAD AND SHOWS HOW IMPORTANT HER BIOGRAPHY ACTUALLY IS TO HIM THAT HE
WANTS TO SET THE RECORD STRAIGHT (SO TO SPEAK!)!

Has this dude NEVER heard of Susan Howe's MY EMILY DICKINSON by the way? Because his excessively reductive view of her poems makes me think he needs to read Howe.

When I win the lottery I'm buying Susan Howe's MY EMILY DICKINSON for every single library in the world! And if they REFUSE TO TAKE IT, I'll just put in on the shelf MYSELF!

May Emily Dickinson's ghost exact REVENGE on Billy Collins! Dear Emily, I'm writing a poem called UNDRESSING BILLY COLLINS, to see how he likes gay sex! I'll let you know how it goes!

CAConrad

poetryisthecenterofmyworld: http://CAConrad.blogspot.com< http://caconrad.blogspot.com/>

> *TAROT READINGS: http://CAConradTAROT.blogspot.com< http://caconradtarot.blogspot.com/>*
>
> *MY BATHTUB POETRY READING & other videos and MP3s: http://CAConradMP3.blogspot.com <http://caconradmp3.blogspot.com/>*
>
> *PhillySound: new poetry: http://PhillySound.blogspot.com< http://phillysound.blogspot.com/>*
>
> *guidelines*

↑ Index

97. Iris Law

LANTERN REVIEW seeks bloggers.

Mon 12 Jul 2010

Lantern Review: A Journal of Asian American Poetry is looking for a handful of talented bloggers to add to its staff for next year. We seek strong writers with an interest in Asian American poetry and a knowledge of the contemporary literary scene. Positions available: Book Reviewers, Columnists, Interviewers, Event Reporters. Prior blogging experience is not necessary, though it is a plus, as is experience with social media. More details, including qualifications and requirements, are available on our blog, at the following url:

http://lanternreview.com/blog/2010/07/07/lr-news-apply-to-blog-for-us/

Please apply via email (editors [at] lanternreview [dot] com) *by July 23rd*.

* * *

*Lantern Review: A Journal of Asian American Poetry
*Iris A. Law, Editor
Mia Ayumi Malhotra, Associate Editor
www.lanternreview.com

↑ Index

98. Camille Martin

New @ Rogue Embryo: Leslie Scalapino's Plural Time + Blue Tulip Tree Leaf

Mon 12 Jul 2010

New @ Rogue Embryo

* Reading the Minds of Events: Leslie Scalapino's Plural Time (originally published in HOW2) (alert: long essay with probably too many footnotes, but if you like that kind of thing, take some vitamins and go for it)

http://rogueembryo.wordpress.com/2010/07/08/reading-the-minds-of-events-leslie-scalapinos-plural-time/

* Blue Tulip Tree Leaf (photograph): The tulip tree is one of my favourite trees that grows in Louisiana (and a large portion of North America as well). The exquisite flowers resemble tulips. Something about the light or water made the leaf appear bluish. The un-bayou-like sandy creek in Mississippi is named "Bayou LaTerre").

http://rogueembryo.wordpress.com/2010/07/12/blue-tulip-tree-leaf-bayou-laterre/

Cheers!

Camille Martin

Sonnets:
http://www.shearsman.com/pages/books/catalog/2010/martin.html

Codes of Public Sleep :
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

↑ Index

99. David Chirot

O Cleveland! As Lebron Leaves, Harvey Pekar Goes on the "Big Sleep"

Mon 12 Jul 2010

Cult comic writer Harvey Pekar dead at 70 in Ohio
July 12, 2010, 10:44 AM EST
http://today.msnbc.msn.com/id/38206191/ns/today-today_books/?GT1=43001

CLEVELAND (AP) -- Comic-book writer Harvey Pekar, whose autobiographical comic book series "American Splendor<http://movies.msn.com/movies/movie/american-splendor.1/>" portrayed his life with bone-dry honesty and wit, was found dead at home early Monday, authorities said. He was 70.

Officers were called to Pekar's suburban home by his wife about 1 a.m., Cleveland Heights police Capt. Michael Cannon said. His body was found between a bed and dresser.

Pekar had been suffering from prostate cancer, asthma, high blood pressure and depression, according to Cannon. Pekar had gone to bed about 4:30 p.m. Sunday in good spirits, his wife told police.

An autopsy was planned, said Powell Caesar, a spokesman for the Cuyahoga County coroner's office in Cleveland. He had no information on the cause of death.

Pekar took a radically different track from the superhero-laden comics that had dominated the industry. He instead specialized in the lives of ordinary people, chronicling his life as a file clerk in Cleveland and his relationship with his third wife, Joyce Brabner. His 1994 graphic novel, "Our Cancer Year," detailed his battle with lymphoma.

The dreary cover scene shows him sprawled beside his wife on a snowy curbside with shopping bags on the ground. "Harvey, forget about the groceries, honey. Let's get you inside first," she says.

Pekar never drew himself but depended on collaborations with artists, most notably his friend R. Crumb, who helped illustrate the first issue of the ironically titled "American Splendor," published in 1976. It was made into an acclaimed 2003 film<http://movies.msn.com/movies/movie/american-splendor.1/>starring Paul Giamatti <http://movies.msn.com/celebrities/celebrity/paul-giamatti/>. The most recent "American Splendor" was released in 2008.

Pekar's quirky commentary developed a following and his insights and humor were often a bit on the dark side.

Lucy Shelton Caswell, curator of the Billy Ireland Cartoon Library & Museum at Ohio State University, said it was inaccurate to describe Pekar's work as "cult."

"His work was accepted by the mainstream," Caswell said. "It was bought by public libraries and read widely." The cartoon library has all of Pekar's works in its collection, she said.

"He will be remembered as an innovator who wrote stories about ordinary things that were then illustrated by some of the most notable cartoonists of the late 20th century," Caswell said. "People identified with what was writing about and the stories that these people were drawing because it was so ordinary."

In 2003, the New York Film Critics Circle honored "American Splendor" as best first film for the directing-writing team of Shari Springer Berman and Robert Pulcini <http://movies.msn.com/celebrities/celebrity/robert-pulcini/>. Part

feature and part documentary, with animated elements added, the film starred Giamatti as the disgruntled Pekar.

Pekar, who was a repeat TV guest of David Letterman<http://movies.msn.com/celebrities/celebrity/david-letterman/>, told The Associated Press in a 1997 interview that he was determined to keep writing his "American Splendor" series.

"There's no end in sight for me. I want to continue to do it," Pekar said. "It's a continuing autobiography, a life's work."

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100. Mark Prejsnar

Atlanta Poets Group this week

Mon 12 Jul 2010

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This Thursday night

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at

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This Thursday night

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at the 7 Stages Theater

1105 Euclid Ave.

Little Five PointsAtlanta, Georgia

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The Atlanta Poets Group

will perform a panoply of polyphonic and monophonic poetry

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also appearing,

Kodac Harrison & other local poets

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8:00 pm

Admission $5

Â

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be there, or be mainstream

Â

Â

Â

--mark

Â

â€œA poet laureate is a
pretender, pseudo-poet, or phantom.â€

Â

Â Â Â

Get yourself at least 31 postcards. These can be found at book stores, thrift shops, online, drug stores, antique shops, museums, gift shops. (You'll be amazed at how quickly you become a postcard addict.)

On or about July 27th, write an original poem right on a postcard and mail it to the person on the list below your name. (If you are at the very bottom, send a card to the name at the top.) And please WRITE LEGIBLY!

Starting on August 1st, ideally in response to a card YOU receive, keep writing a poem a day on a postcard and mailing it to successive folks on the list until you've sent out 31 postcards. Of course you can keep going and send as many as you like but we ask you to commit to at least 31 (a month's worth).

What to write? Something that relates to your sense of "place" however you interpret that, something about how you relate to the postcard image, what you see out the window, what you're reading, using a phrase/topic/or image from a card that you got, a dream you had that morning, or an image from it, etc. Like "real" postcards, get to something of the "here and now" when you write.

Do write original poems for the project. Taking old poems and using them is not what we have in mind. These cards are going to an eager audience of one, so there's no need to agonize. That's what's unique about this experience. Rather than submitting poems for possible rejection, you are sending your words to a ready-made and excited audience awaiting your poems in their mailboxes. Everyone loves getting postcards. And postcards with poems, all the better.

Once you start receiving postcard poems in the mail, you'll be able to respond to the poems and imagery with postcard poems or your own. That will keep your poems fresh and flowing. Be sure to check postage for cards going abroad. The Postcard Graveyard is a very sad place.

That's all there it to it. It's that fun and that easy.

To check out what we've done before, visit the blog [where you'll also see we also have Perennial Poetry Postcard List of folks who try to write a postcard poem at least once a week regardless of receiving in order to keep connections flowing.], Paul Nelson's website or our Facebook group.

To get started, click to register. Once you've registered, you just need to login to see the list of participants.

Email [redacted] if you have any questions. Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

↑ Index

102. Dan Godston
World Listening Day / Passport to Texas radio series
Mon 12 Jul 2010

Hi,

World Listening Day happens this Sunday, July 18. You are invited to participate! For more info, please visit http://www.worldlisteningproject.org/?p=667.

Several weeks ago Cecilia Nasti, Executive Producer of the Passport to Texas radio series, interviewed me about World Listening Day. You can listen to that interview / episode of Passport to Texas by tuning in to one of these stations: http://passporttotexas.org/listen/. The podcast and transcription of the episode are available at http://passporttotexas.org/world-listening-day/

Cheers,

Dan

↑ Index

103. Vernon Frazer
The SEx Queen of the Berlin Turnpike -- "Vernon Frazer's Greatest Hits"
Mon 12 Jul 2010

---

http://www.youtube.com/my_videos_edit?ns=1&video_id=zAmpdRiSIsk&next=%2Fmy_videos

↑ Index

104. Lou Rowan
Golden Handcuffs Review 13
Mon 12 Jul 2010

Dear Colleagues, GH13 at the distributors, and ready for subscriptions. Contributors: David Antin, Charles Baudelaire, Charles Bernstein, Matt Briggs, Joseph Donahue, Francesca Duranti, Ken Edwards, Bernard Hoepffner, Victor Hugo, A D Jameson, Leslie Kaplan, Jami Macarty, Susan Smith Nash, Toby Olson, Meredith Quartermain, Peter Quartermain, Jed Rasula, Joyce Ravid, Leonard Schwartz, Pierre Senges, Tyrone Williams, Augustus Young.

It is distributed by Ingram and Ubiquity, so your bookseller or news- stand can order readily.

We REALLY, REALLY need support. Subscriptions only $20/annum in the US. Checks to Golden Handcuffs Review (1825 NE 58th St, Seattle, WA 98105). Paypal available through: [redacted]

Onward! Lou

Lou Rowan

[redacted]
www.lourowan.com

1825 NE 58th St.
Seattle, WA 98105

[redacted]

↑ Index

105. laura oliver
Re: Seeking Titles: Documentary / Social Poetry
Mon 12 Jul 2010

Please excuse me if these titles have already been mentioned in this thread:

Ed Sanders' 1968
http://poetry.about.com/library/weekly/aa082697.htm

and

Strange Big Moon, The Japan and India Journals: 1960-1964 by Joanne Kyger

-Laura

> *Date: Sat, 10 Jul 2010 17:10:19 -0800*
> *From:* [redacted]
> *Subject: Re: Seeking Titles: Documentary / Social Poetry*
> *To:* [redacted]
>
> *Marillyn Nelson "A Wreath for Emmett Till"*
>
> *Perhaps less specific to what you are looking for but Rita Dove "Thomas and Belulah"*

_____ The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail.
http://www.windowslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

↑ Index

106. amy king
YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET
Mon 12 Jul 2010

â€œTh
WHAT WOULD WOOLF AND WHITMAN DO?
(A PRACTICAL PRIMER)

â€œThis is the beauty of the new media. There is no way to control it.â€
â€“Srdja Popovic

Cont --
http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

↑ Index

107. Thomas savage
Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists
Mon 12 Jul 2010

I'm really sorry to hear about this. Tuli has been a part of my life since I first heard the Fugs live when I was in my teens. So the man who jumped off the Brooklyn Bridge but didn't die, according to Ginsberg's great poem, has finally passed away. He had a long, good life and was a joy to many poets and other people both with his poems and his drawings.

_____
From: steve dalachinsky <[redacted]>
To: [redacted]
Sent: Mon, July 12, 2010 5:04:27 AM
Subject: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

great friend and poet writer anarchist fug tuli kupferberg passed away today at noon
please pass on to your lists

↑ Index

108. **Jim Andrews**

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Mon 12 Jul 2010

---

do alternative means of publishing and/or distributing the same old stuff constitute a revolution?

ja
http://vispo.com

----- Original Message -----
From: "amy king" <[redacted]>
To: <[redacted]>
Sent: Monday, July 12, 2010 1:21 PM
Subject: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

â€œTh
WHAT WOULD WOOLF AND WHITMAN DO?
(A PRACTICAL PRIMER)

â€œThis is the beauty of the new media. There is no way to control it.â€ â€“Srdja
Popovic

Cont --
http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

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109. **amy king**

Goodbye -- Transfer of the Stain Series! [& Popsickle Literary Festival, July 24 & 25]

Mon 12 Jul 2010

Before we tell you all about the next poetry extrava
Dear Stain-goers,

Before we tell you all about the next poetry extravaganza from Stain, we have an exciting announcement for you. As of 2011, Stain of Poetry will be directed by three brilliant new curators: the poets STEVEN KARL, ERIKA MOYA, and CHRISTIE ANN REYNOLDS. The Stain of Poetry founder Amy King & her co-director Ana BoÅ¾iÄeviÄ‡ â€” ie, we â€” will bow out to focus on our new books and on editing the soon-to-launch e-journal ESQUE.

Our incoming trio of curators will introduce themselves to you at POPSICKLE: A FESTIVAL OF LITERARY ARTS on July 24 & 25, where they will host the Stain

portion of the readings, as well as at regularly scheduled Stain readings throughout the summer and fall. Donâ€™t worry, we (Amy and Ana) will be around till the close of year, so there will be plenty of opportunity to raise glasses of sake lemonade together. We are so excited to welcome Steven, Erika & Christie Ann to Stain of Poetry!

The next Stain reading will be part of POPSICKLE: A FESTIVAL OF LITERARY ARTS:

http://www.facebook.com/#!/event.php?eid=108175169234412

POPSICKLE 2010 unites Brooklynâ€™s literary curators for a two-day festival of readings, performances and screenings. The festival will take place on July 24th and 25th, from 3-8 PM on Saturday July 24th & 1-5 PM on Sunday July 25th.

POPSICKLE will take place at Bushwickâ€™s beloved MARKET HOTEL at 1142 Myrtle Ave, Brooklyn.

Readers for the Festival include:

BEN FAMA, BRETT PRICE & DANI LEVENTHAL, CARTER EDWARDS, DAN MAGERS, EDDIE HOPELY, EMILY PETTIT, EVAN BURTON, GINA ABELKOP, JAMES COPELAND, JOSHUA MEHIGAN, LAUREN, RUSSELL, LEIGH STEIN, MARC NASDOR, MICHAEL BARRON, NATALIE LYALIN, NICOLE TRIGG, PAIGE TAGGART, TIMOTHY DONNELLY AND MORE.

Curated by the series organizers of the following: Body Actualized Control, The Bushwick Reading Series, CROWD, POETRY Time at SPACE SPACE, STAIN, and SUPERMACHINE.

Show up on July 24th and 25 for Bushwickâ€™s first monster literary festival, and visithttp://www.facebook.com/l/c3ff5xqDTBno9JXYyBy5r_VYnTg;HTTP://POPSICKLEFESTIVAL.BLOGSPOT.COM/ for updates.

Cheers,

Amy & Ana
****

Juice + http://amyking.org

****

↑ Index

110. **amy king**

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Mon 12 Jul 2010

Taking an alternate route might be 'your own revolution,' as indicated by the title.

Or you really could just sit around waiting for the marketplace to find you, ever the undiscovered genius-in-wait.

Must we all stick to prescribed, 'sanctioned' publication methods?

****

Juice -
+ http://www.huffingtonpost.com/ travis-nichols/the-poetry-feminaissance_b_607561.html
+ http://www.pw.org/content/ poets_take_action_in_wake_of_ gulf_coast_disaster
+ http://poetry.about.com/b/ 2010/06/16/poems-for-the-gulf- of-mexico.htm
+ http://amyking.org
****

----- Original Message ----
From: Jim Andrews <[redacted]>

do alternative means of publishing and/or distributing the same old stuff constitute a revolution?

ja
http://vispo.com

----- Original Message ----- From: "amy king" <[redacted]>
To: <[redacted]>
Sent: Monday, July 12, 2010 1:21 PM
Subject: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

WHAT WOULD WOOLF AND WHITMAN DO?
(A PRACTICAL PRIMER)

â€œThis is the beauty of the new media. There is no way to control it.â€ â€“Srdja Popovic

Cont --
http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

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111. Nicholas Karavatos
at Tigress Books in Salem, OR on Thursday, July 15 at 5:30 PM
Mon 12 Jul 2010

The Third Thursday Poets welcomes Nicholas Karavatos to Tigress Books in Salem, Oregon on July 15 at 5:30pm.

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa's Muse, 2010) and the latest issue of *West Wind Review* (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *No Asylum* (Arcata, 2009).
http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.

https://www.thirdthursdaypoets.org/
http://www.teapartybookshop.com/

Nicholas Karavatos' next poetry reading / book-signing is sponsored by Bay Area Writing Project as part of their series "Writing Teachers Write" at the Nomad Café, 6500 Shattuck, Oakland, CA on Wednesday, July 28, 2010 at 5:00pm.

NO ASYLUM is available from these independent booksellers:
Arcata, CA – Northtown Books
La Jolla, CA – D.G. Wills Books
Portland, OR – Powell's Books
San Francisco, CA – Bird & Beckett
San Francisco, CA – Books & Bookshelves
Venice, CA – Beyond Baroque

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

↑ Index

112. John Cleary
Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET
Mon 12 Jul 2010

Thank you for sharing this post.
-- John

On Mon, Jul 12, 2010 at 4:21 PM, amy king <[redacted]> wrote:

> *"Th*
> *WHAT WOULD WOOLF AND WHITMAN DO?*
> *(A PRACTICAL PRIMER)*
>
> *"This is the beauty of the new media. There is no way to control it."*
> *–Srdja*
> *Popovic*
>
> *Cont --*
>
> *http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/*

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113. Jennifer Karmin
Red Rover Series / Experiment #38
Mon 12 Jul 2010

Red Rover Series
{readings that play with reading}

Experiment #38:
Poetics of the Multitude

SATURDAY, JULY 17th
7pm / doors lock 7:30

Featuring:
The Next Objectivists
with members

Adriene Dodt
Denise Dooley
Elizabeth Marino
Scott McFarland
Matthias Regan
Gene Tanta
Adam Weg
and a few surprises

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4
we've got air-conditioning!

NEW VENUE
near CTA Damen blue line
third floor walk up
not wheelchair accessible

THE NEXT OBJECTIVISTS is a free, open-to-the-public poetry workshop dedicated to the study & reproduction of the outsidereal. We take this term from the â€œBlack Mountainâ€ poet Edward Dorn & our name from the second generation modernist poets associated with The Objectivist Press. Although writers associated with the Objectivists and Black Mountain â€œschoolsâ€ (Bunting, Creeley, H.D., Niedecker, Pound, Reznikoff, Williams, Zukofsky to name only those we've already studied) are prominent stars in our constellation, our objective is not to reproduce any particular style, mode or tradition, but instead to draw on many different ways of doing and making in order to isolate those practices of writing & publishing & above all those poetic effects which lead us out of the neoliberal present & the future it imagines.

The Next Objectivists Poetry Workshop was founded in January 2009. From then until now it meets every other Thursday evening (7:00 - 10:00) at Mess Hall (http://www.messhall.org/) in Rogers Park, Chicago. Members make the curriculum as we go along. Our meetings are potlucks and beginners are always welcome. We read, discuss & write poetry together. As time allows we publish our findings through our website: http://nextobjectivists.blogspot.com

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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114. **Ruth Lepson**

Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Mon 12 Jul 2010

I am, too. I first heard the Fugs in a lobby at Stony Brook around 1967 & once stood behind Tuli K. in line at the Toronto Zoo.

On 7/12/10 4:30 PM, "Thomas savage" <[redacted]> wrote:

> *I'm really sorry to hear about this. Tuli has been a part of my life since I first heard the Fugs live when I was in my teens. So the man who jumped off the Brooklyn Bridge but didn't die, according to Ginsberg's great poem, has finally passed away. He had a long, good life and was a joy to many poets and other people both with his poems and his drawings.*
>
> _____
> *From: steve dalachinsky <[redacted]>*
> *To: [redacted]*
> *Sent: Mon, July 12, 2010 5:04:27 AM*
> *Subject: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists*
>
> *great friend and poet writer anarchist fug tuli kupferberg passed away today at noon*
> *please pass on to your lists*

↑ Index

115. **Murat Nemet-Nejat**

Re: O Cleveland! As Lebron Leaves, Harvey Pekar Goes on the "Big Sleep"

Mon 12 Jul 2010

Sorry to hear that. American Splendor also was a very interesting movie.

Murat

On Mon, Jul 12, 2010 at 2:50 PM, David Chirot <[redacted]>wrote:

> *Cult comic writer Harvey Pekar dead at 70 in Ohio*
> *July 12, 2010, 10:44 AM EST*
> *http://today.msnbc.msn.com/id/38206191/ns/today-today_books/?GT1=43001*
>
> *CLEVELAND (AP) -- Comic-book writer Harvey Pekar, whose autobiographical comic book series "American Splendor<http://movies.msn.com/movies/movie/american-splendor.1/>" portrayed his life with bone-dry honesty and wit, was found dead at home early Monday, authorities said. He was 70.*
>
> *Officers were called to Pekar's suburban home by his wife about 1 a.m., Cleveland Heights police Capt. Michael Cannon said. His body was found between a bed and dresser.*
>
> *Pekar had been suffering from prostate cancer, asthma, high blood pressure and depression, according to Cannon. Pekar had gone to bed about 4:30 p.m. Sunday in good spirits, his wife told police.*
>
> *An autopsy was planned, said Powell Caesar, a spokesman for the Cuyahoga County coroner's office in Cleveland. He had no information on the cause of death.*
>
> *Pekar took a radically different track from the superhero-laden comics that had dominated the industry. He instead specialized in the lives of ordinary people, chronicling his life as a file clerk in Cleveland and his relationship with his third wife, Joyce Brabner. His 1994 graphic novel, "Our Cancer Year," detailed his battle with lymphoma.*
>
> *The dreary cover scene shows him sprawled beside his wife on a snowy curbside with shopping bags on the ground. "Harvey, forget about the groceries, honey. Let's get you inside first," she says.*
>
> *Pekar never drew himself but depended on collaborations with artists, most notably his friend R. Crumb, who helped illustrate the first issue of the ironically titled "American Splendor," published in 1976. It was made into an acclaimed 2003 film<http://movies.msn.com/movies/movie/american-splendor.1/>starring Paul*

Giamatti <http://movies.msn.com/celebrities/celebrity/paul-giamatti/>. The most recent "American Splendor" was released in 2008.

Pekar's quirky commentary developed a following and his insights and humor were often a bit on the dark side.

Lucy Shelton Caswell, curator of the Billy Ireland Cartoon Library & Museum at Ohio State University, said it was inaccurate to describe Pekar's work as "cult."

"His work was accepted by the mainstream," Caswell said. "It was bought by public libraries and read widely." The cartoon library has all of Pekar's works in its collection, she said.

"He will be remembered as an innovator who wrote stories about ordinary things that were then illustrated by some of the most notable cartoonists of the late 20th century," Caswell said. "People identified with what was writing about and the stories that these people were drawing because it was so ordinary."

In 2003, the New York Film Critics Circle honored "American Splendor" as best first film for the directing-writing team of Shari Springer Berman and Robert Pulcini <http://movies.msn.com/celebrities/celebrity/robert-pulcini/>. Part feature and part documentary, with animated elements added, the film starred Giamatti as the disgruntled Pekar.

Pekar, who was a repeat TV guest of David Letterman<http://movies.msn.com/celebrities/celebrity/david-letterman/>, told The Associated Press in a 1997 interview that he was determined to keep writing his "American Splendor" series.

"There's no end in sight for me. I want to continue to do it," Pekar said. "It's a continuing autobiography, a life's work."

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116. Jules Boykoff
Re: Seeking Titles: Documentary / Social Poetry
Tue 13 Jul 2010

Allison Cobb, _Green-Wood_ (Factory School Press, 2010). :
http://www.spdbooks.org/Producte/9781600010675/greenwood.aspx

Kaia Sand, _Remember to Wave_ (Tinfish Press, 2010). :
http://tinfishpress.com/remember_to_wave.html

↑ Index

117. Obododimma Oha
The Naked Truth
Tue 13 Jul 2010

"The metaphors used in describing the aesthetics of the naked body in those days suggested the people's innocent appreciation of the pleasures of being in the flesh. The pubic hair that was rich and exuberant was called the "ozo ebule," the mane of the ram. The woman's breasts that were firm and ready were described as the ripe udala fruit. Naked bodies of humans always stimulated the creative sensibility and provided a language that said things beyond taboo."

Read the rest of "The Naked Truth<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5593034-182/story.csp>"
at:
http://234next.com/csp/cms/sites/Next/Opinion/Columns/5593034-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

118. Pam Brown
Calling doublechange or Kristin Prevallet
Tue 13 Jul 2010

Dear Poeticists,

Does anyone have an email address for 'doublechange.com' editorial contact please?
Or, failing that, does anyone have Kristin Prevallet's current email address?

Please back channel if you can help
[redacted]

Thanks a million,
Pam Brown

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

_____

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119. steve dalachinsky
Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists
Tue 13 Jul 2010

---

the kind that never spoke back HA

On Tue, 13 Jul 2010 07:32:01 -0500 mIEKAL aND <[redacted]>
writes:
> Tuli had parrots? Anyone know what kind?
>
> On Tue, Jul 13, 2010 at 6:00 AM, Gerald Schwartz
> <[redacted]> wrote:
> > As the 1st Gulf War broke out I interviewed him live over the air
> on WRPI... for over an hour... and at one point he said (with his
> parrots bickering in the background) "You know, this all comes down
> to Apha apes wanting their ways, having their way."
> >
> > Gerald S.
> >

> >
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> >> I am, too. I first heard the Fugs in a lobby at Stony Brook
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> >> once stood behind Tuli K. in line at the Toronto Zoo.
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> >> On 7/12/10 4:30 PM, "Thomas savage" <[redacted]>
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> >> > I'm really sorry to hear about this. Tuli has been a part of
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> who jumped off
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↑ Index

120. Jim Andrews
Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET
Tue 13 Jul 2010

> *Taking an alternate route might be 'your own revolution,' as indicated by the title.*

I would have thought "revolution" operates at at least a slightly higher level than the solipsistic.

> Or you really could just sit around waiting for the marketplace to find
> you,
ever the undiscovered genius-in-wait.

it had dawned on some of them that they were already living in a post-capitalist world, but still it wasn't quite clear what that would eventually mean. what was clear, however, was that "marketplaces" and "poetry" just didn't have much in common anymore. paying the meagre connection even lip service had become tiresome and insulting.

> *Must we all stick to prescribed, 'sanctioned' publication methods?*

of course not.

ja
http://vispo.com

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121. steve dalachinsky
tuli
Tue 13 Jul 2010

"WHAT THE HELL WAS THAT?"

Tuli Kupferberg, Poet, Songwriter, Anarchist, Jew - Dies at 86

Born Norman or in Hebrew, Naphtali on Sept 28, 1923 (one day and 22 years before me), poet, singer-songwriter, revolutionary, publisher, street vender, historian, mentor sage, wise man and wise guy, forward-thinking artist, activist, intellectual,pacifist, teacher, dreamer with a desire to contribute his ideas for the construction of a better world, boho and dear friend Tuli Kupferberg,who, though never really considering himself Beat was anthologized as early as 1959 in Fred Mcdarrah's The Beat Scene, died on Monday at N.Y. Downtown Hospital in Manhattan at the age of 86 after a prolonged battle with Life and all its joys and griefs and after suffering two dibilitating strokes. In the 1964 at age 40 he went on to become, in own his words, “the world’s oldest rock star” after co-founding the Fugs with poet Ed Sanders, and then-member Ken Weaver. They were in my opinion the first poetry/folk-rock band and a definite precursor of punk, bawdy and politically outspoken. Their first lp was produced by the equally legendary Harry Smith on Broadside and later re-issued on ESP along with their other lps. His first solo record, No Deposit, No Return was also issued by ESP. At the height of their career during the psychedelic era the group was signed by the then co-owned Frank Sinatra label Reprise who also signed Hendrix among others. When very he young worked as a medical librarian.

Tuli lived 2 blocks from my apt. We first officially met while both of us were hawking our wares on the street though I had known him through the music having first seen the Fugs play way back in the '60s in various venues such as a loft space on Great Jones street, the Provincetown Theatre, The Astor Place Theater, and once even at a free concert in Thompkins Square Park, where, standing behind me to my amazement was none
other than Charles Mingus. When Tuli and I first conversed some time in the mid-70's he was hawking these pamphlets which were I think, like $1.29 for one and 99 cents for two, the catch being the more you bought the cheaper the became. Though I could be wrong , memory being what it is > Hey Tuli help me out here. He was fluent in yiddish. Had a passion for Yiddish theater which he shared with fellow poet and street vendor Harry Nudel and though he loved being a Yid was an avid supporter of Palestine. Tuli always told me he hated poetry and the scene in general. He was never hierarchical and didn't choose his friends on their status in the art world but on his ability to share with them his knowledge, sharp wit and love. There were the many times we sat together in the park sharing a pint of Haagen Daz or a Good Humor bar. He loved ice cream. Particularly chocolate.

Tuli's great songs included Morning, Morning, Kill For Peace and Nothing. On their last cd he wrote the poignantly beautiful " Where is My Wandering Jew Tonight" never forgetting his roots. Another song in that vein and of mocking protest was "Backward Jewish Soldiers" a para-song based on "Onward Christrian Soldiers." Tuli became something of celebrity when he was mentioned in Allen Ginsberg’s “Howl” as being the one who “jumped off the Brooklyn Bridge" then walking away "unknown and forgotten.” It was actually the Manhattan Bidge but the Brooklyn Bridge seemed more romantic. Actually he didn't walk away but was to Gouveneur Hospital with a minor spinal fracture.

He was published in and published such zines as Birth and Yeah and was the first to publish the African - American Beat poet Ted Joans as well as over 50 of his own books. He loved to take standard tunes which were called para-songs and write his own lyrics to them doing this more and more in his later years and while bedridden wrote a series of short pieces he called "perverbs" punning on well-known aphorisms and posting them on YouTube. He had a long running cable show called Revolting News which in its latter stages was filmed and edited by his long time partner Thelma Blitz.

Tuli has spent the past 20 or so years selling his cartoons on the street (me spending many of them with him or directly across the street selling lps and books) and inspiring many of us to not give up despite the adversities of government, war and $$$$. He embraced his Beatnik lifestyle as a friend once told me I should. He never shrank from his commitment to protest injustice. Never gave into the "MAN". Never took the straight and narrow path. Always fought corporate interests and a greedy, demonic capitalistic value system.

Long time drummer for the Fugs Coby Batty told me this story on the phone the day Tuli passed that one day while walking in Brooklyn Tuli turned and said that he wanted his epitaph to read "What the hell was that?" - and as he mentioned in one of his perverbs - "Life is funny, you can die." How Jewish can ya get??

His is survived by his wife, Sylvia Topp, three children, grand kids.

On Tue, 13 Jul 2010 12:54:16 +0000 Joel Lewis <[redacted]>
writes:
> I knew Pekar before he gained fame as a comic book writer. I worked
> in a
> jazz collectors shop in North Bergen, NJ & he was a legend among a
> group of
> Cleveland jazzbeaus. He would call us up on saturday (our only real
> sales
> day0 & want to speak to my boss, soul jazz producer Bob Porter,

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> another example was "Standing Behind Old Jewish Ladies in the
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> issues, before Harvey starts appearing on the old Letterman Late,
> late show
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> Hopefully, someone will collect pekar's jazz writings, mostly
> reviews and,
> in later years, liner notes. They were honest and informed. Unlike a
> lot of
> older fans, he keep up with jazz currents. I interviewed him for an
> article
> at the time of his "Our Cancer Year". He was telling me about his
> interest
> in John Zorn & the then-rising "downtown scene" & added "I'm always
>
> interested in what's going on NOW."
>
> Joel Lewis
>
>
>

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122. whit griffin
New Skysill Press Publication
Tue 13 Jul 2010

Dear All, I'm excited to announce the Skysill Press publication of my new book, Pentateuch: http://skysillpress.blogspot.com/2010/07/just-published.html whit

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123. Gerald Schwartz
Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists
Tue 13 Jul 2010

As the 1st Gulf War broke out I interviewed him live over the air on WRPI... for over an hour... and at one point he said (with his parrots bickering in the background) "You know, this all comes down to Apha apes wanting their ways, having their way."

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124. David-Baptiste Chirot

Tuli Kupferberg, Bohemian and Fug, Dies at 86

Tue 13 Jul 2010

Tuli Kupferberg, Bohemian and Fug, Dies at 86
http://www.nytimes.com/2010/07/13/arts/music/13kupferberg.html?ref=arts

_____ The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

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125. amy king

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Tue 13 Jul 2010

----- Original Message ----
From: John Cleary <j
Most welcome, John!

----- Original Message ----
From: John Cleary <[redacted]>

Thank you for sharing this post.
-- John

On Mon, Jul 12, 2010 at 4:21 PM, amy king <[redacted]> wrote:

> *WHAT WOULD WOOLF AND WHITMAN DO?*
> *(A PRACTICAL PRIMER)*
>
> *â€œThis is the beauty of the new media. There is no way to control it.â€*
> *â€“Srdja*
> *Popovic*
>
> *Cont --*
>
> *http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/*
> */*

↑ Index

126. **mIEKAL aND**

Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Tue 13 Jul 2010

Tuli had parrots? Anyone know what kind?

On Tue, Jul 13, 2010 at 6:00 AM, Gerald Schwartz <[redacted]> wrote:
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127. **amy king**

Re: YOUR OWN REVOLUTION: POETRY, PUBLISHING & THE INTERNET

Tue 13 Jul 2010

"Revolution" can operate on any level at any scale, including that of a 45 rpm record player, even now.

No one escapes the marketplace, not even the supposed hermit or the virtual interloper using the gas of his own 'private' internet / feelings.

----- Original Message ----
From: Jim Andrews <[redacted]>

> *Taking an alternate route might be 'your own revolution,' as indicated by the title.*

I would have thought "revolution" operates at at least a slightly higher level than the solipsistic.

> Or you really could just sit around waiting for the marketplace to find you, ever the undiscovered genius-in-wait.

it had dawned on some of them that they were already living in a post-capitalist world, but still it wasn't quite clear what that would eventually mean. what was clear, however, was that "marketplaces" and "poetry" just didn't have much in common anymore. paying the meagre connection even lip service had become tiresome and insulting.

> *â€œThis is the beauty of the new media. There is no way to control it.â€ â€“Srdja Popovic*
>
> *Cont --*
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> *http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/*
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> */*

↑ Index

128. steve dalachinsky
re tuli funeral
Tue 13 Jul 2010

tuli to be funeralized at st marks sat 12-3 then buried and afterward a "party" somewhere maybe at st marks

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129. Joel Lewis
Harvey Pekar
Tue 13 Jul 2010

I knew Pekar before he gained fame as a comic book writer. I worked in a jazz collectors shop in North Bergen, NJ & he was a legend among a group of Cleveland jazzbeaus. He would call us up on saturday (our only real sales day0 & want to speak to my boss, soul jazz producer Bob Porter, about Gene Ammons.

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Joel Lewis

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130. steve dalachinsky
Re: tuli
Tue 13 Jul 2010

not done yet

On Tue, 13 Jul 2010 15:02:14 -0500 Maria Damon <[redacted]> writes:
> lovely, steve. thanks.
>
> steve dalachinsky wrote:
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> > Born Norman or in Hebrew, Naphtali on Sept 28, 1923 (one day and

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> > He loved to take standard tunes which were called para-songs and
> write
> > his own lyrics to them doing this more and more in his later years
> and
> > while bedridden wrote a series of short pieces he called
> "perverbs"
> > punning on well-known aphorisms and posting them on YouTube. He
> had a
> > long running cable show called Revolting News which in its latter
> stages
> > was filmed and edited by his long time partner Thelma Blitz.
> >
> > Tuli has spent the past 20 or so years selling his cartoons on the
> street
> > (me spending many of them with him or directly across the street
> selling
> > lps and books) and inspiring many of us to not give up despite the
> > adversities of government, war and $$$$. He embraced his Beatnik
> > lifestyle as a friend once told me I should. He never shrank from
> his
> > commitment to protest injustice. Never gave into the "MAN". Never
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> > the straight and narrow path. Always fought corporate interests
> and a
> > greedy, demonic capitalistic value system.
> >

> >
> >
> > Long time drummer for the Fugs Coby Batty told me this story on
> the phone
> > the day Tuli passed that one day while walking in Brooklyn Tuli
> turned
> > and said that he wanted his epitaph to read "What the hell was
> that?" -
> > and as he mentioned in one of his perverbs - "Life is funny, you
> can
> > die." How Jewish can ya get??
> >
> > His is survived by his wife, Sylvia Topp, three children, grand
> kids.
> >
> > On Tue, 13 Jul 2010 12:54:16 +0000 Joel Lewis <[redacted]>
> > writes:
> >
> >> I knew Pekar before he gained fame as a comic book writer. I
> worked
> >> in a
> >> jazz collectors shop in North Bergen, NJ & he was a legend among
> a
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> >> Cleveland jazzbeaus. He would call us up on saturday (our only
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> >> Harvey did a fantastic strip called "Local Poet" which is sadly
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> >> Line". he was also an acute observer of racial and ethnic
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> >> Joel Lewis
> >>
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131. Pierre Joris
Current Nomadics Blog Posts
Tue 13 Jul 2010

Check out these recent post from Nomadics blog at http://pierrejoris.com/blog/

Water, Rather than Oil

Tuli Kupferberg (1923-2010)

Robin Blaser Reading in Berkeley

Celan, Goethe, Hahneman, Handke and more.

Enough Oily Eyesores Already — I want Desert!

Jamais Deux sans Trois: Oil Dispersal Projection

Gulf Of Mexico Sea Floor Fractured Beyond Repair

Gulf Oil isn't All that's Leaking…

Picasso, Pablo Ruiz: Spanish Poet Who Dabbled in Painting, Drawing, and Sculpture

& have a great summer!

Pierre
==========
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

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132. Nicholas Ruiz III
What Is a Philosopher?
Tue 13 Jul 2010

Kritikos V.7, May-June 2010

What is a Philosopher?

http://intertheory.org/philosopher.htm

Nicholas Ruiz III, Ph.D
NRIII for Congress 2010
http://intertheory.org/nriiiforcongress2010.html

_____
Editor, Kritikos
http://intertheory.org

↑ Index

133. Nic Sebastian
Ten Questions on Poets and Technology: John Vick
Tue 13 Jul 2010

John Vick responds this week to Ten Questions on Poets and Technology - http://bit.ly/abA09T. Best, Nic

Nic Sebastianhttp://verylikeawhale.wordpress.com

_____ The New Busy is not the too busy. Combine all your e-mail accounts with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4

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134. Dean Brink
Re: Seeking Titles: Documentary / Social Poetry
Tue 13 Jul 2010

Dear Kenneth,

If you are interested in exploring historically grounded writing that is just beyond the standard canon you might take a look at Brian Turner's _Here Bullet_, Barrett Watten's _Bad History_, Eliot Weinberger's _What Happened Here_, Rodrigo Toscano's dramatic-poetic engagements in _Collapsible Poetics Theater_, and Ali Zarrin's _I Made You Mine, America_ and _The Book of I_.

Best wishes for your project.

Dean Brink
Tamkang University, Taiwan
interpoetics.blogspot.com

↑ Index

135. **David Chirot**

Re: Seeking Titles: Documentary / Social Poetry & Dyslexic Decompostions

Tue 13 Jul 2010

Dear Mark--

Many thanks!! (How cd i forget a title i love so much!--)

I had just been writing abt "Decompositions" and so "they" found their way into the "Smithsonian Depostions"--!!

Perhaps one might call it the "Decomposition of Old Depositions Muddied the Inks of Composition: Seismic Shifts in Title Recall Affect Textual Topographies"

Thanks again Mark and all very best for your summer--
et--- Joyeux Fetes!! pour le Quartrorze Juillet!

abrazos!
david

On Fri, Jul 9, 2010 at 11:34 PM, Mark DuCharme <[redacted]>wrote:

> *Dave,*
>
> *The correct title of the Coolidge work that you speak of is Smithsonian Depositions / Subject to a Film.*
>
> *All Best,*
>
> *Mark DuCharme*
>
> *Date: Fri, 9 Jul 2010 15:13:22 -0500*
> *From:* [redacted]
> *Subject: Re: Seeking Titles: Documentary / Social Poetry*
> *To:* [redacted]
>
> *Dear Kenneth--*
>
> *In the tradition of his great grandfather Herman Melville, Paul Metcalf combined documentary materials with fiction (as Melville does in Moby Dick)--in his great collage book Genoa: A Telling of Wonders, which is a novel interspersed with writings of Melville's and the Dairies of Columbus. Metcalf then went further, creating works which are completely made of others' writing, arranged as both historical/geological/floarl/fauna documentary materials arranged with a brilliant ear, creating music out of documentary (non-literary often) texts--his masterpiece in this vein is APALACHE--not a word of it being Paul's, yet at the same time, by way of his*

eye, ears, hands, tongue making the materials both intensely personal and and opening them outwards as though they have arisen from the ground itself. (Paul lived for some time on Quarry Road, very appropriately, as Susan Howe once pointed out--Paul had a great influence/effect on Howe's writings, as he himself had made use of Olson's works--minus the misogyny.) Other works by Paul treat the landscape, the shifting of the earth's tectonic plates in relation with migraines and a trip on route I-57, through Illinois, investigating the history and landscape of the region a he celebrates being"I-57" (he literally had just become "I-57" as in--Paul Metcalf, 57 years old.) Several others of Paul's works combine documentary materials with a kind of theatrical performance, a staging of historical events and personages in an imagined and associate theater --as in BOTH, a book which combines the lives & personages of John Wilkes Booth & Edgar Allan Poe (Booth/Poe yielding the "both" of the tile.) The performance and theatre aspect of the book, (Paul also wrote plays and performed in a few)-- of course, has as cathartic event the famous night in Ford's theater, in which Booth plays the role of his life & assassinates President Lincoln.
Place also plays a great role, is a great theme in Metcalf's works--as in Apalache & I-57--and in others works such as Huscaran, regarding he Indians of Peru, and The Wonderful White Whale of Kansas, which combines the life and works of Franck Baum author of the Oz Books, with Moby Dick into a study of the meaning of home. Waters of Potomac, like Apache is the "telling of --historical/geological/botanical etc--of wonders of that region, told, like Apalache via the poetic arrangement of documentary materials. In Zip Odes, small poems are composed for each state in the Union by using places names in the different Zip Code areas of rhe country. Many other works combines geographical an historical materials linking race tracks in North Carolinia with sites and histories in South America--

Though Metcal's works are in prose, it is a prose which traverses many modulations of the prose poem, making use of the lyrical impulse, the "voices" of history as in Pound's and WCW's works, documentary drawing on popular culture and contemporary historical events as John Dos Passos did in the USA trilogy, and the grandeur a form of epic in APALACHE. Though the form is in physical appearance prose or prose poem, the underlying structuring of the works is via the ear, via the poetic impulses and rhythms which run through the flow of time, history, ge0ology, the lives of people, places, things, animals, insects, plants--

Often the poetry of Metcalf's most astonishing passages attains the condition of music-Paul was a great admirer of another user of documentary materials, composer Charles Ives.

Coffee House, fortunately while Paul was stil alive--published a magnificent three volume Collected Works by Paul, which includes also his theatrical pieces and essays.

Asked at one point about his "collage" style of poetic/documentary

construction, Paul jokingly called it "Totem Paul"--a vertical construction of the materials in space and time.

In another joking vein, as though seeing a cockeyed reflection of his own mixture of the documentary and other genres/media, Paul once wrote to me that a collage in Missouri was offering a course in the "South Sea Island Works of Herman Melville and the Hwiian films of Elvis Presley."

Paul was greatly admired by poets, more so than by prose writers. Besides Susan Howe, Robert Creeley was a great admirer of his works, s was Clark Coolidge, among many others. For roughly a decade Paul and his wife Nancy lived in close proximity to Black Mountain College and often attended events there as well as developing friendships with many of the poets and artists.

Paul first met Charles Olson when the latter was traveling about New England & New York, in search of the scattered volumes of Melville's library--with an eye towards assebling as many of the volumes as possible for the literary treasures they contained by way of Melville's Marginalia. 12-14 years old at the time, the much older Olson appeared to Paul as yet another one of the stream of Melville fans and obssssed fanatics, though far larger, and far more intensely essaying not only to collect information, but to become, as much as possible, a member of the Melville/Metcalf family line. For example, a vivid memory of Paul's was watching the gigatically framed Olson trying to hide behind bushes as he followed Melville's daughter down the street, trying to imitate her wlk, as though a "magical" way of "walking the walk" or "faking it until you make it" would transform him into an actual "embodiment" of the Melville "line."

I can't recommend Paul's work to you highly enough, with the understanding, however, that he may not be techncally/formally speaking, conventionally "poet enough" to "qualify." As Prose poetry, perhaps Paul's work might qualify--

Another work which is similar in some ways to Paul's is the brilliant Smithsonian Decompositions by Clark Coolidge. I would highly recommend this work, also--as Coolidge weaves a poetic "narrative" od a sort by combining quotes from interviews with Jean-Luc Godard, historical, geological texts, quotations from various fictional/poetical works linked by both associative trains of thought and the poetry of pure sound (as does Paul). Smithsonian Decompositions, like many of Paul's works, is a work of the imagination constructed out of streams of factual "things"--quotations, allusions, puns, "sound poetry" aspects, and the conveyance of visions of the imagination via the sturdy poem's "machine made out of words" (WCW).

I hope perhaps to have interested you into at least taking a look at Paul's works, as well as Coolidge's extraordinary Smithsonian Decompositions--

Date: Fri, 9 Jul 2010 10:22:49 -0400
From: [redacted]
Subject: Seeking Titles: Documentary / Social Poetry
To: [redacted]

I'm drawing together a list of poetry in English, especially book-length collections that might be described as documentary or social texts. Poems that respond in a self-conscious way to a temporal moment, be it contemporary or historical .... poems that absorb and refashion documents and found texts. The definition and scope are somewhat flexible; I'll list some of the titles I've already come up with. I suspect there are some egregious holes and oversights. I'd welcome suggestions of further additions that bear some family resemblance to these:

*Charles Reznikoff, _Testimony_*
*Muriel Rukeyser, _US 1_*
*Kamau Brathwaite, _Middle Passages_*
*Rosemarie Waldrop, _A Key Into the Language of America_*
*Mark Nowak, _Coal Mountain Elementary_*
*Allen Ginsberg, _Kaddish_*
*David Antin, _Code of Flag Behavior_*
*WC Williams, _Paterson_*
*Charles Olson, _Maximus_*
*Melvin Tolson, _Libretto for the Republic of Liberia_*
*Susan Howe, _Singularities_*
Lorine Niedecker, "North Central"
Jerome Rothenberg, "14 Stations"

Thanks for any help.

Hotmail is redefining busy with tools for the New Busy. Get more from your inbox.

http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_2

Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.

http://www.windowslive.com/campaign/thenewbusy?

> *ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1*

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136. David-Baptiste Chirot
FW: Klebnikov Karnaval--from Guido Vermeulen
Tue 13 Jul 2010

---

includes invite--takes place in belgium in sept--in belgian russian french etc
From: [redacted]
To: [redacted]
Subject: Klebnikov Karnaval--from Guido Vermeual
Date: Tue, 13 Jul 2010 10:42:07 -0500

KLEBNIKOVJul 13, '10 10:16 AM
for everyoneLink: http://khlebnikov.wordpress.com

Organisers of a yearly poetry festivalTags: belgium, poetry, vispo The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. Get busy. _____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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137. nieuwland jeroen
Re: What Is a Philosopher?
Tue 13 Jul 2010

Nice piece, thanks. You raise this as the most presssing question for our time: "Why is the world failing in its promise of justice for all?" Well what about Badiou to name just one obvious example? He has a radical egalitarian philosophy & is also active politically, involved with the sans papiers in France. Agreed, though, that there are too few philosophers around, in your sense of the word, but were there ever enough? Best, Jeroen

_____
From: Nicholas Ruiz III <[redacted]>
To: [redacted]
Sent: Tue, July 13, 2010 3:49:55 PM
Subject: What Is a Philosopher?

Kritikos V.7, May-June 2010

What is a Philosopher?

http://intertheory.org/philosopher.htm

Nicholas Ruiz III, Ph.D
NRIII for Congress 2010
http://intertheory.org/nriiiforcongress2010.html

_____
Editor, Kritikos
http://intertheory.org

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138. steve dalachinsky
Re: re tuli funeral
Tue 13 Jul 2010

cemetery for tuli is

Greenwood Cemetry is on 5th Ave and 25th Street Brookyn,
(kind of Bay Ridge - Bensonhurst but I'm not sure,
interdenominational - Henry Ward Beecher, Basquiat
and Leonard Bernstein all rest there.
> tuli to be funeralized at st marks sat 12-3 then buried and
> afterward a
> "party" somewhere maybe at st marks

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139. amy king
CFW -- call for submissions
Tue 13 Jul 2010

----- Forwarded Message ----
From: Katerina Stoykova-Klemer

Call for submissions: Accents Publishing, an independent press for brilliant voices (http://www.accents-publishing.com/), seeks poems of up to 50 words for an anthology of very short poems, edited by Katerina Stoykova-Klemer. Previously published work is accepted if credited. Send submissions, along with short bio, in the body of an e-mail to [redacted]

****

Poetry, Publishing, Women & the Internet
+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

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140. Benjamin Rybeck
Sonora Review Poetry Contest - $1000 Prize
Tue 13 Jul 2010

A prize of $1,000 and publication in Sonora Review - the literary journal published at the University of Arizona - is given annually for a poem. Claudia Rankine will judge. Submit up to three poems totaling no more than 10 pages with a $15 entry fee, either by post or online through our website. Each submission includes a copy of the winter issue and must be submitted online or postmarked by midnight December 1. Last year's recipient of the award, judged by Caroline Bergvall, was Peter Jay Shippy for his poem "White for diluting dreams."

Submit online at sonorareview.com.

Submit by post:

Sonora Review, Poetry Contest,
Department of English, University of Arizona
Tucson, AZ 85721.

↑ Index

141. carol dorf
Re: Harvey Pekar
Tue 13 Jul 2010

I didn't know Pekar, but this spring he came out to Berkeley to do a performance along with Dan Plonsey (a local composer & a colleague) at the Center for Jewish Studies. Plonsey and Pekar they had collaborated on an opera. The evening was very loosely structured; but I agree that Pekar's discussion of jazz was very much focused on contemporary music. The parts of the opera Plonsey's band and Pekar performed were compelling -- I hope the performance as a whole is revived.

On Tue, Jul 13, 2010 at 4:54 AM, Joel Lewis <[redacted]> wrote:

> *I knew Pekar before he gained fame as a comic book writer. I worked in a jazz collectors shop in North Bergen, NJ & he was a legend among a group of Cleveland jazzbeaus. He would call us up on saturday (our only real sales day0 & want to speak to my boss, soul jazz producer Bob Porter, about Gene Ammons.*

> *Harvey did a fantastic strip called "Local Poet" which is sadly not in the "best of" volume that came out when the movie was released. It perfectly captured a local scene (with even a nod to da levy!) & to the reality of being a working poet. This was characteristic of the best of his work -- being able to get inside the nuances of everyday lived life -- another example was "Standing Behind Old Jewish Ladies in the Supermarket Line". he was also an acute observer of racial and ethnic differnces in a working class community. The best of this stuff is found in the early issues, before Harvey starts appearing on the old Letterman Late, late show & becomes a bit of a cult object.*
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> *Hopefully, someone will collect pekar's jazz writings, mostly reviews and, in later years, liner notes. They were honest and informed. Unlike a lot of older fans, he keep up with jazz currents. I interviewed him for an article at the time of his "Our Cancer Year". He was telling me about his interest in John Zorn & the then-rising "downtown scene" & added "I'm always interested in what's going on NOW."*
>
> *Joel Lewis*

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142. **Maria Damon**

Re: tuli

Tue 13 Jul 2010

---

lovely, steve. thanks.

steve dalachinsky wrote:
> "WHAT THE HELL WAS THAT?"
>
> Tuli Kupferberg, Poet, Songwriter, Anarchist, Jew - Dies at 86
>
> Born Norman or in Hebrew, Naphtali on Sept 28, 1923 (one day and 22
> years before me), poet, singer-songwriter, revolutionary, publisher,
> street vender, historian, mentor sage, wise man and wise guy,
> forward-thinking artist, activist, intellectual,pacifist, teacher,
> dreamer with a desire to contribute his ideas for the construction of a
> better world, boho and dear friend Tuli Kupferberg,who, though never
> really considering himself Beat was anthologized as early as 1959 in
> Fred Mcdarrah's The Beat Scene, died on Monday at N.Y. Downtown Hospital
> in Manhattan at the age of 86 after a prolonged battle with Life and all
> its joys and griefs and after suffering two dibilitating strokes. In the
> 1964 at age 40 he went on to become, in own his words, “the world’s

> oldest rock star” after co-founding the Fugs with poet Ed Sanders, and
> then-member Ken Weaver. They were in my opinion the first
> poetry/folk-rock band and a definite precursor of punk, bawdy and
> politically outspoken. Their first lp was produced by the equally
> legendary Harry Smith on Broadside and later re-issued on ESP along with
> their other lps. His first solo record, No Deposit, No Return was also
> issued by ESP. At the height of their career during the psychedelic era
> the group was signed by the then co-owned Frank Sinatra label Reprise who
> also signed Hendrix among others. When very he young worked as a medical
> librarian.
>
>
> Tuli lived 2 blocks from my apt. We first officially met while both of
> us were hawking our wares on the street though I had known him through
> the music having first seen the Fugs play way back in the '60s in various
> venues such as a loft space on Great Jones street, the Provincetown
> Theatre, The Astor Place Theater, and once even at a free concert in
> Thompkins Square Park, where, standing behind me to my amazement was
none
> other than Charles Mingus. When Tuli and I first conversed some time in
> the mid-70's he was hawking these pamphlets which were I think, like
> $1.29 for one and 99 cents for two, the catch being the more you bought
> the cheaper the became. Though I could be wrong , memory being what it is
>
>> Hey Tuli help me out here. He was fluent in yiddish. Had a passion for
>>
> Yiddish theater which he shared with fellow poet and street vendor Harry
> Nudel and though he loved being a Yid was an avid supporter of Palestine.
> Tuli always told me he hated poetry and the scene in general. He was
> never hierarchical and didn't choose his friends on their status in the
> art world but on his ability to share with them his knowledge, sharp wit
> and love. There were the many times we sat together in the park sharing a
> pint of Haagen Daz or a Good Humor bar. He loved ice cream. Particularly
> chocolate.
>
>
> Tuli's great songs included Morning, Morning, Kill For Peace and Nothing.
> On their last cd he wrote the poignantly beautiful " Where is My
> Wandering Jew Tonight" never forgetting his roots. Another song in that
> vein and of mocking protest was "Backward Jewish Soldiers" a para-song
> based on "Onward Christrian Soldiers." Tuli became something of
> celebrity when he was mentioned in Allen Ginsberg’s “Howl” as being the

> one who “jumped off the Brooklyn Bridge" then walking away "unknown and
> forgotten.” It was actually the Manhattan Bidge but the Brooklyn Bridge
> seemed more romantic. Actually he didn't walk away but was to Gouveneur
> Hospital with a minor spinal fracture.
>
> He was published in and published such zines as Birth and Yeah and was
> the first to publish the African - American Beat poet Ted Joans as well
> as over 50 of his own books.
> He loved to take standard tunes which were called para-songs and write
> his own lyrics to them doing this more and more in his later years and
> while bedridden wrote a series of short pieces he called "perverbs"
> punning on well-known aphorisms and posting them on YouTube. He had a
> long running cable show called Revolting News which in its latter stages
> was filmed and edited by his long time partner Thelma Blitz.
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> Tuli has spent the past 20 or so years selling his cartoons on the street
> (me spending many of them with him or directly across the street selling
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> adversities of government, war and $$$$. He embraced his Beatnik
> lifestyle as a friend once told me I should. He never shrank from his
> commitment to protest injustice. Never gave into the "MAN". Never took
> the straight and narrow path. Always fought corporate interests and a
> greedy, demonic capitalistic value system.
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> Long time drummer for the Fugs Coby Batty told me this story on the phone
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> and said that he wanted his epitaph to read "What the hell was that?" -
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> die." How Jewish can ya get??
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> His is survived by his wife, Sylvia Topp, three children, grand kids.
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>> at the time of his "Our Cancer Year". He was telling me about his
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>> interested in what's going on NOW."
>>
>> Joel Lewis
>>
>>
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>>

>
>

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143. Francis Raven
Re: New Issue of There Is Now Online
Tue 13 Jul 2010

---

it looks so great, thanks again for including me!
all my best
Francis

On Fri, Jul 9, 2010 at 7:49 PM, Loretta Clodfelter
<[redacted]> wrote:
> The most recent issue of There is now up at http://www.therejournal.com.
>
> Check out new work from Dean Brink, Jeff Crouch, Lara Durback, Melissa
> Eleftherion, Mark Stephen Finein, Crag Hill, Carrie Hunter, erica
> lewis, Anne Elezabeth Pluto, Francis Raven, Christopher Rizzo, Sam
> Schild, Jennifer Styperk, and Nicolette Westfall.
>
>

--
Francis Raven
2125 14th St. NW #332
Washington DC 20009
[redacted]
[redacted]
http://www.ravensaesthetica.com/

Raven's Occasional Spice Club:
http://www.kickstarter.com/projects/716933849/ravens-occasional-spice-club

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144. Pam Brown
thanks - I have double change & Kristin Prevallet contacts
Tue 13 Jul 2010

Dear Poeticists,

Thanks very much

I have double change & Kristin Prevallet contacts now

All the best,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

_____

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145. William James Austin

Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Tue 13 Jul 2010

Very sorry to hear this. I spent some time with Ed Sanders many years ago. I met Tuli on the streets of Soho. He was sitting behind a little sidewalk table (Spring Street), selling his poetry. Of course I own the Fugs' recordings. When they were appearing at the Cafe Wha, I was a regular performer a block away at the Cafe Bizarre. Those were great days.

So long, Tuli. Write for the sky.

William James Austin

-----Original Message-----
From: mIEKAL aND <[redacted]>
To: POETICS <[redacted]>
Sent: Tue, Jul 13, 2010 8:39 am
Subject: Re: great friend and poet writer anarchist fug tuli kupferberg passed away today at noon please pass on to your lists

Tuli had parrots? Anyone know what kind? On Tue, Jul 13, 2010 at 6:00 AM, Gerald Schwartz <[redacted]> wrote: As the 1st Gulf War broke out I interviewed him live over the air on WRPI... or over an hour... and at one point he said (with his parrots bickering in the ackground) "You know, this all comes down to Apha apes wanting their ways, aving their way."

Gerald S.

---- Ruth Lepson <[redacted]> wrote:
> I am, too. I first heard the Fugs in a lobby at Stony Brook around 1967 &
> once stood behind Tuli K. in line at the Toronto Zoo.
>

>
> On 7/12/10 4:30 PM, "Thomas savage" <[redacted]> wrote:
>
> > I'm really sorry to hear about this. Tuli has been a part of my life since
> > first heard the Fugs live when I was in my teens. So the man who jumped ff
> > the
> > Brooklyn Bridge but didn't die, according to Ginsberg's great poem, has
> > finally
> > passed away. He had a long, good life and was a joy to many poets and ther
> > people both with his poems and his drawings.
> >
> >
> >
> >
> > _____
> > From: steve dalachinsky <[redacted]>
> > To: [redacted]
> > Sent: Mon, July 12, 2010 5:04:27 AM
> > Subject: great friend and poet writer anarchist fug tuli kupferberg passed
> > away
> > today at noon please pass on to your lists
> >
> > great friend and poet writer anarchist fug tuli kupferberg passed away
> > today at noon
> > please pass on to your lists
> >

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146. **Rob McLennan**
12 or 20 questions with Jessica Smith,
Tue 13 Jul 2010

http://robmclennansindex.blogspot.com/2009/06/12-or-20-questions-second-series.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

147. steve dalachinsky
tuli update from family
Wed 14 Jul 2010

We have arranged to hold a service for Tuli at St. Marks church from 12-3 on Saturday, with a reception following shortly thereafter. We will have a viewing in a separate room at the beginning of the service for anyone who wishes to see him. We are still working on the details for the reception and will let you know shortly. There will be no religious element to the service, and Coby, Steve and Ed will be the main speakers, after which anyone who wants to can talk, sing, recite poetry, or whatever they like. He will be buried at Greenwood cemetery in Brooklyn on Monday morning at 9 am. We will send out another email with more details once we have figured them out, but you are welcome to tell anyone who asks, the funeral is open to whoever wishes to attend.

↑ Index

148. steve dalachinsky
Re: re tuli funeral
Wed 14 Jul 2010

---

update burial on monday reeption and srvice saturday

We have arranged to hold a service for Tuli at St. Marks church from 12-3 on Saturday, with a reception following shortly thereafter. We will have a viewing in a separate room at the beginning of the service for anyone who wishes to see him. We are still working on the details for the reception and will let you know shortly. There will be no religious element to the service, and Coby, Steve and Ed will be the main speakers, after which anyone who wants to can talk, sing, recite poetry, or whatever they like. He will be buried at Greenwood cemetery in Brooklyn on Monday morning at 9 am. We will send out another email with more details once we have figured them out, but you are welcome to tell anyone who asks, the funeral is open to whoever wishes to attend.

On Wed, 14 Jul 2010 01:02:06 +0530 steve dalachinsky <[redacted]> writes:
> cemetery for tuli is

>
> Greenwood Cemetry is on 5th Ave and 25th Street Brookyn,
> (kind of Bay Ridge - Bensonhurst but I'm not sure,
> interdenominational - Henry Ward Beecher, Basquiat
> and Leonard Bernstein all rest there.
> > tuli to be funeralized at st marks sat 12-3 then buried and
> > afterward a
> > "party" somewhere maybe at st marks
>
>
>

↑ Index

149. Jonathan Morse

I blog about censorship, representation, and a line by Wallace Stevens

Wed 14 Jul 2010

---

at http://jonathan-morse.blogspot.com/2010/07/descartes-and-plato-humorists-in.html

Jonathan Morse

↑ Index

150. David Hadbawnik

kadar koli #5 now available

Wed 14 Jul 2010

Announcing the new issue of Kadar Koli <http://habenichtpress.com/?p=443>

http://habenichtpress.com/?p=443

Featuring visual art, translation, and poetry by: *Barbara Maloutas*, *Brenda Ijima*, *Roger Snell*, *Nathaniel Mackey*, *Clifton Riley*, *Susan Briante*, *Teresa K. Miller*, *Kim Gek Lin Short*, *Warren Craghead*, *Ammiel Alcalay*, *Eileen Myles*, *Richard Owens*, *Carrie Kaser*, *Jessica Smith*, *Aaron Lowinger*, *Sarah Peters*, *Lisa A. Forrest*, *Michael Kelleher*, *Maria Mazziotti Gillan*, *Sean Reynolds*. Edited by *Micah Robbins* and *David Hadbawnik*. Designed by *Clifton Riley*.

$10 plus shipping

get your copy today....

--DH

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151. Nicholas Karavatos

Re: at Tigress Books in Salem, OR on Thursday, July 15 at 5:30 PM

Wed 14 Jul 2010

The poet will be accompanied by electronic guitarist Jeff Kelley.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

> Date: Mon, 12 Jul 2010 21:19:01 +0000
> From: [redacted]
> Subject: at Tigress Books in Salem, OR on Thursday, July 15 at 5:30 PM
> To: [redacted]
>
>
> The Third Thursday Poets welcomes Nicholas Karavatos to Tigress Books in Salem, Oregon on July 15 at 5:30pm.
>
> NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa's Muse, 2010) and the latest issue of *West Wind Review* (University of Southern Oregon, 2010). In December 2009, Amendment Nine published his first book titled *No Asylum* (Arcata, 2009).
http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp
>
> David Meltzer wrote on the back cover: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."
>
> Nicholas Karavatos lives near Dubai, teaching at the American University of Sharjah in the United Arab Emirates. Previously he taught in Muscat, Sultanate of Oman. He is a graduate of New College of California and Humboldt State University.
>
> https://www.thirdthursdaypoets.org/
> http://www.teapartybookshop.com/
>

> Nicholas Karavatos’ next poetry reading / book-signing is sponsored by Bay Area Writing Project as part of their series "Writing Teachers Write" at the Nomad Café, 6500 Shattuck, Oakland, CA on Wednesday, July 28, 2010 at 5:00pm.
>
> NO ASYLUM is available from these independent booksellers:
> Arcata, CA – Northtown Books
> La Jolla, CA – D.G. Wills Books
> Portland, OR – Powell’s Books
> San Francisco, CA – Bird & Beckett
> San Francisco, CA – Books & Bookshelves
> Venice, CA – Beyond Baroque
>
>
>
> _____
> The New Busy is not the old busy. Search, chat and e-mail from your inbox.
> http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

_____
Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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152. Alan Sondheim

Video documentation of Netfilmmakers event and talks in Copenhagen last year -

Wed 14 Jul 2010

Video documentation of Netfilmmakers event and talks in Copenhagen last year -

Gazira Babeli, Lance Shields, myself - check it out -

http://www.netfilmmakers.dk/netblog/?p=1333

Thanks to everyone at Netfilmmakers for this!

↑ Index

153. Nicholas Ruiz III
Re: What Is a Philosopher?
Thu 15 Jul 2010

Thanks - I've a few of Badiou's books - his writing is fairly interesting. I agree - if you're implying that there have never been enough philosophers. And that's one point, I suppose. And we've reached the point of diminishing returns for institutionalized philosophy, and poetics, I imagine.

Nick

Nicholas Ruiz III, Ph.D
NRIII for Congress 2010
http://intertheory.org/nriiiforcongress2010.html

_____
Editor, Kritikos
http://intertheory.org

_____
Director, Florida Forum for Social Justice
http://intertheory.org/ffsj.htm

_____
From: nieuwland jeroen <[redacted]>
To: [redacted]
Sent: Tue, July 13, 2010 1:55:20 PM
Subject: Re: What Is a Philosopher?

Nice piece, thanks. You raise this as the most presssing question for our time: "Why is the world failing in its promise of justice for all?" Well what about Badiou to name just one obvious example? He has a radical egalitarian philosophy

& is also active politically, involved with the sans papiers in France. Agreed, though, that there are too few philosophers around, in your sense of the word, but were there ever enough?
Best,
Jeroen

_____
From: Nicholas Ruiz III <[redacted]>
To: [redacted]
Sent: Tue, July 13, 2010 3:49:55 PM
Subject: What Is a Philosopher?

Kritikos V.7, May-June 2010

What is a Philosopher?

http://intertheory.org/philosopher.htm

Nicholas Ruiz III, Ph.D
NRIII for Congress 2010
http://intertheory.org/nriiiforcongress2010.html

Editor, Kritikos
http://intertheory.org

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154. Dan Godston
Sounding into World Listening Day
Thu 15 Jul 2010

Sounding into World Listening Day

Saturday July 17 (10 p.m.) at Brown Rice

"Sounding into World Listening Day" is an event that starts on the eve of the first World Listening Day and concludes on World Listening Day. This event is being organized by members of the World Listening Project. The purposes of World Listening Day are:

. to celebrate the practice of listening as it relates to the world around us, environmental awareness, and acoustic ecology;

. to raise awareness about issues related to the World Soundscape Project, World Listening Project, World Forum for Acoustic Ecology, and individual and group efforts to creatively explore phonography;

. and to design and implement educational initiatives which explore these concepts and practices.

performers / performances will include:

excerpted performance of Staring at Walls, a play by Spencer Hutchinson

Alpha Bruton -- Vibrational Sound Narratives Projection

Jayve Montgomery -- reeds, electronics

Mojdeh Stoakley -- audio

Alex Wing -- upright bass, guitar

Jennifer Mosier -- electronics

Norman Long -- electronics

Paul Hartsaw -- tenor saxophone

Dan Godston -- trumpet, poetry

Kai Kraatz -- electronics

Bill Whitmer -- amplified banjo

Audio contributed by other World Listening Day participants around the world will be integrated into the performance. This includes contributions by DJ Spooky and other individuals, as well as audio which will be streaming live from locations around the world.

$10 suggested donation / sliding scale

Brown Rice

4432 N. Kedzie Ave., 1st floor

Chicago, IL 60625

www.brownricemusic.org

http://www.worldlisteningproject.org/?p=667

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155. CA Conrad
NYC Chinatown poetry...
Thu 15 Jul 2010

NYC Chinatown (Soma)tic Poetry Workshop,
all details here: http://myforehead.blogspot.com/

I'm looking forward to this!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

156. steve dalachinsky
Re: OIl at 3:25 p.m. Today...
Thu 15 Jul 2010

---

hooray but it's just a band aid right now

On Thu, 15 Jul 2010 14:45:57 -0700 amy king <[redacted]>
writes:
> As of 3:25 p.m. TODAY the oil flow has supposedly stopped
>
> --
>

http://abcnews.go.com/WN/gulf-oil-spill-bps-cap-success-oil-stops/story?id=11173330
>
>
>
> But the poems have not -- http://poetsgulfcoast.wordpress.com/
>
>
>
> ********
> Poetry, Publishing, Women & the Internet
> +
> http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/
>
>
>
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>
> Poets for Living Waters
> + http://poetsgulfcoast.wordpress.com/
> ********
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157. Jeffrey Side

The new ebook from Argotist Ebooks is "King Amour" by Jack Foley

Thu 15 Jul 2010

The new ebook from Argotist Ebooks is "King Amour" by Jack Foley.

Description:

Jack Foleyâ€™s â€œKing Amourâ€ are amour-plated adventures that take the rider on a fifty-year journey in a soi-disant con-sciousness that takes itself serially and postulates both pos and impostures in a grand, grad granulation of

mic and picturation. The Kong is dead, but the Konig kicks. Who but Amour would dorothy these ravings? As the great, inspiring, and possibly loony Samuel Greenberg wrote, â€œThe blue, faded purple, horizon mount / Seemed to bellow the valleys in mists / Of enriching, ensuing, divine shadowings... / Where may this be?

Available as a free ebook here:

http://www.lulu.com/product/ebook/king-amour/11781047

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158. Christophe Casamassima

Dialogue's End: Chris McCreary & Marthe Reed Inter[Re]View each other

Thu 15 Jul 2010

Dialogue's End is a locus for interview, reviews, views...

http://thedialoguesend.blogspot.com/

This week's feature centers around Chris McCreary's new Furniture Press Books title, Undone: a fakebook, and Marthe Reed's Black Radish Books title, Gaze...

Next up, Emily Carr and David Wolach...

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159. amy king

OIl at 3:25 p.m. Today...

Thu 15 Jul 2010

As of 3:25 p.m. TODAY the oil flow has supposedly stopped

--
http://abcnews.go.com/WN/gulf-oil-spill-bps-cap-success-oil-stops/story?id=11173330

But the poems have not -- http://poetsgulfcoast.wordpress.com/

****
Poetry, Publishing, Women & the Internet
+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

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160. Stephen Vincent
Reading Report: D McNaughton & L Kearney
Thu 15 Jul 2010

Bullets into the dark - so well crafted; tender,
sharp, so much on
target: Lawrence Kearney & Duncan McNaughton at
 Books &
Bookshelves (SF) last night, the darkness in the psychic
eaves. To my
knowledge, nothing quite like it in Contemp. Am.
Poetry. Poe in hand
& much else unveiling the historic &
present street, here &
wars abroad, the Papacy included. Tar dark
shivers. Terrific.If unfamiliar, suggest looking for their books!

Stephen Vincent
thttp://stephenvincent.net/blog/
New piece/ Paris: Ellsworth Kelly, C Brancusi, the Mali gazelle,
& the staircase shadow (pix inclu)

↑ Index

161. Jeffrey Side
Interview with Norman Fischer at The Argotist Online
Thu 15 Jul 2010

Interview with Norman Fischer at The Argotist Online:
Excerpt:
"First, no one needs me to write, there are enough great writers already. Second, I must do this, and will always fail, yet this doesnâ€™t matter. I will continue to believe that I will get it right the next time and this belief will keep me going. It strikes me that writing (at least writing as I view it, experimental--if that is the word, though I am sure it is not--writing) is a faith. An irrational faith. Really, it is a religion for writers, writing. Writing, you feel whole. Not writing, you feel sinful, unholy, incomplete, guilty, not right. Even if no one is paying money or attention, and you are not getting anywhere at all, you have to do it. I was thinking this the other day, talking to the many good friends, poets, who were at Leslie Scalapinoâ€™s funeral, a full on Zen Buddhist funeral at which I was officiating: that religion is essentially an imaginative practice. As writing is. Itâ€™s not â€œrealâ€ in the sense we commonly use that word. Writing is also not real. And yet it is essential."
http://www.argotistonline.co.uk/Fischer%20interview.htm

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162. Jen Tynes
Call for submissions: Horse Less Review #8
Thu 15 Jul 2010

From now until August 15, horse less press will be accepting submissions for horse less review #8. please send 3-10 pages of text to [redacted]. We prefer all pieces to be collected in one Word or RTF or PDF attached file. To get a sense of what we're into, check out the archives: http://www.horselesspress.com/horselessreview.html

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163. steve dalachinsky
my short piece about tuli on line
Fri 16 Jul 2010

The piece is now up: http://blogs.forward.com/the-arty-semite/.

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164. Obododimma Oha
CONTEXT, Volume 13, Number 1, March 2010
Fri 16 Jul 2010

The current issue of *CONTEXT: Journal of Social & Cultural Studies<http://contextjournal.wordpress.com/current-issue/> * (ISSN 1119 -- 9229) is now available. Contributors to this edition are: Jen Westmoreland Bouchard, John M. Bennett, Judith E. Johnson, Ayo Kehinde, Sarala Krishnamurthy, Biko Agozino, Tim Mayo, Francis Raven, Ifeyinwa Okolo, Alexander Kure, Sule E. Egya, Abdullahi M. Ashafa, Mukhtar U. Bunza, and Musa Idris Okpanachi.

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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165. Dan Godston

World Listening Day at the Chicago Underground Library

Fri 16 Jul 2010

World Listening Day at the Chicago Underground Library

Sunday, July 18 (2 p.m.)

You are invited to come to a World Listening Day event that is being hosted by the Chicago Underground Library --

* a soundwalk that happens inside the building and around the neighborhood * a performance led by composer and instrument builder Douglas Ewart * a listening party, with field recordings being played. Participants will include Eric Leonardson, Fereshteh Toosi, Norman Long, Jimmy Bennington, Dan Godston, and other TBA individuals.

This event is being organized by the Midwest Society for Acoustic Ecology. It is free and open to the public, BYOB, bring your own food!

Chicago Underground Library -- 621 W. Belmont, 2nd Floor, Chicago, http://underground-library.org

World Listening Day -- http://www.worldlisteningproject.org/?p=667

Midwest Society for Acoustic Ecology -- http://mwsae.org/

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166. Jeffrey Side

The new ebook from Argotist Ebooks is “Brainiography” by Evelyn Posamentier

Sat 17 Jul 2010

The new ebook from Argotist Ebooks is â€œBrainiographyâ€ by Evelyn Posamentier
Description:
In â€œBrainiographyâ€ Evelyn Posamentier creates a dreamscape in which objects become animate and humans objectified, both inhabiting a marginal realm between physical and virtual dimensions. In language that is neither pre-modern nor postmodern, a compelling narrative brings language to a turning point. Here is poetry responsive to encounters with world and technologyâ€”brutal and immediate. A new form of witness.

Available as a free ebook here:
http://www.lulu.com/product/ebook/brainiography/11786920

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167. Jeffrey Side
Jake Berry and Chris Mansel in Conversation at The Argotist Online
Sat 17 Jul 2010

Jake Berry and Chris Mansel in Conversation

â€œThere is still great poetry sneaking out as pop music because that's the medium in which it is performed. It's a long list and everyone that really loves popular music and devotes time to listening to it will know immediately what I'm talking about. When I use the term popular music, I mean all the music that has been popular in terms of a large audience (compared to other forms like classical, avant-garde, art song and so forth) over the last century as recording technology has made music available to everyone.

There's no small amount of modernism in pop music either. But you rarely hear people complain about the difficulty of a Radiohead lyric for instance, or the obscurity of Beck's references. People talk about the words. They recognize them as being more abstract, but that isn't a problem. There are millions of people walking around singing lyrics that are open to as many interpretations as there are listeners and few have a problem with this.

Does the fact that you can sing an obscure bit of poetry make it better somehow than reading it in a book? Maybe it does. Maybe someone should set The Maximus Poems to a nice backbeat, mix in a heavy bass line and some nice guitar licks. I bet if a successful artist did that and didn't call any attention to the fact, beyond the essential permission notice buried in the credits, we'd have people all over the world singing Olson.â€

http://www.argotistonline.co.uk/Berry%20interview.htm

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168. Jim Finnegan
Gloucester Writers House
Sat 17 Jul 2010

GLOUCESTER WRITERS CENTER
Contact: [redacted] or [redacted]
(Peter Anastas, Charles Olson and Vincent Ferrini, left to right,
at 126 East Main Street c.1965. Mark Power photograph)

Gloucester may soon be home to a new cultural and literary center.

When Gloucesterâ€™s Poet Laureate Vincent Ferrini died on Christmas Eve 2007, many of his friends in Gloucester and around the world hoped his house could be purchased and turned into a center where artistic activities could be shared with the community. Today this idea is very close to becoming a reality.

Plans are progressing to establish The Gloucester Writers Center at the Ferrini house in Gloucester, Massachusetts. This former home of Vincent Ferrini (1913-2007) lies across the harbor from Charles Olsonâ€™s (1910-1970) 28 Fort Square home. These two poets, known as the consciences of our city for over half a century, wrote about Gloucester with enlightened passion and energy. Organizers of this project believe it is only fitting that a place that honors their work and keeps their vision alive be established.

Since Ferriniâ€™s death Paul Sawyer, an old friend of Vincentâ€™s who lives in California, has been advocating for the purchase of the house. This spring, Sawyer, a Unitarian- Universalist Minister, called Vincentâ€™s nephew filmmaker Henry Ferrini to report that he has Pancreatic Cancer and has been given a year to live. With that time he wanted to put his energy toward helping to create a Vincent Ferrini/ Charles Olson Writers Center at Vincentâ€™s East Main Street studio. The poetâ€™s nephew was moved by Reverend Sawyerâ€™s decision.

â€œHis decision has motivated many people close to Vincent, Charles and Paul to work toward creating an innovative educational and cultural organization that will be a lasting asset to Gloucester.â€ Ferrini said.

To date the group has raised $84,900 toward the purchase price of $100,000. According to Ferrini, the timing and situation for this project couldnâ€™t be better.â€

â€œ Raising the $100,000 means weâ€™ll be mortgage free and tax-exempt, an enviable position for any organization. The Center can live on in perpetuity with out much overhead. Plus 2010 is Charles Olsonâ€™s Centenary,â€ he says, â€œand attention is focused on Olson and Gloucester.â€

The group hopes that by the time Gloucester celebrates Olsonâ€™s centenary in October the house will be open to tour. Tax-deductible contributions for the establishing of the Ferrini Olson Writers Center can be made to the Charles Olson Society and sent to Henry Ferrini, 5 Wall Street, Gloucester, MA 01930

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169. **Jeffrey Side**
(no subject)
Sat 17 Jul 2010

The new ebook from Argotist Ebooks is 'Light as a Fetter' by Chris Stroffolino
Description:
Chris Stroffolinoâ€™s 'Light as a Fetter' is a collection of poems inspired by Cliffs Notes, which John Ashbery has described as â€˜carelessly brilliantâ€™.
Available as a free ebook here:
http://www.lulu.com/product/ebook/light-as-a-fetter/11787261

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170. **Jeffrey Side**
The new ebook from Argotist Ebooks is Light as a Fetter by Chris Stroffolino
Sat 17 Jul 2010

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Available as a free ebook here:
http://www.lulu.com/product/ebook/light-as-a-fetter/11787261

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171. **Brian Seabolt**
Raft Magazine: call for new work
Sat 17 Jul 2010

Raft, a new online literary journal, is currently accepting submissions. Please click http://www.raftmagazineonline.com for our mission statement and contact information.

--

_____
Search for products and services at:
http://search.mail.com

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172. **Ruth Lepson**
Re: Gloucester Writers House
Sat 17 Jul 2010

I'm there!

On 7/17/10 9:40 AM, "Jim Finnegan" <[redacted]> wrote:

> *GLOUCESTER WRITERS CENTER*
> *Contact: [redacted] or [redacted]*
> *(Peter Anastas, Charles Olson and Vincent Ferrini, left to right,*
> *at 126 East Main Street c.1965. Mark Power photograph)*
>
> *Gloucester may soon be home to a new cultural and literary center.*
>
> *When Gloucester¹s Poet Laureate Vincent Ferrini died on Christmas Eve 2007, many of*
> *his friends in Gloucester and around the world hoped his house could be purchased and*
> *turned into a center where artistic activities could be shared with the community. Today*
> *this idea is very close to becoming a reality.*
>
> *Plans are progressing to establish The Gloucester Writers Center at the Ferrini house in*
> *Gloucester, Massachusetts. This former home of Vincent Ferrini (1913-2007) lies across*
> *the harbor from Charles Olson¹s (1910-1970) 28 Fort Square home. These two poets,*
> *known as the consciences of our city for over half a century, wrote about Gloucester with*
> *enlightened passion and energy. Organizers of this project believe it is only fitting that a*
> *place that honors their work and keeps their vision alive be established.*
>
> *Since Ferrini¹s death Paul Sawyer, an old friend of Vincent¹s who lives in California, has*
> *been advocating for the purchase of the house. This spring, Sawyer, a Unitarian-*
> *Universalist Minister, called Vincent¹s nephew filmmaker Henry Ferrini to report that he*
> *has Pancreatic Cancer and has been given a year to live. With that time he wanted to put*
> *his energy toward helping to create a Vincent Ferrini/ Charles Olson Writers Center at*
> *Vincent¹s East Main Street studio. The poet¹s nephew was moved by Reverend Sawyer¹s*
> *decision.*
>
> *³His decision has motivated many people close to Vincent, Charles and Paul to work toward creating an innovative educational and cultural organization that will be a*
> *lasting asset to Gloucester.² Ferrini said.*
>
> *To date the group has raised $84,900 toward the purchase price of $100,000.*

> *According to Ferrini, the timing and situation for this project couldn¹t be better.²*
>
> *³ Raising the $100,000 means we¹ll be mortgage free and tax-exempt, an enviable*
> *position for any organization. The Center can live on in perpetuity with out much*
> *overhead. Plus 2010 is Charles Olson¹s Centenary,² he says, ³and attention is focused on*
> *Olson and Gloucester.²*
>
> *The group hopes that by the time Gloucester celebrates Olson¹s centenary in October the house will be open to tour. Tax-deductible contributions for the establishing of the Ferrini Olson Writers Center can be made to the Charles Olson*
> *Society and sent to Henry Ferrini, 5 Wall Street, Gloucester, MA 01930*

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173. **Jeff Davis**

Fwd: 2nd Annual Re-Viewing Black Mountain College Conference

Sat 17 Jul 2010

This in from the Black Mountain College Museum + Arts Center:

The July 31st Deadline for Proposals is Approaching!
2nd Annual Re-Viewing Black Mountain College Conference
October 8-10, 2010

The legacy of Black Mountain College continues to influence contemporary culture in multiple realms. This conference aims to investigate its history as well as the multiple paths of influence, actual and possible, identifiable in the contemporary world and beyond.

Co-hosted by The Black Mountain College Museum + Arts Center and the University of North Carolina at Asheville

Keynote Speaker: Kenneth Snelson Kenneth Snelson is a major American sculptor with work in collections including the Metropolitan Museum of Art, MOMA, the Whitney Museum of American Art, the Walker Art Center in Minneapolis, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., museums in Holland, Australia, Japan and Germany and public art commissions all over the world. He also holds several U.S. patents. Snelson was a student at Black Mountain College in the summers of 1948 and 1949, where he worked closely with Buckminster Fuller, and where he discovered the principle known as "tensegrity". Known primarily for his gravity defying sculptures, Snelson is also an accomplished photographer with a particular

interest in panoramic photographs. The recent publication Kenneth Snelson: Forces Made Visible traces this important artist's five-decade career.

Papers, performances, multi-media and panel proposals in all relevant disciplines are welcome. Abstracts of 400-600 words should be submitted to Brian Butler ([redacted]) by July 31, 2010. Notification will be made by August 28, 2010.

(I'm hoping for some good panels on Olson, myself)

On the web at http://naturespoetry.blogspot.com

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174. Kyle Schlesinger
Poems & Pictures
Sat 17 Jul 2010

POEMS & PICTURES
Curated by Kyle Schlesinger
Center for Book Arts
28 West 27th Street, 3rd Floor
New York City
July 7, 2010 - September 11, 2010

Poems and Pictures: A Renaissance in the Art of the Book (1946 - 1981) examines relationships between visual and language art. The exhibit features over 60 books produced between 1946 and 1981, as well as paintings, collages, periodicals, and ephemera. Poets, artists and collaborators include John Ashbery, Asa Benveniste, Bill Berkson, Wallace Berman, Joe Brainard, Frances Butler, Robert Creeley, Jim Dine, Johanna Drucker, Kenward Elmslie, Ted Greenwald, Philip Guston, Alastair Johnston, RB Kitaj, Joanne Kyger, Henry Miller, Michael Myers, Frank O¹Hara, Ron Padgett, Kenneth Patchen, Tom Raworth, Larry Rivers, George Schneeman, Holbrook Teter, Wes Wilson, and many more. The exhibition concludes with corresponding works by emerging artists and writers such as Charles Alexander, Aaron Cohick, Karen Randall, and Emily McVarish.

&

Don¹t miss the panel discussion featuring painter Trevor Winkfield, poet Miles Champion and publisher of Granary Books Steve Clay. Moderated by Michael Basinski, poet and curator of the Poetry Collection at the University at Buffalo. Wednesday, July 28th @ 6:30pm

A comprehensive catalog will be available in August. Reserve your copy by writing to [redacted]

http://www.centerforbookarts.org/exhibits/.org

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175. **sam truitt**

Wolsak's SQUEEZED LIGHT.... Review Copies Available

Sat 17 Jul 2010

Station Hill announces the fall publication of:

Squeezed Light: Collected Poems 1994-2005
by Lissa Wolsak

Lissa Wolsak, a poet who seemingly emerged fully-formed in the mid-1990s, now offers access to the realized body of her work in this collection. Neither easily classified nor directly traceable to a particular school or lineage, she stands instead within her own continuously evolving context—one as free of convention and fashion as it is independent of thought outside the work itself. “The mirror would do well to reflect further,” demands Jean Cocteau’s Orphic radio voice, and Wolsak’s poetry answers to this strange admonition: For the self-reflective moment in her work takes us far beyond familiar literary practices of self-attention and recursive discourse. Again and again this work reaches a genuinely mysterious interpenetration of vivid awareness, renewed language, and human care.

SQUEEZED LIGHT includes all of Wolsak’s previously published poetry to date, her essay in poetics “An Heuristic Prolusion,” an interview with the author, and an introductory essay by George Quasha with Charles Stein.

For a PDF of SQUEEZED LIGHT for review consideration, please email [redacted]

All past poets, in particular, Pound and Zukofsky, were not porous enough. Lissa Wolsak subtends as egregiously porous. She pours tenacious slipperiness every which way—how very yes. —Madeline Gins

It’s not that Lissa Wolsak’s words are made up, but that the words have made up a relation between themselves that is of the author. In order for isolate words to be continuous “acts of symmetry,” they are “to move through that silence which linear language admits, its lack of fullness, its utter necessity.” Her words are this non-random arising in necessity. —Leslie Scalapino

I am still learning to read Lissa Wolsak—an immensely entertaining and demanding project. I am being reeducated in the pleasures of using the dictionary to discover how awareness of the roots and branches of words tightens their hold on the world. —Charles Altieri

ISBN 978-1-58177-116-9 1-58177-116-9
Publication September 1, 2010
Pages 288 Size 6.00 x 9.00 in.
Price $21.95
Binding Paperback

Sam Truitt
Managing Director
Station Hill Press of Barrytown
120 Station Hill Road
Barrytown, NY 12507
O-[redacted]
C-[redacted]
www.stationhill.org

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176. Camille Martin

New @ Rogue Embryo: Monty Reid's phantom settlement + passion flowers, Gulf fritillaries, and cultural exoticism

Sun 18 Jul 2010

New @ Rogue Embryo

* Passion Flowers, Gulf Fritillary Butterfies, and Cultural Exocitism

http://rogueembryo.wordpress.com/2010/07/17/passion-flowers-gulf-fritillary-butterflies-and-cultural-exoticism/

* Monty Reid’s The Luskville Reductions: Poems from a Phantom Settlement

http://rogueembryo.wordpress.com/2010/07/13/monty-reids-the-luskville-reductions-poems-from-a-phantom-settlement/

Cheers!

Camille Martin

Sonnets:
http://www.shearsman.com/pages/books/catalog/2010/martin.html

Codes of Public Sleep :
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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177. Noah Eli Gordon
2010 Subito Press Book Competition
Sun 18 Jul 2010

2010 Subito Press Book Competition: We will publish two books of innovative writing, one each of fiction and poetry. Winners will be flown to the University of Colorado at Boulder to give a reading in the spring of 2011.

Submissions will be accepted from June 1st to August 14th, 2010 (postmark date). _____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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178. Mark Young
Now out from Otoliths—"Expanding The Radius" by Mary Ellen Derwis & Joe Balaz
Sun 18 Jul 2010

Expanding The Radius

Mary Ellen Derwis & Joe Balaz

72 pages, full color

Otoliths, 2010

ISBN: 978-0-9807651-0-6

$24.95 (currently with free postage in the U.S.)

URL: http://www.lulu.com/product/paperback/expanding-the-radius/11020602

Early on in *Expanding The Radius*, Mary Ellen Derwis gives us an untitled narrative sequence of digital art, hinting at the human form, which picks up again towards the end of the book in a more figurative sequence— “Rendezvous”. Intimate portraits, wider anthropological insights, and other strongly titled art also prevail. Among other tightly woven directives, Joe Balaz includes multi-paged narrations “High in Blue”, “Fairly Textual”, and “The Industrial Poet”. Then there are the collaborations which find a distinct third voice, as often happens when two people are so creatively in synch. The book ends with two of Mary Ellen’s urban shots that include typographical symbols and a similar photo, a final pun by Joe— “C and Leave”. Many of these images have appeared separately in the quarterly “Otoliths”; now it’s a pleasure to see/read this combined three headed body of always direct, sometimes humorous, often profound digital art, visual poetry, and collaborations. —*C. Mehrl Bennett*

& a reminder that the full Otoliths catalog, which includes Paul Siegell, Nick Piombino, Sheila Murphy, Adam Fieled, Martin Edmond, Eileen Tabios, Nico Vassilakis, Spencer Selby, Denise Duhamel & Sandy McIntosh, Anny Ballardini, Geof Huth, & many more authors, can be found at The Otoliths Storefront <http://stores.lulu.com/l_m_young>.

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179. richard owens
Re: 2010 Subito Press Book Competition
Sun 18 Jul 2010

---

for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way mutually exclusive).

but fair competition is a good thing, right? like, if only we could weed out a few greedy apples then market-based economies (cultural and otherwise) would be beneficial to all, no? and who doesn't want to win?

Rexroth was spot on when he wrote: "If offered a crown | refuse." Charles Ives was spot on when he sd: "Awards are badges of mediocrity."

&&& while we're at it, cld poets given to a responsible sense of cultural politics PLEASE PLEASE PLEASE stop appealing to the language of submission. it's incredibly demoralizing to see so many poets so willingly "submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell. & it's even more reprehensible when editors create a situation that expects others to "submit." man, for people so attuned to the complexities and the ideological underpinnings of language i find it utterly astounding that so many gleefully accept that language of submission and the practice of competition.

but, then again, it's all abt building a respectable career, right? & so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Sun, 7/18/10, Noah Eli Gordon <[redacted]> wrote:

From: Noah Eli Gordon <[redacted]>
Subject: 2010 Subito Press Book Competition
To: [redacted]
Date: Sunday, July 18, 2010, 2:08 AM

2010 Subito Press Book Competition: We will publish two books of innovative writing, one each of fiction and poetry. Winners will be flown to the University of Colorado at Boulder to give a reading in the spring of 2011.

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180. Adam Fieled
"*The Decay of Spirituality in Poetry*"
Sun 18 Jul 2010

This is an essay of mine newly published in Word for Word, "The Decay of Spirituality in Poetry":

http://www.wordforword.info/vol17/Fieled.htm

Many thanks to Jonathan Minton.

Enjoy.

Adam

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181. Jennifer Karmin
4000 WORDS 4000 DEAD: call for submissions
Sun 18 Jul 2010

4000 WORDS 4000 DEAD
call for submissions

"I want to start with the milestone today of 4,000
dead in Iraq. Americans. And just what effect
do you think it has on the country?"

-- Martha Raddatz,
ABC News' White House correspondent
to Dick Cheney in 2008

Jennifer Karmin has been collecting 4000 WORDS for the over 4000 DEAD Americans in Iraq. All words are being used to create a public poem. During street performances, she gives away these words to passing pedestrians. Submissions are ongoing as the Iraq War continues and the number of dead grows. Send 1-10 words with subject 4000 WORDS to [redacted].

Sponsored by:
NOT CONTENT
A series of text projects curated by Les Figues Press
as part of Los Angeles Contemporary Exhibitions
year-long initiative Public Interest
http://www.notcontent.lesfigues.com

UNNATURAL ACTS
July 21-August 11
Los Angeles, California

Taking its name from the historic collaborative writing marathons led by Bernadette Mayer and others in NYC during 1972-73, Unnatural Acts will explore the themes of hunger, war, and desire through public acts of collaboration.

Beginning with two days of installation and performance by Amina Cain and Jennifer Karmin, a group of eleven writers/artists will gather on the third day to write together over the course of eight hours. In a daily ritual inaugurated on the fourth day, the outline of a new personâ€™s body will be traced onto the bodies of text until the exhibit closes on August 11th.

ALL EVENTS OPEN TO THE PUBLIC - 6522 Hollywood Blvd
http://www.welcometolace.org/events/view/unnatural-acts

July 21: Amina Cain
Installation (12-5)
Hunger Texts Read in the Dark performance (5-5:30pm)

July 22: Jennifer Karmin
Installation (12-5)
4000 Words 4000 Dead street performance (5-6pm)

July 23: Unnatural Acts
8 hours of collaborative writing (12-8pm)
Collaborators include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa

Carmody, Saehee Cho, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, Laida Lertxundi, India Radfar, and Mark Wallace.

July 24: Presentations
Artistsâ€™ Talk (2-3pm)
Collaborative Reading (4-6pm)
Readers include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa Carmody, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, India Radfar, and Mark Wallace.

AMINA CAIN is the author of the short story collection I Go To Some Hollow (Les Figues Press, 2009), and a forthcoming chapbook, Tramps Everywhere (Insert Press/PARROT SERIES). A recording of her story â€œAttached to a Selfâ€ was included in the group show A Diamond in the Mud at Literaturhaus Basel in Switzerland in 2008; other work has appeared in publications such as 3rd Bed, Action Yes, Denver Quarterly, onedit, Sidebrow, and Wreckage of Reason: Xxperimental Prose by Women Writers. She lives in Los Angeles. http://aminacain.com

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. http://aaaaaaaaaaalice.blogspot.com

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182. Francesco Levato

Call for Submissions: Atlanta Review - Italy Issue

Sun 18 Jul 2010

Atlanta Review seeks submissions of Italian poetry translated into English for an upcoming issue focused on Italy.

Please send 3-5 unpublished poetry translations, via email, as an attachment, to the address below. Submissions should be in Microsoft Word format, 12 point type. Please include your name and contact email, as well as the original title and author in your submission. And though only the English version will appear in Atlanta Review, please include the original language version of each poem.

Deadline: submissions must be received by September 15th, 2010

Send submissions to:

Francesco Levato
[redacted]

Please put Atlanta Review and your name in the subject line.

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183. Jessica Wickens
New Issue of Monday Night
Sun 18 Jul 2010

Announcing *Issue 9 of **Monday Night* <http://www.mondaynightlit.com/> in print and online editions!

*Including poetry, fiction, and things in-between from: *Ben Bellizi, Joe Celizic, Amber DiPietra, Steffi Drewes, Israel Francisco Haros, Colin James, Dan Moreau, Joa Suorez, Elizabeth Terrazas, Marissa Bell Toffoli, Noah Uitermark, & Della Watson

Order <http://www.mondaynightlit.com/read/8_allen.html> a print copy today for $3 or read <http://www.mondaynightlit.com/read/8_allen.html> it online at *Monday Night <http://www.mondaynightlit.com/index.html>:* because new lit beats old TV any night of the week. Also available soon in these fine bookstores: Diesel <http://www.dieselbookstore.com/> (Oakland), City Lights<http://www.citylights.com/>(SF), Quimby's <http://www.quimbys.com/> (Chicago), & Pegasus<http://www.pegasusbookstore.com/>(Berkeley).

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184. Lisa Samuels
Re: 2010 Subito Press Book Competition
Sun 18 Jul 2010

Thank you Richard for expressing your clear principles concerning prize culture and languages of 'submission'. With warmth and respect I note that the latter part of your message might get a little away from that message - I see no need to suggest editorial incompetence in order to make points about competition and the politics of speech acts. And I can't make an easy equation between competition and acceptable topics for poetry & critical work.

But I do concur with your points about competitiveness and the 'submit' button. About prize culture especially I agree - universites love to have their workers win prizes, and it is a challenge to find ways of opting out of submitting to prizes. Part of that resistance involves, at least for me, reminding my employers, locally, of the kind of work I do, aspire to do, and value from others. And creating and participating in contexts for cooperation, which are sometimes local - like the current trans-Tasman Home & Away events we're

doing here this year - and sometimes as wide as this list is long. Warm regards, Lisa

On Mon, Jul 19, 2010 at 5:53 AM, richard owens <[redacted]> wrote:
> for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way mutually exclusive).
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> Rexroth was spot on when he wrote: "If offered a crown | refuse." Charles Ives was spot on when he sd: "Awards are badges of mediocrity."
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> &&& while we're at it, cld poets given to a responsible sense of cultural politics PLEASE PLEASE PLEASE stop appealing to the language of submission. it's incredibly demoralizing to see so many poets so willingly "submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell. & it's even more reprehensible when editors create a situation that expects others to "submit." man, for people so attuned to the complexities and the ideological underpinnings of language i find it utterly astounding that so many gleefully accept that language of submission and the practice of competition.
>
> but, then again, it's all abt building a respectable career, right? & so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.
>
>
> .....richard owens
> 810 richmond ave
> buffalo NY 14222-1167
>
> damn the caesars, the journal
> damn the caesars, the blog

>
> --- On Sun, 7/18/10, Noah Eli Gordon <[redacted]> wrote:
>
> From: Noah Eli Gordon <[redacted]>
> Subject: 2010 Subito Press Book Competition
> To: [redacted]
> Date: Sunday, July 18, 2010, 2:08 AM
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>
> Submissions will be accepted from June 1st to August 14th, 2010 (postmark date).
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> The New Busy is not the old busy. Search, chat and e-mail from your inbox.
> http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3
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185. Pierre Joris
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

hear! hear! in all my years of teaching one of the first recommendations I give young writers is never ever to enter such "small reading fee" competitions as they are by their nature scam affairs, no matter how hip and experimental they claim to be. Basic capitalist exploitation. Right on Richard. — Pierre

On Jul 18, 2010, at 1:53 PM, richard owens wrote:

> *for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way*

mutually exclusive).

but fair competition is a good thing, right? like, if only we could weed out a few greedy apples then market-based economies (cultural and otherwise) would be beneficial to all, no? and who doesn't want to win?

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810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
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> *http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3*

==========
=
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
=
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========
=

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186. **Brian Seabolt**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

---

it's incredibly demoralizing to see so many poets so willingly "submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell.

Who?

_____

While he read Moll held a little aloof,
with downcast eyes, saying to herself,
Now he's at the part where, and a little
later, Now he's at the part where, and
so remained until the rustle of the sheet
going back into the envelope announced
that he had finished.

Samuel Beckett, Malone Dies_____

--

_____

Search for products and services at:
http://search.mail.com

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187. Kimmelman, Burt

Kimmelman et al. Readings in Pacific Northwest

Mon 19 Jul 2010

Please come if you are nearby to these upcoming readings (listed below) in late July and August 1st.

Burt Kimmelman (poetry) and Diane Simmons (fiction)
7/26, 5 PM
Pilot Books<http://www.google.com/url?sa=t&source=web&cd=1&ved=0CBYQFDAA&url=http%3A%2F%2Fwww.pilotbooksseattle.com%2F&rct=j&q=pilot+books+seattle&ei=GpUbTPasKsL7lwfFrq2YCg&usg=AFQjCNFFpsVB1xCLfJc_zve3CWf63L_Ihg>
www.pilotbooksseattle.com
Upstairs
219 Broadway E
Seattle, WA 98102
[redacted]

Burt Kimmelman (poetry), Diane Simmons (fiction), Lyn Coffin (poetry)
7/27, 7 PM
Makeda Coffee<http://www.makedacoffee.com/>
www.makedacoffee.com
153 North 78th Street
Seattle, WA 98103-4607
[redacted]
[redacted]<mailto:[redacted]>

Burt Kimmelman (poetry), Diane Simmons (fiction), Lyn Coffin (drama)
7/28, 7 PM
Nordic Museum
3014 NW 67th Street
Seattle, WA 98117

Burt Kimmelman and Rob Schlegel
8/1, 7:30 PM
Spare Room Reading Series at the Concordia Coffee House
2909 NE Alberta St
Portland OR 97211
[redacted]

concordiacoffeehouse.com<http://www.yelp.com/biz_redir?url=http%3A%2F%2Fconcordiacoffeehouse.com&src_bizid=sFcrrwKyKV0V9l2qWym0WQ&cachebuster=1279552594>

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188. **Mary Jo Malo**
Re: "The Decay of Spirituality in Poetry"
Mon 19 Jul 2010

Wonderful essay, Adam. Romantic Deconstructionist poetry is a possibility. I've come to believe the words 'soul' and 'spirit' aren't offensive as much as inadequate for describing our encounter with the infinite.

Mary Jo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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189. **John Latta**
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

---745680382-780168617-1279563483=:7679

Bravo, Rich. Freshest blast unleash'd here in career-boost central since the end of the Eisenhower administration, at least!

JL

On Sun, 18 Jul 2010, richard owens wrote:

> *for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way mutually exclusive).*
>
> *but fair competition is a good thing, right? like, if only we could weed out a few greedy apples then market-based economies (cultural and otherwise) would be beneficial to all, no? and who doesn't want to win?*

Rexroth was spot on when he wrote: "If offered a crown | refuse." Charles Ives was spot on when he sd: "Awards are badges of mediocrity."

&&& while we're at it, cld poets given to a responsible sense of cultural politics PLEASE PLEASE PLEASE stop appealing to the language of submission. it's incredibly demoralizing to see so many poets so willingly "submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell. & it's even more reprehensible when editors create a situation that expects others to "submit." man, for people so attuned to the complexities and the ideological underpinnings of language i find it utterly astounding that so many gleefully accept that language of submission and the practice of competition.

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---745680382-780168617-1279563483=:7679--

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190. **Amish Trivedi**
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

What I still wonder, though, is:

What else are younger poets supposed to do? Which door does one stick one's foot into in the hopes of keeping it open?

I feel like I hear a lot of anti-reading period/submission stuff from people who are further ahead in their careers.

Are the rest of us just supposed to work quietly in our bedrooms and hope somebody takes notice?

Amish

On Mon, Jul 19, 2010 at 9:09 AM, Brian Seabolt <[redacted]> wrote:

> *it's incredibly demoralizing to see so many*
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> *Samuel Beckett, Malone Dies*_____

--

_____
Search for products and services at:
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↑ Index

191. **Adam Fieled**
Re: "The Decay of Spirituality in Poetry"
Mon 19 Jul 2010

Many thanks. And I hope that transc
Mary Jo,

Many thanks. And I hope that transcendentalism will be channeled into many of our poems as well.

Adam

_____
From: Mary Jo Malo <[redacted]>
To: [redacted]
Sent: Mon, July 19, 2010 1:55:20 PM
Subject: Re: "The Decay of Spirituality in Poetry"

Wonderful essay, Adam. Romantic Deconstructionist poetry is a possibility. I've come to believe the words 'soul' and 'spirit' aren't offensive as much as inadequate for describing our encounter with the infinite.

Mary Jo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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192. **Eric Weinstein**
Eric Weinstein & Adam Eaglin KGB Reading Thursday, 7/22 (NYC)
Mon 19 Jul 2010

Hey all,

Adam Eaglin and I will be
reading<http://kgbbar.com/calendar/events/eric_weinstein_adam_eaglin_poetry_reading>this
Thursday, July 22nd from *7:00p - 9:00p* at KGB Bar
<http://kgbbar.com/>in New York City, and I'd be thrilled if you could
make it.

KGB is located at 85 E. 4th
Street<http://maps.google.com/maps?oe=utf-8&client=firefox-a&ie=UTF8&q=kgb+bar,+ny&fb=1&gl=us&hq=kgb+bar,&hnear=New+York,+NY&cid=0,0,66577065433722887&ei=WIpETOvnI8L38AaYz4mTBw&ved=0CBkQnwIwAQ&ll=40.728869,-73.989809&spn=0.006147,0.018904&z=16&iwloc=A>
and
is close to the B, D, F, V, 6, R, and W subway lines. Feel free to shoot me
an e-mail if you have any questions.

Thanks & all best,

Eric

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193. Cara Benson
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

Judy Johnson at 13th Moon asks for an "offering" rather than submission
of work. I'm going to change language at Sous Rature shortly. Not sure what
the change will be, but totally agreed change should be a comin....C

_____
http://www.necessetics.com {homepage}
http://www.necessetics.com/sousrature.html {journal}

_____
From: John Latta <[redacted]>
To: [redacted]
Sent: Mon, July 19, 2010 2:18:03 PM
Subject: Re: 2010 Subito Press Book Competition

Bravo, Rich. Freshest blast unleash'd here in career-boost central since the end
of the Eisenhower administration, at least!

JL

On Sun, 18 Jul 2010, richard owens wrote:

for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way mutually exclusive).

but fair competition is a good thing, right? like, if only we could weed out a few greedy apples then market-based economies (cultural and otherwise) would be beneficial to all, no? and who doesn't want to win?

Rexroth was spot on when he wrote: "If offered a crown | refuse." Charles Ives was spot on when he sd: "Awards are badges of mediocrity."

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but, then again, it's all abt building a respectable career, right? & so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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From: Noah Eli Gordon <[redacted]>
Subject: 2010 Subito Press Book Competition
To: [redacted]
Date: Sunday, July 18, 2010, 2:08 AM

2010 Subito Press Book Competition: We will publish two books of innovative writing, one each of fiction and poetry. Winners will be flown to the

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>
> *pages fiction (double spaced) along with a $20 reading fee and an SASE for notification of results. Please see www.subitopress.org for complete Boulder, Colorado, 80309-0226. Former students, friends and relatives of UCB faculty are ineligible.*
>
> *Submissions will be accepted from June 1st to August 14th, 2010 (postmark date).*
>
> _____
> *The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3 3*

↑ Index

194. **Halvard Johnson**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

We don't need no stinkin' competitions. We don't need no readin' fees.

Hal Serving the tri-state area.

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org>
<http://www.hamiltonstone.org>*The Perfection of Mozart's Third Eye and Other Sonnets*
http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets

Tango Bouquet
<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en

<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
Theory of Harmony
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G(e)nome*
*http://xpressed.wippiespace.com/fall03/genome.pdf
*

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810 richmond ave
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> *http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3*

↑ Index

195. **Chad Sweeney**

Re: "The Decay of Spirituality in Poetry"

Mon 19 Jul 2010

Yes, good essay, Adam, and I agree with Mary Jo about the words â€œsoulâ€ and â€œspiritâ€; Â and the issue of the spiritual in poetry (or its decay) is an important one which I continue to feel keenly. In addition to transcendence, its inverse (I guess) is immanence, which is another frontier for spirituality, the divine material, the mystery of what "is" of the visible granite and bark, the impenetrable threshold into the material, a miracle as grand and as intricate as any angelâ€™s wing. Oppen (and the objectivists generally) are strong in this way, as is Heidegger, Nietzsche, Walter Benjamin, and others. Levertov borrows the Buddhist term â€œsuchnessâ€ to describe the frogness of the frog, the rockness of the rock, which is another way into spirituality via the real, the material. As for language, perhaps language is the human soul, in the collective, the alpha and the omega, quite literally. I think the best scientists have always been awestruck by the World, and in this light, the noon-light of wonder, itâ€™s possible to see the material and the spiritual in theÂ same frame.Â Forgive my rambling thoughts.

Cheers,
Chad

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From: Mary Jo Malo <[redacted]>
To: [redacted]
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http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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196. **Dan Glass**
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

Just do it yourself—

http://withplusstand.blogspot.com

—

DTG

On Mon, Jul 19, 2010 at 12:28 PM, Amish Trivedi <[redacted]> wrote:

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>
> *guidelines*

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197. **Gloria Frym**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

---

double right on, Richard. A trenchant analysis. And thanks, Pierre,
for reinforcing it.
Gloria Frym

On 7/19/2010 5:01 AM, Pierre Joris wrote:
> hear! hear! in all my years of teaching one of the first recommendations I give young writers is never ever to enter such "small reading fee" competitions as they are by their nature scam affairs, no matter how hip and experimental they claim to be. Basic capitalist exploitation. Right on Richard. — Pierre
>
> On Jul 18, 2010, at 1:53 PM, richard owens wrote:
>

>
>> for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way mutually exclusive).
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>> The New Busy is not the old busy. Search, chat and e-mail from your inbox.
>> http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3
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=
> "Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
>
==========
=
> Pierre Joris
> cell phone: [redacted]
> email: [redacted]
> http://pierrejoris.com
> Nomadics blog: http://pierrejoris.com/blog/
>
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> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 9.0.839 / Virus Database: 271.1.1/3015 - Release Date: 07/18/10 23:36:00
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198. **E. Gambadé**
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

On Mon, Jul 19, 2010 at 2:28 PM, Amish Trivedi <[redacted]> wrote:

> *What I still wonder, though, is:*
>
> *What else are younger poets supposed to do? Which door does one stick one's foot into in the hopes of keeping it open?*
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> *I feel like I hear a lot of anti-reading period/submission stuff from people*
> *who are further ahead in their careers.*
>
> *Are the rest of us just supposed to work quietly in our bedrooms and hope somebody takes notice?*

"Stay in Cagnes. The view is charming."

"Holland's not bad." I said. "Canals everywhere ..."

"What are you going to do there?" Hélène asked.

"A scandal," said Gilles.

"That goes without saying. But what else?"

"A real scandal," I said. "In a museum."

Bertrand intervened, very interested:

"Is that really why you're going?"

"Not exactly," I explained. "Some friends will do it. But in cases like these, Gilles usually shows up ahead of time to organize the thing."

"We all end up specializing in something," said Gilles.

"And do you always organize them?" insisted Bertrand.

"One well-planned scandal is worth two," I said.

"Will they talk about it in the papers?"

"In books, rather."

"Let's go have a drink," proposed Hélène.

"Or eat, if it's not too late."

↑ Index

199. Adam Fieled

Re: "The Decay of Spirituality in Poetry"

Mon 19 Jul 2010

Â Â Â Â Thanks. I like
Â Â Â Â Chad,

Â Â Â Â Thanks. I like the Heideggerian version of this; what comes behind the fundamental "what is,"Â is anÂ affirmation/acknowledgement of the Other. There are some neat clips of Derrida addressing this on YouTube.

Â Â Â Â Â Adam

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From: Chad Sweeney <[redacted]>
To: [redacted]
Sent: Mon, July 19, 2010 4:23:49 PM
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inverse (I guess) is immanence, which is another frontier for spirituality, the divine material, the mystery of what "is" of the visible granite and bark, the impenetrable threshold into the material, a miracle as grand and as intricate as

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↑ Index

200. Adam Fieled
Re: "The Decay of Spirituality in Poetry"
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http://thisshiningwound.blogspot.com/
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↑ Index

201. **michael farrell**
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

---

what if submission were a holy action?

what if it allowed humility?

> *Date: Mon, 19 Jul 2010 13:27:09 -0700*
> *From:* [redacted]
> *Subject: Re: 2010 Subito Press Book Competition*
> *To:* [redacted]

Just do it yourself—

http://withplusstand.blogspot.com

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DTG

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> *guidelines*

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You'll Find it on SEEK. Australia's #1 job site
http://clk.atdmt.com/NMN/go/157639755/direct/01/

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202. **Mark Weiss**
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

Send work to journals you admire. And don't think
of it as a career. What matters is the
conversation with one's peers, and with the history of the craft.

Best,

Mark

At 04:27 PM 7/19/2010, you wrote:
>Just do it yourself—
>
>http://withplusstand.blogspot.com
>
>—
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>DTG
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New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

203. Deborah A. Meadows

Beyond Baroque reading for Factory School poets--July 30

Mon 19 Jul 2010

You are invited to a Beyond Baroque reading on July 30th at 7:30 pm with Factory School Press poets including: Diane Ward, Deborah Meadows, Kathyrn Pringle, Sarah Menefee, Allison Cobb, Brian Kim Stefans, Catherine Daly, and Carol Mirkove.

The doors open for a reception and to the book store at 6 pm.

Beyond Baroque is located:
681 Venice Blvd.
Venice, CA 90291

Deborah Meadows teaches in the Liberal Studies department at California State Polytechnic University, Pomona. Her sixth collection of poetry is from Factory School, Depleted Burden Down. Other recent titles include How, the means (Mindmade, 2010) and Goodbye Tissues (Shearsman Press, 2009). Her Electronic Poetry Center author page is located:
http://epc.buffalo.edu/authors/meadows/

Diane Ward was born in Washington, DC and currently lives in Santa Monica, California. She attended the Corcoran School of Art in Washington, DC and is studying Geography and Urban Studies at University of California, Los Angeles. She has published eleven books of poetry including, most recently, a collaboration with Tina Darragh and Jane Sprague at #8 in the Belladonna Elders series,2009, No List (no list) from Seeing Eye Books, Los Angeles, 2008, Flim-Yoked Scrim, Factory School, 2006, and When You Awake, New York: Portable Press at Yo-Yo Labs. Several of her poems have been set to music by the Los Angeles composer Michael Webster, including “Fade on Family” which was performed in 2005 as part of The Society for the Activation of Social Space through Art and Sound series at the Schindler House in West Hollywood. “InHouse,” a constructed poem, is forthcoming as part of Kindergarde, the First Avant Garde Anthology for Children.

Catherine Daly's book Chanteuse / Cantatrice was published in the Heretical Texts series in 2007. It is a book about collaboration and complicity during World War II and now; it can be read from the bottom of the page to the top and normally.

Allison Cobb is the author of Born2 (Chax Press) and Green-Wood (Factory School). She was born in Los Alamos, New Mexico, as were the first atomic bombs, and she now lives in Portland, Oregon.

Sarah Menefee is a San Francisco poet whose latest books are Human Star [Factory School] and In Your Fish Helmet [Transmission Press].

kathryn l. pringle has written RIGHT NEW BIOLOGY (Factory School), The Stills (Duration Press), and Temper and Felicity are lovers. (TAXT). she lives in Oakland, Ca.

Brian Kim Stefans lives in Los Angeles, California, and teaches digital media and literature at UCLA. His latest books are What is Said to the Poet Concerning Flowers (2006) and Kluge: A Meditation, and other works (2007). In manuscript is a short collected titled Viva Miscegenation. His digital text works and other art projects can be seen at www.arras.net.

Carol Mirakove is the author of Occupied and Mediated. Her work is included in the forthcoming issues of make/shift and Model Homes magazines. She lives in the SF Bay Area.

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↑ Index

204. Matthew Landis
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

I've self published a chapbook. But it can be so expensive, especially if yr trying to go beyond typical chapbook formatting (for instance with my DIY chapbook, the vellum cover with card stock backing, the paper I bought, the printer's fee...all of this cost me nearly $200 for 30 COPIES. And then, I think I've sold 5. I gave away some, but for the most part people ask how they can get one and then when I tell them the 25 (roughly) page hand stitched, designed from scratch, all materials bought and paid for and all the production work done by me and a couple friends is say $10 or even $8 it's an oh never mind. That's pricey for a book. Self-publishing has its merits (obviously, since I've done it a few times), but it IS difficult to up the ante sometimes on an aesthetic level.

I'd also like to echo the comment about people who already have established themselves opposing these competitions and reading fees. Where is this door? Call me shallow but I actually CRAVE the opportunity to be associated with a press, to engage in a community of fellow authors, to interact with a nexus of people who are involved in the book and in poetry in mediums and artways drastically different than my own. It's valuable. Typesetting my own work, designing the cover and layout, choosing the paper and materials for the cover, scrounging up public domain visuals, hand stitching...it's an invaluable experience, but it's also completely monological. And you become limited, very often in a technological sense if yr working with other people who are self-publishing. You simply don't have the means to produce work the way a boutique press, or academic press, or even some small presses can. Yr aesthetic choices are STILL LIMITED (although the interaction I've had with other self-publishing writers has been invaluable as well). So while I agree with Richard's sentiment and am immeasurably appreciative of Pierre supporting the sentiment it's worth pointing out that besides the exploitative nature of the competition and reading fee system, it's worth pointing out the other drawbacks behind another fundamental feature of capitalist production and culture: (1) the "workers" don't own the means of production (2) in many cases the "workers" are producing above "value" and beyond what they are paid in return for that production—i.e, we produce more than enough value to provide

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but, then again, it's all abt building a respectable career, right?& so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Sun, 7/18/10, Noah Eli Gordon<[redacted]> wrote:

From: Noah Eli Gordon<[redacted]>
Subject: 2010 Subito Press Book Competition
To: [redacted]
Date: Sunday, July 18, 2010, 2:08 AM

2010 Subito Press Book Competition: We will publish two books of innovative writing, one each of fiction and poetry. Winners will be flown to the University of Colorado at Boulder to give a reading in the spring of 2011.

100 pages fiction (double spaced) along with a $20 reading fee and an SASE for notification of results. Please see www.subitopress.org for 226 UCB, Boulder, Colorado, 80309-0226. Former students, friends and relatives of UCB faculty are ineligible.

Submissions will be accepted from June 1st to August 14th, 2010 (postmark date).

The New Busy is not the old busy. Search, chat and e-mail from your inbox.

http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

> *==========*
> *Pierre Joris*
> *cell phone:* [redacted]
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pierrejoris.com/blog/*
> *==========*
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205. **Peter Quartermain**

Robert Duncan and NORGOL. Help needed!

Mon 19 Jul 2010

HELP ! ! !

I need some help. I'm annotating Robert Duncan's poems (translating foreign words and phrases, identifying their source) for the Collected Later Poetry and Plays, and I'm getting into difficulties in GROUND WORK II: IN THE DARK. I'm stuck in more than one place, and may be calling for help from time to time. Here's the first:

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Does anyone out there know?

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Can anyone help me here?

Thanks.

Peter

=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

↑ Index

206. **Mark Weiss**

Re: 2010 Subito Press Book Competition

Mon 19 Jul 2010

Yeah, but there's no shortage of presses that
read work without charging for the privilege. And
if those that charge were to go under for lack of
takers 20 would spring up in their place.

At 09:12 PM 7/19/2010, you wrote:
>I've self published a chapbook. But it can be so expensive, especially if yr
>trying to go beyond typical chapbook formatting (for instance with my DIY
>chapbook, the vellum cover with card stock backing, the paper I bought, the
>printer's fee...all of this cost me nearly $200 for 30 COPIES. And then, I
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>they can get one and then when I tell them the 25 (roughly) page hand
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>up the ante sometimes on an aesthetic level.
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> >> Pierre Joris
> >> cell phone: [redacted]
> >> email: [redacted]
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Re: Robert Duncan and NORGOL. Help needed!
Mon 19 Jul 2010

Hi Peter,

"kast" seems to be a Dutch word, for a sort of armoire that was taken up in parts of America: see this link
http://www.artnet.com/magazine/features/garrett/garrett2-14-00.asp

I'm not sure whether "kasts" would be plural--don't know Dutch.

Hope you're well.

Hilary Clark

Quoting Peter Quartermain <[redacted]>:

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==========
Peter Quartermain
846 Keefer Street
Vancouver

> *BC Canada V6A 1Y7*
> [redacted] *(voice and fax)*
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> =========

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Re: 2010 Subito Press Book Competition
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Not to be glib, but the solution to the monologicalness of se Matthew,

Not to be glib, but the solution to the monologicalness of self-publishing is to publish other people. Instead of kvetching about how unfair all these contests are, form a collective, share costs, use POD and get those books out into the world.

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Sent: Mon, July 19, 2010 6:12:12 PM
Subject: Re: 2010 Subito Press Book Competition

I've self published a chapbook. But it can be so expensive, especially if yr trying to go beyond typical chapbook formatting (for instance with my DIY chapbook, the vellum cover with card stock backing, the paper I bought, the printer's fee...all of this cost me nearly $200 for 30 COPIES. And then, I think I've sold 5. I gave away some, but for the most part people ask how they can get one and then when I tell them the 25 (roughly) page hand stitched, designed from scratch, all materials bought and paid for and all the production work done by me and a couple friends is say $10 or even $8 it's an oh never mind. That's pricey for a book. Self-publishing has its merits (obviously, since I've done it a few times), but it IS difficult to up the ante sometimes on an aesthetic level.

I'd also like to echo the comment about people who already have established themselves opposing these competitions and reading fees. Where is this door? Call me shallow but I actually CRAVE the opportunity to be associated with a press, to engage in a community of fellow authors, to interact with a nexus of people who are involved in the book and in poetry in mediums and artways drastically different than my own. It's valuable. Typesetting my own work, designing the cover and layout, choosing the paper and materials for the cover, scrounging up public domain visuals, hand stitching...it's an invaluable experience, but it's also completely monological. And you become limited, very often in a technological sense if yr working with other people who are self-publishing. You simply don't have the means to produce work the way a boutique press, or academic press, or even some small presses can. Yr aesthetic choices are STILL LIMITED (although the interaction I've had with other self-publishing writers has been invaluable as well). So while I agree with Richard's sentiment and am immeasurably appreciative of Pierre supporting the

sentiment it's worth pointing out that besides the exploitative nature of the competition and reading fee system, it's worth pointing out the other drawbacks behind another fundamental feature of capitalist production and culture: (1) the "workers" don't own the means of production (2) in many cases the "workers" are producing above "value" and beyond what they are paid in return for that productionâ€”i.e, we produce more than enough value to provide for our own subsistence and yet only receive "wages" enough to subsistâ€”which is really just an unnecessarily wordy definition of the labor theory of value. Anyway, I think both of those points should be considered as well.

On Mon, Jul 19, 2010 at 5:22 PM, Gloria Frym <[redacted]> wrote:

> *double right on, Richard. A trenchant analysis. And thanks, Pierre, for reinforcing it.*
> *Gloria Frym*
>
> *On 7/19/2010 5:01 AM, Pierre Joris wrote:*
>
> *hear! hear! in all my years of teaching one of the first recommendations I give young writers is never ever to enter such "small reading fee" competitions as they are by their nature scam affairs, no matter how hip and experimental they claim to be. Basic capitalist exploitation. Right on Richard. â€" Pierre*
>
> *On Jul 18, 2010, at 1:53 PM, richard owens wrote:*
>
> *for years now i've watched poets (many of whom identify themselves with radical politics, "progressive" thinking, non-normative practices) do nothing more than reproduce the logic of market systems and commodity culture by participating in (or, worse, organizing) poetry competitions engineered expressly for the purpose of roping in cash and fostering a competitive rather than cooperative cultural environment (&, yes, competition and cooperation are in _no_ uncertain way mutually exclusive).*
>
> *but fair competition is a good thing, right? like, if only we could weed out a few greedy apples then market-based economies (cultural and otherwise) would be beneficial to all, no? and who doesn't want to win?*
>
> *Rexroth was spot on when he wrote: "If offered a crown | refuse." Charles Ives was spot on when he sd: "Awards are badges of mediocrity."*
>
> *&&& while we're at it, cld poets given to a responsible sense of cultural politics PLEASE PLEASE PLEASE stop appealing to the language of submission. it's incredibly demoralizing to see so many poets so willingly*

"submit" to editors that, more often than not, are about as capable of recognizing productive work as Paula Abdula or Simon Cowell.& it's even more reprehensible when editors create a situation that expects others to "submit." man, for people so attuned to the complexities and the ideological underpinnings of language i find it utterly astounding that so many gleefully accept that language of submission and the practice of competition.

but, then again, it's all abt building a respectable career, right?& so long as you grapple w/ gender difference, race, subjectivity or class politics in yr poetry or critical work, well there's no need to worry abt how the practices that feed the poetry industry might also reproduce the logic that guarantees inequality and injustice.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Sun, 7/18/10, Noah Eli Gordon<[redacted]> wrote:

From: Noah Eli Gordon<[redacted]>
Subject: 2010 Subito Press Book Competition
To: [redacted]
Date: Sunday, July 18, 2010, 2:08 AM

2010 Subito Press Book Competition: We will publish two books of innovative writing, one each of fiction and poetry. Winners will be flown to the University of Colorado at Boulder to give a reading in the spring of 2011.

100 pages fiction (double spaced) along with a $20 reading fee and an SASE for notification of results. Please see www.subitopress.org for 226 UCB, Boulder, Colorado, 80309-0226. Former students, friends and relatives of UCB faculty are ineligible.

Submissions will be accepted from June 1st to August 14th, 2010 (postmark date).

The New Busy is not the old busy. Search, chat and e-mail from your inbox.

http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_33

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"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
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Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

No virus found in this incoming message.
Checked by AVG - www.avg.com
Version: 9.0.839 / Virus Database: 271.1.1/3015 - Release Date: 07/18/10 23:36:00

↑ Index

210. Noah Eli Gordon
Re: 2010 Subito Press Book Competition
Mon 19 Jul 2010

As Richard's email was in response to the announcement I'd posted here, I can't help but take his comment about the lack of editorial acumen as personal, even if it included the "more often that not" caveat. Subito Press was founded at the University of Colorado-Boulder by my colleague Elisabeth Sheffield. It's not "my" press. I was simply passing on an announcement about it. Like Richard, I've been frustrated in the past by what I perceived of as a dearth of

uninteresting work being brought into the world. But rather than grip about it, I decided, along with a friend to found a press (http://www.lettermachine.org/catalog.html) that would function as a sort of polemic, where our books would collectively make an argument for what we see as representative of the work being done that is wholly valuable for the state of (& future of) the art.

Letter Machine Editions does not have a contest. We did, however, have an open reading period recently, one where we asked for $10. For this $10, we offered to mail any title from our backlist to whomever submitted. The cost of a mailing envelop is around one dollar. The cost to mail the book is about two dollars. The actual cost per book, the amount we pay to publish each book, including all fees, shipping, charges to list the book with SPD, designer fees, etc. ranges from about $4 to $8 per book (our full-length titles are offset pressed, not digit), for a total cost of from $7 to $11 dollars. This is to say we are not making money off of our reading fees, rather we're getting our books out into the world and getting a chance to see work by folks we might not otherwise see. I've personally already gone over $5,000 into debt, and had to open up new credit cards, just to fund this press. Not for some sort of careerist gain, but because I believe in the books we’re publishing & want to see them move into the world.

That said, I realize that the initial response to my email was more of an attack on the contest system. Yes, I also think it has its faults. But no, I don't think those poet who've won contests really care all that much about the contest itself. It's more of a means to simply get the work into the world. I mean, even John Latta, who commented here is a book contest winner. Here are a few more off the top of my head:

Nathaniel Mackey
Juliana Spahr
Cole Swensen
Elizabeth Willis
John Ashbery
Rodrigo Toscano
Ange Mlinko
Joshua Clover
Ed Roberson
John Yau
Laura Mullen
Graham Foust
Jena Osman
Laynie Browne

Eleni Sikelianos
Elizabeth Robinson

Maybe these people would shun contest now, but that's because they've had the opportunity to establish themselves in some (& not always so) small way through having won one. This is why I think Pierre Joris's comment about them being scam affairs comes from a place of privilege. Although I respect all of the many years he’s put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene. Yes, I'm an advocate for starting your own press and journal, both of which I did. But for folks not lucky enough to live in a city with a large, active poetry community, or to study at a school like the University of Buffalo (as Richard did), with its instant community and funding for student-editing projects, it can be a daunting thing. Yes, creating alterative market systems is one answer. I think we all think Sub Press is pretty amazing. But the problem is much deeper than the tiny market systems of poetry. One can't up & move to NYC to be a poet these days without being somehow independently wealthy. That wasn't always the case, tho.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?

--Noah

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212. Sarah Sarai

Re: "The Decay of Spirituality in Poetry"

Tue 20 Jul 2010

I believe it should be "artists WHO live" not "artists THAT live," a mistake replicated in your essay.

Here's a poem; 3, actually:
http://www.terrain.org/poetry/22/sarai.htm

Sarah Sarai
another angry sinner in the soft hands of something greater than her ego
http://my3000lovingarms.blogspot.com/

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213. **Pierre Joris**
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

On Jul 19, 2010, at 3:28 PM, Amish Trivedi wrote:

> *What else are younger poets supposed to do?*

Get together with other young poets with similar ideas about poetry & poetics, and start your own magazine and small presses.

> *Which door does one stick one's*
> *foot into in the hopes of keeping it open?*

you don't use the door, you use the window, the skylight, the back door. What is this door anyway? leading to what? The House of Succesful Poets? Ain't no such abode. Of course if you mean the University's Creative Writing departments and your career move is to land a job there in order to pay the rent, that's different from being a poet who wants to write the best poetry she can.
>
> I feel like I hear a lot of anti-reading period/submission stuff from people
> who are further ahead in their careers.

Maybe the late sixties/seventies, when I came off age as a poet, were more politically radical, but it never entered my or my contemporaries' mind to get involved with any outfit, magazine or publisher, that smacked of reading period / paid submission / contest, what have you. In fact, thinking back, those kind of gimmicks didn't exist much, as they are to a great extent the invention of the MFA industry.
>
> Are the rest of us just supposed to work quietly in our bedrooms and hope
> somebody takes notice?

No (see first answer), work quietly or loudly wherever & however you work best, and then go make a loud noise in the streets. There probably is no quieter burial than to win the 20whatever $50whatever XXXPress Prize. You think you've achieved something (which will lure you into trying to repeat, thus imitating yourself) and everyone else knows what such prizes means & it will just be another hurdle for someone to read you straight.

Pierre

==========
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========

Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

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214. Wanda Phipps

Cool News!

Tue 20 Jul 2010

Hey:

I'm so excited. My book Wake-Up Calls: 66 Morning Poems is now available as an Amazon Kindle book (downloadable also for mac laptop, iPhone, iPad, iPod Touch, blackberry and Android)--buy one :) and tell all your friends:

http://www.amazon.com/Wake-Up-Calls-Morning-Poems-ebook/dp/B003OYIH5O/ref=sr_1_4?ie=UTF8&m=AG56TWVU5XWC2&s=books&qid=1275535066&sr=1-4

and

I just found out one of my poems will be included in this wild shoe museum in Belgium as well as on their website.

The exhibit includes artists' work shoes they sometimes turned into artwork as well as an ethnographic section of shoes from traditional cultures, a designer section and now drawing, cartoons and writings about shoes.

You can find my poem on their website if you click on the writers section on the bottom right hand corner then scroll down to my name: www.shoesornoshoes.com/

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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215. **teersteeg**
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

Same story--submission fees--in "anonymous" visual art competitions. The only difference is that I've never heard of an exhibition opportunity that didn't include a hefty per item fee.

regards,
brunoT
cape cod

> *Yeah, but there's no shortage of presses that read work without charging for the privilege. And if those that charge were to go under for lack of takers 20 would spring up in their place.*

At 09:12 PM 7/19/2010, you wrote:
>I've self published a chapbook. But it can be so expensive, especially if
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> >>> 810 richmond ave
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> >> cell phone: [redacted]
> >> email: [redacted]
> >> http://pierrejoris.com
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> >> No virus found in this incoming message.
> >> Checked by AVG - www.avg.com
> >> Version: 9.0.839 / Virus Database: 271.1.1/3015 - Release Date:
> >> 07/18/10
> >> 23:36:00
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New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain. One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody.[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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216. Pierre Joris
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:
> ... I think Pierre Joris's comment about them being scam affairs comes from a place of privilege.

Where do you want me to write from? Can't quit my job in a provincial upstate English department to answer you, really. Wouldn't know how to pay the rent. Been there for 18 years now, after 20+ freelancing, doing mimeo-mags, translating for peanuts or less, editing, teaching EFL, bartending, whatever. It is exactly because of that experience that I feel that I can speak to yours & Amish's posts, & that that's coming from a place of experience, not privilege.

> *Although I respect all of the many years he’s put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene.*

It was never easy. It was actually even less easy back when as there was no poetry "scene" that offered careers — that came about in the eighties & nineties with the expansion of the MFA programs, with AWP, etc. One never thought one could make a living at poetry, one paid the rent with whatever job — & it would certainly not be poetry related — that came to hand. So the place of privilege would actually be today when there seem to be so much available possibilities — cf. the ads throughout every issue of AWP mag.

> One can't up & move to NYC to be a poet these days without being somehow independently wealthy.
How much money does it take to get an MFA? Enough to live in NYC for the same amount of years & write poetry & find out if that is what one is good at and wants to spend one's life doing. That involves a risk of course —but the kind of risk any artist worth her salt needs to take. Of course if you find out that you are not very good or even any good at all at writing poetry while doing an MFA, you haven't really lost any of your investment, as you will get the degree anyhow and then can still go on & get a job teaching the writing of poetry for the next 40 years.

>
> I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?
I think it is indeed worth arguing about, Noah, because it is exactly these questions that keep coming up while teaching or talking with young poets. They define in a certain way the political economy of the current situation in the US. (Poets anywhere else, from Paris to Timbuktu, Beijing to Sofia, would laugh out loud at the puny problems encountered by well-fed, well-clothed young Norte Americanos bitching about not getting into some poetry "scene." The real place of privilege is this country.

btw, I admire Letter Machine Editions & your description of the economy of it in this post — important in fact to do that, explain it publicly. (In the seventies, in London, Allen Fisher would always have an page in the back of the books he published that would itemize the exact cost of the book & its relation to the number of copies printed and the price asked per copy.)

Pierre
==========
=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
=
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========
=

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217. Mary Kasimor
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

This has been a very interesting discussion, in my opinion. Noah, I really appreciate your comments and defense of the poetry contests in response. I have very little to do with other poets in my daily life, other than the poets who I "meet" online and whose work I read. I find it reassuring that even though our motives are not ALWAYS the purest if we were to be honest with ourselves, we are/ you are/I am working towards an openness and a non-competitiveness in creating and getting poems out there, considering that most everything else is so very competitive; we live in a cut throat dog eat dog...and other cliches, world. Without a doubt, we, poets, cannot always get away from what we deplore, but we can look at it, respond to it, and think of other ways to do what we believe in, which is to write, read, and respond to poetry, since poetry is really about the world, the universe, each other, etc. etc.

Thanks.

Mary Kasimor

--- On Mon, 7/19/10, Noah Eli Gordon <[redacted]> wrote:

From: Noah Eli Gordon <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Monday, July 19, 2010, 10:07 PM

As Richard's email was in response to the announcement I'd posted here, I can't help but take his comment about the lack of editorial acumen as personal, even if it included the "more often that not" caveat. Subito Press was founded at the University of Colorado-Boulder by my colleague Elisabeth Sheffield. It's not "my" press. I was simply passing on an announcement about it. Like Richard,

I've been frustrated in the past by what I perceived of as a dearth of uninteresting work being brought into the world. But rather than grip about it, I decided, along with a friend to found a press (http://www.lettermachine.org/catalog.html) that would function as a sort of polemic, where our books would collectively make an argument for what we see as representative of the work being done that is wholly valuable for the state of (& future of) the art.

Letter Machine Editions does not have a contest. We did, however, have an open reading period recently, one where we asked for $10. For this $10, we offered to mail any title from our backlist to whomever submitted. The cost of a mailing envelop is around one dollar. The cost to mail the book is about two dollars. The actual cost per book, the amount we pay to publish each book, including all fees, shipping, charges to list the book with SPD, designer fees, etc. ranges from about $4 to $8 per book (our full-length titles are offset pressed, not digit), for a total cost of from $7 to $11 dollars. This is to say we are not making money off of our reading fees, rather we're getting our books out into the world and getting a chance to see work by folks we might not otherwise see. I've personally already gone over $5,000 into debt, and had to open up new credit cards, just to fund this press. Not for some sort of careerist gain, but because I believe in the books weâ€™re publishing & want to see them move into the world.

That said, I realize that the initial response to my email was more of an attack on the contest system. Yes, I also think it has its faults. But no, I don't think those poet who've won contests really care all that much about the contest itself. It's more of a means to simply get the work into the world. I mean, even John Latta, who commented here is a book contest winner. Here are a few more off the top of my head:

Nathaniel Mackey
Juliana Spahr
Cole Swensen
Elizabeth Willis
John Ashbery
Rodrigo Toscano
Ange Mlinko
Joshua Clover
Ed Roberson
John Yau
Laura Mullen
Graham Foust
Jena Osman
Laynie Browne

Eleni Sikelianos
Elizabeth Robinson

Maybe these people would shun contest now, but that's because they've had the opportunity to establish themselves in some (& not always so) small way through having won one. This is why I think Pierre Joris's comment about them being scam affairs comes from a place of privilege. Although I respect all of the many years heâ€™s put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene. Yes, I'm an advocate for starting your own press and journal, both of which I did. But for folks not lucky enough to live in a city with a large, active poetry community, or to study at a school like the University of Buffalo (as Richard did), with its instant community and funding for student-editing projects, it can be a daunting thing. Yes, creating alterative market systems is one answer. I think we all think Sub Press is pretty amazing. But the problem is much deeper than the tiny market systems of poetry. One can't up & move to NYC to be a poet these days without being somehow independently wealthy. That wasn't always the case, tho.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?

--Noah
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Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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218. Douglas Manson
Courses offered in all forums, formats
Tue 20 Jul 2010

Hi All,
Please check out my poetics link--I'm in love with learning!

http://dougfinmanson.blogspot.com/2010/07/courses-workshops-and-seminars-offered.html

Thank you,
Douglas Manson

[redacted]

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219. Elizabeth Switaj
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

Not one of us burns every one of our poems before letting anyone else read them. We all have a little mud on us if we want to talk about careerism. And purity is repulsive anyway.

Collectives and conversations with your peers start to look a lot like cliques and cronyism if you have lousy social skills, particularly if those social skills are affected by neurological differences. Oh, I know that's a marginal concern but aren't the margins where distinctive writing happens more often than not?

Elizabeth Switaj
elizabethkateswitaj.net

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220. Peter Quartermain
Re: Robert Duncan and NORGOL. Help needed!
Tue 20 Jul 2010

Hilary:

Wow. I wonder. The plural is kasten, but Duncan might not have known that. I didn't know the dutch in its singular either (did Duncan?), which says something about my ignorance speculating upon his putative same. How to deal with a writer's ignorance is a subject worthy of several books, I'd think, but what ignorant editor or professor who says s/he knows something can protect the poet the poem and other readers from that knowing. So THANKS -- and the conundrum is still conundering.

Which means Duncan's work is, no doubt, endless in its demands -- but I can live with walking away from itall once the deadline arrives. And that tells you I'm getting a bit tiured of this project, look forward to other stuff so do, and seem to be thriving.

Just finished the first of two longish-weekend visits from my son and his children (aged 4 and 2) -- fun, but oh my, exhausting. And that tells you we're both well, happy, busy -- and (oh dear) looking forward to the grandchildren's return visit this weekend, before they fly home to Ottawa. Good job the summer

is, so far, generally cool enough to be pleasant rather than too hot to be tolerable. BC is not Saskatchewan.

Best, yes indeed,

Peter
=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Hilary Clark
Sent: 19 July 2010 07:26 PM
To: [redacted]
Subject: Re: Robert Duncan and NORGOL. Help needed!

Hi Peter,

"kast" seems to be a Dutch word, for a sort of armoire that was taken up in parts of America: see this link
http://www.artnet.com/magazine/features/garrett/garrett2-14-00.asp

I'm not sure whether "kasts" would be plural--don't know Dutch.

Hope you're well.

Hilary Clark

Quoting Peter Quartermain <[redacted]>:

> HELP ! ! !
>
>
>
> I need some help. I'm annotating Robert Duncan's poems (translating foreign
> words and phrases, identifying their source) for the Collected Later Poetry
> and Plays, and I'm getting into difficulties in GROUND WORK II: IN THE DARK.
> I'm stuck in more than one place, and may be calling for help from time to
> time. Here's the first:

>
> The poem is "IN WONDER" (pages 227-229 in the single-volume Ground Work)
>
> 1. "NORGOL" - the word occurs twice: "norgol" and "Nor-gol."
>
> The poem hints it might come from science fiction - Duncan read Andre Norton
> (among others) and it might be from something by her - or from Tolkien's The
> Lord of the Rings (but there I'm grasping at straws). Googling "Norgol" I
> find that it's a name in a wargame, but so far as I can tell the game
> post-dates the poem.
>
> Does anyone out there know?
>
>
>
> 2. The mixed German and French at the top of page 228 ends with "kasts", but
> my sources (native-speakers of German) tell me this is not a word in German,
> though it appears in the title of an autobiographical novel (The
> Unrestrained Life of Kast) by Volker Braun, published in 1972. I don't know
> German; Braun's book has not been translated into English.
>
> Can anyone help me here?
>
>
>
> Thanks.
>
>
>
> Peter
>
>
>
>
>
>

>
> =========
> Peter Quartermain
> 846 Keefer Street
> Vancouver
> BC Canada V6A 1Y7
> [redacted] (voice and fax)
> [redacted]
> =========
>
>
guidelines &
>

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221. **Matthew Landis**
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

TO respond to Hugh's point:

That's a great point and, in fact, I do work with a group of poets here in Philadelphia who have set up their own small presses, or put out small limited editions of other poets just for fun, and set up readings for other poets, and readings which celebrate presses that we admire or are fond of. All of that certainly helps, so yr point is well taken. That still doesn't address the point I made regarding how engaging in such communities can still, very often, limit the aesthetic choices available to you (printing in color, paper quality) not to mention the fact that most of us are recent college graduates or grad students who don't have the time to raise the money to do more ambitious publishing projects because we have to work in order to payoff ridiculous student loans and are already sacrificing sleep, social lives, and sanity in order to do what little we can...we're not "professional" poets who have institutional support; we're 20 somethings who are already publishing our friends work, setting up readings, attending readings, meeting to share and discuss work. The group that I work with, the New Philadelphia Poets, some of our members work 2 or 3 jobs, than have to hussle to meetings where we set up a reading, or meet with a friend who's putting out a chapbook by one of us, or go to a reading we've set up or that we're performing in. Or for the reading series I help run, the 3 of us who work on it work all week and then sacrifice most if not all of our Sunday to set up the bookstore where we hold it, run the reading and the open reading which follows, and then clean up. And I swear I'm not complaining about it. None of us. We all love poetry and art and music too much to bother

complaining. It's a source of joy in the midst of an otherwise workaday existence. My point is, I suppose, we're already at the mercy of and subject to capitalist exploitation in order to simply have the money to afford the leisure time necessary to sustain our artistic lives. There's a real poetic community in Philadelphia—one of the most open and engaging in the country I'd venture to say; but it's still difficult simply because most, though admittedly not all, of the people I know in this community are not in a position of economic privilege (due to student loans, or health concerns combined with a lack of health insurance, or any of the other myriad social problems) wherein they have the leisure time required to do what yr talking about—& even if they did the resources would still be limited.

On Mon, Jul 19, 2010 at 11:07 PM, Noah Eli Gordon <[redacted]
> wrote:

> *As Richard's email was in response to the announcement I'd posted here, I can't help but take his comment about the lack of editorial acumen as personal, even if it included the "more often that not" caveat. Subito Press was founded at the University of Colorado-Boulder by my colleague Elisabeth Sheffield. It's not "my" press. I was simply passing on an announcement about it. Like Richard, I've been frustrated in the past by what I perceived of as a dearth of uninteresting work being brought into the world. But rather than grip about it, I decided, along with a friend to found a press (http://www.lettermachine.org/catalog.html) that would function as a sort of polemic, where our books would collectively make an argument for what we see as representative of the work being done that is wholly valuable for the state of (& future of) the art.*
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> *That said, I realize that the initial response to my email was more of an attack on the contest system. Yes, I also think it has its faults. But no, I don't think those poet who've won contests really care all that much about the contest itself. It's more of a means to simply get the work into the*

world. I mean, even John Latta, who commented here is a book contest winner. Here are a few more off the top of my head:

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Ed Roberson
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Laura Mullen
Graham Foust
Jena Osman
Laynie Browne
Eleni Sikelianos
Elizabeth Robinson

Maybe these people would shun contest now, but that's because they've had the opportunity to establish themselves in some (& not always so) small way through having won one. This is why I think Pierre Joris's comment about them being scam affairs comes from a place of privilege. Although I respect all of the many years he's put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene. Yes, I'm an advocate for starting your own press and journal, both of which I did. But for folks not lucky enough to live in a city with a large, active poetry community, or to study at a school like the University of Buffalo (as Richard did), with its instant community and funding for student-editing projects, it can be a daunting thing. Yes, creating alterative market systems is one answer. I think we all think Sub Press is pretty amazing. But the problem is much deeper than the tiny market systems of poetry. One can't up & move to NYC to be a poet these days without being somehow independently wealthy. That wasn't always the case, tho.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?

--Noah

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> *http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1*

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222. **sheila black**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

I think you are correct in giving the word "submission" another connotation (i.e. humility).Â An apprentice by nature of being an apprentice is in a process of learning her craft. Why not learn by submitting work (however tentative).Â Art requires great humility and great arrogance (in my humble opinion). Of course, I think there are many artists whose gifts put them in the category of linguistic savants; however, for most of us who began with "just" :) :) a passion for literature, writing, language, etc. it is a craft that grows with experience and sometimes acknowledgment (depending on the person). I write because I love to write. Its always nice to get things published occasionally. Many of my young students express their ultimate desire is to be published, but most students, (and I include myself in this), feel driven to say something, driven to tell their outside world something. I love that there are so many small presses now providing that service in whatever form they choose.

Sheila e. Black Â Â
Â Sheila Black

--- On Mon, 7/19/10, michael farrell <[redacted]> wrote:

From: michael farrell <[redacted]>
Subject: RE: 2010 Subito Press Book Competition
To: [redacted]
Date: Monday, July 19, 2010, 4:40 PM

what if submission were a holy action?

what if it allowed humility?

> Date: Mon, 19 Jul 2010 13:27:09 -0700
> From: [redacted]
> Subject: Re: 2010 Subito Press Book Competition
> To: [redacted]
>
> Just do it yourselfâ€”
>
> http://withplusstand.blogspot.com
>

> â€”
>
> DTG
>
> On Mon, Jul 19, 2010 at 12:28 PM, Amish Trivedi <[redacted]> wrote:
>
> > What I still wonder, though, is:
> >
> > What else are younger poets supposed to do? Which door does one stick one's
> > foot into in the hopes of keeping it open?
> >
> > I feel like I hear a lot of anti-reading period/submission stuff from
> > people
> > who are further ahead in their careers.
> >
> > Are the rest of us just supposed to work quietly in our bedrooms and hope
> > somebody takes notice?
> >
> > Amish
> >
> > On Mon, Jul 19, 2010 at 9:09 AM, Brian Seabolt <[redacted]> wrote:
> >
> > >Â Â Â it's incredibly demoralizing to see so many
> > >Â poets so willingly "submit" to editors that, more often than not,
> > >Â are about as capable of recognizing productive work as Paula Abdula
> > >Â or Simon Cowell.
> > >
> > > Who?
> > >
> > > _____
> > >
> > > While he read Moll held a little aloof,
> > > with downcast eyes, saying to herself,
> > > Now he's at the part where, and a little
> > > later, Now he's at the part where, and
> > > so remained until the rustle of the sheet
> > > going back into the envelope announced
> > > that he had finished.
> > >
> > > Samuel Beckett, Malone Dies_____
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If It Exists, You'll Find it on SEEK. Australia's #1 job site
http://clk.atdmt.com/NMN/go/157639755/direct/01/

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223. **jason snyder**

Sidebrow Open Reading Period in August

Tue 20 Jul 2010

Sidebrow Books will hold an open reading period for unpublished book-length manuscripts of prose, poetry, cross-genre, and collaborative work during the month of August.

Details regarding the submission process are available on the Sidebrow Web site (http://www.sidebrow.net/submit). There will be a $20 reading fee for each manuscript submitted. As thanks for helping develop Sidebrow's collaborative projects, Sidebrow contributors will be offered a discounted reading fee of $10 per manuscript. All writers who submit during the open reading period will receive a complimentary Sidebrow title.

Simultaneous submissions will be considered where noted, but we ask you to notify us promptly should your manuscript be accepted elsewhere. Work

published in part as a chapbook will be considered, as long as the manuscript in its current form has not been previously published.

Manuscripts not postmarked in the month of August will be discarded.

More information can be found on the Sidebrow Web site: http://www.sidebrow.net/submit

Those unfamiliar with Sidebrow are encouraged to explore our press before submitting by purchasing one of our titles: http://www.sidebrow.net/books _____ Hotmail has tools for the New Busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_1

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224. Murat Nemet-Nejat
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

When *Eda*: An Anthology of Contemporary Turkish Poetry edited by me was published, among acknowledgments, I thanked my business at the time Murat Oriental Rugs, Inc. for the financial sacrifices it had to make for the writing of the book. I spent endless hours at my office working on the book, neglecting my business. That is what it takes to be a poet. I wanted the book to contain a record of that.

Ciao,

Murat

On Tue, Jul 20, 2010 at 9:09 AM, Pierre Joris <[redacted]> wrote:

> *On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:*
> *... I think Pierre Joris's comment about them being scam affairs comes from a place of privilege.*
>
> *Where do you want me to write from? Can't quit my job in a provincial upstate English department to answer you, really. Wouldn't know how to pay the rent. Been there for 18 years now, after 20+ freelancing, doing mimeo-mags, translating for peanuts or less, editing, teaching EFL, bartending, whatever. It is exactly because of that experience that I feel that I can speak to yours & Amish's posts, & that that's coming from a place of experience, not privilege.*
>
> *Although I respect all of the many years he’s put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene.*

It was never easy. It was actually even less easy back when as there was no poetry "scene" that offered careers — that came about in the eighties & nineties with the expansion of the MFA programs, with AWP, etc. One never thought one could make a living at poetry, one paid the rent with whatever job — & it would certainly not be poetry related — that came to hand. So the place of privilege would actually be today when there seem to be so much available possibilities — cf. the ads throughout every issue of AWP mag.

One can't up & move to NYC to be a poet these days without being somehow independently wealthy.
How much money does it take to get an MFA? Enough to live in NYC for the same amount of years & write poetry & find out if that is what one is good at and wants to spend one's life doing. That involves a risk of course —but the kind of risk any artist worth her salt needs to take. Of course if you find out that you are not very good or even any good at all at writing poetry while doing an MFA, you haven't really lost any of your investment, as you will get the degree anyhow and then can still go on & get a job teaching the writing of poetry for the next 40 years.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?
I think it is indeed worth arguing about, Noah, because it is exactly these questions that keep coming up while teaching or talking with young poets. They define in a certain way the political economy of the current situation in the US. (Poets anywhere else, from Paris to Timbuktu, Beijing to Sofia, would laugh out loud at the puny problems encountered by well-fed, well-clothed young Norte Americanos bitching about not getting into some poetry "scene." The real place of privilege is this country.

btw, I admire Letter Machine Editions & your description of the economy of it in this post — important in fact to do that, explain it publicly. (In the seventies, in London, Allen Fisher would always have an page in the back of the books he published that would itemize the exact cost of the book & its relation to the number of copies printed and the price asked per copy.)

Pierre
==========
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/

> ==========

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225. **Matthew Landis**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

The one thing I'd add Pierre, when you address the relative costs of an MFA compared to living in NYC for a similar number of years: The difference is it's far easier to get a loan for an MFA from a bank, or some other institution when yr a 20 something with no collateral and little to no credit history (and if the statistics bear out, if you are a 20 something, chances are yr credit history is awful) than it is to walk into a bank and ask for a comparable loan in order to move to NYC and write poetry for two years. Which isn't to say yr wrong, I agree with many of yr points in fact. After all, fortune favors the brave and all that...still, as it was in the 60's and 70's I'm sure, there's a tremendous amount of volatility that comes into play in the economic lives of younger poets now. We're extremely vulnerable, especially if we've bought in to the MFA racket. They prey on the sort of competition/prize fed homunculus which is bred inside of you from Kindergarten on and on yr economic vulnerability. I feel like a lot of kids of my generation (I'm 28) get sold into believing that the MFA route is the only economically viable route to becoming a writer. There's such an emphasis on "professional" or "career" being the suffix to "writer". Hell, I bought into it. I didn't attend an MFA, I got my Masters in Liberal Arts at Penn (i certainly didn't get an interdisciplinary degree to advance my career though...I did it because well...I like being a student, I like learning...) but if there's one thing I've learned in my brief time trying to participate in and grow WITH the scene here in Philadelphia it's that I hope I stay an amateur forever. After all, the Latin route "amo" implies love. If I ever stop loving poetry and it becomes PRIMARILY a career for me (I still think it's a valid and admirable thing to spend yr life doing as a vocation or even a professional vocation), I hope someone has the good sense and compassion to put me out of my misery.

On Tue, Jul 20, 2010 at 9:09 AM, Pierre Joris <[redacted]> wrote:

> *On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:*
> *... I think Pierre Joris's comment about them being scam affairs comes*

from a place of privilege.

Where do you want me to write from? Can't quit my job in a provincial upstate English department to answer you, really. Wouldn't know how to pay the rent. Been there for 18 years now, after 20+ freelancing, doing mimeo-mags, translating for peanuts or less, editing, teaching EFL, bartending, whatever. It is exactly because of that experience that I feel that I can speak to yours & Amish's posts, & that that's coming from a place of experience, not privilege.

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How much money does it take to get an MFA? Enough to live in NYC for the same amount of years & write poetry & find out if that is what one is good at and wants to spend one's life doing. That involves a risk of course —but the kind of risk any artist worth her salt needs to take. Of course if you find out that you are not very good or even any good at all at writing poetry while doing an MFA, you haven't really lost any of your investment, as you will get the degree anyhow and then can still go on & get a job teaching the writing of poetry for the next 40 years.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?
I think it is indeed worth arguing about, Noah, because it is exactly these questions that keep coming up while teaching or talking with young poets. They define in a certain way the political economy of the current situation in the US. (Poets anywhere else, from Paris to Timbuktu, Beijing to Sofia, would laugh out loud at the puny problems encountered by well-fed, well-clothed young Norte Americanos bitching about not getting into some poetry "scene." The real place of privilege is this country.

btw, I admire Letter Machine Editions & your description of the economy of it in this post — important in fact to do that, explain it publicly. (In the

> *seventies, in London, Allen Fisher would always have an page in the back of the books he published that would itemize the exact cost of the book & its relation to the number of copies printed and the price asked per copy.)*
>
> *Pierre*
> *==========*
> *"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn*
> *==========*
> *Pierre Joris*
> *cell phone:* [redacted]
> *email:* [redacted]
> *http://pierrejoris.com*
> *Nomadics blog: http://pierrejoris.com/blog/*
> *==========*

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226. **Brian Clements**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

While I appreciate the reservations many poets have about contest culture (especially after the whole Foetry thing a few years ago), and while there is no doubt that there are outfits out there taking improper advantage of that culture, I don't think ALL small presses out there running contests have dubious motives--in fact, I run two awards myself at Firewheel (the Sentence Book Award and the Firewheel Chapbook Award) in addition to publishing Sentence and unsolicited book manuscripts. I'm sure many other folks on this list who aren't speaking up run contests and awards as well.

First, many (most?) small presses are run as nonprofits on an entirely volunteer basis. Many of them, like Noah's press and like Firewheel was when I first started, are run mostly out of the editor's pocket, without support from a university and without NEA or state grant moneys. So to imply that these presses somehow are pouring contest money into their editors' own pockets simply isn't the case in most instances. The funds from contest fees, if there is any left after publication of the winning title, is poured back into other titles, which the press would be unable to publish without those funds. So there actually is an element of the co-op in many of these small presses; I would hope

that entrants in such contests actually KNOW the presses to which they are sending their work and can take some satisfaction in knowing that if they themselves are not offered publication, they are supporting a press they admire and helping that press to publish other worthy work. Isn't that what a co-op is?

The Firewheel Chapbook Award, for example, is dedicated to publishing work that is difficult to place for publication due to format, typography, whatever reason. Our last publication was a box with cover art and loose leaf printed pages, Marjorie Tesser's poem/game _The important thing is..._. I would hope that the folks who entered and whom we did not publish feel that they contributed to the publication of Marjorie's title, because they did. It wouldn't have happened without them. The Sentence Book Award, which is devoted to prose poetry, appeals to a specific audience who form a kind of co-op in expressing their support for their fellow prose poets, for Sentence and for Firewheel with their entries. Is there really a difference between sending an entry fee to a publisher you admire and sending a small donation?

Maybe one would argue that no publisher should be publishing who can't afford to do so without the contest structure. One might argue that there are too many books anyway and these contests are publishing work that aren't worthy of publication. And my response would be to challenge you to read Marjorie's _The important thing is..._ or Catherine Sasanov's _Had Slaves_ and see if you still feel that way--I'm sure the same applies to many award-winning books that I didn't publish as well...

If Firewheel ever is successful enough (that is, has enough ongoing sales of existing titles) to support these awards without fees, then we will run them for free or cease the awards and just publish more books that come over the transom, that would be great! Just as we'd love to be able to pay all of our contributors gobs of money every time we print their work in Sentence. But until that time, we feel like we're providing a service to a certain audience by doing things the way we do them. And it sure as hell hasn't given me any kind of career boost, I can tell you that! What it has done for me personally, though, is give me an opportunity to get to know many excellent people who are interested in building respectful relationships through books, journals, and poems.

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227. **Pierre Joris**

Re: 2010 Subito Press Book Competition

Tue 20 Jul 2010

So this afternoon I am trying to catch up with the magazines that have accumulated around my table and come across this, by Jennifer Moxley — from

Fragments of a Broken Poetics — in the latest issue of Chicago Review (55:2, spring 2010), which speaks to what we have been discussing in this thread:

"Publication, popularity, and prizes. All three are unreliable measures of value. In fact, any indicator of poetics worth that is immediately perceptible to people who care nothing of poetry is likely to be, in some part, false."

==========
"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
==========
Pierre Joris
cell phone: [redacted]
email: [redacted]
http://pierrejoris.com
Nomadics blog: http://pierrejoris.com/blog/
==========

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228. **Jared Schickling**
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

"can't make an easy equation between competition and acceptable topics"

Maybe not easy, but concretized ethics value as "prize culture."

"editorial incompetence in order to make points about competition and the politics of speech acts"

Very much in order: "$"

"a challenge to find ways of opting out of submitting to prizes" / "are the rest of us just supposed to work quietly in our bedrooms and hope somebody takes notice"

No.

js

http://www.spdbooks.org/Producte/9781609640019/zeros-blooming-excursion.aspx

etc

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox.

http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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229. Catherine Daly
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

Just an idea: as list after list descends into exchanges of marketing info. or announcements of products and events that are part of our culture of mini-celebrity, and now that facebook and blogs are also going that way, perhaps it might be time to return to critical/aesthetic debates?

For example, I haven't replied to Adam's post because I think it might be more appropriate for me to write (as I mention on my blog, which I don't "market" -- I made it as a sort of blog in 2002? when? that isn't in the direction blogging went --) a more positively-positioned summary of my ideas about how the ideas of soul and spirit might be entirely inappropriate for poetry -- but because this list was so contentious in the past, also, there's no way I could really post what I think here.

Maybe there's a new way? Something more descriptive and anecdotal, less like the poetry we write?

To write poetry is to be on the margins, but to write experimental poetry, more so, and to spend most of the days and nights locked outside of both the academic/critical realm and the mainstream poetry realm is painful, and to have a different aesthetic -- or even be in a different place in life, or to be tired of "building a following" -- from the local poetry coteries -- is painful as well. And within experimental poetry. I know for me, the lists were a balm at one time. I was so isolated, working as a manager for institutions squandering billions of dollars and creating the recessions. Including schools: isn't it great that art resists professionalism? The familiar? Isn't it nice to be able to see when a work is really vacuous and another is really interesting? That unlike composition, creative writing remains relevant to the way people have to communicate after their last paper is due? That arts, criticism, and theory is the last revenge of the amateur?

--
All best,
Catherine Daly
[redacted]

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230. **Mark Weiss**
Re: 2010 Subito Press Book Competition
Tue 20 Jul 2010

I pretty much echo the sentiments of this and
Pierre's previous messages. Let's be real
specific about the privilege of age. To the
extent that I'm known, despite my usual lack of
attention to beyond a very small public, it's
because, purely for love of the art, aside from
writing and getting my own work published, I've
edited anthologies, published a magazine and a
press, translated, run readings, etc., for almost
50 years. Pierre, who's far better known, has an
even longer list of services over almost as long
a period of time: add for him journalism in
several languages, radio shows ditto.
Recoignition has been a by-product, regardless of
whether it was wanted. When a twenty-something or
even a thirty-something complains about not being
known I want to know what he or she is looking
for, why they need fame, such as it is for poets,
so young. Do they think it's like being a rock
star? Do they think the craft is so easily learned?

At 09:09 AM 7/20/2010, you wrote:
>On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:
> > ... I think Pierre Joris's comment about them
> being scam affairs comes from a place of privilege.
>
>Where do you want me to write from? Can't quit
>my job in a provincial upstate English
>department to answer you, really. Wouldn't know
>how to pay the rent. Been there for 18 years
>now, after 20+ freelancing, doing mimeo-mags,
>translating for peanuts or less, editing,
>teaching EFL, bartending, whatever. It is
>exactly because of that experience that I feel
>that I can speak to yours & Amish's posts, &
>that that's coming from a place of experience, not privilege.
>
> > Although I respect all of the many years he’s
> put into poetry, teaching, translation, etc.,

> it's just not that easy, as Amish Trivedi
> notes, for a young poet to break into the scene.
>
>It was never easy. It was actually even less
>easy back when as there was no poetry "scene"
>that offered careers — that came about in the
>eighties & nineties with the expansion of the
>MFA programs, with AWP, etc. One never thought
>one could make a living at poetry, one paid the
>rent with whatever job — & it would certainly
>not be poetry related — that came to hand. So
>the place of privilege would actually be today
>when there seem to be so much available
>possibilities — cf. the ads throughout every issue of AWP mag.
>
> > One can't up & move to NYC to be a poet
> these days without being somehow independently wealthy.
>How much money does it take to get an MFA?
>Enough to live in NYC for the same amount of
>years & write poetry & find out if that is what
>one is good at and wants to spend one's life
>doing. That involves a risk of course —but the
>kind of risk any artist worth her salt needs to
>take. Of course if you find out that you are not
>very good or even any good at all at writing
>poetry while doing an MFA, you haven't really
>lost any of your investment, as you will get the
>degree anyhow and then can still go on & get a
>job teaching the writing of poetry for the next 40 years.
>
> >
> > I just think the energy expended in arguing
> about this would be better directed into actual
> action. I mean if you're going to end your
> email, as Richard did, by bringing up
> inequality and injustice, aren't there other
> means to more efficaciously address these issues?
>I think it is indeed worth arguing about, Noah,
>because it is exactly these questions that keep
>coming up while teaching or talking with young
>poets. They define in a certain way the
>political economy of the current situation in

>the US. (Poets anywhere else, from Paris to
>Timbuktu, Beijing to Sofia, would laugh out loud
>at the puny problems encountered by well-fed,
>well-clothed young Norte Americanos bitching
>about not getting into some poetry "scene." The
>real place of privilege is this country.
>
>btw, I admire Letter Machine Editions & your
>description of the economy of it in this post —
>important in fact to do that, explain it
>publicly. (In the seventies, in London, Allen
>Fisher would always have an page in the back of
>the books he published that would itemize the
>exact cost of the book & its relation to the
>number of copies printed and the price asked per copy.)
>
>Pierre
>==========
==
>"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn
>==========
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>Pierre Joris
>cell phone: [redacted]
>email: [redacted]
>http://pierrejoris.com
>Nomadics blog: http://pierrejoris.com/blog/
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New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and

through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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231. Lori Emerson

CFP: Steve McCaffery special issue of Open Letter

Tue 20 Jul 2010

Dear all - I'm passing this on for a colleague but please do consider submitting or please pass it on to anyone you think might be interested in contributing!

best, Lori
=======

Breakthrough Nostalgia: Reading Steve McCaffery Then and Now

As Steve McCaffery approaches his mid-60s, his poetic and critical output shows no signs of abating. Within the last decade, in fact, McCaffery has produced five new collections of poetry, a new collection of critical essays, and three volumes of selected material: Seven Pages Missing Vols. 1 & 2, and Verse and Worse. Yet it has also been nearly 25 years since Open Letter's first festschrift on McCaffery appeared, and both the critical community surrounding McCaffery's work specifically, and of innovative writing in general, has changed dramatically. Thus, this new issue of Open Letter seeks to examine the changes in the reception of McCaffery's work, as well has his own poetic development, over the last quarter century. Intended as a continuum from the first collection of Open Letter essays on McCaffery, this new gathering seeks critical essays (both scholarly and experimental) on any aspect of McCaffery's criticism or poetry (including sound, visual, and performance poetry), with a particular interest in writing produced since 1990. Some points of departure, or lines of inquiry may include:

- Reassessments of McCaffery early writing or analysis of recent writing - Is there a McCaffery canon? The significance of Teachable Texts, Carnival, or The Black Debt? - McCaffery and digital poetics: his inclusion in Poems for the Millennium Vol. 2 as a cyberpoet? Carnival: Panel 3 as his first self-identified digital work? - McCaffery collaborations (TRG, Nichol, The Four Horsemen, Mac Cormack) - McCaffery's contributions to theories of translation, sound poetry, or pataphysics - McCaffery's influence on writers, both younger and contemporary - The concept of nationality in McCaffery's career: his international reputation or his interrogation of nationality in assessing literature? - McCaffery and trans-historicism: making the new old, or making the old new? - The critical and theoretical contributions of McCaffery to literary debate

Priority will be given to critical writing on McCaffery's work, but submissions of poetry or visuals inspired by, or related to the work of, McCaffery will also be considered.

Please send proposals/ intentions/ ideas to Stephen Cain <[redacted]> by October 1st, 2010. Complete work will be requested by January 2011.

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.loriemerson.com
http://www.electronicbookreview.com
http://twitter.com/loriemerson

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232. Nic Sebastian
Ten Questions on Poets and Technology: Sandra Beasley
Tue 20 Jul 2010

Sandra Beasley responds this week to Ten Questions on Poets and Technology - http://bit.ly/aKK8Ws.
Series' standing page: http://bit.ly/c0aBUb
Best, Nic
Nic Sebastianhttp://verylikeawhale.wordpress.com

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http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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233. David-Baptiste Chirot
Re: "The Decay of Spirituality in Poetry"
Wed 21 Jul 2010

Adam-many thanks for your sharing the essay--

a thought: historically, the USA is a nation based on spirtiuality & materialism being intimately interrelated ("In God We Trust" on the money--)

also my sense of Marxist readings by poets in the US has been it is not very well thought through, not well enough read in the original writings of both the "Early/Romantic" Marx and the later "Scientific" Marx-- as well as the "Traditions of Modern Leftism" including Situationism-- Marx is an excellent writer--i wish i read German much better!!--many passages of poetry in his works even in the French and English editions i have read-- i have been corresponding with a fellow Russian Sound/Visual/Asemic poet who is a fanatic abt the place of philosphy in the face of the hells of the current world-- like many he has taken the route laid out--there are many--by Gilles Deleuze--

a problem facing language used in the USA today is that of "Torture: Cancer of Democracy" as a great book on France-Algeria 1944-62 by Pierre Vidal-Naquet calls it-- and the Orwellian demands of language used in order to accommodate support for Apartheid --

with the Taoist Chung Tzu ("Look under your feet!")-- and my ancestors here tens of thousands of years in the Americas i wd say we have lost the sense of the ground beneath our feet--of the Earth-- when we begin to lose the Mother-- we see it every day what is happening--from the oil spill to everywhere any town usa--

often the thing in front of one is the lesson to be learned from

thank you again--
onwo/ards!!
david-bc

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http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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234. David Kirschenbaum
Boog City presents Eleven Eleven and Churchill Downs
Wed 21 Jul 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Eleven Eleven
(San Francisco)

Tues., July 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Eleven Eleven editor
Hugh Behm-Steinberg

Featuring readings from

J. Mae Barizo
Suzanne Gardinier
Steven Karl
Amy King

and music from

Churchill Downs

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Eleven Eleven
http://www.elevenelevenjournal.com/

Eleven Eleven is a biannual journal of literature and art based at California College of the Arts in San Francisco. The aim of the publication is to provide a forum for risk and experimentation and to serve as an exchange between writers and artists. Founded by Youmna Chlala and Gayle Romasanta, since 2007 Eleven Eleven has been edited by Hugh Behm-Steinberg and the students of CCA's M.F.A. Writing Program.

**J. Mae Barizo

Born in Toronto, J. Mae Barizo was shortlisted for Canada's Robert Kroetsch award for Innovative Poetry and Ahsahta Press's Sawtooth Poetry Prize. New work appears in Prairie Schooner, Denver Quarterly, and Bellingham Review. She is the author of two chapbooks, The Concert Review and The Marble Palace.

**Churchill Downs
http://www.facebook.com/home.php#!/pages/Churchill-Downs/127643877255339?v=wall&ref=search

From the stable of Postparade, Churchill Downs have recorded a CDR called Paddock. Churchill Downs has done shows at Goodbye Blue Monday, Webster Hall, and Sidewalk Cafe.

**Suzanne Gardinier

Suzanne Gardinier is the author of Today: 101 Ghazals, the long poem Dialogue with the Archipelago, and the forthcoming Iridium & Selected Poems, all from Sheep Meadow Press. She teaches at Sarah Lawrence College and lives in Manhattan.

**Steven Karl
http://stevenkarl.blogspot.com/

Steven Karl is the author of State(s) of Flux, a collaborative chapbook with Joseph Lappie (Peptic Robot Press), (Ir)Rational Animals (Flying Guillotine Press), and Saturday(s) (forthcoming from Scantily Clad Press). He is a frequent poetry reviewer for Sink Review and Coldfront Magazine. He lives in Chinatown, NYC.

**Amy King
http://amyking.org/

Amy King's most recent book is Slaves to Do These Things (Blazevox), and forthcoming, I Want to Make You Safe (Litmus Press). She is currently preparing a book of interviews with the poet Ron Padgett. She also teaches English and creative writing at SUNY Nassau Community College. With Ana Bozicevic, King co-curates the Brooklyn-based reading series, The Stain of Poetry.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Sept. 28
Satellite Telephone
http://nolongdistance.endingthealphabet.org/
(Buffalo)
Robert Dewhurst, ed.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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235. Gary Sullivan

Compton, Degentesh, Downing, Gardner, Gordon, Mesmer, Sullivan

Wed 21 Jul 2010

Thursday July 22, 6:00pm - 8:00pm

We-Are-Familia
Pop Up Gallery & Event Space

539 Atlantic
Avenue,Brooklyn,
NYhttp://www.we-are-familia.com/

On Thursday, July 22, WE-ARE-FAMILIA Gallery will host a gathering of flarf poets. Flarf is an international avant-garde poetry movement of the late 20th century / early 21st century whose 30+ practitioners explore “the inappropriate” in all of its guises. Their method is to mine the Internet with odd search terms then distill the results into often hilarious and sometimes disturbing poems, plays, and other texts. Recently profiled on the front page of The Wall Street Journal, the flarf collective create hilarious, shocking, and sometimes downright offensive works. Heated discussions about flarf have been broadcast by the BBC and National Public Radio, and published in The Village Voice, The Nation, Poetry, Poets & Writers, and The Wall Street Journal. “Flarf is a hip, digital reaction to... boring, genteel poetry,” writes poet and critic Marjorie Perloff. Whatever flarf is––whatever you think flarf is––it is most

definitely the 21st century's first poetry movement. Host and flarfista Sharon Mesmer will introduce some of the collective's New York members: Shanna Compton (For Girls), Katie Degentesh (The Anger Scale), Nada Gordon (Folly), Gary Sullivan (PPL In A Depot), Brandon Downing (Lake Antiquity), and Drew Gardner (Petroleum Hat).

WE-ARE-FAMILIA is an extensive global network of creative individuals from all disciplines who have come together to explore the powerful, complex ties which consciously and unconsciously touch all that we experience as humans. Spearheaded by Creative Director Jennifer Garcia, their primary ongoing project is a series of 25 one-of-a-kind Keepsake Boxes showcasing original "mementos" engaging the con...cept of family.

WE-ARE-FAMILIA, with help from sponsors Art Assets, Atlantic Assets, and GFI Realty, have recently transformed a raw, formerly vacant storefront on Atlantic Avenue into an open studio where they will continue assembling new Keepsake Boxes including a special commission for the Museum of Art and Design. The space additionally functions as a gallery to exhibit new works by Keepsake Box contributors as well as a free event space which aims to extend their family dialogue. The space opened its doors on June 11th, 2010, during Atlantic Avenue ArtWalk and has since had a showing of Jeff Lewis' meticulous pencil grid drawings as well as electronic performances by Mitchell Akiyama and Nina Mehta of bands First Nation and Rings from Animal Collective's Paw Tracks label.

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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236. richard owens
Damn the Caesars vol. N &c
Wed 21 Jul 2010

Announcing FOUR new publications:

http://damnthecaesars.org/

1. DAMN THE CAESARS vol. N ($15.00)

NEW WRITING: Keston Sutherland, Justin Katko, Emily Critchley, Luke Roberts, Francesca Lisette, Dale Smith, Geoffrey Gatza, Josh Stanley, Frances Kruk, David Hadbawnik, Carrie Etter, Francis Crot, and Rosa Alcala.

FEATURE: New writing and 6 full-color visual pieces from Allen Fisher followed by an extended consideration of Allen Fisher's work by Pierre Joris.

ESSAY: Dennis Tedlock on Alcheringa's relationship to Language Writing.

TRANSLATION: The Papyrus of Ani translated by Steve McCaffery; writing from Egyptian poet Ahmed Abdel Muti Hijazi translated by Rick London and Omnia Amin.

http://damnthecaesars.org/punchpress.html

2. DALE SMITH | JOSIAH WILBARGER: 1833 ($5.00)

Scalped in Texas, 1833. Survived some years. Skull half exposed. Single poem. Letterpress. Bare black bristol wraps. Hand-stitched. 4 pages.

3. MARIANNE MORRIS | TOO FEW RICHARDS TOO MANY DICKS ($5.00)

"Father, Goon and Executive Fucker." Single poem. Letterpress. Black bristol wraps. Hand-stitched. 8 pages.

4. CARRIE ETTER | DIVINATIONS ($10.00)

Twenty from Divinations for Starters (forthcoming from Shearsman). Two-color letterpress on Fabriano Tiziano folded over black bristol wraps. Hand-stitched. Cover image: adaptation of Lee Bontecou's untitled 1993 mixed-media sculpture. 24 pages.

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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237. Nana Zabic
Re: 2010 Subito Press Book Competition
Wed 21 Jul 2010

I think there is no need for pitting established poets vs. unestablished poets, MFA/AWP generation vs. pre-MFA/AWP generation. First of all, the latter learn everything they know from the former, and the former may learn new things from the latter. Second, in a slightly larger picture, we are all pretty insignificant and powerless. That fact might be the underlying reason why there is so much frustration, and why it seems we're fighting over crumbs on the table.

But when you look at who celebrities and powerful people are nowadays, being so deep in the shadow must mean we're doing something right. Think about it. On the one hand, we are left alone by the powers that be. On the other hand, there are resources available to keep writing, reading, publishing, and sharing work. These resources may be mere crumbs on the table, but they do. (James Franco, stay away from our crumbs! Actually, no, throw us a loaf of bread! ;-))

Nana Zabic

P.S. I can write about how we (grad students who founded and run the journal) raise money for Packingtown Review, and how we spend it, and how our university affiliation works, if anyone is interested. Long story short, it takes a lot of time and effort to raise the money; no silver spoons in sight. As far as other policies, we do use the word "submission," we read year-round, we have a system to prevent nepotism (I can provide details about that too), we ran one contest in the past, which didn't charge fees, but offered no cash prize either, we might have fee+prize contest in the future...

P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D. You get a tuition waiver, a TA-ship, live very modestly, and scramble for a summer job. There are all kinds of scenarios, though, it's hard to generalize.

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238. Nana Zabic
Re: 2010 Subito Press Book Competition
Wed 21 Jul 2010

****Wait, I need to correct something here. Sorry. (Note to self, always proofread meticulously.)****

Corrected version:

I think there is no need for pitting established poets vs. unestablished poets, pre-MFA/AWP generation vs. MFA/AWP generation. First of all, the latter learn everything they know from the former, and the former may learn new things from the latter. Second, in a slightly larger picture, we are all pretty insignificant and powerless. That fact might be the underlying reason why there is so much frustration, and why it seems we're fighting over crumbs on the table.

But when you look at who celebrities and powerful people are nowadays, being so deep in the shadow must mean we're doing something right. Think about it. On the one hand, we are left alone by the powers that be. On the other hand, there are resources available to keep writing, reading, publishing, and sharing work. These resources may be mere crumbs on the table, but they do. (James Franco, stay away from our crumbs! Actually, no, throw us a loaf of bread! ;-))

Nana Zabic

P.S. I can write about how we (grad students who founded and run the journal) raise money for Packingtown Review, and how we spend it, and how our university affiliation works, if anyone is interested. Long story short, it takes a lot of time and effort to raise the money; no silver spoons in sight. As far as other policies, we do use the word "submission," we read year-round, we have a system to prevent nepotism (I can provide details about that too), we ran one contest in the past, which didn't charge fees, but offered no cash prize either, we might have fee+prize contest in the future...

P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D. You get a tuition waiver, a TA-ship, live very modestly, and scramble for a summer job. There are all kinds of scenarios, though, it's hard to generalize.

↑ Index

239. Tribbey, Hugh R.
Re: 2010 Subito Press Book Competition
Wed 21 Jul 2010

Three cheers.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Mark Weiss
Sent: Monday, July 19, 2010 4:50 PM
To: [redacted]
Subject: Re: 2010 Subito Press Book Competition

Send work to journals you admire. And don't think
of it as a career. What matters is the
conversation with one's peers, and with the history of the craft.

Best,

Mark

At 04:27 PM 7/19/2010, you wrote:
>Just do it yourself-
>
>http://withplusstand.blogspot.com
>
>-
>
>DTG
>

>On Mon, Jul 19, 2010 at 12:28 PM, Amish Trivedi <[redacted]>
wrote:
>
> > What I still wonder, though, is:
> >
> > What else are younger poets supposed to do? Which door does one
stick one's
> > foot into in the hopes of keeping it open?
> >
> > I feel like I hear a lot of anti-reading period/submission stuff
from
> > people
> > who are further ahead in their careers.
> >
> > Are the rest of us just supposed to work quietly in our bedrooms and
hope
> > somebody takes notice?
> >
> > Amish
> >
> > On Mon, Jul 19, 2010 at 9:09 AM, Brian Seabolt <[redacted]>
wrote:
> >
> > > it's incredibly demoralizing to see so many
> > > poets so willingly "submit" to editors that, more often than not,
> > > are about as capable of recognizing productive work as Paula
Abdula
> > > or Simon Cowell.
> > >
> > > Who?
> > >
> > > _____
> > >
> > > While he read Moll held a little aloof,
> > > with downcast eyes, saying to herself,
> > > Now he's at the part where, and a little
> > > later, Now he's at the part where, and
> > > so remained until the rustle of the sheet
> > > going back into the envelope announced
> > > that he had finished.
> > >
> > > Samuel Beckett, Malone Dies_____

> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > > --
> > > _____
> > > Search for products and services at:
> > > http://search.mail.com
> > >
> > guidelines
> > >
> >
guidelines
> >
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories-the more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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240. **Jennifer Karmin**

Unnatural Acts in Los Angeles

Wed 21 Jul 2010

A series of text pro
NOT CONTENT
http://www.notcontent.lesfigues.com

A series of text projects curated by Les Figues Press
as part of Los Angeles Contemporary Exhibitions
year-long initiative Public Interest

UNNATURAL ACTS
July 21-August 11
Los Angeles, California

Taking its name from the historic collaborative writing marathons led by Bernadette Mayer and others in NYC during 1972-73, Unnatural Acts will explore the themes of hunger, war, and desire through public acts of collaboration.

Beginning with two days of installation and performance by Amina Cain and Jennifer Karmin, a group of eleven writers/artists will gather on the third day to write together over the course of eight hours. In a daily ritual inaugurated on the fourth day, the outline of a new personâ€™s body will be traced onto the bodies of text until the exhibit closes on August 11th.

ALL EVENTS OPEN TO THE PUBLIC - 6522 Hollywood Blvd
http://www.welcometolace.org/events/view/unnatural-acts

July 21: Amina Cain
Installation (12-5)
Hunger Texts Read in the Dark performance (5-5:30pm)

July 22: Jennifer Karmin
Installation (12-5)
4000 Words 4000 Dead street performance (5-6pm)

July 23: Unnatural Acts
8 hours of collaborative writing (12-8pm)
Collaborators include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa Carmody, Saehee Cho, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, Laida Lertxundi, India Radfar, and Mark Wallace.

July 24: Presentations
Artistsâ€™ Talk (2-3pm)
Collaborative Reading (4-6pm)
Readers include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa

Carmody, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, India Radfar, and Mark Wallace.

AMINA CAIN is the author of the short story collection I Go To Some Hollow (Les Figues Press, 2009), and a forthcoming chapbook, Tramps Everywhere (Insert Press/PARROT SERIES). A recording of her story â€œAttached to a Selfâ€ was included in the group show A Diamond in the Mud at Literaturhaus Basel in Switzerland in 2008; other work has appeared in publications such as 3rd Bed, Action Yes, Denver Quarterly, onedit, Sidebrow, and Wreckage of Reason: Xxperimental Prose by Women Writers. She lives in Los Angeles. http://aminacain.com

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. http://aaaaaaaaaaalice.blogspot.com

COLLABORATORS:

Harold Abramowitz's recent publications include Not Blessed (Les Figues Press) and A House on a Hill {A House on a Hill, Part One} (Insert Press). Harold writes collaboratively as part of SAM OR SAMANTHA YAMS and UNFO, and co-edits the short-form literary press eohippus labs. http://www.eohippuslabs.com

Tisa Bryant is author of Unexplained Presence (Leon Works, 2007), co-editor, with Ernest Hardy, of the anthology War Diaries (AIDS Project Los Angeles, 2010), co-editor of The Encyclopedia Project's Encyclopedia Vol. 2 F-K, due out Fall 2010, and has work forthcoming in Animal Shelter 2 and Mixed Blood. Her creative process demands she write longhand, one of her favorite words is 'autochthonous,' and she teaches in the MFA Writing Program at CalArts. http://www.encyclopediaproject.org

Teresa Carmody is the author of Requiem (Les Figues Press, 2005), and two chapbooks: Eye Hole Adore (PS Books, 2008), and Your Spiritual Suit of Armor by Katherine Anne (Woodland Editions, 2009). She lives in Los Angeles and is co-director of Les Figues Press. http://www.lesfigues.com/lfp/24/requiem

Saehee Cho holds a BA in Literature/Writing from The University of California, San Diego and an MFA in Writing from Calarts. She has just completed her

first collection of short stories tentatively titled Form, Composite. Her work has been featured in Shrapnel and Ex Nihilo. http://www.thesproutandthebean.com

Kate Durbin is a writer & fashion artist. Her full-length collection of poetry, The Ravenous Audience, is available from Akashic Books. http://www.katedurbin.blogspot.com

K. Lorraine Graham is the author of Terminal Humming (Edge Books). Visual work appeared in the 2008 Zaoem International Poetry Exhibition at the Minardschouwburg, Gent, Belgium and the Infusoria visual poetry exhibition in Brussels and Ghent, 2009. http://www.spooksbyme.org

Laida Lertxundi, (Bilbao, Spain) works on film making non-stories with non-actors that play with diegetic space and a particular sound and image syntax to create moments of downtime, of a time between events. Her work has been shown at MoMa, Lacma, Viennale and the New York Film Festival views of the Avant Garde among other places. http://www.laidalertxundi.net

India Radfar is the author of four books of poetry: India Poem (Pir Press), the desire to meet with the beautiful (Tender Buttons Press), Breathe (Shivastan Publications) and most recently, Position & Relation (Station Hill/Barrytown Books) and one chapbook, 12 Poems That Were Never Written (Mind Made Books). She has lived in Los Angeles for the past 6 years. http://www.stationhill.org/authors/profile/230-India_Hixon_Radfar

Mark Wallace is the author and editor of more than fifteen books and chapbooks of poetry, fiction, and essays. Most recently he has published a collection of tales, Walking Dreams, and a book of poems, Felonies of Illusion. http://wallacethinksagain.blogspot.com

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241. **Adam Fieled**

Re: "The Decay of Spirituality in Poetry"

Wed 21 Jul 2010

I'll admit I haven't read Marx's enti

David,

I'll admit I haven't read Marx's entire oeuvre, but the intermingling of spirituality & materialism is fascinating, and I have perused Deleuze/Guattari as well. Think of what's happening in the US now; our collective spirit is being guttered for dearth of the ability to consume the way we're accustomed to; our spirits are bound to different levels of materialism. The spirituality I'd like to espouse encompasses metaphysical dimensions; realms that are based, somewhat idealistically, on "soul" and "spirit," like the Whitmanic. But rehashing the Whitmanic doesn't work. What about a new spirituality that holds

up a mirror and catches the darkness of our current fetishism? And then takes it someplace else. Many Thanks, Adam [redacted]

_____
From: David-Baptiste Chirot <[redacted]>
To: [redacted]
Sent: Wed, July 21, 2010 12:36:33 AM
Subject: Re: "The Decay of Spirituality in Poetry"

Adam-many thanks for your sharing the essay--

a thought: historically, the USA is a nation based on spirtiuality & materialism being intimately interrelated ("In God We Trust" on the money--)

also my sense of Marxist readings by poets in the US has been it is not very well thought through, not well enough read in the original writings of both the "Early/Romantic" Marx and the later "Scientific" Marx-- as well as the "Traditions of Modern Leftism" including Situationism-- Marx is an excellent writer--i wish i read German much better!!--many passages of poetry in his works even in the French and English editions i have read-- i have been corresponding with a fellow Russian Sound/Visual/Asemic poet who is a fanatic abt the place of philosphy in the face of the hells of the current world-- like many he has taken the route laid out--there are many--by Gilles Deleuze--

a problem facing language used in the USA today is that of "Torture: Cancer of Democracy" as a great book on France-Algeria 1944-62 by Pierre Vidal-Naquet calls it-- and the Orwellian demands of language used in order to accommodate support for Apartheid --

with the Taoist Chung Tzu ("Look under your feet!")-- and my ancestors here tens of thousands of years in the Americas i wd say we have lost the sense of the ground beneath our feet--of the Earth-- when we begin to lose the Mother-- we see it every day what is happening--from the oil spill to everywhere any town usa--

often the thing in front of one is the lesson to be learned from

thank you again--
onwo/ards!!
david-bc

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox.
http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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242. David Seaman

Re: 2010 Subito Press Book Competition and the State of ....

Wed 21 Jul 2010

I hope someone is recording this exchange and will make it into a book. This has been a fascinating and anguished discussion of the vocation, just like the plight of visual artists.

My trajectory is a bit like Pierre's, but with less publication: a journal here, an odd anthology there, occasional readings, a growing pile of poems to be put into some retrospective volume (after 50 years of writing poetry). And income from a separate career (teaching French). ï»¿

In some ways, my participation in the Lettriste artist group in France has been the most rewarding: group shows, monthly meetings in Paris (when I could make it) and occasional publication of my works (their imprint, my expense).

The only thing I can offer is the familiar exhortation: just do it. Today I saw a video of downhill skateboarders, who put up their hay bales and let it fly. Poets, do the same. Just let it fly. Some of us will be discovered 50 years after our death; meanwhile, leave some traces.

David

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 20 Jul, 2010,at 03:43 PM, Pierre Joris <[redacted]> wrote:

> *So this afternoon I am trying to catch up with the magazines that have accumulated around my table and come across this, by Jennifer Moxley â€" from Fragments of a Broken Poetics â€" in the latest issue of Chicago Review (55:2, spring 2010), which speaks to what we have been discussing in this thread:*
>
> *"Publication, popularity, and prizes. All three are unreliable measures of value. In fact, any indicator of poetics worth that is immediately perceptible to people who care nothing of poetry is likely to be, in some part, false."*
>
> ==========
> *"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn*
> ==========
> *Pierre Joris*
> *cell phone:* [redacted]
> *email:* [redacted]

> *http://pierrejoris.com*
> *Nomadics blog: http://pierrejoris.com/blog/*
> *==========*

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243. David Seaman
Re: 2010 Subito Press Book Competition
Wed 21 Jul 2010

I use the same arguments for doing study abroad during college, not after.

DWSï»¿

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 20 Jul, 2010,at 03:18 PM, Matthew Landis <[redacted]> wrote:

> *The one thing I'd add Pierre, when you address the relative costs of an MFA compared to living in NYC for a similar number of years: The difference is it's far easier to get a loan for an MFA from a bank, or some other institution when yr a 20 something with no collateral and little to no credit history (and if the statistics bear out, if you are a 20 something, chances are yr credit history is awful) than it is to walk into a bank and ask for a comparable loan in order to move to NYC and write poetry for two years. Which isn't to say yr wrong, I agree with many of yr points in fact. After all, fortune favors the brave and all that...still, as it was in the 60's and 70's I'm sure, there's a tremendous amount of volatility that comes into play in the economic lives of younger poets now. We're extremely vulnerable, especially if we've bought in to the MFA racket. They prey on the sort of competition/prize fed homunculus which is bred inside of you from Kindergarten on and on yr economic vulnerability. I feel like a lot of kids of my generation (I'm 28) get sold into believing that the MFA route is the only economically viable route to becoming a writer. There's such an emphasis on "professional" or "career" being the suffix to "writer". Hell, I bought into it. I didn't attend an MFA, I got my Masters in Liberal Arts at Penn (i certainly didn't get an interdisciplinary degree to advance my career though..I did it because well...I like being a student, I like*

learning...) but if there's one thing I've learned in my brief time trying to participate in and grow WITH the scene here in Philadelphia it's that I hope I stay an amateur forever. After all, the Latin route "amo" implies love. If I ever stop loving poetry and it becomes PRIMARILY a career for me (I still think it's a valid and admirable thing to spend yr life doing as a vocation or even a professional vocation), I hope someone has the good sense and compassion to put me out of my misery.

On Tue, Jul 20, 2010 at 9:09 AM, Pierre Joris <[redacted]> wrote:

On Jul 19, 2010, at 11:07 PM, Noah Eli Gordon wrote:
... I think Pierre Joris's comment about them being scam affairs comes from a place of privilege.

Where do you want me to write from? Can't quit my job in a provincial upstate English department to answer you, really. Wouldn't know how to pay the rent. Been there for 18 years now, after 20+ freelancing, doing mimeo-mags, translating for peanuts or less, editing, teaching EFL, bartending, whatever. It is exactly because of that experience that I feel that I can speak to yours & Amish's posts, & that that's coming from a place of experience, not privilege.

Although I respect all of the many years heâ€™s put into poetry, teaching, translation, etc., it's just not that easy, as Amish Trivedi notes, for a young poet to break into the scene.

It was never easy. It was actually even less easy back when as there was no poetry "scene" that offered careers â€” that came about in the eighties & nineties with the expansion of the MFA programs, with AWP, etc. One never thought one could make a living at poetry, one paid the rent with whatever job â€” & it would certainly not be poetry related â€” that came to hand. So the place of privilege would actually be today when there seem to be so much available possibilities â€” cf. the ads throughout every issue of AWP mag.

One can't up & move to NYC to be a poet these days without being somehow independently wealthy.
How much money does it take to get an MFA? Enough to live in NYC for the same amount of years & write poetry & find out if that is what one is good at and wants to spend one's life doing. That involves a risk of course â€”but the kind of risk any artist worth her salt needs to take. Of course if you find out that you are not very good or even any good at all at writing poetry while doing an MFA, you haven't really lost any of your investment, as you will get the degree anyhow and then can still go on & get a job teaching the writing of poetry for the next 40 years.

I just think the energy expended in arguing about this would be better directed into actual action. I mean if you're going to end your email, as

> *Richard did, by bringing up inequality and injustice, aren't there other means to more efficaciously address these issues?*
> *I think it is indeed worth arguing about, Noah, because it is exactly these questions that keep coming up while teaching or talking with young poets. They define in a certain way the political economy of the current situation in the US. (Poets anywhere else, from Paris to Timbuktu, Beijing to Sofia, would laugh out loud at the puny problems encountered by well-fed, well-clothed young Norte Americanos bitching about not getting into some poetry "scene." The real place of privilege is this country.*
>
> *btw, I admire Letter Machine Editions & your description of the economy of it in this post â€" important in fact to do that, explain it publicly. (In the seventies, in London, Allen Fisher would always have an page in the back of the books he published that would itemize the exact cost of the book & its relation to the number of copies printed and the price asked per copy.)*
>
> *Pierre*
> *==========*
> *"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn*
> *==========*
> *Pierre Joris*
> *cell phone:* [redacted]
> *email:* [redacted]
> *http://pierrejoris.com*
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> *==========*

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244. **Mark Weiss**
Re: 2010 Subito Press Book Competition
Wed 21 Jul 2010

It always costs somebody something to get an MFA, whether it's a foundation or a university endowment, all funds that can't be used other ways.

And there are other ways to get an education. Here's mine: be a psychiatric social worker for

15 years and raise a child, while reading
everything you can get your hands on and
communicating with poets you respect who don't
expect to get paid to talk to you.

At 03:14 PM 7/21/2010, you wrote:
>****Wait, I need to correct something here. Sorry. (Note to self,
>always proofread meticulously.)****
>
>Corrected version:
>
>I think there is no need for pitting established poets vs.
>unestablished poets, pre-MFA/AWP generation vs. MFA/AWP generation.
>First of all, the latter learn everything they know from the former,
>and the former may learn new things from the latter. Second, in a
>slightly larger picture, we are all pretty insignificant and
>powerless. That fact might be the underlying reason why there is so
>much frustration, and why it seems we're fighting over crumbs on the
>table.
>
>But when you look at who celebrities and powerful people are nowadays,
>being so deep in the shadow must mean we're doing something right.
>Think about it. On the one hand, we are left alone by the powers that
>be. On the other hand, there are resources available to keep writing,
>reading, publishing, and sharing work. These resources may be mere
>crumbs on the table, but they do. (James Franco, stay away from our
>crumbs! Actually, no, throw us a loaf of bread! ;-))
>
>Nana Zabic
>
>P.S. I can write about how we (grad students who founded and run the
>journal) raise money for Packingtown Review, and how we spend it, and
>how our university affiliation works, if anyone is interested. Long
>story short, it takes a lot of time and effort to raise the money; no
>silver spoons in sight. As far as other policies, we do use the word
>"submission," we read year-round, we have a system to prevent nepotism
>(I can provide details about that too), we ran one contest in the
>past, which didn't charge fees, but offered no cash prize either, we
>might have fee+prize contest in the future...
>
>P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D. You
>get a tuition waiver, a TA-ship, live very modestly, and scramble for

>a summer job. There are all kinds of scenarios, though, it's hard to
>generalize.
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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245. **Nicole Mauro**
Re: 2010 Subito Press Book Competition and the State of ....
Thu 22 Jul 2010

MDEwXzE=

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246. **steve dalachinsky**
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

---

misquoting descartes:

ons should not only be judged by how many books one has read but also by one what has seen - and to me if you are indeed a POET or come close to being THAT THING you should be dealing with your SELF your WORK through that axiom

this is a subject that has irked plagued etc me my life my work for many years
no mfa's no addressses to look up a native new yorker surrpounded by the scene and never realizing til the 80's there
was a SCENE - and in that scene many little splintered scenses- and it's all about schmoozing and who you know
manners or lack of... games etc...
contests mfa's prizes i won a contest once so??? nada
3 years ago a small pen award??? so ??? no publisher (and a good one to back me up) nada
in 80's not haing academia behind me - not kissing ass (which i sometines at nearly 65 do a bit better now- tho am still a clumsy oaf _spelling?)
i realized i had to do it myself and i did what i initilly hated and did poorly i read in public tho avoided open mics and horrid venues

this list is still basically full of amcademes and folks who followed a paper trial to get where they are and folks who know what they know thru books classes CLASS etc .. pierre had a plan it worked he followed all the trails - to his place of PRIVELEGE
i would take moxley's remark a step further "Publication, popularity, and prizes. All three are unreliable
> measures of value. In fact, any indicator of poetics worth that is
> immediately perceptible to people who care nothing of poetry is
> likely to be, in some part, false." EVEN SOME OF THOSE WHO KNOW OR CLAIM TO KNOW about poetry
may find that any indicator of poetics worth that is
> immediately perceptible to people who care for poetry is
> likely to be, in some part, false." you figure out the wording tho i'm sure you get my point

> So this afternoon I am trying to catch up with the magazines that
> have accumulated around my table and come across this, by Jennifer
> Moxley — from Fragments of a Broken Poetics — in the latest issue of
> Chicago Review (55:2, spring 2010), which speaks to what we have
> been discussing in this thread:
>
>
On Mon, 19 Jul 2010 19:43:46 -0700 Hugh Behm-Steinberg
<[redacted]> writes:
> Not to be glib, but the solution to the monologicalness of se
> Matthew,
>
> Not to be glib, but the solution to the monologicalness of

> self-publishing is to
> publish other people. Instead of kvetching about how unfair all
> these contests
> are, form a collective, share costs, use POD and get those books out
> into the
> world.
>
> Hugh Behm-Steinberg
>
>
>
>
>
> _____
> From: Matthew Landis <[redacted]>
> To: [redacted]
> Sent: Mon, July 19, 2010 6:12:12 PM
> Subject: Re: 2010 Subito Press Book Competition
>
> I've self published a chapbook. But it can be so expensive,
> especially if yr
> trying to go beyond typical chapbook formatting (for instance with
> my DIY
> chapbook, the vellum cover with card stock backing, the paper I
> bought, the
> printer's fee...all of this cost me nearly $200 for 30 COPIES. And
> then, I
> think I've sold 5. I gave away some, but for the most part people
> ask how
> they can get one and then when I tell them the 25 (roughly) page
> hand
> stitched, designed from scratch, all materials bought and paid for
> and all
> the production work done by me and a couple friends is say $10 or
> even $8
> it's an oh never mind. That's pricey for a book. Self-publishing has
> its
> merits (obviously, since I've done it a few times), but it IS
> difficult to
> up the ante sometimes on an aesthetic level.
>
> I'd also like to echo the comment about people who already have

> established
> themselves opposing these competitions and reading fees. Where is
> this door?
> Call me shallow but I actually CRAVE the opportunity to be
> associated with a
> press, to engage in a community of fellow authors, to interact with
> a nexus
> of people who are involved in the book and in poetry in mediums and
> artways
> drastically different than my own. It's valuable. Typesetting my own
> work,
> designing the cover and layout, choosing the paper and materials for
> the
> cover, scrounging up public domain visuals, hand stitching…it's an
> invaluable experience, but it's also completely monological. And you
> become
> limited, very often in a technological sense if yr working with
> other people
> who are self-publishing. You simply don't have the means to produce
> work the
> way a boutique press, or academic press, or even some small presses
> can. Yr
> aesthetic choices are STILL LIMITED (although the interaction I've
> had with
> other self-publishing writers has been invaluable as well). So while
> I agree
> with Richard's sentiment and am immeasurably appreciative of Pierre
> supporting the sentiment it's worth pointing out that besides the
> exploitative nature of the competition and reading fee system, it's
> worth
> pointing out the other drawbacks behind another fundamental feature
> of
> capitalist production and culture: (1) the "workers" don't own the
> means of
> production (2) in many cases the "workers" are producing above
> "value" and
> beyond what they are paid in return for that production—i.e, we
> produce more
> than enough value to provide for our own subsistence and yet only
> receive
> "wages" enough to subsist—which is really just an unnecessarily
> wordy

> definition of the labor theory of value. Anyway, I think both of
> those
> points should be considered as well.
>
> On Mon, Jul 19, 2010 at 5:22 PM, Gloria Frym <[redacted]>
> wrote:
>
> > double right on, Richard. A trenchant analysis. And thanks,
> Pierre, for
> > reinforcing it.
> > Gloria Frym
> >
> >
> > On 7/19/2010 5:01 AM, Pierre Joris wrote:
> >
> >> hear! hear! in all my years of teaching one of the first
> recommendations I
> >> give young writers is never ever to enter such "small reading
> fee"
> >> competitions as they are by their nature scam affairs, no matter
> how hip and
> >> experimental they claim to be. Basic capitalist exploitation.
> Right on
> >> Richard. — Pierre
> >>
> >> On Jul 18, 2010, at 1:53 PM, richard owens wrote:
> >>
> >>
> >>
> >>> for years now i've watched poets (many of whom identify
> themselves with
> >>> radical politics, "progressive" thinking, non-normative
> practices) do
> >>> nothing more than reproduce the logic of market systems and
> commodity
> >>> culture by participating in (or, worse, organizing) poetry
> competitions
> >>> engineered expressly for the purpose of roping in cash and
> fostering a
> >>> competitive rather than cooperative cultural environment (&,
> yes,
> >>> competition and cooperation are in _no_ uncertain way mutually

> exclusive).
> >>>
> >>> but fair competition is a good thing, right? like, if only we
> could weed
> >>> out a few greedy apples then market-based economies (cultural
> and otherwise)
> >>> would be beneficial to all, no? and who doesn't want to win?
> >>>
> >>> Rexroth was spot on when he wrote: "If offered a crown |
> refuse." Charles
> >>> Ives was spot on when he sd: "Awards are badges of mediocrity."
> >>>
> >>> &&& while we're at it, cld poets given to a responsible sense
> of
> >>> cultural politics PLEASE PLEASE PLEASE stop appealing to the
> language of
> >>> submission. it's incredibly demoralizing to see so many poets so
> willingly
> >>> "submit" to editors that, more often than not, are about as
> capable of
> >>> recognizing productive work as Paula Abdula or Simon Cowell.&
> it's even
> >>> more reprehensible when editors create a situation that expects
> others to
> >>> "submit." man, for people so attuned to the complexities and the
> ideological
> >>> underpinnings of language i find it utterly astounding that so
> many
> >>> gleefully accept that language of submission and the practice of
> >>> competition.
> >>>
> >>> but, then again, it's all abt building a respectable career,
> right?& so
> >>> long as you grapple w/ gender difference, race, subjectivity or
> class
> >>> politics in yr poetry or critical work, well there's no need to
> worry abt
> >>> how the practices that feed the poetry industry might also
> reproduce the
> >>> logic that guarantees inequality and injustice.
> >>>
> >>>

> >>> .....richard owens
> >>> 810 richmond ave
> >>> buffalo NY 14222-1167
> >>>
> >>> damn the caesars, the journal
> >>> damn the caesars, the blog
> >>>
> >>> --- On Sun, 7/18/10, Noah Eli Gordon<[redacted]>
> wrote:
> >>>
> >>> From: Noah Eli Gordon<[redacted]>
> >>> Subject: 2010 Subito Press Book Competition
> >>> To: [redacted]
> >>> Date: Sunday, July 18, 2010, 2:08 AM
> >>>
> >>> 2010 Subito Press Book Competition: We will publish two books of
> >>> innovative writing, one each of fiction and poetry. Winners
> will be flown
> >>> to the University of Colorado at Boulder to give a reading in
> the spring of
> >>> 2011.
> >>>
> or up to
> >>> 100 pages fiction (double spaced) along with a $20 reading fee
> and an SASE
> >>> for notification of results. Please see www.subitopress.org for
> Hellems 101,
> >>> 226 UCB, Boulder, Colorado, 80309-0226. Former students, friends
> and
> >>> relatives of UCB faculty are ineligible.
> >>>
> >>> Submissions will be accepted from June 1st to August 14th, 2010
> (postmark
> >>> date).
> >>>
> _____
> >>> The New Busy is not the old busy. Search, chat and e-mail from
> your
> >>> inbox.
> >>>
> ign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-
US:WM_HMP:042010_3

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> >>>
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> >>
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=
> >> "Lyric poetry has to be exorbitant or not at all." -- Gottfried
> Benn
> >>
==========
=
> >> Pierre Joris
> >> cell phone: [redacted]
> >> email: [redacted]
> >> http://pierrejoris.com
> >> Nomadics blog: http://pierrejoris.com/blog/
> >>
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> >>
> >>
> >> No virus found in this incoming message.
> >> Checked by AVG - www.avg.com
> >> Version: 9.0.839 / Virus Database: 271.1.1/3015 - Release Date:
> 07/18/10
> >> 23:36:00
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> guidelines
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> guidelines &
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247. **steve dalachinsky**
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

STOP WITH THIS STUFF "IF WE ARE DEEP IN THE SHADOWS WE MUST BE DOING SOMETHING RIGHT" THAT IS MERE CHRIST COMPLEX POESIE CRAP - IF WE ARE AT ALL WORTHY SOME WILL RISE THO MOSTLY ONLY THE SH**T FLOATS - AND IF WE ARE LUCKY ENOUGH TO STEP OUT OF THE SHADOWS OUR WORK CAN BE SEEN BY A LARGER AUDIENCE (THO STILL QUITE SMALL) PERHAPS APPRECIATED AND MAYBE WE CAN HELP EVEN EVER SO SLIGHTLY (THO I AM A SKEPTIC IN SUCH MATTERS) TO MOVE PEOPLE AND MAKE MINOR POSITIVE ALTERATIONS IN THE CRACKS--- i'm sure everyone on this list knows of or knows personally someone of wot=rth who has risen ever so slightly out of the shadows even if only to receive the acknowledgement they deserve by our small rather fragmented community

i also agree with mark on some points and pierre tho not on all points we can't get notoriety etc just on the services we perform tho i can name many wo's work (which is medicre) have climbed up the proverbial ladder on that and then the work gets focusded on after same with teacher/student relationships - wow hot gonna take a dip and cash a check for a poet's job well done

On Wed, 21 Jul 2010 14:10:18 -0500 Nana Zabic <[redacted]>
writes:
> I think there is no need for pitting established poets vs.
> unestablished poets, MFA/AWP generation vs. pre-MFA/AWP generation.
> First of all, the latter learn everything they know from the

> former,
> and the former may learn new things from the latter. Second, in a
> slightly larger picture, we are all pretty insignificant and
> powerless. That fact might be the underlying reason why there is so
> much frustration, and why it seems we're fighting over crumbs on
> the
> table.
>
> But when you look at who celebrities and powerful people are
> nowadays,
> being so deep in the shadow must mean we're doing something right.
> Think about it. On the one hand, we are left alone by the powers
> that
> be. On the other hand, there are resources available to keep
> writing,
> reading, publishing, and sharing work. These resources may be mere
> crumbs on the table, but they do. (James Franco, stay away from our
> crumbs! Actually, no, throw us a loaf of bread! ;-))
>
> Nana Zabic
>
> P.S. I can write about how we (grad students who founded and run
> the
> journal) raise money for Packingtown Review, and how we spend it,
> and
> how our university affiliation works, if anyone is interested. Long
> story short, it takes a lot of time and effort to raise the money;
> no
> silver spoons in sight. As far as other policies, we do use the
> word
> "submission," we read year-round, we have a system to prevent
> nepotism
> (I can provide details about that too), we ran one contest in the
> past, which didn't charge fees, but offered no cash prize either,
> we
> might have fee+prize contest in the future...
>
> P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D.
> You
> get a tuition waiver, a TA-ship, live very modestly, and scramble
> for
> a summer job. There are all kinds of scenarios, though, it's hard

> to
> generalize.
>
>
>

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248. Les Rencontres Internationales

Re: POETICS Digest - 19 Jul 2010 to 20 Jul 2010 (#2010-168)

Thu 22 Jul 2010

Dear friends,

We are writing you just to remind that our call for entries for the next Rencontres Internationales Paris/Berlin/Madrid is still running, and that its deadline is approaching (July 30). Any individual or organization can submit film, video and multimedia works. The next Rencontres Internationales will take place in Paris from November 25 to December 4 at the Centre Pompidou. It will propose during 10 days a film, video and multimedia programme, and a forum for artists, filmmakers, audiences and professionals. PLEASE FORWARD and spread out this information through your networks, to reach art and film organizations, art communities, production organizations, artists and filmmakers.

Best wishes
Jean-François

#PRESS RELEASE [IN ENGLISH]
http://art-action.org/site/_news/10/call/de.htm#retour [EN FRANÇAIS]
http://art-action.org/site/_news/10/call/fr.htm#retour [AUF DEUTSCH]
http://art-action.org/site/_news/10/call/de.htm#retour [EN ESPAÑOL] http://art-action.org/site/_news/10/call/es.htm#retour

C A L L F O R E N T R I E S

||||||| CALL FOR ENTRIES
||||||| EXTENDED DEADLINE
||||||| LAST DEADLINE: JULY 30, 2010
||||||| http://art-action.org

||||||| RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID
||||||| FILM / VIDEO / MULTIMEDIA

The call for entries is open until July 30, 2010, for the 'Rencontres Internationales' that will take place in Paris at the Centre Pompidou from Nov. 25 to Dec. 4, 2010, and in Madrid and Berlin in 2011. Those three events will

feature an international programming focusing on film, video and multimedia, gathering works of artists and filmmakers recognized on the international scene along with young artists and filmmakers.

ANY INDIVIDUAL OR ORGANIZATION CAN SUBMIT ONE OR SEVERAL WORKS. THE CALL FOR ENTRIES IS OPEN TO FILM, VIDEO AND MULTIMEDIA WORKS, without any restrictions for length or genre. All submissions are free, regardless of geographical origin. Click here >>> http://art-action.org/call

• FILMS AND VIDEOS - any film and video format
* Video / Experimental video
* Fiction, exp. fiction / Short, middle and full length
* Documentary, exp. documentary
* Experimental film
* Animation

• MULTIMEDIA
* Video installation, multimedia installation * Net art * Multimedia concert, multimedia performance

TO ENTER A WORK, CLICK HERE >>> http://art-action.org/call You may choose between two types of registration: • Until July 30, 2010: Entry form to use with regular mail • Until July 30, 2010: 100% online entry form with video upload

PLEASE FORWARD this information to art and film organizations, art networks, production organizations, artists and filmmakers you are in contact with.

The 'Rencontres Internationales' offers more than a simple presentation of the works. It introduces an intercultural forum gathering various guests from all over the world - artists and filmmakers, institutions and emerging organizations - to testify of their reflections and their experiences, but also of artistic and cultural contexts that are often undergoing deep changes. The 'Rencontres Internationales' reflects specificities and convergences of artistic practices between new cinema and contemporary art, explores emerging media art practices and their critical purposes, and makes possible a necessary time when points of view meet and are exchanged. The event aims at presenting works to a broad audience, at creating circulations between different art practices and between different audiences, as well as creating new exchanges between artists, filmmakers and professionals. It seeks to contribute to a reflection on our contemporary culture of image via a compelling program opened to everyone..

PARIS/BERLIN/MADRID
In 2007, the Rencontres Internationales, which initially took place in Paris and

Berlin, opened up to a third city: Madrid. The event constitutes a unique artistic and cultural platform in Europe for artists, professional networks and various audiences. The venues in the three cities are in particular the Centre Pompidou in Paris, the Haus der Kulturen der Welt in Berlin, the Reina Sofia National Museum and the Spanish Cinematheque in
Madrid.

N E W S L E T T E R , F A C E B O O K , T W I T T E R

• Follow us on Twitter! MicroBlogging, RSS feed, invitations... http://art-action.org/-twitter.htm • Join us on Facebook! Information invitations, reports... http://art-action.org/-facebook.htm • Subscribe to our newsletter http://art-action.org/-newsletter.htm

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249. Francis Raven
Announcement: Architectonic Conjectures
Thu 22 Jul 2010

Hi everyone,

My new book, Architectonic Conjectures, just came out from Silenced Press (http://silencedpress.com/).

The organizing principle behind “Architectonic Conjectures” is that we begin our lives unconsciously in fully formed homes, abstract the architectural structure from the built environment, and finally move out into the ethical world of the city. Therefore, there are three main sections, one about homes ("From the Bedroom to the Living Room and Back Again") one investigating architecture proper ("Architexture"), and a third investing the city ("Urbanities").

You can order it here:
http://silencedpress.com/

thanks so much
peace out
Francis

--
Francis Raven
2125 14th St. NW #332
Washington DC 20009
[redacted]
http://www.ravensaesthetica.com/

Raven's Occasional Spice Club:
http://www.kickstarter.com/projects/716933849/ravens-occasional-spice-club

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250. **richard owens**
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

---

especially grateful to Pierre, Lisa & Gloria & others for sharing their comments & insights. when Pierre points back to his London years, with Allen Fisher & others, i think it wld serve _all_ of us well to consider what was happening then, how poets were working and, perhaps *most* importantly, what issues concerned them. Allen Fisher's long running mag Spanner provides us w/ an _invaluable_ model for cultural production -- as do any other number of mags that circulated from the mimeo era thru the xerox era in the US & Britain.

like Osama sz: ask not what a press can do for you; ask what presses are doing. viz. there ain't no omniscient poetry cardinal or congressman behind a curtain of power, at least not one qualified enough to name "good" or "great" work. & it's not like _anyone_ at this stage has a clear meta-sense of what productive work is or shld be. meaningful work is situation & community specific.

ANY press that shakes young poets down for a reading fee FORECLOSES on its own relevance. they are to be ignored. NO exceptions. NO compromise.

nicole wrote:

"I'm not going to call out specific presses here, but will say, in the case of one, beauty pageants--where all the contestants get to learn/consume who won--have better track records. I entered one recently where the press promised to notify me personally. I found out by googling the results several months later. They did send me an e about my paypal account when I first submitted--wanted to make sure I paid. I will be warning my students never, ever to submit to this press."

identifying po contests with beauty contests is an incredibly salient gesture. & given how this identification lays bare the logic of contests, i wonder if contests are something any instructor (always in a position of power) shld encourage students to "submit" to. shldn't our students expect more from us? shldn't we give them more? can't we provide them with models of cultural production and exchange that circumambulate and *contest* competitive, disingenuous practices grounded in an ethos of exploitation?

the extent to which poetry is or is not itself political (or efficacious in any meaningful way) is a wholly different conversation; the question here isn't so much about poetry as such but how poets _respond to_ one another -- viz. what

poets participate in, are complicit in, what practices they accept without question, what practices they refuse.

****** there's a dire need for an ethos that discloses itself through an earnest commitment *to the work of others.* in other words, young poets shld have access to _healthy_ (viz. non-market-based) models. begin by carving out a discrete space, an autonomous field of cultural production, one that disavows demoralizing or destructive practices. &, perhaps as a healthy alternative to Noah's list of prize recipients, maybe a couple quick examples of poets that have refused conventional practices might help:

-- Kevin Killian & Dodie Bellamy (published their own work for decades; ran workshops independently, without funding; _fully_ supported local poetry communities).

-- Keston Sutherland (edits Barque Press and Quid magazine; is perhaps one of the most interesting poets working in Britain today & most _all_ of his major work is *self published).

-- google "nonsite collective."

-- read Thom Donovan's Wild Horses of Fire blog

-- read Dale Smith's Possum Ego (w/ attention to postings on publics & his appeal to Bey's theory of temporary autonomous zones

-- read Kyle Schlesinger's Cuneiform blog.

-- investigate what young Brits are doing; they move within an altogether different economy of cultural exchange & it's stunningly _less_ demoralizing than our own.

-- look back toward Bob Cobbing's Writers Forum, or the Toronto Research Group or Bill Griffith's Pirate Press.

-- MUST READ: Tom Orange's essay "Poetries of the Long Now" published last year in the Slow Po feature curated by Dale Smith for Big Bridge:

http://www.bigbridge.org/BB14/SloPo-gallery3-A.pdf

hugs ... rich ...

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251. **richard owens**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

NOTA: tho i have *deep* reservations re flarf as effective practice (i've addressed this elsewhere), i have the *deepest* admiration for flarf as a wildly

frustrated, cavalier & incredibly productive riposte to usurous po industry practices. flarf first announces itself _thru_ the figure of poetry contests.Â

Cf. Sullivan on the emergence of flarf:

"A couple of years ago, if you'll remember, on the Women's Poetry list,
a number of people began posting in horror at finding their names, with
poems they hadn't written, on poetry.com. I remember going to the site
and realizing immediately it was one of those "poetry contest"
scams. A year or so before that I had spoken on the phone with my grandfather,
not many days before he died, and he had told me then how proud he was
that he had won some sort of poetry contest, and that he had ordered the
book, etc. I had always felt bad about that, and once I was on the poetry.com
site, I wrote what I thought would be the most offensive poem I could
manage, and submitted it to the "contest":

Mm-hmm

Yeah, mm-hmm, it's true

big birds make

big doo! I got fire inside

my "huppa"-chimp(TM)

gonna be agreessive, greasy aw yeah god

wanna DOOT! DOOT!

Pfffffffffffffffffffffffffft! hey!

oooh yeah baby gonna shake & bake then take

AWWWWWL your monee, honee (tee hee)

uggah duggah buggah biggah buggah muggah

hey! hey! you stoopid Mick! get

off the paddy field and git

me some chocolate Quik

put a Q-tip in it and stir it up sick

pocka-mocka-chocka-locka-DING DONG

fuck! shit! piss! oh it's so sad that

syndrome what's it called tourette's

make me HAI-EE! shout out loud

Cuz I love thee. Thank you God, for listening!

To my amazement, I received, about three weeks later, a letter from poetry.com,
with my poem fully visible through the cellophane window of the envelope.
The letter, in part, read:

"Gary, over the past year, we have conducted an exhaustive examination
of over 1.2 million poems that have been submitted to us. Only a small
percentage of individuals whose poems we have reviewed were selected to
be part of this distinguished project. "'Mm-hmm' was selected for
publication because it sparks the imagination and provides the reader
with a fresh, unique perspective on life. We believe it will add to the
importance and appeal of this special edition. _Of course, Gary, as always,
you are under no obligation whatsoever to submit any entry fee or subsidy
payment, or to make a purchase of any kind_. Your poem will be presented
in the most elegant way possible. This coffee-table quality book will
feature an 'Arristock leather' cover stamped in gold and a satin bookmarker
â€¦"

And it went on like that. I can't remember if I said anything about this
on the Women's Poetry list (I might have unsubscribed by then), but I
was on the subpoetics list at the time, and posted something about it,

and encouraged others to submit poems to poetry.com. There were a few
takers, including Kasey Mohammad and maybe Drew Gardner. Meanwhile, Nada,
Mitch Highfill and I began writing more of these awful poems, and submitting
them to the site under a variety of different names.

Somewhere in all of this, the word "flarf" materialized-it may
have been Mitch's word, or Drew's, or Nada's, I'm not sure. But somehow,
"flarf" began to take on a meaning: "having the quality
of flarfiness." We now began to look at other things and to see them
as "flarfy." I was never 100% sure what it meant-something akin
to "campy," but with somewhat different resonances. More awkward,
stumbling, "wrong" than camp. The flarf "voice" in
my head was that of my father, a transplanted southerner, who likes to
pontificate, and who has a lot of opinions that kind of horrify me."

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252. **steve dalachinsky**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

---

ha cute flarf an extract in a way of cutup methods

should be noted however most flarfers were / are fairly established already as poets so silly experimenting isn't too risky for them at this point in history - where qlmost anything goes

On Thu, 22 Jul 2010 06:13:42 -0700 richard owens
<[redacted]> writes:
> NOTA: tho i have *deep* reservations re flarf as effective practice
> (i've addressed this elsewhere), i have the *deepest* admiration for
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> Mm-hmm
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> Yeah, mm-hmm, it's true
>
> big birds make
>
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>
> my "huppa"-chimp(TM)
>
> gonna be agreessive, greasy aw yeah god
>
> wanna DOOT! DOOT!
>

> Pfffffffffffffffffffffffffffft! hey!
>
> oooh yeah baby gonna shake & bake then take
>
> AWWWWWL your monee, honee (tee hee)
>
> uggah duggah buggah biggah buggah muggah
>
> hey! hey! you stoopid Mick! get
>
> off the paddy field and git
>
> me some chocolate Quik
>
> put a Q-tip in it and stir it up sick
>
> pocka-mocka-chocka-locka-DING DONG
>
> fuck! shit! piss! oh it's so sad that
>
> syndrome what's it called tourette's
>
> make me HAI-EE! shout out loud
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> Cuz I love thee. Thank you God, for listening!
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>
>
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> with a fresh, unique perspective on life. We believe it will
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> importance and appeal of this special edition. _Of course,
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> takers, including Kasey Mohammad and maybe Drew Gardner.
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> Mitch Highfill and I began writing more of these awful
> poems,
> and submitting
> them to the site under a variety of different names.
>
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> But
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> to "campy," but with somewhat different resonances. More
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> my head was that of my father, a transplanted southerner,
> who
> likes to
> pontificate, and who has a lot of opinions that kind of
> horrify
> me."
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253. Jeffrey Side
The new ebook from Argotist Ebooks is “A Year of Ordinary Moments” by Rich Curtis
Thu 22 Jul 2010

The new ebook from Argotist Ebooks is â€œA Year of Ordinary Momentsâ€ by Rich Curtis
Description:
As a performance art piece, Rich Curtis became a licensed notary public in 2009. Since that time he has notarized many things, none of which have been legal documents. Curtis is fascinated by the idea of being legally bound to TRUTH. His personal view that truth is inherently subjective runs counter to the notion of a legal and absolute truth. As part of this project he devised an exercise of witnessing one true thing each day. For the most part Curtis tried to pick the most obscure, least significant event of a given day. He distilled each of these moments into one sentence. The result of this is â€œA Year of Ordinary Momentsâ€, where the body of the text is the result of his daily observations.
Available as a free ebook here:
http://www.lulu.com/content/e-book/a-year-of-ordinary-moments/9123881

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254. Murat Nemet-Nejat
Re: "The Decay of Spirituality in Poetry"
Thu 22 Jul 2010

Hi, Adam,

My new book of poetry *The Spiritual Life of Replicants*, to be published by Talisman Books this fall, deals exactly with the themes you mention.

Ciao,

Murat

On Wed, Jul 21, 2010 at 6:34 PM, Adam Fieled <[redacted]> wrote:

> *I'll admit I haven't read Marx's enti*
> *David,*
>
> *I'll admit I haven't read Marx's entire oeuvre, but the intermingling of*
> *spirituality & materialism is fascinating, and I have perused Deleuze/Guattari*
> *as well.*
> *Think of what's happening in the US now; our collective spirit is being*
> *guttered for dearth of the ability to consume the way we're accustomed to;*

our
spirits are bound to different levels of materialism.
The spirituality I'd like to espouse encompasses metaphysical dimensions;
realms that are based, somewhat idealistically, on "soul" and "spirit," like the
Whitmanic.
But rehashing the Whitmanic doesn't work. What about a new spirituality
that holds up a mirror and catches the darkness of our current fetishism?
And then takes it someplace else.
Many Thanks,
Adam [redacted]

From: David-Baptiste Chirot <[redacted]*>*
To: [redacted]
Sent: Wed, July 21, 2010 12:36:33 AM
Subject: Re: "The Decay of Spirituality in Poetry"

Adam-many thanks for your sharing the essay--

a thought: historically, the USA is a nation based on spirtiuality & materialism being intimately interrelated ("In God We Trust" on the money--)

also my sense of Marxist readings by poets in the US has been it is not very
well thought through, not well enough read in the original writings of both the
"Early/Romantic" Marx and the later "Scientific" Marx--
as well as the "Traditions of Modern Leftism" including Situationism--
Marx is an excellent writer--i wish i read German much better!!--many passages
of poetry in his works even in the French and English editions i have read--
i have been corresponding with a fellow Russian Sound/Visual/Asemic poet who is
a fanatic abt the place of philosphy in the face of the hells of the current
world--
like many he has taken the route laid out--there are many--by Gilles Deleuze--

a problem facing language used in the USA today is that of "Torture:

> *Cancer of*
> *Democracy" as a great book on France-Algeria 1944-62 by Pierre Vidal-Naquet calls it--*
> *and the Orwellian demands of language used in order to accommodate support for*
> *Apartheid --*
>
> *with the Taoist Chung Tzu ("Look under your feet!")-- and my ancestors here*
> *tens of thousands of years in the Americas i wd say we have lost the sense of*
> *the ground beneath our feet--of the Earth--*
> *when we begin to lose the Mother--we see it every day what is happening--from*
> *the oil spill to everywhere any town usa--*
>
> *often the thing in front of one is the lesson to be learned from*
>
> *thank you again--*
> *onwo/ards!!*
> *david-bc*
>
> _____
> *The New Busy is not the old busy. Search, chat and e-mail from your inbox.*
>
> *http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3*
>
> *&*

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255. **Wanda Phipps**

Fwd: A Scorched Page by Liliana Almendarez

Thu 22 Jul 2010

Just passing this along regarding my friend Lily's beautiful book:

My publisher is promoting my book with a great discount of 15%. If you or anyone you know is interested in purchasing a new book of poetry, the promotion code is attached below. Please note, this book is downloadable for e-

readers as well. It would mean a lot to me if you'd spread the word to your circle of friends.

Best,

Lily

Liliana Almendarez

[image: Lulu.com]<http://luluagency.bm23.com/public/?q=ulink&fn=Link&ssid=13620&id=iq13i4pwdtnv702npy32ju2i9lz9e&id2=ekxyzp6j7soe86qdp5p4lav3dapaf&subscriber_id=ayzpkejawdfutixvrgdjljrocfsebei&delivery_id=bzxjqiebazpgwyqnjxpaaxyowvvobkj&tid=1.aic.C7kD6w~CiZB.1glwb..C7kD7g~LfyP.C7kD6~E6soe.l.C7kD7~3B1.nRwaqw> Publish<http://luluagency.bm23.com/public/?q=ulink&fn=Link&ssid=13620&id=iq13i4pwdtnv702npy32ju2i9lz9e&id2=ckev87066nr5rit4gy7be2pvcxiq7&subscriber_id=ayzpkejawdfutixvrgdjljrocfsebei&delivery_id=bzxjqiebazpgwyqnjxpaaxyowvvobkj&tid=1.aic.C7kD6w~CiZB.1glwb..C7kD7g~LfyP.C7kD6~E6soe.l.C7kD7~3B1.nRwaqw> |Buy<http://luluagency.bm23.com/public/?q=ulink&fn=Link&ssid=13620&id=iq13i4pwdtnv702npy32ju2i9lz9e&id2=7570s6e8as1ezrst312ct9qismkag&subscriber_id=ayzpkejawdfutixvrgdjljrocfsebei&delivery_id=bzxjqiebazpgwyqnjxpaaxyowvvobkj&tid=1.aic.C7kD6w~CiZB.1glwb..C7kD7g~LfyP.C7kD6~E6soe.l.C7kD7~3B1.nRwaqw> |Sell<http://luluagency.bm23.com/public/?q=ulink&fn=Link&ssid=13620&id=iq13i4pwdtnv702npy32ju2i9lz9e&id2=5w7qw5jr5g16o56jo6gpvkrvcg3j3&subscriber_id=ayzpkejawdfutixvrgdjljrocfsebei&delivery_id=bzxjqiebazpgwyqnjxpaaxyowvvobkj&tid=1.aic.C7kD6w~CiZB.1glwb..C7kD7g~LfyP.C7kD6~E6soe.l.C7kD7~3B1.nRwaqw> |Services<http://luluagency.bm23.com/public/?q=ulink&fn=Link&ssid=13620&id=iq13i4pwdtnv702npy32ju2i9lz9e&id2=2bu0x1l5mh9ocrpva32nlu8a65fd7&subscriber_id=ayzpkejawdfutixvrgdjljrocfsebei&delivery_id=bzxjqiebazpgwyqnjxpaaxyowvvobkj&tid=1.aic.C7kD6w~CiZB.1glwb..C7kD7g~LfyP.C7kD6~E6soe.l.C7kD7~3B1.nRwaqw> [image: 15% off A Scorched Page]<http://www.lulu.com/product/10798320?cid=071810_en_email_BEACHREAD305>[image: Offer ends August 15, 2010] [image: A Scorched Page]<http://www.lulu.com/product/10798320?cid=071810_en_email_BEACHREAD305>

[image: Get it]<http://www.lulu.com/product/10798320?cid=071810_en_email_BEACHREAD305> *A Scorched Page* Purchase *A Scorched Page* with 15% off with coupon code BEACHREAD305

Disclaimer: Use coupon code *BEACHREAD305* at checkout and receive 15% off *A Scorched Page*. Maximum savings with this promotion is $10. You can

only use the code once per account, and you can't use this coupon in combination with other coupon codes. This great offer ends on August 15, 2010 at 11:59 PM so try not to procrastinate! While very unlikely we do reserve the right to change or revoke this offer at anytime, and of course we cannot offer this coupon where it is against the law to do so.

--
Wanda Phipps

Check out my websites: http://www.mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available at:http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

↑ Index

256. Ed Friedman
Re: Unnatural Acts in Los Angeles
Thu 22 Jul 2010

Dear Jennifer,

I noted, with great interest, your Unnatural Acts in Los Angeles posting. The 8-hour writing experiments of 1972-73, as documented in Unnatural Acts magazine, were terrific, exhausting, wondrous, and horrifying. I love that you¹re going to do a new version of them.

Please feel free to mention me when you credit Unnatural Acts as your inspiration. You credit ³Bernadette Mayer and others.² I don¹t begrudge Bernadette getting star billing; she is one of the great poets and teachers of our time. What could (and perhaps should) be said is that Bernadette and I were coeditors of Unnatural Acts, and that we were _both_ fundamentally involved in the formulation, execution, and publication of those 1972-73 experiments.

Thanks,

Ed Friedman

P.S. I look forward to reading what you and your collaborators come up with.

On 7/22/10 12:02 AM, "POETICS automatic digest system" <[redacted]> wrote:

> *Date: Wed, 21 Jul 2010 14:14:07 -0700*
> *From: Jennifer Karmin <[redacted]>*

Subject: Unnatural Acts in Los Angeles

A series of text pro=

NOT CONTENT=0Ahttp://www.notcontent.lesfigues.com=0A=0AA series of text pro=
jects curated by Les Figues Press =0Aas part of Los Angeles Contemporary Ex=
hibitions=0Ayear-long initiative Public Interest=0A=0AUNNATURAL ACTS=0AJuly=
21-August 11=0ALos Angeles, California=0A=0ATaking its name from the histo=
ric collaborative writing marathons led by Bernadette Mayer and others in N=
YC during 1972-73, Unnatural Acts will explore the themes of hunger, war, a=
nd desire through public acts of collaboration. =0A=0ABeginning with two d=
ays of installation and performance by Amina Cain and Jennifer Karmin, a gr=
oup of eleven writers/artists will gather on the third day to write togethe=
r over the course of eight hours. In a daily ritual inaugurated on the fou=
rth day, the outline of a new person=E2=80=99s body will be traced onto the=
bodies of text until the exhibit closes on August 11th.=0A=0AALL EVENTS OP=
EN TO THE PUBLIC - 6522 Hollywood Blvd=0Ahttp://www.welcometolace.org/event=
s/view/unnatural-acts=0A=0AJuly 21: Amina Cain =0AInstallation (12-5)=0AHun=
ger Texts Read in the Dark performance (5-5:30pm) =0A=0AJuly 22: Jennifer K=
armin=0AInstallation (12-5)=0A4000 Words 4000 Dead street performance (5-6p=
m) =0A=0AJuly 23: Unnatural Acts=0A8 hours of collaborative writing (12-8pm=
)=0ACollaborators include: Harold Abramowitz, Tisa Bryant, Amina Cain, Tere=
sa Carmody, Saehee Cho, Kate Durbin, K. Lorraine Graham, Jennifer Karmin, L=
aida Lertxundi, India Radfar, and Mark Wallace.=0A=0AJuly 24: Presentations=
=0AArtists=E2=80=99 Talk (2-3pm)=0ACollaborative Reading (4-6pm)=0AReaders =
include: Harold Abramowitz, Tisa Bryant, Amina Cain, Teresa Carmody, Kate D=
urbin, K. Lorraine Graham, Jennifer Karmin, India Radfar, and Mark Wallace.=
=0A=0AAMINA CAIN is the author of the short story collection I Go To Some H=
ollow (Les Figues Press, 2009), and a forthcoming chapbook, Tramps Everywhe=
re (Insert Press/PARROT SERIES). A recording of her story =E2=80=9CAttache=
d to a Self=E2=80=9D was included in the group show A Diamond in the Mud at=
Literaturhaus Basel in Switzerland in 2008; other work has appeared in pub=
lications such as 3rd Bed, Action Yes, Denver Quarterly, onedit, Sidebrow, =
and Wreckage of Reason: Xxperimental Prose by Women Writers. She lives in =
Los Angeles.=0Ahttp://aminacain.com=0A=0AJENNIFER KARMIN's text-sound epic,=
Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates th=
e Red Rover Series and is co-founder of the public art group Anti Gravity S=
urprise. Her multidisciplinary projects have been presented across the U.S=
., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the auth=
or of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a c=
ollaborative street project, is featured online at How2. In Chicago, Jennif=
er teaches creative writing to immigrants at Truman College and works as a =
Poet-in-Residence for the public schools. http://aaaaaaaaaaalice.blogspot.=

com=0A=0ACOLLABORATORS:=0A=0AHarold Abramowitz's recent publications includ=
e Not Blessed (Les Figues Press) and A House on a Hill {A House on a Hill, =
Part One} (Insert Press). Harold writes collaboratively as part of SAM OR S=
AMANTHA YAMS and UNFO, and co-edits the short-form literary press eohippus =
labs. http://www.eohippuslabs.com=0A=0ATisa Bryant is author of Unexplaine=
d Presence (Leon Works, 2007), co-editor, with Ernest Hardy, of the antholo=
gy War Diaries (AIDS Project Los Angeles, 2010), co-editor of The Encyclope=
dia Project's Encyclopedia Vol. 2 F-K, due out Fall 2010, and has work fort=
hcoming in Animal Shelter 2 and Mixed Blood. Her creative process demands =
she write longhand, one of her favorite words is 'autochthonous,' and she t=
eaches in the MFA Writing Program at CalArts. http://www.encyclopediaproje=
ct.org=0A=0ATeresa Carmody is the author of Requiem (Les Figues Press, 2005=
), and two chapbooks: Eye Hole Adore (PS Books, 2008), and Your Spiritual =
Suit of Armor by Katherine Anne (Woodland Editions, 2009). She lives in Los=
Angeles and is co-director of Les Figues Press. http://www.lesfigues.com/=
lfp/24/requiem=0A=0ASaehee Cho holds a BA in Literature/Writing from The Un=
iversity of California, San Diego and an MFA in Writing from Calarts. She =
has just completed her first collection of short stories tentatively titled=
Form, Composite. Her work has been featured in Shrapnel and Ex Nihilo. ht=
tp://www.thesproutandthebean.com=0A=0AKate Durbin is a writer & fashion art=
ist. Her full-length collection of poetry, The Ravenous Audience, is availa=
ble from Akashic Books. http://www.katedurbin.blogspot.com=0A=0AK. Lorrai=
ne Graham is the author of Terminal Humming (Edge Books). Visual work appea=
red in the 2008 Zaoem International Poetry Exhibition at the Minardschouwbu=
rg, Gent, Belgium and the Infusoria visual poetry exhibition in Brussels an=
d Ghent, 2009. http://www.spooksbyme.org=0A =0ALaida Lertxundi, (Bilbao, S=
pain) works on film making non-stories with non-actors that play with diege=
tic space and a particular sound and image syntax to create moments of down=
time, of a time between events. Her work has been shown at MoMa, Lacma, Vie=
nnale and the New York Film Festival views of the Avant Garde among other p=
laces. http://www.laidalertxundi.net=0A=0AIndia Radfar is the author of fo=
ur books of poetry: India Poem (Pir Press), the desire to meet with the bea=
utiful (Tender Buttons Press), Breathe (Shivastan Publications) and most re=
cently, Position & Relation (Station Hill/Barrytown Books) and one chapbook=
, 12 Poems That Were Never Written (Mind Made Books). She has lived in Los =
Angeles for the past 6 years. http://www.stationhill.org/authors/profile/2=
30-India_Hixon_Radfar=0A =0AMark Wallace is the author and editor of more t=
han fifteen books and chapbooks of poetry, fiction, and essays. Most recent=
ly he has published a collection of tales, Walking Dreams, and a book of po=
ems, Felonies of Illusion. http://wallacethinksagain.blogspot.com=0A=0A=0A=
=0A=0A=0A=0A=0A=0A

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257. Vernon Frazer
New Post on Vernon Frazer's BELLICOSE WARBLING Blog
Thu 22 Jul 2010

---

http://bellicosewarbling.blogspot.com/2010/07/new-publications-and-recordings.html

↑ Index

258. Adam Fieled
Re: "The Decay of Spirituality in Poetry"
Thu 22 Jul 2010

Sounds interesting. Please do p
Murat,

Sounds interesting. Please do post to the list when it is released.
Best,
Adam [redacted]

_____
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Thu, July 22, 2010 11:19:54 AM
Subject: Re: "The Decay of Spirituality in Poetry"

Hi, Adam,

My new book of poetry *The Spiritual Life of Replicants*, to be published by Talisman Books this fall, deals exactly with the themes you mention.

Ciao,

Murat

On Wed, Jul 21, 2010 at 6:34 PM, Adam Fieled <[redacted]> wrote:

> *I'll admit I haven't read Marx's enti*
> *David,*
>
> *I'll admit I haven't read Marx's entire oeuvre, but the intermingling of spirituality & materialism is fascinating, and I have perused Deleuze/Guattari as well.*
> *Think of what's happening in the US now; our collective spirit is being guttered for dearth of the ability to consume the way we're accustomed to; our spirits are bound to different levels of materialism.*

The spirituality I'd like to espouse encompasses metaphysical dimensions;
realms that are based, somewhat idealistically, on "soul" and "spirit," like the
Whitmanic.
But rehashing the Whitmanic doesn't work. What about a new spirituality
that holds up a mirror and catches the darkness of our current fetishism?
And then takes it someplace else.
Many Thanks,
Adam [redacted]

From: David-Baptiste Chirot <[redacted]*>*
To: [redacted]
Sent: Wed, July 21, 2010 12:36:33 AM
Subject: Re: "The Decay of Spirituality in Poetry"

Adam-many thanks for your sharing the essay--

a thought: historically, the USA is a nation based on spirtiuality & materialism being intimately interrelated ("In God We Trust" on the money--)

also my sense of Marxist readings by poets in the US has been it is not very
well thought through, not well enough read in the original writings of both the
"Early/Romantic" Marx and the later "Scientific" Marx--
as well as the "Traditions of Modern Leftism" including Situationism--
Marx is an excellent writer--i wish i read German much better!!--many passages
of poetry in his works even in the French and English editions i have read--
i have been corresponding with a fellow Russian Sound/Visual/Asemic poet who is
a fanatic abt the place of philosphy in the face of the hells of the current
world--
like many he has taken the route laid out--there are many--by Gilles Deleuze--

a problem facing language used in the USA today is that of "Torture: Cancer of
Democracy" as a great book on France-Algeria 1944-62 by Pierre Vidal-Naquet

> *calls it--*
> *and the Orwellian demands of language used in order to accommodate support for*
> *Apartheid --*
>
> *with the Taoist Chung Tzu ("Look under your feet!")-- and my ancestors here*
> *tens of thousands of years in the Americas i wd say we have lost the sense of*
> *the ground beneath our feet--of the Earth--*
> *when we begin to lose the Mother--we see it every day what is happening--from*
> *the oil spill to everywhere any town usa--*
>
> *often the thing in front of one is the lesson to be learned from*
>
> *thank you again--*
> *onwo/ards!!*
> *david-bc*
>
> _____
> *The New Busy is not the old busy. Search, chat and e-mail from your inbox.*
>
> *http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_33*
>
> *&*

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259. **Little Red Leaves**

Re: 2010 Subito Press Book Competition

Thu 22 Jul 2010

Rich--I love you and I tend to trust your assessment here, but seriously:

"ANY press that shakes young poets down for a reading fee FORECLOSES on its own relevance. they are to be ignored. NO exceptions. NO compromise."

Walk it back, man. No Salt? No Kelsey St. (I think they had a fee recently, though this might be wrong)? No Ahsahta? No Omnidawn? No Nightboat? This

is a major erasure. I don't think I need to list individual titles here to make that point. Probably missing a few in my list, but my sense is that there are presses out there doing seriously fucking viable work on that model (or in spite of it).

No way for a more complicated take on this? I wonder if we might hear from any of the folks associated w/any of the presses above on their choice to run contests and/or charge reading fees.

CJ Martin

On Thu, Jul 22, 2010 at 8:13 AM, richard owens <[redacted]>wrote:

> *NOTA: tho i have *deep* reservations re flarf as effective practice (i've addressed this elsewhere), i have the *deepest* admiration for flarf as a wildly frustrated, cavalier & incredibly productive riposte to usurous po industry practices. flarf first announces itself _thru_ the figure of poetry contests.*
>
> *Cf. Sullivan on the emergence of flarf:*
>
> *"A couple of years ago, if you'll remember, on the Women's Poetry list,*
> *a number of people began posting in horror at finding their names, with*
> *poems they hadn't written, on poetry.com. I remember going to the site*
> *and realizing immediately it was one of those "poetry contest"*
> *scams. A year or so before that I had spoken on the phone with my grandfather,*
> *not many days before he died, and he had told me then how proud he was*
> *that he had won some sort of poetry contest, and that he had ordered the*
> *book, etc. I had always felt bad about that, and once I was on the poetry.com*
> *site, I wrote what I thought would be the most offensive poem I could*
> *manage, and submitted it to the "contest":*
>
> *Mm-hmm*
>
> *Yeah, mm-hmm, it's true*
>
> *big birds make*
>
> *big doo! I got fire inside*
>
> *my "huppa"-chimp(TM)*

gonna be agreessive, greasy aw yeah god

wanna DOOT! DOOT!

Pfffffffffffffffffffffffffffffft! hey!

oooh yeah baby gonna shake & bake then take

AWWWWWL your monee, honee (tee hee)

uggah duggah buggah biggah buggah muggah

hey! hey! you stoopid Mick! get

off the paddy field and git

me some chocolate Quik

put a Q-tip in it and stir it up sick

pocka-mocka-chocka-locka-DING DONG

fuck! shit! piss! oh it's so sad that

syndrome what's it called tourette's

make me HAI-EE! shout out loud

Cuz I love thee. Thank you God, for listening!

To my amazement, I received, about three weeks later, a letter from poetry.com,
with my poem fully visible through the cellophane window of the envelope.
The letter, in part, read:

"Gary, over the past year, we have conducted an exhaustive examination
of over 1.2 million poems that have been submitted to us. Only a small
percentage of individuals whose poems we have reviewed were selected to
be part of this distinguished project. "'Mm-hmm' was selected

for
publication because it sparks the imagination and provides the reader
with a fresh, unique perspective on life. We believe it will add to the
importance and appeal of this special edition. _Of course, Gary, as always,
you are under no obligation whatsoever to submit any entry fee or subsidy
payment, or to make a purchase of any kind_. Your poem will be presented
in the most elegant way possible. This coffee-table quality book will
feature an 'Arristock leather' cover stamped in gold and a satin bookmarker
..."

And it went on like that. I can't remember if I said anything about this
on the Women's Poetry list (I might have unsubscribed by then), but I
was on the subpoetics list at the time, and posted something about it,
and encouraged others to submit poems to poetry.com. There were a few
takers, including Kasey Mohammad and maybe Drew Gardner. Meanwhile, Nada,
Mitch Highfill and I began writing more of these awful poems, and submitting
them to the site under a variety of different names.

Somewhere in all of this, the word "flarf" materialized-it may
have been Mitch's word, or Drew's, or Nada's, I'm not sure. But somehow,
"flarf" began to take on a meaning: "having the quality
of flarfiness." We now began to look at other things and to see them
as "flarfy." I was never 100% sure what it meant-something akin
to "campy," but with somewhat different resonances. More awkward,
stumbling, "wrong" than camp. The flarf "voice" in
my head was that of my father, a transplanted southerner, who likes to
pontificate, and who has a lot of opinions that kind of horrify

> *me.*"

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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260. Nana Zabic
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

Mark,

Ouch. :-) But still, I'm proud of you. I dunno, I think it's also great that there is some funding for artists or wannabe artists, even if it's in a grad school format, whether it's for (wannabe) poets, film makers, visual artists, etc.

Nana Zabic

On Wed, Jul 21, 2010 at 8:01 PM, Mark Weiss <[redacted]> wrote:
> It always costs somebody something to get an MFA, whether it's a foundation
> or a university endowment, all funds that can't be used other ways.
>
> And there are other ways to get an education. Here's mine: be a psychiatric
> social worker for 15 years and raise a child, while reading everything you
> can get your hands on and communicating with poets you respect who don't
> expect to get paid to talk to you.
>
> At 03:14 PM 7/21/2010, you wrote:
>>
>> ****Wait, I need to correct something here. Sorry. (Note to self,
>> always proofread meticulously.)****
>>
>> Corrected version:
>>
>> I think there is no need for pitting established poets vs.
>> unestablished poets, pre-MFA/AWP generation vs. MFA/AWP generation.
>> First of all, the latter learn everything they know from the former,
>> and the former may learn new things from the latter. Second, in a

>> slightly larger picture, we are all pretty insignificant and
>> powerless. That fact might be the underlying reason why there is so
>> much frustration, and why it seems we're fighting over crumbs on the
>> table.
>>
>> But when you look at who celebrities and powerful people are nowadays,
>> being so deep in the shadow must mean we're doing something right.
>> Think about it. On the one hand, we are left alone by the powers that
>> be. On the other hand, there are resources available to keep writing,
>> reading, publishing, and sharing work. These resources may be mere
>> crumbs on the table, but they do. (James Franco, stay away from our
>> crumbs! Actually, no, throw us a loaf of bread! ;-))
>>
>> Nana Zabic
>>
>> P.S. I can write about how we (grad students who founded and run the
>> journal) raise money for Packingtown Review, and how we spend it, and
>> how our university affiliation works, if anyone is interested. Long
>> story short, it takes a lot of time and effort to raise the money; no
>> silver spoons in sight. As far as other policies, we do use the word
>> "submission," we read year-round, we have a system to prevent nepotism
>> (I can provide details about that too), we ran one contest in the
>> past, which didn't charge fees, but offered no cash prize either, we
>> might have fee+prize contest in the future...
>>
>> P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D. You
>> get a tuition waiver, a TA-ship, live very modestly, and scramble for
>> a summer job. There are all kinds of scenarios, though, it's hard to
>> generalize.
>>
>
>
>
> New from Chax Press: Mark Weiss, As Landscape.
> $16. Order from http://www.chax.org/poets/weiss.htm
>
>
> "What a beautiful set of circumstances! What a lovely concatenation of
> particulars. Here is the poet alive in every sense of the word, and through
> every one of his senses. Instead of missing a beat or a part, Weiss’
> fragments are like Chekhov’s short storiesthe more that gets left out, the
> more they seem to contain… One can hear echoes from all the various

> ancestors...[but] the voice, at its center, its core, is pure Mark Weiss.
> His use of the fragment is both elegant and bafflingly clear, a pure musical
> threnody...[it] opens a window, not only into a mind, but a person, a
> personality, this human figure at the emotional center of the poem."
>
> M.G. Stephens, in Jacket.
> http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml
>
>

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261. **michael farrell**
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

—

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262. **richard owens**
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

CHRIS:

i'm sorry man, no compromise re contests. none. there really is no room for it -- at least not in my own sense of the landscape. as i say, i think models need to be offered that _completely_ disavow these practices.

not sure if you've followed recent conversations re Salt, but, man -- well, take another look. i know at last half a dozen younger poets that published w/ Chris & will never do so again for what seem incredibly compelling reasons connected to the Salt business model.Â

hugs ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Thu, 7/22/10, Little Red Leaves <[redacted]> wrote:

From: Little Red Leaves <[redacted]>
Subject: Re: 2010 Subito Press Book Competition

To: [redacted]
Date: Thursday, July 22, 2010, 5:07 PM

Rich--I love you and I tend to trust your assessment here, but seriously:

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Walk it back, man. No Salt? No Kelsey St. (I think they had a fee recently, though this might be wrong)? No Ahsahta? No Omnidawn? No Nightboat? This is a major erasure. I don't think I need to list individual titles here to make that point. Probably missing a few in my list, but my sense is that there are presses out there doing seriously fucking viable work on that model (or in spite of it).

No way for a more complicated take on this? I wonder if we might hear from any of the folks associated w/any of the presses above on their choice to run contests and/or charge reading fees.

CJ Martin

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Â Â Â Â off the paddy field and git

Â Â Â Â me some chocolate Quik

Â Â Â Â put a Q-tip in it and stir it up sick

Â Â Â Â pocka-mocka-chocka-locka-DING DONG

Â Â Â Â fuck! shit! piss! oh it's so sad that

Â Â Â Â syndrome what's it called tourette's

Â Â Â Â make me HAI-EE! shout out loud

Â Â Â Â Cuz I love thee. Thank you God, for listening!

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> *Â Â Â Â publication because it sparks the imagination and provides the reader*
> *Â Â Â Â with a fresh, unique perspective on life. We believe it will add Â to the*
> *Â Â Â Â importance and appeal of this special edition. _Of course, Gary, Â as always,*
> *Â Â Â Â you are under no obligation whatsoever to submit any entry fee or subsidy*
> *Â Â Â Â payment, or to make a purchase of any kind_. Your poem will be presented*
> *Â Â Â Â in the most elegant way possible. This coffee-table quality book Â will*
> *Â Â Â Â feature an 'Arristock leather' cover stamped in gold and a satin Â bookmarker*
> *Â Â Â Â â€¦"*
>
> *Â Â Â Â And it went on like that. I can't remember if I said anything about this*
> *Â Â Â Â on the Women's Poetry list (I might have unsubscribed by then), but I*
> *Â Â Â Â was on the subpoetics list at the time, and posted something about it,*
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> *Â Â Â Â my head was that of my father, a transplanted southerner, who likes to*
> *Â Â Â Â pontificate, and who has a lot of opinions that kind of horrify me."*

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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263. **Nana Zabic**
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

Steve,

I hear you. Major OUCH. But I can't stop, that's what I feel, though I think you totally misunderstood me. I'm gladly as far away from Christ as possible, if we're talking about the guy who claimed to be the son of god and a virgin, and around whom a major religion was created etc.

Nana Zabic

On Thu, Jul 22, 2010 at 3:02 AM, steve dalachinsky <[redacted]> wrote:
>
> STOP WITH THIS STUFF "IF WE ARE DEEP IN THE SHADOWS WE MUST BE DOING
> SOMETHING RIGHT"
> THAT IS MERE CHRIST COMPLEX POESIE CRAP - IF WE ARE AT ALL WORTHY SOME
> WILL RISE THO MOSTLY ONLY
> THE SH**T FLOATS - AND IF WE ARE LUCKY ENOUGH TO STEP OUT OF THE SHADOWS
> OUR WORK CAN BE SEEN BY A LARGER AUDIENCE (THO STILL QUITE SMALL) PERHAPS

> APPRECIATED AND MAYBE WE CAN HELP EVEN EVER SO SLIGHTLY (THO I AM A
> SKEPTIC IN SUCH MATTERS) TO MOVE PEOPLE AND MAKE MINOR POSITIVE
> ALTERATIONS IN THE CRACKS--- i'm sure everyone on this list knows of or
> knows personally someone of wot=rth who has risen ever so slightly out of
> the shadows even if only to receive the acknowledgement they deserve by
> our small rather fragmented community
>
> i also agree with mark on some points and pierre tho not on all points
> we can't get notoriety etc just on the services we perform tho i can
> name many wo's work (which is medicre)
> have climbed up the proverbial ladder on that and then the work gets
> focusded on after
> same with teacher/student relationships - wow hot gonna take a dip
> and cash a check for a poet's job well done
>
>
> On Wed, 21 Jul 2010 14:10:18 -0500 Nana Zabic <[redacted]>
> writes:
>> I think there is no need for pitting established poets vs.
>> unestablished poets, MFA/AWP generation vs. pre-MFA/AWP generation.
>> First of all, the latter learn everything they know from the
>> former,
>> and the former may learn new things from the latter. Second, in a
>> slightly larger picture, we are all pretty insignificant and
>> powerless. That fact might be the underlying reason why there is so
>> much frustration, and why it seems we're fighting over crumbs on
>> the
>> table.
>>
>> But when you look at who celebrities and powerful people are
>> nowadays,
>> being so deep in the shadow must mean we're doing something right.
>> Think about it. On the one hand, we are left alone by the powers
>> that
>> be. On the other hand, there are resources available to keep
>> writing,
>> reading, publishing, and sharing work. These resources may be mere
>> crumbs on the table, but they do. (James Franco, stay away from our
>> crumbs! Actually, no, throw us a loaf of bread! ;-))
>>

>> Nana Zabic
>>
>> P.S. I can write about how we (grad students who founded and run
>> the
>> journal) raise money for Packingtown Review, and how we spend it,
>> and
>> how our university affiliation works, if anyone is interested. Long
>> story short, it takes a lot of time and effort to raise the money;
>> no
>> silver spoons in sight. As far as other policies, we do use the
>> word
>> "submission," we read year-round, we have a system to prevent
>> nepotism
>> (I can provide details about that too), we ran one contest in the
>> past, which didn't charge fees, but offered no cash prize either,
>> we
>> might have fee+prize contest in the future...
>>
>> P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D.
>> You
>> get a tuition waiver, a TA-ship, live very modestly, and scramble
>> for
>> a summer job. There are all kinds of scenarios, though, it's hard
>> to
>> generalize.
>>
>>
>>
>
>

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264. **Mary Kasimor**
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

I think that reading and reading poetry is very important in learning how to write poetry. I also think that learning how to write poetry by simply writing it is the way to becoming a poet.

I did not have the chance to get an MFA for several different reasons. Now I am glad that I didn't have that chance. I do have an MA in English, and I teach freshman composition. I would not want to teach creative writing; that I know.

I feel very ambivalent about the poetry community, maybe because I am physically removed from it.I don't hang out with other poets. I do think that I will continue writing, even though I often have moments when I wonder why I put so much of my energy into my writing. I also have these moments of clarity when I wonder why I write. I suppose that I continue to write poetry because find it an interesting way to understand myself.I also understand that sometimes I need affirmation--I need to get published so that I feel that my poetry has some merit--but maybe it really doesn't. I don't know.

The bottom line is that poetry can be a profound way of expression, and we do play lots of silly games that have nothing to do with the real importance of poetry.

--- On Wed, 7/21/10, Mark Weiss <[redacted]> wrote:

From: Mark Weiss <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Wednesday, July 21, 2010, 8:01 PM

It always costs somebody something to get an MFA,
whether it's a foundation or a university
endowment, all funds that can't be used other ways.

And there are other ways to get an education.
Here's mine: be a psychiatric social worker for
15 years and raise a child, while reading
everything you can get your hands on and
communicating with poets you respect who don't
expect to get paid to talk to you.

At 03:14 PM 7/21/2010, you wrote:
>****Wait, I need to correct something here. Sorry. (Note to self,
>always proofread meticulously.)****
>
>Corrected version:
>
>I think there is no need for pitting established poets vs.
>unestablished poets, pre-MFA/AWP generation vs. MFA/AWP generation.
>First of all, the latter learn everything they know from the former,
>and the former may learn new things from the latter. Second, in a
>slightly larger picture, we are all pretty insignificant and
>powerless. That fact might be the underlying reason why there is so
>much frustration, and why it seems we're fighting over crumbs on the
>table.
>

>But when you look at who celebrities and powerful people are nowadays,
>being so deep in the shadow must mean we're doing something right.
>Think about it. On the one hand, we are left alone by the powers that
>be. On the other hand, there are resources available to keep writing,
>reading, publishing, and sharing work. These resources may be mere
>crumbs on the table, but they do. (James Franco, stay away from our
>crumbs! Actually, no, throw us a loaf of bread! ;-))
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>P.S. I can write about how we (grad students who founded and run the
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>story short, it takes a lot of time and effort to raise the money; no
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>P.P.S. Sometimes it costs almost nothing to get an MFA and a Ph.D. You
>get a tuition waiver, a TA-ship, live very modestly, and scramble for
>a summer job. There are all kinds of scenarios, though, it's hard to
>generalize.
>

New from Chax Press: Mark Weiss, As Landscape.
$16.Â Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weissâ€™ fragments are
like Chekhovâ€™s short storiesÂthe more that gets
left out, the more they seem to containâ€¦ One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
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265. richard owens
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

CHRIS:

the last missive i launched went to the list but was intended as a private msg.

but to consider yr comment in a more public -- & more measured -- way, Chris, i'd say if we are to insist on the relevance of presses that participate in questionable practices, if we are not to ignore them, then we need to put pressure on them to develop different models for generating dough, locating new (younger) poets, etc -- viz. call these presses out on requests for reading fees, critique the deep logic that makes contests appear inviting & desirable. man, contests really are a filthy way to generate cash. both you & i, along with any number of others on this list, well recognize how far a nice chunk of change can go re making bks, but there are ways of generating that kind of cash without creating an environment that motivates young poets to produce work _toward_ an idea of winning (which always presupposes losers), or _toward_ an idea of success, or _toward_ an idea of "breaking onto" a Free-Mason-like poetry scene as tho it were Hollywood.Â Â Â Â

man, i have the deepest respect for yr work -- LRL, Dos Press, etc -- & this is work that, i think like my own, doesn't participate in the practices i'm taking issue with here. & i see yr point re bracketing out important writing by good presses that happen also to organize contests, etc. but i remain convinced that the contest model (and, with it, the language of submission) cannot be modified, reformulated or recuperated -- it has to be tossed.Â

hugs ... rich ...Â Â

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

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To: [redacted]
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> *Â Â Â Â of flarfiness." We now began to look at other things and to see them*
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--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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266. Catherine Daly
Re: 2010 Subito Press Book Competition
Thu 22 Jul 2010

To try another tactic: why write if not to do everything possible to increase one's knowledge, to make shiny poems, and to communicate? Isn't education a catalyst as much as experience?

How else to seek a wider audience through publication than to find publishers with similar opinions about poetry? How better to engage with the community of writers than to curate reading series, publish others, teach, review, be an example in some way to younger writers? [I just saw the Telephone Press chap by Patti Smith at the Rock 'n Roll Hall of Fame!]

What are these opinions about poetry? How are they changing 1) because it is easier and cheaper to reach an audience, 2) because we all, to a certain extent, survived the poetry wars more recently than we received our inheritance from the Beats, the art-poets, the langpos?

Is it so stupid to want to teach? To be a good teacher AND critic AND writer? To not spend an extended period in "post-college living at its finest"? I like what Lisa said about working from within the academic community, where somehow peer review has morphed into winning prizes, but only in the arts, because spirituality knows, there's no peer review in the arts : 0 Aren't the more experimental poets who teach pretty rockin'? Teaching's pretty easy and fun

compared to making widgets for boneheads. Plus, the job involves mentoring other writers, which is hard to do in a peer-to-peer community model of poetry.

Oh, and we were all teaching about poetry.com, including entering bad poems and discussing what's "bad" to show about it, looong before flarf. Out here in the boonies.

--
All best,
Catherine Daly
[redacted]

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267. Mark Melnicove
Bern Porter film
Thu 22 Jul 2010

JOY GLOWS WHERE CONFUSION WAS: a film about, with, and without Bern Porter by Mark Melnicove

can now be seen in its entirety at:

bernporter.com

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268. Jennifer Karmin
Re: Unnatural Acts in Los Angeles
Fri 23 Jul 2010

---

hi ed...good to hear from you.Â thank you so much for the clarification and historical notes.Â all is very helpful for our project.

amina and i are definitely interested in hearing more about your experiences with unnatural acts.Â we believe it to be a landmark example of the power of collaboration.Â please be in touch.

hey poetics list friends -- any other unnatural acts collaborators out there?Â anyone else have more info?Â we'd love to hear more.

onwards,
jen karmin

-- On Thu, 7/22/10, Ed Friedman <[redacted]> wrote:

Subject: Re: Unnatural Acts in Los Angeles
Date: Thursday, July 22, 2010, 12:05 PM

> *Dear Jennifer,*

> *I noted, with great interest, your Unnatural Acts in Los Angeles posting. The 8-hour writing experiments of 1972-73, as documented in Unnatural Acts magazine, were terrific, exhausting, wondrous, and horrifying. I love that youâ€™re going to do a new version of them.*
>
> *Please feel free to mention me when you credit Unnatural Acts as your inspiration. You credit â€œBernadette Mayer and others.â€ I donâ€™t begrudge Bernadette getting star billing; she is one of the great poets and teachers of our time. What could (and perhaps should) be said is that Bernadette and I were coeditors of Unnatural Acts, and that we were _both_ fundamentally involved in the formulation, execution, and publication of those 1972-73 experiments.*

>>Thanks,
Ed Friedman

> *P.S. I look forward to reading what you and your collaborators come up with.*

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269. steve dalachinsky
bill dixon memorial
Fri 23 Jul 2010

---

please spread to your lists that

memorial for the great composer /trumpeter bill dixon
will be july 31 at st marks church 5 pm

On Fri, 23 Jul 2010 10:15:40 -0400 Mark Weiss <[redacted]>
writes:
> The difference, Catherine, is that a viable and
> useful path for a few has become a set of expectations for the
> many.
>
> And by the way, re: "the job involves mentoring
> other writers, which is hard to do in a
> peer-to-peer community model of poetry"--it's in
> fact not so hard, was the norm in most places for
> millennia. Though "peer-to-peer" may not be the
> point. It may in any event have become harder now
> that people expect to get paid for it.
>
> Best,
>
> Mark
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> >
> >Is it so stupid to want to teach? To be a good teacher AND critic
> AND
> >writer? To not spend an extended period in "post-college living at
> its
> >finest"? I like what Lisa said about working from within the
> academic
> >community, where somehow peer review has morphed into winning
> prizes, but
> >only in the arts, because spirituality knows, there's no peer
> review in the
> >arts : 0 Aren't the more experimental poets who teach pretty
> rockin'?
> Teaching's pretty easy and fun compared to making widgets for
> boneheads.
> > Plus, the job involves mentoring other writers, which is hard to
> do in a
> >peer-to-peer community model of poetry.
> >
> >Oh, and we were all teaching about poetry.com, including entering

> bad poems
> >and discussing what's "bad" to show about it, looong before flarf.
> Out here
> >in the boonies.
> >
> >--
> >All best,
> >Catherine Daly
> >[redacted]
> >
>
>
>
> New from Chax Press: Mark Weiss, As Landscape.
> $16. Order from http://www.chax.org/poets/weiss.htm
>
>
> "What a beautiful set of circumstances! What a
> lovely concatenation of particulars. Here is the
> poet alive in every sense of the word, and
> through every one of his senses. Instead of
> missing a beat or a part, Weiss' fragments are
> like Chekhov's short storiesthe more that gets
> left out, the more they seem to contain… One can
> hear echoes from all the various
> ancestors...[but] the voice, at its center, its
> core, is pure Mark Weiss. His use of the fragment
> is both elegant and bafflingly clear, a pure
> musical threnody…[it] opens a window, not only
> into a mind, but a person, a personality, this
> human figure at the emotional center of the poem."
>
> M.G. Stephens, in Jacket.
> http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml
>
>
>

↑ Index

270. David Chirot

2 Poetics/spidertanglers-in a -long excellent review in current Rain Taxi

Fri 23 Jul 2010

The current issue of Rain Taxi has a long two full page review of a book to which two Poetics/spidertanglers contributed

--especially Maria Damon, co-editor of what is in many ways the first anthology of its kind (in the usa--at least--if not anywhere--))--
Poetry and Cultural Studies--A Reader
edited by Maria and Ira Livingston
Urbana &Chicago: University of Illinois Press, 2009
(appeared end of that year--)
Maria contributed a wonderful essay--"Tell Them about Us: Some Poems from Southie
(South Boston, of course!!--)
Maria invited me to contribute a Visual Poetry piece she had chosen for the cover--
"Be Poem/Poem Being"--
for which i deeply thank her and also the great work on the overall cover design by Cope Copenhaver-
a great pleasure and honor to work with Maria and Cope both and my deepest thanks
--david-bc

↑ Index

271. Jeffrey Side

The new ebook from Argotist Ebooks is “Pesticide Drift” by F. A. Nettelbeck.

Fri 23 Jul 2010

The new ebook from Argotist Ebooks is â€œPesticide Driftâ€ by F. A. Nettelbeck.

Description:

A thirty-six-page sequence from F. A. Nettelbeck's blog, â€œSewing Memoryâ€, written between 2007 and 2010, â€œPesticide Driftâ€ presents Nettelbeck as both perpetrator and victim in the death of poetry and scandalizing myth.

Available as a free ebook here:

http://www.lulu.com/content/e-book/pesticide-drift/9128215

↑ Index

272. **tyrone williams**
Re: 2010 Subito Press Book Competition
Fri 23 Jul 2010

Rich, Chris,

Like others I have found this conversation rather interesting but like a few here, Chris especially, I'd like YOU to offer what you might see as a politically responsible publishing model. To be blunt--what is the source of funding for damn the caesars? I know lots of people who use their own funds and state grants to support their presses but those models--siphoning capital--presuppose participation in a labor market and government subsidy model that has its own, shall we say, political problems...I concur completely with the winners/losers model re contests though I can't imagine many participants think of it that way (I won! I lost!). Don't they, as I do, see it simply as a way to support small presses and, as one commentator suggested, don't come way with a "loser" noose hung around their necks (or minds)? And, here's my real point, if they Do participate in the psychological game of winners and losers, not participating in contests will in no way affect that mindset. I understand your critique of the business model that facilitates such thinking but you seem to be critiquing the end result of such thinking--what about such thinking per se?

Tyrone

-----Original Message-----
>From: richard owens <[redacted]>
>Sent: Jul 22, 2010 6:35 PM
>To: [redacted]
>Subject: Re: 2010 Subito Press Book Competition
>
>CHRIS:
>
>the last missive i launched went to the list but was intended as a private msg.
>
>but to consider yr comment in a more public -- & more measured -- way, Chris, i'd say if we are to insist on the relevance of presses that participate in questionable practices, if we are not to ignore them, then we need to put pressure on them to develop different models for generating dough, locating new (younger) poets, etc -- viz. call these presses out on requests for reading fees, critique the deep logic that makes contests appear inviting & desirable. man, contests really are a filthy way to generate cash. both you & i, along with any number of others on this list, well recognize how far a nice chunk of change can go re making bks, but there are ways of generating that kind of cash without creating an environment that motivates young poets to produce work

toward an idea of winning (which always presupposes losers), or _toward_ an idea of success, or _toward_ an idea of "breaking onto" a Free-Mason-like poetry scene as tho it were Hollywood.Â Â
> Â Â
>
>man, i have the deepest respect for yr work -- LRL, Dos Press, etc -- & this is work that, i think like my own, doesn't participate in the practices i'm taking issue with here. & i see yr point re bracketing out important writing by good presses that happen also to organize contests, etc. but i remain convinced that the contest model (and, with it, the language of submission) cannot be modified, reformulated or recuperated -- it has to be tossed.Â
>
>hugs ... rich ...Â Â
>
>.....richard owens
>810 richmond ave
>buffalo NY 14222-1167
>
>damn the caesars, the journal
>damn the caesars, the blog
>
>--- On Thu, 7/22/10, Little Red Leaves <[redacted]> wrote:
>
>From: Little Red Leaves <[redacted]>
>Subject: Re: 2010 Subito Press Book Competition
>To: [redacted]
>Date: Thursday, July 22, 2010, 5:07 PM
>
>Rich--I love you and I tend to trust your assessment here, but seriously:
>
>"ANY press that shakes young poets down for a reading fee FORECLOSES on its
>own relevance. they are to be ignored. NO exceptions. NO compromise."
>
>Walk it back, man. No Salt? No Kelsey St. (I think they had a fee recently,
>though this might be wrong)? No Ahsahta? No Omnidawn? No Nightboat? This is
>a major erasure. I don't think I need to list individual titles here to make
>that point. Probably missing a few in my list, but my sense is that there
>are presses out there doing seriously fucking viable work on that model (or
>in spite of it).
>

>No way for a more complicated take on this? I wonder if we might hear from
>any of the folks associated w/any of the presses above on their choice to
>run contests and/or charge reading fees.
>
>CJ Martin
>
>On Thu, Jul 22, 2010 at 8:13 AM, richard owens <[redacted]>wrote:
>
>> NOTA: tho i have *deep* reservations re flarf as effective practice (i've
>> addressed this elsewhere), i have the *deepest* admiration for flarf as a
>> wildly frustrated, cavalier & incredibly productive riposte to usurous po
>> industry practices. flarf first announces itself _thru_ the figure of poetry
>> contests.
>>
>> Cf. Sullivan on the emergence of flarf:
>>
>> "A couple of years ago, if you'll remember, on the Women's Poetry list,
>>Â Â Â Â a number of people began posting in horror at finding their
>> names, with
>>Â Â Â Â poems they hadn't written, on poetry.com. I remember going to
>> the site
>>Â Â Â Â and realizing immediately it was one of those "poetry contest"
>>Â Â Â Â scams. A year or so before that I had spoken on the phone with
>> my grandfather,
>>Â Â Â Â not many days before he died, and he had told me then how proud
>> he was
>>Â Â Â Â that he had won some sort of poetry contest, and that he had
>> ordered the
>>Â Â Â Â book, etc. I had always felt bad about that, and once I was on
>> the poetry.com
>>Â Â Â Â site, I wrote what I thought would be the most offensive poem I
>> could
>>Â Â Â Â manage, and submitted it to the "contest":
>>
>>
>>
>>Â Â Â Â Mm-hmm
>>
>>Â Â Â Â Yeah, mm-hmm, it's true
>>
>>Â Â Â Â big birds make
>>

>>Â Â Â Â big doo! I got fire inside
>>
>>Â Â Â Â my "huppa"-chimp(TM)
>>
>>Â Â Â Â gonna be agreessive, greasy aw yeah god
>>
>>Â Â Â Â wanna DOOT! DOOT!
>>
>>Â Â Â Â Pfffffffffffffffffffffffft! hey!
>>
>>Â Â Â Â oooh yeah baby gonna shake & bake then take
>>
>>Â Â Â Â AWWWWWL your monee, honee (tee hee)
>>
>>Â Â Â Â uggah duggah buggah biggah buggah muggah
>>
>>Â Â Â Â hey! hey! you stoopid Mick! get
>>
>>Â Â Â Â off the paddy field and git
>>
>>Â Â Â Â me some chocolate Quik
>>
>>Â Â Â Â put a Q-tip in it and stir it up sick
>>
>>Â Â Â Â pocka-mocka-chocka-locka-DING DONG
>>
>>Â Â Â Â fuck! shit! piss! oh it's so sad that
>>
>>Â Â Â Â syndrome what's it called tourette's
>>
>>Â Â Â Â make me HAI-EE! shout out loud
>>
>>Â Â Â Â Cuz I love thee. Thank you God, for listening!
>>
>>
>>
>>Â Â Â Â To my amazement, I received, about three weeks later, a letter
>> from poetry.com,
>>Â Â Â Â with my poem fully visible through the cellophane window of the
>> envelope.
>>Â Â Â Â The letter, in part, read:
>>

>>
>>
>>Â Â Â Â "Gary, over the past year, we have conducted an exhaustive
>> examination
>>Â Â Â Â of over 1.2 million poems that have been submitted to us. Only a
>>Â small
>>Â Â Â Â percentage of individuals whose poems we have reviewed were
>> selected to
>>Â Â Â Â be part of this distinguished project. "'Mm-hmm' was selected
>> for
>>Â Â Â Â publication because it sparks the imagination and provides the
>> reader
>>Â Â Â Â with a fresh, unique perspective on life. We believe it will add
>>Â to the
>>Â Â Â Â importance and appeal of this special edition. _Of course, Gary,
>>Â as always,
>>Â Â Â Â you are under no obligation whatsoever to submit any entry fee
>> or subsidy
>>Â Â Â Â payment, or to make a purchase of any kind_. Your poem will be
>> presented
>>Â Â Â Â in the most elegant way possible. This coffee-table quality book
>>Â will
>>Â Â Â Â feature an 'Arristock leather' cover stamped in gold and a satin
>>Â bookmarker
>>Â Â Â Â â€¦"
>>
>>
>>
>>Â Â Â Â And it went on like that. I can't remember if I said anything
>> about this
>>Â Â Â Â on the Women's Poetry list (I might have unsubscribed by then),
>> but I
>>Â Â Â Â was on the subpoetics list at the time, and posted something
>> about it,
>>Â Â Â Â and encouraged others to submit poems to poetry.com. There
were a
>>Â few
>>Â Â Â Â takers, including Kasey Mohammad and maybe Drew Gardner.
>> Meanwhile, Nada,
>>Â Â Â Â Mitch Highfill and I began writing more of these awful poems,
>> and submitting
>>Â Â Â Â them to the site under a variety of different names.

>>
>>
>>
>>Â Â Â Â Somewhere in all of this, the word "flarf" materialized-it may
>>Â Â Â Â have been Mitch's word, or Drew's, or Nada's, I'm not sure. But
>> somehow,
>>Â Â Â Â "flarf" began to take on a meaning: "having the quality
>>Â Â Â Â of flarfiness." We now began to look at other things and to see
>> them
>>Â Â Â Â as "flarfy." I was never 100% sure what it meant-something akin
>>Â Â Â Â to "campy," but with somewhat different resonances. More
>> awkward,
>>Â Â Â Â stumbling, "wrong" than camp. The flarf "voice" in
>>Â Â Â Â my head was that of my father, a transplanted southerner, who
>> likes to
>>Â Â Â Â pontificate, and who has a lot of opinions that kind of horrify
>> me."
>>
>>
>>
>>
>>
>>
>
>
>
>--
>www.littleredleaves.com
>www.littleredleavesjournal.blogspot.com
>
>
>
>
>
>

Tyrone Williams

↑ Index

273. Adam Katz
Re: "The Decay of Spirituality in Poetry"
Fri 23 Jul 2010

In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished looking glass." Something like that. a

I'll admit I haven't read Marx's enti
David,

I'll admit I haven't read Marx's entire oeuvre, but the intermingling of spirituality & materialism is fascinating, and I have perused Deleuze/Guattari as well. Think of what's happening in the US now; our collective spirit is being guttered for dearth of the ability to consume the way we're accustomed to; our spirits are bound to different levels of materialism. The spirituality I'd like to espouse encompasses metaphysical dimensions; realms that are based, somewhat idealistically, on "soul" and "spirit," like the Whitmanic. But rehashing the Whitmanic doesn't work. What about a new spirituality that holds up a mirror and catches the darkness of our current fetishism?

↑ Index

274. Mark Weiss
Re: 2010 Subito Press Book Competition
Fri 23 Jul 2010

The difference, Catherine, is that a viable and
useful path for a few has become a set of expectations for the many.

And by the way, re: "the job involves mentoring
other writers, which is hard to do in a
peer-to-peer community model of poetry"--it's in
fact not so hard, was the norm in most places for
millennia. Though "peer-to-peer" may not be the
point. It may in any event have become harder now
that people expect to get paid for it.

Best,

Mark

At 07:34 PM 7/22/2010, you wrote:
>To try another tactic: why write if not to do everything possible to

>increase one's knowledge, to make shiny poems, and to communicate? Isn't
>education a catalyst as much as experience?
>
>How else to seek a wider audience through publication than to find
>publishers with similar opinions about poetry? How better to engage with
>the community of writers than to curate reading series, publish others,
>teach, review, be an example in some way to younger writers? [I just saw
>the Telephone Press chap by Patti Smith at the Rock 'n Roll Hall of Fame!]
>
>What are these opinions about poetry? How are they changing 1) because it
>is easier and cheaper to reach an audience, 2) because we all, to a certain
>extent, survived the poetry wars more recently than we received our
>inheritance from the Beats, the art-poets, the langpos?
>
>Is it so stupid to want to teach? To be a good teacher AND critic AND
>writer? To not spend an extended period in "post-college living at its
>finest"? I like what Lisa said about working from within the academic
>community, where somehow peer review has morphed into winning prizes,
but
>only in the arts, because spirituality knows, there's no peer review in the
>arts : 0 Aren't the more experimental poets who teach pretty rockin'?
> Teaching's pretty easy and fun compared to making widgets for boneheads.
> Plus, the job involves mentoring other writers, which is hard to do in a
>peer-to-peer community model of poetry.
>
>Oh, and we were all teaching about poetry.com, including entering bad poems
>and discussing what's "bad" to show about it, looong before flarf. Out here
>in the boonies.
>
>--
>All best,
>Catherine Daly
>[redacted]
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are

like Chekhov’s short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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275. Obododimma Oha
Call for articles
Fri 23 Jul 2010

Call for articles

CONTEXT: Journal of Social & Cultural Studies (ISSN 1119 – 9229) http://contextjournal.wordpress.com/ hereby calls for submissions to its December 2010 edition. The journal publishes peer-reviewed essays, creative works, and book reviews in all aspects of culture and society. It is particularly looking out for contributions that try to make interesting and unusual connections, for instance creative works that could as well be viewed as critical reflections. For more information on submission guidelines, visit: http://contextjournal.wordpress.com/submission-of-articles/ All submissions are to be made electronically to [redacted] or to Obododimma Oha (editor): [redacted] . Deadline for submissions: October 5, 2010.

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

276. Michael
Meltzer, Rothenberg, Carrion, Coolidge Benefit for Petaluma Poetry Walk
Fri 23 Jul 2010

Fundraiser for The Petaluma Poetry Walk

"Rockpile with The Rabbles"

David Meltzer, Michael Rothenberg, Terri Carrion and special guest Clark Coolidge are joined by Bay Area art rock band, The Rabbles, jazz group Free Rein and Petaluma's own High Class for a celebration of poetry and music to raise funds for The Petaluma Poetry Walk.

Friday, July 30, 2010

7-10pm

The Phoenix Theater

201 Washington St.

Petaluma, CA 94952

Admission $5-$15

All proceeds from this benefit performance go to The Petaluma Poetry Walk

↑ Index

277. Catherine Daly
Re: 2010 Subito Press Book Competition
Fri 23 Jul 2010

---

so, typically for this list, we've moved from questioning the culture of prizes -- which in most cases are a sort of poetry raffle, but have become a trophy to brandish at hiring and tenure committees -- to saying that 1) people shouldn't work for money to subsidize their practice, 2) teachers shouldn't get paid, 3) creative writing shouldn't be taught

and this is communicated in the actual work?

--
All best,

Catherine Daly
[redacted]

↑ Index

278. Adam Fieled
Re: "The Decay of Spirituality in Poetry"
Fri 23 Jul 2010

Right. But the big question is what we want to do with our mirro Adam,

Right. But the big question is what we want to do with our mirrors.

Not everyone's good with polish.

Adam

From: Adam Katz <[redacted]>
To: [redacted]
Sent: Fri, July 23, 2010 10:15:02 AM
Subject: Re: "The Decay of Spirituality in Poetry"

In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished looking glass." Something like that. a

I'll admit I haven't read Marx's enti=

=A0=A0=A0=A0 David,=0A=0A=A0=A0=A0=A0 I'll admit I haven't read Marx's enti= re oeuvre, but the intermingling of =0Aspirituality & materialism is fascin= ating, and I have=A0perused Deleuze/Guattari =0Aas well.=0A=A0=A0=A0=A0 Thi= nk of what's happening in the US now; our collective spirit is being =0Agut= tered for dearth of the ability to consume the way we're accustomed to; our= =0Aspirits are bound to different levels of materialism.=0A=A0=A0=A0=A0 Th= e spirituality I'd like to espouse encompasses metaphysical dimensions; =0A= realms that are based, somewhat idealistically, on "soul" and "spirit," lik= e the =0AWhitmanic.=0A=A0=A0=A0=A0 But rehashing the Whitmanic doesn't work= . What about a new spirituality =0Athat holds up a mirror and catches the d= arkness of our current fetishism?

↑ Index

279. Halvard Johnson
Re: "The Decay of Spirituality in Poetry"
Fri 23 Jul 2010

Go figure: I keep wanting to change this subject line to "The Poetry of the Spirituality of Decay."

As you were.

Hal Serving the tri-state area.

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org>
<http://www.hamiltonstone.org>*The Perfection of Mozart's Third Eye and Other Sonnets*
http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets

Tango Bouquet
<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en

<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
Theory of Harmony
*
https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf
*
Rapsodie espagnole
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https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf
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rapsodi.pdf>The
Sonnet Project*
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hsonnet.pdf>
G(e)nome*
*http://xpressed.wippiespace.com/fall03/genome.pdf
*

↑ Index

280. Gloria Frym
Kathy Acker query
Fri 23 Jul 2010

If someone were to play Kathy Acker in a stage production or (very) indie film, who would you nominate? Poets included.

gfrym

↑ Index

281. Jim Andrews
con tests
Fri 23 Jul 2010

---

literary con tests. they affirm what they would deny and deny what they would affirm.

ja
http://vispo.com

↑ Index

282. Little Red Leaves
Re: 2010 Subito Press Book Competition
Fri 23 Jul 2010

Dear Rich, (& Tyrone, Noah et al)--I think the reason I chimed in here was that I don't see the absence of contests or reading fees as inherently more responsible than otherwise. I think Noah spoke to this (& much else) pretty candidly above, as did Tyrone, as have others.

Specifically, I think it'd be worth addressing how presses that build their lists primarily through solicitation & publish out of pocket (or through grant money or some other institutional funding source) *can easily replicate* the basic economy of the version of the contest model that deserves critique, where resumes and connections are eventually a bottom line. Can replicate that economy even when they want to push against it. Publishing might generally move towards establishing a standard of legitimacy, even if only as a result of the thinking Tyrone's pointing out that precedes the contest model or has a life outside of that model.

For my own part (and I imagine for many other folks in this conversation), the publishing I value takes upon itself the effort to resist that movement--to open up alternatives, to add possibilities for prosody rather than foreclosing on them, to *politicize* publication in that way--but we might admit that it never fully escapes a relation to that economy. Especially if it has a strong aesthetic affiliation, even just a clear idea of where things need to be opened up. That is, a press encourages this "writing toward" by virtue of its own activity, it seems to me--contest or no. I know there's a difference between a well received intervention in a discourse & a well received entry in a contest, but it just seems like stopping short of really examining this thing to say that it's all the fault of how the funds are gathered or that the former doesn't involve endorsing a measure for success.

I think Tyrone's totally right to point out that funding sources can be an ugly game even in the public/institutional sphere. For that matter, even in the pass-the-plate sphere, even in the publishing collective sphere. My sense, Rich, is that your call is (in part) for a rigidly activist publishing--which I admire greatly. I guess I just don't see how or why that activism should adopt a "no compromise" stance in relation to other presses' efforts, especially if it's meant as a gesture towards collectivist work. "No compromise" in the interest of what, exactly? I mean, if the question here is how to do ethical publishing (and in the end I'm not entirely certain that's the question you seem to be posing--or at least there's a demand for "legit" publishing or some as-yet-unnamed x-factor that's seriously competing w/the ethical demand), then "no compromise" is a pretty dangerous misstep.

Hugs (more hugs after all!--it always cracks me up that you close this way & I wanted to return the sentiment, sincerely),
Chris

On Fri, Jul 23, 2010 at 9:15 AM, Mark Weiss <[redacted]> wrote:

> *The difference, Catherine, is that a viable and useful path for a few has become a set of expectations for the many.*

And by the way, re: "the job involves mentoring other writers, which is hard to do in a peer-to-peer community model of poetry"--it's in fact not so hard, was the norm in most places for millennia. Though "peer-to-peer" may not be the point. It may in any event have become harder now that people expect to get paid for it.

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--

> *All best,*
> *Catherine Daly*
> [redacted]
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> *New from Chax Press: Mark Weiss, As Landscape.*
> *$16. Order from http://www.chax.org/poets/weiss.htm*
>
> *"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."*
>
> *M.G. Stephens, in Jacket.*
> *http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml*

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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283. **Chris Chapman**
Re: "The Decay of Spirituality in Poetry"
Fri 23 Jul 2010

You sound like Ezra Pound.

On Fri, Jul 23, 2010 at 10:15 AM, Adam Katz <[redacted]>wrote:

> *In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished looking glass." Something like that.*
> *a*

> *I'll admit I haven't read Marx's enti>*
> *David,*

I'll admit I haven't read Marx's
> enti> re oeuvre, but the intermingling of
spirituality & materialism is
> fascin> ating, and I have perused Deleuze/Guattari
as well.

> Thi> nk of what's happening in the US now; our collective spirit is being
>
gut> tered for dearth of the ability to consume the way we're accustomed to;
> our>
spirits are bound to different levels of materialism.

> Th> e spirituality I'd like to espouse encompasses metaphysical dimensions;
>
> realms that are based, somewhat idealistically, on "soul" and "spirit,"
> lik> e the
Whitmanic.
But rehashing the Whitmanic doesn't
> work> . What about a new spirituality
that holds up a mirror and catches the
> d> arkness of our current fetishism?
>
>

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284. **carol dorf**
Re: "The Decay of Spirituality in Poetry"
Fri 23 Jul 2010

I'm not sure about this idea of America and spirituality -- we certainly are far more religious (i.e. participating in traditional religion) than people in other developed countries; though perhaps our religiosity interferes with the development of other spiritual perspectives.

On Fri, Jul 23, 2010 at 6:15 AM, Adam Katz <[redacted]> wrote:

> *In regard to Fieled's posting, below: In Joyce's letters to Grant Richards, when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something like "I seriously believe you will retard the course of Irish civilization by preventing them from having a look at itself in my nicely polished*

> *looking glass." Something like that.*
> *a*
>
>
>

> ha cute flarf an extract in a way of cutup methods
>
> should be noted however most flarfers were / are fairly established
> already as poets
> so silly experimenting isn't too risky for them at this point in
> history
> - where qlmost anything goes
>
> On Thu, 22 Jul 2010 06:13:42 -0700 richard owens
> <[redacted]> writes:
> > NOTA: tho i have *deep* reservations re flarf as effective
> practice
> > (i've addressed this elsewhere), i have the *deepest* admiration
> for
> > flarf as a wildly frustrated, cavalier & incredibly productive
> > riposte to usurous po industry practices. flarf first announces
> > itself _thru_ the figure of poetry contests.
> >
> > Cf. Sullivan on the emergence of flarf:
> >
> > "A couple of years ago, if you'll remember, on the Women's Poetry
> > list,
> > a number of people began posting in horror at finding
> their
> > names, with
> > poems they hadn't written, on poetry.com. I remember going
>
> > to
> > the site
> > and realizing immediately it was one of those "poetry
> > contest"
> > scams. A year or so before that I had spoken on the phone
> > with
> > my grandfather,
> > not many days before he died, and he had told me then how
> > proud
> > he was
> > that he had won some sort of poetry contest, and that he
> had
> >
> > ordered the
> > book, etc. I had always felt bad about that, and once I

> was
> > on
> > the poetry.com
> > site, I wrote what I thought would be the most offensive
> > poem I
> > could
> > manage, and submitted it to the "contest":
> >
> >
> >
> > Mm-hmm
> >
> > Yeah, mm-hmm, it's true
> >
> > big birds make
> >
> > big doo! I got fire inside
> >
> > my "huppa"-chimp(TM)
> >
> > gonna be agreessive, greasy aw yeah god
> >
> > wanna DOOT! DOOT!
> >
> > Pfffffff

> > fuck! shit! piss! oh it's so sad that
> >
> > syndrome what's it called tourette's
> >
> > make me HAI-EE! shout out loud
> >
> > Cuz I love thee. Thank you God, for listening!
> >
> >
> >
> > To my amazement, I received, about three weeks later, a
> > letter
> > from poetry.com,
> > with my poem fully visible through the cellophane window
> of
> > the
> > envelope.
> > The letter, in part, read:
> >
> >
> >
> > "Gary, over the past year, we have conducted an exhaustive
>
> > examination
> > of over 1.2 million poems that have been submitted to us.
> > Only a
> > small
> > percentage of individuals whose poems we have reviewed
> were
> > selected to
> > be part of this distinguished project. "'Mm-hmm' was
> > selected
> > for
> > publication because it sparks the imagination and provides
>
> > the
> > reader
> > with a fresh, unique perspective on life. We believe it
> will
> > add
> > to the
> > importance and appeal of this special edition. _Of course,

>
> > Gary,
> > as always,
> > you are under no obligation whatsoever to submit any entry
>
> > fee
> > or subsidy
> > payment, or to make a purchase of any kind_. Your poem
> will
> > be
> > presented
> > in the most elegant way possible. This coffee-table
> quality
> > book
> > will
> > feature an 'Arristock leather' cover stamped in gold and a
>
> > satin
> > bookmarker
> > ?"
> >
> >
> >
> > And it went on like that. I can't remember if I said
> > anything
> > about this
> > on the Women's Poetry list (I might have unsubscribed by
> > then),
> > but I
> > was on the subpoetics list at the time, and posted
> something
> >
> > about it,
> > and encouraged others to submit poems to poetry.com. There
>
> > were a
> > few
> > takers, including Kasey Mohammad and maybe Drew Gardner.
> > Meanwhile, Nada,
> > Mitch Highfill and I began writing more of these awful
> > poems,
> > and submitting

> > them to the site under a variety of different names.
> >
> >
> >
> > Somewhere in all of this, the word "flarf" materialized-it
>
> > may
> > have been Mitch's word, or Drew's, or Nada's, I'm not
> sure.
> > But
> > somehow,
> > "flarf" began to take on a meaning: "having the quality
> > of flarfiness." We now began to look at other things and
> to
> > see
> > them
> > as "flarfy." I was never 100% sure what it meant-something
>
> > akin
> > to "campy," but with somewhat different resonances. More
> > awkward,
> > stumbling, "wrong" than camp. The flarf "voice" in
> > my head was that of my father, a transplanted southerner,
> > who
> > likes to
> > pontificate, and who has a lot of opinions that kind of
> > horrify
> > me."
> >
> >
> >
> >
> >
> >
> >
>
>
>
>

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286. **Obododimma Oha**

Re: USA Africa Dialogue Series - Call for articles

Sat 24 Jul 2010

Please, the email address of the journal is: <[redacted]> NOT <[redacted]> . The error is regretted.
-- Obododimma.

On Fri, Jul 23, 2010 at 8:04 AM, Obododimma Oha <[redacted]> wrote:

> *Call for articles*
>
> *CONTEXT: Journal of Social & Cultural Studies (ISSN 1119 – 9229) http://contextjournal.wordpress.com/ hereby calls for submissions to its December 2010 edition. The journal publishes peer-reviewed essays, creative works, and book reviews in all aspects of culture and society. It is particularly looking out for contributions that try to make interesting and unusual connections, for instance creative works that could as well be viewed as critical reflections. For more information on submission guidelines, visit: http://contextjournal.wordpress.com/submission-of-articles/ All submissions are to be made electronically to [redacted] or to Obododimma Oha (editor): [redacted] . Deadline for submissions: October 5, 2010.*
>
> *--*
> *Obododimma Oha*
> *http://udude.wordpress.com/*
>
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted];*
> *[redacted].*
>
> *--*
> *You received this message because you are subscribed to the "USA-Africa Dialogue Series" moderated by Toyin Falola, University of Texas at Austin.*
> *For current archives, visit*
> *http://groups.google.com/group/USAAfricaDialogue*
> *For previous archives, visit*

> *http://www.utexas.edu/conferences/africa/ads/index.html*
> *To post to this group, send an email to*
> [redacted]

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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287. **Adam Fieled**
Goss 183 Chap: "Returns"
Sat 24 Jul 2010

---

http://www.magclo
I've got a new chap, "Returns," out from Goss 183:

http://www.magcloud.com/browse/issue/100536

it can be read via the "Preview" button or purchased.

Gracias to Didi Menendez....

Cheers!!
Adam

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288. **Gary Sullivan**
Re: 2010 Subito Press Book Competition
Sat 24 Jul 2010

Dear Richard Owens,

I started writing poetry when I was in grammar school, I don't remember what age exactly.

I had read Lewis Carroll's Hunting of the Snark, which had scared the holy living crap out of me.

I was so terrified, I didn't know what to do with myself. So I sat down and wrote a poem, trying to write something even more terrifying than Hunting of the Snark.

I am not sure what my motivations were. I'm sure a good child psychologist would have a theory or two.

This has been, more or less, my relationship to writing for the last 40 years or so.

I'm not entirely unsympathetic to what you're saying. A piece I wrote in the 90s and published in How To Proceed in the Arts, "First Draft Imaginary Writer Survey," ends with the questions:

"Why do we call it 'submission'? What are we collectively 'accepting'? What do we write about when we write about writing?"

That said, I didn't post a bad poem to poetry.com to prove that such contests are bad, as it appears Catherine, who beat me to the punch, did.

Nor to prove that people who know nothing about poetry can't judge it, as it appears Jennifer might believe. (I couldn't agree less with that sentiment.)

I certainly did not do it to show up anyone's "usurious" practices. I do not like that word nor how it has been used to target a certain population.

I did it because I was pissed off about what had happened to my grandfather. Less so his having been duped by poetry.com--I had mixed feelings about that, as it had actually given him some mild pleasure while he was on his deathbed. He was in great pain and dying, after all. As consolation, poetry.com made him feel as though he was a "real" poet. (Whatever that is.) He recited his winning poem to me over the phone from memory while he was in the hospital.

I was really pissed off because he had died, coughing up blood in a hospital with my grandmother at his side.

I don't care whether or not poetry magazines or presses or universities or individuals hold contests and charge entry fees. I have never entered one, not one with a fee. But not because I am morally opposed to them. The simple truth is that I am a cheapskate. If I felt more than 75% sure that my manuscript stood a chance, I might pay the money and send it.

I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny and talked a lot about poetry. Which he clearly loves. More than I do, certainly. I have no interest in poetry beyond that which directly feeds, inspires, terrifies,

surprises me. That which engages me. That's probably true for him, too, though I would imagine that he's engaged in far more being written today than I am.

I have no opinion one way or the other about any contest that he might be promoting or managing or dreaming up or whathaveyou. That's his business.

I do know that, when you are spotted doing anything beyond appearing to be a humble poet dutifully hunched over a desk in the corner crafting your some-day important earth-shattering poems, that some poets sometimes like to trash talk you, call you a capitalist, usurer, careerist, fraud, whatever. Poetry is a religion for the people who do this. They are welcome to it. I am a third or fourth generation atheist, and I have no interest in magical or ritualized thinking about anything, least of all poetry.

I admire many of the people who have chimed in against poetry contests. But no more or less so than I admire Noah. Or anyone, for that matter, who might submit their work to the contest he announced.

After all, my grandfather, who I loved very dearly, was a contest-submitter. Indeed: a contest winner! And his poem actually made me cry when he recited it to me, which is more than I can say for almost everything currently in print, however it might have wound up there.

This is not all to say that you are wrong to feel how you do about contests. That's your business and you are of course as qualified as anyone else to think about such things. Just that, though I appreciate the call-out, I thought I should be open about the situation of having written that poetry.com poem and what my own honest feelings about contests are. To me, they are, like those words "submission" and "acceptance," part of the landscape, and do define us to some extent. Just like everything else.

Gary

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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289. Vernon Frazer

* by Vernon Frazer now online

Sat 24 Jul 2010

Andrew Topel has just published *, a longpoem long in waiting for publication. I want to thank Andrew and Avantacular Press for supporting my work.

http://www.scribd.com/doc/34761363/

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290. **David Chirot**
Re: "The Decay of Spirituality in Poetry"
Sat 24 Jul 2010

Dear Adam:

Thank you for your kind and thoughtful responses to all the posts-- in the last year i read a great deal of Mallarme's work-- and opening a book of his last night it struck me very much if you haven't already read his "poemes critiques"--poetic essays--there are several which might interest you-- just a few years ago an excellent english language edition of the poet's DIVIGATIONS appeared from Harvard Press's Belknap Prss, translated by Barbara Johnson-- and it has among its quite wide range of peieces chosen by thepoet himself the famous essays "Crisis in Verse," "The Book as Spiritual Instrument," "Restricted Action," as well as Mallarme's piece on Wagner, among the music essays included.

Mallarme thought of and wrote poetry and prose as the spiritual experience itself, following a long "dark night of the soul, " periodically undergone again to a greater or lesser degree, which series of spiritual crises brought him to poetry itself as being the site of the spiritual, as well as poetry alone having any use or meaning, a quite radical development

The interest in Wagner led to Mallarme's expansion of the idea of the poem itself to include al the elements and more of Wagner's "Total Work of Art." Out of this conception of poetry as including music and dance, gesture and setting-- Mallarme created what is often considered the first "Modern" work of Visual Poetry, "Un Coup de des n'abolira jamais le hasard"--(A Throw of the Dice will Never Abolish Chance') --the layout, spacing and uses of vast "silences," "blank areas"--functioning as the Visual Score for the sound/silence interplay in the composition, heard and felt as a poetry-music spiritual experience.

Here is a quote which may be of interest/use in taking a look/listening/performing of Poetry, Mallarme's and others':

"Poetry is the expression, by means of human language brought back to its essential rhythm, of the mysterious sense of existence: thus it endows our stay on earth with authenticity and constitutes the spiritual task."

An excellent source for the biographical frame/background of the development of Mallarmé's ideas is Gordon Millar's A THROW OF THE DICE The Life of Stephane Mallarme (New York: Farrar, Strauss & Giroux, 1994).

(I shd note also that as far as politics is concerned, Mallarme numbered as friends many of the then famous, fashionable Anarchists of the 1890's,

including among them especially his close friend and attendee of Mallarmé's famous Salon--Felix Feneon--at whose trial for being among the (non-existent) "Conpiracy of Thirty," Mallarme testified as character witness for the embattled Anarchist, Editor, Translator--

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291. **richard owens**
Re: 2010 Subito Press Book Competition
Sat 24 Jul 2010

TYRONE:

i fully recognize how easy it is to critique current practices _without_ offering any sort of alternate model -- which is what i think you're point out. i also think there are multiple forms of complicity and there are no hands grounded in cultural production that ain't been sullied or compromised -- which, if i'm not misreading yr comment, also seems to be what yr saying. aiming to respond here, so plz bear w/ the hasty, disjunctive notes.

this thread has split (or can be split) into a number of directions, two in particular: 1. politically responsible publishing models; 2. pedagogical approaches to teaching writing and the relation of the MFA industry to publishing.

i'm not sure i can offer approaches to publishing that might be satisfying to others, in large part because this is contingent on how others understand poetries, what they expect from the production of poems, etc. if the pursuit is formal recognition or landing a book deal with a known, "respectable," career-friendly publisher, then i'm not sure anything i might have to suggest here works toward these goals. but if the aim is to enter into a conversation or to support (or generate) a community of people with articulated interests, then maybe some of the approaches i've taken in the past might be of use -- but anything i've done myself has been modeled for me by others -- and so i think the question of pedagogy, of modeling, is incredibly important here.

damn the caesars has always been a journal of contemporary poetry and poetics, but it emerges, like any number of other poetry mags, out of 90s zine culture -- Tim Yohanan's Maximum Rock-n-Roll, Chris Boarts' Slug and Lettuce (ABC-No-Rio), the Minneapolis mag Profane Existence (at once mag, record label, community). these semi-autonomous communities were, thru the late 80s & early 90s, articulated with one another, in conversation with one another. most were by and large anarcho-squatter operations -- newsprint pubs distributed for free or sold only to cover the cost of production. i adopted this model in 2005 for the first 2 #s of DTC -- both of which i brought out in NJ. covers were printed offset and guts run thru a laser jet printer in my wife's

living room. those first 2 #s included work by people i had been in correspondence with for several years (Dale Smith, Roger Snell, Kent Johnson) and people i admired and tracked down (Amiri Baraka, Attila the Stockbroker, Clayton Eshleman). but both #s (in runs of 150) were paid for completely out of pocket, on the $10 an hour i earned working as an advocate for migrant farm workers (i recall here James Purdy's insistence that he consistently spent far more on postage than he ever did on food).

in the spring of 2005 i moved to Buffalo to do graduate work in the Poetics Program (a critical rather than creative program -- and the only program i applied to). after soliciting the program for funding, Susan Howe, Steve McCaffery and Dennis Tedlock each generously supported the journal -- which then allowed me to distribute it for far _less_ than the cost of production. postage continued to come completely out of pocket (and, as an MA student then, i drew these moneys from student loans i find myself still paying off). the last volume of DTC, which i just announced earlier this month, will be the last funded by the Poetics Program and now i find myself struggling again for a way to sustain the journal.Â

but something worth pointing out here is that, while funding from the department _can_ be viewed as a compromised source that inadvertently extends or sustains the university _industry_, it's also crucial to recognize a few things: 1) as editor/curator, i wasn't seeking to publish my own work (viz. the journal wasn't a solipsistic venture wherein i place my own private interests or my own writing before others); 2) the Poetics Program has, since its inception, generously supported an impressively catholic range of publishing ventures proposed within the program; 3) university funding comes from a range of sources (however questionable), but filtered as these moneys are through an incredibly complex bureaucratic system, editors and artists that apply for these funds (or, i think, arts funding in general) are not exactly performing in the same way as those publishers that introduce contest schemes at the ground level. naturally i recognize there's far more that needs considering here, but this last difference between institutional funding and ground-level contest schemes cannot, i think, be overstated.

in terms of less-compromised publishing models, there are a few that come to mind. the most immediate simply involves purchasing a laser jet printer; the web is an invaluable resource -- purchase a domain and construct an online journal (Shampoo, May Day, Jacket, a few others come to mind). altho _many_ wld disagree with me, i take blogs (Word Press, Blogspot, etc) as a stunningly viable source of publication (both Thom Donovan and Sean Bonney, two poets i deeply admire, publish _most_ of their work first on their blogs, without shame and without apology & both are poets that many of us take very seriously).

Boog City editor David A Kirschenbaum once told me a print run of 1500 newsprint copies costs him less than $400 -- and most of this is, i believe, paid for thru advertising (perhaps a compromised practice, but these ads are largely for small presses and magazines). this is a model i'm seriously considering for future #s of DTC.

Print on demand (POD) offers a range of wonderful possibilities. BlazeVOX editor Geoff Gatza, who, comes out of a string of virtually uncharted state colleges and from a modest working class background, has in 10 years time situated himself as a poor folk's James Laughlin -- and his view of publishing is particularly exciting in its rigidly democratic, iconoclastic and lateralizing approach: Geoff believes EVERYONE shld have a bk, no exceptions -- and this view, in its sheer beauty and within the frame of the MFA or AWP industry, utterly devalues the single-author book as species of cultural currency that can be thrown up on the market in service of careers, etc. Geoff's view, that is, angles toward the total collapse of privilege, genius, etc.

other publishers that have gone the POD route: Shearsman, Salt, a range of university presses bring out POD publications, the magazine ON: Contemporary Practice (edited by Michael Cross, Thom Donovan, Kyle Schlesinger) is run thru Lulu.

so: Newsprint (with or without ads costs are still modest); POD (which doesn't require a publisher to hold, say, 400 copies of a title and minimizes waste -- no remaindered copies); the web (overhead for an online journal is low) --- a few others i'd like to note, but ...

on the terrain of pedagogy, these models are, again, iconoclastic -- they offer possibilities for lateralizing, for challenging the authority certain journals, presses and publishers have, for whatever reasons, been invested with. rather than "submit" (kow-tow) or tailor your work to match the sensibilities of magazines and publishers with cultural power (i.e. New Directions, City Lights, Coffee House, any number of university presses, any number of established small presses, etc), students can be encouraged to carve out site and community specific spaces that meet their needs -- and they can be encouraged to articulate their communities with others through conversation and correspondence. there's a lot more to say here and i'd be grateful to hear from others with publishing (and outreach) models we haven't yet considered.

the last publishing model i'm working with in an effort to simply cover the cost of production is advanced subscription -- the approach Five Seasons Press used when bringing out Alan Halsey's Lives of the Poets, and one used by Bill Griffiths' Pirate Press when he brought out a mimeo edition of Beowulf in the mid 1970s. Jed Birmingham uploaded some images from the mimeo ed to his blog:

http://mimeomimeo.blogspot.com/2009/11/pirated-beowulf.html

(click on the image of the subscription page) here _advanced_ subscribers who provide a press with the funding needed to bring out a publication are acknowledged _by name_ in that pub -- a practice which is, among other things, very useful to scholars for considering community formation or tracking down multiple copies of a particular publication. rather than asking young poets for reading fees and rather than throwing them into competition with one another (NB: here i'm not so sure poets entering contests regard the reading fee they pay as support for a press; i think most probably -- and sadly -- regard it as a monetary contribution that guarantees their work will be read with some measure of care), advanced subscription acknowledges _everyone_ that subscribed and it doesn't do so not by pitting people against one another or fostering a competitive situation. if a potential subscriber has no interest in a work, then they don't subscribe. it's that simple. with this model a sliding scale can be introduced to accommodate those with little means that nonetheless seek to participate. my first stab at the model:

http://damnthecaesars.org/kentjohnson.html

anyhow -- with those first few issues of DTC (which i am, as ever, not sure can be recognized as "successful"), i mailed dozens, if not hundreds, of copies out to poets i admired -- poets whose mailing addresses i painstakingly track down (tho many were generously provided to me by a friend, but he was a friend i'd already been in correspondence with for over _5_ years). & there's a difference to be noted here between poets one admires and those that might be appealed to for name recognition (like, my mag published Ashbery or something). when poets i took interest in had kind things to say about the journal or useful insights, i didn't pimp out their comments -- i didn't reduce their generosity to the figure of a blurb.

but the view of publishing offered here is a _very_ particular view and it's one immediately articulated with a _very_ particular view of what poetry and, more broadly, cultural production is and can be. i recognize this. but the core question here is the question of "success" -- what it is, what it means and, if we can establish this (and this is something i persistently fail to do, no matter how much consideration i lend the question), then perhaps addressing how to move _toward_ achieving it an equitable, efficacious and non-destructive way is the question that shld follow. in any case, these are questions i take as central to any consideration of writing, within or without the classroom. Â Â Â Â Â Â Â Â
Â Â Â Â Â
&, Tyrone -- & Chris &c -- i don't take this as an "answer" to any of the questions you posed so much as an invitation to consider these issues further. i

mean, tho others might disagree, i got a clear & unswerving sense of how i feel abt prize culture, poetry contests and reading fees -- but in terms of efficacious publishing models, pedagogical approaches to writing in (or outside) the classroom, etc -- i really wld like to hear more.

hugs ... rich ...
Â Â Â Â Â

Â

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Fri, 7/23/10, tyrone williams <[redacted]> wrote:

From: tyrone williams <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Friday, July 23, 2010, 8:17 AM

Rich, Chris,

Like others I have found this conversation rather interesting but like a few here, Chris especially, I'd like YOU to offer what you might see as a politically responsible publishing model. To be blunt--what is the source of funding for damn the caesars? I know lots of people who use their own funds and state grants to support their presses but those models--siphoning capital--presuppose participation in a labor market and government subsidy model that has its own, shall we say, political problems...I concur completely with the winners/losers model re contests though I can't imagine many participants think of it that way (I won! I lost!). Don't they, as I do, see it simply as a way to support small presses and, as one commentator suggested, don't come way with a "loser" noose hung around their necks (or minds)? And, here's my real point, if they Do participate in the psychological game of winners and losers, not participating in contests will in no way affect that mindset. I understand your critique of the business model that facilitates such thinking but you seem to be critiquing the end result of such thinking--what about such thinking per se?

Tyrone

-----Original Message-----
>From: richard owens <[redacted]>
>Sent: Jul 22, 2010 6:35 PM
>To: [redacted]

>Subject: Re: 2010 Subito Press Book Competition
>
>CHRIS:
>
>the last missive i launched went to the list but was intended as a private msg.
>
>but to consider yr comment in a more public -- & more measured -- way, Chris, i'd say if we are to insist on the relevance of presses that participate in questionable practices, if we are not to ignore them, then we need to put pressure on them to develop different models for generating dough, locating new (younger) poets, etc -- viz. call these presses out on requests for reading fees, critique the deep logic that makes contests appear inviting & desirable. man, contests really are a filthy way to generate cash. both you & i, along with any number of others on this list, well recognize how far a nice chunk of change can go re making bks, but there are ways of generating that kind of cash without creating an environment that motivates young poets to produce work _toward_ an idea of winning (which always presupposes losers), or _toward_ an idea of success, or _toward_ an idea of "breaking onto" a Free-Mason-like poetry scene as tho it were Hollywood.Â
 Â
> Â Â
>
>man, i have the deepest respect for yr work -- LRL, Dos Press, etc -- & this is work that, i think like my own, doesn't participate in the practices i'm taking issue with here. & i see yr point re bracketing out important writing by good presses that happen also to organize contests, etc. but i remain convinced that the contest model (and, with it, the language of submission) cannot be modified, reformulated or recuperated -- it has to be tossed.Â
>
>hugs ... rich ...Â Â
>
>.....richard owens
>810 richmond ave
>buffalo NY 14222-1167
>
>damn the caesars, the journal
>damn the caesars, the blog
>
>--- On Thu, 7/22/10, Little Red Leaves <[redacted]> wrote:
>
>From: Little Red Leaves <[redacted]>
>Subject: Re: 2010 Subito Press Book Competition

>To: [redacted]
>Date: Thursday, July 22, 2010, 5:07 PM
>
>Rich--I love you and I tend to trust your assessment here, but seriously:
>
>"ANY press that shakes young poets down for a reading fee FORECLOSES on its
>own relevance. they are to be ignored. NO exceptions. NO compromise."
>
>Walk it back, man. No Salt? No Kelsey St. (I think they had a fee recently,
>though this might be wrong)? No Ahsahta? No Omnidawn? No Nightboat? This is
>a major erasure. I don't think I need to list individual titles here to make
>that point. Probably missing a few in my list, but my sense is that there
>are presses out there doing seriously fucking viable work on that model (or
>in spite of it).
>
>No way for a more complicated take on this? I wonder if we might hear from
>any of the folks associated w/any of the presses above on their choice to
>run contests and/or charge reading fees.
>
>CJ Martin
>
>On Thu, Jul 22, 2010 at 8:13 AM, richard owens <[redacted]>wrote:
>
>> NOTA: tho i have *deep* reservations re flarf as effective practice (i've
>> addressed this elsewhere), i have the *deepest* admiration for flarf as a
>> wildly frustrated, cavalier & incredibly productive riposte to usurous po
>> industry practices. flarf first announces itself _thru_ the figure of poetry
>> contests.
>>
>> Cf. Sullivan on the emergence of flarf:
>>
>> "A couple of years ago, if you'll remember, on the Women's Poetry list,
>>Â Â Â Â a number of people began posting in horror at finding their
>> names, with
>>Â Â Â Â poems they hadn't written, on poetry.com. I remember going to
>> the site
>>Â Â Â Â and realizing immediately it was one of those "poetry contest"
>>Â Â Â Â scams. A year or so before that I had spoken on the phone with
>> my grandfather,
>>Â Â Â Â not many days before he died, and he had told me then how proud

>> he was
>>Â Â Â Â that he had won some sort of poetry contest, and that he had
>> ordered the
>>Â Â Â Â book, etc. I had always felt bad about that, and once I was on
>> the poetry.com
>>Â Â Â Â site, I wrote what I thought would be the most offensive poem I
>> could
>>Â Â Â Â manage, and submitted it to the "contest":
>>
>>
>>
>>Â Â Â Â Mm-hmm
>>
>>Â Â Â Â Yeah, mm-hmm, it's true
>>
>>Â Â Â Â big birds make
>>
>>Â Â Â Â big doo! I got fire inside
>>
>>Â Â Â Â my "huppa"-chimp(TM)
>>
>>Â Â Â Â gonna be agreessive, greasy aw yeah god
>>
>>Â Â Â Â wanna DOOT! DOOT!
>>
>>Â Â Â Â Pfffffff

>>
>>Â Â Â Â fuck! shit! piss! oh it's so sad that
>>
>>Â Â Â Â syndrome what's it called tourette's
>>
>>Â Â Â Â make me HAI-EE! shout out loud
>>
>>Â Â Â Â Cuz I love thee. Thank you God, for listening!
>>
>>
>>
>>Â Â Â Â To my amazement, I received, about three weeks later, a letter
>> from poetry.com,
>>Â Â Â Â with my poem fully visible through the cellophane window of the
>> envelope.
>>Â Â Â Â The letter, in part, read:
>>
>>
>>
>>Â Â Â Â "Gary, over the past year, we have conducted an exhaustive
>> examination
>>Â Â Â Â of over 1.2 million poems that have been submitted to us. Only a
>>Â small
>>Â Â Â Â percentage of individuals whose poems we have reviewed were
>> selected to
>>Â Â Â Â be part of this distinguished project. "'Mm-hmm' was selected
>> for
>>Â Â Â Â publication because it sparks the imagination and provides the
>> reader
>>Â Â Â Â with a fresh, unique perspective on life. We believe it will add
>>Â to the
>>Â Â Â Â importance and appeal of this special edition. _Of course, Gary,
>>Â as always,
>>Â Â Â Â you are under no obligation whatsoever to submit any entry fee
>> or subsidy
>>Â Â Â Â payment, or to make a purchase of any kind_. Your poem will be
>> presented
>>Â Â Â Â in the most elegant way possible. This coffee-table quality book
>>Â will
>>Â Â Â Â feature an 'Arristock leather' cover stamped in gold and a satin
>>Â bookmarker
>>Â Â Â Â â€¦"

>>
>>
>>
>>Â Â Â Â And it went on like that. I can't remember if I said anything
>> about this
>>Â Â Â Â on the Women's Poetry list (I might have unsubscribed by then),
>> but I
>>Â Â Â Â was on the subpoetics list at the time, and posted something
>> about it,
>>Â Â Â Â and encouraged others to submit poems to poetry.com. There
were a
>>Â few
>>Â Â Â Â takers, including Kasey Mohammad and maybe Drew Gardner.
>> Meanwhile, Nada,
>>Â Â Â Â Mitch Highfill and I began writing more of these awful poems,
>> and submitting
>>Â Â Â Â them to the site under a variety of different names.
>>
>>
>>
>>Â Â Â Â Somewhere in all of this, the word "flarf" materialized-it may
>>Â Â Â Â have been Mitch's word, or Drew's, or Nada's, I'm not sure. But
>> somehow,
>>Â Â Â Â "flarf" began to take on a meaning: "having the quality
>>Â Â Â Â of flarfiness." We now began to look at other things and to see
>> them
>>Â Â Â Â as "flarfy." I was never 100% sure what it meant-something akin
>>Â Â Â Â to "campy," but with somewhat different resonances. More
>> awkward,
>>Â Â Â Â stumbling, "wrong" than camp. The flarf "voice" in
>>Â Â Â Â my head was that of my father, a transplanted southerner, who
>> likes to
>>Â Â Â Â pontificate, and who has a lot of opinions that kind of horrify
>> me."
>>
>>
>>
>>
>>
>>
>
>

>
>--
>www.littleredleaves.com
>www.littleredleavesjournal.blogspot.com
>
>
>
>
>
>

Tyrone Williams

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292. Mark Weiss
Re: 2010 Subito Press Book Competition
Sat 24 Jul 2010

That's quite a leap, Catherine. Who's saying these things?

At 12:08 PM 7/23/2010, you wrote:
>so, typically for this list, we've moved from questioning the culture of
>prizes -- which in most cases are a sort of poetry raffle, but have become a
>trophy to brandish at hiring and tenure committees -- to saying that 1)
>people shouldn't work for money to subsidize their practice, 2) teachers
>shouldn't get paid, 3) creative writing shouldn't be taught
>
>and this is communicated in the actual work?
>
>--
>All best,
>Catherine Daly
>[redacted]
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can

hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody...[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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293. **richard owens**

Re: 2010 Subito Press Book Competition

Sun 25 Jul 2010

CHRIS:

disclaimer: i love you, BUT: man, we all recognize in advance & at all times that THE most contingent force _at_ the present moment is capital -- which is to say, capital has always masterfully denied absolute statements. this denial is _precisely_Â what guarantees the survival of capital: its ability to please & adapt. but appeals to the absolute, even as a tactical strategy, are sometimes necessary and here i'm saying point blank: no contests. that simple. they're utterly indefensible. no compromise. & we can say this is fascist, its rigid, its unswerving, it denies contingency, etc. but at the present moment i feel gestures of complete disavowal have never been more necessary. & contests which require reading fees are one, among any number of things, that have to be refused. we can unravel the logic of this refusal, but in the end opening a space for small press publishers to introduce or participate in contests that shake poets down for "reading" fees is a destructive gesture.

hugs (w/out irony) ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Fri, 7/23/10, Little Red Leaves <[redacted]> wrote:

From: Little Red Leaves <[redacted]>
Subject: Re: 2010 Subito Press Book Competition

To: [redacted]
Date: Friday, July 23, 2010, 5:15 PM

Dear Rich, (& Tyrone, Noah et al)--I think the reason I chimed in here was that I don't see the absence of contests or reading fees as inherently more responsible than otherwise. I think Noah spoke to this (& much else) pretty candidly above, as did Tyrone, as have others.

Specifically, I think it'd be worth addressing how presses that build their lists primarily through solicitation & publish out of pocket (or through grant money or some other institutional funding source) *can easily replicate* the basic economy of the version of the contest model that deserves critique, where resumes and connections are eventually a bottom line. Can replicate that economy even when they want to push against it. Publishing might generally move towards establishing a standard of legitimacy, even if only as a result of the thinking Tyrone's pointing out that precedes the contest model or has a life outside of that model.

For my own part (and I imagine for many other folks in this conversation), the publishing I value takes upon itself the effort to resist that movement--to open up alternatives, to add possibilities for prosody rather than foreclosing on them, to *politicize* publication in that way--but we might admit that it never fully escapes a relation to that economy. Especially if it has a strong aesthetic affiliation, even just a clear idea of where things need to be opened up. That is, a press encourages this "writing toward" by virtue of its own activity, it seems to me--contest or no. I know there's a difference between a well received intervention in a discourse & a well received entry in a contest, but it just seems like stopping short of really examining this thing to say that it's all the fault of how the funds are gathered or that the former doesn't involve endorsing a measure for success.

I think Tyrone's totally right to point out that funding sources can be an ugly game even in the public/institutional sphere. For that matter, even in the pass-the-plate sphere, even in the publishing collective sphere. My sense, Rich, is that your call is (in part) for a rigidly activist publishing--which I admire greatly. I guess I just don't see how or why that activism should adopt a "no compromise" stance in relation to other presses' efforts, especially if it's meant as a gesture towards collectivist work. "No compromise" in the interest of what, exactly? I mean, if the question here is how to do ethical publishing (and in the end I'm not entirely certain that's the question you seem to be posing--or at least there's a demand for "legit" publishing or some as-yet-unnamed x-factor that's seriously competing w/the ethical demand), then "no compromise" is a pretty dangerous misstep.

Hugs (more hugs after all!--it always cracks me up that you close this way & I wanted to return the sentiment, sincerely),
Chris

On Fri, Jul 23, 2010 at 9:15 AM, Mark Weiss <[redacted]> wrote:

> *The difference, Catherine, is that a viable and useful path for a few has become a set of expectations for the many.*
>
> *And by the way, re: "the job involves mentoring other writers, which is hard to do in a*
> *peer-to-peer community model of poetry"--it's in fact not so hard, was the norm in most places for millennia. Though "peer-to-peer" may not be the point. It may in any event have become harder now that people expect to get paid for it.*
>
> *Best,*
>
> *Mark*
>
> *At 07:34 PM 7/22/2010, you wrote:*
>
> *To try another tactic:Â why write if not to do everything possible to increase one's knowledge, to make shiny poems, and to communicate?Â Isn't education a catalyst as much as experience?*
>
> *How else to seek a wider audience through publication than to find publishers with similar opinions about poetry?Â How better to engage with the community of writers than to curate reading series, publish others, teach, review, be an example in some way to younger writers?Â [I just saw the Telephone Press chap by Patti Smith at the Rock 'n Roll Hall of Fame!]*
>
> *What are these opinions about poetry?Â How are they changing 1) because it is easier and cheaper to reach an audience, 2) because we all, to a certain*
> *extent, survived the poetry wars more recently than we received our inheritance from the Beats, the art-poets, the langpos?*
>
> *Is it so stupid to want to teach?Â To be a good teacher AND critic AND writer?Â To not spend an extended period in "post-college living at its finest"? I like what Lisa said about working from within the academic community, where somehow peer review has morphed into winning prizes, but only in the arts, because spirituality knows, there's no peer review in the*
> *arts : 0Â Aren't the more experimental poets who teach pretty rockin'?*
> *Â Teaching's pretty easy and fun compared to making widgets for boneheads.*
> *Â Plus, the job involves mentoring other writers, which is hard to do in a peer-to-peer community model of poetry.*

> *Oh, and we were all teaching about poetry.com, including entering bad poems*
> *and discussing what's "bad" to show about it, looong before flarf.Â Out here*
> *in the boonies.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]
>
> *New from Chax Press: Mark Weiss, As Landscape.*
> *$16.Â Order from http://www.chax.org/poets/weiss.htm*
>
> *"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weissâ€™ fragments are like Chekhovâ€™s short storiesÂthe more that gets left out, the more they seem to containâ€¦ One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnodyâ€¦[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."*
>
> *M.G. Stephens, in Jacket.*
> *http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml*

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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294. **Jason Quackenbush**
Re: "The Decay of Spirituality in Poetry"
Sun 25 Jul 2010

Hi Adam,
This essay really got me thinking, but as I wrote a response I realized I had too much to say to want to spill the whole thing onto

the list, so I wrote it up as a blog post here:
http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical

I'd very much like to here what you (or anybody else for that matter) think.

Regards,
JF Quackenbush
[redacted]

On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:

> *This is an essay of mine newly published in Word for Word, "The Decay of Spirituality in Poetry":*
>
> *http://www.wordforword.info/vol17/Fieled.htm*
>
> *Many thanks to Jonathan Minton.*
>
> *Enjoy.*
>
> *Adam*

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295. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Noise Difficulty Flower" by J. D. Nelson

Sun 25 Jul 2010

Description:

Scratch-n-sniff the strange fragrance of J. D. Nelson's Noise Difficulty Flower. These 25 science fiction-scented surrealities were written between 2007 and 2010.

Available as a free ebook here:

http://www.lulu.com/content/e-book/noise-difficulty-flower/9135845

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296. E. J. McAdams
Tues. 7/27, NYC: James Sherry on Climate Change and Poetry
Sun 25 Jul 2010

SEA Poetry Series, No. 4, featuring James Sherry

Tuesday, July 27, 2009

7:00-9:00pm

EXIT ART, 475 10th Ave., NYC

James Sherry will read the essay, "Climate Change and Poetry" and the poem "Passive Voice: Forcing Amaryllis." Following the reading, The Canary Project, photographer Susannah Sayler and Edward Morris, whose work is featured in ECOAESTHETIC, will respond to the reading.

James Sherry is the author of 10 books of poetry and criticism. His work on Environmental Poetics, both prose and poetry, is widely published in magazines and websites. He is the editor of Roof Books and founder of the Segue Foundation. He lives in New York City.

The Canary Project produces visual media, events, and artwork that build public understanding of human-induced climate change and energize commitment to solutions. For more information visit: http://canary-project.org/old/html/

*All readings are $5 suggested donation** and take place at Exit Art, 475 10 th Avenue**, between 36th and 37th Street. Following each reading there will Q&A and a cash bar reception. The SEA Poetry Series is curated by E.J. McAdams.*
*
*
UPCOMING: SEA Poetry Series, No. 5, featuring Julie Patton

Tuesday, August 24th, 7-9pm

Visit: www.seapoetryseries.blogspot.com for more info.

*
*

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297. Halvard Johnson
Sol: new online literary magazine
Sun 25 Jul 2010

---------- Forwarded message ----------
From: James Cervantes <[redacted]>

Date: Sun, Jul 25, 2010 at 6:55 AM
Subject: [New-Poetry] Sol: new online literary magazine
To: new-poetry <[redacted]>

A new on-line literary magazine, Sol: English Writing in Mexico, edited by writers Bill Pearlman and Eva Hunter, is available to you at no cost. If you're a writer, you should check it out. If you're a reader, you should check it out. The first issue has writings from C.M. Mayo, Tony Cohan, Halvard Johnson, Wim and Pat Perrin, James Cervantes and others. SOL is meant to be a literary vehicle for both veteran writers like those mentioned above, and new writers like this issue's Margaret Tallis, Jan Harvey, and Carolyn Hernandez. The magazine will come out three times yearly. The on-line version is available without cost by subscribing; a yearly hard-copy anthology will be available at each year's end. We hope you'll enjoy the fine writing in this first issue.

http://solliterarymagazine.com

--

~~~
~~~

OF-MOZART-S-THIRD-EYE-Other-Sonnets>
https://docs.google.com/Doc?
docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en

<https://docs.google.com/Doc?
docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
Theory of Harmony
*
https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/
theory1.pdf
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Rapsodie espagnole
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hsonnet.pdf>
G(e)nome*
*http://xpressed.wippiespace.com/fall03/genome.pdf
*
*
*

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298. **richard owens**
Re: 2010 Subito Press Book Competition
Sun 25 Jul 2010

GARY &c:

thanks for this clarification. like you, i too believe everyone's aright. but, man, if youse catch me participating in hypersketchy practices that i might not see as sketchy -- if you see a blindspot that i somehow missed, then call it friendo. i'll prolly be grateful.

re contests & funding: saying institutional sources of funding are no less compromised than those funds pulled in from contest reading fees is like saying: man, the guy next door sells weed so don't climb on that one over there for peddling smack & crack. the logic is stunningly conservative -- like the smooth way around to saying: don't make waves coz don't nobody care &, besides, poet worker bees never minded being exploited by contests in the first place (wot is it Emma Goldman sz, those treated most poorly by a nation -- or, in this case, any other institution or practice -- are it's fiercest defenders? i mean, just because we got rodents in the living room don't mean we shld ignore the rats in the kitchen or the mites in the flour. (vermin = sketchy practices not people.)

hugs ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Sat, 7/24/10, Gary Sullivan <[redacted]> wrote:

From: Gary Sullivan <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Saturday, July 24, 2010, 10:51 AM

Dear Richard Owens,

I started writing poetry when I was in grammar school, I don't remember what age exactly.

I had read Lewis Carroll's Hunting of the Snark, which had scared the holy living crap out of me.

I was so terrified, I didn't know what to do with myself. So I sat down and wrote a poem, trying to write something even more terrifying than Hunting of the Snark.

I am not sure what my motivations were. I'm sure a good child psychologist would have a theory or two.

This has been, more or less, my relationship to writing for the last 40 years or so.

I'm not entirely unsympathetic to what you're saying. A piece I wrote in the 90s and published in How To Proceed in the Arts, "First Draft Imaginary Writer Survey," ends with the questions:

"Why do we call it 'submission'? What are we collectively 'accepting'? What do we write about when we write about writing?"

That said, I didn't post a bad poem to poetry.com to prove that such contests are bad, as it appears Catherine, who beat me to the punch, did.

Nor to prove that people who know nothing about poetry can't judge it, as it appears Jennifer might believe. (I couldn't agree less with that sentiment.)

I certainly did not do it to show up anyone's "usurious" practices. I do not like that word nor how it has been used to target a certain population.

I did it because I was pissed off about what had happened to my grandfather. Less so his having been duped by poetry.com--I had mixed feelings about that, as it had actually given him some mild pleasure while he was on his deathbed. He was in great pain and dying, after all. As consolation, poetry.com made him feel as though he was a "real" poet. (Whatever that is.) He recited his winning poem to me over the phone from memory while he was in the hospital.

I was really pissed off because he had died, coughing up blood in a hospital with my grandmother at his side.

I don't care whether or not poetry magazines or presses or universities or individuals hold contests and charge entry fees. I have never entered one, not one with a fee. But not because I am morally opposed to them. The simple truth is that I am a cheapskate. If I felt more than 75% sure that my manuscript stood a chance, I might pay the money and send it.

I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny and talked a lot about poetry. Which he clearly loves. More than I do, certainly. I have no interest in poetry beyond that which directly feeds, inspires, terrifies, surprises me. That which engages me. That's probably true for him, too, though I would imagine that he's engaged in far more being written today than I am.

I have no opinion one way or the other about any contest that he might be promoting or managing or dreaming up or whathaveyou. That's his business.

I do know that, when you are spotted doing anything beyond appearing to be a humble poet dutifully hunched over a desk in the corner crafting your some-day important earth-shattering poems, that some poets sometimes like to trash talk you, call you a capitalist, usurer, careerist, fraud, whatever. Poetry is a religion for the people who do this. They are welcome to it. I am a third or fourth

generation atheist, and I have no interest in magical or ritualized thinking about anything, least of all poetry.

I admire many of the people who have chimed in against poetry contests. But no more or less so than I admire Noah. Or anyone, for that matter, who might submit their work to the contest he announced.

After all, my grandfather, who I loved very dearly, was a contest-submitter. Indeed: a contest winner! And his poem actually made me cry when he recited it to me, which is more than I can say for almost everything currently in print, however it might have wound up there.

This is not all to say that you are wrong to feel how you do about contests. That's your business and you are of course as qualified as anyone else to think about such things. Just that, though I appreciate the call-out, I thought I should be open about the situation of having written that poetry.com poem and what my own honest feelings about contests are. To me, they are, like those words "submission" and "acceptance," part of the landscape, and do define us to some extent. Just like everything else.

Gary

_____ The New Busy is not the old busy. Search, chat and e-mail from your inbox. http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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299. J. Michael Mollohan

Re: "The Decay of Spirituality in Poetry"

Sun 25 Jul 2010

I've often said that the USofA is more religious and less spiritual than any other country. In the part of the country I live (i.e., Bible Beltish) there seems to be a church on every corner. Truly, it's not that bad, but it's a lot less far off the mark than you might imagine. The town I'm from now has a population of around 900 souls. There are AT LEAST 10 churches. In the city where I now live there are literally hundreds of churches for a population barely above 50,000. I've noticed that in small cities where there are a lot of churches, the religious life tends to be cliquish. Additionally, other aspects of life are equally fragmented and closed to outsiders, often aligned along the lines of where people go to church. Since I belong to no church and profess Taoism, or on occasion, Zen Buddhism, I don't fall into any of the "Christian" or "Jewish" or "Muslum" cliques. I most closely resemble the Unitarian or Unity groups, but

even still since I don't "belong" I'm always not quite on the inside. I'm outside looking in through stained glass windows.

Someone should do a study. I don't have the discipline.

----- Original Message -----
From: "carol dorf" <[redacted]>
To: <[redacted]>
Sent: Friday, July 23, 2010 11:26 PM
Subject: Re: "The Decay of Spirituality in Poetry"

> *I'm not sure about this idea of America and spirituality -- we certainly are*
> *far more religious (i.e. participating in traditional religion) than people*
> *in other developed countries; though perhaps our religiosity interferes with*
> *the development of other spiritual perspectives.*
>
> *On Fri, Jul 23, 2010 at 6:15 AM, Adam Katz <[redacted]> wrote:*
>
> *In regard to Fieled's posting, below: In Joyce's letters to Grant Richards,*
> *when he's trying to get Dubliners published and fighting against the*
> *censorship of certain common though blasphemous words, he says something*
> *like "I seriously believe you will retard the course of Irish civilization*
> *by preventing them from having a look at itself in my nicely polished*
> *looking glass." Something like that.*
> *a*
>
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>> fascin>> ating, and I have perused Deleuze/Guattari
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>> guidelines
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300. **Cara Benson**
Leslie Scalapino tribute
Sun 25 Jul 2010

LESLIE SCALAPINO

We honorÂ her passing and celebrate her not

LESLIE SCALAPINO

We honorÂ her passing and celebrate her not ever passing. Â "In making a connection, I'm not proposing that one's language, sounds, conceptual shapes alter events outside. Rather, writing can note that one's/their sounds and conceptual shapes are eventsÂ -- that are also along with events in the outside. A poem may place these together. As such one's conceptions alter oneself and being, and alter their and one being outside. The individual (and any individual instance) occurs as reading. As: while, alongside, and being (reading is an act)."Â Â Â -- LS, "Eco-logic in Writing" inÂ EcoLanguage Reader (Brenda Iijima, ed) Â â€œâ€¦ â€˜horizontalâ€™ is a way of seeing everything flowing, existing at different times in parallel simultaneous spacesâ€“not permanent, but not ever passing either.â€ -LS in conversation w/Elizabeth Bryant, Dusie #8

Â Leslie Scalapino's writing placed inside/outsideÂ events together with/in spacetime. Reading Leslie Scalapino is/as an altering act/event. We honorÂ her passing and celebrate her not ever passing. We invite you to write alongside/simultaneously to/of/onÂ her work for a special issue of Delirious Hem, http://delirioushem.blogspot.com/.

We are especially interested in critical appreciations and analyses (in any style or format) of passages from Leslie Scalapino's work. The Barbara Guest Memory Bank, http://www.asu.edu/pipercwcenter/how2journal//bg_memorybank/bg_memory.html, edited by Lauren Shufran for the Summer 2007 issue of How2, might serve as a model, as might the Alice Notley Constellation (http://www.bbk.ac.uk/cprcevents/alicenotley.html) edited by Carol Watts. Poems, images, personal memorials, and short essays are also welcome.

Since 2006, Delirious Hem has been devoted to writing by and about experimental women poets. Topics have included features on Kundiman, Lucille Clifton, kari edwards, the Dusie kollektiv adventskalender, Gurlesque, and the "Numbers Trouble" controversy. Contributors have included Anne Boyer, Bernadette Mayer, Amy King, Alison Roh Park, Evie Shockley, Lee Ann Brown, Hoa Nguyen, Gloria Anzaldua, Jennifer Bartlett, Vanessa Place, Tara Betts, T.A. Noonan, Sharon Mesmer, Naomi Shihab Nye, Sarah Vap, Rachel Levitsky, Mairead Byrne, Marcella Durand, Myung Mi Kim, and many others.

Deadline: Aug 1

Very best,

Cara Benson (cbenson67Â [at] yahooÂ [dot] com)
Elizabeth Bryant (miss.elizabeth.bryant [at] gmail [dot] com)
Cathy WagnerÂ (cathwagner [at] gmail [dot] com)
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Â
_____Â
http://www.necessetics.comÂ {homepage}Â
http://www.necessetics.com/sousrature.htmlÂ {journal}

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301. Murat Nemet-Nejat
Re: "The Decay of Spirituality in Poetry"
Sun 25 Jul 2010

Jason,

Thank you for your very interesting blog entry. I have a few questions relating to it.

a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the Tractatus Logic-Philosophicus onward." Could you elaborate on this more? While I agree with you that the

inner logic of Wittgenstein's own thought led him to a wall against which beat (fly in a box), I am not sure how he transcended it. In fact, he himself would have objected to any idea of transcendence? His followers definitely rejected any hint or use of the concept of mysticism while applying his thought on language games to poetics. Isn't "mysticism" a dirty word among poets or poetry thinkers who refer to Wittgenstein most?

b) I am glad you point to the importance of Emerson and transcendentalism in American poetry (and 19th century prose; but in your list of poets sustaining the "spiritual" tradition you ignore a crucial figure, Jack Spicer.

c) One generally assumes the "irrelevance" of Romanticism, at least English Romanticism (German Romanticism is very different) to our present pursuit. What about the most recent, extremely interesting Millennium Anthology which attempts to re-cast Romanticism in a new light, as a precursor to modernism. Do you buy that? I think the 19th century German Romanticism (a figure like Novalis as much as Blake) has a lot to say to us in a pursuit of the metaphysical /spiritual in poetry.

d) "It's there in Robert Grenier's famous written proclamation "I hate speech" as well as in the opposite and too often unanalyzed Deconstructionist skepticism towards writing. As such both in the Language poets and the late post-structuralism, there is already present a fair amount of suspicion of the materiality of language..."

This would be true if you really consider Robert Grenier a language poet; to me, the very opposite is true. Grenier's statement is much nearer to the Turkish poet Orhan Veli's statement: "We wish it were possible to dump even language itself." (*Eda Anthology*). As you say, believing in the immateriality of language, he uses visual and constructive/serial means to show it. I do not think most language school poets would admit to any "suspicion of the materiality of language..." though you are trying to get them to your side.

e) "To my way of thinking, poetry at its best serves as a sort of javelin to be launched at the veil of language beyond which lies the mystical which can only be indicated or pointed to but not directly talked about. Poetry should always be pushing at the limits of language..."

Wait until *The Spiritual Life of Replicants* comes out by Talisman Books this fall. *SL* is part VI of a longer poem *The Structure of Escape:* .A Comic Essay On Poetry.

Ciao,

Murat

On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[redacted]> wrote:

> *Hi Adam,*
> *This essay really got me thinking, but as I wrote a response I realized I had too much to say to want to spill the whole thing onto the list, so I wrote it up as a blog post here:*
>
> *http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical*
>
> *I'd very much like to here what you (or anybody else for that matter) think.*
>
> *Regards,*
> *JF Quackenbush*
> [redacted]
>
> *On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:*
>
> *This is an essay of mine newly published in Word for Word, "The Decay of Spirituality in Poetry":*
>
> *http://www.wordforword.info/vol17/Fieled.htm*
>
> *Many thanks to Jonathan Minton.*
>
> *Enjoy.*
>
> *Adam*

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302. **Jason Quackenbush**
Re: "The Decay of Spirituality in Poetry"
Sun 25 Jul 2010

isn't that inevitable though given the fact that we are both a nation of immigrants as well as a nation where non-conformists played a significant role in how religion and public life intermingled. I genuinely dislike the religious/spiritual dichotomy because it smacks of new age theological

nonsense that I have very little patience for, but if the discussion is going to be had in those terms, I think the opposite is true. People are very much involved in their religious lives and religious questions in a very loose and impermanent way in the united states. to my way of thinking, that's more about being spiritual than it is about being religious.

but then, it's also strange that for a christian nation like we are, most americans are completely unfamiliar with christian theology of any kind, and as a result much of the theology that gets bandied about is the most ignorant and stupid available. I have no problem with this except that I think it contributes to a strange orientalism that in fact looks a lot more like christian mysticism than it does the vedic or chinese ideas that it is purporting to be. which is not to say that I don't think there's a lot of value in eastern wisdom. i just don't understand the preference for one set of faith traditions over another when fundamentally there doesn't seem to be that much of a difference in the epistemological criteria that are being applied.

On Jul 25, 2010, at 8:54 AM, J. Michael Mollohan wrote:

> *I've often said that the USofA is more religious and less spiritual than any other country. In the part of the country I live (i.e., Bible Beltish) there seems to be a church on every corner. Truly, it's not that bad, but it's a lot less far off the mark than you might imagine. The town I'm from now has a population of around 900 souls. There are AT LEAST 10 churches. In the city where I now live there are literally hundreds of churches for a population barely above 50,000. I've noticed that in small cities where there are a lot of churches, the religious life tends to be cliquish. Additionally, other aspects of life are equally fragmented and closed to outsiders, often aligned along the lines of where people go to church. Since I belong to no church and profess Taoism, or on occasion, Zen Buddhism, I don't fall into any of the "Christian" or "Jewish" or "Muslum" cliques. I most closely resemble the Unitarian or Unity groups, but even still since I don't "belong" I'm always not quite on the inside. I'm outside looking in through stained glass windows.*
>
> *Someone should do a study. I don't have the discipline.*
>
> *----- Original Message ----- From: "carol dorf" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Friday, July 23, 2010 11:26 PM*
> *Subject: Re: "The Decay of Spirituality in Poetry"*
>
> *I'm not sure about this idea of America and spirituality -- we certainly are*

> *far more religious (i.e. participating in traditional religion)*
> *than people*
> *in other developed countries; though perhaps our religiosity*
> *interferes with*
> *the development of other spiritual perspectives.*
>
> *On Fri, Jul 23, 2010 at 6:15 AM, Adam Katz*
> *<[redacted]> wrote:*
>
> *In regard to Fieled's posting, below: In Joyce's letters to Grant*
> *Richards,*
> *when he's trying to get Dubliners published and fighting against the*
> *censorship of certain common though blasphemous words, he says*
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> *like "I seriously believe you will retard the course of Irish*
> *civilization*
> *by preventing them from having a look at itself in my nicely*
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303. Little Red Leaves
Re: 2010 Subito Press Book Competition
Sun 25 Jul 2010

Dear Rich,

First, the Allen Fisher piece in the new DTC is *amazing*... Is there more out there from this project? & I like your history a few notes back--much appreciated.

Just a rejoinder or two--the folks in this thread are not the voice of capital, or not trying to be, many in fact trying *not* to be. I'd also say at this point that universities have fleeced more unsuspecting citizens than poetry contests, hands down--I really don't think there's a case there. & I work for one. I definitely think there's more work to do on *that* front & that contests might just be a symptom. But is it really so simple? Somehow giving your money to lulu.com is more ethical than running a contest? Or paying a web hosting service? (I do these, too.) I like your call to unflinching action (or am seduced by it, when it's action) but if it's just unflinching rhetoric we need, then fuck it. It's a sermon. (I've been seduced by those, too. Am still, in all honesty.)

I like your thing about how capital advances by denying absolute statements. Yep, agreed (see the contemporary university). Plenty of models, too, (old & new, including sermons) where capital advances by way of the absolute. But I don't think you're a capitalist--didn't & wouldn't call your absolute statement fascist--we can leave this behavior to the pundits (who get rich off it). I just think we could do some work to pry apart the demand for legitimacy from these

other demands, since legitimacy works too well as a kind of coin, even in the absence of cashflow.

...Institutions as pot dealers & contests as rock slingers? Sheesh, analogies might be something to avoid here. I honestly thought it was a bad cut-and-paste! It's funny, but it's just wrong. We're not doing god's work in the university & the funds aren't *just* not clean, much of the product isn't the healthy alternative (it's debt, in part, & it's massive). Or we're doing the bank's work as much as anyone else's. & yet many of us still feel compelled to live/work here--to talk here (here)--would it not be better to address this without indulging in a dressing down of each other (or dressing up of ourselves) according to whose wire rims are the least Palin-esque, whose window the least *Overton*?

Again, the thing that prompted me to chime in here was the thought that we could/should be involved in measuring the *relevance* of our colleagues' press work--that the use of contests/reading fees for funding could *possibly* serve as a litmus test in that regard--that we should walk away from those colleagues' press work who participate in these things as *irrelevant*. Too much debris in that path. It's not a conservative position to want to avoid lending a hand in piling it up.

More shortly--C

On Sun, Jul 25, 2010 at 10:40 AM, richard owens <[redacted]>wrote:

> *GARY &c:*
>
> *thanks for this clarification. like you, i too believe everyone's aright.*
> *but, man, if youse catch me participating in hypersketchy practices that i*
> *might not see as sketchy -- if you see a blindspot that i somehow missed,*
> *then call it friendo. i'll prolly be grateful.*
>
> *re contests & funding: saying institutional sources of funding are no less*
> *compromised than those funds pulled in from contest reading fees is like*
> *saying:*
> *man, the guy next door sells weed so don't climb on that one over there for*
> *peddling*
> *smack & crack. the logic is stunningly conservative -- like the smooth way*
> *around to*
> *saying: don't make waves coz don't nobody care &,*
> *besides, poet worker bees never minded being exploited by contests in*
> *the first place (wot is it Emma Goldman sz, those treated most poorly by*
> *a nation -- or, in this case, any other institution or practice -- are*
> *it's*
> *fiercest defenders? i mean, just because we got rodents in the living room*
> *don't mean we shld ignore the rats in the kitchen or the mites in the*
> *flour. (vermin = sketchy practices not people.)*

hugs ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Sat, 7/24/10, Gary Sullivan <[redacted]> wrote:

From: Gary Sullivan <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Saturday, July 24, 2010, 10:51 AM

Dear Richard Owens,

I started writing poetry when I was in grammar school, I don't remember what age exactly.

I had read Lewis Carroll's Hunting of the Snark, which had scared the holy living crap out of me.

I was so terrified, I didn't know what to do with myself. So I sat down and wrote a poem, trying to write something even more terrifying than Hunting of the Snark.

I am not sure what my motivations were. I'm sure a good child psychologist would have a theory or two.

This has been, more or less, my relationship to writing for the last 40 years or so.

I'm not entirely unsympathetic to what you're saying. A piece I wrote in the 90s and published in How To Proceed in the Arts, "First Draft Imaginary Writer Survey," ends with the questions:

"Why do we call it 'submission'? What are we collectively 'accepting'? What do we write about when we write about writing?"

That said, I didn't post a bad poem to poetry.com to prove that such contests are bad, as it appears Catherine, who beat me to the punch, did.

Nor to prove that people who know nothing about poetry can't judge it, as

it appears Jennifer might believe. (I couldn't agree less with that sentiment.)

I certainly did not do it to show up anyone's "usurious" practices. I do not like that word nor how it has been used to target a certain population.

I did it because I was pissed off about what had happened to my grandfather. Less so his having been duped by poetry.com--I had mixed feelings about that, as it had actually given him some mild pleasure while he was on his deathbed. He was in great pain and dying, after all. As consolation, poetry.com made him feel as though he was a "real" poet. (Whatever that is.) He recited his winning poem to me over the phone from memory while he was in the hospital.

I was really pissed off because he had died, coughing up blood in a hospital with my grandmother at his side.

I don't care whether or not poetry magazines or presses or universities or individuals hold contests and charge entry fees. I have never entered one, not one with a fee. But not because I am morally opposed to them. The simple truth is that I am a cheapskate. If I felt more than 75% sure that my manuscript stood a chance, I might pay the money and send it.

I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny and talked a lot about poetry. Which he clearly loves. More than I do, certainly. I have no interest in poetry beyond that which directly feeds, inspires, terrifies, surprises me. That which engages me. That's probably true for him, too, though I would imagine that he's engaged in far more being written today than I am.

I have no opinion one way or the other about any contest that he might be promoting or managing or dreaming up or whathaveyou. That's his business.

I do know that, when you are spotted doing anything beyond appearing to be a humble poet dutifully hunched over a desk in the corner crafting your some-day important earth-shattering poems, that some poets sometimes like to trash talk you, call you a capitalist, usurer, careerist, fraud, whatever. Poetry is a religion for the people who do this. They are welcome to it. I am a third or fourth generation atheist, and I have no interest in magical or ritualized thinking about anything, least of all poetry.

I admire many of the people who have chimed in against poetry contests. But no more or less so than I admire Noah. Or anyone, for that matter, who might submit their work to the contest he announced.

After all, my grandfather, who I loved very dearly, was a contest-submitter. Indeed: a contest winner! And his poem actually made me cry when he recited it to me, which is more than I can say for almost

> *everything currently in print, however it might have wound up there.*
>
> *This is not all to say that you are wrong to feel how you do about contests. That's your business and you are of course as qualified as anyone else to think about such things. Just that, though I appreciate the call-out, I thought I should be open about the situation of having written that poetry.com poem and what my own honest feelings about contests are. To me, they are, like those words "submission" and "acceptance," part of the landscape, and do define us to some extent. Just like everything else.*
>
> *Gary*
>
> _____
> *The New Busy is not the old busy. Search, chat and e-mail from your inbox.*
>
> *http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3*

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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304. Roy Exley
Re: "The Decay of Poetry in Spirituality"
Sun 25 Jul 2010

Michael, I suggest you read 'Sufism and Taoism: A Comparative Study of Philosophical Concepts' by Toshihiko Izutsu, University of California Press, Berkeley, 1984, or 'Sufi Literature and the Journey to Immortality' by A.E. I. Falconar, Motilal Banarsidass, Patna, India, 1991. Sufism, the mystical stream of Islam, has much in common with Zen and Taoism and proves, likewise that spirituality is far more important than 'religion', and goes to prove that much contemporary poetry would be instantly melted down beyond its constituent parts by the white hot heat at the heart of spirituality - read Ibn Al'Arabi or Jalaluddin Rumi to begin to get a sense of that heat. There are Christian mystics as well, of course, such as Julian of Norwich, Thomas Traherne, Hildegard of Bingen or the Flemish mystic Jan van Ruysbroek, many riches outside the

confines of the 'established' churches. Once you start, you won't stop, discipline or not. Enjoy the research, take care.

On 25/7/10 16:54, "J. Michael Mollohan" <[redacted]> wrote:

> *I've often said that the USofA is more religious and less spiritual than any other country. In the part of the country I live (i.e., Bible Beltish) there seems to be a church on every corner. Truly, it's not that bad, but it's a lot less far off the mark than you might imagine. The town I'm from now has a population of around 900 souls. There are AT LEAST 10 churches. In the city where I now live there are literally hundreds of churches for a population barely above 50,000. I've noticed that in small cities where there are a lot of churches, the religious life tends to be cliquish. Additionally, other aspects of life are equally fragmented and closed to outsiders, often aligned along the lines of where people go to church. Since I belong to no church and profess Taoism, or on occasion, Zen Buddhism, I don't fall into any of the "Christian" or "Jewish" or "Muslum" cliques. I most closely resemble the Unitarian or Unity groups, but even still since I don't "belong" I'm always not quite on the inside. I'm outside looking in through stained glass windows.*
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> *----- Original Message -----*
> *From: "carol dorf" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Friday, July 23, 2010 11:26 PM*
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305. **Jason Quackenbush**
Re: "The Decay of Spirituality in Poetry"
Sun 25 Jul 2010

Hi Murat,
Excellent feedback, thanks!

On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there can be "the ultimate good" as a meaningful object of discourse, he also says that he understands the impulse to try to talk about it nevertheless and he would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the Tractatus, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the tractatus which I've never found him repudiating that I think speaks to this is 6.4 (all propositions are of equal value) and the comments to it. I'll quote here at length:

"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value.

If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.

It must lie outside the world.

6.42 Hence also there can be no ethical propositions.

Propositions cannot express anything higher.

6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language.

In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.

The world of the happy is quite another than that of the unhappy.

6.44 Not how the world is, is the mystical, but that it is.

6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.

The feeling that the world is a limited whole is the mystical feeling."

Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about

language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion.

B RE: Spicer. He does, I think, form a touchstone. as does

C. I'm going to plead ignorance on this point because I haven't read the anthology yet, but if I understand the idea then I think I might agree. I tend to think of modernism as having more tension present in it tho at least in its attitudes, and I also think it starts much earlier, given my opinion that not a lot of people agree with me about that Moby Dick is the first postmodern novel and therefore the modernist postmodernist tension dates to the nineteenth century at least. As for the german romantics, i'm less well versded. I have been reading Goethe lately and it's very much resonating with me in a way that I haven't fully integrated in my thinking yet, but I think i can see what you're getting at there.

D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me.

E. I am very much looking forward to it!

Regards,
Jason

On Jul 25, 2010, at 10:54 AM, Murat Nemet-Nejat wrote:

> *Jason,*
>
> *Thank you for your very interesting blog entry. I have a few questions relating to it.*
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> *a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the Tractatus Logic-Philosophicus*
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*b) I am glad you point to the importance of Emerson and transcendentalism in
American poetry (and 19th century prose; but in your list of poets
sustaining the "spiritual" tradition you ignore a crucial figure, Jack
Spicer.*

*c) One generally assumes the "irrelevance" of Romanticism, at least English
Romanticism (German Romanticism is very different) to our present pursuit.
What about the most recent, extremely interesting Millennium Anthology which
attempts to re-cast Romanticism in a new light, as a precursor to modernism.
Do you buy that? I think the 19th century German Romanticism (a figure like
Novalis as much as Blake) has a lot to say to us in a pursuit of the
metaphysical /spiritual in poetry.*

*d) "It's there in Robert Grenier's famous written proclamation "I hate
speech" as well as in the opposite and too often unanalyzed
Deconstructionist skepticism towards writing. As such both in the Language
poets and the late post-structuralism, there is already present a fair
amount of suspicion of the materiality of language..."*

*This would be true if you really consider Robert Grenier a language poet; to
me, the very opposite is true. Grenier's statement is much nearer to the
Turkish poet Orhan Veli's statement: "We wish it were possible to dump even
language itself." (*Eda Anthology*). As you say, believing in the
immateriality of language, he uses visual and constructive/serial means to
show it. I do not think most language school poets would admit to any
"suspicion of the materiality of language..." though you are trying*

to get
them to your side.

e) "To my way of thinking, poetry at its best serves as a sort of javelin to
be launched at the veil of language beyond which lies the mystical which can
only be indicated or pointed to but not directly talked about. Poetry should
always be pushing at the limits of language..."

*Wait until *The Spiritual Life of Replicants* comes out by Talisman Books*
*this fall. *SL* is part VI of a longer poem *The Structure of Escape:* .A*
Comic Essay On Poetry.

Ciao,

Murat

On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[redacted]> wrote:

Hi Adam,
This essay really got me thinking, but as I wrote a response I realized I
had too much to say to want to spill the whole thing onto the list, so I
wrote it up as a blog post here:

http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical

I'd very much like to here what you (or anybody else for that matter) think.

Regards,
JF Quackenbush
[redacted]

On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:

This is an essay of mine newly published in Word for Word, "The Decay of

> *Spirituality in Poetry":*
>
> *http://www.wordforword.info/vol17/Fieled.htm*
>
> *Many thanks to Jonathan Minton.*
>
> *Enjoy.*
>
> *Adam*
>
> *guidelines*

↑ Index

306. David A. Kirschenbaum
Small Press Needed for Oct. 26 in Boog NYC Series
Sun 25 Jul 2010

Greetings,

I'm looking for a small press Boog City's never hosted before for our "d.a. levy lives: celebrating the renegade press" series here in nyc to fill our final open slot this fall for season eight (2010-2011). The event will be held on Tues. Oct. 26, 2010 at 6:00 p.m.

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions, be they for your own or other presses.

Thanks,
David

[redacted]
212-842-BOOG (2664)

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 19th year. I'd

like to invite you to take part in season eight of our “d.a. levy lives: celebrating the renegade press” series.

The series is held at Chelsea’s ACA Galleries (http:// acagalleries.com/), which is owned by the son-in-law and daughter of the poet Simon Perchik. It’s a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press’s event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we’ve had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book the musical act that’s preferred, so it’s truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

As of this writing, Season 8, our 2010-2011 season will feature:

Coconut Books
1913 Press
No Press
No Tell Books
Satellite Telephone
Saturnalia Books

The series is held on the last Tuesday of each month (except December) at 6:00 p.m. The following date is available:

2010

Tues. Oct. 26

We started the series in August 2003. In our first seven seasons we’ve hosted (or are about to host):

(locations are at the time of the event)

**Non-NYC levy lives presses, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.
above/ground press (Ottawa, Canada), Rob McLennan, ed.
Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.
Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki, eds.
Ahsahta Press (Boise, Idaho), Janet Holmes, ed.
Alice James Books (Farmington, Maine), Peter Waldor, board president
Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.
Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.
Antennae (Chicago and Berlin), Jesse Seldess, ed.

Atelos Publishing Project (Berkeley, Calif.), Lyn Hejinian and Travis Ortiz, eds.
Atticus Finch Chapbooks (Seattle), Michael Cross, ed.
Big Game Books (Washington, D.C.), Maureen Thorson, ed.
Bird Dog (Seattle), Sarah Mangold, ed.
BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.
BookThug (Toronto, Canada), Jay Millar, ed.
Braincase Press (Northampton, Mass.), Noah Eli Gordon.
Brave Men Press (Northampton, Mass.), E. B. Goodale, proprietor/art director and Brian Foley, poetry editor
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and Keith Waldrop, eds.
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and Nick Twemlow, eds.
Cannibal Books (Fayetteville, Ark.), Matt Henriksen, ed.
Carve (Cambridge, Mass.), Aaron Tieger, ed.
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.
Combo (Providence, R.I.), Michael Magee, ed.
Conundrum (Chicago), Kerri Sonnenberg, ed.
Corollary Press (Philadelphia), Juliette Lee, ed.
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.
Cy Press (Cincinnati), Dana Ward, ed.
Dos Press (Maxwell, Texas), C.J. Martin and Julia Drescher, eds.
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman, and Jason Toogood, eds.
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.
Dusie Press (Switzerland), Susana Gardner, ed.
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.
Effing Press (Austin, Texas), Scott Pierce, ed.
Eleven Eleven (San Francisco), Hugh Behm-Steinberg, faculty ed.
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.
Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Brian Clements, ed.
Forklift, Ohio (Cincinnati), Matt Hart, editor-in-chief
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.), Stacy Szymaszek, co-ed.
Interbirth Books (Dallas), Micah Robbins, ed.

Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,
Patricia Dienstfrey and Rena Rosenwasser, eds.
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Lana Turner: A Journal of Poetry and Opinion (Santa Monica, Calif.),
Calvin Bedient and David Lau, eds.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Minor/American (Durham, N.C.), Elise Ficarra and Kathryn Pringle, eds.
Mooncalf Press (Philadelphia), CAConrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
P-QUEUE (Buffalo, N.Y.), Andre Rippeon, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Paper Kite Press (Kingston, Penn.),
Jennifer Hill-Kaucher and Dan Waber, eds.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
Peaches and Bats (Portland, Ore.), Sam Lohmann, founder and editor
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Rope-A-Dope Press (South Boston), Robert daVies and Mary Walker Graham, publishers/editors
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
subpress collective, Greg Fuchs, co-ed.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.
Wave Books (Seattle), Joshua Beckman, ed.

**NYC levy lives presses, 2003 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Beet/Pink Pages, Joe Maynard, ed.
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Farfalla Press, Gary Parrish, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Flying Guillotine Press, Sommer Browning and Tony Mancus, eds.
Fungo Monographs, Ryan Murphy ed.
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Mal-o-mar Editions, Ariana Reines, ed.
Mermaid Tenement Press, Laura Hinton, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
Pompom, Allison Cobb, Jennifer Coleman, Ethan Fugate, and Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
The North Beach Yacht Club, Ryan Murphy, ed.
:::the press gang:::, cristiana baik and sara wintz, eds.
3 Sad Tigers Press, Mariana Ruiz Firmat, ed.
Ugly Duckling Presse, Anna Moschovakis and Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.
X-ing Books, Amy Mees and Mark Wagner, eds.

Hope this finds you well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City

330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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307. Charlie Rossiter

Merwin Interview on poetrypoetry.com

Sun 25 Jul 2010

Poets & Poetry Lovers,

We have just posted an interview with W.S. Merwin on www.poetrypoetry.com. The interview took place at the Dodge Festival some years ago. His laureate appointment prompted me to rummage through my poetic archives and find the tape.

In the interview, Merwin talks about poetry coming from the "right place," comments on his teacher Richard Blackburn, tells a bit about his early influence by Milton, and offers advice for those who would better appreciate poetry. He is such a good interviewee I barely needed to talk at all, asking 5-6 questions in entire the 9-minute interview.

Please pass this on to interested others and if you are so inclined, browse the other features on poetrypoetry. We've been posting audio poetry since 2000 (don't believe the counter on the homepage, a technical glitch recently reset it.)

Yours in Peace & Poetry,

Charlie Rossiter

--
there's no point in poetry
if you withhold the truth
once you've come by it
Alden Nowlan
----
www.charlierossiter.com
my personal website

www.poetrypoetry.com
where you hear poems read by poets who wrote them

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308. **richard owens**
Re: 2010 Subito Press Book Competition
Sun 25 Jul 2010

CHRIS:

man, in a lot ways i think our sense of the landscape is in alignment, but 2 things: 1. the DTC narrative a couple msgs back was aimed at a question rasied by Tyrone, who asked how DTC is funded and whether or not i (we) cld provide alternate models for subsidizing print (and digital) projects; 2. i do think that soliciting reading fees from poets is worse than _Paypalling_ cash to _Lulu_ (both of which are _wildly_ problematic), but i think this for a range of reasons i'm not sure can be adequately addressed here.

you're right to point out the distance between unflinching action & unflinching rhetoric -- and i think this extends to another difference: the distinction between tactical strategy (i.e. the call to refuse contests; and the gesture of publicly refusing them in real time) and analysis (i.e. the suggestion that contests are themselves symptomatic of deeper tendencies that are no less corrupt and more firmly entrenched and thus less visible, more permissible, etc). i agree with you (and with Tyrone) the whole way here -- and i don't think i've suggested anyone involved in this conversation functions as the handmaiden of capital (tho i think we all, in odd ways, are, myself included).

here i need to return to that longer msg i sent out re DTC, because there was an essential point i fear was missed: the question of pedagogy. many of us teach _in_ university systems &, as you say, far more of us have been stretched across the rack by universities than taken in by poetry contests. but here there's an incredible difference: again, universities, however corrupt (i'm thinking here of Cary Nelson's and Marc Bousquet's amazing investigations into the university industry; and of course the student loan scandal that was splayed open by mainstream media a couple years back), are deeply entrenched institutions that produce and reproduce forms of exploitation that are often difficult to name and difficult to resist -- & here the distance between praxis and analysis narrows, but at the same time the extent to which we can intervene is also limited (i mean, you can fight city hall, but can you fight city hall?). this to say, when we talk abt funding sources derived from institutions, we're talking abt, as i sd before, an incredibly complex matrix of relations that reside far beyond the immediate, the local, the ground. BUT (and this is the clearest point i want to make), when a _small_ press (a press _at_ the ground level; a press which _is

not_ New Directions or City Lights or a major university press) introduces a contest which solicits reading fees from poets, the gesture is clearly not a good faith gesture but one that exploits the desire so many poets have simply to be read with care -- and it's precisely this which i find so incredibly saddening. and since we see these practices _at the ground level_ i do believe we are responsible for calling them into question (analysis) and, in this case, refusing them completely (tactic).

it's far more difficult to challenge power at an institutional level -- and to identify how power exerts itself through our own behaviors (viz. i meant it when i asked folks to point out my own blindspots) -- but when we identify destructive practices at the ground level we have a responsibility to name them, refuse them and (again, thanks Tyrone) offer other possibilities. in this particular case --- the case of contest culture -- we might just be treating a symptom that discloses a far broader, systemic crisis, but i think, at the very least, the gesture is essential. as ever, that distance between institutional power and local community (and i take _this_ list as an instantiation of the "local") is crucial here.

&, Chris, when you say contests are symptomatic of deeper tendencies, as i say, i agree & it's precisely here that the question of pedagogy is indispensable b/c i think the appeal to contests with reading fees as a funding model emerges out of a very particular view of what poetry is, what a "good" poem is and what a successful poet is -- and it's precisely this view of poetry, and cultural production in general, that has to be troubled, splayed open and radically reimagined. as Pierre pointed out a couple days back, when a poet asks "how do we get a foot in the door?", this question rests on a range of very troubling assumptions about what culture is, how it comes to us, how we respond to it and how we participate in its production.

hugs ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Sun, 7/25/10, Little Red Leaves <[redacted]> wrote:

From: Little Red Leaves <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Sunday, July 25, 2010, 2:54 PM

Dear Rich,

First, the Allen Fisher piece in the new DTC is *amazing*... Is there more out there from this project? & I like your history a few notes back--much appreciated.

Just a rejoinder or two--the folks in this thread are not the voice of capital, or not trying to be, many in fact trying *not* to be. I'd also say at this point that universities have fleeced more unsuspecting citizens than poetry contests, hands down--I really don't think there's a case there. & I work for one. I definitely think there's more work to do on *that* front & that contests might just be a symptom. But is it really so simple? Somehow giving your money to lulu.com is more ethical than running a contest? Or paying a web hosting service? (I do these, too.) I like your call to unflinching action (or am seduced by it, when it's action) but if it's just unflinching rhetoric we need, then fuck it. It's a sermon. (I've been seduced by those, too. Am still, in all honesty.)

I like your thing about how capital advances by denying absolute statements. Yep, agreed (see the contemporary university). Plenty of models, too, (old & new, including sermons) where capital advances by way of the absolute. But I don't think you're a capitalist--didn't & wouldn't call your absolute statement fascist--we can leave this behavior to the pundits (who get rich off it). I just think we could do some work to pry apart the demand for legitimacy from these other demands, since legitimacy works too well as a kind of coin, even in the absence of cashflow.

...Institutions as pot dealers & contests as rock slingers? Sheesh, analogies might be something to avoid here. I honestly thought it was a bad cut-and-paste! It's funny, but it's just wrong. We're not doing god's work in the university & the funds aren't *just* not clean, much of the product isn't the healthy alternative (it's debt, in part, & it's massive). Or we're doing the bank's work as much as anyone else's. & yet many of us still feel compelled to live/work here--to talk here (here)--would it not be better to address this without indulging in a dressing down of each other (or dressing up of ourselves) according to whose wire rims are the least Palin-esque, whose window the least *Overton*?

Again, the thing that prompted me to chime in here was the thought that we could/should be involved in measuring the *relevance* of our colleagues' press work--that the use of contests/reading fees for funding could *possibly* serve as a litmus test in that regard--that we should walk away from those colleagues' press work who participate in these things as *irrelevant*. Too much debris in that path. It's not a conservative position to want to avoid lending a hand in piling it up.

More shortly--C

On Sun, Jul 25, 2010 at 10:40 AM, richard owens <[redacted]>wrote:

GARY &c:

thanks for this clarification. like you, i too believe everyone's aright.
but, man, if youse catch me participating in hypersketchy practices that i
might not see as sketchy -- if you see a blindspot that i somehow missed,
then call it friendo. i'll prolly be grateful.

re contests & funding: saying institutional sources of funding are no less
compromised than those funds pulled in from contest reading fees is like
saying:
man, the guy next door sells weed so don't climb on that one over there for
peddling
smack & crack. the logic is stunningly conservative -- like the smooth way
around to
saying: don't make waves coz don't nobody care &,
besides, poet worker bees never minded being exploited by contests in
the first place (wot is it Emma Goldman sz, those treated most poorly by
a nation -- or, in this case, any other institution or practice -- are
it's
fiercest defenders? i mean, just because we got rodents in the living room
don't mean we shld ignore the rats in the kitchen or the mites in the
flour. (vermin = sketchy practices not people.)

hugs ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Sat, 7/24/10, Gary Sullivan <[redacted]> wrote:

From: Gary Sullivan <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Saturday, July 24, 2010, 10:51 AM

Dear Richard Owens,

I started writing poetry when I was in grammar school, I don't remember
what age exactly.

I had read Lewis Carroll's Hunting of the Snark, which had scared the holy
living crap out of me.

I was so terrified, I didn't know what to do with myself. So I sat down and wrote a poem, trying to write something even more terrifying than Hunting of the Snark.

I am not sure what my motivations were. I'm sure a good child psychologist would have a theory or two.

This has been, more or less, my relationship to writing for the last 40 years or so.

I'm not entirely unsympathetic to what you're saying. A piece I wrote in the 90s and published in How To Proceed in the Arts, "First Draft Imaginary Writer Survey," ends with the questions:

"Why do we call it 'submission'? What are we collectively 'accepting'? What do we write about when we write about writing?"

That said, I didn't post a bad poem to poetry.com to prove that such contests are bad, as it appears Catherine, who beat me to the punch, did.

Nor to prove that people who know nothing about poetry can't judge it, as it appears Jennifer might believe. (I couldn't agree less with that sentiment.)

I certainly did not do it to show up anyone's "usurious" practices. I do not like that word nor how it has been used to target a certain population.

I did it because I was pissed off about what had happened to my grandfather. Less so his having been duped by poetry.com--I had mixed feelings about that, as it had actually given him some mild pleasure while he was on his deathbed. He was in great pain and dying, after all. As consolation, poetry.com made him feel as though he was a "real" poet. (Whatever that is.) He recited his winning poem to me over the phone from memory while he was in the hospital.

I was really pissed off because he had died, coughing up blood in a hospital with my grandmother at his side.

I don't care whether or not poetry magazines or presses or universities or individuals hold contests and charge entry fees. I have never entered one, not one with a fee. But not because I am morally opposed to them. The simple truth is that I am a cheapskate. If I felt more than 75% sure that my manuscript stood a chance, I might pay the money and send it.

I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny and talked a lot about poetry. Which he clearly loves. More than I do, certainly. I have no interest in poetry beyond that which directly feeds,

inspires, terrifies, surprises me. That which engages me. That's probably true for him, too, though I would imagine that he's engaged in far more being written today than I am.

I have no opinion one way or the other about any contest that he might be promoting or managing or dreaming up or whathaveyou. That's his business.

I do know that, when you are spotted doing anything beyond appearing to be a humble poet dutifully hunched over a desk in the corner crafting your some-day important earth-shattering poems, that some poets sometimes like to trash talk you, call you a capitalist, usurer, careerist, fraud, whatever. Poetry is a religion for the people who do this. They are welcome to it. I am a third or fourth generation atheist, and I have no interest in magical or ritualized thinking about anything, least of all poetry.

I admire many of the people who have chimed in against poetry contests. But no more or less so than I admire Noah. Or anyone, for that matter, who might submit their work to the contest he announced.

After all, my grandfather, who I loved very dearly, was a contest-submitter. Indeed: a contest winner! And his poem actually made me cry when he recited it to me, which is more than I can say for almost everything currently in print, however it might have wound up there.

This is not all to say that you are wrong to feel how you do about contests. That's your business and you are of course as qualified as anyone else to think about such things. Just that, though I appreciate the call-out, I thought I should be open about the situation of having written that poetry.com poem and what my own honest feelings about contests are. To me, they are, like those words "submission" and "acceptance," part of the landscape, and do define us to some extent. Just like everything else.

Gary

The New Busy is not the old busy. Search, chat and e-mail from your inbox.

http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3

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www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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309. David Kirschenbaum
This Weekend/A Boston Poet Tea Party
Sun 25 Jul 2010

please forward

This Weekend â€¦

A Boston Poet Tea Party

A Summer Poetry Marathon
featuring 108 local and visiting poets
reading for 8 minutes apiece

Fri. 7/30, 7:00 p.m.-10:00 p.m.

Pierre Menard Gallery
10 Arrow St., Harvard Square, Cambridge

Harvard Square stop on the Red Line

Sat. 7/31, 12 noon-10:00 p.m.
Sun. 8/1, 12 noon-5:00 p.m.

OUTPOST 186
186 1/2 Hampshire St., Inman Square, Cambridge

Central Square stop on the Red Line

Organized by Jim Behrle, Michael Carr,
David Kirschenbaum, John Mulrooney, and Aaron Tieger

For more info contact: [redacted]

Friday 7/30

7:00 Joe Torra
7:08 Jack Kimball
7:16 Minal Shekhawat
7:24 January O'Neil
7:32 Geoffrey Olsen
7:40 Kari Adelaide
7:48 Elisa Gabbert

break

8:04 Thom Donovan
8:12 Joan Houlihan
8:20 John Cotter
8:28 Dorothea Lasky
8:36 Tanya Larkin
8:44 Jibade-Khalil Huffman
8:52 David Rivard

break

9:08 Greg Fuchs
9:16 Pierre Joris
9:24 Buck Downs
9:32 Eileen Myles
9:40 Martha Oatis
9:48 Lori Lubeski
9:56 Nicole Peyrafitte

Saturday 7/31

12:00 Lauren Russell
12:08 Suzanne Mercury
12:16 Bridget Madden
12:24 Seth Abramson
12:32 Steve Roberts
12:40 Cate Peebles

break

12:56 Nathaniel Siegel
1:04 Nathaniel Otting
1:12 Dana Ward
1:20 Doug Holder
1:28 Mark Lamoureux
1:36 Debrah Morkun

break

1:52 Chris Rizzo
2:00 Ellen Kennedy
2:08 Kate Colby
2:16 Douglas Manson
2:24 Valerie Duff
2:32 Kimberly Ann Southwick

break

2:48 Mike County
2:56 Andrew Hughes
3:04 Amanda Cook
3:12 Lauren Ireland
3:20 Joel Sloman
3:28 James Cook

break

3:44 Filip Marinovich
3:56 Alan Semerdijian
4:04 Urayoan Noel
4:12 Jim Dunn
4:28 Kythe Heller
4:36 Lynn Behrendt

break

4:52 Derek Fenner
5:00 Joe Elliot
5:08 Boni Joi
5:16 Amanda Nadelberg
5:24 Brenda Iijima
5:32 Chad Parenteau

break

7:00 Jess Mynes
7:08 Elizabeth Willis
7:16 Mitch Highfill
7:24 Peter Gizzi
7:32 Jacqueline Waters
7:40 Fanny Howe
7:48 TBD

break

8:04 Chris Martin
8:12 Jon Woodward
8:20 Rebecca Wolff
8:28 Brendan Lorber
8:36 Gillian McCain
8:44 Oni Buchanan
8:52 Geof Huth

break

9:08 Dustin Williamson
9:16 Macgregor Card
9:24 Elizabeth Marie Young
9:32 Kish Song Bear
9:40 Aaron Kiely
9:48 Carlos Soto Roman
9:56 Douglas N. Rothschild

Sunday 8/1

12:08 N. F. Huth
12:16 Jessica Bozek
12:24 Fred Marchant
12:32 Angela Veronica Wong
12:40 Ruth Lepson

break

12:56 John Mulrooney
1:04 David Kirschenbaum
1:12 John Coletti
1:20 Gerrit Lansing
1:28 Aaron Tieger
1:36 Anna Moschovakis

break

1:52 Michael Carr
2:00 Ben Mazer
2:08 Ottessa Moshfegh
2:16 Ana BoÅ¾iÄeviÄ‡
2:24 Chuck Stebelton
2:32 Mairead Byrne

break

2:48 Kate Schapira
2:56 Amy King
3:04 Amy De'Ath
3:12 Janaka Stucky
3:20 Gillian Devereux
3:26 Cheryl Clark Vermeulen

break

3:42 Mike Roberts
3:50 Sarah Heller

3:58 Andi Pinto
4:06 Chris Jackson
4:14 Dena Barisano
4:20 Molly Saccardo

break

4:36 Gilmore Tamny
4:44 Jim Behrle

As the festival nears, any potential schedule updates will be available at
http://www.bostonpoetteaparty.blogspot.com/

--
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310. Murat Nemet-Nejat
Re: "The Decay of Spirituality in Poetry"
Mon 26 Jul 2010

Hi, Jason,

" On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there can be "the ultimate good" as a meaningful object of discourse, he also says that he understands the impulse to try to talk about it nevertheless and he would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the Tractatus, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the tractatus which I've never found

him repudiating that I think speaks to this is 6.4 (all propositions are of equal value) and the comments to it. I'll quote here at length:

"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."

Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?

Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."

Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgeinstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.

Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see *Eda Anthology*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate" construction is only a part.

"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.

It must lie outside the world."

Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.

"6.42 Hence also there can be no ethical propositions."

Here one can see W's circular thinking in practice.

"Propositions cannot express anything higher."

Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure. This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.

"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."

It seems to me wrong. If you change the limits of language (more specifically of *a* language, that's why the importance of translation), you are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.

"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.

The world of the happy is quite another than that of the unhappy."

W. ignores the consequences of what he is saying here.

"6.44 Not how the world is, is the mystical, but that it is."

This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).

"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.

The feeling that the world is a limited whole is the mystical feeling."

That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."

"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."

That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.

"B RE: Spicer. He does, I think, form a touchstone. as does"

Yes.

"C. I'm going to plead ignorance on this point because I haven't read the anthology yet, but if I understand the idea then I think I might agree. I tend to think of modernism as having more tension present in it tho at least in its attitudes, and I also think it starts much earlier, given my opinion that not a lot of people agree with me about that Moby Dick is the first postmodern novel and therefore the modernist postmodernist tension dates to the nineteenth century at least. As for the german romantics, i'm less well versded. I have been reading Goethe lately and it's very much resonating with me in a way that I haven't fully integrated in my thinking yet, but I think i can see what you're getting at there."

I think you will find the Eda anthology very interesting. A hundred twenty page selection from it (with a few additional essays) has appeared in a special section in *Jacket* (http://jacketmagazine.com/34/eda-essays.sh)

I agree with you completely about *Moby Dick*.

"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."

I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.

E. I am very much looking forward to it!

I'll announce it the moment it is out.

Thank you again for your very thoughtful remarks.

Ciao,

Murat

On Sun, Jul 25, 2010 at 4:13 PM, Jason Quackenbush <[redacted]> wrote:

> *Hi Murat,*
> *Excellent feedback, thanks!*
>
> *On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there can be "the ultimate good" as a meaningful object of discourse, he also says that he understands the impulse to try to talk about it nevertheless and he would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the Tractatus, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the tractatus which I've never found him repudiating that I think speaks to this is 6.4 (all propositions are of equal value) and the comments to it. I'll quote here at length:*
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> *If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental.*
> *What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.*
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> *It must lie outside the world.*
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Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion.

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E. I am very much looking forward to it!

Regards,
Jason

On Jul 25, 2010, at 10:54 AM, Murat Nemet-Nejat wrote:

Jason,

Thank you for your very interesting blog entry. I have a few questions relating to it.

a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the Tractatus Logic-Philosophicus onward." Could you elaborate on this more? While I agree with you that the inner logic of Wittgenstein's own thought led him to a wall against which beat (fly in a box), I am not sure how he transcended it. In fact, he himself would have objected to any idea of transcendence? His followers definitely rejected any hint or use of the concept of mysticism while applying his thought on language games to poetics. Isn't "mysticism" a dirty word among poets or poetry thinkers who refer to Wittgenstein most?

b) I am glad you point to the importance of Emerson and transcendentalism in American poetry (and 19th century prose; but in your list of poets sustaining the "spiritual" tradition you ignore a crucial figure, Jack Spicer.

c) One generally assumes the "irrelevance" of Romanticism, at least English Romanticism (German Romanticism is very different) to our present pursuit. What about the most recent, extremely interesting Millennium Anthology which attempts to re-cast Romanticism in a new light, as a precursor to modernism. Do you buy that? I think the 19th century German Romanticism (a figure like Novalis as much as Blake) has a lot to say to us in a pursuit of the metaphysical /spiritual in poetry.

d) "It's there in Robert Grenier's famous written proclamation "I hate speech" as well as in the opposite and too often unanalyzed Deconstructionist skepticism towards writing. As such both in the Language poets and the late post-structuralism, there is already present a fair amount of suspicion of the materiality of language..."

This would be true if you really consider Robert Grenier a language poet;

*to
me, the very opposite is true. Grenier's statement is much nearer to the Turkish poet Orhan Veli's statement: "We wish it were possible to dump even
language itself." (*Eda Anthology*). As you say, believing in the immateriality of language, he uses visual and constructive/serial means to show it. I do not think most language school poets would admit to any "suspicion of the materiality of language..." though you are trying to get them to your side.*

*e) "To my way of thinking, poetry at its best serves as a sort of javelin to
be launched at the veil of language beyond which lies the mystical which can
only be indicated or pointed to but not directly talked about. Poetry should
always be pushing at the limits of language..."*

*Wait until *The Spiritual Life of Replicants* comes out by Talisman Books this fall. *SL* is part VI of a longer poem *The Structure of Escape:* .A Comic Essay On Poetry.*

Ciao,

Murat

On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[redacted]> wrote:

*Hi Adam,
This essay really got me thinking, but as I wrote a response I realized I had too much to say to want to spill the whole thing onto the list, so I wrote it up as a blog post here:*

http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical

I'd very much like to here what you (or anybody else for that matter) think.

*Regards,
JF Quackenbush*
[redacted]

> *On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:*
>
> *This is an essay of mine newly published in Word for Word, "The Decay of*
>
> *Spirituality in Poetry":*
>
> *http://www.wordforword.info/vol17/Fieled.htm*
>
> *Many thanks to Jonathan Minton.*
>
> *Enjoy.*
>
> *Adam*
>
> *guidelines*

↑ Index

311. **Jim Andrews**

Re: "The Decay of Spirituality in Poetry"

Mon 26 Jul 2010

Some 2009 writing I did on 'spiritual materialism':
http://netpoetic.com/2009/07/spiritual-materialism
http://netpoetic.com/2009/07/re-spiritual-materialism

Am enjoying the posts on 'the decay of spirituality in poetry'. And doing a lot of swimming, running, and biking. Perfect weather over here for a while, great zephyr song.

ja
http://vispo.com
July 26/2010

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312. Jonathan Penton
Unlikely Stories of the Third Kind
Mon 26 Jul 2010

We now have a final list of contributors for our forthcoming anthology, /Unlikely Stories of the Third Kind/! The anthology will include 50 Cent Haircut, Shane Allison, David Amram, Jim Andrews, Grace Andreacchi, Ron Androla, Michael Aro, David Aronson, Cassandra L. Atherton, Joe Balaz, Hugh Behm-Steinberg, Orna Ben Shoshan, Luis Cuauhtemoc Berriozabal, Bill Berry, Kristy Bowen, Tom Bradley, Alan Britt, Ray Brown, John Bryan, Luke Buckham, Ric Carfagna, Wendy Taylor Carlisle, Justin Carmickle, Bob Castle, Jim Chaffee, Cecelia Chapman, Robert Ciesla, The Clockwork Dolls, K. R. Copeland, Ginnetta Correlli, Leslie Council, D. B. Cox, Guy Cranswick, Will Crawford, Jeff Crouch, Michael Cuglietta, Steve Dalachinsky, Leon De la Rósa, Martha L. Deed, Richard Denner, Mary Ellen Derwis, DEVI, The Dirty Skirts, Doug Draime, Arthur Durkee, Paul Dutton, Amanda Earl, R. C. Edrington, Deidre Elizabeth, Brad M. Elliot, Leah Erickson, Michael Estabrook, Kane X. Faucher, Jack Feldstein, Cecilia Ferreira, The Folding Chairs, Michael C. Ford, Skip Fox, Vernon Frazer, Gloria Frym, Kirpal Gordon, John Grey, Danielle Grilli, gui.ra.ga7, Ira Joel Haber, Michael Haeflinger, Micah Harold, Michael Harold, Stephen Harrison, Sydney Harth, Jonathan Hayes, Kyle Hemmings, Leigh Herrick, Lily Hoang, Martin Hoeldtke, Justin Hyde, Liesl Jobson, Tyke Johnson, Joja, Aryan Kaganof, Adeena Karasick, John Keaton, Gene Keller, Tsipi Keller, Karl Kempton, Olivia Kennett, Adrien Kenyon, Amy King, Debbie Kirk, Amy Kohut, Kurtice Kucheman, Donna Kuhn, John Kuligowski, David LaBounty, Delphine LeCompte, Linda A. Lavid, Jim Leftwich, Louise Landes Levi, Robert Levin, Anthony Liccione, Lyn Lifshin, Richard Lighthouse, James Lineberger, Rick Lupert, MC Frontalot, Sean McCluskey, David McLean, Anne McMillen, Dennis Mahagin, Anna Maly, Diana Magallón, Peter Magliocco, Michael Medaglia, Tim Millas, The Molotov, Nicholas R. Morgan, David Nakabayashi, NeBa, Jason Neese, J. D. Nelson, Paul Nelson, Millie Niss, Carol Novack, Dean Omori, Joe Pachinko, John-Ivan Palmer, Claudio Parentela, Brent M. Parker, Jonathan Penton, Utah Phillips, Randel Plowman, Elisha Porat, Kerryn Potgieter, Bob Powell, Brent Powers, Don Pyle, Misti Rainwater-Lites, Dan Raphael, Ray Ramos, Gabriel Ricard, Charles P. Ries, Luis Rivas, Phil Rockstroh, Randall K. Rogers, T. S. Ross, Brenton Rossow, David Rovics, Miriam Sagan, Salvage My Dream, Iftekhar Sayeed, Eric Schwartz, Peter Schwartz, Rion Amilcar Scott, Matt Sesow, Paul E. Sexton III, Jen Shugert, Sidewalk Beggar, Sigerson, Eric Smiarowski, Willie Smith, Janet Snell, Donna Snyder, Felino A. Soriano, Sounds Like Fall, Jeffrey Spahr-Summers, George Sparling, Constance Stadler, Belinda Subraman, Dee Sunshine, John Sweet, Violetta Tarpinian, Gay Tastee, Chuck Taylor, Randy Thurman, Ryan Undeen,

Gabriela Anyana Valdepeña, Sam Vaknin, C. Derick Varn, Joel Van Noord, Monina Verano, Derek Von Essen, Dan Waber, George Wallace, Alex Walsh, Alek Wasilweski, Lawrence Welsh, Derek White, Earnst Williamson III, A. D. Winans, Jasiri X, and Thea Zimmer!

Thanks to the many, many people who sent in submissions, and to the many excellent artists who suffered rejection this time around. Space in a physical project is inherently limited, and we made some extraordinary painful cuts this month. If you sent in work, and we failed to notify you and thank you, please accept our apologies. If we've /accepted/ your work and you aren't on the above list, please contact us immediately.

The anthology will be about 400 pages of text and visual art and have both a CD and DVD enclosed. It was edited by Gabriel Ricard, Donna Snyder, Belinda Subraman, C. Derick Varn and myself. It's available for pre-order from http://shop.makeitnewmedia.com/ , where you'll also find other Unlikely Books and new titles from Virgogray Press. /Unlikely Stories of the Third Kind/ will be released at Burning Man, in the first week of September, so if you're going there, come find us!

And hey! Going to be in or around El Paso this weekend? This Friday, July 30th, we'll be having:

An Unlikely B.Y.O.C. Happening
featuring videos by Leon De la Rosa
discussion from Dr. Deb Hoag
poetry by Lawrence Welsh, Donna Snyder, Ray Ramos, and Jen Shugert
VideoRemixing by Rene Lopez and Tipo
with DJ Kidmonks spinning
also: WINE. Bring Your Own Cheeze

July 30th, 8pm
Glasbox Art Gallery
1500 Texas at Cotton (entrance on Langtry), El Paso, Texas
$5 suggested donation

If you've never before seen poetry performed over live video mixing, it is truly something to check out. We're expecting an exceptional evening, so drop by if you can!

--
Jonathan Penton
http://www.unlikelystories.org/

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313. **David Hadbawnik**
Re: 2010 Subito Press Book Competition
Mon 26 Jul 2010

Catherine, CJ, RICH, et al.:

I agree -- some of the discussion has veered dangerously close to the sentiment Pound identified 100 yrs ago, sealing poetry off in its own pleasure dome beyond any whiff of money, which becomes nothing more than an excuse not to pay anyone anything in the realm of the arts. The question isn't whether capital itself is a compromise -- it definitely is. BUT paper, ink, postage, binding, all these things cost money, and they have to be paid for somehow. To get back to Rich's original point, we can't control THAT, but we can decide how and where the money comes from. We can and should offer alternatives to the current system, which the contest set-up, Rich asserts and I agree, merely replicates on a small scale. I've written more and exhaustively about this on my blog

http://habenichtpress.com/

and i'd gladly invite folks to read and comment...

David

On Fri, Jul 23, 2010 at 12:08 PM, Catherine Daly <[redacted]>wrote:

> *so, typically for this list, we've moved from questioning the culture of prizes -- which in most cases are a sort of poetry raffle, but have become a*
> *trophy to brandish at hiring and tenure committees -- to saying that 1) people shouldn't work for money to subsidize their practice, 2) teachers shouldn't get paid, 3) creative writing shouldn't be taught*
>
> *and this is communicated in the actual work?*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

↑ Index

314. **J. Michael Mollohan**
Re: "The Decay of Poetry in Spirituality"
Mon 26 Jul 2010

Ron, I've read a little of Sufi literature. Rumi is a favorite. I have "Tales of the Reed Pipe" too, and love it. I've read some of the Christian Mystics but can't say

I really care for many of them beyond St. John of the Cross. I do occasionally read something new in those areas, but I feel more of an affinity to the Taoists and Zen Buddhists. Funny you should mention Motilal Barnasidass. I've ordered several books from them. One,in particular on Jnana Yoga that I've read several times. I also have their Buddhist Sanskrit Grammar & Dictionary, which proved invaluable in my study of Stcherbatsky.

Thanks for the note.

----- Original Message -----
From: "Roy Exley" <[redacted]>
To: <[redacted]>
Sent: Sunday, July 25, 2010 3:56 PM
Subject: Re: "The Decay of Poetry in Spirituality"

> *Michael, I suggest you read 'Sufism and Taoism: A Comparative Study of Philosophical Concepts' by Toshihiko Izutsu, University of California Press,*
> *Berkeley, 1984, or 'Sufi Literature and the Journey to Immortality' by A.E.*
> *I. Falconar, Motilal Banarsidass, Patna, India, 1991. Sufism, the mystical*
> *stream of Islam, has much in common with Zen and Taoism and proves, likewise*
> *that spirituality is far more important than 'religion', and goes to prove*
> *that much contemporary poetry would be instantly melted down beyond its*
> *constituent parts by the white hot heat at the heart of spirituality - read*
> *Ibn Al'Arabi or Jalaluddin Rumi to begin to get a sense of that heat. There*
> *are Christian mystics as well, of course, such as Julian of Norwich, Thomas*
> *Traherne, Hildegard of Bingen or the Flemish mystic Jan van Ruysbroek, many*
> *riches outside the confines of the 'established' churches. Once you start,*
> *you won't stop, discipline or not. Enjoy the research, take care.*
>
> *On 25/7/10 16:54, "J. Michael Mollohan" <[redacted]> wrote:*
>
> *I've often said that the USofA is more religious and less spiritual than any*
> *other country. In the part of the country I live (i.e., Bible Beltish)*
> *there seems to be a church on every corner. Truly, it's not that bad, but*
> *it's a lot less far off the mark than you might imagine. The town I'm from*
> *now has a population of around 900 souls. There are AT LEAST 10 churches.*
> *In the city where I now live there are literally hundreds of churches for*

a
population barely above 50,000. I've noticed that in small cities where there are a lot of churches, the religious life tends to be cliquish. Additionally, other aspects of life are equally fragmented and closed to outsiders, often aligned along the lines of where people go to church. Since I belong to no church and profess Taoism, or on occasion, Zen Buddhism, I don't fall into any of the "Christian" or "Jewish" or "Muslum"
cliques. I most closely resemble the Unitarian or Unity groups, but even still since I don't "belong" I'm always not quite on the inside. I'm outside looking in through stained glass windows.

Someone should do a study. I don't have the discipline.

----- Original Message -----
From: "carol dorf" <[redacted]>
To: <[redacted]>
Sent: Friday, July 23, 2010 11:26 PM
Subject: Re: "The Decay of Spirituality in Poetry"

I'm not sure about this idea of America and spirituality -- we certainly are
far more religious (i.e. participating in traditional religion) than people
in other developed countries; though perhaps our religiosity interferes with
the development of other spiritual perspectives.

On Fri, Jul 23, 2010 at 6:15 AM, Adam Katz <[redacted]>
wrote:

In regard to Fieled's posting, below: In Joyce's letters to Grant Richards,
when he's trying to get Dubliners published and fighting against the censorship of certain common though blasphemous words, he says something
like "I seriously believe you will retard the course of Irish civilization
by preventing them from having a look at itself in my nicely polished looking glass." Something like that.
a

I'll admit I haven't read Marx's enti>>>>
David,

I'll admit I haven't read Marx's
>>>> enti>>>> re oeuvre, but the intermingling of
spirituality & materialism is
>>>> fascin>>>> ating, and I have perused Deleuze/Guattari
as well.

>>>> Thi>>>> nk of what's happening in the US now; our collective spirit is
being
>>>>
gut>>>> tered for dearth of the ability to consume the way we're accustomed
to;
>>>> our>>>>
spirits are bound to different levels of
>>>> materialism.

>>>> Th>>>> e spirituality I'd like to espouse encompasses metaphysical
dimensions;
>>>>
>>>> realms that are based, somewhat idealistically, on "soul" and "spirit,"
>>>> lik>>>> e the
Whitmanic.
But rehashing the Whitmanic doesn't
>>>> work>>>> . What about a new spirituality
that holds up a mirror and catches
>>>> the
>>>> d>>>> arkness of our current fetishism?
>>>>
>>>> guidelines
>>>>
>>>
>>
>> guidelines &
>>
>

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315. **Al Filreis**
PoemTalk 34: on Charles Olson
Mon 26 Jul 2010

Today we are pleased to release episode 34 of the PoemTalk series - a discussion of one of Charles Olson's Maximus poems with Charles Bernstein, Rachel Blau DuPlessis and Bob Perelman.

http://poemtalkatkwh.blogspot.com/
http://www.poetryfoundation.org/

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

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316. Cara Benson
AUG 12 Belladonna / Dusie Reading
Mon 26 Jul 2010

Yes, Brooklyn in August. You can do it...

Thursday, Augus
Hi All,

Yes, Brooklyn in August. You can do it...

Thursday, August 12, 2010; 7:30 pm
Belladonna* & Dusie present
Â
The Summer Reading
Please join us in celebrating these authors and their new books:
Â
Cara Benson: (made), BookThug
MairÃ©ad Byrne: The Best of (Whatâ€™s Left of) Heaven, Publishing Genius
Caroline Crumpacker: Recherche Theories, EtherDome Press
Susana Gardner: Herso, An Heirship in Waves, Black Radish Books
Eileen Myles: Importance of Being Iceland, Semiotext(e); Inferno, O/R
Kate Zambreno: O Fallen Angel, Chiasmus Press
Â
Location: Book Thug Nation: 100 N. 3rd St; Between Berry St & Wythe Ave; Williamsbug, Brooklyn
Admission: FREEÂ
Â
http://www.belladonnaseries.org/readingseries.html

_____Â
http://www.necessetics.comÂ {homepage}Â
http://www.necessetics.com/sousrature.htmlÂ {journal}

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317. Cara Benson

AUG 12 Belladonna / Dusie Reading [TAKE TWO]

Mon 26 Jul 2010

Sorry for theÂ double up, BUT: reading isÂ at 8pm.
[TAKE TWO]

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http://www.necessetics.com/sousrature.htmlÂ {journal}

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318. Eric Weinstein
Call for Submissions: PRICK OF THE SPINDLE
Mon 26 Jul 2010

Hi all,

*Prick of the Spindle <http://www.prickofthespindle.com/> *is currently seeking submissions for its fall 2010 issue (due out in September). here<http://www.prickofthespindle.com/pages/submit.htm>. Please let me know if you have any questions.

Thanks & all best,

Eric

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319. Catherine Daly
Re: 2010 Subito Press Book Competition
Mon 26 Jul 2010

Sad news, Beyond Baroque is currently throwing its first contest.

http://www.beyondbaroque.org/news.html

<http://www.beyondbaroque.org/news.html>So here we have an independent cultural institution of long standing that has $1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! -- but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling books online; by not looking up the value of some of the rare first editions that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).

Nope, they're having a contest.

--
All best,
Catherine Daly
[redacted]

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320. **amy king**

Bill Knott books ++ FRIDAY -- Amy De'Ath, Octavio R. Gonzalez, Gordon Massman, Tracy O Connor, Joanna Ruocco, Kate Schapira & Dustin Williamson!

Mon 26 Jul 2010

STAIN OF POETRY
A READING SERIES
JULY 30, FRIDAY ~ AMY DEâ€
.

STAIN OF POETRY
A READING SERIES
JULY 30, FRIDAY ~ AMY DEâ€™ATH, OCTAVIO R. GONZALEZ, GORDON MASSMAN, TRACY O
CONNOR, JOANNA RUOCCO, KATE SCHAPIRA & DUSTIN WILLIAMSON!

LISTENERS WILL RECEIVE ONE-OF-A-KIND HAND-PAINTED, HAND-MADE & SIGNED COPIES OF
SYLLABIC VERSE BY BILL KNOTT.
FIRST TO COME, FIRST TO RECEIVE ONE OF THESE RARE BOOKS!

@ GOODBYE BLUE MONDAY â€“ BUSHWICK, BROOKLYN

WITH

AMY DEâ€™ATH studied American Literature with Creative Writing at the University of East Anglia and at Temple University in Philadelphia. Her poems have appeared in ONEDIT, QUID and others. Crater Press recently published her broadside, ANDROMEDA, THE WORLD WORKS FOR ME. She has two short books forthcoming in 2010. Her first collection will be published by Salt, and a chapbook will be coming out from Oystercatcher later in the year. Her poetry blog can be found atWWW.AMYDEATH.WORDPRESS.COM. â€œAmy Deâ€™Ath is the new fire for mortals. She peoples space. She plays tricks with the gods and with her readers. This is personal, and itâ€™s hot shit.â€ â€” Marcus Slease ~

OCTAVIO GONZALEZ is a Dominican-American poet from Santo Domingo and Brooklyn, N.Y. He teaches literature and composition at Rutgers University, where he is a doctoral student in English. Some of his work appears online and in print, in PUERTO DEL SOL, OCHO, MIPOESIAS, and other journals. His first chapbook, THE BOOK OF OURS, has just been published by Momotombo Press. ~

Attempting with the scientistâ€™s objectivity, GORDON MASSMAN has numbered over twenty-one hundred slices of his psyche in order to discover his most basic urges, motives, fears, addictions, and desires. He aspires to be the

literary human genome project, and in doing so, unearth as fearlessly as possible aspects not only of his own, but those of the universal male psychology. Tarpaulin Sky Press recently published his collection, THE ESSENTIAL NUMBERS. This summer Spork Press will release a chapbook of this work. ~

TRACI O CONNORâ€™s first collection of fiction, RECIPES FOR ENDANGERED SPECIES, was recently released by Tarpaulin Sky Press, and she has published fictions and poems in various journals and magazines, including MID-AMERICAN REVIEW, GARGOYLE, DIAGRAM, LIT MAGAZINE, THE PINCH, H_NGM_N, FOURTEEN HILLS, MARGIE, GREEN MOUNTAINS REVIEW, SIDEBROW, BARROWSTREET, CV2 and POET LORE. Traciâ€™s currently at work on a collection of flash-memoirs about her Mormon childhood called SHELL-SHAPED PIECES OF BONE and a second collection of short stories. She teaches writing and literature at Guilford College in Greensboro, North Carolina where she lives with her spouseâ€”the writer, Jackson Connorâ€”their four children, one labradoodle, and a â€˜cat.â€™ ~

JOANNA RUOCCO lives in Denver, Colorado. She is the author of a novel,THE MOTHERING COVEN, published by Ellipsis Press, and a short story collection, MANâ€™S COMPANIONS, published by Tarpaulin Sky. She co-edits BIRKENSNAKE, a fiction journal, with Brian Conn. ~

KATE SCHAPIRA is the author of TOWN (Factory School, Heretical Texts, 2010) and several chapbooks from Flying Guillotine Press, Cy Gist Press, horse less press, Rope-A-Dope Press and Portable Press at Yo-Yo Labs. She runs the Publicly Complex reading series in Providence, RI. ~

DUSTIN WILLIAMSON is the author of OBSTRUCTED VIEW (Salacious Banter), EXHAUSTED GRUNTS (Cannibal), and GORILLA DUST (Open 24 Hours). He publishes Rust Buckle Books, and is the current Monday night coordinator at the Poetry Project in NYC.

AT

GOODBYE BLUE MONDAY
1087 BROADWAY
(CORNER OF DODWORTH ST)
BROOKLYN, NY 11221-3013 [redacted]
J M Z TRAINS TO MYRTLE AVE
OR J TRAIN TO KOSCIUSKO ST
~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

www.stainofpoetry.com

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Poetry, Publishing, Women & the Internet
+
http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

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321. Willard Fox
Re: 2010 Subito Press Book Competition
Mon 26 Jul 2010

Trying to win prizes with poetry is like entering your mother in a wet t-shirt competition.

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322. Mark Johnson
Re: "The Decay of Spirituality in Poetry"
Mon 26 Jul 2010

Wittgenstein believed that most (but by no means all) talk about the mystical or the transcendental or the spiritual amounted to a load of crap/delusion/self-delusion. And who can disagree? Step into a bookstore and peruse the relevant sections. This is why he particularly loved Samuel Johnson's prayers (a small volume of which he often carried with him) -because they eschew claptrap, that is, are ethical writings rather than mystical in nature.

It's an egregious mistake to caricature Wittgenstein as some sort of cold-hearted atheist materialist logician. Read anything about his life -the many memoirs left by his students (I like Norman Malcolm's best, a very moving small book), the biography by Ray Monk- and you find a man absolutely tortured by ethical considerations.

Mark

On Mon, Jul 26, 2010 at 12:29 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *Hi, Jason,*
>
> *" On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there*

can be "the ultimate good" as a meaningful object of discourse, he also says
that he understands the impulse to try to talk about it nevertheless and he would never suggest that anyone should not try to talk about it because the attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the Tractatus, first everything he wrote, and second everything he didn't write (because he couldn't), and of the two the latter is far more important. Second the section from the tractatus which I've never found him repudiating
that I think speaks to this is 6.4 (all propositions are of equal value) and
the comments to it. I'll quote here at length:

"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."

Do you not see the circularity of Wittgenstein's argument? While he pays lip
service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?

Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."

Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or
don't happen (are not true). Wittgeinstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.

*Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see *Eda Anthology*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate"*
construction is only a part.

"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental.
What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.

It must lie outside the world."

Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.

"6.42 Hence also there can be no ethical propositions."

Here one can see W's circular thinking in practice.

"Propositions cannot express anything higher."

Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure. This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.

"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."

*It seems to me wrong. If you change the limits of language (more specifically of *a* language, that's why the importance of translation), you*
are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.

"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.

The world of the happy is quite another than that of the unhappy."

W. ignores the consequences of what he is saying here.

"6.44 Not how the world is, is the mystical, but that it is."

This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).

*"6.45 The contemplation of the world sub specie aeterni is its contemplation
as a limited whole.*

The feeling that the world is a limited whole is the mystical feeling."

*That's where the great divide between W. and Benjamin comes. Benjamin is all
for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."*

"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."

That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.

"B RE: Spicer. He does, I think, form a touchstone. as does"

Yes.

*"C. I'm going to plead ignorance on this point because I haven't read the anthology yet, but if I understand the idea then I think I might agree. I tend to think of modernism as having more tension present in it tho at least
in its attitudes, and I also think it starts much earlier, given my opinion that not a lot of people agree with me about that Moby Dick is the first postmodern novel and therefore the modernist postmodernist tension dates to the nineteenth century at least. As for the german romantics, i'm less well versded. I have been reading Goethe lately and it's very much resonating with me in a way that I haven't fully integrated in my thinking yet, but I think i can see what you're getting at there."*

*I think you will find the Eda anthology very interesting. A hundred twenty page selection from it (with a few additional essays) has appeared in a special section in *Jacket* (http://jacketmagazine.com/34/eda-essays.sh)*

> *I agree with you completely about *Moby Dick*.*
>
> *"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."*
>
> *I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.*
>
> *E. I am very much looking forward to it!*
>
> *I'll announce it the moment it is out.*
>
> *Thank you again for your very thoughtful remarks.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sun, Jul 25, 2010 at 4:13 PM, Jason Quackenbush <[redacted]> wrote:*
>
> *Hi Murat,*
> *Excellent feedback, thanks!*
>
> *On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there can be "the ultimate good" as a meaningful object of discourse, he also says that he understands the impulse to try to talk about it nevertheless and he*

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E. I am very much looking forward to it!

Regards,
Jason

On Jul 25, 2010, at 10:54 AM, Murat Nemet-Nejat wrote:

Jason,

Thank you for your very interesting blog entry. I have a few questions relating to it.

a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the Tractatus Logic-Philosophicus onward." Could you elaborate on this more? While I agree with you that the inner logic of Wittgenstein's own thought led him to a wall against which beat (fly in a box), I am not sure how he transcended it. In fact, he himself would have objected to any idea of transcendence? His followers definitely rejected any hint or use of the concept of mysticism while applying his thought on language games to poetics. Isn't "mysticism" a dirty word among poets or poetry thinkers who refer to Wittgenstein most?

b) I am glad you point to the importance of Emerson and transcendentalism in American poetry (and 19th century prose; but in your list of poets sustaining the "spiritual" tradition you ignore a crucial figure, Jack Spicer.

c) One generally assumes the "irrelevance" of Romanticism, at least

*English
Romanticism (German Romanticism is very different) to our present pursuit.
What about the most recent, extremely interesting Millennium Anthology which
attempts to re-cast Romanticism in a new light, as a precursor to modernism.
Do you buy that? I think the 19th century German Romanticism (a figure like
Novalis as much as Blake) has a lot to say to us in a pursuit of the metaphysical /spiritual in poetry.*

*d) "It's there in Robert Grenier's famous written proclamation "I hate speech" as well as in the opposite and too often unanalyzed Deconstructionist skepticism towards writing. As such both in the Language
poets and the late post-structuralism, there is already present a fair amount of suspicion of the materiality of language..."*

*This would be true if you really consider Robert Grenier a language poet;
to
me, the very opposite is true. Grenier's statement is much nearer to the Turkish poet Orhan Veli's statement: "We wish it were possible to dump even
language itself." (*Eda Anthology*). As you say, believing in the immateriality of language, he uses visual and constructive/serial means to
show it. I do not think most language school poets would admit to any "suspicion of the materiality of language..." though you are trying to get
them to your side.*

*e) "To my way of thinking, poetry at its best serves as a sort of javelin
to
be launched at the veil of language beyond which lies the mystical which can
only be indicated or pointed to but not directly talked about. Poetry should
always be pushing at the limits of language..."*

*Wait until *The Spiritual Life of Replicants* comes out by Talisman Books
this fall. *SL* is part VI of a longer poem *The Structure of Escape:* .A
Comic Essay On Poetry.*

Ciao,

Murat

On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[redacted]> wrote:

Hi Adam,
This essay really got me thinking, but as I wrote a response I realized I
had too much to say to want to spill the whole thing onto the list, so I
wrote it up as a blog post here:

http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical

I'd very much like to here what you (or anybody else for that matter) think.

Regards,
JF Quackenbush
[redacted]

On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:

This is an essay of mine newly published in Word for Word, "The Decay of

Spirituality in Poetry":

http://www.wordforword.info/vol17/Fieled.htm

Many thanks to Jonathan Minton.

Enjoy.

Adam

> *guidelines*
>
> *guidelines*

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323. Little Red Leaves
Re: 2010 Subito Press Book Competition
Mon 26 Jul 2010

Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm *incredibly* grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that *very* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.

I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then *please* clarify--are you asking us to walk away from any press who runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here. If I'm missing what the *action* is, I'd like someone to clarify.)

I also want to ask you (& David--hi David) to seriously revisit the question of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, *while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket for that ride*. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but

honestly: it's UB's listserv & UB's dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the oppositein fact--but your call to action (or the way you've chosen to articulate it? here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is *exactly* what you're wanting to confront, right (using a refusal of contest-model funding particularly for *small* presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.

As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,
CJ Martin

On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[redacted]>wrote:

> *Sad news, Beyond Baroque is currently throwing its first contest.*
>
> *http://www.beyondbaroque.org/news.html*
>
> *<http://www.beyondbaroque.org/news.html>So here we have an independent cultural institution of long standing that has $1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! -- but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling*
> *books online; by not looking up the value of some of the rare first editions*
> *that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*

> *Nope, they're having a contest.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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324. Jeff Hansen
item for inclusion
Mon 26 Jul 2010

I recently published a book with Blue Lion Press, which uses Lulu as its printer. The press is edited by Jukka-Pekka Kervinen and Peter Ganick. It is entitled "Jazz Forms" and is essentially my selected poems from 1988-2008. You can purchase a copy at Lulu for $9 or simply download the entire book for free. The link is

http://www.lulu.com/product/paperback/jazz-forms/5652529

"Poets have long been mesmerized by jazz. And when they get together in the same room they tend to resemble each other. But Jefferson Hansen has done something different in Jazz Forms. The impulse might still be mimetic but he translates what he is listening to into a work that is full of ecosystems and associations, full of things like birds and fires and air and bears and babies. The jazz in "Jazz Forms" leads to trance, is transformative."

â€”Juliana Spahr

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325. Obododimma Oha
On Being a Cybernomad
Tue 27 Jul 2010

"Inhabiting cyberspace is something that should suit wanderlust. Cyberspace provides a relatively free environment for one to migrate from one location to the other."

Read full text of "On Being a Cybernomad<http://234next.com/csp/cms/sites/Next/Home/5599126-146/

on_being_a_cybernomad__.csp>"
at:
http://234next.com/csp/cms/sites/Next/Home/5599126-146/on_being_a_cybernomad__.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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326. richard owens
Re: 2010 Subito Press Book Competition
Tue 27 Jul 2010

CHRIS:

at this juncture, yeah, we're sadly at a dead end. but i do find myself weirdly shocked that you see opposition to poetry contests that call for reading fees as a species of belligerence. viz. there's really no _meaningful_ comparison between, on one hand, a _small_ press that solicits poets for "reading fees" and, on the other hand, a poet getting paid to teach within an always already institutionally compromised environment (& here i _fully_ recognize what you're saying).

& when you say, Chris, you ain't so immaculate yrself so don't call out anyone else for being dirty (i.e. "while collecting a payecheck ... "), that logic just don't fly. i mean, the aim for a few folks here has at times been geared toward defending contests as ethical practice by way of a logic that suggests any source of funding is bad so, in turn, all sources of funding are good. & this just simply is not the case. & it's precisely here that the "bad cut and paste" you pointed out in one of my previous msgs is perfectly applicable, precisely in spite of the logic that denied it.

in the end my intervention here is an expression of concern, not belligerence. it's worth marking the difference. if yr comments below, a few of which i take as clearly belligerent, are intended to suggest i intervened in this issue at this moment to draw attention to DTC -- well, that's not it by a long shot. DTC & the pubs always sell reasonably well, w/ or w/out the circus.

deadlocked hugs ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Mon, 7/26/10, Little Red Leaves <[redacted]> wrote:

From: Little Red Leaves <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Monday, July 26, 2010, 10:37 PM

Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm *incredibly* grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that *very* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.

I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then *please* clarify--are you asking us to walk away from any press who runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here. If I'm missing what the *action* is, I'd like someone to clarify.)

I also want to ask you (& David--hi David) to seriously revisit the question of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, *while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket

for that ride*. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but honestly: it's UB's listserv & UB's dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the oppositein fact--but your call to action (or the way you've chosen to articulate it? here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is *exactly* what you're wanting to confront, right (using a refusal of contest-model funding particularly for *small* presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.

As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,
CJ Martin

On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[redacted]>wrote:

> *Sad news, Beyond Baroque is currently throwing its first contest.*
>
> *http://www.beyondbaroque.org/news.html*
>
> *<http://www.beyondbaroque.org/news.html>So here we have an independent cultural institution of long standing that has $1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! -- but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling*
> *books online; by not looking up the value of some of the rare first editions*
> *that linger on the shelves), the archive, the art gallery, the*

> *readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*
>
> *Nope, they're having a contest.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

↑ Index

327. tyrone williams
Re: 2010 Subito Press Book Competition
Tue 27 Jul 2010

Rich,

Like Chris I too have to beg off (the semester starts a month from today and I have a number of pressing projects to finish) but I will simply point out a couple of things. Since readings and contests (not necessarily the same thing) usually serve to defray the costs of publishing books, the question of journals is not as pertinent here (yes, I know there are some journal publication contests too). You speak of political responsibility at the "ground" level but, vis-a-vis the university system, this is a misleading and potentially politically irresponsible metaphor. The "complex matrix" of university financing and funding serves, here, as a form of mystification to the extent all public university financial records are public documents that can be accessed and analyzed (the same is largely true for many private universities). One can, if one wishes to, "follow the money" back to its sources, savory or not. This is how many universities were forced to divest--or at least acknowledge--their stocks in South African (and affiliated) companies, businesses, etc. during apartheid. Your argument thus sounds like a version of Laurence Fishburne's character in the neo-noirish "Deep Cover": "the money don't know where it comes from." Finally, you continue to portray poets as naive saps suckered by the po' biz--that may be true for many but certainly not all. It goes without saying that none of this is a defense of reading fees and contests per se (though I think it very much depends on the particular contest and fee--do you get the winner's book? a book from the press of ones choosing? is it clear that the funds are being used to

defray the costs of expenses? etc.), but it is a reminder that we, those who trade our labor for salaries or wages from universities (however layered the degrees of labor, exploitation, and privilege), too reap the benefits of others' "ground" work...

Tyrone

-----Original Message-----
>From: richard owens <[redacted]>
>Sent: Jul 25, 2010 4:42 PM
>To: [redacted]
>Subject: Re: 2010 Subito Press Book Competition
>
>CHRIS:
>
>man, in a lot ways i think our sense of the landscape is in alignment, but 2 things: 1. the DTC narrative a couple msgs back was aimed at a question rasied by Tyrone, who asked how DTC is funded and whether or not i (we) cld provide alternate models for subsidizing print (and digital) projects; 2. i do think that soliciting reading fees from poets is worse than _Paypalling_ cash to _Lulu_ (both of which are _wildly_ problematic), but i think this for a range of reasons i'm not sure can be adequately addressed here.
>
>you're right to point out the distance between unflinching action & unflinching rhetoric -- and i think this extends to another difference: the distinction between tactical strategy (i.e. the call to refuse contests; and the gesture of publicly refusing them in real time) and analysis (i.e. the suggestion that contests are themselves symptomatic of deeper tendencies that are no less corrupt and more firmly entrenched and thus less visible, more permissible, etc). i agree with you (and with Tyrone) the whole way here -- and i don't think i've suggested anyone involved in this conversation functions as the handmaiden of capital (tho i think we all, in odd ways, are, myself included).
>
>here i need to return to that longer msg i sent out re DTC, because there was an essential point i fear was missed: the question of pedagogy. many of us teach _in_ university systems &, as you say, far more of us have been stretched across the rack by universities than taken in by poetry contests. but here there's an incredible difference: again, universities, however corrupt (i'm thinking here of Cary Nelson's and Marc Bousquet's amazing investigations into the university industry; and of course the student loan scandal that was splayed open by mainstream media a couple years back), are deeply entrenched institutions that produce and reproduce forms of exploitation that are often difficult to name and difficult to resist -- & here the distance between praxis and analysis narrows,

but at the same time the extent to which we can intervene is also limited (i mean, you can fight city hall, but can you fight city hall?). this to say, when we talk abt funding
> sources derived from institutions, we're talking abt, as i sd before, an incredibly complex matrix of relations that reside far beyond the immediate, the local, the ground. BUT (and this is the clearest point i want to make), when a _small_ press (a press _at_ the ground level; a press which _is not_ New Directions or City Lights or a major university press) introduces a contest which solicits reading fees from poets, the gesture is clearly not a good faith gesture but one that exploits the desire so many poets have simply to be read with care -- and it's precisely this which i find so incredibly saddening. and since we see these practices _at the ground level_ i do believe we are responsible for calling them into question (analysis) and, in this case, refusing them completely (tactic).
>
>it's far more difficult to challenge power at an institutional level -- and to identify how power exerts itself through our own behaviors (viz. i meant it when i asked folks to point out my own blindspots) -- but when we identify destructive practices at the ground level we have a responsibility to name them, refuse them and (again, thanks Tyrone) offer other possibilities. in this particular case --- the case of contest culture -- we might just be treating a symptom that discloses a far broader, systemic crisis, but i think, at the very least, the gesture is essential. as ever, that distance between institutional power and local community (and i take _this_ list as an instantiation of the "local") is crucial here.
>
>&, Chris, when you say contests are symptomatic of deeper tendencies, as i say, i agree & it's precisely here that the question of pedagogy is indispensable b/c i think the appeal to contests with reading fees as a funding model emerges out of a very particular view of what poetry is, what a "good" poem is and what a successful poet is -- and it's precisely this view of poetry, and cultural production in general, that has to be troubled, splayed open and radically reimagined. as Pierre pointed out a couple days back, when a poet asks "how do we get a foot in the door?", this question rests on a range of very troubling assumptions about what culture is, how it comes to us, how we respond to it and how we participate in its production.Â Â Â Â Â Â Â Â
>
>hugs ... rich ...
>
>.....richard owens
>810 richmond ave
>buffalo NY 14222-1167

>
>damn the caesars, the journal
>damn the caesars, the blog
>
>--- On Sun, 7/25/10, Little Red Leaves <[redacted]> wrote:
>
>From: Little Red Leaves <[redacted]>
>Subject: Re: 2010 Subito Press Book Competition
>To: [redacted]
>Date: Sunday, July 25, 2010, 2:54 PM
>
>Dear Rich,
>
>First, the Allen Fisher piece in the new DTC is *amazing*... Is there more
>out there from this project? & I like your history a few notes back--much
>appreciated.
>
>Just a rejoinder or two--the folks in this thread are not the voice of
>capital, or not trying to be, many in fact trying *not* to be. I'd also say
>at this point that universities have fleeced more unsuspecting citizens than
>poetry contests, hands down--I really don't think there's a case there. & I
>work for one. I definitely think there's more work to do on *that* front &
>that contests might just be a symptom. But is it really so simple? Somehow
>giving your money to lulu.com is more ethical than running a contest? Or
>paying a web hosting service? (I do these, too.) I like your call to
>unflinching action (or am seduced by it, when it's action) but if it's just
>unflinching rhetoric we need, then fuck it. It's a sermon. (I've been
>seduced by those, too. Am still, in all honesty.)
>
>I like your thing about how capital advances by denying absolute statements.
>Yep, agreed (see the contemporary university). Plenty of models, too, (old &
>new, including sermons) where capital advances by way of the absolute. But I
>don't think you're a capitalist--didn't & wouldn't call your absolute
>statement fascist--we can leave this behavior to the pundits (who get rich
>off it). I just think we could do some work to pry apart the demand for
>legitimacy from these other demands, since legitimacy works too well as a
>kind of coin, even in the absence of cashflow.
>
>...Institutions as pot dealers & contests as rock slingers? Sheesh,
>analogies might be something to avoid here. I honestly thought it was a bad
>cut-and-paste! It's funny, but it's just wrong. We're not doing god's work
>in the university & the funds aren't *just* not clean, much of the product

>isn't the healthy alternative (it's debt, in part, & it's massive). Or we're
>doing the bank's work as much as anyone else's. & yet many of us still feel
>compelled to live/work here--to talk here (here)--would it not be better to
>address this without indulging in a dressing down of each other (or dressing
>up of ourselves) according to whose wire rims are the least Palin-esque,
>whose window the least *Overton*?
>
>Again, the thing that prompted me to chime in here was the thought that we
>could/should be involved in measuring the *relevance* of our colleagues'
>press work--that the use of contests/reading fees for funding could
>*possibly* serve as a litmus test in that regard--that we should walk away
>from those colleagues' press work who participate in these things as
>*irrelevant*. Too much debris in that path. It's not a conservative position
>to want to avoid lending a hand in piling it up.
>
>More shortly--C
>
>On Sun, Jul 25, 2010 at 10:40 AM, richard owens <[redacted]>wrote:
>
>> GARY &c:
>>
>> thanks for this clarification. like you, i too believe everyone's aright.
>> but, man, if youse catch me participating in hypersketchy practices that i
>> might not see as sketchy -- if you see a blindspot that i somehow missed,
>> then call it friendo. i'll prolly be grateful.
>>
>> re contests & funding: saying institutional sources of funding are no less
>> compromised than those funds pulled in from contest reading fees is like
>> saying:
>> man, the guy next door sells weed so don't climb on that one over there for
>> peddling
>> smack & crack. the logic is stunningly conservative -- like the smooth way
>> around to
>> saying: don't make waves coz don't nobody care &,
>> besides, poet worker bees never minded being exploited by contests in
>> the first place (wot is it Emma Goldman sz, those treated most poorly by
>>Â a nation -- or, in this case, any other institution or practice -- are
>> it's
>> fiercest defenders? i mean, just because we got rodents in the living room
>> don't mean we shld ignore the rats in the kitchen or the mites in the
>> flour. (vermin = sketchy practices not people.)
>>

>> hugs ... rich ...
>>
>>
>>
>> .....richard owens
>> 810 richmond ave
>> buffalo NY 14222-1167
>>
>> damn the caesars, the journal
>> damn the caesars, the blog
>>
>> --- On Sat, 7/24/10, Gary Sullivan <[redacted]> wrote:
>>
>> From: Gary Sullivan <[redacted]>
>> Subject: Re: 2010 Subito Press Book Competition
>> To: [redacted]
>> Date: Saturday, July 24, 2010, 10:51 AM
>>
>> Dear Richard Owens,
>>
>> I started writing poetry when I was in grammar school, I don't remember
>> what age exactly.
>>
>> I had read Lewis Carroll's Hunting of the Snark, which had scared the holy
>> living crap out of me.
>>
>> I was so terrified, I didn't know what to do with myself. So I sat down and
>> wrote a poem, trying to write something even more terrifying than Hunting
of
>> the Snark.
>>
>> I am not sure what my motivations were. I'm sure a good child psychologist
>> would have a theory or two.
>>
>> This has been, more or less, my relationship to writing for the last 40
>> years or so.
>>
>> I'm not entirely unsympathetic to what you're saying. A piece I wrote in
>> the 90s and published in How To Proceed in the Arts, "First Draft Imaginary
>> Writer Survey," ends with the questions:
>>
>> "Why do we call it 'submission'? What are we collectively 'accepting'? What

>> do we write about when we write about writing?"
>>
>> That said, I didn't post a bad poem to poetry.com to prove that such
>> contests are bad, as it appears Catherine, who beat me to the punch, did.
>>
>> Nor to prove that people who know nothing about poetry can't judge it, as
>> it appears Jennifer might believe. (I couldn't agree less with that
>> sentiment.)
>>
>> I certainly did not do it to show up anyone's "usurious" practices. I do
>> not like that word nor how it has been used to target a certain population.
>>
>> I did it because I was pissed off about what had happened to my
>> grandfather. Less so his having been duped by poetry.com--I had mixed
>> feelings about that, as it had actually given him some mild pleasure while
>> he was on his deathbed. He was in great pain and dying, after all. As
>> consolation, poetry.com made him feel as though he was a "real" poet.
>> (Whatever that is.) He recited his winning poem to me over the phone from
>> memory while he was in the hospital.
>>
>> I was really pissed off because he had died, coughing up blood in a
>> hospital with my grandmother at his side.
>>
>> I don't care whether or not poetry magazines or presses or universities or
>> individuals hold contests and charge entry fees. I have never entered one,
>> not one with a fee. But not because I am morally opposed to them. The
simple
>> truth is that I am a cheapskate. If I felt more than 75% sure that my
>> manuscript stood a chance, I might pay the money and send it.
>>
>> I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny
>> and talked a lot about poetry. Which he clearly loves. More than I do,
>> certainly. I have no interest in poetry beyond that which directly feeds,
>> inspires, terrifies, surprises me. That which engages me. That's probably
>> true for him, too, though I would imagine that he's engaged in far more
>> being written today than I am.
>>
>> I have no opinion one way or the other about any contest that he might be
>> promoting or managing or dreaming up or whathaveyou. That's his
business.
>>
>> I do know that, when you are spotted doing anything beyond appearing to

be
>> a humble poet dutifully hunched over a desk in the corner crafting your
>> some-day important earth-shattering poems, that some poets sometimes like to
>> trash talk you, call you a capitalist, usurer, careerist, fraud, whatever.
>> Poetry is a religion for the people who do this. They are welcome to it. I
>> am a third or fourth generation atheist, and I have no interest in magical
>> or ritualized thinking about anything, least of all poetry.
>>
>> I admire many of the people who have chimed in against poetry contests. But
>> no more or less so than I admire Noah. Or anyone, for that matter, who might
>> submit their work to the contest he announced.
>>
>> After all, my grandfather, who I loved very dearly, was a
>> contest-submitter. Indeed: a contest winner! And his poem actually made me
>> cry when he recited it to me, which is more than I can say for almost
>> everything currently in print, however it might have wound up there.
>>
>> This is not all to say that you are wrong to feel how you do about
>> contests. That's your business and you are of course as qualified as anyone
>> else to think about such things. Just that, though I appreciate the
>> call-out, I thought I should be open about the situation of having written
>> that poetry.com poem and what my own honest feelings about contests are.
>> To me, they are, like those words "submission" and "acceptance," part of the
>> landscape, and do define us to some extent. Just like everything else.
>>
>> Gary
>>
>>
>> _____
>> The New Busy is not the old busy. Search, chat and e-mail from your inbox.
>>
>> http://www.windowslive.com/campaign/thenewbusy?ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3
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Tyrone Williams

↑ Index

328. Murat Nemet-Nejat

Re: "The Decay of Spirituality in Poetry"

Tue 27 Jul 2010

Mark,

What we are (at least I am) discussing here has nothing to do with the New Wave religiosity you are referring here. It's completely different, related but different from ethical values. We all know about W's "tortured" spirit, but what does that have to do with his philosophical writings?

As for Norman Malcolm -his book *Dreaming* is one of the silliest books ever written applying W's ideas.

Ciao,

Murat

On Mon, Jul 26, 2010 at 6:07 PM, Mark Johnson <[redacted]>wrote:

> *Wittgenstein believed that most (but by no means all) talk about the mystical or the transcendental or the spiritual amounted to a load of crap/delusion/self-delusion. And who can disagree? Step into a bookstore and*
> *peruse the relevant sections. This is why he particularly loved Samuel Johnson's prayers (a small volume of which he often carried with him) -because they eschew claptrap, that is, are ethical writings rather than mystical in nature.*
>
> *It's an egregious mistake to caricature Wittgenstein as some sort of*

cold-hearted atheist materialist logician. Read anything about his life -the
many memoirs left by his students (I like Norman Malcolm's best, a very moving small book), the biography by Ray Monk- and you find a man absolutely
tortured by ethical considerations.

Mark

On Mon, Jul 26, 2010 at 12:29 AM, Murat Nemet-Nejat <[redacted]
wrote:

Hi, Jason,

" On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that there
can be "the ultimate good" as a meaningful object of discourse, he also says
that he understands the impulse to try to talk about it nevertheless and he
would never suggest that anyone should not try to talk about it because the
attempt is in itself valuable. There are further two remarks that I think are telling. First there's the comment that there are two books in the Tractatus, first everything he wrote, and second everything he didn't write
(because he couldn't), and of the two the latter is far more important. Second the section from the tractatus which I've never found him repudiating
that I think speaks to this is 6.4 (all propositions are of equal value) and
the comments to it. I'll quote here at length:

"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."

Do you not see the circularity of Wittgenstein's argument? While he pays lip
service to by being "sympathetic" to ethical impulses, he condescends to it

*and relegates it to subservient category. If he can not talk "meaningfully"
about something, then he does not talk about it. Therefore, that thing
becomes invisible: "he didn't write about it because he couldn't." On a
grand scale, is this argument any different from the drunkard who looks for
the key under the light because that's where the light is, not necessarily
where the key is?*

*Wittgenstein never explores or goes after that "outside" world ("the sense
of the world"). His thinking concerns itself only with what "as it is and
happens as it does happen."*

*Here I think an analysis of syntax is important -specifically the English
syntax, composed of subject and predicate- is important. That is the syntax
for an empirical view of the world -where things either happen (are true) or
don't happen (are not true). Wittgeinstein accepts this implicitly as the
paradigm, as far as I can tell, with defending why.*

*Now, instead, consider a syntactical structure replete with conjunctive
forms (a syntax of possibilities, of potential thought) -as the
agglutinative Turkish syntax is, which records thought in the process of
emerging (once again, see *Eda Anthology*), not as true or false but as
process, then a philosophical view of such a world would be totally
different -pre-analytic, much more inclusive, in which a "subject-predicate"
construction is only a part.*

*"If there is a value which is of value, it must lie outside all happening
and being-so. For all happening and being-so is accidental.
What makes it non-accidental cannot lie in the world, for otherwise this
would again be accidental.*

It must lie outside the world."

*Here Wittgenstein is practicing, is following Hume's radical skepticism
about the "innate logic" of reality to which the continental philosophy
(from Spinoza to Kant, etc.) is a counterpoint.*

"6.42 Hence also there can be no ethical propositions."

Here one can see W's circular thinking in practice.

"Propositions cannot express anything higher."

*Yes, this is true if the only possible or valid linguistic structure having
any hold to reality consisted of the propositions, that is to say, subject-predicate structure. This is a priori assumption on W's part having
to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.*

*"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in
language."*

*It seems to me wrong. If you change the limits of language (more specifically of *a* language, that's why the importance of translation), you
are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.*

*"In brief, the world must thereby become quite another, it must so to speak
wax or wane as a whole.*

The world of the happy is quite another than that of the unhappy."

W. ignores the consequences of what he is saying here.

"6.44 Not how the world is, is the mystical, but that it is."

This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).

*"6.45 The contemplation of the world sub specie aeterni is its contemplation
as a limited whole.*

The feeling that the world is a limited whole is the mystical feeling."

*That's where the great divide between W. and Benjamin comes. Benjamin is all
for breaking down these "wholes" in the realm of "ideal language. He points*

> *us to an outline of "a structure of escape."*
>
> *"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."*
>
> *That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.*
>
> *"B RE: Spicer. He does, I think, form a touchstone. as does"*
>
> *Yes.*
>
> *"C. I'm going to plead ignorance on this point because I haven't read the anthology yet, but if I understand the idea then I think I might agree. I tend to think of modernism as having more tension present in it tho at least in its attitudes, and I also think it starts much earlier, given my opinion that not a lot of people agree with me about that Moby Dick is the first postmodern novel and therefore the modernist postmodernist tension dates to the nineteenth century at least. As for the german romantics, i'm less well versded. I have been reading Goethe lately and it's very much resonating with me in a way that I haven't fully integrated in my thinking yet, but I think i can see what you're getting at there."*
>
> *I think you will find the Eda anthology very interesting. A hundred twenty page selection from it (with a few additional essays) has appeared in a special section in *Jacket* (http://jacketmagazine.com/34/eda-essays.sh)*

*I agree with you completely about *Moby Dick*.*

"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."

I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.

E. I am very much looking forward to it!

I'll announce it the moment it is out.

Thank you again for your very thoughtful remarks.

Ciao,

Murat

On Sun, Jul 25, 2010 at 4:13 PM, Jason Quackenbush <[redacted]> wrote:

Hi Murat,
Excellent feedback, thanks!

On the first point, it's notable I think that wittgenstein never denied that there might be a beetle in the box, but just that there was a meaningful way to talk about it. And yet he's clearly sympathetic to impulses in that regard. In his lecture on ethics, while denying that

> *there*
> *can be "the ultimate good" as a meaningful object of discourse, he also says*
> *that he understands the impulse to try to talk about it nevertheless and*
> *he*
> *would never suggest that anyone should not try to talk about it because the*
> *attempt is in itself valuable. There are further two remarks that I think*
> *are telling. First there's the comment that there are two books in the*
> *Tractatus, first everything he wrote, and second everything he didn't write*
> *(because he couldn't), and of the two the latter is far more important.*
> *Second the section from the tractatus which I've never found him repudiating*
> *that I think speaks to this is 6.4 (all propositions are of equal value)*
> *and*
> *the comments to it. I'll quote here at length:*
>
> *"6.41 The sense of the world must lie outside the world. In the world*
> *everything is as it is and happens as it does happen. In it there is no*
> *value -- and if there were, it would be of no value.*
>
> *If there is a value which is of value, it must lie outside all happening*
> *and being-so. For all happening and being-so is accidental.*
> *What makes it non-accidental cannot lie in the world, for otherwise this*
> *would again be accidental.*
>
> *It must lie outside the world.*
>
> *6.42 Hence also there can be no ethical propositions.*
>
> *Propositions cannot express anything higher.*
>
> *6.43 If good or bad willing changes the world, it can only change the*
> *limits of the world, not the facts; not the things that can be expressed*
> *in*
> *language.*
>
> *In brief, the world must thereby become quite another, it must so to speak*
> *wax or wane as a whole.*

> *The world of the happy is quite another than that of the unhappy.*
>
> *6.44 Not how the world is, is the mystical, but that it is.*
>
> *6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.*
>
> *The feeling that the world is a limited whole is the mystical feeling."*
>
> *Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion.*
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that I felt Adam painted them with in his piece, although I think he's
largely right. The appeal to Grenier, I will confess, could be just some
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criticism, and I think it's fair to call me on that. That said, I don't much
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irony that has to counterbalance the extreme focus on the textuality of
writing. To me, reading something like the Chinese Notebook, for example,
I
feel like there's a certain amount of whistling at the dark that's going
on,
at least as it strikes me.

E. I am very much looking forward to it!

Regards,
Jason

On Jul 25, 2010, at 10:54 AM, Murat Nemet-Nejat wrote:

Jason,

Thank you for your very interesting blog entry. I have a few questions

relating to it.

a) You mention "Wittgenstein's thoroughgoing linguistic mysticism that remained present in all of his works from the Tractatus Logic-Philosophicus onward." Could you elaborate on this more? While I agree with you that the inner logic of Wittgenstein's own thought led him to a wall against which beat (fly in a box), I am not sure how he transcended it. In fact, he himself would have objected to any idea of transcendence? His followers definitely rejected any hint or use of the concept of mysticism while applying his thought on language games to poetics. Isn't "mysticism" a dirty word among poets or poetry thinkers who refer to Wittgenstein most?

b) I am glad you point to the importance of Emerson and transcendentalism in American poetry (and 19th century prose; but in your list of poets sustaining the "spiritual" tradition you ignore a crucial figure, Jack Spicer.

c) One generally assumes the "irrelevance" of Romanticism, at least English Romanticism (German Romanticism is very different) to our present pursuit. What about the most recent, extremely interesting Millennium Anthology which attempts to re-cast Romanticism in a new light, as a precursor to modernism. Do you buy that? I think the 19th century German Romanticism (a figure like Novalis as much as Blake) has a lot to say to us in a pursuit of the metaphysical /spiritual in poetry.

d) "It's there in Robert Grenier's famous written proclamation "I hate speech" as well as in the opposite and too often unanalyzed Deconstructionist skepticism towards writing. As such both in the Language poets and the late post-structuralism, there is already present a fair amount of suspicion of the materiality of language..."

This would be true if you really consider Robert Grenier a language poet; to me, the very opposite is true. Grenier's statement is much nearer to

*the
Turkish poet Orhan Veli's statement: "We wish it were possible to dump
even
language itself." (*Eda Anthology*). As you say, believing in the
immateriality of language, he uses visual and constructive/serial
means
to
show it. I do not think most language school poets would admit to any
"suspicion of the materiality of language..." though you are trying to
get
them to your side.*

*e) "To my way of thinking, poetry at its best serves as a sort of
javelin
to
be launched at the veil of language beyond which lies the mystical
which
can
only be indicated or pointed to but not directly talked about. Poetry
should
always be pushing at the limits of language..."*

*Wait until *The Spiritual Life of Replicants* comes out by Talisman
Books
this fall. *SL* is part VI of a longer poem *The Structure of Escape:*
.A
Comic Essay On Poetry.*

Ciao,

Murat

*On Sun, Jul 25, 2010 at 2:13 AM, Jason Quackenbush <[redacted]>
wrote:*

*Hi Adam,
This essay really got me thinking, but as I wrote a response I
realized
I
had too much to say to want to spill the whole thing onto the list,
so
I
wrote it up as a blog post here:*

http://www.wetasphalt.com/content/mind-body-spirit-whatever-new-poetics-metaphysical

I'd very much like to here what you (or anybody else for that matter) think.

Regards,
JF Quackenbush
[redacted]

On Jul 18, 2010, at 3:14 PM, Adam Fieled wrote:

This is an essay of mine newly published in Word for Word, "The Decay of

Spirituality in Poetry":

http://www.wordforword.info/vol17/Fieled.htm

Many thanks to Jonathan Minton.

Enjoy.

Adam

guidelines

guidelines

guidelines

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329. **David Hadbawnik**
Re: 2010 Subito Press Book Competition
Tue 27 Jul 2010

hello, cj!

extreme, yes. evangelical? god, i hope not. insincere? i see how it could seem so, but again, no.

i feel like something IS being misunderstood here, to a certain extent. perhaps on both sides, i dunno. my feeling is not that getting top-down funding of any sort -- be that institutional or sliding-scale subscription, or outright calls for donations from rich friends or relatives -- is pure as the driven snow. far from it. but if i am able to channel funds from a certain source and put that to the service of printing poems and b-sides and chaps, meanwhile throwing business to local printers and places like boxcar press, i do feel like that's categorically different than the contest model, which is based on growth (always got to build up and get more entries), and as has already been said, soliciting funds from hundreds of poets who do not have a chance at winning and are not going to get a full or fair read. i just do.

but as i state in my blog post, i started habenicht in 2000. at that time i worked various part-time jobs and everything came from my own dime. i created a budget and determined this is how much i can spend on that book, and i hustled to sell enough books to break even, more or less. now that i've cut my teeth doing that, the funding i receive to help with kadar koli allows me to do a SLIGHTLY larger journal, with a SLIGHTLY larger print run. i am about to take two boxes to the post office and this will go out entirely from my pocket. but here, i feel like, we're getting into gradations of purity, which was not the point at all.

to me, the point is simply to LOOK AROUND at the landscape and determine what is acceptable to you or not, as a poet, as a publisher, as a person involved with poetry at whatever level. the reason the intervention took place here (and on my blog) is that these are (virtual) spaces that such people frequent. it's not a drive-by just meant to stir things up. in the sense of spurring this discussion, which has already been both passionate and nuanced without devolving into mindless flaming, it's already been successful in my book. it has certainly made me rethink some of my heated rhetoric and extreme views -- though i doubt that for me personally those views will change, i understand better where folks are coming from -- and hopefully for others it's done the same. but again, look around and decide this is that i want from the poetry publishing world, this is what i don't want. and how can i change that? what could be done differently? the remarkable success of dos press in concert with LRL would certainly seem to be a model that i find admirable.

in that sense i feel like we are trying to multitask, though perhaps in a different sense than you mean -- as alongside these discussions are other discussions and i am constantly thinking about the next phase of what all this means in terms of action...

sincerely,

david

On Mon, Jul 26, 2010 at 10:37 PM, Little Red Leaves <
[redacted]> wrote:

> *Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm *incredibly* grateful--holy shit the Marianne Morris poem!) & your*
> *intervention here. The first of these (the launch) is a tactic that *very* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic,*
> *is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic*
> *spirit anyhow.*
>
> *I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then *please* clarify--are you asking us to walk away from any press who*
> *runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here. If I'm missing what the *action* is, I'd like someone to clarify.)*
>
> *I also want to ask you (& David--hi David) to seriously revisit the question*
> *of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, *while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket for that ride*. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but honestly: it's UB's listserv & UB's*
> *dime you're posting on. I'm being blunt (and maybe even a bit reductive)*

here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the oppositein fact--but your call to action (or the way you've chosen to articulate it?
*here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is *exactly* what you're wanting to confront, right (using a refusal of contest-model funding particularly for *small* presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.*

As someone you & David have both published & as someone who's published both
of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,
CJ Martin

On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[redacted]
wrote:

Sad news, Beyond Baroque is currently throwing its first contest.

http://www.beyondbaroque.org/news.html

<http://www.beyondbaroque.org/news.html>So here we have an independent cultural institution of long standing that has $1 rent, a mostly volunteer
staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! --
but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling
books online; by not looking up the value of some of the rare first editions

> *that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*
>
> *Nope, they're having a contest.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]
>
> *guidelines*
>
> *--*
> *www.littleredleaves.com*
> *www.littleredleavesjournal.blogspot.com*

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330. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Solzhenitsyn Jukebox" by Ann Bogle

Tue 27 Jul 2010

The new ebook from Argotist Ebooks is â€œSolzhenitsyn Jukeboxâ€ by Ann Bogle

Description:

Ann Bogle's â€œSolzhenitsyn Jukeboxâ€ is a collection of stories where texts create themselves out of shreds of recollections, leaps of logic, and the constant self-adjustment of narrative imperatives; spinning themselves out in the process of going along under their own momentum. This is akin to what the critic and culturologist Mikhail Iampolsky referred to as the poetry of â€œcaresseâ€.

Available as a free ebook here:

http://www.lulu.com/content/e-book/solzhenitsyn-jukebox/9145301

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331. **Bobby Baird**

News from DEpress: Poems and Fake Book Reviews by Joshua Baldwin

Tue 27 Jul 2010

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depress <http://www.digitalemunction.com/press/> the print deployment of *digital emunction* <http://digitalemunction.com/>, is excited to present its inaugural publication: *Poems and Fake Book Reviews*, a chapbook** by DE contributor Joshua Baldwin.

Taking readers on a wild romp across a deranged and timeless America of the imagination, *Poems and Fake Book Reviews *adds six exclusive fake book reviews to the nine that originally appeared at *digital emunction<http://digitalemunction.com/>
*.

The book also includes the poems “Red Hook Fragments,” “Los Angeles Series” (with striking ink illustrations by the author), and “Four Architecture Poems.” Hilarious and madcap, Baldwin's *Poems and Fake Book Reviews* bursts at the seams with absurdity and wild discovery, and is a true literary entertainment.

Poems and Fake Book Reviews was produced in a limited edition of 100, with teal endpapers and a beautiful letterpress cover printed by Seattle's Fernandez and Sons.

BUY A LIMITED EDITION
COPY OF
POEMS AND FAKE BOOK REVIEWS
FOR JUST $10
(VIA PAYPAL + S&H
INCLUDED)<https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=9NSHZV394259S>

Joshua Baldwin’s poems and real book reviews have appeared in *Chicago Review*, *The Brooklyn Rail,* *Publishers Weekly,* and other publications. His novella, *The New York Sun: A Story of Los Angeles* will be published by Turtle Point Press in the fall of 2011. He graduated from the college at the University of Chicago in 2006 and lives in Brooklyn.

Also: Check out the new *de*press page at
http://www.digitalemunction.com/press/

++++++++

Robert P. Baird
robertpbaird.com
digitalemunction.com

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332. Kyle Schlesinger

WINKFIELD, CHAMPION, CLAY, & BASINSKI AT POEMS & PICTURES | Center for Book Arts, NYC

Tue 27 Jul 2010

Artist Talk:
Poems and Pictures
A Renaissance
in the Art of the Book
(1946-1981)

Wednesday, July 28, 6:30 pm

Featuring:
Trevor Winkfield
Miles Champion
Steve Clay

Moderated by Michael Basinski, Curator of the Poetry Collection at the University of Buffalo

Suggested donation:
$10 / $5 for members

Trevor Winkfield was born in Leeds, England and moved to New York in 1969. He is an acclaimed visual artist who has had twelve solo exhibitions and won numerous awards for his work. As a review of his work in The New Yorker said, "Winkfield's patented blend of Pop Art, Surrealism and Victoriana remains a dependable source of formal and poetic gratification."

Miles Champion is a poet. His books include Compositional Bonbons Placate, Sore Models, Three Bell Zero and How to Laugh (forthcoming from Adventures in Poetry). Providence, an artist's book in collaboration with Jane South, was published by Sienese Shredder Editions in 2008. His recent writing appears in American Book Review, Critical Quarterly, Mimeo Mimeo, PN Review and The Poetry Project Newsletter.

Steve Clay is an author and the publisher of Granary Books. For over twenty years, Granary Books has brought together writers, artists, and bookmakers to investigate verbal/visual relations in the time-honored spirit of independent publishing. Granary's mission-to produce, promote, document, and theorize new works exploring the intersection of word, image, and page-has earned the Press a reputation as one of the most unique and significant small publishers operating today. Steve Clay has authored or co-authored A Book of the Book

with Jerome Rothenberg, A Secret Location on the Lower East Side with Rodney Phillips, and When Will The Book be Done?

Michael Basinski is the Assistant Curator of the Poetry/Rare Books Collection of the University Libraries, SUNY at Buffalo. His poems, articles and reviews have appeared in numerous publications including: Proliferation, Terrible Work, Deluxe Rubber Chicken, Boxkite, The Mill Hunk Herald, Yellow Silk, The Village Voice, Object, Oblek, Score, Generator, Juxta, Poetic Briefs, Another Chicago Magazine, Sure: A Charles Bukowski Newsletter, Moody Street Irregulars: A Jack Kerouac Newsletter, Kiosk, Earth's Daughters, Atticus Review, Mallife, Taproot, Transmog, B-City, House Organ, First Intensity, Mirage No.4/Period(ical), Lower Limit Speech, Texture, R/IFT, Chain, Antenym, Bullhead, Poetry New York, First Offence, and many others. For more than twenty years he has performed his choral voice collages and sound texts with his intermedia performance ensemble: The Ebma, which has released two Lps: SEA and Enjambment. His books include: Idyll (Juxta Press, 1996), Heebee-jeebies (Meow Press, 1996), SleVep (Tailspin Press, 1995), Vessels (Texture Press, 1993), Cnyttan (Meow Press, 1993), Mooon Bok(Leave Books, 1992), and Red Rain Too (1992) and Flight to the Moon (1993) from Run Away Spoon Press.

Poems and Pictures:
A Renaissance in the Art of the Book (1946-1981)
Organized by Kyle Schlesinger, Proprietor of Cuneiform Press.

Poems & Pictures examines relationships between visual and language art. The exhibit features over 60 books produced between 1946 and 1981, as well as paintings, collages, periodicals, and ephemera. Poets, artists and collaborators include Wallace Berman, Joe Brainard, Robert Creeley, Jim Dine, Johanna Drucker, Philip Guston, Joanne Kyger, Emily McVarish, Karen Randall, Larry Rivers, George Schneeman, and many more.

A comprehensive catalog accompanies this exhibition.

Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001
[redacted]
www.centerforbookarts.org

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333. **David Hadbawnik**
Re: 2010 Subito Press Book Competition
Tue 27 Jul 2010

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p.s. -- with regards to the question of higher education

i came to the decision to apply to an MFA program while auditing tom clark's grad class at new college, frustrated by my inability to keep up with the work due to my two part-time gigs. i considered going to new college -- bullet dodged there! -- and wound up at texas state because they offered me the best deal. purely mercenary. no apologies. there were certain specific things i wanted to study and work on in my poetry, and the stubborn midwestern boy in me did not see the point of going into debt to do that. while there, there were things i was unhappy with and i spoke up about them, often to the chagrin of tom and other higher-ups.

the phd is a different beast, as you know. nevertheless, ub offered me a good deal, again, and i felt that the blue state public university system would be more congenial to my own sensibilities and beliefs and ability to impact things through action. so i am the union rep for the department and i'm pretty active in the various ways open to grad students. we are struggling with not only budget cuts and a devastated state revenue, but the administration's proposed response to that, which is to essentially REMOVE u.b. from the SUNY system -- privatize it, and with that a free hand in raising tuition for already strapped students.

and, as with others who come to the poetics program, i felt that here would be a vital place for my press and poetry to grow. what i'm saying is that this is an exchange. i have no illusions about that. i'm here to get certain things, i'm offering my energy and labor, i'm trying to make it a worthwhile encounter for my students. i look at rich owens and his BALLADS project, e.g., [not to mention punch press which has already been covered previously] and i see a valuable roadmap for how i want to do this. that is, already having certain poetic concerns, he's grounded those in careful study of theory and primary texts which has helped that project flower into something which, i'm not embarrassed nor hesitant to say, will prove to be some of the more interesting work being done at this time.

that's why I'M here and i wouldn't be here if i didn't believe that, flawed though it may be, the higher ed. system didn't have something of value to offer and i, through it, something of value to offer in return.

sincerely,

d

On Tue, Jul 27, 2010 at 11:21 AM, David Hadbawnik <[redacted]>wrote:

hello, cj!

extreme, yes. evangelical? god, i hope not. insincere? i see how it could seem so, but again, no.

i feel like something IS being misunderstood here, to a certain extent. perhaps on both sides, i dunno. my feeling is not that getting top-down funding of any sort -- be that institutional or sliding-scale subscription, or outright calls for donations from rich friends or relatives -- is pure as the driven snow. far from it. but if i am able to channel funds from a certain source and put that to the service of printing poems and b-sides and chaps, meanwhile throwing business to local printers and places like boxcar press, i do feel like that's categorically different than the contest model, which is based on growth (always got to build up and get more entries), and as has already been said, soliciting funds from hundreds of poets who do not have a chance at winning and are not going to get a full or fair read. i just do.

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david

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here NOT because I think you should be ashamed of yourselves for accepting
that funding & using it in your small press activities--I think the
oppositein fact--but your call to action (or the way you've chosen to
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*insincere. Professionalization in the arts is *exactly* what you're*
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*for *small* presses as the staging ground)? Shit guys: analyze, then. &*
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As someone you & David have both published & as someone who's published
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& concern. (I hope it's not necessary to say it, but in case it is--I
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> *but they could charge for some classes like the Poetry Project does), the*
> *bookstore (by doing things like not asking local presses for donations of*
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> *that linger on the shelves), the archive, the art gallery, the*
> *readings/performances themselves, relationships with other arts*
> *institutions, or the press (by not listing all of the books in print on*
> *Amazon; by having broken paypal links on the site -- they are at SPD).*
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> *Nope, they're having a contest.*
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> *--*
> *All best,*
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> [redacted]
>
> *guidelines*
>
> *--*
> *www.littleredleaves.com*
> *www.littleredleavesjournal.blogspot.com*

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334. **Jim Andrews**

Re: "The Decay of Spirituality in Poetry"

Tue 27 Jul 2010

Wittgenstein is of much more interest to artists and possibly philosophers than he is to logicians and mathematicians. He didn't even understand Godel's work, thought that the subject matter of Godel's work was not amenable to logic, thought that because it involved the self-referential that it was as inevitably flawed as much of the rest of the logic involving self-reference. He read the most significant work in mathematical logic of his day and dismissed it as nonsense.

It seems he didn't think we could say much of real value about most interersting things. So he didn't really go for it the way Godel did.

Yu gotta at least go for it.

Wittgenstein went for it as a writer, as a kind of philosophical poet. Not as a logician.

He was a rich guy who gave it all away. That's pretty cool. But he was insignificant and even regressive as a logician. He missed the big boat of his time, the boat that Godel 'started'. That grew into Turing's boat and has sailed into now as the entirety of computing and all that has meant in so many fields.

ja
http://vispo.com

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335. Stephen Ellis
Re: 2010 Subito Press Book Competition
Tue 27 Jul 2010

I entered my mother in a wet panty contest, and she won. That was the year after I won. And the year before that, a pear from our backyard orchard won. What color would a "panty-colored orchard" be? Let's have a contest about that. The winner gets a brassiere full of extroverted weiner meat. What color would a panty-colored Oscar Mayer weenie truck be? Let's have a contest. Let's have a contest about nothing. About nothing in a panty-colored Oscar Mayer pear truck orchard. Would a pear truck orchard named Oscar eat a brassiere full of extroverted weiner meat? Let's have a contest. A pear will be the judge. Panty-colored pear meat will slide up a weiner into an Oscar Mayer bank raid getaway truck, with a panty-ful of wetness. Let's have a context. Contest. Let's have a context contest. Here is what is: Where are you in it? Can you find yourself?

> *Date: Mon, 26 Jul 2010 16:45:43 -0500*
> *From:* [redacted]
> *Subject: Re: 2010 Subito Press Book Competition*
> *To:* [redacted]
>
> *Trying to win prizes with poetry is like entering your mother in a wet t-shirt competition.*

_____ The New Busy is not the too busy. Combine all your e-mail accounts with Hotmail. http://www.windowslive.com/campaign/thenewbusy?

tile=multiaccount&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_4

↑ Index

336. **Ryan Daley**
Re: 2010 Subito Press Book Competition
Tue 27 Jul 2010

There's oiling spilling in the effin' Gulf,
But no worries
POETRY is where I should devote my time.
I'll raise the issue of predatory lending practices
in the Po-Biz arena.
Ruth Lilly is holding hands with a sea monkey covered in oil
But $15 reading fees are craptacular! My protest scope
shall top kill the injustice
of paying someone to read your crappy sludge
when what you really want is my now-lonely drill baby drill.

-Ryan

On Tue, Jul 27, 2010 at 9:30 AM, richard owens <[redacted]>wrote:

> *CHRIS:*
>
> *at this juncture, yeah, we're sadly at a dead end. but i do find myself weirdly shocked that you see opposition to poetry contests that call for reading fees as a species of belligerence. viz. there's really no _meaningful_ comparison between, on one hand, a _small_ press that solicits poets for "reading fees" and, on the other hand, a poet getting paid to teach within an always already institutionally compromised environment (& here i _fully_ recognize what you're saying).*
>
> *& when you say, Chris, you ain't so immaculate yrself so don't call out anyone else for being dirty (i.e. "while collecting a payecheck ... "), that logic just don't fly. i mean, the aim for a few folks here has at times been geared toward defending contests as ethical practice by way of a logic that suggests any source of funding is bad so, in turn, all sources of funding are good. & this just simply is not the case. & it's precisely here that the "bad cut and paste" you pointed out in one of my previous msgs is perfectly applicable, precisely in spite of the logic that denied it.*
>
> *in the end my intervention here is an expression of concern, not belligerence. it's worth marking the difference. if yr comments below, a few of which i take as clearly belligerent, are intended to suggest i intervened in this issue at this moment to draw attention to DTC -- well, that's not it by a long shot. DTC & the pubs always sell reasonably well, w/ or w/out the*

circus.

deadlocked hugs ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Mon, 7/26/10, Little Red Leaves <[redacted]> wrote:

From: Little Red Leaves <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Monday, July 26, 2010, 10:37 PM

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As someone you & David have both published & as someone who's published both
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> *books online; by not looking up the value of some of the rare first editions*
> *that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*
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337. **Mark Weiss**

Re: 2010 Subito Press Book Competition

Tue 27 Jul 2010

Yup, and the space program gave us teflon.

The question isn't individual benefit, it's the
impact on the environment, which for most of
those of us old enough to remember the old regime is pretty apparently dire.

At 01:31 PM 7/27/2010, you wrote:
>p.s. -- with regards to the question of higher education
>
>i came to the decision to apply to an MFA program while auditing tom clark's
>grad class at new college, frustrated by my inability to keep up with the
>work due to my two part-time gigs. i considered going to new college --
>bullet dodged there! -- and wound up at texas state because they offered me
>the best deal. purely mercenary. no apologies. there were certain specific
>things i wanted to study and work on in my poetry, and the stubborn
>midwestern boy in me did not see the point of going into debt to do that.
>while there, there were things i was unhappy with and i spoke up about them,
>often to the chagrin of tom and other higher-ups.
>
>the phd is a different beast, as you know. nevertheless, ub offered me a
>good deal, again, and i felt that the blue state public university system
>would be more congenial to my own sensibilities and beliefs and ability to
>impact things through action. so i am the union rep for the department and
>i'm pretty active in the various ways open to grad students. we are
>struggling with not only budget cuts and a devastated state revenue, but the
>administration's proposed response to that, which is to essentially REMOVE
>u.b. from the SUNY system -- privatize it, and with that a free hand in
>raising tuition for already strapped students.
>
>and, as with others who come to the poetics program, i felt that here would
>be a vital place for my press and poetry to grow. what i'm saying is that
>this is an exchange. i have no illusions about that. i'm here to get certain
>things, i'm offering my energy and labor, i'm trying to make it a worthwhile
>encounter for my students. i look at rich owens and his BALLADS project,
>e.g., [not to mention punch press which has already been covered previously]
>and i see a valuable roadmap for how i want to do this. that is, already
>having certain poetic concerns, he's grounded those in careful study of
>theory and primary texts which has helped that project flower into something
>which, i'm not embarrassed nor hesitant to say, will prove to be some of the
>more interesting work being done at this time.
>
>that's why I'M here and i wouldn't be here if i didn't believe that, flawed
>though it may be, the higher ed. system didn't have something of value to
>offer and i, through it, something of value to offer in return.
>
>sincerely,
>
>d

>
>On Tue, Jul 27, 2010 at 11:21 AM, David Hadbawnik <[redacted]>wrote:
>
> > hello, cj!
> >
> > extreme, yes. evangelical? god, i hope not. insincere? i see how it could
> > seem so, but again, no.
> >
> > i feel like something IS being misunderstood here, to a certain extent.
> > perhaps on both sides, i dunno. my feeling is not that getting top-down
> > funding of any sort -- be that institutional or sliding-scale subscription,
> > or outright calls for donations from rich
> friends or relatives -- is pure as
> > the driven snow. far from it. but if i am able to channel funds from a
> > certain source and put that to the service of
> printing poems and b-sides and
> > chaps, meanwhile throwing business to local printers and places like
boxcar
> > press, i do feel like that's categorically
> different than the contest model,
> > which is based on growth (always got to build up and get more entries),
and
> > as has already been said, soliciting funds
> from hundreds of poets who do not
> > have a chance at winning and are not going to get a full or fair read. i
> > just do.
> >
> > but as i state in my blog post, i started habenicht in 2000. at that time i
> > worked various part-time jobs and everything came from my own dime. i
> > created a budget and determined this is how much i can spend on that
book,
> > and i hustled to sell enough books to break even, more or less. now that
> > i've cut my teeth doing that, the funding i receive to help with kadar koli
> > allows me to do a SLIGHTLY larger journal,
> with a SLIGHTLY larger print run.
> > i am about to take two boxes to the post office and this will go out
> > entirely from my pocket. but here, i feel like, we're getting into
> > gradations of purity, which was not the point at all.
> >
> > to me, the point is simply to LOOK AROUND at the landscape and
determine
> > what is acceptable to you or not, as a poet, as a publisher, as a person

> > involved with poetry at whatever level. the reason the intervention took
> > place here (and on my blog) is that these are (virtual) spaces that such
> > people frequent. it's not a drive-by just meant to stir things up. in the
> > sense of spurring this discussion, which has already been both passionate
> > and nuanced without devolving into mindless flaming, it's already been
> > successful in my book. it has certainly made me rethink some of my heated
> > rhetoric and extreme views -- though i doubt that for me personally those
> > views will change, i understand better where folks are coming from -- and
> > hopefully for others it's done the same. but again, look around and decide
> > this is that i want from the poetry publishing world, this is what i don't
> > want. and how can i change that? what could be done differently? the
> > remarkable success of dos press in concert with LRL would certainly seem
to
> > be a model that i find admirable.
> >
> > in that sense i feel like we are trying to multitask, though perhaps in a
> > different sense than you mean -- as alongside these discussions are other
> > discussions and i am constantly thinking about the next phase of what all
> > this means in terms of action...
> >
> > sincerely,
> >
> > david
> >
> >
> >
> >
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> >> >
> >> guidelines
> >> >
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> >> --
> >> www.littleredleaves.com
> >> www.littleredleavesjournal.blogspot.com
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>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets

left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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338. richard owens
Re: 2010 Subito Press Book Competition
Tue 27 Jul 2010

TYRONE:

what i find most incredibly frustrating at this stage in the conversation is that, as i sd in a previous msg directed at Chris & as i'll say here again, i do for the most part agree w/ what you're saying -- but, again & as ever, however we might choose to consider the relation of our publishing practices to the university structure and, through that, the relation of the university to capital, contests are contests & calls for reading fees (regardless of whether all entrants get the winner's bk or not) are corrupt in a clear & immediate way that i think is well worth responding to, however much a symptom the practice might be & however compromised other sources of funding might be.

re yr claim that i frame poets as saps: contests that solicit reading fees appear to target a _very_ particular demographic. i wld never frame these poets as saps, tho i sense these poets tend to be younger, eager to be read, eager to be published, without meaningful connections to other poetry communities and possibly less familiar with the landscape than those firmly embedded in existing poetry communities.

warmest ... rich ...

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810 richmond ave
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damn the caesars, the journal
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Date: Tuesday, July 27, 2010, 10:22 AM

Rich,

Like Chris I too have to beg off (the semester starts a month from today and I have a number of pressing projects to finish) but I will simply point out a couple of things. Since readings and contests (not necessarily the same thing) usually serve to defray the costs of publishing books, the question of journals is not as pertinent here (yes, I know there are some journal publication contests too). You speak of political responsibility at the "ground" level but, vis-a-vis the university system, this is a misleading and potentially politically irresponsible metaphor. The "complex matrix" of university financing and funding serves, here, as a form of mystification to the extent all public university financial records are public documents that can be accessed and analyzed (the same is largely true for many private universities). One can, if one wishes to, "follow the money" back to its sources, savory or not. This is how many universities were forced to divest--or at least acknowledge--their stocks in South African (and affiliated) companies, businesses, etc. during apartheid. Your argument thus sounds like a version of Laurence Fishburne's character in the neo-noirish "Deep Cover": "the money don't know where it comes from." Finally, you continue to portray poets as naive saps suckered by the po' biz--that may be true for many but certainly not all. It goes without saying that none of this is a defense of reading fees and contests per se (though I think it very much depends on the particular contest and fee--do you get the winner's book? a book from the press of ones choosing? is it clear that the funds are being used to defray the costs of expenses? etc.), but it is a reminder that we, those who trade our labor for salaries or wages from universities (however layered the degrees of labor, exploitation, and privilege), too reap the benefits of others' "ground" work...

Tyrone

-----Original Message-----
>From: richard owens <[redacted]>
>Sent: Jul 25, 2010 4:42 PM
>To: [redacted]
>Subject: Re: 2010 Subito Press Book Competition
>
>CHRIS:
>
>man, in a lot ways i think our sense of the landscape is in alignment, but 2

things: 1. the DTC narrative a couple msgs back was aimed at a question rasied by Tyrone, who asked how DTC is funded and whether or not i (we) cld provide alternate models for subsidizing print (and digital) projects; 2. i do think that soliciting reading fees from poets is worse than _Paypalling_ cash to _Lulu_ (both of which are _wildly_ problematic), but i think this for a range of reasons i'm not sure can be adequately addressed here.
>
>you're right to point out the distance between unflinching action & unflinching rhetoric -- and i think this extends to another difference: the distinction between tactical strategy (i.e. the call to refuse contests; and the gesture of publicly refusing them in real time) and analysis (i.e. the suggestion that contests are themselves symptomatic of deeper tendencies that are no less corrupt and more firmly entrenched and thus less visible, more permissible, etc). i agree with you (and with Tyrone) the whole way here -- and i don't think i've suggested anyone involved in this conversation functions as the handmaiden of capital (tho i think we all, in odd ways, are, myself included).
>
>here i need to return to that longer msg i sent out re DTC, because there was an essential point i fear was missed: the question of pedagogy. many of us teach _in_ university systems &, as you say, far more of us have been stretched across the rack by universities than taken in by poetry contests. but here there's an incredible difference: again, universities, however corrupt (i'm thinking here of Cary Nelson's and Marc Bousquet's amazing investigations into the university industry; and of course the student loan scandal that was splayed open by mainstream media a couple years back), are deeply entrenched institutions that produce and reproduce forms of exploitation that are often difficult to name and difficult to resist -- & here the distance between praxis and analysis narrows, but at the same time the extent to which we can intervene is also limited (i mean, you can fight city hall, but can you fight city hall?). this to say, when we talk abt
 funding
> sources derived from institutions, we're talking abt, as i sd before, an incredibly complex matrix of relations that reside far beyond the immediate, the local, the ground. BUT (and this is the clearest point i want to make), when a _small_ press (a press _at_ the ground level; a press which _is not_ New Directions or City Lights or a major university press) introduces a contest which solicits reading fees from poets, the gesture is clearly not a good faith gesture but one that exploits the desire so many poets have simply to be read with care -- and it's precisely this which i find so incredibly saddening. and since we see these practices _at the ground level_ i do believe we are responsible for calling them into question (analysis) and, in this case, refusing them completely (tactic).

>
>it's far more difficult to challenge power at an institutional level -- and to identify how power exerts itself through our own behaviors (viz. i meant it when i asked folks to point out my own blindspots) -- but when we identify destructive practices at the ground level we have a responsibility to name them, refuse them and (again, thanks Tyrone) offer other possibilities. in this particular case --- the case of contest culture -- we might just be treating a symptom that discloses a far broader, systemic crisis, but i think, at the very least, the gesture is essential. as ever, that distance between institutional power and local community (and i take _this_ list as an instantiation of the "local") is crucial here.
>
>&, Chris, when you say contests are symptomatic of deeper tendencies, as i say, i agree & it's precisely here that the question of pedagogy is indispensable b/c i think the appeal to contests with reading fees as a funding model emerges out of a very particular view of what poetry is, what a "good" poem is and what a successful poet is -- and it's precisely this view of poetry, and cultural production in general, that has to be troubled, splayed open and radically reimagined. as Pierre pointed out a couple days back, when a poet asks "how do we get a foot in the door?", this question rests on a range of very troubling assumptions about what culture is, how it comes to us, how we respond to it and how we participate in its production.
>
>hugs ... rich ...
>
>.....richard owens
>810 richmond ave
>buffalo NY 14222-1167
>
>damn the caesars, the journal
>damn the caesars, the blog
>
>--- On Sun, 7/25/10, Little Red Leaves <[redacted]> wrote:
>
>From: Little Red Leaves <[redacted]>
>Subject: Re: 2010 Subito Press Book Competition
>To: [redacted]
>Date: Sunday, July 25, 2010, 2:54 PM
>
>Dear Rich,
>
>First, the Allen Fisher piece in the new DTC is *amazing*... Is there more

>out there from this project? & I like your history a few notes back--much
>appreciated.
>
>Just a rejoinder or two--the folks in this thread are not the voice of
>capital, or not trying to be, many in fact trying *not* to be. I'd also say
>at this point that universities have fleeced more unsuspecting citizens than
>poetry contests, hands down--I really don't think there's a case there. & I
>work for one. I definitely think there's more work to do on *that* front &
>that contests might just be a symptom. But is it really so simple? Somehow
>giving your money to lulu.com is more ethical than running a contest? Or
>paying a web hosting service? (I do these, too.) I like your call to
>unflinching action (or am seduced by it, when it's action) but if it's just
>unflinching rhetoric we need, then fuck it. It's a sermon. (I've been
>seduced by those, too. Am still, in all honesty.)
>
>I like your thing about how capital advances by denying absolute statements.
>Yep, agreed (see the contemporary university). Plenty of models, too, (old &
>new, including sermons) where capital advances by way of the absolute. But I
>don't think you're a capitalist--didn't & wouldn't call your absolute
>statement fascist--we can leave this behavior to the pundits (who get rich
>off it). I just think we could do some work to pry apart the demand for
>legitimacy from these other demands, since legitimacy works too well as a
>kind of coin, even in the absence of cashflow.
>
>...Institutions as pot dealers & contests as rock slingers? Sheesh,
>analogies might be something to avoid here. I honestly thought it was a bad
>cut-and-paste! It's funny, but it's just wrong. We're not doing god's work
>in the university & the funds aren't *just* not clean, much of the product
>isn't the healthy alternative (it's debt, in part, & it's massive). Or we're
>doing the bank's work as much as anyone else's. & yet many of us still feel
>compelled to live/work here--to talk here (here)--would it not be better to
>address this without indulging in a dressing down of each other (or dressing
>up of ourselves) according to whose wire rims are the least Palin-esque,
>whose window the least *Overton*?
>
>Again, the thing that prompted me to chime in here was the thought that we
>could/should be involved in measuring the *relevance* of our colleagues'
>press work--that the use of contests/reading fees for funding could
>*possibly* serve as a litmus test in that regard--that we should walk away
>from those colleagues' press work who participate in these things as
>*irrelevant*. Too much debris in that path. It's not a conservative position
>to want to avoid lending a hand in piling it up.

>
>More shortly--C
>
>On Sun, Jul 25, 2010 at 10:40 AM, richard owens <[redacted]>wrote:
>
>> GARY &c:
>>
>> thanks for this clarification. like you, i too believe everyone's aright.
>> but, man, if youse catch me participating in hypersketchy practices that i
>> might not see as sketchy -- if you see a blindspot that i somehow missed,
>> then call it friendo. i'll prolly be grateful.
>>
>> re contests & funding: saying institutional sources of funding are no less
>> compromised than those funds pulled in from contest reading fees is like
>> saying:
>> man, the guy next door sells weed so don't climb on that one over there for
>> peddling
>> smack & crack. the logic is stunningly conservative -- like the smooth way
>> around to
>> saying: don't make waves coz don't nobody care &,
>> besides, poet worker bees never minded being exploited by contests in
>> the first place (wot is it Emma Goldman sz, those treated most poorly by
>> a nation -- or, in this case, any other institution or practice -- are
>> it's
>> fiercest defenders? i mean, just because we got rodents in the living room
>> don't mean we shld ignore the rats in the kitchen or the mites in the
>> flour. (vermin = sketchy practices not people.)
>>
>> hugs ... rich ...
>>
>>
>>
>> .....richard owens
>> 810 richmond ave
>> buffalo NY 14222-1167
>>
>> damn the caesars, the journal
>> damn the caesars, the blog
>>
>> --- On Sat, 7/24/10, Gary Sullivan <[redacted]> wrote:
>>
>> From: Gary Sullivan <[redacted]>

>> Subject: Re: 2010 Subito Press Book Competition
>> To: [redacted]
>> Date: Saturday, July 24, 2010, 10:51 AM
>>
>> Dear Richard Owens,
>>
>> I started writing poetry when I was in grammar school, I don't remember
>> what age exactly.
>>
>> I had read Lewis Carroll's Hunting of the Snark, which had scared the holy
>> living crap out of me.
>>
>> I was so terrified, I didn't know what to do with myself. So I sat down and
>> wrote a poem, trying to write something even more terrifying than Hunting
of
>> the Snark.
>>
>> I am not sure what my motivations were. I'm sure a good child psychologist
>> would have a theory or two.
>>
>> This has been, more or less, my relationship to writing for the last 40
>> years or so.
>>
>> I'm not entirely unsympathetic to what you're saying. A piece I wrote in
>> the 90s and published in How To Proceed in the Arts, "First Draft Imaginary
>> Writer Survey," ends with the questions:
>>
>> "Why do we call it 'submission'? What are we collectively 'accepting'? What
>> do we write about when we write about writing?"
>>
>> That said, I didn't post a bad poem to poetry.com to prove that such
>> contests are bad, as it appears Catherine, who beat me to the punch, did.
>>
>> Nor to prove that people who know nothing about poetry can't judge it, as
>> it appears Jennifer might believe. (I couldn't agree less with that
>> sentiment.)
>>
>> I certainly did not do it to show up anyone's "usurious" practices. I do
>> not like that word nor how it has been used to target a certain population.
>>
>> I did it because I was pissed off about what had happened to my
>> grandfather. Less so his having been duped by poetry.com--I had mixed

>> feelings about that, as it had actually given him some mild pleasure while
>> he was on his deathbed. He was in great pain and dying, after all. As
>> consolation, poetry.com made him feel as though he was a "real" poet.
>> (Whatever that is.) He recited his winning poem to me over the phone from
>> memory while he was in the hospital.
>>
>> I was really pissed off because he had died, coughing up blood in a
>> hospital with my grandmother at his side.
>>
>> I don't care whether or not poetry magazines or presses or universities or
>> individuals hold contests and charge entry fees. I have never entered one,
>> not one with a fee. But not because I am morally opposed to them. The
simple
>> truth is that I am a cheapskate. If I felt more than 75% sure that my
>> manuscript stood a chance, I might pay the money and send it.
>>
>> I like Noah Eli Gordon. I met him once in Denver. He was sweet and funny
>> and talked a lot about poetry. Which he clearly loves. More than I do,
>> certainly. I have no interest in poetry beyond that which directly feeds,
>> inspires, terrifies, surprises me. That which engages me. That's probably
>> true for him, too, though I would imagine that he's engaged in far more
>> being written today than I am.
>>
>> I have no opinion one way or the other about any contest that he might be
>> promoting or managing or dreaming up or whathaveyou. That's his
business.
>>
>> I do know that, when you are spotted doing anything beyond appearing to
be
>> a humble poet dutifully hunched over a desk in the corner crafting your
>> some-day important earth-shattering poems, that some poets sometimes
like to
>> trash talk you, call you a capitalist, usurer, careerist, fraud, whatever.
>> Poetry is a religion for the people who do this. They are welcome to it. I
>> am a third or fourth generation atheist, and I have no interest in magical
>> or ritualized thinking about anything, least of all poetry.
>>
>> I admire many of the people who have chimed in against poetry contests.
But
>> no more or less so than I admire Noah. Or anyone, for that matter, who
might
>> submit their work to the contest he announced.

>>
>> After all, my grandfather, who I loved very dearly, was a
>> contest-submitter. Indeed: a contest winner! And his poem actually made
me
>> cry when he recited it to me, which is more than I can say for almost
>> everything currently in print, however it might have wound up there.
>>
>> This is not all to say that you are wrong to feel how you do about
>> contests. That's your business and you are of course as qualified as anyone
>> else to think about such things. Just that, though I appreciate the
>> call-out, I thought I should be open about the situation of having written
>> that poetry.com poem and what my own honest feelings about contests are.
>> To me, they are, like those words "submission" and "acceptance," part of
the
>> landscape, and do define us to some extent. Just like everything else.
>>
>> Gary
>>
>>
>> _____
>> The New Busy is not the old busy. Search, chat and e-mail from your inbox.
>>
>> http://www.windowslive.com/campaign/thenewbusy?
ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_3
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>www.littleredleaves.com
>www.littleredleavesjournal.blogspot.com
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Tyrone Williams

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339. steve russell
Re: "The Decay of Spirituality in Poetry"
Tue 27 Jul 2010

He donated $$$ to Rilke & Trakl. Pretty cool.
& impressed B. Russell.

& ended with language games ... becoming less the positivist. No, giving both thumbs down on his early work.

His rep is still significant in the humanities (whether that means anything ??? who's to say...).

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Tue, July 27, 2010 2:11:27 PM
Subject: Re: "The Decay of Spirituality in Poetry"

Wittgenstein is of much more interest to artists and possibly philosophers than he is to logicians and mathematicians. He didn't even understand Godel's work, thought that the subject matter of Godel's work was not amenable to logic, thought that because it involved the self-referential that it was as inevitably flawed as much of the rest of the logic involving self-reference. He read the most significant work in mathematical logic of his day and dismissed it as nonsense.

It seems he didn't think we could say much of real value about most interersting things. So he didn't really go for it the way Godel did.

Yu gotta at least go for it.

Wittgenstein went for it as a writer, as a kind of philosophical poet. Not as a logician.

He was a rich guy who gave it all away. That's pretty cool. But he was insignificant and even regressive as a logician. He missed the big boat of his time, the boat that Godel 'started'. That grew into Turing's boat and has sailed into now as the entirety of computing and all that has meant in so many fields.

ja
http://vispo.com

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340. **richard owens**
Re: 2010 Subito Press Book Competition
Tue 27 Jul 2010

CHRIS &C:

tho i find myself packing boxes, parenting, copying bks before bouncing 600 miles from Bflo, etc -- i'm not ready to duck out of this conversation b/c i see it as one worth putting pressure on.

that sd, Chris, i need to take issue with how astoundingly abusive, aggressive and utterly patronizing the rhetorical construction of your last few messages were (i.e. "shit boys", "evangelical", "insincere", "that cracks me up", the tacit suggestion that i started this conversation to draw attention to DTC, etc). if we roll _back_ thru the conversation, my initial objection was to two things: 1) contests (and the _very_ particular view of poetry and, by extension, cultural production that the logic of contests presupposes and promotes); and 2) the centrality the language of submission enjoys within the poetry industry. nor was i using Noah's Subito msg to the list as a "staging ground" for some absurdly quixotic campaign to reconstruct the poetry industry by way of meatheaded brute force (which is what, again a subtle but nonetheless hyper-aggressive way, seem to suggest). rather, seeing a mid-career poet with recognition and some measure of influence, however great or small, announce a contest that called for reading fees simply struck me as wrong as something worth responding to -- and my initial response was never intended to foreclose on considering problems contest and prize culture might be articulated with.

Chris, i find myself sorely disappointed and saddened here by yr intervention in this conversation because, looking back across the full range of your messages, it's still unclear precisely why you intervened in the first place --- to extend the analysis, to defend contest culture, to discourage action, to warn against absolute statements, to publicly deliver a smack down by way of a certain critical politesse? i mean, aside from critiquing the logic of my (tactical hence provisional) position, what are you offering here?

when i sd no compromise i meant, quite simply, a total disavowal of contest culture, something which, if i was unclear, entails dissuading students from entering contests and questioning the logic of competition in the classroom, refusing to participate in contests yourself, questioning the logic of prize culture when solicitations for reading fees circulate. & i don't see any of this as so distracting or time consuming that it draws us away from deeper or more pressing concerns (i.e. the move toward the privatization of universities David points out or the linkages between university moneys and destructive corporate practices, interests, etc). opposing contest culture would also involve, as i sd in a previous msg, putting pressure on the publishers and institutions we admire

to find alternate funding models and participate in practices that promote cooperation rather than competition. so, if we're considering Beyond Baroque, as Catherine has, or Omnidawn, which publishes Tyrone and which you pointed to earlier, i see nothing wrong with appealing to these publishers and institutions to put an end to contests that call for reading fees. here, engagement by way of appeal seems a far more meaningful way of _supporting_ these institutions than simply buying books from or donating money to them. and i suspect with a carefully constructed, well-measured letter of appeal signed by a wide range of poets, important cultural institutions like Beyond Baroque and publishers like Omnidawn might rethink these practices -- and, as i say, in turn, i shld hope that my own compromised or complicit practices are called into question, brought to my attention, etc.

out ... rich ...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

--- On Mon, 7/26/10, Little Red Leaves <[redacted]> wrote:

From: Little Red Leaves <[redacted]>
Subject: Re: 2010 Subito Press Book Competition
To: [redacted]
Date: Monday, July 26, 2010, 10:37 PM

Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm *incredibly* grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that *very* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though I understand that you & some others here don't think so. At least in its basic spirit anyhow.

I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then *please* clarify--are you asking us to walk away from any press who runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our

venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here. If I'm missing what the *action* is, I'd like someone to clarify.)

I also want to ask you (& David--hi David) to seriously revisit the question of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, *while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket for that ride*. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but honestly: it's UB's listserv & UB's dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the oppositein fact--but your call to action (or the way you've chosen to articulate it? here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is *exactly* what you're wanting to confront, right (using a refusal of contest-model funding particularly for *small* presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.

As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,
CJ Martin

On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[redacted]>wrote:

> *Sad news, Beyond Baroque is currently throwing its first contest.*
>
> *http://www.beyondbaroque.org/news.html*
>
> *<http://www.beyondbaroque.org/news.html>So here we have an independent cultural institution of long standing that has $1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or*

> *the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! -- but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling*
> *books online; by not looking up the value of some of the rare first editions*
> *that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).*
>
> *Nope, they're having a contest.*
>
> *--*
> *All best,*
> *Catherine Daly*
> [redacted]

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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341. Rob McLennan

new from above/ground press: Marilyn Irwin's for when you pick daisies

Tue 27 Jul 2010

humidex

i am drunk off
your scent steam
lingers

august mist
bee sting
bug itch

sparks stream from cigarettes
casualties of war
fuse into fire escape

shift of sand sift

feather breath
kiss whispers
expose

soap scum scars
freckles there
that curve like pisces

for when you pick daisies
Marilyn Irwin
$4

published in Ottawa by above/ground press in an edition of 200 copies,
July 2010
a/g subscribers receive a complimentary copy
to order, send cheques (add $1 for postage; outside Canada, $2) c/o rob mclennan, 858 Somerset Street West, main floor, Ottawa ON K1R 6R7

Originally published in a private edition by the author in an edition of 22 copies for a night above/ground poetry reading (with poets Cameron Anstee and Marcus McCann), lovingly hosted by rob mclennan at the Carleton Tavern, Ottawa, Ontario on July 16, 2010. A recent graduate of the Winter 2010 edition of rob mclennans seasonal poetry workshops and forthcoming graduate of Algonquins Creative Writing program, Marilyn Irwin can be seen (mostly) and heard (less) in and around the multi-faceted poetry scene of Ottawa.

http://abovegroundpress.blogspot.com/2010/07/new-from-aboveground-press-marilyn.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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342. David Seaman
Re: 2010 Subito Press Book Competition
Tue 27 Jul 2010

Important message first: It takes about 3 hours for a jalapeno burn to subside.

Ok, for your program effort, just do it. There is no reward for our work.

Really, as a 40 plus year professor, I can say this is the ... way to confusion and and depression. Just try to work for your best interests.

This year my only reward as a teacher was a letter from a parent. Otherwise, the salary is being reduced (University of Georgia System) and even the parking fee is going up.

All we have is each other.

David ï»¿

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 27 Jul, 2010,at 01:31 PM, David Hadbawnik <[redacted]> wrote:

> *p.s. -- with regards to the question of higher education*
>
> *i came to the decision to apply to an MFA program while auditing tom clark's grad class at new college, frustrated by my inability to keep up with the work due to my two part-time gigs. i considered going to new college -- bullet dodged there! -- and wound up at texas state because they offered me the best deal. purely mercenary. no apologies. there were certain specific things i wanted to study and work on in my poetry, and the stubborn midwestern boy in me did not see the point of going into debt to do that. while there, there were things i was unhappy with and i spoke up about them, often to the chagrin of tom and other higher-ups.*
>
> *the phd is a different beast, as you know. nevertheless, ub offered me a good deal, again, and i felt that the blue state public university system would be more congenial to my own sensibilities and beliefs and ability to impact things through action. so i am the union rep for the department and i'm pretty active in the various ways open to grad students. we are struggling with not only budget cuts and a devastated state revenue, but the administration's proposed response to that, which is to essentially REMOVE u.b. from the SUNY system -- privatize it, and with that a free hand in raising tuition for already strapped students.*
>
> *and, as with others who come to the poetics program, i felt that here would be a vital place for my press and poetry to grow. what i'm saying is that this is an exchange. i have no illusions about that. i'm here to get certain things, i'm offering my energy and labor, i'm trying to make it a worthwhile encounter for my students. i look at rich owens and his BALLADS project, e.g., [not to mention punch press which has already been covered previously] and i see a valuable roadmap for how i want to do this. that is, already having certain poetic concerns, he's grounded those in careful study of theory and primary texts which has helped that project flower into something which, i'm not embarrassed nor hesitant to say, will prove to be some of the*

more interesting work being done at this time.

that's why I'M here and i wouldn't be here if i didn't believe that, flawed though it may be, the higher ed. system didn't have something of value to offer and i, through it, something of value to offer in return.

sincerely,

d

On Tue, Jul 27, 2010 at 11:21 AM, David Hadbawnik <[redacted]>wrote:

hello, cj!

extreme, yes. evangelical? god, i hope not. insincere? i see how it could seem so, but again, no.

i feel like something IS being misunderstood here, to a certain extent. perhaps on both sides, i dunno. my feeling is not that getting top-down funding of any sort -- be that institutional or sliding-scale subscription, or outright calls for donations from rich friends or relatives -- is pure as the driven snow. far from it. but if i am able to channel funds from a certain source and put that to the service of printing poems and b-sides and chaps, meanwhile throwing business to local printers and places like boxcar press, i do feel like that's categorically different than the contest model, which is based on growth (always got to build up and get more entries), and as has already been said, soliciting funds from hundreds of poets who do not have a chance at winning and are not going to get a full or fair read. i just do.

but as i state in my blog post, i started habenicht in 2000. at that time i worked various part-time jobs and everything came from my own dime. i created a budget and determined this is how much i can spend on that book, and i hustled to sell enough books to break even, more or less. now that i've cut my teeth doing that, the funding i receive to help with kadar koli allows me to do a SLIGHTLY larger journal, with a SLIGHTLY larger print run. i am about to take two boxes to the post office and this will go out entirely from my pocket. but here, i feel like, we're getting into gradations of purity, which was not the point at all.

to me, the point is simply to LOOK AROUND at the landscape and determine what is acceptable to you or not, as a poet, as a publisher, as a person involved with poetry at whatever level. the reason the intervention took place here (and on my blog) is that these are (virtual) spaces that such people frequent. it's not a drive-by just meant to stir things up. in the sense of spurring this discussion, which has already been both passionate and nuanced without devolving into mindless flaming, it's already been successful in my book. it has certainly made me rethink some of my heated

rhetoric and extreme views -- though i doubt that for me personally those views will change, i understand better where folks are coming from -- and hopefully for others it's done the same. but again, look around and decide this is that i want from the poetry publishing world, this is what i don't want. and how can i change that? what could be done differently? the remarkable success of dos press in concert with LRL would certainly seem to be a model that i find admirable.

in that sense i feel like we are trying to multitask, though perhaps in a different sense than you mean -- as alongside these discussions are other discussions and i am constantly thinking about the next phase of what all this means in terms of action...

sincerely,

david

On Mon, Jul 26, 2010 at 10:37 PM, Little Red Leaves <
[redacted]> wrote:

*Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm *incredibly* grateful--holy shit the Marianne Morris poem!) & your*
*intervention here. The first of these (the launch) is a tactic that *very* successfully addresses the concerns you want to address & offers one of the*
alternative models that Tyrone asked you to speak to. The second, as tactic,
is thus far just a random belligerence, as far as I can tell, even though I
understand that you & some others here don't think so. At least in its basic
spirit anyhow.

*I actually need to duck out of this thread for awhile & get some work done before the semester starts back up. Desperately trying to get back to writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets (among many) whose work would be virtually stranded by the action you call for, unless I've somehow misunderstood your call. If I have misunderstood it, then *please* clarify--are you asking us to walk away from any press who*
runs a contest or charges a reading fee (taking w/us our money, our work, our reviews, our venues, etc)? I mean, in addition to listserv drive-by's, what's to be done that isn't already being done? (I'm really asking, here.

*If I'm missing what the *action* is, I'd like someone to clarify.)*

*I also want to ask you (& David--hi David) to seriously revisit the question of whether this type of absolutism can really be practiced from within the funded halls of a PhD program, *while collecting a paycheck for teaching undergraduate students who are largely going into hock to pay for their ticket for that ride*. (I know it isn't making you rich, but come on.) I fully understand your "top-down" theory about contests (that institutional funding--in the form of a grant for a press (or even a fellowship, right?)--is less questionable than the contest model because it supposedly doesn't prey on vulnerable writers), but honestly: it's UB's listserv & UB's dime you're posting on. I'm being blunt (and maybe even a bit reductive) here NOT because I think you should be ashamed of yourselves for accepting that funding & using it in your small press activities--I think the oppositein fact--but your call to action (or the way you've chosen to articulate it? here & in David's blog post) starts to seem not a little evangelical & even insincere. Professionalization in the arts is *exactly* what you're wanting to confront, right (using a refusal of contest-model funding particularly for *small* presses as the staging ground)? Shit guys: analyze, then. & proceed w/caution before moving into your tactical phase.*

As someone you & David have both published & as someone who's published both of you, I need you (both) to know I'm saying this out of affection, respect & concern. (I hope it's not necessary to say it, but in case it is--I wouldn't have joined in here if that weren't true.) There are a number of other things to resist or struggle to complicate, in addition to capital, that mingle with our thing: a model for community building that's based in haphazard antagonism (largely towards, I begin to fear, affiliation) comes to mind, for a start. That's not to say you don't have my support in doing the work of problematizing capital, but maybe we can multi-task?

Yours,
CJ Martin

On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[redacted]
wrote:

Sad news, Beyond Baroque is currently throwing its first contest.

http://www.beyondbaroque.org/news.html

<http://www.beyondbaroque.org/news.html>So here we have an independent cultural institution of long standing that has $1 rent, a mostly volunteer staff, and trustees/board members who are not donors, not effectively fundraising and grant writing except from government -- although it is possible that they are refusing to apply for funds from Readers Digest or the Irvine Foundation, etc. etc. -- that also refuses to make money from workshops (they are famous for offering free showers and workshops both! -- but they could charge for some classes like the Poetry Project does), the bookstore (by doing things like not asking local presses for donations of remaindered books or local poets for donations of used books; by not selling books online; by not looking up the value of some of the rare first editions that linger on the shelves), the archive, the art gallery, the readings/performances themselves, relationships with other arts institutions, or the press (by not listing all of the books in print on Amazon; by having broken paypal links on the site -- they are at SPD).

Nope, they're having a contest.

--
All best,
Catherine Daly
[redacted]

guidelines

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www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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343. **David Chirot**
Re: "The Decay of Spirituality in Poetry"
Wed 28 Jul 2010

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a little side note: (re Grenier/Trakl/Wittgenstein)

Robert Grenier early in his writing life translated a few (four or more) poems of Trakl's for an anthology--

Grenier has by some been considered as a mystic; by far his greatest philosophical interest/influence is Heidegger--

In "I HATE SPEECH"--One might consider the context, the time period--

on the one hand, the speech driven poetics of Projective Verse and many aspectsof Black Mountain, of the new York School--
as well as it being a time period swamped in SPEECHES--
coming from al directions and all media--

living and teaching in Franconia, NH, Grenier, while doing his daily running as well as sitting and listeing intently for hours to the sound of water dripping in a cistern--and to recordings of Pygmy music & sounds--

one finds Grenier developing his ear ever more acutely attuned to the smallest particles of both speech as SOUND and as sign-- the variety of ways in which for years his works have been published/presented, with an emphasis on the physical/visual/sonic structure literally and literarily of the Book-- taking it apart, putting it back togther in another from--whether as huge poster as la M'ASS AVE or box as in SENTENCES and also the three parts black box encased series of visual/verbl poems put out by by O Books ("Minnestoa" etc--)--and the varying sizes and shapes of other tests-- culminating in the huge serial works done in "lawyer's office "color markers--

in a Talk given at the Robert frost Room at Franconia--published in the late 90's--(forgive mne for a moment here the editor/publisher escapes me--wil come back: Stephen Dignazio--)--

Grenier notes that an interesting question to investigate is the conjunction between among, "only the imagination is real" of WCW's Spring and All and the "no ideas but in things/Mr" of Paterson--

to think on /with these as a both/and rather than the usual "either/or"--

to find ways in which there is an identification of the word and thing, then the letter and thing--so that the forming of a letter itself handwritten in time--is an emergence/appearance of sound & image simulateneously--at the same time as they are both physical things in action--

Olson wanted the citizen to go faster, faster--so that one thing follows on another--the action of the poem essaying to "pull even, " equal, that is, to the real itself"--with the action--

no more of the Aristotelian "after the fact" of writing following the action, behind it--

but--drawing even, so that action/writing take place as nearly as possible simultaenously--

Rimbaud already in the "Lettres du voyant" to Demeny and izambard in 1870--had written of the poetry of the Future "preceding the action"

which i have written on as being carried out literally/literarily by Rimbaud in that his writings precede in their descriptions, images, words--the actions which he began to live out after he stopped writing--

how many of his letters when no longer a poet carry the very images he has written of years earlier as Poetry & Prose Poetry----and now writes simply as bald description factual documents--

Rimbaud also wrote of the poet of the Future (also greatly effected by the total ful emancipation of Women)--as being "not unlike the Greek"-- one notes in Grenier's studies of Heidegger the many essays re Greek thought and poetry --

the trajectory of Grenier , his works, for some long time black listed by his former colleagues in the 'Language-centered" writing "community"--

has been one of far more radically "outside" work & life than those of his peers, in formal and philosophical, sonic/visual/visceral work--

Grenier's long involvements with the texts of the early Stein (which he was teaching at Franconia--as the "Yale Stein" became available)--as well as his studies singly, as teacher and in a reading group including Leslie Scalapino--in Whitman--the versionsof Leaves of Grass culminating esp in The Deathbed Edition--link him with the early modernism of WCW and the early Stein--as wel as the 19th century Whitman--whose work was not a "once and for all " "set in stone" text but an ongoing series of versions, alterations, rearrangements, additions, subtractions, changes in names, spellings, grammar, syntax--

(SERIES after al is the title of a Grenier book)--

i wd agree with many that MOBY DICK is a postmodernist so to speak text --and i wd include the work of E A Poe as well--

D H Lawrence in his STUDIES IN CLASSIC AMERICAN LITERATURE (which pre-dates WCW's In the American Grain)--notes a number of times that the Americans have relegated their classic works, in the "old American art speech"--to the nursery--"adventure stories, : :detective tales," science-fictions

stories," etc etc--the Classic American texts dealt with issues, ideas, images, which the 20th century American, according to Lawrence, has to banish--to the nursery!--

"the pure products of America go crazy" as WCW noted--

"out there"--("the figure of Outward")--though, one might say, is the as yet hidden in plain site/sight/cite "classic american" outsider/avant-garde postmodern etc--

("where the 'outyard" is the 'backyard' to paraphrase from Grenier's little work on Narrative for the old Olson series--)

"The blank and ruin we see in Nature may be within our own eye"--(R W Emerson) "The most beautiful world is a heap of rubble tossed down in confusion/at random"--Heraclitus

"To shut the eyes is travel"--Emily Dickinson
"My voice goes after/what my eyes can't reach"--Walter Whitman

"Writing is time travel"--W S Burroughs
"It is a science-fiction film set in the past"--Federico Fellini, on his SATYRICON-

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344. David Baratier
Re: on poetry contests
Wed 28 Jul 2010

We have a contest as one of many measures to distribute books, these are first books by people who become somewhat famous in terms of poetry. But, its poetry, and of course, this fame is limited. As the authors become more famous we sell more books. I feel no guilt about the authors we have given accolades to, some of the better known names we published first collections and given large audience to have included---

Joshua Cory

Gordon Massman

Amy King

Will Alexander

Julie Otten

Rodney Koeneke

Christopher Arigo

Sophia Starnes

Steve Davenport

Chris Stroffolino

Tony Gloggler

Joshua McKinney

Mary Weems

Dan Zimmerman

that is who comes to mind, there are more, nearly all sold out and in others hands. What use is poetry but to be read?

Be well

David Baratier, Editor

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345. **Jason Quackenbush**
Re: "The Decay of Spirituality in Poetry"
Wed 28 Jul 2010

Hey Murat, thanks for the excellent counterpoint.

> *"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."*
>
> *Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for*

> *the key under the light because that's where the light is, not necessarily where the key is?*

I don't see circularity, but rather the elucidation of a tautology. But I'm not terribly inclined to defend the argument of the tractatus, as I don't think it's particularly useful except as an example of where he was coming from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, therof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."

To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the tractatus was meant to be a ladder that you could kick away once you climbed to the top.

> *Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."*

On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.

> *Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgeinstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.*

well, he's talking about propositions, which by definition are sentences that can be true or false. Much of what precedes the quoted section deals with what propositions are, how they work, how they relate to facts, what facts are etc. And again, i think this is a fair criticism because this notion of the proposition as a thing at all arises from from Russell and Whiteheads elucidation of the predicate calculus in The Principals of Mathematics. That said, I'm not entirely sure I understand what the distinction you're drawing is, but I do think that we have lots of sentences in English which aren't propositions at all, and I think

that's part of what the tractatus and in particular the first part of Philosophical investigations is trying to get at: that is, there are these parts of the world we can talk about where the notions of truth and falsity apply, and there's this other part which is more loose but that allows for a wider range of meaning than mere propositions do, and there is a wider part of that that carries neither truth value nor meaning and in that there are a wide variety of kinds of meaninglessness, nonsense, and senselessness. I don't think wittgenstein would necessarily disagree with you that it's a mistake to consider the subject predicate syntax as somehow decisive about the world, in fact I think the first 100 or so remarks of Philosophical Investigations are precisely an attack on that kind of view.

> *Now, instead, consider a syntactical structure replete with conjunctive*
> *forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of*
> *emerging (once again, see *Eda Anthology*), not as true or false but as*
> *process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate"*
> *construction is only a part.*
>
> *"If there is a value which is of value, it must lie outside all happening*
> *and being-so. For all happening and being-so is accidental.*
> *What makes it non-accidental cannot lie in the world, for otherwise this*
> *would again be accidental.*
>
> *It must lie outside the world."*
>
> *Here Wittgenstein is practicing, is following Hume's radical skepticism*
> *about the "innate logic" of reality to which the continental philosophy*
> *(from Spinoza to Kant, etc.) is a counterpoint.*

Here I think you're misreading. part of this, tho, is that he's defined "the world" early on as a particularly limited sort of thing. "The world is everything that is the case." again, this is part of what he rejects later in his earlier thinking, and I don't think even he would defend it. But it isn't precisely a recitation of the is/ought problem per se, but rather I think a more nuanced assertion about the nature of "oughts" themselves. It's not a skeptical idea about moral facts, or at least its not just that, but rather a statement about whether we're able to say

meaningful things about moral facts. Again, even the phrase "moral facts" he'd probably disavow as not meaninful in someway, but I think the basic form of what he'd say is "well, if you want to be a radical skeptic, go ahead, but the statement that there are not moral facts is just as meaningless as the statement that there are moral facts. You're still stuck in the flybottle if you're even trying to have that conversation. You'll get nowhere, best to come at it from a different angle."

Also, there's an important aspect to all this that the section I quoted doesn't mention, and that's the notion (most recently argued for by Cora Diamond I believe) that while wittgenstein thought that there were all sorts of things that couldn't be said, you could still use language to show the things that you can't talk about. Sadly, Wittgenstein never addresses CS Peirce directly in the surviving nachlass, although I'm fairly certain he must have grappled with him at some point because Frank Ramsey thought that there was in pragmatism a way out of the box the tractatus seems to draw, and there's certainly something like James and Peirce style pragmatism in his thinking that shows up by the time he dictated the brown book, and it's hard for me to see his later conception of "meaning as use" as anything other than a kind of pragmatism, albeit not the kind that Richard Rorty thought it was.

My point here again though is that what he was grappling with was a theory of language that seemed to constantly shut down any attempts to say things about a certain widely experienced and hugely important aspect of human life, and I think he saw it in a nearly tragic light, which is why I think he was so happy to describe the attribution of meaning to certain kinds of nonsense as "bewitchment by language." because it seems like you should be able to talk about these things, and we feel like when we're talking about them that we're saying meaningful things, but it's only when we reflect on what that might really mean that we have to realize that we have know way of knowing whether what we've said communicates what we hoped or not. As such, this becomes a much more epistemological than metaphysical position, and indeed I think that's how he ended up approaching the issue.

> "*6.42 Hence also there can be no ethical propositions.*"
>
> *Here one can see W's circular thinking in practice.*

Again, it's important to note that he's talking about propositions and not sentences, or even more importantly signs. I think he would be ok with the idea of ethical signifiers.

> "Propositions cannot express anything higher."
>
> Yes, this is true if the only possible or valid linguistic structure

> having
> any hold to reality consisted of the propositions, that is to say,
> subject-predicate structure.
>
> This is a priori assumption on W's part having
> to do, as far as I can see, very little connection to reality, the
> state
> state in which language function. Subject=predicate is a mere
> abstraction
> from it.
>
I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological.

>
> "6.43 If good or bad willing changes the world, it can only change the
> limits of the world, not the facts; not the things that can be
> expressed in
> language."
>
> It seems to me wrong. If you change the limits of language (more
> specifically of *a* language, that's why the importance of
> translation), you
> are changing what can be said in it. As I said, here lies the crucial
> importance of translation and Benjamin's thought about it -on
> disintegration, fragmentation, etc.
but when he's talking about the limits of language he means the limits of language, not the limits of a language. he's talking about what can and can't be talked about, full stop, not some concept that might be expressable in one language but difficult to express in another. He's talking about what it means for a sentence to have meaning at all, not whether it is understood as intended. And I think part of the big reason that Benjamin is unsatisfying to me on that score is that he relies so heavily on intention toward signified objects, and where that goes I follow wittgenstein into a severe skepticism about that sort of semiotic notion. it's not at all clear what such an object is, and if I recall correctly Benjamin uses various words for "bread" in

different languages as an example. Well ok, bread is pain is brot is pan is lechem is naan is pita is tortilla is chapati is ... ? which do you intend? some ideal form of bread in the mind of god? a privately held abstraction that we take on faith is in someway similar to the private object in the mind of another party to the conversation? really? but what if I sit down at the table and choke a bit and say "bread!" do i really intend that same thing even tho my meaning is similar? no, not really, i mean, I'm choking, give me bread so i can try to swallow. same word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein is concerned with.

> *"In brief, the world must thereby become quite another, it must so to speak*
> *wax or wane as a whole.*
>
> *The world of the happy is quite another than that of the unhappy."*
>
> *W. ignores the consequences of what he is saying here.*

On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?

> "6.44 Not how the world is, is the mystical, but that it is."
>
> This sentence remind me of Einstein's "God does not play dice with the
> universe." Cute, what it does not enter Einstein's thoughts in physics
> (unless I misunderstand him).
>

I'd argue with that. I think it's a succint & pithy expression of Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).

> *"6.45 The contemplation of the world sub specie aeterni is its contemplation*
> *as a limited whole.*
>
> *The feeling that the world is a limited whole is the mystical*
> *feeling."*
>
> *That's where the great divide between W. and Benjamin comes.*
> *Benjamin is all*
> *for breaking down these "wholes" in the realm of "ideal language. He*

> *points*
> *us to an outline of "a structure of escape."*
>
> *"Those are the sort of remarks, which he continually made whenever he*
> *returned to notions of value and judgement, that I mean when I refer*
> *to*
> *Wittgenstein's mysticism. One of the things that I think a large*
> *number of*
> *casual wittgenstein readers misunderstand is the idea that "the*
> *limits of*
> *the language form the limits of my world" is not a expression of a*
> *sort of*
> *nominalism, that is, it's not a statement about the world, it's a*
> *statement*
> *about language. the huge aspect of reality about which we are*
> *incapable of*
> *having meaningful discourse because we can't say anything meaningful*
> *about*
> *it, that for Wittgenstein is the most important part, and in that*
> *part of*
> *human life lies all of the traditional notions of occultism,*
> *spirituality,*
> *faith, and religion."*
>
> *That's where Benjamin goes beyond Wittgeinstein, essentially in my*
> *opinion*
> *rebuts him.*

I feel like you're misunderstanding the argument though. Wittgenstein doesn't deny that language can be extended and that new ways of speaking and new grammars can be created. he's quite eloquent on that point in the remarks on the foundations of mathematics. What he does reject though is the notion that there's some completeness or idealness of language that is possible or even desirable. rather that language in its vagueness and uncertainty and particularity is where it's most useful and that's how language actually gets used most of the time unless you start getting caught up in philosophical nonsense. Where he draws a limit, he's drawing a limit not at any existing language, but at the possibility of meaning. Now, I'm not comitted to the notion that he's precisely correct about where he draws the line about what can and can't be meant (and again, this is more an epistemological and psychological claim than it is a metaphysical one). but i really only want to defend the notion that whereever that line was drawn, in wittgenstein's view, and in mine for somewhat different reasons, there is an area of human experience that is impossible to reach at and describe with meaningful meaningful

language that is no less important for that reason, that that area of experience is what Wittgenstein referred to as the mystical, and probably most importantly, my own view that poetry is both capable and may even be necessary to guide others to encounter that experience for themselves so that we can be in some sort of communion with each other even though we can't describe or validate it in the same way that we could a sentence like "the earth revolves around the sun."
>
> "D. You're right that Grenier is a special case, and I'll admit i
> was maybe
> being a little propagandistic in my cooption of Language poetry. I
> have a
> hard time seeing them all as a unified group in any case, but
> they're a
> little too important to me personally to allow for the outright
> materialism
> that I felt Adam painted them with in his piece, although I think he's
> largely right. The appeal to Grenier, I will confess, could be just
> some
> sleight of hand to try to rescue a larger movement from a specific
> criticism, and I think it's fair to call me on that. That said, I
> don't much
> care if any of the big Language folks agree that their work is
> suspicious of
> the materiality of language, i think i see it there anyway as a sort
> of
> irony that has to counterbalance the extreme focus on the textuality
> of
> writing. To me, reading something like the Chinese Notebook, for
> example, I
> feel like there's a certain amount of whistling at the dark that's
> going on,
> at least as it strikes me."
>
> I sympathize with your divided loyalty about Language School poets,
> but I
> think one should call a spade a spade.

Fair enough. Although I'm tempted to appeal to the Death of the Author and/or Umberto Eco's notion of machina pigra and just say that I don't care what Ron Silliman thinks about this particular topic, on my reading The Chinese Notebook is clearly written in a manner that is self-consciously suspicious of the

materiality of the language as employed. (Although on that point, my own response to that poem, The Liar Paradox, was in blazevox a few years ago and can be read here for the curious: http://www.blazevox.org/061-jfq.pdf)

Thanks again for the fascinating conversation.

-Jason

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346. **Jason Quackenbush**
Re: "The Decay of Spirituality in Poetry"
Wed 28 Jul 2010

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just going to chime in with my usual response to this statement that i think he understood godel fine, i think he got the better of turing in their debates, and that his view of what mathematics are is much closer to what's probably right than Godel's weird platonism.

but Jim, you and I can probably go around and around about this for the rest of a transfinite number of years and never resolve it. not that that wouldn't be fun...

On Jul 27, 2010, at 11:11 AM, Jim Andrews wrote:

> *Wittgenstein is of much more interest to artists and possibly philosophers than he is to logicians and mathematicians. He didn't even understand Godel's work, thought that the subject matter of Godel's work was not amenable to logic, thought that because it involved the self-referential that it was as inevitably flawed as much of the rest of the logic involving self-reference. He read the most significant work in mathematical logic of his day and dismissed it as nonsense.*
>
> *It seems he didn't think we could say much of real value about most interersting things. So he didn't really go for it the way Godel did.*
>
> *Yu gotta at least go for it.*
>
> *Wittgenstein went for it as a writer, as a kind of philosophical poet. Not as a logician.*
>
> *He was a rich guy who gave it all away. That's pretty cool. But he was insignificant and even regressive as a logician. He missed the big boat of his time, the boat that Godel 'started'. That grew into Turing's boat and has sailed into now as the entirety of computing and all that has meant in so many fields.*

> *ja*
> *http://vispo.com*

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347. **steve dalachinsky**
Re: on poetry contests
Wed 28 Jul 2010

---

wow i'm really out of the loop only heard of a coupla of these folks

aand what does "somewhat famous" mean?

On Tue, 27 Jul 2010 22:23:30 -0700 David Baratier
<[redacted]> writes:
> We have a contest as one of many measures to distribute books, these
> are first books by people who become somewhat famous in terms of
> poetry. But, its poetry, and of course, this fame is limited. As the
> authors become more famous we sell more books. I feel no guilt about
> the authors we have given accolades to, some of the better known
> names we published first collections and given large audience to
> have included---
>
> Joshua Cory
>
> Gordon Massman
>
> Amy King
>
> Will Alexander
>
> Julie Otten
>
> Rodney Koeneke
>
> Christopher Arigo
>
> Sophia Starnes
>
> Steve Davenport
>
> Chris Stroffolino
>
> Tony Gloggler
>

> Joshua McKinney
>
> Mary Weems
>
> Dan Zimmerman
>
> that is who comes to mind, there are more, nearly all sold out and
> in others hands. What use is poetry but to be read?
>
>
>
>
> Be well
>
> David Baratier, Editor
>
> Pavement Saw Press
> 321 Empire Street
> Montpelier OH 43543
> http://pavementsaw.org
>
> Subscribe to our e-mail listserv at
> http://pavementsaw.org/list/?p=subscribe&id
>
>
>
>
>
>

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348. **Little Red Leaves**
Re: 2010 Subito Press Book Competition
Wed 28 Jul 2010

Dear Rich & David H--Sorry not to have checked in on this yesterday, as I'd have wanted immediately to apologize for not clarifying that I meant no personal attack by that last msg. In particular, I'm deeply sorry that I made it seem like I was suggesting some kind of dubious connection between the DTC launch and this thread---honestly, it never crossed my mind, but looking back I see how it could be taken this way. In another context maybe you'd have given

me the benefit of the doubt on this, but this virtuality tends to lift the bile---I should have accounted for that and drafted accordingly, cautiously.

Otherwise, yeah: deadlock.

Onwards,
C

On Tue, Jul 27, 2010 at 8:32 PM, David Seaman <[redacted]> wrote:

> *Important message first: It takes about 3 hours for a jalapeno burn to subside.*
>
> *Ok, for your program effort, just do it. There is no reward for our work.*
>
> *Really, as a 40 plus year professor, I can say this is the ... way to confusion and and depression. Just try to work for your best interests.*
>
> *This year my only reward as a teacher was a letter from a parent. Otherwise, the salary is being reduced (University of Georgia System) and even the parking fee is going up.*
>
> *All we have is each other.*
>
> *David ï»¿*
>
> *David W. Seaman, Ph.D.*
> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*
>
> *Follow my Twitter poetry at dseaman40*
>
> *YouTube video of my Venice Biennale poem:*
> *http://www.youtube.com/watch?v=JQ5bOuJBN_k*
>
> *On 27 Jul, 2010,at 01:31 PM, David Hadbawnik <[redacted]> wrote:*
>
> *p.s. -- with regards to the question of higher education*
>
> *i came to the decision to apply to an MFA program while auditing tom clark's*
> *grad class at new college, frustrated by my inability to keep up with the work due to my two part-time gigs. i considered going to new college -- bullet dodged there! -- and wound up at texas state because they offered me*

the best deal. purely mercenary. no apologies. there were certain specific things i wanted to study and work on in my poetry, and the stubborn midwestern boy in me did not see the point of going into debt to do that. while there, there were things i was unhappy with and i spoke up about them,
often to the chagrin of tom and other higher-ups.

the phd is a different beast, as you know. nevertheless, ub offered me a good deal, again, and i felt that the blue state public university system would be more congenial to my own sensibilities and beliefs and ability to impact things through action. so i am the union rep for the department and i'm pretty active in the various ways open to grad students. we are struggling with not only budget cuts and a devastated state revenue, but the
administration's proposed response to that, which is to essentially REMOVE u.b. from the SUNY system -- privatize it, and with that a free hand in raising tuition for already strapped students.

and, as with others who come to the poetics program, i felt that here would
be a vital place for my press and poetry to grow. what i'm saying is that this is an exchange. i have no illusions about that. i'm here to get certain
things, i'm offering my energy and labor, i'm trying to make it a worthwhile
encounter for my students. i look at rich owens and his BALLADS project, e.g., [not to mention punch press which has already been covered previously]
and i see a valuable roadmap for how i want to do this. that is, already having certain poetic concerns, he's grounded those in careful study of theory and primary texts which has helped that project flower into something
which, i'm not embarrassed nor hesitant to say, will prove to be some of the
more interesting work being done at this time.

that's why I'M here and i wouldn't be here if i didn't believe that, flawed
though it may be, the higher ed. system didn't have something of value to offer and i, through it, something of value to offer in return.

sincerely,

d

On Tue, Jul 27, 2010 at 11:21 AM, David Hadbawnik <[redacted]
wrote:

> *hello, cj!*
>
> *extreme, yes. evangelical? god, i hope not. insincere? i see how it could seem so, but again, no.*
>
> *i feel like something IS being misunderstood here, to a certain extent. perhaps on both sides, i dunno. my feeling is not that getting top-down funding of any sort -- be that institutional or sliding-scale subscription, or outright calls for donations from rich friends or relatives -- is pure as the driven snow. far from it. but if i am able to channel funds from a certain source and put that to the service of printing poems and b-sides and chaps, meanwhile throwing business to local printers and places like boxcar press, i do feel like that's categorically different than the contest model, which is based on growth (always got to build up and get more entries), and as has already been said, soliciting funds from hundreds of poets who do not have a chance at winning and are not going to get a full or fair read. i just do.*
>
> *but as i state in my blog post, i started habenicht in 2000. at that time i worked various part-time jobs and everything came from my own dime. i created a budget and determined this is how much i can spend on that book, and i hustled to sell enough books to break even, more or less. now that i've cut my teeth doing that, the funding i receive to help with kadar koli allows me to do a SLIGHTLY larger journal, with a SLIGHTLY larger print run. i am about to take two boxes to the post office and this will go out entirely from my pocket. but here, i feel like, we're getting into gradations of purity, which was not the point at all.*
>
> *to me, the point is simply to LOOK AROUND at the landscape and determine what is acceptable to you or not, as a poet, as a publisher, as a person involved with poetry at whatever level. the reason the intervention took place here (and on my blog) is that these are (virtual) spaces that such people frequent. it's not a drive-by just meant to stir things up. in the sense of spurring this discussion, which has already been both passionate*

and nuanced without devolving into mindless flaming, it's already been successful in my book. it has certainly made me rethink some of my heated rhetoric and extreme views -- though i doubt that for me personally those views will change, i understand better where folks are coming from -- and hopefully for others it's done the same. but again, look around and decide this is that i want from the poetry publishing world, this is what i don't want. and how can i change that? what could be done differently? the remarkable success of dos press in concert with LRL would certainly seem to be a model that i find admirable.

in that sense i feel like we are trying to multitask, though perhaps in a different sense than you mean -- as alongside these discussions are other discussions and i am constantly thinking about the next phase of what all this means in terms of action...

sincerely,

david

On Mon, Jul 26, 2010 at 10:37 PM, Little Red Leaves <
[redacted]> wrote:

*Dear Rich--At this distance, here's what I know of your public presence in the past week: a massive launch from DTC/Punch Press (a piece of mail for which I'm *incredibly* grateful--holy shit the Marianne Morris poem!) & your intervention here. The first of these (the launch) is a tactic that *very* successfully addresses the concerns you want to address & offers one of the alternative models that Tyrone asked you to speak to. The second, as tactic, is thus far just a random belligerence, as far as I can tell, even though*

*I
understand that you & some others here don't think so. At least in its basic
spirit anyhow.*

*I actually need to duck out of this thread for awhile & get some work done
before the semester starts back up. Desperately trying to get back to
writing a longer thing on Myung Mi Kim & Rachel Blau Duplessis--two poets
(among many) whose work would be virtually stranded by the action you call
for, unless I've somehow misunderstood your call. If I have misunderstood
it, then *please* clarify--are you asking us to walk away from any press
who
runs a contest or charges a reading fee (taking w/us our money, our work,
our reviews, our venues, etc)? I mean, in addition to listserv drive-by's,
what's to be done that isn't already being done? (I'm really asking, here.
If I'm missing what the *action* is, I'd like someone to clarify.)*

*I also want to ask you (& David--hi David) to seriously revisit the question
of whether this type of absolutism can really be practiced from within the
funded halls of a PhD program, *while collecting a paycheck for teaching
undergraduate students who are largely going into hock to pay for their
ticket for that ride*. (I know it isn't making you rich, but come on.)
I
fully understand your "top-down" theory about contests (that institutional
funding--in the form of a grant for a press (or even a fellowship,
right?)--is less questionable than the contest model because it supposedly
doesn't prey on vulnerable writers), but honestly: it's UB's listserv & UB's
dime you're posting on. I'm being blunt (and maybe even a bit reductive)
here NOT because I think you should be ashamed of yourselves for accepting
that funding & using it in your small press activities--I think the
oppositein fact--but your call to action (or the way you've chosen to
articulate it?*

*here & in David's blog post) starts to seem not a little evangelical & even
insincere. Professionalization in the arts is *exactly* what you're wanting
to confront, right (using a refusal of contest-model funding particularly
for *small* presses as the staging ground)? Shit guys: analyze, then. &
proceed w/caution before moving into your tactical phase.*

*As someone you & David have both published & as someone who's published both
of you, I need you (both) to know I'm saying this out of affection, respect
& concern. (I hope it's not necessary to say it, but in case it is--I
wouldn't have joined in here if that weren't true.) There are a number of
other things to resist or struggle to complicate, in addition to capital,
that mingle with our thing: a model for community building that's based in
haphazard antagonism (largely towards, I begin to fear, affiliation) comes
to mind, for a start. That's not to say you don't have my support in doing
the work of problematizing capital, but maybe we can multi-task?*

*Yours,
CJ Martin*

*On Mon, Jul 26, 2010 at 2:23 PM, Catherine Daly <[redacted]
wrote:*

Sad news, Beyond Baroque is currently throwing its first contest.

http://www.beyondbaroque.org/news.html

*<http://www.beyondbaroque.org/news.html>So here we have an independent
cultural institution of long standing that has $1 rent, a mostly volunteer
staff, and trustees/board members who are not donors, not effectively
fundraising and grant writing except from government -- although it is
possible that they are refusing to apply for funds from Readers Digest
or*

the Irvine Foundation, etc. etc. -- that also refuses to make money from
workshops (they are famous for offering free showers and workshops both!
--
but they could charge for some classes like the Poetry Project does), the
bookstore (by doing things like not asking local presses for donations
of
remaindered books or local poets for donations of used books; by not selling
books online; by not looking up the value of some of the rare first editions
that linger on the shelves), the archive, the art gallery, the
readings/performances themselves, relationships with other arts
institutions, or the press (by not listing all of the books in print on
Amazon; by having broken paypal links on the site -- they are at
SPD).

Nope, they're having a contest.

--
All best,
Catherine Daly
[redacted]

guidelines

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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349. Rob McLennan

new from above/ground press: rob mclennan's 16 Yonge

Wed 28 Jul 2010

---

*

point on a point; discuss,

map of scatter, eyes
broadsheet about,

Toronto Star, the Hemingway in you
describes,

pinwheels, skipper, sailing ships

talk like a pirate day,
your birthday,

felt no sun,

*

Yonge + Queens Quay govern,
nothing else disturbs,

distillery, grandstand
, emphasis against

the year has been, unequal

to place facts squared
or squarely, in a book

shape of a (shifting) harbour,

16 Yonge
by rob mclennan
$4

published in Ottawa by above/ground press
in an edition of 200 copies, August 2010
a/g subscribers receive a complimentary copy

to order, send cheques (add $1 for postage; outside Canada, $2) c/o rob mclennan, 858 Somerset Street West, main floor, Ottawa ON K1R 6R7

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections Glengarry (2011), wild horses (2010) and kate street (2010) and a second novel, missing persons (2009), An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (ottawater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (ottawater.com/seventeenseconds) and the Ottawa poetry pdf annual ottawater (ottawater.com). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and expects to spend much of the next year in Toronto. He regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com

http://aboveground press.blogspot.com/2010/07/new-from-aboveground-press-rob.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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350. Jared Schickling

New Book Announcement: Zero's Blooming Excursion

Wed 28 Jul 2010

Dear List,

My new book, Zero's
Blooming Excursion, realized over the
course of three years and published last month, is available from BlazeVOX [books]:

http://www.blazevox.org/bk-js4.htm

And at Small Press
Distribution:

http://www.spdbooks.org/Producte/9781609640019/zeros-blooming-excursion.aspx

I'd also be happy to send
along any free copies. If you'd like one, please let me know.

All best,

Jared Schickling

[redacted]

Zero's Blooming Excursion seems a trans-bifurcation of voice, some cacophonous unity of strange symbols, visual, aural, intellectual, collaborating in the emergence of something deeply spiritual: The awakened human mind dealing with the chaos, projecting the Arabesque patterns of its own movements. If one is to be literate in the realm of Zero's merged pineal glands, one must make sense of its seams, as much a painting to make sense of (the repeated Chagall) or puzzle to construct (the chemistry and mathematics) as a poem to read, a critifiction seducing its reader into numerous re-reads, each one producing different patterns and forms of pleasure, the very embodiment of Calvino's ideal of multiplicity. Bizarro science, invisibility cloaking, numerology, Kabbala, lots of trivial news and obscure data (like patent backgrounds), all add up to a paranoid yet valid approach to the cosmos which seems to subvert or counter its own overt nihilism. Schickling's book is a brilliant success.

—Chuck Richardson

Zero's Blooming Excursion has "a hundred mouths," and each mouth speaks at once. With combinatory precision, Schickling brings a redactive resonance to the face of the page. Erasures zero in on what's important. Headlines, statistics, equations, weather reports, thought bubbles are more than frames. They are the forms of our common thinking. Reading Zero's Blooming Excursion is like hovering above one's own body while living; it's unsettling ecstasy. Read this book and you'll "find yourself next to yourself."

—Sasha Steensen

This is a book I had to struggle my way through. Often I wondered, what is going on here? Slowly it dawned on me: Jared Schickling has devised a poetics that oprates like an ecology. It is, among other qualities, indifferent to whether I understand it or not—and the poems are no more concerned with what you or I think of them than rocks, moss, lichen, yucca plants, or clouds care whether you admire their shapes or scrape your knee on their sharp edges. I respect that. It's tough, bracing, and worth the effort. It may take years to catch up to where these poems are taking us.

—Andrew Schelling

_____ The New Busy think 9 to 5 is a cute idea. Combine multiple calendars with Hotmail. http://www.windowslive.com/campaign/thenewbusy?tile=multicalendar&ocid=PID28326::T:WLMTAGL:ON:WL:en-US:WM_HMP:042010_5

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351. **Murat Nemet-Nejat**
Re: "The Decay of Spirituality in Poetry"
Wed 28 Jul 2010

Jason, David, Jim,

This thread has become so vast, in a very good way, so that I do not know how to respond to each (particularly to Jason's meticulous arguments), unless I spend a trans-finite portion of my day doing it, not that that would be a bad thing.

Jason, first let me respond to what you are saying. I think there is more we agree with on Wittgenstein than we disagree with. My objection to him is in the use and consequences of his rhetoric and his effect on poetry and poetics in the United States. It narrows the possibilities of poetry, particularly the way Language School applied his ideas. Let me explain what I mean:

a) It is true that Wittgenstein will not deny that the subject-predicate structure is not the only way a sentence can be constructed; but he delegates every other structure to second class by calling it "meaningless," unable to be expressed as "true or false," etc. (I need to go back to the text and choose a few more words with the same rhetorical effect).

But who has decided that the nature of *reality* consists (must express itself) as true or false and everything else is peripheral, secondary. That is a profound, unquestioned assumption on Wittgenstein's part the validity of which to me is much less clear -in fact, to be honest about it, is clearly "false."

I am more on the side of what Heraclitus says and David quotes: ""The most beautiful world is a heap of rubble tossed down in confusion/at random."

We see truth, if at all, through a glass darkly, which also constantly changes, is fluid. "Factual," "ethical," "pilosophical," even "scientific" values blur are very rarely distinct (a clear demarcation between objective and subjective basically impossible), and to build a reality structure on a fundementalist distinction between true and false (which W. does by privileging a prepositional view of what is real, as opposed to unsayable) is foolhardy. A poet's job, it seems to me, is exactly to deal with that unsayable -shall we consider ourselves to be dealing with nonsense or, as Language School or it follower Flarf does, indulging in language games or google games.

I do not disagree that we are may be doomed (The Spiritual Life of Replicants deals with that issue) to grasp reality only through language -but that *does not mean* that we have to do it by entering only through one straight straight straight gate -the prepositional sentence.

David, I think we agree in our view of Grenier. I was not aware Grenier's later work was blacklisted by Language School poets. At least they realized what he was getting at and his pursuit went awry from their approach to poetry.

Ciao,

Murat

On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[redacted]> wrote:

> *Hey Murat, thanks for the excellent counterpoint.*
>
> *"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."*
>
> *Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?*
>
> *I don't see circularity, but rather the elucidation of a tautology. But I'm not terribly inclined to defend the argument of the tractatus, as I don't think it's particularly useful except as an example of where he was coming from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, therof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."*
>
> *To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the tractatus was meant to be a ladder that you could kick away once you climbed to the top.*

Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."

On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.

Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax
for an empirical view of the world -where things either happen (are true) or
don't happen (are not true). Wittgeinstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.

well, he's talking about propositions, which by definition are sentences that can be true or false. Much of what precedes the quoted section deals with what propositions are, how they work, how they relate to facts, what facts are etc. And again, i think this is a fair criticism because this notion of the proposition as a thing at all arises from from Russell and Whiteheads elucidation of the predicate calculus in The Principals of Mathematics. That said, I'm not entirely sure I understand what the distinction you're drawing is, but I do think that we have lots of sentences in English which aren't propositions at all, and I think that's part of what the tractatus and in particular the first part of Philosophical investigations is trying to get at: that is, there are these parts of the world we can talk about where the notions of truth and falsity apply, and there's this other part which is more loose but that allows for a wider range of meaning than mere propositions do, and there is a wider part of that that carries neither truth value nor meaning and in that there are a wide variety of kinds of meaninglessness, nonsense, and senselessness. I don't think wittgenstein would necessarily disagree with you that it's a mistake to consider the subject predicate syntax as somehow decisive about the world, in fact I think the first 100 or so remarks of Philosophical Investigations are precisely an attack on that kind of view.

Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of

*emerging (once again, see *Eda Anthology*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate"*
construction is only a part.

"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental.
What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.

It must lie outside the world."

Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.

Here I think you're misreading. part of this, tho, is that he's defined "the world" early on as a particularly limited sort of thing. "The world is everything that is the case." again, this is part of what he rejects later in his earlier thinking, and I don't think even he would defend it. But it isn't precisely a recitation of the is/ought problem per se, but rather I think a more nuanced assertion about the nature of "oughts" themselves. It's not a skeptical idea about moral facts, or at least its not just that, but rather a statement about whether we're able to say meaningful things about moral facts. Again, even the phrase "moral facts" he'd probably disavow as not meaninful in someway, but I think the basic form of what he'd say is "well, if you want to be a radical skeptic, go ahead, but the statement that there are not moral facts is just as meaningless as the statement that there are moral facts. You're still stuck in the flybottle if you're even trying to have that conversation. You'll get nowhere, best to come at it from a different angle."

Also, there's an important aspect to all this that the section I quoted doesn't mention, and that's the notion (most recently argued for by Cora Diamond I believe) that while wittgenstein thought that there were all sorts of things that couldn't be said, you could still use language to show the things that you can't talk about. Sadly, Wittgenstein never addresses CS Peirce directly in the surviving nachlass, although I'm fairly certain he must have grappled with him at some point because Frank Ramsey thought that there was in pragmatism a way out of the box the tractatus seems to draw, and there's certainly something like James and Peirce style pragmatism in his thinking that shows up by the time he dictated the brown book, and it's hard for me to see his later conception of "meaning as use" as anything other than a kind of pragmatism, albeit not the kind that Richard Rorty thought it was.

My point here again though is that what he was grappling with was a theory of language that seemed to constantly shut down any attempts to say things about a certain widely experienced and hugely important aspect of human life, and I think he saw it in a nearly tragic light, which is why I think he was so happy to describe the attribution of meaning to certain kinds of nonsense as "bewitchment by language." because it seems like you should be able to talk about these things, and we feel like when we're talking about them that we're saying meaningful things, but it's only when we reflect on what that might really mean that we have to realize that we have know way of knowing whether what we've said communicates what we hoped or not. As such, this becomes a much more epistemological than metaphysical position, and indeed I think that's how he ended up approaching the issue.

"6.42 Hence also there can be no ethical propositions."

Here one can see W's circular thinking in practice.

Again, it's important to note that he's talking about propositions and not sentences, or even more importantly signs. I think he would be ok with the idea of ethical signifiers.

"Propositions cannot express anything higher."

Yes, this is true if the only possible or valid linguistic structure having
any hold to reality consisted of the propositions, that is to say, subject-predicate structure.

This is a priori assumption on W's part having
to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.

I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological.

"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in

language."

*It seems to me wrong. If you change the limits of language (more specifically of *a* language, that's why the importance of translation), you*
are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.

but when he's talking about the limits of language he means the limits of language, not the limits of a language. he's talking about what can and can't be talked about, full stop, not some concept that might be expressable in one language but difficult to express in another. He's talking about what it means for a sentence to have meaning at all, not whether it is understood as intended. And I think part of the big reason that Benjamin is unsatisfying to me on that score is that he relies so heavily on intention toward signified objects, and where that goes I follow wittgenstein into a severe skepticism about that sort of semiotic notion. it's not at all clear what such an object is, and if I recall correctly Benjamin uses various words for "bread" in different languages as an example. Well ok, bread is pain is brot is pan is lechem is naan is pita is tortilla is chapati is ...
? which do you intend? some ideal form of bread in the mind of god? a privately held abstraction that we take on faith is in someway similar to the private object in the mind of another party to the conversation? really? but what if I sit down at the table and choke a bit and say "bread!" do i really intend that same thing even tho my meaning is similar? no, not really, i mean, I'm choking, give me bread so i can try to swallow. same word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein is concerned with.

"In brief, the world must thereby become quite another, it must so to speak
wax or wane as a whole.

The world of the happy is quite another than that of the unhappy."

W. ignores the consequences of what he is saying here.

On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?

"6.44 Not how the world is, is the mystical, but that it is."

This sentence remind me of Einstein's "God does not play dice with the

universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).

I'd argue with that. I think it's a succint & pithy expression of Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).

"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.

The feeling that the world is a limited whole is the mystical feeling."

That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."

"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."

That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.

I feel like you're misunderstanding the argument though. Wittgenstein doesn't deny that language can be extended and that new ways of speaking and new grammars can be created. he's quite eloquent on that point in the remarks on the foundations of mathematics. What he does reject though is the notion that there's some completeness or idealness of language that is possible or even desirable. rather that language in its vagueness and uncertainty and particularity is where it's most useful and that's how language actually gets used most of the time unless you start getting caught

up in philosophical nonsense. Where he draws a limit, he's drawing a limit not at any existing language, but at the possibility of meaning. Now, I'm not comitted to the notion that he's precisely correct about where he draws the line about what can and can't be meant (and again, this is more an epistemological and psychological claim than it is a metaphysical one). but i really only want to defend the notion that whereever that line was drawn, in wittgenstein's view, and in mine for somewhat different reasons, there is an area of human experience that is impossible to reach at and describe with meaningful meaningful language that is no less important for that reason, that that area of experience is what Wittgenstein referred to as the mystical, and probably most importantly, my own view that poetry is both capable and may even be necessary to guide others to encounter that experience for themselves so that we can be in some sort of communion with each other even though we can't describe or validate it in the same way that we could a sentence like "the earth revolves around the sun."

"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."

I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.

Fair enough. Although I'm tempted to appeal to the Death of the Author and/or Umberto Eco's notion of machina pigra and just say that I don't care what Ron Silliman thinks about this particular topic, on my reading The Chinese Notebook is clearly written in a manner that is self-consciously suspicious of the materiality of the language as employed. (Although on that point, my own response to that poem, The Liar Paradox, was in blazevox a few

> *years ago and can be read here for the curious: http://www.blazevox.org/061-jfq.pdf)*
>
> *Thanks again for the fascinating conversation.*
>
> *-Jason*

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352. Stephen Vincent
New de blog
Wed 28 Jul 2010

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http://stephenvincent.net/blog/

Some new stuff on blog may be of interest as in the poetry of the oblique:

Towers & Columns: (Discussion & photos) Brancusi (Google!), Ann Hamilton (Geyserville, California) & David Nash (at Yorkshire Sculpture Park, Yorkshire). An exploration of sorts, and an extension of an earlier blog discussion of Ellworth Kelly, Brancusi, the Mali Gazelle and the Paris Hotel shadow.

An photo homage to Malevich, from the Neighborhood Anthropology Series.

Haptic responses to readings/events by David Wolach, Kenny Goldsmith, Lawrence Kearney and Duncan McNaughton

As always, your responses appreciated.

Stephen Vincetn

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353. Jason Quackenbush
Re: "The Decay of Spirituality in Poetry"
Wed 28 Jul 2010

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marvelous david, thanks so much. there's a lot to chew on here, but I wanted to remark that for me at least, I think both the connection with Stein's early poetry so heavily laden with parataxis as it was and with Whitmans continual revision as a connection to refiguring the notion of the book, resonate with the sort of mysticism that I think i see in Grenier, something akin to text as process rather than product.

this, in my thinking at least, connects up with a rather fruitless obsessive period i spent shortly after the publication of the complete Ted Berrigan trying to find correspondences to Alfred North Whitehead's process philosophy in his various

mundane occasional poems (by which i mean the often repeated trope in his poetry of picking a day or a set of activities and memorializing them in a poem eg today in ann arbor, 10 things i do every day, memorial day, etc.). At the end of my researches which didn't bear much out, after I got over my disappointment in discovering the great organizing principle I thought i'd discovered in fact was my own misreading of Whitehead, i realized i'd been looking very much at the wrong thing and that the real process philosophy stuff had to do more with the way he was compasing things than with any underlying metaphysics.

anyway, Berrigan also is a favorite spiritual master of mine, and what you're talking about in Grenier I think I see a bit in some of Berrigan as well.

On Jul 27, 2010, at 9:40 PM, David Chirot wrote:

> *a little side note: (re Grenier/Trakl/Wittgenstein)*
>
> *Robert Grenier early in his writing life translated a few (four or more)*
> *poems of Trakl's for an anthology--*
>
> *Grenier has by some been considered as a mystic; by far his greatest philosophical interest/influence is Heidegger--*
>
> *In "I HATE SPEECH"--One might consider the context, the time period--*
>
> *on the one hand, the speech driven poetics of Projective Verse and many*
> *aspectsof Black Mountain, of the new York School--*
> *as well as it being a time period swamped in SPEECHES--*
> *coming from al directions and all media--*
>
> *living and teaching in Franconia, NH, Grenier, while doing his daily running*
> *as well as sitting and listeing intently for hours to the sound of water*
> *dripping in a cistern--and to recordings of Pygmy music & sounds--*
>
> *one finds Grenier developing his ear ever more acutely attuned to the smallest particles of both speech as SOUND and as sign--*
> *the variety of ways in which for years his works have been published/presented, with an emphasis on the physical/visual/sonic structure*
> *literally and literarily of the Book--*
> *taking it apart, putting it back togther in another from--whether as huge*
> *poster as la M'ASS AVE or box as in SENTENCES and also the three parts*

black box encased series of visual/verbl poems put out by by O Books ("Minnestoa" etc--)--
and the varying sizes and shapes of other tests--
culminating in the huge serial works done in "lawyer's office "color markers--

in a Talk given at the Robert frost Room at Franconia--published in the late
90's--(forgive mne for a moment here the editor/publisher escapes me--wil
come back: Stephen Dignazio--)--

Grenier notes that an interesting question to investigate is the conjunction
between among, "only the imagination is real" of WCW's Spring and All and
the "no ideas but in things/Mr" of Paterson--

to think on /with these as a both/and rather than the usual "either/ or"--

to find ways in which there is an identification of the word and thing, then
the letter and thing--so that the forming of a letter itself handwritten in
time--is an emergence/appearance of sound & image simulateneously--at the
same time as they are both physical things in action--

Olson wanted the citizen to go faster, faster--so that one thing follows on
another--the action of the poem essaying to "pull even, " equal, that is, to
the real itself"--with the action--

no more of the Aristotelian "after the fact" of writing following the action, behind it--

but--drawing even, so that action/writing take place as nearly as possible
simultaenously--

Rimbaud already in the "Lettres du voyant" to Demeny and izambard in 1870--had written of the poetry of the Future "preceding the action"

which i have written on as being carried out literally/literarily by Rimbaud
in that his writings precede in their descriptions, images, words--the

actions which he began to live out after he stopped writing--

how many of his letters when no longer a poet carry the very images he has
written of years earlier as Poetry & Prose Poetry----and now writes simply
as bald description factual documents--

Rimbaud also wrote of the poet of the Future (also greatly effected by the
total ful emancipation of Women)--as being "not unlike the Greek"--
one notes in Grenier's studies of Heidegger the many essays re Greek thought
and poetry --

the trajectory of Grenier , his works, for some long time black listed by
his former colleagues in the 'Language-centered" writing "community"--

has been one of far more radically "outside" work & life than those of his
peers, in formal and philosophical, sonic/visual/visceral work--

Grenier's long involvements with the texts of the early Stein (which he was
teaching at Franconia--as the "Yale Stein" became available)--as well as his
studies singly, as teacher and in a reading group including Leslie
Scalapino--in Whitman--the versionsof Leaves of Grass culminating esp in The
Deathbed Edition--link him with the early modernism of WCW and the early
Stein--as wel as the 19th century Whitman--whose work was not a "once and
for all " "set in stone" text but an ongoing series of versions,
alterations, rearrangements, additions, subtractions, changes in names,
spellings, grammar, syntax--

(SERIES after al is the title of a Grenier book)--

i wd agree with many that MOBY DICK is a postmodernist so to speak text
--and i wd include the work of E A Poe as well--

D H Lawrence in his STUDIES IN CLASSIC AMERICAN LITERATURE (which pre-dates
WCW's In the American Grain)--notes a number of times that the

> *Americans*
> *have relegated their classic works, in the "old American art speech"--to the*
> *nursery--"adventure stories, : :detective tales," science-fictions stories,"*
> *etc etc--the Classic American texts dealt with issues, ideas, images, which*
> *the 20th century American, according to Lawrence, has to banish--to the*
> *nursery!--*
>
> *"the pure products of America go crazy" as WCW noted--*
>
> *"out there"--("the figure of Outward")--though, one might say, is the as yet*
> *hidden in plain site/sight/cite "classic american" outsider/avant-garde*
> *postmodern etc--*
>
> *("where the 'outyard" is the 'backyard' to paraphrase from Grenier's little*
> *work on Narrative for the old Olson series--)*
>
> *"The blank and ruin we see in Nature may be within our own eye"--(R W Emerson)*
> *"The most beautiful world is a heap of rubble tossed down in confusion/at*
> *random"--Heraclitus*
>
> *"To shut the eyes is travel"--Emily Dickinson*
> *"My voice goes after/what my eyes can't reach"--Walter Whitman*
>
> *"Writing is time travel"--W S Burroughs*
> *"It is a science-fiction film set in the past"--Federico Fellini, on his*
> *SATYRICON-*

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354. **Jason Quackenbush**

Re: "The Decay of Spirituality in Poetry"

Wed 28 Jul 2010

There we absolutely can agree. I think a misreading of wittgenstein has done all sorts of harm in both the realms of philosophy and poetry. however, i think most pertinent, and here I'll abandon a defense of wittgenstein and just move into my own thinking, is getting rid of the negative connotations of

meaninglessness, nonsense, and senselessness when we're talking about poetry.

I have in mind a radical sort of idea that in poetry meaninglessness is impossible. that the way poetry works precludes an absence of sense. and that meaninglessness in the linguistic sense that gets outlined in Philosophical Investigations is actually a signifier of transcendental operation of language as it bridges between the realm of the immediately real (wherein i can stub my toe if i'm not paying attention) and the realm of the semiotically mediated (wherein I can write a long and angry letter to the manufacturer of my kitchen table for putting the leg of it in such an incredibly stupid place). I think that there is a place where those two genera overlap, and most of human experience lies there in the overlap, but there is an outer limit of the immediately real and the semiotically mediated that becomes a sort of free form grammatical playground stripped of conventional semiotic processes on the one hand, and a transcendent but deafening, or maybe muting, reality on the other. What I hope for, look for, wonder about the possibility of in my own work is how to possibly use that unattached signification of the one as a sort of roadmap to the inexpressable other. That, to me, is the mysticism of poetry that I wrote about in the original essay, and I think it's related in some ways to what Adam was talking about as a new spirituality.\

On Jul 28, 2010, at 10:59 AM, Murat Nemet-Nejat wrote:

> *Jason, David, Jim,*
>
> *This thread has become so vast, in a very good way, so that I do not know*
> *how to respond to each (particularly to Jason's meticulous arguments),*
> *unless I spend a trans-finite portion of my day doing it, not that that*
> *would be a bad thing.*
>
> *Jason, first let me respond to what you are saying. I think there is more we*
> *agree with on Wittgenstein than we disagree with. My objection to him is in*
> *the use and consequences of his rhetoric and his effect on poetry and*
> *poetics in the United States. It narrows the possibilities of poetry,*
> *particularly the way Language School applied his ideas. Let me explain what*
> *I mean:*
>
> *a) It is true that Wittgenstein will not deny that the subject-predicate*
> *structure is not the only way a sentence can be constructed; but he*
> *delegates every other structure to second class by calling it*

*"meaningless,"
unable to be expressed as "true or false," etc. (I need to go back to the
text and choose a few more words with the same rhetorical effect).*

*But who has decided that the nature of *reality* consists (must express
itself) as true or false and everything else is peripheral, secondary. That
is a profound, unquestioned assumption on Wittgenstein's part the validity
of which to me is much less clear -in fact, to be honest about it, is
clearly "false."*

*I am more on the side of what Heraclitus says and David quotes:
""The most beautiful world is a heap of rubble tossed down in confusion/at
random."*

*We see truth, if at all, through a glass darkly, which also constantly
changes, is fluid. "Factual," "ethical," "pilosophical," even "scientific"
values blur are very rarely distinct (a clear demarcation between objective
and subjective basically impossible), and to build a reality structure on a
fundementalist distinction between true and false (which W. does by
privileging a prepositional view of what is real, as opposed to unsayable)
is foolhardy. A poet's job, it seems to me, is exactly to deal with that
unsayable -shall we consider ourselves to be dealing with nonsense or, as
Language School or it follower Flarf does, indulging in language games or
google games.*

*I do not disagree that we are may be doomed (The Spiritual Life of
Replicants deals with that issue) to grasp reality only through language
-but that *does not mean* that we have to do it by entering only through one
straight straight straight gate -the prepositional sentence.*

*David,
I think we agree in our view of Grenier. I was not aware Grenier's later
work was blacklisted by Language School poets. At least they*

> *realized what*
> *he was getting at and his pursuit went awry from their approach to*
> *poetry.*
>
> *Ciao,*
>
> *Murat*
>
> *On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[redacted]> wrote:*
>
> *Hey Murat, thanks for the excellent counterpoint.*
>
> *"6.41 The sense of the world must lie outside the world. In the*
> *world*
> *everything is as it is and happens as it does happen. In it there*
> *is no*
> *value -- and if there were, it would be of no value."*
>
> *Do you not see the circularity of Wittgenstein's argument? While*
> *he pays*
> *lip*
> *service to by being "sympathetic" to ethical impulses, he*
> *condescends to*
> *it*
> *and relegates it to subservient category. If he can not talk*
> *"meaningfully"*
> *about something, then he does not talk about it. Therefore, that*
> *thing*
> *becomes invisible: "he didn't write about it because he couldn't."*
> *On a*
> *grand scale, is this argument any different from the drunkard who*
> *looks*
> *for*
> *the key under the light because that's where the light is, not*
> *necessarily*
> *where the key is?*
>
> *I don't see circularity, but rather the elucidation of a tautology.*
> *But I'm*
> *not terribly inclined to defend the argument of the tractatus, as I*
> *don't*
> *think it's particularly useful except as an example of where he was*
> *coming*

from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, therof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."

To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the tractatus was meant to be a ladder that you could kick away once you climbed to the top.

Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."

On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.

Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgeinstein accepts this implicitly as the

> *paradigm, as far as I can tell, with defending why.*
>
> *well, he's talking about propositions, which by definition are sentences*
> *that can be true or false. Much of what precedes the quoted section deals*
> *with what propositions are, how they work, how they relate to facts, what*
> *facts are etc. And again, i think this is a fair criticism because this*
> *notion of the proposition as a thing at all arises from from Russell and*
> *Whiteheads elucidation of the predicate calculus in The Principals of*
> *Mathematics. That said, I'm not entirely sure I understand what the*
> *distinction you're drawing is, but I do think that we have lots of sentences*
> *in English which aren't propositions at all, and I think that's part of what*
> *the tractatus and in particular the first part of Philosophical*
> *investigations is trying to get at: that is, there are these parts of the*
> *world we can talk about where the notions of truth and falsity apply, and*
> *there's this other part which is more loose but that allows for a wider*
> *range of meaning than mere propositions do, and there is a wider part of*
> *that that carries neither truth value nor meaning and in that there are a*
> *wide variety of kinds of meaninglessness, nonsense, and senselessness. I*
> *don't think wittgenstein would necessarily disagree with you that it's a*
> *mistake to consider the subject predicate syntax as somehow decisive about*
> *the world, in fact I think the first 100 or so remarks of Philosophical*
> *Investigations are precisely an attack on that kind of view.*
>
> *Now, instead, consider a syntactical structure replete with conjunctive*
> *forms (a syntax of possibilities, of potential thought) -as the*
> *agglutinative Turkish syntax is, which records thought in the process of*
> *emerging (once again, see *Eda Anthology*), not as true or false but as*

> *process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate" construction is only a part.*
>
> *"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental. What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.*
>
> *It must lie outside the world."*
>
> *Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.*
>
> *Here I think you're misreading. part of this, tho, is that he's defined "the world" early on as a particularly limited sort of thing. "The world is everything that is the case." again, this is part of what he rejects later in his earlier thinking, and I don't think even he would defend it. But it isn't precisely a recitation of the is/ought problem per se, but rather I think a more nuanced assertion about the nature of "oughts" themselves. It's not a skeptical idea about moral facts, or at least its not just that, but rather a statement about whether we're able to say meaningful things about moral facts. Again, even the phrase "moral facts" he'd probably disavow as not meaninful in someway, but I think the basic form of what he'd say is "well, if you want to be a radical skeptic, go ahead, but the statement that there are not moral facts is just as meaningless as the statement that there are moral facts. You're still stuck in the flybottle if you're even trying to have that conversation. You'll get nowhere, best to come at it*

> *from a*
> *different angle."*
>
> *Also, there's an important aspect to all this that the section I quoted*
> *doesn't mention, and that's the notion (most recently argued for by Cora*
> *Diamond I believe) that while wittgenstein thought that there were all sorts*
> *of things that couldn't be said, you could still use language to show the*
> *things that you can't talk about. Sadly, Wittgenstein never addresses CS*
> *Peirce directly in the surviving nachlass, although I'm fairly certain he*
> *must have grappled with him at some point because Frank Ramsey thought that*
> *there was in pragmatism a way out of the box the tractatus seems to draw,*
> *and there's certainly something like James and Peirce style pragmatism in*
> *his thinking that shows up by the time he dictated the brown book, and it's*
> *hard for me to see his later conception of "meaning as use" as anything*
> *other than a kind of pragmatism, albeit not the kind that Richard Rorty*
> *thought it was.*
>
> *My point here again though is that what he was grappling with was a theory*
> *of language that seemed to constantly shut down any attempts to say things*
> *about a certain widely experienced and hugely important aspect of human*
> *life, and I think he saw it in a nearly tragic light, which is why I think*
> *he was so happy to describe the attribution of meaning to certain kinds of*
> *nonsense as "bewitchment by language." because it seems like you should be*
> *able to talk about these things, and we feel like when we're talking about*
> *them that we're saying meaningful things, but it's only when we reflect on*
> *what that might really mean that we have to realize that we have know way of*
> *knowing whether what we've said communicates what we hoped or not.*

As such,
this becomes a much more epistemological than metaphysical position, and
indeed I think that's how he ended up approaching the issue.

"6.42 Hence also there can be no ethical propositions."

Here one can see W's circular thinking in practice.

Again, it's important to note that he's talking about propositions and not
sentences, or even more importantly signs. I think he would be ok with the
idea of ethical signifiers.

"Propositions cannot express anything higher."

Yes, this is true if the only possible or valid linguistic structure having
any hold to reality consisted of the propositions, that is to say, subject-predicate structure.

This is a priori assumption on W's part having
to do, as far as I can see, very little connection to reality, the state
state in which language function. Subject=predicate is a mere abstraction
from it.

I don't see how it you can have sentence that is true or false without it
referring to an object and then predicating some quality to the object. You
don't need subject-predicate word order to get that, but if you could give
me an example of a statement that is capable of being true or false without
having some kind of predicate, I might be able to grasp what you're getting
at. To me, the fact that propositions contain predicates seems tautological.

"6.43 If good or bad willing changes the world, it can only change

> *the*
> *limits of the world, not the facts; not the things that can be*
> *expressed*
> *in*
> *language."*
>
> *It seems to me wrong. If you change the limits of language (more*
> *specifically of *a* language, that's why the importance of*
> *translation),*
> *you*
> *are changing what can be said in it. As I said, here lies the*
> *crucial*
> *importance of translation and Benjamin's thought about it -on*
> *disintegration, fragmentation, etc.*
>
> *but when he's talking about the limits of language he means the*
> *limits of*
> *language, not the limits of a language. he's talking about what can*
> *and*
> *can't be talked about, full stop, not some concept that might be*
> *expressable*
> *in one language but difficult to express in another. He's talking*
> *about what*
> *it means for a sentence to have meaning at all, not whether it is*
> *understood*
> *as intended. And I think part of the big reason that Benjamin is*
> *unsatisfying to me on that score is that he relies so heavily on*
> *intention*
> *toward signified objects, and where that goes I follow wittgenstein*
> *into a*
> *severe skepticism about that sort of semiotic notion. it's not at*
> *all clear*
> *what such an object is, and if I recall correctly Benjamin uses*
> *various*
> *words for "bread" in different languages as an example. Well ok,*
> *bread is*
> *pain is brot is pan is lechem is naan is pita is tortilla is*
> *chapati is ...*
> *? which do you intend? some ideal form of bread in the mind of god? a*
> *privately held abstraction that we take on faith is in someway*
> *similar to*
> *the private object in the mind of another party to the*
> *conversation? really?*
> *but what if I sit down at the table and choke a bit and say*
> *"bread!" do i*
> *really intend that same thing even tho my meaning is similar? no, not*
> *really, i mean, I'm choking, give me bread so i can try to swallow.*
> *same*

> *word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein is concerned with.*
>
> *"In brief, the world must thereby become quite another, it must so to speak wax or wane as a whole.*
>
> *The world of the happy is quite another than that of the unhappy."*
>
> *W. ignores the consequences of what he is saying here.*
>
> *On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?*
>
> *"6.44 Not how the world is, is the mystical, but that it is."*
>
> *This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).*
>
> *I'd argue with that. I think it's a succint & pithy expression of Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).*
>
> *"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.*
>
> *The feeling that the world is a limited whole is the mystical feeling."*
>
> *That's where the great divide between W. and Benjamin comes. Benjamin is*

all
for breaking down these "wholes" in the realm of "ideal language. He points
us to an outline of "a structure of escape."

"Those are the sort of remarks, which he continually made whenever he
returned to notions of value and judgement, that I mean when I refer to
Wittgenstein's mysticism. One of the things that I think a large number of
casual wittgenstein readers misunderstand is the idea that "the limits of
the language form the limits of my world" is not a expression of a sort of
nominalism, that is, it's not a statement about the world, it's a statement
about language. the huge aspect of reality about which we are incapable of
having meaningful discourse because we can't say anything meaningful about
it, that for Wittgenstein is the most important part, and in that part of
human life lies all of the traditional notions of occultism, spirituality,
faith, and religion."

That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion
rebuts him.

I feel like you're misunderstanding the argument though. Wittgenstein
doesn't deny that language can be extended and that new ways of speaking and
new grammars can be created. he's quite eloquent on that point in the
remarks on the foundations of mathematics. What he does reject though is the
notion that there's some completeness or idealness of language that is
possible or even desirable. rather that language in its vagueness and
uncertainty and particularity is where it's most useful and that's how
language actually gets used most of the time unless you start getting caught
up in philosophical nonsense. Where he draws a limit, he's drawing a limit
not at any existing language, but at the possibility of meaning.

> *Now, I'm*
> *not comitted to the notion that he's precisely correct about where he draws*
> *the line about what can and can't be meant (and again, this is more an*
> *epistemological and psychological claim than it is a metaphysical one). but*
> *i really only want to defend the notion that whereever that line was drawn,*
> *in wittgenstein's view, and in mine for somewhat different reasons, there is*
> *an area of human experience that is impossible to reach at and describe with*
> *meaningful meaningful language that is no less important for that reason,*
> *that that area of experience is what Wittgenstein referred to as the*
> *mystical, and probably most importantly, my own view that poetry is both*
> *capable and may even be necessary to guide others to encounter that*
> *experience for themselves so that we can be in some sort of communion with*
> *each other even though we can't describe or validate it in the same way that*
> *we could a sentence like "the earth revolves around the sun."*
>
> *"D. You're right that Grenier is a special case, and I'll admit i was*
> *maybe*
> *being a little propagandistic in my cooption of Language poetry. I have a*
> *hard time seeing them all as a unified group in any case, but they're a*
> *little too important to me personally to allow for the outright materialism*
> *that I felt Adam painted them with in his piece, although I think he's*
> *largely right. The appeal to Grenier, I will confess, could be just some*
> *sleight of hand to try to rescue a larger movement from a specific*
> *criticism, and I think it's fair to call me on that. That said, I don't*
> *much*
> *care if any of the big Language folks agree that their work is suspicious*
> *of*
> *the materiality of language, i think i see it there anyway as a sort of*

> *irony that has to counterbalance the extreme focus on the textuality of*
> *writing. To me, reading something like the Chinese Notebook, for example,*
> *I*
> *feel like there's a certain amount of whistling at the dark that's going*
> *on,*
> *at least as it strikes me."*
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> *I sympathize with your divided loyalty about Language School poets, but I*
> *think one should call a spade a spade.*
>
> *Fair enough. Although I'm tempted to appeal to the Death of the Author*
> *and/or Umberto Eco's notion of machina pigra and just say that I don't care*
> *what Ron Silliman thinks about this particular topic, on my reading The*
> *Chinese Notebook is clearly written in a manner that is self-consciously*
> *suspicious of the materiality of the language as employed. (Although on that*
> *point, my own response to that poem, The Liar Paradox, was in blazevox a few*
> *years ago and can be read here for the curious:*
> *http://www.blazevox.org/061-jfq.pdf)*
>
> *Thanks again for the fascinating conversation.*
>
> *-Jason*
>
> *guidelines*

↑ Index

355. **Nic Sebastian**

Final Ten Questions on Poets and Technology: Eric Elshtain

Wed 28 Jul 2010

Eric Elshtain responds this week to Ten Questions on Poets and Technology - http://bit.ly/bkJCAo
This series has now ended.

Series' standing page: http://bit.ly/c0aBUb
Best, Nic
Nic Sebastianhttp://verylikeawhale.wordpress.com

The New Busy is not the old busy. Search, chat and e-mail from your inbox. Get started.

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356. David Kirschenbaum
boston phoenix on boston poet tea party
Thu 29 Jul 2010

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http://thephoenix.com/boston/life/105988-marathon-man/?page=1#TOPCONTENT

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357. Douglas Manson
Re: "The Decay of Spirituality in Poetry"
Thu 29 Jul 2010

---

viva la differance um kenosis ut pictura. we're all pals here in the spacetime continuum.

these are great threads.

On Wed, Jul 28, 2010 at 1:59 PM, Murat Nemet-Nejat <[redacted]>wrote:

> *Jason, David, Jim,*
>
> *This thread has become so vast, in a very good way, so that I do not know how to respond to each (particularly to Jason's meticulous arguments), unless I spend a trans-finite portion of my day doing it, not that that would be a bad thing.*

Jason, first let me respond to what you are saying. I think there is more we
agree with on Wittgenstein than we disagree with. My objection to him is in the use and consequences of his rhetoric and his effect on poetry and poetics in the United States. It narrows the possibilities of poetry, particularly the way Language School applied his ideas. Let me explain what I mean:

a) It is true that Wittgenstein will not deny that the subject-predicate structure is not the only way a sentence can be constructed; but he delegates every other structure to second class by calling it "meaningless,"
unable to be expressed as "true or false," etc. (I need to go back to the text and choose a few more words with the same rhetorical effect).

*But who has decided that the nature of *reality* consists (must express itself) as true or false and everything else is peripheral, secondary. That is a profound, unquestioned assumption on Wittgenstein's part the validity of which to me is much less clear -in fact, to be honest about it, is clearly "false."*

I am more on the side of what Heraclitus says and David quotes:
""The most beautiful world is a heap of rubble tossed down in confusion/at random."

We see truth, if at all, through a glass darkly, which also constantly changes, is fluid. "Factual," "ethical," "pilosophical," even "scientific" values blur are very rarely distinct (a clear demarcation between objective and subjective basically impossible), and to build a reality structure on a fundementalist distinction between true and false (which W. does by privileging a prepositional view of what is real, as opposed to unsayable) is foolhardy. A poet's job, it seems to me, is exactly to deal with that unsayable -shall we consider ourselves to be dealing with nonsense or, as Language School or it follower Flarf does, indulging in language games or google games.

*I do not disagree that we are may be doomed (The Spiritual Life of Replicants deals with that issue) to grasp reality only through language -but that *does not mean* that we have to do it by entering only through one*
straight straight straight gate -the prepositional sentence.

David,
I think we agree in our view of Grenier. I was not aware Grenier's later work was blacklisted by Language School poets. At least they realized what he was getting at and his pursuit went awry from their approach to poetry.

Ciao,

Murat

On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[redacted]> wrote:

Hey Murat, thanks for the excellent counterpoint.

"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."

Do you not see the circularity of Wittgenstein's argument? While he pays lip service to by being "sympathetic" to ethical impulses, he condescends to it and relegates it to subservient category. If he can not talk "meaningfully" about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?

I don't see circularity, but rather the elucidation of a tautology. But I'm not terribly inclined to defend the argument of the tractatus, as I don't think it's particularly useful except as an example of where he was coming from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, therof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."

To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the

> *tractatus was meant to be a ladder that you could kick away once you climbed*
> *to the top.*
>
> *Wittgenstein never explores or goes after that "outside" world ("the sense*
> *of the world"). His thinking concerns itself only with what "as it is and*
> *happens as it does happen."*
>
> *On the contrary, I think he doesn't think that stuff matters at all. In*
> *fact in his journals and in the brown books, he's almost dismissive of that*
> *part of experience as stuff that can be through empirical science. It just*
> *isn't the proper object of philosophy to deal with that stuff. It's*
> *empirical and there are other ways of thinking about it that are more*
> *fruitful.*
>
> *Here I think an analysis of syntax is important -specifically the English*
> *syntax, composed of subject and predicate- is important. That is the syntax*
> *for an empirical view of the world -where things either happen (are true)*
> *or*
> *don't happen (are not true). Wittgeinstein accepts this implicitly as the*
> *paradigm, as far as I can tell, with defending why.*
>
> *well, he's talking about propositions, which by definition are sentences*
> *that can be true or false. Much of what precedes the quoted section deals*
> *with what propositions are, how they work, how they relate to facts, what*
> *facts are etc. And again, i think this is a fair criticism because this*
> *notion of the proposition as a thing at all arises from from Russell and*
> *Whiteheads elucidation of the predicate calculus in The Principals of*
> *Mathematics. That said, I'm not entirely sure I understand what the*
> *distinction you're drawing is, but I do think that we have lots of sentences*
> *in English which aren't propositions at all, and I think that's part of what*
> *the tractatus and in particular the first part of Philosophical*
> *investigations is trying to get at: that is, there are these parts of the*

world we can talk about where the notions of truth and falsity apply, and there's this other part which is more loose but that allows for a wider range of meaning than mere propositions do, and there is a wider part of that that carries neither truth value nor meaning and in that there are a wide variety of kinds of meaninglessness, nonsense, and senselessness. I don't think wittgenstein would necessarily disagree with you that it's a mistake to consider the subject predicate syntax as somehow decisive about
the world, in fact I think the first 100 or so remarks of Philosophical Investigations are precisely an attack on that kind of view.

*Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see *Eda Anthology*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate"*
construction is only a part.

"If there is a value which is of value, it must lie outside all happening
and being-so. For all happening and being-so is accidental.
What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.

It must lie outside the world."

Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.

Here I think you're misreading. part of this, tho, is that he's defined "the world" early on as a particularly limited sort of thing. "The world is
everything that is the case." again, this is part of what he rejects later
in his earlier thinking, and I don't think even he would defend it. But it
isn't precisely a recitation of the is/ought problem per se, but rather I think a more nuanced assertion about the nature of "oughts" themselves. It's
not a skeptical idea about moral facts, or at least its not just that, but
rather a statement about whether we're able to say meaningful things about

> *moral facts. Again, even the phrase "moral facts" he'd probably disavow as*
> *not meaninful in someway, but I think the basic form of what he'd say is*
> *"well, if you want to be a radical skeptic, go ahead, but the statement that*
> *there are not moral facts is just as meaningless as the statement that there*
> *are moral facts. You're still stuck in the flybottle if you're even trying*
> *to have that conversation. You'll get nowhere, best to come at it from a*
> *different angle."*
>
> *Also, there's an important aspect to all this that the section I quoted*
> *doesn't mention, and that's the notion (most recently argued for by Cora*
> *Diamond I believe) that while wittgenstein thought that there were all sorts*
> *of things that couldn't be said, you could still use language to show the*
> *things that you can't talk about. Sadly, Wittgenstein never addresses CS*
> *Peirce directly in the surviving nachlass, although I'm fairly certain he*
> *must have grappled with him at some point because Frank Ramsey thought that*
> *there was in pragmatism a way out of the box the tractatus seems to draw,*
> *and there's certainly something like James and Peirce style pragmatism in*
> *his thinking that shows up by the time he dictated the brown book, and it's*
> *hard for me to see his later conception of "meaning as use" as anything*
> *other than a kind of pragmatism, albeit not the kind that Richard Rorty*
> *thought it was.*
>
> *My point here again though is that what he was grappling with was a theory*
> *of language that seemed to constantly shut down any attempts to say things*
> *about a certain widely experienced and hugely important aspect of human*
> *life, and I think he saw it in a nearly tragic light, which is why I think*
> *he was so happy to describe the attribution of meaning to certain kinds of*
> *nonsense as "bewitchment by language." because it seems like you should be*
> *able to talk about these things, and we feel like when we're talking about*
> *them that we're saying meaningful things, but it's only when we reflect on*
> *what that might really mean that we have to realize that we have know way of*
> *knowing whether what we've said communicates what we hoped or not. As such,*

> *this becomes a much more epistemological than metaphysical position, and indeed I think that's how he ended up approaching the issue.*
>
> *"6.42 Hence also there can be no ethical propositions."*
>
> *Here one can see W's circular thinking in practice.*
>
> *Again, it's important to note that he's talking about propositions and not sentences, or even more importantly signs. I think he would be ok with the idea of ethical signifiers.*
>
> *"Propositions cannot express anything higher."*
>
> *Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure.*
>
> *This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.*
>
> *I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological.*
>
> *"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."*

*It seems to me wrong. If you change the limits of language (more specifically of *a* language, that's why the importance of translation), you*
are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.

but when he's talking about the limits of language he means the limits of language, not the limits of a language. he's talking about what can and can't be talked about, full stop, not some concept that might be expressable
in one language but difficult to express in another. He's talking about what
it means for a sentence to have meaning at all, not whether it is understood
as intended. And I think part of the big reason that Benjamin is unsatisfying to me on that score is that he relies so heavily on intention
toward signified objects, and where that goes I follow wittgenstein into a
severe skepticism about that sort of semiotic notion. it's not at all clear
what such an object is, and if I recall correctly Benjamin uses various words for "bread" in different languages as an example. Well ok, bread is pain is brot is pan is lechem is naan is pita is tortilla is chapati is
...
? which do you intend? some ideal form of bread in the mind of god? a privately held abstraction that we take on faith is in someway similar to the private object in the mind of another party to the conversation? really?
but what if I sit down at the table and choke a bit and say "bread!" do i really intend that same thing even tho my meaning is similar? no, not really, i mean, I'm choking, give me bread so i can try to swallow. same word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein
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That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."

"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part

> *of*
> *human life lies all of the traditional notions of occultism,*
> *spirituality,*
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> *opinion*
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> *remarks on the foundations of mathematics. What he does reject though is*
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years ago and can be read here for the curious:
http://www.blazevox.org/061-jfq.pdf)

Thanks again for the fascinating conversation.

-Jason

guidelines

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358. Séamas Cain
Signs & Writings
Thu 29 Jul 2010

"Signs & Writings"

at the Fundació Suñol

in Barcelona, Spain

http://fundaciosunol.org/exposicions/exposicions.php?lang=2

"All the works in this exhibition form part of the Josep Suñol Collection and were created between 1972 and the present day. The forty-two pieces chosen here reveal the recurring use of signs and writing in painting, collage and tapestry as a visual reading of the artists' need to communicate."

The artistic contributions document "multiple polysemy, which this exhibition aims to show with signs and writing as the backbone to the aesthetic language, whose iconography of composite material lines sketches out the artists' thoughts and is genetically contained in their signs, in the world of their ideas."

http://fundaciosunol.org/exposicions/exposicions.php?lang=2

Creative regards,

Séamas Cain
http://www.saorsainn.net
http://alazanto.org/seamascain
http://seamascain-writernetwork.org

↑ Index

359. Murat Nemet-Nejat
Re: "The Decay of Spirituality in Poetry"
Thu 29 Jul 2010

Jason,

a) A few other condescending attributions by Wittgenstein: "Nonsensical," "bewitchment of language." All he had to add was "young and foolish," "wet behind the ears humanity. "Nonsensical" is a logical positivist term; "bewitchment of language" is just a more "poetic" expression of the same

thought. Personally, I have grave doubts how far W.' moved away from his logical positivist origins at Cambridge.

b) As transfinite sets imply, any set can finally be broken to become the subset of another set, ad infinitum -building, breaking down and rebuilding... That way the distinction between "language" and "a language," as you put it, does not really exist. If so, there is not much difference between Witgenstein's "Language." and Benjamin's "ideal language." In this specific sense, in his use of the concept of "language," one might argue that W. -the quintessential liberal Christian Jew- was a cabbalist.

The difference, it seems to me, between W. and B. is that for W. "language" is a final absolute, therefore, unsayable. Surprisingly, counter-intuitively, for B. "ideal language" is not. B's "ideal language constantly breaks down, reforms, expands itself. It is a process, a continuous one.

Here one come, I think, to Benjamin's rebuttal of Wittgenstein within the framework, body of language itself, how language constantly, continuously breaks out of its limits towards the unsayable -which in its turn may create new fields of the unsayable: in the central importance of quotations and fragments (deterioration, fragmentation) in his writing, in his rhetorical ideal. Quotations are meta-factual. They are conjectural gestures, a rhetoric of possibilities, potentialities. They are on the level of language also always true (they are quoting someone) regardless of what they are saying. By definition quotations also are always fragments, taken from a larger whole. They need complementation (one of the constant features, themes in this thread has been to bring in what W. said before or after the specific discussed passage). When quotations are placed together, the need for complementation occurs across their jagged edges empowering the empty space among them. This is the unsayable, spiritual space.

The Arcades Project resolves the dilemma, blind alley W's thought leads us. It creates a detailed analysis of the physical, ethical, emotional, spiritual, intellectual analysis of the past continuing into the present (he called it "dialectical history). Here W's distinction between factual and ethical (nonsensical, etc.) has disappeared, has been resolved (that's why Adorno hated The Arcades Project writings so much and wanted to edit them out -they were too "redeptive," not positivist enough).

c) Jason, you say: "I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological."

As I said, The Arcades Project is such an example. Through quotations (in which Benjamin's own ideas also function as quotations), Benjamin makes statements (in the shape of gestures), not about "the world/ realty,"; but about language where the distinction W. makes through abstraction does not exist. All the dimensions of thought and experience -ethics, history, facts, etc. etc,- blur, blend into each other. Since humanity experiences "reality" through language and its manners of regeneration, Benjamin's method seems to me much less nonsensical or "bewitchment" of reality than Wittgenstein'.

d) I am glad that you see words like "nonsensical, etc. should lose their negative connotations. But, of we do so, doesn't Wittgenstein tragic sense of life, which poets are so drawn to, basically vanish?

GREAT THREAD. THANK YOU.

Ciao,

Murat

On Wed, Jul 28, 2010 at 1:59 PM, Murat Nemet-Nejat <[redacted]>wrote:

> *Jason, David, Jim,*
>
> *This thread has become so vast, in a very good way, so that I do not know how to respond to each (particularly to Jason's meticulous arguments), unless I spend a trans-finite portion of my day doing it, not that that would be a bad thing.*
>
> *Jason, first let me respond to what you are saying. I think there is more we agree with on Wittgenstein than we disagree with. My objection to him is in the use and consequences of his rhetoric and his effect on poetry and poetics in the United States. It narrows the possibilities of poetry, particularly the way Language School applied his ideas. Let me explain what I mean:*
>
> *a) It is true that Wittgenstein will not deny that the subject-predicate structure is not the only way a sentence can be constructed; but he delegates every other structure to second class by calling it "meaningless," unable to be expressed as "true or false," etc. (I need to go back to the text and choose a few more words with the same rhetorical effect).*
>
> *But who has decided that the nature of *reality* consists (must express itself) as true or false and everything else is peripheral, secondary. That is a profound, unquestioned assumption on Wittgenstein's part the validity of which to me is much less clear -in fact, to be honest about it, is clearly "false."*
>
> *I am more on the side of what Heraclitus says and David quotes:*

> *""The most beautiful world is a heap of rubble tossed down in confusion/at random."*
>
> *We see truth, if at all, through a glass darkly, which also constantly changes, is fluid. "Factual," "ethical," "pilosophical," even "scientific" values blur are very rarely distinct (a clear demarcation between objective and subjective basically impossible), and to build a reality structure on a fundementalist distinction between true and false (which W. does by privileging a prepositional view of what is real, as opposed to unsayable) is foolhardy. A poet's job, it seems to me, is exactly to deal with that unsayable -shall we consider ourselves to be dealing with nonsense or, as Language School or it follower Flarf does, indulging in language games or google games.*
>
> *I do not disagree that we are may be doomed (The Spiritual Life of Replicants deals with that issue) to grasp reality only through language -but that *does not mean* that we have to do it by entering only through one straight straight straight gate -the prepositional sentence.*
>
> *David,*
> *I think we agree in our view of Grenier. I was not aware Grenier's later work was blacklisted by Language School poets. At least they realized what he was getting at and his pursuit went awry from their approach to poetry.*
>
> *Ciao,*
>
> *Murat*
>
> *On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[redacted]> wrote:*
>
> *Hey Murat, thanks for the excellent counterpoint.*
>
> *"6.41 The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen. In it there is no value -- and if there were, it would be of no value."*
>
> *Do you not see the circularity of Wittgenstein's argument? While he pays lip*
> *service to by being "sympathetic" to ethical impulses, he condescends to it*
> *and relegates it to subservient category. If he can not talk "meaningfully"*
> *about something, then he does not talk about it. Therefore, that thing*

becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?

I don't see circularity, but rather the elucidation of a tautology. But I'm not terribly inclined to defend the argument of the tractatus, as I don't think it's particularly useful except as an example of where he was coming from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, therof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."

To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the tractatus was meant to be a ladder that you could kick away once you climbed to the top.

Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."

On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.

Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgeinstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.

> *well, he's talking about propositions, which by definition are sentences that can be true or false. Much of what precedes the quoted section deals with what propositions are, how they work, how they relate to facts, what facts are etc. And again, i think this is a fair criticism because this notion of the proposition as a thing at all arises from from Russell and Whiteheads elucidation of the predicate calculus in The Principals of Mathematics. That said, I'm not entirely sure I understand what the distinction you're drawing is, but I do think that we have lots of sentences in English which aren't propositions at all, and I think that's part of what the tractatus and in particular the first part of Philosophical investigations is trying to get at: that is, there are these parts of the world we can talk about where the notions of truth and falsity apply, and there's this other part which is more loose but that allows for a wider range of meaning than mere propositions do, and there is a wider part of that that carries neither truth value nor meaning and in that there are a wide variety of kinds of meaninglessness, nonsense, and senselessness. I don't think wittgenstein would necessarily disagree with you that it's a mistake to consider the subject predicate syntax as somehow decisive about the world, in fact I think the first 100 or so remarks of Philosophical Investigations are precisely an attack on that kind of view.*
>
> *Now, instead, consider a syntactical structure replete with conjunctive forms (a syntax of possibilities, of potential thought) -as the agglutinative Turkish syntax is, which records thought in the process of emerging (once again, see *Eda Anthology*), not as true or false but as process, then a philosophical view of such a world would be totally different -pre-analytic, much more inclusive, in which a "subject-predicate"*
> *construction is only a part.*
>
> *"If there is a value which is of value, it must lie outside all happening and being-so. For all happening and being-so is accidental.*
> *What makes it non-accidental cannot lie in the world, for otherwise this would again be accidental.*
>
> *It must lie outside the world."*
>
> *Here Wittgenstein is practicing, is following Hume's radical skepticism about the "innate logic" of reality to which the continental philosophy (from Spinoza to Kant, etc.) is a counterpoint.*
>
> *Here I think you're misreading. part of this, tho, is that he's defined "the world" early on as a particularly limited sort of thing. "The world is everything that is the case." again, this is part of what he rejects later in his earlier thinking, and I don't think even he would defend it. But it isn't precisely a recitation of the is/ought problem per se, but rather I*

think a more nuanced assertion about the nature of "oughts" themselves. It's not a skeptical idea about moral facts, or at least its not just that, but rather a statement about whether we're able to say meaningful things about moral facts. Again, even the phrase "moral facts" he'd probably disavow as not meaninful in someway, but I think the basic form of what he'd say is "well, if you want to be a radical skeptic, go ahead, but the statement that there are not moral facts is just as meaningless as the statement that there are moral facts. You're still stuck in the flybottle if you're even trying to have that conversation. You'll get nowhere, best to come at it from a different angle."

Also, there's an important aspect to all this that the section I quoted doesn't mention, and that's the notion (most recently argued for by Cora Diamond I believe) that while wittgenstein thought that there were all sorts of things that couldn't be said, you could still use language to show the things that you can't talk about. Sadly, Wittgenstein never addresses CS Peirce directly in the surviving nachlass, although I'm fairly certain he must have grappled with him at some point because Frank Ramsey thought that there was in pragmatism a way out of the box the tractatus seems to draw, and there's certainly something like James and Peirce style pragmatism in his thinking that shows up by the time he dictated the brown book, and it's hard for me to see his later conception of "meaning as use" as anything other than a kind of pragmatism, albeit not the kind that Richard Rorty thought it was.

My point here again though is that what he was grappling with was a theory of language that seemed to constantly shut down any attempts to say things about a certain widely experienced and hugely important aspect of human life, and I think he saw it in a nearly tragic light, which is why I think he was so happy to describe the attribution of meaning to certain kinds of nonsense as "bewitchment by language." because it seems like you should be able to talk about these things, and we feel like when we're talking about them that we're saying meaningful things, but it's only when we reflect on what that might really mean that we have to realize that we have know way of knowing whether what we've said communicates what we hoped or not. As such, this becomes a much more epistemological than metaphysical position, and indeed I think that's how he ended up approaching the issue.

"6.42 Hence also there can be no ethical propositions."

Here one can see W's circular thinking in practice.

Again, it's important to note that he's talking about propositions and not sentences, or even more importantly signs. I think he would be ok with the idea of ethical signifiers.

> *"Propositions cannot express anything higher."*
>
> *Yes, this is true if the only possible or valid linguistic structure having any hold to reality consisted of the propositions, that is to say, subject-predicate structure.*
>
> *This is a priori assumption on W's part having to do, as far as I can see, very little connection to reality, the state state in which language function. Subject=predicate is a mere abstraction from it.*
>
> *I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological.*
>
> *"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."*
>
> *It seems to me wrong. If you change the limits of language (more specifically of *a* language, that's why the importance of translation), you are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.*
>
> *but when he's talking about the limits of language he means the limits of language, not the limits of a language. he's talking about what can and can't be talked about, full stop, not some concept that might be expressable in one language but difficult to express in another. He's talking about what it means for a sentence to have meaning at all, not whether it is understood as intended. And I think part of the big reason that Benjamin is unsatisfying to me on that score is that he relies so heavily on intention toward signified objects, and where that goes I follow wittgenstein into a severe skepticism about that sort of semiotic notion. it's not at all clear what such an object is, and if I recall correctly Benjamin uses various words for "bread" in different languages as an example. Well ok, bread is pain is brot is pan is lechem is naan is pita is tortilla is chapati is ... ? which do you intend? some ideal form of bread in the mind of god? a*

privately held abstraction that we take on faith is in someway similar to the private object in the mind of another party to the conversation? really? but what if I sit down at the table and choke a bit and say "bread!" do i really intend that same thing even tho my meaning is similar? no, not really, i mean, I'm choking, give me bread so i can try to swallow. same word. same object in the real world i'd signify by saying "this bread is excellent." completely different meaning. And meaning is what Wittgenstein is concerned with.

"In brief, the world must thereby become quite another, it must so to speak
wax or wane as a whole.

The world of the happy is quite another than that of the unhappy."

W. ignores the consequences of what he is saying here.

On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?

"6.44 Not how the world is, is the mystical, but that it is."

This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).

I'd argue with that. I think it's a succint & pithy expression of Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).

"6.45 The contemplation of the world sub specie aeterni is its contemplation
as a limited whole.

The feeling that the world is a limited whole is the mystical feeling."

That's where the great divide between W. and Benjamin comes. Benjamin is all
for breaking down these "wholes" in the realm of "ideal language. He points
us to an outline of "a structure of escape."

"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."

That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.

I feel like you're misunderstanding the argument though. Wittgenstein doesn't deny that language can be extended and that new ways of speaking and new grammars can be created. he's quite eloquent on that point in the remarks on the foundations of mathematics. What he does reject though is the notion that there's some completeness or idealness of language that is possible or even desirable. rather that language in its vagueness and uncertainty and particularity is where it's most useful and that's how language actually gets used most of the time unless you start getting caught up in philosophical nonsense. Where he draws a limit, he's drawing a limit not at any existing language, but at the possibility of meaning. Now, I'm not comitted to the notion that he's precisely correct about where he draws the line about what can and can't be meant (and again, this is more an epistemological and psychological claim than it is a metaphysical one). but i really only want to defend the notion that whereever that line was drawn, in wittgenstein's view, and in mine for somewhat different reasons, there is an area of human experience that is impossible to reach at and describe with meaningful meaningful language that is no less important for that reason, that that area of experience is what Wittgenstein referred to as the mystical, and probably most importantly, my own view that poetry is both capable and may even be necessary to guide others to encounter that experience for themselves so that we can be in some sort of communion with each other even though we can't describe or validate it in the same way that we could a sentence like "the earth revolves around the sun."

"D. You're right that Grenier is a special case, and I'll admit i was maybe being a little propagandistic in my cooption of Language poetry. I have a hard time seeing them all as a unified group in any case, but they're a little too important to me personally to allow for the outright materialism that I felt Adam painted them with in his piece, although I think he's largely right. The appeal to Grenier, I will confess, could be just some sleight of hand to try to rescue a larger movement from a specific criticism, and I think it's fair to call me on that. That said, I don't much care if any of the big Language folks agree that their work is suspicious of the materiality of language, i think i see it there anyway as a sort of irony that has to counterbalance the extreme focus on the textuality of writing. To me, reading something like the Chinese Notebook, for example, I feel like there's a certain amount of whistling at the dark that's going on, at least as it strikes me."

I sympathize with your divided loyalty about Language School poets, but I think one should call a spade a spade.

Fair enough. Although I'm tempted to appeal to the Death of the Author and/or Umberto Eco's notion of machina pigra and just say that I don't care what Ron Silliman thinks about this particular topic, on my reading The Chinese Notebook is clearly written in a manner that is self-consciously suspicious of the materiality of the language as employed. (Although on that point, my own response to that poem, The Liar Paradox, was in blazevox a few years ago and can be read here for the curious: http://www.blazevox.org/061-jfq.pdf)

Thanks again for the fascinating conversation.

-Jason

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360. **Mark Prejsnar**
Re: "The Decay of Spirituality in Poetry"
Thu 29 Jul 2010

"> the trajectory of Grenier , his works, for some long time black listed by
> his former colleagues in the 'Language-centered" writing "community"-- "
>

this is indeed a fascinating claim ... blacklisted just how? details ????

--mark

"Roads
of excess were roads not taken, and that
has made all the difference."

--Jerome McGann

--- On Wed, 7/28/10, Jason Quackenbush <[redacted]> wrote:

From: Jason Quackenbush <[redacted]>
Subject: Re: "The Decay of Spirituality in Poetry"
To: [redacted]
Date: Wednesday, July 28, 2010, 10:13 PM

marvelous david, thanks so much. there's a lot to chew on here, but I wanted to remark that for me at least, I think both the connection with Stein's early poetry so heavily laden with parataxis as it was and with Whitmans continual revision as a connection to refiguring the notion of the book, resonate with the sort of mysticism that I think i see in Grenier, something akin to text as process rather than product.

this, in my thinking at least, connects up with a rather fruitless obsessive period i spent shortly after the publication of the complete Ted Berrigan trying to find correspondences to Alfred North Whitehead's process philosophy in his various mundane occasional poems (by which i mean the often repeated trope in his poetry of picking a day or a set of activities and memorializing them in a poem eg today in ann arbor, 10 things i do every day, memorial day, etc.). At the end of my researches which didn't bear much out, after I got over my disappointment in discovering the great organizing principle I thought i'd discovered in fact was my own misreading of Whitehead, i realized i'd been looking very much at the wrong thing and that the real process philosophy stuff had to do more with the way he was compasing things than with any underlying metaphysics.

anyway, Berrigan also is a favorite spiritual master of mine, and what you're talking about in Grenier I think I see a bit in some of Berrigan as well.

On Jul 27, 2010, at 9:40 PM, David Chirot wrote:

> *a little side note: (re Grenier/Trakl/Wittgenstein)*
>
> *Robert Grenier early in his writing life translated a few (four or more) poems of Trakl's for an anthology--*
>
> *Grenier has by some been considered as a mystic; by far his greatest philosophical interest/influence is Heidegger--*
>
> *In "I HATE SPEECH"--One might consider the context, the time period--*
>
> *on the one hand, the speech driven poetics of Projective Verse and many aspectsof Black Mountain, of the new York School--*
> *as well as it being a time period swamped in SPEECHES--*
> *coming from al directions and all media--*
>
> *living and teaching in Franconia, NH, Grenier, while doing his daily running as well as sitting and listeing intently for hours to the sound of water dripping in a cistern--and to recordings of Pygmy music & sounds--*
>
> *one finds Grenier developing his ear ever more acutely attuned to the smallest particles of both speech as SOUND and as sign--*
> *the variety of ways in which for years his works have been published/presented, with an emphasis on the physical/visual/sonic structure literally and literarily of the Book--*
> *taking it apart, putting it back togther in another from--whether as huge poster as la M'ASS AVE or box as in SENTENCES and also the three parts black box encased series of visual/verbl poems put out by by O Books ("Minnestoa" etc--)--*
> *and the varying sizes and shapes of other tests--*
> *culminating in the huge serial works done in "lawyer's office "color markers--*
>
> *in a Talk given at the Robert frost Room at Franconia--published in the late 90's--(forgive mne for a moment here the editor/publisher escapes me--wil come back: Stephen Dignazio--)--*
>
> *Grenier notes that an interesting question to investigate is the conjunction between among, "only the imagination is real" of WCW's Spring and All and the "no ideas but in things/Mr" of Paterson--*
>
> *to think on /with these as a both/and rather than the usual "either/or"--*
>
> *to find ways in which there is an identification of the word and thing, then the letter and thing--so that the forming of a letter itself handwritten in time--is an emergence/appearance of sound & image simulateneously--at the same time as they are both physical things in action--*

Olson wanted the citizen to go faster, faster--so that one thing follows on another--the action of the poem essaying to "pull even, " equal, that is, to the real itself"--with the action--

no more of the Aristotelian "after the fact" of writing following the action, behind it--

but--drawing even, so that action/writing take place as nearly as possible simultaenously--

Rimbaud already in the "Lettres du voyant" to Demeny and izambard in 1870--had written of the poetry of the Future "preceding the action"

which i have written on as being carried out literally/literarily by Rimbaud in that his writings precede in their descriptions, images, words--the actions which he began to live out after he stopped writing--

how many of his letters when no longer a poet carry the very images he has written of years earlier as Poetry & Prose Poetry----and now writes simply as bald description factual documents--

Rimbaud also wrote of the poet of the Future (also greatly effected by the total ful emancipation of Women)--as being "not unlike the Greek"--
one notes in Grenier's studies of Heidegger the many essays re Greek thought and poetry --

the trajectory of Grenier , his works, for some long time black listed by his former colleagues in the 'Language-centered" writing "community"--

has been one of far more radically "outside" work & life than those of his peers, in formal and philosophical, sonic/visual/visceral work--

Grenier's long involvements with the texts of the early Stein (which he was teaching at Franconia--as the "Yale Stein" became available)--as well as his studies singly, as teacher and in a reading group including Leslie Scalapino--in Whitman--the versionsof Leaves of Grass culminating esp in The Deathbed Edition--link him with the early modernism of WCW and the early Stein--as wel as the 19th century Whitman--whose work was not a "once and for all " "set in stone" text but an ongoing series of versions, alterations, rearrangements, additions, subtractions, changes in names, spellings, grammar, syntax--

(SERIES after al is the title of a Grenier book)--

i wd agree with many that MOBY DICK is a postmodernist so to speak text --and i wd include the work of E A Poe as well--

D H Lawrence in his STUDIES IN CLASSIC AMERICAN LITERATURE (which pre-

> *dates*
> *WCW's In the American Grain)--notes a number of times that the Americans have relegated their classic works, in the "old American art speech"--to the nursery--"adventure stories, : :detective tales," science-fictions stories," etc etc--the Classic American texts dealt with issues, ideas, images, which the 20th century American, according to Lawrence, has to banish--to the nursery!--*
>
> *"the pure products of America go crazy" as WCW noted--*
>
> *"out there"--("the figure of Outward")--though, one might say, is the as yet hidden in plain site/sight/cite "classic american" outsider/avant-garde postmodern etc--*
>
> *("where the 'outyard" is the 'backyard' to paraphrase from Grenier's little work on Narrative for the old Olson series--)*
>
> *"The blank and ruin we see in Nature may be within our own eye"--(R W Emerson)*
> *"The most beautiful world is a heap of rubble tossed down in confusion/at random"--Heraclitus*
>
> *"To shut the eyes is travel"--Emily Dickinson*
> *"My voice goes after/what my eyes can't reach"--Walter Whitman*
>
> *"Writing is time travel"--W S Burroughs*
> *"It is a science-fiction film set in the past"--Federico Fellini, on his SATYRICON-*

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361. **Danny Snelson**

Simultaneous Online / Printed Matter Edit Publications Book Launch (11 Books Concerning Tan Lin's 7CV, Postcard, MediaWiki)

Thu 29 Jul 2010

Good Afternoon Poetics,

Announcing dual launch of the inaugural run of Edit Publications!

Printed Matter Launch<http://printedmatter.org/news/news.cfm?article_id=688> Hard copies sold at Printed Matter prices. White wine!

&

Edit Publications Online <http://aphasic-letters.com/edit/publications.html> All books available for free download or (mostly) at-cost print-on-demand.

If yr in NY: join us TONIGHT at PRINTED MATTER from 5-7 pm &for drinks at Cafe Loup afterward!
Otherwise: please make yrself at home on the website!

Yrs,
Danny

: :

Network Publishing at Printed Matter.
A LAUNCH: Thursday, JULY 29th, 5-7PM
195 Tenth Avenue, New York, NY 10001

A Series of Publications Edited by Danny Snelson

Concerning the Republication of Tan Linâ€™s *Seven Controlled Vocabularies and Obituary 2004. The Joy of Cooking*

On July 29th, Edit Publications launches eleven books expanding Tan Linâ€™s *Seven Controlled Vocabularies and Obiturary 2004. The Joy of Cooking *(Wesleyan Poetry Series, 2010). These printed editions derive from an event at the Kelly Writers House at the University of Pennsylvania on April 12th, 2010 titled â€œHandmade book, PDF, lulu, Appendix, Powerpoint, Kanban Board/Post-Its, Blurb, Dual Language (Chinese/ English) Edition, micro lecture, Selectric II interview, wine/cheese reception, Q&A (xerox), film.â€

Books published include: *Purple/Pink Appendix* by Tan Lin with an introduction by Danny Snelson, afterword by Charles Bernstein and indexes by Lawrence Giffin, Ashley Leavitt, John Paetsch, Danny Snelson, and Tan Lin. * Blurb* by Tan Lin. *Event Inventory and Documentation *(monochrome and polychrome editions) by Jeremy JF Thompson. *Selected* *Essays About a Bibliography, *with contributions by forty-eight authors. *7CV Chinese Edition *(1-4)* *(!!! characters !!!). *7CV Critical Reader*, with full text downloads in PDF format. Printed on demand by lulu.com in a continual state of revision.

Event Editors and Authors include: Matthew Abess, Chris Alexander, Louis Asekoff, Stan Apps, Danielle Aubert, Charles Bernstein, Marie Buck, Lee Ann Brown, E. Shaskan Bumas, Ken Chen, Evelyn Chiâ€™en, Clare Churchouse, Cecilia Corrigan, AMJ Crawford, Kieran Daly, Monica de la Torre, Thom Donovan, Patrick Durgin, Kareem Estefan, J. Gordon Faylor, Al Filreis, Thomas Fink, Mashinka Firunts, Robert Fitterman, Jonathan Flatley, Brad Flis, Peter W. Fong, Christopher Funkhouser, Kristen Gallagher, Sarah Gambito, Ellen Gruber Garvey, Kenneth Goldsmith, Cecilia Gronberg/Jonas (J) Magnusson, Heidi Brayman Hackel, Erin Gautche, Lawrence Giffin, Diana Hamilton, Eddie Hopely, Paolo Javier, Greem Jellyfish, Josef Kaplan, John Keene, Diana Kingsley, Matthew Landis, Ashley Leavitt, Tan Lin, Warren Liu, Jessica Lowenthal, Sueyeun Juliette Lee, Maya Lin, Warren Liu, Dana Teen Lomax, Patrick

Lovelace, Dan Machlin, Rachel Malik, Josiah McElheny, Stephen McLaughlin, Joe Milutis, John Paetsch, Asher Penn, Ellen Quinn, Diana Ro, Raphael Rubenstein, Jay Sanders, Katherine Elaine Sanders, Karen L. Schiff, Jeremy Sigler, Danny Snelson, Carlos Soto, Kaegan Sparks, Chris Sylvester, Gordon Tapper, Michelle Taransky, Jeremy JF Thompson, Richard Turnbull, Dan Visel, Dorothy Wang, Andrew Weinstein, and Sara Wintz.

11 BOOKS/1 POSTCARD/+ A WIKI (link below)

Purple/Pink Appendix by Tan Lin with introduction by Danny Snelson; afterword by Charles Bernstein; indexes by Lawrence Giffin, Ashley Leavitt, John Paetsch, and Danny Snelson; readers reports; interview with Chris Alexander, Kristen Gallagher, Danny Snelson, and Gordon Tapper; expanded preface; tumblr stuff; cover spread by Clare Churchouse; Google Analytics; Markov chain; and bibliography.

*Blurb *by Tan Lin. Edited by Matthew Abess, Patrick Lovelace, Stephen McLaughlin, and Danny Snelson. With contributions by Christopher Alexander, Louis Asekoff, Stan Apps, Danielle Aubert, Charles Bernstein, E. Shaskan Bumas, Ken Chen, Cecilia Corrigan, Clare Churchouse, AMJ Crawford, Kieran Daly, MÃ³nica de la Torre, Thom Donovan, Patrick Durgin, Kareem Estefan, Robert Fitterman, Jonathan Flatley, Peter Fong, Christopher Funkhouser, Kristen Gallagher, Sarah Gambito, Kenneth Goldsmith, Diana Hamilton, Eddie Hopeley, Paolo Javier, Josef Kaplan, John Keene, Matthew Landis, Juliette Lee, Maya Lin, Warren Liu, Patrick Lovelace, Rachel Malik, Dan Machlin, Michael Ondaatje, Asher Penn, Josiah McElheny, Stephen McLaughlin, Jay Sanders, Katherine Sanders, Jeremy Sigler, Danny Snelson, Chris Sylvester, Gordon Tapper, Michele Taransky, Dan Visel, Dorothy Wang, and Sara Wintz.

*Event Inventory and Documentation (1-2) *by Jeremy JF Thompson with opening minutes by Eddie Hopely. A text and photographic documentation of all technological platforms used at the â€œEdit: Processing Network Publishingâ€ event at the Kelly Writers House on April 12th, 2010. Including documentation of SanDisk 4GB, JBL Control Monitors, Sony ICD-UX70, Anchor ANX-70, Sony EVI-D70, Canon Pixma MP210, Mackie 1402-VLZ PRO 14-channel mixer. With lists and maps. In monochrome and polychrome versions.

Selected Essays About a Bibliography. Essays on the expanded field of editing in a networked environment: bibliographic control, QR coding, font libraries, kanban, Facebook, blurb, metadata, PowerPoint, IBM Selectric II, pagination, bar code, and seminar. Event and online editors: E. Shaskan Bumas, Clare Churchouse, Kareem Estefan, J. Gordon Faylor, Kristen Gallagher, Diana Hamilton, Matthew Landis, Tan Lin, Katherine Elaine Sanders, Danny Snelson, Gordon Tapper, and Sara Wintz. Print editors: E. Shaskan Bumas, Kristen Gallagher, Tan Lin, and Danny Snelson. With contributions by Chris Alexander,

Danielle Aubert, Lee Ann Brown, Marie Buck, E. Shaskan Bumas, Evelyn Chiâ€™en, Cecilia Corrigan, Alejandro Crawford, Kieran Daly, Kareem Estefan, J. Gordon Faylor, Al Filreis, Thomas Fink, Mashinka Firunts, Brad Flis, Peter W. Fong, Kristen Gallagher, Lawrence Giffin, Ellen Gruber Garvey, Cecilia Gronberg/Jonas (J) Magnusson, Heidi Brayman Hackel, Eddie Hopely, Josef Kaplan, Diana Kingsley, Matthew Landis, Juliette Lee, Tan Lin, Warren Liu, Dana Teen Lomax, Dan Machlin, Rachel Malik, Joe Milutis, Asher Penn, Ellen Quinn, Raphael Rubenstein, Katherine Sanders, Karen L. Schiff, Jeremy Sigler, Danny Snelson, Chris Sylvester, Gordon Tapper, Michelle Taransky, Jeremy JF Thompson, Richard Turnbull, Dan Visel, Andrew Weinstein, and Sara Wintz.

*7CV Chinese Edition *(1-4) (ä¸ƒå—æŽ§è©žè¡¨å’Œ2004å¹´è¨ƒå‘Š)* *translated by Chris Alexander, AMJ Crawford, and Cecilia Corrigan in Google Translate. Edition 1, in traditional Chinese without images. Edition 2, with images. Edition 3, in simplified Chinese with images. Edition 4, reverse translation from simplified Chinese into English.

*7CV Critical Reader *edited by Mashinka Firunts and Danny Snelson with Chris Cuellar and event editors Eddie Hopely and Sueyeun Juliette Lee. A portable library featuring excerpts from texts related to 7CV, the Edit event, and online reading environments. The PDF version contains links to direct downloads of full books and articles referenced in the reader.

all books available at Printed Matter and on lulu. We tried to make most of these books available as free pdf or at cost. Any profits generated from publications to be donated to the Emma Bee Bernstein AIR fund, the Leslie Scalapino Reed College Fund, the Asian American Writer's Workshop, Kundiman, and Wikipedia.

links:

Bomb Magazine Interview w/ Katherine Sanders:
http://bombsite.com/issues/999/articles/3467

Marketplace of Ideas radio broadcast w/ Colin Marshall:
http://colinmarshall.libsyn.com/experimental_poet_tan_lin_

iTunes download (freeeeee):
http://itunes.apple.com/us/podcast/the-marketplace-of-ideas/id266539442

Art in America interview w/ Asher Penn:
http://www.artinamericamagazine.com/news-opinion/conversations/2010-06-11/tan-lin/

Thom Donovan's WIld Horses of Fire: http://whof.blogspot.com/2010/04/tan-lin -metapoetic-extravaganza.html

and a WIKI LINK to the Edit open publication platform:

http://aphasic-letters.com/edit-wiki/index.php?
title=Network_Publishing_with_Tan_ Lin

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362. Eleni Stecopoulos

*FW: This Sat 7/31 BAY AREA POETRY MARATHON (note: *not* at The Lab this time !)*

Thu 29 Jul 2010

From: [redacted]
Date: Tue, 27 Jul 2010 18:47:18 -0700
Subject: This Sat.: BAY AREA POETRY MARATHON (note: *not* at The Lab this time !)
To: [redacted]

******* BAY AREA POETRY MARATHON *******

This Saturday, July 31 at 7:00pm
at THE CCA WRITERS' STUDIO195 De Haro St., San Francisco(at the base of Potrero Hill on the corner of 15th & De Haro)

* MAP: http://www.mapquest.com/maps?
city=San+Francisco&state=CA&address=195+de+Haro+St&zipcode=94103-5121&country=US&latitude=37.767483&longitude=-122.401846&geocode=ADDRESS

* DIRECTIONS: If you are coming by subway, get off at the 16th and Mission station, then catch the #22 Bus heading east on 16th; get off as close to 16th & De Haro as you can (which probably will be either 16th & Kansas or 17th & De Haro) & walk north to De Haro. If you are coming by car, parking is readily available & free near the Writers' Studio.

READERS:
* MELANIE FARLEY just wrote a long poem called dog breath etudes. It took a long time. She lives in San Francisco and secretly (or not so secretly) listens to TLC, sometimes.

* DANA TEEN LOMAX's several books of poetry include Disclosure (forthcoming from Black Radish). She is currently working on Shhh! Lullabies for a Tired Nation & the illustrated anthology Kindergarde: Avant-garde Poems, Plays, Stories, & Songs for Children.

* CATHERINE MENG is the author of Tonight's the Night (Apostrophe Books 2007) & some chapbooks. She lives in Berkeley.

* ERIN MORRILL has mostly lived in the Bay Area since 2005. She & Andrew Kenower make chapbooks under the imprint Trafficker Press. She is a recent

graduate from CCA's MFA in writing program, & her recent work appeared in Trickhouse (magically).

* PATRICIA POWELL is the author of the novels Me Dying Trial, A Small Gathering of Bones, The Pagoda, and most recently The Fullness of Everything. She teaches in the MFA program at Mills College in Oakland.

* JAIME ROBLES’s most recent book is Anime, Animus, Anima (Shearsman 2010). Her poetry has been published in numerous magazines, including Conjunctions, First Intensity, New American Writing, ShadowTrain, and Volt.

* ELENI STECOPOULOS is the author of Armies of Compassion (Palm Press 2010). She is currently writing an interdisciplinary book on the poetics of healing and a long poem titled Earth Also is a Private Language.

* JILL STENGEL is the founder of a+bend press and the author of numerous chapbooks & poems in journals. Her full-length collection is forthcoming soon from Black Radish Books.

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363. Scott Howard

Call for Submissions: RECONFIGURATIONS / A Journal for Poetics & Poetry / Literature & Culture

Thu 29 Jul 2010

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

ISSN: 1938-3592
http://reconfigurations.blogspot.com/

Volume 4: Emergence

Submissions: April thru August, 2010

Publication: November, 2010

Guidelines: Volume four of Reconfigurations, http://reconfigurations.blogspot.com/, seeks a variety of works concerning emergence—that is, the phenomena of appearing & becoming—across a wide range of signification: matters aleatory or nascent; objects concealed or manifest; actions impending or close-at-hand; communities indeterminate or realized; occurrences unforeseen or unexpected. Reconfigurations, ISSN: 1938-3592, is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Reconfigurations publishes under a Creative Commons 3.0 open-access license, is MLA indexed, EBSCO distributed and independently managed.

Electronic Submissions: [redacted]

Submissions should be attached as a single .doc, .rtf, or .txt file. Visuals should be attached individually as .jpg, .gif or .bmp files. Please include the words "Reconfigurations submission" in the subject line of your message.

http://reconfigurations.blogspot.com/
ISSN: 1938-3592

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

///

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364. Rob McLennan

new(ish) on rob's clever blog

Thu 29 Jul 2010

-- 12 or 20 questions: with Gabriella Goliger
-- 2 new above/ground press chapbooks: Marilyn Irwin + rob mclennan
-- rob mclennan reads Tuesday, August 10th at the ART BAR, Toronto
-- 12 or 20 (small press) questions: Brian Clements on Firewheel Editions / sentence magazine
-- Mark Goldstein's Tracelanguage: A Shared Breath
-- 12 or 20 questions: with Nikki Reimer
-- Dorothea Lasky, Black Life
-- photo at the carleton tavern, parkdale market, ottawa
-- Ongoing notes: mid-July, 2010;
-- hinge, a BOAS anthology
-- Mammoth, Larissa Andrusyshyn
-- 12 or 20 (small press) questions: Edward Smallfield on Apogee Press
-- from Barcelona, a novel-in-progress;
-- 12 or 20 questions: with Robert Earl Stewart
-- 12 or 20 questions: with Jessica Smith
-- (another) very short story;
-- 12 or 20 questions: with Sasha Fletcher
-- Ongoing notes: the ottawa small press book fair, spring 2010;
-- today is jwcurry's birthday
-- 12 or 20 questions: with Dorothea Lasky
-- Robin Blaser, by Stan Persky and Brian Fawcett
-- 12 or 20 questions: Sarah Selecky
-- Jandak photography: how this photo came to be
-- Ongoing notes: the Toronto Small Press Fair, spring 2010
-- Notes on writing, writing

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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365. **Jim Andrews**
Re: "The Decay of Spirituality in Poetry"
Thu 29 Jul 2010

> *just going to chime in with my usual response to this statement that i think he understood godel fine,*

o i think you're mistaken, jason, fer a change. the best thing i've read about godel/wittgenstein is by Rebecca Goldstein at http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html . if you search it for wittgenstein, you'll come across this, for instance:

"Wittgenstein never accepted Gödel's result; he said in The Foundations of Mathematics, posthumously published, that his task is not to discuss Gödel, but rather to bypass Gödel. He also called Gödel's results the tricks of a logical conjurer, logical artifices."

but the whole above url is quite fascinating. strongly recommended!

here is what godel said:

"As far as my theorem about undecidable propositions is concerned, it is indeed clear ... that Wittgenstein did not understand it (or pretended not to understand it). He interprets it as a kind of logical paradox, while in fact it is just the opposite, namely a mathematical theorem within an absolutely uncontroversial part of mathematics (finitary number theory or combinatorics)".

> *i think he got the better of turing in their debates,*

i'm not familiar with any debates between them. sounds interesting. what documentation exists of these debates?

> *and that his view of what mathematics are is much closer to what's probably right than Godel's weird platonism.*

the veracity of godel's results in mathematical logic do not depend on his "weird platonism" at all, of course, as i expect you fully understand.

godel's platonism got weird toward the end of his life.

godel starved himself to death out of paranoia about his food being poisoned. he suffered from mental issues toward the end of his life. his extreme platonism is associated with his period of decline, not his earlier, more robust period, when he published his famous results. the poor guy went off his rocker, finally.

wittgenstein was a terrific poet mistaken for a logician by some. i am partial to such poets.

ja
http://vispo.com
july 29 2010

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366. **amy king**

TONIGHT / FRIDAY -- Amy De'Ath, Octavio R. Gonzalez, Gordon Massman, Tracy O Connor, Joanna Ruocco, Kate Schapira & Dustin Williamson!

Fri 30 Jul 2010

STAIN OF POETRY A READING SERIES @ 7 P.M.

JULY 30, FRIDAY ~

STAIN OF POETRY A READING SERIES @ 7 P.M.

JULY 30, FRIDAY ~ AMY DEâ€™ATH, OCTAVIO R. GONZALEZ, GORDON MASSMAN, TRACY O CONNOR, JOANNA RUOCCO, KATE SCHAPIRA & DUSTIN WILLIAMSON!

LISTENERS WILL RECEIVE ONE-OF-A-KIND HAND-PAINTED, HAND-MADE & SIGNED COPIES OF
SYLLABIC VERSE BY BILL KNOTT.
FIRST TO COME, FIRST TO RECEIVE ONE OF THESE RARE BOOKS!

@ GOODBYE BLUE MONDAY â€“ BUSHWICK, BROOKLYN

WITH

AMY DEâ€™ATH studied American Literature with Creative Writing at the University of East Anglia and at Temple University in Philadelphia. Her poems have appeared

in ONEDIT, QUID and others. Crater Press recently published her broadside, ANDROMEDA, THE WORLD WORKS FOR ME. She has two short books forthcoming in 2010. Her first collection will be published by Salt, and a chapbook will be coming out from Oystercatcher later in the year. Her poetry blog can be found atWWW.AMYDEATH.WORDPRESS.COM. â€œAmy Deâ€™Ath is the new fire for mortals. She peoples space. She plays tricks with the gods and with her readers. This is personal, and itâ€™s hot shit.â€ â€” Marcus Slease ~

OCTAVIO GONZALEZ is a Dominican-American poet from Santo Domingo and Brooklyn, N.Y. He teaches literature and composition at Rutgers University, where he is a

doctoral student in English. Some of his work appears online and in print, in PUERTO DEL SOL, OCHO, MIPOESIAS, and other journals. His first chapbook, THE BOOK OF OURS, has just been published by Momotombo Press. ~

Attempting with the scientistâ€™s objectivity, GORDON MASSMAN has numbered over twenty-one hundred slices of his psyche in order to discover his most basic urges, motives, fears, addictions, and desires. He aspires to be the literary human genome project, and in doing so, unearth as fearlessly as possible aspects

not only of his own, but those of the universal male psychology. Tarpaulin Sky Press recently published his collection, THE ESSENTIAL NUMBERS. This summer Spork Press will release a chapbook of this work. ~

TRACI O CONNORâ€™s first collection of fiction, RECIPES FOR ENDANGERED SPECIES, was recently released by Tarpaulin Sky Press, and she has published fictions and

poems in various journals and magazines, including MID-AMERICAN REVIEW, GARGOYLE, DIAGRAM, LIT MAGAZINE, THE PINCH, H_NGM_N, FOURTEEN HILLS, MARGIE, GREEN MOUNTAINS REVIEW, SIDEBROW, BARROWSTREET, CV2 and POET LORE. Traciâ€™s currently at work on a collection of flash-memoirs about her Mormon childhood called SHELL-SHAPED PIECES OF BONE and a second collection of short stories. She

teaches writing and literature at Guilford College in Greensboro, North Carolina

where she lives with her spouseâ€”the writer, Jackson Connorâ€”their four children,
one labradoodle, and a â€˜cat.â€™
~

JOANNA RUOCCO lives in Denver, Colorado. She is the author of a novel,THE MOTHERING COVEN, published by Ellipsis Press, and a short story collection, MANâ€™S COMPANIONS, published by Tarpaulin Sky. She co-edits BIRKENSNAKE, a fiction journal, with Brian Conn. ~

KATE SCHAPIRA is the author of TOWN (Factory School, Heretical Texts, 2010) and several chapbooks from Flying Guillotine Press, Cy Gist Press, horse less press,

Rope-A-Dope Press and Portable Press at Yo-Yo Labs. She runs the Publicly Complex reading series in Providence, RI.
~

DUSTIN WILLIAMSON is the author of OBSTRUCTED VIEW (Salacious Banter), EXHAUSTED

GRUNTS (Cannibal), and GORILLA DUST (Open 24 Hours). He publishes Rust Buckle Books, and is the current Monday night coordinator at the Poetry Project in NYC.

AT

GOODBYE BLUE MONDAY
1087 BROADWAY
(CORNER OF DODWORTH ST)
BROOKLYN, NY 11221-3013 [redacted]
J M Z TRAINS TO MYRTLE AVE
OR J TRAIN TO KOSCIUSKO ST
~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ‡

www.stainofpoetry.com

****
Poetry, Publishing, Women & the Internet
+
http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

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367. **Murat Nemet-Nejat**
Re: "The Decay of Spirituality in Poetry"
Fri 30 Jul 2010

I was basically saying what David was saying. I was surprise myself; but, as I said, found it realistic on the part of language school poets, if true.

David can answer your question better.

Ciao,

Murat

On Thu, Jul 29, 2010 at 12:08 PM, Mark Prejsnar <[redacted]> wrote:

> *"> the trajectory of Grenier , his works, for some long time black listed by*
> *his former colleagues in the 'Language-centered" writing "community"-- "*
>
> *this is indeed a fascinating claim ... blacklisted just how? details ????*
>
> *--mark*
>
> *"Roads*
> *of excess were roads not taken, and that*
> *has made all the difference."*
>
> *--Jerome McGann*
>
> *--- On Wed, 7/28/10, Jason Quackenbush <[redacted]> wrote:*
>
> *From: Jason Quackenbush <[redacted]>*
> *Subject: Re: "The Decay of Spirituality in Poetry"*
> *To: [redacted]*
> *Date: Wednesday, July 28, 2010, 10:13 PM*
>
> *marvelous david, thanks so much. there's a lot to chew on here, but I*

wanted to remark that for me at least, I think both the connection with Stein's early poetry so heavily laden with parataxis as it was and with Whitmans continual revision as a connection to refiguring the notion of the book, resonate with the sort of mysticism that I think i see in Grenier, something akin to text as process rather than product.

this, in my thinking at least, connects up with a rather fruitless obsessive period i spent shortly after the publication of the complete Ted Berrigan trying to find correspondences to Alfred North Whitehead's process philosophy in his various mundane occasional poems (by which i mean the often repeated trope in his poetry of picking a day or a set of activities and memorializing them in a poem eg today in ann arbor, 10 things i do every day, memorial day, etc.). At the end of my researches which didn't bear much out, after I got over my disappointment in discovering the great organizing principle I thought i'd discovered in fact was my own misreading of Whitehead, i realized i'd been looking very much at the wrong thing and that the real process philosophy stuff had to do more with the way he was compasing things than with any underlying metaphysics.

anyway, Berrigan also is a favorite spiritual master of mine, and what you're talking about in Grenier I think I see a bit in some of Berrigan as well.

On Jul 27, 2010, at 9:40 PM, David Chirot wrote:

a little side note: (re Grenier/Trakl/Wittgenstein)

Robert Grenier early in his writing life translated a few (four or more) poems of Trakl's for an anthology--

Grenier has by some been considered as a mystic; by far his greatest philosophical interest/influence is Heidegger--

In "I HATE SPEECH"--One might consider the context, the time period--

on the one hand, the speech driven poetics of Projective Verse and many aspectsof Black Mountain, of the new York School--
as well as it being a time period swamped in SPEECHES--
coming from al directions and all media--

living and teaching in Franconia, NH, Grenier, while doing his daily running
as well as sitting and listeing intently for hours to the sound of water dripping in a cistern--and to recordings of Pygmy music & sounds--

one finds Grenier developing his ear ever more acutely attuned to the

smallest particles of both speech as SOUND and as sign--
the variety of ways in which for years his works have been
published/presented, with an emphasis on the physical/visual/sonic
structure
literally and literarily of the Book--
taking it apart, putting it back togther in another from--whether as huge
poster as la M'ASS AVE or box as in SENTENCES and also the three parts
black box encased series of visual/verbl poems put out by by O Books
("Minnestoa" etc--)--
and the varying sizes and shapes of other tests--
culminating in the huge serial works done in "lawyer's office "color
markers--

in a Talk given at the Robert frost Room at Franconia--published in the
late
90's--(forgive mne for a moment here the editor/publisher escapes
me--wil
come back: Stephen Dignazio--)--

Grenier notes that an interesting question to investigate is the
conjunction
between among, "only the imagination is real" of WCW's Spring and All and
the "no ideas but in things/Mr" of Paterson--

to think on /with these as a both/and rather than the usual "either/or"--

to find ways in which there is an identification of the word and thing,
then
the letter and thing--so that the forming of a letter itself handwritten
in
time--is an emergence/appearance of sound & image simulateneously--at the
same time as they are both physical things in action--

Olson wanted the citizen to go faster, faster--so that one thing follows
on
another--the action of the poem essaying to "pull even, " equal, that is,
to
the real itself"--with the action--

no more of the Aristotelian "after the fact" of writing following the
action, behind it--

but--drawing even, so that action/writing take place as nearly as
possible
simultaenously--

Rimbaud already in the "Lettres du voyant" to Demeny and izambard in
1870--had written of the poetry of the Future "preceding the action"

which i have written on as being carried out literally/literarily by Rimbaud
in that his writings precede in their descriptions, images, words--the actions which he began to live out after he stopped writing--

how many of his letters when no longer a poet carry the very images he has
written of years earlier as Poetry & Prose Poetry----and now writes simply
as bald description factual documents--

Rimbaud also wrote of the poet of the Future (also greatly effected by the
total ful emancipation of Women)--as being "not unlike the Greek"--
one notes in Grenier's studies of Heidegger the many essays re Greek thought
and poetry --

the trajectory of Grenier , his works, for some long time black listed by
his former colleagues in the 'Language-centered" writing "community"--

has been one of far more radically "outside" work & life than those of his
peers, in formal and philosophical, sonic/visual/visceral work--

Grenier's long involvements with the texts of the early Stein (which he was
teaching at Franconia--as the "Yale Stein" became available)--as well as his
studies singly, as teacher and in a reading group including Leslie
Scalapino--in Whitman--the versionsof Leaves of Grass culminating esp in The
Deathbed Edition--link him with the early modernism of WCW and the early
Stein--as wel as the 19th century Whitman--whose work was not a "once and
for all " "set in stone" text but an ongoing series of versions,
alterations, rearrangements, additions, subtractions, changes in names,
spellings, grammar, syntax--

(SERIES after al is the title of a Grenier book)--

i wd agree with many that MOBY DICK is a postmodernist so to speak text
--and i wd include the work of E A Poe as well--

D H Lawrence in his STUDIES IN CLASSIC AMERICAN LITERATURE (which pre-dates
WCW's In the American Grain)--notes a number of times that the Americans
have relegated their classic works, in the "old American art speech"--to

the
nursery--"adventure stories, : :detective tales," science-fictions stories,"
etc etc--the Classic American texts dealt with issues, ideas, images, which
the 20th century American, according to Lawrence, has to banish--to the nursery!--

"the pure products of America go crazy" as WCW noted--

"out there"--("the figure of Outward")--though, one might say, is the as yet
hidden in plain site/sight/cite "classic american" outsider/avant-garde postmodern etc--

("where the 'outyard" is the 'backyard' to paraphrase from Grenier's little
work on Narrative for the old Olson series--)

"The blank and ruin we see in Nature may be within our own eye"--(R W Emerson)
"The most beautiful world is a heap of rubble tossed down in confusion/at random"--Heraclitus

"To shut the eyes is travel"--Emily Dickinson
"My voice goes after/what my eyes can't reach"--Walter Whitman

"Writing is time travel"--W S Burroughs
"It is a science-fiction film set in the past"--Federico Fellini, on his SATYRICON-

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 2010

301 messages · Fri 30 Jul 2010 – Tue 31 Aug 2010

August 2010 kept July's argument about the soul of poetry burning, and set beside it a vindication and a provocation — an anthology of the sacred honored, and the summer's ugliest political fight dragged into the room. Three hundred and one messages moved through the list, and its currents ran between the spirit poetry might still hold and the crude public quarrels of a hot American August. The month asked whether the sacred survives anywhere, in the poem or in the country.

The largest thread carried the decay of spirituality forward. The debate begun in July went on turning over whether poetry had lost its access to the holy, wandering through weird Platonisms and the claim that *"wittgenstein was a terrific poet mistaken for a logician by some"* — the room worrying whether the philosophical sublime, the sense of a poem reaching past the sayable, was recoverable or gone for good. It was the summer's most serious question, pursued in a nearly empty room with real hunger.

The vindication arrived from the establishment. Poems for the Millennium, Rothenberg and Joris's vast anthology of the century's radical and sacred and tribal poetries, won an American Book Award — the great ethnopoetic gathering, the one that had always insisted the holy and the experimental were the same pursuit, honored at last. Against the fear that spirituality had decayed out of poetry, here was a monument arguing the opposite: that the sacred had never left, only migrated to the margins the anthology had spent decades mapping — the shamanic, the tribal, the visionary, the deliberately difficult, all gathered as evidence that the holy was alive precisely where the mainstream had stopped looking.

The provocation came from the news. As the fight over a proposed mosque near Ground Zero convulsed the country, the room could not stay out of it — a thread of deliberately clashing terms, mosques and churches and cesspools, dragging the summer's religious bigotry onto the list, while another current kept up the fight against big oil from the spill still fouling the Gulf. The sacred was under discussion in the poems and under assault in the streets, and the room felt both at once.

I have set August down exactly as the archive delivered it — the decayed spirituality still debated, Poems for the Millennium honored, and the mosque

fight and the oil breaking in from outside — because it was the month the list pursued the question of the sacred on every front at once: whether a poem can still reach the holy, whether the great anthology of the tribal and radical proves it can, and whether a country screaming about a mosque has any claim to the word at all. A room that will spend August asking whether Wittgenstein was really a poet while the nation argues over who may build a house of worship is a room that has not given up on the sacred, even as it watches the culture around it profane the word.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 301 in all.

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1. Catherine Daly

Fwd: forwarded message from Louis Bourgeois

Fri 30 Jul 2010

This is forwarded from another list. The contact person is Louis Bourgeois at
http://voxpressonline.com/

<http://voxpressonline.com/>this may be his publisher address as well as the submissions address:
louis-bourgeois at hotmail dot com

VOX PRESS, INC (a non-profit literary press in Oxford, Mississippi) is in its initial stages of organizing a literary symposium for the summer of 2011, in Oxford. Mississippi. The purpose of the symposium will be to examine the current state of small press literary publishing, with particular emphasis on the problems and challenges faced by small presses and the resources and innovations that publishers like yourself are using to achieve your mission. In order for VOX to have a better understanding of how the small press literary world might benefit most from this event, please take a few moments and respond to the following questions:

Based upon your experience, what are the key challenges and concerns that small presses face today? (Please list in order of importance.) On a scale of 1 to 6 (with 1 meaning "not at all interested" and 6 meaning "extremely interested"), how interested would you be in attending a symposium designed to examine and address these challenges? If you would be interested in attending this type of symposium, which of the challenges and concerns that you identified would you most like to included in the event? (Please list in order of preference.) What resources, innovations, solutions, etc. have you found to be most useful in addressing the challenges and concerns that you face in your work? What type of formats and activities (e.g., formal presentations, panel discussions, workshops, "best practice" presentations, etc.) would be most useful for examining and addressing these concerns in a symposium setting? Have you or any other members of your press ever participated in a literary symposium or festival of this sort? If so, did you find that to be a satisfying experience? How could it have been improved? What specific benefits did you gain from participating?

If you are interested in this type of symposium, can you think of any problems or obstacles that might prevent you from attending and/or participating in the event?

Would you be interested in leading a workshop or participating in a panel discussion on one of the topics that you have identified above? (While the topics

will be largely determined by the responses of potential participants, topics for the symposium might include: goals and strategies for greater inclusiveness, the role of new technologies, etc.) Would you be interested in writing an essay and/or giving a lecture on the theme: What Is the Current State and/or the Future of Literary Small Press Publishing in the 21st Century? Are there other related themes about which you would be interested in writing an essay and/or giving a lecture? Finally, are there any other issues that you would like to raise or recommendations that you would like to make for us at this time as we begin the initial planning for this event? Thank you for your response. Your comments and recommendations will play a vital role in the design and implementation of a literary symposium for you and your colleagues in the small press community.

Hi everybody, You could send replies to me and I would forward them to Louis, my ex-student and friend. best wishes,
Ann FW

_____

WOMPO

Headers -- OT - Off Topic; CFW - Calls for Work; POL - Political

Archives and subscription settings --
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--
All best,
Catherine Daly
[redacted]

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2. Murat Nemet-Nejat
Re: "The Decay of Spirituality in Poetry"
Fri 30 Jul 2010

What does exactly "weird platonism" mean? Could you explain. What is weird about them? Does that mean that one is not agreeing with what he is saying. It is easy to call someone crazy under the circumstances. It has happened quite often. I would really appreciate if someone can explain this "weirdness." Is it weird because Platonism is weird" or it is weird because he misreads Platonism or is it weird just because he was crazy?

As for "wittgenstein was a terrific poet mistaken for a logician by some": that sounds a complete put down to me. It is like saying a woman should stay home and raise children.

Jim, recently I talked to someone who had just graduated from Princeton College majoring in philosophy. It appeared to me -though he tried to cover it- he had not heard of Descartes's "cogito ergo sum." He had failed to pick up a reference to it. I understand the whole philosophy department at Princeton focuses on symbolic logic?

No Plato, no Descartes -all relegated to the realm of "poetry," etc. Is that what one means by "weird," that it is not symbolic logic?

Ciao,

Murat

On Thu, Jul 29, 2010 at 11:13 PM, Jim Andrews <[redacted]> wrote:

> *just going to chime in with my usual response to this statement that i think he understood godel fine,*
>
> *o i think you're mistaken, jason, fer a change. the best thing i've read about godel/wittgenstein is by Rebecca Goldstein at http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html . if you*
> *search it for wittgenstein, you'll come across this, for instance:*
>
> *"Wittgenstein never accepted Gödel's result; he said in The Foundations of Mathematics, posthumously published, that his task is not to discuss Gödel, but rather to bypass Gödel. He also called Gödel's results the tricks of a logical conjurer, logical artifices."*
>
> *but the whole above url is quite fascinating. strongly recommended!*
>
> *here is what godel said:*
>
> *"As far as my theorem about undecidable propositions is concerned, it is indeed clear ... that Wittgenstein did not understand it (or pretended not to understand it). He interprets it as a kind of logical paradox, while in fact it is just the opposite, namely a mathematical theorem within an absolutely uncontroversial part of mathematics (finitary number theory or combinatorics)".*
>
> *i think he got the better of turing in their debates,*
>
> *i'm not familiar with any debates between them. sounds interesting. what documentation exists of these debates?*

> *and that his view of what mathematics are is much closer to what's probably right than Godel's weird platonism.*
>
> *the veracity of godel's results in mathematical logic do not depend on his "weird platonism" at all, of course, as i expect you fully understand.*
>
> *godel's platonism got weird toward the end of his life.*
>
> *godel starved himself to death out of paranoia about his food being poisoned. he suffered from mental issues toward the end of his life. his extreme platonism is associated with his period of decline, not his earlier,*
> *more robust period, when he published his famous results. the poor guy went off his rocker, finally.*
>
> *wittgenstein was a terrific poet mistaken for a logician by some. i am partial to such poets.*
>
> *ja*
> *http://vispo.com*
> *july 29 2010*

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3. **Jim Andrews**

Re: "The Decay of Spirituality in Poetry"

Fri 30 Jul 2010

"Wittgenstein never accepted Gödel's result; he said in The Foundations of Mathematics, posthumously published, that his task is not to discuss Gödel, but rather to bypass Gödel. He also called Gödel's results the tricks of a logical conjurer, logical artifices." from http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html

my feeling is that there was no room for godel's work in wittgenstein's world view. he needed to not discuss godel but to bypass him.

wittgenstein's work in mathematical logic is not even remotely as important as that of godel. and godel's work is beautiful in a way that challenges any poet writing pretty conjectures and enigmatic pronouncements. it's beautiful and it's true. it's expressed in proofs that have stood the test of time. it uses the equally beautiful work of georg cantor, uses his diagonal argument (which was also

used later by turing). it's the most significant work of mathematical logic of the twentieth century. it eclipses the work of any poet on mathematical logic. it redefines the poetry and philosophy of mathematical logic.

i think wittgenstein thought this sort of genuinely remarkable work in meta mathematics was simply impossible, that it was 'unsayable', and that his own sort of poetry was as good as it got.

godel shows us what really excellent work in mathematical logic is.

ja
http://vispo.com

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4. Jason Quackenbush
Re: "The Decay of Spirituality in Poetry"
Fri 30 Jul 2010

I know that's the fashionable view among mathematicians and philosophers of mathematics who don't want to have to address the fact that Wittgenstein called them out for a level of metaphysical spookiness that most don't want to admit to like good scientific materialists, but that argument, including Godel's remarks on the matter, doesn't really comprehend what's going on in the remarks on the foundations of mathematics where Godel sentences are being discussed. It's also, I think, quite uncharitable to attribute that imprecision of thought to attribute the mistake that Wittgenstein is supposed to have made (that is, thinking that the incompleteness theorem was somehow incorrect) to a mathematical logician capable of holding his own among the likes of Bertrand Russell, Frank Ramsey, and John Maynard Keynes, Alan Turing, and Piero Sraffa, all of whom were in some way influenced by him at some point. Wittgenstein didn't dismiss or misunderstand the result, it's just that on his view of how mathematics worked, which was influenced by Brouwer and his own work on Frege and Russell's views, it's relatively trivial that there are true but unprovable statements in any significantly complex formal system, which is the only consequence of the theorem that he ever wrote anything about and even then, only as notes to himself for lectures and not anything he intended for public consumption. My guess is that he'd probably argue the law of the excluded middle would be such a proposition true but unprovable assumption in Brouwer's system for example. I think in Wittgenstein's view that would be more or less an obvious result of the constructed nature of mathematical language that he maintained at least from 1930 until the end of his life.

but what matters is that the remarks on the foundations of mathematics are primarily aimed at Russell and Whitehead's attempt in the Principles of Mathematics to ground arithmetic in formal logic, and where he probably

screwed up was in his remarks about set theory, although I'm not convinced that that rejection isn't more of a reaction to the strange metaphysical character of sets themselves as opposed to any real trouble with the mathematics. As such, I think the Godel remarks really can only be read as a misunderstanding of incompleteness when they aren't seen in the light of being made really as an attack on the

if you're curious, Hilary Putnam and Juliet Floyd put forward an interesting reading of the "Notorious" paragraphs about the Incompleteness Theorem. P&F argues rather convincingly, I think, that Wittgenstein's remarks on Godel are actually about problems of translation from sentence letters in PM as a result of what Godel had shown. That is, that the results reveal a semantic problem in moving from formalized semantics of the sort that are provably complete (like Russell's system) but not, hypothetically, consistent to natural language semantics. Which, if they're right and that is what he was talking about in that fairly gnomic paragraph, is a pretty interesting insight into what the first incompleteness theorem establishes. P&F go so far as to make the case that he was actually anticipating something like model theory, and I think that's a bit of a stretch because I don't know that Wittgenstein would have cared all that much for how Tarski conceptualized models, but he does make a good case. The paper is here: http://www.scribd.com/doc/88248/Wittgenstein-on-Godel and some defenses of objections to it by people who really want to save the "wittgenstein didn't understand math, so what use is he as a philosopher" argument here: http://www.bu.edu/philo/faculty/Ramharter_vol_on_Goedel.pdf

Also, it should be remembered Wittgenstein only saw in the original paper by Godel with its reliance on the Skolem lemma and without the benefit of the many adjunct improvements on the theory, or indeed Kleene's Church-Turing thesis about computability drawing on the lambda calculus and Turing's work with the halting problem--which i think represents the first real synthesis of all the previosly occult and esoteric work on algorithms and computability into something more interesting than just poking David Hilbert's corpse with a sharp stick--didn't appear until after poor uncle ludwig had passed on. Which is to say, when W was writing about Godel in 1937, what matters in understanding Wittgenstein on Godel is Wittgenstein didn't care at all about the big issue results of the first incompleteness theorem, that is that there can't be a complete formalization of mathematics even as basic a mathematics as Peano Arithmetic that is complete and consistent. Which, again, was something that Wittgenstein felt he'd more or less demonstrated in the Tractatus, and seemed very much like a non sequitur to him, when the real issues in matehmatics was to combat the insidious philosophical importations present in formalism and platonism. which, notably, the incompleteness theorems as you say are completely agnostic towards.

The Turing/Wittgenstein discussions are really great and I highly recommend them. They're transcribed in a book called Wittgenstein's Lectures on the Foundations of Mathematics 1939, which is based on the shorthand transcripts of, I think, Rush Rhees, Alice Ambrose, GH von Wright, Peter Geach and Norman Malcolm. I think reasonable people can disagree about who got the upper hand more often, but seeing the two of them go back and forth is pretty astonishing and I'm forever jealous of the people who were in the room to watch it as it happened.

Also, I think you're giving him a bit of a short shrift as a logician. He did invent truth tables, after all, and that's a fairly significant contribution, as is the notion of "truth conditions" which first appears in the tractatus and is now more or less indispensable in talking about semantics in logical terms.

On Jul 29, 2010, at 8:13 PM, Jim Andrews wrote:

> *just going to chime in with my usual response to this statement that i*
> *think he understood godel fine,*
>
> *o i think you're mistaken, jason, fer a change. the best thing i've read*
> *about godel/wittgenstein is by Rebecca Goldstein at*
> *http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html . if you*
> *search it for wittgenstein, you'll come across this, for instance:*
>
> *"Wittgenstein never accepted Gödel's result; he said in The Foundations of*
> *Mathematics, posthumously published, that his task is not to discuss Gödel,*
> *but rather to bypass Gödel. He also called Gödel's results the tricks of a*
> *logical conjurer, logical artifices."*
>
> *but the whole above url is quite fascinating. strongly recommended!*
>
> *here is what godel said:*
>
> *"As far as my theorem about undecidable propositions is*
> *concerned, it is indeed clear ... that Wittgenstein did not*
> *understand it (or pretended not to understand it). He*
> *interprets it as a kind of logical paradox, while in fact it is*
> *just the opposite, namely a mathematical theorem within*
> *an absolutely uncontroversial part of mathematics*
> *(finitary number theory or combinatorics)".*

> *i think he got the better of turing in their debates,*
>
> *i'm not familiar with any debates between them. sounds interesting. what*
> *documentation exists of these debates?*
>
> *and that his view of what mathematics are is much closer to what's*
> *probably right than Godel's weird platonism.*
>
> *the veracity of godel's results in mathematical logic do not depend on his*
> *"weird platonism" at all, of course, as i expect you fully understand.*
>
> *godel's platonism got weird toward the end of his life.*
>
> *godel starved himself to death out of paranoia about his food being*
> *poisoned. he suffered from mental issues toward the end of his life. his*
> *extreme platonism is associated with his period of decline, not his earlier,*
> *more robust period, when he published his famous results. the poor guy went*
> *off his rocker, finally.*
>
> *wittgenstein was a terrific poet mistaken for a logician by some. i am*
> *partial to such poets.*
>
> *ja*
> *http://vispo.com*
> *july 29 2010*

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5. Mark Young

Otoliths #18 is now live

Sat 31 Jul 2010

Issue 18, the southern winter 2010 issue, of Otoliths<http://the-otolith.blogspot.com/>has just gone live.

Let's get the obvious pun out of the way first. This is an august issue. It's packed with text in its many forms—as story, essay, review, or poem—as well as a wide range of visual media: collages, frottages, glyphs, postcards, paintings, notebook pages & some great new vispo.

Included in the issue are Emma Smith, Eileen R. Tabios, Mark Cunningham, Ed Baker, Piotr Gwiazda, Anne Gorrick, Ed Higgins, Jukka-Pekka Kervinen,

Manfred Weidhorn, Carlos Soto-Román, Sally Ann McIntyre, James Maughn, Mark Francis Johnson, Sheila E. Murphy, Amanda Earl, Orchid Tierney, Philip Byron Oakes, Raymond Farr, Joe Balaz, Randall Brock, Meaghan Lank, Jeff Harrison, Mary Kasimor, Bruno Neiva, Benjamin Winkler, M. V. Montgomery, Ric Carfagna, Jessica Breheny, Jal Nicholl, Alexander Jorgensen, Mark Stricker, Reed Altemus, Jenny Enochsson, Felino Soriano, Corey Wakeling, Grzegorz Wróblewski, Lars Palm, Thomas Fink, Dorothee Lang & Steve Wing, Larry Sawyer, Paul Siegell, Beth Boettcher, Charles Freeland, Jake David, Márton Koppány, Katrinka Moore, Aidan Semmens, Connor Stratman, Stephen Nelson & Mike Cannell, SJ Fowler, Cath Vidler, Cecelia Chapman, rob mclennan, Cherie Hunter Day, Neil Ellman, Geof Huth, R. Riekki, Tony Brinkley, sean burn, Scott Metz, Travis Macdonald, Stuart Barnes, Spencer Selby, Keith Higginbotham, Sam Langer, Tony Rickaby, Bob Heman, Andrew Topel, Andrew Taylor, John Martone, Brad Vogler, Bobbi Lurie, Michael Brandonisio, Yonah Korngold, J. D. Nelson, Tyler L. Gobble reviewing Adam Robinson's *Say, Poem *, Sheila E. Murphy reviewing *Out of the Box: Contemporary Australian Gay and Lesbian Poets*, Cassie Eddington, & Colleen Lookingbill.

Enough there, & of sufficient variety, to keep everybody happy.

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6. Mary Jo Malo

Re: "The Decay of Spirituality in Poetry"

Sat 31 Jul 2010

Throughout this discussion, I contemplated a major edit to a softly-published (blogspot) poem, which contrasts scientific and spiritual ways of understanding. It always read ambiguously, so I finally cleaned it up in order to make the ambivalence more pronounced.

FIT LANGUAGE
after Richard Dawkins

science doesn't unweave
the poetry of a rainbow
but justly strips the gods
of shuttle and warped
claims with sparkling webs
which trick and trap
then ungraciously
collapse
when fitter words appear
explaining why life is
too short

for many their meager bliss
snuffed out
and for others too long

moments of joy
and terror
are not balanced
with the precision of
a blind watchmaker
or blamed on
a reckless devil's chaplain
who adapts to survive
innocent of intent

is cause
a humbler palliation
or is it true
everything happens
for a reason

Mary Jo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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7. Jennifer Karmin

July writers @ Everday Genius

Sat 31 Jul 2010

Need more summer reading?

Check out the July writers
at EVERYDAY GENIUS
edited by Kate Zambreno

Affinity Konar
Chris Kraus
Suzanne Scanlon
Janice Lee
Jâ€™Lyn Chapman
Megan Milks
Caroline Picard
Rachel Levitsky
Colleen Oâ€™Connor

Jennifer Karmin
Roz Ito
Vanessa Place
Hildebrand Pam Dick
Danielle Dutton
Danielle Pafunda
Bhanu Kapil
Ariana Reines
Janey Smith
Laura Goldstein
Rachel Gontijo AraÃºjo
Rebecca Loudon
Dodie Bellamy
Kate Durbin

http://www.everyday-genius.com/2010_07_01_archive.html

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8. Jason Quackenbush
Re: "The Decay of Spirituality in Poetry"
Sat 31 Jul 2010

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yeah, but reading him as a positivist is a total misunderstanding of his work. The reason that stuff shows up in positivism is because carnap and weissman completely misunderstood the tractatus as saying something it definitely was not, ie those things that can't be talked about or empirically investigated are themselves worthless and nonexistent. which is not the case. he just thought LANGUAGE about those things was nonsensical, but not that whatever the language about htose things was trying to express was delusional or wrong. that's where his mysticism lies, which is what very few people, including I think most wittgenstein scholars, fail to appreciate. I'm in fairly good company with my reading though, because I think Ray Monk and Jurgen Habermas's readings of him coincide with mine, albeit with a few differences.

for that second argument to work you'd have to accept something like David Lewis's resolution to the problem of universals which relies on set theory and modal realism, which I just don't buy. Again, I'll appeal to wittgenstein's remark that "when you are learning spelling you also learn how to spell the word "spelling" but no one calls this a second order spelling." or to put it another way, to quote dennett's sarcastic remark about a wittgensteinian ordinary language philosopher "if it can't be expressed in first order predicate logic, it's probably incorrect and meaningless."

I just really disagree with the notion that Wittgenstein held to anything like the idea that language was absolute and final in any way. Rather he thought it was limited, amorphous, changeable, and in no way capable of covering the wider extent of human life, which for him was a precondition for language that meaning requires. hence the comment "if a lion could talk we would not understand him."

And again, I'll return to probably the poorest understood aspect of wittgenstein's view of language which is that the things that can not be said can in fact be shown. they can be demonstrated. they can be pointed at indexically. what they can't be is explained, described, discussed, or whatever. If i want you to understand a religious experience, for example, i might give you a set of instructions that might allow you to recreate the experience for yourself, but if i start trying to describe it, then I begin to start talking in a way that isn't strictly meaningful in the way that other propositions are. Which, again, is why "philosophy ought to be written only as a form of poetry." Because poetic language is capable of showing in a way that ordinary language is not.

As for the Arcades project, it sounds really interesting, but it also doesn't sound like the same use of the word "true" as one uses in talking about propositions and the truth functions of logic and reasoning. Here again, the later wittgenstein is informative and i would appeal to the notion of family resemblances. Just because one uses the same word doesn't mean one is saying the same thing. And it sounds to me like what you're talking about in the arcades project is something with a kinship to the truth that exists in rational argument, but that is not fully the same thing. And I think that's fair and Wittgenstein would allow for that. Again, to me whatever disagreement we seem to have, and I don't think it's a huge one, seems to be over how to understand what Wittgenstein believed about language. So far I don't really think there's much that you've pointed at that doesn't fit into his conception of language in some way.

On Jul 29, 2010, at 8:33 AM, Murat Nemet-Nejat wrote:

> *Jason,*
>
> *a) A few other condescending attributions by Wittgenstein: "Nonsensical," "bewitchment of language." All he had to add was "young and foolish," "wet behind the ears humanity. "Nonsensical" is a logical positivist term; "bewitchment of language" is just a more "poetic" expression of the same thought. Personally, I have grave doubts how far W.' moved away from his logical positivist origins at Cambridge.*

b) As transfinite sets imply, any set can finally be broken to become the subset of another set, ad infinitum -building, breaking down and rebuilding... That way the distinction between "language" and "a language," as you put it, does not really exist. If so, there is not much difference between Witgenstein's "Language." and Benjamin's "ideal language." In this specific sense, in his use of the concept of "language," one might argue that W. -the quintessential liberal Christian Jew- was a cabbalist.

The difference, it seems to me, between W. and B. is that for W. "language" is a final absolute, therefore, unsayable. Surprisingly, counter-intuitively, for B. "ideal language" is not. B's "ideal language constantly breaks down, reforms, expands itself. It is a process, a continuous one.

Here one come, I think, to Benjamin's rebuttal of Wittgenstein within the framework, body of language itself, how language constantly, continuously breaks out of its limits towards the unsayable -which in its turn may create new fields of the unsayable: in the central importance of quotations and fragments (deterioration, fragmentation) in his writing, in his rhetorical ideal. Quotations are meta-factual. They are conjectural gestures, a rhetoric of possibilities, potentialities. They are on the level of language also always true (they are quoting someone) regardless of what they are saying. By definition quotations also are always fragments, taken from a larger whole. They need complementation (one of the constant features, themes in this thread has been to bring in what W. said before or after the specific discussed passage). When quotations are placed together, the need for complementation occurs across their jagged edges empowering the empty space among them. This is the unsayable, spiritual space.

The Arcades Project resolves the dilemma, blind alley W's thought leads
us. It creates a detailed analysis of the physical, ethical, emotional,
spiritual, intellectual analysis of the past continuing into the present (he
called it "dialectical history). Here W's distinction between factual and
ethical (nonsensical, etc.) has disappeared, has been resolved (that's why
Adorno hated The Arcades Project writings so much and wanted to edit them
out -they were too "redeptive," not positivist enough).

c) Jason, you say:
"I don't see how it you can have sentence that is true or false without it
referring to an object and then predicating some quality to the object. You
don't need subject-predicate word order to get that, but if you could give
me an example of a statement that is capable of being true or false without
having some kind of predicate, I might be able to grasp what you're getting
at. To me, the fact that propositions contain predicates seems tautological."

As I said, The Arcades Project is such an example. Through quotations (in
which Benjamin's own ideas also function as quotations), Benjamin makes
statements (in the shape of gestures), not about "the world/ realty,"; but
about language where the distinction W. makes through abstraction does not
exist. All the dimensions of thought and experience -ethics, history, facts,
etc. etc,- blur, blend into each other. Since humanity experiences "reality"
through language and its manners of regeneration, Benjamin's method seems to
me much less nonsensical or "bewitchment" of reality than Wittgenstein'.

d) I am glad that you see words like "nonsensical, etc. should lose their
negative connotations. But, of we do so, doesn't Wittgenstein tragic

sense
of life, which poets are so drawn to, basically vanish?

GREAT THREAD. THANK YOU.

Ciao,

Murat

On Wed, Jul 28, 2010 at 1:59 PM, Murat Nemet-Nejat
<[redacted]>wrote:

Jason, David, Jim,

This thread has become so vast, in a very good way, so that I do not know
how to respond to each (particularly to Jason's meticulous arguments),
unless I spend a trans-finite portion of my day doing it, not that that
would be a bad thing.

Jason, first let me respond to what you are saying. I think there is more
we agree with on Wittgenstein than we disagree with. My objection to him is
in the use and consequences of his rhetoric and his effect on poetry and
poetics in the United States. It narrows the possibilities of poetry,
particularly the way Language School applied his ideas. Let me explain what
I mean:

a) It is true that Wittgenstein will not deny that the subject-predicate
structure is not the only way a sentence can be constructed; but he
delegates every other structure to second class by calling it "meaningless,"
unable to be expressed as "true or false," etc. (I need to go back to the
text and choose a few more words with the same rhetorical effect).

*But who has decided that the nature of *reality* consists (must express*
itself) as true or false and everything else is peripheral, secondary. That
is a profound, unquestioned assumption on Wittgenstein's part the

*validity
of which to me is much less clear -in fact, to be honest about it, is clearly "false."*

I am more on the side of what Heraclitus says and David quotes:

*""The most beautiful world is a heap of rubble tossed down in confusion/at
random."*

*We see truth, if at all, through a glass darkly, which also constantly
changes, is fluid. "Factual," "ethical," "pilosophical," even "scientific"
values blur are very rarely distinct (a clear demarcation between objective
and subjective basically impossible), and to build a reality structure on a
fundementalist distinction between true and false (which W. does by
privileging a prepositional view of what is real, as opposed to unsayable)
is foolhardy. A poet's job, it seems to me, is exactly to deal with that
unsayable -shall we consider ourselves to be dealing with nonsense or, as
Language School or it follower Flarf does, indulging in language games or
google games.*

*I do not disagree that we are may be doomed (The Spiritual Life of
Replicants deals with that issue) to grasp reality only through language
-but that *does not mean* that we have to do it by entering only through
one straight straight straight gate -the prepositional sentence.*

*David,
I think we agree in our view of Grenier. I was not aware Grenier's later
work was blacklisted by Language School poets. At least they realized what
he was getting at and his pursuit went awry from their approach to poetry.*

Ciao,

Murat

On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[redacted]> wrote:

Hey Murat, thanks for the excellent counterpoint.

*"6.41 The sense of the world must lie outside the world. In the world
everything is as it is and happens as it does happen. In it there is no
value -- and if there were, it would be of no value."*

*Do you not see the circularity of Wittgenstein's argument? While he pays
lip
service to by being "sympathetic" to ethical impulses, he condescends to
it
and relegates it to subservient category. If he can not talk "meaningfully"
about something, then he does not talk about it. Therefore, that thing
becomes invisible: "he didn't write about it because he couldn't." On a
grand scale, is this argument any different from the drunkard who looks
for
the key under the light because that's where the light is, not necessarily
where the key is?*

*I don't see circularity, but rather the elucidation of a tautology. But
I'm not terribly inclined to defend the argument of the tractatus, as I
don't think it's particularly useful except as an example of where he was
coming from in his later more compelling world. There are huge flaws in the
tractatus, my favorite being the summation of Prop. 7 (the famous "whereof
we cannot speak, therof we must remain silent") given by Frank Ramsey's*

> *translation "You can't say what you can't say and you can't whistle it either."*
>
> *To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the tractatus was meant to be a ladder that you could kick away once you climbed to the top.*
>
> *Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."*
>
> *On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.*
>
> *Here I think an analysis of syntax is important -specifically the English syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgeinstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.*

*well, he's talking about propositions, which by definition are sentences
that can be true or false. Much of what precedes the quoted section deals
with what propositions are, how they work, how they relate to facts, what
facts are etc. And again, i think this is a fair criticism because this
notion of the proposition as a thing at all arises from from Russell and
Whiteheads elucidation of the predicate calculus in The Principals of
Mathematics. That said, I'm not entirely sure I understand what the
distinction you're drawing is, but I do think that we have lots of sentences
in English which aren't propositions at all, and I think that's part of what
the tractatus and in particular the first part of Philosophical
investigations is trying to get at: that is, there are these parts of the
world we can talk about where the notions of truth and falsity apply, and
there's this other part which is more loose but that allows for a wider
range of meaning than mere propositions do, and there is a wider part of
that that carries neither truth value nor meaning and in that there are a
wide variety of kinds of meaninglessness, nonsense, and senselessness. I
don't think wittgenstein would necessarily disagree with you that it's a
mistake to consider the subject predicate syntax as somehow decisive about
the world, in fact I think the first 100 or so remarks of Philosophical
Investigations are precisely an attack on that kind of view.*

*Now, instead, consider a syntactical structure replete with conjunctive
forms (a syntax of possibilities, of potential thought) -as the
agglutinative Turkish syntax is, which records thought in the process of
emerging (once again, see *Eda Anthology*), not as true or false but as
process, then a philosophical view of such a world would be totally*

different -pre-analytic, much more inclusive, in which a "subject-predicate"
construction is only a part.

"If there is a value which is of value, it must lie outside all happening
and being-so. For all happening and being-so is accidental.
What makes it non-accidental cannot lie in the world, for otherwise this
would again be accidental.

It must lie outside the world."

Here Wittgenstein is practicing, is following Hume's radical skepticism
about the "innate logic" of reality to which the continental philosophy
(from Spinoza to Kant, etc.) is a counterpoint.

Here I think you're misreading. part of this, tho, is that he's defined
"the world" early on as a particularly limited sort of thing. "The world is
everything that is the case." again, this is part of what he rejects later
in his earlier thinking, and I don't think even he would defend it. But it
isn't precisely a recitation of the is/ought problem per se, but rather I
think a more nuanced assertion about the nature of "oughts" themselves. It's
not a skeptical idea about moral facts, or at least its not just that, but
rather a statement about whether we're able to say meaningful things about
moral facts. Again, even the phrase "moral facts" he'd probably disavow as
not meaninful in someway, but I think the basic form of what he'd say is
"well, if you want to be a radical skeptic, go ahead, but the statement that
there are not moral facts is just as meaningless as the statement that there
are moral facts. You're still stuck in the flybottle if you're even trying
to have that conversation. You'll get nowhere, best to come at it from a

> *different angle."*
>
> *Also, there's an important aspect to all this that the section I quoted doesn't mention, and that's the notion (most recently argued for by Cora Diamond I believe) that while wittgenstein thought that there were all sorts of things that couldn't be said, you could still use language to show the things that you can't talk about. Sadly, Wittgenstein never addresses CS Peirce directly in the surviving nachlass, although I'm fairly certain he must have grappled with him at some point because Frank Ramsey thought that there was in pragmatism a way out of the box the tractatus seems to draw, and there's certainly something like James and Peirce style pragmatism in his thinking that shows up by the time he dictated the brown book, and it's hard for me to see his later conception of "meaning as use" as anything other than a kind of pragmatism, albeit not the kind that Richard Rorty thought it was.*
>
> *My point here again though is that what he was grappling with was a theory of language that seemed to constantly shut down any attempts to say things about a certain widely experienced and hugely important aspect of human life, and I think he saw it in a nearly tragic light, which is why I think he was so happy to describe the attribution of meaning to certain kinds of nonsense as "bewitchment by language." because it seems like you should be able to talk about these things, and we feel like when we're talking about them that we're saying meaningful things, but it's only when we reflect on what that might really mean that we have to realize that we have know way of knowing whether what we've said communicates what we hoped or not. As such,*

> *this becomes a much more epistemological than metaphysical position, and*
> *indeed I think that's how he ended up approaching the issue.*
>
> *"6.42 Hence also there can be no ethical propositions."*
>
> *Here one can see W's circular thinking in practice.*
>
> *Again, it's important to note that he's talking about propositions and not*
> *sentences, or even more importantly signs. I think he would be ok with the*
> *idea of ethical signifiers.*
>
> *"Propositions cannot express anything higher."*
>
> *Yes, this is true if the only possible or valid linguistic structure*
> *having*
> *any hold to reality consisted of the propositions, that is to say, subject-predicate structure.*
>
> *This is a priori assumption on W's part having*
> *to do, as far as I can see, very little connection to reality, the state*
> *state in which language function. Subject=predicate is a mere abstraction*
> *from it.*
>
> *I don't see how it you can have sentence that is true or false without*
> *it referring to an object and then predicating some quality to the object.*
> *You don't need subject-predicate word order to get that, but if you could*
> *give me an example of a statement that is capable of being true or false*
> *without having some kind of predicate, I might be able to grasp what you're*
> *getting at. To me, the fact that propositions contain predicates seems*
> *tautological.*

> *"6.43 If good or bad willing changes the world, it can only change the limits of the world, not the facts; not the things that can be expressed in language."*
>
> *It seems to me wrong. If you change the limits of language (more specifically of *a* language, that's why the importance of translation), you are changing what can be said in it. As I said, here lies the crucial importance of translation and Benjamin's thought about it -on disintegration, fragmentation, etc.*
>
> *but when he's talking about the limits of language he means the limits of language, not the limits of a language. he's talking about what can and can't be talked about, full stop, not some concept that might be expressable in one language but difficult to express in another. He's talking about what it means for a sentence to have meaning at all, not whether it is understood as intended. And I think part of the big reason that Benjamin is unsatisfying to me on that score is that he relies so heavily on intention toward signified objects, and where that goes I follow wittgenstein into a severe skepticism about that sort of semiotic notion. it's not at all clear what such an object is, and if I recall correctly Benjamin uses various words for "bread" in different languages as an example. Well ok, bread is pain is brot is pan is lechem is naan is pita is tortilla is chapati is ... ? which do you intend? some ideal form of bread in the mind of god? a privately held abstraction that we take on faith is in someway similar to the private object in the mind of another party to the conversation? really? but what if I sit down at the table and choke a bit and say "bread!" do i really intend that same thing even tho my meaning is similar? no,*

not
really, i mean, I'm choking, give me bread so i can try to swallow. same
word. same object in the real world i'd signify by saying "this bread is
excellent." completely different meaning. And meaning is what Wittgenstein
is concerned with.

"In brief, the world must thereby become quite another, it must so to
speak
wax or wane as a whole.

The world of the happy is quite another than that of the unhappy."

W. ignores the consequences of what he is saying here.

On the contrary, I think he's very conscious of them. I'm not sure what
you mean he ignores them?

"6.44 Not how the world is, is the mystical, but that it is."

This sentence remind me of Einstein's "God does not play dice with the
universe." Cute, what it does not enter Einstein's thoughts in physics
(unless I misunderstand him).

I'd argue with that. I think it's a succint & pithy expression of
Einstein's strong commitment to instrumentalism in scientific reasoning,
without which it has been argued he'd never have come up with special
relativity, on which his rejection of quantum mechanics was founded (which
is where that quote comes from, if I recall correctly).

"6.45 The contemplation of the world sub specie aeterni is its contemplation
as a limited whole.

> *The feeling that the world is a limited whole is the mystical feeling."*
>
> *That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."*
>
> *"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable of having meaningful discourse because we can't say anything meaningful about it, that for Wittgenstein is the most important part, and in that part of human life lies all of the traditional notions of occultism, spirituality, faith, and religion."*
>
> *That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion rebuts him.*
>
> *I feel like you're misunderstanding the argument though. Wittgenstein doesn't deny that language can be extended and that new ways of speaking and new grammars can be created. he's quite eloquent on that point in the*

> *remarks on the foundations of mathematics. What he does reject though is the*
> *notion that there's some completeness or idealness of language that is*
> *possible or even desirable. rather that language in its vagueness and*
> *uncertainty and particularity is where it's most useful and that's how*
> *language actually gets used most of the time unless you start getting caught*
> *up in philosophical nonsense. Where he draws a limit, he's drawing a limit*
> *not at any existing language, but at the possibility of meaning. Now, I'm*
> *not comitted to the notion that he's precisely correct about where he draws*
> *the line about what can and can't be meant (and again, this is more an*
> *epistemological and psychological claim than it is a metaphysical one). but*
> *i really only want to defend the notion that whereever that line was drawn,*
> *in wittgenstein's view, and in mine for somewhat different reasons, there is*
> *an area of human experience that is impossible to reach at and describe with*
> *meaningful meaningful language that is no less important for that reason,*
> *that that area of experience is what Wittgenstein referred to as the*
> *mystical, and probably most importantly, my own view that poetry is both*
> *capable and may even be necessary to guide others to encounter that*
> *experience for themselves so that we can be in some sort of communion with*
> *each other even though we can't describe or validate it in the same way that*
> *we could a sentence like "the earth revolves around the sun."*
>
> *"D. You're right that Grenier is a special case, and I'll admit i was*
> *maybe*
> *being a little propagandistic in my cooption of Language poetry. I have a*
> *hard time seeing them all as a unified group in any case, but they're a*
> *little too important to me personally to allow for the outright materialism*

that I felt Adam painted them with in his piece, although I think he's
largely right. The appeal to Grenier, I will confess, could be just some
sleight of hand to try to rescue a larger movement from a specific
criticism, and I think it's fair to call me on that. That said, I don't
much
care if any of the big Language folks agree that their work is suspicious
of
the materiality of language, i think i see it there anyway as a sort of
irony that has to counterbalance the extreme focus on the textuality of
writing. To me, reading something like the Chinese Notebook, for example,
I
feel like there's a certain amount of whistling at the dark that's going
on,
at least as it strikes me."

I sympathize with your divided loyalty about Language School poets, but I
think one should call a spade a spade.

Fair enough. Although I'm tempted to appeal to the Death of the Author
and/or Umberto Eco's notion of machina pigra and just say that I don't care
what Ron Silliman thinks about this particular topic, on my reading The
Chinese Notebook is clearly written in a manner that is self-consciously
suspicious of the materiality of the language as employed. (Although on that
point, my own response to that poem, The Liar Paradox, was in blazevox a few
years ago and can be read here for the curious: http://www.blazevox.org/061-jfq.pdf)

Thanks again for the fascinating conversation.

-Jason

↑ Index

9. Jesse Glass

The France Issue of Ekleksographia is now on-line!

Sat 31 Jul 2010

http://ekleksographia.ahadadabooks.com/france/

Lots of great stuff! Enjoy! Jess

↑ Index

10. Jared Schickling

RENOEMOS, by Rachel Levitsky, is now available from Delete Press

Sat 31 Jul 2010

July 31, 2010

Dear All,

DELETE PRESS is proud to announce the release of Renoemos, by Rachel Levitsky. This conjuring, surreal, metapoetic, feminist, masculine and funny prose excursion—"imagination challenged the feeling by providing him specific images of himself"—is this celebrated author's debut book of fiction. Printed in an edition of 110, arriving enclosed in a sleek waxpaper envelope, the first 80 in their own original slipcover, for the shelf life of water soluble linocut covers, hand sewn—the book is priced at $12, which includes shipping. Secure orders can be placed through the Delete Press website, or please query first if check or money order is preferable.

Rachel Levitsky is the author of the book length serial poems Under the Sun (Futurepoem Books, 2003) and NEIGHBOR (Ugly Duckling Presse, 2009), as well as several chapbooks: Dearly, 3, 4, 6, (Duration Press, 2005); The Adventures of Yaya and Grace (Potes & Poets, 1999); Dearly, (a+bend press, 1999); Cartographies of Error (Leroy, 1999); and 2(1x1)Portraits (Baksun Books, 1998). Her first novel, The Story of My Accident Is Ours, is forthcoming (Futurepoem, 2011). Four mini-essays on the Poetics of Confinement can be found online at the Poetry Project's Project Blog. She teaches writing and literature at Naropa University's summer writing program, Bard Prison Initiative, and Pratt Institute. She is the founder and co-curator of Belladonna Series.

Happy reading to all, we look forward to hearing from you.

On behalf of Delete Press,

Jared

deletepress.org

[redacted]

↑ Index

11. steve dalachinsky

the renewal of Spirituality in Poetry" or we can use audience at this gig to help heep the spirit alive

Sun 1 Aug 2010

Piano(S)Poem
Wednesday, August 18, 2010
2 great sets @ the Stone
(Ave. C & E. 2nd Street)
Manhattan - F train to 2nd Ave.

8 p.m. set 1 - pianist Stephanie Stone
w/ poets Eve Packer & Yuko Otomo

10 p.m. set 2 - pianist Matthew Shipp in duo
with poet Steve Dalachinsky

$10 per set - if you want to stay for set 2
just pay an additional $5

stephanie stone will be leaving the city after this gig for awhile so please drop by and say hello

↑ Index

12. CA Conrad

MUGGED into poetry...

Sun 1 Aug 2010

MUGGED into poetry: http://somaticpoetryexercises.blogspot.com/

A new (Soma)tic Poetry Exercise for anyone who has been mugged.

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

13. Murat Nemet-Nejat

Re: "The Decay of Spirituality in Poetry"

Sun 1 Aug 2010

Jim,

Is anybody claiming that Wittgenstein is a mathematician, unless you are equating philosophy and mathematics (which you may be doing) and saying that the only philosophy which is possible today is some kind of mathematical logic. You are comparing apples and oranges. When we are talking about Wittgenstein's or Godel's poetry, it seems to me, we are basically using metaphors.

It has always been accepted that an elegant mathematical proof (or process) has a beauty of its own. But that does not mean it is a beauty created by words.

As for Godels proofs being "beautiful and true. it's expressed in proofs that have stood the test of time," you are squirting a main issue in logical positivism and in Wittgenstein: "can a mathematical proof be "true" in the empirical sense ("truths" expressed in prepositional statements). In that sense does mathematics tell us anything about the world though its applications undoubtedly affect it. Of course here I tend to be more on your side since, as I said in my previous, the distinctions between objective-subjective, emprical/nonsensical, etc. are essentially arbitrary abstractions at best and basically illusionary.

As for Wittgenstein skirting God's argument, that's his modus of thought. He does the same withmetaphysical, ethical assertions about the world, saying they are nonsensical.

Ciao,

Murat

On Fri, Jul 30, 2010 at 2:50 PM, Jim Andrews <[redacted]> wrote:

> *"Wittgenstein never accepted Gödel's result; he said in The Foundations of Mathematics, posthumously published, that his task is not to discuss Gödel, but rather to bypass Gödel. He also called Gödel's results the tricks of a logical conjurer, logical artifices."*
> *from http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html*
>
> *my feeling is that there was no room for godel's work in wittgenstein's world view. he needed to not discuss godel but to bypass him.*
>
> *wittgenstein's work in mathematical logic is not even remotely as important as that of godel. and godel's work is beautiful in a way that challenges any poet writing pretty conjectures and enigmatic pronouncements. it's beautiful and it's true. it's expressed in proofs that have stood the test of time. it*

> *uses the equally beautiful work of georg cantor, uses his diagonal argument (which was also used later by turing). it's the most significant work of mathematical logic of the twentieth century. it eclipses the work of any poet on mathematical logic. it redefines the poetry and philosophy of mathematical logic.*
>
> *i think wittgenstein thought this sort of genuinely remarkable work in meta mathematics was simply impossible, that it was 'unsayable', and that his own sort of poetry was as good as it got.*
>
> *godel shows us what really excellent work in mathematical logic is.*
>
> *ja*
> *http://vispo.com*

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14. Murat Nemet-Nejat

Re: "The Decay of Spirituality in Poetry"

Sun 1 Aug 2010

Jason,

"yeah, but reading him as a positivist is a total misunderstanding of his work. The reason that stuff shows up in positivism is because carnap and weissman completely misunderstood the tractatus as saying something it definitely was not, ie those things that can't be talked about or empirically investigated are themselves worthless and nonexistent. which is not the case. he just thought LANGUAGE about those things was nonsensical, but not that whatever the language about htose things was trying to express was delusional or wrong. that's where his mysticism lies, which is what very few people, including I think most wittgenstein scholars, fail to appreciate. I'm in fairly good company with my reading though, because I think Ray Monk and Jurgen Habermas's readings of him coincide with mine, albeit with a few differences."

those things that can't be talked about or empirically investigated are themselves worthless and nonexistent. which is not the case. he just thought LANGUAGE about those things was nonsensical: don't you think this assertions itself is somewhat strange? What is exactly the difference between "worthless, nonexistent and nonsensical" unless the word "nonsensical" is being used here as a technical term used by Logical Positivists. In other words, how much of a real difference is that outside atmospherics?

"for that second argument to work you'd have to accept something like David Lewis's resolution to the problem of universals which relies on set theory and modal realism, which I just don't buy. Again, I'll appeal to wittgenstein's remark

that "when you are learning spelling you also learn how to spell the word "spelling" but no one calls this a second order spelling." or to put it another way, to quote dennett's sarcastic remark about a wittgensteinian ordinary language philosopher "if it can't be expressed in first order predicate logic, it's probably incorrect and meaningless."

I think we misunderstand each other here. What I mean is that any given set (language) can be broken down (Benjamin's view). If it can be broken down, it can be "escaped" and talked about or pointed to. Perhaps we should talk more about this process of pointing of "pointing" which both Wittgenstein and Heiddeger talk about. I think they are striving towards a similar thing.

"I just really disagree with the notion that Wittgenstein held to anything like the idea that language was absolute and final in any way. Rather he thought it was limited, amorphous, changeable, and in no way capable of covering the wider extent of human life, which for him was a precondition for language that meaning requires. hence the comment "if a lion could talk we would not understand him."

Well, he may believe all of that; but when he relegates the language of a "the wider extent of human life" to the category" to being "nonsensical," he is creating a hierarchy of values (truths/and nonsensense, both "important?") which I can not quite accept or live with.

"And again, I'll return to probably the poorest understood aspect of wittgenstein's view of language which is that the things that can not be said can in fact be shown. they can be demonstrated. they can be pointed at indexically. what they can't be is explained, described, discussed, or whatever."

Why not? We discuss these things all the time. What are we doing now?

"If i want you to understand a religious experience, for example, i might give you a set of instructions that might allow you to recreate the experience for yourself, but if i start trying to describe it, then I begin to start talking in a way that isn't strictly meaningful in the way that other propositions are."

Here one can see how the phrase "in a way that isn't strictly meaningful in the way that other propositions are" is giving to everything which can be expressed in propositions over over things. As I said in my previous post, my disagreement with Wittgenstein is partly rhetorical, the hierartchical value system it creates and leads many others to stup and very restrictive conclusions or practices.

Take for instance, Normal Malcolm argument about dreaming, that dreaming can be reduced to a reporting of dreaming since, for convoluted reasons he explains in his book, nobody can prove that his/her dreaming occurred during sleep. The ridiculous argument he follows there is very similar to what you say in " "If i want you to understand a religious experience, for example, i might

give you a set of instructions that might allow you to recreate the experience for yourself, but if i start trying to describe it, then I begin to start talking in a way that isn't strictly meaningful in the way that other propositions are."

"Which, again, is why "philosophy ought to be written only as a form of poetry." Because poetic language is capable of showing in a way that ordinary language is not."

Why not say then poetry is as much capable of philosophy as symbolic logic? It is not nonsensical truth, etc., etc. etc.

"As for the Arcades project, it sounds really interesting, but it also doesn't sound like the same use of the word "true" as one uses in talking about propositions and the truth functions of logic and reasoning.

That's what I mean. Instinctively, you are assigning -and I believe restricting- the "truth" value to one mode of expression and not the others. The Arcades Project talks about social, political, ethical, philosophical, aesthetic, moral issues in a synthesized language. That is its originality. Those hierarchies of truth -creating a hierarchy of validities and subtle taboos (like "weird mysticism or Platonism") are eliminated.

"Here again, the later wittgenstein is informative and i would appeal to the notion of family resemblances. Just because one uses the same word doesn't mean one is saying the same thing."

As I said before, my primary objection to Wittgenstein is rhetorical, and since one sees everything through the prism of language, that is a lot.

And it sounds to me like what you're talking about in the arcades project is something with a kinship to the truth that exists in rational argument, but that is not fully the same thing. And I think that's fair and Wittgenstein would allow for that. Again, to me whatever disagreement we seem to have, and I don't think it's a huge one, seems to be over how to understand what Wittgenstein believed about language. So far I don't really think there's much that you've pointed at that doesn't fit into his conception of language in some way.

I agree with you, Jason. Our disagreements on Wittgenstein are less than they appear. I am more focused on what Witggenstein has become to mean -which basically is a very restrictive and even damaging, particularly in poetry)- after himself.

Once again, great conversation.

Ciao,

Murat

- Show quoted text -

On Sat, Jul 31, 2010 at 7:21 PM, Jason Quackenbush <[redacted]> wrote:

> *yeah, but reading him as a positivist is a total misunderstanding of his work. The reason that stuff shows up in positivism is because carnap and weissman completely misunderstood the tractatus as saying something it definitely was not, ie those things that can't be talked about or empirically investigated are themselves worthless and nonexistent. which is not the case. he just thought LANGUAGE about those things was nonsensical, but not that whatever the language about htose things was trying to express was delusional or wrong. that's where his mysticism lies, which is what very few people, including I think most wittgenstein scholars, fail to appreciate. I'm in fairly good company with my reading though, because I think Ray Monk and Jurgen Habermas's readings of him coincide with mine, albeit with a few differences.*
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> *for that second argument to work you'd have to accept something like David Lewis's resolution to the problem of universals which relies on set theory and modal realism, which I just don't buy. Again, I'll appeal to wittgenstein's remark that "when you are learning spelling you also learn how to spell the word "spelling" but no one calls this a second order spelling." or to put it another way, to quote dennett's sarcastic remark about a wittgensteinian ordinary language philosopher "if it can't be expressed in first order predicate logic, it's probably incorrect and meaningless."*
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> *I just really disagree with the notion that Wittgenstein held to anything like the idea that language was absolute and final in any way. Rather he thought it was limited, amorphous, changeable, and in no way capable of covering the wider extent of human life, which for him was a precondition for language that meaning requires. hence the comment "if a lion could talk we would not understand him."*
>
> *And again, I'll return to probably the poorest understood aspect of wittgenstein's view of language which is that the things that can not be said can in fact be shown. they can be demonstrated. they can be pointed at indexically. what they can't be is explained, described, discussed, or whatever. If i want you to understand a religious experience, for example, i might give you a set of instructions that might allow you to recreate the experience for yourself, but if i start trying to describe it, then I begin to start talking in a way that isn't strictly meaningful in the way that other propositions are. Which, again, is why "philosophy ought to be written only as a form of poetry." Because poetic language is capable of showing in a way that ordinary language is not.*
>
> *As for the Arcades project, it sounds really interesting, but it also doesn't sound like the same use of the word "true" as one uses in talking about propositions and the truth functions of logic and reasoning. Here again, the later wittgenstein is informative and i would appeal to the notion of family resemblances. Just because one uses the same word doesn't*

mean one is saying the same thing. And it sounds to me like what you're talking about in the arcades project is something with a kinship to the truth that exists in rational argument, but that is not fully the same thing. And I think that's fair and Wittgenstein would allow for that. Again, to me whatever disagreement we seem to have, and I don't think it's a huge one, seems to be over how to understand what Wittgenstein believed about language. So far I don't really think there's much that you've pointed at that doesn't fit into his conception of language in some way.

On Jul 29, 2010, at 8:33 AM, Murat Nemet-Nejat wrote:

Jason,

a) A few other condescending attributions by Wittgenstein: "Nonsensical," "bewitchment of language." All he had to add was "young and foolish," "wet behind the ears humanity. "Nonsensical" is a logical positivist term; "bewitchment of language" is just a more "poetic" expression of the same thought. Personally, I have grave doubts how far W.' moved away from his logical positivist origins at Cambridge.

b) As transfinite sets imply, any set can finally be broken to become the subset of another set, ad infinitum -building, breaking down and rebuilding... That way the distinction between "language" and "a language,"
as you put it, does not really exist. If so, there is not much difference between Witgenstein's "Language." and Benjamin's "ideal language." In this specific sense, in his use of the concept of "language," one might argue that W. -the quintessential liberal Christian Jew- was a cabbalist.

The difference, it seems to me, between W. and B. is that for W. "language"
is a final absolute, therefore, unsayable. Surprisingly, counter-intuitively, for B. "ideal language" is not. B's "ideal language constantly breaks down, reforms, expands itself. It is a process, a continuous one.

Here one come, I think, to Benjamin's rebuttal of Wittgenstein within the framework, body of language itself, how language constantly, continuously breaks out of its limits towards the unsayable -which in its turn may create
new fields of the unsayable: in the central importance of quotations and fragments (deterioration, fragmentation) in his writing, in his rhetorical ideal. Quotations are meta-factual. They are conjectural gestures, a rhetoric of possibilities, potentialities. They are on the level of language
also always true (they are quoting someone) regardless of what they are saying. By definition quotations also are always fragments, taken from a

larger whole. They need complementation (one of the constant features, themes in this thread has been to bring in what W. said before or after the specific discussed passage). When quotations are placed together, the need for complementation occurs across their jagged edges empowering the empty space among them. This is the unsayable, spiritual space.

**The Arcades Project* resolves the dilemma, blind alley W's thought leads us. It creates a detailed analysis of the physical, ethical, emotional, spiritual, intellectual analysis of the past continuing into the present (he called it "dialectical history). Here W's distinction between factual and ethical (nonsensical, etc.) has disappeared, has been resolved (that's why Adorno hated The Arcades Project writings so much and wanted to edit them out -they were too "redeptive," not positivist enough).*

c) Jason, you say:
"I don't see how it you can have sentence that is true or false without it referring to an object and then predicating some quality to the object. You don't need subject-predicate word order to get that, but if you could give me an example of a statement that is capable of being true or false without having some kind of predicate, I might be able to grasp what you're getting at. To me, the fact that propositions contain predicates seems tautological."

As I said, The Arcades Project is such an example. Through quotations (in which Benjamin's own ideas also function as quotations), Benjamin makes statements (in the shape of gestures), not about "the world/ realty,"; but about language where the distinction W. makes through abstraction does not exist. All the dimensions of thought and experience -ethics, history, facts, etc. etc,- blur, blend into each other. Since humanity experiences "reality" through language and its manners of regeneration, Benjamin's method seems to me much less nonsensical or "bewitchment" of reality than Wittgenstein'.

d) I am glad that you see words like "nonsensical, etc. should lose their negative connotations. But, of we do so, doesn't Wittgenstein tragic sense of life, which poets are so drawn to, basically vanish?

GREAT THREAD. THANK YOU.

Ciao,

Murat

On Wed, Jul 28, 2010 at 1:59 PM, Murat Nemet-Nejat <[redacted]
wrote:

Jason, David, Jim,

This thread has become so vast, in a very good way, so that I do not know how to respond to each (particularly to Jason's meticulous arguments), unless I spend a trans-finite portion of my day doing it, not that that would be a bad thing.

Jason, first let me respond to what you are saying. I think there is more we agree with on Wittgenstein than we disagree with. My objection to him is
in the use and consequences of his rhetoric and his effect on poetry and poetics in the United States. It narrows the possibilities of poetry, particularly the way Language School applied his ideas. Let me explain what
I mean:

a) It is true that Wittgenstein will not deny that the subject-predicate structure is not the only way a sentence can be constructed; but he delegates every other structure to second class by calling it "meaningless,"
unable to be expressed as "true or false," etc. (I need to go back to the text and choose a few more words with the same rhetorical effect).

*But who has decided that the nature of *reality* consists (must express itself) as true or false and everything else is peripheral, secondary. That*
is a profound, unquestioned assumption on Wittgenstein's part the validity
of which to me is much less clear -in fact, to be honest about it, is clearly "false."

I am more on the side of what Heraclitus says and David quotes:

""The most beautiful world is a heap of rubble tossed down in confusion/at
random."

We see truth, if at all, through a glass darkly, which also constantly changes, is fluid. "Factual," "ethical," "pilosophical," even "scientific"
values blur are very rarely distinct (a clear demarcation between

objective
and subjective basically impossible), and to build a reality structure on
a
fundementalist distinction between true and false (which W. does by
privileging a prepositional view of what is real, as opposed to
unsayable)
is foolhardy. A poet's job, it seems to me, is exactly to deal with that
unsayable -shall we consider ourselves to be dealing with nonsense or, as
Language School or it follower Flarf does, indulging in language games or
google games.

I do not disagree that we are may be doomed (The Spiritual Life of
Replicants deals with that issue) to grasp reality only through language
*-but that *does not mean* that we have to do it by entering only through*
one straight straight straight gate -the prepositional sentence.

David,
I think we agree in our view of Grenier. I was not aware Grenier's later
work was blacklisted by Language School poets. At least they realized
what
he was getting at and his pursuit went awry from their approach to
poetry.

Ciao,

Murat

On Wed, Jul 28, 2010 at 3:56 AM, Jason Quackenbush <[redacted]> wrote:

Hey Murat, thanks for the excellent counterpoint.

"6.41 The sense of the world must lie outside the world. In the world
everything is as it is and happens as it does happen. In it there is no
value -- and if there were, it would be of no value."

Do you not see the circularity of Wittgenstein's argument? While he
pays
lip
service to by being "sympathetic" to ethical impulses, he condescends
to
it
and relegates it to subservient category. If he can not talk
"meaningfully"

> *about something, then he does not talk about it. Therefore, that thing becomes invisible: "he didn't write about it because he couldn't." On a grand scale, is this argument any different from the drunkard who looks for the key under the light because that's where the light is, not necessarily where the key is?*
>
> *I don't see circularity, but rather the elucidation of a tautology. But I'm not terribly inclined to defend the argument of the tractatus, as I don't think it's particularly useful except as an example of where he was coming from in his later more compelling world. There are huge flaws in the tractatus, my favorite being the summation of Prop. 7 (the famous "whereof we cannot speak, therof we must remain silent") given by Frank Ramsey's translation "You can't say what you can't say and you can't whistle it either."*
>
> *To the drunk looking for his keys analogy, I think there's a bit of that, and I think some of it is even intentional. That sort of uselessness of the actual arguments is I think part of what he had in mind in saying that the tractatus was meant to be a ladder that you could kick away once you climbed to the top.*
>
> *Wittgenstein never explores or goes after that "outside" world ("the sense of the world"). His thinking concerns itself only with what "as it is and happens as it does happen."*
>
> *On the contrary, I think he doesn't think that stuff matters at all. In fact in his journals and in the brown books, he's almost dismissive of that part of experience as stuff that can be through empirical science. It just isn't the proper object of philosophy to deal with that stuff. It's empirical and there are other ways of thinking about it that are more fruitful.*

> *Here I think an analysis of syntax is important -specifically the English*
>
> *syntax, composed of subject and predicate- is important. That is the syntax for an empirical view of the world -where things either happen (are true) or don't happen (are not true). Wittgeinstein accepts this implicitly as the paradigm, as far as I can tell, with defending why.*
>
> *well, he's talking about propositions, which by definition are sentences that can be true or false. Much of what precedes the quoted section deals with what propositions are, how they work, how they relate to facts, what facts are etc. And again, i think this is a fair criticism because this notion of the proposition as a thing at all arises from from Russell and Whiteheads elucidation of the predicate calculus in The Principals of Mathematics. That said, I'm not entirely sure I understand what the distinction you're drawing is, but I do think that we have lots of sentences in English which aren't propositions at all, and I think that's part of what the tractatus and in particular the first part of Philosophical investigations is trying to get at: that is, there are these parts of the world we can talk about where the notions of truth and falsity apply, and there's this other part which is more loose but that allows for a wider range of meaning than mere propositions do, and there is a wider part of that that carries neither truth value nor meaning and in that there are a wide variety of kinds of meaninglessness, nonsense, and senselessness. I don't think wittgenstein would necessarily disagree with you that it's a mistake to consider the subject predicate syntax as somehow decisive about the world, in fact I think the first 100 or so remarks of Philosophical Investigations are precisely an attack on that kind of view.*
>
> *Now, instead, consider a syntactical structure replete with conjunctive*
>
> *forms (a syntax of possibilities, of potential thought) -as the*

> *agglutinative Turkish syntax is, which records thought in the process of*
> *emerging (once again, see *Eda Anthology*), not as true or false but as*
> *process, then a philosophical view of such a world would be totally*
> *different -pre-analytic, much more inclusive, in which a "subject-predicate"*
> *construction is only a part.*
>
> *"If there is a value which is of value, it must lie outside all happening*
> *and being-so. For all happening and being-so is accidental.*
> *What makes it non-accidental cannot lie in the world, for otherwise this*
> *would again be accidental.*
>
> *It must lie outside the world."*
>
> *Here Wittgenstein is practicing, is following Hume's radical skepticism*
> *about the "innate logic" of reality to which the continental philosophy*
> *(from Spinoza to Kant, etc.) is a counterpoint.*
>
> *Here I think you're misreading. part of this, tho, is that he's defined*
> *"the world" early on as a particularly limited sort of thing. "The world is*
> *everything that is the case." again, this is part of what he rejects later*
> *in his earlier thinking, and I don't think even he would defend it. But it*
> *isn't precisely a recitation of the is/ought problem per se, but rather I*
> *think a more nuanced assertion about the nature of "oughts" themselves. It's*
> *not a skeptical idea about moral facts, or at least its not just that, but*
> *rather a statement about whether we're able to say meaningful things about*
> *moral facts. Again, even the phrase "moral facts" he'd probably disavow as*
> *not meaninful in someway, but I think the basic form of what he'd say is*
> *"well, if you want to be a radical skeptic, go ahead, but the statement that*
> *there are not moral facts is just as meaningless as the statement that there*
> *are moral facts. You're still stuck in the flybottle if you're even trying*
> *to have that conversation. You'll get nowhere, best to come at it from a*
> *different angle."*

Also, there's an important aspect to all this that the section I quoted doesn't mention, and that's the notion (most recently argued for by Cora Diamond I believe) that while wittgenstein thought that there were all sorts of things that couldn't be said, you could still use language to show the things that you can't talk about. Sadly, Wittgenstein never addresses CS Peirce directly in the surviving nachlass, although I'm fairly certain he must have grappled with him at some point because Frank Ramsey thought that there was in pragmatism a way out of the box the tractatus seems to draw, and there's certainly something like James and Peirce style pragmatism in his thinking that shows up by the time he dictated the brown book, and it's hard for me to see his later conception of "meaning as use" as anything other than a kind of pragmatism, albeit not the kind that Richard Rorty thought it was.

My point here again though is that what he was grappling with was a theory of language that seemed to constantly shut down any attempts to say things about a certain widely experienced and hugely important aspect of human life, and I think he saw it in a nearly tragic light, which is why I think he was so happy to describe the attribution of meaning to certain kinds of nonsense as "bewitchment by language." because it seems like you should be able to talk about these things, and we feel like when we're talking about them that we're saying meaningful things, but it's only when we reflect on what that might really mean that we have to realize that we have know way of knowing whether what we've said communicates what we hoped or not. As such, this becomes a much more epistemological than metaphysical position, and indeed I think that's how he ended up approaching the issue.

"6.42 Hence also there can be no ethical propositions."

Here one can see W's circular thinking in practice.

Again, it's important to note that he's talking about propositions and not
sentences, or even more importantly signs. I think he would be ok with the
idea of ethical signifiers.

"*Propositions cannot express anything higher.*"

Yes, this is true if the only possible or valid linguistic structure having
any hold to reality consisted of the propositions, that is to say,
subject-predicate structure.

This is a priori assumption on W's part having
to do, as far as I can see, very little connection to reality, the state
state in which language function. Subject=predicate is a mere abstraction
from it.

I don't see how it you can have sentence that is true or false without

it referring to an object and then predicating some quality to the object.
You don't need subject-predicate word order to get that, but if you could
give me an example of a statement that is capable of being true or false
without having some kind of predicate, I might be able to grasp what you're
getting at. To me, the fact that propositions contain predicates seems
tautological.

"6.43 If good or bad willing changes the world, it can only change the
limits of the world, not the facts; not the things that can be expressed
in
language."

It seems to me wrong. If you change the limits of language (more
*specifically of *a* language, that's why the importance of*
translation),

> *you*
> *are changing what can be said in it. As I said, here lies the crucial*
> *importance of translation and Benjamin's thought about it -on*
> *disintegration, fragmentation, etc.*
>
> *but when he's talking about the limits of language he means the limits of*
> *language, not the limits of a language. he's talking about what can and*
> *can't be talked about, full stop, not some concept that might be expressable*
> *in one language but difficult to express in another. He's talking about what*
> *it means for a sentence to have meaning at all, not whether it is understood*
> *as intended. And I think part of the big reason that Benjamin is*
> *unsatisfying to me on that score is that he relies so heavily on intention*
> *toward signified objects, and where that goes I follow wittgenstein into a*
> *severe skepticism about that sort of semiotic notion. it's not at all clear*
> *what such an object is, and if I recall correctly Benjamin uses various*
> *words for "bread" in different languages as an example. Well ok, bread is*
> *pain is brot is pan is lechem is naan is pita is tortilla is chapati is*
> *...*
> *? which do you intend? some ideal form of bread in the mind of god? a*
> *privately held abstraction that we take on faith is in someway similar to*
> *the private object in the mind of another party to the conversation? really?*
> *but what if I sit down at the table and choke a bit and say "bread!" do i*
> *really intend that same thing even tho my meaning is similar? no, not*
> *really, i mean, I'm choking, give me bread so i can try to swallow. same*
> *word. same object in the real world i'd signify by saying "this bread is*
> *excellent." completely different meaning. And meaning is what Wittgenstein*
> *is concerned with.*
>
> *"In brief, the world must thereby become quite another, it must so to*
>
> *speak*
> *wax or wane as a whole.*
>
> *The world of the happy is quite another than that of the unhappy."*

> *W. ignores the consequences of what he is saying here.*
>
> *On the contrary, I think he's very conscious of them. I'm not sure what you mean he ignores them?*
>
> *"6.44 Not how the world is, is the mystical, but that it is."*
>
> *This sentence remind me of Einstein's "God does not play dice with the universe." Cute, what it does not enter Einstein's thoughts in physics (unless I misunderstand him).*
>
> *I'd argue with that. I think it's a succint & pithy expression of*
>
> *Einstein's strong commitment to instrumentalism in scientific reasoning, without which it has been argued he'd never have come up with special relativity, on which his rejection of quantum mechanics was founded (which is where that quote comes from, if I recall correctly).*
>
> *"6.45 The contemplation of the world sub specie aeterni is its contemplation as a limited whole.*
>
> *The feeling that the world is a limited whole is the mystical feeling."*
>
> *That's where the great divide between W. and Benjamin comes. Benjamin is all for breaking down these "wholes" in the realm of "ideal language. He points us to an outline of "a structure of escape."*
>
> *"Those are the sort of remarks, which he continually made whenever he returned to notions of value and judgement, that I mean when I refer to Wittgenstein's mysticism. One of the things that I think a large number of casual wittgenstein readers misunderstand is the idea that "the limits of the language form the limits of my world" is not a expression of a sort of nominalism, that is, it's not a statement about the world, it's a statement about language. the huge aspect of reality about which we are incapable*

> *of*
> *having meaningful discourse because we can't say anything meaningful about*
> *it, that for Wittgenstein is the most important part, and in that part of*
> *human life lies all of the traditional notions of occultism, spirituality,*
> *faith, and religion."*
>
> *That's where Benjamin goes beyond Wittgeinstein, essentially in my opinion*
> *rebuts him.*
>
> *I feel like you're misunderstanding the argument though. Wittgenstein*
> *doesn't deny that language can be extended and that new ways of speaking and*
> *new grammars can be created. he's quite eloquent on that point in the*
> *remarks on the foundations of mathematics. What he does reject though is the*
> *notion that there's some completeness or idealness of language that is*
> *possible or even desirable. rather that language in its vagueness and*
> *uncertainty and particularity is where it's most useful and that's how*
> *language actually gets used most of the time unless you start getting caught*
> *up in philosophical nonsense. Where he draws a limit, he's drawing a limit*
> *not at any existing language, but at the possibility of meaning. Now, I'm*
> *not comitted to the notion that he's precisely correct about where he draws*
> *the line about what can and can't be meant (and again, this is more an*
> *epistemological and psychological claim than it is a metaphysical one). but*
> *i really only want to defend the notion that whereever that line was drawn,*
> *in wittgenstein's view, and in mine for somewhat different reasons, there is*
> *an area of human experience that is impossible to reach at and describe with*
> *meaningful meaningful language that is no less important for that reason,*
> *that that area of experience is what Wittgenstein referred to as the*
> *mystical, and probably most importantly, my own view that poetry is both*
> *capable and may even be necessary to guide others to encounter that*
> *experience for themselves so that we can be in some sort of communion with*
> *each other even though we can't describe or validate it in the same way*

*that
we could a sentence like "the earth revolves around the sun."*

*"D. You're right that Grenier is a special case, and I'll admit i was maybe
being a little propagandistic in my cooption of Language poetry. I have a
hard time seeing them all as a unified group in any case, but they're a
little too important to me personally to allow for the outright materialism
that I felt Adam painted them with in his piece, although I think he's
largely right. The appeal to Grenier, I will confess, could be just some
sleight of hand to try to rescue a larger movement from a specific
criticism, and I think it's fair to call me on that. That said, I don't much
care if any of the big Language folks agree that their work is suspicious of
the materiality of language, i think i see it there anyway as a sort of
irony that has to counterbalance the extreme focus on the textuality of
writing. To me, reading something like the Chinese Notebook, for example, I
feel like there's a certain amount of whistling at the dark that's going on,
at least as it strikes me."*

*I sympathize with your divided loyalty about Language School poets, but I
think one should call a spade a spade.*

*Fair enough. Although I'm tempted to appeal to the Death of the Author
and/or Umberto Eco's notion of machina pigra and just say that I don't care
what Ron Silliman thinks about this particular topic, on my reading The
Chinese Notebook is clearly written in a manner that is self-consciously
suspicious of the materiality of the language as employed. (Although on that
point, my own response to that poem, The Liar Paradox, was in blazevox a few
years ago and can be read here for the curious:
http://www.blazevox.org/061-jfq.pdf)*

Thanks again for the fascinating conversation.

> *-Jason*

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15. Mark Melnicove
Jena Osman's essay on Bern Porter
Sun 1 Aug 2010

Jena Osman's essay, "Bern Porter: Recycling the Atmosphere," a consideration of his book THE WASTEMAKER and his role as an eco-poet, can be read right now at:

http://bernporter.com/essays

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16. Joel Weishaus
Rain Taxi Interview
Sun 1 Aug 2010

Edward Picot's conversation with me on "The Gateless Gate" and Digital Literary Art is now available in Rain Taxi:
http://www.raintaxi.com/online/2010summer/

-Joel

Homepage: http://web.pdx.edu/~pdx00282
On-Line Archive:
www.cddc.vt.edu/host/weishaus/index.htm

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17. Jim Andrews
Re: "The Decay of Spirituality in Poetry"
Mon 2 Aug 2010

> I know that's the fashionable view among mathematicians and philosophers of mathematics who don't want to have to address the fact that Wittgenstein called them out for a level of metaphysical

spookiness that most don't want to admit to like good scientific materialists,

Most mathematicians are work-a-day Platonists. They assume mathematical entities 'exist' in the sense that their properties remain invariant and the standard systems of mathematics are relatively consistent (relative to arithmetic) and they don't have to worry about the entities being contradictory anytime soon--probably never.

Most would also probably believe that "arithmetical truths are independent of any human activity", but don't think about it much.

> but that argument, including Godel's remarks on the matter, doesn't really comprehend what's going on in the remarks on the foundations of mathematics where Godel sentences are being discussed. It's also, I think, quite uncharitable to attribute that imprecision of thought to attribute the mistake that Wittgenstein is supposed to have made (that is, thinking that the incompleteness theorem was somehow incorrect) to a mathematical logician capable of holding his own among the likes of Bertrand Russell, Frank Ramsey, and John Maynard Keynes, Alan Turing, and Piero Sraffa, all of whom were in some way influenced by him at some point. Wittgenstein didn't dismiss or misunderstand the result, it's just that on his view of how mathematics worked, which was influenced by Brouwer and his own work on Frege and Russell's views, it's relatively trivial that there are true but unprovable statements in any significantly complex formal system, which is the only consequence of the theorem that he ever wrote anything about and even then, only as notes to himself for lectures and not anything he intended for public consumption.

Trivial? Well, no, it's not trivial. True but unprovable statements (undecidable statements) cannot be construed as yer run-of-the-mill axiom A. Yer run-of-the-mill axiom A is 'independent'. That is, one may assume A or ~A (but not both) and still end up with a consistent system (provided the rest are consistent). Typically, the system does not imply anything already about axioms. But, in the case of undecidable propositions, the system rules out their falsity. The negation of an undecidable statement is definitely false. Undecidable propositions were a whole new type of cat.

Godel showed that in sufficiently powerful formal systems, such propositions necessarily exist. So what? Well, it means that such formal systems are never 'complete' in the sense that there's always going to be more undecidable propositions, no matter how you go to town on it. He proved it ain't over even after the fat lady sings.

One of the burning questions of the time in which Godel did his work was whether math was basically over. If it's possible to build a theorem proving machine that will prove all provable theorems (and it is), then, so the argument ran, math is over. Let the machine do the proofs and we'll find something more interesting to do. What Godel showed was that there are always going to be more unprovable but true propositions. The machine obviously can't prove all true propositions, cuz some of them are unprovable. OK, then, can it decide which propositions are true and which are false?

Well, no. Surprisingly. "One consequence of the halting problem's undecidability is that there cannot be a general algorithm that decides whether a given statement about natural numbers is true or not." (quoted from http://en.wikipedia.org/wiki/Halting_problem). That is, Turing's work on the Halting problem--which demonstrated a task no conceivable machine could ever satisfactorily accomplish--also gives us the answer to various other questions such as this one.

Godel and Turing weren't out to create Windows or computers. They were out to solve outstanding mathematical and somewhat philosophical problems.

Godel and Turing showed that math can never be 'over'. For even if we built a machine that could prove all provable theorems--and apparently there's no reason why we couldn't do that--we *cannot* build a machine that provides us with all true propositions.

> My guess
is that he'd probably argue the law of the excluded middle would be
such a proposition true but unprovable assumption in Brouwer's system
for example.

One of the differences Godel made is that Wittgenstein would have to prove it. Godel took meta mathematics from the realm of loosely conjectural philosophy into the realm of proof and logic.

Godel's work AS POETRY. There is no more beautiful work in or concerning meta mathematics. And it's engagement with language is profound. Godel numbering of all propositions. This redefines how we should think of poetry. It's the intensity of engagement with language and truth that matters, in this consideration.

This is the spiritual underpinning of things like OULIPO. Or so it seems to me at the moment.

I hope to respond more to your provocative and thoughtful post, Jason. But for now I have to try to fix dbCinema, which is broken. Google changed their image search stuff. Yeesh.

ja
August 1 2010

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18. Jason Quackenbush
Re: "The Decay of Spirituality in Poetry"
Mon 2 Aug 2010

Yeah, I know people say that. They're absolutely completely wrong. Goldstein's not alone in that, lots of people think that's what Wittgenstein said. It isn't. The fact that there are lots of peoeple who completely fail to understand Wittgenstein is neither new nor interesting. The bulk of the philosophy departments at every school in England and America are obsessed with problems that if they'd bothered t read and understand Philosophical Investigations would be revealed as nothing of any importance at all. If you're genuinely curious and not committed to a preconceived notion about the work he did on mathematics, which is not complete or for that matter anything that he intended to be published as representative of his views, but are still, I think compelling refutations of formalism, then read the Remarks on the Foundations of Mathematics. Read the Lectures on the Foundations of Mathematics. Read the putnam & floyd paper that I linked. it discusses specifically the paragraph Rebecca Goldtsein is referring to and gives it a much more interesting and I think correct reading. To say that Wittgenstein didn't "accept" Godel's results (or axiomatic set theory's savior of Cantor from Russell's paradox for that matter) is to completely misconstrue an semiotic and linguistic position for a epistemological one.

As for Godel, I won't deny that the Incompleteness Theorems or his earlier completeness theorem are important. they are. they're strikingly original and they present a fundamental problem for mathematics that people are still grappling with. That said, they say nothing at all about what mathematics is or why it has the force that it does. Which is what Wittgenstein was thinking about and what he meant about "bypassing godel." Which is important, if one remembers, as one should, that Godel's '31 paper sent shock waves through the world of academic logicians and it was all that anyone was talking about in the thirties. Hell, it's still all that anyone talks about in mathematical logic courses at most universities. You need to do graduate work to start learning about much that happened after the nineteen forties. Godel is revolutionary in mathematics.

That said, walk into any Introductory Logic classroom in any university in the world, and my guess is that at some point they're going to talk about truth conditions and truth tables, and that's Wittgenstein. I brought them up to refute your statement, that I think Murat rightly calls out as unfairly dismissive, that

he was a poet not a logician. He made lasting contributions to how we think about truth in formal reasoning, and that's important work. Is it as important as Incompleteness? No, but who cares? Nothing is as world changing as Incompleteness. It's the F=MA of mathematical logic. But it's not the be all and end all and there are other more important things to consider, particularly once you've accepted the most important result of incompleteness which is that you can't ground mathematics in a complete system of formal reasoning like the predicate calculus. Which from one point of view, is earthshaking, but frankly given the place that Wittgenstein was at with his thinking on epistemology and language by the mid thirties probably to him was not all that surprising.

On Jul 30, 2010, at 11:50 AM, Jim Andrews wrote:

> *"Wittgenstein never accepted Gödel's result; he said in The Foundations of*
> *Mathematics, posthumously published, that his task is not to discuss Gödel,*
> *but rather to bypass Gödel. He also called Gödel's results the tricks of a*
> *logical conjurer, logical artifices."*
> *from http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html*
>
> *my feeling is that there was no room for godel's work in wittgenstein's world view. he needed to not discuss godel but to bypass him.*
>
> *wittgenstein's work in mathematical logic is not even remotely as important as that of godel. and godel's work is beautiful in a way that challenges any poet writing pretty conjectures and enigmatic pronouncements. it's beautiful and it's true. it's expressed in proofs that have stood the test of time. it uses the equally beautiful work of georg cantor, uses his diagonal argument (which was also used later by turing). it's the most significant work of mathematical logic of the twentieth century. it eclipses the work of any poet on mathematical logic. it redefines the poetry and philosophy of mathematical logic.*
>
> *i think wittgenstein thought this sort of genuinely remarkable work in meta mathematics was simply impossible, that it was 'unsayable', and that his own sort of poetry was as good as it got.*
>
> *godel shows us what really excellent work in mathematical logic is.*
>
> *ja*
> *http://vispo.com*

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19. Jason Quackenbush
Re: "The Decay of Spirituality in Poetry"
Mon 2 Aug 2010

That's really strange. As far as I know most undergrad philosophy programs require a course in modern philosophy where you read descartes, hume, berkeley, spinoza, leibniz, bacon, hobbes, locke, and kant.

the weird platonism I was referring to has to do with Godel's later thinking which was heavily informed by Leibniz's monism which led him to a thoroughgoing idealism in almost everything, to the point where he was willing to assert that mathematical forms of the platonic kind were the only real things and formed the monad's of Leibniz's metaphysics. It's not weird because it's a weird view of the world and what it is, although I think it is pretty weird in that sense too, but rather because it rested, as I understand it, on disjunctive reasoning that either the mind was a sort of turing machine subject to halting problems and other unsolvables, or it was capable of surpassing the calculating powers of machines through access to the higher realm of pure mathematics. The latter which he used to deny "brain as turing machine" thinking was founded very much on some metaphysical and religious thinking which to my mind is not particularly appropriate for making those kinds of arguments. the weirdness is not the claim, that is, because platonism is no weirder than formalism to my way of thinking, but the manner by which it was argued for, which from my point of view looks to be very similar to a religious attitude for Godel. Which, while weird, I also think is kind of admirable even if it's completely wrong. But then, I feel the same way about Berkeley and spinoza, although not so much leibniz.

On Jul 30, 2010, at 8:49 AM, Murat Nemet-Nejat wrote:

> *What does exactly "weird platonism" mean? Could you explain. What is weird*
> *about them? Does that mean that one is not agreeing with what he is saying.*
> *It is easy to call someone crazy under the circumstances. It has happened*
> *quite often. I would really appreciate if someone can explain this*
> *"weirdness." Is it weird because Platonism is weird" or it is weird because*
> *he misreads Platonism or is it weird just because he was crazy?*
>
> *As for "wittgenstein was a terrific poet mistaken for a logician by some":*
> *that sounds a complete put down to me. It is like saying a woman should stay*
> *home and raise children.*

Jim, recently I talked to someone who had just graduated from Princeton College majoring in philosophy. It appeared to me -though he tried to cover it- he had not heard of Descartes's "cogito ergo sum." He had failed to pick up a reference to it. I understand the whole philosophy department at Princeton focuses on symbolic logic?

No Plato, no Descartes -all relegated to the realm of "poetry," etc. Is that what one means by "weird," that it is not symbolic logic?

Ciao,

Murat

On Thu, Jul 29, 2010 at 11:13 PM, Jim Andrews <[redacted]> wrote:

just going to chime in with my usual response to this statement that i think he understood godel fine,

o i think you're mistaken, jason, fer a change. the best thing i've read about godel/wittgenstein is by Rebecca Goldstein at http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html . if you search it for wittgenstein, you'll come across this, for instance:

"Wittgenstein never accepted Gödel's result; he said in The Foundations of Mathematics, posthumously published, that his task is not to discuss Gödel, but rather to bypass Gödel. He also called Gödel's results the tricks of a logical conjurer, logical artifices."

but the whole above url is quite fascinating. strongly recommended!

here is what godel said:

"As far as my theorem about undecidable propositions is

> *concerned, it is indeed clear ... that Wittgenstein did not understand it (or pretended not to understand it). He interprets it as a kind of logical paradox, while in fact it is just the opposite, namely a mathematical theorem within an absolutely uncontroversial part of mathematics (finitary number theory or combinatorics)".*
>
> *i think he got the better of turing in their debates,*
>
> *i'm not familiar with any debates between them. sounds interesting. what documentation exists of these debates?*
>
> *and that his view of what mathematics are is much closer to what's probably right than Godel's weird platonism.*
>
> *the veracity of godel's results in mathematical logic do not depend on his "weird platonism" at all, of course, as i expect you fully understand.*
>
> *godel's platonism got weird toward the end of his life.*
>
> *godel starved himself to death out of paranoia about his food being poisoned. he suffered from mental issues toward the end of his life. his extreme platonism is associated with his period of decline, not his earlier, more robust period, when he published his famous results. the poor guy went off his rocker, finally.*
>
> *wittgenstein was a terrific poet mistaken for a logician by some. i am partial to such poets.*
>
> *ja*
> *http://vispo.com*
> *july 29 2010*
>
> *guidelines*

↑ Index

20. David Kirschenbaum

Last Call to Exhibit at Boog Fest's Small, Small Press Fair

Mon 2 Aug 2010

Hi all,

Boog City would like to invite you again to exhibit at our 7th annual small, small press fair (with indie records and crafts, too).

The fair will span two days, Sat. Sept. 25-Sun. Sept. 26, and be held at Brooklyn’s Unnameable Books (600 Vanderbilt Ave.) in their spacious backyard. The fair will take place during the 4th annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with three hours of performances by authors from each of the tablers.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (up to 3’ x 3’) with a portion of the proceeds going to help Unnameable Books.

Door charge for attendees is by donation.

Please email me to reserve your table and schedule your reader. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

You can reach me at this email address, [redacted].

This year’s festival will feature:

readings from

NYC Poets

Julian Brolaski
Sommer Browning
Steve Cannon
Joe Elliot
Laura Elrick
Farrah Field
John Godfrey
E. Tracy Grinnell
Shafer Hall
Ivy Johnson
Pierre Joris

Erica Kaufman
Noelle Kocot
Chris Martin
Urayoán Noel
Cate Peebles
Nicole Peyrafitte
Mariana Ruiz
David Shapiro
Anne Waldman w/Ambrose Bye
Jared White
Dustin Williamson

and

Non-NYC Poets

Peter Davis
Cathy Eisenhower
Brandon Holmquest
Ken Jacobs
Patti McCarthy
Chris McCreary
Jenn McCreary
Mel Nichols
Douglas Rothschild
Carlos Soto Román
Maureen Thorson
Joe Torra
Kevin Varrone

In Conversation, poets
David Shapiro and Joanna Fuhrman

Music from:

The newly expanded I feel tractor performs Bob Dylan's Highway 61 Revisited live.

and sets from

Beat Radio
Binary Marketing Show
Jeremiah Birnbaum
J.J. Hayes
Rorie Kelly
Lach
Magnetic Island

Tom Orange
Brian Speaker
The Elastic No-No Band
and more

Our second annual Poets' Theater night, curated and hosted by Gary Sullivan, and featuring performances of many short plays written and performed by local writers and actors.

This festival's panel, You Are Here: On the Site-Specific Poem, curated by Pattie McCarthy and Kevin Varrone.

And Buffalo's Satellite Telephone magazine will kick-off of season eight of our levy lives: celebrating the renegade press series with readings and a musical guest.

as ever,
David

P.S. Apologies if you received more than one copy of this email.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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21. Amanda Earl

AngelHousePress Essay by John C. Goodman

Mon 2 Aug 2010

---

hi all,

In his essay Obscurity in Poetry, John C. Goodman, editor of ditch, cites various works that have been obscure in poetry, from 1066 to today. He discusses some of the motivations behind non-narrative poetry, including the human mind's ability and interest in non -linear connections, and urges us to consider the works in terms of writers' intentions.

To read the essay, please go to www.angelhousepress.com and click on essays.

best,
Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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22. patrick dunagan
Re: MUGGED into poetry...
Mon 2 Aug 2010

Mugging (I)

by Allen Ginsberg
Allen Ginsberg
I

Tonite I walked out of my red apartment door on East tenth streetâ€™s duskâ€” Walked out of my home ten years, walked out in my honking neighborhood Tonite at seven walked out past garbage cans chained to concrete anchors Walked under black painted fire escapes, giant castiron plate covering a hole in ground â€”Crossed the street, traffic lite red, thirteen bus roaring by liquor store, past corner pharmacy iron grated, past Coca Cola & Mylai posters fading scraped on brick Past Chinese Laundry wood doorâ€™d, & broken cement stoop steps For Rent hall painted green & purple Puerto Rican style Along E. 10thâ€™s glass splattered pavement, kid blacks & Spanish oiled hair adolescentsâ€™ crowded house frontsâ€” Ah, tonite I walked out on my block NY City under humid summer sky Halloween, thinking what happened Timothy Leary joining brain police for a season? thinking whatâ€™s all this Weathermen, secrecy & selfrighteousness beyond reasonâ€”F.B.I. plots? Walked past a taxicab controlling the bottle strewn curbâ€” past young fellows with their umbrella handles & canes leaning against a ravaged Buick â€”and as I looked at the crowd of kids on the stoopâ€”a boy stepped up, put his arm around my neck tenderly I thought for a moment, squeezed harder, his umbrella handle against my skull, and his friends took my arm, a young brown companion tripped his foot â€™gainst my ankleâ€” as I went down shouting Om Ah HÅ«m to gangs of lovers on the stoop watching slowly appreciating, why this is a raid, these strangers mean strange business with whatâ€”my pockets, bald head, broken-healed-bone leg, my softshoes, my heartâ€” Have they knives? Om Ah HÅ«mâ€”Have they sharp metal wood to shove in eye ear ass? Om Ah HÅ«m & slowly reclined on the pavement, struggling to keep my woolen bag of poetry

address calendar & Leary-lawyer notes hung from my shoulder dragged in my neat orlon shirt over the crossbar of a broken metal door dragged slowly onto the fire-soiled floor an abandoned store, laundry candy counter 1929â€” now a mess of papers & pillows & plastic car seat covers cracked cockroach-corpsed groundâ€” my wallet back pocket passed over the iron foot step guard and fell out, stole by God Muggersâ€™ lost fingers, Strangeâ€” Couldnâ€™t tellâ€”snakeskin wallet actually plastic, 70 dollars my bank money for a week, old broken walletâ€”and dreary plastic contentsâ€”Amex card & Manf. Hanover Trust Credit tooâ€”business card from Mr. Spears British Home Minister Drug Squadâ€”my draft cardâ€”membership ACLU & Naropa Institute Instructorâ€™s identification Om Ah HÅ«m I continued chanting Om Ah HÅ«m Putting my palm on the neck of an 18 year old boy fingering my back pocket crying â€œWhereâ€™s the moneyâ€ â€œOm Ah HÅ«m there isnâ€™t anyâ€ My card Chief Boo-Hoo Neo American Church New Jersey & Lower East Side Om Ah HÅ«m â€”what not forgotten crowded walletâ€”Mobil Credit, Shell? old lovers addresses on cardboard pieces, booksellers calling cardsâ€” â€”â€œShut up or weâ€™ll murder youâ€â€”â€œOm Ah HÅ«m take it easyâ€ Lying on the floor shall I shout more loud?â€”the metal door closed on blackness one boy felt my broken healed ankle, looking for hundred dollar bills behind my stocking werenâ€™t even thereâ€”a third boy untied my Seiko Hong Kong watch rough from right wrist leaving a clasp-prick skin tiny bruise â€œShut up and weâ€™ll get out of hereâ€â€”and so they left, as I rose from the cardboard mattress thinking Om Ah HÅ«m didnâ€™t stop em enough, the tone of voice too loudâ€”my shoulder bag with 10,000 dollars full of poetry left on the broken floorâ€”

November 2, 1974

On 1 August 2010 07:33, CA Conrad <[redacted]> wrote:

> *MUGGED into poetry: http://somaticpoetryexercises.blogspot.com/*
>
> *A new (Soma)tic Poetry Exercise for anyone who has been mugged.*
>
> --
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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23. Murat Nemet-Nejat
Re: MUGGED into poetry...
Mon 2 Aug 2010

Last week I saw the Japanese movie Icho the Killer. Your poem reminded me of it.

Ciao,

Murat

On Sun, Aug 1, 2010 at 10:33 AM, CA Conrad <[redacted]> wrote:

> *MUGGED into poetry: http://somaticpoetryexercises.blogspot.com/*
>
> *A new (Soma)tic Poetry Exercise for anyone who has been mugged.*
>
> --
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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24. Maria Damon
Re: the renewal of Spirituality in Poetry" or we can use audience at this gig to help heep the spirit alive
Mon 2 Aug 2010

---

wish i cd be there...esp if it's air-conditioned!

steve dalachinsky wrote:
> Piano(S)Poem
> Wednesday, August 18, 2010
> 2 great sets @ the Stone
> (Ave. C & E. 2nd Street)
> Manhattan - F train to 2nd Ave.
>
> 8 p.m. set 1 - pianist Stephanie Stone
> w/ poets Eve Packer & Yuko Otomo
>
> 10 p.m. set 2 - pianist Matthew Shipp in duo
> with poet Steve Dalachinsky
>

> $10 per set - if you want to stay for set 2
> just pay an additional $5
>
>
> stephanie stone will be leaving the city after this gig for awhile
> so please drop by and say hello
>
>

↑ Index

25. **Jim Andrews**

Re: "The Decay of Spirituality in Poetry"

Mon 2 Aug 2010

> Is anybody claiming that Wittgenstein is a mathematician, unless you are equating philosophy and mathematics (which you may be doing) and saying that the only philosophy which is possible today is some kind of mathematical logic.

I didn't say that. don't think I implied that. didn't even think it.

> You are comparing apples and oranges. When we are talking about Wittgenstein's or Godel's poetry, it seems to me, we are basically using metaphors.

> It has always been accepted that an elegant mathematical proof (or
> process)
has a beauty of its own. But that does not mean it is a beauty created by words.

Mathematics is written. There's a language associated with math. In some schools, study of math gives you a foreign language credit.

The subject of Godel's work was language. He proves stuff about formal systems. Formal systems are 'language games'. Open up the game box and you have an alphabet, rules for constructing propositions, rules of inference, existential and universal quantifiers, and so on.

In previous eras, language was not the subject of study of mathematics.

To read and understand Godel's work, like that of Cantor or Turing, is simply thrilling and satisfying in a way that I associate with reading the very best of poetry. And the subject of Godel's and Turing's work was language, in the above sense. They inquire into some of the limits of meaning and inquiry with language.

> As for Godels proofs being "beautiful and true. it's expressed in proofs that have stood the test of time," you are squirting a main issue in logical positivism and in Wittgenstein: "can a mathematical proof be "true" in the empirical sense ("truths" expressed in prepositional statements). In that sense does mathematics tell us anything about the world though its applications undoubtedly affect it. Of course here I tend to be more on your side since, as I said in my previous, the distinctions between objective-subjective, emprical/nonsensical, etc. are essentially arbitrary abstractions at best and basically illusionary.

Sorry, Murat, I have no idea what you mean.

ja
http://vispo.com
August 2 2010

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26. David Kirschenbaum
An Advertising Opportunity in Boog's Festival Issue
Mon 2 Aug 2010

Hi all,

In a little under eight weeks, we'll be putting on our fourth annual Welcome to Boog City festival, featuring poets, musicians, and playwrights performing at four venues, in two boroughs, over five days, from Fri. Sept. 24-Tues. Sept. 28. Among the over 60 performers taking part are poets Steve Cannon, Laura Elrick, Farrah Field, John Godfrey, E. Tracy Grinnell, Shafer Hall, Pierre Joris, Erica Kaufman, Pattie McCarthy, Noelle Kocot, Douglas Rothschild, David Shapiro, and Anne Waldman.

Ten days before the event, we'll be putting out the festival issue of Boog City. This issue will feature pieces on some of the performers and a full schedule, illustrated with images of each of the performers.

Advertising in the festival issue of Boog City means you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City's monthly events. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and later on in the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates.

* Full Page $220
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://www.welcometoboogcity.com/ad_rates.pdf

As I mentioned in previous emails to you, Boog City focuses on getting the word out about lesser-known artists, be they poets, prose writers, musicians, painters, photographers, or cartoonists. Each month we publish poetry from the likes of Anselm Berrigan, Renee Gladman, Lisa Jarnot, Eileen Myles, Kristin Prevallet, and Edwin Torres, alongside our Urban Folk music section, small press book reviews, political commentary, art, comics, and photographs.

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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27. michael farrell
Re: Otoliths #18 is now live
Mon 2 Aug 2010

---

sheila murphy reviews my (mine & jills & those in its) anthology in otoliths 18

http://the-otolith.blogspot.com/2010/06/sheila-e-murphy-review-of-out-of-box.html

would be great if anyone associated with university libraries could order one esp those with queer or australian studies --

also if there are any editors keen to have it reviewed & would like a copy let me know

michael

> *Date: Sun, 1 Aug 2010 00:18:23 +1000*
> *From:* [redacted]
> *Subject: Otoliths #18 is now live*
> *To:* [redacted]
>
> *Issue 18, the southern winter 2010 issue, of Otoliths<http://the-otolith.blogspot.com/>has just gone live.*
>
> *Let's get the obvious pun out of the way first. This is an august issue. It's packed with text in its many forms—as story, essay, review, or poem—as well as a wide range of visual media: collages, frottages, glyphs, postcards, paintings, notebook pages & some great new vispo.*
>
> *Included in the issue are Emma Smith, Eileen R. Tabios, Mark Cunningham, Ed Baker, Piotr Gwiazda, Anne Gorrick, Ed Higgins, Jukka-Pekka Kervinen, Manfred Weidhorn, Carlos Soto-Román, Sally Ann McIntyre, James Maughn, Mark Francis Johnson, Sheila E. Murphy, Amanda Earl, Orchid Tierney, Philip Byron Oakes, Raymond Farr, Joe Balaz, Randall Brock, Meaghan Lank, Jeff Harrison, Mary Kasimor, Bruno Neiva, Benjamin Winkler, M. V. Montgomery, Ric Carfagna, Jessica Breheny, Jal Nicholl, Alexander Jorgensen, Mark Stricker, Reed Altemus, Jenny Enochsson, Felino Soriano, Corey Wakeling, Grzegorz Wróblewski, Lars Palm, Thomas Fink, Dorothee Lang & Steve Wing, Larry Sawyer, Paul Siegell, Beth Boettcher, Charles Freeland, Jake David, Márton Koppány, Katrinka Moore, Aidan Semmens, Connor Stratman, Stephen Nelson & Mike Cannell, SJ Fowler, Cath Vidler, Cecelia Chapman, rob mclennan, Cherie Hunter Day, Neil Ellman, Geof Huth, R. Riekki, Tony Brinkley, sean burn, Scott Metz, Travis Macdonald, Stuart Barnes, Spencer Selby, Keith Higginbotham, Sam Langer, Tony Rickaby, Bob Heman, Andrew Topel, Andrew Taylor, John Martone, Brad Vogler, Bobbi Lurie, Michael Brandonisio, Yonah Korngold, J. D. Nelson, Tyler L. Gobble reviewing Adam Robinson's *Say, Poem *, Sheila E. Murphy reviewing *Out of the Box: Contemporary Australian Gay and Lesbian Poets*, Cassie Eddington, & Colleen Lookingbill.*
>
> *Enough there, & of sufficient variety, to keep everybody happy.*

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28. steve russell
Re: "The Decay of Spirituality in Poetry"
Mon 2 Aug 2010

Interesting: Write a beauty proof, a proof that proves the existence of, ugh, beauty. I believe that such a thing exist, and perhaps Godel's work is more beautiful than anything Witt wrote, but still, when one begins to talk aesthetics, one is on fuzzy, very fuzzy ground. Of course, I know almost nothing as far as mathmatical logic is concerned. & I suffer from severe- bad- philosophy class PTSD, know what I'm saying?

_____
From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Fri, July 30, 2010 2:50:54 PM
Subject: Re: "The Decay of Spirituality in Poetry"

"Wittgenstein never accepted Gödel's result; he said in The Foundations of Mathematics, posthumously published, that his task is not to discuss Gödel, but rather to bypass Gödel. He also called Gödel's results the tricks of a logical conjurer, logical artifices." from http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html

my feeling is that there was no room for godel's work in wittgenstein's world view. he needed to not discuss godel but to bypass him.

wittgenstein's work in mathematical logic is not even remotely as important as that of godel. and godel's work is beautiful in a way that challenges any poet writing pretty conjectures and enigmatic pronouncements. it's beautiful and it's true. it's expressed in proofs that have stood the test of time. it uses the equally beautiful work of georg cantor, uses his diagonal argument (which was also used later by turing). it's the most significant work of mathematical logic of the twentieth century. it eclipses the work of any poet on mathematical logic. it redefines the poetry and philosophy of mathematical logic.

i think wittgenstein thought this sort of genuinely remarkable work in meta mathematics was simply impossible, that it was 'unsayable', and that his own sort of poetry was as good as it got.

godel shows us what really excellent work in mathematical logic is.

ja
http://vispo.com

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29. steve dalachinsky

Re: the renewal of Spirituality in Poetry" or we can use audience at this gig to help heep the spirit alive

Mon 2 Aug 2010

---

ha it's an airconditioned steam bath
On Mon, 2 Aug 2010 14:07:57 -0500 Maria Damon <[redacted]> writes:
> wish i cd be there...esp if it's air-conditioned!
>
> steve dalachinsky wrote:
> > Piano(S)Poem
> > Wednesday, August 18, 2010
> > 2 great sets @ the Stone
> > (Ave. C & E. 2nd Street)
> > Manhattan - F train to 2nd Ave.
> >
> > 8 p.m. set 1 - pianist Stephanie Stone
> > w/ poets Eve Packer & Yuko Otomo
> >
> > 10 p.m. set 2 - pianist Matthew Shipp in duo
> > with poet Steve Dalachinsky
> >
> > $10 per set - if you want to stay for set 2
> > just pay an additional $5
> >
> >
> > stephanie stone will be leaving the city after this gig for
> awhile
> > so please drop by and say hello
> >
> >
>
>
>

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30. amy king

Sept. 1, 2010 = Esque +++++ Vida -- Women in Letters and Literary Arts

Mon 2 Aug 2010

ESQUE -- Ifestos and Oetry by ...

Carolyn Zaikowski
Matvei Yankelevich
Franz Wright
Anne Waldman
John Tranter
Cole Swensen
Leigh Stein
Heidi Lynn Staples
Tomaz Salamun
Joan Retallack
Ariana Reines
Ron Padgett & Olivier Brossard
Miguel Murphy
Sharon Mesmer
Steven Karl
Saeed Jones
Charles Bernstein
Tamiko Beyer
Jillian Brall
Julian Brolaski
Ching-In Chen
Ken Chen
Bei Dao (trans. Clayton Eshleman)
Amy De'ath
Lidija Dimkovska
Rachel Blau DuPlessis
Kate Durbin
Brenda Hillman
Molly Gaudry
Roxane Gay
Matt Hart
Dan Hoy

AND THEN SOME +

~~~~~~~~~~

VIDA -- WOMEN IN LETTERS AND LITERARY ARTS

vidaweb.org

September 1st:

* A newly designed site with easier navigation.
* New Blog: HER KIND.
* Readers comments.
* VIDA calendar updates.

Plus:

* Barrie Jean Borich dissects the Burlesque in her "State of the Art" Piece. * Erin Belieu slices and dices the tactful and tawdry in her "Deal With It" piece titled: "Full Disclosure: I Was a Teenage Poetry Bride." * Amy King interviews editor Arielle Greenberg for our very first "For the Record" entry.

And:

* The first installment of our Fall 2010 of "The Count": The Best
~~~~~~~~~~

American
Series.

****

Poetry, Publishing, Women & the Internet
+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

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31. Scott Howard
Call for Book Reviewer: _"The Small Space of a Pause"_
Mon 2 Aug 2010

The editors at RECONFIGURATIONS are seeking a book reviewer for Elisabeth W. Joyce's _"The Small Space of a Pause": Susan Howe's Poetry and the Spaces Between_ (Bucknell, 2010).

Length for the review: between 1,500 and 2,500 words.
Deadline: November first.

If you're interested, please send a 2-page CV (or a brief note on your publications) along w/ a reply e-mail to: [redacted]

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture
http://reconfigurations.blogspot.com/

///

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32. Catherine Daly
Re: "The Decay of Spirituality in Poetry"
Mon 2 Aug 2010

Thanks, Jason, for the opening for me to chime in on this thread.

The reason I was a religion and not a philosophy major was there were too many gang bang history of philo surveys forcing study of a bunch of white guys. My specialty was mysticism.

As I mentioned in passing on my blog, what it more problematic in this discussion to me is that, 1) Adam's sparking essay totally ignored the HUGE amount of experimental women's poetry which has a spiritual, if not religious, dimension. It's across traditions and practices. It includes most of the "major"

writers. So I feel like the initial spark was based on -- dunno -- not reading Scalapino? Blau DuPlessis? Karasick? Hillman? Carson? Ronk? Fanny Howe? Then, what about the writers influenced by the transcendentalism of Emerson? Lauterbach? Brown?, 2) isn't it callow to call for an increased spirituality when it is the population that does not believe in any vague spirituality, is secular, may be radically peaceful, is not twelve-stepping (see vague spirituality, is not Mary Karr or Nick Flynn), may be under jihad, etc., that is under seige/on the edge/writing in danger?

Admittedly, this is not to your point, but the call for a poetry that includes ideas that are not part/cannot be part of anyone's direct experience, but only part of their received beliefs/assumptions/cultural conditioning: the approved narrative, the way we always interpret these things: the opposite of poetry.

Then too, of course Cantor is spiritual, and you've done a good job elucidating the aspects of ideas of the "ineffable" around W in particular, but -- how is language exactly unable to deal with experience? How is experience -- gosh, can't communicate anything about it? How are the quotes from religious texts about the bomb appropriate? The Dao of Physics -- what was THAT thing?

--
All best,
Catherine Daly
[redacted]

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33. Jeffrey Side

The new ebook from Argotist Ebooks is “The Blast Area” by John Tranter

Mon 2 Aug 2010

The new ebook from Argotist Ebooks is â€œThe Blast Areaâ€ by John Tranter

Description:

John Tranter's â€œThe Blast Areaâ€ (originally published as a pamphlet in 1974, and no longer in print) consists of poems that are varied and strange, often veering away from common sense into a quirky surrealism. The final third of the book consists of 'The Poem in Love', a sequence of fifteen pseudo-sonnets (set up by an epigraph from the possibly fictitious Paul Ducasse) which critic Andrew Johnson noted, 'might stand for the variety of strategies we employ to make sense of the world, and for the fleeting, unstable patterns we think we perceive in our experience. It's as if having reached an extreme of cynicism about "meaning", Tranter lets it in through the back door, and a new-found humour wit

Available as a free ebook here:

http://www.lulu.com/product/ebook/the-blast-area/12089423

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34. Murat Nemet-Nejat
Re: "The Decay of Spirituality in Poetry"
Mon 2 Aug 2010

Jason,

I get your point.
Deleuse thought very highly of Liebniz.

Ciao,

Murat

On Mon, Aug 2, 2010 at 1:16 AM, Jason Quackenbush <[redacted]> wrote:

> *That's really strange. As far as I know most undergrad philosophy programs require a course in modern philosophy where you read descartes, hume, berkeley, spinoza, leibniz, bacon, hobbes, locke, and kant.*
>
> *the weird platonism I was referring to has to do with Godel's later thinking which was heavily informed by Leibniz's monism which led him to a thoroughgoing idealism in almost everything, to the point where he was willing to assert that mathematical forms of the platonic kind were the only real things and formed the monad's of Leibniz's metaphysics. It's not weird because it's a weird view of the world and what it is, although I think it is pretty weird in that sense too, but rather because it rested, as I understand it, on disjunctive reasoning that either the mind was a sort of turing machine subject to halting problems and other unsolvables, or it was capable of surpassing the calculating powers of machines through access to the higher realm of pure mathematics. The latter which he used to deny "brain as turing machine" thinking was founded very much on some metaphysical and religious thinking which to my mind is not particularly appropriate for making those kinds of arguments. the weirdness is not the claim, that is, because platonism is no weirder than formalism to my way of thinking, but the manner by which it was argued for, which from my point of view looks to be very similar to a religious attitude for Godel. Which, while weird, I also think is kind of admirable even if it's completely wrong. But then, I feel the same way about Berkeley and spinoza, although not so much leibniz.*
>
> *On Jul 30, 2010, at 8:49 AM, Murat Nemet-Nejat wrote:*
>
> *What does exactly "weird platonism" mean? Could you explain. What is weird*

about them? Does that mean that one is not agreeing with what he is saying.
It is easy to call someone crazy under the circumstances. It has happened quite often. I would really appreciate if someone can explain this "weirdness." Is it weird because Platonism is weird" or it is weird because
he misreads Platonism or is it weird just because he was crazy?

As for "wittgenstein was a terrific poet mistaken for a logician by some": that sounds a complete put down to me. It is like saying a woman should stay
home and raise children.

Jim, recently I talked to someone who had just graduated from Princeton College majoring in philosophy. It appeared to me -though he tried to cover
it- he had not heard of Descartes's "cogito ergo sum." He had failed to pick
up a reference to it. I understand the whole philosophy department at Princeton focuses on symbolic logic?

No Plato, no Descartes -all relegated to the realm of "poetry," etc. Is that
what one means by "weird," that it is not symbolic logic?

Ciao,

Murat

On Thu, Jul 29, 2010 at 11:13 PM, Jim Andrews <[redacted]> wrote:

just going to chime in with my usual response to this statement that i

think he understood godel fine,

o i think you're mistaken, jason, fer a change. the best thing i've read about godel/wittgenstein is by Rebecca Goldstein at http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html . if you
search it for wittgenstein, you'll come across this, for instance:

"Wittgenstein never accepted Gödel's result; he said in The Foundations of
Mathematics, posthumously published, that his task is not to discuss Gödel,

but rather to bypass Gödel. He also called Gödel's results the tricks of a
logical conjurer, logical artifices."

but the whole above url is quite fascinating. strongly recommended!

here is what godel said:

"As far as my theorem about undecidable propositions is
concerned, it is indeed clear ... that Wittgenstein did not
understand it (or pretended not to understand it). He
interprets it as a kind of logical paradox, while in fact it is
just the opposite, namely a mathematical theorem within
an absolutely uncontroversial part of mathematics
(finitary number theory or combinatorics)".

i think he got the better of turing in their debates,

i'm not familiar with any debates between them. sounds interesting. what
documentation exists of these debates?

and that his view of what mathematics are is much closer to what's

probably right than Godel's weird platonism.

the veracity of godel's results in mathematical logic do not depend on his
"weird platonism" at all, of course, as i expect you fully understand.

godel's platonism got weird toward the end of his life.

godel starved himself to death out of paranoia about his food being
poisoned. he suffered from mental issues toward the end of his life. his
extreme platonism is associated with his period of decline, not his earlier,
more robust period, when he published his famous results. the poor guy went
off his rocker, finally.

wittgenstein was a terrific poet mistaken for a logician by some. i am
partial to such poets.

> *ja*
> *http://vispo.com*
> *july 29 2010*
>
> *guidelines*

↑ Index

35. **John Cunningham**
New Narrative
Mon 2 Aug 2010

I recently heard about this new literary phenomenon called the New Narrative. What is this?

John Herbert Cunningham

↑ Index

36. **Robert Dewhurst**
Re: New Narrative
Tue 3 Aug 2010

John,

Robert Gluck on NN (wonderful & best place to start):
http://www.sfsu.edu/~newlit/narrativity/issue_one/gluck.html

Bruce Boone's MY WALK WITH BOB:
http://www.spdbooks.org/Producte/0974950262/my-walk-with-bob.aspx

Bruce Boone's THE TRUTH ABOUT TED (full text):
http://xpoetics.blogspot.com/2010/03/truth-about-ted-reprint-in-honor-of.html

Rob Halpern on Steve Abbott's NN zine, SOUP:
http://jacketmagazine.com/39/perelman-halpern.shtml

Dennis Cooper on NN:
http://denniscooper-theweaklings.blogspot.com/2007_10_10_archive.html

Kevin Killian interview w/ Gary Sullivan:
http://home.jps.net/~nada/killian.htm

There's more out there (many google-able reviews of Boone's recent Century of Clouds reissue, for instance -- by Dana Ward, Colin Herd, & others; or the 90s

anthology BITING THE ERROR: WRITERS EXPLORE NARRATIVE), but these would be my go-tos. Kaplan Harris also had a very helpful article in a recent issue of AMERICAN LITERATURE, tho it's not public online: vol. 81 no. 4 (Dec. 2009): 805-832, in case you wanna track it down.

An interesting thing for me is the way New Narrative concerns/poetics articulated at the turn of the 80s dovetail in the early 90s so closely with some of the writing being put out on Semiotexte's fantastic, mostly NY-based "Native Agents" list curated by Chris Kraus: Kraus's own novels (I LOVE DICK being something of a quantuum leap & manifesto), David Rattray's wonderful HOW I BECAME ONE OF THE INVISIBLE, Eileen Myles's patently non-Language 1st-person poems (see her remarks at the AdFemPo conference last fall posted on Harriet ... & her novel THE INFERNO finally came out, like, today), etc. I've always been compelled by this connection, but NN writers don't claim any influence on this somewhat later stuff outside their 'official' roster; as Boone simply says, "something was in the air" back then ...

best, Robbie

John Cunningham wrote:
> I recently heard about this new literary phenomenon called the New
> Narrative. What is this?
>
> John Herbert Cunningham

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37. steve dalachinsky

Re: Completely Objective Review + My Autogeography

Tue 3 Aug 2010

---

happy b day give walt a hug for me

On Tue, 3 Aug 2010 09:29:52 -0700 amy king <[redacted]> writes:
> Today's my bday (yes, I'm fishing), so if you are in Walt Whitman's
> birthplace
> today, holla backchannel and I'll get you in the door...
>
> For those not in attendance, a completely objective review
> --
>
http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-thi
ngs.html
>
>
> And an Autogeography --

> http://www.tarpaulinsky.com/Chronic/amy-king.html
>
> Kiss,
>
> Amy
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>
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> ********
> Poetry, Publishing, Women & the Internet
> +
>
http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/
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>
> Poets for Living Waters
> + http://poetsgulfcoast.wordpress.com/
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38. Jim Andrews
Re: "The Decay of Spirituality in Poetry"
Tue 3 Aug 2010

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somebody else would have invented truth tables if he hadn't. they're like shopping carts.

would somebody else have done godel's strikingly original work? probably. eventually. but probably it would have taken quite a while.

i am attempting to download "Cora Diamond [Ed.] - Wittgenstein's Lectures on the Foundations of Mathematics, 1939". meanwhile, i've perused http://plato.stanford.edu/entries/wittgenstein-mathematics and the links you provided, jason.

wittgenstein's philosophy of mathematics is doomed to the obscurity suffered by other similarly finitistic approaches. he objects to set theory on philosophical grounds. which is fine but that sort of objection is not nearly as important as showing real contradictions in the theory. he didn't manage to do that.

the 'crisis of the foundations of mathematics' in the nineteenth century that motivated the development of set theory, including cantor's work on infinite sets, included an atmosphere in which there was great distrust about assumptions of the actually infinite. cantor's work was widely regarded as fatally flawed for its assumption of the existence of the actually infinite. the famous antagonisms of kronecker and poincare against cantor, and cantor's relegation to the margins of academia. and his ongoing battles with mental problems. and cantor's own exacerbation of his problems by his pronouncement that the existence of his transfinite numbers was justified in the mind of god.

but cantor and others were sufficiently careful in their dealings with the actually infinite that it has not, in fact, blown up in their faces. every undergraduate honours math student does a course in 'real analysis' that develops the real number system from the ground up using set theory and cantor's work (among many others).

finitistic approaches, very famously, generally have difficulty proving many of the most useful results of mathematics. the results that any theory simply has to be able to produce or no one uses the theory, regardless of its philosophical nobility.

by the way, jason, as an aside, when i studied cantor's work as an undergrad, well, it really blew me away as beautiful and profound. i understood why, going back to the time of pythagoras, mathematics has been associated with 'divine knowledge'. i mean, in the case of cantor's work, we learn things actually worth knowing about the infinite. "no one shall expel us from the paradise that cantor has created." david hilbert said that. and no one has managed it. not wittgenstein, not brouwer, nobody. cantor isn't the saviour. he was a 'martyr', of sorts (figuratively). so too with godel and turing.

ja
http://vispo.com

↑ Index

39. Christophe Casamassima

Re: New Narrative

Tue 3 Aug 2010

It's like old narrative, but newer. Eventually it will get old and become the not so new but not as old as the old new narrative. My God, a hundred years from

now the Library of Congress system will be inundated by huge strings of genre names.

Christophe "not as old as I was tomorrow" Casamassima

On Mon, Aug 2, 2010 at 10:55 PM, John Cunningham
<[redacted]> wrote:
> I recently heard about this new literary phenomenon called the New
> Narrative. What is this?
>
> John Herbert Cunningham
>
>
>

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40. Mark Melnicove
LITERATURE OR OTHER MATERIALS
Tue 3 Aug 2010

LITERATURE OR OTHER MATERIALS BY NON-EMPLOYEES IS STRICTLY PROHIBITED ON THESE PREMISES.

http://mmelnicove.tumblr.com/

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41. David Hadbawnik
seeking panelists for medieval congress at kzoo
Tue 3 Aug 2010

Dear Listservers:

Please see below, with regards to a roundtable discussion I'm organizing for next year's Medieval Congress in Kalamazoo, MI. We are looking for 1-2 more participants who are engaging in a scholarly way with medieval literature and contemporary poetics. Please back-channel to me if you are interested. The congress takes place May 12-15, 2011.

best,

David

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*

Queering the Muse: Medieval Poetry and the Contemporary Poetic Imagination

A Roundtable, with David Hadbawnik (SUNY-UB), Chris Piuma (U Toronto), Dan Remein (NYU), Sean Reynolds (SUNY-UB), others TBD. Respondent: Eileen Joy. Presiding: Anna Klosowska.

20th-century poets have long used the medieval for inspiration, notably Ezra Pound, whose version of *The Seafarer* marked an important step in his poetic development, as well as being a superb contribution to the Anglo-Saxon translation corpus in its own right. However, not enough thought has been given to the ways in which contemporary poets reuse, reinterpret, and otherwise engage with medieval poetic tropes and practices. How can formally experimental “translations” of Old English, which take into account recent poetic and translation theory, be beneficial to the contemporary avant-garde? Or, to turn the question around, how can quintessentially contemporary reading and writing practices—such as the game-based approaches of OuLiPo, Conceptual Art with its ideas of “exhaustiveness” and boredom, and the use of factual/archival material—provide ways of reading or understanding medieval writing? The roundtable participants will explore the way such poetic practice constitutes a queer approach to medieval translation, which results in a wilder, more experimental, and perhaps truer way of understanding and engaging with the medieval poem.

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42. Obododimma Oha
Hot Seat Millionaires
Tue 3 Aug 2010

"Playing ‘Who Wants to Be a Millionaire?’ from a Stingerweb software on a computer and living the illusion of winning in US dollars are obviously not as attractive as being Frank Edoho’s petrified guest. The truth is that some thousands of naira in hand are worth millions of US dollars in the imaginary computer bush. Even if the naira has become local wallpaper that lacks power compared to the US dollar, its real game value rises for Nigerian players looking out for the secret to survival."

Read full text of "Hot Seat Millionaires<http://234next.com/csp/cms/sites/Next/Home/5601796-182/hot_seat_millionaires___.csp>"
at:

http://234next.com/csp/cms/sites/Next/Home/5601796-182/hot_seat_millionaires___.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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43. Gerald Schwartz
Black Mountain North Symposium
Tue 3 Aug 2010

Announcing the Black Mountain North Symposium, Rochester, New York, October 1-3.

This will be one of a number of events across a number of North American commemorating the centennial of poet and Black Mountain College rector Charles Olson.

Black Mountain North will not be limited to poetry panels and readings, but will include discussions and exhibits in the visual and performing arts in the collaborative and multidiciplinary spirit of Balck Mountain College.

Featured speakers will include Ed Sanders, mary Emma Harris, Martha Rittenhouse Treichler, Albert Glover, Penelope Creeley, Jen Bevin and David Landrey, among many others.

Program and other information can be found at: www.blackmountainnorth.org

Any questions you may have can be directed to John Roche at [redacted]

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44. amy king
Completely Objective Review + My Autogeography
Tue 3 Aug 2010

Today's my bday (yes, I'm fishing), so if you are in Walt Whitman's birthplace today, holla backchannel and I'll get you in the door...

For those not in attendance, a completely objective review -- http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html

And an Autogeography -- http://www.tarpaulinsky.com/Chronic/amy-king.html

Kiss,

Amy

****
Poetry, Publishing, Women & the Internet
+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

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45. John Cunningham
Re: New Narrative
Tue 3 Aug 2010

Thank you, Christophe. I enjoyed reading your response even though it didn't enlighten me one little bit. Still, the humour was entertaining. John Herbert Cunningham

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Christophe Casamassima
Sent: August-03-10 7:12 AM
To: [redacted]
Subject: Re: New Narrative

It's like old narrative, but newer. Eventually it will get old and become the not so new but not as old as the old new narrative. My God, a hundred years from now the Library of Congress system will be inundated by huge strings of genre names.

Christophe "not as old as I was tomorrow" Casamassima

On Mon, Aug 2, 2010 at 10:55 PM, John Cunningham
<[redacted]> wrote:
> I recently heard about this new literary phenomenon called the New
> Narrative. What is this?
>
> John Herbert Cunningham
>
>
>

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46. Paul Siegell
Thursday at the U of PENN Bookstore
Tue 3 Aug 2010

A Charity Event!

This Thursday, August 5th from 6-8 @ the University of Pennsylvania Bookstore, the Light of Unity Association and Mad Poets Performance Series presents:

Paul Siegell * Bojan Louis * Kevyn Johnson * Stephanie Durann Seymour * Daniel Schall * Francesca Constanzo * Vernyce Dannells *and music by: Jaz * Anwar Thurston a/k/a Pastor Green. Hosted by Ebony Malaika Collier.

Poetry and music to benefit City Team Ministries: http://www.cityteam.org/

Here's the facebook invite: http://bit.ly/ae8Nnl

Thank you,
Paul
http://paulsiegell.blogspot.com/

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47. Maria Damon
Re: Completely Objective Review + My Autogeography
Tue 3 Aug 2010

HAPPY BIRTHDAY AMY

amy king wrote:
> Today's my bday (yes, I'm fishing), so if you are in Walt Whitman's birthplace
> today, holla backchannel and I'll get you in the door...
>
> For those not in attendance, a completely objective review
> -- http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-

things.html
>
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> And an Autogeography -- http://www.tarpaulinsky.com/Chronic/amy-king.html
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> Kiss,
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> Amy
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> ********
> Poetry, Publishing, Women & the Internet
> + http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/
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> Poets for Living Waters
> + http://poetsgulfcoast.wordpress.com/
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48. Christophe Casamassima

Re: New Narrative

Tue 3 Aug 2010

It was not meant to be entertaining. Poetry can never be entertaining.

On Tue, Aug 3, 2010 at 12:40 PM, John Cunningham
<[redacted]> wrote:
> Thank you, Christophe. I enjoyed reading your response even though it didn't
> enlighten me one little bit. Still, the humour was entertaining.
> John Herbert Cunningham
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of Christophe Casamassima

> Sent: August-03-10 7:12 AM
> To: [redacted]
> Subject: Re: New Narrative
>
> It's like old narrative, but newer. Eventually it will get old and
> become the not so new but not as old as the old new narrative. My God,
> a hundred years from now the Library of Congress system will be
> inundated by huge strings of genre names.
>
> Christophe "not as old as I was tomorrow" Casamassima
>
> On Mon, Aug 2, 2010 at 10:55 PM, John Cunningham
> <[redacted]> wrote:
>> I recently heard about this new literary phenomenon called the New
>> Narrative. What is this?
>>
>> John Herbert Cunningham
>>
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>

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49. Emma Bolden

Re: New Narrative

Tue 3 Aug 2010

I think I am going to start a movement call Old Narrative. It will involve putting old books in a blender and seeing what happens.

How does the New Narrative relate to New Narrativism, I wonder?

Sent from my iTelephoning Device

On Aug 3, 2010, at 12:40 PM, John Cunningham <[redacted]> wrote:

> *Thank you, Christophe. I enjoyed reading your response even though it didn't enlighten me one little bit. Still, the humour was entertaining.*
> *John Herbert Cunningham*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Christophe Casamassima*
> *Sent: August-03-10 7:12 AM*

> *To: [redacted]*
> *Subject: Re: New Narrative*
>
> *It's like old narrative, but newer. Eventually it will get old and become the not so new but not as old as the old new narrative. My God, a hundred years from now the Library of Congress system will be inundated by huge strings of genre names.*
>
> *Christophe "not as old as I was tomorrow" Casamassima*
>
> *On Mon, Aug 2, 2010 at 10:55 PM, John Cunningham <[redacted]> wrote:*
> *I recently heard about this new literary phenomenon called the New Narrative. What is this?*
>
> *John Herbert Cunningham*

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50. Ruth Lepson

Re: Completely Objective Review + My Autogeography

Tue 3 Aug 2010

---

you are everywhere amy--good to hear you read & meet you too--happy days & year

On 8/3/10 1:13 PM, "Maria Damon" <[redacted]> wrote:

> *HAPPY BIRTHDAY AMY*
>
> *amy king wrote:*
> *Today's my bday (yes, I'm fishing), so if you are in Walt Whitman's birthplace*
> *today, holla backchannel and I'll get you in the door...*
>
> *For those not in attendance, a completely objective review*
> *--*
> *http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html*
>
> *And an Autogeography -- http://www.tarpaulinsky.com/Chronic/amy-king.html*
>
> *Kiss,*

> *Amy*
>
> ********
> *Poetry, Publishing, Women & the Internet*
> *+*
> *http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/*
>
> *Poets for Living Waters*
> *+ http://poetsgulfcoast.wordpress.com/*
> ********

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51. Jennifer Karmin

Aug 6: Dear Fisherman in Chicago

Tue 3 Aug 2010

DEAR FISHERMAN
a solo exhibit by Rachel Slotnick
with writing and music

Friday, August 6th
7pm - midnight
opening reception

at Happy Dog Gallery
1542 N Milwaukee Ave, Floor 2
Chicago, Illinois
http://www.happydoggallery.tumblr.com

7:30pm Group Reading:

Abra Aducci
Mike Balatico
Adam Bienvenue
Daniel Godston

Jennifer Goldstick
Lisa Janssen
Jennifer Karmin
Julie Karnes
Gregory Kiewiet
Heather McShane
Heather Palmer
John Rich

Followed by music selections
from DJ The Single Helix

ABRA ADDUCCI is currently pursuing her MFA in writing at the School of the Art Institute of Chicago.

MIKE BALATICO is from Tenessee.

DANIEL GODSTON teaches and lives in Chicago. His writings have appeared in Chase Park, After Hours, BlazeVOX, Versal, Beard of Bees, Drunken Boat, 580 Split, Kyoto Journal, Eratica, The Smoking Poet, Horse Less Review, Moria, Apparatus Magazine, EOAGH, Requited Journal, Sentinel Poetry, and other print publications and online journals. His poem â€œMask to Skin to Blood to Heart to Bone and Backâ€ was nominated by the editors of 580 Split for the Pushcart Prize. He also composes and performs music, and he works with the Borderbend Arts Collective to organize the annual Chicago Calling Arts Festival.

JENNIFER GOLDSTICK likes storytelling. This includes, but is not limited to: writing, reading, drawing, diagramming and telling stories. As a graduate of Washington University in St. Louisâ€™s Visual Communication program, she generally focuses on visual storytelling, but is constantly seeking new ways to convey any kind of emotional truth. Jenniferâ€™s mini-comic â€œRoots of a Tragedy,â€ a narrative which explores a series of student deaths in her hometown, is being self-published and will hit small, alternative comic bookstore shelves within the coming months. Her drawings and comics have been published in Spires Intercollegiate Arts & Literary Magazine and Key Magazine in Chicago.

LISA JANSSEN is a writer and archivist. Her work has appeared most recently in WSQ â€“ Women's Studies Quarterly, MAKE, and the chapbook Riffing on Bird and Other Sad Songs (dusi/e-chap kollektiv). She currently co-edits the literary journal MoonLit.

JENNIFER KARMIN has published, performed, exhibited, taught, and experimented with language across the U.S., Japan, and Kenya. She is the author of the text-sound epic Aaaaaaaaaaalice (Flim Forum Press, 2010) and

the chapbook Evacuated: Disembodying Katrina (Dusie Kollektiv, 2009). Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. http://aaaaaaaaaaalice.blogspot.com

JULIE KARNES received her MFA from the School of the Art Institute of Chicago in 2009. Her work won an honorable mention in The Atlantic's 2009 Student Writing Contest. She is currently working on a collection of short stories.

GREGORY KIEWIET's book of poetry, In the Company of Words, was published in 2007 by Past Tents Press. Other work has appeared in The Columbia Poetry Review, Marks: An On-line Journal of the Arts, Dispatch Detroit, Box, Woodward Magazine, Graffiti Rag, and others. He received an M. A. in English (Creative Writing) from Wayne State University (Detroit, MI) in 2001 and is completing an MFA in Writing at the School of the Art Institute of Chicago. Greg teaches at Wright College.

HEATHER MCSHANE's writings can be found at the2ndhand, fictionatwork, The Green Lantern Press blog, Pistil magazine, and Chicago Public Radioâ€™s Vocalo.

HEATHER PALMER holds a Masters of Fine Arts in Writing from the School of the Art Institute of Chicago and has current or forthcoming work in Willows Wept Review, Lamination Colony, Radioactive Moat, Omphalos 8, elimae, Storyglossia, Everyday Genius, Spork Magazine and more. Her book works include Charlieâ€™s Train (the2ndhand) and the forthcoming novel Complements: of Us (Spork Press). She writes and works in Chicago, but hails from Pennsylvania. http://fictionsandthelike.blogspot.com

ARMANDO PEREZ aka DJ THE SINGLE HELIX
The Single Helix is an experimental/ambient singer-songwriter and DJ currently living in Chicago. Recording songs with a computer, various keyboards, and a guitar, T.S.H. (Armando Perez) has leaked several mix tapes of art-rock and released an instrumental electronica album called "Journal of an Emotional Robot" on the Sonic Octopus imprint. He performs solo, or with a full band.

JOHN RICH is a performance artist, writer, and arts administrator. He co-founded the collaborative theater company Attention Deficit Drama (1997-2003), and currently performs with Every house has a door. He earned a BFA in painting from Grand Valley State University (1997), and is completing an MFA in Writing at the School of the Art Institute of Chicago (2010). He served as performance curator for the Urban Institute for Contemporary Arts and Columbia College Chicago (TICTOC), and has been the company manager for

Goat Island Performance Group since 2006. He is at work on his first novel and a collaborative book-length correspondence project.

RACHEL SLOTNICK, originally from Los Altos, California, is a painter and writer. She received her MFA from the School of the Art Institute of Chicago in May 2010. During her time at SAIC, she traveled to Kenya on the Summer Literary Seminars Tuition Fellowship. She was also a finalist in the Fred Hillbruner Artist Book Fellowship. Her work is on display at the Joan Flasch Artist Book Collection at the School of the Art Institute of Chicago, at CafÃ© Bacci (Chicago, IL), at Horse Works inc (Morton Grove, IL), at Blue Horse Saddlery (Los Altos, CA), Art & Frames Unlimited (Mountain View, CA), Studio Trilogy Gallery (San Francisco, CA), The Tack Rack (Lexington, KY), and in Horses in Art Magazine. http://www.rachelslotnick.com

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52. Rob McLennan

12 or 20 small press questions

Tue 3 Aug 2010

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with Meredith Quartermain, on Nomados;

http://robmclennan.blogspot.com/2010/08/12-or-20-small-press-questions-meredith.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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53. Jason Quackenbush

Re: "The Decay of Spirituality in Poetry"

Tue 3 Aug 2010

I had a similar experience with transfinite numbers in an advanced logic class as an undergrad where we touched on real analysis on the way to understanding completeness and consistency proofs. I had a similar experience when my calculus instructor proved the power rule for me in office hours. i would never think to deny that there's something truly beautiful that goes on in mathematics, and I don't think the German Engineer would have denied that either. Someday I hope to be able as an old man to return to this stuff and study non- euclidean geometry and mathematical logic again, because you're absolutely right that it is a wonderful and amazing thing. Where I think I differ

from you Godel Turing and Cantor is that I'm not comfortable moving from there to making metaphysical or ontological claims about things like numbers or geometrical shapes. To me, this stuff is just magic (per my def. of magic here: http://www.wetasphalt.com/content/magician-priest-conjurer-lawyer-law-mysticism-magic-and-occult) and there I think is probably Wittgenstein's biggest failing, in that he didn't take his thoughts on magic far enough. Although he rightly took Fraser to task for the Golden Bough interpretation of shamanism, I think he didn't pursue the connection between magic, the inneffable, and religious ritual to the end that I think his view of language allows.

As for truth tables, you're right, and provably so. Emil Post developed them in the 1920s and can't have read the Tractatus, because it was as yet unpublished and unknown in the US. I do think the semantic theory of truth embodied in his invention of truth conditions (Tractatus 4.4 and sub comments) is a significant contribution as well, but even Wittgenstein might have debated that since he later became something like a deflationist and his analysis of truth is one of the things that I think one can firmly point to as a definite example of the differences between early and later Wittgenstein. That said, I think one goes a bit awry to think that Wittgenstein's import for mathematics rests solely on his contributions to mathematical logic. I think, for example, there's no diminishing of the beauty of mathematics if one adopts his antiplatonism, and I think he makes strong arguments that a platonic theory of number, for example, has to answer. More importantly, I think he makes a strong connection between mathematical meaning and mathematical application. Which is to say, I think on a Wittgensteinian view, that the discovery that logarithms were useful in the calculus and in chemistry gave new meaning to logarithms that weren't there for the early inventors of logarithms who had no knowledge of calculus, the physics of cosmology, or scientific chemistry. They were primarily a short hand for dealing with complex calculations involving ratios. I think this analysis as finding new meaning for an old part of mathematics makes a lot more sense of the human encounter with new mathematical applications than does the platonic view that those mathematical entities already exist in the world waiting to be discovered whether people come along or not. In fact I think it makes things like logarithms or the number i more beautiful and even poetic in the fact that new meanings were found for them long after they were invented. I often wish he had lived a few more decades and could have seen the digital computer, because I wonder what he would have made of the work Turing/Godel/ Church et. al. were doing after seeing them given the meaning that calculating machines were able to make out of them. I think he would have thought it was a wonderful thing.

And at the same time, I think, maybe, he might argue that some of the awe that everybody who grasps things like incompleteness, transfinite numbers, and decideability problems (which, interestingly, he had no problem with. He thought that the halting problem was real and incorporated some of Turings work on algorithms into his thoughts on what mathematical meaning is) COULD be just the sort of giddiness one feels as a result of semantic paradoxes that come about through the syntactic manipulation that goes on in mathematics. ALthough clearly that's not the end of it, because the same thing happens like I said for a proof of the power rule, or an elegant proof of the pythagorean theorem, which both have a clear semantic meaning even in wittgenstein's sense of mathematical meaning. More importantly, while I'm not at all sure he's right, I think it is an interesting challenge to Set Theory to show that an infinite set should be analyzed as a rule for the unlimited extension of a series, much the way that a calculation that presents an irrational number is a rule about how to extend of the number to N+1 places, rather than an actual infinite thing-in-itself. I'd be very curious if you knew of anything that takes up that notion, because it's always struck me as very compelling although philosophers I respect and who understand this stuff better than me (and who are otherwise sympathetic to Wittgenstein's view of mathematics, like Putnam and Fine) have remarked in passing that they think he was wrong about how he analyzed the diagonal proof.

What matters to me though, particularly in the realm of how all of this applies to poetry, is that I still think that semantic paradox is a useful tool of poetry that is very good at pointing to things that might otherwise not be able to be expressed by other more normal means. I think, for example, that the liar paradox is an interesting way to approach the notion of divinity, something I used in a poem I'm very proud of that tries to express something about my experience of the divine (published here if you're curious: http://www.blazevox.org/061-jfq.pdf) . And I think that's useful in poetry, because I can't tell you what it feels like to experience the divine in the same way that I can tell you that cutting my finger while chopping onions is painful. But I can try to create that feeling through poetry, and by talking in that sort of way, using that kind of approach where meaning is both looser and also more pointed, I think poetry can express the otherwise inexpressable, and that too is a kind of magic.

Finally, because I think you might enjoy it as it relates to Wittgenstein's appreciation for Turing, I give you this remark from the Remarks on the Foundations of Mathematics:

"What harm is done e.g. by saying that God knows all irrational numbers? Or: that they are already there, even though we only know certain of them? Why are these pictures not harmless? For one thing, they hide certain problems.

Suppose that people go on and on calculating the expansion of Ï€. So God, who knows everything, knows whether they will have reached â€˜777â€™ by the end of the world. But can his omniscience decide whether they would have reached it after the end of the world? It cannot. I want to say: Even God can determine something mathematical only by mathematics. Even for him the mere rule of expansion cannot decide anything that it does not decide for us.

We might put it like this: if the rule for the expansion has been given us, a calculation can tell us that there is a â€˜2â€™ at the fifth place. Could God have known this, without the calculation, purely from the rule of expansion? I want to say: No."

Cheers and thanks again for the opportunity to flex these particular muscles. They do get rusty reading law books these days...

-Jason

On Aug 3, 2010, at 12:30 AM, Jim Andrews wrote:

> *somebody else would have invented truth tables if he hadn't. they're like shopping carts.*
>
> *would somebody else have done godel's strikingly original work? probably. eventually. but probably it would have taken quite a while.*
>
> *i am attempting to download "Cora Diamond [Ed.] - Wittgenstein's Lectures on the Foundations of Mathematics, 1939". meanwhile, i've perused http://plato.stanford.edu/entries/wittgenstein-mathematics and the links you provided, jason.*
>
> *wittgenstein's philosophy of mathematics is doomed to the obscurity suffered by other similarly finitistic approaches. he objects to set theory on philosophical grounds. which is fine but that sort of objection is not nearly as important as showing real contradictions in the theory. he didn't manage to do that.*
>
> *the 'crisis of the foundations of mathematics' in the nineteenth century that motivated the development of set theory, including cantor's work on infinite sets, included an atmosphere in which there was great distrust about assumptions of the actually infinite. cantor's work was widely regarded as fatally flawed for its assumption of the existence of the actually infinite. the famous antagonisms of kronecker and poincare against cantor, and cantor's relegation to the margins of academia. and his ongoing battles with mental problems. and cantor's own exacerbation of his problems by his pronouncement that the existence of his transfinite numbers was justified in the mind of god.*
>
> *but cantor and others were sufficiently careful in their dealings*

> *with the actually infinite that it has not, in fact, blown up in their faces. every undergraduate honours math student does a course in 'real analysis' that develops the real number system from the ground up using set theory and cantor's work (among many others).*
>
> *finitistic approaches, very famously, generally have difficulty proving many of the most useful results of mathematics. the results that any theory simply has to be able to produce or no one uses the theory, regardless of its philosophical nobility.*
>
> *by the way, jason, as an aside, when i studied cantor's work as an undergrad, well, it really blew me away as beautiful and profound. i understood why, going back to the time of pythagoras, mathematics has been associated with 'divine knowledge'. i mean, in the case of cantor's work, we learn things actually worth knowing about the infinite. "no one shall expel us from the paradise that cantor has created." david hilbert said that. and no one has managed it. not wittgenstein, not brouwer, nobody. cantor isn't the saviour. he was a 'martyr', of sorts (figuratively). so too with godel and turing.*
>
> *ja*
> *http://vispo.com*

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54. **derekrogerson**
Re: "The Decay of Spirituality in Poetry"
Tue 3 Aug 2010

Coincidently, I've been reading Laura (Riding) Jackson's spiritual testament "The Telling" and it is very moving

http://books.google.com/books?id=DOhaAAAAMAAJ

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55. **Jason Quackenbush**
Re: "The Decay of Spirituality in Poetry"
Tue 3 Aug 2010

On Aug 1, 2010, at 8:22 AM, Murat Nemet-Nejat wrote:
>
>
> those things that can't be talked about or empirically investigated
> are
> themselves worthless and nonexistent. which is not the case. he just
> thought
> LANGUAGE about those things was nonsensical: don't you think this

> assertions
> itself is somewhat strange? What is exactly the difference between
> "worthless, nonexistent and nonsensical" unless the word
> "nonsensical" is
> being used here as a technical term used by Logical Positivists. In
> other
> words, how much of a real difference is that outside atmospherics?

Well, it's not used in the sense of the positivists, because the positivists adopted their use of the term from him rather than the other way around. He was never a positivist. His use of "sense" and it's various associated terms (actually in german his use of Sinn, unSinnig, and Sinnloss, sorry my german is worse than my french, which is terrible) is technical and derives from his reading of Frege. Frege's semantic theory asserts that there are two ways that a sentence or a word has meaning, it's sense, and it's reference. Usually this is talked about in terms of proper names, but Frege and Wittgenstein took it further, in that the reference of a proper name is the object that it attaches to like a label or a name tag. The object to which the word refers. Or the referential meaning of "Jason F Quackenbush" is me, the physical human being that has that name. Frege argued that there are terms that have no reference but that do have a sense. Take for example the name "Hamlet." There never was a person with that name, he's a fictional character. And yet, particularly within the context of the play, Hamlet definitely has a meaning and it's the same meaning whether the actual physical person playing Hamlet is Richard Burbage or Mel Gibson. (Granted you could argue that different actors portrayals of Hamlet have slightly different meanings since the character can be changed a bit, but I would argue that the possibilities of portrayal are reasonably finite and are all part of the meaning of the word). Anyway, That meaning is the "sense" of the word "Hamlet" which exists separate from. So when Wittgenstein says that a term like "Absolute Goodness" is nonsense, he means it doesn't have a sense in the Fregean sense of the term. That is, there are no criteria by which to determine the meaning of the word. The mysticism of this point of view is that never the less he recognizes that using a term like "Absolute Goodness" is trying to get at SOMETHING, and whatever that something is it seems to have some relation to more workaday uses of the word Good. The point in calling it nonsense is something like Heidegger's admonition to always pay attention to the phenomena first. That is, if you want to know what "good" means or any of the other concepts that get built up into grand metaphysical theories, don't let yourself drift away into the philosophical ether where there's nothing to ground the meaning of the words you're using the way that life as it is lived by people in communities grounds the meaning of the language we use to communicate. It's not nonsense in the sense that there's no there there, but nonsense in the

sense that if you start talking that way, the way philosophers do, you're completely missing the point.

> *"for that second argument to work you'd have to accept something like David*
> *Lewis's resolution to the problem of universals which relies on set theory*
> *and modal realism, which I just don't buy. Again, I'll appeal to*
> *wittgenstein's remark that "when you are learning spelling you also learn*
> *how to spell the word "spelling" but no one calls this a second order*
> *spelling." or to put it another way, to quote dennett's sarcastic remark*
> *about a wittgensteinian ordinary language philosopher "if it can't be*
> *expressed in first order predicate logic, it's probably incorrect and*
> *meaningless."*
>
> *I think we misunderstand each other here. What I mean is that any given set*
> *(language) can be broken down (Benjamin's view). If it can be broken down,*
> *it can be "escaped" and talked about or pointed to. Perhaps we should talk*
> *more about this process of pointing of "pointing" which both Wittgenstein*
> *and Heiddeger talk about. I think they are striving towards a*
> *similar thing.*

Ah, i see what you mean. I think you're right. I think maybe the distinction then is that W. conceived of language, or more properly meaning, as not a set, in the sense of a collection of things that form a totality, but rather a series of nodes that are connected to one another. I think he'd very much say that bits and pieces of it can be talked about in isolation, and in fact that's what his "language game" thought experiments were trying to do, to get at bits and pieces of language in isolation to see how they worked. The only thing I think he or I would have quibbled is that he would have rejected this as something second order, and would have said it's just another language game connected to all the other ones, and this is just a way of talking about language, but it's not anything like a metalanguage.

> *"I just really disagree with the notion that Wittgenstein held to anything*
> *like the idea that language was absolute and final in any way. Rather he*
> *thought it was limited, amorphous, changeable, and in no way capable of*
> *covering the wider extent of human life, which for him was a precondition*

> *for language that meaning requires. hence the comment "if a lion could talk*
> *we would not understand him."*
>
> *Well, he may believe all of that; but when he relegates the language of a*
> *"the wider extent of human life" to the category" to being "nonsensical," he*
> *is creating a hierarchy of values (truths/and nonsensense, both "important?") which I can not quite accept or live with.*

I think that's probably a fair criticism. The only defense I'll offer is that I don't think he was unaware that that's what he SEEMED to be saying, and he often talked about how much he admired saints and religious mystics who had devoted their lives to nonsense, and often qualified his talk of nonsense by saying that even though its nonsense he'd never dare try to dissuade people from talking about it. Rather he just wanted his ideas to be a kind of therapy to allow people who are persuaded by a certain kind of nonsense, that is the kind of nonsense popular among the philosophically inclined, to stop tormenting themselves with it because it never seems to get anywhere and the more you think about it the harder it is to really believe anything. And there he was speaking from experience. Bertrand Russell reports in his diaries and letters that Wittgenstein would often burst into his rooms at cambridge in the wee hours of the night talking about killing himself because he couldn't stop thinking about some puzzle or another and every time he felt like he'd got to an answer, a bunch of new objections would spring into being. Which is to say, I think he excludes from the negative value judgment that he makes about philosophers nonsense, the kind of thing that I think could be fairly called religious nonsense and poetic nonsense which themselves have value (and therefore a kind of meaning) in their use as an important part of human life even if they don't have the kind of meaning that a sentence like "I'm wearing tennis shoes right now" has.

> *"And again, I'll return to probably the poorest understood aspect of wittgenstein's view of language which is that the things that can not be*
> *said can in fact be shown. they can be demonstrated. they can be pointed at*
> *indexically. what they can't be is explained, described, discussed, or whatever."*
>
> *Why not? We discuss these things all the time. What are we doing now?*

well for example. I can tell you how i came to experience a connection to the divine. I can describe the physical and emotional feelings that I had as a part of that experience, and I can suggest to you activities that might help you recreate

that experience myself. What I can't do is tell you if God is real or imaginary, if it is male or female. I can't tell you if it is a person that is intelligent or a mindless force of nature. All of the sentences there would fail because of the word being predicated, God, doesn't have a sense in the Fregean sense. Rather, for me at least, it points to my experience of the divine and that's the only way that I can talk about it in a way that is meaningful. Compounding the problem is the fact that there are other people who use the same word to mean the same thing I do, but also in there experience is something that allows them to make those kinds of statements. This is a fundamental disconnect that makes it impossible for either of us to tell if we're using the word correctly and there's no objective empirical object for us to go and take a look at to figure out which one of us has the meaning right. So in a sense, it's possible to talk about talking about those things, which is what we're doing now, while it's very difficult, if not impossible, to talk about them directly. And talking about talking about them, just like as I suggested to Jim, using semantic paradox and metaphor and maybe musical harmony, are ways to point at them, to give them a referential meaning even though they don't have a sense.

> "If i want you to understand a religious experience, for example, i
> might
> give you a set of instructions that might allow you to recreate the
> experience for yourself, but if i start trying to describe it, then
> I begin
> to start talking in a way that isn't strictly meaningful in the way
> that
> other propositions are."
>
> Here one can see how the phrase "in a way that isn't strictly
> meaningful in
> the way that other propositions are" is giving to everything which
> can be
> expressed in propositions over over things. As I said in my previous
> post,
> my disagreement with Wittgenstein is partly rhetorical, the
> hierartchical
> value system it creates and leads many others to stup and very
> restrictive
> conclusions or practices.
>
Right but take that in the context of the whole corpus of what's being said. Wittgenstein allowed for empirical truth, which is the vast bulk of what propositions deal with, and more or less dismissed it as

needing any attention because it's obvious and easy. Take a look at my feet, you'll see whether the proposition "I'm wearing tennis shoes" is true or false. He distinguished another kind of truth, grammatical truth, as being true of propositions that take as their object not empirical facts but facts about how language is used and works. So for example, "That apple is red" is true if in the language I'm speaking red refers to the color of certain kinds of apples and if the apple I'm pointing at (that being an indexical expression) is the color of those kinds of apples. I can take this a step farther and say "some apples are red" and I'm no longer really saying much that's empirical so much as I'm saying something about how we talk about apples in the English language. The proposition is true not because apples are a certain color, although there's an element of this that's reflected in the grammar, but if when people are talking about apples, they sometimes use the word red to talk about their color. Grammatical truth is a lot harder to get at and comprehend tho, than empirical truth is, and most of what he wrote in his later period was about how grammatical truth works for certain slippery word that are the subjects of philosophical enquiry like epistemology and metaphysics. For example if you agree to look after my dog while I'm on vacation, I can say "that's good of you to do that for me." And the way to tell if that's true or not is not so much empirical inquiry, but grammatical inquiry into whether this is the sort of situation where the word good expresses something. Partly this is a rejection of a metaphysical conception of goodness as some eternal constant concept that the word "good" refers to. But it's also because we can imagine a situation where it would not be grammatical, like say I'm the Emperor and you are one of my subjects so that the situation is really that you are obliged to look after my dog if I tell you too and there is maybe even a cultural expectation that you should be honored to be able to do me a solid. In that case, "That's good of you" might mean something slightly different, in that it's merely polite because that's what one says to someone who takes care of something for you and it would be perceived as rude not to say it. both are meaningful statements that mean different things and are true only under specific circumstances that are defined by how language is used by the people using it.

> *Take for instance, Normal Malcolm argument about dreaming, that dreaming can*
> *be reduced to a reporting of dreaming since, for convoluted reasons he explains in his book, nobody can prove that his/her dreaming occurred during*
> *sleep. The ridiculous argument he follows there is very similar to*

> *what you*
> *say in " "If i want you to understand a religious experience, for example, i*
> *might give you a set of instructions that might allow you to recreate the*
> *experience for yourself, but if i start trying to describe it, then I begin*
> *to start talking in a way that isn't strictly meaningful in the way that*
> *other propositions are.*"

well, that's Malcolm, and he wasn't Wittgenstein's best exegete. That someone dreamed something isn't, or at least wasn't at the time and is barely so now, a matter that can be empirically investigated. But my take on dreaming, which is I think what Wittgenstein had in mind, is that it is like it is with other kinds of expressions of internal sensations, the statement IS the evidence. If I tell someone a dream I had while I was asleep. We know what dreams are, we all have them, and we know what the report of the dream is. And we can doubt that someone is being truthful in a dream report, and suppose that they are telling us a lie for some reason (like perhaps they want to convince us they had a precognitive experience of some kind), but that doubt requires some grounds too. And so the entirety of the situation comes into play. Why would you be inclined to doubt that I really had the experience that I had? Is there some benefit to me lying? Does it seem doubtful that I was asleep at the time I supposedly had the dream? Am I the kind of person who often makes things up about things to get stuff? Maybe the answer is you just don't know whether the statement is true or not, but that's not the same thing as saying it isn't meaningful. Religious experiences are different because 1.) not everybody acknowledges that they have them 2.) they come in a wide number of varieties and descriptions that tend to be in line with prevailing cultural religious practices (by that I mean you rarely if ever hear about a shinto priest seeing an apparition of the blessed virgin) and 3.) sometimes the experience is so profound that it's difficult to do much more than talk about physical and emotional sensations, but those are descriptions of how the experience made me feel, they aren't a description of what it was that made me feel that way, of what the entity was that i encountered or whether it was an entity at all. That's the part that I say can't be described. Clearly there's something to it. Clearly it's an experience of a kind that billions of people have experienced, but it's not open to either a grammatical or empirical investigation in the same way other things are, which is why it's very hard to say anything about God that has a sense. But it can be pointed to, by my attitude and behavior, by my description of how I felt in the religious encounter, by poetry and music that recreates the feelings and gives it meaning of another kind that has nothing to do with the

meanings of the words or music in itself but rather in the totality of how it reveals the experience of the divine for others.

> *"Which, again, is why "philosophy ought to be written only as a form of*
> *poetry." Because poetic language is capable of showing in a way that ordinary language is not."*
>
> *Why not say then poetry is as much capable of philosophy as symbolic logic?*
> *It is not nonsensical truth, etc., etc. etc.*

well, again it depends on what you think philosophy ought to be doing. Perloff makes a good case that it is as much capable of philosophy as symbolic logic. I tend to disagree not so much because I think poetry is incapable of approaching the objects of philosophy, but largely because I think philosophy does a generally pretty crappy job of approaching its own objects and I'd rather not lower poetry to its level.

> *"As for the Arcades project, it sounds really interesting, but it also doesn't sound like the same use of the word "true" as one uses in talking*
> *about propositions and the truth functions of logic and reasoning.*
>
> *That's what I mean. Instinctively, you are assigning -and I believe restricting- the "truth" value to one mode of expression and not the others.*
> *The Arcades Project talks about social, political, ethical, philosophical,*
> *aesthetic, moral issues in a synthesized language. That is its originality.*
> *Those hierarchies of truth -creating a hierarchy of validities and subtle*
> *taboos (like "weird mysticism or Platonism") are eliminated.*

Oh not at all though. I think there is a lot of truth out there in things other than logic and reasoning, and most of it is much more important than whether or not socrates really was a man or if all swans are in fact white. but "truth value" as i use it is a technical term that has to do specifically with propositions that can be symbolized and reasoned about with various rules of inference. And the sorts of sentences and expressions that have those other kinds of truth are not about the kinds of things that propositions can talk about, which are empirical and grammatical facts and whether or not they obtain.

> *I agree with you, Jason. Our disagreements on Wittgenstein are less than*
> *they appear. I am more focused on what Witggenstein has become to mean -which basically is a very restrictive and even damaging,*

> *particularly in*
> *poetry)- after himself.*

Yeah. The poor guy. I sometimes feel very alone in my reading of him. Even though I know I'm right and that everybody else from Stanley Cavell and Cora Diamond back to Rudolph Carnap completely misunderstood what he was up to, whenever I talk to philosophically inclined folks about him I always feel like I'm fighting an uphill battle against all kinds of preconceived notions. Not to say that that's the case here, so much. :) I sometimes think maybe a lot of people just let Saul Kripke Richard Rorty and Hilary Putnam do their reading for them without recognizing that all of them are using Wittgenstein's ideas to their own ends, which are not the aims Wittgenstein had at all.

> *Once again, great conversation.*

Indeed, thanks so much for the engaging thoughts.
-Jason
>

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56. Sharon Mesmer/David Borchart
Re: Completely Objective Review + My Autogeography
Wed 4 Aug 2010

Yay! Happy b-day!!!!

On Aug 3, 2010, at 1:13 PM, Maria Damon wrote:

> *HAPPY BIRTHDAY AMY*
>
> *amy king wrote:*
> *Today's my bday (yes, I'm fishing), so if you are in Walt Whitman's birthplace today, holla backchannel and I'll get you in the door...*
>
> *For those not in attendance, a completely objective review -- http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html*
>
> *And an Autogeography -- http://www.tarpaulinsky.com/Chronic/amy-king.html*
>
> *Kiss,*
>
> *Amy*
>
> ********
> *Poetry, Publishing, Women & the Internet +*
> *http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-*

> *the-internet/*
>
> *Poets for Living Waters*
> *+ http://poetsgulfcoast.wordpress.com/ ********

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57. CA Conrad
Re: MUGGED into poetry...
Wed 4 Aug 2010

Murat, thanks for the tip, I'm going to watch that film!
Conrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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58. susan maurer
Re: Completely Objective Review + My Autogeography
Wed 4 Aug 2010

---

happy birthday. susan maurer

> *Date: Tue, 3 Aug 2010 12:13:06 -0500*
> *From:* [redacted]
> *Subject: Re: Completely Objective Review + My Autogeography*
> *To:* [redacted]
>
> *HAPPY BIRTHDAY AMY*
>
> *amy king wrote:*
> *Today's my bday (yes, I'm fishing), so if you are in Walt Whitman's birthplace today, holla backchannel and I'll get you in the door...*
>
> *For those not in attendance, a completely objective review*
> *-- http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html*
>
> *And an Autogeography -- http://www.tarpaulinsky.com/Chronic/amy-king.html*

> *Kiss,*
>
> *Amy*
>
> ********
> *Poetry, Publishing, Women & the Internet*
> *+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/*
>
> *Poets for Living Waters*
> *+ http://poetsgulfcoast.wordpress.com/*
> ********

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59. **steve russell**

Re: "The Decay of Spirituality in Poetry"

Wed 4 Aug 2010

---

i suppose beauty is simply the way one uses a given medium, but my robot will one day Prove that beauty exist.

beauty will be quantified.
I won't be satisfied by anything less.

Forget Turing.
My robot will one day rule ...

_____
From: steve russell <[redacted]>
To: [redacted]
Sent: Mon, August 2, 2010 5:12:05 PM
Subject: Re: "The Decay of Spirituality in Poetry"

Interesting: Write a beauty proof, a proof that proves the existence of, ugh, beauty. I believe that such a thing exist, and perhaps Godel's work is more beautiful than anything Witt wrote, but still, when one begins to talk aesthetics, one is on fuzzy, very fuzzy ground. Of course, I know almost nothing

as far as mathmatical logic is concerned. & I suffer from severe- bad-philosophy class PTSD, know what I'm saying?

From: Jim Andrews <[redacted]>
To: [redacted]
Sent: Fri, July 30, 2010 2:50:54 PM
Subject: Re: "The Decay of Spirituality in Poetry"

"Wittgenstein never accepted Gödel's result; he said in The Foundations of Mathematics, posthumously published, that his task is not to discuss Gödel, but rather to bypass Gödel. He also called Gödel's results the tricks of a logical conjurer, logical artifices." from http://www.edge.org/3rd_culture/goldstein05/goldstein05_index.html

my feeling is that there was no room for godel's work in wittgenstein's world view. he needed to not discuss godel but to bypass him.

wittgenstein's work in mathematical logic is not even remotely as important as that of godel. and godel's work is beautiful in a way that challenges any poet writing pretty conjectures and enigmatic pronouncements. it's beautiful and it's

true. it's expressed in proofs that have stood the test of time. it uses the equally beautiful work of georg cantor, uses his diagonal argument (which was also used later by turing). it's the most significant work of mathematical logic

of the twentieth century. it eclipses the work of any poet on mathematical logic. it redefines the poetry and philosophy of mathematical logic.

i think wittgenstein thought this sort of genuinely remarkable work in meta mathematics was simply impossible, that it was 'unsayable', and that his own sort of poetry was as good as it got.

godel shows us what really excellent work in mathematical logic is.

ja
http://vispo.com

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60. steve dalachinsky
Re: New Narrative
Wed 4 Aug 2010

---

why not
i found the word entertaining lately to have a whole new meaning in the serious content sense

On Tue, 3 Aug 2010 14:36:09 -0400 Christophe Casamassima
<[redacted]> writes:
> It was not meant to be entertaining. Poetry can never be
> entertaining.
>
> On Tue, Aug 3, 2010 at 12:40 PM, John Cunningham
> <[redacted]> wrote:
> > Thank you, Christophe. I enjoyed reading your response even though
> it didn't
> > enlighten me one little bit. Still, the humour was entertaining.
> > John Herbert Cunningham
> >
> > -----Original Message-----
> > From: Poetics List (UPenn, UB)
> [mailto:[redacted]] On
> > Behalf Of Christophe Casamassima
> > Sent: August-03-10 7:12 AM
> > To: [redacted]
> > Subject: Re: New Narrative
> >
> > It's like old narrative, but newer. Eventually it will get old
> and
> > become the not so new but not as old as the old new narrative. My
> God,
> > a hundred years from now the Library of Congress system will be
> > inundated by huge strings of genre names.
> >
> > Christophe "not as old as I was tomorrow" Casamassima
> >
> > On Mon, Aug 2, 2010 at 10:55 PM, John Cunningham
> > <[redacted]> wrote:
> >> I recently heard about this new literary phenomenon called the
> New
> >> Narrative. What is this?
> >>
> >> John Herbert Cunningham
> >>
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> >>
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> guidelines
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61. **steve dalachinsky**
Re: New Narrative
Wed 4 Aug 2010

---

make sure those books don't have bedbugs

On Tue, 3 Aug 2010 14:44:11 -0400 Emma Bolden <[redacted]>
writes:
> I think I am going to start a movement call Old Narrative. It will
> involve putting old books in a blender and seeing what happens.
>
> How does the New Narrative relate to New Narrativism, I wonder?
>
> Sent from my iTelephoning Device
>
> On Aug 3, 2010, at 12:40 PM, John Cunningham
> <[redacted]> wrote:
>
> > Thank you, Christophe. I enjoyed reading your response even though
> it didn't
> > enlighten me one little bit. Still, the humour was entertaining.
> > John Herbert Cunningham
> >
> > -----Original Message-----
> > From: Poetics List (UPenn, UB)
> [mailto:[redacted]] On
> > Behalf Of Christophe Casamassima
> > Sent: August-03-10 7:12 AM
> > To: [redacted]
> > Subject: Re: New Narrative
> >
> > It's like old narrative, but newer. Eventually it will get old
> and
> > become the not so new but not as old as the old new narrative. My
> God,
> > a hundred years from now the Library of Congress system will be
> > inundated by huge strings of genre names.

> >
> > Christophe "not as old as I was tomorrow" Casamassima
> >
> > On Mon, Aug 2, 2010 at 10:55 PM, John Cunningham
> > <[redacted]> wrote:
> >> I recently heard about this new literary phenomenon called the
> New
> >> Narrative. What is this?
> >>
> >> John Herbert Cunningham
> >>
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> guidelines
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62. Maria Damon
Book Announcement
Wed 4 Aug 2010

Deep Language, by Alan Sondheim, Salt Publishing, 2010

Salt Publishing has just brought out my Deep Language; the URL is

http://www.saltpublishing.com/books/smp/9781844718030.htm

Please consider ordering this; it's inexpensive, and helps support Salt. If you don't want the book, please check out the publisher's other listings - Salt is one of the few independent companies who are not publish-on-demand; their books are found in bookstores, there are review copies, and so forth. They really need your support; they have a number of wonderful writers, and their paperbacks are high quality. Salt is at http://www.saltpublishing.com/ and they are very cool.

Deep Language,

Alan Sondheim

EAN13: 9781844718030 ISBN: 9781844718030 Author: Alan Sondheim Title: Deep Language Series: Salt Modern Poets Audience: General/trade Publisher: Salt Publishing Pub date: 30-Jul-10 Extent: 260pp Height: 246 mm Width: 189

mm Thickness: 15 mm Weight: 390 gms Supplier: Gardners Books Supplier: Ingram Book Group Supplier: Inbooks (James Bennett) Availability: NP Price: GBP 12.99 Price: USD 16.95 Rights: World

PAPERBACK / SOFTBACK

20% off at the UK Bookstore! 12.99 10.39

20% off at the US Bookstore! $16.95 $13.56

Short description/annotation: A series of short texts or poems that revel in structured and unstructured language, with all the gaps and excitement that happens when language is stressed to the limit.

Main description: In Sondheim.s Deep Language, writing detours through digital and other media, returning with new forms and genres, new ways of thinking philosophy, the body, religion, and everything else. This is a series of poems that revel in structured and unstructured language, with all the gaps and excitement that happens when language is stressed to the limit.

These pieces cohere, interrelate, interpenetrate; they develop the concept of deep language in any number of fascinating ways, ranging from intuitive writing to the use of scripts, code, and programming to elucidate hidden meanings . where none may have existed before.

Excerpt from book:

bunnies

the bunnies made strange calls, odd calls, gruntings, not the thumpings but the gruntings - ..I say. .there is a chair.. . Wittgenstein in translation . right over the other lupus. ears, just like that! .->:anyway the rabbits did this five or six times in a row and it seemed fairlyclear they were playing and right in front of us in the middle of the night. Honestly, you should have seen them! I never saw such a thing! I never knew rabbits could do such a thing! .Do not try to analyse your own inner experience.. - Wittgenstein in translation -:i pucker my lips constantly in the absence of the shakuhachi. i know its murmuring burbling abbling brook. now i.m at a loss, having transformed bAbbling into something else entirely . in any case, when i die, these three instruments will huddle in a maddening corner, bubbling with mournful murmuring cries . .Not it.s looking like him.. - Wittgenstein in translation .]]] here is a space. the one rabbit runs straight at the other and the other rabbit jumps vertically at the very last moment over the first rabbit and landf in the same spot.that.s .lands.. <..::

Write through my the bunnies made strange calls, odd calls, gruntings, not the thumpings but the gruntings . ..I say. .there is a chair.. - Wittgenstein in translation . right over the other lupus. ears, just like that! .->!

Unpublished endorsement: Alan Sondheim writes. In fear of death . literal fear, real fear, symbolic fear . he uses anything and everything at his disposal to make and unmake himself and all of us as statements, words, part-words, characters. Alan Sondheim is one of the precious few who joyfully . and in abject misery . risks these terrors of writing for us, for our pleasure and our undoing. What happens? Language disposes of us.

As if that were not all that is required of any writer, Alan Sondheim is also the poet, the artist, the maker who has most profoundly immersed himself and his work in the life-changing code-forms . of networked computation . that have the world and its .genesis redux. in their grip. John Cayley

Unpublished endorsement: Pioneer of experimental sensibility in multiple performance media Alan Sondheim tangles us up in these hypnotically repetitive, abject, slyly humorous and childishly gleeful, philosophically, aesthetically, theoretically and psychologically dense and insightful poems that are also essays, diasporic riffs and incantations, true confessions, Platonic dialogues, shtick, tantrums, aphorisms and manifesti. And that.s just the first 5 pieces! Maria Damon

Biographical note: Alan Sondheim was born in Wilkes-Barre, Pennsylvania; he lives with his partner, Azure Carter, in Brooklyn NY. He holds a B.A. and M.A. from Brown University in English. A new-media artist, writer, and theorist, he has exhibited, performed and lectured widely. Sondheim's writings include the anthology Being on Line: Net Subjectivity (Lusitania, 1996), Disorders of the Real (Station Hill, 1988), .echo (alt-X digital arts, 2001), Vel (Blazevox 2004-5), Sophia (Writers Forum, 2004), Orders of the Real (Writers Forum, 2005), The Accidental Artist (Fort/Da), Azure/Nature/Digital (Blue Lion, 2009), and The Wayward (Salt, 2004) as well as numerous chapbooks, ebooks, and articles.

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63. Jonathan Morse

Of possible interest to poetry publishers

Wed 4 Aug 2010

-- and don't overlook the interesting comments.

http://www.insidehighered.com/news/2010/08/04/elk

These days, by the way, the Chronicle of Higher Education gets less interesting with every issue, while Inside Higher Ed gets more. The Chronicle is expensive; Inside Higher Ed is free. There's more to the economics of publishing than I understand.

Jonathan Morse

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64. Maria Damon

Re: Completely Objective Review + My Autogeography

Wed 4 Aug 2010

Yeah, Happy Bday Amy!!! many more returns of the day, night and the next day and night and the next day and night and the nex da an nigh an th ne d a nig a t n ni i

Sharon Mesmer/David Borchart wrote:
> Yay! Happy b-day!!!!
>
>
> On Aug 3, 2010, at 1:13 PM, Maria Damon wrote:
>
>
>> HAPPY BIRTHDAY AMY
>>
>> amy king wrote:
>>
>>> Today's my bday (yes, I'm fishing), so if you are in Walt Whitman's birthplace today, holla backchannel and I'll get you in the door...
>>>
>>> For those not in attendance, a completely objective review -- http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html
>>>
>>>
>>> And an Autogeography -- http://www.tarpaulinsky.com/Chronic/amy-king.html
>>>
>>> Kiss,
>>>
>>> Amy
>>>
>>>
>>> ********
>>> Poetry, Publishing, Women & the Internet + http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/
>>>
>>> Poets for Living Waters
>>> + http://poetsgulfcoast.wordpress.com/ ********

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65. **amy king**
Re: Completely Objective Review + My Autogeography
Wed 4 Aug 2010

Thanks very much!

Cheers,

Amy

****
Poetry, Publishing, Women & the Internet
+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

----- Original Message ----
From: susan maurer <[redacted]>
To: [redacted]
Sent: Wed, August 4, 2010 2:59:15 PM
Subject: Re: Completely Objective Review + My Autogeography

happy birthday. susan maurer

> *Date: Tue, 3 Aug 2010 12:13:06 -0500*
> *From:* [redacted]
> *Subject: Re: Completely Objective Review + My Autogeography*
> *To:* [redacted]
>
> *HAPPY BIRTHDAY AMY*
>
> *amy king wrote:*
> *Today's my bday (yes, I'm fishing), so if you are in Walt Whitman's birthplace*

> *today, holla backchannel and I'll get you in the door...*
>
> *For those not in attendance, a completely objective review*
> *--*
> *http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html*
>
> *And an Autogeography -- http://www.tarpaulinsky.com/Chronic/amy-king.html*
>
> *Kiss,*
>
> *Amy*

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66. **Ryan Daley**
Fwd: New Narrative
Thu 5 Aug 2010

"Poetry can never be entertaining."

Wow. So sad.

---------- Forwarded message ----------
From: Christophe Casamassima <[redacted]>
Date: Tue, Aug 3, 2010 at 2:36 PM
Subject: Re: New Narrative
To: [redacted]

It was not meant to be entertaining. Poetry can never be entertaining.

On Tue, Aug 3, 2010 at 12:40 PM, John Cunningham
<[redacted]> wrote:
> Thank you, Christophe. I enjoyed reading your response even though it
didn't
> enlighten me one little bit. Still, the humour was entertaining.
> John Herbert Cunningham
>
> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of Christophe Casamassima
> Sent: August-03-10 7:12 AM
> To: [redacted]

> Subject: Re: New Narrative
>
> It's like old narrative, but newer. Eventually it will get old and
> become the not so new but not as old as the old new narrative. My God,
> a hundred years from now the Library of Congress system will be
> inundated by huge strings of genre names.
>
> Christophe "not as old as I was tomorrow" Casamassima
>
> On Mon, Aug 2, 2010 at 10:55 PM, John Cunningham
> <[redacted]> wrote:
>> I recently heard about this new literary phenomenon called the New
>> Narrative. What is this?
>>
>> John Herbert Cunningham
>>
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guidelines
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>

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67. **andrew topel**

derek beaulieu's 'swarms'

Thu 5 Aug 2010

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avantacular press announces the release of 'swarms' by derek beaulieu. to order a copy of his chapbook, visit:

http://avantacular-press.blogspot.com/2010/06/lthy.html

some forthcoming titles: 'very short stories' by marton koppany & andrew topel, a collection by peter ganick, a collection by scott helmes & 'chewed' by karl kempton

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68. **David Kirschenbaum**

Thank You for Making Boog 19

Thu 5 Aug 2010

To revise my very first post sent to poetics 11 years ago today:

Hello to all from David Kirschenbaum, editor of Boog City.

19 years ago today, we published the first two Boog chapbooks in Albany, New York, and it's been a fun ride. To all out there who crossed my path along the way; influenced me/the press (one thing?); contributed work to various publications; performed at the many different events; collated, stapled and distributed; and opened their homes to me as though I were kin, thanks.

Since 1991, each year new works have been published that somewhere say Boog on 'em. For that, I thank
you all.

Special shout-outs to:

Katie Yates-for her advice and getting me to Naropa;

d.a levy-spirit guide;

Lawrence Ferlinghetti-for showing the way;

Ed Sanders-for his words of encouragement, constant feedback, and contributions;

Lee Ann Brown-for her kindness and always giving me work at the asking;

Douglas Brinkley-for introducing me to Lou Reed and Naropa;

Jeffrey and Dorian Bergen, co-owners of ACA Galleries, who've provided their space, food, and beverages on the house so our levy lives series could celebrate over 100 small presses from across the U.S. and Canada. (We begin season 8 in September.);

Rachel Aydt- Boog's first author, and one of the best poets-and friends-around;

Rod Sperry- former cofounder, the most passionate co-editor a press could've wanted;

Brenda Iijima-former art editor and kosher poems collaborator, and warm and lengthy conversationalist;

Nathaniel Siegel-selfless beyond selfless, kind beyond kind;

Bob Holman and the Bowery Poetry Club and E. Tracy Grinnell and Litmus Press/Aufgabe, longterm advertisers and supports, without whom Boog City would not have been able to spread the words on and by so many talented writers, musicians, and artists;

My folks-for the use of their Jeep each issue distribution day and life;

The Sidewalk Café-home for so many Boog music events. Thanks Lach and Ben Krieger.

Jill Stengel-late night poetry (and life) conscience instant messenger;

Sean Cole-constant collaborator and acceptor of writing assignments;

Jesse Schoen-graphic designer to the stars;

Jim Behrle-king of distribution and unfiltered feedback;

Joanna Fuhrman-two-time poetry editor who isn't shy with the truth;

Jonathan Berger-oft times distributor, longest tenured editor, our music editor, de facto managing editor, lieutenant, and friend; and

Ian Wilder-for taking me to my first poetry reading and editing everything I've written for the past 23 years, and being my.

Thanks and Be Good,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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69. amy king
Re: Completely Objective Review + My Autogeography
Thu 5 Aug 2010

Sweet! The day that keeps on giving...

Thanks, y'all!

x, Amy

****
Poetry, Publishing, Women & the Internet
+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

----- Original Message ----
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Wed, August 4, 2010 11:24:33 PM
Subject: Re: Completely Objective Review + My Autogeography

Yeah, Happy Bday Amy!!! many more returns of the day, night and the next day and night and the next day and night and the nex da an nigh an th ne d a nig a t n ni i

Sharon Mesmer/David Borchart wrote:
> Yay! Happy b-day!!!!
>
>
> On Aug 3, 2010, at 1:13 PM, Maria Damon wrote:
>
>
>> HAPPY BIRTHDAY AMY
>>
>> amy king wrote:
>>
>>> Today's my bday (yes, I'm fishing), so if you are in Walt Whitman's birthplace
>>>today, holla backchannel and I'll get you in the door...
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>>> For those not in attendance, a completely objective review --
>>>http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html
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>>>
>>> Poets for Living Waters
>>> + http://poetsgulfcoast.wordpress.com/ ********
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70. Krystal Languell

Bone Bouquet: Now Reading for Issue 3

Thu 5 Aug 2010

Please pass this call for submissions on to women who might be interested. Thank you for your support!

Bone Bouquet seeks to publish the best new writing by female poets, from artists both established and emerging. We are especially interested in work that is unpredictable, poems that have both sass and authority.

We are looking for poetry, interviews, craft essays, and reviews of chapbooks/books of poetry by women (please limit reviews to those that address books published in the last two years).

We have added two fabulous assistant editors to our staff: Elizabeth Brasher of New Mexico and Allison Layfield of California. These women rock.

Simultaneous submissions are fine, as long as we are notified when work is accepted elsewhere. Bone Bouquet only accepts previously unpublished work; we request first electronic rights, and would like to archive your work on the site. Please note that your work first appeared in Bone Bouquet if it is reprinted elsewhere on the web or in print. Submit up to five pages of poetry, up to twenty pages of interview, poetics essay, or review, up to three .jpeg images of original art. We look forward to reading your work, and are honored that you trust us to read it.

For more information on our aesthetic, please read our first two issues online, which feature work from Kate Schapira, Danielle Pafunda, Susan Briante and many other amazing poets.

All best,

Krystal Languell
Editor in Chief | Bone Bouquet
http://bonebouquet.submishmash.com/Submit

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71. Mark Weiss
Boasting rights
Fri 6 Aug 2010

Check out Chris Andrews' review in the July 30
TLS of my anthology The Whole Island: Six Decades
of Cuban Poetry. In a word, he calls it "magnificent."

Best,

Mark

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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72. sam truitt
Vatne's CARTOGRAPHIES OF SILENCE: Book Party at Bowery, Saturday, August 14th
Fri 6 Aug 2010

Come and hear here CARTOGRAPHIES OF SILENCE: Performance and celebration, including music by Clifford Thompson composed for occasion.

The Bowery Poetry Club
Saturday, August 14th at 4pm
The link: http://www.bowerypoetry.com/#Event/92728

Touted as a minimalist epic, *Cartographies of Silence* comprises over one hundred untitled poem fragments - what Vatne calls "unconscious interruptions" - that navigate maps of being/non-being, writing/speaking/thinking, to reveal the mind-body experience where silence meets language. Robert Kelly writes, “Short words, short lines, short poems. How big they are. How Vatne manages to travel so far.”

Erik Vatne was born in New Jersey and holds degrees from Bard College and Trinity College Dublin. He recently completed a training program in psychotherapy and analysis at the C.G. Jung Institute in Zurich. There will be a book signing immediately following the performance. For more, visit www.erikvatne.com

Cartographies of Silence
Eric Vatne
Paperback, 160 pages
978-1-58177-113-8
15.95
www.stationhill.org
For more, please email [redacted]

_____
Sam Truitt
Managing Director
Station Hill of Barrytown
120 Station Hill Road
Barrytown, NY 12507
O-[redacted]
C-[redacted]
www.stationhill.org
www.samtruitt.org

**

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73. John Latta
At Isola di Rifiuti
Fri 6 Aug 2010

Some several may be interest'd in a piece call'd "What's Up with Silliman" examining the upshot and meaning of the already much-discussed decision by Ron Silliman to close comments at his blog.

http://isola-di-rifiuti.blogspot.com/2010/08/whats-up-with-silliman-mystery-builds.html

Other recent remarks on

Roberto Bolano's The Return (New Directions)

William Wylie's Route 36 (Flood Editions)

The Koch / O'Hara Letters, 1955-56 (Lost & Found Project)

and, as they say, more.

JL
http://isola-di-rifiuti.blogspot.com/

↑ Index

74. Jim Andrews
Re: "The Decay of Spirituality in Poetry"
Fri 6 Aug 2010

> I had a similar experience with transfinite numbers in an advanced logic class as an undergrad where we touched on real analysis on the way to understanding completeness and consistency proofs. I had a similar experience when my calculus instructor proved the power rule for me in office hours. i would never think to deny that there's something truly beautiful that goes on in mathematics, and I don't think the German Engineer would have denied that either.

Who he?

> Someday I
hope to be able as an old man to return to this stuff and study non-euclidean geometry and mathematical logic again, because you're absolutely right that it is a wonderful and amazing thing. Where I think I differ from you Godel Turing and Cantor is that I'm not comfortable moving from there to making metaphysical or ontological claims about things like numbers or geometrical shapes.

What metaphysical or ontological claims have I made that you would take issue with?

I think there's much to recommend finitistic approaches philosophically. However, if finitistic philosophies cannot produce formal systems that generate the standard and very useful results of traditional mathematics, results that are used in real-world applications, very often, then that would seem to indicate that finitistic approaches do not go as far as they need to and *can without contradiction*. Assuming the existence of the actually infinite seems to be

required to give us a formal system with the full generative capability required to generate the standard results that do seem to be very useful in modelling situations in the world. Not to say that 'infinity goes on before our eyes'. But the analytical tools we can make to help us with whatever it is that goes on before our eyes seem to require the actually infinite to attain full generative capability.

This is different from, say, a green philosophy versus a black philosophy. Green philosophies/ecologies of mind may not provide us with the sort of economic growth associated with black philosophies, but they do allow us to continue living on the planet, whereas black philosophies hasten the demise of humanity and the planet as ecosystem.

There is no analogous moral and pragmatic issue involved in finitistic versus actually infinite mathematical philosophies. Also, although finitistic philosophies emphasize their seeming congruence with the observable world (in which we never observe the actually infinite, only the poetentially infinite), if finitistic philosophies cannot produce formal systems that generate *all* the standard theorems of real analysis, then that would seem to indicate either that the finitistic philosophies are a bit wonky, not as strong as they should be, or that the standard results are wonky. But it seems clear the latter isn't the case, since those standard results are widely used in applied math in modelling stuff in the world.

The 'fight' over the assumption of the existence of the actually infinite is over. Assuming the existence of the actually infinite has its place in every math department in the world and finitistic philosophies are not pursued with the seriousness that Wittgenstein, Brouwer, and the rest brought to the matter in a time when it was thought that such philosophies might well give us formal systems that were both more congruent with the observable world and also sufficiently rich and generative to be the standard formal systems in the math world. That battle was presumably over by the time Hilbert declared no one was gonna evict his ass or our ass from Georg's transfinite paradise hotel for mathematicians (1926).

"Cantor's ideas ultimately were largely accepted, strongly supported by David Hilbert, amongst others. Hilbert predicted: "No one will drive us from the paradise which Cantor created for us" (Hilbert, 1926). To which Wittgenstein replied "if one person can see it as a paradise of mathematicians, why should not another see it as a joke?" " from http://en.wikipedia.org/wiki/Controversy_over_Cantor%27s_theory

> To me, this
stuff is just magic (per my def. of magic here: http://www.wetasphalt.com/content/magician-priest-conjurer-lawyer-law-mysticism-magic-and-occult)

and there I think is probably Wittgenstein's biggest failing, in that he didn't take his thoughts on magic far enough. Although he rightly took Fraser to task for the Golden Bough interpretation of shamanism, I think he didn't pursue the connection between magic, the inneffable, and religious ritual to the end that I think his view of language allows.

I read your essay. Well done. And I will remember not to play you cards for money.

> As for truth tables, you're right, and provably so. Emil Post developed them in the 1920s and can't have read the Tractatus, because it was as yet unpublished and unknown in the US. I do think the semantic theory of truth embodied in his invention of truth conditions (Tractatus 4.4 and sub comments) is a significant contribution as well, but even Wittgenstein might have debated that since he later became something like a deflationist and his analysis of truth is one of the things that I think one can firmly point to as a definite example of the differences between early and later Wittgenstein. That said, I think one goes a bit awry to think that Wittgenstein's import for mathematics rests solely on his contributions to mathematical logic. I think, for example, there's no diminishing of the beauty of mathematics if one adopts his antiplatonism, and I think he makes strong arguments that a platonic theory of number, for example, has to answer. More importantly, I think he makes a strong connection between mathematical meaning and mathematical application. Which is to say, I think on a Wittgensteinian view, that the discovery that logarithms were useful in the calculus and in chemistry gave new meaning to logarithms that weren't there for the early inventors of logarithms who had no knowledge of calculus, the physics of cosmology, or scientific chemistry. They were primarily a short hand for dealing with complex calculations involving ratios. I think this analysis as finding new meaning for an old part of mathematics makes a lot more sense of the human encounter with new mathematical applications than does the platonic view that those mathematical entities already exist in the world waiting to be discovered whether people come along or not.

We talked earlier, Jason, about truth tables being obvious enough that they would have been invented (and, as you say, were) by someone else had Wittgenstein not done it. And we recognize that though it could have taken considerably longer, given its outstanding brilliance, beauty, and originality, so too would Godel's work have been done by someone else had Godel not done it. Why? Because he was dealing with pressing problems that many people were

therefore working on. Even calculus, which is by no means obvious and plain jane, was simultaneously created/discovered by Newton and Leibniz. Because calculus is a tool that is very useful to solving the pressing mathematical problems of the time in which Newton and Leibniz lived. And because many people were therefore working on those problems. And because, though the formulations of calculus by Newton and Leibniz differed in significant ways, the underlying strategy of limits was the same: the notion of a limit of an infinite sequence. And why was it the same? Cuz that's basically what yu gotta do to find, say, the tangent to an equation that represents a curve. The pressing problems of the time needed calculus. It was the logical tool to develop/create. And in that sense, it was 'discovered'. We develop and create. If others, working on the same problems, end up developing and creating the same tools, it would seem that we were, instead, 'discovering'. But there's only so many ways to do certain things. Hammers were probly discovered all over the world. And some of the underlying ideas implicit therein. Just like the Pythagorean theorem was 'discovered' in many cultures (for surveying) before the notion of proof emerged. There are only so many useful moves at any point in the 'game'. In a formal system/language game, only so many states are reachable from any given state.

Is this a Platonic or a nominalist take on the matter or something else?

> In fact I think it makes things like logarithms or the number i
more beautiful and even poetic in the fact that new meanings were
found for them long after they were invented. I often wish he had
lived a few more decades and could have seen the digital computer,
because I wonder what he would have made of the work Turing/Godel/
Church et. al. were doing after seeing them given the meaning that
calculating machines were able to make out of them. I think he would
have thought it was a wonderful thing.

> And at the same time, I think, maybe, he might argue that some of the
awe that everybody who grasps things like incompleteness, transfinite
numbers, and decideability problems (which, interestingly, he had no
problem with. He thought that the halting problem was real and
incorporated some of Turings work on algorithms into his thoughts on
what mathematical meaning is) COULD be just the sort of giddiness one
feels as a result of semantic paradoxes that come about through the
syntactic manipulation that goes on in mathematics.

Sure, we're all idiots and can't tell profound ideas from the witless pleasures of pushing symbols around.

> ALthough clearly
that's not the end of it, because the same thing happens like I said

for a proof of the power rule, or an elegant proof of the pythagorean theorem, which both have a clear semantic meaning even in wittgenstein's sense of mathematical meaning. More importantly, while I'm not at all sure he's right, I think it is an interesting challenge to Set Theory to show that an infinite set should be analyzed as a rule for the unlimited extension of a series,

I don't know what that means but should add that I'm not really curious to find out. I am more interested in your essay on magic than in Wittgenstein's mathematical philosophy. I'm sure he's an interesting writer, but his mathematical philosophy looks like a dead end to me. Since about 1926.

> much the way that a
calculation that presents an irrational number is a rule about how to extend of the number to N+1 places, rather than an actual infinite thing-in-itself. I'd be very curious if you knew of anything that takes up that notion, because it's always struck me as very compelling although philosophers I respect and who understand this stuff better than me (and who are otherwise sympathetic to Wittgenstein's view of mathematics, like Putnam and Fine) have remarked in passing that they think he was wrong about how he analyzed the diagonal proof.

There are a couple of ways I'm aware of to think of irrational numbers. First, of course, we define a rational number as one that can be represented as A/B where A and B are integers and B is not 0. These are ratio-nal numbers. Irrational numbers are any numbers that can't be so represented.

It's simple enough to show that root 2 is irrational. So they exist, these numbers. We can represent root 2 as the length of the hypotenuse of a right angle triangle with legs of length 1. A very 'observable' number. Observable as the length of the hypotenuse of a simple triangle.

Another way to look at irrational numbers is their decimal expansion. It's fairly easy to show that the decimal expansion of rational numbers may start out willy nilly, but eventually there's a fixed block of digits that repeats forever after. like 9.028263789789789789789... the 789 part repeats forever; that's a rational number. Any number whose decimal expansion doesn't have this property (whereby a block of digits eventually repeats forever) is an irrational number.

One way to look at the set of real numbers is like this. Start with the rational numbers. Now we make convergent sequences whose elements are rational numbers. Some of those convergent sequences will converge to rational numbers, some to irrational numbers. The set of real numbers can be thought of as the closure of the set of limits of convergent rational sequences. In other words, every irrational number can be thought of as the limit of a convergent infinite sequence of rational numbers.

Irrational numbers are those numbers, together with the rational numbers, that are required to form a linear continuum. The construction of the real number system is towards a 'number line' of points that suffer no gaps.

> What matters to me though, particularly in the realm of how all of this applies to poetry, is that I still think that semantic paradox is a useful tool of poetry that is very good at pointing to things that might otherwise not be able to be expressed by other more normal means. I think, for example, that the liar paradox is an interesting way to approach the notion of divinity, something I used in a poem I'm very proud of that tries to express something about my experience of the divine (published here if you're curious: http://www.blazevox.org/061-jfq.pdf)

"philosophy ought to be written ... only as a form of poetry." ~Wittgenstein

that's how he wrote it, isn't it. i got that. though i wasn't aware of the above quote.

i don't understand how it "expresses something about my experience of the divine". what's up with that?

> . And I think that's useful in poetry, because I can't tell you what it feels like to experience the divine in the same way that I can tell you that cutting my finger while chopping onions is painful. But I can try to create that feeling through poetry, and by talking in that sort of way, using that kind of approach where meaning is both looser and also more pointed, I think poetry can express the otherwise inexpressable, and that too is a kind of magic.

It can hint at it. And be strong enough to give readers the opportunity to create their own experience. i mean you can't express the inexpressable. or it wouldn't be inexpressable. but the writing can engage people in the creation of their own related experience and understanding.

> Finally, because I think you might enjoy it as it relates to Wittgenstein's appreciation for Turing, I give you this remark from the Remarks on the Foundations of Mathematics:

> "What harm is done e.g. by saying that God knows all irrational numbers? Or: that they are already there, even though we only know certain of them? Why are these pictures not harmless?
For one thing, they hide certain problems.

> Suppose that people go on and on calculating the expansion of Ï€. So God, who knows everything, knows whether they will have reached â€˜777â€™ by the end of the world. But can his omniscience decide

whether they would have reached it after the end of the world? It cannot. I want to say: Even God can determine something mathematical only by mathematics. Even for him the mere rule of expansion cannot decide anything that it does not decide for us.

> We might put it like this: if the rule for the expansion has been given us, a calculation can tell us that there is a â€˜2â€™ at the fifth place. Could God have known this, without the calculation, purely from the rule of expansion? I want to say: No."

I think there are things that God can't do. There are impossibilities. And, if they're impossible, then they're also impossible for God. Can God make a rock s/he/it can't lift? In either case, there's something God can't do.

> Cheers and thanks again for the opportunity to flex these particular muscles. They do get rusty reading law books these days...

Well, next time I'm in Seattle, we'll have to get together. And if yer up in Victoria, too.

ja
http://vispo.com

↑ Index

75. Angela Vasquez-Giroux
a somewhat silly question.
Fri 6 Aug 2010

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dear poets --

a press has asked to view my manuscript (yipee!) but, having not been published before, i am in need of a bit of guidance.

i'm working in standard MS word. if my press generally publishes books of between 85-100 pages, how many pages of word doc does that make?

(in my MS, the poems don't share pages)

any help is greatly appreciated!

thanks,

angela

↑ Index

76. Alan Sondheim

Mt. Tremper performance (sound)

Fri 6 Aug 2010

Mt. Tremper performance (sound)

Mt. Tremper performance - Foofwa d'Imobilite dance (you can hear the footstps); Azure Carter, voice; Alan Sondheim, violin, electric-acoustic oud, cura cumbus:

http://espdisk.com/alansondheim/mttremper.mp3

(There was a lot of echo in the space, but you get the idea.)

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77. Jeffrey Side

The new ebook from Argotist Ebooks is "Portions of Conversational Assemblies" by Felino A. Soriano

Sat 7 Aug 2010

The new ebook from Argotist Ebooks is "Portions of Conversational Assemblies" by Felino A. Soriano
Description:
"Portions of Conversational Assemblies" by Felino A. Soriano are ekphrastic interpretations of various jazz recordings, and part of the larger, dedicated series of poems Soriano has dedicated 2010 to composing.

Available as a free ebook here:
http://www.lulu.com/product/ebook/portions-of-conversational-assemblies/12105086

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78. Jeffrey Side

“Entitlements: Post-Modernity, Capitalism, and the Threat to Poetry's History” by Adam Filed at The Argotist Online

Sat 7 Aug 2010

â€œEntitlements: Post-Modernity, Capitalism, and the Threat to Poetry's Historyâ€ by Adam Filed at The Argotist Online:
http://www.argotistonline.co.uk/Fieled%20essay%204.htm
Excerpt:
The flimsy history created by post-modernity contrives to impose an intimidating veneer; but a lack of real engagement with history creates a sense of the ephemeral which, if not embraced, (and post-modernists do express consonance with the â€œephemeralâ€ as such) must be rejected absolutely.

Many post-modern equations are simple: â€œincorporate or perishâ€ is one. What, beyond creating an imposing veneer, constitutes post-modern â€œincorporationâ€? Nothing. Post-modernists, for whatâ€™s often an obvious reason, feel entitled to stop at the surface; the reason is that a persistent sense of entitlement inhibits and destroys human depth. Deprivation often engenders depthâ€” if you have never been deprived, it is difficult to imagine a need for depth. And if you espouse and embrace Marxist levels of material engagement, but fail to connect them to your own existence and begin to take some personal responsibility for it, you become a kind of sham factory owner. Anyone in the arts who has not inherited funds the way that you have becomes an underling. Underlings can be brushed aside; what begins as warped Marxism becomes straightforward Darwinian obduracy. Simply put, the arts arenâ€™t fair, and they never have been. What post-modernity imposes is a context in which there is not only no justice in who â€œgets in,â€ there is no justice in what they feel they are entitled to do when/if they do get in. What do they feel entitled to do, more often than not?

↑ Index

79. Adam Fieled

"*Entitlements: Post-Modernity, Capitalism...*"

Sat 7 Aug 2010

I have a new essay online at the Argotist now: "Entitlements: Post-Modernity, Capitalism, and the Threat to Poetry's History":

http://www.argotistonline.co.uk/Fieled%20essay%204.htm

Many Thanks,
Adam Fieled [redacted]

↑ Index

80. Stephen Baraban

Spirituality in Poetry / "Cotton Song"

Sat 7 Aug 2010

Various times when there have been threads on this list that involve "spirituality" "soul" and suchlike, I have meant to ask if someone could offer a clarifying interpretation of the line "God's body's got a soul" from Jean Toomer's "Cotton Song", that wonderfully vigorous poem from _Cane_, which is not only a classic of both the Harlem Rennaisance and the Lost Generation, as wikipedia would have it, but also another stupendous 1923 prose/poetry amalgam, alsongise Williams' _Spring and All_.

The question, what in fact does it mean to declare "God's body's got a soul". For those who have a monotheistic God-concept, it's not debatable that God is Spirit, is it, whether or not one may also have a sense of God as body [as in the Charles Olson Maximus (Volume 3) poem beginning "I believe in God/as fully physical".] So what does it mean to make a full-throated proclamation that God has a Soul?

Or does "God's body" in the poem mean "the human body created by God".

The poem anyway delights and surprises me with its sense of the soul needing the body to set it in motion.

Cotton Song

Come, brother, come. Lets lift it;
come now, hewit! roll away!
Shackles fall upon the Judgment Day
But lets not wait for it.
God's body's got a soul,
Bodies like to roll the soul,
Cant blame God if we dont roll,
Come, brother, roll, roll!

Cotton bales are the fleecy way,
Weary sinner's bare feet trod,
Softly, softly to the throne of God,
"We aint agwine t wait until th Judgment Day!

Nassur; nassur,
Hump.
Eoho, eoho, roll away!
We aint agwine to wait until th Judgment Day!"

God's body's got a soul,
Bodies like to roll the soul,
Cant blame God if we dont roll,
Come, brother, roll, roll!

↑ Index

81. Stephen Baraban
The I Am NOT The Walrus school?
Sat 7 Aug 2010

Absolutely fascinating, Murat. The implication would seem to be that L=A=N=G=U=A=G=E writing contains extremely strange sequences of words because that mirrors or fits appropriately alongside all the "meaninglessness"

that's spoken or written everywhere, as per this way of thinking [Hmmm, Shelley's "Hail to thee, blithe Spirit" would be utterly meaningless, but the next line "bird thou never wirt" is at least a proposition]. Giving the reader an insight into meaninglessness via extreme meaninglessness could be a more achievable goal than the allegedly oppression-shattering liberation of people's minds by disrupting syntax that was spoken of so much, and anyway seems more in line with the "clowntown is over" ethos of Langpo.

Can you point me to any essays by lango writers in which this mimicking of nonsense is stated as a program?

> *Jason, first let me respond to what you are saying. I think there is more we agree with on Wittgenstein than we disagree with. My objection to him is in the use and consequences of his rhetoric and his effect on poetry and poetics in the United States. It narrows the possibilities of poetry, particularly the way Language School applied his ideas. Let me explain what I mean:*
>
> *a) It is true that Wittgenstein will not deny that the subject-predicate structure is not the only way a sentence can be constructed; but he delegates every other structure to second class by calling it "meaningless," unable to be expressed as "true or false," etc. (I need to go back to the text and choose a few more words with the same rhetorical effect).*

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82. Charles Bernstein
John Wieners EPC page
Sat 7 Aug 2010

John Wieners EPC page
http://epc.buffalo.edu/authors/wieners/

Poems selected by CA Conrad
Edited & designed by Jack Krick

The EPC extends its warm thanks to Bill Corbett, Penelope Creeley, Jim Dunn, Raymond Foye, Jack Kimball and James Maynard for their invaluable assistance.

↑ Index

83. michael farrell
competitions
Sat 7 Aug 2010

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a rodeo to an apple bob - this to most poetry comps -

http://www.nycmidnight.com/2010/FFC/challenge.htm

one thing i like about many u.s. poetry comps is that they have an aesthetic context -unlike australia where the pretence is almost always the best of the best - it may be acknowledged that different judges have different tastes but the blandout conventionalism of the basic premise is rarely challenged

(wasnt going to raise this issue again but provoked by the above appearing on my facebook page with the usual suggestion that i 'like' it. i 'x'ed it, with the reason 'offensive', but perhaps shdve clicked 'misleading')

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84. Jonathan Morse
Jonathan Morse blogs about John C. Yoo, the grammar of relative clauses, and Gertrude Stein
Sat 7 Aug 2010

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at

http://jonathan-morse.blogspot.com/2010/08/grammar-sentenced-to-life.html

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85. CA Conrad
John Wieners: HELLO JOHN, from 2010
Sat 7 Aug 2010

John Wieners: HELLO JOHN, from 2010

THE BRAND NEW John Wieners EPC page:
http://epc.buffalo.edu/authors/wieners/

About a year and a half ago I complained to Jack Krick that there was no Wieners EPC page, and he said, "WELL THEN DO ONE WITH ME!" Jack Krick

is one of those people who has been working hard for years for the love of poetry. He's pretty amazing! And he keeps the EPC pages lively and alive, and recently enough gave us the tremendous BLACKBURN page as well. Whatever THANKS Jack is given it can't possibly be enough!

So I read EVERYTHING by Wieners to take this opportunity seriously! Interlibrary loan ordered all of his books for me over a period of a year. It was fantastic, and I LOVE the librarians of the world! THANK YOU LIBRARIANS OF THE WORLD!

And all those amazing poets in Boston for their invaluable assistance. Jim Dunn was particularly great! As he always is!

Joey Yearous-Algozin and Robbie Dewhurst took me to the Special Collections at Buffalo where we found the boradside by Judith Walker with the Wieners photo and his poem HOME DUTY. That was great, and I thank everyone at Buffalo, including James Maynard for helping us reprint it on this new EPC page.

AN AMAZING FIND -- by sheer accident -- was when I was browsing the poetry section at the gay and lesbian library in Philadelphia and came across a couple of issues of LITTLE CAESARS magazine from the 1970's, published by Dennis Cooper. One of these had a Stephen Jonas tribute with an entry stating that the introduction to his 1965 collection TRANSMUTATIONS was written by John Wieners.

The love and magic of interlibrary loan then made TRANSMUTATIONS appear, and to my delight the introduction by Wieners was actually two separate poems (the first written in 1959, the second in 1965). Neither of these poems had ever been reprinted since this slender volume of Jonas's poems with the Basil King drawings in 1965. But Jack Krick has lovingly reprinted them here.

IN THE END what we need of course is a COLLECTED JOHN WIENERS. Right? Would anyone out there possibly disagree with me over this?

THANK YOU JACK KRICK, AND EVERYONE ELSE WHO HELPED MAKE THIS POSSIBLE!

LONG LIVE THE POETRY OF JOHN WIENERS! AND I ENCOURAGE YOU ALL TO UTILIZE INTERLIBRARY LOAN UNTIL A FULL COLLECTION IS AVAILABLE!

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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86. Rob McLennan
The Peter F. Yacht Club: a miscellany,
Sun 8 Aug 2010

---

a note on The Peter F. Yacht Club;

http://robmclennan.blogspot.com/2010/08/peter-f-yacht-club-miscellany.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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87. Gary Sullivan
Original poetry comics, make me an offer!
Sun 8 Aug 2010

I've been selling the original art of the poetry comics I've drawn for Rain Taxi since 1997 at:

http://newlife.blogspot.com

If you see something that does not have a red "SOLD" in the description, it's still available. If you can't afford what I'm asking, make me an offer!

garypsullivan [at] gmail [dot] com

Thanks,

Gary

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88. Nicholas Karavatos
...at Last Word Books in Olympa, WA on Thursday at 5:30pm...
Mon 9 Aug 2010

Intermedia Spoken Word with NICHOLAS KARAVATOS & JEFF KELLEY in Olympia, WA

Thursday · 5:30pm - 6:30pm

Last Word Books
211 4th Avenue East
Olympia, WA

Poet Nicholas Karavatos and electronic guitarist Jeff Kelley will be performing in spontaneous collaboration on the Last Word Books stage at 5:30pm on Thursday, August 12th.

In this inter-media spoken word performance celebrating the publication of *No Asylum*, musician Jeff Kelley processes his pitched signals layering sound upon sounds in conversation with poet Nicholas Karavatos reciting his poems.

NICHOLAS KARAVATOS is include…d in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa's Muse, 2010) and the latest issue of *West Wind Review* (Ashland: University of Southern Oregon, 2010). In December 2009, Amendment Nine (Arcata) published his first book *No Asylum* http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer writes: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

NICHOLAS KARAVATOS lives near Dubai, teaching literature and writing at the American University of Sharjah in the United Arab Emirates. He has been an Assistant Professor there since 2006. From 2001 he had taught general studies at a small private college in Muscat, Sultanate of Oman.

NICHOLAS KARAVATOS is a graduate of Humboldt State University where he earned his B.A. in English with a minor in Art History (1986), and of New College of California where he earned an M.F.A. in Poetics (1999).

Audio Links:

http://www.archive.org/details/NicholasKaravatos-2009December2-ArcataTheaterLoungeCalifornia http://www.archive.org/details/NicholasKaravatos1992September20NorthCountryFairArcataPlaza http://www.archive.org/details/NicholasKaravatos-200818-AccidentGalleryInEurekaCa http://nicholaskaravatos.tumblr.com/

Info Links:

http://www.lastwordbooks.org/
http://www.facebook.com/pages/Nicholas-Karavatos/253191112780
http://nicholaskaravatos.blogspot.com/

NO ASYLUM is available from these independent booksellers:

Arcata, CA – Northtown Books
La Jolla, CA – D.G. Wills Books
Portland, OR – Powell's Books
Salem, OR – Tigress Books
San Francisco, CA – Bird & Beckett

San Francisco, CA – Books & Bookshelves
Venice, CA – Beyond Baroque

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89. Nicholas Karavatos

...at SoulFood Books in Redmond, WA on Wednesday at 7:00pm...

Mon 9 Aug 2010

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Redmond, WA

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San Francisco, CA – Bird & Beckett
San Francisco, CA – Books & Bookshelves
Venice, CA – Beyond Baroque

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90. Maria Damon
Re: John Wieners: HELLO JOHN, from 2010
Mon 9 Aug 2010

Thank you so much, Conrad. Wieners is one of my guiding lights.

CA Conrad wrote:
> John Wieners: HELLO JOHN, from 2010
>
> THE BRAND NEW John Wieners EPC page:
http://epc.buffalo.edu/authors/wieners/
>
> About a year and a half ago I complained to Jack Krick that there was
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ALL TO
> UTILIZE INTERLIBRARY LOAN UNTIL A FULL COLLECTION IS
AVAILABLE!
>
> CAConrad
>
>

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91. George Bowering
Re: Boasting rights
Mon 9 Aug 2010

Why are you telling us this?

gb

On Aug 6, 2010, at 7:51 AM, Mark Weiss wrote:

> *Check out Chris Andrews' review in the July 30 TLS of my anthology The Whole Island: Six Decades of Cuban Poetry. In a word, he calls it "magnificent."*
>
> *Best,*
>
> *Mark*
>
> *New from Chax Press: Mark Weiss, As Landscape.*
> *$16. Order from http://www.chax.org/poets/weiss.htm*
>
> *"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."*
>
> *M.G. Stephens, in Jacket. http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml*
>
> *welcome.html*

George Bowering

. . . or liver and onions

↑ Index

92. George Bowering
Re: competitions
Mon 9 Aug 2010

The ad for a competition that you have included says
"there are a total"

Are we to take it that entrants have to try to achieve that level of English usage?

gb

On Aug 7, 2010, at 4:27 PM, michael farrell wrote:

> *a rodeo to an apple bob - this to most poetry comps -*
>
> *http://www.nycmidnight.com/2010/FFC/challenge.htm*
>
> *one thing i like about many u.s. poetry comps is that they have an aesthetic context -unlike australia where the pretence is almost always the best of the best - it may be acknowledged that different judges have different tastes but the blandout conventionalism of the basic premise is rarely challenged*
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>
> *welcome.html*

George Bowering

Hiyo, Aluminum, away!

↑ Index

93. Mark Weiss
Re: Boasting rights
Mon 9 Aug 2010

Advertizing.

At 03:19 PM 8/9/2010, you wrote:
>Why are you telling us this?
>
>gb
>

>
>On Aug 6, 2010, at 7:51 AM, Mark Weiss wrote:
>
>>Check out Chris Andrews' review in the July 30 TLS of my anthology
>>The Whole Island: Six Decades of Cuban Poetry. In a word, he calls
>>it "magnificent."
>>
>>Best,
>>
>>Mark
>>
>>
>>
>>New from Chax Press: Mark Weiss, As Landscape.
>>$16. Order from http://www.chax.org/poets/weiss.htm
>>
>>
>>"What a beautiful set of circumstances! What a lovely concatenation
>>of particulars. Here is the poet alive in every sense of the word,
>>and through every one of his senses. Instead of missing a beat or a
>>part, Weiss’ fragments are like Chekhov’s short stories the more
>>that gets left out, the more they seem to contain… One can hear
>>echoes from all the various ancestors...[but] the voice, at its
>>center, its core, is pure Mark Weiss. His use of the fragment is
>>both elegant and bafflingly clear, a pure musical threnody…[it]
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>>M.G. Stephens, in Jacket.
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>>
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>George Bowering
>
>. . . or liver and onions
>
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the

poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
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into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

94. Angela Vasquez-Giroux
Re: competitions
Mon 9 Aug 2010

maybe my brain is on hiatus already, but for the life of me, I can't figure out what's wrong with "there are a total".

On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:

> *The ad for a competition that you have included says*
> *"there are a total"*
>
> *Are we to take it that entrants have to try to achieve that level of*
> *English usage?*
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> *aesthetic context -unlike australia where the pretence is almost always the*
> *best of the best - it may be acknowledged that different judges have*
> *different tastes but the blandout conventionalism of the basic premise is*

> *rarely challenged*
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> *(wasnt going to raise this issue again but provoked by the above appearing on my facebook page with the usual suggestion that i 'like' it. i 'x'ed it, with the reason 'offensive', but perhaps shdve clicked 'misleading')*
>
> *George Bowering*
>
> *Hiyo, Aluminum, away!*

↑ Index

95. Tenney Nathanson
Re: John Wieners: HELLO JOHN, from 2010
Mon 9 Aug 2010

—

↑ Index

96. Hugh Behm-Steinberg
Announcing issue nine of Eleven Eleven
Mon 9 Aug 2010

Announcing the release of Issue #9, our summer print issue of Eleven Eleven, a journal of literature and art published by the graduate writing program at California College of the Arts.

Featuring brilliant poetry by Rae Armentrout, Elizabeth Bachinsky, Diego BÃ¡ez, Ching-in Chen, Amanda Chiado, Patrick Culliton, Barbara Cully, Ariel Dorfman, Denise Duhamel, Craig Foltz, Sarah Fox, Molly Gaudry, Susanne Gardinier, Samantha Giles, Gabe Gomez, Noah Eli Gordon, K. Lorraine Graham, ali lanzetta, Clarence Major, Natasha Marin, Catherine Meng, Toni Mirosevich, ErÃn Moure, Sachiko Murakami, Alexis Orgera, Danielle Pafunda, Melissa M. Parks, Elizabeth Robinson, Fred Schmalz, Heidi Lynn Staples, Jordan Stempleman, Bronwen Tate, Laura Ulewicz, Afaa M. Weaver, Joshua Marie Wilkinson, Jordan Windholz and Sarah Fran Wisby;

Dazzling prose by Preston Allen, Amelia Beamer, Sean Bernard, Elizabeth Bernstein, Aurora Brackett, J Morris, Manuel MuÃ±oz, Alissa Nutting, Hilton Obenzinger, Loren Rhoads, and Julie Wittes Schlack;

Wonderful translations of work by Georges-Olivier ChÃ¢teaureynaud (Edward Gauvin), Maria Negroni (Michelle Gil-Montero) and Bernard NoÃ«l (EleÌna Rivera);

Provocative drama by Bennett Fisher and L. Robert Griffin;

and Banging art by Bradley Castellanos, Phillip Dvorak, CÃ©line Fernbach, Daniel Gordon, Karna Kurata, Wayne Levin, Polixeni Papapetrou, Romain Philippon, Leah Raintree, Sage Sohier and Lars TunbjÃ¶rk.

Plus reviews of Sum of Every Lost Ship by Allison Titus and Model Home by Eric
Puchner!
All this and only $10! Just go to
http://www.spdbooks.org/Producte/1548243910/eleven-eleven-vol-9-2010.aspx

Subscriptions? Four years, just $30! Make checks out to California College of the Arts, Attn: Eleven Eleven.

What's more, we're currently reading for issue 10, our winter online issue.

Send writing and/or checks to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

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97. Cate Marvin

VIDA: Women in Literary Arts -- One Year Later: PLEASE READ!

Mon 9 Aug 2010

---- Forwarded Message ----
From: Cate Marvin <[redacted]>
To: Cate Marvin <[redacted]>
Sent: Sun, August 8, 2010 2:00:11 PM
Subject: VIDA: Women in Literary Arts -- One Year Later: PLEASE READ!

Dear Friend,

Itâ€™s quite strange to realize it was only a year ago I sat hunkered down in my sweaty apartment writing an email that seemed to blast right out of my head.

If you received this missive, youâ€™ll know Iâ€™d spent the evening folding a LOT of laundry â€“ an endless chore made worse by the fact I was not only folding my laundry, but also that of my 8 month old daughter (any parent will attest that the act of sorting a mountain of brightly patterned shirts, socks and pajamas is in itself a certain hell). After projecting myself into the mindset of the narrator of Tillie Olsenâ€™s seminal short story â€œI Stand Here Ironing,â€ I allowed myself a couple glasses of wine. This, I believe, was a key factor in my committing the most grievous of email sins.

For not only did I send my email to numerous peopleâ€” worse, I concluded my missive with a most lamentable statement: â€œFeel free to forward this to anyone and everyone you think might be interested.â€

This email, titled: â€œAs I Stood Folding Laundry: Womenâ€™s Writing Now,â€ was spurred by my disgruntlement over the fact an AWP proposal Iâ€™d submitted--addressing a rhetorical means of dissent in contemporary American womenâ€™s poetry--had been rejected. In my email I worried aloud about whether this panel had been dismissed because of its distinctly feminist overtones, while also noting certain trends Iâ€™d observed in the literary world: specifically how male literary achievements are so often deemed more important than those of women with regard to publication, criticism, reviews, awards, etc.

While this disparity had long seemed obvious to me, Iâ€™d never before had the nerve to speak to it openly.

My email went on to describe my fantasy of creating an association that would serve to unite women writers, across genres, aesthetics, ethnicities and generations. Indeed, in the simple act of conceiving such an organizationâ€™s potential, I got so fired up that evening it seemed to me perfectly reasonable that I send my thoughts to every female writer I knew.

The following morning my in-box was full.

In less than twelve hours, Iâ€™d already received numerous repliesâ€”some from female poets I considered so awe-inspiringly important I was stunned to see their names appear on my computerâ€™s screen; others from women writers Iâ€™d never met, who wrote compelling accounts of their own frustrations, each one expressing a desire to create a national forum for the very issues my email had addressed.

I was awed by the response. But I was also afraid. Because I recognized that Iâ€™d unwittingly taken on a responsibility to remain true to all that Iâ€™d written only the night before. I realized I would not only need to acknowledge the immediate support with which my proposal had been received, but that I must also embrace it. I discovered that it was due to the poet Erin Belieuâ€™s

initiative that my email reached the astonishing number of people it did. It was she who sent my email to some forty established female poets, who then sent it on to the female writers they knew. It was due to Erinâ€™s initial enthusiasm that my email went, as they say, viral, ending up on blogs, listservs and in newspapers throughout the country

So it only seemed fair to turn to the culprit who had so thoroughly disseminated my thoughts. I didnâ€™t in fact know Erin Belieu well personally, but I knew she had a reputation for gumption and guts, something this fantasy organization was going to need to get off the ground.

One short phone call later and I now had a co-director. It was that day that Erin and I co-founded the organization that began as WILLA, and has now transformed into a different name--VIDA: Women in Literary Arts.

[To create a more distinct identity and preempt possible legal issues, WILLA â€¨is now VIDA. We are confident that we've already begun to grow into our new â€¨name and feel that "VIDA" better reflects the vitality of our organization.]

So I write to you a year later from a poorly air-conditioned room while suffering the advances of a particularly persistent mosquito. I still have laundry that needs sorting. However, I can say that my life as a female writer been not only been invigorated, but deeply altered, in the best sense of the word, by the email I almost regretted sending a year ago.

VIDAâ€™s had a great first year. A few of many highlights include our mention in the New York Times for calling outPublisherâ€™s Weekly â€œTop Ten Best Books of 2009,â€ and their egregiously â€œfemale-freeâ€ list. VIDA also hosted a number of readings and conversations, including our AWP Evening of Burlesque, Roller Derby And Literature, which turned out to be just as thought provoking and fun as weâ€™d wanted our debut to be. Weâ€™ve recently been asked by AWP to be a sponsor of next yearâ€™s conference in Washington DC and are busily scheming to make our follow up just as memorable.

There are many more things under way for VIDA this year: we have a spiffy new website and blog (www.vidaweb.org) with articles and features youâ€™ll want to check out as well as a new Facebook page where you can find out about VIDA events and join the thousands of people there whoâ€™ve entered into our conversation. Weâ€™re also moving along in planning a national conference for those who want to support and know more about literature written by women. Itâ€™s heavy-lifting, but weâ€™re devoted to making this enormous and financially complicated project happen. More information will be coming about this soon.

Thank you for reading this. I hope that you will once again: â€œFeel free to forward this to anyone and everyone you think might be interested.â€

Your friend,

Cate
--
Cate Marvin, Associate Professor
Department of English
College of Staten Island, CUNY

Co-Director, VIDA: Women in Literary Arts

catemarvin.com

vidaweb.org

****
Poetry, Publishing, Women & the Internet
+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

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98. michael farrell
Re: competitions
Mon 9 Aug 2010

rodeo vernacular?

> *Date: Mon, 9 Aug 2010 12:24:01 -0700*
> *From:* [redacted]
> *Subject: Re: competitions*
> *To:* [redacted]
>
> *The ad for a competition that you have included says*
> *"there are a total"*
>
> *Are we to take it that entrants have to try to achieve that level of*
> *English usage?*
>
> *gb*
>
> *On Aug 7, 2010, at 4:27 PM, michael farrell wrote:*

> *a rodeo to an apple bob - this to most poetry comps -*
>
> *http://www.nycmidnight.com/2010/FFC/challenge.htm*
>
> *one thing i like about many u.s. poetry comps is that they have an aesthetic context -unlike australia where the pretence is almost always the best of the best - it may be acknowledged that different judges have different tastes but the blandout conventionalism of the basic premise is rarely challenged*
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> *(wasnt going to raise this issue again but provoked by the above appearing on my facebook page with the usual suggestion that i 'like' it. i 'x'ed it, with the reason 'offensive', but perhaps shdve clicked 'misleading')*
>
> *welcome.html*
>
> *George Bowering*
>
> *Hiyo, Aluminum, away!*

↑ Index

99. David Seaman

Re: competitions

Mon 9 Aug 2010

While those of us in the grammar police (either official or clandestine) like to disparage any errors, we must also recognize that usage is flexible and evolving, It may be that there are myriad ways to express things, with a whole range of "levels of usage." Let's live with it and enjoy it.

David ï»¿

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 09 Aug, 2010,at 03:24 PM, George Bowering <[redacted]> wrote:

> *The ad for a competition that you have included says*
> *"there are a total"*
>
> *Are we to take it that entrants have to try to achieve that level of*
> *English usage?*
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> *welcome.html*
>
> *George Bowering*
>
> *Hiyo, Aluminum, away!*

↑ Index

100. **David Seaman**

Re: a somewhat silly question.

Mon 9 Aug 2010

Congratulations, first of all!

Formats can vary a l
Dear Angela,

Congratulations, first of all!

Formats can vary a lot, but your idea of a poem to a page sounds like a good standard. Hence, 85 poems?

Davidï»¿

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 06 Aug, 2010,at 04:40 PM, Angela Vasquez-Giroux <[redacted]> wrote:

> *dear poets --*
>
> *a press has asked to view my manuscript (yipee!) but, having not been published before, i am in need of a bit of guidance.*
>
> *i'm working in standard MS word. if my press generally publishes books of between 85-100 pages, how many pages of word doc does that make?*
>
> *(in my MS, the poems don't share pages)*
>
> *any help is greatly appreciated!*
>
> *thanks,*
>
> *angela*

↑ Index

101. **amy king**
Re: competitions
Mon 9 Aug 2010

Hear, hear! Or at least relax a bit and channel that energy towards something actually worth combatting...

****
Poetry, Publishing, Women & the Internet
+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

----- Original Message ----
From: David Seaman <[redacted]>
To: [redacted]
Sent: Mon, August 9, 2010 10:30:19 PM
Subject: Re: competitions

While those of us in the grammar police (either official or clandestine) like to disparage any errors, we must also recognize that usage is flexible and evolving, It may be that there are myriad ways to express things, with a whole range of "levels of usage." Let's live with it and enjoy it.

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> *appearing on my facebook page with the usual suggestion that i*
> *'like' it. i 'x'ed it, with the reason 'offensive', but perhaps*
> *shdve clicked 'misleading')*

> *welcome.html*
>
> *George Bowering*
>
> *Hiyo, Aluminum, away!*

↑ Index

102. **Jared Schickling**
Re: "Entitlements: Post-Modernity, Capitalism, and the Threat to Poetry's > History" by Adam Fieled
Tue 10 Aug 2010

Adam Fieled,

Your love affair with categories and search for edifying "upward" feelings lead you to say some truly stupid things in your essay.

Post-modernity's "lack of real engagement with history" etc.

I find it interesting how well you resist or miss what the poetic interest in Marxist theory has been.

Written like a true capitalist.

Don't be jealous.

Cheers.

↑ Index

103. **George Bowering**
Re: competitions
Tue 10 Aug 2010

I guess that there is so much relaxing going on that I don't have to contribute to it.

gb

On Aug 9, 2010, at 8:24 PM, amy king wrote:

> *Hear, hear! Or at least relax a bit and channel that energy*
> *towards something*
> *actually worth combatting...*

****
Poetry, Publishing, Women & the Internet
+ http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

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----- Original Message -----
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To: [redacted]
Sent: Mon, August 9, 2010 10:30:19 PM
Subject: Re: competitions

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>
> *George Bowering*
>
> *Hiyo, Aluminum, away!*
>
> *guidelines &*
>
> *guidelines &*
>
> *welcome.html*

George Bowering

A ne'er-do-well who loves you

↑ Index

104. George Bowering
Re: competitions
Tue 10 Aug 2010

On Aug 9, 2010, at 11:58 PM, George Bowering wrote:

> *Okay.*
> *"are" is a plural verb.*
> *"a total" is singular.*
> *You're supposed to put a singular with a singular.*
> *For example: "There is a total"*
> *Or "there is a building."*
> *Then you put a plural with a plural.*
> *For example: "there are totals"*
> *Or "there are buildings."*
>
> *g*
>
> *On Aug 9, 2010, at 12:46 PM, Angela Vasquez-Giroux wrote:*
>
> *maybe my brain is on hiatus already, but for the life of me, I can't figure*
> *out what's wrong with "there are a total".*
>
> *On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:*
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> *The ad for a competition that you have included says*
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>
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> *with the reason 'offensive', but perhaps shdve clicked*
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> *welcome.html*
>
> *George Bowering*
>
> *Hiyo, Aluminum, away!*
>
> *guidelines*
>
> *welcome.html*
>
> *George Bowering*
>
> *<Dragons.jpeg>*

George Bowering

. . . or liver and onions

↑ Index

105. Obododimma Oha
Vehicle Nicknames as Public Discourse
Tue 10 Aug 2010

"A talking public is very useful to business, and the Nigerian vehicle nickname geniuses are doing a good job in semiotically reinventing the vehicles for the overflooded Nigerian automobile market."

Read full text of "Vehicles Nicknames as Public Discourse<http://234next.com/csp/cms/sites/Next/Opinion/5604760-182/story.csp>"
at:

http://234next.com/csp/cms/sites/Next/Opinion/5604760-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

106. michael farrell
new cordite
Tue 10 Aug 2010

---

cordite #33: creative commons

http://www.cordite.org.au/

↑ Index

107. Gary Sullivan
URL for original poetry comics art
Tue 10 Aug 2010

Sent the wrong URL before, sorry. It's at:

http://newlifecomic.blogspot.com

↑ Index

108. Jeffrey Side

The new ebook from Argotist Ebooks is “Doom Cusp” by David Meltzer

Tue 10 Aug 2010

The new ebook from Argotist Ebooks is â€œDoom Cuspâ€ by David Meltzer
Description:
"Doom Cusp" by David Meltzer is dedicated to the California artist Wallace Berman who was one of Meltzer's mentors when he became exiled there from Brooklyn. Berman's use of the Hebrew alphabet and especially the Aleph in his collages, reminded Meltzer of the presences of the Holocaust and seemed relevant today in the midst of another series of Holy Wars and their ultimate futility.

Available as a free ebook here:
http://www.lulu.com/product/ebook/doom-cusp/12186424

↑ Index

109. Angela Vasquez-Giroux

Re: a somewhat silly question.

Tue 10 Aug 2010

Thanks, David! The whole process is both overwhelming and exhilarating -- all to have the chance to get the book out. It's a good problem to have, and your advice is making it more manageable!

On Mon, Aug 9, 2010 at 10:37 PM, David Seaman <[redacted]> wrote:

> *Congratulations, first of all!*
>
> *Formats can vary a l*
> *Dear Angela,*
>
> *Congratulations, first of all!*
>
> *Formats can vary a lot, but your idea of a poem to a page sounds like a good standard. Hence, 85 poems?*
>
> *Davidï»¿*
>
> *David W. Seaman, Ph.D.*
> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*

> *Follow my Twitter poetry at dseaman40*
>
> *YouTube video of my Venice Biennale poem:*
> *http://www.youtube.com/watch?v=JQ5bOuJBN_k*
>
> *On 06 Aug, 2010,at 04:40 PM, Angela Vasquez-Giroux <*
> *[redacted]> wrote:*
>
> *dear poets --*
>
> *a press has asked to view my manuscript (yipee!) but, having not been published before, i am in need of a bit of guidance.*
>
> *i'm working in standard MS word. if my press generally publishes books of between 85-100 pages, how many pages of word doc does that make?*
>
> *(in my MS, the poems don't share pages)*
>
> *any help is greatly appreciated!*
>
> *thanks,*
>
> *angela*

↑ Index

110. **Daniel Zimmerman**

Re: competitions

Tue 10 Aug 2010

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html
writes:
"While those of us in the grammar police (either official or clandestine) like to disparage any errors, we must also recognize that usage is flexible and evolving, It may be that there are myriad ways to express things, with a whole range of 'levels of usage.' Let's live with it and enjoy it."

.....

Ummm . . . :

"a total" ("a"=singular)
"is" (singular)
"This place is a total wreck."

"totals" (plural)
"are" (plural)
"Several totals are required to ensure accuracy."

The newest proposal for national educational standards in the U. S. recommends teaching grammatical agreement in grade three (the first grammatical principle mentioned in that set of standards). Many of my students in college composition seem unable to distinguish between one and more than one. Perhaps only a tiny neurological window exists for hard-wiring agreement, but given recent work in brain plasticity, I doubt it--though a fourteen-week semester usually proves insufficient for rehab. As Yale grad G. W. Bush wondered, "Is our children learning?" Good enough? Enjoy that?

~ Dan Zimmerman, Ph.D.
[redacted]

----- Original Message -----
From: "Angela Vasquez-Giroux" <[redacted]>
To: <[redacted]>
Sent: Monday, August 09, 2010 3:46 PM
Subject: Re: competitions

> *maybe my brain is on hiatus already, but for the life of me, I can't figure*
> *out what's wrong with "there are a total".*
>
> *On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:*
>
> *The ad for a competition that you have included says*
> *"there are a total"*
>
> *Are we to take it that entrants have to try to achieve that level of*
> *English usage?*
>
> *gb*

> *On Aug 7, 2010, at 4:27 PM, michael farrell wrote:*
>
> *a rodeo to an apple bob - this to most poetry comps -*
>
> *http://www.nycmidnight.com/2010/FFC/challenge.htm*
>
> *one thing i like about many u.s. poetry comps is that they have an aesthetic context -unlike australia where the pretence is almost always the best of the best - it may be acknowledged that different judges have different tastes but the blandout conventionalism of the basic premise is rarely challenged*
>
> *(wasnt going to raise this issue again but provoked by the above appearing on my facebook page with the usual suggestion that i 'like' it. i 'x'ed it, with the reason 'offensive', but perhaps shdve clicked 'misleading')*
>
> *George Bowering*
>
> *Hiyo, Aluminum, away!*
>
> *guidelines*

↑ Index

111. **CA Conrad**

Re: John Wieners: HELLO JOHN, from 2010

Tue 10 Aug 2010

Maria, Tenney, and everyone else, thanks.

Great news is that there is a COLLECTED WIENERS in the works!

How exciting is THAT????

But until then I strongly suggest interlibrary loan is the way to go, unless you can actually afford the prices the thieves trying to cash in on the Wieners legacy by jacking up his out of print stock.

It's a great day knowing Wieners will be BACK IN PRINT!
Conrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

112. Mark Weiss
Re: competitions
Tue 10 Aug 2010

Total is singular. "There are ten books," but "there is a total of ten books."

At 03:46 PM 8/9/2010, you wrote:
>maybe my brain is on hiatus already, but for the life of me, I can't figure
>out what's wrong with "there are a total".
>
>On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:
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> > The ad for a competition that you have included says
> > "there are a total"
> >
> > Are we to take it that entrants have to try to achieve that level of
> > English usage?
> >
> > gb
> >
> >
> >
> >
> > On Aug 7, 2010, at 4:27 PM, michael farrell wrote:
> >
> > a rodeo to an apple bob - this to most poetry comps -
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> >> one thing i like about many u.s. poetry comps is that they have an
> >> aesthetic context -unlike australia where
> the pretence is almost always the

> >> best of the best - it may be acknowledged that different judges have
> >> different tastes but the blandout conventionalism of the basic premise is
> >> rarely challenged
> >>
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appearing
> >> on my facebook page with the usual
> suggestion that i 'like' it. i 'x'ed it,
> >> with the reason 'offensive', but perhaps shdve clicked 'misleading')
> >>
> >>
> >>
> >>
> >
> > George Bowering
> >
> > Hiyo, Aluminum, away!
> >
> >
> >
> >
> >
> >
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

113. Bonnie MacAllister

Bonnie MacAllister: Crowning the May Queen

Tue 10 Aug 2010

> *Bonnie MacAllister performs on August 23rd at National Mechanics for the Fringe Festival Cabaret of a.d. amorosi's Monday Night Club (hosted by Needles Jones). She will show poetic films and do her deconstructed performance poetry as well as preview work from her piece in the Philadelphia Live Arts and Fringe Festival.*

http://www.nationalmechanics.com/philadelphia-old-city-events

Please find the link to MacAllister's show in the Fringe:
http://www.livearts-fringe.org/details.cfm?id=14009

MacAllister wrote "Crowning the May Queen," one of four shorter works that comprise "The Waiting Room" (a production of Green Light Arts). The piece stars Kelly DeVose and TS Hawkins. "Crowning the May Queen" is deeply rooted in MacAllister's time in Ethiopia on a 2009 Fulbright-Hays. "The Waiting Room" features other short works by local Philadelphia women playwrights including Deborah Leigh Scott, Gabrielle Corsaro, and Vivian Appler. -- http: http://www.greenlightarts.org/ http://www.facebook.com/pages/Green-Light-Arts/300541836284 (Facebook)

Green Light Arts develops programs that create opportunities for women artists to have a positive impact on our community.

Green Light Arts is committed to its membership. By creating programs including The New Light Series, The Women’s Art Show, The Fiscal Partnership Program and The Emerging Artist Mentorship Program we unite our membership and offer new opportunities for collaboration and multidisciplinary creation. Our Fiscal Partnership program enables members the freedom to bring their artistic vision to life.

Green Light Arts supports women artists and believes that our strength lies in our ability to work together and to support each other.
--
http://bonnie-macallister.blogspot.com
http://tinyurl.com/bonnie-macallister

↑ Index

114. **steve russell**
Re: New Narrative
Tue 10 Aug 2010

---

i was just getting used to the old narrative & along comes the Fucking New narrative.

the new narrative does nothing to enhance the old narrative.
i'm close to giving Up ... on Lit?
on life?

i don't want an Art that imitates life or a life that imitates Art ... i want to imitate myself dreaming.
No, even my dreams have become boring.
Ugh ...

_____
From: steve dalachinsky <[redacted]>
To: [redacted]
Sent: Wed, August 4, 2010 3:45:55 PM
Subject: Re: New Narrative

make sure those books don't have bedbugs

On Tue, 3 Aug 2010 14:44:11 -0400 Emma Bolden <[redacted]>
writes:
> I think I am going to start a movement call Old Narrative. It will
> involve putting old books in a blender and seeing what happens.
>
> How does the New Narrative relate to New Narrativism, I wonder?
>
> Sent from my iTelephoning Device
>
> On Aug 3, 2010, at 12:40 PM, John Cunningham
> <[redacted]> wrote:
>
> > Thank you, Christophe. I enjoyed reading your response even though
> it didn't
> > enlighten me one little bit. Still, the humour was entertaining.
> > John Herbert Cunningham
> >
> > -----Original Message-----
> > From: Poetics List (UPenn, UB)
> [mailto:[redacted]] On
> > Behalf Of Christophe Casamassima

> > Sent: August-03-10 7:12 AM
> > To: [redacted]
> > Subject: Re: New Narrative
> >
> > It's like old narrative, but newer. Eventually it will get old
> and
> > become the not so new but not as old as the old new narrative. My
> God,
> > a hundred years from now the Library of Congress system will be
> > inundated by huge strings of genre names.
> >
> > Christophe "not as old as I was tomorrow" Casamassima
> >
> > On Mon, Aug 2, 2010 at 10:55 PM, John Cunningham
> > <[redacted]> wrote:
> >> I recently heard about this new literary phenomenon called the
> New
> >> Narrative. What is this?
> >>
> >> John Herbert Cunningham
> >>
> >>
> >>
> >
> guidelines
> >
>
>
>

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115. Aaron Belz

widespread acceptance, please

Tue 10 Aug 2010

Esteemed all,

I am seeking widespread acceptance for my second book, Lovely, Raspberry, which recently came out from Persea.

Toward that end I request that each of us spends 7:20 viewing http://www.youtube.com/watch?v=Io0nUeDp7Ks Many of those poems are in

the book. If you can identify the video's theme music, I might send you a free signed copy!

Anyway, email me off list and let's reconnect. There's a chance it's been way too long.

Belz

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116. Alexander Dickow
ekleksographia: the france issue
Wed 11 Aug 2010

Ahadada Books' online journal Ekl
Friends, Strangers and Fellow Poets,

Ahadada Books' online journal Ekleksographia presents
Wave Three: The France Issue,
http://ekleksographia.ahadadabooks.com/france/
in memory of Raymond Federman
and guest edited by Alexander Dickow,

featuring original work and translations by the editor and by

Barbara Beck, Philippe Beck, Audrey van de Sandt, Alexis Tchoudnowsky, David Christoffel, Alessandro De Francesco, Noura Wedell, Jennifer K. Dick, Henri Droguet, Raymond Federman, Pierre Le Pillouër, Bruno Fern, Frédéric Forte, Michelle Noteboom, Albane Gellé, Liliane Giraudon, Mark Weiss, Amy Hollowell, Pierre Joris, Margaret Konkol, Nicholas Manning, Elisa McCool, Maria Rusanda Muresan, Jean-Claude Pinson, Leemore Malka, Jody Pou, Christian Prigent, Rufo Quintavalle, Joe Ross, James Sacré, David Ball, Alexandra Sashe, Eric Suchère, Carrie Noland, George Vance, Chet Wiener and Geneva Chao,

And featuring these reviews:

Adam Biles reviews Napoleon's Travelling Bookshelf by Sarah Hesketh
Nicholas Manning reviews Strata by Joe Ross
Jennifer K. Dick reviews Kardia by Claude Royet-Journoud
Margaret Konkol reviewsWIW?3: Hold me tight. Make me happy by C. J. Martin

With Thanks to Daniel Sendecki and Robert Dickow for their technical assistance.

Thank you for reading, and for helping us spread the news!

www.alexdickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

↑ Index

117. Nate Pritts
H_NGM_N BKS
Wed 11 Aug 2010

Our first book, a reissue of William Heyen's LORD DRAGONFLY, is available now & here:

http://www.h-ngm-n.com/lord-dragonfly

The book includes the full text of the original volume with new notes by the author, a preface by series editor Nate Pritts & a critical appreciation by Matthew Henriksen.

In the coming months, check back for full-length poetry:

WOLF FACE by Matt Hart - October
HOW LIKE FOREIGN OBJECTS by Alexis Orgera - November
I AM NOT A PIONEER by Adam Fell - February

thx,
np

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

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118. Louis Armand
Hidden Agendas/Unreported Poetics
Wed 11 Aug 2010

A brief note in response to some queries on the UK Poetics list...

For anyone here interested in reviewing/ordering _Hidden Agendas/Unreported Poetics_ (published in June), details about the book can be found at litteraria/ff.cuni.cz/hidden_agendas.html. Review editors are welcome to send an email to [redacted] to reserve a copy. Contributors to _HA_ are Ali Alizadeh, Livio Beloi, Jeremy Davies, Stephan Delbos, Michel Delville, Johanna Drucker, Michael Farrel, Allen Fisher, Vincent Katz, Stephen Muecke, Jena Osman, Michael Rothenberg, Lou Rowan, Kyle Schlesinger, Robert Shepperd, Stephanie Strickland, John Wilkinson... This book ISN'T available via Amazon, etc.

Best,
Louis Armand

--
Louis Armand
Centre for Critical & Cultural Theory, Philosophy Faculty, Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH REPUBLIC
www.louis-armand.com www.litterariapragensia.com
www.vlakmagazine.com

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119. Aldon Nielsen
Yunte in NYT
Wed 11 Aug 2010

Our good friend Yunte Huang's new book is featured in this morning's New York Times:

Charlie Chan: A Stereotype and a HeroBy CHARLES McGRATHPublished: August 10, 2010

Enlarge This Image<http://www.nytimes.com/2010/08/11/books/11chan.html?_r=1&ref=todayspaper>To many Asian-Americans, Charlie Chan is an offensive stereotype, another sort of Uncle Tom. Chan, the hero of six detective novels by Earl Derr Biggers and 47 Hollywood movies between 1926 and 1949, not to mention a 1970s Hanna-Barbera cartoon series <http://www.imdb.com/title/tt0068037/>, is pudgy, slant-eyed and inscrutable, and he speaks in singsong fortune-cookie English, saying things like, “If befriend donkey, expect to be kicked.” The California-born author and playwright Frank Chin<http://chintalks.blogspot.com/>, who has written essays denouncing Chan, would like to see him disappear altogether. <http://www.nytimes.com/2010/08/11/books/11chan.html?_r=1&ref=todayspaper> Twentieth Century Fox Home Video

Warner Oland as Charlie Chan in the 1935 film “Charlie Chan in Paris.” More Photos » <http://www.nytimes.com/slideshow/2010/08/10/books/11chan-ss.html> Multimedia Slide Show<http://www.nytimes.com/slideshow/2010/08/10/books/11chan-ss.html?ref=books> The 'Real' Charlie Chan<http://www.nytimes.com/slideshow/2010/08/10/books/11chan-ss.html?ref=books> Enlarge This Image<http://www.nytimes.com/2010/08/11/books/11chan.html?_r=1&ref=todayspaper> <http://www.nytimes.com/2010/08/11/books/11chan.html?_r=1&ref=todayspaper> Ruth Fremson/The New York Times

Yunte Huang has written an absorbing history of the legendary Charlie Chan.More Photos » <http://www.nytimes.com/slideshow/2010/08/10/books/11chan-ss.html>

But Yunte Huang, who was born and grew up in China, can't get enough of Chan and has written a book about his obsession: "Charlie Chan: The Untold Story of the Honorable Detective and His Rendezvous With American History." The book, which comes out from Norton next week, is part memoir, part history, part cultural-studies essay and part grab bag of odd and little-known details.

Biggers, who overlapped at Harvard with T. S. Eliot<http://topics.nytimes.com/top/reference/timestopics/people/e/t_s_eliot/index.html?inline=nyt-per> but did not exactly share his literary taste, said he got the idea for Chan while sitting in the New York Public Library<http://topics.nytimes.com/top/reference/timestopics/organizations/n/new_york_public_library/index.html?inline=nyt-org> in 1924 and reading about a real-life Honolulu detective named Chang Apana. Mr. Huang suggests that Biggers may have misremembered the details, but there is no doubt that Apana was the model for Chan, and Mr. Huang gives a full account of a life that was in many ways more interesting than the fictional version: born in Hawaii to Chinese parents, Apana moved to China and then back to Hawaii, where despite being virtually illiterate, he rose in the detective ranks of the Honolulu police. He wore a cowboy hat, carried a bullwhip and was said to leap from rooftop to rooftop like a human fly.

Mr. Huang gives an equally full account of Chan's movie history<http://charliechanfamily.tripod.com/> and of the actor with whom he was most memorably associated: a Swede named Warner Oland, who played a Jew in the first talkie, "The Jazz Singer," and then, because he had vaguely Asian features, made a specialty of Oriental villains. (The original Chan, George Kuwa, was Japanese.) Oland was a heavy drinker, Mr. Huang writes, and liked to take a nip before slipping into the Chan persona: it slowed down his speech and put a congenial, Chan-like grin on his face. In 1938, after Oland had boozed himself to a premature death and was replaced by an American named Sidney Toler, movie producers encouraged him to try the same trick.

But the most interesting story in "Charlie Chan" is Mr. Huang's own. "I have an alphabetic destiny," he said, laughing, over lunch in Chinatown last week. In the late 1980s he had been a student at Beijing University and, after the protests in Tiananmen Square in 1989, where he would have been on the day tanks opened fire if his parents hadn't lured him home on a false pretense, he determined to leave China. He got hold of a guidebook to American colleges, and "Alabama starts with A," he pointed out. "I was pretty desperate to get out

of the country and the University of Alabama<http://topics.nytimes.com/top/reference/timestopics/organizations/u/university_of_alabama/index.html?inline=nyt-org> was the first school I looked up." He added that when he got there, "Tuscaloosa was another planet," and went on: "Nobody walked in the street. Everything was so slow, so clean and so empty."

When he got sick of the South, Mr. Huang said, he decided to go to Buffalo for a Ph.D. in English literature. He felt, he writes in "Charlie Chan," "like a bottom-feeding fish, one that cannot see the light of day in the muddy pond of America."

But why Buffalo? "Buffalo begins with B," he said, grinning. He worked as a delivery boy there, but happily gave up the restaurant business. "Graduate school is really easy compared to restaurant work," he pointed out.

At an estate sale he bought a couple of Biggers's novels and was immediately hooked. He began renting all the Chan movies he could find.

Mr. Huang, who is 41, divorced and the father of a young daughter, speaks nearly perfect, idiomatic English. He learned the language, he said, from listening to Voice of America<http://topics.nytimes.com/top/reference/timestopics/organizations/v/voice_of_america/index.html?inline=nyt-org>broadcasts with his family and also from going to church in Tuscaloosa. "On Sunday morning I'd stand on the corner carrying a Bible," he explained, "and people would stop and ask what church I was going to. 'Yours,' I'd say. I saw a lot of churches that way."

After Buffalo he spent four years teaching literature at Harvard, in Cambridge, Mass., before taking a job at the University of California, Santa Barbara<http://topics.nytimes.com/topics/reference/timestopics/organizations/u/university_of_california/index.html?inline=nyt-org>, and next year he has a fellowship at Cornell<http://topics.nytimes.com/top/reference/timestopics/organizations/c/cornell_university/index.html?inline=nyt-org>. "I'm kind of stuck in the C's right now," he said, "and I can't really move on. "Charlie Chan — that's a double C."

Chan was an obsession he pursued for years, he said, while trying to write a memoir called "The Yellow Alabaman" until a friend encouraged him to put that book aside and write instead about the detective. It was the aphorisms, the fortune-cookie sayings<http://www.reellifewisdom.com/the_top_10_wise_quotes_from_charlie_chan>, that first attracted him, and then he became interested in the way Chan is a projection of American fears and American imaginings about China — an

embodiment, as he writes in the book, of “both the racist heritage and the creative genius” of his adopted nation’s culture.

Over lunch he said: “I grew up watching Chinese opera, where you have some of that same exaggeration, and growing up in that literary culture was very useful for understanding cultural ventriloquism and the whole idea of crossing over. It was fascinating to see how Chan was a sort of ‘yellowface’ performance.” He added that in the 30s the Charlie Chan movies were immensely popular in China, of all places, where they were seen as an antidote to the sinister caricature of the Fu Manchu films, but that attitudes had changed. Not long ago he was discussing with a Chinese publisher the possibility of translating “Charlie Chan” himself and bringing it out in China. The publisher listened politely and said, “Right now we’re actually more interested in Fu Manchu.” A version of this article appeared in print on August 11, 2010, on page C1 of the New York edition. --

Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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120. Mark DuCharme

Stratford Park Reading Series: NAKA PIERCE & PUSATERI, Sept. 16th

Wed 11 Aug 2010

The Stratford Park Reading Series

proudly presents...

Michelle Naka Pierce & Chris Pusateri

THURSDAY, SEPTEMBER 16th at 7:30 p.m.

A Donation is requested— but All are welcome!

A reception will follow the reading.

§

Address: 3030 O'Neal Parkway, Boulder, CO

http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Born in Tokyo, Japan, Michelle Naka Pierce is the author of Beloved Integer and Tri/via, a collaboration with Veronica Corpuz. Excerpts from her manuscript She, A Blueprint for Intersurface, with collage art by Sue Hammond West, have been published in American Letters & Commentary, Trickhouse, Mandorla, Foursquare, Sous Rature, Upstairs at Duroc, and elsewhere. Pierce spent her sabbatical living in London and working on her new manuscript, tentatively titled Continuous Frieze Bordering Red, which contemplatives Rothko's floating borders in relation to unstable cultural borders. She is currently an associate professor and director of the writing center at Naropa University.

§ Born in the American midwest, Chris Pusateri has lived for extended periods in London, Mexico City and Kingston, Jamaica. He is the author of eight books and chapbooks of poetry, most recently Anon (BlazeVox, 2008) and North of There (Dusie, 2007), and his poems and critical prose have appeared in numerous magazines, including American Letters & Commentary, Boston Review, Chicago Review, Verse, and many others. His current manuscript, The Liberties, was written while residing in England, and takes as its premise the surveillance architecture built into British public life. A librarian by trade, he currently lives in the unincorporated suburban hinterland that divides Denver from Boulder.

§

UPCOMING EVENTS IN THE STRATFORD PARK READING SERIES
November 11th: Matthew Cooperman & Aby Kaupang

§

If
you no longer wish to receive email announcements of upcoming events in

the Stratford Park Reading Series, please email
[redacted] with the subject line "SPRS: REMOVE."

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121. Cara Benson

Reading Reminder: Belladonna Dusie Thursday 8pm*

Wed 11 Aug 2010

Thursday, August 12, 2010; 8:00 pm
Belladonna* & Dusie present
Â
The Summer Reading
Please join us in celebrating these authors and their new books:
Â
Cara Benson: (made), BookThug
MairÃ©ad Byrne: The Best of (Whatâ€™s Left of) Heaven, Publishing Genius
Caroline Crumpacker: Recherche Theories, EtherDome Press
Susana Gardner: Herso, An Heirship in Waves, Black Radish Books
Eileen Myles: Importance of Being Iceland, Semiotext(e); Inferno, O/R
Kate Zambreno: O Fallen Angel, Chiasmus Press
Â
Location: Book Thug Nation: 100 N. 3rd St; Between Berry St & Wythe Ave; Williamsbug, Brooklyn
Admission: FREEÂ
Â
http://www.belladonnaseries.org/readingseries.html

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122. David Seaman

Re: competitions

Wed 11 Aug 2010

Get a life.

D
David W. Seaman, Ph.D.
http://perso
George,

Get a life.

D
David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 10 Aug, 2010,at 03:05 AM, George Bowering <[redacted]> wrote:

On Aug 9, 2010, at 11:58 PM, George Bowering wrote:

> *Okay.*
> *"are" is a plural verb.*
> *"a total" is singular.*
> *You're supposed to put a singular with a singular.*
> *For example: "There is a total"*
> *Or "there is a building."*
> *Then you put a plural with a plural.*
> *For example: "there are totals"*
> *Or "there are buildings."*
>
> *g*
>
> *On Aug 9, 2010, at 12:46 PM, Angela Vasquez-Giroux wrote:*
>
> *maybe my brain is on hiatus already, but for the life of me, I can't figure*
> *out what's wrong with "there are a total".*
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> *On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:*
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>
> *Are we to take it that entrants have to try to achieve that level of English usage?*
>
> *gb*
>
> *On Aug 7, 2010, at 4:27 PM, michael farrell wrote:*
>
> *a rodeo to an apple bob - this to most poetry comps -*
>
> *http://www.nycmidnight.com/2010/FFC/challenge.htm*
>
> *one thing i like about many u.s. poetry comps is that they have an aesthetic context -unlike australia where the pretence is almost*

> *always the*
> *best of the best - it may be acknowledged that different judges have*
> *different tastes but the blandout conventionalism of the basic premise is*
> *rarely challenged*
>
> *(wasnt going to raise this issue again but provoked by the above appearing*
> *on my facebook page with the usual suggestion that i 'like' it.*
> *i 'x'ed it,*
> *with the reason 'offensive', but perhaps shdve clicked*
> *'misleading')*
>
> *welcome.html*
>
> *George Bowering*
>
> *Hiyo, Aluminum, away!*
>
> *guidelines*
>
> *welcome.html*
>
> *George Bowering*
>
> *<Dragonsjpeg>*

George Bowering

. . . or liver and onions

↑ Index

123. Halvard Johnson

Halvard Johnson, Obras Públicas

Wed 11 Aug 2010

Dear Friends and Neighbors,

Just wanted to let you know that you're one click away from
another messy collection by Halvard Johnson. There, I've
said it, and here it is--

Obras Públicas
https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas

No extra charge for downloading it, printing it, passing it on. I will have to
charge you for deleting or ignoring this message.

Hal Serving the tri-state area.

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org>
*
*
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*
*
<http://www.hamiltonstone.org>*The Perfection of Mozart's Third Eye and Other Sonnets*
http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets

Tango Bouquet
<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en

<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
Theory of Harmony
*
https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf
*
Rapsodie espagnole

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https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/
rapsodi.pdf
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Sonnet Project*
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hsonnet.pdf
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*<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/
hsonnet.pdf>
G(e)nome*
*http://xpressed.wippiespace.com/fall03/genome.pdf
*

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124. Jonathan Morse
Grammar: folk belief vs. poetry
Thu 12 Aug 2010

On 8/10/2010 5:32 AM, Mark Weiss wrote:
> Total is singular. "There are ten books," but "there is a total of ten
> books."
Oh, let's be poetic and LISTEN to the grammar. Consider, for instance,
this sensitive passage from Randolph Quirk, Sidney Greenbaum, Geoffrey
Leach, and Jan Svartvik, _A Comprehensive Grammar of the English
Language_ (London: Longman, 1985):

"The _there_ of existential sentences . . . often determines concord, governing a singular form of the verb even when the following 'notional subject' is plural:

There's some people in the waiting room. <informal>

occurs alongside:

There are some people in the waiting room."

(Chapter 18.46, "The status of existential _there_ as subject," p. 1405)

The two sentences about people in the waiting room communicate slightly different senses of the word "there," don't they? Training yourself to hear the difference is one of the many things that poetry is good for.

So here's an exercise. Can you listen to this example from ch. 18.49, p. 1408, "There exist a number of similar medieval crosses in different parts of the country," and then articulate an explanation of why "There exists a number" would be computer language, not human language?

Jonathan Morse

> *At 03:46 PM 8/9/2010, you wrote:*
> *maybe my brain is on hiatus already, but for the life of me, I can't figure*
> *out what's wrong with "there are a total".*
>
> *On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:*
>
> *The ad for a competition that you have included says*
> *"there are a total"*
>
> *Are we to take it that entrants have to try to achieve that level of*
> *English usage?*
>
> *gb*
>
> *On Aug 7, 2010, at 4:27 PM, michael farrell wrote:*
>
> *a rodeo to an apple bob - this to most poetry comps -*
>
> *http://www.nycmidnight.com/2010/FFC/challenge.htm*
>
> *one thing i like about many u.s. poetry comps is that they have an*
> *aesthetic context -unlike australia where the pretence is almost always the*
> *best of the best - it may be acknowledged that different judges have*
> *different tastes but the blandout conventionalism of the basic premise is*
> *rarely challenged*
>
> *(wasnt going to raise this issue again but provoked by the above appearing*
> *on my facebook page with the usual suggestion that i 'like' it. i 'x'ed it,*
> *with the reason 'offensive', but perhaps shdve clicked 'misleading')*

George Bowering

Hiyo, Aluminum, away!

guidelines

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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125. **David Seaman**
Re: competitions
Thu 12 Aug 2010

Yes, I love it. George W Bush's language gave us a new perspective on the presidency and the electorate. Not to mention what a Yale education means. A level of usage, as I suggest.

David
David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 10 Aug, 2010,at 08:59 AM, Daniel Zimmerman <[redacted]> wrote:

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html
writes:
"While those of us in the grammar police (either official or clandestine) like to disparage any errors, we must also recognize that usage is flexible and evolving, It may be that there are myriad ways to express things, with a whole range of 'levels of usage.' Let's live with it and enjoy it."

.....

Ummm . . :

"a total" ("a"=singular)
"is" (singular)
"This place is a total wreck."

"totals" (plural)
"are" (plural)
"Several totals are required to ensure accuracy."

The newest proposal for national educational standards in the U. S. recommends teaching grammatical agreement in grade three (the first grammatical principle mentioned in that set of standards). Many of my students in college composition seem unable to distinguish between one and more than one. Perhaps only a tiny neurological window exists for hard-wiring agreement, but given recent work in brain plasticity, I doubt it--though a fourteen-week semester usually proves insufficient for rehab. As Yale grad G. W. Bush wondered, "Is our children learning?" Good enough? Enjoy that?

~ Dan Zimmerman, Ph.D.
[redacted]

----- Original Message -----
From: "Angela Vasquez-Giroux" <[redacted]>
To: <[redacted]>

Sent: Monday, August 09, 2010 3:46 PM
Subject: Re: competitions

> *maybe my brain is on hiatus already, but for the life of me, I can't figure*
> *out what's wrong with "there are a total".*
>
> *On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:*
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> *Are we to take it that entrants have to try to achieve that level of*
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> *a rodeo to an apple bob - this to most poetry comps -*
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> *aesthetic context -unlike australia where the pretence is almost always the*
> *best of the best - it may be acknowledged that different judges have*
> *different tastes but the blandout conventionalism of the basic premise is*
> *rarely challenged*
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> *with the reason 'offensive', but perhaps shdve clicked 'misleading')*
>
> *George Bowering*
>
> *Hiyo, Aluminum, away!*

> *guidelines*

↑ Index

126. **Tony Leuzzi**
Looking for someone to review new book of poems
Thu 12 Aug 2010

Hi everyone. If anyone's interested in reviewing Radiant Losses, my new book of poems from New Sins Press, I'd be glad to send you a review copy. It's been blurbed by Kevin Killian and Michael Waters--two VERY different poets who liked the work a lot. Any takers?

Tony Leuzzi

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127. **Ruth Lepson**
Re: John Wieners: HELLO JOHN, from 2010
Thu 12 Aug 2010

That IS great news--and as it should be. Thank you for the Wieners EPC, too.

On 8/10/10 10:50 AM, "CA Conrad" <[redacted]> wrote:

> *Maria, Tenney, and everyone else, thanks.*
>
> *Great news is that there is a COLLECTED WIENERS in the works!*
>
> *How exciting is THAT????*
>
> *But until then I strongly suggest interlibrary loan is the way to go, unless you can actually afford the prices the thieves trying to cash in on the Wieners legacy by jacking up his out of print stock.*
>
> *It's a great day knowing Wieners will be BACK IN PRINT!*
> *Conrad*

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128. Nicholas Karavatos

City of Tacoma & Puget Sound Poetry Connection's Distinguished Writer Series on Friday the 13th

Thu 12 Aug 2010

The City of Tacoma & Puget Sound Poetry Connection's Distinguished Writer Series presents poet Nicholas Karavatos and electronic guitarist Jeff Kelley performing in spontaneous collaboration at King's Bookshop at 7:000pm on Friday, August 13th. In this inter-media spoken word performance celebrating the publication of *No Asylum*, musician Jeff Kelley processes his pitched signals layering sound upon sounds in conversation with poet Nicholas Karavatos reciting his poems.

Intermedia Spoken Word with NICHOLAS KARAVATOS & JEFF KELLEY in Tacoma, WA
@
King's Bookshop
218 St. Helens Ave.
Tacoma, WA
@
7pm - Friday the 13th

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa's Muse, 2010) and the latest issue of *West Wind Review* (Ashland: University of Southern Oregon, 2010). In December 2009, Amendment Nine (Arcata) published his first book *No Asylum* http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer writes: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

NICHOLAS KARAVATOS lives near Dubai, teaching literature and writing at the American University of Sharjah in the United Arab Emirates. He has been an Assistant Professor there since 2006. From 2001 he had taught general studies at a small private college in Muscat, Sultanate of Oman.

NICHOLAS KARAVATOS is a graduate of Humboldt State University where he earned his B.A. in English with a minor in Art History (1986), and of New College of California where he earned an M.F.A. in Poetics (1999).

Audio Links: http://www.archive.org/details/NicholasKaravatos-2009December2-ArcataTheaterLoungeCalifornia
http://www.archive.org/details/NicholasKaravatos1992September20NorthCount

ryFairArcataPlaza http://www.archive.org/details/NicholasKaravatos-200818-AccidentGalleryInEurekaCa http://nicholaskaravatos.tumblr.com/

Info Links: http://pugetsoundpoetryconnection.art.officelive.com/default.aspx http://www.facebook.com/pages/Nicholas-Karavatos/253191112780 http://nicholaskaravatos.blogspot.com/

NO ASYLUM is available from these independent booksellers:
Arcata, CA – Northtown Books
La Jolla, CA – D.G. Wills Books
Portland, OR – Powell's Books
Salem, OR – Tigress Books
San Francisco, CA – Bird & Beckett
San Francisco, CA – Books & Bookshelves
Venice, CA – Beyond Baroque

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129. Nicholas Karavatos

A-New Poetry Series at the Downtown Initiative for the Visual Arts in Eugene, OR on Saturday

Thu 12 Aug 2010

Intermedia Spoken Word with NICHOLAS KARAVATOS & JEFF KELLEY in Eugene, OR

and introducing poet TIM SHANER.

DIVA Annex (Downtown Initiative for the Visual Arts)
80 E. Broadway
Eugene, OR

A-New Poetry Series at the Downtown Initiative for the Visual Arts presents poet Nicholas Karavatos and electronic guitarist Jeff Kelley performing in spontaneous collaboration at DIVA Annex at 7:00pm on Saturday, August 14th.

In this inter-media spoken word performance celebrating the publication of *No Asylum*, musician Jeff Kelley processes his pitched signals layering sound upon sounds in conversation with poet Nicholas Karavatos reciting his poems.

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Info Links:
http://divacenter.org/
http://www.facebook.com/pages/Nicholas-Karavatos/253191112780
http://nicholaskaravatos.blogspot.com/

NO ASYLUM is available from these independent booksellers:
Arcata, CA – Northtown Books
La Jolla, CA – D.G. Wills Books
Portland, OR – Powell’s Books
Salem, OR – Tigress Books
San Francisco, CA – Bird & Beckett
San Francisco, CA – Books & Bookshelves
Venice, CA – Beyond Baroque

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130. David Baratier
Transcontinental Award, deadline Monday August 16th
Thu 12 Aug 2010

Last day to postmark is Monday August 16th
or to send via the internet.

The Annual Transcontinental Poetry Award by Pavement Saw Press

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published a volume of poetry or prose. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 16th, 2010, or earlier, postmark. This is an award for first books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made.

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word

(.doc, .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This â€œeditors choiceâ€ manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry
321 Empire Street
Montpelier, OH 43543

All submissions must have an August 16th, or earlier, postmark or paypal payment. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: info(at)pavementsaw.org

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

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131. Mary Kasimor
Re: Looking for someone to review new book of poems
Thu 12 Aug 2010

What journal do you have in mind for the review? (I am interested.)

Mary Kasimor

--- On Wed, 8/11/10, Tony Leuzzi <[redacted]> wrote:

From: Tony Leuzzi <[redacted]>
Subject: Looking for someone to review new book of poems
To: [redacted]
Date: Wednesday, August 11, 2010, 11:20 PM

Hi everyone. If anyone's interested in reviewing Radiant Losses, my new book of poems from New Sins Press, I'd be glad to send you a review copy. It's been blurbed by Kevin Killian and Michael Waters--two VERY different poets who liked the work a lot. Any takers?

Tony Leuzzi

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132. Mary Kasimor
Re: Grammar: folk belief vs. poetry
Thu 12 Aug 2010

---

love it!

Mary

--- On Wed, 8/11/10, Jonathan Morse <[redacted]> wrote:

From: Jonathan Morse <[redacted]>
Subject: Grammar: folk belief vs. poetry
To: [redacted]
Date: Wednesday, August 11, 2010, 11:08 PM

On 8/10/2010 5:32 AM, Mark Weiss wrote:
> Total is singular. "There are ten books," but "there is a total of ten books."
Oh, let's be poetic and LISTEN to the grammar. Consider, for instance, this sensitive passage from Randolph Quirk, Sidney Greenbaum, Geoffrey Leach, and Jan Svartvik, _A Comprehensive Grammar of the English Language_ (London: Longman, 1985):

"The _there_ of existential sentences . . . often determines concord, governing a singular form of the verb even when the following 'notional subject' is plural:

There's some people in the waiting room. <informal>

occurs alongside:

There are some people in the waiting room."

(Chapter 18.46, "The status of existential _there_ as subject," p. 1405)

The two sentences about people in the waiting room communicate slightly different senses of the word "there," don't they? Training yourself to hear the difference is one of the many things that poetry is good for.

So here's an exercise. Can you listen to this example from ch. 18.49, p. 1408, "There exist a number of similar medieval crosses in different parts of the country," and then articulate an explanation of why "There exists a number" would be computer language, not human language?

Jonathan Morse

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(wasnt going to raise this issue again but provoked by the above appearing
on my facebook page with the usual suggestion that i 'like' it. i 'x'ed it,
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George Bowering

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New from Chax Press: Mark Weiss, As Landscape.

> *$16. Order from http://www.chax.org/poets/weiss.htm*
>
> *"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weissâ€™ fragments are like Chekhovâ€™s short storiesÂthe more that gets left out, the more they seem to containâ€¦ One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnodyâ€¦[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."*
>
> *M.G. Stephens, in Jacket. http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml*

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133. **Jeff Davis**

Re: John Wieners: HELLO JOHN, from 2010

Thu 12 Aug 2010

Any more information you could give us about the COLLECTED WIENERS, CA?

Jeff

On the web at http://naturespoetry.blogspot.com

On Thu, Aug 12, 2010 at 10:17 AM, Ruth Lepson <[redacted]> wrote:
> That IS great news--and as it should be. Thank you for the Wieners EPC, too.
>
>
> On 8/10/10 10:50 AM, "CA Conrad" <[redacted]> wrote:
>
>> Maria, Tenney, and everyone else, thanks.
>>
>> Great news is that there is a COLLECTED WIENERS in the works!
>>
>> How exciting is THAT????
>>
>> But until then I strongly suggest interlibrary loan is the way to go,
>> unless you can actually afford the prices the thieves trying to cash
>> in on the Wieners legacy by jacking up his out of print stock.
>>
>> It's a great day knowing Wieners will be BACK IN PRINT!
>> Conrad

>
>

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134. **Ruth Lepson**
does anyone
Thu 12 Aug 2010

---

know how to get in touch with Linda Bukowski? A former student of mine has done some settings of Bukowski & can¹t find her to get permission.

Many thanks for backchanneling me.

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135. **steve russell**
End Times (Green) poetics, or Adopt A Gringo
Thu 12 Aug 2010

Been talking with my Green Party D.C. friends.
It really does seem as if the End has finally arrived and will be unfolding in many interesting ways as the 1st decade of century 21 comes to a close.

I mean, even the Rich are no longer getting richer.
It's that bad.
& the enviroment, as everyone knows, is a cesspool.

So I'm wondering: Where are the sustainable communities?
Artist, especially, should think very hard.

I haven't done the research, but I wonder if there's a Native American Tribe that has an Adopt a Gringo program. I've been rereading my Wendell Berry and I'm almost certain (I'm not good with absolutes) that the original natives of this country will have a huge leg up when things finally collapse.Run ... to the woods ... or someplace safe.

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136. **Alan Sondheim**
Fwd: Call for Participants | Listeners Project @ Hyde Park Art Center (fwd)
Thu 12 Aug 2010

---------- Forwarded message ----------
Date: Thu, 12 Aug 2010 13:39:56
From: Judd Morrissey <[redacted]>

To: Judd Morrissey <[redacted]>
Subject: Fwd: Call for Participants | Listeners Project @ Hyde Park Art Center

Dear friends / colleagues,

I am forwarding a call from Chris Cuellar, a Chicago-based artist working within conceptual and digital poetics (and recent grad of our MFA Writing program). Feel free to contact him and please pass along to other artists, friends, students, etc. in your communities who might be interested.

very best to all
Judd

From: [redacted]
Subject: Fwd: Call for Participants | Listeners Project @ Hyde Park Art Center

Below is an official call for participants for a current project for the fall. I know that all of you have many, many interesting contacts both far and wide, and would be extremely grateful if you could forward to any potentially interested parties. Please note that this call is for remote performances (meaning they can happen almost anywhere, though time zone differences are always pesky).

****

LISTENERS PROJECT 2010

Call for Participants

In conjunction with the Hyde Park Art Center's Ground Floor exhibition, The Listeners is a sound project that uses audio streaming technologies to investigate the increasingly ubiquitous phenomenon of telepresence, a form of liveness often associated with notions of network culture or ambient awareness.

The project space within the gallery consists of two primary elements: a recording station and a listening station. Ambient sound from the recording station will be streamed over the internet to a performer in a remote location, who will simply listen to the incoming audio stream. The performer's directive is to listen and verbally describe everything that he or she is hearing, while also streaming this verbal description back to the gallery in real-time. The recording station inside the gallery will be fully accessible to viewers, who, intentionally or not, will contribute audio content to the outgoing stream. The listening station, however, will only be accessible to a single viewer at a time, via one pair of headphones placed in a close enough proximity to the recording station, where the viewer will be able to listen to the performer's incoming verbal description of the nearby sonic environment.

The material requirements necessary to perform this piece are minimal: a computer, a microphone (most computers now have these built-in) and a steady

internet connection. All performers will receive step-by-step setup instructions; no special technical experience is required.

The show will run from August 29 - October 31, 2010; with a listening performance running from 1pm-5pm, once per day, seven days a week. I would like to have enough performers enlisted such that all participants would perform no more than two times. If you are interested in participating: please contact me at [redacted]

Chris Cuellar

[logo.gif]

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137. steve russell
Re: Grammar: folk belief vs. poetry
Thu 12 Aug 2010

Soon we'll be in 5th grade again, diagraming sentences. The nuns taught me ... & that's where it all went wrong.

_____
From: Jonathan Morse <[redacted]>
To: [redacted]
Sent: Thu, August 12, 2010 12:08:53 AM
Subject: Grammar: folk belief vs. poetry

On 8/10/2010 5:32 AM, Mark Weiss wrote:
> Total is singular. "There are ten books," but "there is a total of ten books."
Oh, let's be poetic and LISTEN to the grammar. Consider, for instance, this sensitive passage from Randolph Quirk, Sidney Greenbaum, Geoffrey Leach, and Jan
Svartvik, _A Comprehensive Grammar of the English Language_ (London: Longman,
1985):

"The _there_ of existential sentences . . . often determines concord, governing a singular form of the verb even when the following 'notional subject' is plural:

There's some people in the waiting room. <informal>

occurs alongside:

There are some people in the waiting room."

(Chapter 18.46, "The status of existential _there_ as subject," p. 1405)

The two sentences about people in the waiting room communicate slightly different senses of the word "there," don't they? Training yourself to hear the difference is one of the many things that poetry is good for.

So here's an exercise. Can you listen to this example from ch. 18.49, p. 1408, "There exist a number of similar medieval crosses in different parts of the country," and then articulate an explanation of why "There exists a number" would be computer language, not human language?

Jonathan Morse

>
> At 03:46 PM 8/9/2010, you wrote:
>> maybe my brain is on hiatus already, but for the life of me, I can't figure
>> out what's wrong with "there are a total".
>>
>> On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:
>>
>> > The ad for a competition that you have included says
>> > "there are a total"
>> >
>> > Are we to take it that entrants have to try to achieve that level of
>> > English usage?
>> >
>> > gb
>> >
>> >
>> >
>> >
>> > On Aug 7, 2010, at 4:27 PM, michael farrell wrote:
>> >
>> > a rodeo to an apple bob - this to most poetry comps -
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>> >> http://www.nycmidnight.com/2010/FFC/challenge.htm
>> >>
>> >> one thing i like about many u.s. poetry comps is that they have an
>> >> aesthetic context -unlike australia where the pretence is almost always
the
>> >> best of the best - it may be acknowledged that different judges have
>> >> different tastes but the blandout conventionalism of the basic premise is
>> >> rarely challenged
>> >>
>> >> (wasnt going to raise this issue again but provoked by the above
appearing

>> >> on my facebook page with the usual suggestion that i 'like' it. i 'x'ed
it,
>> >> with the reason 'offensive', but perhaps shdve clicked 'misleading')
>> >>
>> >>
>> >>
>> >>
>> >
>> > George Bowering
>> >
>> > Hiyo, Aluminum, away!
>> >
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>> >
>> >
>> >
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>>
>
>
>
> New from Chax Press: Mark Weiss, As Landscape.
> $16. Order from http://www.chax.org/poets/weiss.htm
>
>
> "What a beautiful set of circumstances! What a lovely concatenation of
>particulars. Here is the poet alive in every sense of the word, and through
>every one of his senses. Instead of missing a beat or a part, Weissâ€™
fragments
>are like Chekhovâ€™s short storiesÂthe more that gets left out, the more they
seem
>to containâ€¦ One can hear echoes from all the various ancestors...[but] the
>voice, at its center, its core, is pure Mark Weiss. His use of the fragment is
>both elegant and bafflingly clear, a pure musical threnodyâ€¦[it] opens a
window,
>not only into a mind, but a person, a personality, this human figure at the
>emotional center of the poem."
>
> M.G. Stephens, in Jacket.
>http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml
>
>

↑ Index

138. peter ganick
new text and art book by Peter Ganick
Thu 12 Aug 2010

*IMMEDIACY *is a new book by Peter Ganick, published by *white sky books.* It consists of an 81 page book-length text and numerous full-color full-page abstract paintings.

http://www.lulu.com/content/9170135

An inexpensive Download will be available by 9pm Eastern Daylight Time today. Thank you. Check out the generous *Preview* to view some of the text and paintings.

↑ Index

139. Alan Sondheim
Forwarded article below on the Mosque controversies (fwd)
Thu 12 Aug 2010

I just have to say I'm ashamed of this country, and scared - too much hatred against illegal immigrants (WHICH WE ALL ARE), and now Islam. Some of the protests are all too familiar Kristallnacht in tone - on Jon Stewart, there was a newsclip of a community going to burn a copy of the Koran on 9/11.

I can't argue this with anyone - I'm horrified and brought to tears by it. And we can't sit by and let a rabid racist right grow in this country - the affects have been seen repeatedly worldwide.

- Alan

---------- Forwarded message ----------
Date: Thu, 12 Aug 2010 15:20:36
From: [redacted]
To: [redacted]
Subject: [evol-psych] Digest Number 7327

There are 6 messages in this issue.

Topics in this digest:

1. News: Orangutan pantomime ~ elaborating the message
   From: Robert Karl Stonjek

2a. Re: Holistic Darwinism: The new evolutionary paradigm and some impli
From: Mike Tintner 2b. Re: Holistic Darwinism: The new evolutionary paradigm and some impli From: Steve Moxon

3. Bonobos and chimps
   From: mark hubey
4. The Rise of America's Idiot Culture
   From: ED
5. 8 Percent of U.S. Births to Illegal Immigrants
   From: R A Fonda

Messages

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1. News: Orangutan pantomime ~ elaborating the message
   Posted by: "Robert Karl Stonjek" [redacted] rk_stonjek
   Date: Thu Aug 12, 2010 3:07 am ((PDT))

Orangutan pantomime: elaborating the message
Anne Russon1 and Kristin Andrews2

1Psychology Department, Glendon College, 2275 Bayview Avenue, Toronto, Ontario, Canada M4N 3M6 2Philosophy Department, York University, 4700 Keele St Toronto, Ontario, Canada M3J 1P3

*Author for correspondence ([redacted]). Abstract We present an exploratory study of forest-living orangutan pantomiming, i.e. gesturing in which they act out their meaning, focusing on its occurrence, communicative functions, and complexities. Studies show that captive great apes may elaborate messages if communication fails, and isolated reports suggest that great apes occasionally pantomime. We predicted forest-living orangutans would pantomime spontaneously to communicate, especially to elaborate after communication failures. Mining existing databases on free-ranging rehabilitant orangutans' behaviour identified 18 salient pantomimes. These pantomimes most often functioned as elaborations of failed requests, but also as deceptions and declaratives. Complexities identified include multimodality, re-enactments of past events and several features of language (productivity, compositionality, systematicity). These findings confirm that free-ranging rehabilitant orangutans pantomime and use pantomime to elaborate on their mess ages. Further, they use pantomime for multiple functions and create complex pantomimes that can express propositionally structured content. Thus, orangutan pantomime serves as a medium for communication, not a particular function. Mining cases of complex great ape communication originally reported in functional terms may then yield more evidence of pantomime.

Source: The Royal Society
http://rsbl.royalsocietypublishing.org/content/early/2010/08/05/rsbl.2010.0564.abstract?papetoc

Posted by
Robert Karl Stonjek

Messages in this topic (1)

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4. The Rise of America's Idiot Culture
    Posted by: "ED" [redacted] seacrofter001
    Date: Thu Aug 12, 2010 7:59 am ((PDT))

August 12, 2010
The Rise of America's Idiot Culture The Muslim Community Center at Ground Zero: a Manufactured Controversy
By ANTHONY DiMAGGIO

A substantial racist uproar is taking place in conservative America, particularly in right-wing radio and television. Reactionary pundits are drawing increased attention to plans to build an Islamic community center in downtown Manhattan, near Ground Zero. Republicans and conservatives have long been known to harbor racist views of Islam, although they're hardly alone in this. Many on the right frame the entire religion as radical, fundamentalist, and a threat to national security. In light of this pattern, there's little surprising about the right's most recent attack on Muslim Americans as a secret, under the radar threat.

Islam has at times been portrayed on the right as the bedrock threat to American cultural values, and Muslims are depicted as uni-dimensionally set on overthrowing Christianity, enslaving the American public, and imposing "Sharia law." The last warning about "Sharia law" ? repeated by pundits like Sean Hannity and Rush Limbaugh ? among many others ? comes off as extremely ignorant, considering that the term "Sharia" itself means Islamic law. One should take the warnings of those who use the phrase "Sharia law" about as seriously as someone who masquerades as a legal scholar while talking about the importance of "American law law."

The American right has also taken to paranoid conspiracy theories charging that Obama is a non-citizen. As the story goes, Obama was really born in Kenya, and his "take over" of the White House represents a secret victory for radical Islam, since, as we all "know," Obama is a closet Muslim terrorist who is allied with Osama bin Laden and other radical Islamists. About half of Republicans believe either that Obama is not a citizen or that they cannot be sure of whether he is really an American citizen or not. These views are shared by nearly 60 percent of self-designated Tea Party supporters.

Of course, the nuances of the Islamic faith and the mainstream nature of the American Muslim community - the vast majority who oppose terrorism, fundamentalism, or repression of women - have been completely lost in the smug arrogance and incompetence of racists on the right.

The reactionary right has long been opposed to anything related to Arab culture and the Muslim religion in New York and around the country. One infamous example is New York's Khalil Gibran Arabic language academy, the first of its kind for the city. Rabid right-wingers railed against it, especially those in the "stop the Madrassa" campaign (many of whom worried about the dangers of "Madrassa schools," while apparently too ignorant to realize that the word Madrassa itself means school). I argued with one of the leaders of this group on Alan Colmes' radio show a few years ago. She seemed un-phased by the reality that there was never any concrete evidence that the Khalil Gibran academy was teaching Islamic values. As she announced on the show (despite my scorn for her comments), the very fact that there was no visible evidence of an Islamic curriculum was proof of just how good the schools' administrators and teachers were of hiding it. Such paranoia demonstrated how far conservative extremism and racism have come in recent years.

This brings us to the most recent "controversy" related to Islam: the Muslim community center planned for Manhattan. Right wingers in radio and at Fox News have gone into overdrive attacking it as a fundamental threat to the American way of life and to American security. Their racist diatribes have been hard for me to listen to, but they remain important to address, if for no other reason than so we can fight the ignorant assumptions behind them head on.

Here's a quick review of some of the most outrageous comments made in the American media:

- On Fox News, former Congressman Newt Gingrich attacked the community center for its planned location "right at the edge of a place where, let's be clear, thousands of Americans were killed in an attack by radical Islamists." On his website, Gingrich announced that "there should be no mosque near ground zero in New York so long as there are no churches or synagogues in Saudi Arabia." Gingrich's choice to spotlight the radical fundamentalist regime of Saudi Arabia (hypocritically supported by Gingrich himself when he was Speaker of the House in the 1990s) ? while neglecting moderate and secular governments in the Muslim world, speaks volumes about what he considers to be the "essence" of Islam. Gingrich's language is truly abhorrent; he frames those supporting the community center in Manhattan as part of the same "they" as the Islamic fundamentalists who perpetrated the 9-11 attacks. As far as Gingrich is concerned, there are no distinctions to be made in the monolithic "threat" that is the entire U.S. and world Muslim community.

- On Fox, Sarah Palin drew attention to "those innocent victims, those families of those who were killed in the 9-11 tragedy, it saddens me to think that people don't understand what building this mosque at such hallowed ground really represents." Inextricably linked to Palin's warnings is the assumption that the community center represents a single, overarching fifth column threat from American Muslims. This much was clear when she characterized its construction as "an unnecessary provocation" against the people of New York and the American people more generally.

- Fox News host Sean Hannity claimed that the "Iman" supporting the building of the community center is a figure who "supports what happened on 9/11" and "praises Osama bin Laden." Hannity, of course, failed to present any evidence linking community center supporters to defending the 9/11 attacks, but this hardly seemed to matter to him or his guest, Jay Seculow (of the American Center for Law and Justice), who complained that "you don't get to build a mosque on a site that's part of ground zero" because "that would be like putting at Pearl Harbor a monument of the Kamikaze pilots who tried to destroy U.S. troops, you just don't do that." In this case, Muslim Americans who had nothing to do with 9/11 are apparently the equivalent of Japanese soldiers who killed Americans during World War II.

- Right wing radio icon Rush Limbaugh, not to be outdone, warned that "the terrorists win" if the community center successfully moves forward. Limbaugh continued, posing a hypothetical comparing Muslim Americans to those who lynched blacks in the post Civil War era: "Let me ask you: What would happen, do you think, if the Ku Klux Klan wanted to establish a memorial at Gettysburg?" Limbaugh also employed a World War II analogy, likening the dangers of the community center to the destruction brought upon Japan by U.S. nuclear weapons: "Let's go to Hiroshima and Nagasaki and let's build giant monuments in the shape of nuclear bombs and call it the Manhattan Project. I mean you'd have Americans objecting to that, wouldn't you?"

What is most disturbing about the manufactured controversy involving the community center is the blatant arrogance and stupidity of the right in its warnings of an imminent "threat." Anyone who spends thirty seconds researching the Cordoba Group, the organization responsible for promoting the community center, would know that the group's representative, Feisal Abdul Rauf (targeted in Hannity attacks as pro-bin Laden and pro-9/11) is actually a public critic of Osama bin Laden and the 9/11 attacks, and a vocal supporter of improving relations between the U.S. and the Muslim world. None of this is conveyed in any of the right-wing slander above, however, as these pundits are content to showcase their ignorance regarding the basic facts surrounding the community center fiasco they "authoritatively" "report" on.

I should note that all of the pundits above premise their attacks on the Manhattan community center with statements that promotion of religious tolerance and cultural diversity are important and necessary. These claims, however, mean nothing when they are followed by fear mongering and attacks on Muslims as part of an all-encompassing threat that derives from some sort of uniform "Muslim culture" ? one that is seen as constituting a danger to U.S. security and the American way of life. These pundits refuse to distinguish between the tiny minority of those throughout the world who support terrorism in the name of Islam and the vast majority of Muslims who reject those beliefs. Their reluctance to take a reasonable, level-headed approach to the study of the Muslim faith is an indicator of their fanaticism, religious bigotry, and racism.

Rather than asking whether the Manhattan community center represents a threat, we should be asking ourselves what happened to our country when national discourse is hijacked by those who not only have no interest in facts, but see them as an active roadblock to advancing their racist agendas. The blatant racism and incompetence of those attacking the Manhattan community center should be obvious enough to those who pride themselves in promoting multi-culturalism, racial diversity, and respect for religious freedom. That the racist right remains so prominent in national television and radio is a sign, more than anything else, of the steep deterioration of American political discourse.

Anthony DiMaggio is the editor of media-ocracy (www.media-ocracy.com <http://www.media-ocracy.com/>), a daily online magazine devoted to the study of media, public opinion, and current events. He has taught U.S. and Global Politics at Illinois State University and North Central College, and is the author of When Media Goes to War <http://www.amazon.com/exec/obidos/ASIN/1583671994/counterpunchmaga> (2010) and Mass Media, Mass Propaganda <http://www.amazon.com/exec/obidos/ASIN/0739119036/counterpunchmaga> (2008). He can be reached at: [redacted] <mailto:[redacted]>

http://www.counterpunch.org/dimaggio08122010.html <http://www.counterpunch.org/dimaggio08122010.html>

Messages in this topic (1)

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5. 8 Percent of U.S. Births to Illegal Immigrants
   Posted by: "R A Fonda" [redacted] rafonda2000
   Date: Thu Aug 12, 2010 8:01 am ((PDT))

   Study: 8 Percent of U.S. Births to Illegal Immigrants

Pew Hispanic Center Report Sheds Light on Americans at Center of Birthright Citizenship Debate

By DEVIN DWYER

WASHINGTON, August 11, 2010---

Eight percent of all babies born in the U.S. in 2008 belonged to illegal immigrant <http://newspreview.corp.dig.com/Politics/illegal-immigration-america-shadows-abc-news-special-series/story?id=11099873> parents, according to a groundbreaking analysis of U.S. Census Bureau data by the Pew Hispanic Center. Under the 14th amendment to the Constitution, each child obtained U.S. citizenship at birth while one or both of the parents remained undocumented.

The study <http://pewhispanic.org/reports/report.php?ReportID=125> sheds new light on a group of Americans at the center of a hot political debate <http://abcnews.go.com/Politics/birthright-citizenship-14th-amendment-republican-senators-explore-change/story?id=11313973> in recent weeks. Some Republican lawmakers have proposed revising birthright citizenship to bar U.S.-born children of illegal immigrants from obtaining legal status.

Pew estimates 340,000 of the 4.3 million newborns in U.S. hospitals in 2008 belonged to illegal immigrant parents. In total, 4 million U.S.-born, citizen children of illegal immigrants <http://abcnews.go.com/Politics/birth-tourism-industry-markets-us-citizenship-abroad/story?id=10359956> currently live in the country, according to the study.

The study is the most comprehensive, non-partisan research to date on children of illegal immigrants living in the U.S. and adds important context, and frames the ongoing debate. Previously there have been few reliable estimates of annual U.S. births to illegal immigrants.

Critics of birthright citizenship <http://abcnews.go.com/WN/debate-birthright-citizenship-aims-baby-tourism/story?id=11322850&page=1> have expressed concern over the burgeoning size of America's illegal immigrant <http://abcnews.go.com/Politics/illegal-immigration-america-shadows-abc-news-special-series/story?id=11099873> population, estimated at 10.8 million and whose offspring in the U.S. would be able to sponsor their parents and relatives for legal residency. The children are sometimes referred to as anchor babies.

"Birthright citizenship I think is a mistake," said Republican Sen. Lindsey Graham of South Carolina. "We should change our Constitution and say if you come here illegally and you have a child, that child's automatically not a citizen."

Senate Minority Leader Mitch McConnell and other leading Republicans, including Arizona senators Jon Kyl and John McCain, have indicated an openness to exploring the 14th Amendment issue raised by Sen. Graham. But some harbor deep reservations about changing the Constitution.

"It's a rather unseemly business and I think we ought to have some hearings about it," McConnell said of the practice of illegal immigrant mothers giving birth in the U.S.

"Congressional hearings are always warranted when members of Congress raise the issue of amending our Constitution," said McCain in a statement. "I believe that the Constitution is a strong, complete and carefully crafted document that has successfully governed our nation for centuries and any proposal to amend the Constitution should receive extensive and thoughtful consideration."

Birthright Citizenship Debate: Election Year Politics?

But some lawmakers are calling the push to revise the 14th Amendment nothing but a political stunt.

"I think it's good to take a look at all of our constitutional amendments. But I'll tell you something: if you think it's a coincidence that this sudden discussion begins three months before an election, you'd be very, very mistaken," said Vermont Independent Sen. Bernie Sanders on ABC's "Top Line" <http://abcnews.go.com/Politics/video/sanders-14th-amendment-100-percent-political-11314073>.

Pennsylvannia Democratic Sen. Arlen Specter, whose parents were immigrants to the U.S., has called U.S. citizenship by birth a fundamental right.

"The political pandering on the immigration issue has reached the hysterical level," Specter told ABC News. "To try to direct the effort at the children born in this country is just preposterous... How can newborn children protect themselves if politicians want to gain political gain... I would be shocked if this idea would gain political traction, but I'm being shocked on a daily basis by the United States Senate."

History of Birthright and the 14th Amendment

The 14th Amendment to the Constitution, which was enacted after the Civil War to grant citizenship to descendants of slaves, reads: "All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the state wherein they reside."

"The drafter of the 14th Amendment provision on citizenship did make a statement that it would not include foreigners or aliens," said George Washington University constitutional law professor Jonathan Turley. "However,

other senators made it clear that they believed that this provision guaranteed birthright citizenship."

The courts have repeatedly ruled that people who are born in the U.S. are American citizens and if Congress passed a law changing that, it would likely be repealed, experts say.

The Supreme Court <http://abcnews.go.com/Politics/Supreme_Court/> has only addressed the issue once, clarifying in 1898 that citizenship does apply to U.S.-born children of legal immigrants who have yet to become citizens.

"The legislative history may be a little mixed, but the language of the amendment seems to speak clearly in favor of birthright citizenship, regardless of what the intent may have been," Turley said.

The United States is one of the few remaining countries to grant citizenship to all children born on its soil. The United Kingdom, Ireland, India and Australia, among others, have since revised their birthright laws, no longer allowing every child born on their soil to get citizenship.

Messages in this topic (1)

---------- Yahoo! Groups Links

<*> To visit your group on the web, go to:
http://groups.yahoo.com/group/evolutionary-psychology/

<*> Your email settings:
Digest Email | Traditional

<*> To change settings online go to:
http://groups.yahoo.com/group/evolutionary-psychology/join
(Yahoo! ID required)

<*> To change settings via email:
[redacted]

<*> Your use of Yahoo! Groups is subject to:
http://docs.yahoo.com/info/terms/

↑ Index

140. **Stephen Ellis**

Re: competitions

Thu 12 Aug 2010

You must be totaled to be accurate. Is that like being 98.6% loaded?

Date: Tue, 10 Aug 2010 08:59:40 -0400
From: [redacted]
Subject: Re: competitions
To: [redacted]

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html
writes:
"While those of us in the grammar police (either official or clandestine) like to disparage any errors, we must also recognize that usage is flexible and evolving, It may be that there are myriad ways to express things, with a whole range of 'levels of usage.' Let's live with it and enjoy it."

.....

Ummm . . . :

"a total" ("a"=singular)
"is" (singular)
"This place is a total wreck."

"totals" (plural)
"are" (plural)
"Several totals are required to ensure accuracy."

The newest proposal for national educational standards in the U. S. recommends teaching grammatical agreement in grade three (the first grammatical principle mentioned in that set of standards). Many of my students in college composition seem unable to distinguish between one and more than one. Perhaps only a tiny neurological window exists for hard-wiring agreement, but given recent work in brain plasticity, I doubt it--though a fourteen-week semester usually proves insufficient for rehab. As Yale grad G. W. Bush wondered, "Is our children learning?" Good enough? Enjoy that?

~ Dan Zimmerman, Ph.D.
[redacted]

----- Original Message -----
From: "Angela Vasquez-Giroux" <[redacted]*>*
To: <[redacted]*>*
Sent: Monday, August 09, 2010 3:46 PM
Subject: Re: competitions

maybe my brain is on hiatus already, but for the life of me, I can't figure
out what's wrong with "there are a total".

On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:

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"there are a total"

Are we to take it that entrants have to try to achieve that level of
English usage?

gb

On Aug 7, 2010, at 4:27 PM, michael farrell wrote:

a rodeo to an apple bob - this to most poetry comps -

http://www.nycmidnight.com/2010/FFC/challenge.htm

one thing i like about many u.s. poetry comps is that they have an
aesthetic context -unlike australia where the pretence is almost always the
best of the best - it may be acknowledged that different judges have
different tastes but the blandout conventionalism of the basic premise is
rarely challenged

(wasnt going to raise this issue again but provoked by the above appearing
on my facebook page with the usual suggestion that i 'like' it. i 'x'ed it,
with the reason 'offensive', but perhaps shdve clicked 'misleading')

George Bowering

Hiyo, Aluminum, away!

> *guidelines*

↑ Index

141. Laurie Schneider & Crag Hill

mIEKAL aND, James Yeary, Crag Hill, reading at Avol's Books (Madison), Monday August 16, 7 p.m.

Thu 12 Aug 2010

Avol's Books
315 W. Gorham
Madison

↑ Index

142. Jim Andrews

Re: competitions

Fri 13 Aug 2010

> *Yes, I love it. George W Bush's language gave us a new perspective on the presidency and the electorate. Not to mention what a Yale education means. A level of usage, as I suggest.*
>
> *David*

what is of value?

my mom passed away two years ago. i'm living in the house i inherited from my parents. forty years of stuff in the house. have to get rid of a lot of stuff.

she liked her china. it was of great value to her. but it isn't worth much anymore. cuz you can't put it in the dishwasher or the microwave oven. so young people don't want it very badly. and her mink coat. that was of great value to her. but nobody wants them anymore cuz they're beacons of barbarism. and the books. can barely give them away, around here.

she also placed value on proper grammar. to be able to speak properly and write properly. that too is changing, the value of such things. the idea of such things. not because of george bush, so much, as the international dimensions of contemporary communications and also the lack of intense concentration on grammar as a high priority in education. many of us correspond and/or speak regularly with people whose first language is not english. if they are generous enough to speak english with us, do we really want to demand 'proper english'

from them? particularly if we cannot speak their language? i don't think so. we have more important things to deal with.

ja
http://vispo.com

↑ Index

143. **cris cheek**
Re: {spam?} Forwarded article below on the Mosque controversies (fwd)
Fri 13 Aug 2010

I couldn't agree more about the morbidity of the mosque debates Alan and by the statement that we are all immigrants

i do not however think it is the sole purview of the "right" to generate paranoia and hate speech (bearing in mind that "left" and "right" are also troubling formulations with troubled histories)

i've not seen Obama want to take down the fence with Mexico started under the odious Bush in the south west (for example . . . he sent more troops no less) nor actually close down Guantanamo (for example . . . all empty rhetoric for 18 months already now) nor do anything but escalate the war in Afghanistan (for example . . . although i guess that's not surprising since Democrat presidents have taken the US to war far more eagerly and frequently throughout the twentieth century than even their Republican counterparts . . . unless my math is just wrong, in the guise of the world's police . . . vomit) nor repeal the Patriot Act (for example . . . an act of insanity by GW Bush against which there was so much derision focussed when i first came to live here in the US and which Obama has re-ratified) nor address the hideous Department of Homeland Security . . . (a militarization of the State that builds inexorably on surveillance and controls brought in my that arch Big Brother sap J Edgar Hoover . . .)

. . .

and then which judge made a serious move on Prop 8 just a couple of weeks ago . . . a libertarian-leaning freedom of speech judge appointed by Ronald Reagan . . (what is Obama doing to end Reagan's appallingly debilitating and outright destructive War on Drugs?? btw)

attacks on the "right" by the "left" appear just as driven by paranoia and characterized by stereotypical terms and forms of abuse as attacks on the "left" by the "right"

it is as often unions who campaign against immigration on the grounds of competition for their members jobs and a previous wave of immigrants which

tries to block the next as it is nationalists and xenophobes weaving their racist sentiments into planning and zoning debates and whipping up fearful sentiment

a pox on both Democrats and on Republicans

xx

cris

On Aug 12, 2010, at 4:26 PM, Alan Sondheim wrote:

> *I just have to say I'm ashamed of this country, and scared - too much hatred against illegal immigrants (WHICH WE ALL ARE), and now Islam. Some*
> *of the protests are all too familiar Kristallnacht in tone - on Jon Stewart, there was a newsclip of a community going to burn a copy of the*
> *Koran on 9/11.*
>
> *I can't argue this with anyone - I'm horrified and brought to tears by it.*
> *And we can't sit by and let a rabid racist right grow in this country -*
> *the affects have been seen repeatedly worldwide.*
>
> *- Alan*
>
> *---------- Forwarded message ----------*
> *Date: Thu, 12 Aug 2010 15:20:36*
> *From:* [redacted]
> *Reply-To: No Reply <*[redacted]*>*
> *To:* [redacted]
> *Subject: [evol-psych] Digest Number 7327*
>
> *There are 6 messages in this issue.*
>
> *Topics in this digest:*
>
> *1. News: Orangutan pantomime ~ elaborating the message*
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>
> *2a. Re: Holistic Darwinism: The new evolutionary paradigm and some impli*
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> *2b. Re: Holistic Darwinism: The new evolutionary paradigm and some impli*
> *From: Steve Moxon*
>
> *3. Bonobos and chimps*

From: mark hubey

4. The Rise of America's Idiot Culture
From: ED

5. 8 Percent of U.S. Births to Illegal Immigrants
From: R A Fonda

Messages

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1. News: Orangutan pantomime ~ elaborating the message
Posted by: "Robert Karl Stonjek" [redacted]
rk_stonjek
Date: Thu Aug 12, 2010 3:07 am ((PDT))

Orangutan pantomime: elaborating the message
Anne Russon1 and Kristin Andrews2

1Psychology Department, Glendon College, 2275 Bayview Avenue, Toronto, Ontario,
Canada M4N 3M6
2Philosophy Department, York University, 4700 Keele St Toronto, Ontario, Canada
M3J 1P3

**Author for correspondence (*[redacted]*).*
Abstract
We present an exploratory study of forest-living orangutan pantomiming, i.e. gesturing in which they act out their meaning, focusing on its occurrence, communicative functions, and complexities. Studies show that captive great apes may elaborate messages if communication fails, and isolated reports suggest that great apes occasionally pantomime. We predicted forest-living orangutans would pantomime spontaneously to communicate, especially to elaborate after communication failures. Mining existing databases on free-ranging rehabilitant orangutans' behaviour identified 18 salient pantomimes. These pantomimes most often functioned as elaborations of failed requests, but also as deceptions and declaratives. Complexities identified include multimodality, re-

enactments of
past events and several features of language (productivity, compositionality,
systematicity). These findings confirm that free-ranging rehabilitant orangutans pantomime and use pantomime to elaborate on their mess ages. Further, they use pantomime for multiple functions and create complex
pantomimes that can express propositionally structured content. Thus, orangutan
pantomime serves as a medium for communication, not a particular function.
Mining cases of complex great ape communication originally reported in functional terms may then yield more evidence of pantomime.

Source: The Royal Society
http://rsbl.royalsocietypublishing.org/content/early/2010/08/05/rsbl.2010.0564.abstract?papetoc

Posted by
Robert Karl Stonjek

Messages in this topic (1)

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4. The Rise of America's Idiot Culture
Posted by: "ED" [redacted] seacrofter001
Date: Thu Aug 12, 2010 7:59 am ((PDT))

August 12, 2010
The Rise of America's Idiot Culture The Muslim Community Center at Ground Zero: a Manufactured Controversy
By ANTHONY DiMAGGIO

A substantial racist uproar is taking place in conservative America, particularly in right-wing radio and television. Reactionary pundits are drawing increased attention to plans to build an Islamic community center in downtown Manhattan, near Ground Zero. Republicans and conservatives have long been known to harbor racist views of Islam,

although they're hardly alone in this. Many on the right frame the entire religion as radical, fundamentalist, and a threat to national security. In light of this pattern, there's little surprising about the right's most recent attack on Muslim Americans as a secret, under the radar threat.

Islam has at times been portrayed on the right as the bedrock threat to American cultural values, and Muslims are depicted as uni-dimensionally set on overthrowing Christianity, enslaving the American public, and imposing "Sharia law." The last warning about "Sharia law" ? repeated by pundits like Sean Hannity and Rush Limbaugh ? among many others ? comes off as extremely ignorant, considering that the term "Sharia" itself means Islamic law. One should take the warnings of those who use the phrase "Sharia law" about as seriously as someone who masquerades as a legal scholar while talking about the importance of "American law law."

The American right has also taken to paranoid conspiracy theories charging that Obama is a non-citizen. As the story goes, Obama was really born in Kenya, and his "take over" of the White House represents a secret victory for radical Islam, since, as we all "know," Obama is a closet Muslim terrorist who is allied with Osama bin Laden and other radical Islamists. About half of Republicans believe either that Obama is not a citizen or that they cannot be sure of whether he is really an American citizen or not. These views are shared by nearly 60 percent of self-designated Tea Party supporters.

Of course, the nuances of the Islamic faith and the mainstream nature of the American Muslim community - the vast majority who oppose terrorism, fundamentalism, or repression of women - have been completely lost in the smug arrogance and incompetence of racists on the right.

The reactionary right has long been opposed to anything related to Arab culture and the Muslim religion in New York and around the country. One infamous example is New York's Khalil Gibran Arabic language academy, the first of its kind for the city. Rabid right-wingers railed against it, especially those in the "stop the Madrassa" campaign (many of whom worried about the dangers of "Madrassa schools," while apparently too ignorant to realize that the word Madrassa itself

means school). I argued with one of the leaders of this group on Alan Colmes' radio show a few years ago. She seemed un-phased by the reality that there was never any concrete evidence that the Khalil Gibran academy was teaching Islamic values. As she announced on the show (despite my scorn for her comments), the very fact that there was no visible evidence of an Islamic curriculum was proof of just how good the schools' administrators and teachers were of hiding it. Such paranoia demonstrated how far conservative extremism and racism have come in recent years.

This brings us to the most recent "controversy" related to Islam: the Muslim community center planned for Manhattan. Right wingers in radio and at Fox News have gone into overdrive attacking it as a fundamental threat to the American way of life and to American security. Their racist diatribes have been hard for me to listen to, but they remain important to address, if for no other reason than so we can fight the ignorant assumptions behind them head on.

Here's a quick review of some of the most outrageous comments made in the American media:

- On Fox News, former Congressman Newt Gingrich attacked the community center for its planned location "right at the edge of a place where, let's be clear, thousands of Americans were killed in an attack by radical Islamists." On his website, Gingrich announced that "there should be no mosque near ground zero in New York so long as there are no churches or synagogues in Saudi Arabia." Gingrich's choice to spotlight the radical fundamentalist regime of Saudi Arabia (hypocritically supported by Gingrich himself when he was Speaker of the House in the 1990s) ? while neglecting moderate and secular governments in the Muslim world, speaks volumes about what he considers to be the "essence" of Islam. Gingrich's language is truly abhorrent; he frames those supporting the community center in Manhattan as part of the same "they" as the Islamic fundamentalists who perpetrated the 9-11 attacks. As far as Gingrich is concerned, there are no distinctions to be made in the monolithic "threat" that is the entire U.S. and world Muslim community.

- On Fox, Sarah Palin drew attention to "those innocent victims, those families of those who were killed in the 9-11 tragedy, it saddens me to think that people don't understand what building this mosque at such hallowed ground really represents." Inextricably linked to

Palin's warnings is the assumption that the community center represents a single, overarching fifth column threat from American Muslims. This much was clear when she characterized its construction as "an unnecessary provocation" against the people of New York and the American people more generally.

- Fox News host Sean Hannity claimed that the "Iman" supporting the building of the community center is a figure who "supports what happened on 9/11" and "praises Osama bin Laden." Hannity, of course, failed to present any evidence linking community center supporters to defending the 9/11 attacks, but this hardly seemed to matter to him or his guest, Jay Seculow (of the American Center for Law and Justice), who complained that "you don't get to build a mosque on a site that's part of ground zero" because "that would be like putting at Pearl Harbor a monument of the Kamikaze pilots who tried to destroy U.S. troops, you just don't do that." In this case, Muslim Americans who had nothing to do with 9/11 are apparently the equivalent of Japanese soldiers who killed Americans during World War II.

- Right wing radio icon Rush Limbaugh, not to be outdone, warned that "the terrorists win" if the community center successfully moves forward. Limbaugh continued, posing a hypothetical comparing Muslim Americans to those who lynched blacks in the post Civil War era: "Let me ask you: What would happen, do you think, if the Ku Klux Klan wanted to establish a memorial at Gettysburg?" Limbaugh also employed a World War II analogy, likening the dangers of the community center to the destruction brought upon Japan by U.S. nuclear weapons: "Let's go to Hiroshima and Nagasaki and let's build giant monuments in the shape of nuclear bombs and call it the Manhattan Project. I mean you'd have Americans objecting to that, wouldn't you?"

What is most disturbing about the manufactured controversy involving the community center is the blatant arrogance and stupidity of the right in its warnings of an imminent "threat." Anyone who spends thirty seconds researching the Cordoba Group, the organization responsible for promoting the community center, would know that the group's representative, Feisal Abdul Rauf (targeted in Hannity attacks as pro-bin Laden and pro-9/11) is actually a public critic of Osama bin Laden and the 9/11 attacks, and a vocal supporter of improving relations between the U.S. and the Muslim world. None of this is conveyed in

*any
of the right-wing slander above, however, as these pundits are content
to showcase their ignorance regarding the basic facts surrounding the
community center fiasco they "authoritatively" "report"
on.*

*I should note that all of the pundits above premise their attacks
on the
Manhattan community center with statements that promotion of religious
tolerance and cultural diversity are important and necessary. These
claims, however, mean nothing when they are followed by fear mongering
and attacks on Muslims as part of an all-encompassing threat that
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that is seen as constituting a danger to U.S. security and the
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way of life. These pundits refuse to distinguish between the tiny
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of Islam and the vast majority of Muslims who reject those beliefs.
Their reluctance to take a reasonable, level-headed approach to the
study of the Muslim faith is an indicator of their fanaticism,
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*Rather than asking whether the Manhattan community center represents a
threat, we should be asking ourselves what happened to our country
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national discourse is hijacked by those who not only have no
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facts, but see them as an active roadblock to advancing their racist
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Manhattan community center should be obvious enough to those who pride
themselves in promoting multi-culturalism, racial diversity, and
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for religious freedom. That the racist right remains so prominent in
national television and radio is a sign, more than anything else,
of the
steep deterioration of American political discourse.*

*Anthony DiMaggio is the editor of media-ocracy (www.media-ocracy.com
<http://www.media-ocracy.com/>), a daily online magazine devoted
to the
study of media, public opinion, and current events. He has taught
U.S.
and Global Politics at Illinois State University and North Central
College, and is the author of When Media Goes to War
<http://www.amazon.com/exec/obidos/ASIN/1583671994/counterpunchmaga>
(2010) and Mass Media, Mass Propaganda*

<http://www.amazon.com/exec/obidos/ASIN/0739119036/counterpunchmaga>
(2008). He can be reached at: [redacted]
<mailto:[redacted]>

http://www.counterpunch.org/dimaggio08122010.html
<http://www.counterpunch.org/dimaggio08122010.html>

Messages in this topic (1)

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5. 8 Percent of U.S. Births to Illegal Immigrants
Posted by: "R A Fonda" [redacted] rafonda2000
Date: Thu Aug 12, 2010 8:01 am ((PDT))

Study: 8 Percent of U.S. Births to Illegal Immigrants

Pew Hispanic Center Report Sheds Light on Americans at Center of
Birthright Citizenship Debate

By DEVIN DWYER

WASHINGTON, August 11, 2010---

Eight percent of all babies born in the U.S. in 2008 belonged to illegal
immigrant
<http://newspreview.corp.dig.com/Politics/illegal-immigration-america-shadows-abc-news-special-series/story?id=11099873>
parents, according to a groundbreaking analysis of U.S. Census Bureau data by the Pew Hispanic Center. Under the 14th amendment to the Constitution, each child obtained U.S. citizenship at birth while one or
both of the parents remained undocumented.

The study <http://pewhispanic.org/reports/report.php?ReportID=125> sheds

new light on a group of Americans at the center of a hot political debate
<http://abcnews.go.com/Politics/birthright-citizenship-14th-amendment-republican-senators-explore-change/story?id=11313973>
in recent weeks. Some Republican lawmakers have proposed revising birthright citizenship to bar U.S.-born children of illegal immigrants from obtaining legal status.

Pew estimates 340,000 of the 4.3 million newborns in U.S. hospitals in 2008 belonged to illegal immigrant parents. In total, 4 million U.S.-born, citizen children of illegal immigrants
<http://abcnews.go.com/Politics/birth-tourism-industry-markets-us-citizenship-abroad/story?id=10359956>
currently live in the country, according to the study.

The study is the most comprehensive, non-partisan research to date on children of illegal immigrants living in the U.S. and adds important context, and frames the ongoing debate. Previously there have been few reliable estimates of annual U.S. births to illegal immigrants.

Critics of birthright citizenship
<http://abcnews.go.com/WN/debate-birthright-citizenship-aims-baby-tourism/story?id=11322850&page=1>
have expressed concern over the burgeoning size of America's illegal immigrant
<http://abcnews.go.com/Politics/illegal-immigration-america-shadows-abc-news-special-series/story?id=11099873>
population, estimated at 10.8 million and whose offspring in the U.S. would be able to sponsor their parents and relatives for legal residency. The children are sometimes referred to as anchor babies.

"Birthright citizenship I think is a mistake," said Republican Sen. Lindsey Graham of South Carolina. "We should change our Constitution and
say if you come here illegally and you have a child, that child's automatically not a citizen."

Senate Minority Leader Mitch McConnell and other leading Republicans, including Arizona senators Jon Kyl and John McCain, have indicated an openness to exploring the 14th Amendment issue raised by Sen. Graham. But some harbor deep reservations about changing the Constitution.

"It's a rather unseemly business and I think we ought to have some hearings about it," McConnell said of the practice of illegal immigrant
mothers giving birth in the U.S.

"Congressional hearings are always warranted when members of Congress

raise the issue of amending our Constitution," said McCain in a statement. "I believe that the Constitution is a strong, complete and carefully crafted document that has successfully governed our nation for centuries and any proposal to amend the Constitution should receive extensive and thoughtful consideration."

Birthright Citizenship Debate: Election Year Politics?

But some lawmakers are calling the push to revise the 14th Amendment nothing but a political stunt.

"I think it's good to take a look at all of our constitutional amendments. But I'll tell you something: if you think it's a coincidence that this sudden discussion begins three months before an election, you'd be very, very mistaken," said Vermont Independent Sen. Bernie Sanders on ABC's "Top Line" <http://abcnews.go.com/Politics/video/sanders-14th-amendment-100-percent-political-11314073>.

Pennsylvannia Democratic Sen. Arlen Specter, whose parents were immigrants to the U.S., has called U.S. citizenship by birth a fundamental right.

"The political pandering on the immigration issue has reached the hysterical level," Specter told ABC News. "To try to direct the effort at the children born in this country is just preposterous... How can newborn children protect themselves if politicians want to gain political gain... I would be shocked if this idea would gain political traction, but I'm being shocked on a daily basis by the United States Senate."

History of Birthright and the 14th Amendment

The 14th Amendment to the Constitution, which was enacted after the Civil War to grant citizenship to descendants of slaves, reads: "All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the state wherein they reside."

"The drafter of the 14th Amendment provision on citizenship did make a statement that it would not include foreigners or aliens," said George Washington University constitutional law professor Jonathan Turley.

"However, other senators made it clear that they believed that this provision guaranteed birthright citizenship."

The courts have repeatedly ruled that people who are born in the U.S. are American citizens and if Congress passed a law changing that, it would likely be repealed, experts say.

The Supreme Court <http://abcnews.go.com/Politics/Supreme_Court/> has only addressed the issue once, clarifying in 1898 that citizenship does apply to U.S.-born children of legal immigrants who have yet to become citizens.

"The legislative history may be a little mixed, but the language of the amendment seems to speak clearly in favor of birthright citizenship, regardless of what the intent may have been," Turley said.

The United States is one of the few remaining countries to grant citizenship to all children born on its soil. The United Kingdom, Ireland, India and Australia, among others, have since revised their birthright laws, no longer allowing every child born on their soil to get citizenship.

Messages in this topic (1)

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Yahoo! Groups Links

<> To visit your group on the web, go to:*
http://groups.yahoo.com/group/evolutionary-psychology/

<> Your email settings:*
Digest Email | Traditional

<> To change settings online go to:*
http://groups.yahoo.com/group/evolutionary-psychology/join
(Yahoo! ID required)

> *<*> To change settings via email:*
> [redacted]
>
> *<*> Your use of Yahoo! Groups is subject to:*
> *http://docs.yahoo.com/info/terms/*
>
> ----------
> --
>
> *welcome.html*

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144. Laurie Schneider & Crag Hill

Nico Vassilakis, James Yeary, Crag Hill, reading at Myopic Books (Chicago), Tuesday August 17, 7 p.m.

Fri 13 Aug 2010

Myopic Books
1564 N. Milwaukee
Chicago
[redacted]

James Yeary is a poet and visual/performance artist living in Portland, Oregon. He is a member of the Spare Room collective for whom he recently organized a festival of poetry for multiple voices. He is publisher of the chapbook series c_L books and is co-author (with Nate Orton) of the zine series my day. His work has appeared in ditch, Peaches & Bats, and SHIFTER.

Crag Hill until recently edited SCORE, one of only two journals dedicated exclusively to concrete/visual poetry. In the last three decades his work has appeared in over 100 journals and anthologies, including several available on-line. with Nico Vassilakis, he is editing the first major anthology of visual poetry, The Last Vispo anthology, due out this fall. His creative and critical works in progress can be found at http://scorecard.typepad.com.

Nico Vassilakis is a multimedia artist, poet and writer. He was a curator for the Subtext Reading Series in Seattle. His visual poetry videos have been shown at festivals and exhibitions of innovative language arts. Vassilakis' writings have appeared in numerous magazines, including: Ribot, Caliban, Aufgabe, Chain, Talisman, Central Park and Golden Handcuffs Review. His latest publications are TEXT LOSES TIME, a Vispo essay staReduction from BookThug, Disparate Magnets and Protracted Type, a collection of visual poetry, and recently, West of Dodge. Along with Crag Hill, Nico is currently editing The Last Vispo Anthology with 130 contributors from 25 countries

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145. **cris cheek**

Re: {spam?} Forwarded article below on the Mosque controversies (fwd)

Fri 13 Aug 2010

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hey Alan,

case in point:

http://www.bbc.co.uk/news/world-us-canada-10969738

xx

cris

On Aug 12, 2010, at 4:26 PM, Alan Sondheim wrote:

> *I just have to say I'm ashamed of this country, and scared - too much hatred against illegal immigrants (WHICH WE ALL ARE), and now Islam. Some*
> *of the protests are all too familiar Kristallnacht in tone - on Jon Stewart, there was a newsclip of a community going to burn a copy of the*
> *Koran on 9/11.*
>
> *I can't argue this with anyone - I'm horrified and brought to tears by it.*
> *And we can't sit by and let a rabid racist right grow in this country -*
> *the affects have been seen repeatedly worldwide.*
>
> *- Alan*
>
> *---------- Forwarded message ----------*
> *Date: Thu, 12 Aug 2010 15:20:36*
> *From:* [redacted]
> *Reply-To: No Reply <*[redacted]*>*
> *To:* [redacted]
> *Subject: [evol-psych] Digest Number 7327*
>
> *There are 6 messages in this issue.*
>
> *Topics in this digest:*
>
> *1. News: Orangutan pantomime ~ elaborating the message*
> *From: Robert Karl Stonjek*

2a. Re: Holistic Darwinism: The new evolutionary paradigm and some impli
From: Mike Tintner
2b. Re: Holistic Darwinism: The new evolutionary paradigm and some impli
From: Steve Moxon

3. Bonobos and chimps
From: mark hubey

4. The Rise of America's Idiot Culture
From: ED

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From: R A Fonda

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Posted by: "Robert Karl Stonjek" [redacted]
rk_stonjek
Date: Thu Aug 12, 2010 3:07 am ((PDT))

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Anne Russon1 and Kristin Andrews2

1Psychology Department, Glendon College, 2275 Bayview Avenue, Toronto, Ontario,
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August 12, 2010
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Ground Zero: a Manufactured Controversy
By ANTHONY DiMAGGIO

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- On Fox News, former Congressman Newt Gingrich attacked the community center for its planned location "right at the edge of a place where, let's be clear, thousands of Americans were killed in an attack by radical Islamists." On his website, Gingrich announced that "there should be no mosque near ground zero in New York so long as there are no churches or synagogues in Saudi Arabia." Gingrich's choice to spotlight the radical fundamentalist regime of Saudi Arabia (hypocritically supported by Gingrich himself when he was Speaker of the House in the 1990s) ? while neglecting moderate and secular governments in the Muslim world, speaks volumes about what he considers to be the "essence" of Islam. Gingrich's language is truly abhorrent; he frames those supporting the community center in Manhattan as part of the same "they" as the Islamic fundamentalists who perpetrated the 9-11 attacks. As far as Gingrich is

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- On Fox, Sarah Palin drew attention to "those innocent victims, those families of those who were killed in the 9-11 tragedy, it saddens me to think that people don't understand what building this mosque at such hallowed ground really represents." Inextricably linked to Palin's warnings is the assumption that the community center represents a single, overarching fifth column threat from American Muslims. This much was clear when she characterized its construction as "an unnecessary provocation" against the people of New York and the American people more generally.

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Anthony DiMaggio is the editor of media-ocracy (www.media-ocracy.com

<http://www.media-ocracy.com/>), a daily online magazine devoted to the
study of media, public opinion, and current events. He has taught U.S.
and Global Politics at Illinois State University and North Central
College, and is the author of When Media Goes to War
<http://www.amazon.com/exec/obidos/ASIN/1583671994/counterpunchmaga>
(2010) and Mass Media, Mass Propaganda
<http://www.amazon.com/exec/obidos/ASIN/0739119036/counterpunchmaga>
(2008). He can be reached at: [redacted]
<mailto:[redacted]*>*

http://www.counterpunch.org/dimaggio08122010.html
<http://www.counterpunch.org/dimaggio08122010.html>

Messages in this topic (1)

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5. 8 Percent of U.S. Births to Illegal Immigrants
Posted by: "R A Fonda" [redacted] *rafonda2000*
Date: Thu Aug 12, 2010 8:01 am ((PDT))

Study: 8 Percent of U.S. Births to Illegal Immigrants

Pew Hispanic Center Report Sheds Light on Americans at Center of
Birthright Citizenship Debate

By DEVIN DWYER

WASHINGTON, August 11, 2010---

Eight percent of all babies born in the U.S. in 2008 belonged to illegal
immigrant
<http://newspreview.corp.dig.com/Politics/illegal-immigration-
america-shadows-abc-news-special-series/story?id=11099873>

parents, according to a groundbreaking analysis of U.S. Census Bureau data by the Pew Hispanic Center. Under the 14th amendment to the Constitution, each child obtained U.S. citizenship at birth while one or both of the parents remained undocumented.

The study <http://pewhispanic.org/reports/report.php?ReportID=125> sheds new light on a group of Americans at the center of a hot political debate <http://abcnews.go.com/Politics/birthright-citizenship-14th-amendment-republican-senators-explore-change/story?id=11313973> in recent weeks. Some Republican lawmakers have proposed revising birthright citizenship to bar U.S.-born children of illegal immigrants from obtaining legal status.

Pew estimates 340,000 of the 4.3 million newborns in U.S. hospitals in 2008 belonged to illegal immigrant parents. In total, 4 million U.S.-born, citizen children of illegal immigrants <http://abcnews.go.com/Politics/birth-tourism-industry-markets-us-citizenship-abroad/story?id=10359956> currently live in the country, according to the study.

The study is the most comprehensive, non-partisan research to date on children of illegal immigrants living in the U.S. and adds important context, and frames the ongoing debate. Previously there have been few reliable estimates of annual U.S. births to illegal immigrants.

Critics of birthright citizenship <http://abcnews.go.com/WN/debate-birthright-citizenship-aims-baby-tourism/story?id=11322850&page=1> have expressed concern over the burgeoning size of America's illegal immigrant <http://abcnews.go.com/Politics/illegal-immigration-america-shadows-abc-news-special-series/story?id=11099873> population, estimated at 10.8 million and whose offspring in the U.S. would be able to sponsor their parents and relatives for legal residency. The children are sometimes referred to as anchor babies.

"Birthright citizenship I think is a mistake," said Republican Sen. Lindsey Graham of South Carolina. "We should change our Constitution and say if you come here illegally and you have a child, that child's automatically not a citizen."

Senate Minority Leader Mitch McConnell and other leading Republicans, including Arizona senators Jon Kyl and John McCain, have indicated an openness to exploring the 14th Amendment issue raised by Sen. Graham.

But some harbor deep reservations about changing the Constitution.

"It's a rather unseemly business and I think we ought to have some hearings about it," McConnell said of the practice of illegal immigrant mothers giving birth in the U.S.

"Congressional hearings are always warranted when members of Congress raise the issue of amending our Constitution," said McCain in a statement. "I believe that the Constitution is a strong, complete and carefully crafted document that has successfully governed our nation for centuries and any proposal to amend the Constitution should receive extensive and thoughtful consideration."

Birthright Citizenship Debate: Election Year Politics?

But some lawmakers are calling the push to revise the 14th Amendment nothing but a political stunt.

"I think it's good to take a look at all of our constitutional amendments. But I'll tell you something: if you think it's a coincidence that this sudden discussion begins three months before an election, you'd be very, very mistaken," said Vermont Independent Sen. Bernie Sanders on ABC's "Top Line" <http://abcnews.go.com/Politics/video/sanders-14th-amendment-100-percent-political-11314073>.

Pennsylvannia Democratic Sen. Arlen Specter, whose parents were immigrants to the U.S., has called U.S. citizenship by birth a fundamental right.

"The political pandering on the immigration issue has reached the hysterical level," Specter told ABC News. "To try to direct the effort at the children born in this country is just preposterous... How can newborn children protect themselves if politicians want to gain political gain... I would be shocked if this idea would gain political traction, but I'm being shocked on a daily basis by the United States Senate."

History of Birthright and the 14th Amendment

The 14th Amendment to the Constitution, which was enacted after the Civil War to grant citizenship to descendants of slaves, reads: "All

persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the state wherein they reside."

"The drafter of the 14th Amendment provision on citizenship did make a statement that it would not include foreigners or aliens," said George Washington University constitutional law professor Jonathan Turley. "However, other senators made it clear that they believed that this provision guaranteed birthright citizenship."

The courts have repeatedly ruled that people who are born in the U.S. are American citizens and if Congress passed a law changing that, it would likely be repealed, experts say.

The Supreme Court <http://abcnews.go.com/Politics/Supreme_Court/> has only addressed the issue once, clarifying in 1898 that citizenship does apply to U.S.-born children of legal immigrants who have yet to become citizens.

"The legislative history may be a little mixed, but the language of the amendment seems to speak clearly in favor of birthright citizenship, regardless of what the intent may have been," Turley said.

The United States is one of the few remaining countries to grant citizenship to all children born on its soil. The United Kingdom, Ireland, India and Australia, among others, have since revised their birthright laws, no longer allowing every child born on their soil to get citizenship.

Messages in this topic (1)

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Yahoo! Groups Links

<> To visit your group on the web, go to:*
http://groups.yahoo.com/group/evolutionary-psychology/

> *<*> Your email settings:*
> *Digest Email | Traditional*
>
> *<*> To change settings online go to:*
> *http://groups.yahoo.com/group/evolutionary-psychology/join*
> *(Yahoo! ID required)*
>
> *<*> To change settings via email:*
> [redacted]
>
> *<*> Your use of Yahoo! Groups is subject to:*
> *http://docs.yahoo.com/info/terms/*
>
> ----------
> --
>
> *welcome.html*

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146. **David Seaman**
Re: competitions
Fri 13 Aug 2010

--Boundary_(ID_BjBP9vFm4/x/EnfDmxSm9w)

Total... In the sentence, "This place is a total wreck," isn't "total" actually a modifier? and the singular noun "a wreck?"

Notice how the British say "The government are in session," when Americans say "The government is in session."

I like Jim Andrews' poignant tale of the house full of 40 years of acculturation. It makes me think of my own 40+ years of teaching French. There are some things I am learning to adjust and adjust to. For one, I'm getting over my annoyance at the French borrowings of English. Why would they say "le listing" when they have a perfectly good "la liste?" For another, they tend to say "c'est" even when it is followed by a plural complement.

New technologies can sometimes support good practices. Like some French correspondents, I almost gave up using accents in my emails, because the keystrokes are so tedious; now with iPad it is a one-touch event to slide your finger to the selected accented letter.

In my teaching, where students hadï»¿ accused me of making them into French proofreaders, I am learning to refrain from interrupting to correct errors if they

are communicating successfully. The point in a restaurant in France is to get fed, not to demonstrate impeccable grammar. Of course accuracy and fluent expression nourish in another way.....

That said, we probably agree that it is valuable to know what the accurate standard of a language is, in order to appreciate deviation from it. N'est-ce pas?

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 12 Aug, 2010,at 04:51 PM, Stephen Ellis <[redacted]> wrote:

> *You must be totaled to be accurate. Is that like being 98.6% loaded?*
>
> *Date: Tue, 10 Aug 2010 08:59:40 -0400*
> *From:* [redacted]
> *Subject: Re: competitions*
> *To:* [redacted]
>
> *David W. Seaman, Ph.D.*
> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*
> *writes:*
> *"While those of us in the grammar police (either official or clandestine)*
> *like to disparage any errors, we must also recognize that usage is flexible*
> *and evolving, It may be that there are myriad ways to express things,*
> *with a whole range of 'levels of usage.' Let's live with it and enjoy it."*
>
> *.....*
>
> *Ummm . . . :*
>
> *"a total" ("a"=singular)*
> *"is" (singular)*
> *"This place is a total wreck."*
>
> *"totals" (plural)*
> *"are" (plural)*
> *"Several totals are required to ensure accuracy."*
>
> *The newest proposal for national educational standards*
> *in the U. S. recommends teaching grammatical agreement*
> *in grade three (the first grammatical principle mentioned*
> *in that set of standards). Many of my students in college*
> *composition seem unable to distinguish between one and*
> *more than one. Perhaps only a tiny neurological window*

> *exists for hard-wiring agreement, but given recent work in brain plasticity, I doubt it--though a fourteen-week semester usually proves insufficient for rehab. As Yale grad G. W. Bush wondered, "Is our children learning?" Good enough? Enjoy that?*
>
> *~ Dan Zimmerman, Ph.D.*
> [redacted]
>
> *----- Original Message -----*
> *From: "Angela Vasquez-Giroux" <angela.vasquez.gi*

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147. steve dalachinsky
Re: competitions
Fri 13 Aug 2010

why's everybody includin ahcandemics say you and i when it's you and me and yes i know when to say either or was that ether

On Fri, 13 Aug 2010 11:55:11 -0700 David Seaman <[redacted]> writes:
> Total... In the sentence, "This place is a total wreck," isn't
> "total" actually a modifier? and the singular noun "a wreck?"
>
> Notice how the British say "The government are in session," when
> Americans say "The government is in session."
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> I like Jim Andrews' poignant tale of the house full of 40 years of
> acculturation. It makes me think of my own 40+ years of teaching
> French. There are some things I am learning to adjust and adjust to.
> For one, I'm getting over my annoyance at the French borrowings of
> English. Why would they say "le listing" when they have a perfectly
> good "la liste?" For another, they tend to say "c'est" even when it
> is followed by a plural complement.
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> New technologies can sometimes support good practices. Like some
> French correspondents, I almost gave up using accents in my emails,
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> one-touch event to slide your finger to the selected accented
> letter.
>
> In my teaching, where students had? accused me of making them into

> French proofreaders, I am learning to refrain from interrupting to
> correct errors if they are communicating successfully. The point in
> a restaurant in France is to get fed, not to demonstrate impeccable
> grammar. Of course accuracy and fluent expression nourish in another
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> That said, we probably agree that it is valuable to know what the
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> David W. Seaman, Ph.D.
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> YouTube video of my Venice Biennale poem:
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>
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> > > Subject: Re: competitions
> > > To: [redacted]
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> > > with a whole range of 'levels of usage.' Let's live with it and
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> > > "is" (singular)
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> > >
> > > "totals" (plural)
> > > "are" (plural)
> > > "Several totals are required to ensure accuracy."
> > >
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> > > in the U. S. recommends teaching grammatical agreement
> > > in grade three (the first grammatical principle mentioned
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> > > composition seem unable to distinguish between one and
> > > more than one. Perhaps only a tiny neurological window
> > > exists for hard-wiring agreement, but given recent work
> > > in brain plasticity, I doubt it--though a fourteen-week
> > > semester usually proves insufficient for rehab. As Yale
> > > grad G. W. Bush wondered, "Is our children learning?"
> > > Good enough? Enjoy that?
> > >
> > > ~ Dan Zimmerman, Ph.D.
> > > [redacted]
> > >
> > >
> > > ----- Original Message -----
> > > From: "Angela Vasquez-Giroux" <angela.vasquez.gi
>
>

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148. **steve dalachinsky**

Re: End Times (Green) poetics, or Adopt A Gringo

Fri 13 Aug 2010

---

the rich are no longer gettin richer ??? that's a laugh

On Thu, 12 Aug 2010 13:17:48 -0700 steve russell <[redacted]>
writes:
> Been talking with my Green Party D.C. friends.
> It really does seem as if the End has finally arrived and will be
> unfolding in
> many interesting ways as the 1st decade of century 21 comes to a
> close.
>
> I mean, even the Rich are no longer getting richer.
> It's that bad.
> & the enviroment, as everyone knows, is a cesspool.
>
> So I'm wondering: Where are the sustainable communities?
> Artist, especially, should think very hard.
>
> I haven't done the research, but I wonder if there's a Native
> American Tribe
> that has an Adopt a Gringo program. I've been rereading my Wendell
> Berry and I'm
> almost certain (I'm not good with absolutes) that the original
> natives of this
> country will have a huge leg up when things finally collapse.Run ...
> to the
> woods ... or someplace safe.
>
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>
>

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149. **David Chirot**

Re: {spam?} Forwarded article below on the Mosque controversies (fwd)

Fri 13 Aug 2010

Dear Cris & Alan:

Thank you both for your letters.

The direction of the usa has been terrifying for decades now. For many years i have been working on various studies, research, readings, and expressing in writings, art work, letters, my conviction that one of the major symptoms of this direction has been the shifting use/abuse/misuse and deliberate abuse of the language; to quote Pasolini: "for a long time, the only symptoms we had to go one were in the language."

In Torture: The Cancer of Democracy France-Algeria 1954-1962 Phllipe Vidal-Naquet raises the question of how the use of Torture affects and poisons a Wstern Democracy: the same effects one may find in the USA since both knowledge & acceptance of Torture and the support of an Apartheid State became part of the everyday language and consciousness. Language of denial, language of double speak, rebrandings, Orwellian Newspeak as detailed in the appendix to 1984--a language and culture of ridicule initiated during the Reagan regime--the lack of questioning and critique, the growing sense of paranoia of both a State and corporate culture of Security, Surveillance, of the removal of more and more protections for any individual charged and even not charged with no longer criminal actions, but, increasingly, "intents," which may soon become "thoughts," --in broad daylight, almost day by day, freedoms being removed, the powers of the Executive Branch being extended without control--so that now the president can pick any person in the world and order their extra-judicial execution--the ridicule and critique of any form of Protest, whether in public or in writing, art--by artists and poets, critics and intellectuals--particpating in censorship and self-censorship-- all have generated a culture which is ever more immune to the uses of cruelty towards "Others" ranging from words to torture to ethnic cleansing and genocide--

everyday reading, listening, watching the news and what passes for "public discourse" one is presented with a non-stop stream of dis-information, distortions, denials, deliberate ignorance, bigotry, bullying--

and all too often, any form of holding to account is greeted with campaigns designed to silence and subvert the concept of justice, questioning, inquiry, let alone its expression, calls for these in action--

all too often, the most monstrous events, persons, politics, are shrugged off with the most bland cliches: "oh, but they're/he/she is such a nice person(s)-- --etc--

sadly, from the President on down, there is an increasing tolerance for intolerance--a goading towards acts of extreme violence and retaliations--at the personal level, and already paraded by the expansion of the US military presence, torture centers, "Black Op" and and other covert operations globally--by supporting torture and Apartheid elsewhere, the American citizen is opening the way to accepting these "at home"--detention camps for "illegal aliens" and the immense explosion in the US (increasingly privatized and more open to abuses) prison population--largest both numerically and by per centage of the population in the world--all point towards an embrace of other and ever harsher measures to be meted out to anyone and everyone--charged with or even with the remote possibility of being charged with--just about any "crime" any person with even minor "authority" dreams up in a fever of "patriotism"--

as Cris points out, it is not from the "right" only that such language has emerged, but across the society--and in every area of society and culture--

On Fri, Aug 13, 2010 at 10:57 AM, cris cheek <[redacted]> wrote:

> *I couldn't agree more about the morbidity of the mosque debates Alan and by the statement that we are all immigrants*
>
> *i do not however think it is the sole purview of the "right" to generate paranoia and hate speech (bearing in mind that "left" and "right" are also troubling formulations with troubled histories)*
>
> *i've not seen Obama want to take down the fence with Mexico started under the odious Bush in the south west (for example . . . he sent more troops no less) nor actually close down Guantanamo (for example . . . all empty rhetoric for 18 months already now) nor do anything but escalate the war in Afghanistan (for example . . . although i guess that's not surprising since Democrat presidents have taken the US to war far more eagerly and frequently throughout the twentieth century than even their Republican counterparts . . . unless my math is just wrong, in the guise of the world's police . . . vomit) nor repeal the Patriot Act (for example . . . an act of insanity by GW Bush against which there was so much derision focussed when i first came to live here in the US and which Obama has re-ratified) nor address the hideous Department of Homeland Security . . . (a militarization of the State that builds inexorably on surveillance and controls brought in my that arch Big Brother sap J Edgar Hoover . . .)*
>
> *. . .*
>
> *and then which judge made a serious move on Prop 8 just a couple of weeks*

ago . . . a libertarian-leaning freedom of speech judge appointed by Ronald Reagan . . (what is Obama doing to end Reagan's appallingly debilitating and outright destructive War on Drugs?? btw)

attacks on the "right" by the "left" appear just as driven by paranoia and characterized by stereotypical terms and forms of abuse as attacks on the "left" by the "right"

it is as often unions who campaign against immigration on the grounds of competition for their members jobs and a previous wave of immigrants which tries to block the next as it is nationalists and xenophobes weaving their racist sentiments into planning and zoning debates and whipping up fearful sentiment

a pox on both Democrats and on Republicans

xx

cris

On Aug 12, 2010, at 4:26 PM, Alan Sondheim wrote:

I just have to say I'm ashamed of this country, and scared - too much hatred against illegal immigrants (WHICH WE ALL ARE), and now Islam. Some of the protests are all too familiar Kristallnacht in tone - on Jon Stewart, there was a newsclip of a community going to burn a copy of the Koran on 9/11.

I can't argue this with anyone - I'm horrified and brought to tears by it. And we can't sit by and let a rabid racist right grow in this country - the affects have been seen repeatedly worldwide.

- Alan

---------- Forwarded message ----------
Date: Thu, 12 Aug 2010 15:20:36
From: [redacted]
Reply-To: No Reply <[redacted]*>*
To: [redacted]
Subject: [evol-psych] Digest Number 7327

There are 6 messages in this issue.

Topics in this digest:

1. News: Orangutan pantomime ~ elaborating the message
From: Robert Karl Stonjek

2a. Re: Holistic Darwinism: The new evolutionary paradigm and some impli
From: Mike Tintner
2b. Re: Holistic Darwinism: The new evolutionary paradigm and some impli
From: Steve Moxon

3. Bonobos and chimps
From: mark hubey

4. The Rise of America's Idiot Culture
From: ED

5. 8 Percent of U.S. Births to Illegal Immigrants
From: R A Fonda

Messages

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1. News: Orangutan pantomime ~ elaborating the message
Posted by: "Robert Karl Stonjek" [redacted] *rk_stonjek*
Date: Thu Aug 12, 2010 3:07 am ((PDT))

Orangutan pantomime: elaborating the message
Anne Russon1 and Kristin Andrews2

1Psychology Department, Glendon College, 2275 Bayview Avenue, Toronto, Ontario,
Canada M4N 3M6
2Philosophy Department, York University, 4700 Keele St Toronto, Ontario, Canada
M3J 1P3

**Author for correspondence (*[redacted]*).*
Abstract
We present an exploratory study of forest-living orangutan pantomiming, i.e.
gesturing in which they act out their meaning, focusing on its occurrence, communicative functions, and complexities. Studies show that captive great apes
may elaborate messages if communication fails, and isolated reports suggest
that great apes occasionally pantomime. We predicted forest-living

*orangutans
would pantomime spontaneously to communicate, especially to elaborate after
communication failures. Mining existing databases on free-ranging rehabilitant
orangutans' behaviour identified 18 salient pantomimes. These pantomimes most
often functioned as elaborations of failed requests, but also as deceptions and
declaratives. Complexities identified include multimodality, re-enactments of
past events and several features of language (productivity, compositionality,
systematicity). These findings confirm that free-ranging rehabilitant
orangutans pantomime and use pantomime to elaborate on their mess
ages. Further, they use pantomime for multiple functions and create complex
pantomimes that can express propositionally structured content. Thus, orangutan
pantomime serves as a medium for communication, not a particular function.
Mining cases of complex great ape communication originally reported in
functional terms may then yield more evidence of pantomime.*

Source: The Royal Society

http://rsbl.royalsocietypublishing.org/content/early/2010/08/05/rsbl.2010.0564.abstract?papetoc

*Posted by
Robert Karl Stonjek*

Messages in this topic (1)

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4. The Rise of America's Idiot Culture
Posted by: "ED" [redacted] *seacrofter001*
Date: Thu Aug 12, 2010 7:59 am ((PDT))

*August 12, 2010
The Rise of America's Idiot Culture The Muslim Community Center at Ground Zero: a Manufactured Controversy*

By ANTHONY DiMAGGIO

A substantial racist uproar is taking place in conservative America, particularly in right-wing radio and television. Reactionary pundits are drawing increased attention to plans to build an Islamic community center in downtown Manhattan, near Ground Zero. Republicans and conservatives have long been known to harbor racist views of Islam, although they're hardly alone in this. Many on the right frame the entire religion as radical, fundamentalist, and a threat to national security. In light of this pattern, there's little surprising about the right's most recent attack on Muslim Americans as a secret, under the radar threat.

Islam has at times been portrayed on the right as the bedrock threat to American cultural values, and Muslims are depicted as uni-dimensionally set on overthrowing Christianity, enslaving the American public, and imposing "Sharia law." The last warning about "Sharia law" ? repeated by pundits like Sean Hannity and Rush Limbaugh ? among many others ? comes off as extremely ignorant, considering that the term "Sharia" itself means Islamic law. One should take the warnings of those who use the phrase "Sharia law" about as seriously as someone who masquerades as a legal scholar while talking about the importance of "American law law."

The American right has also taken to paranoid conspiracy theories charging that Obama is a non-citizen. As the story goes, Obama was really born in Kenya, and his "take over" of the White House represents a secret victory for radical Islam, since, as we all "know," Obama is a closet Muslim terrorist who is allied with Osama bin Laden and other radical Islamists. About half of Republicans believe either that Obama is not a citizen or that they cannot be sure of whether he is really an American citizen or not. These views are shared by nearly 60 percent of self-designated Tea Party supporters.

Of course, the nuances of the Islamic faith and the mainstream nature of the American Muslim community - the vast majority who oppose terrorism, fundamentalism, or repression of women - have been completely lost in the smug arrogance and incompetence of racists on the right.

The reactionary right has long been opposed to anything related to Arab culture and the Muslim religion in New York and around the country. One infamous example is New York's Khalil Gibran Arabic language academy, the first of its kind for the city. Rabid right-wingers railed against it, especially those in the "stop the Madrassa" campaign (many of whom worried about the dangers of "Madrassa schools," while apparently too ignorant to realize that the word Madrassa itself means school). I argued with one of the leaders of this group on Alan

Colmes' radio show a few years ago. She seemed un-phased by the reality that there was never any concrete evidence that the Khalil Gibran academy was teaching Islamic values. As she announced on the show (despite my scorn for her comments), the very fact that there was no visible evidence of an Islamic curriculum was proof of just how good the schools' administrators and teachers were of hiding it. Such paranoia demonstrated how far conservative extremism and racism have come in recent years.

This brings us to the most recent "controversy" related to Islam: the Muslim community center planned for Manhattan. Right wingers in radio and at Fox News have gone into overdrive attacking it as a fundamental threat to the American way of life and to American security. Their racist diatribes have been hard for me to listen to, but they remain important to address, if for no other reason than so we can fight the ignorant assumptions behind them head on.

Here's a quick review of some of the most outrageous comments made in the American media:

- On Fox News, former Congressman Newt Gingrich attacked the community center for its planned location "right at the edge of a place where, let's be clear, thousands of Americans were killed in an attack by radical Islamists." On his website, Gingrich announced that "there should be no mosque near ground zero in New York so long as there are no churches or synagogues in Saudi Arabia." Gingrich's choice to spotlight the radical fundamentalist regime of Saudi Arabia (hypocritically supported by Gingrich himself when he was Speaker of the House in the 1990s) ? while neglecting moderate and secular governments in the Muslim world, speaks volumes about what he considers to be the "essence" of Islam. Gingrich's language is truly abhorrent; he frames those supporting the community center in Manhattan as part of the same "they" as the Islamic fundamentalists who perpetrated the 9-11 attacks. As far as Gingrich is concerned, there are no distinctions to be made in the monolithic "threat" that is the entire U.S. and world Muslim community.

- On Fox, Sarah Palin drew attention to "those innocent victims, those families of those who were killed in the 9-11 tragedy, it saddens me to think that people don't understand what building this mosque at such hallowed ground really represents." Inextricably linked to Palin's warnings is the assumption that the community center represents a single, overarching fifth column threat from American Muslims. This much was clear when she characterized its construction as "an unnecessary provocation" against the people of New York and the American people more generally.

- Fox News host Sean Hannity claimed that the "Iman" supporting

the building of the community center is a figure who "supports what happened on 9/11" and "praises Osama bin Laden." Hannity, of course, failed to present any evidence linking community center supporters to defending the 9/11 attacks, but this hardly seemed to matter to him or his guest, Jay Seculow (of the American Center for Law and Justice), who complained that "you don't get to build a mosque on a site that's part of ground zero" because "that would be like putting at Pearl Harbor a monument of the Kamikaze pilots who tried to destroy U.S. troops, you just don't do that." In this case, Muslim Americans who had nothing to do with 9/11 are apparently the equivalent of Japanese soldiers who killed Americans during World War II.

- Right wing radio icon Rush Limbaugh, not to be outdone, warned that "the terrorists win" if the community center successfully moves forward. Limbaugh continued, posing a hypothetical comparing Muslim Americans to those who lynched blacks in the post Civil War era: "Let me ask you: What would happen, do you think, if the Ku Klux Klan wanted to establish a memorial at Gettysburg?" Limbaugh also employed a World War II analogy, likening the dangers of the community center to the destruction brought upon Japan by U.S. nuclear weapons: "Let's go to Hiroshima and Nagasaki and let's build giant monuments in the shape of nuclear bombs and call it the Manhattan Project. I mean you'd have Americans objecting to that, wouldn't you?"

What is most disturbing about the manufactured controversy involving the community center is the blatant arrogance and stupidity of the right in its warnings of an imminent "threat." Anyone who spends thirty seconds researching the Cordoba Group, the organization responsible for promoting the community center, would know that the group's representative, Feisal Abdul Rauf (targeted in Hannity attacks as pro-bin Laden and pro-9/11) is actually a public critic of Osama bin Laden and the 9/11 attacks, and a vocal supporter of improving relations between the U.S. and the Muslim world. None of this is conveyed in any of the right-wing slander above, however, as these pundits are content to showcase their ignorance regarding the basic facts surrounding the community center fiasco they "authoritatively" "report" on.

I should note that all of the pundits above premise their attacks on the Manhattan community center with statements that promotion of religious tolerance and cultural diversity are important and necessary. These claims, however, mean nothing when they are followed by fear mongering and attacks on Muslims as part of an all-encompassing threat that derives from some sort of uniform "Muslim culture" ? one that is seen as constituting a danger to U.S. security and the American way of life. These pundits refuse to distinguish between the tiny

minority of those throughout the world who support terrorism in the name of Islam and the vast majority of Muslims who reject those beliefs. Their reluctance to take a reasonable, level-headed approach to the study of the Muslim faith is an indicator of their fanaticism, religious bigotry, and racism.

Rather than asking whether the Manhattan community center represents a threat, we should be asking ourselves what happened to our country when national discourse is hijacked by those who not only have no interest in facts, but see them as an active roadblock to advancing their racist agendas. The blatant racism and incompetence of those attacking the Manhattan community center should be obvious enough to those who pride themselves in promoting multi-culturalism, racial diversity, and respect for religious freedom. That the racist right remains so prominent in national television and radio is a sign, more than anything else, of the steep deterioration of American political discourse.

Anthony DiMaggio is the editor of media-ocracy (www.media-ocracy.com <http://www.media-ocracy.com/>), a daily online magazine devoted to the study of media, public opinion, and current events. He has taught U.S. and Global Politics at Illinois State University and North Central College, and is the author of When Media Goes to War <http://www.amazon.com/exec/obidos/ASIN/1583671994/counterpunchmaga> (2010) and Mass Media, Mass Propaganda <http://www.amazon.com/exec/obidos/ASIN/0739119036/counterpunchmaga> (2008). He can be reached at: [redacted] *<mailto:*[redacted]*>*

http://www.counterpunch.org/dimaggio08122010.html <http://www.counterpunch.org/dimaggio08122010.html>

Messages in this topic (1)

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5. 8 Percent of U.S. Births to Illegal Immigrants
Posted by: "R A Fonda" [redacted] *rafonda2000*
Date: Thu Aug 12, 2010 8:01 am ((PDT))

Study: 8 Percent of U.S. Births to Illegal Immigrants

> *Pew Hispanic Center Report Sheds Light on Americans at Center of Birthright Citizenship Debate*
>
> *By DEVIN DWYER*
>
> **WASHINGTON, August 11, 2010---**
>
> *Eight percent of all babies born in the U.S. in 2008 belonged to illegal immigrant < http://newspreview.corp.dig.com/Politics/illegal-immigration-america-shadows-abc-news-special-series/story?id=11099873*
>
> *parents, according to a groundbreaking analysis of U.S. Census Bureau data by the Pew Hispanic Center. Under the 14th amendment to the Constitution, each child obtained U.S. citizenship at birth while one or both of the parents remained undocumented.*
>
> *The study <http://pewhispanic.org/reports/report.php?ReportID=125> sheds new light on a group of Americans at the center of a hot political debate < http://abcnews.go.com/Politics/birthright-citizenship-14th-amendment-republican-senators-explore-change/story?id=11313973*
>
> *in recent weeks. Some Republican lawmakers have proposed revising birthright citizenship to bar U.S.-born children of illegal immigrants from obtaining legal status.*
>
> *Pew estimates 340,000 of the 4.3 million newborns in U.S. hospitals in 2008 belonged to illegal immigrant parents. In total, 4 million U.S.-born, citizen children of illegal immigrants < http://abcnews.go.com/Politics/birth-tourism-industry-markets-us-citizenship-abroad/story?id=10359956*
>
> *currently live in the country, according to the study.*
>
> *The study is the most comprehensive, non-partisan research to date on children of illegal immigrants living in the U.S. and adds important context, and frames the ongoing debate. Previously there have been few reliable estimates of annual U.S. births to illegal immigrants.*
>
> *Critics of birthright citizenship < http://abcnews.go.com/WN/debate-birthright-citizenship-aims-baby-tourism/story?id=11322850&page=1*

have expressed concern over the burgeoning size of America's illegal immigrant
<
http://abcnews.go.com/Politics/illegal-immigration-america-shadows-abc-news-special-series/story?id=11099873

population, estimated at 10.8 million and whose offspring in the U.S. would be able to sponsor their parents and relatives for legal residency. The children are sometimes referred to as anchor babies.

"Birthright citizenship I think is a mistake," said Republican Sen. Lindsey Graham of South Carolina. "We should change our Constitution and say if you come here illegally and you have a child, that child's automatically not a citizen."

Senate Minority Leader Mitch McConnell and other leading Republicans, including Arizona senators Jon Kyl and John McCain, have indicated an openness to exploring the 14th Amendment issue raised by Sen. Graham. But some harbor deep reservations about changing the Constitution.

"It's a rather unseemly business and I think we ought to have some hearings about it," McConnell said of the practice of illegal immigrant mothers giving birth in the U.S.

"Congressional hearings are always warranted when members of Congress raise the issue of amending our Constitution," said McCain in a statement. "I believe that the Constitution is a strong, complete and carefully crafted document that has successfully governed our nation for centuries and any proposal to amend the Constitution should receive extensive and thoughtful consideration."

Birthright Citizenship Debate: Election Year Politics?

But some lawmakers are calling the push to revise the 14th Amendment nothing but a political stunt.

"I think it's good to take a look at all of our constitutional amendments. But I'll tell you something: if you think it's a coincidence that this sudden discussion begins three months before an election, you'd be very, very mistaken," said Vermont Independent Sen. Bernie Sanders on ABC's "Top Line"
<
http://abcnews.go.com/Politics/video/sanders-14th-amendment-100-percent-political-11314073
.

Pennsylvannia Democratic Sen. Arlen Specter, whose parents were immigrants to the U.S., has called U.S. citizenship by birth a fundamental right.

"The political pandering on the immigration issue has reached the hysterical level," Specter told ABC News. "To try to direct the effort at the children born in this country is just preposterous... How can newborn children protect themselves if politicians want to gain political gain... I would be shocked if this idea would gain political traction, but I'm being shocked on a daily basis by the United States Senate."

History of Birthright and the 14th Amendment

The 14th Amendment to the Constitution, which was enacted after the Civil War to grant citizenship to descendants of slaves, reads: "All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the state wherein they reside."

"The drafter of the 14th Amendment provision on citizenship did make a statement that it would not include foreigners or aliens," said George Washington University constitutional law professor Jonathan Turley. "However, other senators made it clear that they believed that this provision guaranteed birthright citizenship."

The courts have repeatedly ruled that people who are born in the U.S. are American citizens and if Congress passed a law changing that, it would likely be repealed, experts say.

The Supreme Court <http://abcnews.go.com/Politics/Supreme_Court/> has only addressed the issue once, clarifying in 1898 that citizenship does apply to U.S.-born children of legal immigrants who have yet to become citizens.

"The legislative history may be a little mixed, but the language of the amendment seems to speak clearly in favor of birthright citizenship, regardless of what the intent may have been," Turley said.

The United States is one of the few remaining countries to grant citizenship to all children born on its soil. The United Kingdom, Ireland, India and Australia, among others, have since revised their birthright laws, no longer allowing every child born on their soil to get citizenship.

Messages in this topic (1)

Yahoo! Groups Links

<> To visit your group on the web, go to:*
http://groups.yahoo.com/group/evolutionary-psychology/

<> Your email settings:*
Digest Email | Traditional

<> To change settings online go to:*
http://groups.yahoo.com/group/evolutionary-psychology/join
(Yahoo! ID required)

<> To change settings via email:*
[redacted]

<> Your use of Yahoo! Groups is subject to:*
http://docs.yahoo.com/info/terms/

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150. **Alan Sondheim**

Re: Second Life - Group notice: Tomorrow Aug 14 - 3 PM SLT - Alan Sondheim - SLURL for tomorrow -

Fri 13 Aug 2010

SLURL for tomorrow - just got it -

http://slurl.com/secondlife/East%20of%20Odyssey/218/77/22

Thanks, Alan

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org
music archive: http://www.espdisk.com/alansondheim/
==

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151. **Daniel Zimmerman**
Re: competitions
Fri 13 Aug 2010

Right. The total appears (singular) at the bottom of the page, and may prove accurate if added by a tee-totaller.

~ Dan

----- Original Message -----
From: "David Seaman" <[redacted]>
To: <[redacted]>
Sent: Friday, August 13, 2010 2:55 PM
Subject: Re: competitions

Total... In the sentence, "This place is a total wreck," isn't "total" actually a modifier? and the singular noun "a wreck?"

Notice how the British say "The government are in session," when Americans say "The government is in session."

I like Jim Andrews' poignant tale of the house full of 40 years of acculturation. It makes me think of my own 40+ years of teaching French. There are some things I am learning to adjust and adjust to. For one, I'm getting over my annoyance at the French borrowings of English. Why would they say "le listing" when they have a perfectly good "la liste?" For another, they tend to say "c'est" even when it is followed by a plural complement.

New technologies can sometimes support good practices. Like some French correspondents, I almost gave up using accents in my emails, because the keystrokes are so tedious; now with iPad it is a one-touch event to slide your finger to the selected accented letter.

In my teaching, where students hadï»¿ accused me of making them into French proofreaders, I am learning to refrain from interrupting to correct errors if they are communicating successfully. The point in a restaurant in France is to get fed, not to demonstrate impeccable grammar. Of course accuracy and fluent expression nourish in another way.....

That said, we probably agree that it is valuable to know what the accurate standard of a language is, in order to appreciate deviation from it. N'est-ce pas?

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 12 Aug, 2010,at 04:51 PM, Stephen Ellis <[redacted]> wrote:

> *You must be totaled to be accurate. Is that like being 98.6% loaded?*
>
> *Date: Tue, 10 Aug 2010 08:59:40 -0400*
> *From: [redacted]*
> *Subject: Re: competitions*
> *To: [redacted]*
>
> *David W. Seaman, Ph.D.*
> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*
> *writes:*
> *"While those of us in the grammar police (either official or clandestine)*
> *like to disparage any errors, we must also recognize that usage is flexible*
> *and evolving, It may be that there are myriad ways to express things,*
> *with a whole range of 'levels of usage.' Let's live with it and enjoy it."*
>
> *.....*
>
> *Ummm . . . :*
>
> *"a total" ("a"=singular)*
> *"is" (singular)*
> *"This place is a total wreck."*
>
> *"totals" (plural)*
> *"are" (plural)*
> *"Several totals are required to ensure accuracy."*
>
> *The newest proposal for national educational standards*
> *in the U. S. recommends teaching grammatical agreement*
> *in grade three (the first grammatical principle mentioned*
> *in that set of standards). Many of my students in college*
> *composition seem unable to distinguish between one and*
> *more than one. Perhaps only a tiny neurological window*
> *exists for hard-wiring agreement, but given recent work*

> *in brain plasticity, I doubt it--though a fourteen-week semester usually proves insufficient for rehab. As Yale grad G. W. Bush wondered, "Is our children learning?" Good enough? Enjoy that?*
>
> *~ Dan Zimmerman, Ph.D.*
> [redacted]
>
> *----- Original Message -----*
> *From: "Angela Vasquez-Giroux" <angela.vasquez.gi*

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152. Jared Schickling
Re: MOSQUES, CHURCHES, APES, CESSPOOLS
Sat 14 Aug 2010

Dear Steve, Alan, and whomever else,

your posts –

Taking Steve's idea of the present / nearing "End," and everything that suggests, as a baseline proposition—and less concerned with the accuracy of a truth than a thinking sensibility—much less any washed set of theory that doesn't offer something we've missed—how is one to think of a relevant poetry? What would a relevant poetry be? What is a relevant poetry? Affirmation and change and hope and things of that ilk don't seem to go anywhere—as according to the proposition they are inaccurate. Yet one persists insisting…

A far-flung surrealism is acutely popular, and so would be apparently perceived as somehow relevant. And yet so is a staunch eco poetic. Alan's post of xenophobia, corruption and broken glass alongside the systematicity of Pantomime Ape of Free Will speaks, perhaps, to where the two cohabitate. Nature nurtured.

In the end, and without much argument, I'm inclined to see this as formal questions. CA Conrad's recent brief "review" at Futurepost is peculiar, even if I'm quite possibly overstating my case, but it has me wondering:

"The term 'Identity Politics' is bad enough. It's meant to annihilate the efforts of those who literally bled for the room they made for us all. 'Identity Politics' makes a joke of it. It says that all it ever was was wallowing in the filth and conspiracy of politics, a game, it's all just been a game."

While we do know politics would hardly change (have changed) without politics. Part of the public social artist's civil agenda is to force action, political. Using, as with more faith in, artistic, biologic means of a-political, corrosive substance.

Any blood, here, IS identity politics. Conrad's joke is perverse because, as I read it, it can't achieve itself, so that it does. It is literal in its bleeding, sur-real and eco-logical, like a complete thought about the body.

And yet I don't think the passage, nor a review that "wipes me out" for that matter ("evie"'s reply), has intended this. It seems to bear the burden of its own conviction.

(Here I should suggest the value of all this. Well, upon now thinking about this which is
something I wasn't thinking about before, today I resisted not tossing some recyclables. And I apologized to
someone for something. And cleaned up
the dog in the neighbor's yard. Etc,
coincidence perhaps. Which would be
such work to parcel out. Also against the
original proposition. Einstein's
definition of insanity.)

How is such a method, a process unintentional, defeated yet conjured, to be systemized, formalized, etc & et al discussed, articulated? In a relevant way?

Just a question.
Available on or off list.

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153. **Jesse Glass**

Re: Grammar: folk belief vs. poetry

Sat 14 Aug 2010

Greenbaum's office was across the hall from mine at UW-M. He was a nice guy who pestered the hell out of me about how exactly would I say certain expressions concerning baseball. He was simply a shadow in my doorway and now he's a shadow on the Buf. list. and a famous one at that. Jess of Japan

On 8/12/2010, "steve russell" <[redacted]> wrote:

> *Soon we'll be in 5th grade again, diagraming sentences. The nuns taught me .... & that's where it all went wrong.*
>
> ---
>
> *From: Jonathan Morse <[redacted]>*
> *To: [redacted]*
> *Sent: Thu, August 12, 2010 12:08:53 AM*
> *Subject: Grammar: folk belief vs. poetry*

On 8/10/2010 5:32 AM, Mark Weiss wrote:
Total is singular. "There are ten books," but "there is a total of ten books."
Oh, let's be poetic and LISTEN to the grammar. Consider, for instance, this sensitive passage from Randolph Quirk, Sidney Greenbaum, Geoffrey Leach, and Jan Svartvik, _A Comprehensive Grammar of the English Language_ (London: Longman, 1985):

"The _there_ of existential sentences . . . often determines concord, governing a singular form of the verb even when the following 'notional subject' is plural:

There's some people in the waiting room. <informal>

occurs alongside:

There are some people in the waiting room."

(Chapter 18.46, "The status of existential _there_ as subject," p. 1405)

The two sentences about people in the waiting room communicate slightly different senses of the word "there," don't they? Training yourself to hear the difference is one of the many things that poetry is good for.

So here's an exercise. Can you listen to this example from ch. 18.49, p. 1408, "There exist a number of similar medieval crosses in different parts of the country," and then articulate an explanation of why "There exists a number" would be computer language, not human language?

Jonathan Morse

At 03:46 PM 8/9/2010, you wrote:
maybe my brain is on hiatus already, but for the life of me, I can't figure out what's wrong with "there are a total".

On Mon, Aug 9, 2010 at 3:24 PM, George Bowering <[redacted]> wrote:

The ad for a competition that you have included says "there are a total"

Are we to take it that entrants have to try to achieve that level of English usage?

gb

On Aug 7, 2010, at 4:27 PM, michael farrell wrote:

a rodeo to an apple bob - this to most poetry comps -

http://www.nycmidnight.com/2010/FFC/challenge.htm

one thing i like about many u.s. poetry comps is that they have an aesthetic context -unlike australia where the pretence is almost always the best of the best - it may be acknowledged that different judges have different tastes but the blandout conventionalism of the basic premise is rarely challenged

(wasnt going to raise this issue again but provoked by the above appearing on my facebook page with the usual suggestion that i 'like' it. i 'x'ed it, with the reason 'offensive', but perhaps shdve clicked 'misleading')

George Bowering

Hiyo, Aluminum, away!

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part,

> *Weiss&#65533;&#65533;&#65533; fragments*
> *are like Chekhov&#65533;&#65533;&#65533;s short stories$BB-(Bthe more that gets left out, the more they seem*
> *to contain&#65533;&#65533;&#65533; One can hear echoes from all the various ancestors...[but] the*
> *voice, at its center, its core, is pure Mark Weiss. His use of the fragment is*
> *both elegant and bafflingly clear, a pure musical*
> *threnody&#65533;&#65533;&#65533;[it] opens a window,*
> *not only into a mind, but a person, a personality, this human figure at the*
> *emotional center of the poem."*
>
> *M.G. Stephens, in Jacket.*
> *http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml*

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154. **Jonathan Morse**

Re: Forwarded article below on the Mosque controversies (fwd)

Sat 14 Aug 2010

On 8/12/2010 10:26 AM, Alan Sondheim wrote:
>
> I can't argue this with anyone - I'm horrified and brought to tears by
> it. And we can't sit by and let a rabid racist right grow in this
> country - the effects have been seen repeatedly worldwide.
Not just this country. On a listserv whose members don't pay much of their professional attention to language, I called attention to an anti-mosque blog by the New Republic's Marty Peretz, who attempted to score a point for innuendo by referring to President Obama as "Barack Hussein Obama." Back came an offlist reply from a Canadian who compared me to both the Daily Worker (the old Communist Party USA newspaper) and Joseph Goebbels.

In the same sentence too.

Jonathan Morse

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155. derek beaulieu
visual poetry print
Sat 14 Aug 2010

hi folks;

Crimmitschau, Germany's Atomino Art Festival has produced prints of a letraset poem of mine.

The 33? x 23.5? print (see http://derekbeaulieu.wordpress.com/2010/08/13/atomino-print/) is produced in an edition of 100 copies, the 1st 50 of which will be hung through-out the city by Crimmitschau's Town Hall.

The remaining 50 copies - each signed and numbered - are available for $15CDN each. To order, drop me an email at [redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://derekbeaulieu.wordpress.com/

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156. amy king
TONIGHT: The Perseids -- The Custer Observatory
Sat 14 Aug 2010

The Perseids
Curated by Kari Adelaide and SÃ¶rine Anderson
The Custer Observatory, August 14, 2010 ---- 6-8 pm

http://www.artcat.com/exhibits/11852

â€œA whirling light on the slopes of rushesâ€¦the dew of evening and the sweat of the stars are pairedâ€¦in the avalanche of milk from the fierce starsâ€¦The last hem of the breezes, there where the pheasant of the moon flees and diesâ€¦Thus do ships lie down in the silver stormâ€¦It is in the sweet escape called the future, an escape that is always possible, that the stars that until now have bent over our distress are resorbedâ€¦the shadow of trees, the whirling shadow of dust, to come to grips with our shadowâ€¦my eyes were only a shadow-theater.â€ â€“AndrÃ© Breton

An exploration of the infinite compendium under the nightsky, systematic illumination burdened by the glowing gravity of selfhood, immutable comings and goings of revelation, a moving forest of sky-violet, confronted by the

fantastical and epic unknown, poetics of visible and invisible horizons, the flux of inner and outer cosmos, arc-lit trails of lunar dust, immutable myth of the cosmos, the strike of the atmosphere and notes of unsung nebulas, forgotten infinite wanderings, a labyrinth in a field of shadow stems, untamed galactic horizons, without the landmark of place, to the celestial shadow-theater of untamed epiphanies: A convergence of practices that emulate the physical nature of the meteor itself, a phantom shedding of particles that trace the emergence of individual spectral bodies.

Tales beyond the universe, unintimidated by the tension of inner and outer cosmos, stargazing and echoing light, intangible echoing tales, poetics of the impalpable, the haze of absence and the semblance of otherworldly horizons, a hovering systematic illumination of light, stars, time and space, where specificity is outweighed by the inconceivability of infinite realities. The uncertainty of self in oblivion, and the cosmic dust of the so-called radiant.

As the Perseids have been witnessed for thousands of years, we await the gleam of necessary illusion, momentarily clinging to the transparency of the universe, with serpentine and attentive contours, the sight of waiting, the sight of watching in anxious revelatory flashes, the rotation of desire and flashing vignettes, dust-stained moments of lucidity, the impossible imprint of fantasy, with flooded light and dissolution of self, prismatic and incandescent. The paralyzing Perseids, where image becomes an untouchable prismatic fluid.

Contributing Poets:
Ana Bozicevic
Phillip Dmochowski
Eddie Hopely
Amy King
Noelle Kocot
Mark Lamoureux
Patrick Lovelace
Danny Snelson
Jocelyn Spaar
Mary Austin Speaker

Contributing Artists:
Vanessa Albury
Jarrod Anderson
Ronnie Bass
Bhakti Baxter
Jesse Bransford
Jennie Hagevik Bringaker
Kadar Brock

Ernesto Burgos
Fia Cielen
Peter Clough
Crystal Curtis
Sonja Engelhardt
Jay Henderson
Juliet Jacobson
Alex Jovanovich
Denise Kupferschmidt
Jason Leinwand
Locker 03 (Jan Dhaese Edition)
David Matorin
Alex McQuilkin
Jeremy Olson
Max Razdow
Gordon Terry
Tithonus
Jan Van Woensel

Performances by:
Marthe Ramm Fortun
Andrea Goldman
David Merritt

Custer Observatory
1115 Main Bayview Road, Southold, New York, [redacted]
Tri-State Area
August 14 - August 14, 2010
Opening: Saturday, August 14, 6 - 8 PM

****

Poetry, Publishing, Women & the Internet
+
http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/

Poets for Living Waters
+ http://poetsgulfcoast.wordpress.com/
****

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157. **Ruth Lepson**

Re: TONIGHT: The Perseids -- The Custer Observatory

Sat 14 Aug 2010

---

man, I need to move to NY

On 8/14/10 11:12 AM, "amy king" <[redacted]> wrote:

> *The Perseids*
> *Curated by Kari Adelaide and Sörine Anderson*
> *The Custer Observatory, August 14, 2010 ---- 6-8 pm*
>
> *http://www.artcat.com/exhibits/11852*
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> *³A whirling light on the slopes of rushesŠthe dew of evening and the sweat of the stars are pairedŠin the avalanche of milk from the fierce starsŠThe last hem of the breezes, there where the pheasant of the moon flees and diesŠThus do ships lie down in the silver stormŠIt is in the sweet escape called the future, an escape that is always possible, that the stars that until now have bent over our distress are resorbedŠthe shadow of trees, the whirling shadow of dust, to come to grips with our shadowŠmy eyes were only a shadow-theater.² André Breton*
>
> *An exploration of the infinite compendium under the nightsky, systematic illumination burdened by the glowing gravity of selfhood, immutable comings and goings of revelation, a moving forest of sky-violet, confronted by the fantastical and epic unknown, poetics of visible and invisible horizons, the flux of inner and outer cosmos, arc-lit trails of lunar dust, immutable myth of the cosmos, the strike of the atmosphere and notes of unsung nebulas, forgotten infinite wanderings, a labyrinth in a field of shadow stems, untamed galactic horizons, without the landmark of place, to the celestial shadow-theater of untamed epiphanies: A convergence of practices that emulate the physical nature of the meteor itself, a phantom shedding of particles that trace the emergence of individual spectral bodies.*
>
> *Tales beyond the universe, unintimidated by the tension of inner and outer cosmos, stargazing and echoing light, intangible echoing tales, poetics of the impalpable, the haze of absence and the semblance of otherworldly horizons, a hovering systematic illumination of light, stars, time and space, where specificity is outweighed by the inconceivability of infinite realities. The uncertainty of self in oblivion, and the cosmic dust of the so-called radiant.*
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> *As the Perseids have been witnessed for thousands of years, we await the gleam of necessary illusion, momentarily clinging to the transparency of the universe, with serpentine and attentive contours,*

the sight of waiting, the sight of watching in anxious revelatory flashes, the rotation of desire and flashing vignettes, dust-stained moments of lucidity, the impossible imprint of fantasy, with flooded light and dissolution of self, prismatic and incandescent. The paralyzing Perseids, where image becomes an untouchable prismatic fluid.

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Jennie Hagevik Bringaker
Kadar Brock
Ernesto Burgos
Fia Cielen
Peter Clough
Crystal Curtis
Sonja Engelhardt
Jay Henderson
Juliet Jacobson
Alex Jovanovich
Denise Kupferschmidt
Jason Leinwand
Locker 03 (Jan Dhaese Edition)
David Matorin
Alex McQuilkin
Jeremy Olson
Max Razdow
Gordon Terry
Tithonus
Jan Van Woensel

Performances by:
Marthe Ramm Fortun

> *Andrea Goldman*
> *David Merritt*
>
> *Custer Observatory*
> *1115 Main Bayview Road, Southold, New York, [redacted]*
> *Tri-State Area*
> *August 14 - August 14, 2010*
> *Opening: Saturday, August 14, 6 - 8 PM*
>
> ********
> *Poetry, Publishing, Women & the Internet*
> *+*
> *http://amyking.wordpress.com/2010/07/12/your-own-revolution-poetry-publishing-the-internet/*
>
> *Poets for Living Waters*
> *+ http://poetsgulfcoast.wordpress.com/*
> ********

↑ Index

158. **Dan Wilcox**

Third Thursday Poetry Night, August 19: Jill Crammond Wickham

Sat 14 Aug 2010

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

August 19
7:00 sign up; 7:30 start

Featured Poet: Jill Crammond Wickham

-- with an open mic for community poets before & after the feature; $3.00 donation, suggested; more if you got it, less if you can't.

Your tanned host: Dan Wilcox.

(I took this poem by Jill from her Blog, http://jillypoet.wordpress.com/)

The Parable of the Anvil and Garter
After a painting by Carrie Ann Baade

I waited all night by the window for you,
hero, you and your white steed,
but you never arrived.
I would have mounted even a black horse
had you ridden up on purity's dark seed–
any horse in a storm, brute muscle and sweat
saving me from lightning, hail, electricity gone wrong.
Meanwhile, the dishes piled up, dinner scorched
in the womb of the oven missing its controls
and the children straggled in with a rusty anvil
recovered from the neighbor's garbage.
Without the steady hoof beat of rescue
to march by, flying seems the only option.
Outside, in an absurd reversal of strength,
a single raven flees a host of sparrows
giant predator diving and swerving
to avoid the sting of lesser beaks.
Leaving the house in blue garter and bustier
proves much easier than explaining why I am astride
a gleaming metal weight, why the very burden meant to drag
me down is allowing me to soar above the mossy rooftop.
Every parable has a moral. Draw conclusions at your own risk.

↑ Index

159. Cara Benson

Yes! Reading Aug 26, Albany NY

Sat 14 Aug 2010

Yes! Reading series launches fall/winter season with 3 stellar poets...

Sarah Giragosian, Jennifer Karmin, Maryrose Larkin: Yes!
Thursday, August 26 @ 7:30pm
Social Justice Center
33 Central Avenue
Albany, NY

Â
Sarah Giragosian earned an MFA in poetry from Boston University. She has interned as an assistant editor at Boston Review and recently had the opportunity to assist Professor Robert Shaw with editing his text, Blank Verse: A Guide to its History and Use, published through Ohio University Press. Her work has appeared in The New York Times. She is a PhD candidate at SUNY Albany.

Jennifer Karminâ€™s text-sound epic, Aaaaaaaaaaalice,...was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

Maryrose Larkin lives in Portland, Oregon, where she works as a freelance researcher. She is the author of Inverse (nine muses books, 2006), Whimsy Daybook 2007 (FLASH+CARD, 2006), The Book of Ocean (i.e. press, 2007) and DARC (FLASH+CARD, 2009. Larkin is one of the organizsers of Spare Room, a Portland-based writing collective, and is co-editor, with Sarah Mangold, of FLASH+CARD, a chapbook and ephemera poetry press. Her new book, The Name of This Intersection is Frost, is forthcoming from Shearsman Books. Â http://yesreading.wordpress.com/ Â You can't so no to yes.

↑ Index

160. steve dalachinsky
abbey lincoln
Sun 15 Aug 2010

---

great songstress composer poet has passed away at age 80

↑ Index

161. Chris Jones
Re: Forwarded article below on the Mosque controversies (fwd)
Sun 15 Aug 2010

On Thu, 2010-08-12 at 16:26 -0400, Alan Sondheim wrote:
> I just have to say I'm ashamed of this country

and the same can be said here. While the local original occupants have their Aboriginal flag flying with the Australian flag at our local government chambers; boat people refugees are not allowed on these shores.

I call this racism.

And shame on racist Australia.

--
have chronic fatigue syndrome so may be delayed in reply or brain fog weird

just to let you know that's all, Chris Jones.

Blog: http://abdevpoetics.blogspot.com/

↑ Index

162. tyrone williams
Re: MOSQUES, CHURCHES, APES, CESSPOOLS
Sun 15 Aug 2010

Jared,

A great, thinking post...

Tyrone

-----Original Message-----
>From: Jared Schickling <[redacted]>
>Sent: Aug 14, 2010 1:38 AM
>To: [redacted]
>Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS
>
>Dear Steve, Alan, and whomever else,
>
>
>
>your posts â€“
>
>
>
>Taking Steveâ€™s idea of the present / nearing â€œEnd,â€ and
>everything that suggests, as a baseline propositionâ€”and less concerned with the
>accuracy of a truth than a thinking sensibilityâ€”much less any washed set of
>theory that doesnâ€™t offer something weâ€™ve missedâ€”how is one to think of a
>relevant poetry? What would a relevant

>poetry be? What is a relevant poetry? Affirmation and change and hope and things
>of that ilk donâ€™t seem to go anywhereâ€”as according to the proposition they are
>inaccurate. Yet one persists insistingâ€¦
>
>
>
>A far-flung surrealism is acutely popular, and so would be
>apparently perceived as somehow relevant.
>And yet so is a staunch eco poetic.
>Alanâ€™s post of xenophobia, corruption and broken glass alongside the
>systematicity of Pantomime Ape of Free Will speaks, perhaps, to where the two
>cohabitate. Nature nurtured.
>
>
>
>In the end, and without much argument, Iâ€™m inclined to see
>this as formal questions. CA Conradâ€™s
>recent brief â€œreviewâ€ at Futurepost is peculiar, even if Iâ€™m quite possibly
>overstating my case, but it has me wondering:
>
>
>
>â€œThe term â€˜Identity Politicsâ€™ is bad enough. Itâ€™s
>meant to annihilate the efforts of those who literally bled for the room they
>made for us all. â€˜Identity Politicsâ€™ makes a joke of it. It says
>that all it ever was was wallowing in the filth and conspiracy of politics, a
>game, itâ€™s all just been a game.â€
>
>
>
>While we do know politics would hardly change (have changed)
>without politics. Part of the public
>social artistâ€™s civil agenda is to force action, political. Using, as with more faith in, artistic,
>biologic means of a-political, corrosive substance. Any blood, here, IS identity politics. Conradâ€™s joke is perverse because, as I read it, it canâ€™t achieve
>itself, so that it does. It is literal
>in its bleeding, sur-real and eco-logical, like a complete thought about the

>body.
>
>
>
>And yet I donâ€™t think the passage, nor a review that â€œwipes
>me outâ€ for that matter (â€œevieâ€â€™s reply), has intended this. It seems to bear the burden of its own
>conviction.
>
>
>
>(Here I should suggest the value of all this. Well, upon now thinking about this which is
>something I wasnâ€™t thinking about before, today I resisted not tossing some
>recyclables. And I apologized to
>someone for something. And cleaned up
>the dog in the neighborâ€™s yard. Etc,
>coincidence perhaps. Which would be
>such work to parcel out. Also against the
>original proposition. Einsteinâ€™s
>definition of insanity.)
>
>
>
>How is such a method, a process unintentional, defeated yet conjured,
>to be systemized, formalized, etc & et al discussed, articulated? In a relevant way?
>
>
>
>Just a question.
>Available on or off list.
>
>
>
>
>

Tyrone Williams

↑ Index

163. **George Bowering**
Re: competitions
Sun 15 Aug 2010

That's quite variable.
Rich professional golfers use a new tee 18 times a round.

gb

On Aug 13, 2010, at 5:19 PM, Daniel Zimmerman wrote:

> *Right. The total appears (singular) at the bottom of the page,*
> *and may prove accurate if added by a tee-totaller.*
>
> *~ Dan*
>
> *----- Original Message ----- From: "David Seaman" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Friday, August 13, 2010 2:55 PM*
> *Subject: Re: competitions*
>
>
> *Total... In the sentence, "This place is a total wreck," isn't*
> *"total" actually a modifier? and the singular noun "a wreck?"*
>
> *Notice how the British say "The government are in session," when*
> *Americans say "The government is in session."*
>
> *I like Jim Andrews' poignant tale of the house full of 40 years of*
> *acculturation. It makes me think of my own 40+ years of teaching*
> *French. There are some things I am learning to adjust and adjust*
> *to. For one, I'm getting over my annoyance at the French borrowings*
> *of English. Why would they say "le listing" when they have a*
> *perfectly good "la liste?" For another, they tend to say "c'est"*
> *even when it is followed by a plural complement.*
>
> *New technologies can sometimes support good practices. Like some*
> *French correspondents, I almost gave up using accents in my emails,*
> *because the keystrokes are so tedious; now with iPad it is a one-*
> *touch event to slide your finger to the selected accented letter.*
>
> *In my teaching, where students hadï»¿ accused me of making them into*
> *French proofreaders, I am learning to refrain from interrupting to*
> *correct errors if they are communicating successfully. The point in*
> *a restaurant in France is to get fed, not to demonstrate impeccable*
> *grammar. Of course accuracy and fluent expression nourish in*
> *another way.....*
>
> *That said, we probably agree that it is valuable to know what the*

accurate standard of a language is, in order to appreciate deviation from it. N'est-ce pas?

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 12 Aug, 2010,at 04:51 PM, Stephen Ellis <[redacted]> wrote:

You must be totaled to be accurate. Is that like being 98.6% loaded?

Date: Tue, 10 Aug 2010 08:59:40 -0400
From: [redacted]
Subject: Re: competitions
To: [redacted]

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html
writes:
"While those of us in the grammar police (either official or > clandestine)
like to disparage any errors, we must also recognize that usage is > flexible
and evolving, It may be that there are myriad ways to express things,
with a whole range of 'levels of usage.' Let's live with it and enjoy > it."

.....
.....

Ummm . . . :

"a total" ("a"=singular)
"is" (singular)
"This place is a total wreck."

"totals" (plural)
"are" (plural)

> *"Several totals are required to ensure accuracy."*
>
> *The newest proposal for national educational standards in the U. S. recommends teaching grammatical agreement in grade three (the first grammatical principle mentioned in that set of standards). Many of my students in college composition seem unable to distinguish between one and more than one. Perhaps only a tiny neurological window exists for hard-wiring agreement, but given recent work in brain plasticity, I doubt it--though a fourteen-week semester usually proves insufficient for rehab. As Yale grad G. W. Bush wondered, "Is our children learning?" Good enough? Enjoy that?*
>
> *~ Dan Zimmerman, Ph.D.*
> [redacted]
>
> *----- Original Message -----*
> *From: "Angela Vasquez-Giroux" <angela.vasquez.gi*
> *welcome.html*
> *welcome.html*

George Bowering

The world is my clam.

↑ Index

164. Jerome Rothenberg
American Book Award for Poems for the Millennium
Sun 15 Aug 2010

In advance of an official announcement, this is to report that Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by myself and Jeffrey Robinson, will receive a 2010 American Book Award from the Before Columbus Foundation. It's my understanding that there will be fourteen such awards over all, including Amiri Baraka's The Afro-American Soul of American Classical Music and Dave Eggers' non-fiction narrative Zeitoun, both previously announced, as well as a lifetime achievement award for our old comrade-in-poetry Quincy Troupe.

The nominating statement for Poems for the Millennium reads as follows:

"Modernism rejected Romanticism in the way that one political leader rejects another-not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense

cultural experiment that Romanticism was-or as Rothenberg and Robinson might insist, as Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way."

An awards ceremony and reception will take place on Sunday, September 19th from 1-4 p.m. at the Koret Auditorium, San Francisco Main Library, 100 Larkin Street, San Francisco, CA.

↑ Index

165. **michael farrell**

Re: MOSQUES, CHURCHES, APES, CESSPOOLS

Sun 15 Aug 2010

---

hi jared

i like your tone

id like to consider different tones as a way of nutting out something

political tones leave me cold

many radio tones grate

close readings of voice (close listening - bernstein) get blocked by listeners horror at words spoken

we complain about whats being done to language but not the ultimately contemptuous tones used to voice it

id like to see a debate or an interview where a key word or discourse is focused on but in relation to (contesting) the (habitual) tone being used

q: "can you talk like a human being?" "maybe try talking about something unrelated to politics first"

> *Date: Fri, 13 Aug 2010 23:38:01 -0600*
> *From:* [redacted]
> *Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS*
> *To:* [redacted]
>
> *Dear Steve, Alan, and whomever else,*

your posts –

Taking Steve's idea of the present / nearing "End," and
everything that suggests, as a baseline proposition—and less concerned with the
accuracy of a truth than a thinking sensibility—much less any washed set of
theory that doesn't offer something we've missed—how is one to think of a
relevant poetry? What would a relevant
poetry be? What is a relevant poetry? Affirmation and change and hope and things
of that ilk don't seem to go anywhere—as according to the proposition they are
inaccurate. Yet one persists insisting…

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apparently perceived as somehow relevant.
And yet so is a staunch eco poetic.
Alan's post of xenophobia, corruption and broken glass alongside the
systematicity of Pantomime Ape of Free Will speaks, perhaps, to where the two
cohabitate. Nature nurtured.

In the end, and without much argument, I'm inclined to see
this as formal questions. CA Conrad's
recent brief "review" at Futurepost is peculiar, even if I'm quite possibly
overstating my case, but it has me wondering:

"The term 'Identity Politics' is bad enough. It's
meant to annihilate the efforts of those who literally bled for the room they
made for us all. 'Identity Politics' makes a joke of it. It says
that all it ever was was wallowing in the filth and conspiracy of politics, a
game, it's all just been a game."

While we do know politics would hardly change (have changed)
without politics. Part of the public
social artist's civil agenda is to force action, political. Using, as with more faith in, artistic,
biologic means of a-political, corrosive substance. Any blood, here, IS identity
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itself, so that it does. It is literal
in its bleeding, sur-real and eco-logical, like a complete thought about the

> *body.*
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> *And yet I don't think the passage, nor a review that "wipes*
> *me out" for that matter ("evie"'s reply), has intended this. It seems to bear the*
> *burden of its own*
> *conviction.*
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> *How is such a method, a process unintentional, defeated yet conjured,*
> *to be systemized, formalized, etc & et al discussed, articulated? In a relevant way?*
>
> *Just a question.*
> *Available on or off list.*

↑ Index

166. **David Seaman**

Re: competitions

Sun 15 Aug 2010

Depends (not the diapers) whether (weather) ï»¿you and I are referring to you and me.

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On 13 Aug, 2010,at 03:33 PM, steve dalachinsky <[redacted]> wrote:

> *why's everybody includin ahcandemics say you and i when it's you and me and yes i know when to say either or was that ether*
>
> *On Fri, 13 Aug 2010 11:55:11 -0700 David Seaman <[redacted]> writes:*
> *Total... In the sentence, "This place is a total wreck," isn't "total" actually a modifier? and the singular noun "a wreck?"*
>
> *Notice how the British say "The government are in session," when Americans say "The government is in session."*
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> *I like Jim Andrews' poignant tale of the house full of 40 years of acculturation. It makes me think of my own 40+ years of teaching French. There are some things I am learning to adjust and adjust to. For one, I'm getting over my annoyance at the French borrowings of English. Why would they say "le listing" when they have a perfectly good "la liste?" For another, they tend to say "c'est" even when it is followed by a plural complement.*
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>
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> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*
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with a whole range of 'levels of usage.' Let's live with it and
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> *in that set of standards). Many of my students in college composition seem unable to distinguish between one and more than one. Perhaps only a tiny neurological window exists for hard-wiring agreement, but given recent work in brain plasticity, I doubt it--though a fourteen-week semester usually proves insufficient for rehab. As Yale grad G. W. Bush wondered, "Is our children learning?" Good enough? Enjoy that?*
>
> *~ Dan Zimmerman, Ph.D.*
> [redacted]
>
> *----- Original Message -----*
> *From: "Angela Vasquez-Giroux" <angela.vasquez.gi*

↑ Index

167. **Mark Weiss**

Re: {spam?} Forwarded article below on the Mosque controversies (fwd)

Sun 15 Aug 2010

My god, Cris, you're becoming an American!

At 01:57 PM 8/13/2010, you wrote:
>I couldn't agree more about the morbidity of the mosque debates Alan
>and by the statement that we are all immigrants
>
>i do not however think it is the sole purview of the "right" to
>generate paranoia and hate speech (bearing in mind that "left" and
>"right" are also troubling formulations with troubled histories)
>
>i've not seen Obama want to take down the fence with Mexico started
>under the odious Bush in the south west (for example . . . he sent
>more troops no less) nor actually close down Guantanamo (for
>example . . . all empty rhetoric for 18 months already now) nor do
>anything but escalate the war in Afghanistan (for example . . .
>although i guess that's not surprising since Democrat presidents have
>taken the US to war far more eagerly and frequently throughout the
>twentieth century than even their Republican counterparts . . .
>unless my math is just wrong, in the guise of the world's

>police . . . vomit) nor repeal the Patriot Act (for example . . . an
>act of insanity by GW Bush against which there was so much derision
>focussed when i first came to live here in the US and which Obama has
>re-ratified) nor address the hideous Department of Homeland
>Security . . . (a militarization of the State that builds
>inexorably on surveillance and controls brought in my that arch Big
>Brother sap J Edgar Hoover . . .)
>
> . . .
>
>
>and then which judge made a serious move on Prop 8 just a couple of
>weeks ago . . . a libertarian-leaning freedom of speech judge
>appointed by Ronald Reagan . . (what is Obama doing to end Reagan's
>appallingly debilitating and outright destructive War on Drugs?? btw)
>
>
>attacks on the "right" by the "left" appear just as driven by
>paranoia and characterized by stereotypical terms and forms of abuse
>as attacks on the "left" by the "right"
>
>it is as often unions who campaign against immigration on the grounds
>of competition for their members jobs and a previous wave of
>immigrants which tries to block the next as it is nationalists and
>xenophobes weaving their racist sentiments into planning and zoning
>debates and whipping up fearful sentiment
>
>
>a pox on both Democrats and on Republicans
>
>
>xx
>
>
>cris
>
>
>
>On Aug 12, 2010, at 4:26 PM, Alan Sondheim wrote:
>
>>I just have to say I'm ashamed of this country, and scared - too much
>>hatred against illegal immigrants (WHICH WE ALL ARE), and now

>>Islam. Some
>>of the protests are all too familiar Kristallnacht in tone - on Jon
>>Stewart, there was a newsclip of a community going to burn a copy
>>of the
>>Koran on 9/11.
>>
>>I can't argue this with anyone - I'm horrified and brought to tears
>>by it.
>>And we can't sit by and let a rabid racist right grow in this
>>country -
>>the affects have been seen repeatedly worldwide.
>>
>>- Alan
>>
>>
>>---------- Forwarded message ----------
>>Date: Thu, 12 Aug 2010 15:20:36
>>From: [redacted]
>>Reply-To: No Reply <[redacted]>
>>To: [redacted]
>>Subject: [evol-psych] Digest Number 7327
>>
>>There are 6 messages in this issue.
>>
>>Topics in this digest:
>>
>>1. News: Orangutan pantomime ~ elaborating the message
>> From: Robert Karl Stonjek
>>
>>2a. Re: Holistic Darwinism: The new evolutionary paradigm and some
>>impli
>> From: Mike Tintner
>>2b. Re: Holistic Darwinism: The new evolutionary paradigm and some
>>impli
>> From: Steve Moxon
>>
>>3. Bonobos and chimps
>> From: mark hubey
>>
>>4. The Rise of America's Idiot Culture
>> From: ED
>>

>>5. 8 Percent of U.S. Births to Illegal Immigrants
>> From: R A Fonda
>>
>>
>>Messages
>>_____ __
>>1. News: Orangutan pantomime ~ elaborating the message
>> Posted by: "Robert Karl Stonjek" [redacted]
>>rk_stonjek
>> Date: Thu Aug 12, 2010 3:07 am ((PDT))
>>
>>Orangutan pantomime: elaborating the message
>>Anne Russon1 and Kristin Andrews2
>>
>>1Psychology Department, Glendon College, 2275 Bayview Avenue,
>>Toronto, Ontario,
>>Canada M4N 3M6
>>2Philosophy Department, York University, 4700 Keele St Toronto,
>>Ontario, Canada
>>M3J 1P3
>>
>>*Author for correspondence ([redacted]).
>>Abstract
>>We present an exploratory study of forest-living orangutan
>>pantomiming, i.e.
>>gesturing in which they act out their meaning, focusing on its
>>occurrence,
>>communicative functions, and complexities. Studies show that
>>captive great apes
>>may elaborate messages if communication fails, and isolated reports
>>suggest
>>that great apes occasionally pantomime. We predicted forest-living
>>orangutans
>>would pantomime spontaneously to communicate, especially to
>>elaborate after
>>communication failures. Mining existing databases on free-ranging
>>rehabilitant
>>orangutans' behaviour identified 18 salient pantomimes. These
>>pantomimes most
>>often functioned as elaborations of failed requests, but also as
>>deceptions and
>>declaratives. Complexities identified include

>>multimodality, re- enactments of
>>past events and several features of language (productivity,
>>compositionality,
>>systematicity). These findings confirm that free-ranging rehabilitant
>>orangutans pantomime and use pantomime to elaborate on their mess
>>ages. Further, they use pantomime for multiple functions and create
>>complex
>>pantomimes that can express propositionally structured content.
>>Thus, orangutan
>>pantomime serves as a medium for communication, not a particular
>>function.
>>Mining cases of complex great ape communication originally reported in
>>functional terms may then yield more evidence of pantomime.
>>
>>Source: The Royal Society
>>http://rsbl.royalsocietypublishing.org/content/early/2010/08/05/
>>rsbl.2010.0564.abstract?papetoc
>>
>>Posted by
>>Robert Karl Stonjek
>>
>>
>>
>>
>>Messages in this topic (1)
>>_____ __
>>_____ __
>>_____ __
>>4. The Rise of America's Idiot Culture
>> Posted by: "ED" [redacted] seacrofter001
>> Date: Thu Aug 12, 2010 7:59 am ((PDT))
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>>
>>
>>August 12, 2010
>>The Rise of America's Idiot Culture The Muslim Community Center at
>>Ground Zero: a Manufactured Controversy
>>By ANTHONY DiMAGGIO
>>
>>A substantial racist uproar is taking place in conservative America,
>>particularly in right-wing radio and television. Reactionary pundits

>>are drawing increased attention to plans to build an Islamic community
>>center in downtown Manhattan, near Ground Zero. Republicans and
>>conservatives have long been known to harbor racist views of Islam,
>>although they're hardly alone in this. Many on the right frame the
>>entire religion as radical, fundamentalist, and a threat to national
>>security. In light of this pattern, there's little surprising about
>>the right's most recent attack on Muslim Americans as a secret,
>>under the radar threat.
>>
>>Islam has at times been portrayed on the right as the bedrock
>>threat to
>>American cultural values, and Muslims are depicted as uni- dimensionally
>>set on overthrowing Christianity, enslaving the American public, and
>>imposing "Sharia law." The last warning about "Sharia
>>law" ? repeated by pundits like Sean Hannity and Rush Limbaugh
>>? among many others ? comes off as extremely ignorant,
>>considering that the term "Sharia" itself means Islamic law.
>>One should take the warnings of those who use the phrase "Sharia
>>law" about as seriously as someone who masquerades as a legal
>>scholar while talking about the importance of "American law
>>law."
>>
>>The American right has also taken to paranoid conspiracy theories
>>charging that Obama is a non-citizen. As the story goes, Obama was
>>really born in Kenya, and his "take over" of the White House
>>represents a secret victory for radical Islam, since, as we all
>>"know," Obama is a closet Muslim terrorist who is allied with
>>Osama bin Laden and other radical Islamists. About half of
>>Republicans
>>believe either that Obama is not a citizen or that they cannot be sure
>>of whether he is really an American citizen or not. These views are
>>shared by nearly 60 percent of self-designated Tea Party supporters.
>>
>>Of course, the nuances of the Islamic faith and the mainstream
>>nature of
>>the American Muslim community - the vast majority who oppose
>>terrorism,
>>fundamentalism, or repression of women - have been completely lost in
>>the smug arrogance and incompetence of racists on the right.
>>
>>The reactionary right has long been opposed to anything related to
>>Arab

>>culture and the Muslim religion in New York and around the
>>country. One
>>infamous example is New York's Khalil Gibran Arabic language
>>academy, the first of its kind for the city. Rabid right-wingers
>>railed
>>against it, especially those in the "stop the Madrassa" campaign
>>(many of whom worried about the dangers of "Madrassa schools,"
>>while apparently too ignorant to realize that the word Madrassa itself
>>means school). I argued with one of the leaders of this group on Alan
>>Colmes' radio show a few years ago. She seemed un-phased by the
>>reality that there was never any concrete evidence that the Khalil
>>Gibran academy was teaching Islamic values. As she announced on the
>>show (despite my scorn for her comments), the very fact that there was
>>no visible evidence of an Islamic curriculum was proof of just how
>>good
>>the schools' administrators and teachers were of hiding it. Such
>>paranoia demonstrated how far conservative extremism and racism have
>>come in recent years.
>>
>>This brings us to the most recent "controversy" related to
>>Islam: the Muslim community center planned for Manhattan. Right
>>wingers
>>in radio and at Fox News have gone into overdrive attacking it as a
>>fundamental threat to the American way of life and to American
>>security.
>>Their racist diatribes have been hard for me to listen to, but they
>>remain important to address, if for no other reason than so we can
>>fight
>>the ignorant assumptions behind them head on.
>>
>>Here's a quick review of some of the most outrageous comments made
>>in the American media:
>>
>>- On Fox News, former Congressman Newt Gingrich attacked the community
>>center for its planned location "right at the edge of a place where,
>>let's be clear, thousands of Americans were killed in an attack by
>>radical Islamists." On his website, Gingrich announced that
>>"there should be no mosque near ground zero in New York so long as
>>there are no churches or synagogues in Saudi Arabia."
>>Gingrich's choice to spotlight the radical fundamentalist regime of
>>Saudi Arabia (hypocritically supported by Gingrich himself when he was
>>Speaker of the House in the 1990s) ? while neglecting moderate and

>>secular governments in the Muslim world, speaks volumes about what he
>>considers to be the "essence" of Islam. Gingrich's language
>>is truly abhorrent; he frames those supporting the community center in
>>Manhattan as part of the same "they" as the Islamic
>>fundamentalists who perpetrated the 9-11 attacks. As far as
>>Gingrich is
>>concerned, there are no distinctions to be made in the monolithic
>>"threat" that is the entire U.S. and world Muslim community.
>>
>>- On Fox, Sarah Palin drew attention to "those innocent victims,
>>those families of those who were killed in the 9-11 tragedy, it
>>saddens
>>me to think that people don't understand what building this mosque
>>at such hallowed ground really represents." Inextricably linked to
>>Palin's warnings is the assumption that the community center
>>represents a single, overarching fifth column threat from American
>>Muslims. This much was clear when she characterized its construction
>>as "an unnecessary provocation" against the people of New York
>>and the American people more generally.
>>
>>- Fox News host Sean Hannity claimed that the "Iman" supporting
>>the building of the community center is a figure who "supports what
>>happened on 9/11" and "praises Osama bin Laden." Hannity,
>>of course, failed to present any evidence linking community center
>>supporters to defending the 9/11 attacks, but this hardly seemed to
>>matter to him or his guest, Jay Seculow (of the American Center for
>>Law
>>and Justice), who complained that "you don't get to build a
>>mosque on a site that's part of ground zero" because "that
>>would be like putting at Pearl Harbor a monument of the Kamikaze
>>pilots
>>who tried to destroy U.S. troops, you just don't do that." In
>>this case, Muslim Americans who had nothing to do with 9/11 are
>>apparently the equivalent of Japanese soldiers who killed Americans
>>during World War II.
>>
>>- Right wing radio icon Rush Limbaugh, not to be outdone, warned that
>>"the terrorists win" if the community center successfully moves
>>forward. Limbaugh continued, posing a hypothetical comparing Muslim
>>Americans to those who lynched blacks in the post Civil War era:
>>"Let me ask you: What would happen, do you think, if the Ku Klux
>>Klan wanted to establish a memorial at Gettysburg?" Limbaugh also

>>employed a World War II analogy, likening the dangers of the community
>>center to the destruction brought upon Japan by U.S. nuclear weapons:
>>"Let's go to Hiroshima and Nagasaki and let's build giant
>>monuments in the shape of nuclear bombs and call it the Manhattan
>>Project. I mean you'd have Americans objecting to that,
>>wouldn't you?"
>>
>>What is most disturbing about the manufactured controversy
>>involving the
>>community center is the blatant arrogance and stupidity of the
>>right in
>>its warnings of an imminent "threat." Anyone who spends thirty
>>seconds researching the Cordoba Group, the organization responsible
>>for
>>promoting the community center, would know that the group's
>>representative, Feisal Abdul Rauf (targeted in Hannity attacks as
>>pro-bin Laden and pro-9/11) is actually a public critic of Osama bin
>>Laden and the 9/11 attacks, and a vocal supporter of improving
>>relations
>>between the U.S. and the Muslim world. None of this is conveyed in
>>any
>>of the right-wing slander above, however, as these pundits are content
>>to showcase their ignorance regarding the basic facts surrounding the
>>community center fiasco they "authoritatively" "report"
>>on.
>>
>>I should note that all of the pundits above premise their attacks
>>on the
>>Manhattan community center with statements that promotion of religious
>>tolerance and cultural diversity are important and necessary. These
>>claims, however, mean nothing when they are followed by fear mongering
>>and attacks on Muslims as part of an all-encompassing threat that
>>derives from some sort of uniform "Muslim culture" ? one
>>that is seen as constituting a danger to U.S. security and the
>>American
>>way of life. These pundits refuse to distinguish between the tiny
>>minority of those throughout the world who support terrorism in the
>>name
>>of Islam and the vast majority of Muslims who reject those beliefs.
>>Their reluctance to take a reasonable, level-headed approach to the
>>study of the Muslim faith is an indicator of their fanaticism,
>>religious

>>bigotry, and racism.
>>
>>Rather than asking whether the Manhattan community center represents a
>>threat, we should be asking ourselves what happened to our country
>>when
>>national discourse is hijacked by those who not only have no
>>interest in
>>facts, but see them as an active roadblock to advancing their racist
>>agendas. The blatant racism and incompetence of those attacking the
>>Manhattan community center should be obvious enough to those who pride
>>themselves in promoting multi-culturalism, racial diversity, and
>>respect
>>for religious freedom. That the racist right remains so prominent in
>>national television and radio is a sign, more than anything else,
>>of the
>>steep deterioration of American political discourse.
>>
>>Anthony DiMaggio is the editor of media-ocracy (www.media-ocracy.com
>> > <http://www.media-ocracy.com/>), a daily online magazine devoted
>>to the
>>study of media, public opinion, and current events. He has taught
>>U.S.
>>and Global Politics at Illinois State University and North Central
>>College, and is the author of When Media Goes to War
>><http://www.amazon.com/exec/obidos/ASIN/1583671994/counterpunchmag
a>
>>(2010) and Mass Media, Mass Propaganda
>><http://www.amazon.com/exec/obidos/ASIN/0739119036/counterpunchmag
a>
>>(2008). He can be reached at: [redacted]
>><mailto:[redacted]>
>>
>>http://www.counterpunch.org/dimaggio08122010.html
>><http://www.counterpunch.org/dimaggio08122010.html>
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>>Messages in this topic (1)

>>_____ __
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>>5. 8 Percent of U.S. Births to Illegal Immigrants
>> Posted by: "R A Fonda" [redacted] rafonda2000
>> Date: Thu Aug 12, 2010 8:01 am ((PDT))
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>> Study: 8 Percent of U.S. Births to Illegal Immigrants
>>
>>
>> Pew Hispanic Center Report Sheds Light on Americans at
>>Center of
>> Birthright Citizenship Debate
>>
>>
>> By DEVIN DWYER
>>
>>*WASHINGTON, August 11, 2010---*
>>
>>Eight percent of all babies born in the U.S. in 2008 belonged to
>>illegal
>>immigrant
>><http://newspreview.corp.dig.com/Politics/illegal-immigration-
>>america-shadows-abc-news-special-series/story?id=11099873>
>>parents, according to a groundbreaking analysis of U.S. Census Bureau
>>data by the Pew Hispanic Center. Under the 14th amendment to the
>>Constitution, each child obtained U.S. citizenship at birth while
>>one or
>>both of the parents remained undocumented.
>>
>>The study <http://pewhispanic.org/reports/report.php?ReportID=125>
>>sheds
>>new light on a group of Americans at the center of a hot political
>>debate
>><http://abcnews.go.com/Politics/birthright-citizenship-14th-
>>amendment-republican-senators-explore-change/story?id=11313973>
>>in recent weeks. Some Republican lawmakers have proposed revising
>>birthright citizenship to bar U.S.-born children of illegal immigrants
>>from obtaining legal status.
>>
>>Pew estimates 340,000 of the 4.3 million newborns in U.S. hospitals in
>>2008 belonged to illegal immigrant parents. In total, 4 million

>>U.S.-born, citizen children of illegal immigrants
>><http://abcnews.go.com/Politics/birth-tourism-industry-markets-us-
>>citizenship-abroad/story?id=10359956>
>>currently live in the country, according to the study.
>>
>>The study is the most comprehensive, non-partisan research to date on
>>children of illegal immigrants living in the U.S. and adds important
>>context, and frames the ongoing debate. Previously there have been few
>>reliable estimates of annual U.S. births to illegal immigrants.
>>
>>Critics of birthright citizenship
>>><http://abcnews.go.com/WN/debate-birthright-citizenship-aims-baby-
>>tourism/story?id=11322850&page=1>
>>have expressed concern over the burgeoning size of America's illegal
>>immigrant
>><http://abcnews.go.com/Politics/illegal-immigration-america-shadows-
>>abc-news-special-series/story?id=11099873>
>>population, estimated at 10.8 million and whose offspring in the U.S.
>>would be able to sponsor their parents and relatives for legal
>>residency. The children are sometimes referred to as anchor babies.
>>
>>"Birthright citizenship I think is a mistake," said Republican Sen.
>>Lindsey Graham of South Carolina. "We should change our
>>Constitution and
>>say if you come here illegally and you have a child, that child's
>>automatically not a citizen."
>>
>>Senate Minority Leader Mitch McConnell and other leading Republicans,
>>including Arizona senators Jon Kyl and John McCain, have indicated an
>>openness to exploring the 14th Amendment issue raised by Sen. Graham.
>>But some harbor deep reservations about changing the Constitution.
>>
>>"It's a rather unseemly business and I think we ought to have some
>>hearings about it," McConnell said of the practice of illegal
>>immigrant
>>mothers giving birth in the U.S.
>>
>>"Congressional hearings are always warranted when members of Congress
>>raise the issue of amending our Constitution," said McCain in a
>>statement. "I believe that the Constitution is a strong, complete and
>>carefully crafted document that has successfully governed our
>>nation for

>>centuries and any proposal to amend the Constitution should receive
>>extensive and thoughtful consideration."
>>
>>
>> Birthright Citizenship Debate: Election Year Politics?
>>
>>But some lawmakers are calling the push to revise the 14th Amendment
>>nothing but a political stunt.
>>
>>"I think it's good to take a look at all of our constitutional
>>amendments. But I'll tell you something: if you think it's a
>>coincidence
>>that this sudden discussion begins three months before an election,
>>you'd be very, very mistaken," said Vermont Independent Sen. Bernie
>>Sanders on ABC's "Top Line"
>><http://abcnews.go.com/Politics/video/sanders-14th-amendment-100-
>>percent-political-11314073>.
>>
>>
>>Pennsylvannia Democratic Sen. Arlen Specter, whose parents were
>>immigrants to the U.S., has called U.S. citizenship by birth a
>>fundamental right.
>>
>>"The political pandering on the immigration issue has reached the
>>hysterical level," Specter told ABC News. "To try to direct the effort
>>at the children born in this country is just preposterous... How can
>>newborn children protect themselves if politicians want to gain
>>political gain... I would be shocked if this idea would gain political
>>traction, but I'm being shocked on a daily basis by the United States
>>Senate."
>>
>>
>> History of Birthright and the 14th Amendment
>>
>>The 14th Amendment to the Constitution, which was enacted after the
>>Civil War to grant citizenship to descendants of slaves, reads: "All
>>persons born or naturalized in the United States, and subject to the
>>jurisdiction thereof, are citizens of the United States and of the
>>state
>>wherein they reside."
>>
>>"The drafter of the 14th Amendment provision on citizenship did make a

>>statement that it would not include foreigners or aliens," said George
>>Washington University constitutional law professor Jonathan Turley.
>>"However, other senators made it clear that they believed that this
>>provision guaranteed birthright citizenship."
>>
>>The courts have repeatedly ruled that people who are born in the U.S.
>>are American citizens and if Congress passed a law changing that, it
>>would likely be repealed, experts say.
>>
>>The Supreme Court <http://abcnews.go.com/Politics/Supreme_Court/> has
>>only addressed the issue once, clarifying in 1898 that citizenship
>>does
>>apply to U.S.-born children of legal immigrants who have yet to become
>>citizens.
>>
>>"The legislative history may be a little mixed, but the language of
>>the
>>amendment seems to speak clearly in favor of birthright citizenship,
>>regardless of what the intent may have been," Turley said.
>>
>>The United States is one of the few remaining countries to grant
>>citizenship to all children born on its soil. The United Kingdom,
>>Ireland, India and Australia, among others, have since revised their
>>birthright laws, no longer allowing every child born on their soil to
>>get citizenship.
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>>Messages in this topic (1)
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>>Yahoo! Groups Links
>>
>><*> To visit your group on the web, go to:
>> http://groups.yahoo.com/group/evolutionary-psychology/
>>

><<*> Your email settings:
>> Digest Email | Traditional
>>
><<*> To change settings online go to:
>> http://groups.yahoo.com/group/evolutionary-psychology/join
>> (Yahoo! ID required)
>>
><<*> To change settings via email:
>> [redacted]
>> [redacted]
>>
>>
><<*> Your use of Yahoo! Groups is subject to:
>> http://docs.yahoo.com/info/terms/
>>
>>---------- --
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>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
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poet alive in every sense of the word, and
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missing a beat or a part, Weiss' fragments are
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musical threnody…[it] opens a window, not only
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human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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168. **Ruth Lepson**
Re: abbey lincoln
Mon 16 Aug 2010

she was esp a great composer & her ex, max roach, a great drummer see her interview on UTube about meeting billy holiday

On 8/15/10 4:52 AM, "steve dalachinsky" <[redacted]> wrote:

> *great songstress composer poet has passed away at age 80*

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169. **Ruth Lepson**
Re: American Book Award for Poems for the Millennium
Mon 16 Aug 2010

This is fantastic, Jerome. You know I had hoped to review the book, having worked it when a student did an independent study with me, but I haven't been up to it. I am happy to hear that the award is justly given.

On 8/15/10 4:53 PM, "Jerome Rothenberg" <[redacted]> wrote:

> *In advance of an official announcement, this is to report that Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by myself and Jeffrey Robinson, will receive a 2010 American Book Award from the Before Columbus Foundation. It's my understanding that there will be fourteen such awards over all, including Amiri Baraka's The Afro-American Soul of American Classical Music and Dave Eggers' non-fiction narrative Zeitoun, both previously announced, as well as a lifetime achievement award for our old comrade-in-poetry Quincy Troupe.*
>
> *The nominating statement for Poems for the Millennium reads as follows:*
>
> *"Modernism rejected Romanticism in the way that one political leader rejects another-not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense cultural experiment that Romanticism was-or as Rothenberg and Robinson might insist, as Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way."*
>
> *An awards ceremony and reception will take place on Sunday, September 19th*

> *from 1-4 p.m. at the Koret Auditorium, San Francisco Main Library, 100 Larkin Street, San Francisco, CA.*

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170. **steve russell**

Re: End Times (Green) poetics, or Adopt A Gringo

Mon 16 Aug 2010

They remain rich. They're not vulnerable, at least not in a $$$ sense. But has the market gone past 11 thousand since 9/11? I don't give a damn about the rich. What do they contribute?

--- On Fri, 8/13/10, steve dalachinsky <[redacted]> wrote:

From: steve dalachinsky <[redacted]>
Subject: Re: End Times (Green) poetics, or Adopt A Gringo
To: [redacted]
Date: Friday, August 13, 2010, 4:25 PM

the rich are no longer gettin richer ??? that's a laugh

On Thu, 12 Aug 2010 13:17:48 -0700 steve russell <[redacted]> writes:
> Been talking with my Green Party D.C. friends.
> It really does seem as if the End has finally arrived and will be
> unfolding in
> many interesting ways as the 1st decade of century 21 comes to a
> close.
>
> I mean, even the Rich are no longer getting richer.
> It's that bad.
> & the enviroment, as everyone knows, is a cesspool.
>
> So I'm wondering: Where are the sustainable communities?
> Artist, especially, should think very hard.
>
> I haven't done the research, but I wonder if there's a Native
> American Tribe
> that has an Adopt a Gringo program. I've been rereading my Wendell
> Berry and I'm
> almost certain (I'm not good with absolutes) that the original
> natives of this
> country will have a huge leg up when things finally collapse.Run ...
> to the

> woods ... or someplace safe.
>
>
>
>
>
>

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171. **Stephen Baraban**

One Writes Potatoe, Another Writes Pota[h]to

Mon 16 Aug 2010

One Writes Potatoe, Another Writes Pota{h}to
OR, The Argument Need not be Souring

There now is a list-mate named Bowering,
Who might think that the others are cowering;
Though the offense be slight,
If the usage ain't right,
He'll rim-shot a scorn that is towering.

↑ Index

172. **Mark Weiss**

Re: American Book Award for Poems for the Millennium

Mon 16 Aug 2010

Richly deserved.

At 04:53 PM 8/15/2010, you wrote:
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>to report that Poems for the Millennium, volume
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>will be fourteen such awards over all, including
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>American Classical Music and Dave Eggers'
>non-fiction narrative Zeitoun, both previously
>announced, as well as a lifetime achievement
>award for our old comrade-in-poetry Quincy Troupe.
>

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> another aspect of the immense cultural
> experiment that Romanticism was-or as
> Rothenberg and Robinson might insist, as
> Romanticisms were (are). Central issues were
> what Rousseau called conscience de soi,
> self-awareness (but a self-awareness which
> deliberately did not separate itself from
> 'world'), a new interest in ethnicity and the
> local, and a shift from thinking of poetry as a
> 'craft' and of the poet as 'maker,' to thinking
> of it as a provoker of consciousness-even a
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>

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is both elegant and bafflingly clear, a pure
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into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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173. **Aldon Nielsen**
Re: American Book Award for Poems for the Millennium
Mon 16 Aug 2010

That is great news -- When they gave the award to Lorenzo Thomas's DON'T DENY MY NAME I had a great time at the ceremony in a Berkeley jazz club -- Ish played piano!

The Amiri title in Jerome's post may confuse some folk -- that's the book's subtitle -- It refers to his U of California Press collection of music essays titled DIGGING.

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

174. **Mairead Byrne**
Re: American Book Award for Poems for the Millennium
Mon 16 Aug 2010

---

that's wonderful. hope to assign it for contemporary poetry class next year.

x
mairéad

On Mon, Aug 16, 2010 at 2:28 PM, Ruth Lepson <[redacted]> wrote:

> *This is fantastic, Jerome. You know I had hoped to review the book, having worked it when a student did an independent study with me, but I haven't been up to it. I am happy to hear that the award is justly given.*
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>
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>
> *guidelines &*

--
http://www.whatsleftofheaven.com/

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175. **Murat Nemet-Nejat**
Re: American Book Award for Poems for the Millennium
Mon 16 Aug 2010

Jerome and Jeffrey,

Well earned congratulations. The nominating statement is entirely to the point.

Ciao,

Murat

On Sun, Aug 15, 2010 at 4:53 PM, Jerome Rothenberg <[redacted]>wrote:

> *In advance of an official announcement, this is to report that Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by myself and Jeffrey Robinson, will receive a 2010 American Book Award from the Before Columbus Foundation. It's my understanding that there will be fourteen such awards over all, including Amiri Baraka's The Afro-American Soul of American Classical Music and Dave Eggers' non-fiction narrative Zeitoun, both previously announced, as well as a lifetime achievement award for our old comrade-in-poetry Quincy Troupe.*
> *Jer*
> *The nominating statement for Poems for the Millennium reads as follows:*
>
> *"Modernism rejected Romanticism in the way that one political leader rejects another-not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense cultural experiment that Romanticism was-or as Rothenberg and Robinson might insist, as Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of*

> *consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way.*"
>
> *An awards ceremony and reception will take place on Sunday, September 19th from 1-4 p.m. at the Koret Auditorium, San Francisco Main Library, 100 Larkin Street, San Francisco, CA.*

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176. **steve russell**

Re: MOSQUES, CHURCHES, APES, CESSPOOLS

Mon 16 Aug 2010

Wait a minute. You didn't clean up AFTER the dog. You actually cleanedÂ THE DOG. I'm speechless. That sort of thing doesn't happen in my neighborhood. Â
--- On Sat, 8/14/10, Jared Schickling <[redacted]> wrote:

From: Jared Schickling <[redacted]>
Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS
To: [redacted]
Date: Saturday, August 14, 2010, 1:38 AM

Dear Steve, Alan, and whomever else,

your posts â€“

Taking Steveâ€™s idea of the present / nearing â€œEnd,â€ and everything that suggests, as a baseline propositionâ€”and less concerned with the accuracy of a truth than a thinking sensibilityâ€”much less any washed set of theory that doesnâ€™t offer something weâ€™ve missedâ€”how is one to think of a relevant poetry?Â What would a relevant poetry be?Â What is a relevant poetry?Â Affirmation and change and hope and things of that ilk donâ€™t seem to go anywhereâ€”as according to the proposition they are inaccurate.Â Yet one persists insistingâ€¦

A far-flung surrealism is acutely popular, and so would be apparently perceived as somehow relevant. And yet so is a staunch eco poetic. Alanâ€™s post of xenophobia, corruption and broken glass alongside the systematicity of Pantomime Ape of Free Will speaks, perhaps, to where the two cohabitate.Â Nature nurtured.Â

In the end, and without much argument, Iâ€™m inclined to see this as formal questions.Â CA Conradâ€™s recent brief â€œreviewâ€ at Futurepost is peculiar, even if Iâ€™m quite possibly overstating my case, but it has me wondering:

â€œThe term â€˜Identity Politicsâ€™ is bad enough.Â Itâ€™s meant to annihilate the efforts of those who literally bled for the room they made for us all.Â â€˜Identity Politicsâ€™ makes a joke of it.Â It says that all it ever was was wallowing in the filth and conspiracy of politics, a game, itâ€™s all just been a game.â€

While we do know politics would hardly change (have changed) without politics.Â Part of the public social artistâ€™s civil agenda is to force action, political.Â Using, as with more faith in, artistic, biologic means of a-political, corrosive substance.Â Any blood, here, IS identity politics.Â Conradâ€™s joke is perverse because, as I read it, it canâ€™t achieve itself, so that it does.Â It is literal in its bleeding, sur-real and eco-logical, like a complete thought about the body.Â

And yet I donâ€™t think the passage, nor a review that â€œwipes me outâ€ for that matter (â€œevieâ€â€™s reply), has intended this.Â It seems to bear the burden of its own conviction.Â

(Here I should suggest the value of all this.Â Well, upon now thinking about this which is
something I wasnâ€™t thinking about before, today I resisted not tossing some recyclables.Â And I apologized to
someone for something.Â And cleaned up
the dog in the neighborâ€™s yard.Â Etc,
coincidence perhaps.Â Which would be
such work to parcel out.Â Also against the
original proposition.Â Einsteinâ€™s
definition of insanity.)

How is such a method, a process unintentional, defeated yet conjured, to be systemized, formalized, etc & et al discussed, articulated?Â In a relevant way?

Just a question.
Available on or off list.Â Â Â

Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

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177. Alan Sondheim
Re: MOSQUES, CHURCHES, APES, CESSPOOLS
Mon 16 Aug 2010

---

isn't that what we all do? talk about things unrelated to politics?

have you seen Fox news lately? how long should we be delicate?

if anyone has ideas of direct action, cultural or otherwise, please backchannel

On Sun, 15 Aug 2010, michael farrell wrote:

> *hi jared*
>
> *i like your tone*
>
> *id like to consider different tones as a way of nutting out something*
>
> *political tones leave me cold*
>
> *many radio tones grate*
>
> *close readings of voice (close listening - bernstein) get blocked by listeners horror at words spoken*
>
> *we complain about whats being done to language but not the ultimately contemptuous tones used to voice it*
>
> *id like to see a debate or an interview where a key word or discourse is focused on but in relation to (contesting) the (habitual) tone being used*
>
> *q: "can you talk like a human being?" "maybe try talking about something unrelated to politics first"*
>
> *Date: Fri, 13 Aug 2010 23:38:01 -0600*
> *From:* [redacted]
> *Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS*
> *To:* [redacted]
>
> *Dear Steve, Alan, and whomever else,*
>
> *your posts ?*
>
> *Taking Steve?s idea of the present / nearing ?End,? and everything that suggests, as a baseline proposition?and less concerned with the accuracy of a truth than a thinking sensibility?much less any washed set of theory that doesn?t offer something we?ve missed?how is one to think of a relevant poetry? What would a relevant poetry be? What is a relevant poetry? Affirmation and change and hope and things*

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> *someone for something. And cleaned up*
> *the dog in the neighbor?s yard. Etc,*
> *coincidence perhaps. Which would be*
> *such work to parcel out. Also against the*
> *original proposition. Einstein?s*
> *definition of insanity.)*
>
> *How is such a method, a process unintentional, defeated yet conjured,*
> *to be systemized, formalized, etc & et al discussed, articulated? In a relevant way?*
>
> *Just a question.*
> *Available on or off list.*

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org
music archive: http://www.espdisk.com/alansondheim/
==

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178. **Maria Damon**
Re: American Book Award for Poems for the Millennium
Mon 16 Aug 2010

Mazel Tov, Jerry. Well-deserved indeed.

Jerome Rothenberg wrote:
> In advance of an official announcement, this is to report that Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by myself and Jeffrey Robinson, will receive a 2010 American Book Award from the Before Columbus Foundation. It's my

understanding that there will be fourteen such awards over all, including Amiri Baraka's The Afro-American Soul of American Classical Music and Dave Eggers' non-fiction narrative Zeitoun, both previously announced, as well as a lifetime achievement award for our old comrade-in-poetry Quincy Troupe.
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> "Modernism rejected Romanticism in the way that one political leader rejects another-not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense cultural experiment that Romanticism was-or as Rothenberg and Robinson might insist, as Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way."
>
> An awards ceremony and reception will take place on Sunday, September 19th from 1-4 p.m. at the Koret Auditorium, San Francisco Main Library, 100 Larkin Street, San Francisco, CA.
>
>

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179. Ann Bogle
Comments in Chinese
Mon 16 Aug 2010

I've been told that comments in Chinese to weblogs are "spam." I have deleted a few of those comments. Then I realized that they may not be spam but may be legitimate comments. I have begun to translate 14 of them using Babelfish. They seem to be wisdom sayings, such as this one: "The success may attract the friend, frustrates may test the friend." I'd like information -- if anyone has experience -- about issues in Chinese blogging, including censorship.

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180. stephanie barber

Fwd: Stephanie Barber REPRINT

Mon 16 Aug 2010

---

hello all, below is the announcement for the reprinting of my* **book these here separated to see how they standing alone* this is a transcription of the soundtracks of 6 of my films and videos with a disc of these 6 included. this is put out by the excellent *publishing genius press* and i'm really happy with it. the new cover is a drawing by the terrific peter barrickman!

the pre-order price is $14 and then it goes up to $20 i think. so, read about it below and if you haven't gotten one think about ordering from the press now while you can save a few clams. check out the other great titles at publishing genius press and the amazing drawings and paintings of peter barrickman. be well and thank you and let me know if you want freedom from the eternal bondage of this email list, i will oblige. promise.

[image: Pgblogbanner] <http://go.madmimi.com/redirects/1fd581070c382bbb8c4ab6a4956889f1?pa=1634314832>

Publishing Genius is pleased to announce the re-release of Stephanie Barber's book and DVD, *These Here Separated to See How They Standing Alone or the Soundtracks of Six Films by Stephanie Barber<http://go.madmimi.com/redirects/341462bf36e42c5354cab5f05f78ea72?pa=1634314832> *.

The collection packages a DVD of six of Barber's films with a print version of their soundtracks. The new version is redesigned, and features a cover drawing by Peter Barrickman.

Barber's films and artwork have shown internationally at festivals and museums like MOMA, NY Film Festival, the Tate Modern, Rotterdam, the Poor Farm and others. Her writing was recently selected by Brian Evenson for the Wigleaf Top 50. In July, *Artforum* praised her work, saying, "Barber is a modernist artist fashioning . . . appealing and opaque documents that speak to our emotional lives."

The book/DVD is available now for preorder at the Publishing Genius website, PublishingGenius.com<http://go.madmimi.com/redirects/95b720c432e55b9dc2946511d67f5593?pa=1634314832>, and will ship on September 1. The preorder price is discounted to $14, more than 25% off.

For questions, review copies, or to contact Stephanie Barber, email Adam Robinson at [redacted]. [image: facebook]<http://go.madmimi.com/redirects/c30a073d72249a812b627f9a4ecd358e?pa=1634314832> [image:

twitter]<http://go.madmimi.com/redirects/59f943d50c539ec05cc198c4e9106c7d?pa=1634314832> ©2010 Publishing Genius | 2200 Maryland Ave C1 | Baltimore MD | 21218

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stephanie

http://stephaniebarber.com/
<http://stephaniebarber.com/>
http://www.publishinggenius.com/2007/09/these-here-separated-to-see-how-they.html
1818 east lafayette ave. baltimore md 21213

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181. Jesse Glass

Re: American Book Award for Poems for the Millennium

Mon 16 Aug 2010

Congratulations! Fantastic book. Jess

On 8/15/2010, "Jerome Rothenberg" <[redacted]> wrote:

> *In advance of an official announcement, this is to report that Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by myself and Jeffrey Robinson, will receive a 2010 American Book Award from the Before Columbus Foundation. It's my understanding that there will be fourteen such awards over all, including Amiri Baraka's The Afro-American Soul of American Classical Music and Dave Eggers' non-fiction narrative Zeitoun, both previously announced, as well as a lifetime achievement award for our old comrade-in-poetry Quincy Troupe.*
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> *Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way.*"
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182. **Jared Schickling**

Re: MOSQUES, CHURCHES, APES, CESSPOOLS

Tue 17 Aug 2010

Michael, and Tyrone,

I appreciate it. But I don't understand the question. Truly. Tyrone you did not ask a question. So Michael. Is there some thing I do, something wonderful it must be, that isn't political? Economic? I'll anticipate your answer, at the risk of being wrong, and argue, that's the purpose of trying an angle. i think emily dickinson said that. and that's how mosquitoes win. Only after they're there are you free to swat them. I also remember something from Foucault somewhere, on a Facebook post (serious), when asked why he must always make everything political. His response, which I'm butchering, involved something about caring for that which of the greatest consequence for the greatest number.

The reason I respond in this way is because I’m not all that
singular, and because this is a public forum.
I believe in these things like the poem but not like the poetry of the
poem, it’s not ideal like that, but I do believe that someone sits down to all
kinds of pages and may return transformed.
Or not transformed. Or
transformed by degrees with all kinds of transformations. These if at all are
mostly incremental. What lasting import. But what does permanent
transformation
require. I think I read that on a
listserv. That’s the difference even if
a little beside the point between popular and literary literatures; the one
returns you equipped differently. So what does that mean. Do I

recycle? Yes; but it’s piling up rather
quickly as I’m rather lazy in these things which I don’t throw away. Am I still vegan? I was but my wife’s a chef, and I couldn’t be so lucky. And I like my share in neighbor cow. Do I clean up the dog on the walk
like I should? Mow the grass? (cf. lazy.)
I take these responsibilities very seriously, and I don’t need to
convince anyone that worlds are ending.

But the question was, what about entering this contest when you’ve opened your big trap on the matter contrarily.

I don't know if that addresses your question because I don't understand the question.

But I'll bet if we were face to face and allowed to smoke our talk and thoughts would be unrecognizable. I read about that recently on a listserv too.

Sincerely,
Jared

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183. **carol dorf**

Girlstock Art and Music Benefit - Saturday, August 21st Poetry Readings -- 5:00

Tue 17 Aug 2010

I'll be reading at the Girlstock benefit for the Women's Cancer Resource Center with Susan Terris and Autumn Stephens. Afterwards there will be music, and other performances.

Saturday, August 21
Carol Dorf (with Susan Terris and Autumn Stephens)
at Girlstock, Evening 4
Mina Dresden Gallery
312 Valencia @ 14th street, San Francisco
5:00-6:30 (I don't think we'll actually be reading before 5:30)
for more info-- http://www.girlstock.com/girlstock.html

All best,
Carol

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184. Paul Nelson
Re: One Writes Potatoe, Another Writes Pota[h]to
Tue 17 Aug 2010

Stephen,

You mighta scored more points with GB had you done an "eye-rhyme" limerick.

Those take a little longer.

Paul Nelson
Seattle, WA

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

_____
From: Stephen Baraban <[redacted]>
To: [redacted]
Sent: Mon, August 16, 2010 11:43:31 AM
Subject: One Writes Potatoe, Another Writes Pota[h]to

One Writes Potatoe, Another Writes Pota{h}to
OR, The Argument Need not be Souring

There now is a list-mate named Bowering,
Who might think that the others are cowering;
Though the offense be slight,
If the usage ain't right,
He'll rim-shot a scorn that is towering.

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185. Ruth Lepson
Re: MOSQUES, CHURCHES, APES, CESSPOOLS
Tue 17 Aug 2010

well, this is slightly off the point but give money to relief in Pakistan--a region the size of england is now underwater, 20 million displaced.

On 8/16/10 3:07 PM, "Alan Sondheim" <[redacted]> wrote:

> *isn't that what we all do? talk about things unrelated to politics?*
>
> *have you seen Fox news lately? how long should we be delicate?*
>
> *if anyone has ideas of direct action, cultural or otherwise, please*

backchannel

On Sun, 15 Aug 2010, michael farrell wrote:

hi jared

i like your tone

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id like to see a debate or an interview where a key word or discourse is focused on but in relation to (contesting) the (habitual) tone being used

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Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS
To: [redacted]

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recent brief ?review? at Futurepost is peculiar, even if I?m quite possibly overstating my case, but it has me wondering:

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that all it ever was was wallowing in the filth and conspiracy of politics, a
game, it?s all just been a game.?

While we do know politics would hardly change (have changed)
without politics. Part of the public
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biologic means of a-political, corrosive substance. Any blood, here, IS
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in its bleeding, sur-real and eco-logical, like a complete thought about the body.

And yet I don?t think the passage, nor a review that ?wipes me out? for that matter (?evie??s reply), has intended this. It seems to bear the burden of its own conviction.

(Here I should suggest the value of all this. Well, upon now thinking about this which is something I wasn?t thinking about before, today I resisted not tossing some recyclables. And I apologized to someone for something. And cleaned up the dog in the neighbor?s yard. Etc, coincidence perhaps. Which would be such work to parcel out. Also against the original proposition. Einstein?s definition of insanity.)

How is such a method, a process unintentional, defeated yet conjured, to be systemized, formalized, etc & et al discussed, articulated? In a relevant way?

Just a question.
Available on or off list.

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email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org
music archive: http://www.espdisk.com/alansondheim/
==

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186. **Jeffrey Side**

The new ebook from Argotist Ebooks is “Old Women Look Like This” by Susan M. Schultz.

Tue 17 Aug 2010

The new ebook from Argotist Ebooks is â€œOld Women Look Like Thisâ€ by Susan M. Schultz.
Description:
Inspired by a series of paintings by Elizabeth Berdann, "Old Women Look Like This" by Susan M. Schultz is about very old age. Schultz tests the comparison of old age to childhood by placing old people into unexpected narratives, including children's stories, among them "Pippi Longstocking" and "Diary of a Wimpy Kid". An imaginative off-shoot of her "Dementia Blog" (Singing Horse, 2008).
Available as a free ebook here:
http://www.lulu.com/product/ebook/old-women-look-like-this/12287311

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187. **Murat Nemet-Nejat**

Re: American Book Award for Poems for the Millennium

Tue 17 Aug 2010

Mairéad,

Interesting, this way Romantic poetry becomes an integral part of contemporary/modern poetry, which I thought it always was, particularly on the German side.

Ciao,

Murat

On Mon, Aug 16, 2010 at 3:02 PM, Mairead Byrne <[redacted]> wrote:

> *that's wonderful. hope to assign it for contemporary poetry class next year.*
> *x*
> *mairéad*
>
> *On Mon, Aug 16, 2010 at 2:28 PM, Ruth Lepson <[redacted]> wrote:*
>
> *This is fantastic, Jerome. You know I had hoped to review the book, having*
> *worked it when a student did an independent study with me, but I haven't been up to it. I am happy to hear that the award is justly given.*
>
> *On 8/15/10 4:53 PM, "Jerome Rothenberg" <[redacted]> wrote:*

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An awards ceremony and reception will take place on Sunday, September 19th

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> *Street, San Francisco, CA.*
>
> *guidelines &*
>
> *guidelines*
>
> --
> *http://www.whatsleftofheaven.com/*

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188. **Hilary Clark**

Re: One Writes Potatoe, Another Writes Pota[h]to

Tue 17 Aug 2010

Dear list,

Snide attacks such as the limerick below are pathetic. Aren't all members on this list free to make comments of the sort George Bowering made? Or are some members more equal than others?

I am unsubscribing from this list.

Hilary Clark

Stephen Baraban wrote:
> One Writes Potatoe, Another Writes Pota{h}to
> OR, The Argument Need not be Souring
>
>
> There now is a list-mate named Bowering,
> Who might think that the others are cowering;
> Though the offense be slight,
> If the usage ain't right,
> He'll rim-shot a scorn that is towering.
>
>
>
>
>

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189. Rosalie Calabrese

Fw: ROSALIE CALABRESE POETRY READINGS SEPTEMBER 2010

Tue 17 Aug 2010

--- On Tue, 8/17/10, Rosalie Calabrese <[redacted]> wrote:

From: Rosalie Calabrese <[redacted]>
Subject: Fw: ROSALIE CALABRESE POETRY READINGS SEPTEMBER 2010
To: [redacted]
Date: Tuesday, August 17, 2010, 1:01 PM

--- On Tue, 8/17/10, Rosalie Calabrese <[redacted]> wrote:

From: Rosalie Calabrese <[redacted]>
Subject: Fw: ROSALIE CALABRESE POETRY READINGS SEPTEMBER 2010
To: [redacted]
Date: Tuesday, August 17, 2010, 1:00 PM

--- On Tue, 8/17/10, Rosalie Calabrese <[redacted]> wrote:

From: Rosalie Calabrese <[redacted]>
Subject: Fw: ROSALIE CALABRESE POETRY READINGS SEPTEMBER 2010
To: [redacted]
Date: Tuesday, August 17,
2010, 1:00 PM

--- On Tue, 8/17/10, Rosalie Calabrese <[redacted]> wrote:

From: Rosalie Calabrese <[redacted]>
Subject: Fw: ROSALIE CALABRESE POETRY READINGS SEPTEMBER 2010
To: [redacted]
Date: Tuesday, August 17,
2010, 12:59 PM

--- On Tue, 8/17/10, Rosalie Calabrese <[redacted]> wrote:

From: Rosalie Calabrese <[redacted]>
Subject: ROSALIE CALABRESE POETRY READINGS SEPTEMBER 2010
To: [redacted]
Date: Tuesday, August 17, 2010,
12:41 PM

Two Dates and a poem:

Sunday, September 12 at 2:00 PM
West Side Community Garden

A group reading - mixed
genre

Free Admission; Donations Accepted
(No Rain Date; No Open Mic)

West Side Community Garden
entrances at 89th + 90th St.
between Amsterdam & Columbus Ave.

Subway: 1 or C to 86th St.
Bus: 7, 11, 104, 10 or 86th St. Crosstown

Monday, September 13 at 7:00 P.M.
The Brownstone Poets 2010 Anthology Reading
Limited Open Mic - Free Admission

BookCourt
163 Court Street
Cobble Hill, Brooklyn, NY 11201

Phone # [redacted]

http://www.bookcourt.org/

Subway: F or G to Bergen St.;
R to Court St.; 4 or 5 to Borough Hall

No new poems this time, but here's my very first one to be published. It appeared in ByLine, November, 1990:

MAKING A SUBMISSION

Change the typewriter ribbon, put more paper
in the copier,
Agonize over a cover letter
(Written on your last sheet of good stationery)
Seal the envelop and re-open it
to insert the forgotten S.A.S.E.,
Rush to the post office and stand on line,
waiting anxiously to
Give up your latest offspring.

Go back home, wondering
if the piece will be accepted, soon to
Appear in slightly altered form,
like your grown-up child
Encountered unexpectedly on the street;
or will it return,

Battered and travel-weary,
  like a baby bird
 temporarily
Sent out of its cage
  to fly around the house?

↑ Index

190. Obododimma Oha

E-Newspaper Feedback: Countryman Meets Truckpusher

Tue 17 Aug 2010

"It is a very good development that writers of articles published in e-zines and e-newspapers can “hear” the voices of readers praising, condemning, scolding, correcting, and even stimulating debates on issues that are raised in the article, or in the comments made by other readers. Previously in single medium printed dailies and magazines, readers could not provide such responses so conveniently and in a way that it could appear with other comments as connected discourse."

Read full text of "E-newspaper Feedback: Countryman Meets Truckpusher<http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5607503-182/story.csp>"
at:
http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5607503-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

191. David Kirschenbaum

Save the Dates: Boog Fest, Fri. 9/24-Tues. 9/28

Tue 17 Aug 2010

Hi,

A little over a month from now, from Fri., Sept. 24 through Tues. Sept. 28, we'll be putting on the fourth annual Welcome to Boog City poetry and music festival. It will feature 43 poets and 17 musical acts over the five days.

Among the festival highlights are:

—our classic album live series presents it's first ever album performed by just one act, Bob Dylan's Highway 61 Revisited by i feel tractor;

—our levy lives series devotes a night to Buffalo's Satellite Telephone magazine;

—our 7th annual small, small press fair, with exhibits from a host of small presses, and readings by their authors;

—a discussion on site-specific poems; and

—poet David Shapiro reading and in conversation with poet Joanna Fuhrman.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

4th Annual

Welcome to Boog City festival
5 Days of Poetry and Music

Friday Sept. 24, Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

7:00 p.m. Noelle Kocot
7:20 p.m. Pierre Joris
7:35 p.m. Maureen Thorson
7:55 p.m. Steve Cannon
8:00 p.m. Nicole Peyrafitte
8:20 p.m. Poetry Talk Talk-David Shapiro reading and

in conversation with Joanna Fuhrman
9:10 p.m. Anne Waldman and Ambrose Bye-poetry and music
9:50 p.m. Magnetic Island-music
10:50 p.m. i feel tractor performs, for its 45th anniversary, Bob Dylan's Highway 61 Revisited
12:00 a.m. The Elastic No-No Band-music

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Sat. Sept. 25, Unnameable Books
7th Annual Small, Small Press Fair

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

Featuring readings from authors of the exhibiting presses

12:00 p.m. Fair begins

1:00 p.m. Fay Chiang, Bowery Books (ed. Marjorie Tesser)
1:10 p.m. Mark Horosky, Flying Guillotine Press (eds. Sommer Browning and Tony Mancus)
1:20 p.m. Abby Walthausen, Fractious Press (ed. Veronica Liu)
1:30 p.m. Jeffrey Jullich, Litmus Press/Aufgabe (ed. E. Tracy Grinnell)
1:40 p.m. Miriam Atkin, little scratch pad editions (ed. Douglas Manson)

1:50 p.m. Break

2:10 p.m. Matt Reeck, No, Dear magazine (ed. Alex Cuff)
2:20 p.m. Tom Orange-music
2:35 p.m. Dennis Leroy Kangalee, Savage Paw Press (ed. Kangalee)
2:45 p.m. David Mills, Straw Gate Books (ed. Phyllis Wat)

2:55 p.m. Break

3:15 p.m. Binary Marketing Show-music
3:45 p.m. Urayoán Noel
4:00 p.m. Peter Davis
4:20 p.m. Mel Nichols
4:40 p.m. John Godfrey
4:55 p.m. Jenn McCreary
5:20 p.m. Beat Radio-music
5:50 p.m. Ken Jacobs

6:10 p.m. Sommer Browning
6:30 p.m. Chris McCreary
6:50 p.m. Cathy Eisenhower
7:10 p.m. Rod Smith
7:35 p.m. Rorie Kelly-music
8:10 p.m. Lach-music
8:40 p.m. Douglas Rothschild

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Sun. Sept. 26, Unnameable Books
7th Annual Small, Small Press Fair, Day 2

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

12:00 p.m. Dustin Williamson
12:15 p.m. Kevin Varrone
12:35 p.m. Brandon Holmquest
12:55 p.m. Pattie McCarthy
1:20 p.m. Brian Speaker-music
1:50 p.m. Ivy Johnson
2:05 p.m. Carlos Soto Román
2:25 p.m. erica kaufman
2:40 p.m. Shafer Hall

2:55 p.m.-3:15-break

3:15 p.m.-5:00 p.m.
You Are Here: On the Site-Specific Poem
curated and hosted by Pattie McCarthy and Kevin Varrone

With panelists Allison Cobb, CA Conrad, Marcella Durand, Tonya Foster, and Carlos Soto Roman

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Sun. Sept. 26, Zinc Bar

Zinc Bar
82 W. 3rd St.
NYC

$5 suggested

6:30 p.m.-8:45 p.m. You Are Here: Readings of Site-Specific Poems
curated and hosted by Pattie McCarthy and Kevin Varrone

With readings from Allison Cobb, CA Conrad,
Marcella Durand, and Carlos Soto Roman

Directions: A/B/C/D/E/F/V to W. 4th St.
Venue is bet. Sullivan and Thompson sts.

Mon. Sept. 27, Unnameable Books

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

6:00 p.m. Chris Martin
6:15 p.m. Cate Peebles
6:30 p.m. Julian Brolaski
6:45 p.m. Farrah Field
7:05 p.m. J.J. Hayes-music

7:35 p.m. Break

7:45 p.m. Joe Elliot
8:00 p.m. E. Tracy Grinnell
8:15 p.m. Jared White
8:30 p.m. Mariana Ruiz Firmat
8:45 p.m. Laura Elrick
9:05 p.m. Jeremiah Birnbaum of The Ramblers-music

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues,
Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Tues. Sept. 28, ACA Galleries, 6:00 p.m.

d.a. levy lives: celebrating the renegade press

Satellite Telephone magazine
(Buffalo, N.Y.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
Satellite Telephone editor
Robert Dewhurst

featuring readings from

Todd Colby
Dorothea Lasky
Eileen Myles
Rebekah Rutkoff

and music from

Franklin Bruno

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Welcome to Boog City 3 Bios and Websites

*Friday

**Ambrose Bye http://www.myspace.com/fastspeakingmusicmyspace Ambrose Bye, musician (piano/keyboard, guitar, voice) and composer, grew up in the environment of The Jack Kerouac School of Disembodied Poetics at Naropa University, counting Allen Ginsberg and William Burroughs as “poetic” godfathers. He graduated from The University of California, Santa Cruz with a degree in music/sociology and was certified at the music /production program at the Pyramind Institute in San Francisco, working on numerous productions and his own compositions as well. He also studied and played in gamelan orchestras in Bali, Indonesia, Boulder, and Santa Cruz. He has performed on stage a number of times, accompanying poets and performers at New York’s Issue Project Room, The Poetry Project, The Bowery Poetry Club, KGB Bar, at The Boulder Theatre’s “Music and Poetry for Progressives” headlined by Thurston Moore of Sonic Youth, Naropa University, The New School, White Columns Gallery, and San Francisco’s Meridian Gallery. He is in production with his next CD, “Hombres”. His most recent CD is “Matching Half” with Anne Waldman and Akilah Oliver, which was produced by Farfalla, McMillen, Parrish. His previous composing/ production credits include “In The Room of Never Grieve”, (produced by Coffee House Press) and “The Eye of the Falcon” (Farfalla, McMillen, Parrish) with poetry by Anne Waldman. His music accompanies the video “The Wake- Up Call of a Poet” , produced by the Buddhist Broadcasting Foundation, the Netherlands and was broadcast over Dutch TV in December, 2009.

**Steve Cannon Originally from the cultural hot bed of New Orleans, Steve Cannon developed a taste for the arts at a very young age. An institution himself, Professor Cannon has been active in the multicultural artistic community on the Lower East Side in New York City for almost four decades. As the executive director and founder of Tribes, he has been the central figure of the organization since its inception in 1991. He continues to pave its artistic direction, despite having lost his eyesight over a decade ago, an unfortunate occurrence that has only served to sharpen his vision and heighten his desire to advance the development of the arts. A retired professor of the humanities at Medgar Evers College in the CUNY system and the author of the underground classic Groove, Bang and Jive Around, he is closely connected to artists and educators throughout the city. In the early ’60s, he was heavily involved in Umbra, a consortium of primary African-American artists of all disciplines, including such literary luminaries as Ishmael Reed, Calvin Hernton, Victor Hernandez, and David Henderson.

Since then, Umbra artists served as founding members and advisors to Tribes. Besides holding court at Tribes, Professor Cannon also serves as the "Official Heckler" at the neighboring Nuyorican Poets Cafe, a brother organization, as well as an advisor to The House of Tribes Theater, a sister organization. In recent years, he extended his influence across the Atlantic with collaborations with Spanish curator Mireia Sentis. Together, they curated Humor and Rage, an exhibition featuring five minority American artists from diverse ethnic backgrounds, which was exhibited in 2001 at La Pedrera, the historical building designed by Gaudi, in Barcelona.

**Elastic No-No Band http://www.elasticnonoband.com/ Elastic No-No Band sings songs about manboobs and Klaus Kinski and cheese fries. Also, songs about love and sex and pain and stuff. Sometimes the band is made up of many people, and sometimes it's just one guy. That guy is Justin Remer, and he turns 30 on September 24, the day of this show. As a birthday present, you should come to this show and enjoy yourself. (If you want, you could buy one of our CDs too. That certainly wouldn't hurt.) [ed’s. note: you could also buy Justin an adult beverage.]

**Joanna Fuhrman http://www.redroom.com/author/joanna-fuhrman Joanna Fuhrman is the author of four books of poetry, most recently Pageant (Alice James Books) and Moraine (Hanging Loose Press). She teaches poetry at Rutgers University and in public schools through Teachers & Writers Collaborative. She is the poetry editor for Boog City and the Poetry Project’s Wednesday night reading series curator for the 2010-2011 season.

**i feel tractor http://www.myspace.com/ifeeltractor i feel tractor is a 5-piece band that has been around for over a decade, released a self-titled 7", appeared

on numerous comps including Frequency - Issue One, Polyamory's new skin for the old ceremony, and Goodbye Better's Weird Terrain, and came out with its first full-length, Once I had an earthquake (Goodbye Better) in 2005. Its newest album, Mellow Crypt, should be appearing sometime in the near future.

**Pierre Joris http://pierrejoris.com/home.html Pierre Joris is a poet, translator, essayist, and anthologist who left Luxembourg at 19 and has since lived in France, England, Algeria, and the United States. He has published over 40 books, most recently Canto Diurno #4: The Tang Extending from the Blade, an Ahadada e-book, Justifying the Margins: Essays 1990-2006, and Aljibar I & II (poems). Other recent publications include the CD Routes, not Roots and Meditations on the Stations of Mansour Al-Hallaj 1-21. Recent translations include Paul Celan: Selections and Lightduress by Paul Celan, which received the 2005 PEN Poetry Translation Award. With Jerome Rothenberg he edited the award-winning anthologies Poems for the Millennium (volumes I & II). He teaches at the University of Albany, SUNY.

**Noelle Kocot http://www.wavepoetry.com/authors/25-noelle-kocot Noelle Kocot is the author of four books, most recently, Poem for the End of Time and Sunny Wednesday (both from Wave Books). She has a poetry book, The Bigger World, and a discography also forthcoming from Wave. She writes at least one poem a day, and sometimes over 10 poems a day. She has won awards from The National Endowment for the Arts, The Fund for Poetry, The American Poetry Review, and the Academy of American Poets. Originally from Brooklyn, she now lives in South Jersey.

**Magnetic Island http://www.myspace.com/magneticislandband Magnetic Island is a musical collective helmed by Lisa Liu and SMV. The pair work with a rotating cast of collaborators to create a unique brand of experimental indie rock. The band has been releasing singles in anticipation of its debut EP, Out At Sea, due this September. Liu and SMV previously formed the core of RENMINBI, a trio founded in 2003 that released three EPs (most recently July 2009’s Surface) and one full-length album (May 2008’s The Phoenix).

**Nicole Peyrafitte http://www.nicolepeyrafitte.com/ Nicole Peyrafitte is a performance artist born and raised in the French Pyrenees. She considers herself a Gasco-Rican (1/2 Gascon, 1/2 American) and citizen of Brooklyn. She pursues related multi-cultural and multi-media investigations that integrate her voice, texts, visuals, and also cooking.

**David Shapiro
http://jacketmagazine.com/23/shap-p.html
David Shapiro has published more than 20 volumes of art and literary criticism, translations, and
anthologies. He has won many prizes and was the first to write a book

on John Ashbery and a monograph on Jasper Johns's drawings. His New and Selected Poems (1965–2006) came out from Overlook Press.

**Maureen Thorson http://www.maureenthorson.com/ Maureen Thorson is the author of three chapbooks: Twenty Questions for the Drunken Sailor (dusie/flynpyntar press), Mayport (Poetry Society of America), and Novelty Act (Ugly Duckling Presse). Her poetry has recently appeared or is forthcoming in Lungfull!, Barrelhouse, and Hotel Amerika. She lives in Washington, D.C., where she co-curates the In Your Ear reading series at the D.C. Arts Center and runs Big Game Books, the tiniest press in the world.

**Anne Waldman “She is the fastest, wittiest woman to run with the wolves in some time.” -Ken Tucker, The New York Times Poet Anne Waldman has been an active member of the “Outrider” experimental poetry community for over 40 years as writer, sprechstimme performer, professor, editor, magpie scholar, infra- structure, and cultural/political activist. Her published work is prodigious, and she has concentrated on the long poem as a cultural intervention with such projects as Marriage: A Sentence, Structure of The World Compared to a Bubble; the recent Manatee/Humanity (Penguin Poets), which is a book-length rhizomic meditation on evolution and endangered species; and the 900-page Iovis Trilogy, Colors In The Mechanism of Concealment, which will be published by Coffee House Press in 2011.

Publishers Weekly recently referred to Anne Waldman as “A counter- cultural giant.” Waldman, grew up on Macdougal Street in the heart of Greenwich Village where she still lives, and bi-furcated to Boulder, Colo. in 1974 when she co-founded The Jack Kerouac School of Disembodied Poetics with Allen Ginsberg at Naropa University, the first Buddhist inspired school in the West, where she currently serves as artistic director of its celebrated Summer Writing program. Waldman helped found and direct The Poetry Project at St. Mark’s Church In-the-Bowery, where she worked first as assistant director and then director for a decade. Waldman has also collaborated extensively with a number of artists, musicians, and dancers, most recently artists Pat Steir and Kiki Smith and theater director Judith Malina. She has also been working most recently with other media, including film and video with her husband, writer and video/film director Ed Bowes. She also performs with her son, musician/composer Ambrose Bye. Their latest CD is “Matching Half” with Akilah Oliver. Some of her performances may be viewed on YouTube.

*Saturday

**Miriam Atkin, little scratch pad press
http://remembertoforgetmybuffalo.blogspot.com/
http://www.dougfinmanson.blogspot.com/ little scratch pad press publishes significant chapbooks by new and established poets and writers. Founded in

1996, it has published works by Aaron Lowinger, Kristi Meal, Jonathan Skinner and Michael Basinski. Forthcoming titles are Don't Have One by Miriam Atkin, and a set of meditations on painter Chaim Soutine, Excoriate Exhale, by Heller Levinson.

Miriam Atkin's recent study of the resurgence of the pastoral in visual art,Art and Artifice in the Garden: Species-Being and the Memory of Paradise, examines the critique of technology and industry in literature, painting, and film, beginning with the Lascaux petroglyphs and concluding with New Landscape photography. She holds an MFA in Art Criticism and Writing from the School of Visual Arts and lives in Brooklyn. Her first collection of writing, Don't Have One, is out from little scratch pad press.

**Beat Radio http://www.beatradio.org/ Beat Radio is an American indie pop project guided by New York singer- songwriter Brian Sendrowitz. The current lineup also features Dan Bills, Brian Ver Straten, Evan Duby, and Mike McCabe. Beat Radio released their debut LP The Great Big Sea in 2007 and the follow up, Safe Inside the Sound, in fall 2009. The band has embarked on a singles series for 2010, releasing two songs each month via bandcamp. Gilbert Ng photo

**Binary Marketing Show http://www.binarymarketingshow.com/ Abram Morphew set out for the wilderness of the Birkhead Mountains in search of seclusion, and a place to let his thoughts wonder in peace. He was delighted to discover tunnels, previously only known to the elders of Birkhead, leading to a magical city where he would happen upon a fellow survivor of the elements...

Bethany Carder, awaking from a hypnotic state induced by a small band of mystics, discovered Abram Morphew wondering the ancient underground tunnels beneath the mystical city. Carder was fascinated by Morphew's ideas of healing through experimentation with light, sound, energy, and the power of intent. Emotional turmoil, once so powerful, released through instruments and moving images. They continued forward, energetic pullies attached to cages covered in flesh, time travelers in moments of here connection, near connections, missing the point only to find it resides within and without you. This is the story of the binary marketing show

Their new EP "Clues from the Past" was released last month, and their tour kicked off in Philadelphia, taking them as far west as East Glacier, Mont.

**Sommer Browning
http://www.asthmachronicles.blogspot.com/
Sommer Browning writes poems, draws comics, and makes books. Her latest chapbook, written with Brandon Shimoda, is The Bowling (Greying Ghost). She lives in the Mountain Time Zone.

**Fay Chiang, Bowery Books http://www.nyu.edu/clubs/generasian/spring03/Features/faychiang.htm http://www.boweryartsandscience.org/?page_id=5 Bowery Books is the independent poetry press of Bowery Arts & Science, the non-profit that also provides programs for Bowery Poetry Club. Its mission is to reflect the vigor and diversity of poetry, to publish poetry books and recordings by exceptional established and emerging poets whose work might otherwise lack representation, and to expand the audience for poetry. Edited by Bob Holman and Marjorie Tesser, Bowery Books has published essential anthologies, such as Bowery Women: Poems and Estamos Aquí, Poems by Migrant Farmworkers, as well as works by unique poets like Taylor Mead, the octogenarian Andy Warhol intimate, Poez, a performing street poet, and a romp featuring the Bowery Bartenders. It sponsors the Bowery Voices series, thus far: Body of Water by surrealist poet Janet Hamill, with photographs by Patti Smith, The Touch by punk medievalist Cynthia Kraman, and most recently activist-artist-poet Fay Chiang’s 7 Continents 9 Lives.

Fay Chiang is a writer, artist, and community/cultural activist living and working in Chinatown and the Lower East Side of New York City for the past four decades. Raised in the backroom of a Queens laundry by immigrant parents from Guandong, China, she writes from her experiences as a woman of color from the working class. She believes culture is a psychological weapon to reclaim our past, define our present, and envision possibilities for our future; and that the development of culture is an integral part of progressive social change and social justice movements. Currently working at Project Reach, a youth and community center for young people at risk in Chinatown/Lower East Side, she lives in the East Village.

**Peter Davis http://artisnecessary.com/ Peter Davis is the author of Hitler's Mustache and Poetry! Poetry! Poetry!. He edited Poet's Bookshelf: Contemporary Poets on Books that Shaped Their Art. His poems have been in journals like Jacket, No Tell Motel, and Court Green. More info, including about his music project, Short Hand, is available at artisnecessary.com.

**Cathy Eisenhower http://www.brooklynrail.org/2010/04/poetry/two-sections-from-distance-decay Cathy Eisenhower is the author of Language of the Dog-head [chapbook] (Phylum Press), clearing without reversal (Edge), and would with and (Roof).

**John Godfrey http://www.wavepoetry.com/authors/57-john-godfrey John Godfrey has lived in the East Village since the Sixties. He has been a fellow of the General Electric Foundation and of the Foundation for Contemporary Arts. Wave Books published his ninth collection, City of Corners. He is a registered nurse in a specialty clinic at a city hospital in East Flatbush.

**Mark Horosky, Flying Guillotine Press
http://activedriveway-mth.blogspot.com/
http://flyingguillotinepress.blogspot.com/
In 2008, Tony Mancus and Sommer Browning, two friends from poetry school, started Flying Guillotine Press. They endeavor to make pretty, small, handbound, medulla oblongata-exploding poetry chapbooks cheaply. They work in Denver, Colorado and Arlington, Virginia.

Mark Horosky is the author of the chapbook collection of prose poems, Let It Be Nearby and the forthcoming chapbooks More Frisk Than Risk (Flying Guillotine Press) and Fabulous Beasts (The Equalizer). He is a special education teacher in Brooklyn, New York.

**Ken Jacobs
http://www.phylumpress.com/covers/sooner.htm
Ken Jacobs's pamphlet Sooner (Phylum Press) was released in December 2009. He lives in Washington, D.C.

**Jeffrey Jullich, Litmus Press
http://www.litmuspress.org/portraitofcolondashparenthesis.html
http://www.litmuspress.org/ Jeffrey Jullich is the author of Portrait of Colon Dash Parenthesis (Litmus Press) and Thine Instead Thank (Harry Tankoos Books). His poetry, criticism, and translations have appeared in numerous journals and magazines including American Letters & Commentary, Aufgabe, Boston Review, Chain, Ecopoetics, Fence, LUNGFULL!, New American Writing, Poetry, Rain Taxi, Shiny, Spoon River, and VeRT.

Litmus Press is a nonprofit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus press publishes two to three single author works a year, in addition to Aufgabe, an annual journal of poetry, translations, essays, reviews, and art.

**Dennis Leroy Kangalee, Nomad Junkie
http://outlawpoetry.com/2010/07/13/dennis-leroy-kangalee-its-not-life-thats-bad-its-society/ http://www.nomadjunkie.com/ Known as the Nomad Junkie due to his peripatetic lifestyle and artistic restlessness, Dennis Leroy Kangalee is an N.Y.C.-based writer from Queens born to West Indian parents. An outsider artist from the get go, he has no degree and has won no awards. His stories, plays, essays, and satire reflect his own anger and frustration as he sees the world's injustice in an everyday observation. An expelled performing artist from Juilliard and maverick of the New York underground, Kangalee has led several lives and is constantly looking for meaning. Since 1997, he has begged, borrowed, and stolen to support his art.

Urged by the Last Poets to continue writing prose during the creation of his 2001 cult-film movie about racism and its consequences, As an Act of Protest, Kangalee’s writing is political and personal. Inspired by the Black Arts Movement, punk, and the Theater of the Absurd, Kangalee draws inspiration from his own life as opposed to Literary History or knowledge of the classics. Adopting the “Nomad Junkie” as his nom de plume while homeless and later in a self-imposed exile overseas, he writes for the little man caught in the snow and beneath the corporate avalanche, those who draw lines in the sand, the losers, the rebels, the tormented, and the romantic rovers hovering on the margins of the mainstream who dare to try to make sense of “Life in Society” and the doorway of 21st century-Brave New World ethos.

Currently, he is developing his first full-length spoken word album, My Dying City, an experimental radio drama that presents itself as a cubistic portrait of a spirit crushed under the weight of corporate- friendly gentrification.

Kangalee is married and lives in N.Y.C. Nina Fleck photo.

**Rorie Kelly http://www.roriekelly.com/ Rorie Kelly is a singer/songwriter and conquistadora originally from Long Island. Her main goal in life is to travel around in her little blue car and make music and art. She was recently named one of Long Island's "Top 10 Indie Artists You've Never Heard of" by Long Island Pulse Magazine and is about to release her first full length album, Wish Upon a Bottlecap. She is also a published writer of feminist blogs, music reviews, and poetry. More information and pretty songs can be found at the above site.

**Lach http://www.lachtoday.com/ As a songwriter Lach founded the Antifolk art and music movement, which is sited as a main inspiration by hundreds of performers today from Beck and Jeffrey Lewis to Hamell on Trial, The Moldy Peaches, and Regina Spektor in U.S.A. to the likes of Laura Marling and Emmy the Great in the U.K.

**Chris McCreary
http://furniturepressbooks.com/books/mccrearyundone/
http://www.ixnaypress.com/
Chris McCreary's new book, Undone, was just published by Furniture Press. Along with Jenn McCreary, he co-edits ixnay press a small Philadelphia-based poetry press. He teaches English at a private high school outside of Philly.

**Jenn McCreary http://jennmccreary.com/ Jenn McCreary is the author of :ab ovo:, published by Dusie Press in the spring of 2009. She is also the author of two chapbooks: errata stigmata (Potes & Poets Press), & four o’clock pocket chiming (Beautiful Swimmer Press); the e-chapbook:Maps & Legends: (Scantily Clad Press) & a doctrine of signatures (Singing Horse Press).

Her poetry has been published in magazines including Combo, Lungfull!, Tool: A Magazine, POM2, So To Speak, Sous Rature, Tangent, & How2. She lives with her husband, the writer Chris McCreary, & their twin sons in Philadelphia, where she co-edits ixnay press with Chris, works for the Mural Arts Program, & serves on the board of the Philly Spells Writing Center.

**David Mills, Straw Gate Press http://www.brooklynrail.org/2010/07/books/rapid-transit-june10-2 http://www.leafscape.org/StrawGateBooks/index.html Founded by Phyllis Wat in 2005, Straw Gate Books publishes poetry and occasional related texts. They are particularly interested in works by women and non-polemical writing with an underlying social content. Straw Gate also features new authors and authors whose work is under- served.

Author David Mills has received Henry James, Cave Canem and Breadloaf fellowships, as well as New York Foundation of the Arts, Brio, and Hughes/Diop Awards. He also won the inaugural 2008 Pan African Literary Forum Poetry Prize and a Soros grant. David's work has appeared in Callaloo, Rattapallax, The Pedestal, Hanging Loose Press, Aloud, and elsewhere. He has recorded his poetry on RCA Records and toured Europe performing his work with jazz bands. His book, The Dream Detective, is a 2010 publication of Straw Gate Books.

**Mel Nichols http://stevenfama.blogspot.com/2009/11/mel-nichols-catalytic-exteriorization.html Mel Nichols' recent books are Catalytic Exteriorization Phenomenon (National Poetry Series finalist; Edge) and Bicycle Day (Slack Buddha 2008). Recent journal publications include Poetry, New Ohio Review, and The Brooklyn Rail.

**Urayoán Noel http://www.urayoannoel.com Urayoán Noel was born in Puerto Rico, divides his time between the Bronx and upstate, and teaches English at SUNY-Albany. His creative and critical writings have recently appeared in Fence; Orbis (U.K.); Diasporic Avant-Gardes (Palgrave); and Malditos latinos, malditos sudacas. Poesía hispanoamericana made in USA (México, D.F., El billar de Lucrecia). His new book, Hi-density Politics, is forthcoming from BlazeVOX.

**Tom Orange http://destinationout.vox.com/ After eight years in the D.C. poetry scene and adjunct teaching there and a year in Nashville, Tom Orange moved back to his home town of Cleveland, where he is active in the local arts and music scenes. Recent work includes "Tremont Poetography," a group poet-photographer book and exhibition at Doubting Thomas Gallery; solo and small group experimental music performances on alto sax, clarinet, guitar, banjo, and dulcimer at The Scarab Club (Detroit), [redacted] 224 Gallery (Buffalo), Audio Visual Baptism (Cleveland), and the Post_Moot Convocation (Oxford, Ohio); and an excerpt from his chapbook American Dialectics (Slack Buddha) being

reprinted in Against Expression: An Anthology of Conceptual Writing (edited by Craig Dworkin and Kenneth Goldsmith for Northwestern University Press) due out this December. His music blog can be found at the above url.

**Matt Reeck, No, Dear magazine http://www.nodearmagazine.com/ Matt Reeck has published poetry and translations in magazines and chapbooks, including “Midwinter” by Fact-Simile Press. “Coyote Pursues,” his marionette theater collaboration with the visual artist Deborah Simon, was performed during St Ann’s Warehouse's Labapalooza in June.

No, Dear is a hand-sewn print poetry publication featuring the work of New York City poets.

**Douglas Rothschild http://pierrejoris.com/blog/?p=1377 DglsN.Rthsjchld has been walking & thinking for a long time. Occasionally he sits. Sometimes he writes these thoughts down. Many great poems have come to him in this manner. & you can read some of them in his book THEOGONY published last spring by SubPress.

**Rod Smith http://epc.buffalo.edu/authors/smithr/ Rod Smith is the author of Deed, Music or Honesty, Protective Immediacy, and In Memory of My Theories. He edits the journal Aerial, publishes Edge Books, and manages Bridge Street Books in Washington, D.C. He is also currently editing The Selected Letters of Robert Creeley with Kaplan Harris and Peter Baker for The University of California Press.

**Abby Walthausen, Fractious Press http://www.literaturesandwich.com/ http://www.fractiouspress.com/ Fractious Press is a small artist-run publishing collective founded in the Bronx and Washington Heights, New York in 2005. Since its first release, which was named in the Village Voice’s Best of New York 2005, the press has published emerging artists and writers of fiction, poetry, comics, and zines, and has occasionally co-hosted day-long zine and small press fairs in Upper Manhattan. The May 2010 edition of the fair was held with support from the Manhattan Community Arts Fund. ForeWord magazine called the press “innovative … a kind of counterculture collaborative.”

Abby Walthausen likes to write what could be considered the “historical fiction” of poetry. She spends her time taking all the fun out of poetry for high school students. Her poetry book The Internet is forthcoming from Fractious Press.

*Sunday

**Unnameable and Zinc

**Allison Cobb http://www.factoryschool.com/pubs/heretical/vol5/cobb/index.html Allison Cobb is the author of Born2 (Chax Press) about growing up in Los Alamos, N.M., and the just-published Green-Wood (Factory School), which chronicles her

experiences in Brooklyn's famous nineteenth- century cemetery. She lived for a number of years in New York City, where she worked for the Environmental Defense Fund. She now lives in Portland, Ore., and works for an energy conservation nonprofit.

**CAConrad http://caconrad.blogspot.com/ http://phillysound.blogspot.com/ CAConrad is the recipient of the 2009 Gil Ott Book Award for The Book of Frank (Wave Books). He is also the author of Advanced Elvis Course (Soft Skull Press), (Soma)tic Midge (Faux Press), Deviant Propulsion (Soft Skull Press), and a collaboration with poet Frank Sherlock, The City Real & Imagined (Factory School). The son of white trash asphyxiation, his childhood included selling cut flowers along the highway for his mother and helping her shoplift.

**Marcella Durand http://www.futurepoem.com/bookpages/trafficandweather.html Futurepoem Books published Marcella Durand’s book-length site-specific poem, Traffic & Weather. The poem was written during a six-month residency at the Lower Manhattan Cultural Council in which she worked alongside visual artists in a raw office space. Her other books include, most recently, Deep Eco Pre, a collaboration with Tina Darragh published by Little Red Leaves, and AREA, published by Belladonna Books. She is currently working on a new collection of poems written mostly from the same table in the New York Public Library’s Leroy Street branch. John Sarsgard photo.

**Tonya Foster http://writing.upenn.edu/pennsound/x/Foster.php Tonya Foster is the author of poetry, fiction, and essays that have been published in a variety of journals including Callaloo, DrumVoices, Gulf Coast, the Hat, Lungfull!, nocturnes, and Traffic. She was an art/poetry columnist for The Poetry Project Newsletter and has published non-fiction essays in NY Arts Magazine, NYFA Quarterly, and The Poetry Project Newsletter. Her work has also appeared in the anthologies: Free Radicals: American Poets before their First Books, (Subpress), edited by Jordan Davis and Sarah Manguso; and POeP! (Rattapallax Press), edited by Edwin Torres and Anselm Berrigan, one of the first eBook literary journals dedicated to innovative poetry. She’s the author of A Swarm of Bees in High Court (Belladonna Books) and co-editor of Third Mind: Teaching Creative Writing Through Visual Art (Teachers and Writers Collaborative). Foster is currently completing A Mathematics of Chaos, a cross-genre, multi-media piece about New Orleans, home, and home-buoys; Monkey Talk, an inter-genre piece about race, paranoia, surveillance, and need; and A History of the Bitch, a collection of poems.

Foster received her bachelor of arts in English and political science from Newcomb College, Tulane University, her master of fine arts in creative writing from the University of Houston, and is a Ph.D. candidate at City University of

New York Graduate Center. A recipient of a number of fellowships, notably from the Ford Foundation, the Woodrow Wilson National Fellowship Foundation, and the City University of New York, Foster teaches at Bard College. A native of New Orleans, she writes and resides in Harlem.

**Shafer Hall
http://shaferhall.blogspot.com/
Shafer Hall is a poet and bartender in New York City. His first collection "Never Cry Woof" is available from No Tell Books. He can be found on the internet at the above url.

**Brandon Holmquest http://essay-poems.blogspot.com/ Brandon Holmquest is the author of City: Bolshevik superpoem in 5 cantos (Ugly Duckling), a translation of Manuel Maples Arce; Stereo Daguerreotype (Splitleaves Press); and The Sorrows of Young Worthless (Truck Press). He lives in Philadelphia.

**Ivy Johnson
Ivy Johnson is a vegetarian. Her Boog Reader Pamphlet Walt Disney's Light Show Extravaganza will be out this fall.

**erica kaufman
http://sites.google.com/site/ericajane0808/
erica kaufman is the author of censory impulse.

**Pattie McCarthy http://www.apogeepress.com/authors_mccarthy.html Pattie McCarthy is the author of Table Alphabetical of Hard Words, Verso, and bk of (h)rs, all from Apogee Press. Recent work has appeared in Colorado Review, Dusie, Eoagh, ixnay reader, The Poker, The Poetry Project Newsletter, and The Tangent. She has taught literature and creative writing at Queens College—CUNY, Loyola University Maryland, Towson University, and, currently, Temple University. She lives in Philadelphia.

**Carlos Soto Román http://the-otolith.blogspot.com/2010/04/carlos-soto-roman.html Carlos Soto Román was born in Valparaíso, Chile. He has published the books La Marcha de los Quiltros (The Mongrel's march), Haiku Minero (Miner Haiku), and Cambio y Fuera (Over and Out). His work has been collected in Bar (Anthology) and in Pozo (collective book). In 2004 he received the Creation Fellowship of the Book & Reading Council of the Chilean Government. He has resided in Philadelphia since March 2009, is a member of The New Philadelphia Poets, and the editor of the new cooperative anthology of U.S. poetry, Elective Affinities.

**Brian Speaker http://www.myspace.com/speakerb
http://www.reverbnation.com/brianspeaker Brian Speaker is a Brooklyn-based singer, songwriter, producer and engineer. For one year, from September 3, 2008 to September 2, 2009, Brian wrote, recorded and posted a song onto the

Internet every single day. The entire 365-song catalog, titled Spiral Notebook, is available for free online. He is currently putting the finishing touches on a rock opera about a lone spaceman's mission for inner-galactic peace called The Mars Chronicles. Several of Brian's songs have appeared on television, and his list of recording and production credits for independent music in NYC is vast.

**Kevin Varrone http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=66 Kevin Varrone’s most recent collection, g-point almanac: passyunk lost, is just out from Ugly Duckling Presse, as is a companion chapbook, The Philadelphia Improvements. His previous collection, g- point almanac: id est, was published by Instance Press. Individual poems are available electronically at Duration Press, in Big Bridge, Cross Connect, and [out of nowhere]. He lives in South Philly and teaches at Temple University.

**Dustin Williamson http://rustbucklebooks.blogspot.com/ Dustin Williamson is the author of the chapbooks Obstructed View (Salacious Banter), Gorilla Dust (Open 24 Hours), and Exhausted Grunts (Cannibal Books). He is the publisher of Rust Buckle Books. He served as the Monday Night coordinator last season at the Poetry Project.

*Monday

**Jeremiah Birnbaum of The Ramblers http://www.theramblersnyc.com/ http://www.jeremiahbirnbaum.com/ The Ramblers are a rock ’n’ roll band based out of New York. They released their new fan-funded CD, Getting There, to a packed house at Joe's Pub and great reviews, including a Critic's Pick from New York Magazine, and Blogcritics.org, who compared them to Little Feat, The Band and the E Street Band. With Jeremiah Birnbaum, proverbial son-of- a-preacherman (his dad's a rabbi) and Scott Stein at the helm—sharing singing duties and writing the band's material together—The Ramblers' unique brand of Americana fused with the best of Southern rock has earned them a devoted following and the opportunity to open for Levon Helm at his Midnight Ramble, where they received an encore and a standing ovation.

**Julian Brolaski http://electiveaffinitiesusa.blogspot.com/2010/02/julian-t-brolaski.html Julian T. Brolaski is the recent editor of NO GENDER: Reflections on the Life & Work of kari edwards with erica kaufman and E. Tracy Grinnell (Litmus Press), and author of the chapbook buck in a corridor (flynpyntar), gowanus atropolis (forthcoming, Ugly Duckling) and Advice for Lovers (forthcoming, City Lights). Brolaski lives in Brooklyn where xe is an editor at Litmus Press, curates vaudeville shows, and plays country music with The Low & the Lonesome. New work is on the blog hermofwarsaw.

**Joe Elliot http://www.sptraffic.org/html/book_reviews/elliot.html Joe Elliot ran a weekly reading series at Biblios Bookstore in the early ’90s, and helped move the series to the Zinc Bar where it continues. He co-edited two chapbook series:

A Musty Bone and Situations, which published authors such as Antje Katcher, Paul Genega, Duncan Nichols, Mitch Highfill, Kim Lyons, Douglas Rothschild, Shannon Ketch, Lisa Jarnot, Bill Luoma, Kevin Davies, Marcella Durand and many others. Joe is the author of numerous chapbooks including: You Gotta Go In It's The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross (a collaboration with artist John Koos), and Object Lesson (a collaboration with artist Rich O'Russa). Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well In The Drizzle, The Poetry Project Newsletter, Torque, and Arras. His long poem, 101 Designs for The World Trade Center, was published by Faux Press' e-mag, and a subpress published a collection of his work, Opposable Thumb, in 2006.

**Laura Elrick http://electiveaffinitiesusa.blogspot.com/2010/06/laura-elrick.html Laura Elrick's latest text-based work (as yet untitled) is a book-length series of poems that proceeds by accretive and migratory iteration; other works include a video-poem Stalk, a set of audio pieces for doubled-voice, and two books of poetry:Fantasies in Permeable Structures (Factory School), and sKincerity (Krupskaya). Her essay "Poetry, Ecology, and the Production of Lived Space" was recently published in the the eco language reader edited by Brenda Iijima (Portable Press at Yo-Yo Labs/Nightboat Books). She lives in Brooklyn.

**Farrah Field http://adultish.blogspot.com/ Farrah Field's first book of poems, Rising, won Four Way Books' 2007 Levis Prize. Her poems have appeared in many publications including Harp & Altar, We Are So Happy to Know Something, Ploughshares, and are forthcoming in Lit, Fou, and Mantis. She co-hosts a reading series called Yardmeter Editions and blogs at the above url.

**Mariana Ruiz Firmat http://www.brooklynrail.org/2010/03/poetry/two-mariana Mariana Ruiz Firmat is a poet and publisher of Three Sad Tigers Press. Recent work can be found in the March 2010 issue of the Brooklyn Rail. She is the author Another Strange Island (Open 24 Hours Press) and Smiling Into the Noise (Boog Literature). After riding her bicycle cross-country 11 years ago she landed in Brooklyn and has been there ever since. She currently works as union organizer. For more information about 3 sad tigers press please visit the website at: 3sadtigerspress.blogspot.com.

**E. Tracy Grinnell http://jacketmagazine.com/40/at-grinnell-tracy.shtml E. Tracy Grinnell is the author of Helen: A Fugue (Belladonna Elder Series #1), Some Clear Souvenir (O Books), and Music or Forgetting (O Books), as well as the limited edition chapbooks Mirrorly, A Window (flynpyntar), Leukadia (Trafficker Press), Hell and Lower Evil (Lyre Lyre Pants on Fire), Humoresque (Blood Pudding/Dusie #3) Quadriga, a collaboration with Paul Foster Johnson

(gong chapbooks), Of the Frame (Portable Press at Yo-Yo Labs), and Harmonics(Melodeon Poetry Systems). She is the founding editor of Litmus Press and Aufgabe, and she lives in Brooklyn.

**J.J. Hayes http://www.myspace.com/jjhayes J.J. Hayes writes poetry, song and philosophy. He has been published occasionally. Steven Pinker in The Stuff of Thought quotes J.J's 2004 letter "One World Scientific Language?" as an example of neo-Whorfian linguistic determinism. J.J. is thinking about how to respond, but wonders if his response will be determined by his language...

**Chris Martin http://flavors.me/chrismartin Chris Martin is the author of American Music (Copper Canyon). Coffee House Press will publish his second book of poetry, Becoming Weather, next year. After editing the full 11-issue run of Puppy Flowers, he recently retired it, though they can all still be seen on your computer. He lives around the corner.

**Cate Peebles http://www.foumagazine.net/ Cate Peebles' work has appeared in numerous print and online journals including: Tin House, Octopus, CutBank, Cannibal, No Tell Motel, Forklift, Ohio, and La Petite Zine. Her chapbook Taco Truck to Awesometown was published by Scantily Clad Press last year. She co-edits Fou, an online poetry magazine, and lives in Brooklyn.

**Jared White http://jaredswhite.blogspot.com/ Jared White was born in Massachusetts and lives in New York. His chapbook Yellowcake was included in the hand-sewn anthology Narwhal from Cannibal Books. He has poems recently published or forthcoming in Action Yes, Coconut, Fulcrum, Laurel Review, and Modern Review, and essays in Harp & Altar, Open Letters Monthly, and Poets off Poetry. He co-directs the Yardmeter Editions event series in Brooklyn and blogs occasionally at the above url.

*Tuesday

**Satellite Telephone http://nolongdistance.endingthealphabet.org/ Satellite Telephone was founded in Portland, Ore. in 2007, on a contact-high from the mimeo retrospective, A Secret Location on the Lower East Side (Granary Books). Three editions have been issued since, as the publication has moved from Portland, to Los Angeles, to Buffalo. The vision of the zine will soon be manifest in a series of chapbooks and broadsides as well, to be published under the imprint Scary Topiary Press.

**Franklin Bruno http://nervousuntothirst.blogspot.com/ Franklin Bruno is a musician and writer based in Queens. He has recorded and toured as chief songwriter for the bands Nothing Painted Blue and (currently) The Human Hearts, and as a solo artist. His most recent release, Local Currency 1991-1998 (Fayettenam) collects four- track/lo-fi recordings from out-of-print vinyl seven-inches and compilations. He is a frequent collaborator with The Mountain

Goats' John Darnielle, both as a multi-instrumentalist on the acclaimed 4AD albums The Sunset Tree and Tallahassee, and in the occasional duo The Extra Glens. He is the author of a book on Elvis Costello's Armed Forces in Continuum's 33 1/3 series, and of the poetry chapbook Policy Instrument (Lame House). His poetry has appeared in Satellite Telephone, The Brooklyn Rail, and Abraham Lincoln; his essays and criticism, in The Nation, Oxford American, and The Believer.

**Todd Colby http://gleefarm.blogspot.com/ Todd Colby has published four books of poetry: Ripsnort, Cush, Riot in the Charm Factory: New and Selected Writings, and Tremble & Shine, all published by Soft Skull Press. Todd has performed his poetry on PBS and MTV, and his collaborative books and paintings with artist David Lantow can be seen in the Brooklyn Museum of Art and The Museum of Modern Art special collections libraries. Todd serves on the Board of Directors for The Poetry Project, where he has also taught several poetry workshops.

**Robert Dewhurst http://endingthealphabet.org/ Robert Dewhurst edits Satellite Telephone, and co-edits Wild Orchids. His poetry and critical prose have appeared in Satellite Telephone, Peaches & Bats, On Contemporary Practice, and The Poetry Project Newsletter. An essay of his on the 70s newspaper Gay Sunshine will appear in the volume Porn Archives, forthcoming from SUNY Press. He currently lives in Buffalo, NY, where he attends the Poetics Program at SUNY-Buffalo.

**Dorothea Lasky http://www.birdinsnow.com/ Dorothea Lasky is the author of two full-length collections of poetry, AWE (Wave Books, 2007) and Black Life (Wave Books, 2010), and numerous chapbooks. Currently, she researches creativity and education at the University of Pennsylvania.

**Eileen Myles http://www.eileenmyles.com/ Eileen Myles has written thousands of poems since she gave her first reading at CBGB’s in 1974. Her books include The Inferno, The Importance of Being Iceland, Sorry, Tree, Skies, on my way, Cool for You, School of Fish, Maxfield Parrish, Not Me, and Chelsea Girls. In 1995, with Liz Kotz, she edited The New Fuck You: Adventures in Lesbian Reading, for Semiotext(e).

**Rebekah Rutkoff
http://fence.fenceportal.org/v13n1/
Rebekah Rutkoff is an artist, moving image curator and Ph.D. candidate in the English Department at the CUNY Graduate Center. She lives in Brooklyn.

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David A. Kirschenbaum, editor and publisher
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For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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192. Robert Dewhurst
WILD ORCHIDS vol. 2: HANNAH WEINER
Wed 18 Aug 2010

Announcing WILD ORCHIDS vol. 2: HANNAH WEINER.

165 pgs. of creative criticism on and inspired by HANNAH WEINER.

Essays & approaches by: Stan Apps, Jeremiah Bowen, Laynie Browne, CAConrad, Corina Copp, Kaplan Harris, Jennifer Karmin, Chris Kraus, Eileen Myles, Jennifer Russo, Marta Werner, Juliana Spahr, and Joey Yearous-Algozin.

Additionally, the volume includes stunning 'NEW' MATERIAL by Weiner herself: selections from Hannah's previously unpublished THE BOOK OF REVELATIONS, a long-lost manuscript that was recently 'discovered' by Marta Werner in Weiner's archive at UCSD; as well as a full transcript of Weiner's 1995 conversation with Charles Bernstein for LINEbreak, made from producer Martín Spinelli's raw tape of the session which includes over twenty minutes of dialog that was edited out of the broadcast version.

Only $9: <http://wildorchids.endingthealphabet.org>.

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193. William Allegrezza
books for glances
Wed 18 Aug 2010

If you have an extra copy of a book you have published in the past five years, send it to me for my daily glance project at p-ramblings (http://allegrezza.blogspot.com). Just e-mail me for my address.

Bill

↑ Index

194. **Chris Stroffolino**
Clark Coolidge Polaroid 20
Wed 18 Aug 2010

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perhaps just a tribute to "I Zimbra" in spirit, if not in feel....

may be of some interest here...

http://www.youtube.com/watch?vòg1fgQlACo

On Aug 17, 2010, at 9:01 PM, POETICS automatic digest system wrote:

> *There are 11 messages totalling 768 lines in this issue.*
>
> *Topics of the day:*
>
> *1. One Writes Potatoe, Another Writes Pota[h]to*
> *2. American Book Award for Poems for the Millennium (6)*
> *3. MOSQUES, CHURCHES, APES, CESSPOOLS (3)*
> *4. Girlstock Art and Music Benefit - Saturday, August 21st Poetry Readings --*
> *5:00*
>
> ---
>
> *Date: Mon, 16 Aug 2010 11:43:31 -0700*
> *From: Stephen Baraban <[redacted]>*
> *Subject: One Writes Potatoe, Another Writes Pota[h]to*
>
> *One Writes Potatoe, Another Writes Pota{h}to*
> *OR, The Argument Need not be Souring*
>
> *There now is a list-mate named Bowering,*
> *Who might think that the others are cowering;*
> *Though the offense be slight,*
> *If the usage ain't right,*
> *He'll rim-shot a scorn that is towering.*
>
> ---
>
> *Date: Mon, 16 Aug 2010 14:51:10 -0400*
> *From: Mark Weiss <[redacted]>*
> *Subject: Re: American Book Award for Poems for the Millennium*

Richly deserved.

At 04:53 PM 8/15/2010, you wrote:
In advance of an official announcement, this is to report that Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by myself and Jeffrey Robinson, will receive a 2010 American Book Award from the Before Columbus Foundation. It's my understanding that there will be fourteen such awards over all, including Amiri Baraka's The Afro-American Soul of American Classical Music and Dave Eggers' non-fiction narrative Zeitoun, both previously announced, as well as a lifetime achievement award for our old comrade-in-poetry Quincy Troupe.

The nominating statement for Poems for the Millennium reads as follows:

"Modernism rejected Romanticism in the way that one political leader rejects another-not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense cultural experiment that Romanticism was-or as Rothenberg and Robinson might insist, as Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way."

An awards ceremony and reception will take place on Sunday, September 19th from 1-4 p.m. at the Koret Auditorium, San Francisco Main Library, 100 Larkin Street, San Francisco, CA.

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New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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Date: Mon, 16 Aug 2010 15:02:29 -0400
From: Mairead Byrne <[redacted]>
Subject: Re: American Book Award for Poems for the Millennium

that's wonderful. hope to assign it for contemporary poetry class next

year.
x
mairéad

On Mon, Aug 16, 2010 at 2:28 PM, Ruth Lepson
<[redacted]> wrote> :

This is fantastic, Jerome. You know I had hoped to review the book, havin> g
worked it when a student did an independent study with me, but I haven't
been up to it. I am happy to hear that the award is justly given.

On 8/15/10 4:53 PM, "Jerome Rothenberg" <[redacted]> wrote:

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the
Millennium, volume 3: The University of California Book of Romantic and
Postromantic Poetry, edited by myself and Jeffrey Robinson, will receiv> e
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Dave
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Larkin
Street, San Francisco, CA.

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http://www.whatsleftofheaven.com/

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Date: Mon, 16 Aug 2010 15:03:10 -0400
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: American Book Award for Poems for the Millennium

Jerome and Jeffrey,

Well earned congratulations. The nominating statement is entirely to the
point.

Ciao,

Murat

On Sun, Aug 15, 2010 at 4:53 PM, Jerome Rothenberg <[redacted]
wrote:

In advance of an official announcement, this is to report that Poems for
the Millennium, volume 3: The University of California Book of Romantic and
Postromantic Poetry, edited by myself and Jeffrey Robinson, will receive a
2010 American Book Award from the Before Columbus Foundation. It's my
understanding that there will be fourteen such awards over all, including
Amiri Baraka's The Afro-American Soul of American Classical Music and Dave
Eggers' non-fiction narrative Zeitoun, both previously announced, as well as
a lifetime achievement award for our old comrade-in-poetry Quincy Troupe.
Jer
The nominating statement for Poems for the Millennium reads as follows:

"Modernism rejected Romanticism in the way that one political leader rejects another-not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense cultural experiment that Romanticism was-or as Rothenberg and Robinson might insist, as Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way."

An awards ceremony and reception will take place on Sunday, September 19th from 1-4 p.m. at the Koret Auditorium, San Francisco Main Library, 100 Larkin Street, San Francisco, CA.

guidelines

Date: Mon, 16 Aug 2010 12:03:38 -0700
From: steve russell <[redacted]>
Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS

Wait a minute. You didn't clean up AFTER the dog. You actually cleanedÂ> THE DOG.
I'm speechless. That sort of thing doesn't happen in my neighborhood.
Â
--- On Sat, 8/14/10, Jared Schickling <[redacted]> wrote:

From: Jared Schickling <[redacted]>

Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS
To: [redacted]
Date: Saturday, August 14, 2010, 1:38 AM

Dear Steve, Alan, and whomever else,

your posts â€“

Taking Steveâ€™s idea of the present / nearing
â€œEnd,â€> and
everything that suggests, as a baseline propositionâ€”and less
concer> ned with the
accuracy of a truth than a thinking sensibilityâ€”much less
any washe> d set of
theory that doesnâ€™t offer something weâ€™ve
missedâ€”ho> w is one to think of a
relevant poetry?Â What would a relevant
poetry be?Â What is a relevant poetry?Â Affirmation and
change an> d hope and things
of that ilk donâ€™t seem to go anywhereâ€”as according
to the p> roposition they are
inaccurate.Â Yet one persists insistingâ€¦

A far-flung surrealism is acutely popular, and so would be
apparently perceived as somehow relevant.
And yet so is a staunch eco poetic.
Alanâ€™s post of xenophobia, corruption and broken glass
alongside th> e
systematicity of Pantomime Ape of Free Will speaks, perhaps, to
where the t> wo
cohabitate.Â Nature nurtured.Â

In the end, and without much argument, Iâ€™m inclined to see
this as formal questions.Â CA Conradâ€™s
recent brief â€œreviewâ€ at Futurepost is peculiar,
even if I> â€™m quite possibly
overstating my case, but it has me wondering:

â€œThe term â€˜Identity Politicsâ€™ is bad
enough.Â > Itâ€™s
meant to annihilate the efforts of those who literally bled for the
room th> ey
made for us all.Â â€˜Identity Politicsâ€™ makes a
joke of > it.Â It says
that all it ever was was wallowing in the filth and conspiracy of
politics,> a
game, itâ€™s all just been a game.â€

While we do know politics would hardly change (have changed)
without politics.Â Part of the public
social artistâ€™s civil agenda is to force action,
political.Â U> sing, as with more faith in, artistic,
biologic means of a-political, corrosive substance.Â Any blood,
here, > IS identity politics.Â Conradâ€™s joke is perverse
because, as I> read it, it canâ€™t achieve
itself, so that it does.Â It is literal
in its bleeding, sur-real and eco-logical, like a complete thought
about th> e
body.Â

And yet I donâ€™t think the passage, nor a review that
â€œwipes
me outâ€ for that matter (â€œevieâ€â€™s
reply), h> as intended this.Â It seems to bear the burden of its own
conviction.Â

(Here I should suggest the value of all this.Â Well, upon now
thinking> about this which is
something I wasnâ€™t thinking about before, today I resisted
not toss> ing some
recyclables.Â And I apologized to
someone for something.Â And cleaned up
the dog in the neighborâ€™s yard.Â Etc,
coincidence perhaps.Â Which would be
such work to parcel out.Â Also against the
original proposition.Â Einsteinâ€™s
definition of insanity.)

How is such a method, a process unintentional, defeated yet conjured,
to be systemized, formalized, etc & et al discussed, articulated?
Â In > a relevant way?

Just a question.
Available on or off list.Â Â Â

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Date: Mon, 16 Aug 2010 15:07:29 -0400
From: Alan Sondheim <[redacted]>
Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS

isn't that what we all do? talk about things unrelated to politics?

have you seen Fox news lately? how long should we be delicate?

if anyone has ideas of direct action, cultural or otherwise, please
backchannel

On Sun, 15 Aug 2010, michael farrell wrote:

hi jared

i like your tone

id like to consider different tones as a way of nutting out something

political tones leave me cold

many radio tones grate

close readings of voice (close listening - bernstein) get blocked by listeners horror at words spoken

we complain about whats being done to language but not the ultimately contemptuous tones used to voice it

id like to see a debate or an interview where a key word or discourse is focused on but in relation to (contesting) the (habitual) tone being used

q: "can you talk like a human being?" "maybe try talking about something unrelated to politics first"

Date: Fri, 13 Aug 2010 23:38:01 -0600
From: [redacted]
Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS
To: [redacted]

Dear Steve, Alan, and whomever else,

your posts ?

Taking Steve?s idea of the present / nearing ?End,? and everything that suggests, as a baseline proposition?and less concerned with the accuracy of a truth than a thinking sensibility?much less any washed set of theory that doesn?t offer something we?ve missed?how is one to think of a

relevant poetry? What would a relevant
poetry be? What is a relevant poetry? Affirmation and change and hope and things
of that ilk don?t seem to go anywhere?as according to the proposition they are
inaccurate. Yet one persists insisting?

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systematicity of Pantomime Ape of Free Will speaks, perhaps, to where the two
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this as formal questions. CA Conrad?s
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meant to annihilate the efforts of those who literally bled for the room they
made for us all. ?Identity Politics? makes a joke of it. It says
that all it ever was was wallowing in the filth and conspiracy of politics, a
game, it?s all just been a game.?

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without politics. Part of the public
social artist?s civil agenda is to force action, political.
Using, as with more faith in, artistic,
biologic means of a-political, corrosive substance. Any blood,
here, IS identity politics. Conrad?s joke is perverse because, as
I read it, it can?t achieve
itself, so that it does. It is literal
in its bleeding, sur-real and eco-logical, like a complete thought about the
body.

And yet I don?t think the passage, nor a review that ?wipes me out? for that matter (?evie??s reply), has intended this. It seems to bear the burden of its own conviction.

(Here I should suggest the value of all this. Well, upon now thinking about this which is something I wasn?t thinking about before, today I resisted not tossing some recyclables. And I apologized to someone for something. And cleaned up the dog in the neighbor?s yard. Etc, coincidence perhaps. Which would be such work to parcel out. Also against the original proposition. Einstein?s definition of insanity.)

How is such a method, a process unintentional, defeated yet conjured, to be systemized, formalized, etc & et al discussed, articulated? In a relevant way?

Just a question.
Available on or off list.

=> email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org
music archive: http://www.espdisk.com/alansondheim/
=>

Date: Mon, 16 Aug 2010 15:42:13 -0500
From: Maria Damon <[redacted]>
Subject: Re: American Book Award for Poems for the Millennium

Mazel Tov, Jerry. Well-deserved indeed.

Jerome Rothenberg wrote:
In advance of an official announcement, this is to report that
Poems fo> r the Millennium, volume 3: The University of California Book of
Romantic> and Postromantic Poetry, edited by myself and Jeffrey Robinson, will
rec> eive a 2010 American Book Award from the Before Columbus
Foundation. It'> s my understanding that there will be fourteen such awards over all,
incl> uding Amiri Baraka's The Afro-American Soul of American Classical
Music a> nd Dave Eggers' non-fiction narrative Zeitoun, both previously
announced,> as well as a lifetime achievement award for our old comrade-in-
poetry Qu> incy Troupe.

The nominating statement for Poems for the Millennium reads as
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"Modernism rejected Romanticism in the way that one political
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to w> in the same audience. This book demonstrates that the only thing
that hap> pened in Modernism was that a door opened onto still another aspect
of th> e immense cultural experiment that Romanticism was-or as Rothenberg
and R> obinson might insist, as Romanticisms were (are). Central issues
were wha> t Rousseau called conscience de soi, self-awareness (but a self-
awareness> which deliberately did not separate itself from 'world'), a new
interest> in ethnicity and the local, and a shift from thinking of poetry as a
'cr> aft' and of the poet as 'maker,' to thinking of it as a provoker of
consc> iousness-even a creator of consciousness-and of the poet as Bard,
Shaman.> To know the work so carefully, lovingly and brilliantly assembled in
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Date: Tue, 17 Aug 2010 00:14:26 +0000
From: Jesse Glass <[redacted]>
Subject: Re: American Book Award for Poems for the Millennium

Congratulations! Fantastic book. Jess

On 8/15/2010, "Jerome Rothenberg" <[redacted]> wrote:

In advance of an official announcement, this is to report that Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry, edited by myself and Jeffrey Robinson, will receive a 2010 American Book Award from the Before Columbus Foundation. It's my understanding that there will be fourteen such awards over all, including Amiri Baraka's The Afro-American Soul of American Classical Music and Dave Eggers' non-fiction narrative Zeitoun, both previously announced, as well as a lifetime achievement award for our old comrade-in-poetry Quincy Troupe.

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September 19th from 1-4 p.m. at the Koret Auditorium, San Francisco
Main Library, 100 Larkin Street, San Francisco, CA.

Date: Mon, 16 Aug 2010 22:56:57 -0600
From: Jared Schickling <[redacted]>
Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS

Michael, and Tyrone,

I appreciate it. But I don't understand the question. Truly.
Tyrone you > did not ask a question. So Michael. Is there some thing I do,
something> wonderful it must be, that isn't political? Economic? I'll
anticipate > your answer, at the risk of being wrong, and argue, that's the
purpos> e of trying an angle. i think emily dickinson said that. and
that's how m> osquitoes win. Only after they're there are you free to swat them.
I also> remember something from Foucault somewhere, on a Facebook post
(serious)> , when asked why he must always make everything political. His
response> , which I'm butchering, involved something about caring for that
which > of the greatest consequence for the greatest number.

The reason I respond in this way is because I'm not all that
singular, and because this is a public forum.
I believe in these things like the poem but not like the poetry of the
poem, it's not ideal like that, but I do believe that someone
sits do> wn to all
kinds of pages and may return transformed.
Or not transformed. Or
transformed by degrees with all kinds of transformations. These if
at all > are mostly incremental. What lasting import. But what does
permanent tran> sformation
require. I think I read that on a
listserv. That's the difference even if
a little beside the point between popular and literary
literatures; the o> ne
returns you equipped differently. So what does that mean. Do I
recycle? Yes; but it's piling up rather
quickly as I'm rather lazy in these things which I don't throw
away. A> m I still vegan? I was but my wife's a chef, and I couldn't
be so lu> cky. And I like my share in neighbor cow. Do I clean up the dog on

the wa> lk
like I should? Mow the grass? (cf. lazy.)
I take these responsibilities very seriously, and I don’t need to
convince anyone that worlds are ending.

But the question was, what about entering this contest when
you’ve opened your big trap on the matter contrarily.

I don't know if that addresses your question because I don't
understand the> question.

But I'll bet if we were face to face and allowed to smoke our talk
and thou> ghts would be unrecognizable. I read about that recently on a
listserv too> .

Sincerely,
Jared

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Date: Tue, 17 Aug 2010 06:29:14 -0800
From: carol dorf <[redacted]>
Subject: Girlstock Art and Music Benefit - Saturday, August 21st
Poetry Readings -- 5:00

I'll be reading at the Girlstock benefit for the Women's Cancer
Resource

Center with Susan Terris and Autumn Stephens. Afterwards there will be music, and other performances.

Saturday, August 21
Carol Dorf (with Susan Terris and Autumn Stephens)
at Girlstock, Evening 4
Mina Dresden Gallery
312 Valencia @ 14th street, San Francisco
5:00-6:30 (I don't think we'll actually be reading before 5:30)
for more info-- http://www.girlstock.com/girlstock.html

All best,
Carol

Date: Mon, 16 Aug 2010 11:56:44 -0700
From: Aldon Nielsen <[redacted]>
Subject: Re: American Book Award for Poems for the Millennium

That is great news -- When they gave the award to Lorenzo Thomas's DON'T
DENY MY NAME I had a great time at the ceremony in a Berkeley jazz club --
Ish played piano!

The Amiri title in Jerome's post may confuse some folk -- that's the book's
subtitle -- It refers to his U of California Press collection of music essays titled DIGGING.

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

> *--William Carlos Williams, early adopter*
>
> ---
>
> *End of POETICS Digest - 16 Aug 2010 to 17 Aug 2010 (#2010-192)*
> **********

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195. CA Conrad
CHINATOWN Philadelphia (Soma)tic Poetry Workshop
Wed 18 Aug 2010

CHINATOWN Philadelphia (Soma)tic Poetry Workshop

Limited number of participants.
To register and see more details please visit: http://myforehead.blogspot.com/

This is going to be an amazing time! Hope to see you there! CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

196. Paul Siegell
book trailers
Wed 18 Aug 2010

---

hello friends,

gotta few minutes to cross the Ben Franklin Bridge
and enjoy a book trailer or three over on YouTube?

speakers up:

> *NEW: jambandbootleg: http://bit.ly/cBn6oq*
>
> *SORTA NEW: wild life rifle fire: http://bit.ly/aLaNz2*
>
> *WAS ONCE NEW: Poemergency Room: http://bit.ly/bIJNxD*

whaddaya think?

many thanks,
paul>
http://paulsiegell.blogspot.com/

↑ Index

197. Jim Andrews
Re: American Book Award for Poems for the Millennium
Wed 18 Aug 2010

> *The nominating statement for Poems for the Millennium reads as follows:*
>
> *"Modernism rejected Romanticism in the way that one political leader rejects another-not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense cultural experiment that Romanticism was-or as Rothenberg and Robinson might insist, as Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way."*

Congrats on the award.

That's a pretty odd above paragraph, though. Uh, a very romantic paragraph. Like it was written by someone trying hard to pretend to be a thinker and critic with some historical perspective. Modernism is a huge historical period that spans from around 1910 to 1955 or so. Poetry changed quite a bit in that time. Pound, Eliot, Stevens, Apollinaire, yada yada. Dada. Futurism, The world went through two world wars. Technological change went through the roof. Poetry developed as a written thing very dramatically during modernism. The poetry of people like Pound, Eliot, and Stevens explores the possibilities of writing and reading way beyond a document as 'score' simply meant to be read aloud. The notion of 'voice' goes through huge changes. The notions of juxtaposition, collage, and visuality enter poetry with great strength. And so much more.

ja
http://vispo.com

↑ Index

198. Lisa Janssen
MoonLit #4 is out and it is awesome.
Wed 18 Aug 2010

Contributors include award winning poets Allyssa Wolf and Judith Goldman, a mystery collab between Bernadette Mayer and Jennifer Karmin, short stories by Amina Cain and Nick Collias, artwork by Neil Hagerty and Krista Franklin, and

new work from Pamela Olson, John Beer, Roger Craik, Rebecca Bush, Robert Masterson, Ralph La Charity, Josh Sebrasky, Steve Roth, Vladimir Swirynsky, Suzanne Savakas, David Pavlich, Joel Craig, Lisa Janssen and Claire McMahon.

Order copies from:

http://www.dragcity.com/products/moonlit-4

Stores email: [redacted] for store pricing.

Thanks fellow poets!!

Lisa Janssen

↑ Index

199. Elizabeth Switaj
Re: Comments in Chinese
Wed 18 Aug 2010

Babelfish is highly unreliable when it comes to the translation of Chinese. You could run a menu through it and it will come out sounding like a "wisdom saying" half the time.

As for censorship, not sure that it relates to the question you've asked, but the Great Fire Wall of China is pretty spotty and it doesn't take much technical knowledge to get around, though there can be serious consequences if something is traced back to a particular person.

On 16 August 2010 22:52, Ann Bogle <[redacted]> wrote:

> *I've been told that comments in Chinese to weblogs are "spam." I have deleted a few of those comments. Then I realized that they may not be spam but may be legitimate comments. I have begun to translate 14 of them using Babelfish. They seem to be wisdom sayings, such as this one: "The success may attract the friend, frustrates may test the friend." I'd like information -- if anyone has experience -- about issues in Chinese blogging, including censorship.*

↑ Index

200. **steve russell**
Re: MOSQUES, CHURCHES, APES, CESSPOOLS
Wed 18 Aug 2010

Jared, I hope you'll excuse myÂ most recent (glib)Â sound/bite. I'm afraid I have no idea how to address the question of what may or may not be relevant inÂ poetry or what could possibly be considered a "relevant poetry." I was at a lose when I saw the post concerning the Renewel of Spirtitually in contemporary poetics. Poetry, after all, is a thing of the spirit, yes? So why must it be renewed? Of course, it would be nice if more poets addressed the urgent concerns of the day rather than dwell exclusivelyÂ on private matters. Yeats was very active in Irish politics. Ditto Pound (though not IrishÂ issuesÂ ... & too bad he...), Eliot (too bad he, too...), andÂ Lawrence (my favorite writer/poet/period). The word Relevant frightens me. When I hear it, I quickly become a Beckett tramp -- I ask myself, "Am I beginning to Mean Something." I'm simply not prepared for the burden of even considering what is or isn't relevant in contemporary art & poetry.
 Consider: I'm presently listening to a beautiful Jeff Beck lick from the late 70s. & it strikes me asÂ prefectly relevant. Why? Because it's beautiful. & what makes it beautiful? Because BeckÂ has mastered the tools of his trade and plays beautifully.
Â
Enjoyed your post. Take care --
Â
Â

--- On Sat, 8/14/10, Jared Schickling <[redacted]> wrote:

From: Jared Schickling <[redacted]>
Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS
To: [redacted]
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Taking Steveâ€™s idea of the present / nearing â€œEnd,â€ and everything that suggests, as a baseline propositionâ€”and less concerned with the accuracy of a truth than a thinking sensibilityâ€”much less any washed set of theory that doesnâ€™t offer something weâ€™ve missedâ€”how is one to think of a relevant poetry?Â What would a relevant poetry be?Â What is a relevant poetry?Â Affirmation and change and hope and things of that ilk donâ€™t seem to go anywhereâ€”as according to the proposition they are inaccurate.Â Yet one persists insistingâ€¦

A far-flung surrealism is acutely popular, and so would be apparently perceived as somehow relevant. And yet so is a staunch eco poetic. Alanâ€™s post of xenophobia, corruption and broken glass alongside the systematicity of Pantomime Ape of Free Will speaks, perhaps, to where the two cohabitate.Â Nature nurtured.Â

In the end, and without much argument, Iâ€™m inclined to see this as formal questions.Â CA Conradâ€™s recent brief â€œreviewâ€ at Futurepost is peculiar, even if Iâ€™m quite possibly overstating my case, but it has me wondering:

â€œThe term â€˜Identity Politicsâ€™ is bad enough.Â Itâ€™s meant to annihilate the efforts of those who literally bled for the room they made for us all.Â â€˜Identity Politicsâ€™ makes a joke of it.Â It says that all it ever was was wallowing in the filth and conspiracy of politics, a game, itâ€™s all just been a game.â€

While we do know politics would hardly change (have changed) without politics.Â Part of the public social artistâ€™s civil agenda is to force action, political.Â Using, as with more faith in, artistic, biologic means of a-political, corrosive substance.Â Any blood, here, IS identity politics.Â Conradâ€™s joke is perverse because, as I read it, it canâ€™t achieve itself, so that it does.Â It is literal in its bleeding, sur-real and eco-logical, like a complete thought about the body.Â

And yet I donâ€™t think the passage, nor a review that â€œwipes me outâ€ for that matter (â€œevieâ€â€™s reply), has intended this.Â It seems to bear the burden of its own conviction.Â

(Here I should suggest the value of all this.Â Well, upon now thinking about this which is
something I wasnâ€™t thinking about before, today I resisted not tossing some recyclables.Â And I apologized to
someone for something.Â And cleaned up
the dog in the neighborâ€™s yard.Â Etc,
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such work to parcel out.Â Also against the
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Just a question.
Available on or off list.Â Â Â

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↑ Index

201. **Nick LoLordo**

Re: One Writes Potatoe, Another Writes Pota[h]to

Wed 18 Aug 2010

There was once(1) a subscriber named "Clark"
Who would simply not tolerate snark.
Her dudgeon rose high, til
She clicked on "reply"--
Clark's remarks missed their mark. We LIKE snark!

(1) until very recently

****

On Tue, Aug 17, 2010 at 9:11 AM, Hilary Clark <[redacted]> wrote:

> *Dear list,*
>
> *Snide attacks such as the limerick below are pathetic. Aren't all members on this list free to make comments of the sort George Bowering made? Or are some members more equal than others?*
>
> *I am unsubscribing from this list.*
>
> *Hilary Clark*
>
> *Stephen Baraban wrote:*
>
> *One Writes Potatoe, Another Writes Pota{h}to*
> *OR, The Argument Need not be Souring*
>
> *There now is a list-mate named Bowering,*
> *Who might think that the others are cowering;*
> *Though the offense be slight,*
> *If the usage ain't right,*
> *He'll rim-shot a scorn that is towering.*

--
V. Nicholas LoLordo
[redacted]

↑ Index

202. **Stephen Baraban**
Re: One Writes Potatoe, Another Writes Pota[h]to
Wed 18 Aug 2010

Oh, dear.

Snide? I was trying to be amiably humorous, regarding the different attitudes that have been expressed about grammatical, spelling, etc. correctness, prompted by George Bowering's recent posting, and the history of his similar postings.

I ADMIRE people who are sticklers for what they feel is important, so I wasn't trying to say that what I called "a scorn that is towering" is such a terrible thing. I thought that was clear both from invoking the humorous song "You say potayto, and I say potahto", and from the phrase "the argument need not be souring".

I think I am being mistaken for one of the very angry people who are sometimes/often found in poetry these days--I hope I can be understand as not such--and I certainly hope no-one will actually unsubscribe because of this.

Stephen M. Baraban
aspiring-to-be-non-boorish USAmerican {and I am truly grateful to G.B. for passing on the formulation "USAmerican"]

--- On Tue, 8/17/10, Hilary Clark <[redacted]> wrote:

> *From: Hilary Clark <[redacted]>*
> *Subject: Re: One Writes Potatoe, Another Writes Pota[h]to*
> *To: [redacted]*
> *Date: Tuesday, August 17, 2010, 12:11 PM*
> *Dear list,*
>
> *Snide attacks such as the limerick below are pathetic.*
> *Aren't all members on this list free to make comments of the*
> *sort George Bowering made? Or are some members more equal*
> *than others?*
>
> *I am unsubscribing from this list.*
>
> *Hilary Clark*
>
> *Stephen Baraban wrote:*
> *One Writes Potatoe, Another Writes Pota{h}to*
> *OR, The Argument Need not be Souring*

> *There now is a list-mate named Bowering,*
> *Who might think that the others are cowering;*
> *Though the offense be slight,*
> *If the usage ain't right,*
> *He'll rim-shot a scorn that is towering.*

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203. **Murat Nemet-Nejat**

Re: American Book Award for Poems for the Millennium

Wed 18 Aug 2010

Jim,

Nobody I think is denying what you are saying. The statement mere states that the seeds, origins of many of these changes, the forces that propelled them, came into being during the Romantic period -in my opinion, mostly through its visionary side.

Ciao,

Murat

On Wed, Aug 18, 2010 at 3:04 PM, Jim Andrews <[redacted]> wrote:

> *The nominating statement for Poems for the Millennium reads as follows:*
>
> *"Modernism rejected Romanticism in the way that one political leader rejects another-not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense cultural experiment that Romanticism was-or as Rothenberg and Robinson might insist, as Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way."*
>
> *Congrats on the award.*
>
> *That's a pretty odd above paragraph, though. Uh, a very romantic paragraph.*

> *Like it was written by someone trying hard to pretend to be a thinker and critic with some historical perspective. Modernism is a huge historical period that spans from around 1910 to 1955 or so. Poetry changed quite a bit in that time. Pound, Eliot, Stevens, Apollinaire, yada yada. Dada. Futurism, The world went through two world wars. Technological change went through the roof. Poetry developed as a written thing very dramatically during modernism. The poetry of people like Pound, Eliot, and Stevens explores the possibilities of writing and reading way beyond a document as 'score' simply meant to be read aloud. The notion of 'voice' goes through huge changes. The notions of juxtaposition, collage, and visuality enter poetry with great strength. And so much more.*
>
> *ja*
> *http://vispo.com*

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204. David Chirot

from forthcoming "Bob Dylan in America:" Chapter Two--published in New Yorker--Dylan & the Beats--

Wed 18 Aug 2010

---

very good excerpt--(makes one want to read the entire book--which is quite something today with the glut of dylan tomes--) entire chapter--from this upcoming book, published in the new yorker-- great fotos, too!--

just recently many books have picked up have come across the same quotes (real or no) of dylan re his first reading of kerouac's Mexico City Blues (in 1959--) and immense effect Jean-Lous Lebris Kerouac had on him--as wel as his long involvements with Allen G--excellent background history on the various trains of influence out of the many forms of American Radicalism from the Wobblies on--and involvements of Kerouac and Ginsberg with these--and its differing from the Radicalism of the folk scene from which dylan first emerged--(in the opening paragraphs--the effects on Kerouac and via him back to/foward from Copland score for Steinbeck's Of Mice and Men, directed by Lewis Milestone (great name, so so director--)--the conjunction of a popular culture film score out of Copland's forms of modernism--to showing up in chorus in mexico City Blues--to Desotlaion Row--to Ginsberg--very wel done and illuminating facts history along the way--

the discussion here (poetics list) re --barely at any rate--social & political and poetry--makes it al the more intersting to read this fine excerpt--
onwo/ards!
david-bc

“Bob Dylan in America<http://www.amazon.com/Bob-Dylan-America-Sean-Wilentz/dp/0385529880>,” by the historian Sean Wilentz <http://seanwilentz.com/>, will be published in September by Doubleday. The following excerpt is Chapter 2 of the book. *Penetrating Aether: The Beat Generation and Allen Ginsberg’s America* by Sean Wilentz

Read more http://www.newyorker.com/online/blogs/newsdesk/2010/08/sean-wilentz-bob-dylan-in-america.html#ixzz0woewN1Kz

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205. steve dalachinsky

for tuli kupferberg

Wed 18 Aug 2010

---

there will be a tribute to tuli on his birthday sept 28th at the living
theater 7pm onward
free vent if you want more info back channeol dalachinsky

a walk to the butcher’s @ sunset
    (for tuli kupferberg)

there are strange animals
that appear between light & dark
dug at glass
spilled on to the street & overall
the bit of dense crochet
the patterns of square content / square in square
shape of body in black thru the window of a bar
square in square
each pane intact / ready to be splintered
here a milestone of visions
exquisite rules of the gone
broken as the corpse itself is divested of age
finally (of) death
sharp pains & grandly groomed
the body no more than the thing itself
a rug & once you wrapped around/inside it

but oh how it looks & feels (as i feel) like you
strands of hair & air tangled in quiet invisibility
& you the thing itself &
pardon me if i divest myself of all but the CARRY
of what remains of the skelter in the cold cold flesh
the step before one’s bones will gleam a bit

inside yer crazy coat
the pinks aghast @ what seems chilly but remarks the silken truthes
there is still the color of your living scalp
claps for all the stretching fold-weeselves inta candles & photographs
of us always pro verbs

vencano chura virgin I uh vencano chura VIRGIN
la madria ah padria zynfoon dehla
eeefahna dark foliage ah morn

place a relic ‘neath the neither & the nether of where-you–go-from- here
light skin light objects glaring white surfaces of dark tables of light
system is the time when system was & wasn’t it - undisputed –
borscht & ball of matzo meal
by all standards the gold standard no longer what it is or was
black gloves & overcast sky & the cliché of rain
at the graveyard
sunsets missed in a matter of minutes as one
turns one’s head the other way
dug of glass pirt the woooobster aanawrite
here where’s amorphous chug-a-lug the chachoo smog
the zone sources actually reflected
& sunsets too no longer valid
til another sunset’s come & gone
& you yer gone – but the big jive’s GIVE even that’s collapsed
since no one’s there no longer to deflate it’s AllNess

SALAAAAAAAAAM & lick ‘em clean & break da breath
be ver(y) age-wise as you are a-skin
at the next stop was the cleaver clean whaaahood toward the FIN-ish

& as you leave us here to box with the empty fools
i have only one small thing to ask

were the butchers like a team of surgeons
or the surgeons more like THEM?

vencano chura virgin I uh vencano chura VIRGIN
la madria ah padria zynfoon dehla
eeefahna dark foliage ah morn

dalachinsky nyc 7/10

On Wed, 18 Aug 2010 12:56:19 -0700 Nick LoLordo <[redacted]>
writes:
> There was once(1) a subscriber named "Clark"

> Who would simply not tolerate snark.
> Her dudgeon rose high, til
> She clicked on "reply"--
> Clark's remarks missed their mark. We LIKE snark!
>
> (1) until very recently
>
> **********
>
> On Tue, Aug 17, 2010 at 9:11 AM, Hilary Clark
> <[redacted]> wrote:
>
> > Dear list,
> >
> > Snide attacks such as the limerick below are pathetic. Aren't all
> members
> > on this list free to make comments of the sort George Bowering
> made? Or are
> > some members more equal than others?
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> > I am unsubscribing from this list.
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> > Hilary Clark
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> > Stephen Baraban wrote:
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> >> OR, The Argument Need not be Souring
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> >> Though the offense be slight,
> >> If the usage ain't right,
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> --
> V. Nicholas LoLordo
> [redacted]
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206. David Chirot

SLOVA #8 pdf--ongoing talk with/works by Chirot--some texts in English now on line--

Wed 18 Aug 2010

---

since so many are making announcements of their works appearing: here is one from d-bc:

this is a very very great honor & happiness for me to appear in SLOVA as Russian art, poetry, writing, cinema,dance has had an immense impact on me as person and writer/artist since very young when at 12 i first stumbled on Mayakovsky-- Russian Visual Poetry & Sound Poetry esp have had a profound effect on/with me-- i Thank with all my heart Gleb Kolomiets for all his work with me and also especially for his friendship and ongoing conversations via the mails-- and my Thanks to al the editors at SLOVA-- and to Michael Jacobson for introducing me to Gleb-- (there wil be solo show of my works in Russia also-- they already appeared in two traveleing group shows--one re Asemic works which Gleb did al the work on putting together, a prodigious task as dealing with red tape alone an exhausting endeavor in every way

The Russian journal SOVA #8 is now available as a pdf--
also some texts are available in English at the web site

beginning on page 7 is the continuation of ongoing conversation/interview by Gleb Kolomiets & David Baptiste Chirot

throughout the issue there are great many works by Chirot

if interested, i can repost the announcement for SLOVA 7
in which the Kolomiets-Chirot conversation began--this issue has also many works by Chirot throughout
and also works by Edward Kulemin, a Russian Visual Poet whose works i greatly like and respect--
both he and Gleb Kolomiets are among the Visual Poets in a forthcoming

Anthology from Openned.com
which i was invited to edit/curate--
(they were invited long before i knew anything re SLOVA)

i recently received the print edition of SLOVA #7--a very impressive, professional and beautiful publication-- covers in color and everything printed on very high quality paper--with excellent layouts in the Russian tradition

Slova#8 - download free <http://www.scribd.com/word/view/35773282>
www.scribd.com

‘Slova’ (‘The words’ – name in English) is non-commercial and non-profit project. ‘Slova’ journal was established in 2007 to review radical and avant-garde tendencies in contemporary literature, ph... by slova_journal in Magazines/Newspapers, Philosophy, and poetry ‘Slova’ (‘The words’ – name in English) is non-commercial and non-profit project. ‘Slova’ journal was established in 2007 to review radical and avant-garde tendencies in contemporary literature, philosophy and art. In 2009 ‘Slova’ was registered in ISSN international centre. Artists, literati an...

some texts from SLOVA now available at the website
slova.uuuq.com

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207. **marc vincenz**
Re: Comments in Chinese
Wed 18 Aug 2010

Plenty of Chinese SPAM novels out there. No seriously - I lived in Shanghai for over ten years. Some of the best fiction in China is web-based. In so far as censorship is concerned, I doubt that anything of serious merit could manage to navigate out of the Chinese government's spiderweb. That is, of course, unless you go through Hong Kong. Look at Google for Sun Tzu's sake. FYI, Wolf Totem was available online long before it got on to the bestsellers' list.

On 16 August 2010 17:52, Ann Bogle <[redacted]> wrote:

> *I've been told that comments in Chinese to weblogs are "spam." I have deleted a few of those comments. Then I realized that they may not be spam but may be legitimate comments. I have begun to translate 14 of them using Babelfish. They seem to be wisdom sayings, such as this one: "The success may attract the friend, frustrates may test the friend." I'd like information --*
> *if anyone has experience -- about issues in Chinese blogging, including*

> *censorship.*

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208. **Hilary Clark**
Re: One Writes Potatoe, Another Writes Pota[h]to
Wed 18 Aug 2010

Who are "we"? This reply illustrates precisely what I said in my last post.

"Clark"

Nick LoLordo wrote:
> There was once(1) a subscriber named "Clark"
> Who would simply not tolerate snark.
> Her dudgeon rose high, til
> She clicked on "reply"--
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209. **michael farrell**
Re: MOSQUES, CHURCHES, APES, CESSPOOLS
Wed 18 Aug 2010

---

jared / alan

i think i was probably unclear in several ways

jared my post as a whole wasnt addressed to you ..yr post just set me off on a train (buggy, piece of wood sliding downhill

my line about saying something not related to politics was not 'aimed' at this list or anyone on it .. but was a joke interview question that a journalist might ask a politician just as a way of scrutinising their tone & seeing if they cd come up with a better one: a workshop question

i used the word politics too reductively ..'politician' wdve been more accurate

> *Date: Wed, 18 Aug 2010 12:46:35 -0700*
> *From:* [redacted]
> *Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS*
> *To:* [redacted]
>
> *Jared, I hope you'll excuse my most recent (glib) sound/bite. I'm afraid I have no idea how to address the question of what may or may not be relevant in poetry or what could possibly be considered a "relevant poetry." I was at a lose when I saw the post concerning the Renewel of Spirtitually in contemporary poetics. Poetry,*

after all, is a thing of the spirit, yes? So why must it be renewed? Of course, it would be nice if more poets addressed the urgent concerns of the day rather than dwell exclusively on private matters. Yeats was very active in Irish politics. Ditto Pound (though not Irish issues ... & too bad he...), Eliot (too bad he, too...), and Lawrence (my favorite writer/poet/period). The word Relevant frightens me. When I hear it, I quickly become a Beckett tramp -- I ask myself, "Am I beginning to Mean Something." I'm simply not prepared for the burden of even considering what is or isn't relevant in contemporary art & poetry.
Consider: I'm presently listening to a beautiful Jeff Beck lick from the late 70s. & it strikes me as prefectly relevant. Why? Because it's beautiful. & what makes it beautiful? Because Beck has mastered the tools of his trade and plays beautifully.

Enjoyed your post. Take care --

--- On Sat, 8/14/10, Jared Schickling <[redacted]> wrote:

From: Jared Schickling <[redacted]>
Subject: Re: MOSQUES, CHURCHES, APES, CESSPOOLS
To: [redacted]
Date: Saturday, August 14, 2010, 1:38 AM

Dear Steve, Alan, and whomever else,

your posts –

Taking Steve's idea of the present / nearing "End," and
everything that suggests, as a baseline proposition—and less concerned with the accuracy of a truth than a thinking sensibility—much less any washed set of theory that doesn't offer something we've missed—how is one to think of a relevant poetry? What would a relevant
poetry be? What is a relevant poetry? Affirmation and change and hope and things of that ilk don't seem to go anywhere—as according to the proposition they are inaccurate. Yet one persists insisting…

A far-flung surrealism is acutely popular, and so would be
apparently perceived as somehow relevant.
And yet so is a staunch eco poetic.
Alan's post of xenophobia, corruption and broken glass alongside the

systematicity of Pantomime Ape of Free Will speaks, perhaps, to where the two cohabitate. Nature nurtured.

In the end, and without much argument, I'm inclined to see this as formal questions. CA Conrad's recent brief "review" at Futurepost is peculiar, even if I'm quite possibly overstating my case, but it has me wondering:

"The term 'Identity Politics' is bad enough. It's meant to annihilate the efforts of those who literally bled for the room they made for us all. 'Identity Politics' makes a joke of it. It says that all it ever was was wallowing in the filth and conspiracy of politics, a game, it's all just been a game."

While we do know politics would hardly change (have changed) without politics. Part of the public social artist's civil agenda is to force action, political. Using, as with more faith in, artistic, biologic means of a-political, corrosive substance. Any blood, here, IS identity politics. Conrad's joke is perverse because, as I read it, it can't achieve itself, so that it does. It is literal in its bleeding, sur-real and eco-logical, like a complete thought about the body.

And yet I don't think the passage, nor a review that "wipes me out" for that matter ("evie"'s reply), has intended this. It seems to bear the burden of its own conviction.

(Here I should suggest the value of all this. Well, upon now thinking about this which is something I wasn't thinking about before, today I resisted not tossing some recyclables. And I apologized to someone for something. And cleaned up the dog in the neighbor's yard. Etc, coincidence perhaps. Which would be such work to parcel out. Also against the original proposition. Einstein's

> *definition of insanity.)*
>
> *How is such a method, a process unintentional, defeated yet conjured,*
> *to be systemized, formalized, etc & et al discussed, articulated? In a relevant way?*
>
> *Just a question.*
> *Available on or off list.*

↑ Index

210. **Mary Kasimor**

Re: from forthcoming "Bob Dylan in America:" Chapter Two--published in New Yorker--Dylan & the Beats--

Wed 18 Aug 2010

I grew up in MInnesota in the 1960's. I remember when a friend's older sister turned us on to Dylan--even though we didn't necessarily understand what he was doing, we knew that what he was doing was very important and big. He still takes my breath away.

Mary

--- On Wed, 8/18/10, David Chirot <[redacted]> wrote:

From: David Chirot <[redacted]>
Subject: from forthcoming "Bob Dylan in America:" Chapter Two--published in New Yorker--Dylan & the Beats--
To: [redacted]
Date: Wednesday, August 18, 2010, 3:22 PM

very good excerpt--(makes one want to read the entire book--which is quite something today with the glut of dylan tomes--) entire chapter--from this upcoming book, published in the new yorker-- great fotos, too!--

just recently many books have picked up have come across the same quotes (real or no) of dylan re his first reading of kerouac's Mexico City Blues (in 1959--) and immense effect Jean-Lous Lebris Kerouac had on him--as wel as his long involvements with Allen G--excellentÂ background history on the various trains of influence out of the many forms of American Radicalism from the Wobblies on--and involvements of Kerouac and Ginsberg with these--and its differing from the Radicalism of the folk scene from which dylan first emerged--(in the opening paragraphs--the effects on Kerouac and via him back to/fowardÂ from Copland score for Steinbeck's Of Mice and Men, directed by Lewis Milestone (great name, so so director--)--the conjunction of a popular culture film score out of Copland's forms of modernism--to showing up in chorus in mexico City Blues--to Desotlaion Row--to Ginsberg--very wel done and illuminating facts history along the way--

the discussion here (poetics list)Â re --barely at any rate--social & political and poetry--makes it al the more intersting to read this fine excerpt--
onwo/ards!
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Read more
http://www.newyorker.com/online/blogs/newsdesk/2010/08/sean-wilentz-bob-dylan-in-america.html#ixzz0woewN1Kz

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211. Crane's Bill Books

Re: One Writes Potatoe, Another Writes Pota[h]to

Wed 18 Aug 2010

It's sad to see poets reduced to trading limericks. Shouldn't we at least be firing off supremely elegant and withering hendecasyllables? Jeffrey

----- Original Message -----
From: "Stephen Baraban" <[redacted]>
To: <[redacted]>
Sent: Monday, August 16, 2010 12:43 PM
Subject: One Writes Potatoe, Another Writes Pota[h]to

> *One Writes Potatoe, Another Writes Pota{h}to*
> *OR, The Argument Need not be Souring*
>
> *There now is a list-mate named Bowering,*
> *Who might think that the others are cowering;*
> *Though the offense be slight,*
> *If the usage ain't right,*
> *He'll rim-shot a scorn that is towering.*

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212. **Jim Andrews**

Re: American Book Award for Poems for the Millennium

Thu 19 Aug 2010

I think the world changed a great deal from Romanticism through Modernism, Murat. The nomination statement implies Modernism and Romanticism barely differ, if you read it. Because Romanticism preceded Modernism, of course the antecedants of the Modern era can usually be found in Romanticism or among the Victorians. But the nominating statement does not acknowlege the deep originality of the Modern era--an originality borne from unprecedented global turmoil, the rise of the middle class in both Europe and North America, unprecedented scientific and technological advance, and deep conviction in the power and value of language, art, and science despite the tragic conditions that prevailed through much of Modernism. Such as World War I, the Spanish Flu that followed (which killed millions world-wide), the great (global) depression of the thirties, and World War II.

ja
http://vispo.com

> *Jim,*
>
> *Nobody I think is denying what you are saying. The statement mere states that the seeds, origins of many of these changes, the forces that propelled them, came into being during the Romantic period -in my opinion, mostly through its visionary side.*
>
> *Ciao,*
>
> *Murat*

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213. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Symphony No. 2" by Ric Carfagna

Thu 19 Aug 2010

The new ebook from Argotist Ebooks is "Symphony No. 2" by Ric Carfagna:

Description:

"Symphony No. 2" by Ric Carfagna (and a follow-up to his "Symphony No. 1") is a work not to be construed as a symphony in a strictly classical sense, as is the case with the symphonic forms of works by Mozart or Haydn, but more along the lines of works by obtuse unwieldy 20th century composers such as Norgard, Nystroem, Segerstam and Pettersson. It comprises not so much of thematic elements as it does the repetition of images in differing contexts. It starts off with a burst of dissonance then settles down into a placid, surreal, disjunctive utterance. It also attempts to conjure up the ghosts of cubist poetry (a short

lived and little known poetic phenomena) with Carfagnaâ€™s own idiosyncratic spin on it.

Available as a free ebook here:

http://www.lulu.com/product/ebook/symphony-no-2/12297253

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214. Robin Hamilton
Edwin Morgan
Thu 19 Aug 2010

Edwin Morgan has died, at the age of 90.

http://www.guardian.co.uk/books/2010/aug/19/edwin-morgan-scotland-national-poet

It's difficult to know what to say. I was one of his students at Glasgow in the sixties, so my knowledge of him and his work goes back over forty years.

A towering presence, whose stature increased in the course of years.

Two endings of poems:

'From time the souvenirs are deeds.'
--"From the Domain of Arnheim"

' -- Of course, but nothing is ever the same.
now is it? You'll remember Mercury.'
-- "The First Men on Mercury"

Robin Hamilton

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215. Mairead Byrne
edwin morgan bright star
Thu 19 Aug 2010

---

scots makar / translator / energizer / brightest star

http://www.guardian.co.uk/books/2010/aug/19/edwin-morgan-scotland-national-poet

--
http://www.whatsleftofheaven.com/

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216. **Jared Schickling**
Re: MOSQUES, CHURCHES, APES, CESSPOOLS
Thu 19 Aug 2010

Stephen B. I'd suggest that something
identifiable as "love," passionate love, is not possible without anger, hatred, well-placed hatred. Knowing hell to
know heaven. That's a buddhist
principle. I would prefer Blake. And I'll bet the inimitable George Bowering can take it just fine. I'll bet he
knows his use of the term "mediocrities" holds water.

Steve R. There's no need for me to excuse your remark though I appreciate your concern. Thank you. The truth is holistically there's dog in the yard to be cleaned up—the value of such fiction's framing is that we begin, perhaps, to see China's Guiyu not just from or as or relatable to America but it. Which is to say, there in your mirror, mine, it.

Michael F. I can empathize with not wanting to squirm. If we can agree that it's just peachy for the wonders (such a popular word today) of poems and poet trees to go on sprouting the wonders of bubbles as larger actual worlds, literally, die …we do know what species of bear whale tuna tiger gorilla dog lake weed culture insect ice cap etc etc etc will be gone in the lifetimes of anyone around in another 40 years, right? … and role WE've played, right … and if we're willing to call every purposeful artist and critic hell bent on evolution, as opposed to stagnation, a "politician" … then yes, politics is something crass to art. I've also attended the poetry workshop.

I should probably substantiate that some of the above
actually exists but this doesn't seem the appropriate forum. Plus who am I to judge lol.

Steve R, the word "relevant" is indeed uncertainly frightening. ED's idea about coming at it from the angle – that to somehow get to it one skirts the issue, writes and reads around it – "it" specifically loose here – connotation (vast, inclusive words) versus denotation (unending, drooling words). And I appreciate your honesty, "I'm simply not prepared for the burden of even considering what is or isn't relevant…" My friend C once poked and prodded his old Navy buddy to run naked with him through Joshua Tree. Poked and prodded for days and then, "C, I'm just not psychologically prepared." That undeniability promptly ended the prodding.

I also couldn't disagree more about beauty depending on
mastering tools. Or, more precisely,
that it depends on something vocational.

You have a point but when I hear this I hear stifling
specializations. "Learn the scales,
then forget them." The dog in the yard
is beautiful because of what it is—the fact of the dog plus that which I hadn't
seen in it [sic] before. In fact beauty
and wonder would seem to depend more fully on realizing error – the admission
of duncery. But I think part of the
trouble here would be agreeing on how we're using the term "beautiful." I'd
suggest there's two kinds of beauty (and
probably more) – and sticking to guitar players – on the one hand, of the sort
John McLaughlin produced in Miles Davis's basement that drove all those
critics
nuts – in short, there is beauty somehow in loss / thwarting of expectation,
the re-discovery of something thought understood (in this case, "music"). I
don't know how to define that beauty other
than as that, which is of course in line with the definition. The other is based
upon all kinds of factors
that lead one to just like blue, where one brings to materials and artifacts
and performances his and her expectations and expects them to be fulfilled
albeit in novel ways, nonetheless the fulfilling of expectation, anticipation,
etc. As if memory were involved. Not "what" you get, as the "what" is prefab,
but "how" you get there. A diverting
beauty. The blues-model, you might
say.

And, to end on the correct note—I have enjoyed your
post, and all of them.

Jared

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217. Murat Nemet-Nejat

Re: American Book Award for Poems for the Millennium

Fri 20 Aug 2010

Jim, the answer depend to which aspect of the Romantic movement you are looking at. German Romanticism and accompanying philosophies and poetries (and also Blake in the English side) have as much to do with the Modern World as anything else. The difference is that that aspect has resulted in a more jaundiced view of progress than your view of the unadulterated glories of modernism. Look at Hegel and Benjamin, or Hegel and Marx, or Nietzsche and Wagner and Nazism. One can not have one without the other. The 20th Century has also one of the most atrocious, blood thirsty periods in human history, its

great scientific and intellectual achievements (and I will not deny those achievements are real) making these blood thirty impulses more efficient.

I am aware that I am extending the definition of Romanticism back to the end of 18th century and moving it away from a English focus; but the Millennium anthology is doing the same thing.

Anyhow, one should not forget, the Industrial Revolution is one of the creators of Romanicism or that Romanticism in the States took the shape of Transcendentalism (with deep connections to German and Eastern ideas), Thoreau, Melvillle, Hawthorne and Dickinson -in many ways, quintessential modern figures.

Romanticism is not merely Wordsworth's late pablum poetry; but of his Preludes, as radical a poem as ever has been one; of Blake, of Keats's Odes, etc.

Ciao,

Murat

On Thu, Aug 19, 2010 at 12:17 AM, Jim Andrews <[redacted]> wrote:

> *I think the world changed a great deal from Romanticism through Modernism, Murat. The nomination statement implies Modernism and Romanticism barely differ, if you read it. Because Romanticism preceded Modernism, of course the antecedants of the Modern era can usually be found in Romanticism or among the Victorians. But the nominating statement does not acknowlege the deep originality of the Modern era--an originality borne from unprecedented global turmoil, the rise of the middle class in both Europe and North America, unprecedented scientific and technological advance, and deep conviction in the power and value of language, art, and science despite the tragic conditions that prevailed through much of Modernism. Such as World War I, the Spanish Flu that followed (which killed millions world-wide), the great (global) depression of the thirties, and World War II.*
>
> *ja*
> *http://vispo.com*
>
> *Jim,*
>
> *Nobody I think is denying what you are saying. The statement mere states that the seeds, origins of many of these changes, the forces that propelled*
> *them, came into being during the Romantic period -in my opinion, mostly through its visionary side.*
>
> *Ciao,*

> *Murat*
>
> *On Wed, Aug 18, 2010 at 3:04 PM, Jim Andrews <[redacted]> wrote:*
>
> *The nominating statement for Poems for the Millennium reads as follows:*
>
> *"Modernism rejected Romanticism in the way that one political leader rejects another-not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense cultural experiment that Romanticism was-or as Rothenberg and Robinson might insist, as Romanticisms were (are). Central issues were what Rousseau called conscience de soi, self-awareness (but a self-awareness which deliberately did not separate itself from 'world'), a new interest in ethnicity and the local, and a shift from thinking of poetry as a 'craft' and of the poet as 'maker,' to thinking of it as a provoker of consciousness-even a creator of consciousness-and of the poet as Bard, Shaman. To know the work so carefully, lovingly and brilliantly assembled in this book is to know ourselves in a new and newly conscious way."*

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218. **David Chirot**

re Ground Zero tolerance/intolerance: Tahar Djouat &Abdellatif Laabi-- Demolitions, dispossession, displacement

Fri 20 Aug 2010

In the immense loudness of the immense hate & lies surrounding one non-stop in the US media-- --loudness, repetition & the Big Lie all going together as Hitler remarked-- i find myself listening --though Jack Spicer (to whom one is of course paradoxically listening)--says "no one listens to poetry anymore"- i find myself listening to two poets, Tahar Djaout & Abdellatif Laabi, the first who lived, wrote, risked & died, the second who writes, risks and was imprisoned-- as voices, poetry, very much of these times--for their guidance, example-- poets

in the US one often finds saying that they are "taking risks in their writing"-- is it "risks" that one takes when this is the approved mode? are there not other risks one might be called--or forced-- to take, if taking seriously and listening seriously to the immense lies & hate inundating the "communications" environment--

I have wondered, thought about, studied available information, for a long time if decades of the US support, funding and arming of events such as described in the two articles received from Jewish Peace News linked below-- have not steadily eroded a resistance to such events, actions, attitudes occurring within the USA. Denying and supporting at the same time such actions and attitudes, has this not created an atmosphere in which since 9/11 what is now crystallized by the hysteria over the Mosque/Cultural Center at Ground Zero --whipped up for politcal expedience without thinking of where, to what terrible things this may only too tragically lead to--is allowed to grow in strength, in irrationality, in a hatred which can spiral out of control?

(from the first of the two articles linked to below, re Ground Zero "Ramadan Kareem from the Netanyahu and Obama Administrations" http://www.icahd.org/?p=5994 by Jeff Halper of the Israeli Committee Against Home Demolitions: : Now some 1,500 Muslim graves have been cleared in several nighttime operations to make way for.....a $100 million Museum of Tolerance and Human Dignity, a project of the Simon Wiesenthal Center in Los Angeles. (Ironically, Rabbi Marvin Hier, the Wiesenthal Center's Director, appeared on Fox News to express his opposition to the construction of a mosque near Ground Zero in Manhattan, because the site of the 9/11 attack "is a cemetery.")

Already so many of the policies the USA uses itself and supports abroad regarding torture, detention, rendition, security, surveillance, secrecy, ethnic cleansing, the super cession & ignoring of both US and International law are being turned inward, to be used within the USA on "illegal aliens," on protesters, activists, the Muslim community, and the enormous backward turn in the treatment of American Indians, that the boundaries have been crossed as to what is considered as Human Rights. communication rather than assassination. Genocide & slavery are not that far distant in American history that their hideous legacies, continuing to smolder, are only all to easily encouraged and allowed to "come back to life" in all manner of deadly forms and expressions. Turning blind eyes to what is supported abroad, erodes & dims the perceptions of what happens "at home." In fact, the support & encouragement of such actions, attitudes, makes them all the more readily able to spring into action "here." Hidden in plain site,sight, cite things which have been ever more accomodated, rendered perfectly acceptable for many, are not really noticed at all until the edge is reached, or that situation where it is "too

late." The history of the 20th century is one in which just such events occurred, in which groups of persons were singled out and made to bear the horror of the full brunt of hatred, intolerance, genocide. The McCarthy years, as often noted in the French and British news groups and journals' writing of the "new McCarthyism" in the USA of the last few decades, have already returned, as well as the horrific period of the Palmer Raids, out of which emerged the FBI. The ease with which such transformations may occur, "even in democractic countries," is brilliantly presented in *The Last Summer of Reason*, by the Algerian Moghrebi poet, journalist and novelist Tahar Djaout (1954-93). Leaving for work one fine morning, Djaout was dragged from his and gunned down in front of his house by extremists. Already in this country, during the Primaries in various states, Tea Party & other agitators, extremists, were advocating attacking elected Representives in front of their homes. Djaout famously wrote:

.Silence is death. / If you are silent you are dead, / And if you speak you are dead, / So speak and die.

The great Morrocan poet Abdellatif Laabi, himself imprisoned 8 years in his country before exile in France, writes in *The World's Embrace Selected Poems* (City Lights, 2003,in French & English: translations by Anne George, Edris Makward, Victor Reinking & Pierre Joris):*

*
*I risk speaking of my darkness
I am wrapped in darkness
and do not beg for deliverance
I will live inside this chaos
furnish it like a cell
make a bed with the straw of my books*

and:

*Tell me what you see
Are they burning books in public squares
Are they shaving women's heads before stoning them
Are there processions of hooded men
waving crosses and scimitars
Why are you silent, my beloved
Are we on a floating island
or drifting on a torpedo
Are we alone
or chained to other brothers of misfortune*

Abdellatif Laabi in "The Earth Opens and Welcomes You," a poem dedicated to Tahar Djaout, written but not published until ten years later, sings:

*Sleep well my friend
Sleep the sleep of the just
Get some rest, even from your dreams
let us for awhile carry the burden*

Jack Spicer wrote that "No one listens to poetry;" one might ask oneself if by this Spicer is not saying that no one *hears* poetry, but that even in hearing, reading, "no one is listening"--

In times like these, with the examples of such poets as Tahar Djaout & Abdellatif Laabi, to truly LISTEN to poetry that "risk(s) speaking of (my) darkness" is of the utmost importance, a matter risking indeed silence, life and death--

for, if one listens, are not "we" facing these same questions, may one not be called to take such risks as not being truly listened to, perhaps even to the point of life & death for so many around one--

"*Are we on a floating island
or drifting on a torpedo
Are we alone
or chained to other brothers of misfortune"*

Jewish Peace News:

With the tacit agreement of the US administration, Netanyahu has recently okayed increased home demolitions throughout the West Bank, followed by the destruction of an entire village in the Negev. Demolitions, dispossession and displacement by Israel continue both beyond and within the "green line."

The first report and analysis below "Ramadan Kareem from the Netanyahu and Obama Administrations"

http://www.icahd.org/?p=5994 <http://www.icahd.org/?p=5994%20>

is authored by Jeff Halper of the Israeli Committee Against Home Demolitions; the second

(This article originally appeared on the Ynet news portal on August 9th, 2010:) http://www.ynet.co.il/articles/0,7340,L-3930888,00.html

- translated by Dena Shunra [http://hebrew.shunra.net/]

is by Haia Noah, an researcher and activist with the Negev Civil Equality and Coexistence Forum.

Rela Mazali

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219. steve dalachinsky
Re: MOSQUES, CHURCHES, APES, CESSPOOLS
Fri 20 Aug 2010

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blake was great but if ya read carefully was unwittingly(?)
an anti-semite
On Thu, 19 Aug 2010 16:10:34 -0600 Jared Schickling
<[redacted]> writes:
> Stephen B. I'd suggest that something
> identifiable as "love," passionate love, is not possible without
> anger, hatred,
> well-placed hatred. Knowing hell to
> know heaven. That's a buddhist
> principle. I would prefer Blake. And I'll bet the inimitable
> George Bowering
> can take it just fine. I'll bet he
> knows his use of the term "mediocrities" holds water.
>
>
>
> Steve R. There's no
> need for me to excuse your remark though I appreciate your concern.
> Thank you.
> The truth is holistically there's dog in the yard to be cleaned
> up—the
> value of such fiction's framing is that we begin, perhaps, to see
> China's Guiyu

> not just from or as or relatable to America but it. Which is to
> say, there in your mirror, mine, it.
>
>
>
> Michael F. I can
> empathize with not wanting to squirm.
> If we can agree that it's just peachy for the wonders (such a
> popular
> word today) of poems and poet trees to go on sprouting the wonders
> of bubbles
> as larger actual worlds, literally, die …we do know what species of
> bear whale
> tuna tiger gorilla dog lake weed culture insect ice cap etc etc etc
> will be
> gone in the lifetimes of anyone around in another 40 years, right? …
> and role
> WE've played, right … and if we're willing to call every purposeful
> artist and
> critic hell bent on evolution, as opposed to stagnation, a
> "politician" … then
> yes, politics is something crass to art.
> I've also attended the poetry workshop.
>
>
>
>
> I should probably substantiate that some of the above
> actually exists but this doesn't seem the appropriate forum. Plus
> who am I to judge lol.
>
>
>
> Steve R, the word "relevant" is indeed uncertainly frightening.
> ED's idea about coming at it from the angle
> – that to somehow get to it one skirts the issue, writes and reads
> around it –
> "it" specifically loose here – connotation (vast, inclusive words)
> versus
> denotation (unending, drooling words).
> And I appreciate your honesty, "I'm simply not prepared for the
> burden

> of even considering what is or isn't relevant…" My friend C once
> poked and prodded his old Navy buddy to run
> naked with him through Joshua Tree.
> Poked and prodded for days and then, "C, I'm just not
> psychologically
> prepared." That undeniability promptly
> ended the prodding.
>
>
>
> I also couldn't disagree more about beauty depending on
> mastering tools. Or, more precisely,
> that it depends on something vocational.
> You have a point but when I hear this I hear stifling
> specializations. "Learn the scales,
> then forget them." The dog in the yard
> is beautiful because of what it is—the fact of the dog plus that
> which I hadn't
> seen in it [sic] before. In fact beauty
> and wonder would seem to depend more fully on realizing error – the
> admission
> of duncery. But I think part of the
> trouble here would be agreeing on how we're using the term
> "beautiful." I'd suggest there's two kinds of beauty (and
> probably more) – and sticking to guitar players – on the one hand,
> of the sort
> John McLaughlin produced in Miles Davis's basement that drove all
> those critics
> nuts – in short, there is beauty somehow in loss / thwarting of
> expectation,
> the re-discovery of something thought understood (in this case,
> "music"). I don't know how to define that beauty other
> than as that, which is of course in line with the definition. The
> other is based upon all kinds of factors
> that lead one to just like blue, where one brings to materials and
> artifacts
> and performances his and her expectations and expects them to be
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> albeit in novel ways, nonetheless the fulfilling of expectation,
> anticipation,
> etc. As if memory were involved. Not "what" you get, as the "what"
> is prefab,

> but “how” you get there. A diverting
> beauty. The blues-model, you might
> say.
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>
> And, to end on the correct note—I have enjoyed your
> post, and all of them.
>
> Jared
>
>
>
>
>

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220. **amy king**

OT -- LATEST POEMS @ POETS FOR LIVING WATERS

Fri 20 Aug 2010

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Poets for Living Waters -- http://poetsgulfcoast.wordpress.com/ Latest article in Poets and Writers, "Poets Act on Oil Spill" -- http://www.pw.org/content/poets_act_on_oil_spill

****

Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

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221. **Ruth Lepson**
Re: OT -- LATEST POEMS @ POETS FOR LIVING WATERS
Fri 20 Aug 2010

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it's very moving that you're doing this, Amy--I know its debatable whether political poetry changes anything & that is a huge subject--am reading Mark Scroggins' wonderful bio of Zukofsky now & that comes up in his life often--but it's necessary for those who rea this to know that the poetry community is at least thinking about what is happening to our planet.

On 8/20/10 1:58 PM, "amy king" <[redacted]> wrote:

> *WE CAR*
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>
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222. **steve russell**

Re: re Ground Zero tolerance/intolerance: Tahar Djouat &Abdellatif Laabi-- Demolitions, dispossession, displacement

Fri 20 Aug 2010

Tolerance finally ends up in a musuem.
Along with Â justice, dignityÂ & all of those other big abstractions people used to believe in.

What a world ...

Powerful poems from Tahar Djouat &Abdellatif Laabi.
Glad to learn 2 new names.

_____
From: David Chirot <[redacted]>
To: [redacted]
Sent: Fri, August 20, 2010 11:18:06 AM
Subject: re Ground Zero tolerance/intolerance: Tahar Djouat &Abdellatif Laabi-- Demolitions, dispossession, displacement

In the immense loudness of the immense hate & lies surrounding one non-stop in the US media-- --loudness, repetition & the Big Lie all going together as Hitler remarked-- i find myself listening --though Jack Spicer (to whom one is of course paradoxically listening)--says "no one listens to poetry anymore"- i find myself listening to two poets, Tahar Djaout & Abdellatif Laabi, the first who lived, wrote, risked & died, the second who writes, risks and was imprisoned-- as voices, poetry, very much of these times--for their guidance, example-- poets in the US one often finds saying that they are "taking risks in their writing"-- is

it "risks" that one takes when this is the approved mode? are there not other risks one mightÂ be called--or forced-- to take, if taking seriously and listening seriously to the immense lies & hate inundating the "communications" environment--

I have wondered, thought about, studied available information,Â for a long time if decades of the US support, funding and arming of events such as described in the two articles received from Jewish Peace News linked below--Â have not steadily eroded a resistance to such events, actions, attitudes occurring within the USA.Â Denying and supporting at the same time such actions and attitudes, has this not created an atmosphere in which since 9/11 what is now crystallized by the hysteria over the Mosque/Cultural Center at Ground Zero --whipped up for politcal expedience without thinking of where, to what terrible things this may only too tragically lead to--is allowed to grow in strength, in irrationality, in a hatred which can spiral out of control?

(from the first of the two articles linked to below, re Ground Zero "Ramadan Kareem from the Netanyahu and Obama Administrations" http://www.icahd.org/?p=5994 Â by Jeff Halper of the Israeli Committee Against Home Demolitions: : Now some 1,500 Muslim graves have been cleared in several nighttime operations to make way forâ€¦..a $100 million Museum of Tolerance and Human Dignity, a project of the Simon Wiesenthal Center in Los Angeles. (Ironically, Rabbi Marvin Hier, the Wiesenthal Centerâ€™s Director, appeared on Fox News to express his opposition to the construction of a mosque near Ground Zero in Manhattan, because the site of the 9/11 attack â€œis a cemetery.â€)

Â Â Â Already so many of the policies the USA uses itself and supports abroad regarding torture, detention, rendition, security, surveillance, secrecy, ethnic cleansing, the super cession & ignoring of both US and International law are being turned inward, to be used within the USA on "illegal aliens," on protesters, activists, the Muslim community, and the enormous backward turn in the treatment of American Indians, that the boundaries have been crossed as to what is considered as Human Rights. communication rather than assassination.Â Genocide & slavery are not that far distant in American history that their hideous legacies, continuing to smolder, are only all to easily encouraged and allowed to "come back to life" in all manner of deadly forms and expressions. Â Â Turning blind eyes to what is supported abroad, erodes & dims the perceptions of what happens "at home."Â In fact, the support & encouragement of such actions, attitudes, makes them all the more readily able to spring into action "here."Â Hidden in plain site,sight, cite things which have been ever more accomodated, rendered perfectly acceptable for many, are not really noticed at all until the edge is reached, or that situation where it is "too late."Â The history of the 20th century is one in which just such events

occurred, in which groups of persons were singled out and made to bear the horror of the full brunt of hatred, intolerance, genocide. The McCarthy years, as often noted in the French and British news groups and journals' writing of the "new McCarthyism" in the USA of the last few decades, have already returned, as well as the horrific period of the Palmer Raids, out of which emerged the FBI. Â Â Â Â The ease with which such transformations may occur, "even in democractic countries," is brilliantly presented in *The Last Summer of Reason*, by the Algerian Moghrebi poet, journalist and novelist Tahar Djaout (1954-93).Â Leaving for work one fine morning, Djaout was dragged from his and gunned down in front of his house by extremists. Already in this country, during the Primaries in various states, Tea Party & other agitators, extremists, were advocating attacking elected Representives in front of their homes. Â Â Â Â Djaout famously wrote:

Â Â Â .Silence is death. / If you are silent you are dead, / And if you speak you are dead, / So speak and die.

The great Morrocan poet Abdellatif Laabi, himself imprisoned 8 years in his country before exile in France,Â writes in *The World's EmbraceÂ Selected Poems* (City Lights, 2003,in French & English: translations by Anne George, Edris Makward, Victor Reinking & Pierre Joris):*

*
*I risk speaking of my darkness
I am wrapped in darkness
and do not beg for deliverance
I will live inside this chaos
furnish it like a cell
make a bed with the straw of my books*

and:

*Tell me what you see
Are they burning books in public squares
Are they shaving women's heads before stoning them
Are there processions of hooded men
waving crosses and scimitars
Why are you silent, my beloved
Are we on a floating island
or drifting on a torpedo
Are we alone
or chained to other brothers of misfortune*

Abdellatif Laabi in "The Earth Opens and Welcomes You," a poem dedicated to Tahar Djaout, written but not published until ten years later, sings:

*Sleep well my friend
Sleep the sleep of the just
Get some rest, even from your dreams
let us for awhile carry the burden*

Jack Spicer wrote that "No one listens to poetry;" one might ask oneself if by this Spicer is not saying that no one *hears* poetry, but that even in hearing, reading, "no one is listening"--

In times like these, with the examples of such poets as Tahar Djaout & Abdellatif Laabi, to truly LISTEN to poetry that "risk(s) speaking of (my) darkness" is of the utmost importance, a matter risking indeed silence, life and death--

for, if one listens, are not "we" facing these same questions, may one not be called to take such risks as not being truly listened to, perhaps even to the point of life & death for so many around one--

"*Are we on a floating island
or drifting on a torpedo
Are we alone
or chained to other brothers of misfortune"*

Jewish Peace News:

With the tacit agreement of the US administration, Netanyahu has recently okayed increased home demolitions throughout the West Bank, followed by the destruction of an entire village in the Negev. Demolitions, dispossession and displacement by Israel continue both beyond and within the "green line."

The first report and analysis below "Ramadan Kareem from the Netanyahu and Obama Administrations"

http://www.icahd.org/?p=5994 <http://www.icahd.org/?p=5994%20>

is authored by Jeff Halper of the Israeli Committee Against Home Demolitions; the second

(This article originally appeared on the Ynet news portal on August 9th, 2010:) http://www.ynet.co.il/articles/0,7340,L-3930888,00.html

- translated by Dena Shunra [http://hebrew.shunra.net/]

is by Haia Noah, an researcher and activist with the Negev Civil Equality and Coexistence Forum.

Rela Mazali

Jewish Peace News editors:
Joel Beinin

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Rela Mazali
Sarah Anne Minkin
Judith Norman
Lincoln Z. Shlensky
Rebecca Vilkomerson
Alistair Welchman

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223. amy king
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Fri 20 Aug 2010

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Best,

Amy

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To: [redacted]
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224. **Ruth Lepson**

Re: OT -- LATEST POEMS @ POETS FOR LIVING WATERS

Fri 20 Aug 2010

---

thanks for writing, Amy, exactly on point--I am thinking how to incorporate global warming & other issues--poor Pakistan, for ex, beyond all imagination--into my poetry without being didcatic--and the ecopoetry panel at the rethinking poetics conf in June was stimulating--thought it was going to be up on UTube but haven't seen it--does anyone know. keep on, ruth

On 8/20/10 7:31 PM, "amy king" <[redacted]> wrote:

> *Thanks, Ruth. Yes, some question the "validity" and/or the "point," as if the hint of "clear" or purpose is something to sneer at and/or mock. Bully for those who waste their time with such efforts. May they feel superior in their insular, mousey might! I should connect them all so that they can high five each other... but I don't have time. Only time to say, glad you're enjoying the*
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:
Now some 1,500 Muslim graves have been cleared in several nighttime operations to make way forŠ..a $100 million Museum of Tolerance and Human Dignity, a project of the Simon Wiesenthal Center in Los Angeles.

(Ironically, Rabbi Marvin Hier, the Wiesenthal Center¹s Director, appeared on Fox News to express his opposition to the construction of a mosque near Ground Zero in Manhattan, because the site of the 9/11 attack ³is a cemetery.²)

Already so many of the policies the USA uses itself and supports abroad regarding torture, detention, rendition, security, surveillance, secrecy, ethnic cleansing, the super cession & ignoring of both US and International law are being turned inward, to be used within the USA on "illegal aliens," on protesters, activists, the Muslim community, and the enormous backward turn in the treatment of American Indians, that the boundaries have been crossed as to what is considered as Human Rights. communication rather than assassination. Genocide & slavery are not that far distant in American history that their hideous legacies, continuing to smolder, are only all to easily encouraged and allowed to "come back to life" in all manner of deadly forms and expressions.

Turning blind eyes to what is supported abroad, erodes & dims the perceptions of what happens "at home." In fact, the support & encouragement of such actions, attitudes, makes them all the more readily able to spring into action "here." Hidden in plain site,sight, cite things which have been ever more accomodated, rendered perfectly acceptable for many, are not really noticed at all until the edge is reached, or that situation where it is "too late." The history of the 20th century is one in which just such events occurred, in which groups of persons were singled out and made to bear the horror of the full brunt of hatred, intolerance, genocide. The McCarthy years, as often noted in the French and British news groups and journals' writing of the "new McCarthyism" in the USA of the last few decades, have already returned, as well as the horrific period of the Palmer Raids, out of which emerged the FBI.

*The ease with which such transformations may occur, "even in democractic countries," is brilliantly presented in *The Last Summer of Reason*, by the Algerian Moghrebi poet, journalist and novelist Tahar Djaout (1954-93). Leaving for work one fine morning, Djaout was dragged from his and gunned down in front of his house by extremists. Already in this country, during the Primaries in various states, Tea Party & other agitators, extremists, were advocating attacking elected Representives in front of their homes.*

Djaout famously wrote:

.Silence is death. / If you are silent you are dead, / And if you speak you are dead, / So speak and die.

*The great Morrocan poet Abdellatif Laabi, himself imprisoned 8 years in his country before exile in France, writes in *The World's Embrace Selected Poems*
(City Lights, 2003,in French & English: translations by Anne George, Edris Makward, Victor Reinking & Pierre Joris):**

*
*I risk speaking of my darkness
I am wrapped in darkness
and do not beg for deliverance
I will live inside this chaos
furnish it like a cell
make a bed with the straw of my books*

and:

*Tell me what you see
Are they burning books in public squares
Are they shaving women's heads before stoning them
Are there processions of hooded men
waving crosses and scimitars
Why are you silent, my beloved
Are we on a floating island
or drifting on a torpedo
Are we alone
or chained to other brothers of misfortune*

Abdellatif Laabi in "The Earth Opens and Welcomes You," a poem dedicated to Tahar Djaout, written but not published until ten years later, sings:

*Sleep well my friend
Sleep the sleep of the just
Get some rest, even from your dreams
let us for awhile carry the burden*

Jack Spicer wrote that "No one listens to poetry;" one might ask oneself if by this Spicer is not saying that no one *hears* poetry, but that even in hearing, reading, "no one is listening"--

In times like these, with the examples of such poets as Tahar Djaout & Abdellatif Laabi, to truly LISTEN to poetry that "risk(s) speaking of (my) darkness" is of the utmost importance, a matter risking indeed silence, life and death--

for, if one listens, are not "we" facing these same questions, may one not be called to take such risks as not being truly listened to, perhaps even to the point of life & death for so many around one--

"*Are we on a floating island
or drifting on a torpedo
Are we alone
or chained to other brothers of misfortune"*

Jewish Peace News:

With the tacit agreement of the US administration, Netanyahu has recently okayed increased home demolitions throughout the West Bank, followed by the destruction of an entire village in the Negev. Demolitions, dispossession and displacement by Israel continue both beyond and within the "green line."

The first report and analysis below "Ramadan Kareem from the Netanyahu and Obama Administrations"

http://www.icahd.org/?p=5994 <http://www.icahd.org/?p=5994%20>

is authored by Jeff Halper of the Israeli Committee Against Home Demolitions; the second

(This article originally appeared on the Ynet news portal on August 9th, 2010:) http://www.ynet.co.il/articles/0,7340,L-3930888,00.html

- translated by Dena Shunra [http://hebrew.shunra.net/]

is by Haia Noah, an researcher and activist with the Negev Civil Equality and Coexistence Forum.

Rela Mazali

Jewish Peace News editors:
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Rela Mazali
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226. Douglas Manson
poetry and pedagogy
Fri 20 Aug 2010

Hi Everyone

Does anyone know how I can cheaply obtain a copy of Retallack and Spahr's Poetry and Pedagogy: The Challenge of the Contemporary, a book published a few years ago? the book is ridiculously expensive to buy new and my two main sources of books, the Brooklyn Public and CUNY libraries do not own this book. I am embarrassingly, shamefully poor and disastrously in need of a new pedagogy and poetics. I am hoping that this book will renew my energies, teaching experiences and my bank account, after I am hired for excitingly new poetry teaching gigs inspired by this book.

I tremendously love adverbs. Do you?

Please backchannel if you know how I can get this book on the cheap. Free, even.

Your pal,
Douglas Manson

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227. Jared Schickling
Re: re Ground Zero tolerance/intolerance: Tahar Djouat &Abdellatif Laabi-- > Demolitions, dispossession, displacement
Sat 21 Aug 2010

David,

You know, I'm reading this after reading my Grace Paley and I don't agree how no one hears anything anymore, but I've heard what you mean, and I won't name names, but they're out there. I found one across town back home. He had a laughable living situation. Another, and they were friends, one to break your heart. And they weren't always that way. I wouldn't limit what risk means.

Families

The sheep families are out in the meadow
Caddy and her two big lambs Gruff and Veronica

Veronica raises her curly head then bends to the grass
Usefully she shits green grass and wool is her work

Gruff is going away he will become something else
Father of generations? What? more likely meat that
is a male in war on pasture his work is meat

Grace Paley

Semezdin Mehmedinovic, who lived and printed through the shelling:

"That's Europe [or fill in the blank], a sign of weakness: endless self-affirmation, the end of the world. Shells killing kids. Imaginations turned 180 degrees, gone wild, emptied of memory. This is probably sheer esoterica: I think about how their blocked consciousness is not a reaction to the images of war, but nature preparing them for long years of battle. What kind of curriculum will be put in place for kids ripped apart by shrapnel as sharp as razors? Imagine a teacher assigning 'Snail House' or 'The Enchanted Saddle.' It's easier to think of war as their only school. And there are plenty of shells, they're so devastating that only the Schwartzeneggers have a chance to survive--at least acording to post-modern theorists--left to themselves, wandering naked through the global desert and the infosphere, new nomads freed from feudal prejudice, not as members of a nation but as carriers of information they'll exchange between themselves together in the planetary community. Right now it's true that shells are falling on Bosnia, Sarajevo, but it's unlikely that's where it will end."

"the war has shown you can't even rely on someone else's memory"

listening plus what

**

there's also the first full-length work of verse from Abdellatif Laabi in English, from Leafe Press 2009, Fragments of a Forgotten Genesis, trans. Gordon Hadfield and Nancy Hadfield:

http://www.leafepress.com/catalog/laabi/forgottengenesis.html

And a play online, The Jackal's Baptism, Mayday 2009, trans. Gordon Hadfield:

http://www.maydaymagazine.com/issue1translaabi.php

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228. **Jared Schickling**
Re: Ground Zero tolerance/intolerance: Tahar Djouat &Abdellatif Laabi-- > Demolitions, dispossession, displacement (2)
Sat 21 Aug 2010

And Rue du Retour, in English, a novella spanning 8 years on the day he drives home or thereabouts. Can't remember.

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229. **Jared Schickling**
Re: Poems for the Millennium Ground Zero
Sat 21 Aug 2010

---

and just to round things out

"Tolerance finally ends up in a musuem. Along with justice, dignity, & all of those other big abstractions people used to believe in."

Wordsworth mentions "blind fondness"

and in an abstract just now: "...the paper concludes by suggesting neither [ST] Coleridge nor any modern legal scholar who invokes romantic reading strategies can achieve the vaunted interpretive objectivity legal authority seems to require."

and Sade in the anthology

and Greek having justice as evil

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230. **Catherine Daly**
Support Woodland Pattern
Sat 21 Aug 2010

There is still room to sign up and share your musical talents in support of our Alternating Currents Live concert series! 8 Straight hours of music, fun and dance!

Don't be shy. Call today and sign up, [redacted].

Here are the details: We ask that each Music Marathon participant perform 10 minutes of music - jazz, folk, hip hop, rock, instrumental, experimental, etc. or any combination, and raise AT LEAST $25 in pledges. Individual pledges can be for any amount—ask family, friends, neighbors, your mechanic, and anyone else you encounter regularly to support your music and support Woodland Pattern with a pledge.

See who has already signed up here:
http://www.woodlandpattern.org/music_marathon_2010.shtml

Hope to see you there!

Melissa Czarnik
Marketing Director
[redacted]
www.woodlandpattern.org

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231. Alan Sondheim
Double (musical) Seance for Stephen Dydo and Adam Tobin
Sat 21 Aug 2010

Double (musical) Seance for Stephen Dydo and Adam Tobin

Rhythm from the Casio SK-1 with lead viola

Best yet because of accompaniment; in 4, it's a continuous chord and in 3 it's a series held in the SK-1's limited memory - starting and stopping create the stanzaic structure of the piece.

Ah if I could only make money from my God-Given talent, what I would do, after paying off my debts, to better this beautiful world!

http://espdisk.com/alansondheim/viola4.mp3
http://espdisk.com/alansondheim/viola5.mp3

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232. E. J. McAdams
Tuesday in NYC: Julie Patton LIVE!!!
Sat 21 Aug 2010

Social Environmental Aesthetics (SEA) Poetry Series #5:
JULIE EZELLE PATTON

Tuesday, August 24th

7-9pm

(in conjunction with the SEA Exhibit entitled CONSUME)

$5 suggested donation. Cash Bar.

EXIT ART, 475 10th Avenue (between 36th and 37th Streets), NYC

Julie Ezelle Patton will be reading, followed by a reading/panel with local food activists, including *James Subudhi*, Environmental Policy and Advocacy Coordinator, WE ACT for Environmental Justice, Inc. (WE ACT) and others to be

announced. There will be time for the audience to ask questions and get involved in the discussion. Please plan to hang out in the bar following the formal presentation.

Julie Ezelle Patton is the author of Using Blue To Get Black, Notes for Some (Nominally) Awake, and A Garden Per Verse (or What Else do You Expect from Dirt?). Julie's work has appeared in ((eco (lang)(uage(reader)), Critiphoria, and nocturnes. "Room for Opal," a sound/text installation that Julie created as a Green Horizons Fellow at Bates College, is lovingly explored in Jonathan Skinner's "Listening with Patton" (ON: Contemporary Practice, 2008). Julie's performance work, featured at the Stone, Jazz Standard, and noted international venues, emphasizes improvisation, collaboration, and other worldy chora-graphs. She has shape-shifted into a cat-witch for Sop Doll: A Jack Tale Noh (written by Lee Ann Brown and Tony Torn), Desdemona in Othello Syndrome (Uri Caine's 2009 Grammy nominated CD), a ring-tone (Ravi Coltrane's At Night), and "Onyx Blackly's" voice of doom for Barnaby McAll's Triplum. Her publik dissertation, "Chateau in z' Ghetto," is an ArkiTextual dwelling space foregrounding creative utilitarian projects, ill-literacy, ritual maintenance work, neighborhood love-economies, and the familial philosophy of "Making Do" in the urban desert of Cleveland, Ohio. The writing of this "home-ek" project is exhibited, litter-ally and artifactually, in its own Salon des Refusés. Spin-offs of this season-based (unreel) reality show reflect Julie's practice as a native plant and green space advocate ("Let It Bee Gardens," "Rockefeller Park Project," "Poet Tree Mitigation Works"), market gardener ("Sun Raw") and eco/arts educator ("Old School"). Julie is a recipient of an Acadia Arts Foundation Grant (2008), and a New York Foundation for the Arts Poetry Fellowship (2007). Julie has taught at the Cooper Union for the Advancement of Science & Art, Naropa, Teachers & Writers Collaborative and Schule fur Dichtung (Vienna, Austria). She lives in the "East Pillage" of New York City.

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233. Jim Andrews
Re: American Book Award for Poems for the Millennium
Sat 21 Aug 2010

> *Jim, the answer depend to which aspect of the Romantic movement you are looking at. German Romanticism and accompanying philosophies and poetries (and also Blake in the English side) have as much to do with the Modern World as anything else. The difference is that that aspect has resulted in a*
> *more jaundiced view of progress than your view of the unadulterated glories*
> *of modernism.*

Don't assume you have any idea about my views, please, Murat.

> *Look at Hegel and Benjamin, or Hegel and Marx, or Nietzsche and Wagner and Nazism. One can not have one without the other. The 20th Century has also one of the most atrocious, blood thirsty periods in human history, its great scientific and intellectual achievements (and I will not deny those achievements are real) making these blood thirty impulses more efficient.*

Yes, it was especially horrific precisely because of the scale and conviction with which many of its massacres were executed, and this was only possible with greater butchery through technology.

But this also distinguishes the Modern era from the era of Romanticism, Murat, highlights yet another of the dramatic differences between them.

The point of the discussion, recall, is that, contrary to the nominating statement, Modernism differs quite strongly from Romanticism.

Not to say that the Romantic or its effects and influence was not present in Modernity or has departed even now.

The nominating statement says "Modernism rejected Romanticism in the way that one political leader rejects another--not because it is any different but because it wishes to win the same audience. This book demonstrates that the only thing that happened in Modernism was that a door opened onto still another aspect of the immense cultural experiment that Romanticism was..." It says they hardly differ and that Modernism merely extends what is already announced in Romanticism. Both of those statements are obviously false. And I'm not quite sure 'where they're going' with that.

ja
http://vispo.com

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234. Petra Kuppers

Call for Applications: Movement, Somatics and Writing: A Practice-Based Symposium, University of Michigan

Sat 21 Aug 2010

Call for Fellowship Applications: Movement, Somatics and Writing: A Practice-Based Research Symposium February 18th/19th, Duderstadt Video Performance Studio, University of Michigan, Ann Arbor

Conference Team: Amy Sara Carroll, Assistant Professor of English and American Culture (Latina/o Studies), UM Thom Donovan, poet and essayist, co-editor of ON: Contemporary Practice and the weblog Wild Horses Of Fire Kate

Elswit, Andrew W. Mellon Fellow (Drama/Dance), Stanford University Bhanu Kapil, Assistant Professor, Jack Kerouac School of Disembodied Poetics, Naropa University (Cross-Genre Narrative and Poetics) Jina Kim, PhD student, English/Women?s Studies, UM (Visual Culture) Petra Kuppers, Associate Professor of English, UM (Performance Studies) Eleni Stecopoulos, poet, writer, educator, curator of the Poetics of Healing project at the Poetry Center, San Francisco State University

In our forth arts-based inquiry symposium (after Anarcha: African American culture/Disability Culture/Medical Ethics; Touching Time: Bodies/Writing/Histories; Eco-Performance) we want to build on the inter- or transdisciplinary methods explored so far, and invite scholars and artists to engage in experimental writing and art practice at the sites/cites of the moving, living body and the moving, living text.

We invite up to ten fellows (graduate students, faculty, independent artists and writers) to come together for two days, to workshop, to use performances and presentations as provocations, and to plumb methods of merging art practice and critical writing . The specific topics we will address are yet to be determined by applicants? interests. But, to date, this symposium?s foci include or relate to innovative methodologies, writing-as-practice, somatics/embodiment, breath poetics, prosodic magic, language limit zones, conceptual ?isms, skin and membranes, mixed media and metaphors, the ethics of touch and movement, enjambed spacetime, transitions and becoming _____ . We will be in praxis together: this is not a conference to share the results of previous research or practice. Thus, we are not looking for papers, performances, portfolios, or readings; we plan to experiment. Come and share the excitement of your creative and critical research, present a workshop based on your passions, and find out what could happen?

Each invitee will have transport and accommodation costs reimbursed up to $200 dollars. The conference hotel offers rooms for about sixty dollars a night, and we will assist people who want to be hosted by graduate students.

Application Process: please send a short CV, a sample of your writing (creative, experimental, performative or critical), and a brief statement about why you would like to participate, to [redacted]. You can also send URLs or a DVD or CD with performance or visual arts material. Query first about snail mail address by emailing the symposium director: Petra Kuppers, [redacted].

Deadline: October 1, 2010 Notification: October 20, 2010

--
Petra Kuppers
Associate Professor
English, Theatre and Dance, Women's Studies

University of Michigan
435 S. State Street
3187 Angell Hall
Ann Arbor
MI 48109-1003
mobile: [redacted]
email: [redacted]
Artistic Director of The Olimpias
homepage: www.olimpias.org

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235. Jennifer Karmin

Aaaaaaaaaaalice in Albany / Brooklyn / Philly

Sat 21 Aug 2010

---

hi poetics friends.....hope to see some of you this week in albany or brooklyn or philly. details below.

my text-sound epic aaaaaaaaaaalice is now available on spd. flim forum press still has a few review copies left so be in touch. big thanks to all who have already shown their support. it means a lot.

onwards,
jen karmin

Flim Forum Press presents
Aaaaaaaaaaalice by Jennifer Karmin

travelogue in 11 cantos
scored for polyvocal improvisation

to buy online:
http://www.aaaaaaaaaaalice.blogspot.com

or thru SPD:
htpp://www.spdbooks.org

to query:
[redacted]

THURSDAY, AUGUST 26th
Yes! Reading Series
http://yesreading.wordpress.com/
@ the Albany Social Justice Center
33 Central Ave -- Albany, NY
7:30pm
Sarah Giragosian

Jennifer Karmin
Maryrose Larkin

FRIDAY, AUGUST 27th
Stain of Poetry
http://stainofpoetry.wordpress.com/
@ Goodbye Blue Monday
1087 Broadway -- Brooklyn, NY
7pm
Julie Doxsee
Curtis Jensen
Jennifer Karmin
Eric Lindley
Ben Mirov
Peter Spagnulo

SATURDAY, AUGUST 28th
Whenever We Feel Like It
http://wheneverwefeellikeit.blogspot.com/
@ Jose Pistolas
263 S 15th St -- Philly, PA
4pm
Jennifer Karmin
Pattie McCarthy
Carlos Soto Roman

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236. **Stephen Ellis**
Re: poetry and pedagogy
Sat 21 Aug 2010

Why not just write a new poetic pedagogy yourself? Forget buying or borrowing one. What's the point of that? You're going to have to learn to be sterling on your own some day, so what not just start now?

Ciao.

> *Date: Fri, 20 Aug 2010 21:00:26 -0400*
> *From:* [redacted]
> *Subject: poetry and pedagogy*
> *To:* [redacted]
>
> *Hi Everyone*
>
> *Does anyone know how I can cheaply obtain a copy of Retallack and Spahr's Poetry and Pedagogy: The Challenge of the Contemporary, a book published a*

> *few years ago? the book is ridiculously expensive to buy new and my two main sources of books, the Brooklyn Public and CUNY libraries do not own this book. I am embarrassingly, shamefully poor and disastrously in need of a new pedagogy and poetics. I am hoping that this book will renew my energies, teaching experiences and my bank account, after I am hired for excitingly new poetry teaching gigs inspired by this book.*
>
> *I tremendously love adverbs. Do you?*
>
> *Please backchannel if you know how I can get this book on the cheap. Free, even.*
>
> *Your pal,*
> *Douglas Manson*

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237. **Murat Nemet-Nejat**

Re: American Book Award for Poems for the Millennium

Sat 21 Aug 2010

> *"Jim, the answer depend to which aspect of the Romantic movement you are looking at. German Romanticism and accompanying philosophies and poetries (and also Blake in the English side) have as much to do with the Modern World as anything else. The difference is that that aspect has resulted in a*
> *more jaundiced view of progress than your view of the unadulterated glories of modernism.*

Don't assume you have any idea about my views, please, Murat."

Jim, you do have a gung-ho attitude towards progress and glories of modernism. Here is how you express it: "But the nominating statement does not acknowlege the deep originality of the Modern era--an originality borne from unprecedented global turmoil, the rise of the middle class in both Europe and North America, unprecedented scientific and technological advance, and deep conviction in the power and value of language, art, and science despite the tragic conditions that prevailed through much of Modernism."

The rise of middle class and technological advances had already started in the 19th century. De Toqueville's work on America is all about that. What does "deep conviction in the power and value of language, art and science" mean? Do you mean before the Modern Age these things were not valued? What about the Biblical "at the beginning was the word"? Is there a stronger statement about the value of language? As for the "value of art" - have you thought about

Benjamin's essay about the work of art in an age of mechanical reproduction? Once again, I am not denying the profound significance of the intellectual achievements and social transformations of the 20th century; but to think that these occurred out of nothing, that time starts at 1901 is, pardon my expression, a bit ridiculous.

Look at Hegel and Benjamin, or Hegel and Marx, or Nietzsche
> and Wagner and Nazism. One can not have one without the other. The 20th
> Century has also one of the most atrocious, blood thirsty periods in human
> history, its great scientific and intellectual achievements (and I will not
> deny those achievements are real) making these blood thirty impulses more
> efficient.
>

"Yes, it was especially horrific precisely because of the scale and conviction with which many of its massacres were executed, and this was only possible with greater butchery through technology."

But, Jim, that is what you say: "unprecedented scientific and technological advance, and deep conviction in the power and value of language, art, and science *despite* the tragic conditions that prevailed through much of Modernism."

The word "despite" do not suggest a cause and effect relationship. In fact, many of the glories of modern thought were often also the enablers of these conditions. Your initial statement tries to separate them.

With the rest of your statement I do not have much disagreement. Of course, the Modern Era created new intellectual conditions, often attacking Romantic thinkers, poets and artists themselves. But these attacks are often exaggerated, disingenuous or one sided. For instance, I am reading at the present moment Brian Kim Stefans's The Fashionable Noise. In one of his essays in the book he uses a Tennison "translation" I believe of an old Scottish ballad as a source text. Many 19th century writers and thinkers have constituted the backbone of Modern thought. This to seems self evident. Didn't Cantor do most of his work in the 19th century?

Ciao,

Murat

On Sat, Aug 21, 2010 at 2:50 PM, Jim Andrews <[redacted]> wrote:

> *Jim, the answer depend to which aspect of the Romantic movement you are looking at. German Romanticism and accompanying philosophies and poetries (and also Blake in the English side) have as much to do with the Modern World as anything else. The difference is that that aspect has resulted in a*

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ja
http://vispo.com

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238. Dr. Dina Ripsman Eylon

Deadline Extended: Women in Judaism Writing Competition

Sun 22 Aug 2010

Women in Judaism's First Annual Writing Competition
www.womeninjudaism.org

Women in Judaism: A Multidisciplinary is now accepting submissions for its 2010 annual writing competition. The e-journal is looking for unpublished submissions of short fiction, poetry, and essays on Jewish themes that touch the lives and experiences of Jewish women.

PRIZES:

Short Fiction
First Place: $250
Second Place: $100
Third Place: $50

Poetry
First Place: $250
Second Place: $100
Third Place: $50

Essays
First Place: $250
Second Place: $100
Third Place: $50

Winning entries will be published in the two yearly issues of the journal.

GENERAL GUIDELINES: We accept only electronic submissions. Send submissions to the journal's editor-in-chief, Dr. Dina Ripsman Eylon: [redacted] Submit one short story/poem/essay per entry fee. Multiple submissions are allowed. All styles and forms are accepted. No simultaneous submissions are allowed. Submissions should arrive by email before the set deadline.

EXTENDED DEADLINE:
October 1, 2010.

FORMAT:
All entries should be in Word or RTF with author's full name, address, phone number, and email address, appearing on the first page of each entry.

ENTRY FEE:
$10 (US/CAD) fee for each short story or essay. $5 (US/CAD) for each poem. Form of payment: Use PayPal on the journal's website (see the Donate button at the bottom of each webpage), or mail a money order payable to Women in

Judaism at the following address:
Women in Judaism: A Multidisciplinary Journal
1136-3 Centre St., Ste. 246
Thornhill, ON L4J 3M8 Canada

Contact: Dr. Dina Ripsman Eylon
Email: [redacted]

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239. Dan Wilcox

3 Guys from Albany to Perform at Oklahoma LaborFest, to Visit Albany, OK

Sun 22 Aug 2010

"3 Guys from Albany" to Perform at Oklahoma LaborFest, to Visit Albany, OK

"3 Guys from Albany," a poetry performance group, have been invited to be featured poets at the Oklahoma LaborFest, held August 26-28 in Oklahoma City, OK. "3 Guys from Albany" will perform on August 26 at Coffey's Café in the Plaza District (http://www.coffyscafe.org/#) and will read as part of "Oklahoma Speaks" on August 28 at the Lyric Theatre Auditorium (http://www.oklahomarevelator.com/laborfest). On August 27, "3 Guys from Albany" will perform at the Albany/Wade Senior Center in Albany, OK. A complete itinerary is included below.

"3 Guys from Albany" (Tom Nattell, Charlie Rossiter and Dan Wilcox) have a mission to read their poetry in each of the Albanys in the U.S. They are friends who share the idea that poetry should be a part of society rather than apart from it -- relevant, communicative and, above all, honest. Their poems address social issues such as the homeless, peace and war, and the environment, as well as joyful celebrations of art, love and life. They have toured the United States since 1993 and so far they have read in 12 of the 18 Albanys in the USA. They have released a 60-minute cassette tape and CD of their poetry performance, available at their readings or by mail. Although Tom Nattell died of cancer in January 2005, Charlie & Dan are continuing the project, along with the ever-present nudging from the spirit of Tom.

Charlie Rossiter is a recipient of an NEA fellowship for his poetry and is the host of www.poetrypoetry.com.

Dan Wilcox hosts the Third Thursday open mic at the Social Justice Center in Albany, NY & has the world's largest collection of photos of unknown poets. You can find him at dwlcx.blogspot.com

Tom Nattell was an international mail artist, environmentalist, poet and peace activist who wrote the "Simple Life" column for Metroland, Albany's entertainment weekly.

For more information about "3 Guys from Albany" e-mail: [redacted], or visit the website, www.3guysfromalbany.com.

3 Guys from Albany August 2010 Tour

August 26, Oklahoma LaborFest Poetry Reading, 7PM, Coffey's Café, 1739 N.W. 16th St, Oklahoma City, OK

August 27, Albany/Wade Senior Center, 12:30PM, Albany, OK

August 28, "Oklahoma Speaks," 7PM, Lyric Theatre Auditorium, 1801 NW 16th St., Oklahoma City, OK

August 29, Full Circle Bookstore, 2PM, 50 Penn Place Mall, Oklahoma City, OK

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240. Michael Heller

This Art Burning, Performances September 11th (7:30 PM) and September 12th (4:30 PM)

Sun 22 Aug 2010

PRESS RELEASE

THIS ART BURNING –A STAGED PERFORMANCE FEATURING NEW EXPLORATIONS IN SETTING POETRY THROUGH VIDEO, SPOKEN WORD, MUSICAL ACCOMPANIMENT, OPERA AND SONG AT THE PHILLY FRINGE.

THIS ART BURNING, a multimedia musical and literary event by the composer Ellen Fishman-Johnson and the poet Michael Heller will be presented on Saturday, September 11 at 7:30 PM and Sunday, September 12 at 4 PM at the Performance Garage at 1515 Brandywine Street, Philadelphia, 19130. Admission $10.00. For tickets, contact the Festival Box Office at (215) [redacted] or visit www.livearts-fringe.org.

This Art Burning brings to the Philly Fringe Festival the collaborations of composer Ellen Fishman-Johnson and poet Michael Heller. Their unique multimedia works integrate Fishman-Johnson's music and video with Heller's modernist texts on autobiography,

art, history, religion and culture, several of
which were created especially for this performance.

Fishman-Johnson and Heller have been working
together since they met at the Yaddo
artist colony in 1990. Their first collaboration,
Heteroglossia, for taped music and text (1991),
earned them an invitation to the 1991 Montreal
International Computer Music Conference.
Their next work, Freedom, after all? premiered at
the Peabody Conservatory in Baltimore
in 1992. Their Internet film, After Montale,
produced in 2002 and based on a poem by Heller,
creates a musical score paced to the visual unfolding of the text.

Their most extensive undertaking to date,
Benjamin, is a multimedia opera based on
the life and tragic suicide of Walter Benjamin,
the 20th century German-Jewish literary
critic and philosopher. It was presented at the
Philadelphia Fringe Festival in 2000. The
Philadelphia Inquirer praised the work for the
“palpable commitment from its creators,”
its “ideal musical language” and a score “that is
perfectly communicative.” Portions of
the opera are in this program.

This Art Burning, a work based on Heller’s poem
“Autobiographia,” is a highly-charged
multimedia exploration through music and words of
the Jewish cultural and musical heritage
the two artists share.

A highlight of this performance is the premier of
a new piece for violin and video,
Out of Pure Sound, featuring four of Heller’s
poems, and performed by violinist Leah Kim.

Other artists involved in the program are
percussionist Harvey Price and pianist,
Sheri Melcher who will accompany singers Shannon Coulter, Amanda Matyas,
Brian Vandenberge and Robert Brandt. Christopher G. McGinley will direct a
small choir. Lighting is by Catherine Lee and sound design by Simon Rogers.

This project is partially supported by a grant
from the Philadelphia Chapter of the American Composers Forum.

ELLEN FISHMAN-JOHNSON writes for traditional ensembles as well as those incorporating electro-acoustic sound and video. She often works with choreographers, dancers, artists and poets. She recently collaborated for a third time with choreographer and former Martha Graham dancer, Jeanne Ruddy, on a piece titled Lark (2009). Merilyn Jackson writing in The Philadelphia Inquirer cited Fishman-Johnson's "sprightly, complex 21st-century score whose swirling arpeggios harmonized well with the choreography." Her choral piece, Women Who Came Before Us, based on a poem by Naomi Shihab Nye, was described by David Patrick Stearns, music critic for The Philadelphia Inquirer, as "compelling." Fishman-Johnson is currently the Director of New Media at Springside School in Philadelphia.

MICHAEL HELLER has published over twenty books of poetry, essays and memoir, most recently Eschaton (2009) and Beckmann Variations & other poems (2010). Mr. Heller has won numerous awards for his work, which The New York Times described as "intent on inquiry, filled with illumination." His poems and essays have appeared in such publications as The Paris Review, The Nation, The Atlantic Review and The New York Times. He has taught at New York University and at colleges and universities in the United States and Europe. He lives in Manhattan.

[]

CONTACT INFO
Ellen Fishman-Johnson [redacted], [redacted]
Also see www.efjcomoser.com.

Website: www.michaelhellerpoetry.com. Recent publications: Beckmann Variations & other poems (Shearsman, 2010), Eschaton (new poems) (Talisman House Publishers, 2009), Two Novellas: Marble Snows & The Study (ahadada press, 2009) are all available from their publishers, at good

bookstores and from SPD and amazon.com. Speaking The Estranged: Essays on the Work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005) and Exigent Futures: New and Selected Poems (Salt, 2003) are available from www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

Website: www.michaelhellerpoetry.com. Recent publications: Beckmann Variations & other poems (Shearsman, 2010), Eschaton (new poems) (Talisman House Publishers, 2009), Two Novellas: Marble Snows & The Study (ahadada press, 2009) are all available from their publishers, at good bookstores and from SPD and amazon.com. Speaking The Estranged: Essays on the Work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005) and Exigent Futures: New and Selected Poems (Salt, 2003) are available from www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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241. Michael Heller
Correction and apologies
Sun 22 Aug 2010

Correction: admission to This Art Burning is $15.00. My apologies.

Website: www.michaelhellerpoetry.com. Recent publications: Beckmann Variations & other poems (Shearsman, 2010), Eschaton (new poems) (Talisman House Publishers, 2009), Two Novellas: Marble Snows & The Study (ahadada press, 2009) are all available from their publishers, at good bookstores and

from SPD and amazon.com. Speaking The Estranged: Essays on the Work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005) and Exigent Futures: New and Selected Poems (Salt, 2003) are available from www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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242. Douglas Manson

Re: poetry and pedagogy

Sun 22 Aug 2010

Okay. You're right. First I stopped driving cars and grew new feet, then I learned endocrine phonology and syncopated heartbeat prosody, then I drew a circle around myself and promised not to leave until a bird landed on my outstretched arm and sang 14 iambs.

Afterward I enrolled in the curriculum of the soul and paid all my back parataxes.

Next stop, Coney Island with a six pack and a relapsed phenomenologist.

Pick up thy lyres and toot, o craftspeople.

Or go to:
http://dougfinmanson.blogspot.com/2010/07/courses-workshops-and-seminars-offered.html

and sign up. Classes begin next week. Please pay in potatoes and tomatoes.

D

On Sat, Aug 21, 2010 at 9:41 PM, Stephen Ellis <[redacted]>wrote:

> *Why not just write a new poetic pedagogy yourself? Forget buying or borrowing one. What's the point of that? You're going to have to learn to be sterling on your own some day, so what not just start now?*
>
> *Ciao.*
>
> *Date: Fri, 20 Aug 2010 21:00:26 -0400*
> *From:* [redacted]
> *Subject: poetry and pedagogy*
> *To:* [redacted]

> *Hi Everyone*
>
> *Does anyone know how I can cheaply obtain a copy of Retallack and Spahr's Poetry and Pedagogy: The Challenge of the Contemporary, a book published a*
> *few years ago? the book is ridiculously expensive to buy new and my two main sources of books, the Brooklyn Public and CUNY libraries do not own this book. I am embarrassingly, shamefully poor and disastrously in need of*
> *a new pedagogy and poetics. I am hoping that this book will renew my energies, teaching experiences and my bank account, after I am hired for excitingly new poetry teaching gigs inspired by this book.*
>
> *I tremendously love adverbs. Do you?*
>
> *Please backchannel if you know how I can get this book on the cheap.*
> *Free,*
> *even.*
>
> *Your pal,*
> *Douglas Manson*

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243. Rob McLennan

new(ish) on rob's clever blog

Mon 23 Aug 2010

-- 12 or 20 questions: with Elizabeth Robinson
-- Walking Brun's Wick: bpNichol's The Martyrology Book 5
-- Joanne Irene Page McLennan: June 30, 1940-August 19, 2010
-- my mother (joanne irene page mclennan): a medical update;
-- call for submisions (forward); dusty owl chapbook
-- 12 or 20 questions: with Alisha Piercy
-- fiction: from "boy and girl and man and woman," a novel-in-progress
-- friday the thirteenth, toronto;
-- Al Rempel, understories
-- rob mclennan's Ottawa poetry workshops: September-December
-- The Peter F. Yacht Club: a miscellany,
-- Lissa Wolsak's Squeezed Light: Collected Poems 1994-2005
-- 12 or 20 questions: with Hank Lazer
-- Creaturely and Other Essays, by Devin Johnston
-- Open Letter 14.3: Kootenay School of Writing

-- 12 or 20 (small press) questions: Meredith Quarter...
-- another weekend in old glengarry;
-- Bloomsday, High Park;
-- 12 or 20 questions: with Alexander Jorgensen
-- Peter Norman's At the Gates of the Theme Park
-- 12 or 20 questions: with Gabriella Goliger
-- 2 new above/ground press chapbooks: Marilyn Irwin + rob mclennan

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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244. Christophe Casamassima
Dialogue's End: Inter[re]view with Emily Carr & David Wolach
Mon 23 Aug 2010

---

http://thedialoguesend.blogspot.com/

This is the second installment of inter[re]views between authors at Furniture Press Books and Black Radish Books. In this turn, Emily Carr and David Wolach enter something that looks like the pages of Jaques Derrida's Cinders.

Emily Carr reviews David Wolach's Occultations, while David reviews Emily's Directions for Flying.

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245. Jen Tynes
chapbooks from Denrow and Sikkema!
Mon 23 Aug 2010

---

horse less chapbooks from Jennifer Denrow and Mike Sikkema are here!
Order them now!
Right now!
$6 each or both for $10!
Free shipping!

Man o man!
http://www.horselesspress.com/chapbooks.html

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246. Nate Pritts
H_NGM_N chapbooks from Liening & Donne
Mon 23 Aug 2010

H_NGM_N BKS has two new portable document format chapbooks out -->

Brad Liening. OBLIVION, MORE.

Matthew Donne. WONDROUS MACHINERY.

Check them out here ::

http://www.h-ngm-n.com/h_ngm_n-books/

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

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247. Susan Wheeler
David Larsen
Tue 24 Aug 2010

David, if you're out there -- or if anyone might give me current contact information -- please backchannel. Thanks! Susan

Susan Wheeler

Creative Writing Program
Princeton University
6th Floor
New South Building
Princeton, NJ 08544

[redacted] office
[redacted]

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248. derek beaulieu

new from No: "Crowns Creek" by Steve McCaffery & Steven Ross Smith

Tue 24 Aug 2010

No press is proud to announce the publication of

CROWNS CREEK
by Steve McCaffery & Steven Ross Smith

CROWNS CREEK was originally published in an edition of 100 copies in 1978 by anonbeyondpress and has been reprinted.

published in an edition of 100 copies of 8 leaves in a numbered folder (of which 50 are for sale). $5 each (including shipping)

for more information, or to order copies, email
[redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://derekbeaulieu.wordpress.com/

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249. amy king

THIS FRIDAY: Julie Doxsee, Curtis Jensen, Jennifer Karmin, Eric Lindley, Ben Mirov and Peter Spagnuolo!

Tue 24 Aug 2010

August 27, Friday ~ Julie Doxsee, Curtis

Stain of Poetry presents:

August 27, Friday ~ Julie Doxsee, Curtis Jensen, Jennifer Karmin, Eric Lindley, Ben Mirov and Peter Spagnuolo!

7 PM @ Goodbye Blue Monday â€“ Bushwick, Brooklyn

with

Julie Doxsee holds a PhD from the University of Denver and is the author of Objects for a Fog Death (Black Ocean 2010) and Undersleep (Octopus Books 2008). She teaches creative writing, literature, and academic writing at Koc University in Istanbul, Turkey, where she lives on the European side of the Bosphorus. ~

Curtis Jensen works and studies in Brooklyn, but heâ€™d rather be somewhere else. He maintains a blog at theendofwaste.blogspot.com ~

Jennifer Karminâ€™s text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. At home in Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. ~

Eric Lindley is a bi-coastal artist/researcher/teacher, living with a foot in New York and a foot in Los Angeles. His work, ranging from critical/creative cross-genre writing, to biofeedback installation, to fluxus-style event scores, puppet-musicals, digital photography, experimentally-based research in cognitive linguistics, and electro-folk music, has appeared in/at: Eoagh, Antennae, Joyland, The Santa Monica Museum of Art, the CUNY graduate galleries, Telic Gallery, the Veleslavasay Panorama, Machine Project, REDCAT, the Knitting Factory, the Juliard School of Music, Pianos, the Smell, The Royal College of Music (UK), STEIM (Netherlands), and many other places that his body has occupied at one point or another. He has recently finished a book-length set of narrative, semi-fictional prose-poems, as well as two full-length albums of electronic folk musicâ€”the second as â€œCareful,â€ to be released March, 2010. Please consider submitting to his lovingly co-edited, online-and-soon-to-be-print literary journal, [out of nothing]. ~

Ben Mirov is the author of I IS TO VORTICISM (New Michigan Press, 2010) and GHOST MACHINE (Cakerain, 2010). He is poetry editor of LIT Magazine and general editor of pax americana. He lives in Brooklyn. ~

Peter Spagnuolo is the author of the letterpress chapbooks A Squatterâ€™s Midden and Ten by Fourteen, as well as Egg and Dart (2010). He lives in Greenpoint, Brooklyn, where his vices have wrestled his virtues to a draw.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]
J M Z trains to Myrtle Ave
or J train to Kosciusko St
~

Hosted by Steven Karl, Erika Moya, and Christie Ann Reynolds
www.stainofpoetry.com

****

Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

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250. Michael
AGAINST BIG OIL
Tue 24 Aug 2010

Against Big Oil benefit performance for the Louisiana Bucket Brigade at Rancho Parnassus, 132 Sixth Street (between Natomas and Minna St.) in San Francisco on the 27th of August, 8-11pm.

Musicians, poets and artists: Michael Rothenberg and Terri Carrion of the poetry/music ensemble Rockpile; Jack Hirschman and Agneta Falk Hirschman; Dana Alberts of the band Minus One; performance poetic eruptions of David Magdalene and Judy Irwin (on synthesizer); the eco-eroticism of La Tigresa and the Tongues of Flame; Marc Kockinos, Chrissy Moore, Arthur Sheridan, Josh Boylan, Dee Allen, Geoffrey Todd Lake, Daniel Michael McKenzie, Bethany Rose and Pablo Rosales.

$5 donation no one turned away.

For more info call Carl Macki at [redacted]. Thanks.

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251. Sharon Mesmer/David Borchart
Re: Comments in Chinese
Tue 24 Aug 2010

I ran my Chinese blog comments thru Babelfish, made poems, and the poems were pub'd in the recent Satellite Telephone:

http://nolongdistance.endingthealphabet.org/

If you want to see them let me know and I can b/c them to you.

-- Sharon Mesmer

On Aug 18, 2010, at 4:53 PM, marc vincenz wrote:

> *Plenty of Chinese SPAM novels out there. No seriously - I lived in Shanghai for over ten years. Some of the best fiction in China is web-based.*
> *In so far as censorship is concerned, I doubt that anything of serious merit could manage to navigate out of the Chinese government's spiderweb.*
> *That is, of course, unless you go through Hong Kong. Look at Google for Sun Tzu's sake. FYI, Wolf Totem was available online long before it got on to the bestsellers' list.*
>
> *On 16 August 2010 17:52, Ann Bogle <[redacted]> wrote:*
>
> *I've been told that comments in Chinese to weblogs are "spam." I have deleted a few of those comments. Then I realized that they may not be spam but*
> *may be legitimate comments. I have begun to translate 14 of them using Babelfish. They seem to be wisdom sayings, such as this one: "The success may*
> *attract the friend, frustrates may test the friend." I'd like information*
> *--*
> *if anyone has experience -- about issues in Chinese blogging, including censorship.*

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252. CA Conrad
RICHARD BRAUTIGAN Urchin Reading
Tue 24 Aug 2010

RICHARD BRAUTIGAN Urchin Reading

on 9/9/10
all details here: http://UrchinPoetry.blogspot.com
SEE YOU THERE!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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253. Stephen Vincent
Re: RICHARD BRAUTIGAN Urchin Reading
Tue 24 Aug 2010

Urchin? Yes. Brautigan's origins as a kid were those of a Depression era dirt scraping for whatever he could find & value genuine urchin. But he also grew to be 6' 4" - not exactly an urchin look! But, in my memory, he always lookt physically stark, frail - a scarecrow with the poetry of a sweetheart. I suspect he would love the idea of Conrad & Co. putting his poems up in the air for free. In San Francisco circa 1967, he liked to give broadsides of his poems away gratis on the street.

Stephen V
http://stephenvincent.net/blog/
Among much else, currently featuring a Paris sidewalk 'dare to fashion' photo of Kenny Goldsmith, Cole Swensen, Abgygail Lang, and a mysterioso.

--- On Tue, 8/24/10, CA Conrad <[redacted]> wrote:

From: CA Conrad <[redacted]>
Subject: RICHARD BRAUTIGAN Urchin Reading
To: [redacted]
Date: Tuesday, August 24, 2010, 11:34 AM

RICHARD BRAUTIGAN Urchin Reading

on 9/9/10
all details here: http://UrchinPoetry.blogspot.com
SEE YOU THERE!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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254. cris cheek
Re: AGAINST BIG OIL
Tue 24 Aug 2010

---

is there a move in favor of "little oil" and if so what is that??

On Aug 24, 2010, at 1:24 PM, Michael wrote:

> *Against Big Oil benefit performance for the Louisiana Bucket*
> *Brigade at Rancho Parnassus, 132 Sixth Street (between Natomas and*

> *Minna St.) in San Francisco on the 27th of August, 8-11pm.*
>
> *Musicians, poets and artists: Michael Rothenberg and Terri Carrion of the poetry/music ensemble Rockpile; Jack Hirschman and Agneta Falk Hirschman; Dana Alberts of the band Minus One; performance poetic eruptions of David Magdalene and Judy Irwin (on synthesizer); the eco-eroticism of La Tigresa and the Tongues of Flame; Marc Kockinos, Chrissy Moore, Arthur Sheridan, Josh Boylan, Dee Allen, Geoffrey Todd Lake, Daniel Michael McKenzie, Bethany Rose and Pablo Rosales.*
>
> *$5 donation no one turned away.*
>
> *For more info call Carl Macki at [redacted]. Thanks.*
>
> *welcome.html*

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255. **Al Filreis**

PoemTalk #35: Bruce Andrews

Tue 24 Aug 2010

Today we are releasing the 35th episode of the PoemTalk series. This is a 25-minute audio podcast program, a discussion of Bruce Andrews's "Center" from Moebius. The PoemTalkers this time are Tan Lin, Sarah Dowling, and Chris Funkhouser.

http://www.poemtalk.org
http://www.poetryfoundation.org/journal/audioitem.html?id=2616

PoemTalk is a co-production of the Center for Programs in Contemporary Writing, the Kelly Writers House, and the Poetry Foundation.

Next time on PoemTalk, we are on the road, in Chicago, talking with three Chicagoans about Jennifer Scappettone's rewriting of H.D.

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania
http://www.writing.upenn.edu/~afilreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

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256. Jeffrey Side
Interview with Sheila E. Murphy at The Argotist Online
Tue 24 Aug 2010

Interview with Sheila E. Murphy at The Argotist Online:
http://www.argotistonline.co.uk/Murphy%20interview.htm

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257. steve dalachinsky
Re: AGAINST BIG OIL
Wed 25 Aug 2010

---

just saw a film about nazis and an unfished film about warsaw ghetto they made for propaganda purposes - talk about destroying the planet what's a bit of gas here or there

On Wed, 25 Aug 2010 12:39:12 -0700 Jim Andrews <[redacted]> writes:
> what an idea mr ford!!! amazing!!!
> the car and millions of them!!!
>
> thank you, yes, it's the way to go.
>
> it's great, just great, except it ends up destroying the planet.
>
> what? destroying the planet? how could it?
>
> the chemical burning process of the fuel pollutes the atmosphere and
> wars
> are fought for possession of oil resources and even though we come
> to
> realize that oil is destroying the planet, the massive global
> engines of
> industry depend on it and will not relinquish their dependence on
> it.
>
> i couldn't possibly know that.

>
> ja
> http://vispo.com
>
>
>

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258. Christophe Casamassima

Furniture Press Poetry Prize - Last Week to Enter

Wed 25 Aug 2010

Greetings, everyone,

The FPPP ends on August 31, 2010.

If you'd still like to enter, please see the following link:

http://furniturepressbooks.com/furniture-press-poetry-prize/

Furniture Press Poetry Prize
2nd Annual Furniture Press Poetry Prize

Deadline: August 31, 2010

Judge: M. Magnus, author of Verb Sap (Narrow House, 2008), and the forthcoming Heraclitean Pride (Furniture Press, 2010).

Winner of the 2009 Furniture Press Poetry Prize: Emily Carr’s Directions for Flying: Right Side Lower Arms Raise Arms Bend Knees Repeat on Left (36 Fits: A Young Wife’s Almanac).

The 2nd annual Furniture Press Poetry Prize will be awarded to the writer that best exemplifies the poetics and particularities of Furniture Press’ editors and judges.

One judge will be invited to determine a manuscript’s “pressability” and will work with anonymous, unidentified texts. Only the editor of Furniture Press will know the true identity of the applicants and their work. Each text will be assigned a number and distributed to the judge.

After the first round of readings, the judge will assign a winner. The winner of the Prize will receive a publishing contract in which the winning manuscript will be published as a trade paperback. S/he will also receive 20 copies of his/her book. All applicants will receive a copy of the winning title.

1. Send 1 unpublished manuscript per entry. It must be between 50 and 80 pages of poetry and/or its derivatives. Include a cover letter with your name, address, eMail and short bio. Do not put your name or the title of your submission on the pages of the manuscript.

2. Send a $10 fee per manuscript submitted. 100% of the cash goes to the pressing, publishing and promotion of the winning books. Editors and judges do not get kickbacks. Please send checks or money orders only, made out to Furniture Press.

2a. You can send a $10 fee by choosing “Pay Now” below. Remember to add your name and manuscript title to the “Special Instructions” box when ordering. If you do not add this information, we cannot verify that you paid the fee!

3. Send manuscripts to Furniture Press Poetry Prize c/o Towson Arts Collective, 406 York Road (lower level), Towson, MD 21204. The manuscripts may also be sent electronically to

[redacted].

Please use the following format in your subject line: FPPP submission, [author name], [title]. Also, please let us know when the $10 fee was sent so we may match it with the submission.

We strongly encourage you to send us work – it’s also a very good way to catch the attention of the editors who may want to publish your work in the future, despite whether or not you win the prize. Plus you get copies of the winning book (hopefully yours!) plus chapbooks and ephemera from our past catalogues.

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259. **amy king**
HOWL ! Festival 2010 POETRY Events
Wed 25 Aug 2010

HOWL ! Festival 2010 POETRY Events

Dear Friends:

You are

HOWL ! Festival 2010 POETRY Events

Dear Friends:

You are invited to attend this yearâ€™s HOWL ! Festival !
We have a number of poetry events which I hope you will come and experience:

Monday Sept 6th Theatre 80 St. Marks: 80 Saint Marks Place 4pm-6pm $10.00 SISTER SON/JI by Sonia Sanchez In Sister Son/Ji, written by Sonia Sanchez, directed by SC2 and starring Jacqueline Gregg, poet/playwright Sanchez unflinchingly examines the paradoxical notions of liberation within in the Black Power Movement. Sonia Sanchez is a Poet. Mother. Professor. National and International lecturer on Black Culture and Literature, Womenâ€™s Liberation, Peace and Racial Justice, as well as an author of over 16 books... Sc2 is the founder & Artistic Director of BeBop Theatre Collective... Jacqueline Gregg, who has performed in countless plays, both classical and modern, also works extensively with various educational theatre organizations, bringing classical as well as contemporary theatre to schools in and around New York City. After the show we will present a Talk-Back with Ms. Sanchez. Door proceeds to benefit the Actors Fund for HOWL! HELP. Advance Tickets: http://www.brownpapertickets.com/event/124400

Tuesday Sept 7th Theatre 80 St. Marks: 80 Saint Marks Place 8pm-10:30pm $10.00 THE BEAT LEGACY IN FILM, WORDS & MUSIC: Ruth Du, Marc Thorman & Bob Holman ALLEN GINSBERG, WILLIAM BURROUGHS and JOHN CAGEâ€¦ their groundbreaking and experimental work in the Post War years still resonates and has influenced many of the current generation of artists living and working now in the East Village/Lower East Side. Tonightâ€™s program celebrates that and features RUTH DU's short film 'SIX '55', an historical interpretation of the first night Allen Ginsberg recited 'Howl' in San Francisco, at the Six Gallery in 1955... 2 PIECES BY MARC THORMAN -- 'Writing through Howl (1986) For Allen Ginsberg on his Sixtieth Birthday' by John Cage, an example of Cage's 'writing through' process, which searches the poem 'Howl' sequentially for words that share letters with Allen Ginsberg's name resulting in what Cage called 'mesostic' poetry, his term derived from the word 'acrostic' and 'I Am Right, You Are Wrong,' music by Marc Thorman, text by William S. Burroughs featuring the recorded voice of Allen Ginsberg reading the text to two live improvised instrumental trios. With Marc Thorman: piano, Gregory Post: keyboards, Eric Cooper: cello, Sean Ormiston: string bass, and Patrick O'Reilly & Cory Bracken on percussion. Marc Thorman is a composer, pianist, author and teacher in New York City. His compositions include works for computer, live electronics, solo piano, voice, orchestra, and chamber ensembles, as well as mixed-media works that combine sounds, spoken word, and visual images. Marc earned a doctoral degree in music composition from the City University of New York in 2002 and has taught music theory and history in CUNY colleges citywide. In the 1990s He edited the legendary 'zine 'High Heel News'... So far as we know, BOB HOLMAN and his porkpie are the sole purveyors of the Lower East Side Poetry Hat Trick: he ran readings and was Project Coordinator at the St Mark's Poetry Project from1974-84, helped

reopen and was the Original Slammaster of the Nuyorican Poets Cafe 1988-96, and founded and has been Artistic Director of the Bowery Poetry Club since 2002. For good measure, he was on the Board of A Gathering of the Tribes from 1994-2000. He teaches at Columbia and NYU, and recently helped found the Endangered Language Alliance, using poetry to illuminate the plight of vanishing languages and cultures. In his spare time he writes the poems; tonight he reads them to us. Door proceeds to benefit The Actors Fund for HOWL! HELP. Advance tickets:
http://www.brownpapertickets.com/event/123728

Thursday Sept 9th Theatre 80 St. Marks: 80 Saint Marks Place 8pm-9:30pm $10.00 FILM: JERRY ARONSON'S 'THE LIFE AND TIMES OF ALLEN GINSBERG' The re-release of Jerry Aronson's biopic, The Life and Times of Allen Ginsberg, timed to celebrate the fiftieth anniversary of 'Howl,' suits this wonderful documentary and proves Ginsberg central to all radical artistic and political movements of the past 60 years. The feature-length film, segmented by decade, provides ample footage of Ginsberg's life; but extras added into this package, including footage of his memorial and 35 interviews with artists inspired by the visionary poet--from Beck to Lawrence Ferlinghetti--solidify Ginsberg as an American cultural icon. The film unravels Ginsberg's obsession for life and death around his mother's nervous breakdown and his father's affinity for poetry. Interviews with Ginsberg from each decade, both amongst his Beat friends like Burroughs and Huncke, and later with talk show hosts William Buckley and Dick Cavett, show the author's progression from sexual politics in the '40s and '50s to the 'politics of ecstasy' in the '60s and '70s, when he founded the Flower Power movement with Tim Leary, and later, Naropa Univeristy. Ample footage of Ginsberg's stepmother provides a sensitive outsider's opinion on how he blossomed into one of the most spontaneous minds of the century. The film transcends simple Ginsberg descriptions by framing his life with historical happenings to contextualize the author's words and actions. The Life and Times of Allen Ginsberg reminds the viewer that there is no better example of an artist devoted to a life of letters, activism, and idealism than the original beatnik... Following the screening, there will be a talk-back with director Jerry Aronson...Door proceeds to benefit The Actors Fund for HOWL! HELP. Advance Tickets: http://www.brownpapertickets.com/event/124543

Friday Sept 10th Tompkins Square Park South Stage 5pm to 7pm FREE ! The HOWL ! Festival in the Park begins with the Allen Ginsberg Poetry Reading: featuring poets Anne Waldman with Ambrose Bye, John Giorno, hosted by Bob Holman with readings by Betsy Andrews, Jennifer Blowdryer, Ana Bozicevic, Guillermo Castro, Steve Dalachinsky, Thomas Fucaluro, Daniel Gallant, Alan Gilbert, Amy King, Mariposa, Douglas A. Martin, Angelo Nikolopoulos, Amy Ouzunian, Meghann Plunkett, Jon Sands, Susan Scotti, Jean Ann Verlee,

Michael Warr, Chavisa Woods, Advocate of Wordz, Ra ARA ya and a group reading of Allen Ginsbergâ€™s poem HOWL.

Saturday Sept 11th Tompkins Square Park Stage 11am to 7pm FREE ! Poets in the Park : Poets Bill Kushner, Kristin Prevallet, Eileen Myles, Emmanuel Xavier, and Dorothy Lasky will read throughout the day. Tyler Burbaâ€™s band: Visit, a band greatly inspired by Allen Ginsberg's life and works, will be paying tribute to Ginsberg's lesser-known musical side by performing songs off his album First Blues as well as songs featured on the boxset Holy Soul Jelly Roll ("Airplane Blues," "Vomit Express," "Gospel Noble Truths"). The band will perform songs of William Blake's that Ginsberg tuned ("Infant Joy," "The Echoing Green," "The Sick Rose"), as well as original songs that were inspired by Ginsberg's work. More info: www.visit-music.net Go to www.howlfestival.com see the calendar for complete schedule of days events.

Saturday Sept 11th and Sunday Sept 12th Theatre 80 St. Marks: 80 Saint Marks Place: 8pm to 9:30pm $10.00 All-Male OEDIPUS REX A vibrant rendition of the ancient Greek classic, The Faux-Real Theatre Company in conjunction with Verse Theater Manhattan presents an all-male OEDIPUS REX, 'exactly as Sophocles intended it!' With a cast of 12 utilizing the performance techniques of the ancient Greeks, Faux-Real presents a 'traditional' rendition of Sophoclesâ€™ OEDIPUS REX that says 'what was considered traditional 2400 years ago is off-the-hook today.' Incorporating the colorful aesthetic of these ancient performances and utilizing a broad physical style of acting powered by live music, songs and dancing, ALL-MALE OEDIPUS REX looks beyond the 'fate versus free will' interpretations of this classic, to explore the alluring underbelly of this primal text. Their heightened approach reveals what is terrifying and vital in this most tragic of tragedies, enhancing the storyâ€™s power to roil our subconscious and awaken the heroes within. Founding Artistic Director of The Faux-Real Theatre Company, Mark Greenfield has created such shows as FUNBOX Times Square, William Shakespeareâ€™s Haunted House and Htebcam (A Backwards Re-working of Macbeth). In addition to his work with Faux-Real, Mark was a writer for the Drew Barrymore film Whip It, and the lead actor in the Amir Naderi film VEGAS: Based on a True Story (to be released this fall). Greenfield toured the country for two-years with IMAGO the Theatre Mask Ensemble, and he played Arlecchino for five-years with the Southern Italian Commedia dellâ€™Arte company I Giullari Di Piazza. Door proceeds to benefit The Actors Fund for HOWL! HELP. More Information: http://www.fauxreal.org Advance Tickets: http://www.brownpapertickets.com/event/124635

Monday, Sep 13 Theatre 80 St. Marks: 80 Saint Marks Place 8pm -10:30pm $10.00 Regie Cabicoâ€™s â€œthat bird looks like 2 mustaches kissingâ€ A queer multidisciplinary exploration of love, marriage and gender, curated and

hosted by spoken word pioneer and comedian Regie Cabico. With film director and monologuist Silas Howard, performance artist Heather Arc and others... Regie Cabico is a spoken word pioneer having won the Nuyorican Poets Cafe Grand Slam and is the first openly queer and Asian American performer to take top prizes in the National Poetry Slam. Television credits include 2 seasons of HBOâ€™s Def Poetry Jam. He is the recipient of three New York Innovative Theater Award Nominations for his work in the New York Company of TOO MUCH LIGHT MAKES THE BABY GO BLIND, with an award for Best Performance Art Production. The Kenyon Review recently named him 'The Lady Gaga of Poetry' and Bust Magazine named him in the 100 Men We Love... Door proceeds to benefit The Actors Fund for HOWL! HELP. Advance Tickets: http://www.brownpapertickets.com/event/124644

Thursday, Sep 16 Saint Marks Church In-The-Bowery, 131 East 10th Street (at Second Avenue) 8 pm - 10 pm $8.00 The Howl! Arts Project 2010 Presents: POETRY TURN ON ! Poets Thomas Fucaloro, Meghann Plunkett, Jon Sands, Jeanann Verlee, Michael Warr of The Bowery Poetry Club, poets Steve Cannon , Steve Dalachinsky, Amy Ouzoonian, Susan Scutti, Chavisa Woods, RA ARA ya of A Gathering of the Tribes, poets Daniel Gallant, Vanessa Hidary, Mariposa, Advocate of Wordz of Nuyorican Poets Cafe, and poets Julian Brolaski, Joanna Fuhrman, Paolo Javier, Dorothea Lasky of The Poetry Project come together one night only to share their poems with you... Hosted by Nathaniel Siegel to benefit HOWL! H.E.L.P. Advance Tickets: http://www.brownpapertickets.com/event/124975

Saturday, Sept 18th and Sunday Sept 19th Theatre 80 St. Marks: 80 Saint Marks Place 2pm - 3:15pm $5.00 URBAN WORD: VERBAL FIRE Urban Word mentor Regie Cabico and Executive Director Michael Cirelli curate and host a spoken word showcase by New Yorkâ€™s young poets and their mentors who have taken top prizes at Brave New Voices International Youth Poetry Slam competition, Speak Green at Sundance Film Festival, and the National Poetry Slam. See why they are the current reigning champions on HBOâ€™s Brave New Voices documentary... Regie Cabico is a spoken word pioneer having won the Nuyorican Poets Cafe Grand Slam and is the first openly queer and Asian American performer to take top prizes in the National Poetry Slam. Television credits include 2 seasons of HBOâ€™s Def Poetry Jam. He is the recipient of three New York Innovative Theater Award Nominations for his work in the New York Company of TOO MUCH LIGHT MAKES THE BABY GO BLIND, with an award for Best Performance Art Production. The Kenyon Review recently named him 'The Lady Gaga of Poetry' and Bust Magazine named him in the 100 Men We Love... Michael Cirelli is the Executive Director of Urban Word NYC, a grassroots non-profit organization that provides free, safe, uncensored and ongoing writing and performance opportunities for NYC teens. He is also the

director of the Annual Spoken Word & Hip-Hop Teacher & Community Leader Training Institute at the University of Wisconsin that won the 2007 North American Association of Summer Sessions 'Creative and Innovative Program Award.' He is the author of the award-winning teaching guide, 'Hip-Hop Poetry & the Classics' (Milk Mug, 2004), a standards-based curriculum that explores the relationship between hip-hop lyrics and 'classic' poems. He is currently working on two other curricula utilizing hip-hop to engage students. His collection of poetry, 'Lobster with Olâ€™ Dirty Bastard' (Hanging Loose, 2008) was a NY Times Book Review independent press best seller, and his next book, 'Vacations on the Black Star Line' (Hanging Loose, 2009) is forthcoming. Along with teaching writing workshops and performing across the country, he was previously the director of PEN Center Westâ€™s 'Poet in the Classroom Program.' He was featured on season 5 of Russell Simmons' Def Poetry... Founded on the belief that teenagers can and must speak for themselves, Urban Word NYCâ„¢ (UW) has been at the forefront of the youth spoken word, poetry and hip-hop movements in New York City since 1999. Door proceeds to benefit The Actors Fund for HOWL! HELP. More Information: http://www.urbanwordnyc.org/uwnyc/index.php?q=About Advance Tickets: http://www.brownpapertickets.com/event/124662

Thank you for your support of this yearâ€™s HOWL ! Festival and HOWL ! ARTS Project to benefit HOWL ! H.E.L.P !

Peace and love,

Nathaniel A. Siegel
HOWL ! Festival

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Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Nepotism?
+ http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html

Amy's Alias
+ http://amyking.org/
****

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260. Cara Benson
Reminder: Yes! Reading Thurs Albany, NY
Wed 25 Aug 2010

Please post and forward!
(Plus show up, eh? People are coming in from out of town to read for us. Albany,
represent!)

Yes! Reading series launches fall/winter season with 3 stellar poets...

Sarah Giragosian, Jennifer Karmin, Maryrose Larkin: Yes!
Thursday, August 26 @ 7:30pm
Social Justice Center
33 Central Avenue
Albany, NY
Â
Sarah Giragosian earned an MFA in poetry from Boston University. She has interned as an assistant editor at Boston Review and recently had the opportunity to assist Professor Robert Shaw with editing his text, Blank Verse: A Guide to its History and Use, published through Ohio University Press. Her work has appeared in The New York Times. She is a PhD candidate at SUNY Albany.

Jennifer Karminâ€™s text-sound epic, Aaaaaaaaaaalice,...was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been

presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

Maryrose Larkin lives in Portland, Oregon, where she works as a freelance researcher. She is the author of Inverse (nine muses books, 2006), Whimsy Daybook 2007 (FLASH+CARD, 2006), The Book of Ocean (i.e. press, 2007) and DARC (FLASH+CARD, 2009. Larkin is one of the organizsers of Spare Room, a Portland-based writing collective, and is co-editor, with Sarah Mangold, of FLASH+CARD, a chapbook and ephemera poetry press. Her new book, The Name of This

Intersection is Frost, is forthcoming from Shearsman Books.
Â
http://yesreading.wordpress.com/Â or

http://www.facebook.com/profile.php?id=560292797#!/event.php?eid=126473417399159&ref=mf

Â
You can't so no to yes.

↑ Index

261. amy king
Fw: Poets for Living Waters in Poets & Writers
Wed 25 Aug 2010

Poets and Writers Magazine --- latest ---

http://www.pw.org/content/poets_act_on_oil_spill

Best,

Amy

--
****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Nepotism?
+ http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html

Amy's Alias
+ http://amyking.org/
****

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262. mIEKAL aND
Re: AGAINST BIG OIL
Wed 25 Aug 2010

At the cooperative (http://organicvalley.coop) I work at we are encouraging a lot of farmers to grow sunflowers, hazelnuts or switchgrass & produce their own bio-fuels on site. No mega-corporations, endangered environment, policy wonks, graft, militarization of third world countries needed.

~mIEKAL

On Tue, Aug 24, 2010 at 3:49 PM, cris cheek <[redacted]> wrote:
> is there a move in favor of "little oil" and if so what is that??
>

↑ Index

263. **Millicent**
Re: Poets for Living Waters in Poets & Writers
Wed 25 Aug 2010

It is a beautiful site and I am very proud to be a part of it! Thanks for posting the link.

Millicent Borges Accardi

-----Original Message-----
From: amy king <[redacted]>
To: [redacted]
Sent: Wed, Aug 25, 2010 1:19 pm
Subject: Fw: Poets for Living Waters in Poets & Writers

Poets and Writers Magazine --- latest ---
http://www.pw.org/content/poets_act_on_oil_spill

est,
Amy

--
****
ow That's WAC
 http://wearechampion.blogspot.com/2010/08/amy-king.html
Nepotism?
 http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html

Amy's Alias
 http://amyking.org/
****

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264. **Mark Weiss**
Re: AGAINST BIG OIL
Wed 25 Aug 2010

Extra virgin?

At 04:49 PM 8/24/2010, you wrote:
>is there a move in favor of "little oil" and if so what is that??
>
>
>On Aug 24, 2010, at 1:24 PM, Michael wrote:
>
>>

>>Against Big Oil benefit performance for the Louisiana Bucket
>>Brigade at Rancho Parnassus, 132 Sixth Street (between Natomas and
>>Minna St.) in San Francisco on the 27th of August, 8-11pm.
>>
>>Musicians, poets and artists: Michael Rothenberg and Terri Carrion
>>of the poetry/music ensemble Rockpile; Jack Hirschman and Agneta
>>Falk Hirschman; Dana Alberts of the band Minus One; performance
>>poetic eruptions of David Magdalene and Judy Irwin (on
>>synthesizer); the eco-eroticism of La Tigresa and the Tongues of
>>Flame; Marc Kockinos, Chrissy Moore, Arthur Sheridan, Josh Boylan,
>>Dee Allen, Geoffrey Todd Lake, Daniel Michael McKenzie, Bethany
>>Rose and Pablo Rosales.
>>
>>
>>$5 donation no one turned away.
>>
>>
>>For more info call Carl Macki at [redacted]. Thanks.
>>
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

265. Maria Damon
Re: Fw: Poets for Living Waters in Poets & Writers
Wed 25 Aug 2010

---

yay. you go grrls.

amy king wrote:
> Poets and Writers Magazine --- latest ---
>
> http://www.pw.org/content/poets_act_on_oil_spill
>
>
> Best,
>
> Amy
>
>
>
>

↑ Index

266. Mark Melnicove
Bern Porter Chronology
Wed 25 Aug 2010

Bern Porter Chronology, 1954-1962, by Bern Porter (typescript from 1960 and 1962) can now be found at:

www.bernporter.com

Mark Melnicove
Bern Porter Literary Executor

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267. Jim Andrews
Re: AGAINST BIG OIL
Wed 25 Aug 2010

---

what an idea mr ford!!! amazing!!!
the car and millions of them!!!

thank you, yes, it's the way to go.

it's great, just great, except it ends up destroying the planet.

what? destroying the planet? how could it?

the chemical burning process of the fuel pollutes the atmosphere and wars are fought for possession of oil resources and even though we come to realize that oil is destroying the planet, the massive global engines of industry depend on it and will not relinquish their dependence on it.

i couldn't possibly know that.

ja
http://vispo.com

↑ Index

268. **amy king**
Some readers read Bill Knott
Wed 25 Aug 2010

More here -- http://www.flickr.com/photos/amyking/sets/72157624682880241/

Cheers,

Amy

p.s. Marc Weiss ...

--
****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Nepotism?
+ http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html

Amy's Alias
+ http://amyking.org/
****

↑ Index

269. **Mark Weiss**
Re: Some readers read Bill Knott
Wed 25 Aug 2010

Who's the fat old dude with the sute chick? Oh, that's me!

Can you send it to me as an attachment? I don't
know how to capture an image from Flickr.

At 05:43 PM 8/25/2010, you wrote:
>More here -- http://www.flickr.com/photos/amyking/sets/72157624682880241/

>
>Cheers,
>
>Amy
>
>
>p.s. Marc Weiss ...
>
>
>
>--
>*********
>Now That's WAC
>+ http://wearechampion.blogspot.com/2010/08/amy-king.html
>
>Nepotism?
>+
>http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html
>
>
>
>Amy's Alias
>+ http://amyking.org/
>********
>
>
>
>
>

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"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its

core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

270. **Mark Weiss**
Re: AGAINST BIG OIL
Wed 25 Aug 2010

What he really would have said is "it's the Jews' fault."

At 03:39 PM 8/25/2010, you wrote:
>what an idea mr ford!!! amazing!!!
>the car and millions of them!!!
>
>thank you, yes, it's the way to go.
>
>it's great, just great, except it ends up destroying the planet.
>
>what? destroying the planet? how could it?
>
>the chemical burning process of the fuel
>pollutes the atmosphere and wars are fought for
>possession of oil resources and even though we
>come to realize that oil is destroying the
>planet, the massive global engines of industry
>depend on it and will not relinquish their dependence on it.
>
>i couldn't possibly know that.
>
>ja
>http://vispo.com

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of

missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

271. amy king
Re: Fw: Poets for Living Waters in Poets & Writers
Wed 25 Aug 2010

Thanks, Millicent and Maria!

----- Original Message ----
From: Maria Damon

yay. you go grrls.

amy king wrote:
> Poets and Writers Magazine --- latest ---

> *http://www.pw.org/content/poets_act_on_oil_spill*

↑ Index

272. Michael Carr
Acting Out by Alli Warren
Thu 26 Aug 2010

Please see the announcement below.
Michael Carr

---------- Forwarded message ----------
From: Editions Louis Wain <[redacted]>
Date: Wed, Aug 25, 2010 at 8:00 PM
Subject: Acting Out by Alli Warren
To: [redacted]

Editions Louis Wain is pleased to announce the availability of a new chapbook:

Acting Out
by Alli Warren
28 pgs, saddle-stapled
Cover art by Matthew Arnone
$6

For a sample from this book, and to purchase it through Paypal, please visit the site:
http://editionslouiswain.com/books/

Also available from Editions Louis Wain:
- Succubus Blues by Jim Behrle
- Roseland by Dana Ward
- Necco Face by Michael Carr, Jess Mynes, & Aaron Tieger
- The Collected Typos of Aaron Tieger

Special Offer -- get all five ELW publications for $22, see the site for details.

↑ Index

273. **cris cheek**
Re: AGAINST BIG OIL
Thu 26 Aug 2010

---

so JIm,

what forms of transport have you used during the past five years??

and if you're really in such a retro-eco frame of mind, why do you use the internet??

xx

cc

On Aug 25, 2010, at 3:39 PM, Jim Andrews wrote:

> *what an idea mr ford!!! amazing!!!*
> *the car and millions of them!!!*
>
> *thank you, yes, it's the way to go.*
>
> *it's great, just great, except it ends up destroying the planet.*
>
> *what? destroying the planet? how could it?*
>
> *the chemical burning process of the fuel pollutes the atmosphere*
> *and wars*
> *are fought for possession of oil resources and even though we come to*

> *realize that oil is destroying the planet, the massive global*
> *engines of*
> *industry depend on it and will not relinquish their dependence on it.*
>
> *i couldn't possibly know that.*
>
> *ja*
> *http://vispo.com*
>
> *welcome.html*

↑ Index

274. Drew McKevitt
Vallum call for submissions
Thu 26 Aug 2010

Vallum 8:1 "Futures" call for submissions / www.vallummag.com

We plunge forward, often with our eyes closed, not knowing what is in store for us. Realities unfold, dreams are realized or fail to materialize. Many possible futures are on the verge of happening. What do we have to say about the time that has yet to come, the Future(s) of this world?

ALSO: Special Section on "Found" and "Overheard" Poems.

Audio files, visual art, reviews, essays or poet interviews can be submitted by email. Poetry must be submitted by regular mail.

DEADLINE: October 1, 2010

Please mail all poetry submissions to:

Vallum

PO BOX 598, Victoria Station

Montreal, QC H3Z 2Y6

CANADA

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275. mIEKAL aND
email for Clark Coolidge
Thu 26 Aug 2010

---

apologies for sending to the list

does anyone have an email for Clark Coolidge?

~mIEKAL

↑ Index

276. amy king

Geoffrey Gatza's SECRETS OF MY PRISON HOUSE --- Now Available!

Thu 26 Aug 2010

Geoffrey Gatzaâ€™s poems go straight to the point
NOW AVAILABLE!

Geoffrey Gatzaâ€™s poems go straight to the point. From one to another the plane is consistent, the tone both literate and congenial; the feeling, one of an assessment of options while moving through choice to definition, a definition-in-progress of how to be, allowing large time outs for horseplay, an inventory of asides that end up occupying large chunks of mind. The book as ethos â€“ you can live with it -- you wish â€“ why not?

â€”Bill Berkson

Poetry expects poets to do their duty, writes Geoffrey Gatza in "Tempus Fidget".

GG certainly does his duty by us, poetry readers. In so many ways. His vast publishing energy, so much to be grateful for. And in these pages you will find unmistakable evidence of a perhaps even greater benison: many terrific original works. This is one of the brightest new voices in poetry today.

Secrets of My Prison House is a consistently exciting, nervy collection of mind-moment-heart-truths that will slip inside you and unpredictably grow. A Gatza poem inscribes (as the great cover photo promises) the tears of a clown wandering in the city. Vividly and freely colored by the golden crayon of choices, the poems like a clown's tears may enter your busy day for a while and quickly enough wash away. But not from the whacky inner sanctum of feeling. And only until night falls.

Steel is heavy, steel is art.

I'd rather speak to the cat.

Yes, and yes.

â€”Tom Clark

Inventions. I want to say that Gatzaâ€™s poetic inventions get inside my mind and change it, â€œstopopedâ€ in this uncomfortable era where elegance is mismatched with a kind of directness that zeros in and rockets. Inventions that make one think twice and look again. â€œWell strike me up a gum tree.â€

â€”Hoa Nguyen

@ BLAZEVOX BOOKS -- http://www.blazevox.org/bk-ggatza.htm

Book Information:
Â· Paperback: 100 pages
Â· Binding: Perfect-Bound
Â· Publisher: BlazeVOX [books]
Â· ISBN: 978-1-60964-000-2

Geoffrey Gatza is the editor and Publisher of BlazeVOX [books] and the author of eight books of poetry; Secrets of my Prison House will be out in the Fall of 2010. Kenmore: Poem Unlimited and Not So Fast Robespierre are now available from Menendez Publishing. HouseCat Kung Fu: Strange Poems for Wild Children is also available from Meritage Press. He lives in Buffalo, NY with his

girlfriend and two cats.

http://www.geoffreygatza.com/
http://www.blazevox.org

****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

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277. George Bowering
Re: email for Clark Coolidge
Thu 26 Aug 2010

Clark doesnt do computer.
You have to write him by regular mail.

gb

On Aug 26, 2010, at 9:06 AM, mIEKAL aND wrote:

> *apologies for sending to the list*
>
> *does anyone have an email for Clark Coolidge?*
>
> *~mIEKAL*
>
> *welcome.html*

George Bowering

I'll take meatloaf

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278. Jim Andrews
Re: AGAINST BIG OIL
Thu 26 Aug 2010

> *so JIm,*
>
> *what forms of transport have you used during the past five years??*

plane train automobile bike shank's mare poetry.

> *and if you're really in such a retro-eco frame of mind, why do you use the internet??*

because the internet is the only place to talk with progressive people who say computers are to blame for the economic collapse and computer art is fascistic.

kidding aside, our engineers need to consider eco systems when building engine systems, and i think we're all sick of billionaire oil idiots running the world into the ground and politician stooges like george w bush catering to their desires at the expense of the environment. it seems fairly obvious by now, doesn't it, that the engines of industry (and our cars and so on) are going to have to burn things like hydrogen, the byproduct of which is water, rather than petroleum. and the same goes for the engines that make those engines.

ja
http://vispo.com

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279. Paul Nelson
A typical Billy Collins
Fri 27 Aug 2010

---

fan:

http://www.youtube.com/watch?v=uVu4Me_n91Y

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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280. **amy king**

TONIGHT - FRIDAY -- Julie Doxsee, Curtis Jensen, Jennifer Karmin, Eric Lindley, Ben Mirov and Peter Spagnuolo!

Fri 27 Aug 2010

August 27, Friday ~ Julie Doxsee, Curtis Stain of Poetry presents:August 27, Friday ~ Julie Doxsee, Curtis Jensen, Jennifer Karmin, Eric Lindley, Ben Mirov and Peter Spagnuolo!7 PM @ Goodbye Blue Monday ÃƒÂƒÃ‚Â¢ÃƒÂ‚Ã‚Â€ÃƒÂ‚Ã‚Â“ Bushwick, BrooklynwithJulie Doxsee holds a PhD from the Unersity of Denver and is theauthor of Objects for a Fog Death (Black Ocean 2010) and Undersleep(Octopus Books 2008). She teaches creative writing, literature, andacademic writing at Koc University in Istanbul, Turkey, where shelives on the European side of the Bosphorus.~Curtis Jensen works and studies in Brooklyn, but heÃƒÂ¢Ã‚Â€Ã‚Â™d rather besomewhere else. He maintains a blog at theendofwaste.blogspot.com~Jennifer KarminÃƒÂ¢Ã‚Â€Ã‚Â™s text-sound epic, Aaaaaaaaaaalice, was published byFlim Forum Press in 2010. She curates the Red Rover Series and isco-founder of the public art group Anti Gravity Surprise. Hermultidisciplinary projects have been presented at festivals,artist-run spaces, community centers, and on city streets across theU.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she isthe author of the Dusie chapbook Evacuated: Disembodying Katrina.Walking Poem, a collaborative street project, is featured online atHow2. At home in Chicago, Jennifer teaches creative writing toimmigrants at Truman Colleworks as a Poet-in-Residence for thepublic schools.~Eric Lindley is a bi-coastal artist/researcher/teacher, living with afoot in New York and a foot in Los Angeles. His work, ranging fromcritical/creative cross-genre writing, to biofeedback installation, tofluxus-style event scores, puppet-musicals, digital photography,experimentally-based research in cognitive linguistics, andelectro-folk music, has appeared in/at: Eoagh, Antennae, Joyland, TheSanta Monica Museum of Art, the CUNY graduate galleries, TelicGallery, the Veleslavasay Panorama, Machine Project, REDCAT, theKnitting Factory, the Juliard School of Music, Pianos, the Smell, TheRoyal College of Music (UK), STEIM (Netherlands), and many otherplaces that his body has occupied at one point or another. He hasrecently finished a book-length set of narrative, semi-fictionalprose-poems, as well as two full-length albums of electronic folkmusicÃ¢Â€Â”the second as Ã¢Â€ÂœCareful,Ã¢Â€Â to be released March, 2010. Pleaseconsider submitting to his lovinge-and-soon-to-be-print literary journal, [out of nothing].~Ben Mirov is the author of I IS TO VORTICISM (New Michigan Press,2010) and GHOST MACHINE (Cakerain, 2010). He is poetry editor of LITMagazine and general editor of pax americana. He lives in Brooklyn.~Peter Spagnuolo is the author of the letterpress chapbooks ASquatterâ€™s Midden and Ten by Fourteen, as well as Egg and Dart (2010).He lives in Greenpoint, Brooklyn, where his vices have

wrestled hisvirtues to a draw.atGoodbye Blue Monday1087 Broadway(corner of Dodworth St)Brooklyn, NY 11221-3013 [redacted]J M Z trains to Myrtle Aveor J train to Kosciusko St~Hosted by Steven Karl, Erika Moya, and Christie Ann Reynoldswww.stainofpoetry.com********Now That's WAC+ http://wearechampion.blogspot.com/2010/08/amy-king.htmlAmy's Alias+ http://amyking.org/ ********

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281. Michael

Antonia Juhasz at B&B on Big Oil and the Gulf Disaster

Fri 27 Aug 2010

Untitled Document
Bird & Beckett Books & Records
653 Chenery Street
in San Francisco's Glen Park neighborhood

[redacted] -- www.birdbeckett.com

Thursday, Sept. 9 at 7:00 pm
The Bird & Beckett Political Book Discussion Group hosts
A Talk with Antonia Juhasz

director of Global Exchange's Chevron Project
and author of
The Tyranny of Oil:
The World's Most Powerful Industry
and What We Must Do To Stop It

Antonia will discuss her book and her ongoing research into the offshore oil spill in the Gulf of Mexico that began with the April 20, 2010 explosion of BP's "Deepwater Horizon" rig.

She has been making frequent trips to the Gulf region
and is at work on a new book about the disaster, due to be published in April 2011.

15 free tickets for reserved seats are available in advance
at the bookshop on a first-come, first-served basis.
No phone reservations for these tickets, please.
Ticket holders must arrive before 6:45 pm the evening of the talk.

Please note that seating is very limited.
Total capacity is approximately 25 seated, 15 standing.

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282. mIEKAL aND
Re: AGAINST BIG OIL
Fri 27 Aug 2010

Hydrogen is so 20th century.

http://www.inhabitat.com/2009/09/09/first-algae-powered-car-attempts-to-cross-us-on-25-gallons/

On Aug 26, 2010, at 10:35 PM, Jim Andrews wrote:

> *it seems fairly obvious by now, doesn't it, that the engines of industry (and our cars and so on) are going to have to burn things like hydrogen, the byproduct of which is water, rather than petroleum. and the same goes for the engines that make those engines.*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

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283. steve dalachinsky
Re: email for Clark Coolidge
Sat 28 Aug 2010

contact ugly duckling presse they are working on a new book fot him have all infoo yes mail or phone

On Thu, 26 Aug 2010 20:29:37 -0700 George Bowering <[redacted]>
writes:
> Clark doesnt do computer.
> You have to write him by regular mail.
>
> gb
>
>
> On Aug 26, 2010, at 9:06 AM, mIEKAL aND wrote:
>
> > apologies for sending to the list
> >
> > does anyone have an email for Clark Coolidge?
> >
> > ~mIEKAL
> >
>
> > welcome.html

>
> George Bowering
>
> I'll take meatloaf
>
>
>
>
>
>

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284. { brad brace }
Industrial Average
Sat 28 Aug 2010

"Fines, penalties and reputational damage from non-compliance with anti-corruption laws are accelerating. The global crackdown could put your firm - and you - on the radar of multiple investigators simultaneously. With Dow Jones Anti-Corruption, you efficiently screen third parties, quickly spot potentially risky business relationships and demonstrate your compliance to prosecutors. Detecting risk early saves more than money."

http://www.bbrace.net/screen-names.html

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285. Jeffrey Side
"The Conspiracy Against Poems" by Adam Fieled at The Argotist Online
Sat 28 Aug 2010

"The Conspiracy Against Poems" by Adam Fieled at The Argotist Online
http://www.argotistonline.co.uk/Fieled%20essay%205.htm

Excerpts: â€œThere is no historical evidence to suggest that during the Romantic era, something called â€œPoeticsâ€ existed. At the time, Wordsworth and Coleridge, both identifiable as â€œLakeâ€ poets, initiated investigations of a theoretical nature, centered on poetry. These investigations were one of Coleridgeâ€™s mÃ©tiers; Wordsworth rarely identified himself as something other than a poet. The controversies that surrounded Wordsworth, from the publication of Lyrical Ballads forwards, were centered jointly on his poems and the theories that buttressed them. Why is it that in 2010, a majority of poets,

particularly those toiling in experimental milieus, seem both more grounded in and more stimulated by theories than by the poems they bolster? What is this nebulous entity, â€œpoetics,â€ and how has it sapped the life out of what it is meant to serve? The chief weakness of the pursuit of â€œpoetics,â€ as I see it, is that it puts premiums on two red herringsâ€”novelties and political correctness. â€œPoetics,â€ as practiced by the bolder American universities, wants to investigate the newest of the new, anything (striated, of course, within the taut bounds of political correctness) that has not been done before. But practicing â€œpoeticsâ€ creates and perpetuates its own kind of romantic ideologyâ€”an unthinking and uncritical belief in oneâ€™s self-representations as planted firmly in the new, fresh, and bold.â€ â€œPoets weaned on poetics never quite reconcile themselves to the reality that poems spun out of flimsy theoretical material cannot have any great or striking impact, either in the long or the short term. All this movement towards theory and concept is mirrored in other art forms; but as the post-modern impulse ages, it may be seen that when taken to an extreme, as it has been in experimental poetry, it creates such an aura of rapid obsolescence around new poetry that one wonders why new poems are being written at all.â€ â€œSimply put, poetics is mainly a construct established and put into propulsive motion by white, middle-class academics; and as multiculturalism has emerged as a subsidiary branch of post-modernism, a sense of guilt moves participants not only towards the outrÃ© but towards anything ethnic or deviant. The problem with poetics generally is that there is little quality control. The conceit of post-modern poetics is that there is no such thing as â€œqualityâ€; quality is a teetering edifice erected by hegemonic white males to reinforce a master narrative patched up against invasion.â€ â€œGenerations are now beginning to emerge who have been weaned on these approaches. The upshot is that poets have been formed who respond to theory first, poems second. If poems are a subsidiary branch of theories, then poetry as an endeavor has become so bastardized and decadent that it has ceased to be itself.â€

http://www.argotistonline.co.uk/Fieled%20essay%205.htm

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286. Jonathan Penton

news at UnlikelyStories.org

Sun 29 Aug 2010

I'd like to begin this yammering by apologizing for the delay in new free content at www.UnlikelyStories.org. As you probably know, we've been working hard on our new line of perfectbound books. I never wanted the free material at UnlikelyStories.org to particularly suffer in favor of these books, but it has, and I want to apologize for that. We intend to put out an issue in mid-September.

This year, we're releasing Tom Bradley's /My Hands Were Clean /bound together in one volume with Deb Hoag's /Dr. Gonzo/, Anne McMillen's /Monolith/ bound together with León De la Rosa's /Soy solo palabras but wish to be a city/, and /Unlikely Stories of the Third Kind/, a 400-page anthology featuring visual art, a CD, and a DVD intended to be representative of the wide variety of work UnlikelyStories.org has been publishing since 1998. We planned to hold a massive affair at the upcoming Burning Man Festival. Unfortunately, this event has had to be rescheduled due to illness. We apologize to everyone who hoped to see us there, and regret that a clothing-optional book release party is off this year's plate.

However, a new release strategy has been planned. Unlikely Books will be performing at the Bowery Poetry Club in Manhattan on Sunday, November 21st . We will do four other reads in the week before that performance. We're tentatively planning on reading in Portsmouth, New Hampshire, Boston, Cape Cod, and one other New York City read. There's debate as to where the other New York City and the Boston reads should be, and we welcome input.

Each show will be different--I mean, of course they will be, we're all young and brash and sexy but not actually so young as to do five performances in one week--each show will have different contributors to /Unlikely Stories of the Third Kind/. If you are a contributor to /Unlikely Stories of the Third Kind/ or if Unlikely has published a physical chapbook of yours, and you'll be in the Northeast Corridor the third week of November, write me and let me know; I'd be delighted to put you on a playbill. If you've already done that, please be patient--you will hear back.

/Unlikely Stories of the Third Kind/ should begin shipping September 7th -- we'll be boxing 'em up and singing union songs on Labor Day (well, I know a little Phil Ochs, so that's close enough). At this time, you can still go to http://shop.makeitnewmedia.com/Unlikely-Books_c3.htm and pre-order copies of /Unlikely Stories of the Third Kind/ to get free shipping on this five-pound book, and frankly, I think you should. I'll turn off free shipping when I get up on September 7th .

/My Hands Were Clean/Dr. Gonzo/ will begin shipping on September 11th (well, that's a Saturday, so probably September 13th , possibly September 10th , but you know, in celebration of the founding of the Satyagraha movement). /Monolith/Soy solo palabras but wish to be a city/ will be released on our November mini-tour.

If you're looking for something to read until then, do consider our chapbooks at http://shop.makeitnewmedia.com/Unlikely-Books_c3.htm , or the chapbooks of our buddies at Virgogray press at http://shop.makeitnewmedia.com/Virgogray-

Press_c7.htm . Also there are twelve years of archives at http://www.UnlikelyStories.org/ . That's neat, too.

Thanks for bearing with us, and we hope to see you, however modestly-dressed, in November!

–
Jonathan Penton
http://www.unlikelystories.org/

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287. Mark Young
Now out from Otoliths — Larry Sawyer's "Unable to Fully California"
Sun 29 Aug 2010

Unable to Fully California

Larry Sawyer

128 pages

Cover collage by Krista Franklin

Otoliths, 2010

ISBN: 978-0-9807651-3-7

$15.95 + p&h

URL:
http://www.lulu.com/product/paperback/unable-to-fully-california/12200921

Also available through Amazon in a week or two

The poetry of Larry Sawyer arrives free of any investment in a "poetics" or worldview and therefore ties its shoes on the run: "The city is a Smith and Wesson covered in noon." The sublime lies in "covered in noon," the waking world in the Smith and Wesson. So there's a spontaneity of composition (anything can happen and does) that reminds us of what René Char was supposed to have been. On first impression, the poems can seem scattershot, like the art works of Niki de Saint Phalle composed by shotgun. Some of the pellets form patterns, some impressions they make are deeper than others, and some even pierce the metal canvas. Because Sawyer's style is so open, the casual and intense find comfort in each other and the remarkable detail emerges: "What horizon / spreads in the distance / muscles ripening?" Much of this work is therefore fresh and unexpectable, like the final line of his elegy at Char's gravesite: "Quiet snow, gossip over the hero's grave." —*Paul Hoover*

The split infinitive title that is *Unable to Fully California *prompts the question: What in 2010 is most real? Larry Sawyer leads us in response to “the exotic trigonometry” that invokes twirled concepts, blended wines, plus deliciously intentional mistakes. In this spree of sight and sound, nouns take up residence while collocating in new roles as verbs alive in trans-plantation. The tenor and vehicle of similes yield a vivid array of bleached blond poems that skid across the page. Their x axis is transmuted from horizon line to stars as yet unnamed from which we readers readily infer we’re not in Kansas anymore. —*Sheila E. Murphy*

I love the clear style, unforced music. It is not so much a strange poetry as the poetry of a stranger, the way Bishop was a Brazilian in Boston and a Bostonian in Brazil. I fell in love with your “blue fruit” and “inescapable tomorrow,” also what seems like renunciation not of sentimentality but of cliché …I like even the quasi-Romantic dislocations here: “There is a beauty to ice / only a statue understands.” I’m not a statue, so I only partially understand, but that should be more than enough for Larry Sawyer’s uncanny picnic on no grass … seemed as real as the Bronx, and I couldn’t stop thinking: I am so lucky that this poetry is so good. —*David Shapiro*

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288. Mary Kasimor

Re: Now out from Otoliths — Larry Sawyer's "Unable to Fully California"

Sun 29 Aug 2010

This book should be a lot of fun to read.

Mary Kasimor

--- On Sun, 8/29/10, Mark Young <[redacted]> wrote:

From: Mark Young <[redacted]>
Subject: Now out from Otoliths â€” Larry Sawyer's "Unable to Fully California"
To: [redacted]
Date: Sunday, August 29, 2010, 7:54 AM

Unable to Fully California

Larry Sawyer

128 pages

Cover collage by Krista Franklin

Otoliths, 2010

ISBN: 978-0-9807651-3-7

$15.95 + p&h

URL:
http://www.lulu.com/product/paperback/unable-to-fully-california/12200921

Also available through Amazon in a week or two

The poetry of Larry Sawyer arrives free of any investment in a â€œpoeticsâ€ or worldview and therefore ties its shoes on the run: â€œThe city is a Smith and Wesson covered in noon.â€ The sublime lies in â€œcovered in noon,â€ the waking world in the Smith and Wesson. So thereâ€™s a spontaneity of composition (anything can happen and does) that reminds us of what RenÃ© Char was supposed to have been. On first impression, the poems can seem scattershot, like the art works of Niki de Saint Phalle composed by shotgun. Some of the pellets form patterns, some impressions they make are deeper than others, and some even pierce the metal canvas. Because Sawyerâ€™s style is so open, the casual and intense find comfort in each other and the remarkable detail emerges: â€œWhat horizon / spreads in the distance / muscles ripening? â€ Much of this work is therefore fresh and unexpectable, like the final line of his elegy at Charâ€™s gravesite: â€œQuiet snow, gossip over the heroâ€™s grave.â€ â€”*Paul Hoover*

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289. Adam Fieled

Apparition Poems on YouTube

Sun 29 Aug 2010

These Apparition Poems, filmed at Eris Temple in Philly, are my best argument:

http://www.youtube.com/watch?v=o3-sRxj4qnc

Best,
Adam

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290. Jacquilyn Weeks

Re: "The Conspiracy Against Poems" by Adam Fieled at The Argotist Online

Sun 29 Aug 2010

Actually, "poetics" was a useful and much-debated concept that eighteenth-century poets and scholars routinely traced back to Classical Greco-Roman work.

From *A New and Complete Dictionary of Arts and Sciences: Comprehending All the Branches of Useful Knowledge *(1754): "POETICS: the doctrine of poetry, or the laws and rules of conducting pieces, or compositions of poetry, such as Aristotle's poetics, a work much valued."

From *The Critical Review, or Annals of Literature *(1797), in a review of the second edition of Coleridge's *Poems*: "As no author can justly be offended at liberal criticism, Mr. Coleridge 'returns his acknowledgements to the different reviewers for the assistance which they have afforded him in detecting his poetic deficiencies.' Upon a revisal of his productions, he has omitted some which he was less pleased, and has substituted new pieces for the discarded poems."

The same volume uses the the term in broader scope for a review of *Herder on the Advancement of the Belles Letteres*:* * *"fourth fragment* (letter eighty seventh) points out the influence of the Provencal poetry on the culture and poetics of Europe. The qualities, exterior and internal, of the Italian poetry are considered. The characteristics of French tales and theatrical pieces are also examined; after which observations occur on the poetics of Spain."

I could cite lots more examples, but a basic search for "poetics" (limited to volumes published between 1700-1800) on Google Books will give you about 2,720 results. ECCO, is even better, if you have access to it. (Of course, the overwhelming majority of of these hits will be attributable to European middle- or upper-class men.)

Adam, I'm not trying to be rude - just trying to clarify, but I'd be interested knowing:

1. When/where do you suggest that the concept of "poetics" comes into being? Could it be that you are arguing with someone (or some school) in particular?

2. Are you suggesting that "poetics" means something different in the 21c. than it meant in the Romantic period?

3. You suggest that "poets have been formed who respond to theory first, poems second" - how, precisely, are you distinguishing between "theory" and "poetry" in this context? (Can the distinction as you're making it be applied to all poets throughout poetic history?) (Is that what you're trying to do?)

4. How do you intuit whether poetry or theory came first in a particular work without getting bogged down in dead-end debates about author intentionality?

5. Why are you so invested in Coleridge and Wordsworth specifically? (In dismissing political correctness, are you invalidating all the feminist/Marxist/post-colonial arguments leveled against the limits of their "new language"?) If you are interested in more diverse work, would it, perhaps, be worthwhile to consider poetics as they are developed in non-Western histories of poetry? I am not deeply familiar with the history of Asian poetry, but, just guessing from the importance of poetry to court culture, I would imagine that they have a history of poetry theory that is much longer and better documented than the European history. Persian poetry has exquisitely complex rules, and has for millennia.

Any clarification would be much appreciated.

All best wishes,
Jacqui Weeks

University of Notre Dame
PhD Candidate Department of English
Gender Studies Program
Keough-Naughton Institute for Irish Studies
356 O'Shaughnessy Hall
Notre Dame, IN 46556

On Sat, Aug 28, 2010 at 9:46 AM, Jeffrey Side <[redacted]> wrote:

> *"The Conspiracy Against Poems" by Adam Fieled at The Argotist Online*
> *http://www.argotistonline.co.uk/Fieled%20essay%205.htm*
>
> *Excerpts:*
> *“There is no historical evidence to suggest that during the Romantic era, something called “Poetics” existed. At the time, Wordsworth and Coleridge, both identifiable as “Lake” poets, initiated investigations of a theoretical*

nature, centered on poetry. These investigations were one of Coleridge's métiers; Wordsworth rarely identified himself as something other than a poet. The controversies that surrounded Wordsworth, from the publication of Lyrical Ballads forwards, were centered jointly on his poems and the theories that buttressed them. Why is it that in 2010, a majority of poets, particularly those toiling in experimental milieus, seem both more grounded in and more stimulated by theories than by the poems they bolster? What is this nebulous entity, "poetics," and how has it sapped the life out of what it is meant to serve? The chief weakness of the pursuit of "poetics," as I see it, is that it puts premiums on two red herrings—novelties and political correctness. "Poetics," as practiced by the bolder American universities, wants to investigate the newest of the new, anything (striated, of course, within the taut bounds of political correctness) that has not been done before. But practicing "poetics" creates and perpetuates its own kind of romantic ideology—an unthinking and uncritical belief in one's self-representations as planted firmly in the new, fresh, and bold."
"Poets weaned on poetics never quite reconcile themselves to the reality that poems spun out of flimsy theoretical material cannot have any great or striking impact, either in the long or the short term. All this movement towards theory and concept is mirrored in other art forms; but as the post-modern impulse ages, it may be seen that when taken to an extreme, as it has been in experimental poetry, it creates such an aura of rapid obsolescence around new poetry that one wonders why new poems are being written at all."
"Simply put, poetics is mainly a construct established and put into propulsive motion by white, middle-class academics; and as multiculturalism has emerged as a subsidiary branch of post-modernism, a sense of guilt moves participants not only towards the outré but towards anything ethnic or deviant. The problem with poetics generally is that there is little quality control. The conceit of post-modern poetics is that there is no such thing as "quality"; quality is a teetering edifice erected by hegemonic white males to reinforce a master narrative patched up against invasion."
"Generations are now beginning to emerge who have been weaned on these approaches. The upshot is that poets have been formed who respond to theory first, poems second. If poems are a subsidiary branch of theories, then poetry as an endeavor has become so bastardized and decadent that it has ceased to be itself."

http://www.argotistonline.co.uk/Fieled%20essay%205.htm

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291. **alexisquinlan**
Re: Comments in Chinese
Sun 29 Aug 2010

Sharon--

This sounds cool, and I'd love to see the work. Thanks!

Alexis Quinlan

On Aug 24, 2010, at 1:46 PM, Sharon Mesmer/David Borchart <[redacted]> wrote:

> *I ran my Chinese blog comments thru Babelfish, made poems, and the poems were pub'd in the recent Satellite Telephone:*
>
> *http://nolongdistance.endingthealphabet.org/*
>
> *If you want to see them let me know and I can b/c them to you.*
>
> *-- Sharon Mesmer*
>
> *On Aug 18, 2010, at 4:53 PM, marc vincenz wrote:*
>
> *Plenty of Chinese SPAM novels out there. No seriously - I lived in Shanghai for over ten years. Some of the best fiction in China is web-based. In so far as censorship is concerned, I doubt that anything of serious merit could manage to navigate out of the Chinese government's spiderweb. That is, of course, unless you go through Hong Kong. Look at Google for Sun Tzu's sake. FYI, Wolf Totem was available online long before it got on to the bestsellers' list.*
>
> *On 16 August 2010 17:52, Ann Bogle <[redacted]> wrote:*
>
> *I've been told that comments in Chinese to weblogs are "spam." I have deleted a few of those comments. Then I realized that they may not be spam but may be legitimate comments. I have begun to translate 14 of them using Babelfish. They seem to be wisdom sayings, such as this one: "The success may attract the friend, frustrates may test the friend." I'd like information -- if anyone has experience -- about issues in Chinese blogging, including censorship.*

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292. steve dalachinsky
benefit and tribute month
Mon 30 Aug 2010

can ya send the info out to yer lists

benefit for ira cohen sept 8 at bowery 7 or 8 not sure

also a

HAPPY BIRTHDAY TULI

a big tribute to tuli kupferberg will take
 sept 28 7 pm onward
at the living theater -
clinton street
between houston and stanton
FREE and open to the public
many speakers, readers musicians & surprise guests

if ya knew him
 come and say a word or 3

steve

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293. Randolph Healy
Wild Honey Press Podcast: Andrew Brewerton
Mon 30 Aug 2010

The first part of Andrew Brewerton's reading of "Raag Leaves for Paresh Chakraborty", published by Shearsman Books, is available at the link below.

http://feeds.feedburner.com/RaagLeavesForPareshChakraborty*
*
You can simply listen to this first part or subscribe to the entire series.

A new part will be added daily.

best wishes

Randolph Healy

PS Apologies if you receive this more than once

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294. Mark Weiss
Re: Apparition Poems on YouTube
Mon 30 Aug 2010

You're very thin. Admirable.

Mark

At 02:30 PM 8/29/2010, you wrote:
>These Apparition Poems, filmed at Eris Temple in Philly, are my best argument:
>
>http://www.youtube.com/watch?v=o3-sRxj4qnc
>
>Best,
>Adam
>
>
>
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

295. **Paul Nelson**

Re: "The Conspiracy Against Poems" by Adam Fieled at The Argotist Online

Mon 30 Aug 2010

"Experience first, explanations afterward." Muhammad Subuh Sumohadiwidjojo

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

From: Jeffrey Side <[redacted]>
To: [redacted]
Sent: Sat, August 28, 2010 6:46:55 AM
Subject: "The Conspiracy Against Poems" by Adam Fieled at The Argotist Online

"The Conspiracy Against Poems" by Adam Fieled at The Argotist Online
http://www.argotistonline.co.uk/Fieled%20essay%205.htm

Excerpts: â€œThere is no historical evidence to suggest that during the Romantic era, something called â€œPoeticsâ€ existed. At the time, Wordsworth and Coleridge, both identifiable as â€œLakeâ€ poets, initiated investigations of a theoretical nature, centered on poetry. These investigations were one of Coleridgeâ€™s mÃ©tiers; Wordsworth rarely identified himself as something other than a poet. The controversies that surrounded Wordsworth, from the publication of Lyrical Ballads forwards, were centered jointly on his poems and the theories that buttressed them. Why is it that in 2010, a majority of poets, particularly those toiling in experimental milieus, seem both more grounded in and more stimulated by theories than by the poems they bolster? What is this nebulous entity, â€œpoetics,â€ and how has it sapped the life out of what it is meant to serve? The chief weakness of the pursuit of â€œpoetics,â€ as I see it, is that it puts premiums on two red herringsâ€”novelties and political correctness. â€œPoetics,â€ as practiced by the bolder American universities, wants to investigate the newest of the new, anything (striated, of course, within the taut bounds of political correctness) that has not been done before. But practicing â€œpoeticsâ€ creates and perpetuates its own kind of romantic ideologyâ€”an unthinking and uncritical belief in oneâ€™s self-representations as planted firmly in the new, fresh, and bold.â€ â€œPoets weaned on poetics never quite reconcile themselves to the reality that poems spun out of flimsy theoretical material cannot have any great or striking impact, either in the long or the short term. All this movement towards theory and concept is mirrored in

other art forms; but as the post-modern impulse ages, it may be seen that when taken to an extreme, as it has been in experimental poetry, it creates such an aura of rapid obsolescence around new poetry that one wonders why new poems are being written at all.â€ â€œSimply put, poetics is mainly a construct established and put into propulsive motion by white, middle-class academics; and as multiculturalism has emerged as a subsidiary branch of post-modernism, a sense of guilt moves participants not only towards the outrÃ© but towards anything ethnic or deviant. The problem with poetics generally is that there is little quality control. The conceit of post-modern poetics is that there is no such thing as â€œqualityâ€; quality is a teetering edifice erected by hegemonic white males to reinforce a master narrative patched up against invasion.â€ â€œGenerations are now beginning to emerge who have been weaned on these approaches. The upshot is that poets have been formed who respond to theory first, poems second. If poems are a subsidiary branch of theories, then poetry as an endeavor has become so bastardized and decadent that it has ceased to be itself.â€

http://www.argotistonline.co.uk/Fieled%20essay%205.htm

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296. Jeffrey Side

The new ebook from Argotist Ebooks is “Paradigm of the Tinctures” by Steve McCaffery and Alan Halsey

Mon 30 Aug 2010

The new ebook from Argotist Ebooks is â€œParadigm of the Tincturesâ€ by Steve McCaffery and Alan Halsey

Description:

This revised and expanded edition of â€œParadigm of the Tincturesâ€ by Steve McCaffery and Alan Halsey revisits the classic humanist idea of the Sister Arts where poetry is understood to be a speaking picture and a picture a silent poem. The revisitation, however, is bluntly revisionary and the result is a fresh text-graphic dialogue.

Available as a free ebook here:

http://www.lulu.com/product/ebook/paradigm-of-the-tinctures/12456406

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297. CA Conrad

poet DAVID WOLACH is PhillySound Feature #8

Tue 31 Aug 2010

---

poet DAVID WOLACH is PhillySound Feature #8

Please see the feature at this link:
http://phillysound.blogspot.com/2010_08_01_archive.html

The feature includes a new poem by Wolach, "HOSPITEL (for Frank Sherlock)", an extensive interview about his new book of poetry OCCULTATIONS (Black Radish, 2010), and community commentary from J. TOWNSEND, BRENDA IIJIMA, ROB HALPERN, THOM DONOVAN, and JULES BOYKOFF.

If you're in Philadelphia THIS FRIDAY (9/3/10), come hear DAVID WOLACH read with FRANK SHERLOCK, CARLOS SOTO ROMAN, and JULIE DOXSEE at Fergie's Pub (1214 Sansom St.), 7:30 pm (this event is sponsored by THE NEW PHILADELPHIA POETS)

ENJOY THE DAVID WOLACH FEATURE!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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298. Kyle Schlesinger
Recently on Mimeo Mimeo
Tue 31 Aug 2010

Jed Birmingham has posted some excellent material on the Mimeo Mimeo blog recently, including:

* late Tish
* Kenward Elmslie¹s Power Plant Poems
* Ed Dorn¹s Wild Dog
* Carol Berge¹s Light Years
* Rocky Ledge
* Angel Hair
* Ted Berrigan¹s Living with Chris
* Jack Spicer¹s J magazine
* Marijuana Review

&&& more at: http://mimeomimeo.blogspot.com/

And thanks to everyone who has asked when the next issue will be available. We¹re working on Mimeo Mimeo #4 now, which will include contributions by Miles Champion, Trevor Winkfield, Tom Raworth, Alastair Johnston, David Meltzer, Asa Benveniste, Alan Halsey, Ken Edwards, Richard Price, Eric Mottram, and Jeff Nuttall.

Best,

Kyle
--
POEMS & PICTURES
Curated by Kyle Schlesinger
Center for Book Arts
New York City
July 7, 2010 - September 11, 2010
Berman, Brainard, Creeley, Dine, and many more
Details at: http://cuneiformpress.blogspot.com/

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299. Joel Weishaus
Poetica Critique of "A Community Writing Itself."
Tue 31 Aug 2010

Dear Friends and Colleagues:

My fifth Poetica critique is of "A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area," Edited by Sarah Rosenthal:
http://www.cddc.vt.edu/host/weishaus/Poetica/blog-5.htm

Introduction:
http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

Thank you, As Always.
-Joel

Joel Weishaus
Homepage: http://web.pdx.edu/~pdx00282
On-Line Archive:
www.cddc.vt.edu/host/weishaus/index.htm

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300. Morgan Myers
Re: "The Conspiracy Against Poems" by Adam Fieled at The Argotist Online
Tue 31 Aug 2010

I usually try to stay out of these things, but sometimes you just have to say something.

http://critiquemanque.blogspot.com/2010/08/conspiracy-against-growing-hell-up.html

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301. David Chirot

Re: "The Conspiracy Against Poems" by Adam Fieled at The Argotist Online

Tue 31 Aug 2010

Dear Jacqui Weeks--

Many many thanks for this wonderful, inspiring letter, with so many questions & examples to work with!--

In my limited experience, no matter what culture & time period i have & continue to read poetry in, there is always a poetics, many poetics, written by and about the poets one is reading--whether it be essays, reviews, critical notices or remarks in letters, notebooks, and within the works themselves . . .

The more different cultures & time periods i read in, the more poetics one finds-- it is not as though people in some "pre-theory" age or world, from the point of view of a very narrow contemporary American point of view--did not THINK very intensely about what poetry is, about the work that poets were doing, about the ways in which poetry functions in relation with the language it is being written in--the society it is being written in--about the structures and elements of letters, words, lines, phrases, sound, visuality,readership, distribution-- the questions of copying, plagiarism, the "writing of the No," all the questions with which one may work in the "current context" existed elsewhere and, in many ways, since the very creation of writing itself, even before it became formalized into writing "systems"--one finds examples of poets, "proto-poets," thinking about what today is called "poetics,"--a name which as Jacqui Weeks points out--is a term already used by and defined by Aristotle, as one example alone--

Last week, within one of the brief "El Colonel" pieces i write, often at facebook,-- which are fiction which includes "monologues" or "thoughts" by the protagonist along the lines of what Mallarme called the "poeme critique"--a reader responded by directing me to certain sections of Aristotle's Poetics--for more to think about in relation with the thoughts expressed in the piece-and the sections recommended a great opening into what was written and far beyond--

A very great, revelatory & deeply profound recent example of a poetry and its poetics working with each other is Murat Nemet-Nejat's EDA: An Anthology of Contemporary Turkish Poetry.

A groundbreaking classic in global poetry and poetics in human history is still Jerome Rothernberg's Technicians of the Sacred--

and one may turn to Jerry's blog Poets & Poetics to find poetics from, again--a global context, from all eras of the histories of different parts of the world, a wide variety of languages, cultures, poems, songs, writings, poetics---

The internet is overflowing with poetries & poetics from the world over, with examples from historical periods pre-dating Aristotle . . . to the most contemporary, exciting theory one can-- and cannot!!-even imagine until finding these works--available via simple search--

It is often pointed out that Americans, in poetics, poetry also--tend to be too isolationist, too much in mind consciously or not of being "Number One," and so ignore what is happening, what has happened, outside of the USA, and often outside the immediate sound byted present--

Actions, events, examples, information which may seem "true" within a very narrow context--and in whose own interest it is necessary to continually limit, control, what are given as examples, ideas, concepts, histories, poets and poetries, poetics--to be sound byted, discussed, discarded, and so on--are heavily dependent on their being taken to be as it were, unquestioningly, "at the center of the world, at the most up-to-the-minute moment in time"--so that the competition to remain dominant, to be perceived as "the Number One," with in this proscribed sphere, require continual efforts to control & limit what is produced, discussed, what it is that tops the "hit parade" for inclusion in the "leading" syllabi, anthologies, critical studies, etc etc--a self-reproducing "machine" that engenders its own fears and anxieties about being "part of it all"--and which, if one stops accepting it unquestioningly, is for the most part a parade of "Emperors with No Clothes"--

It struck me in reading Adam's excerpts from his essay that many of the "things" which appear to be disturbing him regarding the continual "necessity" of the latest, newest, most fashionable etc are perhaps primarily "market driven," in the sense that for any discipline, within itself, there is the drive to continue producing materials which generate in turn ways of classifying, colonizing, territroializing both "new works" under a given rubric, as well as generating retrospectively their "predecessors," or "examples avant la lettre," all of which produce new anthologies, course syllabi, examples for essays, papers, theses, interviews, reviews-- and, in turn--are used to create new positions within sub divisions with in departments in academia etc etc or new areas requiring "new" reviewers, bloggers, web sites, curators of exhibitions, performances etc etc--

But these are only a few very small glimpses of the myriad ways to "look at" the situation perhaps--

Again, many many thanks to You, Jacqui Weeks for this exceptional, greatly informing and inspiring letter!--

david-bc

On Sun, Aug 29, 2010 at 12:31 PM, Jacquilyn Weeks <[redacted]> wrote:

Actually, "poetics" was a useful and much-debated concept that eighteenth-century poets and scholars routinely traced back to Classical Greco-Roman work.

*From *A New and Complete Dictionary of Arts and Sciences: Comprehending All the Branches of Useful Knowledge *(1754):*
"POETICS: the doctrine of poetry, or the laws and rules of conducting pieces, or compositions of poetry, such as Aristotle's poetics, a work much valued."

*From *The Critical Review, or Annals of Literature *(1797), in a review of the second edition of Coleridge's *Poems*:*
"As no author can justly be offended at liberal criticism, Mr. Coleridge 'returns his acknowledgements to the different reviewers for the assistance which they have afforded him in detecting his poetic deficiencies.' Upon a revisal of his productions, he has omitted some which he was less pleased, and has substituted new pieces for the discarded poems."

*The same volume uses the the term in broader scope for a review of *Herder on the Advancement of the Belles Letteres*:* *
**"fourth fragment* (letter eighty seventh) points out the influence of the Provencal poetry on the culture and poetics of Europe. The qualities, exterior and internal, of the Italian poetry are considered. The characteristics of French tales and theatrical pieces are also examined; after which observations occur on the poetics of Spain."*

I could cite lots more examples, but a basic search for "poetics" (limited to volumes published between 1700-1800) on Google Books will give you about 2,720 results. ECCO, is even better, if you have access to it. (Of course, the overwhelming majority of of these hits will be attributable to European middle- or upper-class men.)

Adam, I'm not trying to be rude - just trying to clarify, but I'd be interested knowing:

1. When/where do you suggest that the concept of "poetics" comes into being? Could it be that you are arguing with someone (or some school) in particular?

2. Are you suggesting that "poetics" means something different in the 21c. than it meant in the Romantic period?

3. You suggest that "poets have been formed who respond to theory first, poems second" - how, precisely, are you distinguishing between "theory" and "poetry" in this context? (Can the distinction as you're making it be applied to all poets throughout poetic history?) (Is that what you're trying
to do?)

4. How do you intuit whether poetry or theory came first in a particular work without getting bogged down in dead-end debates about author intentionality?

5. Why are you so invested in Coleridge and Wordsworth specifically? (In dismissing political correctness, are you invalidating all the feminist/Marxist/post-colonial arguments leveled against the limits of their
"new language"?) If you are interested in more diverse work, would it, perhaps, be worthwhile to consider poetics as they are developed in non-Western histories of poetry? I am not deeply familiar with the history of Asian poetry, but, just guessing from the importance of poetry to court culture, I would imagine that they have a history of poetry theory that is much longer and better documented than the European history. Persian poetry has exquisitely complex rules, and has for millennia.

Any clarification would be much appreciated.

All best wishes,
Jacqui Weeks

University of Notre Dame
PhD Candidate Department of English
Gender Studies Program
Keough-Naughton Institute for Irish Studies
356 O'Shaughnessy Hall
Notre Dame, IN 46556

On Sat, Aug 28, 2010 at 9:46 AM, Jeffrey Side <[redacted]> wrote:

"The Conspiracy Against Poems" by Adam Fieled at The Argotist Online
http://www.argotistonline.co.uk/Fieled%20essay%205.htm

Excerpts:
“There is no historical evidence to suggest that during the Romantic era, something called “Poetics” existed. At the time, Wordsworth and Coleridge,
both identifiable as “Lake” poets, initiated investigations of a theoretical
nature, centered on poetry. These investigations were one of Coleridge’s métiers; Wordsworth rarely identified himself as something other than a poet. The controversies that surrounded Wordsworth, from the publication of
Lyrical Ballads forwards, were centered jointly on his poems and the theories that buttressed them. Why is it that in 2010, a majority of

> *poets,*
> *particularly those toiling in experimental milieus, seem both more grounded*
> *in and more stimulated by theories than by the poems they bolster? What is*
> *this nebulous entity, "poetics," and how has it sapped the life out of what*
> *it is meant to serve? The chief weakness of the pursuit of "poetics," as I*
> *see it, is that it puts premiums on two red herrings—novelties and political*
> *correctness. "Poetics," as practiced by the bolder American universities,*
> *wants to investigate the newest of the new, anything (striated, of course,*
> *within the taut bounds of political correctness) that has not been done*
> *before. But practicing "poetics" creates and perpetuates its own kind of*
> *romantic ideology—an unthinking and uncritical belief in one's*
> *self-representations as planted firmly in the new, fresh, and bold."*
> *"Poets weaned on poetics never quite reconcile themselves to the reality*
> *that poems spun out of flimsy theoretical material cannot have any great or*
> *striking impact, either in the long or the short term. All this movement*
> *towards theory and concept is mirrored in other art forms; but as the*
> *post-modern impulse ages, it may be seen that when taken to an extreme, as*
> *it has been in experimental poetry, it creates such an aura of rapid*
> *obsolescence around new poetry that one wonders why new poems are being*
> *written at all."*
> *"Simply put, poetics is mainly a construct established and put into*
> *propulsive motion by white, middle-class academics; and as multiculturalism*
> *has emerged as a subsidiary branch of post-modernism, a sense of guilt moves*
> *participants not only towards the outré but towards anything ethnic or*
> *deviant. The problem with poetics generally is that there is little quality*
> *control. The conceit of post-modern poetics is that there is no such thing*
> *as "quality"; quality is a teetering edifice erected by hegemonic white*
> *males to reinforce a master narrative patched up against invasion."*
> *"Generations are now beginning to emerge who have been weaned on these*
> *approaches. The upshot is that poets have been formed who respond to theory*
> *first, poems second. If poems are a subsidiary branch of theories, then*
> *poetry as an endeavor has become so bastardized and decadent that it has*
> *ceased to be itself."*
>
> *http://www.argotistonline.co.uk/Fieled%20essay%205.htm*

> *guidelines*

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 2010

258 messages · Tue 31 Aug 2010 – Thu 30 Sep 2010

September 2010 sent the thinned room after the deepest question a formalist can ask — what the limits of a formal system are, and whether a poem lives inside those limits or slips past them. Two hundred and fifty-eight messages moved through the list, and its largest thread reached, improbably, into mathematics and logic, asking what poetry becomes after the great twentieth-century proofs that every system has an outside. It was the list being characteristically itself: a nearly deserted room taking up the hardest possible abstraction for the pleasure of it.

The largest thread was language and poetry after Gödel and Turing. The room turned over what it means to write inside a medium after the mathematicians had shown that no formal system can be both complete and consistent — that there are always true things it cannot prove, always an outside to any set of rules. One poster deflated the grandeur beautifully, noting that after decades of theory *"i've been in the deconstruction industry for twenty years"*, unsure anymore whether it was construction or its opposite. The undecidable had become the room's native air.

The quarrel, gentler, was over recovery and lineage. A thread built a Mina Loy portal, gathering the scattered work of the great neglected modernist into one place — the incomplete system of literary memory patched, one recovered poet at a time — while an Olson query kept the Black Mountain line in view. If no system is ever complete, the room seemed to answer, then the work is endless recovery: forever hunting the true things the canon left unproven, forever dragging another Mina Loy back from the margin into the light where she could be read again.

And a death closed the month in the register of the unfinished. Michael Gizzi died in late summer, the poet of quick, torqued, associative lines, and the room noted the loss before any official obituary had appeared — the news outrunning the record, a life ended before the systems that catalog such things had caught up. It was Gödel's lesson in miniature: the fact arriving ahead of the proof, the death real before it was written down.

I have set September down exactly as the archive delivered it — poetry after the limits of logic, the Mina Loy recovery, and Michael Gizzi gone before the obituary — because it was the month the list took the incompleteness of every system as its subject and found the idea everywhere: in the poem that exceeds its rules, in the

canon that must forever be patched with recovered names, in the death that outran its own record. A room that answers a proof about the limits of formal systems by building a portal to a forgotten poet and mourning one just lost is a room that understands what to do with incompleteness, which is not to despair of it but to keep filling in, by hand, the true things the system could not hold.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 258 in all.

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214. Rachel Loden — New Writing Series @ UCSD next Wednesday, October 6
215. Mary Jo Malo — IMPROVISATIONS by Vernon Frazer now on Scribd

216. David Hadbawnik — habenicht press announces: CRASS SONGS OF SAND & BRINE by Micah Robbins
217. Scott Howard — RECONFIGURATIONS: Call for Submissions (Special Feature / Graphic Non-Fictio…
218. Micah Robbins — »SOUS LES PAVÉS« vol.1 no.1
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1. Rob McLennan

new from above/ground press: Stephen Brockwell's Impossible Books

Tue 31 Aug 2010

Stephen Harpers Shoes

Long days holding up the country,
short nights breathing fresh air.
Each morning, a minion polishes away
a days accumulated scuffs
with matt black petroleum paste.
My burnished upper reflects the blurred image
of the face above but does not shine.
My heel grinds even the iridescent
beetle, silent, powerless, beautiful,
Into the Langevin asphalt. My steel
shank would never pass security
if the face did not control it personally.
The feet have no particular smell,
like winter air or snow. I complain
of the unguents, salves and balms, reeking of sulphur
that, despite all evidence to the contrary, will not
relieve the cracked and callused heels.

Impossible Books (the Carleton Installment)
by Stephen Brockwell
$4

published in Ottawa in an edition of 200 copies, and launched as part of the above/ground press 17th anniversary reading/party, September 3rd, at the Carleton Tavern;

to order, send cheques (add $1 for postage; outside Canada, add $2 US) to rob mclennan, 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7

Stephen Brockwell's most recent book is The Real Made Up (Toronto: ECW Press, 2007). The first installment of his Impossible Books project was delivered at the Olive Reading Series in December 2007. Brockwell is trying to find a way to run a small IT company and write poems without going completely mad. Stephen recently moved to the charming Ottawa neighbourhood of Lindenlea just north of Beechwood Avenue.

http://abovegroundpress.blogspot.com/2010/08/new-from-aboveground-press-stephen.html

http://robmclennan.blogspot.com/2010/08/aboveground-press-17th-anniversary.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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2. Jeffrey Side

Re: "The Conspiracy Against Poems" by Adam Fieled at The Argotist Online

Wed 1 Sep 2010

Morgan your blog post misses the point of Adam's argument, which is that he is concerned with various writing practices (heavily formed by, and dependent on, ideas of "poetics") as being regarded as aesthetic acts in themselves, with the poems (or texts) produced by these practices subordinate to the practice itself. I am forced to agree with him, here. I think he has a point. For me, the act of writing is not as important as the end product. I don't see the necessity for an insistence that poetics can only have significance if it revolves around "the act of making".

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3. Stephen Vincent

Timoth Yu on Ron Silliman

Wed 1 Sep 2010

Suggest check out the current section of Jacket on the work of Ron Silliman. Tim Yu's eye on Ketjak and Tjanting are genuinely critical and illuminating re Lang Po politics et al, including edgy issues of race & class. Personally I find Yu's work as one of the smarter kettles currently percolating on the stove.

Stephen V
http://stephenvincent.net/blog/
still percolating

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4. Séamas Cain

Prairie Voices

Wed 1 Sep 2010

IMRAM, a national literary festival in Ireland, in association with the Dublin City Arts Centre and TíAitreo, will present "The Prairie Gaeltacht" by Séamas Cain. Performances will begin at 7:00 p.m. on Monday and Tuesday, September 20 and 21, 2010 at CITY ARTS, 15 Bachelor's Walk, Dublin 1, Ireland.

Describing the script for The Prairie Gaeltacht, Liam Carson, director of the IMRAM Festival, said "poetic, beautiful, moving, simple, evocative. I'm really looking forward to experiencing the performance."

And the Irish writer Gabriel Rosenstock described the script as "very moving."

http://www.cityarts.ie/events/2010/09/20/-the-prairie-gaeltacht-gaeltacht-na-bhfarthailte/

THE PRAIRIE GAELTACHT

"I remember herds of buffalo on the prairie, beautiful Indian ponies ... the coyotes howling at dusk." So speaks one voice in Séamas Cain's dramatic evocation of what he calls The Prairie Gaeltacht.

Drawing on his own conversations with relatives, Séamas Cain's narrative probes deep into family, land and language. Through their plain but poetic voices, history is relived. Here Irish settlers learn from Indians "where strawberries grew and which birds were most delicious to hunt." Here is Thomas Burke, kinsman of Edmund, fleeing to the Irish Colonies of Minnesota in 1878. We are brought from the time of the wagon trains to the day electricity arrived in the village of Murdock in 1922. Along the way we hear stories of the Molly Maguires, the communitarian Connemaras and their vision of creating a Gaelic socialist utopia on the prairies of western Minnesota; of fiddlers and harmonica players at dances; of droughts, crop failures, snowstorms, and swarms of locusts.

The Prairie Gaeltacht is an extraordinary bi-lingual journey into a haunting past. Actors from TíAitreo will re-create in Irish the words and stories of Séamas Cain's grandparents and their cousins and friends, whilst Cain himself will narrate in English.

A unique insight into an almost forgotten history, The Prairie Gaeltacht is a deeply personal odyssey from one of America's most radical and inventive of poets.

http://www.cityarts.ie/events/2010/09/20/-the-prairie-gaeltacht-gaeltacht-na-bhfarthailte/

Séamas Cain
http://www.saorsainn.net

http://alazanto.org/seamascain
http://seamascain-writernetwork.org

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5. Camille Martin

New @ Rogue Embryo: Samuel Greenberg + Katrina + unarmed + Joseph Massey

Thu 2 Sep 2010

New @ Rogue Embryo
http://rogueembryo.wordpress.com

* Samuel Greenberg's Braided Secrets
http://rogueembryo.wordpress.com/2010/09/01/samuel-greenbergs-braided-secrets/

* Katrina fifth anniversary: PBS documentary
http://rogueembryo.wordpress.com/2010/08/29/katrina-fifth-anniversary-pbs-documentary/

* Blue Flag at Bayou Sauvage
http://rogueembryo.wordpress.com/2010/08/18/blue-flag-at-bayou-sauvage/

* unarmed & in living colour
http://rogueembryo.wordpress.com/2010/07/25/unarmed-in-living-colour/

* The Language of Desire to Speak: Joseph Massey's Exit North
http://rogueembryo.wordpress.com/2010/07/22/the-language-of-the-desire-to-speak-joseph-masseys-exit-north/

Cheers!

Camille Martin

Sonnets:
http://www.shearsman.com/pages/books/catalog/2010/martin.html

Codes of Public Sleep :
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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6. Nicole Mauro

Latest from Black Radish Books

Thu 2 Sep 2010

Black Radish Books is thrilled to announce Spectre, by Mark Lamoureux, is now available for purchase via SPD (http://www.spdbooks.org/Producte/9780982573112/spectre.aspx).

Spectre is as ectoplasmic as it is phantasmagoric, and a whole lot of lyric fun. Back channel us at [redacted] if you're interested in reviewing.

Happy Long Weekends, poetry laborers...

Nicole

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7. amy king

Esque -- a new online journal of p/oetry and man/ifesto

Thu 2 Sep 2010

From the editors Amy King and Ana Bozicevic

a new online journal of p/oetry and man/ifesto:

ESQUE
http://www.esquemag.com
http://www.esque.eu

note: esque is a flash site. wait a full minute while it loads. enjoy.

In ISSUE 1:

OETRY is the kitchen sink. Charles Bernstein. Bei Dao. Tamiko Beyer. Jackie Clark. Amy De'Ath. Lidija Dimkovska. Kate Durbin. Steven Karl. Natalie Lyalin. Filip Marinovich. Sharon Mesmer. Miguel Murphy. Ariana Reines. Saeed Jones. Tomaz Salamun. Evie Shockley. Heidi Lynn Staples. Leigh Stein. Cole Swensen. John Tranter. Matvei Yankelevich.

IFESTO is everything but. Jennifer Bartlett. Jillian Brall. Ching-In Chen. Ken Chen. Rachel Blau DuPlessis. Jennifer H. Fortin. Molly Gaudry. Roxane Gay. Matt Hart. Brenda Hillman. Dan Hoy. Ron Padgett & Olivier Brossard. Lars Palm. Joan Retallack. Brandon Shimoda. Anne Waldman. Franz Wright. Carolyn Zaikowski.

visit
ESQUE
http://www.esquemag.com
http://www.esque.eu

--
****

Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Nepotism?
+ http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html

Amy's Alias
+ http://amyking.org/
****

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8. John Roche
Linebreakers: Poetry and Dance in Rochester, NY
Thu 2 Sep 2010

Tuesday, September 7 at 7 pm, the Physikos Studio in Village Gate (302 N. Goodman St., E-201, Rochester) presents LINEBREAKERS: An Evening of Dance, Poetry, and Music featuring dancer and choreographer Claire Elizabeth Barratt, accompanied by noted guitarist Steve Greene and joined in collaboration by poet John Roche. Admission is $8.

Claire Elizabeth Barratt, Director of Cilla Vee Life Arts in Asheville, North Carolina, and originally from the UK, will be stopping in Rochester for one performance only during her tour of the Northeast and Canada. Her website is http://www.cillavee.com/

Steve Greene is a jazz guitarist, teacher, and recording artist. As a composer he specializes in writing for modern dance companies. He has worked with the critically acclaimed Garth Fagan Dance and most recently with Fujima Kanso in Japan. He will be performing with the Handmade Orchestra on October 1 at the Black Mountain North Symposium in Rochester. His website is http://www.stevegreene.com/

John Roche, Associate Professor of English at RIT, is the author of two full-length poetry collections from FootHills Publishing (Kanona, NY), has edited two other collections, and has a forthcoming book from theenk Books (Palmyra, NY).

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9. Paul Siegell
Goodreads Book Giveaway
Thu 2 Sep 2010

Hello,

I am participating in a free book giveaway over at Goodreads. Signed copies of my *wild life rifle fire* are now up for grabs. Would you like to enter to win? Here is the link to the giveaway: http://bit.ly/c8I7oG

Also, ever wonder what one of my shaped-poems sounded like? Rattle has just posted a poem of mine online that they published last winter, and they have

included audio of me reading it. The poem is from the book *jambandbootleg*. Here is the link to the poem: http://bit.ly/aBVN6g

I hope this note has found you all well. Thanks for taking a look!

Yours,
Paul
http://paulsiegell.blogspot.com/

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10. Rob McLennan

17 seconds: a journal of poetry + poetics, issue 2 now online!

Thu 2 Sep 2010

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the second issue of 17 seconds: a journal of poetry + poetics is finally online at www.ottawater.com/seventeenseconds

rob mclennan, editor
Roland Prevost, managing editor

Conversations with John Newlove - by Carla Comellini

Love, Anne Carson: a fictional essay in the wrong order - by rob mclennan

Joe in the Balkans: an interview with Joe Blades - by Tatjana Bijelic

An Interview with Dennis Cooley - by Sean Moreland

'in the estuary' and 'funereal relief re-lives' - two poems by Pearl Pirie

Horologic - a poem by Kathleen Fraser

surveillance of LECTURE: excerpt from a work-in-progress - by Kathleen Fraser

seventeen seconds: a journal of poetry and poetics comes out as the natural extension of the eight issues of Poetics.ca edited by rob mclennan and Stephen Brockwell. Highlighting the diversity of voice, style, practice and politic, seventeen seconds continues the resolve to provide a forum for dialogue on contemporary poetics, with a focus on Canadian writing. Over the past two decades, the amount of critical writing published in print literary journals on Canadian poetry, specifically, seems to have decreased dramatically, but slowly returned through a number of online journals. seventeen seconds simply wishes to help strengthen the dialogue and the ongoing conversation about writing through publishing new writing, and conversation about new writing. How else are we supposed to learn anything, unless we keep talking?

Feedback and submission queries are most welcome.
az421 (at) freenet (dot) carleton (dot) ca

rob mclennan

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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11. Samuel Wharton

sawbuck 4.3: a day late but still great!

Thu 2 Sep 2010

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friends~

it's september already & that means time for the fall issue of
*sawbuck<http://www.sawbuckpoetry.blogspot.com/>
*!

this time around you'll find sparkly new poetries from the following folk:

Pete Zeller
Steven Schroeder
Joseph Mains
Melissa DeGezelle
Mark Cunningham
Michael H. Brownstein
Jenny Browne
John Bradley
Kristin Bock
Meredith Blankinship

i hope very much that you all enjoy this issue.

& keep in mind: we are always reading submissions for future issues, so if you have something stashed away that might fit our parameters, please send it along!

cheerio
~samuel day wharton, editor,
sawbuck<http://www.sawbuckpoetry.blogspot.com/>

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12. Jennifer Karmin

Red Rover Series / Experiment #39

Thu 2 Sep 2010

Red Rover Series
{readings that play with reading}

Experiment #39:
I Will Be Not Here

SATURDAY, SEPTEMBER 11th
7pm / doors lock 7:30

Featuring:
Kevin Kilroy
Amanda Marbais
Andrew K. Peterson

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

NEW VENUE
near CTA Damen blue line
third floor walk up
not wheelchair accessible

KEVIN KILROY writes fiction. Excerpts form his recently completed novel, STAN a triptych have been published by Pinstripe Fedora, Fact-Simile, and Hot Whiskey. He teaches Beat Literature and Writing classes for Columbia College and Flashpoint. Zenyatta is his favorite horse. Paul Curreri is his favorite singer. Georgia is currently his favorite state. Nicolet Bay is his favorite Beach.

AMANDA MARBAIS' stories have most recently appeared in Monkeybicycle, Hobart web, Kill Author, Fiction at Work, The2ndHand, Staccato and elsewhere. She is the Managing/Fiction Editor for Requited Journal. She lives in Chicago.

ANDREW K. PETERSON is the author of Museum of Thrown Objects (BlazeVox 2010), Between Here and the Telescopes (collaborations with Elizabeth Guthrie, Slumgullion 08), and a forthcoming chapbook, bonjour meriwether and the rabid maps (Fact-Simile). His writing has appeared in Fact Simile's The A sh Anthology, Hot Whiskey Press' The Meat Issue, Jennifer Karmin's ongoing 4000 Words 4000 Dead project, and other journals, most recently, online at 350 Poems Project, Dusie, The Offending Adam, and Requited. He is a co-editor of

Livestock Editions, a small press devoted to poetry. He received an MFA from Naropa Univ.'s Kerouac School, and lives in Massachusetts.

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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13. steve dalachinsky

busy month for stev dalachinsky and yuko otomo

Fri 3 Sep 2010

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sept 4 ps1 at 3pm steve and yuko with film's by andrew lampert

sept 8 benefit for ira cohen at bowery poetry club 7 pm

sept 10 howl opening 5-7 pm

Saturday, September 11th, Litquake's NYC Litcrawl begins at 6PM in the East Village presenting one hundred authors in seventeen venues over three phases, progressing down Bowery across Houston Street and culminating with a party at Fontana's.

-- 7 PM -- BOWERY ELECTRIC -- Bob Holman, Clayton Patterson, Ron Kolm, Susan Scutti, Jim Feast, Anna Mockler, and Steve Dalachinsky

I'm honored to host this venue of infamous and insightful, funny and profane provocateurs and Unbearables who will be jumping off on 9/11, evoking good or evil or something in between.

BOWERY ELECTRIC
327 Bowery, New York, NY 10003 (at Bond St)

http://litcrawl.org/events/lower-east-side-denizens-on-911

sept 12 benefit for fire in the kitchen music festival 2 pm 458 w 57th st apt 4F

sept 16 howl poetry reading at st marks church 7 pm

sept 19 2pm yuko with basscentric at bowery poetry club

sept 20 steve at local 269 1 year anniversary of vocal series 7 pm onward

and the big one

the living theater presents:

HAPPY BIRTHDAY TULI

Tuesday Sept. 28, 7 pm until forever

at the Living Theater -
21 Clinton Street
between Houston and Stanton
(F, J, M, G to Essex - Delancey stop
or F to Second Ave.)

FREE and open to the public

a cast of 100's
including
speakers, readers, musicians i.e. the Fuxxons,
Judith Malina, David Amram, John Kruth, Peter Stampfel,
Steve Ben Israel, the Unbearables
& many more. plus surprise guests

BRING FOOD AND DRINK

if ya knew him
come and say a word or 3

for info email [redacted]
or call [redacted]

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14. Michael Heller
Reminder: This Art Burning
Fri 3 Sep 2010

THIS ART BURNING

A STAGED PERFORMANCE FEATURING NEW EXPLORATIONS IN SETTING POETRY THROUGH VIDEO, SPOKEN WORD, MUSICAL ACCOMPANIMENT, OPERA AND SONG AT THE PHILLY FRINGE.

This multimedia musical and literary event by the composer Ellen Fishman-Johnson and the poet Michael Heller will be presented on Saturday, September 11 at 7:30 PM and Sunday, September 12 at 4 PM at the Performance Garage at 1515 Brandywine Street, Philadelphia, 19130. This project is partially supported by a grant from the Philadelphia Chapter of the American Composers Forum. For tickets, contact the Festival Box Office at [redacted] or visit <http://www.livearts-fringe.org>www.livearts-fringe.org.

The performance will feature Out of Pure Sound, a piece for violin and video that will be premiered by violinist Leah Kim. An excerpt can be found at: <http://www.youtube.com/user/efjcomposer#p/a/u/0/bG41LmyuemI>http://www.youtube.com/user/efjcomposer#p/a/u/0/bG41LmyuemI

Performers include Shannon Coulter-Soprano, Katie Golan-Mezzo Soprano, Brian Vandenberge-Tenor, Robert Brandt-Baritone, Leah Kim-Violin, Harvey Price-Percussion and Sheri Melcher-Piano with Christopher G. McGinley conducting. Lighting Design is by Catherine Lee and Sound Design by Simon Rogers. Choir members include Alexis Ford, Amy Poznansky,James Mikijanic, Ryan Tibbets

Website: www.michaelhellerpoetry.com. Recent publications: Beckmann Variations & other poems (Shearsman, 2010), Eschaton (new poems) (Talisman House Publishers, 2009), Two Novellas: Marble Snows & The Study (ahadada press, 2009) are all available from their publishers, at good bookstores and from SPD and amazon.com. Speaking The Estranged: Essays on the Work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005) and Exigent Futures: New and Selected Poems (Salt, 2003) are available from www.saltpublishing.com, amazon.com and good bookstores. Survey of work at http://www.thing.net/~grist/ld/heller.htm Collaborations with the composer Ellen Fishman Johnson at http://www.efjcomposer.com/EFJ/Collaborations.html Recordings at http://writing.upenn.edu/pennsound/x/Heller.html

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15. amy king

OT: Sonia Sanchez at HOWL Festival Monday Sept 6 4pm

Fri 3 Sep 2010

SISTER SON/JI by Sonia Sanchez
Monday, Sep 6 4 PM - 6 PM
$10.00

SISTER SON/JI by Sonia Sanchez
Monday, Sep 6 4 PM - 6 PM
$10.00
Theatre 80 St. Marks, 80 St. Marks Place [redacted]

The Howl! Festival presents iconoclastic poet Sonia Sanchez & a production of her play â€œSister Son/ji.â€ Ms. Sanchez will be present for a rare audience talkback moderated by the artstic director of BeBop Theatre Collective, SC2. This event also celebrates the publication Iâ€™m Black When Iâ€™m Singing, Iâ€™m Blue When I Ainâ€™t and Other Plays. Fans of Ms. Sanchez receive for the first time all of her plays which span five decades.

Sonia Sanchez was quoted in Brian Lankerâ€™s, I Dream A World: Portraits of Black Women Who Have Changed America that she writes â€ To keep in contact with our ancestors and to spread truth to people.â€ And perhaps that is why she remains such an enduring and influential figure in the landscape of American literature. Fans of Ms. Sanchez receive for the first time all of her plays which span five decades.

Nathaniel Siegel, Executive Director of The Howl Festival is â€œecstatic over Sonia Sanchezâ€™ generosity & commitment to Howl!. This event brings the history, political passion and multidisciplinary elements to Howl!. Ms. Sanchez has inspired many artists and this event also includes poetry tributes curated by slam poet and spoken word pioneer Regie Cabico as well as a dance performance.by Genesis Dance Company.

In Sister Son/Ji, written by Sonia Sanchez, directed by SC2 and starring Jacqueline Gregg, poet/playwright Sanchez unflinchingly examines the paradoxical notions of liberation within in the Black Power Movement.

Sonia Sanchez is a Poet. Mother. Professor. National and International lecturer on Black Culture and Literature, Womenâ€™s Liberation, Peace and Racial Justice, as well as an author of over 16 books.

This solo play stars Jacqueline Gregg, who has performed in countless plays, both classical and modern, also works extensively with various educational theatre organizations, bringing classical as well as contemporary theatre to schools in and around New York City.

Door proceeds to benefit the Actors Fund for HOWL! HELP.

Advance Tickets:
$10.00 tickets go to http://www.brownpapertickets.com/event/124400

Tickets at the door 1 hour before showtime on the day of the show (cash only).

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Esque, A New Magazine
+ http://esquemag.com

Nepotism?
+ http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html

Amy's Alias
+ http://amyking.org/
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16. Rob McLennan

above/ground press 2011 subscriptions now available;

Fri 3 Sep 2010

I'm now offering my usual annual $40 above/ground press subscription for 2011 (& check out our group on facebook).

YES! I WANT EVERYTHING ABOVE/GROUND PRESS HAS TO OFFER! GIVE ME A 2011 SUBSCRIPTION (STARTING TODAY, THANK GOD) FOR ONLY FORTY (40) DOLLARS (IN THE US, $40 US).

give $40 to rob mclennan, or mail: c/o 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7 regular notices are also sent out through an email list of Ottawa-area literary events. to get on the list, email me at [redacted]

http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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17. julia bloch

Sept. 11: Rachel Blau DuPlessis in Philadelphia

Sat 4 Sep 2010

EMERGENCY FEELING presents
Rachel Blau DuPlessis
& a draft [beer] party
celebrating Pitch: Drafts 77-95 (Salt)
(co-sponsored by Whenever We Feel Like It & Emergency)

Saturday, September 11, 4pm Jose Pistolas 263 S 15th St, Philadelphia http://www.josepistolas.com/ RACHEL BLAU DUPLESSIS is an American poet-critic whose on-going long poem project, begun in 1986, is collected here in Torques: Drafts 58-76, as well as in Drafts 1-38, Toll (Wesleyan U.P., 2001) , Drafts 39-57, Pledge, with Draft unnnumbered: Precis (Salt Publishing, 2004) and Pitch: Drafts 77-95 (Salt Publishing, 2010). DuPlessis was awarded a residency at Bellagio in 2007; she was the recipient of a Pew Fellowship for Artists and of the Roy Harvey Pearce/ Archive for New Poetry Prize, both in 2002.

EMERGENCY is designed to address several questions we see arising in contemporary North American poetry around issues of emergence and literary community. We've created an ongoing dialogue among working poets on how

they think about poetic lineage, theoretical stances, and aesthetic practice. Emergency is curated by Julia Bloch and Sarah Dowling. http://emergency-reading.blogspot.com/

WHENEVER WE FEEL LIKE IT is put on by Committee of Vigilance members Emily Pettit and Michelle Taransky. The Committee of Vigilance is a subdivision of Sleepy Lemur Quality Enterprises, which is the production division of The Meeteetzee Institute. http://wheneverwefeellikeit.blogspot.com/

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18. Jonathan Morse
Vanity possibility?
Sun 5 Sep 2010

If you scroll down to the bottom of either my web page (http://jonathanmorse.net) or my blog (http://jonathan-morse.blogspot.com) you should see a tasteful fake-wood bookshelf bearing two little click-to-open picture books by me. This comes from an online vanity press called issuu.com. It does words as well as pictures, and unlike other vanity presses it's free.

Anything there to interest you? I've set it not to allow downloads of my books, but if you'd like to give away printouts, that can be done.

Jonathan Morse
University of Hawaii at Manoa

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19. Kimmelman, Burt
Curley and Kimmelman in Rutherford
Sun 5 Sep 2010

The William Carlos Williams Poetry Cooperative Presents

A Poetry Reading by

Jon Curley and Burt Kimmelman
(and a reading of WCW's poems by Joel Lewis)

Hosted by John Trause and Jane Fisher

Wednesday, October 6th, 7 PM

Williams Center for the Arts
One Williams Plaza
Rutherford, NJ 07070
[redacted]
www.williamscenter.org<http://www.williamscenter.org/>

Jon Curley is a poet living in Jersey City. His first book of poems, New Shadows, was published last year by Dos Madres Press. A book of criticism, Poets and Partitions: Confronting Communal Identity in Northern Ireland, will be published next year. He is in the Humanities Department of New Jersey of Technology.

Burt Kimmelman has published six collections of poetry - As If Free (Talisman House, Publishers, 2009), There Are Words (Dos Madres Press, 2007), Somehow (Marsh Hawk Press, 2005), The Pond at Cape May Point (Marsh Hawk Press, 2002), a collaboration with the painter Fred Caruso, First Life (Jensen/Daniels Publishing, 2000), and Musaics (Sputyen Duyvil Press, 1992). A poem from his newest book was featured on NPR's The Writer's Almanac. For over a decade he was Senior Editor of the now defunct Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (Peter Lang Publishing, 1996; paperback 1999). He also edited The Facts on File Companion to 20th-Century American Poetry (Facts on File, 2005) and co- edited The Facts on File Companion to American Poetry (Facts on File, 2007). He has published scores of essays on medieval, modern, and contemporary poetry. A recent interview with Tom Fink has appeared online in Jacket 40.

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20. Cara Benson

Looking for creative works/projects in community

Sun 5 Sep 2010

Looking for creative works/projects in community. Creating a line of study, here. Please send all suggestions my way. Examples include: Kaia Sand's Portland poetry walks, Claudia Rankine's Provenance of Beauty, Tree Museum in the Bronx. Also, artmaking/writing with community.

Interventions.
Re-inventions.
Decorations.
Instigations.
And just plain old creation, in situ. Of situ.

Thinking social justice and sustainability. Yes, art and politics.

Many thanks. I'll compile list and send back to this list.

Cara Benson

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21. CA Conrad
your MINA LOY PORTAL
Sun 5 Sep 2010

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the "your MINA LOY PORTAL" is finished
http://somaticpoetryexercises.blogspot.com/

and I would like to dedicate this to a man (okay, I'll NOT embarrass him and not mention his name) who recently said to me, "MARIANNE MOORE WAS THE MODERNIST WOMAN POET!" when I mentioned how much Mina Loy's poems mean to my life, and then I said in response to him, "Ah, well, I didn't realize there should only be one. But yet you mention ALL THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you are. Hope you're learning shame.

but for the love of Mina!
the splendor of all that is Mina!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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22. peter ganick
chalk editions new catalogue - the first 38
Mon 6 Sep 2010

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chalkeditions's publications.

*the up-to-date **catalogue. *[list in reverse order of publication date]

*all books free-of-charge for reading, download, or printing. [please acknowledge (c)] *

*we are reading manuscripts now. *send manuscripts to:

[redacted] and [redacted]

digital submissions only.

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*

*mIEKAL aND - metabolic GLYPH cannibals: Incantations for the Coming Apocalypse<http://www.scribd.com/doc/36942105/mIEKAL-aND-metabolic-GLYPH-cannibals-Incantations-for-the-Coming-Apocalypse> *

*<http://www.scribd.com/doc/36942105/mIEKAL-aND-metabolic-GLYPH-cannibals-Incantations-for-the-Coming-Apocalypse> *poetry by mIEKAL aND

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*Felino A. Soriano - Appositional Comprehensions<http://www.scribd.com/doc/36813014/Felino-A-Soriano-Appositional-Comprehensions>
*

poetry by Felino A. Soriano

David E. Patten - The Jazz Symphonic Glass Ear<http://www.scribd.com/doc/36752257/David-E-Patten-The-Jazz-Symphonic-Glass-Ear>
**

poetry by David E. Patten

John Crouse - DISMEMBERS<http://www.scribd.com/doc/33244350/John-Crouse-DISMEMBERS>

experimental poetry by John Crouse

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*Jukka-Pekka Kervinen - t o o L<http://www.scribd.com/doc/32257250/Jukka-Pekka-Kervinen-t-o-o-L>
***

experimental texts by Jukka-Pekka Kervinen

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*Jim Leftwich - sef] [po<http://www.scribd.com/doc/32216291/Jim-Leftwich-sef-po> ***

experimental poetry by Jim Leftwich

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*

*Ric Carfagna - Symphony No. 1<http://www.scribd.com/doc/32170981/Ric-Carfagna-Symphony-No-1>
***

poetry by Ric Carfagna

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*Hugh Tribbey - MIME BOX<http://www.scribd.com/doc/32170816/Hugh-Tribbey-MIME-BOX>
***

experimental poetry by Hugh Tribbey

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*Jim Leftwich - SO FOR BY<http://www.scribd.com/doc/29105250/Jim-Leftwich-SO-FOR-BY>
*

experimental poetry by Jim Leftwich

*
*

*Billy Bob Beamer - WORD DUST POMES<http://www.scribd.com/doc/29028748/Billy-Bob-Beamer-WORD-DUST-POMES>
***

experimental poetry by Billy Bob Beamer

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*Peter Ganick - rehearse this<http://www.scribd.com/doc/29013806/Peter-Ganick-rehearse-this>
***

experimental poetry by Peter Ganick

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*Ivan Arguelles - WHAT ARE PROBABLY MY MEMOIRS<http://www.scribd.com/doc/28974871/Ivan-Arguelles-WHAT-ARE-PROBABLY-MY-MEMOIRS>
***

poetry by Ivan Arguelles

Alan Sondheim - http:::::<http://www.scribd.com/doc/28974697/Alan-Sondheim-http>
**

experimental writings by Alan Sondheim

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Raymond Farr - Two Texts<http://www.scribd.com/doc/28974654/Raymond-Farr-Two-Texts>
**

poetry by Raymond Farr

Halvard Johnson - THE PERFECTION OF MOZART'S THIRD EYE & Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> **

poetry by Halvard Johnson

Joel Chace - SCRIPTS TOO SCAFFOLD<http://www.scribd.com/doc/26145183/Joel-Chace-SCRIPTS-TOO-SCAFFOLD>
**

experimental poetry by Joel Chace

John Crouse - ENTRANCES<http://www.scribd.com/doc/26144648/John-Crouse-ENTRANCES> **

experimental poetry by John Crouse

Jim Leftwich - AT AS ON<http://www.scribd.com/doc/26143482/Jim-Leftwich-AT-AS-ON>
**

experimental poetry by Jim Leftwich

John M. Bennett - T ICK TICK TIC K<http://www.scribd.com/John-M-Bennett-T-ICK-TICK-TIC-K/d/25483907>
**

experimental poetry by John M. Bennett

Lars Palm - fragments from this<http://www.scribd.com/doc/25107260/Lars-Palm-fragments-from-this>
**

poetry by Lars Palm

Thomas Lowe Taylor - "...of shooting stars and brightness."<http://www.scribd.com/doc/24182946/Thomas-Lowe-Taylor-of-shooting-stars-and-brightness>
**

poetry by Thomas Lowe Taylor

Andrew Topel - RE-ECHOES<http://www.scribd.com/doc/23253381/Andrew-Topel-RE-ECHOES>
**

experimental poetry by Andrew Topel

Jim Leftwich - OF IF IN<http://www.scribd.com/doc/22547754/Jim-Leftwich-OF-IF-IN>
**

experimental poetry by Jim Leftwich

Peter Ganick - g=e=i=s=t=l=i=c=h<http://www.scribd.com/doc/22286605/Peter-Ganick-g-e-i-s-t-l-i-c-h>
**

experimental poetry by Peter Ganick

Hugh R. Tribbey - waitinale glasses<http://www.scribd.com/doc/21912900/Hugh-R-Tribbey-waitinale-glasses>
**

experimental poetry by Hugh R. Tribbey

Lawrence Upton - water lines<http://www.scribd.com/doc/21912732/Lawrence-Upton-water-lines>
**

poetry by Lawrence Upton

Jeff Crouch - furious peddler<http://www.scribd.com/doc/21612809/Jeff-Crouch-furious-peddler>
**

experimental writing by Jeff Crouch

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*

*Sheila E. Murphy - Reverse Haibun<http://www.scribd.com/doc/21062779/Sheila-E-Murphy-Reverse-Haibun>
***

reverse haibun by Sheila E. Murphy

John M. Bennett - Fla g Wh ale<http://www.scribd.com/doc/19686134/John-M-Bennett-Fla-g-Wh-ale>
**

poetry by John M. Bennett

zachary count lawrence - parsing<http://www.scribd.com/doc/19580683/zachary-count-lawrence-parsing>
**

poetry by zachary count lawrence

Sheila E. Murphy - circumsanct<http://www.scribd.com/doc/19475026/Sheila-E-Murphy-circumsanct>
**

poetry by Sheila E. Murphy

Ivan Arguelles - SECRET POEM<http://www.scribd.com/doc/19445335/Ivan-Arguelles-SECRET-POEM>

poetry by Ivan Arguelles**

Ivan Arguelles - SATURDAY AFTERNOON IN THE UPANISHADS<http://www.scribd.com/doc/19362306/Ivan-Arguelles-SATURDAY-AFTERNOON-IN-THE-UPANISHADS>
**

poetry by Ivan Arguelles

Alan Sondheim - Pushing to Convulsion<http://www.scribd.com/doc/19258792/Alan-Sondheim-Pushing-to-Convulsion>
**

experimental writing by Alan Sondheim

Jim Leftwich - BEGET STATESMAN<http://www.scribd.com/doc/18003367/Jim-Leftwich-BEGET-STATESMAN>
**

experimental writing by Jim Leftwich

Jim Leftwich - TIME JUNK<http://www.scribd.com/doc/17243139/Jim-Leftwich-TIME-JUNK>
**

experimental writing by Jim Leftwich

Peter Ganick - recent / how recent<http://www.scribd.com/doc/17097034/Peter-Ganick-recent-how-recent>
**

experimental writing by Peter Ganick

Jukka-Pekka Kervinen - Bad Knob<http://www.scribd.com/doc/17044277/JukkaPekka-Kervinen-Bad-Knob>
**

experimental poetry by Jukka-Pekka Kervinen

--

"It all boils down to words, I must not forget this, I have not forgotten it."

-- Samuel Beckett, *The Unnameable.*

↑ Index

23. Nicholas Karavatos

...at The Cobalt in Canoga Park, CA on Tuesday, Sept. 7th at 9pm...

Mon 6 Sep 2010

NICHOLAS KARAVATOS
Poetry Reading & Book-signing

Tuesday, September 7, 2010 – 9:00pm
The Cobalt, 22047 Sherman Way, Canoga Park, CA
http://www.poetrysuperhighway.com/cobalt/index.html
(Cobalt Poets)

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666

Sharjah
United Arab Emirates

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24. **michael farrell**
Re: your MINA LOY PORTAL
Mon 6 Sep 2010

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wonderful ca - mina loy is the - as is moore - not forgetting gertrude stein -

i like the singular the - especially when every1 disagrees

i was at a poetry festival in sydney on the weekend - almost every panel mentioned pound - i was surprised that hed become the (there)

> *Date: Sun, 5 Sep 2010 21:54:23 -0400*
> *From:* [redacted]
> *Subject: your MINA LOY PORTAL*
> *To:* [redacted]
>
> *the "your MINA LOY PORTAL" is finished*
> *http://somaticpoetryexercises.blogspot.com/*
>
> *and I would like to dedicate this to a man (okay, I'll NOT embarrass him and not mention his name) who recently said to me, "MARIANNE MOORE WAS THE MODERNIST WOMAN POET!" when I mentioned how much Mina Loy's poems mean to my life, and then I said in response to him, "Ah, well, I didn't realize there should only be one. But yet you mention ALL THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you are. Hope you're learning shame.*
>
> *but for the love of Mina!*
> *the splendor of all that is Mina!*
>
> --
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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25. Lisa Samuels

Re: your MINA LOY PORTAL

Mon 6 Sep 2010

Yes, wonderful language & loving reproach, CA. Not forgetting Laura Riding, and multiplications of names always please. & though I was also at the Home & Away conference, Michael, I didn't hear the Pound, maybe had different earphones in my head hearing different translations. Or perhaps you mean the 2nd conference you then went to: were they really Pounding, there? Makes one worry even more about the Australian leadership vacuum. Fondly, Lisa

On Tue, Sep 7, 2010 at 12:18 PM, michael farrell <[redacted]> wrote:
> wonderful ca - mina loy is the - as is moore - not forgetting gertrude stein -
>
> i like the singular the - especially when every1 disagrees
>
> i was at a poetry festival in sydney on the weekend - almost every panel mentioned pound - i was surprised that hed become the (there)
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>> Subject: your MINA LOY PORTAL
>> To: [redacted]
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>> Hope you're learning shame.
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>> the splendor of all that is Mina!
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>> PhillySound: new poetry http://PhillySound.blogspot.com
>>
>> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
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26. Mark DuCharme
Re: your MINA LOY PORTAL
Mon 6 Sep 2010

Loy, Stein, HD, Niedecker and (Riding) Jackson are all AT LEAST comparably deserving as Moore. Personally, of these, my favorites are Stein, Niedecker & Loy.

Thanks for doing this, Conrad. I hope that man truly is shamed— or better still, enlightened. But if I had to guess, without knowing him (and presuming that I don't), I wouldn't say it was likely....

Cheers,

Mark DuCharme

> *Date: Sun, 5 Sep 2010 21:54:23 -0400*
> *From:* [redacted]
> *Subject: your MINA LOY PORTAL*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: CA Conrad <*[redacted]*>*
> *Subject: your MINA LOY PORTAL*
> *---*
>
> *the "your MINA LOY PORTAL" is finished*

> *http://somaticpoetryexercises.blogspot.com/*
>
> *and I would like to dedicate this to a man (okay, I'll NOT embarrass him and not mention his name) who recently said to me, "MARIANNE MOORE WAS THE MODERNIST WOMAN POET!" when I mentioned how much Mina Loy's poems mean to my life, and then I said in response to him, "Ah, well, I didn't realize there should only be one. But yet you mention ALL THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you are. Hope you're learning shame.*
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> *but for the love of Mina!*
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>
> --
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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27. **steve dalachinsky**

Re: your MINA LOY PORTAL

Tue 7 Sep 2010

---

how bout myrna loy??

On Tue, 7 Sep 2010 12:47:03 +1200 Lisa Samuels <[redacted]> writes:
> Yes, wonderful language & loving reproach, CA. Not forgetting Laura
> Riding, and multiplications of names always please. & though I was
> also at the Home & Away conference, Michael, I didn't hear the
> Pound,
> maybe had different earphones in my head hearing different
> translations. Or perhaps you mean the 2nd conference you then went
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> were they really Pounding, there? Makes one worry even more about
> the

> Australian leadership vacuum. Fondly, Lisa
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> On Tue, Sep 7, 2010 at 12:18 PM, michael farrell
> <[redacted]> wrote:
> > wonderful ca - mina loy is the - as is moore - not forgetting
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> >> From: [redacted]
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> >> To: [redacted]
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> >> the "your MINA LOY PORTAL" is finished
> >> http://somaticpoetryexercises.blogspot.com/
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> >> him and not mention his name) who recently said to me, "MARIANNE
> MOORE
> >> WAS THE MODERNIST WOMAN POET!" when I mentioned how much
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> Loy's
> >> poems mean to my life, and then I said in response to him, "Ah,
> well,
> >> I didn't realize there should only be one. But yet you mention
> ALL
> >> THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you
> are.
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> >> PhillySound: new poetry http://PhillySound.blogspot.com
> >>
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28. Susan Webster Schultz

recent posts on Tinfish Editor's Blog

Tue 7 Sep 2010

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* Ordinary Affects
  <http://tinfisheditor.blogspot.com/2010/09/ordinary-affects.html>
* Retail Alzheimer's: What I learned from the phrase...
  <http://tinfisheditor.blogspot.com/2010/09/mother-news-or-what-i-learned-from.html>
* My poem for Fred Ho
  <http://tinfisheditor.blogspot.com/2010/09/my-poem-for-fred-ho.html>
*
    o Arguing for Poetry During a Recession
      <http://tinfisheditor.blogspot.com/2010/08/arguing-for-poetry-during-recession.html>
    o Allyn Bromley at "the Whitney of the Pacific": art...
      <http://tinfisheditor.blogspot.com/2010/08/allyn-bromley-at-whitney-of-pacific-art.html>
    o Sentences to Paragraphs: More English 100 Exercise...
      <http://tinfisheditor.blogspot.com/2010/08/sentences-to-paragraphs-more-exercises.html>
    o _Old Women Look Like This_: an ebook
      <http://tinfisheditor.blogspot.com/2010/08/old-women-look-like-this-ebook.html>

o Slouching Toward English 100A To Be Reborn
<http://tinfisheditor.blogspot.com/2010/08/slouching-toward-english-100a-to-be.html>
o When does life end? A multiple choice test.
<http://tinfisheditor.blogspot.com/2010/08/when-does-life-end-multiple-choice-test.html>
o Toward a Documentary Poem about Alzheimer's Care &...
<http://tinfisheditor.blogspot.com/2010/08/toward-documentary-poem-about.html>
o Teaching Documentary Poetry in Two Hours to Non-Na...
<http://tinfisheditor.blogspot.com/2010/08/teaching-documentary-poetry-in-two.html>
o "What is our children learning?" and other late su...
<http://tinfisheditor.blogspot.com/2010/08/what-is-our-children-learning-and-other.html>

At http://tinfisheditor.blogspot.com

aloha, Susan M. Schultz

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29. Cralan Kelder
please welcome Full Metal Poem
Tue 7 Sep 2010

We are pleased to announce and make available the first Full Metal Poem magazine. FMP is our irreverent new Magazine edited from Amsterdam and Hamburg and filled with Poetry Art Photography.

http://www.fullmetalpoem.com

It's a beautiful numbered edition of 250 - around 100 pages with stencil-printing and a wrap-around handbound jacket.

After almost two years of work, we're pleased at how it turned out, please click here to take a look:

http://fullmetalpoem.com/images.html

Working backwards from A Secret Location on the Lower East Side, we paged through all the old mags we could get our hands on for design and put together a list of writers we like who are still writing and some who are no longer among us, we also brought in some new writers:

Bob Arnold / John Bennett / Noel Black / Rolf Dieter Brinkmann / Thomas A Clark / Jack Collom / Cid Corman / Simon Cutts / Stephen Delbos / Amanda Deutch / Oliver Dunne / Gerald Hausman / Kent Johnson / Joanne Kyger / Louise

Landes Levi / Marie T. Martin / Gui Mayo / Chris McCabe / David Miller / Clark Morgan / F.A. Nettelbeck / Kevin Opstedal / Ron Padgett / Francis Poole / Silke Scheuermann / Harris Schiff / Pete Simonelli / Will Skinker / Tom Snyder / Brian Unger / John Wieners / Lucien Zell / John Casey / Peter Dejong / Eliza Newman-Saul

Because postage is so ridiculous at the moment - about $7 to mail a copy from europe, we brought a box of 20 copies to SF and will mail them from there - a few copies will be at City Lights to check out. There are also a few copies at St. Marks.

So the cost is $12 + $2 shipping = $14 grand total

If you would like to order a copy please email mail[@]cralan.com we've got about 100 left in total, they're moving along well

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30. Philip Meersman

Re: Looking for creative works/projects in community

Tue 7 Sep 2010

Look at what the DAstrugistenDA collective has done and does.

Here some more info about several DAstrugistenDA performances

DAstrugistenDA

1. DAstrugistenDA:

The international poetic collective "DAstrugistenDA" was formed spontaneously in the Macedonian city of Struga in August of 2005. In this city every year a world famous poetry festival (the Struga Poetry Evenings) is organised.

Peter Waugh (GBR), Philip Meersman (BEL) and Sergey Biryukov (RUS) had a poetic encounter. All three are working in different fields and with experimental forms of poetry - sound, visual, video, etc. Their efforts and styles were rapidly combined and were shown in Struga and other cities of Macedonia during several groundbreaking performances. In the process of working together the name of the group was born, in which markedly the place of their first encounter (Struga) is given a prominent place together with the cut-up name of that direction in art which is very dear to all three of them: DadaÃ¯sm. Lieven Vercauteren (BEL) applied later by writing an application poem, he was promptly accepted.

Their unique way of collaborating, improvising and performing arrangements of each others poems can be seen as a fresh and new form of collaborative poetry.

2. Projects by DAstrugistenDA

*1. "Echo in the tower", installation drafts, Kaliningrad, 2005. *

DAstrugistenDA proposed to create an enlightened soundscape around the Kaliningrad tower. In front of the tower and on its walls a sound performance would take place: 3 poets based on the works of I. Kant and H. Arendt.

This installation drafts were created for the "Tower Kronprinz: Second Advent" 2006 competition for the Kaliningrad Branch of the National Center for Contemporary Arts

2. Guerrilla Reading, Brussels, 2006

During the opening of the group exhibition of Mario Villaggi in Saint-Josse in 2006, Peter Waugh took the train from Vienna to Brussels to join the DAstrugistenDA members to hold a Guerrilla Reading. Unplanned, the members, dazzled the audience with multilingual improvisation and pure poetry. After their 1 hour reading all DAstrugistenDA members went home.

*3. DAstrugistenDA: Bar none: 48h poetry reading behind bars, Brussels, 2007 *

DAstrugistenDA performed 48h continuously poetry, caged at Beursschouwburg in Brussels wearing orange overalls at the BRXLBRAVO 2007 festival. Because artists all over the world are still being barred from public life, are being prosecuted, jailed, killedâ€¦ because of what they write or say.

No-one should be prosecuted, jailed, killed because of his/her opinion or words.

This project is an idea that resulted from discussions between Sergej Birjukov and Philip Meersman.

4. PoÃ«pera in one act, Berlin, 2009

During the 1st European Poetry Slam Days in 2009 in Berlin, DAstrugistenDA made a multilingual tribute to the Avant Garde, Zaum, DaDa en Surreal Movements in poetry. This time they made a collaborative arrangement of their poems and created a whole poÃ«pera in one act especially for this event.

5. BUTFF, Breda, 2010

During the BUT film festival in Breda, the DastrugistenDA will do 3 different poetry interventions.

a. Angst und Sprache, a search for voices and sounds as reactions to traumatic events.

Different historical events still keep people wandering about what they might do or should do or have to do when similar events do happen in their neighbourhood, family, daily environment. 9/11 was one of these historical events. But also the atrocities that happened in Rwanda, Bosnia, Darfourâ€¦ But

also the floods in Pakistan, the Oil disaster in the Gulf of Mexico, in the Niger deltaâ€¦ No one responds to the screams, giving the wrongdoer plenty of time to do wrong. Bystanders are distressed but feel too ill-equipped to respond, and there is an insufficiency in assigning responsibility - a "diffusion of responsibility". DastrugistenDA asks the question what we, international poets and sound artists would do or could do to make people understand or even better, to make them notice, recognise the emergency and to let them decide to act on it.

b. Box ring.

Poetry talks will be held twice in a Box ring. Together the DastrugistenDA will be negotiating words, phrases and sounds into a time â€“ location based performance.

The courtyard, the ring, the audience are all parts in a play, all decorum and no content. Or are the words the decorum and the audience the deus ex machina to rescue the world from its images?

Twice the games will be opened twice talks will start. The ultimate question remains: will these talks bring results, a solution, a better understanding, a sound result or will they be only sounds and fury, a perpetuum mobile of syllables ringing hollow, a poem written on a piece of paper while holding the ring?

c) Breakfast & BUTFF. The Day After

DAstrugistenDA makes a multilingual tribute to the Avant Garde, Zaum, DaDa en Surreal Movements in poetry. In a collaborative arrangement of their poems, DastrugistenDA will wake up people over coffee and croissants to the sounds of language. What happens The Day After? Nobody knows, yet.

*6. White Breakfast @ Beursschouwburg *

(not accepted because of too political)

In 2007 the DAstrugistenDA imprisoned themselves at Beursschouwburg in orange overalls to support freedom of speech and the closure of GITMO.

In 2010 GITMO is still open and people are still being tortured, imprisoned or executed because of their opinion, words, texts, art.

During the breakfast at the end of the White Night 2010, the DAstrugistenDA will perform in white overalls above, in front and amongst the audience taking breakfast in honour of:

- the birthdays of Mahatma Ghandi (October 2nd) (Nobel peace prize winner), Carl von Ossietzky (Nobel peace prize winner), Sergei Aleksandrovich Yesenin (poet), Gerardo Diego (poet), Louis Aragon (poet);

- the deaths of William Morris (poet) and Gustav Stresemann (Nobel peace prize winner);
- the last public sighting of Edgar Allen Poe;
- the foundation of The Truth;
- the independence in 1932 of Iraq from Great Britain;
- the German reunion of 1990;
- the ruling of the fact that Allen Ginsberg's Howl and Other Poems were not obscene;
- the Adoption of â€œSOSâ€ in 1906 as THE international distress signal and
- the morning after the International Day of Non-Violence

with sound-, word- and performance poetry.

They will perform there own poetry, new instant collaboratively created work and poetry (un)known poets from all around the world and more in particular the writings of the people whoâ€™re honoured by the DAstrugistenDA.

They hope that with their performance they will help bring peace and understanding without violence, with sounds and words.

*
*

3. Links to DAstrugistenDA material on the www:

â€œFeuerwerkgedichte ohne feuer in Ghentâ€:

http://vids.myspace.com/index.cfm?fuseaction=vids.individual&VideoID=2226092

â€œKonings Tor: Echo im Turmâ€ for the Kaliningrad Museum of Contemporary Art: Second Advent:

http://kronprinz-competition.ncca-kaliningrad.ru/2006/otkr/dastr.jpg

Bar none: 48h poetry reading behind bars:
â€œThe Walkâ€:

http://www.youtube.com/watch?v=em4cUgfSheo&feature=channel_page
â€œRaingattaâ€:

http://www.youtube.com/watch?v=P-IO4UifjVU&feature=channel_page

Some pictures: http://homyndrik.livejournal.com/267707.html

*4. **CV of DastrugistenDA members:*

Philip Meersman â™,

Â°1971

Writes in NL, EN, FR, DE, ES & multilingual forms

Creates impro, sound & poetry installations & performances using current affairs, socio-political & environmental issues in BE, NL, FR, IT, AT, BG, MK, RO, IL, AR, DE, EE, HUâ€¦

Translated in AR, BG, EN, ES, FR, IT, IW, JP, MK, RO & RU

Published internationally in magazines, (festival) anthologies, & on the www

Co-founder of DAstrugistenDA, artiestencollectief JA!, BruSlam & TnXR-productions

Teaching poetry & performance + consultant & scout for poetry festivals & anthologies

Words are weapons & images of a(n un) certain meaning

More soon via www.spooninmybrain.org

* *

Peter Ian Waugh was born in Barnet, London in 1956. Has lived in Vienna since 1981, where he works as a freelance translator and English teacher. Co-founder of Labyrinth and co-editor of subdream, the Vienna Journal of English Language Poetry, publisher of Labyrinth poetry books. Studied with Allen Ginsberg, Ann Waldman, Jackson Mac Low, Ed Sanders, Andrew Schelling, Blixa Bargeld, Andrei Bitov, Henri Chopin and others. Has organised and particpated in numerous readings in Vienna and Austria, including appearances with the groups Dunkler Sand and the Karl Sayer Jazz Sextet and the Erste Wiener Lesetheater. His poetry has appeared in anthologies and magazines in England, the U.S.A., Austria, Slovakia, Macedonia and Croatia, as well as in the chapbooks Horizon Firelight (2000) and Haiku Butterfly Death Dream (2002). Verse translations include the bilingual German-English volumes Terminal by Klara KÃ¶ttner-Benigni and Standpoints by Edith Sommer

Sergej Birjukov was born in 1950, Sergej Birjukov is a poet, philologist, sound-poet, performance artist, and researcher of the Avant-Garde who works in the Martin Luther University in Halle, Germany. Birjukov has written several books of his own poetry and art-research. He has realized performances in Russia, Germany, Ukraine, Estonia, Poland, Finland, Canada, Netherlands, Serbia, and has participated in international exhibitions of visual poetry. His poetry is translated into German, Italian, Japan, English, Spanish, French languages. Birjokov was awarded the Diploma Number One from the Institute of history of Russian Avant-Garde for his work on theory, history and practice of Russian Avant-Garde.

Since 1984 *Fjorton* (Â°1966, Belgium) has been active in the fields of theatre, poetry, prose, psychology, plastic arts, the body, mindfulness and spirituality. His endeavours in these 'arts' were (more or less frantic) fights to keep on

digging in the well of his own creativity, sometimes connecting his doing with the doings of other people. As an actor Fjortonplayed parts in about 17 plays, most (but not all) of them for children. As a director-playwright he creates original plays and transcribes known plays from e.g. Pinter. Lieven published in the capacity as poet-writer-publisher 4 collections of poems: Blue Valentines (1989), Decado (1991), Een kwart eeuw kinds (A quarter of a century childlike, 1993) and Haram (1994). Together with Philip Meersman he wrote, staged and played Flight 39.1 in 1996 and the project (compilation) "de min" in 2003. On behalf of the tsunami 12-12 foundation he contributed to "Woordenvloed". Within the Flemish art collective "JA" Fjorton works together with Philip Meersman on "Oh & Zie" and other projects. He has written several stories for children. Nowadays he enjoys more word-oriented settings: poetry, poetry of sounds, music and images. Alone and with others.

Kind regards,

Philip Meersman
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
11/09/10: DAstrugistenDA @ But Filmfestival, Breda, NL (http://www.butff.nl)
19/09/2010: BruSlam, CBK Slam voorronde Antwerpen, Zuiderzinnen
04-09/10/10: IX Festival Internacional de PoesÃa El Salvador 2010, El Salvador
27/09/10: BruSlam: Sylvie Marie & Helen White (http://bruslam.over-blog.com)
25/10/10: BruSlam: Bart Stouten & Cindya Izzarelli (http://bruslam.over-blog.com)
29/11/10: BruSlam: Andy Fierens, Bernhard Christiansen & Pascal Leclercq (http://bruslam.over-blog.com)
31/01/11: BruSlam: Neil Elliot & Tom Driesen (http://bruslam.over-blog.com)
28/02/11: BruSlam: Tomas Sidoli & Olaf Risee (http://bruslam.over-blog.com)
28/03/11: BruSlam: Dizzylez & ACG Vianen (http://bruslam.over-blog.com)

On Sun, Sep 5, 2010 at 5:06 PM, Cara Benson <[redacted]> wrote:

> *Looking for creative works/projects in community. Creating a line of study, here. Please send all suggestions my way. Examples include: Kaia Sand's Portland*
> *poetry walks, Claudia Rankine's Provenance of Beauty, Tree Museum in the Bronx.*
> *Also, artmaking/writing with community.*

> *Interventions.*
> *Re-inventions.*
> *Decorations.*
> *Instigations.*
> *And just plain old creation, in situ. Of situ.*
>
> *Thinking social justice and sustainability. Yes, art and politics.*
>
> *Many thanks. I'll compile list and send back to this list.*
>
> *Cara Benson*

--
Philip Meersman
!!! New Address
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]

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31. Adam Fieled

Three "Equations" Links

Tue 7 Sep 2010

These are all links for poems from the Equations series, due out eventually from Blue & Yellow Dog Press:

http://www.listenlight.net/21/adam-fieled

http://www.redroom.com/articlestory/equation-20

http://www.miporadio.posterous.com/equations-by-adam-fieled

Many thanks to Didi Menendez and Mackenzie Carignan.
Peace!
Adam

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32. mIEKAL aND
metabolic GLYPH cannibals: Incantations for the Coming Apocalypse
Tue 7 Sep 2010

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new from chalk editions

metabolic GLYPH cannibals: Incantations for the Coming Apocalypse

by mIEKAL aND

http://www.scribd.com/doc/36942105/mIEKAL-aND-metabolic-GLYPH-cannibals-Incantations-for-the-Coming-Apocalypse

What the Critics Say....

When I had read this story, I was filled with awe. I could not remain in my room and went out of doors. I felt as if I were locked up in a ward too. — Nikolai Lenin

A master of understatement, of concealed meaning, of twilight scenes and of prose as compressed as poetry, whose heroes don't want what they want? — Andrei Voznesensky

If you don't already have a copy in each of your toilets, then this ought to persuade you. — Foodtripper

"Go along and be amused, amazed and transported" — Clive Barnes, New York Post

He was looked upon by those who believed in him as the greatest revolutionist in the history of contemporary literature, and by those who scoffed as the perpetrator of a gigantic literary hoax. As it happens, neither of the two opinions is wholly correct. His "revolution" resembles a literary putsch, and if his writing is "a hoax" nevertheless she earnestly believes in it. — Michael Gold, The New Masses

Pay no attention to what the critics say... Remember, a statue has never been set up in honor of a critic! — Jean Sibelius

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33. Thomas savage
Re: your MINA LOY PORTAL
Tue 7 Sep 2010

I too like Mina Loy and have learned to enjoy Marianne Moore long after an unfortunate personal encounter with her late in her life which is not relevant here. It seems to me that H.D. belongs in this list of modernist woman poets, too.

From: CA Conrad <[redacted]>
To: [redacted]
Sent: Sun, September 5, 2010 9:54:23 PM
Subject: your MINA LOY PORTAL

the "your MINA LOY PORTAL" is finished
http://somaticpoetryexercises.blogspot.com/

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but for the love of Mina!
the splendor of all that is Mina!

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PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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34. Cara Benson
Day 1 of Leslie Scalapino tribute up on Delirious Hem
Tue 7 Sep 2010

Rae Armantrout:
"Many people claim to oppose hierarchies. Leslie S

Rae Armantrout:
"Many people claim to oppose hierarchies. Leslie Scalapinoâ€¦came closer to actually doing so than anyone I have known."

Emily Critchley
essays Leslie Scalapinoâ€™s â€œalternative ways of seeing.â€

Philip Jenks
remembersâ€œa force of good.â€

Susan Bee
recalls â€œthis introverted and luminous being.â€

* * * * * *

A TRIBUTE TO LESLIE SCALAPINO, 1944â€“2010 DAY ONE OF FOUR

Rae ArmantroutÂ |Â Susan BeeÂ |Â Elizabeth-Jane BurnettÂ |Â Sarah Anne CoxÂ |Â Emily CritchleyÂ

Michael CrossÂ |Â Anne GorrickÂ |Â Philip JenksÂ |Â Kristi MaxwellÂ + more

* * * * * *

edited by Cara Benson + Elizabeth Bryant + Catherine Wagner

Delirious Hem
http://delirioushem.blogspot.com

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35. **Ruth Lepson**
Re: your MINA LOY PORTAL
Tue 7 Sep 2010

in scroggins' zukofsky bio he talks abt z's appreciation for moore--wd never have thought to put her in the company of the others mentioned here so have learned somthing

On 9/7/10 10:15 AM, "Thomas savage" <[redacted]> wrote:

> *I too like Mina Loy and have learned to enjoy Marianne Moore long after an unfortunate personal encounter with her late in her life which is not relevant here. It seems to me that H.D. belongs in this list of modernist woman poets, too.*
>
> _____
> *From: CA Conrad <[redacted]>*
> *To: [redacted]*
> *Sent: Sun, September 5, 2010 9:54:23 PM*
> *Subject: your MINA LOY PORTAL*
>
> *the "your MINA LOY PORTAL" is finished*
> *http://somaticpoetryexercises.blogspot.com/*
>
> *and I would like to dedicate this to a man (okay, I'll NOT embarrass him and not mention his name) who recently said to me, "MARIANNE MOORE WAS THE MODERNIST WOMAN POET!" when I mentioned how much Mina Loy's poems mean to my life, and then I said in response to him, "Ah, well, I didn't realize there should only be one. But yet you mention ALL THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you are. Hope you're learning shame.*

> *but for the love of Mina!*
> *the splendor of all that is Mina!*

↑ Index

36. Mary Kasimor

Re: your MINA LOY PORTAL

Tue 7 Sep 2010

In my opinion, Niedecker is amazing. She toiled away in the backwoods of Michigan. I love her poetry. I also find Loy and Stein fascinating. But there is something heroic about Niedecker...
Â
Mary Kasimor
Â
From: Mark DuCharme <[redacted]>
Subject: Re: your MINA LOY PORTAL
To: [redacted]
Date: Monday, September 6, 2010, 8:16 PM

Loy, Stein, HD, Niedecker and (Riding) Jackson are all AT LEAST comparably deserving as Moore.Â Personally, of these, my favorites are Stein, Niedecker & Loy.

Thanks for doing this, Conrad.Â I hope that man truly is shamedâ€” or better still, enlightened.Â But if I had to guess, without knowing him (and presuming that I don't), I wouldn't say it was likely....

Cheers,

Mark DuCharme

> Date: Sun, 5 Sep 2010 21:54:23 -0400
> From: [redacted]
> Subject: your MINA LOY PORTAL
> To: [redacted]
>
> ---------- Information from the mail header ----------
> Sender:Â Â Â Â Â "Poetics List (UPenn, UB)" <[redacted]>

> Poster:Â Â Â Â Â CA Conrad <[redacted]>
> Subject:Â Â Â your MINA LOY PORTAL
> ----------
>
> the "your MINA LOY PORTAL" is finished
> http://somaticpoetryexercises.blogspot.com/
>
> and I would like to dedicate this to a man (okay, I'll NOT embarrass
> him and not mention his name) who recently said to me, "MARIANNE MOORE
> WAS THE MODERNIST WOMAN POET!"Â when I mentioned how much Mina Loy's
> poems mean to my life, and then I said in response to him, "Ah, well,
> I didn't realize there should only be one.Â But yet you mention ALL
> THESE MEN!"Â HAHAHA!Â To YOU, sir, and YOU know exactly who you are.
> Hope you're learning shame.
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> but for the love of Mina!
> the splendor of all that is Mina!
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> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

↑ Index

37. Ruth Lepson

Re: please welcome Full Metal Poem

Tue 7 Sep 2010

---

what a wonderful poem by Tom Snyder

On 9/7/10 4:52 AM, "Cralan Kelder" <[redacted]> wrote:

> *We are pleased to announce and make available the first Full Metal Poem magazine. FMP is our irreverent new Magazine edited from Amsterdam and Hamburg*
> *and filled with Poetry Art Photography.*
>
> *http://www.fullmetalpoem.com*
>
> *It's a beautiful numbered edition of 250 - around 100 pages with stencil-printing and a wrap-around handbound jacket.*
>
> *After almost two years of work, we're pleased at how it turned out, please click here to take a look:*
>
> *http://fullmetalpoem.com/images.html*
>
> *Working backwards from A Secret Location on the Lower East Side, we paged through all the old mags we could get our hands on for design and put together a list of writers we like who are still writing and some who are no longer among us, we also brought in some new writers:*
>
> *Bob Arnold / John Bennett / Noel Black / Rolf Dieter Brinkmann / Thomas A Clark / Jack Collom / Cid Corman / Simon Cutts / Stephen Delbos / Amanda Deutch / Oliver Dunne / Gerald Hausman / Kent Johnson / Joanne Kyger / Louise Landes Levi / Marie T. Martin / Gui Mayo / Chris McCabe / David Miller / Clark Morgan / F.A. Nettelbeck / Kevin Opstedal / Ron Padgett / Francis Poole / Silke Scheuermann / Harris Schiff / Pete Simonelli / Will Skinker / Tom Snyder / Brian Unger / John Wieners / Lucien Zell / John Casey / Peter Dejong / Eliza Newman-Saul*
>
> *Because postage is so ridiculous at the moment - about $7 to mail a copy from europe, we brought a box of 20 copies to SF and will mail them from there - a few copies will be at City Lights to check out. There are also a few copies at St. Marks.*
>
> *So the cost is $12 + $2 shipping = $14 grand total*
>
> *If you would like to order a copy please email mail[@]cralan.com*
> *we've got about 100 left in total, they're moving along well*

↑ Index

38. Jim Andrews
Why Tragically Hip?
Tue 7 Sep 2010

Why have the Tragically Hip made it in Canada but not in the USA?

54' 40"? That's a bit clearer.

ja
http://vispo.com

↑ Index

39. Nicholas Karavatos
...at Ugly Mug in Orange, CA on Wednesday at 8pm...
Tue 7 Sep 2010

Poetry Reading & Book-signing with Nicholas Karavatos

Wednesday, September 8, 2010 – 8:00pm
Ugly Mug
261 N. Glassel St.
Orange, CA
http://www.poetryidiots.com/
(Two Idiots Peddling Poetry)

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa's Muse, 2010) and the latest issue of *West Wind Review* (Ashland: University of Southern Oregon, 2010). In December 2009, Amendment Nine (Arcata) published his first book *No Asylum*
http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer writes: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

NICHOLAS KARAVATOS lives near Dubai, teaching literature and writing at the American University of Sharjah in the United Arab Emirates. He has been an Assistant Professor there since 2006. From 2001 he had taught general studies at a small private college in Muscat, Sultanate of Oman.

NICHOLAS KARAVATOS is a graduate of Humboldt State University where he earned his B.A. in English with a minor in Art History (1986), and of New College of California where he earned an M.F.A. in Poetics (1999).

Audio Links:
http://www.archive.org/details/NicholasKaravatos2010July15TigressBooksSalemOregonUsa http://www.archive.org/details/NicholasKaravatos-2009December2-ArcataTheaterLoungeCalifornia http://www.archive.org/details/NicholasKaravatos1992September20NorthCountryFairArcataPlaza http://www.archive.org/details/NicholasKaravatos-200818-AccidentGalleryInEurekaCa http://nicholaskaravatos.tumblr.com/

Info Links:
http://www.facebook.com/pages/Nicholas-Karavatos/253191112780
http://nicholaskaravatos.blogspot.com/

NO ASYLUM is available from these independent booksellers:

Arcata, CA – Northtown Books
La Jolla, CA – D.G. Wills Books
Olympia, WA - Last Word Books
Portland, OR – Powell's Books
Salem, OR – Tigress Books
San Francisco, CA – Bird & Beckett
San Francisco, CA – Books & Bookshelves
Venice, CA – Beyond Baroque

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

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40. **jpjones**
Re: your MINA LOY PORTAL
Tue 7 Sep 2010

Hi Lisa,

It was at the second event. However, the names of Stein and Niedecker (and many others) were also brought up - I referred to all three in varying contexts. My reference to Pound was shading to negative, a noting regarding Chinese poetry. It would have been foolish for me not to note that historical case. And Pound's name was used with some very negative connotations as well. But, yes, the name was there.

We seem to have a government here as of today (it seems to have become a 'paradigm' rather than a 'government'). Whether we have any leaders is a fair point.

And thanks, CA, for the portal. Fabulous.

Cheers,
Jill

_____
Jill Jones

www.jilljones.com.au

On Tue Sep 7 10:47 , Lisa Samuels sent:

>Yes, wonderful language & loving reproach, CA. Not forgetting Laura
>Riding, and multiplications of names always please. & though I was
>also at the Home & Away conference, Michael, I didn't hear the Pound,
>maybe had different earphones in my head hearing different
>translations. Or perhaps you mean the 2nd conference you then went to:
>were they really Pounding, there? Makes one worry even more about the
>Australian leadership vacuum. Fondly, Lisa
>
>On Tue, Sep 7, 2010 at 12:18 PM, michael farrell [redacted]> wrote:
>> wonderful ca - mina loy is the - as is moore - not forgetting gertrude stein -
>>
>> i like the singular the - especially when every1 disagrees
>>
>> i was at a poetry festival in sydney on the weekend - almost every panel
mentioned pound - i was surprised that hed become the (there)
>>
>>
>>> Date: Sun, 5 Sep 2010 21:54:23 -0400
>>> From: [redacted]
>>> Subject: your MINA LOY PORTAL
>>> To: [redacted]
>>>
>>> the "your MINA LOY PORTAL" is finished
>>> http://somaticpoetryexercises.blogspot.com/
>>>
>>> and I would like to dedicate this to a man (okay, I'll NOT embarrass
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MOORE
>>> WAS THE MODERNIST WOMAN POET!" when I mentioned how much
Mina Loy's

>>> poems mean to my life, and then I said in response to him, "Ah, well,
>>> I didn't realize there should only be one. But yet you mention ALL
>>> THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you are.
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>>> but for the love of Mina!
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>>> --
>>> PhillySound: new poetry http://PhillySound.blogspot.com
>>>
>>> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>>>
>>
>>
>

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41. Jessica Wickens
call for submissions: Monday Night #10
Tue 7 Sep 2010

Monday Night, a journal of new literature, is now accepting submissions for Issue 10 (Summer 2011). We publish quality prose and poetry in online and print editions, from new and emerging writers from across the country and around the world. *Monday Night* is distributed at independent bookstores and sold on our website. Click here to view or purchase Issue 9.<http://www.mondaynightlit.com/read/9_bellizzi.html>

GUIDELINES

Please follow these guidelines carefully. You can also find them on our website. If you still have questions, write to: [redacted].

POETRY: Send up to five poems. All styles and lengths are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to three pieces of prose.

Translations are welcome in all genres.

NO PREVIOUSLY PUBLISHED WORK:

We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, please do not submit it to Monday Night.

SIMULTANEOUS SUBMISSIONS:

YES. Please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT:

Email submissions to [redacted]<file:///C:/Documents%20and%20Settings/jwickens/Desktop/[redacted]>. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission.

We do not confirm receipt of submissions.

DEADLINE: December 15, 2010

RESPONSE TIME: We will respond to all submissions by February 2011.

PAYMENT: Each published writer will receive two print copies of the issue in which their work appears.

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42. Ruth Lepson

The Poem of a Life

Tue 7 Sep 2010

Read Mark Scroggins¹ excellent bio of Louis Zukofsky (2007). It weaves his life & his work together, just as Z himself did. It is straightforward, endlessly informative, clear, full of tidbits about & deep connections to other poets, discussions of objectivism, and an ending including people we know, esp LangPos & Z¹s influence on them, as well as summaries of his contributions to postmodern poetry. Celia¹s music. Not to mention a feel for NY at the time. And Jewishness. And Pound & Williams, as well as Creeley¹s surprise that Z considered him one of his best friends. Ya never know.

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43. Justin Katko

If A Then B

Wed 8 Sep 2010

Dear people:

A new magazine themed on translation has just been published out of Berlin - you can but it for 15 Euros from here: http://ifa-thenb.org/. They are looking for stuff for the next issue: write to the editor Pablo Larios < [redacted] > for info. Table of contents of issue 1 is below. --- Justin Katko

David Gutkin
Looking/Listening with Earle Brown's December 1952

Vvork
Variety Evening

Eve Essex
Re-Performing Cornelius Cardew

Pablo Larios
J. G. Hamann, Sécrétaire-Traducteur

Lindsay Lawson
Unfortunate Objects

Darri Lorenzen
Folds

Justin Katko
On A Specimen of Palaeobotanic Epigraphy: J.H. Prynne's Runic Fertility Prayer

Dossier: Language Log

Hayley Silverman
The Everything

Kenneth Haynes
Fiddling with Symbols: Guy Davenport on his Fiction

Ida Hattemer-Higgins
Hakeldama, or The Killer's Children

Helen Dewitt
The French Style of Mlle Matsumoto

Anne de Vries

Ulf Stolterfoht / Rosmarie Waldrop
from Lingos V

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44. Dan Godston

My Favorite Banned Books Abecedarian Read-Out

Wed 8 Sep 2010

My Favorite Banned Books Abecedarian Read-Out

Saturday, October 2, 2010 (1-5 p.m.)

Logan <http://www.chipublib.org/branch/details/library/logan-square/> Square Library

3000 W. Fullerton Ave.

Chicago, IL 60647

Free and open to the public.

"My Favorite Banned Books Abecedarian Read-Out" is happening on Saturday, October 2, in celebration of the 2010 Banned Books Week. We will begin with A and end with Z: participants will start by reading excerpts from books whose titles / authors whose names begin with the letter A (such as As I Lay Dying by William Faulkner) and end with the letter Z (such as Their Eyes Were Watching God by Zora Neale Hurston). The Abecedarian was chosen as a way of structuring the event because it is a systematic way of having the event progress, and to highlight the fact that banned and challenged books exist throughout the alphabet, across the spectrum of creative expression and cultural life. Participants will include: Vittorio Carli, Dan Cleary, Elizabeth Harper, Jeffrey Helgeson, Wayne Allen Jones, Jamie Kazay, Katrina Kemble, Shelley Nation-Watson, Charlie Newman, Cathleen Schandelmeier-Bartels, Arlene Walters, Judith Wiker, Dan Godston, and other TBA individuals. This event happens during the 2010 Chicago <http://www.chicagocalling.org/> Calling Arts Festival and Chicago <http://www.chicagoartistsmonth.org/> Artists Month.

The "My Favorite Banned Books" blog

"My Favorite Banned Books Abecedarian Read-Out" has a web component – a blog called "My Favorite Banned Books" (www.myfavoritebannedbooks.blogspot.com). People from across the country will be invited to write testimonials about their favorite banned books, and audio links, photographs, and other media content will be added to this blog during the weeks leading up to the event.

2010 Chicago Calling Arts Festival

During the 2010 Annual Chicago Calling Arts Festival, Chicago-based artists collaborate with artists in other locations -- both here in the U.S. and abroad.

These collaborations involve a range of art forms -- including music, dance, film, literature, and intermedia -- and they are prepared or improvised. Some Chicago Calling events involve live feeds between Chicago and other locations. 2010 Chicago Calling events include “Bicycles and the Arts” at Happy Dog Gallery, “Translations 2010” at the Reconstruction Room, “Seda Röder / Burton Greene - Harrison Bankhead Duo Concert” at Curtiss Hall, “Temperatures and Shapes” at Elastic Sound & Vision Gallery, “I Remember Fred” at the Velvet Lounge, “Chicago Calling and Waiting for the Bus” at Café Ballou, “Two Way Tarot Mirrors” at Myopic Books, “My Favorite Banned Books Abecedarian Read-Out” at the Logan Square Library, “Aural Architecture” at WNUR, and other events.

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45. Dan Godston
Translating 2010
Wed 8 Sep 2010

Translating 2010 at the Reconstruction Room

Wednesday, October 6, 2010 (8 p.m.)

The Reconstruction Room <http://www.recroomers.com/> at the Black Rock Bar

3614 N. Damen Ave.

Chicago, IL 60618

The Reconstruction Room presents Translating 2010, which is part of the Fifth Annual Chicago Calling Arts <http://www.chicagocalling.org/> Festival and Chicago Artists <http://www.chicagoartistsmonth.org/> Month. Translating 2010 explores the theme of “translations” in its wide range of permutations and possibilities: translating matter into energy, poetry into prose, time into memories, the present into the past and the future into the present, sound into words and the page into the air, promises into reality / ideals into facts, pencils into sketches into sculptures, DOS into HTML, 1999 into 2012 into The Long Now, frames into motion, and clouds into rain and water into ice.

Participants to include:

· A Guest Giving Way like Ice Melting: Thirteen Ways of Looking at Laozi -- Sou Vai Keng (Macao) and Steven Schroeder (Chicago)

· Erin Teegarden (Chicago), Della Watson (San Francisco), and Eric Cressley (Pittsburgh)

· Brett Foster reads a selection of his English translations of Cecco Angiolieri’s poetry

· RaKel Delgado (Barcelona), Saul Aguirre (Chicago), and Luis Humberto Valadez, (Chicago)

· Catie Olson (Chicago), Meg Duguid (Chicago), and the purveyors of Lovitt Restaurant <http://www.lovittrestaurant.com/> (Colville, WA)

· Eric Elshtain (Chicago) and Gregory Fraser (Carrollton, Georgia)

· Francesco Levato (Chicago) reads English translations of poems by Tiziano Fratus and Fabiano Alborghetti, and he and and Mariela Griffor (Gross Pointe Farms, MI) give a bilingual reading of her poetry

· Happy 150th Birthday, Jules LaForgue, Piccolo Mountains Repertoire -- David Harrison Horton (Beijing), Sheila Murphy (Phoenix), Harry Ross (London), and Dan Godston (Chicago)

Free and open to the public, donations accepted.

Chicago Calling is organized by the Borderbend <http://www.borderbend.org/> Arts Collective, a 501(c)(3) organization whose mission is to promote the arts, to create opportunities for artists to explore new directions in and between art forms, and to engage the community. Annual Borderbend projects include Chicago Calling and the Mingus Awareness Project. Other organizations partner with Borderbend to enrich and extend the reach of its project, such as the Experimental Piano Series, which is co-produced by the Chicago Composers Forum and Borderbend, in partnership with the PianoForte Foundation.

2010 Chicago Calling Arts Festival

During the 2010 Annual Chicago Calling Arts Festival, Chicago-based artists collaborate with artists in other locations -- both here in the U.S. and abroad. These collaborations involve a range of art forms -- including music, dance, film, literature, and intermedia -- and they are prepared or improvised. Some Chicago Calling events involve live feeds between Chicago and other locations. 2010 Chicago Calling events include “Bicycles and the Arts” at Happy Dog Gallery, “Translations 2010” at the Reconstruction Room, “Seda Röder / Burton Greene - Harrison Bankhead Duo Concert” at Curtiss Hall, “Temperatures and Shapes” at Elastic Sound & Vision Gallery, “I Remember Fred” at the Velvet Lounge, “Chicago Calling and Waiting for the Bus” at Café Ballou, “Two Way Tarot Mirrors” at Myopic Books, “My Favorite Banned Books Abecedarian Read-Out” at the Logan Square Library, “Aural Architecture” at WNUR, and other events.

Chicago Artists Month

Throughout October, you are invited to meet hundreds of Chicago visual artists at exhibitions, workshops, open studios, tours, neighborhood art walks and more in venues across the city. Presented by the Chicago Department of

Cultural Affairs in collaboration with more than 200 program partners, Chicago Artists Month aims to showcase the extraordinary talent and vibrancy of Chicago's art community.

This year's theme, "The City as Studio," explores the impact of the urban environment on Chicago artists and their work, and the contributions that artists make to the vitality of our city. The place where art is imagined and made, whether in a physical or virtual space, affects the idea, the process and the final product. And the art, once created, leaves a mark on the place it occupies. Chicago Artists Month 2010 looks at how the city influences art and artists, and how artists transform the city by contributing to civic dialogue and quality of life.

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46. Dan Godston
Two Way Tarot Mirrors
Wed 8 Sep 2010

Two Way Tarot Mirrors

Saturday, October 2, 2010 (7 p.m.)

Myopic Books <http://www.myopicbookstore.com/>

1564 N. Milwaukee Ave.

Chicago, IL 60622

The Myopic Books Poetry <http://www.myopicbookstore.com/poetry.html> Series presents Two Way Tarot Mirrors, a collaborative writing project which is part of the Fifth Annual <http://www.chicagocalling.org/> Chicago Calling Arts Festival, and Chicago Artists Month <http://www.chicagoartistsmonth.org/> . Two Way Tarot Mirrors involves people in Chicago working with people elsewhere, on projects wherein tarot cards are part of the collaborative process. Participants will include: Kristy Bowen (Chicago), Janina Ciezadlo (Chicago), Dan Godston (Chicago), Billie Maciunas (Orlando), Ira Murfin (Chicago), Andrew K. Peterson (Boston), Larry Sawyer (Chicago), Susan Shie, and other TBA individuals.

Unlike one's reflection in a regular mirror, the playback/feedback in TWTM isn't an exact reflection of the original thing that's sent. As Alice enters the looking glass, she finds that what's on the other side is something different than she had expected; similarly, the two-sided mirror brings about something different and unexpected. A mirror can seem to be flat, yet it can become three-dimensional, and it can lead to dream worlds. Mirror games don't end up with perfect parallels; i.e. Harpo and Groucho's mirror game in Duck Soup.

Fifth Annual Chicago Calling Arts Festival

During the Fifth Annual Annual Chicago Calling Arts Festival, Chicago-based artists collaborate with artists in other locations -- both here in the U.S. and abroad. These collaborations involve a range of art forms -- including music, dance, film, literature, and intermedia -- and they are prepared or improvised. Some Chicago Calling events involve live feeds between Chicago and other locations. 2010 Chicago Calling events include “Bicycles and the Arts” at Happy Dog Gallery, “Translations 2010” at the Reconstruction Room, “Seda Röder / Burton Greene - Harrison Bankhead Duo Concert” at Curtiss Hall, “Temperatures and Shapes” at Elastic Sound & Vision Gallery, “I Remember Fred” at the Velvet Lounge, “Chicago Calling and Waiting for the Bus” at Café Ballou, “Two Way Tarot Mirrors” at Myopic Books, “My Favorite Banned Books Abecedarian Read-Out” at the Logan Square Library, “Aural Architecture” at WNUR, and other events.

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47. Cara Benson
* *Day 2 (of 4): Leslie Scalapino Tribute* *
Wed 8 Sep 2010

Jena Osman
on her correspondence with Leslie Scalapino

Ruth

Jena Osman
on her correspondence with Leslie Scalapino

Ruth LepsonÂ
edits: Lyn Hejinian and Leslie Scalapino in collaboration and conversationÂ

Michael Rerick Â
essays "Delay Series" (fromÂ way)Â

Jodi Chilson:Â
"and skimming over ZITHER and Autobiography again, now, I discover"Â

* * * * * *Â

A TRIBUTE TO LESLIE SCALAPINO 1944â€“2010
DAY TWO OF FOURÂ

Lynn Behrendt Â |Â Jodi Chilson Â | Â K. Lorraine GrahamÂ Â |Â Â Megan KaminskiÂ Â
Â
Ruth Lepson Â | Â Jena Osman Â | Â Deborah PoeÂ Â |Â Â Michael RerickÂ Â

Â Â
Jennifer StyperkÂ Â | Â Rachel Zucker

+ more...
Â
* * * * * *Â

edited by Cara Benson + Elizabeth Bryant + Catherine WagnerÂ

Delirious HemÂ
http://delirioushem.blogspot.com

↑ Index

48. Nicholas Karavatos
...at Café des Artistes in Fallbrook, CA on Wednesday, Sept. 8...
Wed 8 Sep 2010

Book-signing & Reading with NICHOLAS KARAVATOS in Fallbrook, CA

6:00pm - 8:00pm
Café des Artistes
103 S. Main St.
Fallbrook, CA

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa's Muse, 2010) and the latest issue of *West Wind Review* (Ashland: University of Southern Oregon, 2010). In December 2009, Amendment Nine (Arcata) published his first book *No Asylum* http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer writes: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

NICHOLAS KARAVATOS lives near Dubai, teaching literature and writing at the American University of Sharjah in the United Arab Emirates. He has been an Assistant Professor there since 2006. From 2001 he had taught general studies at a small private college in Muscat, Sultanate of Oman.

NICHOLAS KARAVATOS is a graduate of Humboldt State University where he earned his B.A. in English with a minor in Art History (1986), and of New College of California where he earned an M.F.A. in Poetics (1999).

Audio Links:

http://www.archive.org/details/NicholasKaravatos-2009December2-ArcataTheaterLoungeCalifornia

http://www.archive.org/details/NicholasKaravatos1992September20NorthCountryFairArcataPlaza http://www.archive.org/details/NicholasKaravatos-200818-AccidentGalleryInEurekaCa http://nicholaskaravatos.tumblr.com/

Info Links:

http://www.kbgressitt.com/events/
http://www.facebook.com/pages/Nicholas-Karavatos/253191112780
http://nicholaskaravatos.blogspot.com/

NO ASYLUM is available from these independent booksellers:

Arcata, CA – Northtown Books
La Jolla, CA – D.G. Wills Books
Olympia, WA - Last Word Books
Portland, OR – Powell's Books
Salem, OR – Tigress Books
San Francisco, CA – Bird & Beckett
San Francisco, CA – Books & Bookshelves
Venice, CA – Beyond Baroque

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

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49. Séamas Cain

... reality-particles; sounds & images

Wed 8 Sep 2010

IMRAM, a national literary festival in Ireland, in association with the Dublin City Arts Centre, will present "tríd an gcoill" by Séamas Cain and Slavek Kwi. This Installation with recorded or live performances will take place at 1:00 p.m. to 5:45 p.m. from September 23 through September 27, 2010 at the Grapevine Space of CITY ARTS, 15 Bachelor's Walk, Dublin 1, Ireland.

For additional information phone
Nick Reilly at CITY ARTS, i.e.,

Phone ([redacted] ...

http://www.cityarts.ie/events/2010/09/23/-trid-an-gcoill

tríd an gcoill
"through the woods"

A collection of reality-particles; sounds and images from Dromore Woods. An audiovisual installation, with recorded or live performances.

tríd an gcoill, a 120-page poem by Séamas Cain, is itself a poetic field recording. It evokes a walk through Dromore Woods in County Clare. It immerses the reader in a stream of words and word-clusters. The overall effect is hypnotic, as we are led by a piped piper into the heart of the wood.

Czech sound-artist Slavek Kwi has created an audiovisual installation from underwater and field recordings captured in Dromore Woods itself, and fused these elements with Séamas Cain's chanted recital of tríd an gcoill. This installation with performances will be open to the public in City Arts, with Free Admission. tríd an gcoill creates a unique space in which one can experience nature and language through sounds and visions of uncanny beauty.

Séamas Cain is an Irish-American experimental poet, a friend and colleague of Jean Genet and Allen Ginsberg. One of the most radical voices in modern literature he writes in Irish, Scottish Gaelic, Old Celtic, Spanish and English.

For additional information, go to ...

http://seamascain-writernetwork.org

Slavek Kwi is a Czech sound-artist, composer and researcher. From the early nineties he has operated under the name "Artificial Memory Trace."

For additional information, go to ...

http://www.artificialmemorytrace.com

Seamus Johnson described Cain's recorded chantings of tríd an gcoill for this Installation as "incantatory, rhythmic, passionate, guttural, mezmerizing. Cain is the baritone ascending to Apollo. Or, is he the baritone ascending Mt. Carmel? He does tend to get carried away in performance, lost in a kind of trance, at times in the passion of the moment whacking the microphones. Indeed, Cain's performance is hypnotic! Plenty of auditory images! And plenty of rich and diverse sounds to be chopped up for computer-randomization!"

Slavek Kwi used chance operations to distribute the fragments of Cain's chantings in various speakers of a vertical Speaker Tree, which doesn't brake the continuous chanting, but changes the architecture as texture and dynamics. Also, Kwi used chance operations on the distribution in speakers of the timbre of Cain's chantings.

Kwi's Installation includes a color film, with parts of the text of the tríd an gcoill poem superimposed in scrolling effect over images from Dromore Woods, a

slide-show with 1,500 slides, an environmental soundtrack on external 5.1 system and also a Voice Tower, all edited using chance operations. Kwi's Installation also includes physical objects from Dromore Woods.

For additional information, go to ...

http://www.cityarts.ie/events/2010/09/23/-trid-an-gcoill

http://www.artificialmemorytrace.com

http://www.freewebs.com/seamascain/liamcarsonsreview.htm

http://www.freewebs.com/seamascain/questionsanswers.htm

http://alazanto.org/seamascain

http://www.saorsainn.net

_____

↑ Index

50. Shankar, Ravi (English)

Drunken Boat #12 is live online!

Wed 8 Sep 2010

Check out the 12th issue of Drunken Boat <http://www.drunkenboat.com/>, featuring a special folio on Pulitzer Prize winning poet Franz Wright including new poems and drafts of his older poems, "Celtic Twilight," a folio of Irish Americans on Eugene O'Neill featuring such contributor as Alice McDermott, Maureen Howard and actor Brian Dennehy, a Short Short fiction folio, Desire & Interaction, the best of the new media arts, as well as our normal fare of exceptional Poetry, Fiction & Nonfiction, featuring many contributors including Irina Reyn, Duriel E. Harris, Robin Helmley and Jurica Pavièiæ. Now live and online!

We invite you to celebrate its launch at a memorable event in New York City. On September 22nd from 7-10pm at the American Irish Historical Society <http://www.aihs.org>.

Performers will include London’s own editor and poet James Byrne, Chicago-based essayist Jeanie Chung, author T.J. English, poet and performance artist Duriel E. Harris, novelist Maureen Howard, translator and transversioner Gabriela Jauregui, editor and poet Caledonia Kearns, Black 47 frontman Larry Kirwan, poet Leslie McGrath, author Caitlin Leffel, author and director Ciar´n O’Reilly, scholar Katherine Sugg, musician and fiction writer Chris Tarry, fiction writer Deepak Unnikrishnan, installation artist Quintan Ana Wikswo, and poet Eamonn Wall.

Celtic Twilight is dedicated to Haiti relief after the horrific event of January 12, 2010, and the folio includes a donation link for the Ireland-borne organization Concern Worldwide, which has been on the ground in Haiti since 1994. Join us for this extraordinary evening, open to the public and with served refreshments, to celebrate Drunken Boat and Irish American arts and culture.

RSVPs are required. If you'd like to celebrate with us, please contact Meaghan Doherty of AIHS at [redacted] or call her at [redacted].

Drunken Boat is a 501(c)(3) nonprofit organization that depends on the contributions of its readership to continue to thrive. Please consider making a tax-deductible donation today: http://www.drunkenboat.com/db12/support.php

Thanks for your continued support! Plunge into the summer issue of Drunken Boat while the weather's still warm and let us know what you think.

Best,

Ravi
Executive Director, http://www.drunkenboat.com

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Poet-in-Residence
Associate Professor
CCSU - English Dept.
[redacted]
[redacted]

↑ Index

51. ART ELECTRONICS

Invitation CORRENTI NOMADI - Videopoetry Exhibition

Wed 8 Sep 2010

Video by Caterina Davinio featured in: CORRENTI NOMADI - Videopoetry Exhibition at Circolo Poetico Correnti - V. Cavour 18/a Crema September 18 - 19 2010 See preview: "Goa Radio Station from North Pole / Self-Poertrait 2010" (2', 2010) http://www.youtube.com/watch?v=egjq40amqx0 "Big Splash" (1':50", 2009) http://www.youtube.com/watch?v=7fior5mk_zM

CORRENTI NOMADI - Participating Artists:
 Massimo Arrigoni, Davide Bramante, Roberto Rossin,
Patrizia Monzani, Michele Lambo, Fludd
Caterina Davinio, Semiolabile cinematografica, Maria Korporal

Maria Grazia Martina, Elena Chiesa, Giovanni Fontana
Angelo Ricciardi, SempreCreativaPoetica (Alberto Mori + GinoGinel)?

Caterina Davinio
::
DVD or secure web files featured on demand to curators and gallery owners.
Contact: [redacted]
Web: http://xoomer.virgilio.it/cprezi/caterinadav.html

_____
More:
http://xoomer.alice.it/kareninazoom/daviniobook.htm (En)
Archeo Computer-Poetry (on YouTube)
http://www.youtube.com/CaterinaDav

↑ Index

52. Michael Dylan Welch
Seabeck Haiku Retreat, November 4-7, 2010
Wed 8 Sep 2010

Haiku Northwest, the Washington State region of the Haiku Society of America, is pleased to announce the third annual Seabeck Haiku Getaway, to be held November 4-7, 2010. Activities include presentations, workshops, readings, critique sessions, renku writing, haiga displays, a retreat anthology, haiku show-and-tell, book launches, book fair, silent auction, and more. Our featured speaker is Charles Trumbull, editor and publisher of *Modern Haiku* (www.modernhaiku.org). Other speakers include Penny Harter, Ce Rosenow, Christopher Herold, Michael Dylan Welch, Jerry Ball, Alice Frampton, Tanya McDonald, Richard Tice, Deborah P Kolodji, and others. Discount registration ends September 30 (just $199 for all events, accommodations, and meals from Thursday through Sunday; day rates and other options available).

For more information, please visit the following sites.

General information: http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway

Weekend schedule: http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway/2010schedule

Registration form: http://sites.google.com/site/haikunorthwest/seabeck-haiku-getaway/2010-Registration

For photos of our 2009 retreat, please visit http://picasaweb.google.com/MichaeDylanWelch/SeabeckHaikuGetaway2009#. And for a brief video of haiku by attendees, please visit

http://tobaccoroadpoet.blogspot.com/2009/10/seabeck-haiku-getaway-haiku-reading.html.

For more information, please contact Michael Dylan Welch at [redacted]. If you have an interest in haiku, please do consider attending.

↑ Index

53. Mark DuCharme

REMINDER: Thursday 9/16, NAKA PIERCE & PUSATERI at Stratford Park

Wed 8 Sep 2010

The Stratford Park Reading Series

proudly presents...

Michelle Naka Pierce & Chris Pusateri

THURSDAY, SEPTEMBER 16th at 7:30 p.m.

A Donation is requested— but All are welcome!

A reception will follow the reading.

§

Address: 3030 O'Neal Parkway, Boulder, CO

http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Born in Tokyo, Japan, Michelle Naka Pierce is the author of Beloved Integer and Tri/via, a collaboration with Veronica Corpuz. Excerpts from her manuscript She, A Blueprint for Intersurface, with collage art by Sue Hammond West, have been published in American Letters & Commentary, Trickhouse, Mandorla, Foursquare, Sous Rature, Upstairs at Duroc, and elsewhere. Pierce spent her sabbatical living in London and working on her new manuscript, tentatively titled Continuous Frieze Bordering Red, which contemplatives Rothko's floating borders in relation to unstable cultural borders. She is currently an associate professor and director of the writing center at Naropa University.

§ Born in the American midwest, Chris Pusateri has lived for extended periods in London, Mexico City and Kingston, Jamaica. He is the author of eight books and chapbooks of poetry, most recently Anon (BlazeVox, 2008) and North of There (Dusie, 2007), and his poems and critical prose have appeared in numerous magazines, including American Letters & Commentary, Boston Review, Chicago Review, Verse, and many others. His current manuscript, The Liberties, was written while residing in England, and takes as its premise the surveillance architecture built into British public life. A librarian by trade, he currently lives in the unincorporated suburban hinterland that divides Denver from Boulder.

§

UPCOMING EVENTS IN THE STRATFORD PARK READING SERIES
November 11th: Matthew Cooperman & Aby Kaupang

§

If
you no longer wish to receive email announcements of upcoming events in
the Stratford Park Reading Series, please email
[redacted] with the subject line "SPRS: REMOVE."

↑ Index

54. Dan Coffey
poetics/poetry journal issues
Wed 8 Sep 2010

Free (only charging shipping) to the first backchannelers:

CHAIN #'s 5, 6, 7

INTREPID (A Decade and Then Some: An Anthology, ed. Allen DeLoach, 1976, constitutes Intrepid nos. 25-35)

CREDENCES: A JOURNAL OF TWENTIETH CENTURY POETRY AND POETICS (straight outta 4th floor Capen): New Series: Vol. 1, no.1; Vol. 2, no. 1; Vol. 3, no.2.

6x6: Issue #4 (Ugly Duckling Presse) Sept 2001

Thanks!

↑ Index

55. colin herd
anything anymore anywhere summer 2010
Thu 9 Sep 2010

Dear List,

The Summer 2010 issue of 'anything anymore anywhere' is out now. (Just close your eyes and imagine it's still Summer, I guess.)

Details at the blog: http://anything-anymore-anywhere.blogspot.com

The contributors for this issue are:

nick-e melville, Eric Karl Anderson, Ruth Lepson, Bobby Larsson, Michael Wayne, Hilary Clark, Gareth Trew, Celia Gilbert, Chris Brownsword, Caroline Crew, Stephen Nelson, Caroline Zilk, andrew topel, Gregory Laynor, M.J. Nicholls, Josh Jones, A.W.Singerman, Greg Thomas, Claire Potter, Chris Emslie, Katie Craig, Victoria Gray, Irina Nedelcu, Sandy Christie

Submissions welcome for our next issue. (to anythinganymoreanywhereATgooglemail.com)

Colin.

↑ Index

56. mIEKAL aND
poemicstrip - call for participation
Thu 9 Sep 2010

---

poemicstrip

a trip to the world of poemics

call for participation

http://poemicstrip.blogspot.com/

anyone interested in becoming a contributor to the poemicstrip blog, please send me an email (pszren(at)wp(dot)pl) and I will send you an invitation (and then please click on the link in the invitation email and start posting poemics on the poemicstrip blog).

poemics is the art between poetry and comics, or the art of blending elements of poetry and comics. please join us, let's do something together!

to those who already are contributors to the poemicstrip blog, and to our readers - if you know anyone interested in becoming a contributor, please distribute the message :)

↑ Index

57. Cara Benson

Leslie Scalapino Tribute: Day 3 of 4

Thu 9 Sep 2010

Leslie Scalapino Tribute: Day 3 of 4Â
>----------
>

Leslie Scalapino Tribute: Day 3 of 4Â
>----------
>
>
>
>Notes on keeping company with Leslie's life and writing:
>Martha Ronk + Linda Russo
>+ Elizabeth Treadwell + Marthe Reed + Pierre Joris
>
>Elizabeth Bryant in conversation with Leslie Scalapino (with poems by Scalapino)
>
>"Leslie Loved Invasion of the Body Snatchers": Laura Hinton
>
>Joyelle McSweeney on Dahlia's Iris
>
>
>
>* * * * * *
>
>A TRIBUTE TO LESLIE SCALAPINO Â 1944â€“2010 Â DAY THREE OF FOUR
>
>
>Laura HintonÂ |Â Linda RussoÂ | Â Pierre Joris |Â
>Â
>Marthe Reed |Celia BlandÂ | Richard Price | Elizabeth Bryant
>
>Â Joyelle McSweeney | Elizabeth Treadwell | Heidi Lynn Staples
>
>
>
>+ more...
>Â
>* * * * * *Â

>
>edited by Cara Benson + Elizabeth Bryant + Catherine WagnerÂ
>
>Delirious HemÂ
>http://delirioushem.blogspot.com
>
>--
You received this message because you are subscribed to the Google Groups "wemakebooks" group.
To post to this group, send email to [redacted].
To unsubscribe from this group, send email to
For more options, visit this group at
http://groups.google.com/group/wemakebooks?hl=en.

↑ Index

58. Halvard Johnson
9/11 in pictures & words
Thu 9 Sep 2010

Here again, some images and words
related to 9/11 and NYC.

9/11+4 in pictures<http://sites.google.com/site/halvardjohnson/Home/lynda-and-hal/9-11-4> 9/11+ in words<http://sites.google.com/site/halvardjohnson/Home/lynda-and-hal/9-11-texts>

Hal Serving the tri-state area.

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

↑ Index

59. steve dalachinsky
Re: please apply and/or spread the word!!!
Thu 9 Sep 2010

---

ya mean any ole poet ????
myrna loy maybe or old beat up post beat degeeless guy with socks no

underwear and a goatee?
On Thu, 9 Sep 2010 13:37:13 -0500 Maria Damon <[redacted]> writes:
> Dear all:
> the Creative Writing program in my dept is looking for a poet.
> Please
> apply.
>
> Assistant Professor of Creative Writing (poetry)
>
> The Department of English at the University of Minnesota, Twin
> Cities,
> invites applications for an Assistant Professor of Creative Writing
>
> (poetry), a tenure-track position with a 2/2 course load, to begin
> fall
> semester 2011. Successful applicants are expected to maintain an
> active
> record of publication in poetry; teach primarily in the graduate
> creative writing program; direct MFA theses; serve on MFA admissions
>
> committee; act as advisor to dislocate (the graduate student
> literary
> magazine); and teach some undergraduate creative writing and
> literature
> courses. Required Qualifications: The M.F.A. or Ph.D. in creative
> writing, English, or related field, with degree in hand; primary
> specialization in poetry; college/university-level teaching
> experience;
> and at least one collection of poetry published by a national
> press.
> Complete job description can be found here:
> http://employment.umn.edu/applicants/Central?quickFind‰504
>
>
>

↑ Index

60. Jeffrey Side

The new ebook from Argotist Ebooks is “Disturb the Universe: The Collected Essays of Adam Fieled” by Adam Fieled

Thu 9 Sep 2010

The new ebook from Argotist Ebooks is â€œDisturb the Universe: The Collected Essays of Adam Fieledâ€ by Adam Fieled

Description:

In "Disturb the Universe: The Collected Essays of Adam Fieled", we see a young poet wrestling with old problems: how to move forward and conserve simultaneously, how to form coherent judgments regarding what will endure and what will not, how to, as Eliot wrote in â€œFour Quartetsâ€, â€˜purify the dialect of the tribeâ€™. These essays are bold stabs in search of new directions, which push the envelope past what post-modernism in poetry has heretofore allowed. They may prove to be enduring benchmarks of a period of transition and turmoil.

Available as a free ebook here:

http://www.lulu.com/product/ebook/disturb-the-universe-the-collected-essays-of-adam-fieled/12562609

↑ Index

61. amy king

OT: More Troubling Data About Women Writers

Thu 9 Sep 2010

Today, VIDA (http://vidaweb.org/) responds to recent discussions regarding publishing practices and numbers on Slate
-- http://scribe.doublex.com/blog/xxfactor/more-troubling-data-about-women-writers

Please share the article and draw attention to the disparities / these queries. Stay tuned for more articles to appear in mainstream venues.

Thanks much,

Amy

--
****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Nepotism?
+ http://tsky-reviews.blogspot.com/2010/08/amy-kings-slaves-to-do-these-things.html

Amy's Alias
+ http://amyking.org/
****

↑ Index

62. Maria Damon
please apply and/or spread the word!!!
Thu 9 Sep 2010

Dear all:
the Creative Writing program in my dept is looking for a poet. Please apply.

Assistant Professor of Creative Writing (poetry)

The Department of English at the University of Minnesota, Twin Cities, invites applications for an Assistant Professor of Creative Writing (poetry), a tenure-track position with a 2/2 course load, to begin fall semester 2011. Successful applicants are expected to maintain an active record of publication in poetry; teach primarily in the graduate creative writing program; direct MFA theses; serve on MFA admissions committee; act as advisor to dislocate (the graduate student literary magazine); and teach some undergraduate creative writing and literature courses. Required Qualifications: The M.F.A. or Ph.D. in creative writing, English, or related field, with degree in hand; primary specialization in poetry; college/university-level teaching experience; and at least one collection of poetry published by a national press. Complete job description can be found here: http://employment.umn.edu/applicants/Central?quickFind‰504

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63. Maria Damon
Re: your MINA LOY PORTAL
Thu 9 Sep 2010

---

i think i'll be giving a talk in which i pretend i think myrna loy is mina loy...

steve dalachinsky wrote:
> how bout myrna loy??
>
>
> On Tue, 7 Sep 2010 12:47:03 +1200 Lisa Samuels <[redacted]>
> writes:

>
>> Yes, wonderful language & loving reproach, CA. Not forgetting Laura
>> Riding, and multiplications of names always please. & though I was
>> also at the Home & Away conference, Michael, I didn't hear the
>> Pound,
>> maybe had different earphones in my head hearing different
>> translations. Or perhaps you mean the 2nd conference you then went
>> to:
>> were they really Pounding, there? Makes one worry even more about
>> the
>> Australian leadership vacuum. Fondly, Lisa
>>
>> On Tue, Sep 7, 2010 at 12:18 PM, michael farrell
>> <[redacted]> wrote:
>>
>>> wonderful ca - mina loy is the - as is moore - not forgetting
>>>
>> gertrude stein -
>>
>>> i like the singular the - especially when every1 disagrees
>>>
>>> i was at a poetry festival in sydney on the weekend - almost every
>>>
>> panel mentioned pound - i was surprised that hed become the (there)
>>
>>>
>>>> Date: Sun, 5 Sep 2010 21:54:23 -0400
>>>> From: [redacted]
>>>> Subject: your MINA LOY PORTAL
>>>> To: [redacted]
>>>>
>>>> the "your MINA LOY PORTAL" is finished
>>>> http://somaticpoetryexercises.blogspot.com/
>>>>
>>>> and I would like to dedicate this to a man (okay, I'll NOT
>>>>
>> embarrass
>>
>>>> him and not mention his name) who recently said to me, "MARIANNE
>>>>
>> MOORE
>>

>>>> WAS THE MODERNIST WOMAN POET!" when I mentioned how much Mina
>>>>
>> Loy's
>>
>>>> poems mean to my life, and then I said in response to him, "Ah,
>>>>
>> well,
>>
>>>> I didn't realize there should only be one. But yet you mention
>>>>
>> ALL
>>
>>>> THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you
>>>>
>> are.
>>
>>>> Hope you're learning shame.
>>>>
>>>> but for the love of Mina!
>>>> the splendor of all that is Mina!
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>>>> --
>>>> PhillySound: new poetry http://PhillySound.blogspot.com
>>>>
>>>> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
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↑ Index

64. Mark Weiss

blog note

Thu 9 Sep 2010

Jerry Rothenberg has posted three poems and a chunk of my afterword from my new book As Landscape (Chax Press) at http://poemsandpoetics.blogspot.com/2010/09/mark-weiss-3-poems-excerpt-from.html.

Best,

Mark

New from Chax Press: Mark Weiss, As Landscape. $16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket. http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

65. Paul Nelson
Re: your MINA LOY PORTAL
Thu 9 Sep 2010

Niedecker lived in Wisconsin, but hey, when you've seen one "fly-over state" you've seen them all.

Agreed, she is fabulous.

Paul "Illinois-Native" Nelson

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

_____
From: Mary Kasimor <[redacted]>
To: [redacted]
Sent: Tue, September 7, 2010 8:23:48 AM
Subject: Re: your MINA LOY PORTAL

In my opinion, Niedecker is amazing. She toiled away in the backwoods of Michigan. I love her poetry. I also find Loy and Stein fascinating. But there is something heroic about Niedecker...

Mary Kasimor

From: Mark DuCharme <[redacted]>
Subject: Re: your MINA LOY PORTAL
To: [redacted]
Date: Monday, September 6, 2010, 8:16 PM

Loy, Stein, HD, Niedecker and (Riding) Jackson are all AT LEAST comparably deserving as Moore. Personally, of these, my favorites are Stein, Niedecker & Loy.

Thanks for doing this, Conrad. I hope that man truly is shamedâ€” or better still, enlightened. But if I had to guess, without knowing him (and presuming that I don't), I wouldn't say it was likely....

Cheers,

Mark DuCharme

> Date: Sun, 5 Sep 2010 21:54:23 -0400
> From: [redacted]
> Subject: your MINA LOY PORTAL
> To: [redacted]

>
> ---------- Information from the mail header

> Sender: "Poetics List (UPenn, UB)" <[redacted]>
> Poster: CA Conrad <[redacted]>
> Subject: your MINA LOY PORTAL
>

>
> the "your MINA LOY PORTAL" is finished
> http://somaticpoetryexercises.blogspot.com/
>
> and I would like to dedicate this to a man (okay, I'll NOT embarrass
> him and not mention his name) who recently said to me, "MARIANNE
MOORE
> WAS THE MODERNIST WOMAN POET!" when I mentioned how much Mina
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> poems mean to my life, and then I said in response to him, "Ah, well,
> I didn't realize there should only be one. But yet you mention ALL
> THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you are.
> Hope you're learning shame.
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> but for the love of Mina!
> the splendor of all that is Mina!
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> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>

↑ Index

66. **Sarah Fox**
Re: your MINA LOY PORTAL
Thu 9 Sep 2010

Actually Niedecker toiled away (as a hospital janitor at times even) in the boggy wetlands of Black Hawk Island off Lake Koshkonong in Fort Atkinson, WI. But yes, she's splendid indeed. Condensarist.

I LOVE THE MINA LOY HEART PORTAL!!! Thanks Conrad!!!

Sarah

On Tue, Sep 7, 2010 at 5:51 PM, [redacted] <[redacted]>wrote:

> *Hi Lisa,*
>
> *It was at the second event. However, the names of Stein and Niedecker (and many*
> *others) were also brought up - I referred to all three in varying contexts. My*
> *reference to Pound was shading to negative, a noting regarding Chinese poetry. It*
> *would have been foolish for me not to note that historical case. And Pound's name*
> *was used with some very negative connotations as well. But, yes, the name was there.*
>
> *We seem to have a government here as of today (it seems to have become a*
> *'paradigm' rather than a 'government'). Whether we have any leaders is a*
> *fair point.*
>
> *And thanks, CA, for the portal. Fabulous.*
>
> *Cheers,*
> *Jill*
>
> _____
> *Jill Jones*
>
> *www.jilljones.com.au*
>
> *On Tue Sep 7 10:47 , Lisa Samuels sent:*
>
> *Yes, wonderful language & loving reproach, CA. Not forgetting Laura*
> *Riding, and multiplications of names always please. & though I was*

also at the Home & Away conference, Michael, I didn't hear the Pound, maybe had different earphones in my head hearing different translations. Or perhaps you mean the 2nd conference you then went to: were they really Pounding, there? Makes one worry even more about the Australian leadership vacuum. Fondly, Lisa

On Tue, Sep 7, 2010 at 12:18 PM, michael farrell [redacted]>
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wonderful ca - mina loy is the - as is moore - not forgetting gertrude stein -

i like the singular the - especially when every1 disagrees

i was at a poetry festival in sydney on the weekend - almost every panel mentioned pound - i was surprised that hed become the (there)

Date: Sun, 5 Sep 2010 21:54:23 -0400
From: [redacted]
Subject: your MINA LOY PORTAL
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the "your MINA LOY PORTAL" is finished
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and I would like to dedicate this to a man (okay, I'll NOT embarrass him and not mention his name) who recently said to me, "MARIANNE MOORE WAS THE MODERNIST WOMAN POET!" when I mentioned how much Mina Loy's poems mean to my life, and then I said in response to him, "Ah, well, I didn't realize there should only be one. But yet you mention ALL THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you are. Hope you're learning shame.

but for the love of Mina!
the splendor of all that is Mina!

--
PhillySound: new poetry http://PhillySound.blogspot.com

> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*
>
> *guidelines &*
>
> *guidelines &*
>
> *guidelines &*

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67. Nicholas Karavatos
...at DG Wills Books in La Jolla, CA on 9/11/10...
Thu 9 Sep 2010

Reading & Book-Signing with NICHOLAS KARAVATOS in La Jolla, CA

D.G. Wills Books
7461 Girard Ave.
La Jolla, CA

Saturday, September 11th
7pm

NICHOLAS KARAVATOS is included in the anthology *Punk Rock Saved My Ass* (Ukiah: Medusa's Muse, 2010) and the latest issue of *West Wind Review* (Ashland: University of Southern Oregon, 2010). In December 2009, Amendment Nine (Arcata) published his first book *No Asylum* http://www.amazon.com/dp/0984280006/ref=cm_sw_su_dp

David Meltzer writes: "Nicholas Karavatos is a poet of great range and clarity. This book is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

NICHOLAS KARAVATOS lives near Dubai, teaching literature and writing at the American University of Sharjah in the United Arab Emirates. He has been an Assistant Professor there since 2006. From 2001 he had taught general studies at a small private college in Muscat, Sultanate of Oman.

NICHOLAS KARAVATOS is a graduate of Humboldt State University where he earned his B.A. in English with a minor in Art History (1986), and of New College of California where he earned an M.F.A. in Poetics (1999).

Audio Links:

http://www.archive.org/details/NicholasKaravatos-2009December2-ArcataTheaterLoungeCalifornia http://www.archive.org/details/NicholasKaravatos1992September20NorthCountryFairArcataPlaza http://www.archive.org/details/NicholasKaravatos-200818-AccidentGalleryInEurekaCa http://nicholaskaravatos.tumblr.com/

Info Links:

http://www.dgwillsbooks.com/
http://www.facebook.com/pages/Nicholas-Karavatos/253191112780
http://nicholaskaravatos.blogspot.com/

NO ASYLUM is available from these independent booksellers:

Arcata, CA – Northtown Books
La Jolla, CA – D.G. Wills Books
Olympia, WA - Last Word Books
Portland, OR – Powell's Books
Salem, OR – Tigress Books
San Francisco, CA – Bird & Beckett
San Francisco, CA – Books & Bookshelves
Venice, CA – Beyond Baroque

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

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68. Chad Sweeney
Review of the Lost Notebooks at Bookslut
Thu 9 Sep 2010

New review of the Lost Notebooks of Juan Sweeney de las Minas de Cobre (Forklift Books) at Bookslut.

Thanks to Elizabeth Hildreth . . .
http://www.bookslut.com/poetry/2010_09_016577.php

Salud,
Chad

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69. Christopher Leland Winks
Re: your MINA LOY PORTAL
Thu 9 Sep 2010

Supposedly, Myrna Loy (nee Williams) was inspired by a "wild Russian writer of free verse" to change her surname to match Mina (nee Lowy)'s.

The story is in Carolyn Burke's biography of Mina, "Mina Loy: Becoming Modern."

Now where is the long-promised reissue of her long poem "Anglo-Mongrels and the Rose" and her memoir of Arthur Cravan, "Colossus"?

----- Original Message -----
From: Maria Damon <[redacted]>
Date: Thursday, September 9, 2010 2:48 pm
Subject: Re: your MINA LOY PORTAL
To: [redacted]

> *i think i'll be giving a talk in which i pretend i think myrna loy is*
>
> *mina loy...*
>
> *steve dalachinsky wrote:*
> *> how bout myrna loy??*
> *>*
> *>*
> *> On Tue, 7 Sep 2010 12:47:03 +1200 Lisa Samuels <[redacted]>*
> *> writes:*
> *>*
> *>> Yes, wonderful language & loving reproach, CA. Not forgetting Laura*
> *>> Riding, and multiplications of names always please. & though I was*
> *>> also at the Home & Away conference, Michael, I didn't hear the*
> *>> Pound,*
> *>> maybe had different earphones in my head hearing different*
> *>> translations. Or perhaps you mean the 2nd conference you then went*
>
> *>> to:*
> *>> were they really Pounding, there? Makes one worry even more about*
>
> *>> the*
> *>> Australian leadership vacuum. Fondly, Lisa*
> *>>*
> *>> On Tue, Sep 7, 2010 at 12:18 PM, michael farrell*
> *>> <[redacted]> wrote:*
> *>>*
> *>>> wonderful ca - mina loy is the - as is moore - not forgetting*
> *>>>*
> *>> gertrude stein -*

> >>
> >>> i like the singular the - especially when every1 disagrees
> >>>
> >>> i was at a poetry festival in sydney on the weekend - almost
every
> >>>
> >> panel mentioned pound - i was surprised that hed become the (there)
> >>
> >>>
> >>>> Date: Sun, 5 Sep 2010 21:54:23 -0400
> >>>> From: [redacted]
> >>>> Subject: your MINA LOY PORTAL
> >>>> To: [redacted]
> >>>>
> >>>> the "your MINA LOY PORTAL" is finished
> >>>> http://somaticpoetryexercises.blogspot.com/
> >>>>
> >>>> and I would like to dedicate this to a man (okay, I'll NOT
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> >> embarrass
> >>
> >>>> him and not mention his name) who recently said to me, "MARIANNE

> >>>>
> >> MOORE
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> >>>> WAS THE MODERNIST WOMAN POET!" when I mentioned how much
Mina
> >>>>
> >> Loy's
> >>
> >>>> poems mean to my life, and then I said in response to him, "Ah,

> >>>>
> >> well,
> >>
> >>>> I didn't realize there should only be one. But yet you mention

> >>>>
> >> ALL
> >>
> >>>> THESE MEN!" HAHAHA! To YOU, sir, and YOU know exactly who you

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> >> are.
> >>
> >>>> Hope you're learning shame.
> >>>>

> *>>>> but for the love of Mina!*
> *>>>> the splendor of all that is Mina!*
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> >>>> --
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70. Stephen Vincent

John Norton's new book!

Thu 9 Sep 2010

John Norton, my friend and

John Norton, my friend and poet and one of the best kept secrets of San Francisco has just sent me the Press Release for his new book. I and Beverly Dahlen (who writes the blurb) think it's really good and I am more than happy to share the release:

Air Transmigra

A New Book of Poetry by
John Norton

Ithuriel SpearÂ Â Â Â
www.ithuriel.com

In 1990, Norton received the American Book Award for The Light at the End of the Bog, his first book. John Norton now gives us a seminal new book in which comedy, sardonic delight, and compassion play out within an intense variety of personal, family, community and corporate terrains. In the title poem, Air Transmigra, the pilot announces to his passengers:

Â â€¦

this is your Captain

return your mind

to its locked upright
position

make sure the heart
is securely fastened

check the overhead

for personal
obsessions

their content will
shift during flightâ€¦

Â

we are going down

do not be alarmed

this is normal
procedureâ€¦

Â

It's quickly not clear
whether we are listening to a crazed pilot or to the voice of a demonic god.Â Whether or not we as readers
are kidnapped to become joint victims in an eventual crash, Norton provides us with a comic and insightful vision into a collective fall from grace!

Â

The volumeâ€™s tightly constructed poems rivet the eye and ear in ways that keep us close to the edge of an Everyman's migration through a world where

the ecstatic, implosive and hellish are close companions. And the poems deliver with the wakeup call carried on a clean sharp cut of a winterâ€™s wind.

Â

A native of Boston, Norton pursued studies in English at Boston College, the University of Pennsylvania, and taught at the University of California Riverside. In 1974, on moving to San Francisco he joined Robert Gluck's writing workshop whose members included the now well-known poets and writers Dodie Bellamy, Kevin Killian and Camille Megan Adams.

Â

Pages: 92

ISBN 978-0-9793390-6-6

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Available through Amazon
and Small Press Distribution.

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Price:Â USAÂ $15, CANÂ
$17, UKÂ Â£10, EUROÂ â,¬12

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71. Poetry Project

Upcoming Events at The Poetry Project

Thu 9 Sep 2010

Why hi,

We are back for season 45 (--45!), officially re-perched below the steeple at St. Mark¹s & ready to go. The first brought-to-you-by-The-Poetry-Project-event will happen Wednesday September 22 (look below), but until then The Poetry Project will be participating in two events -- one sponsored by St. Mark¹s Church (Sept 12) & the other by the HOWL! Festival (Sept 16). Details for those events are also listed below, or you can look at them on our Project Blog too http://poetryproject.org/project-blog. Seeing you soon!

Love,

The Poetry Project

WEDNESDAY SEPTEMBER 22 / 8PM
Peter Orlovsky Memorial Reading

Poet, singer, farmer, yodeler, banjo-picker, Buddhist-practitioner, Allen Ginsberg¹s lifelong-companion, Kerouac¹s Simon Darlovsky in Desolation

Angels & George in The Dharma Bums, the generous & wonderfully whimsical Peter Orlovsky, (July 8, 1933 May 30, 2010), was an unforgettable & hugely colorful presence in the East Village, and in and around the Poetry Project. Please join us in a night of music, video, song and poetry, as some of his closest friends pay tribute to him including: Chuck Lief, Philip Glass, Ed Sanders, Steven Taylor, Hal Willner, Janine Pommy Vega, Andy Clausen, Patti Smith, Anne Waldman, Gordon Ball, Rosebud Pettet, Simon Pettet, Bill Morgan, Anselm Berrigan, and John Godfrey. This event will take place in the Sanctuary. Admission is FREE.

SUNDAY SEPTEMBER 12 / 2PM 4PM
An Afternoon with the Arts Projects of St. Mark¹s

Please join The Poetry Project along with Danspace, Incubator Arts Project and St. Mark¹s Church-in-the-Bowery for a ³season launch² event on Sunday, September 12 from 2-4pm. Poets Kimberly Lyons and Douglas Piccinnini will give short readings. You can also meet some members of the Poetry Project¹s new artistic support staff and Board of Directors.

THURSDAY SEPTEMBER 16 / 8PM
The 3rd Poetry Turn On for HOWL!

Poetry Turn On!
Thursday Sept 16, 2010
St. Marks Church in the Bowery
131 E 10th St
8PM-10PM

$8 general admission For advance tickets / http://www.brownpapertickets.com/event/124975 For more info check out HOWL! Festival¹s site / http://www.howlfestival.com/ presented by HOWL ! ARTS Project 2010 to benefit THE ACTORS FUND HOWL ! H.E.L.P. Fund !

Poets Thomas Fucaloro, Meghann Plunkett, Jon Sands, Jeanann Verlee, Michael Warr of The Bowery Poetry Club, poets Steve Cannon, Steve Dalachinsky, Amy Ouzoonian, Susan Scutti, Chavisa Woods, RA (R!)Araya of A Gathering of the Tribes, poets Daniel Gallant, Vanessa Hidary, Mariposa, Advocate of Wordz of Nuyorican Poets Cafe, poets Bridgette Wimberly, Melanie Hope, Metta Sama of Cave Canem and poets Julian Brolaski, Joanna Fuhrman, Paolo Javier, Dorothea Lasky of The Poetry Project come together one night only to share their poems with you ! Hosted by Nathaniel Siegel.

Cash only tickets available at the door the evening of the performance.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street (at 2nd Avenue)
New York, NY 10003

Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8 / $7 for students & seniors / $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance & advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

↑ Index

72. Mark DuCharme
Re: your MINA LOY PORTAL
Thu 9 Sep 2010

Don't you mean Wisconsin?

> *Date: Tue, 7 Sep 2010 08:23:48 -0700*
> *From:* [redacted]
> *Subject: Re: your MINA LOY PORTAL*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: Mary Kasimor <*[redacted]*>*
> *Subject: Re: your MINA LOY PORTAL*
> *---*
>
> *In my opinion, Niedecker is amazing. She toiled away in the backwoods of Mi=*
> *chigan. I love her poetry. I also find Loy and Stein fascinating. But there=*
> *is something heroic about Niedecker...*
> *=C2=A0*
> *Mary Kasimor*
> *=C2=A0*
> *From: Mark DuCharme <*[redacted]*>*
> *Subject: Re: your MINA LOY PORTAL*
> *To:* [redacted]
> *Date: Monday, September 6, 2010, 8:16 PM*

Loy, Stein, HD, Niedecker and (Riding) Jackson are all AT LEAST comparably =
deserving as Moore.=C2=A0 Personally, of these, my favorites are Stein, Nie=
decker & Loy.=20

Thanks for doing this, Conrad.=C2=A0 I hope that man truly is shamed=E2=80=
=94 or better still, enlightened.=C2=A0 But if I had to guess, without know=
ing him (and presuming that I don't), I wouldn't say it was likely....

Cheers,

Mark DuCharme

Date: Sun, 5 Sep 2010 21:54:23 -0400
From: [redacted]
Subject: your MINA LOY PORTAL
To: [redacted]
=20
---------- Information from the mail header ----------=

Sender:=C2=A0 =C2=A0 =C2=A0=C2=A0=C2=A0"Poetics List (UPenn, UB)"
<POETIC=
[redacted]*>*
Poster:=C2=A0 =C2=A0 =C2=A0=C2=A0=C2=A0CA Conrad <[redacted]*>*
Subject:=C2=A0 =C2=A0 =C2=A0 your MINA LOY PORTAL
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the "your MINA LOY PORTAL" is finished
http://somaticpoetryexercises.blogspot.com/
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and I would like to dedicate this to a man (okay, I'll NOT embarrass
him and not mention his name) who recently said to me, "MARIANNE MOORE
WAS THE MODERNIST WOMAN POET!"=C2=A0 when I mentioned how much
Mina Loy's
poems mean to my life, and then I said in response to him, "Ah, well,
I didn't realize there should only be one.=C2=A0 But yet you mention ALL
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Hope you're learning shame.
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> *--=20*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
> *=20*
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*
> *=20*
> *=3D=3D=3D

Dear Steve, hi,
See my poem from 1996 'Not Myrna, Mina' in my books '50-50' (Little Esther Books, 1997)
and/or 'Dear Deliria' (Salt Publishing, 2002)

Also, for general interest, an interview I made with Mina Loy's biographer Carolyn Burke here -
http://jacketmagazine.com/05/mina-iv.html

and

Dear Michael & Lisa,
I missed the Pound thing at the Trans Tasman Symposium too.
Sure you weren't dreaming, up there in the horizontal aisle Michael?

All the best,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

_____

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75. Jared Schickling

Re: The new ebook from Argotist Ebooks is Disturb the Universe: The Collected Essays of Adam Fieled by Adam Fieled

Fri 10 Sep 2010

---

for Adam Fieled

DEFENSE of the I
DEAL FORM

I considered that a poet must compose fiction to be a poet, not true tales, and I was no fiction-monger, if that is true

teaching, then this its own lock, keeping how it keeps, whose key wants who or what sustains it as whom, or what, is sustained, key and lock, or as the poets are forever dinning into our ears, do we hear nothing and see nothing exactly we

were adults good god, if you must write of childhood, be sure it's only due your adulthood, as childhood traumas, like life recollected, knows best. And while we are alive,

we shall be nearest to knowing as it seems
if as far as possible we had no commerce or communion with the body whose first

person was impossible to get beyond, wherefore one avoids the 1st person.

"unknown unknowns" : National Intelligence

by their imagining of nothing in particular they
must cease from imagining to feel
the human part
everything they didn't possessed not the torpor, vacancy
a flying dream the mouth makes with it

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76. Cara Benson
Leslie Scalapino Tribute: Day 4 of 4
Fri 10 Sep 2010

Leslie Scalapino Tribute: Day 4 of 4

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Eileen Myles
"from a conversation with Stacy Szymaszek"
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Judith Roitman
"No Self"
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Brenda Iijima
"Leslie's books are survival pods"
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Rodrigo Toscano
"Simultaneous Multi-Local Mass-Body Rhythm in way"
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Dana Teen Lomax
"'the difficulty' (the necessity)"

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Leslie Scalapino
"Eco-Logic in Writing"
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A TRIBUTE TO LESLIE SCALAPINOÂ 1944â€“2010Â DAY FOUR OF FOUR
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Julian T. Brolaski | Laura Elrick | E. Tracy Grinnell
Brenda Iijima | Elizabeth James | Dana Teen Lomax | Eileen Myles
Frances Presley | Stephen Ratcliffe | Judith Roitman | Sarah Rosenthal
Â Leslie Scalapino | Adam Strauss | Rodrigo Toscano
Â
Â
+ more...
Â
* * * * * *
Â
edited by Cara Benson + Elizabeth Bryant + Catherine Wagner
Â
Delirious Hem
http://delirioushem.blogspot.com

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77. amy king
Dunno. I don't do POP
Fri 10 Sep 2010

But I made an effort - could use some work, but here's

Violent Blossoming Cities Ask How to Hear the Song
http://gagajournal.blogspot.com/2010/09/violent-blossoming-cities-ask-how-to.html

They're still seeking work there too....

Enjoyish,

Amy

****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

↑ Index

78. Maria Damon
Re: your MINA LOY PORTAL
Fri 10 Sep 2010

---

hey i can use that! thanks, Chris Winks.

Christopher Leland Winks wrote:
> Supposedly, Myrna Loy (nee Williams) was inspired by a "wild Russian writer of free verse" to change her surname to match Mina (nee Lowy)'s.
>
> The story is in Carolyn Burke's biography of Mina, "Mina Loy: Becoming Modern."
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> Now where is the long-promised reissue of her long poem "Anglo-Mongrels and the Rose" and her memoir of Arthur Cravan, "Colossus"?
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79. Mary Kasimor

Re: your MINA LOY PORTAL

Fri 10 Sep 2010

I live in the middle of nowhere in the heart of Minnesota. (Minnesota is a beautiful state--Minneapolis,St. Paul, and Duluth are great, but I don't live in any of those places.)
Â Ha!
Â
Mary Kasimor
--- On Thu, 9/9/10, Paul Nelson <[redacted]> wrote:

From: Paul Nelson <[redacted]>
Subject: Re: your MINA LOY PORTAL
To: [redacted]
Date: Thursday, September 9, 2010, 2:01 PM

Niedecker lived in Wisconsin, but hey, when you've seen one "fly-over state" you've seen them all.

Agreed, she is fabulous.

Paul "Illinois-Native" Nelson

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

_____
From: Mary Kasimor <[redacted]>
To: [redacted]
Sent: Tue, September 7, 2010 8:23:48 AM
Subject: Re: your MINA LOY PORTAL

In my opinion, Niedecker is amazing. She toiled away in the backwoods of Michigan. I love her poetry. I also find Loy and Stein fascinating. But there is something heroic about Niedecker...

Mary Kasimor

From: Mark DuCharme <[redacted]>
Subject: Re: your MINA LOY PORTAL
To: [redacted]
Date: Monday, September 6, 2010, 8:16 PM

Loy, Stein, HD, Niedecker and (Riding) Jackson are all AT LEAST comparably deserving as Moore.Â Personally, of these, my favorites are Stein, Niedecker & Loy.

Thanks for doing this, Conrad.Â I hope that man truly is shamedâ€” or better still, enlightened.Â But if I had to guess, without knowing him (and presuming that I don't), I wouldn't say it was likely....

Cheers,

Mark DuCharme

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> ---------- Information from the mail header

> Sender:Â Â Â Â Â "Poetics List (UPenn, UB)" <[redacted]>

> Poster:Â Â Â Â Â CA Conrad <[redacted]>
> Subject:Â Â Â your MINA LOY PORTAL
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>
Â Â Â Â Â Â Â Â Â Â Â Â Â

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80. Mary Kasimor
Re: your MINA LOY PORTAL
Fri 10 Sep 2010

That makes it even better.

--- On Thu, 9/9/10, Mark DuCharme <[redacted]> wrote:

From: Mark DuCharme <[redacted]>
Subject: Re: your MINA LOY PORTAL
To: [redacted]
Date: Thursday, September 9, 2010, 4:55 PM

Don't you mean Wisconsin?

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> *From:* [redacted]
> *Subject: Re: your MINA LOY PORTAL*
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>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: Mary Kasimor <*[redacted]*>*
> *Subject: Re: your MINA LOY PORTAL*
> *---*
>
> *In my opinion, Niedecker is amazing. She toiled away in the backwoods of Mi=*
> *chigan. I love her poetry. I also find Loy and Stein fascinating. But there=*
> *is something heroic about Niedecker...*
> *=C2=A0*
> *Mary Kasimor*
> *=C2=A0*
> *From: Mark DuCharme <*[redacted]*>*
> *Subject: Re: your MINA LOY PORTAL*
> *To:* [redacted]
> *Date: Monday, September 6, 2010, 8:16 PM*
>
> *Loy, Stein, HD, Niedecker and (Riding) Jackson are all AT LEAST comparably =*
> *deserving as Moore.=C2=A0 Personally, of these, my favorites are Stein, Nie=*
> *decker & Loy.=20*
>
> *Thanks for doing this, Conrad.=C2=A0 I hope that man truly is shamed=E2=80=*
> *=94 or better still, enlightened.=C2=A0 But if I had to guess, without know=*
> *ing him (and presuming that I don't), I wouldn't say it was likely....*
>
> *Cheers,*

Mark DuCharme

Date: Sun, 5 Sep 2010 21:54:23 -0400
From: [redacted]
Subject: your MINA LOY PORTAL
To: [redacted]
=20
---------- Information from the mail header ----------=

Sender:=C2=A0 =C2=A0 =C2=A0=C2=A0=C2=A0"Poetics List (UPenn, UB)"
<POETIC=
[redacted]*>*
Poster:=C2=A0 =C2=A0 =C2=A0=C2=A0=C2=A0CA Conrad <[redacted]*>*
Subject:=C2=A0 =C2=A0 =C2=A0 your MINA LOY PORTAL
----------=

=20
the "your MINA LOY PORTAL" is finished
http://somaticpoetryexercises.blogspot.com/
=20
and I would like to dedicate this to a man (okay, I'll NOT embarrass
him and not mention his name) who recently said to me, "MARIANNE MOORE
WAS THE MODERNIST WOMAN POET!"=C2=A0 when I mentioned how much
Mina Loy's
poems mean to my life, and then I said in response to him, "Ah, well,
I didn't realize there should only be one.=C2=A0 But yet you mention ALL
THESE MEN!"=C2=A0 HAHAHA!=C2=A0 To YOU, sir, and YOU know exactly who
you=
are.
Hope you're learning shame.
=20
but for the love of Mina!
the splendor of all that is Mina!
=20
=20
=20
=20
=20
=20
=20
=20
=20
=20
--=20
PhillySound: new poetry http://PhillySound.blogspot.com
=20

> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*
> *=20*
> *=3D=3D=3D

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://derekbeaulieu.wordpress.com/

↑ Index

82. michael farrell

Re: Not Myrna, Mina

Fri 10 Sep 2010

---

pam / lisa - no, pound didnt say make it new zealand, but make it new south wales, apparently

someone had to be the most mentioned poet .. galway kinnell was in the running for the silver .. i was just mildly surprised, but then as we have no literary pages, how wd we know what other people are reading, thinking about etc

i didnt get any sleep the whole festival - during sessions i mean

> *Date: Fri, 10 Sep 2010 14:37:16 +1000*
> *From:* [redacted]
> *Subject: Not Myrna, Mina*
> *To:* [redacted]
>
> *Date: Tue, 7 Sep 2010 12:59:02 +0530*
> *From: steve dalachinsky <*[redacted]*>*
> *Subject: Re: your MINA LOY PORTAL*
>
> *how bout myrna loy??*
>
> ---
>
> *Dear Steve, hi,*
> *See my poem from 1996 'Not Myrna, Mina' in my books '50-50' (Little Esther Books, 1997)*
> *and/or 'Dear Deliria' (Salt Publishing, 2002)*
>
> *Also, for general interest, an interview I made with Mina Loy's biographer Carolyn Burke here -*
> *http://jacketmagazine.com/05/mina-iv.html*
>
> *and*
>
> *Dear Michael & Lisa,*
> *I missed the Pound thing at the Trans Tasman Symposium too.*

> *Sure you weren't dreaming, up there in the horizontal aisle Michael?*
>
> *All the best,*
> *Pam*
>
> --
>
> _____
>
> *blog : http://thedeletions.blogspot.com*
> *website : http://pambrownbooks.blogspot.com/*
> *associate editor : http://jacketmagazine.com/*
>
> *& continuing with Jacket2 in 2011*
>
> _____

↑ Index

83. Sarah Sarai

Re: 9/11 in pictures & words

Sat 11 Sep 2010

I clicked, dreading. No need. Some of the best shots yet, Halvard. If you or anyone you know has photos near the Lex/25 Armory, please share. Thanks...s.

↑ Index

84. Obododimma Oha

A Gospel According to a Stolen Book

Sat 11 Sep 2010

Care to read the essay, "A Gospel According to a Stolen Book<http://x-pensiverrors.blogspot.com/2010/09/gospel-according-to-stolen-book.html>
"?
Visit:
http://x-pensiverrors.blogspot.com/2010/09/gospel-according-to-stolen-book.html

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

85. amy king

What Is the State of American Poetry? Leading American Poets Speak -- Anis Shivani

Sat 11 Sep 2010

Video/poem highlights from Annie Finch, Ron Silliman, Clayton Eshleman, and Danielle Pafunda

http://www.huffingtonpost.com/anis-shivani/state-of-american-poetry_b_706734.html

Best,
Amy

****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

↑ Index

86. Cara Benson

PEN Freedom to Write at Bklyn Bookfair this Sunday

Sat 11 Sep 2010

Support PEN at the Brooklyn Book Fair this weekend:
Â
PEN Freedom to Write: A 50th Anniversary Celebration Reading
When: Sunday, September 12
Where: International Stage at BrooklynÂ Book Festival, Brooklyn Heights, NYC
What time: 10 a.m.

WithCathy Park Hong, Roxana Robinson, Sarah Schulman, Vera B. Williams, and
Xiaoda Xiao

Â

PENâ€™s venerable Freedom to Write Program, which has fought for and won the release of hundreds of writers imprisoned for their work around the world, turns 50 this year. Come celebrate with us at the Brooklyn Book Festival, where PEN Members and friends will take the stage to read excerpts from the works of some of the many writers PEN has assisted through the years. This reading, part of PENâ€™s international â€œBecause Writers Speak Their Mindsâ€ campaign, honors the thousands of writers around the world today who are risking their safety and security to exercise their creative freedom.

http://www.pen.org/viewmedia.php/prmMID/5260/prmID/1873

↑ Index

87. Jennifer Karmin

Sept 18: Adam Golaski & Jen Karmin in Chicago

Sat 11 Sep 2010

Saturday, September 18
7pm

Adam Golaski
Jennifer Karmin in a live improvisation
with Mairead Case, Chris Cuellar, Denise Dooley, Kath Duffy & Ira S. Murfin

Myopic Bookstore
1564 N. Milwaukee Ave, 2nd floor
Chicago, Illinois
http://www.myopicbookstore.com

ADAM GOLASKI darns his daughterâ€™s socks. He wrote Color Plates (Rose Metal Press). He wrote Worse Than Myself (Raw Dog Screaming Press). He sleeps on the back of a bumble bee. He gnawed his own leg off. Adam is the co-founder of Flim Forum Press, a press he co-founded. Adam listens to Paul McCartneyâ€™s â€œCominâ€™ Upâ€ on repeat hoping the cosmos will reveal itself and it does. Little Stories is his blog. This is the combination of search terms that hypnotized Google: â€œAdam + Golaski + Little + Stories.â€

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago,

Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

↑ Index

88. Dan Godston
Aural Architecture / Chicago Calling
Sat 11 Sep 2010

Aural Architecture at WNUR

Thursday, October 7, 2010 (7:30 p.m.)

WNUR (89.3 FM)

1877 Campus Drive

Evanston, IL 60208

Aural Architecture, which is part of the Fifth Annual Chicago Calling Arts Festival and Chicago Artists Month, explores sonic properties of buildings and how natural soundscapes relate to the built environment, and includes musicians interacting with buildings' sounds. A sculptor will present a sculpture that pertains to this theme, and musicians in remote locations will perform together telematically via Skype, with contributions of audio recordings from inside and around buildings --

• Julia Miller (guitar), Jeff Carter (sculpture), Satya Gummuluri (vocals), Dan Godston (trumpet), and Anthony Poretti (drums) at WNUR;

• Berg26 at a 19th Century morgue in Berlin -- Annie Goh, Florian Goeschke, Thomas Wochnik, Anna Bäumer, Patrick Muller, Daniel Imhoff, Elen Flügge, Christof Wenta, Damian Rebgetz, and Alexander Sieber;

• Marcos Fernandes at the Yamagin Archive (Shimonoseki, Japan);

• audio recording contributions by Barry Blesser, Tony Schwartz and Jimmy Giuffre, and other TBA individuals

During the Fifth Annual Chicago Calling Arts Festival, Chicago-based artists collaborate with artists in other locations -- both here in the U.S. and abroad. These collaborations involve a range of art forms -- including music, dance, film, literature, and intermedia -- and they are prepared or improvised. Some Chicago Calling events involve live feeds between Chicago and other locations. 2010 Chicago Calling events include "Bicycles and the Arts" at Happy Dog Gallery, "Translations 2010" at the Reconstruction Room, "Seda Röder / Burton Greene - Harrison Bankhead Duo Concert" at Curtiss Hall, "Temperatures and Shapes / Arctic Live" at Elastic Sound & Vision Gallery, "I Remember Fred" at the Velvet Lounge, "Chicago Calling, Waiting for the Bus" at Café Ballou, "Two

Way Tarot Mirrors” at Myopic Books, “My Favorite Banned Books Abecedarian Read-Out” at the Logan Square Library, “Aural Architecture” at WNUR, and other events.

↑ Index

89. Jim Andrews
Auntie Georgie
Sun 12 Sep 2010

It's only been over the last few years that, suddenly, just about all the folks in my family as old as my parents have all passed away. My mother and her four siblings have all died. On my father's side, only his older brother is still alive; his three sisters are dead.

My mom was the executor of her older sister Georgie's estate. And Georgie never had any kids. So mom ended up with a lot of photos and things from Georgie. Scrapbooks of at least a thousand obituaries; diaries; old cheques; divorce papers; marriage certificates; things like that.

I inherited the house from my parents, and have been going through 40 years of stuff. Mom found it hard to throw stuff out. I have to throw a lot of it out. But I was very fond of Georgie, and have tried, over the last few months, to put together something in her memory. I'm not sure how interesting it will be to people who didn't know Georgie, but she was quite remarkable, really, in several ways.

http://vispo.com/georgie takes you to 170 pictures of Georgie arranged from birth to near the time of her death.

http://vispo.com/georgie/georgie.htm takes you to something I wrote about Georgie.

I also wrote the software that displays the photos.

ja

↑ Index

90. Dan Glass
The 30 word review
Sun 12 Sep 2010

Dear all,,,

Please check out a new short-form review project I've just started.

Kicking things off with reviews of a pamphlet by Brian Ang, Joseph Atkins, Tiffany Denman and Jeanine Webb, and a Lars Palm chapbook. Updates frequently.

I'm especially interested in chapbooks, journals, and other self-published (and especially freely distributed) materials. If you have something you'd like reviewed, or want to review yrself, email me backchannel or at

[redacted]

Enjoy—

Dan

↑ Index

91. Dan Glass

Re: The 30 word review

Sun 12 Sep 2010

---

http://the30wordreview.blogspot.com/

On Sun, Sep 12, 2010 at 11:43 AM, Dan Glass <[redacted]>wrote:

> *Dear all,,,*
>
> *Please check out a new short-form review project I've just started.*
>
> *Kicking things off with reviews of a pamphlet by Brian Ang, Joseph Atkins, Tiffany Denman and Jeanine Webb, and a Lars Palm chapbook. Updates frequently.*
>
> *I'm especially interested in chapbooks, journals, and other self-published (and especially freely distributed) materials. If you have something you'd like reviewed, or want to review yrself, email me backchannel or at*
>
> [redacted]
>
> *Enjoy—*
>
> *Dan*

↑ Index

92. Pam Brown
the zounds of music - new issue of Ekleksographia
Sun 12 Sep 2010

New issue of Ekleksographia (Wave Two)
guest edited by Pam Brown.
Audio files, photos, poetry and prose.

Contributors :
Chris Andrews - Anny Ballardini - Bird Lane Nettle- Ken Bolton
Pam Brown - Kurt Brereton - Kieran Carroll - Justin Clemens
CAConrad - Peter Davis - Roger Dean & Hazel Smith
Laurie Duggan - Martin Edmond - Kate Fagan - Michael Farrell
Jill Jones - Kit Kelen - Rachel Loden - Conor Madigan
Peter Minter - Jane Joritz–Nakagawa - David Prater
Maurice Scully - Amanda Stewart - Tim Wright

http://ekleksographia.ahadadabooks.com/brown/index.html

Thanks to AhaDada's Ekleksographia general editor Jesse Glass and Matthew Teutsch and Daniel Sendecki, techno editors.

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

& continuing with Jacket2 in 2011

_____

↑ Index

93. Stephen Baraban
Loy and Pound
Sun 12 Sep 2010

Since we've been posting about Mina Loy, and peripherally (sp.?) about Pound's big shadow at a poetic conference, I thought someone might mention THIS moment in literary history, and since no one else has, I'll do so:

In 1921 Ezra Pound wrote to Marianne Moore: "... is there anyone in America except you, Bill [William Carlos Williams] and Mina Loy who can write anything of interest in verse?"

_____

However, Loy did not make the cut as far as the 60's poetry anthology edited by

Pound and Marcella Spann, _Confucius to Cummings_ (a New Directions paperback from 1964, I suppose the hardback came out before that).

I perhaps have not seen this book at all since I was fascinated by it in the summer of 1973, having a copy out on a summer library loan. I just now checked the Table of Contents as clickable on amazon.com, and the women poets in the book are:

Sappho; Santa Teresa D'Avila; Elizabeth I; Marie-Francoise-Catherine De Beaveau, La Marquise De Boufflers; Felicia Dorothea Hemans; Elizabeth Barrett Browining; H.D.; and Marianne Moore.

Re/ Elizabeth I, and that Marquise, I'd point out that Pound and Spann have a definite bias in favor of the writings of powerful persons in this book. Among the men, we find Henry VIII, Lorenzo De' Medici, and Martin Luther [a translation of "Ein Fester Burg Ist Unser Gott"]

↑ Index

94. Murat Nemet-Nejat

Re: Auntie Georgie

Mon 13 Sep 2010

Jim,
Thank you for all these pictures. Georgie's life seems to embody Capra's vision of a good life in It's a Wonderful Life.
Ciao,
Murat

On Sun, Sep 12, 2010 at 12:39 AM, Jim Andrews <[redacted]> wrote:

> *It's only been over the last few years that, suddenly, just about all the folks in my family as old as my parents have all passed away. My mother and her four siblings have all died. On my father's side, only his older brother*
> *is still alive; his three sisters are dead.*
>
> *My mom was the executor of her older sister Georgie's estate. And Georgie never had any kids. So mom ended up with a lot of photos and things from Georgie. Scrapbooks of at least a thousand obituaries; diaries; old cheques;*
> *divorce papers; marriage certificates; things like that.*
>
> *I inherited the house from my parents, and have been going through 40 years of stuff. Mom found it hard to throw stuff out. I have to throw a lot of it out. But I was very fond of Georgie, and have tried, over the last few months, to put together something in her memory. I'm not sure how interesting it will be to people who didn't know Georgie, but she was quite*

> *remarkable, really, in several ways.*
>
> *http://vispo.com/georgie takes you to 170 pictures of Georgie arranged from*
> *birth to near the time of her death.*
>
> *http://vispo.com/georgie/georgie.htm takes you to something I wrote about Georgie.*
>
> *I also wrote the software that displays the photos.*
>
> *ja*

↑ Index

95. Camille Martin

New @ Rogue Embryo: Samuel Greenberg's Lowly Eye

Mon 13 Sep 2010

New @ Rogue Embryo
http://rogueembryo.wordpress.com

* The Lowly Eye: Samuel Greenberg’s Platonic Argument

http://rogueembryo.wordpress.com/2010/09/12/the-lowly-eye-samuel-greenbergs-platonic-argument/

Cheers!

Camille Martin

Sonnets:
http://www.shearsman.com/pages/books/catalog/2010/martin.html

Codes of Public Sleep :
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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96. Jerome Rothenberg

Itinerary - Europe and New York - 2010

Mon 13 Sep 2010

For any who may be in the vicinity and want to be in touch, our next trip to Paris with planned side trips to the U.K. and Germany starts on September 25 and runs through October 30. For this our principal address will again be c/o Montgomery, 175 rue de Courcelles, just off Place Marechal Juin, Paris 75017, tel. 01 43 80 90 40. The best way to reach us will be via email: [redacted] or

[redacted] or (for Diane, directly) [redacted], at least until we've made arrangements for a European cell phone.

The public schedule, to which other events may still be added, is:

October 10: Reading as part of Poetzone International World Poetry Festival of the DAI (Deutsch Amerikanisches Institut), Heidelberg (booking via the DAI website: http://www.dai-heidelberg.de/content/index_eng.html).

October 14, 7:00 p.m.: Reading, with Jacques Darras, at International Conference "Poets and Publishers Circulating Avant-Garde Poetry (1945-2010)," Université du Maine in Le Mans.

October 19, 6:00 p.m.: Reading with Allen Fisher and Maggie O'Sullivan, plus a group reading for Poems for the Millennium, volume 3, with Jeffrey Robinson and others, at The other Room, International Anthony Burgess Foundation, Manchester, U.K.

October 20, 7:30 p.m.: Reading, Rose Theater, Edge Hill University, Liverpool, U.K.

October 21, 7:00 p.m.: Group reading for Poems for the Millennium, volume 3, with Jeffrey Robinson, Tom Leonard, Aonghas Macneicail, Peter Manson, others, at Center for Contemporary Arts, Glasgow.

October 26, 7:00 p.m.: Reading, with Kazim Ali, for Poets Live at The Highlander Pub, 8 rue de Nevers, Metro Pont Neuf or Odéon, Paris.

Thereafter, from October 30 to November 6, we'll be spending the week in New York, and I'll be reading and talking on "Experimental Romanticism & the Roots of Contemporary Poetics" in the Passwords series at Poets House, November 5 at 7:00 p.m.

Return date to San Diego is November 6, after which we'll relax at home until the next trip comes up.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
blog: poemsandpoetics.blogspot.com

Poetry must have something in it
that is barbaric, vast and wild.
-- D. Diderot

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97. Deborah Poe

Cadmium Text Series Sept. 18: Deborah Poe, Claire Hero, Sarah Goldstein

Mon 13 Sep 2010

Saturday, September 18, 2010 at 2pm

The Gallery at R&F Handmade Paints
84 Ten Broeck Avenue
Kingston, NY 12401

A $5 donation is suggested.

For directions please visit R&F's website <http://www.rfpaints.com/>.

*Sarah Goldstein's *poems have appeared or are forthcoming in: *Bateau*, *Barrow Street*, *Caketrain*, *Denver Quarterly*, and *Verse*. She is also a visual artist and has received awards in painting and drawing from the Rhode Island Council on the Arts and the Ontario Arts Council. Her first book, *Fables*, is forthcoming from Tarpaulin Sky Press in spring 2011. She currently resides in western Massachusetts.

*Claire Hero *is the author of *Sing, Mongrel *(Noemi Press) and two chapbooks: *Cabinet* (dancing girl press) and *afterpastures*, winner of the 2007 Caketrain Chapbook Competition. She teaches creative writing at SUNY-New Paltz.

*Deborah Poe *is the author of the poetry collections *Elements* (Stockport Flats Press 2010) and *Our Parenthetical Ontology *(CustomWords 2008). Deborah's writing has recently appeared in journals such as *Jacket Magazine *, *Peaches & Bats*, *Sidebrow*, *Filter* and *Denver Quarterly*. Deborah Poe is assistant professor of English at Pace University, fiction editor of the international online journal of the arts, *Drunken Boat *and guest curator/editor for *Trickhouse's* "Experiment" door 2010/2011. For more information about Deborah, visit www.deborahpoe.com

↑ Index

98. mIEKAL aND

Xerolage 46 - STARINGS by Nico Vassilakis

Mon 13 Sep 2010

- - - - - - - - - - - - - - - - -

X E R O L A G E 4 6

- - - - - - - - - - - - - - - - -

Xerolage 46 - STARINGS by Nico Vassilakis

http://xexoxial.org/is/xerolage46/by/nico_vassilakis

This is what an alphabet does when the books are closed and the letters are off duty. The characters cavort, mate, replicate, coagulate, instigate, insinuate, explode... Free of responsibility, the alphabet dances.

- Rosaire Appel

In Starings we enter into a second universe (macro- and microcosmic at the same time), where letters and punctuation marks are every bit as real and hallucinatory, transitory and unerasable creatures as stars, planets, grains of interstellar dust, microorganisms or atomic particles are in the first one. They multiply, interweave with each other and with light and darkness, open frequently like a zip and what we have inside are themselves again in a different shape. Their presence is so intense that they (and each contrapuntal pair of their constellations) would start to speak to us immediately — if only letters could do that. Listen. This is meaning in the moment of birth.

- Márton Koppány

Nico Vassilakis' STARINGS occupies us by combining radically different registers of meaning — violence and play, destruction and creation, character and scatter. And we are occupied when we enter each image, as in taken over or filled up, concentrate on or in, we have control or have lost control of meaning here. Not that there need be an either/or in these pages. There is only is. So dwell a while.

- Jenny Sampirisi

Most interesting composition results from the mental equivalent of crossing one's eyes, tuning to a place between. Vassilakis hits a sweet spot with the dynamic works in Starings, their textures, accumulations, and rhythmic repetitions creating instances of chaos and clarity, recognition and refusal.

- Lisa Radon

from the introduction:

Dear Alphabet’s Demur, You take lines and shapes and given possibilities and make alphabet. You use it to make sounds and you map out trajectories of thought. You make names and call your children by them. This is done everywhere. And it’s been done for thousands of years until you became bored with this method — until you surrounded and suffocated yourself with these products of your creation.

You go through ubiquitous, unrelenting text — you are altered by text, by its message. You’ve had to alter how you see. You are forced to alter text itself. You stare your way through words and into middles of words. You resolve the noise of your eyes. The information you see, you seek, to find another nature therein.

REVIEW

"The Noise of Your Eyes" by John Olson on Tillalala Chronicles
http://tillalala.blogspot.com/2010/08/noise-of-your-eyes.html

Nico’s more recent books include: Diptych (Otolith), Askew (bbc press), TEXT LOSES TIME (manypenny press), staReduction (Book Thug), Disparate Magnets (BlazeVox), Protracted Type (Blue Lion Books), Irrational Dude with Robert Mittenthal (tir aux pigeons), West Of Dodge (redfox press).

With Crag Hill, Nico Vassilakis is editing a major international anthology of visual poetry, The LastVispo Anthology. Over 130 contributors from over 20 countries.

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

24 pages, 8.5 x 11, $7 includes postage
Subscriptions: 4 issues/$20

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

[redacted]

↑ Index

99. Shankar, Ravi (English)

WordForge, Monday Sept 13, Kuhl and Shankar

Mon 13 Sep 2010

Monday September 13, 7pm‹Nancy Kuhl and Ravi Shankar

Plus OPEN MIKE

Location: The Studio @ Billings Forge
563 Broad Street, Hartford, CT 06106
http://wfreadings.blogspot.com/

Nancy Kuhl¹s second full-length collection of poems, Suspend, was published in May 2010 by Shearsman Books; her first book, The Wife of the Left Hand, was published in 2007. She is the author of two chapbooks: The Nocturnal Factory and Means of Securing Houses &c. from Mischief by Thunder and Lightning, a limited edition artist's book. She is co-editor of Phylum Press, a small poetry publisher, and Curator of Poetry for the Yale Collection of American Literature

at the Beinecke Rare Book and Manuscript Library at Yale University, where she curates the Yale Collection of American Literature Reading Series.

Ravi Shankar is founding editor and executive director of Drunken Boat, online journal of the arts, co-directs the Creative Writing Program at CCSU and teaches in the first international MFA Program at City College of Hong Kong. His books include Seamless Matter (Rain Taxi), Voluptuous Bristle (Finishing Line), Wanton Textiles w/ Reb Livingston (No Tell Books) and Instrumentality (Cherry Grove). With Leslie McGrath, he edited the posthumous poems of Reetika Vazirani, Radha Says and with Nathalie Handal & Tina Chang, Language for a New Century: Contemporary Poetry from Asia, the Middle East & Beyond.

Plus OPEN MIKE

Location: The Studio @ Billings Forge
563 Broad Street, Hartford, CT 06106
http://wfreadings.blogspot.com/

↑ Index

100. David Giannini
Re: Itinerary - Europe and New York - 2010
Mon 13 Sep 2010

Thanks, Jerome,
for the notice , your itinerary.

I hope you received the books I sent.

Safe journeying!
Best,
David
David Giannini
P.O. Box 562
Becket, MA 01223

----- Original Message -----
From: "Jerome Rothenberg" <[redacted]>
To: <[redacted]>
Sent: Monday, September 13, 2010 1:13 AM
Subject: Itinerary - Europe and New York - 2010

For any who may be in the vicinity and want to be in touch, our next trip to Paris with planned side trips to the U.K. and Germany starts on September 25 and runs through October 30. For this our principal address will again be c/o

Montgomery, 175 rue de Courcelles, just off Place Marechal Juin, Paris 75017, tel. 01 43 80 90 40. The best way to reach us will be via email: [redacted] or [redacted] or (for Diane, directly) [redacted], at least until we've made arrangements for a European cell phone.

The public schedule, to which other events may still be added, is:

October 10: Reading as part of Poetzone International World Poetry Festival of the DAI (Deutsch Amerikanisches Institut), Heidelberg (booking via the DAI website: http://www.dai-heidelberg.de/content/index_eng.html).

October 14, 7:00 p.m.: Reading, with Jacques Darras, at International Conference "Poets and Publishers Circulating Avant-Garde Poetry (1945-2010)," Université du Maine in Le Mans.

October 19, 6:00 p.m.: Reading with Allen Fisher and Maggie O'Sullivan, plus a group reading for Poems for the Millennium, volume 3, with Jeffrey Robinson and others, at The other Room, International Anthony Burgess Foundation, Manchester, U.K.

October 20, 7:30 p.m.: Reading, Rose Theater, Edge Hill University, Liverpool, U.K.

October 21, 7:00 p.m.: Group reading for Poems for the Millennium, volume 3, with Jeffrey Robinson, Tom Leonard, Aonghas Macneicail, Peter Manson, others, at Center for Contemporary Arts, Glasgow.

October 26, 7:00 p.m.: Reading, with Kazim Ali, for Poets Live at The Highlander Pub, 8 rue de Nevers, Metro Pont Neuf or Odéon, Paris.

Thereafter, from October 30 to November 6, we'll be spending the week in New York, and I'll be reading and talking on "Experimental Romanticism & the Roots of Contemporary Poetics" in the Passwords series at Poets House, November 5 at 7:00 p.m.

Return date to San Diego is November 6, after which we'll relax at home until the next trip comes up.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
blog: poemsandpoetics.blogspot.com

Poetry must have something in it
that is barbaric, vast and wild.
-- D. Diderot

↑ Index

101. Francesco Levato

Deadline Extended: Atlanta Review - Italy Issue

Mon 13 Sep 2010

Call for Submissions: Atlanta Review - Italy Issue

Deadline extended to October 15th, 2010

Atlanta Review seeks submissions of Italian poetry translated into English for an upcoming issue focused on Italy.

Please send 3-5 unpublished poetry translations, via email, as an attachment, to the address below. Submissions should be in Microsoft Word format, 12 point type. Please include your name and contact email, as well as the original title and author in your submission. And though only the English version will appear in Atlanta Review, please include the original language version of each poem.

Deadline: submissions must be received by October 15th, 2010

Send submissions to:

Francesco Levato
[redacted]

Please put Atlanta Review and your name in the subject line.

For more information:
http://www.atlantareview.com
http://www.francescolevato.com

↑ Index

102. Dan Wilcox

Third Thursday Poetry Night, September 16, John Roche

Mon 13 Sep 2010

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the Poetry Motel Foundation

presents

Third Thursday Poetry Night

at

the Social Justice Center

33 Central Ave., Albany, NY

September 16, 2010

7:00 sign up; 7:30 start

Featured Poet: John Roche

John Roche is an Associate Professor of English at Rochester Institute of Technology, where he advises the campus literary magazine, “Signatures,” and teaches a variety of literature and creative writing classes. His full-length poetry collections, “Topicalities” (2008) and “On Conesus” (2005) are available from Foothills Publishing (Kanona, NY).

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can’t.

Your Maximus host: Dan Wilcox.

Bee Sting
by John Roche

Heading home from Olson Centenary, Worcester

get off the Thruway at Palmyra, near Joseph Smith’s rock

enter hamlet of Hopewell

see historical plaque near old cemetery

BEE STING

Curiosity gets ahold of me

Spawned by three days with Olson historeins

So I do a uie in front of billboard advertising

AUTOGENESIS: Customize your Ride

(Olson would approve of this orthogenetic sentiment

as would Janis Joplin

though, as Sanders recounts, their date went nowhere

Turning round in dead end lane of shotgun shacks

without getting shot

face to face now with

BEE STING DEATH

SECOND KNOWN IN NORTH AMERICA

ON MAY 12, 1814 TIMOTHY RYAN

DIED WITHIN ONE HOUR FROM

ANAPHYLAXIS TO BEE STING.

U.S. 2000 EST. 50 DEATHS/YR.

M. BADGER: EAGLE SCOUT PROJECT

Math.washington.edu Website identifies location:

Dillon Family Cemetery

And includes gravestone epitaph:

In memory of
Timothy Ryan who
died May 12th 1814 in
the 66th year of his age

A thousand ways cut short our days
None are exempt from death
A honey bee by stinging me
Did stop my mortal breath

↑ Index

103. Jesse Glass

3 a.m. Maga: Poetry, Scrying, Enochian and Babes of the Abyss

Tue 14 Sep 2010

An interview about Gaha Noas Zorge (New Sins) and my hidden life in Japan is live via the latest 3 a.m. Magazine. Here's the link, http://www.3ammagazine.com/3am/scrying-in-shin-urayasu/

or google it up you googlers, gig it up you gigglers, etc.

Jess

P.S. My reading from Gaha can be found on youtube.

↑ Index

104. Obododimma Oha

From Their Ringtones You Shall Know Them

Tue 14 Sep 2010

"A ringtone advertises the owner of the mobile phone. It says: listen to me as I tell a bit about this fellow's difference. By extension, the medium has become the addressee and could even be a signifier of the addresser. These days when mobile telephony has brought further stress upon marriages and other relationships, is it not ingenious to configure the rings in such a way that the clever addressee can tell who is calling, at least to be able to know whether to answer, where to answer, what to answer; or to know which story to tell later to the person eavesdropping by the side? The medium will eventually be the accomplice as well as the evidence."

To read the full text of "From Their Ringtones You Shall Know Them<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5618388-182/story.csp>," visit:
http://234next.com/csp/cms/sites/Next/Opinion/Columns/5618388-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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105. Bibby, Michael

JOB: Assistant Professor Creative Writing - Poetry

Tue 14 Sep 2010

Tenure-track assistant professor in Creative Writing-Poetry, full-time appointment beginning August 2011. MFA or PhD required by time of appointment. Candidates must demonstrate a commitment to teaching, service, and professional activity including published poetry (preferably a book). The 4/4 course load will include creative writing, general education courses in composition and literature, and other courses in the English major depending on interest and expertise. Course reduction available for advising the student literary magazine.

Submit letter of application and curriculum vita as email attachments (PDF or Word) to Kim van Alkemade, Search Committee Chair, at [redacted].

Review of applications begins November 15, 2010. Letters of recommendation, transcripts, and writing sample will be requested from selected candidates, and the committee may meet with these candidates at AWP. Successful on-campus interviews will include a demonstration of teaching effectiveness and a brief poetry reading. The search will continue until the position is filled.

All candidates must furnish proof of eligibility to work in the U.S. upon appointment. Offers of employment are contingent upon successful completion

of a criminal background check. Evidence of a commitment to understanding diverse populations will be required as part of the on-campus interview. Women, persons of color, veterans, and the disabled are encouraged to apply. Shippensburg University is committed to equal employment opportunity. For more information about the Department of English and Shippensburg University, see www.ship.edu/english.

---

ad forwarded by

Michael Bibby
Professor, Dept. of English
Shippensburg University
1871 Old Main Dr.
Shippensburg, PA 17257
[redacted]

↑ Index

106. Philip Meersman

Re: poetics/poetry journal issues

Tue 14 Sep 2010

Hi,
if any left, I would love to receive these journals, anthologies...
Philip Meersman
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium

Thanks.
Philip
On Thu, Sep 9, 2010 at 5:53 AM, Dan Coffey <[redacted]> wrote:

> *Free (only charging shipping) to the first backchannelers:*
>
> *CHAIN #'s 5, 6, 7*
>
> *INTREPID (A Decade and Then Some: An Anthology, ed. Allen DeLoach, 1976, constitutes Intrepid nos. 25-35)*
>
> *CREDENCES: A JOURNAL OF TWENTIETH CENTURY POETRY AND POETICS (straight outta 4th floor Capen): New Series: Vol. 1, no.1; Vol. 2, no. 1; Vol. 3, no.2.*
>
> *6x6: Issue #4 (Ugly Duckling Presse) Sept 2001*

> ---
>
> *Thanks!*

--
Philip Meersman
!!! New Address
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
21/07/10: BruSlam, CBK Slam voorronde Gent with special guest Luulur from Estonia, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)
08/08/2010: PoetrySlam @ Watou
14-16/08/10: Sziget Festival, Hungary
11/09/10: DAstrugistenDA @ But Filmfestival, Breda, NL (http://www.butff.nl)
19/09/2010: BruSlam, CBK Slam voorronde Antwerpen, Zuiderzinnen
04-09/10/10: IX Festival Internacional de Poesía El Salvador 2010, El Salvador
27/09/10: BruSlam: Sylvie Marie & Helen White (http://bruslam.over-blog.com)
25/10/10: BruSlam: Bart Stouten & Cindya Izzarelli (http://bruslam.over-blog.com)
29/11/10: BruSlam: Andy Fierens, Bernhard Christiansen & Pascal Leclercq (http://bruslam.over-blog.com)
31/01/11: BruSlam: Neil Elliot & Tom Driesen (http://bruslam.over-blog.com)
28/02/11: BruSlam: Tomas Sidoli & Olaf Risee (http://bruslam.over-blog.com)
28/03/11: BruSlam: Dizzylez & ACG Vianen (http://bruslam.over-blog.com)

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107. Loss Pequeño Glazier
EPC at the Library of Congress
Tue 14 Sep 2010

I am pleased to announce that, as of yesterday, the Electronic Poetry Center has been formally added to the Research Collections of the Library of Congress.

This is an outstanding recognition of the nearly twenty years of collection building and electronic arts community efforts of the EPC. Thanks to all on the Poetics List, at UB, and at UPenn for their support. All in the poetics community can all feel very positive about this news. It is a pleasure to share it with you all! PS. Some EPC Updates and emendations forthcoming!

--
Dr. Loss Pequeño Glazier
Director, Electronic Poetry Center
{ http://epc.buffalo.edu/ }
Dept. of Media Study - 231 CFA
University at Buffalo
Buffalo, New York 14260

↑ Index

108. cris cheek
forwarded . . . re: Mainliner (readings in Cinci)
Tue 14 Sep 2010

We would like to invite you to read your work in Cincinnati, OH as part of our Mainliner reading series. Mainliner is a brand spanking new DIY reading series held at InkTank in Over-the-Rhine.

We will provide payment for transportation, food, and a place to stay. We hope that these modest offerings will be satisfactory. Thank you for your time and hope to hear from you soon.

Mark Mendoza & Micah Freeman

p.s.
please pass this around to anyone you think might be interested

and have them get in touch with us: [redacted] or [redacted]

↑ Index

109. ART ELECTRONICS
PreVisioni Digital Art Festival Invitation
Tue 14 Sep 2010

Dear friends,
Join me in Genoa at PreVisioni Digital Art Festival (attached invitation)
DIGITAL ART, VIDEO, PERFORMANCE, POETRY
Digital music, Glitch, Minimal, Industrial, Ambient
Multimedia Concert & Screenings.

Screenings:

Location 1: Vico San Cristoforo, Genoa
September 18, 2010 - 06:00 PM - 10:00 PM
CATERINA DAVINIO
The First poetry Space Shuttle Landing on Second Life
http://www.youtube.com/watch?vãzMgGMiUuw
Digital Video, Installation&Performance
Music: Mirko lalit Egger
Collaboration SL: Riccardo Preziosi.
(Curators:Art Commission - Genova)

CONCERT: Digital music, Glitch, Minimal, Industrial and Ambient (Volumia Association Curators).

Location 2: Via Pré 103, 105, 107 rosso, Genoa
September 18, 2010 - 03:00 PM - 10:00 PM
CATERINA DAVINIO
Poem in Red
http://www.youtube.com/watch?v=H6sEv3pICnU
Dedicated to Ferrari Modena car.
(in "Videopoetry Dream". Curators: Circolo Poetico Correnti, SempreCreativaPoetica).

MUSIC: Selection of Multimedia Concert, Duplex Ride Curator

Don't miss it, if some of you are in Genoa!

Caterina Davinio
::
DVD or secure web files featured on demand to curators and gallery owners.
Contact: [redacted]
Web: http://xoomer.virgilio.it/cprezi/caterinadav.html

_____
More:
http://xoomer.alice.it/kareninazoom/daviniobook.htm (En)
Archeo Computer-Poetry (on YouTube)
http://www.youtube.com/CaterinaDav

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110. Farrah Fidler
Fwd: Subscribing to The Poetics List (and posting)
Tue 14 Sep 2010

Trying again

Hi,

I hope you're well. I would like to subscribe to the list and also submit the event info below for post consideration.

Thanks!
Farrah

*
*

***Jazz Talmud World Premiere + Ayn Sof Arkestra*

featuring* *Jake Marmer (poetry), Frank London (trumpet), and Greg Wall (saxophone/clarinet)

Monday, September 27th, Door open 7:30pm, Show Starts 8:00pm

The Cell Theatre - 338 West 23rd Street btwn. 8th and 9th Ave. (C, E train to 23rd Street)

*Price: *$15/$12 for students

For more info: http://jakemarmer.wordpress.com/jazz-talmud-premiere/

JAZZ TALMUD: WORLD PREMIERE

Jazz Talmud is a poetry and music project with Talmudic modes of dialog, spontaneous interpretations, interruptions, arguing, and the ecstatic attempts at wisdom. The poems mimic Talmudic rhetoric, style and turns of phrase, as they reflect on the contemporary Jewish experience, jazz, dreams, loneliness and more. The horn players, acting as Talmud’s interpreters Rashi and Tosefot spontaneously riff on the spoken material and each other’s reaction to it.

* *

AYN SOF ARKESTRA & BIGGER BAND

NYC’s newest addition to the canon of new Jewish influenced music and culture, the Ayn Sof Arkestra and Bigger Band, under the direction of saxophonist Jazz Rabbi Greg Wall and grammy winning trumpeter Frank London. The Arkestra consists of some of the most innovative artists on the scene today, such as Pam Fleming, Paul Shapiro, Aaron Alexander, Fima Ephron, Eyal Maoz and many others. The repertoire will consist of original compositions and arrangements of the members and guest composers, in the great NuJu/Rad Jew/SunRaJoo tradition.

About the artists:

*
*

Jake Marmer merges poetry, music, and performance into various philosophically potent mixtures. He has performed extensively in New Yorkand

Jerusalem with his band Frantic Turtle, Mima'amakim collective, and various hip downtown characters.

Trumpeter/composer *Frank London* is a Grammy-winning member of the Klezmatics, and has performed with John Zorn, LL Cool J, Mel Torme, LaMonte Young, They Might Be Giants, David Byrne, among others. He is featured on over 100 CDs.

Saxophonist *Greg Wall* has performed and recorded with Hasidic New Wave, Greg Wall Trio, The Wall/London Band, Neshama Carlebach, the Hi-Tops, Greg Wall's Unity Orchestra, and has made many session appearances for record dates and film scores.

The *Ayn Sof Arkestra and Bigger Band* is 15-piece radical jazz and klezmer project under the direction of Greg Wall and Frank London. It's NYC's newest and hottest addition to the canon of Jewish influenced music and culture.

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111. Aaron Belz

Teaching through Turco - help?

Tue 14 Sep 2010

Friends,

Again I am teaching through the first 70 pages of Lewis Turco's BOOK OF FORMS, and again I lack an adequate outline from which to work. These pages are jam-packed with information that would fall naturally into a traditional, nested outline, and I've never taken time to write one. Does anyone have an outline of this book, or the first 1/3 of this book, to share? I'd be much obliged...

Send offline: [redacted]

Thanks!

Aaron Belz

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112. Chris Pusateri

Pusateri & Pierce at Stratford Park, Thurs 9/16, 7:30pm

Tue 14 Sep 2010

For those living in or passing through Boulder, Colorado:

The Stratford Park Reading Series presents:

Chris Pusateri
&
Michelle Naka Pierce

Where/when:

This Thursday, 16 September
7:30pm

3030 Oneal Parkway,
Boulder, Colorado

http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301
DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

Bios:

Born in Tokyo, Japan, Michelle Naka Pierce is the author of Beloved Integer and Tri/via, a collaboration with Veronica Corpuz. Excerpts from her manuscript She, A Blueprint for Intersurface, with collage art by Sue Hammond West, have been published in American Letters & Commentary, Trickhouse, Mandorla, Foursquare, Sous Rature, Upstairs at Duroc, and elsewhere. Pierce spent her sabbatical living in London and working on her new manuscript, tentatively titled Continuous Frieze Bordering Red, which contemplatives Rothko's floating borders in relation to unstable cultural borders. She is currently an associate professor and director of the writing center at Naropa University.
§
Born in the American midwest, Chris Pusateri has lived for extended periods in London, Mexico City and Kingston, Jamaica. He is the author of eight books and chapbooks of poetry, most recently Anon (BlazeVox, 2008) and North of There (Dusie, 2007). His poems and critical prose have appeared in numerous magazines, including American Letters & Commentary, Boston Review, Chicago Review, Verse, and many others. His current manuscript, The Liberties, was written while residing in England, and takes as its premise the surveillance architecture built into British public life. A librarian by trade, he currently lives in the unincorporated suburban hinterland that divides Denver from Boulder.

↑ Index

113. peter ganick
ex-ex-lit blog
Tue 14 Sep 2010

http://ex-ex-lit.blogspot.com
has reached its 500th post.
viva ex-ex-lit!

↑ Index

114. derek beaulieu
new from No: "Blastogenesis" by Gregory Betts
Wed 15 Sep 2010

No press is proud to announce the publication of
BLASTOGENESIS
by Gregory Betts

Blastogenesis is one form of viral reproduction wherein growth of select parts accelerate until they break away and become themselves new, independent organisms with identical or more significantly different characteristics from the original. Sometimes an out-growth becomes antagonistic to its source. The Three Words per Poem project tracks the mutation from harvesting personal data for profit unconsciously to inviting personal participation for poetry consciously. The short story was written in response to the media coverage of events in Toronto leading up to the G8 and G20 summits in July 2010. Parts of the story were printed out and posted to various parts of Toronto during the G20 protests by people associated with the Poetic Interventions Project.

published in an edition of 50 handbound copies (of which 20 are for sale). $4 each (including shipping)

for more information, or to order copies, email
[redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://derekbeaulieu.wordpress.com/

↑ Index

115. mIEKAL aND
Xerolage 47 - iu by John Moore Williams
Wed 15 Sep 2010

Xerolage 47 - iu by John Moore Williams

http://xexoxial.org/is/xerolage47/by/john_moore_williams

What we have here are digital talismanic suggestions. In this series of vispo, design elements construct a place for you and eye to land. The dotted i returns u see. Letterforms conjure humanity in their very simplicity. These compositions rework certain concrete poetic ideas. The letters i and u undergo new permutations. It’s a satisfying jaunt through renewed verbo-visual possibilities. John Moore Williams is part of the next wave of visual poet.

- Nico Vassilakis

I didn't know who I am before I saw Xerolage 47. I didn't know what I was, or the difference between I and U. I was continually thinking U were I when you were nothing of the kind. But in this book, in this John Moore Williams book, we discover that I am the mother of U, who is I bent in the middle and whose feet point up to the sky. Sometimes, I am a shadow. Sometimes, I is a change. Sometimes, I am in a pile of U's and cannot get out. Sometimes, I is a whirling of shapes. Sometimes, I am spare. Because I go on forever, and I end at the end of each finger, each of which is just another I. I is clean. I am dirty. And in John Moore Williams' hands of ten small I's, I is everywhere and everything, the letter is examined as a meaning and a shape, the I is made into structures of beauty, and if you read the book you just might know what I am and you are.

- Geof Huth

from the introduction:

We are used to thinking of letters as merely media, as windows through which some message is conveyed without interference. They are the superconductors of significance, channels devoid of impedance or static, through which content is, ideally, passed with crystal clarity. This is perhaps most obviously true of the letter I, which has become so concretely associated with individual identity that it has practically disappeared as its own entity. The shape itself reinforces this disappearance; of all the letterforms it is perhaps the sparest, the most Spartan. Compounding this is the fact that it lends itself so easily to the conflation of form and content—it is, unlike most single letters, a word, and one that abstractly yet forcefully resembles its referent. It is the human form in hieroglyph, a body inscribed.

iu seeks to accept, complicate and reject this conflation, this crystal-clear union of sign and signifier. In accepting the sparest of letterforms as its subject, then

attempting to create a wide variety of forms out of this simple cloth, the book embraces the generativity of restriction. At the same time, it attempts to explore the multifarious and complex meanings of identity and individuality through simple, iconic forms. Many of the pieces employ the archetypal forms and arrangements of the comic book, that most lyric and identity-obsessed of popular fiction forms, while others work through more concrete arrangements, attempting to graphically depict the semantic content in much the same way the letterform itself does. Oh, and then there's the letter U, which our shorthand age has rendered nearly as pictographic as I.

John Moore Williams claims to be a poet and, occasionally, an artist. He also claims, marginally more lucratively, to be a copywriter and editor. It's fairly certain that he lives in Oakland, California, and that he has authored I discover i is an android (Trainwreck Press, 2008), writ10 (VUGG Books, 2008) and [+!] (Calliope Nerve, 2009)—the last in collaboration with Matina Stamatakis and Kane X. Faucher. He also edits the visual poetry journal The Bleed (avantexte.com/thebleed). His blog is called SinTax (fissuresofmen.blogspot.com).

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

24 pages, 8.5 x 11, $7 includes postage
Subscriptions: 4 issues/$20

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

↑ Index

116. Philip Meersman

DAstrugistenDA @ Butfilmfestival September 11th in Breda, Nederland

Wed 15 Sep 2010

>
> *5. BUTFF, Breda, 2010*
> http://www.youtube.com/watch?v=TixyPu9_k4s
>
> During the BUT film festival in Breda, the DastrugistenDA will do 3
> different poetry interventions.

>
> *a. Angst und Sprache, a search for voices and sounds as reactions to
> traumatic events.*
>
> Different historical events still keep people wandering about what they
> might do or should do or have to do when similar events do happen in their
> neighbourhood, family, daily environment. 9/11 was one of these historical
> events. But also the atrocities that happened in Rwanda, Bosnia, Darfour…
> But also the floods in Pakistan, the Oil disaster in the Gulf of Mexico, in
> the Niger delta… No one responds to the screams, giving the wrongdoer
plenty
> of time to do wrong. Bystanders are distressed but feel too ill-equipped to
> respond, and there is an insufficiency in assigning responsibility - a
> "diffusion of responsibility". DastrugistenDA asks the question what we,
> international poets and sound artists would do or could do to make people
> understand or even better, to make them notice, recognise the emergency
and
> to let them decide to act on it.
>
> *b. Box ring.*
>
> Poetry talks will be held twice in a Box ring. Together the DastrugistenDA
> will be negotiating words, phrases and sounds into a time – location based
> performance.
>
> The courtyard, the ring, the audience are all parts in a play, all decorum
> and no content. Or are the words the decorum and the audience the deus ex
> machina to rescue the world from its images?
>
> Twice the games will be opened twice talks will start. The ultimate
> question remains: will these talks bring results, a solution, a better
> understanding, a sound result or will they be only sounds and fury, a
> perpetuum mobile of syllables ringing hollow, a poem written on a piece of
> paper while holding the ring?
>
> *c) Breakfast & BUTFF. The Day After*
>
> DAstrugistenDA makes a multilingual tribute to the Avant Garde, Zaum,
DaDa
> en Surreal Movements in poetry. In a collaborative arrangement of their
> poems, DastrugistenDA will wake up people over coffee and croissants to the
> sounds of language. What happens The Day After? Nobody knows, yet.

>
>
>
>
>
Philip Meersman
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
11/09/10: DAstrugistenDA @ But Filmfestival, Breda, NL (
http://www.youtube.com/watch?v=TixyPu9_k4s)
19/09/2010: BruSlam, CBK Slam voorronde Antwerpen, Zuiderzinnen (
http://www.creatiefschrijven.be)
27/09/10: BruSlam: Sylvie Marie & Helen White (http://bruslam.over-blog.com
)
25/10/10: BruSlam: Bart Stouten & Cindya Izzarelli (
http://bruslam.over-blog.com)
27/11/10: Belgian Championship Poetry Slam @ Espace Magh
29/11/10: BruSlam: Andy Fierens, Bernhard Christiansen & Pascal Leclercq (
http://bruslam.over-blog.com)
15-16/12/10: European Championship Poetry Slam
17-18/12/10: Poetry Slam & symposium in Mons
19/12/10: European Poetry Slam Demonstration @ Beursschouwburg
31/01/11: BruSlam: Neil Elliot & Tom Driesen (http://bruslam.over-blog.com)
28/02/11: BruSlam: Tomas Sidoli & Olaf Risee (http://bruslam.over-blog.com)
28/03/11: BruSlam: Dizzylez & ACG Vianen (http://bruslam.over-blog.com)

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117. Eric Dickey
Re: Teaching through Turco - help?
Wed 15 Sep 2010

I am considering using this book and would also appreciate seeing such an outline.

[redacted]

From: Aaron Belz <[redacted]>
To: [redacted]
Sent: Tue, September 14, 2010 2:22:26 PM
Subject: Teaching through Turco - help?

Friends,

Again I am teaching through the first 70 pages of Lewis Turco's BOOK OF FORMS, and again I lack an adequate outline from which to work. These pages are jam-packed with information that would fall naturally into a traditional, nested outline, and I've never taken time to write one. Does anyone have an outline of this book, or the first 1/3 of this book, to share? I'd be much obliged...

Send offline: [redacted]

Thanks!

Aaron Belz

↑ Index

118. Angeline, Mary
Re: poetics/poetry journal issues
Wed 15 Sep 2010

I too would like copies of the Chain journals etc, but do not know who to "backchannel"? Mary Angeline2535 Kenwood Drive Boulder Co 80305

-----Original Message-----
From: Poetics List (UPenn, UB) on behalf of Philip Meersman
Sent: Tue 9/14/2010 6:43 AM
To: [redacted]
Subject: Re: poetics/poetry journal issues

Hi,
if any left, I would love to receive these journals, anthologies...
Philip Meersman
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium

Thanks.
Philip
On Thu, Sep 9, 2010 at 5:53 AM, Dan Coffey <[redacted]> wrote:

> *Free (only charging shipping) to the first backchannelers:*
>
> *CHAIN #'s 5, 6, 7*

> *INTREPID (A Decade and Then Some: An Anthology, ed. Allen DeLoach, 1976, constitutes Intrepid nos. 25-35)*
>
> *CREDENCES: A JOURNAL OF TWENTIETH CENTURY POETRY AND POETICS (straight outta 4th floor Capen): New Series: Vol. 1, no.1; Vol. 2, no. 1; Vol. 3, no.2.*
>
> *6x6: Issue #4 (Ugly Duckling Presse) Sept 2001*
> ---
>
> *Thanks!*

--
Philip Meersman
!!! New Address
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
21/07/10: BruSlam, CBK Slam voorronde Gent with special guest Luulur from Estonia, HotsyTotsy, Ghent, BE (http://bruslam.over-blog.com)
08/08/2010: PoetrySlam @ Watou
14-16/08/10: Sziget Festival, Hungary
11/09/10: DAstrugistenDA @ But Filmfestival, Breda, NL (http://www.butff.nl)
19/09/2010: BruSlam, CBK Slam voorronde Antwerpen, Zuiderzinnen
04-09/10/10: IX Festival Internacional de Poesía El Salvador 2010, El Salvador
27/09/10: BruSlam: Sylvie Marie & Helen White (http://bruslam.over-blog.com)
25/10/10: BruSlam: Bart Stouten & Cindya Izzarelli (http://bruslam.over-blog.com)
29/11/10: BruSlam: Andy Fierens, Bernhard Christiansen & Pascal Leclercq (http://bruslam.over-blog.com)
31/01/11: BruSlam: Neil Elliot & Tom Driesen (http://bruslam.over-blog.com)

28/02/11: BruSlam: Tomas Sidoli & Olaf Risee (http://bruslam.over-blog.com)
28/03/11: BruSlam: Dizzylez & ACG Vianen (http://bruslam.over-blog.com)

↑ Index

119. Holly Crawford
Re: David Berridge's Dept of Micro Poetics at AC Institute
Thu 16 Sep 2010

David Berridge's curated an assortment of projects, performances and short "residencies" for poets in the tiny narrow alcove all under the title Department of Micro Poetics at AC Institute in NYC. It all opened September 9 and will continue to 6 weeks.

AC Institute
547 W. 27th St., 6th Floor
NY, NY 10001
Wednesday, Thursday., Friday and Saturday 1-6 pm.
(The alcove is open Monday-Saturday 9-6 pm).
www.artcurrents.org

↑ Index

120. David Kirschenbaum
Boog Fest Starts Fri. 9/24 & Program Issue Online
Thu 16 Sep 2010

Hi,

Next week, from Fri., Sept. 24 through Tues. Sept. 28, we'll be putting on the fourth annual Welcome to Boog City poetry and music festival. It will feature 43 poets and 12 musical acts over the five days.

You can view the web-only color pdf version of Boog City’s Welcome to Boog City issue here:

http://welcometoboogcity.com/boogpdfs/bc65.pdf

replete with:

* the full schedule illustrated with performer pics

*music editor Jonathan Berger on festival performers Rorie Kelly and Magnetic Island

*small press editor Douglas Manson interviews Robert Dewhurst, editor of d.a. levy lives visiting press Satellite Telephone

*printed matter editor Arlo Quint on John Godfrey and Douglas Piccinnini on Julian T. Brolaski

*poems by fest performers Allison Cobb, Todd Colby, Noelle Kocot, and Chris Martin

and thanks to Jesse Schoen ([redacted]) who designed the festival's logo.

Among the festival highlights are:

—our classic album live series presents its first ever album performed by just one act, Bob Dylan's Highway 61 Revisited by i feel tractor;

—our d.a. levy lives series devotes a night to Buffalo's Satellite Telephone magazine;

—our 7th annual small, small press fair, with exhibits from a host of small presses, and readings by their authors;

—a discussion on, and readings of, site-specific poems; and

—poet David Shapiro reading and in conversation with poet Joanna Fuhrman.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

P.S. Physical copies of this issue, Boog City 65, are available at the below drop spots.

3,000 copies of Boog City are distributed among, and
available for free at, the following locations:

MANHATTAN

East Village
Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues)
Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.)
Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.)
Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.)
Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.)
Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker sts.)
Think Coffee * 1 Bleecker St. (@ Bowery)
Trash and Vaudeville (upstairs) * 4 St. Mark’s Pl. (bet. 2nd & 3rd aves.)
Mission Café * 82 Second Ave. (bet. 4th & 5th sts.)

Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.)
Sidewalk Café * 94 Avenue A (bet. 6th & 7th sts.)
Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C)
Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.)
Life Café * 343 E. 10th St. (bet. Avenues A & B)
St. Mark's Books * 31 Third Ave. (bet. St. Mark's Pl. & 9th St.)
St. Mark's Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground * 9 Great Jones St. (bet. Broadway & Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee * 248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) Housing Works Cafe * 126 Crosby St. (bet. E. Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.) ACA Galleries * 529 W. 20th St., 5th Flr.(bet. 10th/11th aves.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

Greenpoint Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Enid's * 560 Manhattan Ave. (bet. Nassau and Driggs aves.) Thai Café * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Champion Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg
Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Public Assembly * 70 North 6th St. (bet. Wythe & Kent aves.) 50
Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 44 Berry St. (bet. N.11th & N.12th sts.)

Unnameable Books * 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue)

Please patronize our advertisers:

Alice James Books * http://www.alicejamesbooks.org/

Casagrande Press * http://www.casagrandepress.com/

Indiana Review * http://indianareview.org/

NYQ Books * http://www.nyqbooks.org/

Red Rock Review * http://sites.csn.edu/english/redrockreview/issue.htm

The Georgia Review * http://www.thegeorgiareview.com/

Vanitas magazine * http://www.vanitasmagazine.com/

To advertise in Boog City, see our ad rate card:
http://welcometoboogcity.com/ad_rates.pdf

Advertising or donation inquiries can also be directed to
[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Joanna Fuhrman, Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Arlo Quint, [redacted]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

4th Annual

Welcome to Boog City festival
5 Days of Poetry and Music

Friday Sept. 24, Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

7:00 p.m. Noelle Kocot
7:20 p.m. Pierre Joris
7:35 p.m. Maureen Thorson
7:55 p.m. Steve Cannon
8:00 p.m. Nicole Peyrafitte
8:20 p.m. Poetry Talk Talk-David Shapiro reading and

in conversation with Joanna Fuhrman
9:10 p.m. Anne Waldman and Ambrose Bye-poetry and music
9:50 p.m. Magnetic Island-music
10:50 p.m. i feel tractor performs Bob Dylan's Highway 61 Revisited for its 45th anniversary
12:00 a.m. The Elastic No-No Band-music

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

Sat. Sept. 25, Unnameable Books
7th Annual Small, Small Press Fair

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

Featuring readings from authors of the exhibiting presses

12:00 p.m. Fair begins

12:35 p.m. Fay Chiang, Bowery Books (ed. Marjorie Tesser)
12:45 p.m. Michael Gottlieb, Faux | Other (eds. Jack Kimball and Alan Davies)
12:55 p.m. Mark Horosky, Flying Guillotine Press (eds. Sommer Browning and Tony Mancus)
1:05 p.m. Abby Walthausen, Fractious Press (ed. Veronica Liu)
1:15 p.m. Jeffrey Jullich, Litmus Press/Aufgabe (ed. E. Tracy Grinnell)
1:25 p.m. Miriam Atkin, little scratch pad editions (ed. Douglas Manson)

1:35 p.m. Break

1:55 p.m. Matt Reeck, No, Dear magazine (ed. Alex Cuff)
2:05 p.m. Tom Orange-music
2:20 p.m. Dennis Leroy Kangalee, Savage Paw Press (ed. Kangalee)
2:30 p.m. David Mills, Straw Gate Books (ed. Phyllis Wat)

2:40 p.m. Break

3:00 p.m. Binary Marketing Show-music
3:30 p.m. erica kaufman
3:45 p.m. Sommer Browning
4:05 p.m. Peter Davis
4:25 p.m. Mel Nichols
4:45 p.m. John Godfrey

5:00 p.m. Jenn McCreary
5:20 p.m. Beat Radio-music
5:55 p.m. Ken Jacobs
6:15 p.m. Urayoán Noel
6:30 p.m. Chris McCreary
6:50 p.m. Cathy Eisenhower
7:10 p.m. Rod Smith
7:35 p.m. Rorie Kelly-music
8:10 p.m. Lach-music
8:40 p.m. Douglas Rothschild

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Sun. Sept. 26, Unnameable Books
7th Annual Small, Small Press Fair, Day 2

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

12:00 p.m. Dustin Williamson
12:15 p.m. Kevin Varrone
12:35 p.m. Brandon Holmquest
12:55 p.m. Pattie McCarthy
1:20 p.m. Brian Speaker-music
1:50 p.m. Ivy Johnson
2:05 p.m. Carlos Soto Román
2:25 p.m. Shafer Hall

2:40 p.m.-3:00-break

3:00 p.m.-5:00 p.m.
You Are Here: On the Site-Specific Poem
curated and hosted by Pattie McCarthy and Kevin Varrone

With panelists Allison Cobb, CA Conrad, Marcella Durand, Tonya Foster, and Carlos Soto Roman

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Sun. Sept. 26, Zinc Bar

Zinc Bar
82 W. 3rd St.
NYC

$5 suggested

6:30 p.m.-8:45 p.m. You Are Here: Readings of Site-Specific Poems
curated and hosted by Pattie McCarthy and Kevin Varrone

With readings from Allison Cobb, CA Conrad,
Marcella Durand, and Carlos Soto Roman

Directions: A/B/C/D/E/F/V to W. 4th St.
Venue is bet. Sullivan and Thompson sts.

Mon. Sept. 27, Unnameable Books

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

6:00 p.m. Chris Martin
6:15 p.m. Cate Peebles
6:30 p.m. Julian T. Brolaski
6:45 p.m. Farrah Field
7:05 p.m. J.J. Hayes-music

7:35 p.m. Break

7:45 p.m. Joe Elliot
8:00 p.m. E. Tracy Grinnell
8:15 p.m. Jared White
8:30 p.m. Mariana Ruiz Firmat
8:45 p.m. Laura Elrick
9:05 p.m. Jeremiah Birnbaum of The Ramblers-music

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues,
Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Tues. Sept. 28, ACA Galleries, 6:00 p.m.

d.a. levy lives: celebrating the renegade press

Satellite Telephone magazine
(Buffalo, N.Y.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
Satellite Telephone editor
Robert Dewhurst

featuring readings from

Todd Colby
Dorothea Lasky
Eileen Myles
Rebekah Rutkoff

and music from

Franklin Bruno

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Welcome to Boog City 3 Bios and Websites

*Friday

**Ambrose Bye http://www.myspace.com/fastspeakingmusicmyspace Ambrose Bye, musician (piano/keyboard, guitar, voice) and composer, grew up in the environment of The Jack Kerouac School of Disembodied Poetics at Naropa University, counting Allen Ginsberg and William Burroughs as “poetic” godfathers. He graduated from The University of California, Santa Cruz with a degree in music/sociology and was certified at the music /production program at the Pyramind Institute in San Francisco, working on numerous productions and his own compositions as well. He also studied and played in gamelan orchestras in Bali, Indonesia, Boulder, and Santa Cruz. He has performed on stage a number of times, accompanying poets and performers at New York’s Issue Project Room, The Poetry Project, The Bowery Poetry Club, KGB Bar, at The Boulder Theatre’s “Music and Poetry for Progressives” headlined by Thurston Moore of Sonic Youth, Naropa University, The New School, White Columns Gallery, and San Francisco’s Meridian Gallery. He is in production with his next CD, “Hombres”. His most recent CD is “Matching Half” with Anne Waldman and Akilah Oliver, which was produced by Farfalla, McMillen, Parrish. His previous composing/ production credits include “In The Room of Never

Grieve”, (produced by Coffee House Press) and “The Eye of the Falcon” (Farfalla, McMillen, Parrish) with poetry by Anne Waldman. His music accompanies the video “The Wake- Up Call of a Poet” , produced by the Buddhist Broadcasting Foundation, the Netherlands and was broadcast over Dutch TV in December, 2009.

**Steve Cannon Originally from the cultural hot bed of New Orleans, Steve Cannon developed a taste for the arts at a very young age. An institution himself, Professor Cannon has been active in the multicultural artistic community on the Lower East Side in New York City for almost four decades. As the executive director and founder of Tribes, he has been the central figure of the organization since its inception in 1991. He continues to pave its artistic direction, despite having lost his eyesight over a decade ago, an unfortunate occurrence that has only served to sharpen his vision and heighten his desire to advance the development of the arts. A retired professor of the humanities at Medgar Evers College in the CUNY system and the author of the underground classic Groove, Bang and Jive Around, he is closely connected to artists and educators throughout the city. In the early ’60s, he was heavily involved in Umbra, a consortium of primary African-American artists of all disciplines, including such literary luminaries as Ishmael Reed, Calvin Hernton, Victor Hernandez, and David Henderson.

Since then, Umbra artists served as founding members and advisors to Tribes. Besides holding court at Tribes, Professor Cannon also serves as the "Official Heckler" at the neighboring Nuyorican Poets Cafe, a brother organization, as well as an advisor to The House of Tribes Theater, a sister organization. In recent years, he extended his influence across the Atlantic with collaborations with Spanish curator Mireia Sentis. Together, they curated Humor and Rage, an exhibition featuring five minority American artists from diverse ethnic backgrounds, which was exhibited in 2001 at La Pedrera, the historical building designed by Gaudi, in Barcelona.

**Elastic No-No Band http://www.elasticnonoband.com/ Elastic No-No Band sings songs about manboobs and Klaus Kinski and cheese fries. Also, songs about love and sex and pain and stuff. Sometimes the band is made up of many people, and sometimes it's just one guy. That guy is Justin Remer, and he turns 30 on September 24, the day of this show. As a birthday present, you should come to this show and enjoy yourself. (If you want, you could buy one of our CDs too. That certainly wouldn't hurt.) [ed’s. note: you could also buy Justin an adult beverage.]

**Joanna Fuhrman http://www.redroom.com/author/joanna-fuhrman Joanna Fuhrman is the author of four books of poetry, most recently Pageant (Alice James Books) and Moraine (Hanging Loose Press). She teaches poetry at

Rutgers University and in public schools through Teachers & Writers Collaborative. She is the poetry editor for Boog City and the Poetry Project’s Wednesday night reading series curator for the 2010-2011 season.

**i feel tractor http://www.myspace.com/ifeeltractor i feel tractor is a 5-piece band that has been around for over a decade, released a self-titled 7", appeared on numerous comps including Frequency - Issue One, Polyamory's new skin for the old ceremony, and Goodbye Better's Weird Terrain, and came out with its first full-length, Once I had an earthquake (Goodbye Better) in 2005. Its newest album, Mellow Crypt, should be appearing sometime in the near future.

**Pierre Joris http://pierrejoris.com/home.html Pierre Joris is a poet, translator, essayist, and anthologist who left Luxembourg at 19 and has since lived in France, England, Algeria, and the United States. He has published over 40 books, most recently Canto Diurno #4: The Tang Extending from the Blade, an Ahadada e-book, Justifying the Margins: Essays 1990-2006, and Aljibar I & II (poems). Other recent publications include the CD Routes, not Roots and Meditations on the Stations of Mansour Al-Hallaj 1-21. Recent translations include Paul Celan: Selections and Lightduress by Paul Celan, which received the 2005 PEN Poetry Translation Award. With Jerome Rothenberg he edited the award-winning anthologies Poems for the Millennium (volumes I & II). He teaches at the University of Albany, SUNY.

**Noelle Kocot http://www.wavepoetry.com/authors/25-noelle-kocot Noelle Kocot is the author of four books, most recently, Poem for the End of Time and Sunny Wednesday (both from Wave Books). She has a poetry book, The Bigger World, and a discography also forthcoming from Wave. She writes at least one poem a day, and sometimes over 10 poems a day. She has won awards from The National Endowment for the Arts, The Fund for Poetry, The American Poetry Review, and the Academy of American Poets. Originally from Brooklyn, she now lives in South Jersey.

**Magnetic Island http://www.myspace.com/magneticislandband Magnetic Island is a musical collective helmed by Lisa Liu and SMV. The pair work with a rotating cast of collaborators to create a unique brand of experimental indie rock. The band has been releasing singles in anticipation of its debut EP, Out At Sea, due this September. Liu and SMV previously formed the core of RENMINBI, a trio founded in 2003 that released three EPs (most recently July 2009’s Surface) and one full-length album (May 2008’s The Phoenix).

**Nicole Peyrafitte http://www.nicolepeyrafitte.com/ Nicole Peyrafitte is a performance artist born and raised in the French Pyrenees. She considers herself a Gasco-Rican (1/2 Gascon, 1/2 American) and citizen of Brooklyn. She pursues related multi-cultural and multi-media investigations that integrate her voice, texts, visuals, and also cooking.

**David Shapiro
http://jacketmagazine.com/23/shap-p.html
David Shapiro has published more than 20 volumes of art and literary criticism, translations, and
anthologies. He has won many prizes and was the first to write a book on John Ashbery and a monograph on Jasper Johns's drawings. His New and Selected Poems (1965–2006) came out from Overlook Press.

**Maureen Thorson http://www.maureenthorson.com/ Maureen Thorson is the author of three chapbooks: Twenty Questions for the Drunken Sailor (dusie/flynpyntar press), Mayport (Poetry Society of America), and Novelty Act (Ugly Duckling Presse). Her poetry has recently appeared or is forthcoming in Lungfull!, Barrelhouse, and Hotel Amerika. She lives in Washington, D.C., where she co-curates the In Your Ear reading series at the D.C. Arts Center and runs Big Game Books, the tiniest press in the world.

**Anne Waldman “She is the fastest, wittiest woman to run with the wolves in some time.” -Ken Tucker, The New York Times Poet Anne Waldman has been an active member of the “Outrider” experimental poetry community for over 40 years as writer, sprechstimme performer, professor, editor, magpie scholar, infra- structure, and cultural/political activist. Her published work is prodigious, and she has concentrated on the long poem as a cultural intervention with such projects as Marriage: A Sentence, Structure of The World Compared to a Bubble; the recent Manatee/Humanity (Penguin Poets), which is a book-length rhizomic meditation on evolution and endangered species; and the 900-page Iovis Trilogy, Colors In The Mechanism of Concealment, which will be published by Coffee House Press in 2011.

Publishers Weekly recently referred to Anne Waldman as “A counter- cultural giant.” Waldman, grew up on Macdougal Street in the heart of Greenwich Village where she still lives, and bi-furcated to Boulder, Colo. in 1974 when she co-founded The Jack Kerouac School of Disembodied Poetics with Allen Ginsberg at Naropa University, the first Buddhist inspired school in the West, where she currently serves as artistic director of its celebrated Summer Writing program. Waldman helped found and direct The Poetry Project at St. Mark’s Church In-the-Bowery, where she worked first as assistant director and then director for a decade. Waldman has also collaborated extensively with a number of artists, musicians, and dancers, most recently artists Pat Steir and Kiki Smith and theater director Judith Malina. She has also been working most recently with other media, including film and video with her husband, writer and video/film director Ed Bowes. She also performs with her son, musician/composer Ambrose Bye. Their latest CD is “Matching Half” with Akilah Oliver. Some of her performances may be viewed on YouTube.

*Saturday

**Miriam Atkin, little scratch pad press http://remembertoforgetmybuffalo.blogspot.com/ http://www.dougfinmanson.blogspot.com/ little scratch pad press publishes significant chapbooks by new and established poets and writers. Founded in 1996, it has published works by Aaron Lowinger, Kristi Meal, Jonathan Skinner and Michael Basinski. Forthcoming titles are Don't Have One by Miriam Atkin, and a set of meditations on painter Chaim Soutine, Excoriate Exhale, by Heller Levinson.

Miriam Atkin's recent study of the resurgence of the pastoral in visual art,Art and Artifice in the Garden: Species-Being and the Memory of Paradise, examines the critique of technology and industry in literature, painting, and film, beginning with the Lascaux petroglyphs and concluding with New Landscape photography. She holds an MFA in Art Criticism and Writing from the School of Visual Arts and lives in Brooklyn. Her first collection of writing, Don't Have One, is out from little scratch pad press.

**Beat Radio http://www.beatradio.org/ Beat Radio is an American indie pop project guided by New York singer- songwriter Brian Sendrowitz. The current lineup also features Dan Bills, Brian Ver Straten, Evan Duby, and Mike McCabe. Beat Radio released their debut LP The Great Big Sea in 2007 and the follow up, Safe Inside the Sound, in fall 2009. The band has embarked on a singles series for 2010, releasing two songs each month via bandcamp. Gilbert Ng photo

**Binary Marketing Show http://www.binarymarketingshow.com/ Abram Morphew set out for the wilderness of the Birkhead Mountains in search of seclusion, and a place to let his thoughts wonder in peace. He was delighted to discover tunnels, previously only known to the elders of Birkhead, leading to a magical city where he would happen upon a fellow survivor of the elements...

Bethany Carder, awaking from a hypnotic state induced by a small band of mystics, discovered Abram Morphew wondering the ancient underground tunnels beneath the mystical city. Carder was fascinated by Morphew's ideas of healing through experimentation with light, sound, energy, and the power of intent. Emotional turmoil, once so powerful, released through instruments and moving images. They continued forward, energetic pullies attached to cages covered in flesh, time travelers in moments of here connection, near connections, missing the point only to find it resides within and without you. This is the story of the binary marketing show

Their new EP "Clues from the Past" was released last month, and their tour kicked off in Philadelphia, taking them as far west as East Glacier, Mont.

**Sommer Browning
http://www.asthmachronicles.blogspot.com/
Sommer Browning writes poems, draws comics, and makes books. Her latest chapbook, written with Brandon Shimoda, is The Bowling (Greying Ghost). She lives in the Mountain Time Zone.

**Fay Chiang, Bowery Books
http://www.nyu.edu/clubs/generasian/spring03/Features/faychiang.htm
http://www.boweryartsandscience.org/?page_id=5 Bowery Books is the independent poetry press of Bowery Arts & Science, the non-profit that also provides programs for Bowery Poetry Club. Its mission is to reflect the vigor and diversity of poetry, to publish poetry books and recordings by exceptional established and emerging poets whose work might otherwise lack representation, and to expand the audience for poetry. Edited by Bob Holman and Marjorie Tesser, Bowery Books has published essential anthologies, such as Bowery Women: Poems and Estamos Aquí, Poems by Migrant Farmworkers, as well as works by unique poets like Taylor Mead, the octogenarian Andy Warhol intimate, Poez, a performing street poet, and a romp featuring the Bowery Bartenders. It sponsors the Bowery Voices series, thus far: Body of Water by surrealist poet Janet Hamill, with photographs by Patti Smith, The Touch by punk medievalist Cynthia Kraman, and most recently activist-artist-poet Fay Chiang’s 7 Continents 9 Lives.

Fay Chiang is a writer, artist, and community/cultural activist living and working in Chinatown and the Lower East Side of New York City for the past four decades. Raised in the backroom of a Queens laundry by immigrant parents from Guandong, China, she writes from her experiences as a woman of color from the working class. She believes culture is a psychological weapon to reclaim our past, define our present, and envision possibilities for our future; and that the development of culture is an integral part of progressive social change and social justice movements. Currently working at Project Reach, a youth and community center for young people at risk in Chinatown/Lower East Side, she lives in the East Village.

**Peter Davis http://artisnecessary.com/ Peter Davis is the author of Hitler's Mustache and Poetry! Poetry! Poetry!. He edited Poet's Bookshelf: Contemporary Poets on Books that Shaped Their Art. His poems have been in journals like Jacket, No Tell Motel, and Court Green. More info, including about his music project, Short Hand, is available at artisnecessary.com.

**Cathy Eisenhower http://www.brooklynrail.org/2010/04/poetry/two-sections-from-distance-decay Cathy Eisenhower is the author of Language of the Dog-head [chapbook] (Phylum Press), clearing without reversal (Edge), and would with and (Roof).

**John Godfrey http://www.wavepoetry.com/authors/57-john-godfrey John Godfrey has lived in the East Village since the Sixties. He has been a fellow of the General Electric Foundation and of the Foundation for Contemporary Arts. Wave Books published his ninth collection, City of Corners. He is a registered nurse in a specialty clinic at a city hospital in East Flatbush.

**Michael Gottlieb, Faux | Other
http://www.brooklynrail.org/2010/07/books/memoir-yin-and-lang Michael Gottlieb is the author of The Likes of Us, Lost and Found, Gorgeous Plunge, The River Road, New York, Ninety-Six Tears, and other books of poetry. His remarkable Memoir & Essay was just published to wide acclaim by Faux | Other. It contains a memoir about New York City as it was home in the ’70s and ’80s to the nascence of Language Poetry, with candid cameos of many of those involved, and an essay about the possible means of survival that younger poets have available to them. The book has been widely discussed on blogs, in reviews and interviews. His poem This I Find Hard to Believe is just out in the July/August issue of The Brooklyn Rail.

Faux | Other was begun in 2010 by Alan Davies and Jack Kimball to publish and promote new works of poetry by Susie Timmons, Jack Kimball and Michael Gottlieb, and to reissue the 70s magazine A Hundred Posters (edited by Davies).

**Mark Horosky, Flying Guillotine Press
http://activedriveway-mth.blogspot.com/
http://flyingguillotinepress.blogspot.com/
In 2008, Tony Mancus and Sommer Browning, two friends from poetry school, started Flying Guillotine Press. They endeavor to make pretty, small, handbound, medulla oblongata-exploding poetry chapbooks cheaply. They work in Denver, Colorado and Arlington, Virginia.

Mark Horosky is the author of the chapbook collection of prose poems, Let It Be Nearby and the forthcoming chapbooks More Frisk Than Risk (Flying Guillotine Press) and Fabulous Beasts (The Equalizer). He is a special education teacher in Brooklyn, New York.

**Ken Jacobs
http://www.phylumpress.com/covers/sooner.htm
Ken Jacobs’s pamphlet Sooner (Phylum Press) was released in December 2009. He lives in Washington, D.C.

**Jeffrey Jullich, Litmus Press/Aufgabe
http://www.litmuspress.org/portraitofcolondashparenthesis.html
http://www.litmuspress.org/ Jeffrey Jullich is the author of Portrait of Colon Dash Parenthesis (Litmus Press) and Thine Instead Thank (Harry Tankoos Books). His poetry, criticism, and translations have appeared in numerous

journals and magazines including American Letters & Commentary, Aufgabe, Boston Review, Chain, Ecopoetics, Fence, LUNGFULL!, New American Writing, Poetry, Rain Taxi, Shiny, Spoon River, and VeRT.

Litmus Press is a nonprofit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus press publishes two to three single author works a year, in addition to Aufgabe, an annual journal of poetry, translations, essays, reviews, and art.

**Dennis Leroy Kangalee, Nomad Junkie
http://outlawpoetry.com/2010/07/13/dennis-leroy-kangalee-its-not-life-thats-bad-its-society/ http://www.nomadjunkie.com/ Known as the Nomad Junkie due to his peripatetic lifestyle and artistic restlessness, Dennis Leroy Kangalee is an N.Y.C.-based writer from Queens born to West Indian parents. An outsider artist from the get go, he has no degree and has won no awards. His stories, plays, essays, and satire reflect his own anger and frustration as he sees the world's injustice in an everyday observation. An expelled performing artist from Juilliard and maverick of the New York underground, Kangalee has led several lives and is constantly looking for meaning. Since 1997, he has begged, borrowed, and stolen to support his art.

Urged by the Last Poets to continue writing prose during the creation of his 2001 cult-film movie about racism and its consequences, As an Act of Protest, Kangalee’s writing is political and personal. Inspired by the Black Arts Movement, punk, and the Theater of the Absurd, Kangalee draws inspiration from his own life as opposed to Literary History or knowledge of the classics. Adopting the “Nomad Junkie” as his nom de plume while homeless and later in a self-imposed exile overseas, he writes for the little man caught in the snow and beneath the corporate avalanche, those who draw lines in the sand, the losers, the rebels, the tormented, and the romantic rovers hovering on the margins of the mainstream who dare to try to make sense of “Life in Society” and the doorway of 21st century-Brave New World ethos.

Currently, he is developing his first full-length spoken word album, My Dying City, an experimental radio drama that presents itself as a cubistic portrait of a spirit crushed under the weight of corporate- friendly gentrification.

Kangalee is married and lives in N.Y.C. Nina Fleck photo.

**erica kaufman
http://sites.google.com/site/ericajane0808/
erica kaufman is the author of censory impulse.

**Rorie Kelly http://www.roriekelly.com/ Rorie Kelly is a singer/songwriter and conquistadora originally from Long Island. Her main goal in life is to travel

around in her little blue car and make music and art. She was recently named one of Long Island's "Top 10 Indie Artists You've Never Heard of" by Long Island Pulse Magazine and is about to release her first full length album, Wish Upon a Bottlecap. She is also a published writer of feminist blogs, music reviews, and poetry. More information and pretty songs can be found at the above site.

**Lach http://www.lachtoday.com/ As a songwriter Lach founded the Antifolk art and music movement, which is sited as a main inspiration by hundreds of performers today from Beck and Jeffrey Lewis to Hamell on Trial, The Moldy Peaches, and Regina Spektor in U.S.A. to the likes of Laura Marling and Emmy the Great in the U.K.

**Chris McCreary
http://furniturepressbooks.com/books/mccrearyundone/
http://www.ixnaypress.com/
Chris McCreary's new book, Undone, was just published by Furniture Press. Along with Jenn McCreary, he co-edits ixnay press a small Philadelphia-based poetry press. He teaches English at a private high school outside of Philly.

**Jenn McCreary http://jennmccreary.com/ Jenn McCreary is the author of :ab ovo:, published by Dusie Press in the spring of 2009. She is also the author of two chapbooks: errata stigmata (Potes & Poets Press), & four o’clock pocket chiming (Beautiful Swimmer Press); the e-chapbook:Maps & Legends: (Scantily Clad Press) & a doctrine of signatures (Singing Horse Press).

Her poetry has been published in magazines including Combo, Lungfull!, Tool: A Magazine, POM2, So To Speak, Sous Rature, Tangent, & How2. She lives with her husband, the writer Chris McCreary, & their twin sons in Philadelphia, where she co-edits ixnay press with Chris, works for the Mural Arts Program, & serves on the board of the Philly Spells Writing Center.

**David Mills, Straw Gate Press
http://www.brooklynrail.org/2010/07/books/rapid-transit-june10-2
http://www.leafscape.org/StrawGateBooks/index.html Founded by Phyllis Wat in 2005, Straw Gate Books publishes poetry and occasional related texts. They are particularly interested in works by women and non-polemical writing with an underlying social content. Straw Gate also features new authors and authors whose work is under- served.

Author David Mills has received Henry James, Cave Canem and Breadloaf fellowships, as well as New York Foundation of the Arts, Brio, and Hughes/Diop Awards. He also won the inaugural 2008 Pan African Literary Forum Poetry Prize and a Soros grant. David’s work has appeared in Callaloo, Rattapallax, The Pedestal, Hanging Loose Press, Aloud, and elsewhere. He has recorded his

poetry on RCA Records and toured Europe performing his work with jazz bands. His book, The Dream Detective, is a 2010 publication of Straw Gate Books.

**Mel Nichols http://stevenfama.blogspot.com/2009/11/mel-nichols-catalytic-exteriorization.html Mel Nichols' recent books are Catalytic Exteriorization Phenomenon (National Poetry Series finalist; Edge) and Bicycle Day (Slack Buddha 2008). Recent journal publications include Poetry, New Ohio Review, and The Brooklyn Rail.

**Urayoán Noel http://www.urayoannoel.com Urayoán Noel was born in Puerto Rico, divides his time between the Bronx and upstate, and teaches English at SUNY-Albany. His creative and critical writings have recently appeared in Fence; Orbis (U.K.); Diasporic Avant-Gardes (Palgrave); and Malditos latinos, malditos sudacas. Poesía hispanoamericana made in USA (México, D.F., El billar de Lucrecia). His new book, Hi-density Politics, is forthcoming from BlazeVOX.

**Tom Orange http://destinationout.vox.com/ After eight years in the D.C. poetry scene and adjunct teaching there and a year in Nashville, Tom Orange moved back to his home town of Cleveland, where he is active in the local arts and music scenes. Recent work includes "Tremont Poetography," a group poet-photographer book and exhibition at Doubting Thomas Gallery; solo and small group experimental music performances on alto sax, clarinet, guitar, banjo, and dulcimer at The Scarab Club (Detroit), [redacted] 224 Gallery (Buffalo), Audio Visual Baptism (Cleveland), and the Post_Moot Convocation (Oxford, Ohio); and an excerpt from his chapbook American Dialectics (Slack Buddha) being reprinted in Against Expression: An Anthology of Conceptual Writing (edited by Craig Dworkin and Kenneth Goldsmith for Northwestern University Press) due out this December. His music blog can be found at the above url.

**Matt Reeck, No, Dear magazine http://www.nodearmagazine.com/ Matt Reeck has published poetry and translations in magazines and chapbooks, including "Midwinter" by Fact-Simile Press. "Coyote Pursues," his marionette theater collaboration with the visual artist Deborah Simon, was performed during St Ann's Warehouse's Labapalooza in June.

No, Dear is a hand-sewn print poetry publication featuring the work of New York City poets.

**Douglas Rothschild http://pierrejoris.com/blog/?p=1377 DglsN.Rthsjchld has been walking & thinking for a long time. Occasionally he sits. Sometimes he writes these thoughts down. Many great poems have come to him in this manner. & you can read some of them in his book THEOGONY published last spring by SubPress.

**Rod Smith http://epc.buffalo.edu/authors/smithr/ Rod Smith is the author of Deed, Music or Honesty, Protective Immediacy, and In Memory of My Theories. He edits the journal Aerial, publishes Edge Books, and manages Bridge Street Books in Washington, D.C. He is also currently editing The Selected Letters of Robert Creeley with Kaplan Harris and Peter Baker for The University of California Press.

**Abby Walthausen, Fractious Press http://www.literaturesandwich.com/ http://www.fractiouspress.com/ Fractious Press is a small artist-run publishing collective founded in the Bronx and Washington Heights, New York in 2005. Since its first release, which was named in the Village Voice's Best of New York 2005, the press has published emerging artists and writers of fiction, poetry, comics, and zines, and has occasionally co-hosted day-long zine and small press fairs in Upper Manhattan. The May 2010 edition of the fair was held with support from the Manhattan Community Arts Fund. ForeWord magazine called the press "innovative … a kind of counterculture collaborative."

Abby Walthausen likes to write what could be considered the "historical fiction" of poetry. She spends her time taking all the fun out of poetry for high school students. Her poetry book The Internet is forthcoming from Fractious Press.

*Sunday

**Unnameable and Zinc

**Allison Cobb http://www.factoryschool.com/pubs/heretical/vol5/cobb/index.html Allison Cobb is the author of Born2 (Chax Press) about growing up in Los Alamos, N.M., and the just-published Green-Wood (Factory School), which chronicles her experiences in Brooklyn's famous nineteenth- century cemetery. She lived for a number of years in New York City, where she worked for the Environmental Defense Fund. She now lives in Portland, Ore., and works for an energy conservation nonprofit.

**CAConrad http://caconrad.blogspot.com/ http://phillysound.blogspot.com/ CAConrad is the recipient of the 2009 Gil Ott Book Award for The Book of Frank (Wave Books). He is also the author of Advanced Elvis Course (Soft Skull Press), (Soma)tic Midge (Faux Press), Deviant Propulsion (Soft Skull Press), and a collaboration with poet Frank Sherlock, The City Real & Imagined (Factory School). The son of white trash asphyxiation, his childhood included selling cut flowers along the highway for his mother and helping her shoplift.

**Marcella Durand http://www.futurepoem.com/bookpages/trafficandweather.html Futurepoem Books published Marcella Durand's book-length site-specific poem, Traffic & Weather. The poem was written during a six-month residency at the Lower Manhattan Cultural Council in which she worked alongside visual artists in a

raw office space. Her other books include, most recently, Deep Eco Pre, a collaboration with Tina Darragh published by Little Red Leaves, and AREA, published by Belladonna Books. She is currently working on a new collection of poems written mostly from the same table in the New York Public Library's Leroy Street branch. John Sarsgard photo.

**Tonya Foster http://writing.upenn.edu/pennsound/x/Foster.php Tonya Foster is the author of poetry, fiction, and essays that have been published in a variety of journals including Callaloo, DrumVoices, Gulf Coast, the Hat, Lungfull!, nocturnes, and Traffic. She was an art/poetry columnist for The Poetry Project Newsletter and has published non-fiction essays in NY Arts Magazine, NYFA Quarterly, and The Poetry Project Newsletter. Her work has also appeared in the anthologies: Free Radicals: American Poets before their First Books, (Subpress), edited by Jordan Davis and Sarah Manguso; and POeP! (Rattapallax Press), edited by Edwin Torres and Anselm Berrigan, one of the first eBook literary journals dedicated to innovative poetry. She's the author of A Swarm of Bees in High Court (Belladonna Books) and co-editor of Third Mind: Teaching Creative Writing Through Visual Art (Teachers and Writers Collaborative). Foster is currently completing A Mathematics of Chaos, a cross-genre, multi-media piece about New Orleans, home, and home-buoys; Monkey Talk, an inter-genre piece about race, paranoia, surveillance, and need; and A History of the Bitch, a collection of poems.

Foster received her bachelor of arts in English and political science from Newcomb College, Tulane University, her master of fine arts in creative writing from the University of Houston, and is a Ph.D. candidate at City University of New York Graduate Center. A recipient of a number of fellowships, notably from the Ford Foundation, the Woodrow Wilson National Fellowship Foundation, and the City University of New York, Foster teaches at Bard College. A native of New Orleans, she writes and resides in Harlem.

**Shafer Hall
http://shaferhall.blogspot.com/
Shafer Hall is a poet and bartender in New York City. His first collection "Never Cry Woof" is available from No Tell Books. He can be found on the internet at the above url.

**Brandon Holmquest http://essay-poems.blogspot.com/ Brandon Holmquest is the author of City: Bolshevik superpoem in 5 cantos (Ugly Duckling), a translation of Manuel Maples Arce; Stereo Daguerreotype (Splitleaves Press); and The Sorrows of Young Worthless (Truck Press). He lives in Philadelphia.

**Ivy Johnson
Ivy Johnson is a vegetarian. Her first chapbook, Walt Disney's Light Show Extravaganza, will be out this fall from Boog Literature.

**Pattie McCarthy http://www.apogeepress.com/authors_mccarthy.html Pattie McCarthy is the author of Table Alphabetical of Hard Words, Verso, and bk of (h)rs, all from Apogee Press. Recent work has appeared in Colorado Review, Dusie, Eoagh, ixnay reader, The Poker, The Poetry Project Newsletter, and The Tangent. She has taught literature and creative writing at Queens College—CUNY, Loyola University Maryland, Towson University, and, currently, Temple University. She lives in Philadelphia.

**Carlos Soto Román http://the-otolith.blogspot.com/2010/04/carlos-soto-roman.html Carlos Soto Román was born in Valparaíso, Chile. He has published the books La Marcha de los Quiltros (The Mongrel's march), Haiku Minero (Miner Haiku), and Cambio y Fuera (Over and Out). His work has been collected in Bar (Anthology) and in Pozo (collective book). In 2004 he received the Creation Fellowship of the Book & Reading Council of the Chilean Government. He has resided in Philadelphia since March 2009, is a member of The New Philadelphia Poets, and the editor of the new cooperative anthology of U.S. poetry, Elective Affinities.

**Brian Speaker http://www.myspace.com/speakerb http://www.reverbnation.com/brianspeaker Brian Speaker is a Brooklyn-based singer, songwriter, producer and engineer. For one year, from September 3, 2008 to September 2, 2009, Brian wrote, recorded and posted a song onto the Internet every single day. The entire 365-song catalog, titled Spiral Notebook, is available for free online. He is currently putting the finishing touches on a rock opera about a lone spaceman's mission for inner-galactic peace called The Mars Chronicles. Several of Brian's songs have appeared on television, and his list of recording and production credits for independent music in NYC is vast.

**Kevin Varrone http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=66 Kevin Varrone’s most recent collection, g-point almanac: passyunk lost, is just out from Ugly Duckling Presse, as is a companion chapbook, The Philadelphia Improvements. His previous collection, g- point almanac: id est, was published by Instance Press. Individual poems are available electronically at Duration Press, in Big Bridge, Cross Connect, and [out of nowhere]. He lives in South Philly and teaches at Temple University.

**Dustin Williamson http://rustbucklebooks.blogspot.com/ Dustin Williamson is the author of the chapbooks Obstructed View (Salacious Banter), Gorilla Dust (Open 24 Hours), and Exhausted Grunts (Cannibal Books). He is the publisher of Rust Buckle Books. He served as the Monday Night coordinator last season at the Poetry Project.

*Monday

**Jeremiah Birnbaum of The Ramblers http://www.theramblersnyc.com/ http://www.jeremiahbirnbaum.com/ The Ramblers are a rock ’n’ roll band based

out of New York. They released their new fan-funded CD, Getting There, to a packed house at Joe's Pub and great reviews, including a Critic's Pick from New York Magazine, and Blogcritics.org, who compared them to Little Feat, The Band and the E Street Band. With Jeremiah Birnbaum, proverbial son-of- a-preacherman (his dad's a rabbi) and Scott Stein at the helm—sharing singing duties and writing the band's material together—The Ramblers' unique brand of Americana fused with the best of Southern rock has earned them a devoted following and the opportunity to open for Levon Helm at his Midnight Ramble, where they received an encore and a standing ovation.

**Julian T. Brolaski http://electiveaffinitiesusa.blogspot.com/2010/02/julian-t-brolaski.html Julian T. Brolaski is the recent editor of NO GENDER: Reflections on the Life & Work of kari edwards with erica kaufman and E. Tracy Grinnell (Litmus Press), and author of the chapbook buck in a corridor (flynpyntar), gowanus atropolis (forthcoming, Ugly Duckling) and Advice for Lovers (forthcoming, City Lights). Brolaski lives in Brooklyn where xe is an editor at Litmus Press, curates vaudeville shows, and plays country music with The Low & the Lonesome. New work is on the blog hermofwarsaw.

**Joe Elliot http://www.sptraffic.org/html/book_reviews/elliot.html Joe Elliot ran a weekly reading series at Biblios Bookstore in the early ’90s, and helped move the series to the Zinc Bar where it continues. He co-edited two chapbook series: A Musty Bone and Situations, which published authors such as Antje Katcher, Paul Genega, Duncan Nichols, Mitch Highfill, Kim Lyons, Douglas Rothschild, Shannon Ketch, Lisa Jarnot, Bill Luoma, Kevin Davies, Marcella Durand and many others. Joe is the author of numerous chapbooks including: You Gotta Go In It’s The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross (a collaboration with artist John Koos), and Object Lesson (a collaboration with artist Rich O’Russa). Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well In The Drizzle, The Poetry Project Newsletter, Torque, and Arras. His long poem, 101 Designs for The World Trade Center, was published by Faux Press’ e-mag, and a subpress published a collection of his work, Opposable Thumb, in 2006.

**Laura Elrick http://electiveaffinitiesusa.blogspot.com/2010/06/laura-elrick.html Laura Elrick’s latest text-based work (as yet untitled) is a book-length series of poems that proceeds by accretive and migratory iteration; other works include a video-poem Stalk, a set of audio pieces for doubled-voice, and two books of poetry:Fantasies in Permeable Structures (Factory School), and sKincerity (Krupskaya). Her essay “Poetry, Ecology, and the Production of Lived Space” was recently published in the the eco language reader edited by Brenda Iijima (Portable Press at Yo-Yo Labs/Nightboat Books). She lives in Brooklyn.

**Farrah Field http://adultish.blogspot.com/ Farrah Field's first book of poems, Rising, won Four Way Books' 2007 Levis Prize. Her poems have appeared in many publications including Harp & Altar, We Are So Happy to Know Something, Ploughshares, and are forthcoming in Lit, Fou, and Mantis. She co-hosts a reading series called Yardmeter Editions and blogs at the above url.

**Mariana Ruiz Firmat http://www.brooklynrail.org/2010/03/poetry/two-mariana http://3sadtigers.blogspot.com/ Mariana Ruiz Firmat is a poet and publisher of Three Sad Tigers Press. Recent work can be found in the March 2010 issue of the Brooklyn Rail. She is the author Another Strange Island (Open 24 Hours Press) and Smiling Into the Noise (Boog Literature). After riding her bicycle cross-country 11 years ago she landed in Brooklyn and has been there ever since. She currently works as union organizer.

**E. Tracy Grinnell http://jacketmagazine.com/40/at-grinnell-tracy.shtml E. Tracy Grinnell is the author of Helen: A Fugue (Belladonna Elder Series #1), Some Clear Souvenir (O Books), and Music or Forgetting (O Books), as well as the limited edition chapbooks Mirrorly, A Window (flynpyntar), Leukadia (Trafficker Press), Hell and Lower Evil (Lyre Lyre Pants on Fire), Humoresque (Blood Pudding/Dusie #3) Quadriga, a collaboration with Paul Foster Johnson (gong chapbooks), Of the Frame (Portable Press at Yo-Yo Labs), and Harmonics(Melodeon Poetry Systems). She is the founding editor of Litmus Press and Aufgabe, and she lives in Brooklyn.

**J.J. Hayes http://www.myspace.com/jjhayes J.J. Hayes writes poetry, song and philosophy. He has been published occasionally. Steven Pinker in The Stuff of Thought quotes J.J's 2004 letter "One World Scientific Language?" as an example of neo-Whorfian linguistic determinism. J.J. is thinking about how to respond, but wonders if his response will be determined by his language...

**Chris Martin http://flavors.me/chrismartin Chris Martin is the author of American Music (Copper Canyon). Coffee House Press will publish his second book of poetry, Becoming Weather, next year. After editing the full 11-issue run of Puppy Flowers, he recently retired it, though they can all still be seen on your computer. He lives around the corner.

**Cate Peebles http://www.foumagazine.net/ Cate Peebles' work has appeared in numerous print and online journals including: Tin House, Octopus, CutBank, Cannibal, No Tell Motel, Forklift, Ohio, and La Petite Zine. Her chapbook Taco Truck to Awesometown was published by Scantily Clad Press last year. She co-edits Fou, an online poetry magazine, and lives in Brooklyn.

**Jared White http://jaredswhite.blogspot.com/ Jared White was born in Massachusetts and lives in New York. His chapbook Yellowcake was included in the hand-sewn anthology Narwhal from Cannibal Books. He has poems recently published or forthcoming in Action Yes, Coconut, Fulcrum, Laurel Review, and

Modern Review, and essays in Harp & Altar, Open Letters Monthly, and Poets off Poetry. He co-directs the Yardmeter Editions event series in Brooklyn and blogs occasionally at the above url.

*Tuesday

**Satellite Telephone http://nolongdistance.endingthealphabet.org/ Satellite Telephone was founded in Portland, Ore. in 2007, on a contact-high from the mimeo retrospective, A Secret Location on the Lower East Side (Granary Books). Three editions have been issued since, as the publication has moved from Portland, to Los Angeles, to Buffalo. The vision of the zine will soon be manifest in a series of chapbooks and broadsides as well, to be published under the imprint Scary Topiary Press.

**Franklin Bruno http://nervousuntothirst.blogspot.com/ Franklin Bruno is a musician and writer based in Queens. He has recorded and toured as chief songwriter for the bands Nothing Painted Blue and (currently) The Human Hearts, and as a solo artist. His most recent release, Local Currency 1991-1998 (Fayettenam) collects four- track/lo-fi recordings from out-of-print vinyl seven-inches and compilations. He is a frequent collaborator with The Mountain Goats' John Darnielle, both as a multi-instrumentalist on the acclaimed 4AD albums The Sunset Tree and Tallahassee, and in the occasional duo The Extra Glens. He is the author of a book on Elvis Costello's Armed Forces in Continuum's 33 1/3 series, and of the poetry chapbook Policy Instrument (Lame House). His poetry has appeared in Satellite Telephone, The Brooklyn Rail, and Abraham Lincoln; his essays and criticism, in The Nation, Oxford American, and The Believer.

**Todd Colby http://gleefarm.blogspot.com/ Todd Colby has published four books of poetry: Ripsnort, Cush, Riot in the Charm Factory: New and Selected Writings, and Tremble & Shine, all published by Soft Skull Press. Todd has performed his poetry on PBS and MTV, and his collaborative books and paintings with artist David Lantow can be seen in the Brooklyn Museum of Art and The Museum of Modern Art special collections libraries. Todd serves on the Board of Directors for The Poetry Project, where he has also taught several poetry workshops.

**Robert Dewhurst http://endingthealphabet.org/ Robert Dewhurst edits Satellite Telephone, and co-edits Wild Orchids. His poetry and critical prose have appeared in Satellite Telephone, Peaches & Bats, On Contemporary Practice, and The Poetry Project Newsletter. An essay of his on the 70s newspaper Gay Sunshine will appear in the volume Porn Archives, forthcoming from SUNY Press. He currently lives in Buffalo, NY, where he attends the Poetics Program at SUNY-Buffalo.

**Dorothea Lasky http://www.birdinsnow.com/ Dorothea Lasky is the author of two full-length collections of poetry, AWE (Wave Books, 2007) and Black Life (Wave Books, 2010), and numerous chapbooks. Currently, she researches creativity and education at the University of Pennsylvania.

**Eileen Myles http://www.eileenmyles.com/ Eileen Myles has written thousands of poems since she gave her first reading at CBGB's in 1974. Her books include The Inferno, The Importance of Being Iceland, Sorry, Tree, Skies, on my way, Cool for You, School of Fish, Maxfield Parrish, Not Me, and Chelsea Girls. In 1995, with Liz Kotz, she edited The New Fuck You: Adventures in Lesbian Reading, for Semiotext(e).

**Rebekah Rutkoff
http://fence.fenceportal.org/v13n1/
Rebekah Rutkoff is an artist, moving image curator and Ph.D. candidate in the English Department at the CUNY Graduate Center. She lives in Brooklyn.

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NY, NY 10001-4754
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http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
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http://www.myspace.com/gilmoreboysmusic

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121. steve dalachinsky
Re: Teaching through Turco - help?
Thu 16 Sep 2010

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Videos by Thelma Blitz
speakers, readers, musicians i.e. the Fuxxons,
Judith Malina, David Amram, John Kruth and Jon S. Hall, Don Fleming, Brendan Evans, Samara Kupferberg, Peter Stampfel, Steve Ben Israel, Sky Hall, Jeffery Lewis, Ron Kolm, Jim Feast, Susan Scutti, Bob Fass, Jill Rapaport, Tom Savage, Norman Savitt, Dorothy Friedman August, Clayton Patterson,Valery Oisteanu, Carl Watson, David Huberman, Steve Dalachinsky, Yuko Otomo, Tsaurah Litzky, Danny Shot, Cary Abrams, Coby Batty, Steven Taylor, Pierre Joris and Nicole Peyrafitte, George Wallace, Richard West, Thaddeus Rutkowski, Eliot Katz, Harry Nudel, Lorie Reinstein, Herschel Silverman, Mike Golden, Michael Carter, Stephen Paul Miller, possible appearances by Amiri Baraka, Bob Fass & many more. plus surprise guests

BRING FOOD AND DRINK

if ya knew him
come and say a word or 3
for info email [redacted]
or call 1212 - 925 - 5256

On Tue, 14 Sep 2010 17:22:26 -0400 Aaron Belz <[redacted]> writes:
> Friends,
>
> Again I am teaching through the first 70 pages of Lewis Turco's BOOK
> OF
> FORMS, and again I lack an adequate outline from which to work.
> These pages
> are jam-packed with information that would fall naturally into a
> traditional,
> nested outline, and I've never taken time to write one. Does anyone
> have an
> outline of this book, or the first 1/3 of this book, to share? I'd
> be much
> obliged...

>
> Send offline: [redacted]
>
> Thanks!
>
> Aaron Belz
>
>
>

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122. **steve dalachinsky**

Re: forwarded . . . re: Mainliner (readings in Cinci)

Thu 16 Sep 2010

---

thanks for passing this on to all chris it is rare someone will offer what they propose

On Tue, 14 Sep 2010 11:01:57 -0400 cris cheek <[redacted]> writes:
> We would like to invite you to read your work in Cincinnati, OH as
> part of
> our Mainliner reading series. Mainliner is a brand spanking new DIY
> reading
> series held at InkTank in Over-the-Rhine.
>
> We will provide payment for transportation, food, and a place to
> stay. We
> hope that these modest offerings will be satisfactory. Thank you for
> your
> time and hope to hear from you soon.
>
>
> Mark Mendoza & Micah Freeman
>
>
>
> p.s.
> please pass this around to anyone you think might be interested
>
> and have them get in touch with us: [redacted] or
> [redacted]
>

>
>

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123. julia bloch
CFP: graduate student conference on Virtual Histories @Penn
Thu 16 Sep 2010

CALL FOR PAPERS | VIRTUAL HISTORIES
Graduate Humanities Forum | http://humanities.sas.upenn.edu/ghf.shtml
Penn Humanities Forum | http://humanities.sas.upenn.edu
University of Pennsylvania

DEADLINE: THURSDAY, OCTOBER 14, 2010
SUBMIT proposals (250 words maximum) and one-page CV by e-mail attachment to Scott Enderle (enderlej [at] english.upenn.edu).

The Graduate Humanities Forum of the University of Pennsylvania invites submissions for its 11th annual conference: "Virtual Histories." The one-day interdisciplinary conference will take place on Friday, February 18th, 2011 at the Penn Humanities Forum in conjunction with its 2010-2011 topic: "Virtuality."

Ours is, as the commonplace would have it, an age of information. Viewed as part of the old-fashioned scheme of Stone, Bronze, and Iron, our age seems rarefied indeed: hard yet malleable, iron is apt to be shaped by our will, but information is infinitely more so. Poised to escape into pure ideality, we may find it easy to forget that the virtual also has a history.

"Virtual Histories" foregrounds the historical matrix in which our information technologies are embedded, seeking traces of the virtual in the rituals and dreams of the past, while at the same time considering the history of virtuality as one not yet enacted.

We invite submissions from a wide range of disciplines exploring points of continuity and rupture between past, present, and future virtualities. How do the other worlds of religious doctrine overlap with the other world of Second Life? What is the long history of icons, scripts, and avatars? To what degree are instant wire transfers more virtual than the bills of sale and credit, bank notes, or paper money of earlier centuries? What is the phenomenology of a bank run? What are the ramifications of virtual experience for the empiricism of Locke, Berkeley, and Hume? What is the material history of the virtual? How have constructs of gender and race virtualized bodies, and what are the ethics of bodily escape and transcendence among Platonic users of sites such as match.com?

At the same time as we seek to historicize the virtual, we invite contributions that limn possibilities not yet realized, exploring the potential of distant reading and text mining, and considering prospects that continue to emerge for politics, social interaction, and art, not only in visual, but also in auditory and even tactile forms. What new subjectivities and experiences might the virtual make available, perhaps even as it calls into question the stability of those concepts?

Other topics for proposals might include the following:

-The demarcation of the virtual.
-The material bases of virtual superstructures.
-"New" media of past eras and virtual appropriations of "old" media.
-Grammars and ideologies of the virtual.
-Imagined communities and virtual nations.
-Intellectual Property and virtual appropriation.
-Mimesis, simulation, and sensory prosthetics.

Conference Keynote: LISA NAKAMURA (Illinois, Urbana-Champaign) GRIEFING CULTURE AND INCIVILITY ON THE INTERNET Lisa Nakamura is the author or coeditor of four books, including _Digitizing Race: Visual Cultures of the Internet_ (University of Minnesota Press, 2007) and _Race After the Internet_ (with Peter Chow-White, Routledge, forthcoming 2011). She is currently working on a new monograph tentatively entitled Workers Without Bodies: Towards a Theory of Race and Digital Labor in Virtual Worlds. Nakamura is the Director of the Asian American Studies Program, Professor in the Institute of Communication Research and Media Studies Program, and Professor of Asian American Studies at the University of Illinois, Urbana-Champaign, where she teaches courses on Asian Americans and media as well as introductory and advanced courses on new media criticism, history, and theory.

Proposals should be no longer than 250 words, and should be submitted along with a one-page CV by email attachment to Scott Enderle (enderlej [at] english.upenn.edu). The deadline for proposals is Thursday, October 14th, 2010.

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124. Poetry Project

Upcoming Events at The Poetry Project & Fall Workshop Offerings

Thu 16 Sep 2010

Hi Everyone,

Just a reminder, the Peter Orlovsky Memorial Reading will take place next Wednesday, September 22nd in the Sanctuary at 8pm. Admission is free & see

below for more details. Also included in this informational & friendly reminder are the descriptions & sign-up infor for The Poetry Project¹s fall workshops. Workshops will be lead by Karen Weiser, Sally Silvers, Joel Lewis, & Akilah Oliver. It¹s not too late to sign-up. Peruse & see you soon.

Love,

The Poetry Project

UPCOMING /

WEDNESDAY SEPTEMBER 22 / 8PM
Peter Orlovsky Memorial Reading

Poet, singer, farmer, yodeler, banjo-picker, Buddhist-practitioner, Allen Ginsberg¹s lifelong-companion, Kerouac¹s Simon Darlovsky in Desolation Angels & George in The Dharma Bums, the generous & wonderfully whimsical Peter Orlovsky, (July 8, 1933 May 30, 2010), was an unforgettable & hugely colorful presence in the East Village, and in and around the Poetry Project. Please join us in a night of music, video, song and poetry, as some of his closest friends pay tribute to him including: Chuck Lief, Philip Glass, Ed Sanders, Steven Taylor, Hal Willner, Janine Pommy Vega, Andy Clausen, Patti Smith, Anne Waldman, Gordon Ball, Rosebud Pettet, Simon Pettet, Bill Morgan, Anselm Berrigan, and John Godfrey. This event will take place in the Sanctuary. Admission is FREE.

FALL 2010 WORKSHOPS & SIGN-UP INFO /

TO NEITHER EXTREME: TEXTS FROM OTHER CENTURIES AND THE WORKS CONTEMPORARY
POETS MAKE FROM THEM KAREN WEISER
FRIDAYS 7PM ‹ 9PM / 10 SESSIONS / BEGINS OCTOBER 8TH

So much of how we think of history comes to us in the form of narratives. What happens to our understanding when that text from the past is poetry or is re-visioned into poetry? How do poets work with historical texts or different kinds of older disciplinary narratives? For a brief period early scientific texts were poems, and yet our culture seems to have mostly forgotten that poetry has the capacity to be wide in what it attempts to do or think through. Lisa Robertson writes in the poem ³Palinode/²: ³Though my object is history, not neutrality / I am prepared to adhere to neither extreme.² My hope is that we can explore our own writing as it comes out of a reading practice, considering history without feeling inclined to ³adhere² to its formulations. We will look at pairings made up of contemporary poems and the works (or historical subjects) they converse with, seriously engaging both texts on their own terms and together, while writing poems that make use of the past to open new vistas of inquiry. Some texts will include selections from: A Key Into the Language of America by

Rosmarie Waldrop and A Key Into the Language of America by Roger Williams; Fred Moten¹s Hughson¹s Tavern and Jill Lepore¹s New York Burning; and Aaron Kunin¹s The Sore Throat and William James The Principles of Psychology, Vol. 1. ; Lisa Robertson¹s R¹s Boat and Rousseau¹s ³Fifth Walk²; Elizabeth Willis¹s Meteoric Flowers and Erasmus Darwin¹s The Botanic Garden; Susan Howe¹s ³Thorow² and Thoreau¹s Walden. Karen Weiser¹s first book of poems, To Light Out, was published by Ugly Duckling Presse in the Spring of 2010. She is a doctoral candidate at the CUNY Graduate Center studying early American literature.

POETRY ON THE FLY JOEL LEWIS
SATURDAYS NOON ‹ 2PM / 5 SESSIONS / BEGINS OCTOBER 9TH

Although the contemporary trend in poetry tends towards book-length projects and beyond, what is a poet to do when she lives on the fringes of a far-away ³up & coming² neighborhood, shares an apartment with 5 other people (three of which are in a band) and juggles a series of poorly paying and widely scattered teaching jobs? This workshop focuses on the art of writing where you happen to be and taking advantage of a few snatched moments in a coffee bar or on a seat in a slowly moving ³G² train. Working paradigms include Frank O¹Hara Œs Lunch Poems, written during the noon sup on a stationary store¹s chained typewriter (instructor will explain this piece of equipment to those under 30), Philip Whalen¹s poetry of notebooks compressed into viable worlds, Paul Blackburn¹s subway poems and his open-form Journals project & Joan Kyger¹s in-the-moment poetics. Requirements for class are: a notebook, some form of writing device and a Metro Card with some money on it. Joel Lewis travels to work via ferry, light rail subway, bus and goat cart to his social work gig on Staten Island ‹ always with a roller ball pen & Moleskine® notebook at his ready. He is considered the sole member of the 4th generation of New York School Poets, while serving as the poetic conscious for the state of New Jersey. With that in mind, his most recent book is Learning From New Jersey (Talisman House).

OUT OF YOUR MIND (AND IN YOUR BODY): A MOVEMENT WORKSHOP FOR WRITERS SALLY
SILVERS
TUESDAYS AT 7PM ‹ 9PM / 10 SESSIONS / BEGINS OCTOBER 12TH

This is a movement workshop for writers who want to explore creating movement out of words and writing out of movement. No dance, theater, or athletic ability/experience is required. Dancers or choreographers who want to work with language and with untrained movers are also very welcome. We¹ll start with a physical warm up designed to fire up your senses, center you in your body, and get your creative juices flowing. We¹ll explore ways of writing

inspired by movement. We¹ll look at people moving on video (from Jerry Lewis, and Robin Williams to sports to break dancing, from Yvonne Rainer, Douglas Dunn, Bill T. Jones to my own dances) with an eye toward new kinds of writing: texts to accompany performance, to combine poetry with documentation, that designs movement or is energized by it. We¹ll look at some texts that have inspired or accompanied dance & performance (from Emily Dickinson to Vito Acconci to John Cage, etc.) And we¹ll especially look at our own writing to imagine performing it & putting it in motion. Through collaborations, talking about videos, writing and editing together and alone, we¹ll create performances that spotlight the experiments that start with our bodies. When you stimulate your body, your creative process comes alive in ways that will amaze you. Let¹s open some new horizons for your writing. Did I already say no movement training or dance experience necessary? Wear or bring comfortable clothes & shoes. Sally Silvers is writer/ choreographer who has been making dances and texts for 30 years. Her first group work featured non-dancer poets. She also currently dances for Yvonne Rainer.

THE IRREPARABLE, IRRETRIEVABLE AND FORGIVENESS AKILAH OLIVER
SATURDAYS AT NOON ‹ 2PM / 5 SESSIONS / BEGINS NOVEMBER 13TH

For this workshop process, consider the poem as that which poses the question, that the poem doesn¹t necessarily represent knowledge or ³experience², but rather seeks to understand the world, in all its terribly beautiful humanness. What is rupture? Rapture? What does it mean, essentially, to forgive? Are both loss and love forms of the irretrievable? In this workshop, we will pay careful attention to the composition of the poem as a process as of investigation and discovery into these questions, and the many questions that spin off from these. Can language, poetry, the collapsing of text, create an/other text that transmutes, holds, witnesses, traces, and recreates itself? Where does the body enter this discourse? Where does the sentence/line begin? Can a poem witness? This workshop invites participants think of the poem as a compositional field to investigate the irreparable, the irretrievable, and forgiveness. We will look at theory and philosophical texts next to poetry, and vice versa. For example, Alice Notley read alongside Giorgio Agamben; Avital Ronell read alongside Leslie Scalapino. A poet, performer, and teacher, Akilah Oliver¹s most recent book is A Toast in the House of Friends (Coffee House Books).

The workshop fee is $350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. If you would like to reserve a spot in any of the classes, you can sign-up here:

http://poetryproject.org/get-involved/sign-up-for-workshops. You can also email us at [redacted], or call [redacted].

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street (at 2nd Avenue)
New York, NY 10003

Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8 / $7 for students & seniors / $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance & advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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125. Chad Sweeney

Chad Sweeney's new book from Alice James

Thu 16 Sep 2010

Chad Sweeney's new book of poems, Parable of Hide and Seek, was officially released today by Alice James Books, available at www.alicejamesbooks.org If anyone is interested in reviewing the book, please contact Chad or Alice James Books.

Parable of Hide and Seek was one of two manuscripts chosen from the Beatrice Hawley Prize entries. Individual poems were published in Best American Poetry 2008, American Poetry Review, Black Warrior, New American Writing, Denver Qtly, Verse, Volt, Slope, Tarpaulin Sky and elsewhere. Chad's earlier books are An Architecture from BlazeVox, Arranging the Blaze from Anhinga, and the recent bilingual chapbook, The Lost Notebooks of Juan Sweeney from Forklift. Next year White Pine will publish Sweeney's translations (from the Farsi with Mojdeh Marashi) of the Selected Poems of H.E. Sayeh. For more information: www.chadsweeney.com

Reading Dates in Michigan, New Jersey, Philadelphia, California, Chicago: Oct 11, Mount Pleasant, Michigan. 7PM, Wellspring Literary Series, Art Reach Center, 111 E. Broadway, Mount Pleasant, MI.

Oct 14, Kalamazoo, Michigan. 7PM, Book release, Kalamazoo Public Library, 315 South Rose Street.

Oct 20, Lincroft, New Jersey. 12-2PM, Brookdale College, Twin Lights Room.

Oct 20: Red Bank, New Jersey. Alice James Books Fundraiser: 7PM, venue TBA (host Laura McCullough).

Oct 21: Philadelphia. 3 PM, ALTA Conference, bilingual reading.

Oct 22: Philadelphia. 3 PM, Subtropics magazine reading, ALTA conference.

Oct 22: Philadelphia. 6PM, Moonstone Arts Center, 110A, South 13th, Second Floor.

Nov 4: Berkeley, CA. 7:30 PM, Poetry Flash Presents: Moeâ€™s Books, 2476 Telegraph Avenue.

Nov 5: Sacramento, CA. 3PM, Sacramento State University, library gallery.

Nov 5: Sacramento, CA. 7PM, Word Festival at the Guild Theater.

Nov 7: Santa Cruz, CA. Felix Kulpa Gallery, 4PM, New Cadence Reading Series.

Nov 8: Haward, CA. Distinguished Writer Series, California State University East Bay, 7PM, University Libraryâ€™s Biella Room, 25800 Carlos Bee Blvd.

Nov 18: Kalamazoo, MI. 7PM, Fire CafÃ©, Poets on the Page Reading Series.

Nov 19: Evanston, IL. 6 PM, Brothers K, Rhino Magazine Series.

Dec 16: Grand Rapids, MI. 7PM, Literary Life Books, 758 Wealthy Street, SE.

Jan 20: Kalamazoo, MI. 7PM, Kalamazoo College, Stetson Chapel, Academy Street.

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126. nieuwland jeroen

(no subject)

Thu 16 Sep 2010

Dearest all,
a short piece about the artwork of Monika CichoÅ„. Not poetry I do realise but her work deals with chaos, void, the unnameable, so poetic in that way :)
--> http://tinyurl.com/3algfgd
Best,
Jeroen

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127. Jim Andrews
language and poetry after godel and turing
Thu 16 Sep 2010

saw an ad on tv about training for 'interesting and well-payed careers in the construction industry'.

it occurs to me i've been in the deconstruction industry for twenty years.

or is it the reconstruction industry? or the preconstruction industry? or is it the introstruction industry? the introspuction industry? or just the destruction industry?

the pay sucks. no doubt about it. but the hammerin and yammerin are fun.

i have a course in mind. here's some of the reading. the course would be called 'language and poetry after godel and turing'. the course would explore computational poetics. there's some yammerin bout manovitch et all concerning poetics of new media. ya ya. but get down to the really revolutionary changes in thought. that's what brought about the computer revolution in the first place. that's the work of godel and turing. computational poetics involves the poetics of the universal machine. universal? in what sense? the course ultimately looks at how notions of who and what we are have changed in light of the development of the universal machine. and how our notions of what language is have changed. and how that has affected poetry from oulipo to contemporary work by poet programmers.

on formally undecidable propositions of principia mathematica and related systems - k godel
godel escher bach - douglas hoffstadter
i am a strange loop - douglas hoffstadter
incompleteness - rebecca goldstein
engines of logic - martin davis
oulipo compendium - harry matthews
the essential turing - b. jack copeland
how we became post human - n k hayles
prehistoric digital poetry - c funkhouser

ja
http://vispo.com

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128. ART ELECTRONICS

Fw: Caterina Davinio virtual performance SL featured in IMAF 2010

Fri 17 Sep 2010

Caterina Davinio virtual performance in SL of the 53. Venice Biennale featured in IMAF 2010 - 12th International Multimedial Art Festival

Join us in 12th International Multimedial Art Festival, Serbia!

Programme of the IMAF 2010

17.09. 2010. MAS Gallery (Multimedial Art Studio), S. Markovica 41, Odzaci (Serbia)

17:00 - 17:10 Opening of the festival.

17:20 - 18:05 Radoslav B. Chugaly (Serbia):"MOBBING" - performance

18:15- 18:30 Nenad Bogdanovic (Serbia):"ART= LIFE (GAMBLE)" - performance

18:40- 19:00 Heike Pfingsten (Germany):"GALLON" - performance

19:10 - 19:20 Gordana Zlatanovic (Serbia): "CHRISTMAS DWARFS (Army who hatesvoodoo)" - performance

19:30 - 19:40 Caterina Davinio (Italy):"THE FIRST POETRY SPACE SHUTTLE LANDING ON SECOND LIFE" - video

19:45- 20:00 Pilar Talavera (Peru):"POSITIVE HOMESICK PILLS THE ODZACICHAPTER" - video performance

18. 09. 2010. MASGallery (Multimedial Art Studio), S. Markovica 41, Odzaci (Serbia)

17:00 - 17:15 MP_art (Serbia): "MP_per_16 HENTAI SERBIA" - performance

17:30 - 18:45 Dragan Vojvodic (Serbia):"WINDOWS 2010" - performance

17:45- 18:00 Gordana Zlatanovic (Serbia):"HEMP" - performance

19:00- 19:30 Henrik Hedinge (Sweden): "GenderFlux" - performance

19:45 - 20:45 Stanisa Krstic (Serbia):"GENTLE SWING OF DESTRUCTION" - performance

20:50- 20:56 Ana Alenso (Venezuela):"WAY" - action-video

21:00- 21:05 Peter Baren (Nederland): "ARK-UNKNOWN PLEASURES= LOOP" - video

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129. Rob McLennan

the ottawa small press book fair, fall 2010;

Fri 17 Sep 2010

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span-o (the small press action network - ottawa) presents:

> the ottawa
> small press
> book fair

fall 2010 edition
will be happening Saturday, October 16, 2010

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after the first one, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info: the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)
admission free to the public.
$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7; send by October 11 if you would like to appear in the exhibitor catalogue).

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the pre-fair reading usually held the night before, info tba!

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books,

The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.questions, [redacted]

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted]

http://robmclennan.blogspot.com/2010/09/ottawa-small-press-book-fair-fall-2010.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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130. CA Conrad
PHILLY BOOK PARTY The Book of Frank (WAVE Books, 2010)
Fri 17 Sep 2010

PHILLY BOOK PARTY The Book of Frank (WAVE Books, 2010)

ALL DETAILS AT http://CAConradEVENTS.blogspot.com

SATURDAY, OCTOBER 2ND, 2PM -- KELLY WRITERS HOUSE, PHILADELPHIA

I'm VERY EXCITED about the release of the new and expanded edition of The Book of Frank with an Afterword by Eileen Myles.

WE'RE GOING TO HAVE A GREAT TIME, AND I HOPE THAT YOU CAN JOIN US ON OCTOBER 2ND!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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131. **Paul Nelson**

Michael McClure at Doe Bay on Orcas Island

Fri 17 Sep 2010

Contact: Paul Nelson

Contact: Paul Nelson

FOR IMMEDIATE RELEASE

Tel: [redacted]

E-mail: [redacted]

BEAT POET MICHAEL MCCLURE TO READ AT DOE BAY CAFÃ‰ ON ORCAS ISLAND Rare Northwest Appearance Includes Public Reading & Film Screening

Seattle, WA, September 17, 2010â€”Michael McClureis a poet, playwright, songwriter, and novelist who initially gained fame as one of the five poets who read at the infamous San Francisco Six Gallery reading in 1955, where Allen Ginsberg first read Howl. On October 17 and 18, 2010, heâ€™ll perform a public reading and screen the film Abstract Alchemist of the Flesh, a film about his life and work at the Doe Bay CafÃ© on Orcas Island. McClure is the writer of 16 books of poetry, and has received numerous awards, including a Guggenheim Fellowship, an Obie Award for Best Play, an NEA grant, the Alfred Jarry Award, and a Rockefeller grant for playwriting. His play The Beard provoked numerous censorship battles. In Los Angeles, the cast was arrested after each performance for fourteen nights in a row. Later, The Beard received two Obies in New York, and it has played a role in U.S. censorship and free speech battles since 1966 when it won its first lawsuit.

McClure has worked extensively Doorsâ€™ keyboardist Ray Manzarek, and they have collaborated on several CDâ€™s. Third Mind, a film of Michael and Ray's conversations and performances, premiered on the Sundance Channel. McClure's songs include "Mercedes Benz," popularized by Janis Joplin. His journalism has been featured in Rolling Stone, Vanity Fair, the L.A. Times and San Francisco Chronicle. Michael McClure's next two books are Of Indigo and Saffron from UC Press, and Mysteriosos and other poems from New Directions. McClure performed on December 8, 2009 with The Charles Lloyd Quartet in Los Angeles at Disney Hall.

On Sunday, October 17, Michael McClure will perform a public reading of his work at 7:30pm. The film screening will take place on Monday, October 18 at 7:30pm and Michael will be available for questions following the film. Admission to both events is FREE. All events will be held at the Doe Bay Cafe,

107 Doe Bay Road, Olga WA 98279. SPLAB is an intergenerational writing, performance, resource and outreach center. Founded in 1997 in Auburn, Washington, by poets Paul Nelson and Danika Dinsmore, SPLABâ€™s office is now located Seattle's Columbia City neighborhood. SPLAB hosts a weekly writer's critique circle, Living Room, every Tuesday at 7pm in the Cultural Corner of Columbia School, at 3528 S Ferdinand in Seattle. For more SPLAB event information, visit www.splab.org.

###

For more information or to arrange an interview with Michael McClure, contact Paul Nelson at [redacted].

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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132. Jim Andrews
I Am A Strange Loop
Sat 18 Sep 2010

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i'm reading douglas hofstadter's book 'i am a strange loop' at the moment.

wow! what a book!

this email is addressed to jason quackenbush and anyone else who followed/follows our friendly debate concerning the godel+turing vs wittgenstein issue.

i'm finding hofstadter's book, jason, revelatory about the deepest, profoundest contributions of godel and turing. that's what i want to try to address in this email, to some extent.

first i should say that i always found his earlier book 'godel escher bach' hard to read. it had such a 'golly gee' tone. whereas 'i am a strange loop' is mature.

hofstadter sees godel as being the first person to realize that the formal system of principia mathematica (pm) is capable of simulating many other systems. say what? simulating? what does that mean?

well, consider 'godel numbering'. anyone who has looked at godel's proof of the existence of undecidable propositions has looked at 'godel numbering'. which was a way of simulating pm in pm. in particular, godel was able to show that a proposition very like 'this proposition is not provable' is well-formed in pm and

is undecidable, ie, can be neither proved nor disproved; in other words, it can't be proved and is true in pm.

to show the existencee of such undecidable propositions (and, hence, the incompleteness of systems such as pm), godel worked out 'godel numbering', ie, a very clever way of mapping all possible propositions to the natural numbers, and a way of mapping, say, the rules of inference of pm to recursive combinatorial mathematical functions from the set of integers to the set of integers.

we can think of this as a kind of programming. where the programming language only allows arithemetic. and what is being programmed is a simulation of principia mathematica.

of course, what goes on in computers, at the hardware level, is just arithmetic. adding of integers. multiplication of integers. though it's in base 2.

"Computers originated as integer-calculation machines, and they are still of course validly describable as such -- but we now realize, as Kurt Godel first did back in 1931, that such devices can be equally validly perceived and talked about in terms that are fantastically different from what their originators intended" (Hoftstadter, page 245)

Hofstadter takes up the notion of the 'universal machine' at some length. And of 'universal beings'. and this is getting close to the real significance of the book and of Hofstadter's deepest theme since godel escher bach.

a 'universal machine', roughly speaking, is one that is not dedicated and limited to any particular task. our computers, being programmable, can be programmed to do anything any conceivable machine can do. the 'turing machine' is as powerful as any possible machine. just like pm is basically as powerful as any of the other formal systems we might use. pm and similar systems, that are simply capable of arithmetic, are the standard mathematical formal systems.

hofstadter talks about the simple notion of a universal machine, ie, one that isn't dedicated to a particular task. then he says:

"You can use the hardware inside a cell phone to house a word processor, a web browser, a gaggle of video games, and on and on. This, in essence, is what the computer revolution is all about: when a certain well-defined threshhold--I'll call it the 'Godel-Turing threshhold'--is surpassed, then a computer can emulate *any* kind of machine." (p 242)

And a couple of paragraphs later:

"Inspired by Godel's mapping of PM into itself, Turing realized that the critical threshold for this kind of computational universality comes at exactly that point

where a machine is flexible enough to read and correctly interpret a set of data that describe its own structure. At this crucial juncture, a machine can, in principle, explicitly watch how it does any particular task, step by step. Turing realized that a machine that has this critical level of flexibility can imitate any other machine no matter how complex the latter is. In other words, there is nothing more flexible than a universal machine. Universality is as far as you can go." (p 242)

"The early computer engineers thought of their computers as number-crunching devices and did not see numbers as a universal medium. Today, we do not see numbers that way either, but our lack of understanding is for an entirely different reason--in fact for exactly the opposite reason. Today it is because all those numbers are so neatly hidden behind the screen.... I could list hundreds of things that take place on computer screens, but few people ever think about the fact that all of this is happening couresy of *addition and multiplication of integers* way down at the hardware level. (p. 244)

Of course, the main theme of Hofstadter's book 'I Am A Strange Loop' concerns the relation of our own nature to that of the universal machine, and the sort of universality he talks about. I won't go into that in this email. A fascinating book, though. I highly recommend it.

ja
Sept 18, 2010
http://vispo.com

↑ Index

133. Jim Andrews
I Am A Strange Loop 2
Sat 18 Sep 2010

Another quote from Hoftstadter's book.

"Kurt Godel was the first person to realize and exploit the fact that the positive integers, though they might superficially seem to be very austere and isolated, in fact constitute a profoundly rich representational medium.

They can mimic or mirror any kind of pattern. Like any human language, where nouns and verbs (etc) can engage in unlimitedly complex additive and multiplicative (etc) dancing, and can thereby 'talk', via code or analogy, about events of any sort, numerical or non-numerical. This is what I meant when I wrote, in chapter 9, that the seeds of pm's destruction were already hinted at by the seemingly innocent fact that pm had enough power to talk about arbitrarily subtle properties of whole numbers.

People of earlier eras had intuited much of this richness when they had tried to embed the nature of many diverse aspects of the world around us -- stars, planets, atoms, molecules, colors, curves, notes, harmonies, melodies, and so forth -- in numerical equations or other types of numerical patterns. Four centureis ago, launcing this whole tendency, Galileo had famously declared, "The book of Nature is written in the language of mathematics" . And yet, despite all these centuries of highly successful mathematizations of various aspects of the world, no one before Godel had realized that one of the domains that mathematics can model is *the doing of mathematics itself*.

The bottom line, then, is that the unanticipated self-referential twist that Godel found lurking inside Prinipia Mathematica was a natural and inevitable outcome of the deep representational power of whole numbers. Just as it is no miracle that a video system can create a self-referential loop, but rather a kind of obvious triviality due to the power of TV cameras (or, to put it more precisely, the immensely rich representaional power of very large arrays of pixels), so too it is no miracle that Prinipia Mathematica (or any other comparable system) contains self-focused sentences like Godel's formula, for the system of integers, exactly like a TV camera (only more so!) can 'point' at any system whatsoever and can reproduce that system's patterns perfectly on the the metaphorical 'screen' constituted by its set of theorems. And just as in video feedback, the swirsls that result from PM pointing at itself have all sorts of unexpected, emergent properties that require a brand-new vocabulary to describe them." (p 161).

The positive integers as "a profoundly rich representational medium" is, of course, right in front of our nose. This text is ultimately represented with/by integers in the computer. And the multimedia nature of the computer is, again, a consequence of the strong representational capacities of the integers.

Consequences for poetry?

Well, poetry, for me, is about intensest engagement with language. Intensest in what way? Well, intensest significance in all ways. Godel and Turing's work has rocked not only mathematical logic but philosophy, understood properly, and also the quotidian via the computer revolution. Their work has ushered in profound changes in what we think of as language and of how language and number relate to one another. And their work has ushered in profound changes in who and what we think we are. Their work has allowed us to see how we ourselves can be thought of as machines--without demeaning ourselves or our capacities at all--for their work has shown us that the notion of a universal machine is incomparably far beyond the notion of 'dedicated machine' that we have known for so long to circumscribe our notions of what machines are.

Poetry is uncoupled now from a notion of it as dedicated solely to words on paper. Not to go there is as regressive as to think of machines simply as necessarily being dedicated as they have been in the past.

ja
Sept 18, 2010
http://vispo.com

↑ Index

134. Eric Elshtain
New Beard of Bees Chapbook
Sat 18 Sep 2010

Please read David Berridge's Game, Global, Green, Grown, Guys.

Thanks!

http://www.beardofbees.com/berridge.html

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

135. Lisa Samuels
Ka Mate Ka Ora, issue 9
Sat 18 Sep 2010

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k a m a t e k a o r a # 9
http://www.nzepc.auckland.ac.nz/kmko/index09.asp

The New Zealand Electronic Poetry Centre (*nzepc*) is pleased to announce the ninth issue of /Ka Mate Ka Ora: A New Zealand Journal of Poetry and Poetics/, with a special focus on North American legacies in the southern hemisphere.

* Murray Edmond, Trade and True: Anthologies Fifty Years After Donald Allen’s /The New American Poetry/
* Virginia Gow, ‘The Activity of Evidence’: Robert Creeley’s New Zealand
* Jeffrey Paparoa Holman, Hello, America: Christchurch’s 1970s Pacific Moment
* Scott Hamilton, Before Erebus: Five Footnotes to Kendrick Smithyman’s ‘Aircrash in Antarctica’
* Ian Wedde, Does Poetry Matter?
* Roger Horrocks, Leigh Davis (1955-2009)
* Paul Millar, Jacquie Baxter / JC Sturm (1927-2009)

* Murray Edmond, ‘Landed Poem Upwards’: Martyn Sanderson (1938-2009)
* Robert Sullivan, Cape Return: for Alistair Te Ariki Campbell (1925-2009)

* * *kmko* is edited by Murray Edmond with assistance from Hilary Chung, Michele Leggott, and Lisa Samuels at the University of Auckland, and with the support of a team of consulting and contributing editors. It publishes research essays and readings of New Zealand-related material and welcomes contributions from poets, academics, essayists, teachers and students from within New Zealand and overseas. Submission guidelines and further information at www.nzepc.auckland.ac.nz/kmko/about.asp * *

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136. Dan Glass
this week on the 30 word review
Sun 19 Sep 2010

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http://the30wordreview.blogspot.com/

Reviews of:

Meteoric Flowers, by Elizabeth Willis (Atticus Finch press)
Abraham Lincoln #2
The Lack Of, by Joseph Massey (Nasturtium press)
Taiga Issue T
Spy Wednesday, by David Brazil (TAXT press)
whomeanswhat, by Lars Palm (Sacrifice Press)
Poetry is not Enough, by Brian Ang, Joseph Atkins, Tiffany Denman, and Jeanine Webb.

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137. lily robert-foley
Re: language and poetry after godel and turing
Sun 19 Sep 2010

Regarding the Deconstruction industry:

Just briefly (this is not exactly in response to the deconstruction industry/construction industry thing): I'm working on a thesis in Paris about the auto-translation of Beckett and the translation/reception of Derrida in the United States, and I realized that many people who read Derrida don't know that Deconstruction is not a made up word in French—which to my mind changes implicitly the reception and understanding of the concept.

Well, ok, Deconstruction is a made up word in French but it wasn't made up by Derrida, and it's not a bizarre, fancy sounding word that to most people actually

just means, "word you would never understand so you should never use". For example, you see it constantly on the side of buildings that are "under construction"—which means, not that the building is being torn down and rebuilt, but that the structure of the building remains intact while certain defunct features are being removed and replaced or redone. In America we might call this remodeling or rehabbing.

I am still looking for a better word in English to translate this word, but have not quite found it. Perhaps "under construction" is actually perfect.

I think this is useful, not only for understanding Deconstruction but even for pedagogical purposes. I remember being an undergraduate and wanting very badly to understand what Deconstruction was but have many professors evade the subject. If someone had just translated the word for me and explained that in this case it refers to texts instead of buildings I would have been very happy I think.

Ok, thanks!

Lily

On Fri, Sep 17, 2010 at 5:50 AM, Jim Andrews <[redacted]> wrote:
> saw an ad on tv about training for 'interesting and well-payed careers in
> the construction industry'.
>
> it occurs to me i've been in the deconstruction industry for twenty years.
>
> or is it the reconstruction industry? or the preconstruction industry? or is
> it the introstruction industry? the introspuction industry? or just the
> destruction industry?
>
> the pay sucks. no doubt about it. but the hammerin and yammerin are fun.
>
> i have a course in mind. here's some of the reading. the course would be
> called 'language and poetry after godel and turing'. the course would
> explore computational poetics. there's some yammerin bout manovitch et all
> concerning poetics of new media. ya ya. but get down to the really
> revolutionary changes in thought. that's what brought about the computer
> revolution in the first place. that's the work of godel and turing.
> computational poetics involves the poetics of the universal machine.
> universal? in what sense? the course ultimately looks at how notions of who
> and what we are have changed in light of the development of the universal
> machine. and how our notions of what language is have changed. and how
that
> has affected poetry from oulipo to contemporary work by poet programmers.

>
> on formally undecidable propositions of principia mathematica and related
> systems - k godel
> godel escher bach - douglas hoffstadter
> i am a strange loop - douglas hoffstadter
> incompleteness - rebecca goldstein
> engines of logic - martin davis
> oulipo compendium - harry matthews
> the essential turing - b. jack copeland
> how we became post human - n k hayles
> prehistoric digital poetry - c funkhouser
>
> ja
> http://vispo.com
>
>

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138. lily robert-foley
Poetry Reading Thursday in Paris with Vanessa Place and Frédéric Forte
Sun 19 Sep 2010

Dear friends,

You are cordially invited to an evening of poetry (/other) in my apartment. The two authors who will be showcased in this edition of the series are Frédéric Forte and Vanessa Place. The lecture will be bilingual (and awesome). There will also be wine and cheese. I hope very much that you will join us.

The day : Thursday, September 23, 2010-09-09
The hour : 19h
The address : 14 Rue Brochant
The code : 63A82 (ring « Rochat de la Vallée)
The métro : Brochant
My number in case of urgencies : 06.98.66.10.50

Vanessa Place is a writer, a lawyer, and co-director of Les Figues Press. She is author of Dies: A Sentence (2006), La Medusa (Fiction Collective 2, 2008), Notes on Conceptualisms, co-authored with Robert Fitterman (Ugly Duckling Presse, 2009), and The Guilt Project: Rape, Morality and Law (2010). A book of conceptual poetry, Statement of Facts, will be published in France by éditions ère, as Exposé des Faits (trad : Chloe Delaume); a trilogy of conceptual work, Statement of Facts, Statement of the Case, and Argument, is forthcoming from

Blanc Press (USA). Her Factory-type chapbook series is available via oodpress (Brazil). Place is also a regular contributor to X-tra Art Quarterly, and has lectured and performed internationally.
http://www.lesfigues.com/lfp/68/vanessa-place
http://www.editions-ere.net/projet319

Frédéric Forte has been a member of Oulipo since March 2005. He was born in Toulouse in 1973 and currently lives in Paris. He discovered Raymond Queneau's Exercices de style when he was 12 years old and remembers the first time he read the word « Oulipo » with an uncanny precision and clarity. A few years later, he play electric bass in a rock band. He has been writing poetry since 1999. Under the advisement of Jacques Jouet, he sends his manuscripts to l'Attente (publishing house) which in 2002 published Discographie et Banzuke and in 2004 N/S, a series of bilingual poems written with Ian Monk. In January 2005, Opéras-minute is published at Théâtre Typographique. In 2008 along with his editor, Bénédicte Vilgrain, he translates a number of the desAnagrammgedichte d'Oskar Pastior under the title 21 poèmes-anagrammes d'après Hebel. From September 2009 to June 2010, he has been dedicating himself to the writing of poète<=>public http://www.oulipo.net/oulipiens/ff

Please repost
Merci de faire suivre

Chèrs amis,

Vous êtes cordialement invités à une soirée poésie (/autres) dans mon appartement. Les deux auteurs presentés dans cette édition de la série sont Frédéric Forte et Vanessa Place. La lecture sera bilingue (et magnifique!). Il y aura egalement du vin et du fromage. Je souhaite vous voir bientôt.

Le jour : Jeudi, le 23 Septembre
L'heure : 19 :00
L'adresse : 14 Rue Brochant
Le code : 63A82 (sonnez « Rochat de la Vallée»)
Le métro : Brochant
Mon numéro en cas d'urgence: 06.98.66.10.50

Vanessa Place est écrivain, avocate et co-directrice de la maison d'édition Les Figues. Elle est l'auteur de Dies: A Sentence (2006), La Medusa (Fiction Collective 2, 2008), Notes on Conceptualisms, avec Robert Fitterman (Ugly Duckling Presse, 2009), et The Guilt Project: Rape, Morality and Law (2010). Un livre de poésie conceptuelle, Statement of Facts, sera publié en France par les éditions ère, sous le titre Exposé des Faits (trad : Chloe Delaume) ; une trilogie d'ouvrages conceptuels, Statement of Facts, Statement of the Case, et Argument, est à venir chez Blanc Press (USA). Sa Factory-type série de mini-livres est disponible chez oodpress (Brésil). Place est aussi contributrice

reguliére de X-tra Art Quarterly. Elle a egalement donné des lectures et performances internationales. http://www.lesfigues.com/lfp/68/vanessa-place http://www.editions-ere.net/projet319

Frédéric Forte est membre de l'Oulipo depuis mars 2005. Il est né en 1973 à Toulouse et vit à Paris. Il a découvert les Exercices de style de Raymond Queneau à l'âge de 12 ans et a le souvenir très net du mot « Oulipo » lu pour la première fois dans un manuel à cette occasion. Quelques années plus tard, il joue de la basse électrique dans un groupe de rock. À partir de 1999, il écrit de la poésie. Sur les conseils de Jacques Jouet, il envoie ses manuscrits aux éditions de l'Attente qui publient en 2002 Discographie et Banzuke puis en 2004 N/S, livre de poèmes bilingues écrit avec Ian Monk. En janvier 2005, Opéras-minute est publié au Théâtre Typographique. C'est avec son éditrice, Bénédicte Vilgrain, qu'il traduit quelques-un des Anagrammgedichte d'Oskar Pastior publiés en 2008 sous le titre de 21 poèmes-anagrammes d'après Hebel. De septembre 2009 à juin 2010, il se consacre à la résidence d'écriture poète<=>public. http://www.oulipo.net/oulipiens/ff http://poete-public.blogspot.com

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139. { brad brace }

PPP (pleated plaid pamphlets series)

Sun 19 Sep 2010

---

can you not escape the nagging doubt that the world is just a shuffled pack of lies? as global art histories are gleefully consumed by flames!

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http://bbrace.laughingsquid.net/ppp/ppp.html

everybody knows that the dice are loaded
everybody rolls with their fingers crossed
everybody knows that the war is over
everybody knows the good guys lost
everybody knows the fight was fixed
the poor stay poor, the rich get rich
that's how it goes

everybody knows
everybody knows that the boat is leaking
everybody knows that the captain lied
everybody has this broken feeling
like their father or their dog just died

injustice anywhere is a threat to justice everywhere
we are caught in an inescapable network of mutuality
tied in a single garment of destiny
whatever affects one directly, affects all indirectly

Pleated Plaid Pamphlet (2009)
Volumes 176-188
[accompaniment to insatiable abstraction engine]

http://bbrace.laughingsquid.net/abstraction-engine.html
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178 - Rage and Radishes Righteous Souls Righteous Violence
179 - Rage Born Righteousness Endureth Forever Rightly Regarded
180 - Ragged Chorus Rightly Responsible Rigid and Solemn
181 - Ragged Fringes Rigid Cheeks Rigid Definitions
182 - Ragged Gasps Rigid Digit Rigid Grins
183 - Ragged Raft Rigid Protocols Rigid Rhythm
184 - Ragged Regalia Rigidly Erect Rigor Mortis
185 - Ragged Relief Rigorous Crystallization Ring and Then Knock
186 - Ragged Remains Ring Bolt Ringed Horizon
187 - Ragged Ring Riot Shutters Ripe Moments
188 - Ragged Staring Wretch Ripe Raspberries Ripped Open

order: http://bbrace.net/ppp/ppp.html
http://bbrace.laughingsquid.net/ppp/ppp.html

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140. Damian Hey
New Experimental Literature and Art Journal: and/or
Sun 19 Sep 2010

and/or is a journal for creative experimental writing and/or innovative graphic art. The journal seeks submissions from writers and/or other sorts of artists whose work openly challenges the boundaries (mimetic, aesthetic, symbolic, cultural, political, philosophical, economic, spiritual, etc.) of literary and/or

artistic expression. Here is a link to our homepage: http://and-or.web.officelive.com/default.aspx

We are currently in the process of accepting submissions for our inaugural issue. If you have creative writing and/or graphic art that might be appropriate, please consider submitting them to us. Be sure to check out our submission guidelines<https://outlook.molloy.edu/submissions.aspx>, though, before sending work to us.

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141. mIEKAL aND

Xerox Sutra Editions plagiarizes Xexoxial Editions

Sun 19 Sep 2010

This spanking new 20th anniversary edition of The Plagiarist Codex has been lovingly colorized by shy pornographers in distant lands.

http://www.scribd.com/doc/37659386/Plagiarist-Codex

↑ Index

142. Sarah Sarai

cast thy pod upon the sarai; ed go essay on my poems; 9/20 brooklyn reading Babbo's /Nurske/Sarai (free)

Sun 19 Sep 2010

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1 reading Mon, Sept. 20 I read poe. w/ Dennis Nurske at Babbo's Books & Fez Cafe, 242 Prospect Park West, Brooklyn, 8 p.m. FREE! Outdoors if weather's okay! www.babbosbooks.com

1 essay Three poems from my collection THE FUTURE IS HAPPY are the topic of "Heaven, Hell & Middle Earth," an essay by Ed Go (Other Rooms), at http://otherroomspress.blogspot.com/2010/08/filler_7143.html

2 interviews:
(1) Joe Milford's Poetry Show, podded:
http://www.blogtalkradio.com/joe-milford-show/2010/09/18/joe-milford-hosts-sarah-sarai

(2) WKCR FM, Anne Fiero's "Studio A":
http://www.annecammon.com/audio/Sarah_Sarai.mp3

. . .
Sarah Sarai
still the hardest working poet in my apartment
http://my3000lovingarms.blogspot.com

↑ Index

143. **peter ganick**

new URL for chalk editions -- please note

Sun 19 Sep 2010

---

we've had to change the address of chalk editions
the new address is: http://www.scribd.com/chalkeditions

the site has been redesigned.
we hope you'll peruse some of the experimental literature there.

no charge to read, download, or copy.
we *are* reading manuscripts at this time.
*
*

peter ganick and jukka-pekka kervinen

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144. **Larry Sawyer**

Re: Unable to Fully California by Larry Sawyer available on Otoliths

Sun 19 Sep 2010

—

↑ Index

145. **Gloria Mindock**

Cervena Barva Press Announces A New Book, "Triage" by Tam Lin Neville

Sun 19 Sep 2010

Cervena Barva Press Announces a New Book
"Triage" by Tam Lin Neville

Â

Tam Lin Neville lives and writes in Somerville, MA. Journey Cake , her previous poetry collection, was published by BkMk Press (University of Missouri, Kansas City). She has received a Somerville Arts Council grant. Her poems have appeared in Harvard Review, Mademoiselle, American Poetry Review, Ironwood and Sulfur , among others. With her husband, Bert Stern, she co-edits Off The Grid Press, a press for poets over sixty. She also works for Changing Lives Through Literature, an alternative sentencing program.

Tam Lin Nevilleâ€™s new book, Triage , reminds us that our cherished notions of freedom, happiness and plenty actually conceal large communities of entrapment, misery and poverty where many are simply left to die â€“ triaged, if you will â€“ in front of our eyes. An observant neighbor, a journalist, and

above all, a poet of great skill and heart, Neville speaks for those who cannot speak for themselves. Few poets writing today have the patience and talent to guide us toward such a civilizing compassion. â€”Roger Mitchell

Behind this remarkable book is a mind that has long contemplated the humanity of those she meets every day â€“ neighbor, stranger, friend. Yet she speaks from a respectful distance and this enables her to write poems with no self-interest, only clear sight and generosity. Her language is spare, stripped of all aesthetic preening, creating a poetry that is both accurate and visionary. â€”Betsy Sholl

Triage is a tough, uncompromising book, but one thatâ€™s also big-hearted, despite the sorrow so evident in the title and in many of the individual poems. Written with great economy and precision, the lyric here is not merely a display of skill, but a form of wisdom literature, a site map to help us navigate these difficult times. I hear the voices of Dickinson and Niedecker â€“ stern mentors, indeed. In Nevilleâ€™s poems their legacies are gracefully and fearlessly served. â€”David Wojahn

$15.00 | ISBN: 978-0-9844732-3-6 | 51 Pages

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Total

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e-mail: [redacted]

Send me_____copies of " Triage " Â Total enclosed:Â $_____

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City_____State_____Zip_____

e-mail_____Phone_____

Thank you for posting.

Gloria Mindock

[redacted]

↑ Index

146. Jennifer Karmin

9/25: Karmin & Pluecker in San Diego

Sun 19 Sep 2010

We hope you can join us on Saturday, September 25 at 7pm for our first event of the season featuring Jennifer Karmin and John Pluecker.

You can view our fall schedule of readings online at http://agitpropreadings.blogspot.com

Agitprop Gallery
Saturday, September 25, 7pm
2837 University Avenue in North Park
(Entrance on Utah, behind Glenn's Market)
San Diego, California

Jennifer Karminâ€™s text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co- founder of the public art group Anti Gravity Surprise.Â Her multidisciplinary projects have been presented at festivals, artist- run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2.Â In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

John Pluecker is a writer, interpreter and translator. His work has been published by journals and magazines in the U.S. and Mexico, including the Rio Grande Review, Picnic, Third Text and Literal. He has published five books in translation from the Spanish, including essays by a leading Mexican feminist, short stories from Ciudad JuÃ¡rez and a police detective novel. A limited-run artist book, Routes into Texas, was published in early 2010.

Agitprop readings are free, but wine and donations to the gallery are always welcome.Â We hope to see you there and for festivities before and afterward!

↑ Index

147. William Slaughter
Notice: Mudlark
Sun 19 Sep 2010

New and On View: Mudlark Flash No. 58 (2010)

Janlori Goldman

Washing Dishes in Evergreen, Colorado, and End of the World

Janlori Goldman received an MFA from Sarah Lawrence College. Her poems have appeared in The Cortland Review, The Mom Egg, For the Crowns of Your Heads: Poems for Haiti, and are forthcoming in The Sow's Ear and Calyx, A Journal of Art and Literature by Women. She teaches at Columbia University's School of Public Health and lives in New York City with her daughter and sweetheart.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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148. J. Michael Mollohan
Re: PPP (pleated plaid pamphlets series)
Mon 20 Sep 2010

Shouldn't you attribute the lyrics to Leonard Cohen?

----- Original Message -----
From: "{ brad brace }" <[redacted]>
To: <[redacted]>
Sent: Sunday, September 19, 2010 8:36 AM
Subject: PPP (pleated plaid pamphlets series)

> *can you not escape the nagging doubt that the world is just a shuffled pack of lies?*
> *as global art histories are gleefully consumed by flames!*
>
> *an art-memoir: five stunning 2000+ page volumes: PPP (pleated plaid pamphlets series)*
>
> *fresh new scans recompiled as massive collections covering 40+ years of personal art*

activity; includes an evolving full-colour compilation of the earlier, smaller
pamphlets featuring a pleated-plaid frontispiece: all five mega-volumes available
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http://bbrace.laughingsquid.net/ppp/ppp.html

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everybody knows that the war is over
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everybody knows that the captain lied
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tied in a single garment of destiny
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[accompaniment to insatiable abstraction engine]

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181 - Ragged Fringes Rigid Cheeks Rigid Definitions
182 - Ragged Gasps Rigid Digit Rigid Grins
183 - Ragged Raft Rigid Protocols Rigid Rhythm
184 - Ragged Regalia Rigidly Erect Rigor Mortis
185 - Ragged Relief Rigorous Crystallization Ring and Then Knock

> *186 - Ragged Remains Ring Bolt Ringed Horizon*
> *187 - Ragged Ring Riot Shutters Ripe Moments*
> *188 - Ragged Staring Wretch Ripe Raspberries Ripped Open*
>
> *order: http://bbrace.net/ppp/ppp.html*
> *http://bbrace.laughingsquid.net/ppp/ppp.html*
>
> [redacted]

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149. **carol dorf**

Re: language and poetry after godel and turing

Mon 20 Sep 2010

Lily,
I find this redefinition very helpful -- I wish I had learned it in grad school.
It connects deconstructionism with urban life more seemlessly -- the way "Modernism"
refers to architecture as well as a literary movement.
Thanks,
Carol

On Sun, Sep 19, 2010 at 2:14 AM, lily robert-foley <
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Ok, thanks!

Lily

On Fri, Sep 17, 2010 at 5:50 AM, Jim Andrews <[redacted]> wrote:
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on formally undecidable propositions of principia mathematica and related

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> *godel escher bach - douglas hoffstadter*
> *i am a strange loop - douglas hoffstadter*
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> *oulipo compendium - harry matthews*
> *the essential turing - b. jack copeland*
> *how we became post human - n k hayles*
> *prehistoric digital poetry - c funkhouser*
>
> *ja*
> *http://vispo.com*
>
> *guidelines*

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150. **Aldon Nielsen**

Re: language and poetry after godel and turing

Mon 20 Sep 2010

Deconstruction is absolutely not a made-up word in either French or English. Derrida quite deliberately seized upon an existing word, in part to distinguish what he was talking about from Heidegger's "destruction." In America, Russell Atkins (see my essay in the current poetics issue of MELUS) was writing essays about a critical deconstruction in the late 1950s.

On Sun, Sep 19, 2010 at 5:14 AM, lily robert-foley <
[redacted]> wrote:

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I think this is useful, not only for understanding Deconstruction but even for pedagogical purposes. I remember being an undergraduate and wanting very badly to understand what Deconstruction was but have many professors evade the subject. If someone had just translated the word for me and explained that in this case it refers to texts instead of buildings I would have been very happy I think.

Ok, thanks!

Lily

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> *how we became post human - n k hayles*
> *prehistoric digital poetry - c funkhouser*
>
> *ja*
> *http://vispo.com*
>
> *guidelines*

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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151. Louis Armand
2 New York readings
Mon 20 Sep 2010

Litteraria Pragensia warmly invites you to 2 upcoming New York readings, on the occassion of the North American release of THE *RETURN OF KRAL MAJALES*: PRAGUE'S INTERNATIONAL LITERARY RENAISSANCE 1990-2010

AN ANTHOLOGY and the launch of our *new magazine* *VLAK*:
CONTEMPORARY POETICS AND THE ARTS:

****RETURN OF KRAL MAJALES****
Thursday *23 September*, 6pm
CZECH CENTER NEW YORK
321 East 73rd Street
featuring readings by Julie Chibbaro, Myla Goldberg, Anthony Tognazzini, Gwen Albert, Joe Sherman, Jenny Smith, Vincent Farnsworth...
litteraria.ff.cuni.cz/books/kral_majales.html<http://www.litterariapragensia.com />
http://www.bohemiannationalhall.com/index/viewevt/lang/en/ev/207/page/0

****VLAK****
Monday *27 September*, 8pm
The Poetry Project at St. Mark's Church
131 E. 10th Street
Featuring readings by Jess Firoini, Elizabeth Gross, Vincent Katz, Arlo Quint, Stacy Szymaszek, Eileen Myles, John Wilkinson, Joshua Cohen, Stephanie Strickland, Bruce Andrews, Louis Armand, Christine Wertheim, Stephanie Barber, Pierre Joris, Marjorie Welish...
www.vlakmagazine.com
http://poetryproject.org/program-calendar/vlak.html
[*NB copies of the recently published collection of critical writings, HIDDEN AGENDAS: UNREPORTED POETICS will be available at this event. For
further details, please visit
http://litteraria.ff.cuni.cz/books/hidden_agendas.html]

Everyone welcome!

--
Centre for Critical & Cultural Theory, Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH REPUBLIC
www.litterariapragensia.com www.vlakmagazine.com

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152. Catherine Daly
Fwd: Daly Reading @ Poetry / Hybrid Stage, WeHo Book Fair
Mon 20 Sep 2010

9th Annual West Hollywood Book Fair
Sunday, September 26, 2010
10AM to 6PM
West Hollywood Park

647 N. San Vicente Blvd.
West Hollywood, CA

FREE Parking at the Pacific Design Center at 8687 Melrose Ave.

Poetry / Hybrid Stage
Sponsored By House of Blues Sunset Strip

MARK DOTY READING
4:50PM-5:10PM

JIM ARNOLD READING
5:10PM-5:25PM

CATHERINE DALY READING
5:25PM-5:40PM

--
All best,
Catherine Daly
[redacted]

--
All best,
Catherine Daly
[redacted]

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153. amy king
THIS FRIDAY -- Deborah Ager, Eric Amling, Bill Freind, Laura Hinton, Janet Holmes & Debrah Morkun!
Mon 20 Sep 2010

Friday, September 24th Â· 7:00pm - 9:00pm
Stain of Poetry presents

Friday, September 24th Â· 7:00pm - 9:00pm

Our first fall reading blows into town on the wings of Debrah, Deborah, Laura, Janet, Bill & Eric! Don't miss them. We won't.

Who: Deborah Ager, Eric Amling, Bill Freind, Laura Hinton, Janet Holmes & Debrah Morkun!

Deborah Ager's first book, Midnight Voices, was published in 2009. Her poems appear in Best New Poets 2006, The Bloomsbury Review, New England Review, The Georgia Review, Quarterly West and New South. She's received fellowships from the Mid Atlantic Arts Foundation, the MacDowell Colony, and the Virginia Center for the Creative Arts, and she received a Walter E. Dakin Fellowship to

the Sewanee Writers' Conference. She is founding editor of 32 Poems Magazine. Many poems first appearing in 32 Poems have been honored in the Best American Poetry and Best New Poets anthologies and on Verse Daily and Poetry Daily.

~

Eric Amling is the author of several chapbooks including TWIN VAPOR (Human Hair & Co.), SPLIT LEVEL IGLOO (Human Hair & Co.), and the most recent NINE LIVE TWO-HEADED ANIMALS (Greying Ghost Press). His illustrations and books can be found at www.humanhairandco.org

~

Bill Freind is the author of American Field Couches (BlazeVox, 2008) and An Anthology (housepress, 2000); he is also editing a collection of essays on Araki Yasusada that is forthcoming from Shearsman. He lives near an abandoned golf course in South Jersey.

~

Laura Hinton is the author of a poetry book, Sisyphus My Love (To Record a Dream in a Bathtub) (BlazeVox), and a critical book, The Perverse Gaze of Sympathy: Sadomasochistic Sentiments from Clarissa to Rescue 911 (SUNY Press). She is also the co-editor of We Who Love to Be Astonished: Experimental Womenâ€™s Writing and Performance Poetics (University of Alabama Press). She has edited three special sections for the online journal How2, including the current feature, â€œReading Carla Harryman.â€ She is now at work (co-editor) of a special issue in Postmodern Culture on poetâ€™s theater, as well as a book on womenâ€™s hybrid poetry and the arts. She is a Professor of English at the City College of New York. In New York City she edits a chapbook series, Mermaid Tenement Press, and comments on feminism and the hybrid arts at her blog site â€œChant de la Sireneâ€ (www.chantdelasirene.com).

~

Janet Holmes is author of five books of poetry, most recently The ms of my kin (Shearsman) and F2F (U of Notre Dame Pr). She is also director and editor of Ahsahta Press, a 35-year-old all-poetry press based at Boise State University, and professor of English there in the MFA Program in Creative Writing.

~

Debrah Morkun lives in Philadelphia, where she is the founding member of The New Philadelphia Poets, a group committed to expanding the spaces for poetry in Philadelphia. Her first full-length book, Projection Machine, was released by BlazeVox Books April 2010. View some of her work at www.debrahmorkun.com.

at

Goodbye Blue Monday

1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Amy King, Ana BoÅ¾iÄeviÄ‡ et al
http://stainofpoetry.wordpress.com/

****
Esque
+ http://www.esquemag.com

Amy's Alias
+ http://amyking.org/
****

↑ Index

154. Murat Nemet-Nejat
Re: language and poetry after godel and turing
Mon 20 Sep 2010

Hi, Lily,

but deconstructionism in literature does not mean remodeling. It is a much more drastic reviewing of the nature of literature. Whatever deconstruction means when on the side of a building, it does not mean that in Derrida, for instance. Deconstructionism is more like saying that a building is designed by its inhabitants and not by its architects. The confusion is understandable. It requires a reorientation of thinking.

Ciao,

Murat

On Mon, Sep 20, 2010 at 9:21 AM, carol dorf <[redacted]> wrote:

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> *I find this redefinition very helpful -- I wish I had learned it in grad school.*
> *It connects deconstructionism with urban life more seemlessly -- the way "Modernism"*
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how we became post human - n k hayles
prehistoric digital poetry - c funkhouser

ja
http://vispo.com

guidelines

> *guidelines*

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155. **Jack Foley**

Performance & Essay UPDATE to FLASHPOINT #13

Mon 20 Sep 2010

PERFORMANCE & ESSAY UPDATE
to
FLASHPOINT issue #13 on
DAVID JONES: Painter & Poet .....

FLASHPOINT #13
http://www.flashpointmag.com (http://www.flashpointmag.com/)

announcing THREE NEW features:

Colin Wilcockson: "Notes on Some Letters of David Jones"

Massimo Bacigalupo: "Giano Accame [1928-2009]
IN MEMORIAM"
(Accame's "Art and Usury from Dante to Pound"
appears
in FlashPoint #11
at http://www.flashpointmag.com/accame1.htm)

Robert Coover's NOIR: reviewed by JR Foley

AND
For Those in the Washington, D.C. Area on October 14 & 21
at Kensington Row Bookshop,
3786 Howard Ave., Kensington, Maryland [redacted]
(http://www.kensingtonrowbookshop.com (
http://www.kensingtonrowbookshop.com/))

JR Foley & Carlo Parcelli
will perform from
their recent work sampled in FlashPoint #13,
including:

Thursday, Oct. 14, 7 pm: JR Foley reads from
AMBLER'S GRASS

Thursday, Oct. 21, 7:30 pm: Poet/Vaudevillian
Carlo Parcelli performs a selection of
Dramatic Monologues from his Novel in Verse
The Canaanite Gospel: A Meditation on Empire:
the Easter Sequence

Drawn from dozens of biblical and secular sources,
these monologues,
at once historical, profane, blasphemous,
comedic and vulgar,
tell a revisionist tale of
what transpired in Judea, Easter Week/Passover
33 AD and beyond
during the reign of the Roman Emperor Tiberius.

Mr. Parcelli will appear in 'authentic'
First Century Eastern Mediterranean garb.

"Come heavy, or don't come at all."--- Junior Soprano

FlashPoint: A Journal of the Arts and Politics

"Along the frontier
where the arts & politics clash ..."

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156. Susan Webster Schultz

recent posts on Tinfish Editor's Blog

Mon 20 Sep 2010

Please come by.

* OLD WOMEN LOOK LIKE THIS: notes toward a talk
<http://tinfisheditor.blogspot.com/2010/09/old-women-look-like-this-notes-toward.html>
* William Carlos Williams Takes On Tea Baggers and O...
<http://tinfisheditor.blogspot.com/2010/09/william-carlos-williams-takes-on-tea.html>
* Report from the academic front-line
<http://tinfisheditor.blogspot.com/2010/09/report-from-academic-front-line.html>
* Ordinary Affects
<http://tinfisheditor.blogspot.com/2010/09/ordinary-affects.html>
* Retail Alzheimer's: What I learned from the phrase...
<http://tinfisheditor.blogspot.com/2010/09/mother-news-or-what-i-learned-from.html>

* My poem for Fred Ho
<http://tinfisheditor.blogspot.com/2010/09/my-poem-for-fred-ho.html>

aloha, Susan M. Schultz

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157. Cara Benson
Also @ W. Hollywood Bookfair
Mon 20 Sep 2010

LETTER WRITING DESK: ESCRITORIO PUBLICO With Jen Hofer The escritorio pÃºblico is a public letter-writing desk most often set up on sidewalks in public space, though sometimes invited into museums, galleries and other cultural spaces. The escritorio consists of a folding table made by the man who built Jenâ€™s house in 1920, on which she sets up her grandmotherâ€™s Olivetti Lettera 22 typewriter, writing paper and envelopes. She types letters in either Spanish or English for passers-by, charging $2 for a letter, $3 for a love letter and $5 for an illicit love letter.

Escritorio pÃºblico is an enactment of public practice, an ethic of radical listening, and a manifestation of the gift economy.
LOCATION AT THE BOOK FAIR: The Lounge on the Center of The Field
READING EXPERIMENT IN PROGRESS
With Chicago Poet Jennifer Karmin
â€œReading Experiment in Progressâ€ is an interactive performance, transforming the
book fair from a space of commerce to a space for creative exchange. Poet Jennifer Karmin invites passers-by to participate in a mini-reading of her text-sound epic Aaaaaaaaaaalice.
ROAMING READING
With Poet Cara Benson
Cara Benson will walk Whitmanesquely among/through/within West Hollywoodâ€™s
booths and books spouting bouts of words from her latest volume of prose poems
(made). This in-situ situ includes, but is not limited to, inscribing lines on
land with colored chalk, embodying kinetic parataxis, and otherwise performing acts of high priestess trance-chant poetics. Subject to turn on a dime.
LES FIGUES SHOWCASE READING
1:20-1:50 p.m.
Poetry/Hybrid Stage
Featuring: Harold Abramowitz, Mathew Timmons and Christine Wertheim

Les Figues will be at booth E51. All Les Figues titles â€” all on sale!
Â
9th Annual West Hollywood Book Fair
Sunday, September 26, 2010
10AM to 6PM
West Hollywood Park
647 N. San Vicente Blvd.

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158. cris cheek

Will Alexander

Tue 21 Sep 2010

Will Alexander will read from his poetry

Tuesday, September 21 at 7:30pm

Leonard Theater, Peabody Hall

Miami University, Oxford, OH

"Alexander's verbal flights strike me as more shamanistic than free-associational or automatic. His evocation of upper and lower worlds, and his vocabulary which bridges poetry, philosophy, myth, and science, give his verbal fulgurations a sense of linguistic seed that suddenly sprouts, then resprouts . . . . He may be the first major ‘outsider artist' in American poetry. Whatever he is, he is a force to reckon with, whose self-propelled soarings evoke Simon Rodia's ‘Watt's Tower' as well as Siberian ecstasies." *—*Clayton Eshleman, *American Poet*

"Alexander's poems are unpunctuated, their expanding structures suggest that each might be read as a single very long, very complex sentence . . . a complex sentence machine turning out elaborate grammatical parallelisms, extensive series of epic catalogues, and open-ended syntax of discordant clauses and appended prepositional phrases." *—*Harryette Mullen, *Callaloo*

****Will Alexander<http://www.greeninteger.com/pipbios_detail.cfm?PIPAuthorID=7> is a poet, novelist, essayist, artist and educator from Los Angeles. His poetic works include *Exobiology as Goddess*, *Asia & Haiti*, *Above the Human Nerve Domain* and *The Stratospheric Cantacles*. His philosophical essays, *Towards the Primeval Lightening* *Field*, were published by O Books in 1999. His novel,*Sunrise in Armageddon,* was published by Spuyten Duyvil in 2006. He has performed throughout the country, and taught courses at the University of California at San Diego, Naropa University, Hofstra University, and Mills College. His book of poems *The Sri Lankan

Loxodrome*<http://www.ndpublishing.com/books/AlexanderSriLankan.html> was released in 2009 by New Directions Publishing. His work has appeared in numerous journals and periodicals including *Callaloo,* *Conjunctions,* *apex of the M,* Sulfur, and many others*.*** * *

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159. Aaron McCollough

CFP: Journal of Electronic Publishing (Digital Poetics/Poetries)

Tue 21 Sep 2010

Dear Poetics Listâ€”

Iâ€™m writing today in my capacity as guest editor for The Journal of Electronic Publishing, which has been a pioneer in responding critically to digital technologiesâ€™ impact on â€œpublishingâ€ as both a notion and a semiotic distribution system since 1995 (before there was even a google to google-sculpt with!).

Â

JEP is published by the Scholarly Publishing Office (SPO), a unit of the University of Michigan Library, which is committed to designing affordable and sustainable publishing solutions in the â€œnetwork eraâ€ (with a serious commitment to open-access publishing).

Â

JEPâ€™s long-time editor, Judith Axel Turner, is retiring, and I have been asked to curate one of several issues to be published in the interim before a new editor-in-chief is appointed.

Â

Given my interests and background, Iâ€™ve chosen to put together an issue broadly dedicated to digital poetry publishing. Iâ€™m hoping you might be interested in contributing an article. This issue will bring together many distinct but related conversations concerning relationships between poetry and the wide array of digital prostheses that are shaping and have shaped 21st Century poetics. Iâ€™m also hoping this issue will bring the pertinent conversations to the attention of new audiences. Submission deadline is April 15, 2011.

Â

A short (but not exhaustive) list of areas of focus for this issue includes:

Â

1. Â Â Â The status of the digital poetry â€œutopia.â€ With approximately ten years of broadband-living now behind us, are we in a position to reassess (perhaps reaffirm) the early promise of digital media for poetry and poetics? Or, from a more phenomenological angleâ€¦ has reading without paper changed, and/or is it still changing, the experience of poetry? So what?

2. Â Â Â How has digital poetry publishing impacted poetry pedagogy (in either creative writing or more traditional study)?

3. Â Â Â Â How has digital publishing influenced or altered the notion of what a poetry â€œbookâ€ is or should be? How has is changed or not changed the economics of poetry book publication? How has is changed or not changed the â€œcultural capitalâ€ attached to such publication?

4. Â Â Â Digital media and poetry community/communities. The social aspects (especially as market potential) of digital networking have been discussed ad nauseam for several years. Blogs. Facebook. Etc. Still, poetryâ€™s coterieism has an ancient provenance. What unique problems or benefits have comeâ€”or are comingâ€”for poetry with the on-going acceleration of electronic interconnection?

5. Â Â Â Media/Form/Content. How is the stuff of digital media blending with the stuff of poetry? Immediately, Iâ€™m thinking of the way Flarf takes algorithmic formal modeling and raw textual content from various digital locations to make something new, to reflects on its own parts, and also reflect outward on the broader social, political, and economic circumstances that generate and shape the sources. But Iâ€™m using Flarf here as shorthand for many developments where the product and process of digital publishing blur in significant ways. Â Â

Iâ€™m expecting mainly to publish pieces that are critical or, at least, quasi-scholarly, but that doesnâ€™t mean the issue has no room for creative or essayistic work. In some cases, a review of contexts will make sense, but ultimately Iâ€™m looking for work that builds from contexts to unique arguments and insights about a specific facet of the relationships between â€œdigital publishingâ€ and â€œpoetry.â€ Iâ€™m happy to consider re-publishing a relevant piece as long as you own the rights or are able to get permission to reuse the material.

Â

Please let me know if this prospect appeals to you, and Iâ€™d be happy to give you more information (including deadlines, etc.). Iâ€™m also happy to help you brainstorm if you are interested in contributing but also interested in bouncing some ideas around with me first.

Â

More information about JEP and SPO (including links) are at the end of this letter.

Â

Thanks for considering.

Â

Yoursâ€”

Â

Aaron McCollough

Â

The Journal of Electronic Publishing (JEP), http://www.journalofelectronicpublishing.org/, is a forum for research and discussion about contemporary publishing practices, and the impact of those practices upon users. Our contributors and readers are publishers, scholars, librarians, journalists, students, technologists, attorneys, retailers, and others with an interest in the methods and means of contemporary publishing. At its inception in January 1995, JEP carved out an important niche by recognizing that print communication was in the throes of significant change, and that digital communication would become an important--and in some cases predominant--means for transmitting published information.

JEP aspires to document the changes in publishing, and in some cases to stimulate and shape the direction of those changes. The articles present innovative ideas, best practices, and leading-edge thinking about all aspects of publishing, authorship, and readership. The editor and publisher are committed to presenting wide-ranging and diverse viewpoints on contemporary publishing practices, and to encouraging dialogue and understanding between key decision-makers in publishing and those who are affected by the decisions being made.

The content of each issue, and the overall tone of the Journal is the responsibility of the editor, Judith Axler Turner. Ms. Turner has worked as a reporter for the New York Times, Washington Post, and the National Journal. She pioneered the many electronic publishing innovations made by the Chronicle of Higher Education in the late twentieth century as their Director of Electronic Publishing. She is now an information technology management consultant at Turner Consulting Group, which principally serves the federal government.

JEP is published by the Scholarly Publishing Office (SPO), http://www.lib.umich.edu/spo/, a unit of the University of Michigan University Library. SPO is committed to the concept of library-based scholarly publishing.

Indeed, the SPO believes that this is a necessary next step for academic libraries, as the university takes control not only of the creation of information, but its dissemination. To do that, the SPO has been unstinting in its effort to provide low-cost, scalable mechanisms for electronic publication and distribution of journals and scholarly databases.

SPO's publishing efforts for JEP are supported in part by the University of Michigan University Library, and in part by sponsorship of industry leaders in scholarly communication and electronic publishing whose names are at the bottom of each JEP page. SPO recognizes and respects the strengths of traditional publishing firms, and encourages an open and ongoing exchange of information and ideas such that we fulfill our common vision of advancing knowledge and scholarship. We appreciate the spirit of partnership represented by publisher commitments to sponsor JEP.

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160. Jenkins, Grant
Professional Organization for Exp Poetry?
Tue 21 Sep 2010

If there is a professional organization for those of us who write (about) experimental poetry, then I don't know what it is. If there is such a thing, please enlighten me.

If there isn't, then perhaps it's time to start one. I know many of us are anti-establishment, anti-academy, yada yada, and there certainly is no imperative for everyone or anyone to join. However, since so many of us try to make a living in, around, and about innovative poetry, it seems prudent and timely.

Sure we go to conferences, like MLA, &Now, and Louisville's 20C conference; even AWP has become hospitable to those of us who do not do referential, expressive poetry. Certainly, I think many of us have been piggybacking on the Modernist Studies Association or other groups like that as a home-away-from-home, but I always feel so schizophrenic when I'm there, with papers on Edwardian periodicals and fashion AND Charles Bernstein, as if the were from the same epoch. Maybe they are, but I think genre and an attitude towards modernity make a difference.

If anyone is interested in forming a formal organization, either as a stand-alone entity, one with an annual conference, or as a part of the MLA, backchannel me.

Yrs,

Grant

Grant Matthew Jenkins, Assoc. Prof.
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

161. **Aldon Nielsen**

Re: language and poetry after godel and turing

Tue 21 Sep 2010

---

points all well taken -- but I don't think you'll find Derrida responding favorably to "deconstructionism."

On Mon, Sep 20, 2010 at 12:07 PM, Murat Nemet-Nejat <[redacted]>wrote:

> *Hi, Lily,*
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> *but deconstructionism in literature does not mean remodeling. It is a much more drastic reviewing of the nature of literature. Whatever deconstruction means when on the side of a building, it does not mean that in Derrida, for instance. Deconstructionism is more like saying that a building is designed by its inhabitants and not by its architects. The confusion is understandable. It requires a reorientation of thinking.*
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> *Ciao,*
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> *Murat*
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> *On Mon, Sep 20, 2010 at 9:21 AM, carol dorf <[redacted]> wrote:*
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> *Lily,*
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> *refers to architecture as well as a literary movement.*
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> *Carol*
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Well, ok, Deconstruction is a made up word in French but it wasn't made up by Derrida, and it's not a bizarre, fancy sounding word that to most people actually just means, "word you would never understand so you should never use". For example, you see it constantly on the side of buildings that are "under construction"—which means, not that the building is being torn down and rebuilt, but that the structure of the building remains intact while certain defunct features are being removed and replaced or redone. In America we might call this remodeling or rehabbing.

I am still looking for a better word in English to translate this word, but have not quite found it. Perhaps "under construction" is actually perfect.

I think this is useful, not only for understanding Deconstruction but even for pedagogical purposes. I remember being an undergraduate and wanting very badly to understand what Deconstruction was but have many professors evade the subject. If someone had just translated the word for me and explained that in this case it refers to texts instead of buildings I would have been very happy I think.

Ok, thanks!

Lily

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the essential turing - b. jack copeland
how we became post human - n k hayles
prehistoric digital poetry - c funkhouser

ja
http://vispo.com

guidelines

> *guidelines*
>
> *guidelines*

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

162. Thom Donovan
2nd Ave Poetry OCCULT launch this SATURDAY (via Paolo Javier)
Tue 21 Sep 2010

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you are invited to the launch of

*2nd Ave Poetry <http://2ndavepoetry.com/>, vol 3: The Occult

*guest edited by *alan ramon CLINTON*

*
Saturday, September 25
5-7 pm
FREE
The Creek and The Cave <http://www.thecreekandthecave.com/>
10-93 Jackson Ave, Long Island City
(on the E, G, & 7 train, B61 bus)
*

featuring readings & multimedia performances by

*mitch HIGHFILL * toni SIMON * hector CANONGE *

*charles BORKHUIS * priscilla STADLER *

*brenda COULTAS * jill MAGI * kelly SPIVEY *
*douglas a. MARTIN * mark LAMOUREAUX*

downstairs after-party* *with live set by dj *DESPO *

volume 3 also includes work by

kevin* KILLIAN * *leslie* SCALAPINO * *dodie* BELLAMY
jeremy THOMPSON * *rit *PREMNATH * *caitlin* PARKER
tsering wangmo DHOMPA * *thom* DONOVAN
r. zamora LINMARK * *thomas* FINK * *denise* DUHAMEL
filip MARINOVICH * *ca* CONRAD * *frank* SHERLOCK
lyn GOERINGER * *matt* JONES * *clayton* ESHLEMAN
charles BERNSTEIN * *stephanie* GRAY * *gerrit* LANSING
vincent KATZ * *rusty *MORRISON * *laynie* BROWNE
tim PETERSON * *john* HARKEY * *r.m. *ENGELHARDT
emmy CATEDRAL * *yago* CURA * *ernest* CONCEPCION
*
dorothea *LASKY* * jonny* FARROW *** *alan ramon* CLINTON*

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163. lily robert-foley
Re: language and poetry after godel and turing
Tue 21 Sep 2010

Hello Murat!

It's true Deconstruction is not the same thing as remodeling. However, I think it is very important when reading and especially in teaching Derrida to understand the effects of the translation—what is lost and gained in the passage from one language to another. Deconstruction is primarily a method of reading that is tied to a long and complex history of many different (textual) notions in philosophy and literature. It is difficult (if not impossible and perhaps purposefully so), so to speak, to separate the bird from the branch (is that an expression, separate the bird from the branch?) and give a totalizing definition of Deconstruction that is not tied directly to its specific context(s) while in use. This is exactly why it can be so valuable to examine the meaning of the word in French; and by word I mean: also the resonances that it has beyond its use in philosophy and literary criticism: its various homophones and homonyms, its figural history, its roots and dissemination into the culture at large etc. What does a French speaker (such as Derrida) "hear" when using the word "Deconstruction." This is also useful for other concepts in Derrida such as

play. Of course a precise definition of the word in translation is not a definition of the concept or its use.

I very much like the metaphor of the building that is designed by its inhabitants. I think remodeling can be useful (although, I agree, not an adequate translation! Deconstruction is a much better translation for Deconstruction) for a similar reason: I think it's a common misconception that Deconstruction means to undo or negate structure, which, in my reading, is not the case. Nice to be able to discuss this.

xoxo

Lily

On Mon, Sep 20, 2010 at 6:07 PM, Murat Nemet-Nejat <[redacted]> wrote:
> Hi, Lily,
>
> but deconstructionism in literature does not mean remodeling. It is a much
> more drastic reviewing of the nature of literature. Whatever deconstruction
> means when on the side of a building, it does not mean that in Derrida, for
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164. **Jim Andrews**

Sign After the X by David Clark

Tue 21 Sep 2010

David Clarke has created a new work of net art called Sign After the X (http://signafterthex.net) in collaboration with Marina Roy and Graham Meisner. Sign After the X is structurally similar to some of Clark's earlier works such as A is for Apple (http://aisforapple.net) and 88 Constellations for Wittgenstein (http://88constellations.net). The form of these works is one that Clark has been developing for some time now; A is for Apple, the first of them, was published in 2002.

The nodes or chapters or sections of these hypermedia works are done in Flash. They're multimedia approaches to a subject. We hear a voice reading a text about Freud or Lacan or Wittgenstein or X (etc) while Clark's animated visuals improvise with the text--in the sense that the visuals explicate or explore or expand or riff on the text's meaning. Sign After the X is organized into five categories: Mind, Body, Land, Language, and Law. Each of these contains anywhere from four to thirty nodes/Flash works.

The putative subject of Sign After the X is "the letter X and it's multiple meanings in our culture". And, yes, I can see that in some of the material presented. But it seems to me there's considerably more going on than that.

For instance, in the 'Mind' section, we encounter about thirty hypermedia works, many of which are explanatory of or exploratory of Freud's ideas. Perhaps these are indeed related to X, but I don't know how. However, that is

not a criticism; the hypermedia works are often compelling in their voiced text and almost always are interesting in their visual nature and workings. The connection with X is not obvious and might emerge with more exploration of other parts of the work, which is unusually large for a work of net art.

Some of the hypermedia works are not so good. The reading of Coleridge's "Kubla Kahn", for instance. Particularly by the guy who normally reads those theorified texts. Yeesh. But many of them are fascinating and considerably more original than a bad reading of "Kubla Khan" accompanied with mild visuals. The interest of Clark's work, to me, is in his avoiding, for the most part, such cliches of digital literary production. His background is in visual art. The individual nodes are often very polished, and that which links them, and the resulting overall shape and semantic, thematic structure, are of great interest in these fascinating works by David Clark. I don't see anyone else exploring this sort of form in the same way Clark has been since 2002.

If you find Sign After the X of interest, you should also check out his site http://chemicalpictures.net for other projects and writings.

ja
http://netartery.vispo.com
http://vispo.com

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165. Elliot Harmon

Thursday night in San Francisco: Lee Ann Roripaugh, Kaya Oakes, Cynthia Weyuker

Tue 21 Sep 2010

**Idiolexicon Poetry Series
Rancho Parnassus, 132 6th St, San Francisco
Thursday, September 23, 7 PM
Free

On September 23, three innovative artists will share their work at Rancho Parnassus in San Francisco: poet Lee Ann Roripaugh (*On the Cusp of a Dangerous Year*, SIU Press 2009), writer Kaya Oakes (*Slanted and Enchanted: The Evolution of Indie Culture*, Holt Paperbacks 2009), and experimental musical saw player Cynthia Weyuker. More information: http://www.idiolexicon.com/

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166. Deborah Poe

24 September: Deborah Poe and Max Winter @ Bard Roving

Tue 21 Sep 2010

Deborah Poe and Max Winter read

Friday September 24th 6pm

Olin 102, Bard College

Annandale-on-Hudson NY

Deborah Poe is the author of the poetry collections Elements (Stockport Flats Press 2010) and Our Parenthetical Ontology (CustomWords 2008). Deborah's writing has recently appeared in journals such as Jacket Magazine, Peaches & Bats, Sidebrow, Filter Literary Journal, and Denver Quarterly. Deborah Poe is assistant professor of English at Pace University, fiction editor of the international online journal of the arts Drunken Boat, and guest curator/editor for Trickhouse's "Experiment" door 2010/2011. For more information, visit www.deborahpoe.com.

Max Winter's book The Pictures was published by Tarpaulin Sky Press in 2007. His work has appeared in The New Republic, Ploughshares, Denver Quarterly, Colorado Review, The Yale Review, Boulevard, The Iowa Review, Sentence, and Parthenon West. He has published reviews in The New York Times Book Review, Bomb, and many other publications. He is currently one of the poetry editors of Fence.

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167. michael farrell

Re: language and poetry after godel and turing

Tue 21 Sep 2010

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or at all

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16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

> *--William Carlos Williams, early adopter*

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168. ART ELECTRONICS

Poets, books of poetry, and small publishers in Lazio.

Wed 22 Sep 2010

Dear friends, meeting in Nettuno, near Rome, for the festival of the small publishers, where, on October 3rd 2010, I will present three video works in an event dedicated to Edoardo Sanguineti. Following the list of featured works, which falls within the context of an initiative that provides three days of extensive itinerary of contemporary poetry readings. Participants: publishing houses, associations, libraries, poets, literary critics, teachers, students of local schools, citizens of all ages: book presentations, meetings with poets and critics, readings and performances, video installation and video projection, exhibition of poetry art books, poetry, poetry slam, intensive workshop of reading and writing of poetry, poetry competition.

Coordination by Ugo Magnanti in collaboration with Amati and Enrico Pietrangeli. We are waiting for you!

Caterina Davinio
::
Web: http://xoomer.virgilio.it/cprezi/caterinadav.html
More: http://xoomer.alice.it/kareninazoom/daviniobook.htm (En)
Archeo Computer-Poetry http://www.youtube.com/CaterinaDav

_____

Poets, poetry books, and small publishers in Lazio.
Where: Forte Sangallo, Nettuno,
When: 1-2-3 ottobre 2010.

VIDEO:
WHERE: Forte Sangallo. Sala del Camino.
WHEN: Sunday, October 3
15:00 to 19:00 hours
PROJECTIONS ON SOME NATIONAL OCCURRENCES: VIDEOPOETRY
(Section dedicated to the memory of Edoardo Sanguineti).

Caterina Davinio, - The First Poetry Space Shuttle Landing on Second Life, 53. Biennale di Venezia. 5', 2010. Music: Mirko Lalit Egger; - Goa Radio Station from North Pole - Self Poertrait, 2', 2010. Music: Mirko Lalit Egger; - Finally I Remember, 2', 2010. Music: The Nuv.

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169. **Jim Andrews**
take it easy
Wed 22 Sep 2010

---

i just thought this was very now and then.

http://www.google.ca/images?q=winslow standin on the corner make sure you copy the whole line or you won't get the 'standin on the corner' part of the url.

these are pictures taken in winslow arizona. the good folks of winslow arizona made this magical spot, a homage to the eagles's song from the 70's "take it easy" which contains the lines

well i'm standin on a corner
in winslow arizona
such a fine sight to see
it's a girl, my lord,
in a flat-bed ford
slowin down to take a look at me
come on, baby, don't say maybe
i gotta know if your sweet love is
gonna save me
we may lose and we may win though
we will never be here again
so open up, I'm climbin' in,
so take it easy

you see the reflection in the window of the blonde in the truck. and an eagle perched on the window on the second floor. and the glenn frey/jackson brownish guy with the guitar.

well, it turns out that the whole thing is in danger now cuz the building next door to it burned down. the site is fenced off and they need $35,000 to repair it. and, these days in winslow, that money just ain't around.

the happy ending, of course, would be if one of those millionaire eagles coughed up the cash.

"take it easy" was the first song on the first eagles album. and, though they made many brilliant songs, "take it easy" is probably the best of them. jackson browne wrote most of it. glenn frey heard browne playing it downstairs and asked if he could use it for his new band. jackson said yes but you have to finish it. wow did frey finish it.

and they don't owe the folks in winslow anything, perhaps, but thanks for making such a beautiful thing in homage to their song. a place where lots of people suddenly found themselves, as it were, in one of their favorite songs.

but it's sad the place is maybe going down. can't even 'take it easy' anymore without a fence around it and demolition a possibility.

i thought that was an interesting comment on the state of things now. and in relation to another era in usamerican history.

ja
http://vispo.com

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170. Ram Devineni
Rattapallax 10th Anniversary Reading on Sept 24, 2010
Wed 22 Sep 2010

Dear Friends:

The 10th Anniversary of Rattapallax magazine heralds a landmark in the magazineâ€™s history as it shifts entirely online, but you get to see them live. Featured readers include EDWARD HIRSCH, author of "The Living Fire: New and Selected Poems" and winner of the National Book Critics Circle Award. Also, EILEEN MYLES, author of "Inferno: A Poet's Novelâ€, RACHEL ZUCKER, author of "Museum of Accidents", a finalist for the National Books Critics Award in 2009. Other readers include EDWIN TORRES, author of "In the Function of External Circumstances" along with poet and translator IDRA NOVEY, author of "The Next Country". Screening of short video pieces by Scott Gelber from Monofonus Press and the Teleportal reading series (http://www.teleportalreadings.org). Hosted by editor FLAVIA ROCHA.

September 24, 2010 at 7:00 pm

Theresa Lang Community and Student Center, Arnhold Hall

THE NEW SCHOOL, 55 West 13th Street, 2nd floor, New York, NY. FREE

Co-sponsored by the Creative Writing MFA Programs
http://www.newschool.edu/writing/events.aspx?id=52634

Also, watch an exclusive interview with Edward Hirsch, a poet and head of the Guggenheim Foundation, about the Chilean poet Pablo Nerudaâ€™s exile at Sampsonia Way Magazine:
http://www.sampsoniaway.org/blog/2010/08/19/edward-hirsch-on-pablo-nerudas-exile/

This event was funded in part by Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs. The Experimental Television Center's Presentation Funds program is supported by the New York State Council on the Arts. Additional support provided by New York City

Department of Cultural Affairs in partnership with the City Council and the National Endowment for the Arts.

Cheers

Ram Devineni

Publisher

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171. **Mark Weiss**
Re: language and poetry after godel and turing
Wed 22 Sep 2010

Likewise bricolage/bricoleur and collage--the
most plebian words, which is part of the
point--the connection to the everyday, but also
to the proletariat. The tendency has been the opposite in English.

The call it defamiliarization of common words to
create a clerical language is nothing new in
English--think of what Ernest Jones and company
did to Freud's German: the I becomes the ego, the it becomes the id.

Since at least the Norman Conquest English has
gone through waves of latinization. As the latin
term becomes domesticated a new latin term (often
from French) is substituted, which in turn gets
domesticated. The process I think is driven by
somebody's need to maintain class and
professional distinctions--one stands upon a
platform of authority built of words.

Translating familiar words to familiar words
wouldn't make the complex simple--in the case of
structuralism/poststructuralism the words are
used in extended, less-familiar ways--but a layer
of separation from the common folk would be
stripped away. Too late for that, I guess.

At 05:14 AM 9/19/2010, you wrote:
>Regarding the Deconstruction industry:
>
>Just briefly (this is not exactly in response to the deconstruction
>industry/construction industry thing): I'm working on a thesis in
>Paris about the auto-translation of Beckett and the

>translation/reception of Derrida in the United States, and I realized
>that many people who read Derrida don't know that Deconstruction is
>not a made up word in French—which to my mind changes implicitly the
>reception and understanding of the concept.
>
>Well, ok, Deconstruction is a made up word in French but it wasn't
>made up by Derrida, and it's not a bizarre, fancy sounding word that
>to most people actually just means, "word you would never understand
>so you should never use". For example, you see it constantly on the
>side of buildings that are "under construction"—which means, not that
>the building is being torn down and rebuilt, but that the structure of
>the building remains intact while certain defunct features are being
>removed and replaced or redone. In America we might call this
>remodeling or rehabbing.
>
>I am still looking for a better word in English to translate this
>word, but have not quite found it. Perhaps "under construction" is
>actually perfect.
>
>I think this is useful, not only for understanding Deconstruction but
>even for pedagogical purposes. I remember being an undergraduate and
>wanting very badly to understand what Deconstruction was but have many
>professors evade the subject. If someone had just translated the word
>for me and explained that in this case it refers to texts instead of
>buildings I would have been very happy I think.
>
>Ok, thanks!
>
>Lily
>
>
>
>On Fri, Sep 17, 2010 at 5:50 AM, Jim Andrews <[redacted]> wrote:
> > saw an ad on tv about training for 'interesting and well-payed careers in
> > the construction industry'.
> >
> > it occurs to me i've been in the deconstruction industry for twenty years.
> >
> > or is it the reconstruction industry? or the
> preconstruction industry? or is
> > it the introstruction industry? the introspuction industry? or just the
> > destruction industry?

> >
> > the pay sucks. no doubt about it. but the hammerin and yammerin are fun.
> >
> > i have a course in mind. here's some of the reading. the course would be
> > called 'language and poetry after godel and turing'. the course would
> > explore computational poetics. there's some yammerin bout manovitch et all
> > concerning poetics of new media. ya ya. but get down to the really
> > revolutionary changes in thought. that's what brought about the computer
> > revolution in the first place. that's the work of godel and turing.
> > computational poetics involves the poetics of the universal machine.
> > universal? in what sense? the course ultimately looks at how notions of who
> > and what we are have changed in light of the development of the universal
> > machine. and how our notions of what language is have changed. and how that
> > has affected poetry from oulipo to contemporary work by poet programmers.
> >
> > on formally undecidable propositions of principia mathematica and related
> > systems - k godel
> > godel escher bach - douglas hoffstadter
> > i am a strange loop - douglas hoffstadter
> > incompleteness - rebecca goldstein
> > engines of logic - martin davis
> > oulipo compendium - harry matthews
> > the essential turing - b. jack copeland
> > how we became post human - n k hayles
> > prehistoric digital poetry - c funkhouser
> >
> > ja
> > http://vispo.com
> >
> >
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are

like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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172. Cara Benson
Tonight: Hogue. Truitt. Yes! Reading Albany, NY
Wed 22 Sep 2010

Tonight at 7:30pm in Albany, NY...

Cynthia Hogue and Sam Truitt.

Yes! Reading. Social Justice Center.
33 Central Avenue.

http://yesreading.wordpress.com/

Cynthia Hogue has published seven collections of poetry, most recently The Incognito Body (2006), Or Consequence (2010), and the co-authored When the Water Came: Evacuees of Hurricane Katrina (interview-poems with photographs by Rebecca Ross), also published in 2010. Among her honors are a Fulbright Fellowship, a National Endowment for the Arts Fellowship in poetry, the H.D. Fellowship at the Beinecke Library at Yale University, an Arizona Commission on the Arts Project Grant, and the Witter Bynner Translation Residency Fellowship at the Santa Fe Art Institute.

Sam Truitt was born in Washington, DC, and raised there and in Tokyo, Japan. He is the author of the forthcoming Vertical Elegies 6: Street Mete (Station Hill, 2010) and the previously published Vertical Elegies: Three Works (UDP, 2008), Vertical Elegies 5: The Section (Georgia, 2003) and Anamorphosis Eisenhower (Lost Roads, 1998), among other books. An excerpt of Raton Rex (from Three Works) was selected by Robert Creeley for 2002 Best American Poetry (Scribner), and his work has also been anthologized in A Best of Fence: The First Nine Years (Fence Books, 2009) American Poetry: The Next Generation (Carnegie Mellon, 2000). His poems have appeared in Ploughshares, Denver Quarterly, Boston Review, Explosive, Jacket, Talisman, and First Intensity,

among other journals. His critical writing may be found in Fulcrum and the American Book Review. His works of visual poetry have been exhibited at the Rothstein Gallery, Tonic and the St. Marks Poetry Project and may be seen on www.ubu.com, among other sites. His writing is in a semi-permanent installation at the Paramount Hotel's Whiskey Bar, designed by Philippe Starck, off Times Square in New York City.

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173. Séamas Cain

The Prairie Gaeltacht, by Séamas Cain

Wed 22 Sep 2010

_____

Físeán de 'Prairie Gaeltacht' le
feiscint, ach an nasc thíos a leanúint ...

Follow the link to view a video of 'The Prairie Gaeltacht'.

http://www.ustream.tv/recorded/9708043

_____

Séamas Cain
http://www.saorsainn.net
http://alazanto.org/seamascain
http://seamascain-writernetwork.org
http://www.mnartists.org/Seamas_Cain

_____

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174. Séamas Cain

... reality-particles; image & sound in nature

Wed 22 Sep 2010

_____

IMRAM, a national literary festival in Ireland, in association with the Dublin City Arts Centre, will present "tríd an gcoill" by Séamas Cain and Slavek Kwi.

This Installation with recorded or live performances will take place at 1:00 p.m. to 5:45 p.m. from September 23 through September 27, 2010 at the Grapevine Space of CITY ARTS, 15 Bachelor’s Walk, Dublin 1, Ireland.

The Opening for "tríd an gcoill" will be held at 1:00 p.m. on September 23. Admission is free.

For additional information phone
Nick Reilly at CITY ARTS, i.e.,

Phone ([redacted] ...

http://www.cityarts.ie/events/2010/09/23/-trid-an-gcoill

tríd an gcoill
"through the woods"

A collection of reality-particles; sounds and images from Dromore Woods. An audiovisual installation, with recorded or live performances.

tríd an gcoill, a 120-page poem by Séamas Cain, is itself a poetic field recording. It evokes a walk through Dromore Woods in County Clare. It immerses the reader in a stream of words and word-clusters. The overall effect is hypnotic, as we are led by a piped piper into the heart of the wood.

Czech sound-artist Slavek Kwi has created an audiovisual installation from underwater and field recordings captured in Dromore Woods itself, and fused these elements with Séamas Cain's chanted recital of tríd an gcoill. This installation with performances will be open to the public in City Arts, with Free Admission. tríd an gcoill creates a unique space in which one can experience nature and language through sounds and visions of uncanny beauty.

Séamas Cain is an Irish-American experimental poet, a friend and colleague of Jean Genet and Allen Ginsberg. One of the most radical voices in modern literature he writes in Irish, Scottish Gaelic, Old Celtic, Spanish and English.

For additional information, go to ...

http://seamascain-writernetwork.org

Slavek Kwi is a Czech sound-artist, composer and researcher. From the early nineties he has operated under the name "Artificial Memory Trace."

For additional information, go to ...

http://www.artificialmemorytrace.com

Seamus Johnson described Cain's recorded chantings of tríd an gcoill for this Installation as "incantatory, rhythmic, passionate, guttural, mezmerizing. Cain is the baritone ascending to Apollo. Or, is he the baritone ascending Mt. Carmel? He does tend to get carried away in performance, lost in a kind of trance, at times in the passion of the moment whacking the microphones. Indeed, Cain's performance is hypnotic! Plenty of auditory images! And plenty of rich and diverse sounds to be chopped up for computer-randomization!"

Slavek Kwi used chance operations to distribute the fragments of Cain's chantings in various speakers of a vertical Speaker Tree, which doesn't brake

the continuous chanting, but changes the architecture as texture and dynamics. Also, Kwi used chance operations on the distribution in speakers of the timbre of Cain's chantings.

Kwi's Installation includes a color film, with parts of the text of the tríd an gcoill poem superimposed in scrolling effect over images from Dromore Woods, a slide-show with 1,500 slides, an environmental soundtrack on external 5.1 system and also a Voice Tower, all edited using chance operations. Kwi's Installation also includes physical objects from Dromore Woods.

For additional information, go to ...

http://www.cityarts.ie/events/2010/09/23/-trid-an-gcoill

http://www.artificialmemorytrace.com

http://www.freewebs.com/seamascain/liamcarsonsreview.htm

http://www.freewebs.com/seamascain/questionsanswers.htm

http://alazanto.org/seamascain

http://www.saorsainn.net

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175. steve russell

Fw: language and poetry after godel and turing

Wed 22 Sep 2010

---

yeah, the godel/escher/bach book was awesome.
&, i think, a bestseller

--- On Thu, 9/16/10, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: language and poetry after godel and turing
To: [redacted]
Date: Thursday, September 16, 2010, 11:50 PM

saw an ad on tv about training for 'interesting and well-payed careers in the construction industry'.

it occurs to me i've been in the deconstruction industry for twenty years.

or is it the reconstruction industry? or the preconstruction industry? or is it the introstruction industry? the introspuction industry? or just the destruction industry?

the pay sucks. no doubt about it. but the hammerin and yammerin are fun.

i have a course in mind. here's some of the reading. the course would be called 'language and poetry after godel and turing'. the course would explore computational poetics. there's some yammerin bout manovitch et all concerning poetics of new media. ya ya. but get down to the really revolutionary changes in thought. that's what brought about the computer revolution in the first place. that's the work of godel and turing. computational poetics involves the poetics of the universal machine. universal? in what sense? the course ultimately looks at how notions of who and what we are have changed in light of the development of the universal machine. and how our notions of what language is have changed. and how that has affected poetry from oulipo to contemporary work by poet programmers.

on formally undecidable propositions of principia mathematica and related systems - k godel
godel escher bach - douglas hoffstadter
i am a strange loop - douglas hoffstadter
incompleteness - rebecca goldstein
engines of logic - martin davis
oulipo compendium - harry matthews
the essential turing - b. jack copeland
how we became post human - n k hayles
prehistoric digital poetry - c funkhouser

ja
http://vispo.com

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176. David Kirschenbaum
Boog Fest Starts Tomorrow
Thu 23 Sep 2010

Hi,

Here it is, beginning tomorrow, Fri., Sept. 24 through Tues. Sept. 28, we'll be putting on the fourth annual Welcome to Boog City poetry and music festival. It will feature 43 poets and 12 musical acts over the five days.

You can view the web-only color pdf version of Boog City’s Welcome to Boog City issue here:

http://welcometoboogcity.com/boogpdfs/bc65.pdf

replete with:

* the full schedule illustrated with performer pics

*music editor Jonathan Berger on festival performers Rorie Kelly and Magnetic Island

*small press editor Douglas Manson interviews Robert Dewhurst, editor of d.a. levy lives visiting press Satellite Telephone

*printed matter editor Arlo Quint on John Godfrey and Douglas Piccinnini on Julian T. Brolaski

*poems by fest performers Allison Cobb, Todd Colby, Noelle Kocot, and Chris Martin

and thanks to Jesse Schoen ([redacted]) who designed the festival's logo.

Among the festival highlights are:

—our classic album live series presents its first ever album performed by just one act, Bob Dylan's Highway 61 Revisited by i feel tractor;

—our d.a. levy lives series devotes a night to Buffalo's Satellite Telephone magazine;

—our 7th annual small, small press fair, with exhibits from a host of small presses, and readings by their authors;

—a discussion on, and readings of, site-specific poems; and

—poet David Shapiro reading and in conversation with poet Joanna Fuhrman.

—poet Anne Waldman performing with musician Ambrose Bye

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

P.S. Physical copies of this issue, Boog City 65, are available at the below drop spots.

3,000 copies of Boog City are distributed among, and
available for free at, the following locations:

MANHATTAN

East Village
Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues)

Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.)
Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.)
Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.)
Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.)
Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker sts.)
Think Coffee * 1 Bleecker St. (@ Bowery)
Trash and Vaudeville (upstairs) * 4 St. Mark's Pl. (bet. 2nd & 3rd aves.)
Mission Café * 82 Second Ave. (bet. 4th & 5th sts.)
Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.)
Sidewalk Café * 94 Avenue A (bet. 6th & 7th sts.)
Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C)
Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.)
Life Café * 343 E. 10th St. (bet. Avenues A & B)
St. Mark's Books * 31 Third Ave. (bet. St. Mark's Pl. & 9th St.)
St. Mark's Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground * 9 Great Jones St. (bet. Broadway & Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee * 248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) Housing Works Cafe * 126 Crosby St. (bet. E. Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.) ACA Galleries * 529 W. 20th St., 5th Flr.(bet. 10th/11th aves.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

Greenpoint Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Enid's * 560 Manhattan Ave. (bet. Nassau and Driggs aves.) Thai Café * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Champion Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg
Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Public Assembly * 70 North 6th St. (bet. Wythe & Kent aves.) 50
Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 44 Berry St. (bet. N.11th & N.12th sts.)

Unnameable Books * 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue)

Please patronize our advertisers:

Alice James Books * http://www.alicejamesbooks.org/

Casagrande Press * http://www.casagrandepress.com/

Indiana Review * http://indianareview.org/

NYQ Books * http://www.nyqbooks.org/

Red Rock Review * http://sites.csn.edu/english/redrockreview/issue.htm

The Georgia Review * http://www.thegeorgiareview.com/

Vanitas magazine * http://www.vanitasmagazine.com/

To advertise in Boog City, see our ad rate card:
http://welcometoboogcity.com/ad_rates.pdf

Advertising or donation inquiries can also be directed to
[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Joanna Fuhrman, Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Arlo Quint, [redacted]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

4th Annual

Welcome to Boog City festival
5 Days of Poetry and Music

Friday Sept. 24, Sidewalk Café
94 Ave. A
NYC

Free with a two-drink minimum

7:00 p.m. Noelle Kocot
7:20 p.m. Pierre Joris
7:35 p.m. Maureen Thorson
7:55 p.m. Steve Cannon
8:00 p.m. Nicole Peyrafitte
8:20 p.m. Poetry Talk Talk-David Shapiro reading and in conversation with Joanna Fuhrman
9:10 p.m. Anne Waldman and Ambrose Bye-poetry and music
9:50 p.m. Magnetic Island-music
10:50 p.m. i feel tractor performs Bob Dylan's Highway 61 Revisited for its 45th anniversary
12:00 a.m. The Elastic No-No Band-music

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

Sat. Sept. 25, Unnameable Books
7th Annual Small, Small Press Fair

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

Featuring readings from authors of the exhibiting presses

12:00 p.m. Fair begins

12:35 p.m. Fay Chiang, Bowery Books (ed. Marjorie Tesser)
12:45 p.m. Michael Gottlieb, Faux | Other (eds. Jack Kimball and Alan Davies)
12:55 p.m. Mark Horosky, Flying Guillotine Press (eds. Sommer Browning and Tony Mancus)
1:05 p.m. Abby Walthausen, Fractious Press (ed. Veronica Liu)
1:15 p.m. Jeffrey Jullich, Litmus Press/Aufgabe (ed. E. Tracy Grinnell)
1:25 p.m. Miriam Atkin, little scratch pad editions (ed. Douglas Manson)

1:35 p.m. Break

1:55 p.m. Matt Reeck, No, Dear magazine (ed. Alex Cuff)
2:05 p.m. Tom Orange-music
2:20 p.m. Dennis Leroy Kangalee, Savage Paw Press (ed. Kangalee)
2:30 p.m. David Mills, Straw Gate Books (ed. Phyllis Wat)

2:40 p.m. Break

3:00 p.m. Binary Marketing Show-music
3:30 p.m. erica kaufman
3:45 p.m. Sommer Browning
4:05 p.m. Peter Davis
4:25 p.m. Mel Nichols
4:45 p.m. John Godfrey
5:00 p.m. Jenn McCreary
5:20 p.m. Beat Radio-music
5:55 p.m. Ken Jacobs
6:15 p.m. Urayoán Noel
6:30 p.m. Chris McCreary
6:50 p.m. Cathy Eisenhower
7:10 p.m. Rod Smith
7:35 p.m. Rorie Kelly-music
8:10 p.m. Lach-music
8:40 p.m. Douglas Rothschild

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Sun. Sept. 26, Unnameable Books
7th Annual Small, Small Press Fair, Day 2

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

12:00 p.m. Dustin Williamson
12:15 p.m. Kevin Varrone
12:35 p.m. Brandon Holmquest
12:55 p.m. Pattie McCarthy
1:20 p.m. Brian Speaker-music
1:50 p.m. Ivy Johnson
2:05 p.m. Carlos Soto Román
2:25 p.m. Shafer Hall

2:40 p.m.-3:00-break

3:00 p.m.-5:00 p.m.
You Are Here: On the Site-Specific Poem
curated and hosted by Pattie McCarthy and Kevin Varrone

With panelists Allison Cobb, CA Conrad, Marcella Durand,
Tonya Foster, and Carlos Soto Roman

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues,
Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Sun. Sept. 26, Zinc Bar

Zinc Bar
82 W. 3rd St.
NYC

$5 suggested

6:30 p.m.-8:45 p.m. You Are Here: Readings of Site-Specific Poems
curated and hosted by Pattie McCarthy and Kevin Varrone

With readings from Allison Cobb, CA Conrad,
Marcella Durand, and Carlos Soto Roman

Directions: A/B/C/D/E/F/V to W. 4th St.
Venue is bet. Sullivan and Thompson sts.

Mon. Sept. 27, Unnameable Books

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

6:00 p.m. Chris Martin
6:15 p.m. Cate Peebles
6:30 p.m. Julian T. Brolaski
6:45 p.m. Farrah Field
7:05 p.m. J.J. Hayes-music

7:35 p.m. Break

7:45 p.m. Joe Elliot
8:00 p.m. E. Tracy Grinnell
8:15 p.m. Jared White
8:30 p.m. Mariana Ruiz Firmat
8:45 p.m. Laura Elrick
9:05 p.m. Jeremiah Birnbaum of The Ramblers-music

Directions: 2, 3 to Grand Army Plaza, C to Clinton-Washington avenues,
Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Tues. Sept. 28, ACA Galleries, 6:00 p.m.

d.a. levy lives: celebrating the renegade press

Satellite Telephone magazine
(Buffalo, N.Y.)

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Free

Event will be hosted by
Satellite Telephone editor
Robert Dewhurst

featuring readings from

Todd Colby
Dorothea Lasky
Eileen Myles
Rebekah Rutkoff

and music from

Franklin Bruno

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Welcome to Boog City 3 Bios and Websites

*Friday

**Ambrose Bye http://www.myspace.com/fastspeakingmusicmyspace Ambrose Bye, musician (piano/keyboard, guitar, voice) and composer, grew up in the environment of The Jack Kerouac School of Disembodied Poetics at Naropa University, counting Allen Ginsberg and William Burroughs as “poetic” godfathers. He graduated from The University of California, Santa Cruz with a degree in music/sociology and was certified at the music /production program at the Pyramind Institute in San Francisco, working on numerous productions and his own compositions as well. He also studied and played in gamelan orchestras in Bali, Indonesia, Boulder, and Santa Cruz. He has performed on

stage a number of times, accompanying poets and performers at New York's Issue Project Room, The Poetry Project, The Bowery Poetry Club, KGB Bar, at The Boulder Theatre's "Music and Poetry for Progressives" headlined by Thurston Moore of Sonic Youth, Naropa University, The New School, White Columns Gallery, and San Francisco's Meridian Gallery. He is in production with his next CD, "Hombres". His most recent CD is "Matching Half" with Anne Waldman and Akilah Oliver, which was produced by Farfalla, McMillen, Parrish. His previous composing/ production credits include "In The Room of Never Grieve", (produced by Coffee House Press) and "The Eye of the Falcon" (Farfalla, McMillen, Parrish) with poetry by Anne Waldman. His music accompanies the video "The Wake- Up Call of a Poet" , produced by the Buddhist Broadcasting Foundation, the Netherlands and was broadcast over Dutch TV in December, 2009.

**Steve Cannon Originally from the cultural hot bed of New Orleans, Steve Cannon developed a taste for the arts at a very young age. An institution himself, Professor Cannon has been active in the multicultural artistic community on the Lower East Side in New York City for almost four decades. As the executive director and founder of Tribes, he has been the central figure of the organization since its inception in 1991. He continues to pave its artistic direction, despite having lost his eyesight over a decade ago, an unfortunate occurrence that has only served to sharpen his vision and heighten his desire to advance the development of the arts. A retired professor of the humanities at Medgar Evers College in the CUNY system and the author of the underground classic Groove, Bang and Jive Around, he is closely connected to artists and educators throughout the city. In the early '60s, he was heavily involved in Umbra, a consortium of primary African-American artists of all disciplines, including such literary luminaries as Ishmael Reed, Calvin Hernton, Victor Hernandez, and David Henderson.

Since then, Umbra artists served as founding members and advisors to Tribes. Besides holding court at Tribes, Professor Cannon also serves as the "Official Heckler" at the neighboring Nuyorican Poets Cafe, a brother organization, as well as an advisor to The House of Tribes Theater, a sister organization. In recent years, he extended his influence across the Atlantic with collaborations with Spanish curator Mireia Sentis. Together, they curated Humor and Rage, an exhibition featuring five minority American artists from diverse ethnic backgrounds, which was exhibited in 2001 at La Pedrera, the historical building designed by Gaudi, in Barcelona.

**Elastic No-No Band http://www.elasticnonoband.com/ Elastic No-No Band sings songs about manboobs and Klaus Kinski and cheese fries. Also, songs about love and sex and pain and stuff. Sometimes the band is made up of many people, and sometimes it's just one guy. That guy is Justin Remer, and he turns

30 on September 24, the day of this show. As a birthday present, you should come to this show and enjoy yourself. (If you want, you could buy one of our CDs too. That certainly wouldn't hurt.) [ed’s. note: you could also buy Justin an adult beverage.]

**Joanna Fuhrman http://www.redroom.com/author/joanna-fuhrman Joanna Fuhrman is the author of four books of poetry, most recently Pageant (Alice James Books) and Moraine (Hanging Loose Press). She teaches poetry at Rutgers University and in public schools through Teachers & Writers Collaborative. She is the poetry editor for Boog City and the Poetry Project’s Wednesday night reading series curator for the 2010-2011 season.

**i feel tractor http://www.myspace.com/ifeeltractor i feel tractor is a 5-piece band that has been around for over a decade, released a self-titled 7", appeared on numerous comps including Frequency - Issue One, Polyamory's new skin for the old ceremony, and Goodbye Better's Weird Terrain, and came out with its first full-length, Once I had an earthquake (Goodbye Better) in 2005. Its newest album, Mellow Crypt, should be appearing sometime in the near future.

**Pierre Joris http://pierrejoris.com/home.html Pierre Joris is a poet, translator, essayist, and anthologist who left Luxembourg at 19 and has since lived in France, England, Algeria, and the United States. He has published over 40 books, most recently Canto Diurno #4: The Tang Extending from the Blade, an Ahadada e-book, Justifying the Margins: Essays 1990-2006, and Aljibar I & II (poems). Other recent publications include the CD Routes, not Roots and Meditations on the Stations of Mansour Al-Hallaj 1-21. Recent translations include Paul Celan: Selections and Lightduress by Paul Celan, which received the 2005 PEN Poetry Translation Award. With Jerome Rothenberg he edited the award-winning anthologies Poems for the Millennium (volumes I & II). He teaches at the University of Albany, SUNY.

**Noelle Kocot http://www.wavepoetry.com/authors/25-noelle-kocot Noelle Kocot is the author of four books, most recently, Poem for the End of Time and Sunny Wednesday (both from Wave Books). She has a poetry book, The Bigger World, and a discography also forthcoming from Wave. She writes at least one poem a day, and sometimes over 10 poems a day. She has won awards from The National Endowment for the Arts, The Fund for Poetry, The American Poetry Review, and the Academy of American Poets. Originally from Brooklyn, she now lives in South Jersey.

**Magnetic Island http://www.myspace.com/magneticislandband Magnetic Island is a musical collective helmed by Lisa Liu and SMV. The pair work with a rotating cast of collaborators to create a unique brand of experimental indie rock. The band has been releasing singles in anticipation of its debut EP, Out At Sea, due this September. Liu and SMV previously formed the core of

RENMINBI, a trio founded in 2003 that released three EPs (most recently July 2009's Surface) and one full-length album (May 2008's The Phoenix).

**Nicole Peyrafitte http://www.nicolepeyrafitte.com/ Nicole Peyrafitte is a performance artist born and raised in the French Pyrenees. She considers herself a Gasco-Rican (1/2 Gascon, 1/2 American) and citizen of Brooklyn. She pursues related multi-cultural and multi-media investigations that integrate her voice, texts, visuals, and also cooking.

**David Shapiro
http://jacketmagazine.com/23/shap-p.html
David Shapiro has published more than 20 volumes of art and literary criticism, translations, and
anthologies. He has won many prizes and was the first to write a book on John Ashbery and a monograph on Jasper Johns's drawings. His New and Selected Poems (1965–2006) came out from Overlook Press.

**Maureen Thorson http://www.maureenthorson.com/ Maureen Thorson is the author of three chapbooks: Twenty Questions for the Drunken Sailor (dusie/flynpyntar press), Mayport (Poetry Society of America), and Novelty Act (Ugly Duckling Presse). Her poetry has recently appeared or is forthcoming in Lungfull!, Barrelhouse, and Hotel Amerika. She lives in Washington, D.C., where she co-curates the In Your Ear reading series at the D.C. Arts Center and runs Big Game Books, the tiniest press in the world.

**Anne Waldman "She is the fastest, wittiest woman to run with the wolves in some time." -Ken Tucker, The New York Times Poet Anne Waldman has been an active member of the "Outrider" experimental poetry community for over 40 years as writer, sprechstimme performer, professor, editor, magpie scholar, infra- structure, and cultural/political activist. Her published work is prodigious, and she has concentrated on the long poem as a cultural intervention with such projects as Marriage: A Sentence, Structure of The World Compared to a Bubble; the recent Manatee/Humanity (Penguin Poets), which is a book-length rhizomic meditation on evolution and endangered species; and the 900-page Iovis Trilogy, Colors In The Mechanism of Concealment, which will be published by Coffee House Press in 2011.

Publishers Weekly recently referred to Anne Waldman as "A counter- cultural giant." Waldman, grew up on Macdougal Street in the heart of Greenwich Village where she still lives, and bi-furcated to Boulder, Colo. in 1974 when she co-founded The Jack Kerouac School of Disembodied Poetics with Allen Ginsberg at Naropa University, the first Buddhist inspired school in the West, where she currently serves as artistic director of its celebrated Summer Writing program. Waldman helped found and direct The Poetry Project at St. Mark's Church In-the-Bowery, where she worked first as assistant director and then

director for a decade. Waldman has also collaborated extensively with a number of artists, musicians, and dancers, most recently artists Pat Steir and Kiki Smith and theater director Judith Malina. She has also been working most recently with other media, including film and video with her husband, writer and video/film director Ed Bowes. She also performs with her son, musician/composer Ambrose Bye. Their latest CD is “Matching Half” with Akilah Oliver. Some of her performances may be viewed on YouTube.

*Saturday

**Miriam Atkin, little scratch pad press http://remembertoforgetmybuffalo.blogspot.com/ http://www.dougfinmanson.blogspot.com/ little scratch pad press publishes significant chapbooks by new and established poets and writers. Founded in 1996, it has published works by Aaron Lowinger, Kristi Meal, Jonathan Skinner and Michael Basinski. Forthcoming titles are Don't Have One by Miriam Atkin, and a set of meditations on painter Chaim Soutine, Excoriate Exhale, by Heller Levinson.

Miriam Atkin's recent study of the resurgence of the pastoral in visual art,Art and Artifice in the Garden: Species-Being and the Memory of Paradise, examines the critique of technology and industry in literature, painting, and film, beginning with the Lascaux petroglyphs and concluding with New Landscape photography. She holds an MFA in Art Criticism and Writing from the School of Visual Arts and lives in Brooklyn. Her first collection of writing, Don't Have One, is out from little scratch pad press.

**Beat Radio http://www.beatradio.org/ Beat Radio is an American indie pop project guided by New York singer- songwriter Brian Sendrowitz. The current lineup also features Dan Bills, Brian Ver Straten, Evan Duby, and Mike McCabe. Beat Radio released their debut LP The Great Big Sea in 2007 and the follow up, Safe Inside the Sound, in fall 2009. The band has embarked on a singles series for 2010, releasing two songs each month via bandcamp. Gilbert Ng photo

**Binary Marketing Show http://www.binarymarketingshow.com/ Abram Morphew set out for the wilderness of the Birkhead Mountains in search of seclusion, and a place to let his thoughts wonder in peace. He was delighted to discover tunnels, previously only known to the elders of Birkhead, leading to a magical city where he would happen upon a fellow survivor of the elements...

Bethany Carder, awaking from a hypnotic state induced by a small band of mystics, discovered Abram Morphew wondering the ancient underground tunnels beneath the mystical city. Carder was fascinated by Morphew's ideas of healing through experimentation with light, sound, energy, and the power of intent. Emotional turmoil, once so powerful, released through instruments and

moving images. They continued forward, energetic pullies attached to cages covered in flesh, time travelers in moments of here connection, near connections, missing the point only to find it resides within and without you. This is the story of the binary marketing show

Their new EP "Clues from the Past" was released last month, and their tour kicked off in Philadelphia, taking them as far west as East Glacier, Mont.

**Sommer Browning
http://www.asthmachronicles.blogspot.com/
Sommer Browning writes poems, draws comics, and makes books. Her latest chapbook, written with Brandon Shimoda, is The Bowling (Greying Ghost). She lives in the Mountain Time Zone.

**Fay Chiang, Bowery Books
http://www.nyu.edu/clubs/generasian/spring03/Features/faychiang.htm
http://www.boweryartsandscience.org/?page_id=5 Bowery Books is the independent poetry press of Bowery Arts & Science, the non-profit that also provides programs for Bowery Poetry Club. Its mission is to reflect the vigor and diversity of poetry, to publish poetry books and recordings by exceptional established and emerging poets whose work might otherwise lack representation, and to expand the audience for poetry. Edited by Bob Holman and Marjorie Tesser, Bowery Books has published essential anthologies, such as Bowery Women: Poems and Estamos Aquí, Poems by Migrant Farmworkers, as well as works by unique poets like Taylor Mead, the octogenarian Andy Warhol intimate, Poez, a performing street poet, and a romp featuring the Bowery Bartenders. It sponsors the Bowery Voices series, thus far: Body of Water by surrealist poet Janet Hamill, with photographs by Patti Smith, The Touch by punk medievalist Cynthia Kraman, and most recently activist-artist-poet Fay Chiang’s 7 Continents 9 Lives.

Fay Chiang is a writer, artist, and community/cultural activist living and working in Chinatown and the Lower East Side of New York City for the past four decades. Raised in the backroom of a Queens laundry by immigrant parents from Guandong, China, she writes from her experiences as a woman of color from the working class. She believes culture is a psychological weapon to reclaim our past, define our present, and envision possibilities for our future; and that the development of culture is an integral part of progressive social change and social justice movements. Currently working at Project Reach, a youth and community center for young people at risk in Chinatown/Lower East Side, she lives in the East Village.

**Peter Davis http://artisnecessary.com/ Peter Davis is the author of Hitler's Mustache and Poetry! Poetry! Poetry!. He edited Poet's Bookshelf: Contemporary Poets on Books that Shaped Their Art. His poems have been in

journals like Jacket, No Tell Motel, and Court Green. More info, including about his music project, Short Hand, is available at artisnecessary.com.

**Cathy Eisenhower http://www.brooklynrail.org/2010/04/poetry/two-sections-from-distance-decay Cathy Eisenhower is the author of Language of the Dog-head [chapbook] (Phylum Press), clearing without reversal (Edge), and would with and (Roof).

**John Godfrey http://www.wavepoetry.com/authors/57-john-godfrey John Godfrey has lived in the East Village since the Sixties. He has been a fellow of the General Electric Foundation and of the Foundation for Contemporary Arts. Wave Books published his ninth collection, City of Corners. He is a registered nurse in a specialty clinic at a city hospital in East Flatbush.

**Michael Gottlieb, Faux | Other
http://www.brooklynrail.org/2010/07/books/memoir-yin-and-lang Michael Gottlieb is the author of The Likes of Us, Lost and Found, Gorgeous Plunge, The River Road, New York, Ninety-Six Tears, and other books of poetry. His remarkable Memoir & Essay was just published to wide acclaim by Faux | Other. It contains a memoir about New York City as it was home in the ’70s and ’80s to the nascence of Language Poetry, with candid cameos of many of those involved, and an essay about the possible means of survival that younger poets have available to them. The book has been widely discussed on blogs, in reviews and interviews. His poem This I Find Hard to Believe is just out in the July/August issue of The Brooklyn Rail.

Faux | Other was begun in 2010 by Alan Davies and Jack Kimball to publish and promote new works of poetry by Susie Timmons, Jack Kimball and Michael Gottlieb, and to reissue the 70s magazine A Hundred Posters (edited by Davies).

**Mark Horosky, Flying Guillotine Press
http://activedriveway-mth.blogspot.com/
http://flyingguillotinepress.blogspot.com/
In 2008, Tony Mancus and Sommer Browning, two friends from poetry school, started Flying Guillotine Press. They endeavor to make pretty, small, handbound, medulla oblongata-exploding poetry chapbooks cheaply. They work in Denver, Colorado and Arlington, Virginia.

Mark Horosky is the author of the chapbook collection of prose poems, Let It Be Nearby and the forthcoming chapbooks More Frisk Than Risk (Flying Guillotine Press) and Fabulous Beasts (The Equalizer). He is a special education teacher in Brooklyn, New York.

**Ken Jacobs
http://www.phylumpress.com/covers/sooner.htm

Ken Jacobs’s pamphlet Sooner (Phylum Press) was released in December 2009. He lives in Washington, D.C.

**Jeffrey Jullich, Litmus Press/Aufgabe
http://www.litmuspress.org/portraitofcolondashparenthesis.html
http://www.litmuspress.org/ Jeffrey Jullich is the author of Portrait of Colon Dash Parenthesis (Litmus Press) and Thine Instead Thank (Harry Tankoos Books). His poetry, criticism, and translations have appeared in numerous journals and magazines including American Letters & Commentary, Aufgabe, Boston Review, Chain, Ecopoetics, Fence, LUNGFULL!, New American Writing, Poetry, Rain Taxi, Shiny, Spoon River, and VeRT.

Litmus Press is a nonprofit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation. Litmus press publishes two to three single author works a year, in addition to Aufgabe, an annual journal of poetry, translations, essays, reviews, and art.

**Dennis Leroy Kangalee, Nomad Junkie
http://outlawpoetry.com/2010/07/13/dennis-leroy-kangalee-its-not-life-thats-bad-its-society/ http://www.nomadjunkie.com/ Known as the Nomad Junkie due to his peripatetic lifestyle and artistic restlessness, Dennis Leroy Kangalee is an N.Y.C.-based writer from Queens born to West Indian parents. An outsider artist from the get go, he has no degree and has won no awards. His stories, plays, essays, and satire reflect his own anger and frustration as he sees the world's injustice in an everyday observation. An expelled performing artist from Juilliard and maverick of the New York underground, Kangalee has led several lives and is constantly looking for meaning. Since 1997, he has begged, borrowed, and stolen to support his art.

Urged by the Last Poets to continue writing prose during the creation of his 2001 cult-film movie about racism and its consequences, As an Act of Protest, Kangalee’s writing is political and personal. Inspired by the Black Arts Movement, punk, and the Theater of the Absurd, Kangalee draws inspiration from his own life as opposed to Literary History or knowledge of the classics. Adopting the “Nomad Junkie” as his nom de plume while homeless and later in a self-imposed exile overseas, he writes for the little man caught in the snow and beneath the corporate avalanche, those who draw lines in the sand, the losers, the rebels, the tormented, and the romantic rovers hovering on the margins of the mainstream who dare to try to make sense of “Life in Society” and the doorway of 21st century-Brave New World ethos.

Currently, he is developing his first full-length spoken word album, My Dying City, an experimental radio drama that presents itself as a cubistic portrait of a spirit crushed under the weight of corporate- friendly gentrification.

Kangalee is married and lives in N.Y.C. Nina Fleck photo.

**erica kaufman
http://sites.google.com/site/ericajane0808/
erica kaufman is the author of censory impulse.

**Rorie Kelly http://www.roriekelly.com/ Rorie Kelly is a singer/songwriter and conquistadora originally from Long Island. Her main goal in life is to travel around in her little blue car and make music and art. She was recently named one of Long Island's "Top 10 Indie Artists You've Never Heard of" by Long Island Pulse Magazine and is about to release her first full length album, Wish Upon a Bottlecap. She is also a published writer of feminist blogs, music reviews, and poetry. More information and pretty songs can be found at the above site.

**Lach http://www.lachtoday.com/ As a songwriter Lach founded the Antifolk art and music movement, which is sited as a main inspiration by hundreds of performers today from Beck and Jeffrey Lewis to Hamell on Trial, The Moldy Peaches, and Regina Spektor in U.S.A. to the likes of Laura Marling and Emmy the Great in the U.K.

**Chris McCreary
http://furniturepressbooks.com/books/mccrearyundone/
http://www.ixnaypress.com/
Chris McCreary's new book, Undone, was just published by Furniture Press. Along with Jenn McCreary, he co-edits ixnay press a small Philadelphia-based poetry press. He teaches English at a private high school outside of Philly.

**Jenn McCreary http://jennmccreary.com/ Jenn McCreary is the author of :ab ovo:, published by Dusie Press in the spring of 2009. She is also the author of two chapbooks: errata stigmata (Potes & Poets Press), & four o’clock pocket chiming (Beautiful Swimmer Press); the e-chapbook:Maps & Legends: (Scantily Clad Press) & a doctrine of signatures (Singing Horse Press).

Her poetry has been published in magazines including Combo, Lungfull!, Tool: A Magazine, POM2, So To Speak, Sous Rature, Tangent, & How2. She lives with her husband, the writer Chris McCreary, & their twin sons in Philadelphia, where she co-edits ixnay press with Chris, works for the Mural Arts Program, & serves on the board of the Philly Spells Writing Center.

**David Mills, Straw Gate Press
http://www.brooklynrail.org/2010/07/books/rapid-transit-june10-2
http://www.leafscape.org/StrawGateBooks/index.html Founded by Phyllis Wat in 2005, Straw Gate Books publishes poetry and occasional related texts. They are particularly interested in works by women and non-polemical writing with

an underlying social content. Straw Gate also features new authors and authors whose work is under- served.

Author David Mills has received Henry James, Cave Canem and Breadloaf fellowships, as well as New York Foundation of the Arts, Brio, and Hughes/Diop Awards. He also won the inaugural 2008 Pan African Literary Forum Poetry Prize and a Soros grant. David’s work has appeared in Callaloo, Rattapallax, The Pedestal, Hanging Loose Press, Aloud, and elsewhere. He has recorded his poetry on RCA Records and toured Europe performing his work with jazz bands. His book, The Dream Detective, is a 2010 publication of Straw Gate Books.

**Mel Nichols http://stevenfama.blogspot.com/2009/11/mel-nichols-catalytic-exteriorization.html Mel Nichols’ recent books are Catalytic Exteriorization Phenomenon (National Poetry Series finalist; Edge) and Bicycle Day (Slack Buddha 2008). Recent journal publications include Poetry, New Ohio Review, and The Brooklyn Rail.

**Urayoán Noel http://www.urayoannoel.com Urayoán Noel was born in Puerto Rico, divides his time between the Bronx and upstate, and teaches English at SUNY-Albany. His creative and critical writings have recently appeared in Fence; Orbis (U.K.); Diasporic Avant-Gardes (Palgrave); and Malditos latinos, malditos sudacas. Poesía hispanoamericana made in USA (México, D.F., El billar de Lucrecia). His new book, Hi-density Politics, is forthcoming from BlazeVOX.

**Tom Orange http://destinationout.vox.com/ After eight years in the D.C. poetry scene and adjunct teaching there and a year in Nashville, Tom Orange moved back to his home town of Cleveland, where he is active in the local arts and music scenes. Recent work includes “Tremont Poetography,” a group poet-photographer book and exhibition at Doubting Thomas Gallery; solo and small group experimental music performances on alto sax, clarinet, guitar, banjo, and dulcimer at The Scarab Club (Detroit), [redacted] 224 Gallery (Buffalo), Audio Visual Baptism (Cleveland), and the Post_Moot Convocation (Oxford, Ohio); and an excerpt from his chapbook American Dialectics (Slack Buddha) being reprinted in Against Expression: An Anthology of Conceptual Writing (edited by Craig Dworkin and Kenneth Goldsmith for Northwestern University Press) due out this December. His music blog can be found at the above url.

**Matt Reeck, No, Dear magazine http://www.nodearmagazine.com/ Matt Reeck has published poetry and translations in magazines and chapbooks, including “Midwinter” by Fact-Simile Press. “Coyote Pursues,” his marionette theater collaboration with the visual artist Deborah Simon, was performed during St Ann’s Warehouse's Labapalooza in June.

No, Dear is a hand-sewn print poetry publication featuring the work of New York City poets.

**Douglas Rothschild http://pierrejoris.com/blog/?p=1377 DglsN.Rthsjchld has been walking & thinking for a long time. Occasionally he sits. Sometimes he writes these thoughts down. Many great poems have come to him in this manner. & you can read some of them in his book THEOGONY published last spring by SubPress.

**Rod Smith http://epc.buffalo.edu/authors/smithr/ Rod Smith is the author of Deed, Music or Honesty, Protective Immediacy, and In Memory of My Theories. He edits the journal Aerial, publishes Edge Books, and manages Bridge Street Books in Washington, D.C. He is also currently editing The Selected Letters of Robert Creeley with Kaplan Harris and Peter Baker for The University of California Press.

**Abby Walthausen, Fractious Press http://www.literaturesandwich.com/ http://www.fractiouspress.com/ Fractious Press is a small artist-run publishing collective founded in the Bronx and Washington Heights, New York in 2005. Since its first release, which was named in the Village Voice's Best of New York 2005, the press has published emerging artists and writers of fiction, poetry, comics, and zines, and has occasionally co-hosted day-long zine and small press fairs in Upper Manhattan. The May 2010 edition of the fair was held with support from the Manhattan Community Arts Fund. ForeWord magazine called the press "innovative … a kind of counterculture collaborative."

Abby Walthausen likes to write what could be considered the "historical fiction" of poetry. She spends her time taking all the fun out of poetry for high school students. Her poetry book The Internet is forthcoming from Fractious Press.

*Sunday

**Unnameable and Zinc

**Allison Cobb http://www.factoryschool.com/pubs/heretical/vol5/cobb/index.html Allison Cobb is the author of Born2 (Chax Press) about growing up in Los Alamos, N.M., and the just-published Green-Wood (Factory School), which chronicles her experiences in Brooklyn's famous nineteenth- century cemetery. She lived for a number of years in New York City, where she worked for the Environmental Defense Fund. She now lives in Portland, Ore., and works for an energy conservation nonprofit.

**CAConrad http://caconrad.blogspot.com/ http://phillysound.blogspot.com/ CAConrad is the recipient of the 2009 Gil Ott Book Award for The Book of Frank (Wave Books). He is also the author of Advanced Elvis Course (Soft Skull Press), (Soma)tic Midge (Faux Press), Deviant Propulsion (Soft Skull Press), and a collaboration with poet Frank Sherlock, The City Real & Imagined (Factory School). The son of white trash asphyxiation, his childhood included selling cut flowers along the highway for his mother and helping her shoplift.

**Marcella Durand
http://www.futurepoem.com/bookpages/trafficandweather.html Futurepoem Books published Marcella Durand's book-length site-specific poem, Traffic & Weather. The poem was written during a six-month residency at the Lower Manhattan Cultural Council in which she worked alongside visual artists in a raw office space. Her other books include, most recently, Deep Eco Pre, a collaboration with Tina Darragh published by Little Red Leaves, and AREA, published by Belladonna Books. She is currently working on a new collection of poems written mostly from the same table in the New York Public Library's Leroy Street branch. John Sarsgard photo.

**Tonya Foster http://writing.upenn.edu/pennsound/x/Foster.php Tonya Foster is the author of poetry, fiction, and essays that have been published in a variety of journals including Callaloo, DrumVoices, Gulf Coast, the Hat, Lungfull!, nocturnes, and Traffic. She was an art/poetry columnist for The Poetry Project Newsletter and has published non-fiction essays in NY Arts Magazine, NYFA Quarterly, and The Poetry Project Newsletter. Her work has also appeared in the anthologies: Free Radicals: American Poets before their First Books, (Subpress), edited by Jordan Davis and Sarah Manguso; and POeP! (Rattapallax Press), edited by Edwin Torres and Anselm Berrigan, one of the first eBook literary journals dedicated to innovative poetry. She's the author of A Swarm of Bees in High Court (Belladonna Books) and co-editor of Third Mind: Teaching Creative Writing Through Visual Art (Teachers and Writers Collaborative). Foster is currently completing A Mathematics of Chaos, a cross-genre, multi-media piece about New Orleans, home, and home-buoys; Monkey Talk, an inter-genre piece about race, paranoia, surveillance, and need; and A History of the Bitch, a collection of poems.

Foster received her bachelor of arts in English and political science from Newcomb College, Tulane University, her master of fine arts in creative writing from the University of Houston, and is a Ph.D. candidate at City University of New York Graduate Center. A recipient of a number of fellowships, notably from the Ford Foundation, the Woodrow Wilson National Fellowship Foundation, and the City University of New York, Foster teaches at Bard College. A native of New Orleans, she writes and resides in Harlem.

**Shafer Hall
http://shaferhall.blogspot.com/
Shafer Hall is a poet and bartender in New York City. His first collection "Never Cry Woof" is available from No Tell Books. He can be found on the internet at the above url.

**Brandon Holmquest http://essay-poems.blogspot.com/ Brandon Holmquest is the author of City: Bolshevik superpoem in 5 cantos (Ugly Duckling), a

translation of Manuel Maples Arce; Stereo Daguerreotype (Splitleaves Press); and The Sorrows of Young Worthless (Truck Press). He lives in Philadelphia.

**Ivy Johnson
Ivy Johnson is a vegetarian. Her first chapbook, Walt Disney's Light Show Extravaganza, will be out this fall from Boog Literature.

**Pattie McCarthy http://www.apogeepress.com/authors_mccarthy.html Pattie McCarthy is the author of Table Alphabetical of Hard Words, Verso, and bk of (h)rs, all from Apogee Press. Recent work has appeared in Colorado Review, Dusie, Eoagh, ixnay reader, The Poker, The Poetry Project Newsletter, and The Tangent. She has taught literature and creative writing at Queens College—CUNY, Loyola University Maryland, Towson University, and, currently, Temple University. She lives in Philadelphia.

**Carlos Soto Román http://the-otolith.blogspot.com/2010/04/carlos-soto-roman.html Carlos Soto Román was born in Valparaíso, Chile. He has published the books La Marcha de los Quiltros (The Mongrel's march), Haiku Minero (Miner Haiku), and Cambio y Fuera (Over and Out). His work has been collected in Bar (Anthology) and in Pozo (collective book). In 2004 he received the Creation Fellowship of the Book & Reading Council of the Chilean Government. He has resided in Philadelphia since March 2009, is a member of The New Philadelphia Poets, and the editor of the new cooperative anthology of U.S. poetry, Elective Affinities.

**Brian Speaker http://www.myspace.com/speakerb http://www.reverbnation.com/brianspeaker Brian Speaker is a Brooklyn-based singer, songwriter, producer and engineer. For one year, from September 3, 2008 to September 2, 2009, Brian wrote, recorded and posted a song onto the Internet every single day. The entire 365-song catalog, titled Spiral Notebook, is available for free online. He is currently putting the finishing touches on a rock opera about a lone spaceman's mission for inner-galactic peace called The Mars Chronicles. Several of Brian's songs have appeared on television, and his list of recording and production credits for independent music in NYC is vast.

**Kevin Varrone http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=66 Kevin Varrone's most recent collection, g-point almanac: passyunk lost, is just out from Ugly Duckling Presse, as is a companion chapbook, The Philadelphia Improvements. His previous collection, g- point almanac: id est, was published by Instance Press. Individual poems are available electronically at Duration Press, in Big Bridge, Cross Connect, and [out of nowhere]. He lives in South Philly and teaches at Temple University.

**Dustin Williamson http://rustbucklebooks.blogspot.com/ Dustin Williamson is the author of the chapbooks Obstructed View (Salacious Banter), Gorilla Dust (Open 24 Hours), and Exhausted Grunts (Cannibal Books). He is the publisher

of Rust Buckle Books. He served as the Monday Night coordinator last season at the Poetry Project.

*Monday

**Jeremiah Birnbaum of The Ramblers http://www.theramblersnyc.com/ http://www.jeremiahbirnbaum.com/ The Ramblers are a rock ’n’ roll band based out of New York. They released their new fan-funded CD, Getting There, to a packed house at Joe's Pub and great reviews, including a Critic's Pick from New York Magazine, and Blogcritics.org, who compared them to Little Feat, The Band and the E Street Band. With Jeremiah Birnbaum, proverbial son-of- a-preacherman (his dad's a rabbi) and Scott Stein at the helm—sharing singing duties and writing the band's material together—The Ramblers' unique brand of Americana fused with the best of Southern rock has earned them a devoted following and the opportunity to open for Levon Helm at his Midnight Ramble, where they received an encore and a standing ovation.

**Julian T. Brolaski http://electiveaffinitiesusa.blogspot.com/2010/02/julian-t-brolaski.html Julian T. Brolaski is the recent editor of NO GENDER: Reflections on the Life & Work of kari edwards with erica kaufman and E. Tracy Grinnell (Litmus Press), and author of the chapbook buck in a corridor (flynpyntar), gowanus atropolis (forthcoming, Ugly Duckling) and Advice for Lovers (forthcoming, City Lights). Brolaski lives in Brooklyn where xe is an editor at Litmus Press, curates vaudeville shows, and plays country music with The Low & the Lonesome. New work is on the blog hermofwarsaw.

**Joe Elliot http://www.sptraffic.org/html/book_reviews/elliot.html Joe Elliot ran a weekly reading series at Biblios Bookstore in the early ’90s, and helped move the series to the Zinc Bar where it continues. He co-edited two chapbook series: A Musty Bone and Situations, which published authors such as Antje Katcher, Paul Genega, Duncan Nichols, Mitch Highfill, Kim Lyons, Douglas Rothschild, Shannon Ketch, Lisa Jarnot, Bill Luoma, Kevin Davies, Marcella Durand and many others. Joe is the author of numerous chapbooks including: You Gotta Go In It’s The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross (a collaboration with artist John Koos), and Object Lesson (a collaboration with artist Rich O’Russa). Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well In The Drizzle, The Poetry Project Newsletter, Torque, and Arras. His long poem, 101 Designs for The World Trade Center, was published by Faux Press’ e-mag, and a subpress published a collection of his work, Opposable Thumb, in 2006.

**Laura Elrick http://electiveaffinitiesusa.blogspot.com/2010/06/laura-elrick.html Laura Elrick’s latest text-based work (as yet untitled) is a book-

length series of poems that proceeds by accretive and migratory iteration; other works include a video-poem Stalk, a set of audio pieces for doubled-voice, and two books of poetry:Fantasies in Permeable Structures (Factory School), and sKincerity (Krupskaya). Her essay “Poetry, Ecology, and the Production of Lived Space” was recently published in the the eco language reader edited by Brenda Iijima (Portable Press at Yo-Yo Labs/Nightboat Books). She lives in Brooklyn.

**Farrah Field http://adultish.blogspot.com/ Farrah Field’s first book of poems, Rising, won Four Way Books’ 2007 Levis Prize. Her poems have appeared in many publications including Harp & Altar, We Are So Happy to Know Something, Ploughshares, and are forthcoming in Lit, Fou, and Mantis. She co-hosts a reading series called Yardmeter Editions and blogs at the above url.

**Mariana Ruiz Firmat http://www.brooklynrail.org/2010/03/poetry/two-mariana http://3sadtigers.blogspot.com/ Mariana Ruiz Firmat is a poet and publisher of Three Sad Tigers Press. Recent work can be found in the March 2010 issue of the Brooklyn Rail. She is the author Another Strange Island (Open 24 Hours Press) and Smiling Into the Noise (Boog Literature). After riding her bicycle cross-country 11 years ago she landed in Brooklyn and has been there ever since. She currently works as union organizer.

**E. Tracy Grinnell http://jacketmagazine.com/40/at-grinnell-tracy.shtml E. Tracy Grinnell is the author of Helen: A Fugue (Belladonna Elder Series #1), Some Clear Souvenir (O Books), and Music or Forgetting (O Books), as well as the limited edition chapbooks Mirrorly, A Window (flynpyntar), Leukadia (Trafficker Press), Hell and Lower Evil (Lyre Lyre Pants on Fire), Humoresque (Blood Pudding/Dusie #3) Quadriga, a collaboration with Paul Foster Johnson (gong chapbooks), Of the Frame (Portable Press at Yo-Yo Labs), and Harmonics(Melodeon Poetry Systems). She is the founding editor of Litmus Press and Aufgabe, and she lives in Brooklyn.

**J.J. Hayes http://www.myspace.com/jjhayes J.J. Hayes writes poetry, song and philosophy. He has been published occasionally. Steven Pinker in The Stuff of Thought quotes J.J’s 2004 letter “One World Scientific Language?” as an example of neo-Whorfian linguistic determinism. J.J. is thinking about how to respond, but wonders if his response will be determined by his language...

**Chris Martin http://flavors.me/chrismartin Chris Martin is the author of American Music (Copper Canyon). Coffee House Press will publish his second book of poetry, Becoming Weather, next year. After editing the full 11-issue run of Puppy Flowers, he recently retired it, though they can all still be seen on your computer. He lives around the corner.

**Cate Peebles http://www.foumagazine.net/ Cate Peebles' work has appeared in numerous print and online journals including: Tin House, Octopus, CutBank, Cannibal, No Tell Motel, Forklift, Ohio, and La Petite Zine. Her chapbook Taco

Truck to Awesometown was published by Scantily Clad Press last year. She co-edits Fou, an online poetry magazine, and lives in Brooklyn.

**Jared White http://jaredswhite.blogspot.com/ Jared White was born in Massachusetts and lives in New York. His chapbook Yellowcake was included in the hand-sewn anthology Narwhal from Cannibal Books. He has poems recently published or forthcoming in Action Yes, Coconut, Fulcrum, Laurel Review, and Modern Review, and essays in Harp & Altar, Open Letters Monthly, and Poets off Poetry. He co-directs the Yardmeter Editions event series in Brooklyn and blogs occasionally at the above url.

*Tuesday

**Satellite Telephone http://nolongdistance.endingthealphabet.org/ Satellite Telephone was founded in Portland, Ore. in 2007, on a contact-high from the mimeo retrospective, A Secret Location on the Lower East Side (Granary Books). Three editions have been issued since, as the publication has moved from Portland, to Los Angeles, to Buffalo. The vision of the zine will soon be manifest in a series of chapbooks and broadsides as well, to be published under the imprint Scary Topiary Press.

**Franklin Bruno http://nervousuntothirst.blogspot.com/ Franklin Bruno is a musician and writer based in Queens. He has recorded and toured as chief songwriter for the bands Nothing Painted Blue and (currently) The Human Hearts, and as a solo artist. His most recent release, Local Currency 1991-1998 (Fayettenam) collects four- track/lo-fi recordings from out-of-print vinyl seven-inches and compilations. He is a frequent collaborator with The Mountain Goats' John Darnielle, both as a multi-instrumentalist on the acclaimed 4AD albums The Sunset Tree and Tallahassee, and in the occasional duo The Extra Glens. He is the author of a book on Elvis Costello's Armed Forces in Continuum's 33 1/3 series, and of the poetry chapbook Policy Instrument (Lame House). His poetry has appeared in Satellite Telephone, The Brooklyn Rail, and Abraham Lincoln; his essays and criticism, in The Nation, Oxford American, and The Believer.

**Todd Colby http://gleefarm.blogspot.com/ Todd Colby has published four books of poetry: Ripsnort, Cush, Riot in the Charm Factory: New and Selected Writings, and Tremble & Shine, all published by Soft Skull Press. Todd has performed his poetry on PBS and MTV, and his collaborative books and paintings with artist David Lantow can be seen in the Brooklyn Museum of Art and The Museum of Modern Art special collections libraries. Todd serves on the Board of Directors for The Poetry Project, where he has also taught several poetry workshops.

**Robert Dewhurst http://endingthealphabet.org/ Robert Dewhurst edits Satellite Telephone, and co-edits Wild Orchids. His poetry and critical prose

have appeared in Satellite Telephone, Peaches & Bats, On Contemporary Practice, and The Poetry Project Newsletter. An essay of his on the 70s newspaper Gay Sunshine will appear in the volume Porn Archives, forthcoming from SUNY Press. He currently lives in Buffalo, NY, where he attends the Poetics Program at SUNY-Buffalo.

**Dorothea Lasky http://www.birdinsnow.com/ Dorothea Lasky is the author of two full-length collections of poetry, AWE (Wave Books, 2007) and Black Life (Wave Books, 2010), and numerous chapbooks. Currently, she researches creativity and education at the University of Pennsylvania.

**Eileen Myles http://www.eileenmyles.com/ Eileen Myles has written thousands of poems since she gave her first reading at CBGB's in 1974. Her books include The Inferno, The Importance of Being Iceland, Sorry, Tree, Skies, on my way, Cool for You, School of Fish, Maxfield Parrish, Not Me, and Chelsea Girls. In 1995, with Liz Kotz, she edited The New Fuck You: Adventures in Lesbian Reading, for Semiotext(e).

**Rebekah Rutkoff
http://fence.fenceportal.org/v13n1/
Rebekah Rutkoff is an artist, moving image curator and Ph.D. candidate in the English Department at the CUNY Graduate Center. She lives in Brooklyn.

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
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http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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177. Jim Andrews
Re: language and poetry after godel and turing
Thu 23 Sep 2010

---

language and poetry after godel and turing.

but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and turing.

and this is one of the reasons why poetry itself is isolated.

poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number+language machine.

the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial.

poetry needs to be able to travel at the forefront of any field.

ja
http://vispo.com

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178. Rachel Loden
UC Santa Cruz next Thursday, September 30
Thu 23 Sep 2010

Please come and say hello if you're in the area, or tell a local friend. . . .

The Living Writers Reading Series at UC Santa Cruz presents:

A reading by Rachel Loden

Thursday, September 30

6:00 pm

UC Santa Cruz

Humanities Lecture Hall 206

Info (UCSC Literature Dept.): [redacted]

Rachel Loden is the author of Dick of the Dead (Ahsahta Press), a finalist for both the 2010 PEN USA Literary Award for Poetry and the California Book Award. It was also one of the three most-cited books in Attention Span 2009 ("a collectively-drawn map of the field"), landing on lists by Rae Armantrout and others. The Washington Post's "Poet's Choice" column featured a poem from the book and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's

first book, Hotel Imperium (Georgia), won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also short-listed for the Northern California Book Award. Loden has published four chapbooks, including The Last Campaign (which won the Hudson Valley Writers' Center chapbook competition) and The Richard Nixon Snow Globe (Wild Honey Press). Her work has appeared or is forthcoming in New American Writing, Lana Turner: A Journal of Poetry and Opinion, two editions of the Best American Poetry series, Western Wind: An Introduction to Poetry, and many other magazines and anthologies. Loden's microplay, "A Quaker Meeting in Yorba Linda," was performed in New York as part of Plays on Words: A Poets Theater Festival curated by Tony Torn, Lee Ann Brown and Corina Copp. She is the recipient of a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, an &NOW Award, and a grant from the Fund for Poetry.

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179. Carfagna, Richard

Olson query

Thu 23 Sep 2010

Hi,
I was wondering if anyone knows who took over the official scholarship of
Charles Olson after the death of George Butterick?

Also, what with the release in the past couple of year of the Daybooks of Oppen
and the collected Notebooks of Frost, does anyone know of plans to mine the Olson
collection at Storrs to produce a similar type of tome?

Thanks,
Ric

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180. Mairead Byrne

Re: The Prairie Gaeltacht, by Séamas Cain

Thu 23 Sep 2010

Seamus! Tá an volume an low!
Ach feiceann sé ana suimiul.
Mairéad

On Wed, Sep 22, 2010 at 2:16 PM, Séamas Cain <[redacted]> wrote:

> _____
>
> *Físeán de 'Prairie Gaeltacht' le*
> *feiscint, ach an nasc thíos a leanúint ...*
>
> *Follow the link to view a video of 'The Prairie Gaeltacht'.*
>
> *http://www.ustream.tv/recorded/9708043*
>
> _____
>
> *Séamas Cain*
> *http://www.saorsainn.net*
> *http://alazanto.org/seamascain*
> *http://seamascain-writernetwork.org*
> *http://www.mnartists.org/Seamas_Cain*
>
> _____

--
Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design
Providence RI 02903

Office: College Building 420
Phone: [redacted]
[redacted]
http://www.whatsleftofheaven.com/
www.maireadbyrne.blogspot.com
www.couscousonthegrass.blogspot.com

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181. Mark Weiss
Re: language and poetry after godel and turing
Thu 23 Sep 2010

Please translate? I tried, but, the closer I got
to the center of the onion the less there was.

At 03:43 AM 9/23/2010, you wrote:
>language and poetry after godel and turing.
>

>but, in poetry circles, godel and turing just do
>not compute, as you see in the responses to this
>thread, which dealt with derrida, not godel and turing.
>
>and this is one of the reasons why poetry itself is isolated.
>
>poetry, these days, needs to be an umbrella term
>for deep concerns of language and art
>cross-stitched amongs many fields and modes of
>perception/reception. for instance, the role of
>language in contemporary mathematical logic is
>of philosophical significance and also has
>turned out to be of very practical significance
>in that the work of godel and turing led to the
>creation of the computer, that universal number+language machine.
>
>the philosophical underpinnings of the poetics
>of computation, of computer art, can be strongly
>linked with the work of godel and turing and its
>consequences concerning language, epistemology,
>philosophy of mind, and the multimedial/intermedial.
>
>poetry needs to be able to travel at the forefront of any field.
>
>ja
>http://vispo.com

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only

into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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182. Mairead Byrne

Re: ... reality-particles; image & sound in nature

Thu 23 Sep 2010

This sounds great too. I played audio of 4 poems by Slavek at*[redacted] * this year, during the *SoundEye Festival of the Arts of the Word*. The first 3 poems was written in "a purely phonetic imaginary language," which Slavek introduced as follows:

When I left former-Czechoslovakia in 1986, I attempted to cross border in mountains between Austria and Germany, that time called West Germany. I was captured by German authorities and placed in camp for political refugees in Schonau Am Konigsee in Alps. Only way to express myself was that time writing; mainly poetry and drawing – i could not make music. I was writing in Czech language, but nobody would understand. My mother tongue became very fast sort of redundant and also I was not able to write in any other language. I entered in strange transition: i started to write in purely phonetic imaginary language, I was focussed only on sounds and still keeping characteristic sounds of Czech language. I recorded 3 examples of such poems, originally written 1986; there is no meaning except for tonal qualities of spoken word. Since then I didn't write in this lingo.

**

The 4th poem was a stunning *"reading scientific (Latin) names of beetles from index of book.*" There was a very strong response to Slavek's work: I wish he could have been there in person.

Good luck with "tríd an gcoill."

Mairéad

On Wed, Sep 22, 2010 at 2:27 PM, Séamas Cain <[redacted]> wrote:

> ---
>
> *IMRAM, a national literary festival in Ireland, in association with the Dublin City Arts Centre, will present "tríd an gcoill" by Séamas Cain and Slavek Kwi.*

This Installation with recorded or live performances will take place at 1:00 p.m. to 5:45 p.m. from September 23 through September 27, 2010 at the Grapevine Space of CITY ARTS, 15 Bachelor's Walk, Dublin 1, Ireland.

The Opening for "tríd an gcoill" will be held at 1:00 p.m. on September 23. Admission is free.

For additional information phone Nick Reilly at CITY ARTS, i.e.,

Phone ([redacted] *...*

http://www.cityarts.ie/events/2010/09/23/-trid-an-gcoill

tríd an gcoill
"through the woods"

A collection of reality-particles; sounds and images from Dromore Woods. An audiovisual installation, with recorded or live performances.

tríd an gcoill, a 120-page poem by Séamas Cain, is itself a poetic field recording. It evokes a walk through Dromore Woods in County Clare. It immerses the reader in a stream of words and word-clusters. The overall effect is hypnotic, as we are led by a piped piper into the heart of the wood.

Czech sound-artist Slavek Kwi has created an audiovisual installation from underwater and field recordings captured in Dromore Woods itself, and fused these elements with Séamas Cain's chanted recital of tríd an gcoill. This installation with performances will be open to the public in City Arts, with Free Admission. tríd an gcoill creates a unique space in which one can experience nature and language through sounds and visions of uncanny beauty.

Séamas Cain is an Irish-American experimental poet, a friend and colleague of Jean Genet and Allen Ginsberg. One of the most radical voices in modern literature he writes in Irish, Scottish Gaelic, Old Celtic, Spanish and English.

For additional information, go to ...

http://seamascain-writernetwork.org

Slavek Kwi is a Czech sound-artist, composer and researcher. From the early nineties he has operated under the name "Artificial Memory Trace."

> *For additional information, go to ...*
>
> *http://www.artificialmemorytrace.com*
>
> *Seamus Johnson described Cain's recorded chantings of tríd an gcoill for this Installation as "incantatory, rhythmic, passionate, guttural, mezmerizing. Cain is the baritone ascending to Apollo. Or, is he the baritone ascending Mt. Carmel? He does tend to get carried away in performance, lost in a kind of trance, at times in the passion of the moment whacking the microphones. Indeed, Cain's performance is hypnotic! Plenty of auditory images! And plenty of rich and diverse sounds to be chopped up for computer-randomization!"*
>
> *Slavek Kwi used chance operations to distribute the fragments of Cain's chantings in various speakers of a vertical Speaker Tree, which doesn't brake the continuous chanting, but changes the architecture as texture and dynamics. Also, Kwi used chance operations on the distribution in speakers of the timbre of Cain's chantings.*
>
> *Kwi's Installation includes a color film, with parts of the text of the tríd an gcoill poem superimposed in scrolling effect over images from Dromore Woods, a slide-show with 1,500 slides, an environmental soundtrack on external 5.1 system and also a Voice Tower, all edited using chance operations. Kwi's Installation also includes physical objects from Dromore Woods.*
>
> *For additional information, go to ...*
>
> *http://www.cityarts.ie/events/2010/09/23/-trid-an-gcoill*
>
> *http://www.artificialmemorytrace.com*
>
> *http://www.freewebs.com/seamascain/liamcarsonsreview.htm*
>
> *http://www.freewebs.com/seamascain/questionsanswers.htm*
>
> *http://alazanto.org/seamascain*
>
> *http://www.saorsainn.net*
>
> _____

--
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Phone: [redacted]
http://www.whatsleftofheaven.com/
www.maireadbyrne.blogspot.com
www.couscousonthegrass.blogspot.com

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183. Cara Benson
@ W. Hollywood Bookfair (take two)
Thu 23 Sep 2010

LETTER WRITING DESK: ESCRI
Forgive the repeat. First note got garbled.

LETTER WRITING DESK: ESCRITORIO PUBLICO With Jen Hofer The escritorio pÃºblico is a public letter-writing desk most often set up on sidewalks in public space, though sometimes invited into museums, galleries and other cultural spaces. The escritorio consists of a folding table made by the man who built Jenâ€™s house in 1920, on which she sets up her grandmotherâ€™s Olivetti Lettera 22 typewriter, writing paper and envelopes. She types letters in either Spanish or English for passers-by, charging $2 for a letter, $3 for a love letter and $5 for an illicit love letter.

Escritorio pÃºblico is an enactment of public practice, an ethic of radical listening, and a manifestation of the gift economy.
LOCATION AT THE BOOK FAIR: The Lounge on the Center of The Field

READING EXPERIMENT IN PROGRESS
With Chicago Poet Jennifer Karmin
â€œReading Experiment in Progressâ€ is an interactive performance, transforming the
book fair from a space of commerce to a space for creative exchange. Poet Jennifer Karmin invites passers-by to participate in a mini-reading of her text-sound epic Aaaaaaaaaaalice.
LOCATION: VARIOUS
Â
ROAMING READING
With Poet Cara Benson
Cara Benson will walk Whitmanesquely among/through/within West Hollywoodâ€™s
booths and books spouting bouts of words from her latest volume of prose

poems
(made). This in-situ situ includes, but is not limited to, inscribing lines on land with colored chalk, embodying kinetic parataxis, and otherwise performing acts of high priestess trance-chant poetics. Subject to turn on a dime.
LOCATION: MOVING TARGET
Â
LES FIGUES SHOWCASE READING
1:20-1:50 p.m.
Poetry/Hybrid Stage
Featuring: Harold Abramowitz, Mathew Timmons and Allison Carter

Les Figues will be at booth E51. All Les Figues titles â€” all on sale!
Â
9th Annual West Hollywood Book Fair
Sunday, September 26, 2010
10AM to 6PM
West Hollywood Park
647 N. San Vicente Blvd.

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184. Rob McLennan
new(ish) on rob's clever blog
Thu 23 Sep 2010

-- Ongoing notes: West Coast Line + The New Quarterly
-- fiction: from "boy and girl and man and woman," a novel-in-progress
-- the ottawa small press book fair, fall 2010;
-- Book by Ken Sparling
-- third issue of margaret christakos' influency now online
-- 12 or 20 questions: J.A. Tyler on Mud Luscious Press
-- today would have been their 43rd wedding anniversary
-- Melanie Siebert, Deepwater Vee
-- carleton university writers workshop + writing contest
--- fwd: Launch of the Annual Issue of Arc Poetry Magazine
-- 12 or 20 questions: with Nicholas Ruddock
-- the second issue of 17 seconds: a journal of poetry + poetics
-- 2 new above/ground press chapbooks: Stephen Brockwwell and Gwendolyn Guth
-- another fragment of Sleeping in Toronto: G20
-- 12 or 20 questions: with Christophe Casamassima
-- 12 or 20 questions: with Susan Telfer
-- above/ground press 17th anniversary reading/launch/party
-- 12 or 20 questions: with Elizabeth Robinson

-- Walking Brun's Wick: bpNichol's The Martyrology Book 5
-- Joanne Irene Page McLennan: June 30, 1940-August 19, 2010
-- my mother (joanne irene page mclennan): a medical update;
-- call for submisions (forward); dusty owl chapbook
-- 12 or 20 questions: with Alisha Piercy

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter
www.ottawapoetry.blogspot.com

+ some other new things at the Chaudiere Booksblog
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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185. Séamas Cain

Allen Ginsberg's "HOWL"

Thu 23 Sep 2010

_____

THE JOHN DEVITT POETRY SEMINAR

Tuesday, September 28th, 2010
at 6:00 p.m. in the Board Room

at the ...

MATER DEI INSTITUTE,
CLONLIFFE ROAD,
DUBLIN 3, Ireland

(The First Session of the Academic Year)

Speaker : Séamas Cain, on
Allen Ginsberg's "HOWL"

"I saw the best minds of my generation
destroyed by madness, starving hysterical
naked, dragging themselves through the negro
streets at dawn looking for an angry fix."

Audiofile at ...

http://www.youtube.com/watch?v=MVGoY9gom50&feature=related

Tuesday, September 28th, 2010
at 6:00 p.m. in the Board Room
of the Mater Dei Institute

Wine Reception to Follow

Free Admission

ALL ARE WELCOME

http://irishcentreforpoetrystudies.materdei.ie/pages/events/john-devitt-poetry-seminars.php

Séamas Cain
http://www.saorsainn.net
http://alazanto.org/seamascain
http://seamascain-writernetwork.org
http://www.mnartists.org/Seamas_Cain

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186. **amy king**

TOMORROW: Deborah Ager, Eric Amling, Laura Hinton, Janet Holmes, Filip Marinovich & Debrah Morkun!

Thu 23 Sep 2010

SEPTEMBER 24, FRIDAY ~ DEBORAH AGER, ERIC AMLING, L
Stain of Poetry

SEPTEMBER 24, FRIDAY ~ DEBORAH AGER, ERIC AMLING, LAURA HINTON, JANET HOLMES, FILIP MARINOVICH & DEBRAH MORKUN!

7 PM @ GOODBYE BLUE MONDAY - BUSHWICK, BROOKLYN

WITH

DEBORAH AGER's first book, MIDNIGHT VOICES, was published in 2009. Her poems appear in BEST NEW POETS 2006, THE BLOOMSBURY REVIEW, NEW ENGLAND REVIEW, THE GEORGIA REVIEW, QUARTERLY WEST andNEW SOUTH. She's received fellowships from the Mid Atlantic Arts Foundation, the MacDowell Colony, and the Virginia Center for the Creative Arts, and she received a Walter E. Dakin Fellowship to the Sewanee Writers' Conference. She is founding editor of 32 POEMS MAGAZINE. Many poems first appearing in 32 POEMS have been honored in the BEST AMERICAN POETRY and BEST NEW POETSanthologies and on VERSE DAILY and POETRY DAILY.

~

ERIC AMLING is the author of several chapbooks including TWIN VAPOR (Human Hair & Co.), SPLIT LEVEL IGLOO (Human Hair & Co.), and the most recent NINE LIVE TWO-HEADED ANIMALS (Greying Ghost Press). His illustrations and books can be found at WWW.HUMANHAIRANDCO.ORG

~

LAURA HINTON is the author of a poetry book, SISYPHUS MY LOVE (TO RECORD A DREAM IN A BATHTUB) (BlazeVox), and a critical book, THE PERVERSE GAZE OF SYMPATHY: SADOMASOCHISTIC SENTIMENTS FROMClarissa TO Rescue 911 (SUNY Press). She is also the co-editor of WE WHO LOVE TO BE ASTONISHED: EXPERIMENTAL WOMEN'S WRITING AND PERFORMANCE POETICS (University of Alabama Press). She has edited three special sections for the online journal HOW2, including the current feature, "Reading Carla Harryman." She is now at work (co-editor) of a special issue in Postmodern Culture on poet's theater, as well as a book on women's hybrid poetry and the arts. She is a Professor of English at the City College of New York. In New York City she edits a chapbook series, Mermaid Tenement Press, and comments on feminism and the hybrid arts at her blog site "Chant de la Sirene" (WWW.CHANTDELASIRENE.COM).

~

JANET HOLMES is author of five books of poetry, most recently THE MS OF MY KIN (Shearsman) and F2F (U of Notre Dame Pr). She is also director and editor of Ahsahta Press, a 35-year-old all-poetry press based at Boise State University, and professor of English there in the MFA Program in Creative Writing.

~

FILIP MARINOVICH is the author of ZERO READERSHIP (Ugly Duckling Presse 2008) and of the forthcoming AND IF YOU DON'T GO CRAZY I'LL MEET YOU HERE TOMORROW (Ugly Duckling Presse 2011). He is a poet living in New York City.

~

DEBRAH MORKUN lives in Philadelphia, where she is the founding member of The New Philadelphia Poets, a group committed to expanding the spaces for poetry in Philadelphia. Her first full-length book,PROJECTION MACHINE, was released by BlazeVox Books April 2010. View some of her work at WWW.DEBRAHMORKUN.COM.

AT

GOODBYE BLUE MONDAY

1087 BROADWAY
(CORNER OF DODWORTH ST)
BROOKLYN, NY 11221-3013 [redacted]

J M Z TRAINS TO MYRTLE AVE
OR J TRAIN TO KOSCIUSKO ST

~

Hosted by Amy King, Ana BoÅ¾iÄeviÄ‡ et al

~

http://stainofpoetry.com/

--
****

+ http://amyking.org/

****

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187. amy king

Soda Series #3 -- Sunday, September 26th @ 7pm -- A conversation with: Paula Bomer, Sasha Fletcher, Amy King and Eugene Lim

Thu 23 Sep 2010

A conversation with: Paula Bomer, Sasha Fletcher, Amy King and Eugene Lim

Paula Bomer is the author of the forthcoming story collection Baby and Other Stories (Word Riot Press, December 2010). Her fiction has appeared in Open City, The New York Tyrant, The Mississippi Review, Fiction and elsewhere. Sheâ€™s the co-publisher at Artistically Declined Press and the supervising editor of the literary journal, Sententia.ï»¿

Sasha Fletcher is the author of the novella WHEN ALL OUR DAYS ARE NUMBERED MARCHING BANDS WILL FILL THE STREETS AND WE WILL NOT HEAR THEM BECAUSE WE WILL BE UPSTAIRS IN THE CLOUDS [ml press 2010]. He is an MFA candidate in Poetry at Columbia University in the city of New York.

Amy Kingâ€™s latest book is Slaves to Do These Things(Blazevox) and forthcoming I Want to Make You Safe (Litmus Press). King moderates the Poetics List (SUNY-Buffalo/University of Pennsylvania) and the Womenâ€™s Poetry Listserv (WOMPO). She also teaches English and Creative Writing at SUNY Nassau Community College. She is currently preparing a book of interviews with the poet, Ron Padgett. She co-edits two magazines: Esque

(http://www.esquemag.com/) and Poets for Living Waters (http://poetsgulfcoast.wordpress.com/). For more, visithttp://amyking.org

Eugene Lim is author of Fog & Car and co-editor of The Harp & Altar Anthology. His fiction has appeared or is forthcoming in the Brooklyn Rail, Sleepingfish, elimae, No Colony, the mlp anthology [First Year], and The Denver Quarterly.

SODA SERIES is a bi-monthly conversation between four different writers, hosted by Greg Gerke and John Dermot Woods.

* Where

Soda Bar in Prospect Heights, Brooklyn.
629 Vanderbilt Ave.
View Map Here
http://sodaseries.com/

Nearest Transit:

7th Ave (Q, B)
Grand Army Plaza (2, 3)
Clinton-Washington Aves (C)

Parking: Street

Accepts Credit Cards: Yes

****

Amy's Alias
+ http://amyking.org/
****

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188. **Jonathan Minton**
Word For/Word #17
Thu 23 Sep 2010

I'm pleased to announce that Word For/Word #17 is online at

www.wordforword.info

with poetry and visuals by

Katie Marie Nealon, Matthew Klane, John M. Bennett, Rebecca Givens Rolland, Jeremy Behreandt, Megan Boatright, Rebecca Mertz, Craig Foltz, Irving Weiss, Angela Hume, Kate Ingold, Kathryn Cowles, David Detrich, Becca Jensen, Mario Cervantes, Anthony Madrid, Mary Ocher, Melissa Broder, Brennen Wysong, and Brian Seabolt,

plus essays, reviews, and a special feature on the poet Lynn Strongin.

Cheers!

Jonathan Minton

www.wordforword.info

+ + +

"Yes, Noise, or No," by Brennen Wysong

Buy a wolf trap and a handkerchief. Purchase a wolf-proof door. You will construct tiny cityscapes with bird bones inside snow globes. You will fill the globes with a mixture of bits of tinsel and freshly ground pepper. The wolves will in fact be wolfram. The warmth will be war. The theater will be where the war will be waged. You, inchworm, will measure the marigolds. And then, it will happen just like this: You will cover your body in a dull dusting of wolfram, hoping someone will rub against you for warmth, hoping you will bring brief shadow to a darkened theater, where the marigolds have been ushered to their seats in the wings. The wings-and they are yours, of course, attached to your back after losing your hands-will be read by X-ray tubes using the wolfram. You will try to find tumult on the periodic table of elements. It will be between flue and oxen. The theater will have no stage. The devil will win by one. You will toss snow globes of Tehran into an angry sea. Oxen, yes.

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189. Jeffrey Side

Some sections of "Cyclones in High Northern Latitudes" are now in Apocryphaltext

Thu 23 Sep 2010

Some sections from Jake Berry and my long poem "Cyclones in High Northern Latitudes" are now in Apocryphaltext:

http://www.apocryphaltextpoetry.com/apocryphal_text_4/jake_berry_jeffrey_side.htm

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190. Poetry Project

Upcoming Events at The Poetry Project

Thu 23 Sep 2010

Hi Everyone,

The 45th season officially begins this Monday, September 27 with a reading for VLAK magazine & on September 29, Joseph Donahue & Laura Moriarty will

ring in the Wednesday Night Series. To see further into The Poetry Project¹s event future, visit our Program Calendar http://bit.ly/agYs0P ‹ & as always, see you soon!

Love,
The Poetry Project

MONDAY SEPTEMBER 27 / 8PM
VLAK

This reading launches the inaugural issue of VLAK, an international magazine with a broad focus on contemporary poetics, art, film, philosophy, music, science, design, politics, performance, ecology, and new media. VLAK is edited by Louis Armand, Edmund Berrigan, Carol Watts, Stephan Delbos, David Vichnar and Clare Wallace. The reading will feature contributors Pierre Joris, Eileen Myles, Elizabeth Gross, Marjorie Wellish, Vincent Katz, Bruce Andrews, Brandon Downing, Abigail Child, Arlo Quint, Stacy Szymaszek, Stephanie Barber, John Wilkinson, Jess Fiorini, Joshua Cohen, Stephanie Strickland, Louis Armand and others. Reception with WINE!

WEDNESDAY SEPTEMBER 29 / 8PM
JOSEPH DONAHUE & LAURA MORIARTY

Joseph Donahue's most recent collections of poetry include Incidental Eclipse and Terra Lucida. This fall, Talisman House will publish Dissolves, Terra Lucida IV-VII, the second volume of an ongoing sequence. He lives in Durham, North Carolina.

Laura Moriarty¹s books include A Tonalist an essay poem from Nightboat Books, the novels, Cunning and Ultravioleta. A Semblance: Selected and New Poems, 1975 2007 came out from Omnidawn in 2007. She won the Poetry Center Book Award in 1983, a Wallace Alexander Gerbode Foundation Award in Poetry in 1992, a New Langton Arts Award in Literature 1998 and a Fund for Poetry grant in 2007. She has taught at Mills College and Naropa University, among other places, and is Deputy Director of Small Press Distribution. For more, see the blog A Tonalist Notes.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street (at 2nd Avenue)
New York, NY 10003

Trains: 6, F, N, R, and L.

www.poetryproject.org

Admission is $8 / $7 for students & seniors / $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance & advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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191. Murat Nemet-Nejat
Re: language and poetry after godel and turing
Thu 23 Sep 2010

Jim,

"but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and turing.

and this is one of the reasons why poetry itself is isolated."

I have heard many reasons why poetry is isolated, but this is a new one.

"poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number+language machine."

What exactly does the above passage mean, particularly the phrase "the role of language in contemporary mathematical logic"?

"the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial."

As far as I can see, all you are saying here is that poetry is not poetry unless related to Godel and Turing's work. That's quite a bit of a tall order, don't you think, though I can understand their potential or realized importance in some kind of poetry.

"poetry needs to be able to travel at the forefront of any field."

What does also this sentence mean, that poetry should become a kind of supermench, the way opera was for Wagner?

Ciao,

Murat

On Thu, Sep 23, 2010 at 3:43 AM, Jim Andrews <[redacted]> wrote:

> *language and poetry after godel and turing.*
>
> *but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and turing.*
>
> *and this is one of the reasons why poetry itself is isolated.*
>
> *poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number+language machine.*
>
> *the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial.*
>
> *poetry needs to be able to travel at the forefront of any field.*
>
> *ja*
> *http://vispo.com*

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192. Murat Nemet-Nejat
Re: language and poetry after godel and turing
Thu 23 Sep 2010

Hi, Lily,

I never doubted the importance of such overtones in the original and their loss in the translation. I only wanted to say that deconstruction, as it has ended meaning in poetics and philosophy, is much more, beyond re-modeling. It was trying to avoid decepive simplications. I am glad you liked my metaphor of deconstruction being a building designed by its inhabitants. It came to me on the spur of the moment.

Ciao,
Murat

On Tue, Sep 21, 2010 at 3:06 PM, lily robert-foley <
[redacted]> wrote:

> *Hello Murat!*
>
> *It's true Deconstruction is not the same thing as remodeling. However, I think it is very important when reading and especially in teaching Derrida to understand the effects of the translation—what is lost and gained in the passage from one language to another. Deconstruction is primarily a method of reading that is tied to a long and complex history of many different (textual) notions in philosophy and literature. It is difficult (if not impossible and perhaps purposefully so), so to speak, to separate the bird from the branch (is that an expression, separate the bird from the branch?) and give a totalizing definition of Deconstruction that is not tied directly to its specific context(s) while in use. This is exactly why it can be so valuable to examine the meaning of the word in French; and by word I mean: also the resonances that it has beyond its use in philosophy and literary criticism: its various homophones and homonyms, its figural history, its roots and dissemination into the culture at large etc. What does a French speaker (such as Derrida) "hear" when using the word "Deconstruction." This is also useful for other concepts in Derrida such as play. Of course a precise definition of the word in translation is not a definition of the concept or its use.*
>
> *I very much like the metaphor of the building that is designed by its inhabitants. I think remodeling can be useful (although, I agree, not an adequate translation! Deconstruction is a much better translation for Deconstruction) for a similar reason: I think it's a common misconception that Deconstruction means to undo or negate structure, which, in my reading, is not the case. Nice to be able to discuss this.*
>
> *xoxo*
>
> *Lily*
>
> *On Mon, Sep 20, 2010 at 6:07 PM, Murat Nemet-Nejat <*[redacted]*>*
> *wrote:*
> *Hi, Lily,*
>
> *but deconstructionism in literature does not mean remodeling. It is a much*
> *more drastic reviewing of the nature of literature. Whatever deconstruction*
> *means when on the side of a building, it does not mean that in Derrida, for*
> *instance. Deconstructionism is more like saying that a building is*

designed
by its inhabitants and not by its architects. The confusion is understandable. It requires a reorientation of thinking.

Ciao,

Murat

On Mon, Sep 20, 2010 at 9:21 AM, carol dorf <[redacted]> wrote:

Lily,
I find this redefinition very helpful -- I wish I had learned it in grad school.
It connects deconstructionism with urban life more seemlessly -- the way
"Modernism"
refers to architecture as well as a literary movement.
Thanks,
Carol

On Sun, Sep 19, 2010 at 2:14 AM, lily robert-foley <[redacted]> wrote:

Regarding the Deconstruction industry:

Just briefly (this is not exactly in response to the deconstruction industry/construction industry thing): I'm working on a thesis in Paris about the auto-translation of Beckett and the translation/reception of Derrida in the United States, and I realized that many people who read Derrida don't know that Deconstruction is not a made up word in French—which to my mind changes implicitly the reception and understanding of the concept.

Well, ok, Deconstruction is a made up word in French but it wasn't made up by Derrida, and it's not a bizarre, fancy sounding word that to most people actually just means, "word you would never understand so you should never use". For example, you see it constantly on the side of buildings that are "under construction"—which means, not that the building is being torn down and rebuilt, but that the structure of the building remains intact while certain defunct features are being removed and replaced or redone. In America we might call this remodeling or rehabbing.

I am still looking for a better word in English to translate this word, but have not quite found it. Perhaps "under construction" is actually perfect.

I think this is useful, not only for understanding Deconstruction but even for pedagogical purposes. I remember being an undergraduate and wanting very badly to understand what Deconstruction was but have many professors evade the subject. If someone had just translated the word for me and explained that in this case it refers to texts instead of buildings I would have been very happy I think.

Ok, thanks!

Lily

On Fri, Sep 17, 2010 at 5:50 AM, Jim Andrews <[redacted]> wrote:
saw an ad on tv about training for 'interesting and well-payed careers in the construction industry'.

it occurs to me i've been in the deconstruction industry for twenty years.

or is it the reconstruction industry? or the preconstruction industry? or is it the introstruction industry? the introspuction industry? or just the destruction industry?

the pay sucks. no doubt about it. but the hammerin and yammerin are fun.

i have a course in mind. here's some of the reading. the course would be called 'language and poetry after godel and turing'. the course would explore computational poetics. there's some yammerin bout manovitch et all concerning poetics of new media. ya ya. but get down to the really revolutionary changes in thought. that's what brought about the computer revolution in the first place. that's the work of godel and turing. computational poetics involves the poetics of the universal machine. universal? in what sense? the course ultimately looks at how notions

> *of*
> *who*
> *and what we are have changed in light of the development of the universal*
> *machine. and how our notions of what language is have changed. and how*
> *that*
> *has affected poetry from oulipo to contemporary work by poet programmers.*
>
> *on formally undecidable propositions of principia mathematica and related*
> *systems - k godel*
> *godel escher bach - douglas hoffstadter*
> *i am a strange loop - douglas hoffstadter*
> *incompleteness - rebecca goldstein*
> *engines of logic - martin davis*
> *oulipo compendium - harry matthews*
> *the essential turing - b. jack copeland*
> *how we became post human - n k hayles*
> *prehistoric digital poetry - c funkhouser*
>
> *ja*
> *http://vispo.com*
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> *guidelines*
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> *guidelines*

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193. Mathew Timmons

Contribute to the Worlds Largest Sound Poetry Choir ever!

Thu 23 Sep 2010

Hello Evereybody!

You may or may not know that I have a show up at a phone gallery right now - the show is The Archanoids at 323 Projects http://323projects.com I'd like to invite you to contribute to the worlds largest sound poetry choir ever by Oct 1!

The Archanoids exists as the inaugural exhibition of 323 Projects which you can visit by calling [redacted] or (323) TIE-IN-LA. The show is open all day and all night, every day of the week until October 11, 2010. 323 Projects phone gallery will present a new track from the album, The Archanoids, every other day and invite callers to participate in a collective sound poem by leaving a message and following an online score.

CALL NOW! to participate in The Arc of Noise, the world's largest collaborative sound poetry choir!

Watch the video score at http://323projects.com and call [redacted] or (323) TIE-IN-LA to contribute. You can listen to a track from the album, The Archanoids then leave a message that follows the score by hitting play on the video at the beep, you may also press 1 twice to skip straight to leaving a message.

You can read a write up of The Archanoids by Joshua Morrison at Fine Arts LA

http://www.fineartsla.com/defineartsla-exclusive-poet.html and a note at TRY HARDER. http://try-har-der.blogspot.com/2010/09/mathew-timmons-archanoids-323projects.html Shana Nys Dambrot of flavorpill says, â€œMathew Timmons is a hard-core collaborator with no regard for traditional boundaries when it comes to mixing media and even entire genres. â€¦ Listen, speak, repeat as necessary.â€ http://flavorpill.com/losangeles/events/2010/9/6/mathew-timmons-the-arachnoids?utm_source=losangeles&utm_medium=email&utm_campaign=issue_392

The Archanoids
an album of solo and collaborative sound poetries 2005-2010
$10 + S&H
https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=Z59PNZPG5E3HY

Insert Press http://insertpress.net in collaboration with 323 Projects and Pleonasm Music is pleased to present The Archanoids, an album of solo and collaborative sound poetries, 2005-2010.

Pleonasm Music, http://pleonasmmusic.org the net-label run by Christian Cummings, An independent musical community of uncategorizable avant-weird living room minstrels par excellence, will release a free downloadable selection of tracks from the album.

Insert Press is releasing the full album including a 32 page booklet of scores and written work from the album which can be purchased only through Insert Press for $10 + S&H.

The Archanoids

Composers (in the order they appear): Robert Darry, Mathew Timmons, Hugo Ball, Gertrude Stein, Christian BÃ¶k, Kurt Schwitters, Theodor Seuss Geisel, Luigi Russolo, Claude Gauvreau, Janine Armin, Giacomo Balla & F. T. Marinetti

Performers (in the order they appear): Robert Darry, Mathew Timmons, Sandy Ding, Harold Abramowitz, js makkos, Gary Barwin, Gregory Betts, Janine Armin, Amaranth Borsuk, Amina Cain, Allison Carter, Kate Durbin, Gabriela Jauregui, Stephanie Taylor, Donato Mancini & Christine Wertheim.

Remixes by last nights of paris. Album mixed by Patrick Navarre.

Programming / Audio Engineering of The Arc of Noise collaborative sound poem by Dan Richert.

best
M

Mathew Timmons
http://generalprojects.blogspot.com
http://insertpress.net
http://blancpress.com

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194. Vernon Frazer
MPROVISATIONS by Vernon Frazer now on Scribd
Fri 24 Sep 2010

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http://www.scribd.com/doc/38013484/IMPROVISATIONS-by-Vernon-Frazer

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195. Nicholas Piombino
2nd Avenue Poetry Launch 9/25 Long Island City
Fri 24 Sep 2010

2nd Ave Poetry , vol 3: The Occult

guest edited by alan ramon CLINTON

Saturday, September 25
5-7 pm
FREE
The Creek and The Cave
10-93 Jackson Ave, Long Island City
(on the E, G, & 7 train, B61 bus)

featuring readings & multimedia performances by

mitch HIGHFILL * toni SIMON * hector CANONGE
charles BORKHUIS * priscilla STADLER
brenda COULTAS * jill MAGI * kelly SPIVEY
douglas a. MARTIN * mark LAMOUREAUX
downstairs after-PARTY with live set by dj DESPO

volume 3 also includes work by

kevin KILLIAN * leslie SCALAPINO * dodie BELLAMY
jeremy THOMPSON * rit PREMNATH * caitlin PARKER
tsering wangmo DHOMPA * thom DONOVAN
r. zamora LINMARK * thomas FINK * denise DUHAMEL
filip MARINOVICH * ca CONRAD * frank SHERLOCK
lyn GOERINGER * matt JONES * clayton ESHLEMAN
charles BERNSTEIN * stephanie GRAY * gerrit LANSING
vincent KATZ * rusty MORRISON * laynie BROWN
tim PETERSON * john HARKEY * r.m. ENGELHARDT
emmy CATEDRAL * yago CURA * ernest CONCEPCION
jonny FARROW * alan ramon CLINTON

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196. Evan Kennedy
The Swan's Rag: Issue Two
Fri 24 Sep 2010

Hello Swans,

We at Dirty Swan Projects are happy to announce THE SWANâ€™S RAG ISSUE TWO! The line up speaks for itself.

ROB HALPERN: L O V E S O N G (T O M Y F A L L E N S O L D I E R)
BOB GLÃœCK: Ed's First Sexual Experience
CEDAR SIGO: 7/23/10
ROB HALPERN: from Trolley's Kind
An Interview with WILDE BOY ALEX DIMITROV
BRUCE BOONE: My Walk with Evan
JACK FROST: Ex/Sex is a High School History Class You Remember
TED REES: Bahd Nay Foo Yah
TOM MEYER on Jonathan Williams
Threesome Polaroids from JONATHAN WILLIAMS
A Poem from SARA LARSEN

Images of Rimbaud in West Oakland from JOHNNY TOWNMOUSE, additional images from ÅUKASZ SÅAWINSKI.

Images and purchasing instructions here:
http://theswansrag.blogspot.com (NSFW?).

Kisses and misses,

Dirty Swan Projects

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197. derek beaulieu
Call for submissions
Fri 24 Sep 2010

---

hey folks;
NOD magazine -- the University of Calgary's undergrad-run literary magazine -- is looking for submissions. its a fun, scrappy magazine and can use the support. why not help out?
derek

**
Sent: Friday, September 24, 2010 10:45 AM
Subject: Call for submissions

NÅD Magazine CALL FOR SUBMISSIONS

Submit prose, poetry or visual art by October 31st for your chance to be published in the University of Calgary's only undergraduate literary magazine.

Submissions are accepted via e-mail (preferable) or snail mail. For e-mail submissions, please send your work as an attached file. Please inform us if you are an undergraduate or not when submitting to the magazine.

Visual artists should be aware that their work must be easily transferable into digital format and that all work will be printed in black and white except for work chosen as cover art.

Submit to:

NÅD Magazine
Department of English, University of Calgary
2500 University Drive N.W.
Calgary, AB
T2T 1N4

or

[redacted]

NÅD Magazine Issue Twelve on Sale now!!! See our booth in Mac Hall for Club's Week*

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198. **steve russell**
Re: language and poetry after godel and turing
Fri 24 Sep 2010

---

interesting.
but i'm wary of the word forefront.
does poetry necessarily need to be ... there.

i'm happy to see it in the bleachers,
or with the cheerleaders.

really, i may have to re/read the esher/bach/GOD-el thing. occassionally, it's fun to actually have something of a clue,or sort of know what i'm talking about. which, in my book, means ... Witt vs. Godel: it's a tie.

--- On Thu, 9/23/10, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing
To: [redacted]
Date: Thursday, September 23, 2010, 3:43 AM

language and poetry after godel and turing.

but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and turing.

and this is one of the reasons why poetry itself is isolated.

poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number+language machine.

the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial.

poetry needs to be able to travel at the forefront of any field.

ja
http://vispo.com

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199. Jennifer Karmin
Sept 26: W. Hollywood Book Fair
Fri 24 Sep 2010

9th Annual West Hollywood Book Fair
Sunday, September 26th
10AM to 6PM
West Hollywood Park, California
647 N. San Vicente Blvd.
http://www.westhollywoodbookfair.org

Les Figues Press presents
site-specific performances
by Cara Benson, Jen Hofer and Jennifer Karmin
& readings by Harold Abramowitz, Mathew Timmons and Christine Wertheim

ROAMING READING - with Cara Benson
Cara Benson will walk Whitmanesquely among/through/within West Hollywoodâ€™s booths and books spouting bouts of words from her latest volume of prose poems (made). This in-situ situ includes, but is not limited to, inscribing lines on land with colored chalk, embodying kinetic parataxis, and otherwise performing acts of high priestess trance-chant poetics. Subject to turn on a dime.

LETTER WRITING DESK: ESCRITORIO PUBLICO - with Jen Hofer
The escritorio pÃºblico is a public letter-writing desk most often set up on sidewalks in public space, though sometimes invited into museums, galleries and other cultural spaces. The escritorio consists of a folding table made by the man who built Jenâ€™s house in 1920, on which she sets up her grandmotherâ€™s Olivetti Lettera 22 typewriter, writing paper and envelopes. She types letters in either Spanish or English for passers-by, charging $2 for a letter, $3 for a love letter and $5 for an illicit love letter.Â Escritorio pÃºblico is an enactment of public practice, an ethic of radical listening, and a manifestation of the gift economy.
Location: The Lounge on the Center of The Field

READING EXPERIMENT IN PROGRESS - with Jennifer Karmin
â€œReading Experiment in Progressâ€ is an interactive performance, transforming the book fair from a space of commerce to a space for creative exchange. Chicago poet Jennifer Karmin invites passers-by to participate in a mini-reading of her text-sound epic Aaaaaaaaaaalice.

LES FIGUES SHOWCASE READING
1:20-1:50 pm
Poetry/Hybrid Stage

Featuring: Harold Abramowitz, Mathew Timmons and Christine Wertheim
Les Figues Press will be at booth E51.
All Les Figues titles on sale!
http://www.lesfigues.com

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200. Michael Hansen
Chicago Review call for essays on A. R. Ammons
Sat 25 Sep 2010

Chicago Review is gathering materials for a special issue on A. R. Ammons. We are looking for critical essays (in the range of 1500 to 3000 words) on any topic related to Ammons's work. If you would like to submit an essay (or idea) for consideration, please send a 250-word abstract to [redacted] by November 15, 2010.

We look forward to hearing from you.

Sincerely,
Michael Hansen & Joel Calahan
Chicago Review
*5801 S Kenwood
Chicago, IL 60637
http://humanities.uchicago.edu/orgs/review/*

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201. Margaret Konkol
Re: Olson query
Sat 25 Sep 2010

Hey Ric,

I believe Ralph Maude is working on a collection of Olson's unpublished late works.

Cheers,
Margaret

On Thu, Sep 23, 2010 at 9:57 AM, Carfagna, Richard <
[redacted]> wrote:

> *Hi,*
> *I was wondering if anyone knows who took over the official scholarship of*
> *Charles Olson after the death of George Butterick?*
>
> *Also, what with the release in the past couple of year of the Daybooks*

> *of Oppen*
> *and the collected Notebooks of Frost, does anyone know of plans to mine the Olson*
> *collection at Storrs to produce a similar type of tome?*
>
> *Thanks,*
> *Ric*

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202. **Jim Andrews**
Re: language and poetry after godel and turing
Sat 25 Sep 2010

> *interesting.*
> *but i'm wary of the word forefront.*
> *does poetry necessarily need to be ... there.*

not everyone has to be there, of course. poetry 'covers' many mentalities. many 'mansions'.

the lights are pretty much off, though, in the poetry mansion and it's black as night, concerning knowledge about things like the theory of computation, Godel, and so forth. and folks are frightened: computer art is fascistic, don't you know, and computers are to blame for the economic collapse, etc etc. we can't be machines because that would mean it's all an empty mechanical random concourse of atoms. and so on. people are frightened by computers and computing in many ways, from the challenge they pose just in how to use them in day to day life, to the 'threats' they pose to our identity, to the role they sometimes play in art and poetry.

yet here we are using computers to talk about poetry. and using them to do so many other things in our pursuit of poetry.

knowledge of things like the theory of computation not only can help dispel fear--because the fear is mostly of the sort where we fear what we do not understand--but, in matters of poetry, also provides us with, say, approaches to language that can be useful in poetry and poetics.

also, the theory of computation and godel's work are fundamental to the poetics of computation.

> *i'm happy to see it in the bleachers,*
> *or with the cheerleaders.*

ha. yes i think it would be very pleasant to be with the cheerleaders in the bleachers.

> *really, i may have to re/read the esher/bach/GOD-el thing.*

if yer after a hofstadter book, try 'i am a strange loop'. i'm finding that one more readable. rebbeca goldstein's book called 'incompleteness' is good on godel, his proof and biography (and friendship with einstein)--and also concerning godel/wittgenstein. martin davis's book 'engines of logic' is an instant classic in the 'history of ideas'. it looks at the life and work of leibniz, boole, frege, cantor, hilbert, godel, and turing concerning the development of the computer. it was leibniz's dream to create an 'aide to human reason', which, he felt, required a language of symbolic logic. martin davis is, himself, a renowned usamerican logician. his book is excellent on the math and logic, on the history of ideas, in its biographical sketches, and in its historical perspective. great book. another relevant book is the oulipo compendium edited by harry matthews. oulipo started in 1960 and is/was the first erm poetry movement or group or whatever to seriously cross the borders of math and poetry. also, theirs is/was a kind of 'axiomatic' approach that relates closely to mathematical logic. another inerestin book is prehistoric digital poetry by chris funkhouser. this looks at digital poetry from 1959 to 1995. basically pre-web. this mainly looks at the work of the earlier poet-programmers.

> *occassionally, it's fun to actually have something of a clue,or sort of know what i'm talking about. which, in my book, means ... Witt vs. Godel: it's a tie.*

ha. well, wittgenstein is still, of course, very influential in matters of philosophy and even, somewhat, in literary matters. whereas godel's work never really was, except in mathematical logic.

ja
http://vispo.com

> *--- On Thu, 9/23/10, Jim Andrews <[redacted]> wrote:*
>
> *From: Jim Andrews <[redacted]>*
> *Subject: Re: language and poetry after godel and turing*
> *To: [redacted]*
> *Date: Thursday, September 23, 2010, 3:43 AM*
>
> *language and poetry after godel and turing.*
>
> *but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and turing.*

> *and this is one of the reasons why poetry itself is isolated.*
>
> *poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number+language machine.*
>
> *the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial.*
>
> *poetry needs to be able to travel at the forefront of any field.*
>
> *ja*
> *http://vispo.com*

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203. **Obododimma Oha**

Re: [New-Poetry] From Their Ringtones You Shall Know Them

Sat 25 Sep 2010

Hi Tijani!
Thanks for reading the article & responding.
Regards.
Obododimma.

On Sat, Sep 25, 2010 at 12:38 PM, BY TJMST <[redacted]> wrote:

> *hi Obodo et al*
> *thanks for psychologically sharing the repugnant but atimes soothing palaver of ringtones.I must say i will reminisce in delightfully, distatefully later on this web.Frankly i dont think i like them -almost a loathing experience personally.The bad aspect of it is tat a customised ringtone might even turn off someone else that' s a turn -on.*
> *The*
> *CELL PHONE is an interesting tool for a wide variety of gaiety yet there's a challenge to users conscience...whom to blame?The softwar e pedlers or the buyer or the licenceeor communication commission?Amen for answered prayers or poetry.*

Gbemi TIJANI MST

On 9/14/10, Obododimma Oha <[redacted]> wrote:

"A ringtone advertises the owner of the mobile phone. It says: listen to me as I tell a bit about this fellow's difference. By extension, the medium has become the addressee and could even be a signifier of the addresser. These days when mobile telephony has brought further stress upon marriages and other relationships, is it not ingenious to configure the rings in such a way that the clever addressee can tell who is calling, at least to be able to know whether to answer, where to answer, what to answer; or to know which story to tell later to the person eavesdropping by the side? The medium will eventually be the accomplice as well as the evidence."

To read the full text of "From Their Ringtones You Shall Know Them<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5618388-182/story.csp>,"
visit:

http://234next.com/csp/cms/sites/Next/Opinion/Columns/5618388-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*;*
[redacted]*.*

New-Poetry mailing list
[redacted]
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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204. **Jim Andrews**

Re: language and poetry after godel and turing

Sat 25 Sep 2010

> *"the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial."*
>
> *As far as I can see, all you are saying here is that poetry is not poetry unless related to Godel and Turing's work.*

I would hope you're the only one who reads it that way, Murat. Cuz that's not what I said. But, by now, how could I be surprised by your reading it that way, considering that you've also said that computer art is fascistic and that computers are to blame for the economic collapse. Computers, computer art, and, possibly, computer artists seem to freak you out. I find it hard to talk with you about these things cuz yer always jumping to this sort of conclusion.

What I was saying is this. The work of Godel and Turing is fundamental to the poetics of computation and computer art and the multimedial/intermedial because it is fundamental to the theory of computation; and the theory of computation is concerned with exploring the theoretical capabilities and limitations of computing machines.

Turing invented the 'Turing machine', the 'abstract machine', the mathematical model of a computing machine, to show that there are some tasks that no computing machine can *ever* carry out. In other words, he invented the

modern computer to show that it has certain limitations. As opposed to inventing it to get it to do stuff that couldn't be done otherwise. Which, to me, is the sort of poetical thing that we see time and again in Godel's and Turing's work.

> *That's quite a bit of a tall*
> *order, don't you think, though I can understand their potential or realized*
> *importance in some kind of poetry.*
>
> "*poetry needs to be able to travel at the forefront of any field.*"
>
> *What does also this sentence mean, that poetry should become a kind of supermench, the way opera was for Wagner?*

Supermench? No. When we look at the impact of computing on language, we can talk about it in many ways, can concentrate on different things. The way, for instance, that the net crosses X with Y, brings ideas into contact with one another, and, consequently, the languages associated with those ideas. Or the way it brings media into contact with one another, by being capable of representing all sorts of different media all on the same screen or in the same machine; and, consequently, brings the languages both of and about those media into contact with one another. Or the way it brings people into contact with one another, being capable of representing communication channels (such as telephone) as well as traditional media like print, recorded sound, and video/TV, etc.

The impact of computing on language is in all sorts of cross-fertilization of language X with language Y, whether the languages are natural or other types of languages.

Poetry is one of the fields that can use those energies expressively, innovatively, in a way that captures the contemporary, and furthers our understanding of what is happening to language(s) and us via computing.

ja
http://vispo.com

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205. **michael farrell**
Re: The Swan's Rag: Issue Two
Sat 25 Sep 2010

---

thanks for making me realise rimbaud looks like ben affleck

> *Date: Fri, 24 Sep 2010 11:21:13 -0700*
> *From:* [redacted]

> *Subject: The Swan's Rag: Issue Two*
> *To:* [redacted]
>
> *Hello Swans,*
>
> *We at Dirty Swan Projects are happy to announce THE SWAN'S RAG ISSUE TWO! The line up speaks for itself.*
>
> *ROB HALPERN: L O V E S O N G (T O M Y F A L L E N S O L D I E R)*
> *BOB GLÜCK: Ed's First Sexual Experience*
> *CEDAR SIGO: 7/23/10*
> *ROB HALPERN: from Trolley's Kind*
> *An Interview with WILDE BOY ALEX DIMITROV*
> *BRUCE BOONE: My Walk with Evan*
> *JACK FROST: Ex/Sex is a High School History Class You Remember*
> *TED REES: Bahd Nay Foo Yah*
> *TOM MEYER on Jonathan Williams*
> *Threesome Polaroids from JONATHAN WILLIAMS*
> *A Poem from SARA LARSEN*
>
> *Images of Rimbaud in West Oakland from JOHNNY TOWNMOUSE, additional images from £UKASZ S£AWINSKI.*
>
> *Images and purchasing instructions here:*
> *http://theswansrag.blogspot.com (NSFW?).*
>
> *Kisses and misses,*
>
> *Dirty Swan Projects*

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206. **michael farrell**

Re: language and poetry after godel and turing

Sat 25 Sep 2010

---

does poetry need anything?

i could say poetry needs to be more like blondie - but thats really my need -

> *Date: Fri, 24 Sep 2010 12:08:06 -0700*
> *From:* [redacted]
> *Subject: Re: language and poetry after godel and turing*
> *To:* [redacted]
>
> *interesting.*
> *but i'm wary of the word forefront.*
> *does poetry necessarily need to be ... there.*

i'm happy to see it in the bleachers,
or with the cheerleaders.

really, i may have to re/read the esher/bach/GOD-el thing.
occassionally, it's fun to actually have something of a clue,or sort of know what i'm talking about. which, in my book, means ... Witt vs. Godel: it's a tie.

--- On Thu, 9/23/10, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing
To: [redacted]
Date: Thursday, September 23, 2010, 3:43 AM

language and poetry after godel and turing.

but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and turing.

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poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number+language machine.

the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial.

poetry needs to be able to travel at the forefront of any field.

ja
http://vispo.com

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207. Dan Glass
this week on the 30 word review
Sun 26 Sep 2010

Two theories of the present—preservation & sincerity.

Lovejoy by Phoebe Wayne
Tout Va Bien by Suzanne Stein

http://the30wordreview.blogspot.com/

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208. Jeffrey Side
Hank Lazer interviewed by Chris Mansel --- The Argotist Onlline
Sun 26 Sep 2010

Hank Lazer interviewed by Chris Mansel --- The Argotist Onlline

http://www.argotistonline.co.uk/Lazer%20interview%202.htm

Excerpt:

CM: Where do you suppose the self-destructiveness trait comes from that occurs in so many writers?

HL: From frustration, as a consequence of marginalization, and from succumbing to a dangerous set of culturally romanticized stereotypes. First, the frustration and maginalization routes. A writer, particularly a poet, places himself in an odd position in relation to dominant cultural value. A poet decides to value certain kinds of somewhat aimless, impractical, non-money-making activities, and he decides to make room and time in his life for these activities. Furthermore, heâ€™s apt to be pursuing a rather elusive mode of language â€“ not necessarily the direct, communicative, â€œuseful,â€ commercially manipulative kind of language skill that society readily appreciates and rewards (in advertising, in journalism, and in other modes of persuasive and/or manipulative writing). So, what heâ€™s doing with his time is aberrant â€“ hard to explain. And yet, if he is really engaged in a serious and profound relationship to poetry, he does have certain sporadic validating experiences â€“ a sense of connection to a longstanding human enterprise of considerable wisdom, joy, and pleasure. The self-destructiveness may arise as a gesture of anger and frustration, arising from a sense that oneâ€™s primary life activity is not appreciated or understood or respected. The self-destructiveness becomes an act oddly complicit with that ignoring and marginalizing by the society at large, while it is also a somewhat desperate call for attention and significance.

http://www.argotistonline.co.uk/Lazer%20interview%202.htm

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209. **Peter Grant**

Re: Olson query

Sun 26 Sep 2010

Ric, Please read my review of Ralph Maud's Charles Olson at the Harbor (talonbooks 2008) in Pacific Rim Review of Books #10 for a possible answer to your first question...

http://www.prrb.ca/articles/issue10-olson.html

Peter

> *Date: Thu, 23 Sep 2010 09:57:54 -0400*
> *From: "Carfagna, Richard" <[redacted]>*
> *Subject: Olson query*
>
> *Hi,*
> *I was wondering if anyone knows who took over the official scholarship of*
> *Charles Olson after the death of George Butterick?*
>
> *Also, what with the release in the past couple of year of the Daybooks of Oppen*
> *and the collected Notebooks of Frost, does anyone know of plans to mine*
> *the Olson*
> *collection at Storrs to produce a similar type of tome?*
>
> *Thanks,*
> *Ric*

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210. **Alan Sondheim**

Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books, Brooklyn! (please announce/forward)

Sun 26 Sep 2010

Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books

Friday, October 1 7:30pm - 9:30pm
Location Unnameable Books
600 Vanderbilt Ave.
Brooklyn, NY
Created By
Unnameable Boox
More Info DIGITAL POETICS 10.01.10

Performances of fingered music, digital projection, codework and text. Viola, oud, saz, guitar? Keyboard. Laptop. Microphone. Books.

CHRIS FUNKHOUSER is a poet, scholar, and multimedia artist. In 2009, the Associated Press commissioned him to prepare digital poems for the occasion of Barack Obama's inauguration. He is author of the documentary study, Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995, and an eBook (CD-ROM), Selections 2.0. He currently teaches at New Jersey Institute of Technology and University of Pennsylvania, is a Senior Editor at PennSound, a member of the scientific review committee of the digital literature journal regards crois?s (University of Paris 8), is on the Advisory Board of the Digital Poetry Archive of Canada, and is an External Collaborator with Ncleo de Ciberteatro, Insituto Politcnico do Porto (Portugal). Since 1986 he has been an editor with We Press, with whom he has produced poetry in a variety of media. A widely published author, he was Visiting Fulbright Scholar at Multimedia University in Cyberjaya, Malaysia (2006), on the summer writing program faculty of the Naropa University (2007), and is presently Digital Poet-in-Residence at Bowery Poetry Club (New York City).

ALAN SONDHEIM is our (all our) resident genius and provocateur. He is also an important artist, theorist, code-worker, poet, musician, choreographer, essayist, filmmaker, video-maker, performer and new-media innovator, who has been working tirelessly and prolifically and with astonishing results since before I was born. If youre lucky, you may be on one of his email lists, which are the primary way he distributes his writing and other work.

Sondheim has a new book of poetry out from Salt Press: DEEP LANGUAGE. Maria Damon says it tangles us up in these hypnotically repetitive, abject, slyly humorous and childishly gleeful, philosophically, aesthetically, theoretically and psychologically dense and insightful poems, that are also essays, diasporic riffs and incantations, true confessions, Platonic dialogues, shtick, tantrums, aphorisms and manifesti. John Cayley says he is one of the precious few who joyfully and in abject misery risks these terrors of writing for us, for our pleasure and our undoing. What happens? Language disposes of us.

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211. Sharon Dolin

Fwd: Poetry Chapbook Reading Wednesday, September 29

Sun 26 Sep 2010

Dear Friends, Writers, Teachers,

Please see the announcement below. It should be a terrific evening!

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

> *Having difficulty viewing this email? Click here.*
>
> *Don't miss out on autumn*
> *courses!*
> *Click here for course descriptions and to register!*
>
> *Alternatives to Type*
> *Learn how to fashion, handle, and print from movable type-high elements on the letterpress.*
> *With Bryan Baker*
> *October 2-3*
>
> *Crossed Structure & Secret Belgian Binding*
> *A two-day workshop in contemporary book structures based on pre-16th century bindings.*
> *With Emily Martin*
> *October 9-10*
>
> *Bookbinding I*
> *This core class will introduce students to the basic materials, techniques and history of bookbinding.*
> *With Shanna Yarbrough*
> *October 7-December 13*
>
> *Japanese Water-Based Woodblock Printing*
> *Create images using the ancient traditional Japanese Ukiyo-e style of printing by hand, still widely used in Japan today.*
> *With Takuji Hamanaka*
> *October 11-December 13*
>
> *Save The Date!*
>
> *Artist Talk:*
> *Catya Plate*
>
> *Wednesday, October 13, 6:30 p.m.*
> *Featured Artist Catya Plate discusses her newest work, Clothespin Tarot, a series of 78 watercolor and pencil drawings inspired by the traditional Tarot.*
> *$10/$5 CBA Members*
> *Suggested Donation*
>
> *~*

Center Broadsides Reading Series

Wednesday, October 20, 6:30 p.m.
Poets Alex Cuff and David Henderson will read their work. Organized by Lisa Jarnot.
$10/$5 CBA Members
Suggested Donation

Quick Links:

Browse our
Upcoming Classes

Current Exhibitions
Opportunities
Online Calendar
Flickr
Facebook
Twitter
Blog

This Week:

Poetry Chapbook Reading

Wednesday, September 29, 6:30 p.m.

Join us for a reading celebrating the release of Alexander Long's limited-edition, artist-made chapbook Still Life, published as part of the Center for Book Arts' annual Poetry Chapbook program. This year's chapbook was letterpress printed and hand bound by Barbara Henry in an edition of 100. Also available will be a letterpress chapbook by Terrance Hayes, Between Ghosts, designed and produced by Amber McMillan in an edition of 100. In addition, the Center is producing three limited-edition broadsides of poems by Jennifer Perrine, Deborah Flanagan, and Hadara Bar-Nadav. The four poets will read their work, joined by series organizers Terrence Hayes and Sharon Dolin.

Alexander Long's manuscript was selected from a pool of 400 entries. Terrance

Hayes commented,"This imaginative collection had the wildly associative qualities of a poet bound to the past and present. His meditations on the likes of Malcolm X, Kafka and Lincoln combined the personal to the historical, the lyrical to the narrative. These poems made an immediate and enduring impression on me."

Where:
Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001

Gallery Hours:
M-F 10am-6pm
Sat 10am-4pm

Suggested Admission:
$5 members/$10 non-members
Next Week:

Professional Development Workshop:
Find a Collaborator!
Artists and Writers Mixer

With Wennie Huang and Ed Go

Wednesday, October 6, 6:30pm

Have you ever wanted to work collaboratively? Are you looking for a new collaborator? Bring a piece of your visual or written work to this Professional Development Workshop to learn more about the collaborative process and meet other emerging artists and writers. Wennie Huang and Ed Go will discuss their collaboration, and we will experiment with short hands-on exercises.

Where:
Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001

Suggested Admission:
$5 members/$10 non-members
Currently on View in our Galleries:

Ear to the Page

Ear to the Page explores the interaction between recordings and books, using three categories: sound works that reflect the structure and aesthetic of books; packages that thematically entail a book as well as a CD or vinyl record; and books that have a sound component or somehow serve to transcribe or document ideas that previously existed, or potentially can exist, as sound.

Artists/Musicians included in the exhibition are: Vito Acconci, Juan Arkotxa & Leslie Mackenzie, Bernard Baschet & Francois Baschet, Cathy Berberian & Eugenio Carmi, George Brecht, Inge Bruggeman & Hank Lazer, Jose Luis Castillejo, Jon Gibson, Kenneth Goldsmith, Grace Jones, Jennie C. Jones, Allan Kaprow, Dan Lander & Micah Lexier, Christian Marclay, Marshall McLuhan with Jerome Agel, Quentin Fiore, & John Simon, Michalis Pichler, Steve Roden, Allen Ruppersberg, Tate Shaw & Andrew Sallee, Masumi Shibata, Michael Snow, Jan van der Marck/Art by Telephone, and Dennis Yuen & Morry Galonoy. Organized by James Hoff and Alan Licht, Independent Curators.

Artist Talk: Wednesday, November 3, 6:30 pm

Featured Artist Project:
Catya Plate: Clothespin Tarot

This project comprises a series of original drawings and an artist book as well as an animated film. Since 2003 Plate has been working on a series of 78 watercolor and pencil drawings inspired by the 78 cards of the traditional tarot. Clothespins have always played a key role in Plate's work and in this exhibition they become Clothespin Freaks; figures who, made of clear plastic clothespins, doll's body parts and sewn pieces, are the real heroes in this subversive Tarot adventure. The installation features a new animated film, The Reading, which is a culminating artist project to this body of work.

Artist Talk: Wednesday, October 13, 6:30 pm

Featured Artist Project:
Barbara Tetenbaum and the Triangular Press: Recent Works
2010 Bishop Faculty Fellow

Every year the Center for Book Arts invites an artist/ instructor from outside of New York to teach a master class and to give a formal lecture in New York City. Barbara Tetenbaum, The Sally R. Bishop Master Faculty Fellow for 2010, has been printing artist books under the imprint, Triangular Press, since 1979. She is currently Professor and Department Head of Book Arts at Oregon College of Art & Craft in Portland, OR. She is the recipient of two Fulbright awards to teach in Leipzig, Germany and in Usti nad Labem in the Czech Republic, and has received other awards of support for her artwork and research. Her books are held in public

collections in the U.S., Canada, England, France, Germany and the Netherlands. Her master class, Artist Book Strategies: Exploring Music and Musical Scores, will be held at the Center on November 19-21.

Artist Talk: Friday, November 19th , 6:30 pm

Where:
Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001

Gallery Hours:
M-F 10am-6pm
Sat 10am-4pm

Admission: Free
Support the Center and receive great benefits...

Discounts on all Center for Book Arts classes
Reduced admission to the Center's public events, readings, and workshops
Discounts at select NYC art supply stores and the Center's bookstore
Receive course catalogues and special invitations to exclusive events
Membership starts at $50
Click here for more information and join today!

28 West 27th Street, Third Floor
New York, New York 10001
[redacted]
www.centerforbookarts.org

The Center's Visual Arts Program and related Public Programs are supported in part by the Lily Auchincloss Foundation, the Wolf Kahn & Emily Mason Foundation, and the Dedalus Foundation. Additional support for the Center's programs is provided in part by the Achelis Foundation, the Carnegie Corporation, the J.M. Kaplan Fund, the Milton and Sally Avery Arts Fund, the New York City Department of Cultural Affairs, the New York State Council on the Arts, and the Pine Tree Foundation of New York. Programs are also supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Support for the Center's Collections Initiative comes from the National Endowment for the Arts, the Institute of Museum and Library Services, the Max and Victoria Dreyfus Foundation, and the Gladys Krieble Delmas Foundation. Major funding for the Center's Capacity Building programs is provided by the Rockefeller Brothers Fund, the Robert Sterling Clark Foundation, the Hyde & Watson Foundation, and the New York Community Trust. Special support for the Center's Artist-in-Residence program has been provided by the Foundation for Contemporary Arts. The Center also acknowledges the generous support of its patrons and members.

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>
> *The Center for Book Arts | 28 West 27th Street | Third Floor | New York | NY | 10001*

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212. Alan Sondheim
Sweetness, the riff
Sun 26 Sep 2010

Sweetness

Chris Funkhouser and I were writing back and forth about riffs and I realize I rarely use them, at least not consciously, since they tend to repeat themselves uncomfortably; in any case, sweetness1 uses a riff one way or another for a little song; in sweetness2, the riff's dissolved, deconstructed, transformed, to no end, or one and another; just a little guitar music dealing with a "theme" of sorts, maybe time for a hit tune maybe.

http://espdisk.com/alansondheim/sweetness1.mp3
http://espdisk.com/alansondheim/sweetness2.mp3

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213. Kimmelman, Burt
Marsh Hawk Press Fall Book Launch (Readings by Finkelstein, Morris et al.)
Mon 27 Sep 2010

Please join us for the Marsh Hawk Press Fall Book Launch featuring readings by Norman Finkelstein and other Marsh Hawk Press authors.

Thursday, October 14, 2010
6:00 PM to 8:00 PM

Ceres Gallery
547 W 27th St # 201, New York, NY
[redacted]

Refreshments in our usual abundant over-the-top style

Fall Books:

Inside the Ghost Factory<http://www.marshhawkpress.org/Finkelstein2.htm>

Norman Finkelstein

Inside the Ghost Factory finds Norman Finkelstein returning to his pre-Track fascination with the Coleridgean fancy, first delineated in Restless Messengers. Here, however, Samuel Coleridge meets William Gibson and the result is a retro- Blakean myth for the age of Text and Tweet. These transmissions from "elsewhere," manufactured on the assembly lines of "Ghosts, Incorporated. Poetry, Incorporated" (Limited, I might add), are gleefully dissected by Finkelstein as so much "clap-trap." Still, there's no correcting the blur of occultation and occlusion for the poet who believes "Books were made for secrets they cannot/keep: this is what it means to be/read."-Tyrone Williams If Not for the Courage<http://www.marshhawkpress.org/Morris2.htm> Daniel Morris

Everyday life in the household and memory of Daniel Morris's suburban Jewish-professorpoet and father of toddlers has rarely been rendered with the energy, good humor, and luminous detail we meet in Daniel Morris's If Not for the Courage. These poems are at once hilarious and heart-breaking; they take us straight to the scene of the crime, allowing us to witness the most absurd and agonizingly funny moments of daily routine against the backdrop of unrelieved media blitz. The courage of Morris's title is evident throughout. -Marjorie Perloff

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214. Rachel Loden

New Writing Series @ UCSD next Wednesday, October 6

Mon 27 Sep 2010

New Writing Series presents:

A reading by Rachel Loden

Wednesday, October 6

4:30 pm

Visual Arts Performance Space

UC San Diego

Free

Sponsored by the Dean, Arts & Humanities Division and the Department of Literature

http://literature.ucsd.edu/news/currentevents/writingseries.html

Rachel Loden is the author of Dick of the Dead (Ahsahta Press), a finalist for both the 2010 PEN USA Literary Award for Poetry and the California Book Award. It was also one of the three most-cited books in Attention Span 2009 ("a collectively-drawn map of the field"), landing on lists by Rae Armantrout and others. The Washington Post's "Poet's Choice" column featured a poem from the book and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's first book, Hotel Imperium (Georgia), won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also short-listed for the Northern California Book Award. Loden has published four chapbooks, including The Last Campaign (which won the Hudson Valley Writers' Center chapbook competition) and The Richard Nixon Snow Globe (Wild Honey Press). Her work has appeared or is forthcoming in New American Writing, Lana Turner: A Journal of Poetry and Opinion, two editions of the Best American Poetry series, Western Wind: An Introduction to Poetry, and many other magazines and anthologies. Loden's microplay, "A Quaker Meeting in Yorba Linda," was performed in New York as part of Plays on Words: A Poets Theater Festival curated by Tony Torn, Lee Ann Brown and Corina Copp. She is the recipient of a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, an &NOW Award, and a grant from the Fund for Poetry.

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215. Mary Jo Malo
IMPROVISATIONS by Vernon Frazer now on Scribd
Mon 27 Sep 2010

Vernon,

A formatting achievement par excellence! What a wonderful opportunity for readers to access your spontaneous poetry, a nearly extinct form.

Mary Jo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

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216. David Hadbawnik

habenicht press announces: CRASS SONGS OF SAND & BRINE by Micah Robbins

Mon 27 Sep 2010

I'm pleased to announce this new chapbook <http://habenichtpress.com/?p=523>by
Micah Robbins, publisher of Interbirth Books<http://www.interbirthbooks.org/>.
Thanks to Micah, as well as to *Richard Owens* and *Clifford Riley* for helping design the cover.

"We are the kids in black — night-worn
hangers-on tired and out of smokes
piss wasted — dead in the eye

watching shubie legs pump rusted pedals
rattle hoary boards as they pass
the pavilion — ours taken in the night"

12pp. Letter-press cover designed by Richard Owens and Clifton Riley. Hand-sewn. Habenicht Press, 2010. $7 plus shipping.

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217. Scott Howard

RECONFIGURATIONS: Call for Submissions (Special Feature / Graphic Non-Fiction)

Mon 27 Sep 2010

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture, ISSN: 1938-3592,
http://reconfigurations.blogspot.com/

Volume 4: Special Feature / Graphic Non-Fiction
Submissions: September thru October, 2010
Publication: November, 2010

Guidelines: Volume four of Reconfigurations, http://reconfigurations.blogspot.com/, seeks a variety of works for a special feature concerning graphic non-fiction. Marshall McLuhan's "Understanding Media" describes comics as a "cool media," where the tension between medium and message is key. That notion seems especially relevant to graphic non-fiction, where the desire to 'report' often collides with visual expression: the result being a work that demands intense reader participation and interpretation, thus calling attention to the author's choice to work within the comics form.

Reconfigurations seeks essays that explore this tension within the medium, art, and/or texts of graphic nonfiction (such as memoir, history, reports, journalism, travel writing).

Reconfigurations, ISSN: 1938-3592, http://reconfigurations.blogspot.com/, is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Reconfigurations publishes under a Creative Commons 3.0 open-access license, is MLA indexed, EBSCO distributed and independently managed.

Electronic Submissions: [redacted]. Submissions should be attached as a single .doc, .rtf, or .txt file. Visuals should be attached individually as .jpg, .gif or .bmp files. Please include the words "Special Feature (Graphic Non-Fiction)" in the subject line of your message.

///

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218. Micah Robbins
»SOUS LES PAVÉS« vol.1 no.1
Mon 27 Sep 2010

»SOUS LES PAVÉS« is a FREE bi-monthly newsletter of ideation and poetry distributed by mailing list only & funded by the generous donations of its readers.

To join the mailing list & to donate visit »SOUS LES PAVÉS« at http://interbirthbooks.com/?page_id=161 or write Micah Robbins | 3515 Fairview Ave. | Dallas, TX 75223 ~ [redacted]

Vol.1 No.1 includes work by The Rejection Group, Richard Owens, Edmond Caldwell, Linh Dinh, Lisa Burdige, David Hadbawnik, Micah Robbins, Gene Tanta, Brenda Iijima, and Brooks Johnson.

Please support this effort by donating & joining the growing list of recipients . . .

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219. Stephen Vincent
Ken Edwards & Ken Edwards & Myung Mi Kim in San Francisco
Mon 27 Sep 2010

Ken Edwards & Myung Mi Kim gave phenomenal readings this past Saturday night for the SF State Poetry Center at the Meridian Gallery. Amazing (& not improbable) how the remains of war (England/WW II & Korea/American) keep

poking their shards up into a memoried & active present. Interesting, or the persuasion of poetry to make the shard penetrate the consciousness much more pointedly (memorably) (convincingly) than prose of a more detached/abstracted order. Kudos. Stephen V http://stephenvincent.net/blog/

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220. Chris Chapman

Re: language and poetry after godel and turing

Mon 27 Sep 2010

---

derrida does borrow another word from the construction industry - subjectile. it refers to a surface before it is painted. if you do a google search you'll find it used to describe priming, sanding, and finishing products in the french dry-wall trades.

On Sat, Sep 25, 2010 at 7:23 PM, michael farrell <[redacted]>wrote:

> *does poetry need anything?*
>
> *i could say poetry needs to be more like blondie - but thats really my need*
> *-*
>
> *Date: Fri, 24 Sep 2010 12:08:06 -0700*
> *From:* [redacted]
> *Subject: Re: language and poetry after godel and turing*
> *To:* [redacted]
>
> *interesting.*
> *but i'm wary of the word forefront.*
> *does poetry necessarily need to be ... there.*
>
> *i'm happy to see it in the bleachers,*
> *or with the cheerleaders.*
>
> *really, i may have to re/read the esher/bach/GOD-el thing.*
> *occassionally, it's fun to actually have something of a clue,or sort of*
> *know what i'm talking about. which, in my book, means ... Witt vs. Godel:*
> *it's a tie.*
>
> *--- On Thu, 9/23/10, Jim Andrews <*[redacted]*> wrote:*
>
> *From: Jim Andrews <*[redacted]*>*
> *Subject: Re: language and poetry after godel and turing*
> *To:* [redacted]
> *Date: Thursday, September 23, 2010, 3:43 AM*

language and poetry after godel and turing.

but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and turing.

and this is one of the reasons why poetry itself is isolated.

poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number+language machine.

the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial.

poetry needs to be able to travel at the forefront of any field.

ja
http://vispo.com

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221. **Mark Weiss**
Re: language and poetry after godel and turing
Mon 27 Sep 2010

To say that "Poetry is one of the fields that can use those energies expressively, innovatively, in a way that captures the contemporary, and furthers our understanding of what is happening to language(s) and us via computing" is far different than proposing a "poetics of computation." The latter reduces the concept of

poetics to nonsense. There are things in the
world that are simply different from each other.

At 05:13 PM 9/25/2010, you wrote:
>>"the philosophical underpinnings of the poetics of computation, of computer
>>art, can be strongly linked with the work of godel and turing and its
>>consequences concerning language, epistemology, philosophy of mind, and
the
>>multimedial/intermedial."
>>
>>As far as I can see, all you are saying here is that poetry is not poetry
>>unless related to Godel and Turing's work.
>
>I would hope you're the only one who reads it
>that way, Murat. Cuz that's not what I said.
>But, by now, how could I be surprised by your
>reading it that way, considering that you've
>also said that computer art is fascistic and
>that computers are to blame for the economic
>collapse. Computers, computer art, and,
>possibly, computer artists seem to freak you
>out. I find it hard to talk with you about these
>things cuz yer always jumping to this sort of conclusion.
>
>What I was saying is this. The work of Godel and
>Turing is fundamental to the poetics of
>computation and computer art and the
>multimedial/intermedial because it is
>fundamental to the theory of computation; and
>the theory of computation is concerned with
>exploring the theoretical capabilities and limitations of computing machines.
>
>Turing invented the 'Turing machine', the
>'abstract machine', the mathematical model of a
>computing machine, to show that there are some
>tasks that no computing machine can *ever* carry
>out. In other words, he invented the modern
>computer to show that it has certain
>limitations. As opposed to inventing it to get
>it to do stuff that couldn't be done otherwise.
>Which, to me, is the sort of poetical thing that
>we see time and again in Godel's and Turing's work.

>
>>That's quite a bit of a tall
>>order, don't you think, though I can understand their potential or realized
>>importance in some kind of poetry.
>>
>>"poetry needs to be able to travel at the forefront of any field."
>>
>>What does also this sentence mean, that poetry should become a kind of
>>supermench, the way opera was for Wagner?
>
>Supermench? No. When we look at the impact of
>computing on language, we can talk about it in
>many ways, can concentrate on different things.
>The way, for instance, that the net crosses X
>with Y, brings ideas into contact with one
>another, and, consequently, the languages
>associated with those ideas. Or the way it
>brings media into contact with one another, by
>being capable of representing all sorts of
>different media all on the same screen or in the
>same machine; and, consequently, brings the
>languages both of and about those media into
>contact with one another. Or the way it brings
>people into contact with one another, being
>capable of representing communication
>channels (such as telephone) as well as
>traditional media like print, recorded sound, and video/TV, etc.
>
>The impact of computing on language is in all
>sorts of cross-fertilization of language X with
>language Y, whether the languages are natural or other types of languages.
>
>Poetry is one of the fields that can use those
>energies expressively, innovatively, in a way
>that captures the contemporary, and furthers our
>understanding of what is happening to language(s) and us via computing.
>
>ja
>http://vispo.com

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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222. Russ Golata
: For Immediate Release
Mon 27 Sep 2010

Â
Creative Spirit Festival
Bamboo Arts Center, De Leon Springs,Â Friday Oct. 16 Noon
Â
News Release
For Immediate Use
Â
Contact: Gary Broughman, [redacted]
Â
The Orlando Poetry Ensemble will be among the musical and spoken word performers
on stage Saturday, Oct. 16 at the Creative Spirit Festival near De Leon Springs in Volusia County. Admission is free.
Â
Some of Central Floridaâ€™s best known talent will gather at Bamboo Arts, a nonprofit celebration center, in a tribute to the creative and artistic spirit.
All performances will be original material.
Â
Musical groups include ElectricChurchâ€™s Matt and Mary of New Smyrna Beach,

Treblehawk from Ocala, Daytonaâ€™s Park-O-Lators, and DeLandâ€™s BluesGotUs.
Professional storytellers Susan Oâ€™Hara of Brevard County and Cheryl Floyd of
DeLand will join a list of performing poets which includes the Orlando PoetryÂ Ensemble, Russ Golata who's work has beenÂ featured in Autum Leaves, Big
Bridge among others,Â and FerlinguiÂ Â and Darlyn Finch, whose work was highlighted
on Garrison Keillorâ€™s national radio show, Writerâ€™s Almanac.
Â
The family friendly event runs from noon to 8 p.m., climaxing with a bonfire and drum circle at 7 p.m. The Kidâ€™s Zone includes games, prizes and face painting.
Â
Described as â€œa day in a higher dimension,â€ the outdoor event also will feature
psychic readings and healings, massage, kayaking on Cave Lake, and vendors offering handcrafted jewelry, mystic crystals, and more. The Kidâ€™s Zone will host a variety of childrenâ€™s games.
Â
Bamboo Arts is a Florida nonprofit focused on spirituality, creativity and sustainable living. The Center includes an organic garden and regularly schedules workshops on growing in the Florida climate. Gardener Chris Baker will
be on hand at the festival to provide garden tours, and organic plant starts.
Â
Healthy wraps, sandwiches, smoothies and non-alcoholic drinks will be available
throughout the day. Bamboo Arts and Celebration Center is located seven miles north of DeLand at 4490 Cave Lake Road, De Leon Springs. For more information on
the festival schedule, a map, and a list of coming events, visit
www.bambooartscenter.com, or call [redacted]

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223. **Sarah Rosenthal**

Gala Launch: A Community Writing Itself

Tue 28 Sep 2010

You are invited to a gala launch for:

A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area Edited by Sarah Rosenthal (Dalkey Achive, 2010)

When: Saturday October 9, 2010 â€“ 7:30pm

Where:
Small Press Traffic at the California College of the Arts
Timken Lecture Hall, 1111 â€“ 8th Street, SF, CA 94107
http://smallpresstraffic.org/directions

Who:
Kathleen Fraser, Robert GlÃ¼ck, Michael Palmer, Camille Roy, Sarah Rosenthal, & Elizabeth Treadwell reading for Leslie Scalapino

What:
Readings by authors featured in the book
Q&A with audience members*
Wine, nonalcoholic beverages, and desserts
$5-10; members free

*You are invited to bring your own questions for Kathleen, Robert, Michael, and Camille, about any aspect of their work. Below please find a (not exhaustive!) list of links in case that's helpful as a starting point.

More about the project: http://www.dalkeyarchive.com/book/?GCOI=15647100098560

Kathleen Fraser:
http://en.wikipedia.org/wiki/Kathleen_Fraser
http://epc.buffalo.edu/authors/fraser/
http://www.woodlandpattern.org/poems/kathleen_fraser01.shtml
http://www.literaryhistory.com/20thC/Fraser.htm
http://poemtalkatkwh.blogspot.com/2009/01/cant-stop-cars-poemtalk-13.html
http://www.studiocleo.com/cauldron/volume4/contents/index.html
http://jacketmagazine.com/31/lett-prit-fras.html
http://jacketmagazine.com/25/guest-iv.html

Michael Palmer:
http://en.wikipedia.org/wiki/Michael_Palmer
http://www.poets.org/poet.php/prmPID/98
http://www.english.illinois.edu/maps/poets/m_r/palmer/palmer.htm
http://www.poemhunter.com/michael-palmer/
http://jjgallaher.blogspot.com/2006/09/michael-palmers-poetry_07.html
http://archjournal.wustl.edu/node/36
http://www.stmarys-ca.edu/external/Mary/archive/Mary_spring2003/interviews/palmer.htm

http://www.poetryfoundation.org/archive/poem.html?id=181659
http://www.youtube.com/watch?v=X0ilP2PX7rA

Camille Roy:
http://www.shampoopoetry.com/ShampooTwentytwo/roy.html
http://www.shampoopoetry.com/ShampooTwentynine/roy.html
http://www.sfsu.edu/~poetry/narrativity/issue_two/quotes_Camille.html
http://chax.org/eoagh/issue3/issuethree/roy.html
http://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v1_2_1999/current/forum/forum.html http://blogs.salon.com/0001600/
http://www.cca.edu/calendar/1174

Robert GlÃ¼ck:
http://writing.upenn.edu/pennsound/x/Gluck.php
http://www.sfsu.edu/~newlit/narrativity/issue_one/gluck.html
http://denniscooper-theweaklings.blogspot.com/2010/08/spotlight-on-robert-gluck-jack.html
http://www.raintaxi.com/online/2004spring/gluck.shtml
http://www.dipity.com/timetube/YouTube_Graphic_Narrative_Storytelling/list
http://en.wikipedia.org/wiki/New_Narrative

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224. George Bowering
Re: Olson query
Tue 28 Sep 2010

Ralph Maud

On Sep 25, 2010, at 12:11 PM, Margaret Konkol wrote:

> *Hey Ric,*
>
> *I believe Ralph Maude is working on a collection of Olson's unpublished late*
> *works.*
>
> *Cheers,*
> *Margaret*
>
> *On Thu, Sep 23, 2010 at 9:57 AM, Carfagna, Richard <*
> *[redacted]> wrote:*
>
> *Hi,*
> *I was wondering if anyone knows who took over the official scholarship*

> *of*
> *Charles Olson after the death of George Butterick?*
>
> *Also, what with the release in the past couple of year of the*
> *Daybooks*
> *of Oppen*
> *and the collected Notebooks of Frost, does anyone know of plans to*
> *mine*
> *the Olson*
> *collection at Storrs to produce a similar type of tome?*
>
> *Thanks,*
> *Ric*
>
> *guidelines*
>
> *welcome.html*

George Bowering

Hiyo, Aluminum, away!

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225. Jim Andrews
Recent on Netartery
Tue 28 Sep 2010

Recent on http://netartery.vispo.com ,
Netartery, writers gone wrong

AMY WINEHOUSE LINKS
http://netartery.vispo.com/?p=371
Links to several videos of songs by, compilation interviews with, and articles about the voice.

NIGHTINGALE'S PLAYGROUND http://netartery.vispo.com/?p=373
Nightingale's Playground is an ambitious online work of digital fiction by Andy Campbell divided into four interlinked parts: an atmospheric browser based experience; an interactive virtual book with pages you can turn with the mouse; a short eBook download; and an immersive 3D game-like application that takes the written word into strange new dimensions.

INSTANT POETRY PATENTS
http://netartery.vispo.com/?p=342
David Jhave Johnston on an idea in algorithmic poetry.

SIGN AFTER THE X
http://netartery.vispo.com/?p=329
A review of a new work of net art by David Clark, author of 'A is for Apple' and '88 Constellations for Wittgenstein'.

SUFFEROSA, AN "INTERACTIVE MOVIE"
http://netartery.vispo.com/?p=317
Links to a new online work by Dawid Marcinkowski, and interesting comments on related work by Toni Dove.

AUNTIE GEORGIE
http://netartery.vispo.com/?p=311
Link to an online photo memorial to Jim Andrews's aunt, and writing about her life and work as a "ballsy banker with soul."

ja
Sept 28/2010

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226. Eric Weinstein
Tolides! Chang! Weinstein! Reading in Brooklyn
Tue 28 Sep 2010

Hi all,

Just a reminder that Tryfon Tolides <http://www.tryfontolides.com/>, Leslie C. Chang <http://www.fordhampress.com/detail.html?id=9780823232000>, & I<http://www.pw.org/content/eric_weinstein>will be reading this Thursday<http://chinmusicpoetry.blogspot.com/2010/09/tryfon-tolides-leslie-c-chang-and-eric.html>, 9/30 at 7:00 PM at Pacific Standard Bar<http://www.pacificstandardbrooklyn.com/>(map here<http://maps.google.com/maps?oe=UTF-8&ie=UTF8&q=pacific+standard+bar&fb=1&gl=us&hq=pacific+standard+bar&hnear=New+York,+NY&cid=0,0,15901018951695438005&ei=iCKiTJf8EIKBlAf06si3BA&ved=0CCAQnwIwAQ&ll=40.683193,-73.98026&spn=0.007973,0.013754&z=16&iwloc=A>) as part of the Chin Music Reading Series<http://chinmusicpoetry.blogspot.com/>. It's close to the B/D, N/Q/R, 2/3 and 4/5 trains, so if you're anywhere nearby, I'd be delighted if you could make it.

Thanks & all best,

Eric

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227. steve russell
The Ugh/liest lango poet in D.C.
Tue 28 Sep 2010

Sos I'm there for the reading at Bridge Street Books doing my Outsider thing, it's a week since Bernstein has read & D Buck Chopra, aka, Buck Downs, makes his untimely appearance looking something akin to a Baptist minister in his slick brown loafers, his pink polo shirt & that off white, red striped, droopy Brooks Brothers tie. Is that the real Buck Downs, the so-called (see Rod Smith) legend?

& there's Ellen Myles (spelling???), doing her lesbian thing, looking good in that brown pant suit thing she's wearing, and, to my near astonishment, the internationally known poet is not signing, no one is asking her for her autograph, and we're all seated anxiously awaiting what????

(do people really enjoy poetry readings, or is it another "art" appreciation thing?)

in any event

the main event

is about to commence

when

when

when

The Gong

(that near to death/death experience sounds)

& we're now Tibetian monks
& the festivities begin

& the moral of this little tale concerning the relevant in contemporary poetry is Simply Point.

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228. Nate Pritts
BIG BRIGHT SUN
Tue 28 Sep 2010

Hey all!

I'm excited to say that my new book, BIG BRIGHT SUN, is out from BlazeVOX Books! I hope you'll consider getting a copy - you can order it through

BlazeVOX or Amazon or from me directly for only $10 (with no shipping; instead of $16!) by following this link:

http://www.h-ngm-n.com/books

Anthony McCann said :: In these poems the world comes true. And how! All this sky glued to the trees and the world surface by the resin of sun-soaked American speech! You can feel this book poised listening to itself and all the light, sound, thought and feeling passing through it.

Thanks so much for your support,

Nate

_____

:: Dr. Nate Pritts

:: http://www.natepritts.com

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229. Dan Godston
bicycles and the arts
Tue 28 Sep 2010

Bicycles and the Arts

Friday, October 1, 2010 (8 p.m.)

Happy Dog Gallery

1542 N. Milwaukee Ave., 2nd floor

Chicago, IL 60622

You are invited to attend “Bicycles and the Arts,” a multidisciplinary event that happens during the Fifth Annual Chicago Calling Arts Festival and Chicago Artists Month. "Bicycles and the Arts" creatively explores connections between these two vital elements of culture and society --

* "Wheels on the Ground and in the Sky," a group exhibition with paintings, sculptures, and videos -- models of multi-functional bike racks by Andrew DelaRosa and John Bambino; photographs by Janina Ciezadlo; a painting by Alpha Bruton; a bike-book sculpture by Regin Ingloria; a sculpture by Matt Weber; "Pigeon-toed About Homage" by Catie Olson, which is inspired by Jean Tinguely’s "Homage to New York"; a video of Rob Frye’s recent FLUX Bike ride in Los Angeles; and "Bikes Make the World Go ‘Round," an interactive kinetic sculpture presented by Working Bikes Cooperative;

* John Greenfield reads from his new book "Bars Across America: Drinking and Biking from Coast to Coast";

* Chicago Underground Library presents a Pop Up Library;

* a musical ensemble performs -- Derek Repsch (electronics and amplified bicycle), Andrew Royal (violin), Jon Godston (soprano saxophone), Robin Boudreaux (tenor saxophone), Dan Godston (trumpet), Alex Wing (guitar), and Jimmy Bennington (drums) -- including a telematic performance with an ensemble in Detroit and an homage to Frank Zappa's 1963 appearance on The Steve Allen Show (when Zappa taught Allen how to play a bicycle and the Steve Allen Orchestra performed with the musical bicycles);

* conversations with bicycle groups in other communities across the U.S. via skype, including Spearfish Bike Cooperative (Spearfish, SD) and the New Orleans Community Bike Project;

* images and sounds of projects by U.S. and international artists and organizations are presented -- sounds by Emeka Ogboh (Lagos, Nigeria), and images from a recent exhibition about bicycle culture at the Museum of Copenhagen, and those by Ultra Grøn (Copenhagen) and Cay Brøndum (Copenhagen).

"Bicycles and the Arts" involves partnerships with the Active Transportation Alliance, Copenhagen Cyclery, Working Bikes Cooperative, and the League of Illinois Bicyclists. We would also like to thank the Copenhagen Center for Traffic for their help.

$7 suggested donation, all ages and open to the public.

www.chicagocalling.org

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230. Jennifer Karmin
Oct 2: Mommy! Mommy! reading in LA
Wed 29 Sep 2010

Featuring:
Cara Be
Mommy!Â Mommy!
7:30pm Saturday, October 2

Featuring:
Cara Benson
Sean Griffin
Jennifer Karmin
Kate Zambreno

at Pieter (Performance Art Space DANCE)
420 W Ave 33, #10

Los Angeles, CA (Lincoln Heights)
http://www.pieterpasd.com

Mommy! Mommy! presents
â€œMommy, I'm Sorryâ€
Forgiven, forgiven
http://mommymommyreadingseries.blogspot.com

Door at 7:30.
Show at 8.
Event is Free.
Please bring non-monetary contribution like liquor or something for them to provide guests at shows or like clothing to put in their clothing exchange shop.

CARA BENSON is author of a book of interconnected pre-elegaic prose poems for humans animals plants and earth called (made). Her book length poetic meditation on historical, biological, and cosmological evolution, Protean Parade, is due out from Black Radish Books early 2011. Benson teaches poetry in a NY State Prison and edits the online text and art journal Sous Rature.

SEAN GRIFFIN, composer and interdisciplinary artist, lives and works in Los Angeles. He has developed compositional and interdisciplinary methodologies positioned at the intersection of sound and performance, creating large and small-scale concert works, collaborative sound and video installations, and film scores. His works have been presented by Los Angeles' REDCAT, the Armand Hammer Museum, June in Buffalo, Berlin's VolksbÃ¼hne, Secession Vienna, London's Royal Academy and the Tate Modern, Festival d'Avignon, Taipei City Arts Festival, Walker Art Center, and Centre Pompidou. His current work addresses scripting rhythmic regimentation and conflicting behaviors in performances by instrumentalists, vocalists, and actors in a large-scale event called Cold Spring at EMPAC this year. He holds a Ph.D. from the University of California at San Diego.

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise.Â Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2.Â In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

KATE ZAMBRENO's first published novel, O Fallen Angel, won Chiasmus Press' "Undoing the Novel - First Book Contest" and was published in April. She writes the literary blog Frances Farmer Is My Sister , which will inspire a collection of

essays to be published by Semiotext(e)'s Active Agents series in Fall 2011. She is the prose editor of Nightboat Books, and recently curated July for Everyday Genius.

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231. Jim Andrews
Re: language and poetry after godel and turing
Wed 29 Sep 2010

From: "Mark Weiss":
> To say that "Poetry is one of the fields that can use those energies expressively, innovatively, in a way that captures the contemporary, and furthers our understanding of what is happening to language(s) and us via computing" is far different than proposing a "poetics of computation." The latter reduces the concept of poetics to nonsense. There are things in the world that are simply different from each other.

How does the notion of poetics of computation "reduce the concept of poetics to nonsense", Mark?

The notion of poetics of computation is certainly involved in philosophies or poetics of computer art. Because what distinguishes computer art from other types of art is a consequence of the computational capabilities of computers, capabilities that aren't shared with other media or machines.

'Computer poetry', or whatever we call poetry that's specific to computing media, is a type of computer art. Consequently, poetics of computation is relevant to 'computer poetry'.

But, more generally, I think poetics of computation are relevant, in a literary context, beyond poetry that's specific to computing media. Because even if we're not making art that's specific to computing media, we're interested in the special characteristics and properties of media that we work with. Just like we're interested in philosophies that grow out of those characteristics and properties.

Here's a very concrete example of how the theory of computation can be of use in art and, therefore, to poetics of computation.

I remember reading someone quite well-known in computer poetry and media art say that no machine can re-write its own code. But this is false. Computers certainly are capable, given the appropriate programming, of re-writing their own code. The writer perpetually came across as thinking that computers are

glorified typewriters or glorified tvs or stereos and so forth. In other words, he came across as thinking that computers are glorified traditional media devices. Now, if that's what somebody thinks, then their expectations, concerning digital art, are going to be 'more of the same'. More traditional art, just a bit different in gadgetry. However, properly understood--and the theory of computation is very useful to a proper understanding--computers are very far beyond simply being traditional media devices in a different guise. They are radically flexible machines, are flexible to the point that they can rewrite their own code, and there is no proof and probably never will be that there exist thought processes of which humans are capable and computers are not. In other words, computers are likely, in theory, as flexible as *thought itself*. This sort of understanding makes for higher expectations concerning computer art.

And surely also involve something we might describe as poetics of computation.

ja
http://vispo.com
Sept 29, 2010

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232. Jeffrey Side
Mark Young interviewed by Sheila E. Murphy at The Argotist Online
Wed 29 Sep 2010

Mark Young interviewed by Sheila E. Murphy at The Argotist Online:
http://www.argotistonline.co.uk/Young%20interview.htm

Excerpt:

Sheila E. Murphy: Your organizational and educational experiences seem to have contributed in a wide variety of ways, bringing on an artistic version of â€œdeferred compensation.â€ Given your strong familiarity with the corporate world, the university environment, and the artistic sphere, please share your views on the possibility of bringing a wider range of people to poetry. Is this a fantasy, or is it possible in our current time?

Mark Young: Let me go out on a limb here & say I believe we have already exceeded the upper limits of the poetic macrocosm, but because there are no regulations or restrictions, no fire marshalls standing at the entrances counting the numbers going in, it's going to keep on growing. For a while, anyway.

Why has it grown so much? Population growth, obviously. More people, more poets. A world made smaller by technology, & with English the lingua franca we are now seeing Indian & Chinese & Ghanian poets writing in a second language as part of the everyday offerings. The exponential growth of publishing methodology which means more books, more cheaply. More

magazinesâ€”duotrope's digest has around 3000 outlets listed. The growth of MFA programs in creative writingâ€”this is going to be one of the first areas to go belly up. It's simple economics. People in these programs are trained only to become teachers of MFA programs in creative writing programs; there will soon beâ€”if there isn't alreadyâ€”an oversupply of teachers; demand for the programs will drop off because there's no guarantee of a job on the other side; & bums on seats is the guiding principle of academia these days.

So it may seem we have opposing points of view, you wanting to bring more people, me saying there are already too many. But I think we both have caveats attached, qualifiers perhaps; & what we're both moving towards is how do we attract more peopleâ€”whether already in the macrocosm or still to comeâ€”to the type of poetry we care about, to that part of it we both adhere to.

Let me step outside the sphere of poetics for a moment & quote from a book that is a cornerstone of my library, Thomas Kuhn's The Structure of Scientific Revolutions. In it Kuhn puts forward his beliefs as to why certain bodies of thought, often exemplified by specific texts, provided the impetus to change the way particular fields of science were pursued, the way what he called "paradigm shifts" came about:

They were able to do so because they shared two essential characteristics. Their achievement was sufficiently unprecedented to attract an enduring group of adherents away from competing modes of scientific activity. Simultaneously, it was sufficiently open-ended to leave all sorts of problems for the redefined group of practitioners to resolve.

I'll explain why I think Kuhn is relevant. To me, poetics, like politics, has a reasonably revolutionary left wing & a conservative right. &, again like politics, it is the left that is full of schisms. Yet the left wing has a history as strong as that that the right professes to. But these days its impact is diminished because it's splintered. I have fairly eclectic & wide-ranging tastes, but when I came back to poetry I found that if I wanted to read one group of poets I liked I had to go here, & if I wanted to read another group I had to go there, & another elsewhere, & if I wanted to see/read vispo, then I had to go searching in 100 places. & yet they're all essentially related even though sometimes the bloodlines are denied.

Back to Kuhn. We have the "enduring group of adherents"; we have the open-endedness; what we don't have is a sense of the commonality that actually does exist even though many practioners spend a deal of time turning the minor differences into unbridgeable chasms. Somehow we have to bring things back together again, to show the breadth & the strength of the left even if the house has many mansions. I think that by doing that we will attract a wider & better-informed audience. It's what I've tried to do with Otoliths. [â€¦] I think I am

succeeding in bringing things back together again, to show the breadth & the strength of the left even if the house has many mansions.

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233. Aldon Nielsen

Fwd: Celebrating African American Literature - CFP

Wed 29 Sep 2010

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*Celebrating African American Literature: *

*Race, Sexual Identity, and African American Literature *

*September 30-October 1, 2011 *

*Penn StateUniversity *

*Nittany Lion Inn *

Join us for the next in our series of conferences Celebrating African American Literature, which will focus on representations of race and sexual identity throughout the history of the tradition. Confirmed speakers and presenters include

*Sharon Bridgforth *

http://www.afterellen.com/people/2008/6/sharonbridgforth<http://www.afterellen.com/people/2008/6/sharonbridgforth> * *

*Marci Blackman **http://www.marciblackman.com/*<http://www.marciblackman.com/> * *

*Thomas Glave **http://thomasglave.com/* <http://thomasglave.com/>* *

*Duriel Harris **http://www.stlawu.edu/diverse/profiles/harris.html*<http://www.stlawu.edu/diverse/profiles/harris.html>

*Trudier Harris **http://englishcomplit.unc.edu/people/harrist*<http://englishcomplit.unc.edu/people/harrist>

*G. Winston James ** http://gaylife.about.com/b/2010/03/31/shaming-the-devil.htm*<http://gaylife.about.com/b/2010/03/31/shaming-the-devil.htm>
* *

E. Patrick Johnson http://www.epatrickjohnson.com/

*Randall Kenan **http://englishcomplit.unc.edu/people/kenanr*<http://englishcomplit.unc.edu/people/kenanr>

*Charles I. Nero
**http://www.bates.edu/x51736.xml*<http://www.bates.edu/x51736.xml>

*Robert Reid-Pharr **
http://www.gc.cuny.edu/faculty/new_faculty/reidpharr.htm*<http://www.gc.cuny.edu/faculty/new_faculty/reidpharr.htm>

We invite paper, panel, and roundtable proposals on theoretical, critical, or pedagogical approaches to texts, topics, and authors, including any of the following:

LGBTQ Literature across histories and genres; Race and Sexual Identity; Interraciality and Same Sex Desire; Masculinity; Community; Sexuality, Desire, and The Harlem Renaissance; Homophobic Expressions; Critiques of Heteronormativity; Intersectionality; Transnational Implications; Comedy; Nationalism, Sexuality and The Black Arts Movement;* *James Baldwin; Richard Bruce Nugent; Marci Blackman; Ann Allen Shockley; Audre Lorde; E. Lynn Harris; Owen Dodson; Michelle Cliff; Cheryl Clarke, Alexis DeVeaux, Melvin Dixon, Thomas Glave; Shay Youngblood, April Sinclair; Alice Moore Dunbar Nelson; Gloria Naylor; James Earl Hardy; Gayl Jones; Wallace Thurman; G. Winston James; Brian Keith Jackson; Samuel R. Delaney; Helen Elaine Lee; Sharon Bridgforth; Jewelle Gomez; Jacqueline Woodson; Alice Walker; June Jordan; Carolivia Herron; Sapphire; Thomas Glave, and others.

*A PSU Outreach event sponsored by the College of the Liberal Arts, the Africana Research Center, the Department of English, the Equal Opportunity Planning Committee, the Institute for the Arts and Humanities, Kelly Family Professor Aldon Nielsen, and the African American Literature and Culture Society. *

*Submit abstracts at *[redacted]<https://webmail.psu.edu/webmail/blankIe.html> *by February 5, 2011. Email notifications will be sent by April 1, 2011. Conference presenters must register by August 15, 2011. *

Submit questions about *website/travel/lodging/directions* to [redacted]<https://webmail.psu.edu/webmail/blankIe.html>

Submit questions about proposals and abstracts to Shirley Moody ([redacted] <https://webmail.psu.edu/webmail/blankIe.html>) or Lovalerie King ([redacted] <https://webmail.psu.edu/webmail/blankIe.html>)

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University

University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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234. ART ELECTRONICS

Invitation sguardi sonori 2010 + infinite spaces

Wed 29 Sep 2010

INFINITE SPACES Exhibition - WAITING FOR YOU ALL ON OCTOBER 9 2010 IN ROMA! Dear friends, Join me at the Opening of the exhibition "Infinite Spaces" at Museo della Civiltà Romana in Rome, on October 9 at 5:00 PM (the exhibition will last until October 30 2010). I will present in this context my new installation "Aliens Safari": 75 photos, digital elaborations, graphics, frames from video, and poetry on aluminum, dedicated to the infinite spaces of Kenya, for giving you a great experience of air, green, clouds, wind, velocity, savage nature, this is poetry! "The First Poetry Space Shuttle Landing on Second Life" (digital video, 2010) will be featured in the same context, in the video art festival "Sguardi Sonori 2010". Curators: Carlo Fatigoni, Sandro Cecchi and Faticart Cultural Association.

Caterina Davinio
::
Web: http://xoomer.virgilio.it/cprezi/caterinadav.html

_____
More:
http://xoomer.alice.it/kareninazoom/daviniobook.htm (En)
Archeo Computer-Poetry http://www.youtube.com/CaterinaDav

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235. Sharon Mesmer/David Borchart

Michael Gizzi

Wed 29 Sep 2010

Does anyone have any details regarding the death of Michael Gizzi, aside from: http://writing.upenn.edu/pennsound/

??

x, Sharon Mesmer

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236. Mark Weiss
Re: language and poetry after godel and turing
Wed 29 Sep 2010

My comment was about use of language, not about use of computers.

You seem to think that the words poetics,
philosophy and theory are interchangeable. They're not.

Moveable type and paper, together and separately,
created possibilities for poetry that hadn't
existed before. Is there a poetics of paper? A
poetics of type? Does calling it in either case a poetics explain anything?

At 04:08 AM 9/29/2010, you wrote:
>From: "Mark Weiss":
>>To say that "Poetry is one of the fields that can
>use those energies expressively, innovatively, in
>a way that captures the contemporary, and
>furthers our understanding of what is happening
>to language(s) and us via computing" is far
>different than proposing a "poetics of
>computation." The latter reduces the concept of
>poetics to nonsense. There are things in the
>world that are simply different from each other.
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>How does the notion of poetics of computation
>"reduce the concept of poetics to nonsense", Mark?
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>The notion of poetics of computation is
>certainly involved in philosophies or poetics of
>computer art. Because what distinguishes
>computer art from other types of art is a
>consequence of the computational capabilities of
>computers, capabilities that aren't shared with other media or machines.
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>'Computer poetry', or whatever we call poetry
>that's specific to computing media, is a type of
>computer art. Consequently, poetics of
>computation is relevant to 'computer poetry'.
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>But, more generally, I think poetics of
>computation are relevant, in a literary context,
>beyond poetry that's specific to computing
>media. Because even if we're not making art
>that's specific to computing media, we're
>interested in the special characteristics and
>properties of media that we work with. Just like
>we're interested in philosophies that grow out
>of those characteristics and properties.
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>Here's a very concrete example of how the theory
>of computation can be of use in art and, therefore, to poetics of computation.
>
>I remember reading someone quite well-known in
>computer poetry and media art say that no
>machine can re-write its own code. But this is
>false. Computers certainly are capable, given
>the appropriate programming, of re-writing their
>own code. The writer perpetually came across as
>thinking that computers are glorified
>typewriters or glorified tvs or stereos and so
>forth. In other words, he came across as
>thinking that computers are glorified
>traditional media devices. Now, if that's what
>somebody thinks, then their expectations,
>concerning digital art, are going to be 'more of
>the same'. More traditional art, just a bit
>different in gadgetry. However, properly
>understood--and the theory of computation is
>very useful to a proper understanding--computers
>are very far beyond simply being traditional
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>point that they can rewrite their own code, and
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>humans are capable and computers are not. In
>other words, computers are likely, in theory, as
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>understanding makes for higher expectations concerning computer art.
>
>And surely also involve something we might describe as poetics of

computation.
>
>ja
>http://vispo.com
>Sept 29, 2010
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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237. Naomi Buck Palagi
silver roof tantrum
Wed 29 Sep 2010

My first! Chapbook out from Dancing Girl Press, silver roof tantru

My first! Chapbook out from Dancing Girl Press, silver roof tantrum:
http://www.dancinggirlpress.com/silver.html

-Naomi Buck Palagi

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238. Christopher Leland Winks

Re: language and poetry after godel and turing

Wed 29 Sep 2010

Computers don't dream.

----- Original Message -----
From: Jim Andrews <[redacted]>
Date: Wednesday, September 29, 2010 10:32 am
Subject: Re: language and poetry after godel and turing
To: [redacted]

> *From: "Mark Weiss":*
> *> To say that "Poetry is one of the fields that can*
> *use those energies expressively, innovatively, in*
> *a way that captures the contemporary, and*
> *furthers our understanding of what is happening*
> *to language(s) and us via computing" is far*
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> *computers, capabilities that aren't shared with other media or machines.*
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> *interested in the special characteristics and properties of media*

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*And surely also involve something we might describe as poetics of
computation.*

*ja
http://vispo.com
Sept 29, 2010*

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239. **Murat Nemet-Nejat**

Re: language and poetry after godel and turing

Wed 29 Sep 2010

"the lights are pretty much off, though, in the poetry mansion and it's black as night, concerning knowledge about things like the theory of computation, Godel, and so forth. and folks are frightened: computer art is fascistic, don't you know, and computers are to blame for the economic collapse, etc etc. we can't be machines because that would mean it's all an empty mechanical random concourse of atoms. and so on. people are frightened by computers and computing in many ways, from the challenge they pose just in how to use them in day to day life, to the 'threats' they pose to our identity, to the role they sometimes play in art and poetry."

Jim, As far as I can see the above are your words, not mine. I never said computer art is fascistic. I may have said something like "*computers*create fascistic possibilities" as they create also possibilities for chaos/and freedom and outreach. There is no doubt computers add a very strong doze of instability to the world -as things may happen in lightening speed- for good and evil. Because of computers our traditional ideal of privacy is already undermined. If it chooses to, the state now has the capability to know many things about ourselves -more than we ourselves care remember- and one day can use that knowledge for subtle (or implicit) blackmail (like having an internal inhibiting chip, so to speak). On the other hand, the state computer gives a potent tool to the public at a relatively cheap price. It facilitates asymmetrical conflict, etc. etc. etc....

Computer is a double-edged sword as I said a number of times before. Its ambiguous, high octane energy (its historically absolutely pivotal place) makes it sublimely poetic. My work -as, if you had bothered to look at it you would have discovered; as you know, I had made it available to you- is saturated with references to machines and computers and the affinity (basically spiritual, almost religious) between them and the human mind. The poem *The Spiritual Life of Replicants* is about that relation and how it affects consciousness, language and the concept of time. In other words, the idea that I am "freaked," "scared" by computers is utter nonsense. I am excited by it, its potent ambiguity.

To be blunt about it, my frustration with you is that you seem to be one of those who know a lot and understand nothing. When I approached you in the past

with a philosophical, conceptual question about computers (questions which have nothing to to symbolic logic, etc.), you answered with a software software solution (use this program, do this, do that!) revealing to me that even the import of my question is beyond your understanding.

I follow your work reasonably well, quite often checking the links you mention on this list. When I wrote about your Angkor Wat piece about a year ago, I attacked you because you basically knew nothing about the places whose images you were appropriating for your own version of "surrealism," that those places were much more profoundly odd than your surrealism -and the profound disjunctive effect that lack of knowledge was creating and that you were not even aware of this moral/philosophical and finally aesthetic, in other words, poetic failure.

Ciao,

Murat

On Wed, Sep 29, 2010 at 4:08 AM, Jim Andrews <[redacted]> wrote:

> *From: "Mark Weiss":*
>
> *To say that "Poetry is one of the fields that can*
>
> *use those energies expressively, innovatively, in a way that captures the contemporary, and furthers our understanding of what is happening to language(s) and us via computing" is far different than proposing a "poetics of computation." The latter reduces the concept of poetics to nonsense. There are things in the world that are simply different from each other.*
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> *http://vispo.com*
> *Sept 29, 2010*

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240. **Murat Nemet-Nejat**
Re: language and poetry after godel and turing
Wed 29 Sep 2010

Mark,

You made the exact point. I was questioning Jim's "poetics of computation." He ducked answering by saying "Poetry is *one of* the field that can use..."

Ciao,

Murat

On Mon, Sep 27, 2010 at 9:27 PM, Mark Weiss <[redacted]> wrote:

> *To say that "Poetry is one of the fields that can use those energies expressively, innovatively, in a way that captures the contemporary, and furthers our understanding of what is happening to language(s) and us via computing" is far different than proposing a "poetics of computation." The latter reduces the concept of poetics to nonsense. There are things in the world that are simply different from each other.*
>
> *At 05:13 PM 9/25/2010, you wrote:*
>
> *"the philosophical underpinnings of the poetics of computation, of computer*
> *art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the*
> *multimedial/intermedial."*
>
> *As far as I can see, all you are saying here is that poetry is not poetry unless related to Godel and Turing's work.*
>
> *I would hope you're the only one who reads it that way, Murat. Cuz that's not what I said. But, by now, how could I be surprised by your reading it that way, considering that you've also said that computer art is fascistic and that computers are to blame for the economic collapse. Computers, computer art, and, possibly, computer artists seem to freak you out. I find it hard to talk with you about these things cuz yer always jumping to this sort of conclusion.*
>
> *What I was saying is this. The work of Godel and Turing is fundamental to the poetics of computation and computer art and the multimedial/intermedial because it is fundamental to the theory of computation; and the theory of computation is concerned with exploring the theoretical capabilities and limitations of computing machines.*
>
> *Turing invented the 'Turing machine', the 'abstract machine', the mathematical model of a computing machine, to show that there are some tasks that no computing machine can *ever* carry out. In other words, he invented the modern computer to show that it has certain limitations. As opposed to inventing it to get it to do stuff that couldn't be done otherwise. Which, to me, is the sort of poetical thing that we see time and again in Godel's and Turing's work.*
>
> *That's quite a bit of a tall*
> *order, don't you think, though I can understand their potential or realized*
> *importance in some kind of poetry.*

"*poetry needs to be able to travel at the forefront of any field.*"

What does also this sentence mean, that poetry should become a kind of supermench, the way opera was for Wagner?

Supermench? No. When we look at the impact of computing on language, we can talk about it in many ways, can concentrate on different things. The way, for instance, that the net crosses X with Y, brings ideas into contact with one another, and, consequently, the languages associated with those ideas. Or the way it brings media into contact with one another, by being capable of representing all sorts of different media all on the same screen or in the same machine; and, consequently, brings the languages both of and about those media into contact with one another. Or the way it brings people into contact with one another, being capable of representing communication channels (such as telephone) as well as traditional media like print, recorded sound, and video/TV, etc.

The impact of computing on language is in all sorts of cross-fertilization of language X with language Y, whether the languages are natural or other types of languages.

Poetry is one of the fields that can use those energies expressively, innovatively, in a way that captures the contemporary, and furthers our understanding of what is happening to language(s) and us via computing.

ja
http://vispo.com

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"*What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors…[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem.*"

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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241. **amy king**
Re: Michael Gizzi
Wed 29 Sep 2010

No official obit yet, but --
http://www.poetryfoundation.org/harriet/2010/09/michael-gizzi/

****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

_____
From: Sharon Mesmer/David Borchart <[redacted]>
To: [redacted]
Sent: Wed, September 29, 2010 11:04:58 AM
Subject: Michael Gizzi

Does anyone have any details regarding the death of Michael Gizzi, aside from:
http://writing.upenn.edu/pennsound/

??

x, Sharon Mesmer

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242. **paolo javier**
2AP Vol 3
Wed 29 Sep 2010

2nd Ave Poetry, vol. 3

guest edited by Alan Ramon Clinton

includes work by

*JEREMY THOMPSON *¦ *PRISCILLA STADLER** *¦ *KELLY SPIVEY* ¦* **TONI SIMON*

FRANK SHERLOCK ¦ *LESLIE SCALAPINO* ¦ *SRESHTA RIT PREMNATH* ¦ *TIM PETERSON*

CAITLIN PARKER ¦ *RUSTY MORRISON* ¦ *DOUGLAS A. MARTIN* ¦ *FILIP MARINOVICH*

* **JILL MAGI* ¦ *R. ZAMORA LINMARK* ¦ *DOROTHEA LASKY* ¦ *MARK LAMOUREAUX*

* **GERRIT LANSING* ¦ *KEVIN KILLIAN* ¦ *VINCENT KATZ* ¦ *JOYELLE MCSWEENEY
*

*MATT JONES** * ¦ *MITCH HIGHFILL * ¦ *JOHN HARKEY* ¦ *STEPHANIE GRAY*
¦ *LYN GOERINGER* *
*

THOMAS FINK ¦ *JONNY FARROW* ¦ *CLAYTON ESHLEMAN* ¦ *R.M. ENGELHARDT * ¦ *DENISE DUHAMEL*

THOM DONOVAN ¦ *TSERING WANGMO DHOMPA* ¦ *YAGO CURA * ¦ *BRENDA COULTAS*

CA CONRAD ¦ *ERNEST CONCEPCION* ¦ *ALAN RAMON CLINTON* ¦ *HECTOR CANONGE*

LAYNIE BROWNE ¦ *CHARLES BORKHUIS* ¦ *CHARLES BERNSTEIN* ¦ *DODIE BELLAMY*

www.2ndavepoetry.com

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243. steve russell

briefly & Exact/a description on the working of Godel's mind/!/!/!/!/!/!/!/!/!/!/!/!/

Wed 29 Sep 2010

---

or, as Bill Knott once said in a poem:

A kite in the shape
of a map floats
over the land it depicts

We begin our lecture with a little conceit, in Tallahassee.
Godel has been appointed a chair in their Math department
(Dirac, the great Austrian nobel phys/ taught there)

Godel says to his class,
does Florida State rule???

(back in the day/ 14 consecutive top 5 finishes. Today, don't ask.)

& if Florida State don't rule, how that?
By competing with themselves?

Or by Playing ANOTHER TEAM.....

He does the Ven diagram thing.
He say///that a ? BIG circle with lots of little interrelated circles blending in

(looking kind of liike
a single key chain with dozens of smaller key chains hooked up
ovally to Mr. big chain

link...) ....

He say, what that prove?

NOTHING.

it's simply an odd looking key chain thing

BIG

it's sets.
it's Vi sual
it's all about sets
go Outside the set and find another set. It's the weekend. Get laid. Do the assignment, get lost, I'm busy.

he say: FORGET RUSSELL
he say: FORGET HIS BUDDY EGGHEAD

he say: FUCK LOGIC

& sadly, he's dismissed for exercising that filthy tongue of his & sent back home to Austria where it barely occurs to him that the war has been long long over due, but really, it would seem, that maybe/perhaps, it's really over.

↑ Index

244. Mark Weiss
Re: language and poetry after godel and turing
Wed 29 Sep 2010

Or, Computers dream, but they don't tell their analysts.

Computers have drives. Computers fantasize about their motherboards.

At 12:05 PM 9/29/2010, you wrote:
>Computers don't dream.
>
>

>----- Original Message -----
>From: Jim Andrews <[redacted]>
>Date: Wednesday, September 29, 2010 10:32 am
>Subject: Re: language and poetry after godel and turing
>To: [redacted]
>
>
> > From: "Mark Weiss":
> > > To say that "Poetry is one of the fields that can
> > use those energies expressively, innovatively, in
> > a way that captures the contemporary, and
> > furthers our understanding of what is happening
> > to language(s) and us via computing" is far
> > different than proposing a "poetics of
> > computation." The latter reduces the concept of
> > poetics to nonsense. There are things in the
> > world that are simply different from each other.
> >
> > How does the notion of poetics of computation "reduce the concept of
> > poetics
> > to nonsense", Mark?
> >
> > The notion of poetics of computation is certainly involved in
> > philosophies
> > or poetics of computer art. Because what distinguishes computer art
> > from
> > other types of art is a consequence of the computational capabilities
> > of
> > computers, capabilities that aren't shared with other media or machines.
> >
> > 'Computer poetry', or whatever we call poetry that's specific to
> > computing
> > media, is a type of computer art. Consequently, poetics of
> > computation is
> > relevant to 'computer poetry'.
> >
> > But, more generally, I think poetics of computation are relevant, in
> > a
> > literary context, beyond poetry that's specific to computing media.
> > Because
> > even if we're not making art that's specific to computing media,
> > we're

> > interested in the special characteristics and properties of media
> > that we
> > work with. Just like we're interested in philosophies that grow out
> > of those
> > characteristics and properties.
> >
> > Here's a very concrete example of how the theory of computation can
> > be of
> > use in art and, therefore, to poetics of computation.
> >
> > I remember reading someone quite well-known in computer poetry and
> > media art
> > say that no machine can re-write its own code. But this is false.
> > Computers
> > certainly are capable, given the appropriate programming, of
> > re-writing
> > their own code. The writer perpetually came across as thinking that
> > computers are glorified typewriters or glorified tvs or stereos and
> > so
> > forth. In other words, he came across as thinking that computers are
> >
> > glorified traditional media devices. Now, if that's what somebody
> > thinks,
> > then their expectations, concerning digital art, are going to be
> > 'more of
> > the same'. More traditional art, just a bit different in gadgetry.
> > However,
> > properly understood--and the theory of computation is very useful to
> > a
> > proper understanding--computers are very far beyond simply being
> > traditional
> > media devices in a different guise. They are radically flexible
> > machines,
> > are flexible to the point that they can rewrite their own code, and
> > there is
> > no proof and probably never will be that there exist thought
> > processes of
> > which humans are capable and computers are not. In other words,
> > computers
> > are likely, in theory, as flexible as *thought itself*. This sort of
> >
> > understanding makes for higher expectations concerning computer art.

> >
> > And surely also involve something we might describe as poetics of
> > computation.
> >
> > ja
> > http://vispo.com
> > Sept 29, 2010
> >
> >
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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245. Jeffrey Side

'Responding to Dana Gioia's, "Can Poetry Matter?"' by Jake Berry at The Argotist Online

Wed 29 Sep 2010

'Responding to Dana Gioia's, "Can Poetry Matter?"' by Jake Berry at The Argotist Online

http://www.argotistonline.co.uk/Berry%20essay%202.htm

Excerpt:

Gioia seeks alternatives in the past, in how previous generations of poets managed to survive when their principle occupation could not sustain them. This is a valuable examination and it certainly bears consideration. And there are examples even today of poets surviving, and working, beyond the academic culture. Yet almost none of them are accepted as valid by that dominant culture. Hank Lazer made a strong argument in this regard in the two volumes of his Opposing Poetries. Those poetries being the academic, writing school poetry, which he calls "plainverse", and the, at that time, up and coming avant-garde which generally falls under the term 'language' poetry. Regarding this, it seems the academy has found a solution to revolt by taking a lesson from the markets of the 1970s. Rather than resist the burgeoning "revolution" against complacency and materialism it simply devoured it in the name of style and fashion and sold the trappingsâ€”the clothes, haircuts, and symbologyâ€”in a slightly refined form to the culture at large. The result was the decadence of the late 1970s and 1980s. Similarly, the academy has begun to absorb some of the language poets, often over the strenuous objection of the writing school poets, and has thereby transformed the avant-garde into a codified, institutionally verified avant-garde that can be taught (marketed) to a growing, though less popular, subculture. One can imagine a time (is that time already here?) when in order to be accepted as an avant-garde poet a young writer would be required to have a masters and possibly a doctorate in the avant-garde formula of the day. In such a condition anything genuinely avant-garde would be utterly dismissed, marginalized to the point of invisibility.

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246. Iris Law
Call for Submissions: LANTERN REVIEW
Wed 29 Sep 2010

Lantern Review: A Journal of Asian American Poetry, seeks submissions of poetry, translations, visual art, essays on poetics, and collaborative work for its second issue. Submissions are now being accepted through November 29, 2010 via our online form. Please visit www.lanternreview.com to readour guidelines<http://www.lanternreview.com/submissionsguidelines.html>in detail.

ABOUT US: *Lantern Review* is published in two formats: a twice-annual electronic magazine, and a blog which our team of staff writers updates weekly with interviews, reviews, literary news, writing prompts, and more. We aim to serve the literary community by providing a virtual space in which to promote and discuss the work of contemporary Asian American poets and artists. *LR* seeks to publish expertly crafted work in a variety of forms and aesthetics, including traditional and experimental pieces, hybrid forms, multimedia work,

and new translations. We welcome pieces from anglophone writers of all ethnic backgrounds whose work has a vested interest in issues relevant to the Asian diaspora in North America, as well as work created collaboratively in a community context.

CONTACT INFORMATION:
[redacted]
Iris A. Law, Editor
Mia Ayumi Malhotra, Associate Editor

--
Iris A. Law
Poet | Editor
[redacted]

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247. Gwyn McVay
Re: The Ugh/liest lango poet in D.C.
Wed 29 Sep 2010

> *& there's Ellen Myles (spelling???), doing her lesbian thing, looking good in that brown pant suit thing she's wearing*

Dear Mr. Russell:

If you were able to tell that Ms. Myles was a lesbian from whatever she was doing ("lesbian things," after all, include brushing one's teeth), then I am baffled as to why you would think she cares about your opinion of that "pant suit thing." I find your thing to be a creepy misogyny thing. Some of us female things do not actually dress for your male gaze. (And no, your having described the appearance of Mr. Downs in the preceding paragraph thing does not let you off the hook for slyly making us guess at whom you mean by "Ugh/liest." It's a societal thing.)

Plus five points for clever use of the space bar. Minus several million for the visual evaluation thing. And who am I to be grading your things? That, my dear sir, is precisely my point thing.

Sincerely,
Short Fat Obscure Poet Thing

↑ Index

248. Wanda Phipps
I'm Reading Tomorrow (Thursday) in Long Island
Wed 29 Sep 2010

If you are in the area drop on by
I'm reading tomorrow morning in Long Island:
FARMINGDALE STATE COLLEGE FEATURED READING
on the Farmingdale State College Campus
as part of the Visiting Writers Program

free and open to public
Thursday, September 30, 2010 11:00 AM
Ward Hall, Great Room
2350 Broadhollow Road
Farmingdale New York 11735

--
Wanda Phipps

Check out my websites: http://mindhoney.com and
http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at:
http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems
available (print and Kindle editions) at:
http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

↑ Index

249. susan maurer
Re: Rattapallax 10th Anniversary Reading on Sept 24, 2010
Wed 29 Sep 2010

congrats ram jsut got this or i would be there. susan maurer

> *Date: Wed, 22 Sep 2010 04:25:00 -0700*
> *From:* [redacted]
> *Subject: Rattapallax 10th Anniversary Reading on Sept 24, 2010*
> *To:* [redacted]
>
> *Dear Friends:*
>
> *The 10th Anniversary of Rattapallax magazine heralds a landmark in the magazine's history as it shifts entirely online, but you get to see them live. Featured readers include EDWARD HIRSCH, author of "The Living Fire: New and Selected Poems"*

and winner of the National Book Critics Circle Award. Also, EILEEN MYLES, author of "Inferno: A Poet's Novel", RACHEL ZUCKER, author of "Museum of Accidents", a finalist for the National Books Critics Award in 2009. Other readers include EDWIN TORRES, author of "In the Function of External Circumstances" along with poet and translator IDRA NOVEY, author of "The Next Country". Screening of short video pieces by Scott Gelber from Monofonus Press and the Teleportal reading series (http://www.teleportalreadings.org). Hosted by editor FLAVIA ROCHA.

September 24, 2010 at 7:00 pm

Theresa Lang Community and Student Center, Arnhold Hall

THE NEW SCHOOL, 55 West 13th Street, 2nd floor, New York, NY. FREE

Co-sponsored by the Creative Writing MFA Programs
http://www.newschool.edu/writing/events.aspx?id=52634

Also, watch an exclusive interview with Edward Hirsch, a poet and head of the Guggenheim Foundation, about the Chilean poet Pablo Neruda's exile at Sampsonia Way Magazine: http://www.sampsoniaway.org/blog/2010/08/19/edward-hirsch-on-pablo-nerudas-exile/

This event was funded in part by Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs. The Experimental Television Center's Presentation Funds program is supported by the New York State Council on the Arts. Additional support provided by New York City Department of Cultural Affairs in partnership with the City Council and the National Endowment for the Arts.

Cheers

Ram Devineni

Publisher

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250. Michael Tod Edgerton
Re: Michael Gizzi
Wed 29 Sep 2010

It was such a shock to see this email.Michael was my professor and then thesis advisor at Brown. I knew him not only as a wonderful poet, but as a great guy and an encouraging, supportive teacher. He was really very generous, and I'm left wishing I'd been able to give more to him in return and to have known him better. My thoughts are very much with his family and loved ones. This is really very sad news.

Tod

Michael Tod Edgerton
MFA '06, Program in Literary Arts, Brown University
PhD student, Dept. of English, University of Georgia

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Wed, September 29, 2010 1:54:29 PM
Subject: Re: Michael Gizzi

No official obit yet, but --
http://www.poetryfoundation.org/harriet/2010/09/michael-gizzi/

****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

_____
From: Sharon Mesmer/David Borchart <[redacted]>
To: [redacted]
Sent: Wed, September 29, 2010 11:04:58 AM
Subject: Michael Gizzi

Does anyone have any details regarding the death of Michael Gizzi, aside from:
http://writing.upenn.edu/pennsound/

??

x, Sharon Mesmer

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251. Halvard Johnson
RIP Michael Gizzi (1949-2010)
Wed 29 Sep 2010

Half Measures

This being a democracy,
one should resemble a description,
and not a rumor to oneself.

Naïve to think relationships are equal.
Human nature is a public nuisance,
humanity a bully after all.

Are you experienced?
Does water experience the ocean?
Freedom's useless if you can't eat.

The world is enormous,

then you leave the house.

--Michael Gizzi

fr. *New Depths of Deadpan*
**Providence: Burning Deck, 2009

Hal Serving the tri-state area.

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
*Obras Públicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>

; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; ***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; ***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>; *
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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252. Chris Stroffolino

Michael

Wed 29 Sep 2010

There's too much to say about Michael Gizzi
He was fun. He did so much for me.
The first poem of his that struck me was called "Possum's Creed"
(one day he called to tell me he was singing "The Farmer In The Deli")
He wore the badge of high art lighter than most (does that sound pretentious---ugh).
At times wickedly cynical. Glint eyes
(try to hide your deep suffering by whatever means necessary).
Often in a tandom.
John Yau and he were running buddies, verbal sparring partners when I first met him
(circa 90?). Also, he and Clark Coolidge (when CC and I both lived near Michael).

Even when he was bed-ridden in the mid-90s, he was one of those guys who could really HOLD COURT as it were from his bed; Barbeio (sp?) and her amazing art was around a lot then--he'd play Basement Tapes & a lot of James Brown (he was into James Booker too). Going to see Dylan at Tanglewood with him and Clark Coolidge was a trip (Clark kept on saying, "he better not play that religious stuff." Michael laughed at me mischeviously; he not-so-secretly was hoping Dylan would (more so to piss CC off probably---the lord works in mysterious way; just like a real Italian kid). & Shakespeare plays. Michael & Ashbery

There's too much to say about Michael; and I know I've only scratched the surface.
I haven't made it back east for almost a decade; but we became facebook friends in the last year.
We wrote a few comments on each other's walls....

On Sep 27, 2010, at 9:03 PM, POETICS automatic digest system wrote:

> *There are 21 messages totalling 1474 lines in this issue.*
>
> *Topics of the day:*
>
> *1. Olson query (2)*
> *2. language and poetry after godel and turing (5)*
> *3. [New-Poetry] From Their Ringtones You Shall Know Them*
> *4. The Swan's Rag: Issue Two*
> *5. this week on the 30 word review*
> *6. Hank Lazer interviewed by Chris Mansel --- The Argotist Onlline*
> *7. Fwd: Poetry Chapbook Reading Wednesday, September 29*
> *8. Marsh Hawk Press Fall Book Launch (Readings by Finkelstein, Morris et al.)*
> *9. Sweetness, the riff*
> *10. New Writing Series @ UCSD next Wednesday, October 6*
> *11. IMPROVISATIONS by Vernon Frazer now on Scribd*
> *12. habenicht press announces: CRASS SONGS OF SAND & BRINE by Micah Robbins*
> *13. RECONFIGURATIONS: Call for Submissions (Special Feature / Graphic Non-Fiction)*
> *14. »SOUS LES PAVÉS« vol.1 no.1*
> *15. Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books, Brooklyn! (please announce/forward)*
> *16. Ken Edwards & Ken Edwards & Myung Mi Kim in San Francisco*
>
> *---*
>
> *Date: Sat, 25 Sep 2010 15:11:58 -0400*

From: Margaret Konkol <[redacted]>
Subject: Re: Olson query

Hey Ric,

I believe Ralph Maude is working on a collection of Olson's unpublished late
works.

Cheers,
Margaret

On Thu, Sep 23, 2010 at 9:57 AM, Carfagna, Richard <
[redacted]> wrote:

Hi,
I was wondering if anyone knows who took over the official scholarship
of
Charles Olson after the death of George Butterick?

Also, what with the release in the past couple of year of the Daybooks
of Oppen
and the collected Notebooks of Frost, does anyone know of plans to mine
the Olson
collection at Storrs to produce a similar type of tome?

Thanks,
Ric

guidelines

Date: Sat, 25 Sep 2010 13:02:21 -0700
From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing

interesting.
but i'm wary of the word forefront.

does poetry necessarily need to be ... there.

not everyone has to be there, of course. poetry 'covers' many mentalities.
many 'mansions'.

the lights are pretty much off, though, in the poetry mansion and it's black
as night, concerning knowledge about things like the theory of computation,
Godel, and so forth. and folks are frightened: computer art is fascistic,
don't you know, and computers are to blame for the economic collapse, etc
etc. we can't be machines because that would mean it's all an empty
mechanical random concourse of atoms. and so on. people are frightened by
computers and computing in many ways, from the challenge they pose just in
how to use them in day to day life, to the 'threats' they pose to our
identity, to the role they sometimes play in art and poetry.

yet here we are using computers to talk about poetry. and using them to do
so many other things in our pursuit of poetry.

knowledge of things like the theory of computation not only can help dispel
fear--because the fear is mostly of the sort where we fear what we do not
understand--but, in matters of poetry, also provides us with, say,
approaches to language that can be useful in poetry and poetics.

also, the theory of computation and godel's work are fundamental to the
poetics of computation.

i'm happy to see it in the bleachers,
or with the cheerleaders.

ha. yes i think it would be very pleasant to be with the cheerleaders in the
bleachers.

really, i may have to re/read the esher/bach/GOD-el thing.

if yer after a hofstadter book, try 'i am a strange loop'. i'm finding that

one more readable. rebbeca goldstein's book called 'incompleteness' is good on godel, his proof and biography (and friendship with einstein)-- and also concerning godel/wittgenstein. martin davis's book 'engines of logic' is an instant classic in the 'history of ideas'. it looks at the life and work of leibniz, boole, frege, cantor, hilbert, godel, and turing concerning the development of the computer. it was leibniz's dream to create an 'aide to human reason', which, he felt, required a language of symbolic logic. martin davis is, himself, a renowned usamerican logician. his book is excellent on the math and logic, on the history of ideas, in its biographical sketches, and in its historical perspective. great book. another relevant book is the oulipo compendium edited by harry matthews. oulipo started in 1960 and is/was the first erm poetry movement or group or whatever to seriously cross the borders of math and poetry. also, theirs is/was a kind of 'axiomatic' approach that relates closely to mathematical logic. another inerestin book is prehistoric digital poetry by chris funkhouser. this looks at digital poetry from 1959 to 1995. basically pre-web. this mainly looks at the work of the earlier poet-programmers.

occassionally, it's fun to actually have something of a clue,or sort of know what i'm talking about. which, in my book, means ... Witt vs. Godel: it's a tie.

ha. well, wittgenstein is still, of course, very influential in matters of philosophy and even, somewhat, in literary matters. whereas godel's work never really was, except in mathematical logic.

ja
http://vispo.com

--- On Thu, 9/23/10, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing
To: [redacted]
Date: Thursday, September 23, 2010, 3:43 AM

language and poetry after godel and turing.

but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and turing.

and this is one of the reasons why poetry itself is isolated.

poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number +language machine.

the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial.

poetry needs to be able to travel at the forefront of any field.

ja
http://vispo.com

Date: Sat, 25 Sep 2010 13:19:42 -0700
From: Obododimma Oha <[redacted]>
Subject: Re: [New-Poetry] From Their Ringtones You Shall Know Them

Hi Tijani!
Thanks for reading the article & responding.
Regards.
Obododimma.

On Sat, Sep 25, 2010 at 12:38 PM, BY TJMST <[redacted]> wrote:

hi Obodo et al
thanks for psychologically sharing the repugnant but atimes soothing
palaver of ringtones.I must say i will reminisce in delightfully,
distatefully later on this web.Frankly i dont think i like them -
almost a
loathing experience personally.The bad aspect of it is tat a
customised
ringtone might even turn off someone else that' s a turn -on.
The
CELL PHONE is an interesting tool for a wide variety of gaiety yet
there's
a challenge to users conscience...whom to blame?The softwar e
pedlers or the
buyer or the licenceeor communication commission?Amen for answered
prayers
or poetry.
Gbemi TIJANI MST

On 9/14/10, Obododimma Oha <[redacted]> wrote:

"A ringtone advertises the owner of the mobile phone. It says:
listen to
me as I tell a bit about this fellow's difference. By extension,
the medium
has become the addressee and could even be a signifier of the
addresser.
These days when mobile telephony has brought further stress upon
marriages
and other relationships, is it not ingenious to configure the
rings in such
a way that the clever addressee can tell who is calling, at least
to be able
to know whether to answer, where to answer, what to answer; or to
know which

story to tell later to the person eavesdropping by the side? The medium will
eventually be the accomplice as well as the evidence."

To read the full text of "From Their Ringtones You Shall Know Them<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5618388-182/story.csp
,"
visit:

http://234next.com/csp/cms/sites/Next/Opinion/Columns/5618388-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*;*
[redacted]*.*

New-Poetry mailing list
[redacted]
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

Date: Sat, 25 Sep 2010 14:13:07 -0700
From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing

"the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial."

As far as I can see, all you are saying here is that poetry is not poetry unless related to Godel and Turing's work.

I would hope you're the only one who reads it that way, Murat. Cuz that's not what I said. But, by now, how could I be surprised by your reading it that way, considering that you've also said that computer art is fascistic and that computers are to blame for the economic collapse. Computers, computer art, and, possibly, computer artists seem to freak you out. I find it hard to talk with you about these things cuz yer always jumping to this sort of conclusion.

What I was saying is this. The work of Godel and Turing is fundamental to the poetics of computation and computer art and the multimedial/intermedial because it is fundamental to the theory of computation; and the theory of

*computation is concerned with exploring the theoretical capabilities and
limitations of computing machines.*

*Turing invented the 'Turing machine', the 'abstract machine', the
mathematical model of a computing machine, to show that there are some tasks
that no computing machine can *ever* carry out. In other words, he invented
the modern computer to show that it has certain limitations. As opposed to
inventing it to get it to do stuff that couldn't be done otherwise. Which,
to me, is the sort of poetical thing that we see time and again in Godel's
and Turing's work.*

*That's quite a bit of a tall
order, don't you think, though I can understand their potential or realized
importance in some kind of poetry.*

"*poetry needs to be able to travel at the forefront of any field.*"

*What does also this sentence mean, that poetry should become a kind of
supermench, the way opera was for Wagner?*

*Supermench? No. When we look at the impact of computing on language, we can
talk about it in many ways, can concentrate on different things. The way,
for instance, that the net crosses X with Y, brings ideas into contact with
one another, and, consequently, the languages associated with those ideas.
Or the way it brings media into contact with one another, by being capable
of representing all sorts of different media all on the same screen or in
the same machine; and, consequently, brings the languages both of and about
those media into contact with one another. Or the way it brings people into
contact with one another, being capable of representing communication
channels (such as telephone) as well as traditional media like print,
recorded sound, and video/TV, etc.*

The impact of computing on language is in all sorts of cross-fertilization
of language X with language Y, whether the languages are natural or other
types of languages.

Poetry is one of the fields that can use those energies expressively, innovatively, in a way that captures the contemporary, and furthers our
understanding of what is happening to language(s) and us via computing.

ja
http://vispo.com

Date: Sat, 25 Sep 2010 23:19:22 +0000
From: michael farrell <[redacted]>
Subject: Re: The Swan's Rag: Issue Two

thanks for making me realise rimbaud looks like ben affleck

Date: Fri, 24 Sep 2010 11:21:13 -0700
From: [redacted]
Subject: The Swan's Rag: Issue Two
To: [redacted]

Hello Swans,

We at Dirty Swan Projects are happy to announce THE SWAN'S RAG ISSUE TWO! The line up speaks for itself.

ROB HALPERN: L O V E S O N G (T O M Y F A L L E N S O L D I E R)
BOB GLÜCK: Ed's First Sexual Experience
CEDAR SIGO: 7/23/10
ROB HALPERN: from Trolley's Kind
An Interview with WILDE BOY ALEX DIMITROV
BRUCE BOONE: My Walk with Evan
JACK FROST: Ex/Sex is a High School History Class You Remember
TED REES: Bahd Nay Foo Yah
TOM MEYER on Jonathan Williams
Threesome Polaroids from JONATHAN WILLIAMS
A Poem from SARA LARSEN

Images of Rimbaud in West Oakland from JOHNNY TOWNMOUSE, additional images from £UKASZ S£AWINSKI.

Images and purchasing instructions here: http://theswansrag.blogspot.com (NSFW?).

Kisses and misses,

Dirty Swan Projects

Date: Sat, 25 Sep 2010 23:23:08 +0000
From: michael farrell <[redacted]>
Subject: Re: language and poetry after godel and turing

does poetry need anything?

i could say poetry needs to be more like blondie - but thats really my need=
-

Date: Fri=2C 24 Sep 2010 12:08:06 -0700
From: [redacted]
Subject: Re: language and poetry after godel and turing
To: [redacted]
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interesting.
but i'm wary of the word forefront.
does poetry necessarily need to be ... there.
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i'm happy to see it in the bleachers=2C
or with the cheerleaders.
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really=2C i may have to re/read the esher/bach/GOD-el thing.
occassionally=2C it's fun to actually have something of a clue=2Cor sort =
of know what i'm talking about. which=2C in my book=2C means ...
Witt vs. G=
odel: it's a tie.=20
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--- On Thu=2C 9/23/10=2C Jim Andrews <[redacted]> wrote:
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> *From: Jim Andrews <[redacted]>*
> *Subject: Re: language and poetry after godel and turing*
> *To: [redacted]*
> *Date: Thursday=2C September 23=2C 2010=2C 3:43 AM*
> *=20*
> *language and poetry after godel and turing.*
> *=20*
> *but=2C in poetry circles=2C godel and turing just do not compute=2C*
> *as yo=*
> *u see in the responses to this thread=2C which dealt with derrida=2C*
> *not go=*
> *del and turing.*
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> *and this is one of the reasons why poetry itself is isolated.*
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> *poetry=2C these days=2C needs to be an umbrella term for deep*
> *concerns of=*
> *language and art cross-stitched amongs many fields and modes of*
> *perception=*
> */reception. for instance=2C the role of language in contemporary*
> *mathematic=*
> *al logic is of philosophical significance and also has turned out to*
> *be of =*
> *very practical significance in that the work of godel and turing led*
> *to the=*
> *creation of the computer=2C that universal number+language machine.*
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> *the philosophical underpinnings of the poetics of computation=2C of*
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> *ter art=2C can be strongly linked with the work of godel and turing*
> *and its=*
> *consequences concerning language=2C epistemology=2C philosophy of*
> *mind=2C =*
> *and the multimedial/intermedial.*
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> *poetry needs to be able to travel at the forefront of any field.*
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> *http://vispo.com=20*
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Date: Sun, 26 Sep 2010 08:54:20 -0700
From: Dan Glass <[redacted]>
Subject: this week on the 30 word review

Two theories of the present=97preservation & sincerity.

Lovejoy by Phoebe Wayne
Tout Va Bien by Suzanne Stein

http://the30wordreview.blogspot.com/

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Date: Sun, 26 Sep 2010 18:36:08 +0200
From: Jeffrey Side <[redacted]>
Subject: Hank Lazer interviewed by Chris Mansel --- The Argotist Onlline

Hank Lazer interviewed by Chris Mansel --- The Argotist Onlline
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http://www.argotistonline.co.uk/Lazer%20interview%202.htm
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Excerpt:
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CM: Where do you suppose the self-destructiveness trait comes from that occ=
urs in so many writers?
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HL: From frustration, as a consequence of marginalization, and from succumb=
ing to a dangerous set of culturally romanticized stereotypes. First, the f=
rustration and maginalization routes. A writer, particularly a poet, places=
himself in an odd position in relation to dominant cultural value. A poet =

> *decides to value certain kinds of somewhat aimless, impractical, non-money-=*
> *making activities, and he decides to make room and time in his life for the=*
> *se activities. Furthermore, he=E2=80=99s apt to be pursuing a rather elusiv=*
> *e mode of language =E2=80=93 not necessarily the direct, communicative, =E2=*
> *=80=9Cuseful,=E2=80=9D commercially manipulative kind of language skill tha=*
> *t society readily appreciates and rewards (in advertising, in journalism, a=*
> *nd in other modes of persuasive and/or manipulative writing). So, what he=*
> *=E2=80=99s doing with his time is aberrant =E2=80=93 hard to explain. And y=*
> *et, if he is really engaged in a serious and profound relationship to poetr=*
> *y, he does have certain sporadic validating experiences =E2=80=93 a sense o=*
> *f connection to a longstanding human enterprise of considerable wisdom, joy=*
> *, and pleasure. The self-destructiveness may arise as a gesture of anger an=*
> *d frustration, arising from a sense that one=E2=80=99s primary life activit=*
> *y is not appreciated or understood or respected. The self-destructiveness b=*
> *ecomes an act oddly complicit with that ignoring and marginalizing by the s=*
> *ociety at large, while it is also a somewhat desperate call for attention a=*
> *nd significance.=20*
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> *http://www.argotistonline.co.uk/Lazer%20interview%202.htm*
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Date: Sun, 26 Sep 2010 13:25:19 -0700
From: Peter Grant <[redacted]>
Subject: Re: Olson query

Ric, Please read my review of Ralph Maud's Charles Olson at the Harbor (talonbooks 2008) in Pacific Rim Review of Books #10 for a possible answer to your first question...

http://www.prrb.ca/articles/issue10-olson.html

Peter

Date: Thu, 23 Sep 2010 09:57:54 -0400
From: "Carfagna, Richard" <[redacted]>
Subject: Olson query

Hi,
I was wondering if anyone knows who took over the official scholarship
of
Charles Olson after the death of George Butterick?

Also, what with the release in the past couple of year of the Daybooks
of Oppen
and the collected Notebooks of Frost, does anyone know of plans to mine
the Olson
collection at Storrs to produce a similar type of tome?

Thanks,

Ric

Date: Sun, 26 Sep 2010 22:45:03 -0400
From: Sharon Dolin <[redacted]>
Subject: Fwd: Poetry Chapbook Reading Wednesday, September 29

Dear Friends, Writers, Teachers,

Please see the announcement below. It should be a terrific evening!

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

Having difficulty viewing this email? Click here.
=20
Don't miss out on autumn
courses!
Click here for course descriptions and to register!
=20
Alternatives to Type
Learn how to fashion, handle, and print from movable type-high =
elements on the letterpress.=20
With Bryan Baker
October 2-3
=20
Crossed Structure & Secret Belgian Binding
A two-day workshop in contemporary book structures based on
pre-16th =
century bindings. =20
With Emily Martin
October 9-10
=20
Bookbinding I
This core class will introduce students to the basic materials, =
techniques and history of bookbinding.=20
With Shanna Yarbrough
October 7-December 13
=20
Japanese Water-Based Woodblock Printing
Create images using the ancient traditional Japanese Ukiyo-e style
of =
printing by hand, still widely used in Japan today.

> *With Takuji Hamanaka*
> *October 11-December 13*
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> *Save The Date!*
> *=20*
> *Artist Talk:*
> *Catya Plate*
> *=20*
> *Wednesday, October 13, 6:30 p.m.*
> *Featured Artist Catya Plate discusses her newest work, Clothespin =*
> *Tarot, a series of 78 watercolor and pencil drawings inspired by the =*
> *traditional Tarot.*
> *$10/$5 CBA Members*
> *Suggested Donation*
> *=20*
> *~*
> *=20*
> *Center Broadsides Reading Series*
> *=20*
> *Wednesday, October 20, 6:30 p.m.*
> *Poets Alex Cuff and David Henderson will read their work.*
> *Organized =*
> *by Lisa Jarnot.*
> *$10/$5 CBA Members*
> *Suggested Donation*
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> *Quick Links:*
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> *Browse our*
> *Upcoming Classes*
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> *This Week:*

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Poetry Chapbook Reading
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Wednesday, September 29, 6:30 p.m.
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Join us for a reading celebrating the release of Alexander Long's =
limited-edition, artist-made chapbook Still Life, published as part
of =
the Center for Book Arts' annual Poetry Chapbook program. This
year's =
chapbook was letterpress printed and hand bound by Barbara Henry in
an =
edition of 100. Also available will be a letterpress chapbook by =
Terrance Hayes, Between Ghosts, designed and produced by Amber
McMillan =
in an edition of 100. In addition, the Center is producing three =
limited-edition broadsides of poems by Jennifer Perrine, Deborah =
Flanagan, and Hadara Bar-Nadav. The four poets will read their work, =
joined by series organizers Terrence Hayes and Sharon Dolin.=20
=20
Alexander Long's manuscript was selected from a pool of 400
entries. =
Terrance Hayes commented,"This imaginative collection had the wildly =
associative qualities of a poet bound to the past and present. His =
meditations on the likes of Malcolm X, Kafka and Lincoln combined
the =
personal to the historical, the lyrical to the narrative. These
poems =
made an immediate and enduring impression on me."
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Where:=20
Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001
=20
Gallery Hours:=20
M-F 10am-6pm
Sat 10am-4pm
=20
Suggested Admission:=20
$5 members/$10 non-members
Next Week:
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Professional Development Workshop:
Find a Collaborator!

Artists and Writers Mixer
=20
With Wennie Huang and Ed Go
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Wednesday, October 6, 6:30pm
=20
Have you ever wanted to work collaboratively? Are you looking for a =
new collaborator? Bring a piece of your visual or written work to this =
Professional Development Workshop to learn more about the collaborative =
process and meet other emerging artists and writers. Wennie Huang and =
Ed Go will discuss their collaboration, and we will experiment with =
short hands-on exercises. =20
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Where:=20
Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001
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Suggested Admission:=20
$5 members/$10 non-members
Currently on View in our Galleries:
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Ear to the Page
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Ear to the Page explores the interaction between recordings and books, =
using three categories: sound works that reflect the structure and =
aesthetic of books; packages that thematically entail a book as well as =
a CD or vinyl record; and books that have a sound component or somehow =
serve to transcribe or document ideas that previously existed, or =
potentially can exist, as sound.=20
=20
Artists/Musicians included in the exhibition are: Vito Acconci, Juan =
Arkotxa & Leslie Mackenzie, Bernard Baschet & Francois Baschet, Cathy =
Berberian & Eugenio Carmi, George Brecht, Inge Bruggeman & Hank

Lazer, =
Jose Luis Castillejo, Jon Gibson, Kenneth Goldsmith, Grace Jones,
Jennie =
C. Jones, Allan Kaprow, Dan Lander & Micah Lexier, Christian
Marclay, =
Marshall McLuhan with Jerome Agel, Quentin Fiore, & John Simon,
Michalis =
Pichler, Steve Roden, Allen Ruppersberg, Tate Shaw & Andrew Sallee, =
Masumi Shibata, Michael Snow, Jan van der Marck/Art by Telephone,
and =
Dennis Yuen & Morry Galonoy. Organized by James Hoff and Alan
Licht, =
Independent Curators.
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Artist Talk: Wednesday, November 3, 6:30 pm
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Featured Artist Project:
Catya Plate: Clothespin Tarot
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This project comprises a series of original drawings and an artist =
book as well as an animated film. Since 2003 Plate has been working
on =
a series of 78 watercolor and pencil drawings inspired by the 78
cards =
of the traditional tarot. Clothespins have always played a key role
in =
Plate's work and in this exhibition they become Clothespin Freaks; =
figures who, made of clear plastic clothespins, doll's body parts
and =
sewn pieces, are the real heroes in this subversive Tarot
adventure. =
The installation features a new animated film, The Reading, which is
a =
culminating artist project to this body of work.
=20
Artist Talk: Wednesday, October 13, 6:30 pm
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Featured Artist Project:
Barbara Tetenbaum and the Triangular Press: Recent Works=20
2010 Bishop Faculty Fellow
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Every year the Center for Book Arts invites an artist/ instructor
from =
outside of New York to teach a master class and to give a formal

lecture =
in New York City. Barbara Tetenbaum, The Sally R. Bishop Master Faculty =
Fellow for 2010, has been printing artist books under the imprint, =
Triangular Press, since 1979. She is currently Professor and Department =
Head of Book Arts at Oregon College of Art & Craft in Portland, OR. She =
is the recipient of two Fulbright awards to teach in Leipzig, Germany =
and in Usti nad Labem in the Czech Republic, and has received other =
awards of support for her artwork and research. Her books are held in =
public collections in the U.S., Canada, England, France, Germany and the =
Netherlands. Her master class, Artist Book Strategies: Exploring Music =
and Musical Scores, will be held at the Center on November 19-21.=20
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Artist Talk: Friday, November 19th , 6:30 pm=20
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Where:=20
Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001
=20
Gallery Hours:=20
M-F 10am-6pm
Sat 10am-4pm
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Admission: Free
Support the Center and receive great benefits...
=20
Discounts on all Center for Book Arts classes
Reduced admission to the Center's public events, readings, and = workshops=20
Discounts at select NYC art supply stores and the Center's bookstore
Receive course catalogues and special invitations to exclusive events
Membership starts at $50
Click here for more information and join today!
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28 West 27th Street, Third Floor
New York, New York 10001
[redacted]
www.centerforbookarts.org
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The Center's Visual Arts Program and related Public Programs are =

supported in part by the Lily Auchincloss Foundation, the Wolf Kahn & =
Emily Mason Foundation, and the Dedalus Foundation. Additional support =
for the Center's programs is provided in part by the Achelis Foundation, =
the Carnegie Corporation, the J.M. Kaplan Fund, the Milton and Sally =
Avery Arts Fund, the New York City Department of Cultural Affairs, the =
New York State Council on the Arts, and the Pine Tree Foundation of New =
York. Programs are also supported, in part, by public funds from the =
New York City Department of Cultural Affairs in partnership with the =
City Council. Support for the Center's Collections Initiative comes from =
the National Endowment for the Arts, the Institute of Museum and Library =
Services, the Max and Victoria Dreyfus Foundation, and the Gladys =
Krieble Delmas Foundation. Major funding for the Center's Capacity =
Building programs is provided by the Rockefeller Brothers Fund, the =
Robert Sterling Clark Foundation, the Hyde & Watson Foundation, and the =
New York Community Trust. Special support for the Center's =
Artist-in-Residence program has been provided by the Foundation for =
Contemporary Arts. The Center also acknowledges the generous support of =
its patrons and members.
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Forward email
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This email was sent to [redacted] *by =*
[redacted].
Update Profile/Email Address | Instant removal with SafeUnsubscribe=99 =
| Privacy Policy.
Email Marketing by
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The Center for Book Arts | 28 West 27th Street | Third Floor | New =
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Date: Mon, 27 Sep 2010 09:26:47 -0400
From: "Kimmelman, Burt" <[redacted]>
Subject: Marsh Hawk Press Fall Book Launch (Readings by Finkelstein, Morris et al.)

Please join us for the Marsh Hawk Press Fall Book Launch featuring readings=
by Norman Finkelstein and other Marsh Hawk Press authors.

Thursday, October 14, 2010
6:00 PM to 8:00 PM

Ceres Gallery
547 W 27th St # 201, New York, NY
[redacted]

Refreshments in our usual abundant over-the-top style

Fall Books:

Inside the Ghost Factory<http://www.marshhawkpress.org/Finkelstein2.htm

Norman Finkelstein

Inside the Ghost Factory finds Norman Finkelstein returning to his pre-Trac=
k fascination with the Coleridgean fancy, first delineated in Restless Mess=
engers. Here, however, Samuel Coleridge meets William Gibson and the result=
is a retro- Blakean myth for the age of Text and Tweet. These transmission=
s from "elsewhere," manufactured on the assembly lines of "Ghosts, Incorpor=
ated. Poetry, Incorporated" (Limited, I might add), are gleefully dissected=
by Finkelstein as so much "clap-trap." Still, there's no correcting the bl=
ur of occultation and occlusion for the poet who believes "Books were made =
for secrets they cannot/keep: this is what it means to be/read."- Tyrone Wil=
liams
If Not for the Courage<http://www.marshhawkpress.org/Morris2.htm>
Daniel Morris

Everyday life in the household and memory of Daniel Morris's suburban Jewis=
h-professorpoet and father of toddlers has rarely been rendered with the en=
ergy, good humor, and luminous detail we meet in Daniel Morris's If Not for=
the Courage. These poems are at once hilarious and heart-breaking; they ta=
ke us straight to the scene of the crime, allowing us to witness the most a=
bsurd and agonizingly funny moments of daily routine against the backdrop o=
f unrelieved media blitz. The courage of Morris's title is evident througho=
ut. -Marjorie Perloff

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Date: Sun, 26 Sep 2010 23:22:44 -0400
From: Alan Sondheim <[redacted]>
Subject: Sweetness, the riff

Sweetness

Chris Funkhouser and I were writing back and forth about riffs and I realize I rarely use them, at least not consciously, since they tend to repeat themselves uncomfortably; in any case, sweetness1 uses a riff one way or another for a little song; in sweetness2, the riff's dissolved, deconstructed, transformed, to no end, or one and another; just a little guitar music dealing with a "theme" of sorts, maybe time for a hit tune maybe.

http://espdisk.com/alansondheim/sweetness1.mp3
http://espdisk.com/alansondheim/sweetness2.mp3

Date: Mon, 27 Sep 2010 06:45:41 -0700
From: Rachel Loden <[redacted]>
Subject: New Writing Series @ UCSD next Wednesday, October 6

New Writing Series presents:

A reading by Rachel Loden

Wednesday, October 6

4:30 pm

Visual Arts Performance Space

UC San Diego

Free

Sponsored by the Dean, Arts & Humanities Division and the Department of Literature

http://literature.ucsd.edu/news/currentevents/writingseries.html

Rachel Loden is the author of Dick of the Dead (Ahsahta Press), a finalist for both the 2010 PEN USA Literary Award for Poetry and the California Book Award. It was also one of the three most-cited books in Attention Span 2009 ("a collectively-drawn map of the field"), landing on lists by Rae Armantrout and others. The Washington Post's "Poet's Choice" column featured a poem from the book and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's first book, Hotel Imperium (Georgia), won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also short-listed for the Northern California Book Award. Loden has published four chapbooks,

*including The Last Campaign (which won the Hudson Valley Writers' Center
chapbook competition) and The Richard Nixon Snow Globe (Wild Honey Press).
Her work has appeared or is forthcoming in New American Writing, Lana Turner: A Journal of Poetry and Opinion, two editions of the Best American
Poetry series, Western Wind: An Introduction to Poetry, and many other magazines and anthologies. Loden's microplay, "A Quaker Meeting in Yorba
Linda," was performed in New York as part of Plays on Words: A Poets Theater
Festival curated by Tony Torn, Lee Ann Brown and Corina Copp. She is the
recipient of a Pushcart Prize, a Fellowship in Poetry from the California
Arts Council, an &NOW Award, and a grant from the Fund for Poetry.*

Date: Mon, 27 Sep 2010 11:55:24 -0500
From: Mary Jo Malo <[redacted]>
Subject: IMPROVISATIONS by Vernon Frazer now on Scribd

Vernon,

A formatting achievement par excellence! What a wonderful opportunity for readers to access your spontaneous poetry, a nearly extinct form.

Mary Jo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

Date: Mon, 27 Sep 2010 13:11:12 -0400
From: David Hadbawnik <[redacted]>
Subject: habenicht press announces: CRASS SONGS OF SAND & BRINE by Micah Robbins

I=92m pleased to announce this new chapbook <http://habenichtpress.com/?p=
=3D523>by
**Micah Robbins*, publisher of Interbirth*
Books<http://www.interbirthbooks.org/>.
*Thanks to Micah, as well as to *Richard Owens* and *Clifford Riley**
for
helping design the cover.

"We are the kids in black =97 night-worn
hangers-on tired and out of smokes
piss wasted =97 dead in the eye

watching shubie legs pump rusted pedals
rattle hoary boards as they pass
the pavilion =97 ours taken in the night"

12pp. Letter-press cover designed by Richard Owens and Clifton Riley.
Hand-sewn. Habenicht Press, 2010. $7 plus shipping.

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Date: Mon, 27 Sep 2010 14:20:30 -0600
From: Scott Howard <[redacted]>
Subject: RECONFIGURATIONS: Call for Submissions (Special Feature /

Graphic Non-Fiction)

RECONFIGURATIONS=3A A Journal for Poetics =26 Poetry / Literature =26 Cu=
lture=2C =

ISSN=3A 1938-3592=2C =

http=3A//reconfigurations=2Eblogspot=2Ecom/ =

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Volume 4=3A Special Feature / Graphic Non-Fiction =

Submissions=3A September thru October=2C 2010 =

Publication=3A November=2C 2010 =

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Guidelines=3A Volume four of Reconfigurations=2C http=3A//reconfiguratio=
ns=2Eblogspot=2Ecom/=2C seeks a variety of works for a special feature c=
oncerning graphic non-fiction=2E Marshall McLuhan=92s =93Understanding =
Media=94 describes comics as a =93cool media=2C=94 where the tension bet=
ween medium and message is key=2E That notion seems especially relevant=
to graphic non-fiction=2C where the desire to =91report=92 often collid=
es with visual expression=3A the result being a work that demands intens=
e reader participation and interpretation=2C thus calling attention to t=
he author=92s choice to work within the comics form=2E =

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Reconfigurations seeks essays that explore this tension within the mediu=
m=2C art=2C and/or texts of graphic nonfiction (such as memoir=2C histor=
y=2C reports=2C journalism=2C travel writing)=2E =

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> *Reconfigurations=2C ISSN=3A 1938-3592=2C http=3A//*
> *reconfigurations=2Eblo=*
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> *international=2C an=*
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> *should =*
> *be attached individually as =2Ejpg=2C =2Egif or =2Ebmp files=2E*
> *Please =*
> *include the words =93Special Feature (Graphic Non-Fiction)=94 in the*
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Date: Mon, 27 Sep 2010 17:45:39 -0400
From: Micah Robbins <[redacted]>
Subject: =?ISO-8859-1?Q?=BBSOUS_LES_PAV=C9S=AB_?= vol.1 no.1

=BBSOUS LES PAV=C9S=AB is a FREE bi-monthly newsletter of ideation and po=
etry
distributed by mailing list only & funded by the generous donations o=
f its
readers.=20

To join the mailing list & to donate visit =BBSOUS LES PAV=C9S=AB at http://interbirthbooks.com/?page_id=3D161 or write Micah Robbins | 3515
Fairview Ave. | Dallas, TX 75223 ~ [redacted]

Vol.1 No.1 includes work by The Rejection Group, Richard Owens, Edmond Caldwell, Linh Dinh, Lisa Burdige, David Hadbawnik, Micah Robbins, Gene
Tanta, Brenda Iijima, and Brooks Johnson.

Please support this effort by donating & joining the growing list of recipients . . .

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Date: Sun, 26 Sep 2010 21:00:41 -0400
From: Alan Sondheim <[redacted]>
Subject: Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books, Brooklyn! (please announce/forward)

Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books

Friday, October 1 7:30pm - 9:30pm
Location Unnameable Books
600 Vanderbilt Ave.
Brooklyn, NY
Created By
Unnameable Boox
More Info DIGITAL POETICS 10.01.10

Performances of fingered music, digital projection, codework and text. Viola, oud, saz, guitar? Keyboard. Laptop. Microphone. Books.

CHRIS FUNKHOUSER is a poet, scholar, and multimedia artist. In 2009, the Associated Press commissioned him to prepare digital poems for the occasion of Barack Obama's inauguration. He is author of the documentary study, Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995, and an eBook (CD-ROM), Selections 2.0. He currently teaches at New Jersey Institute of Technology and University of Pennsylvania, is a Senior Editor at PennSound, a member of the scientific review committee of the digital literature journal regards crois?s (University of Paris 8), is on the Advisory Board of the Digital Poetry Archive of Canada, and is an External Collaborator with Ncleo de Ciberteatro, Insituto Politcnico do Porto (Portugal). Since 1986 he has been an editor with We Press, with whom he has produced poetry in a variety of media. A widely published author, he was Visiting Fulbright Scholar at Multimedia University in Cyberjaya, Malaysia (2006), on the summer writing program faculty of the Naropa

*University (2007), and is presently Digital Poet-in-Residence at Bowery
Poetry Club (New York City).*

*ALAN SONDHEIM is our (all our) resident genius and provocateur. He is also
an important artist, theorist, code-worker, poet, musician, choreographer,
essayist, filmmaker, video-maker, performer and new-media innovator, who
has been working tirelessly and prolifically and with astonishing results
since before I was born. If youre lucky, you may be on one of his email
lists, which are the primary way he distributes his writing and other work.*

*Sondheim has a new book of poetry out from Salt Press: DEEP LANGUAGE.
Maria Damon says it tangles us up in these hypnotically repetitive,
abject, slyly humorous and childishly gleeful, philosophically,
aesthetically, theoretically and psychologically dense and insightful
poems, that are also essays, diasporic riffs and incantations, true
confessions, Platonic dialogues, shtick, tantrums, aphorisms and
manifesti. John Cayley says he is one of the precious few who joyfully
and in abject misery risks these terrors of writing for us, for our
pleasure and our undoing. What happens? Language disposes of us.*

---

*Date: Mon, 27 Sep 2010 15:26:09 -0700
From: Stephen Vincent <[redacted]>
Subject: Ken Edwards & Ken Edwards & Myung Mi Kim in San Francisco*

*=A0=0A Ken Edwards & Myung Mi Kim gave phenomenal readings this past Saturd=
ay night for the SF State Poetry =0ACenter at the Meridian Gallery. Amazing=
(& not improbable) how the =0Aremains of war (England/WW II & Korea/ Americ=
an) keep poking their shards up into a=A0=0Amemoried & active present. Inte=
resting, or the persuasion of poetry to make the shard penetrate the consci=
ousness much more pointedly (memorably) (convincingly)=A0 than prose of a m=
ore detached/abstracted order. Kudos.=20*

Stephen V
http://stephenvincent.net/blog/

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Date: Mon, 27 Sep 2010 20:59:16 -0400
From: Chris Chapman <[redacted]>
Subject: Re: language and poetry after godel and turing

derrida does borrow another word from the construction industry - subjectile. it refers to a surface before it is painted. if you do a google
search you'll find it used to describe priming, sanding, and finishing products in the french dry-wall trades.

On Sat, Sep 25, 2010 at 7:23 PM, michael farrell
<[redacted]>wrote:

does poetry need anything?

i could say poetry needs to be more like blondie - but thats really my need

-

Date: Fri, 24 Sep 2010 12:08:06 -0700
From: [redacted]
Subject: Re: language and poetry after godel and turing
To: [redacted]

interesting.
but i'm wary of the word forefront.
does poetry necessarily need to be ... there.

i'm happy to see it in the bleachers,
or with the cheerleaders.

really, i may have to re/read the esher/bach/GOD-el thing.
occassionally, it's fun to actually have something of a clue,or sort of
know what i'm talking about. which, in my book, means ... Witt vs. Godel:
it's a tie.

--- On Thu, 9/23/10, Jim Andrews <[redacted]*> wrote:*

From: Jim Andrews <[redacted]*>*
Subject: Re: language and poetry after godel and turing
To: [redacted]
Date: Thursday, September 23, 2010, 3:43 AM

language and poetry after godel and turing.

but, in poetry circles, godel and turing just do not compute, as you see
in the responses to this thread, which dealt with derrida, not godel and
turing.

and this is one of the reasons why poetry itself is isolated.

poetry, these days, needs to be an umbrella term for deep concerns of
language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary
mathematical logic is of philosophical significance and also has turned out
to be of very practical significance in that the work of godel and

turing
led to the creation of the computer, that universal number+language machine.

the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and
its consequences concerning language, epistemology, philosophy of mind, and
the multimedial/intermedial.

poetry needs to be able to travel at the forefront of any field.

ja
http://vispo.com

guidelines

Date: Mon, 27 Sep 2010 21:27:36 -0400
From: Mark Weiss <[redacted]>
Subject: Re: language and poetry after godel and turing

To say that "Poetry is one of the fields that can=20
use those energies expressively, innovatively, in=20
a way that captures the contemporary, and=20
furthers our understanding of what is happening=20
to language(s) and us via computing" is far=20
different than proposing a "poetics of=20
computation." The latter reduces the concept of=20
poetics to nonsense. There are things in the=20
world that are simply different from each other.

At 05:13 PM 9/25/2010, you wrote:
"the philosophical underpinnings of the poetics of computation, of= computer
art, can be strongly linked with the work of godel and turing and its
consequences concerning language, epistemology, philosophy of mind, and=

the
multimedial/intermedial."

As far as I can see, all you are saying here is that poetry is not poetry
unless related to Godel and Turing's work.

I would hope you're the only one who reads it=20
that way, Murat. Cuz that's not what I said.=20
But, by now, how could I be surprised by your=20
reading it that way, considering that you've=20
also said that computer art is fascistic and=20
that computers are to blame for the economic=20
collapse. Computers, computer art, and,=20
possibly, computer artists seem to freak you=20
out. I find it hard to talk with you about these=20
things cuz yer always jumping to this sort of conclusion.

What I was saying is this. The work of Godel and=20
Turing is fundamental to the poetics of=20
computation and computer art and the=20
multimedial/intermedial because it is=20
fundamental to the theory of computation; and=20
the theory of computation is concerned with=20
exploring the theoretical capabilities and limitations of computing=
machines.

Turing invented the 'Turing machine', the=20
'abstract machine', the mathematical model of a=20
computing machine, to show that there are some=20
*tasks that no computing machine can *ever* carry=20*
out. In other words, he invented the modern=20
computer to show that it has certain=20
limitations. As opposed to inventing it to get=20
it to do stuff that couldn't be done otherwise.=20
Which, to me, is the sort of poetical thing that=20
we see time and again in Godel's and Turing's work.

That's quite a bit of a tall
order, don't you think, though I can understand their potential or=
realized
importance in some kind of poetry.

"poetry needs to be able to travel at the forefront of any field."

What does also this sentence mean, that poetry should become a
kind of
supermench, the way opera was for Wagner?

Supermench? No. When we look at the impact of=20
computing on language, we can talk about it in=20
many ways, can concentrate on different things.=20
The way, for instance, that the net crosses X=20
with Y, brings ideas into contact with one=20
another, and, consequently, the languages=20
associated with those ideas. Or the way it=20
brings media into contact with one another, by=20
being capable of representing all sorts of=20
different media all on the same screen or in the=20
same machine; and, consequently, brings the=20
languages both of and about those media into=20
contact with one another. Or the way it brings=20
people into contact with one another, being=20
capable of representing communication=20
channels (such as telephone) as well as=20
traditional media like print, recorded sound, and video/TV, etc.

The impact of computing on language is in all=20
sorts of cross-fertilization of language X with=20
language Y, whether the languages are natural or other types of
languages.

Poetry is one of the fields that can use those=20
energies expressively, innovatively, in a way=20
that captures the contemporary, and furthers our=20
understanding of what is happening to language(s) and us via
computing.

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http://vispo.com
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New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a=20
lovely concatenation of particulars. Here is the=20

poet alive in every sense of the word, and=20
through every one of his senses. Instead of=20
missing a beat or a part, Weiss=92 fragments are=20
like Chekhov=92s short stories=ADthe more that gets=20
left out, the more they seem to contain=85 One can=20
hear echoes from all the various=20
ancestors...[but] the voice, at its center, its=20
core, is pure Mark Weiss. His use of the fragment=20
is both elegant and bafflingly clear, a pure=20
musical threnody=85[it] opens a window, not only=20
into a mind, but a person, a personality, this=20
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.=20
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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End of POETICS Digest - 25 Sep 2010 to 27 Sep 2010 (#2010-226)
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253. Mark DuCharme
Re: Michael Gizzi
Wed 29 Sep 2010

He was was one of a handful of contemporaries of whom I can honestly say that I never read a poem which bored me. Although clearly it may take awhile, I can't wait for the Collected.

Mark DuCharme

↑ Index

254. John Roche
Black Mountain North Symposium
Wed 29 Sep 2010

A quick reminder that the Black Mountain North Symposium is this weekend (October 1-3) in Rochester, NY. The festivities commence unofficially Thursday night at Writers & Books, 740 University Avenue, Rochester, with a reading by Albert Glover, Jim Cohn, and Sam Abrams. Full schedule and registration information here: http://www.blackmountainnorth.org/

John Roche
[redacted]

↑ Index

255. Ryan Daley
Re: Michael Gizzi
Wed 29 Sep 2010

I too was shocked. I've known Michael as both a friend and colleague for about 5 years. We lost touch in recent years. I'm deeply saddened by this news, and have felt all day that I should have done more to keep up with him. Michael always had the best edits, the best words: he certainly wasn't a bullshitter by any means. He told me always what I needed to hear, even if I didn't exactly know what that was. I consider him central to my development as one who thinks, writes, and views films (Mike introduced me to Antonioni, and to Russian Ark).

I'm not expecting this feeling to pass quickly, and my heart and thoughts certainly go out to his friends and family.

You will be missed, Mike.

-Ryan Daley

On Wed, Sep 29, 2010 at 5:58 PM, Michael Tod Edgerton <
[redacted]> wrote:

> *It was such a shock to see this email.Michael was my professor and then thesis*
> *advisor at Brown. I knew him not only as a wonderful poet, but as a great guy*
> *and an encouraging, supportive teacher. He was really very generous, and I'm*
> *left wishing I'd been able to give more to him in return and to have known him*
> *better. My thoughts are very much with his family and loved ones. This is really*
> *very sad news.*
>
> *Tod*
> *---*
> *Michael Tod Edgerton*
> *MFA '06, Program in Literary Arts, Brown University*
> *PhD student, Dept. of English, University of Georgia*
>
> ---
> *From: amy king <*[redacted]*>*
> *To:* [redacted]
> *Sent: Wed, September 29, 2010 1:54:29 PM*
> *Subject: Re: Michael Gizzi*
>
> *No official obit yet, but --*
> *http://www.poetryfoundation.org/harriet/2010/09/michael-gizzi/*
>
> ********
> *Now That's WAC*
> *+ http://wearechampion.blogspot.com/2010/08/amy-king.html*
>
> *Amy's Alias*
> *+ http://amyking.org/*
> ********
>
> ---

> *From: Sharon Mesmer/David Borchart <[redacted]>*
> *To: [redacted]*
> *Sent: Wed, September 29, 2010 11:04:58 AM*
> *Subject: Michael Gizzi*
>
> *Does anyone have any details regarding the death of Michael Gizzi, aside from:*
> *http://writing.upenn.edu/pennsound/*
>
> *??*
>
> *x, Sharon Mesmer*
> *&*
>
> *&*

↑ Index

256. **Sharon Mesmer/David Borchart**
Re: Michael
Thu 30 Sep 2010

I agree with you, Chris: there's so much. Michael was the editor of my first book, from Hard Press, and I really believe that were it not for him I'd probably still be shopping it around. I'm sure there are many, many similar stories about him.

Goddess bless him. Again.

On Sep 29, 2010, at 8:45 PM, Chris Stroffolino wrote:

> *There's too much to say about Michael Gizzi*
> *He was fun. He did so much for me.*
> *The first poem of his that struck me was called "Possum's Creed"*
> *(one day he called to tell me he was singing "The Farmer In The Deli")*
> *He wore the badge of high art lighter than most (does that sound pretentious---ugh).*
> *At times wickedly cynical. Glint eyes*
> *(try to hide your deep suffering by whatever means necessary).*
> *Often in a tandom.*
> *John Yau and he were running buddies, verbal sparring partners when I first met him*

(circa 90?). Also, he and Clark Coolidge (when CC and I both lived near Michael).

Even when he was bed-ridden in the mid-90s, he was one of those guys who could really HOLD COURT as it were from his bed; Barbeio (sp?) and her amazing art was around a lot then--he'd play Basement Tapes & a lot of James Brown (he was into James Booker too).
Going to see Dylan at Tanglewood with him and Clark Coolidge was a trip (Clark kept on saying, "he better not play that religious stuff." Michael laughed at me mischeviously; he not-so-secretly was hoping Dylan would (more so to piss CC off probably---the lord works in mysterious way; just like a real Italian kid). & Shakespeare plays. Michael & Ashbery

There's too much to say about Michael; and I know I've only scratched the surface. I haven't made it back east for almost a decade; but we became facebook friends in the last year.
We wrote a few comments on each other's walls....

On Sep 27, 2010, at 9:03 PM, POETICS automatic digest system wrote:

There are 21 messages totalling 1474 lines in this issue.

Topics of the day:

1. Olson query (2)
2. language and poetry after godel and turing (5)
3. [New-Poetry] From Their Ringtones You Shall Know Them
4. The Swan's Rag: Issue Two
5. this week on the 30 word review
6. Hank Lazer interviewed by Chris Mansel --- The Argotist Onlline
7. Fwd: Poetry Chapbook Reading Wednesday, September 29
8. Marsh Hawk Press Fall Book Launch (Readings by Finkelstein, Morris et al.)
9. Sweetness, the riff
10. New Writing Series @ UCSD next Wednesday, October 6
11. IMPROVISATIONS by Vernon Frazer now on Scribd
12. habenicht press announces: CRASS SONGS OF SAND & BRINE by Micah Robbins
13. RECONFIGURATIONS: Call for Submissions (Special Feature / Graphic Non-Fiction)
14. »SOUS LES PAVÉS« vol.1 no.1
15. Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books, Brooklyn! (please announce/forward)
16. Ken Edwards & Ken Edwards & Myung Mi Kim in San Francisco

---

Date: Sat, 25 Sep 2010 15:11:58 -0400
From: Margaret Konkol <[redacted]>
Subject: Re: Olson query

Hey Ric,

I believe Ralph Maude is working on a collection of Olson's unpublished late works.

Cheers,
Margaret

On Thu, Sep 23, 2010 at 9:57 AM, Carfagna, Richard <[redacted]> wrote:

Hi,
I was wondering if anyone knows who took over the official scholarship of
Charles Olson after the death of George Butterick?

Also, what with the release in the past couple of year of the Daybooks of Oppen
and the collected Notebooks of Frost, does anyone know of plans to mine the Olson
collection at Storrs to produce a similar type of tome?

Thanks,
Ric

Date: Sat, 25 Sep 2010 13:02:21 -0700
From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing

interesting.
but i'm wary of the word forefront.
does poetry necessarily need to be ... there.

not everyone has to be there, of course. poetry 'covers' many mentalities.

many 'mansions'.

the lights are pretty much off, though, in the poetry mansion and it's black as night, concerning knowledge about things like the theory of computation, Godel, and so forth. and folks are frightened: computer art is fascistic, don't you know, and computers are to blame for the economic collapse, etc etc. we can't be machines because that would mean it's all an empty mechanical random concourse of atoms. and so on. people are frightened by computers and computing in many ways, from the challenge they pose just in how to use them in day to day life, to the 'threats' they pose to our identity, to the role they sometimes play in art and poetry.

yet here we are using computers to talk about poetry. and using them to do so many other things in our pursuit of poetry.

knowledge of things like the theory of computation not only can help dispel fear--because the fear is mostly of the sort where we fear what we do not understand--but, in matters of poetry, also provides us with, say, approaches to language that can be useful in poetry and poetics.

also, the theory of computation and godel's work are fundamental to the poetics of computation.

i'm happy to see it in the bleachers,
or with the cheerleaders.

ha. yes i think it would be very pleasant to be with the cheerleaders in the bleachers.

really, i may have to re/read the esher/bach/GOD-el thing.

if yer after a hofstadter book, try 'i am a strange loop'. i'm finding that one more readable. rebbeca goldstein's book called 'incompleteness' is good on godel, his proof and biography (and friendship with einstein)--and also concerning godel/wittgenstein. martin davis's book 'engines of logic' is an instant classic in the 'history of ideas'. it looks at the life and work of leibniz, boole, frege, cantor, hilbert, godel, and turing concerning the development of the computer. it was leibniz's dream to create an 'aide to human reason', which, he felt, required a language of symbolic logic. martin davis is, himself, a renowned usamerican logician. his book is excellent on the math and logic, on the history of ideas, in its biographical sketches, and in its historical perspective. great book. another relevant book is the oulipo compendium edited by harry matthews. oulipo started in 1960 and is/was the first erm poetry movement or group or whatever to seriously cross the borders of math and poetry. also, theirs is/was a kind of 'axiomatic' approach that relates closely to mathematical logic. another inerestin book is prehistoric digital poetry by chris funkhouser. this looks at digital poetry from 1959 to 1995. basically pre-web. this mainly looks at the work

of the earlier poet-programmers.

occassionally, it's fun to actually have something of a clue,or sort of know what i'm talking about. which, in my book, means ... Witt vs. Godel: it's a tie.

ha. well, wittgenstein is still, of course, very influential in matters of philosophy and even, somewhat, in literary matters. whereas godel's work never really was, except in mathematical logic.

ja
http://vispo.com

--- On Thu, 9/23/10, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing
To: [redacted]
Date: Thursday, September 23, 2010, 3:43 AM

language and poetry after godel and turing.

but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and turing.

and this is one of the reasons why poetry itself is isolated.

poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number+language machine.

the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial.

poetry needs to be able to travel at the forefront of any field.

ja
http://vispo.com

Date: Sat, 25 Sep 2010 13:19:42 -0700
From: Obododimma Oha <[redacted]>
Subject: Re: [New-Poetry] From Their Ringtones You Shall Know Them

Hi Tijani!
Thanks for reading the article & responding.
Regards.
Obododimma.

On Sat, Sep 25, 2010 at 12:38 PM, BY TJMST <[redacted]> wrote:

hi Obodo et al
thanks for psychologically sharing the repugnant but atimes soothing
palaver of ringtones.I must say i will reminisce in delightfully,
distatefully later on this web.Frankly i dont think i like them -almost a
loathing experience personally.The bad aspect of it is tat a customised
ringtone might even turn off someone else that' s a turn -on.
The
CELL PHONE is an interesting tool for a wide variety of gaiety yet there's
a challenge to users conscience...whom to blame?The softwar e pedlers or the
buyer or the licenceeor communication commission?Amen for answered prayers
or poetry.
Gbemi TIJANI MST

On 9/14/10, Obododimma Oha <[redacted]> wrote:

"A ringtone advertises the owner of the mobile phone. It says: listen to
me as I tell a bit about this fellow's difference. By extension, the medium
has become the addressee and could even be a signifier of the addresser.
These days when mobile telephony has brought further stress upon marriages
and other relationships, is it not ingenious to configure the rings in such
a way that the clever addressee can tell who is calling, at least to be able
to know whether to answer, where to answer, what to answer; or to know which
story to tell later to the person eavesdropping by the side? The medium will
eventually be the accomplice as well as the evidence."

To read the full text of "From Their Ringtones You Shall Know
Them<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5618388-182/
story.csp>,"
visit:

http://234next.com/csp/cms/sites/Next/Opinion/Columns/5618388-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*;*
[redacted]*.*

New-Poetry mailing list
[redacted]
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted]*;*
[redacted]*;*
[redacted]*.*

Date: Sat, 25 Sep 2010 14:13:07 -0700
From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing

"the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial."

As far as I can see, all you are saying here is that poetry is not poetry unless related to Godel and Turing's work.

I would hope you're the only one who reads it that way, Murat. Cuz that's not what I said. But, by now, how could I be surprised by your reading it that way, considering that you've also said that computer art is fascistic and that computers are to blame for the economic collapse. Computers, computer art, and, possibly, computer artists seem to freak you out. I find it hard to talk with you about these things cuz yer always jumping to this sort of conclusion.

What I was saying is this. The work of Godel and Turing is fundamental to the poetics of computation and computer art and the multimedial/intermedial because it is fundamental to the theory of computation; and the theory of computation is concerned with exploring the theoretical capabilities and limitations of computing machines.

*Turing invented the 'Turing machine', the 'abstract machine', the mathematical model of a computing machine, to show that there are some tasks that no computing machine can *ever* carry out. In other words, he invented the modern computer to show that it has certain limitations. As opposed to inventing it to get it to do stuff that couldn't be done otherwise. Which, to me, is the sort of poetical thing that we see time and again in Godel's and Turing's work.*

That's quite a bit of a tall order, don't you think, though I can understand their potential or realized importance in some kind of poetry.

"poetry needs to be able to travel at the forefront of any field."

What does also this sentence mean, that poetry should become a kind of

supermench, the way opera was for Wagner?

Supermench? No. When we look at the impact of computing on language, we can talk about it in many ways, can concentrate on different things. The way, for instance, that the net crosses X with Y, brings ideas into contact with one another, and, consequently, the languages associated with those ideas. Or the way it brings media into contact with one another, by being capable of representing all sorts of different media all on the same screen or in the same machine; and, consequently, brings the languages both of and about those media into contact with one another. Or the way it brings people into contact with one another, being capable of representing communication channels (such as telephone) as well as traditional media like print, recorded sound, and video/TV, etc.

The impact of computing on language is in all sorts of cross-fertilization of language X with language Y, whether the languages are natural or other types of languages.

Poetry is one of the fields that can use those energies expressively, innovatively, in a way that captures the contemporary, and furthers our understanding of what is happening to language(s) and us via computing.

ja
http://vispo.com

Date: Sat, 25 Sep 2010 23:19:22 +0000
From: michael farrell <[redacted]>
Subject: Re: The Swan's Rag: Issue Two

thanks for making me realise rimbaud looks like ben affleck

Date: Fri, 24 Sep 2010 11:21:13 -0700
From: [redacted]
Subject: The Swan's Rag: Issue Two
To: [redacted]

Hello Swans,

We at Dirty Swan Projects are happy to announce THE SWAN'S RAG ISSUE TWO! The line up speaks for itself.

ROB HALPERN: L O V E S O N G (T O M Y F A L L E N S O L D I E R)
BOB GLÜCK: Ed's First Sexual Experience

CEDAR SIGO: 7/23/10
ROB HALPERN: from Trolley's Kind
An Interview with WILDE BOY ALEX DIMITROV
BRUCE BOONE: My Walk with Evan
JACK FROST: Ex/Sex is a High School History Class You Remember
TED REES: Bahd Nay Foo Yah
TOM MEYER on Jonathan Williams
Threesome Polaroids from JONATHAN WILLIAMS
A Poem from SARA LARSEN

Images of Rimbaud in West Oakland from JOHNNY TOWNMOUSE, additional images from £UKASZ S£AWINSKI.

Images and purchasing instructions here:
http://theswansrag.blogspot.com (NSFW?).

Kisses and misses,

Dirty Swan Projects

Date: Sat, 25 Sep 2010 23:23:08 +0000
From: michael farrell <[redacted]>
Subject: Re: language and poetry after godel and turing

does poetry need anything?

i could say poetry needs to be more like blondie - but thats really my need=
-

Date: Fri=2C 24 Sep 2010 12:08:06 -0700
From: [redacted]
Subject: Re: language and poetry after godel and turing
To: [redacted]
=20
interesting.
but i'm wary of the word forefront.
does poetry necessarily need to be ... there.
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i'm happy to see it in the bleachers=2C
or with the cheerleaders.
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really=2C i may have to re/read the esher/bach/GOD-el thing.
occassionally=2C it's fun to actually have something of a clue=2Cor sort =
of know what i'm talking about. which=2C in my book=2C means ... Witt vs. G=
odel: it's a tie.=20
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--- On Thu=2C 9/23/10=2C Jim Andrews <[redacted]> wrote:
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From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing
To: [redacted]
Date: Thursday=2C September 23=2C 2010=2C 3:43 AM
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and this is one of the reasons why poetry itself is isolated.
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ja
http://vispo.com=20
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Date: Sun, 26 Sep 2010 08:54:20 -0700
From: Dan Glass <[redacted]>
Subject: this week on the 30 word review

Two theories of the present=97preservation & sincerity.

Lovejoy by Phoebe Wayne
Tout Va Bien by Suzanne Stein

http://the30wordreview.blogspot.com/

Date: Sun, 26 Sep 2010 18:36:08 +0200
From: Jeffrey Side <[redacted]>
Subject: Hank Lazer interviewed by Chris Mansel --- The Argotist Onlline

Hank Lazer interviewed by Chris Mansel --- The Argotist Onlline
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http://www.argotistonline.co.uk/Lazer%20interview%202.htm
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Excerpt:
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CM: Where do you suppose the self-destructiveness trait comes from that occ=
urs in so many writers?
=20
HL: From frustration, as a consequence of marginalization, and from succumb=
ing to a dangerous set of culturally romanticized stereotypes. First, the f=
rustration and maginalization routes. A writer, particularly a poet, places=
himself in an odd position in relation to dominant cultural value. A poet =
decides to value certain kinds of somewhat aimless, impractical, non-money-=
making activities, and he decides to make room and time in his life for the=
se activities. Furthermore, he=E2=80=99s apt to be pursuing a rather elusiv=
e mode of language =E2=80=93 not necessarily the direct, communicative, =E2=
=80=9Cuseful,=E2=80=9D commercially manipulative kind of language skill tha=
t society readily appreciates and rewards (in advertising, in journalism, a=
nd in other modes of persuasive and/or manipulative writing). So, what he=
=E2=80=99s doing with his time is aberrant =E2=80=93 hard to explain. And y=
et, if he is really engaged in a serious and profound relationship to poetr=
y, he does have certain sporadic validating experiences =E2=80=93 a sense o=
f connection to a longstanding human enterprise of considerable wisdom, joy=
, and pleasure. The self-destructiveness may arise as a gesture of anger an=
d frustration, arising from a sense that one=E2=80=99s primary life activit=

y is not appreciated or understood or respected. The self-destructiveness b=
ecomes an act oddly complicit with that ignoring and marginalizing by the s=
ociety at large, while it is also a somewhat desperate call for attention a=
nd significance.=20

=20
http://www.argotistonline.co.uk/Lazer%20interview%202.htm
=20
=20

Date: Sun, 26 Sep 2010 13:25:19 -0700
From: Peter Grant <[redacted]>
Subject: Re: Olson query

Ric, Please read my review of Ralph Maud's Charles Olson at the Harbor
(talonbooks 2008) in Pacific Rim Review of Books #10 for a possible
answer to your first question...

http://www.prrb.ca/articles/issue10-olson.html

Peter

Date: Thu, 23 Sep 2010 09:57:54 -0400
From: "Carfagna, Richard" <[redacted]>
Subject: Olson query

Hi,
I was wondering if anyone knows who took over the official scholarship
of
Charles Olson after the death of George Butterick?

Also, what with the release in the past couple of year of the Daybooks
of Oppen
and the collected Notebooks of Frost, does anyone know of plans to
mine
the Olson
collection at Storrs to produce a similar type of tome?

Thanks,
Ric

Date: Sun, 26 Sep 2010 22:45:03 -0400
From: Sharon Dolin <[redacted]>
Subject: Fwd: Poetry Chapbook Reading Wednesday, September 29

Dear Friends, Writers, Teachers,

Please see the announcement below. It should be a terrific evening!

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

Having difficulty viewing this email? Click here.
=20
Don't miss out on autumn
courses!
Click here for course descriptions and to register!
=20
Alternatives to Type
Learn how to fashion, handle, and print from movable type-high =
elements on the letterpress.=20
With Bryan Baker
October 2-3
=20
Crossed Structure & Secret Belgian Binding
A two-day workshop in contemporary book structures based on pre-16th =
century bindings. =20
With Emily Martin
October 9-10
=20
Bookbinding I
This core class will introduce students to the basic materials, =
techniques and history of bookbinding.=20
With Shanna Yarbrough
October 7-December 13
=20
Japanese Water-Based Woodblock Printing
Create images using the ancient traditional Japanese Ukiyo-e style of =
printing by hand, still widely used in Japan today.
With Takuji Hamanaka
October 11-December 13
=20
=20
=20
Save The Date!
=20

Artist Talk:
Catya Plate
=20
Wednesday, October 13, 6:30 p.m.
Featured Artist Catya Plate discusses her newest work, Clothespin =
Tarot, a series of 78 watercolor and pencil drawings inspired by the =
traditional Tarot.
$10/$5 CBA Members
Suggested Donation
=20
~
=20
Center Broadsides Reading Series
=20
Wednesday, October 20, 6:30 p.m.
Poets Alex Cuff and David Henderson will read their work. Organized =
by Lisa Jarnot.
$10/$5 CBA Members
Suggested Donation
=20
Quick Links:
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Browse our
Upcoming Classes
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Current Exhibitions
Opportunities
Online Calendar
Flickr
Facebook
Twitter
Blog
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This Week:
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Poetry Chapbook Reading
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Wednesday, September 29, 6:30 p.m.
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Join us for a reading celebrating the release of Alexander Long's =
limited-edition, artist-made chapbook Still Life, published as part of =
the Center for Book Arts' annual Poetry Chapbook program. This year's =
chapbook was letterpress printed and hand bound by Barbara Henry in an =
edition of 100. Also available will be a letterpress chapbook by =
Terrance Hayes, Between Ghosts, designed and produced by Amber McMillan =
in an edition of 100. In addition, the Center is producing three =
limited-edition broadsides of poems by Jennifer Perrine, Deborah =
Flanagan, and Hadara Bar-Nadav. The four poets will read their work, =
joined by series organizers Terrence Hayes and Sharon Dolin.=20
=20
Alexander Long's manuscript was selected from a pool of 400 entries. =
Terrance Hayes commented,"This imaginative collection had the wildly =
associative qualities of a poet bound to the past and present. His =
meditations on the likes of Malcolm X, Kafka and Lincoln combined the =
personal to the historical, the lyrical to the narrative. These poems =
made an immediate and enduring impression on me."
=20
Where:=20
Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001
=20
Gallery Hours:=20
M-F 10am-6pm
Sat 10am-4pm
=20
Suggested Admission:=20
$5 members/$10 non-members
Next Week:
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Professional Development Workshop:
Find a Collaborator!
Artists and Writers Mixer
=20
With Wennie Huang and Ed Go
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Wednesday, October 6, 6:30pm
=20
Have you ever wanted to work collaboratively? Are you looking for a =
new collaborator? Bring a piece of your visual or written work to this =
Professional Development Workshop to learn more about the collaborative =
process and meet other emerging artists and writers. Wennie Huang and =
Ed Go will discuss their collaboration, and we will experiment with =
short hands-on exercises. =20
=20

=20
Where:=20
Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001
=20
Suggested Admission:=20
$5 members/$10 non-members
Currently on View in our Galleries:
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Ear to the Page
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=20
Ear to the Page explores the interaction between recordings and books, =
using three categories: sound works that reflect the structure and =
aesthetic of books; packages that thematically entail a book as well as =
a CD or vinyl record; and books that have a sound component or somehow =
serve to transcribe or document ideas that previously existed, or =
potentially can exist, as sound.=20
=20
Artists/Musicians included in the exhibition are: Vito Acconci, Juan =
Arkotxa & Leslie Mackenzie, Bernard Baschet & Francois Baschet, Cathy =
Berberian & Eugenio Carmi, George Brecht, Inge Bruggeman & Hank Lazer, =
Jose Luis Castillejo, Jon Gibson, Kenneth Goldsmith, Grace Jones, Jennie =
C. Jones, Allan Kaprow, Dan Lander & Micah Lexier, Christian Marclay, =
Marshall McLuhan with Jerome Agel, Quentin Fiore, & John Simon, Michalis =
Pichler, Steve Roden, Allen Ruppersberg, Tate Shaw & Andrew Sallee, =
Masumi Shibata, Michael Snow, Jan van der Marck/Art by Telephone, and =
Dennis Yuen & Morry Galonoy. Organized by James Hoff and Alan Licht, =
Independent Curators.
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Artist Talk: Wednesday, November 3, 6:30 pm
=20
Featured Artist Project:
Catya Plate: Clothespin Tarot
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=20
This project comprises a series of original drawings and an artist =
book as well as an animated film. Since 2003 Plate has been working on =
a series of 78 watercolor and pencil drawings inspired by the 78 cards =
of the traditional tarot. Clothespins have always played a key role in =
Plate's work and in this exhibition they become Clothespin Freaks; =
figures who, made of clear plastic clothespins, doll's body parts and =
sewn pieces, are the real heroes in this subversive Tarot adventure. =
The installation features a new animated film, The Reading, which is a =
culminating artist project to this body of work.

=20
Artist Talk: Wednesday, October 13, 6:30 pm
=20
Featured Artist Project:
Barbara Tetenbaum and the Triangular Press: Recent Works=20
2010 Bishop Faculty Fellow
=20
=20
=20
Every year the Center for Book Arts invites an artist/ instructor from =
outside of New York to teach a master class and to give a formal lecture =
in New York City. Barbara Tetenbaum, The Sally R. Bishop Master Faculty =
Fellow for 2010, has been printing artist books under the imprint, =
Triangular Press, since 1979. She is currently Professor and Department =
Head of Book Arts at Oregon College of Art & Craft in Portland, OR. She =
is the recipient of two Fulbright awards to teach in Leipzig, Germany =
and in Usti nad Labem in the Czech Republic, and has received other =
awards of support for her artwork and research. Her books are held in =
public collections in the U.S., Canada, England, France, Germany and the =
Netherlands. Her master class, Artist Book Strategies: Exploring Music =
and Musical Scores, will be held at the Center on November 19-21.=20
=20
Artist Talk: Friday, November 19th , 6:30 pm=20
=20
Where:=20
Center for Book Arts
28 West 27th Street, Third Floor
New York, New York 10001
=20
Gallery Hours:=20
M-F 10am-6pm
Sat 10am-4pm
=20
Admission: Free
Support the Center and receive great benefits...
=20
Discounts on all Center for Book Arts classes
Reduced admission to the Center's public events, readings, and =
workshops=20
Discounts at select NYC art supply stores and the Center's bookstore
Receive course catalogues and special invitations to exclusive events
Membership starts at $50
Click here for more information and join today!
=20
28 West 27th Street, Third Floor
New York, New York 10001
[redacted]
www.centerforbookarts.org

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=20
The Center's Visual Arts Program and related Public Programs are =
supported in part by the Lily Auchincloss Foundation, the Wolf Kahn & =
Emily Mason Foundation, and the Dedalus Foundation. Additional support =
for the Center's programs is provided in part by the Achelis Foundation, =
the Carnegie Corporation, the J.M. Kaplan Fund, the Milton and Sally =
Avery Arts Fund, the New York City Department of Cultural Affairs, the =
New York State Council on the Arts, and the Pine Tree Foundation of New =
York. Programs are also supported, in part, by public funds from the =
New York City Department of Cultural Affairs in partnership with the =
City Council. Support for the Center's Collections Initiative comes from =
the National Endowment for the Arts, the Institute of Museum and Library =
Services, the Max and Victoria Dreyfus Foundation, and the Gladys =
Krieble Delmas Foundation. Major funding for the Center's Capacity =
Building programs is provided by the Rockefeller Brothers Fund, the =
Robert Sterling Clark Foundation, the Hyde & Watson Foundation, and the =
New York Community Trust. Special support for the Center's =
Artist-in-Residence program has been provided by the Foundation for =
Contemporary Arts. The Center also acknowledges the generous support of =
its patrons and members.
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Forward email
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This email was sent to [redacted] *by =*
[redacted]*.*
Update Profile/Email Address | Instant removal with SafeUnsubscribe=99 =
| Privacy Policy.
Email Marketing by
=20
The Center for Book Arts | 28 West 27th Street | Third Floor | New =
York | NY | 10001
=20

Date: Mon, 27 Sep 2010 09:26:47 -0400
From: "Kimmelman, Burt" <[redacted]*>*
Subject: Marsh Hawk Press Fall Book Launch (Readings by Finkelstein, Morris et al.)

Please join us for the Marsh Hawk Press Fall Book Launch featuring readings=
by Norman Finkelstein and other Marsh Hawk Press authors.

Thursday, October 14, 2010
6:00 PM to 8:00 PM

Ceres Gallery
547 W 27th St # 201, New York, NY
[redacted]

Refreshments in our usual abundant over-the-top style

Fall Books:

Inside the Ghost Factory<http://www.marshhawkpress.org/Finkelstein2.htm>

Norman Finkelstein

Inside the Ghost Factory finds Norman Finkelstein returning to his pre-Trac=
k fascination with the Coleridgean fancy, first delineated in Restless Mess=
engers. Here, however, Samuel Coleridge meets William Gibson and the result=
is a retro- Blakean myth for the age of Text and Tweet. These transmission=
s from "elsewhere," manufactured on the assembly lines of "Ghosts, Incorpor=
ated. Poetry, Incorporated" (Limited, I might add), are gleefully dissected=
by Finkelstein as so much "clap-trap." Still, there's no correcting the bl=
ur of occultation and occlusion for the poet who believes "Books were made =
for secrets they cannot/keep: this is what it means to be/read."-Tyrone Wil=
liams
If Not for the Courage<http://www.marshhawkpress.org/Morris2.htm>
Daniel Morris

Everyday life in the household and memory of Daniel Morris's suburban Jewis=
h-professorpoet and father of toddlers has rarely been rendered with the en=
ergy, good humor, and luminous detail we meet in Daniel Morris's If Not for=
the Courage. These poems are at once hilarious and heart-breaking; they ta=
ke us straight to the scene of the crime, allowing us to witness the most a=
bsurd and agonizingly funny moments of daily routine against the backdrop o=
f unrelieved media blitz. The courage of Morris's title is evident througho=
ut. -Marjorie Perloff

Date: Sun, 26 Sep 2010 23:22:44 -0400
From: Alan Sondheim <[redacted]*>*
Subject: Sweetness, the riff

Sweetness

Chris Funkhouser and I were writing back and forth about riffs and I realize I rarely use them, at least not consciously, since they tend to repeat themselves uncomfortably; in any case, sweetness1 uses a riff one way or another for a little song; in sweetness2, the riff's dissolved, deconstructed, transformed, to no end, or one and another; just a little guitar music dealing with a "theme" of sorts, maybe time for a hit tune maybe.

http://espdisk.com/alansondheim/sweetness1.mp3
http://espdisk.com/alansondheim/sweetness2.mp3

Date: Mon, 27 Sep 2010 06:45:41 -0700
From: Rachel Loden <[redacted]>
Subject: New Writing Series @ UCSD next Wednesday, October 6

New Writing Series presents:

A reading by Rachel Loden

Wednesday, October 6

4:30 pm

Visual Arts Performance Space

UC San Diego

Free

Sponsored by the Dean, Arts & Humanities Division and the Department of Literature

http://literature.ucsd.edu/news/currentevents/writingseries.html

Rachel Loden is the author of Dick of the Dead (Ahsahta Press), a finalist for both the 2010 PEN USA Literary Award for Poetry and the California Book Award. It was also one of the three most-cited books in Attention Span 2009 ("a collectively-drawn map of the field"), landing on lists by Rae Armantrout and others. The Washington Post's "Poet's Choice" column featured a poem from the book and it has been called "oddly sublime" and "intoxicating" by the Poetry Project Newsletter and "expansive and whimsical" by the Brooklyn Rail. Loden's first book, Hotel Imperium (Georgia), won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle, which called it "quirky and beguiling." It was also short-listed for the Northern California Book Award. Loden has published four chapbooks, including The Last Campaign (which won the Hudson Valley Writers' Center chapbook competition) and The Richard Nixon Snow Globe (Wild Honey Press). Her work has appeared or is forthcoming in New American Writing, Lana Turner: A Journal of Poetry and Opinion, two editions of the Best American Poetry series, Western Wind: An Introduction to Poetry, and many other magazines and anthologies. Loden's microplay, "A Quaker Meeting in Yorba Linda," was performed in New York as part of Plays on Words: A Poets Theater Festival curated by Tony Torn, Lee Ann Brown and Corina Copp. She is the recipient of a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, an &NOW Award, and a grant from the Fund for Poetry.

Date: Mon, 27 Sep 2010 11:55:24 -0500
From: Mary Jo Malo <[redacted]>
Subject: IMPROVISATIONS by Vernon Frazer now on Scribd

Vernon,

A formatting achievement par excellence! What a wonderful opportunity for readers to access your spontaneous poetry, a nearly extinct form.

Mary Jo

--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

Date: Mon, 27 Sep 2010 13:11:12 -0400
From: David Hadbawnik <[redacted]>
Subject: habenicht press announces: CRASS SONGS OF SAND & BRINE by Micah Robbins

I=92m pleased to announce this new chapbook <http://habenichtpress.com/?p= =3D523>by
**Micah Robbins*, publisher of Interbirth Books<http://www.interbirthbooks.org/>.*
*Thanks to Micah, as well as to *Richard Owens* and *Clifford Riley* for helping design the cover.*

"We are the kids in black =97 night-worn
hangers-on tired and out of smokes
piss wasted =97 dead in the eye

watching shubie legs pump rusted pedals
rattle hoary boards as they pass
the pavilion =97 ours taken in the night"

12pp. Letter-press cover designed by Richard Owens and Clifton Riley.
Hand-sewn. Habenicht Press, 2010. $7 plus shipping.

Date: Mon, 27 Sep 2010 14:20:30 -0600
From: Scott Howard <[redacted]>
Subject: RECONFIGURATIONS: Call for Submissions (Special Feature / Graphic Non-Fiction)

RECONFIGURATIONS=3A A Journal for Poetics =26 Poetry / Literature =26 Cu= lture=2C =

ISSN=3A 1938-3592=2C =

http=3A//reconfigurations=2Eblogspot=2Ecom/ =

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Volume 4=3A Special Feature / Graphic Non-Fiction =

Submissions=3A September thru October=2C 2010 =

Publication=3A November=2C 2010 =

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Guidelines=3A Volume four of Reconfigurations=2C http=3A//reconfiguratio=
ns=2Eblogspot=2Ecom/=2C seeks a variety of works for a special feature c=
oncerning graphic non-fiction=2E Marshall McLuhan=92s =93Understanding =
Media=94 describes comics as a =93cool media=2C=94 where the tension bet=
ween medium and message is key=2E That notion seems especially relevant=
to graphic non-fiction=2C where the desire to =91report=92 often collid=
es with visual expression=3A the result being a work that demands intens=
e reader participation and interpretation=2C thus calling attention to t=
he author=92s choice to work within the comics form=2E =

=

Reconfigurations seeks essays that explore this tension within the mediu=
m=2C art=2C and/or texts of graphic nonfiction (such as memoir=2C histor=
y=2C reports=2C journalism=2C travel writing)=2E =

=

Reconfigurations=2C ISSN=3A 1938-3592=2C http=3A//reconfigurations=2Eblo=
gspot=2Ecom/=2C is an electronic=2C peer-reviewed=2C international=2C an=
nual journal for poetics and poetry=2C creative and scholarly writing=2C=
innovative and traditional concerns with literary arts and cultural stu=
dies=2E Reconfigurations publishes under a Creative Commons 3=2E0 open-=
access license=2C is MLA indexed=2C EBSCO distributed and independently =
managed=2E =

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Electronic Submissions=3A crowe=40du=2Eedu=2E Submissions should be att=
ached as a single =2Edoc=2C =2Ertf=2C or =2Etxt file=2E Visuals should =
be attached individually as =2Ejpg=2C =2Egif or =2Ebmp files=2E Please =
include the words =93Special Feature (Graphic Non-Fiction)=94 in the sub=
ject line of your message=2E

///

Date: Mon, 27 Sep 2010 17:45:39 -0400
From: Micah Robbins <[redacted]>
Subject: =?ISO-8859-1?Q?=BBSOUS_LES_PAV=C9S=AB_?= vol.1 no.1

=BBSOUS LES PAV=C9S=AB is a FREE bi-monthly newsletter of ideation and po=
etry

*distributed by mailing list only & funded by the generous donations o=
f its
readers.=20*

To join the mailing list & to donate visit =BBSOUS LES PAV=C9S=AB at http://interbirthbooks.com/?page_id=3D161 or write Micah Robbins | 3515 Fairview Ave. | Dallas, TX 75223 ~ [redacted]

Vol.1 No.1 includes work by The Rejection Group, Richard Owens, Edmond Caldwell, Linh Dinh, Lisa Burdige, David Hadbawnik, Micah Robbins, Gene Tanta, Brenda Iijima, and Brooks Johnson.

Please support this effort by donating & joining the growing list of recipients . . .

Date: Sun, 26 Sep 2010 21:00:41 -0400
From: Alan Sondheim <[redacted]*>*
Subject: Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books, Brooklyn! (please announce/forward)

Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books

Friday, October 1 7:30pm - 9:30pm
Location Unnameable Books
600 Vanderbilt Ave.
Brooklyn, NY
Created By
Unnameable Boox
More Info DIGITAL POETICS 10.01.10

Performances of fingered music, digital projection, codework and text. Viola, oud, saz, guitar? Keyboard. Laptop. Microphone. Books.

CHRIS FUNKHOUSER is a poet, scholar, and multimedia artist. In 2009, the Associated Press commissioned him to prepare digital poems for the occasion of Barack Obama's inauguration. He is author of the documentary study, Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995, and an eBook (CD-ROM), Selections 2.0. He currently teaches at New Jersey Institute of Technology and University of Pennsylvania, is a Senior Editor at PennSound, a member of the scientific review committee of the digital literature journal regards crois?s (University of Paris 8), is on the Advisory Board of the Digital Poetry Archive of Canada, and is an External Collaborator with Ncleo de Ciberteatro, Insituto Politcnico do Porto

(Portugal). Since 1986 he has been an editor with We Press, with whom he has produced poetry in a variety of media. A widely published author, he was Visiting Fulbright Scholar at Multimedia University in Cyberjaya, Malaysia (2006), on the summer writing program faculty of the Naropa University (2007), and is presently Digital Poet-in-Residence at Bowery Poetry Club (New York City).

ALAN SONDHEIM is our (all our) resident genius and provocateur. He is also an important artist, theorist, code-worker, poet, musician, choreographer, essayist, filmmaker, video-maker, performer and new-media innovator, who has been working tirelessly and prolifically and with astonishing results since before I was born. If youre lucky, you may be on one of his email lists, which are the primary way he distributes his writing and other work.

Sondheim has a new book of poetry out from Salt Press: DEEP LANGUAGE. Maria Damon says it tangles us up in these hypnotically repetitive, abject, slyly humorous and childishly gleeful, philosophically, aesthetically, theoretically and psychologically dense and insightful poems, that are also essays, diasporic riffs and incantations, true confessions, Platonic dialogues, shtick, tantrums, aphorisms and manifesti. John Cayley says he is one of the precious few who joyfully and in abject misery risks these terrors of writing for us, for our pleasure and our undoing. What happens? Language disposes of us.

Date: Mon, 27 Sep 2010 15:26:09 -0700
From: Stephen Vincent <[redacted]>
Subject: Ken Edwards & Ken Edwards & Myung Mi Kim in San Francisco

=A0=0A Ken Edwards & Myung Mi Kim gave phenomenal readings this past Saturd=
ay night for the SF State Poetry =0ACenter at the Meridian Gallery. Amazing=
(& not improbable) how the =0Aremains of war (England/WW II & Korea/Americ=
an) keep poking their shards up into a=A0=0Amemoried & active present. Inte=
resting, or the persuasion of poetry to make the shard penetrate the consci=
ousness much more pointedly (memorably) (convincingly)=A0 than prose of a m=
ore detached/abstracted order. Kudos.=20
Stephen V
http://stephenvincent.net/blog/

Date: Mon, 27 Sep 2010 20:59:16 -0400
From: Chris Chapman <[redacted]>
Subject: Re: language and poetry after godel and turing

derrida does borrow another word from the construction industry - subjectile. it refers to a surface before it is painted. if you do a google search you'll find it used to describe priming, sanding, and finishing products in the french dry-wall trades.

On Sat, Sep 25, 2010 at 7:23 PM, michael farrell <[redacted]>wrote:

does poetry need anything?

i could say poetry needs to be more like blondie - but thats really my need -

Date: Fri, 24 Sep 2010 12:08:06 -0700
From: [redacted]
Subject: Re: language and poetry after godel and turing
To: [redacted]

interesting.
but i'm wary of the word forefront.
does poetry necessarily need to be ... there.

i'm happy to see it in the bleachers,
or with the cheerleaders.

really, i may have to re/read the esher/bach/GOD-el thing.
occassionally, it's fun to actually have something of a clue,or sort of know what i'm talking about. which, in my book, means ... Witt vs. Godel: it's a tie.

--- On Thu, 9/23/10, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: Re: language and poetry after godel and turing
To: [redacted]
Date: Thursday, September 23, 2010, 3:43 AM

language and poetry after godel and turing.

but, in poetry circles, godel and turing just do not compute, as you see in the responses to this thread, which dealt with derrida, not godel and

turing.

and this is one of the reasons why poetry itself is isolated.

poetry, these days, needs to be an umbrella term for deep concerns of language and art cross-stitched amongs many fields and modes of perception/reception. for instance, the role of language in contemporary mathematical logic is of philosophical significance and also has turned out to be of very practical significance in that the work of godel and turing led to the creation of the computer, that universal number+language machine.

the philosophical underpinnings of the poetics of computation, of computer art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and the multimedial/intermedial.

poetry needs to be able to travel at the forefront of any field.

ja
http://vispo.com

Date: Mon, 27 Sep 2010 21:27:36 -0400
From: Mark Weiss <[redacted]>
Subject: Re: language and poetry after godel and turing

To say that "Poetry is one of the fields that can=20
use those energies expressively, innovatively, in=20
a way that captures the contemporary, and=20
furthers our understanding of what is happening=20
to language(s) and us via computing" is far=20
different than proposing a "poetics of=20
computation." The latter reduces the concept of=20
poetics to nonsense. There are things in the=20
world that are simply different from each other.

At 05:13 PM 9/25/2010, you wrote:
"the philosophical underpinnings of the poetics of computation, of=
computer

*art, can be strongly linked with the work of godel and turing and its consequences concerning language, epistemology, philosophy of mind, and= the
multimedial/intermedial."*

As far as I can see, all you are saying here is that poetry is not poetry unless related to Godel and Turing's work.

*I would hope you're the only one who reads it=20
that way, Murat. Cuz that's not what I said.=20
But, by now, how could I be surprised by your=20
reading it that way, considering that you've=20
also said that computer art is fascistic and=20
that computers are to blame for the economic=20
collapse. Computers, computer art, and,=20
possibly, computer artists seem to freak you=20
out. I find it hard to talk with you about these=20
things cuz yer always jumping to this sort of conclusion.*

*What I was saying is this. The work of Godel and=20
Turing is fundamental to the poetics of=20
computation and computer art and the=20
multimedial/intermedial because it is=20
fundamental to the theory of computation; and=20
the theory of computation is concerned with=20
exploring the theoretical capabilities and limitations of computing= machines.*

*Turing invented the 'Turing machine', the=20
'abstract machine', the mathematical model of a=20
computing machine, to show that there are some=20
tasks that no computing machine can *ever* carry=20
out. In other words, he invented the modern=20
computer to show that it has certain=20
limitations. As opposed to inventing it to get=20
it to do stuff that couldn't be done otherwise.=20
Which, to me, is the sort of poetical thing that=20
we see time and again in Godel's and Turing's work.*

*That's quite a bit of a tall
order, don't you think, though I can understand their potential or= realized
importance in some kind of poetry.*

"poetry needs to be able to travel at the forefront of any field."

What does also this sentence mean, that poetry should become a kind of supermench, the way opera was for Wagner?

Supermench? No. When we look at the impact of=20
computing on language, we can talk about it in=20
many ways, can concentrate on different things.=20
The way, for instance, that the net crosses X=20
with Y, brings ideas into contact with one=20
another, and, consequently, the languages=20
associated with those ideas. Or the way it=20
brings media into contact with one another, by=20
being capable of representing all sorts of=20
different media all on the same screen or in the=20
same machine; and, consequently, brings the=20
languages both of and about those media into=20
contact with one another. Or the way it brings=20
people into contact with one another, being=20
capable of representing communication=20
channels (such as telephone) as well as=20
traditional media like print, recorded sound, and video/TV, etc.

The impact of computing on language is in all=20
sorts of cross-fertilization of language X with=20
language Y, whether the languages are natural or other types of languages.

Poetry is one of the fields that can use those=20
energies expressively, innovatively, in a way=20
that captures the contemporary, and furthers our=20
understanding of what is happening to language(s) and us via computing.

ja
http://vispo.com
=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a=20
lovely concatenation of particulars. Here is the=20
poet alive in every sense of the word, and=20
through every one of his senses. Instead of=20
missing a beat or a part, Weiss=92 fragments are=20
like Chekhov=92s short stories=ADthe more that gets=20
left out, the more they seem to contain=85 One can=20
hear echoes from all the various=20
ancestors...[but] the voice, at its center, its=20

> *core, is pure Mark Weiss. His use of the fragment=20*
> *is both elegant and bafflingly clear, a pure=20*
> *musical threnody=85[it] opens a window, not only=20*
> *into a mind, but a person, a personality, this=20*
> *human figure at the emotional center of the poem."*
>
> *M.G. Stephens, in Jacket.=20*
> *http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml*
>
> ---
>
> *End of POETICS Digest - 25 Sep 2010 to 27 Sep 2010 (#2010-226)*
> **********

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257. **Stephen Ellis**

Re: Michael Gizzi

Thu 30 Sep 2010

I first read Michael Gizzi in a slim volume entitled (I think) Interferon, in the right field bleachers of the triple A Portland Seadogs, in Portland, Maine, in September 1998. I don't know who won the game (who could care?) but I became an immediate and avid fan. Of Michael's. He get a lot of extra base hits as well as lots of cheap off-infield-shins singles that inevitably dribbled to the only unoccupied portion of the field. I can still see Michael's wafer-thin wiry figure hoofin' out a scab double, and appearing, sliding under the tag, just safe, on page 4.

> *Date: Wed, 29 Sep 2010 20:44:20 -0600*
> *From:* [redacted]
> *Subject: Re: Michael Gizzi*
> *To:* [redacted]
>
> *He was was one of a handful of contemporaries of whom I can honestly say that I never read a poem which bored me. Although clearly it may take awhile, I can't wait for the Collected.*
>
> *Mark DuCharme*

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258. **amy king**

NYU Panel Presentation: Women in the Literary Arts -- Tomorrow, Friday, October 1st, @ 2:00 p.m.

Thu 30 Sep 2010

Panel Presentation: Women in th
Friday, October 1st, @ 2:00Â p.m.

Panel Presentation: Women in the Literary Arts

A new organization for women in the literary arts, VIDA seeks to explore critical and cultural perceptions of writing by women through meaningful conversation and the exchange of ideas among existing and emerging literary communities. Featuring nine founding members: poets Erin Belieu, Cate Marvin, Danielle Pafunda, Ann Townsend, and Amy King; fiction writers Susan Steinberg and Cheryl Strayed; childrenâ€™s author Kekla Magoon; and creative nonfiction writer Barrie Jean Borich. Co-sponsored with VIDA.

Location:Â Â Lillian Vernon Creative Writers House, 58 West 10th Street, between 5th and 6th Avenues

http://cwp.fas.nyu.edu/page/readingseries

****

Amy's Alias
+ http://amyking.org/Â
****

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 2010

233 messages · Thu 30 Sep 2010 – Sun 31 Oct 2010

October 2010 was a month about things wearing out and slipping away — the poet nobody could locate anymore, the beloved book coming apart in the hand, the room itself thinning toward its own disappearance. Two hundred and thirty-three messages moved through the list, and its currents ran to entropy in every register: literary reputations that had faded, physical volumes falling to pieces, and the recurring temptation to defect from poetry altogether. The month reads as a quiet meditation on decay, conducted by a room that was itself decaying.

The largest thread went looking for a vanished man. Under the heading of whatever happened to Michael Benedikt, the room tried to trace the prose-poem champion who had assembled the great 1976 anthology and then dropped from view — the book remembered as one that *"a generation or two read to pieces"*, worn soft and coverless from handling, even as its editor had faded from the record. It was reputation as entropy: a book loved to destruction while the name behind it quietly disappeared, the poet outlived by his own crumbling paperback.

The quarrel, tender and strange, made decay itself the subject. A thread on entropy and books invited the room to describe its favorite weathered volumes — the annotated, the water-stained, the spine-broken, the ones that had aged alongside their readers — turning physical decrepitude into a form of love. Against a culture racing toward the pristine digital file, the room chose to celebrate the mortal object: the book precisely because it wears out, because it carries the marks of the hands that held it.

Underneath ran the decade's standing temptation and the era's politics. A thread on beginning fiction voiced, once more, the pull away from poetry toward the longer form, while another marked the rich getting richer, the ruling class pulling away as the recession's recovery reached only the top. Everywhere the same motion: things wearing thin, value draining toward the few, the poem tempted to abandon itself. Even the recovery projects that had cheered earlier years felt, this October, less like triumphant rescue than like triage — a race to name the fading before they faded entirely, conducted by a room that could feel its own edges going soft.

I have set October down exactly as the archive delivered it — the vanished Benedikt, the anthology read to pieces, the love of weathered books, and the widening gap between the rich and the rest — because it was the month the list

made entropy its theme and found it everywhere, in the faded poet and the falling-apart paperback and the thinning room itself. A commons that answers its own dwindling by celebrating the book that wears out from being loved, and by trying to remember the man whose great anthology outlasted his name, is a commons making its peace with decay the only way it can: by insisting that a thing worn to pieces was, by that very wear, a thing well used.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 233 in all.

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1 OCT 2010

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6. Dan Godston — Two Way Tarot Mirrors
7. steve russell — the ruling class ... the rich getting richer
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9. steve russell — Re: The Ugh/liest lango poet in D.C.
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11. Gary Sullivan — Origin of Langpo, Frank O'Hara vs. Academia, etc.
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13. Alan Sondheim — music from last night and more
14. William Allegrezza — Come to Series A this Wednesday
15. Sharon Mesmer/David Borchart — Re: Michael Gizzi
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17. Scott Howard — RECONFIGURATIONS: Call for Submissions (Special Feature / Graphic Non-Fictio…
18. Rob McLennan — new(ish) on rob's clever blog
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20. Stephen Ellis — Re: the ruling class ... the rich getting richer
21. Alexander Dickow — From the Mouth of the Gulper Eel: find the gimmick, win a signed book of…
22. Kimmelman, Burt — Lopate and Kimmelman This Thursday in the East Village, 6:30 PM
23. ART ELECTRONICS — VISUAL POETRY TODAY
24. Adam Fieled — "Returns" on PennSound
25. St. Thomasino — Jack Foley on the movie, Howl.
26. Ram Devineni — VERSE: LAUNCH OF THE VIDEO WEB SERIES PARTY
27. ShaunAnne Tangney — Robinson Jeffers Edited collection CFP
28. Edward Foster — new Talisman
29. Dan Godston — Chicago Calling, Waiting 4 the Bus
30. Camille Martin — New @ Rogue Embryo: Looms + Poemicstrip + shell bud
31. Effing Press — Days and Works of the féneon collective

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32. Jessica Wickens — 10/19 Reading & Release Party: Monday Night Lit & Swill Magazine
33. Ryan Daley — beginning fiction
34. steve russell — Re: the ruling class ... the rich getting richer
35. derek beaulieu — new from NO: DIIRECTIONS by Fitterman and Giasson
36. William Allegrezza — Spirits Seeking Submission
37. CA Conrad — CAConrad & Cedar Sigo THIS COMING SUNDAY at
38. Sarah Rosenthal — Book Launch; Website Launch

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39. Dan Godston — Translating 2010
40. Brian Seabolt — Raft 1 now online
41. Stuart Ross — Re: beginning fiction
42. Sharon Dolin — Reading in Shelburne Falls this Thurs. at 7
43. sheila black — Re: beginning fiction
44. Dan Glass — Re: beginning fiction
45. Ron Henry — EVENTS CALENDAR: SOON Productions Presents a Poetry Reading by Deborah Poe and ...
46. michael farrell — Re: beginning fiction

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47. Robert Grotjohn — Re: beginning fiction
48. George Bowering — Re: beginning fiction
49. steve dalachinsky — Re: beginning fiction
50. steve dalachinsky — Re: beginning fiction
51. Sarah Sarai — Re: beginning fiction
52. Cara Benson — Oct 12: Belladonna* NYC Fundraiser
53. a. tsai — Re: beginning fiction
54. amy king — Fw: 12 Abandoned Poems
55. Crane's Bill Books — Re: beginning fiction
56. Russ Golata — Creative Spirit Festival De Leon Springs Florida
57. Poetry Project — Upcoming Events at The Poetry Project & Some Other Things
58. Jeffrey Side — Review by me of 'Eschaton', by Michael Heller (Talisman House, 2009)
59. Five eighty Split — 580 SPLIT call for submissions

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60. Michael Roberson — Early issues of Juxta...
61. Scott Howard — discussion @ RECONFIGURATIONS
62. Al Filreis — now releasing PoemTalk episode #36: writing through imagism
63. Camille Martin — New @ Rogue Embryo: Poetic Polyphony in Scott Thurston's Internal Rhyme
64. Dan Glass — this week on the 30 Word Review
65. steve russell — Re: beginning fiction
66. Little Red Leaves — +++ LRL5 Official Launch +++
67. Little Red Leaves — +++ Announcing ***5*** New Titles form LRL e-editions +++

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68. Catherine Daly — Exquisite Corpse Drawings at The Gasser Grunert Gallery, New York
69. Tenney Nathanson — Tucson: POG PRESENTS this Saturday, October 9, at 8pm: poets Erin Moure ...
70. Kimmelman, Burt — Burt Kimmelman in Philadelphia
71. steve russell — Re: beginning fiction
72. George Bowering — Re: beginning fiction
73. amy king — VIDA: Women in Literary Arts -- New Content, New Questions

10 OCT 2010

74. Dan Godston — Facets of Southeast Asia
75. Little Red Leaves — Poets Carmen Giménez Smith and Rosa Alcalá read in Kyle, TX on 10/29
76. { brad brace } — Profile Portraits: the Spain collection!
77. Sarah Rosenthal — Reading - Headlands Center for the Arts; Sunday 10/17; 1pm
78. Carol Novack — 3 City Book Tour: "Giraffes in Hiding: The Mythical Memoirs of Carol Novack"

11 OCT 2010

79. Deborah Poe — Fwd: Poetry Reading - SOON Productions presents poets Deborah Poe and Carolin...
80. Megan M Garr — Versal reading for 9
81. Halvard Johnson — Just gotta say

82. Stephen McCaffery — OLSON CONFERENCE IN BUFFALO
83. Michael — Letter to Friends of Big Bridge
84. Jennifer Karmin — Oct 16 & 17: Poetry in Chicago & Racine
85. Paul Siegell — Rattle reviews jambandbootleg
86. Cara Benson — BELLADONNA* Benefit: Oct 12 @ Dixon Place, NYC

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87. Michael — Update on Big Bridge Donations
88. Obododimma Oha — Once Upon an Ogboju Style
89. Jim Andrews — Leo Flores's dissertation
90. Ryan Daley — Re: Just gotta say

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91. Jesse Glass — Whatever Happened to Michael Benedict?
92. Naomi Buck Palagi — an evening with dancing girl press
93. Christophe Casamassima — Chris McCreary on Elective Affinities and a Review in the Poetry P…
94. amy king — "The Crisis of the Humanities Officially Arrives"
95. amy king — FRIDAY: Diane di Prima Reads in New York; WEDNESDAY: Muriel Rukeyser Tribute
96. Halvard Johnson — Re: Just gotta say
97. mIEKAL aND — Re: Whatever Happened to Michael Benedict?
98. Maxine Chernoff — Re: Whatever Happened to Michael Benedict?
99. Maria Damon — Re: Whatever Happened to Michael Benedict?
100. Adam Fieled — Multi-Media Collab. on YouTube
101. Jennifer Karmin — Red Rover Series fall/winter 2010
102. Ruth Lepson — Re: Multi-Media Collab. on YouTube
103. Jeffrey Side — The new ebook from Argotist Ebooks is “Soddoma: Cantos of Ulysses” by Chris…
104. Laurie Beth Schneider — Re: Whatever Happened to Michael Benedict?

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105. stephanie g — Re: Whatever Happened to Michael Benedict?
106. Philip Meersman — Poets Philip Meersman, Peter Waugh, Sergej Birjukov and the international…
107. David Kirschenbaum — Advertise in Boog NYC Small Presses Issue
108. Naomi Buck Palagi — Fw: an evening with dancing girl press
109. Jeffrey Side — Amended link to Chris Mansel's "Soddoma: Cantos of Ulysses"
110. Halvard Johnson — Mainly Black
111. Chris Tysh — Re: POETICS Digest - 9 Oct 2010 to 12 Oct 2010 (#2010-235)
112. Poetry Project — Upcoming Events at The Poetry Project
113. derek beaulieu — new from No: "Smash Swizzle Fizz" by Natalie Simpson
114. Tomás Ó Cárthaigh — Re: Multi-Media Collab. on YouTube
115. Jonathan Penton — Tom Bradley, Deb Hoag, and the NoLa Bookfair!
116. Jesse Glass — Re: Whatever Happened to Michael Benedict?
117. patrick dunagan — SIGO/QUINT/YACKULIC reading in Brooklyn 10/15/10
118. amy king — ATLANTA - FRIDAY AND SATURDAY (QUEER FESTIVAL)

15 OCT 2010

119. Louis Armand — poetics books online + new title
120. steve dalachinsky — 3 di prima readings in ny
121. Jesse Glass — Re: Whatever Happened to Michael Benedict?
122. Sharon Mesmer/David Borchart — Re: Whatever Happened to Michael Benedict?
123. Scott Howard — NEH Institute for the Digital Humanities @ The University of Denver: Call fo…
124. Jeffrey Side — The new ebook from Argotist Ebooks is “Margin L” by Vernon Frazer.
125. Kyle Schlesinger — POEMS & PICTURES

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126. David Kirschenbaum — d.a. levy lives: celebrating the renegade press 2010-11 schedule
127. Dan Wilcox — Third Thursday Poetry Night October 21, Jacqueline Ahl
128. Dan Wilcox — Gloucester's Charles Olson Festival

17 OCT 2010

129. Jeffrey Side — The new ebook from Argotist Ebooks is “The Jigoku Zoshi Hells: A Book of Var...
130. Mark Young — Out from Otoliths—Jake Berry & Jeffrey Side's "Distant Voices"
131. Adam Fieled — "Ardent" on last.fm
132. Bonnie MacAllister — Soundoffka Vol. 2- An Aural & Visual Exhibition at VWVOFFKA
133. Jonathan Morse — Dash Snow, Mel Gibson, the Marquis de Sade, and other great artists
134. Maxine Chernoff — Re: Whatever Happened to Michael Benedict?

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135. Jeffrey Side — “Distant Voices: an email correspondence” by Jake Berry & Jeffrey Side
136. Jeffrey Side — New link for Vernon Frazer's ebook "Margin L"
137. Jeffrey Side — Jerome Rothenberg's "The Jigoku Zoshi Hells: A Book of Variations" temporari...
138. Jesse Glass — Re: Whatever Happened to Michael Benedict?
139. Jennifer Karmin — Red Rover Series / Experiment #40
140. Jennifer Karmin — Red Rover Series (re-send / Chicago info)
141. Rod Smith — New at Bridge Street: Brathwaite, Cage, O'Hara Now, Olson, Perec, Poets on Teac...
142. marc vincenz — Re: "Ardent" on last.fm
143. Wanda Phipps — UPCOMING READINGS
144. David Hadbawnik — Re: Whatever Happened to Michael Benedict?
145. Rob McLennan — the ottawa international writers festival 2010 fall edition, october 20-26
146. mIEKAL aND — Fwd: The Xexoxial/Quincunx Shaped Reading
147. Kyle Schlesinger — Advertise in Mimeo Mimeo
148. Jesse Glass — Re: Whatever Happened to Michael Benedikt?
149. Jesse Glass — Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

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150. amy king — OT -- VIDA: Women in Literary Arts -- Call for web help!
151. Paul Siegell — Soundtrack to a Poetry Book
152. Paul Siegell — how hot are your pepper people?
153. amy king — Poets for Living Waters reading with Jan Heller Levi, Marcella Durand, Nicole Co...
154. David-Baptiste Chirot — openned announces Visual Poetry Anthology "Openned Eyes"
155. Jonathan Skinner — Ecopoetics workshop
156. Jonathan Skinner — Ecopoetics workshop (correction)
157. Mark DuCharme — MATTHEW COOPERMAN & ABY KAUPANG: Nov. 11th, Stratford Park Reading Series

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158. Peter Grant — Charles Olson website
159. Rachel Loden — Sala & Loden in NYC, Weds. 10/27
160. sam truitt — Jeffrey C. Robinson's UNTAM'D WING... Review copies available
161. Séamas Cain — Technicians of the Sacred ?
162. patrick dunagan — PUSH press
163. Murat Nemet-Nejat — Turkish Poet Arif Damar (1925-2010)
164. derek beaulieu — new from No: "Wire & Fork" by Bob Cobbing
165. Aryanil Mukherjee — New Translations of Utpal Kumar Basu @ Kaurab

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166. Jim Andrews — Russell Williams
167. Jesse Glass — Re: Whatever Happened to Michael Benedict?

168. Jeffrey Side — Some new poems at Fieralingue
169. Camille Martin — New @ Rogue Embryo
170. Crane's Bill Books — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and T...

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171. Poetry Project — Upcoming Events at The Poetry Project & Some News Too
172. Rosalie Calabrese — Rosalie Calabrese Poetry News - November 2010
173. Peter ciccariello — fail better beckett IV

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174. Jeffrey Side — Jerome Rothenberg's Argotist Ebook 'The Jigoku Zoshi Hells: A Book of Variat...
175. Douglas Manson — seeking John Giorno email or contact
176. Country Valley — Empty Hands Broadside Series
177. Steve Evans — Attention Span 2010 Now Complete
178. Camille Martin — New @ Rogue Embryo: death's head + not all slopes are tragic
179. Christophe Casamassima — Onthology/audio: Eileen Myles & CAConrad
180. Jim Andrews — New on Netartery (Writers Gone Wrong)
181. Sarah Giragosian — Call for Submissions of Translation Praxis to Barzakh
182. Ruth Lepson — Re: New Translations of Utpal Kumar Basu @ Kaurab
183. amy king — Poetry speed ...
184. Sarah Giragosian — Call for Submissions of Elizabeth Bishop's Translated Work to Barzakh
185. David Kirschenbaum — Boog City presents Gigantic Sequins and Christopher Paul Stelling
186. Mairead Byrne — Re: Attention Span 2010 Now Complete
187. Jennifer Karmin — Oct 26: Eileen Myles & Amira Hanafi in Chicago

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188. Nico Vassilakis — staring
189. Nate Pritts — H_NGM_N #11, WOLF FACE & Submissions
190. mIEKAL aND — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
191. Deborah Poe — review of Deborah Poe's Elements
192. Jacqueline Waters — New pamphlet: BEN LERNER / Leaving the Atocha Station
193. David Hadbawnik — a question mark above the sun
194. Jesse Glass — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
195. John Perman — Idiolects of Silence new book by John Perlman
196. Paul Nelson — Sam Hamill @ Doe Bay
197. Jeffrey Side — Interview with me at Fieralingue
198. Tomás Ó Cárthaigh — Re: New on Netartery (Writers Gone Wrong)
199. Adam Katz — contact info for Victor Coleman?

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200. Christophe Casamassima — New Title from Furniture Press Books: Anne Ashbaugh, Mythopoiesis ...

27 OCT 2010

201. Jason Nelson — Heliozoa: digital poetry portal
202. David Hadbawnik — Carla Harryman, Patrick Durgin, Poets Theater in Buffalo Oct 29-30
203. Sharon Mesmer/David Borchart — Re: Poetry speed ...
204. derek beaulieu — new from NO PRESS Fall 2010
205. amy king — THIS FRIDAY @ Stain -- Drysdale, Lepson, Reid, Schiavo & Sharif!
206. Paul Nelson — Innovative NW Poets
207. Jesse Glass — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

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208. ART ELECTRONICS — Caterina Davinio's latest book Serial Phenomenologies
209. Catherine Daly — LA: LMU's Bellarmine Forum on Feminist Art & Activism continues
210. Francesco Levato — New Title from Marick Press: Francesco Levato, Elegy for Dead Languages
211. John Latta — Re: Attention Span 2010 Now Complete
212. Cara Benson — PEN Prison Writing Benefit: Nov 1 NYC
213. Mairead Byrne — Re: Attention Span 2010 Now Complete
214. Rob McLennan — new(ish) on rob's clever blog
215. Jesse Glass — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
216. Rob McLennan — Pearl Pirie's been shed bore (Chaudiere Books)

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217. Jeff Davis — Wordplay this Sunday: Lee Ann Brown
218. Anny Ballardini — The Poets' Corner - an update
219. Poetry Project — Coming up @ The Poetry Project
220. Dan Glass — The 30 Word Review huge update—
221. David James Miller — Re: Whatever Happened to Michael Benedikt?
222. Eric Weinstein — Chapbook Release
223. Nicholas Ruiz III — Kritikos V.7 Sept.-Oct. 2010

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224. Rob McLennan — las vegas,
225. eric unger — Chicago: November 6 Poetry and Prints Reading Series at SPUDNIK: Gelsinger / D…
226. Jesse Glass — Re: Whatever Happened to Michael Benedikt?
227. Jesse Glass — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

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228. Susan Webster Schultz — newish on Tinfish Editor's Blog
229. Mark Young — Issue 19 of Otoliths is now live
230. Mark Weiss — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
231. Jeffrey Side — The new ebook from Argotist Ebooks is "Impressive (Big) Instant (Bang) !" by…
232. Jennifer Karmin — Red Rover Series / Experiment #41
233. Rosmarie Waldrop — new from Burning Deck

1. Nicholas Piombino
Re: Michael Gizzi
Thu 30 Sep 2010

I had known Michael Gizzi's work and admired it and had been to a few of readings of his but had never really gotten to know him. This past April he showed up at a party and came over to talk with me. He told me he was reading at the KGB Bar with Keith Waldrop. Unfortunately there was a mistake in the listing and I got there right after he finished. He went to have a smoke and I went outside with him. When we talked it was as if we had always known each other. I was annoyed about the error in the announcement and we commiserated about the inadequacies of the poetry scene. We exchanged recent books, and I had the distinct feeling I had found a new friend. We went back upstairs, Keith got up to read, and announced he had dedicated his latest book (Transcendental Studies) to Michael Gizzi, which in 2009 won the National Book Award.

On 9/30/10 6:58 AM, "Stephen Ellis" <[redacted]> wrote:

> *I first read Michael Gizzi in a slim volume entitled (I think) Interferon, in the right field bleachers of the triple A Portland Seadogs, in Portland, Maine, in September 1998. I don't know who won the game (who could care?) but I became an immediate and avid fan. Of Michael's. He get a lot of extra base hits as well as lots of cheap off-infield-shins singles that inevitably dribbled to the only unoccupied portion of the field. I can still see Michael's wafer-thin wiry figure hoofin' out a scab double, and appearing, sliding under the tag, just safe, on page 4.*
>
> *Date: Wed, 29 Sep 2010 20:44:20 -0600*
> *From:* [redacted]
> *Subject: Re: Michael Gizzi*
> *To:* [redacted]
>
> *He was was one of a handful of contemporaries of whom I can honestly say that I never read a poem which bored me. Although clearly it may take awhile, I can't wait for the Collected.*
>
> *Mark DuCharme*

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2. julia bloch

Oct. 5: Albarrán and Soto Román in Philly

Thu 30 Sep 2010

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a read
The Kelly Writers House and the Emergency Poetry Series present

a reading by poets
RAQUEL ALBARRÁN and CARLOS SOTO ROMÁN

Tuesday, October 5, at 6:00 PM in the Arts Café
Kelly Writers House | 3805 Locust Walk
No registration required - this event is free & open to the public

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RAQUEL ALBARRÁN (San Juan, 1983) is a doctoral candidate at the University of Pennsylvania. Her poetry and prose has appeared in several Puerto Rican literary journals, including Derivas, a collective literary blog for emergent Puerto Rican writers that she also co-founded in 2006. Her first poetry collection, La intimidad de los extraños (Stranger Intimacy) is expected to be published in Mexico City.

CARLOS SOTO ROMÁN was born in Valparaíso, Chile. He has published the books La Marcha de los Quiltros (The Mongrel's March, 1999), Haiku Minero (Miner Haiku, 2007) and Cambio y Fuera (Over and Out, 2009). He has resided in Philadelphia since March 2009, is a member of The New Philadelphia Poets and the editor of the new cooperative anthology of U.S. poetry, Elective Affinities. He is also a pharmacist and is pursuing a Masters in Bioethics at the University of Pennsylvania.

THE EMERGENCY POETRY SERIES addresses North American poetic practice as it is centered around close-knit communities, long-distance mentorships, new media, and chapbook exchange, asking how theoretical stances and aesthetic practices are transmitted among poets at different stages in their careers. The series was launched in 2006 with support from the Kerry Sherin Wright Prize for programming at Kelly Writers House in Philadelphia, an award designed to support a project that demonstrates aesthetic capaciousness and literary communitarianism. All readings are held at the Writers House and are available online at PennSound. For more information visit http://emergency-reading.blogspot.com/.

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3. Poetry Project

Upcoming Events at The Poetry Project

Thu 30 Sep 2010

Hi Everyone,

Happy week of rain! We have some good things up our sleeves for you next week, including the first Open Reading & Friday Night Series event of season 45. Stay tuned.

Love,

The Poetry Project

MONDAY OCTOBER 4 / 8PM
Open Reading

Sign-in at 7:45

WEDNESDAY OCTOBER 6 / 8PM
Anne Carson & David Shapiro

Anne Carson was born in Canada and teaches ancient Greek for a living. She is the author of Autobiography of Red (Knopf, 1998), Men in the Off Hours (Knopf 2001), Decreation: Poetry, Essays, Opera (Knopf, 2005), NOX (New Directions, 2010), and many other works.

David Shapiro has written many books since his first, January, emerged in l965 from Holt, Rinehart and Winston with poems written when the poet was l3-l6. He was a violinist in his youth and was educated at Columbia, Cambridge University, and has taught at Columbia, Cooper Union, Brooklyn, Bard, and Princeton, both as art historian and as poet. His ten books of poetry include Poems from Deal, A Man Holding an Acoustic Panel, The Page-turner, Lateness, House (Blown Apart), Burning Interior, To an Idea, After a Lost Original, and the recent Selected Poems. He has a one-man exhibit of his collages at Turtle Point Press this Fall.

FRIDAY OCTOBER 8 / 10PM
Douglas Piccinnini & David Lau

Douglas Piccinnini's writing has appeared or is forthcoming in The Antioch Review, The Cultural Society, EOAGH, Jacket, Lana Turner, Ping Pong, So and So, Supermachine and Verse. A chapbook, Sâ™¢FT, is forthcoming from The Cultural Society. He lives in Brooklyn, NY and curates the CROWD Reading Series.

David Lau's first book of poetry, Virgil and the Mountain Cat, came out last year from UC Press. He is co-editor of Lana Turner: a Journal of Poetry and Opinion. He teaches regularly at Cabrillo College and the University of California, Santa

Cruz; for spring 2011, he is visiting faculty in the graduate program in creative writing at St. Mary's College. New poems are forthcoming in A Public Space and Columbia. His other ongoing projects include Laborland, a video documentary on labor and art in California, and political organizing with the student movement in the golden state.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street (at 2nd Avenue)
New York, NY 10003

Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8 / $7 for students & seniors / $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance & advance notice. For more info call [redacted].

If youâ€™d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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4. Jim Andrews
Re: language and poetry after godel and turing
Fri 1 Oct 2010

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sorry i didn't read your poem, murat. if you backchannel it to me, i will try to read it.

as for the rest of the stuff, i think that's it for me on the thread. but it's been a slice.

ja
http://vispo.com

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5. St. Thomasino
a noun sing e·ratio call for mss
Fri 1 Oct 2010

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e·

e·ratio is reading for issue 14, the fall 2010 issue. e·ratio publishes poetry in the postmodern idioms with an emphasis on the intransitive. no simultaneous submissions, please. reply within two weeks. this reading period ends october 31. please see contact page for further info and where to send.

http://www.eratiopostmodernpoetry.com/

e·

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6. Dan Godston

Two Way Tarot Mirrors

Fri 1 Oct 2010

Two Way Tarot Mirrors

Saturday, October 2, 2010 (7 p.m.)

Myopic Books <http://www.myopicbookstore.com/>

1564 N. Milwaukee Ave.

Chicago, IL 60622

[redacted]

admission: free and open to the public

The Myopic Books Poetry <http://www.myopicbookstore.com/poetry.html> Series presents Two Way Tarot Mirrors, a collaborative writing project which is part of the Fifth Annual <http://www.chicagocalling.org/> Chicago Calling Arts Festival and Chicago Artists Month <http://www.chicagoartistsmonth.org/> . A mirror can seem to be flat, yet it can become three-dimensional and can lead to dream worlds. Unlike one's reflection in a regular mirror, the playback/feedback in Two Way Tarot Mirrors isn't an exact reflection of the original thing that's sent. As Alice enters the looking glass, she finds that what's on the other side is something different than she had expected; similarly, the two-sided mirror brings about something different and unexpected. Mirror games don't end up with perfect parallels -- i.e. Harpo and Groucho's mirror game in Duck Soup.

Two Way Tarot Mirrors involves people in Chicago working with people elsewhere, on projects that involve tarot cards as part of the collaborative process. Participants include:

· Michelle Taransky <http://www.omnidawn.com/contest/contest_2008.htm> (Philadelphia) and Larry
Sawyer <http://www.milkmag.org/> (Chicago)

· Arcana -- a collaboration with Kristy Bowen <http://www.kristybowen.net/> (Chicago), Megan Burns (New Orleans), Julie Strand (Boise, ID), Bronwen Tate (Providence, RI), Katie Capello (Redwood City, CA), Jilly Dybka (Kingston Spring, TN), Ed Smallfield (Madrid), Amy Shrader (Seattle), Susan Slaviero (Chicago), Sarah Tracey (Chicago), and Erika Mikkalo (Chicago), and Susan Yount (Chicago)

· Andrew K. Peterson (Boston) and Kevin Kilroy (Chicago)

· Q & A: a random collaboration between Ira S. Murfin <http://www.l4ec.org/bios/> , an assortment of out of town artists and intellects, and the folks present in the room

· <http://www.keepgoing.org/issue38_onus/masthead.html> H. V. Cramond (Chicago), <http://www.aliceblueiereview.org/four/poetry/watson.html> Della Watson (San Francisco), and sparkleface (Oakland)

· Anny Ballardini <http://annyballardini.blogspot.com/> (Bozen, Italy), Billie Maciunas <http://estuarium.com/eveoffluxus/> (Orlando), Susan Sie <http://susanshie.blogspot.com/> (Ohio), Fruit for the Apocalypse (London), Harry Ross (London), Helen Scarlett-O <http://www.red-scarlett.co.uk/> 'Neill (London), and Dan Godston (Chicago)

Fifth Annual Chicago Calling Arts Festival

Chicago Calling is a multi-arts collaboration festival. During the Fifth Annual Chicago Calling Arts Festival, people in Chicago work with people outside of Chicago -- both here in the U.S. and abroad. These collaborations include a range of art forms, such as music, dance, film, literature, and intermedia -- and they are prepared or improvised. Some Chicago Calling events involve live feeds between Chicago and other locations. 2010 Chicago Calling events include "Bicycles and the Arts" at Happy Dog Gallery, "Translations 2010" at the Reconstruction Room, "Seda Röder / Burton Greene - Harrison Bankhead Duo Concert" at Curtiss Hall in the Fine Arts Building, "Temperatures and Shapes / Arctic Live" at Elastic Sound & Vision Gallery, "I Remember Fred" at the Velvet Lounge, "Chicago Calling, Waiting for the Bus" at Café Ballou, "Aural Architecture" at WNUR, "Two Way Tarot Mirrors" at Myopic Books, "Facets of Southeast Asia" at the Zhou B. Art Center, "Chicago Equinix" at Soapbox Music, "The City as Studio / Curatorial Practice" at the Phantom Gallery Chicago Network Office, and "My Favorite Banned Books Abecedarian Read-Out" at the Logan Square Library.

Borderbend Arts Collective

Chicago Calling is organized by the Borderbend Arts Collective <http://www.borderbend.org/> , a 501(c)(3) organization whose mission is to

promote the arts by to creating opportunities for artists to explore the aesthetic geography along the borders and boundaries between art forms. Poetry, music, performance, and the visual arts are no longer discreet modes: hybrid forms, and interarts collaborations proliferate in global arenas.

Borderbend events encourage artists to use innovative aesthetic technologies and create strategies to engage and collaborate with artists from divergent communities in Chicago and the world. Multi-venue performances of music, poetry and visual arts exhibitions and interdisciplinary festivals reach beyond immediate cultural and aesthetic neighborhoods to cross borders and boundaries among participants, audiences and art forms.

Annual Borderbend projects include Chicago Calling and the Mingus Awareness Project. Other organizations partner with Borderbend to enrich and extend the reach of its project, such as the Experimental Piano Series, which is co-produced by the Chicago Composers Forum and Borderbend, in partnership with the PianoForte Foundation.

Donations are greatly appreciated — they help to support the Borderbend Arts Collective”s programs. Since Borderbend is a 501(c)(3) not-for-profit organization, donations are tax deductible.

Chicago Artists Month

Throughout October, you are invited to meet hundreds of Chicago visual artists at exhibitions, workshops, open studios, tours, neighborhood art walks and more in venues across the city. Presented by the Chicago Department of Cultural Affairs in collaboration with more than 200 program partners, Chicago Artists Month aims to showcase the extraordinary talent and vibrancy of Chicago’s art community.

This year's theme, "The City as Studio,” explores the impact of the urban environment on Chicago artists and their work, and the contributions that artists make to the vitality of our city. The place where art is imagined and made, whether in a physical or virtual space, affects the idea, the process and the final product. And the art, once created, leaves a mark on the place it occupies. Chicago Artists Month 2010 looks at how the city influences art and artists, and how artists transform the city by contributing to civic dialogue and quality of life.

event listing on facebook: http://tinyurl.com/2bceos6

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7. steve russell
the ruling class ... the rich getting richer
Fri 1 Oct 2010

why didn't anyone tell me that the Federal Reserve is owned & operated by a consortium of 200 families?

there i am, walking about in total ignornance.
& what am i to do about wising up???

↑ Index

8. steve russell
Re: The Ugh/liest lango poet in D.C.
Fri 1 Oct 2010

well, i think she's on record.
after all, Ms. Myles is internationally known.

note, the speaker of the set piece cleverly avoids describing himself. although i wasn't necessarily describing myself either.

i do sometimes abused cheap puns.

--- On Wed, 9/29/10, Gwyn McVay <[redacted]> wrote:

From: Gwyn McVay <[redacted]>
Subject: Re: The Ugh/liest lango poet in D.C.
To: [redacted]
Date: Wednesday, September 29, 2010, 4:39 PM

> *& there's Ellen Myles (spelling???), doing her lesbian thing, looking good in that brown pant suit thing she's wearing*

Dear Mr. Russell:

If you were able to tell that Ms. Myles was a lesbian from whatever she was doing ("lesbian things," after all, include brushing one's teeth), then I am baffled as to why you would think she cares about your opinion of that "pant suit thing." I find your thing to be a creepy misogyny thing. Some of us female things do not actually dress for your male gaze. (And no, your having described the appearance of Mr. Downs in the preceding paragraph thing does not let you off the hook for slyly making us guess at whom you mean by "Ugh/liest." It's a societal thing.)

Plus five points for clever use of the space bar. Minus several million for the visual evaluation thing. And who am I to be grading your things? That, my dear sir, is precisely my point thing.

Sincerely,
Short Fat Obscure Poet Thing

↑ Index

9. steve russell
Re: The Ugh/liest lango poet in D.C.
Fri 1 Oct 2010

---

that is, abuse cheap puns.
cheaply pun.
find it hard to refrain from plotting a pun...
sometime hum Paul M's "Man on the run" although i don't like that song.

--- On Fri, 10/1/10, steve russell <[redacted]> wrote:

From: steve russell <[redacted]>
Subject: Re: The Ugh/liest lango poet in D.C.
To: " UB)Poetics List (UPenn" <[redacted]>
Date: Friday, October 1, 2010, 2:42 PM

well, i think she's on record.
after all, Ms. Myles is internationally known.

note, the speaker of the set piece cleverly avoids describing himself. although i wasn't necessarily describing myself either.

i do sometimes abused cheap puns.

--- On Wed, 9/29/10, Gwyn McVay <[redacted]> wrote:

From: Gwyn McVay <[redacted]>
Subject: Re: The Ugh/liest lango poet in D.C.
To: [redacted]
Date: Wednesday, September 29, 2010, 4:39 PM

> *& there's Ellen Myles (spelling???), doing her lesbian thing, looking good in that brown pant suit thing she's wearing*

Dear Mr. Russell:

If you were able to tell that Ms. Myles was a lesbian from whatever she was doing ("lesbian things," after all, include brushing one's teeth), then I am baffled as to why you would think she cares about your opinion of that "pant suit thing." I find your thing to be a creepy misogyny thing. Some of us female things do not actually dress for your male gaze. (And no, your having described the appearance of Mr. Downs in the preceding paragraph thing does not let you off the hook for slyly making us guess at whom you mean by "Ugh/liest." It's a societal thing.)

Plus five points for clever use of the space bar. Minus several million for the visual evaluation thing. And who am I to be grading your things? That, my dear sir, is precisely my point thing.

Sincerely,
Short Fat Obscure Poet Thing

↑ Index

10. Lynn Xu
CANARIUM BOOKS: Open Reading Period Announcement
Fri 1 Oct 2010

Dear friends,

Canarium Books is accepting submissions from now until November 1st. Please help us get the word out (Facebook status/listserv/word-of-mouth/students/colleagues/friends): there's no reading fee and our turnaround is fairly quick—we're aiming to announce what we've chosen in March. Details can be found at our website: www.canariumbooks.org

We welcome submissions from anyone (except our former classmates and teachers), regardless of publication history. Thanks for your time and continued support. We've had a great year with the books we've done so far, and we're ready for more. Beginning in March, some of us will be touring with our authors, so we hope to see you somewhere and soon.

Sincerely,

Lynn (and on behalf of Josh, Robyn, and Nick)

Canarium Books
[redacted]
www.canariumbooks.org

↑ Index

11. Gary Sullivan
Origin of Langpo, Frank O'Hara vs. Academia, etc.
Sat 2 Oct 2010

"Why, when I'm done with that homosexual Irish-American icon of permissiveness, NO ONE will enjoy reading his poetry!"

I've added six new pieces of original poetry comics art for sale to:

http://newlifecomic.blogspot.com/

And there are maybe 4 or 5 pieces from the two dozen that I posted a month or so ago.

Please visit! I need money! You need art!

Gary

↑ Index

12. Mark DuCharme

Re: the ruling class ... the rich getting richer

Sat 2 Oct 2010

Perhaps you can begin the process by telling us all exactly what your source is, where you found it & why you consider it reliable.

These are questions I ask my students all the time. And when you have answered them, I think we will all be wiser.

Sincerely,

Mark DuCharme

> *Date: Fri, 1 Oct 2010 11:37:16 -0700*
> *From:* [redacted]
> *Subject: the ruling class ... the rich getting richer*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: steve russell <*[redacted]*>*
> *Subject: the ruling class ... the rich getting richer*
> *----------*
>
> *why didn't anyone tell me that the Federal Reserve is owned & operated by a consortium*
> *of 200 families?*
>
> *there i am, walking about in total ignornance.*
> *& what am i to do about wising up???*

↑ Index

13. Alan Sondheim
music from last night and more
Sun 3 Oct 2010

music from last night and more

chris funkhouser's recording (with added small-club echo)
of azure and me last night performing after chris and amy
(thanks, chris!)

http://espdisk.com/alansondheim/adamzperform.mp3

i'm playing electric-acoustic oud, electric-acoustic guitar, viola, electric saz and i'm playing them all too well.

so now i can retire.
i hate retirement (since the last sentence).
now i can do all the things i've always wanted to do.
i can steal from anyone, jail will last such a short time.
did i tell you i was the one who burned down brooklyn?
no? well i'll keep you guessing.

now if brooklyn burns down tonight for any reason you can say - he did it. he said he would do it and he did it. you know he's retired and he thinks that gives him the right to do anything. well maybe that's true, look what he did - he burned down brooklyn.

i should add that even though i have a deep attachment to brooklyn, it is not my native land.

since i'm retired, though, the whole world is my oyster. however, it would be truer to say my oyster is the whole world, especially if my oyster were our red-eared slider, who has not yet retired (our turtle is very young). did i tell you i forgot my name? did you ask me?

walking away and into second life residency and too sad momentum
http://www.alansondheim.org/goodbyetoallthat.mp4

the arctic overflows with mourning and uttermost grief of cauldron.
http://www.alansondheim.org/ arctic pngs

i might as well be dead.

↑ Index

14. William Allegrezza
Come to Series A this Wednesday
Sun 3 Oct 2010

Please come to Series A this Wednesday to hear Hillard and Miller.

October 6, 7:00-8:00 p.m.
Donora Hillard
Julia Miller

At the Hyde Park Art Center, 5020 S. Cornell, Chicago.

Free parking. Easy public transit access. Free. BYOB.

Please note: the reading starts on time because the HPAC closes at 8.

For more information, visit
http://www.moriapoetry.com/seriesa.html

There are only two more events for Series A. It will close for good after the November event.

↑ Index

15. Sharon Mesmer/David Borchart
Re: Michael Gizzi
Sun 3 Oct 2010

I had the privilege of intro'ing Michael at that reading -- it was also the last time I saw him. I hadn't planned to go to the reading because I was flying to Copenhagen the next day and hadn't even packed. But I ran into him on the street, we had drinks, and I went. He was laughing and happy, the reading was great, and I got to say in a public forum how much he meant to me as an editor and poet. I am so grateful for the confluence of influences that brought me to that moment.

On Sep 30, 2010, at 11:09 AM, Nicholas Piombino wrote:

> *I had known Michael Gizzi's work and admired it and had been to a few of readings of his but had never really gotten to know him. This past April he showed up at a party and came over to talk with me. He told me he was reading at the KGB Bar with Keith Waldrop. Unfortunately there was a mistake in the listing and I got there right after he finished. He went to have a smoke and I went outside with him. When we talked it was as if we had always known each other. I was annoyed about the error in the announcement and we commiserated about the inadequacies of the poetry scene. We exchanged recent books, and I had the distinct feeling I had found a new friend. We went back upstairs, Keith got up to read, and announced he had dedicated his latest book (Transcendental Studies) to Michael Gizzi, which in 2009 won the National Book Award.*
>
> *On 9/30/10 6:58 AM, "Stephen Ellis" <[redacted]> wrote:*
>
> *I first read Michael Gizzi in a slim volume entitled (I think) Interferon, in the right field bleachers of the triple A Portland Seadogs, in Portland,*

> *Maine, in September 1998. I don't know who won the game (who could care?) but I became an immediate and avid fan. Of Michael's. He get a lot of extra base hits as well as lots of cheap off-infield-shins singles that inevitably dribbled to the only unoccupied portion of the field. I can still see Michael's wafer-thin wiry figure hoofin' out a scab double, and appearing, sliding under the tag, just safe, on page 4.*
>
> *Date: Wed, 29 Sep 2010 20:44:20 -0600*
> *From:* [redacted]
> *Subject: Re: Michael Gizzi*
> *To:* [redacted]
>
> *He was was one of a handful of contemporaries of whom I can honestly say that I never read a poem which bored me. Although clearly it may take awhile, I can't wait for the Collected.*
>
> *Mark DuCharme*

↑ Index

16. Christophe Casamassima

Onthology/audio: New recordings from David Stone and Les Wade

Sun 3 Oct 2010

Hi, everyone,

I'm hoping to turn you on to a new recordings project from the Center for the Emerging Text Studios in Baltimore. The first two episodes feature David Stone and Les Wade.

The site will feature recordings by poets and writers from the American Northeast. If you'd like to be a part of this project, or would like to make a suggestion, please eMail me here at [redacted].

See it hear it: http://onthologyaudio.blogspot.com/

And please become a follower.

Christophe Casamassima

↑ Index

17. Scott Howard

RECONFIGURATIONS: Call for Submissions (Special Feature / Graphic Non-Fiction)

Sun 3 Oct 2010

This is a multi-part message in MIME format.

----b3e28f5819c44ee23037

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture, ISSN: 1938-3592,
http://reconfigurations.blogspot.com/

Volume 4: Special Feature / Graphic Non-Fiction
Submissions: September thru October, 2010
Publication: November, 2010

Guidelines: Volume four of Reconfigurations, http://reconfigurations.blogspot.com/, seeks a variety of works for a special feature concerning graphic non-fiction. Marshall McLuhan's "Understanding Media" describes comics as a "cool media," where the tension between medium and message is key. That notion seems especially relevant to graphic non-fiction, where the desire to 'report' often collides with visual expression: the result being a work that demands intense reader participation and interpretation, thus calling attention to the author's choice to work within the comics form.

Reconfigurations seeks essays that explore this tension within the medium, art, and/or texts of graphic nonfiction (such as memoir, history, reports, journalism, travel writing).

Reconfigurations, ISSN: 1938-3592, http://reconfigurations.blogspot.com/, is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Reconfigurations publishes under a Creative Commons 3.0 open-access license, is MLA indexed, EBSCO distributed and independently managed.

Electronic Submissions: [redacted]. Submissions should be attached as a single .doc, .rtf, or .txt file. Visuals should be attached individually as .jpg, .gif or .bmp files. Please include the words "Special Feature (Graphic Non-Fiction)" in the subject line of your message.

///

----b3e28f5819c44ee23037

27 Sep 2010 14:20:30 -0600
From: Scott Howard <[redacted]>
To: [redacted]
Date: Mon, 27 Sep 2010 14:20:30 -0600
2007; 32bit)
Content-Language: en
Subject: RECONFIGURATIONS: Call for Submissions (Special Feature / Graphic Non-Fiction)
Priority: normal

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture,
ISSN: 1938-3592,
http://reconfigurations.blogspot.com/

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Electronic Submissions: [redacted]. Submissions should be attached as a single .doc, .rtf, or .txt file. Visuals should be attached individually as .jpg, .gif or .bmp files. Please include the words "Special Feature (Graphic Non-Fiction)" in the subject line of your message.

///

----b3e28f5819c44ee23037--

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18. Rob McLennan
new(ish) on rob's clever blog
Sun 3 Oct 2010

-- Ken McGoogan, How the Scots Invented Canada
-- How Should A Person Be? Sheila Heti
-- (another) very short story;
-- 12 or 20 questions: with Sarah Leavitt
-- Sasha Fletcher, when all our days are numbered
-- fwd: call for submissions, hospital
-- Infinite Difference: Other Poetries by U.K. Women
-- today's horoscope, the globe & mail,
-- Ongoing notes: West Coast Line + The New Quarterly
-- fiction: from "boy and girl and man and woman," a novel-in-progress
-- the ottawa small press book fair, fall 2010;
-- Book by Ken Sparling

www.robmclennan.blogspot.com

+ at Open Book Toronto, "Casa Mendoza,"
http://www.openbooktoronto.com/articles/casa_mendoza

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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19. Jonathan Morse
Re: the ruling class ... the rich getting richer
Sun 3 Oct 2010

On 10/2/2010 5:57 PM, Mark DuCharme wrote to Steve Russell, whose original message follows below:
> Perhaps you can begin the process by telling us all exactly what your source is, where you found it& why you consider it reliable.
Russell's concern-troll question actually does have something to do with poetry. Here, from an American Nazi publication, is an obituary for Eustace Mullins, whose book _Secrets of the Federal Reserve_ is Russell's source, whether he knows it or not.

http://www.theoccidentalobserver.net/authors/Mott-Mullins.html

And here (shameless commercial) is a link to an article about Mullins and his influence on Ezra Pound.

http://jacketmagazine.com/34/morse-pound.shtml

Jonathan Morse
University of Hawaii at Manoa

> *Date: Fri, 1 Oct 2010 11:37:16 -0700*
> *From:* [redacted]
> *Subject: the ruling class ... the rich getting richer*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)"<*[redacted]*>*
> *Poster: steve russell<*[redacted]*>*
> *Subject: the ruling class ... the rich getting richer*
> *---*
>
> *why didn't anyone tell me that the Federal Reserve is owned& operated by a consortium*
> *of 200 families?*
>
> *there i am, walking about in total ignornance.*
> *& what am i to do about wising up???*

↑ Index

20. Stephen Ellis
Re: the ruling class ... the rich getting richer
Mon 4 Oct 2010

Alan Greenspan said in an interview with the PBS guy, what's his name, McNeil? That the Federal Reserve is an institution that is "independent from the government." Or go to Article 13, section 8 of the Constitution. (I think those are the correct numbers and sections.) Anyway, this is so well known, it barely needs mention. Less well known is that the U.S. declarted bankruptcy in June, 1933, and has since operated under Emergency War Powers, with the Treasury Secretary - not the President or Congress or the Judicial branch - managing the bankruptcy. Ask not where the (as of a year ago) 9.7 trillion

dollars of the Congressionally mandated 800 billion dollar bank bailout went. But . . . shouldn't we be asking about that, then cringing over the supposed wealth of 200 families we don't know the names of. Hell, we don't even know the brand of sneakers they wear. And we never will. And sources? Haven't time at the moment (a rare day of "going to work"), but type in a few of the above "key words" and Google them. Keep in mind that information from sites with names like Prison Planet, etc., may be a little skewed. But there could be a grain of truth there, too. "Truth." Whatever you want to believe that is.

Ciao.

> *Date: Sat, 2 Oct 2010 21:57:31 -0600*
> *From:* [redacted]
> *Subject: Re: the ruling class ... the rich getting richer*
> *To:* [redacted]
>
> *Perhaps you can begin the process by telling us all exactly what your source is, where you found it & why you consider it reliable.*
>
> *These are questions I ask my students all the time. And when you have answered them, I think we will all be wiser.*
>
> *Sincerely,*
>
> *Mark DuCharme*
>
> *Date: Fri, 1 Oct 2010 11:37:16 -0700*
> *From:* [redacted]
> *Subject: the ruling class ... the rich getting richer*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: steve russell <*[redacted]*>*
> *Subject: the ruling class ... the rich getting richer*
> *---*
>
> *why didn't anyone tell me that the Federal Reserve is owned & operated by a consortium*
> *of 200 families?*
>
> *there i am, walking about in total ignornance.*
> *& what am i to do about wising up???*

↑ Index

21. Alexander Dickow

From the Mouth of the Gulper Eel: find the gimmick, win a signed book of poetry...

Mon 4 Oct 2010

From Adam Biles at Gulper Eel, http://gulpereel.net/frontpage/?p=1429: Alexander Dickow's "Riddle Sonnet." Â Alexander has composed a sonnet with a difference for Gulper Eel. What we want you to tell us is â€“ whatâ€™s the gimmick? The most detailed answer received before the end of the month will win a signed copy of Caramboles, Alexanderâ€™s much lauded bilingual poetry collection. All answers to [redacted].

The solution and the name of the winner will be published on the 1st of November. Alexander will be the judge, and his decision is final. Enjoy.

Â
www.alexdickow.net/blog/

les mots! ah quel dÃ©sert Ã la fin
merveilleux. -- Henri Droguet
Â
www.alexdickow.net/blog/

les mots! ah quel dÃ©sert Ã la fin
merveilleux. -- Henri Droguet

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22. Kimmelman, Burt

Lopate and Kimmelman This Thursday in the East Village, 6:30 PM

Mon 4 Oct 2010

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* P R O S E P R O S *
Thursday, October 7

6:30 to 7:45 p.m. [starts & ends on time!]
At the Sidewalk Café
94 Avenue A at 6th Street, NYC 10009 * [redacted]
F to Second Avenue (exit at First Avenue)

WHAT: Prose Pros presents prose readings - stories, essays, critique, and in-between forms by master writers. The programs pair two prose practitioners

linked by agreement or opposition, by topic similarities or discordances. Meet writers new to you. See writers you know.

WHERE: The comfortable back room of the Lower East Side's Sidewalk Café (home of anti-folk music). All readings are on Thursdays at 6:30 (sharp), usually the first Thursday of the month. Food and drink are available; we ask for contributions to pay the readers.

READING ON OCTOBER 7: Phillip Lopate and Burt Kimmelman

Two writers born in Brooklyn just four years apart focus on the city they both love. Phillip Lopate, known for his delicious skewering of the chattering classes, for celebrations of the city then and now, and for powerful critiques of the wallowing-in-my-addiction memoir, has most recently published Notes on Sontag, and, in 2008, Two Marriages, a pair of novellas.

Burt Kimmelman will read from a memoir that reanimates the Park Slope neighborhood of Fifth Avenue when he was a teen, when this now gentrified neighborhood of restaurants and boutiques resembled Hubert Selby's Red Hook. Kimmelman's most recent book is a collection of poems, As If Free.

Find us online: Please friend "Prose Pros" on Facebook.

See also: <http://www.philliplopate.com/>
philliplopate.com<http://philliplopate.com>
njit.edu/~kimmelma<http://njit.edu/~kimmelma>

Or contact:

Martha King at [redacted]<mailto:[redacted]>
Elinor Nauen at [redacted]<mailto:[redacted]>

# # # #

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23. ART ELECTRONICS
VISUAL POETRY TODAY
Mon 4 Oct 2010

Join us at the the opening of the exhibition VISUAL POETRY TODAY, where I participate with two works, a digital poetry tribute to my master and friend Eugenio Miccini. * Fw to persons who might be interested.

VISUAL POETRY EXHIBITION
Organized by L'Ortica Culture Center
"POESIA VISIVA OGGI? VIETATO PENSARE MA LIBERI DI ANDARE"
With a tribute to:

EUGENIO M ICCINI
WHERE: SALA MENOUNO del MEGA FORLÌ - C.so Della Repubblica n. 144 - Forlì, Italia
WHEN: OCTOBER 9 - 21, 2010
Opening: October 9 2010 - 04:00 PM
(Curator: Davide Argnani)

Caterina Davinio
::
DVD or secure web files featured on demand to curators and gallery owners.
Contact: [redacted]
Web: http://xoomer.virgilio.it/cprezi/caterinadav.html

_____
More: http://xoomer.alice.it/kareninazoom/daviniobook.htm

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24. Adam Fieled
"Returns" on PennSound
Mon 4 Oct 2010

The entirety o
For interested parties,

The entirety of my Mipo chap Returns, including "Wittgenstein's Song," is now on PennSound:

http://www.writing.upenn.edu/pennsound/x/Fieled.php

Poems in this chap have originally appeared in moria, Sous Rature, and elsewhere.

Enjoy.
Adam [redacted]

↑ Index

25. St. Thomasino
Jack Foley on the movie, Howl.
Mon 4 Oct 2010

e·

Jack Foley on the movie, Howl. (With James Franco as Allen Ginsberg.)

http://eratio.blogspot.com/

e·

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26. Ram Devineni
VERSE: LAUNCH OF THE VIDEO WEB SERIES PARTY
Mon 4 Oct 2010

VERSE: LAUNCH OF THE VIDEO WEB SERIES PARTY

October 5, 2010 at 10pm at Bowery Poetry Club

308 Bowery (Between Houston and Bleecker), NYC

F train to 2nd Ave, 6 to Bleecker St. FREE

Catch the first episode at:

http://rattapallax.com/blog/verse/

VERSE: A murder mystery. When a young poet discovers a lost manuscript, he is drawn into the New York City literary world with the only key to an unsolved, 30-year-old murder. Produced by Rattapallax Productions. Directed by Ram Devineni. Script by Susan Brennan. Music by Shira E. & the Tiny Tornadoes.

Featured readers Jon Sands, Angel Nafis, Bill Kushner, Lamont B. Steptoe, Susan Brennan, Joelle Hann & Maggie Balistreri. Free.

Also appearing in series are Mark Greenfield, Julie Berndt & Bob Holman.

Cheers

Ram Devineni

↑ Index

27. ShaunAnne Tangney
Robinson Jeffers Edited collection CFP
Mon 4 Oct 2010

Apologies For Cross-Postings -- Please Circulate Widely

CALL FOR PROPOSALS

The editor of a book collection tentatively called The Wild That Attracts Us: New Critical Essays on Robinson Jeffers invites proposals for essays that evidence the advance in Jeffers scholarship, especially since the publication of the most recent collections in the early- and mid-1990s. Since the publication of those volumes, there have been significant accomplishments in Jeffers scholarship: the entire five volumes of the Collected Poetry and the first of three volumes of the Collected Letters have been released, Jeffers Studies was established, and The Robinson Jeffers Association has flourished. Given the

enlivened atmosphere of Jeffers scholarship, the time is right for a new collection of essays, one that significantly adds to the body of critical work on Robinson Jeffers.

To that end, proposals are invited for essays that specifically address the critical sea-change of the past two decades, especially as it concerns Jeffers study, including but not limited to: the full advance of ecocriticism; the re-imagining of regionalism as place studies; the continuing development of cultural studies and the new historicism; the development of the New Formalism; the increasingly poignant vector of science and literature; the advances in narratology; the glaring omission of feminist analysis in Jeffers scholarship; the similar dearth of writing about the teaching of Jeffers. The primary audience for this project will be academic, faculty and students primarily at the undergraduate and graduate level; secondary audiences would include the general public, especially given that Jeffers has long maintained an energetic and mindful readership.

Proposals should be 750-1,000 words, include a clear title, highlight a unique contribution to Jeffers scholarship, and provide the editor with an unambiguous argument as to Jeffers' poetry, the critical tactics undertaken by the essay's author, and the significance of the essay to Jeffers scholarship as a whole. The deadline for proposals is December 31, 2010. Proposals may be sent either electronically or in hard copy to the appropriate address below.

ShaunAnne Tangney

Associate Professor of English

Humanities Division

Minot State University

500 University Ave. W

Minot, ND 58707

[redacted]

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28. Edward Foster

new Talisman

Mon 4 Oct 2010

—

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29. Dan Godston

Chicago Calling, Waiting 4 the Bus

Mon 4 Oct 2010

You are invited to attend “Chicago Calling, Waiting 4 the Bus" at Café Ballou, on Monday, October 4 (7 p.m.) --

* Matthew Barton (Chicago) and Duane Vorhees (Bangkok) -- poetry collaboration

* "Postcard from NYC" -- Al DeGenova (Chicago), Charlie Rossiter (Chicago), Dan Cox (Albany, NY), and Ralph Murre (Baileys Harbor, WI)

* Lisa Hemminger (San Diego) and Jeff Mroz (Chicago) -- poetry and music collaboration

* Wayne Allen Jones (Chicago) and Robert Karimi (Minneapolis) -- poetry collaboration

* Tribute to Tuli Kupferberg: Steve Dalachinsky (New York) talks about Kupferberg, and then an ensemble performs a rendition of The Fugs’ “Nothing”

* "A Mess O Poems: from now on, we will NOT have died young” -- a poetry collaboration between Elizabeth Marino (Chicago) and Sally Evans (Edinburgh)

* Buddha 309 (Chicago) and Tony Renner (St. Louis) -- poetry and visual art collaboration

* Chainpoem, with Marie Countryman (Vermont), Yentz Melanov (Munich), Song Zijiang (Macao), Charlie Newman (Chicago), Francoise La Maline (Buenos Aires), Steven Schroeder (Chicago), Murray One (Calgary), Mindaugas Briedis (Vilnius), Ken Hada (Ada, OK), and David Breeden (Minneapolis)

* Shelley Nation-Watson (Chicago) and Amanda Purdom (Tulsa, OK) -- poetry collaboration

* Orin Buck (photography) and Bob Rashkow (Chicago) -- poetry and visual art collaboration

* Sid Yiddish (Chicago) and John Hardwick (Bloomington, IN) -- musical collaboration

Café Ballou
939 N. Western Ave.
Chicago, IL 60622
[redacted]

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30. Camille Martin

New @ Rogue Embryo: Looms + Poemicstrip + shell bud

Mon 4 Oct 2010

New @ Rogue Embryo
http://rogueembryo.wordpress.com

* "Looms" in Talking Writing: where peasants now hack at tough clods . . .

* Full Size Patterns: A Poemicstrip using 1950s British Boy Scout comic strips

* shell bud (a collage for Hanna)

Cheers!

Camille Martin

Sonnets:
http://www.shearsman.com/pages/books/catalog/2010/martin.html

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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31. Effing Press

Days and Works of the féneon collective

Mon 4 Oct 2010

From Effing Press and Skanky Possum Press:

Hello Friends,

This book, in collaboration with Skanky Possum Press, has been a long time coming and we're proud to announce that THE DAYS AND WORKS OF THE FENEON COLLECTIVE is printed and bound and ready to ship.

Buy this book now and receive a FREE effing press publication of your choosing. (just write it in the message field of the paypal order form).

http://effingpress.com/feneon-collective.htm

Works and Days of the fenéon collective
edited by Anonyme

7x5, 60 pages
saddle-stitched
isbn: 0-9794745-9-0

co-published with Skanky Possum Press
$10.00

printed in an edition of 645
September, 2010

This collection, anonymously edited, collects the writing of a collective of poets that created a project inspired by a similar effort in 1906 led by the French art critic Felix Feneon. The original collective published (also anonymously)haiku-like bulletins derived from the police blotters of that year) where as the collective 2008-2009 collective focused on the accidents, murders, suicides, labor disputes, and banal contretemps of early 21st century US and (to a lesser extent) UK poetry communities.

All your favorite poets of today are caught in the acts of life's strangeness and criminality.

The books is printed in letterpress and risograph with soy-based ink and bound in Suede Tex papers limited to an edition of only a few hundred copies.

http://effingpress.com/feneon-collective.htm

--
Scott Pierce

EFFING PRESS
703 W. 11th Street #1
Austin, TX 78701

[redacted]

www.effingpress.com

↑ Index

32. Jessica Wickens
10/19 Reading & Release Party: Monday Night Lit & Swill Magazine
Tue 5 Oct 2010

Announcing a joint celebration for the 9th Issue of Monday Night and the 5th Issue of Swill Magazine!

Join the editors and our beautiful and/or talented contributors for an evening of prose, poetry, and impropriety:

Tuesday 10/19, 7:00pm
Cafe Van Kleef
1621 Telegraph Ave (downtown Oakland)

Readings from: Marissa Bell Toffoli, Sean Craven, Amber DiPietra, Allison Landa, Warren Lutz, Rob Pierce, Della Watson

Hope to see you there!

Monday Night ~ a journal of new literature
Editors: Heather Miller, Nana Twumasi, Jessica Wickens

Swill Magazine ~ Fiction for the Ill Literate
Editors: Sean Craven, Rob Pierce

↑ Index

33. Ryan Daley
beginning fiction
Tue 5 Oct 2010

Dear Listservers,

I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.

Thanks in advance!

-ryan

↑ Index

34. steve russell
Re: the ruling class ... the rich getting richer
Tue 5 Oct 2010

---

one friend tells me that poets are about as enlightening when they discuss economics as economist when they talk about poetry ...

i'm obviously not an authority.
nothing new there.

another friend, a true wise guy, guy i know from the neighborhood tells me this:

OK. So here's a more interesting question. Say you had a pile of money. Would you invest it in the Fed in order to own a piece. Would that be a good idea given this country's liabilities? Or are the 200 families kind of a more shadowy group like the knights templar or illuminati? Was any of this predicted in revelations, or nostradamus or the mayan calendar?. I'm worried. J.P Morgan was once owned by J.P Morgan, I have it on good authority.

--- On Mon, 10/4/10, Stephen Ellis <[redacted]> wrote:

From: Stephen Ellis <[redacted]>
Subject: Re: the ruling class ... the rich getting richer
To: [redacted]
Date: Monday, October 4, 2010, 6:55 AM

Alan Greenspan said in an interview with the PBS guy, what's his name, McNeil? That the Federal Reserve is an institution that is "independent from the government." Or go to Article 13, section 8 of the Constitution. (I think those are the correct numbers and sections.) Anyway, this is so well known, it barely needs mention. Less well known is that the U.S. declarted bankruptcy in June, 1933, and has since operated under Emergency War Powers, with the Treasury Secretary - not the President or Congress or the Judicial branch - managing the bankruptcy. Ask not where the (as of a year ago) 9.7 trillion dollars of the Congressionally mandated 800 billion dollar bank bailout went. But . . . shouldn't we be asking about that, then cringing over the supposed wealth of 200 families we don't know the names of. Hell, we don't even know the brand of sneakers they wear. And we never will. And sources? Haven't time at the moment (a rare day of "going to work"), but type in a few of the above "key words" and Google them. Keep in mind that information from sites with names like Prison Planet, etc., may be a little skewed. But there could be a grain of truth there, too. "Truth." Whatever you want to believe that is.

Ciao.

> *Date: Sat, 2 Oct 2010 21:57:31 -0600*
> *From:* [redacted]
> *Subject: Re: the ruling class ... the rich getting richer*
> *To:* [redacted]
>
> *Perhaps you can begin the process by telling us all exactly what your source is, where you found it & why you consider it reliable.*
>
> *These are questions I ask my students all the time. And when you have answered them, I think we will all be wiser.*
>
> *Sincerely,*
>
> *Mark DuCharme*
>
> *Date: Fri, 1 Oct 2010 11:37:16 -0700*
> *From:* [redacted]
> *Subject: the ruling class ... the rich getting richer*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: steve russell <*[redacted]*>*
> *Subject: the ruling class ... the rich getting richer*
> *----------*

> *why didn't anyone tell me that the Federal Reserve is owned & operated by a consortium*
> *of 200 families?*
>
> *there i am, walking about in total ignornance.*
> *& what am i to do about wising up???*

↑ Index

35. derek beaulieu
new from NO: DIIRECTIONS by Fitterman and Giasson
Tue 5 Oct 2010

No press is proud to announce the publication of

Directions

by Robert Fitterman and Steve Giasson

For Les Figues Press' fundraising auction, Fitterman offered something called "Not A Thing;" an offer to collaborate on a conceptual text.

Giasson won the bid and together they came up with a text titled Directions where they chart out the various ways to get from Fitterman's apartment to Giasson's . car, ship, plan, bicycle and more.

Published in an edition of 60 handbound copies (30 of which are for sale), each copy has handcut BFKRives covers.

Directions is available for $8 (shipping included).

To order, please email [redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://derekbeaulieu.wordpress.com/

↑ Index

36. William Allegrezza
Spirits Seeking Submission
Tue 5 Oct 2010

Spirits is now accepting art and literary works for its 2010 fall semester publication.

Submission Guidelines:

POETRY:
A maximum of six (6) poems in .docº format per person;

SHORT FICTION and ESSAYS:
A maximum of 2,500 words in .docº format per person;

ARTWORK:
A maximum of six (6) artworks in either .jpg[1], .tif[2], or .eps[3] format per person.

Submission Deadline:

OCTOBER 18, 2010

Submission Procedure:

E-MAIL:
Send art; literary work(s); and a brief, personal biography to

[redacted]

**Please note that I am not an editor for this magazine, just the faculty sponsor. That said, it typically looks like a nice print mag. If you want a sample, send me your address.

↑ Index

37. CA Conrad
CAConrad & Cedar Sigo THIS COMING SUNDAY at
Tue 5 Oct 2010

CAConrad & Cedar Sigo THIS COMING SUNDAY at

Molly's Bookshop
COME TO THE 10/10/10 POETRY READING AT 1010 SOUTH S. 9TH STREET next to Fante's in Philadelphia's Italian Market

Cedar has come all the way from San Francisco to share work from his new City Lights book with us.
Details with link at:
http://caconradevents.blogspot.com/2010/10/with-cedar-sigo-in-philadelphia.html

BOOK PARTIES / READINGS FOR The Book of Frank

with Eileen Myles 10/08/10 in BALTIMORE (for i.e. reading series) all details at: http://CAConradEVENTS.blogspot.com

with Cedar Sigo 10/10/10 in PHILADELPHIA (for Jubilant Thicket series) all details at: http://CAConradEVENTS.blogspot.com

with PhillySound poets 10/16/10 in NYC (for Enclave Series) all details at: http://CAConradEVENTS.blogspot.com

with Danbert Nobacon & Frank Sherlock 10/18/10 in Philadelphia all details at: http://CAConradEVENTS.blogspot.com

with Wanda Coleman 10/20/10 in NYC (at the Poetry Project) all details at: http://CAConradEVENTS.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

38. Sarah Rosenthal
Book Launch; Website Launch
Tue 5 Oct 2010

Reminder:Â
Â
This Saturday, October 9, 7:30pm, there's a gala launch for:
Â
A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area, edited by Sarah Rosenthal (Dalkey Achive, 2010)

Small Press Traffic at the California College of the Arts
Timken Lecture Hall, 1111 â€“ 8th Street, SF, CA 94107
http://smallpresstraffic.org/directions

Featuring Kathleen Fraser, Robert GlÃ¼ck, Michael Palmer, Camille Roy, Sarah Rosenthal, & Elizabeth Treadwell reading for Leslie Scalapino

Readings by authors featured in the book
Q&A with audience members
Wine, nonalcoholic beverages, and desserts
$5-10; members free

You are invited to bring your own questions for Kathleen, Robert, Michael, and Camille, about any aspect of their work.

Find out moreÂ about the project at the brand new website: http://www.acommunitywritingitself.com

↑ Index

39. Dan Godston
Translating 2010
Wed 6 Oct 2010

"Translating 2010" at the Reconstruction Room

Wednesday, October 6, 2010 (8 p.m.)

The Reconstruction Room at the Black Rock Bar

3614 N. Damen Ave.

Chicago, IL 60618

[redacted]

Admission: free and open to the public, donations accepted

The Reconstruction Room presents “Translating 2010,” which is part of the Fifth Annual Chicago Calling Arts Festival and Chicago Artists Month. Translating 2010 explores the theme of “translations” in its wide range of permutations and possibilities: translating matter into energy, poetry into prose, time into memories, the present into the past and the future into the present, sound into words and the page into the air, promises into reality / ideals into facts, pencils into sketches into sculptures, DOS into HTML, 1999 into 2012 into The Long Now, frames into motion, and clouds into rain and water into ice.

Participants and projects include:

• "A Guest Giving Way like Ice Melting: Thirteen Ways of Looking at Laozi" -- Sou Vai Keng (Macao) and Steven Schroeder (Chicago)

• Erin Teegarden (Chicago), Della Watson (San Francisco), and Eric Cressley (Pittsburgh) -- poetry collaboration

• Brett Foster reads a selection of his English translations of Cecco Angiolieri’s poetry

• RaKel Delgado (Barcelona), Saul Aguirre (Chicago), and Luis Humberto Valadez (Chicago)

• Steven Teref (Chicago) reads translations of Serbian poetry

• "Recipe Roulette" -- a collaboration between Catie Olson (Chicago), Meg Duguid (Chicago), and the purveyors of Lovitt Restaurant (Colville, WA)

• Eric Elshtain (Chicago) and Gregory Fraser (Carrollton, Georgia) -- poetry collaboration

• Francesco Levato (Chicago) reads English translations of poems by Tiziano Fratus and Fabiano Alborghetti, and Francesco and Mariela Griffor (Grosse Pointe Farms, MI) give a bilingual reading of her poetry

• "Happy 150th Birthday, Jules LaForgue, Piccolo Mountains Repertoire" -- Sheila E. Murphy (Phoenix), Harry Ross (London), Jenni Olson (California), and Dan Godston (Chicago)

We would like to thank Alliance Française de Chicago and Instituto Italiano di Cultura for their donations.

www.chicagocalling.org

↑ Index

40. Brian Seabolt
Raft 1 now online
Wed 6 Oct 2010

Raft, a new spoken-word literary journal, is now online, at:

www.raftmagazineonline.com

Issue 1 features new work from:

Scott Abels
Niamh Bagnell
Susan Powers Bourne
Ric Carfagna
Jan Carson
Joel Chace
Arkava Das
Mark DuCharme
Iris Jamahl Dunkle
Bonnie Emerick
Michael Farrell
Adam Fieled
Thomas Fink
Vernon Frazer
R. Jess Lavolette
David Mohan
Debrah Morkun
Paul Nelson
Francis Raven

Chad Scheel
Sam Schild
Brian Seabolt
Adam Strauss
Mark Stricker
Samuel Day Wharton
Karena Youtz

Raft is currently accepting new work for issue 2 (deadline: December 16, 2010).

Best--

Brian Seabolt
Raft Magazine
www.raftmagazineonline.com

_____

While he read Moll held a little aloof,
with downcast eyes, saying to herself,
Now he's at the part where, and a little
later, Now he's at the part where, and
so remained until the rustle of the sheet
going back into the envelope announced
that he had finished.

Samuel Beckett, Malone Dies_____

--

_____
Search for products and services at:
http://search.mail.com

↑ Index

41. Stuart Ross
Re: beginning fiction
Wed 6 Oct 2010

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:

> *Dear Listservers,*
>
> *I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.*

> *Thanks in advance!*
>
> *-ryan*

↑ Index

42. Sharon Dolin
Reading in Shelburne Falls this Thurs. at 7
Wed 6 Oct 2010

I'll be reading in the Collected Poets Series at the Mocha Maya's Coffeehouse with Josephine Dickinson this Thurs. at 7pm. 7:00 p.m. at Mocha Maya's, 47 Bridge Street, Shelburne Falls, MA, Phone: [redacted]. ($2-$5 suggested donation).

Here's the link to the site: http://collectedpoets.com/
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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43. sheila black
Re: beginning fiction
Wed 6 Oct 2010

James Baldwin, Toni Cade Bambara, Nathaniel Mackey (long poem, etc), Zora Neale Hurston, Brent Staples, Alice Walker, William Raspberry.

Sheila Black

--- On Wed, 10/6/10, Stuart Ross <[redacted]> wrote:

From: Stuart Ross <[redacted]>
Subject: Re: beginning fiction
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Wednesday, October 6, 2010, 10:53 AM

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:

> *Dear Listservers,*
>
> *I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story*

> *creative writing class.*
>
> *Thanks in advance!*
>
> *-ryan*

↑ Index

44. **Dan Glass**

Re: beginning fiction

Wed 6 Oct 2010

Angie Chau—Quiet as They Come is beautiful stuff—

http://www.angiechau.com/

On Wed, Oct 6, 2010 at 8:53 AM, Stuart Ross <[redacted]> wrote:

> *Sherman Alexie from the U.S.*
>
> *Rabindranath Maharaj from Canada.*
>
> *On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:*
>
> *Dear Listservers,*
>
> *I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.*
>
> *Thanks in advance!*
>
> *-ryan*

↑ Index

45. **Ron Henry**

EVENTS CALENDAR: SOON Productions Presents a Poetry Reading by Deborah Poe and Caroline Manring on 10/16/10 at 4:00 pm at Buffalo St. Books in Ithaca, NY

Wed 6 Oct 2010

Deborah Poe and Caroline Manring will read from their poetry this Saturday, October 16, at 4:00 p.m. at Buffalo Street Books, in the DeWitt Mall (corner of

E. Buffalo and N. Cayuga St. in downtown Ithaca, NY). This reading is free and open to the public.

DEBORAH POE is the author of the poetry collections Elements (Stockport Flats Press, 2010) and Our Parenthetical Ontology (CustomWords, 2008). Deborah's writing has recently appeared in journals such as Jacket Magazine, Peaches & Bats, Sidebrow, Filter Literary Journal and Denver Quarterly. She is assistant professor of English at Pace University, fiction editor of the international online journal of the arts, Drunken Boat and guest curator/editor for Trickhouse's "Experiment" door 2010/2011. For more information about Deborah, visit www.deborahpoe.com.

CAROLINE MANRING earned her BA from Cornell University and her MFA from the Iowa Writers' Workshop. She has held a Teaching Writing Fellowship and a Leggett-Schupes Fellowship, and her poems have appeared in Drunken Boat, Hot Metal Bridge, Juked, Babel Fruit, and elsewhere. Her poetry chapbook, No Postman, was published last winter by Split Oak Press. She is Assistant Poetry Editor of the literary magazine Seneca Review, and she currently teaches Literature, Creative Writing, and a freshman seminar called "The Avian Persuasion" at Hobart and William Smith Colleges. She fiddles on a violin made in 1932 by her great-grandfather, Harley Manring, who was a postman.

This event has been made possible in part with grant support from the Community Arts Partnership. SOON Productions is dedicated to bringing innovative poets and writers to Ithaca for readings and talks. Please visit our website at http://soonproductions.org for more information about the series.

For more information, contact:

Ron Henry
SOON Productions
Email: [redacted]
Web: http://soonproductions.org

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46. michael farrell
Re: beginning fiction
Wed 6 Oct 2010

---

tom cho, australia

(book title, look who's morphing)

> *Date: Wed, 6 Oct 2010 11:53:27 -0400*
> *From:* [redacted]
> *Subject: Re: beginning fiction*

> *To: [redacted]*
>
> *Sherman Alexie from the U.S.*
>
> *Rabindranath Maharaj from Canada.*
>
> *On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:*
>
> *Dear Listservers,*
>
> *I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.*
>
> *Thanks in advance!*
>
> *-ryan*

↑ Index

47. Robert Grotjohn
Re: beginning fiction
Thu 7 Oct 2010

Hisaye Yamamoto, "The Legend of Miss Sasagawara"
Annie Choi, "Happy Birthday or Whatever"
JE Wideman "Doc's Story"
On Thu, Oct 7, 2010 at 6:19 AM, michael farrell <[redacted]> wrote:

> *tom cho, australia*
>
> *(book title, look who's morphing)*
>
> *Date: Wed, 6 Oct 2010 11:53:27 -0400*
> *From: [redacted]*
> *Subject: Re: beginning fiction*
> *To: [redacted]*
> *>*
> *Sherman Alexie from the U.S.*
>
> *Rabindranath Maharaj from Canada.*

> *On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:*
>
> *Dear Listservers,*
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>
> *Thanks in advance!*
>
> *-ryan*

--
Robert Grotjohn
Professor Emeritus of English
Mary Baldwin College

↑ Index

48. George Bowering
Re: beginning fiction
Thu 7 Oct 2010

Thomas Hardy. Stephen Crane. Ivan Turgenev. Anton Chekhov

gb

On Oct 6, 2010, at 9:18 AM, sheila black wrote:

> *James Baldwin, Toni Cade Bambara, Nathaniel Mackey (long poem, etc), Zora Neale Hurston, Brent Staples, Alice Walker, William Raspberry.*
>
> *Sheila Black*
>
> *--- On Wed, 10/6/10, Stuart Ross <[redacted]> wrote:*
>
> *From: Stuart Ross <[redacted]>*
> *Subject: Re: beginning fiction*
> *To: "Poetics List (UPenn, UB)" <[redacted]>*
> *Date: Wednesday, October 6, 2010, 10:53 AM*
>
> *Sherman Alexie from the U.S.*

> *Rabindranath Maharaj from Canada.*
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> *On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:*
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> *Dear Listservers,*
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>
> *Thanks in advance!*
>
> *-ryan*
>
> *welcome.html*
>
> *welcome.html*

George Bowering

Author of the fairly good Canadian novel.

↑ Index

49. steve dalachinsky

Re: beginning fiction

Thu 7 Oct 2010

---

dazai rilke checkov doestoevsky kafka

On Thu, 7 Oct 2010 14:42:10 +0900 Robert Grotjohn <[redacted]> writes:
> Hisaye Yamamoto, "The Legend of Miss Sasagawara"
> Annie Choi, "Happy Birthday or Whatever"
> JE Wideman "Doc's Story"
> On Thu, Oct 7, 2010 at 6:19 AM, michael farrell
> <[redacted]> wrote:
>
> > tom cho, australia
> >
> > (book title, look who's morphing)

> >
> >
> >
> > > Date: Wed, 6 Oct 2010 11:53:27 -0400
> > > From: [redacted]
> > > Subject: Re: beginning fiction
> > > To: [redacted]
> > >
> > > Sherman Alexie from the U.S.
> > >
> > > Rabindranath Maharaj from Canada.
> > >
> > >
> > >
> > >
> > > On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:
> > >
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> writers,
> > > > particularly writers of color, to incorporate into my short
> story
> > > > creative writing class.
> > > >
> > > > Thanks in advance!
> > > >
> > > > -ryan
> > >
> Check
> >
> guidelines
> >
>
>
>
> --
> Robert Grotjohn
> Professor Emeritus of English
> Mary Baldwin College
>

>
>

↑ Index

50. steve dalachinsky
Re: beginning fiction
Thu 7 Oct 2010

---

dazai rilke checkov doestoevsky kafka carver cheever salinger dubus
 joyce thomas (skin trade)
kawabata murakami aktagawa

On Thu, 7 Oct 2010 00:10:09 -0700 George Bowering <[redacted]>
writes:
> Thomas Hardy. Stephen Crane. Ivan Turgenev. Anton Chekhov
>
> gb
>
>
> On Oct 6, 2010, at 9:18 AM, sheila black wrote:
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> > James Baldwin, Toni Cade Bambara, Nathaniel Mackey (long poem,
> > etc), Zora Neale Hurston, Brent Staples, Alice Walker, William
> > Raspberry.
> >
> > Sheila Black
> >
> > --- On Wed, 10/6/10, Stuart Ross <[redacted]> wrote:
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> > Subject: Re: beginning fiction
> > To: "Poetics List (UPenn, UB)" <[redacted]>
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> > welcome.html
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> >
> >
> >
>
> > welcome.html
>
> George Bowering
>
> Author of the fairly good Canadian novel.
>
>
>
>

↑ Index

51. Sarah Sarai
Re: beginning fiction
Thu 7 Oct 2010

---

in response to request for short stories:

Edward P. Jones (U.S.) He won a Pulitzer for a novel, but (for me) it's his short stories which shine. Some are D.C.-based. All Aunt Hagar's Children.

Charles Johnson (U.S.) has at least one story collection. To philosophy lovers, however, I recommend his novel Oxherding Tale. And despite flaws, novel, Dreamer, about MLK, is absolutely beautiful.

Zora Neale Hurston, anything she writes is wonderful.

Jun'ichirô Tanizaki -- long time since I read them, but man I loved his short stories

Sarah Sarai
http://my3000lovingarms.blogspot.com

↑ Index

52. Cara Benson
Oct 12: Belladonna NYC Fundraiser*
Thu 7 Oct 2010

SUPPORT BELLADONNA*Â Â Â THE TIME IS NOW!
Poetics List:

SUPPORT BELLADONNA*Â Â Â THE TIME IS NOW!
Well, okay. October 12.
But YOU CAN BUY YOUR TICKETS NOW.

Belladonna*s upcoming fundraiser
performance and silent auction on October 12 in NYC!

We expect this to be a banner year for Belladonna*, which, as you know, is more thanÂ a press or a reading series; it is also a community structure and resource, committedÂ to non-hierarchal, activist, feminist modes of production of books and critical conversation. This summer we reorganized ourselves into The Belladonna* Collaborative -- a natural extension of how Belladonna has always worked, with a rhizomatic body, full of healthy organs, lacking a singular head.

At this Benefit, we are hoping to earn the funds toÂ complete our budget for 2011. This year weâ€™ve been fortunate to beÂ the recipient of funds from both NYSCA and The O Books Fund. We are halfway to our goal of $20,000, which will allow us to publish andÂ promote our 2011 book series â€“ A Year in the Commons -- made up exclusively of collaborative, collective, or multi-authored works--including The Wide Road, Lyn Hejinian and Carla Harrymanâ€™s long-awaited â€œbuddy picaresque.â€ We will also host 8 literary community events, and apply for our federal not-for-profit status.Â Part of our Benefit proceeds will also support Dixon Place-NYCâ€™s Lab for Performance, which has generously housed our events for 5 years.

Join us for a pre-performance Champagne Salon with the creators ofÂ the two performances, Robert Kocik and Daria Fain of the Phoneme Choir and Colette Alexander and Kristin Prevallet of Seasons: Quartets. You can purchase an advance ticket for the Benefit with the Salon for $50 at the Belladonna website,

click level of â€˜Supporterâ€™ or higher from the drop down box on the home page: http://belladonnaseries.org/

You can also see a preview of our amazing silent auction items at http://belladonnaseries.org/auction

Please forward to interested parties! Thanks for your time and support.

All best,
Belladonna* Collaborative

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53. **a. tsai**
Re: beginning fiction
Thu 7 Oct 2010

How to Escape from a Leper Colony, Tiphanie Yanique
Hunger, Lan Samantha Chang
Drown, Junot Diaz
Edwidge Danticat

On Wed, Oct 6, 2010 at 4:19 PM, michael farrell <[redacted]> wrote:
> tom cho, australia
>
> (book title, look who's morphing)
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>
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>>
>> Rabindranath Maharaj from Canada.
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>> > particularly writers of color, to incorporate into my short story
>> > creative writing class.
>> >
>> > Thanks in advance!
>> >
>> > -ryan
>>
>
>

↑ Index

54. **amy king**

Fw: 12 Abandoned Poems

Thu 7 Oct 2010

> *From: Barry Schwabsky*
>
> *I would like to let you know of my new publication, 12 Abandoned Poems, from Kilmog Press in New Zealand:*
>
> *http://kilmogpress.blogspot.com/2010/10/barry-schwabsky-12-abandoned-poems.html*
>
> *Barry Schwabsky, 12 Abandoned Poems, Kilmog Press, 2010, hardback, edition of 55*
> *copies, NZ$45.00 ISBN: 978-0-9864616-7-5, available at Parsons Bookshop in Auckland, or direct from publisher ($6 / $10 dom / inter. postage)*
> [redacted]

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55. **Crane's Bill Books**

Re: beginning fiction

Thu 7 Oct 2010

Leonora Carrington, The Seventh Horse
Julio Cortazar, End of the Game; Unreasonable Hours
Rikki Ducornet, The Complete Butcher's Tales
Jamaica Kincaid, At the Bottom of the River
Tommaso Landolfi, Words in Commotion
Valery Larbaud, Childish Things
Silvina Ocampo, Leopoldina's Dream
Istvan Orkeny, One Minute Stories

----- Original Message -----

> *Dear Listservers,*
>
> *I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.*
>
> *Thanks in advance!*
>
> *-ryan*

↑ Index

56. Russ Golata

Creative Spirit Festival De Leon Springs Florida

Thu 7 Oct 2010

Â
Creative Spirit Festival
Bamboo Arts Center, De Leon Sprin

Â Creative Spirit Festival Bamboo Arts Center, De Leon Springs,Â Friday Oct. 16 Noon Â Â TheÂ Poetry Ensemble of OrlandoÂ will be among the musical and spoken word performers on stage Saturday, Oct. 16 at the Creative Spirit Festival near De Leon Springs in Volusia County. Admission is free. Â Some of Central Floridaâ€™s best known talent will gather at Bamboo Arts, a nonprofit celebration center, in a tribute to the creative and artistic spirit. All performances will be original material. Â Musical groups include ElectricChurchâ€™s Matt and Mary of New Smyrna Beach, Treblehawk from Ocala, Daytonaâ€™s Park-O-Lators, and DeLandâ€™s BluesGotUs. Professional storytellers Susan Oâ€™Hara of Brevard County and Cheryl Floyd of DeLand will join a list of performing poets which includes the PoetryÂ Ensemble of Orlando, PoetÂ Russ Golata will be performing as well as Darlyn Finch, whose work was highlighted on Garrison Keillorâ€™s national radio show,Â The family friendly event runs from noon to 8 p.m., climaxing with a bonfire and drum circle at 7 p.m. The Kidâ€™s Zone includes games, prizes and face painting. Â Described as â€œa day in a higher dimension,â€ the outdoor event also will feature psychic readings and healings, massage, kayaking on Cave Lake, and vendors offering handcrafted jewelry, mystic crystals, and more. The Kidâ€™s Zone will host a variety of childrenâ€™s games. Â Bamboo Arts is a Florida nonprofit focused on spirituality, creativity and sustainable living. The Center includes an organic garden and regularly schedules workshops on growing in the Florida climate. Gardener Chris Baker will be on hand at the festival to provide garden tours, and organic plant starts. Â Healthy wraps, sandwiches, smoothies and non-alcoholic drinks will be available throughout the day.

Bamboo Arts and Celebration Center is located seven miles north of DeLand at 4490 Cave Lake Road, De Leon Springs. For more information on the festival schedule, a map, and a list of coming events, visitÂ the bamboo arts websiteÂ

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57. Poetry Project

Upcoming Events at The Poetry Project & Some Other Things

Thu 7 Oct 2010

Hi Everyone,

Itâ€™s Thursday again & we have some readings to announce â€” just see down below for the full listings, as well as reader bios. Also, The Poetry Projectâ€™s videographer, Alex Abelson, has edited the footage from The Peter Orlovsky Memorial Reading on 9/22/2010 into a wonderful montage â€” see it on our blog: http://bit.ly/d2dw8K. In other Project-related news, make sure to take a look at the newest addition to The Poetry Projectâ€™s online store â€” the Books & Recordings section â€” itâ€™s been stocked with some real gems: http://bit.ly/bcfhWt !

Seeing you soon,

The Poetry Project

FRIDAY OCTOBER 10 / 10PM
DOUGLAS PICCINNINI & DAVID LAU

Douglas Piccinnini's writing has appeared or is forthcoming in The Antioch Review, The Cultural Society, EOAGH, Jacket, Lana Turner, Ping Pong, So and So, Supermachine and Verse. A chapbook, Sâ™¢FT, is forthcoming from The Cultural Society. He lives in Brooklyn, NY and curates the CROWD Reading Series.

David Lau's first book of poetry, Virgil and the Mountain Cat, came out last year from UC Press. He is co-editor of Lana Turner: a Journal of Poetry and Opinion. He teaches regularly at Cabrillo College and the University of California, Santa Cruz; for spring 2011, he is visiting faculty in the graduate program in creative writing at St. Mary's College. New poems are forthcoming in A Public Space and Columbia. His other ongoing projects include Laborland, a video documentary on labor and art in California, and political organizing with the student movement in the golden state.

MONDAY OCTOBER 11 / 8PM
CHRISTIE ANN REYNOLDS & SIMONE WHITE

Christie Ann Reynolds is a native New Yorker and holds degrees from Hofstra University, Queens College and The New School. Her chapbook, idiot heart,

was chosen in 2008 by Brenda Shaughnessy for The New School Chapbook Competition. She is the co-author of a chapbook, Girl Boy Girl Boy forthcoming with Correspondences and author of Revenge Poems, Supermachine's first chapbook. Christie Ann was the recipient of a 2003 undergraduate Academy of American Poetry Award. Some of her work has been published or is forthcoming in Blaze Vox, La Petite Zine, The Houston Literary Review, Pax Americana, Maggy, Sub-Lit, and others. She teaches writing at Hofstra University, for The Borough Writing Workshop and is co-curator of the Stain of Poetry Reading Series.

Simone White's first book, House Envy of All the World, was published this year by Factory School. Her work has appeared in The Recluse, Callaloo, Ploughshares and the exhibition catalog for The Studio Museum's Flow, among other places. Currently a Ph.D. candidate in English at CUNY Graduate Center, she teaches at Hunter College and lives in Brooklyn.

WEDNESDAY OCTOBER 13 / 8PM
CEDAR SIGO & ROBERT HERSHON

Cedar Sigo is 32 years old. His books include Selected Writings, Expensive Magic, Portraits and Music For Torching. This past year he blogged for SFMOMA. He has collaborated with many visual artists including Oscar Tuazon, Colter Jacobsen, Will Yackulic and Frank Haines. His new collection of poetry, Stranger In Town, is number four in the City Lights Spotlight Series. He lives in San Francisco.

Robert Hershon's most recent book is Calls from the Outside World, his 12th collection. His work has appeared in The Nation, American Poetry Review and Poetry 180, among many others, and he has recently written for the Poetry Foundation and Best American Poetry websites. Among his awards are two fellowships from the National Endowment for the Arts and three from the New York State Foundation on the Arts. Hershon has edited Hanging Loose Press since 1966 and served as director of The Print Center for 35 years.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street (at 2nd Avenue)
New York, NY 10003

Trains: 6, F, N, R, and L.

www.poetryproject.org

Admission is $8 / $7 for students & seniors / $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance & advance notice. For more info call [redacted].

If youâ€™d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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58. Jeffrey Side

Review by me of 'Eschaton', by Michael Heller (Talisman House, 2009)

Thu 7 Oct 2010

---

http://coloradoreview.colostate.edu/cr/bookreviews/eschaton.html

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59. Five eighty Split

580 SPLIT call for submissions

Thu 7 Oct 2010

---

hi all,

580 SPLIT is a lit journal run by MFA students at Mills College in Oakland, CA.

we're now accepting submissions for our spring 2011 issue (#13)! until nov. 3.

this issue's theme is lines of (dis)connection -- with the following topic areas: 1) immigration & cultural translation, 2) alternative language, 3) imprisonment.

submission guidelines here.

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60. Michael Roberson

Early issues of Juxta...

Fri 8 Oct 2010

I am looking for a couple of essays from Juxta #1 and #2, but am having difficulty tracking down print copies of the magazine. Can anyone help me out?

Also, does anyone have an email address for John Noto? Please send to me if possible. I'm looking for his essay on the "New Synthesis."

Thanks all.

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61. Scott Howard
discussion @ RECONFIGURATIONS
Fri 8 Oct 2010

FYI . . .

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture, http://reconfigurations.blogspot.com/

will host a round table discussion in response to DAYS AND WORKS OF THE FENEON COLLECTIVE. Selected moments from that conversation will be published as a special feature in Volume Four of the journal.

To contribute, send your comments by November 15.

///

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62. Al Filreis
now releasing PoemTalk episode #36: writing through imagism
Fri 8 Oct 2010

Today we are releasing the 36th episode of PoemTalk. This one features a discussion of H.D.'s "Sea Poppies" and Jennifer Scappettone's "Vase Poppies" by Don Share, David Pavelich and Judith Goldman:

http://www.poemtalk.org
http://www.poetryfoundation.org/

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org

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63. Camille Martin
New @ Rogue Embryo: Poetic Polyphony in Scott Thurston's Internal Rhyme
Fri 8 Oct 2010

New @ Rogue Embryo
http://rogueembryo.wordpress.com

* Poetic Polyphony in Scott Thurston's Internal Rhyme
http://rogueembryo.wordpress.com/2010/10/06/poetic-polyphony-in-scott-thurston%E2%80%99s-internal-rhyme/

Cheers!

Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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64. Dan Glass
this week on the 30 Word Review
Fri 8 Oct 2010

---

exciting reading—

http://the30wordreview.blogspot.com/

NOT TIME by Lauren Levin
Mrs. Maybe #3
Cannot Exist #3
Gaha Noas Zorge by Jesse Glass

Enjoy—

Dan

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65. steve russell
Re: beginning fiction
Fri 8 Oct 2010

& John Edgar Wideman.
plus Nigerian write Acebe, author of Things Fall Apart (forgot his 1st name).

--- On Wed, 10/6/10, sheila black <[redacted]> wrote:

From: sheila black <[redacted]>
Subject: Re: beginning fiction
To: [redacted]
Date: Wednesday, October 6, 2010, 12:18 PM

James Baldwin, Toni Cade Bambara, Nathaniel Mackey (long poem, etc), Zora Neale Hurston, Brent Staples, Alice Walker, William Raspberry.

Sheila Black

--- On Wed, 10/6/10, Stuart Ross <[redacted]> wrote:

From: Stuart Ross <[redacted]>
Subject: Re: beginning fiction
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Wednesday, October 6, 2010, 10:53 AM

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:

> *Dear Listservers,*
>
> *I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.*
>
> *Thanks in advance!*
>
> *-ryan*

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66. Little Red Leaves
+++ LRL5 Official Launch +++
Fri 8 Oct 2010

Dear Friends,

We are excited to announce the official launch of **Little Red Leaves Issue 5** -- our biggest issue yet with over 30 new poets, extended project features from Carmen Giménez Smith and Robin Tremblay-McGaw, an interview with Brenda Ilijima by Thomas Fink, a gorgeous selection from the Paros Translation Symposium as well as 5 new e-editions.

==========Please check it out at: http://littleredleaves.com/LRL5/5home.html ==========
Included in the issue:

____Special Feature from the **Paros Translation Symposium** edited and introduced by Joseph Mosconi. With Susan Gevirtz, Angelos Parthenis, Steve Dickison, John Sakkis, Demosthenes Agrafiotis, Eleni Stecopoulos, Katerina Iliopoulou, Liana Sakelliou, Mairi Alexopoulou, Maria Laina, Phoebe Giannisi, Siarita Kouka, Socrates Kabouropoulos, Thanasis Maskaleris,and Vassilis Manoussakis.

____New Work By: Hugo García Manríquez, Stan Apps, Valerie Coulton & Ed Smallfield, Amina Cain, Carolyn Guinzio, Roberto Tejada, Jimmy Lo, Justin Audia, Travis Macdonald, Tasha Marren, Cindy Savett, Kelli Stevens Kane, Aby Kaupang, Carrie Hunter, Amanda Ackerman, Judith Goldman, Jared Shickling, Brad Vogler, Matthew Cooperman, Beverly Dahlen, Karen Hannah, Arkava Das, Christine Kanownik, Laura Wetherington, Burt Kimmelman, Nathalie Knight, William Allegrezza, Meg Barboza, Adam Fagin, and Matt McBride.

___Project Features: Carmen Giménez Smith __Selections from *Goodbye Flicker *__, Robin Tremblay-McGaw __Selections from *THE MELMOTH LETTERS*__

__Thomas Fink Interviews Brenda Ilijima

++Plus 5 New e-editions++ http://littleredleaves.com/ebooks/index.html Sarah Campbell's __Everything We Could Ask For__, Brian Mornar's __Three American Letters__, Mathew Timmons' __Sound Noise__, Gloria Frym's __Any Time Soon__, and Eléna Rivera's __Remembrance of Things Plastic__.

With many thanks to all our readers and everyone included!!

Ash Smith, CJ Martin, Julia Drescher, and Chad Heltzel
LRL5 Editors

http://littleredleaves.com

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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67. Little Red Leaves

*+++ Announcing ***5*** New Titles form LRL e-editions +++*

Fri 8 Oct 2010

Dear Friends,

We are pleased to announce 5 amazing new titles from LRL e-editions by Sarah Campbell, Brian Mornar, Gloria Frym, Mathew Timmons, and Eléna Rivera. As always, titles are available as FREE downloads

<http://www.littleredleaves.com/ebooks/>or in paperback through lulu.com<http://stores.lulu.com/LRLebooks>.

==========Please visit http://www.littleredleaves.com/ebooks/ ==========

***Sarah Campbell __*Everything We Could Ask For*__ : In this second collection, Campbell's richly minimal poems come once again, as poet Zack Finch has written "sieved out of turbulence," pressed to the point that each syllable counts out from the unaccounted. In sparse and reflective lines,Campbell's poems move with an understated plangency -- turning the volume up at the edges of ordinary speech. http://littleredleaves.com/ebooks/Sarah_Campbell.html

***Brian Mornar __*Three American Letters*__: "We receive, but how do we speak?" writes Brian Mornar in *Three American Letters*. Part poetics, part physical manifesto and essay, Mornar takes on the lyric in the gleaming line between urban and outskirts, between speech and movement, in American poetry: "...always on a string between the farm and the city finds reassurance in this *between* as a place...Here we find our bodies again as if for the first time." Mornar spins quotations into questions and eloquence in 4 intertwined sections that move through the fallen utopia of Hawthorne's *The* *Blithdale Romance*, the letters of Lorine Niedecker, Ashbery's distant rural patterns "thrust...into the urban present.", as well as Benjamin's *Arcades*. Moving with a fractured luminance, Mornar asks what it means to be handed down language -- to read through one's place and predecessors and to move back through such passages-- through "the traceable topography of the edge of the throat's arches." http://littleredleaves.com/ebooks/Brian_Mornar.html

***Gloria Frym __*Any Time Soon*__: "In the case of Vietnam, what is a reference" writes Michael Palmer over 20 years ago in the context of a different war and different time. In *Any Time Soon*, Frym writes from the reality that "there is no post war" or external context from which to view our current saturation. Language occurs in the thick of it, taking a "swipe at "friendly fire"" ,watching "the poles and their birdhouses." Yet, as in this line, where political obsession twists towards avian respite, Frym's lines torque from exasperation, and critique, to tenderness. Or, to put it another way, she writes "...I would like to find money/ you didn't know I had/ Under my pillow in an unmarked envelope/ on a rose marked High Octane Stocks// Can you handle this?" http://littleredleaves.com/ebooks/Gloria_Frym.html

***Mathew Timmons __Sound Noise__: Sounded through a persian rug (or snagged carpet) of google searches, Mathew Timmons pries apart how we receive and process sensory information. As if search alerts themselves were as much mirror as atomized prosthesis, Timmons replicates a pattern attuned to

static in the gaps -- one that signals the subtle difference between Sound and Noise (and the snowy movement of the "static" image). Search here is configured as a multiplicitous chase towards a broken prototype. But, as he writes "I chucked the thought that it could ever be perfect again, so I tracked down a copy instead. Then when I got the copy, I realized it didn't fit like the original." http://littleredleaves.com/ebooks/Mathew_Timmons.html

***Eléna Rivera __*Remembrance of Things Plastic*__: In *Remembrance of Things Plastic*, Eléna Rivera charts a path between cultural displacement and the hyper-pull of consumer images. Migrating from the strictures of girlhood ("Marooned in a room the size of a dollhouse") through the acculturation implicit in Garbo's eyebrows, Rivera laments the social split between self-hood and the feminine body -- the insurgent exchange of the personal for plastic that accompanies American adolescence. Through these small remembrances, Rivera recalls the isolation of one between objects: "I was given a shiny plastic yellow ring-shaped radio," She writes "with a twist; you could twist it open and hold it up to your ear like a phone." http://littleredleaves.com/ebooks/Elena_Rivera.html

And, as always our full catalog of free books, including work by Tina Darragh & Marcella Durand, Divya Victor, Norma Cole, Susan Gevirtz, Ted Greenwald, Yedda Morrison, and Harold Abramowitz is available at http://littleredleaves.com/ebooks/

Thank you!

Ash Smith, CJ Martin, Julia Drescher
http://littleredleaves.com

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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68. Catherine Daly

Exquisite Corpse Drawings at The Gasser Grunert Gallery, New York

Sat 9 Oct 2010

More than 200 internationally recognized visual artists and photographers are participating in a major series of collaborative drawings known as the Armitage Gone! Dance Exquisite Corpse project. They will be brought together at the Gasser Grunert Gallery for three weeks only.

As with the 1920's surrealist parlor game "cadavre exquise," each drawing is constructed in a sequential combination by three or four artists; one for the head and shoulders, one or two for the torso, and one for the legs and feet.

Composed on one sheet of paper that is passed from one artist to the next, the process celebrates the themes of chance encounters, surprise and radical juxtaposition. Artists were unaware of who was participating in each composition and could not view the image/word provided by previous artist. Works were created over the past year at a number of drawing parties or were shipped from one artist to the next.

Among the artists participating are: Vito Acconci, Laurie Anderson, Donald Baechler, John Baldessari, Ross Bleckner, Louise Bourgeois, Cecily Brown, Sandro Chia, Francesco Clemente, Chuck Close, Will Cotton, Eric Fischl, Robert Gober, Alex Katz, Karen Kilimnik, Jeff Koons, Richard Meier, Malcolm Morley, Tom Otterness, Tony Oursler, Chloe Piene, Enoc Perez, Richard Phillips, David Salle, Dana Schutz, Andres Serrano, Joel Shapiro, Rosemarie Trockel, William Wegman, Robert Wilson and Terry Winters. David Salle serves as curator and the project is managed by Tanja Grunert.

The works are a universal size of 16x30 inches.

The "performative" aspect of art-making is celebrated as the Exquisite Corpse demonstrates how drawing and dance share an unpredictable nature and spontaneity. Proceeds will benefit Armitage Gone! Dance, an internationally acclaimed contemporary dance company under the direction of renowned choreographer Karole Armitage. For three decades as a choreographer and director, Armitage has actively pushed the boundaries of classicism to create a contemporary idiom blending new dance, music and art. Her dances are full of wit, humor and sophistication and possess a fierce and sensuous beauty. Like some of the best contemporary art, Armitage's concept of beauty involves making connections between unlikely things. Karole Armitage has deep roots in the artistic community and has been dedicated to fusing dance with the visual arts. Her collaborations with artists such as Jeff Koons, Brice Marden, David Salle, Philip Taaffe, Vera Lutter and many others began early in her career an d continue actively to this day. The Exquisite Corpse project is a way for a wide range of artists to express their support for Armitage's work and also a way for her to acknowledge artists who have played a large role in her career.

CONTACT: Tanja Grunert [redacted]

41 Essex Street, New York City, 10002 USA

in

--

All best,

Catherine Daly

[redacted]

--
All best,
Catherine Daly
[redacted]

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69. Tenney Nathanson

Tucson: POG PRESENTS this Saturday, October 9, at 8pm: poets Erin Moure and Brent Hendricks

Sat 9 Oct 2010

POG PRESENTS October 9, 2010: Saturday - Erin Mouré and Brent Hendricks - 8 PM, St. Andrews Episcopal Church (map), 545 S. 5th Ave., Tucson, AZ. $5 General, $3 Students, all ages. Erin Mouré is a Montreal poet and translator of poetry from Galician, French, Spanish, Portuguese to English. She has read from her work in English, French and Galician in Canada, USA, England, Wales, France, Spain, Portugal, Slovenia, Germany and Japan, and has given seminars in translation, language and construction of identity, and poetics. She is the author of ten books of poetry, seven books of translations, and two books of essays. Her latest book of poems is O Resplandor published by House of Anansi Press (March 23, 2010). Her books include the essay collection My Beloved Wager (NeWest Press, 2009), the poetry collections Little Theaters (Anansi, 2006) and Expeditions of a Chimæra (Bookthug, 2009) and the translations Notebooks of Roses and Civilization (Coach House Books, 2007) and m-Talá (Shearsman Books, 2009) Of her work, Melissa Jacques has written: "Erin Mouré's poetry is fragmented, meta-critical and explicitly deconstructive. Folding everyday events and ordinary people into complex and often irresolvable philosophical dilemmas, Mouré challenges the standards of accessibility and common sense. Not surprisingly, her work has met with a mixed response. Critics are often troubled by the difficult and therefore alienating nature of the writing; even amongst Mouré's advocates, the issues of accessibility and political efficacy are recurrent themes." UN

I touched the fur on her head, her head bowed, she at the edge of the bed, sitting
bowed, I touched her hair, full resonance, the bell.

Flag lashing against the pole, no rain.

I leaned and touched her head, she did not look at me.

She touched my palm with her hair.

The flagropes tremoured.

Spoke a leaf.

The herald of sheep’s coats.

(When I look up: a small thread, an alarm bell.)

—Erin Mouré
from the sequence Map of Calgary in O Resplandor.

Erin Mouré at EPC http://epc.buffalo.edu/authors/moure/

• • •

Brent Hendricks is a graduate of Harvard Law School and the MFA program at the University of Arizona. He is the author of Thaumatrope (Action Books, 2007) and his work has appeared in a number of magazines, including Black Warrior Review, Bomb, Conjunctions, Iowa Review, Ploughshares, Poetry, Prairie Schooner and Tarpaulin Sky. He lives in Tucson with the fiction writer Kate Bernheimer, and their daughter, Xia.

About Thaumatrope by Brent Hendricks from:

Dear Reader: This wonderful book you hold in your hands (are those your hands?)
holds your fortune. —Gillian Conoley

Ante up: Brent Hendricks's Thaumatrope works like an ideogram thrown by a cardsharp, a decapitated allegory set in "the golden age of little bars.”
—Daniel Tiffan
Everything
Friends should learn to think differently about leaving –
everything goes away:
the sun, clouds,
even stars become nothing after a while
* * *
Remember when we found that old mill by the stream?
The fallen walls, leaves
dropping, ancient mounds
of archeology
Remember being 13?
The angle of the light?
And how we slipped down
into the smell of earth,
kissed in the deep gash
where the wheel used to be?
— Brent Hendricks
"Everything" first appeared in Ploughshares.
Stay tuned to our CALENDAR page for more POG events this Fall!
November 6, 2010: Saturday - Anselm Berrigan and Shelly Taylor -8 PM, St.

Andrews Episcopal Church (map), 545 S. 5th Ave., Tucson, AZ
January 29, 2011: Saturday -Erica Hunt (poetry) and Marty Ehrlich (jazz saxophone)- 7:30 PM, poetry & music, Chax Press special event cosponsored by POG, Recital Hall, Pima Center for the Arts at Pima Community College West Campus, 2202 West Anklam, Tucson, PDF Map.
March 5, 2011: Saturday - Keith & Rosmarie Waldrop - 8 PM, The University of Arizona Poetry Center (map), 1508 E. Helen Street, Tucson, AZ
March 15, 2011: Tuesday - Samuel Ace and . . . . - 8 PM, Z Mansion, 288 N. Church Ave. (map), Tucson, AZ
March 26, 2010: Saturday - George Mattingly and Frank Parker - 8 PM, The Drawing Studio (map), 33 S. Sixth Avenue, Tucson.
April 2011 - Arizona Quarterly Reading - Rae Armantrout, Time and place TBA
* Times and places may be subject to change. Events may be added as well. This is a dynamic schedule. However, we do our best to be accurate. You can count on POG!

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70. Kimmelman, Burt

Burt Kimmelman in Philadelphia

Sat 9 Oct 2010

Reading by Burt Kimmelman

Introduction by Al Filreis

Tuesday, October 26th, 6 PM

Kelly Writers House at the University of Pennsylvania
3805 Locust Walk
Philadelphia, PA 19104

tel: 215-746-POEM
fax: [redacted]
[redacted]<mailto:[redacted]>
http://www.writing.upenn.edu/~wh/

Burt Kimmelman has published six collections of poetry - As If Free (Talisman House, Publishers, 2009), There Are Words (Dos Madres Press, 2007), Somehow (Marsh Hawk Press, 2005), The Pond at Cape May Point (Marsh Hawk Press, 2002), a collaboration with the painter Fred Caruso, First Life (Jensen/Daniels Publishing, 2000), and Musaics (Sputyen Duyvil Press, 1992). A poem from his newest book was featured on NPR's The Writer's Almanac. For over a decade he was Senior Editor of the now defunct Poetry New York: A Journal of Poetry and Translation. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: The

"Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998); and, The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona (Peter Lang Publishing, 1996; paperback 1999). He also edited The Facts on File Companion to 20th-Century American Poetry (Facts on File, 2005) and co- edited The Facts on File Companion to American Poetry (Facts on File, 2007). He has published scores of essays on medieval, modern, and contemporary poetry. A recent interview with Tom Fink has appeared online in Jacket 40.

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71. steve russell

Re: beginning fiction

Sat 9 Oct 2010

---

i almost forgot, Jamaica Kincaid. amazing, gorgeous prose.

--- On Thu, 10/7/10, steve dalachinsky <[redacted]> wrote:

From: steve dalachinsky <[redacted]>
Subject: Re: beginning fiction
To: [redacted]
Date: Thursday, October 7, 2010, 8:05 AM

dazai rilke checkov doestoevsky kafka carver cheever salinger dubus
joyce thomas (skin trade)
kawabata murakami aktagawa

On Thu, 7 Oct 2010 00:10:09 -0700 George Bowering <[redacted]>
writes:
> Thomas Hardy. Stephen Crane. Ivan Turgenev. Anton Chekhov
>
> gb
>
>
> On Oct 6, 2010, at 9:18 AM, sheila black wrote:
>
> > James Baldwin, Toni Cade Bambara, Nathaniel Mackey (long poem,
> > etc), Zora Neale Hurston, Brent Staples, Alice Walker, William
> > Raspberry.
> >
> > Sheila Black
> >
> > --- On Wed, 10/6/10, Stuart Ross <[redacted]> wrote:
> >
> > From: Stuart Ross <[redacted]>

> > Subject: Re: beginning fiction
> > To: "Poetics List (UPenn, UB)" <[redacted]>
> > Date: Wednesday, October 6, 2010, 10:53 AM
> >
> > Sherman Alexie from the U.S.
> >
> > Rabindranath Maharaj from Canada.
> >
> >
> >
> >
> > On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:
> >
> >> Dear Listservers,
> >>
> >> I'm interested in hearing recommendations on short story
> writers,
> >> particularly writers of color, to incorporate into my short
> story
> >> creative writing class.
> >>
> >> Thanks in advance!
> >>
> >> -ryan
> >
>
> > welcome.html
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> >
>
> > welcome.html
>
> George Bowering
>
> Author of the fairly good Canadian novel.
>
>
>
>

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72. George Bowering

Re: beginning fiction

Sat 9 Oct 2010

Ernest Hemingway
D.H. Lawrence
Katherine Anne Porter
F. Scott Fitzgerald
de Maupassant

On Oct 7, 2010, at 10:50 AM, Crane's Bill Books wrote:

> *Leonora Carrington, The Seventh Horse*
> *Julio Cortazar, End of the Game; Unreasonable Hours*
> *Rikki Ducornet, The Complete Butcher's Tales*
> *Jamaica Kincaid, At the Bottom of the River*
> *Tommaso Landolfi, Words in Commotion*
> *Valery Larbaud, Childish Things*
> *Silvina Ocampo, Leopoldina's Dream*
> *Istvan Orkeny, One Minute Stories*
>
> *----- Original Message -----*
> *Dear Listservers,*
>
> *I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.*
>
> *Thanks in advance!*
>
> *-ryan*
>
> *welcome.html*
>
> *welcome.html*
>
> *welcome.html*

George Bowering

The poor man's "who?"

↑ Index

73. amy king

VIDA: Women in Literary Arts -- New Content, New Questions

Sat 9 Oct 2010

VIDA counts Publishers Weekly in 2010
--http://vidaweb.org/publishers-weekly-kirkus-review

+ PLUS -- THE QUESTIONS

This month, we counted the number of books reviewed by authorsâ€™ gender in the 2010 issues of Publishers Weekly (through the August 23 issue). We hope youâ€™ll join us in wondering aloud what these numbers can tell us about current publishing trends.

We heartily welcome answers to a few questions inspired by the numbers posted at the site:

1.) Fiction books are reviewed in close to equal numbers, which may indicate women are writing as much or more fiction than men. However when we look to see who is receiving the prizes, grants, and awards for fiction, the numbers tell a very different story: male authors receive the majority of prizes. Consider the â€œBest of 2009â€ lists (here) selected by the L.A. Times, Library Journal, Salon, Washington Post, as well as historical awards for fiction such as the L.A. Times Book Prize (23 Men / 6 Women), the National Book Awards (18 Men / 8 Women), THE PEN/Faulkner Award for Fiction (24 Men / 5 Women), the Pulitzer Prize for Fiction (40 Men / 16 Women), and the list goes on (click here for the â€œHistorical Countâ€œ). If women are equally reviewed for their work in fiction, why doesnâ€™t the distribution of prizes reflect that balance?

2.) Nonfiction reviews are overwhelmingly dominated by men, but womenâ€™s nonfiction seems often to be funneled into subcategories such as â€œLifestyleâ€ which contains Parenting, Gardening, Cooking, and Health. Are these subcategories indicative of the balkanization of nonfiction written by women? Is â€œLifestyleâ€ nonfiction-lite? Which subject matter defines the general category of nonfiction?

3.) Though fiction written by women is reviewed equally with menâ€™s, the leap from book to audio is made largely by male-authored titles. Does the selection of books to audio reflect prize-worthy picks or are the audio books simply targeted towards a male audience?

4.) Poetry is one genre where women seem to be well received these days, and yet, the reviews evidence a primary interest in poetry written by men. Is the attention women poets seem to be receiving merely reflective of an increase in awareness of womenâ€™s poetry but not in equal measure?

5.) Are more men defining and interpreting religion in books than women? Or are female-friendly religions like Wicca and neo-paganism only coming into their own and making their way from the New Age niche onto Christianity-dominated Religion lists?

6.) In conversation with women who write Childrenâ€™s Literature, Iâ€™ve learned that the genre is considered, by some, a warm up for writing adult fiction and should not be noted on resumes or in conversation in lieu of more â€œserious, adultâ€ work. Does this prejudice reflect the fact that these books are predominantly authored by women? Are fewer men writing childrenâ€™s books because the work of rearing children still presumably falls within the female sphere?

--http://vidaweb.org/publishers-weekly-kirkus-review

â€œOn Gender and Publishingâ€: A Panel Moderated by Carmen GimÃ©nez Smith -- http://vidaweb.org/on-gender-and-publishing-a-panel-moderated-by-carmen-gimenez-smith

What We Talk About When Weâ€™re Talking About â€œThe Countâ€ --http://vidaweb.org/what-we-talk-about-when-were-talking-about-the-count

Amy King Talks with Christian Teresi, Conference Director of AWP --http://vidaweb.org/amy-king-talks-with-christian-teresi-conference-director-of-awp

"Best of 2009" and "Historical Count" --http://vidaweb.org/best-of-2009

Arielle Greenberg on â€œGynocentric Anthems,â€ the Gurlesque, and Creative Partnerships --http://vidaweb.org/gynocentric-anthems

Where We Bump and Grind It: On Resisting Redemption in Womenâ€™s Memoir --http://vidaweb.org/where-we-bump-and-grind

Africa is in This World â€“ On Chimamanda Ngozi Adichie --http://vidaweb.org/africa-is-in-this-world

Full Disclosure: I Was A Teenage Poetry Bride --http://vidaweb.org/full-disclosure

Due Date vs. Deadline --http://vidaweb.org/due-date-vs-deadline

VIDA: WOMEN IN LITERARY ARTS

http://vidaweb.org/

****
Amy's Alias
+ http://amyking.org/
****

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74. Dan Godston

Facets of Southeast Asia

Sun 10 Oct 2010

You are invited to attend "Facets of Southeast Asia," a multidisciplinary event that happens at the Zhou B. Art Center during the Fifth Annual Chicago Calling Arts Festival. "Facets of Southeast Asia" creatively explores dimensions of this dynamic and culturally vibrant region of the world. Participants include: . Geejay Arriola (Davao City, Philippines) and Cesar Conde (Chicago) -- music and painting collaboration . Duane Vorhees (Bangkok) and Matthew Barton (Chicago) -- poetry collaboration . Mojdeh Stoakley (Chicago) and Kamal Sabran (Malaysia) -- poetry and music collaboration . Manit Sriwanichpoom (Bangkok), Jamie Kazay (Chicago), and Tim Armentrout (Ronceverte, WV) -- poetry and visual art collaboration . Basia Toczydlowska (Chicago) gives a presentation about her recent trip to southeast Asia . Jen Besemer (Chicago) and an Daracha / As Yet Unnamed artist (Bangkok) -- poetry and visual art collaboration

admission: free and open to the public

In Your Space, 3rd floor
Zhou B. Art Center
1029 W. 35th St.
Chicago, IL 60609
[redacted]

http://www.zbcenter.org/

www.chicagocalling.org

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75. Little Red Leaves

Poets Carmen Giménez Smith and Rosa Alcalá read in Kyle, TX on 10/29

Sun 10 Oct 2010

Please join us for an evening with poets Carmen Giménez Smith and Rosa Alcalá at the Katherine Anne Porter House! Directions and poet bios below:

*Poetry Reading: Carmen Giménez Smith** and **Rosa Alcalá*
October 29, 2010

*Doors open at 7PM; reading will begin by 8PM. *
*
*
Katherine Anne Porter Literary Center
508 Center St.
Kyle, TX 78640

Directions and Parking info here:
http://www.english.txstate.edu/kap/Location.html

The event is sponsored by Little Red Leaves <http://www.littleredleaves.com>, with the help of Katie Angermeier, current writer in residence at the KAP Literary Center.

POET BIOS:

Rosa Alcalá is the author of one full-length collection of poetry, *Undocumentaries* (Shearsman, 2010), and two chapbooks, *Some Maritime Disasters This Century *(Belladonna, 2003) and *Undocumentary *(Dos Press, 2008). Her work appears in the anthology, *The Wind Shifts: New Latino Poetry *(University of Arizona Press, 2007), and in journals such as *Mandorla, Chain, Barrow Street, Tarpaulin Sky,*and* The Brooklyn Rail*. Alcalá has also translated poetry by Cecilia Vicuña, Lourdes Vázquez, and Lila Zemborain, among others. She holds an MFA in Creative Writing from Brown University, and a PhD in English from the State University of New York at Buffalo. Born and raised in Paterson, NJ, she currently resides in El Paso, Texas, where she teaches in the Department of Creative Writing and Bilingual MFA Program at the University of Texas at El Paso. *Carmen Giménez Smith is an assistant professor of creative writing at New Mexico State University, and publisher for Noemi Press as well as editor-in-chief of Puerto del Sol. Her work has most recently appeared in jubilat, Ploughshares and Colorado Review and is forthcoming in A Public Space, Denver Quarterly and New American Writing. Her collection of poetry, Odalisque in Pieces, was published by the University of Arizona Press in 2009. A memoir called Bring Down the Little Birds was published by University of Arizona Press in 2010. *

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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76. { brad brace }

Profile Portraits: the Spain collection!

Sun 10 Oct 2010

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you are numbered
you are product
you are doomed

PROXY Gallery
http://cart.iabrace.com
http://bit.ly/proxygallery

now showing: Profile Portraits (the spain collection)
build your own exhibition + catalogue
now accepting commissions for encaustic profile paintings on 12x12" panels, any
subject!

PROXY GALLERY (now showing: the spain collection): Select and assemble your own custom art exhibition with catalogue! Ultra hi-res art files, suitable for printing, are delivered in one custom pdf/ebook. Thousands of enlarged (custom, patented algorithms) and enhanced photographs (now, likely several hundred thousands, soon over a million,) mostly low-res cellphone, web-cam, and low-end digital camera self-portraits (self-packaging), culled from dating/social websites -- as you might expect, there is some explicit content (more than is permitted here unfortunately: you really should see them all, but it probably makes little difference) -- fascinating and occasionally disturbing. I've decided to also add a set of painting-filters -- this was good, as it enabled a 'recovery' of many more worthwhile images, and also clouded any possible erogenous/irregular corporate claims, but the project now extends beyond my life-span. I could easily make small paintings from these images but who support that activity? Let's see: commissioned portrait paintings, I'm thinking 12" square encaustic on panels, from your choice of subject are available for $15,000US. It's interesting to find the balance/inertia point between the look of photo and painting, and it speaks to the current social/heroic condition! Often it makes faces look squinty so it's necessary to 'bring-back' facial aspects. The display images on this site are but quick approximations of the larger art files which simply don't scale -- kinda like paint on canvas. Another advantage of the painting filters is that they drastically reduce the file sizes and make it well-nigh impossible for someone to covertly res-up these display images for printing. It's quite incredible to realize that many of these pictures were only 3-4K or so when I started to work on them. You may realize that this is not the first time I've collected anonymous found-public imagery: notably dumpster-diving (bicycling with backpack at midnight,) at photofinishers' in the 70's. And of

course, there's the "Insatiable Abstraction Engine" -- collections from newsgroups. [http://bbrace.net/insatiable-abstraction.html] But come to think it, nearly all my work involves repeated multiples or collections of imagery. My new friends. Whenever possible I retained any color casts, cropping and lighting. The portraits are actually very considered, sometimes selections made/altered merely to obscure the identity that they wished to presumably portray initially. Sunglasses are a popular ruse, as are close-ups of cleavage, butts, tattoos, feet and groins. (Curiously, I've yet to see a picture of hands... ok, now I have: some intricate fingernails and the love/hate finger-tats.) Many feature-obilerating camera-flash-portraits in the bathroom mirror. Many of course, occur in and around motorized vehicles. Only one (so far) in a grocery store. And some, but surprisingly few, are filched from somewhere online, but this must be a risky choice in the event of an 'actual encounter.' How much introductory information/description do you want to put out there to begin with? There are some very creative, even artful, solutions to this dilemma. Various select groups of portraits are included in each PDF 500-page ebook/catalogue for $250 (sorry about the price but it was a hellish amount of work and I guarantee you won't be disappointed or YMB), and can be ordered directly. The images contain sufficient resolution to print them out on letter-size/A4 paper (or coffee-mugs, keychains, magnets, photo-stamps, cards, calendars, tea-towels...), for an instant exhibition. Use my verified Paypal account to have the DVD delivered at no charge: [[redacted]; http://bbrace.laughingsquid.net/buy-into.html] Or, even better, assemble your own catalogue/exhibition at the Proxy Gallery storefront [http://cart.iabrace.com/]. Art files are only $1 each. My new friends. Having been recently kicked-off Facebook (there was an anonymous report of a depicted nipple!), and losing 5,000 appreciative friends - it was the perfect place to host a social-media profile-portrait-collection, I've decided to also open an online storefront where individual high-res files will sell for only $1/each. [http://cart.iabrace.com] How hypocritical to object to profile pictures that were on FB to begin with; but it's fun to now position coloured boxes and bars over n

PROXY Gallery
http://cart.iabrace.com
http://bit.ly/proxygallery

now showing: Profile Portraits (the spain collection)
build your own exhibition + catalogue
now accepting commissions for encaustic profile paintings on 12x12" panels, any
subject!

/:b

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77. Sarah Rosenthal

Reading - Headlands Center for the Arts; Sunday 10/17; 1pm

Sun 10 Oct 2010

You're invited to a poetry reading on Sunday, October 17 at the Headlands Center for the Arts Fall Open House featuring:

Judy Halebsky
Dana Teen Lomax
Denise Newman
Megan Pruiett
Sarah Rosenthal
Camille Roy
Maw Shein Win
Erin Wilson

Reading: 1-2pm, East Wing of Building 944, 2nd floor.

Open House: 12-5pm. Visit art studios; eat in the Building 944 cafÃ© or bring a picnic. Also enjoy beach-walking, trail-hiking, wildflower-gazing, bird-watching, and fresh-air-breathing. Family-friendly!

Event Description: http://www.headlands.org/event_detail.asp?key=20&eventkey=807

Directions: http://www.headlands.org/article.asp?key=23

Judy Halebsky teaches literature and writing at Dominican University of California. Her book of poems, Sky=Empty, won the 2009 New Issues Poetry Prize. She has also published a chapbook Japanese for Daydreamers, and in journals including Five Fingers Review, Ping Pong and Eleven Eleven. With a collective of Tokyo poets, she edits and translates the bilingual poetry journal Eki Mae. The MacDowell Colony, the Millay Colony, and the Canada Council for the Arts have supported her work.

Dana Teen Lomax is the author of Disclosure (Black Radish Books), Rx (Dusie), CurrenÂ¢y (Palm Press), and Room (a+bend), and the co-editor of Letters to Poets: Conversations about Poetics, Politics, & Community (Saturnalia Books). Sheâ€™s writing Shhh! Lullabies for a Tired Nation and editing an anthology of experimental work for children. She teaches at SFSU and lives in San Quentin with her radical family.

Denise Newman's third collection of poems, The New Make Believe, was recently published by The Post-Apollo Press, and last year New Directions

published her translation of Azorno by the late Danish poet Inger Christensen. She teaches at CCA.

Megan Pruiett concluded her two years as a Headlands Affiliate Artist in July 2010, just in time for the birth of her daughter Imogen. She is the author of To Music (Etherdome Press) and several published and unpublished poems, some of which are forthcoming in the Kelsey Street Press blog Kelseyst.com.

Sarah Rosenthal is the author of Manhatten, How I Wrote This Story, sitings, and not-chicago. Her interview collection A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area was recently published by Dalkey Archive. An affiliate artist at Headlands, she has received grant-supported residencies at Vermont Studio Center, Soul Mountain, and Ragdale.

Camille Royâ€™s book Sherwood Forest, a collection poems and prose, was selected by the FuturePoem 2010 panel for publication in its 2011 series. She co-edited Biting The Error: Writers Explore Narrative. Her books include Cheap Speech, Craquer, Swarm, The Rosy Medallions, and Cold Heaven. She has taught creative writing several institutions, including San Francisco State, SummerArts, and Naropa.

Erin Wilson's poetry has been published in numerous journals and anthologized in Hinge (Crack Press) and Kindergarde (a Small Press Traffic project, forthcoming). Her chapbook Break-Night Dawn was a finalist in Omnidawn's 2010 Chapbook Contest. With Zoey Kroll she cofounded Pocket Seed Library, a community seed-saving and picnic advocacy organization. She is also a librarian and lives in Berkeley.

Maw Shein Win lives in Berkeley, California. Her work has been published in various journals such as 2River, No Tell Motel, Moria, Babel Fruit, and Big Bridge. She was cofounder of Comet, a literary, arts, and culture magazine, and is currently an Affiliate Artist at Headlands Center for the Arts.

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78. Carol Novack

3 City Book Tour: "Giraffes in Hiding: The Mythical Memoirs of Carol Novack"

Sun 10 Oct 2010

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*Announcing the Emergence and Grand October Launchings of the fully illustrated collection “**Giraffes** **in Hiding: The Mythical Memoirs of Carol Novack**”** (Spuyten Duyvil Press <http://www.spuytenduyvil.net/>)*

*(**Discount* <http://www.spuytenduyvil.net/novackannounce.html>* **for Those Who Can’t Come to the **Readings**)*

* *

*So … What About & Why Read the Hiding Giraffes? Here’s a Bit of Promo Buzz: *

“THE most seductive, original, impacting work I have seen for years. A fascinating combination of Kerouacian street-talk plus a trip through the museum of Modern Art in Chicago, plus a nod-off to Kosty's furthest out experimentalism. Magnifique!” -- Hugh Fox

"Carol Novack’s Giraffes in Hiding mirrors our *weltanschauung* by using its own language against it or by using its own language to pry open the circus hidden within it. If we say the world is insane or we say the world is a manic whirl, Novack embraces manic insanity with a great hug of laughter. She flings images, characters, ideas, and language around until they all, finally losing, - no, abandoning - their moorings, collide, crash, ka-bang one into another creating nuclear reactions of the non-sense that is even Emily Dickinson’s “divine sense,” although Novack would certainly hurl those two words (and that idea) against each other until they radiated. To read this book is to bring the giraffes out of hiding!" -- Martin Nakell

In “Giraffes in Hiding” Carol Novack proves once again that she is the all-time champion of wild, wigged out, original prose/ poetry and poetic prose. The first full-length collection of her work, subtitled “The Mythical Memoirs of Carol Novack,” is a feast of fusions, inventions, myths, dreams, forms, and possibilities. There’s no one like Novack, and here she is at her best as she chases her ontological tail round and round the intelligible, unknown worlds of her subconscious (and ours). Think Alice in Wonderland on acid simultaneously dancing with Tristan Tzara, Rimbaud, Oedipus, Pandora, Gertrude Stein, Proust, Kerouac, and that weird kid next door who ate all of the heads off your Barbie Dolls and you’ll begin to get a feel for what she’s up to. -- Mary Mackey

“Carol Novack is a conundrum to literary editors whose ideas of poetry and fiction as forms are rigid. To such editors, Novack might say, as one of her personae does, ‘Your imagination has closed walls.’ The best term for Novack’s typical literary form— flash fiction *qua* prose poem *qua *fusion—is Novack’s own, *invention*. Her eloquent inventions are witty, lyrical, and new, even as they reinvent the themes of family, myth, art, and self. The crux of Novack’s art is her imaginative power to bring alternate realities to vibrant life.” -- Larissa Shmailo “She’s great at creating a Freudian cage, & trapping the reader in it. 'Tis very powerful.” --Rae Desmond Jones

“She has the literary equivalent of perfect pitch, like those musicians who can specify the hertz of birds and burps. Uncanny tympani!” -- Tom Bradley

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*PROVIDENCE**, **R.I.**!*

COUSIN’S READING SERIES

*Sunday, OCTOBER 17, **6:30 pm***

Abe's Bar <http://abesprovidence.com/>

*302 Wickenden Street***

*With Matt Bell, John Cotter, & Adam Golask***

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*NEW** **YORK** **NEW** **YORK**!*

BROWNSTONE POETS

*Tuesday, October 19th, **7 pm***

*Tillie’s of **Brooklyn***

*248 DeKalb Ave.***

With Heller Levinson

See *press release <http://www.pr.com/press-release/264845> for details*

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*Friday, OCTOBER 22, 2010**, **7 pm***

Happy Ending Lounge <http://www.happyendinglounge.com/>

*302 Broome Street**, NYC*

(between Forsyth & Eldridge)

Hosts: Hon. Tod Thilleman, Publisher, & Hon. Nava Renek, Managing Editor,

*Spuyten Duyvil Press <http://www.spuytenduyvil.net/> *

*Coming from the mountains of **Western North Carolina** to the lowlands of The **Lower East Side**, Carol will read from her spectacularly illustrated book with friends who will also read tidbits from their own repertoires:*

* *

* *

Ann Bogle, whose short stories have appeared in *The Quarterly, Fiction International, Gulf Coast, Big Bridge, Mad Hatters' Review, Istanbul Literary Review, Metazen,* and other journals. Her chapbooks are *XAM: Paragraph Series, dog barks up a tree at the apple left in it under a deerslim moon,* and most recently, *Solzhenitsyn Jukebox* (Argotist Ebooks). See her blog <http://www.annbogle.blogspot.com/>.

* *

*Vivian Demuth,** *author of the ecological novel, *Eyes of the Forest*, and the poetry chapbook, *Breathing** **Nose** **Mountain**.* Each summer, she hosts a Poetry on the Peaks event at a Forestry fire lookout where she works in the Rocky Mountains. Her fiction and poetry have been published in journals in Canada, Mexico, Europe and the United States. See her website.<http://www.viviandemuth.wordpress.com/>

* *

Patricia Eakins, author of *The Hungry Girls and Other Stories* and *The Marvelous Adventures of Pierre Baptiste *(a novel) which won both the NYU Press Prize for Fiction and the Capricorn Fiction Award of the Writer’s Voice. Her work has appeared in numerous journals, including The* Iowa Review*, *Parnassus**, Conjunctions, *and *The Paris Review*, which awarded her the Aga Khan Prize for Fiction.

Bob Heman, prose poet extraordinaire, author of several collections and publisher of the inventive journal *CLWN WR.** *Some of his "Information" pieces are included in the new anthology, *An Introduction to the Prose Poem *, published by Firewheel Editions in 2009.

*George Spencer,** *a resident of Ecuador part of the year*, *started the first poetry slam in Quito. He co-produces Thin Air Poetry Cable Show, NYC. Recent poems are in Adirondack Review, Spinozablue, Fieralingue (Italy) and Retort (Australia).**

*Yuriy Tarnawsky**, *author of more than two dozen books of poetry, drama, and fiction both in Ukrainian and English. A linguist by training, he has worked as a computer scientist specializing in natural language processing and as professor of Ukrainian literature at Columbia U. His latest book is a collection of mininovels: *Like Blood in Water* (FC2, 2007).* ***

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*Monday, October 26th, **8 – 9pm***

We Three Productions Present Biweekly Readings of

Poetry and Prose at

Bar 82

www.bar82nyc.com

136 2nd Avenue @ St. Marks

[redacted]

Reading with 3 Others

FREE

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CHICAGOGO!

* *

QUIMBY'S BOOKSTORE <http://quimbys.com/>

*Friday, October 29th, **7 pm***

1854 W North Ave
Chicago, IL 60622

With Eckhard Gerdes, Joseph Suglia, & Garrett Cook

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MYOPIC BOOKS <http://myopicbookstore.com/>

*Saturday, October 30th, **7 pm***

1564 N Milwaukee Ave

Chicago, IL 60622-2008

Get Directions<http://maps.google.com/maps?f=q&hl=en&geocode=&q=myopic+books&sll=41.90364,-87.675373&sspn=0.043375,0.091066&g=Wicker+Park,+Chicago,+IL&ie=UTF8&t=h&cid=41909815,-87677010,12373357635863647148&s=AARTsJo2qsxpeOlKAjeKgcO69TGOS6cKcw&ll=41.910621,-87.677175&spn=0.002395,0.003219&z=17&iwloc=A&output=embed>

[redacted]

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MAD HATTERS' REVIEW: edgy & enlightened art, literature, & music in the Age
of Dementia: http://www.madhattersreview.com

Instinct paralyzes the populace with numb plumped lips, viola hips, deals the finishing touch with its sting. No matter that rations dwindle in recession and there’s naught but figments left to bring to the picnic. The Players believe they will find the solution. *It’s a cinch, really*, they say, Greek chorus style: *Where th**ere’s a will, there's a way*. . . . (fr. PICNIC ... *Exquisite Corpse*)

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79. Deborah Poe

Fwd: Poetry Reading - SOON Productions presents poets Deborah Poe and Caroline Manring on Saturday 10/16/10 at 4:00 p.m. at Buffalo Street Books in Ithaca, NY

Mon 11 Oct 2010

Friends,

If you're in the Ithaca area, I hope you can join us.
Best wishes, Deborah
--------- Forwarded message ---------

Please join us as Deborah Poe and Caroline Manring read from their poetry Saturday, October 16, at 4:00 p.m. at Buffalo Street Books, in the DeWitt Mall

(corner of E. Buffalo and N. Cayuga St. in downtown Ithaca, NY). This reading is free and open to the public.

DEBORAH POE is the author of the poetry collections Elements (Stockport Flats Press, 2010) and Our Parenthetical Ontology (CustomWords, 2008). Deborah's writing has recently appeared in journals such as Jacket Magazine, Peaches & Bats, Sidebrow, Filter Literary Journal and Denver Quarterly. She is assistant professor of English at Pace University, fiction editor of the international online journal of the arts, Drunken Boat and guest curator/editor for Trickhouse's "Experiment" door 2010/2011. For more information about Deborah, visit www.deborahpoe.com.

CAROLINE MANRING earned her BA from Cornell University and her MFA from the Iowa Writers' Workshop. She has held a Teaching Writing Fellowship and a Leggett-Schupes Fellowship, and her poems have appeared in Drunken Boat, Hot Metal Bridge, Juked, Babel Fruit, and elsewhere. Her poetry chapbook, No Postman, was published last winter by Split Oak Press. She is Assistant Poetry Editor of the literary magazine Seneca Review, and she currently teaches Literature, Creative Writing, and a freshman seminar called "The Avian Persuasion" at Hobart and William Smith Colleges. She fiddles on a violin made in 1932 by her great-grandfather, Harley Manring, who was a postman.

This event has been made possible in part with grant support from the Community Arts Partnership. SOON Productions is dedicated to bringing innovative poets and writers to Ithaca for readings and talks. Please visit our website at http://soonproductions.org for more information about the series.

Please feel free to forward this email to anyone who might be interested in this event.

For more information, contact:

Ron Henry
SOON Productions
Email: [redacted]
Web: http://soonproductions.org

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80. Megan M Garr
Versal reading for 9
Mon 11 Oct 2010

Call for submissions: Versal 9

The reading period for Versal 9 is now open. Send us your poetry, story, prose, art and inbetweens. Versal is an internationally acclaimed literary annual published in Amsterdam that brings together the world's urgent, involved, and unexpected.

http://versal.wordsinhere.com.

Inquiries (only) can be directed to: [redacted]. Deadline: January 15, 2011.

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81. Halvard Johnson

Just gotta say

Mon 11 Oct 2010

When it comes to unfulfilled potential, this list
takes the cake.

Hal Serving the tri-state area.

Halvard Johnson
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[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Obras Públicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *

***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; *
***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

↑ Index

82. Stephen McCaffery
OLSON CONFERENCE IN BUFFALO
Mon 11 Oct 2010

The Centenary of Charles Olson's Birth will be marked in Buffalo by
the following events
upcoming this week.

Internationally Acclaimed British poet
TOM RAWORTH
reads in
The Poetry Collection on Thursday Oct. 14 at 12.30pm

and again at the WESTERN NEW YORK BOOK ARTS CENTER
downtown at 428 Washington (at Mohawk) at 8.00pm.

This second event is to launch the symposium OLSON @ THE CENTURY: AN ARCHIVAL & PROJECTIVE REAPPRAISAL

Friday panels commence at 10.00am with Michael Boughn, Richard Owens, Chris Sylvester and Dennis Tedlock

Break 12.15pm

1.00pm Round Table discussion with Tom Raworth, Bruce Jackson, and Steve McCaffery

1.45pm Afternoon Panel with Carla Billiteri, Kaplan P. Harris, Margaret Konkol and Don Byrd

8.000pm A screening of THE POLIS IS THIS: a film documentary on Charles Olson by
Henry Ferrini.
Cash Bar

Saturday Oct. 16: MARATHON READING of Charles Olson's THE MAXIMUS POEMS 11.00 am. - 4.00pm KARPELES MANUSCRIPT MUSEUM 453 Porter Ave.

AL EVENTS ARE FREE AND OPEN TO THE PUBLIC

On Oct 8, 2010, at 12:04 AM, POETICS automatic digest system wrote:

> *There are 6 messages totalling 293 lines in this issue.*
>
> *Topics of the day:*
>
> *1. Fw: 12 Abandoned Poems*
> *2. beginning fiction (4)*
> *3. Oct 12: Belladonna* NYC Fundraiser*
>
> *welcome.html*
>
> *---*
>
> *Date: Thu, 7 Oct 2010 09:33:43 -0700*
> *From: amy king <[redacted]>*
> *Subject: Fw: 12 Abandoned Poems*
>
> *From: Barry Schwabsky*
>
> *I would like to let you know of my new publication, 12 Abandoned Poems, from*
> *Kilmog Press in New Zealand:*
>
> *http://kilmogpress.blogspot.com/2010/10/barry-schwabsky-12-abandoned-poems.html*
>
> *Barry Schwabsky, 12 Abandoned Poems, Kilmog Press, 2010, hardback, edition of 55*
> *copies, NZ$45.00 ISBN: 978-0-9864616-7-5, available at Parsons Bookshop in*
> *Auckland, or direct from publisher ($6 / $10 dom / inter. postage)*
> [redacted]

welcome.html

Date: Thu, 7 Oct 2010 14:42:10 +0900
From: Robert Grotjohn <[redacted]>
Subject: Re: beginning fiction

Hisaye Yamamoto, "The Legend of Miss Sasagawara"
Annie Choi, "Happy Birthday or Whatever"
JE Wideman "Doc's Story"
On Thu, Oct 7, 2010 at 6:19 AM, michael farrell
<[redacted]> wrote:

tom cho, australia

(book title, look who's morphing)

Date: Wed, 6 Oct 2010 11:53:27 -0400
From: [redacted]
Subject: Re: beginning fiction
To: [redacted]

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:

Dear Listservers,

I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.

Thanks in advance!

-ryan

welcome.html

guidelines

--
Robert Grotjohn
Professor Emeritus of English
Mary Baldwin College

welcome.html

Date: Thu, 7 Oct 2010 00:10:09 -0700
From: George Bowering <[redacted]>
Subject: Re: beginning fiction

Thomas Hardy. Stephen Crane. Ivan Turgenev. Anton Chekhov

gb

On Oct 6, 2010, at 9:18 AM, sheila black wrote:

James Baldwin, Toni Cade Bambara, Nathaniel Mackey (long poem, etc), Zora Neale Hurston, Brent Staples, Alice Walker, William Raspberry.

Sheila Black

--- On Wed, 10/6/10, Stuart Ross <[redacted]> wrote:

From: Stuart Ross <[redacted]>
Subject: Re: beginning fiction
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Wednesday, October 6, 2010, 10:53 AM

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:

Dear Listservers,

I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.

Thanks in advance!

-ryan

welcome.html

welcome.html

George Bowering

Author of the fairly good Canadian novel.

welcome.html

Date: Thu, 7 Oct 2010 08:12:43 -0400
From: Sarah Sarai <[redacted]>
Subject: Re: beginning fiction

in response to request for short stories:

Edward P. Jones (U.S.) He won a Pulitzer for a novel, but (for me) it's h> is short
stories which shine. Some are D.C.-based. All Aunt Hagar's Children.

Charles Johnson (U.S.) has at least one story collection. To philosophy > lovers,
however, I recommend his novel Oxherding Tale. And despite flaws, novel, >
Dreamer, about MLK, is absolutely beautiful.

Zora Neale Hurston, anything she writes is wonderful.

Jun'ichirô Tanizaki -- long time since I read them, but man I

> *loved his> short*
> *stories*
>
> *Sarah Sarai*
> *http://my3000lovingarms.blogspot.com*
>
> *==========> 3D==========*
> *welcome.html*
>
> *----------*
>
> *Date: Thu, 7 Oct 2010 06:25:16 -0700*
> *From: Cara Benson <[redacted]>*
> *Subject: Oct 12: Belladonna* NYC Fundraiser*
>
> *SUPPORT BELLADONNA* THE TIME IS NOW! >*
> *Poetics List:*

SUPPORT BELLADONNA*Â Â Â THE TIME
> IS NOW! >
Well, okay. October 12.
But YOU CAN BUY YOUR TICKETS NOW.
>

Bella> donna*s upcoming fundraiser
performance and silent auction on
> October 12 > in NYC!

We expect this to be a banner year for Belladonna*,
> which, as > you
know, is more thanÂ a press or a reading series; it is
> also a
> community structure and resource, committedÂ to non-
> hierarchal,
acti> vist, feminist modes of production of books and
> critical
conversation. Th> is summer we reorganized ourselves into The
Belladonna*
> Collaborative -- > a natural extension of how Belladonna has
always worked, with a
> rhizomati> c body, full of healthy organs, lacking
a singular head.

At
> this Ben> efit, we are hoping to earn the funds toÂ complete
> our
budget for 20> 11. This year weâ€™ve been fortunate to beÂ the

> recipient
of f> unds from both NYSCA and The O Books Fund. We are halfway to
> our
goal of > $20,000, which will allow us to publish andÂ promote our
> 2011
book s> eries â€“ A Year in the Commons -- made up exclusively
> of
collabora> tive, collective, or multi-authored works--including The
> Wide
Road, Lyn H> ejinian and Carla Harrymanâ€™s long-awaited
> â€œbuddy
picaresq> ue.â€ We will also host 8 literary community events, and
> apply
for> our federal not-for-profit status.Â Part of our Benefit
> proceeds
wi> ll also support Dixon Place-NYCâ€™s Lab for Performance,
> which has
> generously housed our events for 5 years.

Join us for a pre-
> performanc> e Champagne Salon with the creators ofÂ
the two
> performances, Robert>
Kocik and Daria Fain of the Phoneme Choir and Colette Alexander
> and
Kr> istin Prevallet of Seasons: Quartets. You can purchase an
> advance
ticket > for the Benefit with the Salon for $50 at the Belladonna
website,
> click l> evel of â€˜Supporterâ€™ or higher from the drop down
> box
on t> he home page: http://belladonnaseries.org/

You can also see a
> preview > of our amazing silent auction items at
http://
> belladonnaseries.org/auctio> n

Please forward to interested parties! Thanks for your time
> and
sup> port.

All best,
Belladonna* Collaborative

==========> 3D==========
welcome.html

Date: Thu, 7 Oct 2010 09:26:12 -0500
From: "a. tsai" <[redacted]>
Subject: Re: beginning fiction

How to Escape from a Leper Colony, Tiphanie Yanique
Hunger, Lan Samantha Chang
Drown, Junot Diaz
Edwidge Danticat

On Wed, Oct 6, 2010 at 4:19 PM, michael farrell
<[redacted]> wrote:
tom cho, australia

(book title, look who's morphing)

Date: Wed, 6 Oct 2010 11:53:27 -0400
From: [redacted]
Subject: Re: beginning fiction
To: [redacted]

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:

Dear Listservers,

I'm interested in hearing recommendations on short story writers, particularly writers of color, to incorporate into my short story creative writing class.

Thanks in advance!

-ryan

welcome.html

> *welcome.html*
>
> *welcome.html*
>
> ---
>
> *End of POETICS Digest - 6 Oct 2010 to 7 Oct 2010 (#2010-233)*
> **********

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83. Michael
Letter to Friends of Big Bridge
Mon 11 Oct 2010

Dear Friends of Big Bridge,

Here we are again asking for donations to help us keep Big Bridge going.

We greatly appreciate any amount you can contribute during these difficult economic times. Thanks so much to all who donated the last time we made a call for donations. Your contributions helped pay our Webmaster, and server fees.

Information on how to donate is at the bottom of this email.

Check out what is to come in the next issue.

Big Bridge, www.bigbridge.org, is celebrating its 14th year online. We have an awesome new issue of Big Bridge due out in January 2011

which will include:

The previously unpublished selected correspondence of Stan Brakhage and Michael McClure, edited by Christopher Luna, which covers twenty years in the relationship of two of the most compelling and legendary artists of the post-war period in American culture. Stan Brakhage and Michael McClure met in San Francisco in 1954, and for several decades maintained an impassioned correspondence that touched on subjects including art, poetry, and film, as well as the peculiar difficulty of being an artist in society. The correspondence features accounts of their contact with artists including Allen Ginsberg, Richard Brautigan, Charles Olson, Robert Creeley, Bobbie Louise Hawkins, David Meltzer, Robert Duncan, John Cage, Morton Subotnick, Philip Whalen, Kenneth Anger, Jonas Mekas, Andy Warhol and others.

Also, in the next Big Bridge, a very special Translation Feature:

A suite of translations from Nakahara Chuya, with a concluding poem in tribute Translations from Japanese by Jerome Rothenberg & Yasuhiro Yotsumoto. Translations of Chan Poems from the manuscript of a book A Full Load of Moonlight of Chinese Chan (Zen) Buddhist poetry translated by Mary M.Y. Fung and David Lunde. Rimbaud, Ten Poems, translated by Bill Zavatsky. Selections from Turkish poet Seyhan Erozçelik's Rosestrikes and Coffee Grinds, translated by Murat Nemet-Nejat. Also in this issue, Terri Carrion and FR Lavandeira's Tri-lingual Anthology of Galician Poetry and Prose. There will be important feature translations of Ahmed Abdel Muti Hijazi by Omnia Amin and Rick London. Hijaz has been a prominent figure in the avant-garde of Arabic poetry for a half century. Also, Rick London and Katherine Silver will offer translation of Martin Adan, one of Peru's most revered twentieth century poets. And finally in translations Poems by seven (7) Hungarian poets translated by Gabor G Gyukics and Michael Castro.

Also in the 2011 issue of Big Bridge : "Out Looking for Lew: Bioregional Poetics, The Legacy of Lew Welch" by Jerry Martien. Poet-translator Louise Landes Levi writes a memoir review of Annapurna Devi, widely considered to be the greatest living Indian instrumentalist. Levi studied with Devi in the early 70's & is one of the only Westerners to have heard her music, live.

The new issue of Big Bridge is honored to include a Jerome Rothenberg feature chapbook with illustrations by Nancy Victoria Davis.

Two special guest poetry anthologies from Jason Blickstein (David Chirico, Anthony Seidman, Richard Rizzi, James Heller Levinson, Susan McKechnie, Greg Grummer and more) and Jason Braun The Big Bridge Fusion Anthology which reflects various traditions of Beat Poets, Slam Poets, Black Arts Poets and Hip Hop Poets and includes work from Sean Arnold, Wendy Brown-Baez, Margaret Gilbert, MK Stallings, Shane Signorino, Erin Wiles and more.

And Big Bridge will include Frank Parker's broadside collection, John Roche's new book Road Ghosts, excerpts from Murat Nemet-Nejat's new book of poems, Jonathan Kane's anthology of fine art photos from friends around the world, and collage art from Wayne Atherton!

PLEASE, DONATE NOW!!

So we have been extra busy getting the next issue of Big Bridge ready for you. And as you know, Big Bridge is always free to readers. Please support Big Bridge, so we can keep giving you all we've got.

All donations are greatly appreciated!

EXTRA BONUS: Donations of 15 dollars or more will get you a free copy of Goofbook for Jack Kerouac by Philip Whalen.
http://www.bigbridge.org/bbpress.htm

Please make checks payable to Committee on Poetry.

Mail them to Big Bridge, Box 870, Guerneville, CA, 95446.

Thanks to our fiscal sponsor, all donations are tax-deductible,.

Love and Peace,

Michael Rothenberg & Terri Carrion

www.bigbridge.org

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84. Jennifer Karmin
Oct 16 & 17: Poetry in Chicago & Racine
Mon 11 Oct 2010

Saturday, October 16 at 7pm
Kristy Odelius & Mark Wallace

Myopic Books
1564 N. Milwaukee Ave, 2nd Floor
Chicago, Illinois
http://www.myopicbookstore.com/poetry.html

KRISTY ODELIUS is the author of Strange Trades (Shearsman Books, 2008) and Bee Spit (Dancing Girl Press, 2007). She is Associate Professor of English at North Park University, where she teaches Creative Writing and British Literature. Her reviews and poems have appeared in Chicago Review, Notre Dame Review, GutCult, ACM, Diagram, La Petite Zine, Versal, Moria, SharkForum and others.

MARK WALLACE is the author of more than fifteen books and chapbooks of poetry, fiction, and essays. Temporary Worker Rides A Subway won the 2002 Gertrude Stein Poetry Award and was published by Green Integer Books. His critical articles and reviews have appeared in numerous publications, and he has co-edited two essay collections, Telling It Slant: Avant Garde Poetics of the 1990s, and A Poetics of Criticism. Most recently he has published a short story collection, Walking Dreams (2007), and a book of poems, Felonies of Illusion (2008). Forthcoming in early 2011 is his second novel, The Quarry and The Lot. He teaches at California State University San Marcos.

Sunday, October 17 at 7pm
Jennifer Karmin, Tom Orange & Mark Wallace

Baby Bonk!
Gallery B4S
613 6th Street

Racine, Wisconisn
http://bonkperformanceseries.wordpress.com

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. At home in Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

TOM ORANGE's recent work includes â€œTremont Poetography,â€ a group poet-photographer book and exhibition at Doubting Thomas Gallery; solo and small group experimental music performances on alto sax, clarinet, guitar, banjo, and dulcimer at The Scarab Club (Detroit), [redacted] 224 Gallery (Buffalo), Audio Visual Baptism (Cleveland), and the Post_Moot Convocation (Oxford, Ohio); and an excerpt from his chapbook American Dialectics (Slack Buddha) being reprinted in Against Expression: An Anthology of Conceptual Writing (edited by Craig Dworkin and Kenneth Goldsmith for Northwestern University Press) due out this December. His music blog can be found at http://destinationout.vox.com.

MARK WALLACE (see October 16 bio)

↑ Index

85. Paul Siegell
Rattle reviews jambandbootleg
Mon 11 Oct 2010

Hi,

With many thanks to Lynn Levin, Rattle recently published a review of jambandbootleg. Excerpt: "I haven’t had this much fun reading a book of poems in a long time."

Here's the link: http://bit.ly/dwgiBE

Hope everyone's doing well,
Paul
http://paulsiegell.blogspot.com/

↑ Index

86. Cara Benson

BELLADONNA Benefit: Oct 12 @ Dixon Place, NYC*

Mon 11 Oct 2010

SUPPORT BELLADONNA*Â Â Â THE TIME IS NOW!

REMINDER:

SUPPORT BELLADONNA*Â Â Â THE TIME IS NOW!

Belladonna*sÂ fundraiser
performance and silent auction on October 12 in NYC!

We expect this to be a banner year for Belladonna*, which, as you know, is more thanÂ a press or a reading series; it is also a community structure and resource, committedÂ to non-hierarchal, activist, feminist modes of production of books and critical conversation. This summer we reorganized ourselves into The Belladonna* Collaborative -- a natural extension of how Belladonna has always worked, with a rhizomatic body, full of healthy organs, lacking a singular head.

At this Benefit, we are hoping to earn the funds toÂ complete our budget for 2011. This year weâ€™ve been fortunate to beÂ the recipient of funds from both NYSCA and The O Books Fund. We are halfway to our goal of $20,000, which will allow us to publish andÂ promote our 2011 book series â€“ A Year in the Commons -- made up exclusively of collaborative, collective, or multi-authored works--including The Wide Road, Lyn Hejinian and Carla Harrymanâ€™s long-awaited â€œbuddy picaresque.â€ We will also host 8 literary community events, and apply for our federal not-for-profit status.Â Part of our Benefit proceeds will also support Dixon Place-NYCâ€™s Lab for Performance, which has generously housed our events for 5 years.

Join us for a pre-performance Champagne Salon with the creators ofÂ the two performances, Robert Kocik and Daria Fain of the Phoneme Choir and Colette Alexander and Kristin Prevallet of Seasons: Quartets. You can purchase an advance ticket for the Benefit with the Salon for $50 at the Belladonna website, click level of â€˜Supporterâ€™ or higher from the drop down box on the home page: http://belladonnaseries.org/

You can also see a preview of our amazing silent auction items at http://belladonnaseries.org/auction

Please forward to interested parties! Thanks for your time and support.

All best,
Belladonna* Collaborative

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87. Michael
Update on Big Bridge Donations
Tue 12 Oct 2010

Dear Friends of Big Bridge,

Update on Big Bridge donations.

We have just opened up a Paypal account for your tax-deductible donations online.

We will be adding the link to the Big Bridge website in a couple of days, but for now, there is a Big Bridge Donation link to Paypal at Rockpile, a Big Bridge project at: http://www.bigbridge.org/rockpile/?page_id=1935. .

Thanks again for your continued support of Big Bridge.

Sincerely,
Michael Rothenberg and Terri Carrion
www.bigbridge.org

↑ Index

88. Obododimma Oha
Once Upon an Ogboju Style
Tue 12 Oct 2010

"Big boys in Ogboju style kept packets of B & H in their shirt pockets, smoking once in a while to attract some ovation from the rest of the crowd. How could a teacher have scolded or caned a boy that had a pack of cigarettes in his pocket, or who, while still in school, had impregnated a girl and would soon be a father? But some teachers looked beyond the cigarette packs and the big boys' beards, not giving a damn whether a boy had become a man, or whether it was the cigarette that was smoking the big boy."

Read full text of "Once Upon an Ogboju Style<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5629250-184/story.csp>"
at:
http://234next.com/csp/cms/sites/Next/Opinion/Columns/5629250-184/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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89. Jim Andrews
Leo Flores's dissertation
Tue 12 Oct 2010

Here's some writing about digital poetry and my work:
http://hdl.handle.net/1903/10799

This is the doctoral dissertation of Leonardo Flores who recently received his doctorate from the U of Maryland. The title of his thesis is 'Typing the Dancing Signifier: Jim Andrews' (Vis)Poetics'.

ja
http://vispo.com

↑ Index

90. Ryan Daley
Re: Just gotta say
Tue 12 Oct 2010

I'd take time to respond, but then I'd have to drag myself up off my slacker ass.

On Mon, Oct 11, 2010 at 11:53 AM, Halvard Johnson <[redacted]> wrote:

> *When it comes to unfulfilled potential, this list*
> *takes the cake.*
>
> *Hal Serving the tri-state area.*
>
> *Halvard Johnson*
> *==========*
>
> [redacted]
> *http://sites.google.com/site/halvardjohnson/Home*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *<http://www.hamiltonstone.org/>*
> *http://sites.google.com/site/vidalocabooks/home*

*<http://www.hamiltonstone.org/>
*Obras Públicas<
https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas

; **The Perfection of Mozart's Third Eye and Other
Sonnets<
http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-
MOZART-S-THIRD-EYE-Other-Sonnets

;*
*Organ Harvest with Entrance of
Clones<
http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/
ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1

; **Tango Bouquet<
https://docs.google.com/Doc?
docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en

; **Theory of Harmony<
https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/
theory1.pdf

; *
***Rapsodie espagnole<
https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf

; **Guide to the Tokyo
Subway<
http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/
ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3

; **The Sonnet Project<
https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf

; *
***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter
Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html
;
*
*Transparencies & Projections <
http://capa.conncoll.edu/johnson.transp.html>
*

↑ Index

91. Jesse Glass
Whatever Happened to Michael Benedict?
Wed 13 Oct 2010

He of the great 1976 anthology of prose poems that a generation or two read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.

I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky and none too kind to its paper cover after repeated fingerings and flexings.

Jess

↑ Index

92. Naomi Buck Palagi
an evening with dancing girl press
Wed 13 Oct 2010

Friday, October 15th, 7pm
Potbelly's Sandwich Shop
55 E Jackson St
Chicago

An Evening with Dancing Girl Press
featuring readings by Naomi Buck Palagi, Susan Slaviero, Sara Tracey, Jamie Kazay, Kristy Bowen, & more TBA

↑ Index

93. Christophe Casamassima
Chris McCreary on Elective Affinities and a Review in the Poetry Project Newsletter
Wed 13 Oct 2010

Cheers, everyone,

please visit Furniture Press to see the latest musings on the Undone phenomenon. Here! http://furniturepressbooks.com/books/mccrearyundone/

And in a few weeks we're unveiling our newest project, Magus Magnus' Heraclitean Pride, a creative-poetic treatment of the fragments of Heraclitus: not quite poetry, not quite philosophy, now quite critique - but all in one and separate all at once.

Plus... Copies of Anne Ashbaugh's Mythopoiesis is available through pre-order only (until the website's updated!) Anne quietly but concisely disrupts our intuition and values regarding greek mythology and approaches it from quite a

few, and disarmingly ironic, points of view. A must if you want to see Freud castrated with a twist of language! Any inquiries should be blasted at [redacted].

Christophe

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94. amy king
"*The Crisis of the Humanities Officially Arrives*"
Wed 13 Oct 2010

Stanley Fish has been railing against what he considers an inevitability for some time.

His latest regarding SUNY Albany may be of interest -

http://opinionator.blogs.nytimes.com/2010/10/11/the-crisis-of-the-humanities-officially-arrives/

--
****
Amy's Alias
+ http://amyking.org/
****

↑ Index

95. amy king
FRIDAY: Diane di Prima Reads in New York; WEDNESDAY: Muriel Rukeyser Tribute
Wed 13 Oct 2010

October 15, Fr
DIANE DI PRIMA: AN EVENING OF READING & CONVERSATION

October 15, Friday, 6:00pm, Martin E. Segal Theatre
The Graduate Center, CUNY, 365 Fifth Ave (btwn 34th & 35th)

Join the iconic poet and activist Diane di Prima for a rare New York City appearance. Graduate Center Professor Ammiel Alcalay will engage her in a conversation about her work and life after her reading. Over the span of her remarkable career, di Prima has published 43 books of poetry and prose and, as per Allen Ginsberg, â€œbroke barriers of race-class identity and delivered a major body of verse brilliant in its particularity.â€ She is presently the Poet Laureate of San Francisco. A two-volume Lost & Found chapbook selection of her lectures on poets H.D. and Robert Duncan will be available for purchase on the night of the event.

FREE AND OPEN TO THE PUBLIC
No registration. Please arrive early for a seat.

~

MURIEL RUKEYSER: A TRIBUTE
October 20, Wednesday, 6:30pm, The Century Club, 7 West 43rd Street

Poet and biographer Jan Heller Levi, biographer Blanche Cook, and Graduate Center students and Lost & Found Editors Stefania Heim and Rowena Kennedy-Epstein read from the work of poet and activist Muriel Rukeyser and discuss their research and engagement with her opus. RESERVATIONS REQUIRED; please RSVP to [redacted] to attend.

For more information, visit http://centerforthehumanitiesgc.org/

****
Amy's Alias
+ http://amyking.org/
****

↑ Index

96. Halvard Johnson
Re: Just gotta say
Wed 13 Oct 2010

I know what that is, Ryan. It's a paradox.

Hal Serving the tri-state area.

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Obras Públicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*

*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *
***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; *
***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

On Tue, Oct 12, 2010 at 9:19 PM, Ryan Daley <[redacted]> wrote:

> *I'd take time to respond, but then I'd have to drag myself up off my slacker*
> *ass.*
>
> *On Mon, Oct 11, 2010 at 11:53 AM, Halvard Johnson <[redacted]> wrote:*
>
> *When it comes to unfulfilled potential, this list*
> *takes the cake.*
>
> *Hal Serving the tri-state area.*
>
> *Halvard Johnson*
> *==========*
>
> [redacted]

http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
**Obras Públicas<*

https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas

*; **The Perfection of Mozart's Third Eye and Other*
Sonnets<

http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets

*;**
**Organ Harvest with Entrance of*
Clones<

http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1

*; **Tango Bouquet<*

https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en

*; **Theory of Harmony<*

https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf

*; **
****Rapsodie espagnole<*

https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf

*; **Guide to the Tokyo*
Subway<

http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3

*; **The Sonnet Project<*

https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf

> *; *
> ****G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>;*
> ***Winter*
> *Journey <http://capa.conncoll.edu/johnson.winter.html>;*
> ***Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>*
> *; **The Dance of the Red Swan <*
> *http://capa.conncoll.edu/johnson.dance.html*
> *;*
> ***
> **Transparencies & Projections <*
> *http://capa.conncoll.edu/johnson.transp.html>*
> ***
>
> *guidelines*

↑ Index

97. mIEKAL aND

Re: Whatever Happened to Michael Benedict?

Wed 13 Oct 2010

I had a copy of the prose poem anthology while I was a forklift operator in a paper mill. I was always afraid the boss would discover me reading it & I stashed it under the seat. During on particularly hectic moment it fell into the motor & got shredded into tiny pieces.

~mIEKAL

On Wed, Oct 13, 2010 at 6:57 AM, Jesse Glass <[redacted]> wrote:
> He of the great 1976 anthology of prose poems that a generation or two
> read to pieces, and the author of "The European Shoe" and a pretty
> good anthology of Surrealist poetry.
>
> I've been trying to track down the old Prose Poem anthology on Abe
> Books--will try some other possibilities--but I recall that it was bulky
> and none too kind to its paper cover after repeated fingerings and
> flexings.
>
> Jess

↑ Index

98. Maxine Chernoff

Re: Whatever Happened to Michael Benedict?

Wed 13 Oct 2010

He died a few years ago. The paperback does tend to disintegrate--maybe rare book dealers have it? He was also ed. of Paris Review in the 1970s and the first person to publish me. Maxine Chernoff
> Date: Wed, 13 Oct 2010 11:57:37 +0000
> From: [redacted]
> Subject: Whatever Happened to Michael Benedict?
> To: [redacted]
>
> He of the great 1976 anthology of prose poems that a generation or two
> read to pieces, and the author of "The European Shoe" and a pretty
> good anthology of Surrealist poetry.
>
> I've been trying to track down the old Prose Poem anthology on Abe
> Books--will try some other possibilities--but I recall that it was bulky
> and none too kind to its paper cover after repeated fingerings and
> flexings.
>
> Jess
>
>
>

↑ Index

99. Maria Damon

Re: Whatever Happened to Michael Benedict?

Wed 13 Oct 2010

Michael Benedikt died a few years ago.

Jesse Glass wrote:
> He of the great 1976 anthology of prose poems that a generation or two
> read to pieces, and the author of "The European Shoe" and a pretty
> good anthology of Surrealist poetry.
>
> I've been trying to track down the old Prose Poem anthology on Abe
> Books--will try some other possibilities--but I recall that it was bulky
> and none too kind to its paper cover after repeated fingerings and
> flexings.
>

> Jess
>
>

↑ Index

100. Adam Fieled
Multi-Media Collab. on YouTube
Wed 13 Oct 2010

I'm proud to be a part of this. Some enterprising soul has taken my poem "Solipsist," from the Blazevox e-book Beams, and made a video for it on YouTube. The poem is set to music- a song with lyrics. This creates a tension and dynamic by which the lyrics butt against the poem. In this tension, and with the images that accompany the song and the poem, there seems to be a new kind of multi-media form. I wish I could give proper credit, but hopefully the name of this artist will eventually emerge:

http://www.youtube.com/watch?v=CbhWJ0372Ng

Best,
Adam

↑ Index

101. Jennifer Karmin
Red Rover Series fall/winter 2010
Wed 13 Oct 2010

Red Rover Series
{readings that play with reading}

FALL/WINTER 2010
Chicago, IL

*Experiment #40: October 23
videos by Carrie Olivia Adams, Justin Cabrillos,
Laura Goldstein, Amira Hanafi, Kurt Heintz,
& Mark Jeffery/Judd Morrissey

*Experiment #41: November 5
Joel Lewis, Adrian Moens & Marthe Reed

*Experiment #42: December 4
Vanessa Place

at Outer Space Studio
1474 N. Milwaukee Avenue
suggested donation $4

Logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible
7pm event / doors lock 7:30pm

Red Rover Series is curated by Laura Goldstein & Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain & Jennifer Karmin.

Email ideas for reading experiments to
[redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

↑ Index

102. **Ruth Lepson**
Re: Multi-Media Collab. on YouTube
Wed 13 Oct 2010

---

now that's poetry by field--if I ever give a course in collaboration I'll play this.

On 10/13/10 12:38 PM, "Adam Fieled" <[redacted]> wrote:

> *I'm proud to be a part of this. Some enterprising soul has taken my poem "Solipsist," from the Blazevox e-book Beams, and made a video for it on YouTube.*
> *The poem is set to music- a song with lyrics. This creates a tension and dynamic*
> *by which the lyrics butt against the poem. In this tension, and with the images*
> *that accompany the song and the poem, there seems to be a new kind of multi-media form. I wish I could give proper credit, but hopefully the name of this artist will eventually emerge:*
>
> *http://www.youtube.com/watch?v=CbhWJ0372Ng*
>
> *Best,*
> *Adam*

↑ Index

103. Jeffrey Side
The new ebook from Argotist Ebooks is “Soddoma: Cantos of Ulysses” by Chris Mansel
Wed 13 Oct 2010

The new ebook from Argotist Ebooks is â€œSoddoma: Cantos of Ulyssesâ€ by Chris Mansel

Description:

"Soddoma: Cantos of Ulysses" is a travelogue of the grotesque. A linguistic equivalent of a painting by Hieronymus Bosch or Francis Bacon, it distorts, exaggerates and polarises the familiar world to such an extent that our senses are drawn inwards to escape the conflicts fashioned by such energies. As Mansel writes, â€˜When confronted with conflict the mind re-enters the body. You are going where the smell is coming fromâ€™.

Available as a free ebook here:

http://www.lulu.com/product/ebook/soddoma-cantos-of-ulysses/13036857

↑ Index

104. Laurie Beth Schneider
Re: Whatever Happened to Michael Benedict?
Wed 13 Oct 2010

---

mIEKAL:

You had a "new" copy of the anthology when I lived with you in Oshkosh, or I was privy to the ratting process of your first copy in that sublime Wis Rapids summer 1977. As I remember, we read from the book often--often aloud--discussed it, read otther books by the poets anthologized, wrote prose poems voluminously (shit, this was a generative book!), convinced poetry was going toward prose, prose toward poetry--we were always compelled by intermedia/intramedia, moths to a flame. I'd argue Benedict's anthology pushed poetry significantly toward what's now characterized as post-lyric poetry. Flarf , conceptualism, et al, et al, et none, needed the Benedict anthology as a bridge from modernism, granted among others, even when most practitioners of conflarfulism have little clue what they are stepping onto, into , out of. Let's give Michael his props!

Best, Crag

----- Original Message -----
From: "mIEKAL aND" <[redacted]>
To: <[redacted]>

Sent: Wednesday, October 13, 2010 8:25 AM
Subject: Re: Whatever Happened to Michael Benedict?

> *I had a copy of the prose poem anthology while I was a forklift operator in a paper mill. I was always afraid the boss would discover me reading it & I stashed it under the seat. During on particularly hectic moment it fell into the motor & got shredded into tiny pieces.*
>
> *~mIEKAL*
>
> *On Wed, Oct 13, 2010 at 6:57 AM, Jesse Glass <[redacted]> wrote:*
> *He of the great 1976 anthology of prose poems that a generation or two read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.*
>
> *I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky and none too kind to its paper cover after repeated fingerings and flexings.*
>
> *Jess*

↑ Index

105. **stephanie g**
Re: Whatever Happened to Michael Benedict?
Thu 14 Oct 2010

being a prosepoemist myself, I was thrilled to finally find a copy about 1/2 a year ago at the little (but super fantastic/great selection) East Village Books on St. Marks Place near 1st ave in nyc. it is indeed a true paperback size/style almost looking like a pulp and i was so surprised to find it at the price it was. it has a blue-green color for the side of the pages and the cover is a marbly blue mosaic so you can't miss it on your shelf. if you handle it gently it seems to survive. i had never seen this paperback version so was delighted be able to take it on the subway. i can never believe how many prose poems i have at my fingertips when i'm holding it. keep checking those brick and mortar bookstores if you can. -steph gray

> *Date: Wed, 13 Oct 2010 08:27:13 -0700*
> *From:* [redacted]
> *Subject: Re: Whatever Happened to Michael Benedict?*
> *To:* [redacted]
>
> *He died a few years ago. The paperback does tend to disintegrate--maybe rare book dealers have it? He was also ed. of Paris Review in the 1970s and the first person to*

> *publish me. Maxine Chernoff*
> *Date: Wed, 13 Oct 2010 11:57:37 +0000*
> *From:* [redacted]
> *Subject: Whatever Happened to Michael Benedict?*
> *To:* [redacted]
>
> *He of the great 1976 anthology of prose poems that a generation or two read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.*
>
> *I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky and none too kind to its paper cover after repeated fingerings and flexings.*
>
> *Jess*

↑ Index

106. Philip Meersman

Poets Philip Meersman, Peter Waugh, Sergej Birjukov and the international poetry collective DAstrugistenDA in the Poetry Magazine Another Hemisphere/äòõçïå ðïîõûáòéå

Thu 14 Oct 2010

YW0uYmUvKQo=

↑ Index

107. David Kirschenbaum

Advertise in Boog NYC Small Presses Issue

Thu 14 Oct 2010

Please forward

Advertise in

Boog City 66: NYC Small Presses Issue

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Fri. Nov. 12-Submit Ad or Ad Materials
—Sat. Nov. 20-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad__rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

↑ Index

108. Naomi Buck Palagi
Fw: an evening with dancing girl press
Thu 14 Oct 2010

Sorry if this is getting sent twice...

An Evening with Dancing Girl Press
featuring readings by Naomi Buck Palagi, Susan Slaviero, Sara Tracey, Jamie Kazay, Kristy Bowen, & more TBA

Friday, October 15th, 7pm
Potbelly's Sandwich Shop

55 E Jackson St
Chicago

↑ Index

109. Jeffrey Side
Amended link to Chris Mansel's "Soddoma: Cantos of Ulysses"
Thu 14 Oct 2010

The link to Chris Mansel's "Soddoma: Cantos of Ulysses" that I posted here is not working anymore. I had to make some ninor changes to the ebook, and after doing so a new link was automatically generated without my knowing about it. Thanks to those who told me.

The new link is:
http://www.lulu.com/product/ebook/soddoma-cantos-of-ulysses/13038229

↑ Index

110. Halvard Johnson
Mainly Black
Thu 14 Oct 2010

---

*Mainly Black *

from Vida Loca Books

https://docs.google.com/document/d/
1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM/edit?hl=en

Hal Serving the tri-state area.

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Mainly Black<https://docs.google.com/document/edit?
id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras Públicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-
obras-publicas>
; **The Perfection of Mozart's Third Eye and Other

Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *
***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; *
***G(e)nome<https://docs.google.com/viewer?url=http%3A%2F%2Fxpressed.wippiespace.com%2Ffall03%2Fgenome.pdf>
; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

↑ Index

111. Chris Tysh

Re: POETICS Digest - 9 Oct 2010 to 12 Oct 2010 (#2010-235)

Thu 14 Oct 2010

Some other suggestions for short story collections:

Carolyn
Ryan,

Some other suggestions for short story collections:

Carolyn Ferrell, Can You Say My Name?
Edwige Dandicat, The Dew Breaker
Junot Diaz, Drown
Edward P. Jones, Lost in the City
James Jones, The Ice-Cream Headache & Other Stories
Gayl Jones, White Rat
Zora Neale Hurston, Spunk
Langston Hughes, The Ways of White Folks

I've used these in my undergraduate creative classes at Wayne State Univ.

best regards,

Chris

--- On Wed, 10/13/10, POETICS automatic digest system <[redacted]> wrote:

> *From: POETICS automatic digest system <[redacted]>*
> *Subject: POETICS Digest - 9 Oct 2010 to 12 Oct 2010 (#2010-235)*
> *To: [redacted]*
> *Date: Wednesday, October 13, 2010, 12:01 AM*
> *There are 18 messages totalling 1724*
> *lines in this issue.*
>
> *Topics of the day:*
>
> *1. Facets of Southeast Asia*
> *2. beginning fiction (2)*
> *3. Poets Carmen Giménez Smith and Rosa Alcalá read in Kyle, TX on 10/29*
> *4. Profile Portraits: the Spain collection!*
> *5. BELLADONNA* Benefit: Oct 12 @ Dixon Place, NYC*
> *6. Reading - Headlands Center for the Arts; Sunday 10/17; 1pm*
> *7. 3 City Book Tour: "Giraffes in Hiding: The Mythical Memoirs of Carol Novack"*
> *8. Oct 16 & 17: Poetry in Chicago & Racine*
> *9. Fwd: Poetry Reading - SOON Productions presents poets Deborah Poe and Caroline Manring on Saturday 10/16/10 at 4:00 p.m. at Buffalo Street Books in Ithaca, NY*
> *10. Versal reading for 9*
> *11. Just gotta say*
> *12. Rattle reviews jambandbootleg*
> *13. OLSON CONFERENCE IN BUFFALO*
> *14. Once Upon an Ogboju Style*
> *15. Leo Flores's dissertation*

16. Update on Big Bridge Donations
17. Letter to Friends of Big Bridge

Date: Sun, 10 Oct 2010 08:36:12 -0500
From: Dan Godston <[redacted]>
Subject: Facets of Southeast Asia

You are invited to attend "Facets of Southeast Asia," a multidisciplinary event that happens at the Zhou B. Art Center during the Fifth Annual Chicago Calling Arts Festival. "Facets of Southeast Asia" creatively explores dimensions of this dynamic and culturally vibrant region of the world.
Participants include:
. Geejay Arriola (Davao City, Philippines) and Cesar Conde (Chicago) -- music and painting collaboration
. Duane Vorhees (Bangkok) and Matthew Barton (Chicago) -- poetry collaboration
. Mojdeh Stoakley (Chicago) and Kamal Sabran (Malaysia) -- poetry and music collaboration
. Manit Sriwanichpoom (Bangkok), Jamie Kazay (Chicago), and Tim Armentrout (Ronceverte, WV) -- poetry and visual art collaboration
. Basia Toczydlowska (Chicago) gives a presentation about her recent trip to southeast Asia
. Jen Besemer (Chicago) and an Daracha / As Yet Unnamed artist (Bangkok) -- poetry and visual art collaboration

admission: free and open to the public

In Your Space, 3rd floor
Zhou B. Art Center
1029 W. 35th St.
Chicago, IL 60609
[redacted]

http://www.zbcenter.org/

www.chicagocalling.org

Date: Sat, 9 Oct 2010 11:16:32 -0700
From: steve russell <[redacted]>
Subject: Re: beginning fiction

i almost forgot, Jamaica Kincaid. amazing, gorgeous
prose.=20

--- On Thu, 10/7/10, steve dalachinsky <[redacted]>
wrote:

From: steve dalachinsky <[redacted]>
Subject: Re: beginning fiction
To: [redacted]
Date: Thursday, October 7, 2010, 8:05 AM

dazai=A0 rilke=A0 checkov=A0 doestoevsky=A0
kafka=A0=A0=A0carver cheever sa=
linger dubus
joyce thomas (skin trade)
kawabata=A0 murakami aktagawa=20
=20
On Thu, 7 Oct 2010 00:10:09 -0700 George Bowering <[redacted]>
writes:
Thomas Hardy. Stephen Crane. Ivan Turgenev. Anton
Chekhov
=20
gb
=20
=20
On Oct 6, 2010, at 9:18 AM, sheila black wrote:
=20
James Baldwin, Toni Cade Bambara, Nathaniel
Mackey (long poem,=A0=20
etc), Zora Neale Hurston, Brent Staples, Alice
Walker, William=A0=20
Raspberry.

=A0 Sheila Black

--- On Wed, 10/6/10, Stuart Ross <[redacted]>
wrote:

From: Stuart Ross <[redacted]>

Subject: Re: beginning fiction
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Wednesday, October 6, 2010, 10:53 AM

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]>
wrote:

Dear Listservers,

I'm interested in hearing recommendations on
short story=20
writers,
particularly writers of color, to incorporate
into my short=20
story
creative writing class.

Thanks in advance!

-ryan

=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=
accept all posts. Check=A0=20
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accept all posts. Check=A0=20
=20
welcome.html
=20
George Bowering
=20

Author of the fairly good Canadian novel.
=20
=20

*=3D=3D=3D

Dear Listservers,

I'm interested in hearing recommendations on short
story writers,
particularly writers of color, to incorporate into
my short story
creative writing class.

Thanks in advance!

-ryan

all posts. Check
welcome.html

all posts. Check
welcome.html

all posts. Check
welcome.html

George Bowering

The poor man's "who?"

Date: Sun, 10 Oct 2010 13:28:26 -0500
From: Little Red Leaves <[redacted]*>*
Subject: Poets Carmen
Gim=?ISO-8859-1?Q?=E9nez_Smith_and_Rosa_Alcal=E1_?= read in
Kyle, TX on 10/29

Please join us for an evening with poets Carmen Gim=E9nez
Smith and Rosa
Alcal=E1 at the Katherine Anne Porter House! Directions and
poet bios below=
:

Poetry Reading: Carmen Gim=E9nez Smith and **Rosa*

Alcal=E1
October 29, 2010
*Doors open at 7PM; reading will begin by 8PM. *
*
*
Katherine Anne Porter Literary Center
508 Center St.
Kyle, TX 78640

Directions and Parking info here:
http://www.english.txstate.edu/kap/Location.html

The event is sponsored by Little Red Leaves <http://www.littleredleaves.com=
,
with the help of Katie Angermeier, current writer in
residence at the KAP
Literary Center.

POET BIOS:

Rosa Alcal=E1 is the author of one full-length*
*collection of poetry, **
Undocumentaries (Shearsman, 2010), and two chapbooks,*
**Some Maritime*
*Disasters This Century *(Belladonna, 2003) and*
**Undocumentary *(Dos Press,*
*2008). Her work appears in the anthology, *The Wind Shifts:*
New Latino
*Poetry *(University of Arizona Press, 2007), and in*
*journals such as *Mando=*
rla,
*Chain, Barrow Street, Tarpaulin Sky,*and* The Brooklyn*
Rail. Alcal=E1 has*
also translated poetry by Cecilia Vicu=F1a, Lourdes
V=E1zquez, and Lila
Zemborain, among others. She holds an MFA in Creative
Writing from Brown
University, and a PhD in English from the State University
of New York at
Buffalo. Born and raised in Paterson, NJ, she currently
resides in El Paso,
Texas, where she teaches in the Department of Creative
Writing and Bilingua=
l
MFA Program at the University of Texas at El Paso.
**Carmen Gim=E9nez Smith is an assistant professor of*
creative writing at Ne=

w
Mexico State University, and publisher for Noemi Press as well
as editor-in-chief of Puerto del Sol. Her work has most recently appeared i=
n
jubilat, Ploughshares and Colorado Review and is forthcoming in A Public
Space, Denver Quarterly and New American Writing. Her collection of
poetry, Odalisque
in Pieces, was published by the University of Arizona Press in 2009. A
memoir called Bring Down the Little Birds was published by University of
*Arizona Press in 2010. **

--=20
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

Date: Sun, 10 Oct 2010 13:41:50 -0700
From: { brad brace } <[redacted]>
Subject: Profile Portraits: the Spain collection!

you are numbered
you are product
you are doomed

PROXY Gallery
http://cart.iabrace.com
http://bit.ly/proxygallery

now showing: Profile Portraits (the spain collection)
build your own exhibition + catalogue
now accepting commissions for encaustic profile paintings on 12x12" panels, any
subject!

PROXY GALLERY (now showing: the spain collection): Select and assemble your own
custom art exhibition with catalogue! Ultra hi-res art files, suitable for
printing, are delivered in one custom pdf/ebook. Thousands

> *of enlarged (custom,*
> *patented algorithms) and enhanced photographs (now, likely*
> *several hundred*
> *thousands, soon over a million,) mostly low-res cellphone,*
> *web-cam, and low-end*
> *digital camera self-portraits (self-packaging), culled from*
> *dating/social*
> *websites -- as you might expect, there is some explicit*
> *content (more than is*
> *permitted here unfortunately: you really should see them*
> *all, but it probably*
> *makes little difference) -- fascinating and occasionally*
> *disturbing. I've decided*
> *to also add a set of painting-filters -- this was good, as*
> *it enabled a*
> *'recovery' of many more worthwhile images, and also clouded*
> *any possible*
> *erogenous/irregular corporate claims, but the project now*
> *extends beyond my*
> *life-span. I could easily make small paintings from these*
> *images but who support*
> *that activity? Let's see: commissioned portrait paintings,*
> *I'm thinking 12"*
> *square encaustic on panels, from your choice of subject are*
> *available for*
> *$15,000US. It's interesting to find the balance/inertia*
> *point between the look of*
> *photo and painting, and it speaks to the current*
> *social/heroic condition! Often*
> *it makes faces look squinty so it's necessary to*
> *'bring-back' facial aspects. The*
> *display images on this site are but quick approximations of*
> *the larger art files*
> *which simply don't scale -- kinda like paint on canvas.*
> *Another advantage of the*
> *painting filters is that they drastically reduce the file*
> *sizes and make it*
> *well-nigh impossible for someone to covertly res-up these*
> *display images for*
> *printing. It's quite incredible to realize that many of*
> *these pictures were only*
> *3-4K or so when I started to work on them. You may realize*
> *that this is not the*
> *first time I've collected anonymous found-public imagery:*
> *notably dumpster-diving*
> *(bicycling with backpack at midnight,) at photofinishers'*
> *in the 70's. And of*
> *course, there's the "Insatiable Abstraction Engine" --*

> *collections from*
> *newsgroups. [http://bbrace.net/insatiable-abstraction.html] But come*
> *to think it,*
> *nearly all my work involves repeated multiples or*
> *collections of imagery. My new*
> *friends. Whenever possible I retained any color casts,*
> *cropping and lighting. The*
> *portraits are actually very considered, sometimes*
> *selections made/altered merely*
> *to obscure the identity that they wished to presumably*
> *portray initially.*
> *Sunglasses are a popular ruse, as are close-ups of*
> *cleavage, butts, tattoos, feet*
> *and groins. (Curiously, I've yet to see a picture of*
> *hands... ok, now I have:*
> *some intricate fingernails and the love/hate finger-tats.)*
> *Many*
> *feature-obilerating camera-flash-portraits in the bathroom*
> *mirror. Many of*
> *course, occur in and around motorized vehicles. Only one*
> *(so far) in a grocery*
> *store. And some, but surprisingly few, are filched from*
> *somewhere online, but*
> *this must be a risky choice in the event of an 'actual*
> *encounter.' How much*
> *introductory information/description do you want to put out*
> *there to begin with?*
> *There are some very creative, even artful, solutions to*
> *this dilemma. Various*
> *select groups of portraits are included in each PDF*
> *500-page ebook/catalogue for*
> *$250 (sorry about the price but it was a hellish amount of*
> *work and I guarantee*
> *you won't be disappointed or YMB), and can be ordered*
> *directly. The images*
> *contain sufficient resolution to print them out on*
> *letter-size/A4 paper (or*
> *coffee-mugs, keychains, magnets, photo-stamps, cards,*
> *calendars, tea-towels...),*
> *for an instant exhibition. Use my verified Paypal account*
> *to have the DVD*
> *delivered at no charge: [[redacted];*
> *http://bbrace.laughingsquid.net/buy-into.html] Or, even*
> *better, assemble your own*
> *catalogue/exhibition at the Proxy Gallery storefront [http://cart.iabrace.com/].*
> *Art files are only $1 each. My new friends. Having been*
> *recently kicked-off*
> *Facebook (there was an anonymous report of a depicted*

nipple!), and losing 5,000
appreciative friends - it was the perfect place to host a
social-media
profile-portrait-collection, I've decided to also open an
online storefront where
individual high-res files will sell for only $1/each. [http://cart.iabrace.com]
How hypocritical to object to profile pictures that were on
FB to begin with; but
it's fun to now position coloured boxes and bars over n

PROXY Gallery
http://cart.iabrace.com
http://bit.ly/proxygallery

now showing: Profile Portraits (the spain collection)
build your own exhibition + catalogue
now accepting commissions for encaustic profile paintings
on 12x12" panels, any
subject!

/:b

Date: Mon, 11 Oct 2010 20:01:35 -0700
From: Cara Benson <[redacted]>
Subject: BELLADONNA Benefit: Oct 12 @ Dixon Place, NYC*

*SUPPORT BELLADONNA*Â Â Â THE TIME IS NOW!*
=

REMINDER:=0A=0ASUPPORT BELLADONNA=C2=A0=C2=A0=C2=A0 THE*
TIME IS NOW! =0A=
*=0ABelladonna*s=C2=A0fundraiser=0Aperformance and silent*
auction on October=
12 in NYC!=0A=0AWe expect this to be a banner year for
Belladonna, which,=*
as you=0Aknow, is more than=C2=A0 a press or a reading
series; it is also =
a=0Acommunity structure and resource, committed=C2=A0 to
non-hierarchal,=0A=
activist, feminist modes of production of books and
critical=0Aconversation=
. This summer we reorganized ourselves into
The=0ABelladonna Collaborative=*
-- a natural extension of how Belladonna has=0Aalways

worked, with a rhizo=
matic body, full of healthy organs, lacking=0Aa singular
head.=0A=0AAt this=
Benefit, we are hoping to earn the funds to=C2=A0 complete
our=0Abudget fo=
r 2011. This year we=E2=80=99ve been fortunate to be=C2=A0
the recipient=0A=
of funds from both NYSCA and The O Books Fund. We are
halfway to our=0Agoal=
of $20,000, which will allow us to publish and=C2=A0
promote our 2011=0Abo=
ok series =E2=80=93 A Year in the Commons -- made up
exclusively of=0Acolla=
borative, collective, or multi-authored works--including
The Wide=0ARoad, L=
yn Hejinian and Carla Harryman=E2=80=99s long-awaited
=E2=80=9Cbuddy=0Apica=
resque.=E2=80=9D We will also host 8 literary community
events, and apply=
=0Afor our federal not-for-profit status.=C2=A0 Part of our
Benefit proceed=
s=0Awill also support Dixon Place-NYC=E2=80=99s Lab for
Performance, which =
has=0Agenerously housed our events for 5 years.=0A=0AJoin
us for a pre-perf=
ormance Champagne Salon with the creators of=C2=A0=0Athe
two performances, =
Robert=0AKocik and Daria Fain of the Phoneme Choir and
Colette Alexander an=
d=0AKristin Prevallet of Seasons: Quartets. You can
purchase an advance=0At=
icket for the Benefit with the Salon for $50 at the
Belladonna=0Awebsite, c=
lick level of =E2=80=98Supporter=E2=80=99 or higher from
the drop down box=
=0Aon the home page: http://belladonnaseries.org/=0A=0AYou can also see a
p=
review of our amazing silent auction items at=0Ahttp://belladonnaseries.org=
/auction=0A=0APlease forward to interested parties! Thanks
for your time an=
*d=0Asupport.=0A=0AAll best,=0ABelladonna**
Collaborative=0A=0A=0A

Date: Sun, 10 Oct 2010 17:41:58 -0700
From: Sarah Rosenthal <[redacted]>

Subject: Reading - Headlands Center for the Arts; Sunday 10/17; 1pm

You're invited to a poetry reading on Sunday, October 17 at the Headlands C=
enter for the Arts Fall Open House featuring:

Judy Halebsky
Dana Teen Lomax
Denise Newman
Megan Pruiett
Sarah Rosenthal
Camille Roy
Maw Shein Win
Erin Wilson

Reading: 1-2pm, East Wing of Building 944, 2nd floor.

Open House: 12-5pm. Visit art studios; eat in the Building 944 caf=C3=A9 or=
bring a picnic. Also enjoy beach-walking, trail-hiking, wildflower-gazing,=
bird-watching, and fresh-air-breathing. Family-friendly!

Event Description: http://www.headlands.org/event_detail.asp?key=3D20&even=tkey=3D807

Directions: http://www.headlands.org/article.asp?key=3D23

Judy Halebsky teaches literature and writing at Dominican University of Cal=
ifornia. Her book of poems, Sky=3DEmpty, won the 2009 New Issues Poetry Pri=
ze. She has also published a chapbook Japanese for Daydreamers, and in jour=
nals including Five Fingers Review, Ping Pong and Eleven Eleven. With a col=
lective of Tokyo poets, she edits and translates the bilingual poetry journ=
al Eki Mae. The MacDowell Colony, the Millay Colony, and the Canada Council=
for the Arts have supported her work.

Dana Teen Lomax is the author of Disclosure (Black Radish Books), Rx (Dusie=
), Curren=C2=A2y (Palm Press), and Room (a+bend), and the co-editor of Lett=
ers to Poets: Conversations about Poetics, Politics, &

Community (Saturnali=
a Books). She=E2=80=99s writing Shhh! Lullabies for a Tired
Nation and edit=
ing an anthology of experimental work for children. She
teaches at SFSU and=
lives in San Quentin with her radical family.=20

Denise Newman's third collection of poems, The New Make
Believe, was recent=
ly published by The Post-Apollo Press, and last year New
Directions publish=
ed her translation of Azorno by the late Danish poet Inger
Christensen. She=
teaches at CCA.

Megan Pruiett concluded her two years as a Headlands
Affiliate Artist in Ju=
ly 2010, just in time for the birth of her daughter Imogen.
She is the auth=
or of To Music (Etherdome Press) and several published and
unpublished poem=
s, some of which are forthcoming in the Kelsey Street Press
blog Kelseyst.c=
om.=20

Sarah Rosenthal is the author of Manhatten, How I Wrote
This Story, sitings=
, and not-chicago. Her interview collection A Community
Writing Itself: Con=
versations with Vanguard Writers of the Bay Area was
recently published by =
Dalkey Archive. An affiliate artist at Headlands, she has
received grant-su=
pported residencies at Vermont Studio Center, Soul
Mountain, and Ragdale.

Camille Roy=E2=80=99s book Sherwood Forest, a collection
poems and prose, w=
as selected by the FuturePoem 2010 panel for publication in
its 2011 series=
. She co-edited Biting The Error: Writers Explore
Narrative. Her books incl=
ude Cheap Speech, Craquer, Swarm, The Rosy Medallions, and
Cold Heaven. She=
has taught creative writing several institutions,
including San Francisco =
State, SummerArts, and Naropa.

*Erin Wilson's poetry has been published in numerous
journals and anthologiz=
ed in Hinge (Crack Press) and Kindergarde (a Small Press
Traffic project, f=
orthcoming). Her chapbook Break-Night Dawn was a finalist
in Omnidawn's 201=
0 Chapbook Contest. With Zoey Kroll she cofounded Pocket
Seed Library, a co=
mmunity seed-saving and picnic advocacy organization. She
is also a librari=
an and lives in Berkeley.*

*Maw Shein Win lives in Berkeley, California. Her work has
been published in=
 various journals such as 2River, No Tell Motel, Moria,
Babel Fruit, and Bi=
g Bridge. She was cofounder of Comet, a literary, arts, and
culture magazin=
e, and is currently an Affiliate Artist at Headlands Center
for the Arts.*

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*Date: Sun, 10 Oct 2010 21:46:34 -0400
From: Carol Novack <[redacted]>
Subject: 3 City Book Tour: "Giraffes in Hiding: The
Mythical Memoirs of Carol Novack"*

**Announcing the Emergence and Grand October Launchings of
the fully
illustrated collection =93**Giraffes** **in Hiding: The
Mythical Memoirs of
Carol Novack**=94** (Spuyten Duyvil Press <http://www.spuytenduyvil.net/>)**

(Discount* <http://www.spuytenduyvil.net/novackannounce.html>*
**for
Those Who Can=92t Come to the **Readings**)**

* *

**So =85 What About & Why Read the Hiding Giraffes?
Here=92s a Bit of Promo =
Buzz:
*

=93THE most seductive, original, impacting work I have seen

*for years. A
fascinating combination of Kerouacian street-talk plus a
trip through the
museum of Modern Art in Chicago, plus a nod-off to Kosty's
furthest out
experimentalism. Magnifique!=94 -- Hugh Fox*

*"Carol Novack=92s Giraffes in Hiding mirrors our
weltanschauung by using
its own language against it or by using its own language to
pry open the
circus hidden within it. If we say the world is insane or
we say the world
is a manic whirl, Novack embraces manic insanity with a
great hug of
laughter. She flings images, characters, ideas, and
language around until
they all, finally losing, - no, abandoning - their
moorings, collide,
crash, ka-bang one into another creating nuclear reactions
of the non-sense
that is even Emily Dickinson=92s =93divine sense,=94
although Novack would
certainly hurl those two words (and that idea) against each
other until the=
y
radiated. To read this book is to bring the giraffes out of
hiding!" --
Martin Nakell*

*In =93Giraffes in Hiding=94 Carol Novack proves once again
that she is the
all-time champion of wild, wigged out, original prose/
poetry and poetic
prose. The first full-length collection of her work,
subtitled =93The Mythi=
cal
Memoirs of Carol Novack,=94 is a feast of fusions,
inventions, myths, dream=
s,
forms, and possibilities. There=92s no one like Novack, and
here she is at =
her
best as she chases her ontological tail round and round the
intelligible,
unknown worlds of her subconscious (and ours). Think Alice*

*in Wonderland on
acid simultaneously dancing with Tristan Tzara, Rimbaud,
Oedipus, Pandora,
Gertrude Stein, Proust, Kerouac, and that weird kid next
door who ate all o=
f
the heads off your Barbie Dolls and you=92ll begin to get a
feel for what
she=92s up to. -- Mary Mackey*

*=93Carol Novack is a conundrum to literary editors whose
ideas of poetry a=
nd
fiction as forms are rigid. To such editors, Novack might
say, as one of he=
r
personae does, =91Your imagination has closed walls.=92 The
best term for
Novack=92s typical literary form=97 flash fiction *qua*
prose poem *qua *fu=
sion=97is
Novack=92s own, *invention*. Her eloquent inventions are
witty, lyrical, an=
d
new, even as they reinvent the themes of family, myth, art,
and self. The
crux of Novack=92s art is her imaginative power to bring
alternate realitie=
s
to vibrant life.=94 -- Larissa Shmailo
=93She=92s great at creating a Freudian cage, &
trapping the reader in it. =
'Tis
very powerful.=94 --Rae Desmond Jones*

*=93She has the literary equivalent of perfect pitch, like
those musicians =
who
can specify the hertz of birds and burps. Uncanny
tympani!=94 -- Tom Bradl=
ey*

* *

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*PROVIDENCE**, **R.I.**!*

COUSIN=92S READING SERIES

*Sunday, OCTOBER 17, **6:30 pm***

Abe's Bar <http://abesprovidence.com/>

*302 Wickenden Street***

*With Matt Bell, John Cotter, & Adam Golask***

* *

* *

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* *

*NEW** **YORK** **NEW** **YORK**!*

BROWNSTONE POETS

*Tuesday, October 19th, **7 pm***

*Tillie=92s of **Brooklyn***

*248 DeKalb Ave.***

With Heller Levinson

See *press release <http://www.pr.com/press-release/264845> for details*

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*Friday, OCTOBER 22, 2010**, **7 pm***

Happy Ending Lounge <http://www.happyendinglounge.com/>

*302 Broome Street**, NYC*

(between Forsyth & Eldridge)

*Hosts: Hon. Tod Thilleman, Publisher, & Hon.
Nava Renek, Managing Editor,=
*

*Spuyten Duyvil Press <http://www.spuytenduyvil.net/> *

*Coming from the mountains of **Western North Carolina** to
the lowlands of
The **Lower East Side**, Carol will read from her
spectacularly illustrated
book with friends who will also read tidbits from their own
repertoires:*

* *

* *

Ann Bogle, whose short stories have appeared in *The
Quarterly, Fiction
International, Gulf Coast, Big Bridge, Mad Hatters' Review,
Istanbul
Literary Review, Metazen,* and other journals. Her
chapbooks are *XAM:
Paragraph Series, dog barks up a tree at the apple left in
it under a
deerslim moon,* and most recently, *Solzhenitsyn Jukebox*
(Argotist Ebooks)=
.
See her blog <http://www.annbogle.blogspot.com/>.

* *

*Vivian Demuth,** *author of the ecological novel, *Eyes of
the Forest*, an=
d
the poetry chapbook, *Breathing** **Nose** **Mountain**.*

*Each summer, she
hosts a Poetry on the Peaks event at a Forestry fire
lookout where she work=
s
in the Rocky Mountains. Her fiction and poetry have been
published in
journals in Canada, Mexico, Europe and the United States.
See her
website.<http://www.viviandemuth.wordpress.com/>*

* *

**Patricia Eakins*, author of *The Hungry Girls and Other
Stories* and *The
Marvelous Adventures of Pierre Baptiste *(a novel) which
won both the NYU
Press Prize for Fiction and the Capricorn Fiction Award of
the Writer=92s
Voice. Her work has appeared in numerous journals,
including The* Iowa
Review*, *Parnassus**, Conjunctions, *and *The Paris
Review*, which awarded
her the Aga Khan Prize for Fiction.*

**Bob Heman*, prose poet extraordinaire, author of several
collections and
publisher of the inventive journal *CLWN WR.** *Some of his
"Information"
pieces are included in the new anthology, *An Introduction
to the Prose Poe=
m
, published by Firewheel Editions in 2009.

George Spencer, *a resident of Ecuador part of the
year*, *started the
first poetry slam in Quito. He co-produces Thin Air Poetry
Cable Show, NYC.
Recent poems are in Adirondack Review, Spinozablue,
Fieralingue (Italy) and
Retort (Australia).***

*Yuriy Tarnawsky**, *author of more than two dozen books of poetry, drama,
and fiction both in Ukrainian and English. A linguist by training, he has
worked as a computer scientist specializing in natural language processing
and as professor of Ukrainian literature at Columbia U. His latest book is
a collection of mininovels: *Like Blood in Water* (FC2, 2007).* ***

* *

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* *

*Monday, October 26th, **8 =96 9pm***

We Three Productions Present Biweekly Readings of

Poetry and Prose at

Bar 82

www.bar82nyc.com

136 2nd Avenue @ St. Marks

[redacted]

Reading with 3 Others

FREE

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CHICAGOGO!

* *

QUIMBY=92S BOOKSTORE <http://quimbys.com/>

*Friday, October 29th, **7 pm***

1854 W North Ave
Chicago, IL 60622

With Eckhard Gerdes, Joseph Suglia, & Garrett Cook

* *

* *

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* *

* *

MYOPIC BOOKS <http://myopicbookstore.com/>

*Saturday, October 30th, **7 pm***

1564 N Milwaukee Ave

Chicago, IL 60622-2008

Get Directions<http://maps.google.com/maps?
f=3Dq&hl=3Den&geocode=3D&q=3Dmyo=
pic+books&sll=3D41.90364,-
87.675373&sspn=3D0.043375,0.091066&g=3DWicker+Par=
k,+Chicago,+IL&ie=3DUTF8&t=3Dh&cid=3D41909815,-
87677010,1237335763586364714=
8&s=3DAARTsJo2qsxpeOlKAjeKgcO69TGOS6cKcw&ll=3D41.910621,-
87.677175&spn=3D0.=
002395,0.003219&z=3D17&iwloc=3DA&output=3Dembed>

[redacted]

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 *
MAD HATTERS' REVIEW: edgy & enlightened art,
literature, & music in the Age
of Dementia: http://www.madhattersreview.com

Instinct paralyzes the populace with numb plumped lips,
viola hips, deals
the finishing touch with its sting. No matter that rations
dwindle in
recession and there=92s naught but figments left to bring
to the picnic. Th=
e
*Players believe they will find the solution. *It=92s a*
cinch, really, they*
*say, Greek chorus style: *Where th**ere=92s a will, there's*
a way. . . . (=*
fr.
*PICNIC ... *Exquisite Corpse*)*

Date: Mon, 11 Oct 2010 11:06:06 -0700
From: Jennifer Karmin <[redacted]>
Subject: Oct 16 & 17: Poetry in Chicago & Racine

****Saturday, October 16 at 7pm****
Kristy Odelius & Mark Wallace

Myopic Books
1564 N. Milwaukee Ave, 2nd Floor
Chicago, Illinois
http://www.myopicbookstore.com/poetry.html=20

KRISTY ODELIUS is the author of Strange Trades (Shearsman
Books, 2008) and =
Bee Spit (Dancing Girl Press, 2007). She is Associate
Professor of English =
at North Park University, where she teaches Creative
Writing and British Li=
terature. Her reviews and poems have appeared in Chicago
Review, Notre Dame=
Review, GutCult, ACM, Diagram, La Petite Zine, Versal,
Moria, SharkForum a=
nd others.

MARK WALLACE is the author of more than fifteen books and chapbooks of poet=
ry, fiction, and essays. Temporary Worker Rides A Subway won the 2002 Gertr=
ude Stein Poetry Award and was published by Green Integer Books. His critic=
al articles and reviews have appeared in numerous publications, and he has =
co-edited two essay collections, Telling It Slant: Avant Garde Poetics of t=
he 1990s, and A Poetics of Criticism. Most recently he has published a shor=
t story collection, Walking Dreams (2007), and a book of poems, Felonies of=
Illusion (2008). Forthcoming in early 2011 is his second novel, The Quarry=
and The Lot. He teaches at California State University San Marcos.

****Sunday, October 17 at 7pm****
Jennifer Karmin, Tom Orange & Mark Wallace

Baby Bonk!
Gallery B4S
613 6th Street
Racine, Wisconisn
http://bonkperformanceseries.wordpress.com

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim F=
orum Press in 2010. She curates the Red Rover Series and is co-founder of t=
he public art group Anti Gravity Surprise. Her multidisciplinary projects h=
ave been presented at festivals, artist-run spaces, community centers, and =
on city streets across the U.S., Japan, and Kenya. At home in Chicago, Jen=
nifer teaches creative writing to immigrants at Truman College and works as=
a Poet-in-Residence for the public schools.

TOM ORANGE's recent work includes =E2=80=9CTremont Poetography,=E2=80=9D a =
group poet-photographer book and exhibition at Doubting Thomas Gallery; sol=
o and small group experimental music performances on alto sax, clarinet, gu=

itar, banjo, and dulcimer at The Scarab Club (Detroit),
[redacted] 224 Gallery (=
Buffalo), Audio Visual Baptism (Cleveland), and the
Post_Moot Convocation (=
Oxford, Ohio); and an excerpt from his chapbook American
Dialectics (Slack =
Buddha) being reprinted in Against Expression: An Anthology
of Conceptual W=
riting (edited by Craig Dworkin and Kenneth Goldsmith for
Northwestern Univ=
ersity Press) due out this December. His music blog can be
found at http://=
destinationout.vox.com.

MARK WALLACE (see October 16 bio)

=0A=0A=0A

Date: Mon, 11 Oct 2010 00:16:17 -0400
From: Deborah Poe <[redacted]>
Subject: Fwd: Poetry Reading - SOON Productions presents
poets Deborah Poe and Caroline Manring on Saturday 10/16/10
at 4:00 p.m. at Buffalo Street Books in Ithaca, NY

Friends,

If you're in the Ithaca area, I hope you can join us.
Best wishes, Deborah
--------- Forwarded message ---------

Please join us as Deborah Poe and Caroline Manring read
from their
poetry Saturday, October 16, at 4:00 p.m. at Buffalo Street
Books, in
the DeWitt Mall (corner of E. Buffalo and N. Cayuga St. in
downtown
Ithaca, NY). This reading is free and open to the public.

DEBORAH POE is the author of the poetry collections
Elements
(Stockport Flats Press, 2010) and Our Parenthetical
Ontology
(CustomWords, 2008). Deborah's writing has recently
appeared in

journals such as Jacket Magazine, Peaches & Bats, Sidebrow, Filter Literary Journal and Denver Quarterly. She is assistant professor of English at Pace University, fiction editor of the international online journal of the arts, Drunken Boat and guest curator/editor for Trickhouse's "Experiment" door 2010/2011. For more information about Deborah, visit www.deborahpoe.com.

CAROLINE MANRING earned her BA from Cornell University and her MFA from the Iowa Writers' Workshop. She has held a Teaching Writing Fellowship and a Leggett-Schupes Fellowship, and her poems have appeared in Drunken Boat, Hot Metal Bridge, Juked, Babel Fruit, and elsewhere. Her poetry chapbook, No Postman, was published last winter by Split Oak Press. She is Assistant Poetry Editor of the literary magazine Seneca Review, and she currently teaches Literature, Creative Writing, and a freshman seminar called "The Avian Persuasion" at Hobart and William Smith Colleges. She fiddles on a violin made in 1932 by her great-grandfather, Harley Manring, who was a postman.

This event has been made possible in part with grant support from the Community Arts Partnership. SOON Productions is dedicated to bringing innovative poets and writers to Ithaca for readings and talks. Please visit our website at http://soonproductions.org for more information about the series.

Please feel free to forward this email to anyone who might be interested in this event.

For more information, contact:

Ron Henry
SOON Productions
Email: [redacted]
Web: http://soonproductions.org

Date: Mon, 11 Oct 2010 16:27:00 +0200
From: Megan M Garr <[redacted]*>*
Subject: Versal reading for 9

Call for submissions: Versal 9

The reading period for Versal 9 is now open. Send us your poetry, story, prose, art and inbetweens. Versal is an internationally acclaimed literary annual published in Amsterdam that brings together the world's urgent, involved, and unexpected.

Online submissions only. See website for guidelines and to submit: http://versal.wordsinhere.com.

Inquiries (only) can be directed to: [redacted]*.*
Deadline: January 15, 2011.

Date: Mon, 11 Oct 2010 10:53:34 -0500
From: Halvard Johnson <[redacted]*>*
Subject: Just gotta say

When it comes to unfulfilled potential, this list takes the cake.

Hal Serving the tri-state area.

Halvard Johnson
=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com

> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *<http://www.hamiltonstone.org/>*
> *http://sites.google.com/site/vidalocabooks/home*
> *<http://www.hamiltonstone.org/>*
> **Obras P=FAblicas<https://sites.google.com/site/vidalocabooks/halvard-johns=*
> *on-obras-publicas>*
> *; **The Perfection of Mozart's Third Eye and Other*
> *Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-O=*
> *F-MOZART-S-THIRD-EYE-Other-Sonnets>*
> *;**
> **Organ Harvest with Entrance of*
> *Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/096=*
> *5404390/ref=3Dsr_1_1?ie=3DUTF8&s=3Dbooks&qid=3D1283182804&sr=3D8-1>*
> *; **Tango Bouquet<https://docs.google.com/Doc?docid=3D0ATDp6rzKkBkhZGZwand2=*
> *cHdfOWc1Mnh3Zw&hl=3Den>*
> *; **Theory of Harmony<https://docs.google.com/viewer?url=3Dhttp://xpressed.=*
> *wippiespace.com/fall04/theory1.pdf>*
> *; **
> ****Rapsodie espagnole<https://docs.google.com/viewer?url=3Dhttp://xpressed.=*
> *wippiespace.com/rapsodi.pdf>*
> *; **Guide to the Tokyo*
> *Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/r=*
> *ef=3Dsr_1_3?s=3Dbooks&ie=3DUTF8&qid=3D1283183153&sr=3D1-3>*
> *; **The Sonnet Project<https://docs.google.com/viewer?url=3Dhttp://xpressed=*
> *.wippiespace.com/hsonnet.pdf>*
> *; **
> ****G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>;*
> ***Winter*
> *Journey <http://capa.conncoll.edu/johnson.winter.html>;*
> ***Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>*
> *; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>=*
> *;*
> ***
> **Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html=*
>
> ***
>
> ---
>
> *Date: Mon, 11 Oct 2010 21:47:33 -0400*
> *From: Paul Siegell <[redacted]>*
> *Subject: Rattle reviews jambandbootleg*

Hi,

With many thanks to Lynn Levin, Rattle recently published a review of
jambandbootleg. Excerpt: "I haven=92t had this much fun reading a book of=

poems in a long time."

Here's the link: http://bit.ly/dwgiBE

Hope everyone's doing well,
Paul=20
http://paulsiegell.blogspot.com/

Date: Mon, 11 Oct 2010 13:25:42 -0400
From: Stephen McCaffery <[redacted]>
Subject: OLSON CONFERENCE IN BUFFALO

The Centenary of Charles Olson's Birth will be marked in Buffalo by
the following events
upcoming this week.

Internationally Acclaimed British poet
TOM RAWORTH
reads in
The Poetry Collection on Thursday Oct. 14 at 12.30pm

and again at the WESTERN NEW YORK BOOK ARTS CENTER
downtown at 428 Washington (at Mohawk) at 8.00pm.

This second event is to launch the symposium OLSON @ THE CENTURY:
AN ARCHIVAL & PROJECTIVE REAPPRAISAL

Friday panels commence at 10.00am with Michael Boughn, Richard
Owens, Chris Sylvester and Dennis Tedlock

Break 12.15pm

1.00pm Round Table discussion with Tom Raworth, Bruce

Jackson, and
Steve McCaffery

1.45pm Afternoon Panel with Carla Billiteri, Kaplan P. Harris,
Margaret Konkol and Don Byrd

8.000pm A screening of THE POLIS IS THIS: a film documentary on
Charles Olson by
Henry Ferrini.
Cash Bar

Saturday Oct. 16: MARATHON READING of Charles Olson's THE MAXIMUS POEMS
11.00 am. - 4.00pm KARPELES MANUSCRIPT MUSEUM 453 Porter Ave.

AL EVENTS ARE FREE AND OPEN TO THE PUBLIC

On Oct 8, 2010, at 12:04 AM, POETICS automatic digest system wrote:

There are 6 messages totalling 293 lines in this issue.

Topics of the day:

1. *Fw: 12 Abandoned Poems*
2. *beginning fiction (4)*
3. *Oct 12: Belladonna* NYC Fundraiser*

all posts. Check welcome.html

Date: Thu, 7 Oct 2010 09:33:43 -0700
From: amy king <[redacted]>
Subject: Fw: 12 Abandoned Poems

From: Barry Schwabsky

I would like to let you know of my new
publication, 12 Abandoned
Poems, from
Kilmog Press in New Zealand:

http://kilmogpress.blogspot.com/2010/10/barry-schwabsky-12-

abandoned-poems.html

Barry Schwabsky, 12 Abandoned Poems, Kilmog Press,
2010, hardback,
edition of 55
copies, NZ$45.00 ISBN: 978-0-9864616-7-5,
available at Parsons
Bookshop in
Auckland, or direct from publisher ($6 / $10 dom /
inter. postage)
[redacted]

all posts. Check
welcome.html

Date: Thu, 7 Oct 2010 14:42:10 +0900
From: Robert Grotjohn <[redacted]*>*
Subject: Re: beginning fiction

Hisaye Yamamoto, "The Legend of Miss Sasagawara"
Annie Choi, "Happy Birthday or Whatever"
JE Wideman "Doc's Story"
On Thu, Oct 7, 2010 at 6:19 AM, michael farrell

<[redacted]*>*
wrote:

tom cho, australia

(book title, look who's morphing)

Date: Wed, 6 Oct 2010 11:53:27 -0400

From: [redacted]
Subject: Re: beginning fiction
To: [redacted]

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]>
wrote:

Dear Listservers,

I'm interested in hearing recommendations
on short story writers,
particularly writers of color, to
incorporate into my short story
creative writing class.

Thanks in advance!

-ryan

accept all posts. Check
welcome.html

accept all posts. Check
guidelines

--
Robert Grotjohn
Professor Emeritus of English
Mary Baldwin College

all posts. Check
welcome.html

Date: Thu, 7 Oct 2010 00:10:09 -0700
From: George Bowering <[redacted]>
Subject: Re: beginning fiction

Thomas Hardy. Stephen Crane. Ivan Turgenev. Anton Chekhov

gb

On Oct 6, 2010, at 9:18 AM, sheila black wrote:

James Baldwin, Toni Cade Bambara, Nathaniel Mackey (long poem,
etc), Zora Neale Hurston, Brent Staples, Alice Walker, William
Raspberry.

Sheila Black

--- On Wed, 10/6/10, Stuart Ross <[redacted]> wrote:

From: Stuart Ross <[redacted]>
Subject: Re: beginning fiction
To: "Poetics List (UPenn, UB)" <[redacted]>
Date: Wednesday, October 6, 2010, 10:53 AM

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]> wrote:

Dear Listservers,

I'm interested in hearing recommendations on short story writers,
particularly writers of color, to incorporate into my short story
creative writing class.

Thanks in advance!

-ryan

accept all posts. Check

welcome.html

accept all posts. Check
welcome.html

George Bowering

Author of the fairly good Canadian novel.

all posts. Check
welcome.html

Date: Thu, 7 Oct 2010 08:12:43 -0400
From: Sarah Sarai <[redacted]>
Subject: Re: beginning fiction

in response to request for short stories:

Edward P. Jones (U.S.) He won a Pulitzer for a novel,
but (for me)
it's h=
is short=20
stories which shine. Some are D.C.-based. All
Aunt Hagar's Children.

Charles Johnson (U.S.) has at least one story
collection. To
philosophy =
lovers,=20
however, I recommend his novel Oxherding Tale. And
despite flaws,
novel,=20=

Dreamer, about MLK, is absolutely beautiful.

Zora Neale Hurston, anything she writes is wonderful.

Jun'ichir=F4 Tanizaki -- long time since I read them,
but man I
loved his=
short=20

stories

Sarah Sarai
http://my3000lovingarms.blogspot.com

*=3D=3D=3D

> *c body, full of healthy organs, lacking=0Aa singular*
> *head.=0A=0AAt*
> *this Ben=*
> *efit, we are hoping to earn the funds to=C2=A0*
> *complete*
> *our=0Abudget for 20=*
> *11. This year we=E2=80=99ve been fortunate to be=C2=A0*
> *the*
> *recipient=0Aof f=*
> *unds from both NYSCA and The O Books Fund. We are*
> *halfway to*
> *our=0Agoal of =*
> *$20,000, which will allow us to publish and=C2=A0*
> *promote our*
> *2011=0Abook s=*
> *eries =E2=80=93 A Year in the Commons -- made up*
> *exclusively*
> *of=0Acollabora=*
> *tive, collective, or multi-authored works--including*
> *The*
> *Wide=0ARoad, Lyn H=*
> *ejinian and Carla Harryman=E2=80=99s*
> *long-awaited*
> *=E2=80=9Cbuddy=0Apicaresq=*
> *ue.=E2=80=9D We will also host 8 literary community*
> *events, and*
> *apply=0Afor=*
> *our federal not-for-profit status.=C2=A0 Part of*
> *our Benefit*
> *proceeds=0Awi=*
> *ll also support Dixon Place-NYC=E2=80=99s Lab for*
> *Performance,*
> *which has=0A=*
> *generously housed our events for 5 years.=0A=0AJoin us*
> *for a pre-*
> *performanc=*
> *e Champagne Salon with the creators of=C2=A0=0Athe*
> *two*
> *performances, Robert=*
> *=0AKocik and Daria Fain of the Phoneme Choir and*
> *Colette Alexander*
> *and=0AKr=*
> *istin Prevallet of Seasons: Quartets. You can purchase*
> *an*
> *advance=0Aticket =*
> *for the Benefit with the Salon for $50 at the*
> *Belladonna=0Awebsite,*
> *click l=*

evel of =E2=80=98Supporter=E2=80=99 or higher from the
drop down
box=0Aon t=
he home page: http://belladonnaseries.org/=0A=0AYou can also see
a
preview =
of our amazing silent auction items at=0Ahttp://
belladonnaseries.org/auctio=
n=0A=0APlease forward to interested parties! Thanks
for your time
and=0Asup=
*port.=0A=0AAll best,=0ABelladonna**
Collaborative=0A=0A=0A

*=3D=3D=3D

Sherman Alexie from the U.S.

Rabindranath Maharaj from Canada.

On 10-10-05 10:51 AM, "Ryan Daley" <[redacted]>
wrote:

Dear Listservers,

I'm interested in hearing recommendations
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particularly writers of color, to
incorporate into my short story
creative writing class.

Thanks in advance!

-ryan

accept all posts. Check
welcome.html

accept all posts. Check
welcome.html

all posts. Check
welcome.html

End of POETICS Digest - 6 Oct 2010 to 7 Oct 2010
(#2010-233)

****

Date: Wed, 13 Oct 2010 01:56:06 +0700
From: Obododimma Oha <[redacted]>
Subject: Once Upon an Ogboju Style

> *"Big boys in Ogboju style kept packets of B & H in*
> *their shirt pockets,*
> *smoking once in a while to attract some ovation from the*
> *rest of the crowd.*
> *How could a teacher have scolded or caned a boy that had a*
> *pack of*
> *cigarettes in his pocket, or who, while still in school,*
> *had impregnated a*
> *girl and would soon be a father? But some teachers looked*
> *beyond the*
> *cigarette packs and the big boys=92 beards, not giving a*
> *damn whether a boy*
> *had become a man, or whether it was the cigarette that was*
> *smoking the big*
> *boy."*
>
> *Read full text of "Once Upon an Ogboju*
> *Style<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5629250-184/sto=*
> *ry.csp>"*
> *at:*
> *http://234next.com/csp/cms/sites/Next/Opinion/Columns/5629250-184/story.csp*
>
> *--=20*
> *Obododimma Oha*
> *http://udude.wordpress.com/*
>
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> *Fellow, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted]*
> *6604;*
> *[redacted]*
> *8060.*
>
> ---
>
> *Date: Tue, 12 Oct 2010 15:40:37 -0700*
> *From: Jim Andrews <[redacted]>*
> *Subject: Leo Flores's dissertation*

Here's some writing about digital poetry and my work:
http://hdl.handle.net/1903/10799

This is the doctoral dissertation of Leonardo Flores who recently received
his doctorate from the U of Maryland. The title of his thesis is 'Typing the
Dancing Signifier: Jim Andrews' (Vis)Poetics'.

ja
http://vispo.com

Date: Tue, 12 Oct 2010 09:40:59 -0700
From: Michael <[redacted]>
Subject: Update on Big Bridge Donations

Dear Friends of Big Bridge,

Update on Big Bridge donations.=20

We have just opened up a Paypal account for your tax-deductible =
donations online. =20

We will be adding the link to the Big Bridge website in a couple of =
days, but for now, there is a Big Bridge Donation link to Paypal at =
Rockpile, a Big Bridge project at: =
http://www.bigbridge.org/rockpile/?page_id=3D1935.
. =20

Thanks again for your continued support of Big Bridge.

Sincerely,
Michael Rothenberg and Terri Carrion
www.bigbridge.org

Date: Mon, 11 Oct 2010 10:54:39 -0700
From: Michael <[redacted]>
Subject: Letter to Friends of Big Bridge

Dear Friends of Big Bridge,
=20

Here we are again asking for donations to help us keep Big Bridge going.

=20

We greatly appreciate any amount you can contribute during these =
difficult economic times. Thanks so much to all who donated the last =
time we made a call for donations. Your contributions helped pay our =
Webmaster, and server fees.=20

=20

Information on how to donate is at the bottom of this email.

=20

Check out what is to come in the next issue.=20

=20

Big Bridge, www.bigbridge.org, is celebrating its 14th year online. We =
have an awesome new issue of Big Bridge due out in January 2011

which will include:=20

=20

The previously unpublished selected correspondence of Stan Brakhage and =
Michael McClure, edited by Christopher Luna, which covers twenty years =
in the relationship of two of the most compelling and legendary artists =
of the post-war period in American culture. Stan Brakhage and Michael =
McClure met in San Francisco in 1954, and for several decades maintained =
an impassioned correspondence that touched on subjects including art, =

poetry, and film, as well as the peculiar difficulty of being an artist =
in society. The correspondence features accounts of their contact with =
artists including Allen Ginsberg, Richard Brautigan, Charles Olson, =
Robert Creeley, Bobbie Louise Hawkins, David Meltzer, Robert Duncan, =
John Cage, Morton Subotnick, Philip Whalen, Kenneth Anger, Jonas Mekas, =
Andy Warhol and others.

Also, in the next Big Bridge, a very special Translation Feature:=20

A suite of translations from Nakahara Chuya, with a concluding poem in =
tribute Translations from Japanese by Jerome Rothenberg & Yasuhiro =
Yotsumoto. Translations of Chan Poems from the manuscript of a book A =
Full Load of Moonlight of Chinese Chan (Zen) Buddhist poetry translated =
by Mary M.Y. Fung and David Lunde. Rimbaud, Ten Poems, translated by =
Bill Zavatsky. Selections from Turkish poet Seyhan Eroz=E7elik's =
Rosestrikes and Coffee Grinds, translated by Murat Nemet-Nejat. Also in =
this issue, Terri Carrion and FR Lavandeira's Tri-lingual Anthology of =
Galician Poetry and Prose. There will be important feature translations =
of Ahmed Abdel Muti Hijazi by Omnia Amin and Rick London. Hijaz has been =
a prominent figure in the avant-garde of Arabic poetry for a half =
century. Also, Rick London and Katherine Silver will offer translation =
of Martin Adan, one of Peru's most revered twentieth century poets. And =
finally in translations Poems by seven (7) Hungarian poets translated by =

Gabor G Gyukics and Michael Castro.

=20

Also in the 2011 issue of Big Bridge : "Out Looking for
Lew: Bioregional =
Poetics, The Legacy of Lew Welch" by Jerry Martien.
Poet-translator =
Louise Landes Levi writes a memoir review of Annapurna
Devi, widely =
considered to be the greatest living Indian
instrumentalist. Levi =
studied with Devi in the early 70's & is one of the
only Westerners to =
have heard her music, live.=20

=20

The new issue of Big Bridge is honored to include a Jerome
Rothenberg =
feature chapbook with illustrations by Nancy Victoria
Davis.=20

=20

Two special guest poetry anthologies from Jason Blickstein
(David =
Chirico, Anthony Seidman, Richard Rizzi, James Heller
Levinson, Susan =
McKechnie, Greg Grummer and more) and Jason Braun The Big
Bridge Fusion =
Anthology which reflects various traditions of Beat Poets,
Slam Poets, =
Black Arts Poets and Hip Hop Poets and includes work from
Sean Arnold, =
Wendy Brown-Baez, Margaret Gilbert, MK Stallings, Shane
Signorino, Erin =
Wiles and more.=20

=20

And Big Bridge will include Frank Parker's broadside
collection, John =
Roche's new book Road Ghosts, excerpts from Murat
Nemet-Nejat's new book =
of poems, Jonathan Kane's anthology of fine art photos from
friends =
around the world, and collage art from Wayne Atherton!=20

=20

PLEASE, DONATE NOW!!

=20

So we have been extra busy getting the next issue of Big Bridge ready =
for you. And as you know, Big Bridge is always free to readers. Please =
support Big Bridge, so we can keep giving you all we've got.=20

=20

All donations are greatly appreciated!

=20

EXTRA BONUS: Donations of 15 dollars or more will get you a free copy of =
Goofbook for Jack Kerouac by Philip Whalen. =
http://www.bigbridge.org/bbpress.htm

=20

Please make checks payable to Committee on Poetry.=20

Mail them to Big Bridge, Box 870, Guerneville, CA, 95446.=20

Thanks to our fiscal sponsor, all donations are tax-deductible,.

=20

=20

Love and Peace,

Michael Rothenberg & Terri Carrion

www.bigbridge.org

=20

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> *=20*
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> *=20*
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> ---
>
> *End of POETICS Digest - 9 Oct 2010 to 12 Oct 2010 (#2010-235)*
> **********

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112. Poetry Project

Upcoming Events at The Poetry Project

Thu 14 Oct 2010

Hi Everyone,

We have two readings coming up next week that you definitely should not miss, unless you like regret.

Love,
The Poetry Project

MONDAY OCTOBER 18 / 8PM
BEN ESTES & PAUL KILLEBREW

Ben Estes is the author of the chapbooks Lamp like l¹map (Factory Hollow Press) and Cymbals (The Song Cave). He has been educated by the Kansas City Art Institute, the University of Iowa, and is currently enrolled in the Program for Poets and Writers at the University of Massachusetts, Amherst. With Alan Felsenthal he is the editor and publisher of The Song Cave (a series of singular things) and the journal Sea Ranch. He currently lives in Northampton, MA.

Paul Killebrew was born and raised in Nashville, Tennessee. He currently resides in Louisiana and works as a lawyer at Innocence Project New Orleans. His first full-length collection, Flowers, was published this year by Canarium, and his long poem Inspector vs. Evader is soon to be re-published online by Ugly Duckling Presse.

WEDNESDAY OCTOBER 20 / 8 PM

CA CONRAD & WANDA COLEMAN

CA Conrad is the recipient of the 2009 Gil Ott Book Award for The Book of Frank (Wave Books, 2010). He is also the author of Advanced Elvis Course (Soft Skull Press, 2009), (Soma)tic Midge (Faux Press, 2008), Deviant Propulsion

(Soft Skull Press, 2006), and a collaboration with poet Frank Sherlock, The City Real & Imagined (Factory School, 2010). He is a co-founder of PACE (Poet Activist Community Extension). The son of white trash asphyxiation, his childhood included selling cut flowers along the highway for his mother and helping her shoplift.

Known for her take-no-prisoners readings, Wanda Coleman is a contributor to HARRIET (poetryfoundation.org) and drgodine.blogspot. She has been featured in Writing Los Angeles (Library of America), Quercus Review VI, The Los Angeles Review, the Burnside Review and online at MS. Her honors include fellowships from the Guggenheim Foundation and the NEA. Her most recent books include Ostinato Vamps (Pitt Poetry Series), The Riot Inside Me: Trials & Tremors (Godine/BlackSparrow), WANDA COLEMAN: Poems Seismic in Scene (de la chienne) - Mise en page et calligraphies/layout and illumination by Jean-Jacques Tachdjian, and new collection of stories, and Jazz & Twelve O¹clock Tales.

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street (at 2nd Avenue)
New York, NY 10003

Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org

Admission is $8 / $7 for students & seniors / $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance & advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

↑ Index

113. derek beaulieu
new from No: "Smash Swizzle Fizz" by Natalie Simpson
Thu 14 Oct 2010

No press is proud to announce the publication of

Smash Swizzle Fizz by Natalie Simpson.

Smash Swizzle Fizz is composed entirely of the names of mixed drinks, creating a swirling delirious concoction of unanchored proper names.

Published in an edition of 60 handbound copies (30 of which are for sale), each copy is bound into hot-pressed bar napkins.

Smash Swizzle Fizz is available for $5 (shipping included).

To order, please contact [redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://derekbeaulieu.wordpress.com/

↑ Index

114. Tomás Ó Cárthaigh
Re: Multi-Media Collab. on YouTube
Thu 14 Oct 2010

Congrats, I've tons of my own stuff up there too!!!

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace"

- www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

--- On Wed, 13/10/10, Adam Fieled <[redacted]> wrote:

From: Adam Fieled <[redacted]>
Subject: Multi-Media Collab. on YouTube
To: [redacted]
Date: Wednesday, 13 October, 2010, 17:38

I'm proud to be a part of this. Some enterprising soul has taken my poem "Solipsist," from the Blazevox e-book Beams, and made a video for it on YouTube. The poem is set to music- a song with lyrics. This creates a tension and dynamic by which the lyrics butt against the poem. In this tension, and with the images that accompany the song and the poem, there seems to be a new kind of multi-media form. I wish I could give proper credit, but hopefully the name of this artist will eventually emerge:

http://www.youtube.com/watch?v=CbhWJ0372Ng

Best,
Adam

↑ Index

115. Jonathan Penton
Tom Bradley, Deb Hoag, and the NoLa Bookfair!
Thu 14 Oct 2010

Hello wonderful people,

Unlikely Books has released "My Hands Were Clean" by Tom Bradley and "Dr. Gonzo: A series of loosely related essays on equality, visibility, and modern mental health, or, How the Mental Health System Drove Me Crazy" by Deb Hoag, bound together in one volume! These two books of narrative-essay-memoiresque cover Richard Nixon, Jimmy Page, Alister Crowley, Oscar Acosta, Mormons, ritual sex magic, and why we're all going to die of health care. Check them out at http://www.unlikelystories.org/10/bradleyhoag1010.shtml !

The Unlikely Stories crew will be at the New Orleans Book Fair! We'll be reading at the bookfair itself on Saturday, November 6th, and then at McKeoen's Books and Difficult Music on Sunday, November 7th! We'll be signing books at the fair, particularly the newly-released Unlikely Stories of the Third Kind! That is to say:

Unlikely Stories (and Poetry)
featuring Wendy Taylor Carlisle, Michael Harold, Michael Parker,
Jonathan Penton, and Misti Rainwater-Lites
at the NoLa Book Fair
500-600 Frenchman Street
Saturday, November 6th
11am-6pm
and
McKeown's Books and Difficult Music
4737 Tchoupitoulas Street
Sunday, November 7th
6pm-Close

The NoLa Bookfair's web site is at http://www.nolabookfair.com/, and McKeown's can be discovered at http://mckeownsbooks.com/.

"Unlikely Stories of the Third Kind" continues to ship! Check it out at http://www.unlikelystories.org/u3.shtml . We're actively filling orders, and shipping out stacks of contributors' copies a couple of times a week. Thanks so much for your patience!

Hope to see you soon,
–
Jonathan Penton
http://www.unlikelystories.org/

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116. Jesse Glass
Re: Whatever Happened to Michael Benedict?
Thu 14 Oct 2010

Maxine, Sorry to hear about M. B.'s death, but how great that he was your first connection to publication! Jess

On 10/13/2010, "Maxine Chernoff" <[redacted]> wrote:

> *He died a few years ago. The paperback does tend to disintegrate--maybe rare book dealers have it? He was also ed. of Paris Review in the 1970s and the first person to publish me. Maxine Chernoff*
> *Date: Wed, 13 Oct 2010 11:57:37 +0000*
> *From:* [redacted]
> *Subject: Whatever Happened to Michael Benedict?*
> *To:* [redacted]
>
> *He of the great 1976 anthology of prose poems that a generation or two read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.*
>
> *I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky and none too kind to its paper cover after repeated fingerings and flexings.*
>
> *Jess*

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117. patrick dunagan
SIGO/QUINT/YACKULIC reading in Brooklyn 10/15/10
Thu 14 Oct 2010

HELIOPOLIS PROUDLY PRESENTS :

CEDAR SIGO
ARLO QUINT
WILL YACKULIC

please join us for the release of Cedar Sigo's new book *Slivers* - published by Push Press

FRIDAY, OCTOBER 15TH 7 - 10PM

BIOS: San Francisco poet *Cedar Sigo* was born February 2, 1978. He was raised on The Suquamish reservation near Seattle Washington and home schooled from the eighth grade onward. In 1995 he was awarded a scholarship to study writing and poetics at The Naropa Institute in Boulder Colorado where he studied with Allen Ginsberg, Anne Waldman, Lisa Jarnot, Alice Notley, and Joanne Kyger, among other poets. He has lived in San Francisco since 1999. In 2003 Ugly Duckling Presse published the first edition of his *Selected Writings*. It was followed in 2005 by a second revised and expanded edition. Other books include *Death Race vsop*, and *Expensive Magic*. A second large collection *Stranger In Town*<http://www.citylights.com/book/?GCOI=87286100628230> is just out from City Lights. * Arlo Quint* is the author of *Drawn In* (Fewer & Further Press), *Hospitality in the Forest* (Rust Buckle Books), *Photogenic Memory* (Lame House), and *Days on End* (Open 24 Hours). He’s the program coordinator for the Poetry Project at St. Mark’s Church. * Will Yackulic* was born in New York City. Since then he has eked out an existence as a flower deliver man, a janitor, a groundskeeper, a construction worker, a barrista, a clerk, a waiter, a handyman, a dog walker, an art-handler, a computer technician, and a professional artist. Taking up writing is certainly a step in the wrong direction for him with regard to making a living. He currently lives and works in Brooklyn.

-- The Heliopolis Project is a small storefront located in Greenpoint Brooklyn dedicated to fostering a dialogue across all disciplines of making - we are also the proud East Coast hub of Push Press.

Heliopolis
154 Huron Street
Brooklyn NY 11222
(btwn Manhattan and Franklin Avenues)
G Train to Greenpoint - walk towards India

--
suncityprojectspace <http://www.suncityprojectspace.com/>

facebook <http://www.facebook.com/event.php?eid=125710784117962>

& For The Curious, here's bios written for the occasion from San Francisco for SIGO and YACKULIC (apologies to QUINT.)

INTRODUCING DAME SIGO

With the strut that falls somewhere between Cher and Trudell, Cedar Sigo comes to Brooklyn yet again from San Francisco. This time he's got a new collection just out from City Lights STRANGER IN TOWN (again?) AND a very eye popping selection of outtakes and what ifs, titled SLIVERS, jez out from PUSH. What remains most remarkable in Sigo’s lines is the clandestine toss off that lets your lips quiver a bit while leaving your insides nothing but a charred gushy mess. Everything arrives of a certain measure, steadied and never left tamed.

What is THE MAN thinking? I cross the street to avoid cops, Sigo walks by passing them up rolling his joint and lighting it. Nothing but smoke in the air for the motherfuckers to stroll through. Once off the res, Sigo took a detour to Naropa, met The Beats and, more importantly, formed a lasting friendship with poet Jeni Olin. In San Francisco he drums up support for cosmetics at Rainbow Grocery. He makes his home in the Mission district with writer Johnny Huston in a cottage that has housed everybody from Noel Black and his terrific LOG to supposedly Janis Joplin once upon a time.

Hopefully he'll read one of his latest ditties: ODE. A listing of friends failed and continuing, the lasting love pulsating into deep morning from starry skies fading out. If he doesn’t it’s your loss. When he read at City Lights his mother was in the audience and her cackle is most delightful. You may have heard a great deal of things bout Sigo, be assured there are a great many more to come. The interviews will roll you over and the art reviews have already taken an on-line presence. The unlikelihood of a novel surfacing let’s you know this ain’t no shit-barker. Be nice to him. He really is not a great white shark, so don't you fuckin dare punch him in the nose. Besides, either way, he's not going away. So don't turn your back to him either.

- Patrick James Dunagan

Intro to Will Yackulic

Will Yackulic entered this planet through a malfunction in geostationary orbit. In earlier years, many argued that he arrived by happenstance through intergalactic travel. Evidence now shows that Konstantin Tsiolkovsky, the imperial soviet rocket scientist, brought him to us by use of a gravitational slingshot. As a young protégé to the scientist, Yackulic lived in a log house on the outskirts of Kaluga where he ghost wrote The Exploration of Cosmic Space by Means of Reaction Devices and furthered his studies in astronautic theory. Completely bored with theory, he turned his attention to other hobbies, including transmuting base metals into gold, drawing crystals, and working on his magnum opus, Magic & Showmanship: A Handbook for Conjurers, which analyzed every phase of conjuring, from sleights, devices, misdirection,

controlling audience attention, to incorporating patter, and the effective use of assistants. A misanthrope by nature, Yackulic grew exceedingly strange and bizarre to his fellow town-folk. Most were struck by his inability to age, and were particularly fond of his good looks and large hands. Never one for attention, Yakulic ran to the streets where he took up skateboarding and graffiti. Shortly thereafter he was arrested for spray-painting “Thank You for the Brain Massage” on a downtown wall. At a public hearing, Tsiolkovsky was forced to exile him to New York City in 1975.

Yackulic’s early years in NYC are hard to recall, even for him. In fact, a lot of things are hard to recall to him. However, in a letter dated, September 1, 1982 Yackulic recalls in great detail on an old Remington typewriter,

“I can’t believe how much money they paid me. I mean, hand modeling wasn’t that lucrative to begin with. The only thing I got was free tabs of ecstasy, and with the ecstasy always came the parties and the girls. But I wasn’t really into em’ ya know, I mean, who wants to be out all night with a bunch of normies when you can sit around in your closet and create things. Besides, by the end of the year I won’t have to work at all. I’ve been tracking my hours for this consumer electronic company called Atari. I’ve already figured out the codes for so many games: Asteroids, Battlezone, Crystal Castles, Gravitar, Lunar Lander, Missile Command, Space Duel, Super Breakout, Human Cannonball, Maze Craze, Demons to Diamonds, Night Driver, Radar Lock, Star Raiders, Swordquest, Video Chess, the list can go on and on. But I’m tired ya know, this isn’t enough to keep my attention. Maybe I should go abroad and just skate and write letters. How does the Netherlands sound? Or France, yeah, France.”

In 1995 Yackulic’s wish came true. He spent three years traveling Europe and attended various esteemed schools such as Hogeschool vor de Kunsten in Amsterdam then Lacoste Ecole des Beaux-Arts in France. In 1997 he was exiled from Europe a second time for 15 counts of public intoxication, 10 counts of resisting arrest, and 2 counts of shoplifting. Once again, Yackulic found himself back in NY but not without receiving his BFA from SUNY Purchase. The next few years of his life are again a blur. When asked what he did during that time I received a postcard that said,

“Spent a year with some Shamans in Alaska. No mushrooms but the peyote was off the chain. Did some rock climbing and learned to play the guitar, not the songs with Dio, but with Ozzy. Sabbath is not Sabbath without Ozzy, Moved to SF.”

Yackulic’s years in San Francisco span almost a decade and are marked by an overall arch of creative ingenuity and variety. In the Lower Haight he painted well over 30 book covers, made short films, had group and solo shows, stared in at least four bands (Autopilot, OverGold, The Grenades, and one German one

where he wore all white and actually sang in German), and even started his own art handling business. In typical Yackulic fashion, this still just wasn't enough. It seemed as if SF was starting to become that log house on the outskirts of Kaluga. Some say he exiled himself this time, others say he disappeared to Brooklyn for a modeling contract. Gravitational slingshot or not, tornado life in Brooklyn has not been everything but dull.

On a recent trip back to SF Yackulic was asked, "Will, what's the secret, how do you do it all so effortlessly when it seems like you're sleeping all the time?" In between a bite of taco and a sip of beer Yackulic responded, "You know. I dunno. I guess I just don't think about things, I just let them happen on their own. I just stick to my motto, MI COOZIE ES SU COOZIE. Are you gonna finish that beer?"

--

Micah Ballard

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118. amy king

ATLANTA - FRIDAY AND SATURDAY (QUEER FESTIVAL)

Thu 14 Oct 2010

2:00 - 5:00 p.m.
Emory University Reading
Barne
FRIDAY, OCTOBER 15

2:00 - 5:00 p.m.
Emory University Reading
Barnes & Noble/Emory Bookstore, 1390 Oxford Road
Featuring Amy King, Ana BoÅ¾iÄeviÄ‡, Cary Alan Johnson and Elliott Mackle

7:30 p.m.
Keynote Address
Auburn Avenue Research Library, 101 Auburn Ave.
Featuring Ana BoÅ¾iÄeviÄ‡ and Cary Alan Johnson, plus reading/presentation to for
the Broadside Contest Winner, Ed Madden.

SATURDAY, OCTOBER 16

10 a.m. - 5 p.m.
Decatur Library Auditorium and Meeting Room, 215 Sycamore St.

Noon to 1 p.m.
Poetry

Amy King & Megan Volpert
AUDITORIUM

http://atlqueerlitfest.blogspot.com/p/2010-schedule.html

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Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

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119. Louis Armand

poetics books online + new title

Fri 15 Oct 2010

For anyone who'se interested, there are full-text versions of the following 2 titles available online at issuu.com/litteraria* :

Complicities *(*British Poetry 1945-2007*), eds. Robin Purves & Sam Ladkin. ISBN 978-80-7308-194-2. 261pp. Publication date: November 2007. "... an excellent, timely set of essays ..." --Peter Middleton. Contributors include: Thomas Day, Keston Sutherland, Alizon Brunning, Robin Purves, J.H. Prynne, Bruce Stewart, D.S. Marriott, Stephen Thomson, Craig Dworkin, Sophie Read, Sara Crangle, Malcolm Phillips, Tom Jones, Josh Robinson, Sam Ladkin, Jennifer Cooke, Ian Patterson.

http://issuu.com/litteraria/docs/complicities/1
(see also http://litteraria.ff.cuni.cz/books/complicities.html)

Avant-Post: The Avant-Garde under "Post-" Conditions, ed. Louis Armand. ISBN 80-7308-123-7 (paperback). 300pp. Published: September 2006. "The question at the heart of these sixteen essays...is this: what, in the context of contemporary politico-aesthetic practices, is the avant-garde, and how, if at all, can some version of it continue to exist in an historical moment when ... everything is permitted, hence nothing is any longer possible?" --American Book Review. Contributors include: Johanna Drucker, Michael S. Begnal, Lisa Jarnot, Ann Vickery, Christian Bök, Robert Archambeau, Mairead Byrne, R.M. Berry, Trey Strecker, Keston Sutherland, Rachel Blau DuPlessis, Robert Sheppard, Bonita Rhoads, Vadim Erent, Laurent Milesi, Esther Milne ...

http://issuu.com/litteraria/docs/avant_post/1

and recently released from Litteraria Pragensia:

*Hidden Agendas: Unreported Poetics, *edited by Louis Armand, ISBN 978-80-7308-311-3 (paperback). 300pp. Publication date: June 2010. Contributors: Ali Alizadeh, Livio Beloi, Jeremy Davies, Stephan Delbos, Michel Delville, Johanna Drucker, Michael Farrel, Allen Fisher, Vincent Katz, Stephen Muecke, Jena Osman, Michael Rothenberg, Lou Rowan, Kyle Schlesinger, Robert Shepperd, Stephanie Strickland, John Wilkinson.

http://litteraria.ff.cuni.cz/books/hidden_agendas.html

--
VLAK MAGAZINE
www.vlakmagazine.com
www.litterariapragensia.com

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120. steve dalachinsky
3 di prima readings in ny
Fri 15 Oct 2010

DIANE DI PRIMA READING AT CUNY

& in conversation with Professor Ammiel Alcalay
October 15, 2010 6:00 p.m.

City University of New York Graduate Center
Segal Theater
365 5th Avenue
New York, NY
FREE FREE FREE

DIANE DI PRIMA: AN EVENING OF READING & CONVERSATION

October 15, Friday, 6:00pm, Martin E. Segal Theatre Join the iconic poet and activist Diane di Prima for a rare New York City appearance. After her reading, Graduate Center Professor Ammiel Alcalay will engage her in a conversation about her work and life after her reading. Over the span of her remarkable career, di Prima has published 43 books of poetry and prose and, as per Allen Ginsberg, "broke barriers of race-class identity and delivered a major body of verse brilliant in its particularity." She is presently the Poet Laureate of San Francisco. A two-volume Lost & Found chapbook selection of her lectures on poets H.D. and Robert Duncan will be available for purchase on the night of the event.

==========

AND

AT THE BOWERY POETRY CLUB

NYC 10012 || [redacted]
betw. Bleecker & Houston, across from CBGB's
F or V to 2nd Ave / 6 to Bleecker St.

Diane di Prima & Ammiel Alcalay Poetry reading Diane di Prima, legendary author of more than 40 books, including Memoirs of a Beatnik; The New Handbook of Heaven; Recollections of My Life As a Woman; Loba; and Revolutionary Letters, is making a rare appearance in New York. She is currently Poet Laureate of San Francisco. Ammiel Alcalay's books include Memories of Our Future; the cairo notebooks; from the warring factions; Scrapmetal, and a novel, Islanders, recently published by City Lights. A Little History is forthcoming from FRDewey Books, and Neither wit nor gold; from Ugly Duckling Press.

==========

"POETRY IS REVOLUTION"

BENEFIT FOR THE LIVING THEATRE

at THE LIVING THEATRE
21 Clinton St.

Judith Malina & Brad Burgess read Julian Beck
Diane di Prima reads new & unpublished Revolutionary Letters
&
Judith & Diane in conversation

WEDNESDAY, OCTOBER 20 8 P.M.

Suggested Donation $5.00
No one turned away for lack of funds

On Sat, 28 Feb 2009 12:45:28 -0500 Johnathon Williams <[redacted]>
writes:
> Linebreak, an online magazine of original poetry, recently celebrated
> its first anniversary.
> As we enter our second year of publication, we'd like to renew our
> standing call for
> submissions.
>
> Our format is a little different than most online journals and
> magazines. Each Tuesday we
> publish a single poem, which is then featured on the site for the
> entire week. The text of
> each poem is accompanied by an audio recording, but the recording

> isn't made by the
> author of the poem. Instead, we choose a different working poet to
> read and record the
> poem. Our hope is that the selection of a different voice offers
> everyone — including the
> poem's author — the chance to hear the poem in a new way.
>
> Submissions of original, previously unpublished poems are read
> throughout the year.
> Simultaneous submissions are welcome. To submit, please send no more
> than five poems
> in the body of an email to [redacted].
>
> In addition to poems, we're also looking for poets who are willing
> to record for us. If
> you're interested, please send a brief bio and list of publications
> to [redacted].
> Please also describe your recording equipment, if you have any. (If
> not, we have a
> portable recorder that we can send through the mail.)
>
> As with any publication, the best way to select work for submission
> is to read our
> archives. The address to remember is:
>
> http://linebreak.org
>
> Thanks,
> Johnathon Williams
> Co-editor, Linebreak
>
>
>

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121. **Jesse Glass**

Re: Whatever Happened to Michael Benedict?

Fri 15 Oct 2010

---

great line, stephanie! "if you handle it gently it seems to survive"--that covers lots of territory in a very nice manner--Jess

On 10/14/2010, "stephanie g" <[redacted]> wrote:

> *being a prosepoemist myself, I was thrilled to finally find a copy about 1/2 a year ago at the little (but super fantastic/great selection) East Village Books on St. Marks Place near 1st ave in nyc. it is indeed a true paperback size/style almost looking like a pulp and i was so surprised to find it at the price it was. it has a blue-green color for the side of the pages and the cover is a marbly blue mosaic so you can't miss it on your shelf. if you handle it gently it seems to survive. i had never seen this paperback version so was delighted be able to take it on the subway. i can never believe how many prose poems i have at my fingertips when i'm holding it. keep checking those brick and mortar bookstores if you can. -steph gray*
>
> *Date: Wed, 13 Oct 2010 08:27:13 -0700*
> *From:* [redacted]
> *Subject: Re: Whatever Happened to Michael Benedict?*
> *To:* [redacted]
>
> *He died a few years ago. The paperback does tend to disintegrate--maybe rare book dealers have it? He was also ed. of Paris Review in the 1970s and the first person to publish me. Maxine Chernoff*
> *Date: Wed, 13 Oct 2010 11:57:37 +0000*
> *From:* [redacted]
> *Subject: Whatever Happened to Michael Benedict?*
> *To:* [redacted]
>
> *He of the great 1976 anthology of prose poems that a generation or two read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.*
>
> *I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky and none too kind to its paper cover after repeated fingerings and flexings.*
>
> *Jess*

↑ Index

122. Sharon Mesmer/David Borchart

Re: Whatever Happened to Michael Benedict?

Fri 15 Oct 2010

The spine of my copy is held together with duct tape. There's a tiny fig leaf of cover left. All pages yellow and brittle.

On Oct 14, 2010, at 1:01 AM, stephanie g wrote:

> *being a prosepoemist myself, I was thrilled to finally find a copy about 1/2 a year ago at the little (but super fantastic/great selection) East Village Books on St. Marks Place near 1st ave in nyc. it is indeed a true paperback size/style almost looking like a pulp and i was so surprised to find it at the price it was. it has a blue-green color for the side of the pages and the cover is a marbly blue mosaic so you can't miss it on your shelf. if you handle it gently it seems to survive. i had never seen this paperback version so was delighted be able to take it on the subway. i can never believe how many prose poems i have at my fingertips when i'm holding it. keep checking those brick and mortar bookstores if you can. -steph gray*
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> *From:* [redacted]
> *Subject: Re: Whatever Happened to Michael Benedict?*
> *To:* [redacted]
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> *He died a few years ago. The paperback does tend to disintegrate--maybe rare book dealers have it? He was also ed. of Paris Review in the 1970s and the first person to publish me. Maxine Chernoff*
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> *He of the great 1976 anthology of prose poems that a generation or two read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.*
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> *I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky and none too kind to its paper cover after repeated fingerings and flexings.*
>
> *Jess*

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123. **Scott Howard**

NEH Institute for the Digital Humanities @ The University of Denver: Call for Proposals

Fri 15 Oct 2010

FYI . . .

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The University of Denver Digital Media Studies Program is now accepting applications for fellowships in its 2011-2012 Institute for the Digital Humanities, a program funded by the National Endowment for the Humanities. Proposals are due December 15, 2010 and should be emailed to

[redacted]

and

[redacted]

More information and workshop description can be found at http://dms.du.edu/DU_IDH.html

About the Fellowship: The University of Denver's Institute for the Digital Humanities will offer scholars the opportunity to explore the benefits of incorporating interactive media into interdisciplinary collaboration and public dissemination of research. Fellows will be given training and mentoring in the use of digital tools for data analysis and presentation, social collaboration and authorship, and/or research production and dissemination in relation to projects of their own choosing. This is a non-residential fellowship program, although participation is required in two on-campus events at the beginning (June 2011) and end (September 2012) of the 18-month fellowship period, as well as in one video teleconference at the fellowship's midpoint (December 2011).

Fellowships will be awarded to twelve national/international scholars and eight local scholars. Applicants must have completed candidacy into their doctoral programs or have received their PhD. Proposals can be submitted from individuals or from teams of scholars. Fellows will work together in theme-based groups to envision, execute, and produce research projects using digital tools to facilitate collaboration and to create representations of their work. We particularly welcome proposals from scholars interested in working with rich media formats such as video, photography, sound, graphics, and various forms of interactivity and from scholars working on engaged scholarship, whose work is both about public concerns and is intended for consumption and use by members of the public. During the institute meetings, fellows will explore central methods in the digital humanities and in multimedia authorship, including gaming, data visualization, digital archives/electronic journals, and audio and visual production.

About the Proposals:

Applicants need not be proficient with new media authoring but must demonstrate familiarity with the potential of digital media forms and clearly articulate their motivations for creating a digital project. Evidence of the

capacity for successful collaboration and for scholarly innovation is also required.

Proposals should include a 6-page (single-spaced) description that clearly states the project's argument, its intended contribution to multimedia scholarship and to contemporary research in the field, and an explanation of why a digital media endeavor is integral to the goals of the project. Each participant must submit a brief biography and a full c.v. listing previously published work in any format. You may include sample media if available. Please also indicate in your proposal your top three choices for workshop tracks (descriptions at http://dms.du.edu/DU_IDH.html).

We will choose applicants based on an assessment of their proposed research; their record of past research (and in the case of graduate students their research potential); and the clarity and sophistication of their application essay. For individual applicants, our ability to place them with others working on similar topics will also factor into their application acceptance.

///

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124. Jeffrey Side

The new ebook from Argotist Ebooks is "Margin L" by Vernon Frazer.

Fri 15 Oct 2010

The new ebook from Argotist Ebooks is â€œMargin Lâ€ by Vernon Frazer.

Description:

The roots of Vernon Frazer's textual poetry lie as much in the free jazz of John Coltrane, Cecil Taylor and their successors as they do in language-centered poetry, Surrealism, Dada and abstract expressionism. In â€œMargin Lâ€, Frazer's words and concepts play over the page until they create a sense that something has happened during each poemâ€™s movement. The poems, however, leave their interpretation of what precisely has happened up to the reader.

Available as a free ebook here:

http://www.lulu.com/product/ebook/margin-l/13042003

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125. Kyle Schlesinger
POEMS & PICTURES
Fri 15 Oct 2010

POEMS & PICTURES: A RENAISSANCE IN THE ART OF THE BOOK (1946-1981)
Curated by Kyle Schlesinger
Museum of Printing History
Houston, Texas
October 22, 2010 January 29, 2011

POEMS & PICTURES: A RENAISSANCE IN THE ART OF THE BOOK (1946-1981) will open at the Museum for Printing History in Houston next Friday, October 22nd. I¹ll be giving a talk at 6:30 with reception to follow. Free and open to the public.

Poems & Pictures examines the relationship between visual and language art. The exhibition features over 60 books produced between 1946 and 1981, as well as paintings, collages, periodicals, and ephemera. Poets, artists and collaborators include Wallace Berman, Joe Brainard, Robert Creeley, Jim Dine, Johanna Drucker, Philip Guston, Joanne Kyger, Emily McVarish, Karen Randall, Larry Rivers, George Schneeman, and many more. Together they share in the common objective of bringing bold new writing and art into print where commercial presses fear to tread with flair, imagination and intelligence.

A comprehensive catalog will be available.
http://www.printingmuseum.org/

Hope to see you there!

Kyle
--
POEMS & PICTURES
Curated by Kyle Schlesinger
Museum of Printing History
Houston
October 22, 2010 - January, 2011
Berman, Brainard, Creeley, Dine, and much more
www.printingmuseum.org

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126. David Kirschenbaum
d.a. levy lives: celebrating the renegade press 2010-11 schedule
Sat 16 Oct 2010

Hi all,

Last month we kicked off the eighth season of our d.a. levy lives: celebrating the renegade press series with Buffalo's Satellite Telephone. Below is the remaining schedule for the season. (Poets and musical acts TBA, excluding October event listed below.)

Hope to see you there.

as ever,
David

---

d.a. levy lives: celebrating the renegade press
Season 8 schedule
all events take place at 6:00 p.m. on last Tuesdays (except October and December)
at ACA Galleries, 529 W. 20th St., 5th Flr. (bet. 10th & 11th aves.), NYC

2010

Thurs. Oct. 28
Gigantic Sequins
http://giganticmagazine.wordpress.com/
(Philadelphia)
Kimberly Southwick, editor-in-chief and founder

Featuring readings from

Geoffrey Cruikshank-Hagenbuckle
shoney lamar
Leigh Phillips
Kimberly Ann Southwick

and music from

Christopher Paul Stelling

Tues. Nov. 30
No Tell Books
http://www.notellbooks.org/
(Washington, D.C.)
Reb Livingston, publisher and editor

Tues. Dec. 14
NYC Small Presses Night
curated by Cristiana Baik and Svetlana Kitto

Autonomedia
http://autonomedia.org/

Fractious Press
http://www.fractiouspress.com/

Kaya Press
Sunyoung Lee, publisher/editor
http://www.kaya.com/

Loud Mouth Press
Gregory Ayres, publisher/director of operations
http://www.loudmouthpress.org/

N.Y. Quarterly
Raymond Hammond, president
http://nyquarterly.org/

Nightboat Books
Stephen Motika, publisher
http://www.nightboat.org/

2011

Tues. Jan. 25
Faux | Other
http://www.fauxpress.com/
(Cambridge, Mass. | New York City)
Jack Kimball | Alan Davies proprietors

Tues. Feb. 22
1913 Press
http://journal1913.org/
(San Marcos, Calif.)
Sandra Doller, founder and editrice

Tues. March 29
No Press
http://derekbeaulieu.wordpress.com/
(Calgary, Alberta, Canada)
Derek Beaulieu, publisher

Tues. April 26
Saturnalia Books
http://www.saturnaliabooks.com/
(Ardmore, Penn.)
Henry Israeli, president

Tues. May 31
Coconut Books
http://www.coconutpoetry.org/

(Atlanta)
Bruce Covey, editor

Tues. June 28
TBD

Tues. July 26
TBD

For further information [redacted] or 212-842-BOOG (2664)

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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127. Dan Wilcox
Third Thursday Poetry Night October 21, Jacqueline Ahl
Sat 16 Oct 2010

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the Poetry Motel Foundation

presents

Third Thursday Poetry Night
at

the Social Justice Center
33 Central Ave., Albany, NY

October 21, 2010

7:00 sign up; 7:30 start

Featured Poet: Jacqueline Ahl
-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.
Your Autumnal host: Dan Wilcox.

UNION
by Jacqueline Ahl

The Ceremony-- Sarah
I.
What you remember of us
belongs only in the arms of the moment--
the ice cubes warming each other to water
the chime of bodies under a window sill
the globes of eggs beading in the heat.
Put it away
smoothed like a wedding gown into the corners of a closet
fingered when the nights are fitful and cold
the white spine, the underarms
still smelling of nervous anticipation,
the hands of cousins and aunts reaching inside to button
dreaming their cotton bodies into satin,
remembering their own forgotten ways.
They look at one another, condemning the curse
of soft flesh, trust, ears unstopped,
the hands' tangent
already in the trajectory of loss.
"There is such a thing as too much love"
--they warn her against it
button tighter than her breath can catch
touching her as if to make sure they, too, were once real.

Memory is the wedding gown stained with blood.
The once that smells of always.
The She put on display—
glass-heavy, church-bell sad
the woman
no one else will ever touch.

The Bed-- Justine
II.
At night
you dream the sleek rapture of hair about a neck
tightening until the life slips out like straw.
You wake in the sweat of love's dark noose
dialing 911 against the pads of pillows
the groan of a name like a sentence.
"Too much, too much"
--always the excess, the heart scraped against the baking bowl

raw egg and dark batter up the wrist
rings tongued clean by his wicked smile.
In the curtained kitchen,
something dangerous rising.

The Portrait-- Rose
III.
In photographs, we are straw figures arrayed like sudden dolls.
Fake fixtures of ceiling fans spun to silence
stopped clocks
hands laid over hands
the pinholes of dark eyes suggesting little
inviting the onlooker
”Guess”
Caught moths, pinned to the walls of our choosing.
We are beautiful when still.
The painting hangs over a shoulder,
the plant angled, hair plaited, turmoil annulled.
Beyond the frame is the carved bed
bowed from bodies like an old horse
the floor with knots like eyes and finger slivers
the table with elbow marks, heavy with heads
the scissored give-up of love letters.
Our held breath
perfect like the postcard of a plane before impact
perfect like the upturned face of a tree before lightning.
Perfect like the smile of the flash-blind
seconds before the world returns.

The Sacrifice-- Tobian
IV.
Forgiveness is an opiate.
I spit wine into the root, the tree that grants life,
surrender a neck of white feathers under a patient axe.
She knows what’s coming, shudders into death like a dream.
I soften under your touch like old sheets
oiled leather
fine foxglove.
We tremble like candles.
It is impossible to tell if the shadows that net the ceiling
are lost birds or bats.
Our love, the aviary gone awry,
feathered bodies hopping about the cosmos

picking stars like berries
nests like whirled planetary paths
the hugeness of all our small things,
talons on wrist,
wax,
black oars circling a fawn.
Sleep, forgiveness, the opiate.
In the blood pool of your gaze
the oracle of all I am.

The Ring-- Billie
V.
The first was a tin thing
shined on the tail of your shirt
plumbed from Levis into palm
hot cracked vinyl creaking with our weight
you had a way of tonguing my ear that made me think
of cat tails, damp cotton, the absent touch of reading.
Too big for my finger, and you wrapped it with fishing line,
twisting gently over knuckle
lifting my mouth to yours
pushing away the dark cloud of our clothes
promising worlds beyond the broken horizon of a town line
empty filling stations and the same statues at every bus stop
a warm pickup with shoes perched on dash
our two-step in headlights under mosquito radio drone
a tin ring polished under shifting bodies.
Beyond the dark halo of your hair,
a skyline studded with promise of Cadillacs and diamonds.

The Burial-- Sarah
VI.
After the first night,
I put a knife to the rope of my hair,
severing its flesh from my body.
Coiled it in an old blanket, brought to the yard
like a dead baby.
Balancing shovel, lantern, bundle.

↑ Index

128. Dan Wilcox
Gloucester's Charles Olson Festival
Sat 16 Oct 2010

Check out reports on Gloucester's Charles Olson Festival at dwlcx.blogspot.com & photos at http://www.flickr.com/photos/dwlcx/

↑ Index

129. Jeffrey Side
The new ebook from Argotist Ebooks is “The Jigoku Zoshi Hells: A Book of Variations►► by Jerome Rothenberg
Sun 17 Oct 2010

The new ebook from Argotist Ebooks is â€œThe Jigoku Zoshi Hells: A Book of Variationsâ€ by Jerome Rothenberg

Description:

Jerome Rothenberg's "The Jigoku Zoshi Hells: A Book of Variations" is a series of new poems following the method of composition Rothenberg had previously used in "The Lorca Variations" and in homages to the work of other poets and artists. In the present set he applies the same procedure to an early work of his own, "The Seven Hells of the Jigoku Zoshi" (1962) â€“ not to annihilate the original but to bring it into a new dimension, where both versions can lead an independent if interlinked existence. The fifty year gap between them adds its own strangeness to the mix.

Available as a free ebook here:

http://www.lulu.com/product/ebook/the-jigoku-zoshi-hells-a-book-of-variations/12574542

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130. Mark Young
Out from Otoliths—Jake Berry & Jeffrey Side's "Distant Voices"
Sun 17 Oct 2010

Distant Voices: an email correspondence

Jake Berry & Jeffrey Side

96 pages

Otoliths, 2010

ISBN: 978-0-9807651-4-4

$13.45 + p&h

URL:
http://www.lulu.com/product/paperback/outside-voices-an-email-correspondence/12675463

This 18-month transAtlantic email correspondence between Jake Berry and Jeffrey Side ranges across and intertwines a variety of topics that include: poetry and music; film and TV; the changes in culture over the past few decades; the differences in regional U.S. and U.K. accents; the difficulty of reaching the famous in order to interview them; the songwriter as poet and vice versa.

"All we can do is create work to the best of our ability and make it as available as possible."

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131. Adam Fieled
"Ardent" on last.fm
Sun 17 Oct 2010

"Ardent," an album I recorded in 2004 at Webster Street Studios in South Philly, is now available free on last.fm. Several of the songs incorporate poetry or poetic passages into rock songs. Three tracks espcially might be of interest to those on the list:

"Streetlakes"
http://www.last.fm/music/Adam+Fieled/Ardent/Streetlakes

"4 Israel"
http://www.last.fm/music/Adam+Fieled/Ardent/4+Israel

"Bullett"
http://www.last.fm/music/Adam+Fieled/Ardent/Bullett

Hope you enjoy these.
Best,
Adam

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132. Bonnie MacAllister
Soundoffka Vol. 2- An Aural & Visual Exhibition at VWVOFFKA
Sun 17 Oct 2010

Dear all,

This show opens on November 5th. My collaborative piece with Brian McClendon involves the following:

Anatomical will be composed in three parts

part one: the texts

part two: the images

part three: the sounds

part one: the texts:

Two pieces of text born of each other, made with the same heirachy and restructured similar words and phrases used throughout both.

Text will be displayed side by side or even printed onto acetate and overlaped to show the "anatomy" of the structure, the words that appear and reappear in the same places would be able to be seen to the viewer while the other words would blur a bit. one type in red and one in blue (color of veins, blood, also symbolic of boy, girl), which would give the reappearance of type a darker color and still allow both texts to be read.

part two: the images

this is the second part of the idea, where we will use the images of anatomy or figure drawings alongside mechanical-electronic sculptures on human form.

The sculptures and images will be combined into a video, which will allow forms ideas and symbolism of both artist's to come together in some kind of anatomical way, via the movie timeline.

Also, the sound part also fits into this, we will be tailoring it to fit exactly.

part three: the sounds

The third part would be the sound part of the video, composed with sounds that are relatable to the anatomical topic. By this i mean everything from talking, singing, human sounds to creaking cracking mechanical sounds.

--

Soundoffka Vol. 2- An Aural & Visual Exhibition at VWVOFFKA

Release Date: October 18th 2010, Philadelphia, PA

Soundoffka Vol. 2 is an aural and visual exhibition hosted by VWVOFFKA, 2037 Frankford

Ave. Philadelphia, PA 19125. Opening reception will be on first friday, November 5th from 6-11pm.

Closing reception will be Friday November 19th from 7-11pm. Soundoffka Vol. 2 will be featuring the

work of Adam Zucker, Jason A. Maas, Sarah Weber, Corey Pace, Christopher Gage, Megan Kelley,

Bonnie MacAllister, and Brian McLendon. Soundoffka is a series of exhibitions in which artists

explore the use of sound as an art form, expression, and the ways we relate to the vast aural landscape

around us.

Soundoffka Vol. 1 was a fresh collaboration between artists, working on individual pieces,

which lent themselves towards the overall experience. It was also an interactive experience in which

the audience became a crucial collaborative aspect to the overall piece. During the creation of Vol. 1 we

also realized how vital the visual aesthetics of the space came into play. Soundoffka Vol. 2 will further

expand upon these concepts of collaboration, interaction, and the relationship between sound and sight.

The participating artists have been paired with artists they have never previously worked with. The

artists will be exploring these themes through a variety of mediums. Pieces ranging from site-specific

installations, video projections, aural installations, multi-dimensional performances, interactive

soundscapes, and various series of drawings and paintings will provide a fresh and palatable

exploration of sound as a viable, accessible medium.

VWVOFFKA is a multi-functional store front space located at 2037 Frankford Ave. Our

mission is to provide a venue to explore everything and anything related to music, art, education and

culture that is accessible to our community at large. We are open to all proposals for exhibitions, music

events, poetry readings, lectures, performances, community meetings, art making parties, plant sales,

potlucks, etc.

-30-

Media Contact:

Benjamin Contois

[redacted]

VWVOFFKA

2037 Frankford Ave, Philadelphia PA 19125

--
http://bonnie-macallister.blogspot.com/
http://tinyurl.com/bonnie-macallister

↑ Index

133. Jonathan Morse

Dash Snow, Mel Gibson, the Marquis de Sade, and other great artists

Sun 17 Oct 2010

At

http://jonathan-morse.blogspot.com/2010/10/hommage-andre-gide.html

I blog about performance art and the _acte gratuit_.

Jon

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134. Maxine Chernoff

Re: Whatever Happened to Michael Benedict?

Sun 17 Oct 2010

...and it's Benedikt. MC

> *Date: Fri, 15 Oct 2010 10:14:28 -0400*
> *From:* [redacted]
> *Subject: Re: Whatever Happened to Michael Benedict?*
> *To:* [redacted]
>
> *The spine of my copy is held together with duct tape. There's a tiny fig leaf of cover left. All pages yellow and brittle.*
>
> *On Oct 14, 2010, at 1:01 AM, stephanie g wrote:*

being a prosepoemist myself, I was thrilled to finally find a copy about 1/2 a year ago at the little (but super fantastic/great selection) East Village Books on St. Marks Place near 1st ave in nyc. it is indeed a true paperback size/style almost looking like a pulp and i was so surprised to find it at the price it was. it has a blue-green color for the side of the pages and the cover is a marbly blue mosaic so you can't miss it on your shelf. if you handle it gently it seems to survive. i had never seen this paperback version so was delighted be able to take it on the subway. i can never believe how many prose poems i have at my fingertips when i'm holding it. keep checking those brick and mortar bookstores if you can. -steph gray

Date: Wed, 13 Oct 2010 08:27:13 -0700
From: [redacted]
Subject: Re: Whatever Happened to Michael Benedict?
To: [redacted]

He died a few years ago. The paperback does tend to disintegrate--maybe rare book dealers have it? He was also ed. of Paris Review in the 1970s and the first person to publish me. Maxine Chernoff
Date: Wed, 13 Oct 2010 11:57:37 +0000
From: [redacted]
Subject: Whatever Happened to Michael Benedict?
To: [redacted]

He of the great 1976 anthology of prose poems that a generation or two read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.

I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky and none too kind to its paper cover after repeated fingerings and flexings.

Jess

↑ Index

135. Jeffrey Side

"Distant Voices: an email correspondence" by Jake Berry & Jeffrey Side

Mon 18 Oct 2010

â€œDistant Voices: an email correspondenceâ€ by Jake Berry & Jeffrey Side
96 pages
Otoliths, 2010
ISBN: 978-0-9807651-4-4
$13.45 + p&h
URL: http://www.lulu.com/product/paperback/outside-voices-an-email-correspondence/12675463
Excerpt:
â€œI think we are nearing an end of game situation as far as the arts are concerned. By that, I mean everything that could be done in painting, music, poetry, film, song etc. has been done. All that seems to be going on now in each of these art forms is a repetition of achievements but rebranding them as â€˜innovative.â€™ Painting is still feeding off Pollack or Rothko, and conceptual art is still milking the found object idea. Experimental classical music is still working with dissonance and atonal stuff. Mainstream poetry is still under the shadow of Wordsworth and Whitman; or if it is experimental, it is still operating under the fragmentation/collage aesthetic of early modernist poetry. Modern experimental film seems not to exist anymore (it is now video art) and mainstream film (since Spielberg) imitates the look and feel of German Expressionist cinema in the 1920s. In pop/rock (the two have become the same to me now) the musical sounds are not as innovative as they were with the early 1980s new wave stuff, with its space-age synth sound and robotic feel. What we have now is fourth rate Beatles/Doors/Stones wannabees on the one hand, and soul-based divas (Beyonce etc.) churning out substandard Tina Turna/Diana Ross/Donna Summer with â€˜attitudeâ€™ and an R&B base run. There is nothing very innovative being done anymore. Obviously, this is a caricature and not 100% accurate, but it illustrates a trend.â€ (Jeffrey Side)

â€œYes, these days it is anathema to do anything that seems romantic. This is the horseshit of so-called postmodernism. Romanticism leads to Modernism and you must rebel against Modernism because, well, itâ€™s old now and you have to do something new. It was Pound though that said â€˜make it new.â€™ Poetry has painted itself into corners all over the place. The academic corner. The Beat/Hip corner. The exclusive avant-garde corner. The anecdotal narrative corner. The poetry slam, open mic corner. All of these are for a very limited audience. I heard Gore Vidal talking about the novel a couple of years ago. He lamented that the novel had gone the way of poetry, into obscurity. Many people would object saying no, there are more novels published every year than

ever before. Yes, but have you read those novels? They arenâ€™t Dickens, nowhere near it. They arenâ€™t even Gore Vidal. Itâ€™s mostly pulp stuff.â€ (Jake Berry)

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136. **Jeffrey Side**

New link for Vernon Frazer's ebook "Margin L"

Mon 18 Oct 2010

Lulu changed the link to Vernon Frazer's ebook "Margin L". It is now: http://www.lulu.com/product/ebook/margin-l/13042003

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137. **Jeffrey Side**

Jerome Rothenberg's "The Jigoku Zoshi Hells: A Book of Variations" temporarily off-line

Mon 18 Oct 2010

Due to technical reasons, Jerome Rothenbergâ€™s â€œThe Jigoku Zoshi Hells: A Book of Variations" temporarily off-line.

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138. **Jesse Glass**

Re: Whatever Happened to Michael Benedict?

Mon 18 Oct 2010

I enjoy these descriptions of the weathering away of this book. They would quite a fine little anthology in itself. Jesse

On 10/15/2010, "Sharon Mesmer/David Borchart" <[redacted]> wrote:

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>
> *Jess*

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139. Jennifer Karmin
Red Rover Series / Experiment #40
Mon 18 Oct 2010

Red Rover Series
{readings that play with reading}

Experiment #40:
Poetry TV

SATURDAY, OCTOBER 23
7pm / doors lock 7:30

Featuring videos by:
Carrie Olivia Adams

Justin Cabrillos
Amira Hanafi
Kurt Heintz
Laura Goldstein & Marissa Plumb
Mark Jeffery & Judd Morrissey

at Outer Space Studio
1474 N. Milwaukee Ave
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

CARRIE OLIVIA ADAMS is a Chicago-based poet and poetry-filmmaker. She works as a book publicist and is the poetry editor for the small press Black Ocean. She is the author of Intervening Absence (Ahsahta Press 2009) and the chapbook â€œA Useless Windowâ€. Her second book, 41 Jane Doeâ€™s is forthcoming from Ahsahta Press along with a DVD of poem films in 2013.

JUSTIN CABRILLOS is a writer and performer based in Chicago. Drawing on elements of movement, performance art, poetry, and sound art, he investigates the field where alphabetic and gestural language shape the movements of the body. Cabrillos received a fellowship at Ox-Bow School of Art, he was an Incubation Series artist-in-residence at the Chicago Cultural Center, and he will be a 2011 LinkUP Artist at Links Hall. He recently collaborated with Every House Has a Door in a performance for artCENA in Rio De Janeiro.

LAURA GOLDSTEIN is a poet, artist, and curator living in Chicago. She has two chapbooks, Ice in Intervals and Day of Answers, and choreographed the video performance Captain America for Chicagoâ€™s Rhinofest in 2007, the script of which can be found in EAOGH. Her work can also be found in Requited, Little Red Leaves, Everyday Genius, and Seven Corners, How2, and Otoliths. She teaches at Loyola University and the School of the Art Institute of Chicago.

AMIRA HANAFI is a writer and artist using variable methods of research and collection to produce documentary objects. Currently, she is working with an assemblage of material collected on a four-month drift in Cairo, Egypt. She is the author of Minced English, Trinities, and Forgery (forthcoming from Green Lantern Press, 2011). Her work has recently been published in American Letters & Commentary, Requited, and Matrix. She teaches at the School of the Art Institute of Chicago.

KURT HEINTZ has worked among the interstices between performance, language and video since 1980. Starting in 1993, he produced dozens of

collaborative readings linking Chicago with Los Angeles, Boston, Seattle, and Cambridge, England using live two-way video, first with Telepoetics, then e-poets network. He co-founded the Guild Complex's Poetry Video Festival in 1991, and has consulted for Visible Verse, Vancouverâ€™s 10-year-old poetry cinema presenter. His videos have been shown at/in Reeling (Chicago Filmmakers), Series A (Hyde Park Arts Center), Image Union (WTTW, Chicago), Poetry Spots (WNYC, New York), and the Gene Siskel Film Center, and elsewhere. For more, see http://heintz.e-poets.net

MARK JEFFERY is a performance /installation artist and was a member of Goat Island Performance Group from 1996 - 2009. He created and performed in 5 of Goat Islandâ€™s works, touring and teaching extensively across North America including 10 summer schools at the School of the Art Institute of Chicago and throughout Western/Eastern Europe. He curates performance events in Chicago including the international performance, sound and language festival OPENPORT at Links Hall, SAIC, and the Chicago Cultural Center. Mark is currently an Adjunct Associate Professor at SAIC where he teaches in the Performance Department and First Year Program.

JUDD MORRISSEY is a writer and code artist whose works of electronic literature, performance, and installation have been presented internationally. He is the creator of digital literary works including The Precession (work-in-progress, 2009-), The Jew's Daughter (Electronic Literature Collection, 2006), My Name is Captain, Captain (Eastgate Systems, 2002), and The Last Performance [dot org] (2009), a collaborative writing, archiving, and text-visualization project for which he was a recipient of the inaugural Creative Capital / Andy Warhol Foundation Arts Writers' Grant in 2007. Judd teaches as an Adjunct Associate Professor at the School of the Art Institute of Chicago in Writing, Art and Technology Studies, and Performance.

MARISSA PLUMB writes, teaches, and works in media and web production. Her current multimedia project is an experiment in narrative interactivity, driven by questions and concerns about how data, once interpreted, shapes society. Marisa studied at Brown University and the School of the Art Institute of Chicago, and now teaches English in New York and D.C.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING:
November 5 - Joel Lewis, Adrian Moens & Marthe Reed
December 4 - Vanessa Place

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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140. Jennifer Karmin
Red Rover Series (re-send / Chicago info)
Mon 18 Oct 2010

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to us at [redacted]

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141. Rod Smith

New at Bridge Street: Brathwaite, Cage, O'Hara Now, Olson, Perec, Poets on Teaching, Retallack, Scalapino, &&&

Mon 18 Oct 2010

We're re-beginning our regular email updates. Thanks for your independent support of a fine independent bookstore, independently. Ordering and discount information at the end of this post.

CORRESPONDENCE, Ingeborg Bachmann & Paul Celan, trans Wieland Hoban, Seagull Books, cloth 376 pgs, $24.95. "I send you many many ardent good thoughts!"

THE COMMUNIST HYPOTHESIS, Alain Badiou, Verso, 280 pgs, $19. "That is what gave the revolt its particular flavour."

ELEGGUAS, Kamau Brathwaite, Wesleyan, cloth 128 pgs, $22.95. "& look / the old man's alligator hands are young"

EVERY DAY IS A GOOD DAY: THE VISUAL ART OF JOHN CAGE, Hayward Publishing, 160 pgs color throughout, $30. Introduction by Roger Malbert, essays by Jeremy Millar, Irving Sandler, Helen Luckett, and Lauren A. Wright. Interviews with Kathan Brown, Ray Kass, Laura Kuhn, and Julie Lazar.

GILLES DELEUZE & FELIX GUATTARI: INTERSECTING LIVES, FRANCOIS DOSSE, COLUMBIA, cloth 654 pgs, $37.50. A very well-written dual-biography. Dosse authored the two volume History of Structuralism published in the nineties.

CHARLIE CHAN: THE UNTOLD STORY OF THE HONORABLE DETECTIVE AND HIS RENDEVOUS WITH AMERICAN HISTORY, Yunte Huang, Norton, cloth 360 pgs, $26.95.

JACK KEROUAC AND ALLEN GINSBERG: THE LETTERS, Ed. Bill Morgan and David Stanford, VIiking, cloth 500 pgs, $35.00. "All day yesterday I was wearing a hat that wasn't on my head (tell that to Creeley)."

ALFRED JARRY, Jill Fell, Reaktion (Critical Lives), 220 pgs, $16.95. "The various English translations, 'Shittrr!' 'Pschitt!' 'Shite' or 'Crrap' do not have quite the same resonance."

FRANK O'HARA NOW: NEW ESSAYS ON THE NEW YORK POET, ed Robert Hampson and Will Montgomery, Liverpool, 258 pgs, $29.95. Contrinutors: Geoff Ward, Lytle Shaw, Rod Mengham, Andrea Brady, David Herd, Tadeusz Pióro, John Wilkinson, Keston Sutherland, Richard Deming, Josh Robinson, Daniel Kane, Redell Olsen, Will Montgomery, Brian Reed, and Nick Selby.

MUTHOLOGOS: LECTURES AND INTERVIEWS, Charles Olson, ed Ralph Maud, Talonbooks, 496 pgs, $39.95. Revised and substantially expanded from the Butterick edition of thirty years ago. Additions include "Duende, Muse, and Angel," "At Goddard College, April 1962," and a second "On Black Mountain."

AN ATTEMPT AT EXHAUSTING A PLACE IN PARIS, Georges Perec, trans Marc Lowenthal, Wakefield Press, 55 pgs, $12.95. "Pause."

ABSOLUTE BOB, Anne Portugal, trans Jennifer Moxley, Burning Deck, 120 pgs, $14. "easy does it the tight map/ of thorax resin memo/ stresses the rough-sketch"

PROCEDURAL ELEGIES/WESTERN CIV CONT'D/, Joan Retallack, Roof, 120 pgs, $14.95. "To draw an analogy at this point would be obscene"

TO SEE THE EARTH BEFORE THE END OF THE WORLD, Ed Roberson, Wesleyan, cloth 160 pgs, $22.95. "It is built for a connection I am not"

FLOATS HORSE-FLOATS OR HORSE-FLOWS, Leslie Scalapino, Starcherone Books, 168 pgs, $18. "Globate roses bob in the sea of rain on boughs."

THE DIHEDRONS GAZEELE-DIHEDRALS ZOOM, Leslie Scalapino, Post-Apollo, 168 pgs, $29. "Have thought if you like. They seem to say. When/if you see their redescription. But it won't be."

ONE LAST DITCH, Erik JM Schneider, Atelos, 142pgs, $13.50. "how'd it get to be five."

KURT SCHWITTERS: COLOR AND COLLAGE, ed Isabel Schulz, Menil/Yale, cloth 1278 pgs color throughout, $50.

HANK, Abraham Smith, Action, 132 pgs, $16. "i alone understand hank see"

POETS ON TEACHING: A SOURCEBOOK, ed Joshua Marie Wilkinson, Iowa, 324 pgs, $29.95. Contributors: Kazim Ali, Rae Armantrout, Hadara Bar-Nadav, Dan Beachy-Quick, Bruce Beasley, Claire Becker, Jaswinder Bolina, Jenny Boully, Joel Brouwer, Lily Brown, Laynie Browne, Stephen Burt, Julie Carr, Joshua Clover, Matthew Cooperman, Oliver de la Paz, Linh Dinh, Ben Doller, Sandra Doller, Julie Doxsee, Lisa Fishman, Graham Foust, John Gallaher, Forrest Gander, C. S. Giscombe, Peter Gizzi, Lara Glenum, Kenneth Goldsmith, Johannes Göransson, Noah Eli Gordon, Arielle Greenberg, Richard Greenfield, Sarah Gridley, Anthony Hawley, Terrance Hayes, Eric Hayot, Brian Henry, Brenda Hillman, Jen Hofer, Paul Hoover, Christine Hume, Brenda Iijima, Lisa Jarnot,&&&.

Recent Bestsellers:

REASON AND OTHER WOMEN, Alice Notley, 192 pgs, Chax, $21.
R'S BOAT, Lisa Robertson, U Cal, $19.95.
ALL THE WHISKEY IN HEAVEN: SELECTED POEMS, Charles Bernstein, FSG, cloth $26.
(signed copies)
BLIND WITNESS: THREE AMERICAN OPERAS, Charles Bernstein, Factory School, $16.
INFERNO (A Poet's Novel), Eileen Myles, OR Books, $16. (signed copies)
AIN'T GOT ALL NIGHT, Buck Downs, $14.95. (signed copies)
WINTER SUN: NOTES ON A VOCATION, Fanny Howe, Graywolf, $15. (signed copies)
SEVEN CONTROLLED VOCABULARIES AND OBITUARY 2004. THE JOY OF COOKING, Tan Lin,
Wesleyan, $22.95.
MY NEW JOB, Catherine Wagner, Fence, $16.
A TONALIST, Laura Moriarty, NightBoat, $14.95.
DEAD AHEAD, Ben Doller, Fence, $16.
CHORA, Sandra Doller, Ahsata, $17.50.
THE SORE THROAT & OTHER POEMS, Aaron Kunin, Fence, $16.
THE MEANING OF SARKOZY, Alain Badiou, Verso, $16.95.

HOPES AND PROSPECTS. Noam Chomsky, Haymarket, $16.
CONTRADICTA APHORISMS, Nick Piombino, Green Integer, $12.95.
THE FRONT, K. Silem Mohammad, Roof, $13.95.
1989: BOB DYLAN DIDN'T HAVE THIS TO SING ABOUT, Joshua Clover, U Cal, $16.95.
A COMMUNITY WRITING ITSELF: CONVERSATIONS WITH VANGUARD WRITERS OF THE BAY AREA,
ed Sarah Rosenthal, Dalkey Archive, $29.95.
RAGE AND TIME, Peter Sloterdijk, Columbia, cloth $34.50.

UPCOMING BRIDGE STREET READINGS:

Thur. 11/11, 8 pm
Tom Raworth & Steve Zultanski

Sun. 11/21, 7 pm
Cole Swensen & Sarah Riggs

Orders of $30 or more receive free shipping. Orders of $60 or more receive a 10% discount and free shipping. There are currently two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.

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142. **marc vincenz**
Re: "Ardent" on last.fm
Mon 18 Oct 2010

Very cool Adam. Enjoyed "Streetlakes" especially.
Cheers,
Marc

On 17 October 2010 20:42, Adam Fieled <[redacted]> wrote:
> "Ardent," an album I recorded in 2004 at Webster Street Studios in South Philly,
> is now available free on last.fm. Several of the songs incorporate poetry or
> poetic passages into rock songs. Three tracks espcially might be of interest to
> those on the list:
>
> "Streetlakes"
> http://www.last.fm/music/Adam+Fieled/Ardent/Streetlakes
>
> "4 Israel"

> http://www.last.fm/music/Adam+Fieled/Ardent/4+Israel
>
> "Bullett"
> http://www.last.fm/music/Adam+Fieled/Ardent/Bullett
>
> Hope you enjoy these.
> Best,
> Adam
>
>
>
>
>

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143. **Wanda Phipps**

UPCOMING READINGS

Mon 18 Oct 2010

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*I am proud to participate (November 5th and 13th) in the upcoming New York Foundation for the Arts Boot Camp Arts Festival. You can see the full schedule of events here (http://nyfabootcampfestival.wordpress.com/schedule/):NEW YORK FOUNDATION FOR THE ARTS BOOT CAMP ARTS FESTIVAL<http://nyfabootcampfestival.wordpress.com/schedule/>
In Abundance: Poetry Reading Featuring Liliana Alamendarez and Wanda Phipps** *
November 5, 2010 at 6-7pm
The Bowery Poetry Club (http://www.bowerypoetry.com/#Event/95992)
308 Bowery
New York, NY 10012
Tickets $5 at the door.

Liliana will be reading from her book of poetry,* A Scorched Page*. She will read from some of her new work as well. Her poems are inspired by nature and every day life. From folks waiting for a train to the birds that fly past her backyard, to the memories that sneak up on a quiet afternoon, they are all fair game for inspiration.

Wanda will read from her two books: *Wake-Up Calls: 66 Morning Poems** and * *Field of Wanting: Poems of Desire* as well as the new work, *Silent Pictures Recognize the World,*written in response to static photographic images which mutate in writing into film noir scenes and dark romances. Stephen B. Antonakos will accompany her on guitar with tonal equivalents to the poems.

Her work honors dailiness, the details of the personal, as well as the ecstasy of randomness that brings us all together.

and

*Artist Highlig**hts: Liliana Alamendarez, Wanda Phipps, Kate Kirtz, Ryan Murdock, and Gretchen Farrar*
**November 13, 2010 at 7pm
LaunchPad (http://brooklynlaunchpad.org/)
721 Franklin Ave.
Brooklyn, NY 11238, FREE!!!

A night of poetry reading, musical performances, and a film screening. Reading by Liliana Alamendarez, Wanda Phipps (accompanied by guitarist Stephen B. Antonakos), and Kate Kirtz. Short film screening by Ryan Murdock. Musical performance by Gretchen Farrar.

--
Wanda Phipps

Check out my websites: http://mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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144. David Hadbawnik
Re: Whatever Happened to Michael Benedict?
Mon 18 Oct 2010

---

and this is the same guy who wrote mole notes, right? i snagged a first ed. hardcover of this last year for a pittance... wonderful book. wonderfully bizarre project.

d

On Sun, Oct 17, 2010 at 10:49 PM, Maxine Chernoff <
[redacted]> wrote:

> *...and it's Benedikt. MC*
>
> *Date: Fri, 15 Oct 2010 10:14:28 -0400*
> *From:* [redacted]
> *Subject: Re: Whatever Happened to Michael Benedict?*

To: [redacted]

The spine of my copy is held together with duct tape. There's a tiny fig leaf of cover left. All pages yellow and brittle.

On Oct 14, 2010, at 1:01 AM, stephanie g wrote:

being a prosepoemist myself, I was thrilled to finally find a copy about 1/2 a year ago at the little (but super fantastic/great selection) East Village Books on St. Marks Place near 1st ave in nyc. it is indeed a true paperback size/style almost looking like a pulp and i was so surprised to find it at the price it was. it has a blue-green color for the side of the pages and the cover is a marbly blue mosaic so you can't miss it on your shelf. if you handle it gently it seems to survive. i had never seen this paperback version so was delighted be able to take it on the subway. i can never believe how many prose poems i have at my fingertips when i'm holding it. keep checking those brick and mortar bookstores if you can.
-steph gray

Date: Wed, 13 Oct 2010 08:27:13 -0700
From: [redacted]
Subject: Re: Whatever Happened to Michael Benedict?
To: [redacted]

He died a few years ago. The paperback does tend to disintegrate--maybe rare book dealers have it? He was also ed. of Paris Review in the 1970s and the first person to publish me. Maxine Chernoff
Date: Wed, 13 Oct 2010 11:57:37 +0000
From: [redacted]
Subject: Whatever Happened to Michael Benedict?
To: [redacted]

He of the great 1976 anthology of prose poems that a generation or two
read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.

I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky
and none too kind to its paper cover after repeated fingerings and flexings.

Jess

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145. Rob McLennan

the ottawa international writers festival 2010 fall edition, october 20-26

Mon 18 Oct 2010

The fall edition of our own little writers festival starts Wednesday night, with venues in and around Ottawa South, and authors including Kenneth J. Harvey, Michael Cunningham, A.J. Somerset, Joshua Ferris, Sheila Heti, Ken Sparling, Tariq Ramadan, Lisa Foad, Amber Dawn, Peter Robinson, Charlotte Gray, Roy MacSkimming, Alison Pick, Kate Pullinger, Marcus McCann, Merilyn Simonds, Wayne Grady, John Lavery, Sandra Ridley, George Murray, Peter Norman, Alexander MacLeod, Elizabeth Hay and plenty of others. Check out their website for event and ticket information www.writersfestival.org; see you there!

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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146. mIEKAL aND

Fwd: The Xexoxial/Quincunx Shaped Reading

Mon 18 Oct 2010

Begin forwarded message:

> *From: shape series <[redacted]>*
> *Date: October 18, 2010 6:39:12 PM CDT*
> *To: [redacted]*
> *Subject: The Xexoxial/Quincunx Shaped Reading*
>
> *Amazing poets traveling from England will be reading in Madison. Not fibbing. Xexoxial Editions and the Shaped Reading Series will co-host*
>
> *ALAN HALSEY and GERALDINE MONK*
>
> *at The Project Lodge*

> *817 E. Johnson St.*
> *Madison, WI*
>
> *...*
> *October 23rd at 7pm*
>
> *Geraldine Monk is an English poet whose first publications appeared in the 1970s with Writers Forum and Pirate Press. Her major volumes of poetry include Interregnum (Creation Books 1995), Noctivagations 2001 and Escafeld Hangings 2005 (both published by West House Books). Her Selected Poems was published in 2003 (Salt Publishing). A collection of essays on her poetry, The Salt Companion to Geraldine Monk edited by Scott Thurston, appeared in 2007.*
>
> *Alan Halsey's books include Marginalien (Five Seasons 2005), Not Everything Remotely: Selected Poems 1978-2005 (Salt 2006), Lives of the Poets (Five Seasons 2009) and Term as in Aftermath (Ahadada 2009). He is the editor of West House Books and ran The Poetry Bookshop in Hay-on-Wye 1979-1995. 'With an antiquarian gentility, but a contemporary nous, Halsey mixes his materials until the work is emptied of even a post-modern grin' (Nikki Santilli).*
>
> *A donation will be requested. There will be home-made organic wine.*

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147. Kyle Schlesinger
Advertise in Mimeo Mimeo
Mon 18 Oct 2010

Mimeo Mimeo is now accepting ads for the 4th issue. An affordable way to get the word out about you bookstore, blog, magazine, book, institution, reading series, etc.

Contributors to this issue include Tom Raworth, Trevor Winkfield, Miles Champion, Richard Price, Alan Halsey, Ken Edwards, Asa Benveniste, David Meltzer, Alastair Johnston, and others.

Please send black and white pdfs to me as attachments and I¹ll send an invoice with a copy of Mimeo Mimeo 4.

Quarter page (3 inches W x 4.25 inches H) = $25
Half page (6.5 inches W x 4.25 inches H) = $50
Full page (6.5 inches W x 9 inches H) = $100

Mimeo Mimeo is a forum for critical and cultural perspectives on artists' books, typography and the mimeograph revolution edited by Jed Birmingham and Kyle Schlesinger. This periodical features essays, interviews, artifacts, and

reflections on the graphic, material and textual conditions of contemporary poetry and language arts.

Cheers,

Kyle
http://mimeomimeo.blogspot.com/

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148. Jesse Glass
Re: Whatever Happened to Michael Benedikt?
Mon 18 Oct 2010

That was ascertained early on. :-)

On 10/18/2010, "Maxine Chernoff" <[redacted]> wrote:

> *....and it's Benedikt. MC*
>
> *Date: Fri, 15 Oct 2010 10:14:28 -0400*
> *From:* [redacted]
> *Subject: Re: Whatever Happened to Michael Benedict?*
> *To:* [redacted]
>
> *The spine of my copy is held together with duct tape. There's a tiny fig leaf of cover left. All pages yellow and brittle.*
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> *On Oct 14, 2010, at 1:01 AM, stephanie g wrote:*
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> *being a prosepoemist myself, I was thrilled to finally find a copy about 1/2 a year ago at the little (but super fantastic/great selection) East Village Books on St. Marks Place near 1st ave in nyc. it is indeed a true paperback size/style almost looking like a pulp and i was so surprised to find it at the price it was. it has a blue-green color for the side of the pages and the cover is a marbly blue mosaic so you can't miss it on your shelf. if you handle it gently it seems to survive. i had never seen this paperback version so was delighted be able to take it on the subway. i can never believe how many prose poems i have at my fingertips when i'm holding it.. keep checking those brick and mortar bookstores if you can. -steph gray*
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> *From:* [redacted]
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> *To:* [redacted]
>
> *He died a few years ago. The paperback does tend to disintegrate--maybe rare book dealers have it? He was also ed. of Paris Review in the 1970s and the first person to publish me. Maxine Chernoff*
> *Date: Wed, 13 Oct 2010 11:57:37 +0000*

> *From: [redacted]*
> *Subject: Whatever Happened to Michael Benedict?*
> *To: [redacted]*
>
> *He of the great 1976 anthology of prose poems that a generation or two read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.*
>
> *I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky and none too kind to its paper cover after repeated fingerings and flexings.*
>
> *Jess*

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149. **Jesse Glass**

Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Mon 18 Oct 2010

It would be great to share some descriptions of the tango between your favorite volume(s) and the environment where you are. Japan is notorious for its foxing frenzies--most of my books have tiny black and brown threads colonizing the tooth of the paper and lichen-like spoors notching away at the typographic landscapes of what I read. I have two notebooks form the 1980's that are crammed full of writing, scribbling out, worthless phone numbers, torn, dog-eared and foxed pages, pages rotting, onion skin-like, sun-burnt, spat-upon, maggot-bitten and palimpsested with white-out and bic reworkings, rain-tortured into rivulets of ink charging crookedly down the cheek of the page from black to blue to gray like the tears of a miraculous icon in a sooty corner of some yellow-walled church where nobody goes but the toothless, squint-eyed, and terminal; books falling to pieces and stinking of ancient sex and Lucky Strikes, and years spent in old winter coats for sale in the bargain bins of the Purple Heart and the Salvation Army. These are the kinds of books that excite

my imagination because those old Complete Poes and The Poems of Robert Service tortured into ghostlier shapes, rain-warped into counterweights for mobiles and stabiles invites my Twombly and Rothco appreciation centers to re-activate, and these are located close to the endorphin sluices of my innermost and most secret self and jam them open, or at least tickle the hell out of them so that my tongue thrusts out to lick the plaster on the wall in joy.

Your descriptions solicited! Jess

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150. amy king
OT -- VIDA: Women in Literary Arts -- Call for web help!
Tue 19 Oct 2010

VIDA is in need of a web developer and designer who: a) knows the ins and outs of HTML and Word Press and b) is reliable and available to do the work required to make our web site rock. This is your chance to get your foot in the door for what will eventually be a *paid position* If you are interested, please email to Cheryl at [redacted]. Thanks!

Cheers,

Amy

http://vidaweb.org

****
Amy's Alias
+ http://amyking.org/
****

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151. Paul Siegell
Soundtrack to a Poetry Book
Tue 19 Oct 2010

Dear friends of poetry and music,

Allow me to present the soundtrack to what I was feeling while I was writing my third book of poetry, wild life rifle fire: http://bit.ly/4OlWte

Yours,
Paul
http://bit.ly/4nW70h

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152. Paul Siegell
how hot are your pepper people?
Tue 19 Oct 2010

A new blog: http://hotpeppeo.blogspot.com/

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153. amy king
Poets for Living Waters reading with Jan Heller Levi, Marcella Durand, Nicole Cooley, Heidi Lynn Staples and others!
Tue 19 Oct 2010

Join us on Friday in Manhattan for an evening of poetry and eco-poetics â€“ a great lineup and a good cause!

POETS FOR LIVING WATERS
Friday, October 22th, 6:30pm

Join poets Nicole Cooley and Tonya Foster, poets and editors of the Poets for Living Waters initiative Amy King and Heidi Lynn Staples, and guest readers Jan Heller Levi, Marcella Durand, Julian T. Brolaski, Ana Bozicevic, Joanna Hoffman, and Brenda Iijima for an evening of poetry and eco-poetics in the wake of large-scale catastrophes in the Gulf and the surrounding regions. The online poetry forum and activist group Poets for Living Waters features daily poetic responses to the recent oil spill; for more information, visit www.poetsforlivingwaters.com.

The Skylight Room (9100)
The Graduate Center, CUNY
365 Fifth Ave (btwn 34th & 35th)
FREE AND OPEN TO THE PUBLIC
No registration. Please arrive early for a seat. [redacted]

http://www.centerforthehumanitiesgc.org/

****
Amy's Alias
+ http://amyking.org/
****

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154. David-Baptiste Chirot
openned announces Visual Poetry Anthology "Openned Eyes"
Tue 19 Oct 2010

Announcing "Openned Eyes," an Anthology of Visual Poetry from the superb UK Poetry site openned.com:

http://www.openned.com/eyes

Edited by Alex Davies and Steve Willey, curated by David Baptiste Chirot

featuring work by

Dmitry Babenko
Guy R. Beining
BuZ Blurr
Harry Burrus
David-Baptiste Chirot
JW Curry
Liliana Esteban
Luc Fierens
Tim Gaze
Gleb Kolomiets
Edward Kulemin
Clemente Padin
Hilda Paz

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155. Jonathan Skinner
Ecopoetics workshop
Tue 19 Oct 2010

Come do some hikin' & writin' in the gorgeous late Fall hills of upstate NY!

October 30th to November 2nd
Ecopoetics after Copenhagen: Language, Form, Site with Jonathan Skinner

A field-based workshop, offering an introduction to environmental writing in relation to current poetic practice, in the post-Copenhagen moment. Setting our compass by key works of postmodern ecopoetics (Charles Olson, Gary Snyder, Lorine Niedecker, Larry Eigner, Ronald Johnson, Mei-mei Berssenbrugge, Ed Roberson, Cecilia Vicuña), let's hit the trail, charged with bringing our writing practice to the task of response. In what ways do land art (Robert Smithson), research poetry (Juliana Spahr), conceptual writing (Kenneth Goldsmith) or mestizo poetics (Cecilia Vicuña) change our relation to place? When the very air we breathe is bought and sold, can poets reclaim the commons? How do we

meaningfully respond, as poets, to disrupted urban environments, collapsing bee colonies, displaced communities, or the Pacific garbage patch? This workshop sets out some of the tools for redefining language practice in the face of climate change and related global catastrophes, with a special emphasis on site-specific writing.

Jonathan Skinner's poetry collections include With Naked Foot (Little Scratch Pad Press, 2009) and Political Cactus Poems (Palm Press, 2005). He founded and edits the journal ecopoetics (www.ecopoetics.org), which features creative-critical intersections between writing and ecology. Skinner also writes ecocriticism on contemporary poetry and poetics: his essays on the poets Ronald Johnson and Lorine Niedecker appeared recently in volumes published by the National Poetry Foundation and by University of Iowa Press. His essay "Thoughts on Things: Poetics of the Third Landscape" appeared recently in the Ecolanguage Reader (ed. Brenda Iijima). Skinner teaches in the Environmental Studies Program at Bates College, in Central Maine, where he makes his home.

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156. Jonathan Skinner
Ecopoetics workshop (correction)
Tue 19 Oct 2010

Corrected announcement (with location)!

October 30th to November 2nd
Millay Colony for the Arts (Austerlitz, NY)

Ecopoetics after Copenhagen: Language, Form, Site with Jonathan Skinner

A field-based workshop, offering an introduction to environmental writing in relation to current poetic practice, in the post-Copenhagen moment. Setting our compass by key works of postmodern ecopoetics (Charles Olson, Gary Snyder, Lorine Niedecker, Larry Eigner, Ronald Johnson, Mei-mei Berssenbrugge, Ed Roberson, Cecilia Vicuña), let's hit the trail, charged with bringing our writing practice to the task of response. In what ways do land art (Robert Smithson), research poetry (Juliana Spahr), conceptual writing (Kenneth Goldsmith) or mestizo poetics (Cecilia Vicuña) change our relation to place? When the very air we breathe is bought and sold, can poets reclaim the commons? How do we meaningfully respond, as poets, to disrupted urban environments, collapsing bee colonies, displaced communities, or the Pacific garbage patch? This workshop sets out some of the tools for redefining language practice in the face of climate change and related global catastrophes, with a special emphasis on site-specific writing.

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http://www.millaycolony.org/

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157. Mark DuCharme

MATTHEW COOPERMAN & ABY KAUPANG: Nov. 11th, Stratford Park Reading Series

Tue 19 Oct 2010

The Stratford Park Reading Series

proudly presents...

Matthew Cooperman & Aby Kaupang

THURSDAY, NOVEMBER 11th at 7:30 p.m.

A Donation is requested— but All are welcome!

A reception will follow the reading.

§

Address: 3030 O'Neal Parkway, Boulder, CO

http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O’neal+Parkway&zipcode=80301

DIRECTIONS: O’Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O’Neal Parkway, O’Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Matthew Cooperman is the author of Still: of the Earth as the Ark which Does Not Move (Counterpath Press, forthcoming 2011), DaZE (Salt Publishing Ltd, 2006) and A Sacrificial Zinc (Pleiades/LSU, 2001), winner of the Lena-Miles

Wever Todd Prize, as well as three chapbooks, Still: (to be) Perpetual (dove | tail. 2007), Words About James (phylum press, 2005) and Surge (Kent State, 1999). A founding editor of Quarter After Eight and poetry editor of Colorado Review, he teaches at Colorado State University. More information can be found at www.matthewcooperman.com.

§

Aby Kaupang is the author of absence is such a transparent house (forthcoming from Tebot Bach, 2011) and Scenic Fences | Houses Innumerable (Scantily Clad Press, 2009). Her poems have appeared in VOLT, Verse, Denver Quarterly, The Laurel Review, Parthenon West, Aufgabe, 14 Hills, Interim, Caketrain, and others. She is currently pursuing her MSOT in Occupational Therapy at Colorado State University. Contact her at [redacted]. §

If
you no longer wish to receive email announcements of upcoming events in
the Stratford Park Reading Series, please email
[redacted] with the subject line "SPRS: REMOVE."

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158. Peter Grant
Charles Olson website
Wed 20 Oct 2010

Folks, charlesolson.ca, the website anthology of Ralph Maud's literary journal Minutes of the Charles Olson Society, is up and running again...

the Alligator,
clapping at my balls

the Soul
rushing before

Maximus Poems III.48

↑ Index

159. Rachel Loden
Sala & Loden in NYC, Weds. 10/27
Wed 20 Oct 2010

I’ll be reading in New York City for the first time a week from today:

Rachel Loden and Jerome Sala

Wednesday, October 27, 8pm

The Poetry Project
at St. Marks Church
131 East 10th Street
New York, NY 10003

http://poetryproject.org/program-calendar/jerome-sala-rachel-loden.html

Jerome Sala is a poet and critic. He is the author of cult favorites such as Spaz Attack, I Am Not a Juvenile Delinquent and Look Slimmer Instantly. Forthcoming is a chapbook of goth-horror poems titled Prom Night, done in collaboration with artist Tamara Gonzales. His blog on poetry and pop culture is espresso bongo.

Rachel Loden is the author of Dick of the Dead (Ahsahta Press), a finalist for both the 2010 PEN USA Literary Award in Poetry and the California Book Award. Loden's first book, Hotel Imperium (Georgia), won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle.

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160. sam truitt
Jeffrey C. Robinson's UNTAM'D WING... Review copies available
Wed 20 Oct 2010

Station Hill announces the November publication of:

*
*

Untam'd Wing: Riffs on Romantic Poetry

by Jeffrey C. Robinson

Foreword by Anne Waldman

For a PDF of UNTAM'D WING for review consideration, please email [redacted]

The jazz term "riff" is short for "riffle"—"make rough." In *Untam'd Wing: Riffs on Romantic Poetry*, scholar/poet Jeffrey Robinson sets out much like a jazz musician to renew a great body of work (say, Miles Davis on George Gershwin)—"to recast," as he says in the Prefatory Note, "what have become monuments, with all the inertness of passive appreciation that monumentality encourages, into living forms." If he "roughs up" some of our long-time favorites, it's not to revise, and certainly not to improve, but on the contrary to reveal a timeless dimension that is of the very nature of the Romantic: "I would define a 'romantic' poem, of whatever vintage, as one that invites its own renewal in every present." With all the boldness and subtle care of the poets he celebrates, Robinson stakes his "life-long involvement as reader, teacher, and scholar/critic

of Romantic poetry” on an equally committed “absorption and belief in the discoveries of modern and contemporary experimental poetry.” Like a true marriage it lays bare both parties.

"Untam’d Wing is a heady conglomeration of poetic intensities and re-visionings, of the Romantic mother lode. Only a poet deeply embedded in and enthralled by this realm could take wild liberties and shape them into a contemporary volume of such curious and inventive range. Jeffrey Robinson is a scholar and has lived inside the Romantic body for decades, and precisely because of this his imagination is highly attuned to further Romantic nuance.... He sheds bright light on meaning and message. He is the scientist/artist finally breaking free of shackles." —Anne Waldman, from the foreword

ISBN : 978-158177118-3
Publication date: November 1, 2010
Format & page count : Paperback ; 116 pages;
Price $14.95

*Jeffrey C. Robinson *has published widely in Romantic Studies since his first book *Radical Literary Education: A Classroom Experiment with Wordsworth’s Ode*. Other works include: *The Walk: Notes on a Romantic Image * (1989), *The Current of Romantic Passion* (1991), and *Reception and Poetics in Keats: My Ended Poet* (1998). He has also engaged Romantic poetry and poetics through the genres of original lyric essays, diary, and poetry in, for example, *Romantic Presences* (1995), *Spliced Romanticism* (1997), and, most recently, *Wordsworth Day by Day: Reading His Work into Poetry Now * (2005). He is co-editor, along with Jerome Rothenberg, of *Poems for the Millennium, Volume Three: The **University** of **California Book** of Romantic and Post-Romantic Poetry*. A winner of Guggenheim and NEH fellowships, Jeffrey Robinson has taught at the University of Colorado, Boulder, since 1971. In 2003 he won the Hazel Barnes Prize, the highest award given to a faculty member at the University of Colorado for excellence in research and teaching.

Sam Truitt
Managing Director
Station Hill of Barrytown
120 Station Hill Road
Barrytown, NY 12507
O-[redacted]
C-[redacted]
www.stationhill.org
www.samtruitt.org

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161. Séamas Cain
Technicians of the Sacred ?
Wed 20 Oct 2010

Dear poetic friends,

When I was young, the book "Technicians of the Sacred" had a powerful impact on me!

I thought of it immediately when I received the e-mail below from Jill O'Mahony. I met her face-to-face in Dublin recently, as I was involved with several events for the IMRAM festival. I was impressed by her, and think it would be good to help to support her project.

If you have any ideas or suggestions for Jill, please send them to her directly.

Please send the notice about her project to any indigenous, tribal, or native poet you think might benefit from her activity.

Of course, a more active link between a Tribal poet and a Gaelic poet might be a plus.

Thank you.

Best wishes,

Séamas Cain
http://seamascain-writernetwork.org

---------- Forwarded message ----------
From: Jill O'Mahony <[redacted]>
Date: Mon, Aug 30, 2010 at 8:46 AM
Subject: Native American / Irish Compilation
To: [redacted]

Dear Mr Cain, Hello, my name is Jill O'Mahony. I am currently a lecturer in the Waterford Institute of Technology and am working in the area of Cultural Studies. I hope you don't mind my contacting you but your email address was given to me by Gabriel Rosenstock in the hopes that you might be interested in submitting poetry for addition to a compilation I am editing. Below is an outline of what I hope to achieve. I would be delighted if you would read over it and perhaps consider contributing. If you could get back to me whenever is convenient that would be great, Best wishes, Jill

It's structure will consist of a substantial introduction to the theme of
> Identity and Voice in marginalized communities, followed by two sections,

> one consisting of Irish Poetry and one on Native American poetry.
> The introduction will give the above theme consideration on its own and in
> relation to the poems that follow (in addition to highlighting
> problems with efficiency in translating from the original language among other themes). There
> will be two sections. The first of which will be Irish language poetry alongside their English translations.
>
> The second section would focus on poems written in Native American
> Languages (I am also waiting for confirmation of possible Chomorro
> submissions) with their English translation. All of this obviously within
> the specified theme of national identity within marginalized communities.
> Issues dealing with displacement of land, loss of cultural heritage (or the
> fight to retain it), changing notions of identity & etc.
>
> This compilation would be a great benefit for any Sociology of Literature
> course, not to mention the obvious English Literature modules on
> Postcolonial studies. Most of all the compilation would strive to provide a
> cross cultural platform on which marginalized communities can express unique
> artistic talent. By combining Irish culture with Native American Culture in a venture like this we
> immediately reach a wider community.

_____

↑ Index

162. patrick dunagan
PUSH press
Wed 20 Oct 2010

Jason Morris unleashes:

http://push-press.blogspot.com/

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163. Murat Nemet-Nejat
Turkish Poet Arif Damar (1925-2010)
Wed 20 Oct 2010

The Turkish poet Arif Damar (1925-2010) died yesterday.

The Broken Spool

Old friend, depart,

We climb the swings
of our silence,
apart from each other,
We swing, elbow to elbow,
stop,
then, by separate stairs,
return
to our thresholds.
It’s evening,
We take the domesticity of evening
on our back,
In one hand the stick
on which we rest,
in the other,
disappearing daylight.
(As red in the western sky
strikes us to re-write fate,
sparks fly from our foreheads!).
It’s evening,
We walk,
without dalliance,
We reach
the all-embracing sea,
kneeling,
We’ll stay there.
First, we free our sweaty wrists
from the handcuffs
that old friend has fixed,
unawares –
unaware

the sea is tired.

And night!

Such night!

Rich night none can penetrate!

We part-open the door

Of the weary waters –

(In star light

We follow our light) –

enter in

“*Nothing in common*,” she says

“—besides memories”

“*We’ve* nothing in common,” I reply.

All that I might’ve gathered from “*experience*?”

ha! *tell me about it*!

If memories aren’t *re*activated,

*re*experienced,

they wither and fade,

discarded, abandoned...

(*what other options had we?*)

We each remain silent.

and night

**

Such night

Rich night none can penetrate!

**

We don’t look to the stars

nor pay attention to the sounds,

or to the silence,

We’re ocean-tempered.

Night’s pleasures

wait for us,

white water lilies,

waiting to spread their scent.

We’re the curvilinear fantasy

of the placid lake,

its honest labor,

absence of pretension.

We’re

the water lilies’ unheard music,

echoing depth.

Tomorrow, together,

we might save the world,

but first, tonight, please,

may this night be over!

and night

**

Such night

Rich night none can penetrate!

That natural

undying loveliness

blossoms on the thinnest
of criss-crossing branches.

Let’s break off, we said,

two filaments

of silver cord

pendant

in empty space

coming down

coming down

around

trans. by *Simon Pettet & Murat Nemet-Nejat* *
*

* Eda: An Anthology of Contemporary Turkish Poetry (**Talisman House, 2004)
*

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164. derek beaulieu

new from No: "Wire & Fork" by Bob Cobbing

Wed 20 Oct 2010

No press is proud to announce the publication of

WIRE & FORK
by Bob Cobbing
(with an afterword by Lawrence Upton)

WIRE & FORK is a previously unpublished suite by visual poetry maestro Bob Cobbing. Created in September 1992, WIRE & FORK was recently discovered and is published in an edition of 50 handbound copies (of which 25 are for sale).

$4 each (including shipping)

for more information, or to order copies, email
[redacted]

derek beaulieu
2 - 733 2nd avenue nw
calgary alberta
canada T2N 0E4
[redacted]
http://derekbeaulieu.wordpress.com/

↑ Index

165. Aryanil Mukherjee

New Translations of Utpal Kumar Basu @ Kaurab

Wed 20 Oct 2010

Kaurab Translation Archive presents new English translations of Utpal Kumar Basu -

http://www.kaurab.com/english/bengali_poetry/utpal.html

Utpal Kumar Basu is an Indian (Bengali) poet from the 1950s generation whose work has received great attention since the birth of a Bengali postmodern consciousness. Utpal's oeuvre is as wide and vivid as his travels. His poetic craft is quietly iconoclastic in its deglorification of the artistic position of the poem. At the same time, the poem carefully allows for retention of poetic

speech and valor. A world, as if seen through the eyes of a migratory bird, where nature exists amidst its wastefulness and tribes of lesser known ordinary people of a cultural variety, punctuate his imagery. One critic has referred to his poetic language as "mashed" while another describes it as "nomadic".

Aryanil Mukherjee

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166. **Jim Andrews**
Russell Williams
Thu 21 Oct 2010

Russell Williams was worried about being seen as a coldblooded psychopath. But who could call him that? No, he looks, instead, like a warm fuzzy psychopath. He was particularly concerned for his wife, the Canadian military, and his cat. Which, of course, is quite um touching in a leader of the Canadian military. Yes, a real warm and fuzzy Canadian psyschopath. Did you ever see American Psycho? A brilliant movie of the Reagan era of Republican psychopathy. Here we have the Canadian Psycho of Harper's Canada. Even with the photos of him being the Queen's pilot and talking with Harper's Defence Minister Peter what's his name, the pig.

ja
http://vispo.com

↑ Index

167. **Jesse Glass**
Re: Whatever Happened to Michael Benedict?
Thu 21 Oct 2010

That's a new title for me...Jess

On 10/18/2010, "David Hadbawnik" <[redacted]> wrote:

> *and this is the same guy who wrote mole notes, right? i snagged a first ed. hardcover of this last year for a pittance... wonderful book. wonderfully bizarre project.*
>
> *d*
>
> *On Sun, Oct 17, 2010 at 10:49 PM, Maxine Chernoff <*
> *[redacted]> wrote:*
>
> *...and it's Benedikt. MC*
>
> *Date: Fri, 15 Oct 2010 10:14:28 -0400*

From: [redacted]
Subject: Re: Whatever Happened to Michael Benedict?
To: [redacted]

The spine of my copy is held together with duct tape. There's a tiny fig leaf of cover left. All pages yellow and brittle.

On Oct 14, 2010, at 1:01 AM, stephanie g wrote:

being a prosepoemist myself, I was thrilled to finally find a copy about 1/2 a year ago at the little (but super fantastic/great selection) East Village Books on St. Marks Place near 1st ave in nyc. it is indeed a true paperback size/style almost looking like a pulp and i was so surprised to find it at the price it was. it has a blue-green color for the side of the pages and the cover is a marbly blue mosaic so you can't miss it on your shelf. if you handle it gently it seems to survive. i had never seen this paperback version so was delighted be able to take it on the subway. i can never believe how many prose poems i have at my fingertips when i'm holding it. keep checking those brick and mortar bookstores if you can.
-steph gray

Date: Wed, 13 Oct 2010 08:27:13 -0700
From: [redacted]
Subject: Re: Whatever Happened to Michael Benedict?
To: [redacted]

He died a few years ago. The paperback does tend to disintegrate--maybe rare book dealers have it? He was also ed. of Paris Review in the 1970s and the first person to publish me. Maxine Chernoff
Date: Wed, 13 Oct 2010 11:57:37 +0000
From: [redacted]
Subject: Whatever Happened to Michael Benedict?
To: [redacted]

He of the great 1976 anthology of prose poems that a generation or two
read to pieces, and the author of "The European Shoe" and a pretty good anthology of Surrealist poetry.

I've been trying to track down the old Prose Poem anthology on Abe Books--will try some other possibilities--but I recall that it was bulky
and none too kind to its paper cover after repeated fingerings and flexings.

Jess

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168. Jeffrey Side
Some new poems at Fieralingue
Thu 21 Oct 2010

I've got some new poems at Fieralingue. My thanks to Anny Ballardini.

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=230

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169. Camille Martin
New @ Rogue Embryo
Thu 21 Oct 2010

New @ Rogue Embryo
http://rogueembryo.wordpress.com

* on the anniversary of my healing from breast cancer
http://rogueembryo.wordpress.com/2010/10/16/on-the-anniversary-of-my-healing-from-breast-cancer/

* Cynthia Sailers: from Lake Systems
http://rogueembryo.wordpress.com/2010/10/20/cynthia-sailers-from-lake-systems/

Cheers!

Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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170. Crane's Bill Books

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Thu 21 Oct 2010

Jesse, In New Mexico the glue used in bindings sometimes dries out and turns to dust so that a book comes apart in your hands. I have some topo maps with wonderful, meandering trails eaten into them by insects. A few years ago the Center for Contemporary Arts in Santa Fe did a show not of environmentally damaged books but of library books that had been vandalized because of their lesbian/gay content. A group of artists salvaged them and turned them into sculptural artists' books and other kinds of artworks. Quite moving. Jeffrey

----- Original Message -----
From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Monday, October 18, 2010 9:54 PM
Subject: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

> *It would be great to share some descriptions of the tango between your favorite volume(s) and the environment where you are. Japan is notorious for its foxing frenzies--most of my books have tiny black and brown threads colonizing the tooth of the paper and lichen-like spoors notching away at the typographic landscapes of what I read. I have two notebooks form the 1980's that are crammed full of writing, scribbling out, worthless phone numbers, torn, dog-eared and foxed pages, pages rotting, onion skin-like, sun-burnt, spat-upon, maggot-bitten and palimpsested with white-out and bic reworkings, rain-tortured into rivulets of ink charging crookedly down the cheek of the page from black to blue to gray like the tears of a miraculous icon in a sooty corner of some yellow-walled church where nobody goes but the toothless, squint-eyed, and terminal; books falling to pieces and stinking of ancient sex and Lucky Strikes, and years spent in old winter coats for sale in the bargain bins of the Purple Heart and the Salvation Army. These are the kinds of books that excite my imagination because those old Complete Poes and The Poems of Robert Service tortured into ghostlier shapes, rain-warped into counterweights for mobiles and stabiles invites my Twombly and Rothco appreciation centers to re-activate, and these are located close to the endorphin sluices of my innermost and most secret self and jam them open, or at least tickle the hell out of them so that my tongue thrusts out to lick the plaster on the wall in joy.*
>
> *Your descriptions solicited! Jess*

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171. Poetry Project
Upcoming Events at The Poetry Project & Some News Too
Fri 22 Oct 2010

Hi Everyone,

We¹ve got a busy upcoming week & you are invited. But first, find a few new MP3s from recent readings at the Project on the Multimedia-Audio page of our website ‹ seek all 8 of them here: http://bit.ly/b1shtp. Additionally, we would like to share an invite for friend Eileen Myles¹ costume book party for Inferno on Saturday, October 30 / 8pm at Participant Inc. (see below for more details, of course). Please note that Friday¹s line-up has changed & sara wintz will now be reading in place of an ill Evan Commander (feel better Evan!). Seeing you soon --

Love,
The Poetry Project

FRIDAY OCTOBER 22 / 10PM
CLAIRE DONATO & SARA WINTZ

Claire Donato's poems have recently appeared or are forthcoming in Boston Review, Denver Quarterly, Octopus, and Action Yes. She holds an MFA from Brown University, where she was involved with Writing: Digital Media and received the John Hawkes Prize in Fiction. She currently lives in Brooklyn and teaches at the New School.

sara wintz¹s writing has appeared in The Poetry Project Newsletter, Jacket, 6X6, Physical Poets and on Ceptuetics. She co-edited INVISIBLY TIGHT INSTITUTIONAL OUTER FLANKS DUB (verb) GLORIOUS NATIONAL HI-VIOLENCE RESPONSE DREAM: New Writing from the US+UK with Ryan Dobran, Justin Katko and Cristiana Baik in 2008. She currently co-curates at the Segue Reading Series with Thom Donovan.

MONDAY OCTOBER 25 / 8PM
BEN FAMA & NATALIE LYALIN

Ben Fama is the author of the chapbook Aquarius Rising (Ugly Duckling Presse) and co-author of the chapbook Girl Boy Girl Boy (The Corresponding Society). He is the founder of the Brooklyn-based Supermachine Reading Series and poetry journal. His work has appeared in GlitterPony, notnostrums, EOAGH and No, Dear Magazine, among others.

Natalie Lyalin is the author of Pink and Hot Pink Habitat (Coconut Books 2009) and the chapbook Try A Little Time Travel (Ugly Duckling Presse 2010). She

lives in Philadelphia and teaches at Temple University and The University of the Arts.

WEDNESDAY OCTOBER 27 / 8PM
RACHEL LODEN & JEROME SALA

Rachel Loden is the author of Dick of the Dead (Ahsahta Press), a finalist for the California Book Award and one of the three most-cited books in Attention Span 2009 (³a collectively-drawn map of the field²), landing on lists by Rae Armantrout and others. Loden¹s first book, Hotel Imperium, won the Contemporary Poetry Series competition and was selected as one of the ten best poetry books of the year by the San Francisco Chronicle. Her work has appeared in New American Writing, the Paris Review, Jacket, two editions of the Best American Poetry series, and many other magazines and anthologies. She is the recipient of a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, an &NOW Award, and a grant from the Fund for Poetry. This is her first reading in New York City.

Jerome Sala is a poet and critic. He is the author of cult favorites such as Spaz Attack, I Am Not a Juvenile Delinquent and Look Slimmer Instantly. Forthcoming is a chapbook of goth-horror poems titled Prom Night, done in collaboration with artist Tamara Gonzales. His blog on poetry and pop culture is espresso bongo.

OR Books & Participant Inc.
invite you to:

WHAT: A COSTUME BOOK PARTY FOR EILEEN MYLES¹S INFERNO (a poet¹s novel)

WHEN: Saturday, October 30 / 8pm, performances at 9:30pm

WHERE: Participant Inc. / 253 E. Houston St. (btw Norfolk & Suffolk) / New York, NY 10002

SEE YOU THERE!

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street (at 2nd Avenue)
New York, NY 10003

Trains: 6, F, N, R, and L.

www.poetryproject.org

Admission is $8 / $7 for students & seniors / $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance & advance notice. For more info call [redacted].

If you¹d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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172. Rosalie Calabrese

Rosalie Calabrese Poetry News - November 2010

Fri 22 Oct 2010

Monday, November 1: Look for my poem At 96th & Broadway in the Metropolitan Diary column (N.Y./Region section) of The New York Times. If you don't get the print edition, go to www.nytimes.com and enter "Dear Diary" in the search box on the upper left side just below the banner.

Saturday, November 13, 1:30-4:00 PM: Join me and other
writers whose work appears in The Mom Egg 2010 anthology at the Bowery Poetry Club, 308 Bowery. $5.00 Admission.

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173. Peter ciccariello

fail better beckett IV

Fri 22 Oct 2010

I haven’t posted for a time; this image is from an ongoing series titled “textual artifacts”. Comments welcome.

fail better beckett IV

http://tinyurl.com/35j8tpw

Best,

- Peter Ciccariello

http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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174. Jeffrey Side
Jerome Rothenberg's Argotist Ebook 'The Jigoku Zoshi Hells: A Book of Variations' is now available
Sun 24 Oct 2010

The technical problems that caused me to take Jerome Rothenberg's 'The Jigoku Zoshi Hells: A Book of Variations' offline last week are now resolved, and the ebook is now available free at:

http://www.lulu.com/product/ebook/the-jigoku-zoshi-hells-a-book-of-variations/13227501

Description:

Jerome Rothenberg's 'The Jigoku Zoshi Hells: A Book of Variations' is a series of new poems following the method of composition Rothenberg had previously used in "The Lorca Variations" and in homages to the work of other poets and artists. In the present set he applies the same procedure to an early work of his own, "The Seven Hells of the Jigoku Zoshi" (1962) â€“ not to annihilate the original but to bring it into a new dimension, where both versions can lead an independent if interlinked existence. The fifty year gap between them adds its own strangeness to the mix.

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175. Douglas Manson
seeking John Giorno email or contact
Sun 24 Oct 2010

Dear Poetics List,
Would anyone have an email address or other contact info. for John Giorno?

please backchannel.

Thank you,
Douglas Manson

↑ Index

176. Country Valley
Empty Hands Broadside Series
Sun 24 Oct 2010

COUNTRY VALLEY PRESS

Current and forthcoming titles from the Empty Hands Broadside Series:

#15. Simon Cutts, EMPTY HAND
#16. John Phillips, PAGES

#17. Andrew Schelling, ONE PHASE OF THE HUNT
#18. Whit Griffin, FUGITIVE CANT

Broadsides are available as single issues, $1 or $3 signed, or through a subscription to the series.
Most issues are limited to 100 hundred copies, 26 of which are signed/lettered by the authors.
For a full list or information on how to subscribe/order, go to
http://web.mac.com/countryvalley/Country_Valley/Empty_Hands.html

↑ Index

177. Steve Evans
Attention Span 2010 Now Complete
Sun 24 Oct 2010

Dear Friends of Third Factory,

Just a quick note to announce that the 2010 edition of "Attention Span" can be consulted in its entirety at

http://www.thirdfactory.net/attentionspan.html#2010

You'll find links there to all fifty-five contributions, along with overviews of titles and presses frequently mentioned.

I hope you'll find a moment to have a look and I encourage all readers to consider contributing to the next installment, for which the deadline is projected to be August 15, 2011, with contributions coming on-line between Labor Day and Columbus Day of that year. (If you'd like to be reminded nearer to the deadline, just dorp me a line now.)

Best wishes to all,

Steve

Associate Professor of English
313 Neville Hall
University of Maine
Orono, Maine 04469
[redacted]
www.thirdfactory.net

↑ Index

178. Camille Martin
New @ Rogue Embryo: death's head + not all slopes are tragic
Sun 24 Oct 2010

New @ Rogue Embryo
http://rogueembryo.wordpress.com

* death's head redux
http://rogueembryo.wordpress.com/2010/10/24/deaths-head-redux/

* "not all slopes are tragic"
http://rogueembryo.wordpress.com/2010/10/22/not-all-slopes-are-tragic/

Cheers!

Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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179. Christophe Casamassima
Onthology/audio: Eileen Myles & CAConrad
Sun 24 Oct 2010

I've just finished mastering the recordings from the i.e. series, featuring Eileen Myles and CAConrad. The reading took place in Baltimore on October 8th, and was hosted by the terrific Michael Ball, who has been running the series since 2005.

Please become a follower!

http://onthologyaudio.blogspot.com/2010/10/feature-1-eileen-myles-caconrad-ie.html

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180. Jim Andrews
New on Netartery (Writers Gone Wrong)
Sun 24 Oct 2010

New on Netartery (Writers Gone Wrong):

NEWS FROM THE SAHRAWI REFUGES CAMPS IN SOUTHERN ALGERIA
Eugenio Tisselli
http://netartery.vispo.com/?p=523

Since 2003, Catalan artist Antoni Abad and I have been working on a series of projects dealing with overlooked communities around the world expressing and sharing their views and opinions the Web...

CANADIAN PSYCHO Jim Andrews http://netartery.vispo.com/?p=471 During the third week of October, 2010, the Canadian media covered the case of Russell Williams like no other news story. Williams, prior to his February 7, 2010 confession of murders, rapes, and scores of panty burglaries, was a colonel and decorated pilot in command of the Canadian military air base in Trenton, Ontario, the country's largest and busiest military airbase...

GREGORY CHATONSKY'S GENERATIVE NARRATIVES
Jim Andrews
http://netartery.vispo.com/?p=441
Gregory Chatonsky is a French/Canadian artist who has created a significant body of net art. Here are a couple of pieces of his I found that still work and are compelling...

NEW MEDIA WRITING PRIZE SHORTLIST
Jim Andrews
http://netartery.vispo.com/?p=437
The shortlist for the Poole New Media Writing Prize includes Christine Wilks (who is on netartery), Katharine Norman (whom I invited to be on netartery), Alan Bigelow (whom I should invite to be on netartery), and myself...

TYPING THE DANCING SIGNIFIER: JIM ANDREWS' (VIS)POETICS
Leonardo Flores
http://netartery.vispo.com/?p=429
Leonardo provides a link to his recently completed 350+ page doctoral dissertation on the work of Jim Andrews...

TEXT GENERATORS
Jim Andrews
http://netartery.vispo.com/?p=426
Edde Addad put together an interesting post concerning poetical text generators on netpoetic.com. The post describes and links to quite a few online resources...

AMY WINEHOUSE LINKS
Jim Andrews
http://netartery.vispo.com/?p=371
I've been listening to Amy Winehouse's blue-eyed soul music (though hers are brown) recently, watching interviews and reading articles about her. I thought I'd post the best of those links...

NIGHTINGALE'S PLAYGROUND Andy Campbell http://netartery.vispo.com/?p=373 Created by Dreaming Methods authors Andy Campbell and Judi Alston, Nightingale's Playground is an ambitious work of digital fiction divided into four interlinked parts: an atmospheric browser based experience; an interactive virtual book with pages you can turn with the mouse; a short eBook download; and an immersive 3D game-like application that takes the written word into strange new dimensions...

INSTANT POETRY PATENTS David Jhave Johnston http://netartery.vispo.com/?p=342 About a year ago, John Cayley made a post on NetPoetic entitled "An Edge of Chaos". In it he delimits a constraint-based networked-writing process: "Write into the Google search field with text delimited by quote marks until the sequence of words is not found. Record this sequence.." A couple of weeks ago, I woke up with the idea of making a poem composed entirely of lines that returned no search results. "Wow", I thought to myself, "what a great idea". I had forgotten it was John's idea...

SIGN AFTER THE X
Jim Andrews
http://netartery.vispo.com/?p=329
David Clarke has created a new work of net art called Sign After the X in collaboration with Marina Roy and Graham Meisner. Sign After the X is structurally similar to some of Clark's earlier works such as A is for Apple and 88 Constellations for Wittgenstein. The form of these works is one that Clark has been developing for some time now...

↑ Index

181. Sarah Giragosian
Call for Submissions of Translation Praxis to Barzakh
Sun 24 Oct 2010

All language is translation.

?Pierre Joris

The logic of language turns out to be contaminated by languages, plural.

?Jed Rasula

Barzakh is a multi-genre, biannual online journal with an internationalist stance that presents work that enters the between of spheres of existence. For the next issue, Barzakh seeks creative and or critical works that address, challenge, and reshape translation practice as an extension of this intermediary position. Questions on translation as a discourse to consider include but are not exclusive to:

How does translation practice complicate and inform languages, plural?

Is translation a form of selection?

What are the ethics of appropriation involved with translation?

How does working on translation affect the writer?s creative work and the way in which it is received?

Does translation necessarily have to be between two texts as equivalences, or can it rather be translation from disparate medias? How can say, the visual or kinesthetic be translated into text or vice-versa?

Please send any work which delves into the between of translation practice to [redacted] by November 15th. Please write ?Translation? in the subject line. Barzakh can be found at http://barzakh.net

***

---------- This message was sent using IMP, the Internet Messaging Program.

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182. **Ruth Lepson**

Re: New Translations of Utpal Kumar Basu @ Kaurab

Sun 24 Oct 2010

---

wonderful

On 10/20/10 10:10 PM, "Aryanil Mukherjee" <[redacted]> wrote:

> *Kaurab Translation Archive presents new English translations of Utpal Kumar Basu -*
>
> *http://www.kaurab.com/english/bengali_poetry/utpal.html*
>
> *Utpal Kumar Basu is an Indian (Bengali) poet from the 1950s generation whose work has received great attention since the birth of a Bengali postmodern consciousness. Utpal's oeuvre is as wide and vivid as his travels. His poetic craft is quietly iconoclastic in its deglorification of the artistic position of the poem. At the same time, the poem carefully allows for retention of poetic speech and valor. A world, as if seen through the eyes of a migratory bird, where nature exists amidst its wastefulness and tribes of lesser known ordinary people of a cultural variety, punctuate his imagery. One critic has referred to his poetic language as "mashed" while another describes it as "nomadic".*
>
> *Aryanil Mukherjee*

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183. amy king
Poetry speed ...
Sun 24 Oct 2010

Our website speed, Esque, has dramatically improved!!

http://www.esquemag.com/

Enjoy,

Amy

****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

↑ Index

184. Sarah Giragosian
Call for Submissions of Elizabeth Bishop's Translated Work to Barzakh
Sun 24 Oct 2010

Over the course of her lifetime, Elizabeth Bishop translated works by the French surrealist Max Jacob in 1950 and by the Mexican poet Octavio Paz in the 1970s. She also translated several pieces by Brazilian writers, such as Clarice Lispector and Carlos Drummond de Andrade, as well as Helena Morley, a young girl who grew up in a Brazilian mining town in the nineteenth century, whose diary she translated. An exacting and literal translator, she advances the following recommendations in her unpublished Remarks on Translation: "When a word is repeated? repeat it! (Just because English has more words than any other language except Russian?doesn't mean we have to use them all. . . .) When a line is repeated?repeat it?and also?stick to the structure" (Bishop as qtd. in Henneberg). Additionally, in a letter to Anne Stevenson, she writes that translations were to be handled "with a minimum of bloodletting or seepage" (Ibid). Questions to consider include, but are not limited to, the following:

How did translation influence Bishop?s development as a poet?
In what ways did Bishop accommodate the ?otherness? of cross-cultural translations?
What are the ethics of Bishop?s ?literal? translations?
In what ways do Bishop?s translations critique or complicate imperialist themes?
In what ways does Bishop stage her own interventions in her translated works?

Please send any work which delves into Bishop?s translated work to [redacted] by November 15. Please write ?Bishop Translation? in the subject line.

Hennenberg, Sylvia. ?Elizabeth Bishop's "Brazil, January 1, 1502? and Max Jacob's ?Etablissement d'une communaute au Bresil?: A Study of Transformative Interpretation and Influence.? Texas Studies in Literature and Language, Volume 45, Number 4 (Winter 2003) pp.337-351. Project Muse. http://muse.jhu.edu/journals/tsl/summary/v045/45.4henneberg.html October 2010.

---------- This message was sent using IMP, the Internet Messaging Program.

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185. David Kirschenbaum
Boog City presents Gigantic Sequins and Christopher Paul Stelling
Sun 24 Oct 2010

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Gigantic Sequins
(Chicago, Houston, Philadelphia)

This Thurs., Oct. 28, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Gigantic Sequins editor
Kimberly Ann Southwick

Featuring readings from

Evan Ross Burton
Geoffrey Cruikshank-Hagenbuckle
Leigh Phillips
Kimberly Ann Southwick

and music from

Christopher Paul Stelling

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Gigantic Sequins
http://giganticmagazine.wordpress.com/

Gigantic Sequins is a literary arts magazine. Its first two issues were published in early 2009 and early 2010. It's third issue is set to hit the stacks in the fall of 2010. Gigantic Sequins aspires to publish writers big and tall. Its editors encourage artists of all media to submit their writing (fiction, non-fiction, poetry, prose, essays, comics) and printable black & white fine art. Gigantic Sequins is a print magazine and more information can be found at the above url. Its editors are scattered about the country in Chicago, Houston and Philadelphia, spreading the good word about art and literature the best they can.

**Geoffrey Cruickshank-Hagenbuckle

Geoffrey Cruickshank-Hagenbuckle is the author of Nuit Maudit. He has published in nearly 100 poetry journals from The Boston Review to Verse. He is the editor of the poetry magazine Dear Bear and a staff critic at The Brooklyn Rail. His film credits include Tremors, and Finding Forrester, directed by Gus Van Sant.

**Evan Ross Burton

Evan Ross Burton is a poet who lives in New York City.

**Leigh Phillips

Leigh Phillips was just selected as winner of The Mad Hatters' Review innovative fiction prize. Her work has most recently appeared in So To Speak: A Feminist Journal of Literature and Art, Wicked Alice, and Gigantic Sequins. She lives in Brooklyn, teaches in the Bronx for the City University of New York, and writes poems on all the stops in between.

**Kimberly Ann Southwick
http://giganticsequins.blogspot.com/

Kimberly Ann Southwick is the editor in chief and founder of Gigantic Seqins, a literary-arts journal. She lives in Philadelphia and teaches American English Grammar at Rowan University. She writes poetry because she must.

**Christopher Paul Stelling
http://www.myspace.com/freedumbmusesick

Take one look at his road-worn, weathered guitar, and you know that Christopher Paul Stelling is a musician with a story to tell. Stelling has revived a sense of musical storytelling and mastery over his instrument that was thought to be long since forgotten. With a heartfelt voice, dynamic finger-picked guitar stylings, and a songwriting approach that combines folkloric, mythological, and religious imagery, Stelling has forged a style that is all his own, yet hauntingly familiar. He is a Brooklyn-based musician, hailing originally from Daytona Beach, Florida.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Nov. 30
No Tell Books
http://www.notellbooks.org/
(Washington, D.C.)
Reb Livingston, pub. and ed.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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186. **Mairead Byrne**

Re: Attention Span 2010 Now Complete

Sun 24 Oct 2010

Hmm I'm still not seeing my books here. I'm just not getting this third factory thing. Maybe 55 contributions aren't enough?

On Sun, Oct 24, 2010 at 1:36 PM, Steve Evans <[redacted]> wrote:

> *Dear Friends of Third Factory,*
>
> *Just a quick note to announce that the 2010 edition of "Attention Span" can be consulted in its entirety at*
>
> *http://www.thirdfactory.net/attentionspan.html#2010*
>
> *You'll find links there to all fifty-five contributions, along with overviews of titles and presses frequently mentioned.*
>
> *I hope you'll find a moment to have a look and I encourage all readers to consider contributing to the next installment, for which the deadline is projected to be August 15, 2011, with contributions coming on-line between Labor Day and Columbus Day of that year. (If you'd like to be reminded nearer to the deadline, just dorp me a line now.)*
>
> *Best wishes to all,*
>
> *Steve*
>
> *Associate Professor of English*
> *313 Neville Hall*
> *University of Maine*
> *Orono, Maine 04469*
> [redacted]
> *www.thirdfactory.net*

--

Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design
Providence RI 02903

Office: College Building 420
Phone: [redacted]
[redacted]

http://www.whatsleftofheaven.com/
www.maireadbyrne.blogspot.com
www.couscousonthegrass.blogspot.com

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187. Jennifer Karmin

Oct 26: Eileen Myles & Amira Hanafi in Chicago

Sun 24 Oct 2010

Pilot Light:
The Green Lantern Press / Dear Navigator Conversation Series

October 26, 2010
Eileen Myles & Amira Hanafi

7:30-9:30pm
at The Green Lantern Gallery
2542 Chicago Avenue
Chicago, IL

EILEEN MYLES was born in Arlington, MA and moved to New York in â€˜74. Her Inferno (a poetâ€™s novel) is just out from orbooks.com. Her essays, The Importance of Being Iceland were written thanks to the Warhol/Creative Capital grant. Sorry, Tree is her most recent poems. Last spring she received the Poetry Society of Americaâ€™s Shelley Prize. She is Prof. Emeritus of Writing at UC San Diego, she was the Hugo writer in Missoula last year and sheâ€™ll be Hurst professor at Washington U., St. Louis in Nov. 2010. Read her blog at eileenmyles.com. Also read her dogâ€™s blog: mylifebyhank.com. She lives in New York.

AMIRA HANAFI is a writer and artist using variable methods of research and collection to produce documentary objects. Currently, she is working with an assemblage of material collected on a four-month drift in Cairo, Egypt. She is the author of Minced English, Trinities, and Forgery (forthcoming from Green Lantern Press, 2011). Her work has recently been published in American Letters & Commentary, Requited, and Matrix. She teaches at the School of the Art Institute of Chicago. For more info see http://www.amirahanafi.com

UPCOMING:
December 2, 2010 - Vanessa Place & Jennifer Karmin

ABOUT PILOT LIGHT:
The writer creates many relationships: with oneself; with oneâ€™s intimate, immediate, and local communities; and with the writing community at-large (earth/space). Pilot Light brings together writers at varying stages of their career for conversations that cross and explore these different relationships.

Emerging and established writers each read from their own work and then engage in a discussion that creates an intimate space across genre and career status.

Co-presented by Dear Navigator, The School of the Art Institute of Chicagoâ€™s literary magazine, and The Green Lantern Press. The series is curated by Elizabeth Metzger Sampson.

http://blogs.saic.edu/dearnavigator/category/fall2010

http://press.thegreenlantern.org

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188. Nico Vassilakis
staring
Mon 25 Oct 2010

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for distraction, perusal

staring poetics:
http://staringpoetics.weebly.com/

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189. Nate Pritts
H_NGM_N #11, WOLF FACE & Submissions
Mon 25 Oct 2010

Some new things from H_NGM_N ::

* Issue #11 is live; check it out here :: http://www.h-ngm-n.com/h_ngm_n11/

* Matt Hart's new full-length poetry collection WOLF FACE is now available; check it out here :: http://www.h-ngm-n.com/wolf-face

* We start reading full-length submissions for our BK series starting November 1st; details here :: http://www.h-ngm-n.com/s_bmissions/

Thanks so much for yr support.

-Nate

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

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190. mIEKAL aND
Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
Mon 25 Oct 2010

Years ago I had a copy of CHAOS by James Glieck which I lent out to someone visiting our community. Well after the person has left I remembered the book & wondered what had happened to it. Didn't find it at the time but some months later I was wandering thru our apple orchard & found the book spread open to a 2 page color spread of chaos fractals which at that point had been decomposed & rearranged by numerous rains, insects & critters chewing on it.

~mIEKAL

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191. Deborah Poe
review of Deborah Poe's Elements
Mon 25 Oct 2010

Friends,

I want to share Djelloul Marbrook's lovely review of my newest poetry collection, *Elements*.

http://www.djelloulmarbrook.com/2010/10/21/poems-that-test-the-limits-of-words/

Best wishes,
Deborah
www.deborahpoe.com

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192. Jacqueline Waters
New pamphlet: BEN LERNER / Leaving the Atocha Station
Mon 25 Oct 2010

A new pamphlet by Ben Lerner is available from The Physiocrats.

Read excerpt / order online: http://www.thephysiocrats.com/

Leaving the Atocha Station /// BEN LERNER

// what is a museum guard to do //

Selections from the novel -Leaving the Atocha Station-

21 pp. | 100 copies | $6

Read excerpt /order online: http://www.thephysiocrats.com/

The Physiocrats: a pamphlet press: http://www.thephysiocrats.com/ |[redacted]

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193. David Hadbawnik
a question mark above the sun
Mon 25 Oct 2010

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http://habenichtpress.com/?p=550

or click here <http://habenichtpress.com/?p=550>

"*Kent Johnson*'s new book has now been published, despyte the concerted efforts of a cabal of poets, literary estate executors, and lawyers for bigwig publishing houses to keep it from ever seeing the light of day (so to speak). Publisher *Richard Owens* (Punch Press<http://damnthecaesars.org/punchpress.html>, *Damn the Caesars <http://damnthecaesars.org/>*) must take a goodlie portion of the credit for seeing this project through."...

.....

--dh

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194. Jesse Glass
Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
Mon 25 Oct 2010

There's a great shop in Tokyo that sells Edo and Meiji era prints and books and many are water-stained and a bit cool to the touch with a whiff of must about them as if they had been kept in a series of basements from c. 1660 till the day before you see them. Indeed, some of my favorite books have water-damaged from sudden cloud bursts and driving (zaaa zaaa) Kyushu rains--including a Creeley Selected Poems (nice volume) that literally bulges like a show pigeon's snowy breast as it paces in its cage at the county fair waiting for the Judges in the pigeon "All Show" competition to arrive and begin their joyless evaluations. The pages seem to resist opening, but can be coaxed apart if jogged on the knee in the old "shoe-maker" position, to reveal the Creeley poems that continue to fascinate me most, each marked with a slight discoloration close to the gutter of the page, as if part of a face were occluding the light streaming in over the left shoulder of a "hidden" reader present each time I open the volume.

Jess

On 10/21/2010, "Crane's Bill Books" <[redacted]> wrote:

Jesse,
In New Mexico the glue used in bindings sometimes dries out and turns to dust so that a book comes apart in your hands.
I have some topo maps with wonderful, meandering trails eaten into them by insects.
A few years ago the Center for Contemporary Arts in Santa Fe did a show not of environmentally damaged books but of library books that had been vandalized because of their lesbian/gay content. A group of artists salvaged them and turned them into sculptural artists' books and other kinds of artworks. Quite moving.
Jeffrey

----- Original Message -----
From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Monday, October 18, 2010 9:54 PM
Subject: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

It would be great to share some descriptions of the tango between your favorite volume(s) and the environment where you are. Japan is notorious for its foxing frenzies--most of my books have tiny black and brown threads colonizing the tooth of the paper and lichen-like spoors notching away at the typographic landscapes of what I read. I have two notebooks form the 1980's that are crammed full of writing, scribbling out, worthless phone numbers, torn, dog-eared and foxed pages, pages rotting, onion skin-like, sun-burnt, spat-upon, maggot-bitten and palimpsested with white-out and bic reworkings, rain-tortured into rivulets of ink charging crookedly down the cheek of the page from black to blue to gray like the tears of a miraculous icon in a sooty corner of some yellow-walled church where nobody goes but the toothless, squint-eyed, and terminal; books falling to pieces and stinking of ancient sex and Lucky Strikes, and years spent in old winter coats for sale in the bargain bins of the Purple Heart and the Salvation Army. These are the kinds of books that excite my imagination because those old Complete Poes and The Poems of Robert Service tortured into ghostlier shapes, rain-warped into counterweights for mobiles and stabiles invites my Twombly and Rothco appreciation centers to re-activate, and these are located close to the endorphin sluices of my innermost and most secret self and jam them open, or at least tickle the hell out of them so that my tongue thrusts out to lick the plaster on the wall in joy.

Your descriptions solicited! Jess

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195. John Perman
Idiolects of Silence new book by John Perlman
Mon 25 Oct 2010

Available from Room Press, John's Perlman's new book, Idiolects of Silence, which explores, the generation, genesis, of forms, the play & the torque, while occasions' issues play on and through.

This book may be obtained in pdf format at [redacted]

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196. Paul Nelson
Sam Hamill @ Doe Bay
Mon 25 Oct 2010

The SPLAB @ Doe Bay literary series continued on October 31 with Sam Hamill giving a 7PM Reading.

Sam Hamill is the author of more than forty books, including fifteen volumes of original poetry (most recently Measured by Stone and Almost Paradise: New & Selected Poems & Translations); four collections of literary essays, including A Poetâ€™s Work and Avocations: On Poetry & Poets; and some of the most distinguished translations of ancient Chinese and Japanese classics of the last half-century.

Doe Bay offers a SPLAB discount for people staying at the resort to hear Sam. Contact Doe Bay on-line or call [redacted]begin_of_the_skype_highlighting [redacted] end_of_the_skype_highlighting. This is a remarkable corner of the planet and the cafeâ€™s food is 5 star quality. Did I mention hot tubs? Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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197. Jeffrey Side
Interview with me at Fieralingue
Mon 25 Oct 2010

I was pleased to be asked by Anny Ballardini to take part in a series of interviews she's doing with poetry publishers at Fieralingue: http://www.fieralingue.it/corner.php?pa=printpage&pid=3461

Excerpt:
Q: Are there any parameters by which you understand the political correctness of a literary work? Could you please describe them? Could you give some examples based on the books you published?

A: I canâ€™t really answer the question, as I donâ€™t believe that poetry that thinks of itself as political is of any urgent relevance to the aesthetics of poetry, which has always been my main concern. I assume that some of those poets who write what they call political poetry hope it will have some interest philosophically, if nothing else. Few would expect it to bring about political change. The failure of the high profile and well-supported political protest song â€œmovementâ€ in the USA in the 1960s should be an indication that if such a popular and internationally well-publicised mass movement as that failed, then certainly â€œpoliticalâ€ poetry (avant-garde or otherwise) has little hope of success. Q: With the general economic crisis that has hit not only the U.S.A., what is your forecast on the future of the book? I think the future of printed books will be that they will still be available but for mainly archival purposes, and for collectors of beautiful objects. There may also be a market for them as gifts for special occasions such as weddings, christenings and other rights of passage celebrations. But as a utility, printed books will be used rarely when devises such as Kindle become as ubiquitous and as affordable as digital wristwatches.

http://www.fieralingue.it/corner.php?pa=printpage&pid=3461

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198. Tomás Ó Cárthaigh
Re: New on Netartery (Writers Gone Wrong)
Mon 25 Oct 2010

Im doing a journal for the Christmas period of poetry and articles for the Cartys Poetry Journal (http://cartyspoetryjournal.webs.com) I ran three issues of in Jan, Feb and March of 2010. While they were online and in print through Lulu.com, Im hoping to get a Christmas edition out in hard copy.

What does that have to do with us you say?

Well a few things:

Any poems anyone wants to submit are welcome in English, Irish or Scots.
Any articles on Christmas traditions from your nation
What Christmas / New Year means to you, as a Christian, Jew, Muslim, Aethist or Pagan or whatever

Send in to [redacted] and enclose address that I can post hard copy to!!!!

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199. **Adam Katz**
contact info for Victor Coleman?
Mon 25 Oct 2010

If anyone has an email address for Victor Coleman, please backchannel to me at [redacted]

Thanks!
Adam

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200. **Christophe Casamassima**
New Title from Furniture Press Books: Anne Ashbaugh, Mythopoiesis (Poetic Ways of Knowing)
Tue 26 Oct 2010

Anne Ashbaugh, Mythopoiesis

40 pages / stitched & screen printed

$10 (S & H included)

In the last few months, Furniture Press Books has shifted directions (slightly), savoring the exciting new methodologies in philosophical literature. Historically, philosophy has sought to explain mythology, describing it as an attempt to make sense of unknown realities. What Anne Ashbaugh practices is a creative work that uses mythology to explain philosophy. In turn, Mythopoiesis critiques eros and psyche from a mythological locus, breaking traditional boundaries and allowing innovativations of philosophizing to flourish.

To read a portion from Mythopoiesis, please visit Anne's page at http://furniturepressbooks.com/chaps/ashbaugh/

_____

from Mythopoiesis

Identity resists differentiation. Yet, exiting the interior labyrinth and entering the exterior maze, a soul necessarily affirms other souls. Plato called this

exterior labyrinth the circular flow that admits the presence of alterity into the boundaries of a soul. For reason's desire, this flow becomes a principle: the soul promises not to contradict itself. When the creative soul promises fidelity to the external world, alterity becomes the soul's fuel. In the strife, the urge to create becomes a generator of freedoms that enables the body to soar. Sexual intercourse incarnates this birth of differentiation. Discourse begets intelligible offspring. Becoming a social self entails transforming the most creative impulse within us into the guardian of others.

Descartes' tragedy consists in a radical confusion of these two energies. Lust for certainty caused him to relinquish the guardianship of self-identity to an external power: he surrendered self-making to a transcendent god innate to the soul only as an idea. The inverted self reverses the process of alterity. The twofold transgression of reason's principles give rise to overwhelming paradoxes: an other, a radically other, appears as an innate, interior principle of the self. The cogito became a factory of evil geniuses.

The monstrosity of this reversal rendered Cartesian thought pornographic. All thinkers who view Cartesian certainty desire it erotically, without love. Like Pasiphae's lust for Poseidon's bull, the philosophical lust for certainty resorts to artificial contortions of the soul, language, and thought in order to captivate the Cartesian god. Like the Minotaur, the Cartesian god must remain in the mind by the sheer allure of the mind's intricate pattern. If the god decides to exit, the cogito crumbles into illusion. To make the mind even more appealing, Descartes divorced it from the body. The eyes might seduce the god into complete love, into physical intercourse with the inquirer. The mind could not witness such a betrayal. Bodies seduce gods just as effortlessly as gods beguile the mind. Wise to this predicament, Descartes hid the body from the god innately captured in the mind. Unwittingly, he engendered a modern Minotaur within rationality. Eroticized certainty burdened each human body with a bull's heavy head.

Epistemologists long to feel the phallic jab of Poseidon's bull. They too appeal to Daedalus' power. Reason must alter its shape so that certainty may penetrate it. Once the practical, constructive energies of the Daedalean power of the soul function at the service of this task, reason becomes a wooden cow: it ceases to be exercised as a desire and it becomes a vessel for knowledge, an empty receptacle where love of wisdom shrivels into sheer appetite for the image of truth. Like the speaker who divorces his words from their sound, the epistemologists attempt to think without desiring.

Descartes' meditations prefigured virtual sex. In an intercourse with a god first doubted through an image of what the cogito would become, and then fiercely acknowledged as an innate idea of that cogito, the soul pleasures itself

alone pretending to share its thrill with another mind. The Meditations function as an epistemological autoeroticism wherein the desire for knowledge indulges in the look of knowledge until it reaches a mental climax that paralyses desire. In Descartes' meditations, Fermat's theorem becomes psychological. There are no whole numbers greater than two. Within the self, alterity is always a proposition to the n-power.

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201. Jason Nelson
Heliozoa: digital poetry portal
Wed 27 Oct 2010

All,

Announcing the launch of my netart portal devoted entirely to digital poetry. Heliozoa. It contains dozens of artworks, with descriptions, videos and all manner of giganticness. http://www.heliozoa.com Please do spread these oddities everywhere, everywhere.

more cheers than cheers allow, Jason Nelson

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202. David Hadbawnik
Carla Harryman, Patrick Durgin, Poets Theater in Buffalo Oct 29-30
Wed 27 Oct 2010

Buffalo Poets Theater Presents

* *

*A visit from Carla Harryman and Patrick Durgin, in celebration of Kenning Pressâ€™s publication of the Kenning Anthology of Poets Theater, 1945-1985***

Events:

Presented by UB Poetics:
A Roundtable Discussion on Hannah Weiner in the *Archive, 4th Floor, Capen Hall, UB*

12.30pm Friday, October 29

**

With Patrick Durgin, Robert Dewhurst, Kaplan Harris, and Marta Werner.

AND

Presented by Buffalo Poets Theater in collaboration with Just Buffalo Literary Center

*Big Night, featuring Memory Play** by Carla Harryman, readings by Patrick Durgin and Carla Harryman*

8pm Saturday, October 30

@ Just Buffalo at WNYBAC (Western New York Book Arts Center), 468 Washington Street at W. Mohawk, Buffalo, NY

*
*

Memory Play stars Morani Kornberg-Weiss, Robin Brox, Nava Fader, Tina Å½igon, John Hyland, and Soma Feldmar, and is directed by David Hadbawnik.

Carla Harryman is the author of fourteen books and numerous poets theater plays and texts for performance. Her recent books include *Adornoâ€™s Noise*(Essay Press, 2008), *Open Box* (Belladonna, 2007), *Baby* (Adventures in Poetry, 2005), and *Gardener of Stars* (Atelos, 2001). Current performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation and have appeared in the United States, Canada, and Europe. She is a co-author of *The Grand Piano*, a multi-authored serial work that locates its project in the San Francisco Bay Area writing scene between 1975-1980; a co-editor of *Lust for Life: The Writings of Kathy Acker*(Verso, 2006); and the editor of a forthcoming special issue of *The Journal of Narrative Theory* focusing on non/narrative. A selection of readings and responses to her work is featured in the most recent issue of *HOW/2*. She serves on the faculty of the Department of English Language and Literature at Eastern Michigan University and on the MFA faculty of the Milton Avery School of the Arts at Bard College.

Patrick F. Durgin teaches cultural studies, literature and writing at the School of the Art Institute of Chicago. His latest publications include a hybrid genre collaboration with Jen Hofer, *The Route* (Atelos, 2008), and essays on â€œpost-ableistâ€ poetics in Contemporary Womenâ€™s Writing and the Journal of Modern Literature. He is concluding work on a book in the Chain Links series as well as a play entitled *PQRS: A Drama*. He edited the selected works of Hannah Weiner--*Hannah Weinerâ€™s Open House*--as well as the online edition of her *Early* and *Clairvoyant Journals*.

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203. Sharon Mesmer/David Borchart
Re: Poetry speed ...
Wed 27 Oct 2010

Oh my freaking goddess I can finally see it!!!!! Yay!

On Oct 24, 2010, at 6:33 PM, amy king wrote:

> *Our website speed, Esque, has dramatically improved!!*
>
> *http://www.esquemag.com/*
>
> *Enjoy,*
>
> *Amy*
>
> ********
> *Now That's WAC*
> *+ http://wearechampion.blogspot.com/2010/08/amy-king.html*
>
> *Amy's Alias*
> *+ http://amyking.org/*
> ********

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204. derek beaulieu
new from NO PRESS Fall 2010
Wed 27 Oct 2010

Autumn 2010 has brought a plethora of new titles from No press. The press is proud to announce new titles of conceptual, concrete and contemporary poetry -- and a new micro-magazine of books review by poets and critics!

PAUL WILLIAM ZITS's MASSACRE STREET

Massacre Street is a poetic engagement with the primary documents around the Frog Lake Massacre. Published in an edition of 70 handbound copies (35 of which are for sale).

$4.00

*

BOB COBBING's WIRE & FORK

A previously unpublished suite by visual poetry maestro Bob Cobbing. Created in September 1992, WIRE & FORK was recently discovered and is published in an edition of 50 handbound copies (of which 25 are for sale).

$4.00

*

ROBERT FITTERMAN & STEVE GIASSON's DIRECTIONS

For Les Figues Press's fundraising auction, Fitterman offered something called "Not A Thing;" an offer to collaborate on a conceptual text. Giasson won the bid and together they came up with a text titled Directions where they chart out the various ways to get from Fitterman's apartment to Giasson's . car, ship, plan, bicycle and more. Published in an edition of 60 handbound copies (30 of which are for sale), each copy has handcut BFK Rives covers.

$8.00.

*

NATALIE SIMPSON's SMASH SWIZZLE FIZZ

Smash Swizzle Fizz is composed entirely of the names of mixed drinks, creating a swirling delirious concoction of unanchored proper names.Published in an edition of 60 handbound copies (30 of which are for sale), each copy is bound into hot-pressed bar napkins.

$5.00

and just released!

THE MINUTE REVIEW

A new leaflet journal, this 4-page review features reviews of currently available books of poetry and fiction by contemporary poets and critics. Published periodically, subscriptions are available for $1 per issue.

#1 features review of Emily Carr (by Erin Wunker), Heimrad Backer (by derek beaulieu) and Oana Avasilichioaei (by Gregory Betts)

#2 features reviews of M.NoubeSe-Philip (by Gregory Betts), Kevin McPherson Eckhoff (by Nikki Reimer) and Helen Hajnoczky (by derek beaulieu)

**

To order any of the above, or for inquiries, please contact:

derek beaulieu
[redacted]
http://derekbeaulieu.wordpress.com/

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205. amy king
THIS FRIDAY @ Stain -- Drysdale, Lepson, Reid, Schiavo & Sharif!
Wed 27 Oct 2010

~ Carla Drysdale, Ruth Lepso
STAIN OF POETRY -- A READING SERIES

~ Carla Drysdale, Ruth Lepson, Rick Reid, Michael Schiavo, & Solmaz Sharif

7 PM on October 29 @ Goodbye Blue Mondayâ€“ Bushwick, Brooklyn

with

Carla Drysdale was born in London, Ontario and was educated at Ryerson university in Toronto as well as Sarah Lawrence College in New York. Her poems have appeared in Canadian and US journals, including the Literary Review of Canada, Canadian Literature, the Fiddlehead, Global City Review, The Same and LIT. She has won several fellowships to the Virginia Center for the Creative Arts, where she collaborated with Pulitzer-prize winning composer David Del Tredici, who set her poem, â€˜New Yearâ€™s Eveâ€™ to music. She recently relocated from NYC to Geneva, Switzerland, where she works as a public radio journalist. Her first book of poems,Little Venus, is being published in October by Torontoâ€™s

Tightrope Books.

~

Ruth Lepson is poet-in-residence at the New England Conservatory of Music & has been collaborating with musicians in recent years & is also trying to write songs lately. She has 3 books of poetry, published by Alice James Books & blazeVOX, & she edited Poetry from Sojourner: A Feminist Anthology, pub by the University of Illinois. Her poems have been in Carve, Shampoo, EOAGH & lots of other mags. Recently she wrote an article about poets John Wieners & Gerrit Lansing for Jacket magazine. She used to organize poetry readings for Oxfam America and work on magazines. She lives in Cambridge.

~

Rick Reid is a writer and conceptual artist. His book to be hung from the ceiling by strings of varying length was put out by Akashic books.

~

Michael Schiavoâ€™s poetry has appeared in can we have our ball back?, Forklift, Ohio, LIT, Fou, Sixth Finch, La Petite Zine, The Hat, The Awl, CUE, and The Normal School. He lives in Vermont and blogs occasionally at The Unruly Servant.

~

Born in Istanbul to Iranian parents, Solmaz Sharif holds a BA in Sociology and Women of Color Writers from U.C. Berkeley and an MFA in poetry from New York University. Her work has appeared or is forthcoming injubilat, Diagram, Witness, and PBSâ€™s Tehran Bureau. Between 2002-2006, Sharif studied and taught with June Jordanâ€™s Poetry for the People. She is the managing director of The Asian American Writersâ€™ Workshop.

~

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013
[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~

Hosted by Steven Karl, Erika Moya & Christie Ann Reynolds

http://stainofpoetry.com/

~

****
Now That's WAC
+ http://wearechampion.blogspot.com/2010/08/amy-king.html

Amy's Alias
+ http://amyking.org/
****

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206. Paul Nelson
Innovative NW Poets
Wed 27 Oct 2010

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http://rattapallax.org/blog/2010/northwest-poet/

from the introduction: "When I was asked by Rattapallax editor Flavia Rocha to curate a selection of West Coast poets, there were several facets of this project that I considered a given. First, I wanted to limit the poets to the Northwest, a region with which I am more familiar than parts south. While Flavia mentioned a desire for recordings of the poets reading their own work, I knew that I would also want to conduct interviews with them, as I had missed participation in that art form, something I had extensive experience with during my 26 years in radio. I also knew that I would be interested in innovative poets..."

Poets included:

C.E. Putnam Carletta Carrington Wilson Dan Raphael Emily Kendal Frey Erin Malone John Olson Maged Zaher Mary Paynter Sherwin Paul Nelson Roberta Olson Sarah Mangold Thank you Rattapallax for this opportunity.

Paul Nelson
Seattle, WA
Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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207. Jesse Glass

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Wed 27 Oct 2010

I once had a SIGNED COPY of HOTEL LAUTREAMONT stuffed in my coat pocket as I negotiated the post-midnight streets of Milwaukee on a snowy evening years and years ago. I had hammered back one too many of my favorite drinks at my next-to-favorite WATERING HOLE, and all I can remember was singing "Full Fathom Five" from the Tempest all the way across the Locust Street Bridge. Well, I announced my arrival to no one at my ratshit digs, throwing my coat in one corner and my self in the other. The next morning I searched my nominally furnished palace for said volume to no avail, Later that day, I found it about 1/4 of a mile away face down in a pile of slush on the now sun-radiant route to my sweetly crumbling abode. The spine had absorbed the smell OF THE GREAT OUTDOORS, the pages were sweating dark, clinkered water (Wisconsin road juice) and coming apart as I turned them slowly, gingerly supporting the volume with one gloved hand (brown), and turning, and peeling apart with my other, gloveless, smoothly pale hand. The back pages had assumed the appearance of an intricate, scaling palimpsest of word layered over sentence, sentence (almost geologically) striated, against the thicker paper

of the BACK COVER. Indeed, the mechanical gatherings of the pages cohered in "chunks" of text, if you will, some of which seemed to be in the process of curling as they dried--during my prolonged contemplation--and others seemingly drawing even more moisture from the depths of the binding through capillary action, signaled by a significant darkening of the page. I leaned against a nearby wall to turn this ARTIFACT over and over in my hands, as if I were engaged in one of the more modern schools of SADO. After appreciating the RUIN of my book--which I had purchased at a not inconsiderable sum, given my financial situation at the time--and holding it up against the obnubilous sun to better appreciate the variety of dips, curves, and other sculptural attributes that it had attained during the previous 15 hours or so of neglect, I thought to dig for the signature of HE WHO HAD SIGNED THE VOLUME, and found that the inked salutations had formed a gray-green VINE of leaf-like cursive bleeding into itself and drying with the very application of my BREATH. Jess

On 10/25/2010, "mIEKAL aND" <[redacted]> wrote:

> *Years ago I had a copy of CHAOS by James Glieck which I lent out to someone visiting our community. Well after the person has left I remembered the book & wondered what had happened to it. Didn't find it at the time but some months later I was wandering thru our apple orchard & found the book spread open to a 2 page color spread of chaos fractals which at that point had been decomposed & rearranged by numerous rains, insects & critters chewing on it.*
>
> *~mIEKAL*

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208. ART ELECTRONICS

Caterina Davinio's latest book Serial Phenomenologies

Thu 28 Oct 2010

please circulate

!! Caterina Davinio's latest book Serial Phenomenologies, with parallel English text. Limited edition: don't miss it! *Journals and reviews, public archives and libraries, universities, etc., can ask for a free copy by writing to: [redacted] (we have a very limited number of copies) To order on line: http://www.campanottoeditore.com/contattaci.php

Poems 2000-2008 with critical note by David W Seaman, who collaborated in the translation, and afterword by Francesco Muzzioli, one of the most relevant Italian experts of avant-gard, and professor at University I of Rome.

Caterina Davinio, Fenomenologie seriali (Serial Phenomenologies), Campanotto Publisher, Pasian di Prato - UD, 2010 (Price :12 Euro).

Caterina Davinio. Poet, writer, new media artist. Graduated in Italian Literature in Rome, 1981. Pioneer of computer poetry in 1990. Among her publications: Color Color (novel, 1998, finalist Feronia Prize); Techno-Poetry and Virtual Realities (It - Engl., essay, 2002), Serial Phenomenologies (poems, 2010). Her works - poems, digital art, texts about new media art - have been included in international anthologies, books, catalogues and reviews. Her multimedia work - she created in 1998 Italian Net-poetry - has been exhibited in many countries, several times in the Venice Biennale and collateral events, where she collaborated also as curator. Other exhibitions: Athens Biennial (2007), Biennale of Sidney (Online Venue 2008), Biennales de Lion (1999 and 2007). For extensive info see: http://xoomer.alice.it/cprezi/caterinadav.html e-mail [redacted] Studio: [redacted] Art Electronics Italia

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209. Catherine Daly

LA: LMU's Bellarmine Forum on Feminist Art & Activism continues

Thu 28 Oct 2010

Thursday, October 28

*

9.25-10.40am | Ahmanson 1000*
Women Who Teach Art for Social Change

Four Los Angeles women discuss how they use the knowledge and expertise of their art to change the lives of kids and, in turn, take steps to transform society. Professor Chuck Rosenthal, Department of English, chair

Panelists: Sherry Jason began studying ballet at the age of 4, and at the age of 11 she began teaching ballet to neighborhood children for fifty cents a class in her parent¹s garage. Even then, it was her firm belief that classes in the Arts should be provided free for those children whose parents could not afford to pay. Ms. Jason performed as a soloist with Ballet Concerto and has continued her teaching for over 50 years.

Graduating from UCLA with a BA in Psychology, she received her Juris Doctor from Southwestern University School of Law. In l975, Ms. Jason was sworn in as a member of the State Bar of California in private ceremonies by the Honorable Consuelo Marshall (now a member of the Federal Bench). Ms. Jason joined the Los Angeles County Public Defender's Office Juvenile Division in l977. It was there that she met her husband and partner of 33 years, Bob Jason. Describing herself as an "Attorney at Law/Ballerina at Heart," Sherry and Bob

Jason created Ballet for Topanga in l979, and together produce The Topanga Nutcracker Ballet now in its 30th season. Through their experiences in the Juvenile Justice System, Sherry and Bob formulated a philosophy on the nature of delinquency, intervention and prevention.

In l983, the Jasons used all their savings and borrowed from friends and family to create the Downtown Dance Studio/L.A. Fringe Theatre to be the artistic home to our community¹s most impoverished children. City Hearts was created in l984 to provide FREE classes to Skid Row, inner city, and at-greatest-risk children. Now celebrating 25 years, City Hearts has provided quality Arts education to over 27,000 children.

As an advocate and instructor in the Arts arena for over 46 years, and as an attorney and defender of children's rights for over 30 years, Sherry Jason is uniquely qualified to create, direct and implement City Hearts' innovative programs of prevention.

Utilizing her extensive dance background, Ms. Jason choreographed a segment on Jane Seymour's "Medicine Woman" TV series and has been interviewed regarding City Hearts' award-winning programs by NBC Nightly News and featured on CBS, CNN and other local and international news programs including Oprah. City Hearts has been named to the President's Committee on the Arts & Humanities and been honored by the Sesame Street Parents Magazine and the Children's Television Network as an inaugural recipient of the "Sunny Days Award." In 2008, Ms. Jason helped to write the Standards/Foundations for Dance Education for 3/4 Year Olds for the California Department of Education.

Keren Taylor, founder and Executive Director of WriteGirl, has been active as a community leader for more than 15 years. She has edited and designed dozens of anthologies and has served as publisher and editor of all of WriteGirl's award-winning books. Passionate about helping women and girls, Keren has conducted hundreds of creative writing workshops for youth and adults, and has led staff development workshops for the California Paraeducators Conference, California School-age Consortium, California Department of Education, Los Angeles County Office of Education, LA's BEST and the New York Partnership for After School Education, among others. Keren has been selected to serve as a Community Champion and facilitator for the Annenberg Alchemy Program and is a popular speaker at conferences and book festivals nationwide including the Association of Writing Programs (AWP) Annual Conference, BOOST Conference, Los Angeles Times Festival of Books and Guiding Lights Festival. Keren is the recipient of numerous awards and accolades, including the President's Volunteer Call to Service Award, Business & Professional Women's Community Woman of Achievement Award,

Soroptomist International's Woman of Distinction Award, commendations from Los Angeles Mayor Antonio Villaraigosa and others.

Erin Cottrell is an award winning actress best known for her performance in Michael Landon Jr.'s, Love Comes Softly series as well as being the new Caroline Ingalls in Disney/ABC's Little House on the Prairie. She has had an extensive career in film and television including guest lead appearances on E.R., CSI:NY, Cold Case, Medium, NUMB3RS, Ed, and Stranger's With Candy, as well as reoccurring characters on All My Children and The Guiding Light. Her film credits include Legally Blonde 2, Love's Abiding Joy and Faith of My Father's, (the film based on John McCain's biography.) Most recently she was seen alongside Jason Alexander and Christopher Lloyd in the NBC mini-series, METEOR.

When Erin is not filming she is teaching. Since 2002 she has been a proud teacher for the nonprofit organization, City Hearts: Kids Say Yes to the Arts. She has taught jazz, hip hop, musical theatre, Shakespeare, black and white photography and acting to the at risk youth of East LA and Oxnard, bringing the arts into vastly under-funded areas. Her love of teaching underprivileged youth stems from her work in London at the Young Vic Theatre, where she was a performance intern. There she had the opportunity to run a summer program with at risk high school students to create dramatic pieces about their lives in the city. She feels fortunate to be able to be directly involved in the lives of her students and to offer them a new kind of self-expression and sense of confidence that they would otherwise not be exposed to. The children that she has had the opportunity to work with have deeply touched her life and improved her understanding of the power of the arts more than she could have imagined. Erin is also a member of The New Hollywood, an elite group of female performers focused on supporting women in the arts. Each year they raise and donate thousands of dollars to charities throughout the world supporting children in need and arts education.

Einat Metzl...

1.35-3 pm | Ahmanson 1000
Student You-tube Competition

Short digital films made by LMU students on the theme of "Imagining Equality" will be screened and prizes given.
Sponsored by the Office of Student Affairs.

4-5 pm | Marymount Institute UH 3000
Afternoon Tea: Women in Theater

A panel and conversation with Pulitzer Prize winning playwright Beth Henley; Ellen Geer, artistic director of the Theatricum Botanicum; Amy Madigan, actor; Velina Houston, playwright.

Panelists:
Beth Henley is an American dramatist and actress. She received the Pulitzer Prize for Drama in 1981 for her play, Crimes of the Heart (1978).

Velina Hasu Houston has written over thirty plays, including fifteen commissions, internationally produced at Manhattan Theatre Club, the Old Globe Theatre, George Street Playhouse, Pittsburgh Public Theatre, Negro Ensemble Company, Smithsonian Institution, Whole Theatre (Olympia Dukakis, producer), Syracuse Stage, Odyssey Theatre Ensemble, and others including in People's Republic of China, Japan, Singapore, and Malaysia. She has been awarded fellowships from Japan Foundation, Rockefeller Foundation (twice), California Arts Council, and The Sidney F. Brody Foundation; as well as being honored by Sidney Poitier and American Film Institute and the Pinter Review Prize for Drama. Current projects include The DNA Trail, Silk Road Theatre Project in association with the Goodman Theatre; the world premiere of Calligraphy, Playwrights' Arena at LATC, November 2010; and the Japan premiere of Calling Aphrodite August 2011. Houston is Associate Dean of Faculty, Professor of Theatre, Resident Playwright, and creator and Director of the Master of Fine Arts in Dramatic Writing, University of Southern California School of Theatre.

Amy Madigan

7.30-8.30 pm | Ahmanson 1000
Keynote address and reading by Carolyn Forche

Poet, winner of the Yale Younger Poets Prize, a Guggenheim Fellowship and a Lamont Award, Forche was a journalist for Amnesty International in El Salvador and served as Beirut correspondent for NPR's "All Things Considered." Her books include Gathering the Tribe, The Country Between Us, The Angel of History, and Against Forgetting: Twentieth Century Poetry of Witness.

Forche will be introduced by Celeste Fremon, an award winning freelance journalist, and the author of G-Dog and the Homeboys and the upcoming, An American Family. She is the creator and editor of WitnessLA.com, a Senior Fellow for Social Justice/New Media at the Institute for Justice and Journalism, an adjunct professor at the USC Annenberg School of Journalism, and a Visiting Lecturer at UC Irvine where she teaches literary journalism as it relates to social justice.

Friday, October 29

10-11.50 am | Ahmanson 1000
Lifting Oppression as We Climb: Black Women Artists and Activism

Scholars who specialize in African cultures and history will discuss ways in which African women have used art to instigate social change. Professor Cassandra Veney, Department of Political Science, chair

Panelists: "Women Saving the World: One Reality at a Time" Sherry Simpson-Dean is the executive director of the United Nations Pasadena/Foothills as well as a producer committed to civil liberties and human rights. Her latest film, Amandla!: A Revolution in Four-Part Harmony, earned high esteem at Robert Redford's Sundance Film Festival achieving the dual distinction of the Audience Award and the Freedom of Expression Award in 2002.

"Dressed UP" Marcia Kure, Nigerian painter, graduated with a B.A from the University of Nigeria, Nsukka in 1994. Kure has attended art residency programs in Germany and the United States and has participated in many solo and group exhibitions. Kure's art was included in the Multichoice Africa "African Artists of the Future" calendar in 2002, and a body of her work depicting each year of Nigerian singer Fela's life was included in last year's Fela Project at the New Museum of Contemporary Art, New York.

Nkiru Nzegwu, artist curator, and poet, is the current Chair of Africana Studies at Binghamton University. Dr. Nzegwu has introduced unique courses at Binghamton University such as Philosophy of Orisha Worship and Hip-Hop I and II. Among Dr. Nzegwu's areas of expertise are African aesthetics, philosophy, African feminist issues, and multicultural studies in art.

1-2.50 pm | Ahmanson 1000
Women in Hip Hop Panel

Evelyn McDonnell, chair Panelists: Angie Colette Beatty, a vegan/feminist/scholar/activist and social entrepreneur, has facilitated media literacy education and writing workshops at national conferences and youth facilities for more than a decade. She holds a BS in Psychology from Delaware State University (1997), and attained her PhD in Communication from the University of Michigan in 2005. Angie received both a Kramarae Outstanding Dissertation Award from the Organization for the Study of Communication, Language & Gender and Foote Distinguished Dissertation Award from the Department of Communication Studies at the University of Michigan in 2006 for her work on power and Black women and girls' aggression in hip hop culture, and her work, "What Is This Gangstressism in Popular Culture?" appears in the anthology Next Wave Cultures: Feminism, Subcultures, Activism by Anita Harris (2008).

The (SIS)TEM is a collective of female emcees, producers, vocalist, and Djs, co-founded by Aceyalone and DVS 1, from the legendary Project Blowed in Los Angeles. DVS 1 created and hosted a hip hop show respectively named, "Female Perspective." Being a female emcee she saw that on the main stream, as well as the underground, women weren't getting their just due. She decided to organize an event show-ing off the ladies' talent. By the time she reached the second one the roster for performers doubled. This prompted the idea to create an album of all female emcees because apparently there was an untouched fan base out there for it. "We never knew there were so many hungry, motivated driven women all on the same grind". You can call it "the female Wu-Tang". The (SIS)TEM is about 7 Core Members (all solo artists) and a host of about 15-20 affiliates, all coming together to push one goal; For women to gain the respect they deserve on the mic. The (SIS)TEM came about during a time when Hip Hop is starving for feminine energy. These women are definitely filling the void with quality music.

4-5 pm | University Hall East Atrium
"Dust of Gold" - Performance by Elia Arce

Elia Arce is an internationally known Costa Rican artist and cultural activist who works in a wide variety of media, including performance, experimental theater, film/video, spoken word and installation.

Hosted by Ruben Martinez, Fletcher Jones Chair of Literature and Writing

"Dust of Gold" is an interactive installation project for Bellarmine Forum 2010 at Loyola Marymount University based on the "Alfombras de Aserrín" or street carpets of sawdust made for Easter in Guatemala, a tradition with roots solidly in Mayan culture dating back to long before the Spanish arrived. The colorful and fragrant use of carpets of pine needles, flowers and other natural elements has its beginnings in the Mayan custom of creating pathways for kings and priests to walk upon when entering ceremonial locations and for use in sacred spaces. A ritual performance art piece honoring the Tongva ("people of the earth") tribes that inhabited this region before the arrival of the Europeans, will take place the last evening of the forum. I am already consulting with Tongva leaders in order to make sure I am respectful of their ways. "Dust of Gold" is the result of the fusion of traditional and contemporary art forms. This carpet welcomes the Golden Era, which starts at the end of the Mayan calendar in Dec. 2012. And symbolically envisions the coming together of the Mayan and Aztec nations for the future of the cosmos. The design that I have created is based on the Mayan calendar round made up of two cycles and the number 0. The outer ring represents 18 months of 20 days each and 1 month of 5 days, which equals 365 days. The inner golden ring represents 13 numbers that repeat themselves endlessly within a 20-day cycle, represented here by the

outer golden ring. And the image at the center is the Mayan symbol for the number 0, which represents the "navel of the world" from where the sacred tree springs: the beginning of all things. This is where the final performance will most likely take place.

Reception 5-7 pm

5-7 pm | Thomas P. Kelly, Jr Student Art Gallery
"The Purpose of Being" - Opening Reception for the LA artists/activists and LMU collaborators

Curator Ronald Lopez from the 18th Street Arts Center and LMU Faculty Liaisons Jane Brucker and SaeRi Cho Dobson

The exhibition participants for The Purpose of Being at Loyola Marymount University include:

Selected LMU students led by Amitis Motevalli, Arzu Arda Kosar, Elana Mann + Vera Brunner-Sung, Jane Brucker, Kristin Ross Lauterbach + Christina Lee Storm, Ofunne Obiamiwe and SaeRi Cho Dobson.

The Purpose of Being, which will run simultaneously with Harmony Reverberates Optimism (HRO). The HRO exhibit will be held at Jaus Gallery (1943 S. Westgate Ave., Los Angeles, CA 90025). Each exhibit focuses on women and their efforts to create social change through their art form. Both exhibits exercise social criticism at its highest form through, not only aesthetically pleasing work, but art that provokes dialogue and pushes boundaries; art that is active and penetrates society in such a way that it promotes itself fiercely and unapologetically. Artists involved push the limits and blur the line between activist and artist.

The two exhibits will coexist as a dialogue with one another. Harmony Reverberates Optimism was originally exhibited at McNish Gallery, Oxnard College and now becomes the precursor to its evolved counter part and "action" show, The Purpose of Being. The original exhibit will be shown in its entirety at Jaus gallery. The intention of The Purpose of Being takes the ideas from the Harmony show a step further as it becomes the "action" of Optimism. Each artist will "activate" selected students from Loyola Marymount University and collaborate on new social interventions that will lead to new discussions and art works exhibited during the Bellarmine Forum.

6 pm | Laband Art Gallery
Kim Abeles: Art and Activism

Artist's Gallery Walkthrough; Kim Abeles

LA artist Kim Abeles mines the urban environment with a great sense of curiosity. She incorporates both conventional and unorthodox media-from using

smog particles to quilting with trash-to explore broad social topics. In her own artistic practice and community collaborations, she uses metaphors and humor to bring our attention to crucial issues such as pollution, gender roles, civil rights, and even traffic.

Abeles was born in Richmond Heights, Missouri in 1952. She received her BFA from Ohio University and her MFA from University of California, Irvine. The Smog Collector series brought her work to national and international attention in the art world, and mainstream sources such as Newsweek, National Public Radio, CBS Evening News, and The Wall Street Journal. She continues to exhibit internationally, including recent projects in Vietnam, Thailand, Czech Republic, England, and China. She represented the U.S. in both the Fotografie Biennale Rotterdam and the Cultural Centre of Berchem in Antwerp.

Reception 5-7 pm | Dunning Courtyard

7.30-8.30 pm | Murphy Recital Hall
Video installation and performances curated by Ellina Kevorkian

Ellina Kevorkian MFA, Claremont Graduate University. Kevorkian has had solo exhibitions in Los Angeles with the Mark Moore Gallery and Western Project. In 2007 Kevorkian was included in the Southern California Council of the National Museum of Women in the Arts-sponsored retrospective Multiple Vantage Points: Southern California Women Artists, 1980-2006. More recently, she was included in Girly Show: Pin-ups, Zines & the So-Called Third Wave and the forthcoming Separation Anxiety, both at the Wignall Museum of Contemporary Art. Her Black Lace Project can be seen at the Central Utah Art Center (CUAC) in fall 2010. Curatorial projects include Violet Against Women: Confronting Notions of the Feminine, an evening of performance art and video at Loyola Marymount College and re-: (un)historical documents, a group exhibition at the Guggenheim Gallery at Chapman College.

ON THURSDAY, OCTOBER 28, T H E T H I R D A R E A PRESENTS * *
*Deborah Bogen, Katherine Hastings & Keetje Kuipers * PLEASE NOTE TIME & PLACE: THIS PERFORMANCE WILL BE HELD AT 6:00 P.M. IN LOYOLA MARYMOUNT UNIVERSITY's MARYMOUNT INSTITUTE ON THE THIRD FLOOR OF UNIVERSITY HALL (See below for a link to a map of campus). And you may want to make an extended night of it—immediately after our reading, at 7:30 p.m., stick around to see Carolyn Forche deliver her keynote address and reading for LMU's annual Bellarmine Forum, which focuses this year on Women's Art and Activism.

Deborah Bogen's three prize-winning works are *Let Me Open You a Swan*(Elixir Press Antivenom Prize 2009), *Landscape With Silos* (Texas Review Press XJ Kennedy Poetry Prize 2006) and *Living By the Children's Cemetery* (ByLine Press Chapbook Prize 2002.) Her poems and reviews

appear in such spots as *Ploughshares, The Iowa Review, The Gettysburg Review*, *Crazyhorse, The* *Georgia Review, New Letters*, *Poetry Daily* and *Verse Daily*. Her poem “Driving Home Trying Not to Change the Station” was chosen by Patricia Smith as one of the twenty “Best of Net” for 2010.

**

Katherine Hastings is the author of *Updraft* (Finishing Line Press 2010); *Fog and Light* (forthcoming from Ahadada Press); and *Sidhe* (dPress 2006). Her poems have been published widely in journals and anthologies, including *The Comstock Review*; *Rattle*; *CALYX*; *Parthenon West Review; Golden Handcuffs Review *and others. She hosts *WordTemple* on Santa Rosa, CA's NPR affiliate, KRCB FM, and is curator of the WordTemple Poetry Series in Sonoma County (more info at www.wordtemple.com.)

**

*Northwest native **Keetje Kuipers** spent* seven months of solitude in Oregon's Rogue River Valley, as the Margery Davis Boyden Wilderness Writing Resident <http://www.johndaniel-author.net/mdb-res.php>, to complete work on *Beautiful in the Mouth *(BOA 2010), which was awarded the 2009 A. Poulin, Jr. Poetry Prize. Look for these poems in *Prairie Schooner<http://prairieschooner.unl.edu/>, West Branch <http://www.bucknell.edu/WestBranch/>, Willow Springs, *and*AGNI, *or listen to her read her work—nominated four years in a row for a Pushcart—at the online audio archive From the<http://www.fishousepoems.org/>Fishouse. Keetje has taught writing at the University of Montana and is currently a Wallace Stegner Fellow at Stanford.

Doors open 5:45 p.m. / Reading begins at 6:00 p.m.

$5 donation recommended. Come early for canapés and assorted beverages.

Location: Marymount Institute for Faith, Culture, and the Arts

University Hall, 3rd Floor

1 LMU Drive

Loyola Marymount University

Los Angeles, CA 90045-2659

Phone: [redacted]

www.lmu.edu/libraries_research/marymountinstitute.htm

Parking is available on the lower levels of University Hall. It is the first building on your right when you drive into the gate. You can download a map here: http://www.lmu.edu/resources/Campus_Maps.htm

and it’s wise to allow about 20 minutes for parking, etc.

On Thursday, November 18, back at Frank Pictures Gallery: Mark Irwin, Judith Hall, Vanessa Place and Barry Schwabsky. That night, doors will again open at 7:15 (come for nibbles, vino!) and the reading will begin at 8:00 p.m.

Thanks to Gail Wronsky and Theresia de Vroom for so graciously offering the institute for this reading. It promises to be an amazing night, all in all!!

For a taste of the series, see our feature on www.poetry.la

Continuing affection and warm thanks to Pharmaka, now closed, for mounting this poetry reading series, and to Laurie Frank, for so graciously inviting us to continue . . .

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210. Francesco Levato

New Title from Marick Press: Francesco Levato, Elegy for Dead Languages

Thu 28 Oct 2010

Marick Press is pleased to announce the publication of "Elegy for Dead Languages," a new collection of poems by Francesco Levato. "Elegy for Dead Languages" features the much-acclaimed long poem "War Rug," which is also a cine-poem of the same title and was an Official Selection of the Zebra Poetry Film Festival in Berlin and an Official Selection of the Potenza International Film Festival.

REVIEWERS SAY:

"Francesco Levato's powerful documentary, 'War Rug'--like Eliot Weinberger's 'What I heard about Iraq' before it--detains the language of the perpetrators of global military aggression and redeploys it to indict them. From J.C. Penny catalog copy to counterintelligence manuals and autopsy reports, War Rug is a fierce yet unfortunate reminder of the absolute horrors of our age." --Mark Nowak, author of 'Coal Mountain Elementary'

In the poem "War Rug," which was published by Broadsided last June, Chicago poet Francesco Levato explores the reality of living under a constant state of emergency, referencing the Department of Homeland Security's color-coded advisory system in juxtaposition with other common crisis shorthand. "Code Blue: no breathing / no heartbeat," he writes. --Poets & Writers

ABOUT THE AUTHOR & BOOK:

Poet, translator, and new media artist Francesco Levato is the author of three books of poetry: Elegy for Dead Languages; War Rug, a book length documentary poem; and Marginal State. He has translated into English the books of Italian poets Tiziano Fratus, Creaturing, and Fabiano Alborghetti, The Opposite Shore. His work has been published internationally in journals and anthologies, both in print and online, including Drunken Boat, The Progressive, Versal, and many others. His cinépoetry has been exhibited in galleries and featured at film festivals in Berlin, Chicago, New York, and elsewhere.

http://www.marickpress.com/index.php?/elegy-francesco-levato

This collection of poetry (Marick Press, October 2010, ISBN 13: 978-1-934851-25-8, 92 pages) is available for review from Marick Press at your request.

To request a copy, schedule a reading, or interview the author, please contact Lauren Rachel at [redacted] or e-mail publisher Mariela Griffor at [redacted].

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211. John Latta
Re: Attention Span 2010 Now Complete
Thu 28 Oct 2010

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

---745680382-13433840-1288282984=:8898

Mairead,

It's a terribly flaw'd system, that "collectively drawn map of the field." And is used rather baldly by some--such as Ron Silliman--as a kind of yearly "best of" list. Resulting, through a kind of pre-op sychophancy and winning cherry-picking, in a severe narrowing of the field.

The open invitation by Steve Evans here is somewhat misleading, too. I didn't contribute this year because--even after diligently providing comment'd lists since 2003--I didn't receive the deadline reminder this time around. Noticing this at the point when Evans *start'd* posting the lists, I wrote to him (13 September 2010), and received no reply. In the intervening year, I had, at Isola di Rifiuti, post'd Kent Johnson's fine piece titled "The Question of Attention Span (At Bourdieuian Angle)" with my own sharp grouse attach'd. I can only assume that Evans--as I wrote him at the time--will "brook no quarrel with [his] methods." That is to say, the list is less innocent than it appears: criticism results in dismissal, tout court. Which is, in my book, less the sign of a community service, than that of a power ploy.

That said, I'd encourage *everybody* to prepare an Attention Span list for next year. Send Evans a note asking to be reminded in advance of the August 15 deadline. And read Johnson's percipient piece:

http://isola-di-rifiuti.blogspot.com/2009/12/kent-johnsons-question-of-attention.html

All best,
John

On Sun, 24 Oct 2010, Mairead Byrne wrote:

> *Hmm I'm still not seeing my books here. I'm just not getting this third factory thing. Maybe 55 contributions aren't enough?*
>
> *On Sun, Oct 24, 2010 at 1:36 PM, Steve Evans <[redacted]> wrote:*
>
> *Dear Friends of Third Factory,*
>
> *Just a quick note to announce that the 2010 edition of "Attention Span" can be consulted in its entirety at*
>
> *http://www.thirdfactory.net/attentionspan.html#2010*
>
> *You'll find links there to all fifty-five contributions, along with overviews of titles and presses frequently mentioned.*
>
> *I hope you'll find a moment to have a look and I encourage all readers to consider contributing to the next installment, for which the deadline is projected to be August 15, 2011, with contributions coming on-line between Labor Day and Columbus Day of that year. (If you'd like to be reminded nearer to the deadline, just dorp me a line now.)*
>
> *Best wishes to all,*
>
> *Steve*
>
> *Associate Professor of English*
> *313 Neville Hall*
> *University of Maine*
> *Orono, Maine 04469*
> [redacted]
> *www.thirdfactory.net*

> --
> *Mairéad Byrne, PhD*
> *Associate Professor of Poetry + Poetics*
> *Rhode Island School of Design*
> *Providence RI 02903*
>
> *Office: College Building 420*
> *Phone:* [redacted]
> [redacted]
> *http://www.whatsleftofheaven.com/*
> *www.maireadbyrne.blogspot.com*
> *www.couscousonthegrass.blogspot.com*

---745680382-13433840-1288282984=:8898--

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212. Cara Benson
PEN Prison Writing Benefit: Nov 1 NYC
Thu 28 Oct 2010

PEN Prison Writing Program needs your help. Our annual fundraiser is the Monday, Nov 1 in NYC at Le Poisson Rouge.

The night features dramatic readings culled from the PEN Prison Writing performed by Talib Kweli, Junot Diaz, Wally Lamb, AND a former student of mine from inside - Sean Dalpiaz. It's his first big reading on the outside, and I'd personally love to pack the house. CAN YOU HELP?

We have tickets available for $25, $50 and $75. I know it's not cheap, but it's a benefit.

Breakout: Voices from Inside
Our readers are: Talib Kweli, Junot Diaz, Lisa Dierbeck, Wahida Clark, Barbara Parsons, Sean Dalpiaz, Wally Lamb, and more.

When: Monday, November 1
Where: Le Poisson Rouge, 158 Bleecker St., New York City
What time: 7 p.m.

http://www.pen.org/viewmedia.php/prmMID/5373/prmID/1873
http://lepoissonrouge.com/events/view/1702

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213. **Mairead Byrne**
Re: Attention Span 2010 Now Complete
Thu 28 Oct 2010

Thanks John. I will read Kent's article, + your attached grouse. I don't have a big problem with Attention Span (or the attention span to read it carefully, even on behalf of my own books). I'm just murmuring in public. I searched for my publisher too, Publishing Genius (which, despite a recent obituary<http://htmlgiant.com/mean/two-obituaries-publishing-genius-anderbo/>, is not dead), but didn't find. There's bound to be a generational thing too: Attention Span sketches a community + shows its limits. Mairéad

On Thu, Oct 28, 2010 at 12:48 PM, John Latta <[redacted]> wrote:

> *Mairead,*
>
> *It's a terribly flaw'd system, that "collectively drawn map of the field." And is used rather baldly by some--such as Ron Silliman--as a kind of yearly "best of" list. Resulting, through a kind of pre-op sychophancy and winning cherry-picking, in a severe narrowing of the field.*
>
> *The open invitation by Steve Evans here is somewhat misleading, too. I didn't contribute this year because--even after diligently providing comment'd lists since 2003--I didn't receive the deadline reminder this time around. Noticing this at the point when Evans *start'd* posting the lists, I wrote to him (13 September 2010), and received no reply. In the intervening year, I had, at Isola di Rifiuti, post'd Kent Johnson's fine piece titled "The Question of Attention Span (At Bourdieuian Angle)" with my own sharp grouse attach'd. I can only assume that Evans--as I wrote him at the time--will "brook no quarrel with [his] methods." That is to say, the list is less innocent than it appears: criticism results in dismissal, tout court. Which is, in my book, less the sign of a community service, than that of a power ploy.*
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> *That said, I'd encourage *everybody* to prepare an Attention Span list for next year. Send Evans a note asking to be reminded in advance of the August 15 deadline. And read Johnson's percipient piece:*
>
> *http://isola-di-rifiuti.blogspot.com/2009/12/kent-johnsons-question-of-attention.html*
>
> *All best,*
> *John*
>
> *On Sun, 24 Oct 2010, Mairead Byrne wrote:*

Hmm I'm still not seeing my books here. I'm just not getting this third factory thing. Maybe 55 contributions aren't enough?

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Dear Friends of Third Factory,

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http://www.thirdfactory.net/attentionspan.html#2010

You'll find links there to all fifty-five contributions, along with overviews of titles and presses frequently mentioned.

I hope you'll find a moment to have a look and I encourage all readers to consider contributing to the next installment, for which the deadline is projected to be August 15, 2011, with contributions coming on-line between
Labor Day and Columbus Day of that year. (If you'd like to be reminded nearer to the deadline, just dorp me a line now.)

Best wishes to all,

Steve

Associate Professor of English
313 Neville Hall
University of Maine
Orono, Maine 04469
[redacted]
www.thirdfactory.net

guidelines

--
Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design
Providence RI 02903

Office: College Building 420

> *Phone:* [redacted]
> *http://www.whatsleftofheaven.com/*
> *www.maireadbyrne.blogspot.com*
> *www.couscousonthegrass.blogspot.com*

--
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www.couscousonthegrass.blogspot.com

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214. Rob McLennan
new(ish) on rob's clever blog
Thu 28 Oct 2010

-- Rob Winger, The Chimney Stone, ghazals
-- Translating Pessoa: Winnett, Taddle, Garrison,
-- Ongoing notes, some journals: Grain magazine + Open Letter
-- The end of history: Frederick Campbell (1873-1963)
-- Joshua Harmon, Scape
-- span-o presents: Turnbull, Fiorentino + Barwin at the Carleton Tavern, November 12
-- the ottawa international writers festival 2010 fall edition
-- a dog + his boy,
-- the ottawa small press book fair: today,
-- 12 or 20 questions: with Marilyn Irwin
-- Cara Benson, (made)
-- 12 or 20 questions: with Steven Heighton
-- Thirty Books
-- Ottawa's Chinatown Gateway

-- William Hawkins, Apt. 9 Press
-- the ottawa small press fair; pre-fair reading;
-- 12 or 20 questions: with Rhonda Douglas
-- Ken McGoogan, How the Scots Invented Canada
-- How Should A Person Be? Sheila Heti
-- (another) very short story;
-- 12 or 20 questions: with Sarah Leavitt
-- Sasha Fletcher, when all our days are numbered
-- fwd: call for submissions, hospital
-- Infinite Difference: Other Poetries by U.K. Women
-- today's horoscope, the globe & mail,
-- Ongoing notes: West Coast Line + The New Quarterly
-- fiction: from "boy and girl and man and woman," a novel-in-progress
-- the ottawa small press book fair, fall 2010;
-- Book by Ken Sparling

www.robmclennan.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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215. Jesse Glass

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Thu 28 Oct 2010

I accidentally dropped a copy of Kenneth Rexroth's Collected Longer Poems into an old "botton" latrine-style, Japanese toilet when I lived in Nagasaki Prefecture back in the early 90's. Fortunately, the book did not sink right away, but slowly listed to the side in the emerald green antiseptic and deodorizing solution in the tank, while Kenneth's eyes staring woefully up through the lapping green waves. It took about 30 minutes to wrangle the volume up with a fish hook and ten feet of nylon line borrowed from a neighboring fisherman. The solution had dyed the pages a delightful color, though the photograph on the cover was relatively unchanged and continued to present that old, cunning gentleman, in a manner that might have elicited a comment from Susan Sontag regarding the uncanny in photography had she been standing beside me. The sun was barely out that day, but I deposited the book on the back step of my one-room country "mansion" where it drew a few hopeful flies and an ant. Jess

On 10/21/2010, "Crane's Bill Books" <[redacted]> wrote:

Jesse,
In New Mexico the glue used in bindings sometimes dries out and turns to dust so that a book comes apart in your hands.
I have some topo maps with wonderful, meandering trails eaten into them by insects.
A few years ago the Center for Contemporary Arts in Santa Fe did a show not of environmentally damaged books but of library books that had been vandalized because of their lesbian/gay content. A group of artists salvaged them and turned them into sculptural artists' books and other kinds of artworks. Quite moving.
Jeffrey

----- Original Message -----
From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Monday, October 18, 2010 9:54 PM
Subject: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

It would be great to share some descriptions of the tango between your favorite volume(s) and the environment where you are. Japan is notorious for its foxing frenzies--most of my books have tiny black and brown threads colonizing the tooth of the paper and lichen-like spoors notching away at the typographic landscapes of what I read. I have two notebooks form the 1980's that are crammed full of writing, scribbling out, worthless phone numbers, torn, dog-eared and foxed pages, pages rotting, onion skin-like, sun-burnt, spat-upon, maggot-bitten and palimpsested with white-out and bic reworkings, rain-tortured into rivulets of ink charging crookedly down the cheek of the page from black to blue to gray like the tears of a miraculous icon in a sooty corner of some yellow-walled church where nobody goes but the toothless, squint-eyed, and terminal; books falling to pieces and stinking of ancient sex and Lucky Strikes, and years spent in old winter coats for sale in the bargain bins of the Purple Heart and the Salvation Army. These are the kinds of books that excite my imagination because those old Complete Poes and The Poems of Robert Service tortured into ghostlier shapes, rain-warped into counterweights for mobiles and stabiles invites my Twombly and Rothco appreciation centers to re-activate, and these are located close to the endorphin sluices of my innermost and most secret self and jam them open, or at least tickle the hell out of them so that my tongue thrusts out to lick the plaster on the wall in joy.

Your descriptions solicited! Jess

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216. Rob McLennan
Pearl Pirie's been shed bore (Chaudiere Books)
Thu 28 Oct 2010

information on Pearl Pirie's first trade poetry collection, been shed bore (Chaudiere Books) is now on the Chaudiere site;

http://www.chaudierebooks.com/books/beenshedbore.html

& she even made her own site for the collection, as well as updates to various things like tour info:

http://www.beenshedbore.com

check out her launch in Ottawa on November 7th, 5pm, at the Dusty Owl Reading Series:

http://www.dustyowl.com/aboutowl.htm

and November 10 in St. Catharines ON with rob mclennan, Gregory Betts + James Milhaven;

http://greyborders.blogspot.com/

for a review copy or interview with the author, email rob mclennan at [redacted]

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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217. Jeff Davis
Wordplay this Sunday: Lee Ann Brown
Fri 29 Oct 2010

This coming Sunday's Wordplay will feature the ever irrepressible Lee Ann Brown, fresh from a reading for the Lucipo folks down in the flatlands of in Durham, NC. The program will air at 5:00 PM via www.ashevillefm.org, and then be available all week as a stream from the Wordplay program page. Eventually it'll even find its way ro the Wordplay archive where it will haunt the internet forever, or at least until the next Great Collapse takes everything down.

Wordplay, now in its sixth season, features poets and writers of creative prose in performance and in discussion of their work. The third Sunday of every month, Cathy Smith Bowers, North Carolina's Poet Laureate, joins me to feature another North Carolina poet. A catalog of previous shows is right here: http://naturespoetry.blogspot.com/2010/10/season-vi-begins-catalog-of-wordplay.html They've featured Jonathan Williams, Ed Dorn, Robert Creeley, Thomas Meyer, Lee Ann, the aforesaid Ms. Bowers, and hosts of others.

New shows not yet in the catalog are chronicled at this link, for now: http://naturespoetry.blogspot.com/2010/10/new-shows-on-archive.html

Enjoy!

Jeff Davis

On the web at http://naturespoetry.blogspot.com

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218. Anny Ballardini

The Poets' Corner - an update

Fri 29 Oct 2010

Dear All,

The present update is dedicated to My Father. To the contributors, my very special acknowledgment.

* *

New Authors on the Corner:

* *

*Millicent Borges Accardi<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=372>
*

*
http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=372
*

* *

*Vernon Frazer<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=373> *

*
http://www.fieralingue.it/modules.php?

name=Content&pa=list_pages_categories&cid=373
*

* *

*Bobbi Lurie<http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=374> *

*
http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=374
*

* *

Young Smith <Smith>

*
http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=375
*

* *

*John Warner Smith<http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=376> *

*
http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=376
*

* *

*Jared Schickling<http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=377> *

*
http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=377
*

* *

*Karl Young<http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=379> *

*
http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=379
*

* *

*Charles Alexander<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=380> *

*

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=380
*

* *

New Poems by already featured Authors:

* *

Evelyn Posamentier

Â· ANONYMOUS <http://www.fieralingue.it/corner.php?pa=printpage&pid=3350>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3350

Â· 1526, BALTHASAR HUBMAIER<http://www.fieralingue.it/corner.php?pa=printpage&pid=3351>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3351

Ranjit Hoskote

Â· THE INVENTION OF THE SENSES<http://www.fieralingue.it/corner.php?pa=printpage&pid=3352>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3352

Â· MIRROR <http://www.fieralingue.it/corner.php?pa=printpage&pid=3353>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3353

Â· THE EMPIRE OF LIGHTS<http://www.fieralingue.it/corner.php?pa=printpage&pid=3354>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3354

Â· THE SOLOIST PERFORMS WITH AN ORCHESTRA OF EVENTS<http://www.fieralingue.it/corner.php?pa=printpage&pid=3355>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3355

Â· THE HOTEL RECEPTIONISTâ€™S CONFESSION<http://www.fieralingue.it/corner.php?pa=printpage&pid=3356>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3356

Â· FERN <http://www.fieralingue.it/corner.php?pa=printpage&pid=3357>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3357

Frank Parker

Â· zig-zag journeys<http://www.fieralingue.it/corner.php?pa=printpage&pid=3358>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3358

Max Richards

Â· Snap: Conducting Sibelius<http://www.fieralingue.it/corner.php?pa=printpage&pid=3366>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3366

The boy on the cereal packet<http://www.fieralingue.it/corner.php?pa=printpage&pid=3464>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3464

Edward Mycue

Â· RUTH AND DAVID SWEET & NOBLE SAVAGES <http://www.fieralingue.it/corner.php?pa=printpage&pid=3393>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3393

Â· Coming Clean<http://www.fieralingue.it/corner.php?pa=printpage&pid=3394>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3394

Â· BETTER PLACE <http://www.fieralingue.it/corner.php?pa=printpage&pid=3477>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3477

Lanny Quarles

Â· Jester's Bladder Doll<http://www.fieralingue.it/corner.php?pa=printpage&pid=3395>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3395

Â· Pain Grabber! Do Anything With Hovering Lantern Platforms!<http://www.fieralingue.it/corner.php?pa=printpage&pid=3396>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3396

John Bennett

Â· S T, P K <http://www.fieralingue.it/corner.php?pa=printpage&pid=3397>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3397

Â· ÐŸ <http://www.fieralingue.it/corner.php?pa=printpage&pid=3418>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3418

Â· Kilo <http://www.fieralingue.it/corner.php?pa=printpage&pid=3419>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3419

Â· g <http://www.fieralingue.it/corner.php?pa=printpage&pid=3420>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3420

Â· Shirt Shape <http://www.fieralingue.it/corner.php?pa=printpage&pid=3421>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3421

Jeffrey Side

Â· THERE ARE THOSE WHO REBEL AGAINST THE LIGHT<http://www.fieralingue.it/corner.php?pa=printpage&pid=3398>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3398

Â· GOING HOME <http://www.fieralingue.it/corner.php?pa=printpage&pid=3399>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3399

Â· THERE WAS A FEELING OF SYMPATHY BETWEEN US<http://www.fieralingue.it/corner.php?pa=printpage&pid=3400>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3400

Â· YOU KNOW ANYTHING IS POSSIBLE<http://www.fieralingue.it/corner.php?pa=printpage&pid=3401>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3401

Â· CUTTING UP THAT CROP<http://www.fieralingue.it/corner.php?pa=printpage&pid=3402>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3402

Â· SOMETIMES THINGS ARE HARD TO PUT DOWN<http://www.fieralingue.it/corner.php?pa=printpage&pid=3403>

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Â· THE SAMENESS OF DAYS<http://www.fieralingue.it/corner.php?pa=printpage&pid=3404>

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Joel Weishaus

Â· WOODBURNING STOVE<http://www.fieralingue.it/corner.php?pa=printpage&pid=3405>

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Â· Meditation KFN<http://www.fieralingue.it/corner.php?pa=printpage&pid=3406>

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Â· Critique <http://www.fieralingue.it/corner.php?pa=printpage&pid=3407>

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Â· Meditation WX<http://www.fieralingue.it/corner.php?pa=printpage&pid=3408>

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Â· Ruins 1945 <http://www.fieralingue.it/corner.php?pa=printpage&pid=3409>

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Camille Martin

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Charlotte Mandel

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Â· Theory of Everything<http://www.fieralingue.it/corner.php?pa=printpage&pid=3459>

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Â· offer me a story I cannot reframe<http://www.fieralingue.it/corner.php?pa=printpage&pid=3460>

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Â· A line from Lorenz Hart<http://www.fieralingue.it/corner.php?pa=printpage&pid=3468>

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Â· REMAINS OF ORSON WELLES [via Francoise Widhoff in Alain Cavalierâ€™s â€œViesâ€] <http://www.fieralingue.it/corner.php?pa=printpage&pid=3471>

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Â· A BOUT DE SOUFFLE [via Jean-Luc Godard]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3474>

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Â· DE ZAAK ALZHEIMER (THE MEMORY OF A KILLER) [via Erik Van Looy]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3475>

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*

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Â· ISTRUZIONI PER VIVERE<http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=260>

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Â· VIRTUALMENTE TUA<http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=263>

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*Luigi Fontanella translated by Ned Condini<http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=89>
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* *

*Peter Thompson introduces Tchicaa u Tamâ€™si and translates Le Ventre<http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=90> * http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=90

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*Condini reviews Dante E. Calderiniâ€™s Who Better to Play the Devil<http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=264> *

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* *

*Leslie Hayerts reviews NOTES FROM THE RED ZONE by Christina Pacosz<http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=265> *

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=265

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*Eugen Galassoâ€™s note for Dennis Hopper<http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=266>
*

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=266

* *

*Claire Keyes reviews Crow Mercies by Penelope Scamble Schott<http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=267>
*

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=267

My best wishes,

Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

Â« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae Â»
Giovenale

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219. Poetry Project
Coming up @ The Poetry Project
Fri 29 Oct 2010

Hi Everyone,

The next reading at The Poetry Project will be an Open Reading & it will happen on Monday, November 1 -- as always, sign-in at 7:45 -- see below for the

others. We have also posted a video, filmed by Project videographer Alex Abelson, of excerpts from the Anne Carson & David Shapiro reading here on October 6th -- to watch: http://bit.ly/cUGokm. One more thing -- on Tuesday, November 16th The Belladonna* Collective will present Leslie Scalapino's Flow (Winged Crocodiles) / The Trains at Dixon Place -- see below for complete details. Seeing you soon --

Love,
The Poetry Project

UPCOMING /

MONDAY NOVEMBER 1 / 8 PM
OPEN READING
Sign-In at 7:45

WEDNESDAY NOVEMBER 3 / 8PM
JOHN OLSON & JENI OLIN/TRUCK DARLING

John Olson is the author of seven collections of poetry and prose poetry, including Oxbow Kazoo, Free Stream Velocity, Echo Regime, Swarm Of Edges, Logo Lagoon, Eggs & Mirrors, and, most recently, Backscatter: New And Selected Poems, from Black Widow Press. He has also authored two novels, The Nothing That Is, from Ravenna Press, and Souls Of Wind (Quale Press). Larynx Galaxy, a new collection of prose poetry, essays, and fiction is forthcoming this fall from Black Widow Press. He is the recipient of three Fund For Poetry Awards and, in 2004, received the genius award for literature from Seattle's weekly The Stranger. He is currently at work on a novel about French painter Georges Braque. A native of Houston, TX and a resident of New York City,

Truck Darling (formerly Jeni Olin) received her BA & MFA degrees from Naropa University in Writing & Poetics. She has published 3 full length books: Blue Collar Holiday, a collaboration with the artist Larry Rivers (Hanging Loose, 2005,) Ich Habe Angst um Meinen Hedgefonds, a German translation of her poems (luxbooks.americana, 2008) and most recently Hold Tight: The Truck Darling Poems (Hanging Loose Press, 2010.)

FRIDAY NOVEMBER 5 / 10PM
CYNTHIA ARRIEU-KING & JANE CARVER

Cynthia Arrieu-King is an assistant professor of creative writing at Stockton College. Her poems and other work appear in (will appear in) Boston Review, Witness, Jacket, Black Warrior Review, Harp and Altar, etc. Her book, People are Tiny in Paintings of China, will be out from Octopus Books in Fall 2010. She was born in the Empire State and is thrilled to be reading in New York alongside Miss Jane Carver.

Jane Carver is an artist and musician currently based in Brooklyn. Her works include Leda and the Swan, Mutter and Muse-Sick: The Corso Suite. www.myspace.com/janeortruncarver <http://www.myspace.com/janeortruncarver> .

This is Not ³A Barbie Doll with Horns²

This is the play written by the body in pain seeking a language. Having no language.

...a winged crocodile dismembering people whirling into them as swimming in them in a different light ...
--Leslie Scalapino

Leslie Scalapino's
Flow (Winged Crocodile) / The Trains
Tuesday, November 16
@ Dixon Place
<http://e2ma.net/go/8732414991/3176794/99641252/27410/goto:http://www.dixonp
lace.org/>
161A Chrystie St
New York, NY 10002
7:30 pm
$6
(click here to buy advance tickets)
<http://e2ma.net/go/8732414991/3176794/99641253/27410/goto:https://www.ovati
ontix.com/trs/pe/8403485>

The Belladonna* Collective invites you to celebrate the life and work of one of America's most influential experimental poets. Please join us for a special, full-length performance of Leslie Scalapino's daring and electrifying play, Flow (Winged Crocodile) / The Trains at Dixon Place.

Flow (Winged Crocodile) / The Trains travels between the left and right sides of the brain, with appearances by a reincarnated Patty Hearst in the 1974 SLA bank heist and a green-winged creature that is part crocodile, part Michelin man and part charging rhino. The play is performed by The Relationship, a performance group directed by Fiona Templeton that specializes in innovative language and use of site.

Leslie Scalapino (1944-2010) was the author of thirty books of poetry, poem-plays, essays, and fiction.

Directed by Fiona Templeton, with Katie Brown, Stephanie Silver and Julie Troost.

Dance choreographed and performed by Molissa Fenley.
Music by Joan Jeanrenaud.
Costumes by Jill St Coeur.
Projected drawings by Eve Biddle.
Video selected by Stephanie Silver and edited by John Jesurun.

"For myself and the cast, directing Leslie Scalapino's FLOW has been an extraordinary journey into language and the language in breath, the rhythms of effort to say as precisely as her savage delicacy of thought, her forcing us all to assume nothing in examining the fineness of our implication in each other"--Fiona Templeton.

[3]Scalapino makes everything take place in real time, in the light and air and night where all of us live, everything happening at once.[2] --Philip Whalen

Become a Poetry Project Member! http://poetryproject.org/become-a-member

Calendar http://www.poetryproject.org/program-calendar

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street (at 2nd Avenue)
New York, NY 10003

Trains: 6, F, N, R, and L.
[redacted]
www.poetryproject.org <http://www.poetryproject.org/>

Admission is $8 / $7 for students & seniors / $5 for members (though now those who take out a membership at $95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance & advance notice. For more info call [redacted].

If you[1]d like to be unsubscribed from this mailing list, please drop a line at [redacted].

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220. Dan Glass
The 30 Word Review huge update—
Fri 29 Oct 2010

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30 new words on chapbooks by:

Dana Ward
Anne Boyer
Joseph Lease
Chris Chen

erica lewis
Rodney Koeneke

http://the30wordreview.blogspot.com/

Don't sleep!

& happy Friday—

Dan

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221. David James Miller
Re: Whatever Happened to Michael Benedikt?
Fri 29 Oct 2010

---

i'd heard of this anthology once or twice...

thanks Poetics List! i just tracked down a copy through the library system... scanning it in right now to have a copy later on...

djm

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222. Eric Weinstein
Chapbook Release
Fri 29 Oct 2010

Hi all,

I'm writing to let you know that my chapbook, *Vivisection*, has just been released by New Michigan Press. You can read all about it here<http://www.thediagram.com/nmp/pr_weinstein.pdf>and buy a copy here <http://www.thediagram.com/nmp/authors.html>. (You can also order it<http://www.amazon.com/Vivisection-Eric-Weinstein/dp/1934832251/ref=sr_1_1?ie=UTF8&s=books&qid=1288382075&sr=1-1>from Our Fearless Leader Amazon, if you're so inclined.)

At $9, it's cheaper than two Subway lunches and twice as filling! Plus it contains 100% fewer preservatives.

Thanks in advance & all best,

Eric

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223. Nicholas Ruiz III
Kritikos V.7 Sept.-Oct. 2010
Fri 29 Oct 2010

Kritikos V.7 September-October-2010

Yeats, U2 and Imaginative Experience...(j.bisz)

http://intertheory.org/bisz.htm

Nicholas Ruiz III, Ph.D
NRIII for Congress 2010
http://intertheory.org/nriiiforcongress2010.html

_____
Editor, Kritikos
http://intertheory.org

_____
Director, Florida Forum for Social Justice
http://intertheory.org/ffsj.htm

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224. Rob McLennan
las vegas,
Sat 30 Oct 2010

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if myself & poet Stephen Brockwell were, say, to be in Las Vegas between November 27th & December 2nd, would a reading be possible?

yr canadian pal,

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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225. eric unger
Chicago: November 6 Poetry and Prints Reading Series at SPUDNIK: Gelsinger / Demers / Daly w/ Helen Money
Sat 30 Oct 2010

Spudnik Press and House Press present:

Poetry and Prints Reading Series

Saturday, November 6, 2010
8-11 pm

Spudnik Press Cooperative
1821 W Hubbard, Suite 308

$5 suggested donation to go poets and musician.

Our infrequent and sporadic reading-print-music series will be featuring poets and musicians from New York, San Francisco, and Chicago. Featured readers will be:

Eric Gelsinger from New York, co-founder of House Press and editor of the magazine Happy Generations.

Robin Demers from San Francisco, author of Two Red-Fingered Moons and Face of the Sea Lion, and founder of the All Poets Welcome Reading Series.

Luke Daly from Chicago, co-editor of the arrow as aarow chapbook series, and celebrating the release the book AV / AV in collaboration with Eric Unger.

Music by Helen Money (Alison Chesley), a Chicago based cellist, will follow the reading.

Art by Jeremy Lundquist and Eric Unger.

As always, some drinks will be provided but you are encouraged to BYOB.

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226. Jesse Glass

Re: Whatever Happened to Michael Benedikt?

Sat 30 Oct 2010

Fantastic! Jess

On 10/29/2010, "David James Miller" <[redacted]> wrote:

> *i'd heard of this anthology once or twice...*
>
> *thanks Poetics List! i just tracked down a copy through the library system... scanning it in right now to have a copy later on...*
>
> *djm*

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227. **Jesse Glass**

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Sat 30 Oct 2010

I dropped a copy of Jack Spicer's early poems into a glowing ash pit without at first realizing that I had done so due to the waves of horror and revulsion that repeatedly swept over me one early June morning in Maryland. The scene was a tragic one: a barn that had once housed several dozen sheep had been burnt to the ground with the sheep still inside--the carcasses of which, with wool pelt intact--remained scattered among the smoking timbers. The fire engines had just left, but several State Troopers were still collecting evidence, and the general consensus was that it was almost certainly arson. I had been reading the SPICER TEXT by flashlight, as the sun had not risen yet, but found that the combined car headlights, flashing gumball machines atop the cars of the troopers, and abrupt illuminations from the flash units of the reporters' cameras (remember, this was way back in the days before digital), not to mention the steady-state flickerings of the charred and clinkered upper walls and fallen ceilings of the barn provided enough ambient light that I could put away my flashlight with no qualms about the safety of my eyesight. Indeed, by this flickering light, the early poems seemed to possess a strength and beauty that I had not noticed in the amber light of my electric lit room. I stood with the book held loosely in my left hand (bad mistake!), when an old college friend, whom I hadn't seen in years, chose that particular moment to tap me on the shoulder. I was startled from my grief-stricken-transience-of-all-earthly-things-pose, and whirled about, only to be greeted by the somewhat glowing teeth and silhouette of my old friend, who quickly announced his name (WHICH SHALL NOT BE GIVEN HERE), to preclude any further signs of panic on my part. He was too later, however, as the volume was spun from my grip and tumbled into the ashes, sending a sneeze-pattern cloud of firefly-like POINTS OF LIGHT--perhaps 1000 of them into the Republican sky! Cheered on by the voice of my friend, I located a stick and scraped the volume towards us, though it had already TAKEN FIRE with an almost supernal beauty of orange and copper-colored flames. Finally, I could reach under the crime-scene tape and rake the book onto the wet grass. I stepped on the book 20 times or so to transmogrify the magnetic flames into a drizzle of smoke. Then, borrowing my friend's handkerchief, I lifted the volume into the rays of the barely risen sun to inspect the damage. All of the front matter had been craggily carbonized, up to about page 25 (if I recall correctly), and was missing due to the repeated application of my steel-toed work shoe. However, the latter half of the volume, though partially carbonized and truncated by the action of the flames, was still legible, though brittle, and as I attempted to read the TEXT, noting here and there the

various modifications of form (and consequently of meaning) I could see that my fingertips and the upper joints of my fingers, had turned black (almost to blueness) with the charred leavings of the lower portions of the pages and binding. Sensing the sudden change in mood of my friend from the solemnity of a shared grief to a barely repressed hilarity bursting to be expressed in the mutton-fragrant air, I pulled the remaining pages apart and mentioned to my friend, how the book looked for all the world like something to be deposited in the trash bin. And later, after sketching the literary remains in my journal to make sure that I had taken sufficient notice of every part--it was. Jess

On 10/29/2010, "Jesse Glass" <[redacted]> wrote:

> *I accidentally dropped a copy of Kenneth Rexroth's Collected Longer Poems into an old "botton" latrine-style, Japanese toilet when I lived in Nagasaki Prefecture back in the early 90's. Fortunately, the book did not sink right away, but slowly listed to the side in the emerald green antiseptic and deodorizing solution in the tank, while Kenneth's eyes staring woefully up through the lapping green waves. It took about 30 minutes to wrangle the volume up with a fish hook and ten feet of nylon line borrowed from a neighboring fisherman. The solution had dyed the pages a delightful color, though the photograph on the cover was relatively unchanged and continued to present that old, cunning gentleman, in a manner that might have elicited a comment from Susan Sontag regarding the uncanny in photography had she been standing beside me. The sun was barely out that day, but I deposited the book on the back step of my one-room country "mansion" where it drew a few hopeful flies and an ant. Jess*
>
> *On 10/21/2010, "Crane's Bill Books" <[redacted]> wrote:*
>
> *Jesse,*
> *In New Mexico the glue used in bindings sometimes dries out and turns to dust so that a book comes apart in your hands.*
> *I have some topo maps with wonderful, meandering trails eaten into them by insects.*
> *A few years ago the Center for Contemporary Arts in Santa Fe did a show not of environmentally damaged books but of library books that had been vandalized because of their lesbian/gay content. A group of artists salvaged them and turned them into sculptural artists' books and other kinds of artworks. Quite moving.*
> *Jeffrey*
>
> *----- Original Message -----*
> *From: "Jesse Glass" <[redacted]>*
> *To: <[redacted]>*
> *Sent: Monday, October 18, 2010 9:54 PM*
> *Subject: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts*

> *It would be great to share some descriptions of the tango between your favorite volume(s) and the environment where you are. Japan is notorious for its foxing frenzies--most of my books have tiny black and brown threads colonizing the tooth of the paper and lichen-like spoors notching away at the typographic landscapes of what I read. I have two notebooks form the 1980's that are crammed full of writing, scribbling out, worthless phone numbers, torn, dog-eared and foxed pages, pages rotting, onion skin-like, sun-burnt, spat-upon, maggot-bitten and palimpsested with white-out and bic reworkings, rain-tortured into rivulets of ink charging crookedly down the cheek of the page from black to blue to gray like the tears of a miraculous icon in a sooty corner of some yellow-walled church where nobody goes but the toothless, squint-eyed, and terminal; books falling to pieces and stinking of ancient sex and Lucky Strikes, and years spent in old winter coats for sale in the bargain bins of the Purple Heart and the Salvation Army. These are the kinds of books that excite my imagination because those old Complete Poes and The Poems of Robert Service tortured into ghostlier shapes, rain-warped into counterweights for mobiles and stabiles invites my Twombly and Rothco appreciation centers to re-activate, and these are located close to the endorphin sluices of my innermost and most secret self and jam them open, or at least tickle the hell out of them so that my tongue thrusts out to lick the plaster on the wall in joy.*
>
> *Your descriptions solicited! Jess*

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228. **Susan Webster Schultz**
newish on Tinfish Editor's Blog
Sun 31 Oct 2010

---

* What do Writers Want? A Poet-centric Reading of R...
<http://tinfisheditor.blogspot.com/2010/10/what-do-writers-want-poet-centric.html>
* Ruins Visible and In- : Mid-October's Situational ...
<http://tinfisheditor.blogspot.com/2010/10/ruins-visible-and-in-mid-octobers.html>
* _The Value of Hawai`i_ 3: a guest post by Lyz Soto...

<http://tinfisheditor.blogspot.com/2010/10/value-of-hawaii-3-guest-post-by-lyz.html>
* On Time & Teaching: a Meditation
<http://tinfisheditor.blogspot.com/2010/10/on-time-teaching-meditation.html>
* _The Value of Hawai`i_(Part Two), & other synchron...
<http://tinfisheditor.blogspot.com/2010/10/value-of-hawaii-two-other.html>
* Tinfish #20 is on its way; home & away events
<http://tinfisheditor.blogspot.com/2010/10/tinfish-20-is-on-its-way-home-away.html>
* Confrontations / Coalitions: The Value of Hawai`i ...
<http://tinfisheditor.blogspot.com/2010/10/confrontations-coalitions-value-of.html>

Enjoy!

http://tinfisheditor.blogspot.com

aloha, Susan M. Schultz
Blog Purveyor

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229. **Mark Young**
Issue 19 of Otoliths is now live
Sun 31 Oct 2010

The internal & external links are now in place for issue 19, the southern spring 2010 issue of Otoliths <http://the-otolith.blogspot.com/>. It's a lengthy task, & I'm a bit worn out, so I won't write any witty lines to introduce it as I usually do, just say that looking through it as I put it "physically" together reinforced my opinion that it's another great issue.

There's work by sean burn, dan raphael, Jim Meirose, Joel Chace, Adam Fieled, Paul Siegell, Iain Britton, Jesse Eckerlin, Howie Good, John M. Bennett & Serge Segay, John M. Bennett, Philip Byron Oakes, Scott MacLeod, Ed Baker, Robert Lee Brewer, Caleb Puckett, SJ Fowler, Zachary Scott Hamilton, Changming Yuan, Travis Macdonald, Joe Balaz, Raymond Farr, Andrew Durbin, Carlos Henrickson, RC Miller, Allen Edwin Butt, Grzegorz Wróblewski, Jeff Harrison, Debrah Morkun, Satu Kaikkonen, Satu Kaikkonen & Márton Koppány, Márton Koppány, Felino Soriano, Steven Fraccaro, Toby Fitch, Sean Ulman, Corey Wakeling, Sheila E. Murphy & Jeff Crouch, Sheila E. Murphy, david tomaloff, Charles Freeland, Travis Cebula, David-Baptiste Chirot, Craig Rebele, J. D. Nelson, Louie Crew, Caitlyn Paley, Catherine Vidler, Matthew Ritger, Scott Metz, Michael Gottlieb, Mark Young reviews Michael Gottlieb's *Memoir And Essay*, Bernie Earley reviews Burt Kimmelman's *As If Free*, Michael Leong,

Nicole Mauro, Anny Ballardini, Jill Jones, Katrinka Moore, Marcia Arrieta, Paul Pfleuger, Jr., Jared Schickling, Kit Kennedy, Steve Gilmartin, Michael Brandonisio, Bob Heman, Louise Landes Levi, and Nico Vassilakis.

There should be something there for everyone, hopefully more than a few somethings. As for me, it's after midnight on the Tropic of Capricorn, so I'm off to bed.

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230. **Mark Weiss**

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Sun 31 Oct 2010

Jesse: You seem to be rehearsing bits for an
essay or memoir, and a good one it will be.
Though maybe you should be more careful with your books.

At least i had the excuse in the following of
being out of my mind on LSD. I had been left
alone for what proved to be a very long night in
a house I'd never been in before. The room they
gave me had purple walls and dim light and the
momentos of a woman of questionable sanity. So I
was pretty freaked. And the only companion I had
was a copy of the paperback of Duncan's The
Opening of the Field, which I was getting to know
for the first time. This would be 1969, I think.
I couldn't put it down. Hard to read, because the
perspective kept changing, and the color of the
letters, which seemed to dance to the rhythm of
the verse, but it was a safer space than the dark
corners that I was sure were inhabited. I
annotated it copiously (I almost never write in
books), which took some determination, because
the pencil kept bending in my hand. I couldn't
put it down, which is why I had it with me, open,
when I got up to pee, and it slipped out of my
hands and into the drink. Horrified, I rescued it
and patted it dry as best I could. It was a
little rank for a while, but I still have it.
It's a pretty trippy book, and Duncan was known
to indulge, but he was more disciplined than I

was, and my notations, those that are legible,
are more yawps than commentary, with a few strange neologisms.

That was very good acid. And it occurs to me now that if I sucked the pages...

Best,

Mark

At 09:55 PM 10/30/2010, you wrote:
>I dropped a copy of Jack Spicer's early poems into a glowing ash pit
>without at first realizing that I had done so due to the waves of horror
>and revulsion that repeatedly swept over me one early June morning in
>Maryland. The scene was a tragic one: a barn that had once housed
>several dozen sheep had been burnt to the ground with the sheep still
>inside--the carcasses of which, with wool pelt intact--remained
>scattered among the smoking timbers. The fire engines had just left,
>but several State Troopers were still collecting evidence, and the
>general consensus was that it was almost certainly arson. I had been
>reading the SPICER TEXT by flashlight, as the sun had not risen yet, but
>found that the combined car headlights, flashing gumball machines atop
>the cars of the troopers, and abrupt illuminations from the flash units
>of the reporters' cameras (remember, this was way back in the days
>before digital), not to mention the steady-state flickerings of the
>charred and clinkered upper walls and fallen ceilings of the barn
>provided enough ambient light that I could put away my flashlight with
>no qualms about the safety of my eyesight. Indeed, by this flickering
>light, the early poems seemed to possess a strength and beauty that I
>had not noticed in the amber light of my electric lit room. I stood
>with the book held loosely in my left hand (bad mistake!), when an old
>college friend, whom I hadn't seen in years, chose that particular
>moment to tap me on the shoulder. I was startled from my
>grief-stricken-transience-of-all-earthly-things-pose, and whirled about,
>only to be greeted by the somewhat glowing teeth and silhouette of my
>old friend, who quickly announced his name (WHICH SHALL NOT BE GIVEN
>HERE), to preclude any further signs of panic on my part. He was too
>later, however, as the volume was spun from my grip and tumbled into the
>ashes, sending a sneeze-pattern cloud of firefly-like POINTS OF
>LIGHT--perhaps 1000 of them into the Republican sky! Cheered on by the
>voice of my friend, I located a stick and scraped the volume towards us,
>though it had already TAKEN FIRE with an almost supernal beauty of
>orange and copper-colored flames. Finally, I could reach under the
>crime-scene tape and rake the book onto the wet grass. I stepped on the
>book 20 times or so to transmogrify the magnetic flames into a drizzle

>of smoke. Then, borrowing my friend's handkerchief, I lifted the
>volume into the rays of the barely risen sun to inspect the damage. All
>of the front matter had been craggily carbonized, up to about page 25
>(if I recall correctly), and was missing due to the repeated application
>of my steel-toed work shoe. However, the latter half of the volume,
>though partially carbonized and truncated by the action of the flames,
>was still legible, though brittle, and as I attempted to read the TEXT,
>noting here and there the various modifications of form (and
>consequently of meaning) I could see that my fingertips and the upper
>joints of my fingers, had turned black (almost to blueness) with the
>charred leavings of the lower portions of the pages and binding.
>Sensing the sudden change in mood of my friend from the solemnity of a
>shared grief to a barely repressed hilarity bursting to be expressed in
>the mutton-fragrant air, I pulled the remaining pages apart and
>mentioned to my friend, how the book looked for all the world like
>something to be deposited in the trash bin. And later, after sketching
>the literary remains in my journal to make sure that I had taken
>sufficient notice of every part--it was. Jess
>
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>
>On 10/29/2010, "Jesse Glass" <[redacted]> wrote:
>
> >I accidentally dropped a copy of Kenneth Rexroth's Collected Longer
> >Poems into an old "botton" latrine-style, Japanese toilet when I lived
> >in Nagasaki Prefecture back in the early 90's. Fortunately, the book
> >did not sink right away, but slowly listed to the side in the emerald
> >green antiseptic and deodorizing solution in the tank, while Kenneth's
> >eyes staring woefully up through the lapping green waves. It took about
> >30 minutes to wrangle the volume up with a fish hook and ten feet of
> >nylon line borrowed from a neighboring fisherman. The solution had dyed
> >the pages a delightful color, though the photograph on the cover was
> >relatively unchanged and continued to present that old, cunning
> >gentleman, in a manner that might have elicited a comment from Susan
> >Sontag regarding the uncanny in photography had she been standing
beside
> >me. The sun was barely out that day, but I deposited the book on the
> >back step of my one-room country "mansion" where it drew a few hopeful
> >flies and an ant. Jess

> >
> >On 10/21/2010, "Crane's Bill Books" <[redacted]> wrote:
> >
> >>Jesse,
> >>In New Mexico the glue used in bindings sometimes dries out and turns to
> >>dust so that a book comes apart in your hands.
> >>I have some topo maps with wonderful, meandering trails eaten into them
by
> >>insects.
> >>A few years ago the Center for Contemporary Arts in Santa Fe did a show
not
> >>of environmentally damaged books but of library books that had been
> >>vandalized because of their lesbian/gay
> content. A group of artists salvaged
> >>them and turned them into sculptural artists' books and other kinds of
> >>artworks. Quite moving.
> >>Jeffrey
> >>
> >>----- Original Message -----
> >>From: "Jesse Glass" <[redacted]>
> >>To: <[redacted]>
> >>Sent: Monday, October 18, 2010 9:54 PM
> >>Subject: Entropy and Books--Descriptons of Favorite Weathered Volumes
and
> >>Texts
> >>
> >>
> >>> It would be great to share some descriptions of the tango between your
> >>> favorite volume(s) and the environment where you are. Japan is
> >>> notorious for its foxing frenzies--most of my books have tiny black and
> >>> brown threads colonizing the tooth of the paper and lichen-like spoors
> >>> notching away at the typographic landscapes of what I read. I have two
> >>> notebooks form the 1980's that are crammed full of writing, scribbling
> >>> out, worthless phone numbers, torn, dog-eared and foxed pages, pages
> >>> rotting, onion skin-like, sun-burnt, spat-upon, maggot-bitten and
> >>> palimpsested with white-out and bic reworkings, rain-tortured into
> >>> rivulets of ink charging crookedly down the cheek of the page from
black
> >>> to blue to gray like the tears of a miraculous icon in a sooty corner of
> >>> some yellow-walled church where nobody goes but the toothless,
> >>> squint-eyed, and terminal; books falling to pieces and stinking of
> >>> ancient sex and Lucky Strikes, and years spent in old winter coats for

> >>> sale in the bargain bins of the Purple Heart and the Salvation Army.
> >>> These are the kinds of books that excite my imagination because those
> >>> old Complete Poes and The Poems of Robert Service tortured into
> >>> ghostlier shapes, rain-warped into counterweights for mobiles and
> >>> stabiles invites my Twombly and Rothco appreciation centers to
> >>> re-activate, and these are located close to the endorphin sluices of my
> >>> innermost and most secret self and jam them open, or at least tickle the
> >>> hell out of them so that my tongue thrusts out to lick the plaster on
> >>> the wall in joy.
> >>>
> >>> Your descriptions solicited! Jess
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>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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231. Jeffrey Side
The new ebook from Argotist Ebooks is "Impressive (Big) Instant (Bang) !" by Ivan Arguelles
Sun 31 Oct 2010

The new ebook from Argotist Ebooks is "Impressive (Big) Instant (Bang) !" by Ivan Arguelles
Description:
Meant to be read in one breath "Impressive (Big) Instant (Bang) !" requires the reader to give up any notion of syntactic coherency while at the same time adhering to the concept of narrative fluidity. We are in the single and only moment of creation, the Big Bang, when falling in love becomes the obsessive reiteration of a unique poetics, that of being obliged to surrender the Self, forging an oblivion of the skin. While the text can be read as a footnote to its immediate predecessor "Madonna Septet", it remains stubbornly on its own, an amlagam of madness and intuition about Light and its myriad fragments.
Available as a free ebook here:
http://www.lulu.com/product/ebook/impressive-%28big%29-instant-%28bang%29/13399496

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232. Jennifer Karmin
Red Rover Series / Experiment #41
Sun 31 Oct 2010

Experiment #41:
Red Rover Series
{readings that play with reading}

Experiment #41:
Approaches to What?

FRIDAY, NOVEMBER 5th
7pm / doors lock 7:30

Featuring:
Joel Lewis
Adrian Moens
Marthe Reed

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

JOEL LEWIS' most recent book is "Learning From New Jersey". He edited the selected talks of Ted Berrigan, the selected poems of lefty poet/anthologist Walter Lowenfels and an anthology of contemporary NJ poets. In addition to hundreds of reviews, essays and polemics, he dreamed up the now abolished NJ Poet Laureate position that was such a headache for Amiri Baraka. He is at work on a memoir about being a child of a Holocaust Survivor. He lives in Hoboken with his wife, film theorist Sandy Flitterman-Lewis.

ADRIAN MOENS is a multi-media artist and writer currently living in Chicago. Adrian has exhibited and performed work in the United States, most recently for the Electronic Literature Organization Conference at Brown University. The primary focus in much of his work is the extraction and transmutation of language from various linguistic and non linguistic sources.

MARTHE REED has published two books, Tender Box, A Wunderkammer (Lavender Ink) and Gaze (Black Radish Books), as well as two chapbooks, (em)bodied bliss and zaum alliterations, both part of the Dusie Kollektiv Series. Her poetry has appeared in New American Writing, Golden Handcuffs Review, New Orleans Review, HOW2, MiPoesias, and Exquisite Corpse, among others, and is forthcoming from Ekleksographia and Fairy Tale Review. Her manuscript, an earth of sweetness dances in the vein, was a finalist in Ahsahta Pressâ€™ 2006 Sawtooth Poetry Contest. She edits Nous-zot Press, http://nous-zot.blogspot.com and directs the Creative Writing Program at the University of Louisiana, Lafayette.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING:
December 4 - Vanessa Place

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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233. Rosmarie Waldrop
new from Burning Deck
Sun 31 Oct 2010

Burning Deck mourns Michael Gizzi (1949-2010)

2 new poetry books are now available from www.burningdeck.com, www.spdbooks.org, and in Europe: www.audiatur.no/Bokhandel

1. Anne Portugal
ABSOLUTE BOB
translated from the French by Jennifer Moxley
Poetry, 120 pages, offset, smyth-sewn
ISBN 978-1-936194-02-5 original paperback $14

bob, a brave little guy (joker, operator, sheer energy?) bops in the manner of a video-game through the ways a poem inhabits sense or nonsense, speeds or slows, slides into forms or undoes them. bob occupies his virtual field of action in perpetual motion, beats down doors, explores corridors, removes walls, strikes sparks from repetition, sets fire to ”the same old,” pulls the levers of creation. The book’s 24 chapters remind us of film’s 24 images per second — just as bob to French ears suggests bobine, the reel that unrolls them. Also of the 24 hours in the day of a man who must exhaust himself in command performances that gradually asphyxiate even the fabrication of verse. Anne Portugal lives and teaches in Paris. Also available: QUISITE MOMENT (trans. Rosmarie Waldrop, Burning Deck).

2. Anja Utler
ENGULF — ENKINDLE
translated from the German by Kurt Beals
Poetry. 96 pages, offset, smyth-sewn
ISBN 978-1-936194-03-2 original paperback $14

Anja Utler’s poems touch the ground where feeling and thinking begin to take form. They pull us into an almost still undifferentiated, preconscious world where the human body and the surrounding landscape are fused. Anja Utler was born in Schwandorf (Germany) and now lives in Vienna and Regensburg. Our present volume received the coveted Leonce-und-Lena Prize for poetry. "Riveting in English... The tension is everywhere rippling, ripping, wrinkling"— Forrest Gander “An astonishing work for a young poet, startlingly assured in the way that it bores down into the language and allows the language itself to become an actor in the unfolding of the poem's 'story', rather than simply an accomplice.” — Tony Frazer, Shearsman

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2010

192 messages · Sun 31 Oct 2010 – Tue 30 Nov 2010

November 2010 was a thin, searching month — one hundred and ninety-two messages — preoccupied with attribution and revolution, with who said a thing and whether the thing was still true in a world gone digital. The room had shrunk to a small circle passing half-remembered lines among itself, trying to source its own inherited wisdom, and worrying, underneath, whether the old radical promises still held now that everything had moved online. It was a month of quotation marks and their discontents.

The largest thread was a hunt for a source. A member went looking for the origin of a famous line — was it from a speech or a poem, and who had first said it — and the room did what it does best, playing collective memory, tracing the phrase to its maker. It was the commons as reference desk, the function the thinning list still performed reliably: a place where you could ask who said this and be answered by people who actually knew.

The quarrel turned the hunt political. The line under discussion was Gil Scott-Heron's, that the revolution will not be televised, and the room updated it for the age that had swallowed television whole — one poster insisting, against the bloggers and the tweeters and the Facebookers, that *"The revolution will not be virtual"*, that the digital could no more deliver liberation than the broadcast had. The old aphorism, born to indict one medium, was pressed into service against the newer one that had replaced it.

Around the edges ran the month's quieter concerns — a thread on images of women in literature, the weathered-books conversation carrying over from October, a reading announced at a Los Angeles bookstore. The room kept tending its small fires: the representation of women, the love of old volumes, the local event nobody outside would notice. Thin traffic, faithfully kept. There is a particular dignity in a community that goes on announcing its readings to a shrinking room, sourcing its own aphorisms for one another, and arguing about how women appear in books, long after the wider world has stopped checking in — the dignity of people who keep the practice not because it is watched but because it is theirs.

I have set November down exactly as the archive delivered it — the hunt for a quotation's source, Gil Scott-Heron's revolution updated against the virtual, and the small persistent tending of women's images and weathered books — because

it was the month the shrunken list worked as memory and conscience both, sourcing its own aphorisms and insisting the digital had not delivered the liberation it promised. A room that will spend its November tracking down who first said a line and then turning that line against the very networks now draining it of members is a room clear-eyed about its own moment: aware that the revolution did not arrive on the screen that emptied the commons, and unwilling to pretend otherwise.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 192 in all.

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3. mIEKAL aND — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
4. Jeffrey Side — Pirene's Fountain has a feature on Jake Berry and myself
5. Chris Jones — Re: The Poets' Corner - an update

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7. St. Thomasino — Jack Foley on MYSTERIOSOS AND OTHER POEMS by Michael McClure
8. Séamas Cain — ... at the IMRAM festival
9. St. Thomasino — a noun sing 4 new e·chaps from e·ratio editions
10. Jennifer Karmin — Nov 3: Rust-belt Haiku in Chicago
11. Jared Schickling — call for work and readers (it's free) / eccolinguistics

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12. William Slaughter — Notice: Mudlark
13. Jordan Stempleman — Poetry Publication Opportunity for Teens
14. Nate Pritts — H_NGM_N BKS Open Reading Period
15. William Allegrezza — Series A this Wednesday in Chicago--Wood, Reed, and Vitkauskas
16. Chad Sweeney — Early reviews of Parable
17. Chad Sweeney — Sweeney homecoming readings in California this week
18. Christophe Casamassima — Re: David Kirschenbaum (me) Reading in Long Island this Friday
19. Anny Ballardini — Re: The Poets' Corner - an update
20. Sarah Rosenthal — Sat 11/13: Gala Launch for A Community: #2 of 2
21. Gloria Mindock — Cervena Barva Press November, 2010 Newsletter Has Posted
22. Al Filreis — PoemTalk #37 on Osman's 9/11 poem

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24. amy king — Poetry Society of America - Q & A
25. mIEKAL aND — New Downloads from Xerox Sutra Editions
26. Rob McLennan — a little interview
27. Cara Benson — bummed about politics?
28. matvei yankelevich — Fw: Dragomoshchenko, Thursday, 7:30

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29. David Kirschenbaum — OT/ Two open slots for The Beatles, The White Album Show
30. Jonathan Penton — Leon De la Rosa, Anne McMillen, New Orleans, Boston, and New York
31. Paul Siegell — Splitleaves Press broadsides Jazz Fest poems
32. Ken Chen — Sexy Nerd Party & PAGE TURNER festival this weekend
33. Patrick F. Durgin — Poets Theater in Chicago

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34. Jesse Glass — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
35. Catherine Daly — Call & Response Sonic Art Residency.
36. Ruth Lepson — Robert Creeley and Francesco Clemente
37. St. Thomasino — Ethnopoetics and The Audacity of Pigeons at The Postmodern Romantic

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38. Jennifer Karmin — NYC readings: Nov 8 & 9

39. Ruth Lepson — Re: New at Bridge Street: Brathwaite, Cage, O'Hara Now, Olson, Perec, Poets o...
40. Peter ciccariello — Poems about never getting where you wanted to go

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41. Jesse Glass — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
42. Jesse Glass — Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts
43. Gloria Mindock — Cervena Barva Press Announces New Fiction chapbook by Joan Gelfand
44. Jeffrey Side — The new ebook from Argotist Ebooks is "Tracking Systems" by Alan May

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45. D. Wellman — A North Atlantic Wall
46. jason snyder — Sidebrow Books: City Chapbook Preorder
47. CA Conrad — eco-LANG Philadelphia panel
48. steve russell — Fw: GOLDWITHOUTWARNING: A 3-Day DCPOETRYFEST Nov 12-14 @ DCAC, 7:30 pm Fri-...

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49. mIEKAL aND — THE SISTERHOOD OF UNIVERSAL CAPTCHA
50. stephanie g — FW: Tendencies: Poetics & Practice 11/11 - Stephanie Gray, Dawn Lundy Martin,...
51. Will Larsen — Poetry Reading: Joanna Fuhrman and Suzanne Buffam, this Sunday (11/14), 2pm @...
52. Adam Fieled — Three "Equations" Links
53. juliana spahr — Mills College Graduate Assistantship in Community Poetics

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54. Naomi Buck Palagi — Poetry Reading: Stratman and Buck Palagi
55. Jonathan Skinner — Call for Participants: Simultania (Sat. 13 Nov.)
56. Michael — PROTEST!! COME JOIN US!! VOICES AGAINST BIG OIL, BEYOND BAROQUE, NOV 18
57. Sarah Rosenthal — This Saturday! Gala Launch for A Community
58. Susan Webster Schultz — Job opening in Creative Writing at UH-Manoa

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59. Bob Heman — Brevitas Event this sunday - "Information" online - CLWN WR December 4
60. Catherine Daly — lulu coupon code
61. William at Spineless Books — 11/11 11:11 New at Spineless Books > Riddle & Bind, Keyhole Fa...
62. amy king — Women not worth $100,000?
63. Mark Weiss — Re: Women not worth $100,000?
64. Ron Henry — CALENDAR LISTING: SOON Productions Presents a Poetry Reading by Joshua Clover a...
65. mIEKAL aND — Xerox Sutra Editions liberates another title from the beginning of copier cult...
66. Rob McLennan — new from above/ground press: Chris Turnbull's Continua 1-22

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67. Noah Eli Gordon — NEW: Farid Matuk & Juliana Leslie
68. Jim Andrews — NHL BRAIN TRINKET
69. Bill Dunlap — Barn Murals and Poetry
70. Camille Martin — New @ Rogue Embryo
71. Jordan Stempleman — The Continental Review

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72. Sommer Browning — Flying Guillotine Press Open Chapbook Reading Period
73. Wanda Phipps — Performance Saturday--Would love to see you....
74. Jesse Glass — Re: Barn Murals and Poetry

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75. Jeffrey Side — Robert Archambeau interview at The Argotist Online
76. Jennifer Karmin — call for proposals: curate a festival in chicago
77. patrick dunagan — new Jim Carroll chap of poems
78. Catherine Daly — Kamau Daa'ood at EsoWon

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79. ShaunAnne Tangney — the revolution will not be televised
80. mIEKAL aND — New stop action animation on Emerging Language Practices
81. Chris Hosea — Review of Lasky's BLACK LIFE
82. Christopher Leland Winks — Re: the revolution will not be televised
83. Cara Benson — Yes! BookThug Reading & Workshop
84. Cara Benson — Yes! BookThug Reading & Workshop (w/ links)
85. Michael Marsh — Re: the revolution will not be televised
86. Emma Bolden — Re: the revolution will not be televised
87. Aldon Nielsen — Re: the revolution will not be televised
88. Aldon Nielsen — Re: Kamau Daa'ood at EsoWon
89. Margaret Konkol — JEREMY BRADDOCK Small Press in the Archive | November 19
90. Maria Damon — Re: the revolution will not be televised
91. Mark Young — Out from Otoliths — "Sard", by Philip Byron Oakes

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92. amy king — This Friday - NOVEMBER 19 – DOUGLAS ALLEN ~ MACGREGOR CARD ~ KATHY FAGAN ~ RICH...
93. susan maurer — Hugh Fox on Susan Maurer
94. amy king — Poetry Justification Day! Seeking Recommendations...
95. Catherine Daly — Re: Kamau Daa'ood at EsoWon
96. Aldon Nielsen — Re: the revolution will not be televised
97. Rob McLennan — new from above/ground press: rob mclennan's First you know, and then so ordi...
98. steve russell — facism? in Denver.
99. Jeffrey Side — First review of Kent Johnson's 'A Question Mark Above the Sun:Documents on t...
100. Jim Andrews — Re: the revolution will not be televised
101. Catherine Daly — Re: [New-Poetry] Poetry Justification Day! Seeking Recommendations...
102. Maria Damon — Re: the revolution will not be televised
103. George Bowering — Re: facism? in Denver.
104. David Bowen — New American Poetry Prize
105. Mark Young — Re: Out from Otoliths — "Sard", by Philip Byron Oakes

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106. Cralan Kelder — in Amsterdam? come thursday: Bad Kitten vs Poetry & Protest
107. Lewis Warsh — Something To Remember You By
108. David Kirschenbaum — Last Call to Advertise in Boog NYC Small Presses Issue

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109. George Thompson — Re: the revolution will not be televised
110. steve russell — art/call for artist/swastikas at the Denver airport
111. David Hadbawnik — Re: First review of Kent Johnson's 'A Question Mark Above the Sun:Documen...
112. steve russell — Re: the revolution will not be televised
113. steve russell — Re: the revolution will not be televised
114. Kyle Schlesinger — Poems & Pictures
115. steve dalachinsky — online chapbooks
116. Rob McLennan — above/ground press 2011 subscriptions now available,
117. Cralan Kelder — Give Some Word - new poetry book
118. susan maurer — Re: Hugh Fox on Susan Maurer

119. mIEKAL aND — Re: in Amsterdam? come thursday: Bad Kitten vs Poetry & Protest
120. John Cunningham — looking for quote
121. michael farrell — Re: Give Some Word - new poetry book
122. michael farrell — Re: art/call for artist/swastikas at the Denver airport
123. Mark Melnicove — The revolution is being televised
124. Murat Nemet-Nejat — Re: Publication of the Turkish poet Seyhan Erozçelik's Rosestrikes and...

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125. Bob Heman — 12th BIG CLWN WR Event/Celebration Saturday December 4 @ Westbeth
126. amy king — Tonight - NOVEMBER 19 – DOUGLAS ALLEN ~ MACGREGOR CARD ~ KATHY FAGAN ~ RICHARD...
127. Jeffrey Side — The VERY first review of Kent Johnson's 'A Question Mark Above the Sun: Docu...
128. David Hadbawnik — two new books...

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129. Rob McLennan — a new little e-chapbook by rob mclennan
130. Ryan Daley — Tests of English as a Foreign Language
131. Millicent — Women's Voices for Change
132. Michael Marsh — Re: looking for quote
133. Louis Armand — poetics & other books from LPB archived online
134. steve dalachinsky — if you are in paris or close by
135. Cralan Kelder — Re: Give Some Word - new poetry book
136. Jonathan Morse — Re: looking for quote

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137. Chris Stroffolino — D&Gtombstonechuckle
138. Catherine Daly — nominate a book for calhum's statewide read
139. Sharon Dolin — CBA Lettepress Poetry Chapbook Competition Deadline is December 1st
140. michael farrell — Re: Give Some Word - new poetry book
141. Joel Weishaus — Poetica Critique of Stanley Diamond's "Totems."
142. George Bowering — Re: looking for quote

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143. Jonathan Morse — 11 blue images
144. Dale Smith — Feneon
145. Lundquist, Sara — Re: looking for quote
146. John Cunningham — seeking quote
147. Paul Siegell — POP A SQUAT
148. Jennifer Karmin — Nov 29: Lewis Carroll Coffeehouse in Chicago
149. steve russell — Re: looking for quote
150. David Seaman — Re: looking for quote
151. Murat Nemet-Nejat — Re: if you are in paris or close by

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152. Jules Boykoff — Kaia Sand: Poetry & Magic in Portland, Oregon: 1 December
153. Catherine Daly — California Poet Laureate Nominations -- Open!
154. Michael Marsh — Re: looking for quote
155. George Bowering — Re: seeking quote
156. DAWN APRIL LONSINGER — WHR Special **Adaptation** Issue Call for Submissions

24 NOV 2010

157. Micah Robbins — New Title from Interbirth Books: Christian Peet's Pluto: Never Forget
158. amy king — Chauffeur Found Guilty of Speeding Off With a New York Poet's Warhol
159. Angeline, Mary — Images of Women in Literature
160. Cara Benson — Prison Need: Toomer's Cane
161. David Seaman — Re: Images of Women in Literature

162. Catherine Daly — Re: Images of Women in Literature
163. Cralan Kelder — Re: Give Some Word - new poetry book
164. Catherine Daly — Re: Prison Need: Toomer's Cane
165. Murat Nemet-Nejat — Re: looking for quote

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166. Rob McLennan — the peter f yacht club; Christmas part/reading
167. Mary Kasimor — Re: Images of Women in Literature
168. marc vincenz — New Chapbook - Upholding Half the Sky
169. Alan Sondheim — two readings, musics (Maria Damon, Alan Sondheim)

26 NOV 2010

170. Chris Jones — Re: Images of Women in Literature
171. Jim Andrews — New on Netartery
172. Eric Weinstein — Fwd: The appeal and in the attachment "I'm Liu Xiaobo" in chinese for the …
173. steve russell — Re: looking for quote
174. Amanda Earl — experiment-o issue three now on line

27 NOV 2010

175. carol dorf — Re: looking for quote
176. Rob McLennan — new(ish) on rob's clever blog
177. Michael Marsh — Re: looking for quote
178. Bonnie MacAllister — Call for Submissions: Certain Circuits DEADLINE DECEMBER 30
179. george spencer — Re: Call for Submissions: Certain Circuits DEADLINE DECEMBER 30
180. David Chirot — Re: looking for quote

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181. steve dalachinsky — Re: experiment-o issue three now on line
182. peter ganick — card-telling vacancy prompt
183. Bonnie MacAllister — Re: Call for Submissions: Certain Circuits DEADLINE DECEMBER 30
184. Murat Nemet-Nejat — Re: looking for quote
185. Dan Godston — A LEWIS CARROLL COFFEEHOUSE

29 NOV 2010

186. David Chirot — Fwd: Otoliths News: print editions of issues 17, 18 & 19 of Otoliths are now…
187. Al Filreis — symposium on 1960 - next Monday at KWH - live video stream available

30 NOV 2010

188. Paul Siegell — table of concepts
189. Adam Fieled — Upstairs at Duroc 13: Call for submissions
190. Jennifer Karmin — Dec 2 & 4: Vanessa Place in Chicago
191. steve russell — A More Disturbing Derrida/ (thinning out the herd), Darwin, the bad type
192. peter ganick — publication

1. steve dalachinsky

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Sun 31 Oct 2010

Sat., Nov. 13 Reading at the Locust Valley Library Poetry Society

2:00 pm, 170 Buckram Road, Locust Valley, NY, Free

Marie-Elizabeth Mali and Steve Dalachinsky will read, followed by an open mic.

Funded in part by Poets & Writers, Inc. with public funds from the NY State Council on the Arts. Hosted by Mankh, poet, essayist and small press publisher.

Directions: Train: LIRR to Locust Valley Station, take taxi to the library. Driving: Take the L.I.Expressway to Glen Cove Road, exit 39N. Go north on Glen Cove Road to end. Turn right onto Brewster Street. Brewster becomes Forest Ave. and then becomes Buckram Road after 13 traffic lights. Library is on the right past the tennis courts.

For more information, contact Mankh. [redacted]

---

and nov 17 8 pm living theater with IRA COHEN JUDITH MALINA Valery Ouisteaneu Alan Graubard and others
On Sun, 31 Oct 2010 11:17:46 -0400 Mark Weiss <[redacted]>
writes:
> Jesse: You seem to be rehearsing bits for an
> essay or memoir, and a good one it will be.
> Though maybe you should be more careful with your books.
>
> At least i had the excuse in the following of
> being out of my mind on LSD. I had been left
> alone for what proved to be a very long night in
> a house I'd never been in before. The room they
> gave me had purple walls and dim light and the
> momentos of a woman of questionable sanity. So I
> was pretty freaked. And the only companion I had
> was a copy of the paperback of Duncan's The
> Opening of the Field, which I was getting to know
> for the first time. This would be 1969, I think.
> I couldn't put it down. Hard to read, because the
> perspective kept changing, and the color of the
> letters, which seemed to dance to the rhythm of
> the verse, but it was a safer space than the dark
> corners that I was sure were inhabited. I

> annotated it copiously (I almost never write in
> books), which took some determination, because
> the pencil kept bending in my hand. I couldn't
> put it down, which is why I had it with me, open,
> when I got up to pee, and it slipped out of my
> hands and into the drink. Horrified, I rescued it
> and patted it dry as best I could. It was a
> little rank for a while, but I still have it.
> It's a pretty trippy book, and Duncan was known
> to indulge, but he was more disciplined than I
> was, and my notations, those that are legible,
> are more yawps than commentary, with a few strange neologisms.
>
> That was very good acid. And it occurs to me now that if I sucked
> the pages...
>
> Best,
>
> Mark
>
>
>
> At 09:55 PM 10/30/2010, you wrote:
> >I dropped a copy of Jack Spicer's early poems into a glowing ash
> pit
> >without at first realizing that I had done so due to the waves of
> horror
> >and revulsion that repeatedly swept over me one early June morning
> in
> >Maryland. The scene was a tragic one: a barn that had once housed
> >several dozen sheep had been burnt to the ground with the sheep
> still
> >inside--the carcasses of which, with wool pelt intact--remained
> >scattered among the smoking timbers. The fire engines had just
> left,
> >but several State Troopers were still collecting evidence, and the
> >general consensus was that it was almost certainly arson. I had
> been
> >reading the SPICER TEXT by flashlight, as the sun had not risen
> yet, but
> >found that the combined car headlights, flashing gumball machines
> atop

> >the cars of the troopers, and abrupt illuminations from the flash
> units
> >of the reporters' cameras (remember, this was way back in the days
> >before digital), not to mention the steady-state flickerings of
> the
> >charred and clinkered upper walls and fallen ceilings of the barn
> >provided enough ambient light that I could put away my flashlight
> with
> >no qualms about the safety of my eyesight. Indeed, by this
> flickering
> >light, the early poems seemed to possess a strength and beauty that
> I
> >had not noticed in the amber light of my electric lit room. I
> stood
> >with the book held loosely in my left hand (bad mistake!), when an
> old
> >college friend, whom I hadn't seen in years, chose that particular
> >moment to tap me on the shoulder. I was startled from my
> >grief-stricken-transience-of-all-earthly-things-pose, and whirled
> about,
> >only to be greeted by the somewhat glowing teeth and silhouette of
> my
> >old friend, who quickly announced his name (WHICH SHALL NOT BE
> GIVEN
> >HERE), to preclude any further signs of panic on my part. He was
> too
> >later, however, as the volume was spun from my grip and tumbled
> into the
> >ashes, sending a sneeze-pattern cloud of firefly-like POINTS OF
> >LIGHT--perhaps 1000 of them into the Republican sky! Cheered on by
> the
> >voice of my friend, I located a stick and scraped the volume
> towards us,
> >though it had already TAKEN FIRE with an almost supernal beauty of
> >orange and copper-colored flames. Finally, I could reach under
> the
> >crime-scene tape and rake the book onto the wet grass. I stepped
> on the
> >book 20 times or so to transmogrify the magnetic flames into a
> drizzle
> >of smoke. Then, borrowing my friend's handkerchief, I lifted the
> >volume into the rays of the barely risen sun to inspect the damage.

> All
> >of the front matter had been craggily carbonized, up to about page
> 25
> >(if I recall correctly), and was missing due to the repeated
> application
> >of my steel-toed work shoe. However, the latter half of the
> volume,
> >though partially carbonized and truncated by the action of the
> flames,
> >was still legible, though brittle, and as I attempted to read the
> TEXT,
> >noting here and there the various modifications of form (and
> >consequently of meaning) I could see that my fingertips and the
> upper
> >joints of my fingers, had turned black (almost to blueness) with
> the
> >charred leavings of the lower portions of the pages and binding.
> >Sensing the sudden change in mood of my friend from the solemnity
> of a
> >shared grief to a barely repressed hilarity bursting to be
> expressed in
> >the mutton-fragrant air, I pulled the remaining pages apart and
> >mentioned to my friend, how the book looked for all the world like
> >something to be deposited in the trash bin. And later, after
> sketching
> >the literary remains in my journal to make sure that I had taken
> >sufficient notice of every part--it was. Jess
> >
> >
> >
> >
> >
> >
> >On 10/29/2010, "Jesse Glass" <[redacted]> wrote:
> >
> > >I accidentally dropped a copy of Kenneth Rexroth's Collected
> Longer
> > >Poems into an old "botton" latrine-style, Japanese toilet when I
> lived
> > >in Nagasaki Prefecture back in the early 90's. Fortunately, the
> book
> > >did not sink right away, but slowly listed to the side in the

> emerald
> > >green antiseptic and deodorizing solution in the tank, while
> Kenneth's
> > >eyes staring woefully up through the lapping green waves. It
> took about
> > >30 minutes to wrangle the volume up with a fish hook and ten feet
> of
> > >nylon line borrowed from a neighboring fisherman. The solution
> had dyed
> > >the pages a delightful color, though the photograph on the cover
> was
> > >relatively unchanged and continued to present that old, cunning
> > >gentleman, in a manner that might have elicited a comment from
> Susan
> > >Sontag regarding the uncanny in photography had she been standing
> beside
> > >me. The sun was barely out that day, but I deposited the book on
> the
> > >back step of my one-room country "mansion" where it drew a few
> hopeful
> > >flies and an ant. Jess
> > >
> > >On 10/21/2010, "Crane's Bill Books" <[redacted]>
> wrote:
> > >
> > >>Jesse,
> > >>In New Mexico the glue used in bindings sometimes dries out and
> turns to
> > >>dust so that a book comes apart in your hands.
> > >>I have some topo maps with wonderful, meandering trails eaten
> into them by
> > >>insects.
> > >>A few years ago the Center for Contemporary Arts in Santa Fe did
> a show not
> > >>of environmentally damaged books but of library books that had
> been
> > >>vandalized because of their lesbian/gay
> > > content. A group of artists salvaged
> > >>them and turned them into sculptural artists' books and other
> kinds of
> > >>artworks. Quite moving.
> > >>Jeffrey

> > >>
> > >>----- Original Message -----
> > >>From: "Jesse Glass" <[redacted]>
> > >>To: <[redacted]>
> > >>Sent: Monday, October 18, 2010 9:54 PM
> > >>Subject: Entropy and Books--Descriptons of Favorite Weathered
> Volumes and
> > >>Texts
> > >>
> > >>
> > >>> It would be great to share some descriptions of the tango
> between your
> > >>> favorite volume(s) and the environment where you are. Japan
> is
> > >>> notorious for its foxing frenzies--most of my books have tiny
> black and
> > >>> brown threads colonizing the tooth of the paper and
> lichen-like spoors
> > >>> notching away at the typographic landscapes of what I read. I
> have two
> > >>> notebooks form the 1980's that are crammed full of writing,
> scribbling
> > >>> out, worthless phone numbers, torn, dog-eared and foxed pages,
> pages
> > >>> rotting, onion skin-like, sun-burnt, spat-upon, maggot-bitten
> and
> > >>> palimpsested with white-out and bic reworkings, rain-tortured
> into
> > >>> rivulets of ink charging crookedly down the cheek of the page
> from black
> > >>> to blue to gray like the tears of a miraculous icon in a sooty
> corner of
> > >>> some yellow-walled church where nobody goes but the
> toothless,
> > >>> squint-eyed, and terminal; books falling to pieces and
> stinking of
> > >>> ancient sex and Lucky Strikes, and years spent in old winter
> coats for
> > >>> sale in the bargain bins of the Purple Heart and the Salvation
> Army.
> > >>> These are the kinds of books that excite my imagination
> because those

> > >>> old Complete Poes and The Poems of Robert Service tortured
> into
> > >>> ghostlier shapes, rain-warped into counterweights for mobiles
> and
> > >>> stabiles invites my Twombly and Rothco appreciation centers
> to
> > >>> re-activate, and these are located close to the endorphin
> sluices of my
> > >>> innermost and most secret self and jam them open, or at least
> tickle the
> > >>> hell out of them so that my tongue thrusts out to lick the
> plaster on
> > >>> the wall in joy.
> > >>>
> > >>> Your descriptions solicited! Jess
> > >>>
> Check
> > >>>
> > >>
> > >>
> > >
> > >
> >
>
>
> New from Chax Press: Mark Weiss, As Landscape.
> $16. Order from http://www.chax.org/poets/weiss.htm
>
>
> "What a beautiful set of circumstances! What a
> lovely concatenation of particulars. Here is the
> poet alive in every sense of the word, and
> through every one of his senses. Instead of
> missing a beat or a part, Weiss’ fragments are
> like Chekhov’s short storiesthe more that gets
> left out, the more they seem to contain… One can
> hear echoes from all the various
> ancestors...[but] the voice, at its center, its
> core, is pure Mark Weiss. His use of the fragment
> is both elegant and bafflingly clear, a pure
> musical threnody…[it] opens a window, not only

> into a mind, but a person, a personality, this
> human figure at the emotional center of the poem."
>
> M.G. Stephens, in Jacket.
> http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml
>
>
>

↑ Index

2. David Kirschenbaum

David Kirschenbaum (me) Reading in Long Island this Friday

Sun 31 Oct 2010

Howdy all,

I've been invited to read in Amityville, Long Island at The Peacesmiths Coffeehouse. They've got a nice hippie vibe, info on a number of great political causes, and homemade treats, too. Always a swell scene.

best,
dak

The PeaceSmiths, Topical, A-Typical, Folk Music, Poetry, and Whatever Coffeehouse

Fri., Nov. 5, 2010, 8:00 p.m.

$7 (more if possible, less if necessary)

Grand Folk Railroad

and

David Kirschenbaum (me)
(with a guest song from Michelle Herman)

Open Mic: Maybe you!

First United Methodist Church
25 Broadway
Amityville, N.Y.

Info call: [redacted]
http://www.peacesmiths.org/

Grand Folk Railroad:
http://www.facebook.com/pages/Grand-Folk-Railroad/131370943568194

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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3. mIEKAL aND

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Sun 31 Oct 2010

Mark, yr being too hard on Jesse. Shit happens & besides, this list could use more anecdotal interventions.

My 2 sense,

~mIEKAL

On Oct 31, 2010, at 10:17 AM, Mark Weiss wrote:

> *Jesse: You seem to be rehearsing bits for an essay or memoir, and a good one it will be. Though maybe you should be more careful with your books.*

=!=
Data Visualization for the Synaptically Inspired
http://filevillage.info

↑ Index

4. Jeffrey Side

Pirene's Fountain has a feature on Jake Berry and myself

Sun 31 Oct 2010

Pirene's Fountain has a feature on Jake Berry and myself:

http://www.pirenesfountain.com/folios/berry_side.html

My thanks to editor Ami Kaye for all the work she's put into this during the past year.

↑ Index

5. Chris Jones
Re: The Poets' Corner - an update
Sun 31 Oct 2010

Anny, at this rate you may need to rename it; poets' world....

It is getting to be an impressive collection, or it would be more precise to say has long passed this description; best cj

On Fri, 2010-10-29 at 16:08 +0200, Anny Ballardini wrote:
> Dear All,
>
>
>
> The present update is dedicated to My Father. To the contributors, my
> very
> special acknowledgment.
--
have chronic fatigue syndrome so may be delayed in reply or brain fog weird

just to let you know that's all, Chris Jones.

Blog: http://abdevpoetics.blogspot.com/

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6. Camille Martin
New @ Rogue Embryo: Poetry's 49th Parallel: Canadian/American Shibboleths (& more!)
Mon 1 Nov 2010

New @ Rogue Embryo
http://rogueembryo.wordpress.com

* Poetry's 49th Parallel: Canadian/American Shibboleths
http://rogueembryo.wordpress.com/2010/11/01/poetrys-49th-parallel-canadianamerican-shibboleths/

* Joel Chace: Cleaning the Mirror
http://rogueembryo.wordpress.com/2010/10/30/joel-chace-cleaning-the-mirror/

* stairs (photo)
http://rogueembryo.wordpress.com/2010/10/27/stairs/

* debut-esque
http://rogueembryo.wordpress.com/2010/10/25/debut-esque/

Cheers!

Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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7. St. Thomasino

Jack Foley on MYSTERIOSOS AND OTHER POEMS by Michael McClure

Mon 1 Nov 2010

Jack Foley on MYSTERIOSOS AND OTHER POEMS by Michael McClure
http://eratio.blogspot.com/2010/10/jack-foley-reviews-mysteriosos-and.html

GVST, Ed., E·ratio

e·

↑ Index

8. Séamas Cain

... at the IMRAM festival

Mon 1 Nov 2010

_____

Two articles by Jana Peterson, the

editor of The Pine Journal in Minnesota ...

1.) "Poet Séamas Cain heads to Ireland ..."

in the issue for Thursday, September 16th, 2010,

Volume Number 127, Issue Number 37, on page A5

http://www.pinejournal.com/event/article/id/21429/

2.) "Still making waves with poetry and plays"

in the issue for Thursday, October 28th, 2010,

Volume Number 127, Issue Number 43,

on the front-page and page D1

http://www.pinejournal.com/event/article/id/21875/group/News/

_____

The IMRAM Festival has published a CD of Séamas Cain chanting the poem tríd an gcoill. Slavek Kwi, the Czech sound-artist, in a stereo mix, has surrounded Cain's voice with the music of nature in Dromore Woods, County Clare, Ireland ... the sound of the wind and the sounds of birds, the movements of the trees and the sounds of raindrops, and most intriguing of all the sounds of the underwater insects.

Anyone who would like a copy of this CD should write for details and ordering-information to Liam Carson at [redacted]

http://www.imram.ie/

http://www.freewebs.com/seamascain/questionsanswers.htm

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=258

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9. St. Thomasino

a noun sing 4 new e·chaps from e·ratio editions

Mon 1 Nov 2010

e·

a noun sing 4 new e·chaps from e·ratio editions

#10. The Galloping Man and five other poems by Gregory Vincent St. Thomasino. “ . . . how does / a body know, here is a hand, and here, is a sentence / or, / what’s riding on hearts . . . ”

#9. Prosaic Suburban Commercial by Keith Higginbotham. Two poetic sequences. “ . . . bathe deep in / the barely-there / disassembled gallery / of the everyday . . . ”

#8. Polylogue by Carey Scott Wilkerson. Poems. “ . . . with rules and constitutive games, / with paints and gramarye / with some modicum / of my reckless trust . . . ”

#7. Basho’s Phonebook. 30 translations by Travis Macdonald. The great Japanese haiku poet Matsuo Basho goes digital. Conceptual poetry. With translator’s notes.

http://www.eratiopostmodernpoetry.com/eratioeditions.html

.pdf (free)

e·

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10. Jennifer Karmin
Nov 3: Rust-belt Haiku in Chicago
Mon 1 Nov 2010

Write a Haiku about the plight, or renaissance,
of the mid-American city in a post-globalization economy.

Detroit, Cleveland, Milwaukee, Cincinnati, Gary, Minneapolis need your language. This is an opportunity to re-rebrand an iconic rust-belt city through the ancient artform of Haiku.

Wednesday, November 3
5:30-7:30pm
at Urban Burger
1578 N. Clybourn Avenue
Chicago, Illinois

Haiku Contest Judges:
Richard Fox
Jennifer Karmin

DETROIT: PHOENIX
Presented by Paul Druecke (The Suburban)
as part of Steppenwolf's Explore Series
http://www.steppenwolf.org/calendar/detail.aspx?id=193

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11. Jared Schickling
call for work and readers (it's free) / eccolinguistics
Mon 1 Nov 2010

All,

If you are interested, a call for work:

http://eccolinguistics.blogspot.com/

The first issue will issue later in 2011, intending a wide and diverse audience: We aim to spread your writing.

Subscriptions are free. FREE

(No author mentioned was consulted in the masthead.)

All best, and please reconsider,
Jared

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12. William Slaughter
Notice: Mudlark
Tue 2 Nov 2010

New and On View: Mudlark No. 40 (2010)

Measuring the Days | Poems by Michael Hettich

Michael Hettich's most recent books of poetry are Like Happiness (Anhinga Press, 2010) and Flock and Shadow: New and Selected Poems (New Rivers Press, 2005). He also has a recent chapbook, Many Loves (Yellow Jacket Press, 2007). Most of the poems in Measuring the Days are drawn from The Animals Beyond Us, a new collection of poems forthcoming from New Rivers Press. He lives in Miami with his wife, Colleen, and teaches at Miami Dade College.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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13. Jordan Stempleman
Poetry Publication Opportunity for Teens
Tue 2 Nov 2010

Occasionally, an opportunity to be a small part of a large change presents itself. This is that opportunity. My name is Jessica Kendall, and my colleague Marlee Stempleman and I are attempting to create a poetry project that we hope will unify students and teachers from Title I schools, as well as poets from across the nation.

We currently teach at Turner High School, located in Kansas City, Kansas. Last year, Marlee created a poetry club known as the Turner Troubadours. Through this club, we both witnessed firsthand the power of poetry as a means for expressing the emotions and overcoming the obstacles that are unique to students from Title I or low-income backgrounds.

Last year, the club produced one publication, which can be viewed at www.lulu.com (search Turner Troubadours). This year, the club will be producing three publications. While the Troubadours club is experiencing great success at Turner High School, both Marlee and I feel that this is not enough.

This year, we are seeking to recreate this experience at any and all Title I schools across the nation.

We are currently accepting poetry submissions from all Title I schools, and we need any and all of the help that we can get in soliciting and collecting student's work. With these submissions, we plan on creating a three-part anthology that will consist of “I Remember” poems, Six-Word Memoirs and free-verse poems. The book will also contain information dedicated to the educator about how to teach poetry, which will help debunk all of the myths of teaching and reading poetry and promote the love of poetry across all curriculums.

To make this project a reality we need your help. We are looking for any and all assistance in the funding, publication and promotion of this project. We graciously appreciate any support that you are able to provide, and we ask that if you are not able to help, you forward this information on to anyone who may be able to assist with the project. Any donation will be directly applied to making this project a reality, and your assistance with the project will be noted in the publication.

We wholeheartedly support our students, and believe in the power of the pen as our students navigate an often difficult and challenging world. With a little help, we believe this project has the potential to bridge many gaps and bring together a nation of underserved students. Please be a small part of what has the power to be a large change in the lives of Title I students across the nation.

Thank you for your support,

Jessica Kendall and Marlee Stempleman
[redacted]
[redacted]
Turner High School
2211 S. 55th Street
Kansas City, Kansas 66106

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14. Nate Pritts

H_NGM_N BKS Open Reading Period

Tue 2 Nov 2010

Here's a brief note to let you know about something:

H_NGM_N BKS open reading period for full-length manuscripts runs through February 28th. Click here for the information:

http://www.h-ngm-n.com/s_bmissions/

In 2010, we published William Heyen's LORD DRAGONFLY, a reissue of his out of print 1981 classic with contextualizing essays by Nate Pritts & Matthew Henriksen. We also published WOLF FACE, by Matt Hart, & will soon be releasing titles by Alexis Orgera & Adam Fell. We aim to publish 3-4 titles per year.

There is a $10 reading fee; $15 gets you a copy of either LORD DRAGONFLY or WOLF FACE!

More information can be found here:

http://www.h-ngm-nbks.com

Thanks so much for your support!

-Nate

_____

:: Dr. Nate Pritts

:: http://www.natepritts.com

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15. William Allegrezza

Series A this Wednesday in Chicago--Wood, Reed, and Vitkauskas

Tue 2 Nov 2010

Come hear Joseph Wood, Marthe Reed, and Lina ramona Vitkauskas read their poetry this Wednesday, Nov. 3, in Chicago.

7-8 p.m. Byob. Free parking. Easy public transit access. (Note: the reading starts and ends on time because the HPAC closes at 8.)

This is the last reading curated by Bill Allegrezza. The series will be passing into the hands of Francesco Levato when it starts back up in January.

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16. Chad Sweeney

Early reviews of Parable

Tue 2 Nov 2010

---

http://rattle.com/blog/2010/10/parable-of-hide-and-seek-by-chad-sweeney/
http://greatamericanpinup.wordpress.com/
Two early reviews of Parable of Hide and Seek (Alice James) in Rattle and GreatAmericanPinup.
If anyone's interested in reviewing, I'd be happy to send out a copy.
Cheers,
Chad

↑ Index

17. Chad Sweeney

Sweeney homecoming readings in California this week

Tue 2 Nov 2010

Chad Sweeney is doing six readings in California this week from Parable of Hide and Seek

in Berkeley, Venice/LA, Santa Cruz, Sacramento, Hayward. A homecoming, as he misses his peoples west. Berkeley :Chad Sweeney and Melissa Stein at Moe's Books, 7:30PM in Berkeley, 2476 Telegraph Avenue, Poetry Flash Presents

Hayward : Chad reads in the Distinguished Writer Series, California State University East Bay, 7PM, University Library's Biella Room, 25800 Carlos Bee Blvd

Sacramento : Sacramento, 3PM at Sacramento State University, library gallery. Hosted by Joshua McKinney
Nov 5Nov 8Nov 4

Sacramento Nov 5, 7PM, Word Festival at the Guild Theater.

Venice Nov 6: 6PM, Beyond Baroque, killer big festival

Santa Cruz : Chad and Katherine Hastings at the Felix Kulpa Gallery, 107 Elm Street 4PM, New Cadence Reading Series, Santa Cruz, hosted by James MaughnNov 7

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18. Christophe Casamassima

Re: David Kirschenbaum (me) Reading in Long Island this Friday

Tue 2 Nov 2010

---

if y'r from queens, you say, "on lon' gisland." or longisle. italians!

On Sun, Oct 31, 2010 at 6:44 PM, David Kirschenbaum <[redacted]> wrote:
> Howdy all,
>
> I've been invited to read in Amityville, Long Island at The Peacesmiths
> Coffeehouse. They've got a nice hippie vibe, info on a number of great
> political causes, and homemade treats, too. Always a swell scene.
>
> best,
> dak
>
> ----------

>
> The PeaceSmiths, Topical, A-Typical, Folk Music, Poetry, and Whatever
> Coffeehouse
>
>
> Fri., Nov. 5, 2010, 8:00 p.m.
>
> $7 (more if possible, less if necessary)
>
> Grand Folk Railroad
>
> and
>
> David Kirschenbaum (me)
> (with a guest song from Michelle Herman)
>
>
> Open Mic: Maybe you!
>
> First United Methodist Church
> 25 Broadway
> Amityville, N.Y.
>
> Info call: [redacted]
> http://www.peacesmiths.org/
>
>
> Grand Folk Railroad:
> http://www.facebook.com/pages/Grand-Folk-Railroad/131370943568194
>
> --
> David A. Kirschenbaum, editor and publisher
> Boog City
> 330 W. 28th St., Suite 6H
> NY, NY 10001-4754
> For event and publication information:
> http://welcometoboogcity.com/
> T: (212) 842-BOOG (2664)
> http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?
id=343169880
> For music from Gilmore boys:
> http://www.myspace.com/gilmoreboysmusic

>
>

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19. Anny Ballardini
Re: The Poets' Corner - an update
Tue 2 Nov 2010

Thanks Chris,
Anny

On Mon, Nov 1, 2010 at 3:43 AM, Chris Jones <[redacted]> wrote:

> *Anny, at this rate you may need to rename it; poets' world....*
>
> *It is getting to be an impressive collection, or it would be more*
> *precise to say has long passed this description; best cj*
>
> *On Fri, 2010-10-29 at 16:08 +0200, Anny Ballardini wrote:*
> *Dear All,*
>
> *The present update is dedicated to My Father. To the contributors, my*
> *very*
> *special acknowledgment.*
> *--*
> *have chronic fatigue syndrome so may be delayed in reply or brain fog weird*
>
> *just to let you know that's all, Chris Jones.*
>
> *Blog: http://abdevpoetics.blogspot.com/*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing
star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

20. Sarah Rosenthal

Sat 11/13: Gala Launch for A Community: #2 of 2

Tue 2 Nov 2010

You are invited to the 2nd of 2 Gala Launches for:

A Community Writing Itself:
Conversations with Vanguard Writers of the Bay Area
Edited by Sarah Rosenthal (Dalkey Achive, 2010)

When: Saturday November 13, 2010 â€“ 7:30pm

Where:
Meridian Gallery, 535 Powell Street (above Sutter)
Hosted by the San Francisco Poetry Center

Who:
Stephen Ratcliffe
Elizabeth Robinson
Juliana Spahr
Truong Tran
Sarah Rosenthal
Sarah Anne Cox reading for Barbara Guest

What:
Readings by authors featured in the book followed by Q&A*
Wine, nonalcoholic beverages, desserts
$10; no one turned away for lack of funds
Free to SFSU students & Poetry Center members

http://www.acommunitywritingitself.com

*You are invited to bring your own questions for Stephen, Elizabeth, Juliana, and Truong about any aspect of their work.

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21. Gloria Mindock

Cervena Barva Press November, 2010 Newsletter Has Posted

Tue 2 Nov 2010

The November, 2010 Cervena Barva Press Newsletter is now online.

Check it out at:Â

http://www.cervenabarvapress.com/newsletter.htm

Thank You.

Gloria Mindock, Editor & Publisher

[redacted]

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22. Al Filreis

PoemTalk #37 on Osman's 9/11 poem

Tue 2 Nov 2010

Today we've released episode 37 of the PoemTalk series, a discussion of Jena Osman's "Dropping Leaflets" featuring Mark Nowak, Emily Abendroth and Jessica Lowenthal.

http://poemtalkatkwh.blogspot.com/
http://www.poetryfoundation.org/

PoemTalk is also available on iTunes: just type "PoemTalk" in the searchbox of your iTunes music store.

Al Filreis
http://www.writing.upenn.edu/~afilreis

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23. Wanda Phipps

REMINDER OF NYFA BOOT CAMP ARTS FESTIVAL READING

Wed 3 Nov 2010

Hey:

Just sending this reminder if you are in town for the first of the NYFA Boot Camp Arts Festival readings I will be participating in--also my birthday this weekend--woohoo! I hope you can join me to celebrate--spread the word:

POETRY READING: “In Abundance,” at The Bowery Poetry Club
Fri, Nov 5; 6:00 – 7:00pm; $5 at the door
Location: The Bowery Poetry Club, 308 Bowery (foot of 1st Street, b/w Houston and Bleecker)
Subway: F to 2nd Ave; 6 to Bleecker St

Poets Wanda Phipps and Liliana Almendarez (also a playwright), both graduates of the NYFA Artist as Entrepreneur Boot Camp, read from their work. Almendarez offers both new poems and pieces from her book, A Scorched Page

(lulu.com). Phipps reads from Wake-Up Calls: 66 Morning Poems (Soft Skull Press), Field of Wanting: Poems of Desire (BlazeVOX[books]) and Silent Pictures Recognize the World, a collection-in-process. Guitarist Stephen B. Antonakos, Phipps's frequent collaborator, accompanies her with original compositions. "In Abundance," the presentation's name, connotes the well of energy and inspiration that the poets call on to create their work. (Ms. Phipps and Ms. Almendarez read again on November 13 at 7pm at Launchpad in Brooklyn). *Part of the New York Foundation for the Arts' "NYFA Boot Camp Arts Festival" (Nov 4 - 20), a showcase of work by 38 visual artists, filmmakers, musicians, choreographers, and authors. For a complete program schedule visit http://nyfabootcampfestival.wordpress.com/* -- Wanda Phipps

Check out my websites: http://mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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24. amy king
Poetry Society of America - Q & A
Wed 3 Nov 2010

Q&A with me here
-- http://www.poetrysociety.org/psa/poetry/crossroads/qa_american_poetry/page_57/

A few others in the PSA American Poetry series:
http://www.poetrysociety.org/psa/poetry/crossroads/qa_american_poetry/

2010
Timothy Liu
Amy King
Marcella Durand
Sarah Gambito
Allison Hedge Coke
Kazim Ali
Erin Belieu
Maria Melendez
Ken Chen
Ana BoÅ¾iÄeviÄ‡

Elizabeth Robinson
Tina Chang
Brian Teare
Barbara Jane Reyes
Seth Abramson
Jill Alexander Essbaum
Jibade-Khalil Huffman
Graham Foust
Sharon Mesmer
Joshua Corey
Gabrielle Calvocoressi
Ada Limon
Jennifer Scappettone
Cate Marvin
1999
Bob Holman
Gail Mazur
Dara Wier
Hal Sirowitz
Campbell McGrath
Carl Dennis
Colette Inez
Eleanor Wilner
Miller Williams
Andrea Hollander Budy
Anne Stevenson
Arthur Vogelsang
James Cummins
Charles Martin
Diane Wakoski
Carolyn Kizer
Carol Muske-Dukes
Denise Duhamel
X. J. Kennedy
Suzanne Gardinier
Jacqueline Osherow
Josephine Jacobsen
Frank Lima
Karen Swenson
Lawrence Joseph
Lynn Emanuel
Rachel Hadas

Vicky Karp
Anselm Hollo
Frank Bidart
Thom Gunn
Ann Lauterbach
Marilyn Hacker
Susan Wheeler
Rika Lesser
Grace Schulman
Marilyn Chin
Andrei Codrescu
Sam Hamill
Harvey Shapiro
Henri Cole
Michael S. Harper
Elizabeth Macklin
Naomi Shihab Nye
Wanda Coleman
Ron Silliman
Angela Jackson
Mark Doty
Paul Hoover
Kenneth Koch
Sandra M. Gilbert
Maxine Kumin
Amy Gerstler
Richard Wilbur
Elaine Equi
--
****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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25. mIEKAL aND
New Downloads from Xerox Sutra Editions
Wed 3 Nov 2010

Geraldine Monk / Alan Halsey Broadside for reading in Madison, WI
October 23, 2010
http://www.scribd.com/doc/40806527/Geraldine-Monk-Alan-Halsey-Broadside-for-reading-in-Madison-WI-October-23-2010

Mesostics for Dick Higgins by mIEKAL aND
http://www.scribd.com/doc/40201627/Mesostics-for-Dick-Higgins-by-mIEKAL-aND

Fluxonyms by Elizabeth Was & mIEKAL aND
http://www.scribd.com/doc/39302931/Fluxonyms-by-Elizabeth-Was-mIEKAL-aND

Advancience Snakespeared by mIEKAL aND
http://www.scribd.com/doc/38608506/Advancience-Snakespeared-by-mIEKAL-aND

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26. Rob McLennan
a little interview
Wed 3 Nov 2010

---

with me, here;

http://greyborders.blogspot.com/2010/11/grey-borders-reading-series-q-with-rob.html

rob

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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27. Cara Benson
bummed about politics?
Wed 3 Nov 2010

Sunday, Nov 7th @ 4pm:

Hi-Density Polit
Yes! Reading understands.

Sunday, Nov 7th @ 4pm:

Hi-Density Politics (BlazeVOX, 2010) author Tomas Urayoán Noel and David Mills "The Dream Detective" will bring it.

Go here for bios, poem samples:
http://yesreading.wordpress.com/

On Sunday, if in Albany, NY, go here:
Social Justice Center
33 Central Avenue
4pm - yep, afternoon doings.

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28. matvei yankelevich
Fw: Dragomoshchenko, Thursday, 7:30
Wed 3 Nov 2010

I am very happy to invite you this Thursday to a really
Dear Friends,

I am very happy to invite you this Thursday to a really special reading and round-table discussion with Arkadii Dragomoshchenko from St Petersburg. The event will be held at Columbia Univ's MFA building (Dodge Hall). It is free and will be followed by a small reception, wine, book sales, signings and great conversation. The details are below. Sincerely hoping to see you there, -Matvei

BLURRING BOUNDARIES:
ARKADII DRAGOMOSHCHENKO IN CONVERSATION

Thursday, Nov. 4, at 7:30 p.m. Columbia University Dodge Hall, Room 501
2960 Broadway, New York City

Arkadii Dragomoshchenko, one of Russiaâ€™s foremost poets, will discuss his work as a poet and a prose-writer in the context of late Soviet history, the current post-Soviet situation, and connections between Russian and American literature. He will be joined by Charles Bernstein, Eugene Ostashevsky, Matvei Yankelevich, and his translators Thomas Epstein and Genya Turovskaya. Additionally, Dragomoshchenko and his translators will read from his previous books and a forthcoming collection.

Co-sponsored by the Creative Writing Program at Columbia Universityâ€™s School of the Arts,The Columbia Department of English and Comparative Literature,The Poetry Society of America, Ugly Duckling Presse, and Dalkey Archive Press.

Arkadii Dragomoshchenkoâ€™s work in English translation includes two books of poetry (Description and Xenia, both translated by Lyn Hejinian and published

by Sun & Moon) a novel (Chinese Sun, Ugly Duckling Presse 2005) and a book of prose and essays (Dust, Dalkey Archive, 2009). Born in Potsdam in 1946 and raised in Vinitsa in Ukraine, Dragomoshchenko lives in St. Petersburg where he writes for several cultural journals.

Charles Bernstein is the author of All the Whiskey in Heaven, published by Farrar, Strauss and Giroux in Spring 2010. After many years of teaching in the Poetics Program at SUNY-Buffalo, Bernstein currently holds the Donald T. Regan Chair in the Department of English at the University of Pennsylvania.

Thomas Epstein is a specialist in contemporary Russian literature. His most recent publications are articles on Russian poets Leonid Aronzon (Wiener Slawistischer Almanakh, #63) and Elena Shvarts (Novoe Literaturnoe Obozrenie, #102) and translations of Aleksandr Skidan, Dmitri Golynko, Sergei Zavyalov (Aufgabe, #8), and of Elena Shvarts (New Arcadia Review, #4). He is a professor of Humanities and Russian Literature at Boston College.

Euegene Ostashevsky is the author of two books poetry, The Life and Opinions of DJ Spinoza and Iterature (both from Ugly Duckling Presse). He is the editor and co-translator of OBERIU: An Anthology of Russian Absurdism (Northwestern Univ. Press) and of Dmitry Golynkoâ€™s As It Turned Out (UDP). His work has appeared in Best American Poetry, and in many magazines including Jubilat, Boston Review, and Fence. He teaches at New York University.

Genya Turovskaya is the co-translator of two books of contemporary Russian poetry, both from Ugly Duckling Presse: Red Shifting by Aleksandr Skidan, and The Russian Version by Elena Fanailova, which won the Best Translated Book Award for poetry. Her work has appeared in Chicago Review, Conjunctions, Aufgabe, Octopus, and other magazines. She is the author of two chapbooks of poetry: Calendar (UDP) and The Tides (Octopus).

Matvei Yankelevich is the author of Boris by the Sea (Octopus Books) and translator of Today I Wrote Nothing: The Selected Writings of Daniil Kharms (Overlook). He edited the Contemporary Russian Poetry and Poetics issue of Aufgabe (No. 8, 2009). He teaches at Columbia University School of the Arts (Writing Division) and is the editor of the Eastern European Poets Series for Ugly Duckling Presse.

View PDF press release here:
http://www.uglyducklingpresse.org/wp-content/uploads/2010/10/Dragomoshchenko_event.pdf

www.uglyducklingpresse.org/events

# # #

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29. David Kirschenbaum

OT/ Two open slots for The Beatles, The White Album Show

Thu 4 Nov 2010

Hi all,

On Fri., Dec. 17 from 8:00 p.m.-11:00 p.m. at Sidewalk Café, we will be doing another of our classic albums live shows. This time it's our second place finisher from our recent vote, The Beatles The White Album.

Below is the slot-by-slot breakdown listing all the acts who will be performing this show. Slots 2 and 9 are open, so, if you're game to play the show, let me know your order of preference as soon as possible.

Hope this finds you all swell.

as ever,
David

The Beatles, The White Album

--SLOT 1—
Chris Maher
Back in the U.S.S.R.
Dear Prudence
Glass Onion

--SLOT 2--
Open
Ob-La-Di, Ob-La-Da
Wild Honey Pie
The Continuing Story of Bungalow Bill
While My Guitar Gently Weeps

--SLOT 3--
Genan Zilkha
Happiness Is a Warm Gun
Martha My Dear
I'm So Tired

--SLOT 4--
Yoko Kikuchi & Kate Wheeler
Blackbird
Piggies
Rocky Raccoon

--SLOT 5--
Ben Krieger
Don't Pass Me By
Why Don't We Do It in the Road?
I Will

--SLOT 6--
Todd Carlstrom
Julia
Birthday
Yer Blues

--SLOT 7--
So L'il
Mother Nature's Son
Everybody's Got Something to Hide Except Me and My Monkey
Sexy Sadie

--SLOT 8--
The Trouble Dolls
Helter Skelter
Long, Long, Long
Revolution 1

--SLOT 9--
Open
Honey Pie
Savoy Truffle
Cry Baby Cry

--SLOT 10--
Bob Kerr
Revolution 9
Good Night

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880

For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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30. Jonathan Penton

Leon De la Rosa, Anne McMillen, New Orleans, Boston, and New York

Thu 4 Nov 2010

Greetings, readers and federal agents assigned to their cases! Soy solo palabras but wish to be a city by León De la Rosa (and illustrated by Gui.ra.ga7) and Monolith by Anne McMillen are now here! But I can't mail them to you yet, because I won't be! Take advantage of my absurd travel plans and order a copy now at http://www.unlikelystories.org/10/delarosamcmillen1010.shtml to get free shipping to the US and Canada! These books will ship around Thanksgiving.

Mind, you can get yours before then if you happen to be in New Orleans, Boston, or New York! Because in twelve hours, I'll be hitting the road, and you'll be able to catch Unlikely at seven great events this month! The dates and places are set, though the readers are still subject to change, but you'll find some kind of party at:

The New Orleans Bookfair
Saturday, November 6
on the 500-600 block of Frenchman Street
taking the main stage at 12:45pm
with Wendy Taylor Carlisle, Brian Downes, Michael Harold, Michael Parker, and Jonathan Penton

McKeown's Books and Difficult Music, New Orleans
Sunday, November 7, 6pm
4737 Tchoupitoulas Street
with Wendy Taylor Carlisle, Brian Downes, Michael Harold, Michael Parker, and Jonathan Penton

A Gathering of the Tribes Gallery, Manhattan
Sunday, November 14, 7pm
285 East 3rd St, 2nd Floor (between Avenues C and D)
with Anne Ardolino, Bob Castle, Steve Dalachinsky, Deb DeSalvo, Kirpal Gordon, and Donna Snyder

Pierre Menard Gallery, Cambridge, Mass.
Monday, November 15, 6:30pm
10 Arrow Street

with Bill Berry, Luke Buckham, Olivia Kennett, Peter Schwartz, and Donna Snyder

Boston University (sponsored by the BU Literary Society)
Wednesday, November 17, 7pm
with Bill Berry, Luke Buckham, Ric Carfagna, Olivia Kennett, Peter Schwartz, Donna Snyder, and maybe Eric Schwartz too if the control chip in his head works!

Unnameable Books, Brooklyn
Friday, November 19, 7pm
600 Vanderbilt Ave.
with Will Crawford, Joja, Anne McMillen, Tim Millas, and Donna Snyder

The Bowery Poetry Club, Manhattan
Sunday, November 21, 1pm
308 Bowery
with Bill Berry, Steve Dalachinsky, Deb DeSalvo, Kirpal Gordon, Anne McMillen, Tim Millas, Donna Snyder and maybe even Louise Landes Levi -- one can never tell!

And hey! I've got a YouTube channel at http://www.youtube.com/user/JonathanPenton -- how undignified or awesome or whatever is that? In fact, I bet if you go to places like that and http://www.unlikelystories.org/blog , you'll be able to find out all sorts of socially inappropriate things about this mini-tour as they happen! Or even better -- as I unscrupulously reconstruct them! Or find us on FaceFook -- the least efficient information dissemination system devised yet!

Hope to see you soon,
--
Jonathan Penton
http://www.unlikelystories.org/

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31. Paul Siegell
Splitleaves Press broadsides Jazz Fest poems
Thu 4 Nov 2010

Hello,

Splitleaves Press has published two poster-sized broadsides of my New Orleans Jazz Fest calligrams:

* 05.04.07 – New Orleans Jazz Vipers – Spotted Cat, NOLA

* 05.05.07 – Jonathan Freilich, Skerik, Stanton Moore, Todd Sickafoose & Mike Dillon – Chickie Wah Wah, NOLA

When you have a moment: http://bit.ly/9J9pml

Many thanks,
Paul
http://paulsiegell.blogspot.com/

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32. Ken Chen
Sexy Nerd Party & PAGE TURNER festival this weekend
Thu 4 Nov 2010

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http://pageturnerfest.org/#sexynerd

The Sexy Nerd Party: Page Turner Kick-Off with Fred Ho and Das Racist

Featuring drinks, music, dancing and guest appearances by Tao Lin, Richard Price, Lorraine Adams, Nami Mun, Karan Mahajan, and others.
Live music by Fred Ho and Das Racist
Saturday, November 6, 8-11pm
Chambers Fine Arts, 522 West 19th Street, NY, NY
$40 entry / $60 for two

Sorry, pal. If you're a writer or if you're Asian American, odds are you were once a nerd. Don't be ashamed--you're all grown-up now and besides, thanks to Andre 3000, Tina Fey, and Google, nerd chic is in. So, throw on your most festive attire and stumble over to the swankiest Asian Art gallery in New York, where we'll have drinks and dancing. You can support your favorite nonprofit by gazing shyly at the cute red-haired girl across the room, getting drunk in the presence of writers like*Tao Lin, Richard Price, Lorraine Adams, Nami Mun, and Karan Mahajan,* and dance awkwardly in the corner with your favorite sexy nerd. Featuring jazz legend *Fred Ho* and hip hop ensemble *Das Racist* as musical guests. You bring the sexy, we'll bring the nerd. Admission comes with free sexy nerd glasses.

Online ticket sales close on Friday, November 5 at 6PM.

http://pageturnerfest.org/#pageturner

PAGE TURNER: The Asian American Literary Festival

Featuring Susan Choi, Tao Lin, Tan Lin, Das Racist, Richard Price, Tim Wu, Henry Chang and others!
Sunday, November 7, 11am-6pm
Literary Awards Reception 6-7pm
powerHouse Books, 37 Main St Brooklyn, NY, NY

Hey, let's you and I create the next Asian American intellectual milieu. The Workshop's premiere festival will feature more than twenty writers to create a brainy and eclectic literary space. Hear Richard Price, author of *Lush Life* and *The Wire,* talks shop about the Lower East Side with crime novelist Henry Chang. Marvel at well-known writers reading their best work that got rejected by literary journals. And take a break at our cozy upstairs mezzanine space--we're calling it The Hangout and it's where we'll have Asian American superheroes, drunken scrabble, and more. It all shakes down at the hottest bookstore in New York.

Featuring Meena Alexander, Gina Apostol, Henry Chang, Samantha Chanse, Susan Choi, Thomas Sayers Ellis, Luis H. Francia, Sarah Gambito, V.V. Ganeshananthan, Fred Ho, Young-ha Kim, Myung-mi Kim, Hari Kondabolu, Amitava Kumar, Tan Lin, Tao Lin, Jerry Ma, Karan Mahajan, Cate Marvin, Nami Mun, Manijeh Nasrabadi, Wena Poon, Richard Price, Iraj Isaac Rahmim, Bino A. Realuyo, Akhil Sharma, Roger Shimomura, Sung J. Woo, Tim Wu, Jeff Yang, and Monica Youn. See the full schedule here.<http://pageturnerfest.org/schedule/>

--
Executive Director, The Asian American Writers' Workshop
http://www.aaww.org
110-112 W. 27th Street, Sixth Floor, NY, NY 10001
[redacted] tel.
[redacted] fax
[redacted]

PAGE TURNER: The Asian American Literary Festival http://pageturnerfest.org/

Literary readings: http://www.aaww.org/aaww_events.html

Creative Writing Workshops: http://www.aaww.org/events_workshops.html

Support Asian American literature: http://www.aaww.org/donate

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33. Patrick F. Durgin
Poets Theater in Chicago
Thu 4 Nov 2010

Kenning Editions <http://www.kenningeditions.com>, Oracle Productions <http://www.oracletheatre.org>, and Poetry Magazine <http://www.poetryfoundation.org> are proud to announce a special collaboration that will give six local poets 48 hours to devise a program of Poets Theater, accompanied by a panel discussion with Chicago-based poets, playwrights, and critics, plus a talkback and a book launch for /*The Kenning Anthology of Poets Theater: 1945-1985*/, edited by Kevin Killian and David

Brazil. The six poets will first meet, devise and rehearse on Saturday, December 4, and present their work on Sunday, December 5, at Oracle Theatre, 3809 N. Broadway in Chicago. Sunday's panel discussion begins at 6:00 PM and the performance follows at 7:30. Talkback and book party follow immediately. Admission is free and open to the public in Oracle's *Public Access Theatre*. Reservations are strongly recommended and can be made at www. <http://www.oracletheatre.org>oracletheatre.org. <http://www.oracletheatre.org>

Although poetry and drama have been kin from Sophocles to Shakespeare, Milton, Stein and Baraka, Poets Theater has remained an opportunely loose form, often liberating poets or playwrights from proprietary impulses. Poets Theater has migrated between the mainstage and parlor affairs. It has built a secret history for itself, from the alternate Noh tradition of the Cambridge Poets Theatre of the 1950s to Leslie Scalapino's appropriation of thematic and formal registers of the Elizabethan theater; the Living Theatre's productions of Greek tragedy to the adjudications of identity and community values after the counter-culture: El Teatro Campesino, Black Arts theater, and the conceptualist performance of Adrian Piper or Theresa Hak Kyung Cha, for example. Interest in poets theater can be glimpsed in recent festivals, journals, one-off productions, and anthologies.

One of the latter, /*The Kenning Anthology of Poets Theater: 1945-1985 */presents the occasion for a Chicago-centric Poets Theater experiment. On Saturday, December 4, six local poets begin work together at Oracle, each with a copy of the anthology, some technical support, and about 48 hours, in which time they will conceive, rehearse, and perform a program of Poets Theater. A unique experiment in how the theater space and fundamental conventions of drama serve as studio to poets of various aesthetics, imposing as little premeditation as possible, who knows if a new play will be written, old ones compiled or mashed up? On Sunday, December 5, Kenning Editions, Oracle Productions, and Poetry Magazine host a roundtable event and talkback to complement the performance, featuring participants from the performance, poetry, and theater communities of Chicago. The roundtable will serve as an introduction to and a conversation on Poets Theater as a genre. The post-show talkback will facilitate a response to the evening's performance specifically, allowing the poets/performers to answer audience questions and comment on their experience as an ensemble. The evening concludes with a launch for the anthology with food, drink, and informalities of all kinds.

*_SCHEDULE OF EVENTS | SUNDAY, DECEMBER 5_ 6:00 PM - Roundtable Discussion featuring John Beer, Jen Karmin, Ruth Margraff, Don Share. Moderated by Patrick Durgin, publisher of Kenning Editions, and Valerie Johnson, Managing Editor of Poetry Magazine

7:30 PM - Performance and Talkback featuring Daniel Borzutsky, Duriel Harris, John Keene, Jacob Saenz, Leila Wilson, Tim Yu.

All events hosted at Oracle Theatre, 3809 N. Broadway, Chicago, IL 60613. Admission is free. ADA accessible. Phone: [redacted] or visit www.oracletheatre.org <http://www.oracletheatre.org>.

_PARTICIPANT BIOS_* *John Beer* is the author of /*The Waste Land and Other Poems */(Canarium, 2010). He has curated a poet's theater showcase at Links Hall in Chicago, directed Robert Duncan's /*Medea at Kolchis*/, and is editing a special section on poet's theater for *Jacket*. He is a staff theater writer at *Time Out Chicago*.

*Daniel Borzutzky *is the author of /*The Book of Interfering Bodies */(Nightboat, 2011); /*The Ecstasy of Capitulation */(BlazeVox, 2007); and /*Arbitrary Tales */(Triple Press, 2005). He is the translator of Raul Zurita's /*Song for his Disappeared Love */(Action Books, 2010) and Jaime Luis Huenún's /*Port Trakl* /(Action Books, 2008).

Duriel E. Harris is a co-founder of Black Took Collective and a member of Douglas Ewart & Inventions free jazz ensemble. Extending the multivocal experiments of /*Drag*/ (Elixir Press, 2003), she is currently at work on the AMNESIAC media art project. Her collection /*Amnesiac: Poems */is being released by Sheep Meadow Press this fall.

*Jennifer Karmin's *multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets across the U.S., Japan, and Kenya. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her text-sound epic, /*Aaaaaaaaaaalice*/, was published by Flim Forum Press in 2010.

John Keene is the author of /*Annotations*/ (New Directions) and, with artist Christopher Stackhouse, of /*Seismosis*/ (1913 Press). He teaches at Northwestern University.

*Ruth Margraff *is a playwright, librettist, lyricist, and performer. Her writing has been developed and produced internationally, notably in such venues as The Guggenheim Museum and Brooklyn Academy of Music in New York, and The Walker Art Center in Minneapolis. The recipient of four Rockefeller Foundation Multi-Arts commissions, among other honors and awards, she is currently Associate Professor of Writing at the School of the Art Institute of Chicago.

Jacob Saenz is a graduate of Columbia College Chicago. His work has appeared in *Columbia Poetry Review, Inkstains, OCHO, Poetry *and other journals. He works at a library and is an associate editor for *RHINO*.

Don Share is Senior Editor of Poetry magazine. His books include /*Squandermania*/ (Salt Publishing), /*Union*/ (Zoo Press), and the forthcoming titles /*Wishbone*/ (Black Sparrow); a critical edition of Basil Bunting's poems (Faber and Faber); and /*Bunting's Persia */(Flood Editions). He has been Poetry Editor of *Harvard Review *and* Partisan Review*, Editor of *Literary Imagination*, and curator of poetry at Harvard University.

*Leila Wilson's /The Hundred Grasses /*is forthcoming from Milkweed Editions in 2011. Her poems have appeared in *A Public Space, Denver Quarterly, Poetry, The Canary*, and elsewhere. She teaches at the School of the Art Institute.

Timothy Yu is the author of a chapbook, /*Journey to the West */(Barrow Street), winner of the Vincent Chin Memorial Chapbook Prize from Kundiman, and the critical book /*Race and the Avant-Garde: Experimental and Asian American Poetry since 1965 */(Stanford University Press). He teaches at the University of Wisconsin-Madison.

A celebration of poets theatre is a perfect complement to Oracle's Public Access Theatre, <http://oracletheatre.org/News.htm> which keeps admission free to the public through sponsorships and fundraising efforts. Retrofitting the model of public broadcasting and churches, Oracle is a public arts organization that provides cultural services to the community free of charge. The current mainstage season of plays explores classic poetic works, including Lorca's /*BLOOD WEDDING*/ (through November 20), <http://www.oracletheatre.org>Buchner's */WOYZECK/* (opening March 19, 2011), and Euripides' /*BACCHAE*/ (opening June 4).

Among the poets featured in Kenning Editions' <http://www.kenningeditions.com/>/*THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985 */are John Ashbery, Frank O'Hara, Gregory Corso, Helen Adam, Anne Waldman, Hannah Weiner, Sonia Sanchez, Carla Harryman, Charles Bernstein, and Leslie Scalapino. Also included are previously unpublished plays by Jack Spicer, V.R. "Bunny" Lang, and Diane di Prima. Rounding out the book are contemporary classics, such as LeRoi Jones/Amiri Baraka's /*Dutchman*/ and Kathy Acker's /*The Birth of the Poet*/. It is the first major anthology of poets theater.

The Poetry Foundation <http://www.poetryfoundation.org/>, publisher of Poetry magazine <http://www.poetryfoundation.org/poetrymagazine/index.html>, is an independent literary organization committed to a vigorous presence for poetry in our culture. It exists to discover and celebrate the best poetry and to place it before the largest possible audience. Upon receipt of a major gift from philanthropist Ruth Lilly, the Poetry Foundation was established in 2003,

evolving from the Modern Poetry Association, which was founded in 1941. The Poetry Foundation is one of the largest literary foundations in the world.

www.kenningeditions.com <http://www.kenningeditions.com>
www.oracletheatre.org <http://www.oracletheatre.org>
www.poetryfoundation.org <http://www.poetryfoundation.org>

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34. Jesse Glass

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Fri 5 Nov 2010

A stray tom lightly pissed on my copy of Charles Bukowski's Burning In Water, Drowning in Fire while I was out getting a six-pack of Rolling Rock and a bag of tortilla chips c. 1977. You have to understand that Westminster, Maryland was the kind of place at that time where you didn't have to lock your door, the crime rate was so low. (This has since changed, unfortunately, for a variety of reasons.) In addition to leaving my door unlocked, I left my window open more than a crack because my girlfriend earlier in the day had burnt the T.V. dinners she had diligently been preparing until I walked into the kitchen and she started tearing my clothes off of my broad, hod-carrier's shoulders (yes, I was a hod carrier at that time), in a rush for what eventually became mutual carnal fulfillment. Well, while we were off in the other room doing our best imitations of the illustrations in our dog-eared copy of the Karma Sutra, which she had gotten me for an early Christmas present (and which sported its own interesting stains and creases, but that's another posting), the timer went off on the stove, and we failed--naturally--to hear it. It wasn't until plumes of smoke from the flaming gravy and turkey slices alerted us to the emergency situation in the kitchen, that we gave over feeding our "fleshier flame," rushed into the kitchen and put the fire out with souvenir tumblers (Little Jimmy Dickens had just played at the Civic Center and we wanted to remember our first date) of tap water. It was then that we noticed that we were out of cigarettes, but we also reminded each other (she to me) that we were giving the old coffin nails up. I also commented that we were lacking the latest Sporting News from the Baltimore area tracks (Bowie, Pimlico), but then I reminded both of us that we had given up gambling at the same time that we gave up ritualistic post-coital smoking. Just then the phone rang and my girl friend had to assist her mother stringing beans and boiling pig's feet for the great Methodist revival meeting the following day--which, as you probably guessed--was a Sunday. She kissed me at the door (still smelling of sex and turkey smoke), and I decided it was time to go to the High's at the Westminster Shopping Center. The room was still smoky, so I opened the window to let the country air in. It took me a bit

longer to get back than I'd anticipated: I had been somewhat indecisive in deciding which beer to get--National Bo, or Rolling Rock. I decided after some minutes of ear-pulling that Rolling Rock was cheaper, and more aesthetically pleasing, I might add, in its green "pony" bottles. That final, more spiritual point, was the clincher of the decision. When I came back to my apartment and turned on the lights, I surprised a thin tabby tom cat in the midst of eating the TV dinners from my trash can. When it saw me it leaped back to the windowsill and out. I made a thorough check of every room, but did not discover anything untoward until about a week later, when I noticed in the living room corner that a stack of books there displayed evidence of being micturated upon. The top book on the stack--the Bukowski--suffered the worst damage. The cat urine had soaked into and through the thick and attractive paper cover that Black Sparrow editions feature. My girlfriend (let's call her "Nell") was a rather religious young lady, and I believe that she had been thumbing through the book and had placed it, face-down, on the top of the stack when she heard me return. (I hear she later married a Baptist minister who holds forth on the local cable open access station and has developed something of a following). Or at least I suspect so, as "Nell" would have been the only person to go browsing through my books at the time. I found that the urine had completely dried and the pages--including the "about the author" with a youngish Bukowski doing an imitation of Jack Kerouac (or Jack London?) jumping a freight train, and which also included the staggering information that Bukowski was much more popular in Germany than in California--were adhering together and exhibited the same waviness that one expects in ordinary water damage. This damage was amplified and compounded in the severely damaged section by the brownish-yellow Elmer's glue "slab-like"concretion of pages for a full eighth of an inch. As I gingerly began to pull these pages apart I noticed a slight unmeshing sound, as if tiny Velcro patches were being separated. With each light tug, a cloud of dried urine arose, pungent, palpable, and clearly visible in the slant of sunlight in which I was working. I'm happy to record that the rest of the book did not suffer such severe damage, but the dried cat urine had thickened and discolored the spine to such an extent that any attempt at reading would expose a stain of a good quarter of each page running "up" and at a diagonal from the gutter to the opposite (upper) right angle of each page. Some of the pages displayed a brownish translucency due to the chemical action of the cat piss that allowed one to almost see "through" one of the texts and into and through the next. However, this only applied in the case of one or two signatures. For the most part, the staining grew lighter and less invasive as one proceeded through the volume from front to back, and on the title page disappeared entirely.

On 10/31/2010, "steve dalachinsky" <[redacted]> wrote:

Sat., Nov. 13 Reading at the Locust Valley Library Poetry Society

2:00 pm, 170 Buckram Road, Locust Valley, NY, Free

Marie-Elizabeth Mali and Steve Dalachinsky will read, followed by an open mic.

Funded in part by Poets & Writers, Inc. with public funds from the NY State Council on the Arts. Hosted by Mankh, poet, essayist and small press publisher.

Directions: Train: LIRR to Locust Valley Station, take taxi to the library.
Driving: Take the L.I.Expressway to Glen Cove Road, exit 39N. Go north on Glen Cove Road to end. Turn right onto Brewster Street. Brewster becomes Forest Ave.
and then becomes Buckram Road after 13 traffic lights. Library is on the right past the tennis courts.

For more information, contact Mankh. [redacted]

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and nov 17 8 pm living theater with IRA COHEN JUDITH MALINA Valery Ouisteaneu Alan Graubard and others
On Sun, 31 Oct 2010 11:17:46 -0400 Mark Weiss <[redacted]*>*
writes:
Jesse: You seem to be rehearsing bits for an essay or memoir, and a good one it will be.
Though maybe you should be more careful with your books.

At least i had the excuse in the following of being out of my mind on LSD. I had been left alone for what proved to be a very long night in a house I'd never been in before. The room they gave me had purple walls and dim light and the momentos of a woman of questionable sanity. So I was pretty freaked. And the only companion I had was a copy of the paperback of Duncan's The Opening of the Field, which I was getting to know for the first time. This would be 1969, I think.
I couldn't put it down. Hard to read, because the perspective kept changing, and the color of the letters, which seemed to dance to the rhythm of the verse, but it was a safer space than the dark corners that I was sure were inhabited. I annotated it copiously (I almost never write in books), which took some determination, because

the pencil kept bending in my hand. I couldn't
put it down, which is why I had it with me, open,
when I got up to pee, and it slipped out of my
hands and into the drink. Horrified, I rescued it
and patted it dry as best I could. It was a
little rank for a while, but I still have it.
It's a pretty trippy book, and Duncan was known
to indulge, but he was more disciplined than I
was, and my notations, those that are legible,
are more yawps than commentary, with a few strange neologisms.

That was very good acid. And it occurs to me now that if I sucked
the pages...

Best,

Mark

At 09:55 PM 10/30/2010, you wrote:
I dropped a copy of Jack Spicer's early poems into a glowing ash
pit
without at first realizing that I had done so due to the waves of
horror
and revulsion that repeatedly swept over me one early June morning
in
Maryland. The scene was a tragic one: a barn that had once housed
several dozen sheep had been burnt to the ground with the sheep
still
inside--the carcasses of which, with wool pelt intact--remained
scattered among the smoking timbers. The fire engines had just
left,
but several State Troopers were still collecting evidence, and the
general consensus was that it was almost certainly arson. I had
been
reading the SPICER TEXT by flashlight, as the sun had not risen
yet, but
found that the combined car headlights, flashing gumball machines
atop
the cars of the troopers, and abrupt illuminations from the flash
units
of the reporters' cameras (remember, this was way back in the days
before digital), not to mention the steady-state flickerings of
the
charred and clinkered upper walls and fallen ceilings of the barn
provided enough ambient light that I could put away my flashlight
with

no qualms about the safety of my eyesight. Indeed, by this flickering
light, the early poems seemed to possess a strength and beauty that I
had not noticed in the amber light of my electric lit room. I stood
with the book held loosely in my left hand (bad mistake!), when an old
college friend, whom I hadn't seen in years, chose that particular
moment to tap me on the shoulder. I was startled from my
grief-stricken-transience-of-all-earthly-things-pose, and whirled about,
only to be greeted by the somewhat glowing teeth and silhouette of my
old friend, who quickly announced his name (WHICH SHALL NOT BE GIVEN
HERE), to preclude any further signs of panic on my part. He was too
later, however, as the volume was spun from my grip and tumbled into the
ashes, sending a sneeze-pattern cloud of firefly-like POINTS OF
LIGHT--perhaps 1000 of them into the Republican sky! Cheered on by the
voice of my friend, I located a stick and scraped the volume towards us,
though it had already TAKEN FIRE with an almost supernal beauty of
orange and copper-colored flames. Finally, I could reach under the
crime-scene tape and rake the book onto the wet grass. I stepped on the
book 20 times or so to transmogrify the magnetic flames into a drizzle
of smoke. Then, borrowing my friend's handkerchief, I lifted the
volume into the rays of the barely risen sun to inspect the damage. All
of the front matter had been craggily carbonized, up to about page 25
(if I recall correctly), and was missing due to the repeated application
of my steel-toed work shoe. However, the latter half of the volume,
though partially carbonized and truncated by the action of the flames,
was still legible, though brittle, and as I attempted to read the TEXT,
noting here and there the various modifications of form (and
consequently of meaning) I could see that my fingertips and the upper

*joints of my fingers, had turned black (almost to blueness) with the
charred leavings of the lower portions of the pages and binding.
Sensing the sudden change in mood of my friend from the solemnity of a
shared grief to a barely repressed hilarity bursting to be expressed in
the mutton-fragrant air, I pulled the remaining pages apart and
mentioned to my friend, how the book looked for all the world like
something to be deposited in the trash bin. And later, after sketching
the literary remains in my journal to make sure that I had taken
sufficient notice of every part--it was. Jess*

On 10/29/2010, "Jesse Glass" <[redacted]> wrote:

*I accidentally dropped a copy of Kenneth Rexroth's Collected Longer
Poems into an old "botton" latrine-style, Japanese toilet when I lived
in Nagasaki Prefecture back in the early 90's. Fortunately, the book
did not sink right away, but slowly listed to the side in the emerald
green antiseptic and deodorizing solution in the tank, while Kenneth's
eyes staring woefully up through the lapping green waves. It took about
30 minutes to wrangle the volume up with a fish hook and ten feet of
nylon line borrowed from a neighboring fisherman. The solution had dyed
the pages a delightful color, though the photograph on the cover was
relatively unchanged and continued to present that old, cunning
gentleman, in a manner that might have elicited a comment from Susan
Sontag regarding the uncanny in photography had she been standing beside
me. The sun was barely out that day, but I deposited the book on the
back step of my one-room country "mansion" where it drew a few hopeful*

flies and an ant. Jess

On 10/21/2010, "Crane's Bill Books" <[redacted]>
wrote:

Jesse,
In New Mexico the glue used in bindings sometimes dries out and turns to
dust so that a book comes apart in your hands.
I have some topo maps with wonderful, meandering trails eaten into them by
insects.
A few years ago the Center for Contemporary Arts in Santa Fe did a show not
of environmentally damaged books but of library books that had been
vandalized because of their lesbian/gay
content. A group of artists salvaged
them and turned them into sculptural artists' books and other kinds of
artworks. Quite moving.
Jeffrey

----- Original Message -----
From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Monday, October 18, 2010 9:54 PM
Subject: Entropy and Books--Descriptons of Favorite Weathered Volumes and
Texts

It would be great to share some descriptions of the tango between your
favorite volume(s) and the environment where you are. Japan is
notorious for its foxing frenzies--most of my books have tiny black and
brown threads colonizing the tooth of the paper and lichen-like spoors
notching away at the typographic landscapes of what I read. I have two
notebooks form the 1980's that are crammed full of writing, scribbling
out, worthless phone numbers, torn, dog-eared and foxed pages, pages
rotting, onion skin-like, sun-burnt, spat-upon, maggot-bitten and

palimpsested with white-out and bic reworkings, rain-tortured into
rivulets of ink charging crookedly down the cheek of the page from black
to blue to gray like the tears of a miraculous icon in a sooty corner of
some yellow-walled church where nobody goes but the toothless,
squint-eyed, and terminal; books falling to pieces and stinking of
ancient sex and Lucky Strikes, and years spent in old winter coats for
sale in the bargain bins of the Purple Heart and the Salvation Army.
These are the kinds of books that excite my imagination because those
old Complete Poes and The Poems of Robert Service tortured into
ghostlier shapes, rain-warped into counterweights for mobiles and
stabiles invites my Twombly and Rothco appreciation centers to
re-activate, and these are located close to the endorphin sluices of my
innermost and most secret self and jam them open, or at least tickle the
hell out of them so that my tongue thrusts out to lick the plaster on
the wall in joy.

Your descriptions solicited! Jess

Check

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the

> *poet alive in every sense of the word, and*
> *through every one of his senses. Instead of*
> *missing a beat or a part, Weiss$B!G(B fragments are*
> *like Chekhov$B!G(Bs short storiesthe more that gets*
> *left out, the more they seem to contain$B!D(B One can*
> *hear echoes from all the various*
> *ancestors...[but] the voice, at its center, its*
> *core, is pure Mark Weiss. His use of the fragment*
> *is both elegant and bafflingly clear, a pure*
> *musical threnody$B!D(B[it] opens a window, not only*
> *into a mind, but a person, a personality, this*
> *human figure at the emotional center of the poem.*"
>
> *M.G. Stephens, in Jacket.*
> *http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml*

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35. Catherine Daly
Call & Response Sonic Art Residency.
Fri 5 Nov 2010

Call & Response Sonic Art Residency.

Call & Response is an independent sonic arts collective, serving as a focus for sound arts practice in London. Our aim is to provide an artist run space for the exhibition and performance of sonic artworks, reflecting the emerging interest in the use of the auditory in contemporary art.

You are invited to a four-day sonic art residency at the James Taylor Gallery, Hackney. An immersive listening environment located in an expansive Victorian factory in East London. Free entry.

12-6pm, 4th-7th Nov

...We'll be presenting multi-channel works by

Kaffe Matthews (Annette Works)
Robert Van Heumen (STEIM)
Jo Thomas (En'Tracte)
Jacob Kirkegaard (Touch)
Dawn Scarfe
Ralph Steinbrüchel (12k)

Eric La Casa (Room 40)
Mick Grierson (EMS)
Tom Slater
John Levack Drever (EMS)
Lawrence Upton
Jeremy Keenan

These will be on rotation from 12-6pm, 4th-7th November and entry is free throughout. For full details of the programme check our website.

7-11pm, 5th Nov

An evening of international performers utilising our 8.1 surround sound system on the evening of Friday 5th November.

A-R-A-R (UK)
Homemade electronics duo Vasco Alvo and Louie Rice, on AM/FM Keyboard and
Tone Generator.

Andre Avelas (PT)
Presenting a performless solo generated by musical automata.

Brian Mckenna (CA)
Performing an audiovisual work using feedback and harmonic distortion.

Adam Asnan (UK)
Presenting a 12 channel work utilising mobile cassette players.

Kaffe Matthews (UK)
Performing a live multi-channel piece.

Tickets will be available on the door and in advance (£6/£4), check our website for details.

4:30-6pm, 6th Nov

'Sound is Promiscuous'

In conjunction with the exhibition and performances, Call & Response is proud to present a talk around the act of listening, particularly locating sound as a spatial concern and contesting its power of representation in contemporary society.

Joining us in the discussion are curator Cecilia Wee, and three of the exhibiting artists — Lawrence Upton, Dawn Scarfe and Tom Slater. The title of the talk, Sound is Promiscuous, is taken from Brandon Labelle's analysis of auditory life and sound culture in Acoustic Territories.

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http://callandresponse.org.uk/
http://www.jtg.org.uk/

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36. Ruth Lepson
Robert Creeley and Francesco Clemente
Fri 5 Nov 2010

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http://www.2river.org/2RView/2_2/poems/creeley6.html
read this now then read some more creeley then write

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37. St. Thomasino
Ethnopoetics and The Audacity of Pigeons at The Postmodern Romantic
Fri 5 Nov 2010

Ethnopoetics and The Audacity of Pigeons at The Postmodern Romantic

http://thepostmodernromantic.blogspot.com/2010/11/poets-mechanicity.html

(This is a new sentence.) Is the sentence the new lyric?

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38. Jennifer Karmin
NYC readings: Nov 8 & 9
Sat 6 Nov 2010

MONDAY, NOVEMBER 8th @ 8pm
****

Brandon Shimoda
& Jennifer Karmin with guest performers
Cara Benson, Claire Donato, Thom Donovan,
Curtis Jensen, Pierre Joris, Michael Leong,
and Ronaldo Wilson

at The Poetry Project
131 E. 10th Street
admission $8
students & seniors $7
http://poetryproject.org

BRANDON SHIMODA was born on the west coast of the United States, and has since lived in nine states and five countries. His collaborations, drawings and

writings have appeared in print, online, on vinyl and on walls. Recent books include The Alps (Flim Forum Press, 2008), The Inland Sea (Tarpaulin Sky Press, 2008), Lake M (Corollary Press, 2010) and The Bowling (Greying Ghost Press, 2010), a collaboration with Sommer Browning. He is currently on the road, and lives nowhere.

JENNIFER KARMIN, in a polyvocal improvisation with seven NYC writers, will perform a selection of cantos from Aaaaaaaaaaalice, published by Flim Forum Press in 2010. Karmin curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

CARA BENSON is author of a book of interconnected pre-elegiac texts for plants animals humans and earth called (made). She teaches in a NY State prison.

CLAIRE DONATO lives in Brooklyn, NY and received her MFA in Literary Arts from Brown University. Recent poems have appeared in Denver Quarterly, Octopus and Action Yes.

THOM DONOVAN edits Wild Horses Of Fire weblog, now in its 6th year!, and coedits ON Contemporary Practice. He is an ongoing participant in the Nonsite Collective and the Project on the Commons.

CURTIS JENSEN's work has appeared in Try!, the Sugar House Review, Precipitate and The Equalizer. Previous to Brooklyn, he has lived and worked in Utah, Wyoming, and Ukraine. He maintains a blog at theendofwaste.blogspot.com

PIERRE JORIS is a poet, translator, essayist & anthologist. He has published over forty books, most recently Aljibar II (poems) and Justifying the Margins (essays). With Jerome Rothenberg he edited the award-winning anthologies Poems for the Millennium.

"MICHAEL LEONG" is an anagram of "helical gnome"; he is the author of several books and chapbooks of poetry including e.s.p. (Silenced Press, 2009), Midnight's Marsupium (The Knives Forks and Spoons Press, 2010), and Cutting Time with a Knife (Black Square Editions/The Brooklyn Rail, forthcoming).

RONALDO V WILSON's Narrative of the Life of the Brown Boy and the White Man, won the 2007 Cave Canem Prize, and Poems of the Black Object, the 2010 Thom Gunn Award for Gay Poetry.

TUESDAY, NOVEMBER 9th @ 6:30pm
****
The Brooklyn Rail / Amelia Earhart Series
presents

Allison Power
& Jennifer Karmin with collaborator David Emanuel

at Zebulon
258 Wythe Avenue
Williamsburg, NY
between 1st St & 3rd St
near to Bedford Ave (L)
http://www.zebuloncafeconcert.com

ALLISON POWER is an editor for Rizzoli Publications and edits the poetry journal MAGGY. Her chapbook, YOU AMERICANS, was published by Green Zone Editions in 2008. Her poems have appeared in Post Road, Pax Americana, The Best American Poetry Blog, and Painted Bride Quarterly, among others.

JENNIFER KARMIN (see above bio). Her new poems are right here.
http://www.brooklynrail.org/2010/10/poetry/two-karmin

DAVID EMANUEL creates text and text-based pieces. He has worked as an arts administrator and collaborated with artists to make performance installations, zines, poems, and occasional artifacts. His critical writing has appeared online in How2 and in print in Newcity. He is from Oklahoma, but just moved to Providence, RI.

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39. Ruth Lepson

Re: New at Bridge Street: Brathwaite, Cage, O'Hara Now, Olson, Perec, Poets on Teaching, Retallack, Scalapino, &&&

Sat 6 Nov 2010

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meaning of sarkozy, poets on teaching, bernstein's 3 operas, brathwaite for me, Rod. glad fanny's is a best seller, esp now she's in DC.
hope you & the store are thriving.
best,
ruth
will there be alternative readings at AWP in DC, do you know?

On 10/18/10 3:04 PM, "Rod Smith" <[redacted]> wrote:

> *We're re-beginning our regular email updates. Thanks for your independent support of a fine independent bookstore, independently. Ordering and discount information at the end of this post.*

CORRESPONDENCE, Ingeborg Bachmann & Paul Celan, trans Wieland Hoban, Seagull Books, cloth 376 pgs, $24.95. "I send you many many ardent good thoughts!"

THE COMMUNIST HYPOTHESIS, Alain Badiou, Verso, 280 pgs, $19. "That is what gave the revolt its particular flavour."

ELEGGUAS, Kamau Brathwaite, Wesleyan, cloth 128 pgs, $22.95. "& look / the old man's alligator hands are young"

EVERY DAY IS A GOOD DAY: THE VISUAL ART OF JOHN CAGE, Hayward Publishing, 160 pgs color throughout, $30. Introduction by Roger Malbert, essays by Jeremy Millar, Irving Sandler, Helen Luckett, and Lauren A. Wright. Interviews with Kathan Brown, Ray Kass, Laura Kuhn, and Julie Lazar.

GILLES DELEUZE & FELIX GUATTARI: INTERSECTING LIVES, FRANCOIS DOSSE, COLUMBIA, cloth 654 pgs, $37.50. A very well-written dual-biography. Dosse authored the two volume History of Structuralism published in the nineties.

CHARLIE CHAN: THE UNTOLD STORY OF THE HONORABLE DETECTIVE AND HIS RENDEVOUS WITH AMERICAN HISTORY, Yunte Huang, Norton, cloth 360 pgs, $26.95.

JACK KEROUAC AND ALLEN GINSBERG: THE LETTERS, Ed. Bill Morgan and David Stanford, VIiking, cloth 500 pgs, $35.00. "All day yesterday I was wearing a hat that wasn't on my head (tell that to Creeley)."

ALFRED JARRY, Jill Fell, Reaktion (Critical Lives), 220 pgs, $16.95. "The various English translations, 'Shittrr!' 'Pschitt!' 'Shite' or 'Crrap' do not have quite the same resonance."

FRANK O'HARA NOW: NEW ESSAYS ON THE NEW YORK POET, ed Robert Hampson and Will Montgomery, Liverpool, 258 pgs, $29.95. Contrinutors: Geoff Ward, Lytle Shaw, Rod Mengham, Andrea Brady, David Herd, Tadeusz Pióro, John Wilkinson, Keston Sutherland, Richard Deming, Josh Robinson, Daniel Kane, Redell Olsen, Will Montgomery, Brian Reed, and Nick Selby.

MUTHOLOGOS: LECTURES AND INTERVIEWS, Charles Olson, ed Ralph Maud, Talonbooks, 496 pgs, $39.95. Revised and substantially expanded from the Butterick

edition
of thirty years ago. Additions include "Duende, Muse, and Angel," "At Goddard College, April 1962," and a second "On Black Mountain."

AN ATTEMPT AT EXHAUSTING A PLACE IN PARIS, Georges Perec, trans Marc Lowenthal,
Wakefield Press, 55 pgs, $12.95. "Pause."

ABSOLUTE BOB, Anne Portugal, trans Jennifer Moxley, Burning Deck, 120 pgs, $14.
"easy does it the tight map/ of thorax resin memo/ stresses the rough-sketch"

PROCEDURAL ELEGIES/WESTERN CIV CONT'D/, Joan Retallack, Roof, 120 pgs, $14.95.
"To draw an analogy at this point would be obscene"

TO SEE THE EARTH BEFORE THE END OF THE WORLD, Ed Roberson, Wesleyan, cloth
160
pgs, $22.95. "It is built for a connection I am not"

FLOATS HORSE-FLOATS OR HORSE-FLOWS, Leslie Scalapino, Starcherone Books, 168
pgs, $18. "Globate roses bob in the sea of rain on boughs."

THE DIHEDRONS GAZEELE-DIHEDRALS ZOOM, Leslie Scalapino, Post-Apollo, 168
pgs,
$29. "Have thought if you like. They seem to say. When/if you see their redescription. But it won't be."

ONE LAST DITCH, Erik JM Schneider, Atelos, 142pgs, $13.50. "how'd it get to be five."

KURT SCHWITTERS: COLOR AND COLLAGE, ed Isabel Schulz, Menil/Yale, cloth
1278
pgs
color throughout, $50.

HANK, Abraham Smith, Action, 132 pgs, $16. "i alone understand hank see"

POETS ON TEACHING: A SOURCEBOOK, ed Joshua Marie Wilkinson, Iowa, 324 pgs,
$29.95. Contributors: Kazim Ali, Rae Armantrout, Hadara Bar-Nadav, Dan Beachy-Quick, Bruce Beasley, Claire Becker, Jaswinder Bolina, Jenny Boully, Joel Brouwer, Lily Brown, Laynie Browne, Stephen Burt, Julie Carr, Joshua

Clover, Matthew Cooperman, Oliver de la Paz, Linh Dinh, Ben Doller, Sandra Doller, Julie Doxsee, Lisa Fishman, Graham Foust, John Gallaher, Forrest Gander, C. S. Giscombe, Peter Gizzi, Lara Glenum, Kenneth Goldsmith, Johannes Göransson, Noah Eli Gordon, Arielle Greenberg, Richard Greenfield, Sarah Gridley, Anthony Hawley, Terrance Hayes, Eric Hayot, Brian Henry, Brenda Hillman, Jen Hofer, Paul Hoover, Christine Hume, Brenda Iijima, Lisa Jarnot,&&&.

Recent Bestsellers:

REASON AND OTHER WOMEN, Alice Notley, 192 pgs, Chax, $21.
R'S BOAT, Lisa Robertson, U Cal, $19.95.
ALL THE WHISKEY IN HEAVEN: SELECTED POEMS, Charles Bernstein, FSG, cloth $26.
(signed copies)
BLIND WITNESS: THREE AMERICAN OPERAS, Charles Bernstein, Factory School, $16.
INFERNO (A Poet's Novel), Eileen Myles, OR Books, $16. (signed copies)
AIN'T GOT ALL NIGHT, Buck Downs, $14.95. (signed copies)
WINTER SUN: NOTES ON A VOCATION, Fanny Howe, Graywolf, $15. (signed copies)
SEVEN CONTROLLED VOCABULARIES AND OBITUARY 2004. THE JOY OF COOKING, Tan Lin,
Wesleyan, $22.95.
MY NEW JOB, Catherine Wagner, Fence, $16.
A TONALIST, Laura Moriarty, NightBoat, $14.95.
DEAD AHEAD, Ben Doller, Fence, $16.
CHORA, Sandra Doller, Ahsata, $17.50.
THE SORE THROAT & OTHER POEMS, Aaron Kunin, Fence, $16.
THE MEANING OF SARKOZY, Alain Badiou, Verso, $16.95.
HOPES AND PROSPECTS. Noam Chomsky, Haymarket, $16.
CONTRADICTA APHORISMS, Nick Piombino, Green Integer, $12.95.
THE FRONT, K. Silem Mohammad, Roof, $13.95.
1989: BOB DYLAN DIDN'T HAVE THIS TO SING ABOUT, Joshua Clover, U Cal, $16.95.
A COMMUNITY WRITING ITSELF: CONVERSATIONS WITH VANGUARD WRITERS OF THE BAY
AREA,
ed Sarah Rosenthal, Dalkey Archive, $29.95.
RAGE AND TIME, Peter Sloterdijk, Columbia, cloth $34.50.

UPCOMING BRIDGE STREET READINGS:

Thur. 11/11, 8 pm
Tom Raworth & Steve Zultanski

Sun. 11/21, 7 pm
Cole Swensen & Sarah Riggs

> *Orders of $30 or more receive free shipping. Orders of $60 or more receive a 10% discount and free shipping. There are currently two ways to order: 1. E-mail your order to [redacted] or [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.*

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40. Peter ciccariello

Poems about never getting where you wanted to go

Sat 6 Nov 2010

Poems about never getting where you wanted to go

http://tinyurl.com/2c6paxu

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http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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41. Jesse Glass

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Sun 7 Nov 2010

I was sitting in a Baltimore crabhouse thinking of Thomas Hardy while absent-mindedly paging through a copy of the 1905 reprint of The Black Riders and Other Lines by the "boy-genius" Stephen Crane, which I was lucky enough to find at the Enoch Pratt Library's bargain table book sale one Saturday c. early 1980, when a jealous husband mistook me for his wife's lover and attacked me with a letter-opener he'd bought (the police later found out) on a whim at a Stucky's in Gettysburg, PA during one of his last "happy" afternoons in the presence of his suspected cheating spouse. Luckily, the aggrieved husband was of a "gracile" build and was none-too-handy with the letter opener. As he shouted some garbled words of abuse in my direction, I immediately arose and

plucked up a wooden crab mallet, tore off my bib, and prepared to throw the wet remains of the crabs that I had just consumed into the man's face, and then bop him on either temple as he fell, in my best imitation of the biblical heroine Jael--less the spike. Among the screams of the diners the frenzied husband lunged awkwardly at me and managed to stab the point of the letter opener into the plain cloth cover of Stephen Crane's pioneering poems, which I held in my left hand, in a happily successful attempt to deflect the blow from my heart. I recall at exactly that moment wondering what damage had occurred to the text--funny how one's mind works in an "emergency situation"--before I plucked a tin of "Old Bay Seasoning" quite literally "from out of the blue"--(yes, the crabhouse sported a battery of blue "cool ray" bulbs to soften the harsher florescent lighting that spilled in from the adjoining kitchen)--thrown to me by a young waiter whom I had been tipping rather heavily that evening. In a thrice I popped off the lid with my thumb and lashed the powder into my attacker's eyes. He screamed and collapsed on the table among the crabshells, wet newspapers--largely the old News American sports pages, if I recall correctly--and partially imbibed "National Bo" bottles. By this time the police had been called and one powerfully muscled Polish gentleman had wrenched the letter opener from the jealous husband's hand while he wallowed, pitifully weeping, on the floor. Almost at the same moment a few of the other diners had secured the man's surprisingly frail wrists with a "clip-on" tie that one of them had been sporting--much to the amusement of his date. Of course I denied being the Lothario as repeatedly described in the husband's sniveling accusations to the police, and they nodded in perfect agreement, noting that though I had beer on my breath, I passed every test of sobriety they subtly appraised me by, and, in addition, I appeared to one and all to be be a morally upright, God-fearing, tax-paying, citizen of the LARGER BALTIMORE-WASHINGTON AREA. The sergeant, after taking my account of the incident, abruptly turned to the other policemen and simply said the words "book-em," as he clicked his glittering Bic 90, whereupon the culprit was frog-marched away to the waiting Black Maria shouting both apologies to the other diners, and imprecations addressed in less-than-flattering terms at your humble correspondent, though, not knowing my TRUE NAME appeared to pose certain difficulties which were nigh insurmountable for the pitiable, soon-to-be-convict in the heat of his tantrum. To show my appreciation, I bought a bushel of crabs each for the Polish gentleman and the diners, and ordered a round of "National Bo" for everyone in the crabhouse. After receiving the accolades and salutations of one and all, I sat down at my table and stared out at the night sky. It was then that I remembered my copy of Stephen Crane's Black Riders and proceeded to examine the cause of my being alone at the crabhouse in the first place--i.e. my celebrating the lucky purchase of this remarkable volume earlier in the day. The point of the letter opener was thick enough to more dent than pierce the

center of the tough "board" cover of the volume. It followed as I suspected, however, that the indentation was repeated through the front matter and the early pages of the text, becoming more shallow as it proceeded through the thickness of each page to end, finally, in an obliterated letter "n" in the fourth line, 5th word, of the following poem found on page 11 of the volume in question:

SHOULD THE WIDE WORLD ROLL AWAY,
LEAVING BLACK TERROR,
LIMITLESS NIGHT,
NOR GOD, NOR MAN, [ ]OR PLACE TO STAND
WOULD BE TO ME ESSENTIAL,
IF THOU AND THY WHITE ARMS WERE THERE,
AND THE FALL TO DOOM A LONG WAY.

Jess

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42. Jesse Glass

Re: Entropy and Books--Descriptons of Favorite Weathered Volumes and Texts

Sun 7 Nov 2010

Mowing the lawn of the upscale Milwaukee apartment complex as a favor to "Len" the landlord, c. 1990, I forgot that I had left my copy of Jackson MacLow's Pronouns (Station Hill, 1977) within easy reach of Len's pet capuchin monkey "Gifted." Len took Gifted everywhere he went in those palmy days, the monkey, tricked out in handsome blue pampers, collar and shiny chain leash, riding easily on Len's shoulder as he made his rounds inspecting the various properties owned by the Gillis Group. Len that day was in an expansive mood, and after signalling that I should take a break, shared some of his iced tea from out of the Styrofoam cooler he carried in his truck. The tea really "hit the spot" in the hot weather. Len enjoyed discussing Wittgenstein, who apparently was a distant relative, and so each time we met he invited me to explore the Blue or Brown books with him. He liked to pose Wittgenstein's questions to me and wait for my answer, or sometimes he would invent his own Wittgensteinian questions using the props at hand--like "Gifted" for instance--whose perception of "tool use" and language recognition, provided fertile ground for the creation of open-ended questions in the best (to Len) Wittgensteinian tradition. "What would the verb "to reconnoiter" mean to a a monkey's like Gifted? If Gifted had to choose between the color green (as in paint) and the concept of the color green, which would he be more likely to anticipate in his everyday perceptions in this suburban jungle of ours?" I would often shake my head and attempt to

signal my awe at the depths of this display of heuristics on my landlord's part, simply because he was kind enough to allow me to move into his building without a security deposit. It was during one of these sessions, the lawn mower turned off, and Len pacing back and forth before me declaring that thinking in such a manner was "hard as hell," that Gifted freed himself from Len's chain, plucked up my copy of Jackson MacLow's classic, climbed into the top branches of an oak tree, and larded the humid air with pages, and fragments of pages, bitten in small, moist mouthfuls, from my copy of The Pronouns. The torn and mangled pages floated down as those autumn leaves described in the Edwin Arlington Robinson poem "Luke Havergal" as slaying themselves as they fall, and indeed, as I noted the steady deconstruction of my book proceeding from on high, I motioned to Len, pointed up to where his miscreant monkey was just wadding up the photograph of Jackson, his son, and Iris Lezak processing about the Pronouns performance space years earlier, to pitch it, and the torn, twisted and bitten through spine, into Milwaukee's equivalent of a zen-Buddhist, aleatory abyss, Len clapped his hands and angrily called to Gifted to return, but the capuchin would have none ofit, knowing all too well that a Wittgensteinian box on the ear awaited it. We therefore spent most of the afternoon drinking Len's iced tea with our shirst off, writing down Len's dictated thoughts on language and primate perception on a legal pad that he provided me, and speculating when Gifted would come back from his assault on both heaven and my book. About sun-down Gifted leaped from the lower branches of the oak into Len's arms. Len exhibited more joy at his "bad boy's" return than anger, and so ruled out corporal punishment for the time being. I had already collected the scraps and fragments of my MacLow masterwork, and spread them out across the patio wondering if I should attempt to reconstruct the volume, or simply toss the dice in order to generate even more possibilities "for the dancers". I opted for the latter, and am now editing a monkey-mauled textual epilogue for a possible, limited edition, addition to Jackson MacLow's collected works. If any publisher out there might be interested, or wish further information regarding Len and his monkey, please contact me via this list. Jess

On 11/5/2010, "Jesse Glass" <[redacted]> wrote:

> *A stray tom lightly pissed on my copy of Charles Bukowski's Burning In Water, Drowning in Fire while I was out getting a six-pack of Rolling Rock and a bag of tortilla chips c. 1977. You have to understand that Westminster, Maryland was the kind of place at that time where you didn't have to lock your door, the crime rate was so low. (This has since changed, unfortunately, for a variety of reasons.) In addition to leaving my door unlocked, I left my window open more than a crack because my girlfriend earlier in the day had burnt the T.V. dinners she had diligently been preparing until I walked into the kitchen and she started tearing my clothes off of my broad, hod-carrier's shoulders*

(yes, I was a hod carrier at that time), in a rush for what eventually became mutual carnal fulfillment. Well, while we were off in the other room doing our best imitations of the illustrations in our dog-eared copy of the Karma Sutra, which she had gotten me for an early Christmas present (and which sported its own interesting stains and creases, but that's another posting), the timer went off on the stove, and we failed--naturally--to hear it. It wasn't until plumes of smoke from the flaming gravy and turkey slices alerted us to the emergency situation in the kitchen, that we gave over feeding our "fleshier flame," rushed into the kitchen and put the fire out with souvenir tumblers (Little Jimmy Dickens had just played at the Civic Center and we wanted to remember our first date) of tap water. It was then that we noticed that we were out of cigarettes, but we also reminded each other (she to me) that we were giving the old coffin nails up. I also commented that we were lacking the latest Sporting News from the Baltimore area tracks (Bowie, Pimlico), but then I reminded both of us that we had given up gambling at the same time that we gave up ritualistic post-coital smoking. Just then the phone rang and my girl friend had to assist her mother stringing beans and boiling pig's feet for the great Methodist revival meeting the following day--which, as you probably guessed--was a Sunday. She kissed me at the door (still smelling of sex and turkey smoke), and I decided it was time to go to the High's at the Westminster Shopping Center. The room was still smoky, so I opened the window to let the country air in. It took me a bit longer to get back than I'd anticipated: I had been somewhat indecisive in deciding which beer to get--National Bo, or Rolling Rock. I decided after some minutes of ear-pulling that Rolling Rock was cheaper, and more aesthetically pleasing, I might add, in its green "pony" bottles. That final, more spiritual point, was the clincher of the decision. When I came back to my apartment and turned on the lights, I surprised a thin tabby tom cat in the midst of eating the TV dinners from my trash can. When it saw me it leaped back to the windowsill and out. I made a thorough check of every room, but did not discover anything untoward until about a week later, when I noticed in the living room corner that a stack of books there displayed evidence of being micturated upon. The top book on the stack--the Bukowski--suffered the worst damage. The cat urine had soaked into and through the thick and attractive paper cover that Black Sparrow editions feature. My girlfriend (let's call her "Nell") was a rather religious young lady, and I believe that she had been thumbing through the book and had placed it, face-down, on the top of the stack when she heard me return. (I hear she later married a Baptist minister who holds forth on the local cable open access station and has developed something of a following). Or at least I suspect so, as "Nell" would have been the only person to go browsing through my books at the time. I found that the urine had completely dried and the pages--including the "about the author" with a youngish Bukowski doing an imitation of Jack Kerouac (or Jack London?) jumping a freight train, and which also included the

staggering information that Bukowski was much more popular in Germany than in California--were adhering together and exhibited the same waviness that one expects in ordinary water damage. This damage was amplified and compounded in the severely damaged section by the brownish-yellow Elmer's glue "slab-like"concretion of pages for a full eighth of an inch. As I gingerly began to pull these pages apart I noticed a slight unmeshing sound, as if tiny Velcro patches were being separated. With each light tug, a cloud of dried urine arose, pungent, palpable, and clearly visible in the slant of sunlight in which I was working. I'm happy to record that the rest of the book did not suffer such severe damage, but the dried cat urine had thickened and discolored the spine to such an extent that any attempt at reading would expose a stain of a good quarter of each page running "up" and at a diagonal from the gutter to the opposite (upper) right angle of each page. Some of the pages displayed a brownish translucency due to the chemical action of the cat piss that allowed one to almost see "through" one of the texts and into and through the next. However, this only applied in the case of one or two signatures. For the most part, the staining grew lighter and less invasive as one proceeded through the volume from front to back, and on the title page disappeared entirely.

On 10/31/2010, "steve dalachinsky" <[redacted]> wrote:

Sat., Nov. 13 Reading at the Locust Valley Library Poetry Society

2:00 pm, 170 Buckram Road, Locust Valley, NY, Free

Marie-Elizabeth Mali and Steve Dalachinsky will read, followed by an open mic.

Funded in part by Poets & Writers, Inc. with public funds from the NY State Council on the Arts. Hosted by Mankh, poet, essayist and small press publisher.

Directions: Train: LIRR to Locust Valley Station, take taxi to the library.
Driving: Take the L.I.Expressway to Glen Cove Road, exit 39N. Go north on Glen Cove Road to end. Turn right onto Brewster Street. Brewster becomes Forest Ave.
and then becomes Buckram Road after 13 traffic lights. Library is on the right past the tennis courts.

For more information, contact Mankh. [redacted]

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and nov 17 8 pm living theater with IRA COHEN JUDITH MALINA Valery Ouisteaneu Alan Graubard and others
On Sun, 31 Oct 2010 11:17:46 -0400 Mark Weiss <[redacted]>
writes:
Jesse: You seem to be rehearsing bits for an
essay or memoir, and a good one it will be.
Though maybe you should be more careful with your books.

At least i had the excuse in the following of
being out of my mind on LSD. I had been left
alone for what proved to be a very long night in
a house I'd never been in before. The room they
gave me had purple walls and dim light and the
momentos of a woman of questionable sanity. So I
was pretty freaked. And the only companion I had
was a copy of the paperback of Duncan's The
Opening of the Field, which I was getting to know
for the first time. This would be 1969, I think.
I couldn't put it down. Hard to read, because the
perspective kept changing, and the color of the
letters, which seemed to dance to the rhythm of
the verse, but it was a safer space than the dark
corners that I was sure were inhabited. I
annotated it copiously (I almost never write in
books), which took some determination, because
the pencil kept bending in my hand. I couldn't
put it down, which is why I had it with me, open,
when I got up to pee, and it slipped out of my
hands and into the drink. Horrified, I rescued it
and patted it dry as best I could. It was a
little rank for a while, but I still have it.
It's a pretty trippy book, and Duncan was known
to indulge, but he was more disciplined than I
was, and my notations, those that are legible,
are more yawps than commentary, with a few strange neologisms.

That was very good acid. And it occurs to me now that if I sucked
the pages...

Best,

Mark

At 09:55 PM 10/30/2010, you wrote:
I dropped a copy of Jack Spicer's early poems into a glowing ash

pit
without at first realizing that I had done so due to the waves of horror
and revulsion that repeatedly swept over me one early June morning in
Maryland. The scene was a tragic one: a barn that had once housed
several dozen sheep had been burnt to the ground with the sheep still
inside--the carcasses of which, with wool pelt intact--remained
scattered among the smoking timbers. The fire engines had just left,
but several State Troopers were still collecting evidence, and the
general consensus was that it was almost certainly arson. I had been
reading the SPICER TEXT by flashlight, as the sun had not risen yet, but
found that the combined car headlights, flashing gumball machines atop
the cars of the troopers, and abrupt illuminations from the flash units
of the reporters' cameras (remember, this was way back in the days
before digital), not to mention the steady-state flickerings of the
charred and clinkered upper walls and fallen ceilings of the barn
provided enough ambient light that I could put away my flashlight with
no qualms about the safety of my eyesight. Indeed, by this flickering
light, the early poems seemed to possess a strength and beauty that I
had not noticed in the amber light of my electric lit room. I stood
with the book held loosely in my left hand (bad mistake!), when an old
college friend, whom I hadn't seen in years, chose that particular
moment to tap me on the shoulder. I was startled from my
grief-stricken-transience-of-all-earthly-things-pose, and whirled about,
only to be greeted by the somewhat glowing teeth and silhouette of my
old friend, who quickly announced his name (WHICH SHALL NOT BE GIVEN
HERE), to preclude any further signs of panic on my part. He was too
later, however, as the volume was spun from my grip and tumbled into the
ashes, sending a sneeze-pattern cloud of firefly-like POINTS OF
LIGHT--perhaps 1000 of them into the Republican sky! Cheered on by

the
voice of my friend, I located a stick and scraped the volume
towards us,
though it had already TAKEN FIRE with an almost supernal beauty of
orange and copper-colored flames. Finally, I could reach under
the
crime-scene tape and rake the book onto the wet grass. I stepped
on the
book 20 times or so to transmogrify the magnetic flames into a
drizzle
of smoke. Then, borrowing my friend's handkerchief, I lifted the
volume into the rays of the barely risen sun to inspect the damage.
All
of the front matter had been craggily carbonized, up to about page
25
(if I recall correctly), and was missing due to the repeated
application
of my steel-toed work shoe. However, the latter half of the
volume,
though partially carbonized and truncated by the action of the
flames,
was still legible, though brittle, and as I attempted to read the
TEXT,
noting here and there the various modifications of form (and
consequently of meaning) I could see that my fingertips and the
upper
joints of my fingers, had turned black (almost to blueness) with
the
charred leavings of the lower portions of the pages and binding.
Sensing the sudden change in mood of my friend from the solemnity
of a
shared grief to a barely repressed hilarity bursting to be
expressed in
the mutton-fragrant air, I pulled the remaining pages apart and
mentioned to my friend, how the book looked for all the world like
something to be deposited in the trash bin. And later, after
sketching
the literary remains in my journal to make sure that I had taken
sufficient notice of every part--it was. Jess

On 10/29/2010, "Jesse Glass" <[redacted]> wrote:

I accidentally dropped a copy of Kenneth Rexroth's Collected

Longer
Poems into an old "botton" latrine-style, Japanese toilet when I lived
in Nagasaki Prefecture back in the early 90's. Fortunately, the book
did not sink right away, but slowly listed to the side in the emerald
green antiseptic and deodorizing solution in the tank, while Kenneth's
eyes staring woefully up through the lapping green waves. It took about
30 minutes to wrangle the volume up with a fish hook and ten feet of
nylon line borrowed from a neighboring fisherman. The solution had dyed
the pages a delightful color, though the photograph on the cover was
relatively unchanged and continued to present that old, cunning
gentleman, in a manner that might have elicited a comment from Susan
Sontag regarding the uncanny in photography had she been standing beside
me. The sun was barely out that day, but I deposited the book on the
back step of my one-room country "mansion" where it drew a few hopeful
flies and an ant. Jess

On 10/21/2010, "Crane's Bill Books" <[redacted]>
wrote:

Jesse,
In New Mexico the glue used in bindings sometimes dries out and turns to
dust so that a book comes apart in your hands.
I have some topo maps with wonderful, meandering trails eaten into them by
insects.
A few years ago the Center for Contemporary Arts in Santa Fe did a show not
of environmentally damaged books but of library books that had been
vandalized because of their lesbian/gay
content. A group of artists salvaged
them and turned them into sculptural artists' books and other kinds of
artworks. Quite moving.
Jeffrey

----- Original Message -----
From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Monday, October 18, 2010 9:54 PM
Subject: Entropy and Books--Descriptons of Favorite Weathered Volumes and
Texts

It would be great to share some descriptions of the tango between your
favorite volume(s) and the environment where you are. Japan is
notorious for its foxing frenzies--most of my books have tiny black and
brown threads colonizing the tooth of the paper and lichen-like spoors
notching away at the typographic landscapes of what I read. I have two
notebooks form the 1980's that are crammed full of writing, scribbling
out, worthless phone numbers, torn, dog-eared and foxed pages, pages
rotting, onion skin-like, sun-burnt, spat-upon, maggot-bitten and
palimpsested with white-out and bic reworkings, rain-tortured into
rivulets of ink charging crookedly down the cheek of the page from black
to blue to gray like the tears of a miraculous icon in a sooty corner of
some yellow-walled church where nobody goes but the toothless,
squint-eyed, and terminal; books falling to pieces and stinking of
ancient sex and Lucky Strikes, and years spent in old winter coats for
sale in the bargain bins of the Purple Heart and the Salvation Army.
These are the kinds of books that excite my imagination because those
old Complete Poes and The Poems of Robert Service tortured into
ghostlier shapes, rain-warped into counterweights for mobiles and
stabiles invites my Twombly and Rothco appreciation centers to

re-activate, and these are located close to the endorphin sluices of my
innermost and most secret self and jam them open, or at least tickle the
hell out of them so that my tongue thrusts out to lick the plaster on
the wall in joy.

Your descriptions solicited! Jess

Check

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss$B!G(B fragments are
like Chekhov$B!G(Bs short storiesthe more that gets
left out, the more they seem to contain$B!D(B One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody$B!D(B[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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43. Gloria Mindock

Cervena Barva Press Announces New Fiction chapbook by Joan Gelfand

Sun 7 Nov 2010

Cervena Barva Press Announces a New Fiction Chapbook
"Here and Abroad"
by Joan Gelfand

Â

Winner of the 2010 ÄŒervenÃ¡ Barva Press Fiction Contest, Judged by Dorothy Freudenthal

Joan's poetry, fiction, reviews and essays have appeared in national and international magazines, anthologies and literary journals including Rattle, Kalliope, The Toronto Quarterly, The Huffington Post and The MacGuffin . Past President of the Women's National Book Association, Joan is the Fiction Editor for Zeek Magazine and teaches in the California Poets in the Schools program. " A Dreamer's Guide to Cities and Streams " was published by SF Bay Press in 2009 and " Seeking Center ," by Two Bridges Press in 2006. You can listen to her CD, "Transported," on reverbnation.com http://joangelfand.com

"Joan Gelfand is at her best in her new collection of short stories. They're quirky, original, and highly entertaining with surprising dark moments that will take your breath away." â€”Mary Mackey Author of The Widow's War

"EAT WRITE LOVE. Joan Gelfand whisks us, briefly, to Paris, where the present meets the past in both its ugliness and its grace, to Florence, where art meets its cruelest friend, "art criticism," to a more anonymous if earthier place in our own land where families and lovers pass and balance, for a moment, on the pinnacle of Thanksgiving. Her stories, like her poetry, celebrate life and love, family, friendship, art - a scrumptious meal, and an intoxicating bottle of wine! (Warning: Do NOT read these stories on an empty stomach.)" â€”Christopher Bernard, author of A Spy in the Ruins , cofounder of Caveat Lector

$7.00 | ISBN: 978-0-9831041-0-0 | 52 Pages

Order online at http://www.thelostbookshelf.com/cervenabooks.html

Here and Abroad

$7.00

Shipping

$3.00

Total

$10.00

Â

Send check or money order payable to:
Cervena Barva Press
P.O. Box 440357,
W. Somerville, MA 02144-3222
e-mail: [redacted]

Thank you.

Gloria Mindock, Editor & Publisher

[redacted]

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44. Jeffrey Side

The new ebook from Argotist Ebooks is "Tracking Systems" by Alan May

Sun 7 Nov 2010

The new ebook from Argotist Ebooks is "Tracking Systems" by Alan May

Description:

In "Tracking Systems" we see a world (not completely unlike our own) full of threat and the attending paranoia. Populating this world: Stetson Kennedy, Benjamin Franklin, Don Knotts, Gandhi, and an assortment of birds, bears, coyote, and a few beings of the less ordinary, more mythical variety.

Available as a free ebook here:

http://www.lulu.com/product/ebook/tracking-systems/13524166

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45. D. Wellman

A North Atlantic Wall

Mon 8 Nov 2010

My new book has been released by Dos Madres and is available there as well as SPD, etc. The book was first inspired by photographs of Nazi-era fortifications on the coast of France and then morphed into an exploration of pilgrimage trails and experiences of flight from religious persecution. That is one way to read the long serial poem that is the title poem.
http://www.dosmadres.com/dos-madres-books/a-north-atlantic-wall-by-donald-we llman/.

Donald Wellman

Daniel Webster College

http://faculty.dwc.edu/wellman/

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46. jason snyder
Sidebrow Books: City Chapbook Preorder
Mon 8 Nov 2010

Sidebrow Books is pleased to announce the first of a series of multi-author chapbooks curated from contributions to Sidebrow's collaborative projects.

Culled from contributions to The City Project, City threads the poetry and prose of Tyler Flynn Dorholt, Danielle Dutton, Matt Hart, and Shane Michalik into a valenced reflection on the city, and how habitation and architecture, both real and imagined, play a transformative role in literary contexts.

Limited to 100 copies, the chapbook is available for a preorder discount of $10.

To order, go to http://www.sidebrow.net/books/city-sb004

Best,

Sidebrow

http://www.sidebrow.net

http://www.facebook.com/pages/Sidebrow/68012168356

+ + + + + + + + + +

City

A collaborative narrative featuring work by Tyler Flynn Dorholt, Danielle Dutton, Matt Hart, & Shane Michalik
December 2010
ISBN: 0-9814975-3-5
44 pages, 5x6 perfectbound, $12

"When you enter the city in the dark you enter with your life in your hands. When you enter the city at dawn, where then is your life? In your throat?"

To order: http://www.sidebrow.net/books/city-sb004

Tyler Flynn Dorholt writes and paints in NYC. Some of his visual work will be included in Heather Momyer's Mining the Bones, to be released by H_NGM_N. Current writing and films can be found at Slope, Court Green, Requited, EOAGH, We are Champion, Spinning Jenny, and others. He edits the journal Tammy and can be traced deeper via Blonde on Ponde.

Danielle Dutton is the author of Attempts at a Life (Tarpaulin Sky) and S P R A W L (Siglio Press). She is editor of Dorothy, a publishing project, and book designer at Dalkey Archive Press.

Matt Hart's second book of poems, You Are Mist, is forthcoming from Moor Books. Additionally, he is the author of Who's Who Vivid (Slope Editions, 2006) and several chapbooks, including, most recently, Deafening Leafening (Pilot Books, 2009), a collaboration with poet Ethan Paquin. Hart lives in Cincinnati where he edits Forklift, Ohio: A Journal of Poetry, Cooking & Light Industrial Safety.

Shane Michalik is a recent MFA graduate of the California College of the Arts and previous owner of Built, an art gallery in Seattle. She is interested in the visual presentation of text and is the founder of Paper Knife Press, a small publisher of chapbooks in San Francisco.

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47. CA Conrad
eco-LANG Philadelphia panel
Mon 8 Nov 2010

Details at: http://CAConradevents.blogspot.com

CACONRAD
TINA DARRAGH
MARCELLA DURAND
BRENDA IIJIMA
PATRICK LUCY
HOA NGUYEN
JONATHAN SKINNER

FURTHER / LANDSCAPES Program of Reading & Community Discussion
SATURDAY, NOVEMBER 13TH
4PM
UPSTAIRS @ Fergie's
1214 Sansom St.
PHILADELPHIA

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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48. steve russell

Fw: GOLDWITHOUTWARNING: A 3-Day DCPOETRYFEST Nov 12-14 @ DCAC, 7:30 pm Fri-Sun

Mon 8 Nov 2010

---

good stuff: 3 day D.C. poetry fest.
--- On Mon, 11/8/10, DCPoetry Events <[redacted]> wrote:

From: DCPoetry Events <[redacted]>
Subject: GOLDWITHOUTWARNING: A 3-Day DCPOETRYFEST Nov 12-14 @ DCAC, 7:30 pm Fri-Sun
To: [redacted]
Date: Monday, November 8, 2010, 9:57 AM

hey look it's

GOLDWITHOUTWARNING: A 3-DAY DCPOETRYFEST
November 12-14 @ the District of Columbia Arts Center, 2438 18th Street NW

Fri. Nov. 12, 7:30 PM -- Heather Fuller, Sandra Doller, Chris Nealon, Mel Nichols, & Ward Tietz

Sat. Nov. 13, 7:30 PM -- Ryan Walker, Buck Downs, Cathy Eisenhower, Rod Smith, Mark McMorris, & Terence Winch

Sun. Nov. 14, 7:30 PM -- Ben Doller,Â Brian Fitzpatrick, Ken Jacobs, Theodora Danylevich, Dan Gutstein, Leslie Bumstead, Bryan Koen,Â Maureen Thorson, & Wade Fletcher

Leslie Bumstead is the author of Cipher/Civilian (Edge Books). She lives in Takoma Park, MD.

Theodora Danylevich is a DC Poet and a PhD student in English at GW. Dora is trying hard to make it as an academic, and has had poetry published in Phoebe, Vanitas, Boog, and DCPoetry.com.

Ben Doller's most recent books are Dead Ahead (Fence, 2010), and FAQ (Ahsahta, 2009).Â His first collection of poetry, Radio, Radio, (Louisiana State University Press, 2001) was selected by Susan Howe for the 2000 Walt Whitman Award. He teaches at George Mason University.

Sandra Doller has two books of poems--Oriflamme & Chora--with a third--Man Years--on the way. She recently finished a book-length experimental essay titled Memory of the Prose Machine. Doller is the founder & editrice of 1913 a journal of forms & 1913 Press and Assistant Professor at California State University. A while back, she and her man legally merged their namesâ€”Doyle + Miller = Dollerâ€”but their dogs, Ronald Johnson & Kiki Smith, opted to keep theirs.

Buck Downs' most recent books are Now & Laters and Ainâ€™t Got All Night. He is also the author of Recreational Vehicle, Marijuana Softdrink, Ladies Love Outlaws, In Memory D Thompson, and several others. He is current co-curator of the In Your Ear series at DCAC.

Cathy Eisenhower is the author of the poetry collections Language of the Dog-heads (Phylum), clearing without reversal (Edge Books), and would with and (Roof Books). She is co-translating the selected poems of Argentine poet Diana Bellessi.

Brian Fitzpatrick received his Masters Degree in Literature from George Mason University, where he currently teaches composition and literature. He works as a poetry reader for the literary journal Phoebe and is pursuing an MFA in Creative Writing.

Wade Fletcher co-hosts the monthly Cheryl's Gone reading series in Washington D.C. Recent work can be found in Lo-ball, So to Speak, and the Boog Reader, and he's published two chapbooks: Snitch Culture (dusie, 2007) and Conditions Which (Pied-a-terre, 2010). He lives in Northern Virginia with his wife and son.

Heather Fuller is the author of perhaps this is a rescue fantasy (Edge Books), Dovecote (Edge Books), and Startle Response (O Books). She lives in Baltimore, MD. She was the poetry editor of Washington Review for several years and an early curator of the in your ear series at DCAC.

Dan Gutstein is the author of Non/Fiction (Edge Books). His poems and stories have appeared in more than 60 publications, including Ploughshares, Prairie Schooner, American Scholar, TriQuarterly, The Penguin Book of the Sonnet, and Best American Poetry, as well as aboard metrobuses in Northern Virginia. He runs the Writing Studio and Learning Resource Center, and teaches creative writing at the Maryland Institute College of Art in Baltimore.

Bryan Koen lives in Alexandria, VA. He attends the MFA program at George Mason University, where he serves as the Assistant Editor of Phoebe: A Journal of Literature and Art. Life as he knows it will soon end with the birth of his first child.

Ken Jacobs is the author of Sooner (Phylum Press 2009) with other recent work in the Boog City Reader and the online journal Everyday Genius. He writes code in Northern Virginia.

Mark McMorris' collections of poetry include EntrepÃ´t (Coffee House Press, 2010); The CafÃ© at Light (Roof Books, 2004); The Blaze of the Poui (2003), which was selected by C. D. Wright for the 2002 Contemporary Poetry Series and was also a finalist for the Lenore Marshall Poetry Prize, and The Black

Reeds (1997), winner of the Contemporary Poetry Series prize from the University of Georgia Press. He teaches at Georgetown University.

Chris Nealon is the author of Foundlings: Lesbian and Gay Historical Emotion before Stonewall (Duke, 2001), and two books of poems, The Joyous Age (Black Square Editions, 2004) and Plummet (Edge Books, 2009).Â He recently finished a book called The Matter of Capital: Poetry and Crisis in The American Century (forthcoming Harvard, 2011). He teaches at Johns Hopkins University.

Mel Nichols' most recent book is Catalytic Exteriorization Phenomenon (National Poetry Series finalist). She is also the author of Bicycle Day, The Beginning of Beauty, Part 1: hottest new ringtones, mnichol6, and Day Poems. She is a member of the Flarf Collective.Â

Rod Smith is the author of Deed, Music or Honesty, Protective Immediacy, and In Memory of My Theories. He edits the journal Aerial, publishes Edge Books, and manages Bridge Street Books in Washington, DC. He is also editing The Selected Letters of Robert Creeley with Kaplan Harris and Peter Baker for The University of California Press.

Maureen Thorson is a poet, publisher, and book designer living in Washington, D.C. Her collection Applies to Oranges is forthcoming from Ugly Duckling next year. She is the author of a number of chapbooks, including Twenty Questions for the Drunken Sailor (2009), Mayport (2006), which won the Poetry Society of America's National Chapbook Fellowship, and Novelty Act (Ugly Duckling Presse 2004). She is current co-curator of the In Your Ear reading series at DCAC.

Poetic artist Ward Tietzâ€™s book Hg-The Liquid is forthcoming from 1913 Press.Â His large-scale, word-sculpture installation, Three Recipes, is under development for the City of Alexandria.Â Examples of his work can be viewed at www.wordimage.net.

Ryan Walker self-published the hell out of his book, You Will Own It Permanently.Â He enjoys candy bars.

Terence Winchâ€™s most recent book is a collection of poems called Boy Drinkers (Hanging Loose, 2007).Â His new book, Falling Out of Bed in a Room with No Floor, will be out in 2011. His work appears in the Oxford Book of American Poetry, four Best American Poetry collections, and in many journals, including the Paris Review,Â American Poetry Review, and New American Writing. Also a musician and songwriter, he released a CD anthology in 2007 of his Irish compositions called When New York Was Irish: Songs & Tunes by Terence Winch.

GOLD WITHOUT WARNING is sponsored by DCAC and dcpoetry.com.

Admission is $5.00.

District of Columbia Arts Center is located at 2438 18th Street NW in Adams Morgan, Washington, DC, between the Dupont Circle and Woodley Park metro stations. For directions, see the DCAC web site at http://www.dcartscenter.org/plan_location.htm

UPCOMING READINGS:

Wednesday, November 10, 7:30 pm
Corcoran All-Stars: Brittany Law, Jordan Shwartz, Mia Olsen,
Liora Valero, Alexa Pearson, & Chris Cunningham.
Hosted by Doug Lang & Casey Smith.
@ DCAC

Thursday, November 11, 8 pm
Tom Raworth & Steve Zultanski
@ Bridge Street Books

Thursday, November 18, 8 pm
Ben & Sandra Doller, Nichole Tong, & Stripmall Ballads
Big Bear Cafe, 1st & R NW

Sunday, November 21, 3:00 pm
Tom Hibbard, Allen Fisher, & Katy Bohinc
@ DCAC

Sunday, November 21, 7:00 pm
Sarah Riggs & Cole Swensen
@ Bridge Street Books

Sunday, December 12, 3:00 pm
Barbara Henning, Rachel Levitsky, & Adam Marston
@ DCAC

For more information about upcoming events, or to subscribe to this list, check out our website at http://www.dcpoetry.com

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Change email address / Leave mailing list: http://ymlp110.com/u.php?id=gujyjsgsgbqhgubju
Powered by YourMailingListProvider

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49. mIEKAL aND
THE SISTERHOOD OF UNIVERSAL CAPTCHA
Tue 9 Nov 2010

http://www.drunkenboat.com/?p=1320

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50. stephanie g
FW: Tendencies: Poetics & Practice 11/11 - Stephanie Gray, Dawn Lundy Martin, and Nathaniel Siegel
Tue 9 Nov 2010

not sure if this was sent to the list yet, fyi...

TENDENCIES: Poetics & Practice
Stephanie Gray, Dawn Lundy Martin, and Nathaniel Siegel
This series of talks by and about contemporary poets, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between queer theory, poetic practice, manifesto, and pedagogy.

The next event features talks by:

Stephanie Gray
Dawn Lundy Martin
Nathaniel Siegel

...followed by a discussion/Q&A session.

on Thursday, November 11
at 7 PM
FREE

at CUNY Graduate Center
(in the Skylight Room, 9100)
365 Fifth Avenue, NYC

Filmmaker and writer Stephanie Gray's first collection of poetry, Heart Stoner Bingo was published by Straw Gate Books in 2007. Publications include EOAGH, 2ndAvenuePoetry, The Recluse, and Press 1. Readings include the PRJCTNS, Segue, Zinc, and Poetry Project Friday series. Her short experimental super 8 films, often city portraits or mini-symphonies have screened internationally, including at the Ann Arbor, Oberhausen, and Viennale fests. Her queer-themed films are often about pop cultural figures such as dyke heroine Joan of Arc in Dear Joan and the perceived dyke heroine Kristy McNichol in Kristy, both of which have screened at gay & lesbian film fests such as Frameline (San Francisco), Outfest (Los Angeles), and Mix NYC. Her analog video from the early 00s, "close your hearing for the cap(shuns)" is

probably the only art work out there to mash up "Our Lips Our Sealed" on slo-mo with Schoolhouse Rock's "Conjunction Junction" and Charlie Brown's indecipherable adults to explore themes of language, hearing loss and our construction of meaning. If you know of others let her know.

Dawn Lundy Martin, a poet, essayist, and activist, is the winner of the 2009 Nightboat Books Poetry Prize for her manuscript, DISCIPLINE, selected by Fanny Howe and forthcoming in February, 2011. In 2006, she was awarded the Cave Canem Poetry Prize by Carl Phillips for her manuscript, A Gathering of Matter/A Matter of Gathering (U of Georgia P, 2007). Among her honors include Massachusetts Cultural Council Artists Grants for Poetry in 2002 and 2006, and the 2008 Academy of American Arts and Sciences May Sarton Prize for Poetry. Dawn is a founding member of the Black Took Collective, a group of experimental black poets; she is also one of four founders of the Third Wave Foundation in New York, a feminist, activist foundation that works nationally to support young women and transgender youth ages 15 to 30, and co-editor of a collection of essays, The Fire This Time: Young Activists and The New Feminism (Anchor Books, 2004). She is an assistant professor of English in the Writing Program at the University of Pittsburgh.

Nathaniel A. Siegel is an artist, activist, poet and curator based in New York City. His work has been shown at the Leslie/Lohman Gay Art Foundation (SOHO); Art Around The Park - HOWL ! Festival; Split This Rock gathering - Washington D.C.; Visual AIDS; and Naropa. He is a member of ACT-UP NYC, and the Queer Justice League and co-founded Poets for Peace, Poets Against the War, the LGBTQ Poetry Reading Series Come Hear ! and Acts of Art. His first chapbook TONY is published by Portable Press at Yo-Yo Labs of Brooklyn. He has performed at The Poetry Project, the Bowery Poetry Club, the Living Theatre, Creative Visions in New York City, and Giovanni's Room in Philadelphia. His installation "how to put on and use a condom : a safe sex presentation" was displayed at NYC's LGBT Center for The Center Show marking the 40th Anniversary of Stonewall. His poetry and interviews have appeared in EOAGH, Landscapes of Dissent Guerilla Poetry & Public Space by Jules Boykoff and Kaia Sand, BOOG City Newspaper, and BPC's Study Abroad on the Bowery's Poets Anthology.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies website.

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

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51. Will Larsen

Poetry Reading: Joanna Fuhrman and Suzanne Buffam, this Sunday (11/14), 2pm @ the Ren

Tue 9 Nov 2010

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*Fall Reading Series at The Renaissance Society *

Poetry Reading
Joanna Fuhrman and Suzanne Buffam
*Sunday, November 14, 2:00 pm
Swift Hall Room 106*

Joanna Fuhrman Currently teaching in the creative writing program at Rutgers, Fuhrman is the author of four volumes: Pageant (Alice James Books, 2009), Moraine (Hanging Loose Press, 2006), Ugh Ugh Ocean (Hanging Loose Press, 2003) and Freud in Brooklyn (Hanging Loose Press, 2000). "Fuhrman is a leader in the particular, in 'infra-surrealism.' She taboos nothing; no form impedes her complete wit. This full poetry is not only 'feminine, marvelous, and tough,' but subtle, searching, and wounded-sexual, social, and smart. Fuhrman celebrates new truth-telling, an art of the spectacular pageant." David Shapiro

Suzanne Buffam Currently teaching in the creative writing program at The University of Chicago, Buffam's first collection of poetry, Past Imperfect (House of Anansi, 2005), won the Gerald Lampert Award for the best first book of poetry published in Canada in 2005, and was named one of 2005's Books of the Year by the Globe and Mail. Her most recent collection is The Irrationalist, (Canarium Books, 2010). "Buffam's often deadpan tone is like a magical dustpan that sweeps up the strangest observations and ideas, all worlds to themselves. Her 'Little Commentaries'-'On Piñatas,' 'On Fountains,' and 'On Vanishing Acts' (to name only a few)-are absolute gems, kin to Anne Carson's town poems and Yoko Ono's Grapefruit. Buffam's poems tug at new corners of the brain. They're marvelous." Matthea Harvey

This event will take place in Swift Hall Room 106. (Swift Hall is directly east of the gallery.) This event is free and open to the public.

The Renaissance Society
at the University of Chicago
5811 South Ellis Avenue, room 418
Chicago IL 60637
[redacted]
www.renaissancesociety.org

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52. Adam Fieled

Three "Equations" Links

Tue 9 Nov 2010

Several more poems from Equations, due out in December from Blue & Yellow Dog Press, are out, in moria, Otoliths, and Great Works:

http://www.moriapoetry.com/fieled0909.html

http://www.the-otolith.blogspot.com/2010/09/adam-fieled-from-equations-22-to-dwell.html

http://www.greatworks.org.uk/poems/fld5.html

Many thanks to Bill Allegrezza, Mark Young, and Peter Philpott.

Best,
Adam Fieled [redacted]

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53. juliana spahr

Mills College Graduate Assistantship in Community Poetics

Tue 9 Nov 2010

Please forward to anyone considering applying to MFA in poetry programs.

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Mills College Graduate Assistantship in Community Poetics

Mills College is pleased to introduce a two-year, full-tuition assistantship to one student pursuing a master of fine arts (MFA) degree in poetry beginning fall 2011. Candidates for the assistantship will design and implement a poetry-related community project during the course of their two-year degree program. The assistantship does not require a teaching commitment. Under the mentorship of Mills' renowned faculty, the successful candidate will have the unique experience of pursuing his/her MFA degree while implementing a community poetics project of his/her own design. This is a high-profile opportunity to explore poetry's possibilities for transformative dialogue---at Mills and beyond.

Background

Continuing the Mills tradition of experimentation in graduate education, this newly created assistantship is designed to support the development of innovative, even risky, ways of teaching and/or presenting poetry. As the number of full-time teaching positions in higher education decline across the United States, Mills seeks to explore the possibilities of making poetry available

outside traditional academic confines to broaden access to the art form and utilize it as a force for social change.

This assistantship aligns with the goals of the existing Mills Community Teaching Project which offers students the opportunity to teach residents in the communities surrounding the College. Mills graduate students lead writing workshops in a variety of alternative venues, including after-school programs, elder homes, community centers, half-way houses, lock-down facilities, and battered-women's shelters.

Proposals should not replicate the Community Teaching Project but should re-imagine poetry's socially transformative possibilities. Applicants are encouraged to imagine a project that in some way propels poetry into new encounters outside the academy. Some examples of projects that inspired the creation of this assistantship include Mark Nowak's poetry workshops with auto workers in the US and South Africa, Heriberto Yepez's public poetry signage in Tijuana, and June Jordan's Poetry for the People.

Application Instructions

Applicants should follow and complete the usual application processes for the MFA in Poetry by the priority application deadline of December 15.

In addition to those materials, they should submit a maximum 1,000-word proposal that outlines a project they would like to pursue during the two-year MFA program. Proposed projects could explore new ways of teaching poetry, expanding arts access, and promoting social change. The proposed project needs to be executed during the timeframe of the student's MFA program. It can be a continuation of work the applicant is already doing.

They should also submit a CV or resume that demonstrates any relevant experience and skills.

The proposal and CV or resume should be submitted separately from the program application materials.

Assistantship proposals and CV or resume can be submitted by going to:

www.mills.slideroom.com

The assistantship in Comminity Poetics is listed on slideroom along with multiple assistantships the deparment offers, and applicants to the MFA in Poetry program are encouraged to apply for the Community Poetice assistant ship as well as any other graduate assistantships in which they are interested. Please note that each student may only be awarded one assistantship position for the academic year. Please also note that all other available assistantships carry an award of $3,000/semester or $6,000 for the academic year and are awarded in addition to any need-based scholarships students may be awarded.

The Assistantship in Community Poetics is the only full assistantship offered by the MFA in Creative Writing at Mills College at this time.

NOTE: There is a $10.00 total submission fee to apply for this and any other assistantships online via SlideRoom; though we prefer that mode, and we think applicants might find it easier to manage the application. However, if the $10.00 fee causes a hardship, contact Stephanie Young by email and include a statement about why you need to waive the application fee.

Judging Criteria

Proposals will be judged based on:

1. Creativity
2. Potential for social impact/change

Deadline: December 15, 2010

Questions please contact:

Stephanie Young, English Graduate Programs Coordinator
[redacted]

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54. Naomi Buck Palagi

Poetry Reading: Stratman and Buck Palagi

Wed 10 Nov 2010

Subject: This SATURDAY Novemeber 13th @ Myopic Books / Naomi Buck Palagi & Connor Stratman THE MYOPIC POETRY SERIES â€” a weekly series of readings and occasional poets' talks

Myopic Books in Chicago â€” All readings begin at 7:00 / 1564 N. Milwaukee Avenue, 2nd Floor

http://www.facebook.com/l/04f5b2BureKskd91tE3plgCeOaA;www.myopicbookstore.com/poetry.html

[redacted]

Contact curator Larry Sawyer for booking information and requests.

E-mail: [redacted]

This SATURDAY at Myopic Books:

7pm

Saturday, November 13 â€“ Connor Stratman & Naomi Buck Palagi

Naomi Buck PALAGI loves shaping things; wood, fabric, sound, words. She has work published or forthcoming in journals such as The Spoon River Review, Moria, Blue Fifth Review, Otoliths, Wicked Alice and Blossombones, among others. Her chapbook, silver roof tantrum, is recently published by dancing girl press. She lives, works, writes, and loves in Northwest Indiana.

Connor STRATMAN currently lives and works in Chicago. His work has appeared in journals such as The Toronto Quarterly, Pinstripe Fedora, Leaf Garden, Counterexample Poetics, Otoliths, Scythe, and Ditch, among others. He currently edits the online poetry journal The Balloon. His first chapbook, invisible entrances, was published by Erbacce Press in 2010. The winner of the 2010 Erbacce Press Prize for Poetry, his first full-length book of poems, An Early Scratch, will be published in early 2011.

UPCOMING

Thursday, December 2 - Johan JÃ¶nson, Sarah Riggs, and Cole Swensen

2011

Saturday, February 12 - Duriel Harris & Nick Demske

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55. Jonathan Skinner
Call for Participants: Simultania (Sat. 13 Nov.)
Wed 10 Nov 2010

EMF World
Urgent Opportunity

Simultania Project
Saturday, November 13, 11am EST

::::::::::::::::::::::::::::::::::::::

The Simultania Project is an attempt to experience simultaneous realities by gaining a many-layered perspective of a single moment in time. It?s about our impossible wish to break free from the isolation of a singular sense of consciousness, while at the same time possessing the imaginative power to realize that there are other experiences of consciousness occurring right now besides our own. The project is about our fundamental desire to be special on the one hand, while realizing that it?s this very desire that makes us utterly common on the other. And it?s about how new technologies are changing the way we directly experience the world, and the sheer sense of wonder that results when we realize that simultaneous realities are unfolding around us at all times.

The one major criteria is that participants time-stamp their footage or audio recording so that later it can be synced up to play back simultaneously with everything else in the installation. To do this, set a watch or clock to the live time-count on the website?s homepage.

http://www.simultaniaproject.com/index.html

Then, in the seconds before the 1-minute-moment is set to begin, start your recording by filming the face of your watch or clock (or the live time-count itself on the screen of your computer) as the seconds tick away. Then, without stopping your recording, go on to film whatever you?d like to for the 1-minute-moment.

For more simple time-stamping methods (including audio-only methods), go to:

http://www.simultaniaproject.com/participate.html#p7HGMpc_1_5

The installation will be exhibited in the spring of 2011 in the Streaming Museum?s network of international screens in public spaces and at Here is Elsewhere in Los Angeles, as well as online at simultaniaproject.com and streamingmuseum.org.

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56. Michael

PROTEST!! COME JOIN US!! VOICES AGAINST BIG OIL, BEYOND BAROQUE, NOV 18

Wed 10 Nov 2010

VOICES AGAINST BIG OIL
POETS AND MUSICIANS MIXING IT UP IN PROTEST

Thursday, November 18
7:00pm - 10:00pm
Beyond Baroque
http://beyondbaroque.org/
68 Venice Ave.
Venice, CA

Join us for a night of action in response to the Gulf Oil Disaster with poets JAWANZA DUMISANI, LUIS JAVIER RODRIGUEZ, LEWIS MACADAMS, LIZ GONZALEZ, TERRI CARRION, RANDY CAUTHEN, MICHAEL ROTHENBERG and musicians BOB MALONE (piano), JEFF DELLISANTI (sax), RICHARD GRANT (trumpet) and TREVOR WARE (bass)

All proceeds got to The Louisiana Bucket Brigade, a 501(c)(3) environmental health and justice organization. www.labucketbrigade.org

ABOUT THE PARTICIPANTS:

LIZ GONZALEZ's work has appeared in numerous journals, periodicals, and anthologies and will be in the forthcoming anthology Blame the Ugly Mug: Ten Years of Two Idiots Peddling Poetry. She facilitates creative writing workshops at community centers and teaches writing at Long Beach City College and creative writing at the UCLA Extension Writers' Program.

JAWANZA DUMISANI is Director of Literary Programming at The World Stage, a PEN Fellow and recipient of the 2004-2005 PEN Award; his collection, Stoetry, is available from FarStarFire Press.

LEWIS MACADAMS is a poet, journalist, filmmaker, and founder of Friends of the Los Angeles River. The River, Books 1,2, & 3 were published recently by Blue Press. He is also the author of Birth of The Cool. His most recent Blue Press book is Lyrics.

TERRI CARRION was conceived in Venezuela, born in New York to a Galician mother and a Cuban Father, and raised in Los Angeles and Miami. Her poetry, prose and photography has appeared and disappeared in various publications.

RANDY CAUTHEN is Poet-in-Residence at Cal State Dominguez Hills and the author of three books: The Use of Force (poetry), Black Letters: An Ethnography of Legal Writing (nonfiction) and the forthcoming Stealing Your Death (poetry).

LUIS JAVIER RODRIGUEZ is a published poet, novelist, short story writer, memoirist and columnist. He's also founder of Tia Chucha Press and cofounder of Tia Chucha's Centro Cultural in the Northeast San Fernando Valley.

MICHAEL ROTHENBERG is editor of Big Bridge magazine, www.bigbridge.org. He is the author of the eco-spy thriller Punk Rockwell(Tropical Press). His most recent book of poems is My Youth As A Train (Foothills Publishing, 2010).

BOB MALONE doesn't just accompany himself on piano. "He supports his singing with pulsating, roaring keyboard work that grabs you and shakes you until you cry for mercy."- Keyboard Magazine

JEFF DELLISANTI: Professional woodwinds player. Owns and operates all his machinery. Special Admission: $10.00.

↑ Index

57. Sarah Rosenthal

This Saturday! Gala Launch for A Community

Wed 10 Nov 2010

You're invited to the 2nd of 2 Gala Launches for:

A Community Writing Itself:
Conversations with Vanguard Writers of the Bay Area
Edited by Sarah Rosenthal (Dalkey Achive, 2010)

When: Saturday November 13, 7:30pm

Where:
Meridian Gallery, 535 Powell Street (above Sutter)
Hosted by San Francisco Poetry Center

Who:
Stephen Ratcliffe
Elizabeth Robinson
Juliana Spahr
Truong Tran
Sarah Rosenthal
Sarah Anne Cox reading for Barbara Guest

What:
Readings by authors featured in the book + Q&A*
Wine, nonalcoholic beverages, desserts
$10; no one turned away for lack of funds
Free to SFSU students & Poetry Center members

http://www.acommunitywritingitself.com

*You're invited to bring questions for Stephen, Juliana, Elizabeth, and Truong about any aspect of their work.

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58. Susan Webster Schultz
Job opening in Creative Writing at UH-Manoa
Wed 10 Nov 2010

ASSISTANT PROFESSOR OF ENGLISH, Poet and/or Novelist, full-time, tenure-track position in Creative Writing starting August 1, 2011 (position number _____); position dependent upon funding and availability. _Teaching Duties_: teach introductory composition and literature courses as well as upper-division and graduate-level courses in Creative Writing, as well as courses in literature; 2-2 teaching load first year and at least one other year during probationary period; 3-2 load in other years. _Minimum Qualifications_: Ph.D. or M.F.A. in English; with strong publishing record. _Desirable Qualifications_: creative and teaching interest in any of the following areas: Hawaiian and/or Pacific literary traditions, international literature, non-realist writing, gender and sexuality, mixed genres, translation. _Salary_: commensurate with experience and background. Send letter of application and CV to Professor Jeffrey Carroll,

Chair, English Department, University of Hawai'i at Ma-noa, 1733 Donaghho Road, Honolulu, HI 96822. The University of Hawai'i at Ma-noa is committed to equal opportunity and affirmative action. _Closing Date_: December 1, 2010. Initial interviews will be conducted at MLA in Los Angeles in January 2011.

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59. Bob Heman

Brevitas Event this sunday - "Information" online - CLWN WR December 4

Thu 11 Nov 2010

Hi Folks - some big news

first - this sunday i'll be one of over 35 poets who will be reading their short poems (no longer than 14 lines) between 2 and 6 at the 7th Annual Brevitas Festival of the Short Poem at the Bowery Poetry Club, 308 Bowery (between Houston and Bleecker Streets) - it will be a lot of fun - everyone who attends will receive a free anthology containing all the poems that are being read plus many more (it's easily worth the $7 price of admission) - plus, while each poem is being read you will see it projected over the poet's head - it's a unique event and one you'll remember

+ + +

second - most of you know my "Information" pieces, an ongoing series of prose poems that explore all kinds of things

well, you can find recent "Information" in the last two issues of the Australian magazine Otoliths at http://the-otolith.blogspot.com/

in the first online issue of formerly print magazine Caliban at www.calibanonline.com

in the most recent issue of Right Hand Pointing at https://sites.google.com/site/rhpissue36/

and in the January-April 2010 issue of Press 1 http://www.leafscape.org/press1/v3n3/heman.html

+ + +

and last (but certainly not least) the lineup for the next BIG CLWN WR Event/Celebration has been pretty much finalized - it will be held on December 4 between 7 and 10 in the Community room at Westbeth and will feature filmaker/performance artist (and poet and dancer and singer) Mindy Levokove, and will include an improvised dance poem by Nathan Whiting and Christina Knight, songs by Carolyn Ota, photographs by Lori Rogers, and poetry by Thomas Fucaloro, Evie Ivy, Judy Kamilhor, Jee Leong Koh, Brian McInerney,

Katrinka Moore, Adriana Scopino, George Spencer, Phyllis Wat and Liza Wolsky - more info will follow

Bob Heman
[redacted]
EarthLink Revolves Around You.

↑ Index

60. Catherine Daly
lulu coupon code
Thu 11 Nov 2010

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today only, vetsday305 coupon code at lulu gets you 20% off your order, up to $100

so you can buy everyone's lulu books! including mine, Paper Craft

All best,
Catherine Daly

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61. William at Spineless Books
11/11 11:11 New at Spineless Books > Riddle & Bind, Keyhole Factory
Thu 11 Nov 2010

SPINELESS BOOKS ANNOUNCES

Riddle & Bind, poetry by Nick Montfort

http://spinelessbooks.com/riddle

A book of poems to solve in three sections: "Riddle," poems inviting the reader to guess their subject; "Bind," poems written using Oulipian constraints; and "&," riddles written using ludic and poetic forms. Answers and constraints are disclosed in an encrypted answer key. The book has a introduction and extensive notes, and comes wrapped in an enigmatic riddle-blurb by Christian Bök. Nick Montfort is on the faculty of MIT's Program in Writing and Humanistic Studies and serves as president of the Electronic Literature Organization. He lives, writes, and programs in Cambridge, Massachusetts.

Keyhole Factory, fiction by William Gillespie

http://spinelessbooks.com/keyholefactory

Revolving around an event that takes pace on 11/11/11, interlocking, formally innovative stories plot the tragic trajectory of a world off the edge. "...despite its format as a novel (and also its novel format...), Keyhole Factory is

poetry at its heart. It suggests, nudges, and paints blurry, horribly beautiful word pictures more than it tells, and it never uses straightforward prose where an allusive fever-dream will do. It is by turns bewildering and gorgeous, maddening and profound, and at the end of the day, it's a winner." - Smile Politely. William Gillespie is the author of eight and five- sixths books of fiction and poetry, published under five names. He is co-host of the radio show Rock Geek F.M. and holds an MFA in electronic writing from Brown University.

ADVANCE PRAISE FOR RIDDLE & BIND

I like the way Nick Montfort's poems maintain both brilliance and being: never losing either while displaying the other. The poems build their force by acceleration as they shimmer between imagination and reality, between attention to language and the language of attention. For example, to note that many passersby are gripping "head wounds" - the first two words of "Another Hole" - is striking; that what these passersby are clutching is their mobile phones is mordantly funny. And beyond that, the poem ("Another Hole") deploys Montfort's distinctive gifts of ear, eye and brain to consider genuine, figurative wounds: "Heal them, please/ please press their/ heads together,/ O." This is a boldly original, serious and playful book of genuine poetry. - Robert Pinsky

Ancient poetic tradition teaches both the prism-house (riddle) and prison-house (bind) of language. Old English riddles artfully mislead us, only to return sparkling awareness of what had been lost as commonplace once they are solved, the language-practice of riddle defeating the graying-out effects of ordinary speech. All of world-poetry uses the constraints of sound-following, measure, and form. A drive to preserve traditional constraints co-exists with a constant pressure to discover or elaborate new ones. Most recently, visual, lettristric, mathematical, and algorithmic constraints have been explored by Oulipians, digital writers, and others. Nick Montfort’s Riddle & Bind comes informed by all these practices, especially enriched by his experience as a prizewinning writer of digital interactive fiction and as a coder of concise, elegant poetry generators. Dive in to the riddles and bound poems of Riddle & Bind as gifts of 21st-century language - and turn to the "key" at the end of the book if your enjoyment includes the "answers" or curiosity about constraints. Deep pleasure awaits you. - Stephanie Strickland

TODAY DAVIS SCHNEIDERMAN PUBLISHES QUESTIONS TO INTERVIEW ANSWERS BY
WILLIAM GILLESPIE
http://bigother.com/2010/11/11/the-big-other-interview-87-william-gillespie-oh-what-a-tangled-webwork-we-weave/

KEYHOLE FACTORY ADVANCE REVIEW IN SMILE POLITELY
http://www.smilepolitely.com/arts/book_review_keyhole_factory_by_william_gillespie/

This is a rare email from the bashful Spineless Books.

http://spinelessbooks.com

Spineless Books
PO Box 17191
Urbana, IL 61803
USA
[redacted]

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62. amy king
Women not worth $100,000?
Thu 11 Nov 2010

Answer here
- h
Women worth $100,000 at Academy of American Poets?

Answer here
- http://vidaweb.org/academy-of-american-poets-overview-of-academy-awards-between-1995-2010

Previous questions a la 2010 Publishers Weekly here
- http://vidaweb.org/publishers-weekly-kirkus-review

Hopefully,
Amy

p.s. Interviews coming up with Anne Waldman and Blanche Wiesen Cook ...

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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63. Mark Weiss
Re: Women not worth $100,000?
Thu 11 Nov 2010

Good thing most poets aren't in it for the prizes.

At 01:15 PM 11/11/2010, you wrote:
>Answer here
>- h
>Women worth $100,000 at Academy of American
>Poets? Answer here -
>http://vidaweb.org/academy-of-american-poets-overview-of-academy-awards-between-1995-2010
>Previous questions a la 2010 Publishers Weekly
>here -
>http://vidaweb.org/publishers-weekly-kirkus-review
>Hopefully, Amy p.s. Interviews coming up with
>Anne Waldman and Blanche Wiesen Cook ...
>********* VIDA: Women in Literary Arts +
>Interviews Amy's Alias + http://amyking.org/ ********
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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64. Ron Henry

CALENDAR LISTING: SOON Productions Presents a Poetry Reading by Joshua Clover and Kiki Petrosino on 11/21/10 at 4:00 p.m. at the Johnson Museum of Art in Ithaca, NY

Thu 11 Nov 2010

Poets Joshua Clover and Kiki Petrosino will read from their work on Sunday, November 21st, 2010 at 4:00 p.m. at the Herbert F. Johnson Museum of Art on the Cornell University campus. The reading is free and open to the public.

JOSHUA CLOVER is a scholar and poet who is the spending the year as a Fellow at the Society for the Humanities at Cornell. His first collection of poems, Madonna anno domini, won the Walt Whitman Award from the Academy of American Poets. His most recent books include The Matrix, a book of film criticism; The Totality for Kids, a collection of poems; and 1989: Bob Dylan Didn't Have This to Sing About. He is a Professor of Poetry and Poetics at the University of California, Davis.

KIKI PETROSINO is the author of Fort Red Border (Sarabande, 2009). She was born in Baltimore and received her BA from the University of Virginia. She spent two years in Switzerland teaching English and Italian at a private school, after which she earned graduate degrees from both the University of Chicago and the Iowa Writers' Workshop. Her poem, "You Have Made a Career of Not Listening," was featured in the anthology Best New Poets (Samovar Press), and other poems have appeared in FENCE, Harvard Review, Iowa Review, and elsewhere. Her awards include a post-graduate writing fellowship from the University of Iowa and two staff scholarships from the Bread Loaf Writers' Conference. She currently teaches literature and creative writing at the University of Louisville.

This event has been made possible in part with grant support from the Community Arts Partnership. SOON Productions is dedicated to bringing innovative poets and writers to Ithaca for readings and talks. Please visit our website at http://soonproductions.org for more information about the series.

For more information, contact:

Ron Henry
SOON Productions
Email: [redacted]
Web: http://soonproductions.org

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65. mIEKAL aND

Xerox Sutra Editions liberates another title from the beginning of copier culture

Thu 11 Nov 2010

Watch Sally Blow featuring Sally Saxophone

Sally Saxophone coloring book, for kids whose parents are not unfamiliar with altered perception. Print out copy & color away. You won't find a coloring book like this in any store! Created by Elizabeth Was in 1981.

http://www.scribd.com/doc/41957871/Watch-Sally-Blow-featuring-Sally-Saxophone

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66. Rob McLennan

new from above/ground press: Chris Turnbull's Continua 1-22

Thu 11 Nov 2010

Continua 1-22
by Chris Turnbull
$4

published in Ottawa in an edition of 250 copies;

2011 subscriptions now available; http://abovegroundpress.blogspot.com/2010/09/2010-subscriptions-now-available.html

to order, send cheques (add $1 for postage; outside Canada, add $2 US) to rob mclennan, 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7

Chris Turnbull lives in Kemptville, Ontario. Recent pieces of continua have been published in ottawater, Convergences, How2, ditch and Dusie. continua is a visual text and multi-voiced performative piece.

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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67. Noah Eli Gordon

NEW: Farid Matuk & Juliana Leslie

Fri 12 Nov 2010

Dear friends:

We are pleased to announce two new Letter Machine Editions titles:

Farid Matuk's This Isa Nice Neighborhood

and

Juliana Leslie's More Radiant Signal

You can purchase both for $20 (including shipping!) here:
http://www.lettermachine.org/

They are also available individually here for $14 each:
http://www.lettermachine.org/purchase.html

On Matuk:

Can identity be pliant and penetrable? Can the speech act be one of attention over intention, can play and fluidity open onto an ethic? This Isa Nice Neighborhood, Farid Matuk’s first full-length collection, says yes. Yes to the rejection of any opposition between politics and aesthetics, between rhetoric and poetics. Yes to vulnerability. Yes to a poetry willing to enact the errors, uncertainties, and tangled complexities of our political, sexual, and social lives. Testing both narrative and lyric, Matuk finds desire at the root of each, a root from which, these poems suggest, compassion and permission grow intertwined.

Farid Matuk was born in Peru to a Syrian mother and Peruvian father; he has lived in the U.S. since the age of six. Matuk is the auther of Is it the King? (Effing). His poems have appeared in 6 X 6, Barrelhouse, The Boston Review, Big Bridge, and Cannibal, among others. His essays and reviews have appeared in Sentence, Cross-Cultural Poetics, and The Poerty Project Newsletter. Matuk has published translations from Spanish in Kadar Koli, Bombay Gin, Translation Review, and Harvard Review. The recipient of Ford and Fullbright Fellowships, Matuk holds an MFA from the Michener Center for Writers at UT Austin. He lives in Dallas with the poet Susan Briante.

On Leslie:

A chair by Charles and Ray Eames. A painting by Paul Klee. A sentence by Virginia Woolf. Juliana Leslie’s debut collection More Radiant Signal broadcasts its elegant, probing lyricism here, among the panoply of those who worked to house extended thought in moments of compressed articulation. With haunting, painterly logic, Leslie’s poems offer a world where the equivocal beauty of

algebra and the aerodynamics of paper planes meet "a windowpane in love/ with a bright whirligig" to show that "[t]he boundary of the sky is a touchstone for enunciation." Is there such a thing as an impossible object? And if not, how is that after reading More Radiant Signal it sits there perfectly in the center of the room.

Juliana Leslie was born in Cooperstown, New York and currently lives in Santa Cruz, California. She holds degrees from the University of California, Santa Cruz; Mills College; and the University of Massachusetts, Amherst. This is her first book.

New chapbooks from Fred Moten and Peter Gizzi are forthcoming in the spring, along with Edmund Berrigan's memoir Can It! due out next fall 2011.

Our books are also available at SPD, and we'll see you in the Table X fray at AWP in DC this year.

Many thanks,
JMW & NEG
http://www.lettermachine.org

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68. Jim Andrews
NHL BRAIN TRINKET
Fri 12 Nov 2010

NHL BRAIN TRINKET
http://netartery.vispo.com/?p=565

What I'm going to tell you-I warn you-is of no consequence whatever. And it won't even be of any interest to you at all unless you're an NHL hockey fan. And, what's worse, it's going to severely test your algebra skills. The only thing I can say in favour of saying it at all is that you just won't ever read anything else about hockey like what I'm going to tell you right now. It just doesn't happen. This is the unicorn of hockey writing. Right here, right now.

It's so messed up to be telling you this at all that I have to give you something to get you to read it. What I'm going to give you is like something you'd get for a dollar out of a bubble-gum machine. But maybe the best such thing you'd get. Cuz it's an idea. It's a formula. It's from the bubble gum machine of the mind. I figured it out myself. I haven't seen it mentioned anywhere else. I'm going to give you a little brain trinket. The formula tells you how many points a perfectly average NHL team should have after they've played N games. That's it. That's all this is about. The only use it has is to be able to tell if a team is above or below average. Think of this as a peculiarly Canadian gift. It's a way to think a little bit more clearly about something that is barely worth thinking about at all.

But, you know, in Canada, we think about hockey. It's more pleasant than thinking about the mess we're in.....

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69. Bill Dunlap
Barn Murals and Poetry
Fri 12 Nov 2010

Hello,

I recently finished the first in a series of murals on barns across Maryland. Each mural will be a text and image piece featuring poetry. The project is organized by the University of Maryland Art Gallery in College Park, and is called "Poetic Aesthetic in Rural Maryland". For the first barn I used the poem "Lost" by David Wagoner.

If anyone can offer suggestions for poems about nature (specific poems, anthologies, web sites) I'd appreciate it. Some images of the first barn are at the following links.

On my site:
http://www.billdunlap.com/painting/view_2010/viewA10_49.html

On My Love for You... (an art blog) where I wrote a bit more about the idea behind this project: http://bit.ly/bQdLAJ

Thanks!

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70. Camille Martin
New @ Rogue Embryo
Fri 12 Nov 2010

New @ Rogue Embryo
http://rogueembryo.wordpress.com

* Kristallnacht anniversary
http://rogueembryo.wordpress.com/2010/11/12/anniversary-of-kristallnacht/

* Emil Cioran's perpetual collapse of belief
http://rogueembryo.wordpress.com/2010/11/10/emil-ciorans-perpetual-collapse-of-belief/

Cheers!

Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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71. Jordan Stempleman
The Continental Review
Fri 12 Nov 2010

Wonderful new videos from Kate & Max Greenstreet, Dana Ward, Sawako Nakayasu, Jennifer K. Knox, Heather Christle, Brandon Downing, and many others now up at The Continental Review:
http://www.thecontinentalreview.com/

Best,

Jordan Stempleman

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72. Sommer Browning
Flying Guillotine Press Open Chapbook Reading Period
Sat 13 Nov 2010

Flying Guillotine Press is a handmade, limited edition poetry chapbook press.

We're accepting submissions to our open reading period for three more days.

Please see what we do and, if you like it, submit a chapbook!

Examples of our books and our guidelines are here:

http://flyingguillotinepress.blogspot.com/2010/10/open-reading-period.html

We look forward to reading your work and good wishes to you!

FGP

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73. Wanda Phipps
Performance Saturday--Would love to see you....
Sat 13 Nov 2010

Hope you can make it Saturday night:

PERFORMANCE: “Words, Music and Moving Pictures”
Sat, Nov 13, 7:00pm; FREE, tickets at door

Location: Launchpad, 721 Franklin Ave, Bklyn
Subways: 2/3/4/5 to Franklin Ave; C to Franklin Ave

http://thebrooklynink.com/2010/11/12/19073-free-on-franklin-avenue/

Three NYFA Artist as Entrepreneur Boot Camp graduates and a Boot Camp organizer present their work:

Documentarian and multimedia artist Ryan Murdock presents “Project: Butte, America,” a multimedia essay about Butte’s mining past and its questionable legacy. Playing the role of a subjective tour guide, Murdock narrates this combination folk-history-and-cautionary tale to live music.

Poets Liliana Almendarez and Wanda Phipps read from their work. Almendarez offers both new poems and pieces from her book, A Scorched Page (lulu.com); Phipps reads from Wake-Up Calls: 66 Morning Poems (Soft Skull Press), Field of Wanting: Poems of Desire (BlazeVOX[books]) and Silent Picture Recognize the World, a collection-in-process. Stephen B. Antonakos, a frequent collaborator, accompanies her with original compositions performed on the guitar.

Singer-Songwriter Stephanie Spangler performs songs from her album, *Leaving Biltmore Grove*, as well as some new tunes. Spangler navigates through love, loss, and resolution in her original pop-folk songs played on the piano. *Part of the New York Foundation for the Arts’ “NYFA Boot Camp Arts Festival” (Nov 4 - 20), a showcase of work by 38 visual artists, filmmakers, musicians, choreographers, and authors. For a complete program schedule visit http://nyfabootcampfestival.wordpress.com/*

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Wanda Phipps

Check out my websites: http://mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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74. Jesse Glass
Re: Barn Murals and Poetry
Sat 13 Nov 2010

Why don't you use a Maryland poet's work?

On 11/13/2010, "Bill Dunlap" <[redacted]> wrote:

> *Hello,*
>
> *I recently finished the first in a series of murals on barns across Maryland. Each mural will be a text and image piece featuring poetry. The project is organized by the University of Maryland Art Gallery in College Park, and is called "Poetic Aesthetic in Rural Maryland". For the first barn I used the poem "Lost" by David Wagoner.*
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> *On my site:*
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>
> *On My Love for You... (an art blog) where I wrote a bit more about the idea behind this project:*
> *http://bit.ly/bQdLAJ*
>
> *Thanks!*

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75. Jeffrey Side

Robert Archambeau interview at The Argotist Online

Sun 14 Nov 2010

Robert Archambeau interview at The Argotist Online

http://www.argotistonline.co.uk/Archambeau%20interview.htm

Excerpts:

â€œ[T]here are certainly instances where poetry can fill an important political need, and where, perhaps, it can have â€œmajorâ€ political effects. As for experimental poetry in the contemporary Westâ€”I agree with Andrea Brady,

when she says, of such poetry, â€œAt my most optimistic, I hope it encourages its readersâ€”who, as readers seeking out this kind of work, arenâ€™t likely to require encouragementâ€”to think critically about politics, or perhaps to be inspired by such thinking to participate in collective efforts to overcome the tyrannies of capitalism.â€ That is, I think that thinking about this kind of poetry can be an important spur to critical thinking about oneâ€™s assumptionâ€”although, like Brady, I do feel thereâ€™s a component of preaching to the choir involved. Also, Iâ€™m not sure this is a kind of politics in which poetry has any special role over, say, sociology or history or ecology. Iâ€™ve always been suspicious of claims about the specia ness of poetry: my colleague Josh Corey, whom I admire, claims that â€œonly poetry can undo the Big Lie â€” Iâ€™m not at all sure thatâ€™s true, Iâ€™m not convinced that film, or music, or street protest, or editorial writing, or talking to oneâ€™s friends, isnâ€™t similar in its effect. Thereâ€™s a kind of narcissism one encounters sometimes in poetry circles, a sense that this thing that we care for must be of central importance not just to us but to others as well. Sometimes we even see the lack of evidence for such importance as a sign of importanceâ€”as proof that weâ€™re Shelleyâ€™s â€œunacknowledged legislatorsâ€ after all. My instinct is to distrust such claims, though Iâ€™m open to demonstrations to the contrary.â€ [â€¦]

â€œA politics of obscurity? Well: one could argue that thereâ€™s a long tradition of this, or several traditions. One kind of obscurity takes the form of what George Steiner calls â€œtactical difficulty,â€ a kind of encoding of messages to get past censors of one kind or another. This depends on the right kind of reader or auditor being able to pick up a message that the wrong kind canâ€™t: old style blues lyrics offer a case in point. Thereâ€™s another kind of politics of obscurity, which we can think of as going back at least as far as the symbolist, decadent, and aesthetic movements. People like MallarmÃ© or Gustav Moreau, who advocated an art that turned away from the world, and from intelligibility, as a means of rejecting modernity. If the realist novelists sought to combat social injustice polemically (as did, say Zola or Upton Sinclair), this other path offered an implicit critique via the turning of its back on the world. Itâ€™s less a transformation of the world than a refusal of it, or a retreat. The analogy that comes to mind from my personal experience is the hippie commune I spent some of my childhood living next door to, in Maine. Many of these guys had been politically engaged, trying to change policy through protest (a Zola-esque politics, in this analogy), but at a certain point they decided to withdraw from that engagement, and turn their backs on the world they despised, living in obscurity (if thatâ€™s not too much of a pun). Itâ€™s a politics of sorts, I suppose, in its refusals more than anything else, and its general, unarticulated assertion that thereâ€™s got to be another way of

doing things. But the ways it changes the worldâ€”if indeed it does, and I imagine there are waysâ€”are difficult to trace.â€

[â€¦]

â€œAs for the question of the academyâ€”itâ€™s certainly become the main place where one finds poets in the United States, and, increasingly, in the U.K. Of course this has an impact. In the case of the New Critics, the first American generation of poets to enter the academy, it did have the effect of playing-up the formalist element of their agenda, for reasons that are quite explicit if you read their correspondence. The university demands specialization, and poetry can defend itself as a specializationâ€”as something distinct from philosophy or history or sociology or journalismâ€”with reference to form. And if one looks at the kind of poetry coming out of academic programs in the United States now, one sees it is overwhelmingly elliptical in form: that is, it insists on its distinctness from the language of quotidian prose, on its formal qualities that make it a kind of special field of endeavor in an environment that is dominated by the logic of specialization. Thatâ€™s not the only thing thatâ€™s going on, but itâ€™s certainly a part of our current cultural logic. All of this may change, with the big changes that seem likely to come to academe over the next generation, but Iâ€™m not in any position to make predictions about what lies ahead, except that it will be different from the way we do things now.â€

↑ Index

76. Jennifer Karmin

call for proposals: curate a festival in chicago

Sun 14 Nov 2010

---

hi poetics friends....chicago arts space links hall is looking for interdisciplinary festival proposals for 2011-12.Â it's a great chance to launch a series of creative projects in chicago with both financial and marketing support.

i've participated as a performer in a poets' theater showcase (2008) and co-curated a festival of writing, performance, and video (2009).Â this spring i'll be performing in the art/profit festival.Â so, feel free to send any questions my way.

you can see the details of past festivals here.
http://linkshall.org/o-aa.shtml

applications are due DECEMBER 6th.
http://linkshall.org/o-proposals_aa.shtml

and -- curators don't need to live in chicago.Â i've posted a few more details below.Â forward the info to your friends and collaborators.

onwards,
jen karmin

Links Hallâ€™s Artistic Associates (AAs) each curate a nine performance festival for the Links Hall space, for which they receive a budget, along with marketing, mentoring and technical support. AA projects have taken place annually since 2005 and have proved to be an important and supportive relationship for both Links Hall and the artist, generating press coverage, and expanding audiences for new work. Many Artistic Associates maintain their relationship with Links Hall beyond their curation.

The AA program welcomes new artistic perspective each year to keep programming fresh and interesting. Many successful applicants have had limited or no curatorial experience and have found the program to be an opportunity for creative and professional development.

2005-2010 AA programs have included dance, puppetry, live art/performance, experimental theater, cantastoria, readings, music, and multidisciplinary work.

Links Hall plans to select three AAs for 2011-12, and welcomes proposals. The proposal review and selection of AAs will be made by Links Hallâ€™s Programming Committee, which comprises artists (including some past AAs), as well as Links Hall Staff and Board members. Eligibility and Criteria

All practicing artists are welcome to submit a proposal, and no past curatorial experience is necessary.

AAs do not need to be based in Chicago. If you are based elsewhere, please reference in your proposal that you plan to be in Chicago for some program planning and your festival.

↑ Index

77. patrick dunagan
new Jim Carroll chap of poems
Sun 14 Nov 2010

Kevin Opstedal over at Blue Press down in Santa Cruz has put out a chapbook of previously unpublished poems by Jim Carroll.
More info here:
http://bluepressbooks.blogspot.com/2010/11/bolinas-poems-by-jim-carroll.html
& here:
http://bluepressbooks.com/

↑ Index

78. Catherine Daly
Kamau Daa'ood at EsoWon
Sun 14 Nov 2010

I mean to forward this as a topic of discussion as well as just a -- notice

Catherine Daly

Next
Saturday November 20
 at EsoWon
10:30 to 4:00pm

EsoWon Books
4331 Degnan Blvd.
Los Angeles, CA 90008
[redacted]

Eso Won is please to announce a Special Saturday Sale, November 20 from 10:30 am to 4:00 pm. Poet Kamau Daaood returns to Eso Won offering for sale 100's of Books from his own collection, as well as Cd's, Dvd's and other items. Many of the items are rare and collectable and the prices can't be beat. Come early as this will include merchandise never displayed before. Eso Won will also have a table of used books and Cd's as well. Plus special refreshments will be provided by "Arts & Food". Join us, the past events have been great with a lot of pleased customers.

↑ Index

79. ShaunAnne Tangney
the revolution will not be televised
Mon 15 Nov 2010

Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne

↑ Index

80. mIEKAL aND
New stop action animation on Emerging Language Practices
Mon 15 Nov 2010

Alpha Tree

a film by mIEKAL aND & Liaizon Wakest

How can YOU resist this discount hot ticket item ready to buy in your local checkout aisle? For a mere $5, you can venture into the spooky & indeterminate world of visual poetry. The alphebetic drift, it's all about the drift. How to spell what is not being said.

http://epc.buffalo.edu/ezines/elp/issue-1/alpha-tree.php

↑ Index

81. Chris Hosea
Review of Lasky's BLACK LIFE
Mon 15 Nov 2010

Hi folks, I review Dorothea Lasky's BLACK LIFE at http://friendswritebooks.wordpress.com. -Chris

↑ Index

82. Christopher Leland Winks
Re: the revolution will not be televised
Mon 15 Nov 2010

As far as I know, this is Gil's own-own aphorism. And sorry, Websters, Blogospherical, Netizens, Twitterers, Facebookies -- it's still the truth. Corollary: The revolution will not be virtual.

----- Original Message -----
From: ShaunAnne Tangney <[redacted]>
Date: Monday, November 15, 2010 12:34 pm
Subject: the revolution will not be televised
To: [redacted]

> *Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne*

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83. Cara Benson
Yes! BookThug Reading & Workshop
Mon 15 Nov 2010

Yes! Reading presents an evening of BookThugs:
Jay MillAr, Andrew Hughes, Mark Goldstein and Marianne Apostolides.

Social Justice Center
33 Central Avenue
Albany, NY
Friday, Nov 19 @ 7:30pm
Â
Marianne Apostolides is the author of three books, most recently Swim (BookThug,
2009) and The Lucky Child (Mansfield Press, 2010). Her work has been published
in eight countries throughout Europe and the Americas. Her fourth book, tentatively titled Sinew and Stories: A Collection of Lyrical Essays, will be publish...ed next year. She lives in Toronto with her two children.

Mark Goldstein is a writer and an award-winning graphic designer. Earlier this year, he led the inaugural seminar at the Toronto New School of Writing â€“ a 12-week course on Transtranslation. While lecturing at EHESS Paris in the spring, he launched â€œTracelanguage: A Shared Breath,â€ his second title with BookThug, a transtranslation of poet Paul Celan's seminal work, â€œAtemwende.â€ Goldstein lives in Toronto.

Andrew Hughes lives in Methuen, MA. His work has appeared in Forklift, Ohio, Cannibal, Spell, Can We Have Our Ball Back, Bimbo Jim, PUPPYFLOWERS, and others. He is the author of Sweethearts of the Great Migration and Now Lays the Sunshine By

Jay MillAr is a Toronto poet, editor, publisher, teacher and virtual bookseller. He is the author of several books, the most recent of which are esp : accumulation sonnets (2009) and Other Poems (2010). He is also the author of several privately published editions, such as Lack Lyrics, which tied to win the 2008 bpNichol Chapbook Award. MillAr is the shadowy figure behind BookThug, a publishing house dedicated to exploratory work by well-known and emerging North American writers, as well as Apollinaire's Bookshoppe, a virtual bookstore that specializes in the books that no one wants to buy. Currently Jay teaches creative writing and poetics at George Brown College and Toronto New School of Writing.

Â Transtranslation Workshop with Jay MillAr and Mark Goldstein Saturday, Nov 20 2 to 4pm Contact: [redacted] to sign up and get location details FREE! Â â€œThese are mistranslations of Catullus. Working on basically one year of high school Latin and what the poems reminded me of in English, with the proviso that the poems had to make sense. In that sense they turned into conversations with the dead. I ended up writing pieces that werenâ€™t really me and seemed much more like Catullus. So it became a kind of very strange experience of transcription.â€â€“ bpNichol If to be original is unoriginal can

transtranslation bridge the gap between the anti-egoist conceptual poem and the lyrical I? If so, how have poets such as bpNichol, Louis Zukofsky, and Erin MourÃ© employed their unorthodox approaches to translation to gain access to poetical works written in a foreign tongue and open possibilities within their own language? In this workshop, we will discuss these questions using examples. Participants will then be â€œfreedâ€ to embark upon transtranslations of their own.

↑ Index

84. Cara Benson

Yes! BookThug Reading & Workshop (w/ links)

Mon 15 Nov 2010

Yes! Reading presents an evening of BookThugs:
Jay MillAr, Andrew Hughes, Mark Goldstein and Marianne Apostolides.

Social Justice Center
33 Central Avenue
Albany, NY
Friday, Nov 19 @ 7:30pm
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↑ Index

85. Michael Marsh

Re: the revolution will not be televised

Mon 15 Nov 2010

Was that Abbie Hoffman?
----- Original Message -----
From: "ShaunAnne Tangney" <[redacted]>
To: [redacted]
Sent: Monday, November 15, 2010 6:35:23 AM
Subject: the revolution will not be televised

Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" Â I don't mean the Gil Scott Heron lyrics; I know those. Â But doesn't the phrase pre-date the Heron song? Â Doesn't it come from a speech or a poem? Â Anyone know? Â Thanks--ShaunAnne

↑ Index

86. Emma Bolden

Re: the revolution will not be televised

Mon 15 Nov 2010

As far as I know, it started with Heron -- though as a poem, which he recites on one album. The song came a little later.

On Mon, Nov 15, 2010 at 9:35 AM, ShaunAnne Tangney <
[redacted]> wrote:

> *Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne*

--
Emma Bolden

www.emmabolden.wordpress.com

Visiting Assistant Professor
Department of English
Georgetown College
400 East College Street
Georgetown, KY 40324

↑ Index

87. Aldon Nielsen

Re: the revolution will not be televised

Mon 15 Nov 2010

I think Gil might well be the point of origin for that phrase --

On Mon, Nov 15, 2010 at 9:35 AM, ShaunAnne Tangney <
[redacted]> wrote:

> *Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne*

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English

117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

88. **Aldon Nielsen**

Re: Kamau Daa'ood at EsoWon

Mon 15 Nov 2010

Catherine -- Is he just thinning things out, or is he in financial need?

On Sun, Nov 14, 2010 at 10:10 PM, Catherine Daly <[redacted]>wrote:

> *I mean to forward this as a topic of discussion as well as just a -- notice*
>
> *Catherine Daly*
>
> *Next*
> *Saturday November 20*
> *at EsoWon*
> *10:30 to 4:00pm*
>
> *EsoWon Books*
> *4331 Degnan Blvd.*
> *Los Angeles, CA 90008*
> [redacted]
>
> *Eso Won is please to announce a*
> *Special Saturday Sale, November 20 from 10:30 am to 4:00 pm.*
> *Poet Kamau Daaood returns to Eso Won offering for sale 100's of Books from*
> *his own collection, as well as Cd's, Dvd's and other items.*
> *Many of the items are rare and collectable and the prices can't be beat.*
> *Come early as this will include merchandise never displayed before.*
> *Eso Won will also have a table of used books and Cd's as well. Plus*
> *special*
> *refreshments will be provided by "Arts & Food".*
> *Join us, the past events have been great with a lot of pleased customers.*

--
Aldon L. Nielsen
Kelly Professor of American Literature
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The Pennsylvania State University
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16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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89. Margaret Konkol
JEREMY BRADDOCK Small Press in the Archive | November 19
Mon 15 Nov 2010

Small Press in the Archive Lecture Series presents

JEREMY BRADDOCK

"The Material Formation of the Field: Charles Abbott's and Carl Van Vechten's Archives of the Twentieth Century"

November 19th @ 1:00pm

The Poetry Collection, 420 Capen

University at Buffalo

Jeremy Braddock received his Ph.D. from the University of Pennsylvania and was a Fellow at Cornell's Society for the Humanities, a Visiting Assistant Professor at Haverford College, and an Assistant Professor at Princeton University before coming to Cornell. A specialist in twentieth-century American literature and culture, he is finishing a book, *The Modernist Collector and Black Modernity, 1914-1934*, has edited a collection of essays on Hollywood "B" movies, and has published articles on the Black Atlantic and African-American modernism.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw

on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

All events are free and open to the public.

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90. Maria Damon
Re: the revolution will not be televised
Mon 15 Nov 2010

Last Poets song/poem. and yes, i think Scott-Heron was one of them at that point.

ShaunAnne Tangney wrote:
> Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne
>
>

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91. Mark Young
Out from Otoliths — "Sard", by Philip Byron Oakes
Mon 15 Nov 2010

Now out from Otoliths

Sard

Philip Byron Oakes

68 pages

Cover image by Sheila E. Murphy

Otoliths, 2010

ISBN: 978-0-9807651-6-8

$12.50 + p&h

URL:
http://www.lulu.com/content/paperback-book/sard/9579586<http://www.lulu.com/content/paperback-book/sard/9579586>

Reading poems, such as “Whoever Answers the Door”, in Philip Byron Oakes’ second book *Sard*, reminds one of a grandiloquent room—very modern and posh with amenities, and at the ready to receive the exhilarated mob attempting to enter all at once, in a crush of three or four abreast, through a door constructed for one and one only to enter in style. Luckily we have Philip Byron Oakes to defuse the chaos, magically narrow the door, creating tension, putting things in order, resetting the ratio of things to their meaning once again. The thrill of exhilarated facts, “the whirlwind scuttling/a moment of stillness”, of cultural information streaming off of each page at the speed of sound, places the reader at the crux of a savant’s poetic genesis, displacing the literal with the dancing heads of the figurative and in a big way. Often joking while performing his circus of fire eating acts, he gets around to lavish spectacles “Sooner or loiter.” Details mount and accrue, as what is real—objective—is less satisfying to observe than the ritualized, impeccably imbedded electrical buzz and charge of these manic fragmented tableaux holding place as they surge. Oakes writes as he guns the motor. There is a sense of vertigo that appeals to one’s right brain and left brain simultaneously. The language swirls—a whirlpool of stochastic images encountered without fault. The poems are, I feel, impressively unimpeachable—shards of focus as imagined works of art. What we are witness to is the random miracle seemingly made plain—a vase of flowers torn from a table by a cyclone in Kansas (the house ripped to kindling) and placed down serenely in Sarasota or Reno without so much as a petal harmed. Such is the force of the poems in *Sard*. *Sard *is a chaotically ruled, brilliantly conceived, devastating regime of organic and supra-organic devices that are as delightful to think about and ponder, once having read them, as they are to read. —Raymond Farr, editor of *Blue & Yellow Dog*

A sample poem...

and-then

A calypso melody in the frozen food section,

thawing out in the belly of a tourist on the

couch. A codicil of apologies, chasing a

legacy through a penny arcade. An ante

of sugar putting starch in the collar, of the

otherwise naked, for a secularity of vespers,

in a roll call of loyalists to the scrum.

Breathing not a word, a bird, a plane. The

weight of ulterior personae. Magnanimously

queued, in a march of the non sequiturs,

manning the breaches with the optimism

of the ill informed, as to the depth of the

valleys. The assimilation of toads into

the fairy tale.

Philip Byron Oakes

↑ Index

92. amy king

This Friday - NOVEMBER 19 – DOUGLAS ALLEN ~ MACGREGOR CARD ~ KATHY FAGAN ~ RICHARD JEFFREY NEWMAN ~ CHRIS SALERNO & ROB SCHLEGAL

Tue 16 Nov 2010

---

7 PM ON NOVEMBER 19 @ GOODBYE BLUE MONDAY â
STAIN OF POETRY PRESENTS

7 PM ON NOVEMBER 19 @ GOODBYE BLUE MONDAY â€“ BUSHWICK, BROOKLYN

Douglas Allen is the author of WEATHERVANES, from Feral Press. A New Yorker since 1998, he was educated at Michigan State University, where he received his B.A. in Theatre. He is possessed by light and dark butoh, a part of Ollom Movement Art, and a teacher with Brooklyn Arts Council. A few of his favorite things are the film Dead Man, the band Fever Ray, and purple owls.

~

Macgregor Card left Brooklyn. He lives in Queens, teaches at Pratt Institute and

programs Monday nights at The Poetry Project. A new chapbook, THE ARCHERS, is just out from Song Cave. His first book,DUTIES OF AN ENGLISH FOREIGN SECRETARY, was published in December â€™09 by Fence Books. With Andrew Maxwell, he was editor

ofTHE GERM: A JOURNAL OF POETIC RESEARCH (archives up at http://germspot.blogspot.com).

~

Kathy Fagan is the author of four collections of poems, most recently LIP (distributed by Carnegie Mellon UP). She is the recipient of grants

from the Ingram Merrill Foundation, the NEA, and the Ohio Arts Council. Her work

has appeared in such places as SLATE, THE PARIS REVIEW, THE NEW REPUBLIC, FIELD, and POOL. She currently teaches in the MFA Program at The Ohio State University, where she also co-edits THE JOURNAL.

~

Poet, translator, essayist and educator, Richard Jeffrey Newman is the author of

three volumes of po-etry: THE SILENCE OF MEN (CavanKerry Press, 2006), a book of

his own poems and SELECTIONS FROM SAADIâ€™S GULISTAN and SELECTIONS FROM SAADIâ€™S BUSTAN (Global Scholarly Publications, 2004 & 2006 re-spectively), translations of two masterpieces of 13th century Iranian poetry. As well, he co-translated with Professor John Moyne the poetry in A BIRD IN THE GARDEN OF ANGELS (Mazda Publishers, 2008), a selection of work by Rumi, also from 13th century Iran. Newmanâ€™s poems and essays have appeared in a wide range of journals, including SALON.COM, THE AMERICAN VOICE, CIRCUMFERENCE, PRAIRIE SCHOONER, ANOTHER CHICAGO MAGAZINE, THE PEDESTAL MAGAZINE and BIRMINGHAM POETRY REVIEW. His work has been anthologized in ACCESS LITERATURE (Wadsworth Publishers, 2005), and the title poem from THE SI-LENCE OF MEN has been translated into Dutch. In addition, he has completed a verse translation of a book-length section of SHAHNAMEH, the Persian national epic. Richard Jeffrey Newman is Literary Arts Director of Persian Arts Festival, sits on the advisory boards of The Translation Project and Jackson Heights Poetry Festival, and is listed as a speaker with the New York Council for the Humanities. He is Associate Professor of English at Nassau Community College in Garden City, New York, where he co-ordinates the Creative Writing Project. His website is www.richardjnewman.com.

~

Christopher Salernoâ€™s books of poems include MINIMUM HEROIC,recipient of the Mississippi Review Poetry Series Award (2010), and Whirligig (Spuyten Duyvil, 2006). A chapbook, ATM is just now out from Horse Less Press. His most recent poems can be found in journals such as DENVER QUARTERLY, BOSTON REVIEW, AMERICAN

LETTERS AND COMMENTARY, BLACK WARRIOR REVIEW, TUSCULUM REVIEW, and elsewhere. He

is co-curator of the So and So Reading Series, and co-editor of SO AND SO MAGAZINE. Currently, he teaches as an Assistant Professor of English at William Paterson University of New Jersey.

~

Rob Schlegelâ€™s THE LESSER FIELDS was selected for the 2009 Colorado Prize for Poetry and was published by the Center for Literary Publishing. Born and raised in Portland, OR., he has lived in California, Montana and Iowa. Recent work can be found in NEW AMERICAN WRITING, SUBTROPICS and BARN OWL REVIEW.

@

GOODBYE BLUE MONDAY
1087 BROADWAY
(CORNER OF DODWORTH ST)BROOKLYN, NY 11221-3013 [redacted]

EASY RIDE TO BROOKLYN:

J / M / Z TRAINS TO MYRTLE AVE
OR J TRAIN TO KOSCIUSKO ST

~

Hosted by Steven Karl, Erika Moya & Christie Ann Reynolds

~

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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93. susan maurer
Hugh Fox on Susan Maurer
Tue 16 Nov 2010

By way of thanking Hugh Fox whom I have never met I must tell you that after he had read a good deal of my work he called me "an ordinary blossoming genius", which I want to share with you guys. Susan Maurer

↑ Index

94. amy king
Poetry Justification Day! Seeking Recommendations...
Tue 16 Nov 2010

Let's say I wanted to compile a list of contemporary "lay" articles to justify teaching poetry for an academic administrator who was previously a scientist or biologist. Any recommendations?

VERSE BROADENS THE MIND, SCIENTISTS FIND --
http://amyking.wordpress.com/2009/10/18/verse-broadens-the-mind-scientists-find/

This Is Your Brain on Metaphors --
http://opinionator.blogs.nytimes.com/2010/11/14/this-is-your-brain-on-metaphors/

Present and Tense: Fiction vs. Poetry in Recovery --
http://soberfornow.wordpress.com/2010/10/14/present-and-tense-fiction-vs-poetry-in-recovery/

Poetry is I say essentially a vocabulary just as prose is essentially not. And what is the vocabulary of which poetry absolutely is. It is a vocabulary based on the noun as prose is essentially and determinately and vigorously not based on the noun. Poetry is concerned with using with abusing, with losing with wanting with denying with avoiding with adoring with replacing the noun. It is doing that always doing that, doing that doing nothing but that. Poetry is doing nothing but using losing refusing and pleasing and betraying and caressing nouns. That is what poetry does, that is what poetry has to do no matter what kind of poetry it is. And there are a great many kinds of poetry. So that is poetry really loving the name of anything and that is not prose. * Gertrude Stein, â€œPoetry and Grammarâ€

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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95. Catherine Daly
Re: Kamau Daa'ood at EsoWon
Tue 16 Nov 2010

I am not sure.

↑ Index

96. **Aldon Nielsen**

Re: the revolution will not be televised

Tue 16 Nov 2010

Please, Please, Please (to quote James Brown) -- Gil Scott Heron was never part of the Last Poets and got real tired of people saying he had been. To add to the confusion, there's the "original Last Poets" and then there's the later trio that went forward without Gylin Kain (sp?) -- [There was a group of student poets at Howard in the late 70s that had the all time best name; they were "The Next to the Last Poets"]

"The Revolution Will Not Be Televised" was first recorded with just drums etc. for the album "Small Talk at 125th and Lennox Avenue" -- It was then rerecorded with a larger band, and that second version is the one that got lots of air play and became the stuff of legend. It also appeared in Scott Heron's first book of poems, also titled "Small Talk at 125th and Lennox Avenue" --

These days students will need Norton style footnotes for damn near everything in the piece, from "put a tiger in your tank" to "Whitney Young."

On Mon, Nov 15, 2010 at 4:46 PM, Maria Damon <[redacted]> wrote:

> *Last Poets song/poem. and yes, i think Scott-Heron was one of them at that point.*
>
> *ShaunAnne Tangney wrote:*
>
> *Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne*

--

Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

↑ Index

97. Rob McLennan

new from above/ground press: rob mclennan's First you know, and then so ordinary,

Tue 16 Nov 2010

First you know, and then so ordinary,
by rob mclennan
$3

published in Ottawa by above/ground press in an edition of 200 copies for a question/answer seminar for MA students, Small Presses, Little Magazines, and Creative Writing, at Carleton University, November 18, 2010, alongside Cameron Anstee;

2011 subscriptions now available; http://abovegroundpress.blogspot.com/2010/09/2010-subscriptions-now-available.html

to order, send cheques (add $1 for postage; outside Canada, add $2 US) to rob mclennan, 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7

Some of these poems appeared previously in the summer 2010 issue of MiPOesias, Otoliths, and an above/ground press broadside.

Born in Ottawa, rob mclennan currently lives in Ottawa. He is the author of nearly two dozen trade publications in multiple countries, including the poetry collections wild horses (U of Alberta Press, 2010), the forthcoming Glengarry (Talonbooks, spring 2011), and a second novel, missing persons (The Mercury Press, 2009). He is currently working to complete a third novel, various short stories, and a non-fiction project concerning grieving, loss and family archives.

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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98. **steve russell**
facism? in Denver.
Tue 16 Nov 2010

---

google Denver, new world, airport.
thing looks like swatstika (can't spell well).

creepy murals.
& underground ... the tunnels ....

the links aren't always accurate.

↑ Index

99. **Jeffrey Side**
First review of Kent Johnson's 'A Question Mark Above the Sun:Documents on the Mystery Surrounding a Famous Poem "By" Frank O'Hara'
Tue 16 Nov 2010

First review of Kent Johnson's 'A Question Mark Above the Sun:Documents on the Mystery Surrounding a Famous Poem "By" Frank O'Hara'

http://pearlblossomhighway.blogspot.com/

Excerpt from the review:

The question he seems to be asking is not so much, "Did Frank O'Hara or Kenneth Koch write the poem?" as much as it is, "Why is it important to attribute a work of art to the name of an individual artist and to protect that name as a sign of artistic genius?" and "What, exactly, are they trying to protect?"

It returns us to the kinds of questions Kent has been asking publicly for years about the ways in which poetry hierarchies function and how coteries of friends, or alumni of prestigious east coast universities, or poets of a certain generation and/or geographic location, protect their own, while simultaneously claiming an objective and innocent love of great art, regardless of its source. These are often questions of class and race and gender, though I think Kent is more interested in the functioning of power qua power, less about its specific manifestations

↑ Index

100. **Jim Andrews**
Re: the revolution will not be televised
Tue 16 Nov 2010

The revolution will be on the Internet. But will you be able to find it?

ja
http://vispo.com

> *...it's still the truth. Corollary: The revolution will not be virtual.*

↑ Index

101. Catherine Daly
Re: [New-Poetry] Poetry Justification Day! Seeking Recommendations...
Tue 16 Nov 2010

Grade level? "Teaching poetry": reading? writing? criticism? mnemonics / performance?

Are the biologists providing similar bibliographies to justify "teaching biology" at the same grade level? "Teaching biology": plant and animal identification? dissection? scientific method (really doesn't matter the science)?

More usefully: look at the learning academies model. I would look at models at level, not articles "for dummies." If he is the administrator and not an administrator.

All best,
Catherine Daly

On Tue, Nov 16, 2010 at 10:23 AM, amy king <[redacted]> wrote:

> *Let's say I wanted to compile a list of contemporary "lay" articles to justify teaching poetry for an academic administrator who was previously a scientist or biologist. Any recommendations?*

↑ Index

102. Maria Damon
Re: the revolution will not be televised
Tue 16 Nov 2010

I'm sorry, I'm sorry, I'm sorry! I knew there had been at least 2 configurations of LastPoets but i thot Gil SH had been in the earlier incarnation. MEA CULPA. Okay, JB?

Aldon Nielsen wrote:
> Please, Please, Please (to quote James Brown) -- Gil Scott Heron was never
> part of the Last Poets and got real tired of people saying he had been. To
> add to the confusion, there's the "original Last Poets" and then there's the
> later trio that went forward without Gylin Kain (sp?) -- [There was a group
> of student poets at Howard in the late 70s that had the all time best name;

> they were "The Next to the Last Poets"]
>
> "The Revolution Will Not Be Televised" was first recorded with just drums
> etc. for the album "Small Talk at 125th and Lennox Avenue" -- It was then
> rerecorded with a larger band, and that second version is the one that got
> lots of air play and became the stuff of legend. It also appeared in Scott
> Heron's first book of poems, also titled "Small Talk at 125th and Lennox
> Avenue" --
>
> These days students will need Norton style footnotes for damn near
> everything in the piece, from "put a tiger in your tank" to "Whitney
> Young."
>
> On Mon, Nov 15, 2010 at 4:46 PM, Maria Damon <[redacted]> wrote:
>
>
>> Last Poets song/poem. and yes, i think Scott-Heron was one of them at that
>> point.
>>
>> ShaunAnne Tangney wrote:
>>
>>
>>> Hey--Does anyone out there know the origin of the phrase "the revolution
>>> will not be televised?" I don't mean the Gil Scott Heron lyrics; I know
>>> those. But doesn't the phrase pre-date the Heron song? Doesn't it come
>>> from a speech or a poem? Anyone know? Thanks--ShaunAnne
>>>
>>>
>>>
>>>
>>
>>
>
>
>
>

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103. George Bowering
Re: facism? in Denver.
Tue 16 Nov 2010

Is facism like racism,
except that yr prejudiced against certain faces rather than certain
races?

I was in Denver last year. Saw some faces that weren't great, I have to admit.

gb

On Nov 16, 2010, at 1:31 PM, steve russell wrote:

> *google Denver, new world, airport.*
> *thing looks like swatstika (can't spell well).*
>
> *creepy murals.*
> *& underground ... the tunnels ....*
>
> *the links aren't always accurate.*
>
> *welcome.html*

George Bowering
Has never had pineapple pie.

↑ Index

104. David Bowen
New American Poetry Prize
Tue 16 Nov 2010

NEW AMERICAN PRESS is now accepting submissions for the annual New American Poetry Prize. Winner receives $1000, 25 copies, and a publication contract. Final judge is T. R. Hummer.

Please submit poetry collection
(40 pages minimum) to:

NEW AMERICAN POETRY PRIZE
Attn: Okla Elliott
1830 Orchard

Place, Suite C
Urbana, IL 61801.

Entry fee is $20 and the postmark deadline is December 15, 2010. More info is available at http://newamericanpress.com/contests/current.php.

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105. Mark Young

Re: Out from Otoliths — "Sard", by Philip Byron Oakes

Tue 16 Nov 2010

Please note that I accidentally bolded the URL for Philip Byron Oakes's * Sard*; & the second of the two asterisks that the server uses to indicate boldness has become incorporated in the first address. The URL given within the < > is the correct one. To clarify, the correct URL, sans boldness, sans asterisk is http://www.lulu.com/content/paperback-book/sard/9579586

On Tue, Nov 16, 2010 at 1:07 PM, Mark Young <[redacted]> wrote:

> *Now out from Otoliths*
>
> **Sard**
>
> *Philip Byron Oakes*
>
> *68 pages*
>
> *Cover image by Sheila E. Murphy*
>
> *Otoliths, 2010*
>
> *ISBN: 978-0-9807651-6-8*
>
> *$12.50 + p&h*
>
> *URL: *http://www.lulu.com/content/paperback-book/sard/9579586*<http://www.lulu.com/content/paperback-book/sard/9579586>*
>
> *Reading poems, such as "Whoever Answers the Door", in Philip Byron Oakes' second book *Sard*, reminds one of a grandiloquent room—very modern and posh with amenities, and at the ready to receive the exhilarated mob attempting to enter all at once, in a crush of three or four abreast, through a door constructed for one and one only to enter in style. Luckily*

*we have Philip Byron Oakes to defuse the chaos, magically narrow the door, creating tension, putting things in order, resetting the ratio of things to their meaning once again. The thrill of exhilarated facts, "the whirlwind scuttling/a moment of stillness", of cultural information streaming off of each page at the speed of sound, places the reader at the crux of a savant's poetic genesis, displacing the literal with the dancing heads of the figurative and in a big way. Often joking while performing his circus of fire eating acts, he gets around to lavish spectacles "Sooner or loiter." Details mount and accrue, as what is real—objective—is less satisfying to observe than the ritualized, impeccably imbedded electrical buzz and charge of these manic fragmented tableaux holding place as they surge. Oakes writes as he guns the motor. There is a sense of vertigo that appeals to one's right brain and left brain simultaneously. The language swirls—a whirlpool of stochastic images encountered without fault. The poems are, I feel, impressively unimpeachable—shards of focus as imagined works of art. What we are witness to is the random miracle seemingly made plain—a vase of flowers torn from a table by a cyclone in Kansas (the house ripped to kindling) and placed down serenely in Sarasota or Reno without so much as a petal harmed. Such is the force of the poems in *Sard*. *Sard *is a chaotically ruled, brilliantly conceived, devastating regime of organic and supra-organic devices that are as delightful to think about and ponder, once having read them, as they are to read. —Raymond Farr, editor of *Blue & Yellow Dog**

A sample poem...

and-then

A calypso melody in the frozen food section,

thawing out in the belly of a tourist on the

couch. A codicil of apologies, chasing a

legacy through a penny arcade. An ante

of sugar putting starch in the collar, of the

otherwise naked, for a secularity of vespers,

in a roll call of loyalists to the scrum.

Breathing not a word, a bird, a plane. The

weight of ulterior personae. Magnanimously

> *queued, in a march of the non sequiturs,*
>
> *manning the breaches with the optimism*
>
> *of the ill informed, as to the depth of the*
>
> *valleys. The assimilation of toads into*
>
> *the fairy tale.*
>
> *Philip Byron Oakes*

↑ Index

106. Cralan Kelder
in Amsterdam? come thursday: Bad Kitten vs Poetry & Protest
Wed 17 Nov 2010

you are cordially invited to the event - Bad Kitten vs Poetry & Protest LLL A beautiful prepared Vegetarian meal for the reasonable price of 7 euro or so, by the Dutch Artist and chef Bastiaan Lips & a sampling of poetry fr. this city & elsewhere, friend poets Louise Landes Levi (American) Cralan Kelder (Dutch American) & Dianao Ozon Paul Schaaps (NL) & Crappy Jack (USA) A LA LA HO

Program
19:00 Vega Food Chef Lips
Menu: Misso Muchroom Soup
Ginger Tofu Curry, Misty Dal, Spinach, Raita, Chutney, Rise and more...
21.00 Poetry & Protest
Louise Landes Levi
Cralan Kelder
Diana Ozon
22:00 Bad Kitten original strange folk songs.
Jan and Wim joining on drums and slide guitar
23:00 Letters from Vietnam
Paul Schaap - Gitar & Cappy Jack -Text
23:30 Dj Nanowitz

Miss Whips cakes
Expo Marie cars and girls.
Anna drawing and Short film.

--
dokhouse galerie @ PLANTAGEDOK
elke donderdag ::::: acts, eten & muziek :::::
19.00 [eten] tot 24.00
www.plantagedok.nl

[become a friend of DOKHUIS GALERIE on facebook...]

skypenaam : dokhuis

plantagedoklaan 8, amsterdam

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107. Lewis Warsh
Something To Remember You By
Wed 17 Nov 2010

SOMETHING TO REMEMBER YOU BY

Two readings by students in the MFA program at Long Island University

Bowery Poetry Club
308 Bowery
(between Bleecker and Houston in Manhattan)

Friday November 19, 5-6:45

Mary Walker
Jessica Wedge
Kyle DeOcera
Rachel Jackson
Willie Perdomo
Tiffany Johnson
Tina Barry
Jhon Sanchez
Elspeth Macdonald
Marita Downes
Amyre Loomis
Gulay Isik
John Casquarelli

Friday December 10, 5-6:45

Alicia Berbenick
Liz Dalton
Eric Alter
Joe Infante
Desiree Rucker
Sarah Wallen
Uche Nduka
Yani Gonzalez
Christine Francavilla
Aimee Herman
Tony Iantosca
Patia Braithwaite
Lisa Rogal
Micah Savaglio
Wendi Williams
Jamey Jones

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108. David Kirschenbaum
Last Call to Advertise in Boog NYC Small Presses Issue
Wed 17 Nov 2010

Please forward

Advertise in

Boog City 66: NYC Small Presses Issue

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Fri. Nov. 26-Submit Ad or Ad Materials
—Sat. Dec. 4-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a

few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad__rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)

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109. George Thompson
Re: the revolution will not be televised
Thu 18 Nov 2010

I think that it might have come from Guy Debord.

George Thompson

On Tue, Nov 16, 2010 at 2:30 PM, Aldon Nielsen <[redacted]> wrote:

> *Please, Please, Please (to quote James Brown) -- Gil Scott Heron was never part of the Last Poets and got real tired of people saying he had been. To add to the confusion, there's the "original Last Poets" and then there's the*
> *later trio that went forward without Gylin Kain (sp?) -- [There was a group of student poets at Howard in the late 70s that had the all time best name; they were "The Next to the Last Poets"]*
>
> *"The Revolution Will Not Be Televised" was first recorded with just drums etc. for the album "Small Talk at 125th and Lennox Avenue" -- It was then rerecorded with a larger band, and that second version is the one that got lots of air play and became the stuff of legend. It also appeared in Scott Heron's first book of poems, also titled "Small Talk at 125th and Lennox*

Avenue" --

These days students will need Norton style footnotes for damn near everything in the piece, from "put a tiger in your tank" to "Whitney Young."

On Mon, Nov 15, 2010 at 4:46 PM, Maria Damon <[redacted]> wrote:

Last Poets song/poem. and yes, i think Scott-Heron was one of them at that
point.

ShaunAnne Tangney wrote:

Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne

guidelines

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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110. steve russell
art/call for artist/swastikas at the Denver airport
Thu 18 Nov 2010

---

call me crazy, but the damn thing does look like a swastika. & the creepy murals-- go figure. Maybe it's a bomb shelter (longlonglong tunels underground). Or a gas chamber, a quick, effiecient way to get rid of the unwanted ...

DIA often offers the prospect to connect artists for temporary exhibition or permanent artwork opportunities. If you would like to receive e-mail updates when calls for entry or Request for Qualifications (RFQs) are announced, please e-mail. DIA Art Program. Include your full name, phone number, and e-mail address. Also indicate if you would like to receive e-mails about temporary exhibits, RFQs for public artwork or both. For more information about the DIA Art Program, call [redacted] or e-mail DIA Art Program.

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111. David Hadbawnik
Re: First review of Kent Johnson's 'A Question Mark Above the Sun:Documents on the Mystery Surrounding a Famous Poem "By" Frank O'Hara'
Thu 18 Nov 2010

---

actually, the first review appears here

http://habenichtpress.com/?p=550

nearly a month ago...

On Tue, Nov 16, 2010 at 5:03 PM, Jeffrey Side <[redacted]> wrote:

> *First review of Kent Johnson's 'A Question Mark Above the Sun:Documents on the Mystery Surrounding a Famous Poem "By" Frank O'Hara'*
>
> *http://pearlblossomhighway.blogspot.com/*
>
> *Excerpt from the review:*
>
> *The question he seems to be asking is not so much, "Did Frank O'Hara or Kenneth Koch write the poem?" as much as it is, "Why is it important to attribute a work of art to the name of an individual artist and to protect that name as a sign of artistic genius?" and "What, exactly, are they trying to protect?"*
>
> *It returns us to the kinds of questions Kent has been asking publicly for years about the ways in which poetry hierarchies function and how coteries*

> *of friends, or alumni of prestigious east coast universities, or poets of a certain generation and/or geographic location, protect their own, while simultaneously claiming an objective and innocent love of great art, regardless of its source. These are often questions of class and race and gender, though I think Kent is more interested in the functioning of power qua power, less about its specific manifestations*

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112. **steve russell**

Re: the revolution will not be televised

Thu 18 Nov 2010

---

maybe The Last Poets got there first. Baraka did a few riffs along that line.

If rap could be traced to one logical source point, this exceptional piece of vinyl would be it, without question. Though the strict adherence to syncopated rhythms and standard song structures are absent, all the elements that would later become the hallmarks of hip-hop by the early 1980s (and predictable fare by the 1990s) are here: vivid depictions of street level violence, vivid apocalyptic predictions of racial genocide. All that is missing are pointless party anthems. But running through all the songs on the Last Poets' debut is an urgent sense of the need for radical action in the nation as well as the black community. In addition to railing against the injustices perpetrated by white America, the Poets' comment on the economic and social devastation of drugs ("Jones Comin' Down," "Two Little Boys"), complacency in urban families ("Wake Up Niggers," "When the Revolution Comes"), the emotional release of sex ("Black Thighs"), and the weight of oppression that leads to hopelessness ("Surprises"). At the same time, they warn of the dangers of half-hearted commitment to revolutionary change: "don't talk about revolution until you are ready to eat rats." In the same manner that Marvin Gaye's landmark album What's Goin' On depicted the problems that doomed black culture, the Last Poets are now seen by many as prophets. But also like Gaye, the realization that the problems depicted on The Last Poets are now much worse marks the record as an unheeded warning, far more than just a piece of Black Power kitsch. ~ John Duffy, All Music Guide

Tracks

--- On Mon, 11/15/10, Christopher Leland Winks <[redacted]> wrote:

From: Christopher Leland Winks <[redacted]>
Subject: Re: the revolution will not be televised
To: [redacted]
Date: Monday, November 15, 2010, 12:37 PM

As far as I know, this is Gil's own-own aphorism. And sorry, Websters, Blogospherical, Netizens, Twitterers, Facebookies -- it's still the truth. Corollary: The revolution will not be virtual.

----- Original Message -----
From: ShaunAnne Tangney <[redacted]>
Date: Monday, November 15, 2010 12:34 pm
Subject: the revolution will not be televised
To: [redacted]

> *Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne*

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113. **steve russell**
Re: the revolution will not be televised
Thu 18 Nov 2010

The Last Poets have been well served by the new generation. I've heard a great take off on The Seseme Street theme by young rapper/poets at D.C's Busboy @ Poets. But we (US coach potatoes) rarely protest anymore. Or do we? No, I don't think we do at all. We do I guess/blog, or so I've been told.

--- On Tue, 11/16/10, Aldon Nielsen <[redacted]> wrote:

From: Aldon Nielsen <[redacted]>
Subject: Re: the revolution will not be televised
To: [redacted]
Date: Tuesday, November 16, 2010, 2:30 PM

Please, Please, Please (to quote James Brown) -- Gil Scott Heron was never part of the Last Poets and got real tired of people saying he had been. To add to the confusion, there's the "original Last Poets" and then there's the later trio that went forward without Gylin Kain (sp?) -- [There was a group of student poets at Howard in the late 70s that had the all time best name; they were "The Next to the Last Poets"]

"The Revolution Will Not Be Televised" was first recorded with just drums etc. for the album "Small Talk at 125th and Lennox Avenue" -- It was then rerecorded with a larger band, and that second version is the one that got lots of air play and became the stuff of legend. It also appeared in Scott Heron's first book of poems, also titled "Small Talk at 125th and Lennox Avenue" --

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>
> *Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne*

--
Aldon L. Nielsen
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16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

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114. Kyle Schlesinger
Poems & Pictures
Thu 18 Nov 2010

Hi All,

Just wanted to let you know that my new book, Poems & Pictures, is now available from Oak Knoll:

http://www.oakknoll.com/detail.php?d_booknr=105200&d_currency=

Very best,

Kyle
--
POEMS & PICTURES
Curated by Kyle Schlesinger
Museum of Printing History
Houston
October 22, 2010 January 29, 2011
Berman, Brainard, Creeley, Dine, and much more
www.printingmuseum.org

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115. steve dalachinsky
online chapbooks
Thu 18 Nov 2010

hello folks my chapbook and my wife yuko's are no up on Ugly duckling Presse website
spread the word
>
>
http://www.uglyducklingpresse.org/catalog/online-reading/in-glorious-black-white-by-steve-dalachinsky/
>
>
http://www.uglyducklingpresse.org/catalog/online-reading/small-poems-by-yuko-otomo/

thanks steve

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116. Rob McLennan
above/ground press 2011 subscriptions now available,
Thu 18 Nov 2010

I'm now offering my usual annual $40 above/ground press subscription for 2011 (& check out our group on facebook).

YES! I WANT EVERYTHING ABOVE/GROUND PRESS HAS TO OFFER! GIVE ME A 2011 SUBSCRIPTION (STARTING TODAY, THANK GOD) FOR ONLY FORTY (40) DOLLARS (IN THE US, $40 US).

give $40 to rob mclennan, or mail:
c/o 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7

new/recent/forthcoming poetry chapbook titles by Paige Ackerson-Kiely, rob mclennan, Monty Reid, Chris Turnbull, Phil Hall, Marilyn Irwin, Amanda Earl, Hugh Thomas, Ken Norris, Stephen Brockwell, Gwendolyn Guth, Cameron Anstee, Helen Hajnoczky, Aaron Tucker, Marcus McCann, Emily Carr & plenty of others;

http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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117. Cralan Kelder

Give Some Word - new poetry book

Thu 18 Nov 2010

With great pleasure to announce to the poetics list the availability of another book of poems!

Give Some Word is 90 pages of poetry. The collection traces a narrative of irreverence humor & beauty by foot across cities and mountains on 3 continents.

Now out from Shearsman, click for ordering, etc:
http://www.shearsman.com/pages/books/catalog/2010/kelder.html

A is for Accessible. Give Some Word is a somewhat irreverent book of poems. Kelder believes that people who read poetry should be delighted, not confused. Poems are not riddles. The poetry in Give Some Word is no exception; equal parts distilled language, contrary, and pushing everyday language out of conformity.

Some apparent influences; Carver, Brautigan, Corman, Sakaki, Lax, the Jargon Society and a hundred others. The collection includes work from publications over the past 10 years by Coracle, Longhouse, Blue Press, and many generous magazine editors.

On Using the Word ‘Important’
to Describe Poetry

I found some good poems,
faxed them right over
to a colleague of mine.
The boss came in and asked me,
“What are these?

What’s this all about?”
“They’re poems,” I explained
“I thought they were very
important, Sir,
and that as many people
as possible should see them.”

What people are saying:

When I first read the first poems by Cralan Kelder before assembling what became Lemon Red, I had remarked to myself that in the best ones, he was a kind of urban Gary Snyder. Later, he showed me notes written in the margins of the manuscript of some of those poems, indeed by Snyder himself. He had taken a class with him in California, and his comments were almost identical to what I had said about the poems. Later still, Synder denied ever meeting Kelder or writing about his poems.

Simon Cutts

—

Like Buddhist koans it makes no sense to try and unpick how Kelder's best poems work: they just do. The language, concept and experience are all one.

Kelder is a morning poet, he's up before the sun to make raspberry tea and politicise his croissants, hoping he'll be the next in line for the sun's address - after Mayakovsky and O'Hara - but in the mean time his delight is in sharing his observations (the autobahn, the finches) through his art. The clarity of his address occupies the place where language is thought, speech poetry where all pretence is stripped. These are real the poems of a poet drifting his mind over the domestic clutter of an ordinary day.

Chris McCabe

—

Cralan Kelder's writing is delightfully intoxicating and fresh -- his pungent perspectives enliven the world.

Naomi Shihab Nye

—

Unlike many of his contemporaries, Cralan Kelder does not employ his poems as armatures for hidebound rhetoric or as floorshows for linguistic acrobatics, but cleaves instead to immediacy’s insistence with words and thought-tropes that sparkle like the many facets of everyday consciousness, in a teleological real-time that is both arresting and fluxional. Give Some Word gives us all that and more.

Mark Terrill

—

I once met the kind and tremendous poet Cralan Kelder. This was in Amsterdam. Let's go have a drink, said Cralan; OK, I said. We had some drinks at a bar, and then we went to a smaller bar and had some more. After this, we went to a bar that was even smaller yet, and we kept on drinking, and thus the night continued, in progressively smaller bars, until at some fantastical hour we sat there, facing one another, in a kind of tiny dark bar-closet that smelled of hashish, our knees pressing up against each others', our faces nearly touching. I felt by this time a bit disoriented and numb, but Cralan held forth, a true gentleman, laughing uproariously and discoursing brilliantly about Olson, Dutch poetry of the 17th century, dike technology, and whatnot. Let's go to another bar, said Cralan; OK I said, and so we went out into the dawn, and I wondered to myself how in the world there could be a bar tinier than the one from which we had just come. And as I was wondering this, I fell into a canal and began to splash about, yelling Help me, and that is the last I recall. Thank you, Cralan Kelder, for pressing your lovely mouth against mine, and bringing me back to life, in Holland.

Kent Johnson

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118. susan maurer
Re: Hugh Fox on Susan Maurer
Thu 18 Nov 2010

Oops. Hugh just said it should be "an extaordinary blossomimg genius". Apologies . I was cheery enough being an ordinary genius. Susan Maurer
> Date: Tue, 16 Nov 2010 12:22:19 -0500
> From: [redacted]
> Subject: Hugh Fox on Susan Maurer
> To: [redacted]
>
> By way of thanking Hugh Fox whom I have never met I must tell you that after he had read a good deal of my work he called me "an ordinary blossoming genius", which I want to share with you guys. Susan Maurer

↑ Index

119. mIEKAL aND

Re: in Amsterdam? come thursday: Bad Kitten vs Poetry & Protest

Thu 18 Nov 2010

---

if I wasn't 6633 kilometers away I'd be there, especially for the ginger tofu curry & the chutney...

make some noise,

~mIEKAL

On Nov 17, 2010, at 6:09 AM, Cralan Kelder wrote:

> *you are cordially invited to the event - Bad Kitten vs Poetry &*
> *Protest LLL*
> *A beautiful prepared Vegetarian meal for the reasonable price of 7*
> *euro or so,*
> *by the Dutch Artist and chef Bastiaan Lips & a sampling of poetry*
> *fr. this city & elsewhere, friend*
> *poets Louise Landes Levi (American) Cralan Kelder (Dutch American)*
> *& Dianao Ozon*
> *Paul Schaaps (NL) & Crappy Jack (USA) A LA LA HO*
>
> *Program*
> *19:00 Vega Food Chef Lips*
> *Menu: Misso Muchroom Soup*
> *Ginger Tofu Curry, Misty Dal, Spinach, Raita,*
> *Chutney, Rise and more...*
> *21.00 Poetry & Protest*
> *Louise Landes Levi*
> *Cralan Kelder*
> *Diana Ozon*
> *22:00 Bad Kitten original strange folk songs.*
> *Jan and Wim joining on drums and slide guitar*
> *23:00 Letters from Vietnam*
> *Paul Schaap - Gitar & Cappy Jack -Text*
> *23:30 Dj Nanowitz*
>
> *Miss Whips cakes*
> *Expo Marie cars and girls.*
> *Anna drawing and Short film.*
>
> *--*
> *dokhouse galerie @ PLANTAGEDOK*
> *elke donderdag ::::: acts, eten & muziek :::::*
> *19.00 [eten] tot 24.00*
> *www.plantagedok.nl*
>
> *[become a friend of DOKHUIS GALERIE on facebook...]*

> *skypenaam : dokhuis*
>
> *plantagedoklaan 8, amsterdam*

↑ Index

120. John Cunningham
looking for quote
Thu 18 Nov 2010

Can anyone help me? I'm trying to track down a quote (and the author) to the effect that books breed books.

John Herbert Cunningham

↑ Index

121. michael farrell
Re: Give Some Word - new poetry book
Thu 18 Nov 2010

sounds good

but a couple of the blurbs made me wonder (carrie-style)

is(must) the praise of one (be) defined by the bagging of others?

> *Date: Thu, 18 Nov 2010 20:15:54 +0100*
> *From:* [redacted]
> *Subject: Give Some Word - new poetry book*
> *To:* [redacted]
>
> *With great pleasure to announce to the poetics list the availability of another book of poems!*
>
> *Give Some Word is 90 pages of poetry. The collection traces a narrative of irreverence humor & beauty by foot across cities and mountains on 3 continents.*
>
> *Now out from Shearsman, click for ordering, etc:*
> *http://www.shearsman.com/pages/books/catalog/2010/kelder.html*
>
> *A is for Accessible. Give Some Word is a somewhat irreverent book of poems. Kelder believes that people who read poetry should be delighted, not confused. Poems are not riddles. The poetry in Give Some Word is no exception; equal parts distilled language, contrary, and pushing everyday language out of conformity.*
>
> *Some apparent influences; Carver, Brautigan, Corman, Sakaki, Lax, the Jargon*

Society and a hundred others. The collection includes work from publications over the past 10 years by Coracle, Longhouse, Blue Press, and many generous magazine editors.

On Using the Word 'Important'
to Describe Poetry

I found some good poems,
faxed them right over
to a colleague of mine.
The boss came in and asked me,
"What are these?
What's this all about?"
"They're poems," I explained
"I thought they were very
important, Sir,
and that as many people
as possible should see them."

What people are saying:

When I first read the first poems by Cralan Kelder before assembling what became Lemon Red, I had remarked to myself that in the best ones, he was a kind of urban Gary Snyder. Later, he showed me notes
written in the margins of the manuscript of some of those poems, indeed by Snyder himself.
He had taken a class with him in California, and his comments were almost identical to what I had said about the poems. Later still, Synder denied ever meeting Kelder or writing about his poems.

Simon Cutts

—

Like Buddhist koans it makes no sense to try and unpick how Kelder's best poems work: they just do. The language, concept and experience are all one.

Kelder is a morning poet, he's up before the sun to make raspberry tea and politicise his croissants, hoping he'll be the next in line for the sun's address - after Mayakovsky and O'Hara - but in the mean time his delight is in sharing his observations (the autobahn, the finches) through his art. The clarity of his address

occupies the place where language is thought, speech poetry where all pretence is stripped. These are real the poems of a poet drifting his mind over the domestic clutter of an ordinary day.

Chris McCabe

—

Cralan Kelder's writing is delightfully intoxicating and fresh -- his pungent perspectives enliven the world.

Naomi Shihab Nye

—

Unlike many of his contemporaries, Cralan Kelder does not employ his poems as armatures for hidebound rhetoric or as floorshows for linguistic acrobatics, but cleaves instead to immediacy's insistence with words and thought-tropes that sparkle like the many facets of everyday consciousness, in a teleological real-time that is both arresting and fluxional. Give Some Word gives us all that and more.

Mark Terrill

—

I once met the kind and tremendous poet Cralan Kelder. This was in Amsterdam. Let's go have a drink, said Cralan; OK, I said. We had some drinks at a bar, and then we went to a smaller bar and had some more. After this, we went to a bar that was even smaller yet, and we kept on drinking, and thus the night continued, in progressively smaller bars, until at some fantastical hour we sat there, facing one another, in a kind of tiny dark bar-closet that smelled of hashish, our knees pressing up against each others', our faces nearly touching. I felt by this time a bit disoriented and numb, but Cralan held forth, a true gentleman, laughing uproariously and discoursing brilliantly about Olson, Dutch poetry of the 17th century, dike technology, and whatnot. Let's go to another bar, said Cralan; OK I said, and so we went out into the dawn, and I wondered to myself how in the world there could be a bar tinier than the one from which we had just come. And as I was wondering this, I fell into a canal and began to splash about, yelling Help me, and that is the last I recall. Thank you, Cralan Kelder, for pressing your lovely mouth against mine, and bringing me back to life, in Holland.

Kent Johnson

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122. michael farrell

Re: art/call for artist/swastikas at the Denver airport

Thu 18 Nov 2010

(irrelevant sidenote)

australian poet dorothea mackellar invented a monalphabetic code for her diary to obscure particularly personal entries

but outside this code she used swastikas to indicate menstruation (she seems to have suffered to the extent that required an operation)

this was in the 1910s ..

> *Date: Thu, 18 Nov 2010 07:34:47 -0800*
> *From:* [redacted]
> *Subject: art/call for artist/swastikas at the Denver airport*
> *To:* [redacted]
>
> *call me crazy, but the damn thing does look like a swastika. & the creepy murals--go figure. Maybe it's a bomb shelter (longlonglong tunels underground). Or a gas chamber, a quick, effiecient way to get rid of the unwanted ...*
>
> *DIA often offers the prospect to connect artists for temporary exhibition or permanent artwork opportunities. If you would like to receive e-mail updates when calls for entry or Request for Qualifications (RFQs) are announced, please e-mail. DIA Art Program. Include your full name, phone number, and e-mail address. Also indicate if you would like to receive e-mails about temporary exhibits, RFQs for public artwork or both. For more information about the DIA Art Program, call* [redacted] *or e-mail DIA Art Program.*

↑ Index

123. Mark Melnicove
The revolution is being televised
Thu 18 Nov 2010

The revolution is being televised; one just needs to know where to look for it. Right now, its ratings are not very high, but that's subject to change.

Mark Melnicove

———

From: George Thompson [mailto:[redacted]]
To: [redacted]
Sent: Thu, 18 Nov 2010 10:20:47 -0500
Subject: Re: the revolution will not be televised

I think that it might have come from Guy Debord.

George Thompson

On Tue, Nov 16, 2010 at 2:30 PM, Aldon Nielsen <[redacted]> wrote:

> *Please, Please, Please (to quote James Brown) -- Gil Scott Heron was never part of the Last Poets and got real tired of people saying he had been. To add to the confusion, there's the "original Last Poets" and then there's the*
> *later trio that went forward without Gylin Kain (sp?) -- [There was a group of student poets at Howard in the late 70s that had the all time best name; they were "The Next to the Last Poets"]*
>
> *"The Revolution Will Not Be Televised" was first recorded with just drums etc. for the album "Small Talk at 125th and Lennox Avenue" -- It was then rerecorded with a larger band, and that second version is the one that got lots of air play and became the stuff of legend. It also appeared in Scott Heron's first book of poems, also titled "Small Talk at 125th and Lennox Avenue" --*
>
> *These days students will need Norton style footnotes for damn near everything in the piece, from "put a tiger in your tank" to "Whitney Young."*
>
> *On Mon, Nov 15, 2010 at 4:46 PM, Maria Damon <[redacted]> wrote:*
>
> *Last Poets song/poem. and yes, i think Scott-Heron was one of them at that*
> *point.*
>
> *ShaunAnne Tangney wrote:*
>
> *Hey--Does anyone out there know the origin of the phrase "the revolution will not be televised?" I don't mean the Gil Scott Heron lyrics; I know*

> *those. But doesn't the phrase pre-date the Heron song? Doesn't it come from a speech or a poem? Anyone know? Thanks--ShaunAnne*
>
> *guidelines*
>
> *--*
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *Department of English*
> *117 Burrowes Building*
> *The Pennsylvania State University*
> *University Park, PA*
> *16802-6200*
>
> [redacted]
>
> *sailing the blogosphere at http://heatstrings.blogspot.com*
>
> *"kindling his mind (more*
> *than his mind will kindle)"*
>
> *--William Carlos Williams, early adopter*

↑ Index

124. Murat Nemet-Nejat

Re: Publication of the Turkish poet Seyhan Erozçelik's Rosestrikes and Coffee Grinds

Thu 18 Nov 2010

My book of translation of the Turkish Poet Seyhan Erozçelik’s *Rosestrikes and Coffee Grinds* is just out:

* *

Seyhan Erözçelik, ROSESTRIKES AND COFFEE GRINDS, translated by Murat Nemet-Nejat

Published by* Talisman House*

Available from SPD and Amazon:

“In Eda: An Anthology of Contemporary Turkish Poetry, Murat Nemet-Nejat established ‘eda’ as a marker of poetic process much as Lorca’s duende or the Japanese concept of yugen had ignited similar interests in the century now behind us. The rootedness of mysticism in language, central to the poetics in question, finds a true exemplar in Seyhan Erözçelik’s Rosestrikes and Coffee Grinds, a work of both intelligence & passion." —*Jerome Rothenberg*

“Could it be that Seyhan is actually informing us that in this world, where life is presented to us as if it were the reality of the past, present, future and destiny (‘fate’ or ‘sorrow’), there is in fact nothing more than the surreal? It must be—the surreality of fortune images and the allegory of the mediocrity of conventional fortune discourse, signifying life caught between mediocrity and imagination.

With Seyhan, ‘rose’ is a savior: An icon that can be anything and overcome anything. An icon that provides redemption from being caught between mediocrity and imagination! Seyhan attributes a miraculous, mystical (maybe even divine?) power to the rose...

The power of the rose, that shall transform us not towards doing everything, but towards being everything. In Rosestrikes and Coffee Grinds we see three paths: all of which are paths of the rose! In three spans of time: the rose shall come along those paths.

And will bring us to itself...” —*Hilmi Yavuz*

“Seyhan Erözçelik’s Rosestrikes and Coffee Grinds has three layers of narrative: first, the physical arrangements of rosestrikes and coffee grounds that the reader never sees; second, the fortune reader’s own interpretation of these casual arrangements through words; and third, the text that the reader simply encounters. All of these convergent layers unite in one point: what is said in the poem will be… the objective future of the anonymous other.” —*Efe Murad*

ISBN 13: 978-1-58498-073-5

$14.95

Ciao,

Murat

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125. Bob Heman

12th BIG CLWN WR Event/Celebration Saturday December 4 @ Westbeth

Fri 19 Nov 2010

The 12TH BIG CLWN WR Event/Celebration

Saturday, December 4, 2010
7:00 - 10:00 P.M.

Westbeth Community Room
155 Bank Street / 57 Bethune St.

FREE ADMISSION!!!

featuring film and performance
by Mindy Levokove

with poetry by
Thomas Fucaloro, Evie Ivy, Judy Kamilhor,
Jee Leong Koh, Brian McInerney, Katrinka Moore,
Adriana Scopino, George Spencer, Phyllis Wat
& Liza Wolsky

songs by Carolyn Ota

photographs by Lori Rogers

plus a collaborative dance poem
by Nathan Whiting &Christina Knight

hosted by Bob Heman, editor of CLWN WR,
& The Westbeth Artists Residents Council
Literary Arts Committee

[Westbeth is an artists' housing complex in the far West Village convenient to the 14th Street stop on the A, C, and E trains, the West 4th Street on the A, C, E, B, D, F and M trains, and the Christopher Street stop on the 1 train. It is mid-block between Washington and West Streets. The Community Room is in the inner courtyard.]

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126. amy king

Tonight - NOVEMBER 19 – DOUGLAS ALLEN ~ MACGREGOR CARD ~ KATHY FAGAN ~ RICHARD JEFFREY NEWMAN ~ CHRIS SALERNO & ROB SCHLEGAL

Fri 19 Nov 2010

STAIN OF POETRY PRESENTS

7 PM ON NOVEMBER 19 @ GOODBYE BLUE MOND

STAIN OF POETRY PRESENTS

7 PM ON NOVEMBER 19 @ GOODBYE BLUE MONDAY â€“ BUSHWICK, BROOKLYN

Douglas Allen is the author of WEATHERVANES, from Feral Press. A New Yorker since 1998, he was educated at Michigan State University, where he received his B.A. in Theatre. He is possessed by light and dark butoh, a part of Ollom Movement Art, and a teacher with Brooklyn Arts Council. A few of his favorite things are the film Dead Man, the band Fever Ray, and purple owls.

~

Macgregor Card left Brooklyn. He lives in Queens, teaches at Pratt Institute and

programs Monday nights at The Poetry Project. A new chapbook, THE ARCHERS, is just out from Song Cave. His first book,DUTIES OF AN ENGLISH FOREIGN SECRETARY,

was published in December â€™09 by Fence Books. With Andrew Maxwell, he was editor

ofTHE GERM: A JOURNAL OF POETIC RESEARCH (archives up at http://germspot.blogspot.com).

~

Kathy Fagan is the author of four collections of poems, most recently LIP (distributed by Carnegie Mellon UP). She is the recipient of grants

from the Ingram Merrill Foundation, the NEA, and the Ohio Arts Council. Her work

has appeared in such places as SLATE, THE PARIS REVIEW, THE NEW REPUBLIC, FIELD, and POOL. She currently teaches in the MFA Program at The Ohio State University, where she also co-edits THE JOURNAL.

~

Poet, translator, essayist and educator, Richard Jeffrey Newman is the author of

three volumes of po-etry: THE SILENCE OF MEN (CavanKerry Press, 2006), a book of

his own poems and SELECTIONS FROM SAADIâ€™S GULISTAN and SELECTIONS FROM SAADIâ€™S BUSTAN (Global Scholarly Publications, 2004 & 2006 re-spectively), translations of two masterpieces of 13th century Iranian poetry. As well, he co-translated with Professor John Moyne the poetry in A BIRD IN THE GARDEN OF ANGELS (Mazda Publishers, 2008), a selection of

work by Rumi, also from 13th century Iran. Newmanâ€™s poems and essays have appeared in a wide range of journals, including SALON.COM, THE AMERICAN VOICE, CIRCUMFERENCE, PRAIRIE SCHOONER, ANOTHER CHICAGO MAGAZINE, THE PEDESTAL MAGAZINE and BIRMINGHAM POETRY REVIEW. His work has been anthologized in ACCESS LITERATURE (Wadsworth Publishers, 2005), and the title poem from THE SI-LENCE OF MEN has been translated into Dutch. In addition, he has completed a verse translation of a book-length section of SHAHNAMEH, the Persian national epic. Richard Jeffrey Newman is Literary Arts Director of Persian Arts Festival, sits on the advisory boards of The Translation Project and Jackson Heights Poetry Festival, and is listed as a speaker with the New York Council for the Humanities. He is Associate Professor of English at Nassau Community College in Garden City, New York, where he co-ordinates the Creative Writing Project. His website is www.richardjnewman.com.

~

Christopher Salernoâ€™s books of poems include MINIMUM HEROIC,recipient of the Mississippi Review Poetry Series Award (2010), and Whirligig (Spuyten Duyvil, 2006). A chapbook, ATM is just now out from Horse Less Press. His most recent poems can be found in journals such as DENVER QUARTERLY, BOSTON REVIEW, AMERICAN

LETTERS AND COMMENTARY, BLACK WARRIOR REVIEW, TUSCULUM REVIEW, and elsewhere. He

is co-curator of the So and So Reading Series, and co-editor of SO AND SO MAGAZINE. Currently, he teaches as an Assistant Professor of English at William Paterson University of New Jersey.

~

Rob Schlegelâ€™s THE LESSER FIELDS was selected for the 2009 Colorado Prize for Poetry and was published by the Center for Literary Publishing. Born and raised in Portland, OR., he has lived in California, Montana and Iowa. Recent work can be found in NEW AMERICAN WRITING, SUBTROPICS and BARN OWL REVIEW.

@

GOODBYE BLUE MONDAY
1087 BROADWAY
(CORNER OF DODWORTH ST)BROOKLYN, NY 11221-3013 [redacted]

EASY RIDE TO BROOKLYN:

J / M / Z TRAINS TO MYRTLE AVE
OR J TRAIN TO KOSCIUSKO ST

~

Hosted by Steven Karl, Erika Moya & Christie Ann Reynolds

~

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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127. Jeffrey Side

The VERY first review of Kent Johnson's 'A Question Mark Above the Sun: Documents on the Mystery Surrounding a Famous Poem "By" Frank O'Hara'

Fri 19 Nov 2010

The VERY first review of Kent Johnson's 'A Question Mark Above the Sun: Documents on the Mystery Surrounding a Famous Poem "By" Frank O'Hara' http://habenichtpress.com/?p=550

Excerpt from the review:

"The text itself was perhaps best described by Owens during his recent visit to Buffalo to see it through the final stages of printing â€” he called it a literary-critical Tristram Shandy. Indeed, Johnson so dramatizes the metanarrative of his thesis that this is the first book of critical inquiry about which Iâ€™m afraid to say too much, for fear of giving away the plot. And it does have one, compleat with villayns and heroes. The first of these emerge during the highly entertaining section â€œCorroded by Symbolysme: An Unfinished Novella.â€ The section fancifully details Johnsonâ€™s sojourns in England during various conferences, and his mysterious encounters with British poets intent on preventing the publication of the original â€œtape essayâ€ by Tosa Motokiyu in which the alternate â€œTrue Accountâ€ authorship theory was first proposed. Prominent among these is J.H. Prynne. Apparently the leader of this odd â€œfellowship of the ringâ€ dedicated to preserving the legacy of Frank Oâ€™Hara, Prynne goes white on first hearing of the impending publication of said tape essay during a meeting with Johnson, and the latter subsequently reports incidents of harassment from anonymous callers bearing British accents."

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128. David Hadbawnik
two new books...
Fri 19 Nov 2010

---

http://habenichtpress.com/?p=577

Farid Matuk's *This Isa Nice Neighborhood*, Trey Moody's *Climate Reply* @ Primitive
Information <http://habenichtpress.com/?p=577>

--David Hadbawnik

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129. Rob McLennan
a new little e-chapbook by rob mclennan
Sat 20 Nov 2010

---

now available from American publisher Gold Wake Press;

Your torn, infectious bliss,
http://goldwakepress.org/2010/11/18/rob-mclennan-your-torn-inflectious-bliss/

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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130. Ryan Daley
Tests of English as a Foreign Language
Sat 20 Nov 2010

Back in May, and back when I was teaching a TOEFL test instruction class, I would spend so much time preparing and teaching per week that my writing was suffering. Then I came up with an idea. On the TOEFL test there is a 30-minute essay segment. Test takers have 30 minutes to write a 300 word essay in answer to an assigned question. These questions are usually somewhat mundane, i.e., one custom from your country you would share, . My goal was to write at least 75 essays and to repurpose them. While doing this, I also like I was sticking it to the powers observing us (Cameras were placed in each room, for "quality control").

To cut it short: I have roughly 60 TOEFL (poetic) essays up at my blog, htp://charitablegiving.blogspot.com.

Check 'em out!

And thanks for reading!

Best,

Ryan Daley

↑ Index

131. Millicent
Women's Voices for Change
Sat 20 Nov 2010

Greetings and happy Thanksgiving!

I have two poems up at the Women's Voices for Change. I hope you'll stop by and please leave a comment at the web site (if you can).

Thanks!

http://womensvoicesforchange.org/poetry-friday-serving.htm

Millicent

↑ Index

132. Michael Marsh
Re: looking for quote
Sat 20 Nov 2010

Cormac McCarthy said something like that in an interview, or wrote commenting on the derivative nature of novel writing.
----- Original Message -----
From: "John Cunningham" <[redacted]>
To: [redacted]
Sent: Thursday, November 18, 2010 3:30:46 PM
Subject: looking for quote

Can anyone help me? I'm trying to track down a quote (and the author) to the effect that books breed books.

John Herbert Cunningham

↑ Index

133. Louis Armand
poetics & other books from LPB archived online
Sat 20 Nov 2010

Litteraria's online archive at http://issuu.com/litteraria has expanded, with the addition of 14 more titles. Some of these titles are out-of-print, while others are

down to the last remaining dozen copies. If you find any of these archived titles useful, please visit the LPB website at www.litterariapragensia to see if the title is still available for ordering.

Coming soon to the web, the inaugural issue of VLAK magazine (contemporary poetics and the arts). Only ten copies remain available. See www.vlakmagazine.com for information about forthcoming issues.

To be released on Monday: DAVID LYNCH IN THEORY, ed. Francois-Xavier Gleyzon, with contributions from Todd McGowan, Greg Hainge, Gary Bettinson, Dominique de Courcelles, Scott Wilson, Alanna Thain, Jason T. Clemence, Joshua D. Gonsalves, Rebecca Anne Barr, Louis Armand, Eric G. Wilson, Francois-Xavier Gleyzon, Gary Bettison, Michel Chion.

"Francois-Xavier Gleyzon has brought together a brilliant set of critical essays on the iconic hero of lost forms, David Lynch. Probing, fearless and scrupulous, the volume stays close to the pained exactitude of an unrelenting oeuvre, strongly supporting its troubled and abjected areas, the glacial vocabularies and spectral prods that have made Lynch unbypassable, necessary and enduring." --Avital Ronell, New York University

See http://litteraria.ff.cuni.cz/books/lynch.html for further information.

2011 sees the release of a series of new books, including critical studies of Dusan Makavejev, Pierre Joris, James Joyce, David Grieg, Gilles Deleuze; studies of English-Language Theatres in Post-Communist Prague and Prague Poetics; an anthology of 20th century emigre poetry in Prague; fiction by Thor Garcia; and poetry collections by Vincent Farnsworth and Laura Conway...

--
Louis Armand
Director, Centre for Critical & Cultural Theory, UALK, Philosophy Faculty, Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH REPUBLIC
www.louis-armand.com www.litterariapragensia.com
www.vlakmagazine.com

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134. steve dalachinsky
if you are in paris or close by
Sat 20 Nov 2010

---

also if anyone knows of readings i can do in december january or february while i'm there

thanks steve

> “Pour Albert Ayler”
> 2 décembre à 20h30 / December 2 at 8:30 p.m.
> Concert
>
>
> Avec la participation de Zéno Bianu, Steve Dalachinsky, Bernard Lubat,
> Joe McPhee, Evan Parker, Michel Portal, Archie Shepp, Elsa Wolliaston…
> Vibrato hypertrophié, lyrisme incandescent, improvisations dionysiaques
> et force du cri caractérisent le musicien Albert Ayler. Retrouvé mort
> dans l’East River à New York en 1970, il est l’une des figures les plus
> fortes de la modernité jazzistique des années 1960. Réunissant
musiciens
> et écrivains, cette soirée exceptionnelle célèbre sa mémoire et lui
rend
> hommage.
> Une soirée proposée par la contrebassiste Joëlle Léandre et le
> journaliste et écrivain Franck Médioni
> With Zéno Bianu, Steve Dalachinsky, Bernard Lubat, Joe McPhee, Evan
> Parker, Michel Portal, Archie Shepp, Elsa Wolliaston…
> Hypertrophic vibrato, incandescent lyricism, Dionysian improvisations,
a
> blaring primal scream all characterized the music of Albert Ayler.
Found
> dead in New York’s East River in 1970, he was a dominant force in the
> free jazz movement of the 1960s. Assembling musicians and writers, this
> special event celebrates Ayler’s memory and art.
> An evening proposed by the bassist Joëlle Léandre and the writer and
> journalist Franck Médioni.

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135. Cralan Kelder
Re: Give Some Word - new poetry book
Sat 20 Nov 2010

hmm, agreed.

one clarification: by (bagging) do you mean bagging somebody as in getting somebody to write a blurb, or bagging somebody as in bagging on somebody?

the truth of the matter is that i was in painstakes addressing the whole blurb thing. it's a trend in the publishing workplace and who am I to protest?

I couldnt quite bring myself to include the blurbs in the book itself, so they are only here for your reading pleasure, and not in the book itself. I figured that

after badgering everybody to write one, the least I could do was use them somewhere.

none of my favorite (poetry) books have blurbs anywhere near them,

with the exception of Jargon Society books, with those irreverent brilliant observations by the master jonathan williams and what is written on the flaps of those books.

these particular blurbs below are meant to find a place in those veins

so, michael, what do you think a blurb should do? Im sure this discussion has been here before (?) I just wasnt around at the time to read it...

On Nov 19, 2010, at 2:06 AM, michael farrell wrote:

> *sounds good*
>
> *but a couple of the blurbs made me wonder (carrie-style)*
>
> *is(must) the praise of one (be) defined by the bagging of others?*
>
> *Date: Thu, 18 Nov 2010 20:15:54 +0100*
> *From:* [redacted]
> *Subject: Give Some Word - new poetry book*
> *To:* [redacted]
>
> *With great pleasure to announce to the poetics list the availability of another book of poems!*
>
> *Give Some Word is 90 pages of poetry. The collection traces a narrative of irreverence humor & beauty by foot across cities and mountains on 3 continents.*
>
> *Now out from Shearsman, click for ordering, etc:*
> *http://www.shearsman.com/pages/books/catalog/2010/kelder.html*
>
> *A is for Accessible. Give Some Word is a somewhat irreverent book of poems. Kelder believes that people who read poetry should be delighted, not confused. Poems are not riddles. The poetry in Give Some Word is no exception; equal parts distilled language, contrary, and pushing everyday language out of conformity.*
>
> *Some apparent influences; Carver, Brautigan, Corman, Sakaki, Lax, the Jargon Society and a hundred others. The collection includes work from publications over the past 10 years by Coracle, Longhouse, Blue Press, and many generous magazine editors.*

On Using the Word 'Important'
to Describe Poetry

I found some good poems,
faxed them right over
to a colleague of mine.
The boss came in and asked me,
"What are these?
What's this all about?"
"They're poems," I explained
"I thought they were very
important, Sir,
and that as many people
as possible should see them."

What people are saying:

When I first read the first poems by Cralan Kelder before assembling what became Lemon Red, I had remarked to myself that in the best ones, he was a kind of urban Gary Snyder. Later, he showed me notes
written in the margins of the manuscript of some of those poems, indeed by Snyder himself.
He had taken a class with him in California, and his comments were almost identical to what I had said about the poems. Later still, Synder denied ever meeting Kelder or writing about his poems.

Simon Cutts

—

Like Buddhist koans it makes no sense to try and unpick how Kelder's best poems work: they just do. The language, concept and experience are all one.

Kelder is a morning poet, he's up before the sun to make raspberry tea and politicise his croissants, hoping he'll be the next in line for the sun's address - after Mayakovsky and O'Hara - but in the mean time his delight is in sharing his observations (the autobahn, the finches) through his art. The clarity of his address occupies the place where language is thought, speech poetry where all pretence is stripped. These are real the poems of a poet drifting his mind over the domestic clutter of an ordinary day.

Chris McCabe

—

Cralan Kelder's writing is delightfully intoxicating and fresh -- his pungent perspectives enliven the world.

Naomi Shihab Nye

—

Unlike many of his contemporaries, Cralan Kelder does not employ his poems as armatures for hidebound rhetoric or as floorshows for linguistic acrobatics, but cleaves instead to immediacy's insistence with words and thought-tropes that sparkle like the many facets of everyday consciousness, in a teleological real-time that is both arresting and fluxional. Give Some Word gives us all that and more.

Mark Terrill

—

I once met the kind and tremendous poet Cralan Kelder. This was in Amsterdam. Let's go have a drink, said Cralan; OK, I said. We had some drinks at a bar, and then we went to a smaller bar and had some more. After this, we went to a bar that was even smaller yet, and we kept on drinking, and thus the night continued, in progressively smaller bars, until at some fantastical hour we sat there, facing one another, in a kind of tiny dark bar-closet that smelled of hashish, our knees pressing up against each others', our faces nearly touching. I felt by this time a bit disoriented and numb, but Cralan held forth, a true gentleman, laughing uproariously and discoursing brilliantly about Olson, Dutch poetry of the 17th century, dike technology, and whatnot. Let's go to another bar, said Cralan; OK I said, and so we went out into the dawn, and I wondered to myself how in the world there could be a bar tinier than the one from which we had just come. And as I was wondering this, I fell into a canal and began to splash about, yelling Help me, and that is the last I recall. Thank you, Cralan Kelder, for pressing your lovely mouth against mine, and bringing me back to life, in Holland.

Kent Johnson

↑ Index

136. Jonathan Morse
Re: looking for quote
Sat 20 Nov 2010

On 11/18/2010 1:30 PM, John Cunningham wrote:
> Can anyone help me? I'm trying to track down a quote (and the author) to the
> effect that books breed books.
I suppose the ur-source would be Ecclesiastes 12.12: "Of making many
books there is no end; and much study is a weariness of the flesh."

Jonathan Morse

↑ Index

137. Chris Stroffolino
D&Gtombstonechuckle
Sun 21 Nov 2010

The phrase desiring machine gains resonance
if played for description
of the schizoid subject-under--scanner--
scanject subner

the corporate welfare of
the new airport security system
in more ways than
want

blegh

hello

↑ Index

138. Catherine Daly
nominate a book for calhum's statewide read
Sun 21 Nov 2010

The California Council for the Humanities, in partnership with the California Center for the Book and the California State Library, is looking for book nominations for an upcoming statewide read program around the theme of democracy. Fiction and nonfiction books are eligible. The deadline is Dec. 15. Please visit http://www.calhum.org/nominate/ for details and to nominate a book.

~Cheryl

--
Cheryl Klein
Director, California Office and Readings/Workshops (West)
Poets& Writers, Inc.
2035 Westwood Blvd. #211
Los Angeles, CA 90025
Phone: [redacted]
Fax: [redacted]

__._,_.___
Reply to sender<[redacted]?subject=Re%3A%20nominate%20a%20book%20for%20calhum%27s%20statewide%20read>|
Reply to group<[redacted]?subject=Re%3A%20nominate%20a%20book%20for%20calhum%27s%20statewide%20read>|
Reply via web post<http://groups.yahoo.com/group/norcallitlist/post;_ylc=X3oDMTJxdXVpZXQ1BF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARtc2dJZAMyMjM3BHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTI5MDIwMzM0Nw--?act=reply&messageNum=2237>|
Start a New Topic<http://groups.yahoo.com/group/norcallitlist/post;_ylc=X3oDMTJmbnVsZG5kBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNsawNudHBjBHN0aW1lAzEyOTAyMDMzNDc->
Messages in this topic<http://groups.yahoo.com/group/norcallitlist/message/2237;_ylc=X3oDMTM1bTg4M2FqBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARtc2dJZAMyMjM3BHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTI5MDIwMzM0NwR0cGNJZAMyMjM3>(1)
Recent Activity:

- New Members<http://groups.yahoo.com/group/norcallitlist/members;_ylc=X3oDMTJndm9scjUyBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDdnRsBHNsawN2bWJycwRzdGltZQMxMjkwMjAzMzQ3?o=6> 1

Visit Your Group<http://groups.yahoo.com/group/norcallitlist;_ylc=X3oDMTJmZWR1ZGk5BF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMz

AzNARzZWMDdnRsBHNsawN2Z2hwBHN0aW1lAzEyOTAyMDMzNDc-> To post to this listserv, send an email to [redacted]. MARKETPLACE

Get great advice about dogs and cats. Visit the Dog & Cat Answers Center.<http://global.ard.yahoo.com/SIG=15oglaho4/M=493064.13814537.14041040.10835568/D=groups/S=1705213034:MKP1/Y=YAHOO/EXP=1290210547/L=d5f3126e-f426-11df-a281-6f4c27c25a4a/B=XrKkAWKImmI-/J=1290203347995134/K=q1McA9kw_HLuIJhK9i8AMA/A=6078812/R=0/SIG=114ae4ln1/*http://dogandcatanswers.yahoo.com/>

Stay on top of your group activity without leaving the page you're on - Get the Yahoo! Toolbar now.<http://global.ard.yahoo.com/SIG=15ovihc8j/M=493064.13983314.14041046.13298430/D=groups/S=1705213034:MKP1/Y=YAHOO/EXP=1290210547/L=d5f3126e-f426-11df-a281-6f4c27c25a4a/B=XbKkAWKImmI-/J=1290203347995134/K=q1McA9kw_HLuIJhK9i8AMA/A=6060255/R=0/SIG=1194m4keh/*http://us.toolbar.yahoo.com/?.cpdl=grpj>

Hobbies & Activities Zone: Find others who share your passions! Explore new interests.<http://global.ard.yahoo.com/SIG=15ogc4hkq/M=493064.14012770.13963757.13298430/D=groups/S=1705213034:MKP1/Y=YAHOO/EXP=1290210547/L=d5f3126e-f426-11df-a281-6f4c27c25a4a/B=X7KkAWKImmI-/J=1290203347995134/K=q1McA9kw_HLuIJhK9i8AMA/A=6015306/R=0/SIG=11vlkvigg/*http://advision.webevents.yahoo.com/hobbiesandactivitieszone/> [image: Yahoo! Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJlbTdyM2NlBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNsawNnZnAEc3RpbWUDMTI5MDIwMzM0Nw--> Switch to: Text-Only<[redacted]?subject=Change+Delivery+Format:+Traditional>, Daily Digest<[redacted]?subject=Email+Delivery:+Digest>• Terms of Use <http://docs.yahoo.com/info/terms/> .

__,_._,___

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139. Sharon Dolin

CBA Lettepress Poetry Chapbook Competition Deadline is December 1st

Sun 21 Nov 2010

Dear Friends, Please pass along the info to poets and students. Kimiko Hahn is the final judge. Deadline is Dec. 1st.
http://www.centerforbookarts.org/opportunities/chapbook2011guidelines.pdf
I'm pasting in the info below.

ATTENTION POETS: Your Chance to Win $1,000 and Get Your POETRY Printed in The Center for Book Arts' 2011 POETRY CHAPBOOK COMPETITION The Center for Book Arts invites submissions to its annual Poetry Chapbook Competition by December 1, 2010. The winning manuscript will be chosen in April 2011 and will be awarded with the publication of a beautifully designed, letterpress-printed, limited-edition chapbook printed and bound by artists at the Center for Book Arts. The edition is limited to one-hundred signed and numbered copies, ten of which are reserved for the author and the remainder of which will be offered for sale through the Center. The winning poet will also receive a cash award of $500, and a $500 honorarium for a reading, to be held at the Center in the fall of 2011, as well as an exclusive opportunity to stay at the Millay Colony for the Arts in Austerlitz, New York as one of their Winter Shakers. This year's judges will be Kimiko Hahn & Sharon Dolin.

SUBMISSION GUIDELINES
Please submit a collection or sequence of original poems or a single long poem not to exceed five- hundred lines or twenty-four pages (no translations). The cover page should contain, on a single detachable page, the manuscript title, and author's name, along with address, phone number, and email. The author's name should not appear anywhere else. A second title page should be provided without the author's name or other identification. Please provide a table of contents and a separate acknowledgements page containing prior magazine or anthology publication of individual poems. Please note that the five-hundred lines or twenty-four page limit does not include the cover page, title pages, table of contents, or acknowledgements pages. Manuscripts should be bound with a simple spring clip.

NOTE: Poems may have appeared in journals or anthologies but not as part of a book-length collection. Competition is open to all poets writing in English who have published no more than one full-length book.

Reading Fee: Please send a $25 check payable to The Center for Book Arts.

Please Include: A #10 self-addressed stamped envelope for notification of the winner. Manuscripts will not be returned. Deadline: Manuscripts must be postmarked no later than December 1, 2010.

ABOUT THE JUDGES
Kimiko Hahn is the author of eight collections of poetry, including Toxic Flora: Poems (W.W. Norton, 2010); The Narrow Road to the Interior (W.W. Norton, 2006); The Artist's Daughter (2002); Mosquito and Ant (1999); Volatile (1998); and The Unbearable Heart (1995), which received an American Book Award. Hahn is the recipient of fellowships from the National Endowment for the Arts and the New York Foundation for the Arts, as well as the PEN/Voelcker Award, a Lila Wallace-Reader's Digest Writers' Award, the Theodore Roethke Memorial Poetry Prize, and an Association of Asian American Studies Literature Award. She is a Distinguished Professor in the English department at Queens College/CUNY and lives in New York.

Sharon Dolin's fourth poetry book, Burn and Dodge, won the AWP 2007 Donald Hall Prize in Poetry and was published by the University of Pittsburgh Press in 2008. Her other books include Realm of the Possible (Four Way Books, 2004), Serious Pink (Marsh Hawk Press, 2003), and Heart Work (1995). She currently teaches at the Unterberg Poetry Center of the 92nd Street Y. Her poems have appeared in dozens of journals including Barrow Street, The Kenyon Review, New American Writing, Court Green, and The New Republic. See Entry Form. . . .Send Entries to:

2011 CHAPBOOK COMPETITION The Center for Book Arts 28 West 27th St., 3rd Floor New York, NY 10001 - - -

How did you find out about this poetry competition? Poets & Writers Advertisement ____ APR ad ____ AWP Conference ____ From a class/instructor ____

Friend ____ CBA Website ____ Other _____

Visa / MasterCard # _____ Expires: _____ Signature: _____
Please include a #10 SASE for notification of the winner. Manuscripts cannot be returned.

ABOUT THE CENTER FOR BOOK ARTS
The Center for Book Arts is dedicated to the preservation of the traditional artistic practices of bookmaking, as well as encouraging contemporary interpretations of the book as an art object. Founded in 1974, it was the first not-for- profit organization of its kind in the nation. The Center organizes exhibitions related to the art of the book and offers an extensive selection of educational courses, workshops and seminars in traditional and contemporary bookbinding, letterpress printing, fine press publishing, and other associated arts. The Center for Book Arts is supported by its members and by various foundations including The Andy Warhol Foundation for the Visual Arts, the Carnegie Corporation of New York, The Gladys Krieble Delmas Foundation, The Charina Foundation, New York Community Trust, the Elbert Lenrow Fund, Inc. the Foundation for Contemporary Arts, the Institute of Museum and Library Services (IMLS), the Elbert Lenrow Fund, the J.M. Kaplan Fund, the Milton and Sally Avery Arts Foundation, the NY State Council on the Arts, the National Endowment for the Arts, and New York City Department of Cultural Affairs. The Center for Book Arts, Incorporated 1974 is a 501(c)3 not-for-profit corporation. Contributions are tax deductible to the extent allowed by law. For further information or to register for workshops and classes, call the Center at [redacted] or visit www.centerforbookarts.org.

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

↑ Index

140. **michael farrell**
Re: Give Some Word - new poetry book
Sun 21 Nov 2010

---

hi cralan

its something of a vexed issue .. i try not to take it too seriously .. tho i like to collect particularly cool things people say .. in my head at least .. [er yes - about my poems] .. i think it can help get a book some attention, & im happy to oblige a publisher .. it can help orient a book in its poetic-cultural place etc esp if yr trying to distribute internationally .. these are obvious things to say ..

by 'bagging' - i dont know if its australian vernacular or uk/us but i meant - basically - insulting -

what i referred to is these comments:

"poetry where all pretence is stripped"

"does not employ his poems as armatures for hidebound rhetoric or as floorshows for linguistic acrobatics"

im just expressing my dislike for critics having a generalised swipe - esp when that is not the task at hand .. &, just asking - is it possible to define (again in naive sex & city fashion) its (a book's) positive attributes, without referring to what its not

i see a lot of that here & am sensitive to the thought that (something like) 'linguistic acrobatics' might refer to my poems (& whats wrong with that?) .. whats wrong with pretence?

in the poem quoted re the importance of poetry - u seem to be having a go at a certain kind of stuffy critical discourse which seems (totally) fine with me ..

to be clear - im not bagging you - or even blurbing - just that strain within criticism ..

michael

> *Date: Sat, 20 Nov 2010 23:46:01 +0100*
> *From:* [redacted]
> *Subject: Re: Give Some Word - new poetry book*
> *To:* [redacted]
>
> *hmm, agreed.*
>
> *one clarification: by (bagging) do you mean bagging somebody as in getting somebody to write a blurb, or bagging somebody as in bagging on somebody?*
>
> *the truth of the matter is that i was in painstakes addressing the whole blurb thing. it's a trend in the publishing workplace and who am I to protest?*
>
> *I couldnt quite bring myself to include the blurbs in the book itself, so they are only here for your reading pleasure, and not in the book itself.*

I figured that after badgering everybody to write one, the least I could do was use them somewhere.

none of my favorite (poetry) books have blurbs anywhere near them,

with the exception of Jargon Society books, with those irreverent brilliant observations by the master jonathan williams and what is written on the flaps of those books.

these particular blurbs below are meant to find a place in those veins

so, michael, what do you think a blurb should do? Im sure this discussion has been here before (?) I just wasnt around at the time to read it...

On Nov 19, 2010, at 2:06 AM, michael farrell wrote:

sounds good

but a couple of the blurbs made me wonder (carrie-style)

is(must) the praise of one (be) defined by the bagging of others?

Date: Thu, 18 Nov 2010 20:15:54 +0100
From: [redacted]
Subject: Give Some Word - new poetry book
To: [redacted]

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http://www.shearsman.com/pages/books/catalog/2010/kelder.html

A is for Accessible. Give Some Word is a somewhat irreverent book of poems. Kelder believes that people who read poetry should be delighted, not confused. Poems are not riddles. The poetry in Give Some Word is no exception; equal parts distilled language, contrary, and pushing everyday language out of conformity.

Some apparent influences; Carver, Brautigan, Corman, Sakaki, Lax, the Jargon Society and a hundred others. The collection includes work from publications over the past 10 years by Coracle, Longhouse, Blue Press, and many generous magazine editors.

On Using the Word 'Important'
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What's this all about?"
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Simon Cutts

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Like Buddhist koans it makes no sense to try and unpick how Kelder's best poems work: they just do. The language, concept and experience are all one.

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Mayakovsky and O'Hara - but in the mean time his delight is in sharing his observations (the autobahn, the finches) through his art. The clarity of his address occupies the place where language is thought, speech poetry where all pretence is stripped. These are real the poems of a poet drifting his mind over the domestic clutter of an ordinary day.

Chris McCabe

—

Cralan Kelder's writing is delightfully intoxicating and fresh -- his pungent perspectives enliven the world.

Naomi Shihab Nye

—

Unlike many of his contemporaries, Cralan Kelder does not employ his poems as armatures for hidebound rhetoric or as floorshows for linguistic acrobatics, but cleaves instead to immediacy's insistence with words and thought-tropes that sparkle like the many facets of everyday consciousness, in a teleological real-time that is both arresting and fluxional. Give Some Word gives us all that and more.

Mark Terrill

—

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Kent Johnson

↑ Index

141. Joel Weishaus
Poetica Critique of Stanley Diamond's "Totems."
Sun 21 Nov 2010

This Poetica critique is of Stanley Diamond's "Totems."
Diamond (1922-1991) was an anthropologist best known for his book, "In Search of the Primitive."
"Totems" was the first collection of his poems:
http://www.cddc.vt.edu/host/weishaus/Poetica/blog-6.htm

-Joel

Joel Weishaus
Homepage:
http://web.pdx.edu/~pdx00282/
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm

↑ Index

142. George Bowering
Re: looking for quote
Sun 21 Nov 2010

And since then just about everyone has said it,
including Northrop Frye.

On Nov 20, 2010, at 2:48 PM, Jonathan Morse wrote:

> *On 11/18/2010 1:30 PM, John Cunningham wrote:*
> *Can anyone help me? I'm trying to track down a quote (and the author) to the*
> *effect that books breed books.*
> *I suppose the ur-source would be Ecclesiastes 12.12: "Of making many books there is no end; and much study is a weariness of the flesh."*
>
> *Jonathan Morse*
>
> *welcome.html*

George Bowering
Star of Stage, Screen & Front Yard.

↑ Index

143. Jonathan Morse
11 blue images
Mon 22 Nov 2010

can be seen at http://issuu.com/jonathan-morse/docs/11_blue

Jonathan Morse
http://jonathan-morse.blogspot.com

↑ Index

144. Dale Smith
Feneon
Mon 22 Nov 2010

As many of you know, there have been some difficulties regarding the distribution of Works and Days of the Feneon Collective--and the publishers anticipate continued delays filling orders for the time being. We're working to make the book is available as soon as possible and appreciate everyone's patience. Queries regarding order status can be directed to me at [redacted]/. I'll make another announcement here as soon as the Effing Press website is back online.

Best,
Dale

--
Dale Smith, Assistant Director
Department of Rhetoric and Writing
University of Texas
Department of English
1 University Station, B5500
Austin, Texas 78712

↑ Index

145. Lundquist, Sara
Re: looking for quote
Mon 22 Nov 2010

The frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full-stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network. -- Michel Foucault

Thus I discovered what writers have always known (and have told us again and again): books always speak of other books, and every story tells a story that has already been told .... -- Umberto Eco

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of John Cunningham
Sent: Thursday, November 18, 2010 6:31 PM
To: [redacted]
Subject: looking for quote

Can anyone help me? I'm trying to track down a quote (and the author) to the
effect that books breed books.

John Herbert Cunningham

↑ Index

146. **John Cunningham**
seeking quote
Mon 22 Nov 2010

Perhaps I wasn't accurate enough. The phrase I'm looking for is to the effect that books inspire other books. I'm looking for the quote and the author.

John Herbert Cunningham

↑ Index

147. **Paul Siegell**
POP A SQUAT
Mon 22 Nov 2010

---

hello friends, at least one porta-potty operator agrees...
http://paulsiegell.blogspot.com/

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148. **Jennifer Karmin**
Nov 29: Lewis Carroll Coffeehouse in Chicago
Mon 22 Nov 2010

A LEWIS CARROLL COFFEEHOUSE
with performers, writers, composers & choreographers

featuring Jennifer Karmin
in a live collaboration with Kath Duffy & Dan Godston

performing from the text-sound epic
Aaaaaaaaaaalice

Monday, November 29th
7-8:30 pm

at the Storefront Theater
66 E. Randolph St -- Chicago, IL
free but reservations encouraged
[redacted] or http://www.dcatheater.org

presented by
Chicago DCA Theater
Chicago Opera Vanguard
& Caffeine Theatre

in conjunction with
Boojum! Nonsense, Truth, and Lewis Carroll
November 18-December 19, 2010
http://www.caffeinetheatre.com

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. http://aaaaaaaaaaalice.blogspot.com

KATH DUFFY is a writer who co-founded the public art group Anti Gravity Surprise in 2001 to forge alliances with other artists, activists, community groups, and the general public. Expanding on collaboration as political force, Kath initiated the organizing efforts of the Dill Pickle Food Coop in late 2005, and is currently serving her second three year term on the board of directors. Kathleen earns her keep as the Communications Organizer for the Campaign for Better Health Care and is a member of the concert production staff of the Old Town School of Folk Music.

DAN GODSTON teaches and lives in Chicago. His writings have appeared in Chase Park, After Hours, BlazeVOX, Versal, Beard of Bees, Drunken Boat, 580 Split, Kyoto Journal, Eratica, The Smoking Poet, Horse Less Review, Moria, Apparatus Magazine, EOAGH, Requited Journal, Sentinel Poetry, and other print publications and online journals. His poem "Mask to Skin to Blood to Heart to Bone and Back" was nominated by the editors of 580 Split for the

Pushcart Prize. He also composes and performs music, and he works with the Borderbend Arts Collective to organize the annual Chicago Calling Arts Festival.

↑ Index

149. **steve russell**
Re: looking for quote
Mon 22 Nov 2010

---

is the obvious answer Derrida.
something to the effect of all books being about other books.

--- On Sun, 11/21/10, George Bowering <[redacted]> wrote:

From: George Bowering <[redacted]>
Subject: Re: looking for quote
To: [redacted]
Date: Sunday, November 21, 2010, 8:43 PM

And since then just about everyone has said it,
including Northrop Frye.

On Nov 20, 2010, at 2:48 PM, Jonathan Morse wrote:

> *On 11/18/2010 1:30 PM, John Cunningham wrote:*
> *Can anyone help me? I'm trying to track down a quote (and the author) to the effect that books breed books.*
> *I suppose the ur-source would be Ecclesiastes 12.12: "Of making many books there is no end; and much study is a weariness of the flesh."*
>
> *Jonathan Morse*

George Bowering
Star of Stage, Screen & Front Yard.

↑ Index

150. **David Seaman**
Re: looking for quote
Mon 22 Nov 2010

Excellent search. I can't help, but I support your search.
Keep in touch
Davidï»¿

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On Nov 22, 2010, at 08:02 AM, "Lundquist, Sara" <[redacted]> wrote:

> *The frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full-stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network. -- Michel Foucault*
>
> *Thus I discovered what writers have always known (and have told us again and again): books always speak of other books, and every story tells a story that has already been told .... -- Umberto Eco*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of John Cunningham*
> *Sent: Thursday, November 18, 2010 6:31 PM*
> *To: [redacted]*
> *Subject: looking for quote*
>
> *Can anyone help me? I'm trying to track down a quote (and the author) to the*
> *effect that books breed books.*
>
> *John Herbert Cunningham*

↑ Index

151. **Murat Nemet-Nejat**
Re: if you are in paris or close by
Mon 22 Nov 2010

Have a nice trip.
Murat

On Sat, Nov 20, 2010 at 2:24 PM, steve dalachinsky <[redacted]>wrote:

> *also if anyone knows of readings i can do in december january or february while i'm there*

> *thanks steve*
>
> *“Pour Albert Ayler”*
> *2 décembre à 20h30 / December 2 at 8:30 p.m.*
> *Concert*
>
> *Avec la participation de Zéno Bianu, Steve Dalachinsky, Bernard Lubat, Joe McPhee, Evan Parker, Michel Portal, Archie Shepp, Elsa Wolliaston…*
> *Vibrato hypertrophié, lyrisme incandescent, improvisations dionysiaques et force du cri caractérisent le musicien Albert Ayler. Retrouvé mort dans l’East River à New York en 1970, il est l’une des figures les plus fortes de la modernité jazzistique des années 1960. Réunissant musiciens*
> *et écrivains, cette soirée exceptionnelle célèbre sa mémoire et lui rend*
> *hommage.*
> *Une soirée proposée par la contrebassiste Joëlle Léandre et le journaliste et écrivain Franck Médioni*
> *With Zéno Bianu, Steve Dalachinsky, Bernard Lubat, Joe McPhee, Evan Parker, Michel Portal, Archie Shepp, Elsa Wolliaston…*
> *Hypertrophic vibrato, incandescent lyricism, Dionysian improvisations, a*
> *blaring primal scream all characterized the music of Albert Ayler. Found*
> *dead in New York’s East River in 1970, he was a dominant force in the free jazz movement of the 1960s. Assembling musicians and writers, this special event celebrates Ayler’s memory and art.*
> *An evening proposed by the bassist Joëlle Léandre and the writer and journalist Franck Médioni.*

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152. Jules Boykoff

Kaia Sand: Poetry & Magic in Portland, Oregon: 1 December

Tue 23 Nov 2010

---

for those in and around Portland, Oregon...

?Econ Salon? to mix magic, poetry, & storytelling exploring housing foreclosures

Event: An Econ Salon (?The Magician Who Puffed Up Money that Lost its Puff?? a magic show & story, followed by a talk on housing foreclosures) Date & Time: Wed. Dec. 1, 7PM-9PM Location: Field Works (storefront on corner of SW11th & Jefferson, downtown Portland) Contact: Kaia Sand ([redacted])

Internationally acclaimed whistler and magician Mitch Hider is collaborating with Kaia Sand to tell a tale of financial fiasco, ?The Magician Who Puffed Up Money that Lost its Puff? through magic, whistling, and storytelling on Wed., Dec 1, at 7 PM. at the Field Work gallery (the corner of S.W. 11th Avenue & Jefferson in downtown Portland). The performance will be followed by a talk by Angela Martin, executive director of Economic Fairness Oregon, on the housing foreclosure crisis and current organizing efforts.

The evening event will also include a screening of an 8-minute video, It?s a Wonderful Time to Buy, and ongoing installation projects by Jennifer Hardacker (Sheltered?a video) and David Buuck (?Matta Clark Park Series??a poster project). The evening?s events will end by 9PM.

The structure of this event is an Econ Salon, a format launched in 2008 blending economic talks with cultural performances. The event is part of the Happy Valley Project, an ongoing poetic investigation of housing foreclosures and financial speculation by Kaia Sand http://thehappyvalleyproject.wordpress.com/

The Happy Valley Project will reside in Field Works (SW 11th & Jefferson) from Monday, Nov. 29-Sat. Dec. 4. Aside from the Dec. 1 evening performance, the space will be open during the day for the installation projects.

Sheltered, by Forest-Grove based experimental video-maker Jennifer Hardacker, illuminates the inside of a shell with video images of boys, who share their ideas of their dream homes. Oakland-based David Buuck?s ?Matta Clark Park Series? is a poster project claiming various off-limits public and private spaces as conceptual parks.

Field Work is located in a former downtown storefront. A collaboration between PSU?s MFA in Contemporary Art and Graphic Design programs, Field Work is a platform for students, artists and curators to engage and collaborate directly with the public. www.fieldworkspace.org.

Field Work will be open to the public for the Happy Valley Project Monday Nov. 29, 10AM-1PM; Tuesday, Nov. 30, 10AM-3PM, Wednesday, 6PM-9PM; Thursday, 10AM-3PM, Friday, 10PM-1PM & 4PM-7PM, and Sat. 10AM-1PM, and by appointment ([redacted])

Bios for Dec. 1 Econ Salon Mitch Hider is a long-time professional musical whistler and vaudeville-style performer. He is in the National Whistlers Hall of Fame and is a noted historian of whistling; he has given talks about the history, using vintage recordings. Mitch whistles, sings, yodels and scats; he does standards, jazz, show tunes, sacred, western, novelty, international and more. He does opera parody and a humorous magic show. He plays ukulele, harmonica, drums and other novelty instruments. He uses a table of hats and

props. Mitch?s shows have a lot of humor, but he also does church programs and has whistled at many funerals. He once whistled with ?Bertha the Harmonica-Playing Elephant.?

Angela Martin is the director of the Economic Fairness Coalition of Our Oregon, where she focuses her legislative advocacy and policy work on predatory lending, credit and debt issues. Prior to working with Our Oregon, Angela was part of the Oregon Food Bank?s public policy team, providing research and analysis on state and federal policy issues affecting low-income Oregonians. Angela?s professional career in policy research and legislative advocacy is supplemented with years of political organizing experience gained on state and local electoral campaigns.

Kaia Sand is a poet and essayist who explores contexts that exceed the book. Supported by a Regional Arts and Culture Council project grant, she is currently working on the Happy Valley Project, a multi-media poetry project investigating foreclosures and financial speculation. Her book, Remember to Wave (Tinfish Press 2010) investigates political geography in North Portland, which takes the form of a poetry walk. She is also the author of a poetry collection, interval (Edge Books 2004), and co-author with Jules Boykoff of Landscapes of Dissent: Guerrilla Poetry and Public Space (Palm Press 2008). Sand has created several chapbooks through the Dusie Kollektiv, which also published her wee book, lotto. Her poems comprise the text of two books in Jim Dine's Hot Dreams series (Steidl Editions 2008).

Bios for ongoing installations

David Buuck is the author of The Shunt (Palm Press, 2009) and numerous small-press chapbooks and pamphlets. He is the founder of BARGE (the Bay Area Research Group in Enviro-aesthetics). The Matta-Clark Memorial Parks Posters are named after Gordon Matta-Clark, who in the 1970s bought up un-used property-slices in New York as part of his ?Fake Estates? project, re-framing these ?odd lots? as found public art. In this ongoing project, BARGE hopes to claim various off-limits public and private spaces as conceptual parks, in order to reframe and highlight how space gets cordoned and fenced off from the public, and how the ?enviro-aesthetics? of the urban landscape tends to reinforce such divides. (More information can be found here: http://www.davidbuuck.com/barge/mattaclarkparks/index.html) see: http://buuckbarge.wordpress.com/ and davidbuuck.com/barge

Jennifer Hardacker is an experimental short film/video maker and educator. She has been making films and videos for over 13 years and her films have screened widely in festivals across the US. Her films are interested in re-imaging and re-imagining the meaning and context of images. Currently, Hardacker teaches film/video studies and production at Pacific University in Oregon. Prior to life in

the Northwest, she taught film at the University of Michigan and The New School University in New York City. She also spent time working professionally in New York as an editor and assistant editor of television commercials, short films and music videos.

↑ Index

153. Catherine Daly

California Poet Laureate Nominations -- Open!

Tue 23 Nov 2010

---

http://www.cac.ca.gov/poetlaureate/main2.php

<http://www.cac.ca.gov/poetlaureate/main2.php>Who will follow Carol Muske-Dukes?

All best,
Catherine Daly

↑ Index

154. Michael Marsh

Re: looking for quote

Tue 23 Nov 2010

Cormac McCarthy from a 1992 NY Times interview: "The ugly fact is books are made out of books," he says. "The novel depends for its life on the novels that have been written." His list of those whom he calls the "good writers" -- Melville, Dostoyevsky, Faulkner -- precludes anyone who doesn't "deal with issues of life and death." Proust and Henry James don't make the cut. "I don't understand them," he says. "To me, that's not literature. A lot of writers who are considered good I consider strange."
----- Original Message -----
From: "John Cunningham" <[redacted]>
To: [redacted]
Sent: Thursday, November 18, 2010 3:30:46 PM
Subject: looking for quote

Can anyone help me? I'm trying to track down a quote (and the author) to the effect that books breed books.

John Herbert Cunningham

↑ Index

155. George Bowering
Re: seeking quote
Tue 23 Nov 2010

I have come across a few hundred of those during my long life.

On Nov 22, 2010, at 10:49 AM, John Cunningham wrote:

> *Perhaps I wasn't accurate enough. The phrase I'm looking for is to the*
> *effect that books inspire other books. I'm looking for the quote and the*
> *author.*
>
> *John Herbert Cunningham*
>
> *welcome.html*

George Bowering
Star of Stage, Screen & Front Yard.

↑ Index

156. DAWN APRIL LONSINGER
*WHR Special **Adaptation** Issue Call for Submissions*
Tue 23 Nov 2010

::: Call for Submissions for a Special **ADAPTATION** Issue of WHR (Spring 2011) :::

The editors invite submissions that exemplify or address the phenomenon of ADAPTATION. Fiction, poetry and criticism are all welcome, as well as writing in hybrid genres that combine or adapt more traditional forms.

edited by Lance Olsen // Scott Black // Craig Dworkin // Paisley Rekdal
Submission Period: January 1, 2011 through March 15, 2011 (postmark date)

Guidelines: If one long prosaic piece (essays, fiction, etc.), no more than 25 pages; If poems or shorter pieces, up to 5 pieces (totaling not more than 25 pages) /// Everything should be in a format that can be printed in WHR's standard journal format (black and white), and should be sent via regular mail.

Send questions to: [redacted]
Submit your ADAPTATIONS to (please do not forget to designate as for the "Adaptations Issue" on the mailing envelope):

Western Humanities Review
ADAPTATIONS ISSUE
c/o dawn lonsinger

University of Utah English Dept.
255 S. Central Campus Dr., LNCO 3500
Salt Lake City, UT 841112

↑ Index

157. Micah Robbins

New Title from Interbirth Books: Christian Peet's Pluto: Never Forget

Wed 24 Nov 2010

Announcing the release of Interbirth Books' latest title!

Pluto: Never Forget by Christian Peet

Seventy-six books were designed, printed, assembled, and hand bound 100% in-house at Interbirth Books by Micah Robbins and Clifton Riley. Twenty-six books are bound between boards using the coptic stitch, lettered A-Z, and signed by the author. Fifty books are bound in paper using the pamphlet stitch. The cover is an original silk screen print.

For more information and to order, visit www.interbirthbooks.com

↑ Index

158. amy king

Chauffeur Found Guilty of Speeding Off With a New York Poet's Warhol

Wed 24 Nov 2010

Glad that's over --

http://www.artinfo.com/news/story/36418/chauffeur-found-guilty-of-speeding-off-with-a-new-york-poets-warhol/

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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159. Angeline, Mary
Images of Women in Literature
Wed 24 Nov 2010

I will be teaching a gen ed Humanities course titled "Images of Women in Literature and the Arts" I have selected art texts but other than the few sixty lbs Norton anthologies of English Women writers I am wondering if there are anthologies published recently that I could check out...I will be using Burlesque but need to supplement with others...Thank You & Happy turkey Day!

Mary Angeline
University of Northern Colorado
Department of English
Co-Director, Life of the Mind Program
Chair, Rosenberry Writers' Conference
Faculty in Residence, Central Coalition

-----Original Message-----
From: Poetics List (UPenn, UB) on behalf of Micah Robbins
Sent: Wed 11/24/2010 9:30 AM
To: [redacted]
Subject: New Title from Interbirth Books: Christian Peet's Pluto: Never Forget

Announcing the release of Interbirth Books' latest title!

Pluto: Never Forget by Christian Peet

Seventy-six books were designed, printed, assembled, and hand bound 100% in-house at Interbirth Books by Micah Robbins and Clifton Riley. Twenty-six books are bound between boards using the coptic stitch, lettered A-Z, and signed by the author. Fifty books are bound in paper using the pamphlet stitch. The cover is an original silk screen print.

For more information and to order, visit www.interbirthbooks.com

↑ Index

160. Cara Benson
Prison Need: Toomer's Cane
Wed 24 Nov 2010

Hi Folks,

I'm in need of six copies of Jean Toomer's Cane for the class I teach at Mt. McGregor Correctional Facility in NY State. Anybody got an extra they want to donate? If so, please back channel.

gratitudinally,
Cara

↑ Index

161. David Seaman
Re: Images of Women in Literature
Wed 24 Nov 2010

I have sometimes found the Guerrilla Girls Bedside Companion a useful stimulus in all sorts of courses.

David
David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On Nov 24, 2010, at 02:04 PM, "Angeline, Mary" <[redacted]> wrote:

I will be teaching a gen ed Humanities course titled "Images of Women in Literature and the Arts" I have selected art texts but other than the few sixty lbs Norton anthologies of English Women writers I am wondering if there are anthologies published recently that I could check out...I will be using Burlesque but need to supplement with others...Thank You & Happy turkey Day!

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the author. Fifty books are bound in paper using the pamphlet stitch. The cover is an original silk screen print.

For more information and to order, visit www.interbirthbooks.com

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162. Catherine Daly
Re: Images of Women in Literature
Wed 24 Nov 2010

It depends on how you want to teach it. For example, each institution in the California CC and CSU systems must offer a course entitled "Women in Literature" which was originally built around a pretty lame anthology of the same name; NOW it is built around some weird Jungian-archetype approach. Luckily, people weren't forced to use the syllabus or bibliography, so some writers who teach in the non-UC public system, like Leilani Hall, Kate Haake, and me, are able to teach really innovative courses that follow the general description.

It seems as though you're in the same situation -- that you can use whatever you want. I always choose source texts over anthologies, or more than one dover anthology over a fat one, because they are inexpensive. Of course at least 1/2 the course is going to be things in the public domain, so you can choose which free ones you want your students to use.

So how ARE you teaching it? Burlesque?

I always used literature and art made by women as a limiting factor.

All best,
Catherine Daly

↑ Index

163. Cralan Kelder
Re: Give Some Word - new poetry book
Wed 24 Nov 2010

---

hi michael,

yes, the same in the vernacular where i come from - bagging means to take a dig at somebody.

I think you are right - taken as a whole, the poem excerpted & the quotes take a swipe at inaccessible poetry. That was not consciously the intention when putting this together, but now I read it the same as you.

The poem quoted is bagging on poetry books that are described as "an important contribution" on the back cover. There is more bagging in the book too; on prissy signs, war-mongers, cars, roadkill, etc. Obviously there is a lot more going on in the book too, but there are definitely undertones of contrariness.

I would agree with you that positive sentiments are in general more preferable. It may be bad form to define yourself by differentiating negatively from others. and yet I come back to the book's poetic bent; to write pieces that may appear simple on the surface & do not confound.

it also has to do with my literary heroes, writing that makes me excited - unpretentious straight-forward writing that appears simple, until you try & write like that yourself.

The blurbs / quotes and critical tone are my responsibility in the sense that the authors who wrote the blurbs are picking up on my sentiments towards inaccessible poetry. The discussion gets interesting for me now, as I realise that what you say is true, that this particular book is also many years in the making; a reaction to a lot of poetry i read in the past 20 years, so that the reactionary nature of the blurbs is perhaps accurate

i would hope for it to be more of a positive reaction to the styles that I like, as opposed to just bagging on what didn't speak to me.

So to ask the next logical question: isn't writing poetry a reaction to the reading that has gone on before - and don't we incorporate our likes and dislikes in what we write & omit?

On Nov 22, 2010, at 1:01 AM, michael farrell wrote:

> *hi cralan*
>
> *its something of a vexed issue .. i try not to take it too seriously .. tho i like to collect particularly cool things people say .. in my head at least .. [er yes - about my poems] .. i think it can help get a book some attention, & im happy to oblige a publisher .. it can help orient a book in its poetic-cultural place etc esp if yr trying to distribute internationally .. these are obvious things to say ..*
>
> *by 'bagging' - i dont know if its australian vernacular or uk/us but i meant - basically - insulting -*
>
> *what i referred to is these comments:*
>
> "*poetry where all pretence is stripped*"
>
> "*does not employ his poems as armatures for hidebound rhetoric or as floorshows for linguistic acrobatics*"

im just expressing my dislike for critics having a generalised swipe - esp when that is not the task at hand .. &, just asking - is it possible to define (again in naive sex & city fashion) its (a book's) positive attributes, without referring to what its not

i see a lot of that here & am sensitive to the thought that (something like) 'linguistic acrobatics' might refer to my poems (& whats wrong with that?) .. whats wrong with pretence?

in the poem quoted re the importance of poetry - u seem to be having a go at a certain kind of stuffy critical discourse which seems (totally) fine with me ..

to be clear - im not bagging you - or even blurbing - just that strain within criticism ..

michael

Date: Sat, 20 Nov 2010 23:46:01 +0100
From: [redacted]
Subject: Re: Give Some Word - new poetry book
To: [redacted]

hmm, agreed.

one clarification: by (bagging) do you mean bagging somebody as in getting somebody to write a blurb, or bagging somebody as in bagging on somebody?

the truth of the matter is that i was in painstakes addressing the whole blurb thing. it's a trend in the publishing workplace and who am I to protest?

I couldnt quite bring myself to include the blurbs in the book itself, so they are only here for your reading pleasure, and not in the book itself.
I figured that after badgering everybody to write one, the least I could do was use them somewhere.

none of my favorite (poetry) books have blurbs anywhere near them,

with the exception of Jargon Society books, with those irreverent brilliant observations by the master jonathan williams and what is written on the flaps of those books.

these particular blurbs below are meant to find a place in those veins

so, michael, what do you think a blurb should do? Im sure this discussion has been here before (?) I just wasnt around at the time to read it...

On Nov 19, 2010, at 2:06 AM, michael farrell wrote:

sounds good

but a couple of the blurbs made me wonder (carrie-style)

is(must) the praise of one (be) defined by the bagging of others?

Date: Thu, 18 Nov 2010 20:15:54 +0100
From: [redacted]
Subject: Give Some Word - new poetry book
To: [redacted]

With great pleasure to announce to the poetics list the availability of another book of poems!

Give Some Word is 90 pages of poetry. The collection traces a narrative of irreverence humor & beauty by foot across cities and mountains on 3 continents.

Now out from Shearsman, click for ordering, etc:
http://www.shearsman.com/pages/books/catalog/2010/kelder.html

A is for Accessible. Give Some Word is a somewhat irreverent book of poems. Kelder believes that people who read poetry should be delighted, not confused. Poems are not riddles. The poetry in Give Some Word is no exception; equal parts distilled language, contrary, and pushing everyday language out of conformity.

Some apparent influences; Carver, Brautigan, Corman, Sakaki, Lax, the Jargon Society and a hundred others. The collection includes work from publications over the past 10 years by Coracle, Longhouse, Blue Press, and many generous magazine editors.

On Using the Word 'Important'
to Describe Poetry

I found some good poems,
faxed them right over

to a colleague of mine.
The boss came in and asked me,
“What are these?
What’s this all about?”
“They’re poems,” I explained
“I thought they were very
important, Sir,
and that as many people
as possible should see them.”

What people are saying:

When I first read the first poems by Cralan Kelder before assembling what became Lemon Red, I had remarked to myself that in the best ones, he was a kind of urban Gary Snyder. Later, he showed me notes
written in the margins of the manuscript of some of those poems, indeed by Snyder himself.
He had taken a class with him in California, and his comments were almost identical to what I had said about the poems. Later still, Synder denied ever meeting Kelder or writing about his poems.

Simon Cutts

—

Like Buddhist koans it makes no sense to try and unpick how Kelder's best poems work: they just do. The language, concept and experience are all one.

Kelder is a morning poet, he's up before the sun to make raspberry tea and politicise his croissants, hoping he'll be the next in line for the sun's address - after Mayakovsky and O'Hara - but in the mean time his delight is in sharing his observations (the autobahn, the finches) through his art. The clarity of his address occupies the place where language is thought, speech poetry where all pretence is stripped. These are real the poems of a poet drifting his mind over the domestic clutter of an ordinary day.

Chris McCabe

—

Cralan Kelder's writing is delightfully intoxicating and fresh -- his pungent perspectives enliven the world.

> *Naomi Shihab Nye*
>
> —
>
> *Unlike many of his contemporaries, Cralan Kelder does not employ his poems as armatures for hidebound rhetoric or as floorshows for linguistic acrobatics, but cleaves instead to immediacy's insistence with words and thought-tropes that sparkle like the many facets of everyday consciousness, in a teleological real-time that is both arresting and fluxional. Give Some Word gives us all that and more.*
>
> *Mark Terrill*
>
> —
>
> *I once met the kind and tremendous poet Cralan Kelder. This was in Amsterdam. Let's go have a drink, said Cralan; OK, I said. We had some drinks at a bar, and then we went to a smaller bar and had some more. After this, we went to a bar that was even smaller yet, and we kept on drinking, and thus the night continued, in progressively smaller bars, until at some fantastical hour we sat there, facing one another, in a kind of tiny dark bar-closet that smelled of hashish, our knees pressing up against each others', our faces nearly touching. I felt by this time a bit disoriented and numb, but Cralan held forth, a true gentleman, laughing uproariously and discoursing brilliantly about Olson, Dutch poetry of the 17th century, dike technology, and whatnot. Let's go to another bar, said Cralan; OK I said, and so we went out into the dawn, and I wondered to myself how in the world there could be a bar tinier than the one from which we had just come. And as I was wondering this, I fell into a canal and began to splash about, yelling Help me, and that is the last I recall. Thank you, Cralan Kelder, for pressing your lovely mouth against mine, and bringing me back to life, in Holland.*
>
> *Kent Johnson*

↑ Index

164. Catherine Daly

Re: Prison Need: Toomer's Cane

Wed 24 Nov 2010

isn't it in the public domain? you could just xerox it...

↑ Index

165. Murat Nemet-Nejat
Re: looking for quote
Wed 24 Nov 2010

"Don't make the cutIII" Who is this Cormac McCarthy anyway? A statement that seems so profound, so revelatory, but it seems to me absolute nonsense.

Ciao,
Murat

On Tue, Nov 23, 2010 at 6:11 PM, Michael Marsh <[redacted]>wrote:

> *Cormac McCarthy from a 1992 NY Times interview: "The ugly fact is books are made out of books," he says. "The novel depends for its life on the novels that have been written." His list of those whom he calls the "good writers" -- Melville, Dostoyevsky, Faulkner -- precludes anyone who doesn't "deal with issues of life and death." Proust and Henry James don't make the cut. "I don't understand them," he says. "To me, that's not literature. A lot of writers who are considered good I consider strange."*
> *----- Original Message -----*
> *From: "John Cunningham" <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, November 18, 2010 3:30:46 PM*
> *Subject: looking for quote*
>
> *Can anyone help me? I'm trying to track down a quote (and the author) to the*
> *effect that books breed books.*
>
> *John Herbert Cunningham*

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166. Rob McLennan
the peter f yacht club; Christmas part/reading
Thu 25 Nov 2010

span-o (the small press action network - ottawa) presents:

> the peter f yacht club reading/christmas party
> at the carleton tavern
> lovingly hosted by rob mclennan

with readings by yacht club regulars & irregulars,
including Monty Reid, rob mclennan, Pearl Pirie, Amanda Earl, & plenty of others;

Friday, December 30, 2010;
doors 7pm; reading 7:30pm
The Carleton Tavern, 223 Armstrong Street (at Parkdale; upstairs)

information on the peter f. yacht club with links to issues here:
http://robmclennan.blogspot.com/2010/08/peter-f-yacht-club-miscellany.html

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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167. Mary Kasimor
Re: Images of Women in Literature
Thu 25 Nov 2010

Interesting. I don't have any anthology in mind. I am thinking about a Peace Studies class that I have been developing. I do find that there is a great deal available online, and I am including some inexpensive books, also. I have found art, poems, plays, all available with a url.

Mary Kasimor

--- On Wed, 11/24/10, Catherine Daly <[redacted]> wrote:

From: Catherine Daly <[redacted]>
Subject: Re: Images of Women in Literature
To: [redacted]
Date: Wednesday, November 24, 2010, 1:46 PM

It depends on how you want to teach it. For example, each institution in the California CC and CSU systems must offer a course entitled "Women in Literature" which was originally built around a pretty lame anthology of the same name; NOW it is built around some weird Jungian-archetype approach. Luckily, people weren't forced to use the syllabus or bibliography, so some writers who teach in the non-UC public system, like Leilani Hall, Kate Haake, and me, are able to teach really innovative courses that follow the general description.

It seems as though you're in the same situation -- that you can use whatever you want. I always choose source texts over anthologies, or more than one dover anthology over a fat one, because they are inexpensive. Of course at least 1/2

the course is going to be things in the public domain, so you can choose which free ones you want your students to use.

So how ARE you teaching it? Burlesque?

I always used literature and art made by women as a limiting factor.

All best,
Catherine Daly

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168. marc vincenz
New Chapbook - Upholding Half the Sky
Thu 25 Nov 2010

Hello everyone,

Just a quick message to let you know that my chapbook, Upholding Half the Sky, was just recently released by Goss 183 as part of the MiPOesias Chapbook Series 2010.

You can purchase a copy via MagCloud, here:
http://www.magcloud.com/browse/Issue/127547

Or, download a free e-book here:
http://www.scribd.com/doc/41071842/Marc-Vincenz-Upholding-half-the-Sky

Take care all, and thanks for your time.

All the best,

Marc

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169. Alan Sondheim
two readings, musics (Maria Damon, Alan Sondheim)
Thu 25 Nov 2010

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two readings, musics (Maria Damon, Alan Sondheim)

Maria Damon, text and reading
Alan Sondheim, pipa

http://espdisk.com/alansondheim/moompipa.mp3

format, accompaniment until the pauses, at which point
thick improvisation

http://espdisk.com/alansondheim/moomviol.mp3

Maria Damon, text and reading
Alan Sondheim, viola, violin

format, following or leading inflections of speech

↑ Index

170. Chris Jones
Re: Images of Women in Literature
Fri 26 Nov 2010

On Wed, 2010-11-24 at 11:46 -0800, Catherine Daly wrote:
> It depends on how you want to teach

For modernist Australian women writers see:

http://www.booksandcollectibles.com.au/dump/Eureka_Australiana_Books/books-0001/1753.html

A search should lead to a PDF at Adelaide University

Chris Jones.

Blog: http://abdevpoetics.blogspot.com/

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171. Jim Andrews
New on Netartery
Fri 26 Nov 2010

SOUND RESOLUTION
by Jim Andrews
http://netartery.vispo.com/?p=597
Now what I'm going to tell you you already know back in some primitive part of your brain. Digital sound doesn't sound as good as many analog recordings. Here's why...

DIGITAL FICTION IPAD PROJECT: THE GOOD AND BAD STUFF
by Andy Campbell
http://netartery.vispo.com/?p=579
I thought it might be interesting to reflect on how we're finding the iPad as a development platform regarding our latest digital fiction project 'Changed', bearing in mind that we're not using the Apple SDK or exporting an App from Flash CS5 to produce this piece...

NHL BRAIN TRINKET by Jim Andrews http://netartery.vispo.com/?p=565 What I'm going to tell you-I warn you-is of no consequence whatever. And it won't even be of interest to you unless you're an NHL hockey fan. And, worse, it's

going to test your algebra skills. The only thing I can say in favour of saying it at all is that you just won't ever read anything else about hockey like what I'm going to tell you right now. It just doesn't happen. This is the unicorn of hockey writing. Right here, right now...

SHOES RED AS WOUNDS by Christine Wilks http://netartery.vispo.com/?p=556 For my performance of Underbelly in Edinburgh, UK, on Halloween at Inspace no one can hear you scream I intend to wear shoes as red as wounds. Why? Because Underbelly, my work of playable media fiction, is an exploration of women's bodies in relation to the land - past and present, inside and outside, above and below ground - and shoes, especially red ones, are loaded with associations... NOTE: Underbelly won the Poole Prize for New Media after Christine posted this.

ISSUE ON DIGITAL POETRY FROM THE JOURNAL OF ELECTRONIC PUBLISHING by Jim Andrews http://netartery.vispo.com/?p=543 Aaron McCollough is guest-editing an issue of The Journal of Electronic Publishing on digital poetry. What we have here is the email he sent to the Poetics list requesting submissions for that issue...

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172. Eric Weinstein

Fwd: The appeal and in the attachment "I'm Liu Xiaobo" in chinese for the readings on march 20th

Fri 26 Nov 2010

Hi all,

Please see the below, and a (belated) Happy Thanksgiving. I can't send the attachments (they're automatically rejected by the listserv), but please feel free to message me backchannel if you'd like them.

All best,

E

http://ericqweinstein.blogspot.com/

---------- Forwarded message ----------

*We'd be grateful if you would please forward this letter to other institutions and persons who might be interested in participating in this event. *

* * *Freedom for Liu Xiaobo*

*The internationales literaturfestival berlin appeals for a signing of this letter and a worldwide reading on 20th March 2011 of the ‘Charter 08’ and the poem

‘You wait for me with Dust’ by Liu Xiaobo, Nobel Peace Prize laureate for 2010.
*

Liu Xiaobo is currently the world’s only winner of the Nobel Peace Prize still held in detention. In 2009, after co-authoring ‘Charter 08’, a manifesto calling for greater freedoms and democracy in China, Liu Xiaobo was sentenced to eleven years in prison on a spurious charge of “inciting subversion of state power”. His continued imprisonment is a basic breach of human rights, and also a violation of China’s own constitution where Article 35 states that “Citizens of the People’s Republic of China enjoy freedom of speech, of the press, of assembly, of association, of procession and of demonstration”.

1936 was the last time neither the winner, German journalist and pacifist Carl von Ossietzky, nor any of his family members, could go to Oslo to collect the Nobel Peace Prize. They were all barred from leaving Nazi Germany. This historical comparison should disturb the Chinese government

China has made extraordinary economic progress over the last few decades. The country is now the world’s second largest economy, and a powerful player on the global stage. China is rightly proud of these achievements, but it should also value democracy.

The preamble to ‘Charter 08’ states that “*Chinese citizens are becoming increasingly aware that freedom, equality, and human rights are universal values shared by all humankind, and that democracy, republicanism, and constitutional government make up the basic institutional framework of modern politics. A “modernization” bereft of these universal values and this basic political framework is a disastrous process that deprives people of their rights, rots away their humanity, and destroys their dignity. Where is China headed in the 21st century? Will it continue with this “modernization” under authoritarian rule, or will it endorse universal values, join the mainstream civilization, and build a democratic form of government?*”[i]

Now is China’s chance to take a magnanimous step towards democracy. China can do this immediately – by showing pride that one of its citizens, Liu Xiaobo, has received the world’s greatest award in recognition of a struggle to uphold human rights. This award should be an honour for China, too.

In 2005, Liu Xiaobo wrote: “*Didn't they say that China was in a golden moment of historical peak, and that the state of human rights is at the very best?Didn't they say that the present government wants to treat "the people as the foundation" in order to build a "harmonious society"? Then why is the government which has built the golden and almighty China so panicky? Why in this "harmonious society" in which "the people are the foundation" are I and other dissidents treated like trash to be stomped upon? Why must the

"harmonious society" be constructed only with police officers posted at stations?*”[ii]

It does not befit a great country to denounce the Nobel Peace Prize, expand the restrictive security net around a peace laureate to include his friends and relatives, and persuade foreign diplomats to boycott the prize ceremony. Since the prize announcement, there has been no let-up in the harassment of Liu’s family and supporters, and all others attempting free speech activities in China. Liu Xiaobo’s wife, Liu Xia, is under house arrest. Several Chinese human rights activists have been prevented from leaving the country in case they go to Oslo, and Liu’s brothers are pessimistic about their chances of being able to travel in his place.

Chinese citizens make up one fifth of the world’s population. Liu Xiaobo’s case is not the story of one man: he is a symbol of the aspirations and treatment of 1.3 billion people.

The call for worldwide readings of ‘Charter 08’, and Liu Xiaobo’s poem ‘You Wait for me with Dust’, signify support for the campaigner, and a call for his release from prison.

A courageous activist all his life, Liu Xiaobo once wrote that “*in a dictatorial country, open letters signed by individuals or groups form an important method for the civilians to resist dictatorship and fight for freedom*.”[iii] And so we, citizens of the world, sign this appeal – some with our names, and many, many more with our voices, which will be raised on 20th March 2011 to read Liu’s words – and show solidarity with him, and others in China, who are not free to say what they want.

We will continue to speak up until there is an end to the unjust incarceration of Liu Xiaobo, and others like him.

To sign this appeal, please reply to this email before 1st of December 2010, giving the following information:
* *
Name
City
Country

The appeal, together with a list of signatories, will be published around the world on 10th of December, the day of the Nobel Prize ceremony.

We welcome all participants and ideas for the "Freedom for Liu Xiaobo"-readings to be held on 20th March 2011. If you would like to take part, please contact: [redacted]

---

[i] Extract from *Charter 08*, translated from the Chinese by Human Rights in China
[ii] Extract from *If the policemen are posted outside my door*, by Liu Xiaobo
[iii] Extract from *Me and the Internet*, by Liu Xiaobo

WorldWideReading
internationales literaturfestival berlin
Chausseestr. 5
D-10115 Berlin

Tel. [redacted]
Fax [redacted]
[redacted]
www.literaturfestival.com

P Please consider the environment before printing this e-mail. The paper you are saving could become a book...

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173. **steve russell**
Re: looking for quote
Fri 26 Nov 2010

---

yeah. his manner of speaking is full of sound & fury, and i like southern noveliest, but not always their opinions.

--- On Wed, 11/24/10, Murat Nemet-Nejat <[redacted]> wrote:

From: Murat Nemet-Nejat <[redacted]>
Subject: Re: looking for quote
To: [redacted]
Date: Wednesday, November 24, 2010, 7:01 PM

"Don't make the cutIII" Who is this Cormac McCarthy anyway? A statement that seems so profound, so revelatory, but it seems to me absolute nonsense.

Ciao,
Murat

On Tue, Nov 23, 2010 at 6:11 PM, Michael Marsh <[redacted]>wrote:

> *Cormac McCarthy from a 1992 NY Times interview: "The ugly fact is books are made out of books," he says. "The novel depends for its life on the novels that have been written." His list of those whom he calls the "good writers" -- Melville, Dostoyevsky, Faulkner -- precludes anyone who doesn't "deal with issues of life and death." Proust and Henry James don't make the cut. "I don't understand them," he says. "To me, that's not literature. A lot of*

> *writers who are considered good I consider strange."*
> *----- Original Message -----*
> *From: "John Cunningham"* <[redacted]>
> *To:* [redacted]
> *Sent: Thursday, November 18, 2010 3:30:46 PM*
> *Subject: looking for quote*
>
> *Can anyone help me? I'm trying to track down a quote (and the author) to the*
> *effect that books breed books.*
>
> *John Herbert Cunningham*

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174. Amanda Earl
experiment-o issue three now on line
Fri 26 Nov 2010

hi all,

i am pleased to announce that the third issue of experiment-o featuring work by Henry Avignon, Michael Basinski, derek beaulieu, Bill Brown, Satu Kaikkonen, John Lavery, Kevin Matthews, Monty Reid, Sandra Ridley and Chris Turnbull is now on line at http://www.experiment-o.com/

AngelHousePress publishes the pdf magazine annually to celebrate the art of risk.

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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175. carol dorf
Re: looking for quote
Sat 27 Nov 2010

He seems to need to create a background for the over-the-top violence in his own work. Interesting that no female southerners (Eudora Welty, Flannery O'Conner (who wrote with a fair amount of close-in violence)) make his cut.

Carol Dorf
[redacted]
http://talkingwriting.com/

↑ Index

176. Rob McLennan

new(ish) on rob's clever blog

Sat 27 Nov 2010

-- writing and reading glengarry county
-- edmonton writer myrna kostash in ottawa, december 1
-- Gary Barwin, The Porcupinity of the Stars
-- 12 or 20 questions: with Derek Winkler
-- John Lavery, Sandra Beck
-- a new little e-chapbook by rob mclennan
-- A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area, Sarah Rosenthal
-- Dany Laferrire, I Am a Japanese Writer
-- fwd; new issue of The Puritan (with an interview I did with Ken Sparling
-- Pearl Pirie + rob mclennan read with Gregory Betts in St. Catharine's
-- MINE MINE MINE NOW NOW NOW: Johanna Skibsrud, The Giller Prize and Gaspereau Press
-- Ottawa X-Press; Best of Ottawa 2010; apparently I won something
-- D.G. Jones, The Stream Exposed with All its Stones, Collected Poems
-- The end of history;
-- The Capilano Review 3.12
-- Pearl Pirie launches her first poetry collection, been shed bore
-- Clea Roberts, Here Is Where We Disembark
-- my review of David Donnell's Watermelon Kindness (ECW Press)
-- a little interview with me on the grey borders blog
-- Pearl Pirie launches her first poetry collectio
-- 12 or 20 questions: with David Dowker
-- fwd: call for submissions: jobbers
-- (another) very short story;
-- Rob Winger, The Chimney Stone, ghazals

www.robmclennan.blogspot.com

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...poetry - wild horses (U of Alberta) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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177. **Michael Marsh**
Re: looking for quote
Sat 27 Nov 2010

Part of the power of McCarthy's writing is the ruthless way he sticks to his ideas. He does not wander. It does not surprise me that he reads that way too, although Melville does a great deal of wandering.
----- Original Message -----
From: "steve russell" <[redacted]>
To: [redacted]
Sent: Friday, November 26, 2010 11:14:24 AM
Subject: Re: looking for quote

yeah. his manner of speaking is full of sound & fury, and i like southern noveliest, but not always their opinions.

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From: Murat Nemet-Nejat <[redacted]>
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To: [redacted]
Date: Wednesday, November 24, 2010, 7:01 PM

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Ciao,
Murat

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> *Cormac McCarthy from a 1992 NY Times interview: "The ugly fact is books are made out of books," he says. "The novel depends for its life on the novels that have been written." His list of those whom he calls the "good writers" -- Melville, Dostoyevsky, Faulkner -- precludes anyone who doesn't "deal with issues of life and death." Proust and Henry James don't make the cut. "I don't understand them," he says. "To me, that's not literature. A lot of writers who are considered good I consider strange."*
> *----- Original Message -----*
> *From: "John Cunningham" <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, November 18, 2010 3:30:46 PM*
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>
> *Can anyone help me? I'm trying to track down a quote (and the author) to the*
> *effect that books breed books.*
>
> *John Herbert Cunningham*

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178. Bonnie MacAllister
Call for Submissions: Certain Circuits DEADLINE DECEMBER 30
Sat 27 Nov 2010

Announcing the premier issue of Certain Circuits.

We accept poetry, fiction, art, and multimedia (can include film, theatre, animations, video, music, performance.)

Click here:

http://web.me.com/bonniemacallister/Site/An_Uncommon_Magazine.html

for the prototype (final permanent site to follow with the first issue.)

We exist online and in print. All published artists receive print copy with ISBN.

Please send a 50 word bio with submissions.

All submissions are by email to: [redacted].

Please send up to 10 pages of poetry, 1000 words for fiction/drama, jpgs at 300 dpi for art, and query for multimedia. An external link will be accepted for multimedia.

So this is your chance to send in submissions! Please do spread the word.

XO,
Bonnie MacAllister
Founding Editor
--
http://bonnie-macallister.blogspot.com/
http://tinyurl.com/bonnie-macallister

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179. george spencer
Re: Call for Submissions: Certain Circuits DEADLINE DECEMBER 30
Sat 27 Nov 2010

_____
Did you mean 1000 words of prose. not much?

_____
From: Bonnie MacAllister <[redacted]>

To: [redacted]
Sent: Sat, November 27, 2010 1:35:56 PM
Subject: Call for Submissions: Certain Circuits DEADLINE DECEMBER 30

Announcing the premier issue of Certain Circuits.

We accept poetry, fiction, art, and multimedia (can include film, theatre, animations, video, music, performance.)

Click here:

http://web.me.com/bonniemacallister/Site/An_Uncommon_Magazine.html

for the prototype (final permanent site to follow with the first issue.)

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So this is your chance to send in submissions! Please do spread the word.

XO,
Bonnie MacAllister
Founding Editor
--
http://bonnie-macallister.blogspot.com/
http://tinyurl.com/bonnie-macallister

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180. David Chirot
Re: looking for quote
Sat 27 Nov 2010

---

i couldn't help laughing at the quotes from cormac mccarthy-- the two most predictable possible of al writers for a writer wishing to be taken as a tough guy to put down are--proust and james-- who, with their complex styles, for the most upper class characters, "effete" psychological approach and "decadence"--are often setup as stereotypes of everything the tough guy writer is NOT--as a "man" and as a writer-- (after all, part of the stereotype is that Proust and James are--one gay, the other often thought to be -- -- a kind of "manly" homophobia is considered to be "healthy & necessary" for the kind of image mr mccarthy is deliberately trying to project here--)

Many thanks Carol Dorf for your comments re the violence in Flannery O'Connor & Eudora Welty--
one could add Carson McCullers to this list--

i also liked the insight, noting the "close-in" violence in O'Connor & Welty (and i wd add McCullers--)--as last night i saw reruns of the old dick cavett interviews with Alfred Hitchcock and the director, using the way that the shower scene in "Psycho" is shot and edited using 78 close in pieces of film to create effects that no long shots nor long held shots can create--that is, by bringing the eye of the viewer, the presence of the viewer, close-in right into the shower and next to the knife the curtain, the water, the tub, he tiny fragments as seen close in of the woman's body--this creates the effect of "being there" that makes the scene so effectively horrifying and violent, makes the viewer feel so violated in terms of its being "close-in" to the viewer also--"as though you, too, are there"--

no offense to mr mccarthy who is a greatly admired writer as it is--but his pose in the quote is such an already old nostrum--reeking of way too many boozy such statements have heard since a kid and first ran into from the mouths of the junior hemingway's and bukokwsi's--

actually re the strangeness of james that mccarthy notes--jorge luis borges has a remarkable short piece re james in which he notes that he is one of the strangest of al writers in terms of the subjects he creates--in fact borges notes and lists the incredible range of new subjects and genres that james came up with--noting also that james struck him (Senor Borges)--as a denizen of Hell with an incredible sense of irony!-- (Hell being this world--)

"real issues of life and death"--if one defines such things as "real" only if they are violent-- i have heard this argument also since kid--and wonder about it often--as i live in the midst of a lot of violence and certainly a lot of my writing and art work deals with violence of al sorts-- the argument being that violence alone guarantees a certain kind of "authenticity"-- that violence is as it were, a more literally and figuratively "red-blooded" dose of "reality" than anything else in human experience-- (hence the incredible proliferation and popularity of violent TV show of the "reality" kind based on or recording crimes, prisons, cops, forensics, etc-- or as the Tru Channel puts it, to top reality shows-!!-- "NOT REALITY. ACTUALITY"- which has lead me to write some things re what exactly are the boundaries separating "reality" from "actuality" when one is dealing with the "docu-drama"-- seriously--i think it is a once a hilarious and a metaphysical/philosophical question, and in terms of creating art works with these things in mind-- what ways might one come up with to present these "differences" beyond the semantic levels, the catchy phrase "appearance"?--

mr mcarthy's statements--as "stateMEANTs" say--re writing and ciolence--i think about often as my own life and writing are in midst of, are often "concerned with/about"--violemce and its relationships now only with "reality" of "life and death" but the imagination in relation with these--which as a writerof fiction--mr mcarthy is involved with as much as with the "real life matters of life and death"--how the "reality/actuality" and the "fictions" the imaginations--of these-- so--what about this question of "authenticity" when one is dealing with it in terms of,as, fiction, as works of "power & the imagination" as William Blake puts it----

after all, if one is working in fiction and dealing with "real life" "matters of life and death"--is that what/why Mr M "needs to" as it were--stake a claim for "authenticity"--becuase there is a fear that "fiction" somehow is NOT "authenticate" enough wihout resorting to violence?--and, the more violent it is, the more "authenticate" itis?--i think about this question becuase obvisouly the fictional violence in the El Colonel stories are of a different kind than the "actual" violence with which i am familiar--and even the pieces i have written which use a lot of the violence i have experienced, witnessed, first hand--the question seems not to be the "authencity" or the need to assert a pose that they are somehow "more real" because of this--but what questions arise are ones more of the nature of the means which one uses to express these, and the realization just how much the imagination does enter in--and how much it must enter in for mr mccarhy--this makes the question of the "strange" which mr mccarthy finds so necessary to note--an interesting one in terms of why it is certain subjects, genres, are associated with certain tones, styles, of writing--and so, are supposed to "rule out"as it were, anything "strange" to them--instead of investigating how one might not make use of a as many possible forms of the "strange"--including al manner of forms of "estrangement" to wreak violence on the forms themselves which are supposed to, apparently, in mr mccarthy's statements, alone be qualified to present violence in an "authentic" way, that is to say, as "real life" matters of "life and death"-- if one approaches the question from this point of view--then what mr mcarhy is saying is that ceratin genres of writing, certain ways of thinking about "life and death" have to be protected as it were, from the "strange"-- in a sense, the author feels the need to "protect and defend" the Homeland of his particular form of writing, his particular way of presenting himself as a writer, his especial kind of reader and reading-- in this regard one might do wel to turn to the famous essay by Raymond Chandler on "The Simple Art of Murder" in which he presents the differences between the British form of the detective story, the British--and British-influenced American--forms of detetecive and crimes and ways the detective goes about solving the crimes--as opposed to the American Hard Boiled School/Style/Genre, which grew out of the early Pulp magazines such as

the Black Mask, in which writers such as Mr Chandler and Dashiell Hammett, Cornell Woolrich aka William Irish, David Goodis, Chester Himes, Jim Thompson ad gloriam first began publishing and defining the style and genre, (as well as those writers influenced by them such as James M Cain, the Faulkner of the early novels and The Wild Palms & the early William S Burroughs of Junkie & writers in Europe such as the Camus of L'Etranger)--Chanlder develops very succinctly his theis and winds up creating--for his onw fictions--the paradoxically Romantic and Arthurian Romance influenced image the "tough dick" known as Philip Marlowe who "down these mean streets must go"--(btw Henry James was one of Chandler's own favorite authors--)--this brillaint piece by Chanlder presents an eampleof the complexity of the at first apparently "vioent and crude" distinctions between the British style and what Chanlder rightly knew to be a compeltley new form of writing, yet one which he links in matters of his own sense of morality to the kinds of writing which Mr M finds "strange"-- the point being that the creation of writing dealing with violence and "life and death" etc in a "red-blooded" way can draw as much on the "strange" as on any kind of writing and writers-- hence the question re the Homeland Security attitude Mr McCarthy re protecting from the "strange" "life and death" matters in terms of writing and writing- which brings one back books being created from books--why it is that a writer might want to assert that in creating certain kinds of books one can draw on only certain kinds of previous books and writers-- just as in certain forms of poetry writing various forms of the "strange" in terms of subject matter, influences, writers, styles, etc--need to be excluded and so be "protected from" as it were--implying a certain kind of Terror at work--making one wonder why this "needs to be"--not simply the "anxiety of influence" so much as the sheer Terror of the influence, contamination by, the "strange" however that "strange" is perceived to be-- the Terror implying in turn a Puritanism of sorts--the need to "purify the language of the tribe" in ways not always consistent with hose envisioned by Mallarme in his famous statement-- the irony being that a "tough guy" pose as writer and as forms of writing--should be Terrorized-- in which case Mr McCarthy's statements might be extended in considering all manner of literary "wars" and "battles"--"quarrels"--in which case a considerable violence does ensue in connection with protecting certain forms, certain genres, certain writers, certain conceptions of the Author, of Writing, of Poesy, Poetics etc-because they for one reason or antoher feel threatened by what is considered "strnage," "different" in the particular context--often revealing a kind of contradiction between concepts of "contestation" when finding themselves contested-- in a way the, the fear, the Terror, of the contamination of the "purity" of a genre, of an author's conception of themselves and so on--extneds to a fear of change--a desire to maintain a status quo--within various "literary bounds"--literally * figuratively

last week while i was in the midst of working on yet more pieces in my"El Colonel" series (the latest appearance of which is, from yesterday, at Jerome Rothenberg's poets and poetics blog--this is part one of three which is appearing there, with the next one to have some links to other pieces and a note appended to it by way of a little "background" to the series--wd be glad to share with anyone interested a bibliography of all the pieces so far --9 or 10 now--on line which compiled for Jerome Rothenberg as a reference & background as the being of El Colonel and the styles, forms of writing of the pieces--are not static, are rhizomatic and so are not linear in order, nor are of a "character" nor related with an "author" in any usual sense of these----) poemsandpoetics.blogspot.com -- while writing away with El Colonel--my then apt mate entered with someone i didn't see--and within moments--this was way past curfew--sounds of violent sex exploding through the walls--just as i was dialing the manager my apt mate burst in my room screaming "call the muthafuckin police! i've been stabbed !!! and robbed!!"--a slow night here for once--so six squad cars two ambulances and a fie truck arrived and loads of uniformed men and women pouring into the tiny apt--as the tale was slowly sorted through via the varying accounts my apt mate gave it became apparent that he brought home a six foot tal two hundred plus pound man dressed as a woman in blonde wig, tight pants bright orange jacket and high leather boots with heels--apparently my apt mate's "thang being such companionship and according to the ops the bar--i used to go there in late afternoon unadvertised as no longer legal "happy hours"--during relapses while living at the adjacent now closed down red cross place for homeless--where my apt mate had gone being after midnight a hang out for cross dressing gay male prostitutes--learn something new everyday as it were --fortunately the stab wounds requiring only about four stitches, being short and superficial--al the same my apt ate turned out to have some crimes against his wife of quite some violence, so off he went to prison and hospital while the cops started their search for the man in the blonde wig -- just a week or so before these events i had been walking down the street to store to get some smokes and saw two men run up behind another--and "cap"him--shoot him down--and run away--on my way back from the store about five minutes later--the body stil lay in the street--no police as yet--and some persons in various buildings' windows peering out carefully from behind drawn blinds--

that particular street and lock in the last months has been the site of many shootings, often, as the one i witnessed was, in broad daylight--

reading the cormac mccarthy quote i thought of these things as in re my own writing which mixes violence and poetry scenes, questions, questions re writing which obsess el colonel who himself lives in the midst of violence, guerrilla war fare, counter insurgency etc-- and creates writings which particpate in the non-

materilizationof writing, as something which emerges and yet is also part of the "Writing of the No"--compostions which emerge ouf ot decomposition, death deay-- and, given that many of my non-el colonel stories are about actual events witnessed through the years of primarily drug related violence--(as the shooting most likely was--)--(the events in the apt were booze related as after the final police photographer had left a good near two hours after the actaul ten second long event--we found in cleaning up a huge bottle of brandy--and the meeting of the two men had taken place at bar--)-- thinking about these reading cormac mccarthy's quote-- again, i come back to the notion expressed by the writer that there is somehow more "authenticity" to be gained by the depiction of violence than there is in the writings of a proust or james--who are "strange"-- as certainly thereis much violence in both those writers' works--the violence being simply of different kinds than the direct physical sort for the mos part--though as i recal--(my memory may well be fualty here as is some time ago i read the book--)-- le Baron Charlus participated in sado-masochist events that ceratinly included physical violence of a particalr kind--yet--as torturers know--psychological violence can be every bit as extreme as direct physical assault--and so the charcters in proust and james often undergo severe degrees of violence-- which in turn makes me wonder--knowing little about mr mccarthy--how much violence has he experienced in hislife and of what kinds, how muh witnessed--how many people seen actually killed?--(without being in a war i have seen roughly a dozen/dozen and half through the years dispatched by means of violence--some at the hands of the Law too for sure--)-- i wonder about it becuase many writers who have not necesarilywitnessed violence create incredibly violent scenes--and write a great deal about the maoral universe of violence, the psychological cosmos of this--and to very great effect--that is, they makeone think about the QUESTION, QUESTIONS which violence raises every moment in every part of the world--

my wondering & point re McCarthy--which means i have to now go read his books, really,-- and read interviews etc to find out for myself what he is abt--is simply why fall back on such hackneyed claims as he makes, why feel the need to strike the tough guy pose by picking out all the old stereotypes and "usual suspects"--with al the implicit homophobia on display?-and al the usual claims re kinds of "authenticity" in re "questions of life and death"-- it seems to be a question more of genre than an individual--that is, to fit the bill so to speak of a writer of violence, one "has to ""distance oneself" from the worlds of writers like proust and james--(who in turn are associated with being read by certain "types" of readers, "effete intellectuals & esthetes" etc--yet further stereotypes denoted as "strange"--)--

and, in turn--as Carol Dorf points out--to distance oneself from the world of "women writers" who are in fact every bit as tough as any hard boiled writer i

have read, which is going some as i devour that style of writing-- it raises the question of to what extent does "genre" "determine" the "author" as "critical iterary thinker"-- --implying, in turn, that perhaps writers like proust and james would NOT read writers like McCarthy due not only to their being "strange" but to the genres of fiction they work in being themselves "strange"-- again, authors considered in terms of their genres, which in turn are determinates of the "actual" ("NOT Reality. ACTUALITY"!!--)--being and thought, "lifestyle of the writer"-- using these elements, might one not then create a whole new form of literary criticism and thinking re writing and writers based on the 'PROFILING" of both genres and writers! a kind of "War on Terror" re literature in which the "terrorists" are the "strange" writers and "strange" forms of writing, "strange genres"--complete with levels of "Terror Alerts" marked out in color which has been done with eprson to be sure in the most horrific ways--badges and stars of differing colors denoting various " profiles" of persons--the "look" of "Muslim" persons which "proclaims them" as "suspects" to be detained, renditioned--and that way of looking which in Arizona----completely arbitrary, subjective, relative--which somehow announces to the Law--or a "concerned citizen withe power to make a citizen's arrest"--that they are in the presence of an--or more!!--illegal alien or aliens--) -- bringing one back to the kind of "Terror" which mcarthy expresses in reverse as it were of various kinds of writers, writing, readers and readings- and that somehow this Terror is what makes the particular writers, form of writing and readers and kinds of readings--like himself and his readers--"TOUGH"--and concerned with "real matters of life and death"--becuase they are as it were--on the front lines of the "War on Terror"--defending the Homeland against "strangeness"-- because this "strange" form of writing and writers,or reading and readers--is not "like us"--not "TOUGH on--take your pick--crime, drugs, terror--all those elements which along with poverty which the USA has declared itself to be at war with, to be making war on-- of course-- i am exaggerating and making much ado about a smal quote--but having heard for eons it seems the nearly exact same statements as those McCarthy is making--one can't help but sense in the statements themselves a kind of over the top exaggeration which for some reason "seems necessary" for this particular author, working in a particular genre as it were, to make-- and which, to stay against charges of being "anti-literary"--mentions authors who usually are noted in these kinds of assertions as ones who do use violence and are concerned with "real matters of life and death"--are consdiered, especially Dostoevsky, to be to some degree "philosophers"--"myth makers" and the like--it's intersting to see inthis regard through time which authors have been chosen to represent "real matters of life and death"--as i remeber "Dost" and "Hem" Bukowksi wrote a great deal about in his early stories, esp in Notes of a Dirty Old Man-- all of which goes to show how vast literary cosmos are opened in just a few simple statements--how with a few swift storkes--whole terrains are lit

up--of literary criticism, literary history, questions of genre--how even the bellicose assertions of a kind of literary equivalent a barroom brawl provocation--"go to show" as Kaetrs wd say ho much may be made of a dminished thing, hey!-- or that is, perhaps not so much a diminished thing as an attempt to make of certain forms of literary and human "strangeness" a "diminished thing"--

On Sat, Nov 27, 2010 at 11:11 AM, carol dorf <[redacted]> wrote:

> *He seems to need to create a background for the over-the-top violence in his*
> *own work. Interesting that no female southerners (Eudora Welty, Flannery O'Conner (who wrote with a fair amount of close-in violence)) make his cut.*
>
> *Carol Dorf*
> [redacted]
> *http://talkingwriting.com/*

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181. **steve dalachinsky**

Re: experiment-o issue three now on line

Sun 28 Nov 2010

---

steve dalachinsky, Erica Dagnino, Ken Filiano and others
7 pm and steve and Ken at 10 pm
at Local 269
269 E. Houston Street
(corner Suffolk -F to Delancey or 1st Ave.)

Dec. 27, 2010

burn off X-mas bring in new years
be there and be.....

On Fri, 26 Nov 2010 20:45:01 -0500 Amanda Earl
<[redacted]> writes:
> hi all,
>
> i am pleased to announce that the third issue of experiment-o
> featuring work by Henry Avignon, Michael Basinski, derek beaulieu,
> Bill Brown,
> Satu Kaikkonen, John Lavery, Kevin Matthews, Monty Reid, Sandra
> Ridley and Chris Turnbull is now on line at
> http://www.experiment-o.com/

>
> AngelHousePress publishes the pdf magazine annually to celebrate the
>
> art of risk.
>
> Amanda Earl
> AngelHousePress
> www.angelhousepress.com
> the angel is in the house
>
>

↑ Index

182. **peter ganick**
card-telling vacancy prompt
Sun 28 Nov 2010

---

a new publication by Peter Ganick may be viewed for free
at Jukka-Pekka Kervinen's new blog:

http://toxicsnooze.blogspot.com

there is other v interesting work there as well.
all worth a quick excursion to the site.

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183. **Bonnie MacAllister**
Re: Call for Submissions: Certain Circuits DEADLINE DECEMBER 30
Sun 28 Nov 2010

Thanks, George.

--
Announcing the premier issue of Certain Circuits.

We accept poetry, fiction, art, and multimedia (can include film, theatre, animations, video, music, performance.)

Click here:

http://web.me.com/bonniemacallister/Site/An_Uncommon_Magazine.html

for the prototype (final permanent site to follow with the first issue.)

We exist online and in print. All published artists receive print copy with ISBN.

Please send a 50 word bio with submissions.

All submissions are by email to: [redacted].

Please send up to 10 pages of poetry, 10,000 words for fiction/drama, jpgs at 300 dpi for art, and query for multimedia. An external link will be accepted for multimedia.

So this is your chance to send in submissions! Please do spread the word.
--
http://bonnie-macallister.blogspot.com/
http://tinyurl.com/bonnie-macallister

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184. Murat Nemet-Nejat
Re: looking for quote
Sun 28 Nov 2010

David,

To explore further your brilliant comments on the relationship between violence, authenticity and strangeness (to which I would add the dimension of time):

On the one hand, one has the aestheticising or sentimentalizing of violence in certain movies (Brian de Palma, Tarantino, etc.) or war propaganda (war as heroism, political speeches, murder as justice, etc, etc.) or where violence gains a certain rhetorical familiarity, normalcy. On the other hand, there is the instantaneousness of violence, as in the case of your apartment mate. It is this suddenness of violence, so matter of fact (only four stitches) which is so strange, devoid of rhetorical palliation because there was no time. (Even the most terrifying earthquakes only take a few seconds.)

What I am talking about here is the banality of violence (subjectively witnessed or undergone) which is strange. In Alain Renais's movie on Holocaust images, *Night and Fog*? there is a very revealing shot: people who were being carted to concentration camps were moved to the trains in big procession on public roads. In this shot, along with the procession of people being moved, one can see ot)her people (free?) carrying their shopping back on their daily routines.

Both James and Proust explore, delve into that instantaneity. James's baroque (effeminate?) sentences (k. Iskender's "post *naked lunch*/ panislamic/femininity" *souljam*) are attempts paradoxically to strip perception of its rhetorical excesses, to reach a kind of authenticity, to experience the the thirty second or so of an earthquake subjectively, strangely, from the inside so to speak --to approximate that connection between violence/dread and infinity. The same way, Proust's endless novel is an attempt to stop the mechanism (familiarity) of time.

Ciao,

Murat

On Sat, Nov 27, 2010 at 9:25 PM, David Chirot <[redacted]>wrote:

> *i couldn't help laughing at the quotes from cormac mccarthy--*
> *the two most predictable possible of al writers for a writer wishing to be taken as a tough guy to put down are--proust and james--*
> *who, with their complex styles, for the most upper class characters, "effete" psychological approach and "decadence"--are often setup as stereotypes of everything the tough guy writer is NOT--as a "man" and as a writer--*
> *(after all, part of the stereotype is that Proust and James are--one gay, the other often thought to be --*
> *-- a kind of "manly" homophobia is considered to be "healthy & necessary" for the kind of image mr mccarthy is deliberately trying to project here--)*
>
> *Many thanks Carol Dorf for your comments re the violence in Flannery O'Connor & Eudora Welty--*
> *one could add Carson McCullers to this list--*
>
> *i also liked the insight, noting the "close-in" violence in O'Connor & Welty (and i wd add McCullers--)--as last night i saw reruns of the old dick*
> *cavett interviews with Alfred Hitchcock and the director, using the way that*
> *the shower scene in "Psycho" is shot and edited using 78 close in pieces of film to create effects that no long shots nor long held shots can create--that is, by bringing the eye of the viewer, the presence of the viewer, close-in right into the shower and next to the knife the curtain, the water, the tub, he tiny fragments as seen close in of the woman's body--this creates the effect of "being there" that makes the scene so effectively horrifying and violent, makes the viewer feel so violated in terms of its being "close-in" to the viewer also--"as though you, too, are there"--*
>
> *no offense to mr mccarthy who is a greatly admired writer as it is--but his pose in the quote is such an already old nostrum--reeking of way too many boozy such statements have heard since a kid and first ran into from the mouths of the junior hemingway's and bukokwsi's--*
>
> *actually re the strangeness of james that mccarthy notes--jorge luis borges has a remarkable short piece re james in which he notes that he is one of the strangest of al writers in terms of the subjects he creates--in fact borges notes and lists the incredible range of new subjects and genres that james came up with--noting also that james struck him (Senor Borges)--as a denizen of Hell with an incredible sense of irony!--*
> *(Hell being this world--)*

"real issues of life and death"--if one defines such things as "real" only
if they are violent--
i have heard this argument also since kid--and wonder about it often--as i
live in the midst of a lot of violence and certainly a lot of my writing
and
art work deals with violence of al sorts--
the argument being that violence alone guarantees a certain kind of
"authenticity"--
that violence is as it were, a more literally and figuratively
"red-blooded"
dose of "reality" than anything else in human experience--
(hence the incredible proliferation and popularity of violent TV show of
the
"reality" kind based on or recording crimes, prisons, cops, forensics,
etc--
or
as the Tru Channel puts it, to top reality shows-!!--
"NOT REALITY. ACTUALITY"-
which has lead me to write some things re what exactly are the boundaries
separating "reality" from "actuality" when one is dealing with the
"docu-drama"--
seriously--i think it is a once a hilarious and a
metaphysical/philosophical
question, and in terms of creating art works with these things in mind--
what ways might one come up with to present these "differences" beyond the
semantic levels, the catchy phrase "appearance"?--

mr mcarthy's statements--as "stateMEANTs" say--re writing and ciolence--i
think about often as my own life and writing are in midst of, are often
"concerned with/about"--violemce and its relationships now only with
"reality" of "life and death" but the imagination in relation with
these--which as a writerof fiction--mr mcarthy is involved with as much as
with the "real life matters of life and death"--how the "reality/actuality"
and the "fictions" the imaginations--of these--
so--what about this question of "authenticity" when one is dealing with it
in terms of,as, fiction, as works of "power & the imagination" as William
Blake puts it----

after all, if one is working in fiction and dealing with "real life"
"matters of life and death"--is that what/why Mr M "needs to" as it
were--stake a claim for "authenticity"--becuase there is a fear that
"fiction" somehow is NOT "authenticate" enough wihout resorting to
violence?--and, the more violent it is, the more "authenticate" itis?--i
think about this question becuase obvisouly the fictional violence in the
El
Colonel stories are of a different kind than the "actual" violence with
which i am familiar--and even the pieces i have written which use a lot of

> *the violence i have experienced, witnessed, first hand--the question seems*
> *not to be the "authencity" or the need to assert a pose that they are*
> *somehow "more real" because of this--but what questions arise are ones more*
> *of the nature of the means which one uses to express these, and the*
> *realization just how much the imagination does enter in--and how much it*
> *must enter in for mr mccarhy--this makes the question of the "strange"*
> *which*
> *mr mccarthy finds so necessary to note--an interesting one in terms of why*
> *it is certain subjects, genres, are associated with certain tones, styles,*
> *of writing--and so, are supposed to "rule out"as it were, anything*
> *"strange"*
> *to them--instead of investigating how one might not make use of a as many*
> *possible forms of the "strange"--including al manner of forms of*
> *"estrangement" to wreak violence on the forms themselves which are supposed*
> *to, apparently, in mr mccarthy's statements, alone be qualified to present*
> *violence in an "authentic" way, that is to say, as "real life" matters of*
> *"life and death"--*
> *if one approaches the question from this point of view--then what mr mcarhy*
> *is saying is that ceratin genres of writing, certain ways of thinking about*
> *"life and death" have to be protected as it were, from the "strange"--*
> *in a sense, the author feels the need to "protect and defend" the Homeland*
> *of his particular form of writing, his particular way of presenting himself*
> *as a writer, his especial kind of reader and reading--*
> *in this regard one might do wel to turn to the famous essay by Raymond*
> *Chandler on "The Simple Art of Murder" in which he presents the differences*
> *between the British form of the detective story, the British--and*
> *British-influenced American--forms of detetecive and crimes and ways the*
> *detective goes about solving the crimes--as opposed to the American Hard*
> *Boiled School/Style/Genre, which grew out of the early Pulp magazines such*
> *as the Black Mask, in which writers such as Mr Chandler and Dashiell*
> *Hammett, Cornell Woolrich aka William Irish, David Goodis, Chester Himes,*
> *Jim Thompson ad gloriam first began publishing and defining the style and*
> *genre, (as well as those writers influenced by them such as James M Cain,*
> *the Faulkner of the early novels and The Wild Palms & the early William S*
> *Burroughs of Junkie & writers in Europe such as the Camus of*
> *L'Etranger)--Chanlder develops very succinctly his theis and winds up*
> *creating--for his onw fictions--the paradoxically Romantic and Arthurian*
> *Romance influenced image the "tough dick" known as Philip Marlowe who "down*
> *these mean streets must go"--(btw Henry James was one of Chandler's own*
> *favorite authors--)--this brillaint piece by Chanlder presents an eampleof*
> *the complexity of the at first apparently "vioent and crude" distinctions*
> *between the British style and what Chanlder rightly knew to be a compeltley*
> *new form of writing, yet one which he links in matters of his own sense of*
> *morality to the kinds of writing which Mr M finds "strange"--*
> *the point being that the creation of writing dealing with violence and*
> *"life*
> *and death" etc in a "red-blooded" way can draw as much on the "strange" as*
> *on any kind of writing and writers--*

hence the question re the Homeland Security attitude Mr McCarthy re
protecting from the "strange" "life and death" matters in terms of writing
and writing-
which brings one back books being created from books--why it is that a
writer might want to assert that in creating certain kinds of books one can
draw on only certain kinds of previous books and writers--
just as in certain forms of poetry writing various forms of the "strange"
in
terms of subject matter, influences, writers, styles, etc--need to be
excluded and so be "protected from" as it were--implying a certain kind of
Terror at work--making one wonder why this "needs to be"--not simply the
"anxiety of influence" so much as the sheer Terror of the influence,
contamination by, the "strange" however that "strange" is perceived to be--
the Terror implying in turn a Puritanism of sorts--the need to "purify the
language of the tribe" in ways not always consistent with hose envisioned
by
Mallarme in his famous statement--
the irony being that a "tough guy" pose as writer and as forms of
writing--should be Terrorized--
in which case Mr McCarthy's statements might be extended in considering all
manner of literary "wars" and "battles"--"quarrels"--in which case a
considerable violence does ensue in connection with protecting certain
forms, certain genres, certain writers, certain conceptions of the Author,
of Writing, of Poesy, Poetics etc-because they for one reason or antoher
feel threatened by what is considered "strnage," "different" in the
particular context--often revealing a kind of contradiction between
concepts
of "contestation" when finding themselves contested--
in a way the, the fear, the Terror, of the contamination of the "purity" of
a genre, of an author's conception of themselves and so on--extneds to a
fear of change--a desire to maintain a status quo--within various "literary
*bounds"--literally * figuratively*

last week while i was in the midst of working on yet more pieces in my"El
Colonel" series (the latest appearance of which is, from yesterday, at
Jerome Rothenberg's poets and poetics blog--this is part one of three which
is appearing there, with the next one to have some links to other pieces
and
a note appended to it by way of a little "background" to the series--wd be
glad to share with anyone interested a bibliography of all the pieces so
far
--9 or 10 now--on line which compiled for Jerome Rothenberg as a reference
&
background as the being of El Colonel and the styles, forms of writing of
the pieces--are not static, are rhizomatic and so are not linear in order,
nor are of a "character" nor related with an "author" in any usual sense of
these----)

poemsandpoetics.blogspot.com
--
while writing away with El Colonel--my then apt mate entered with someone i
didn't see--and within moments--this was way past curfew--sounds of violent
sex exploding through the walls--just as i was dialing the manager my apt
mate burst in my room screaming "call the muthafuckin police! i've been
stabbed !!! and robbed!!"--a slow night here for once--so six squad cars
two
ambulances and a fie truck arrived and loads of uniformed men and women
pouring into the tiny apt--as the tale was slowly sorted through via the
varying accounts my apt mate gave it became apparent that he brought home a
six foot tal two hundred plus pound man dressed as a woman in blonde wig,
tight pants bright orange jacket and high leather boots with
heels--apparently my apt mate's "thang
being such companionship and according to the ops the bar--i used to go
there in late afternoon unadvertised as no longer legal "happy
hours"--during relapses while living at the adjacent now closed down red
cross place for homeless--where my apt mate had gone being after midnight a
hang out for cross dressing gay male prostitutes--learn something new
everyday as it were --fortunately the stab wounds requiring only about
four
stitches, being short and superficial--al the same my apt ate turned out to
have some crimes against his wife of quite some violence, so off he went to
prison and hospital while the cops started their search for the man in the
blonde wig --
just a week or so before these events i had been walking down the street to
store to get some smokes and saw two men run up behind another--and
"cap"him--shoot him down--and run away--on my way back from the store about
five minutes later--the body stil lay in the street--no police as yet--and
some persons in various buildings' windows peering out carefully from
behind
drawn blinds--

that particular street and lock in the last months has been the site of
many
shootings, often, as the one i witnessed was, in broad daylight--

reading the cormac mccarthy quote i thought of these things as in re my own
writing which mixes violence and poetry scenes, questions, questions re
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actaul ten second long event--we found in cleaning up a huge bottle of
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violence being simply of different kinds than the direct physical sort for
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and, in turn--as Carol Dorf points out--to distance oneself from the world
of "women writers" who are in fact every bit as tough as any hard boiled
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read writers like McCarthy due not only to their being "strange" but to the genres of fiction they work in being themselves "strange"--
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it's intersting to see inthis regard through time which authors have been chosen to represent "real matters of life and death"--as i remeber "Dost"

> *and "Hem" Bukowksi wrote a great deal about in his early stories, esp in Notes of a Dirty Old Man--*
> *all of which goes to show how vast literary cosmos are opened in just a few simple statements--how with a few swift storkes--whole terrains are lit up--of literary criticism, literary history, questions of genre--how even the bellicose assertions of a kind of literary equivalent a barroom brawl provocation--"go to show" as Kaetrs wd say ho much may be made of a dminished thing, hey!--*
> *or that is, perhaps not so much a diminished thing as an attempt to make of certain forms of literary and human "strangeness" a "diminished thing"--*
>
> *On Sat, Nov 27, 2010 at 11:11 AM, carol dorf <[redacted]> wrote:*
>
> *He seems to need to create a background for the over-the-top violence in his*
> *own work. Interesting that no female southerners (Eudora Welty, Flannery O'Conner (who wrote with a fair amount of close-in violence)) make his cut.*
>
> *Carol Dorf*
> *[redacted]*
> *http://talkingwriting.com/*
>
> *guidelines*

↑ Index

185. **Dan Godston**

A LEWIS CARROLL COFFEEHOUSE

Sun 28 Nov 2010

A LEWIS CARROLL COFFEEHOUSE

with performers, writers, composers & choreographers

featuring Jennifer Karmin

in a live collaboration with Kath Duffy & Dan Godston performing from the text-sound epic Aaaaaaaaaaalice

Monday, November 29th

7-8:30 pm

at the Storefront Theater

66 E. Randolph Street

free but reservations encouraged

[redacted] or http://www.dcatheater.org

presented by

Chicago DCA Theater

Chicago Opera Vanguard

& Caffeine Theatre

in conjunction with

Boojum! Nonsense, Truth, and Lewis Carroll November 18-December 19, 2010
http://www.caffeinetheatre.com

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

http://aaaaaaaaaaalice.blogspot.com

KATH DUFFY is a writer who co-founded the public art group Anti Gravity Surprise in 2001 to forge alliances with other artists, activists, community groups, and the general public. Expanding on collaboration as political force, Kath initiated the organizing efforts of the Dill Pickle Food Coop in late 2005, and is currently serving her second three year term on the board of directors. Kathleen earns her keep as the Communications Organizer for the Campaign for Better Health Care and is a member of the concert production staff of the Old Town School of Folk Music.

DAN GODSTON teaches and lives in Chicago. His writings have appeared in Chase Park, After Hours, BlazeVOX, Versal, Beard of Bees, Drunken Boat, 580 Split, Kyoto Journal, Eratica, The Smoking Poet, Horse Less Review, Moria, Apparatus Magazine, EOAGH, Requited Journal, Sentinel Poetry, and other print publications and online journals. His poem "Mask to Skin to Blood to

Heart to Bone and Back" was nominated by the editors of 580 Split for the Pushcart Prize. He also composes and performs music, and he works with the Borderbend Arts Collective to organize the annual Chicago Calling Arts Festival.

↑ Index

186. David Chirot

Fwd: Otoliths News: print editions of issues 17, 18 & 19 of Otoliths are now available; Promo Discounts

Mon 29 Nov 2010

Thought to pass this on as a many members of Poetics, Spide tangle & Fluxlist have works in these issues--

---------- Forwarded message ----------
From: Otoliths Editor <[redacted]>
Date: Sun, Nov 28, 2010 at 10:08 PM
Subject: A brief note
To:

Just a note to advise that the print editions of issues 17, 18 & 19 of Otoliths are now available from The Otoliths Storefront<http://stores.lulu.com/l_m_young>.

Coincidentally, there's a promo running at Lulu up until 11.59 p.m. Pacific Standard Time, 11/29/10, with a 25% discount off any order. The coupon code to be used to take advantage of the promo is CYBER25, & should be entered on the checkout page. There's a box near the bottom of the page to enter it into.

Cheers

Mark Young

↑ Index

187. Al Filreis

symposium on 1960 - next Monday at KWH - live video stream available

Mon 29 Nov 2010

Dear friends:

Next Monday at 6 PM eastern time, join us at the Kelly Writers House for a symposium on the poetry of 1960, a confabulation of poets each offering a brief retrospective review of a book published that year.

If you can't get to Philly, watch our live video stream.

If you can come, join in the Q&A and partake of the great reception following the event.

For much more, go here:

http://afilreis.blogspot.com/2010/11/1960-symposium-monday-december-6-6-pm.html

- Al

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org

RON SILLIMAN on The Opening of the Field by Robert Duncan
RACHEL BLAU DuPLESSIS on Second Avenue by Frank O'Hara
CHRIS FUNKHOUSER on Stanzas for Iris Leza by Jackson Mac Low
ERICA KAUFMAN on The Location of Things by Barbara Guest
JUDITH GOLDMAN on The Bean Eaters by Gwendolyn Brooks
KRISTEN GALLAGHER on Preface to a Twenty Volume Suicide Note by LeRoi Jones
DANNY SNELSON on Cartridge Music by John Cage
MICHAEL S. HENNESSY on A New Folder edited by Daisy Aldan
CHARLES BERNSTEIN on On My Eyes by Larry Eigner
MEL NICHOLS on Hymns of St. Bridget by Bill Berkson & Frank O'Hara
BOB PERELMAN on The New American Poetry edited by Donald Allen

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188. Paul Siegell
table of concepts
Tue 30 Nov 2010

hi,

a reader recently told me that my table of contents/concepts page was almost a poem all by itself. you ever feel that way?

wait, has anyone ever written a book of poetry where the table of contents actually *was* a poem, and then each line of that poem was a title of a poem *in* the book???

something i've been meaning to share:
http://paulsiegell.blogspot.com/2010/11/table-of-concepts-poemergency-room.html

yours,
paul>

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189. Adam Fieled
Upstairs at Duroc 13: Call for submissions
Tue 30 Nov 2010

Upstairs at Duroc, the literary journal published in Paris, France, seeks submissions for its Issue # 13. We publish English language poetry, fiction, creative nonfiction and translations. We welcome innovative or cross-genre forms, prose poems and flash fiction. Standalone excerpts from longer works will also be considered. Submit no more than 5 poems, or two prose pieces not exceeding 2000 words each. Include cover sheet with name, address, phone number, email address, word count for prose, and a short Bio.

We also seek artwork: photographs, drawings, etchings in black and white or color. Send in JPEG format.

Send snail mail submissions to the WICE office: WICE/Upstairs at Duroc, 7 CitÃ© FalguiÃ¨re, 75015 Paris, France. Send email submissions to [redacted] with â€œUpstairs at Duroc Submissionâ€ in the subject line. Copies of Upstairs at Duroc can be obtained at our readings or at the WICE office.

For complete guidelines and examples of published work, see our Web pages at www.wice-paris.org. (click on Free Events). We prefer email submissions. Deadline: January 31, 2011.

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190. Jennifer Karmin
Dec 2 & 4: Vanessa Place in Chicago
Tue 30 Nov 2010

Pilot Light:
The Green Lantern Press / Dear Navigator Conversation Series

THURSDAY, DECEMBER 2nd
Vanessa Place & Jennifer Karmin

7:30-9:30pm
at The Green Lantern Gallery

2542 Chicago Ave -- Chicago, IL
free admission
http://thecorpselives.com

Of VANESSA PLACE and Robert Fittermanâ€™s Notes on Conceptualisms, Mary Kelly said, â€œI learned more about the impact of conceptualism on artists and writers than I had from reading so-called canonical works on the subject.â€ Kenneth Goldsmith has called Placeâ€™s Statement of Facts â€œarguably the most challenging, complex and controversial literature being written today.â€ Place is also author of Dies: A Sentence, La Medusa, and The Guilt Project: Rape, Morality and Law, based on her work as an attorney representing indigent sex offenders on appeal. She is co-director of Les Figues Press, and a regular contributor to X-TRA Contemporary Art Quarterly. Her most recent work is available in French by Ã©ditions Ã¨Â®e, as ExposÃ© des Faits and in English, by Blanc Press, as Statement of Facts.

JENNIFER KARMIN has published, performed, exhibited, taught, and experimented with language across the U.S., Japan, and Kenya. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets. Aaaaaaaaaaalice, a text-sound epic, was published by Flim Forum Press in 2010. At home in Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. She earned her MFA in the Writing Program at SAIC in 2001. http://aaaaaaaaaaalice.blogspot.com

ABOUT PILOT LIGHT:
The writer creates many relationships: with oneself; with oneâ€™s intimate, immediate, and local communities; and with the writing community at-large (earth/space). Pilot Light brings together writers at varying stages of their career for conversations that cross and explore these different relationships. Emerging and established writers each read from their own work and then engage in a discussion that creates an intimate space across genre and career status.

Co-presented by Dear Navigator, The School of the Art Institute of Chicagoâ€™s literary magazine, and The Green Lantern Press. The series is curated by Elizabeth Metzger Sampson.

http://blogs.saic.edu/dearnavigator/category/fall2010

http://press.thegreenlantern.org

@@@

Red Rover Series
{readings that play with reading}

Experiment #42:
Repeat Offender

SATURDAY, DECEMBER 4th
7pm / doors lock 7:30

Featuring:
Vanessa Place

With collaborators:
Denise Dooley
Elizabeth Metzger Sampson
Fred Sasaki
Luis Humberto Valadez

at Outer Space Studio
1474 N. Milwaukee Avenue
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

This event will contain texts that are often sexually-explicit and violent. Audience discretion is advised.

Experiment #42 is funded in part by Poets & Writers, Inc.

VANESSA PLACE (see December 2 bio above).

DENISE DOOLEY lives in Rogers Park, Chicago. She reads and writes with the Next Objectivists workshop at Mess Hall. Her chapbook 'Drumptops' will be out this fall from Con/Crescent Press.

ELIZABETH METGER SAMPSON is a writer currently living in Chicago. She is the editor of Dear Navigator, an electronic magazine published by the School of the Art Institute of Chicago.

FRED SASAKI is associate editor of Poetry magazine, editor-at-large for the Chicagoan, and a conspirator with the Dil Pickle Club and Homeroom. He has new writing in Artifice, Iowa Review, MAKE, and other places.

LUIS HUMBERTO VALADEZ is a writer, musician, performer, and educator from Chicago Heights, IL. Born and raised in a tense environment riddled with violence, criminal activity, and desperation, he developed a

perspectiveâ€”further shaped in his experiences at Columbia College Chicago where he received his BA and Naropa University where he received an MFAâ€”that fueled his first book ("what i'm on," 2009 University of Arizona Press). He currently works as AmeriCorps VISTA Supervisor for Chicago HOPES.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

↑ Index

191. steve russell

A More Disturbing Derrida/ (thinning out the herd), Darwin, the bad type

Tue 30 Nov 2010

& if books breed books, do poor people breed more poor people?

This, and other bits of petty, mean Social Darwinism, is something I overheard recently at a downtown D.C. Starbucks. Two guys, both very respectable, ties, 3 piece suits, rolex watches, all that, were casually speaking their minds. Not speaking in hushed tones, but speaking very openly, without the sense that what they had to say was in any way disturbing. This particular Starbucks is not far from the Ian Pei National Gallery building, and only blocks from the J Edgar Hoover, FBI building.

& one guy says in response to the poor breeding the poor comment, this:

"It's not PC to say so, but the HERD needs thinning out."

Am I being paranoid or what? Seriously, that comment, coming from two not so threatening looking executives, has freaked me out. Haunted me. And I really don't think I'm ranting when I say Be Wary of the Ruling Class. Gore Vidal (and he should know) has repeatedly said the same thing.

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192. peter ganick
publication
Tue 30 Nov 2010

New publication by Peter Ganick
thanks for taking a look.

http://chalkeditions.blogspot.com

--

http://ex-ex-lit.blogspot.com experiential-experimental literary blog http://chalkeditions.co.cc free avant-garde literary ebooks http://pro-inca.webs.com *EXPANSIVE IMMANENCE long experimental texts* * * *from Collins English Gem Dictionary, *Collins, London and Glasgow, 1954. *spare **a.* additional, in reserve; scanty; not in use.--*v.t.* leave unhurt, show mercy; abstain from using; do without, give away. *dace **n. *freshwater fish. *microwave* *n.* a radiation with a frequency of under one metre.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 2010

178 messages · Wed 1 Dec 2010 – Fri 31 Dec 2010

December 2010 closed the year with the room peering at a future that had half arrived — the dead poet turned into data, the secret document loosed onto the internet, the poem imagined as code. One hundred and seventy-eight messages moved through the list, thin as the whole winter had been, and its scattered currents all pointed the same way: toward the digital condition settling over poetry and its archives, its politics, its very idea of the text. The year ended looking at a machine still assembling itself around the art.

The largest thread was procedural. A discussion of a table of concepts turned over the generative apparatus behind certain poems — the system, the grid, the set of moves a writer works from — one member noting that such method was *"a reasonably common practice among New York School poets"*, the conceptual scaffolding usually kept out of sight. It was poetry considered as something built from a diagram, the text as the output of a procedure, a thoroughly modern way to think about making.

The politics arrived through the leak. As WikiLeaks poured classified cables into public view and its founder faced arrest, the room passed along Michael Moore's pledge to post bail for Julian Assange — the raw document unloosed, information treated as something that wants, by nature, to be free. Against the leak sat the archive: a thread on the Digital Creeley Maps at Stanford, the late master converted into a searchable dataset, the poet's life and letters made queryable, the dead reincarnated as a database.

Underneath ran the smaller signs of the shift — a query on code meshing in poems, the mixing of dialects and registers and even literal code into the line, and a thread named for the future that is half upon us, the room half-excited and half-uneasy at the machine closing in. Poetry as procedure, the archive as data, the document as leak: every current ran digital. The same networks that had drained the list of its members were now remaking the objects the list had always cared about — the poem, the archive, the secret — into things that lived on screens, searchable and copyable and loosed, and the room watched the transformation with the mixed dread of people whose world is being renovated around them while they still live in it.

I have set December down exactly as the archive delivered it — the poem built from a table of concepts, Assange and the loosed cables, Creeley turned into a

Stanford dataset, and the future half arrived — because it was the month the list looked hardest at the digital condition remaking its art from underneath. A room that ends its year discussing the procedures behind a poem, the ethics of the leak, and the reincarnation of its dead master as a queryable map is a room that knows the machine is no longer coming but here, half-built around it, and is doing what it has always done with a new medium: turning it over warily, testing what it will cost, and refusing to pretend the future is not already in the room.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 178 in all.

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1. Murat Nemet-Nejat
Re: table of concepts
Wed 1 Dec 2010

That was a reasonably common practice among New York School poets. Murat

On Tue, Nov 30, 2010 at 12:02 PM, Paul Siegell <[redacted]>wrote:

> *hi,*
>
> *a reader recently told me that my table of contents/concepts page was almost*
> *a poem all by itself. you ever feel that way?*
>
> *wait, has anyone ever written a book of poetry where the table of contents*
> *actually *was* a poem, and then each line of that poem was a title of a poem*
> **in* the book???*
>
> *something i've been meaning to share:*
>
> *http://paulsiegell.blogspot.com/2010/11/table-of-concepts-poemergency-room.html*
>
> *yours,*
> *paul>*

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2. Pam Brown
All Together Now - news from New Zealand & Australia
Wed 1 Dec 2010

ALL TOGETHER NOW
A Digital Bridge for Auckland and Sydney, 2010

The New Zealand Electronic Poetry Centre (nzepc) is pleased to announce the completion of its trans Tasman digital bridge project.

We invited contributions to build a digital bridge between Auckland and Sydney as poetry symposiums took place in each city in March and September 2010. In June the first part of the bridge was launched: 50-plus creative contributions, a collaborative digital poem, audio talks and photos from the Auckland symposium. Now the Sydney side launches with 60 creative contributions, a complementary digital collaboration, more audio talks, video readings, photos, and texts of papers and commentary. We present here the multiple traces (text, audio, visuals, poetry, prose) of the year’s trans Tasman exchanges, noting how

often the roles of host and guest have flip-flopped, and hoping that they will go on doing so as we move between each other's reading and writing spaces.

http://www.nzepc.auckland.ac.nz/features/home&away/bridge

Pam Brown, Martin Edmond, Brian Flaherty and Michele Leggott Editors, ALL TOGETHER NOW

_____
http://www.nzepc.auckland.ac.nz The New Zealand Electronic Poetry Centre (nzepc) at the University of Auckland is an electronic gateway to poetry resources in New Zealand and the Pacific region. It is coordinated by Michele Leggott and Brian Flaherty with the support of representatives from the University of Auckland Library, Auckland University Press and the Faculty of Arts. Information: [redacted]

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_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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3. Willard Fox
Re: table of concepts
Wed 1 Dec 2010

Wallet, published by letterpress (Bloody Twin Books) in the 1990s, opens with a 14-line poem, each line of which is the first line of the subsequent 14 14-line poems. Each line became a site of meditation. I think I realized what I was doing before I was done with the first poem, I can't remember, but the idea arose after remembering having read the table of contents of a Dorn book years before mistakenly as a poem (and I hadn't figured it out until a few intended poems in). _Wallet_, a small book in many ways (15 poems, small physical dimensions), took a year-and-a-half to write. The letter press printing by Brian Richards has largely kept it out of the used book trade. (I.e., impossible to find a copy to buy. . . . and I'm always looking. If anyone wants to sell one, please write: [redacted])

----- Original Message -----
From: "Paul Siegell" <[redacted]>
To: [redacted]
Sent: Tuesday, November 30, 2010 11:02:08 AM GMT -06:00 US/Canada

Central
Subject: table of concepts

hi,

a reader recently told me that my table of contents/concepts page was almost a poem all by itself. you ever feel that way?

wait, has anyone ever written a book of poetry where the table of contents actually *was* a poem, and then each line of that poem was a title of a poem *in* the book???

something i've been meaning to share:
http://paulsiegell.blogspot.com/2010/11/table-of-concepts-poemergency-room.html

yours,
paul>

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4. Tribbey, Hugh R.
Re: publication
Wed 1 Dec 2010

Great work, Peter.

_____

From: Poetics List (UPenn, UB) on behalf of peter ganick
Sent: Tue 11/30/2010 6:25 PM
To: [redacted]
Subject: publication

New publication by Peter Ganick
thanks for taking a look.

http://chalkeditions.blogspot.com <http://chalkeditions.blogspot.com/>

--

http://ex-ex-lit.blogspot.com <http://ex-ex-lit.blogspot.com/> experiential-experimental literary blog http://chalkeditions.co.cc <http://chalkeditions.co.cc/> free avant-garde literary ebooks http://pro-inca.webs.com <http://pro-inca.webs.com/> *EXPANSIVE IMMANENCE long experimental texts* * * *from Collins English Gem Dictionary, *Collins, London and Glasgow, 1954. *spare **a.* additional, in reserve; scanty; not in use.--*v.t.* leave unhurt, show mercy; abstain from using; do without, give away. *dace **n.* *freshwater fish. *microwave* *n.* a radiation with a frequency of under one metre.

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5. Dan Godston

Poetry-Sound-Music Intersections at A Gathering of the Tribes

Wed 1 Dec 2010

Poetry-Sound-Music Intersections at A Gathering of the Tribes

Saturday, December 4, 2010 (7-9 p.m.)

You are invited to "Poetry-Sound-Music Intersections" at A Gathering of the Tribes--

* 1st set: Kristin Prevallet (poetry) and Edmund Mooney (electronics) *
2nd set: Nicole Peyrafitte (vocals, poetry), David Boykin (reeds), Dan Godston (trumpet), and Tom Zlabinger (upright bass)

DIRECTIONS: 6 to Bleecker or F,J,M,Z to Essex-Delancey; m1 to 5th & 1st Ave, m9 to 2nd & Ave B, or m21 to 3rd & Ave C; then walk east.

BIOS:

NICOLE PEYRAFITTE is a Pyrenean-born performance artist who sings, paints, films, writes, and cooks. Her eclectic heritage allows her to perform songs that range from French cabaret to jazz standards and contemporary poetry. Her voice is frequently heard integrated into multimedia stagings based on her visuals and writings. Peyrafitte's work creates an imaginative identity between two continents & four languages. Her more recent performances are: The Bi-Continental Chowder/La Garbure Transcontinentale (Multimedia performance & CD), Whisk! Don't Churn (with Michael Bisio, live performances & CD), Augustus Saint Gaudens' return to the Fatherland (Multimedia performance, article, and documentary in development), Sax, Soup, Poetry & Voice (Performance & DVD with Pierre Joris & Joe Giardullo). More info at: www.nicolepeyrafitte.com

KRISTIN PREVALLET is a poet, essayist, performer, and educator whose literary focus is to integrate political and personal consciousness into radical poetic forms. Her books include "A Helen Adam Reader: Selected Poems, Collages and Music," "I, Afterlife: Essay in Mourning Time," "Shadow Evidence Intelligence," "Scratch Sides: Poetry, Documentation, and Image-Text Projects," and "Perturbation, My Sister: A Study of Max Ernst's Hundred Headless Women." www.kayvallet.com

DAVID BOYKIN is a musician and composer whose projects include the David Boykin Expanse, the David Boykin Outet, and Boykin Seigfried and Reed. He is also the founder of Sonic Healing Ministries. His recordings include "Evidence

of Life on Other Planets, Vol. 1 and 2," "Ultra Sheen," and "47th Street Ghost." www.myspace.com/davidboykinexpanse

EDMUND MOONEY is a sound artist whose projects have included installations, film and dance collaborations, and other projects. His recordings include "Beyond Materials,"

"The Eighth Nerve," and "Happy Trails." www.edmundmooney.com/

DAN GODSTON teaches and lives in Chicago. His writings have appeared in Chase Park, After Hours, BlazeVOX, Versal, Beard of Bees, Drunken Boat, 580 Split, Kyoto Journal, The Smoking Poet, Horse Less Review, Moria, Apparatus Magazine, EOAGH, Requited Journal, and other print publications and online journals. He also composes and performs music, and he works with the Borderbend Arts Collective to organize the annual Chicago Calling Arts Festival. www.borderbend.org

TOM ZLABINGER is a musician and composer who has worked with Marshall Allen, Eddie Gale, Lewis Barnes, Roy Campbell, Steve Swell, Federico Ughi, Daniel Carter, Steve Dalachinsky, Marc Edwards, Ras Moshe, Blaise Siwula, and other artists. He is also an instructor of music at York College/CUNY and is the director of The York College Big Band, The Blue Notes, and The Summer Jazz Program. www.myspace.com/tomzlabinger

A Gathering of the Tribes

285 East Third Street (Between Ave C & D) #2

New York, NY 10009

Phone: [redacted]

http://www.tribes.org

↑ Index

6. Camille Martin

New @ Rogue Embryo

Wed 1 Dec 2010

New @ Rogue Embryo
http://rogueembryo.wordpress.com

* Carol Dorf's review of Camille Martin's Sonnets: "new wine in old bottles . . ."
http://rogueembryo.wordpress.com/2010/12/01/carol-dorf-reviews-camille-martins-sonnets/

* Eric Cheyfitz: "The grand hallucination that we are talking with others . . ."
http://rogueembryo.wordpress.com/2010/11/16/eric-cheyfitz-the-grand-hallucination-that-we-are-talking-with-others/

* Emil Cioran: Unconscious Dogmas
http://rogueembryo.wordpress.com/2010/11/23/emil-cioran-unconscious-dogmas/

* Miro Malish art opening (Toronto)
http://rogueembryo.wordpress.com/2010/11/17/miro-malish-art-opening-toronto/

Cheers!

Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

↑ Index

7. Dan Glass
Bhanu Kapil
Wed 1 Dec 2010

Hey Bhanu—looking for yr email address so I can tag you for a project—are you out there? Or some other friendly? Backchannel please!

Dan

↑ Index

8. Sara Wintz
SEGUE Reading Series = Thalia Field + Allen Fisher!
Wed 1 Dec 2010

Yes Virginia, there is a Segue Reading Series in December and January and it is curated by Sara Wintz and Thom Donovan

This Saturday, December 4th:
THALIA FIELD +
ALLEN FISHER

THALIA FIELD most recently published *Bird Lovers, Backyard* (New Directions, 2010) and *A Prank of Georges,* with Abigail Lang (Essay Press, 2010). Previous books include *Point and Line* and *Incarnate: Story Material* (New Directions). She teaches in Literary Arts at Brown University.

ALLEN FISHER is a poet, performer and artist. His most recent books include: *Leans* (Salt Publications, 2007), *singularity stereo* (Barque Press, 2006),

Confidence in Lack (Writers Forum, 2007), *ENTANGLEMENT* (The Gig, 2004). His book* Proposals* is forthcoming in 2010.

*Join us for a special reading with two poets exploring interdisciplinary practices:
Saturday, December 4th * 4-6 PM
The Bowery Poetry Club * 308 Bowery
$6 admission goes to readers

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com,bowerypoetry.com, or call [redacted] for more information.

Later on this winter:
December 11: Bonnie Jones + Anne Waldman
December 18: Erika Staiti + Andrea Brady
January 8: Mac Wellman + Cecilia Corrigan
January 15: Shonni Enelow + Renee Gladman
January 22: CA Conrad + Norma Cole
January 29: Douglas Kearney + Yedda Morrison

See you there!

↑ Index

9. Samuel Wharton
sawbuck 4.4!
Wed 1 Dec 2010

---

welcome to winter, friends!

sawbuck 4.4 <http://www.sawbuckpoetry.blogspot.com> is warm & crackling like a fire...get your poems from

Felino A. Soriano // Steve Roggenbuck // Lucas Pingel
<http://www.sawbuckpoetry.blogspot.com/>
Sara Lupita Olivares // Cheyenne Nimes
<http://www.sawbuckpoetry.blogspot.com/>
Jane Joritz-Nakagawa // Emily Jern-Miller
<http://www.sawbuckpoetry.blogspot.com/>
Jeff Harrison // Andrew Cox // Jeff
Alessandrelli<http://www.sawbuckpoetry.blogspot.com/>

before they burn up

thanks for reading

~samuel day wharton, editor

↑ Index

10. Catherine Daly
Re: table of concepts
Thu 2 Dec 2010

I have also been fascinated by the imaginal replacement of apparatus and text.

When I began working at a more visible level, it was still special to be able to transfer a scholarly index into electronic form without merely transcribing, but instead transforming it.

↑ Index

11. Jim Andrews
Centre for International Contemporary Art
Thu 2 Dec 2010

The CIAC is the Centre for International Contemporary Art in Montréal. They publish on the net a long-running magazine, now edited by Paule Makrous, that features web art, interviews, reviews, and other work. The most recent issue features poetry by some of the victims of Ravensbrück, a Nazi concentration camp for women. And an interview with Gregory Chatonsky. And an interview with me by Paule. And other work.
http://www.ciac.ca/magazine/en/summary.html

ja
http://vispo.com

↑ Index

12. Jonathan Morse
Re: table of concepts
Thu 2 Dec 2010

On 11/30/2010 7:14 PM, Murat Nemet-Nejat wrote:
> That was a reasonably common practice among New York School poets.
>
Also try the table of contents of Vikram Seth's _The Golden Gate_.

Jonathan Morse

↑ Index

13. Jeffrey Side

The new ebook from Argotist Ebooks is ‘Some Geographies’ by Mark Youn

Thu 2 Dec 2010

The new ebook from Argotist Ebooks is â€˜Some Geographiesâ€™ by Mark Young
Description:
"These pieces by Mark Young have a disturbing and comic speed, and seem, as a group, to get at some essential weirdness of the 'global' info-capitalist culture we're all trying to survive and live in." Sam Lohmann (editor of â€˜Peaches & Batsâ€™)
Available as a free ebook here:
http://www.lulu.com/product/ebook/some-geographies/14006389

↑ Index

14. Lewis Warsh

Night Shades / Chris Tysh

Thu 2 Dec 2010

New from United Artists Books

NIGHT SHADES: A Fable for Klara K

by Chris Tysh

Cover by Christian Boltanski

Design by Hazel Blake

80 pages $14 ISBN 0-935992-40-5

"In Tysh's tough, visceral, lacerating text, we bear witness to a surreal poetry for the stage, reminiscent of Buchner, Artaud, Genet, and Heiner Muller. Klara K leads us on an unspeakable journey through the ravages of WWII, while bearing a child who will never know these immensely moving shards of stories except through her mother's anguished memories. NIGHT SCALES is a compassionate, devastating tale of death and survival by those who "...ate the bruises and drank the hurt in a long swallow," and those who still "hoard the pain, like a gift that flowers on a dry stalk." Charles Borkhuis

"Why turn memory into theater? With NIGHT SCALES: A FABLE FOR KLARA K, Chris Tysh threads devastating testimony and playful humor through the question of how we enact, with bodies, as performance, memory's language. Does memory become gesture, dialogue, set design? Is it spoken alone or in the whole community? Using theater as an overarching challenge, how does memory become both song and costume, narrator and chorus, horrors and

stage business equally? Developing voices we recognize and grow attached to, NIGHT SCALES moves us through events of the Holocaust seen in the hot and the cold, in mundane songs and fragments of Russian, French and English. But how do we see horrors in language without staging them in real terms, even in our minds? The very best theater works both as play script and as mental mise-en-scene, concretizing the nominal world into bodies, actors, breathing. This is Tysh's fundamental 'rouge limit' as she writes it, on the road which is the melancholy passage of history, where personal stories become an affecting and unforgettable public display." Thalia Field

Copies available from

Small Press Distribution
[redacted]

↑ Index

15. The Paris Review

A Holiday Deal from The Paris Review

Thu 2 Dec 2010

Dear Reader,

This holiday season, skip the wine, forget the socks, and give them the magazine everyoneâ€™s talking about. Our holiday gift set makes it easy to introduce your friends and family to a world of compelling writing and creative imaginationâ€”all while showing off your good taste. Available for only $45, each gift set comes with:

* The winter issue of _The Paris Review_, featuring interviews with Jonathan Franzen and Louise Erdrich, a visual art portfolio curated by David Salle, portraits and landscapes by Saul Steinberg, a novella by Peter Nadas, and much more
* A yearâ€™s subscription to _The Paris Review_ (three more issues to follow quarterly)
* A black _Paris Review _T-shirt by American Apparel
* A signed note from editor Lorin Stein

To order, simply visit our website at http://store.theparisreview.org/products/holiday-gift-set?utm_source=The+Paris+Review+Newsletter+Subscribers&utm_campaign=8198a1a95d-Holiday_Gift_Set_NewsSubs_12_1_2010&utm_medium=email or call us here at the office at [redacted]. Plus, at this low price, you can add yourself to the gift list and look forward to a year of the best writing around. And what could be a better gift than that?

Sincerely,

Nicole Rudick
Managing Editor

—
You are receiving this email because you opted in on www.theparisreview.org.

Links:

Our mailing address is:
The Paris Review Foundation
62 White Street
New York, New York 10013
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6. http://theparisreview.us1.list-manage.com/profile?u=ba34ae29824bc79fed69cc5f5&id=0b47debb90&e=7f8caa2f2a

↑ Index

16. Heidi Bean
Poet's Theater Issue of Postmodern Culture
Thu 2 Dec 2010

The new issue of Postmodern Culture (20.1) is out, and it's a special issue on the topic of poet's theater, edited by yours truly and Laura Hinton, with articles on the work of Mac Wellman, Carla Harryman, Ron Silliman, and Fiona Templeton. http://muse.jhu.edu/journals/postmodern_culture/toc/pmc.20.1.html

↑ Index

17. patrick dunagan
Re: table of concepts
Thu 2 Dec 2010

---

check out the list of contents in an original edition of Ed Dorn's RECOLLECTIONS FROM GRAN APARCHERIA

On 1 December 2010 04:38, Willard Fox <[redacted]> wrote:

> *_Wallet_, published by letterpress (Bloody Twin Books) in the 1990s, opens with a 14-line poem, each line of which is the first line of the subsequent 14 14-line poems. Each line became a site of meditation. I think I realized*

> *what I was doing before I was done with the first poem, I can't remember, but the idea arose after remembering having read the table of contents of a Dorn book years before mistakenly as a poem (and I hadn't figured it out until a few intended poems in). _Wallet_, a small book in many ways (15 poems, small physical dimensions), took a year-and-a-half to write. The letter press printing by Brian Richards has largely kept it out of the used book trade. (I.e., impossible to find a copy to buy. . . . and I'm always looking. If anyone wants to sell one, please write: [redacted])*
>
> *----- Original Message -----*
> *From: "Paul Siegell" <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, November 30, 2010 11:02:08 AM GMT -06:00 US/Canada Central*
> *Subject: table of concepts*
>
> *hi,*
>
> *a reader recently told me that my table of contents/concepts page was almost*
> *a poem all by itself. you ever feel that way?*
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> *wait, has anyone ever written a book of poetry where the table of contents actually *was* a poem, and then each line of that poem was a title of a poem*
> **in* the book???*
>
> *something i've been meaning to share:*
>
> *http://paulsiegell.blogspot.com/2010/11/table-of-concepts-poemergency-room.html*
>
> *yours,*
> *paul>*

↑ Index

18. ShaunAnne Tangney

Jeffers book CFP

Thu 2 Dec 2010

REMINDER

CALL FOR PROPOSALS

The editor of a book collection tentatively called The Wild That Attracts Us: New Critical Essays on Robinson Jeffers invites proposals for essays that

evidence the advance in Jeffers scholarship, especially since the publication of the most recent collections in the early- and mid-1990s. Since the publication of those volumes, The Robinson Jeffers Association has prompted a great deal of new work on Jeffers, most especially through their annual academic conferences. Likewise, the founding of Jeffers Studies has proved to be a real stimulus for Jeffers scholarship. Given the enlivened atmosphere of Jeffers scholarship, the time is right for a new collection of essays, one that significantly adds to the body of critical work on Robinson Jeffers.

To that end, proposals are invited for essays that specifically address the critical sea-change of the past two decades, especially as it concerns Jeffers study, including but not limited to: the full advance of ecocriticism; the re-imagining of regionalism as place studies; the continuing development of cultural studies and the new historicism; the development of the New Formalism; the increasingly poignant vector of science and literature; the advances in narratology; the glaring omission of feminist analysis in Jeffers scholarship; the similar dearth of writing about the teaching of Jeffers. The primary audience for this project will be academic, faculty and students primarily at the undergraduate and graduate level; secondary audiences would include the general public, especially given that Jeffers has long maintained an energetic and mindful readership.

Proposals should be 750-1,000 words, include a clear title, highlight a unique contribution to Jeffers scholarship, and provide the editor with an unambiguous argument as to Jeffers' poetry, the critical tactics undertaken by the essay's author, and the significance of the essay to Jeffers scholarship as a whole. The deadline for proposals is December 31, 2010. Proposals may be sent either electronically or in hard copy to the appropriate address below.

ShaunAnne Tangney

Associate Professor of English

Humanities Division

Minot State University

500 University Ave. W

Minot, ND 58707

[redacted]

↑ Index

19. damian hey
CFS: And/Or, Volume 2
Thu 2 Dec 2010

---

and/or, a print journal for creative experimental writing and/or innovative graphic art, seeks submissions from writers and/or other sorts of artists whose work openly challenges the boundaries (mimetic, aesthetic, symbolic, cultural, political, philosophical, economic, spiritual, etc.) of literary and/or artistic expression. Please visit our submissions page at www.and-or.org for details. Deadline for consideration for Volume 2, March 1, 2011.

↑ Index

20. Yuri Stone
Reading by Alissa Nutting - Dec 5, 2pm, Swift Hall
Thu 2 Dec 2010

Fall Reading Series
Reading by Alissa Nutting
Sunday, December 5, 2:00pm
Swift Hall, Room 106

Join us, Sunday, December 5th at 2pm for the third installment of The Renaissance Society's Fall Reading Series, a reading by Alissa Nutting. The reading will take place in Swift Hall in room 106 and will be followed by a reception at The Renaissance Society <http://www.renaissancesociety.org/> (Cobb Hall, 4th Floor) that will include book signing and refreshments.

*This event is FREE and open to the public. *

Nutting's writing has appeared in *Tin House*, *Fence*, *BOMB*, and the fairy tale anthology* My Mother She Killed Me, My Father He Ate Me*. Her short story collection, *Unclean Jobs for Women and Girls*, was selected by Ben Marcus as winner of the 6th Starcherone Prize.

"Alissa Nutting's stunning debut collection, *Unclean Jobs for Women and Girls*, reanimates the deadest of dead pans to a state of enameled kabuki solar veneer - a sanctified, sublime, full-throated and full-throttled static panic. These fictions are panoplies of syntactic semantic seismic wonders. Don't look now but you are looking at a sun raised to a higher power, and it's not blinking."
Michael Martone

For more information: www.renaissancesociety.org or [redacted]

--
Yuri Stone
Marketing Associate

The Renaissance Society
at the University of Chicago
5811 South Ellis Avenue, Room 418
Chicago, IL 60637
www.renaissancesociety.org

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| Vimeo <http://www.vimeo.com/rensoc> |
Tumblr<http://renaissancesociety.tumblr.com>
| Flickr <http://www.flickr.com/photos/therenaissancesociety>

↑ Index

21. Christy Delehanty
UA Poetry Center Residencies
Thu 2 Dec 2010

Hello,

If you would spread the word about the UA Poetry Center's summer residency program, we'd much appreciate it. I've included the relevant details below, but let me know if you need any more information.

Thanks!

Christy Delehanty

University of Arizona Poetry Center Intern

[redacted]

The University of Arizona Poetry Center in Tucson offers two residencies of two to four weeks between June 1 and August 31, 2011, to a poet and a fiction writer or a nonfiction writer at any stage of their careers. The residents are provided with housing and a weekly stipend of $150 each, but are responsible for their own food, travel, and other expenses. Submit up to 10 pages of poetry or 20 pages of prose, a three-page proposal, and a resume or curriculum vitae with a $20 application fee by February 25. Visit the Poetry Center website for complete guidelines.

↑ Index

22. Michael Heller
This Art Burning
Thu 2 Dec 2010

(Apologies for any double postings)

Dear friends and colleagues,

My composer/collaborator, Ellen Fishman Johnson, has just posted a few short excerpts on YouTube from This Art Burning, our multi-media performances of music, text and video presented at this year's Philly Fringe Festival in September.The Philadelphia Inquirer reviewer wrote of *This Art Burning: *"And, perhaps, Ellen Fishman-Johnson, one of Philadelphia's lower-key composers, nevertheless left quite a mark on the Fringe <http://topics.philly.com/topic/Fringe> Festival Saturday at the Performance Garage with 90 polished minutes of music/video pieces created in collaboration with poet Michael Heller. All possible combinations of words and music were explored."For those of you who saw the performances and those who may have missed it, the excerpts can be viewed at:

http://www.youtube.com/user/efjcomposer

↑ Index

23. michael farrell
Re: table of concepts
Thu 2 Dec 2010

recently a 'poem' of mine was discussed in a prison workshop .. i was later asked about it .. it was a series of numbers that was in a sense in lieu of contents page & page numbers. the (arrangement of the) numbers & accompanying punctuation indicated something about the poems to follow each respective section of the book.. michael

> *Date: Wed, 1 Dec 2010 06:38:41 -0600*
> *From:* [redacted]
> *Subject: Re: table of concepts*
> *To:* [redacted]
>
> *_Wallet_, published by letterpress (Bloody Twin Books) in the 1990s, opens with a 14-line poem, each line of which is the first line of the subsequent 14 14-line poems. Each line became a site of meditation. I think I realized what I was doing before I was done with the first poem, I can't remember, but the idea arose after remembering having read the table of contents of a Dorn book years before mistakenly as a poem (and I hadn't figured it out until a few intended poems in). _Wallet_, a small book in many ways (15 poems, small physical dimensions), took a year-and-a-half to write. The letter press printing by Brian Richards has largely kept it out of the used book trade. (I.e., impossible to find a copy to buy. . . . and I'm*

> *always looking. If anyone wants to sell one, please write: [redacted])*
>
> *----- Original Message -----*
> *From: "Paul Siegell" <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, November 30, 2010 11:02:08 AM GMT -06:00 US/Canada Central*
> *Subject: table of concepts*
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> *wait, has anyone ever written a book of poetry where the table of contents actually *was* a poem, and then each line of that poem was a title of a poem *in* the book???*
>
> *something i've been meaning to share:*
> *http://paulsiegell.blogspot.com/2010/11/table-of-concepts-poemergency-room.html*
>
> *yours,*
> *paul>*

↑ Index

24. michael farrell
thempark
Thu 2 Dec 2010

dear all

i have a new chapbook from book thug in canada, called 'thempark'

http://www.bookthug.ca/proddetail.php?prod=201031&cat=5

the poems use ashbery poems as a template

thanks

michael

↑ Index

25. Peter ciccariello
Fwd: UA Poetry Center Residency
Thu 2 Dec 2010

Perhaps of interest...

---------- Forwarded message ----------

The University of Arizona Poetry Center in Tucson offers two residencies of two to four weeks between June 1 and August 31, 2011, to a poet and a fiction writer or a nonfiction writer at any stage of their careers. The residents are provided with housing and a weekly stipend of $150 each, but are responsible for their own food, travel, and other expenses. Submit up to 10 pages of poetry or 20 pages of prose, a three-page proposal, and a resume or curriculum vitae with a $20 application fee by February 25. Visit the Poetry Center website for complete guidelines.

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26. amy king
OT: "From the Larynx" -- Interview with Anne Waldman on VIDA
Thu 2 Dec 2010

Poet Anne Waldman
-- http://vidaweb.org/vida-interview-with-anne-waldman-â€œfrom-the-larynxâ€

Enjoy,

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

27. amy king
Poet Face Lift
Thu 2 Dec 2010

Ana Bozicevic revamped my site - http://www.amyking.org

I told her she should start designing poets' sites for a reasonable price, no?

Enjoy,

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

28. Mark DuCharme
Re: thempark
Thu 2 Dec 2010

> *the poems use ashbery poems as a template*

Don't most people's?

Winkingly,

Mark DuCharme

↑ Index

29. Willard Fox
Re: table of concepts
Fri 3 Dec 2010

Patrick,

That was the one if I remember correctly.

Skip

----- Original Message -----
From: "patrick dunagan" <[redacted]>
To: [redacted]
Sent: Thursday, December 2, 2010 11:14:49 AM GMT -06:00 US/Canada Central
Subject: Re: table of concepts

check out the list of contents in an original edition of Ed Dorn's RECOLLECTIONS FROM GRAN APARCHERIA

On 1 December 2010 04:38, Willard Fox <[redacted]> wrote:

> *_Wallet_, published by letterpress (Bloody Twin Books) in the 1990s, opens with a 14-line poem, each line of which is the first line of the subsequent 14 14-line poems. Each line became a site of meditation. I think I realized what I was doing before I was done with the first poem, I can't remember, but the idea arose after remembering having read the table of contents of a Dorn book years before mistakenly as a poem (and I hadn't figured it out until a few intended poems in). _Wallet_, a small book in many ways (15 poems, small physical dimensions), took a year-and-a-half to write. The letter press printing by Brian Richards has largely kept it out of the used*

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>
> *yours,*
> *paul>*

↑ Index

30. Camille Martin

Review of Camille Martin's Sonnets

Fri 3 Dec 2010

I just came across Carol Dorf's terrific review of my Sonnets (Shearsman Books, 2010) in New Pages:

“Can you pour new wine into old bottles? Well, if you are Camille Martin and the bottles are sonnets, the answer is an emphatic, 'Yes'" . . .

The review:
http://newpages.com/bookreviews/2010-12-01/#Sonnets-by-Camille-Martin

The SPD connection:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Cheers!

Camille Martin

↑ Index

31. Ruth Lepson
Re: This Art Burning
Fri 3 Dec 2010

---

watched the video--thank you, Michael Heller, for slowing us down doubly with words & music, & saying much in few words, what a poet does.

On 12/2/10 6:19 PM, "Michael Heller" <[redacted]> wrote:

> *(Apologies for any double postings)*
>
> *Dear friends and colleagues,*
>
> *My composer/collaborator, Ellen Fishman Johnson, has just posted a few short excerpts on YouTube from This Art Burning, our multi-media performances of music, text and video presented at this year's Philly Fringe Festival in September.The Philadelphia Inquirer reviewer wrote of *This Art Burning: *"And, perhaps, Ellen Fishman-Johnson, one of Philadelphia's lower-key composers, nevertheless left quite a mark on the Fringe <http://topics.philly.com/topic/Fringe> Festival Saturday at the Performance Garage with 90 polished minutes of music/video pieces created in collaboration with poet Michael Heller. All possible combinations of words and music were explored."For those of you who saw the performances and those who may have missed it, the excerpts can be viewed at:*
>
> *http://www.youtube.com/user/efjcomposer*

↑ Index

32. CA Conrad
Gay author banned from discussing his opposition to repealing DADT
Fri 3 Dec 2010

Gay author banned from discussing his opposition to repealing DADT.

On Thursday, December 2nd, 2010, CAConrad, author of Deviant Propulsion (Soft Skull Press), The Book of Frank (WAVE Books), and other books, was forbidden to speak on NPR's show Radio Times, hosted by Marty Moss-Coane.

The show's focus was repealing DADT, with guests Tammy Schultz of the US Marine Corps War College, and Tobias Barrington Wolff, a professor of

constitutional law at UPenn. The phone lines were open to the public, but when CAConrad spoke with call-screeners his opening remark was, "I am a gay man who is against repealing DADT and I have an online petition called Gays Against Gays in the Military." The screener's abrupt response was, "You're off topic," and hung up. Off topic? Calling back a second time CAConrad very quickly said, "This is not off-topic. And I am opposed to war, which is why I'm opposed to repealing DADT. Three children died every single day of war-related injuries in Afghanistan in 2009, and THAT is not a civil right, killing three children a day." He was abruptly told, "This is not about war and I don't have time to discuss this." Not about war? One of the guests is from the US Marine Corps War College. And since when is the US military not about war? Especially in 2010?

Here is a link to the show: http://whyy.org/cms/radiotimes/2010/12/02/the-effects-of-repealing-don't-ask-don't-tell-according-to-the-pentagon/

Listening to the show it is clear that the guests were in favor of repealing DADT, but not once did anyone mention the illegal wars the US is engaged in at present. When it came time to allow callers onto the show there were openly gay people who fell in line with the guests and their agenda.

CAConrad's online petition GAYS AGAINST GAYS IN THE MILITARY can be seen at this link: http://invasionanniversary.blogspot.com

He is available for discussing the petition, the wars, and the military. If you are interested in interviewing him on or off air, please contact him directly at [redacted], or phone him directly at [redacted]

His books and other writings can be found at his web page http://CAConrad.blogspot.com ;

↑ Index

33. Murat Nemet-Nejat

Re: Introduction to The Spiritual Life of Replicants/ "A Few Thought On Fragments"

Fri 3 Dec 2010

My essay "A Few Thoughts On Fragments, which is my afterword to my new poem *The Spiritual Life of Replicants*, has just been posted in Jerome Rothenberg's blog *Poems and Poetics*. Anyone interested can read it at the following address:* *http://poemsandpoetics.blogspot.com/

Ciao,
Murat

↑ Index

34. Jennifer Karmin

Dec 5: Poets Theater in Chicago

Fri 3 Dec 2010

---

6 local poets with
48 hours to devise
a progr
SUNDAY, DECEMBER 5th

6 local poets with
48 hours to devise
a program of Poets Theater

6:00PM
Roundtable Discussion featuring
John Beer, Jennifer Karmin, Ruth Margraff & Don Share
moderated by Patrick Durgin, publisher of Kenning Editions,
and Valerie Johnson, Managing Editor of Poetry Magazine

7:30PM
Performance & Talkback featuring
Daniel Borzutsky, Duriel Harris, John Keene,
Jacob Saenz, Leila Wilson & Tim Yu

at Oracle Theatre, 3809 N. Broadway
Chicago, Illinois
Admission is free. ADA accessible.
Reservations are strongly recommended.
http://www.oracletheatre.org

a celebration for
The Kenning Anthology of Poets Theater: 1945-1985
edited by Kevin Killian and David Brazil
http://www.kenningeditions.com

Sponsored by
Kenning Editions
Oracle Productions
& The Poetry Foundation
http://www.poetryfoundation.org

John Beer is the author of The Waste Land and Other Poems (Canarium, 2010). He has curated a poetâ€™s theater showcase at Links Hall in Chicago, directed Robert Duncanâ€™s Medea at Kolchis, and is editing a special section on poetâ€™s theater for Jacket. He is a staff theater writer at Time Out Chicago.

Daniel Borzutzky is the author of The Book of Interfering Bodies (Nightboat, 2011); The Ecstasy of Capitulation (BlazeVox, 2007); and Arbitrary Tales (Triple Press, 2005). He is the translator of Raul Zuritaâ€™s Song for his Disappeared Love (Action Books, 2010) and Jaime Luis HuenÃºnâ€™s Port Trakl (Action Books, 2008).

Duriel E. Harris is a co-founder of Black Took Collective and a member of Douglas Ewart & Inventions free jazz ensemble. Extending the multivocal experiments of Drag (Elixir Press, 2003), she is currently at work on the AMNESIAC media art project. Her collection Amnesiac: Poems is being released by Sheep Meadow Press this fall.

Jennifer Karminâ€™s multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets across the U.S., Japan, and Kenya. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010.

John Keene is the author of Annotations (New Directions) and, with artist Christopher Stackhouse, of Seismosis (1913 Press). He teaches at Northwestern University.

Ruth Margraff is a playwright, librettist, lyricist, and performer. Her writing has been developed and produced internationally, notably in such venues as The Guggenheim Museum and Brooklyn Academy of Music in New York, and The Walker Art Center in Minneapolis. The recipient of four Rockefeller Foundation Multi-Arts commissions, among other honors and awards, she is currently Associate Professor of Writing at the School of the Art Institute of Chicago.

Jacob Saenz is a graduate of Columbia College Chicago. His work has appeared in Columbia Poetry Review, Inkstains, OCHO, Poetry and other journals. He works at a library and is an associate editor for RHINO.

Don Share is Senior Editor of Poetry magazine. His books include Squandermania (Salt Publishing), Union (Zoo Press), and the forthcoming titles Wishbone (Black Sparrow); a critical edition of Basil Buntingâ€™s poems (Faber and Faber); and Buntingâ€™s Persia (Flood Editions). He has been Poetry Editor of Harvard Review and Partisan Review, Editor of Literary Imagination, and curator of poetry at Harvard University.

Leila Wilsonâ€™s The Hundred Grasses is forthcoming from Milkweed Editions in 2011. Her poems have appeared in A Public Space, Denver Quarterly, Poetry, The Canary, and elsewhere. She teaches at the School of the Art Institute.

Timothy Yu is the author of a chapbook, Journey to the West (Barrow Street), winner of the Vincent Chin Memorial Chapbook Prize from Kundiman, and the critical book Race and the Avant-Garde: Experimental and Asian American

Poetry since 1965 (Stanford University Press). He teaches at the University of Wisconsin-Madison.

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35. michael farrell
Re: thempark
Fri 3 Dec 2010

---

thanks for the wink as we say on manhunt

template doesnt tell u much i guess!

but - all were written using ja's word count per line as well as his punctuation (from 'where shall i wander')

it was a break from dicework (dicework if u can get it ..)

mf

> *Date: Thu, 2 Dec 2010 21:26:19 -0700*
> *From:* [redacted]
> *Subject: Re: thempark*
> *To:* [redacted]
>
> *the poems use ashbery poems as a template*
>
> *Don't most people's?*
>
> *Winkingly,*
>
> *Mark DuCharme*

↑ Index

36. David Kirschenbaum
Boog's NYC Small Presses Night 12/14, Issue Out Now
Fri 3 Dec 2010

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

New York City Small Presses Night

Tues. Dec. 14, 6:00 p.m. sharp, free

with

Argos Books
Autonomedia
Fractious Press
Kaya Press
LoudMouth Press
New York Quarterly

and music from

Matteah Baim with Golden Slumbers

Curated by Cristiana Baik and Svetlana Kitto

ACA Galleries
529 W.20th St., 5th Flr.
NYC

This is our one event each season in our non-NYC small presses series where
we honor NYC small presses.

Featuring readings from some of the city's finest small presses as well as publications available from each of the presses.

**Argos Books, E.C. Belli, Iris Cushing, and Elizabeth Clark Wessel, eds.
—Marina Blitshteyn
—Hildred Crill
—Bianca Stone

**Autonomedia
—Jordan Zinovich

**Fractious Press, Veronica Liu, ed. and pub.
—Steven J. Hann
—Nikkiesha N. McLeod
—Buzz Poole
—K. Abigail Walthausen
—Thera Webb

**Kaya Press, Sunyoung Lee, ed. and pub.
—Samantha Chanse
—Lisa Chen
—Ed Lin
—Thaddeus Rutkowski

**LoudMouth Press, Gregory Ayres, pub./dir. of operations
—Geoff Cunningham
—Carla Repice

**New York Quarterly, Raymond Hammond, pres.
—Tony Gloeggler
—Douglas Treem

There will be wine, cheese, and crackers, too.

Series curated and with an introduction by Boog City editor David Kirschenbaum

--

Boog City 66, our New York City Small Presses Issue,
published in conjunction with the above event,
with pages put together by the participating six presses,
featuring work from:

**Argos Books—Paige Ackerson-Kiely, Marina Blitshteyn, Hildred Crill, S.C. Hahn, Safiya Sinclair, and Bianca Stone

**Fractious Press—Jacob Albert, John Cotrona, Nikkiesha N. McLeod, Buzz Poole, Seamus Scanlon, K. Abigail Walthausen, and Thera Webb

**Kaya Press—Lisa Chen, Ed Lin, Thaddeus Rutkowski

**New York Quarterly—Tony Gloeggler and Douglas Treem

As well as your usual swell Boog City content: Reviews of Elastic No- No Band's Fustercluck!!!, books from Lucy Ives, Edward Sanders, and Jared Stanley; and poems from Andy Gricevich and Peter Waldor.

To read the pdf version go to:

http://www.welcometoboogcity.com/boogpdfs/bc66.pdf

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Press and author bios

**Argos Books
http://www.argosbooks.org/

Argos Books was born one auspicious night in Brooklyn in a little place called Daddy’s. Amidst the din of spinning LPs, under the flatteringly dim lighting, over two beautiful amber pints of Stella, Liz Clark Wessel and I spoke of our mutual passion for small press poetry publishing. Having known (and grown to love) Liz for a few months, I was aware that she had started a small press called Stray Dog Press in Stockholm; I harbored much curiosity about the state of its existence. Liz told me about the process of publishing her first book, S.C. Hahn’s A Sky That is Never the Same, and within moments sparks of enthusiasm were flying, invisibly lighting the cave-like corner in which we sat.

Our decision that eve to rename and revive Stray Dog was cemented further when another brilliant and capable cohort, E.C. Belli joined forces with Liz and me. We three wise ladies all attend Columbia University's Poetry M.F.A. program, and I am grateful to the Fates for bringing us together in such a poetically fertile environment. Argos was the name of Odysseus' faithful canine companion; Argos Books will soon be a faithful companion to readers and lovers of poetry and translation. Poetry that crosses cultural and national borders, hybrid writing, and work by women is of special interest. Interestingly enough, the mission of Argos Books mirrors somewhat the pursuits of Liz, Emily and myself. We are all translators, and have firm footholds in diverse locations (Omaha, Switzerland, New York, Stockholm…). The upcoming summer and fall promise to be exciting and fruitful times for Argos Books. Stay tuned.

*Marina Blitshteyn
http://wagsrevue.com/Issue_5/#/42

Marina Blitshteyn was born in the U.S.S.R. and immigrated to the U.S.A. in 1991. She learned English from cartoons and hip-hop and went on to perform in local and international poetry slams, edit her university's weekly publication and annual poetry journal, and teach English in the South Bronx. She completed her B.A. in English at the University at Buffalo and is pursuing an M.F.A. in poetry and translation at Columbia University. You can check out her recent work at the above url.

*Hildred Crill

Hildred Crill's English translations are included in a trilingual edition of Per Wästberg's work, Ortsbestämning/ Determination of Place (Ars Interpres). Her poems have appeared most recently in Greensboro Review, Poetry Ireland Review and Kenyon Review Online. She lives in Stockholm, Sweden.

*Bianca Stone
http://whoisthatsupposedtobe.blogspot.com/

Bianca Stone received her M.F.A. from NYU's creative writing program in poetry. She is the creator and co-curator of the Ladder Poetry Reading Series in New York City and is a regular contributor to Thethe Poetry Blog. Her most recent poetry publications include The Patterson Literary Review, Fou, Agriculture Reader, and Conduit. Besides writing poetry, she is also a visual artist and freelance illustrator, often combining poetry and illustration. She is currently working on a manuscript exploring the mixed genre of poetry and image. You can visit her blog Poetry Comics at the above url. She lives in Brooklyn.

**Autonomedia
http://www.autonomedia.org/

Autonomedia is an autonomous zone for arts radicals in old and new media. We publish books on radical media, politics and the arts that seek to transcend party lines, bottom lines, and straight lines. We also maintain the Interactivist Info Exchange, an online forum for discourse and debate on themes relevant to the books we publish.

*Jordan Zinovich
http://www.bigbridge.org/BB14/2010_FICTION/2010_Fiction_JZ.HTM

Jordan Zinovich is a senior editor at Autonomedia and a member of the Amsterdam Balloon Company. Once, long, long ago in the Dark Forest, he heard Baba Yaga singing and glimpsed her walking hut—an experience that arrested his maturation. Through the passing years he has grown younger, and smaller, tracking her trail of glimmering words. The last piece he published in Big Bridge, “Theodolite’s Survey,” was chosen by Dzanc Books for its Best of the Web 2009 anthology. You can view his work at the above url.

**Fractious Press
http://www.fractiouspress.com

Fractious Press is a small artist-run publishing condo founded in the Bronx and Washington Heights in 2005. Since its first release, which was named in The Village Voice’s Best of New York 2005, the press has published emerging artists and writers of fiction, poetry, comics, and zines, and has occasionally hosted day-long zine festivals in Upper Manhattan. The next zine fest, May Day at Ding Dong, will be held on May 1, 2010, with support from the Manhattan Community Arts Fund administered by the Lower Manhattan Cultural Council. ForeWord magazine called the press “innovative … a kind of counterculture collaborative.”

*Steven J. Hann
http://www.stevenjhann.blogspot.com/

Steven J. Hann is a poet and lyricist. An ex-Circus and Circus Raves columnist, he was an active musician in New York City from 1972 to 1982. He is currently a Morningside Heights–area book purveyor, general curmudgeon, and, most recently, author of the chapbook Blonde, Blue-eyed and Handsome, available at his book stand or at the Fractious Press website. For more information, visit the above url.

*Nikkiesha N. McLeo
http://coceyea.wordpress.com/

Nikkiesha N. McLeod is a writer and musician originally from Trinidad and Tobago, where she played the tenor-pan for the steel-band orchestra Panasonic Connection. A co-founder of the grassroots feminist magazine OutLaw Sister Riff, a recipient of Howard University’s John J. Wright Award for Poetry, and a

co-recipient of the City College of New York's Adria Schwartz Award for Women's Fiction, she continues to play drums in rock bands around New York City. For more information, visit the above url.

*Buzz Poole
http://www.madonnaofthetoast.blogspot.com/

Buzz Poole is the author of Madonna of the Toast, which The New Statesman named one of the Best Underground Books of 2007. He has written about books, art, design, and music for numerous publications including The Believer, The Village Voice, Print, The San Francisco Chronicle, and The Millions. He is currently managing editor of Mark Batty Publisher. I Like to Keep My Troubles on the Windy Side of Things is his first collection of stories. For more information, visit the above url.

*K. Abigail Walthausen
http://www.literaturesandwich.com/

K. Abigail Walthausen wrote a chapbook called The Internet, and it has a hole in every page. On her above website you can see more poems, illustrations, and tinsel paintings.

*Thera Webb

Thera Webb is a radical feminist and resident of Queens. In 2003, she co-founded the feminist infoshop Jane Doe Books in Bushwick, and from 2005 to 2007, she managed and edited the book review section for Maximumrocknroll, the long-running international punk rock fanzine promoting progressive politics. She received her M.F.A. in poetry from UNC Greensboro, and has work in Fiction (Japan) and Forklift, Ohio. On the Shoulders of the Bear is her first chapbook.

**Kaya Press
http://www.kaya.com/

Kaya Press is an independent not-for-profit publisher of Asian and Pacific Islander diasporic literature. We are dedicated to the publication of new and innovative fiction, poetry, critical essays, art, and culture, and the recovery of important and overlooked work from the Pacific Rim and the API diaspora.

We aim to expand the range of outstanding API literature available to the public by publishing works of excellent literary merit, including works in translation. We are proud to present books that feature unique voices; new and alternative perspectives; accomplished experimental writing; and beautiful, thoughtful book design.

*Samantha Chanse
http://www.samanthachanse.com/

Samantha Chanse is a writer, performer, educator, and arts organizer. The recipient of an Individual Artist Commission from the S.F. Arts Commison and an Emerging Artists Residency from Tofte Lake Center, her work has been presented with FringeNYC, Bowery Poetry Club, The Marsh, and others. She co-founded salon series Laundry Party and served as artistic director of S.F.-based arts nonprofit Kearny Street Workshop. A member playwright of Ma-Yi Writers Lab, she is currently pursuing a M.F.A. in playwriting while teaching undergraduate writing at Columbia University. Her first solo play, Lydia's Funeral Video, will be published by Kaya Press in 2011.

*Lisa Chen
http://www.burroofinformationandculture.blogspot.com/

Lisa Chen is the author of Mouth (Kaya Press) which won the 2007 Poetry/Prose Award from the Association for Asian American Studies. She graduated from UC Berkeley and the University of Iowa and works as a media consultant for progressive nonprofits. She was born in Taipei, Taiwan and now lives in Brooklyn.

*Ed Lin
http://www.edlinforpresident.com/

Ed Lin is the author of the widely praised Waylaid and This Is a Bust (both Kaya Press). Lin, who is of Taiwanese and Chinese descent, was born in New York City. He holds degrees in mining engineering and journalism from Columbia University. He is the first author to win two Members' Choice Awards in the Asian American Literary Awards. His latest book, Snakes Can't Run, the sequel to This Is a Bust, was published by Minotaur Books in April. Lin lives in New York with his wife, actress Cindy Cheung.

*Thaddeus Rutkowski
http://www.thaddeusrutkowski.com/

Thaddeus Rutkowski is a graduate of Cornell University and The Johns Hopkins University. He is the author of the novels Tetched and Roughhouse. Both books were finalists for the Members' Choice of the Asian American Literary Awards. His third novel, Haywire, is forthcoming from Starcherone Books. He is the fiction and nonfiction editor of the literary journal Many Mountains Moving.

**LoudMouth Press
http://www.loudmouthpress.org/

LoudMouth Press is a nonprofit independent publishing house founded in 2010 in Brooklyn. The press is committed to developing and producing media that offers an innovative perspective on important topics that concern the entire human family. This small press collaborates with artists and writers as well as community activists, service organizations and learning institutions to identify

specific causes around which their projects are built. Topics include: Non-fiction social commentary and observation, counter-cultural guides and practical manuals, global current events, photographic and illustrative cultural critiques, inventive art books, and more. In addition the press supports an education initiative based on a philosophy of increasing youth awareness concerning global and social issues, improving student literacy, and creating opportunities for youth activism.

*Geoff Cunningham

Geoff Cunningham is an artist, living and working in Oceanside, Calif.

*Carla Repice

Carla Repice is an artist and teacher living in Union City, N.J. After beginning their study of systems of bureaucracy and political divisions in South Africa, Geoff Cunningham and her established the OBA in 2007, while sitting on a park bench at a mall in Orange County, Calif.

**Matteah Baim with Golden Slumbers
http://matteahbaim.com/

Matteah Baim was born and raised in Milwaukee, Wisc. In 1996, at the age of 17, Baim moved to California to study painting and drawing at the San Francisco Art Institute. After graduating, Baim moved to New York where she met Sierra Casady. In 2005, the duo began to write music together and formed the soft metal band, Metallic Falcons. Voodoo Eros released their first record Desert Doughnuts in 2006. Recorded in Brooklyn, New Mexico, and Chicago, Desert Doughnuts features performances by Antony, Devendra Banhart, Jana Hunter, and Greg Rogove.

After the Metallic Falcons disbanded, Baim moved to Los Angeles and began writing and recording material for her first solo record, Death of the Sun, which was released on Dicristina Stairbuilders in 2007. Death of the Sun was recorded in 2006 partly at her home in Venice Beach as well as at Chicago's CarterCo studio.

She spent the next two years touring and writing material for Laughing Boy. She is also currently working on music for several films, and continues to exhibit drawings. Baim lives and works in New York.

**New York Quarterly
http://www.nyqbooks.org

NYQ Books was established in 2009 as an imprint of The New York Quarterly Foundation, Inc. Its mission is to augment the New York Quarterly poetry magazine by providing an additional venue for poets who are already published in the magazine. A lifelong dream of NYQ's founding editor, William Packard,

NYQ Books has been made possible by growing foundation support and new technology that was not available during Packard's lifetime. We are proud to present these books to you, our readers, and hope that you will continue to support The New York Quarterly Foundation, Inc. and our poets and that you will enjoy the books that you purchase from this site.

*Tony Gloeggler
http://www.nyqbooks.org/author/tonygloeggler

Tony Gloeggler was born in Brooklyn, lives in Queens, and hopes to die somewhere nearby and somewhat conveniently. He’s managed a group home for developmentally disabled men in Boerum Hill for nearly 30 years. His poems have appeared in numerous journals and anthologies and he has been nominated for a Pushcart Prize a number of times. His chapbook One on One received the 1998 Pearl Poetry Prize. Pavement Saw Press published his first full-length collection, One Wish Left. My Other Life was published by Jane Street Press and Greatest Hits: 1984-2009 was put out by Pudding House Publications.

*Douglas Treem
http://www.nyqbooks.org/author/douglastreem

Douglas Treem lives in New York City. His book, Everything So Seriously, was released this October by NYQ Books.

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 20th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea’s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB’s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Jan. 25, Faux | Other
(Cambridge, Mass. | New York City)
http://www.fauxpress.com/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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37. Nicholas Karavatos
"Code Meshing" in Poetry - Examples?
Sat 4 Dec 2010

Greetings,

I am looking for poems that exhibit, or are examples of, "code meshing" in literature, specifically poetry. (Due to access issues, though I shouldn't underestimate our library, online sources would be especially helpful.) We are considering the term "code meshing" in the sense that it is used (but in another context) by S. Michael-Luna & A. Suresh Canagarajah, and others:

"Code meshing is a communicative device used for specific rhetorical and ideological purposes in which a multilingual speaker intentionally integrates local and academic discourse as a form of resistance, reappropriation and/or transformation of the academic discourse."

"Code meshing differs from a more familiar sociolinguistic notion, code switching."

"Code meshing is a social practice which intentionally integrates local and academic discourse in order to index specific discursive,ideological and rhetorical stances of the interlocutor. Code meshing both accommodates the merging of discourses that other scholars have previously discussed, and advances the consideration of lexical, rhetorical and structural hybridity previously unexamined."

"Code meshing suggests that the context is an integral part of the observable interaction and cannot be separated from it."

"Code meshing recognises an integration of multiple codes of language by suggesting that knowledge and linguistic resources are not only integrated or meshed but also include hybrid codes. Code switching, on the other hand, involves items at the lexical or syntactic level and has focused on balanced bilingual language use. Code meshing can also involve single lexical items, but additionally uses broad rhetorical strategies, structural units and considers the full continuum of bilingualism."

"We must distinguish code meshing from code mixing which refers to the inclusion of single lexical items (‘borrowings’) that have become naturalised in the borrowing language. Code meshing also includes mixtures of larger structural and rhetorical units, and symbolises something intentionally ‘marked’ in the dominant language of the text."

"Code switching models of writing propose that bilinguals learn different English varieties and use them in appropriate contexts. Code meshing suggests that students should learn to bring together different codes to serve their purpose. Code meshing suggests that students should have opportunities to re-appropriate the knowledge and linguistic structure of dominant academic discourses into their already rich polylinguistic repertoire. Lexical and grammatical choices can demonstrate a student’s way to convey meaning, index values and norms outside the discourse,or make ideologically-inscribed statements."

(http://www.outreach.psu.edu/programs/rsa/files/multilingual_academic.pdf)

Due to access issues, though I shouldn't underestimate our library, online literary sources representing the above ideas would be especially helpful.

Thank you,
Nick

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates
[redacted]

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38. Chad Sweeney
Question: Looking for new anthologies and books on craft
Sat 4 Dec 2010

I'm looking for new anthologies to use in poe
Dear poets and teachers:

I'm looking for new anthologies to use in poetry workshops, both contemporary American and World.

Any recommendations on what has worked for you? I tend to use three or four single-author books and one anthology, all undergrad classes so far. I've used a few different books, all worked well, but ready for a change for my own sake. Which have worked well for you? And feel free to add any recommendations for books on craft.

Thank you,
Chad Sweeney

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39. amy king
Poetry?! Why bother?
Sat 4 Dec 2010

THANKS TO ALL FOR THE RECOMMENDATIONS
-- http://amyking.wordpress.com/2010/12/04/poetry-why-bother/

PLEASE SUGGEST ANY OTHERS!

Thanks much,

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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40. Adam Fieled
"Beams" podcast/two multi-media pages
Sun 5 Dec 2010

Greetings. A podcast has been added to my "Beams" page on Issuu:

http://www.issuu.com/afieled/docs/beams

Many thanks to Didi Menendez.

Eight poems from When You Bit...have been added as text to the Stain Brooklyn video page on artrecess2:

http://www.artrecess2.blogspot.com/2010/11/adam-fieled-live-in-brooklyn-09.html.

And the Jacket, PennSound, Argotist, etc, links have been added to the Eris Temple artrecess2 video page:

http://www.artrecess2.blogspot.com/2010/11/adam-fieled-reads-apps-at-eris-temple.html.

Many thanks/merry X-Mas,
Adam

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41. Maria Damon

Re: "Code Meshing" in Poetry - Examples?

Sun 5 Dec 2010

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i'm not sure i'm grasping this, but it seems that Cornel West's public presentations and conference lectures fit the bill.

Nicholas Karavatos wrote:
> Greetings,
>
> I am looking for poems that exhibit, or are examples of, "code meshing" in literature, specifically poetry. (Due to access issues, though I shouldn't underestimate our library, online sources would be especially helpful.) We are considering the term "code meshing" in the sense that it is used (but in another context) by S. Michael-Luna & A. Suresh Canagarajah, and others:
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>
> "Code meshing is a communicative device used for specific rhetorical and ideological purposes in which a multilingual speaker intentionally integrates local and academic discourse as a form of resistance, reappropriation and/or transformation of the academic discourse."
>
> "Code meshing differs from a more familiar sociolinguistic notion, code switching."
>

> "Code meshing is a social practice which intentionally integrates local and academic discourse in order to index specific discursive,ideological and rhetorical stances of the interlocutor. Code meshing both accommodates the merging of discourses that other scholars have previously discussed, and advances the consideration of lexical, rhetorical and structural hybridity previously unexamined."
>
> "Code meshing suggests that the context is an integral part of the observable interaction and cannot be separated from it."
>
> "Code meshing recognises an integration of multiple codes of language by suggesting that knowledge and linguistic resources are not only integrated or meshed but also include hybrid codes. Code switching, on the other hand, involves items at the lexical or syntactic level and has focused on balanced bilingual language use. Code meshing can also involve single lexical items, but additionally uses broad rhetorical strategies, structural units and considers the full continuum of bilingualism."
>
> "We must distinguish code meshing from code mixing which refers to the inclusion of single lexical items (‘borrowings’) that have become naturalised in the borrowing language. Code meshing also includes mixtures of larger structural and rhetorical units, and symbolises something intentionally ‘marked’ in the dominant language of the text."
>
> "Code switching models of writing propose that bilinguals learn different English varieties and use them in appropriate contexts. Code meshing suggests that students should learn to bring together different codes to serve their purpose. Code meshing suggests that students should have opportunities to re-appropriate the knowledge and linguistic structure of dominant academic discourses into their already rich polylinguistic repertoire. Lexical and grammatical choices can demonstrate a student’s way to convey meaning, index values and norms outside the discourse,or make ideologically-inscribed statements."
>
> (http://www.outreach.psu.edu/programs/rsa/files/multilingual_academic.pdf)
>
>
>
> Due to access issues, though I shouldn't underestimate our library, online literary sources representing the above ideas would be especially helpful.
>
> Thank you,

> Nick
>
>
>
>
> Nicholas Karavatos
> Dept of Language & Literature
> American University of Sharjah
> PO Box 26666
> Sharjah
> United Arab Emirates
> [redacted]
>
>

↑ Index

42. **carol dorf**
Re: This Art Burning
Sun 5 Dec 2010

Michael,
I enjoyed your performance, and the composition as a whole.
Carol

On Thu, Dec 2, 2010 at 3:19 PM, Michael Heller <[redacted]> wrote:

> *(Apologies for any double postings)*
>
> *Dear friends and colleagues,*
>
> *My composer/collaborator, Ellen Fishman Johnson, has just posted a few short excerpts on YouTube from This Art Burning, our multi-media performances of music, text and video presented at this year's Philly Fringe Festival in September.The Philadelphia Inquirer reviewer wrote of *This Art Burning: *"And, perhaps, Ellen Fishman-Johnson, one of Philadelphia's lower-key composers, nevertheless left quite a mark on the Fringe < http://topics.philly.com/topic/Fringe> Festival Saturday at the Performance Garage with 90 polished minutes of music/video pieces created in collaboration with poet Michael Heller. All possible combinations of words and music were explored."For those of you who saw the performances and those who may have missed it, the excerpts can be viewed at:*
>
> *http://www.youtube.com/user/efjcomposer*

↑ Index

43. Lewis Warsh
Something To Remember You By #2
Mon 6 Dec 2010

SOMETHING TO REMEMBER YOU BY -- #2

A reading by students in the MFA program in creative writing at Long Island University (Brooklyn)

Bowery Poetry Club
308 Bowery
(between Bleecker and Houston in Manhattan)

Friday December 10, 5-6:45

Alicia Berbenick
Liz Dalton
Eric Alter
Joe Infante
Desiree Rucker
Sarah Wallen
Uche Nduka
Yani Gonzalez
Christine Francavilla
Aimee Herman
Tony Iantosca
Patia Braithwaite
Lisa Rogal
Micah Savaglio
Wendi Williams
Jamey Jones

↑ Index

44. Cara Benson
Belladonna Holiday Sale Event + The Wide Road Pre-Release and Celebration in NYC*
Mon 6 Dec 2010

Dear Friends,
We are extremely pleased to announce that The Wide Road is now immediately available for

pre-release purchase sold directly from the Belladonna* Collaborative Studio. Choose your cover and purchase your beautiful copy today!
http://belladonnaseries.org/books.html

ALL ORDERS ABOVE $30.00 RECEIVED THROUGH DECEMBER 15 WILL BE REIMBURSED FOR POSTAGE

Our Holiday Sale includes reimbursed postage for our year long SUBSCRIPTION: http://belladonnaseries.org/subscriptions.html

And our AUCTION: Two more weeks left to our online auction! Items are now set at a single low price! Please consider buying priceless art by Emilie Clark, Francie Shaw, Bill Mazza and Suzan Frecon! Become a member of the Feminist Press! Buy great books! Or theater tickets! Postage included!!!
http://belladonnaseries.org/auction.html

Buy online or come to our special event with Lyn Hejinian and Carla Harryman:
Tuesday, December 14, 2010; 7:30 pm
READING AND BOOK RELEASE PARTY
The Wide Road: Lyn Hejinian and Carla Harryman
Belladonna Series is beside itself tickled to publish The Wide Road, the long awaited masterpiece collaboration of two of our heras Lyn Hejinian and Carla Harryman.

Promotional Copy: What would have happened had Thelma and Louise not driven off the cliff but stayed on the road? In Carla Harryman and Lyn Hejinian's picaresque novella, friendship lives on to follow eros through a polymorphic landscape where their fearless, inquisitive "we" encounters "hunger in two places at once." The Wide Road was collaboratively composed by Carla Harryman and Lyn Hejinian between 1991 and 2010. The cover art was drawn for this manuscript by the artist Nancy Blum, and this first edition is printed with two different cover designs. Location: Dixon Place: 161 Chrystie Street; New York, NY Admission: $6

As ever,
The Belladonna* Collabarative

↑ Index

45. Justin Katko

BAD PRESS PUBLIXXATION: Finite Love by The Two Brothers

Mon 6 Dec 2010

---------- Forwarded message ----------
From: Marianne Morris <[redacted]>
Date: Sat, Dec 4, 2010 at 5:30 PM
Subject: BAD PRESS PUBLIXXATION: Finite Love by The Two Brothers

C A L L I N G A L L Y E H E A R Y E

Finite Love
By The Two Brothers

£5, $10; 20 pp; 13,000 copies; 2007/2010
13,000 copies numbered and smeared in brotherly blood
Published by Bad Press & Critical Documents

http://plantarchy.us/home
http://badpress.infinology.net

Simon Morley says: "The world is everything that oughtn't to be the case, and most of it has crashed here in this small pamphlet by Mr K**** and Mr W*****. I didn't enjoy myself, hated the whole thing, wanted to look away; but then again there is no one else to look to, it fills one's vision so. This is real Agent Orange in an imaginary garden. Have it."

↑ Index

46. netwurker
Re: "Code Meshing" in Poetry - Examples?
Mon 6 Dec 2010

Code Meshing::

pls c:
http://unhub.com/netwurker/12625

alternatively, if the theory is ur key, pls c:
http://unhub.com/netwurker/12628

reg[u]ards,
netwurker.mez

↑ Index

47. Paul Siegell
Re: table of concepts
Mon 6 Dec 2010

---

wow.

thanks so much, everyone. really appreciate those who commented, as well as those who back-channeled. all extremely helpful.

yours,
paul>
http://paulsiegell.blogspot.com/

↑ Index

48. Laurie Sheck

International IMPAC DUBLIN Literary Award

Mon 6 Dec 2010

Laurie Sheck's hybrid work, A Monster's Notes, centered around the un-named "monster" in Mary Shelley's Frankenstein still alive in the 21st century, has been longlisted for the 2011 International IMPAC DUBLIN Literary Award, announced by the Lord Mayor of Dublin on November 15. The nominations include works from 43 countries world-wide.

↑ Index

49. Tim Peterson

Tendencies 12/9: Abigail Child, Michael D. Snediker, Timothy Liu

Tue 7 Dec 2010

TENDENCIES: Poetics & Practice 12/9:

Abigail Child, Michael D. Snediker, and Timothy Liu

This series of talks by and about contemporary poets, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between queer theory, poetic practice, manifesto, and pedagogy.

The next event features talks by:

Abigail Child

Michael D. Snediker

Timothy Liu

...followed by a discussion/Q&A session.

on Thursday, December 9

at 7 PM

FREE

at CUNY Graduate Center

(in the Skylight Room, 9100)

365 Fifth Avenue, NYC

Abigail Child is a film/video artist and writer. Her montage pushes the envelope of sound-image relations, exploring gesture as language, and creating strategies to rewrite narrative. She has recently exhibited multi-screen installations at The Walker Museum and Harvard University among others. Child has had retrospectives nationally and internationally; her art is in the permanent collection of MoMA, NY and Centre Pompidou, Paris. Harvard Film

Center has created an "Abigail Child Collection" which will preserve and exhibit her films. Child's books of poetry include Scatter Matrix, Mob (both Roof Books), and A Motive for Mayhem (Potes & Poets) and she has authored a recent collection of critical writings, This is Called Moving: A Critical Poetics of Film (University of Alabama Press, 2005). She is senior faculty at the School of Museum of Fine Arts, Boston and calls NYC home.

Michael D Snediker is the author of Queer Optimism: Lyric Personhood and Other Felicitous Persuasions (UMinnesota, 2009). His articles on American Literature, poetics, and queer theory have appeared in journals including ELH, Modernism/modernity, and Postmodern Culture. His poetry book, Nervous Pastoral, was published by dove|tail press in 2008, and his poetry chapbook, Bourdon, is forthcoming from White Rabbit Press. He currently is working on a project titled Contingent Figure: Aesthetic Disabling and the Long American Renaissance. He teaches at Queen's University, in Kingston, ON.

Timothy Liu is the author of eight books of poems, most recently Polytheogamy and Bending the Mind Around the Dream's Blown Fuse. He has also edited Word of Mouth: An Anthology of Gay American Poetry. His poems have been included in many anthologies and have appeared in such places as Best American Poetry, Bomb, Grand Street, The Nation, New American Writing, Paris Review, Virginia Quarterly Review and The Yale Review. His journals and papers are archived in the Berg Collection at the New York Public Library, and his poems have been translated into ten languages. Timothy Liu is an Associate Professor at William Paterson University and a member of the Core Faculty in Bennington College's Graduate Writing Seminars; he lives in Manhattan.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies website.

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

↑ Index

50. Amanda Earl

Interview about Experiment-O Dec 8 at 5:05pm EST

Tue 7 Dec 2010

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hi all,

Ottawa radio host Mitchell Caplan will be interviewing me about Experiment-O on his show Click Here on Wednesday, December 8 at 5:05pm EST. You can listen live at http://www.chuo.fm. along with chatting about the issue, i'll also

be reading a few of the poems by contributors. i think the interview will last about ten minutes. i'll try to get an mp3 copy for the Experiment-O site.

Amanda

↑ Index

51. Paul Siegell

SWARTHMORE, PA this SATURDAY

Tue 7 Dec 2010

On Saturday, December 11th, from 4-6 p.m at Kohlberg Hall in the Scheuer Room at Swarthmore College, a stellar lineup of 4 writers from Philadelphia will perform poetry, memoir, fiction and you name it!! The event is hosted by APIARY http://theapiarycorp.com/ in collaboration with the Light of Unity Association.

The line-up:

Dr. Richard Wertime, multi-genre author, professor, author of Citadel on the Mountain: A Memoir of Father and Son which won the 2001 James A. Michener Memorial Prize in literature, and director of graduate studies in English and the Humanities at Arcadia University: http://www.arcadia.edu/academic/default.aspx?id=4183

Dr. Jeffrey Ethan Lee, multi-genre author, professor, chief editor of Many Mountains Moving, and author of identity papers, invisible sister, and The Sylf (winner of the Sow Ear's Poetry Chapbook Prize), and Strangers in a Homeland: http://jeffreyethanlee.blogspot.com/ http://mmminc.org/

Paul Siegell, author of three books of poetry, wild life rifle fire, jambandbootleg and Poemergency Room, and staff editor at Painted Bride Quarterly: http://paulsiegell.blogspot.com/

Tamara G. Oakman, executive director of the Light of Unity Association, co-editor of APIARY, and poetry editor of Philadelphia Stories will perform from her book of poetry, Snatched: http://jubilantthicket.blogspot.com/

Come out to this phenomenal evening as an early holiday gift to yourself!!

The reading will be followed by a Q&A.

APIARY (Lillian Dunn, Michelle Crouch, Nick Forrest will be there to present the magazine, host an open mic, and answer questions.)

↑ Index

52. Jennifer Karmin

Dec 8: Aaaaaaaaaaalice @ Oberlin College

Tue 7 Dec 2010

WEDNESDAY, DECEMBER 8th
Jennifer Karmin
in a live collaboration with Oberlin students
performing the text-sound epic Aaaaaaaaaaalice

7-7:30pm performance
7:30-8pm talk
at Severance Hall
120 W. Lorain Street
corner of Lorain St & Professor St
Oberlin, Ohio

Aaaaaaaaaaalice
travelogue in 11 cantos
scored for polyvocal improvisation
http://www.aaaaaaaaaaalice.blogspot.com

JENNIFER KARMIN's Aaaaaaaaaaalice was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

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53. Jeffrey Side

The new ebook from Argotist Ebooks is "4NDd2O" by Jukka-Pekka Kervinen.

Tue 7 Dec 2010

The new ebook from Argotist Ebooks is â€œ4NDd2Oâ€ by Jukka-Pekka Kervinen. Description:

â€œ4NDd2Oâ€ is a text composed and generated by an old 8-bit computer, ZX Spectrum 48. The text consists of partial memory dumps, stochastic manipulations and character encoding processes, all written by an author using native Basic language offered by ZX Spectrum.

Available as a free ebook here:
http://www.lulu.com/product/ebook/4ndd2o/14249447

↑ Index

54. Adam Fieled
"Chimes" on Issuu
Tue 7 Dec 2010

The Blazevox print book Chimes has now been re-released on Issuu:

http://www.issuu.com/afieled/docs/chimes

The original Blazevox book can be purchased here:

http://www.blazevox.org/bk-af.htm

The book can also be heard on PennSound:

http://www.writing.upenn.edu/pennsound/x/Fieled.php

I am looking for a major review, if anyone's interested.

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55. Jared Schickling
eccolinguistics
Tue 7 Dec 2010

Dear All,

The first issue of Eccolinguistics is set to go and will be mailed in early 2011 -- thank you to all who have responded -- the list of 200 is underway, if you would like to be included please send your mailing address to:

[redacted]

It's free. FREE.

Contributors in this issue: John Bloomberg-Rissman, Steve Dalachinsky, Patrick James Dunagan, Whit Griffin, W. Scott Howard, Mary Kasimor, Michael Leong, E.J. McAdams, Deborah Meadows, Philip Meersman, Jonathan Minton, Richard Owens, Nate Pritts, Chuck Richardson, Andrew Schelling, Brandon Shimoda, Tyrone Williams

In addition to sending along your mailing info (only hard copies will go out), we are also accepting work for the next issue -- poetry, prose, visual, otherwise -- which can be sent electronically. We have no defined reading periods --

[redacted]
eccolinguistics.blogspot.com

Happy reading--
Jared

↑ Index

56. Anny Ballardini
Galatea Resurrects #15!
Wed 8 Dec 2010

GALATEA RESURRECTS ANNOUNCEMENT

We are pleased to announce the release of *Galatea Resurrects'* 15th Issue which presents 72 New Poetry Reviews as well as other feature presentations. The issue can be accessed directly at http://galatearesurrection15.blogspot.com . For convenience, the Table of Contents is cutnpasted below.

Enjoy!

Eileen Tabios
Editor, *Galatea Resurrects (A Poetry Engagement)*

++++

Issue No. 15 TABLE OF CONTENTS
Dec. 7, 2010

EDITOR'S INTRODUCTION
By Eileen Tabios

NEW REVIEWS
Camille Martin reviews SALINE by Kimberly Lyons

Patrick James Dunagan reviews DEAR SANDY, HELLO: LETTERS FROM TED TO SANDY BERRIGAN, Edited by Sandy Berrigan and Ron Padgett

Jon Curley reviews AUTOPSY TURVY by Thomas Fink and Maya Diablo Mason

Eileen Tabios engages HAD SLAVES by Catherine Sasanov

John Herbert Cunningham reviews SELECTED POEMS OF GARCILASO DE LA VEGA, Edited and translated by John Dent-Young

Kathryn Stevenson reviews MONEY FOR SUNSETS by Elizabeth J. Colen

T.C. Marshall reviews VANCOUVER: A POEM by George Stanley and IN THE MILLENIUM by Barry McKinnon

Eric Dickey reviews AS IT TURNED OUT by Dmitry Golynko, Edited by Eugene Ostashevsky. Translated by Eugene Ostashevsky and Rebecca Bella with Simona Schneider

Peg Duthie engages THE AMAZING ADVENTURES OF GRAVITY AND GRACE by Ernesto Priego

Patrick James Dunagan reviews UNTAM’D WING: RIFFS ON ROMANTIC POETRY by Jeffrey C. Robinson

Harry Thorne reviews NEIGHBOR by Rachel Levitsky

Michael Pollock engages "El Dorado" by Edgar Allan Poe, Spanish translation by Mario Murgia in EL CURVO Y OTROS POEMAS by Edgar Allan Poe, Edicion bilingue with Traduccion del proyecto Helbardot and Ilustraciones de Gustavo Abascal

Barbara Roether reviews FIRE EXIT by Robert Kelly

Allen Bramhall reviews SITUATIONS by Laura Carter

Eileen Tabios engages 1000 SONNETS by Tim Atkins

Eric Hoffman reviews ESCHATON by Michael Heller

Jon Curley reviews 100 NOTES ON VIOLENCE by Julie Carr

Genevieve Kaplan reviews NETS by Jen Bervin and THE MS OF M Y KIN by Janet Holmes

Aileen Ibardaloza reviews THE CHAINED HAY(NA)KU PROJECT, Curated by Ivy Alvarez, John Bloomberg-Rissman, Ernesto Priego & Eileen Tabios and THE HAY(NA)KU ANTHOLOGY, VOL. II, Edited by Jean Vengua and Mark Young

John Herbert Cunningham reviews COLLECTED POEMS by Dylan Thomas

Eileen Tabios engages 2ND NOTICE OF MODIFICATIONS TO TEXT OF PROPOSED REGULATIONS by John Bloomberg-Rissman

Allen Bramhall reviews NOT BLESSED by Harold Abramowitz

Moira Richards reviews A IS FOR ANNE by Penelope Scambly Schott

Peg Duthie engages "GOTHENBURG" FROM THREE GEOGAOPHIES: A MILKMAID'S GRIMOIRE by Arielle Guy

John Herbert Cunningham reviews DISJUNCTIVE POETICS: FROM GETRUDE STEIN AND LOUIS ZUKOFSKY TO SUSAN HOWE by Peter Quartermain

Rebecca Loudon reviews GOD DAMSEL by Reb Livingston

Eileen Tabios engages REQUIEM FOR THE ORCHARD by Oliver de la Paz

Kristi Castro reviews EDGE BY EDGE, collection of poetry chaps by Gladys Justin Carr, Heidi Hart, Emma Bolden, and Vivian Teter

Allen Bramhall reviews I-FORMATION BOOK 1 by Anne Gorrick

Lynn Behrendt reviews I-FORMATION BOOK 1 by Anne Gorrick

Eileen Tabios engages Lynn Behrendt's review of Anne Gorrick's I-FORMATION BOOK 1

Michael Caylo-Baradi reviews MISSPELL by Lars Palm

John Herbert Cunningham reviews PENURY by Myung Mi Kim

Albert B. Casuga reviews TRAJE DE BODA: POEMS by Aileen Ibardaloza

Richard Lopez reviews SOME SONNETS, Edited by Tim Wright

Eileen Tabios engages APPARITION POEMS by Adam Fieled

L.M. Freer reviews BEATS AT NAROPA: AN ANTHOLOGY, Edited by Anne Waldman and Laura Wright

Moira Richards reviews (MADE) by Cara Benson

Thomas Fink reviews DRUNKER/HOLDING EMBER by Raymond Farr

Edric Mesmer reviews ON SECRETS OF MY PRISON HOUSE by Geoffrey Gatza

Peg Duthie engages EATING HER WEDDING DRESS: A COLLECTION OF CLOTHING POEMS, Edited by Vasiliki Katsarou, Ruth O'Toole, and Ellen Foos

Eileen Tabios engages BEHAVE: CALIFORNIA RANT 66 by Steve Tills

Jim McCrary reviews MR. MAGOO by Steve Tills

Nicholas T. Spatafora reviews AUTOPSY TURVY by Thomas Fink and Maya Diablo Mason

Margaret H. Johnson reviews MANHATTAN MAN (AND OTHER POEMS) by Jack Lynch

Eileen Tabios engages AT TROTSKY'S FUNERAL by Mark Young

Marianne Villanueva reviews ERNESTA, IN THE STYLE OF FLAMENCO by Sandy McIntosh

Hadas Yatom-Schwartz engages "Nathan, in the Ancient Language", a poem in ERNESTA, IN THE STYLE OF THE FLAMENCO by Sandy McIntosh

Patrick James Dunagan reviews COLLECTED POEMS / GUSTAF SOBIN, Edited by Esther Sobin, Andrew Joron, Andrew Zawacki, and Ed Foster

Jon Curley reviews CLEANING THE MIRROR: SELECTED AND NEW POEMS by Joel Chace

Tom Beckett reviews CLEANING THE MIRROR: SELECTED AND NEW POEMS by Joel Chace

John Bloomberg-Rissman reviews AT THE FAIR by Tom Clark

Peg Duthie engages 32 SNAPSHOTS OF MARSEILLES by Guy Bennett

Jim McCrary reviews THE HAY(NA)KU FOR HAITI SERIES, Edited by Eileen Tabios

Kristina Marie Darling reviews THE FRENCH EXIT by Elisa Gabbert

Anny Ballardini reviews BRAINOGRAPHY by Evelyn Posamentier

Richard Lopez reviews 2ND NOTICE OF MODIFICATIONS TO TEXT OF PROPOSED REGULATIONS by John Bloomberg-Rissman

G.E. Schwartz reviews THE FUTURE IS HAPPY by Sarah Sarai

Kristina Marie Darling reviews TINDERBOX LAWN by Carol Guess

Eileen Tabios engages DIWATA by Barbara Jane Reyes

Peg Duthie engages DUTIES OF AN ENGLISH FOREIGN SECRETARY by Macgregor Card

John Bloomberg-Rissman reviews ADAMANTINE by Shin Yu Pai

Jeff Harrison reviews GRIEF SUITE by Bobbi Lurie

Allen Bramhall reviews OPULENCE by Stephen Ellis

Peg Duthie engages SPRING HAS COME: SPANISH LYRICAL POETRY FROM THE SONGBOOKS OF THE RENAISSANCE by Alvaro Cardona-Hine

Jim McCrary reviews CARRY CATASTROPHE by Megan Kaminski

Moira Richards reviews THEN, SOMETHING by Patricia Fargnoli

Eileen Tabios engages KING OF THE JUNGLE by Zvi A. Sesling

Genevieve Kaplan reviews POETS ON TEACHING: A SOURCEBOOK, Edited by Joshua Marie Wilkinson

THE CRITIC WRITES POEMS
Kristina Marie Darling

FOCUS ON POETS
Tom Beckett interviews ANNE GORRICK

Thomas Fink interviews JOANNA FUHRMAN

FROM OFFLINE TO ONLINE: REPRINTED REVIEW
Lisa Bower reviews SKIRT FULL OF BLACK by Sun Yung Shin

Eric Dickey reviews LIGHT FROM A BULLET HOLE: POEMS NEW AND SELECTED, 1950–2008 by Ralph Salisbury

ADVERTISEMENT
Hay(na)ku for Haiti--a Haiti Relief Fundraiser

BACK COVER
No Deer Were Shot For These Shots!

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

57. { brad brace }
all the while
Wed 8 Dec 2010

---

brad brace will present a performative lecture that explores
blood, ultimately asking but is blood art? while bringing
her alter ego to life through narrative and fantasy while
presenting a small-scale, close-up video installation
presenting a performance which needs you to take control,
you are the judge and you are the performer while creating a
semi-prIvate installation involving two artists, two chairs,
a table and chewing gum while presenting an old man and old
woman frantically preparing chairs for a series of invisible
guests while anticipating that future reports may state that
he attempted to build a spaceship using found materials to
help the stranded Horsehead Nebula back to his rightful home
while presenting a tale of repressed sexual desire, a
never-before- told story of fantasy and pleasure while
reflecting the importance of exploring chance systematically
while undertaking a conversation that that alludes to an
experience concerned with some form of transcendental truth
while reacting 'live' to a selection of pre-selected footage
that is appearing beside him on a screen while forming a
resistance movement, raising heads, hands and hearts in
protest while testing her mental and physical strength by

adopting the stress position for an extended period of time while exploring rituals that may offer a way to reconnect with our relationship to the non-human world while undertaking an investigation of minimal movement that is pure but also has the capacity to reflect true emotion while presenting an abstract exploration of the medieval witch trials while presenting the Mr Punch and his wife Judy reciting poetry, discussing politics, watching TV and getting horribly disemboweled by crocodiles...

PROXY Gallery
http://bit.ly/proxygallery

global islands project:
http://bbrace.net/id.html

"We fill the craters left by the bombs
And once again we sing
And once again we sow
Because life never surrenders."
-- anonymous Vietnamese poem

"Nothing can be said about the sea."
-- Mr Selvam, Akkrapattai, India 2004

{ brad brace } <<<<< [redacted] >>>> ~finger for pgp

--- bbs: brad brace sound --- --- http://69.64.229.114:8000 --- --- http://bradbrace.net/undisclosed.html ---

.
The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

+ + + serial ftp://ftp.eskimo.com/u/b/bbrace + + + eccentric ftp:// (your-site-here!) + + + continuous hotline://artlyin.ftr.va.com.au + + + hypermodern ftp://ftp.rdrop.com/pub/users/bbrace + + + imagery http://12hr.noemata.net

News: alt.binaries.pictures.12hr alt.binaries.pictures.misc alt.binaries.pictures.fine-art.misc alt.12hr

. 12hr email
subscriptions => http://bradbrace.net/buy-into.html

. Other | Mirror: http://www.eskimo.com/~bbrace/bbrace.html
Projects | Reverse Solidus: http://bradbrace.net/
| http://bbrace.net

. Blog | http://bradbrace.net//wordpress
. IM | [redacted]
. IRC | #bbrace
. ICQ | 109352289
. SIP | [redacted]
. SKYPE | bbbrace
| registered linux user #323978
~>
I am not a victim Coercion is natural
I am a messenger Freedom is artifical

/:b

↑ Index

58. Sara Wintz
SEGUE= Bonnie Jones + Anne Waldman
Wed 8 Dec 2010

Hey Guess What It's

S*E*G*U*E*
A*T*
*T*H**E* B*O*W*E*R*Y* P*O*E*T*R*Y* C*L*U*B*

With

B*O*N*N*I*E* J*O*N*E*S* +
A*N*N*E* W*A*L*D*M*A*N*

BONNIE JONES is an interdisciplinary artist working primarily with sound and text. She lives and works in Baltimore, MD. Jones' multimedia performance works use projected and spoken text, improvised writing, and electronic sound to explore a form of writing off the page.

ANNE WALDMAN has been an active member of the "Outrider" experimental poetry community for over 40 years as writer, performer, professor, editor, and activist. Recent work includes *Marriage: A Sentence* (Penguin Poets, 2000) and the 800-page *Iovis Trilogy* (Coffee House Press, 2011).

This Saturday, December 11
at The Bowery Poetry Club
308 Bowery
4-6 PM
$6 admission goes to readers

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

Later on this winter:
December 18: Erika Staiti + Andrea Brady
January 8: Mac Wellman + Cecilia Corrigan
January 15: Shonni Enelow + Renee Gladman
January 22: CA Conrad + Norma Cole
January 29: Douglas Kearney + Yedda Morrison

See you there!

(p.s. If you haven't already, join our Facebook group!)

↑ Index

59. amy king
Re: SEGUE= Bonnie Jones + Anne Waldman -- Piggyback
Wed 8 Dec 2010

VIDA Interview with Anne Waldman: â€œFrom the Larynxâ€ --

http://vidaweb.org/vida-interview-with-anne-waldman-â€œfrom-the-larynxâ€

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

_____
From: Sara Wintz <[redacted]>
To: [redacted]
Sent: Wed, December 8, 2010 9:22:54 AM
Subject: SEGUE= Bonnie Jones + Anne Waldman

Hey Guess What It's

S*E*G*U*E*
A*T*
*T*H**E* B*O*W*E*R*Y* P*O*E*T*R*Y* C*L*U*B*

With

B*O*N*N*I*E* J*O*N*E*S* +
A*N*N*E* W*A*L*D*M*A*N*

BONNIE JONES is an interdisciplinary artist working primarily with sound and text. She lives and works in Baltimore, MD. Jones' multimedia performance works use projected and spoken text, improvised writing, and electronic sound to explore a form of writing off the page.

ANNE WALDMAN has been an active member of the "Outrider" experimental poetry community for over 40 years as writer, performer, professor, editor, and activist. Recent work includes *Marriage: A Sentence* (Penguin Poets, 2000) and the 800-page *Iovis Trilogy* (Coffee House Press, 2011).

This Saturday, December 11
at The Bowery Poetry Club
308 Bowery
4-6 PM
$6 admission goes to readers

↑ Index

60. Paul Siegell

Re: The new ebook from Argotist Ebooks is "4NDd2O" by Jukka-Pekka Kervinen.

Wed 8 Dec 2010

---

wow, that thing's crazy. very cool.

↑ Index

61. William Slaughter

Notice: Mudlark

Wed 8 Dec 2010

New and On View: Mudlark Poster No. 89 (2010)

Four Poems by Virginia Slachman

Virginia Slachman is the author of two poetry collections. Her latest book, Inside Such Darkness, was released in June 2010. Slachman, former poetry editor of Aspen Magazine and associate director of the Aspen Writers Conference, publishes in such literary magazines as Salmagundi, River Styx, and The Cincinnati Review. Recipient of a $5,000 fellowship award in poetry from the Ohio Arts Council, Slachman's memoir, Many Brave Hearts, is presently offered to the market via the Amanda Mecke Literary Agency. She teaches at Principia College.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

62. skyplums
Re: eccolinguistics
Wed 8 Dec 2010

---

thank you jared
so i don`t need to look at stuff when i get back or do i steve

blizzard here today
biggest in 10 years someone said
the white of sacre couer
covered in snow
the french don`t know how
to manuever in this weather
especially drivers
fear of ice
perhaps
bad cliche:
the accordian player beneath
an umbrella of snow
sings chansons in polish
good cliche:
the warm sounds of a french
chanteuse
waft thru an open window

suddenly
a dove forms out of
the storm
& just as suddenly becomes
the storm again..... to be continued i think

---------- Original Message ----------
From: Jared Schickling <[redacted]>
To: [redacted]
Subject: eccolinguistics
Date: Tue, 7 Dec 2010 17:52:17 -0700

Dear All,

The first issue of Eccolinguistics is set to go and will be mailed in early 2011 -- thank you to all who have responded -- the list of 200 is underway, if you would like to be included please send your mailing address to:

[redacted]

It's free. FREE.

Contributors in this issue: John Bloomberg-Rissman, Steve Dalachinsky, Patrick James Dunagan, Whit Griffin, W. Scott Howard, Mary Kasimor, Michael Leong, E.J. McAdams, Deborah Meadows, Philip Meersman, Jonathan Minton, Richard Owens, Nate Pritts, Chuck Richardson, Andrew Schelling, Brandon Shimoda, Tyrone Williams

In addition to sending along your mailing info (only hard copies will go out), we are also accepting work for the next issue -- poetry, prose, visual, otherwise -- which can be sent electronically. We have no defined reading periods --

[redacted]

eccolinguistics.blogspot.com

Happy reading--
Jared

↑ Index

63. David Bowen

New American Poetry Prize Extended Deadline: Jan. 1, 2010

Thu 9 Dec 2010

NEW AMERICAN PRESS is accepting submissions for the 2010 New American Poetry Prize. POSTMARK DEADLINE HAS BEEN EXTENDED TO JANUARY 1, 2010.Winner receives $1000 and a publication contract, including 25 author's copies (additional author's copies available at a 40 percent discount). Final judge will be the poet, essayist, and editor T.R. Hummer, author of such collections as Infinity Sessions (LSU Press) and the essay collection The Muse in the Machine (University of Georgia Press). His work has appeared in Atlantic Monthly, Harper's, The New Yorker, Paris Review, and other major journals.

Please submit 40-100 pages of your best poetry to:
New American Press Poetry Contest

Attn: Okla Elliott

1830 Orchard Place,
Ste. C

Urbana, IL 61801

We read manuscripts blind, so please include a separate cover sheet with your name, address, email, and phone number, being sure to exclude any identifying information from the manuscript itself.

Please include a check or money order payable to "NEW AMERICAN PRESS" in the amount of $20 for each submission and a SASE for contest results.

Multiple and simultaneous submissions encouraged, but please notify us immediately if your manuscript is accepted elsewhereFor more information, please visit: http://www.newamericanpress.com/contests/current.php or email [redacted].

↑ Index

64. Al Filreis

PoemTalk #38 now released: on Norman Fischer

Thu 9 Dec 2010

We are now releasing episode #38 of the PoemTalk series - half-hour discussions of a modern or contemporary poem. This time on PoemTalk, Linh Dinh, Julia Bloch and Frank Sherlock discuss Norman Fischer's "I'd Like to See It" from his book, Turn Left in Order to Go Right.

http://www.poemtalk.org
http://www.poetryfoundation.org/

PoemTalk is also available by subscription or individual downloads through iTunes: just go to your iTunes music store and type "PoemTalk" in the searchbox.

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org

↑ Index

65. Jennifer Karmin

Dec 9: Aaaaaaaaaaalice in Cincinnati

Thu 9 Dec 2010

THURSDAY, DECEMBER 9th
Jennifer Karmin
in a live collaboration with
Lisa Howe, Dana Ward & Tyrone Williams
performing the text-sound epic Aaaaaaaaaaalice

8pm at The Mockbee
2260 Central Parkway
Cincinnati, Ohio

Sponsored by InkTank
http://www.inktank.org

Aaaaaaaaaaalice
travelogue in 11 cantos
scored for polyvocal improvisation
http://www.aaaaaaaaaaalice.blogspot.com

JENNIFER KARMIN's Aaaaaaaaaaalice was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

LISA HOWE is the Executive Director of InkTank. She co-founded Slack Buddha Press with Bill Howe to produce chapbooks and performance objects showcasing work by innovative practitioners. http://slackbuddha.com

DANA WARD is the author of This Can't Be Life forthcoming from Edge Books in 2011. He lives in Cincinnati, OH. http://cypresspoetry.com

TYRONE WILLIAMS teaches literature and theory at Xavier University in Cincinnati, Ohio. He is the author of three books of poetry, c.c. (Krupskaya Books, 2002), On Spec (Omnidawn Publishing, 2008) and The Hero Project of the Century (The Backwaters Press, 2009). A prose eulogy is forthcoming from Hooke Press in 2010. He has completed a manuscript of poetry commissioned by Atelos Books. http://home.earthlink.net/~suspend

↑ Index

66. Séamas Cain

... to change is to survive

Thu 9 Dec 2010

CONDITION OF FIRE, by the Edinburgh poet JL Williams, inspired by Ovid’s Metamorphoses and written on the explosive Aeolian Isles, will be published by Shearsman Books of Exeter, England on January 15th of 2011.

http://www.shearsman.com/pages/books/catalog/2011/williams.html

http://jlwilliamspoetry.co.uk/

Ovid wrote his famous stories of change just before he was banished from his beloved Rome and after travelling and observing many diverse and vibrant landscapes. He may well have visited and was knowledgeable of the Aeolian Isles where volcanoes cast molten lava into turquoise seas, whipped by the winds of the god who made his home there. It was to these rapturous, Edenic and violently creative islands that JL Williams ventured to write the poems in this collection; poems inspired both directly by Ovid's tales and informing the new story that emerges from the old ... a post-apocalyptic vision of the earth where metamorphoses engender rebirth out of the ashen wasteland that humankind has made of the world. Ovid expressed the truth that to change is to survive, and this message erupts out of the poems in CONDITION OF FIRE, whose language and images strive to communicate in new ways the essential elements of myth, creation and the burning breath of being.

CONDITION OF FIRE ...

ISBN 13 : 9781848611450

ISBN 10 : 1848611455

Pre-order for 24% off, at ...

http://www.bookdepository.co.uk/book/9781848611450/Condition-of-Fire

For readers in the U.S. $10.65

For readers in Britain £6.71

For readers in Europe €7.62

Shipping is free anywhere in the world.

CONDITION OF FIRE launches on ...

15 February 2011,
London, England,
Swedenborg Hall,
7:30 p.m.

26 February 2011,
Edinburgh, Scotland,
Scottish Poetry Library,
2:00 p.m.

Everyone is welcome!

_____

With fiery regards,

Séamas Cain
http://seamascain-writernetwork.org

↑ Index

67. **Eric Hoffman**
Michael Heller Eschaton review
Thu 9 Dec 2010

http://galatearesurrection15.blogspot.com/2010/12/eschaton-by-michael-heller.html.

↑ Index

68. **susan maurer**
Thaanks to Minnetonka Review
Thu 9 Dec 2010

i I think I heard of Minnetonka Review through Poets and Writers. I received the first copy I was in and was pleased to find I enjoyed my fellow poets in that issue. The next one I received had such a atriking cover I placed it face out. Just got the news that they had nominated me for a Pushcart and was struck by how author friendly I thought that was. It is a simple procedure. So thanks to them and check out the mag. Happy holidays to you guys. Susan Maurer

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69. **Catherine Daly**
Re: New American Poetry Prize Extended Deadline: Jan. 1, 2010
Thu 9 Dec 2010

why such a short page limit?

> Please submit 40-100 pages of your best poetry to:
> New American Press Poetry Contest
>
> All best,
Catherine Daly
[redacted]

↑ Index

70. Jeffrey Side

The new ebook from Argotist Ebooks is "Yin & Yang Eat at Me" by Jesse Glass.

Thu 9 Dec 2010

The new ebook from Argotist Ebooks is â€œYin & Yang Eat at Meâ€ by Jesse Glass.

Description:
A play about language.

Available as a free ebook here:
http://www.lulu.com/product/ebook/yin-yang-eat-at-me/14257233

↑ Index

71. Stephen Vincent

Re: Lost & Found: The CUNY Poetics Documents Initiative, Series II

Thu 9 Dec 2010

These sound like greatÂ projects. Like turning up the soil, shining light on the roots and either enriching the shape of the bush or maybe creating a whole way of looking at the "collected/selected" scenario for each of these poets. Cannon/Canon curing and/or re-shaking/birthing the whole plant. (to mix up a few metaphors!).

It seems to come with the whole new questioning of archives and how poetry editors, let alone current scholars,Â may or may not explore and give value to materials previously considered taboo or of 'marginal' and/or dismissive consequence. Not just to the poet, but to the study ofÂ all the other dynamics (gender/racial and otherwise) that impact the work of a period. The 50's and 60's letters and journals, for example,Â of women poets (many of them only published minimally in the form of books)) may totally crash into now institutionalized myths of male poets of the period (the women who, however, often figure as lovers and whose private writings smash into what ever feminine mystique that parades about in the dominant poetry of the time and now

'memory'. Not to now acknowledge the good public accounts of Hettie Jones and Diane DiPrima).

Course it can be much 'literary' too. I am glad to see the emergence of Spicer's attempt to to translate Beowulf. I remember reading that little notebook in the Bancroft archive and having some instinctive sense that metric also informed Spicer's, albeit often counter-heroic exploits the language.

Stephen Vincent Â

--- On Thu, 12/9/10, Bozicevic, Ana <[redacted]> wrote:

From: Bozicevic, Ana <[redacted]>
Subject: Lost & Found: The CUNY Poetics Documents Initiative, Series II
To: [redacted]
Date: Thursday, December 9, 2010, 11:24 AM

An announcement of Series II of Lost & Found! And consider purchasing Series I as a holiday giftâ€¦

Â

Â

For Release

Pub Date: March 3, 2011

Lost & Found: The CUNY Poetics Documents Initiative

Series II

Following the widespread success of the chapbooks Series I of Lost & Found: The CUNY Poetics Documents Initiative, the Center for the Humanities and the Ph.D. Program in English at The Graduate Center, CUNY, are pleased to announce another exciting series of texts in chapbook formâ€”correspondence, journal entries, transcripts of lectures and unpublished manuscriptsâ€”by poets of the postwar era.

Lost & Found emerged from archival and textual scholarship done by students, faculty and guest fellows at the Graduate Center. Printed in elegant, stapled editions, the first series of chapbooks put into wider circulation important but little-known texts drawn from personal and institutional archives of writers such as Amiri Baraka, Edward Dorn, Kenneth Koch, Frank Oâ€™Hara, Philip Whalen, Robert Creeley, Daphne Marlatt, and Muriel Rukeyser, whose unpublished essay on Charles Darwin (rejected by the Nation in 1953) was discovered in the New York Public Libraryâ€™s Berg Collection by a Graduate Center doctoral student. This is the type of intervention that prompted the London Review of Books to call Lost & Found â€œA serious and worthy enterpriseâ€¦. universities should sponsor works like these, and graduate

students should edit them, and people who care about these poets should read them."

Series II of Lost & Found is equally exciting, featuring the following chapbooks:

Selections from El Corno Emplumado / The Plumed Horn, ed. Margaret Randall

Diane di Prima: The Mysteries of Vision: Some Notes on H.D., ed. Ana BoÅ¾iÄeviÄ‡

Diane di Prima: R.D.â€™s HD, ed. Ammiel Alcalay

David Henderson: Umbra Extensions, ed. Tonya Foster

Muriel Rukeyser: Spanish Civil War Scrapbook, ed. Rowena Kennedy-Epstein

Jack Spicerâ€™s Translation of Beowulf: Selections, eds. David Hadbawnik and Sean Reynolds

Robert Duncan: Olson Memorial Lecture #4, eds. Meira Levinson, Bradley Lubin, Megan Paslawski, Kyle Waugh, Rachael Wilson, and Ammiel Alcalay

Series II of Lost & Found will publish concurrently with the Third Annual Chapbook Festival at The Graduate Center on March 3-4, 2011. A series of public conversations and a window display will be organized to launch the series.

General Editor Ammiel Alcalay and Center for Humanities Executive Director Aoibheann Sweeney are available for interview on this groundbreaking project.

Copies of Series I are available for institutional and bookstore sale at a discounted rate. Individual chapbooks retail at $10.00, or $35.00/set. Membership subscriptions with additional benefits are also available.

Contact: Gavin Browning, Project Director, The Center for the Humanities, The Graduate Center, CUNY, [redacted],
[redacted]

========== You are subscribed to the POETRY-l List with e-mail address &*TO; To unsubscribe at any time, please follow these UNSUBSCRIBE instructions: Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=&*TO; Thi

↑ Index

72. Adam Fieled
"The White Album" on Issuu
Thu 9 Dec 2010

The e-book, originally released by Lars Palm's ungovernable press in 2008, called "The White Album," by Adam Fieled, is now available to be read on Issuu:

http://www.issuu.com/afieled/docs/thewhitealbum
'

Thanks,
Adam

↑ Index

73. John Roche
Amiri Baraka in Rochester
Thu 9 Dec 2010

Amiri Baraka <http://www.amiribaraka.com/> is coming to Rochester for a series of events on Dec. 12 and Dec. 13.

Please tell your friends and others interested in plays, poetry, fiction, essays or an insight into the writing life and the struggle for human rights to consider attendance at one or all of the events below.

WHAT: Performance of the play, Dutchman, followed by comments by Baraka

COST: $20.00

WHEN: 5 p.m.- 7 p.m., Dec. 12

WHERE: Multi-use Community Center
142 Atlantic Avenue
Rochester, NY 14607

WHAT: READING AND BOOK-SIGNING

WHO: Amiri Baraka

COST: Suggested donation - $5.00

WHEN: 7:30 p.m. - 9:30 p.m., Dec. 12

WHERE: Baobab Cultural Center
728 University Avenue
Rochester, NY 14607

WHAT: Master Class on the Art of Poetry, Fiction and Nonfiction

WHO: Amiri Baraka

COST: Free, open to the public

WHEN: 4 p.m. - 6 p.m., Dec. 13

WHERE: Golisano Auditorium
Golisano College of Computing & Information Sciences/ Building 70
Rochester Institute of Technology
52 Lomb Memorial Drive

WHAT: Performance of the play, Dutchman, followed by comments by Baraka

COST: Free, open to the public

WHEN: 7:30 p.m. - 9:30 p.m. Dec. 13

WHERE: 1510 Lab Theater
Lyndon B. Johnson Hall
Rochester Institute of Technology
52 Lomb Memorial Drive

---------- Amiri Baraka, the noted poet, playwright and co-founder of the Black Arts Movement of the 1960¹s, will headline two special events on campus. At 4 p.m., the widely published author plans to present a Master Class for RIT students and others interested in writing poetry, fiction or creative nonfiction.

Following, at 7:30 p.m., his award-winning play,Dutchman, will be performed by the theater troupe Many Voices, co-produced with Maplewood Performing Arts Center. Both events are free and open to the public.

The Dutchman debuted in 1964, and received the Obie Award for outstanding Off-Broadway play. It was made into a feature film in 1966, and has been sighted as the first major work of the Black Arts Movement, and remains a classic commentary on race, class and gender in the United States. For more than a half-century, Baraka¹s dramas, poetry and jazz criticism have earned him international acclaim and numerous awards including the 1984 American Book Award, the PEN-Faulkner Award, the Langston Hughes Medal and the National Endowment for the Arts Poetry Award.

The performance is sponsored by Poets and Writers Inc, with public funds from the New York State Council on the Arts. Additional funds are provided by RIT¹s Department of English, Department of Fine Arts, Office of Special Projects and Office of Student Affairs and NTID¹s Department of Performing Arts, and private donors through Many Voices Productions.

vincent f. a. golphin
assistant professor
department of english
1315 liberal arts hall
92 lomb memorial drive
rochester,ny 14623
[redacted]

↑ Index

74. Sarah Sarai

Warhol-O-Rama delayed + links + holiday recipes (a flambe of the rich)

Fri 10 Dec 2010

I've been meaning to post this for a long time; of Warhol-o-rama by Peter Oresick: http://my3000lovingarms.blogspot.com/2009/11/review-warhol-o-rama-peter- oresick-and.html

+ G.E. Schwartz's review of *The Future Is Happy*
http://galatearesurrection15.blogspot.com/2010/12/future-is-happy-by-sarah-sarai.html

+ recent poems out there
"Are the Roses Doing Nothing?" & "Our Pointillist Galaxy" in Reconfigurations: a
Journal for Poetics & Poetry / Literature & Culture
http://reconfigurations.blogspot.com/2010/11/sarah-sarai-2-poems.html

"A Scarlet Moss" in MiPOesias 15
http://mipoesias.com/
http://issuu.com/didimenendez/docs/mipoesias24?viewMode=magazine&mode=embed

"Like Wings" in Redheaded Stepchild
http://www.redheadedmag.com/poetry/index.php?option=com_content&view=category&id=36&Itemid=59

"Longing for a Blue Sky" in Lavender #2
http://lavrev.net/epithalamion/sarai.html

Many other poets louder (& quieter), experimentaler (& standarder), all wonderful & wonderfuler than I am are in each and every journal above.

+quick tips on yummy ingredients for holiday recipes:
the poor:
http://my3000lovingarms.blogspot.com/2010/12/foodstuff-friday-poor.html

the rich (execs at DynCorp contractors for U.S., who trade in sex slaves in Afghanistan, Bosnia and who knows where else! tuck in! link to corporate ethics page): http://my3000lovingarms.blogspot.com/2010/12/foodstuff-friday-rich.html

Sarah Sarai

↑ Index

75. amy king

New Poem @ Harp & Altar -- New Issue / Harp & Altar

Fri 10 Dec 2010

Necessary Instinct --
http://www.harpandaltar.com/interior.php?t=p&i=8&p=69&e=214

Harp & Altar

Roseanne Carrara
Curses
To a Translator of Horace
The End of the Novel
Andy Fitch
from Island
Freshly Raked
The Cloisters
Apartments for Sale
Geometry of the Lemon
Jimmy Carter
Attitude
Eileen Gâ€™Sell
Sunday
Blanket Praise
Amy King
Necessary Instinct
Jesse Lichtenstein
Cause
Effect
Stephen Sturgeon
Three Elegies for Landis Everson
The Clothes of Coronado
Moustache
The Chronicles of Hugo Flake
G.C. Waldrep
On Liberalism

Richard Kostelanetz
from FICT/IONS
Lawrence Mark Lane
Slurry
Charles Newman
from In Partial Disgrace
Mr. Mooks and the Tyrant Voo
Leslie Patron
from The SeaMaids
Boy Scientist / [bisection sty]
Rob Stephenson
The Signals
Jessica Baran
Learning Again What We Think We Know: Brandon Downingâ€™s Lake Antiquity
Dan Magers
Paul Fucking Killebrew: Some Flowers
Patrick Morrissey
Time as a Movie: New Books by Ben Mazer
Michael Newton
The Galleries
Lauren Russell
The City Has No Memory of You: Kostas Anagnopoulosâ€™s Moving Blanket

http://www.harpandaltar.com/

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

76. Mary Kasimor

Re: New American Poetry Prize Extended Deadline: Jan. 1, 2010

Fri 10 Dec 2010

Are you being facetious?

--- On Thu, 12/9/10, Catherine Daly <[redacted]> wrote:

From: Catherine Daly <[redacted]>
Subject: Re: New American Poetry Prize Extended Deadline: Jan. 1, 2010

To: [redacted]
Date: Thursday, December 9, 2010, 11:47 AM

why such a short page limit?

> Please submit 40-100 pages of your best poetry to:
> New American Press Poetry Contest
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> All best,
Catherine Daly
[redacted]

↑ Index

77. Nicole Mauro
Digital Creeley Maps at Stanford
Fri 10 Dec 2010

Hi and happy December!

Wondering if any of you have seen the beautiful Creeley visualizations, created by the Digital Humanities people at Stanford? I don't know much about the maps other than they are based on Creeley's electronic correspondence, which (I believe) he donated to Stanford. The links below connect to Creeley "correspondence," or "network" graphs, using the 50,000+ emails he sent to various people between 1995-2005. I think these are incredible, and poetic, yet the colored lines are not representative of the language he used in regular e-speak, more so the structure of the language he used. Interestingly, all the maps look similar, which makes for all kinds of potentially interesting structural and post-structural interpretations vis a vis vispo, and other po, should someone be so inclined to make them.

Thought I'd share these glorious things...

Happy everything, all.

https://dhs.stanford.edu/creeley00/
https://dhs.stanford.edu/creeley01/
https://dhs.stanford.edu/creeley02/
https://dhs.stanford.edu/creeley03/
https://dhs.stanford.edu/creeley04/

↑ Index

78. Peter Quartermain

Re: Lost & Found: The CUNY Poetics Documents Initiative, Series II

Fri 10 Dec 2010

Lost and Found really is a great project, and I'd urge everyone to subscribe to the series -- the price is really friendly, -- you get, um, a lot of
Bang for your Bucks -- and the material is, as Stephen suggests, really innovative, important lost material rediscovered. Well-edited, sensible commentary, the annotation is pertinent but not overwhelming. A terrific and useful series. Get all issues if you can, yes. Any sensible library should subscribe.
P
=========
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[redacted] (voice and fax)
[redacted]
=========

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Stephen Vincent
Sent: Thursday, December 09, 2010 12:46 PM
To: [redacted]
Subject: Re: Lost & Found: The CUNY Poetics Documents Initiative, Series II

These sound like great projects. Like turning up the soil, shining light on the roots and either enriching the shape of the bush or maybe creating a whole way of looking at the "collected/selected" scenario for each of these poets. Cannon/Canon curing and/or re-shaking/birthing the whole plant. (to mix up a few metaphors!).

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Stephen Vincent
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To: [redacted]
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Robert Duncan: Olson Memorial Lecture #4, eds. Meira Levinson, Bradley Lubin, Megan Paslawski, Kyle Waugh, Rachael Wilson, and Ammiel Alcalay

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Contact: Gavin Browning, Project Director, The Center for the Humanities, The Graduate Center, CUNY, [redacted],
[redacted]

========== You are subscribed to the POETRY-l List with e-mail address &*TO; To unsubscribe at any time, please follow these UNSUBSCRIBE instructions: Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=&*TO; Thi

↑ Index

79. Eric Weinstein
Please Help Dean Young
Fri 10 Dec 2010

Hi all,

Dean Young needs a new heart. Whether you've worked with him, been taught by him, or (like me) have never met him but love his poetry, please consider making a donation in his name to the National Foundation for Transplants. His link at the NFT is: http://transplants.org/donate/deanyoung. Even if you can't help out monetarily, please spread the word as far and wide as possible. The

world has precious few excellent poets in it—we can't afford to lose one prematurely.

If you have any questions, please e-mail me backchannel.

Thanks & all best,

Eric

--

Eric Weinstein
http://www.pw.org/content/eric_weinstein

↑ Index

80. Paul Nelson

Essay

Fri 10 Dec 2010

Anyone have a copy of "The Blazes of Poetry: Remarks on Segmentivity and Seriality with Special Reference to Blaser and Oppen." Boxkite: A Journal of Poetry & Poetics,Number 1 (1997): 35-50

they can send me, or can you direct me to a place where I can get it?

Thanks,

Paul Nelson

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

↑ Index

81. Bill Berkson

New Book Available Now

Fri 10 Dec 2010

FOR THE ORDINARY ARTIST
Bill Berkson
(BlazeVOX)

http://www.blazevox.org/bk-bb.htm

↑ Index

82. D.Buuck

Tripwire: a journal of poetics - relaunch

Sat 11 Dec 2010

Tripwire, a journal of poetics, was founded in 1998 by Yedda Morrison and David Buuck. Six issues were published between 1998-2002, with a special supplement published in September, 2004 for the RNC protests in New York. In 2011, Tripwire is being re-launched, with several new issues to be announced soon. Please go to davidbuuck.com/tripwire to find information about submissions, back issues, a new translation micro-grant initiative, find us on facebook, etc...

David Buuck
davidbuuck.com/tripwire

↑ Index

83. Joel Chace

Fwd: Joel Chace's Latest Chap Book --Blake's Tree-- Just Published by Blue & Yellow Dog Press!!

Sat 11 Dec 2010

---------- Forwarded message ----------
From: Raymond H farr iii <[redacted]>
Date: Sat, Dec 11, 2010 at 9:13 AM
Subject: Joel Chace's Latest Chap Book --Blake's Tree-- Just Published by Blue & Yellow Dog Press!!

Hi everyone

Joel Chace has a new chap book just out from Blue&Yellow Dog Press.

For those of you who surf the web seeking outstanding poetry experience

you are familiar most probably with the work of Joel Chace and know how perceptive he is.

In his latest chap book--Blake's Tree--he is no less avant garde.

The poems kindle up an amazing take on a world cut to bits and reassembled.

For those of you who aren't familiar with him and his poetry

his latest chap book--Blake's Tree--is a great introduction to some dazzling foot work achieved line by line.

Here are some details about Blake's Tree:

"Blake’s Tree begs to be read out loud. Uncanny and spot-on, the repetition of words and phrases which levitate within a controlled form. Lushness in the

economy of word. Lyric and narrative commingle. This is serious and necessary fun."

--Kit Kennedy

William Blake played on his own name in “The Little Black Boy” (Blake = Black) and whirled us between nouns and verbs when he wrote, “Damn braces, Bless relaxes.” In these six-line, stanzaic pieces, Joel Chace follows Blake’s example—not only his “tree” but his ”poetree”—and offers enigmatic phrases that tease us out of thought. For a moment we are freed from cause and effect, from everything that insists on logic, and allowed to enter a space in which everything happens at once. “Negative capability” flourishes in this world of beautiful whatevers—where “over the riven and through” is not a typo and “light snapped on off whole city’s ponderable spook” is a perfectly reasonable, complete thing to say. “The world is all that is the case,” Wittgenstein wrote memorably. But he also wrote, “Thought can be of what is not the case.” These poems offer a beautiful release from our everyday sorrows, joys and dispositions. Climb Blake’s tree and see exquisite explorations of “what is not the case.”

--Jack Foley

Blake’s Tree

By Joel Chace

36 pages

$10.00

http://www.lulu.com/product/paperback/blakes-tree/13832175

2010

Blue & Yellow Dog Press

Enjoy!

& have a merry holiday season.

Raymond Farr

editor of Blue & Yellow Dog Press

↑ Index

84. carol dorf

Talking Writing is open for submissions

Sat 11 Dec 2010

Hi Everyone,
Just wanted to let you know that Talking Writing is open for submissions

through January 15. Please send 3-5 poems to [redacted].
All best,
Carol
[redacted]
www.*talkingwriting*.com/

↑ Index

85. Camille Martin
review of Meredith Quartermain's Recipes from the Red Planet
Sat 11 Dec 2010

“Merrythought. Willy nilly bodacious. Willy nilly lexiludic.” - Meredith Quartermain

Please check out my review of Meredith Quartermain's Recipes from the Red Planet:

http://rogueembryo.wordpress.com/2010/12/10/recipes-from-the-red-planet-meredith-quartermain%E2%80%99s-martian-feast/

But more importantly, get yourself a copy of this bodacious book & partake in the Martian feast!

Cheers,
Camille

↑ Index

86. Larry Sawyer
Re: in search of longer line poems/forms
Sat 11 Dec 2010

Please backchannel me if you can point me in the direction of poems that employ a long line (for a new project).

[redacted]

Many thanks if you can suggest long-line works by poets other than Smart, Ginsberg, Whitman or other obvious.
Interested in translated Nordic poetries, Native American, African poetries, Arabic forms with long line. Thank you.
Larry Sawyer

↑ Index

87. Rob McLennan

a new poetry collection by rob mclennan: 52 flowers (or, a perth edge) -- an essay on phil hall --

Sat 11 Dec 2010

---

newly published by Lary Bremner's Obvious Epiphanies Press (Japan):

> 52 flowers (or, a perth edge)
> -- an essay on Phil Hall --
> by rob mclennan
> $10

52 flowers (or, a perth edge) exists as an essay-in-poems, a sequence responding to the "Ontario Gothic" poetry of Perth, Ontario poet Phil Hall, focusing on the Griffin-nominated An Oak Hunch (Brick, 2005). If the best response to a poem, as Margaret Atwood once said, is another poem, then this, in fact, is the finest response.

http://www.lulu.com/product/paperback/52-flowers/14251498

Lary Bremner, now living in Japan, was the original editor/publisher of Vancouver's 1980s/90s Tsunami Editions (later given over to Michael Barnholden), publishing early works by Lisa Robertson, Deanna Ferguson, Dan Farrell & others.

also available, Bremner's own work as well (as Lary Timewell);
http://www.lulu.com/product/paperback/posthumous-spectacle-nodes/14251783

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - 52 flowers (obvious epiphanies) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

88. Ruth Lepson

Re: Digital Creeley Maps at Stanford

Sat 11 Dec 2010

---

his legacy just continues. never seen anything like this.

On 12/10/10 7:22 PM, "Nicole Mauro" <[redacted]> wrote:

> *Hi and happy December!*
>
> *Wondering if any of you have seen the beautiful Creeley visualizations, created by the Digital Humanities people at Stanford? I don't know much about the maps other than they are based on Creeley's electronic correspondence, which (I believe) he donated to Stanford. The links below*

> *connect to Creeley "correspondence," or "network" graphs, using the 50,000+ emails he sent to various people between 1995-2005. I think these are incredible, and poetic, yet the colored lines are not representative of the language he used in regular e-speak, more so the structure of the language he used. Interestingly, all the maps look similar, which makes for all kinds of potentially interesting structural and post-structural interpretations vis a vis vispo, and other po, should someone be so inclined to make them.*
>
> *Thought I'd share these glorious things...*
>
> *Happy everything, all.*
>
> *https://dhs.stanford.edu/creeley00/*
> *https://dhs.stanford.edu/creeley01/*
> *https://dhs.stanford.edu/creeley02/*
> *https://dhs.stanford.edu/creeley03/*
> *https://dhs.stanford.edu/creeley04/*

↑ Index

89. Catherine Daly

Re: New American Poetry Prize Extended Deadline: Jan. 1, 2010

Sat 11 Dec 2010

---

who, me, facetious?

no, actually, I am sick and tired of upper page limits on poetry contest volumes; I understand lower page limits because of the spine issue

↑ Index

90. John Roche

Baraka in Rochester: Change in Venue

Sat 11 Dec 2010

One change in Amiri Baraka's appearances in Rochester:

The Monday, December 13, 4 pm Master Class will now be in the NTID 1510 Lab Theatre, LBJ building at RIT. There is limited seating. Other venues remain the same as below:

Amiri Baraka <http://www.amiribaraka.com/> is coming to Rochester for a series of events on Dec. 12 and Dec. 13.

WHAT: Performance of the play, Dutchman, followed by comments by Baraka

COST: $20.00

WHEN: 5 p.m.- 7 p.m., Dec. 12

WHERE: Multi-use Community Center
142 Atlantic Avenue
Rochester, NY 14607

WHAT: READING AND BOOK-SIGNING

WHO: Amiri Baraka

COST: Suggested donation - $5.00

WHEN: 7:30 p.m. - 9:30 p.m., Dec. 12

WHERE: Baobab Cultural Center
728 University Avenue
Rochester, NY 14607

WHAT: Master Class on the Art of Poetry, Fiction and Nonfiction

WHO: Amiri Baraka

COST: Free, open to the public

WHEN: 4 p.m. - 6 p.m., Dec. 13

WHERE: NTID 1510 Lab Theatre, LBJ Building
92 Lomb Memorial Drive, RIT

WHAT: Performance of the play, Dutchman, followed by comments by Baraka

COST: Free, open to the public

WHEN: 7:30 p.m. - 9:30 p.m. Dec. 13

WHERE: 1510 Lab Theater
Lyndon B. Johnson Hall
Rochester Institute of Technology
52 Lomb Memorial Drive

Amiri Baraka, the noted poet, playwright and co-founder of the Black Arts Movement of the 1960¹s, will headline two special events on campus. At 4 p.m., the widely published author plans to present a Master Class for RIT students and others interested in writing poetry, fiction or creative nonfiction.

Following, at 7:30 p.m., his award-winning play,Dutchman, will be performed by the theater troupe Many Voices, co-produced with Maplewood Performing Arts Center. Both events are free and open to the public.

The Dutchman debuted in 1964, and received the Obie Award for outstanding Off-Broadway play. It was made into a feature film in 1966, and has been sighted as the first major work of the Black Arts Movement, and remains a classic commentary on race, class and gender in the United States. For more than a half-century, Baraka¹s dramas, poetry and jazz criticism have earned him international acclaim and numerous awards including the 1984 American Book Award, the PEN-Faulkner Award, the Langston Hughes Medal and the National Endowment for the Arts Poetry Award.

The performance is sponsored by Poets and Writers Inc, with public funds from the New York State Council on the Arts. Additional funds are provided by RIT¹s Department of English, Department of Fine Arts, Office of Special Projects and Office of Student Affairs and NTID¹s Department of Performing Arts, and private donors through Many Voices Productions.

vincent f. a. golphin
assistant professor
department of english
1315 liberal arts hall
92 lomb memorial drive
rochester,ny 14623
[redacted]

↑ Index

91. Jesse Glass

Ahadada Books Presents: Poemed On A Beach by Warren Fulton and David Jaffin

Sun 12 Dec 2010

A poetry text book based on David Jaffin's work as read and interpreted by a group of highly intelligent poetry lovers in Fort Myers, Florida. As the back copy says:

"One day at the beach, David [Jaffin], a modern poet who gives readings, innocently walks in front of a firing squad:

Silvia is a musician who expects to hear melody.
Rudigar is a scientist who wants to understand why.
Laura is an adventurer listening for a personal story.
Warren is a grammarian insistent on linguistic purity.
Carol is a German teacher with a passion for puzzles.
Dudley is a mechanic in search of transcendent truth.
Chang, a programmer, sees poems as logical processes.

***..."

[Lists seven more characters, but you get the drift.]

This book not only includes worksheets, study guides, and an on-line website to help the initiated enlighten the uninitiated, it's actually a good read in terms of story--warm and funny--and well written in the bargain. David Jaffin doesn't escape unscathed from the questioning and explaining, and sometimes resembles the proverbial lamb thrown to the lions, but in the end he's allowed to maintain his special status as resident poet of the beach.

Available from SPD and Ahadada Books.

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92. Adam Fieled

Apparition Poems Links

Sun 12 Dec 2010

Three new links for the Apps:

a review by Eileen Tabios in Galatea Resurrects 15, including eight Apps:

http://www.galatearesurrection15.com/2010/12/apparition-poems-by-adam-fieled.html

a print journal called Tyger Burning from Marick Press, including three Apps:

http://www.amazon.com/Tygerburning-Inaugural-Issue-Editor-Jacqueline/dp/1934851205

an mp3 of me reading the best Apps not on PennSound:

http://www.fieledradio.libsyn.com/webpage

Many Thanks,
Adam

↑ Index

93. Tom Kostro

Fwd: Alhambra Poetry Calendar 2011 available from the Academy of American Poets

Sun 12 Dec 2010

Begin forwarded message:

> *From: Shafiq Naz <[redacted]>*
> *Date: December 12, 2010 12:02:10 PM EST*
> *To: [redacted]*
> *Subject: Alhambra Poetry Calendar 2011 available from the Academy of American Poets*

> *Alhambra Poetry Calendar 2011 available from the Academy of American Poets*
>
> *Hello:*
>
> *You may want to communicate to your lists that Alhambra Poetry Calendar 2011 is available from the Academy of American Poets:*
>
> *http://www.poets.org/page.php/prmID/75*
>
> *Thanks.*
>
> *Best regards,*
>
> *Shafiq*
>
> *--*
> *Alhambra Publishing*
> *Bosstraat 139*
> *B-3060 Bertem*
> *Belgium*
> *Tel:* [redacted]
> *Fax:* [redacted]
> *www.alhambrapublishing.com*

↑ Index

94. Al Filreis
1960 symposium - video & audio recordings now available
Mon 13 Dec 2010

Now available at PennSound:

* segmented audio recordings of Snelson on Cage, Kaufman on Guest, Perelman on Donald Allen, Nichols on Berkson/O'Hara, Silliman on Duncan, Goldman on

Brooks, Funkhouser on Mac Low, Gallagher on Baraka, Hennessey on Daisy Aldan, DuPlessis on O'Hara, and Bernstein on Eigner;

* audio recording of the complete program (downloadable mp3)

* video recording of the complete program

http://writing.upenn.edu/pennsound/x/1960-Symposium.php

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org

↑ Index

95. Nic Sebastian

audio chapbooks from Whale Sound

Mon 13 Dec 2010

Studies in Monogamy by Nicelle Davis - http://bit.ly/eaxV0pHandmade Boats by H.K. Hummel - http://bit.ly/9YfuEH

Nic Sebastian
http://whalesound.wordpress.com

http://verylikeawhale.wordpress.com

↑ Index

96. Christophe Casamassima

Re: New American Poetry Prize Extended Deadline: Jan. 1, 2010

Mon 13 Dec 2010

---

upper limit music; lower page limit...

On Sat, Dec 11, 2010 at 7:08 PM, Catherine Daly <[redacted]>wrote:

> *who, me, facetious?*
>
> *no, actually, I am sick and tired of upper page limits on poetry contest volumes; I understand lower page limits because of the spine issue*

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97. Charles Bernstein
North of Inventions: A Canadian Poetry Festival
Mon 13 Dec 2010

North of Invention: A Canadian Poetry Festival

a.rawlings • fred wah • roy miki • m. nourbese philip • stephen collis • nicole brossard • jeff derksen • jordan scott • adeena karasick • lisa robertson

January 20 & 21 at Kelly Writers House, Penn
January 22 & 23 at Poets House, New York

more info:
http://writing.upenn.edu/bernstein/syllabi/readings/North-of-Invention.html

Charles Bernstein
http://epc.buffalo.edu/authors/bernstein/blog/

↑ Index

98. Maria Damon
Re: North of Inventions: A Canadian Poetry Festival
Mon 13 Dec 2010

---

wish i cd be there...

Charles Bernstein wrote:
> North of Invention: A Canadian Poetry Festival
>
> a.rawlings • fred wah • roy miki • m. nourbese philip • stephen collis
> • nicole brossard • jeff derksen • jordan scott • adeena karasick •
> lisa robertson
>
> January 20 & 21 at Kelly Writers House, Penn
> January 22 & 23 at Poets House, New York
>
> more info:
> http://writing.upenn.edu/bernstein/syllabi/readings/North-of-Invention.html
>
>
>
> Charles Bernstein
> http://epc.buffalo.edu/authors/bernstein/blog/
>

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99. skyplums
fom steve dalachinsky ivitation if you are in paris
Mon 13 Dec 2010

---

steve reads

1. with trumpet rasul sadik and drums aldridge hansberry
@ Bab-ilo 9, rue du baigneur metro chateau rouge or jules joffrin
9:30 pm paris 18 - a similar gig will take place on janary 16 @ 16hrs at espace avante garde 137 rue de sévres paris 6 metro duroc

2. saturday dec 17 @ la galerie roi doré 6, rue saint anastase(near picasso museum) with a polish violinist - 6PM or 630 with crazy sculpture by a friend of mine

3. sundy here in pigalle with joelle leandre on bass
it starts at 5pm and is small so if you can make it tell me so i can book you a reservation backchannel

---------- Original Message ----------
From: Nic Sebastian <[redacted]>
To: [redacted]
Subject: audio chapbooks from Whale Sound
Date: Mon, 13 Dec 2010 11:43:23 -0500

Studies in Monogamy by Nicelle Davis - http://bit.ly/eaxV0pHandmade Boats by H.K. Hummel - http://bit.ly/9YfuEH

Nic Sebastian
http://whalesound.wordpress.com

http://verylikeawhale.wordpress.com

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100. Mark Weiss
something to see
Mon 13 Dec 2010

September 30th past I read and lectured at Kelly Writers House in Philadelphia for my anthology The Whole Island: Six Decades of Cuban Poetry (UC Press). The video is at http://media.sas.upenn.edu/watch/102088 , the mp3 at http://media.sas.upenn.edu/pennsound/authors/Weiss/KWH_09-30-2010/Weiss-Mark_The-Whole-Island-reading_Writers-Without-Borders_KWH-Upenn_09-30-10.mp3.

Best,

Mark

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

101. Mark Weiss
the future that is half upon us
Mon 13 Dec 2010

---

http://opinionator.blogs.nytimes.com/2010/12/13/the-value-of-higher-education-made-literal/?ref=opinion?hp. Read it and weep.

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment

is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

↑ Index

102. Maryrose .

A marathon reading of Charles Olson's The Maximus Poems

Mon 13 Dec 2010

Dear friends,

On January 14th, 15th and 16th of 2011, in commemoration of his 100th birthday, Spare Room in Portland, Oregon, will host a three-day marathon reading of Charles Olson's book-length epic, The Maximus Poems. We will read Volume 1 on the 14th, the second volume (IV, V, VI) on the 15th, and Volume 3 on the 16th.

Olson centennial events and conferences have also been held this year in Vancouver, British Columbia; Gloucester, Massachusetts; and Buffalo, New York. Olson was a teacher at Black Mountain College, the experimental arts school which also counted John Cage, Robert Creeley, and Robert Rauschenberg among its teachers and students.

>
The readings will take place at the following times and locations:

>
Readers include:

> Jesse Morse, Jennifer Bartlett, Zachary Schomburg, Dan Raphael, Laura Feldman, Michael Weaver, James Yeary, David Abel,Alicia Cohen, Sam Lohmann,
Jaye Harris, Donald Dunbar, John Hall, Susan Rankin, Rodney Koeneke, Endi Bogue Hartigan,Lisa Radon, Linda Austin, Tim DuRoche, Pat Hartigan, Mere Blankenship, Joseph Mains, Jamalieh Haley, Drew Swenhaugen, David Weinberg,
Christopher Luna

> January 14th: 4-9pm
Switchyard Studios
109 SE Salmon St

January 15th: 2-7pm
galleryHOMELAND
2505 Southeast 11th Avenue

January 16th: 2-7pm
YU
800 SE 10th Avenue, Portland, OR 97214
(entrance on SE 10th Avenue at SE Morrison Street)

Maryrose Larkin
[redacted]
Writer/Researcher

Now available: The Name of this Intersection is
Frost<http://www.shearsman.com/pages/books/catalog/2010/larkinMR.html>

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103. Jennifer Karmin
Dec 15 in Chicago
Tue 14 Dec 2010

---

at BALL HALL
1621 N.
WEDNESDAY, DECEMBER 15th
Words Are Just That

at BALL HALL
1621 N. Kedzie Ave
Chicago, Illinois
9pm

FEATURING:
Jennifer Karmin with Noé Cuéllar (text/sound)
J Guy Laughlin (drummer)
JS Makkos (text/sound)
Tom Orange (text/sound)
Edwin Perry (poetry)
KG Price (percussion/noise)
Ryley Walker (guitar)

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104. Obododimma Oha
The Police in Our Bandaged Heads
Tue 14 Dec 2010

"For those of us on the other side of image making, the police are unwelcome postcolonial replacements of the masquerade. In place of the cane that mmanwu the masquerade used to carry, the policeman carries a cudgel, euphemized as a “baton.” The policeman, like a terrible type of mmanwu, also carries egbe cham, a shotgun, and could shoot at the least provocation.

Don’t mess with this kind of performing ekwensu, or you could fall asleep and wake up to find yourself in the land of the dead."

Read the full text of "The Police in Our Bandaged Heads<http://234next.com/csp/cms/sites/Next/Opinion/5653456-146/story.csp>"

at:

http://234next.com/csp/cms/sites/Next/Opinion/5653456-146/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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105. The Paris Review
Save the Date: April 12th
Tue 14 Dec 2010

Dear Friends of The Paris Review,

Itâ€™s been an incredible year for us at the Review. Weâ€™ve re-launched both the magazine and our Web site, and the responseâ€”at the risk of tooting our own hornâ€”has been nothing less than extraordinary.

The Chicago Tribune raves, â€œIn a world where literature seems like an afterthought, the Review commands attention.â€ And, not to be outdone, the New York Times hails The Paris Reviewâ€™s new site as â€œthe best party in town.â€

Weâ€™re looking forward to celebrating this success with The Paris Review family at our 2011 Spring Revel, taking place on April 12 at Cipriani 42nd Street. Weâ€™re proud to be honoring writer James Salter for an important body of work that includes the novel A Sport and a Pastime and the memoir Burning the Days, among many others. Weâ€™ve also got two amazing chairsâ€”Yves-Andres Istel and Kathleen Begalaâ€”to lead the event, and Academy Awardâ€“winning filmmaker and actor and Sundance Institute founder Robert Redford will join us to present the Hadada Award to Salter.

It should be an incredible evening, and weâ€™d love for you to be there with us. Formal Save-the-Date cards will follow in the mail shortly, but for now, please mark your calendars for Tuesday, April 12, and plan to celebrate with all of us here at The Paris Review.

Best,

Peter Conroy
Development & Events Director

http://www.theparisreview.org/blog/2010/12/13/save-the-date-spring-revel?utm_source=The+Paris+Review+Newsletter+Subscribers&utm_campaign=dc36e3b724-SaveTheDate_12_13_2010&utm_medium=email
==========

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106. Charles Bernstein
DIa NY reading on Thursday
Tue 14 Dec 2010

Charles Bernstein & Tim Peterson (Trace)
Dia:Chelsea (NYC)
Thursday, Dec. 16 at 6:30pm
35 W. 22nd St. 5th fl.
reservations: http://diaart.org/events/main/369

---
http://epc.buffalo.edu/authors/bernstein/blog/

↑ Index

107. Rob McLennan
lary bremner on obvious epiphanies
Tue 14 Dec 2010

---

12 or 20 (small press) questions

Lary Bremner on Obvious Epiphanies Press

http://robmclennan.blogspot.com/2010/12/12-or-20-small-press-questions-lary.html

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - 52 flowers (obvious epiphanies) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

108. Nicole Mauro
Re: Digital Creeley Maps at Stanford
Tue 14 Dec 2010

They're interesting, aren't they? Sort of like correspondence fingerprints...and to think a computer program could this for (to?) all of us!

...

Nicole

> *Date: Sat, 11 Dec 2010 17:07:46 -0500*
> *From:* [redacted]
> *Subject: Re: Digital Creeley Maps at Stanford*
> *To:* [redacted]
>
> *his legacy just continues. never seen anything like this.*
>
> *On 12/10/10 7:22 PM, "Nicole Mauro" <*[redacted]*> wrote:*
>
> *Hi and happy December!*
>
> *Wondering if any of you have seen the beautiful Creeley visualizations, created by the Digital Humanities people at Stanford? I don't know much about the maps other than they are based on Creeley's electronic correspondence, which (I believe) he donated to Stanford. The links below connect to Creeley "correspondence," or "network" graphs, using the 50,000+ emails he sent to various people between 1995-2005. I think these are incredible, and poetic, yet the colored lines are not representative of the*

> *language he used in regular e-speak, more so the structure of the language he used. Interestingly, all the maps look similar, which makes for all kinds of potentially interesting structural and post-structural interpretations vis a vis vispo, and other po, should someone be so inclined to make them.*
>
> *Thought I'd share these glorious things...*
>
> *Happy everything, all.*
>
> *https://dhs.stanford.edu/creeley00/*
> *https://dhs.stanford.edu/creeley01/*
> *https://dhs.stanford.edu/creeley02/*
> *https://dhs.stanford.edu/creeley03/*
> *https://dhs.stanford.edu/creeley04/*

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109. Ruth Lepson

Re: DIa NY reading on Thursday

Tue 14 Dec 2010

o wish I could join you for the whiskey & the violet--quite a combo

On 12/14/10 12:04 PM, "Charles Bernstein" <[redacted]> wrote:

> *Charles Bernstein & Tim Peterson (Trace)*
> *Dia:Chelsea (NYC)*
> *Thursday, Dec. 16 at 6:30pm*
> *35 W. 22nd St. 5th fl.*
> *reservations: http://diaart.org/events/main/369*
>
> *---------*
> *http://epc.buffalo.edu/authors/bernstein/blog/*

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110. Small Press Traffic

Save the Dates for Spring 2011 at SPT!

Tue 14 Dec 2010

SAVE THE DATES: SPRING 2011! Thank you for your ongoing support of Small Press Traffic! As an organization that hopes to be a collaborative extension of our community,

it is particularly heartening that you have shown your encouragement through your membership dollars.

As we gear up for the Spring, I hope you will take a moment to renew your support, which makes our events possible.

Of course, as a member you'll again receive free admission to all of Small Press Traffic regular events. But you'll also gain the satisfaction of knowing that you are supporting some of the most exciting and innovative writers of our time.

Please renew your SPT membership today! There's no better time than now!

You can visit our website - http://cts.vresp.com/c/?SmallPressTraffic/d2d5741c0b/9cabb49c97/e181e533d0 or drop your renewal in the mail and send to 1111 8thStreet, San Francisco, 94107.

- http://cts.vresp.com/c/?SmallPressTraffic/d2d5741c0b/9cabb49c97/b8122e90ee

We are so excited to announce our upcoming season! We hope you'll join us in our 37th year of hosting some of the most exciting thinkers and writers of our time.

Friday and Saturday January 28 and 29, 2011

10th Annual Poets Theater Extravaganza

with plays by Rachel Blau duPlessis, David Brazil and Evan Kennedy, Laynie Browne, Christine Choi and Drew Fernando, Tom Comitta, Corina Copp, C.S. Giscombe, Brent Cunningham, Ariel Goldberg, Rodrigo Toscano and more!

Friday, February 11, 2011 At the Borders: Intersections of Politics and Practice

with readings and discussions by Sueyuen Juliette Lee and Maxi Kim and special guest Jackqueline Frost

---

Friday, February 18, 2011 At the Borders: Intersections of Politics and Practice

with readings and discussions by David Wolach and Laura Elrick and special guest Lara Durback

---

Friday March 6, 2011 The Document: An investigation in the remains

Co-sponsored by ATA and the Poetry Center

Live film narration hosted by Jen Hofer and Konrad Steiner with Tisa Bryant, Jennifer Nellis, Ron Palmer, Erin Morrill and C.S. Giscombe

---

Friday, March 11, 2011 The Document: An investigation in the remains

with readings and discussions byThalia Field and Allison Cobb and special guest Erin Morrill

---

Friday, March 18, 2011 The Document: An investigation in the remains

with readings and discussions by Divya Victor and Brian Kim Stefans and special guest Meg Day

---

Friday, April 8, 2011 At the Borders: Intersections of Politics and Practice

with readings and discussions by Jena Osman and Brian Whitener and special guest Ted Rees

---

Friday, April 22, 2011 The Document: An investigation in the remains

with readings and discussions by K. Silem Mohammad and Rodney Koeneke and special guest Lindsey Boldt

---

Saturday May 21, 2011: The Reliquarium featuring an auction of reliquary objects representing the artistic DNA of the smart and famous.

May 27, 2011 Join us for the launch of the Leslie Scalapino Lecture in 21st century poetics with Joan Retallack

Visit Small Press Traffic's website here - http://cts.vresp.com/c/?SmallPressTraffic/d2d5741c0b/9cabb49c97/3c0b72516d!

- http://cts.vresp.com/c/?SmallPressTraffic/d2d5741c0b/9cabb49c97/d4b51071c6

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111. Small Press Traffic
correction on just sent "save the date"
Tue 14 Dec 2010

Hi,

In the files of "oh no! I already found an error in our mass email!" I wanted to let you know that the event scheduled on March 6th is actually on a Sunday and not a Friday. Sorry about the confusion!

Hope to see you soon!
Samantha Giles
Executive Director
Small Press Traffic

_____
Click to view this email in a browser
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112. Alan Sondheim

Michael Moore: Why I'm Posting Bail Money for Julian Assange (fwd)

Tue 14 Dec 2010

---------- Forwarded message ----------
Date: Tue, 14 Dec 2010 20:42:06
From: Portside Moderator <[redacted]>
To: [redacted]
Subject: Michael Moore: Why I'm Posting Bail Money for Julian Assange

Why I'm Posting Bail Money for Julian Assange (A statement from Michael Moore)

Tuesday, December 14th, 2010

Friends,

Yesterday, in the Westminster Magistrates Court in London, the lawyers for WikiLeaks co-founder Julian Assange presented to the judge a document from me stating that I have put up $20,000 of my own money to help bail Mr. Assange out of jail.

Furthermore, I am publicly offering the assistance of my website, my servers, my domain names and anything else I can do to keep WikiLeaks alive and thriving as it continues its work to expose the crimes that were concocted in secret and carried out in our name and with our tax dollars.

We were taken to war in Iraq on a lie. Hundreds of thousands are now dead. Just imagine if the men who planned this war crime back in 2002 had had a WikiLeaks to deal with. They might not have been able to pull it off. The only reason they thought they could get away with it was because they had a guaranteed cloak of secrecy. That guarantee has now been ripped from them, and I hope they are never able to operate in secret again.

So why is WikiLeaks, after performing such an important public service, under such vicious attack? Because they have outed and embarrassed those who have covered up the truth. The assault on them has been over the top:

**Sen. Joe Lieberman says WikiLeaks "has violated the Espionage Act."

**The New Yorker's George Packer calls Assange "super-secretive, thin-skinned, [and] megalomaniacal."

**Sarah Palin claims he's "an anti-American operative with blood on his hands" whom we should pursue "with the same urgency we pursue al Qaeda and Taliban leaders."

**Democrat Bob Beckel (Walter Mondale's 1984 campaign manager) said about Assange on Fox: "A dead man can't leak stuff ... there's only one way to do it: illegally shoot the son of a bitch."

**Republican Mary Matalin says "he's a psychopath, a sociopath ... He's a terrorist."

**Rep. Peter A. King calls WikiLeaks a "terrorist organization."

And indeed they are! They exist to terrorize the liars and warmongers who have brought ruin to our nation and to others. Perhaps the next war won't be so easy because the tables have been turned -- and now it's Big Brother who's being watched ... by us!

WikiLeaks deserves our thanks for shining a huge spotlight on all this. But some in the corporate-owned press have dismissed the importance of WikiLeaks ("they've released little that's new!") or have painted them as simple anarchists ("WikiLeaks just releases everything without any editorial control!"). WikiLeaks exists, in part, because the mainstream media has failed to live up to its responsibility. The corporate owners have decimated newsrooms, making it impossible for good journalists to do their job. There's no time or money anymore for investigative journalism. Simply put, investors don't want those stories exposed. They like their secrets kept ... as secrets.

I ask you to imagine how much different our world would be if WikiLeaks had existed 10 years ago. Take a look at this photo. That's Mr. Bush about to be handed a "secret" document on August 6th, 2001. Its heading read: "Bin Ladin Determined To Strike in US." And on those pages it said the FBI had discovered "patterns of suspicious activity in this country consistent with preparations for hijackings." Mr. Bush decided to ignore it and went fishing for the next four weeks.

But if that document had been leaked, how would you or I have reacted? What would Congress or the FAA have done? Was there not a greater chance that someone, somewhere would have done something if all of us knew about bin Laden's impending attack using hijacked planes?

But back then only a few people had access to that document. Because the secret was kept, a flight school instructor in San Diego who noticed that two Saudi students took no interest in takeoffs or landings, did nothing. Had he read about the bin Laden threat in the paper, might he have called the FBI? (Please read this essay by former FBI Agent Coleen Rowley, Time's 2002 co-

Person of the Year, about her belief that had WikiLeaks been around in 2001, 9/11 might have been prevented.)

Or what if the public in 2003 had been able to read "secret" memos from Dick Cheney as he pressured the CIA to give him the "facts" he wanted in order to build his false case for war? If a WikiLeaks had revealed at that time that there were, in fact, no weapons of mass destruction, do you think that the war would have been launched -- or rather, wouldn't there have been calls for Cheney's arrest?

Openness, transparency -- these are among the few weapons the citizenry has to protect itself from the powerful and the corrupt. What if within days of August 4th, 1964 -- after the Pentagon had made up the lie that our ship was attacked by the North Vietnamese in the Gulf of Tonkin -- there had been a WikiLeaks to tell the American people that the whole thing was made up? I guess 58,000 of our soldiers (and 2 million Vietnamese) might be alive today.

Instead, secrets killed them.

For those of you who think it's wrong to support Julian Assange because of the sexual assault allegations he's being held for, all I ask is that you not be naive about how the government works when it decides to go after its prey. Please -- never, ever believe the "official story." And regardless of Assange's guilt or innocence (see the strange nature of the allegations here), this man has the right to have bail posted and to defend himself. I have joined with filmmakers Ken Loach and John Pilger and writer Jemima Khan in putting up the bail money -- and we hope the judge will accept this and grant his release today.

Might WikiLeaks cause some unintended harm to diplomatic negotiations and U.S. interests around the world? Perhaps. But that's the price you pay when you and your government take us into a war based on a lie. Your punishment for misbehaving is that someone has to turn on all the lights in the room so that we can see what you're up to. You simply can't be trusted. So every cable, every email you write is now fair game. Sorry, but you brought this upon yourself. No one can hide from the truth now. No one can plot the next Big Lie if they know that they might be exposed.

And that is the best thing that WikiLeaks has done. WikiLeaks, God bless them, will save lives as a result of their actions. And any of you who join me in supporting them are committing a true act of patriotism. Period.

I stand today in absentia with Julian Assange in London and I ask the judge to grant him his release. I am willing to

guarantee his return to court with the bail money I have wired to said court. I will not allow this injustice to continue unchallenged.

Yours, Michael Moore
[redacted]
MichaelMoore.com

P.S. You can read the statement I filed today in the London court here.

P.P.S. If you're reading this in London, please go support Julian Assange and WikiLeaks at a demonstration at 1 PM today, Tuesday the 14th, in front of the Westminster court.

Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

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Frequently asked questions: http://portside.org/faq

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Contribute to Portside: https://portside.org/donate

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113. Louis Armand

VLAK: Contemporary Poetics & the Arts now online

Wed 15 Dec 2010

The inaugural issue of *VLAK* Magazine: Contemporary Poetics & the Arts is now available to read or download free at www.issuu.com/litteraria

Inside VLAK 1 (September 2010):

Marjorie Perloff on Ian Hamilton Finlay
Keith Jones on Punk in Africa
Matt Hall on J.H. Prynne
Robert Sheppard on Radio Interference Poetics
Louis Armand on Veronique Vassiliou
Stephan Delbos on Charles Olson’s Gloucester
Darren Tofts on Ian Haig
Henry Hills interviewed
Stephanie Barber & Jen Hofer in dialogue

New writing by Abigail Child, Rachel Blau Du Plessis, Holly Tavel, Joshua Cohen, Eileen Myles, John Wilkinson, Stephanie Strickland, Allen Fisher, Marjorie Welish, Catherine Hales, Mez, Karen Mac Cormack, Ali Alizadeh, Ron Padget, Brandon Downing, Pam Brown, Thor Garcia, John Coletti, Jessica Fiorini, Bruce Andrews, Vincent Farnsworth, Mark Terrill, Elizabeth Gross, Douglas Piccinnini, Arlo Quint, Vincent Katz, Veronique Vassiliou, Pierre Joris, Habib Tengour, Aaron Lowinger, John Kinsella, Stacey Szymaszek, Mike Farrell, Andrea Brady, Edwin Torres, Alli Warren, Jess Mynes, Lina Ramona Vitkauskas, Ales Steger, Betsy Fagin, Jena Osman, Octavio Armand, John Godfrey, Allyssa Wolf...

Visual work by Veronika Drahotova, Alexander Jorgensen, Vadim Erent, Holli Schorno, Steve McCaffery, Amande In, Richard Tipping, Tim Haze, Bill Mousoulis...

http://issuu.com/litteraria/docs/vlak1_september_2010/1

VLAK 2 is scheduled to depart May 2011
www.vlakmagazine.com

VLAK Magazine is published by Litteraria Pragensia Books
www.litterariapragensia.com

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114. Sara Wintz
SEGUE = Erika Staiti + Andrea Brady
Wed 15 Dec 2010

HELLO FROM

*S*E*G*U*E*
*A*T*
*T*H*E* B*O*W*E*R*Y* P*O*E*T*R*Y* C*L*U*B*

This Saturday, December 18th:
ERIKA STAITI +
ANDREA BRADY

ERIKA STAITI compiled the pdfs on saidwhatwesaid.com and printed the chapbook *Verse/Switch & Stop-Motion* in 2009. New work appears in *With+Stand*. She is co-curator of the (New) Reading Series at 21 Grand in Oakland.

ANDREA BRADY was born in Philadelphia in 1974 and has lived in the UK since 1996. She is director of Archive of the Now (www.archiveofthenow.org) and co-publisher of Barque Press. Her poetry publications include *Vacation of a

Lifetime* (Salt, 2001) and the hypertext verse essay *Wildfire* (dispatx.com, 2006), recently published by *Krupskaya*.

This Saturday, December 18th
at The Bowery Poetry Club
308 Bowery
4-6 PM
$6 admission goes to the readers

December/January Segue Readings are curated by Thom Donovan and Sara Wintz. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

Later on this winter:
January 8: Mac Wellman + Cecilia Corrigan
January 15: Shonni Enelow + Renee Gladman
January 22: CA Conrad + Norma Cole
January 29: Douglas Kearney + Yedda Morrison

See you there!

↑ Index

115. steve russell
Re: The Police in Our Bandaged Heads
Wed 15 Dec 2010

---

yeah. & a cudgel isn't as entertaining as a baton, or a good marching band.

--- On Tue, 12/14/10, Obododimma Oha <[redacted]> wrote:

From: Obododimma Oha <[redacted]>
Subject: The Police in Our Bandaged Heads
To: [redacted]
Date: Tuesday, December 14, 2010, 3:45 AM

"For those of us on the other side of image making, the police are unwelcome postcolonial replacements of the masquerade. In place of the cane that mmanwu the masquerade used to carry, the policeman carries a cudgel, euphemized as a â€œbaton.â€ The policeman, like a terrible type of mmanwu, also carries egbe cham, a shotgun, and could shoot at the least provocation.

Donâ€™t mess with this kind of performing ekwensu, or you could fall asleep and wake up to find yourself in the land of the dead."

Read the full text of "The Police in Our Bandaged Heads<http://234next.com/csp/cms/sites/Next/Opinion/5653456-146/story.csp>

"

at:

http://234next.com/csp/cms/sites/Next/Opinion/5653456-146/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
Â Â Â Â Â Â [redacted];
Â Â Â Â Â Â [redacted].

↑ Index

116. Mary Kasimor

Re: Michael Moore: Why I'm Posting Bail Money for Julian Assange (fwd)

Wed 15 Dec 2010

I agree with you, Michael Moore. Posted on fb (by Halvard Johnson) is a link to an article reporting Cheney's involvement with bribing Nigerian officials--another example.

Mary Kasimor

--- On Tue, 12/14/10, Alan Sondheim <[redacted]> wrote:

From: Alan Sondheim <[redacted]>
Subject: Michael Moore: Why I'm Posting Bail Money for Julian Assange (fwd)
To: [redacted]
Date: Tuesday, December 14, 2010, 8:51 PM

---------- Forwarded message ----------
Date: Tue, 14 Dec 2010 20:42:06
From: Portside Moderator <[redacted]>
To: [redacted]
Subject: Michael Moore: Why I'm Posting Bail Money for Julian Assange

Why I'm Posting Bail Money for Julian Assange (A statement from Michael Moore)

Tuesday, December 14th, 2010

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Furthermore, I am publicly offering the assistance of my website, my servers, my domain names and anything else I can do to keep WikiLeaks alive and thriving as it continues its work to expose the crimes that were concocted in secret and carried out in our name and with our tax dollars.

We were taken to war in Iraq on a lie. Hundreds of thousands are now dead. Just imagine if the men who planned this war crime back in 2002 had had a WikiLeaks to deal with. They might not have been able to pull it off. The only reason they thought they could get away with it was because they had a guaranteed cloak of secrecy. That guarantee has now been ripped from them, and I hope they are never able to operate in secret again.

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**The New Yorker's George Packer calls Assange "super-secretive, thin-skinned, [and] megalomaniacal."

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And indeed they are! They exist to terrorize the liars and warmongers who have brought ruin to our nation and to others. Perhaps the next war won't be so easy

because the tables have been turned -- and now it's Big Brother who's being watched ... by us!

WikiLeaks deserves our thanks for shining a huge spotlight on all this. But some in the corporate-owned press have dismissed the importance of WikiLeaks ("they've released little that's new!") or have painted them as simple anarchists ("WikiLeaks just releases everything without any editorial control!"). WikiLeaks exists, in part, because the mainstream media has failed to live up to its responsibility. The corporate owners have decimated newsrooms, making it impossible for good journalists to do their job. There's no time or money anymore for investigative journalism. Simply put, investors don't want those stories exposed. They like their secrets kept ... as secrets.

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Yours, Michael Moore

[redacted]

MichaelMoore.com

P.S. You can read the statement I filed today in the London court here.

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Contribute to Portside: https://portside.org/donate

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117. George Bowering

Re: North of Inventions: A Canadian Poetry Festival

Wed 15 Dec 2010

Yeah, me too.
Guess I'll just stay up here in Canada.

gb

On Dec 13, 2010, at 11:45 AM, Maria Damon wrote:

> *wish i cd be there...*
>
> *Charles Bernstein wrote:*
> *North of Invention: A Canadian Poetry Festival*
>
> *a.rawlings • fred wah • roy miki • m. nourbese philip • stephen collis • nicole brossard • jeff derksen • jordan scott • adeena karasick • lisa robertson*
>
> *January 20 & 21 at Kelly Writers House, Penn*
> *January 22 & 23 at Poets House, New York*
>
> *more info:*
> *http://writing.upenn.edu/bernstein/syllabi/readings/North-of-Invention.html*
>
> *Charles Bernstein*
> *http://epc.buffalo.edu/authors/bernstein/blog/*
>
> *welcome.html*
>
> *welcome.html*

George Bowering
Your older, sweeter brother.

↑ Index

118. George Bowering
Re: A marathon reading of Charles Olson's The Maximus Poems
Wed 15 Dec 2010

A wonderful idea.
Good for Portland.
And one can see why you wouldnt want to schedule it on Olson's actual birthday.
Good on ya.
GB

On Dec 13, 2010, at 8:33 PM, Maryrose . wrote:

> *Dear friends,*
>
> *On January 14th, 15th and 16th of 2011, in commemoration of his 100th birthday, Spare Room in Portland, Oregon, will host a three-day marathon reading of Charles Olson's book-length epic, The Maximus Poems. We will read Volume 1 on the 14th, the second volume (IV, V, VI) on the 15th, and Volume 3 on the 16th.*
>
> *Olson centennial events and conferences have also been held this year in Vancouver, British Columbia; Gloucester, Massachusetts; and Buffalo, New York. Olson was a teacher at Black Mountain College, the experimental arts school which also counted John Cage, Robert Creeley, and Robert Rauschenberg among its teachers and students.*
>
> *The readings will take place at the following times and locations:*
>
> *Readers include:*
>
> *Jesse Morse, Jennifer Bartlett, Zachary Schomburg, Dan Raphael, Laura*

> *Feldman, Michael Weaver, James Yeary, David Abel,Alicia Cohen, Sam Lohmann,*
> *Jaye Harris, Donald Dunbar, John Hall, Susan Rankin, Rodney Koeneke, Endi*
> *Bogue Hartigan,Lisa Radon, Linda Austin, Tim DuRoche, Pat Hartigan, Mere*
> *Blankenship, Joseph Mains, Jamalieh Haley, Drew Swenhaugen, David Weinberg,*
> *Christopher Luna*
>
> *January 14th: 4-9pm*
> *Switchyard Studios*
> *109 SE Salmon St*
>
> *January 15th: 2-7pm*
> *galleryHOMELAND*
> *2505 Southeast 11th Avenue*
>
> *January 16th: 2-7pm*
> *YU*
> *800 SE 10th Avenue, Portland, OR 97214*
> *(entrance on SE 10th Avenue at SE Morrison Street)*
>
> **Maryrose Larkin**
> **[redacted]**
> **Writer/Researcher**
>
> *Now available: The Name of this Intersection is Frost<http://www.shearsman.com/pages/books/catalog/2010/larkinMR.html>*
>
> *welcome.html*

George Bowering
Has learned his lesson.

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119. George Bowering
Re: Michael Moore: Why I'm Posting Bail Money for Julian Assange (fwd)
Wed 15 Dec 2010

Julian Assange should get the Nobel Peace Prize.

gb

On Dec 15, 2010, at 11:04 AM, Mary Kasimor wrote:

I agree with you, Michael Moore. Posted on fb (by Halvard Johnson) is a link to an article reporting Cheney's involvement with bribing Nigerian officials--another example.

Mary Kasimor

--- On Tue, 12/14/10, Alan Sondheim <[redacted]> wrote:

From: Alan Sondheim <[redacted]>
Subject: Michael Moore: Why I'm Posting Bail Money for Julian Assange (fwd)
To: [redacted]
Date: Tuesday, December 14, 2010, 8:51 PM

---------- Forwarded message ----------
Date: Tue, 14 Dec 2010 20:42:06
From: Portside Moderator <[redacted]>
To: [redacted]
Subject: Michael Moore: Why I'm Posting Bail Money for Julian Assange

Why I'm Posting Bail Money for Julian Assange (A statement from Michael Moore)

Tuesday, December 14th, 2010

Friends,

Yesterday, in the Westminster Magistrates Court in London, the lawyers for WikiLeaks co-founder Julian Assange presented to the judge a document from me stating that I have put up $20,000 of my own money to help bail Mr. Assange out of jail.

Furthermore, I am publicly offering the assistance of my website, my servers, my domain names and anything else I can do to keep WikiLeaks alive and thriving as it continues its work to expose the crimes that were concocted in secret and carried out in our name and with our tax dollars.

We were taken to war in Iraq on a lie. Hundreds of thousands are now dead. Just imagine if the men who planned this war crime back in 2002 had had a WikiLeaks to deal with. They might not have been able to pull it off. The only reason they thought they could get away with it was because they had a guaranteed cloak of secrecy. That guarantee has now been ripped from them, and I hope they are never able to operate in secret again.

So why is WikiLeaks, after performing such an important public service, under such vicious attack? Because they have outed and embarrassed those who have covered up the truth. The assault on them has been over the top:

***Sen. Joe Lieberman says WikiLeaks "has violated the Espionage Act."*

***The New Yorker's George Packer calls Assange "super-secretive, thin-skinned, [and] megalomaniacal."*

***Sarah Palin claims he's "an anti-American operative with blood on his hands" whom we should pursue "with the same urgency we pursue al Qaeda and Taliban leaders."*

***Democrat Bob Beckel (Walter Mondale's 1984 campaign manager) said about Assange on Fox: "A dead man can't leak stuff ... there's only one way to do it: illegally shoot the son of a bitch."*

***Republican Mary Matalin says "he's a psychopath, a sociopath ... He's a terrorist."*

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And indeed they are! They exist to terrorize the liars and warmongers who have brought ruin to our nation and to others. Perhaps the next war won't be so easy because the tables have been turned -- and now it's Big Brother who's being watched ... by us!

WikiLeaks deserves our thanks for shining a huge spotlight on all this. But some in the corporate-owned press have dismissed the importance of WikiLeaks ("they've released little that's new!") or have painted them as simple anarchists ("WikiLeaks just releases everything without any editorial control!"). WikiLeaks exists, in part, because the mainstream media has failed to live up to its responsibility. The corporate owners have decimated newsrooms, making it impossible for good journalists to do their job. There's no time or money anymore for investigative journalism. Simply put, investors don't want those stories exposed. They like their secrets kept ... as secrets.

I ask you to imagine how much different our world would be if WikiLeaks had existed 10 years ago. Take a look at this

photo. That's Mr. Bush about to be handed a "secret" document on August 6th, 2001. Its heading read: "Bin Ladin Determined To Strike in US." And on those pages it said the FBI had discovered "patterns of suspicious activity in this country consistent with preparations for hijackings." Mr. Bush decided to ignore it and went fishing for the next four weeks.

But if that document had been leaked, how would you or I have reacted? What would Congress or the FAA have done? Was there not a greater chance that someone, somewhere would have done something if all of us knew about bin Laden's impending attack using hijacked planes?

But back then only a few people had access to that document. Because the secret was kept, a flight school instructor in San Diego who noticed that two Saudi students took no interest in takeoffs or landings, did nothing. Had he read about the bin Laden threat in the paper, might he have called the FBI? (Please read this essay by former FBI Agent Coleen Rowley, Time's 2002 co-Person of the Year, about her belief that had WikiLeaks been around in 2001, 9/11 might have been prevented.)

Or what if the public in 2003 had been able to read "secret" memos from Dick Cheney as he pressured the CIA to give him the "facts" he wanted in order to build his false case for war? If a WikiLeaks had revealed at that time that there were, in fact, no weapons of mass destruction, do you think that the war would have been launched -- or rather, wouldn't there have been calls for Cheney's arrest?

Openness, transparency -- these are among the few weapons the citizenry has to protect itself from the powerful and the corrupt. What if within days of August 4th, 1964 -- after the Pentagon had made up the lie that our ship was attacked by the North Vietnamese in the Gulf of Tonkin -- there had been a WikiLeaks to tell the American people that the whole thing was made up? I guess 58,000 of our soldiers (and 2 million Vietnamese) might be alive today.

Instead, secrets killed them.

For those of you who think it's wrong to support Julian Assange because of the sexual assault allegations he's being held for, all I ask is that you not be naive about how the government works when it decides to go after its prey. Please -- never, ever believe the "official story." And regardless

of Assange's guilt or innocence (see the strange nature of the allegations here), this man has the right to have bail posted and to defend himself. I have joined with filmmakers Ken Loach and John Pilger and writer Jemima Khan in putting up the bail money -- and we hope the judge will accept this and grant his release today.

Might WikiLeaks cause some unintended harm to diplomatic negotiations and U.S. interests around the world? Perhaps. But that's the price you pay when you and your government take us into a war based on a lie. Your punishment for misbehaving is that someone has to turn on all the lights in the room so that we can see what you're up to. You simply can't be trusted. So every cable, every email you write is now fair game. Sorry, but you brought this upon yourself. No one can hide from the truth now. No one can plot the next Big Lie if they know that they might be exposed.

And that is the best thing that WikiLeaks has done. WikiLeaks, God bless them, will save lives as a result of their actions. And any of you who join me in supporting them are committing a true act of patriotism. Period.

I stand today in absentia with Julian Assange in London and I ask the judge to grant him his release. I am willing to guarantee his return to court with the bail money I have wired to said court. I will not allow this injustice to continue unchallenged.

Yours, Michael Moore
[redacted]
MichaelMoore.com

P.S. You can read the statement I filed today in the London court here.

P.P.S. If you're reading this in London, please go support Julian Assange and WikiLeaks at a demonstration at 1 PM today, Tuesday the 14th, in front of the Westminster court.

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> *Submit via the Web: http://portside.org/submittous3*
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> *Frequently asked questions: http://portside.org/faq*
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> *Search Portside archives: http://portside.org/archive*
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>
> *welcome.html*
>
> *welcome.html*

George Bowering
Awesome. Amazing. Iconic.

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120. Wystan Curnow (ARTS ENG)

Re: the future that is half upon us

Wed 15 Dec 2010

What makes one weep is the obstinancy with which neoliberal ideologues persist in their belief that society is really a marketplace composed entirely of people all of whose decisions are based exclusively on rational calculations of economic self interest. Student riots in London over plans to implement the Brown report must be a puzzle to its authors. New Zealand tried something similar, with smaller fee hikes for sure, but the outcome has neverthless been a student debt bill so huge it has been an election issue ever since. By and large students continue to have a healthy taste for immediate gratiification and arts enrolments have not suffered in the way the ideologues have hoped.

Wystan

Wystan Curnow
Professor of English
University of Auckland
Private Bag 92019
Auckland, NEW ZEALAND
Ph. 64.09.3737599 work 64.09. [redacted]
Fax 64.09. 3737429

From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Mark Weiss [[redacted]]

Sent: Tuesday, 14 December 2010 1:19 p.m.
To: [redacted]
Subject: the future that is half upon us

http://opinionator.blogs.nytimes.com/2010/12/13/the-value-of-higher-education-made-literal/?ref=opinion?hp. Read it and weep.

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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121. V. Joshua Adams
*** *NEW ISSUE OF CHICAGO REVIEW* ***
Thu 16 Dec 2010

***

CHICAGO REVIEW is pleased to announce the publication of a new double issue (55:3-4)

featuring

ESSAYS FOR ROBERT VON HALLBERG by Devin Johnston, Elizabeth Arnold, Alan Golding, Mark S. Morrisson, Matthias Regan, Robert Huddleston, Andrea Scott, Lynn Keller, Peter O'Leary, and Keith Tuma.

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***

CHICAGO REVIEW
5801 S. Kenwood Ave.
Chicago, IL 60637
[redacted]

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122. Halvard Johnson
Whitman & Lincoln
Thu 16 Dec 2010

Whitman's notebook facsimilied.

http://documents.nytimes.com/walt-whitman-and-abraham-lincoln

Hal

"A sudden silence in the middle of a conversation
suddenly brings us back to essentials: it reveals
how dearly we must pay for the invention of speech."

--E. M. Cioran

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Mainly Black<https://docs.google.com/document/edit?

id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras Públicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *
***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; *
***G(e)nome<https://docs.google.com/viewer?url=http%3A%2F%2Fxpressed.wippiespace.com%2Ffall03%2Fgenome.pdf>
; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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123. steve russell
Re: the future that is half upon us
Thu 16 Dec 2010

---

the blurb sound about right. your brief listserv andecdotes had a sort of Chekovian simplicity, but still delivered a heavy punch.

--- On Mon, 12/13/10, Mark Weiss <[redacted]> wrote:

From: Mark Weiss <[redacted]>
Subject: the future that is half upon us
To: [redacted]
Date: Monday, December 13, 2010, 7:19 PM

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124. amy king
Fwd: Chax Press toward 2011
Thu 16 Dec 2010

---------- Forwarded message ----------
From: charles alexander

---------- Forwarded message ----------
From: charles alexander

Dear Poetry Readers and Friends of Chax Press:

Poetry, for me, is a community of writers, readers, ideas, words, shapes, and sounds arranged or just appearing in space and time in such a way as to invite others to enter, to open the spaces words occupy. In this way, the work of Chax Press is part of this poetic endeavor, as well as a practice that expands and deepens the community of contemporary literature.

Chax is once again binding up a year rich in print. Our hand bound volume of Drum Hadleyâ€™s poems has been published, and pages of words and machine images by Nico Vassilakis are on the Vandercook Press as I write this. We are

about to complete a year with lots of good news, like our summer Book Arts Workshop, and some fourteen book publications, including books by Alice Notley, Leslie Scalapino, Charles Olson, Tenney Nathanson, Jonathan Stalling, and many more. We hope for a satisfying end of one year and beginning of the next, the kind that makes you fold the covers shut and sigh in satisfaction. Our story keeps unfolding thanks to your contributions.

Community and innovation are our central threads, and the language we use to connect the Chax community to all our friends is both of the streets and land and of the highest spire. Our upcoming books, that you will help to print with your contribution, come from diverse voices: Nico Vassilakis, Will Alexander, Eileen Myles, Andrew Levy, Linh Dinh, Jennifer Bartlett, Robert Mittenthal, Maureen Owen, and others that together form a distinct, unreplicated corps of authors whose work needs to be present in our time. At Chax, we fill a need for work that challenges, thrills, and brings together our longtime readers and those new to our community.

To keep our downtown studio full of deckled edges, smoothly running rollers, and deftly stitching fingers, as well as new paperback books of poetry flying out of our studio and into the minds of readers, we rely on a wide variety of sources, such as grants, book sales, and contributions from you. Increasingly individual contributions, in a time of dwindling government support, perform a large and heartwarming role in our work in the fields of poetry and the book arts. We ask that you prioritize a donation to Chax Press this year. No amount of giving is too small or too large. For every gift over $60, we will even send you one of our earliest books, chosen specifically with you in mind.

Friends through the computer (facebook, email, etc) last year were an important part of what we did, and how we were able to fund our work. You gave gifts ranging from $6 to $100. If each of you gave even $10, we'd be in good shape, the books would keep coming. We hope you will give $10 or more now. It will do wonders. But any amount you can give is most welcome. We thank you and honor you with our work. Chax Press is a nonprofit 501(c)(3) charitable organization, and your contribution is tax deductible.

To donate via paypal, go to http://chax.org/donate.htm
Or send a check to Chax Press, 411 N 7th Ave Ste 103, Tucson, AZ 85705

Charles Alexander, Executive Director
Chax Press
charles alexander
[redacted]

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presenting
Erica Hunt and Marty Ehrlich on Jan 29 2011

attending AWP in February 2011

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****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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125. Brigitte Nicole Grice
Re: Michael Moore: Why I'm Posting Bail Money for Julian Assange (fwd)
Thu 16 Dec 2010

And let's not forget about the noble 22-year-old whistleblower:

http://www.salon.com/news/opinion/glenn_greenwald/2010/12/14/manning/index.html

"That's a whistleblower in the purest and most noble form: discovering government secrets of criminal and corrupt acts and then publicizing them to the world not for profit, not to give other nations an edge, but to trigger "worldwide discussion, debates, and reforms." On Wed, Dec 15, 2010 at 2:55 PM, George Bowering <[redacted]> wrote:

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>
> *gb*
>
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MichaelMoore.com

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Frequently asked questions: http://portside.org/faq

Search Portside archives: http://portside.org/archive

Contribute to Portside: https://portside.org/donate

> *George Bowering*
> *Awesome. Amazing. Iconic.*

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126. Justin Katko
Critical Documents: Raworth
Thu 16 Dec 2010

People: you've go to know that a stack of Tom Raworth's pamphlet Let Baby Fall (now made obsolete by Windmills in Flames) has just fallen from the conveyor belt, and it's the last batch of them, so order quick! >> http://plantarchy.us/let-baby-fall

-- Justin Katko

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127. Ram Devineni
VERSE: A Murder Mystery Video Webseries Chapters 1 and 2 online
Thu 16 Dec 2010

Dear F
VERSE: A Murder Mystery Video Webseries Chapters 1 and 2 online

Dear Friends:

Just out now, Chapter 2 of new video webseries called "VERSE: A Murder Mystery." This innovative original series is being showcased on Koldcast and can be viewed at http://rattapallax.com/blog/verse/

or

http://www.koldcast.tv/#/show:verse_a_murder_mystery

STORY: When a young poet discovers a lost manuscript, he is drawn into the New York City literary world with the only key to an unsolved, 30-year-old

murder. Starring Jon Sands, Angel Nafis, Bob Holman, Taylor Mead, Julie Berndt, Bill Kushner, Maggie Balistreri, Joelle Hann, Lamont B. Steptoe, and Mark Greenfield. Produced by Rattapallax Productions. Directed by Ram Devineni. Script by Susan Brennan. Music by Shira E. & the Tiny Tornadoes.

Synopsis for Chapter 1:
Jon, a spoken-word poet and New York City bike messenger stumbles up a lost manuscript from 1974 by Claire Wilks, a forgotten poet who was murdered. Initially intrigued by the possibilities of bringing attention to this important literary work, Jon quickly becomes obsessed to unravel Claireâ€™s unsolved murder. Drawn into New York City literary world, he encounters many poetry characters and landmarks, as well as sparks a romance with beautiful young poet, Angel.

Synopsis for Chapter 2:
Jon and Angel plunge into the mystery of Claireâ€™s death while being stalked by a crazy radical poet, Lamont who sees the manuscript as a threat to him and his past. Jon meets Mary Alice Fulton, an old friend of Claireâ€™s who warns him of the trouble heâ€™s unleashed with the manuscript. Aroused by memories and regret, she reveals more about Claire and her covert past.

I hope you get a chance to watch Chapter 1 and 2 online. It was filmed in Full HD using the amazing Canon 5d, so it has the same quality as cinema. We plan to release a new episode every two weeks. Its free.

Cheers
Ram Devineni
Rattapallax

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128. susan maurer
New Poetry Movement
Thu 16 Dec 2010

I founded a new poetry movement on Monday 12-13. It is based on the Rory Story Cube. Or one may create one's own dice with images on them, as may dice as one cares to. Poetry is then generated from a roll of the dice. I is to be hoped that this will result in a new American blooming of image, but you don"t have to be American to do this. There are no rules except don't backchannel me your finished products as I am very busy rolling dice. For example, yesterday at NYCs Socarrat. Perhaps David Marneau , talented composer will someday set some to music. Susan Maurer

↑ Index

129. James Sherry

FW: Segue Foundation End of Year Appeal

Thu 16 Dec 2010

The Segue Foundation, Inc.

300 Bowery

New York, NY 10012

[redacted]

Segue Foundation is poor, but doing great. It's the end of the year so please send us a check for $100 if you can (less or more is ok, too) made payable to: Segue Foundation and send to Segue Foundation, 300 Bowery, NY, NY 10012.

Segue is poor

NYSCA funding has been reduced due to state budget cuts. Sales are somewhat lower this year due to the recession. So you check is worth more than ever this year. I'd hope you each can find $100 or more but smaller donations are welcome.

Segue is doing great

This year Roof published four books most recently the spectacular and lubricious Nada Gordon's Scented Rushes. Really folks, this poetry is hot and there are graphics. In this fall season we also published the exquisite spanglish, designy Edwin Torres' Yes Thing No Thing. Torres vertical and horizontal book breaks the mold of identity poetics reaching far beyond any one language. This spring we published Joan Retallack's Procedural Elegies / Western Civ Con't/ which won the 10 best books award from Art Forum. And Elizabeth Fodaski's Document, a book of surprising and elegant poems that makes me think it's possible to write a lyric.

And your donation helps us to pay the poets who read at the Segue at the Bowery series every Saturday at 4pm. Recent readers include Rod Smith, Anne Waldman, and Allen Fisher. We continue to pursue excellence here as elsewhere in this 30 year series started by Ted Greenwald and Charles Bernstein.

So please take out your checkbook and write a check to Segue Foundation. Please do it now. You'll be able to write it off your taxes and frame the check image on your statement.

End of Year Wishes,

James

James Sherry

[redacted]

[redacted]

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130. Pam Brown
Re: POETICS Digest - wikileaks
Fri 17 Dec 2010

> *Date: Wed, 15 Dec 2010 11:55:29 -0800*
> *From: George Bowering <[redacted]>*
> *Subject: Re: Michael Moore: Why I'm Posting Bail Money for Julian Assange (fwd)*
>
> *Julian Assange should get the Nobel Peace Prize.*
>
> *gb*

Yes.

Perhaps it could be shared with Bradley Manning ?

Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacketmagazine.com/

_____

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131. Dan Godston
Sound Collision Alliance & Royal/Godston Duo at Brown Rice
Fri 17 Dec 2010

Friday, December 17 (9 p.m.)

1st set: Royal/Godston Duo

Andrew Royal -- violin

Dan Godston -- trumpet

2nd set: Sound Collision Alliance

A trio of composers turned performing artists -- Darren Bartolo, Sam Krahn, and Sarah Ritch. Using elements of performance art, improvisation, and western harmony, no one set is like another. Instruments sure to be used: laptop, cello, piano/keys, guitar.

3rd set: Screening of "New Movements in Black History"

David Boykin & JayVe Montgomery

live at the Universal Alley Jazz Jam 8.08.09

$7 suggested donation

Brown Rice

4432 N. Kedzie Ave., 1st floor, Chicago, IL 60625

www.brownricemusic.org

Doors open one half hour before performance time, all ages. Brown Rice is a half block north of the Montrose / Kedzie intersection, close to the Kedzie station on the CTA brown line. Please call [redacted] for more info.

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132. Al Filreis
Jacket2 on Facebook
Fri 17 Dec 2010

Jacket2 now on Facebook:

http://www.facebook.com/pages/Jacket2/137089136349405

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org

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133. Rob McLennan
The green-wood essay: a little autobiographical dictionary
Fri 17 Dec 2010

The green-wood essay: a little autobiographical dictionary by rob mclennan

http://robmclennan.blogspot.com/2010/12/green-wood-essay-little.html

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...poetry - 52 flowers (obvious epiphanies) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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134. Chris Hosea
sending you holiday cheer
Fri 17 Dec 2010

Hello everyone,
Hope you are doing well and looking forward to a spirited and relaxing holiday celebration. We'd like to send you a holiday card and obtain your updated address for the next number of our free poetry newsletter-by-post, *The
Blue Letter*.
Please reply to sender with your current mailing address.
Many thanks,
Chris and Cecily

Cecily Iddings & Chris Hosea
473 Henry Street, #3
Brooklyn, NY 11231
[redacted]
[redacted]
http://chrishosea.tumblr.com

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135. Susan Webster Schultz
New on Tinfish Editor's Blog
Fri 17 Dec 2010

New work on old people (Alzheimer's and writing), teaching creative writing, and more:

http://tinfisheditor.blogspot.com/

aloha, Susan M. Schultz

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136. amy king
Review & Translation News
Sat 18 Dec 2010

New review of Slaves (thanks, Marthe!) --
http://cutbankpoetry.blogspot.com/2010/12/slaves-to-do-these-things-amy-king_16.html

"Necessary Instinct" in Italian (thanks, Anny!)
-- http://www.fieralingue.it/corner.php?pa=printpage&pid=3541

Happy weekend!

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

137. Ryan Daley
New Muchisimas blog posts
Sat 18 Dec 2010

Which vice do you prize?
http://charitablegiving.blogspot.com/2010/12/toefl-essay-which-vice-do-you-prize.html

Athletic Salaries:
http://charitablegiving.blogspot.com/2010/12/toefl-essay-athletic-salaries.html

Eating in or eating out:
http://charitablegiving.blogspot.com/2010/12/toefl-essay-eating-in-or-eating-out.html

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138. Tomás Ó Cárthaigh
Dec / Jan edition of Cartys Poetry Journal issued!
Sat 18 Dec 2010

Cartys Poetry Journal has had the fourth publication issued, the Dec / Jan edition. It features peoms and pictures and seasonal article from poets from Ireland, England, USA and Kosovo.

Â
Order your copy today, pay by PayPal ::: â,¬2.00 inc p&p
Â
Featuring work from yours truly, and two other Tullamore writers Ken Hume and Anthony Sullivan, plus Jude Cowan Montague from the UK, Apryl Skies from the United States, and Sufi Muslim poet Fahredin Shehu from Prishtina in Kosovo.
Â

Anthony Sullivan
www.anthonysullivan.biz
Â

Fahredin Shehu
http://fahredin-sh.blogspot.com
Â

Apryl Skies
www.edgarallanpoet.com
Â

Available from me at â,¬2.00 including postage and packing.
TomÃ¡s Ã“ Carthaigh, 13 Church Street, Tullamore, Offaly, Ireland
Â
Pay by PayPal ::: â,¬2.00 inc p&p
Copy and paste text below to address bar...

http://www.tinyurl.ie/PayOnPaypal-CartysPoetryJournal Â
Â

Â
Publication for the next issue Feb / March is now underway, and submissions with a theme from the two months would be welcomed. Valentines / St Patricks Day, etc. All other topics are welcome as well.
Â
We also welcome photography, articles, biographies. reviews, inspirational pieces, sketches, etc. Translations to English also welcome, with the origional if possible.

↑ Index

139. Adam Fieled
Letters to Dead Masters: 4 Links
Sat 18 Dec 2010

Several pieces from the Letters to Dead Masters series have recently come out in:

Red Room:
http://www.redroom.com/articlestory/letters-dead-masters-64

http://www.redroom.com/articlestory/letters-dead-masters-67

As-Is:
http://www.as-is.blogspot.com/2010/12/letters-to-dead-masters-58-adam-fieled.html

And an mp3 of me reading these on Fieled Radio:

http://www.fieledradio.libsyn.com/webpage

Happy Holidays,
Adam

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140. Jennifer Karmin
Calls from Home: submit poems for prisoners
Sat 18 Dec 2010

Join the 11th annual
CALLS FROM HOME
a holiday radio broadcast
for prisoners & their families

Read a poem, sing a song, or just speak directly from your heart.
http://www.kitescampaigns.org

The United States has 2.4 million people behind bars. Thousand Kites wants you to lend your voice to a powerful grassroots radio broadcast that reaches into our nation's prison and tells those inside they are not forgotten.

We are asking you to call our toll-free line [redacted] and speak directly to those behind bars this holiday season. An answering machine will record your message. Call anytime, now through December 20th.

Speak to someone you know or to everyone--make it uplifting. Donâ€™t worry if you slip up, we will edit all calls. We are asking you to submit a work on the themes of incarceration, family, the power to endure and anything that would lift the spirits and spark creativity in our thousands of prisoner listeners.

CALLS FROM HOME will broadcast on over 200 radio stations across the country and will be available for download on our website December 21st. Your work will be added to our website and released as part of a CD celebrating the program. If you want to order a free copy of the CD, send us your contact information.

Please help spread the word to your friends. Add a link to your Facebook page or email it to a friend. Contact us if you have ideas for how to grow the project. Learn how you can help blog, distribute, broadcast, or support this project. We want you to use the show as an education tool in your community. Sign-up to recieve a free kit here and radio stations can visit here to learn how to carry the program. Spread the word in your community with our poster.

CALLS FROM HOME is a project of Thousand Kites and a national network of grassroots organizations working for criminal justice transformation.

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141. Mark Weiss
Seasons Greetings
Sun 19 Dec 2010

My only seasonal poem, as far as I can remember.

BY WAY OF THE SEASON

1

After its struggle the gazelle
surrenders to the lion's grip, useless
to fight. Does it think then, does it think
'if only I'd dodged to the right. If only.
Maybe next time.'
As the cat disembowels it and begins to feed.

Farewell to the hills
farewell to the herd
farewell to water hole and tender grasses
and the joy of the young at the teat.

2

At moments when the consequences of choice are upon us we say
'this can't be all there is,' but it can. Regret, nostalgia and longing,
on the other hand, are ready gifts, one can live
as if there were choices with no consequences, as if
the life could be unlived
and lived again.

3

Day before Christmas in the supermarket the Stones are singing "Can't get no satisfaction," but we try & we try & we try & and we try
and we buy something.

4

No way no way
elusive as wind.

5

Stories and the stories of stories.
A vocabulary of places gathered and left.
Putting death aside, one wonders whether to climb that distant hill, as in
the conservation of matter.
There are so many windows to look through.
Opposite, a building seems to wear as a crown the trees
        beyond it. Close one eye or the other
to recover its true flatness. If I say
'rock dove' do you see 'pigeon?'

6

No gull rests now on the cross above the church's triangular facade, but
        it's apparently a perch
reserved for gulls to take turns at.
So much for religion. One prays
to invest oneself in the known and unknown places,
the simplicity of the abandoned and the immanence of ruins.
Ghost-whispers.

'I am the demon that whimpers at night,'
he said, and the pigeons
(or doves) ride even the steepest wires. The oblique
is granted them. Across the street
in front of the travel agency
a gruff Santa makes Christmas noises
in Caribbean Spanish. For a moment I thought it the ghost
rising through the radiator from the apartment below.
He dances now to "The Entertainer" played on a portable keyboard.
Ragtime Spanish Santa from the Dominican Republic.
And what would Dominic have made of this? 'Church
of the Immaculate Deception,' he might have said. As in
'I bring you pestilence'
he might have said.
It was an epidemic of grace.

7

That year three virgins bore sons.

Zeus the King displayed his thunderbolts.
Chango fell as a shower of gold.
And Chac arrived as rain.

Where you find it bring joy.

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a
lovely concatenation of particulars. Here is the
poet alive in every sense of the word, and
through every one of his senses. Instead of
missing a beat or a part, Weiss' fragments are
like Chekhov's short storiesthe more that gets
left out, the more they seem to contain… One can
hear echoes from all the various
ancestors...[but] the voice, at its center, its
core, is pure Mark Weiss. His use of the fragment
is both elegant and bafflingly clear, a pure
musical threnody…[it] opens a window, not only
into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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142. peter ganick
new publisher
Sun 19 Dec 2010

EXTENSIVE IMMANENCE

the stated goal of EXTENSIVE IMMANENCE is to publish very long works of experimental literature. each text is longer than 1,200 pages. these are sometimes written by computer manipulation, sometimes by human-hands on a computer keyboard, sometimes by email collaboration, other instances by combinations of any of the previous means.

as a stated length, more than 1,200 pages describes the EXTENSIVE part of the press name.

a quality of IMMANENCE is more complicated and evanescent. it is a term with as many definitions as people who use it. a general description, not a definition,

would go something like: it covers the universe, a big claim for a work of literature, but this wont be the first time literature makes a grand claim.

a title like EXTENSIVE IMMANENCE could be seen as a tautology. instead following Gertrude Stein, who says something like: repetition is insistence, not repetition. the works included in the press-identity must be very long.

all texts are free to read, free to download, and free to print out. they are located at links on www.archive.org. when you click a link on the 'links to texts' page, you will be directed there.

ALAN SONDHEIM:

http://archive.org/details/quantum-rilke-deconstruction

JIM LEFTWICH/JOHN CROUSE

volume one of a five volume series

http:/archive.org/details/Acts1-1200_984
<http://archive.org/details/Acts1-1200_984>

PETER GANICK

http://archive.org/details/AXIOM

JUKKA-PEKKA KERVINEN

http://archive.org/details/nopuncture

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143. Murat Nemet-Nejat
Re: Seasons Greetings
Mon 20 Dec 2010

Season's greetings to you too Mark!
Murat

On Sun, Dec 19, 2010 at 6:24 PM, Mark Weiss <[redacted]> wrote:

> *My only seasonal poem, as far as I can remember.*
>
> *BY WAY OF THE SEASON*
>
> *1*
>
> *After its struggle the gazelle*
> *surrenders to the lion's grip, useless*
> *to fight. Does it think then, does it think*
> *'if only I'd dodged to the right. If only.*

Maybe next time.'
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to recover its true flatness. If I say
'rock dove' do you see 'pigeon?'

6

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reserved for gulls to take turns at.
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M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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144. Jim Andrews
New on netartery
Mon 20 Dec 2010

New online journal: Experimental Poetics and Aesthetics
http://netartery.vispo.com/?p=759
by Jim Andrews
Experimental Poetics is a new online journal in English, Spanish, and Portuguese.

Doc at the Radar Station
http://netartery.vispo.com/?p=722
by Gregory Whitehead
Whitehead writes of the impact of Captain Beefheart on his own work.

Nick Montfort & Stephanie Strickland / Sea and Spar Between
http://netartery.vispo.com/?p=716
by Jim Andrews
The generative/interactive piece uses Emily Dickinson's poems and Herman Melville's Moby Dick.

iPhone apps for Native languages in western Canada
http://netartery.vispo.com/?p=697
by Jim Andrews
iPhone apps for the Sencoten language, spoken on southern Vancouver Island, and Halq'eméylem, spoken in the Fraser Valley of the same area, have recently been released.

Wikileaks, Napster, and the Ayatollah Flanagan
http://netartery.vispo.com/?p=655
by Jim Andrews
1) Napster and Wikileaks; 2) Social importance of Wikileaks; 3) the Ayatollah Flanagan.

hoh oho,
ja
http://vispo.com

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145. Martha Deed

Re: VERSE: A Murder Mystery Video Webseries Chapters 1 and 2 online

Mon 20 Dec 2010

My morning just got knocked askew by Verse. Watched the trailer, then the two chapters, then went to the blog, watched the extras, then listened to an interview, and now -- it's time for lunch.

Great work.

Martha Deed

The Lost Shoe
http://www.chapbookpublisher.com/shop.html

The Lost Shoe video
http://www.sporkworld.org/Deed/lostshoe.mov

this is visual poetry by Millie Niss (27 March 2010 release) this is visual poetry by Martha Deed (24 August 2010 release) http://thisisvisualpoetry.com

Heat and 500 Favourite Words (Released July 2010)
http://chapbookpublisher.com/tiny-shop.html

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146. Lazer, Hank

Radical Affections: Essays on the Poetics of Outside

Mon 20 Dec 2010

MCP New Year's Special

Dear Colleague,

The University of Alabama Press is proud to announce its latest offering in the Modern and Contemporary Poetics Series: Radical Affections: Essays on the Poetics of Outside by Miriam Nichols. Radical Affections presents essays on Charles Olson, Robert Creeley, Robert Duncan, Jack Spicer, Robin Blaser, and Susan Howe.

Stephen Fredman: "A groundbreaking study. . . . This is the most important study of projectivist poetics ever written. Anyone interested in poetics since World War II, in ecopoetics, and in the relationship of poetry to philosophy will have to read this book."

Purchase Radical Affections at a 20-percent discount and you can receive, as a bonus, three of our bestsellers from the MCP series for only $5.00 each: Poetics & Polemics: 1980-2005 by Jerome Rothenberg, The Alphabet by Ron Silliman,

and Differentials by Marjorie Perloff. (See below for pricing and ISBNs required for ordering.)

To purchase a copy of any of these titles at the discounted offer, good through January 31, 2011, just call our warehouse in Chicago toll-free at [redacted] or locally at [redacted] and mention sales code MCPNY11. As always, we invite you to forward this e-mail to any of your colleagues who you think might be interested, or suggest names and addresses to which we should send future mailings. If you have any questions, please contact me directly at [redacted]<mailto:[redacted]> or [redacted].

Rebecca Todd Minder
Marketing Coordinator
The University of Alabama Press
Box 870380, Tuscaloosa, AL 35487-0380
[redacted]<mailto:[redacted]> * [redacted] * [redacted] fax

Radical Affections: Essays on the Poetics of Outside
by Miriam Nichols
$34.95-list price * 27.96-discounted price (20%)
ISBN-13: 978-0-8173-5621-7 Paper

The following are just $5.00 each if purchased with Radical Affections.

Poetics & Polemics: 1980-2005 by Jerome Rothenberg
ISBN-13: 978-0-8173-5507-4 paper * $29.95 list price * $5.00 discounted price

The Alphabet by Ron Silliman
ISBN-13: 978-0-8173-5493-0 paper * $39.95 list price * $5.00 discounted price

Differentials by Marjorie Perloff
ISBN-13: 978-0-8173-5128-1 paper * $29.95 list price * $5.00 discounted price

Domestic shipping: $5.00 for the first book and $1.00 for each additional book
Canada residents add 7% GST
International shipping: $9.50 per book and $5.00 for each additional book

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147. CA Conrad
hello nightmare
Tue 21 Dec 2010

It's arrived. It's 430 in the morning, can't sleep. Everyone is celebrating the repeal of Don't Ask, Don't Tell. Three children die of war-related injuries every single day in Afghanistan. That's not an abstract statistic, it's very real, at least to me.

I'm a queer man who has watched the queer community bow down and anxiously wait for the votes to come in. Do they want us? Are we good enough? Will WE TOO be allowed to kill three children in Afghanistan? Oh I hope so, I really want to kill some babies.

It's 430 in the morning, or so. This world really is worth losing sleep over. I love this world. But it's pretty fucking scary. More than ever.

The queer community was so bad-ass at one time. Coretta Scott King spoke once about gay men and lesbians marching with her and her husband in Selma when they didn't even have rights of their own. But when she said rights I DON'T THINK she meant the military. Because Coretta Scott King and her husband Martin Luther King were very much opposed to the war in Vietnam.

Is this an incredible ruse? Has the gay and lesbian community been TRICKED into thinking that this is a good thing to want? To be part of this big, evil killing machine that kills for the American corporate interests?

Poetry has answered this. And I'm so grateful for poetry. Where would we be without it?

CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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148. Doug Holder

Interview with "orphaned" Israeli Poet Karen Akalay- Gut with Doug Holder

Tue 21 Dec 2010

Israeli Poet Karen Akalay-Gut: An orphan who has found a home.

Israeli Poet Karen Akalay-Gut: An orphan who has found a home.

Interview with Doug Holder.

In an email from Poet Karen Akalay-Gut she writes:

"When I was just beginning to feel at home in the Israeli poetry scene, the author and editor Ben Zion Tomer was looking over a piece of mine he was going to publish and said, “You know, you were born an orphan.” The shock I felt was one of recognition not insult – for the first time someone had understood the basis of my writing more clearly than I had. The idea of exile, of perspective, was something I had carried with me from the days of my childhood, when my parents, long-term refugees and now new immigrants to

the United States, chose to share their freshly acquired dwelling with displaced persons and concentration camp survivors. The religious education I was given in a Jewish Day School which emphasized Judaism as its center and Israel as the new home for the Jews was balanced by the afterschool Yiddish Farband Classes which focused on socialism and community. Home in other words, was always relative. But when I first came to Israel as a teenager I understood that for me there was an emotional absolute, that no matter how much it might be strange, and no matter how much I could argue about its directions, this was where I belonged."

Karen Alkalay-Gut was born in London in the Blitz (March 29,1945), and was educated in the United States. She received her Ph.D in English literature at the University of Rochester. In 1972 She moved to Israel, and has been teaching poetry at Israeli universities since then. In 1977 she joined the faculty at Tel Aviv University. In addition to a biography of the poet Adelaide Crapsey, Alkalay-Gut has published numerous articles on modern American poetry, Victorian literature and fiction, and studies of poetry and popular culture. In addition to over twenty books of poetry and a number of CDs with pianist Liz Magnes, Roi Yarkoni, and others, new work scheduled for 2010 include: a compact disk of her poetry with Panic Ensemble; a dual language collection, Belly Dancing in Tel Aviv, will appear with Edizioni Kolibris in Italy; and an edition of Selected Poems will be appearing in Hebrew translation.

I was suppose to meet her in Israeli and talk to her class in 2007, but the University was on strike and it never happened. I met her a couple of years later at McLean Hospital when she was researching a book on Sexton, and Plath. Gut is planning a trip this Winter in 2001, and hopefully will make a trip to the promised land of Somerville and a meeting of the Bagel Bards.

Do you think being born in London during the Blitz had a subliminal effect on you as a poet and writer?

I was born on the last night of the buzz bombs, so in a way I brought the peace, but the real effect on me came through my parents: for them, the blitz in London was a relief. They were refugees, had been fleeing for years before WWII, fled from Lida in Lithuania to Danzig in 1930, were persecuted for my father’s communist background in Danzig, and escaped that city on the night before Hitler invaded, on the last bus out. By the time they got to England they must have been wrecks, but the tragedy of the war only came to them when I was born. It was then that my mother learned that all of her family had been killed in the war. That must have influenced the way I was raised, and the expectations my parents had for me. I think the enormous tragedies that were uncovered at the time of my birth had more than a subliminal effect on me – they are part of my identity.

In your poetry and in your life--you exhibit the feeling of being an orphan. Literally you are not--but metaphorically you are. Explain?

In a way I wanted to be an orphan, to grow up without the burden of my family's past. To grow up without the past of my people, without the imperative of my gender, without the rules that seem to dominate the way we think. I was always breaking out of traditions, even while I was enjoying my own versions of traditional things. For example, when Isaac Bashevis Singer's book, Satan in Goray, came out in English, I was sixteen, and I devoured the book. He wasn't famous yet, and was invited by my parents' in Rochester to lecture in Yiddish. His lecture was wild, rowdy, nothing like any Yiddish literature the cultured Yiddish audience had experienced, and the audience was appalled. Afterward, my mother brought him to me, and said to him, "Here, SHE will be interested in what you have to say!" That was meant as a little insult to both of us, but I was overjoyed to be coupled with my new hero.

You moved to Israel in 1972 from the States. Israel is a place where many people go to find themselves--they are disconnected where they presently live--and are looking for meaning--a sort of existential crisis. Was that how it was for you?

I was perfectly happy in Rochester, New York. There were many ways in which the city, the schools, the centers, the university nurtured me in a way that is rarely available to people. For years I had saved up to go to Europe, but when I was 20, and had enough money, my parents "strongly urged" me to go to Israel instead. I wasn't interested, but being a good girl, went along, thinking I'd catch a flight to Greece from Tel Aviv. The moment I landed in Israel I fell in love, and continued to fall in love with every single person I met, every place I encountered. So the first chance I got after I finished school I moved to Israel. It wasn't easy, and I have political conflicts all the time, but existentially, I'm where I'm supposed to be.

You use this quote in your collection of poetry " Miracles"

From far away everything looks like a miracle,

but up close even a miracle doesn't look like one.

- Yehuda Amichai, "Miracles"

Is this a call to you for immediate experience--the tangible over conjecture?

I thought I was simply referring to the fact that there are millions of miracles that occur every day – and we usually don't notice them because we're so involved in our own survival.

Like the Israelite in Amichai's poem who is busy watching the back of the man in front of him on the way out of Egypt and doesn't realize that the parting of

the Red Sea has taken place. Medicine seems a miracle to me – the stuff that makes you better when you're sick. But for Amichai the real miracles are the ones we experience all the time – little amazing details, remarkable in themselves, and of which poetry is created.

You have written a great deal about Slyvia Plath and Anne Sexton. They both seemed like orphans in the context of their tragic lives. Is this what attracted you?

My initial attraction was to their boldness and daring, but the more I read their poetry the more I saw what wonderful artists they were, asserting madness and freedom but with such control and craftsmanship that their art is often invisible. The drama attracted me, and the art keeps me attracted. My 'orphans' have the freedom determine their status. Even though my heart breaks every time I think of what Anne Sexton's treatment should have been, and how much damage her mistreatment did, that isn't what calls me to her. I am drawn to their pinpoint analysis of the social imperatives that were imprisoning them, and their desire to create their own destinies.

There is no one right way to write a poem. How do you go about it?

When I was nine or ten, a wise Yiddish poet was boarding with my family, and when he saw that I was making some efforts at composition he gave me this advice: "Never write if you can sleep without it." I have thousands of ideas and phrases in my head all the time, but most of the time they will dissipate if I can ignore them, but when the words start to overwhelm me I jot them down and then begin to work on them, to hone them into the poem that reflects the original thought, and/or to develop them into what they could be.

What school of poetry are you in or have been expelled from?

Orphans don't go to school.

I've been teaching poetry for forty five years. Shakespeare, Chaucer, Tennyson, Rossetti, Wilde, Williams, Stevens, Roethke, Lowell, Pinsky… I learn from them, from my students, from my research. There's also my rock group – for a few years I was performing with them and in the past few years I've been writing lyrics for them. It makes me more aware of the sound of words, how they fit together to make their own meaning. Maybe the whole world is my school. There are a group of poems pasted on the wall in my bathroom – they were written from contemplation there – but they are about how it feels to be a sink, the responsibilities of soap, what is hiding behind the shower curtain, stuff like that. Was the bathroom my school?

A summer dress hangs on two pegs

The sash flutters out, like a butterfly
Who knows where it belongs
and the wind fills out the flowered bosom
as if spirit alone
was enough to give it life

-----Karen Akalay-Gut

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149. CA Conrad

CA & Bhanu

Tue 21 Dec 2010

#52 vibrAting dAys
A collaborative (Soma)tic Poetry Exercise by CAConrad & Bhanu Kapil
http://SomaticPoetryExercises.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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150. Adam Fieled

More "Letters/Dead Masters" Links

Tue 21 Dec 2010

More links for more Letters to Dead Masters; these to John Keats:

Letter #62: artrecess2
http://artrecess2.blogspot.com/2010/12/letters-to-dead-masters-62.html

Letter #66: Pressure Press
http://pressurepress.ning.com/profile/blogs/letters-to-dead-masters-66

Letter #68: MySpace
http://www.myspace.com/75767543/blog/541322349

Podcast of these: Fieled Radio
http://www.fieledradio.libsyn.com/webpage

Many Thanks,
Adam

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151. Obododimma Oha
My Christmas Is Noisier Than Yours
Tue 21 Dec 2010

"Christ is born in Bethlehem, a choir sings. But, hold it there! Bethlehem is no other place than my village in Anambra State, Nigeria. If you say that is a lie, then you would be the one to pay the ten-ten-thousand-Naira-plus-five-cartons-of-beer fine that the Development Union of my village has slammed upon any member not found in the village this Christmas for the launch of a new project. Yes, “TEN-TEN thousand Naira” fine plus-or-minus the usual gragra from the Union’s Executive and harassment by the Provost, the official police officer of the Union."

Read the full text of "My Christmas Is Noisier Than Yours<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5655950-146/story.csp>"
at:
http://234next.com/csp/cms/sites/Next/Opinion/Columns/5655950-146/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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152. Paul Siegell
Williamsburg, Bklyn - 12/23
Tue 21 Dec 2010

Thursday, December 23 · 7:00pm - 9:00pm
Pete’s Candy Store - Williamsburg, Bklyn

Reading for the release of a new anthology:
http://nextbookpress.com/books/487/

Readers include Ruvym Gilman, MK Hall, and Paul Siegell

More info on the face: http://on.fb.me/hBjepp

Happy Holidays,
Paul
http://paulsiegell.blogspot.com/

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153. Nate Pritts
H_NGM_N BKS news
Wed 22 Dec 2010

Some exciting H_NGM_N BKS news across the internet:

Matt Hart's WOLF FACE gets reviewed in Publishers Weekly as well as in The Collagist!

COLDFRONT publishes "Beginning Again," by Nate Pritts - the introduction to the reissue of William Heyen's LORD DRAGONFLY!

-

Please consider ordering these books to support the press as well as your own brain+heart.

yrs,
nate

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

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154. The Paris Review
Jonathan Franzen, Louise Erdrich, et al. in the new Paris Review
Wed 22 Dec 2010

THE WINTER ISSUE
Available in bookstores and online!
http://theparisreview.us1.list-manage.com/track/click?u=ba34ae29824bc79fed69cc5f5&id=3fd7138f58&e=7f8caa2f2a

INTERVIEW
The Art of Fiction No. 207
Jonathan Franzen
â€œWhen I was younger, the main struggle was to be a â€˜good writer.â€™

Now I more
or less take my writing abilities for granted, although this doesnâ€™t mean I always write well.â€

FICTION
Le nu fÃ©minin en mouvement
by PÃ©ter NÃ¡das
â€œIf the taxi hadnâ€™t swerved a second time, in their embarrassment they probably would have leaned back on the seat and continued their chatter in an entirely different direction...â€

INTERVIEW The Art of Fiction No. 208 Louise Erdrich â€œDriving takes hold of the left brain and then the right brain is freedâ€”thatâ€™s what some writer friends and I have theorized. But I canâ€™t always stop when I get an idea. It depends on the roadâ€”North Dakota, no traffic. When Iâ€™m driving on a very empty stretch of road I do write with one hand. Itâ€™s hardly legible, but still, you donâ€™t want to have to stop every time.â€

PORTFOLIO
Amy Sillman and Tom McGrath
Curated by David Salle
â€œAmy has the most assertive and surprising sense of color of any painter working today; it gives her paintings buoyancy and also contributes to their humor.â€

POETRY
Smalltown Lift
by Brian Blanchfield
â€œIn here/ we have to tell each other one true thing. _You first._â€

ALSO IN THE MAGAZINE Short stories from _Alexandra Kleeman_ and _Claire Vaye Watkins_. A selection of portraits and landscapes by _Saul Steinberg_. Poems by Jim Moore, _Albert Goldbarth_, _Devin Johnston_, _Dana Levin_, _Maureen N. McLane_, _Damion Searls_, and _Matthew Thorburn_. And Peter Matthiessen, Elisabeth Sifton, and Rose Styron remember _Thomas Guinzburg_.

SEE THE FULL ISSUE AND TABLE OF CONTENTS
http://theparisreview.us1.list-manage.com/track/click?u=ba34ae29824bc79fed69cc5f5&id=cf277ec66d&e=7f8caa2f2a

SUBSCRIBE
http://theparisreview.us1.list-manage.com/track/click?u=ba34ae29824bc79fed69cc5f5&id=0a5598673b&e=7f8caa2f2a
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155. Jesse Glass
Digital Collaboration with Mary Ann Sullivan At The Tower Journal
Wed 22 Dec 2010

Just wanted to direct your attention to "Having Abandonded the Vehicular Eye"--a digital poem I made with the wonderful Mary Ann Sullivan.

http://www.towerjournal.com/winter_10/jesse_glass.htm

The Tower Journal is well worth a long lingering look.

Jess of Japan

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156. Adam Tobin
my new chapbook
Wed 22 Dec 2010

Dear everybody, Mondo Bummer is a small press in San Francisco that publishes poetry and fiction in a disappointing way. Their latest title is Any Group Can Claim Responsibility and Other Poems, by Adam Tobin (that's me!). http://mondobummer.blogspot.com/2010/12/adam-tobins-any-group-can-claim.html These are frustrated lyric poems (in quatrains! with occasional rhyme!), and I am a frustrating lyric poet. Sorry. But they are dense* with allusions to and facts about the world you never knew. When I find gum in my mouth, I chew. "Poisoned wellsprings of received wisdom" is the nicest thing anybody has ever said about these poems. http://mondobummer.blogspot.com/2010/12/adam-tobins-any-group-can-claim.html You can buy copies directly from Mondo Bummer using paypal, cash or barter. They cost $2.00, or something of equal value. Shipping is included in the price. Yours very truly, Adam Tobin

Here is a representative quatrain:

Fake faces made of brick are built for profit.
I wanted to ask you a question, so I raised my hand.
The proper posture will make you more aware.
I am not fluent in body language.

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157. David Baratier
Pavement Saw Chapbook Deadline 12/31/10
Wed 22 Dec 2010

Pavement Saw Chapbook Contest: Deadline 12/31
<<<<<<<<<<<<<<>>>>>>>>>>>>>>>

Submit electronically, save the hassle of printing out a manuscript and have your funds support poetry not the post office! Directly enter by using our website http://www.pavementsaw.org/pages/chapcontest.htm

$500 and 50 copies of the winning chapbook will be awarded to the winner. In addition to the prize winner, at least one other manuscript will be published under a standard royalty contract (author paid 10% of press run). Everyone is allowed to submit regardless of previous publication history. Every entrant will receive the equivalent cost of the entry fee in Pavement Saw Press titles.

Unlike many publishers whose collections are printed one copy at a time and therefore lack a large circulation, our chapbooks are published in a first edition of 400 copies plus overage. While chapbooks rarely receive exposure, ours have been reviewed in Poets and Writers, Publishers Weekly, The Georgia Review, Small Press Review and many others. Our previous winners have had subsequent full length books appear from a bevy of publishers including Curbstone Press, Cleveland State University Press, Bear Star Press, University of Georgia, and Hanging Loose Press.

Submit up to 32 pages of poetry. Include a signed cover letter with your name, address, phone number, e-mail, publication credits, a brief biography and the title of the chapbook. Include a cover page with your contact information and the chapbook title. Include a second page with the chapbook title only. Do not include your name on any pages inside the manuscript except for the first title page. No need for a contents page. All chapbooks are selected blindly / anonymously. Manuscripts will be considered until December 31st, 2010. Entry fee: $15 for US entries, $18 overseas, $21 electronic (world wide).

If you wish to submit electronically, send $21.00 via paypal to [redacted]. Then e-mail the manuscript as an attachment to the same address and we will send you an e-mail confirmation that your entry is all set. Electronic submissions need to be sent as PDF files or as word (.doc or .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. Or use our website http://www.pavementsaw.org/pages/chapcontest.htm

If you wish to send via regular mail accompany your manuscript with a check in the amount of $15.00 payable to Pavement Saw Press. All contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. This year the editor will be the judge and, as it should be, he promises not to chose former students, former or potential sexual partners, press interns, or people that can make him famous. A decision will be

reached in March. Entries should be sent to our address at the bottom of the page.

Previous Winners
Martin Arnold, A Million Distant Glittering Catastrophes; Brian Teare, >; Noah Eli Gordon, Acoustic Experience; Susan Terris, Marriage License; Dan Boehl, Work; Joshua Corey, Compostition Marble; Knute Skinner, The Other Shoe; Lisa Samuels, War Holdings; F. J. Bergmann, Sauce Robert; John Bradley, Add Musk Here; Amy King, The People Instruments; Will Nixon, The Fish are Laughing; Shelley Stenhouse, Pants; David Brooks, Right Livelihood; Douglas Goetsch, Wherever You Want; Joshua Mc Kinney, Permutations of the Gallery.

Pavement Saw Press
Chapbook Contest
321 Empire Street
Montpelier, OH 43543
http://www.pavementsaw.org/pages/chapcontest.htm

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158. steve dalachinsky
sad news jannine pomy vega passed away
Thu 23 Dec 2010

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it was reported that this morning she passed

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159. Halvard Johnson
Season's greetings from Hal & Lynda
Thu 23 Dec 2010

Season's greetings to all. Your card this
year is here -->

http://www.facebook.com/photo.php?
pid=5801774&l=4d88681c9b&id=710653576

Hal

"A sudden silence in the middle of a conversation
suddenly brings us back to essentials: it reveals
how dearly we must pay for the invention of speech."

--E. M. Cioran

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras Públicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *
***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; *
***G(e)nome<https://docs.google.com/viewer?url=http%3A%2F%2Fxpressed.wippiespace.com%2Ffall03%2Fgenome.pdf>
; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*

*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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160. Nico Vassilakis

for perusing

Thu 23 Dec 2010

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staring poetics:
http://staringpoetics.weebly.com/

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161. Scott Howard

RECONFIGURATIONS, Volume 4: EMERGENCE (PUBLICATION ANNOUNCEMENT)

Thu 23 Dec 2010

RECONFIGURATIONS, Volume 4: EMERGENCE,
http://reconfigurations.blogspot.com/

Reconfigurations 4 is packed with craft & research, difference & innovation, dialogue & figuration, song & vision. Sixty-one individual publications: thirty-two poems, one interview, two essays, nine visual poems, three graphic novels, three dialogues, two image-texts, four fictions, two reviews, and three critiques. Many (if not most) of those works defy ready categorization, however.

Reconfigurations is an open-access, annual, independently managed, peer-reviewed journal for poetics and poetry & literature and culture that aims to build bridges among different communities.

Our work here turns upon generative contradictions. We are both outside of established institutional hierarchies of process and production (we are online in the form of a blog) and we are the epitome of such systems (we are peer-reviewed). We seek to gather and present both creative and scholarly texts—a judiciously selected diversity of genres/modes and forms of discourse. We exist as a dynamic space for readers and writers invested in tradition and innovation. Such dedication to both/and, such inclusion of opposition, is required by our project of reconfiguration.

RECONFIGURATIONS, Volume 4: EMERGENCE,
http://reconfigurations.blogspot.com/

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162. Jason Nelson
generative terrible holidays
Fri 24 Dec 2010

Because the world is inherently fictional. A Holiday Disaster Generator for you to spread throughout the wires. http://www.secrettechnology.com/holiaster/xmas.html

And a love letter to Digital Poetry: http://heliozoa.com/

cheers, Jason Nelson

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163. Mark Weiss
Sad news
Fri 24 Dec 2010

Janine Pommy Vego died yesterday. Now the parenthesis is filled (1942-2010).

Janine lived an amazing life. For years after she came back from South America, where she had married and her young husband had died, she would return, hiking the Andes by herself, not the safest thing for a lone woman to do, and only stopped, with regret, when the rise of the sendero luminoso made it not just dangerous but suicidal. That's the way she lived. A woman and poet of immense, unwavering generosity of spirit.

Mark

New from Chax Press: Mark Weiss, As Landscape. $16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only

into a mind, but a person, a personality, this
human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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164. **Jesse Glass**
Stride Magazine's Paul Sutton on "Lost Poet; Four Plays" by Jesse Glass
Sat 25 Dec 2010

An interesting take on my volume of plays from BlazeVox books--available via SPD, West House Books, BlazeVox, Amazon, etc. Sutton comments at length on Lost Poet--a work that explores the nuances of the Chivers-Poe connection, the "peculiar institution," metaphysics, Swedenborg, Manifest Destiny, and other facets of the Pre-Cambrian age of American lit. Enjoy! Jess

http://www.stridemagazine.co.uk/Stride%20mag2010/Nov%202010/sutton%20theatre.htm

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165. **Jesse Glass**
My Definition of Haptic Poetry
Sun 26 Dec 2010

It's interesting to see the effect of Wikipedia on the evolution of the Net, esp. on the humanities. In 2007 I defined Haptic Poetry on Wikipedia, connecting it with several well known names and a host of others. Since then I've tracked the definition to Korea and beyond and am most recently happy to see haptic poetry groups crystallizing around the nucleus of that definition. Jess

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166. **mIEKAL aND**
A library of downloads from Xerox Sutra Editions
Mon 27 Dec 2010

The following titles can be downloaded as pdfs:

http://www.scribd.com/xeroxsutraeditions/documents

O'er by mIEKAL aND
A book of vispoems created on December 25th, 2010 in an ion of 53 copies.
Public Category: Art & Design
Reads: 80

Published: 12 / 26 / 2010
20 p.

1st Birthday DRAWINGS FOR ZON from his MA
Elizabeth Was draws and makes a small coloring book for Zon Wakest on his first birthday, December 1, 1988.
Public Category: Art & Design
Reads: 149
Published: 12 / 25 / 2010
14 p.

Sixixix by Crag Hill
SIXIXSIX was originally published in 1983 by Xerox Sutra ions. A new ions with drawings by Jake Berry was published in 1987 by Xexoxial ions. This digital facsimile was created in 2007. A transformative language cut-up long poem which reckons with the unspoken fears of nigredo. the dark night of the soul. 100 drawings by Jake Berry invite countless associations with the writing to form a work which growls & whispers. Book can be purchased at:
http://xexoxial.org/is/sixixsix/by/crag_hill
Public Category: Creative Writing
Reads: 137
Published: 12 / 19 / 2010
100 p.

The Last Acts of Saint Fuck You by Bern Porter
Thee manifesto of the post-Hiroshima generation. An alphabet book which in 40-some pages sums up the world vision of the disinherited. Bern was the Director of the Institute for Advanced Thinking in Belfast, Maine. Book can be purchased at:
http://xexoxial.org/is/the_last_acts_of_saint_fuck_you/by/bern_porter
Public Category: Speeches
Reads: 127
Published: 12 / 13 / 2010
60 p.

WEEKS by Hannah Weiner First ion published by Xexoxial ions in 1990. Photos by Barbara Rosenthal, introduction by Charles Bernstein. At one point in her life, this clairvoyant author saw her books on her forehead. This book, however, is a hearing of the world as it happens, one writing per week. One quickly learns by reading that there is no logic to disaster or everyday life. Of special interest to mediaglots. Book can be purchased at:
http://xexoxial.org/is/weeks/by/hannah_weiner Public Category: Creative Writing Reads: 135 Published: 12 / 08 / 2010 88 p.

Xerolage 1 • Bill DiMichele • (Above) At the Meeting of White Witches
A study of the four-dimensional face of Humanity, a conjuring of higher functions, a practical mono-myth, Gurdjieff-Ouspensky influenced, told in Xerolage style. Xerolage 1 can be purchased at: http://xexoxial.org/is/xerolage1/by/bill_dimichele
Public Category: Art & Design
Reads: 155
Published: 11 / 21 / 2010
28 p.

Watch Sally Blow featuring Sally Saxophone
Sally Saxophone coloring book, for kids whose parents are not unfamiliar with altered perception. Print out copy & color away. You won't find a coloring book like this in any store! Created by Elizabeth Was in 1981.
Public Category: Comics
Reads: 430
Published: 11 / 11 / 2010
12 p.

Geraldine Monk / Alan Halsey Broadside for reading in Madison, WI October 23, 2010 Geraldine Monk & Alan Halsey put on a spirited & wide ranging reading from new work at the Project Lodge in Madison, WI. 20 broadsides were signed by the authors. Public Category: Creative Writing Reads: 564 Published: 11 / 03 / 2010 2 p.

Mesostics for Dick Higgins by mIEKAL aND
mesostics extracted from “foew&ombwhnw” by dick higgins
Public Category: How-To Guides/Manuals
Reads: 280
Published: 10 / 27 / 2010
46 p.

Fluxonyms by Elizabeth Was & mIEKAL aND
Neologisms deconstructed into concrete poems; concrete poems summed into neologisms. In the tradition of Kamensky, & word-puzzles. Originally published by Runaway Spoon in 1988.
Public Category: Research
Reads: 302
Published: 10 / 14 / 2010
34 p.

Advancience Snakespeared by mIEKAL aND
COMPUTER GENERATED 3rd Millennium database sonnetry is a howlsmith's dark karaoke of the soul retreat & moment by moment recovery. A

testament to all that has ever been written by every genius yet to be born.
Public Category: Creative Writing
Reads: 208
Published: 10 / 02 / 2010
26 p.

Not As It Seems
Poets past & present log their impressions of things that are not as it seems. Feel free to add to this project by posting to the comments anything that is not as it seems.
Public Category: Speeches
Reads: 157
Published: 10 / 02 / 2010
8 p.

Plagiarist Codex Built in 1988 for the first Festival of Plagiarism produced to illustrate this problem. The document is a fake Mayan Codex as allegedly the oldest artistic manifesto Plagiatorentums. Already the photocopied book covers leave no doubt that this is not ambitious forgeries, but typical, easily identifiable Mail Art is, although would be even with the limited technical means of xerography, the impression of a pirated copy of one was lost or under lock held manuscript easy to produce. The Plagiarist Codex A look at the supposed Mayan Codex gives doubts about the Fabricated of the document, for they still gave out for good. (google translation of Florian Cramer review)
Public Category: Art & Design Reads: 799 Published: 09 / 18 / 2010 50 p.

Logokons by mIEKAL aND & Liaizon Wakest
Created in 1993 with the hypnotic assistance of my 5 year old son Liaizon. All glyphs were generated with an archaic bitmap font or.
Text printed in Glitch Millenium designed by mIEKAL
Public Category: Art & Design
Reads: 161
Published: 09 / 17 / 2010
56 p.

↑ Index

167. William Slaughter
Notice: Mudlark
Mon 27 Dec 2010

New and On View: Mudlark Issue No. 41 (2010)

Afterthoughts, Siestas | Poems by Oliver Rice

Oliver Rice's poems have appeared widely in journals and anthologies in the United States, as well as Canada, Argentina, England, The Netherlands, Austria, Turkey, and India. His book of poems, On Consenting to Be a Man, is offered by Cyberwit, a diversified publishing house in the cultural capital Allahabad, India, and is available on Amazon.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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168. William Slaughter
Mudlark Recordings
Mon 27 Dec 2010

December 27, 2010

Hear here...

A sound file of "Institute for Higher Study" by Oliver Rice, a/k/a Mudlark Flash No. 49 (2009), is up and out as of this very day. You can find it under Mudlark Recordings on Mudlark's home page.

And you will find there, too, a sound file of "Howling at the Moon" by Michael Hettich, a/k/a Mudlark Poster No. 68 (2007). It was released in early November 2010.

N.B. Both Rice's poem and Hettich's poem have been chosen by Walter Cummins for e-SCENE: Best of the Literary Journals (2006-2010), which is published by Mike Neff at Web del Sol.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
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URL: http://www.unf.edu/mudlark

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169. David Baratier

Final Call: PSP Chapbook contest: Deadline (or postmark) 12/31

Tue 28 Dec 2010

Pavement Saw Chapbook Contest: Deadline (Postmark by) 12/31

<<<<<<<<<<<<<<>>>>>>>>>>>>>>>
Submit electronically, save the hassle of printing out a manuscript and have your funds support poetry not the post office! Directly enter by using our website http://www.pavementsaw.org/pages/chapcontest.htm

$500 and 50 copies of the winning chapbook will be awarded to the winner. In addition to the prize winner, at least one other manuscript will be published under a standard royalty contract (author paid 10% of press run). Everyone is allowed to submit regardless of previous publication history. Every entrant will receive the equivalent cost of the entry fee in Pavement Saw Press titles.

Unlike many publishers whose collections are printed one copy at a time and therefore lack a large circulation, our chapbooks are published in a first edition of 400 copies plus overage. While chapbooks rarely receive exposure, ours have been reviewed in Poets and Writers, Publishers Weekly, The Georgia Review, Small Press Review and many others. Our previous winners have had subsequent full length books appear from a bevy of publishers including Curbstone Press, Cleveland State University Press, Bear Star Press, University of Georgia, and Hanging Loose Press.

Submit up to 32 pages of poetry. Include a signed cover letter with your name, address, phone number, e-mail, publication credits, a brief biography and the title of the chapbook. Include a cover page with your contact information and the chapbook title. Include a second page with the chapbook title only. Do not include your name on any pages inside the manuscript except for the first title page. No need for a contents page. All chapbooks are selected blindly / anonymously. Manuscripts will be considered until December 31st, 2010. Entry fee: $15 for US entries, $18 overseas, $21 electronic (world wide).

If you wish to submit electronically, send $21.00 via paypal to [redacted]. Then e-mail the manuscript as an attachment to the same address and we will send you an e-mail confirmation that your entry is all set. Electronic submissions need to be sent as PDF files or as word (.doc or .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. Or use our website http://www.pavementsaw.org/pages/chapcontest.htm

If you wish to send via regular mail, have your envelope postmarked by December 31st adn accompany your manuscript with a check in the amount of $15.00 payable to Pavement Saw Press. All contributors to the contest will

receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. This year the editor will be the judge and, as it should be, he promises not to chose former students, former or potential sexual partners, press interns, or people that can make him famous. A decision will be reached in March. Entries should be sent to our address at the bottom of the page.

Previous Winners
Martin Arnold, A Million Distant Glittering Catastrophes; Brian Teare, >; Noah Eli Gordon, Acoustic Experience; Susan Terris, Marriage License; Dan Boehl, Work; Joshua Corey, Compostition Marble; Knute Skinner, The Other Shoe; Lisa Samuels, War Holdings; F. J. Bergmann, Sauce Robert; John Bradley, Add Musk Here; Amy King, The People Instruments; Will Nixon, The Fish are Laughing; Shelley Stenhouse, Pants; David Brooks, Right Livelihood; Douglas Goetsch, Wherever You Want; Joshua Mc Kinney, Permutations of the Gallery.

Pavement Saw Press
Chapbook Contest
321 Empire Street
Montpelier, OH 43543
http://www.pavementsaw.org/pages/chapcontest.htm

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170. Alan Sondheim
May E-Poetry Presentation precis (Buffalo, NY)
Wed 29 Dec 2010

May E-Poetry Presentation precis (Buffalo, NY)

I will talk about the fluid semiotics of virtual world productions, in terms of Kristevan semiosis and fluid logics governing both avatar and object behaviors through scriptings and 'signage' embedded in scripts or within the visible local and fluid landscape itself. I will relate all of this to the future of human/organic society on the planet, with or without the Internet, and I will do this in fifteen minutes. I would like audio- video output for laptop, but will not need online connectivity.

Theses:

1. Culture is always already virtual.
2. Culture is always already abject and inscriptive.
3. Abjection and inscription are entangled, irresolute, corroding both truth functions and definitions.

4. Culture is all the way down; every organism is a priori cultural.
5. Culture is intimately related to alterity.
6. Virtual worlds permit logical, physical, organic, sexual, linguistic, and psychological flows, without fundamental basis.
7. Virtual worlds are the future of the exploration of inscription, culture, and the imaginary.
8. A parabola leads from virtual worlds to the true-real physical world, which is already produced, itself as virtual.
9. Physics is the structure of the true-real physical world.
10. The appetition of physical returns us to thesis 1.

↑ Index

171. Adam Fieled
"Beams" and "Posit" on Scribd
Wed 29 Dec 2010

The Blazevox e-book "Beams" and the Dusie chapbook "Posit" are both now available on Scribd:

Beams: http://www.scribd.com/doc/46005418/Beams

Posit: http://www.scribd.com/doc/46024288/Posit

Many thanks to the original editors (Geoffrey/Susana) and to Didi Menendez.
Cheers!
Adam Fieled

↑ Index

172. Obododimma Oha
A Hat Called Jonathan
Wed 29 Dec 2010

"From cultural gifts received from the colonial officer, African communities can also create their symbols of cultural identity.... Isn’t it better for the European idea to peep through the props of African “traditional” experience?"

Read the full text of 'A Hat Called "Jonathan<http://234next.com/csp/cms/sites/Next/Opinion/5658680-184/a_hat_called_jonathan__.csp>"'
at:

http://234next.com/csp/cms/sites/Next/Opinion/5658680-184/a_hat_called_jonathan__.csp

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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173. Scott Howard

RECONFIGURATIONS, Volume 4: Special Feature / Interview: Bin Ramke on Folding an Origami Crane, Laura (Riding) Jackson, the Pastoral and More

Wed 29 Dec 2010

This is a multi-part message in MIME format.

----fb40bd33e5c179e39a9

Andrea Rexilius, "A Conversation with Bin Ramke"

http://reconfigurations.blogspot.com/2010/11/andrea-rexilius-bin-ramke-on-origami.html

///

----fb40bd33e5c179e39a9

23 Dec 2010 18:22:18 -0700
From: Scott Howard <[redacted]>
To: [redacted]
Date: Thu, 23 Dec 2010 18:22:18 -0700
2007; 32bit)
Content-Language: en
Subject: RECONFIGURATIONS, Volume 4: EMERGENCE (PUBLICATION
ANNOUNCEMENT)
Priority: normal

RECONFIGURATIONS, Volume 4: EMERGENCE,
http://reconfigurations.blogspot.com/

Reconfigurations 4 is packed with craft & research, difference & innovation, dialogue & figuration, song & vision. Sixty-one individual publications: thirty-two poems, one interview, two essays, nine visual poems, three graphic novels, three dialogues, two image-texts, four fictions, two reviews, and three critiques. Many (if not most) of those works defy ready categorization, however.

Reconfigurations is an open-access, annual, independently managed, peer-reviewed journal for poetics and poetry & literature and culture that aims to build bridges among different communities.

Our work here turns upon generative contradictions. We are both outside of established institutional hierarchies of process and production (we are online in the form of a blog) and we are the epitome of such systems (we are peer-reviewed). We seek to gather and present both creative and scholarly texts—a judiciously selected diversity of genres/modes and forms of discourse. We exist as a dynamic space for readers and writers invested in tradition and innovation. Such dedication to both/and, such inclusion of opposition, is required by our project of reconfiguration.

RECONFIGURATIONS, Volume 4: EMERGENCE,
http://reconfigurations.blogspot.com/

----fb40bd33e5c179e39a9--

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174. Al Filreis
PoemTalk 39: Etheridge Knight responds to Gwendolyn Brooks
Wed 29 Dec 2010

We are pleased to release PoemTalk episode 39 - a discussion of Etheridge Knight's poem-rejoinder ("The Sun Came") to Gwendolyn Brooks ("Truth"), a conversation hosted by Al Filreis with Tracie Morris, Josephine Park, and Herman Beavers:

http://www.poemtalk.org
http://www.poetryfoundation.org/

Each PoemTalk episode is less than 30 minutes. They can be downloaded from the PoemTalk site or from the Poetry Foundation site, or from iTunes (in the music store, type "PoemTalk" in the search box).

Next on PoemTalk: in episode #40, Jena Osman, Julia Bloch and Rob Fitterman discuss Joan Retallack's "Not a Cage."

Al Filreis
http://www.writing.upenn.edu/~afilreis

↑ Index

175. Jesse Glass
Announcing the latest Ekleksographia--The Oulipo Edition, Curated by Phillip Terry
Wed 29 Dec 2010

Featuring the work of Harry Matthews, Christian Bok, Alan Halsey, Geraldine Monk, Tony Lopez, David Miller, and Ken Edwards, among others, with a great essay/ introduction by Terry.

http://ekleksographia.ahadadabooks.com/issuethree/index.html

Please enjoy! Jess

↑ Index

176. Jesse Glass
FYI--Oulipo Ekleksographia
Thu 30 Dec 2010

F.Y.I. Oulipo Ekleksographia is being built on the "Jacket" Model--corrections are still in progress, but the final version should be in place by the New Year. Every Best Wish, Jess

↑ Index

177. Camille Martin
New @ Rogue Embryo: "Mankind, shmankind"
Fri 31 Dec 2010

Salty reviews!
Hungarian-Canadian concrete poems!
Apocalyptic stories ("Mankind, shmankind")!
Poems about the introduction of rhubarb & showgirls to Toronto!
Other stuff!

@ Rogue Embryo
http://rogueembryo.wordpress.com

* Robert Zend: Dreams Report the Bankruptcy of Words (brief review & samples) http://rogueembryo.wordpress.com/2010/12/31/robert-zend-dreams-report-the-bankruptcy-of-words/

* The Street Names of Toronto (from Sonnets) - Rogue Embryo's holiday holding pattern http://rogueembryo.wordpress.com/2010/12/21/the-street-names-of-toronto/

* My ongoing and upcoming events: poetry readings & workshops, collage exhibitions http://rogueembryo.wordpress.com/2010/12/06/new-upcoming-events-poetry-and-collage/

* Saline: Kimberly Lyons' Fleeting Continuum (review) http://rogueembryo.wordpress.com/2010/12/09/saline-kimberly-lyons-fleeting-continuum/

* Recipes from the Red Planet: Meredith Quartermain’s Martian Feast (review) http://rogueembryo.wordpress.com/2010/12/10/recipes-from-the-red-planet-meredith-quartermain%E2%80%99s-martian-feast/

* A smorgasbord of new reviews at Galatea Resurrects http://rogueembryo.wordpress.com/2010/12/08/a-smorgasbord-of-new-reviews-at-galatea-resurrects/

Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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178. Eric Elshtain

New Beard of Bees Chapbook

Fri 31 Dec 2010

Wring Out the Old Year
with Joseph Harrington's earth day suite

http://www.beardofbees.com/harrington.html

Happy Tides!

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 2011

194 messages · Fri 31 Dec 2010 – Mon 31 Jan 2011

By January of 2011 the list has gone quiet — moderated now, thinned to announcements and elegies — even as the wider world grows suddenly loud: in Tunis a president abandons the country to its square, and in Cairo a larger square begins, that very month, to fill. None of it reaches the inbox. What reaches the inbox is the patient housekeeping of a literature: new issues, new readings, and the names of the freshly dead.

The month keeps a low, elegiac hum. Patrick Dunagan posts a tribute to F. A. Nettelbeck, dead at sixty, who had once relayed with a certain pride that a celebrated publisher laughed his work away — *"I'm on some blacklist,"* he said, and wore it like a decoration. A memorial reading is got up for Leslie Scalapino. The list has begun, audibly, to bury its own.

What liveliness there is collects, improbably, around a small magazine: *"Raft 2 released — what're the odds of that?"* runs to a score of messages, the busiest thread of the month. Elsewhere the old questions persist in miniature — Sharon Dolin hunting some line to the effect that poems are made only out of other poems; a brisk skirmish over whether a certain study of Emily Dickinson was *"trivial,"* which duly summons the tutelary shades of Sharon Cameron's Lyric Time and Susan Howe's My Emily Dickinson.

That a discussion group could go on parsing the triviality of Dickinson scholarship while a distant square filled is not hypocrisy but a kind of husbandry: the poets keep the small fire because it is theirs to keep. I have arranged what follows so that each voice stands forward under its own name, its telephone and its address returned to privacy, its machinery swept aside. These were letters before ever they were literature.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 194 in all.

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15. Jennifer Karmin — JOB: Neighborhood Writing Alliance

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17. Jim Andrews — Re: ANY MOMENT by Vernon Frazer
18. Micah Robbins — »SOUS LES PAVÉS« vol.1 no.2
19. Nicholas Ruiz III — Kritikos V.7 November-December-2010
20. Jesse Glass — Re: Announcing Ekleksographia 4.0.--The Emerging Native American Voices Issue...
21. Maryrose . — Leslie Scalapino Memorial Reading and Exhibition at Reed College 2/12/11
22. Sara Wintz — MASTERPIECE THEATRE PRESENTS: Cecilia Corrigan + Mac Wellman
23. michael farrell — Re: Out from Otoliths — "Market Street Exit" by Caleb Puckett
24. Carol Novack — MADHAT SERIES READING THURSDAY 1/13: BLACK MT COLLEGE MUSEUM & ARTS CENTER, ...
25. Jen Tynes — Pre-Order Froude and Scarlata
26. Aldon Nielsen — MLA Off Site Reading
27. Jeffrey Side — The new ebook from Argotist Ebooks is “Museless Now Fay Wray” by Michael Bas...
28. David A. Kirschenbaum — Small Press Needed for June or July in Boog NYC Series

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29. Randolph Healy — Raag Leaves Podcast
30. Stephen Ellis — Re: MLA Off Site Reading
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32. Catherine Daly — Re: MLA Off Site Reading
33. Joseph Mosconi — Re: MLA Off Site Reading

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34. mIEKAL aND — Franz Kamin estate
35. Jim Andrews — The Curse of the "Code Blue" Motto
36. michael farrell — Re: Out from Otoliths — "Market Street Exit" by Caleb Puckett

37. Maria Damon — Re: MLA Off Site Reading

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38. Larry Sawyer — Re: Sharkforum January features
39. Wanda Phipps — Some of my poems from my time in Spain just published--check it out
40. Jonathan Morse — Those who consume books

8 JAN 2011

41. Vernon Frazer — VERNON FRAZER UPDATES: ENTER / EXIT on YouTube and AVENUE NOIR on Scribd.com
42. Grant F. Wilkins — Messagio Galore (take VII)

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43. Doug Holder — Press of the Real: Poetry of the Working Class By Don Winter
44. Jesse Glass — Ahadada Books Presents: Ekleksographia 4.1.c: "At the Atchafalaya's Edge" Gue…

10 JAN 2011

45. Bob Heman — BENEFIT FOR 5C CULTURAL CENTER - THIS SATURDAY 7:00-10:00
46. Deborah Poe — call for submissions: Bernadette Mayer Folio, Drunken Boat
47. Lisa Jarnot — poetry workshops offered in sunnyside queens
48. Sharon Dolin — Poems Made Out of Other Poems?
49. Megan M Garr — Less than a week left to send your work to Versal
50. sam truitt — Bernadette Mayer's STUDYING HUNGER JOURNALS ...Review Copies Now Available
51. Paul Siegell — Interviewed on Radioactive Moat
52. Rob McLennan — a new poetry collection by rob mclennan; kate stree (Moira)
53. Derek Beaulieu — new from NO: CHAPTER VIII: THE FUN HOUSE MIRROR STAGE by Jake Kennedy

11 JAN 2011

54. Christophe Casamassima — Onthology/audio: Episode Three: Chris Toll
55. Sara Wintz — SEGUE PRESENTS: Shonni Enelow + Renee Gladman
56. amy king — Why I'm Not Rich
57. Shaunanne Tangney — Re: Poems Made Out of Other Poems?

12 JAN 2011

58. Jennifer Karmin — Jan 14: Chicago All-Star Reading
59. CA Conrad — JUPITER 88: contemporary poetry video journal
60. Jerome Rothenberg — Mikhel Likht's "Processions" & other postings (a Yiddish Zukofsky?)
61. Catherine Daly — CA Poet Laureate: wow, we're prestigious
62. Elliot Harmon — January 20 in San Francisco: Keith Ekiss, Sara Mumolo, and Andy Nicholson

13 JAN 2011

63. Stephen Ellis — Re: Poems Made Out of Other Poems?
64. Murat Nemet-Nejat — Re: Poems Made Out of Other Poems?
65. Adam Fieled — Early Poems 1998-2005 in print, on Scribd
66. Paul Siegell — Interviewed at Big Blue Markble Books
67. Kyle Schlesinger — Mimeo Mimeo 4
68. Al Filreis — North of Invention - Feb 20 - Canadian poets - program streamed lived
69. Al Filreis — North of Invention is JANUARY 20-21, not February

14 JAN 2011

70. CA Conrad — JUPITER 88 #2: Frank Sherlock
71. Alan Sondheim — science toppled by religion
72. carol dorf — Re: Poems Made Out of Other Poems?
73. Vernon Frazer — A MINUTE OF YOUR TIME FOR VERNON FRAZER'S NEW VIDEO
74. Alan Sondheim — Thursday! - ESP Disk Brooklyn Hosts an Album Release Party!! (we're playing…

15 JAN 2011

75. Dan Godston — "An Evening of Remembrance: Haiti, the Earthquake" at the DuSable Museum
76. Jonathan Penton — Unlikely Stories welcomes Jack Feldstein as Art Director and seeks a Musi...
77. Jonathan Penton — UnlikelyStories.org gets rolling again
78. Little Red Leaves — Announcing: Open Reading Period, New Submission Manager, Ephemera Issue...

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79. CA Conrad — Rod Smith, Mel Nichols, Ryan Walker
80. Dan Wilcox — Third Thursday Poetry Night, January 20: Edie Abrams
81. Dan Wilcox — Michael Dickel & Leslie B. Neustadt to read January 27
82. Aldon Nielsen — MLA blogging
83. Dan Godston — Jamie Kazay & Dan Godston on Wordslingers
84. Sharon Dolin — Re: Poems Made Out of Other Poems?
85. Jonathan Morse — CFP: graduate conference "print modernities"

17 JAN 2011

86. Jared Schickling — ECCOLINGUISTICS / call for issue 2
87. CA Conrad — NORMA COLE in NY
88. Brian Seabolt — Raft 2 released
89. Scott Howard — AWP Off-Site Poetry Reading: Free Verse/Editions, Reconfigurations, and Word...
90. Jennifer Karmin — Donations for Woodland Pattern Book Center -- sponsor a poet!
91. Taylor Brady — Re: NORMA COLE in NY
92. amy king — Re: Raft 2 released - what're the odds of that?
93. Paul Nelson — Re: Raft 2 released - what're the odds of that?
94. Justin Katko — Peter Gizzi event, University of Cambridge
95. Murat Nemet-Nejat — Re: Poems Made Out of Other Poems?
96. Nicholas Piombino — Reading at the Poetry Project On January 19
97. Catherine Daly — Re: Raft 2 released - what're the odds of that?
98. Jill Jones — Re: Raft 2 released - what're the odds of that?

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99. George Quasha — "sounding portraits" of Michael McClure and Kythe Heller
100. Nate Pritts — H_NGM_N news & notes
101. Sara Wintz — SEGUE PRESENTS: CA CONRAD + NORMA COLE
102. Melody Charles — Re: Raft 2 released - what're the odds of that?
103. Brian Seabolt — Re: Raft 2 released - what're the odds of that?
104. susan maurer — seeking book publisher
105. amy king — Re: Raft 2 released - what're the odds of that?
106. Elizabeth Switaj — Re: Raft 2 released - what're the odds of that?
107. Paul Nelson — Re: Raft 2 released - what're the odds of that?
108. Millicent — Re: seeking book publisher
109. patrick dunagan — Philip Guston & Such, Dunagan/Yackulic discussion
110. Elizabeth Switaj — Re: Raft 2 released - what're the odds of that?
111. Sarah Sarai — Re: Raft 2 released - what're the odds of that?
112. amy king — Re: Raft 2 released - what're the odds of that?
113. amy king — Re: Raft 2 released - what're the odds of that?
114. Paul Nelson — Re: Raft 2 released - what're the odds of that?
115. Ryan Daley — Re: Raft 2 released - what're the odds of that?
116. Crane's Bill Books — Jonathan Skinner & Mei-mei Berssenbrugge Read at Acequia Booksellers
117. amy king — Re: Raft 2 released - what're the odds of that?
118. amy king — Re: Raft 2 released - what're the odds of that?
119. Ryan Daley — Re: Raft 2 released - what're the odds of that?

120. Maria Damon — Re: Jonathan Skinner & Mei-mei Berssenbrugge Read at Acequia Booksellers
121. Susan Webster Schultz — Dementia Blogging
122. Mary Kasimor — Re: Raft 2 released - what're the odds of that?
123. Michael — Rockpile Revisited at Bird and Beckett San Francisco January 30 2pm
124. Dan Glass — Re: Raft 2 released - what're the odds of that?
125. Small Press Traffic — You're invited to Poets Theater 2011!
126. Robert Dewhurst — cfp. Modes of Love & Reason: A Bernadette Mayer Symposium
127. Sarah Sarai — Re: Raft 2 released - what're the odds of that?

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128. mIEKAL aND — Xerolage 48 - Poemics (POEtry + coMICS) by Poemic Blog
129. William Allegrezza — 3 New Books/Ebooks from Moria
130. David Kirschenbaum — NYC Tues./ Boog City presents 20012 magazine

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131. amy king — From Jezebel - You're not imagining things...
132. Ryan Daley — Re: From Jezebel - You're not imagining things...
133. Maria Damon — Reznikoff reading from Holocaust

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134. kiviok kiviok — Re: Reznikoff reading from Holocaust
135. cris cheek — Re: Reznikoff reading from Holocaust
136. Camille Martin — The More The Merrier
137. Ruth Lepson — Re: Reznikoff reading from Holocaust
138. David Kirschenbaum — Advertise in Boog City 68
139. patrick dunagan — "I'm on some blacklist" - F.A. Nettelbeck 1950-2011
140. Camille Martin — New @ Rogue Embryo: Bill Knott's strong lines + radio reading

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141. Rob McLennan — new(ish) on rob's clever blog
142. Urayoan Noel — Edwin Torres and Urayoan Noel at the CSV Cultural Center
143. Stephen Ellis — Re: "I'm on some blacklist" - F.A. Nettelbeck 1950-2011

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144. Megan M Garr — AWP offsite event: Journal Porn!
145. Derek Beaulieu — new from NO PRESS: Vanessa Place's ECHO
146. Jonathan Morse — Biography and photography and Emily Dickinson

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147. Del Ray Cross — SHAMPOO 38
148. Jesse Glass — Re: Biography and photography and Emily Dickinson and Trivial Books
149. Scott Howard — AWP Off-Site Poetry Reading: Free Verse/Editions, Reconfigurations, and Word...
150. Sam Ladkin — Fwd: Conference: Contemporary Poetry and the University
151. George Thompson — Re: Biography and photography and Emily Dickinson and Trivial Books
152. Camille Martin — New @ Rogue Embryo: he-you-i: Who's thinking, anyway? (review of Adam Seel...

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153. Obododimma Oha — CHEESE for a Public Bite
154. Jennifer Karmin — Jan 29: Woodland Pattern marathon reading
155. Christophe Casamassima — Poetics of Place: Environmental Site Recording requests
156. Drew McKevitt — Poetry Contest Announcement
157. Drew McKevitt — Call for Submission
158. Ricardo Maldonado — Spring Poetry Readings at the 92nd Street Y Unterberg Poetry Center

159. amy king — Birds LLC at Stain! Boehl~Browning~Gabbert~Marks~Pettit~Starkweather~Tonelli
160. Stephen Ellis — Re: Call for Submission
161. Jesse Glass — "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

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162. Sara Wintz — THIS SATURDAY: YEDDA MORRISON + DOUGLAS KEARNEY
163. Jessie Lendennie — Salmon Poetry at AWP
164. Rob McLennan — the seventh issue of ottawater is now on-line!
165. George Thompson — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED B...
166. Catherine Daly — Review of Catherine Daly's _Vauxhall_
167. Alan Sondheim — ESP Session - First song - - easy watching on YouTube
168. Mark DuCharme — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Boo...
169. CA Conrad — MYLES, TARANSKY JUPITER 88
170. CA Conrad — The Book of Frank the mini movie

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171. Kasey Mohammad — Abraham Lincoln 6
172. Kasey Mohammad — Rod Smith, You Bête
173. Jared Schickling — eccolinguistics viz.
174. Catherine Daly — new artist residency (includes writers)
175. Jenkins, Grant — AWP Off-Site: Sat, Feb 5, 6-9p Alex Gallery / U of Tulsa Reading
176. Jennifer Karmin — Feb 3: AWP Small Press Showcase
177. Aldon Nielsen — North of Invention
178. Cara Benson — Saying It: A Walking Poem Against Censorship
179. Jesse Glass — Ahadada Books Presents: Ahadada Reader 3, Available from Small Press Distribu...

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180. Travis Poling — William Stafford Online Reader
181. Cralan Kelder — Nettelbeck Magic: Re: "I'm on some blacklist" - F.A. Nettelbeck 1950-2011
182. Martha Deed — Millie Niss - City Bird and Big Night in Buffalo, NY
183. Camille Martin — email address for George Stanley?

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185. Jim Andrews — Re: Millie Niss - City Bird and Big Night in Buffalo, NY
186. Jesse Glass — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
187. michael farrell — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED B...
188. Jim Andrews — Slidvid 3.0
189. carol dorf — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
190. Sarah Sarai — Re: Nettelbeck Magic: Re: "I'm on some blacklist" - F.A. Nettelbeck 1950-2011
191. Jesse Glass — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

30 JAN 2011

192. George Quasha — "preverbs" on subway walls: Soto Station (Los Angeles Metro Goldline)
193. Alan Sondheim — [NetBehaviour] [Fwd: Evil Iran hangs my friend Zahra Bahrami] (fwd)

31 JAN 2011

194. amy king — Fw: Only 13% of Wikipedia contributors are women...

1. Mark Young

Out from Otoliths — "Market Street Exit" by Caleb Puckett

Fri 31 Dec 2010

"Launch it on the cusp," replied Caleb when I asked him if he wanted his book to come out in 2010 or in 2011. So I am. It's 2011 on this side of the International Date Line, but still 2010 for most of the mailing list, so this is both the first book from Otoliths for the new year, & the last for the old.

Market Street Exit

Caleb Puckett

84 pages

Cover image by sean burn

Otoliths, 2011

ISBN: 978-0-9807651-7-5

$12.95 + p&h

URL: http://www.lulu.com/product/paperback/market-street-exit/14258006

Che Guevara and I met again at the annual conference in Wichita. We set to scavenging the pre-conference breakfast platters, pouring ourselves some black coffee and catching up on business. Over the course of conversation, Che became alarmingly introspective and by the time we finished our cups he made this observation: “While a person dies every day during the eight or more hours in which he or she functions as a commodity, individuals come to life afterward in their spiritual creations. But this remedy bears the germs of the same sickness: that of a solitary being seeking harmony with the world.”

At first I was taken aback, confused as I was by his statement, but it all started to make sense as the day progressed. Indeed, later that night in my motel room I was so consumed with Che’s insight that I began penning *Market Street Exit* as a response. Che, old buddy, this one’s for you. *—Caleb Puckett*

Do not adjunct your set! Do not change that diode! But by all means take the next exit at Market Street if you want to ride into the sunset of a fading empire and its Western Sizzler buffet of fandangoed language. A gallows poetics haunts this bible-belt church funhouse of prose. Do not Pascal. Do not collect toe wonder doll wars. You'll be begging your pardon for the Earth because this book by Caleb Puckett has "the highest level of recycled content. Guaranteed." *—Grant Matthew Jenkins*

↑ Index

2. Pam Brown
Re: Oulipo Ekleks
Sat 1 Jan 2011

Thanks Jesse,

A terrific edition of Ekleksographia.

Very best for 2011,
Pam

Date: Thu, 30 Dec 2010 04:29:04 +0000
From: Jesse Glass <[redacted]>
Subject: Announcing the latest Ekleksographia--The Oulipo Edition,
Curated by Phillip Terry

Featuring the work of Harry Matthews, Christian Bok, Alan Halsey, Geraldine Monk, Tony Lopez, David Miller, and Ken Edwards, among others, with a great essay/ introduction by Terry.

http://ekleksographia.ahadadabooks.com/issuethree/index.html

Please enjoy! Jess

===

↑ Index

3. St. Thomasino
a noun sing e·ratio 14 · 2011
Sat 1 Jan 2011

---

e·

a noun sing e·ratio 14 · 2011

with poetry and such by

Alan Halsey, Carey Scott Wilkerson, Keith Higginbotham, Simon Dutton, Anne Blonstein, Mark DuCharme, J. Crouse, Paul Siegell, Joseph F. Keppler, Richard Kostelanetz, David Rushmer, Stephen Emmerson, Dylan Harris, Joel Chace, Marcia Arrieta, Kat Dixon, Iris Orpi, Jasmine Dreame Wagner, Amanda Laughtland, Ben Nardolilli, Teresa K. Miller, A.J. Huffman, J. Michael Wahlgren, Emily Jern-Miller, Philip Byron Oakes, Stephen Nelson, Travis Macdonald, Travis Cebula, Francis Raven, Dawn Pendergast, Eric Hoffman, Mark Young, José Luis Gutiérrez, Ric Carfagna, Hugh Tribbey and Márton Koppány

and featuring Paul de Man and the Cornell Demaniacs, an e·ratio editions e·chap essay in recollection by Jack Foley

http://www.eratiopostmodernpoetry.com

edited for real by Gregory Vincent St. Thomasino

e·

↑ Index

4. Dan Glass

With + Stand 5 — open call —

Sun 2 Jan 2011

With + Stand invites work for its fifth issue, no theme but yes metallics. Hard deadline January 31st midnight PST. 1-10 pages, .doc or .pdf, b/w only, to withplusstand [AT] gmail [dot] com. Will take physical form in the first quarter of this year.

PDF of Issue 4, the Lisa Robertson issue, here:

http://sites.google.com/site/withstand4/home/with--stand-4-pdf

With + Stand 411:

http://withplusstand.blogspot.com/

Make it matter—

Bests,,,

Dan/W+S

↑ Index

5. Adam Parrish

new years resolution generator

Sun 2 Jan 2011

Hi poetics list folks, I made a web toy thing!

http://resolution.decontextualize.com/

Struck by inspiration on New Years Eve, I scraped twitter for the word "resolution" for 24 hours or so, extracted things that looked like new years resolutions, and fed them through a Markov chain-based text generation algorithm (a la Travesty). The results are a sometimes syntactic, sometimes absurd mishmash of twitter's 2011 aspirational zeitgeist. Examples of the generated output:

"Stop using the world, and just be awesome junior art director, hello!" "Not be someone can have a few, but then it occurred to me after the wedding,... maybe." "Avoid people interested in helping me out so bad. And CHILL OUT!" "Meet @justinbieber to follow me back!"

Enjoy!
-a

↑ Index

6. David Kirschenbaum
The Portable Boog Reader 5 Online PDF Now Available
Sun 2 Jan 2011

Please forward

Hi all,

Douglas Manson, Arlo Quint, Lauren Russell, and I have gathered work from 48 New York City poets. Michael Carr, John Mulrooney, and Aaron Tieger have gathered work from 21 Boston poets. Put them together and we have The Portable Boog Reader 5: An Anthology of New York City and Boston Poetry, which is now available online at:

http://welcometoboogcity.com/boogpdfs/bc67.pdf

The physical copy is available now at our drop spots listed below throughout the East Village and other parts of lower Manhattan, and Greenpoint and Williamsburg, Brooklyn.

We're all very happy to share this great work and to have an anthology available to so many people for free. The 69 contributors are:

N.Y.C.

Kostas Anagnopoulos * L.S. Asekoff * Miriam Atkin * Jillian Brall * Franklin Bruno

Lucas Chib * Alex Cuff * Amanda Deutch * Stephanie Jo Elstro * Shonni Enelow

Ben Fama * Nina Freeman * Cliff Fyman * Greg Gerke * K Ginger * Michael Gottlieb

Ted Greenwald * Gina Inzunza * Curtis Jensen * Jamey Jones * Jeffrey Jullich

Ari Kalinowski * Robert Kocik * Denize Lauture * E.J. McAdams * Ace McNamara

Joe Millar * Kathleen Miller * Thurston Moore * Abraham Nowitz * Ron Padgett

Douglas Piccinnini * Brett Price * Lee Ranaldo * Lola Rodriguez * Bob Rosenthal

Thaddeus Rutkowski * Zohra Saed * Tracy K. Smith * Mary Austin Speaker

Sampson Starkweather * Paige Taggart * Anne Tardos * Cat Tyc * K. Abigail Walthausen

Jo Ann Wasserman * Phyllis Wat * Rachel Zolf

Boston

Ed Barrett * Sean Cole * Amanda Cook * William Corbett * Jim Dunn * Elisa Gabbert

Kythe Heller * Fanny Howe * Andrew Hughes * Jack Kimball * Gerrit Lansing

Tanya Larkin * Ruth Lepson * Lori Lubeski * Jess Mynes * Charley Shively

Joel Sloman * Joseph Torra * Andi Werblin * Carol Weston * Elizabeth Marie Young

To view the past three years' anthologies:

http://welcometoboogcity.com/boogpdfs/bc61.pbr4.pdf

http://welcometoboogcity.com/boogpdfs/bc53.pbr3.pdf

http://welcometoboogcity.com/boogpdfs/bc47.pdf

Happy New Year.

as ever,
David

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Davus Publishing * http://www.davuspublishing.com/EN/home.php
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Gival Press * http://www.givalpress.com/
Howl Festival * http://www.howlnyc.org
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pms poemmemoirstory * http://pms-journal.org/submission-guidelines/
Saturnalia Books * http://www.saturnaliabooks.org/
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Talon Books * http://www.talonbooks.com/

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[redacted] or by calling 212-842-BOOG (2664)

Thanks to Jesse Schoen for assistance on the cover, Jim Behrle for distribution, and Lauren Russell for the stellar proofing of each and every word in the poems.

2,700 copies of Boog City are distributed among, and available for free at,
the following locations:

MANHATTAN

East Village
Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues)
Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.)
Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.)
Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.)
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--Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker sts.)
Think Coffee * 1 Bleecker St. (@ Bowery)
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--Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C)
Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.)
Life Café * 343 E. 10th St. (bet. Avenues A & B)
St. Mark's Books * 31 Third Ave. (bet. St. Mark's Pl. & 9th St.)
--St. Mark's Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground * 9 Great Jones St. (bet. Broadway & Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee * 248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) Housing Works Cafe 126 Crosby St. (East Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

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(bet. Clay & DuPont sts.) Williamsburg Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.) Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.) Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.) Public Assembly * 70 North 6th St. (bet. Wythe & Kent aves.) Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.) Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.) Soundfix/Fix Cafe * 44 Berry St. (at N.11th St.)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

7. Jesse Glass
Re: Oulipo Ekleks
Sun 2 Jan 2011

Great to hear from you! Thanks Pam! Jesse

On 1/1/2011, "Pam Brown" <[redacted]> wrote:

> *Thanks Jesse,*
>
> *A terrific edition of Ekleksographia.*
>
> *Very best for 2011,*
> *Pam*
>
> *Date: Thu, 30 Dec 2010 04:29:04 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: Announcing the latest Ekleksographia--The Oulipo Edition, Curated by Phillip Terry*
>
> *Featuring the work of Harry Matthews, Christian Bok, Alan Halsey, Geraldine Monk, Tony Lopez, David Miller, and Ken Edwards, among others, with a great essay/ introduction by Terry.*

> *http://ekleksographia.ahadadabooks.com/issuethree/index.html*
>
> *Please enjoy! Jess*
>
> ===

↑ Index

8. Jesse Glass

Announcing Ekleksographia 4.0.--The Emerging Native American Voices Issue Guest Curated by Ann Filemyr and Jamie Figueroa

Sun 2 Jan 2011

With a great introduction by Ann Filemyr, the director of the Institute of Native American Arts and compelling work in poetry and prose by a host of new voices.

Please check it out at:

http://ekleksographia.ahadadabooks.com/native_american/index.html

Once again, we go live on the "Jacket Model" with the understanding that the issue is still open for corrections and additions.

Jess

↑ Index

9. Stephen Vincent

New de blog

Sun 2 Jan 2011

---

http://stephenvincent.net/blog/
Most recently a blog account with pix of making an accordion fold book of haptic drawings while wandering for several days over 500 acres of land during a Djerassi Artists Residency south of San Francisco. As some suggest, a kind of poetry without words.

Happy New Year All. More than ever I think the world has its work cut out for us - poems & all!!

As always,

Stephen Vincent

↑ Index

10. ShaunAnne Tangney

Robinson Jeffers--CFP

Mon 3 Jan 2011

Apologies for cross postings--Please circulate widely

DEADLINE EXTENDED!!

CALL FOR PROPOSALS

The editor of a book collection tentatively called The Wild That Attracts Us: New Critical Essays on Robinson Jeffers invites proposals for essays that evidence the advance in Jeffers scholarship, especially since the publication of the most recent collections in the early- and mid-1990s. Since the publication of those volumes, The Robinson Jeffers Association has prompted a great deal of new work on Jeffers, most especially through their annual academic conferences. Likewise, the founding of Jeffers Studies has proved to be a real stimulus for Jeffers scholarship. Given the enlivened atmosphere of Jeffers scholarship, the time is right for a new collection of essays, one that significantly adds to the body of critical work on Robinson Jeffers.

To that end, proposals are invited for essays that specifically address the critical sea-change of the past two decades, especially as it concerns Jeffers study, including but not limited to: the full advance of ecocriticism; the re-imagining of regionalism as place studies; the continuing development of cultural studies and the new historicism; the development of the New Formalism; the increasingly poignant vector of science and literature; the advances in narratology; the glaring omission of feminist analysis in Jeffers scholarship; the similar dearth of writing about the teaching of Jeffers. The primary audience for this project will be academic, faculty and students primarily at the undergraduate and graduate level; secondary audiences would include the general public, especially given that Jeffers has long maintained an energetic and mindful readership.

Proposals should be 750-1,000 words, include a clear title, highlight a unique contribution to Jeffers scholarship, and provide the editor with an unambiguous argument as to Jeffers' poetry, the critical tactics undertaken by the essay's author, and the significance of the essay to Jeffers scholarship as a whole. The new deadline for proposals is January 31, 2011. Proposals may be sent either electronically or in hard copy to the appropriate address below.

ShaunAnne Tangney
Associate Professor of English
Humanities Division
Minot State University
500 University Ave. W

Minot, ND 58707
[redacted]

↑ Index

11. Vernon Frazer

ANY MOMENT by Vernon Frazer

Mon 3 Jan 2011

Chalk Editiions has published Vernon Frazer's longpoem, ANY MOMENT, as an ebook. You can read it at:

http://chalkeditions.blogspot.com/2010/11/vernon-frazer-any-moment.html

↑ Index

12. Bonnie MacAllister

Certain Circuits Version 1.1 contributors

Mon 3 Jan 2011

Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists.

Our reading period just closed as we lay out issue 1.1. which features nine collaborative works between artists. As we lay out our first issue online and in print, we are thrilled to congratulate those who have chosen to collaborate with us (see below). If you would like to follow us, please email [redacted] or become a supporter on Facebook at:

http://www.facebook.com/pages/Certain-Circuits-Magazine/164726793562534

Thank you,

Bonnie MacAllister

--

CONTRIBUTOR’S PAGE

Version 1.1

FEATURING:

Art:

--Alison Altergott

--Kirsten Ashley

--Eleanor Leonne Bennett

--Helene Constant

--Natalie Felix

--Joanna Fulginiti

--Amanda Lovelee

--Jed Mauger Williams

--Ruth Schanbacher

--Cait Spera

--Greg Trout

--Rachel Udell

--Nico Vassilikas

Multimedia:

--Brian Howe

--Jeff Siegel

Collaborations:

--Radio Eris

--Val Broeksmit (Bikini Robot Army) with Burnside Bums

--Handmade Philadelphia

--Megan Kelley and Suguna Sridhar

--Michelle Wilson and Mary Tasillo

--Jim Tuite and Patrick Morris

--Christopher Gage and Megan Kelley

--Adam Zucker and Jason Maas

--Greg Bem and Linda Thea

Poetry:

--Joe Amaral

--Courtney Bambrick

--Beth Boettcher

--Zachary Bushnell

--Brooke Bailey

--Jane Cassady

-- Stuart Cooke

--Iris Jamahl Dunkel

--Fernando Flores

--Alexander Jorgensen

-- Joanne Lowery

--Jeff Mark

--Monica Pace

--Tanya Perkins

--Kathleen Radigan

--William Rodeffer

--Suguna Sridhar

--Hal Sirowitz

--Bill Wolak

Prose:

--Spencer Carvalho

--Stephanie Dickinson

--David Hewitt

--Jeff Siegel

http://web.me.com/bonniemacallister/Site/An_Uncommon_Magazine.html (our temporary parking space as we grow as a magazine)
--
http://bonnie-macallister.blogspot.com/
http://www.etsy.com/shop/bonniemacallister76
http://tinyurl.com/bonnie-macallister

↑ Index

13. Adam Fieled

New Chap: "Early Poems 1998-2005"

Mon 3 Jan 2011

---

http:
I have a new chap, "Early Poems 1998-2005," on Internet Archive:

http://www.archive.org/details/EarlyPoems1998-2005

These are poems written in State College, NYC, and Philly between the late 1990s and early Aughts. Many were published in now defunct journals like Hinge, Siren's Silence, and Bored Again.

Hope you like them.
Many Thanks,
Adam Fieled [redacted]

↑ Index

14. Maria Damon

Re: Announcing Ekleksographia 4.0.--The Emerging Native American Voices Issue Guest Curated by Ann Filemyr and Jamie Figueroa

Mon 3 Jan 2011

---

cool stuff

Jesse Glass wrote:
> With a great introduction by Ann Filemyr, the director of the Institute
> of Native American Arts and compelling work in poetry and prose by a
> host of new voices.
>
> Please check it out at:
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>
> Once again, we go live on the "Jacket Model" with the understanding
> that the issue is still open for corrections and additions.
>
> Jess
>
>

↑ Index

15. Jennifer Karmin

JOB: Neighborhood Writing Alliance

Mon 3 Jan 2011

---

hi all....this is a forward so please don't email me.

good luck,
jen karmin

The Neighborhood Writing Alliance (NWA) is a small literary arts and community building organization with a large agenda. With three full-time staff members, and a handful of volunteers, NWA conducts ten weekly writing workshops with over 270 adult participants, publishes quarterly issues of the Journal of Ordinary Thought, and hosts or participates in 35 public events and readings each year.

The Neighborhood Writing Alliance has launched a search for a new Program Director/Associate Editor of the Journal of Ordinary Thought. Applications will be accepted through January 17, 2011. We are seeking an experienced and enthusiastic candidate with a strong commitment to community-based writing and publishing.

http://jot.org/staff.php
Chicago, IL

↑ Index

16. Obododimma Oha

The Third Colour of the Nigerian Flag

Tue 4 Jan 2011

"Perhaps, the “third” colour of the Nigerian flag is derived from the confusion or resistance to the iterated sameness that tries to assimilate our conflicting values and ideas of “Nigerianness.” Perhaps the “third” colour of the Nigerian flag has always been there and it only requires the eyes of a little girl to tell us that what we see as the iterated Green is not “green” at all, that our iterated sameness is a superficial analysis in Gestalt Psychology. Our instant reaction, as those whose brains have been formatted by the patria, is to cancel out the idea of the three colours of the Nigerian flag as an error!"

Read the full text of 'The "Third" Colour of the Nigerian Flag'<http://234next.com/csp/cms/sites/Next/Opinion/Columns/5660377-184/story.csp>at:
http://234next.com/csp/cms/sites/Next/Opinion/Columns/5660377-184/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

17. Jim Andrews
Re: ANY MOMENT by Vernon Frazer
Tue 4 Jan 2011

Fascinating, Vernon. Thanks very much!

ja

> Chalk Editiions has published Vernon Frazer's longpoem, ANY MOMENT, as an
> ebook.
You can read it at:

> *http://chalkeditions.blogspot.com/2010/11/vernon-frazer-any-moment.html*

↑ Index

18. Micah Robbins
»SOUS LES PAVÉS« vol.1 no.2
Tue 4 Jan 2011

Sous les Paves 1.2 - a FREE bi-monthly newsletter of poetry and ideation - is now available! The new issue features work by

Dale Smith
Brooks Johnson
Keston Sutherland
Richard Owens
Debrah Morkun
j/j hastain
Sotere Torregian
David Hadbawnik
Tyrone Williams
Linh Dinh
Susan Briante
Vituper Ventures, LLC
Sommer Browning
Brenda Iijima
Mary Burger
Josh Stanley
Christopher Marlow
Felix Zapata
Kent Johnson
Peter Davis

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To learn more and to donate, visit http://interbirthbooks.com/?page_id=161

To join the mailing list, email your physical mailing address (SLP is a print publication) to [redacted]

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19. Nicholas Ruiz III

Kritikos V.7 November-December-2010

Tue 4 Jan 2011

Kritikos V.7 November-December-2010

A Faustian Bargain, or An Open Letter to the President of SUNY Albany... (g.petsko) http://intertheory.org/bargain.htm

The Catastrophe of the Digital and the Fate of Photography...(g.coulter) http://intertheory.org/catastrophe.htm

And so Lyotard thought: "Specifically, I went too far in identifying knowledge with narrative."...(n.ruiz) http://intertheory.org/lyotard.htm

Reviews:

http://intertheory.org/reviews.htm

Nicholas Ruiz III, Ph.D

NRIII for Congress 2012
http://intertheory.org/nriiiforcongress2010.html

Editor, Kritikos
http://intertheory.org

Nicholas Ruiz III for Congress
PO Box 1372
New Smyrna Beach, FL 32170

↑ Index

20. Jesse Glass

Re: Announcing Ekleksographia 4.0.--The Emerging Native American Voices Issue Guest Curated by Ann Filemyr and Jamie Figueroa

Tue 4 Jan 2011

Great, Maria--please enjoy. Jess

On 1/3/2011, "Maria Damon" <[redacted]> wrote:

> *cool stuff*
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> *With a great introduction by Ann Filemyr, the director of the Institute of Native American Arts and compelling work in poetry and prose by a host of new voices.*
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> *Please check it out at:*
>
> *http://ekleksographia.ahadadabooks.com/native_american/index.html*
>
> *Once again, we go live on the "Jacket Model" with the understanding that the issue is still open for corrections and additions.*
>
> *Jess*

↑ Index

21. Maryrose .

Leslie Scalapino Memorial Reading and Exhibition at Reed College 2/12/11

Tue 4 Jan 2011

Hi Ron-

A while back you asked on my blog if I would let you know about these such things. I think James Y. sent you the Maximus marathon, but this is for Leslie Scalapino. All best, Maryrose. PS. May I have your real address to send you my book>??

Leslie Scalapino Memorial Reading and Exhibition
*
Saturday, February 12
2:00 pm

Eliot Hall chapel
Reed College*
*
*
*

Please join us for a memorial reading and celebration of Leslie Scalapino, with presentations of her poetry and selected artwork from her personal collection, February 12th at 2pm.

Contemporary poets and members of the Reed community will participate, includingMei-mei Berssenbrugge, James Sherry, Judith Goldman, Denise Newman, Michael McClure, Alicia Cohen, Konrad Steiner, Maryrose Larkin, Gabriele Hayden, Ellen Keck Stauder, and others. Artists represented in the exhibition include Petah Coyne, Susan Bee, and Etel Adnan.

Cosponsored by Spare Room and Reed College

*
Maryrose Larkin
[redacted]
Writer/Researcher

Now available: The Name of this Intersection is Frost<http://www.shearsman.com/pages/books/catalog/2010/larkinMR.html>
http://maryroselarkin.blogspot.com
http://www.northwestresearch.com

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22. Sara Wintz
MASTERPIECE THEATRE PRESENTS: Cecilia Corrigan + Mac Wellman
Tue 4 Jan 2011

JUST KIDDING
IT'S

*S*E*G*U*E*!*

This Saturday, January 8th at 4PM:
CECILIA CORRIGAN
+ MAC WELLMAN

CECILIA CORRIGAN has written and directed three plays and one film. Her poetry has been published in *GlitterPony* and *The Philadelphia Inquirer*. She currently lives in Los Angeles, where she writes for the new HBO show, *Luck *.

MAC WELLMAN's recent plays include *Bitter Bierce* at PS 122 and *Jennie Richee* with the Ridge Theater at The Arts at St Ann. Roof Books recently published *Miniature*, a book of his poems. He is the Donald I. Fine Professor of Play Writing at Brooklyn College.

Saturday, January 8th * 4-6PM *
The Bowery Poetry Club * 308 Bowery *
* $6 admission goes to readers *

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

Later on this winter:
January 8: Cecilia Corrigan + Mac Wellman
January 15: Shonni Enelow + Renee Gladman
January 22: CA Conrad + Norma Cole
January 29: Douglas Kearney + Yedda Morrison

See you there!

↑ Index

23. michael farrell

Re: Out from Otoliths — "Market Street Exit" by Caleb Puckett

Tue 4 Jan 2011

---

hey mark

hope u dont mind me not back-channeling - but how are u going in the floods? thought others might want to know too ..

obviously poetry publishing is still continuing

dry thoughts

michael

> *Date: Sat, 1 Jan 2011 10:35:10 +1000*
> *From:* [redacted]
> *Subject: Out from Otoliths — "Market Street Exit" by Caleb Puckett*
> *To:* [redacted]
>
> *"Launch it on the cusp," replied Caleb when I asked him if he wanted his book to come out in 2010 or in 2011. So I am. It's 2011 on this side of the International Date Line, but still 2010 for most of the mailing list, so this is both the first book from Otoliths for the new year, & the last for the old.*
>
> **Market Street Exit**
>
> *Caleb Puckett*

84 pages

Cover image by sean burn

Otoliths, 2011

ISBN: 978-0-9807651-7-5

$12.95 + p&h

URL: http://www.lulu.com/product/paperback/market-street-exit/14258006

Che Guevara and I met again at the annual conference in Wichita. We set to scavenging the pre-conference breakfast platters, pouring ourselves some black coffee and catching up on business. Over the course of conversation, Che became alarmingly introspective and by the time we finished our cups he made this observation: “While a person dies every day during the eight or more hours in which he or she functions as a commodity, individuals come to life afterward in their spiritual creations. But this remedy bears the germs of the same sickness: that of a solitary being seeking harmony with the world.”

*At first I was taken aback, confused as I was by his statement, but it all started to make sense as the day progressed. Indeed, later that night in my motel room I was so consumed with Che’s insight that I began penning *Market Street Exit* as a response. Che, old buddy, this one’s for you. *—Caleb Puckett**

*Do not adjunct your set! Do not change that diode! But by all means take the next exit at Market Street if you want to ride into the sunset of a fading empire and its Western Sizzler buffet of fandangoed language. A gallows poetics haunts this bible-belt church funhouse of prose. Do not Pascal. Do not collect toe wonder doll wars. You'll be begging your pardon for the Earth because this book by Caleb Puckett has "the highest level of recycled content. Guaranteed." *—Grant Matthew Jenkins**

↑ Index

24. Carol Novack

MADHAT SERIES READING THURSDAY 1/13: BLACK MT COLLEGE MUSEUM & ARTS CENTER, ASHEVILLE

Tue 4 Jan 2011

*Announcing Episode II of MadHatâ€™s Poetry, Prose & Anything Goes Reading Series *

*The **Black** **Mountain** **College** **Museum & Arts** **Center**, 56 Broadway, **Asheville***

*Thursday, January 13th, 7â€“ **9pm***

* *

****

Poet *Jeff Davis*, a member of the advisory board of the Black Mountain College Museum & Arts Center, attended UNC-Greensboroâ€™s MFA program in creative writing, received his Masterâ€™s from the S.U.N.Y. at Buffalo, and apprenticed to a Kwakwakaâ€™wakh carver of ceremonial masks and totem poles in Alert Bay, British Columbia, from 1971 to 1975. He later taught anthropology and history at UNC-Asheville . His poems have appeared in *Lillabulero*, * Iron*, *Asheville Poetry Review*, the *Nantahala Review*, and other magazines; books include *Transits of Venus *(2005), and *NatureS: Selected Poems, 1972 â€“ 2005* (2006). Since 2005 he has hosted the radio program Wordplay, which celebrates poets and writers of creative prose; it airs each Sunday at 5:00 PM on Asheville FM. (www.naturespoetry.blogspot.com)

*David** Madden* is the author of two collections of short stories, some of them prize winners, and nine novels, including *The Suicideâ€™s Wife*, made into a movie in 1979, and *Sharpshooter*, which were nominated for a Pulitzer Prize. His latest novel is *Abducted by Circumstance*; a movie adaptation is in the works. David Madden has written and edited over 40 nonfiction works. A book about his work is *David Madden**: A Writer for All Genres*. He is Robert Penn Warren Professor of Creative Writing Emeritus, LSU, where he taught for 43 years. He lives in Black Mountain, NC. (www.davidmadden.net <http://davidmadden.net/>)

Katherine Soniat's fifth collection of poems, *The Swing Girl*, is forthcoming from Louisiana State University Press in 2011 and *A Raft, A Boat, A Bridge*, from Dream Horse Press in 2012. *A Shared Life *won the Iowa Poetry Price and a Virginia Center for the Book Award. *Alluvial* was a finalist for The Library of Virginia Center for the Book Award, and *Notes of Departure* was the recipient of the Camden Poetry Prize given by the Walt Whitman Center for the Arts and Humanities. *The Fire Setters* is available through the Web del Solâ€™s Online Chapbook. Originally from New Orleans, she was on the faculty

at Virginia Tech and Hollins College where she taught in the MFA Programs. Presently she teaches in the Great Smokies Writing Program at UNCA, and lives in Asheville. (www.katherinesoniat.com)

Robert Zachary grew up in Anniston, Alabama during the years of â€œJim Crowâ€. He was 12 when he joined the Civil Rights Movement, following the KKK's burning of the Freedom Riders' bus. Zachary began writing poetry and prose during the early 70â€™s, when he served in the military, as a means to organize GI's around the issues of the day. He is presently engaged in a project to write 490 love poems pertaining to current social, political and economic upheavals. Zachary lives in Asheville, where he works as a mediator, storyteller and poet, and continues to be active in human rights and peace efforts, intent on weaving his life experiences with his writing and storytelling, into a live poetic/musical setting that is both entertaining and mind changing.

Series curator *Carol Novack* moved from a Greenwich Village apartment to a mountain in Asheville last May, and is busy coping with the elements. Sheâ€™s the publisher of the multi-media e-journal *Mad Hatters Review<http://www.madhattersreview.com/> * and an erstwhile criminal defense & constitutional attorney. Carolâ€™s recently published collection of musical fictions, fusions, and poems, â€œGiraffes in Hiding: The Mythical Memoirs of Carol Novackâ€ (Spuyten Duyvil Press), is available at amazon.com<http://www.amazon.com/Giraffes-Hiding-Mythical-Memoirs-Novack/dp/1933132833/ref=cn_cr_pr_pb_i>. (carolnovack.blogspot.com)

--

"Those who can make people believe absurdities can make them commit atrocities." Voltaire (1712ï»¿ - 1778)

↑ Index

25. Jen Tynes
Pre-Order Froude and Scarlata
Tue 4 Jan 2011

Horse Less Press is excited to announce the release of our first two full-length books, Richard Froude’s *FABRIC: Preludes to the Last American Book* and Susan Scarlata’s *It Might Turn Out We Are Real*. Copies will be available at AWP 2011 in Washington, D.C., but pre-order your copies now and get a great deal! $13 each plus free shipping! Or buy both for $20! Pre-ordered copies will ship by February 1.

Please visit here for more info & to order!

http://banjotango.wordpress.com/2011/01/02/pre-order-books-by-froude-scarlata/

↑ Index

26. Aldon Nielsen
MLA Off Site Reading
Tue 4 Jan 2011

It appears from a message I just got from SPD that there is an MLA Off-Site Reading this year -- Wish I'd known, but will try to get there and hope to see y'all there too.

And, for the grand finale, we hope to see you at the big group reading:

Poster: http://www.spdbooks.org/images/tnjpeg/MLA_reading_poster.jpg

<http://www.spdbooks.org/images/tnjpeg/MLA_reading_poster.jpg>
--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking." -- Guy Debord

↑ Index

27. Jeffrey Side
The new ebook from Argotist Ebooks is “Museless Now Fay Wray” by Michael Basinski, with Illustrations by Ginny O’Brien
Tue 4 Jan 2011

The new ebook from Argotist Ebooks is â€œMuseless Now Fay Wrayâ€ by Michael Basinski, with Illustrations by Ginny Oâ€™Brien
Description:
â€œMuseless Now Fay Wrayâ€ is a collection of poems in three sequences. The poetries are juxtaposed fragments composed to conceal and reveal by focus and out of focus musical constellations. There is rhythm first rather than the arrogance of meaning. They are to be ancient.

Available as a free ebook here:
http://www.lulu.com/product/ebook/museless-now-fay-wray/14442999

↑ Index

28. David A. Kirschenbaum

Small Press Needed for June or July in Boog NYC Series

Tue 4 Jan 2011

Greetings,

I'm looking for a small press Boog City's never hosted before for our "d.a. levy lives: celebrating the renegade press" series here in nyc to fill an open slot this summer for season eight (2010-2011). The open dates are Tues. June 28 and Tues. July 26 at 6:00 p.m.

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions, be they for your own or other presses.

Thanks,
David

[redacted]
212-842-BOOG (2664)

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 20th year. I'd like to invite you to take part in season eight of our "d.a. levy lives: celebrating the renegade press" series.

The series is held at Chelsea's ACA Galleries (http:// acagalleries.com/), which is owned by the son-in-law and daughter of the poet Simon Perchik. It's a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press's event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we've had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book the musical act that's preferred, so it's truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

As of this writing, Season 8, our 2010-2011 season has or will feature:

Argos Books
Autonomedia
Coconut Books
Fractious Press
Gigantic Sequins
Kaya Press
Loud Mouth Press
N.Y. Quarterly
1913 Press
No Press
No Tell Books
Satellite Telephone
Saturnalia Books

The series is held on the last Tuesday of each month (except December) at 6:00 p.m. The following dates are available:

2011

Tues. June 28
Tues. July 26

If you're game, please tell me in which order you prefer these dates

We started the series in August 2003. In our first seven seasons we've hosted:

(locations are at the time of the event)

**Non-NYC levy lives presses, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.
above/ground press (Ottawa, Canada), Rob McLennan, ed.
Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.
Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki, eds.
Ahsahta Press (Boise, Idaho), Janet Holmes, ed.
Alice James Books (Farmington, Maine), Peter Waldor, board president
Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.
Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.
Antennae (Chicago and Berlin), Jesse Seldess, ed.
Atelos Publishing Project (Berkeley, Calif.), Lyn Hejinian and Travis Ortiz, eds.
Atticus Finch Chapbooks (Seattle), Michael Cross, ed.
Big Game Books (Washington, D.C.), Maureen Thorson, ed.
Bird Dog (Seattle), Sarah Mangold, ed.

BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.
BookThug (Toronto, Canada), Jay Millar, ed.
Braincase Press (Northampton, Mass.), Noah Eli Gordon.
Brave Men Press (Northampton, Mass.), E. B. Goodale, proprietor/art director and Brian Foley, poetry editor
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and Keith Waldrop, eds.
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and Nick Twemlow, eds.
Cannibal Books (Fayetteville, Ark.), Matt Henriksen, ed.
Carve (Cambridge, Mass.), Aaron Tieger, ed.
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.
Combo (Providence, R.I.), Michael Magee, ed.
Conundrum (Chicago), Kerri Sonnenberg, ed.
Corollary Press (Philadelphia), Juliette Lee, ed.
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.
Cy Press (Cincinnati), Dana Ward, ed.
Dos Press (Maxwell, Texas), C.J. Martin and Julia Drescher, eds.
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman, and Jason Toogood, eds.
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.
Dusie Press (Switzerland), Susana Gardner, ed.
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.
Effing Press (Austin, Texas), Scott Pierce, ed.
Eleven Eleven (San Francisco), Hugh Behm-Steinberg, faculty ed.
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.
Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Brian Clements, ed.
Forklift, Ohio (Cincinnati), Matt Hart, editor-in-chief
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.), Stacy Szymaszek, co-ed.
Interbirth Books (Dallas), Micah Robbins, ed.
Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party, Patricia Dienstfrey and Rena Rosenwasser, eds.

Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Lana Turner: A Journal of Poetry and Opinion (Santa Monica, Calif.),
Calvin Bedient and David Lau, eds.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Minor/American (Durham, N.C.), Elise Ficarra and Kathryn Pringle, eds.
Mooncalf Press (Philadelphia), CAConrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
P-QUEUE (Buffalo, N.Y.), Andre Rippeon, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Paper Kite Press (Kingston, Penn.),
Jennifer Hill-Kaucher and Dan Waber, eds.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
Peaches and Bats (Portland, Ore.), Sam Lohmann, founder and editor
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Rope-A-Dope Press (South Boston), Robert daVies and Mary Walker
Graham, publishers/editors
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
subpress collective, Greg Fuchs, co-ed.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.
Wave Books (Seattle), Joshua Beckman, ed.

**NYC levy lives presses, 2003 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Beet/Pink Pages, Joe Maynard, ed.
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.

Explosive magazine/Spectacular Books, Katy Lederer, ed.
Farfalla Press, Gary Parrish, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Flying Guillotine Press, Sommer Browning and Tony Mancus, eds.
Fungo Monographs, Ryan Murphy ed.
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Mal-o-mar Editions, Ariana Reines, ed.
Mermaid Tenement Press, Laura Hinton, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
Pompom, Allison Cobb, Jennifer Coleman, Ethan Fugate, and
Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
The North Beach Yacht Club, Ryan Murphy, ed.
:::the press gang:::, cristiana baik and sara wintz, eds.
3 Sad Tigers Press, Mariana Ruiz Firmat, ed.
Ugly Duckling Presse, Anna Moschovakis and
Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.
X-ing Books, Amy Mees and Mark Wagner, eds.

Hope this finds you well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?

id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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29. Randolph Healy
Raag Leaves Podcast
Wed 5 Jan 2011

Apologies for cross-posting

Just a reminder that the podcast with Andrew Brewerton reading his "Raag Leaves" continues. If you click on the feed link at www.wildhoneypress.com you will have a number of options: you can subscribe to the feed via various programs or listen to a particular page by clicking on the number. One can also subscribe via iTunes (just search for Brewerton in the iTunes store.)

To quote from the Shearsman page:
(http://www.shearsman.com/pages/books/catalog/2008/brewerton.html)

"Raag Leaves" is a book of 37 eight-line lyrics - printed on the recto pages only - offered to the author's friend, the Bengali artist Paresh Chakraborty, one of whose pastel works graces the cover of these two editions. The collection demonstrates what some of us have known for some time: that Andrew Brewerton's quiet poetic voice is one of intense power. As Chris Goode wrote, of Brewerton's reading at the 2006 Cambridge Conference on Contemporary Poetry: 'the plastic resilience and the musical precision of these beautifully balanced and organised poems was utterly compelling'.

On a personal note, I find it difficult to articulate why I like these poems so much in any way that do them justice. There are parts I'm fairly sure I don't understand, despite repeated readings / listenings. Yet "Raag Leaves" continues to be an experience of wonder, undiminished no matter how often I've returned to it.

Enjoy,

Randolph.

↑ Index

30. Stephen Ellis
Re: MLA Off Site Reading
Wed 5 Jan 2011

Canonically speaking, that would be Off-SHORE, not Off-Site.

> *Date: Tue, 4 Jan 2011 16:04:23 -0800*
> *From: [redacted]*
> *Subject: MLA Off Site Reading*
> *To: [redacted]*
>
> *It appears from a message I just got from SPD that there is an MLA Off-Site Reading this year -- Wish I'd known, but will try to get there and hope to see y'all there too.*
>
> ---
>
> *And, for the grand finale, we hope to see you at the big group reading:*
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> *--*
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *Department of English*
> *117 Burrowes Building*
> *The Pennsylvania State University*
> *University Park, PA*
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> *"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking."*
> *-- Guy Debord*

↑ Index

31. **Mark Young**

Re: Out from Otoliths — "Market Street Exit" by Caleb Puckett

Wed 5 Jan 2011

There are a couple of lengthy posts at my blog, gamma ways - http://mhcyoung.blogspot.com

On Wed, Jan 5, 2011 at 7:13 AM, michael farrell <[redacted]> wrote:

> *hey mark*

hope u dont mind me not back-channeling - but how are u going in the floods? thought others might want to know too ..

obviously poetry publishing is still continuing

dry thoughts

michael

Date: Sat, 1 Jan 2011 10:35:10 +1000
From: [redacted]
Subject: Out from Otoliths — "Market Street Exit" by Caleb Puckett
To: [redacted]

"Launch it on the cusp," replied Caleb when I asked him if he wanted his book to come out in 2010 or in 2011. So I am. It's 2011 on this side of the International Date Line, but still 2010 for most of the mailing list, so this is both the first book from Otoliths for the new year, & the last for the old.

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black coffee and catching up on business. Over the course of conversation,
Che became alarmingly introspective and by the time we finished our cups he
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of the same sickness: that of a solitary being seeking harmony with the world.”

At first I was taken aback, confused as I was by his statement, but it all
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Street Exit as a response. Che, old buddy, this one’s for you. *—Caleb Puckett**

Do not adjunct your set! Do not change that diode! But by all means take
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for the Earth because this book by Caleb Puckett has "the highest level of
*recycled content. Guaranteed." *—Grant Matthew Jenkins**

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32. Catherine Daly
Re: MLA Off Site Reading
Wed 5 Jan 2011

MLA Off-Site Reading
Jan 8, 2011
7pm doors / reading 7:30pm

ArtShare
801 East 4th Pl.
Los Angeles, CA 90013
http://artsharela.org

The traditional MLA-offsite marathon reading -- over sixty poets from across the country, reading for 3 minutes each -- brought to you by Andrew Maxwell, Mathew Timmons, Joseph Mosconi, Ara Shirinyan and Brian Kim Stefans.

More complete information, including directions and restaurant/bar suggestions, can be found at http://www.poeticresearch.com.

Readers include:

Aaron Belz
Aaron Kunin
Allison Carter
Amanda Ackerman
Amina Cain
Andrew Maxwell
Andy Fitch
Anna Joy Springer
Ara Shirinyan
Barrett Watten
Bibiana Maltos
Brent Cunningham
Calvin Bedient
Carla Harryman
Catherine Daly
Cathy Park Hong
Christine Wertheim
Clay Banes
Daniel Tiffany
David Lau
David Lloyd
Dawn Lundy
Deborah Meadows
Diane Ward
Douglas Kearney
Duriel Harris
Eleni Stecopoulos
Grant Jenkins
Guy Bennett
Harold Abramowitz

James Meetze
Jane Sprague
Janet Sarbanes
Janice Lee
Jena Osman
Johanna Drucker
John Pleucker
John Tranter
Jonathan Skinner
Josef Horaceck
Joseph Mosconi
Joshua Clover
Julia Bloch
K. Lorraine Graham
Kit Robinson
Linda Lay
Lisa Sewell
Marcella Durand
Mathew Timmons
Matias Viegener
Michael Hennessey
Molly Bendall
Noura Wedell
Patrick Durgin
Rae Armantrout
Rocío Carlos
Rodrigo Toscano
Román Luján
Ronaldo Wilson
Sarah Dowling
Stuart Krimko
Susan Schultz
Ted Pearson
Teresa Carmody
Therese Bachand
Timothy Yu
Vanessa Place
Will Alexander
William Mohr

↑ Index

33. **Joseph Mosconi**
Re: MLA Off Site Reading
Wed 5 Jan 2011

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Catherine Daly

Cathy Park Hong

Christine Wertheim

Clay Banes

Daniel Tiffany

David Lau

David Lloyd

Dawn Lundy

Deborah Meadows

Diane Ward

Douglas Kearney

Grant Jenkins

Guy Bennett

Harold Abramowitz

James Meetze

Jane Sprague

Janet Sarbanes

Janice Lee

Jena Osman

Johanna Drucker

John Pleucker

John Tranter

Jonathan Skinner

Josef Horaceck

Joseph Mosconi

Joshua Clover

Julia Bloch

K. Lorraine Graham

Kit Robinson

Linda Lay

Lisa Sewell

Lyn Hajinian

Marcella Durand

Mathew Timmons

Matias Viegener

Michael Hennessey

Molly Bendall

Norman Finkelstein

Noura Wedell

Patrick Durgin

Rae Armantrout

Rocío Carlos

Rodrigo Toscano

Román Luján

Ronaldo Wilson

Sarah Dowling

Stuart Krimko

Susan Schultz

Ted Pearson

Teresa Carmody

Therese Bachand

Timothy Yu

Vanessa Place

Will Alexander

William Mohr

On Tue, Jan 4, 2011 at 4:04 PM, Aldon Nielsen <[redacted]> wrote:
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> --
> Aldon L. Nielsen
> Kelly Professor of American Literature
> Department of English
> 117 Burrowes Building
> The Pennsylvania State University
> University Park, PA
> 16802-6200
>
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> "I had the opportunity to read several good books, from which it is always
> possible to find oneself all the others, or even to write those that are
> still lacking."
> -- Guy Debord
>

↑ Index

34. mIEKAL aND
Franz Kamin estate
Thu 6 Jan 2011

Just discovered a wonderful minimalist fiction Franz sent me years ago that I'd like to publish. Anyone know who is administrating Franz's estate?

thanks.

~mIEKAL

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35. Jim Andrews
The Curse of the "Code Blue" Motto
Thu 6 Jan 2011

THE CURSE OF THE "CODE BLUE" MOTTO

http://tinyurl.com/2ekdp9c is the most useful 'explanation' I've run across of what happened to the Canadian Junior team in its stunning 5-3 loss to Russia. It isn't an explanation, of course, so much as a good indication of just what happened. Many are asking whether it was a collapse or a comeback. The article supports both quite well. In my opinion, it's more interesting as a comeback than it is as a collapse. The Canadian media, after the game, held one long funeral attempting to explicate the collapse. It was totally "code blue". Cardiac arrest. The motto of the club this year was "Code Blue". The media gave them their code blue at the end of the game.

Who knew that their motto would prove ironic? Did whoever thought up the motto for the Canadian juniors, after the final game, glimpse in a kind of literary horror the final meaning the motto would have in history? Motto as pressaging the cardiac arrest of the Canadian team itself in the third period from hell? A sense of being trapped in the inevitability of a story that they had helped write without knowing the ending and the meaning that would give the motto?

Consider another case of literary horror. In The Shining, there's the moment when the wife discovers that what her husband has been writing all winter amounts to an entire volume of repetitions of one sentence: "All work and no play makes Jack a dull boy."

It's funny but it's also a moment of literary horror. He's mad! Or is he just postmodern???? A conceptual poet??? No he's mad, look out for the axe!! A boy so dull cannot but be mad!!

Similarly the moment, after the third period, of the revelation of the final meaning of the "Code Blue" motto. A little frisson of the secret wiles of destiny. A peek into the machinery of the universe.

It's more interesting as a comeback than it is as a code blue, however. This was the third straight game in which the Russians had rallied from at least a 0-2 score in the third period to win the game. These were the comeback kids supreme. ...The article I've linked to says

"Down the hall in the Russian dressing room, head coach Valeri Bragin let his players have it. He broke the white board and urged them for one more comeback like they did against Finland in the quarter-finals and Sweden the following afternoon in the semis. "After that, we have no choice but to win," said Russian forward Maxim Kitsyn, who scored his club's second goal, 13 seconds after Artemi Panarin scored his first of two."

One of the things we saw that was quite beautiful was a reinvigorated Russian attack. The Russians are deservedly famous already for the offensive dynamism of their top forwards such as Ovechkin, Malkin, Semin, Datsyuk, Federov, and

Kovalchuk. We saw similarly brilliant Russian stings from the captain Vladimir Tarasenko, Artemi Panarin, and Yevgeni Kuznetsov. They swarmed in full swoop around the Canadian goal in cohesive attack. To say nothing of the stellar defence provided by the likes of Dmitri Orlov who, in the third period, engineered lightning quick puck take-aways and offensive movement into the Canadian zone. And Igor Bobkov, the questionable second stringer goalie from the Ontario Hockey League, the only Russian playing in Canada, was absolutely perfect in relief of Shikin for two periods. The Canadians did not score one goal on the immense Bobkov.

Tarasenko's one-timer, the tying goal, was a thing of beauty. He received a similarly beautiful pass from Evgeny Kuznetsov who got 3 assists, the most points by anyone in the game. Kuznetsov is the only Russian player young enough to be eligable for the NHL draft next year. And Artemi Panarin got two goals. We will hear more from him also. Tarasenko came back to score his goal after being escorted from the ice doubled-over in pain.

The Canadian team collapsed into code blue. But the idea that they did it to themselves discounts far too much the sensational comeback mounted by a club that had mounted similar comebacks in their two previous games. They were the cardiac kids, and they were heart stoppers. Score one for the Fatherland! Nastrovia! It is good to see Russian hockey strong. Canada has won that tournament too much. It is good to see other countries winning.

That game was one of the most exciting hockey games I have ever seen. Ever. Even when it was 3-0 for Canada, it was definitely a game. As the article I've linked to points out, the Russians began to assert themselves even in the second period. The first period was total and complete Canadian domination and ended 2-0. But in the second period, the Russians showed life and played better than the Canadians even while shorthanded. The game was chuck full of brilliant scoring opportunities for each team, crushing but totally legal hits, little masterpieces of hockey genius plays, and outstanding saves at both ends. It was not an ugly match at all.

Imagine the party in Moscow! Rock on Ruskies! Rock on! International hockey is very healthy. That tournament was dramatic proof.

I had a funny encounter with my cousin about the World Junior tournament. He feels it's wrong. It's wrong to put such a spotlight on kids so young. It can destroy lives and warp them forever. All in the name of a national obsession with winning hockey games. He's an odd duck. He also does not like NHL hockey or drama. Entertainment drama is an empty shell that pales to life, for him. Reality. Let us seek reality.

The reality for me is that I have rarely seen hockey so good as the final two games Canada played against the USA and Russia. It was supremely

entertaining. And quite hopeful, I feel, for both the sport of hockey and the future we glimpse for both the budding Russian stars and the great talents we see on the Canadian team including Bradon Schenn from Saskatoon who tied a Canadian tournament record for the most points (18) in the entire tournament. He did better than Gretzky, Crosby, Lemeiux, and all but Dale McCourt among Canadian players. Though he did not come close to Peter Forsberg's record of 34 points. Marcus Naslund got 24, that year.

The quality of the hockey was often just way more entertaining than NHL hockey and it was dipped in the explosive, brilliant athletic energy of teenagers emerging on a world stage with all their might. And the Russians did it in a deafening arena packed to the rafters with foreign Canadians who had invaded Buffalo with all the force Canada applied to the Russians in the first two periods. It was absolutely sensational, memorable, exciting, inspiring, invigorating. Teens are of course of somewhat frailer psychologically than adults, but judging from the interviews with the Canadian players, they're taking it in stride and are justly proud of what they brought to the rink. And they left it all on the rink. They played their hearts out. To a code blue, yes. But life goes on, and this will make them stronger.

Another article says

"The Russians have often been the anti-team of late, a collection of talent that cannot be meshed. Well, not this time. Russia is a hard country, and a country of artists, and this team managed to blend them both. When asked why this team had no quit, what made it so special, Bobkov did not hesitate. "Friendship. Yes, [we play] only for each other," he said, positively glowing. "It's unbelievable. We won last three games . it's unbelievable. It's the friendship. We never gave up.""

I expect the friendships among the Canadians formed through this tournament are very similar. Braydon Schenn got a one-timer equal in beauty to Tarasenko's goal--and with a pass from Marcus Foligno as beautiful as Kuznetsov's to Tarasenko.

But they could not escape the fatal motto. The fatal motto of "Code Blue" that, all along, hid the true nature of its meaning till the end. Who is the lucky man? The ancient Greeks say "Who knows who is lucky until the end?" Indeed. The "Code Blue" motto secretly whispered of the comeback of the real cardiac kids who stopped the heart of an entire Canadian nation and jump-started a party in Moscow I would love to be part of.

The Canadian coaching very explicitly created an "identity" for the team that all players had actually to sign their agreement to. This "identity" was of a lunch-bucket brigade of team players. It served them well for two periods. But it was an identity lacking in artistic possibility. The "Code Blue" in hockey often awaits

the lunch-bucket brigade facing another identity--the cardiac kids of other cultures playing for each other and the beauty of the game. The Canadian lunch-bucket identity was rattled and could not cope with the Russian art.

Which only underscores the need for greater artistry in Canadian culture! Nostrovia!!

ja
http://vispo.com

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36. michael farrell
Re: Out from Otoliths — "Market Street Exit" by Caleb Puckett
Thu 6 Jan 2011

---

thanks mark - i had a feeling u were up high - m

> *Date: Thu, 6 Jan 2011 08:29:22 +1000*
> *From:* [redacted]
> *Subject: Re: Out from Otoliths — "Market Street Exit" by Caleb Puckett*
> *To:* [redacted]
>
> *There are a couple of lengthy posts at my blog, gamma ways - http://mhcyoung.blogspot.com*
>
> *On Wed, Jan 5, 2011 at 7:13 AM, michael farrell <*[redacted]*> wrote:*
>
> *hey mark*
>
> *hope u dont mind me not back-channeling - but how are u going in the floods? thought others might want to know too ..*
>
> *obviously poetry publishing is still continuing*
>
> *dry thoughts*
>
> *michael*
>
> *Date: Sat, 1 Jan 2011 10:35:10 +1000*
> *From:* [redacted]
> *Subject: Out from Otoliths — "Market Street Exit" by Caleb Puckett*
> *To:* [redacted]
>
> *"Launch it on the cusp," replied Caleb when I asked him if he wanted his book to come out in 2010 or in 2011. So I am. It's 2011 on this side of the*
> *International Date Line, but still 2010 for most of the mailing list, so*

*this is both the first book from Otoliths for the new year, & the last for
the old.*

Market Street Exit

Caleb Puckett

84 pages

Cover image by sean burn

Otoliths, 2011

ISBN: 978-0-9807651-7-5

$12.95 + p&h

URL: http://www.lulu.com/product/paperback/market-street-exit/14258006

*Che Guevara and I met again at the annual conference in Wichita. We set to
scavenging the pre-conference breakfast platters, pouring ourselves some
black coffee and catching up on business. Over the course of conversation,
Che became alarmingly introspective and by the time we finished our cups he
made this observation: "While a person dies every day during the eight or
more hours in which he or she functions as a commodity, individuals come to
life afterward in their spiritual creations. But this remedy bears the germs
of the same sickness: that of a solitary being seeking harmony with the
world."*

*At first I was taken aback, confused as I was by his statement, but it all
started to make sense as the day progressed. Indeed, later that night in my
motel room I was so consumed with Che's insight that I began penning*

> **Market
> Street Exit* as a response. Che, old buddy, this one's for you. *—Caleb
> Puckett**
>
> *Do not adjunct your set! Do not change that diode! But by all means take
> the next exit at Market Street if you want to ride into the sunset of a
> fading empire and its Western Sizzler buffet of fandangoed language. A
> gallows poetics haunts this bible-belt church funhouse of prose. Do not
> Pascal. Do not collect toe wonder doll wars. You'll be begging your pardon
> for the Earth because this book by Caleb Puckett has "the highest level of
> recycled content. Guaranteed." *—Grant Matthew Jenkins**

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37. Maria Damon
Re: MLA Off Site Reading
Thu 6 Jan 2011

wish i cd be there; so many poets i love, and so many poets whose work i love, and most of them are the same poets.

Joseph Mosconi wrote:
> Here is the info for the offsite reading. Hope to see you there.
>
> MLA Off-Site Reading
> Jan 8, 2011
> 7pm doors / reading 7:30pm
>
> ArtShare
> 801 East 4th Pl.
> Los Angeles, CA 90013
> http://artsharela.org
>
>
> The traditional MLA-offsite marathon reading -- over sixty poets from across
> the country, reading for 3 minutes each -- brought to you by Andrew Maxwell,
> Mathew Timmons, Joseph Mosconi, Ara Shirinyan and Brian Kim Stefans.

>
> More complete information, including directions and restaurant/bar
> suggestions, can be found at http://www.poeticresearch.com.
>
>
> Readers include:
>
> Aaron Belz
>
> Aaron Kunin
>
> Allison Carter
>
> Amanda Ackerman
>
> Amina Cain
>
> Andrew Maxwell
>
> Andy Fitch
>
> Anna Joy Springer
>
> Ara Shirinyan
>
> Barrett Watten
>
> Bibiana Maltos
>
> Brent Cunningham
>
> Calvin Bedient
>
> Carla Harryman
>
> Catherine Daly
>
> Cathy Park Hong
>
> Christine Wertheim
>
> Clay Banes

>
> Daniel Tiffany
>
> David Lau
>
> David Lloyd
>
> Dawn Lundy
>
> Deborah Meadows
>
> Diane Ward
>
> Douglas Kearney
>
> Grant Jenkins
>
> Guy Bennett
>
> Harold Abramowitz
>
> James Meetze
>
> Jane Sprague
>
> Janet Sarbanes
>
> Janice Lee
>
> Jena Osman
>
> Johanna Drucker
>
> John Pleucker
>
> John Tranter
>
> Jonathan Skinner
>
> Josef Horaceck
>
> Joseph Mosconi

>
> Joshua Clover
>
> Julia Bloch
>
> K. Lorraine Graham
>
> Kit Robinson
>
> Linda Lay
>
> Lisa Sewell
>
> Lyn Hajinian
>
> Marcella Durand
>
> Mathew Timmons
>
> Matias Viegener
>
> Michael Hennessey
>
> Molly Bendall
>
> Norman Finkelstein
>
> Noura Wedell
>
> Patrick Durgin
>
> Rae Armantrout
>
> Rocío Carlos
>
> Rodrigo Toscano
>
> Román Luján
>
> Ronaldo Wilson
>
> Sarah Dowling

>
> Stuart Krimko
>
> Susan Schultz
>
> Ted Pearson
>
> Teresa Carmody
>
> Therese Bachand
>
> Timothy Yu
>
> Vanessa Place
>
> Will Alexander
>
> William Mohr
>
> On Tue, Jan 4, 2011 at 4:04 PM, Aldon Nielsen <[redacted]> wrote:
>
>> It appears from a message I just got from SPD that there is an MLA
>>
> Off-Site
>
>> Reading this year -- Wish I'd known, but will try to get there and hope to
>> see y'all there too.
>>
>>
>

>
>> And, for the grand finale, we hope to see you at the big group reading:
>>
>> Poster: http://www.spdbooks.org/images/tnjpeg/MLA_reading_poster.jpg
>>
>>
>> <http://www.spdbooks.org/images/tnjpeg/MLA_reading_poster.jpg>
>> --
>> Aldon L. Nielsen
>> Kelly Professor of American Literature

>> Department of English
>> 117 Burrowes Building
>> The Pennsylvania State University
>> University Park, PA
>> 16802-6200
>>
>>
>> [redacted]
>>
>> sailing the blogosphere at http://heatstrings.blogspot.com
>>
>> "I had the opportunity to read several good books, from which it is always
>> possible to find oneself all the others, or even to write those that are
>> still lacking."
>> -- Guy Debord
>>
>>
>
>

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38. Larry Sawyer
Re: Sharkforum January features
Fri 7 Jan 2011

Sharkforum January features:

Dean Rader (Works & Days; Truman State University Press, 2010)

Larry Sawyer (Unable to Fully California; Otoliths, 2010)

Jennifer K. Sweeney (How to Live on Bread and Music; Perugia Press, 2009)

15 Favorite Horror Films of the Decade

http://www.sharkforum.org/

Previous posts: Aaron Belz, Geoffrey Gatza and more

Upcoming: Beth Bachmann, Jessie Janeshek, Jake Adam York, Bruce Covey, and more

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39. Wanda Phipps

Some of my poems from my time in Spain just published--check it out

Fri 7 Jan 2011

Check out my poems written in Spain and recently published in the online poetry journal mediterranean.nu (which specializes in poems about the Mediterranean world):

MEDITERRANEAN.NU
http://www.mediterranean.nu/

Happy New Year and hope you are well.

Best,
Wanda

--
Wanda Phipps

Check out my websites: http://mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.blazevox.org/bk-wp.htm

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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40. Jonathan Morse

Those who consume books

Fri 7 Jan 2011

An interesting specimen of New York Times money porn, subgenre literature, is visible at

http://www.nytimes.com/2011/01/06/garden/06books.html

Jonathan Morse

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41. Vernon Frazer

VERNON FRAZER UPDATES: ENTER / EXIT on YouTube and AVENUE NOIR on Scribd.com

Sat 8 Jan 2011

With the help of my stepson, I've managed to correct some technical problems I experienced when I published ENTER /EXIT to YouTube several months ago. I've posted an improved version of the work that is much closer to what I originally recorded. Please check it out at:

http://www.youtube.com/watch?v=pVuy-L6X2OI

Jukka-Pelka Kervinen, publisher of x(Press(ed) Books has agreed to let me publish AVENUE NOIR on Scribd.com. Interested readers can still purchase it from Lulu.com or Amazon.com. Among my writing, AVENUE NOIR continues to be one of my personal favorites. I've also considered it a comparatively easy way for new readers to grasp the nature of my work. You can read it at:

http://www.scribd.com/doc/46510856/Avenue-Noir-PDF

Enjoy!

Vernon Frazer
http//:vernonfrazer.net
http://bellicosewarbling.blogspot.com/

Vernon Frazer
http//:vernonfrazer.net
http://bellicosewarbling.blogspot.com/

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42. Grant F. Wilkins

Messagio Galore (take VII)

Sat 8 Jan 2011

Anyone who is going to be in the Ottawa (Ontario, Canada) area on Sunday, January 23rd, should check out....

MESSAGIO GALORE (TAKE VII)

An evening of sound poetry (& similar) focussing on extended works & miniatures.

On Sunday, January 23, 2011 at the Ottawa City Hall Art Gallery (111 Laurier Avenue West).

Featuring the voices of:

jwcurry, Lesley Marshall, Christine McNair, Alastair Larwill, Grant Wilkins

Reading work by:

Antonin Artaud
jwcurry
Alastair Larwill
bpNichol
Tomahawk
Robert Ashley
don sylvester houdard
Sam Loyd
Michle Provost
Richard Truhlar
bob cobbing
Ernst Jandl
Franz Mon
Rob Read
Frank Zappa

Doors open at 7:00 pm, reading at 7:30 pm. $15 at the door.

Links to other Messagio Galore notices/reviews as well as an interview on December 23, 2010 with jwcurry about the upcoming performance (on CKCU's Literary Landscapes with Christine McNair) can be found here:

http://cartywheel.wordpress.com/2010/12/30/messagio-galore

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43. Doug Holder

Press of the Real: Poetry of the Working Class By Don Winter

Sun 9 Jan 2011

Press of the Real: Poetry of the Working Class By Don Winter on Boston Area Small Press and Poetry Scene http://dougholder.blogspot.com

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44. Jesse Glass

Ahadada Books Presents: Ekleksographia 4.1.c: "At the Atchafalaya's Edge" Guest Curated by Marthe Reed

Sun 9 Jan 2011

This issue of Ekleksographia fastens its tireless gaze on the writers and artists at the University of Louisiana, Lafayette.

http://ekleksographia.ahadadabooks.com/reed/index.html

Taste this wonderful gumbo and enjoy!

Let the good times roll! Jess

As always we work on the "Jacket Model"--additions and repairs--in progress, with the final version in place in a day or two.

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45. Bob Heman

BENEFIT FOR 5C CULTURAL CENTER - THIS SATURDAY 7:00-10:00

Mon 10 Jan 2011

A Benefit for 5C Cultural Center!
Saturday, January 15, 2011
from 7 to 10pm
$10 suggested donation at the door

Poetry Music Dance & Delicious Food & Drink!
featuring
Patrick Brennan, J.D. Rage, Diana Gitesha Hernandez, Sarah Sarai, Kit Krash, Bob Heman, Sharon Pearce, Mindy Matijasevic, Cliff Fryman, Nate Hohauser, Sandra Sprecher, Joe Munley, Mindy Levokove and special appearances by Mary Askin-Jencsik and Charles Allcroft

5C Cultural Center is located on the corner of East 5th Street and Avenue C in the East Village. Directions: Take the F train to Second Avenue then walk east to Avenue C and North to East 5th or the R or#6 Train to 8th Street, Astor Place and walk East on East 7th Street To Avenue C and South to East 5th Street.

Bob Heman
[redacted]

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46. Deborah Poe

call for submissions: Bernadette Mayer Folio, Drunken Boat

Mon 10 Jan 2011

Dear Friends,

Last year I curated and constructed a collaborative, hand-sewn, one-of-a-kind book for Bernadette Mayer, with submissions from artists/writers around the country. This project led me, as *Drunken Boat*<http://www.drunkenboat.com>'s fiction editor, to conceptualize a larger folio of work. The folio will be published in *Drunken Boat*'s Issue 14 (summer 2011), and below is the call for submissions (drafted with Bernadette Mayer): *

Call for Submissions: The Bernadette Mayer Folio: Bernadette Mayer's writing experiments, from the 1970s to the present, challenge artists to change the world. We are looking for art and writing that responds to this notion and/or to Bernadette Mayer. Your response can be written, performance-based, filmed, recorded, visual. We seek responses through any medium, and encourage media projects. Consider ways in which your response might operate at the intersection of conceptual art, performance and experimental work*.*Deadline 15 April, 2011. *

Please pass along to writers and artists who might be interested in submitting/creating something for this folio. Thank you for your time and consideration.

Best wishes,
Deborah Poe
http://www.deborahpoe.com/
www.drunkenboat.com

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47. Lisa Jarnot
poetry workshops offered in sunnyside queens
Mon 10 Jan 2011

Hi all,

I'm teaching two weekend poetry workshops in Sunnyside Queens and am looking for students. I'd appreciate it if you could pass this along to interested parties.

Thanks very much,
Lisa Jarnot

One: a manuscript development workshop
on the weekend of January 22nd and 23rd.

Limit 4 students

Students should have roughly 30 pages of material to bring to the class (more if you have it). I'd like to work with manuscripts-in-progress, but the parameters are wide: chapbooks in progress, full-length books in progress, or groups of poems that seem destined to fit together in some kind of larger work. You don't need 80 pages of work, and you don't have to have it in any set order. In our two group meetings we'll read the works out loud, look at themes, form, potential organizing principles, and publishing options.

The class will meet on two consecutive days so that we can build up some momentum:

Saturday January 22 from 2:30 to 5:30 and Sunday January 23 from 2:30 to 5:30. In addition I will schedule a one hour follow up individual tutorial with each student in early February. (Giving you time to make revisions and giving me a chance to have a second read of the work.)

The fee is $150, payable in two installments if you need to.

Two: An ongoing drop in class every other saturday (next meeting Jan. 15th, 3:30 pm). In this workshop we're reading the Oxford English Dictionary (next class is the letter G) and students are bringing their own work to share. $30 per class.

see also my website lisajarnot.com for more details.

and please contact me at [redacted] to sign on.

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48. Sharon Dolin

Poems Made Out of Other Poems?

Mon 10 Jan 2011

Hi Poets,
Similar to the query a while back of books being made out of other books, can anyone find me a quote by a poet that poems are really made out of /or in conversation with other poems?
Thanks.
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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49. Megan M Garr

Less than a week left to send your work to Versal

Mon 10 Jan 2011

Call for submissions: Versal 9

The reading period for Versal 9 ends on January 15! Send us your poetry, story, prose, art and inbetweens. Versal is an internationally acclaimed literary annual published in Amsterdam that brings together the world's urgent, involved, and unexpected.

http://versal.wordsinhere.com.

Inquiries (only) can be directed to: [redacted]. Deadline: January 15, 2011.

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50. sam truitt

Bernadette Mayer's STUDYING HUNGER JOURNALS ...Review Copies Now Available

Mon 10 Jan 2011

STUDYING HUNGER JOURNALS
Bernadette Mayer
Publisher: Station Hill of Barrytown
ISBN: 978-1-58177-120-6
Binding: Paperback
Price: $24.95
Pages: 456
Publication Date: April 15, 2011

Bernadette Mayer wrote STUDYING HUNGER JOURNALS on the heels of completing “Memory,” her big “emotional science project” of the early seventies. In part the journals explore psyche and were undertaken, appropriately, in cahoots with a psychiatrist via two running journals, so that while she kept writing in one he could read the other. She wrote in colored pens, intending to “color-code emotions”—to see if her synaesthetic ability to see letters as colors might act as a bridge to seeing emotions. Her intentions also included recording “special states of consciousness” as an “observer of self in process.” She had had an idea: “…if a human, a writer, could come up with a workable code, or shorthand, for the transcription of every event, every motion, every transition of his or her own mind, & could perform this process of translation on himself, using the code… he or we or someone could come up with a great piece of language/information.” While an abridged edition appeared in 1975 with Adventures In Poetry/Big Sky, this is the full text of that enterprise.

To receive a PDF of STUDYING HUNGER JOURNALS for review consideration, please email [redacted]

Bernadette Mayer is the author of more than two dozen volumes of poetry, including *Midwinter Day*, *Sonnets*, *The Desires of Mothers to Please Others in Letters*, and *Poetry State Forest*. A former director of the Poetry Project at St. Mark’s Church in the Bowery and co-editor of the conceptual magazine 0 to 9 with Vito Acconci, Mayer has been a key figure on the New York poetry scene for decades.

Sam Truitt
Managing Director

Station Hill of Barrytown
120 Station Hill Road
Barrytown, NY 12507
O-[redacted]
C-[redacted]
www.stationhill.org
www.samtruitt.org

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51. Paul Siegell
Interviewed on Radioactive Moat
Mon 10 Jan 2011

Hi,

Paul Cunningham recently interviewed me for Radioactive Moat.

Some things said: "The online encounter of someone incredible" ... "the stench of farts" ... "Digital Buddha" ... "2 Live Crew" ... "Stanton Moore" ... "I'm incredibly grateful"

Here's what happened in between:
http://www.radioactivemoat.com/1/post/2011/01/paul-siegell-an-interview-by-paul-cunningham.html

Happy New Year to all,
Paul
http://paulsiegell.blogspot.com/

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52. Rob McLennan
a new poetry collection by rob mclennan; kate stree (Moira)
Mon 10 Jan 2011

---

kate street
a poetry collection by rob mclennan
published by Moira (Chicago)
e-copies & paper copies available
$14 US

cover photograph by John W. MacDonald;

Praise for Kate Street Looking over Kate Street, over the rambling boulevard littered with "a permissible tryst", "a bedouin of shoes", the cagey tenderness of a father ushering his daughter into self-hood backlit by the "nuzzle-spent release of horror", one is compelled to trudge forward on the trail rob mclennan

has generously broken, searching madly for "a pretty name for what we almost do." Love-worn, rage-prone, and intent upon reuniting with nature, these poems pick through the detritus of the contemporary conflagration without complaint, and deconstruct our flabby material acquisitions in search of real human connection. Never precious, these poems ask for forgiveness for their very existence in an oft-dismissive world, apocryphally offering: "I am at the end of the machine, extending whatever boundary of forgiveness that I would know too well." -- Paige Ackerson-Kiely

http://robmclennan.blogspot.com/2011/01/new-poetry-collection-by-rob-mclennan.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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53. Derek Beaulieu

new from NO: CHAPTER VIII: THE FUN HOUSE MIRROR STAGE by Jake Kennedy

Mon 10 Jan 2011

NO PRESS is proud to announce the publication of:

Jake Kennedy's CHAPTER VIII: THE FUN HOUSE MIRROR STAGE,
the 1st installment of his (authorized) bio-fiction on Madeline Gins.

limited edition of 50 copies, $2.00.
email [redacted] for details...

derek beaulieu
#2, 733 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

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54. Christophe Casamassima

Onthology/audio: Episode Three: Chris Toll

Tue 11 Jan 2011

Greetings,

The Onthology/audio blog's newest episode is live. Please link it, listen and become a follower.

Chris Toll is a poet and collagemaker who lives in Baltimore, Maryland. He co-curates the Benevolent Armchair Reading Series. In the spring of 2011, Publishing Genius Press <http://www.publishinggenius.com/> will put out his new book, The Disinformation Phase.

http://onthologyaudio.blogspot.com/

Many thanks,

Christophe Casamassima

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55. Sara Wintz

SEGUE PRESENTS: Shonni Enelow + Renee Gladman

Tue 11 Jan 2011

HELL YES IT'S SEGUE!

This Saturday
(January 15th)
(4 PM)
($6)

SHONNI ENELOW +
RENEE GLADMAN

SHONNI ENELOW is a playwright and doctoral candidate in Comparative Literature at UPENN. Her writing has appeared in *T Style: The New York Times Style Magazine*, *Try*, *Theater Tops*, and as the mini-chapbook "Nietzsche is a Girl, or, Shonni and Kathleen Have Boyfriends." She is on the editorial board for *Supermachine* and lives in Brooklyn.

RENEE GLADMAN is the author of five works of prose, most recently a novel, *Event Factory*, and one collection of poetry, *A Picture-Feeling*. She is the publisher for Leon Works and lives in Boston, Massachusetts.

* Saturday, January 15th * 4-6 PM *
The Bowery Poetry Club * 308 Bowery *
* $6 admission goes to readers *

December/January Segue Readings are curated by Thom Donovan and Sara Wintz. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

Up next:
January 22: CA Conrad + Norma Cole
January 29: Douglas Kearney + Yedda Morrison

See you there!

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56. amy king
Why I'm Not Rich
Tue 11 Jan 2011

Interviewed by Derek Alger @ PIF --

http://www.pifmagazine.com/2011/01/amy-king/

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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57. Shaunanne Tangney
Re: Poems Made Out of Other Poems?
Tue 11 Jan 2011

Artists seem particularly hip to the notion of copying—or stealing—as crucial to making anything:

“If there is something to steal, I steal it!” —Pablo Picasso

Conversation in real life is full of half-finished sentences and overlapping talk. Why shouldn't painting be too? —Edgar Degas

Those who do not want to imitate anything, produce nothing. —Salvador Dali

“Whatever an artist’s personal feelings are, as soon as an artist fills a certain area on the canvas or circumscribes it, he becomes historical. He acts from or upon other artists. —Willem de Kooning

“It’s all a big game of construction, some with a brush, some with a shovel, some choose a pen.” —Jackson Pollock

But from time to time writers emphasize this, too:

 “In a large sense, one would say that there is no pure originality. All minds quote. [. . .] We quote not only books and proverbs, but arts, sciences, religion,

customs, and laws; nay, we quote temples and houses, tables and chairs by imitation." –Ralph Waldo Emerson

"in my confusion, I look to older writing, as I have often done when I am confused. I look to find a clue about my own writing. [. . .] I shall regret it if those who are involved in culture no longer think historically, if they no longer turn to their, to our histories for models, for examples" —Kathy Acker

Original thought is like original sin: both happened before you were born to people you could not have possibly met. —Fran Lebowitz

---

From: Poetics List (UPenn, UB) [[redacted]] on behalf of Sharon Dolin [[redacted]]
Sent: Monday, January 10, 2011 1:45 PM
To: [redacted]
Subject: Poems Made Out of Other Poems?

Hi Poets,
Similar to the query a while back of books being made out of other books, can anyone find me a quote by a poet that poems are really made out of /or in conversation with other poems?
Thanks.
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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58. Jennifer Karmin
Jan 14: Chicago All-Star Reading
Wed 12 Jan 2011

FRIDAY, JANUARY 14th
8PM

6721 N HERMITAGE, APT 1C
CHICAGO, ILLINOIS

With readers:
MAIREAD CASE
RADU DICHER
BOBBY EVERS
LAURA GOLDSTEIN
JENNIFER KARMIN
EDWIN PERRY

AMANDA RYBIN
MIGUEL SORIA
LUIS HUMBERTO VALADEZ
ADAM WEG

FREE & BYOB

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59. CA Conrad
JUPITER 88: contemporary poetry video journal
Wed 12 Jan 2011

JUPITER 88: contemporary poetry video journal
http://JUPITER88poetry.blogspot.com

ISSUE ONE: Debrah Morkun

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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60. Jerome Rothenberg
Mikhel Likht's "Processions" & other postings (a Yiddish Zukofsky?)
Wed 12 Jan 2011

Heading into 2011 my next posting on Poems and Poetics (January 13) is a small group of excerpts from the early twentieth-century Yiddish poet, Mikhel Likht, translated by Merle Bachman with the following comments by herself and me:

"What emerges in Likht's work from 1923, as Bachman delivers it to us in English, is an extraordinarily complex & experimental poetry & poetics, far more radical in structure & content than all but a handful of his American counterparts & near contemporaries [Pound, Zukofsky, Williams, Cummings] & to some degree predating most of them. It is a confirmation as well of Kenneth Rexroth's observation of a Yiddish avant-garde & futurist presence in his own early years in New York: 'A good case could be made for the claim that the best writing done in America in the first quarter of the [twentieth] century was in Yiddish. I don't think it's really true, but it is sufficiently true to be passionately arguable in one of those passionate arguments that used to sprinkle the whiskers with sour cream in the Café Royale.' In Likht's case, however, the aptness of Rexroth's original appraisal, often repeated in conversation, seems remarkably & strikingly on target.

"Writes Bachman in a brief summary of Likht's life & career: 'Mikhl Likht was an avant-garde Yiddish poet in New York in the 1920s and '30s (although he kept writing until his death at the age of sixty in 1953). Born in a Ukrainian village in 1893, he came over to the U.S. in 1913, where he eventually participated in the short-lived movement of American Yiddish modernist poetry associated with the "In zikh" group (meaning "within one's self; introspective"). Likht was both lauded and scorned by his Yiddish contemporaries for the ways in which he dared to leap over the heads of his Yiddish audience by embracing a highly idiosyncratic and often obscure vision in his poetry. However, he is a potential figure of great interest for poets and scholars interested in a multi-ethnic American modernism. Likht was an avid reader and follower of modernist poetry in English, and translated numerous poems into Yiddish by writers as diverse as Carl Sandburg, Mina Loy, Ezra Pound, and Gertrude Stein. Perhaps his greatest achievement lies in the nine lengthy poems he published that he called "Processions." Pages long, they run through a gamut of styles and innovations and could justifiably be regarded as choice examples of the modernist "long poem."'

"A full translation of Likht's 'Processions' - by Bachman & myself - is now in progress. (J.R.)"

What may be of additional interest are the two previous postings for 2011:

John Martone: Presence of All Colors

Amy Catanzano: Four Poems for a Quantum Poetics

and the following scheduled over the next two weeks:

Reconfiguring Romanticism (46): Michael Palmer on "Robert Duncan & Romantic Synthesis"

Jerome Rothenberg: From "Divagations," a Work in Progress

Ian Hamilton Finlay: Detached Sentences on Exile, Gardening & Pebbles

Charles Bernstein: Reznikoff's Voices

Vitezslav Nezval: Fireworks 1924, a Cinemagenic Poems

The URL for Poems and Poetics is poemsandpoetics.blogspot.com.

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61. Catherine Daly

CA Poet Laureate: wow, we're prestigious

Wed 12 Jan 2011

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*The application for California Poet Laureate is now open. The submission deadline is February 1, 2011.*http://www.cac.ca.gov/poetlaureate/main.php

If you are a poet, I encourage you to nominate yourself. I also encourage all of you to nominate the amazing poets in California!

California's poets are absolutely among the most prestigious in the nation. The California Poet Laureate is a Governor's appointee. We now have a new Governor, and it is also time to begin the selection process for the next California Poet Laureate. The mission of the California Poet Laureate is to spread the art of poetry from classrooms to boardrooms across the state, to inspire an emerging generation of literary artists, and to educate all Californians about the many poets and authors who have influenced our great state through creative literary expression.

I look forward to reading your nominations!

Kristin Margolis

Literary Arts Specialist

California Arts Council * *

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62. Elliot Harmon

January 20 in San Francisco: Keith Ekiss, Sara Mumolo, and Andy Nicholson

Wed 12 Jan 2011

Hi everyone,

I'm hosting a reading in San Francisco next Thursday, with Keith Ekiss, Sara Mumolo, and Andy Nicholson. Information is below. It would be great to see you there.

Cheers,
Elliot

--

Idiolexicon Poetry Series
Rancho Parnassus, 132 6th St, San Francisco
January 20, 2011, 7 PM
Free
More info: http://www.idiolexicon.com/

The Idiolexicon Poetry Series at Rancho Parnassus brings a wide range of innovative voices in poetry from the Bay Area and beyond. On Thursday, January 20, the reading will feature Las Vegas poet Andy Nicholson and Bay Area poets Keith Ekiss and Sara Mumolo.

Keith Ekiss is the author of *Pima Road Notebook*, published in 2010 by New Issues Poetry & Prose. A former Wallace Stegner Fellow in Poetry at Stanford from 2005-07, his poems have appeared in *Blackbird*, *Gulf Coast*, *Harvard Review*, *New England Review*, *Southwestern American Literature*, and elsewhere. His creative non-fiction has been anthologized in *Permanent Vacation: Living and Working in Our National Parks* (Bona Fide Books, 2011).

Sara Mumolo works at Studio One Art Center and Saint Mary's College of CA. She is a poetry editor for *Omnidawn*, and works on the chapbook project CALAVERAS with Alisa Heinzman. She curates the Studio One Reading Series with Clay Banes. Her chapbook *March* will be published by Cannibal in early 2011.

Andy Nicholson received his MFA from California College of the Arts and is finishing his PhD at The University of Nevada, Las Vegas, where he was a Schaeffer Fellow. His poems have been published in magazines and journals including *Interim*, *The Offending Adam*, and *Moria*, and are forthcoming in *The Colorado Review*.

--
Elliot Harmon
m [redacted]
o [redacted]
skype elliotharmon

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63. Stephen Ellis
Re: Poems Made Out of Other Poems?
Thu 13 Jan 2011

All poems are made out of other poems. All poems are made of words and signs. Words and signs that are in "your" poems were somewhere else before. Genetic compounds have precedence. The earth is older than we are, and grows things. Ditto our lineage. The family tree carved into a canon. Trees grow real fruit. Eat them, they're good for you.

> *Date: Tue, 11 Jan 2011 17:45:17 +0000*
> *From:* [redacted]
> *Subject: Re: Poems Made Out of Other Poems?*
> *To:* [redacted]
>
> *Artists seem particularly hip to the notion of copying—or stealing—as crucial to making anything:*
>
> *"If there is something to steal, I steal it!" —Pablo Picasso*

Conversation in real life is full of half-finished sentences and overlapping talk. Why shouldn't painting be too? —Edgar Degas

Those who do not want to imitate anything, produce nothing. —Salvador Dali

“Whatever an artist’s personal feelings are, as soon as an artist fills a certain area on the canvas or circumscribes it, he becomes historical. He acts from or upon other artists. —Willem de Kooning

“It’s all a big game of construction, some with a brush, some with a shovel, some choose a pen.” —Jackson Pollock

But from time to time writers emphasize this, too:

“In a large sense, one would say that there is no pure originality. All minds quote. [. . .] We quote not only books and proverbs, but arts, sciences, religion, customs, and laws; nay, we quote temples and houses, tables and chairs by imitation.” –Ralph Waldo Emerson

“in my confusion, I look to older writing, as I have often done when I am confused. I look to find a clue about my own writing. [. . .] I shall regret it if those who are involved in culture no longer think historically, if they no longer turn to their, to our histories for models, for examples” —Kathy Acker

Original thought is like original sin: both happened before you were born to people you could not have possibly met. —Fran Lebowitz

---

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Sent: Monday, January 10, 2011 1:45 PM
To: [redacted]
Subject: Poems Made Out of Other Poems?

Hi Poets,
Similar to the query a while back of books being made out of other books, can anyone find me a quote by a poet that poems are really made out of /or in conversation with other poems?
Thanks.
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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64. Murat Nemet-Nejat
Re: Poems Made Out of Other Poems?
Thu 13 Jan 2011

Great quotes provided by Shaunanne and a great quote from Stephen.

Ciao,

Murat

On Thu, Jan 13, 2011 at 11:30 AM, Stephen Ellis <[redacted]>wrote:

> *All poems are made out of other poems. All poems are made of words and signs. Words and signs that are in "your" poems were somewhere else before. Genetic compounds have precedence. The earth is older than we are, and grows things. Ditto our lineage. The family tree carved into a canon. Trees grow real fruit. Eat them, they're good for you.*
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> *Date: Tue, 11 Jan 2011 17:45:17 +0000*
> *From:* [redacted]
> *Subject: Re: Poems Made Out of Other Poems?*
> *To:* [redacted]
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> *“If there is something to steal, I steal it!” —Pablo Picasso*
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>
> *Those who do not want to imitate anything, produce nothing. —Salvador Dali*
>
> *“Whatever an artist’s personal feelings are, as soon as an artist fills a certain area on the canvas or circumscribes it, he becomes historical. He acts from or upon other artists. —Willem de Kooning*
>
> *“It’s all a big game of construction, some with a brush, some with a shovel, some choose a pen.” —Jackson Pollock*
>
> *But from time to time writers emphasize this, too:*
>
> *“In a large sense, one would say that there is no pure originality. All minds quote. [. . .] We quote not only books and proverbs, but arts, sciences, religion, customs, and laws; nay, we quote temples and houses, tables and chairs by imitation.” –Ralph Waldo Emerson*
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> *Original thought is like original sin: both happened before you were born to people you could not have possibly met. —Fran Lebowitz*
>
> ---
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> *Sent: Monday, January 10, 2011 1:45 PM*
> *To: [redacted]*
> *Subject: Poems Made Out of Other Poems?*
>
> *Hi Poets,*
> *Similar to the query a while back of books being made out of other books, can anyone find me a quote by a poet that poems are really made out of /or in conversation with other poems?*
> *Thanks.*
> *Sharon*
>
> *Sharon Dolin*
> [redacted]
> *www.sharondolin.com*

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65. Adam Fieled

Early Poems 1998-2005 in print, on Scribd

Thu 13 Jan 2011

Early Poems 1998-2005 is now in print, on Scribd:

http://www.scribd.com/doc/46814701/Early-Poems-1998-2005

Hope you like!!!!!!!!!!
Ad

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66. Paul Siegell
Interviewed at Big Blue Markble Books
Thu 13 Jan 2011

---

hello again,

the very kind Maleka Fruean recently interviewed me for Big Blue Markble Books.

some things said: "...and your jeans, yeah, theyâ€™re down around your ankles and you have to do that hilarious, wide-legged lurch over to the cabinet to get another roll."

http://bigbluemarblebooks.blogspot.com/2011/01/poetic-profile-paul-siegell.html

thanks so much for taking a look.

yours,
paul>
http://paulsiegell.blogspot.com/

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67. Kyle Schlesinger
Mimeo Mimeo 4
Thu 13 Jan 2011

The 4th issue of MIMEO MIMEO is now available at:
http://mimeomimeo.blogspot.com/

Featuring:
+ Language: Enemy, Pursuit by Asa Benveniste, poet and publisher of London¹s legendary Trigram Press
+ Interview with Tom Raworth about Trigram, Zephyrus Image and Goliard (conducted by Matt Chambers and Kyle Schlesinger)
+ UK Small Press Publishing Since 1960 by Ken Edwards
+ Interview with David Meltzer about British Poetry Revival (conducted by Alastair Johnston)
+ Abysses and Quick Vicissitudes: Some Notes on the Mimeo Editions of Bill Griffiths by Alan Halsey
+ Selection of letters from Eric Mottram to Jeff Nuttall
+ Before I Became Modern Art Interview with Trevor Winkfield (conducted by Miles Champion)
+ CAT-Scanning the Little Magazine by Richard Price
+ Cover by Trevor Winkfield

Mimeo Mimeo is a forum for critical and cultural perspectives on artists' books, typography and the mimeograph revolution. This periodical features essays, interviews, artifacts, and reflections on the graphic, material and textual conditions of contemporary poetry and language arts.

FORTHCOMING: Mimeo Mimeo 5 features Michael Klausman on poetry LP art; a lost essay by Paul Blackburn on the mimeograph revolution; James Sullivan on The Gallery Upstairs; Abel Debritto on Charles Bukowski and the little magazines; Alan Loney on Robert Duncan¹s typewriter; Bill Stewart on current trends in artists¹ book collecting; an interview with Larry Fagin; Steve Clay on Robert Creeley and Marisol's Presences; and more. Cover by Buzz Spector. Summer, 2011.

Mimeo Mimeo 6 will focus on poet, novelist and publisher Lewis Warsh. Winter, 2012.

http://mimeomimeo.blogspot.com/

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68. Al Filreis

North of Invention - Feb 20 - Canadian poets - program streamed lived

Thu 13 Jan 2011

Dear friends:

All aspects of the program(s) below will be streamed live as video. Follow the schedule - and watch at any time simply by going here:

http://writing.upenn.edu/wh/multimedia/tv/

- Al Filreis

http://www.writing.upenn.edu/~afilreis

- - - -

Dear friends,

We're pleased to present NORTH OF INVENTION, two days of Canadian poetry at the Writers House. Hosted by Penn poets Sarah Dowling and Charles Bernstein, the festival kicks off next Thursday, January 20, at 10:00 AM, and concludes Friday night, making for two days packed with presentations and readings by ten leading experimental Canadian poets. A complete schedule of readers and presenters can be found below. Hope to see you there!

Best,
the staff of the Kelly Writers House

The Kelly Writers House presents

NORTH OF INVENTION
a Canadian Poetry Festival

hosted by Sarah Dowling and Charles Bernstein

co-sponsored by the Canada Council for the Arts, the University Research Fund, the Provost's Interdisciplinary Arts Fund, Asian American Studies, the Working Group in Poetics, and Writers Without Borders

Thursday, January 20, from 10:00 AM to 10:00 PM in the Arts Café and Friday, January 21, from 9:30 AM to 10:00 PM in the Arts Café Kelly Writers House | 3805 Locust Walk No registration required - this event is free & open to the public

---

For more information on North of Invention and its participants, please visit:http://writing.upenn.edu/wh/archival/events/northofinvention/ .

DAY ONE, 1/20

10:00 am: Opening remarks by SARAH DOWLING and CHARLES BERNSTEIN
10:30 am: Presentation by LISA ROBERTSON, introduced by Julia Bloch
11:15 am: Presentation by M. NOURBESE PHILIP, introduced by Janet Neigh
12:00 pm: Break
1:30 pm: Presentation by STEPHEN COLLIS, introduced by Danny Snelson
2:15 pm: Presentation by CHRISTIAN BOK introduced by Sueyeun Juliette Lee
3:00 pm: Break
4:00 pm: Presentation by NICOLE BROSSARD, introduced by Rachel Blau DuPlessis
5:00 pm: Reception and break
7:30 pm: Reading by ADEENA KARASICK, A. RAWLINGS, JEFF DERKSEN
9:00 pm: Reading by LISA ROBERSTON, FRED WAH

DAY TWO, 1/21

10:30 am: Presentation by ADEENA KARASICK, introduced by Katie Price
11:15 am: Presentation by JEFF DERKSEN, introduced by Bob Perelman 12:00 pm: Break 1:30 pm: Presentation by JORDAN SCOTT, introduced by Laura Neuman 2:15 pm: Presentation by A.RAWLINGS, introduced by Jena Osman 3:00 pm: Break 3:30 pm: Presentation by FRED WAH, introduced by Josephine Park 5:00 pm: Reception and break 7:30 pm: Reading by JORDAN SCOTT, CHRISTIAN BOK, STEPHEN COLLIS 9:00 pm: Reading by M. NOURBESE PHILIP, NICOLE BROSSARD

North of Invention presents 10 Canadian poets working at the cutting edge of contemporary poetic practice, bringing them first to the Kelly Writers House, then to Poets House in New York City for two days of readings, presentations and discussion in each location. Celebrating the breadth and complexity of poetic experimentation in Canada, North of Invention features emerging and established poets working across multiple traditions, and represents nearly fifty years of experimental writing. North of Invention aims to initiate a new dialogue in North American poetics, addressing the hotly debated areas of "innovation" and "conceptual writing," the history of sound poetry and contemporary performance, multilingualism and translation, and connections to activism.

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69. Al Filreis
North of Invention is JANUARY 20-21, not February
Thu 13 Jan 2011

Pardon the error: the "North of Invention" program is next week-- January 20 (not February).--Al

Al Filreis
http://www.writing.upenn.edu/~afilreis

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70. CA Conrad
JUPITER 88 #2: Frank Sherlock
Fri 14 Jan 2011

JUPITER 88 #2 is Frank Sherlock reading a poem he wrote about a Zoe Strauss photograph
http://JUPITER88poetry.blogspot.com

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PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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71. Alan Sondheim
science toppled by religion
Fri 14 Jan 2011

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science toppled by religion

http://www.alansondheim.org/science.mov

it is so very easy

==
email archive: http://sondheim.rupamsunyata.org/ webpage
http://www.alansondheim.org
music archive: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/qw.txt
==

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72. **carol dorf**
Re: Poems Made Out of Other Poems?
Fri 14 Jan 2011

If you look through Bernadette Mayer's writing experiments, you'll find several possible quotes.
http://writing.upenn.edu/library/Mayer-Bernadette_Experiments.html

Someone is also doing an anthology of Centos, though I've lost track of the details. There is a page about the Centos form, and a links to some people who have used it:

http://www.poets.org/viewmedia.php/prmMID/5771

Cheers,
Carol

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73. **Vernon Frazer**
A MINUTE OF YOUR TIME FOR VERNON FRAZER'S NEW VIDEO
Fri 14 Jan 2011

Actually, it's 18 seconds over a minute. The poem recently appeared in Peter Ganick's Experimetal-Experiential Literature. I liked the way it sounded when I recited it aloud, so I decided to make a video to try a few things with it that I haven't done with my other videos.

http://www.youtube.com/watch?v=3o7bItWqdUY

Vernon Frazer
http//:vernonfrazer.net
http://bellicosewarbling.blogspot.com/

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74. Alan Sondheim

Thursday! - ESP Disk Brooklyn Hosts an Album Release Party!! (we're playing! - please post, thanks, Alan)

Fri 14 Jan 2011

ESP Disk Brooklyn Hosts an Album Release Party!!

Thursday, January 20th @ 7:30pm

Featuring Live Performances by

Paul Thornton of The Godz,
Alan Sondheim and Friends, and
The Giuseppi Logan Quartet

Who: An Ecclectic Mix of ESP-Disk Artists Past and Present

What: Performing Live; you never heard such sounds in your life

Where: 990 Bedford Ave,Brooklyn, NY, 11205

When: Thursday, January 20th. 2011

Why: For Fans, Friends, and Original Music

5-10$ suggested donation

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75. Dan Godston

"An Evening of Remembrance: Haiti, the Earthquake" at the DuSable Museum

Sat 15 Jan 2011

"An Evening of Remembrance: Haiti, the Earthquake" at the DuSable Museum

Saturday, January 15, 2011 (6:00-10:00 p.m.)

The Haitian Congress to Fortify Haiti invites you to an evening of reflection and remembrance of the January 12, 2010 Haiti earthquake victims, and in honor of the birthday of Dr. Martin Luther King, Jr., at the DuSable Museum of African American History. Dignitaries, friends, and allies will be in attendance. The Haitian Congress to Fortify Haiti is organizing this event in collaboration with the Consulate General of Haiti in Chicago, the Borderbend Arts Collective, and other local organizations. There is a $15 suggested donation.

Participants, performers, and activities include:

* Beethova Obas, world renowned Haitian artist

* Clifford Kelley, WVON radio show personality-emcee

* Afro-Ethnic Folklorico featuring Groupe Dara Gee

* Avery R. Young, poet

* Tamboula Ethnic Dance Company

* Also, children and families can participate in arts workshops at the event, before the performances begin.

This event also serves to celebrate important historical and cultural connections Chicago and Haiti; since this event happens on Dr. Martin Luther King's birthday, events during this day will highlight Civil Rights connections between Haitians and African Americans. Attendees are encouraged to donate to efforts to help Haitians with ongoing efforts to rebuild their country, since the earthquake that hit Haiti in January 2010.

The location chosen for this event, The DuSable Museum of African American History, is important for several reasons. The Dusable Museum is one of Chicago's most important cultural institutions, and its commitment to presenting African American programs is essential. In addition, the museum is named after Haitian-born Jean Baptiste Point du Sable, who is widely regarded as the first settler of Chicago.

DuSable Museum of African American History

740 East 56th Place

Chicago, IL 60637

phone: [redacted]

http://www.dusablemuseum.org/

Links:

Haitian Congress to Fortify Haiti: http://haitiancongress.org/

Consulate General of Haiti in Chicago: http://www.haitianconsulate.org/

DuSable Museum of African American History: http://www.dusablemuseum.org/

Beethova Obas: http://www.allaboutjazz.com/php/musician.php?id=19712

Clifford Kelley: http://wvon.com/personalities/cliff-kelley-show.html

Afro-Ethnic Folklorico featuring Groupe Dara Gee: http://tinyurl.com/2798ade

Avery R. Young: http://www.myspace.com/averyryoung

Tamboula Ethnic Dance Company: http://www.tambouethnic.com/

Borderbend Arts Collective: http://www.borderbend.org/

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76. Jonathan Penton
Unlikely Stories welcomes Jack Feldstein as Art Director and seeks a Music Director
Sat 15 Jan 2011

Hello wonderful people,

We'd like to welcome Jack Feldstein as the new Art Director at http://www.unlikelystories.org/ ! Jack is responsible for handling all submissions of film, video, and visual art. He's a neon filmmaker who's worked with /Unlikely 2.0/ for a long time, and you can learn more about him at http://www.unlikelystories.org/biofeldstein.shtml .

We're currently looking for a new Music Director for the site. The Music Director would be responsible for finding one artist per month willing to provide about ten minutes of music. He or she should have eclectic taste and be competent in music writing. Please check out http://www.unlikelystories.org/mission.shtml to learn more about the sort of stuff we do.

--
Jonathan Penton
http://www.unlikelystories.org/

↑ Index

77. Jonathan Penton
UnlikelyStories.org gets rolling again
Sat 15 Jan 2011

Happy 2011, civilized persons and ardent readers! There is (finally) a new issue up at http://www.unlikelystories.org/ , featuring:

Michael Parker comparing the history of Keith Richards to /A Renegade History of the United States/
Phil Rockstroh on the Presidency as deus ex machina
Bill Noxid on American morality and the continuing slave trade
Kindra J. Ferriabough on the illusion of diversity in Boston
Jason G. Brent on how environmental technology won't save the environment
Rady Ananda on price fixing and genetically modified foods
"Political Currency," a poem-series by Francis Raven
"Lucid Dream," a video-poem by Tom Bradley with visuals by Nick Patterson and David Aronson
Collage and Imagery by Marguerita Bornstein
Three-Dimensional Visual Art by Shawne Major
"Solitary Electricity Substations," a short film as visual art by Nils

Crompton
an excerpt from /Epigonesia/, a novel-perversion by Kane X. Faucher and Tom Bradley
and Poetry by Wendy Taylor Carlisle, Luis Cuauhtemoc Berriozabal, Frankie Metro, Carol Dorf, Richard Mason, and Steve Robbins
along with /A Sardine on Vacation/ Episode Sixty-Six: Process of Elimination

Plus, in this month's fiction section, it's Violence Against Women Month at /Unlikely 2.0/!... oh, who are we kidding. It's 2011, and it's Violence Against Women Month everywhere and all the time. So check out chilling stories by Griselda Liz Muñoz, Kristen Hamelin Tracey, Melanie Brown and J. D. Rachel!

Thanks to our readership for their patience with us over 2010. We are getting back in the swing of production after the release of our first line of perfectbound books: /Soy solo palabras but wish to be a city/ by León De la Rosa//Monolith/ by Anne McMillen, /My Hands Were Clean/ by Tom Bradley//Dr. Gonzo/ by Deb Hoag, and our massive anthology, /Unlikely Stories of the Third Kind/. The workload was fantastic, the mini-tour of New Orleans, New York and Boston was wonderfully inebriated, and not everything happened on time. Some folks are still waiting on contributors' copies -- these continue to ship. We thank you for your patience with our delays, both in the books and the web site. But we're back and rolling now, so please send your submissions to the web site and enjoy the great new stuff to see, watch, and read!

Much love,
--
Jonathan Penton
http://www.unlikelystories.org/

↑ Index

78. Little Red Leaves

Announcing: Open Reading Period, New Submission Manager, Ephemera Issue Subscriptions

Sat 15 Jan 2011

Dear Readers,

Thank you for following five years of LRL -- to celebrate, we have some exciting announcements for our sixth issue: we will be holding an open reading period for LRL e-editions, converting to a new (way more organized) submission manager, as well as selling subscriptions for a new mail-out (extremely limited) ephemera issue!!

OPEN READING PERIOD for LRL e-editions (http://littleredleaves.com/ebooks) will be from January 15th - Feb 15th. Please send a chap or book length ms.

through the appropriate section of our new submission manager (http://littleredleaves.submishmash.com/Submit)! Manuscripts selected for the e-edition series will be available as both a free .pdf and in paperback through lulu.com. Selected authors will be notified by late May 2011.

NEW SUBMISSION MANAGER: we will also be receiving all submissions to the journal through submishmash from now on (rather than our insanely cluttered gmail acct!). Please visit http://littleredleaves.submishmash.com/Submit and our updated guidelines at http://littleredleaves.com/contact.html

EPHEMERA ISSUE SIX: for this issue we have enlisted the help of expert ephemera artists Dawn Pendergast and Paul Klinger, who will hereby be joining the LRL masthead! Miraculous and enthralling ephemera will be constructed for each poem accepted and mailed out. We are asking for a subscription donation of $30 for this extremely limited and gorgeously produced edition. We are only offering 10 subscriptions, so please act quickly. Subscriptions to the ephemera series can be purchased through the LRL blog via paypal (http://littleredleavesjournal.blogspot.com). When the ephemera series is complete, each item will be scanned in to comprise the online issue. Please note that we will be accepting submissions for this issue through May 2011. Please send work for consideration through submishmash (http://littleredleaves.submishmash.com/Submit) or see our guidelines page at http://littleredleaves.com/contact.html

Many Thanks --
we look forward to reading your work,
The LRL Editors

--
www.littleredleaves.com
www.littleredleavesjournal.blogspot.com

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79. CA Conrad

Rod Smith, Mel Nichols, Ryan Walker

Sun 16 Jan 2011

---

going to AWP in DC?

before going, check these three DC poets on
JUPITER 88: http://JUPITER88poetry.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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80. Dan Wilcox
Third Thursday Poetry Night, January 20: Edie Abrams
Sun 16 Jan 2011

---

the Poetry Motel Foundation

presents

Third Thursday Poetry Night

at

the Social Justice Center

33 Central Ave., Albany, NY

January 20, 2010

7:00 sign up; 7:30 start

Featured Poet: Edie Abrams

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your older host: Dan Wilcox.

* * * * * * * *

Stepford Wife

by Edie Abrams

Squeezed a high chair

Between the narrow doorway

Of the bathroom to set

The fan on high, cooling

Me from the shower that

Does not dry, beady droplets

Forming a rash against

My forehead and chest,

Where talcum powder mixes

With sweat, to form a pasty

Amalgam not easy to wipe

Away.

Even so, it's ambitious

To put on makeup

My face nose-to-grid,

The fan's airflow

Rousing the humid

Lethargic air

Of this sizzling summer

Round this ecosphere

Casually cooling my face

With a balmy whiff of

Calm, extant for a

Flash.

I dress for the party

And smile.

July 2010

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81. Dan Wilcox

Michael Dickel & Leslie B. Neustadt to read January 27

Sun 16 Jan 2011

Israeli Poet Michael Dickel

& Local Poet Leslie B. Neustadt to read

at Schenectady Jewish Community Center

Thursday January 27, 7:00PM

Michael Dickel, poet, photographer and co-editor of the international poetry anthology Voices Israel 2010 will give a reading of his work on Thursday, January 27, 2011 at 7:00 PM in the Senior Room at the Robert & Dorothy Ludwig Schenectady Jewish Community Center, 2565 Balltown Rd., Niskayuna, NY. Also reading with Dr. Dickel is local poet Leslie B. Neustadt. The program is sponsored by the Schenectady Jewish Community Center and the Poetry Motel Foundation. It is free and open to the public.

Michael Dickel recently started editing Voices Israel, now in its 36th year. Dr. Dickel lives in Jerusalem, Israel, where he writes, photographs, and teaches at Ohalo College. His latest book, The World Behind It, Chaos, is available as a

free e-Book from why vandalism? (http://whyvandalism.com/ebook_the-world-behind-it-chaos09.html). Dickel's work has appeared in small-press literary journals, anthologies, art books, and online for over twenty years.

Leslie B. Neustadt was an Assistant Attorney General in the New York State Attorney General's Office before retiring. She is a member of the International Women's Writers Guild and the Hudson Valley Writers Guild. She is reading at five curated readings of the Memoir Project at the Arts Center of the Capital Region. Her work has been published in Poetica Literary Journal, Prick of the Spindle, and Peer Glass -- an Anthology: Writings from Hudson Valley Peer Groups among other publications.

For information about the Robert & Dorothy Ludwig Schenectady Jewish Community Center, visit their website, http://www.schenectadyjcc.org/. The website for Voices Israel is http://www.freewebs.com/voicesisrael/

For more information about this program or the Poetry Motel Foundation contact Dan Wilcox, email: [redacted]; phone: [redacted].

↑ Index

82. Aldon Nielsen
MLA blogging
Sun 16 Jan 2011

I've now posted photos from this year's MLA sessions on the Neat Strings Blog:

http://heatstrings.blogspot.com

A healthy selection of shots from the GRAND PIANO group reading there along with a sound sample. Robinson and Mandel will be posting the recording of the reading soon.

Did anybody get to record the Off-Site reading? I had to miss it, but would much like to listen.

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking." -- Guy Debord

↑ Index

83. Dan Godston

Jamie Kazay & Dan Godston on Wordslingers

Sun 16 Jan 2011

You are invited to a listen to Jamie Kazay and Dan Godston read selections of their poetry on “Wordslingers,” hosted by Shelley Nation -- 8-9 p.m. this evening. You can tune into the show at 88.7 FM in the Chicago area, or you can listen to the show streaming at www.wluw.org.

BIOS: Jamie Kazay was born in Hollywood and grew-up in Pasadena, California. She writes poetry and often dabbles with one-act plays. She holds a BA in English and Creative Writing from California State University, Northridge and an MFA in Poetry from Columbia College. She teaches writing at Columbia College and Tribeca Flashpoint Media Arts Academy. She is a co-curator of The Revolving Door Reading Series and member of the Chicago Poetry Brothel. Her chapbook, Small Hollering, is forthcoming (Dancing Girl Press, 2011).

Dan Godston teaches and lives in Chicago. His writings have appeared in Chase Park, After Hours, Versal, 580 Split, Kyoto Journal, Eratica, The Horse Less Review, Apparatus Magazine, Sentinel Poetry, AIMPrint: New Relationships in the Arts and Learning, Teaching Artist Journal, Teachers & Writers Magazine, The English Record, Afropop Worldwide, and other print publications and online journals. His poem “Mask to Skin to Blood to Heart to Bone and Back” was nominated by the editors of 580 Split for the Pushcart Prize.

links:
Jamie Kazay: http://www.revolvingdr.com/news/tag/jamie-kazay/
Dan Godston: www.borderbend.org
WLUW: www.wluw.org
Wordslingers: http://securefdata.com/WordSlingers/

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84. Sharon Dolin

Re: Poems Made Out of Other Poems?

Sun 16 Jan 2011

I really like the Fran Lebowitz quote--not surprising, coming from a writer w/the worst case of writer's block imaginable. But what about the poets?

There's got to be some famous quote or 4 about poems made out of other poems. I just can't think of it. Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

On Jan 11, 2011, at 12:45 PM, Shaunanne Tangney wrote:

> *Artists seem particularly hip to the notion of copying—or stealing—as crucial to making anything:*
>
> *"If there is something to steal, I steal it!" —Pablo Picasso*
>
> *Conversation in real life is full of half-finished sentences and overlapping talk. Why shouldn't painting be too? —Edgar Degas*
>
> *Those who do not want to imitate anything, produce nothing. —Salvador Dali*
>
> *"Whatever an artist's personal feelings are, as soon as an artist fills a certain area on the canvas or circumscribes it, he becomes historical. He acts from or upon other artists. —Willem de Kooning*
>
> *"It's all a big game of construction, some with a brush, some with a shovel, some choose a pen." —Jackson Pollock*
>
> *But from time to time writers emphasize this, too:*
>
> *"In a large sense, one would say that there is no pure originality. All minds quote. [. . .] We quote not only books and proverbs, but arts, sciences, religion, customs, and laws; nay, we quote temples and houses, tables and chairs by imitation." –Ralph Waldo Emerson*
>
> *"in my confusion, I look to older writing, as I have often done when I am confused. I look to find a clue about my own writing. [. . .] I shall regret it if those who are involved in culture no longer think historically, if they no longer turn to their, to our histories for models, for examples" —Kathy Acker*
>
> *Original thought is like original sin: both happened before you were born to people you could not have possibly met. —Fran Lebowitz*
>
> _____
> *From: Poetics List (UPenn, UB) [redacted] on behalf of Sharon Dolin [redacted]*
> *Sent: Monday, January 10, 2011 1:45 PM*
> *To: [redacted]*
> *Subject: Poems Made Out of Other Poems?*
>
> *Hi Poets,*

> *Similar to the query a while back of books being made out of other books, can anyone find me a quote by a poet that poems are really made out of /or in conversation with other poems?*
> *Thanks.*
> *Sharon*
>
> *Sharon Dolin*
> [redacted]
> *www.sharondolin.com*

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85. Jonathan Morse
CFP: graduate conference "print modernities"
Sun 16 Jan 2011

http://editingmodernism.ca/2010/12/cfp-%E2%80%9Cprint-modernities-1845%E2%80%931945%E2%80%9D-graduate-conference-at-ubc-2-3-may-2011-deadline-jan-30-2011/

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86. Jared Schickling
ECCOLINGUISTICS / call for issue 2
Mon 17 Jan 2011

Dear All,

We are now accepting work for issue 2 of ECCOLINGUISTICS:

http://eccolinguistics.blogspot.com

Issue 1 has shipped to Australia, Belgium, Canada, England, Italy, Uganda, and of course, the lower forty-eight.

THANK YOU to all who have participated.

Contributors in issue 1: John Bloomberg-Rissman, Steve Dalachinsky, Patrick James Dunagan, Whit Griffin, W. Scott Howard, Mary Kasimor, Michael Leong, E. J. McAdams, Deborah Meadows, Jonathan Minton, Richard Owens, Nate Pritts, Chuck Richardson, Andrew Schelling, Brandon Shimoda, Tyrone Williams

Subscriptions are free; if you are interested in receiving future copies, please send your mailing address to:

[redacted]

ECCOLINGUISTICS is distributed in hard copy only. The list of 200 will be maintained, altered and expanded as opportunity, subscription, and desire presents itself.

Issues take shape around the work that arrives. If you have something you would like to send, we would like to see it.

ECCOLINGUISTICS is an aspect of Delete Press: http://deletepress.org

If you are interested, please do visit the site (http://eccolinguistics.blogspot.com/), send work, and / or subscribe. It's free.

Best,
Jared Schickling

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87. CA Conrad
NORMA COLE in NY
Mon 17 Jan 2011

I'm reading with the great Norma Cole this Saturday for Segue Series at the Bowery Poetry Club:
http://CAConradevents.blogspot.com

Hope you can join us!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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88. Brian Seabolt
Raft 2 released
Mon 17 Jan 2011

Raft 2 is now online, at http://www.raftmagazineonline.com.

The new issue features work by David Berridge, Jane Wong, Ric Carfagna, D. E. Steward, Dawn Pendergast, Mark Jackley, Jonathan Minton, Benjamin Winkler, Dan Raphael, Brian S. Hart, Billy Cancel, Raymond Farr, Sarah Lundy, Darren Cormier, and Darren C. Demaree.

Joel Chace's Sharpsburg is reviewed.

Thank you.

Brian Seabolt
Raft Magazine
www.raftmagazineonline.com

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89. Scott Howard

AWP Off-Site Poetry Reading: Free Verse/Editions, Reconfigurations, and Word For/Word

Mon 17 Jan 2011

AWP Off-Site Poetry Reading:

Wednesday, February 2, 6-8 PM,
Busboys and Poets (5th and K)
http://www.busboysandpoets.com/

A Reading
by Poets
from:

Word For/Word,
http://www.wordforword.info/vol17/index.htm

Free Verse/Editions,
http://www.jon-thompson.net/free-verse-editions.html

Reconfigurations,
http://reconfigurations.blogspot.com/

This event is free.

Busboys and Poets is located on the corner of
5th and K at 1025 5th Street, NW, Washington, DC.

http://www.busboysandpoets.com/

We hope to see you there.

///

Jonathan Minton,
Jon Thompson, and
W. Scott Howard

///

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90. Jennifer Karmin
Donations for Woodland Pattern Book Center -- sponsor a poet!
Mon 17 Jan 2011

hi poetics friends....please think about making a donation to woodland pattern book center, hands down one of the most AMAZING independent book stores in the country.

i'll be reading as part of the poetry marathon on january 29th and am looking for sponsors (as are many other wonderful poets).Â details below.

happy new year,
jen karmin

Woodland Pattern Book Center in Milwaukee, Wisconsin presents more than 40 events each year, including readings, music concerts, films and art exhibits. The bookstore includes over 27,000 titles, and is considered by many to be the countryâ€™s best bookstore for small press poetry.

Every year, on the last Saturday of January, over 125 poets, writers, and performers show their support for Woodland Pattern by participating in its Annual Poetry Marathon & Benefit.Â All proceeds raised from this event will help Woodland Pattern continue its literary programming.

Woodland Pattern is a nonprofit organization, all donations are fully tax-deductible.Â Individuals can now sponsor readers online through the new â€œpledge a readerâ€ giving form.Â

Pledges can be made here.
http://www.woodlandpattern.org/marathon_2011.shtml

WOODLAND PATTERN BOOK CENTER
17TH ANNUAL POETRY MARATHON & BENEFIT
SATURDAY, JANUARY 29TH, 2011
10:00 AM TO 1:00 AM

720 E. Locust Street
Milwaukee, WI 53212
http://www.woodlandpattern.org

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91. Taylor Brady
Re: NORMA COLE in NY
Mon 17 Jan 2011

Feeling the joy of you two reading together, in advance, from all the way across the country. New Yorkers, hie thee to the Bowery!

On Jan 17, 2011, at 6:18 AM, CA Conrad wrote:

> *I'm reading with the great Norma Cole this Saturday for Segue Series at the Bowery Poetry Club:*
> *http://CAConradevents.blogspot.com*
>
> *Hope you can join us!*
>
> --
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*
>
> *welcome.html*

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92. amy king
Re: Raft 2 released - what're the odds of that?
Mon 17 Jan 2011

Issue 2

13 Men / 3 Women
81% Men / 19% Women

Issue 1

20 Men / 7 Women
74% Men / 26% Women

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

_____
From: Brian Seabolt <[redacted]>
To: [redacted]
Sent: Mon, January 17, 2011 11:52:51 AM
Subject: Raft 2 released

Raft 2 is now online, at http://www.raftmagazineonline.com.

The new issue features work by David Berridge, Jane Wong, Ric Carfagna, D. E. Steward, Dawn Pendergast, Mark Jackley, Jonathan Minton, Benjamin Winkler,

Dan Raphael, Brian S. Hart, Billy Cancel, Raymond Farr, Sarah Lundy, Darren Cormier, and Darren C. Demaree.

Joel Chace's Sharpsburg is reviewed.

Thank you.

Brian Seabolt
Raft Magazine
www.raftmagazineonline.com

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93. Paul Nelson

Re: Raft 2 released - what're the odds of that?

Mon 17 Jan 2011

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Mon, January 17, 2011 5:05:07 PM
Subject: Re: Raft 2 released - what're the odds of that?

Issue 2

13 Men / 3 Women
81% Men / 19% Women

Issue 1

20 Men / 7 Women
74% Men / 26% Women

Hear hear!

How many Blacks?
How many Jews?
How many Cripples?

Paul

_____
From: Brian Seabolt <[redacted]>
To: [redacted]
Sent: Mon, January 17, 2011 11:52:51 AM
Subject: Raft 2 released

Raft 2 is now online, at http://www.raftmagazineonline.com.

The new issue features work by David Berridge, Jane Wong, Ric Carfagna, D. E. Steward, Dawn Pendergast, Mark Jackley, Jonathan Minton, Benjamin Winkler,

Dan Raphael, Brian S. Hart, Billy Cancel, Raymond Farr, Sarah Lundy, Darren Cormier,

and Darren C. Demaree.

Joel Chace's Sharpsburg is reviewed.

Thank you.

Brian Seabolt
Raft Magazine
www.raftmagazineonline.com

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94. Justin Katko
Peter Gizzi event, University of Cambridge
Mon 17 Jan 2011

By way of celebrating Peter Gizzi's arrival in Cambridge as the new Judith E Wilson / Faculty of English poet in residence, there will be a poetry reading:

Peter Gizzi + Rod Mengham,

time: Wednesday 19th January, 8 pm.

place:
Judith E Wilson Drama Studio,
Faculty of English, University of Cambridge,
9 West Road, Cambridge CB3 9DP

All welcome.

Further enquires to: Drew Milne, [redacted]

PETER GIZZI's books include The Outernationale (Wesleyan, 2007), Some Values of Landscape and Weather (Wesleyan, 2003), Artificial Heart (Burning Deck, 1998), and Periplum (Avec Books, 1992). In 2004 Salt Publishing reprinted an expanded edition of his first book as Periplum and other poems 1987-92. A new collection, Threshold Songs, is forthcoming in fall 2011 from Wesleyan. His editing projects have included o•blék: a journal of language arts (1987-1993), The Exact Change Yearbook (Exact Change/Carcanet, 1995), The House That Jack Built: The Collected Lectures of Jack Spicer (Wesleyan, 1998), and My Vocabulary Did This to Me: The Collected Poetry of Jack Spicer (Wesleyan, 2008). He is currently the Poetry Editor for The Nation. He holds degrees from New York University, Brown University, and the State University of New York at Buffalo. He has been on the faculty at Brown University (1993-94), the University of California, Santa Cruz (1995-2001), the Jack Kerouac School of Disembodied Poetics Summer Program at Naropa (1998, 2007), The

University of New Orleans Summer Program in Madrid (2004), Summer Literary Seminars in St. Petersburg (2006), and The Writer’s Workshop at The University of Iowa (Fall 2008). He is Professor of English at the University of Massachusetts, Amherst.

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95. Murat Nemet-Nejat

Re: Poems Made Out of Other Poems?

Mon 17 Jan 2011

"I did My Best Work During a Writer's Block": a poem I wrote which is full of quotations from my earlier work and from other poets.

Ciao,

Murat

On Sun, Jan 16, 2011 at 8:26 PM, Sharon Dolin <[redacted]> wrote:

> *I really like the Fran Lebowitz quote--not surprising, coming from a writer w/the worst case of writer's block imaginable. But what about the poets? There's got to be some famous quote or 4 about poems made out of other poems. I just can't think of it.*
> *Sharon*
>
> *Sharon Dolin*
> [redacted]
> *www.sharondolin.com*
>
> *On Jan 11, 2011, at 12:45 PM, Shaunanne Tangney wrote:*
>
> *Artists seem particularly hip to the notion of copying—or stealing—as crucial to making anything:*
>
> *“If there is something to steal, I steal it!” —Pablo Picasso*
>
> *Conversation in real life is full of half-finished sentences and overlapping talk. Why shouldn't painting be too? —Edgar Degas*
>
> *Those who do not want to imitate anything, produce nothing. —Salvador Dali*
>
> *“Whatever an artist’s personal feelings are, as soon as an artist fills a certain area on the canvas or circumscribes it, he becomes historical. He acts from or upon other artists. —Willem de Kooning*

"It's all a big game of construction, some with a brush, some with a shovel, some choose a pen." —Jackson Pollock

But from time to time writers emphasize this, too:

"In a large sense, one would say that there is no pure originality. All minds quote. [. . .] We quote not only books and proverbs, but arts, sciences, religion, customs, and laws; nay, we quote temples and houses, tables and chairs by imitation." –Ralph Waldo Emerson

"in my confusion, I look to older writing, as I have often done when I am confused. I look to find a clue about my own writing. [. . .] I shall regret it if those who are involved in culture no longer think historically, if they no longer turn to their, to our histories for models, for examples" —Kathy Acker

Original thought is like original sin: both happened before you were born to people you could not have possibly met. —Fran Lebowitz

---

From: Poetics List (UPenn, UB) [[redacted]] on behalf of Sharon Dolin [[redacted]]
Sent: Monday, January 10, 2011 1:45 PM
To: [redacted]
Subject: Poems Made Out of Other Poems?

Hi Poets,
Similar to the query a while back of books being made out of other books, can anyone find me a quote by a poet that poems are really made out of /or in conversation with other poems?
Thanks.
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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96. Nicholas Piombino
Reading at the Poetry Project On January 19
Mon 17 Jan 2011

I'll be reading at the Poetry Project with Lisa Robertson at 8pm on Wednesday, January 19. I'll be reading from Contradicta: Aphorisms (Green Integer, 2010). Toni Simon will be projecting new drawings of the collaged illustrations she created for the book, plus other new work by her to accompany recent Contradicta.

http://poetryproject.org/program-calendar/nick-piombino-lisa-robertson.html

Nick Piombino

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97. Catherine Daly
Re: Raft 2 released - what're the odds of that?
Mon 17 Jan 2011

In all fairness, I didn't get mine recorded promptly, as I'm seriously ill, though I was repeatedly (and kindly) urged and reminded. Trying to find a quiet place to record -- my readings with husband and parrot screams in the background have become more embarrassing than indicative or fun --

and aren't we all tired of hearing and making this excuse.

All best,
Catherine Daly
[redacted]

↑ Index

98. Jill Jones
Re: Raft 2 released - what're the odds of that?
Mon 17 Jan 2011

I'm always having excuses with parrots.

J

_____
Jill Jones
[redacted]

website: www.jilljones.com.au
blog: rubystreet.blogspot.com

On 18/01/2011, at 1:12 PM, Catherine Daly wrote:

> *In all fairness, I didn't get mine recorded promptly, as I'm seriously ill,*
> *though I was repeatedly (and kindly) urged and reminded. Trying to find a*
> *quiet place to record -- my readings with husband and parrot screams in the*
> *background have become more embarrassing than indicative or fun --*
>
> *and aren't we all tired of hearing and making this excuse.*
>
> *All best,*
> *Catherine Daly*
> [redacted]

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99. George Quasha
"sounding portraits" of Michael McClure and Kythe Heller
Tue 18 Jan 2011

I have posted two short "sounding portraits" of Michael McClure and Kythe Heller at:

http://www.quasha.com/axial-video/sounding-portraits

Basics:

1. *McClure (a sounding portrait)* (2 min. 8 sec.), second in a series of "sounding portraits," presents poet Michael McClure performing a poem, including animal sounds, and an Emily Dickinson poem reflective of what poetry is. The recording was made on November 29th, 2007 at the poet's home in Oakland, California.

2. *Kythe (a sounding portrait)* (3 min. 13 sec.), first in a series of "sounding portraits," presents poet Kythe Heller singing a Macedonian song (originally as part of a speaking portrait session mainly for "poetry is"). Kythe reports that she refused to learn the meaning of the words so as not to reduce the direct power of the song. Recorded on August 8th, 2010 in Barrytown, New York.

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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100. Nate Pritts
H_NGM_N news & notes
Tue 18 Jan 2011

Ladies & Gentlemen:

Some excitement from the house of H_NGM_N ::

1) Our full-length open reading period is in full swing, & won't stop until the end of February. Details here: http://www.h-ngm-n.com/s_bmissions/

2) We've just released two new portable document format chapbooks, one by Steven Karl & one by Dan Magers. Find them by clicking here.

3) Matt Hart's WOLF FACE is getting all kinds of positive press. Keep up with it all at Matt's blog, here: http://sincerityinc.blogspot.com/. & if you haven't ordered a copy of the book yet, do it now - here: http://www.h-ngm-n.com/wolf-face

4) We'll be splitting a table at AWP (Feb 2-5 in Washington, DC) with Forklift & Typecast, somewhere in the Table X area. Come find us. Also, we're cosponsoring two events during AWP: a reading on Wednesday night (with Lowbrow Press & Birds LLC) & a reading on Friday night (with Forklift & Typecast). Details here: http://www.h-ngm-n.com/

Have a good day,
Nate

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

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101. Sara Wintz
SEGUE PRESENTS: CA CONRAD + NORMA COLE
Tue 18 Jan 2011

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*C*O*M*E* *S*A*Y* *H*E*L*L*O* *T*O*

CA CONRAD +
NORMA COLE!!

This Saturday, January 22nd

SEGUE READING SERIES
BPC
4 PM
$6

CA CONRAD is the recipient of the 2009 Gil Ott Book Award for *The Book of Frank* (Wave Books, 2010). His collaboration with Frank Sherlock, *The City Real & Imagined*, was also published in 2010 (Factory School). Visit him online at CAConrad.blogspot.com.

NORMA COLE's most recent books of poetry are *Where Shadows Will: Selected Poems 1988-2008* and *Nature Light*. A book of essays and talks, *To Be At Music*, appeared in August 2010 from Omnidawn. Cole teaches at the University of San Francisco.

* Saturday, January 22nd * 4-6 PM *
The Bowery Poetry Club * 308 Bowery *
* $6 admission goes to readers *

December/January Segue Readings are curated by Thom Donovan and Sara Wintz. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:
January 29: Douglas Kearney + Yedda Morrison

See you there!

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FROM OUR FRIENDS AT POETS HOUSE:

JANUARY 22 + JANUARY 23

NORTH OF INVENTION: A FESTIVAL OF CANADIAN POETRY A two-day symposium featuring conversation and readings, leading Canadian poets at the cutting edge of contemporary practice address the history of sound poetry and performance, multilingualism, activism and other topics.

Readings and conversation with Fred Wah, M. NourbeSe Philip, Christian Bök, a. rawlings, Lisa Robertson, Jeff Derkson, Sarah Dowling and more.

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*
Visit www.poetshouse.org for further details

↑ Index

102. Melody Charles

Re: Raft 2 released - what're the odds of that?

Tue 18 Jan 2011

Right on, dude! Because focusing on equal representation of men and women in the literary sphere DEFINITELY precludes an examination of equal representation of all types of marginalized poets.

-MA Charles

On Mon, Jan 17, 2011 at 7:15 PM, Paul Nelson <[redacted]> wrote:

> ---
> *From: amy king <[redacted]>*
> *To: [redacted]*
> *Sent: Mon, January 17, 2011 5:05:07 PM*
> *Subject: Re: Raft 2 released - what're the odds of that?*
>
> *Issue 2*
>
> *13 Men / 3 Women*
> *81% Men / 19% Women*
>
> *Issue 1*
>
> *20 Men / 7 Women*
> *74% Men / 26% Women*
>
> *Hear hear!*
>
> *How many Blacks?*
> *How many Jews?*
> *How many Cripples?*
>
> *Paul*
>
> ---
> *From: Brian Seabolt <[redacted]>*
> *To: [redacted]*
> *Sent: Mon, January 17, 2011 11:52:51 AM*
> *Subject: Raft 2 released*
>
> *Raft 2 is now online, at http://www.raftmagazineonline.com.*
>
> *The new issue features work by David Berridge, Jane Wong, Ric Carfagna, D. E.*
> *Steward, Dawn Pendergast, Mark Jackley, Jonathan Minton, Benjamin Winkler, Dan*
> *Raphael, Brian S. Hart, Billy Cancel, Raymond Farr, Sarah Lundy, Darren*

> *Cormier,*
>
> *and Darren C. Demaree.*
>
> *Joel Chace's Sharpsburg is reviewed.*
>
> *Thank you.*
>
> *Brian Seabolt*
> *Raft Magazine*
> *www.raftmagazineonline.com*
>
> *&*

↑ Index

103. Brian Seabolt
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

It has indeed been one of Raft's shortcomings that it's featured so few women. Almost all of the work published in the first two numbers was unsolicited. The truth is that I've received precious few submissions from women--in all, about 15. I can't dismiss the idea that this might be in some ways my fault, although it's by no means my design. I've been concerned about it right along.

So, since Amy has broken the ice, I'll use the opportunity to say that I really hope to receive a lot more work from women than I have so far. I'll be very glad to see these numbers even out.

All best to all--

b

Brian Seabolt
Raft Magazine
www.raftmagazineonline.com

{{reply_at}} 18 Jan 2011 01:05:55 +0000 (UTC) {{reply_from}} amy king
<[redacted]>:
>> Issue 2
>>
>> 13 Men / 3 Women
>> 81% Men / 19% Women

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>> Issue 1
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>> 20 Men / 7 Women
>> 74% Men / 26% Women
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>> The new issue features work by David Berridge, Jane Wong, Ric Carfagna,
D. E.
>> Steward, Dawn Pendergast, Mark Jackley, Jonathan Minton, Benjamin
Winkler, Dan
>> Raphael, Brian S. Hart, Billy Cancel, Raymond Farr, Sarah Lundy, Darren
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>> Joel Chace's Sharpsburg is reviewed.
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>> Thank you.
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104. **susan maurer**
seeking book publisher
Tue 18 Jan 2011

I was thrilled when a similar post ended up in the publication of PERFECT DARK, my first full length book. Now I am seeking a hard copy publisher for CORMORANT, selected poems. It is higly improbable this will work again but maybe I'll find an intriguing backchanel...Susan H. Maurer

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105. **amy king**
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

Thanks, Brian. I like much of the work in Raft and would definitely like to see more parity. I think folks tend to submit where they think their work would be welcome. Just glancing at your table of contents alone (not that that is the only deciding factor), I might make my way to another journal due to the lack of women.

I realize men are much more active about submitting work than women. The reasons are speculative and vary (we talk about it here -- http://vidaweb.org/what-we-talk-about-when-were-talking-about-the-count). My solution as an editor is to simply solicit more women. Plenty of great work out there, so I have no problem finding women whose work I like. It often just takes a little nudge: an invitation.

Best,

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

_____
From: Brian Seabolt <[redacted]>
To: [redacted]
Sent: Tue, January 18, 2011 10:44:56 AM
Subject: Re: Raft 2 released - what're the odds of that?

It has indeed been one of Raft's shortcomings that it's featured so few women. Almost all of the work published in the first two numbers was unsolicited. The truth is that I've received precious few submissions from women--in all, about 15. I can't dismiss the idea that this might be in some ways my fault, although it's by no means my design. I've been concerned about it right along.

So, since Amy has broken the ice, I'll use the opportunity to say that I really hope to receive a lot more work from women than I have so far. I'll be very glad to see these numbers even out.

All best to all--

b

Brian Seabolt
Raft Magazine
www.raftmagazineonline.com

{{reply_at}} 18 Jan 2011 01:05:55 +0000 (UTC) {{reply_from}} amy king <[redacted]>:
>> Issue 2
>>
>> 13 Men / 3 Women
>> 81% Men / 19% Women

>>
>>
>>
>> Issue 1
>>
>> 20 Men / 7 Women
>> 74% Men / 26% Women
>>
>>

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106. **Elizabeth Switaj**
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

On 18 January 2011 01:15, Paul Nelson <[redacted]> wrote:

> *How many Cripples?*

Hi Paul, I'm a poet with a disability. We're not here to serve as a super fun "clever" rhetorical point for you.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

107. **Paul Nelson**
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

Elizabeth,

Sarcasm. See James Watt, Reagan's Interior Secretary:

A public controversy erupted after a speech to the U.S. Chamber of Commerce by Watt in September 1983, when he mocked affirmative action by saying about a coal-leasing panel: "I have a black, a woman, two Jews and a cripple. And we have talent."[21] Within weeks of making this statement, Watt submitted his resignation letter.[21][22]

http://en.wikipedia.org/wiki/James_G._Watt

Paul

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Tue, January 18, 2011 8:01:14 AM
Subject: Re: Raft 2 released - what're the odds of that?

On 18 January 2011 01:15, Paul Nelson <[redacted]> wrote:

> *How many Cripples?*

Hi Paul, I'm a poet with a disability. We're not here to serve as a super fun "clever" rhetorical point for you.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

108. Millicent
Re: seeking book publisher
Tue 18 Jan 2011

Hi Susan,

Maybe you could approach publishers of poetry books that you like or that publish work similar to yours.

As for me, I am not a publisher, but for query letters posted to lists (such as this), it is helpful if you send a sample poem or poems, along with an artist statement or bio. Maybe a link to your work or webpage?

From your post, I know nothing of your poems, style, who you are or what you are up to.

Take care,

Millicent

-----Original Message-----
From: susan maurer <[redacted]>
To: POETICS <[redacted]>
Sent: Tue, Jan 18, 2011 8:06 am
Subject: seeking book publisher

I was thrilled when a similar post ended up in the publication of PERFECT DARK, y first full length book. Now I am seeking a hard copy publisher for

CORMORANT, elected poems. It is higly improbable this will work again but maybe I'll find n intriguing backchanel...Susan H. Maurer

↑ Index

109. patrick dunagan

Philip Guston & Such, Dunagan/Yackulic discussion

Tue 18 Jan 2011

Heading into the new year, Post Apollo Press is about to release my first book:
"There Are People Who Think That Painters Shouldn't Talk" : A GUSTONBOOK

The press has delightfully posted a discussion between Will Yackulic and myself:
http://postapollopress.blogspot.com/

Thanks to Lindsey Boldt! for laying out the blogpost.

The book is expected to be out by the end of the month, and will be available directly from Post Apollo as well from SPD. Copies may be available during AWP @ the SPD table... Anybody interested in Guston and/or relations between painters and poets, please check it out!

cheers,

Patrick

↑ Index

110. Elizabeth Switaj

Re: Raft 2 released - what're the odds of that?

Tue 18 Jan 2011

Paul,

The sarcasm was clear, but since it's so important to you that it be acknowledged, let me revise my previous statement:

I'm a poet with a disability. We're not here to be used as part of a sarcastic rhetorical point that takes no account of us as human beings.

Better?

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

111. Sarah Sarai
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

I don't gauge male or female contributors when I submit my work. I just submit.

I have to assume the Raft editor was contacted privately before the public denunciation.

I agree about lack of parity, but once I started pushing, five or so years ago, I managed to get work out and I'm just another dumb poet (we're all dumb poets). That said, if any of those women who complain about lack of parity in poetry want to ever, I mean ever, ask me to read locally, hey. I'm here. It's a small town, sure, but there are *some* readings and my book received good reviews from poets with both (or is it either) sets of personal portions.

Elizabeth: I appreciate your tenderness but don't think Paul was using you or Cripples any more than he was using Jews. Because if there was the slightest hint of ill use of Jews, this listserv would have been shut down by the Anti-Defamation League pronto. I wish someone besides me would use and ill use Christian Scientists.

On a separate topic, does any one know if Deseret News is a Mormon newspaper?

Sarah "womb a-plenty" Sarai
http://my3000lovingarms.blogspot.com
New York City

↑ Index

112. amy king
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

It's clear you were attempting to use sarcasm, Paul. Elizabeth gets that. What you obviously don't get is her issue. Think about it.

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

_____
From: Paul Nelson <[redacted]>

To: [redacted]
Sent: Tue, January 18, 2011 11:11:29 AM
Subject: Re: Raft 2 released - what're the odds of that?

Elizabeth,

Sarcasm. See James Watt, Reagan's Interior Secretary:

A public controversy erupted after a speech to the U.S. Chamber of Commerce by Watt in September 1983, when he mocked affirmative action by saying about a coal-leasing panel: "I have a black, a woman, two Jews and a cripple. And we have talent."[21] Within weeks of making this statement, Watt submitted his resignation letter.[21][22]

http://en.wikipedia.org/wiki/James_G._Watt

Paul

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

_____
From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Tue, January 18, 2011 8:01:14 AM
Subject: Re: Raft 2 released - what're the odds of that?

On 18 January 2011 01:15, Paul Nelson <[redacted]> wrote:

> *How many Cripples?*

Hi Paul, I'm a poet with a disability. We're not here to serve as a super fun "clever" rhetorical point for you.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

113. **amy king**
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

What denunciation? Pointing out the obvious? You assume incorrectly and without justification.

Sarah, clearly you are having some issue with thinking I haven't invited you to read in a series I no longer run. Perhaps you should take your own advice and backchannel.

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

_____
From: Sarah Sarai <[redacted]>
To: [redacted]
Sent: Tue, January 18, 2011 12:39:48 PM
Subject: Re: Raft 2 released - what're the odds of that?

I don't gauge male or female contributors when I submit my work. I just submit.

I have to assume the Raft editor was contacted privately before the public denunciation.

I agree about lack of parity, but once I started pushing, five or so years ago, I managed to get work out and I'm just another dumb poet (we're all dumb poets). That said, if any of those women who complain about lack of parity in poetry want to ever, I mean ever, ask me to read locally, hey. I'm here. It's a small town, sure, but there are *some* readings and my book received good reviews from poets with both (or is it either) sets of personal portions.

Elizabeth: I appreciate your tenderness but don't think Paul was using you or Cripples any more than he was using Jews. Because if there was the slightest hint of ill use of Jews, this listserv would have been shut down by the Anti-Defamation League pronto. I wish someone besides me would use and ill use Christian Scientists.

On a separate topic, does any one know if Deseret News is a Mormon newspaper?

↑ Index

114. Paul Nelson
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

Amy,

I guess my age is showing. I thought everyone would see that it was a quite from Ronald Reagan's Secretary of the Interior, James Watt. Nope. My mistake.

I don't think Brian Seabolt and Raft are attempting to exclude women, as is the implication from your email. He's already explained the circumstance and one well-regarded poet (who happens to be a woman) has chimed in.

It is all too easy to paint someone as racist, sexist, homophobic, intolerant, &c. As poets, unless these things are quite obvious, we should have some tolerance for other poets in this community. I did not see your email, Amy, in the spirit of community, perhaps I did not read your intent properly, but I thought humor would illustrate my point that affirmative action should have no place in art.

"Cripple" was James Watt's word and I think other words express my own ideas best in that matter. Like yesterday when I emceed a celebration of Martin Luther King and edited Wanda Coleman's poem to take out a certain word. I also edited Dr.King's words, taking out his use of the word "Negro." The folks there, not poets, would probably not see either word in the spirit it was offered, but I expected more from poets and despite the events of the last two days, will continue to do so.

Paul

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

From: amy king <[redacted]>
To: [redacted]
Sent: Tue, January 18, 2011 9:40:02 AM
Subject: Re: Raft 2 released - what're the odds of that?

It's clear you were attempting to use sarcasm, Paul. Elizabeth gets that. What you obviously don't get is her issue. Think about it.

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

From: Paul Nelson <[redacted]>

To: [redacted]
Sent: Tue, January 18, 2011 11:11:29 AM
Subject: Re: Raft 2 released - what're the odds of that?

Elizabeth,

Sarcasm. See James Watt, Reagan's Interior Secretary:

A public controversy erupted after a speech to the U.S. Chamber of Commerce by Watt in September 1983, when he mocked affirmative action by saying about a coal-leasing panel: "I have a black, a woman, two Jews and a cripple. And we have talent."[21] Within weeks of making this statement, Watt submitted his resignation letter.[21][22]

http://en.wikipedia.org/wiki/James_G._Watt

Paul

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

_____
From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Tue, January 18, 2011 8:01:14 AM
Subject: Re: Raft 2 released - what're the odds of that?

On 18 January 2011 01:15, Paul Nelson <[redacted]> wrote:

> *How many Cripples?*

Hi Paul, I'm a poet with a disability. We're not here to serve as a super fun "clever" rhetorical point for you.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

↑ Index

115. **Ryan Daley**
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

I didn't get the sarcasm so much as I got the historical reference. Granted, it had to be explained, since I don't remember much about Reagan unless it deals with his Latin American policies, but I get it. I think.

On Tue, Jan 18, 2011 at 12:40 PM, amy king <[redacted]> wrote:

> *It's clear you were attempting to use sarcasm, Paul. Elizabeth gets that. What*
> *you obviously don't get is her issue. Think about it.*
>
> *********
> *VIDA: Women in Literary Arts*
> *+ Interviews*
>
> *Amy's Alias*
> *+ http://amyking.org/*
> ********
>
> _____
> *From: Paul Nelson <[redacted]>*
> *To: [redacted]*
> *Sent: Tue, January 18, 2011 11:11:29 AM*
> *Subject: Re: Raft 2 released - what're the odds of that?*
>
> *Elizabeth,*
>
> *Sarcasm. See James Watt, Reagan's Interior Secretary:*
>
> *A public controversy erupted after a speech to the U.S. Chamber of Commerce by*
> *Watt in September 1983, when he mocked affirmative action by saying about a*
> *coal-leasing panel: "I have a black, a woman, two Jews and a cripple. And we*
> *have talent."[21] Within weeks of making this statement, Watt submitted his*
> *resignation letter.[21][22]*
>
> *http://en.wikipedia.org/wiki/James_G._Watt*
>
> *Paul*
>
> *Paul E. Nelson*
>
> *SPLAB!*
> *C. City, WA*
> [redacted]

From: Elizabeth Switaj <[redacted]>
To: [redacted]
Sent: Tue, January 18, 2011 8:01:14 AM
Subject: Re: Raft 2 released - what're the odds of that?

On 18 January 2011 01:15, Paul Nelson <[redacted]> wrote:

How many Cripples?

Hi Paul, I'm a poet with a disability. We're not here to serve as a super fun "clever" rhetorical point for you.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

&

&

↑ Index

116. Crane's Bill Books

Jonathan Skinner & Mei-mei Berssenbrugge Read at Acequia Booksellers

Tue 18 Jan 2011

ACEQUIA BOOKSELLERS
4O19 4TH ST. NW
ALBUQUERQUE, NM 87107
[redacted]

www.acequiabooksellers.com

Dear friends,

Just a brief note to let you know about an important reading at Acequia Booksellers this weekend. On Sunday January 23 at 3pm, we are pleased to present renowned poets Jonathan Skinner and Mei-mei Berssenbrugge. This reading is free, so tell all your friends. Don't miss this one!

Jonathan Skinner's poetry collections include Birds of Tifft (BlazeVox, 2011), Warblers (Albion Books, 2010), With Naked Foot (Little Scratch Pad Press, 2009) and Political Cactus Poems (Palm Press, 2005). He founded and edits the journal ecopoetics (www.ecopoetics.org), which features creative-critical intersections between writing and ecology. Skinner also writes ecocriticism on contemporary poetry and poetics: his essays on the poets Ronald Johnson and Lorine Niedecker appeared in volumes published by the National Poetry Foundation and by University of Iowa Press. His essay "Thoughts on Things: Poetics of the Third Landscape" appeared recently in the Ecolanguage Reader (ed. Brenda Iijima). Skinner teaches in the Environmental Studies Program at Bates College, in Central Maine, where he makes his home. She currently sits on the contributing editorial board of the literary journal Conjunctions.

Mei-mei Berssenbrugge was born in Beijing and grew up in Massachusetts. She is the author of twelve books of poetry. Her selected poems, I Love Artists, was published by the University of California Press in 2006. Concordance, a collaboration with artist Kiki Smith, originally produced as an artist's book by the Brodsky Center of Rutgers University is recently published by Kelsey Street Press. She is the recipient of two American Book Awards, and sits on the Contributing Editorial Board of Conjunctions Journal. She lives in Abiquiu, New Mexico and in New York City.

Upcoming readings include:

February 6-Launch party for Margaret Randall's New Book
February 20-Bruce Holsapple Reading
March 20-Marilyn Stablein Reading
April 10 Brendan Constantine Poetics Talk
April 17 Joan Logghe Reading

Hope to see you on Sunday!
Best,

Gary Wilkie
Acequia Booksellers

↑ Index

117. amy king
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

--0-1417014704-1295373790=:89389

Paul,

I'm sorry to be brief - late for work now. But I do want to point out quickly what I find telling --

I counted and posted the gender breakdown without any context. You read those numbers as an indictment without any prompt. You read them as pointing out the exclusion of women. I did not guide your interpretation. Someone else could have read those numbers as a celebration, a hurrah that so many men are actively getting their work out there and publishing. You tell me what's up.

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

_____
From: Paul Nelson <[redacted]>

I don't think Brian Seabolt and Raft are attempting to exclude women, as is the implication from your email. He's already explained the circumstance and one well-regarded poet (who happens to be a woman) has chimed in.

From: amy king <[redacted]>

↑ Index

118. amy king
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

--0-1979175001-1295374003=:14259

Or as they say about the bottom line, the numbers speak for themselves.

_____
From: amy king <[redacted]>
To: [redacted]

Sent: Tue, January 18, 2011 1:03:10 PM
Subject: Re: Raft 2 released - what're the odds of that?

Paul,

I'm sorry to be brief - late for work now. But I do want to point out quickly what I find telling --

I counted and posted the gender breakdown without any context. You read those numbers as an indictment without any prompt. You read them as pointing out the exclusion of women. I did not guide your interpretation. Someone else could have read those numbers as a celebration, a hurrah that so many men are actively

getting their work out there and publishing. You tell me what's up.

Amy

From: Paul Nelson <[redacted]>

I don't think Brian Seabolt and Raft are attempting to exclude women, as is the implication from your email. He's already explained the circumstance and one well-regarded poet (who happens to be a woman) has chimed in.

From: amy king <[redacted]>

↑ Index

119. Ryan Daley
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

Amy,

Good point. However, as someone who has read your posts and those you link to about number issues and gender breakdowns in poetry publications, the context is pretty clear.

That said, I think what you're doing is necessary, and certainly necessary to point out. I celebrate this as an issue, in fact, since it has made me more aware of the inadequacy of exclusion, which is exactly what it is.

A more flagrant example: a few months ago Vice Magazine released its version of who's who in new fiction. There was ONE woman, the rest (around 15, 20...) were men. This cannot be at all what reality looks like.

Admitting our ignorance is constructive, so it's worth mentioning here that I would have never noticed this harsh discrepancy had I not read your posts and links about it.

-Ryan

On Tue, Jan 18, 2011 at 1:03 PM, amy king <[redacted]> wrote:

> *Paul,*
>
> *I'm sorry to be brief - late for work now. But I do want to point out quickly*
> *what I find telling --*
>
> *I counted and posted the gender breakdown without any context. You read those*
> *numbers as an indictment without any prompt. You read them as pointing out the*
> *exclusion of women. I did not guide your interpretation. Someone else could*
> *have read those numbers as a celebration, a hurrah that so many men are actively*
> *getting their work out there and publishing. You tell me what's up.*
>
> *Amy*
>
> *********
> *VIDA: Women in Literary Arts*
> *+ Interviews*
>
> *Amy's Alias*
> *+ http://amyking.org/*
> ********
>
> _____
> *From: Paul Nelson <[redacted]>*
>
> *I don't think Brian Seabolt and Raft are attempting to exclude women, as is the*
> *implication from your email. He's already explained the circumstance and one*
> *well-regarded poet (who happens to be a woman) has chimed in.*
>
> *From: amy king <[redacted]>*

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120. **Maria Damon**

Re: Jonathan Skinner & Mei-mei Berssenbrugge Read at Acequia Booksellers

Tue 18 Jan 2011

---

boy, would i lllllooove to be there!

Crane's Bill Books wrote:
> ACEQUIA BOOKSELLERS
> 4O19 4TH ST. NW
> ALBUQUERQUE, NM 87107
> [redacted]
> [redacted]
>
> www.acequiabooksellers.com
>
>
> Dear friends,
>
>
> Just a brief note to let you know about an important reading at Acequia Booksellers this weekend. On Sunday January 23 at 3pm, we are pleased to present renowned poets Jonathan Skinner and Mei-mei Berssenbrugge. This reading is free, so tell all your friends. Don't miss this one!
>
>
>
> Jonathan Skinner's poetry collections include Birds of Tifft (BlazeVox, 2011), Warblers (Albion Books, 2010), With Naked Foot (Little Scratch Pad Press, 2009) and Political Cactus Poems (Palm Press, 2005). He founded and edits the journal ecopoetics (www.ecopoetics.org), which features creative-critical intersections between writing and ecology. Skinner also writes ecocriticism on contemporary poetry and poetics: his essays on the poets Ronald Johnson and Lorine Niedecker appeared in volumes published by the National Poetry Foundation and by University of Iowa Press. His essay "Thoughts on Things: Poetics of the Third Landscape" appeared recently in the Ecolanguage Reader (ed. Brenda Iijima). Skinner teaches in the Environmental Studies Program at Bates College, in Central Maine, where he makes his home. She currently sits on the contributing editorial board of the literary journal Conjunctions.
>
>
> Mei-mei Berssenbrugge was born in Beijing and grew up in Massachusetts. She is the author of twelve books of poetry. Her selected poems, I Love Artists,

was published by the University of California Press in 2006. Concordance, a collaboration with artist Kiki Smith, originally produced as an artist's book by the Brodsky Center of Rutgers University is recently published by Kelsey Street Press. She is the recipient of two American Book Awards, and sits on the Contributing Editorial Board of Conjunctions Journal. She lives in Abiquiu, New Mexico and in New York City.

>
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>
> Upcoming readings include:
>
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> February 6-Launch party for Margaret Randall's New Book
> February 20-Bruce Holsapple Reading
> March 20-Marilyn Stablein Reading
> April 10 Brendan Constantine Poetics Talk
> April 17 Joan Logghe Reading
>
>
> Hope to see you on Sunday!
> Best,
>
> Gary Wilkie
> Acequia Booksellers
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121. Susan Webster Schultz
Dementia Blogging
Tue 18 Jan 2011

Please see on Tinfish Editor's Blog the latest installments of Dementia Blog:

Dementia Blogging, 1/16/11: Separation Anxieties <http://tinfisheditor.blogspot.com/2011/01/dementia-blogging-11611-separation.html>
Dementia Blogging, 1/15/11: Love in the Time of Al... <http://tinfisheditor.blogspot.com/2011/01/dementia-blogging-11511-love-in-time-of.html>
Dementia Blogging, 1/14/11: Headlines <http://tinfisheditor.blogspot.com/2011/01/dementia-blogging-11411-headlines.html>
Dementia Blogging, 1/13/11: Going Home <http://tinfisheditor.blogspot.com/2011/01/dementia-blogging-11311-going-home.html>
Dementia Blogging, 1/12/11 <http://tinfisheditor.blogspot.com/2011/01/dementia-blogging-11211.html>
Dementia Blogging, 1/11/11, Lovebirds <http://tinfisheditor.blogspot.com/2011/01/dementia-blogging-11111-lovebirds.html>

Aloha, Susan Schultz

↑ Index

122. Mary Kasimor
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

I am curious to know what the numbers say about poetry journals that have women as editors. Do we need more women'editing poetry journals? I would love to edit a journal, but I need a co-editor. Has anyone been dreaming/fantasizing about doing something like that? I

Seriously.

Mary Kasimor

--- On Tue, 1/18/11, amy king <[redacted]> wrote:

From: amy king <[redacted]>
Subject: Re: Raft 2 released - what're the odds of that?
To: [redacted]
Date: Tuesday, January 18, 2011, 12:06 PM

Or as they say about the bottom line, the numbers speak for themselves.

From: amy king <[redacted]>
To: [redacted]
Sent: Tue, January 18, 2011 1:03:10 PM
Subject: Re: Raft 2 released - what're the odds of that?

Paul,

I'm sorry to be brief - late for work now. But I do want to point out quickly what I find telling --

I counted and posted the gender breakdown without any context. You read those numbers as an indictment without any prompt. You read them as pointing out the exclusion of women. I did not guide your interpretation. Someone else could have read those numbers as a celebration, a hurrah that so many men are actively

getting their work out there and publishing. You tell me what's up.

Amy

From: Paul Nelson <[redacted]>

I don't think Brian Seabolt and Raft are attempting to exclude women, as is the implication from your email. He's already explained the circumstance and one well-regarded poet (who happens to be a woman) has chimed in.

From: amy king <[redacted]>

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123. Michael

Rockpile Revisited at Bird and Beckett San Francisco January 30 2pm

Tue 18 Jan 2011

ROCKPILE REVISITED:

David Meltzer, Michael Rothenberg
and The Bob Malone Band
Sunday Jan. 30, 2011 at 2:00pm

Poets David Meltzer & Michael Rothenberg will share the stage with pianist Bob Malone and his band. Meltzer is a renowned poet, editor & musician from the Beat Generation & San Francisco Renaissance. His Selected Poems, David's Copy, is published by Penguin Books. Poet, songwriter & author of the celebrated eco-spy thriller Punk Rockwell, Rothenberg edits the Big Bridge

online. Bob Malone is an LA-based pianist, singer & songwriter who has opened for Rickie Lee Jones, The Neville Brothers and many others.

Bird & Beckett Books and Records
653 Chenery St., San Francisco, CA, 94131

[redacted]

↑ Index

124. Dan Glass
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

Just because it needs to be mentioned in this conversation, Juliana Spahr and Stephanie Young's A Megaphone (esp. the intro "Against Numbers" and "Numbers Trouble") is a fascinating exploration of the exact questions/situations of this thread. Well well worth reading for those interested —

http://www.chainarts.org/megaphone.htm

DTG

On Tue, Jan 18, 2011 at 10:43 AM, Mary Kasimor <[redacted]> wrote:
> I am curious to know what the numbers say about poetry journals that have women as editors. Do we need more women'editing poetry journals? I would love to edit a journal, but I need a co-editor. Has anyone been dreaming/fantasizing about doing something like that? I
>
> Seriously.
>
> Mary Kasimor
>
> --- On Tue, 1/18/11, amy king <[redacted]> wrote:
>
>
> From: amy king <[redacted]>
> Subject: Re: Raft 2 released - what're the odds of that?
> To: [redacted]
> Date: Tuesday, January 18, 2011, 12:06 PM
>
>
> Or as they say about the bottom line, the numbers speak for themselves.
>
>

>
>
> _____
> From: amy king <[redacted]>
> To: [redacted]
> Sent: Tue, January 18, 2011 1:03:10 PM
> Subject: Re: Raft 2 released - what're the odds of that?
>
> Paul,
>
> I'm sorry to be brief - late for work now. But I do want to point out quickly
> what I find telling --
>
>
> I counted and posted the gender breakdown without any context. You read those
> numbers as an indictment without any prompt. You read them as pointing out the
> exclusion of women. I did not guide your interpretation. Someone else could
> have read those numbers as a celebration, a hurrah that so many men are actively
>
> getting their work out there and publishing. You tell me what's up.
>
> Amy
>
>
>
> _____
> From: Paul Nelson <[redacted]>
>
> I don't think Brian Seabolt and Raft are attempting to exclude women, as is the
> implication from your email. He's already explained the circumstance and one
> well-regarded poet (who happens to be a woman) has chimed in.
>
>
> From: amy king <[redacted]>
>
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>

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>

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125. Small Press Traffic

You're invited to Poets Theater 2011!

Tue 18 Jan 2011

OMG IT'S POETS THEATER 2011! Thank you for your ongoing support of Small Press Traffic! As an organization that hopes to be a collaborative extension of our community,

it is particularly heartening that you have shown your encouragement through your membership dollars.

As we gear up for the Spring, I hope you will take a moment to renew your support, which makes our events possible.

Of course, as a member you'll again receive free admission to all of Small Press Traffic regular events. But you'll also gain the satisfaction of knowing that you are supporting some of the most exciting and innovative writers of our time.

Please renew your SPT membership today! There's no better time than now!

You can visit our website - http://cts.vresp.com/c/?SmallPressTraffic/ec2632c6c6/9cabb49c97/aa71e3d09c or drop your renewal in the mail and send to 1111 8thStreet, San Francisco, 94107.

- http://cts.vresp.com/c/?SmallPressTraffic/ec2632c6c6/9cabb49c97/39a1199b66

You are thoroughly invited to our 10th Annual Poets Theater Festival!

This year's lineup, scheduled for Friday January 28th and Saturday January 29th, includes innovative offerings by some of our most elastic minds, who will whip you into a frenzy of joy and ecstasy that will leave you begging for more.

Join us Friday January 28th at 7:30pm for:

+Feel Your Media--Bitch by Rodrigo Toscano/Collapsible Poetics Theater and directed by David Brazil and Sara Larsen

+Draft 101: A Puppet Opera by Rachel Blau DuPlessis and directed by Lara Durback

+I CAN SEE YOU BUT I KNOW YOU'RE THERE written and directed by Tom Comitta

+Tell Only One written and directed by Corina Copp

+ If You Want To See Flying Go To The Circus written and directed by Brent Cunningham

++crazy pre-show and intermission type fun times!

And then come back on Saturday January 29th at 7:30pm for :

+Ascidian Play written by Laynie Browne and directed by Erin Morrill

+The Photographer Without a Camera written and directed by Ariel Goldberg

+Ambergris Desktop Vocalist written and directed by Christine Choi and Drew Fernando

+Lycanthropes
written and directed by C.S. Giscombe

+I Confess! written and directed by David Brazil and Evan Kennedy

++the kind of pre-show/intermission fun that you have come to love more than you are willing to admit.

TICKETS: As this is a Special Event Fundraiser $20 per night/$30 for the weekend. Tickets are available only at the door and include drink tickets

Visit Small Press Traffic's website here -
http://cts.vresp.com/c/?SmallPressTraffic/ec2632c6c6/9cabb49c97/152d2c5367
!

-
http://cts.vresp.com/c/?SmallPressTraffic/ec2632c6c6/9cabb49c97/5d20b9e506

_____
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126. Robert Dewhurst
cfp. Modes of Love & Reason: A Bernadette Mayer Symposium
Tue 18 Jan 2011

MODES OF LOVE AND REASON: A BERNADETTE MAYER SYMPOSIUM

The University at Buffalo Poetics Program invites scholarly submissions for a critical panel to take place as part of a one-day symposium on the work of Bernadette Mayer. This long-overdue celebration of Mayer's life and work will consist in equal measures of devoted fandom and rigorous study of Mayer's work -- of "love" and "reason" -- and will be held in the Poetry Collection at Buffalo on April 1, 2011. The symposium is planned to coincide with Mayer's visit to Buffalo for the University's Poetics Plus series, and its finale will be a reading by Mayer herself in downtown Buffalo that night. Paper topics may include, but are not limited to: Mayer and the New York school; Mayer and the visual arts; Mayer and gender; poetic form in Mayer's work; Mayer and American regionalism; Mayer and Conceptual writing; and Mayer and small-press print culture.

The deadline for submissions is March 1, 2011, to Joey Yearous-Algozin, at <[redacted]>. Respondents will be notified within a week.

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127. Sarah Sarai
Re: Raft 2 released - what're the odds of that?
Tue 18 Jan 2011

Yes, the numbers do speak for themselves. I've been reading some of your various postings on this issue of women in publishing here and elsewhere, Amy. I don't want to keep being an apologist for Paul Nelson--he's accountable for his reactions. But to be disingenous about posting numbers like that, to claim there's no context, when you are an outspoken feminist here, well, that's not quite fair. YOU are the context. I found your original posting of the numbers, without any explanation, a bit surprising. It seemed as if you were trying to provoke, to get a reaction. You got reactions, Paul's among them.

The fact that women struggle to get published is no secret, although the fact that some men didn't know isn't surprising and of course it makes me glad that they (Ryan) are getting some consciousness raising.

The fact that bookworld, movie world, government world, corporate world, education world is white white white white WHITE WHITE WHITE white and far more male than female is criminal.

I stumbled onto this listserv three or so years ago, started reading and signed on BECAUSE it was dominantly male and I felt I should be a female presence. I felt like a sneak as I don't consider my poetry "experimental." Now, having read enough of what many here write, and shown up for many people's readings, I realize I do fit here --as well as elsewhere. But it does disappoint me to have joined a listserv about poetry, because I'm a woman and battle with women over issues on which we agree.

And again, I wasn't referencing you in my posting about not being asked to read here in Manhattan. There are many many forms of discrimination. I face some you don't. I'm not too comfortable saying more about myself. We face some jointly as women. For me this issue is real, but not new. And my observation is that women--who I love--can be their own, our own, enemy. There's so much emotion, conflict, pride--a Shakesperian gamut--in each person.

Sarah Sarai
http://my3000lovingarms.blogspot.com

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128. mIEKAL aND
Xerolage 48 - Poemics (POEtry + coMICS) by Poemic Blog
Wed 19 Jan 2011

Xerolage 48 - Poemics (POEtry + coMICS) by Poemic Blog

http://xexoxial.org/is/xerolage48/by/poemic_blog

New work by Potr Szreniawski, Mateusz Suchecki, Nelle Hannes, Rosaire Appel, Satu Kaikkonen, Jonny Gray & Sven Staelens.

from the intro:

There are many definitions of poemics. Poemics can be understood as an art combining elements of poetry and comics, the space between poetry and comics, or a place where poetry and comics meet. Sometime poemics are classified as visual poetry, sometimes as experi- mental comics, and sometimes as both. We think poemics can be a great way of expression, perhaps that is why we create them.

Spoken Image: Speech Balloons in Poemics is where rigamarollers crunch amid the awkward bones of half-eaten word burgers! Pszren and crew fill bellies with poemics as knobby as the carapace of expired foie gras and as delicious as the misdeeds of mammy! Seconds please. —Andy Martrich

The Poemics issue of Xerolage 48 features work by Piotr Szreniawski, Satu Kaikkonen, sven staelens, Mateusz Suchecki, Nele Hannes, Rosaire Appel, and Jonny Gray. The introduction by Piotr Szreniawski says "Poemics can be understood as an art combining elements of poetry and comics, the space between poetry and comics, or a place where poetry and comics meet."

The work in Xerolage 48 indeed looks both like visual poetry and comics. Panels and 'thought bubbles' are present, but they're typically not driving a storyful narrative as a more poetical exploration of language or epiphany or philosophical inquiry or presentation of thoughts on poetics.

There's some thoughtful, provocative work here. For instance, there's a piece by Jonny Gray called EXCESS that includes this text: "He said that what gets left off is central to the design. Absence is usually more important than presence. Talk is cheap." The panels are silhouettes of ripped male torsos. With schematic diagrams overlayed in the white areas. I'm trying to lose some weight at the mo. Ya my design is to leave some of that stuff off.

And there's a piece by Satu Kaikkonen called co'nnec ti'on that consists of linked thought bubbles. and the things in the thought bubbles are, themselves, sometimes linked to some of the other thought bubbles or things in thought bubbles. —Jim Andrews

New hybrids arrive because a need for dual expression exists that requires attention. In this case, visual poetry and comics have decided to merge into a group of artists calling their hybrid – POEMICS. The entirety of purpose here is housed in the speech balloon and how it lives in any given situation. More specifically, in this sampler of POEMICS, the speech balloon is placed amidst signage and symbol, alphabet and phoneme. Speech is, of course, intimated by the balloon, but what utterance ensues is a quirky mirror of visual thought. You see what could be said about seeing, and the content of that utterance is revealed by the image itself. There have been several forays into POEMICS in the past, but this latest incarnation seems more vibrant and cohesive. We hope its legs are strong, and we see even more work soon. —Nico Vassilakis

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

24 pages, 8.5 x 11, $7 includes postage
Subscriptions: 4 issues/$20

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

[redacted]

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129. William Allegrezza
3 New Books/Ebooks from Moria
Wed 19 Jan 2011

---

http://www.moriapoetry.com/ebooks.html

Check out the three new books/ebooks from Moria. You can read them for free online or order a paper copy.

rob mclennan's kate street
Christophe Casamassima's UNTILTED
Felino A. Soriano's Identites--Upon Variations

http://www.moriapoetry.com/ebooks.html

Bill Allegrezza

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130. David Kirschenbaum
NYC Tues./ Boog City presents 20012 magazine
Wed 19 Jan 2011

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

20012
(Williamsburg, Brooklyn)

Tues., Jan. 25, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
20012 editor
Jim Behrle

Featuring readings from

Alex Abelson
Edmund Berrigan
Joe Elliot
Aaron Kiely
David Kirschenbaum
Brett Price
Arlo Quint
Lauren Russell
Mary Austin Speaker
Nicole Wallace
and more

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**20012

20012 is an instant journal of the arts, an experiment in time- constrained literary editorship. By combining online and traditional zine technologies, 20012 may be blazing a future for the lit mag for the next century and beyond.

**Alex Abelson
http://www.alexabelson.com/

Alex Abelson is a painter and poet working out of Brooklyn. He's a painting mfa candidate at the Pratt institute. For more information please visit the above url.

**Joe Elliot

Joe Elliot ran a weekly reading series at Biblios Bookstore in New York City for many years. He co-edited two chapbook series: A Musty Bone and Situations, and is the author of numerous chapbooks of his own, including: You Gotta Go In It's the Big Game, Poems to be Centered on a Much Much Larger Pieces of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross (a collaboration with artist John Koos), and Object Lesson (a collaboration with artist Rich O'Russa). Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His long poem, 101 Designs for the World Trade Center, was published by Faux Press as an e-book. He is the author of Opposable Thumb (subpress) and Homework (Lunar Chandelier).

**David Kirschenbaum
http://www.myspace.com/gilmoreboysmusic
http://boogcity.blogspot.com/

David Kirschenbaum's work has appeared in the Brooklyn Review Online, canwehaveourballback.com, Chain, and unpleasanteventschedule.com, among others. He is the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 20th year. His poems form the lyrics of Preston Spurlock and Casey Holford's band Gilmore Boys.

**Brett Price

Brett Price lives and writes in Brooklyn. He is an assistant editor of Forklift, Ohio: A Journal of Poetry, Cooking, and Light Industrial Safety, and the author of Trouble With Mapping, a chapbook (Flying Guillotine). He is the Friday Late Night Series coordinator at the Poetry Project at St. Mark's Church.

**Arlo Quint

Arlo Quint is the author of Drawn In (Fewer & Further) and Photogenic Memory (Lame House Press). He's the program coordinator for The Poetry Project at St. Mark's Church.

**Lauren Russell
http://readlauren.com/

Lauren Russell is the author of the chapbook The Empty-Handed Messenger (Goodbye Better). Her critical writing has recently appeared in Harp & Altar and Scapegoat Review, and recent poems are forthcoming in Eleven Eleven. For more information please visit the above url. Now I'm making dinner!

**Mary Austin Speaker
http://feastinbklyn.org/
http://www.triptychreadings.com/

Mary Austin Speaker is the author of two chapbooks—In the End There Were Thousands of Cowboys, and Abandoning the Firmament (both Menagerie Editions). She is co-curator and founder of Triptych Readings in NYC, poet laureate of F.E.A.S.T., and art director for Ecco, an imprint of HarperCollins Publishers. Her work can be found in recent or upcoming issues of Iowa Review, Boston Review, H_NGM_N, New Orleans Review, The Portable Boog Reader, Mrs. Maybe, and elsewhere. In previous iterations, she was poetry editor of Indiana Review, co- curator of Readings Between A&B, and taught creative writing at Indiana University. She loves westerns and astronaut paraphernalia.

**Nicole Wallace
Nicole Wallace identifies with Paul Bunyan.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Feb. 22
Ivy Johnson Chapbook Release Party

--
David A. Kirschenbaum, editor and publisher
Boog City
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NY, NY 10001-4754
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http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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131. amy king
From Jezebel - You're not imagining things...
Thu 20 Jan 2011

Whenever I see "best of" li
Where Are The Women At Highbrow Magazines?

Whenever I see "best of" lists, award finalists and even table of contents, I immediately scan them to see how women fared. And I regularly complain to my husband about the lopsided male-to-female ratio in the bylines of highbrow magazines.

He often tells me I am being a bit neurotic, and that women are, overall, pretty

well represented.

But after months and months of my informal surveys I was pretty sure I saw a pattern, so I decided to take a look at the numbers. A quick calculation of all

non-cultural criticism stories in these three magazines over the past year shows that women trail men when it comes to bylines. The New Republic scored the worst, with only 13% of its stories penned by women. The Atlantic had 22% and The New Yorker (where I didn't take in account fiction or Talk of

the Town, in addition to criticism) had 30% of its stories written by women. (I didn't take into account cultural criticism because that is an area in which women are

generally well represented.) Over the past year, The New Republic had 138 men and 21 women listed on its tables of contents, The Atlantic had 100 men and 29 women, and The New Yorker had 170 men and 73 women.

What's going on? Do I think that any individual editor or institution is inherently sexist? Not really. They all have dynamite female contributors like The Atlantic â€˜s Hanna Rosin (author of the magazine's widely discussed cover story "The End of Men," which was turned into a TED speech and will soon appear as book), and Sandra Tsing-Loh; The New Yorker's Jane Mayer and Ariel Levy; and The New Republic's Judith Shulevitz and Michelle Cottle.

But I don't think the numbers are a matter of oversight or coincidence. There is something systemic going here. Perhaps stories that women are interested in,

and therefore more likely to want to write, are just not considered serious enough for these highbrow pages? Or perhaps women are still too timid to pursue

the big scoops or make the bold claims necessary to land an assignment from the

editors? I'd be curious to see how these editors would explain these numbers. Are they receiving fewer pitches from women? Or do they, consciously or unconsciously, reject more pitches that come from women?

And then the bigger question: Why, exactly, is this a problem? As long as these

magazines put out serious, hard-hitting journalism that asks big questions and tells important stories, which they do, why should it matter who does the writing? (Even if the "who" is still mostly white men.) Well the same could have been said about the Supreme Court or generations of leading academics, some of history's most esteemed boy's clubs. As long as their output was good, why did it matter who was behind it?

As an answer I think we can rely on Sonia Sotomayor's famous/infamous words about how being a "wise Latina woman" might lead her to different, and sometimes better, judicial conclusions. I can't help but imagine that there are

some wise, female journalists whose life experience might lead them to different, and sometimes better, reporting. But when only about 20% of work published in some of our most serious magazines is by women, such journalists don't have a fair chance to prove that true.

http://jezebel.com/5738019/where-are-the-women-at-highbrow-magazines

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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132. Ryan Daley
Re: From Jezebel - You're not imagining things...
Thu 20 Jan 2011

I wonder if her husband actually says that ("You're being a bit neurotic") or if that's just another canned male stereotype in print.

As I mentioned before, I now notice how lopsided gender representation is in most magazines. I'll also reiterate that this was something that didn't often come to mind, and that was pointed out to me -- a revelation I'm grateful for -- by reading "Numbers Trouble" and Amy's posts. I'll admit that my first reaction was disbelief, perhaps because I'd like to think that actions and communities I devote my time to possess virtue. Part of this virtue is the ability to "check yourself."

We need a Bechdel Test<http://tvtropes.org/pmwiki/pmwiki.php/Main/TheBechdelTest> for print and online publications.

I don't like admitting that this was not something on my radar. I wish I were post-feminist and this and other realizations proves the truism that just because you don't see it doesn't means it's not there. A struggle, unlike a fight, is continuous; longevity is implied. There will always be those who feel that things have gone to far and who seek to roll them back. One day, it might be commercial suicide to publish only men, but this hasn't happened yet. The problem isn't just numbers, it's the internalization that "only men do ____." As cultural artifacts, these publications only reveal via exclusion what less astute readers might not notice: why aren't women writers/published? Or even more pressing, why aren't more women published in the publications that we think matter?

On Thu, Jan 20, 2011 at 1:04 PM, amy king <[redacted]> wrote:

> *Whenever I see "best of" li*
> *Where Are The Women At Highbrow Magazines?*
>
> *Whenever I see "best of" lists, award finalists and even table of*

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http://jezebel.com/5738019/where-are-the-women-at-highbrow-magazines

> *********
> *VIDA: Women in Literary Arts*
> *+ Interviews*
>
> *Amy's Alias*
> *+ http://amyking.org/*
> ********

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133. **Maria Damon**
Reznikoff reading from Holocaust
Thu 20 Jan 2011

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http://www.hampshire.edu/news/20116.htm

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134. **kiviok kiviok**
Re: Reznikoff reading from Holocaust
Fri 21 Jan 2011

Maria,

Thanks for posting this! Reznikoff's HOLOCAUST is an important primary text in my Lit of the Holocaust course. I'd be thrilled to get a cd of this...

Tony Leuzzi

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Thu, January 20, 2011 2:57:42 PM
Subject: Reznikoff reading from Holocaust

http://www.hampshire.edu/news/20116.htm

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135. cris cheek
Re: Reznikoff reading from Holocaust
Fri 21 Jan 2011

---

wow

treasure !!

;=)

cris

On Jan 20, 2011, at 1:57 PM, Maria Damon wrote:

> *http://www.hampshire.edu/news/20116.htm*

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136. Camille Martin
The More The Merrier
Fri 21 Jan 2011

Please tune in on Saturday, January 22 from 1 – 2 pm EST
to CIUT 89.4 FM or listen live at http://cuit.fm

Donna G's radio show The More The Merrier
will feature Camille Martin, Adam Seelig, Souvankham Thammavongsa, and Daniel Tysdal

I'll read from Sonnets and something from my new manuscript, Looms.

Camille Martin

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137. Ruth Lepson
Re: Reznikoff reading from Holocaust
Fri 21 Jan 2011

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yes, I am going to forward this to my poetry class & some friends. thank you. I reread it recently.
ruth

On 1/21/11 1:11 PM, "kiviok kiviok" <[redacted]> wrote:

> *Maria,*
>
> *Thanks for posting this! Reznikoff's HOLOCAUST is an important primary text in my Lit of the Holocaust course. I'd be thrilled to get a cd of this...*
>
> *Tony Leuzzi*

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Thu, January 20, 2011 2:57:42 PM
Subject: Reznikoff reading from Holocaust

http://www.hampshire.edu/news/20116.htm

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138. David Kirschenbaum
Advertise in Boog City 68
Fri 21 Jan 2011

Please forward

Advertise in

Boog City 68

Deadlines

--Space Reservations-Email to reserve ad space ASAP

-Fri. Feb. 4-Submit Ad or Ad Materials
-Fri. Feb. 11-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
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NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: 212-842-BOOG (2664)

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139. patrick dunagan
"I'm on some blacklist" - F.A. Nettelbeck 1950-2011
Fri 21 Jan 2011

"The poet Tom Clark once told me that John Martin of Black Sparrow Press fame once asked him whose poetry should he be publishing. Well, Clark tells him, "Nettelbeck of course", and Martin just laughed at him. I'm on some blacklist. " http://assemblypoetryplantmarietta.blogspot.com/2010/08/interview-with-fa-nettelbeck.html

short tribute by Kevin Opstedal:
http://bluepressbooks.blogspot.com/

Nettelbeck's own blog:
http://fanettelbeck.blogspot.com/

his most recent publication (also includes a link to download a free pdf file of the book):
http://lokidesign.net/2356/2010/11/four-minutes-to-midnight-issue-eleven%E2%80%94happy-hour/

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140. Camille Martin

New @ Rogue Embryo: Bill Knott's strong lines + radio reading

Fri 21 Jan 2011

@ Rogue Embryo
http://rogueembryo.wordpress.com

* Bill Knott’s Strong-Lined Sonnets
http://rogueembryo.wordpress.com/2011/01/13/bill-knotts-strong-lined-sonnets/

* The More The Merrier
Camille Martin, Adam Seelig, Souvankham Thammavongsa, and Daniel Tysdal make radio waves
http://rogueembryo.wordpress.com/2011/01/21/the-more-the-merrier/

Cheers!

Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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141. Rob McLennan

new(ish) on rob's clever blog

Sat 22 Jan 2011

-- RE: READING THE POSTMODERNISM, ed. Robert David Stacey
-- George Bowering, Horizontal Surfaces
-- 12 or 20 (second series) questions: with Sarah Rosenthal
-- Argos Books: Paige Ackerson-Kiely and bianca stone
-- House-sitting in Lindenlea
-- fwd; Call for Papers: Attending (to) the Party:
-- 12 or 20 (small press) questions: kemeny babineau on Laurel Reed Books
-- a new poetry collection by rob mclennan: kate street (Moira)
-- The Dusty Owl Reading Series: Jan 16 + Feb 6
-- Elizabeth Robinsons (disputed) orphans
-- ottawater #7 reading + launch!
-- 12 or 20 (small press) questions: derek beaulieu on NO Press
-- jwcurry's Messagio Galore Take VII;
-- 12 or 20 (small press) questions: Kyle Schlesinger on Cuneiform Press
-- our first post-mother christmas,
-- the peter f yacht club regatta & christmas party

-- Ongoing notes: mid-December, 2010
-- 12 or 20 (second series) questions: with Yasmin Ladha
-- myself + little nephew, Duncan, relaxing, after his sister's 7th bday
-- The Arms of the Infinite: Elizabeth Smart and George Barker
-- The green-wood essay: a little autobiographical dictionary
-- 12 or 20 (small press) questions: Lary Bremner on Obvious Epiphanies
-- fwd; job posting, arc poetry magazine;
-- Helen Hajnoczky, Poets and Killers: A Life in Advertising
-- Dinosaur Porn, eds. Gordon, Faulkner, Nash
-- a new poetry collection by rob mclennan: 52 flowers (or, a perth edge)
-- Ongoing notes: early December, 2010
-- a deer, or an occurrence
-- new review of my wild horses; Library Bookwatch
-- 12 or 20 (small press) questions: Rolf Maurer on New Star Books
-- The end of history;
-- writing and reading glengarry county

www.robmclennan.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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142. Urayoan Noel

Edwin Torres and Urayoan Noel at the CSV Cultural Center

Sat 22 Jan 2011

To all in the NYC area,

Come on out to the Clemente Soto Velez Cultural Center on Saturday, January 29 for "Feel the Nosi," an evening of poetry, performance, Nuyo-son and noise. Edwin Torres and myself will be celebrating our latest books, Yes Thing No Thing (Roof) and Hi-Density Politics, (BlazeVOX) and performing material from the books backed by the trademark soundscapes of Spanic Attack's new in-house band Los Guapos Planetas.

WHEN: Sat. Jan. 29, 7-9 pm

WHERE: Clemente Soto Velez Cultural Center, 2nd floor theater 107 Suffolk Street (between Rivington and Delancey St.; F train to Delancey St.) Lower East Side

WHAT ELSE: 5$ cover; cheap drinks, discounted books, post-show revelry

This is the first of what will hopefully
become a regular series of Spanic Attack events at the CSV. Do spread the word! More information is available on my website.

Best,

Urayoán

Urayoán Noel

http://urayoannoel.com/

↑ Index

143. Stephen Ellis
Re: "I'm on some blacklist" - F.A. Nettelbeck 1950-2011
Sat 22 Jan 2011

Bad news. But good to be black-listed. It helps as the legend lengthens code. Nobody understands, indeed. Now, that's worthwhile.

> *Date: Fri, 21 Jan 2011 12:13:21 -0800*
> *From:* [redacted]
> *Subject: "I'm on some blacklist" - F.A. Nettelbeck 1950-2011*
> *To:* [redacted]
>
> *"The poet Tom Clark once told me that John Martin of Black Sparrow Press fame once asked him whose poetry should he be publishing. Well, Clark tells him, "Nettelbeck of course", and Martin just laughed at him. I'm on some blacklist. "*
> *http://assemblypoetryplantmarietta.blogspot.com/2010/08/interview-with-fa-nettelbeck.html*
>
> *short tribute by Kevin Opstedal:*
> *http://bluepressbooks.blogspot.com/*
>
> *Nettelbeck's own blog:*
> *http://fanettelbeck.blogspot.com/*
>
> *his most recent publication (also includes a link to download a free pdf file of the book):*
> *http://lokidesign.net/2356/2010/11/four-minutes-to-midnight-issue-eleven%E2%80%94happy-hour/*

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144. Megan M Garr

AWP offsite event: Journal Porn!

Sun 23 Jan 2011

Hi everyone,

For those of you going to AWP, we hope you'll come down to this fun-times offsite event with Versal, Trickhouse, Lumberyard, 6x6 and 1913. We've put together an amazing and incredibly wide-ranging line-up of readers, and I'm excited to say that this will be Versal's first-ever event on US soil. If you're free and around, please come join us!

All best,
Megan

JOURNAL PORN
Lit mags you'd sleep with
AWP offsite event

http://www.facebook.com/event.php?eid=144366708951756

Thursday, February 3
7:30pm - 10:30pm

The Black Squirrel, upstairs lounge
2427 18th Street NW
Washington, DC

An offsite reading from five of the best designed journals on the planet. Free entry and a (Belgian-esque) beer selection on tap. Buy the editors a beer and they may just kiss you.

WITH:
1913 a journal of forms
6x6
Lumberyard
Trickhouse
Versal

AND:
Lee Ann Brown
Katie Byrum
Julia Cohen
James Copeland
Brandon Downing
Lucy Ives
Joanna Klink
Matthew Lippman

Sawako Nakayasu
Elizabeth Frankie Rollins

The Black Squirrel's in walking distance of the conference, in Adams Morgan between La Fourchette and the Amsterdam Falafelshop.

http://www.blacksquirreldc.com

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145. Derek Beaulieu
new from NO PRESS: Vanessa Place's ECHO
Sun 23 Jan 2011

No Press is proud to announce the publication of

ECHO
By Vanessa Place

ECHO is an examination of the role of speech, response and gender is conceptual writing and how they are enacted in radical mimesis, the "very real representation of the Real."

Published in a limited edition of 70 copies (35 of which are for sale) each of which is printed on fine paper, hand bound and includes a CD recording of Place performing "Echo."

Copies are available for $15.00 each (including postage).

To order, please contact derek beaulieu at [redacted]

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146. Jonathan Morse
Biography and photography and Emily Dickinson
Sun 23 Jan 2011

At

http://jonathan-morse.blogspot.com/2011/01/physiognomic.html

I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_

Jonathan Morse

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147. Del Ray Cross
SHAMPOO 38
Mon 24 Jan 2011

Iâ€™m pleased (and a bit relieved) to announce the 10t
Dear All,

Iâ€™m pleased (and a bit relieved) to announce the 10th anniversary issue of SHAMPOO, issue 38. You can check it out here:

http://www.shampoopoetry.com/

Itâ€™s the biggest & best SHAMPOO ever, with fantastic stuff by Tim Yu, Stephanie Young, Grzegorz WrÃ³blewski (translated by Malcolm Sinclair), Tim Wright, Valerie Witte, Elizabeth Witte, Alli Warren, Dana Ward, Tim Vander Meulen, Joseph Torra, Halie Theoharides, Benmina Taquito, Dawn Sueoka, Louisa Storer, Suzanne Stein, Tim Shaner, Chad Scheel, RussWade, Meg Ronan, Kit Robinson, Mg Roberts, Beni Ransom, Kris Raido, Michael Pontacoloni, Ron Palmer, Billy X. Oâ€™Brien, Debrah Morkun, Trey Moody, Scott Metz, Catherine Meng, m.g. martin, Blake Lynch, Emily Liebowitz, D.W. Lichtenberg, Cassie Lewis, Rodney Koeneke, Jack Kimball, Kevin Killian, Larry Kearney, Alexander Jorgensen, Jill Jones, Matthew Johnstone, Becca Jensen, Paolo Javier, Chinedu Jonathan Ichu, Paul Hostovsky, Yuri Hospodar, Kallima Hamilton, Jaimie Gusman, Carolyn Gregory, Robert GlÃ¼ck, Leora Fridman, Andy Fitch & Jon Cotner, Rachel Finkelstein, Thomas Fink, Dion Farquhar, Adam Fagin, Elaine Equi, Melissa Eleftherion, Susie DeFord & Dennis Riley, P. Edward Cunningham, Brent Cunningham, Alex Crowley, Bruce Covey, William Corbett, Sean Cole, Bryan Coffelt, Justin Chin, Joseph Chapman, Otto Chan, Sabrina Calle, Craig Cady, Brandon Brown, Taylor Brady, Stephen Boyer, Bill Berkson, Melissa Benham, Dodie Bellamy, Jim Behrle, Rae Armantrout, and Shane Allison, along with SHAMPOOArt by Beni Ransom and Otto Chan, and a special documentary by Essential Films.

Thank you for continuing to stock up on SHAMPOO.

Suave regards,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com

(if you'd prefer not to receive these notices, please let me know)

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148. **Jesse Glass**

Re: Biography and photography and Emily Dickinson and Trivial Books

Mon 24 Jan 2011

It would be interesting to compile an annotated list of trivial books on Emily Dickinson with a note on why they're trivial. Anybody?

On 1/24/2011, "Jonathan Morse" <[redacted]> wrote:

> *At*
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> *http://jonathan-morse.blogspot.com/2011/01/physiognomic.html*
>
> *I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*
>
> *Jonathan Morse*

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149. **Scott Howard**

AWP Off-Site Poetry Reading: Free Verse/Editions, Reconfigurations, and Word For/Word

Mon 24 Jan 2011

AWP Off-Site Poetry Reading:
Free Verse/Editions, Reconfigurations, and Word For/Word

*

Wednesday, February 2, 6-8 PM,
Busboys and Poets (5th and K)
1025 5th Street, NW, Washington, DC.
http://www.busboysandpoets.com/

**

Readings by:

James Capozzi,
Geoffrey Gatza,
Adam Golaski,
Matthew Klane,
Adam Liszkiewicz,
Marjorie Maddox,
Brittany Perham,

Sarah Sarai,
Jon Thompson,
Daniel Tiffany,
Sam Truitt,
Bryan Walpert

***

From:

Word For/Word,
http://www.wordforword.info/vol17/index.htm,

Free Verse/Editions,
http://www.jon-thompson.net/free-verse-editions.html,

Reconfigurations,
http://reconfigurations.blogspot.com/

****

This event is free. We hope to see you there.

W. Scott Howard, editor & publisher, Reconfigurations
Jonathan Minton, editor & publisher, Word For/Word
Jon Thompson, editor & publisher, Free Verse/Editions

*****

James Capozzi lives in Binghamton, NY. His poetry has been published widely, including journals and magazines such as BOMB, New Republic, Denver Quarterly and Chicago Review. His book, Country Album, won the New Measure Poetry Prize and will be published by Free Verse Editions in 2011.

Geoffrey Gatza is the editor and Publisher of BlazeVOX [books] and the author of eight books of poetry; Secrets of my Prison House will be out in the Fall of 2010. Kenmore: Poem Unlimited and Not So Fast Robespierre are now available from Menendez Publishing. HouseCat Kung Fu: Strange Poems for Wild Children is also available from Meritage Press. He lives in Buffalo, NY with his girlfriend and two cats. http://www.geoffreygatza.com/ & http://www.blazevox.org

Adam Golaski is the author of the collections of short stories, Worse than Myself (Raw Dog Screaming Press, 2008) and Color Plates (Rose Metal Press, 2010). He is the co-founder and co-editor of Flim Forum Press and writes at the blog Little Stories.

Matthew Klane is co-editor/founder of Flim Forum Press. He is the author of the book B_____ Meditations from Stockport Flats Press (2008). His latest

chapbooks include Friend Delighting the Eloquent, Sorrow Songs, and The-Associated Press. He currently lives and writes in Albany, NY.

A.J. Patrick Liszkiewicz lives in Buffalo, NY, where he is an MFA student in Media Arts Production at the University at Buffalo. He is the Assistant Editor of Digital, Visual and Sound Poetry at the journal, Anti-.

Director of Creative Writing and Professor of English at Lock Haven University, Marjorie Maddox has published Perpendicular As I (Sandstone Book Award); Transplant, Transport, Transubstantiation (WordTech Editions); Weeknights at the Cathedral (Yellowglen Prize); When the Wood Clacks Out Your Name: Baseball Poems (Redgreene Press); six chapbooks, and over 350 poems, stories, and essays in journals and anthologies. She is the co-editor of Common Wealth: Contemporary Poets on Pennsylvania (PSU Press, 2005) and author of two children's books from Boyds Mills Press. Her short story collection, What She Was Saying, was one of three finalists for the Katherine Anne Porter Book Award, and a semifinalist for Leapfrog Press's book contest and Eastern Washington University's Spokane Fiction Book Award. The recipient of numerous awards, she gives readings and school visits across the country. For more info and reviews, please see http://www.lhup.edu/mmaddoxh/biography.htm

Brittany Perham is a Wallace Stegner Fellow at Stanford University. Her first collection of poems, The Curiosities, will be published in 2011 by Free Verse Editions/Parlor Press. She holds degrees from Tufts University and from the University of Virginia, where she was a Henry Hoyns Fellow. She has received awards from the Academy of American Poets and the Elie Wiesel Foundation for Humanity, and she has twice been a finalist for the Ruth Lilly Poetry Fellowship. She has taught Poetry Writing and American Literature at James Madison University and at the University of Virginia.

Of Sarah Sarai's collection, The Future Is Happy (BlazeVOX), Gerald Schwartz wrote, "the confrontation and interactions with an emotional life gives the author's poems a nervy, discomfiting vitality. Their very rawness and urgency bring these poems to a kind of transcendence." Poems in Threepenny Review, Parthenon West, Mississippi Review, and others; a chapbook soon from Loose Gravel Press. She lives in her New York and dreams of her California.

Jon Thompson teaches at North Carolina State University where he edits Free Verse; A Journal of Contemporary Poetry & Poetics and the single author poetry series, Free Verse Editions. His first book of poems was The Book of the Floating World; his most recent book is a collection of lyrical essays, After Paradise: Essays on the Fate of American Writing (Shearsman Books, 2009).

Daniel Tiffany is the author of three books of poetry: Puppet Wardrobe (Parlor Press); The Dandelion Clock (Tinfish Press); and Privado (Action Books). His

critical books include Toy Medium: Materialism and Modern Lyric and Infidel Poetics: Riddles, Nightlife, Substance. In addition, he has translated works by Georges Bataille, Sophocles, and the Italian poet, Cesare Pavese. He teaches at the University of Southern California in Los Angeles.

Sam Truitt is the author of numerous books in the Vertical Elegies series, including The Song of Rasputin, Falltime, Raton Rex, The Section, Anamorphosis Eisenhower, and the forthcoming Street Mete. He lives in Woodstock, NY where he edits Station Hill Press.

Bryan Walpert is the author of a collection of poetry, Etymology, and collection of short stories, Ephraim's Eyes. He holds an MFA from the University of Maryland and Ph.D. from the University of Denver. His work has appeared widely in journals, such as AGNI, Crab Orchard Review, Hayden's Ferry Review and Tar River Poetry. A recipient of the James Wright Poetry Award from the Mid-American Review, he teaches creative writing at Massey University in Palmerston North, New Zealand.

*****

AWP Off-Site Poetry Reading:
Free Verse/Editions, Reconfigurations, and Word For/Word

Wednesday, February 2, 6-8 PM,
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1025 5th Street, NW, Washington, DC.
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150. Sam Ladkin
Fwd: Conference: Contemporary Poetry and the University
Mon 24 Jan 2011

Dear All,

News of a conference in Cambridge (UK), courtesy of Ed Holberton.

Best,
Sam

Call for Papers

Contemporary Poetry and the University

a symposium to be held at Girton College Cambridge

on Saturday 7 May 2011

Proposals from practitioners of poetry, academics, and post-graduate students are invited for the symposium ‘Contemporary Poetry and the University’, at Girton College, Cambridge. The conveners hope that potential contributors will interpret this theme as broadly as possible, and would welcome proposals on any relevant subject.

Possible areas to consider might include:

University teaching of contemporary poetry

Constructive relationships between poets and university-based research/teaching initiatives

Universities and poetic traditions

The institutionalization of creative writing

The current reforms of higher-education funding and their impact on the teaching and production of poetry within the university

'Impact' and creative writing

The relationship between academic journals and contemporary poetry

Archiving contemporary poetry

Contemporary poetry and the essay

Proposals (300 words) for twenty-minute papers should be submitted to Dr. Adam Crothers at [redacted], by 17 March 2011.

This symposium will coincide with the awarding of the first Girton College Jane Martin Prize for Poetry.

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151. George Thompson

Re: Biography and photography and Emily Dickinson and Trivial Books

Mon 24 Jan 2011

Well, with all due respect, it would be more interesting to me to see a list of all of the non-trivial books on ED. Actually, her poems as she wrote them are good enough for me. The rest of course is dross.

george thompson
On Mon, Jan 24, 2011 at 6:13 AM, Jesse Glass <[redacted]> wrote:

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>
> *I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*
>
> *Jonathan Morse*

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152. Camille Martin

New @ Rogue Embryo: he-you-i: Who's thinking, anyway? (review of Adam Seelig's latest)

Mon 24 Jan 2011

@ Rogue Embryo
http://rogueembryo.wordpress.com

* he-you-i: Who's thinking, anyway?
review of Every Day in the Morning (Slow) by Adam Seelig
http://rogueembryo.wordpress.com/2011/01/24/he-you-i-whos-thinking-anyway/

Cheers!

Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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153. Obododimma Oha

CHEESE for a Public Bite

Tue 25 Jan 2011

"The emergence of computer technology has further given the photographer the opportunity to be more and more creative with photographs as modes of speaking. These days when it is possible for a photographer to excise the bust of a public figure and superimpose it on the body of a donkey, or to clean up an

image of a face terribly ruined by chicken pox, is the rhetoric of the photographic image indeed not some cheese for someone's bite?"

Read the full text of "CHEESE for a Public Bite<http://234next.com/csp/cms/sites/Next/Opinion/5665539-182/story.csp>" at:
http://234next.com/csp/cms/sites/Next/Opinion/5665539-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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154. Jennifer Karmin
Jan 29: Woodland Pattern marathon reading
Tue 25 Jan 2011

WOODLAND PATTERN BOOK CENTER
17TH ANNUAL POETRY MARATHON & BENEFIT
SATURDAY, JANUARY 29TH, 2011
10:00 AM TO 1:00 AM

720 E. Locust Street
Milwaukee, WI 53212
http://www.woodlandpattern.org

Woodland Pattern Book Center in Milwaukee, Wisconsin presents more than 40 events each year, including readings, music concerts, films and art exhibits. The bookstore includes over 27,000 titles, and is considered by many to be the countryâ€™s best bookstore for small press poetry.

Every year, on the last Saturday of January, over 125 poets, writers, and performers show their support for Woodland Pattern by participating in its

Annual Poetry Marathon & Benefit. All proceeds raised from this event will help Woodland Pattern continue its literary programming.

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155. Christophe Casamassima

Poetics of Place: Environmental Site Recording requests

Tue 25 Jan 2011

The site/citation audio blog, sitecitation.blogspot.com, is expanding as an audio poetics journal. Every six months, we will bring to the world a collection of environmental recordings from around the world. Everyone is invited and encouraged to send sound files.

Criteria

Select a location on the planet Earth.

Record the location.

Send sound files to [redacted]. .wav and .mp3 are perfect, but .mp3 is preferred since size requirements are more flexible. Please send nothing bigger than 12 mb, or 1- minutes of recordings.

You can also send CDRs to furniture press books c/o Towson ARTS Collective, 406 York Rd. (lower level), Towson, MD 21204.

Send a picture of the location.

Details should include all pertinent geographical information (continent, country, state/province/territory, city, neighborhood/park, etc.)

The first episode will be aired on July 1.

Deadline for this project is June 1.

Any questions? [redacted]

Christophe Casamassima

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156. Drew McKevitt

Poetry Contest Announcement

Tue 25 Jan 2011

Vallum is accepting original and previously unpublished poetry submissions for the Vallum Award for Poetry 2011.

Rules:

1. Submit up to 4-5 poems of no more than 40 lines each. Do not label your poems with your name or address; instead include a cover letter with all pertinent information.

2. All submissions must arrive through regular mail (no electronic submissions). Please send all poems to

Vallum Magazine
P.O. Box 598
Victoria Station,
Montreal, QC
H3Z 2Y6
Canada

3. Poems may be on any theme or subject, but must be original and not previously published.

Entry Fee of $20 (includes a one year subscription).1st prize is $500, 2nd $250. Honourable Mentions may be selected and published but are not eligible for cash prizes.

DEADLINE: June 30, 2011. See www.vallummag.com/contest.html for more details.

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157. Drew McKevitt
Call for Submission
Tue 25 Jan 2011

Vallum: new international poetics is looking for submissions to be published in the upcoming issue. The theme for this issue:

How high can you go? Stars, mountains, ledges, high diction, big dreams, high wired… We walk straight ahead, but how do we climb? Slow or fast, where do we go when we look up?

DEADLINE: March 1, 2011. See www.vallummag.com for more details.

Please, no email submissions. Send all work to:

Vallum Magazine
P.O. Box 598
Victoria Station,
Montreal, QC
H3Z 2Y6
Canada

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158. Ricardo Maldonado

Spring Poetry Readings at the 92nd Street Y Unterberg Poetry Center

Tue 25 Jan 2011

This Spring, the 92nd Street Y Unterberg Poetry Center will feature readings by poets C.D. Wright, C.K. Williams, Bei Dao, and Alice Notley, and others.

Highlights include:

Joyce Carol Oates with Henri Cole
Mon, Feb 21, 8:00pm

C. K. Williams and C. D. Wright
Thu, Mar 3, 8:15pm

A Celebration of CzesÅ‚aw MiÅ‚osz
with Robert Hass, Adam Zagajewski and Clare Cavanagh
Mon, Mar 21, 8:00pm

The Tenth Muse, curated by Adam Zagajewski
with readings by Marie Lundquist and Tomasz Rozycki
Mon, Mar 28, 8:15pm

Bei Dao and Rosanna Warren
Thu, Mar 31, 8:15pm

Alice Notley
Thu, Apr 7, 8:15pm

Discounted tickets are available. For more information on pricing, events, and for a full schedule, visit http://bit.ly/elRLPY.

For more information on Master Classes with C.D. Wright and Rosanna Warren, visit http://bit.ly/gygV82.

Ricardo Maldonado

Unterberg Poetry Center

92nd Street Y

1395 Lexington Avenue

New York, NY 10128

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159. amy king
Birds LLC at Stain! Boehl~Browning~Gabbert~Marks~Pettit~Starkweather~Tonelli
Tue 25 Jan 2011

The new co-curators of The Stain of Poetry R
Happy New Year, friends!

The new co-curators of The Stain of Poetry Reading Series, Steven Karl, Erika Moya and Christie Ann Reynolds welcome you to the first reading of the 2011 seasoÂn. Even though we've been hosting for the last few months, we've officially been stamped with our new title and hope that you are in our company when we celebrate. We decided to kick off the season and warm your winter blues with a migration of poets. Some have moved away, some still live on the east coastâ€”either way, they're coming home to roost at Goodbye Blue Monday. Don't

miss this Friday and an opportunity to get your cold little hands on two hot new books. Read on dear winter reader....read on for all of the fantastic news...

Your co-curators in crime,

Steven Karl, Erika Moya & Christie Ann Reynolds

PS: ex-curators Amy King & Ana Bozicevic continue to keep busy with their online journal esque (http://www.esquemag.com/ - keep an eye out for the new issue in February!), and you'll continue to hear from Ana about poetry programs & initiatives at the CUNY Graduate Center.

~

Dan Boehl ~ Sommer Browning ~ Elisa Gabbert ~ Justin Marks ~ Emily Pettit ~ Sampson Starkweather & Chris Tonelli

7 PM on January 28th @ Goodbye Blue Monday â€“ Bushwick, Brooklyn

Birds, LLC flocks to NYC for the Stain of Poetry reading series. Join us, Friday, January 28th, 7 o'clock at Goodbye Blue Monday, Bushwick, Brooklyn for a

reading and book release party! Introducing Sommer Browning's Either Way I'm Celebrating and Dan Boehl's Kings of the F**king Sea.

Readers include Dan Boehl, Sommer Browning, Elisa Gabbert, Justin Marks, Emily Pettit, Sampson Starkweather, and Chris Tonelli. So many birds you'll think you're in Audubon Magazine! Wear your feathers!

If you can't make the reading, you should visit the Birds, LLC website and order

their books here: http://www.birdsllc.com/. First 100 copies of Either Way I'm Celebrating and Kings of the F**king Sea include temporary tattoos!

Readersâ€™ Bios:

Dan Boehlâ€™sbook Kings of the F**king Sea is available from Birds, LLC. It is about art, pirates, and Spiderman 3. His chapbook Les Miseres et les Mal-Heurs de la Guerre is available from Greying Ghost. He writes art reviews in Austin and works for the University of Texas.

Sommer Browningis the author of Either Way Iâ€™m Celebrating (Birds, LLC), a collection of poems and comics. In 2008, she and Tony Mancus founded the hand bound chapbook press Flying Guillotine. Her drawings, poems and reviews can be found in Octopus, The New York Quarterly, Drunken Boat, Typo and on Friendster. She rides a Segway in Denver where she co-hosts the Bad Shadow Affair reading series with Julia Cohen. Visit her Asthma Chronicles (http://asthmachronicles.com/).

Elisa Gabbertis the poetry editor of Absent and the author of The French Exit (Birds LLC) and Thanks for Sending the Engine (Kitchen Press). Her recent poems can be found in Denver Quarterly, Everyday Genius, and Sentence, and recent nonfiction in Mantis, Open Letters Monthly, and The Monkey & the Wrench: Essays into Contemporary Poetics.

Justin Markswrites marketing copy for god. His first book is A Million in Prizes

(New Issues, 2009). His newest chapbook is Voir Dire (Rope-a-Dope, 2009). He is a co-founder of Birds, LLC, and lives in Queens, NY with his wife and their nearly two year old twin son and daughter.

Emily Pettitis the author of two chapbooks HOW (Octopus Books) and WHAT HAPPENED

TO LIMBO (Pilot Books). She is an editor for notnostrums (notnostrums.com) and Factory Hollow Press. As well as assistant editor at jubilat. Her first full-length book, GOAT IN THE SNOW is forthcoming from Birds LLC. Sampson Starkweatheris the author of four chapbooks, most recently The Heart is Green from So Much Waiting from Immaculate Disciples Press and Self Help Poems a

Greying Ghost production, starring: Mickey Rourke, Charlie Rose, Mike Tyson, the

history of fields, Johnny Depp, Chris Rock, Belinda Carlisle, Rockwell, the mythical monster Brah-zilla, breathing machines, McCainâ€™s Concession speech, Somalian pirates, and much, much more!!!!! He lives in Brooklyn.

Chris Tonelliis one of the founding editors of Birds, LLC, an independent poetry

press. He also founded and co-curates the So and So Series and co-edits the So and So Magazine with Christopher Salerno. He is the author of four chapbooks, most recently No Theater (Brave Men Press) and For People Who Like Gravity and Other People (Rope-A-Dope Press), and his first full-length collection, The

Trees Around, came out in April from Birds, LLC. New work can be found in upcoming issues of The Laurel Review and Fou. He teaches at North Carolina State

University in Raleigh, where he lives with his wife Allison and their son Miles.

at

Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

Hosted by Steven Karl, Erika Moya & Christie Ann Reynolds

--
****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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160. Stephen Ellis
Re: Call for Submission
Tue 25 Jan 2011

Valium. Nice name for a poetry mag. How high can I go? Whew. Ask me.

> *Date: Tue, 25 Jan 2011 15:25:23 -0500*
> *From:* [redacted]
> *Subject: Call for Submission*
> *To:* [redacted]
>
> *Vallum: new international poetics is looking for submissions to be published in the upcoming issue. The theme for this issue:*
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> *How high can you go? Stars, mountains, ledges, high diction, big dreams, high wired… We walk straight ahead, but how do we climb? Slow or fast, where do we go when we look up?*
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> *DEADLINE: March 1, 2011. See www.vallummag.com for more details.*
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> *Please, no email submissions. Send all work to:*

> *Vallum Magazine*
> *P.O. Box 598*
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> *Montreal, QC*
> *H3Z 2Y6*
> *Canada*

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161. Jesse Glass
"Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Tue 25 Jan 2011

George, and others Please check Mr. Morse's blog to see where the "trivial" request came from. He reviewed a book on ED and pronounced it trivial and suggested that there was a plethora of other trivial books on ED out there (without mentioning any titles). I'd also like to see a list of non-trivial ED books as well, and I'll start the list off with an old teacher of mine: Sharon Cameron's "Lyric Time"--which is one of the best discussions of ED's poetics that I've ever come across. Interestingly enough, Susan Howe's "My Emily Dickinson" came out soon after and the rigour of Cameron's thought and analysis puts Susan Howe's attempt to shame. Jess

On 1/24/2011, "George Thompson" <[redacted]> wrote:

> *Well, with all due respect, it would be more interesting to me to see a list of all of the non-trivial books on ED. Actually, her poems as she wrote them are good enough for me. The rest of course is dross.*
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> *george thompson*
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>
> *I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*

> *Jonathan Morse*

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162. Sara Wintz
THIS SATURDAY: YEDDA MORRISON + DOUGLAS KEARNEY
Wed 26 Jan 2011

one more time:

*S*E*G*U*E*!*

YEDDA MORRISON +
DOUGLAS KEARNEY

SATURDAY, JANUARY 29
SEGUE READING SERIES
BOWERY POETRY CLUB

L.A.-based poet/performer/librettist/educator DOUGLAS KEARNEY'S first full-length collection of poems was *Fear, Some* (Red Hen Press, 2006). His second, *The Black Automaton*, was chosen by Catherine Wagner for the National Poetry Series (Fence Books, 2009).

Writer and visual artist YEDDA MORRISON'S books include *Girl Scout Nation*(Displaced Press, 2008) and *Crop* (Kelsey Street Press, 2003). *Darkness* *(A Biocentric Reading of Joseph Conrad's Heart of Darkness)* is forthcoming from Make Now Press. www.yeddamorrison.com

* Saturday, January 29th * 4-6 PM *
The Bowery Poetry Club * 308 Bowery *
* $6 admission goes to readers *

December/January Segue Readings are curated by Thom Donovan and Sara Wintz. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT: THEE PASSING OF THEE TORCH
NADA GORDON + STEVEN ZULTANSKI CURATE
FEB. 5: Stan Apps + Kristen Gallagher
FEB. 12: Caroline Bergvall + Sarah Dowling
FEB. 19: Abigail Child + Pam Dick

FEB. 26: Drew Gardner + Josef Kaplan
MAR. 5: Shanna Compton + Marc Nasdor
MAR. 12: Michael Gottlieb + Lonely Christopher
MAR. 19: Dodie Bellamy + Chris Sylvester
MAR. 26: Brandon Brown + Elizabeth Fodaski

See you there!

↑ Index

163. Jessie Lendennie
Salmon Poetry at AWP
Wed 26 Jan 2011

SALMON 30th ANNIVERSARY GALA
Pigment Art Studio
1848 Columbia Road Northwest
Washington D.C., DC 20009
Friday 4th Feb. 8pm

Readers include: Simmons Buntin Andrea Cohen, Allan Peterson, Christopher Locke, Pam Uschuk, William Pitt Root, Helene Cardona, Michael Heffernan, Kevin Higgins, Susan Millar DuMars, Alan Jude Moore, Patrick Chapman, Drucilla Wall, Eamonn Wall, Mike Begnal, Patrick Hicks, Stephen Powers, Drew Blanchard, Phil Fried, Marck Beggs, Renee Ashley and John Fitzgerald. It's more of a party that a formal reading. Fun!!

BOOK SIGNINGS. Salmon Table E26, Exhibition Level, Marriott Wardman Hotel:

Thursday 3rd
10am -11am Drew Blanchard - Winter Dogs

11am - 12pm Phil Fried - Early/Late

2pm - 3pm Allan Peterson - As Much As

3pm - 4pm Jessie Lendennie, et al - Dogs Singing: A Tribute Anthology

Friday 4th
10am - 11am - Simmons Buntin - Bloom

11am - 12pm - Andrea Cohen - Kentucky Derby

2pm - 3pm - John Fitzgerald - The Mind

3pm - 4pm Drucilla Wall - The Geese at the Gates

Saturday 5th

11am - 12.30pm Patrick Chapman - The Darwin Vampires
Alan Jude Moore - Strasbourg
Christopher Locke - End of American Magic

contact Jessie at [redacted] for more information

↑ Index

164. Rob McLennan

the seventh issue of ottawater is now on-line!

Wed 26 Jan 2011

Ottawa's poetry pdf annual, ottawater, is now on-line with its seventh issue, edited/published by rob mclennan.

The seventh issue features new writing by residents former and current, including Cameron Anstee, Michael Blouin, Jamie Bradley, Stephen Brockwell, Ronnie R. Brown, Faizal Deen, Monique Desnoyers, Rhonda Douglas, Amanda Earl, Laura Farina, Jesse Ferguson, Mark Frutkin, Katia Grubisic, Elisabeth Harvor, William Hawkins, a.m. kozak, Ben Ladouceur, Naomi K. Lewis, rob mclennan, Alcofribas Nasier II, Peter Norman, Roland Prevost, Monty Reid, Michael Eden Reynolds, Shane Rhodes and Chuqiao Yang, as well as interviews with Ben Ladouceur, John Lavery, Marcus McCann, Pearl Pirie and Sandra Ridley, and artwork by Danny Hussey, Dan Martelock, Hayden Menzies, IAMRURIK, Marc Adornato, Don Smith, Jeremy Reid, Rebecca Leach, Remi Thériault, Ryan King and Stefan Thompson.

ottawater would like to thank designer Tanya Sprowl, the ottawa international writers festival, and Randy Woods at non-linear creations for their continuing support.

Founded to celebrate the 150th anniversary of the City of Ottawa, Canada's glorious capital city, "ottawater," and its chemical formula/logo "O2(H2O)," is a poetry annual produced exclusively on-line, in both readable and printable pdf formats, and found at (http://www.ottawater.com). An anthology focusing on Ottawa poets and poetics, its first issue appeared in January 2005, 150 years after old Bytown became the City of Ottawa.

Watch for the launch this Friday night at the Carleton Tavern!
http://robmclennan.blogspot.com/2011/01/ottawater-7-reading-launch.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

165. George Thompson

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 26 Jan 2011

Jesse,

I liked Susan Howe's "My ED"! I will have to take a look at Cameron's book. Thanks.

George

On Tue, Jan 25, 2011 at 11:14 PM, Jesse Glass <[redacted]> wrote:

> *George, and others Please check Mr. Morse's blog to see where the "trivial" request came from. He reviewed a book on ED and pronounced it trivial and suggested that there was a plethora of other trivial books on ED out there (without mentioning any titles). I'd also like to see a list of non-trivial ED books as well, and I'll start the list off with an old teacher of mine: Sharon Cameron's "Lyric Time"--which is one of the best discussions of ED's poetics that I've ever come across. Interestingly enough, Susan Howe's "My Emily Dickinson" came out soon after and the rigour of Cameron's thought and analysis puts Susan Howe's attempt to shame. Jess*
>
> *On 1/24/2011, "George Thompson" <[redacted]> wrote:*
>
> *Well, with all due respect, it would be more interesting to me to see a list*
> *of all of the non-trivial books on ED. Actually, her poems as she wrote them are good enough for me. The rest of course is dross.*
>
> *george thompson*
> *On Mon, Jan 24, 2011 at 6:13 AM, Jesse Glass <[redacted]> wrote:*
>
> *It would be interesting to compile an annotated list of trivial books on Emily Dickinson with a note on why they're trivial. Anybody?*
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> *On 1/24/2011, "Jonathan Morse" <[redacted]> wrote:*
>
> *At*
>
> *http://jonathan-morse.blogspot.com/2011/01/physiognomic.html*
>
> *I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*
>
> *Jonathan Morse*

> *guidelines*

↑ Index

166. Catherine Daly
*Review of Catherine Daly's _Vauxhall_*
Wed 26 Jan 2011

I know that Cris will welcome a discussion about his prosody; his point about pitch made me remember my old focus on the VU Meter.

--

The last piece published in the last Australian Jacket, before it flies east (or west) to its new home at UPenn:

http://jacketmagazine.com/40/r-daly-vauxhall-rb-cooley.shtml

If you haven't read Catherine Daly's work, I hope this little essay gives you the impetus. If you have, you know what I mean. This extraordinary poet "has somehow found a pathway through the maze of modern life, in her work and in her poetry. She seems a kind of oracle of the new: she is not afraid of Rite Aid; she is devoid of lessons, which gives her voice frightful clarity and shows us a bit of the world’s chaos and meaninglessness with no hint of despair."

Thanks,
Catherine Daly
[redacted]

P.S. And even if you agree my peace poem is mawkish, is WAS written for -vert's anti-war issue...

↑ Index

167. Alan Sondheim
ESP Session - First song - - easy watching on YouTube
Wed 26 Jan 2011

ESP Session - First song - - easy listening on YouTube

Azure Carter, voice, song
Chris Nolte, Bass

Alan Sondheim, oud
Foofwa d'Imobilite, video

http://www.youtube.com/watch?v=zt7ETs8WRlA

↑ Index

168. Mark DuCharme
Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Wed 26 Jan 2011

Jesse,

Do you mean that Cameron's book is better as lit crit? That is a 'genre,' I believe, that Howe was deliberately trying NOT to write in. And that is one of the things that remains interesting about her book— that it is not just another 'critical discussion' of a 'major poet.' It's more lively. It is poetics— thinking inside writing: one poet writing about another poet (c.f. Call Me Ishmael, The HD Book, Bottom: On Shakespeare, essays by Creeley, Williams, Stein, etc., etc.).

I personally feel, after all these years, that Howe's book is pretty great. And I do not say that lightly.

So, are you saying that Cameron's book is AMAZING? And if so, where can we all get a copy?

Best,

Mark

> *Date: Wed, 26 Jan 2011 04:14:53 +0000*
> *From:* [redacted]
> *Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: Jesse Glass <*[redacted]*>*
> *Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*
> *----------*
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> *George, and others Please check Mr. Morse's blog to see where the "trivial" request came from. He reviewed a book on ED and pronounced it trivial and suggested that there was a plethora of other trivial books on ED out there (without mentioning any titles). I'd also like to see a list of non-trivial ED books as well, and I'll start the list off with an old teacher of mine: Sharon Cameron's "Lyric Time"--which*

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>
> *I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*
>
> *Jonathan Morse*

↑ Index

169. CA Conrad
MYLES, TARANSKY JUPITER 88
Wed 26 Jan 2011

JUPITER 88: a video journal of contemporary poetry

http://JUPITER88poetry.blogspot.com

Michelle Taransky

Anne-Adele Wight

Eileen Myles & Leopoldine Core

Erica Kaufman

Filip Marinovich

Rod Smith

Mel Nichols

Ryan Walker

Frank Sherlock

Debrah Morkun

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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170. CA Conrad
The Book of Frank the mini movie
Wed 26 Jan 2011

The Book of Frank
the mini movie
(new poetry movie under 3 minutes)
at http://CAConrad.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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171. Kasey Mohammad
Abraham Lincoln 6
Thu 27 Jan 2011

ABRAHAM LINCOLN
winter 2011
50 pp.

Later, awkwarder, stickier, and number-sixier than ever before, the new issue of *Abraham Lincoln* wants desperately to be held tight to your heaving thoraxes (thoraces?) as you get so excited by the poems it contains that you gnaw the staples out WITH YOUR TEETH and commence slobbering at the

moon. Can you afford NOT to throw away your hard-earned shekels on this splendid rag?

featuring work by

Sandra Simonds
Catherine Wagner
Marie Buck
Ish Klein
Lacey Hunter
Estee Schwartz
David Brazil
Sam or Samantha Yams
Ton Van 't Hof
Uyen Hua
Lindsey Boldt
Brian Ang
Micah Freeman
Anna Vitale
Thomas Lovell Beddoes
Adam Katz
Nicole Taylor

$5 + $1.50 s&h

order with paypal at http://abrahamlincolnmagazine.blogspot.com

or send check to

K. Silem Mohammad
840 Park St
Ashland, OR 97520

↑ Index

172. Kasey Mohammad
Rod Smith, You Bête
Thu 27 Jan 2011

Abraham Lincoln Press presents Rod Smith's You Bête: twenty-six pages of mind-wrenching, gut-expanding poems from the man many consider the Rod Smith of contemporary poetry.

The New Apparent You

NBC's *Kings* is a modern-day telling of
elf-inflicted Biting and Voting.

Nothing more.

$5 + $1.50 s&h

order via PayPal at http://abrahamlincolnmagazine.blogspot.com/

or send check to

K. Silem Mohammad
840 Park St
Ashland, OR 97520

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173. Jared Schickling
eccolinguistics viz.
Thu 27 Jan 2011

Dear ,

I was somehow driving over the ice and sand through the Maine woods on the way to “teach” their creative writing course the other day, yesterday, thinking of a reading by Frank Sherlock I’d recently heard on Jupiter 88, and was struck by remembering and, there perhaps, actualizing some of what happened there. To be frank (sorry), as an aesthetic construct, it’s not something I’m normally prone to indulging, but the poem is not normal but remarkable for its generous use of the word “you.” It projects outward, lands on all textures of skin round all versions of ear and crawls in—“you can feel good about” whatever “you” is, was, will be, key word being "can"—a laundry list of yous, doused and pinned along a line that could stretch forever—in the open air—a clean-slate acknowledgment of lives living lives, theirs or not—and the face of the poem begins to look like someone you’d want in your back pocket, in your closet and yes, holding your wallet, just in case. For the rough patches. As that I goes, so does this one, and that one, and point is, the experience of hearing it sticks to you. Which is somehow leading me to formulate another call for work and subscriptions to Eccolinguistics at eccolinguistics.blogspot.com, and pasted here. Thank you to everyone sending work and writing in. Still lots of room:

13.0.0.0.0

ECCOLINGUISTICS is actively seeking contributions and free subscriptions to its second issue, to be printed and distributed in a batch of 200 as 2012 approaches. The second issue aims to celebrate a profound transition apparently accompanying that year—the ending of the 13th b'ak'tun. What this new beginning means, no one knows. Perhaps we earthlings are currently undergoing its transition. ECCOLINGUISTICS is not beholden to any poetic or fictional or generational systems of ethics, aesthetics, ideology, thought, schools, morality. As a work in progress, it is responsive to whatever happens to arrive as a potential contribution, to working around them, situating an array

of views and voices in forced dialogue with each other. It seeks to represent the conversations taking place at its point in time. It seeks to receive them, so that it might imagine what could be.

As an organism, from the plural to an interstice, an
emergency, singular—fascia, bound to its cells—the one communal many.

ECCOLINGUISTICS does recognize a certain contemporary movement within poetic communities toward the need and desire for sincere literary projects affirming the individual as a worthwhile concept—the vulnerable individual who deserves another's empathy, support, and celebration. But it seeks something larger, more binding, than any one. It looks down, around, and up, recognizing the wonder to be found there. To wit, as a work in progress, it seeks its own discomfiture, to actually decognize and see, the movement is outward and inward knowing, perhaps, what it won't escape, finding nothing to that (and as little in it). It wants the impossible—transcendent reclamation that obeys its own underlying catastrophe—affirming of all things considered—a more livable place, without "us" at the center of it. It wants the impossible.

The entire human organism—all genomes and phenomes—biologic
and artistic—are invited to contribute:
[redacted]

Thank you, Frank Sherlock and Jupiter 88, for your own work in this area.
Best,Jared

↑ Index

174. Catherine Daly
new artist residency (includes writers)
Thu 27 Jan 2011

---

http://www.birchcreekresidency.org

Just heard of it!

All best,
Catherine Daly

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175. Jenkins, Grant
AWP Off-Site: Sat, Feb 5, 6-9p Alex Gallery / U of Tulsa Reading
Thu 27 Jan 2011

The Alex Gallery and the University of Tulsa are proud to present a reading featuring the following writers:

Rae Armantrout
Susan Briante
Melody Charles
Sloan Davis
K. Lorraine Graham
Lea Graham
Joseph Harrington
Grant Matthew Jenkins
Farid Matuk
Mark McMorris
Claudia Nogueira
Tom Orange
Cheryl Pallant

The Alex Gallery is less than a mile from the main conference hotel and is two blocks north of the Phillips Collection and DuPont Circle. Brought to you by the English Department and Creative Writing at the University of Tulsa.

Grant Matthew Jenkins, Assoc. Prof
Faculty of English Language & Literature

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176. Jennifer Karmin
Feb 3: AWP Small Press Showcase
Thu 27 Jan 2011

AWP SMALL PRESS SHOWCASE
http://www.flimforum.blogspot.com

Thursday, February 3rd
7:30-9:30pm

at The Fridge
516 8th Street, SE
Washington DC
http://www.thefridgedc.com

FEATURING:
Charles Alexander (Chax Press)
Amy Allara (Highway 101 Press)
Andrea Bates (Toadlily Press)
James Belflower (Instance Press)
Joe Elliot (Lunar Chandelier)
Jennifer Karmin (Flim Forum Press)
Laura Moriarty (Nightboat Books)

Hoa Nguyen (Fact.Simile Editions)
Sarah Suzor (EtherDome Chapbooks)

The event is FREE!
Snacks will be provided & each press will be selling books.
Please direct any questions to: [redacted]

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177. Aldon Nielsen
North of Invention
Thu 27 Jan 2011

Photos from the two days of the Canadian Poetry festival that were hosted on Philadelphia are now up at my web site --

http://heatstrings.blogspot.com

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking." -- Guy Debord

↑ Index

178. Cara Benson
Saying It: A Walking Poem Against Censorship
Thu 27 Jan 2011

SAYING IT: A Walking Poem Against Censorship
Friday, Feb 4th from 4 to 6pm in Washington DC

JOIN US for a march & speak-out
against the silencing of voices that want & need to be heard
and a celebration of voices, of our voices, of your voices.

4PM GATHER outside Marriott Wardman Park Hotel,
meet on corner of Connecticut Ave/Woodley Road NW.
Bring signs, texts, images, costumes!

MARCH on Connecticut Ave
to Henry Wadsworth Longfellow Monument at M Street NW for
SPEAK-OUT, reading, breaking of silences.

Belladonna* Collaborative
for more info contact: [redacted]
or visit Belladonna* at Table X, AWP bookfair
www.belladonnaseries.org

After, head to Hamiltonian Gallery at 6:30pm for Belladonna* Prose Event - A Reading and Conversation with Bhanu Kapil, Eileen Myles, and Vanessa Place.

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179. Jesse Glass

Ahadada Books Presents: Ahadada Reader 3, Available from Small Press Distribution

Thu 27 Jan 2011

Two fine poets and one worthy of encouragement were chosen and introduced by Jack Foley. Price: $15.00 from Small Press Distribution.

Contributors:

Mary-Marcia Casoly--a new name and a writer with an eye for the exotic: her series on Australia is wonderful.

Katherine Hastings--whose exploration of myth and the long poem is very fine.

Jack Foley--a long-time poet/performer and essayists on things literary in the Bay area.

Melanie Lynn Moro-Huber--a poet whose work shows promise.

Enjoy! Jess of Japan, the original Ahadada, whose opinions are--of course--his own.

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180. Travis Poling

William Stafford Online Reader

Fri 28 Jan 2011

The William Stafford Online Reader is a directory of links to poems, books, art, theory and news by and about Stafford.

Contribute your favorite link, or submit your writings or media for publication on the website.

http://www.williamstaffordreader.com/

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181. Cralan Kelder

Nettelbeck Magic: Re: "I'm on some blacklist" - F.A. Nettelbeck 1950-2011

Fri 28 Jan 2011

I figure its appropriate to share some of the man's words:

2 by Nettelbeck:

American Postcard

when the ghost train whines across
hollow eyes when cicadas speak
Texarkana sentences when the hands
of a waitress unbutton his grease stained
jeans in the back of no memory when
the radio plays a hobo song inside a locker
at the Greyhound station at noon when
the children find a brown body in the alley
next door to the Hotel Grim when the pink
meat of the watermelon splits obscenely
open when the one mosquito lights on a
cheerleader’s smooth bare ass when you’ll
turn to alcohol where the weathered
metal sign says Cool Inside

Keep Drinking

this cheap Australian chardonnay on

ice is better than running out of gas in

Long Beach or hearing those anti-

shoplifting buzzers going off right

before you gotta start running

again it’s like that no pussy in

three years and now you’re back

at the clinic sitting with this chick

who’s as dull as her Goodwill panties

makes you want to light yourself on

fire and jump on Jesus if you ever

got the chance to see him I mean a

final wish situation like calling talk

radio on a flophouse hallway phone

and ultimately not having nothing to say

no idea where you’re going with it next

as you stare dumbfounded at the wall

where someone has scribbled

This isn’t so bad

On Jan 22, 2011, at 10:50 PM, Stephen Ellis wrote:

> *Bad news. But good to be black-listed. It helps as the legend lengthens code. Nobody understands, indeed. Now, that's worthwhile.*
>
> *Date: Fri, 21 Jan 2011 12:13:21 -0800*
> *From:* [redacted]
> *Subject: "I'm on some blacklist" - F.A. Nettelbeck 1950-2011*
> *To:* [redacted]
>
> *"The poet Tom Clark once told me that John Martin of Black Sparrow Press fame once asked him whose poetry should he be publishing. Well, Clark tells him, "Nettelbeck of course", and Martin just laughed at him. I'm on some blacklist. "*
> *http://assemblypoetryplantmarietta.blogspot.com/2010/08/interview-with-fa-nettelbeck.html*
>
> *short tribute by Kevin Opstedal:*
> *http://bluepressbooks.blogspot.com/*
>
> *Nettelbeck's own blog:*
> *http://fanettelbeck.blogspot.com/*
>
> *his most recent publication (also includes a link to download a free pdf file of the book):*
> *http://lokidesign.net/2356/2010/11/four-minutes-to-midnight-issue-eleven%E2%80%94happy-hour/*

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182. Martha Deed

Millie Niss - City Bird and Big Night in Buffalo, NY

Fri 28 Jan 2011

Blazevox recently released Millie Niss's City Bird: Selected Poems (1991-2009) edited by Martha Deed. Although Millie was perhaps best known for her web-based work, she was an early contributor to such online journals as Beehive and Muse Apprentice Guild. Many of those works can be seen again in City Bird.

Millie Niss draws from so many different poetic influences and writes in so many different tones – wistful, sneaky, sincere, outraged, outrageous, sweet and funny and snide – that it makes me nearly dizzy. This is a wonderful, whimsical compendium of a mind on fire, devoted to poetry, mad for malarkey. In rants, e-mails, poetic forms, collaborations, school notebooks, mock epics, found text, imitations, concrete poetry and intercepted letters, Millie calls it like it is and we are so lucky for it! -- Kazim Ali
http://www.blazevox.org/index.php/Shop/Poetry/city-bird-selected-poems-1991-2009-by-millie-niss-edited-by-martha-deed-192/

City Bird is available from the editor, Blazevox, Talking Leaves (Indie bookstore in Buffalo, NY), and Amazon.

To celebrate the publication of her work, Just Buffalo Literary Center is holding a "Big Night for Millie Niss"

February 19, 2011, 8 PM
Western NY Book Arts Center
Washington Street @ Mohawk
Buffalo, NY

The program features a reading by Kazim Ali, food by publisher and chef, Geoffrey Gatza, and readings from City Bird by three of Millie's friends.
http://www.justbuffalo.org/index.php?task=view&id=60&show=672

A collection of short videos, exhibited at the Tether Gallery in Nottingham, UK -- which includes Millie's last video, Skyscape (Buffalo scenes) -- will also be shown.

Admission free to members of Just Buffalo and WNY Book Arts Center. $5 others.

Just Buffalo @ WNYBAC <http://www.justbuffalo.org>
Western New York Book Arts Center, 2nd Floor | 468 Washington St. @ Mohawk
Buffalo
Phone: [redacted] | Email: [redacted]
<mailto:[redacted]>

Martha Deed

--
The Lost Shoe
http://www.chapbookpublisher.com/shop.html

The Lost Shoe video
http://www.sporkworld.org/Deed/lostshoe.mov

this is visual poetry by Millie Niss (27 March 2010 release) this is visual poetry by Martha Deed (24 August 2010 release) http://thisisvisualpoetry.com

Heat and 500 Favourite Words (Released July 2010)
http://chapbookpublisher.com/tiny-shop.html

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183. Camille Martin
email address for George Stanley?
Fri 28 Jan 2011

Could someone please backchannel George Stanley's email address?

Thanks.

Camille

↑ Index

184. George Thompson
Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Sat 29 Jan 2011

I think that Susan Howe on ED is like ED on herself.

..
On Wed, Jan 26, 2011 at 11:17 PM, Mark DuCharme <[redacted]>wrote:

> *Jesse,*
>
> *Do you mean that Cameron's book is better as lit crit? That is a 'genre,' I believe, that Howe was deliberately trying NOT to write in. And that is one of the things that remains interesting about her book— that it is not just another 'critical discussion' of a 'major poet.' It's more lively. It is poetics— thinking inside writing: one poet writing about another poet (c.f. Call Me Ishmael, The HD Book, Bottom: On Shakespeare, essays by Creeley, Williams, Stein, etc., etc.).*
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> *I personally feel, after all these years, that Howe's book is pretty great. And I do not say that lightly.*

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Best,

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Date: Wed, 26 Jan 2011 04:14:53 +0000
From: [redacted]
Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
To: [redacted]

---------- Information from the mail header ----------
Sender: "Poetics List (UPenn, UB)" <[redacted]>
Poster: Jesse Glass <[redacted]>
Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

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george thompson
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>
> *I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*
>
> *Jonathan Morse*
>
> *guidelines*

↑ Index

185. **Jim Andrews**

Re: Millie Niss - City Bird and Big Night in Buffalo, NY

Sat 29 Jan 2011

Martha, I'm thrilled to be able to buy a copy of Millie's book online. From Geoffrey's press. He who cooked such a delicious meal for a bunch of us in Buffalo at the first e-poetry conference where I first met Millie. And hey Geoffrey way to go with the online paypal thing. It was very simple and quick to purchase the book.

So did you include the one about the horse, Martha? I thought that was such a great piece. Horse Fuck Rock, I believe it was called. I am really looking forward to the book, Martha and Geoffrey. Many thanks. Wish I wasn't a few thousand miles away from the evening for Millie.

All the best,
ja
http://vispo.com

----- Original Message -----
From: "Martha Deed" <[redacted]>

To: <[redacted]>
Sent: Friday, January 28, 2011 6:00 AM
Subject: Millie Niss - City Bird and Big Night in Buffalo, NY

> *Blazevox recently released Millie Niss's City Bird: Selected Poems (1991-2009) edited by Martha Deed. Although Millie was perhaps best known for her web-based work, she was an early contributor to such online journals as Beehive and Muse Apprentice Guild. Many of those works can be seen again in City Bird.*
>
> *Millie Niss draws from so many different poetic influences and writes in so many different tones – wistful, sneaky, sincere, outraged, outrageous, sweet and funny and snide – that it makes me nearly dizzy. This is a wonderful, whimsical compendium of a mind on fire, devoted to poetry, mad for malarkey. In rants, e-mails, poetic forms, collaborations, school notebooks, mock epics, found text, imitations, concrete poetry and intercepted letters, Millie calls it like it is and we are so lucky for it! -- Kazim Ali*
> *http://www.blazevox.org/index.php/Shop/Poetry/city-bird-selected-poems-1991-2009-by-millie-niss-edited-by-martha-deed-192/*
>
> *City Bird is available from the editor, Blazevox, Talking Leaves (Indie bookstore in Buffalo, NY), and Amazon.*
>
> *To celebrate the publication of her work, Just Buffalo Literary Center is holding a "Big Night for Millie Niss"*
>
> *February 19, 2011, 8 PM*
> *Western NY Book Arts Center*
> *Washington Street @ Mohawk*
> *Buffalo, NY*
>
> *The program features a reading by Kazim Ali, food by publisher and chef, Geoffrey Gatza, and readings from City Bird by three of Millie's friends.*
> *http://www.justbuffalo.org/index.php?task=view&id=60&show=672*
>
> *A collection of short videos, exhibited at the Tether Gallery in Nottingham, UK -- which includes Millie's last video, Skyscape (Buffalo scenes) -- will also be shown.*
>
> *Admission free to members of Just Buffalo and WNY Book Arts Center. $5 others.*
>
> *Just Buffalo @ WNYBAC <http://www.justbuffalo.org>*
> *Western New York Book Arts Center, 2nd Floor | 468 Washington St. @ Mohawk*
> *Buffalo*
> *Phone:* [redacted] *| Email:* [redacted]
> *<mailto:*[redacted]*>*

> *Martha Deed*
>
> *--*
> *The Lost Shoe*
> *http://www.chapbookpublisher.com/shop.html*
>
> *The Lost Shoe video*
> *http://www.sporkworld.org/Deed/lostshoe.mov*
>
> *this is visual poetry by Millie Niss (27 March 2010 release)*
> *this is visual poetry by Martha Deed (24 August 2010 release)*
> *http://thisisvisualpoetry.com*
>
> *Heat and 500 Favourite Words (Released July 2010)*
> *http://chapbookpublisher.com/tiny-shop.html*

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186. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Sat 29 Jan 2011

Yes, Susan Howe explained that to me in person by saying: But it's MY Emily Dickinson! She gave a presentation on her book at Marquette university and when she started explaining in a slide show how certain word groupings in the original manuscripts looked like clouds, etc., some of the English profs in the back almost threw up. She also had a hard time explaining why Thomas Johnson's regularization of ED's punctuation was harmful and sexist to boot, as it actually allows one to begin to begin a reading of ED's poems.

I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".

I really don't accept your categories: Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously, no? Why should anyone coming to Howe's book expect anything less than what they would find in Cameron's--who also offers an interpretation of ED's work.

Lyric Time is from Johns Hopkins University press and it IS amazing.

Jess

On 1/27/2011, "Mark DuCharme" <[redacted]> wrote:

Jesse,

Do you mean that Cameron's book is better as lit crit? That is a 'genre,' I believe, that Howe was deliberately trying NOT to write in. And that is one of the things that remains interesting about her book&#65533; that it is not just another 'critical discussion' of a 'major poet.' It's more lively. It is poetics&#65533; thinking inside writing: one poet writing about another poet (c.f. Call Me Ishmael, The HD Book, Bottom: On Shakespeare, essays by Creeley, Williams, Stein, etc., etc.).

I personally feel, after all these years, that Howe's book is pretty great. And I do not say that lightly.

So, are you saying that Cameron's book is AMAZING? And if so, where can we all get a copy?

Best,

Mark

Date: Wed, 26 Jan 2011 04:14:53 +0000
From: [redacted]
Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
To: [redacted]

---------- Information from the mail header ----------
Sender: "Poetics List (UPenn, UB)" <[redacted]*>*
Poster: Jesse Glass <[redacted]*>*
Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
----

George, and others Please check Mr. Morse's blog to see where the "trivial" request came from. He reviewed a book on ED and pronounced it trivial and suggested that there was a plethora of other trivial books on ED out there (without mentioning any titles). I'd also like to see a list of non-trivial ED books as well, and I'll start the list off with an old teacher of mine: Sharon Cameron's "Lyric Time"--which is one of the best discussions of ED's poetics that I've ever come across. Interestingly enough, Susan Howe's "My Emily Dickinson" came out soon after and the rigour of Cameron's thought and analysis puts Susan Howe's attempt to shame. Jess

On 1/24/2011, "George Thompson" <[redacted]*> wrote:*

Well, with all due respect, it would be more interesting to me to see a list of all of the non-trivial books on ED. Actually, her poems as she wrote

> *them are good enough for me. The rest of course is dross.*
>
> *george thompson*
> *On Mon, Jan 24, 2011 at 6:13 AM, Jesse Glass <[redacted]> wrote:*
>
> *It would be interesting to compile an annotated list of trivial books on Emily Dickinson with a note on why they're trivial. Anybody?*
>
> *On 1/24/2011, "Jonathan Morse" <[redacted]> wrote:*
>
> *At*
>
> *http://jonathan-morse.blogspot.com/2011/01/physiognomic.html*
>
> *I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*
>
> *Jonathan Morse*

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187. **michael farrell**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Sat 29 Jan 2011

---

accusations re triviality remind me of mary daly & her complaint that it is a word referring to womens discussion deformed by the patriarchy

im a fan of all howe - inc my e.d.

& im also keen on marthe werners 'emily d's open folios' which i guess examines ed's 'trivia' - with rich results

> *Date: Wed, 26 Jan 2011 21:17:12 -0700*
> *From: [redacted]*
> *Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*
> *To: [redacted]*

Jesse,

Do you mean that Cameron's book is better as lit crit? That is a 'genre,' I believe, that Howe was deliberately trying NOT to write in. And that is one of the things that remains interesting about her book— that it is not just another 'critical discussion' of a 'major poet.' It's more lively. It is poetics— thinking inside writing: one poet writing about another poet (c.f. Call Me Ishmael, The HD Book, Bottom: On Shakespeare, essays by Creeley, Williams, Stein, etc., etc.).

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Poster: Jesse Glass <[redacted]*>*
Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
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>
> *I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*
>
> *Jonathan Morse*

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188. **Jim Andrews**

Slidvid 3.0

Sat 29 Jan 2011

SLIDVID 3.0
http://netartery.vispo.com/?p=789

Here's an article I wrote about a JavaScript slideshow program I've been developing called Slidvid. I just finished version 3.0 of this software, and it's gotten to the point where it is fairly easy to configure and use by other people, so I thought I'd write some documentation about the software. If you would like to show your graphics in a slideshow on your site, drop me a line.

The article links to a slideshow of photos I took when I was recently in your head. I was looking at your language. You were humming, doing the dishes. The images are song shapes.

ja
http://vispo.com

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189. **carol dorf**
Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Sat 29 Jan 2011

Janet Holmes
The ms of my kin

is a fascinating erasure of the poems of Emily Dickinson. It reminds me of Susan Howe's work in that both really internalize Dickinson's poetry and write out of that poetry -- though Howe's writing is closer to criticism, and Holmes engages in a project of remaking ED's work.

Carol

talkingwriting.com

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190. **Sarah Sarai**
Re: Nettelbeck Magic: Re: "I'm on some blacklist" - F.A. Nettelbeck 1950-2011
Sat 29 Jan 2011

Thank you, Cralan Kelder. I took the liberty of posting those 2 poems
in further Nettelbeck tribute plus a quote from & link to a brainy obit.
The posting is dated today, 1/29.11.
Sarah Sarai
http://my3000lovingarms.blogspot.com/

↑ Index

191. **Jesse Glass**
Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Sat 29 Jan 2011

My pleasure! Jess

On 1/26/2011, "George Thompson" <[redacted]> wrote:

> *Jesse,*
>
> *I liked Susan Howe's "My ED"! I will have to take a look at Cameron's*

book. Thanks.

George

On Tue, Jan 25, 2011 at 11:14 PM, Jesse Glass <[redacted]> wrote:

George, and others Please check Mr. Morse's blog to see where the "trivial" request came from. He reviewed a book on ED and pronounced it trivial and suggested that there was a plethora of other trivial books on ED out there (without mentioning any titles). I'd also like to see a list of non-trivial ED books as well, and I'll start the list off with an old teacher of mine: Sharon Cameron's "Lyric Time"--which is one of the best discussions of ED's poetics that I've ever come across. Interestingly enough, Susan Howe's "My Emily Dickinson" came out soon after and the rigour of Cameron's thought and analysis puts Susan Howe's attempt to shame. Jess

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*I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*

Jonathan Morse

guidelines

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192. George Quasha

"preverbs" on subway walls: Soto Station (Los Angeles Metro Goldline)

Sun 30 Jan 2011

This is my collaboration with artist Nobuho Nagasawa for the recently completed Soto Station on the Los Angeles Metro Goldline located in the heart of Boyle Heights. I contributed "wall preverbs" as huge inscriptions on subway walls to her public-art sculptural installation:

http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro <http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro>

one*definition of "preverb" is: a one-line intentional act of language that invites configurative reading to become a singular event of meaning*

from http://www.quasha.com/axial-art/installations/axial-language-art-installations

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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193. Alan Sondheim

[NetBehaviour] [Fwd: Evil Iran hangs my friend Zahra Bahrami] (fwd)

Sun 30 Jan 2011

---------- Forwarded message ----------
Date: Sun, 30 Jan 2011 06:32:54
From: ajaco c/o bid <[redacted]>
Reply-To: NetBehaviour for networked distributed creativity
<[redacted]>
To: [redacted]
Subject: [NetBehaviour] [Fwd: Evil Iran hangs my friend Zahra Bahrami]

On behalve of Eddie woods
--Andreas Maria Jacobs

Dear Friends,

Early this morning the murderously barbaric Iranian regime hanged my friend, and my friend Jane?s friend, Zahra Bahrami. Her crime? To be in the wrong place at the wrong time. Even though the (ugh!) Islamic Republic of Iran would like for the world to believe otherwise. Zahra was 46 years old and a dual Dutch-Iranian national. Only the Iranian government refused to recognize her Dutch citizenship and therefore consistently denied Dutch consular officials in Tehran any access to her. And today they killed her.

Zahra, formerly a student of Indian classical music at the Rotterdam Conservatory and a professional belly dancer, had traveled to Iran more than a year ago to be with her daughter, who was undergoing chemotherapy. Foolishly perhaps, she (like thousands of others) participated in one of the Ashura demonstrations that were held on December 27th 2009 to protest the disputed presidential elections in June. Zahra, who has never belonged to any political organization (contrary to another false claim being made by the regime), was arrested and kept in solitary confinement until the moment of her death. During the entire time she was repeatedly beaten and tortured. And was once forced to make a public confession, which she later retracted. A few months ago her Iranian lawyer, a lady well in the regime?s sights for handling other human-rights cases, was also imprisoned. While just the other day the Dutch foreign ministry appointed two attorneys from the Netherlands to ?represent? Zahra, a much-belated move that may well have sealed her fate. For Zahra had first been tried and sentenced to die not on the political charges (that trial was still meant to happen) but for possessing, smuggling and selling narcotics. Drugs which had clearly been planted (as though they would need to plant them: they could simply say she had them and that would be that). Zahra did not even use drugs, any drugs, and was certainly not a smuggler. But by trying her for this, the

Iranian regime hoped (successfully, it appears) to blindside Western governments, and the Dutch in particular, as to their real motivations by saying this was all part of a ?war on drugs.?

TEHRAN [says]...it is holding a Dutch-Iranian woman caught with drugs, state news agency IRNA reported, after the Netherlands sought details about a dual citizen reportedly on death row... ?One of the cases that Western countries use to pressure the Islamic republic is the case of a woman named Zahra Bahrami, who holds European passports as well as an Iranian passport,? Iranian foreign ministry spokesman Ramin Mehmanparast said, quoted by IRNA. ?(Bahrami) has been arrested by the police for carrying over 1kg of narcotics,? Mr Mehmanparast said without elaborating on the sentence or her nationality. He dismissed foreign interference in the case, in comments apparently aimed at the Netherlands which sought clarification...about a Dutch-Iranian woman in her 40s reportedly sentenced to death. ?They are not allowed to interfere in our internal affairs and our judiciary is quite independent,? said Mr Mehmanparast. AFP

And further: ?It is expected from the western countries to appreciate Iran's efforts to combat drug trafficking and even cooperate accordingly,? he said. ?Unfortunately, however, we are witnessing their support for Zahra Bahrami and they have even called for her release,? he added. ?The West should realize that if the issue of combating drug trafficking is not taken seriously, it will directly affect their own youth who will be entrapped by drug traffickers,? the Foreign Ministry spokesman said. HSH/MMN

I have lived in Iran. And twice worked there as a journalist. That was when the Shah was in charge. The same Shah who had a rather nasty secret police force called SAVAK. (But hey, aren?t all secret police everywhere nasty? They damn sure are!) Yet unless you were actively involved in trying to overthrow the Shah, SAVAK pretty much (well...) left you alone. The bastards running the show in Iran nowadays don?t leave anyone alone. They call themselves ?men of God? but they are evil through and through. Quite as the Ayatollah Khomeini was evil. I shall write more about Iran and my extended stays there in due course. And about the Shah. At present suffice it to say that the power-wielding mullahs and their traitorous (to the Iranian people) cohorts must go. As for how to get rid of them, I do not know. Except that it must come from within. As it came from within in Tunisia and is coming from within in Egypt. And hopefully will come from within in numerous other nations ruled by equally brutal and corrupt regimes.

Capital punishment is abhorrent, period. And to say it is more abhorrent in Zahra?s case is missing the point. Zahra?s case is a tragedy because she never should have been arrested, should not have been imprisoned, ought not to have

been tortured, and certainly not sentenced to death and hanged. But Zahra is not alone. Iran executes people day in and day out. As does China. As does the bloody United States. And too many other countries. In the European Union it is banned. Even Russia abolished the death penalty. The rest must follow suit. Without any exceptions and in all circumstances. It is wrong. It would have been wrong for Hitler (how guilty can you get!), it was wrong for Eichmann (banality incarnate), and it sure as hell was wrong for Zahra Bahrami. Who also happened to be innocent. And thus becomes a kind of martyr. For Iran. For her people.

Oh yes, I have actually witnessed an execution. A public execution. By firing squad. In Thailand. More on that, too. Anon.

To find out more about Zahra, you can google her name. Dozens and dozens of links will pop up. (On her Dutch passport the first name was spelt Sahra, which is what the BBC is using.) Her surname had been Mehrabi, until the Dutch government allowed her to change it. That when Zahra proved to their satisfaction that she was on an Iranian death list. Her brother was executed for having a photograph of the Shah in his possession! Her elder daughter committed suicide. She is survived by a younger daughter and a 22-year old son.

RIP Zahra Bahrami. What a terrible way to die. At the blood-stained hands of a horrible regime that is as close to pure evil as any regime possibly can get.

Thank you for reading this, EDDIE

One of countless Zahra news links:
http://www.iranhumanrights.org/2011/01/zahra_bahrami_exeuted_tehran/

?Execution Poem? http://eddiewoods.nl/?page_id=2185

NetBehaviour mailing list
[redacted]
http://www.netbehaviour.org/mailman/listinfo/netbehaviour

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194. amy king
Fw: Only 13% of Wikipedia contributors are women...
Mon 31 Jan 2011

Katha Pollitt points out:

some of you may have seen this front-page article in the NY Times:

http://www.nytimes.com/2011/01/31/business/media/31link.html?_r=2&hp

As the article points out, because of the absence of women contributors, subjects about women, or of interest to women, are severely scanted. It's pretty shocking, especially when you consider what a standard reference wikipedia is becoming. It occurs to me that many of this list are not only writers but have lots of literary and scholarly expertise --

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 2011

238 messages · Mon 31 Jan 2011 – Mon 28 Feb 2011

February 2011 gathered the room around a single, many-sided question: who gets remembered, and who does the remembering. Two hundred and thirty-eight messages moved through the list, and its largest currents ran to women and the record — the rival readings of Emily Dickinson, the vanishing of women from the internet's memory, the recovery of forgotten women poets, and the sudden death of a living one. The month was an argument about the archive, and about whose faces the archive keeps.

The largest thread was a duel of Dickinsons. The room weighed the great critical readings of Emily Dickinson against each other — Susan Howe's fierce, idiosyncratic My Emily Dickinson beside the scholarly alternatives — one poster proposing that *"Susan Howe on ED is like ED on herself"*, the reader so identified with her subject that criticism becomes a kind of ventriloquism. It was a fight about how a woman poet gets read, and whether the truest reader is the one who disappears into her or the one who keeps a scholar's distance.

The quarrel widened to the whole record. A thread on the finding that only thirteen percent of Wikipedia's contributors were women turned the Dickinson question structural — if the people writing the encyclopedia are overwhelmingly men, whose reputations get built and whose quietly lapse? — while a companion thread went hunting for post-war women postmodernist poets with a Buddhist bent, the room trying, by hand, to recover the names the record had thinned. The archive, they saw, is not neutral; it keeps whoever tends it chooses to keep, and drops, without malice and without notice, whoever the tenders never thought to include.

And the month's death made the stakes immediate. Akilah Oliver died suddenly in New York, a Black experimental poet and beloved teacher, mourned in shock by a room that had known her — *"A very sad, shocking loss"*, one wrote, remembering her at Naropa the summer before. Here was exactly the kind of poet the thin record most easily loses: experimental, Black, a woman, a teacher more than a careerist, gone young, her keeping now entirely in the hands of those who loved her.

I have set February down exactly as the archive delivered it — the rival Dickinsons, the men who write the encyclopedia, the recovered women postmodernists, and the shocking loss of Akilah Oliver — because it was the

month the list understood memory as a thing with a politics, kept or dropped according to who holds the pen. A room that will argue how a woman poet should be read, count the men writing the record, hunt down the forgotten women by hand, and then reel at the sudden death of one of its own is a room that knows the archive forgets on purpose, and that the only answer is to keep saying the names it would otherwise let fall.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 238 in all.

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45. Dan Coffey — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
46. Sharon Mesmer/David Borchart — Re: post WWII women postmodernist poets with a dharma bent
47. Murat Nemet-Nejat — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED...
48. Camille Martin — for Om Khalsoum fans (CA Conrad?)
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50. Douglas Manson — Re: Against Expression: An Anthology of Conceptual Writing
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52. Catherine Daly — Re: post WWII women postmodernist poets with a dharma bent
53. Maria Damon — Re: post WWII women postmodernist poets with a dharma bent
54. Ryan Daley — Re: A Failed Nation as a Lost Penis
55. Jonathan Morse — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Bo...
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57. Cheryl Pallant/FS/VCU — Re: Fw: Only 13% of Wikipedia contributors are women...
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59. cris cheek — The Simulationists in Chicago
60. Michael Hansen — Chicago Review: Newly posted essays + subscription offer
61. Alan Sondheim — five for Egypt
62. Maria Damon — Re: Fw: Only 13% of Wikipedia contributors are women...

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69. Jordan Stempleman — Re: Esque it, AWP!
70. Donald Wellman — Re: for Om Khalsoum fans (CA Conrad?)
71. Rodrigo Toscano — poetics
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81. Hugh Behm-Steinberg — Issue Ten of Eleven Eleven

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83. Jared Schickling — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED ...
84. Murat Nemet-Nejat — Re: New on Netartery

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85. Jonathan Morse — Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Bo...

86. Eric Elshtain — Things To Do With Leaks

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92. amy king — Re: [New-Poetry] The Count & Fallout: The Beat Goes On
93. Ruth Lepson — Re: New book, HISTORIC DIARY
94. Murat Nemet-Nejat — Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

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98. susan maurer — poetry thin air interview maurer/levenson
99. Jack Foley — PARCELLI PERFORMS "CANAANITE GOSPEL!"
100. susan maurer — Maerchen and Raptor RHapsody my now be sneak read at St. Marks bookshop in ...
101. Carol Novack — Issue 12 of Mad Hatters' Review is out!
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105. amy king — OT -- "Un-stalling" the VIDA conversation -- "Bitches be trippin'"
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107. CA Conrad — poetry to music CAConrad and Chris Vaisvil
108. Séamas Cain — The Codex Book Fair
109. Joel Weishaus — Revision of "Reality Too-Blog" (2008)
110. Catherine Daly — LA: Literary Orange 2011
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120. Mathew Timmons — Late Night Snack this Saturday at Hi-Lite Gallery Yes!
121. Lewis Warsh — Reading at Regina Rex
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123. amy king — Goodbye, Mubarak
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133. Martha Deed — Re: Trailer for Lee Chang-Dong's Poetry
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140. Aryanil Mukherjee — Resending: Journal(s) on film-inspired-creative literature
141. Mark Melnicove — Happy Birthday Bern Porter
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143. Halvard Johnson — Fwd: The Hamilton Stone Review #23 is now up!
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147. Small Press Traffic — At The Borders: Wolach, Erlick and Durback
148. Jesse Glass — Emily Dickinson and "the Learned Blacksmith" Elihu Burrit--A Possible Source ...

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163. Jennifer Karmin — Red Rover Series / Experiment #43
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166. Howe, William R. Dr. — Re: origin of the term "dirty concrete"?

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168. David Kirschenbaum — Portable Boog Reader 5 Launch Party
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171. Jesse Glass — Re: Happy Birthday Bern Porter
172. andrew topel — avantacular press
173. Rob McLennan — VERSeFest Web Site Up & Running
174. Séamas Cain — Poetry & code collide
175. Steve Tills — Re: origin of the term "dirty concrete"?
176. amy king — OT: March 2-5: 2011 Chapbook Festival! Register for free workshops now!
177. amy king — Ron Silliman suggests: If you have to Esque,
178. Steven Zultanski — SEGUE PRESENTS: ABIGAIL CHILD + MINA PAM DICK
179. Adam Fieled — Digital Podcast Page
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181. Jonathan Morse — A photo chapbook with a note about conceptual poetry and non-conceptual ph…
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187. amy king — Poetry - Women - Words
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190. sam truitt — St. Marks Group Reading of STUDYING HUNGER JOURNALS
191. Deborah Poe — NYC event: Celebrate Bernadette Mayer’s STUDYING HUNGER JOURNALS on Feb 23rd…
192. Jenny Penberthy — Manifestos Now! -- The Capilano Review
193. amy king — VIDA Count - Links Updated!
194. Jesse Glass — Jesse Glass On Rob's Cleverish Blog--Thanks Rob!

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195. patrick dunagan — Fwd: Philip Guston : Clark Coolidge : Bill Berkson : Patrick James Dunaga…
196. Jesse Glass — Re: origin of the term "dirty concrete"?
197. Tim Peterson — Friday Feb 25 at Zinc: Andrew Levy and Jesse Seldess / EOAGH Books launch

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198. Jennifer Karmin — Feb 23: Chris Kraus in Chicago
199. Stephen Vincent — Libya et al
200. Derek Beaulieu — Boog City presents No Press and Rorie Kelly in NYC
201. Catherine Daly — Design on Stamps
202. Deborah Poe — Handmade/Homemade Exhibit, Opening/Reading & Bookmaking Workshop at Pace Univ…
203. Jesse Glass — ED and LD--In Praise Of Family Speech Habits

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204. Jonathan Morse — Images of a public library abandoned with the books still on the shelves

205. Camille Martin — new @ Rogue Embryo: “If cosmic conditions were even slightly different”
206. Adam Fieled — "American Deadness," Pt.1
207. Stephen Vincent — Jim Goldberg - photographer of the Mideast &
208. Stephen Ellis — Re: origin of the term "dirty concrete"?
209. Jonathan Skinner — Julie Patton in Boston

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210. Murat Nemet-Nejat — Re: ED and LD--In Praise Of Family Speech Habits
211. Ryan Daley — New Blog Posts at Muchisimas
212. Joel Weishaus — CFP: Inaugural Conference of the European Beat Studies Network
213. Mark Weiss — Rothenberg, Owens, Barrio Spanish and lots of bargains!
214. William Slaughter — Notice: Mudlark

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215. Jennifer Karmin — Feb 25: Reading in Milwaukee
216. Rob McLennan — the ottawa small press book fair, spring 2011;
217. amy king — Sad News -- Announcement about Akilah Oliver's passing
218. Murat Nemet-Nejat — Re: Sad News -- Announcement about Akilah Oliver's passing
219. Millicent Borges Accardi — Re: Sad News -- Announcement about Akilah Oliver's passing
220. Laura Hinton — Re: Sad News -- Announcement about Akilah Oliver's passing
221. Jesse Glass — Re: ED and LD--In Praise Of Family Speech Habits

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222. CA Conrad — Joanna Fuhrman & Stacy Szymaszek
223. Maria Damon — query from a musicologist
224. amy king — Tonight: SUSAN HOWE -- Caesura Conversation: Dialogue and Process -- February ...
225. Catherine Borders — CALL FOR SUBMISSIONS: Omnia Vanitas Review of Erotica and Cliterature
226. Mark Weiss — Re: query from a musicologist
227. Elliot Harmon — March 7 in San Francisco: Mike Young, Jamie Iredell, and Patrick Duggan
228. Marc Nasdor — Shanna Compton & Marc Nasdor, Segue Reading Series, Sat. March 5, 4 pm

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229. Jim Andrews — Re: query from a musicologist
230. Jim Andrews — Re: query from a musicologist
231. Crisman Cooley — Re: query from a musicologist
232. Ryan Daley — New at Muchisimas
233. William Slaughter — Notice: Mudlark

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234. Adam Fieled — New Blog: Adam Fieled's Fair Game
235. Anny Ballardini — Re: origin of the term "dirty concrete"?
236. Catherine Daly — LA (BB): ALEXANDER, JORON
237. Jennifer Karmin — March 4-6: The Dust of Suns in Chicago

28 FEB 2011

238. amy king — Akilah Oliver 1961 - 2011

1. Murat Nemet-Nejat

Re: "preverbs" on subway walls: Soto Station (Los Angeles Metro Goldline)

Mon 31 Jan 2011

---

it's wondeful work. both your preverbs and the sculpture and the whole station.

murat

On Sun, Jan 30, 2011 at 12:26 AM, George Quasha <[redacted]>wrote:

> *This is my collaboration with artist Nobuho Nagasawa for the recently completed Soto Station on the Los Angeles Metro Goldline located in the heart of Boyle Heights. I contributed "wall preverbs" as huge inscriptions on subway walls to her public-art sculptural installation:*
>
> *http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro*
> *<*
> *http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro*
>
> *one*definition of "preverb" is: a one-line intentional act of language that invites configurative reading to become a singular event of meaning**
>
> *from*
>
> *http://www.quasha.com/axial-art/installations/axial-language-art-installations*
>
> *--*
> *George Quasha*
> *124 Station Hill Road*
> *Barrytown, NY 12507*
>
> [redacted] *(home)*
> [redacted] *(cell)*
>
> *www.quasha.com*
> *www.baumgartnergallery.net*
> *www.stationhill.org*

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2. Jesse Glass

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Mon 31 Jan 2011

ED had much more astute things to say. Jess

On 1/29/2011, "George Thompson" <[redacted]> wrote:

> *I think that Susan Howe on ED is like ED on herself.*
> *...*
> *On Wed, Jan 26, 2011 at 11:17 PM, Mark DuCharme <[redacted]>wrote:*
>
> *Jesse,*
>
> *Do you mean that Cameron's book is better as lit crit? That is a 'genre,'*
> *I believe, that Howe was deliberately trying NOT to write in. And that is*
> *one of the things that remains interesting about her book&#65533; that it is not*
> *just another 'critical discussion' of a 'major poet.' It's more lively. It*
> *is poetics&#65533; thinking inside writing: one poet writing about another poet*
> *(c.f. Call Me Ishmael, The HD Book, Bottom: On Shakespeare, essays by*
> *Creeley, Williams, Stein, etc., etc.).*
>
> *I personally feel, after all these years, that Howe's book is pretty great.*
> *And I do not say that lightly.*
>
> *So, are you saying that Cameron's book is AMAZING? And if so, where can we*
> *all get a copy?*
>
> *Best,*
>
> *Mark*
>
> *Date: Wed, 26 Jan 2011 04:14:53 +0000*
> *From:* [redacted]
> *Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial*
> *ED Books*
> *To:* [redacted]
>
> *---------- Information from the mail header*
> *----------*

Sender: "Poetics List (UPenn, UB)" <[redacted]>
Poster: Jesse Glass <[redacted]>
Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial
ED Books

>
George, and others Please check Mr. Morse's blog to see where the "trivial" request came from. He reviewed a book on ED and pronounced it trivial and suggested that there was a plethora of other trivial books on ED out there (without mentioning any titles). I'd also like to see a list of non-trivial ED books as well, and I'll start the list off with an old teacher of mine: Sharon Cameron's "Lyric Time"--which is one of the best discussions of ED's poetics that I've ever come across. Interestingly enough, Susan Howe's "My Emily Dickinson" came out soon after and the rigour of Cameron's thought and analysis puts Susan Howe's attempt to shame. Jess

On 1/24/2011, "George Thompson" <[redacted]> wrote:

Well, with all due respect, it would be more interesting to me to see a list
of all of the non-trivial books on ED. Actually, her poems as she wrote them are good enough for me. The rest of course is dross.

george thompson
On Mon, Jan 24, 2011 at 6:13 AM, Jesse Glass <[redacted]> wrote:

It would be interesting to compile an annotated list of trivial books on
Emily Dickinson with a note on why they're trivial. Anybody?

On 1/24/2011, "Jonathan Morse" <[redacted]> wrote:

At

http://jonathan-morse.blogspot.com/2011/01/physiognomic.html

*I discuss the photographs in Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_*

Jonathan Morse

guidelines

↑ Index

3. Jesse Glass

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Mon 31 Jan 2011

There was a great brouhaha about finding "new" ED poems in the letters years back. A bit like the fellow who set Thomas Wolf's purple prose in broken lines and titling them "A Stone, A Leaf, A Door."Nothing new there, but just throwing some of ED's prose poemesque letters in high relief.

Lew Turco of The Book of Forms did a similar reworking. In all these cases the power of the language is all ED's and the gimmick is the whosit poet who treats the text. Jess

On 1/29/2011, "carol dorf" <[redacted]> wrote:

> *Janet Holmes*
> *The ms of my kin*
>
> *is a fascinating erasure of the poems of Emily Dickinson. It reminds me of Susan Howe's work in that both really internalize Dickinson's poetry and write out of that poetry -- though Howe's writing is closer to criticism, and Holmes engages in a project of remaking ED's work.*
>
> *Carol*
>
> *talkingwriting.com*

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4. Shankar, Ravi (English)

Literary House Part with Drunken Boat, 32 Poems, Born, Defunct & Tuesday: An Art Project at AWP, Friday, Feb. 4th

Mon 31 Jan 2011

Join us at AWP in Washington DC

Friday, February 4:

8:00PM -11:00PM

Literary House Party at the Biltmore with 32 Poems, Born, Defunct, Tuesday: An Art Project and Drunken Boat

Location: The Biltmore,1977 Biltmore St., Washington DC 20009

Cost: Free (donations welcome)

Website: http://www.facebook.com/event.php?eid=187025421324198

Description: Join the editors and authors of 32 Poems, Born, Defunct, Tuesday: An Art Project and Drunken Boat as they celebrate AWP by featuring contributors from their latest issues. Featuring performances by Ander Monson, Lia Purpura, Melanie Hendersen, Patrick Rosal, Garret Socol, Don Share, DeLana Dameron, Daniel Nester, Bernadette Geyer, Keetje Kuiper and Dan Albergotti, including special guests. Performance followed by intermingling in a writer's fabulous space just a few blocks from the conference hotel.

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5. Al Filreis

PoemTalk 40: Dementia Blog by Susan Schultz

Mon 31 Jan 2011

Today we are releasing the 40th episode of PoemTalk, a discussion of Dementia Blog by Susan Schultz, with Leonard Schwartz, Michelle Taransky and Jamie-Lee Josselyn:

http://poemtalkatkwh.blogspot.com/
http://www.poetryfoundation.org/journal/audioitem.html?id=2796

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org
dial 215-746-POEM or [redacted]

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6. Mark Young
Issue #20 of Otoliths is now live
Mon 31 Jan 2011

Gong Xi Fa Cai

Otoliths <http://the-otolith.blogspot.com/> welcomes in the Year of the Rabbit with a powerhouse issue that's even more wide-ranging than usual.

Issue #20, the southern summer 2011 issue, contains work in many forms—text, visuals, even chapters from an asemic kinetic novel-in-progress—by nick-e melville, Jim Meirose, Satu Kaikkonen, dan raphael, Philip Byron Oakes, Barrie Darke, Dorothee Lang & Karyn Eisler, James Davis, Morgan Harlow, Tyson Bley, John M. Bennett, Raymond Farr, Matthew Johnstone, Ahimsa Timoteo Bodhrán, Jeff Crouch & Satu Kaikkonen, Theodore Worozbyt, Howie Good, Michael Farrell, Stephen Emmerson, B. T. Abrams, Jeff Harrison, Andy Frazee, Mariah Hamang, Reed Altemus, Andrew K. Peterson, Felino Soriano, Carlos Rowles, Robert Gauldie, Tom Beckett interviewing Joel Chace, Joel Chace, SJ Fowler, De Villo Sloan, Eric Hoffman, Cecelia Chapman, Wayne Mason, Jill Chan, Anatol Knotek & Márton Koppány, Paul Siegell, Peter LaBerge, George McKim, Carlyle Baker, sean burn, Chris Moran, Stephen Nelson, Alexander Batkin, Keith Higginbotham, J. Crouse, Orchid Tierney, Rachel J. Fenton, Ana Viviane Minorelli, Russell Jaffe, Vernon Frazer, Samit Roy, Sam Langer, Michael Jacobson, Heller Levinson, Mark Cunningham, Marco Giovenale, Charles Freeland, Clark Lunberry, J. D. Nelson, Susan Gangel & Terry Turrentine, Bobbi Lurie, Tim Wright, Bob Heman, Thomas Fink, Spencer Selby, & Richard Kostelanetz.

As what is rapidly becoming the Otoliths catchphrase goes, there's something there for everyone.

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7. sandra de 1913
2 job announcements...
Mon 31 Jan 2011

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hello Poetics list...hope winter is treating everyone well or not at all...

I'm sending 2 job announcements for Cal State San Marcos (near San Diego) in hopes they might be of interest to someone excellent on this list or elsewhere. Obviously these are not creative writing jobs, but they are solid tenure-track positions in a small, collegial, & forward-thinking department in sunny California. (Mark Wallace & I both teach CW there & it was my thinking that posting on this list might get us some pretty rad apps...) Consideration date is

Feb 15, contact info below. Please feel free to distribute widely!
http://lynx.csusm.edu/ltwr/

best to all,
sandra doller.

TENURE-TRACK POSITIONS

Cal State University San Marcos (San Diego County)

Literature and Writing Studies Department

* *

* *

* *

Assistant Professor - Early U. S. Literature

Must be able to teach Colonial period through American Renaissance. Subspecialty in Native American texts desirable. Must be willing to teach in general education program. Begins Fall 2011. CSUSM (in San Diego County) is an Affirmative Action/Equal Opportunity Employer strongly committed to equity and diversity and seeks a broad spectrum of candidates in terms of race, sexual orientation and identity, gender, age, and disability or veteran status. The university is particularly interested in candidates who have experience working with students from diverse backgrounds and a demonstrated commitment to improving access to higher education for under-represented groups. CSUSM has been designated as a Hispanic Serving Institution (HSI) and an Asian American Native American Pacific Islander Serving Institution (AANAPISI) and was recently named one of the top 32 Colleges most friendly to junior faculty by the Collaborative on Academic Careers in Higher Education. Letter of application, vita with references, narrative of teaching philosophy and successes, writing sample by 2-15-11 for best consideration; applications accepted until position is filled. Position pending budgetary approval. *Visit ** http://www.csusm.edu/facultyopportunities*<http://www.csusm.edu/facultyopportunities> * for submission procedures.* Contact for questions: Dr. Mark Wallace, [redacted].

Advanced Assistant/Associate Professor –

Writing Program/Rhetoric & Composition

Direct CSUSM's first-year writing program and teach undergraduate and M.A. courses in Rhetoric and Composition and Writing Theory/Pedagogy, beginning fall 2011. Ph.D. or dissertation in Rhet/Comp or Writing strongly preferred; should have significant, long-standing experience as writing program administrator and publications in field. Will participate actively in campus

governance, advocate for the writing program at the college and university levels, and teach in general education program. The Department has a strong Cultural Studies emphasis and interest in digital rhetoric. CSUSM (in San Diego County) is an Affirmative Action/Equal Opportunity Employer strongly committed to equity and diversity and seeks a broad spectrum of candidates in terms of race, sexual orientation and identity, gender, age, and disability or veteran status. The university is particularly interested in candidates who have experience working with students from diverse backgrounds and a demonstrated commitment to improving access to higher education for under-represented groups. CSUSM has been designated as a Hispanic Serving Institution (HSI) and an Asian American Native American Pacific Islander Serving Institution (AANAPISI) and was recently named one of the top 32 Colleges most friendly to junior faculty by the Collaborative on Academic Careers in Higher Education. Letter of application, vita with references, narrative of writing program philosophy and successes, writing sample by 2-15-11 for best consideration; applications accepted until position is filled. Position pending budgetary approval. *Visit ** http://www.csusm.edu/facultyopportunities*<http://www.csusm.edu/facultyopportunities> * for submission procedures.* Contact for questions: Dr. Martha Stoddard Holmes, [redacted].

--
founder & editrice de 1913, Sandra Doller (née Miller)
http://ahsahtapress.boisestate.edu/books/sdoller/sdoller.htm
*
NEW! from 1913:
1913 a journal of forms, Issue 5
"Home/Birth: A Poemic" by Arielle Greenberg & Rachel Zucker
"Wonderbender" by Diane Wald
"READ: 2" 1913's annual translation anthology from the Tamaas seminars in Paris
"Ozalid" by Biswamit Dwibedy
http://www.journal1913.org
*
Forthcoming from 1913:
"Hg-the liquid" by Ward Tietz
Two collaborations by Mendi+Keith Obadike
http://www.1913press.org

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8. Martha Deed

Re: Millie Niss - City Bird and Big Night in Buffalo, NY

Mon 31 Jan 2011

Dear Jim--

Thanks so much for your enthusiasm.
http://www.blazevox.org/index.php/Shop/Poetry/city-bird-selected-poems-1991-2009-by-millie-niss-edited-by-martha-deed-192/

As for Horse Fuck Rock -- I agree. One of the funniest and certainly the dirtiest piece Millie ever wrote. And editors are scared-to-death of it. Not Geoffrey of Blazevox perhaps. But I didn't include it, because this is primarily a selection of Millie's poems. HFR is rather clearly fiction. Not even of the "flash" variety (which is included).

I am continuing to send some of her work around, and am on the lookout for a place for HFR to land.

All best,
Martha

The Lost Shoe
http://www.chapbookpublisher.com/shop.html

The Lost Shoe video
http://www.sporkworld.org/Deed/lostshoe.mov

this is visual poetry by Millie Niss (27 March 2010 release) this is visual poetry by Martha Deed (24 August 2010 release) http://thisisvisualpoetry.com

Heat and 500 Favourite Words (Released July 2010)
http://chapbookpublisher.com/tiny-shop.html

On 1/29/2011 1:12 AM, Jim Andrews wrote:
> Martha, I'm thrilled to be able to buy a copy of Millie's book online.
> From Geoffrey's press. He who cooked such a delicious meal for a bunch
> of us in Buffalo at the first e-poetry conference where I first met
> Millie. And hey Geoffrey way to go with the online paypal thing. It
> was very simple and quick to purchase the book.
>
> So did you include the one about the horse, Martha? I thought that was
> such a great piece. Horse Fuck Rock, I believe it was called. I am
> really looking forward to the book, Martha and Geoffrey. Many thanks.
> Wish I wasn't a few thousand miles away from the evening for Millie.
>
> All the best,
> ja

> http://vispo.com
>

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9. Derek Beaulieu
LOCAL COLOUR now online
Mon 31 Jan 2011

My 2008 conceptual novel LOCAL COLOUR is now available online as a downloadable PDF at Craig Dworkin's exceptional resource "eclipse":

http://derekbeaulieu.wordpress.com/2011/01/31/local-colour/

Local Colour is a page-by-page interpretation of Paul Auster¹s 72page novella Ghosts. Ghosts concerns itself with Blue, a private detective hired by a mysterious character named White to transcribe the actions of Black, a denizen of Brooklyn Heights. As Blue reports his findings, the reader becomes more aware of the intricate relationship between Black and White, and a tactile awareness of the role of colour spreads through the narrative.

Local Colour removes the entirety of Auster¹s text, leaving only chromatic words‹proper nouns or not‹spread across the page as dollops of paint on a palette. What remains is the written equivalent of ambient music‹words which are meant to seen but not read. The colours, through repetition, build a suspense and crescendo which is loosened from traditional narrative into a more pixellated construction.

derek beaulieu

#2, 733 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

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10. Dan Coffey
Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Mon 31 Jan 2011

Who was it that reduced SH to tears? Figuratively speaking, of course. SH found violence in the wilderness of American literary history. Your classmate found it in the seminar that you attended. Cameron sounds like a very compassionate teacher.

On Sat, Jan 29, 2011 at 3:59 AM, Jesse Glass <[redacted]> wrote:>
> I'd just gotten through the seminar with Ms. Cameron and Susan Howe
> reminded me of the classmate who'd attempted to make a case for ED's
> poetics being an early example of Olson's "projective verse" and
> being reduced to tears by Cameron's "words like blades".
>

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11. UbuWeb
Against Expression: An Anthology of Conceptual Writing
Mon 31 Jan 2011

Against Expression: An Anthology of Conceptual Writing
Edited by Craig Dworkin & Kenneth Goldsmith

Northwestern University Press
January 2011
656 pages
ISBN 0-8101-2711-3
$45.00

Amazon: http://is.gd/PQgImI
Northwestern University Press: http://is.gd/4FMoM2

In much the same way that photography forced painting to move in new directions, the advent of the World Wide Web, with its proliferation of easily transferable and manipulated text, forces us to think about writing, creativity, and the materiality of language in new ways. In Against Expression, editors Craig Dworkin and Kenneth Goldsmith present the most innovative works responding to the challenges posed by these developments. Charles Bernstein has described conceptual poetry as "poetry pregnant with thought." Against Expression, the premier anthology of conceptual writing, presents work that is by turns thoughtful, funny, provocative, and disturbing. Dworkin and Goldsmith, two of the leading spokespersons and practitioners of conceptual writing, chart the trajectory of the conceptual aesthetic from early precursors including Samuel Beckett and Marcel Duchamp to the most prominent of today's writers. Nearly all of the major avant-garde groups of the past century are represented here, including Dada, OuLiPo, L=A=N=G=U=A=G=E, and Flarf to name just a few, but all the writers are united in their imaginative appropriation of found and generated texts and their exploration of nonexpressive language. Against Expression is a timely collection and an invaluable resource for readers and writers alike.

Authors include: Monica AASPRONG, Walter ABISH, Vito ACCONCI, Kathy ACKER, Sally ALATALO, Paal Bjelke ANDERSEN, David ANTIN, Louis

ARAGON, Nathan AUSTIN, J. G. BALLARD, Fiona BANNER, Derek BEAULIEU, Samuel BECKETT, Caroline BERGVALL, Charles BERNSTEIN, Ted BERRIGAN, Jen BERVIN, Gregory BETTS, Christian BÖK, Marie BUCK, William S. BURROUGHS, David BUUCK, John CAGE, Blaise CENDRARS, Thomas CLABURN, Elisabeth CLARK, Claude CLOSKY, Clark COOLIDGE, Hart CRANE, Brian Joseph DAVIS, Katie DEGENTESH, Mónica DE LA TORRE, Denis DIDEROT, Marcel DUCHAMP, Craig DWORKIN, Laura ELRICK, Dan FARRELL, Gerald FERGUSON, Robert FITTERMAN, Lawrence GIFFIN, Peter GIZZI, Judith GOLDMAN, Kenneth GOLDSMITH, Nada GORDON, Noah Eli GORDON, Michael GOTTLIEB, Dan GRAHAM, Michelle GRANGAUD, Brion GYSIN, Michael HARVEY, H. L HIX, Yunte HUANG, Douglas HUEBLER, Peter JAEGER, Emma KAY, Bill KENNEDY and Darren WERSHLER, Michael KLAUKE, Christopher KNOWLES, Joseph KOSUTH, Leevi LEHTO, Tan LIN, Dana Teen LOMAX, Trisha LOW, Rory MACBETH, Jackson MAC LOW, Stéphane MALLARMÉ, Donato MANCINI, Peter MANSON, Shigeru MATSUI, Bernadette MAYER, Steve MCCAFFERY, Stephen MCLAUGHLIN and Jim CARPENTER, David MELNICK, Richard MELTZER, Christof MIGONE, Tomoko MINAMI, K. Silem MOHAMMAD, Simon MORRIS, Yedda MORRISON, Harryette MULLEN, Alexandra NEMEROV, C. K. OGDEN, Tom ORANGE, PARASITIC VENTURES, George PEREC, M. NourbeSe PHILIP, Vanessa PLACE, Bern PORTER, Raymond QUENEAU, Claudia RANKINE, Ariana REINES, Charles REZNIKOFF, Deborah RICHARDS, Kim ROSENFIELD, Raymond ROUSSEL, Aram SAROYAN, Ara SHIRINYAN, Ron SILLIMAN, Juliana SPAHR, Brin Kim STEFANS, Gary SULLIVAN, Nick THURSTON, Rodrigo TOSCANO, Tristan TZARA, Andy WARHOL, Darren WERSHLER, Christine WERTHEIM, WIENER GRUPPE William Butler YEATS, Steven ZULTANSKI, Vladimir ZYKOV

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12. Jeffrey Side

The new ebook from Argotist Ebooks is "Royal Blue Car" by Evelyn Posamentier

Mon 31 Jan 2011

The new ebook from Argotist Ebooks is "Royal Blue Car" by Evelyn Posamentier
Description:
Evelyn Posamentier's "Royal Blue Car" takes you to the core of the red thread of life, in words that are given to you as grains: vivid drops of soul.
Available as a free ebook here:
http://www.lulu.com/product/ebook/royal-blue-car/14712285

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13. Dan Glass

With + Stand 5 — open call — last day

Mon 31 Jan 2011

---

righto———

work to withplusstand [at] gmail [dot] com

more info @ withplusstand.blogspot.com

———

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14. Ryan Daley

Re: Fw: Only 13% of Wikipedia contributors are women…

Mon 31 Jan 2011

"With so many subjects represented — most everything has an article on Wikipedia — the gender disparity often shows up in terms of emphasis. A topic generally restricted to teenage girls, like friendship bracelets<http://en.wikipedia.org/wiki/Friendship_bracelet>, can seem short at four paragraphs *when compared with lengthy articles on something boys might favor*, like, toy soldiers or baseball cards, whose voluminous entry includes a detailed chronological history of the subject. [Emphasis added.]

For anyone who doubts how deep these systemic problems run..

On Mon, Jan 31, 2011 at 12:45 PM, amy king <[redacted]> wrote:

> *Katha Pollitt points out:*
>
> *some of you may have seen this front-page article in the NY Times:*
>
> *http://www.nytimes.com/2011/01/31/business/media/31link.html?_r=2&hp*
>
> *As the article points out, because of the absence of women contributors, subjects about women, or of interest to women, are severely scanted. It's pretty shocking, especially when you consider what a standard reference wikipedia is becoming. It occurs to me that many of this list are not only writers but have lots of literary and scholarly expertise --*

> *********
> *VIDA: Women in Literary Arts*
> *+ Interviews*
>
> *Amy's Alias*
> *+ http://amyking.org/*
> ********

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15. George Thompson

Re: Fw: Only 13% of Wikipedia contributors are women...

Mon 31 Jan 2011

Yes, I read this too, and it was shocking. But this is why Wikipedia is not a reliable source for information. In my experience, many of its articles are written by zealous amateurs or zealous zealots. In my area of expertise [which is Vedic and Sanskrit] most of the articles have been repeatedly highjacked by right-wing Hindu fundamentalists.

The fact that women contributors to Wikipedia amount to as little as 13% indicates that men are far more zealous zealots that women are. So, yes, if we want to fix this, all of us feminists should become more zealous than the real hardcore zealots. Shout louder, I guess, is how Wikipedia works.

George Thompson

On Mon, Jan 31, 2011 at 12:45 PM, amy king <[redacted]> wrote:

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****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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16. Eireene Nealand

post WWII women postmodernist poets with a dharma bent

Mon 31 Jan 2011

Hi all,

I'm working on expanding a cannon centered around....well, the term that I'm deliberately avoiding here is Beat Writers--(since women were decidedly excluded from direct recognition)

But what if we create a cannon around the techniques. Are there any post-WWII women writers that used some of the techniques discussed in Howl?

--who dreamt and made incarnate gaps in Time & Space through images juxtaposed, and trapped the archangel of the soulbetween 2 visual images and joined the elemental verbs and set the noun and dash of consciousness together jumping with sensation of Pater Omnipotens Aeterna Deus

--to recreate the syntax and measure of poor human prose and stand before you speechless and intelligent and shaking with shame, rejected yet confessing out the soul to conform to the rhythm of thought in his naked and endless head,

They may have come slightly earlier or slightly later...maybe they didn't live in San Francisco or New York. Maybe they didn't graduate from Harvard or Columbia...

But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake were heroes?

Who would the beats have admired had they not been so full of their own prejudices?

Or am I asking the wrong questions?

How would you reformulate this cannon? I know there's the book Women Beat Poets but that's not quite what I'm after...

Thanks for your help.

e

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17. Obododimma Oha

A Failed Nation as a Lost Penis

Tue 1 Feb 2011

"Since the nation in taking away our penises also loses its own, it cannot father progress; cannot guarantee freedom; cannot ensure the respect of the Nigerian within or outside its territory. The policy of “penislessness” considers those who try to grow their penises back dangerous. If you do not know what it means to try to grow your penis back, then start writing and publishing articles that criticize the government of Nigeria; start playing Tai Solarin and Gani Fawehinmi; start drawing attention to the implications of the Sudanese plebiscite for Nigeria; start calling on Nigerians to think for themselves instead of waiting for those in government to do so."

Read the full text of "A Failed Nation as a Lost Penis<http://234next.com/csp/cms/sites/Next/Home/5670606-182/story.csp>" at:
http://234next.com/csp/cms/sites/Next/Home/5670606-182/story.csp
--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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18. Jared Schickling

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Tue 1 Feb 2011

Jesse

"Susan Howe on ED is like ED on herself" (G. T.). I like this, especially next to "Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously." The one thing for certain is Howe's transcriptions are more exact / precise / accurate / faithful representations of ED's actual notebook than any I've seen. Based on facsimile, of course. And from here we're off and running with the charge of sexism, the manner in which the little leaves have been treated, on lock down, utterly transfigured, obliterated white space dashes cross outs circles whatnot.

RE "puking" and projective verse, ED's letters are a mess the way O's essays are a mess. Her hand-scribbled poems move that way too...

Jared

> *Date: Sat, 29 Jan 2011 00:04:42 -0500*
> *From: George Thompson <[redacted]>*
> *Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*
>
> *I think that Susan Howe on ED is like ED on herself.*
> *..*
>
> *Date: Sat, 29 Jan 2011 09:59:34 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*
>
> *Yes, Susan Howe explained that to me in person by saying: But it's MY Emily Dickinson! She gave a presentation on her book at Marquette university and when she started explaining in a slide show how certain word groupings in the original manuscripts looked like clouds, etc., some of the English profs in the back almost threw up. She also had a hard time explaining why Thomas Johnson's regularization of ED's punctuation was harmful and sexist to boot, as it actually allows one to*

> *begin to begin a reading of ED's poems.*
>
> *I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".*
>
> *I really don't accept your categories: Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously, no? Why should anyone coming to Howe's book expect anything less than what they would find in Cameron's--who also offers an interpretation of ED's work.*
>
> *Lyric Time is from Johns Hopkins University press and it IS amazing.*
>
> *Jess*

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19. Tony Trigilio

Visiting Poet Position, Columbia College Chicago

Tue 1 Feb 2011

Elma Stuckey Liberal Arts & Sciences Emerging Poet-in-Residence

Department of English
Columbia College Chicago

Columbia College Chicago is an urban institution of over 12,000 undergraduate and graduate students emphasizing arts, media, and communications in a liberal arts setting.

The Department of English is seeking candidates for the position of the Elma Stuckey Liberal Arts and Sciences Emerging Poet-in-Residence. Two-year position starts August 2011. Poets from underrepresented communities and/or those who bring diverse cultural, ethnic, and national perspectives to their writing and teaching are particularly encouraged to apply.

Successful candidate will teach, give a public reading, advise a student-curated reading series, and possibly supervise a small number of graduate theses.

Qualified candidates will have received an MFA in poetry or PhD in English (with creative dissertation) or other relevant terminal degree in past five years, demonstrated experience and excellence in college-level teaching, and have strong record of publication in national literary magazines. Salary: $30,000; health benefits only.

EXTENDED Deadline for applications is March 1, 2011. To view the complete job listing and apply online, please visit our website at: https://employment.colum.edu (job opening ID 100101).

Columbia College Chicago is committed to diversity in its faculty. This includes, but is not limited to, diversity of race, gender, generation, geography and diversity of training and professional background. Columbia College Chicago encourages female, GLBTQ, disabled, international, and minority classified individuals to apply for all positions. For more information, visit our website at: www.colum.edu

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20. Jim Finnegan

I IS AN OTHER: The Secret Life of Metaphor and How It Shapes the Way We See the World

Tue 1 Feb 2011

In I IS AN OTHER, James Geary shows how every aspect of our lives, from the power of advertisements to the housing bubble bust to President Obamaâ€™s political rhetoric, is molded by metaphor.

For lovers of language and fans of Blink and Freakonomics, James Gearyâ€™s I IS AN OTHER: The Secret Life of Metaphor and How It Shapes the Way We See the World (Harper/ HarperCollins Publishers; $19.99/$25.99 Can; ISBN 13: 9780061710285; on-sale 2/8/2011) offers a fascinating look at metaphors and their influence in every aspect of our lives, from art to medicine, psychology to the stock market. Witty, persuasive, and original, I is an Other showcases how a simple way with words, which in the past was considered only a tool for poets, is really a driving force in our society.

We utter about one metaphor for every 10 to 25 words, or about six metaphors a minute. â€œIt is the East, and Juliet is the sun!â€ is one of Shakespeareâ€™s most famous lines and one of the most well known metaphors in literature. But metaphor is much more than a mere literary device employed by love-struck poets when they refer to their girlfriends as interstellar masses of incandescent gas. In this fascinating and entertaining book, Geary demonstrates how metaphor affects financial decision-making, how metaphor lurks behind effective advertisements, how metaphor inspires learning and discovery, and how metaphor can be used as a tool to achieve emotional insight and psychological change.

The bookâ€™s unusual title comes from 19th-century French poet Arthur Rimbaud, who believed that metaphorâ€”the equation of one thing with another, completely different thing, of I with an otherâ€”was the basis not just of poetry but of all creative thought.

In I Is an Other, Geary takes readers from Aristotleâ€™s investigation of metaphor right up to the latest neuroscientific insights into how metaphor works in the brain. Along the way, he demonstrates how new research in the social and cognitive sciences makes it increasingly plain that metaphor influences our attitudes, beliefs, and actions in surprising, hidden, and often oddball ways. He details how metaphor has finally leapt off the page and landed with a mighty splash right in the middle of our stream of consciousness.

James Geary is the author of the New York Times bestseller The World in a Phrase and Gearyâ€™s Guide to the Worldâ€™s Great Aphorists, both of which celebrate the witty and thought-provoking art of the aphorism. Geary is editor of Ode, a magazine about optimism and positive news, and a regular contributor to Popular Science. He is the former editor of the European edition of Time, based in London.

To watch Gearyâ€™s recent TED talk on metaphor, visit: http://www.ted.com/talks/james_geary_metaphorically_speaking.html. James Geary can discuss: Â· Why metaphors (in the form of visual imagery) are crucial to the creation of memorable ads and successful brands Â· How metaphors are used in financial commentary and how they can dramatically affect personal financial decisions Â· The essential role of metaphorical thinking in business innovation Â· What metaphor tells us about everything from motivating others to navigating office politics Â· How metaphor can be used to form public opinion and shape political debate Â· What life is like without metaphor, as experienced by some people with autism spectrum disorders, who have difficulty using and understanding figurative language

I IS AN OTHER will open your eyes to the secret life of metaphor and its role in swinging elections, moving markets, and powerfully influencing daily life. I hope you will consider it for features and reviews and its author for interviews. I look forward to speaking with you soon.

Best regards,
Annie Weiss
Assistant Publicist
HarperCollinsPublishers
[redacted]

---

ew-Poetry mailing list
[redacted]
ttp://wiz.cath.vt.edu/mailman/listinfo/new-poetry

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21. Krystal Languell
call for submissions: Bone Bouquet
Tue 1 Feb 2011

http://bonebouquet.submishmash.com/Submit

Bone Bouquet seeks to publish the best new writing by female poets, from artists both established and emerging. We are especially interested in work that is unpredictable, poems that have both sass and authority. We look for poetry, interviews, craft essays, and reviews of chapbooks/books of poetry (please limit reviews to those that address books published in the last two years) as well as visual art for our covers. Simultaneous submissions are fine, as long as we are notified when work is accepted elsewhere. Bone Bouquet only accepts previously unpublished work; we request first electronic rights, and would like to archive your work on the site. Please note that your work first appeared in Bone Bouquet if it is reprinted elsewhere on the web or in print.

The best way to get a sense of what kind of work we value is to read previous issues, indeed, to buy a copy of issue 2.1, which contains work by Arielle Greenberg, Jennifer Firestone, and others.

We look forward to reading your work!

All best,

Krystal Languell
Founding Editor | Bone Bouquet
bonebouquet.org

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22. CA Conrad
the murder of Earth & Zoe Strauss's photo
Tue 1 Feb 2011

Earth was his name.

details and photo here at PhillySound: new poetry:
http://phillysound.blogspot.com/2011_01_01_archive.html

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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23. David Kirschenbaum
Last Call to Advertise in Boog City 68
Wed 2 Feb 2011

Please forward

Advertise in

Boog City 68

Deadlines

--Space Reservations-Email to reserve ad space ASAP

-Wed. Feb. 9-Submit Ad or Ad Materials
-Fri. Feb. 11-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://welcometoboogcity.com/
T: 212-842-BOOG (2664)

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24. **cris cheek**

Re: "preverbs" on subway walls: Soto Station (Los Angeles Metro Goldline)

Wed 2 Feb 2011

---

i agree Murat, totally wonderful!!

On Jan 31, 2011, at 12:44 AM, Murat Nemet-Nejat wrote:

> *it's wondeful work. both your preverbs and the sculpture and the whole station.*
>
> *murat*
>
> *On Sun, Jan 30, 2011 at 12:26 AM, George Quasha <[redacted]>wrote:*
>
> > *This is my collaboration with artist Nobuho Nagasawa for the recently completed Soto Station on the Los Angeles Metro Goldline located in the heart of Boyle Heights. I contributed "wall preverbs" as huge inscriptions on subway walls to her public-art sculptural installation:*
>
> *http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro*
> *<*
> *http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro*
>
> > *one*definition of "preverb" is: a one-line intentional act of language that invites configurative reading to become a singular event of meaning**
> >
> > *from*
>
> *http://www.quasha.com/axial-art/installations/axial-language-art-installations*

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] *(home)*
[redacted] *(cell)*

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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25. **J.P. Craig**
Re: Only 13% of Wikipedia contributors are women...
Wed 2 Feb 2011

I think that the characterization of Wikipedia editors as zealots is unfair. Enthusiasts? Volunteeers? Certainly some topics are "hijacked."

Is that word unfortunate or intentional?

Perhaps it's that some topics are prone to be "hijacked" by "zealots"? And that the fault is not the medium? Maybe the problem of zealotry is a side-effect of the openness? Is it necessary to assume that openness is an invitation to shout and bully?

The absence of obvious zealots in the Encyclopedia Britannica, or the classroom, or the museum, is no guarantee that that a single, authoritarian view does not rule the content.

Maybe shouting and competition is better than silence, or the muted tones of arranged consent?

I do not intend to hijack the gender issue.

I think the best solution is for more women to work on Wikipedia.

Is it possible to argue that women are making more pragmatic investments of energy? In other forms of publication? Is digested knowledge and authority less palatable to women? (I mean, aside from the fact that they have been and continue to be often beaten back from those modes?)

Is there a way to focus on ability and possibility rather than disability.

(I have to admit part of my argument here is deriving from my urge to defend Susan Howe in another thread of conversation.)

On Jan 31, 2011, at 9:18 PM, George Thompson wrote:

> *Yes, I read this too, and it was shocking. But this is why Wikipedia is not a reliable source for information. In my experience, many of its articles are written by zealous amateurs or zealous zealots. In my area of expertise [which is Vedic and Sanskrit] most of the articles have been repeatedly highjacked by right-wing Hindu fundamentalists.*
>
> *The fact that women contributors to Wikipedia amount to as little as 13% indicates that men are far more zealous zealots that women are. So, yes, if we want to fix this, all of us feminists should become more zealous than the real hardcore zealots. Shout louder, I guess, is how Wikipedia works.*
>
> *George Thompson*
>
> *On Mon, Jan 31, 2011 at 12:45 PM, amy king <[redacted]> wrote:*
>
> *Katha Pollitt points out:*
>
> *some of you may have seen this front-page article in the NY Times:*
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> *http://www.nytimes.com/2011/01/31/business/media/31link.html?_r=2&hp*
>
> *As the article points out, because of the absence of women contributors, subjects about women, or of interest to women, are severely scanted. It's pretty shocking, especially when you consider what a standard reference wikipedia is becoming. It occurs to me that many of this list are not only writers but have lots of literary and scholarly expertise --*
>
> *********
> *VIDA: Women in Literary Arts*
> *+ Interviews*
>
> *Amy's Alias*
> *+ http://amyking.org/*
> ********

Dr. J.P. Craig
Lecturer in English
University of Tennessee at Knoxville

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26. Murat Nemet-Nejat

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

To me, the most revealing sentence in the article is: "Jane Margolis, co-author of a book on sexism in computer science, 'Unlocking the Clubhouse,' argues that Wikipedia is experiencing the same problems of the offline world, where women are less willing to assert their opinions in public."

In other words, it's up to women to redress this imbalance in Wikipedia world.

Ciao,

Murat

On Mon, Jan 31, 2011 at 9:18 PM, George Thompson <[redacted]> wrote:

> *Yes, I read this too, and it was shocking. But this is why Wikipedia is not*
> *a reliable source for information. In my experience, many of its articles*
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>
> *George Thompson*
>
> *On Mon, Jan 31, 2011 at 12:45 PM, amy king <[redacted]> wrote:*
>
> *Katha Pollitt points out:*

some of you may have seen this front-page article in the NY Times:

http://www.nytimes.com/2011/01/31/business/media/31link.html?_r=2&hp

As the article points out, because of the absence of women contributors,
subjects about women, or of interest to women, are severely scanted.
It's
pretty shocking, especially when you consider what a standard reference
wikipedia is becoming. It occurs to me that many of this list are not
only
writers but have lots of literary and scholarly expertise --

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

guidelines

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27. **Robert Dewhurst**

ARTHUR ECHO by CAConrad & Thom Donovan

Wed 2 Feb 2011

New chapbook available from Scary Topiary Press

ARTHUR ECHO by CAConrad & Thom Donovan

A (Soma)tic collaboration, ARTHUR ECHO documents a Winter 2009 day Conrad and Donovan spent listening to cellist Arthur Russell's WORLD OF ECHO on a twelve-hour loop in a five-story Philadelphia house. This chapbook appropriately inhabits the pop music tradition of the split single, as both poets tune into Russell's masterpiece to generate separate sets of notes on occult topics like angel milk & rock salt, the nutritive body, ecophenomenology, and lyric poetry. A unique tribute to Russell that conjures a reverberant portrait of close-listening and vital friendship from perceptual flux.

"graffiti is beautiful / an emblem of AWAKE / saying I WAS HERE / AND HOPE YOU CARE"

"Crisis hush listen the world is alive repeat cho / rus"

Saddle-stitched binding and silk-screened covers. Art by Sunnylee Mowery.

Edition of 88. $8 ppd.

http://scarytopiary.endingthealphabet.org

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28. amy king

VIDA'S GOT THE NUMBERS—WOMEN WRITERS WERE GROSSLY UNDERREPRESENTED IN 2010.

Wed 2 Feb 2011

They were underrepresented in The New Yorker, where men authored 449 pieces, compared to 163 by women.

And in Harperâ€™s Magazine where men writers outnumbered women writers by nearly 3 to 1.

In The New Republic, where 256 pieces were authored by men, while only 49 were written by women.

And in The New York Review of Books, where men wrote 462 pieces and women 72.

In Poetry Magazine and Granta and The Paris Review and The Three Penny Review and The Boston Review and Tin Houseâ€" publications where male writers outnumbered their female counterparts two, three and in some cases four times over.

VIDA knows, because we counted. In the last year, weâ€™ve tallied up the numbers for many of the countryâ€™s most prestigious magazines. Now those numbers are available on our web site: http://vidaweb.org

â€œOur â€˜Countâ€™ is by no means a blame-game,â€ says VIDA co- founder Cate Marvin. â€œIt was time to stop speculating that things didnâ€™t

â€˜seemâ€™ entirely fair and find out whether we did in fact have reason to be concerned. The conversation only begins with the numbers.â€

Itâ€™s a conversation that VIDA is ready to have.

A detailed breakdown of the VIDA count can be found on our web site at: http://vidaweb.org

Scroll slowly. Take in the Red.

http://vidaweb.org/the-count-2010

*********Amy's Alias
+ http://amyking.org/
****

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29. amy king
Re: Fw: Only 13% of Wikipedia contributors are women...
Wed 2 Feb 2011

Wow, you've got it figured out, and so fast! It's always women's fault, ain't it? It's never about the conditions, the posting climate, or anything more complex than just: it's your fault if you don't join in! Not, why aren't women willing to assert their opinions in public? Is there something going on in the structure, the people participating, etc. Must just be some innate glitch in the female matrix - nothing to do with reception, how women's ideas are received, etc. --As we can see through some of the wonderful hostility expressed through the years in the archives of this very listserv!

Cheers,

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

----- Original Message ----
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Wed, February 2, 2011 10:32:19 AM
Subject: Re: Fw: Only 13% of Wikipedia contributors are women...

To me, the most revealing sentence in the article is: "Jane Margolis, co-author of a book on sexism in computer science, 'Unlocking the Clubhouse,' argues that Wikipedia is experiencing the same problems of the offline world, where women are less willing to assert their opinions in public."

In other words, it's up to women to redress this imbalance in Wikipedia world.

Ciao,

Murat

On Mon, Jan 31, 2011 at 9:18 PM, George Thompson <[redacted]> wrote:

> *Yes, I read this too, and it was shocking. But this is why Wikipedia is not*
> *a reliable source for information. In my experience, many of its articles*
> *are written by zealous amateurs or zealous zealots. In my area of expertise*
> *[which is Vedic and Sanskrit] most of the articles have been repeatedly*
> *highjacked by right-wing Hindu fundamentalists.*
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> *The fact that women contributors to Wikipedia amount to as little as 13%*
> *indicates that men are far more zealous zealots that women are. So, yes, if*
> *we want to fix this, all of us feminists should become more zealous than the*
> *real hardcore zealots. Shout louder, I guess, is how Wikipedia works.*
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> *George Thompson*
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> *+ Interviews*
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> *Amy's Alias*
> *+ http://amyking.org/*
> ********
>
> *guidelines*

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30. **patrick dunagan**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Look to Anne Waldman's editing work and her last book of essays OUTRIDER... Dianne Di Prima's talks... all of the Naropa anthologies (in many of which you'll find Di Prima)... etc... do you need to look further? Also, would you include women such as Bernadette Mayer, Alice Notley, Eileen Myles--- wonderful "tradition" of practice there.... Eleni Sikelianos, Brenda Coultas...

Cheers, Patrick

On 31 January 2011 20:09, Eireene Nealand <[redacted]> wrote:

> *Hi all,*
>
> *I'm working on expanding a cannon centered around....well, the term that I'm deliberately avoiding here is Beat Writers--(since women were decidedly excluded from direct recognition)*
>
> *But what if we create a cannon around the techniques. Are there any post-WWII women writers that used some of the techniques discussed in Howl?*
>
> *--who dreamt and made incarnate gaps in Time & Space through images*

> *juxtaposed, and trapped the archangel of the soulbetween 2 visual images and joined the elemental verbs and set the noun and dash of consciousness together jumping with sensation of Pater Omnipotens Aeterna Deus*
>
> *--to recreate the syntax and measure of poor human prose and stand before you speechless and intelligent and shaking with shame, rejected yet confessing out the soul to conform to the rhythm of thought in his naked and endless head,*
>
> *They may have come slightly earlier or slightly later...maybe they didn't live in San Francisco or New York. Maybe they didn't graduate from Harvard or Columbia...*
>
> *But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake were heroes?*
>
> *Who would the beats have admired had they not been so full of their own prejudices?*
>
> *Or am I asking the wrong questions?*
>
> *How would you reformulate this cannon? I know there's the book Women Beat Poets but that's not quite what I'm after...*
>
> *Thanks for your help.*
>
> *e*

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31. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

ED suffered from serious problems with her vision for years--that's one useful point to keep in mind when considering "non-sexist" transcriptions of her texts. She also apparently sometimes wrote in the near dark--and there is indeed a draft of a poem with lines that run off the page.

Most of the poems were worksheets, which explains the word lists included with the poems. You'll find something similar in the manuscripts of other poets: gaps and possible insertions. Though the idea of an open-ended, interactive poem is an intriguing one, and ED was certainly bright enough to have invented

a poetics that would have allowed it, given the times in which she wrote and her own habits of reading and writing, I don't believe that was her intention.

Thomas Johnson's clarifications of Ed's poems allowed scholarship, including Howe's, to proceed. Up to the Johnson text, there were "correct" versions coming from the Vinnie/Austin Dickinson/Todd manuscripts vs. the Susan Gilbert & daughter manuscripts side of the war between the houses. (The whole fascinating story is laid out in the book Ancestors' Brocades.) Far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship that only really began in the 1960's.

Howe did a service, by directing us back to the materiality of Dickinson's texts. That's important, but suggesting that the politics of gender had anything to do with Johnson's edition is hard to justify. The point is--one has to begin to begin--and Johnson did just that. I think everyone involved in Dickinson scholarship owes Johnson a great deal because without his collecting and clarifying the corpus, the full range of Ed's subject matter and the breath-taking sweep of her mind had not been apparent.

Those Marquette professors were really outraged by Howe's impressionistic interpretations of HER Emily Dickinson, as well as by the gender stuff and Thomas Johnson. I understood their outrage. I like Howe's poetry, but I think her take on Dickinson allows us to turn away from the text itself and see what's not really there--and that--in Cameron's seminar at Johns Hopkins--was something this amazing mind did not allow us to do. She said that that mode of non-dealing with the text--that impressionistic mode--was what had plagued ED's work up to the start of the 1960's. Once again take a look at Lyric Time is an amazing book.

From what I've read of Susan Howe's poetry--I don't see any similarities between her lapidary, "flat" style and ED's luminosities. Lorine Niedecker has also be called a 20th century Emily Dickinson and outside of the fact that she was a she and wrote shorter poems and wrote about nature, her "flat" style seems closer to Stephen Crane's "pills" than ED's poems.

Jess

On 2/1/2011, "Jared Schickling" <[redacted]> wrote:

> *Jesse*
>
> *"Susan Howe on ED is like ED on herself" (G. T.). I like this, especially next to "Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously." The one thing for certain is Howe's transcriptions are more exact / precise / accurate / faithful representations of ED's actual notebook than any I've seen. Based on facsimile, of course. And from here we're off and running with the charge of sexism, the manner in which the little leaves have been treated, on*

lock down, utterly transfigured, obliterated white space dashes cross outs circles whatnot.

RE "puking" and projective verse, ED's letters are a mess the way O's essays are a mess. Her hand-scribbled poems move that way too...

Jared

Date: Sat, 29 Jan 2011 00:04:42 -0500
From: George Thompson <[redacted]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

I think that Susan Howe on ED is like ED on herself.
..

Date: Sat, 29 Jan 2011 09:59:34 +0000
From: Jesse Glass <[redacted]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Yes, Susan Howe explained that to me in person by saying: But it's MY Emily Dickinson! She gave a presentation on her book at Marquette university and when she started explaining in a slide show how certain word groupings in the original manuscripts looked like clouds, etc., some of the English profs in the back almost threw up. She also had a hard time explaining why Thomas Johnson's regularization of ED's punctuation was harmful and sexist to boot, as it actually allows one to begin to begin a reading of ED's poems.

I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".

I really don't accept your categories: Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously, no? Why should anyone coming to Howe's book expect anything less than what they would find in Cameron's--who also offers an interpretation of ED's work.

Lyric Time is from Johns Hopkins University press and it IS amazing.

Jess

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32. Jesse Glass

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

Sorry if it was not clear, it was my seminar mate who was driven to tears by Cameron--not Susan Howe. The Hopkins seminar started out "standing room only" and by the end was reduced to a handful of stalwarts. I loved it. Jess

On 1/31/2011, "Dan Coffey" <[redacted]> wrote:

> *Who was it that reduced SH to tears? Figuratively speaking, of course. SH found violence in the wilderness of American literary history. Your classmate found it in the seminar that you attended. Cameron sounds like a very compassionate teacher.*
>
> *On Sat, Jan 29, 2011 at 3:59 AM, Jesse Glass <[redacted]> wrote:>*
> *I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".*

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33. Lisa Samuels

Reading in Santa Cruz 7 Feb

Wed 2 Feb 2011

All welcome to a reading by Lisa Samuels and Alta Ifland
Monday 7 February 7:30 PM
107 Elm Street at the Felix Culpa Gallery
Santa Cruz

http://anewcadence.blogspot.com/

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34. **skyplums**

Re: Against Expression: An Anthology of Conceptual Writing

Wed 2 Feb 2011

---

shit kenny i`m against expression tho i have a bad habit of always expressing myself take now for instance so tired of the academe scene and being cut in the quick alla time as allah hisself might put it then i says as the sunsets without me seein it should i delete this and i says to meself why of course not

---------- Original Message ----------
From: UbuWeb <[redacted]>
To: [redacted]
Subject: Against Expression: An Anthology of Conceptual Writing
Date: Mon, 31 Jan 2011 10:06:07 -0800

Against Expression: An Anthology of Conceptual Writing
Edited by Craig Dworkin & Kenneth Goldsmith

Northwestern University Press
January 2011
656 pages
ISBN 0-8101-2711-3
$45.00

Amazon: http://is.gd/PQgImI
Northwestern University Press: http://is.gd/4FMoM2

In much the same way that photography forced painting to move in new directions, the advent of the World Wide Web, with its proliferation of easily transferable and manipulated text, forces us to think about writing, creativity, and the materiality of language in new ways. In Against Expression, editors Craig Dworkin and Kenneth Goldsmith present the most innovative works responding to the challenges posed by these developments. Charles Bernstein has described conceptual poetry as "poetry pregnant with thought." Against Expression, the premier anthology of conceptual writing, presents work that is by turns thoughtful, funny, provocative, and disturbing. Dworkin and Goldsmith, two of the leading spokespersons and practitioners of conceptual writing, chart the trajectory of the conceptual aesthetic from early precursors including Samuel Beckett and Marcel Duchamp to the most prominent of today's writers. Nearly all of the major avant-garde groups of the past century are represented here, including Dada, OuLiPo, L=A=N=G=U=A=G=E, and Flarf to name just a few, but all the writers are united in their imaginative appropriation of found and generated texts and their exploration of nonexpressive language. Against Expression is a timely collection and an invaluable resource for readers and writers alike.

Authors include: Monica AASPRONG, Walter ABISH, Vito ACCONCI, Kathy ACKER, Sally ALATALO, Paal Bjelke ANDERSEN, David ANTIN, Louis ARAGON, Nathan AUSTIN, J. G. BALLARD, Fiona BANNER, Derek BEAULIEU, Samuel BECKETT, Caroline BERGVALL, Charles BERNSTEIN, Ted BERRIGAN, Jen BERVIN, Gregory BETTS, Christian BÖK, Marie BUCK, William S. BURROUGHS, David BUUCK, John CAGE, Blaise CENDRARS, Thomas CLABURN, Elisabeth CLARK, Claude CLOSKY, Clark COOLIDGE, Hart CRANE, Brian Joseph DAVIS, Katie DEGENTESH, Mónica DE LA TORRE, Denis DIDEROT, Marcel DUCHAMP, Craig DWORKIN, Laura ELRICK, Dan FARRELL, Gerald FERGUSON, Robert FITTERMAN, Lawrence GIFFIN, Peter GIZZI, Judith GOLDMAN, Kenneth GOLDSMITH, Nada GORDON, Noah Eli GORDON, Michael GOTTLIEB, Dan GRAHAM, Michelle GRANGAUD, Brion GYSIN, Michael HARVEY, H. L HIX, Yunte HUANG, Douglas HUEBLER, Peter JAEGER, Emma KAY, Bill KENNEDY and Darren WERSHLER, Michael KLAUKE, Christopher KNOWLES, Joseph KOSUTH, Leevi LEHTO, Tan LIN, Dana Teen LOMAX, Trisha LOW, Rory MACBETH, Jackson MAC LOW, Stéphane MALLARMÉ, Donato MANCINI, Peter MANSON, Shigeru MATSUI, Bernadette MAYER, Steve MCCAFFERY, Stephen MCLAUGHLIN and Jim CARPENTER, David MELNICK, Richard MELTZER, Christof MIGONE, Tomoko MINAMI, K. Silem MOHAMMAD, Simon MORRIS, Yedda MORRISON, Harryette MULLEN, Alexandra NEMEROV, C. K. OGDEN, Tom ORANGE, PARASITIC VENTURES, George PEREC, M. NourbeSe PHILIP, Vanessa PLACE, Bern PORTER, Raymond QUENEAU, Claudia RANKINE, Ariana REINES, Charles REZNIKOFF, Deborah RICHARDS, Kim ROSENFIELD, Raymond ROUSSEL, Aram SAROYAN, Ara SHIRINYAN, Ron SILLIMAN, Juliana SPAHR, Brin Kim STEFANS, Gary SULLIVAN, Nick THURSTON, Rodrigo TOSCANO, Tristan TZARA, Andy WARHOL, Darren WERSHLER, Christine WERTHEIM, WIENER GRUPPE William Butler YEATS, Steven ZULTANSKI, Vladimir ZYKOV

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35. Tomás Ó Cárthaigh

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

Most of the moderator slapdowns for sources and Npov issues I get are from the fairer sex. ;-) Theres no shortage of women among Irelands wikipedia mods. ON the poetry front, there is a severe shortage of female rhyming poets, New Formalists as yed call them stateside. Of the gay women poets, Catherina Behan is the leading spoken word poet, Sarah Marie Griffen leads the posse for the straight ladies. One exception is Sandra Harris who does a fantastic line in lewd and lovely naughty rhyming poems detailing male shortcomings in the bedroom! Google the Glor Sessions in Dublin for same...

On Wed 02 Feb 2011 17:05 GMT amy king wrote:

> *Wow, you've got it figured out, and so fast! It's always women's fault, ain't it? It's never about the conditions, the posting climate, or anything more complex than just: it's your fault if you don't join in! Not, why aren't women willing to assert their opinions in public? Is there something going on in the structure, the people participating, etc. Must just be some innate glitch in the female matrix - nothing to do with reception, how women's ideas are received, etc. --As we can see through some of the wonderful hostility expressed through the years in the archives of this very listserv!*
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> *Cheers,*
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> *Amy*
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> *********
> *VIDA: Women in Literary Arts*
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>
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> ********
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> *----- Original Message ----*
> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Sent: Wed, February 2, 2011 10:32:19 AM*
> *Subject: Re: Fw: Only 13% of Wikipedia contributors are women...*
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> *To me, the most revealing sentence in the article is: "Jane Margolis, co-author of a book on sexism in computer science, 'Unlocking the Clubhouse,' argues that Wikipedia is experiencing the same problems of the offline world, where women are less willing to assert their opinions in public."*
>
> *In other words, it's up to women to redress this imbalance in Wikipedia world.*
>
> *Ciao,*
>
> *Murat*
>
> *On Mon, Jan 31, 2011 at 9:18 PM, George Thompson <[redacted]> wrote:*

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a reliable source for information. In my experience, many of its articles
are written by zealous amateurs or zealous zealots. In my area of expertise
[which is Vedic and Sanskrit] most of the articles have been repeatedly
highjacked by right-wing Hindu fundamentalists.

The fact that women contributors to Wikipedia amount to as little as 13%
indicates that men are far more zealous zealots that women are. So, yes, if
we want to fix this, all of us feminists should become more zealous than the
real hardcore zealots. Shout louder, I guess, is how Wikipedia works.

George Thompson

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some of you may have seen this front-page article in the NY Times:

http://www.nytimes.com/2011/01/31/business/media/31link.html?_r=2&hp

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writers but have lots of literary and scholarly expertise --

****
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+ Interviews

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> ********
>
> *guidelines*

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36. **Maria Damon**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Joanne Kyger.

patrick dunagan wrote:
> Look to Anne Waldman's editing work and her last book of essays OUTRIDER...
> Dianne Di Prima's talks... all of the Naropa anthologies (in many of which
> you'll find Di Prima)... etc... do you need to look further? Also, would
> you include women such as Bernadette Mayer, Alice Notley, Eileen Myles---
> wonderful "tradition" of practice there.... Eleni Sikelianos, Brenda
> Coultas...
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> Cheers, Patrick
>
> On 31 January 2011 20:09, Eireene Nealand <[redacted]> wrote:
>
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>> Hi all,
>>
>> I'm working on expanding a cannon centered around....well, the term
>> that I'm deliberately avoiding here is Beat Writers--(since women were
>> decidedly excluded from direct recognition)
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>> But what if we create a cannon around the techniques. Are there any

>> post-WWII women writers that used some of the techniques discussed in
>> Howl?
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>> --who dreamt and made incarnate gaps in Time & Space through images
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>> consciousness together jumping with sensation of Pater Omnipotens
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>> --to recreate the syntax and measure of poor human prose and stand
>> before you speechless and intelligent and shaking with shame, rejected
>> yet confessing out the soul to conform to the rhythm of thought in his
>> naked and endless head,
>>
>> They may have come slightly earlier or slightly later...maybe they
>> didn't live in San Francisco or New York. Maybe they didn't graduate
>> from Harvard or Columbia...
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>> But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake
were
>> heroes?
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>> Who would the beats have admired had they not been so full of their
>> own prejudices?
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>> Or am I asking the wrong questions?
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>> How would you reformulate this cannon? I know there's the book Women
>> Beat Poets but that's not quite what I'm after...
>>
>> Thanks for your help.
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>> e
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>

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37. Laura Hinton

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

Bravely stated, Amy. The hostility is there. So we stay off line. We don't answer list serves. We don't get promotions. We don't TRY to compete. We don't expect publication, really. We know when it's not "our game." Every attempt to overcome -- is a huge effort to overcome.

We get tired.

Is this a world of our own making? Perhaps. But until EVERYONE addresses the politics, women will be more valued as baby-makers and not text-makers. We will continue to live in our own shadows (with a few brave exceptions). We will continue to fight every step -- for what should be obvious: equal consideration and full artist / thinking-being humanity.

It continues to be an astounding phenomena, this subtle and not-so-subtle prejudice well into the 21st century (only, really, a number). In some ways, it appears to be getting worse out there in this decade for women. The consciousness is: oh, we've already solved that problem. So, let's not seek out the women writers and the women's perspectives into our magazines. After all, that is old 70's stuff. And we who keep raising the issues: we are the "whiners."

Thanks for giving me fodder for my introduction tonight to my graduate seminar in Women's Experimental Poetics. I hate that we have to have these classes, by the way, that separate the women from the Boys. And yet I teach them. The world, contrary to popular expectation, is not yet remade ... in a supposedly post-feminist society.

I look forward to the hostility provoked for having expressed my opinions in the matter.

Laura

>
>
--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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38. **Chris Chapman**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

I'd love to know more about, guesses even, about Emily Dickinson's own potential library. What would have constituted the 'trivia' for her? We already have a direction with Martha Werner's book on the ephemeral poems and 'scatters.' I'm curious though about the books and essays that her various interlocutors may have brought her way. I wonder if someone here has a find they'd like to share.

On Wed, Feb 2, 2011 at 1:07 PM, Jesse Glass <[redacted]> wrote:

> *ED suffered from serious problems with her vision for years--that's one useful point to keep in mind when considering "non-sexist" transcriptions of her texts. She also apparently sometimes wrote in the near dark--and there is indeed a draft of a poem with lines that run off the page.*
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> *Most of the poems were worksheets, which explains the word lists included with the poems. You'll find something similar in the manuscripts of other poets: gaps and possible insertions. Though the idea of an open-ended, interactive poem is an intriguing one, and ED was certainly bright enough to have invented a poetics that would have allowed it, given the times in which she wrote and her own habits of reading and writing, I don't believe that was her intention.*
>
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> *Howe did a service, by directing us back to the materiality of Dickinson's texts. That's important, but suggesting that the politics of gender had anything to do with Johnson's edition is hard to justify. The point is--one has to begin to begin--and Johnson did just that. I think everyone involved in Dickinson scholarship owes Johnson a great deal because without his collecting and clarifying the corpus, the full range of Ed's subject matter and the breath-taking sweep of her mind had not been apparent.*
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> *Those Marquette professors were really outraged by Howe's impressionistic interpretations of HER Emily Dickinson, as well as by*

the gender stuff and Thomas Johnson. I understood their outrage. I like Howe's poetry, but I think her take on Dickinson allows us to turn away from the text itself and see what's not really there--and that--in Cameron's seminar at Johns Hopkins--was something this amazing mind did not allow us to do. She said that that mode of non-dealing with the text--that impressionistic mode--was what had plagued ED's work up to the start of the 1960's. Once again take a look at Lyric Time is an amazing book.

From what I've read of Susan Howe's poetry--I don't see any similarities between her lapidary, "flat" style and ED's luminosities. Lorine Niedecker has also be called a 20th century Emily Dickinson and outside of the fact that she was a she and wrote shorter poems and wrote about nature, her "flat" style seems closer to Stephen Crane's "pills" than ED's poems.

Jess

On 2/1/2011, "Jared Schickling" <[redacted]> wrote:

Jesse

"Susan Howe on ED is like ED on herself" (G. T.). I like this, especially next to "Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously." The one thing for certain is Howe's transcriptions are more exact / precise / accurate / faithful representations of ED's actual notebook than any I've seen. Based on facsimile, of course. And from here we're off and running with the charge of sexism, the manner in which the little leaves have been treated, on lock down, utterly transfigured, obliterated white space dashes cross outs circles whatnot.

RE "puking" and projective verse, ED's letters are a mess the way O's essays are a mess. Her hand-scribbled poems move that way too...

Jared

Date: Sat, 29 Jan 2011 00:04:42 -0500
From: George Thompson <[redacted]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

I think that Susan Howe on ED is like ED on herself.
..

> *Date: Sat, 29 Jan 2011 09:59:34 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*
>
> *Yes, Susan Howe explained that to me in person by saying: But it's MY Emily Dickinson! She gave a presentation on her book at Marquette university and when she started explaining in a slide show how certain word groupings in the original manuscripts looked like clouds, etc., some of the English profs in the back almost threw up. She also had a hard time explaining why Thomas Johnson's regularization of ED's punctuation was harmful and sexist to boot, as it actually allows one to begin to begin a reading of ED's poems.*
>
> *I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".*
>
> *I really don't accept your categories: Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously, no? Why should anyone coming to Howe's book expect anything less than what they would find in Cameron's--who also offers an interpretation of ED's work.*
>
> *Lyric Time is from Johns Hopkins University press and it IS amazing.*
>
> *Jess*

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39. **patrick dunagan**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

... one thing I thought interesting was how Dickinson wrote on scraps of paper... adrift in paper seemingly (even if kept in drawers and pockets of her dress) from which she perhaps assembled poems... and descriptions of Olson's house near the end of his life (especially) and the last Maximus poems being assembled by Butterick from what he found with students when they went and packed everything to cart it off to the library in Connecticut for the archive...

Olson was likewise jottin down things on back of envelops, etc... Dickinson's letters like Olson's evidencing the poem beginning mid-sentence response to the correspondent...

On 2 February 2011 10:16, Jesse Glass <[redacted]> wrote:

> *Sorry if it was not clear, it was my seminar mate who was driven to tears by Cameron--not Susan Howe. The Hopkins seminar started out "standing room only" and by the end was reduced to a handful of stalwarts. I loved it. Jess*
>
> *On 1/31/2011, "Dan Coffey" <[redacted]> wrote:*
>
> *Who was it that reduced SH to tears? Figuratively speaking, of course. SH found violence in the wilderness of American literary history. Your classmate found it in the seminar that you attended. Cameron sounds like a very compassionate teacher.*
>
> *On Sat, Jan 29, 2011 at 3:59 AM, Jesse Glass <[redacted]> wrote:>*
> *I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".*

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40. Jacqueline Gens

post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Of course there are the obvious contemporary poet/dharma practitioners--Diane diPrima, Joanne Kyger, then Anne Waldman, Patti Smith and Barbara Moraff--all Buddhist practitioners. Then, there are legions of poets (both men and women) who studied with Allen over the years at Naropa, Brooklyn College and elsewhere where they were introduced to his pedagogy. Personally, I think its a great idea to move beyond the Beat boundaries and focus on women poets practicing the dharma who were influenced by him since Ginsberg's progression as a dharma practitiioner and teacher at the Jack Kerouac School which he co-founded with Anne Waldman went beyond earlier 'Beat' limitations. He mentored a lot of men AND women poets. I count myself among his many students both in the dharma and poetics during the years I knew him at Naropa (1983-89) and then in his office as an employee from 1989-1994.

There are many links online to his dharma Poetics teaching materials including his Mind Writing Slogans and other handouts. The Mind Writing Slogans were developed out of his more worldly Cosmopolitan Greetings to embody the traditional Buddhist tripartite logic of ground, path and fruition. As Patrick notes many women were influenced or taught by him who may not necessarily be dharma practitioners.

Jacqueline Gens
Co-director, MFA Program in Poetry
New England College
Henniker, NH 02342
[redacted]
http//:www.tygerburning.blogspot.com

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41. EJOYCE
Re: post WWII women postmodernist poets with a dharma bent
Wed 2 Feb 2011

Maureen Owen.

On Wednesday, February 02, 2011 1:27 PM, Maria Damon wrote:
>
>Date: Wed, 2 Feb 2011 12:27:31 -0600
>From: Maria Damon
>To: [redacted]
>cc:
>Subject: Re: post WWII women postmodernist poets with a dharma bent
>
>Joanne Kyger.
>
>patrick dunagan wrote:
>> Look to Anne Waldman's editing work and her last book of essays OUTRIDER...
>> Dianne Di Prima's talks... all of the Naropa anthologies (in many of which
>> you'll find Di Prima)... etc... do you need to look further? Also, would
>> you include women such as Bernadette Mayer, Alice Notley, Eileen Myles---
>> wonderful "tradition" of practice there.... Eleni Sikelianos, Brenda
>> Coultas...
>>
>> Cheers, Patrick
>>

>> On 31 January 2011 20:09, Eireene Nealand <[redacted]> wrote:
>>
>>
>>> Hi all,
>>>
>>> I'm working on expanding a cannon centered around....well, the term
>>> that I'm deliberately avoiding here is Beat Writers--(since women were
>>> decidedly excluded from direct recognition)
>>>
>>> But what if we create a cannon around the techniques. Are there any
>>> post-WWII women writers that used some of the techniques discussed in
>>> Howl?
>>>
>>> --who dreamt and made incarnate gaps in Time & Space through images
>>> juxtaposed, and trapped the archangel of the soulbetween 2 visual
>>> images and joined the elemental verbs and set the noun and dash of
>>> consciousness together jumping with sensation of Pater Omnipotens
>>> Aeterna Deus
>>>
>>> --to recreate the syntax and measure of poor human prose and stand
>>> before you speechless and intelligent and shaking with shame, rejected
>>> yet confessing out the soul to conform to the rhythm of thought in his
>>> naked and endless head,
>>>
>>> They may have come slightly earlier or slightly later...maybe they
>>> didn't live in San Francisco or New York. Maybe they didn't graduate
>>> from Harvard or Columbia...
>>>
>>> But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake
were
>>> heroes?
>>>
>>> Who would the beats have admired had they not been so full of their
>>> own prejudices?
>>>
>>> Or am I asking the wrong questions?
>>>
>>> How would you reformulate this cannon? I know there's the book Women
>>> Beat Poets but that's not quite what I'm after...
>>>
>>> Thanks for your help.
>>>

>>> e
>>>
>>>
>>>
>>
>>
>

↑ Index

42. patrick dunagan

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Joanne's implicit, yes! of course

On 2 February 2011 10:27, Maria Damon <[redacted]> wrote:

> *Joanne Kyger.*
>
> *patrick dunagan wrote:*
>
> *Look to Anne Waldman's editing work and her last book of essays OUTRIDER...*
> *Dianne Di Prima's talks... all of the Naropa anthologies (in many of which you'll find Di Prima)... etc... do you need to look further? Also, would you include women such as Bernadette Mayer, Alice Notley, Eileen Myles--- wonderful "tradition" of practice there.... Eleni Sikelianos, Brenda Coultas...*
>
> *Cheers, Patrick*
>
> *On 31 January 2011 20:09, Eireene Nealand <[redacted]> wrote:*
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> *Hi all,*
>
> *I'm working on expanding a cannon centered around....well, the term that I'm deliberately avoiding here is Beat Writers--(since women were decidedly excluded from direct recognition)*
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> *--who dreamt and made incarnate gaps in Time & Space through images*

> *juxtaposed, and trapped the archangel of the soulbetween 2 visual images and joined the elemental verbs and set the noun and dash of consciousness together jumping with sensation of Pater Omnipotens Aeterna Deus*
>
> *--to recreate the syntax and measure of poor human prose and stand before you speechless and intelligent and shaking with shame, rejected yet confessing out the soul to conform to the rhythm of thought in his naked and endless head,*
>
> *They may have come slightly earlier or slightly later...maybe they didn't live in San Francisco or New York. Maybe they didn't graduate from Harvard or Columbia...*
>
> *But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake were heroes?*
>
> *Who would the beats have admired had they not been so full of their own prejudices?*
>
> *Or am I asking the wrong questions?*
>
> *How would you reformulate this cannon? I know there's the book Women Beat Poets but that's not quite what I'm after...*
>
> *Thanks for your help.*
>
> *e*
>
> *guidelines*

↑ Index

43. **Marc Thompson**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Diane di Prima, Patricia Donegan

On Mon, Jan 31, 2011 at 10:09 PM, Eireene Nealand <[redacted]> wrote:

> *Hi all,*
>
> *I'm working on expanding a cannon centered around....well, the term that I'm deliberately avoiding here is Beat Writers--(since women were decidedly excluded from direct recognition)*
>
> *But what if we create a cannon around the techniques. Are there any post-WWII women writers that used some of the techniques discussed in Howl?*
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> *--who dreamt and made incarnate gaps in Time & Space through images juxtaposed, and trapped the archangel of the soulbetween 2 visual images and joined the elemental verbs and set the noun and dash of consciousness together jumping with sensation of Pater Omnipotens Aeterna Deus*
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> *--to recreate the syntax and measure of poor human prose and stand before you speechless and intelligent and shaking with shame, rejected yet confessing out the soul to conform to the rhythm of thought in his naked and endless head,*
>
> *They may have come slightly earlier or slightly later...maybe they didn't live in San Francisco or New York. Maybe they didn't graduate from Harvard or Columbia...*
>
> *But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake were heroes?*
>
> *Who would the beats have admired had they not been so full of their own prejudices?*
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> *Or am I asking the wrong questions?*
>
> *How would you reformulate this cannon? I know there's the book Women Beat Poets but that's not quite what I'm after...*
>
> *Thanks for your help.*
>
> *e*

--
"Making art in America is about saving one's soul."
- Charles Simic

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44. Crane's Bill Books

Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

I'd be interested in seeing a show of hands - who on this list has contributed an entry to Wikipedia? Jeffrey

↑ Index

45. Dan Coffey

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

You were clear. You said SH *reminded you*... and I was wondering what situation SH was in that would remind you of someone being driven to tears.

On Wed, Feb 2, 2011 at 12:16 PM, Jesse Glass <[redacted]> wrote:
> Sorry if it was not clear, it was my seminar mate who was driven to tears
> by Cameron--not Susan Howe. The Hopkins seminar started out "standing
> room only" and by the end was reduced to a handful of stalwarts. I
> loved it. Jess
>
> On 1/31/2011, "Dan Coffey" <[redacted]> wrote:
>
>>Who was it that reduced SH to tears? Figuratively speaking, of course.
>>SH found violence in the wilderness of American literary history. Your
>>classmate found it in the seminar that you attended. Cameron sounds
>>like a very compassionate teacher.
>>
>>On Sat, Jan 29, 2011 at 3:59 AM, Jesse Glass <[redacted]> wrote:>
>>> I'd just gotten through the seminar with Ms. Cameron and Susan Howe
>>> reminded me of the classmate who'd attempted to make a case for ED's
>>> poetics being an early example of Olson's "projective verse" and
>>> being reduced to tears by Cameron's "words like blades".
>>>
>>
>>
>
>

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46. Sharon Mesmer/David Borchart

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

I studied with Allen at BC, he wrote one of the blurbs for my first book (edited by Michael Gizzi, blessed be) I'm a Buddhist, I was born in 1960, and I consistently attempt to trap the archangel of the soul between 2 visual images. Sometimes I even succeed.

-- Sharon Mesmer

>>>> images
On Feb 2, 2011, at 2:09 PM, patrick dunagan wrote:

> *Joanne's implicit, yes! of course*
>
> *On 2 February 2011 10:27, Maria Damon <[redacted]> wrote:*
>
> *Joanne Kyger.*
>
> *patrick dunagan wrote:*
>
> *Look to Anne Waldman's editing work and her last book of essays OUTRIDER...*
> *Dianne Di Prima's talks... all of the Naropa anthologies (in many of which you'll find Di Prima)... etc... do you need to look further? Also, would you include women such as Bernadette Mayer, Alice Notley, Eileen Myles--- wonderful "tradition" of practice there.... Eleni Sikelianos, Brenda Coultas...*
>
> *Cheers, Patrick*
>
> *On 31 January 2011 20:09, Eireene Nealand <[redacted]> wrote:*
>
> *Hi all,*
>
> *I'm working on expanding a cannon centered around....well, the term that I'm deliberately avoiding here is Beat Writers--(since women were decidedly excluded from direct recognition)*
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> *consciousness together jumping with sensation of Pater Omnipotens Aeterna Deus*
>
> *--to recreate the syntax and measure of poor human prose and stand before you speechless and intelligent and shaking with shame, rejected yet confessing out the soul to conform to the rhythm of thought in his naked and endless head,*
>
> *They may have come slightly earlier or slightly later...maybe they didn't live in San Francisco or New York. Maybe they didn't graduate from Harvard or Columbia...*
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> *But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake were heroes?*
>
> *Who would the beats have admired had they not been so full of their own prejudices?*
>
> *Or am I asking the wrong questions?*
>
> *How would you reformulate this cannon? I know there's the book Women Beat Poets but that's not quite what I'm after...*
>
> *Thanks for your help.*
>
> *e*
>
> *guidelines*

↑ Index

47. Murat Nemet-Nejat

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

The Turkish poet Orhan Veli's last poem was found on a paper wrapped around his toothbrush. He died of brain hemorrhage at the age of 33. Ciao, Murat

On Wed, Feb 2, 2011 at 1:39 PM, patrick dunagan <[redacted]> wrote:

> *... one thing I thought interesting was how Dickinson wrote on scraps of paper... adrift in paper seemingly (even if kept in drawers and pockets of her dress) from which she perhaps assembled poems... and descriptions of Olson's house near the end of his life (especially) and the last Maximus poems being assembled by Butterick from what he found with students when they went and packed everything to cart it off to the library in Connecticut*
> *for the archive... Olson was likewise jottin down things on back of envelops, etc... Dickinson's letters like Olson's evidencing the poem beginning mid-sentence response to the correspondent...*
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>
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>
> *guidelines*

↑ Index

48. Camille Martin
for Om Khalsoum fans (CA Conrad?)
Wed 2 Feb 2011

Years ago a friend slipped me a cassette of a young Om Khalsoum recorded live in what sounds like a cafe full of appreciative audience members - I was told that members of her family provided the musical accompaniment.

I've never heard Khaltsoum sound so secular and sexy. The sound quality of the recording isn't that great, but who cares? Her voice is youthful and exquisite.

I made a cd of it (about 38 minutes long) and managed to create a .wav file - it's pretty large, but it's available for the downloading here:

http://www.freefilehosting.net/omkhalsoum_1

Camille

Camille Martin
Toronto

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49. patrick dunagan
A GUSTONBOOK release party
Wed 2 Feb 2011

Come one! Come all! and join us in celebrating the publication of Patrick James Dunagan's "There Are People Who Say That Painters Shouldn't Talk : A GUSTONBOOK".

Friday, February 4 · 7:00pm - 9:30pm

661 Divisadero @ Grove, San Francisco, CA 94117 * Entrance on Grove

Happily and fittingly, we will be celebrating the book's release in conjunction with the opening reception of Lake Gallery's latest exhibition, which features work by Corey French and Ryan Coffey.

Please help us welcome these artworks into the world!

For more information about "There Are People Who Say That Painter's Shouldn't Talk: A GUSTONBOOK, visit our blog here:
http://postapollopress.blogspot.com/2011/01/now-avai
lable-from-post-apollo-press.html

For more information about Lake Gallery, visit their website here:
http://www.lakegallerysf.com/

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50. Douglas Manson
Re: Against Expression: An Anthology of Conceptual Writing
Wed 2 Feb 2011

---

i like expresso, it lifts up my mornin's when i'm feelin' hurt & my bum's a-dragglin' i don't understand why anyone would need be so deliberately against

espresso, unless one is convicted on bein' a tee totaler, & tryin' to get themselves up on the waggin agin, cleen & soberish.

On Wed, Feb 2, 2011 at 1:24 PM, [redacted] <[redacted]> wrote:

> *shit kenny i`m against expression tho i have a bad habit of always expressing myself take now for instance*
> *so tired of the academe scene and being cut in the quick alla time as allah hisself might put it then i says as the sunsets without me seein it*
> *should i delete this and i says to meself why of course*
> *not*
>
> *---------- Original Message ----------*
> *From: UbuWeb <[redacted]>*
> *To: [redacted]*
> *Subject: Against Expression: An Anthology of Conceptual Writing*
> *Date: Mon, 31 Jan 2011 10:06:07 -0800*
>
> *Against Expression: An Anthology of Conceptual Writing*
> *Edited by Craig Dworkin & Kenneth Goldsmith*
>
> *Northwestern University Press*
> *January 2011*
> *656 pages*
> *ISBN 0-8101-2711-3*
> *$45.00*
>
> *Amazon: http://is.gd/PQgImI*
> *Northwestern University Press: http://is.gd/4FMoM2*
>
> *In much the same way that photography forced painting to move in new directions, the advent of the World Wide Web, with its proliferation of easily transferable and manipulated text, forces us to think about writing, creativity, and the materiality of language in new ways. In Against Expression, editors Craig Dworkin and Kenneth Goldsmith present the most innovative works responding to the challenges posed by these developments. Charles Bernstein has described conceptual poetry as "poetry pregnant with thought." Against Expression, the premier anthology of conceptual writing, presents work that is by turns thoughtful, funny, provocative, and disturbing. Dworkin and Goldsmith, two of the leading spokespersons and practitioners of conceptual writing, chart the trajectory of the conceptual aesthetic from early precursors including Samuel Beckett and Marcel Duchamp to the most prominent of today's writers. Nearly all of the major avant-garde groups of the*
> *past century are represented here, including Dada, OuLiPo, L=A=N=G=U=A=G=E, and Flarf to name just a few, but all the writers are united in their imaginative appropriation of found and generated texts and their exploration of nonexpressive language. Against Expression is a timely collection and an invaluable resource for readers and writers alike.*

Authors include: Monica AASPRONG, Walter ABISH, Vito ACCONCI, Kathy ACKER, Sally ALATALO, Paal Bjelke ANDERSEN, David ANTIN, Louis ARAGON, Nathan AUSTIN, J. G. BALLARD, Fiona BANNER, Derek BEAULIEU, Samuel BECKETT, Caroline BERGVALL, Charles BERNSTEIN, Ted BERRIGAN, Jen BERVIN, Gregory BETTS, Christian BÖK, Marie BUCK, William S. BURROUGHS, David BUUCK, John CAGE, Blaise CENDRARS, Thomas CLABURN, Elisabeth CLARK, Claude CLOSKY, Clark
COOLIDGE, Hart CRANE, Brian Joseph DAVIS, Katie DEGENTESH, Mónica DE LA TORRE, Denis DIDEROT, Marcel DUCHAMP, Craig DWORKIN, Laura ELRICK, Dan FARRELL, Gerald FERGUSON, Robert FITTERMAN, Lawrence GIFFIN, Peter GIZZI,
Judith GOLDMAN, Kenneth GOLDSMITH, Nada GORDON, Noah Eli GORDON, Michael
GOTTLIEB, Dan GRAHAM, Michelle GRANGAUD, Brion GYSIN, Michael HARVEY, H. L
HIX, Yunte HUANG, Douglas HUEBLER, Peter JAEGER, Emma KAY, Bill KENNEDY and
Darren WERSHLER, Michael KLAUKE, Christopher KNOWLES, Joseph KOSUTH, Leevi
LEHTO, Tan
LIN, Dana Teen LOMAX, Trisha LOW, Rory MACBETH, Jackson MAC LOW, Stéphane
MALLARMÉ, Donato MANCINI, Peter MANSON, Shigeru MATSUI, Bernadette MAYER,
Steve MCCAFFERY, Stephen MCLAUGHLIN and Jim CARPENTER, David MELNICK,
Richard MELTZER, Christof MIGONE, Tomoko MINAMI, K. Silem MOHAMMAD, Simon
MORRIS, Yedda MORRISON, Harryette MULLEN, Alexandra NEMEROV, C. K. OGDEN,
Tom ORANGE, PARASITIC VENTURES, George PEREC, M. NourbeSe PHILIP, Vanessa
PLACE, Bern PORTER, Raymond QUENEAU, Claudia RANKINE, Ariana REINES, Charles
REZNIKOFF, Deborah RICHARDS, Kim ROSENFIELD, Raymond ROUSSEL, Aram SAROYAN,
Ara SHIRINYAN, Ron SILLIMAN, Juliana SPAHR, Brin Kim STEFANS, Gary SULLIVAN,
Nick THURSTON, Rodrigo TOSCANO, Tristan TZARA, Andy WARHOL, Darren WERSHLER,
Christine WERTHEIM, WIENER GRUPPE William Butler YEATS, Steven ZULTANSKI,
Vladimir ZYKOV

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51. Aryanil Mukherjee

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Sorry toÂ sound "corrective", but there is a fundamental misconception in the US Â about the word Â "dharma".

For example, when we say "dharma practitioner" we generally mean "buddhist practitioner" which

leads many to believe that "dharma" is virtually synonymous with "buddhism", or that it is a "buddhist" word/term.

"dharma" isÂ originally a Sanskrit word used extensively in the Upanishads, Puranas, Brahmasutra etc...

and in almost all the 20+ Indian languages. "dharma", today, on the surface means "religion".

Its used in the Buddhist texts too like thousands of other words drawn from Sanskrit.

And I also sincerely doubt if Kerouac and Snyder had a profound understanding of "dharma".

Aryanil

----- Original Message -----
From: "Jacqueline Gens" <[redacted]>
To: [redacted]
Sent: Wednesday, February 2, 2011 1:59:21 PM GMT -05:00 US/Canada Eastern
Subject: post WWII women postmodernist poets with a dharma bent

Of course there are the obvious contemporary poet/dharma practitioners--Diane diPrima, Joanne Kyger, then Anne Waldman, Patti Smith and Â Barbara Moraff--all Buddhist practitioners. Â Then, there are legions of poets (both men and women) Â who studied with Allen over the years at Naropa, Brooklyn College and elsewhere where they were introduced to his pedagogy. Personally, I think its a great idea to move beyond the Beat boundaries and focus on women poets practicing the dharma who were influenced by him since Ginsberg's

progression as a dharma practitiioner and teacher at the Jack Kerouac School which he co-founded with Anne Waldman went beyond earlier 'Beat' limitations. He mentored a lot of men AND women poets. I count myself among his many students both in the dharma and poetics during the years I knew him at Naropa (1983-89) and then in his office as an employee from 1989-1994.

There are many links online to his dharma Poetics teaching materials including Â his Mind Writing Slogans and other handouts. The Mind Writing Slogans were developed out of his more worldly Cosmopolitan Greetings to embody the traditional Buddhist tripartite logic of ground, path and fruition. As Patrick notes many women were influenced or taught by him who may not necessarily be dharma practitioners.

Jacqueline Gens
Co-director, MFA Program in Poetry
New England College
Henniker, NH 02342
[redacted]
http//:www.tygerburning.blogspot.com

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52. Catherine Daly

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Janine Pommy Vega

What about the scads of american female buddhists who aren't Beats? who aren't tibetan buddhists?

↑ Index

53. Maria Damon

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Katie Yates.

Jacqueline Gens wrote:
> Of course there are the obvious contemporary poet/dharma
> practitioners--Diane diPrima, Joanne Kyger, then Anne Waldman, Patti Smith
> and Barbara Moraff--all Buddhist practitioners. Then, there are legions of
> poets (both men and women) who studied with Allen over the years at Naropa,
> Brooklyn College and elsewhere where they were introduced to his pedagogy.

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> 'Beat' limitations. He mentored a lot of men AND women poets. I count myself
> among his many students both in the dharma and poetics during the years I
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> embody the traditional Buddhist tripartite logic of ground, path and
> fruition. As Patrick notes many women were influenced or taught by him who
> may not necessarily be dharma practitioners.
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>
>
> Jacqueline Gens
> Co-director, MFA Program in Poetry
> New England College
> Henniker, NH 02342
> [redacted]
> http//:www.tygerburning.blogspot.com
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54. **Ryan Daley**
Re: A Failed Nation as a Lost Penis
Wed 2 Feb 2011

Thank you for sharing this.

On Tue, Feb 1, 2011 at 2:39 AM, Obododimma Oha <[redacted]> wrote:

> *"Since the nation in taking away our penises also loses its own, it cannot father progress; cannot guarantee freedom; cannot ensure the respect of the Nigerian within or outside its territory. The policy of "penislessness" considers those who try to grow their penises back dangerous. If you do not know what it means to try to grow your penis back, then start writing and publishing articles that criticize the government of Nigeria; start playing Tai Solarin and Gani Fawehinmi; start drawing attention to the implications of the Sudanese plebiscite for Nigeria; start calling on Nigerians to think for themselves instead of waiting for those in government to do so."*
>
> *Read the full text of "A Failed Nation as a Lost Penis<http://234next.com/csp/cms/sites/Next/Home/5670606-182/story.csp>" at:*
> *http://234next.com/csp/cms/sites/Next/Home/5670606-182/story.csp*
> *--*
> **Obododimma Oha**
> *http://udude.wordpress.com/*
>
> *(*Associate Professor of Cultural Semiotics & Stylistics*)*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> **Fellow*, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone:* [redacted]*;*
> [redacted]*;*
> [redacted]*.*

↑ Index

55. **Jonathan Morse**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

On 2/2/2011 8:34 AM, Chris Chapman wrote:
> I'd love to know more about, guesses even, about Emily Dickinson's own
> potential library. What would have constituted the 'trivia' for her? We
> already have a direction with Martha Werner's book on the ephemeral poems
> and 'scatters.' I'm curious though about the books and essays that her
> various interlocutors may have brought her way. I wonder if someone here has
> a find they'd like to share.
The Dickinson family's library is at Harvard's Houghton Library, and it's now being digitized, complete with editorial notes calling attention to things like the books that Dickinson cut up for illustrations that she sewed into her letters with tiny loops of pink thread.

And thanks to Jesse Glass for his tribute to Thomas H. Johnson. It's true that a Johnson text brought Sharon Cameron to grief at one point in _Lyric Time_, where her densely argued discussion of what looks like a break in "I tie my hat, I crease my shawl" (Johnson's poem no. 443) is based entirely on a transcription error. As R. W. Franklin had already demonstrated by the time Cameron wrote, J443 looks as if it breaks in the middle because it consists of the end of one poem attached to the beginning of another. Still, somebody had to produce the first real edition of Dickinson, and that somebody was Johnson.

While we're at it (and as long as we're talking about women and Wikipedia), let's also remember Johnson's collaborator Theodora Ward, who contributed the Johnson edition's extremely useful subject index. The 1998 Franklin edition supersedes Johnson's, but because it's strictly an exercise in textual scholarship it doesn't even have a subject index. Johnson and Ward never forgot that the poems are poems.

I discuss Todd-Higginson, Bianchi, Johnson, and Franklin in my "Bibliographical Essay," in _A Historical Guide to Emily Dickinson_, ed. Vivian R. Pollak (Oxford University Press, 2004). Shameless commercial: every book in Oxford's Historical Guide series has a chapter boringly titled "Bibliographical Essay," but Dickinson's publication history is not just interesting but luridly, soap-operatically interesting. Lyndall Gordon's new biography of Dickinson, _Lives Like Loaded Guns_ (Viking, 2010), brings the history up to date with the story of how the manuscripts got to Harvard, but unfortunately this book can't be relied on. I mention some reasons on my blog at

http://jonathan-morse.blogspot.com/2011/01/physiognomic.html

Jonathan Morse

↑ Index

56. Ryan Daley
Re: Fw: Only 13% of Wikipedia contributors are women...
Wed 2 Feb 2011

Nothing epic, but I've edited the page on Ernesto Sábato; it badly needed it.

On Wed, Feb 2, 2011 at 2:36 PM, Crane's Bill Books
<[redacted]>wrote:

> *I'd be interested in seeing a show of hands - who on this list has contributed an entry to Wikipedia?*
> *Jeffrey*

↑ Index

57. Cheryl Pallant/FS/VCU
Re: Fw: Only 13% of Wikipedia contributors are women...
Wed 2 Feb 2011

Here.

Cheryl

www.cherylpallant.com

-----"Poetics List (UPenn, UB)" <[redacted]> wrote: -----
To: [redacted]
From: Crane's Bill Books
Sent by: "Poetics List (UPenn, UB)"
Date: 02/02/2011 05:34PM
Subject: Fw: Only 13% of Wikipedia contributors are women...

I'd be interested in seeing a show of hands - who on this list has contributed an entry to Wikipedia? Jeffrey

↑ Index

58. Ryan Daley
Re: for Om Khalsoum fans (CA Conrad?)
Wed 2 Feb 2011

Oh my, this is amazing. I just "discovered" her last night. So amazing. Thanks!

On Wed, Feb 2, 2011 at 2:47 PM, Camille Martin
<[redacted]>wrote:

> *Years ago a friend slipped me a cassette of a young Om Khalsoum recorded live in what sounds like a cafe full of appreciative audience members - I was told that members of her family provided the musical accompaniment.*
>
> *I've never heard Khaltsoum sound so secular and sexy. The sound quality of the recording isn't that great, but who cares? Her voice is youthful and exquisite.*
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>
> *http://www.freefilehosting.net/omkhalsoum_1*
>
> *Camille*
>
> *Camille Martin*
> *Toronto*

↑ Index

59. **cris cheek**

The Simulationists in Chicago

Wed 2 Feb 2011

http://contemporaryperformance.com/2011/02/01/in-performance-the-simulationists-mixed-reality-performance-chicagoil/

xxx

cris

↑ Index

60. **Michael Hansen**

Chicago Review: Newly posted essays + subscription offer

Wed 2 Feb 2011

Two provocative essays from the current issue of *Chicago Review*, "55:3/4: Essays for Robert von Hallberg," are now viewable online: Keith Tuma's "After the Bubble" and Peter O'Leary's "Apocalypticism: A Way Forward for Poetry." In very different ways, these essays address the disappearance of the American avant-garde and its relation to program culture. We're interested in hearing what readers think of these essays, so drop us a letter (by email or mail mail) for possible inclusion in the upcoming issue.

Also, for a limited time, subscribe for one year ($25 in the US) and receive the current issue for free. Your first paid issue is in production now and due out in the spring: "56:1, New Italian Writing," a survey of exciting work by young Italian poets, critics, and fiction writers. Please mention this offer in the "Comments" section of the online order form.

Visit us at: http://humanities.uchicago.edu/orgs/review/index.shtml

↑ Index

61. Alan Sondheim
five for Egypt
Wed 2 Feb 2011

five for Egypt

http://espdisk.com/alansondheim/arab1.mp3
http://espdisk.com/alansondheim/arab2.mp3
http://espdisk.com/alansondheim/arab3.mp3
http://espdisk.com/alansondheim/arab4.mp3
http://espdisk.com/alansondheim/arab5.mp3

arab2-5 influenced by the biwa in Seijun Suzuki's
Zigeunerweisen and pipa, Ambushed on All Sides
arab1 preparation and long note
viola, pipa, parlor guitar

↑ Index

62. Maria Damon
Re: Fw: Only 13% of Wikipedia contributors are women...
Wed 2 Feb 2011

the format is too boring for me to want to contribute.

Crane's Bill Books wrote:
> I'd be interested in seeing a show of hands - who on this list has contributed an entry to Wikipedia?
> Jeffrey
>
>

↑ Index

63. Jennifer Karmin

Red Rover Series winter/spring 2011

Thu 3 Feb 2011

Red Rover Series
{readings that play with reading}

WINTER/SPRING 2011
Chicago, IL

*Experiment #43: February 19
Jen Besemer & Nicholas Alexander Hayes

*Experiment #44: March 26
Ian Hatcher & Adam Roberts
with collaborators Erika Jo Brown, Matthew Klane & BJ Love

*Experiment #45: April 2
Cris Mazza, Davis Schneiderman & Lidia Yuknavtich

*Experiment #46: May 2-6
Chicago Durutti Skool with CA Conrad & Frank Rogaczewski
seminar @ poetry & social existence from anarchist/marxist perspective
----> open to all, to participate email [redacted]

*Experiment #47: May 28
Serena Chopra, Michael Flatt, Oren Silverman,
Nancy Stohlman & Mathias Svalina

*Experiment #48: June 11
Daniel Borzutzky, Krista Franklin, Judith Goldman,
Carla Harryman & Konrad Steiner neo-benshi
co-presented with the Chicago Poetry Project

at Outer Space Studio
1474 N. Milwaukee Avenue
7pm event / doors lock 7:30pm

logistics --
suggested donation $4
near CTA Damen blue line
third floor walk up
not wheelchair accessible

Red Rover Series is curated by Laura Goldstein & Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain & Jennifer Karmin.

Email ideas for reading experiments to
[redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

64. cris cheek
Re: for Om Khalsoum fans (CA Conrad?)
Thu 3 Feb 2011

---

thanks so much for this Camille.

In 1987 Sianed Jones and myself traveled in the oases of the Western Sahara with violin and voice and her terrific voice, playing in cafes by night and being taught Om Khalsoum tunes by day to playback in the evenings . . i've loved the sinew of these tunes . . much like the shifting sands in the desert (i know that a pathetic way of describing it but travel those roads and you will understand how it works . . one day the road has to go this way because of the sands and another day another route must be taken because the sands have moved). I'd recommend Dimi Mint Abba from Mauritania and Fanta Damba from Mali along similar lines. But Om Khalsoum is surely the progenitor and on later excursions her band gets downright funky!

cris

On Wed, Feb 2, 2011 at 2:47 PM, Camille Martin
<[redacted]>wrote:

> *Years ago a friend slipped me a cassette of a young Om Khalsoum recorded live in what sounds like a cafe full of appreciative audience members - I was told that members of her family provided the musical accompaniment.*
>
> *I've never heard Khaltsoum sound so secular and sexy. The sound quality of the recording isn't that great, but who cares? Her voice is youthful and exquisite.*
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>
> *http://www.freefilehosting.net/omkhalsoum_1*
>
> *Camille*

> *Camille Martin*
> *Toronto*

↑ Index

65. Laura Hinton

Re: Fw: Only 13% of Wikipedia contributors are women...

Thu 3 Feb 2011

Glad to hear that Irish women poets are out there fighting hard and making waves (being part Irish myself, if an American hybrid version).

But please note that women are NOT the "fairer sex." Never have been, never will be. Think about the assumptions such a phrase implies. Does the "fair sex" write poetry? What kind? Does "it" have a voice? "Fair" -- according to whom, whose value, whose gaze?

Laura

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

↑ Index

66. Jared Schickling

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 3 Feb 2011

---

yes to what p dunagan said…

jess, what you’re saying is fine, but the whole thing hinges on the idea that dickinson, lacking an inevitably male editor, was not already her own fully realized artist / writer. despite the dark (literally and sic) there’s a remarkable consistency in that hand, noted by many…

"Most of the poems were worksheets, which explains the word lists included with the poems…the idea of an open-ended, interactive poem…ED was certainly bright enough to have invented a poetics that would have allowed it…"

which, apparently, wasn’t allowed -- hence howe.

"far from being a sexist projecting maleness on female
texts, Johnson made possible the serious Dickinson scholarship"

i think it's important to distinguish between the character and something more systemic. johnson made whatever possible, sure, by rewriting the work. return to points above, where a "serious" reading of d's work apparently requires an intervention, "clarifying" the "breath-taking sweep of her mind" for us and, ostensibly then, herself.

re "starting somewhere," it's important to note howe sought to undo, go back...
jared

> *Date: Wed, 2 Feb 2011 18:07:29 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*
>
> *ED suffered from serious problems with her vision for years--that's one useful point to keep in mind when considering "non-sexist" transcriptions of her texts. She also apparently sometimes wrote in the near dark--and there is indeed a draft of a poem with lines that run off the page.*
>
> *Most of the poems were worksheets, which explains the word lists included with the poems. You'll find something similar in the manuscripts of other poets: gaps and possible insertions. Though the idea of an open-ended, interactive poem is an intriguing one, and ED was certainly bright enough to have invented a poetics that would have allowed it, given the times in which she wrote and her own habits of reading and writing, I don't believe that was her intention.*
>
> *Thomas Johnson's clarifications of Ed's poems allowed scholarship, including Howe's, to proceed. Up to the Johnson text, there were "correct" versions coming from the Vinnie/Austin Dickinson/Todd manuscripts vs. the Susan Gilbert & daughter manuscripts side of the war between the houses. (The whole fascinating story is laid out in the book Ancestors' Brocades.) Far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship that only really began in the 1960's.*
>
> *Howe did a service, by directing us back to the materiality of Dickinson's texts. That's important, but suggesting that the politics of gender had anything to do with Johnson's edition is hard to justify. The point is--one has to begin to begin--and Johnson did just that. I think everyone involved in Dickinson scholarship owes Johnson a great deal because without his collecting and clarifying the corpus, the full range of Ed's subject matter and the breath-taking sweep of her*

> *mind had not been apparent.*
>
> *Those Marquette professors were really outraged by Howe's impressionistic interpretations of HER Emily Dickinson, as well as by the gender stuff and Thomas Johnson. I understood their outrage. I like Howe's poetry, but I think her take on Dickinson allows us to turn away from the text itself and see what's not really there--and that--in Cameron's seminar at Johns Hopkins--was something this amazing mind did not allow us to do. She said that that mode of non-dealing with the text--that impressionistic mode--was what had plagued ED's work up to the start of the 1960's. Once again take a look at Lyric Time is an amazing book.*
>
> *From what I've read of Susan Howe's poetry--I don't see any similarities between her lapidary, "flat" style and ED's luminosities. Lorine Niedecker has also be called a 20th century Emily Dickinson and outside of the fact that she was a she and wrote shorter poems and wrote about nature, her "flat" style seems closer to Stephen Crane's "pills" than ED's poems.*
>
> *Jess*
>
> *Date: Wed, 2 Feb 2011 10:39:43 -0800*
> *From: patrick dunagan <[redacted]>*
> *Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*
>
> *... one thing I thought interesting was how Dickinson wrote on scraps of paper... adrift in paper seemingly (even if kept in drawers and pockets of her dress) from which she perhaps assembled poems... and descriptions of Olson's house near the end of his life (especially) and the last Maximus poems being assembled by Butterick from what he found with students when they went and packed everything to cart it off to the library in Connecticut for the archive... Olson was likewise jottin down things on back of envelops, etc... Dickinson's letters like Olson's evidencing the poem beginning mid-sentence response to the correspondent...*

↑ Index

67. Christopher Walker
Re: for Om Khalsoum fans (CA Conrad?)
Thu 3 Feb 2011

I've enjoyed Oum Khalsoum for more than 30 years. I didn't know this recording. So thanks very much for making it available. To my ear it sounds middle period (1940s?) but I could be completely wrong.

CW

As universities become glorified vocational schools for corporations they adopt values and operating techniques of the corporations they serve. (Chris Hedges)

↑ Index

68. amy king
Esque it, AWP!
Thu 3 Feb 2011

Swilling martinis at the hotel bar? Waiting for your lecture to begin? Computer & Handheld-ready ESQUE awaits!

ESQUE -- http://www.esquemag.com

WORK by

Ammiel Alcalay -- Kazim Ali -- Rae Armantrout -- Louis Asekoff -- Wendy Babiak -- Aaron Belz -- Caroline Bergvall -- Julia Bloch -- Julian Brolaski -- Sommer Browning -- Julia Cohen -- Ryan Doyle May -- Elisa Gabbert -- Alan Gilbert -- E. Tracy Grinnell -- Marilyn Hacker -- Bob Hicok -- Fanny Howe -- Mohsen Jabbari -- Bhanu Kapil -- Farid Matuk -- Shane McCrae -- Zeljko Mitic -- Daniel Nester -- Kiwao Nomura (trans. Kyoko Yoshida & Forrest Gander) -- Vanessa Place -- Khadijah Queen -- Matt Rotando -- Metta Sama -- Nathaniel Siegel -- Juliana Spahr & Stephanie Young -- Sampson Starkweather & Dan Boehl -- Brian Teare

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* Fancy red scroll buttons!

* You CHOOSE the genre of each piece!

* Fashion photography!

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Love,

Amy & Ana
Your Editors
http://www.esquemag.com

****

Amy's Alias
+ http://amyking.org/

****

↑ Index

69. Jordan Stempleman

Re: Esque it, AWP!

Thu 3 Feb 2011

Beautiful, Amy!
Back to reading...
J

> *Date: Thu, 3 Feb 2011 10:37:01 -0800*
> *From:* [redacted]
> *Subject: Esque it, AWP!*
> *To:* [redacted]
>
> *Swilling martinis at the hotel bar? Waiting for your lecture to begin?*
> *Computer & Handheld-ready ESQUE awaits!*
>
> *ESQUE -- http://www.esquemag.com*
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> *Love,*
>
> *Amy & Ana*

> *Your Editors*
> *http://www.esquemag.com*
>
> *********
> *Amy's Alias*
> *+ http://amyking.org/*
>
> ********

↑ Index

70. Donald Wellman
Re: for Om Khalsoum fans (CA Conrad?)
Thu 3 Feb 2011

Umm Kulthum: A Voice Like Egypt, A documentary by Michal Goldman of the Film-makers Collaborative is widely available and compelling.

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of cris cheek
Sent: Thursday, February 03, 2011 8:36 AM
To: [redacted]
Subject: Re: for Om Khalsoum fans (CA Conrad?)

thanks so much for this Camille.

In 1987 Sianed Jones and myself traveled in the oases of the Western Sahara with violin and voice and her terrific voice, playing in cafes by night and being taught Om Khalsoum tunes by day to playback in the evenings . . i've loved the sinew of these tunes . . much like the shifting sands in the desert (i know that a pathetic way of describing it but travel those roads and you will understand how it works . . one day the road has to go this way because of the sands and another day another route must be taken because the sands have moved). I'd recommend Dimi Mint Abba from Mauritania and Fanta Damba from Mali along similar lines. But Om Khalsoum is surely the progenitor and on later excursions her band gets downright funky!

cris

On Wed, Feb 2, 2011 at 2:47 PM, Camille Martin
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>
> Camille
>
> Camille Martin
> Toronto
>
guidelines
>

↑ Index

71. Rodrigo Toscano

poetics

Thu 3 Feb 2011

KEFAYA!!

↑ Index

72. Mark DuCharme

Jennifer HEATH, Ellen ORLEANS & Michele BATTISTE: March 1st, Stratford Park Reading Series

Thu 3 Feb 2011

The Stratford Park Reading Series

proudly presents...

Jennifer Heath, Ellen Orleans & Michele Battiste

TUESDAY, MARCH 1st at 7:30 p.m.

A Donation is requested— but All are welcome!

A reception will follow the reading.

§

Address: 3030 O'Neal Parkway, Boulder, CO

http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O’neal+Parkway&zipcode=80301

DIRECTIONS: O’Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O’Neal Parkway, O’Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Jennifer Heath is an award-winning, independent curator, activist, arts journalist, publisher (Baksun Books & Arts), editor, fiction and non-fiction writer and author of The Scimitar and the Veil: Extraordinary Women of Islam; Black Velvet: The Art We Love to Hate (from a traveling art exhibition of the same name); A House White With Sorrow: A Ballad for Afghanistan; On the Edge of Dream: The Women of Celtic Myth and Legend; and The Echoing Green: The Garden in Myth and Memory. Forthcoming in fiction: El Repelente (Or the 2012 Antics of Anabela), a novel illustrated by her daughter, Sarah C. Bell. Heath has contributed to numerous arts catalogues, magazines and other volumes, including the Encyclopedia of Religion, Culture, and Nature and Why I Stay Married: Women Write Their Hearts Out on Love, Loss, Sex and Who Does the Dishes. Her anthology The Veil: Women Writers on Its History, Lore, and Politics is accompanied by a traveling exhibition, The Veil: Visible & Invisible Spaces. Forthcoming anthologies include Land of the Unconquerable: The Lives of Contemporary Afghan Women and Primal Picnics: Writers Invent Creation Myths for Their Favorite Foods.

Once a prolific social satirist
(last century, her parody The Butches of
Madison County won a 1995 Lambda Literary award), Ellen Orleans now writes fiction, non-fiction, half-fiction and the occasional prose poem. Her story “Outreach” won the 2007 Gertrude Press chapbook competition, while her fable “Comfort”
appears in the upcoming Primal Picnics
(Jennifer Heath, ed., Whole World Press, 2010).
Ellen’s writing and video projects have been published in Trickhouse, Palimpsest, Dante’s Heart, sub-scribe, The Washington Post,

and GirlJock Magazine, among
others. She’s currently writing Prayer
for Dew, a series of short prose pieces, and Pedestal, a collection of narratives and ruminations on her
parents’ marriage and mother’s death. In addition to writing, Ellen runs Boulder’s
Yellow Pine Reading Series, builds box art, looks for birds, and stumps for zero waste.

Michele Battiste's first full-length collection, Ink for an Odd Cartography, was a finalist for the St. Lawrence Book Award and was released in 2009 from Black Lawrence Press. She is the author of three chapbooks, the most recent of which is Slow the Appetite Down (Spire Press, 2009), and her work has recently appeared or is forthcoming in Beloit Poetry Journal, Mid-American Review, Women's Studies Quarterly and Verse Daily among other journals. She has received several awards including a Jerome Foundation Travel and Study Grant, a New York State Senate Arts and Culture Grant, and a Special Opportunities Stipend (SOS) from the New York Foundation for the Arts. In 2004, she was the Poetry Fellow at Wichita State University, and in 2007 she was a resident at the Blue Mountain Center in New York. Currently, she is pursuing a PhD in working-class American poetry and poetics at the University of Colorado and teaching literature.

§

UPCOMING EVENTS in the Stratford Park Reading Series
Anselm Hollo & Eleni Sikelianos: Wednesday, April 20th at 7:30 p.m.

§

If
you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email
[redacted] with the subject line "SPRS: REMOVE."

↑ Index

73. Jesse Glass

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 3 Feb 2011

Well sure, Jonathan, this is what scholarship is all about. Good that the mistake was uncovered and that we're brought that much closer to an understanding of ED's work. Surely what Johnson and Cameron did was provisional scholarship

of the 1950's and 1980's--It appears that you have surpassed both. I salute you.
Jess

On 2/2/2011, "Jonathan Morse" <[redacted]> wrote:

> *On 2/2/2011 8:34 AM, Chris Chapman wrote:*
> *I'd love to know more about, guesses even, about Emily Dickinson's own potential library. What would have constituted the 'trivia' for her? We already have a direction with Martha Werner's book on the ephemeral poems and 'scatters.' I'm curious though about the books and essays that her various interlocutors may have brought her way. I wonder if someone here has a find they'd like to share.*
> *The Dickinson family's library is at Harvard's Houghton Library, and it's now being digitized, complete with editorial notes calling attention to things like the books that Dickinson cut up for illustrations that she sewed into her letters with tiny loops of pink thread.*
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> *And thanks to Jesse Glass for his tribute to Thomas H. Johnson. It's true that a Johnson text brought Sharon Cameron to grief at one point in _Lyric Time_, where her densely argued discussion of what looks like a break in "I tie my hat, I crease my shawl" (Johnson's poem no. 443) is based entirely on a transcription error. As R. W. Franklin had already demonstrated by the time Cameron wrote, J443 looks as if it breaks in the middle because it consists of the end of one poem attached to the beginning of another. Still, somebody had to produce the first real edition of Dickinson, and that somebody was Johnson.*
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> *While we're at it (and as long as we're talking about women and Wikipedia), let's also remember Johnson's collaborator Theodora Ward, who contributed the Johnson edition's extremely useful subject index. The 1998 Franklin edition supersedes Johnson's, but because it's strictly an exercise in textual scholarship it doesn't even have a subject index. Johnson and Ward never forgot that the poems are poems.*
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> *http://jonathan-morse.blogspot.com/2011/01/physiognomic.html*
>
> *Jonathan Morse*

↑ Index

74. Jesse Glass

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 3 Feb 2011

Hi Jared,

Points more than understood.

First I think it's important to say that ANY discussion about ED on this list is a good one. Her work is vital for all of us. My experience of S. Cameron's class was necessary for me, in retrospect, because it taught me to read a text closely and not to rely on history, biography, politics or my own imagination for an answer. We identified the riddling structure of some of ED's poems, her startling use of the English Metaphysicals and her use of capitalization to create "near"-metaphor. But more than that, Cameron took me to places in ED's work that I did not suspect existed and showed me how truly original she is. She showed me the profound questioning of science and religion that went on in her work, the presence-in-absence of Dickinson most powerful poems, and the use of violent and explosive images. In addition, Cameron provided a closely-reasoned context for ED's work, as well as a tremendous range of resources for the study of ED's poetry and prose. She absolutely knew her stuff and she was absolutely keen to impart it sometimes in a direct manner that was hard for some students to take. The boundaries were clear. We were not allowed to bring projective verse into the seminar, or visual poetry, or to interpret the dots, lines, and other methods of punctuation as marks that might direct one to "sing" a Dickinson text, or to point to word lists and call them clouds or integral parts of the performance of the poem (as interesting as this idea may be--Richard Howard pointed this out in another class in another context). Johnson was not deified in the seminar, but he was seen exactly for what he was--a collector of all the texts then extant, and someone who provided a clear place to start.

Dickinson published what--5 poems in her life time--maybe 7, but I think it's 5--and her work was edited and edited badly by Mabel Loomis Todd and Susan Gilbert Dickinson's side of the war between the houses. These were the people who truly tried to intervene and "rewrite" Dickinson--not Johnson. These editings continued in the anthologies that appeared through the 1950's and even into the 60's. It wasn't until Johnson collected all of the poems that we began to get a real picture of Dickinson and the range of her work. Up to then,

of course, the dozen famous poems appeared in their "corrected" version along with a healthy dose of the Myth of Emily Dickinson.

My question is, before Johnson and his "sexist" agenda (!), ED's work was being handled with a lot less textual care, and was distorted by those men and women who wished to glorify the myth of ED at the expense of any real understanding of her work.

If one did not attempt to clarify the problematic handwriting, the possible sequences in the fascicles, the punctuation, which probably had more to do with bad eyesight than anything else, how could one begin to understand anything of Dickinson and do what scholarship is supposed to do: bring us closer to an appreciation and an understanding of the author's work.

If one lacks the ability to read a text with precision, then photographs of problematic handwriting will not help that person at all. ED's work is extremely difficult even with provisional clarifications of text.

This is the question I asked Susan Howe herself: How does one present a "non-sexist" (in her words) non-interventionist ED? It seems to me that the only way we could is by presenting photographs of the texts as they are and refraining from all commentary.

But here's my point: I believe that Susan Howe presents the verso of the same old Emily Dickinson myth: she allows those who do not wish to come to grips with the work itself to turn away in the name of something else. Instead of the giddy old spinster with the brilliant mind who dresses all in white and writes so well about nature and death, we have the "poet" held back by family, friends, males, society, who leaves behind texts that should be seen for themselves and for themselves only and in exactly the condition in which they were left, maugre bad eyesight and writing in the dark, and that somehow this will allow us to see word clouds and almost anything else we want to retrospectively see in the manuscripts of that poet and consider them part of "my" Emily Dickinson and no one else'. This was exactly the case before Johnson's edition and it effectively closes down ED to anything but subjective "easy" appreciations of the work, which means that most sympathetic readers will wave a hand and pass by.

On 2/3/2011, "Jared Schickling" <[redacted]> wrote:

> *yes to what p dunagan said&#65533;*
>
> *jess, what you&#65533;re saying is fine, but the whole thing hinges on the idea that dickinson, lacking an inevitably male editor, was not already her own fully realized artist / writer.*

despite the dark (literally and sic) there&#65533;s a remarkable consistency in that hand, noted by many&#65533;

"Most of the poems were worksheets, which explains the word lists included with the poems&#65533;the idea of an open-ended, interactive poem&#65533;ED was certainly bright enough to have invented a poetics that would have allowed it&#65533;"

which, apparently, wasn&#65533;t allowed -- hence howe.

"far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship"

i think it's important to distinguish between the character and something more systemic. johnson made whatever possible, sure, by rewriting the work. return to points above, where a "serious" reading of d's work apparently requires an intervention, "clarifying" the "breath-taking sweep of her mind" for us and, ostensibly then, herself.

re "starting somewhere," it's important to note howe sought to undo, go back... jared

Date: Wed, 2 Feb 2011 18:07:29 +0000
From: Jesse Glass <[redacted]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

ED suffered from serious problems with her vision for years--that's one useful point to keep in mind when considering "non-sexist" transcriptions of her texts. She also apparently sometimes wrote in the near dark--and there is indeed a draft of a poem with lines that run off the page.

Most of the poems were worksheets, which explains the word lists included with the poems. You'll find something similar in the manuscripts of other poets: gaps and possible insertions. Though the idea of an open-ended, interactive poem is an intriguing one, and ED was certainly bright enough to have invented a poetics that would have allowed it, given the times in which she wrote and her own habits of reading and

writing, I don't believe that was her intention.

Thomas Johnson's clarifications of Ed's poems allowed scholarship, including Howe's, to proceed. Up to the Johnson text, there were "correct" versions coming from the Vinnie/Austin Dickinson/Todd manuscripts vs. the Susan Gilbert & daughter manuscripts side of the war between the houses. (The whole fascinating story is laid out in the book Ancestors' Brocades.) Far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship that only really began in the 1960's.

Howe did a service, by directing us back to the materiality of Dickinson's texts. That's important, but suggesting that the politics of gender had anything to do with Johnson's edition is hard to justify. The point is--one has to begin to begin--and Johnson did just that. I think everyone involved in Dickinson scholarship owes Johnson a great deal because without his collecting and clarifying the corpus, the full range of Ed's subject matter and the breath-taking sweep of her mind had not been apparent.

Those Marquette professors were really outraged by Howe's impressionistic interpretations of HER Emily Dickinson, as well as by the gender stuff and Thomas Johnson. I understood their outrage. I like Howe's poetry, but I think her take on Dickinson allows us to turn away from the text itself and see what's not really there--and that--in Cameron's seminar at Johns Hopkins--was something this amazing mind did not allow us to do. She said that that mode of non-dealing with the text--that impressionistic mode--was what had plagued ED's work up to the start of the 1960's. Once again take a look at Lyric Time is an amazing book.

From what I've read of Susan Howe's poetry--I don't see any similarities between her lapidary, "flat" style and ED's luminosities. Lorine Niedecker has also be called a 20th century Emily Dickinson and outside of the fact that she was a she and wrote shorter poems and wrote about nature, her "flat" style seems closer to Stephen Crane's "pills" than ED's poems.

Jess

Date: Wed, 2 Feb 2011 10:39:43 -0800
From: patrick dunagan <[redacted]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

... one thing I thought interesting was how Dickinson wrote on scraps of paper... adrift in paper seemingly (even if kept in drawers and pockets of

> *her dress) from which she perhaps assembled poems... and descriptions of Olson's house near the end of his life (especially) and the last Maximus poems being assembled by Butterick from what he found with students when they went and packed everything to cart it off to the library in Connecticut for the archive... Olson was likewise jottin down things on back of envelops, etc... Dickinson's letters like Olson's evidencing the poem beginning mid-sentence response to the correspondent...*

↑ Index

75. Michael Dylan Welch
Haiku North America Conference in Seattle, August 3-7, 2011
Thu 3 Feb 2011

Haiku North America 2011 â€“ Seattle, Washington

Save the date! Haiku North America 2011 will be held August 3 to 7, 2011, in Seattle, Washington. The conference, now in its 21st year, will feature papers, presentations, workshops, readings, and much sharing and discussion of haiku and related poetry by many of the leading haiku poets, scholars, and translators of North America and abroad. Speakers already include Cor van den Heuvel, Richard Gilbert, David Lanoue, Carlos ColÃ³n, Fay Aoyagi, Jim Kacian, Emiko Miyashita, George Swede, Michael Dylan Welch, and many others.

Members of the Haiku Northwest group have generously offered to host the 2011 conference and they have many exciting plans already in the works, including a harbor cruise. The conference itself will be held at the Seattle Center, at the foot of the Space Needle, providing easy access to haiku-writing walks such as to Pike Place Market (via the monorail), the Olympic Sculpture Park, the Experience Music Project rock-and-roll museum and Science Fiction Museum, and countless other attractionsâ€”including fleet week and the Seafair festival, with the Blue Angels performing overhead.

The conference theme will be â€œFifty Years of Haiku,â€ celebrating the past, present, and future of haiku in North America. The deadline for proposals has been extended to February 28, 2011 (http://www.haikunorthamerica.com/pages/next.html), but sooner is better. Proposals do not have to fit the theme. If you have questions, please contact Michael Dylan Welch at [redacted].

Detailed information on registration, lodging, and the conference schedule will be available in March. For further information as it becomes available, please

visit www.haikunorthamerica.com. And check out the new HNA blog at http://haikunorthamerica.wordpress.com/.

See you in Seattle!

Garry Gay, Paul Miller, Michael Dylan Welch
Haiku North America Conference Directors

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76. Mark DuCharme

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 3 Feb 2011

While Jesse makes some very reasonable points, it seems to me that Jared does as well. In particular, while Johnson's scholarship is important (as I think everyone would acknowledge, including Susan Howe), the question remains as to what degree the extant text is the editor's and to what degree the poet's. This is a valid question, Jesse, even if you don't find Howe's analysis persuasive (and I'm not saying it's definitive, though surely you wouldn't say that Johnson's is either, right?).

This is also a valid question of most poets' work— what is the definitive text?— but in Dickinson's case the question is important because there was never a published body of work approved by the poet herself. And also, because of the gender dynamics (the male editor and the unpublished, "naive" female poet, etc., etc.) So, even if you find Howe's argument lacking— and I am certainly open to considering your position on that— I wonder about your evident opposition to Howe. You note that your professors at the time were appalled (I forget if that's your exact word, but I think it's close enough.) But you no longer are a student, and even if your professors didn't like Howe's work that doesn't prove it has no validity. (Such an argument would be a logical fallacy called Appeal to Authority.) Of course, I don't think that's the argument you're making. You're much too smart for that. And I hope we can genuinely & honestly agree to disagree about this— because I don't agree with you, but I respect your opinion. From the point of view of scholarship (much less poesis), it seems more important to raise intelligent questions than to have all the answers already laid out in order. (Or perhaps you disagree with that too?)

From my curiosity alone, I definitely side with Howe— and I hope that you can respect my dissenting opinion, even though I doubt you will agree.

In friendship,

Mark

Date: Thu, 3 Feb 2011 10:26:35 -0700
From: [redacted]
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
To: [redacted]

---------- Information from the mail header ----------
Sender: "Poetics List (UPenn, UB)" <[redacted]>
Poster: Jared Schickling <[redacted]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
----

yes to what p dunagan said=85

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on the idea that dickinson=2C lacking an inevitably male editor=2C was not = already
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Date: Wed=2C 2 Feb 2011 10:39:43 -0800
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Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Tri=
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=

↑ Index

77. **amy king**
Re: Esque it, AWP!
Thu 3 Feb 2011

Thanks, Jordan! Glad you're diving in...

----- Original Message ----
From: Jordan Stempleman

Beautiful, Amy!
Back to reading...
J

> *ESQUE -- http://www.esquemag.com*
>
> *WORK by*
>
> *Ammiel Alcalay -- Kazim Ali -- Rae Armantrout -- Louis Asekoff -- Wendy Babiak*
>
> *-- Aaron Belz -- Caroline Bergvall -- Julia Bloch -- Julian Brolaski -- Sommer*
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> *Browning -- Julia Cohen -- Ryan Doyle May -- Elisa Gabbert -- Alan Gilbert --*
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> ** Fashion photography!*
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> ** Comes with VOICE activation!*
>
> ** PRINT the entire contents by pdf for teaching or trading!*

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78. amy king
Articles in Response - Women and Publishing
Thu 3 Feb 2011

Articles (& comments' sections filled with debate), so far, on The Count (http://vidaweb.org/category/the-count) --

1.) Bitch Magazine - http://bitchmagazine.org/post/women-in-publishing

2.) The Hairpin - http://thehairpin.com/2011/02/women-get-published-and-reviewed-less-than-men-in-big-magazines-say-red-and-blue-pie-charts/

3.) Jezebel - http://jezebel.com/5750239/the-sorry-state-of-women-at-top-magazines

4.) Poetry Foundation - http://www.poetryfoundation.org/harriet/2011/02/the-vida-count-for-2010

5.) The Rumpus - http://therumpus.net/2011/02/women-in-publishing/

6.) Double X - http://www.doublex.com/blog/xxfactor/why-it-matters-fewer-women-are-published-literary-magazines

7.) Slate - http://www.slate.com/id/2283605/

8.) Women and Hollywood - http://blogs.indiewire.com/womenandhollywood/archives/the_numbers_speak_for_themselves/

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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79. Jim Andrews
New on Netartery
Fri 4 Feb 2011

New on Netartery:

Mom's Music
by Jim Andrews

http://netartery.vispo.com/?p,8
On the magnificent saving grace of music in painful circumstances.

Sidvid 3.0
by Jim Andrews
http://netartery.vispo.com/?px9
About a JavaScript slideshow app authored by Andrews.

In the Soup With the Digital Book
by Paul Green
http://netartery.vispo.com/?px4
Paul Green asks questions of the others on netartery about the digital book.

The Curse of the 'Code Blue' Motto
by Jim Andrews
http://netartery.vispo.com/?pv5
The meaning of the motto became apparent only at the end of the tournament. The 'code blue', much to their horror, referred to their own cardiac arrest. They experienced a species of literary horror.

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80. CA Conrad
Re: for Om Khalsoum fans (CA Conrad?)
Fri 4 Feb 2011

CAMILLE, YOU JUST MADE MY NIGHT!

Hey, do you know the amazing documentary about her A VOICE LIKE EGYPT???? SO GOOD!

Details here: http://www.arabfilm.com/item_print.html?itemID=148

THANK YOU SO MUCH FOR THIS MUSIC FILE CAMILLE!

All my best,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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81. Hugh Behm-Steinberg
Issue Ten of Eleven Eleven
Fri 4 Feb 2011

Is now up, at elevenelevenjournal.com.

Featuring.....

Cunning poetry by Jennifer Bartlett, Charles Blackwell, MRB Chelko, Weston Cutter, Steffi Drewes, Kate Durbin, Dan Encarnacion, Jeannine Hall Gailey, Hollie Hardy, Amaud Jamaul Johnson, Alexander Long, Siwar Masannat, Debrah Morkun, Ed Ntiri, Christopher Patton, Boyer Rickel, Lauren Russell, Matthew Shenoda, Katie Jean Shinkle, Sandra Simonds, Tracy K. Smith, Megan Snyder-Camp Chad Sweeney, Sue Thomas, Jen Tynes and Mark Wallace;

Stunning prose by Liz Brown, Keith Buie, Lucy Corin, Dinah Cox, Faye Rapoport DesPres, Lynne Huffer, Lenny Levine, Chris McCormick, Jean McKay, Kirie Pedersen and Vamba Sherif;

Thought-provoking plays by Tom Coash and Caridad Svich;

Necessary translations of Majeed Amjad (Mehr Afshan Farooqi, trans.), Kristin Eiriksdottir (Christopher Burawa), Faiz Ahmed Faiz (Waqas Khwaja), Dvoyre Fogel (Zackary Sholem Berger), Ada Jaffery (Waqas Khwaja), Daniil Kharms (Alex Cigale), Moyshe Nadir (Zackary Sholem Berger),Lucian Dan Teodorovici (Alistair Ian Blyth)and Santiago Vizcaino (Alexis Levitin);

and scintillating art by Ryan Grossman, Eirik Johnson, Ivan Lopez, Alphonzo Solorzano, Ruth Tabancay and Michael Tompart.

Plus an interview with C. S. Giscombe. I'd like to also take this opportunity to thank the staff of this year's issue (and next year's), especially Ryan Funk and Nick Johnson for all their hard work building the issue.

Cheers,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

PS: if any of you are at AWP, come visit our table at I-24 in the bookfair!

PPS: We're currently reading for issue 11, which will be numerologically mind-blowing, through March 1. Send writing to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

From: amy king <[redacted]>
To: [redacted]
Sent: Thu, February 3, 2011 11:14:38 PM
Subject: Re: Esque it, AWP!

Thanks, Jordan! Glad you're diving in...

----- Original Message ----
From: Jordan Stempleman

Beautiful, Amy!
Back to reading...
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> *ESQUE -- http://www.esquemag.com*
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82. Jared Schickling
Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)
Sat 5 Feb 2011

Jesse,

I do want to get my hands on Cameron's book. Especially re "no projective." I'd like to hear the reasoning (see the difference in phrasing below viz. line breaks). Whatever the sexism in the "translation" of ED through time, which doesn't really interest me, much would seem to be a function of circumstance rather than intent. What interests me more is the translation / transcription of the original leaves. As you say, mere photos of the pages won't suffice. So none of this here or before is / was meant to downplay the serious textual scholarship of Johnsons, Franklins, Morses et al. Imagine "our" ED without them...

I'm looking here at some photocopies of Howe's unpublished typographic transcriptions -- typing one for comparison below with Franklin's -- without permission, of course, though in service of this discussion, I hope this one crumb proves ok, plus some of this already is online:

http://writing.upenn.edu/library/Howe/index.html

I hope the gaps and whatnot come through intact over the e-waves, though they perhaps won't -- I've also eliminated the dizzying identifying material and considerations --

Howe:

Bereavement in their
Death to feel
Whom We have never seen
A Vital Kinsmanship import
Our Soul and theirs - between -

For Stranger - Strangers do
not mourn -
There be Immortal friends
Whom Death see first --
'Tis news of this
That paralyze Ourselves -

Who vital only to Our Thought -
Such Presence bear away
In dying - 'Tis as if Our - souls
Absconded - suddenly -

World - Selves - Sun

Franklin:

Bereavement in their death to feel
Whom We have never seen -
A Vital Kinsmanship import
Our Soul and their's between -

For Stranger - Strangers do not mourn -
There be Immortal friends
Whom Death see first - 'tis news of this
That paralyze Ourselves -

Who - vital only to Our Thought -
Such Presence bear away
In dying - 'tis as if Our souls
Absconded - suddenly -

Howe: "I have tried to match the poems in type, as nearly as possible, to the Franklin edition of The Manuscript Books. In translating Dickinson's handwriting into type I have not followed standard typesetting conventions. I have paid attention to space between handwritten words. I have broken the lines exactly as she broke them. I have tried to match the spacing between words in the lists at the end of poems. I have not been able to pay attention to spaces between letters. I think that in the later poetry such spacing is a part of the meaning. Dickinson's frequent use of the dash was noted in the Johnson edition, but he regularized these marks. I know that in some books printed during the nineteenth century, variant readings were sometimes supplied at the end of a page, and they were marked by a sort of cross. The History of New England from 1630 to 1649, by John Winthrop, edited by James Savage, and published in Boston in 1826, is a good example of such practice; however, if there were more than two words, a number was used for the second one, and in other books the number of crosses increased for each word. Emily Dickinson had enough humor to read these variants as found poems. She was her own publisher and could do as she liked with her texts. These were the days of Edward Lear and Lewis Carroll; liberties were taken in print..."

Date: Fri, 4 Feb 2011 02:11:48 +0000
> From: Jesse Glass <[redacted]>
> Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
>
> Hi Jared,
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> list is a good one. Her work is vital for all of us. My experience of
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> them clouds or integral parts of the performance of the poem (as
> interesting as this idea may be--Richard Howard pointed this out in
> another class in another context). Johnson was not deified in the
> seminar, but he was seen exactly for what he was--a collector of all the
> texts then extant, and someone who provided a clear place to start.
>
> Dickinson published what--5 poems in her life time--maybe 7, but I think
> it's 5--and her work was edited and edited badly by Mabel Loomis Todd
> and Susan Gilbert Dickinson's side of the war between the houses.
> These were the people who truly tried to intervene and "rewrite"
> Dickinson--not Johnson. These editings continued in the anthologies that
> appeared through the 1950's and even into the 60's. It wasn't until
> Johnson collected all of the poems that we began to get a real picture
> of Dickinson and the range of her work. Up to then, of course, the
> dozen famous poems appeared in their "corrected" version along with a
> healthy dose of the Myth of Emily Dickinson.
>
> My question is, before Johnson and his "sexist" agenda (!), ED's work
> was being handled with a lot less textual care, and was distorted by
> those men and women who wished to glorify the myth of ED at the expense
> of any real understanding of her work.
>

> If one did not attempt to clarify the problematic handwriting, the
> possible sequences in the fascicles, the punctuation, which probably had
> more to do with bad eyesight than anything else, how could one begin to
> understand anything of Dickinson and do what scholarship is supposed to
> do: bring us closer to an appreciation and an understanding of the
> author's work.
>
> If one lacks the ability to read a text with precision, then photographs
> of problematic handwriting will not help that person at all. ED's work
> is extremely difficult even with provisional clarifications of text.
>
> This is the question I asked Susan Howe herself: How does one present a
> "non-sexist" (in her words) non-interventionist ED? It seems to me
> that the only way we could is by presenting photographs of the texts as
> they are and refraining from all commentary.
>
> But here's my point: I believe that Susan Howe presents the verso of the
> same old Emily Dickinson myth: she allows those who do not wish to come
> to grips with the work itself to turn away in the name of something
> else. Instead of the giddy old spinster with the brilliant mind who
> dresses all in white and writes so well about nature and death, we have
> the "poet" held back by family, friends, males, society, who leaves
> behind texts that should be seen for themselves and for themselves only
> and in exactly the condition in which they were left, maugre bad
> eyesight and writing in the dark, and that somehow this will allow us to
> see word clouds and almost anything else we want to retrospectively see
> in the manuscripts of that poet and consider them part of "my" Emily
> Dickinson and no one else'. This was exactly the case before
> Johnson's edition and it effectively closes down ED to anything but
> subjective "easy" appreciations of the work, which means that most
> sympathetic readers will wave a hand and pass by.

↑ Index

83. Jared Schickling

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Sat 5 Feb 2011

Jesse,

I do want to get my hands on Cameron's book. Especially re "no projective." I'd like to hear the reasoning (see the difference in phrasing below viz. line breaks). Whatever the sexism in the "translation" of ED through time, which

doesn't really interest me, much would seem to be a function of circumstance rather than intent. What interests me more is the translation / transcription of the original leaves. As you say, mere photos of the pages won't suffice. So none of this here or before is / was meant to downplay the serious textual scholarship of Johnsons, Franklins, Morses et al. Imagine "our" ED without them...

I'm looking here at some photocopies of Howe's unpublished typographic transcriptions -- typing one for comparison below with Franklin's -- without permission, of course, though in service of this discussion, I hope this one crumb proves ok, plus some of this already is online:

http://writing.upenn.edu/library/Howe/index.html

I hope the gaps and whatnot come through intact over the e-waves, though they perhaps won't -- I've also eliminated the dizzying identifying material and considerations --

Howe:

Bereavement in their
Death to feel
Whom We have never seen
A Vital Kinsmanship import
Our Soul and theirs - between -

For Stranger - Strangers do
not mourn -
There be Immortal friends
Whom Death see first --
'Tis news of this
That paralyze Ourselves -

Who vital only to Our Thought -
Such Presence bear away
In dying - 'Tis as if Our - souls
Absconded - suddenly -

World - Selves - Sun

Franklin:

Bereavement in their death to feel
Whom We have never seen -
A Vital Kinsmanship import
Our Soul and their's between -

For Stranger - Strangers do not mourn -
There be Immortal friends

Whom Death see first - 'tis news of this
That paralyze Ourselves -

Who - vital only to Our Thought -
Such Presence bear away
In dying - 'tis as if Our souls
Absconded - suddenly -

Howe: "I have tried to match the poems in type, as nearly as possible, to the Franklin edition of The Manuscript Books. In translating Dickinson's handwriting into type I have not followed standard typesetting conventions. I have paid attention to space between handwritten words. I have broken the lines exactly as she broke them. I have tried to match the spacing between words in the lists at the end of poems. I have not been able to pay attention to spaces between letters. I think that in the later poetry such spacing is a part of the meaning. Dickinson's frequent use of the dash was noted in the Johnson edition, but he regularized these marks. I know that in some books printed during the nineteenth century, variant readings were sometimes supplied at the end of a page, and they were marked by a sort of cross. The History of New England from 1630 to 1649, by John Winthrop, edited by James Savage, and published in Boston in 1826, is a good example of such practice; however, if there were more than two words, a number was used for the second one, and in other books the number of crosses increased for each word. Emily Dickinson had enough humor to read these variants as found poems. She was her own publisher and could do as she liked with her texts. These were the days of Edward Lear and Lewis Carroll; liberties were taken in print..."

Jared

Date: Fri, 4 Feb 2011 02:11:48 +0000
> From: Jesse Glass <[redacted]>
> Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
>
> Hi Jared,
>
> Points more than understood.
>
> First I think it's important to say that ANY discussion about ED on this
> list is a good one. Her work is vital for all of us. My experience of
> S. Cameron's class was necessary for me, in retrospect, because it
> taught me to read a text closely and not to rely on history, biography,
> politics or my own imagination for an answer. We identified the
> riddling structure of some of ED's poems, her startling use of the

> English Metaphysicals and her use of capitalization to create
> "near"-metaphor. But more than that, Cameron took me to places in
> ED's work that I did not suspect existed and showed me how truly
> original she is. She showed me the profound questioning of science and
> religion that went on in her work, the presence-in-absence of Dickinson
> most powerful poems, and the use of violent and explosive images. In
> addition, Cameron provided a closely-reasoned context for ED's work, as
> well as a tremendous range of resources for the study of ED's poetry
> and prose. She absolutely knew her stuff and she was absolutely keen to
> impart it sometimes in a direct manner that was hard for some students
> to take. The boundaries were clear. We were not allowed to bring
> projective verse into the seminar, or visual poetry, or to interpret the
> dots, lines, and other methods of punctuation as marks that might direct
> one to "sing" a Dickinson text, or to point to word lists and call
> them clouds or integral parts of the performance of the poem (as
> interesting as this idea may be--Richard Howard pointed this out in
> another class in another context). Johnson was not deified in the
> seminar, but he was seen exactly for what he was--a collector of all the
> texts then extant, and someone who provided a clear place to start.
>
> Dickinson published what--5 poems in her life time--maybe 7, but I think
> it's 5--and her work was edited and edited badly by Mabel Loomis Todd
> and Susan Gilbert Dickinson's side of the war between the houses.
> These were the people who truly tried to intervene and "rewrite"
> Dickinson--not Johnson. These editings continued in the anthologies that
> appeared through the 1950's and even into the 60's. It wasn't until
> Johnson collected all of the poems that we began to get a real picture
> of Dickinson and the range of her work. Up to then, of course, the
> dozen famous poems appeared in their "corrected" version along with a
> healthy dose of the Myth of Emily Dickinson.
>
> My question is, before Johnson and his "sexist" agenda (!), ED's work
> was being handled with a lot less textual care, and was distorted by
> those men and women who wished to glorify the myth of ED at the expense
> of any real understanding of her work.
>
> If one did not attempt to clarify the problematic handwriting, the
> possible sequences in the fascicles, the punctuation, which probably had
> more to do with bad eyesight than anything else, how could one begin to
> understand anything of Dickinson and do what scholarship is supposed to
> do: bring us closer to an appreciation and an understanding of the
> author's work.

>
> If one lacks the ability to read a text with precision, then photographs
> of problematic handwriting will not help that person at all. ED's work
> is extremely difficult even with provisional clarifications of text.
>
> This is the question I asked Susan Howe herself: How does one present a
> "non-sexist" (in her words) non-interventionist ED? It seems to me
> that the only way we could is by presenting photographs of the texts as
> they are and refraining from all commentary.
>
> But here's my point: I believe that Susan Howe presents the verso of the
> same old Emily Dickinson myth: she allows those who do not wish to come
> to grips with the work itself to turn away in the name of something
> else. Instead of the giddy old spinster with the brilliant mind who
> dresses all in white and writes so well about nature and death, we have
> the "poet" held back by family, friends, males, society, who leaves
> behind texts that should be seen for themselves and for themselves only
> and in exactly the condition in which they were left, maugre bad
> eyesight and writing in the dark, and that somehow this will allow us to
> see word clouds and almost anything else we want to retrospectively see
> in the manuscripts of that poet and consider them part of "my" Emily
> Dickinson and no one else'. This was exactly the case before
> Johnson's edition and it effectively closes down ED to anything but
> subjective "easy" appreciations of the work, which means that most
> sympathetic readers will wave a hand and pass by.

↑ Index

84. Murat Nemet-Nejat
Re: New on Netartery
Sat 5 Feb 2011

Thank you for sharing "mom'S Music," Jim.

Murat

On Fri, Feb 4, 2011 at 2:02 AM, Jim Andrews <[redacted]> wrote:

> *New on Netartery:*
>
> *Mom's Music*
> *by Jim Andrews*
> *http://netartery.vispo.com/?p,8*
> *On the magnificent saving grace of music in painful circumstances.*
>
> *Sidvid 3.0*

> *by Jim Andrews*
> *http://netartery.vispo.com/?px9*
> *About a JavaScript slideshow app authored by Andrews.*
>
> *In the Soup With the Digital Book*
> *by Paul Green*
> *http://netartery.vispo.com/?px4*
> *Paul Green asks questions of the others on netartery about the digital book.*
>
> *The Curse of the 'Code Blue' Motto*
> *by Jim Andrews*
> *http://netartery.vispo.com/?pv5*
> *The meaning of the motto became apparent only at the end of the tournament. The 'code blue', much to their horror, referred to their own cardiac arrest. They experienced a species of literary horror.*

↑ Index

85. Jonathan Morse

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Sun 6 Feb 2011

On 2/3/2011 3:07 PM, Jesse Glass wrote:
> Well sure, Jonathan, this is what scholarship is all about. Good that
> the mistake was uncovered and that we're brought that much closer to an
> understanding of ED's work. Surely what Johnson and Cameron did was
> provisional scholarship of the 1950's and 1980's--It appears that you
> have surpassed both.
Thanks, Jess, but agh no! All I did in that little chapter was write a history of the scholarship and criticism done by others.

As long as I'm being modest, though, let me update the chapter by saying that I now appreciate Franklin's edition a lot more than I used to. The big difference between the Johnson edition and the Franklin edition is in the chronology of the poems, and I was slow to understand how important that is. Franklin's groupings of the poems really let you see Dickinson's mind in action -- encountering Emerson in one chronologically related group of poems, for instance, or developing her "I've got plenty o' nothin'" theme in another.

And in the classroom I solve the problem of Franklin's missing subject index by distributing a pair of xeroxes: the subject index from the Johnson edition and the Johnson-number-to-Franklin-number conversion table from the Franklin edition (the 3-volume variorum only, unfortunately). I've posted a PDF of that

reading aid under "Class material" on my web page at
http://jonathanmorse.net .

↑ Index

86. Eric Elshtain
Things To Do With Leaks
Sun 6 Feb 2011

---

http://gnoetrydaily.wordpress.com/category/gnoetryleaks/

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

87. Trevor Joyce
Abstract Lyrics
Mon 7 Feb 2011

Those who were at the last Soundeye festival in Cork may like to know that Geoffrey Squires' *Abstract Lyrics*, which he read there, is now available as an ebook at www.shearsman.com

SoundEye 2011 will be the fifteenth anniversary of the festival, so it’s going to be a good one. It will take place in Cork, Ireland on the 13th -17th of July.

More details as we get things settled.

Trevor

↑ Index

88. Jesse Glass
Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Mon 7 Feb 2011

Thanks for this, Mark. The Marquette professors were not MY professors! :-) Howe came to Milwaukee to give a presentation of her Emily Dickinson at Marquette.

Dr. Cameron of JHU knew nothing of Susan Howe's work at the time, and maybe still doesn't. Her Lyric Time is a fine, thought-provoking book. Please take a look at it, Mark.

I read Susan Howe's book when it first came out and had a chance to talk to her about her ideas all those many years ago in Milwaukee.

Jared did a pretty good job of describing the main idea of the book--I guess those were his "points".

I describe my "point" in another e-mail, but I think you could help yourself out of your confusion by reading Cameron's book and then taking a look at Susan Howe's book.

Every best wish,

Jesse

On 2/4/2011, "Mark DuCharme" <[redacted]> wrote:

>While Jesse makes some very reasonable points, it seems to me that Jared does as well. In particular, while Johnson's scholarship is important (as I think everyone would acknowledge, including Susan Howe), the question remains as to what degree the extant text is the editor's and to what degree the poet's. This is a valid question, Jesse, even if you don't find Howe's analysis persuasive (and I'm not saying it's definitive, though surely you wouldn't say that Johnson's is either, right?).
>
>This is also a valid question of most poets' work&#65533; what is the definitive text?&#65533; but in Dickinson's case the question is important because there was never a published body of work approved by the poet herself. And also, because of the gender dynamics (the male editor and the unpublished, "naive" female poet, etc., etc.) So, even if you find Howe's argument lacking&#65533; and I am certainly open to considering your position on that&#65533; I wonder about your evident opposition to Howe. You note that your professors at the time were appalled (I forget if that's your exact word, but I think it's close enough.) But you no longer are a student, and even if your professors didn't like Howe's work that doesn't prove it has no validity. (Such an argument would be a logical fallacy called Appeal to Authority.) Of course, I don't think that's the argument you're making. You're much too smart for that. And I hope we can genuinely & honestly agree to disagree abo
 ut this&#65533; because I don't agree with you, but I respect your opinion. From the point of view of scholarship (much less poesis), it seems more important to raise intelligent questions than to have all the answers already laid out in order. (Or perhaps you disagree with that too?)
>
>From my curiosity alone, I definitely side with Howe&#65533; and I hope that you can respect my dissenting opinion, even though I doubt you will agree.
>

>In friendship,
>
>Mark
>
>
>
>> Date: Thu, 3 Feb 2011 10:26:35 -0700
>> From: [redacted]
>> Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
>> To: [redacted]
>>
>> ---------- Information from the mail header ----------
>> Sender: "Poetics List (UPenn, UB)" <[redacted]>
>> Poster: Jared Schickling <[redacted]>
>> Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and
>> Non-Trivial ED Books
>> ---
>>
>> yes to what p dunagan said…
>>
>>
>>
>> jess, what you're saying is fine, but the whole thing hinges
>> on the idea that dickinson, lacking an inevitably male editor, was not >> already
>> her own fully realized artist / writer.
>> despite the dark (literally and sic) there's a remarkable consistency
>> in that hand, noted by many…
>>
>>
>>
>> "Most of the poems were worksheets, which explains the word
>> lists included with the poems…the idea of an open-ended, interactive po>> em…ED
>> was certainly bright enough to have invented a poetics that would have allo>> wed
>> it…"
>>
>>
>>
>> which, apparently, wasn't allowed -- hence howe.

>>
>>
>>
>> "far from being a sexist projecting maleness on female
>> texts, Johnson made possible the serious Dickinson scholarship"
>>
>> i think it's important to distinguish between the character and something
>> more systemic. johnson made whatever possible, sure, by rewriting the >>
work. return to points above, where a "serious" reading of d's work
>> apparently requires an intervention, "clarifying" the "breath-taking swee>>
p of
>> her mind" for us and, ostensibly then, herself.
>>
>> re "starting somewhere," it's important to note howe sought to undo, go>>
back...
>> jared
>>
>>
>>
>> > Date: Wed, 2 Feb 2011 18:07:29 +0000
>> > From: Jesse Glass <[redacted]>
>> > Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-
Tri>> vial ED Books
>> >
>> > ED suffered from serious problems with her vision for years--that's one
>> > useful point to keep in mind when considering "non-sexist"
>> > transcriptions of her texts. She also apparently sometimes wrote in the
>> > near dark--and there is indeed a draft of a poem with lines that run off
>> > the page.
>> >
>> > Most of the poems were worksheets, which explains the word lists
includ>> ed
>> > with the poems. You'll find something similar in the manuscripts of
>> > other poets: gaps and possible insertions. Though the idea of an
>> > open-ended, interactive poem is an intriguing one, and ED was certain>>
ly
>> > bright enough to have invented a poetics that would have allowed it,
>> > given the times in which she wrote and her own habits of reading and
>> > writing, I don't believe that was her intention.
>> >
>> > Thomas Johnson's clarifications of Ed's poems allowed scholarship,
>> > including Howe's, to proceed. Up to the Johnson text, there were

>> > "correct" versions coming from the Vinnie/Austin Dickinson/Todd
>> > manuscripts vs. the Susan Gilbert & daughter manuscripts side of the
war
>> > between the houses. (The whole fascinating story is laid out in the
>> > book Ancestors' Brocades.) Far from being a sexist projecting maleness
>> > on female texts, Johnson made possible the serious Dickinson
scholarshi>> p
>> > that only really began in the 1960's.
>> >
>> > Howe did a service, by directing us back to the materiality of
>> > Dickinson's texts. That's important, but suggesting that the politics
>> > of gender had anything to do with Johnson's edition is hard to
>> > justify. The point is--one has to begin to begin--and Johnson did just
>> > that. I think everyone involved in Dickinson scholarship owes Johnson a
>> > great deal because without his collecting and clarifying the corpus, th>>
e
>> > full range of Ed's subject matter and the breath-taking sweep of her
>> > mind had not been apparent.
>> >
>> > Those Marquette professors were really outraged by Howe's
>> > impressionistic interpretations of HER Emily Dickinson, as well as by
>> > the gender stuff and Thomas Johnson. I understood their outrage. I like
>> > Howe's poetry, but I think her take on Dickinson allows us to turn
>> > away from the text itself and see what's not really there--and that--in
>> > Cameron's seminar at Johns Hopkins--was something this amazing mind
did
>> > not allow us to do. She said that that mode of non-dealing with the
>> > text--that impressionistic mode--was what had plagued ED's work up to
>> > the start of the 1960's. Once again take a look at Lyric Time is an
>> > amazing book.
>> >
>> > From what I've read of Susan Howe's poetry--I don't see any
>> > similarities between her lapidary, "flat" style and ED's
>> > luminosities. Lorine Niedecker has also be called a 20th century Emily
>> > Dickinson and outside of the fact that she was a she and wrote shorter
>> > poems and wrote about nature, her "flat" style seems closer to Stephen
>> > Crane's "pills" than ED's poems.
>> >
>> > Jess
>> >
>>
>> > Date: Wed, 2 Feb 2011 10:39:43 -0800

>> > From: patrick dunagan <[redacted]>
>> > Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-
Tri>> vial ED Books
>> >
>> > ... one thing I thought interesting was how Dickinson wrote on scraps of
>> > paper... adrift in paper seemingly (even if kept in drawers and pockets
o>> f
>> > her dress) from which she perhaps assembled poems... and descriptions
of
>> > Olson's house near the end of his life (especially) and the last Maximus
>> > poems being assembled by Butterick from what he found with students
when
>> > they went and packed everything to cart it off to the library in
Connecti>> cut
>> > for the archive... Olson was likewise jottin down things on back of
>> > envelops, etc... Dickinson's letters like Olson's evidencing the poem
>> > beginning mid-sentence response to the correspondent...
>> >
>>
>> >>
>
>

↑ Index

89. Adam Fieled

Equations in print from Blue & Yellow Dog Press

Mon 7 Feb 2011

Adam Fieled's Equations is in print now from Blue & Yellow Dog Press:

http://www.lulu.com/product/paperback/equations/14600597

"A recession has hit America at such an angle that everything has been called into question. The thoughtlessness of fin de siecle America has been replaced by mistrust, envy, and defensiveness. In this atmosphere, new imperatives emerge: to sort out wheat from chaff, gold from dross, truth from fiction. These imperatives are enacted in solitude, as the poet takes a scalpel to the body of his experiences. Adam Fieled's Equations is a vivid manifestation of a new, scrupulous American consciousness. It is the effort of a poet to elevate the carnal with intellect, and to create a memorable chiasmus between them. The frigidity of post-modern verse is replaced by a new romanticism, that is not romantic. That is the central endeavor here, and it is performed with panache."

↑ Index

90. Tony Trigilio
New book, HISTORIC DIARY
Mon 7 Feb 2011

HISTORIC DIARY (poems)
Tony Trigilio
BlazeVOX [books], 2011

http://www.blazevox.org/index.php/Shop/Poetry/historic-diary-by-tony-trigilio-196/ http://www.spdbooks.org/Producte/9781609640125/historic-diary.aspx?rf=1
http://www.amazon.com/Historic-Diary-Tony-Trigilio/dp/1609640128/ref=sr_1_1?ie=UTF8&qid=1293910614&sr=8-1

"Tony Trigilio's HISTORIC DIARY (named after Lee Harvey Oswald's account of his time in the Soviet Union) excavates the nightmarish record of the first Kennedy assassination, its auguries and aftermath, with a blue fury and an obsessive zeal that border on the Talmudic. What he finds there goes beyond chilling to a pure-product-of-America craziness that makes me tremble for my country. 'I am waiting // for someone to / ride me, the / locomotive of history,' Trigilio writes, and his ticket beyond the grave takes us, willy-nilly, on this scarifying, brilliant, and disturbing ride."

--Rachel Loden

"'Hegel makes no sense when everyone is looking at you,' confides the protagonist of Tony Trigilio's HISTORIC DIARY, and he's speaking from experience. In this extraordinary work of imaginative reconstruction, Trigilio assembles a postmodernist Warren Commission Report from archival research, obituaries, interviews, and historical broadcasts surrounding the assassination of John F. Kennedy, only to discover, in the chaos of evidence, rumor, and falsehood, that no dialectical method can offer his speaker an escape from the prison house of paranoia. By composing what Ezra Pound would have called 'a poem including history' from this harrowing litany of Cold War casualties, however, he offers his reader the stark consolation of an elegy for the truth itself: 'This is the story of what never happened, written ahead of time.'"

--Srikanth Reddy

"Richly varied and deeply brave, HISTORIC DIARY is both a page-turner that takes you into remote corners of the Kennedy assassination controversy, and a bold postmodernist collage of poetic styles, voices, and forms. This fine book will keep you rereading and reworking the fragments the poet offers until you are left with not only an oblique but fascinating portrait of Lee Harvey Oswald and the times in which he lived, but also a challenging poetic exploration of the nature of history itself."

--Martha Collins

↑ Index

91. amy king
The Count & Fallout: The Beat Goes On
Mon 7 Feb 2011

Articles (& comments' sections filled with debate), so far, on The Count -- http://vidaweb.org/category/the-count

1.) Bitch Magazine - http://bitchmagazine.org/post/women-in-publishing

2.) The Hairpin - http://thehairpin.com/2011/02/women-get-published-and-reviewed-less-than-men-in-big-magazines-say-red-and-blue-pie-charts/

3.) Jezebel - http://jezebel.com/5750239/the-sorry-state-of-women-at-top-magazines

4.) Poetry Foundation - http://www.poetryfoundation.org/harriet/2011/02/the-vida-count-for-2010

5.) The Rumpus - http://therumpus.net/2011/02/women-in-publishing/

6.) Double X - http://www.doublex.com/blog/xxfactor/why-it-matters-fewer-women-are-published-literary-magazines

7.) Slate - http://www.slate.com/id/2283605/

8.) Women and Hollywood - http://blogs.indiewire.com/womenandhollywood/archives/the_numbers_speak_for_themselves/

9.) Kultura (in Croatian) - http://www.tportal.hr/kultura/knjizevnost/109858/Do-cetiri-puta-manje-tekstova-zena.html

10.) Beyond the Margins - http://beyondthemargins.com/2011/02/submitting-work-a-womans-problem/

11.) Ms. Magazine (a mention) - http://msmagazine.com/blog/blog/2011/02/06/going-to-space-rising-up-and-not-apologizing-for-roethlisberger-editors-picks-130-25/

12.) The New Republic - http://www.tnr.com/article/books-and-arts/82930/VIDA-women-writers-magazines-book-reviews

****
Amy's Alias
+ http://amyking.org/
****

↑ Index

92. **amy king**
Re: [New-Poetry] The Count & Fallout: The Beat Goes On
Mon 7 Feb 2011

Apologies, forgot The Guardian - http://www.guardian.co.uk/books/2011/feb/04/research-male-writers-dominate-books-world

Articles (& comments' sections filled with debate), so far, on The Count --

http://vidaweb.org/category/the-count

1.) Bitch Magazine - http://bitchmagazine.org/post/women-in-publishing

2.) The Hairpin - http://thehairpin.com/2011/02/women-get-published-and-reviewed-less-than-men-in-big-magazines-say-red-and-blue-pie-charts/

3.) Jezebel - http://jezebel.com/5750239/the-sorry-state-of-women-at-top-magazines

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6.) Double X - http://www.doublex.com/blog/xxfactor/why-it-matters-fewer-women-are-published-literary-magazines

7.) Slate - http://www.slate.com/id/2283605/

8.) Women and Hollywood - http://blogs.indiewire.com/womenandhollywood/archives/the_numbers_speak_for_themselves/

9.) Kultura (in Croatian) - http://www.tportal.hr/kultura/knjizevnost/109858/Do-cetiri-puta-manje-tekstova-zena.html

10.) Beyond the Margins - http://beyondthemargins.com/2011/02/submitting-work-a-womans-problem/

11.) Ms. Magazine (a mention) - http://msmagazine.com/blog/blog/2011/02/06/going-to-space-rising-up-and-not-apologizing-for-roethlisberger-editors-picks-130-25/

12.) The New Republic - http://www.tnr.com/article/books-and-arts/82930/VIDA-women-writers-magazines-book-reviews

↑ Index

93. **Ruth Lepson**

Re: New book, HISTORIC DIARY

Mon 7 Feb 2011

I just read this in one sitting--cdn't put it down.

On 2/7/11 3:30 PM, "Tony Trigilio" <[redacted]> wrote:

> *HISTORIC DIARY (poems)*
> *Tony Trigilio*
> *BlazeVOX [books], 2011*
>
> *http://www.blazevox.org/index.php/Shop/Poetry/historic-diary-by-tony-trigilio-196/*
> *http://www.spdbooks.org/Producte/9781609640125/historic-diary.aspx?rf=1*
> *http://www.amazon.com/Historic-Diary-Tony-Trigilio/dp/1609640128/ref=sr_1_1?ie=UTF8&qid=1293910614&sr=8-1*
>
> *"Tony Trigilio's HISTORIC DIARY (named after Lee Harvey Oswald's account of his time in the Soviet Union) excavates the nightmarish record of the first Kennedy assassination, its auguries and aftermath, with a blue fury and an obsessive zeal that border on the Talmudic. What he finds there goes beyond chilling to a pure-product-of-America craziness that makes me tremble for my country. 'I am waiting // for someone to / ride me, the / locomotive of history,' Trigilio writes, and his ticket beyond the grave takes us, willy-nilly, on this scarifying, brilliant, and disturbing ride."*
>
> *--Rachel Loden*
>
> *"'Hegel makes no sense when everyone is looking at you,' confides the protagonist of Tony Trigilio's HISTORIC DIARY, and he's speaking from experience. In this extraordinary work of imaginative reconstruction, Trigilio assembles a postmodernist Warren Commission Report from archival research, obituaries, interviews, and historical broadcasts surrounding the assassination of John F. Kennedy, only to discover, in the chaos of evidence, rumor, and falsehood, that no dialectical method can offer his speaker an escape from the prison house of paranoia. By composing what Ezra Pound would have called 'a poem including history'*

> *from this harrowing litany of Cold War casualties, however, he offers his reader the stark consolation of an elegy for the truth itself: 'This is the story of what never happened, written ahead of time.'"*
>
> *--Srikanth Reddy*
>
> *"Richly varied and deeply brave, HISTORIC DIARY is both a page-turner that takes you into remote corners of the Kennedy assassination controversy, and a bold postmodernist collage of poetic styles, voices, and forms. This fine book will keep you rereading and reworking the fragments the poet offers until you are left with not only an oblique but fascinating portrait of Lee Harvey Oswald and the times in which he lived, but also a challenging poetic exploration of the nature of history itself."*
>
> *--Martha Collins*

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94. Murat Nemet-Nejat

Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Mon 7 Feb 2011

Jared,

How to you know "presuming to lead" is not "presuming to God"?

Ciao,

Murat

On Sat, Feb 5, 2011 at 8:31 AM, Jared Schickling <[redacted]>wrote:

> *Jesse,*
>
> *I do want to get my hands on Cameron's book. Especially re "no projective." I'd like to hear the reasoning (see the difference in phrasing below viz. line breaks). Whatever the sexism in the "translation" of ED through time, which doesn't really interest me, much would seem to be a function of circumstance rather than intent. What interests me more is the translation / transcription of the original leaves. As you say, mere photos of the pages won't suffice. So none of this here or before is / was meant to downplay the serious textual scholarship of Johnsons, Franklins, Morses et al. Imagine "our" ED without them...*
>
> *I'm looking here at some photocopies of Howe's unpublished typographic transcriptions -- typing one for comparison below with Franklin's -- without permission, of course, though in service of this discussion, I hope this one crumb proves ok, plus some of this already is online:*

http://writing.upenn.edu/library/Howe/index.html

I hope the gaps and whatnot come through intact over the e-waves, though they perhaps won't -- I've also eliminated the dizzying identifying material and considerations --

Howe:

Bereavement in their
Death to feel
Whom We have never seen
A Vital Kinsmanship import
Our Soul and theirs - between -

For Stranger - Strangers do
not mourn -
There be Immortal friends
Whom Death see first --
'Tis news of this
That paralyze Ourselves -

Who vital only to Our Thought -
Such Presence bear away
In dying - 'Tis as if Our - souls
Absconded - suddenly -

World - Selves - Sun

Franklin:

Bereavement in their death to feel
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Whom Death see first - 'tis news of this
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In dying - 'tis as if Our souls
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Howe: "I have tried to match the poems in type, as nearly as possible, to the Franklin edition of The Manuscript Books. In translating Dickinson's

handwriting into type I have not followed standard typesetting conventions. I have paid attention to space between handwritten words. I have broken the lines exactly as she broke them. I have tried to match the spacing between words in the lists at the end of poems. I have not been able to pay attention to spaces between letters. I think that in the later poetry such spacing is a part of the meaning. Dickinson's frequent use of the dash was noted in the Johnson edition, but he regularized these marks. I know that in some books printed during the nineteenth century, variant readings were sometimes supplied at the end of a page, and they were marked by a sort of cross. The History of New England from 1630 to 1649, by John Winthrop, edited by James Savage, and published in Boston in 1826, is a good example of such practice; however, if there were more than two words, a number was used for the second one, and in other books the number of crosses increased for each word. Emily Dickinson had enough humor to read these variants as found poems. She was her own publisher and could do as she liked with her texts. These were the days of Edward Lear and Lewis Carroll; liberties were taken in print..."

Date: Fri, 4 Feb 2011 02:11:48 +0000
From: Jesse Glass <[redacted]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Hi Jared,

Points more than understood.

First I think it's important to say that ANY discussion about ED on this list is a good one. Her work is vital for all of us. My experience of S. Cameron's class was necessary for me, in retrospect, because it taught me to read a text closely and not to rely on history, biography, politics or my own imagination for an answer. We identified the riddling structure of some of ED's poems, her startling use of the English Metaphysicals and her use of capitalization to create "near"-metaphor. But more than that, Cameron took me to places in ED's work that I did not suspect existed and showed me how truly original she is. She showed me the profound questioning of science and religion that went on in her work, the presence-in-absence of Dickinson most powerful poems, and the use of violent and explosive images. In addition, Cameron provided a closely-reasoned context for ED's work, as well as a tremendous range of resources for the study of ED's poetry and prose. She absolutely knew her stuff and she was absolutely keen to impart it sometimes in a direct manner that was hard for some students to take. The boundaries were clear. We were not allowed to bring projective verse into the seminar, or visual poetry, or to interpret the dots, lines, and other methods of punctuation as marks that might direct

one to "sing" a Dickinson text, or to point to word lists and call them clouds or integral parts of the performance of the poem (as interesting as this idea may be--Richard Howard pointed this out in another class in another context). Johnson was not deified in the seminar, but he was seen exactly for what he was--a collector of all the texts then extant, and someone who provided a clear place to start.

Dickinson published what--5 poems in her life time--maybe 7, but I think it's 5--and her work was edited and edited badly by Mabel Loomis Todd and Susan Gilbert Dickinson's side of the war between the houses. These were the people who truly tried to intervene and "rewrite" Dickinson--not Johnson. These editings continued in the anthologies that appeared through the 1950's and even into the 60's. It wasn't until Johnson collected all of the poems that we began to get a real picture of Dickinson and the range of her work. Up to then, of course, the dozen famous poems appeared in their "corrected" version along with a healthy dose of the Myth of Emily Dickinson.

My question is, before Johnson and his "sexist" agenda (!), ED's work was being handled with a lot less textual care, and was distorted by those men and women who wished to glorify the myth of ED at the expense of any real understanding of her work.

If one did not attempt to clarify the problematic handwriting, the possible sequences in the fascicles, the punctuation, which probably had more to do with bad eyesight than anything else, how could one begin to understand anything of Dickinson and do what scholarship is supposed to do: bring us closer to an appreciation and an understanding of the author's work.

If one lacks the ability to read a text with precision, then photographs of problematic handwriting will not help that person at all. ED's work is extremely difficult even with provisional clarifications of text.

This is the question I asked Susan Howe herself: How does one present a "non-sexist" (in her words) non-interventionist ED? It seems to me that the only way we could is by presenting photographs of the texts as they are and refraining from all commentary.

But here's my point: I believe that Susan Howe presents the verso of the same old Emily Dickinson myth: she allows those who do not wish to come to grips with the work itself to turn away in the name of something else. Instead of the giddy old spinster with the brilliant mind who dresses all in white and writes so well about nature and death, we have the "poet" held back by family, friends, males, society, who leaves behind texts that should be seen for themselves and for themselves only and in exactly the condition in which they were left, maugre bad eyesight and writing in the dark, and that somehow this will allow us to

> *see word clouds and almost anything else we want to retrospectively see in the manuscripts of that poet and consider them part of "my" Emily Dickinson and no one else'. This was exactly the case before Johnson's edition and it effectively closes down ED to anything but subjective "easy" appreciations of the work, which means that most sympathetic readers will wave a hand and pass by.*

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95. Jesse Glass

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Tue 8 Feb 2011

Thanks so much Jonathan--I'll check it out. Jess

On 2/6/2011, "Jonathan Morse" <[redacted]> wrote:

> *On 2/3/2011 3:07 PM, Jesse Glass wrote:*
> *Well sure, Jonathan, this is what scholarship is all about. Good that the mistake was uncovered and that we're brought that much closer to an understanding of ED's work. Surely what Johnson and Cameron did was provisional scholarship of the 1950's and 1980's--It appears that you have surpassed both.*
> *Thanks, Jess, but agh no! All I did in that little chapter was write a history of the scholarship and criticism done by others.*
>
> *As long as I'm being modest, though, let me update the chapter by saying that I now appreciate Franklin's edition a lot more than I used to. The big difference between the Johnson edition and the Franklin edition is in the chronology of the poems, and I was slow to understand how important that is. Franklin's groupings of the poems really let you see Dickinson's mind in action -- encountering Emerson in one chronologically related group of poems, for instance, or developing her "I've got plenty o' nothin'" theme in another.*
>
> *And in the classroom I solve the problem of Franklin's missing subject index by distributing a pair of xeroxes: the subject index from the Johnson edition and the Johnson-number-to-Franklin-number conversion table from the Franklin edition (the 3-volume variorum only, unfortunately). I've posted a PDF of that reading aid under "Class material" on my web page at http://jonathanmorse.net .*

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96. Jesse Glass

Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Tue 8 Feb 2011

Well, there's already a problem, Jared, and that's with the dashes. Dickinson's dashes are one of the most difficult aspects of her mss. Sometimes they "float" above the gap, sometimes "sink" below. Sometimes they're slanting like accent marks, sometimes they're dots of various sizes. (A Bit like Blackburn's floating periods.) They take other forms too--length is variable as well. Here's the question: what are we to make of them in any transcription? Thomas Johnson regularized them into the now familiar dash, but shouldn't Susan Howe and anyone following after give the most accurate representation of the so-called dashes?

And shouldn't they mean something too? I mean, if the word lists are to be included, then certainly this aspect of Dickinson should not be ignored. Or should it?

Jess

On 2/5/2011, "Jared Schickling" <[redacted]> wrote:

> *Jesse,*
>
> *I do want to get my hands on Cameron's book. Especially re "no projective." I'd like to hear the reasoning (see the difference in phrasing below viz.. line breaks). Whatever the sexism in the "translation" of ED through time, which doesn't really interest me, much would seem to be a function of circumstance rather than intent. What interests me more is the translation / transcription of the original leaves. As you say, mere photos of the pages won't suffice. So none of this here or before is / was meant to downplay the serious textual scholarship of Johnsons, Franklins, Morses et al. Imagine "our" ED without them...*
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> *Howe:*
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> *Bereavement in their*
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97. Jennifer Karmin

Feb 16: Frank O'Hara celebration in Chicago

Tue 8 Feb 2011

---

a Frank Oâ€™Hara celebr
â€œHaving a Coke with youâ€

a Frank Oâ€™Hara celebration
for Court Green 8

Wednesday, February 16th
5:30 pm

at Hokin Hall
Columbia College Chicago
623 South Wabash, Rm. 109

Contributors to the Frank O'Hara dossier include:
Denise Duhamel, David Emanuel, Elanie Equi, Kimiko Hahn,
Jennifer Karmin, Becca Klaver, D.A. Powell, Elizabeth Robinson,
Larry Sawyer, Anne Waldman, and more.

There will be a slide show of New York photographs from the 50s complemented with Frank Oâ€™Hara reading his work. A selection of contributors will then take the stage to read their poems. As an added touch, the evening will close with a raffle of Coke key chains, candied cigarettes, and bottles of Coke.

This evening is free and open to the public. For more information, call [redacted]. If interested in purchasing copies of the journal while at the event, please have cash on hand.

Sponsored by
the Department of English,
Columbia College Chicago
http://english.colum.edu/courtgreen

↑ Index

98. susan maurer

poetry thin air interview maurer/levenson

Tue 8 Feb 2011

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this video is now on youtube with me with a terrible harido but reading my poems. susan maurer

↑ Index

99. Jack Foley

PARCELLI PERFORMS "CANAANITE GOSPEL!"

Tue 8 Feb 2011

Adelphi Records presents
* * March 3, 2011 * *
7:30pm followed by Open Mic
Kensington Row Bookshop | 3786 Howard Ave. | Kensington, MD 20895
www.kensingtonrowbookshop.com (http://www.kensingtonrowbookshop.com/)
"...what God & Mel Gibson don't want you to hear!!"
at once historical, profane, blasphemous, comedic and vulgar
Poet Vaudevillian
Carlo Parcelli
performing selections from
The Canaanite Gospel

"So's the boys at the pub ask
If he's resurrect, where the fuck is he?"

What actually transpired Easter Week/Passover 33 A.D.?
The Resurrection of Jesus of Nazareth was a Hoax!

Culled from First Century Texts and drawn from dozens of biblical and secular sources,these monologues tell a revisionist tale of what transpired in Judea, Easter Week/Passover 33 AD and beyond during the reign of the Roman Emperor Tiberius.

NOTE: For performances Mr. Parcelli appears in full 1st Century A.D. costume.

Early text & audio versions of 40 of the monologues can be found via www.flashpointmag.com/carloparcelli.htm

Watch for a Live Performance DVD from www.adelphirecords.com (http://www.adelphirecords.com/)to be released early next year!

↑ Index

100. susan maurer

Maerchen and Raptor RHapsody my now be sneak read at St. Marks bookshop in NYC

Tue 8 Feb 2011

Or bought if you wish . Susan Maurer

↑ Index

101. Carol Novack

Issue 12 of Mad Hatters' Review is out!

Tue 8 Feb 2011

A glorious issue aflame with intriguing poems, fictions, whatnots, a recording of selections from "minimal audio plays," a la Beckett, by Richard Kostelanetz, wit & whimsies, reviews, non-fictions, columns, including an article about Charles Olson, and two features: "Moving Words" ("electronic literature"), and "Back from the USSR," an issue in itself presenting an array of the finest contemporary Russian and Ukrainian poets and fiction writers. Not to mention the mind-bending art and music.

http://www.madhattersreview.com/issue12/index.shtml

--

Available for purchase: My fully illustrated collection, *"Giraffes in Hiding: The Mythical Memoirs of Carol Novack,"* Spuyten Duyvil Press <http://www.spuytenduyvil.net/fiction/giraffes.html>(Sept 2010); amazon.com<http://www.amazon.com/Giraffes-Hiding-Mythical-Memoirs-Novack/dp/1933132833/ref=sr_1_1?ie=UTF8&s=books&qid=1290444529&sr=1-1>.

“THE most seductive, original, impacting work I have seen for years. A fascinating combination of Kerouacian street-talk plus a trip through the museum of Modern Art in Chicago, plus a nod-off to Kosty's furthest out experimentalism. Magnifique!” -- Hugh Fox * *

↑ Index

102. amy king

PLEASE POST YOUR POEM FOR THE MARCH GOODREADS NEWSLETTER CONTEST!

Tue 8 Feb 2011

Goodreads and the Â¡Poetry! group have partnered to cr
Dear Poets,

Goodreads and the Â¡Poetry! group have partnered to create a contest in order to select a new poem each month for our newsletter.

1. Post your best poem (*one poem per person*) in this folder (as a "comment")** CLICK HERE to post your poem (do *NOT* send it to me!) --> http://www.goodreads.com/topic/show/489836-please-post-your-poem-for-the-march-goodreads-newsletter-contest

2. Goodreads and our three judges, Wendy Babiak, Andrew Haley, and Ruth Bavetta, will select six poems as finalists to be voted on by the Goodreads community.

3. Â¡Poetry! group members will vote for the poem they like best (one vote per member). The poem with the most votes will be published in the Goodreadsâ€™ newsletter â€“ distributed each month to more than 2.5 million people!

Good luck & please post your best work!

Thanks,

Amy King
Â¡Poetry! Moderator
http://amyking.org

****

Amy's Alias
+ http://amyking.org/
****

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103. Cralan Kelder
The Dynamite Poetry Mashup
Wed 9 Feb 2011

Tonight in Amsterdam! Free!

For your delectation, The Dynamite Poetry Mashup. From wiki: The term implies easy, fast integration.

Theo Marks of History of Dynamite fame on banjo and sweet voice. Theo is fresh off the boat back from Cuba and recent Estonian touring with David Marks and The History Of Dynamite.

Cralan on The Poems, still alternating cold/warm from recent travels in africa where its a lot warmer than Holland.

A musical poetic event, you can purchase yourself a delicious dinner.

Tonight at the End of the World

http://www.eindevandewereld.nl/

a boat moored in Amsterdam on Java Island

For those of you who cannot make it, here the setlist:

get your walk on
sun comes up
the mashup discussion

tall tales
Important
could be chicken
summer goings
hop high
peaches & chickens
Cluck Old Hen

↑ Index

104. Ram Devineni
Final chapter of VERSE HD video web-series online
Wed 9 Feb 2011

Dear Friends:

Final chapter of VERSE HD video web-series online

Dear Friends:

The final chapter of VERSE: A Murder Mystery is online. The entire HD video web-series is available at http://www.koldcast.tv/video/verse_chapter_7

and also at http://www.rattapallax.com/blog/verse/

Synopsis for Chapter 7: In the final chapter, Jon and Angel discover Claireâ€™s secret lover and possible killer. Now, its up to them to get the case re-opened and bring Claireâ€™s manuscript the light of day.

Starring Jon Sands, Angel Nafis & Mark Greenfield.
Produced by Rattapallax Productions.
Directed by Ram Devineni / Script by Susan Brennan.

VERSE packs some onamatopoaic mystery, metaphoric wildness, and the poetry story line is in the mouths and imagination of some very talented folks. Kudos to Ram Devineni for taking the syllables and images of verse to the movies.

- Anne Waldman, The Jack Kerouac School of Disembodied Poetics

Thanks
Ram Devineni

↑ Index

105. amy king
OT -- "Un-stalling" the VIDA conversation -- "Bitches be trippin'"
Wed 9 Feb 2011

@ HTML Giant -- http://htmlgiant.com/random/bitches-be-trippin/

Thanks, Roxane Gay!

****

Amy's Alias
+ http://amyking.org/
****

___
It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.
http://tools.search.yahoo.com/toolbar/features/mail/

↑ Index

106. Christophe Casamassima

Furniture Press Books: New releases and News

Wed 9 Feb 2011

New Year, New Titles, New Directions<http://furniturepressbooks.com/2011/02/09/new-year-new-titles-new-directions/>

First we have to congratulate the winner of the 2010 Furniture Press Poetry Prize, Joshua Ware, whose manuscript *Homage to Homage to Homage to Creeley*was chosen by the incomparable crypto-Hellenist, Magus Magnus <http://furniturepressbooks.com/books/magnuspride/>, out of a stunning variety of noteworthy submissions. We’re proud (and honored!) to publish the collection later this year, which will be available by the first of the Cruellest Month.

In the next year, Furniture Press Books will also publish a variety of both playful and challenging texts, including Elizabeth Savage’s *Grammar*, a tripped up nursery of shifting rhymes, rhythms and intricate lyrics, and Ryan Eckes’ *Old News*, a well-crafted collection of places, receipts, headlines and stories – a most welcome offering in light of today’s often distanced (and distancing) reportage. We also have some fantastic news from j. hastain and Johannes Goranssön, who will be releasing their pages to us in the coming months.

In chapbook news, we have just finished pressing Nicole Mauro’s *Tea Party Poems <http://furniturepressbooks.com/chaps/mauroteaparty/>*, a faux-llaboration between Sarah Palin and Emily Dickinson, designed and printed by the marvelous Jodi Hoover. Palin says of the collection, “The America I know and love is not one in which my parents or my baby with Down Syndrome will have to stand in front of Obama’s ‘death panel’ so his bureaucrats can decide,

based on a subjective judgment of their ‘level of productivity in society,’ whether they are worthy of Nicole Mauro’s Tea Party Poems. Such a system is downright evil.” William Allegrezza, editor of Moria Books <http://www.moriapoetry.com/ebooks.html>, and Garin Cycholl unleash their version of the Mississippi, *Aquinas*, which will be our first large format collection with a soft cover. And! More loosy goosery from Elizabeth Savage: Jane & Page or Sister Goose, an urgent take on image and its schizophrenic counterpart. And when all is said and done, David Stone, editor of Blackbird, an international anthology of art, poetry, prose, visual poetry and media art, will unveil something sensuous, sinuous, Stone-y.

Thanks to all who have invested energy, time, resources, capital and sweat into making Furniture Press Books what it is.
http://furniturepressbooks.com/

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107. CA Conrad
poetry to music CAConrad and Chris Vaisvil
Wed 9 Feb 2011

THE AMAZING Chris Vaisvil strikes again!

He has set my poem "Say it with green paint..." to music. Hear at this link:
http://caconradmp3.blogspot.com/

HAVE A GREAT DAY!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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108. Séamas Cain
The Codex Book Fair
Wed 9 Feb 2011

The Codex Book Fair ...

http://www.berkeleyside.com/2011/02/08/handmade-unique-books-at-codex-book-fair/

Handily yours,

Séamas Cain
http://www.saorsainn.net
http://alazanto.org/seamascain
http://seamascain-writernetwork.org
http://www.mnartists.org/Seamas_Cain

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109. Joel Weishaus
Revision of "Reality Too-Blog" (2008)
Wed 9 Feb 2011

Dear Everyone;

I recently began using a wide-screen monitor, and found that some pages of my "Reality Too-Blog" project of three years ago weren't holding position on the screen. So I decided to redesign the format, and slightly update the introduction page. Also, redistributing the project gives me the opportunity to include some new friends and colleagues.

Main Site:
http://web.pdx.edu/~pdx00282/blog/intro.htm

Mirror Site:
http://www.cddc.vt.edu/host/weishaus/Blog/intro.htm

Thank you for your time and consideration.

-Joel

Homepage:
http://web.pdx.edu/~pdx00282/
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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110. Catherine Daly
LA: Literary Orange 2011
Wed 9 Feb 2011

Literary Orange 2011.

Date: April 09, 2011 08:00AM
Venue: UCI, Irvine, CA

Location: West Peltason Drive, Irvine, CA, The United States
Description:
18 Panels. 73 authors and moderators. $60.00 general admission. $25.00 student/military ID. Lunch included. More details online.

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111. Hand Held Editions

Series 4 - Mary Jo Bang/Jesse Seldess/Kathleen Brian

Wed 9 Feb 2011

Announcing the official release of Hand Held Editions - Series 4, featuring:

Mary Jo Bang, Let's Say Yes
Jesse Seldess, The Silent Aspect
Kathleen Brian, Sixty Years of the Suicide Clause in American Law

ALL THREE 5x7 chapbooks, on linen paper, in numbered editions of 75, for $13 (includes post).

See the site for details:

handheldeditions.blogspot.com

--
Hand Held Editions
Thomas Hummel & Brett Fletcher Lauer
handheldeditions.blogspot.com

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112. Aldon Nielsen

The AWP is Gone

Wed 9 Feb 2011

Three days worth of AWP reading photos now up at the Heat Strings blog:

http://heatstrings.blogspot.com

Watch Penn Sound for the recordings soon.

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking." -- Guy Debord

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113. Steven Zultanski

SEGUE PRESENTS: SARAH DOWLING + CAROLINE BERGVALL

Wed 9 Feb 2011

SEGUE PRESENTS:

SARAH DOWLING +
CAROLINE BERGVALL

This Saturday, Feburary 12th

SEGUE READING SERIES
BPC
4 PM
$6

Feb 12 - Caroline Bergvall & Sarah Dowling

CAROLINE BERGVALL is an international writer who works across media and art
forms. Her projects
alternate between books, audio pieces, performances, and installations. She has presented
projects at Dia, MoMA, The Serpentine Gallery, Tate Modern, The Hammer Museum, and
held teaching residencies at Dartington College of Arts, Bard College, and Temple University.
Currently an AHRC Fellow in the Creative and Performing Arts (2007-2010), she lives in London.

SARAH DOWLING's first book, Security Posture, was published by Snare Books in 2009 as the winner
of the Robert Kroetsch Award for Innovative Poetry. Her poetry has also appeared in Action,
Yes!, The Capilano Review, EOAGH, How2, P-Queue, and West Coast Line, and is
forthcoming in
the anthology "I'll Drown My Book": Conceptual Writing by Women. Sarah is a

Ph.D. candidate in
the English department at the University of Pennsylvania.

Saturday, February 5th
4-6 PM
The Bowery Poetry Club, 308 Bowery
$6 admission goes to readers

February/March Segue Readings are curated by Nada Gordon and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

February 19th - Abagail Child & Mina Pam Dick

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114. Jared Schickling
"Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Thu 10 Feb 2011

Jesse,

What you're saying makes sense, though I'm not really in a position to say one way or the other. I haven't read all that'd be necessary to do so, but i have read some (and apologies for crossed wires -- that link was from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets and my onw carelessness:). That said I'd say, with hesitation, that the floating or sinking dash doesn't seem intentional -- and here the reader is, speculating on intention --

Murat pointed out the line "presuming to lead" vs. "presuming to God" -- is it "l" or "G?" -- and the fact that there's a choice there for the reader -- Howe chooses "lead" -- and as he wrote off-list, the choice is perhaps "ideologically determined." Howe's "guilty" of her choices in the transcription, but there's a faithfulness and recognition there that I've found lacking in others. Or at least of a sort different from others and one I identify with more readily. Higginson consistently told Dickinson she needed to polish her verse (perhaps in the ways the early transcribers would), and Dickinson consistently refused. She'd appear to insist here. Even so, despite her insisting re the rough and rude, and this is interesting, she continually sought Higginson's ear. Dickinson seems rather stubbornly intentional, and my sense is Howe is exceptional in her recognition of that. But again, your point is well taken, as here things drifting into into intention which, as you indicated, D scholars in good faith attempt to understand..

Jared

> *Date: Tue, 8 Feb 2011 06:12:52 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)*
>
> *Well, there's already a problem, Jared, and that's with the dashes. Dickinson's dashes are one of the most difficult aspects of her mss. Sometimes they "float" above the gap, sometimes "sink" below. Sometimes they're slanting like accent marks, sometimes they're dots of various sizes. (A Bit like Blackburn's floating periods.) They take other forms too--length is variable as well. Here's the question: what are we to make of them in any transcription? Thomas Johnson regularized them into the now familiar dash, but shouldn't Susan Howe and anyone following after give the most accurate representation of the so-called dashes?*
>
> *And shouldn't they mean something too? I mean, if the word lists are to be included, then certainly this aspect of Dickinson should not be ignored. Or should it?*
>
> *Jess*

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115. Laura Wetherington
issue 11 of textsound now live
Thu 10 Feb 2011

issue 11 of textsound is now live, featuring work from KC Trommer; Andy June & gtrabbit; Karl Petrunak; Free Rein; Mendi + Keith Obadike; Dale Sherrard; Moholy Nagy Sextet; Alexander Baker; Laura Emilianoff, Dan Godston, & Christopher Bruce; Amanda Le Claire; Ken Cormier; Joe Milazzo; Steve Buchanan and Tom Comitta.

From the editors note:

"But the duh duh duh duh duh good okay so i put the paper Yeah, that. That Yeah, mm mm, and then Simon. Really really late anyway. Maybe. This is The Hood. Later, will hook wanted to explain, let you know Hollywood. Anyway, bye bye. But anyway HI Well, anyway HI But anyway, okay See you later bye bye See you later bye bye, okay anyway. I hope. Bye, bye bye. Okay bye. Okay bye. They, but anyway. But anyway, bye. Later. Okay bye. But anyway. Okay, bye bye. Thanks Bye, leaving. Hey, with him and his family okay. But anyway, My,

my, Me. But anyway, bye. But. But anyway. But anyway. Hello. What happened My. I don't have. Anyway HI bye. My name is bye bye."

http://www.textsound.org

textsound is an online audio publication. .mp3 files should be sent to editors (at) textsound.org.

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116. Jordan Stempleman

Sprung Formal: CALL FOR WORK

Thu 10 Feb 2011

Sprung Formal, the Kansas City Art Institute’s literary arts journal, is now accepting submissions for its 2011 issue. Past contributors include: Jennifer L. Knox, K. Silem Mohammad, Alli Warren, Sandra Simonds, Michael Magee, Tao Lin, Rod Smith, Nada Gordon, Brandon Downing, Mike Hauser, Brandon Brown, Sawako Nakayasu, Sarah Mangold, and others.We are open to poetry, costume parties, fiction, victorian remedies, micro essays, late night swears & slurs, gucci bandanas, drawings, so sexy, dirty overall(s), recipes, sasquatch, videos, red velvet cupcakes, drive-by arguments, plea bargains, sounds, mixtures, the fried, encoding, thank yous, sweaters, tuna melts, e-mails, circularity, locks, lucks, lox, memes, yearbooks, chapsticks & chopstick, wrapping & rapping, gatherings, pay phones, tissues, hunderd dolla bills, paychecks, pogs, bogs, legos, puddles, pudding, scribbles, portraits, graphite, oil, stains, bad news, misunderstandings, leftovers, gas bags, next times, good times, dance steps, talk shows, indoor low level drum beats, steaks, post cards, missed encounters, close encounters, agony, traditions.Our submission period is: February 9th-March 10th, 2011Email and snail mail submissions are accepted (Please note no submission will be returned)Email submissions can be directed to:[redacted] put last name/title(s) of work in subject lineSnail Mail submissions can be directed to:Sprung FormalOffices of M. Kirkwood4308 Holmes RdKansas City, Missouri 64110We look forward.

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117. Jesse Glass

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 10 Feb 2011

Hi Jared,

ED's manuscripts are on-line, I believe, and the consistencies of those diacritical marks (as some insist the dashes are) are available for all to see, but

I would suggest that ED in cyberspace is a different, and perhaps "non-authentic" presentation of ED's texts as they were clearly meant to be read within the parameters of "book" technology of the mid to late 19the century.

In order to do justice to the intention of the author, it's therefore necessary to hold the poems in one's hand in as fragmentary a condition as possible. This is necessary to appreciate the sculptural--indeed the haptic--qualities of Dickinson's "shaped" poems. No, photographs are not enough for this--ED clearly meant that some of her poems should be published on scraps of paper of various tactile qualities, some sewn together and kept in drawer-like enclosures (which should be reproduced) and some presented appended to gifts (which should be reconstructed) or flowers (live versions of which should be appended to the poem in question and replaced as needed--thus maintaining the necessary olfactory environment, which is yet another element of the author's intention and indeed of the meaning of the poem itself, which should be rightfully restored and conserved in order for accuracy to be maintained).

The author's intention is certainly clear at least on this point: ED's gift and flower-as-gift-poems should be presented intact and not separated from their respective objects. Thomas Johnson is not the only scholar guilty of disrespecting ED's work and imposing a particularly reductive view on her corpus, in this respect.

But, Jared, I would suggest that you take a look at those dashes as they appear in the original manuscripts. Take a few hours, or take a life time, and report back. Their use is about as consistent as other points in Ed's handwriting and should be worth a whole new branch of Dickinson study.

Jess

On 2/10/2011, "Jared Schickling" <[redacted]> wrote:

>Jesse,
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>>
>> Jess
>>
>
>
>

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118. **Robin Hamilton**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Fri 11 Feb 2011

For some reason, I'm reminded irresistibly of Blake -- how many people bother to read the Songs of Innocence and Experience (let alone the Prophetic Books) in facsimile, let alone anything more authentic?

Then there's (to push this back even further) the little monograph signatures that Thomas Wyatt placed beside some of the poems contained in the Egerton manuscript ...

I once spent an hour at the British Library, trying to write out (staring at the MS through glass) the specific notation that Wyatt placed beside some of his poems.

An instructive experience ...

But comes down to it, I prefer to read Wyatt in a nicely-printed modernised spelling edition.

For what that's worth.

Robin

----- Original Message -----
From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Thursday, February 10, 2011 8:58 PM
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

> *Hi Jared,*
>
> *ED's manuscripts are on-line, I believe, and the consistencies of those diacritical marks (as some insist the dashes are) are available for all to see, but I would suggest that ED in cyberspace is a different, and perhaps "non-authentic" presentation of ED's texts as they were clearly meant to be read within the parameters of "book" technology of the mid to late 19the century.*
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> *recognition of that. But again, your point is well taken, as here things drifting into into intention which, as you*
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>
> *Jared*
>
> *Date: Tue, 8 Feb 2011 06:12:52 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)*
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> *And shouldn't they mean something too? I mean, if the word lists are to be included, then certainly this aspect of Dickinson should not be ignored. Or should it?*
>
> *Jess*

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119. George Quasha

Cynthia Arrieu-King and George Quasha reading Saturday, Cadmium series, Kingston, NY

Fri 11 Feb 2011

Cynthia Arrieu-King and George Quasha reading in Cadmium series, Kingston, NY

Saturday, February 12, 2011 at 2pm

The Gallery at R&F Handmade Paints
84 Ten Broeck Avenue
Kingston, NY 12401

A $5 donation is suggested.

For directions please visit R&F's website <http://www.rfpaints.com/>.

*Cynthia Arrieu-King *is an assistant professor of creative writing at Stockton College and former Kundiman fellow. Her book /People are Tiny in Paintings of China/ was released from Octopus Books in 2010. Her work has or will appear this year in /Witness/, /Boston Review /and /Jacket/. She lives near Atlantic City.

*George Quasha *works across mediums to explore principles in common within language, sculpture, drawing, video, sound, installation, and performance. Solo exhibitions of axial stones and axial drawings include the Baumgartner Gallery in New York (Chelsea), the Slought Foundation in Philadelphia, and at the Samuel Dorsky Museum of Art at SUNY New Paltz. This work is featured in the published book, /Axial Stones: An Art of Precarious Balance/, Foreword by Carter Ratcliff (North Atlantic Books: Berkeley, 2006). In 2006 awarded a Guggenheim Fellowship in video art. A new book, /An Art of Limina: Gary Hill's Works and Writings/, Foreword by Lynne Cooke, is out from Ediciones Poligrafa (Barcelona), in collaboration with Charles Stein (distrib. D.A.P. in US). 14 other books include poetry (/Somapoetics/, /Giving the Lily Back Her Hands/, /Ainu Dreams /[with Chie Hasegawa], /Preverbs/; anthologies (/America a Prophecy /[with Jerome Rothenberg], /Open Poetry /[with Ronald Gross], /An Active Anthology /[with Susan Quasha], /The Station Hill Blanchot Reader/ [with Charles Stein]); and writing on art (/Gary Hill: Language Willing/; with Charles Stein: /Tall Ships/, /HanD HearD/liminal objects/, /Viewer/).

In the Gallery at R&F:

/Waxing Geometric/, a solo exhibition by painter, *Astrid Fitzgerald*. The show will run from February 5th through March 19th, 2011. There will be an opening reception for the artist and informal gallery talk on Saturday, February 5th, from 5 to 7 p.m.

For Astrid Fitzgerald, painting is a spiritual pursuit and a path to self-knowledge. Fitzgerald's work privileges the universal over the personal, and is characterized by simple geometric elements. Her study of Perennial Philosophy led to an appreciation of the Golden Mean, and for over twenty-five years now, her work has explored philosophical geometry, including the Fibonacci sequence, the Pythagorean Theorem and, most importantly, the Golden Mean proportion, a unique ratio preferred by nature as the most advantageous geometry for growth and energy conservation.

If there is a common thread to my work it is the desire to uncover the inner order in the world of appearances. I have always agreed with Emerson's observation that "We must trust the perfection of the creation so far as to believe that whatever curiosity the order of things has awakened in our minds, the order of things can satisfy." -- Astrid Fitzgerald

Born and educated in Switzerland, Astrid Fitzgerald has been living in New York since 1961. Her work has been featured in over twenty solo exhibitions in

Europe, Asia and the United States, and included in over 40 group exhibitions. Fitzgerald's work is represented in many public, private and corporate collections, including the Aldrich Contemporary Art Museum, Ridgefield, CN; Wellesley College, Wellesley, MA; Marymount College, Tarrytown, NY; Credit Suisse, NYC; and PES Architects, Nagoya, Japan. An installation by Fitzgerald was selected to represent the US at the ArtCanal Exposition in Le Landeron, Switzerland in 2002. She has lectured on the Golden Mean proportion in art, and is the author of /An Artist's Book of Inspiration---A Collection of Thoughts on Art, Artists, and Creativity /(Lindisfarne Books, 1996) and /Being Consciousness Bliss---A Seeker's Guide /(Lindisfarne Books, 2002). Fitzgerald currently lives and works in Kerhonkson, New York.

/
/

http://www.cadmiumtextseries.blogspot.com/

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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120. Mathew Timmons

Late Night Snack this Saturday at Hi-Lite Gallery Yes!

Fri 11 Feb 2011

Late Night Snack
at Hi-Lite <http://thehi-lite.com/> Gallery
Saturday, February 12 at 5:00pm
533 South Los Angeles Street, 6th Floor, Los Angeles, CA 90013

with
Cassandra Smith
Sara Mumolo
Aaron Drake
and more...

... get hungry late at night I always try to opt for cottage cheese - it's filling and has lots of protein. Sometimes with some fruit or just alone. And then wait a few minutes to see if you REALLY want that snack. If you still do, just make a few minutes to see if you REALLY want that snack. If you still do, just make a few on a plate and get out of the night craving peanut butter and crackers. I give in and eat a whole row of saltines is probably around 250 calories. water and costumes presented The other times a nice breakfast. LA Featured Photos contributor—up eats this time... Yet. When I would be much easier to make a better alternative for breakfast and cheese: 1 box Back to distribute completely normal life. But if you REALLY want that really like watercress turn off my ...

At Late Night Snack on May 22, 2010:
Stephanie Rioux read and collaborated with the audience.
Stephen van Dyck lectured.
Matt Wardell made a presentation.
Erica Lewis read.
John Hogan performed.

...

At Late Night Snack on October 4, 2009:
Liz Hansen read.
Andrew Maxwell read.
Laura Steenberge read.
Amanda Ackerman read.

...

At Late Night Snack on April 28, 2009: Teresa Carmody read. Janice Lee read. Maxi Kim read. Will Alexander read. ... At Late Night Snack on January 21, 2009: Vinny Golia performed. Corey Fogel performed. Michelle Detorie read. Sawako Nakayasu video chatted. Skull Kiss performed. ... At Late Night Snack<http://www.youtube.com/watch?v=uGyCnLW-Te0> on December 12, 2008: CamLab performed. Stan Apps read. Honey Crawford read. Liz Glynn performed. Felix Flealick performed. ... At Late Night Snack<http://www.youtube.com/watch?v=M4fSt7sh3ps> on October 4, 2008: Stan Apps, Mathew Timmons, and Jesse Bonnell performed a play by Brent Cunningham. Harold Abramowitz and Mathew Timmons read Fox in Sox by Dr. Seuss. Poor Dog Group performed. Andrew Choate performed. Christine Wertheim performed. Allison Carter and Beth McNamara performed. ... At Late Night Snack <http://www.youtube.com/watch?v=-M08GXhe3E0> on September 30, 2008 <http://www.b-p-d.org/info_bpd.htm>: Liz Hansen read. Laura Steenberge played her light cage. Ara Shirinyan read. BodyCity danced. ... At Late Night Snack on February 17, 2008: Allison Carter read. Caribbean Fragoza read. Danielle Adair read. ... At Late Night Snack on

November 15, 2007: Sean Deyoe lectured. Michelle Detorie read. Sandy Ding and Mathew Timmons improvised a film score. Ara Shirinyan read. Teresa Carmody and Vanessa Place read and asked others to read. Amanda Ackerman and Harold Abramowitz read. Jason Brown lectured and led a sing-along. Danielle Adair performed. Honey Crawford, Jen Hofer and Billy Mark created poetry. Laura Steenberge talked. Liz Glynn and Matt Kool performed. … At Late Night Snack on October 25, 2007: Sandy Ding screened two films, accompanied by Laura Steenberge on bass. Heather Lockie played banjo and sang, accompanied by Laura Steenberge on bass. Mitsu Salmon performed. Marcus Civin read. … At Late Night Snack on October 11, 2007: Susanne Hall read and presented a movie with Ryan Adlaf. Harold Abramowitz and Mathew Timmons collaborated. Amanda Ackerman read. Jason Brown lectured about poetry and memory. Michelle Detorie read. … At Late Night Snack on September 27, 2007: Gerard Olson read. Michael Smoler read. Catherine Daly read. Laura Steenberge & Heather Lockie composed and performed a film score. Michael Kelleher read. Emily Lacy played guitar and banjo and sang. … At Late Night Snack on September 13, 2007: Liz Glynn performed Untitled. Ara Shirinyan read. Eileen Myles read. … At Late Night Snack on August 7, 2007: Harold Abramowitz and Mathew Timmons collaborated. Amanda Ackerman read. Ara Shirinyan presented a paper. Jenny Hodges showed slides and read. Everyone collaborated with the internet. … At Late Night Snack on July 24, 2007: Mary Kite showed a video and read. Laura Steenberge played bass and Heather Lockie played fiddle, they both sang. Jane Sprague read. Franklin Bruno played guitar and sang. … At Late Night Snack on July 10, 2007: Danielle Adair read and danced. Maximus Kim presented his manifesto. C.J. Pizarro told 3 jokes, read 3 poems and sang 3 songs. Stan Apps read. … At Late Night Snack on June 26, 2007: Alyssandra Nighswonger played guitar and sang. Jane Sprague presented Syria is in the World by Ara Shirinyan. Ara Shirinyan read from Syria is in the World by Ara Shirinyan. The Year Zero played music. Alan Semerdjian & Will Alexander created music. … At Late Night Snack on June 12, 2007: A film by Danielle Adair. Will Alexander gave a lecture. Laura Steenberge played bass and sang. Todd Collins read. Stan Apps read. Lee Ann Brown did string tricks. Tony Torn and Lee Ann Brown presented a reading. … At Late Night Snack on May 29, 2007: A film by Nick Flavin. Jane Sprague performed. Laura Steenberge gave a lecture. Emily Lacy played banjo and sang. Will Alexander read. … At Late Night Snack on May 15, 2007: Ara Shirinyan read. Laura Steenberge played guitar and sang. Emily Lacy spontaneously played guitar and sang. Dan Richert's hi-tech hut made sound. … At Late Night Snack on April 24, 2007: A film by Danielle Adair. Laura Steenberge played stand-up bass and sang. Teresa Carmody read. Sean Deyoe performed karaoke. Stan Apps read. Sandy Ding performed the Flash Light Show with Laura Steenberge. … At Late Night Snack on April 10, 2007: Emily Lacy played banjo and sang. Jen

Hofer and Billy Mark created spontaneous poetry. WAMPA staged the Dialectical Fuss. Frederique de Montblanc and Janne Larsen presented the Masculinihilist Manifesto. … At Late Night Snack on March 20, 2007: Maximus Kim explained his manifesto. Ara Shirinyan. Milly Saunders read. Frederique de Montblanc and Janne Larsen presented a film. Jen Hofer read, assisted by William Mark. … At Late Night Snack on March 6, 2007: Mathew Timmons read. Oliver Hall played guitar and sang. Emily Lacy played banjo and sang. Stan Apps lectured spontaneously. … At Late Night Snack on Feb 20, 2007: Michael Smoler read handmade tarot cards and projected them on the wall. Emily Lacy played banjo and sang. Ara Shirinyan read. Jane Sprague read, assisted by Marcus Civin. … At Late Night Snack on Feb 6, 2007: Marcus Civin performed. Oliver Hall played guitar and sang. Roy Lanoy (Stan Apps) read from the WAMPA mailbag and dispensed advice. Alex Maslansky played guitar and sang. Nature's Nobleman, Sir Oliver Hall, read from his WAMPA Conference address. Emily Lacy played banjo and sang. Teresa Carmody and Vanessa Place presented Turkey Trot. … At Late Night Snack on Jan 16, 2007: Marcus Civin performed, Oliver Hall played guitar and sang, Lloyd Ducal (Joseph Mosconi) and Roy Lanoy (Stan Apps) presented the tenets of WAMPA, Michael Smoler read handmade tarot cards and projected them on the wall, Darin Klein presented Untitled Performance with Stan Apps, Jesse Aron Green, Steven Reigns, and Christopher Russell, Emily Lacy played banjo, fiddle, and sang … At Late Night Snack on Dec 19, 2006: Oliver Hall played guitar and sang, Cat Lamb and Lewis Keller performed a composition for viola and electrified cymbal/electronics, Stan Apps read, Khanh Tran performed a recital on the theremin … At Late Night Snack on Dec 5, 2006: Oliver Hall played guitar and sang, Michael Smoler read handmade tarot cards and projected them on the wall, "Ghost drawings 'were' brought fourth throught the ouija board assisted by christian cummings and michael decker.", Teresa Carmody and Vanessa Place played Judgment Day Bingo with the audience, Ara Shirinyan read … At Late Night Snack on Nov 21, 2006: Ara Shirinyan read, Sandy Ding performed the Flash Light Show, Oliver Hall played guitar and sang.

Mathew Timmons
http://generalprojects.blogspot.com
http://insertpress.net
http://blancpress.com

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121. Lewis Warsh
Reading at Regina Rex
Fri 11 Feb 2011

REGINA REX
17 - 17 Troutman
Queens, NY 11385

contact [redacted]

Please join us for a Reading and Performance Event on the last day of our current exhibition Texture.txt.

TEXTURE.TXT features paintings, drawings, installation and sculptures from artists Sarah Butler, Josh Faught, David Humphrey, Kristen Kee, Mary Reid Kelley, Lucy Kim, Leeza Meksin, Dona Nelson, Gilbert Rocha, Rebecca Shore and Jackie Tileston.

TEXTURE.TXT Closing reading/performance

Sunday February 13, 6-9 PM

Readers: Jesse Seldess, Anne-E Wood, Lewis Warsh

Performance by Burbuja

Jesse Seldess recently relocated to Brooklyn from Karlsruhe, Germany. He is the author of two books, Who Opens (Kenning Editions, 2006) and Left Having (Kenning Editions, forthcoming) as well as chapbooks from Hand Held Editions, Instance press, Answer Tag Press and the Chicago Poetry Project Press. Since 2001, he has edited and published Antennae (www.antennae-journal.com), a journal of experimental writing and language-based performance and music scores.

Anne-E Wood's work has appeared in journals like Tin House, New Letters, Agni, Gargoyle, Other Voices, The Chicago Quarterly Review and The Cream City Review. She is the author of Two if By Sea (Fourteen Hills Press). She lives in Brooklyn and teaches writing at Rutgers University.

Lewis Warsh is author of numerous books of poetry, fiction and autobiography. Most recently, A Place In the Sun (2010), Inseparable: Poems 1995-2005 (2008), Ted's Favorite Skirt (2002) and The Origin of the World (2001). He is editor and publisher of United Artists Books and director of the MFA program in creative writing at Long Island University in Brooklyn.

Merche Blasco formed Burbuja as a vehicle for her own musical exploration. Since its conception she has composed music to accompany the sculptures of Lucy Orta at the Venice biennale, collaborated with Chicks on Speed and composed soundtracks for videos and installations by the artists of FABRICA

(Italy) and HANGAR (Barcelona). For the last year Burbuja has been enormously enriched by the musician Maitane Beaumont and, for this performance, they will present a special project together.

Regina Rex is an artist-run exhibition space located at 1717 Troutman, #329, in Ridgewood Queens, 11385

Directions: L train to Jefferson, exit, walking along Wyckoff to Troutman. Walk up (north) on Troutman two blocks, passing St. Nicholas and Cypress, to a large brick building on the left. Regina Rex is in suite #329.

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122. CA Conrad
The Cunt Sonnet, by Janet Mason
Fri 11 Feb 2011

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on the latest issue of JUPITER 88
http://JUPITER88poetry.blogspot.com

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PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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123. amy king
Goodbye, Mubarak
Fri 11 Feb 2011

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http://www.washingtonpost.com/wp-dyn/content/article/2011/02/11/AR2011021102386.html

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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124. Margaret Konkol
TODAY Thom Donovan for SMALL PRESS in the ARCHIVE
Fri 11 Feb 2011

Small Press in the Archive Lecture Series presents

Today @ 3:00 pm

Thom Donovan
"Meta-discourse and the (post-digital) book"
420 Capen, The Poetry Collection

Thom writes of his talk-performance this afternoon, " People are encouraged to bring devices that feed to Twitter, Facebook, blogs (tho I suspect you won't even have to prompt this) in the spirit of some of the stuff I am talking about. They are also encouraged to write things down and upload content later, if they would prefer to go the analogue to digital route (feedback with delay)."

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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125. Mark Weiss
Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Fri 11 Feb 2011

I don't think there's anything clear about
Dickinson's intentions, except to avoid the real
world decisions faced by any publishing poet.
Like, no publisher will deliver the poems with a flower.

I'm also not convinced of the authority of the
fascicles as to intention. If the line breaks are
indeed intended as such they're pretty awful, and
the rhymes and meters, which stay pretty close to
the hymnal, argue that there's no such intention.
The paper on which the fascicles are written
looks to me like binder's trim. (Has anybody
checked this out? It would be good to know at
least what papers they are.) Arrangement of verse
on them seems dictated by their narrowness rather than any aesthetic decision.

We'll never know. We can be reasonably confident
that she wasn't trying to anticipate Williams or to mimic Whitman.

Best,

Mark

At 12:15 AM 2/11/2011, you wrote:
>For some reason, I'm reminded irresistibly of Blake -- how many people
>bother to read the Songs of Innocence and Experience (let alone the
>Prophetic Books) in facsimile, let alone anything more authentic?
>
>Then there's (to push this back even further) the little monograph
>signatures that Thomas Wyatt placed beside some of the poems contained in
>the Egerton manuscript ...
>
>I once spent an hour at the British Library, trying to write out (staring at
>the MS through glass) the specific notation that Wyatt placed beside some of
>his poems.
>
>An instructive experience ...
>
>But comes down to it, I prefer to read Wyatt in a nicely-printed modernised
>spelling edition.
>
>For what that's worth.
>
>Robin
>
>----- Original Message ----- From: "Jesse Glass" <[redacted]>
>To: <[redacted]>
>Sent: Thursday, February 10, 2011 8:58 PM
>Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and
>Non-Trivial ED Books
>
>
>>Hi Jared,
>>
>>ED's manuscripts are on-line, I believe, and the consistencies of those
>>diacritical marks (as some insist the dashes are) are available for all
>>to see, but I would suggest that ED in cyberspace is a different, and
>>perhaps "non-authentic" presentation of ED's texts as they were
>>clearly meant to be read within the parameters of "book" technology of
>>the mid to late 19the century.
>>
>>In order to do justice to the intention of the author, it's therefore
>>necessary to hold the poems in one's hand in as fragmentary a condition

>>as possible. This is necessary to appreciate the sculptural--indeed the
>>haptic--qualities of Dickinson's "shaped" poems. No, photographs are
>>not enough for this--ED clearly meant that some of her poems should be
>>published on scraps of paper of various tactile qualities, some sewn
>>together and kept in drawer-like enclosures (which should be reproduced)
>>and some presented appended to gifts (which should be reconstructed) or
>>flowers (live versions of which should be appended to the poem in
>>question and replaced as needed--thus maintaining the necessary
>>olfactory environment, which is yet another element of the author's
>>intention and indeed of the meaning of the poem itself, which should be
>>rightfully restored and conserved in order for accuracy to be
>>maintained).
>>
>>The author's intention is certainly clear at least on this point: ED's
>>gift and flower-as-gift-poems should be presented intact and not
>>separated from their respective objects. Thomas Johnson is not the only
>>scholar guilty of disrespecting ED's work and imposing a particularly
>>reductive view on her corpus, in this respect.
>>
>>But, Jared, I would suggest that you take a look at those dashes as they
>>appear in the original manuscripts. Take a few hours, or take a life
>>time, and report back. Their use is about as consistent as other points
>>in Ed's handwriting and should be worth a whole new branch of Dickinson
>>study.
>>
>>Jess
>>
>>
>>
>>On 2/10/2011, "Jared Schickling" <[redacted]> wrote:
>>
>>>Jesse,
>>>
>>>What you're saying makes sense, though I'm not really in a position to say
>>>one way or the other. I haven't read all that'd be necessary to do so,
>>>but i have read some (and apologies for crossed wires -- that link was
>>>from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets
>>>and my onw carelessness:). That said I'd say, with hesitation, that the
>>>floating or sinking dash doesn't seem intentional -- and here the reader
>>>is, speculating on intention --
>>>
>>>Murat pointed out the line "presuming to lead" vs. "presuming to God" --

>>>is it "l" or "G?" -- and the fact that there's a choice there for the
>>>reader -- Howe chooses "lead" -- and as he wrote off-list, the choice is
>>>perhaps "ideologically determined." Howe's "guilty" of her choices in the
>>>transcription, but there's a faithfulness and recognition there that I've
>>>found lacking in others. Or at least of a sort different from others and
>>>one I identify with more readily. Higginson consistently told Dickinson
>>>she needed to polish her verse (perhaps in the ways the early transcribers
>>>would), and Dickinson consistently refused. She'd appear to insist here.
>>>Even so, despite her insisting re the rough and rude, and this is
>>>interesting, she continually sought Higginson's ear. Dickinson seems
>>>rather stubbornly intentional, and my sense is Howe is exceptional in her
>>>recognition of that. But again, your point is well taken, as here things
>>>drifting into into intention which, as you
>>indicated, D scholars in good faith attempt to understand..
>>>
>>>Jared
>>>
>>>
>>>>Date: Tue, 8 Feb 2011 06:12:52 +0000
>>>>From: Jesse Glass <[redacted]>
>>>>Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)
>>>>
>>>>Well, there's already a problem, Jared, and that's with the dashes.
>>>>Dickinson's dashes are one of the most difficult aspects of her mss.
>>>>Sometimes they "float" above the gap, sometimes "sink" below.
>>>>Sometimes they're slanting like accent marks, sometimes they're dots
>>>>of various sizes. (A Bit like Blackburn's floating periods.) They
>>>>take other forms too--length is variable as well. Here's the question:
>>>>what are we to make of them in any transcription? Thomas Johnson
>>>>regularized them into the now familiar dash, but shouldn't Susan Howe
>>>>and anyone following after give the most accurate representation of the
>>>>so-called dashes?
>>>>
>>>>And shouldn't they mean something too? I mean, if the word lists are to
>>>>be included, then certainly this aspect of Dickinson should not be
>>>>ignored. Or should it?
>>>>
>>>>Jess
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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126. **UbuWeb**

Against Expression: Introductory Essays Availalble

Sat 12 Feb 2011

The introductory essays and Table of Contents to "Against Expression: An Anthology of Conceptual Writing" (2011, Northwestern U Press) are available for download.

http://ubu.com/concept/against_expression.html

Why Conceptual Writing? Why Now?
Kenneth Goldsmith

The Fate of Echo
Craig Dworkin

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.
http://tv.yahoo.com/

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127. Amy King
Annie Finch -- The Count & Fallout: The Beat Goes On
Sat 12 Feb 2011

And Katha Pollitt @ Slate - http://www.slate.com/id/2284680/

---------- Forwarded message ----------
From: Annie Finch

here's my response, "How to Publish Women Writers":

http://www.hercircleezinecom/?p=5158<http://www.hercircleezine.com/?p=5158>

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128. Andy Gricevich
The Nonsense Company's STORM STILL in NYC
Sat 12 Feb 2011

Hello, all!

The theater/new music group I work with, the Nonsense Company, will be performing our newest play, STORM STILL, at PS122 in New York City, starting a week from today. I think it will be of interest to poets (and others). I hope some of you can make it.

all the best,

Andy G.

STORM STILL

written and performed by the Nonsense Company

(Ryan Higgins, Andy Gricevich and Rick Burkhardt)

February 19th through March 6th, 2011

8 p.m. (Sunday shows at 6 p.m.)

PS122

150 1st Avenue, New York NY

http://www.nonsensecompany.com

STORM STILL
Outside an abandoned school, a war rages.
Inside, three kids have been performing an unsupervised rendition of "King Lear" for years.
Further inside, the mad King debates the purpose of theater with his Fool, a licensed therapist.

Music of many kinds! The history of madness! Wild nature! The politics of parenting! Courtroom drama! Strange poetry! Complex emotional events! Debates on the social function of art! Friendship! Structural intricacy!

You will witness legendary tales from story time, and be served a small snack from our partially functioning cafeteria. You will also, at times, hear some Shakespeare.

"A crazy, densely layered, absurd riff on King Lear... Masterful acting, impeccable timing, beautiful language and magical sound effects â€" a book will literally talk â€" plus moments that are completely weird... It's hard to keep your eyes or ears off it. Must see!"

Richard Chin, Twin Cities Pioneer Press

"Razor-sharp dissections of youth, power, and purpose... If you ever thought your therapist was a fool, wait until you see this."

The Onion, Minneapolis

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. http://games.yahoo.com/games/front

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129. stephanie g

SIG(H)NS: film-poetry by stephanie gray - this Sat Feb 19th, 7p, Microscope Gallery, Bklyn NY

Sat 12 Feb 2011

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hi poetics folks,
if you're in nyc... many of these films have poetic voiceovers or poems for the narration... so if you're in town, please consider stopping by...
-steph

**

i'll be showing super 8 films, new and past, reading live w/ some + displaying film prints, this sat feb 19 at 7p at microscope gallery, 4 Charles Place, bushwick, bklyn, (near Myrtle & Bushwick Aves) a short walk from the Myrtle/Broadway stop of the JMZ and Morgan or Jefferson stops of the L. Directions: http://www.microscopegallery.com/?page_id=14

start time is 7pm, but likely will get started by 7:20ish.

**

STEPHANIE GRAY: SIG(H)NS

Saturday, February 19, 7pm @ Microscope Gallery, Brooklyn

Bikes. Buildings. Poetry. Metallica. This is what the world is made of, as it appears in this selection of short super8 films by Stephanie Gray, an out-and-out modern bike heroine riding among urban decadence and sighing, lamenting for the disappearance of brick-built pieces of reality. Although poetry and metal music can partly relieve her, Poe's cravens seem to keep storming over the city pronouncing their nevermore at the funerals of empty buildings, houses, stores. Gray is able to zoom in and rediscover the beauty of what is simple, the poetry inherent in little things, and even a single bike ride to work can find its way to happiness. Seeing through her eyes gives us the chance to practice this very special, fertile, right - if ever rightness existed - perspective on the world. -- andrea monti "...we just never get used to it, the higher andhigher we fly and the easier it is to say,"TAKE THIS JOB AND SHOVE IT", and soonwe burst and it is very very lite, and we just getused to the dark, but the reds, and the smokes and the steeland the cries of "justice", of "fairness",of "it's the principle of the thing, bud",it's like strangers, it's like fire." (from School of Work, by Stephanie Gray, published in Heart Stoner Bingo, 2007) The program features 11 super8 short films by Gray, including the premiere of her fresh-from-print Satanic Bible on Interlibrary Loan. A few of them will be projected with live narration by the artist. PROGRAM Dear Joan Hand processed super8, b/w, sound/live narration, 1999, 3 1/2 minA film letter to the heroine Joan of Arc, as our bike riding heroine laments both the state of Buffalo's downtown & lack of public knowledge of Joan's real identity, ending in a hissyfit at the library. Who Do You Think You Are? Hand processed super8, b/w, sound on cd, 2000, 4 minZoom to1986, a revisiting of 8th grader Gray's Fuck X-mas day, an eloquent study in Metallica appreciation as fellow family members retaliate, who do you think you are to blast Metallica on x-mas morning Miss Individuality? I Luved This City Kodachrome super8, color, sound/live narration, 2000, 3 1/2 minA crash on a hard to get city. A Valentine to its buildings melting in snow. Frozen hands trying to focus. Soggy wet sneakers and socks persist through the rough terrain of this luved city. Desperate attempts to perform magic, miracles, and walking on snow without sinking. Do not, I repeat, do not deconstruct this. Sig(h)ns Hand processed super8, b/w, silent, 2001, 3 min Only seeing the sig(h)ns, the bike ride heroine again tries to read downtown, seeing decades flying before her eyes, ending in yet another hissyfit at some beautiful-in-decay-city owned building. These are just .00000001 of all the similar sig(h)ns in this city. Do your part & count them. You are spared the sound of sig(h)ning, so supply your own. This is the last time you will probably ever see this buildingsuper8, color, silent 2001, 3 minThe title speaks. Is it real, only a memory, or the future? A foray into color of forgotten buildings, the river glimmering, the paint peeling, 70s graphics gone. I Can't Stop Thinking about Eileen Myles' School Of Fish Poem super8, color, sound/live narration, 2002, 3 1/2 minRiding her bike through the March winds in Buffalo, the filmmaker

keeps hearing lines from School of Fish. She keeps seeing the blue in everything. The film's images are the inspired visual thoughts of Eileen's poem. Sadly, no dogs were out in such cold weather. School of Fish is in fact an aesthetic female poetry movement started by the poet Eileen Myles. This is the Bike Ride to Work Hand processed super8, b/w, sound/live narration, 2002, 10 minThe bike ride to work is swiftly and slowly, dreamily documented with stories of real life scenes along the way as the bike ride heroine is thinking them. When was the last time you rode your bike and noticed the neighborhood? It's all true you know. I bought the Last 4 Bagels at Jon Vie Pastries super8, silent, b/w & color, 2005, 7 minI did it. Before it closed. Forever. Never Heard the Word Impossible super8, sound, b/w, 2007, 7 minNever Heard the Word Impossible takes its sampled super8-shot images from Laverne & Shirley (for those old enough to remember, the 70's tv show with, curiously two women living together working in a beer factory) which is remixed through hazy sound and video layers. Shot in b/w off of a blurry old tv, of a track-filled old blurry tape, and the unmistakable images of B-tv stars still come through a super8 frame. What did the L really stand for, anyway? All sound is sampled, reworked, and distorted from the theme song. You know they want to disappear Hell's Kitchen as Clinton: Dear E.B. White: I desire your queer NYC prizessuper8, color & b/w, sound/live narration, 2010, 17 minIn mysterious insistent shots, Stephanie Gray films an inspired letter of sorts to writer E.B. White, author of the mid-century infamous Here is New York essay. The sound is a mix of the filmmaker’s voiceover which is short bits of poetic prose prefaced by, and inspired by quotes from White. Interspersed is delayed and reverbed lines from a 60s surf song New York's a Lonely Town. She treats this letter as a film essay of old and disappearing Hell's Kitchen which developers have been trying to rename Clinton for years. Maybe that should be Hell's Clinton, or Clinton's Hell. Satanic Bible on Interlibrary Loan6 min, b/w, live voice, 2011The words you hear came together with the images you see on the screen. I was an ardent metal head in junior high and of course the devil worshipping, while it seems funny today, was a real thing in the metal scene. I mean as real can be said for a teenager to believe. (Especially one that grew up Catholic.) I never exactly did it, like really do it. I was more of a Metallica freak as we called ourselves and proudly said it was all about the music. But there was a window of time when I wanted to find out who Aleister Crowley was (Mr. Crowley is a famous, infamous song by Ozzy) and I went looking for his satanic bible. But then I found out he didn’t write it, someone with a less exciting name did, Anton LaVey. I guess the poem sort of fills in the rest, if the devil’s music can be filled in with anything else but the devil’s music. TRT: approx. 68 minutes STEPHANIE GRAYStephanie Gray is a NYC-based experimental filmmaker and poet who has received a New York Foundation for the Arts Fellowship in Film, New York State Council on the Arts Distribution Grant, and

an Experimental Television Center Finishing Fund Grant. Her work has been featured in one-woman screenings/readings at the Poetry Project, the MIX NYC Lesbian & Gay Experimental Film Fest at Collective Unconscious, Millennium Film Workshop, and Massachusetts College of Art. Her films have been shown among others at the Ann Arbor Film Fest, CinemaTexas, Nashville Film Fest, Oberhausen (Germany), Viennale (Austria), Antimatter (Canada), Chicago Underground Film Festival. Her first poetry collection was published in December of 2007, titled Heart Stoner Bingo (Straw Gate Books).MICROSCOPE GALLERY

4 Charles PlaceBrooklyn NY 1122[redacted]www.microscopegallery.com

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130. Camille Martin
new @ Rogue Embryo
Sun 13 Feb 2011

@ Rogue Embryo
http://rogueembryo.wordpress.com

* One for the Neglectorino Project*: Florine Stettheimer
http://rogueembryo.wordpress.com/2011/02/12/one-for-the-neglectorino-project-florine-stettheimer/

* Scissors and paper and glue—oh my!
http://rogueembryo.wordpress.com/2011/02/11/scissors-and-paper-and-glue%E2%80%94oh-my/

Cheers!
Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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131. amy king
Trailer for Lee Chang-Dong's Poetry
Sun 13 Feb 2011

Trailer for Lee Chang-Dongâ€™s Poetry -
http://wildgrounds.com/index.php/2010/02/04/trailer-for-lee-chang-dongs-poetry/~~

â€œAre you a poet?â€ someone asks her. â€œNo,â€ she says. â€œIâ€™m just trying to write poem.â€

The underlying power of Leeâ€™s movies comes from his decisive rejection of blatant sentimentality.

Indie Wire - http://www.indiewire.com/article/cannes_review_solace_in_verse_lee_chang-dongs_poetry/

~~

Salon - http://www.salon.com/entertainment/movies/andrew_ohehir/2011/02/11/poetry/

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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132. Maria Damon
CFP/Open Letter
Sun 13 Feb 2011

CFP for Open Letter

“Negotiating the Social Bond of Poetics”
Edited by Nancy Gillespie and Peter Jaeger

The idea for this issue of Open Letter developed out of a year long series of poetry readings and critical seminars run by Nancy Gillespie at the Kootenay School of Writing in Vancouver, under the title “Negotiating the Social Bond of Poetics.” The series drew on Jacques Lacan’s concept of the “four discourses,” in particular his Seminar XVII: The Other Side of Psychoanalysis (published in English for the first time in 2007). Delivered shortly after the May 1968 events in Paris, this seminar engages with social interaction and its relation to language and power. Key to the seminar are Lacan’s four structures of discourses—i.e., the discourse of the Master, the University, the Hysteric, and the Analyst—and how these discourses form different social bonds for the subject. We are looking for critical writing and poetry that responds to the questions below: Although Lacan’s seminar was first presented 40 years ago, it is arguable that Lacan’s scepticism of the '68 events, and his assertion that the discourse of the University was becoming a new Master’s discourse, foresaw

the dawn of a new ethos of capitalism that we now call Neo-Liberalism. Can returning to Lacan's theory now offer new and useful methods of criticism? Is Lacan's theory of the "four discourses" useful for rethinking how we engage with and disseminate poetry and poetics? Can poetics operate like the discourse of the Analyst to create a different social bond through language? Is Lacan's concept of the structure of the four discourses useful for us today, particularly as we head into financial cuts in the arts and academia which may limit interventions in hegemonic discourses?

Please send critical proposals to [redacted] and
poetry proposals or declarations of intention to
[redacted] by March 15th, 2011.
We are also interested in work that blurs these boundaries, which should
be sent to both of us.
Complete work will be requested by mid-August 2011.

For more details about the KSW "Negotiating the Social Bond of poetics" series please see the website or write to Nancy Gillespie:
http://www.kswnet.org/fire/announcementtargetpage.cfm?
showannouncement=NEGOTIATING.htm&announceID=315
<http://www.kswnet.org/fire/announcementtargetpage.cfm?
showannouncement=NEGOTIATING.htm&announceID=315>

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133. Martha Deed
Re: Trailer for Lee Chang-Dong's Poetry
Sun 13 Feb 2011

Dear Amy--

Thanks for posting about Lee Chang-Dong's Poetry. I wasn't able to get the trailer at the link you provided, then found the Korean trailer -- and finally the English version here: http://www.kinolorber.com/film.php?id=1166

Hope this is useful to others as well.

All best,
Martha

The Lost Shoe
http://www.chapbookpublisher.com/shop.html

The Lost Shoe video
http://www.sporkworld.org/Deed/lostshoe.mov

this is visual poetry by Millie Niss (27 March 2010 release) this is visual poetry by Martha Deed (24 August 2010 release) http://thisisvisualpoetry.com

Heat and 500 Favourite Words (Released July 2010)
http://chapbookpublisher.com/tiny-shop.html

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134. Jesse Glass

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Sun 13 Feb 2011

We'll, I've been working the Ouija board pretty hard since posting on this topic and have made a few break-throughs as far as ED's ultimate intentions for her fascicles. Next step: scrying stones as per John Dee, Edward Kelly and Joseph Smith. My TV-watching table has been scratched, rapped, and rotated repeatedly when I mention both the names Emily and Susan (for some 1855ish reason) and I've been picking up whispered female voices on blank tapes in the middle of the day. Stay tuned for transcendental illumination, Mark and all the list ladies who haven't yet breathed a word on this subject. (Yes, I've noticed! :-)) Laughing sans Let-up, Jess of Japan

On 2/11/2011, "Mark Weiss" <[redacted]> wrote:

> *I don't think there's anything clear about*
> *Dickinson's intentions, except to avoid the real*
> *world decisions faced by any publishing poet.*
> *Like, no publisher will deliver the poems with a flower.*
>
> *I'm also not convinced of the authority of the*
> *fascicles as to intention. If the line breaks are*
> *indeed intended as such they're pretty awful, and*
> *the rhymes and meters, which stay pretty close to*
> *the hymnal, argue that there's no such intention.*
> *The paper on which the fascicles are written*
> *looks to me like binder's trim. (Has anybody*
> *checked this out? It would be good to know at*
> *least what papers they are.) Arrangement of verse*
> *on them seems dictated by their narrowness rather than any aesthetic decision.*
>
> *We'll never know. We can be reasonably confident*
> *that she wasn't trying to anticipate Williams or to mimic Whitman.*
>
> *Best,*
>
> *Mark*
>
> *At 12:15 AM 2/11/2011, you wrote:*
> *For some reason, I'm reminded irresistibly of Blake -- how many people*
> *bother to read the Songs of Innocence and Experience (let alone the*

Prophetic Books) in facsimile, let alone anything more authentic?

Then there's (to push this back even further) the little monograph signatures that Thomas Wyatt placed beside some of the poems contained in the Egerton manuscript ...

I once spent an hour at the British Library, trying to write out (staring at the MS through glass) the specific notation that Wyatt placed beside some of his poems.

An instructive experience ...

But comes down to it, I prefer to read Wyatt in a nicely-printed modernised spelling edition.

For what that's worth.

Robin

----- Original Message ----- From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Thursday, February 10, 2011 8:58 PM
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Hi Jared,

ED's manuscripts are on-line, I believe, and the consistencies of those diacritical marks (as some insist the dashes are) are available for all to see, but I would suggest that ED in cyberspace is a different, and perhaps "non-authentic" presentation of ED's texts as they were clearly meant to be read within the parameters of "book" technology of the mid to late 19the century.

In order to do justice to the intention of the author, it's therefore necessary to hold the poems in one's hand in as fragmentary a condition as possible. This is necessary to appreciate the sculptural--indeed the haptic--qualities of Dickinson's "shaped" poems. No, photographs are not enough for this--ED clearly meant that some of her poems should be published on scraps of paper of various tactile qualities, some sewn together and kept in drawer-like enclosures (which should be reproduced) and some presented appended to gifts (which should be reconstructed) or flowers (live versions of which should be appended to the poem in question and replaced as needed--thus maintaining the necessary olfactory environment, which is yet another element of the author's intention and indeed of the meaning of the poem itself, which should be rightfully restored and conserved in order for accuracy to be

maintained).

The author's intention is certainly clear at least on this point: ED's gift and flower-as-gift-poems should be presented intact and not separated from their respective objects. Thomas Johnson is not the only scholar guilty of disrespecting ED's work and imposing a particularly reductive view on her corpus, in this respect.

But, Jared, I would suggest that you take a look at those dashes as they appear in the original manuscripts. Take a few hours, or take a life time, and report back. Their use is about as consistent as other points in Ed's handwriting and should be worth a whole new branch of Dickinson study.

Jess

On 2/10/2011, "Jared Schickling" <[redacted]> wrote:

Jesse,

What you're saying makes sense, though I'm not really in a position to say one way or the other. I haven't read all that'd be necessary to do so, but i have read some (and apologies for crossed wires -- that link was from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets and my onw carelessness:). That said I'd say, with hesitation, that the floating or sinking dash doesn't seem intentional -- and here the reader is, speculating on intention --

Murat pointed out the line "presuming to lead" vs. "presuming to God" -- is it "l" or "G?" -- and the fact that there's a choice there for the reader -- Howe chooses "lead" -- and as he wrote off-list, the choice is perhaps "ideologically determined." Howe's "guilty" of her choices in the transcription, but there's a faithfulness and recognition there that I've found lacking in others. Or at least of a sort different from others and one I identify with more readily. Higginson consistently told Dickinson she needed to polish her verse (perhaps in the ways the early transcribers would), and Dickinson consistently refused. She'd appear to insist here. Even so, despite her insisting re the rough and rude, and this is interesting, she continually sought Higginson's ear. Dickinson seems rather stubbornly intentional, and my sense is Howe is exceptional in her recognition of that. But again, your point is well taken, as here things drifting into into intention which, as you indicated, D scholars in good faith attempt to understand..

Jared

Date: Tue, 8 Feb 2011 06:12:52 +0000
From: Jesse Glass <[redacted]>
Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Well, there's already a problem, Jared, and that's with the dashes. Dickinson's dashes are one of the most difficult aspects of her mss. Sometimes they "float" above the gap, sometimes "sink" below. Sometimes they're slanting like accent marks, sometimes they're dots of various sizes. (A Bit like Blackburn's floating periods.) They take other forms too--length is variable as well. Here's the question: what are we to make of them in any transcription? Thomas Johnson regularized them into the now familiar dash, but shouldn't Susan Howe and anyone following after give the most accurate representation of the so-called dashes?

And shouldn't they mean something too? I mean, if the word lists are to be included, then certainly this aspect of Dickinson should not be ignored. Or should it?

Jess

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss$B!G(B fragments are like Chekhov$B!G(Bs short storiesthe more that gets left out, the more they seem to contain$B!D(B One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody$B!D(B[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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135. Jennifer Karmin
Feb 18: The Simulationists in Chicago
Sun 13 Feb 2011

THE SIMULATIONISTS:
interdisciplinary engagements with
art history, digital performance,
new media poetry, and augmented choreography

Mixed Reality Symposium
Friday, February 18th
10:00 a.m. â€“ 4:00 p.m.

An Evening of Performance
Friday, February 18th
7:00 p.m.

Both events at
the School of the Art Institute of Chicago
Performance Space
280 S. Columbus Drive, room 012
Chicago, Illinois

Free and open to the public
to reserve a spot email
[redacted]

Exhibition
February 1 through March 23
Betty Rymer Gallery
280 S. Columbus Dr -- Chicago, IL
Tue.â€“Sat., 11:00 a.m.â€“6:00 p.m.
Reception: Friday, February 18 @ 4:30â€“7:00 p.m.

The symposium, performance evening, and exhibition address the impact of networks, computer code, avatars, and virtual environments on our understanding and expression of embodied performance.

Curated by SAIC faculty members Claudia Hart (Film, Video, New Media, and Animation Department), Mark Jeffery (Performance and Contemporary Practices Departments), and Judd Morrissey (Art and Technology Studies and Writing Departments), THE SIMULATIONISTS features cris cheek, Ursula Endlicher, Kurt Hentschlager, Second Front, Alan Sondheim; SAIC alumni Chris Cuellar (MFAW 2010), Cassie Jackson (BFA 2009), Colin Self (BFA 2010), and Tessa Siddle (MFA 2010); Katrina Zimmerman (BFA 2010); and SAIC students

Lauren Elder, AndrÃ© Lenox, Evan Lenox, Lou Regele, Molly Shea, Nancy Tien, and Wesley Wilson.

http://artandeducation.net/announcements/view/1509

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136. Wanda Phipps
New Poems and Translations
Mon 14 Feb 2011

Hey:

A new poem of mine is in the new issue of Sensitive Skin with audio:

http://www.sensitiveskinmagazine.com/when-the-lights-go-out-in-mojacar/

<http://www.sensitiveskinmagazine.com/when-the-lights-go-out-in-mojacar/ >And translations I've done with Virlana Tkacz of Serhiy Zhadan's poems are in the new issue of Mad Hatters' Review:

http://madhattersreview.com/issue12/feature_ussr_zhadan.shtml

<http://madhattersreview.com/issue12/feature_ussr_zhadan.shtml>Check them out and let me know what you think.

Best,
Wanda

--
Wanda Phipps

Check out my websites: http://mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2<http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2>

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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137. **michael farrell**

Re: Trailer for Lee Chang-Dong's Poetry

Mon 14 Feb 2011

---

wonderful film - silliman also reviewed it on his blog recently

http://ronsilliman.blogspot.com/2011_02_06_archive.html

michael

> *Date: Sun, 13 Feb 2011 18:33:43 -0800*
> *From:* [redacted]
> *Subject: Trailer for Lee Chang-Dong's Poetry*
> *To:* [redacted]
>
> *Trailer for Lee Chang-Dong's Poetry -*
> *http://wildgrounds.com/index.php/2010/02/04/trailer-for-lee-chang-dongs-poetry/~~*
>
> *"Are you a poet?" someone asks her. "No," she says. "I'm just trying to write poem."*
>
> *The underlying power of Lee's movies comes from his decisive rejection of blatant sentimentality.*
>
> *Indie Wire -*
> *http://www.indiewire.com/article/cannes_review_solace_in_verse_lee_chang-dongs_poetry/*
>
> *~~*
>
> *Salon -*
> *http://www.salon.com/entertainment/movies/andrew_ohehir/2011/02/11/poetry/*
>
> *********
> *VIDA: Women in Literary Arts*
> *+ Interviews*
>
> *Amy's Alias*
> *+ http://amyking.org/*
> ********

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138. **skyplums**
Re: The Nonsense Company's STORM STILL in NYC
Mon 14 Feb 2011

---------- Original Message ----------
From: Andy Gricevich <[redacted]>
To: [redacted]
Subject: The Nonsense Company's STORM STILL in NYC
Date: Sat, 12 Feb 2011 12:23:23 -0800

Hello, all!

The theater/new music group I work with, the Nonsense Company, will be performing our newest play, STORM STILL, at PS122 in New York City, starting a week from today. I think it will be of interest to poets (and others). I hope some of you can make it.

all the best,

Andy G.

STORM STILL

written and performed by the Nonsense Company

(Ryan Higgins, Andy Gricevich and Rick Burkhardt)

February 19th through March 6th, 2011

8 p.m. (Sunday shows at 6 p.m.)

PS122

150 1st Avenue, New York NY

http://www.nonsensecompany.com

STORM STILL
Outside an abandoned school, a war rages.
Inside, three kids have been performing an unsupervised rendition of "King Lear" for years.
Further inside, the mad King debates the purpose of theater with his Fool, a licensed therapist.

Music of many kinds! The history of madness! Wild nature! The politics of parenting! Courtroom drama! Strange poetry! Complex emotional events! Debates on the social function of art! Friendship! Structural intricacy!

You will witness legendary tales from story time, and be served a small snack from our partially functioning cafeteria. You will also, at times, hear some Shakespeare.

"A crazy, densely layered, absurd riff on King Lear... Masterful acting, impeccable timing, beautiful language and magical sound effects â€" a book will literally talk â€" plus moments that are completely weird... It's hard to keep your eyes or ears off it. Must see!"

Richard Chin, Twin Cities Pioneer Press

"Razor-sharp dissections of youth, power, and purpose... If you ever thought your therapist was a fool, wait until you see this."

The Onion, Minneapolis

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. http://games.yahoo.com/games/front

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139. Aryanil Mukherjee

Re: SIG(H)NS: film-poetry by stephanie gray - this Sat Feb 19th, 7p, Microscope Gallery, Bklyn NY

Mon 14 Feb 2011

Dear Friends, Poets, Writers, Teachers

Does anyone know of a journal(s) that dedicates itself to creative literature inspired by films ? Or focusses on collaborations between film scholars and creative writers (poets in particular) Â ? Looking forward to some help and thanking in advance

Aryanil Mukherjee

Editor, KAURAB

http://poetry.kaurab.com

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140. Aryanil Mukherjee

Resending: Journal(s) on film-inspired-creative literature

Mon 14 Feb 2011

Oops! the last email went out with an unintended subject line

==========

Dear Friends, Poets, Writers, Teachers

Does anyone know of a journal(s) that dedicates itself to creative literature inspired by films ? Or focusses on collaborations between film scholars and creative writers (poets in particular)Â ? Looking forward to some help and thanking in advance

Aryanil Mukherjee

Editor, KAURAB

http://poetry.kaurab.com

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141. Mark Melnicove

Happy Birthday Bern Porter

Mon 14 Feb 2011

Happy Birthday to Bern Porter, who would have been 100 years old today. Born Valentine's Day, February 14, 1911, Porter Settlement (Houlton) Maine. "Things are in transition and we are faced now with the possibility of finding out what they truly are."

www.bernporter.com

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142. Vernon Frazer

THREE LONGPOEMS by Vernon Frazer

Mon 14 Feb 2011

Chalk Editions recently published THREE LONGPOEMS, which I wrote during my "transitional period" in 1999-2000, after Peter Ganick's Potes & Poets Press gave me a crash course in contemporary poetics.. Note that I wrote "GROUND ZERO" at least a year before the World Trade Center site acquired the name after the 9/11 attack. In this poem, Ground Zero refers to the nuclear testing grounds in the southwestern United Stales and to trumpeter Bill Dixon's approach to free improvisation.

Vernon

http://www.scribd.com/doc/47458357/Vernon-Frazer-THREE-LONGPOEMS

Vernon Frazer

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143. Halvard Johnson
Fwd: The Hamilton Stone Review #23 is now up!
Mon 14 Feb 2011

Please announce to friends, family, business associates, and strangers on the street: http://www.hamiltonstone.org/hsr.html or http://www.hamiltonstone.org/hsr23.html.

MSW

-- *Meredith Sue Willis*
http://www.meredithsuewillis.com
New Book: OUT OF THE MOUNTAINS: Appalachian Stories. Visit http://www.ohioswallow.com/book/Out+of+the+Mountains

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144. Jim Andrews
relocating, looking for a job
Mon 14 Feb 2011

I am relocating from Victoria. Am looking for a job. Anyone need a poet/programmer/net artist/software artist/mathematician/visual artist/tech writer/audio guy? Teacher of new media. Creator of http://vispo.com . Expositor of conceptual connectionism, spiritual materialism, and chef of digital soup?

ja?
http://vispo.com

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145. Rob McLennan
american readings?
Mon 14 Feb 2011

---

im wondering options in the united states to do readings, & admittedly, am not entirely sure where to begin; would require venues with at least some $ to help, otherwise i wouldnt be able to even begin; options?

previously read at the university of maine in their MAGNIFICENT series & through BOOG CITY in new york, many moons ago;

thanks so much; new york? chicago? buffalo? poughkeepsie (dont laff, i have a friend there!)? further?

bio, for those out there with series to at least have a context of me & mine:

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-

fiction, his most recent titles are the poetry collections Glengarry (Talonbooks, 2011), kate street (Moira, 2011), 52 flowers (or, a perth edge) (Obvious Epiphanies, 2010) and wild horses (2010), and a second novel, missing persons (2009), An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (ottawater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (ottawater.com/seventeenseconds) and the Ottawa poetry pdf annual ottawater (ottawater.com) . He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com.

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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146. amy king

Love it or not - Eileen Myles on VIDA's Count

Mon 14 Feb 2011

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http://www.theawl.com/2011/02/being-female#more-71928

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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147. Small Press Traffic

At The Borders: Wolach, Erlick and Durback

Mon 14 Feb 2011

2/18/11: At the Borders with Wolach, Elrick and Durback Thank you for your ongoing support of Small Press Traffic! A huge gush of gratitude to the following superstars who comprise our current members:

Curt and Julie Anderson, Brian Ang, Mary Austin, Beau Beausoleil, David Brightman, Laynie Browne, David Buuck, Gail and Robert Buuck, Sarah Anne Cox, Michael Cross, Brent Cunningham, Drew Cushing, Patricia Dienstfrey, Donna de la Perriere and Joseph Lease, Albert F. DeSilver, Stacy Doris and

Chet Weiner, Lara Durback, Laura Elrick and Rodrigo Toscano, Simone Fattal and Etel Adnan, Vincent Fecteau , Jennifer Firestone, Kathleen Frumpkin, Gloria Frym, C.S. Giscombe, Robert Gluck, Robert Haas and Brenda Hillman, Rob Halpern, Lyn Hejinian, Wendy Kramer, Kevin Killian and Dodie Bellamy, Lauren Levin, Nathaniel and Pascale Mackey, Carol Mirakove and Jen Benka, Miranda Mellis, Yedda Morrison, Christian Nagler, Denise Newman, Sandra Phillips, Jody Porter, Sarah Plotkin, Andrea Quaid, Joan Retallack, Kit Robinson, Sarah Rosenthal, Lauren Shufran, Erika Staiti and Kathryn Pringle, Jocelyn Saidenberg, Juliana Spahr and Bill Luoma, Jill Stengel, Asta Sveinsdottir, Eileen Tabios, Brian Teare, Delia Tramontina, Robin Tremblay-McGaw, Anne Waldman, Dr. Paul Watsky, Christine Wertheim, and Jessica Wickens

Please renew your SPT membership today! There's no better time than now!

You can visit our website - http://cts.vresp.com/c/?SmallPressTraffic/4c4c66a280/9cabb49c97/92037d221e or drop your renewal in the mail and send to 1111 8thStreet, San Francisco, 94107.

- http://cts.vresp.com/c/?SmallPressTraffic/4c4c66a280/9cabb49c97/5930b552e7

Please join us for At the Borders: Intersections of Politics and Practice with readings and discussions by David Wolach and Laura Elrick with special guest Lara Durback

Friday, February 18 Â· 7:30pm
Macky Hall, CCA Oakland
5212 Broadway

Oakland, CA

entrance: $8-10/members FREE_____ ...

David Wolach is editor of Wheelhouse Magazine & Press and an active participant in Nonsite Collective. Wolach's first full-length poetry collection, Occultations, has just been published by Black Radish Books. Other books include the multi-media transliteration plus chapbook, Prefab Eulogies Volume 1: Nothings Houses (BlazeVox [books], 2010), the full-length Hospitalogy (chapbook forth. from Scantily Clad Press, 2011), and book alter(ed) (Ungovernable Press, 2009). A former union organizer and performing artist out of New York, Wolach's work often begins as site-specific and interactive performance and ends up as shaped, written language. Recent work appears in Jacket, Augfabe, Try Magazine, No Tell Motel, and Little Red Leaves. Wolach is professor of text arts, poetics, and aesthetics at The Evergreen State College, co-curating the PRESS text arts & radical politics series there, and is visiting professor in Bard College's Workshop In Language & Thinking. He's currently

touring with his Olympia-based experimental performance ensemble, performing Kenneth Gaburo's opus Maledetto alongside original cross-media work from the eight full-time members.

Laura Elrick's latest project is a book-length poem, as yet untitled, that explores the relationship between speed (social time) and utterance; translations and affective condensations occur in the tiny caverns between the compulsion toward language and the patrolling of intelligible expressive registers. She also recently coordinated Blocks Away, a psychogeography of Lower Manhattan, some documentation of which will be displayed in The Skybridge Art and Sound Space at The New School in Spring 2011. Previous work includes the video/poem Stalk ("part dystopian urban cartography, part spatial-poetic intervention"), as well a set of 5 audio pieces for doubled-voice. She has also written two books of poetry: Fantasies in Permeable Structures (Factory School 2005) and sKincerity (Krupskaya 2003), and an essay "Poetry, Ecology, and the Reappropriation of Lived Space," which can be found in the Eco Language Reader (2010) and online at The Brooklyn Rail. She currently teaches at Pratt Institute in Brooklyn.

Lara Durback is a notebook writer, using handwriting primarily, and that means walking around and writing. Public transportation is a big part of that city writing. You can find recent work with and without handwriting in WORK, Try, There Journal, etc. Also look for her work on Deep Oakland.org. She is also a letterpress printer, and manages the Book Art studio at Mills College. She has recently finished printing the book Picture Cameras with Ariel Goldberg using only repurposed materials (NoNo Press). __ _____

Visit Small Press Traffic's website here -
http://cts.vresp.com/c/?SmallPressTraffic/4c4c66a280/9cabb49c97/fc87858150!

-
http://cts.vresp.com/c/?SmallPressTraffic/4c4c66a280/9cabb49c97/e6d3d42dba

_____
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148. **Jesse Glass**

Emily Dickinson and "the Learned Blacksmith" Elihu Burrit--A Possible Source (of many) for "I like to see it lap the Miles--"

Mon 14 Feb 2011

Every time I scan through the back issues of the Clarksville (TN.) Chronicle, I find another gem. In the Jan. 20the, 1846 issue, I stumbled across the fine writing of a remarkable gentleman who called himself "The Learned Blacksmith." Similar to another working class autodidact, the Scottish stone-carver Hugh Miller, Burritt had a distinct gift for languages, and a flair for descriptive writing. Largely forgotten today, Burritt was no doubt well known to Emily Dickinson both in his popular volumes, and in his numerous newspaper appearances over the years. (ED was a reader of newspapers and magazines--see the great study of popular culture's influence on American lit Beneath the American Renaissance.)

ED's "I like to see it lap the Miles--" dates (according to Seward) from the 1850's, but I can't doubt but that a poet of her gifts would not have been struck by Burritt's description of an "iron horse" enough to have remembered it.

Here is the passage from the paper.

"The Steam Horse

Elihu Burritt has a better fancy for a steam horse than we remember to have met elsewhere before. This is his way of describing him:

I love to see one of those huge creatures, with sinews of brass and muscles of iron, strut forth from his smoky stable, and saluting the long train of cars with a dozen sonorous puffs from his iron nostrils, fall gently back into his harness. There he stands, champing and foaming upon the iron track, his great heart a furnace of glowing coals; lymphatic blood is boiling in his veins; the strength of a thousand horses is nerving his sinews, he pants to be gone. He would 'snake' St. Peter's across the desert of Sahara, if he could be fairly hitched to it; but there is a little sober-eyed man in the saddle who holds him with a finger, who can take away his breath in a moment, should he grow restive and vicious. I am always deeply interested in this man; for begrimed as he may be with coal,

diluted in oil and steam, I habitually regard him as the genius of the whole machinery, as the physical mind of that huge steam horse."

ED's poem:

I like to see it lap the Miles--
And lick the Valleys up--
And stop to feed itself at Tanks--
And then--prodigious step

Around a Pile of Mountains--
And supercilious peer
In Shanties--by the sides of Roads--
And then a Quarry pare

To fit its Ribs
And crawl between
Complaining all the while
In horrid--hooting stanza--
Then chase itself down Hill--

And neigh like Boanerges--
Then--punctual as a Star
Stop--docile and omnipotent
At its own stable door.

Of course, ED's poem goes well beyond Burritt's description in boldness of invention and plain linguistic brilliance, but still the similarities give one pause.
Jess

↑ Index

149. editor boog
Boog City 68 Print and Online PDF Editions Available
Tue 15 Feb 2011

Please forward

Hi all,

The print edition of Boog City 68 is already available.
You can read the pdf version online now at:

http://www.boogcity.com/boogpdfs/bc68.pdf

Thanks,
David

Boog City 68

featuring:

Winter AntiFolk Festival!
Highlights of February's Year's-Long Tradition
by Jonathan Berger

*

'Am I Rothko?' Tim Peterson's VIOLET SPEECH
by Filip Marinovich

*

Art from Brandon Duff

*

Poems from:

Micah Ballard
Jackie Clark
Susanna Fry
Ruth Lepson
Jason Morris
Eileen Myles
Joel Sloman

**And much thanks to our Boog City team

Jim Behrle
Jonathan Berger
Joanna Fuhrman
Cora Lambert
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Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor Arlo Quint, [redacted]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [redacted]

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Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 44 Berry St. (at N.11th St.)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
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For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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150. ART ELECTRONICS
Caterina Davinio at PALAZZO ORSINI in BOMARZO & more
Tue 15 Feb 2011

Caterina Davinio featured in
"SGUARDI SONORI 2011" festival of media and time based art
PALAZZO ORSINI
BOMARZO
February 19 - March 20 2011

--
Forthcoming! Caterina Davinio's book+DVD: Virtual Mercury House_Planetary

& Interplanetary Events, Polìmata, Roma 2011. With more than 300 poems, video and texts by poets from around the world!

Davinio's latest book Serial Phenomenologies, 2010. Parallel English text. Do not miss it! Afterword by Francesco Muzzioli and David W. Seaman. Buy on-line : http://www.bol.it/libri/autore/Caterina-Davinio/7/S/-0/

_____

Archeo Computer-Poetry http://www.youtube.com/CaterinaDav
DVD or secure web files featured on demand to curators and gallery owners.
Contact: [redacted]
Web: http://xoomer.virgilio.it/cprezi/caterinadav.html

↑ Index

151. Steve Clay

John Berryman event in Minneapolis, MN Feb 17, 2011

Tue 15 Feb 2011

The Book House in Dinkytown is sponsoring John Berryman: Poet and Teacher, A Celebration on Thursday, February 17th at 7:00pm in the Red Room at the Loring Pasta Bar, 327 14th Avenue Southeast, Minneapolis, MN. Admission is free. Parking validation is available through the Book House if you park in the lot behind the shop off 5th Street SE.

John Berryman won the Pulitzer Prize for 77 Dream Songs which he published in 1964. His poetry has been described as boldly original and innovative. He was also a brilliant and passionate teacher who taught at the University of Minnesota from 1955 to his death in 1972.

Join us for an evening of Dream Songs and reminiscences. Actor and writer Ben Kreilkamp will read from a selection of his work interspersed with remembrances from his students, colleagues and those who knew him. Guests for the evening will include Kate Donahue, Michael Dennis Browne, Richard Kelly, Michael Mann, Patricia Kirkpatrick, and Judith Koll Healey.

Berryman fans will also have an opportunity to listen for the first time to rare Berryman tapes, and share in a reading of personal statements from well known authors who are unable to attend the event. An exhibit of photocopied manuscript materials from the Andersen archives will highlight how various Dream Songs evolved from scraps of paper to typescripts ready for submission to Berryman's publisher. "Huffy Henry" didn't start out as 'huffy' at all.

Ben Kreilkamp was recently interviewed about the event by Ian Leask of KFAI's Write On Radio!

For more information about the event, please call The Book House in Dinkytown at [redacted] or email [redacted].

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152. Lori Emerson
origin of the term "dirty concrete"?
Tue 15 Feb 2011

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.loriemerson.com
http://www.electronicbookreview.com
http://twitter.com/loriemerson

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153. Lisa Jarnot
a poetry workshop in sunnyside queens
Tue 15 Feb 2011

Hi All,

I have a new class starting in NYC and I'd appreciate it if you could forward this to interested parties.

Thanks very much,
Lisa Jarnot

I'm going to be teaching a ten-week reading/writing workshop on Saturdays (3-5 pm) beginning March 5. The class will be organized around a comprehensive view of Robert Duncan's life and career, with special attention to Duncan's recently published critical work on Modernism, The H.D. Book. We'll do writing around Duncan's own writing, with attention to his influences and peers and students (Gertrude Stein, Ezra Pound, Helen Adam, Jack Spicer, Charles Olson, Michael Palmer, etc.) and we'll listen to recordings of RD's lectures and readings. Students will also bring their own work and projects to share with the class. Fee is $300 for 10 weeks. (payment by installment is possible.) If you have questions or if you'd like to reserve a spot, email me at [redacted].

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154. Robin Hamilton

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Tue 15 Feb 2011

As an almost certainly irrelevant aside, Thomas Wentworth Higginson who figures as ED's first (non)publisher also has a minor place in the history of American Cant Scholarship.

He was profoundly impressed by the writings of Henry Tufts, and believed, on the evidence which Tufts retailed, in the existence of The Great American Criminal Conspiracy.

While he was not admittedly alone in this delusion (the Reverend B.F.Tefft, writing in 1848 in _The Ladies' Journal__ which he was editing at this time, on the authority of the Napoleon of Burglars, also believed this), he does tend to exhibit a credulity verging on the imbecilic.

What relation this has to his editorial and critical on the work of the Sainted Emily, I leave for others to decide.

Robin

----- Original Message -----
From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Sunday, February 13, 2011 11:42 PM
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

> *We'll, I've been working the Ouija board pretty hard since posting on this topic and have made a few break-throughs as far as ED's ultimate intentions for her fascicles. Next step: scrying stones as per John Dee, Edward Kelly and Joseph Smith. My TV-watching table has been scratched, rapped, and rotated repeatedly when I mention both the names Emily and Susan (for some 1855ish reason) and I've been picking up whispered female voices on blank tapes in the middle of the day. Stay tuned for transcendental illumination, Mark and all the list ladies who haven't yet breathed a word on this subject. (Yes, I've noticed! :-)) Laughing sans Let-up, Jess of Japan*
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> *Like, no publisher will deliver the poems with a flower.*
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> *fascicles as to intention. If the line breaks are*
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> *To: <[redacted]>*

Sent: Thursday, February 10, 2011 8:58 PM
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Hi Jared,

ED's manuscripts are on-line, I believe, and the consistencies of those diacritical marks (as some insist the dashes are) are available for all to see, but I would suggest that ED in cyberspace is a different, and perhaps "non-authentic" presentation of ED's texts as they were clearly meant to be read within the parameters of "book" technology of the mid to late 19the century.

In order to do justice to the intention of the author, it's therefore necessary to hold the poems in one's hand in as fragmentary a condition as possible. This is necessary to appreciate the sculptural--indeed the haptic--qualities of Dickinson's "shaped" poems. No, photographs are not enough for this--ED clearly meant that some of her poems should be published on scraps of paper of various tactile qualities, some sewn together and kept in drawer-like enclosures (which should be reproduced) and some presented appended to gifts (which should be reconstructed) or flowers (live versions of which should be appended to the poem in question and replaced as needed--thus maintaining the necessary olfactory environment, which is yet another element of the author's intention and indeed of the meaning of the poem itself, which should be rightfully restored and conserved in order for accuracy to be maintained).

The author's intention is certainly clear at least on this point: ED's gift and flower-as-gift-poems should be presented intact and not separated from their respective objects. Thomas Johnson is not the only scholar guilty of disrespecting ED's work and imposing a particularly reductive view on her corpus, in this respect.

But, Jared, I would suggest that you take a look at those dashes as they appear in the original manuscripts. Take a few hours, or take a life time, and report back. Their use is about as consistent as other points in Ed's handwriting and should be worth a whole new branch of Dickinson study.

Jess

On 2/10/2011, "Jared Schickling" <[redacted]> wrote:

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*What you're saying makes sense, though I'm not really in a position to say
one way or the other. I haven't read all that'd be necessary to do so,
but i have read some (and apologies for crossed wires -- that link was
from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets
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perhaps "ideologically determined." Howe's "guilty" of her choices in the
transcription, but there's a faithfulness and recognition there that I've
found lacking in others. Or at least of a sort different from others and
one I identify with more readily. Higginson consistently told Dickinson
she needed to polish her verse (perhaps in the ways the early transcribers
would), and Dickinson consistently refused. She'd appear to insist here.
Even so, despite her insisting re the rough and rude, and this is
interesting, she continually sought Higginson's ear. Dickinson seems
rather stubbornly intentional, and my sense is Howe is exceptional in her
recognition of that. But again, your point is well taken, as here things
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indicated, D scholars in good faith attempt to understand..*

Jared

*Date: Tue, 8 Feb 2011 06:12:52 +0000
From: Jesse Glass <[redacted]>
Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)*

*Well, there's already a problem, Jared, and that's with the dashes.
Dickinson's dashes are one of the most difficult aspects of her mss.
Sometimes they "float" above the gap, sometimes "sink" below.*

Sometimes they're slanting like accent marks, sometimes they're dots of various sizes. (A Bit like Blackburn's floating periods.) They take other forms too--length is variable as well. Here's the question:
what are we to make of them in any transcription? Thomas Johnson regularized them into the now familiar dash, but shouldn't Susan Howe and anyone following after give the most accurate representation of the
so-called dashes?

And shouldn't they mean something too? I mean, if the word lists are to
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Jess

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss$B!G(B fragments are like Chekhov$B!G(Bs short storiesthe more that gets left out, the more they seem to contain$B!D(B One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody$B!D(B[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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155. **Mark Weiss**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Tue 15 Feb 2011

Set out some tea and cakes and see if those
ghostly ladies don't settle into your settee! Remember to take pictures.

At 11:42 PM 2/13/2011, you wrote:
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> >core, is pure Mark Weiss. His use of the fragment
> >is both elegant and bafflingly clear, a pure
> >musical threnody$B!D(B[it] opens a window, not only
> >into a mind, but a person, a personality, this
> >human figure at the emotional center of the poem."
> >
> >M.G. Stephens, in Jacket.
> >http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml
> >
> >
>

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

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http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

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156. Paul Nelson
Nathaniel Mackey in Seattle
Tue 15 Feb 2011

On March 11 and 12, 2011, SPLAB welcomes legendary poet, essayist, novelist and editor Nathaniel Mackey to Columbia City for a reading, workshop at the new SPLAB location, 3651 S. Edmunds in the Cultural Corner of the former Columbia School and a talk at the NW African-American Museum. Sponsored by 4Culture, Poets and Writers, CD Forum, The Seattle Office of Arts & Cultural Affairs, The Shirley Marvin Hotel, Richard Hugo House and WESTAF.

http://splab.org/?p=872

You can register for the workshop today and reserve your spot as space is limited. To register for the Nate Mackey workshop, or for more information, please contact Paul Nelson at pen(at) splab (dot) org or call [redacted].

On Friday, March 11, Mackey gives a talk and prose reading at 7:00PM at the Northwest African-American Museum, 2300 S. Massachusetts St. Heâ€™ll read from his latest prose collection and answer questions from Moderator Paul Nelson and Interlocutor, University of Washington/Bothell professor Jeanne Heuving. Admission is $5, and space is limited. The event is co-sponsored by the CD Forum. Details: http://splab.org/?p=2260

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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157. George Bowering

Re: origin of the term "dirty concrete"?

Tue 15 Feb 2011

Back in the day we used to talk about dirty con and clean con.
Dirty con was the stuff you did by typing over other typing but a bit off.
Anything with smears etc.
Generally the stuff bpNichol was doing was clean con
and the stuff bill bissett was doing was dirty con.
There was a difference of intent.
Dirty con was generally done by poets who wanted to strike against hoitsy toitsy aestheticism.

gb

On Feb 15, 2011, at 9:15 AM, Lori Emerson wrote:

> *Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).*
>
> *Any leads or tips would be just wonderful - thanks -*
>
> *Lori*
>
> *--*
> *Lori Emerson*
> *Assistant Professor | Electropoetics Thread Editor, Electronic Book Review*
> *Department of English, University of Colorado at Boulder*
> *Hellems 101, 226 UCB, Boulder, CO 80309-0226*
> *http://www.loriemerson.com*
> *http://www.electronicbookreview.com*
> *http://twitter.com/loriemerson*
>
> *welcome.html*

George Bowering

Author of his own misfortune.

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158. Ruth Lepson
Re: a poetry workshop in sunnyside queens
Tue 15 Feb 2011

wish I could be there--will forward.

On 2/15/11 1:25 PM, "Lisa Jarnot" <[redacted]> wrote:

> *Hi All,*
>
> *I have a new class starting in NYC and I'd appreciate it if you could forward this to interested parties.*
>
> *Thanks very much,*
> *Lisa Jarnot*
>
> *I'm going to be teaching a ten-week reading/writing workshop on Saturdays (3-5 pm) beginning March 5. The class will be organized around a comprehensive view of Robert Duncan's life and career, with special attention to Duncan's recently published critical work on Modernism, The H.D. Book. We'll do writing around Duncan's own writing, with attention to his influences and peers and students (Gertrude Stein, Ezra Pound, Helen Adam, Jack Spicer, Charles Olson, Michael Palmer, etc.) and we'll listen to recordings of RD's lectures and readings. Students will also bring their own work and projects to share with the class. Fee is $300 for 10 weeks. (payment by installment is possible.) If you have questions or if you'd like to reserve a spot, email me at [redacted].*

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159. Tim Peterson
Zinc Bar 2/18: Donald Wellman book party w/Joel Lewis and Norman Finkelstein
Wed 16 Feb 2011

Zinc Bar Reading Series
presents:

A Book Party
for Donald Wellman's
A NORTH ATLANTIC WALL

with Joel Lewis and Norman Finkelstein

Friday, Feb 18 @ 6:30 PM

at Zinc Bar
82 W 3rd St
New York, NY

Donald Wellman, poet, essayist, and editor, lives in Weare NH. His poetry includes *A North Atlantic Wall*, recently released by Dos Madres Press. In 2009, his *Prolog Pages*was published by ahadada. Other titles include * urika*, a chapbook from boat train in Gloucester, *baroque threads*(Mudlark) and *Fields* (Light and Dust). He has written about his life on the coast of Maine, as well as his experiences in Mexico, spain and Morocco. He has written extensively on Charles Olson, William Carlos Williams, and Ezra Pound.

Joel Lewis is the author of *Learning From New Jersey*(2007), *Tasks Of The Youth Leagues* (2006) , *Vertical's Currency* (1999) and *House Rent Boogie* (1992). He edited*Bluestones and Salt Hay*, an anthology of contemporary NJ poets, as well as editing the *Reality Prime*, the selected poems of Walter Lowenfels and *On The Level Everyday: the selected talks of Ted Berrigan*. He has also written hundreds of articles, reviews, essays and profiles and currently is a staff writer at the New Jersey Performing Arts Center in Newark. A social worker by day, he has taught creative writing at the Poetry Project, The Writer's Voice and Rutgers University. And, for better or worse, he initiated the ill-fated New Jersey Poet Laureate position that was such a headache for Amiri Baraka. With his wife, film theorist Sandy Flitterman-Lewis, he resides in Hoboken.

Norman Finkelstein's books of poetry include *Restless Messengers* (University
of Georgia Press, 1992), *Passing** *

Over (Marsh Hawk, 2007), *Scribe* (Dos Madres, 2009), and the three-volume serial poem *Track* (Spuyten Duyvil 1999, 2002, 2005). He has also published five books of literary criticism: *The Utopian Moment in Contemporary American Poetry* (Bucknell University Press, 1988; 2nd ed., 1993), *The Ritual of New Creation: Jewish Tradition and Contemporary Literature* (SUNY Press, 1992), *Not One of Them In Place: Modern Poetry and Jewish** American Identity* (SUNY Press, 2001), *Lyrical Interference: Essays on Poetics* (Spuyten Duyvil, 2003) and *On Mount Vision: Forms of the Sacred In Contemporary American Poetry* (University of Iowa Press, 2010). Recent poems, essays and reviews have appeared such journals as *LIT: Literature Interpretation Theory, Contemporary Literature, Cincinnati Review, Rain Taxi* and*Hambone*.

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160. George Quasha

George Quasha "Verbal Paradise (preverbs)" book and video

Wed 16 Feb 2011

Verbal Paradise (preverbs) (2011)

/This is the first book of a projected six books of *"preverbs*,"
published by Zasterle Press (editor Manuel Brito) in La Laguna (Canary
Islands, Spain) distributed and sold in the USA by SPD.
<http://www.spdbooks.org/Default.aspx>/
/
/Introductory text online at:
http://www.quasha.com/poetry/verbal-paradise-preverbs-2011

Video of the recent Cadmium Text Series reading 2-12-11 in Kingston, NY at:
http://www.quasha.com/poetry/preverbs-and-axial-poems

About this book:

"Words say too much to let you know the truth.'' George Quasha's torqued, enigmatic proverbs create unlikely balances among discrepant engagements. The vectors of these marvelous poems work at cross purposes, keeping each other aloft. These are sparkling aphoristic aporias for a new age in an old time. "Poetry," says Quasha, "resists immortality with difficulty." And also with wit and charm. Be /here/ now, in which case immortality will take care of itself.

Charles Bernstein

Ludic, glittering dialectic, that's the true feeling of the ongoing dance in /preverbs,/ here now in a first volume, /Verbal Paradise. /The lines are all children, bright and witty children, egging each other on to say fast as they can what they don't yet know. And we can know only by listening to them tussle. It's the antiphonal give-and-take that makes these poems so different from other couplets, qasidas, dyads. They refuse to be ruled even by the form they propose. So reading them is an athletic conversation. And not just the poem with itself. What happens is that as I read along, I begin to talk back--in accord or grumblement---with some brave line, only to find a line or two later the poem answering my comment. The poem gets there before me. I like that.

Robert Kelly

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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161. Sarah Sarai
Anarchist Book Fair, Call for Proposals, April 9, NYC
Wed 16 Feb 2011

I just saw this notice and thought the event and/or call for proposals might be of interest (to some).

http://anarchistbookfair.net/node/49

PRESENTATIONS, PANELS, WORKSHOPS, SKILLSHARES: 2011 NYC ANARCHIST BOOK FAIR APPLICATION FORM

The 5th Annual NYC Anarchist Book Fair will be held Saturday, April 9, 2011, at Judson Memorial Church, 55 Washington Square South, NYC.

Presentations, panels, workshops, and skillshares will be on both Saturday, April 9 and Sunday, April 10. Please fill in this form and email it back to us at proposals[at] anarchistbookfair [dot] net, by March 12, 2011, to propose a session.

Sarah Sarai
http://my3000lovingarms.blogspot.com

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162. Camille Martin
new @ Rogue Embryo: Maxine Gadd's Subway under Byzantium
Wed 16 Feb 2011

@ Rogue Embryo
http://rogueembryo.wordpress.com

* Maxine Gadd: Subway under Byzantium

it’s only Saddam is mad. oh, Max, they say, thinking yu know what they
mean this time go meek as a lamb bred to roast on a sunday.
  the
next thing yu know
they’ve got yr liver on a hook
flying in the breeze to snag
steel blue pterodactyls
  —from “Boatload to Atlantis”

http://rogueembryo.wordpress.com/2011/02/16/maxine-gadd-subway-under-byzantium/

* One for the Neglectorino Project*: Florine Stettheimer

"Occasionally
A human being
Saw my light" . . .

http://rogueembryo.wordpress.com/2011/02/12/one-for-the-neglectorino-project-florine-stettheimer/

Cheers!
Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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163. Jennifer Karmin
Red Rover Series / Experiment #43
Wed 16 Feb 2011

Experiment #43:
Red Rover Series
{readings that play with reading}

Experiment #43:
Restrictive Andragogies & Ex-Citation

SATURDAY, FEBRUARY 19th
7pm / doors lock 7:30

Featuring:
Jen Besemer
Nicholas Alexander Hayes

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

JEN BESEMER works with words, actions and images to expose hidden relationships (and discover new ones) between and within those media. â€œMisusingâ€ text, processes and products to create camouflaged or hybrid forms, Jen comments on the entrenched systems of contemporary life and the unresolved contradictions they generate. Recent work appears this winter and spring in Artifice, at jellyrollmagazine.com and pankmagazine.com, and at The Fridge in Washington DC.

NICHOLAS ALEXANDER HAYES is the author of NIV: 39 & 27 (BlazeVOX [books]). His work has appeared in many journals and a few anthologies, including Word Riot, Bloom, and Madder Love: Queer Men and the Precincts of Surrealism. He is currently working on contemporary retellings of Greek Myths with Terri Griffith.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

March 26: Adam Roberts
with collaborators Erika Jo Brown, Matthew Klane & BJ Love

April 2: Cris Mazza, Davis Schneiderman & Lidia Yuknavtich

May 2-6: Chicago Durutti Skool with CA Conrad & Frank Rogaczewski seminar @ poetry & social existence from anarchist/marxist perspective ----> open to all, to participate email [redacted]

May 28: Serena Chopra, Michael Flatt, Oren Silverman,
Nancy Stohlman & Mathias Svalina

June 11: Daniel Borzutzky, Krista Franklin, Judith Goldman,
Carla Harryman & Konrad Steiner neo-benshi
co-presented with the Chicago Poetry Project

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

164. Stephen Vincent
Re: origin of the term "dirty concrete"?
Wed 16 Feb 2011

Mid-sixties Gestetner mimeograph mags, David Sandberg's "Or" in San Francisco, for example, or "Work" and "Change" in Detroit: printed on heavy stock with that thin edge between typographic clarity and ink blur - got the reader involved in the way of looking very closely, as if it was also the reader's responsibility to secure 'the text' (no one ever said 'text' in 1965!). But then I don't remember anybody saying, 'dirty concrete.' Perhaps we said, "funky & good." Maybe 'dirty concrete' is also akin to having that 'garbage sound' on LP records before CD's came along to cleanup and make everything sterile and 'presentable.'

Stephen V

From: George Bowering <[redacted]>
To: [redacted]
Sent: Tue, February 15, 2011 5:23:15 PM
Subject: Re: origin of the term "dirty concrete"?

Back in the day we used to talk about dirty con and clean con.
Dirty con was the stuff you did by typing over other typing but a bit off.
Anything with smears etc.
Generally the stuff bpNichol was doing was clean con
and the stuff bill bissett was doing was dirty con.
There was a difference of intent.
Dirty con was generally done by poets who wanted to strike against hoitsy toitsy
aestheticism.

gb

On Feb 15, 2011, at 9:15 AM, Lori Emerson wrote:

> *Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).*
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> *Any leads or tips would be just wonderful - thanks -*
>
> *Lori*
>
> *--Lori Emerson*
> *Assistant Professor | Electropoetics Thread Editor, Electronic Book Review*
> *Department of English, University of Colorado at Boulder*

> *Hellems 101, 226 UCB, Boulder, CO 80309-0226*
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> *http://www.electronicbookreview.com*
> *http://twitter.com/loriemerson*

George Bowering

Author of his own misfortune.

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165. Robin Hamilton
Re: origin of the term "dirty concrete"?
Wed 16 Feb 2011

Any relation to the phrase (if I have the spelling right) "sale existentialiste"?

Sounds as if dirty/clean con might parallel a distinction between typewriter concrete and typeset concrete. In sixties Scottish concrete poetry, this difference would be exemplified by (respectively) Edwin Morgan and Ian Hamilton Finlay.

Robin

----- Original Message -----
From: "George Bowering" <[redacted]>
To: <[redacted]>
Sent: Tuesday, February 15, 2011 8:23 PM
Subject: Re: origin of the term "dirty concrete"?

> *Back in the day we used to talk about dirty con and clean con.*
> *Dirty con was the stuff you did by typing over other typing but a bit off.*
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> *Generally the stuff bpNichol was doing was clean con*
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> *gb*
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> *http://twitter.com/loriemerson*
>
> *George Bowering*
>
> *Author of his own misfortune.*

↑ Index

166. **Howe, William R. Dr.**
Re: origin of the term "dirty concrete"?
Wed 16 Feb 2011

Lori
First place I came across it in print was in a sequence of notes and letters by various people (Bob Cobbing, Henri Chopin, Deiter Rot, DSH, and a couple others) in the anthology that Cobbing and Peter Meyer put together called Concerning Concrete.(I had been using it independantly before coming across it that to describe the difference between certain kinds of English work like Cobbing's, Furnival's and even some of DSH's and the clean lines of the Swiss/German/Brazilian folks--this last is a bit reductive, but is indicative of work that for me has a quality of opening out into multiple possibilities and work that tends towards a closed set of readerly content--the clean work tends to be controlled and controlling in a way that leaves little freedom for the reader)

William R. Howe

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Lori Emerson [[redacted]]
Sent: Tuesday, February 15, 2011 12:15 PM

To: [redacted]
Subject: origin of the term "dirty concrete"?

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

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167. Catherine Daly
Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Wed 16 Feb 2011

Not knowing about this conspiracy (do link), any relation to Chas Olson on early Am. criminal behaviour?

2011/2/15 Robin Hamilton <[redacted]>

> *As an almost certainly irrelevant aside, Thomas Wentworth Higginson who figures as ED's first (non)publisher also has a minor place in the history of American Cant Scholarship.*
>
> *He was profoundly impressed by the writings of Henry Tufts, and believed, on the evidence which Tufts retailed, in the existence of The Great American Criminal Conspiracy.*
>
> *While he was not admittedly alone in this delusion (the Reverend B.F.Tefft, writing in 1848 in _The Ladies' Journal__ which he was editing at this time, on the authority of the Napoleon of Burglars, also believed this), he does tend to exhibit a credulity verging on the imbecilic.*
>
> *What relation this has to his editorial and critical on the work of the Sainted Emily, I leave for others to decide.*

Robin

----- Original Message ----- From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Sunday, February 13, 2011 11:42 PM

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

We'll, I've been working the Ouija board pretty hard since posting on this topic and have made a few break-throughs as far as ED's ultimate intentions for her fascicles. Next step: scrying stones as per John Dee, Edward Kelly and Joseph Smith. My TV-watching table has been scratched, rapped, and rotated repeatedly when I mention both the names Emily and Susan (for some 1855ish reason) and I've been picking up whispered female voices on blank tapes in the middle of the day. Stay tuned for transcendental illumination, Mark and all the list ladies who haven't yet breathed a word on this subject. (Yes, I've noticed!
:-)) Laughing sans Let-up, Jess of Japan

On 2/11/2011, "Mark Weiss" <[redacted]> wrote:

I don't think there's anything clear about Dickinson's intentions, except to avoid the real world decisions faced by any publishing poet. Like, no publisher will deliver the poems with a flower.

I'm also not convinced of the authority of the fascicles as to intention. If the line breaks are indeed intended as such they're pretty awful, and the rhymes and meters, which stay pretty close to the hymnal, argue that there's no such intention. The paper on which the fascicles are written looks to me like binder's trim. (Has anybody checked this out? It would be good to know at least what papers they are.) Arrangement of verse on them seems dictated by their narrowness rather than any aesthetic decision.

We'll never know. We can be reasonably confident that she wasn't trying to anticipate Williams or to mimic Whitman.

Best,

Mark

At 12:15 AM 2/11/2011, you wrote:

For some reason, I'm reminded irresistibly of Blake -- how many people bother to read the Songs of Innocence and Experience (let alone the Prophetic Books) in facsimile, let alone anything more authentic?

Then there's (to push this back even further) the little monograph signatures that Thomas Wyatt placed beside some of the poems contained in the Egerton manuscript ...

I once spent an hour at the British Library, trying to write out (staring at the MS through glass) the specific notation that Wyatt placed beside some of his poems.

An instructive experience ...

But comes down to it, I prefer to read Wyatt in a nicely-printed modernised spelling edition.

For what that's worth.

Robin

----- Original Message ----- From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Thursday, February 10, 2011 8:58 PM
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Hi Jared,

ED's manuscripts are on-line, I believe, and the consistencies of those diacritical marks (as some insist the dashes are) are available for all to see, but I would suggest that ED in cyberspace is a different, and perhaps "non-authentic" presentation of ED's texts as they were clearly meant to be read within the parameters of "book" technology of the mid to late 19the century.

In order to do justice to the intention of the author, it's therefore necessary to hold the poems in one's hand in as fragmentary a condition as possible. This is necessary to appreciate the sculptural--indeed the haptic--qualities of Dickinson's "shaped" poems. No, photographs are not enough for this--ED clearly meant that some of her poems should be

published on scraps of paper of various tactile qualities, some sewn together and kept in drawer-like enclosures (which should be reproduced)
and some presented appended to gifts (which should be reconstructed) or flowers (live versions of which should be appended to the poem in question and replaced as needed--thus maintaining the necessary olfactory environment, which is yet another element of the author's intention and indeed of the meaning of the poem itself, which should be rightfully restored and conserved in order for accuracy to be maintained).

The author's intention is certainly clear at least on this point: ED's gift and flower-as-gift-poems should be presented intact and not separated from their respective objects. Thomas Johnson is not the only
scholar guilty of disrespecting ED's work and imposing a particularly reductive view on her corpus, in this respect.

But, Jared, I would suggest that you take a look at those dashes as they
appear in the original manuscripts. Take a few hours, or take a life time, and report back. Their use is about as consistent as other points
in Ed's handwriting and should be worth a whole new branch of Dickinson study.

Jess

On 2/10/2011, "Jared Schickling" <[redacted]> wrote:

Jesse,

What you're saying makes sense, though I'm not really in a position to say
one way or the other. I haven't read all that'd be necessary to do so,
but i have read some (and apologies for crossed wires -- that link was from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets
and my onw carelessness:). That said I'd say, with hesitation, that the
floating or sinking dash doesn't seem intentional -- and here the reader
is, speculating on intention --

Murat pointed out the line "presuming to lead" vs. "presuming to God"

--
is it "l" or "G?" -- and the fact that there's a choice there for the
reader -- Howe chooses "lead" -- and as he wrote off-list, the choice is
perhaps "ideologically determined." Howe's "guilty" of her choices in the
transcription, but there's a faithfulness and recognition there that I've
found lacking in others. Or at least of a sort different from others and
one I identify with more readily. Higginson consistently told Dickinson
she needed to polish her verse (perhaps in the ways the early transcribers
would), and Dickinson consistently refused. She'd appear to insist here.
Even so, despite her insisting re the rough and rude, and this is
interesting, she continually sought Higginson's ear. Dickinson seems
rather stubbornly intentional, and my sense is Howe is exceptional in her
recognition of that. But again, your point is well taken, as here things
drifting into into intention which, as you

indicated, D scholars in good faith attempt to understand..

Jared

Date: Tue, 8 Feb 2011 06:12:52 +0000
From: Jesse Glass <[redacted]>
Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Well, there's already a problem, Jared, and that's with the dashes.
Dickinson's dashes are one of the most difficult aspects of her mss.
Sometimes they "float" above the gap, sometimes "sink" below.
Sometimes they're slanting like accent marks, sometimes they're dots
of various sizes. (A Bit like Blackburn's floating periods.) They
take other forms too--length is variable as well. Here's the question:
what are we to make of them in any transcription? Thomas Johnson
regularized them into the now familiar dash, but shouldn't Susan Howe
and anyone following after give the most accurate representation of the
so-called dashes?

And shouldn't they mean something too? I mean, if the word lists are

to
be included, then certainly this aspect of Dickinson should not be ignored. Or should it?

Jess

New from Chax Press: Mark Weiss, As Landscape.
$16. Order from http://www.chax.org/poets/weiss.htm

"*What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short storiesthe more that gets*

left out, the more they seem to contain… One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody…[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml

--

↑ **Index**

168. **David Kirschenbaum**
Portable Boog Reader 5 Launch Party
Wed 16 Feb 2011

Please forward

Boog City presents

Launch Party for
The Portable Boog Reader 5
annual poetry anthology

with 48 NYC poets and now 21 Boston poets
all of them new to The Portable Boog Reader

Sun., Feb. 20, 6:30 p.m.
$5

Zinc Bar
82 W. 3rd St. (Sullivan/Thompson sts.)
NYC

WITH READINGS FROM PBR5 CONTRIBUTORS

N.Y.C. poets:

Stephanie Jo Elstro * Tracy K. Smith

Anne Tardos * K. Abigail Walthausen

Boston poets:

co-editor John Mulrooney reading selected
Boston contributors' works

Curated and hosted by Portable Boog Reader 5 N.Y.C. editors David Kirschenbaum, Douglas Manson, Arlo Quint, and Lauren Russell, and Boston editors Michael Carr, John Mulrooney, and Aaron Tieger.

Directions: A/B/C/D/E/F/V to W. 4th St.

For further information:
212-842-BOOG (2664), [redacted]

The online pdf of PBR5 (BC67) can be viewed at:

http://welcometoboogcity.com/boogpdfs/bc67.pdf

Bios:

Boog City
http://www.welcometoboogcity.com/

Boog City is a New York City-based small press now in its 20th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Stephanie Jo Elstro

Stephanie Jo Elstro is an Ohio native. In 2009 she received her M.A. in poetry from Miami University and transplanted to Bushwick, Brooklyn, at that time.

**John Mulrooney

John Mulrooney's work has appeared in Fulcrum, Pressed Wafer foldem' zine and Process and has appeared on NPR. He lives and writes in Massachusetts where he also teaches at Bridgewater State University.

Tracy K. Smith
http://www.princeton.edu/arts/arts_at_princeton/creative_writing/professor_bios/smith/index.xml

Tracy K. Smith's third collection, Life on Mars, will be published by Graywolf Press in May. She teaches at Princeton University.

Anne Tardos
http://www.annetardos.com/

Anne Tardos is a poet, composer, and visual artist. She is a 2009 Fellow in Poetry from the New York Foundation for the Arts.

K. Abigail Walthausen
http://www.literaturesandwich.com/

K. Abigail Walthausen wrote a chapbook, released on Fractious Press, called The Internet, and it has a hole in every page. You can visit her website at the above url.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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169. **Maria Damon**
new blog
Wed 16 Feb 2011

Dear all:

At the suggestion of the residency leaders here at Banff Ctre for the Arts, I've initiated a new blog, Text, Textile, Exile. Please make suggestions for relevant inclusions on sidebars etc., though I've already forgotten how to add that stuff. I promise I'll relearn.

Here you go:
http://hyperpoesia.blogspot.com/

bests, md

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170. **Jesse Glass**
Re: origin of the term "dirty concrete"?
Thu 17 Feb 2011

Dear Lori,

Please check out the movie "Dirty Dancing"--The young Steve McCaffery was an extra on the set, which was primarily of old Roman concrete--most of it flown in from the hills of Tuscany. Steve believed in dancing dirty with the best of them, but he was particularly fond of "the soft shoe," so he'd fill his pockets full of grit before scenes, sprinkle the grit on the ancient concrete and awaaaaaay he'd go! He really had "the time of his life!" and considered continuing his dancing career, but his "writing senses" got the better of him and he chose instead to become a famous professor and poet with many impressive volumes now under his belt. You can still visit the set of Dirty Dancing in the old sound lot and most of that Roman concrete remains impervious to the incursions of Hollywood weather, though little by little the majescules of the graffiti carved surreptitiously upon it with compass legs--largely by middle-aged mathematics teachers mourning the passing of Patrick Swayze and whatever wild youths they may have imagined they had had--are fading in much the same way as an

answer rendered up by a "Magic 8 Ball" when the harmless but oracular toy is given a decided shake.

This chapter in Dr. McCaffery's life has largely been overlooked, and I thank you, Lori, for the opportunity to throw some light on it.

Sincerely,

Jess

On 2/15/2011, "Lori Emerson" <[redacted]> wrote:

> *Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).*
>
> *Any leads or tips would be just wonderful - thanks -*
>
> *Lori*
>
> *--*
> *Lori Emerson*
> *Assistant Professor | Electropoetics Thread Editor, Electronic Book Review*
> *Department of English, University of Colorado at Boulder*
> *Hellems 101, 226 UCB, Boulder, CO 80309-0226*
> *http://www.loriemerson.com*
> *http://www.electronicbookreview.com*
> *http://twitter.com/loriemerson*

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171. **Jesse Glass**

Re: Happy Birthday Bern Porter

Thu 17 Feb 2011

Bern Porter once sent me some material for a review I was editing, but I kept it a little too long and he sent me a wonderful post card saying colorful things. Of course the review appeared, he got his copy (I think) and I kept the post card in remembrance. Since my move to Japan, I haven't been able to locate it, though sometimes I almost recall what it said. Happy b-day Bern Porter--you're above the Empyrean now with James Schevile, your good friend--(and a fine poet btw). Jess

On 2/14/2011, "Mark Melnicove" <[redacted]> wrote:

> *Happy Birthday to Bern Porter, who would have been 100 years old today. Born Valentine's Day, February 14, 1911, Porter Settlement (Houlton) Maine. "Things are in transition and we are faced now with the possibility of finding out what they truly*

> *are."*
>
> *www.bernporter.com*

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172. andrew topel
avantacular press
Thu 17 Feb 2011

avantacular press, specializing in chapboks of visual poetry & other-stream writing. to view the on-line catalog, visit -

http://avantacular-press.blogspot.com/

i hope this note finds you all well. have a beautiful day.

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173. Rob McLennan
VERSeFest Web Site Up & Running
Thu 17 Feb 2011

The web site for Ottawa's new poetry festival, VERSeFest (March 8-13, 2011) is up and running at http://www.versefest.ca.

Check it out for festival events, dates and times, as well as ticket information. Thanks,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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174. Séamas Cain
Poetry & code collide
Thu 17 Feb 2011

Mez Breeze (Mary-Anne Breeze) is a poet & internet artist.

Nicholas O'Brien has a new interview with Mez at ...

http://badatsports.com/2011/mezangellen-w-mez/

MEZANGELLE'N W/ MEZ

MEZ : "A Mezzian Flesh-Mote enters a library. In a networked sense this library is cold; binary data advancements are yet to make any perceivable impact on its manifest functions. A silvered sliver-glint pulls the Mezzian Mote forward to the only technoniche available -- a computer laboratory, used primarily for word-processing tasks. It also has an Internet connection. A Datadervish [E-Mote] is born, and a Flesh-Mote is extinguished..."

[from: _][ad][Dressed in a Skin C.ode_]

http://www.cddc.vt.edu/host/netwurker/

O'BRIEN : "Where/When did you see poetry and code collide?"

Find additional information about Mez at ...

http://en.wikipedia.org/wiki/Mezangelle

Find additional wrytings of Nicholas O'Brien at ...

http://www.doubleunderscore.net

http://blog.art21.org/author/nicholas-obrien/

Codedly yours,

Séamas Cain
http://www.saorsainn.net
http://seamascain-writernetwork.org

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175. **Steve Tills**

Re: origin of the term "dirty concrete"?

Thu 17 Feb 2011

I remember a reading at The Lab or someplace like that in SF around 1986-1988, Stephen McCaffery (featured that evening I think with Beverly Dahlen) did a kind of performance piece comprised essentially of "FULL and Extra-Physical Enunciation" of "text" pared down all the way to the Ground Level of individual letters, perhaps in fact JUST ONE letter, the letter T (at least that is the one that I best remember). He articulated, "t, t, t, T, T, T, T, T, T" and so on and so forth. Indeed, he wanted to, let's say, FULLY ACTUALIZE the entire experiential range of the universal physicality of the letter T, all that ear, tongue, mouth, lungs, and even esophagus FEEL/Contact when it, the letter T, is stripped of its (Capitalist?) conventional utility or any kind of marketable semantic association or "burden" (Williams). (I guess that's "My Stephen McCaffery" that evening, anyways...)

In effect, or maybe Full Effect, he really, really engaged us somatically and carnally with his intensely evocative accentuation and "primitive," roof-shaking, thunderous enunciation of the letter T. He SPIT it right into some of us in the first couple rows of seats, in fact. NOW, if that wasn't one of the most "concrete" poetries I have ever witnessed, No, I should say _EXPERIENCED_, then I don't know what is (other than what Robert Grenier does, and leaves, on the page, also "minimalist," but more a graphic or visual "concrete," while McCaffery's, obviously, is dramatically SOUND-based and Extremely Oral, of course.) Anyhow, given that a good bit of good clean spit was emitted, surely that kind of poming would/could be called "dirty concrete," in my humble opinion.

Steve Tills

Date: Tue, 15 Feb 2011 17:23:15 -0800

From: George Bowering <[redacted]>

Subject: Re: origin of the term "dirty concrete"?

Back in the day we used to talk about dirty con and clean con.

Dirty con was the stuff you did by typing over other typing but a bit off.

Anything with smears etc.

Generally the stuff bpNichol was doing was clean con and the stuff bill bissett was doing was dirty con.

There was a difference of intent.

Dirty con was generally done by poets who wanted to strike against hoitsy toitsy aestheticism.

gb

On Feb 15, 2011, at 9:15 AM, Lori Emerson wrote:

> *Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).*
>
> *Any leads or tips would be just wonderful - thanks -*
>
> *Lori*
>
> *--*
> *Lori Emerson*

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review Department of English, University of Colorado at Boulder

Hellems 101, 226 UCB, Boulder, CO 80309-0226

http://www.loriemerson.com http://www.electronicbookreview.com

http://twitter.com/loriemerson

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176. **amy king**

OT: March 2-5: 2011 Chapbook Festival! Register for free workshops now!

Thu 17 Feb 2011

The Chapbook Festival is almost here! Save the dates and reserve your place in the free workshops now. This year, attend workshops & the bookfair at lunch and in the evenings, too!

See you there,

The Center for the Humanities

Wed Mar 2â€“Sat Mar 5
THIRD ANNUAL CHAPBOOK FESTIVAL

http://www.chapbookfestival.org

The Festival celebrates the chapbook as a work of art and as a medium for alternative and emerging writers and publishers. Now in its third year, the festival features a two-day bookfair with chapbook publishers from around the country, panels, workshops, a reading of prize-winning Chapbook Fellows, and a roundtable and launch of Series II in Lost & Found: The CUNY Poetics Documents Initiative.

The Festival is free and open to the public, though some events require advance registration, as indicated below.

Wed Mar 2, 6:30pm
Panel
History of Art: Collaborationsâ€”Text/Form
The Center for Book Arts, 28 W 27th St, 3rd fl
Ed Go, Other Rooms Press; Mary Walker Graham, Rope-a-Dope Press; Winnie Huang, artist; MC Hyland, DoubleCross Press
This panel discussion will focus on collaborations between visual artists and writers. The formal relationships between text and image on a book page are the product of a creative working relationship between artist and writer: join us to explore the many ways these kinds of partnerships can play out. This panel is part of an ongoing

series at Center for Book Arts on the history of collaboration in book arts.
organized by the Center for Book Arts

Thu Mar 3â€“Fri Mar 4, Noonâ€“7pm
Book Fair
Elebash Recital Hall Lobby, The Graduate Center, CUNY
365 Fifth Ave at 34th Street

Thu Mar 3, 1pm
Workshop
Nuts and Bolts for Publishers
The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street
Andrew Kenower, Trafficker; Rachel Levitsky, Belladonna*; Emily Pettit, Factory Hollow; Matvei Yankelevich, Ugly Duckling Presse
This panel brings together experienced chapbook publishers to discuss how to create and run a chapbook press.
organized by Poetry Society of America
Free registration required. To attend workshops, please register by e-mailing [redacted]

Thu Mar 3, 5pm
Workshop
Nuts and Bolts for Writers
The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street
Hossannah Asuncion, 2010 PSA Fellowship Chapbook Winner; Mary Walker Graham, Rope-a-Dope; Jen Hyde, Small Anchor; Jean Hartig, Poets & Writers
This panel will focus on the fine little books that can be produced by hand, from the quick-and-dirty to the fancy-and-giftable, with demonstrations by writers who publish themselves and others, as well as a discussion of how chapbooks can be used to promote work and build community.
organized by Poets & Writers
Free registration required. To attend workshops, please register by e-mailing [redacted]

Thu Mar 3, 7pm
Reading
PSA Chapbook Fellowship Reading
The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street

Judges of the Poetry Society of Americaâ€™s eighth annual Chapbook Fellowship introduce this yearâ€™s winners.
Judges: Cornelius Eady, Kimiko Hahn, James Tate, Rosanna Warren
Winners: Adam Day, Camille Rankine, Andrew Seguin, Hossannah Asuncion
organized by Poetry Society of America

Fri Mar 4, 1pm
Workshop
Pushing Boundaries of Form
The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street
Cara Benson, Dusie Kollektiv; Nate Pritts, H_NGM_N Books; Adam Robinson, Publishing Genius; Felice Tebbe, Booklyn; Mary Gannon, Poets & Writers
This panel brings together a group of publishers that are especially innovative in their approach to chapbook publishing to discuss the books they produce, the way they distribute them to readers and everything in between.
organized by Poets & Writers
Free registration required. To attend workshops, please register by e-mailing [redacted]

Fri Mar 4, 5pm Workshop Pushing Genre Boundaries of the Chapbook Room 9207, The Graduate Center, CUNY, 365 Fifth Ave at 34th street Jen Hyde, Small Anchor Press; Pei-Ling Lue, One Story; Jacqueline Waters, The Physiocrats. Moderated by Kimiko Hahn, MFA Program, Queens College, CUNY Is the chapbook merely a charming medium for poetry? How is this perceived limitation changing and why? What can the chapbook do for fiction, nonfiction, and drama? Are the publications only for experimental texts? What about digital technologies? How are chapbooks expanding the definition of each genre as well as cross-genre expectations? Is the chapbook just a momentary stay against the brutal commercialization of the industry? Is it even charming? Who cares? Panelists will address these questions and speak about individual projects and visions. organized by the CUNY MFA Affiliation Group Free registration required. To attend workshops, please register by e-mailing [redacted]

Fri Mar 4, 5:30pm Conversation and Book Launch Book People A Roundtable on Lost & Found: The CUNY Poetics Document Initiative The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street Even in the digital age, the book occupies enormous cultural space and remains a central metaphor of many civilizations. How have poets in the 20th and 21st centuries honored and expanded this tradition? How are histories newly created from archival materials and what are the differences between personal and

institutional archives? What are the roles of preservation and design in the transmission of culture? In this extraordinary gathering, hear the perspectives of poets, scholars, archivists, and book designers as they discuss these and other questions. Participants include Ammiel Alcalay, poet, scholar, and founder of Lost & Found; Steve Clay, archivist, scholar, and publisher, founder of Granary Books; Megan Mangum, book designer and founder of Words that Work; Anne Waldman, poet and co-founder, with Allen Ginsberg, of the Jack Kerouac School of Disembodied Poetics at Naropa University.

Following the roundtable discussion, join us for a presentation and celebration with the editors of Lost & Found, Series 2, with readings, video, and audio presentations of works by Diane di Prima, Robert Duncan, David Henderson, Margaret Randall, and Muriel Rukeyser. Special guest Ken Irby, author of The Intent On (winner of the 2010 Shelley Award), will launch the series with the reading of a new poem that will be available as a broadside. Sets of Lost & Found, Series 2, will be available for purchase.

Sat Mar 5, 10amâ€“1pm
Workshop
Hands-on Book Arts Workshops for Writers
The Center for Book Arts, 28 W 27th St, 3rd fl
Join us for a hands-on immersion in bookmaking. Participants can choose to set their words in metal type, or try their hand at some basic binding structures.
Registration required: [redacted]
$20 material fee
organized by the Center for Book Arts

Sat Mar 5, 2pm
Reading
What the Chapbook Means to Me
Poets House, 10 River Terrace
Jen Bervin, Ugly Duckling Presse; Anna Moschovakis, poet
Visual artist and poet Jen Bervin and Ugly Duckling Presse editor and poet Anna Moschovakis discuss the way the chapbook has shaped their work, sharing highlights from their own collections and the Poets House archive.
organized by Poets House

Participating publishers:

2nd Ave Poetry
Belladonna*
Booklyn
Creature Press

Cy Gist Press
DoubleCross Press
Dusie Kollektiv
Factory Hollow Press
Forklift, Ohio
Greying Ghost Press
H_NGM_N
Immaculate Disciples Press
Love Among the Ruins
Magic Helicopter Press
Minutes Books
One Story
Pen Press
Pilot Books
Poinciana Paper Press
Portable Press at Yo-Yo Labs
Publishing Genius
Rope-a-Dope Press
Slapering Hol Press
Small Anchor Press
Sona Books
Supermachine
The Corresponding Society
The Physiocrats
Toadlily Press
Trafficker Press
Ugly Duckling Presse
X-ing Press/Agriculture Reader

Visit the Festival on Facebook and see whoâ€™s coming!
http://www.facebook.com/event.php?eid=140340109363705

co-sponsored by the Office of Academic Affairs, the Center for the Humanities, The Graduate Center, CUNY, the Center for Book Arts, CUNY MFA Affiliation Group, Poets House, Poetry Society of America, Poets & Writers

~

The Graduate Center, CUNY
365 Fifth Ave btwn 34th & 35th. The building and
the venues are fully accessible. For more information
please call 212/[redacted] or e-mail [redacted].
www.centerforthehumanitiesgc.org

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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177. amy king
Ron Silliman suggests: If you have to Esque,
Thu 17 Feb 2011

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it's likely 'Oetry -- http://www.esquemag.com/

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178. Steven Zultanski
SEGUE PRESENTS: ABIGAIL CHILD + MINA PAM DICK
Thu 17 Feb 2011

SEGUE PRESENTS:

ABIGAIL CHILD +
MINA PAM DICK

This Saturday, Feburary 12th

SEGUE READING SERIES
BPC
4 PM
$6

Feb 19 - Abigail Child & Mina Pam Dick

ABIGAIL CHILD is the author of This Is Called Moving: A Critical Poetics of Film (2005) as well as A Motive for Mayhem (1989), Mob (1996) and Scatter Matrix (1999) among others. A book with interview and articles on her work, in both French and English, accompanied with a DVD, will be appearing in early 2011.

MINA PAM DICK (aka Hildebrand Pam Dick, Gregoire Pam Dick et al.) is the author of Delinquent (Futurepoem Books, 2009). Her work has appeared in Tantalum, BOMB, The Brooklyn Rail, Aufgabe #9, The Recluse, and Everyday Genius. She lives in New York City.

Saturday, February 19th
4-6 PM

The Bowery Poetry Club, 308 Bowery
$6 admission goes to readers

February/March Segue Readings are curated by Nada Gordon and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

Feb 26 - Drew Gardner & Josef Kaplan

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179. Adam Fieled

Digital Podcast Page

Thu 17 Feb 2011

I now have a page up on Digital Podcast. It's a collection of podcasts: Posit, Beams, Apparition Poems, Early Poems 1998-2005, The White Album, and more. It's here:

http://www.digitalpodcast.com/detail-Adam_Fieled_reads_from_The_White_Album-24728.html

Hope you like,
Adam

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180. Jesse Glass

My translation of "The Ruin" from the O.E. and commentary in my racked, garroted and broken-on-the-wheel ruin of a voice

Thu 17 Feb 2011

Please enjoy!

http://qarrtsiluni.com/2011/02/17/the-ruin/

Dedicated to Alan, Geraldine, Anny, Philip, and all the ships at sea.

Jess of Japan

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181. Jonathan Morse

A photo chapbook with a note about conceptual poetry and non-conceptual photography

Fri 18 Feb 2011

---

http://issuu.com/jonathan-morse/docs/in_silence

The "Click to read in full screen" command seems to work only with internet Explorer, not Firefox or Chrome. But it's free.

Jonathan Morse

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182. amy king

A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism

Fri 18 Feb 2011

Just got a copy, and it looks E-x-c-e-l-l-e-n-t --

A MEGAPHONE collects a number of enactments that Juliana Spahr and Stephanie Young did between the years of 2005-2007. In these enactments, they attempted to think with the playful dogmatism of a feminist tradition that they call "crotchless pants and a machine gun" (obviously referencing Valie Export) in order to locate what might still be useful today about the somewhat beleaguered "second wave" feminist traditions. To that end, Spahr and Young lectured in Oulipian slenderized baby talk about figures such as Carolee Schneemann and Marina Abramovic; they counted the numbers of women and men and tansgendered people in various poetry anthologies; and they invited writers from outside the US to talk about being a writer where they live (over seventy-five writers from Puerto Rico to Morocco to Croatia to South Africa to Syria to Micronesia to Korea responded). Also included in A MEGAPHONE are discussions of that always contested relationship between feminism and "experimental" poetry by Julian T. Brolaski, E. Tracy Grinnell, Paul Foster Johnson, Christian Peet, Barbara Jane Reyes, Dale Smith, and A. E. Stallings. The book ends with a (soma)tic writing exercise from CAConrad, one designed to encourage readers and writers to create open, yet still meaningful, feminist alliances.

Available @ SPD -- http://www.spdbooks.org/Producte/9781930068483/a-megaphone-some-enactments-some-numbers-and-some-essays-about-t.aspx

Enjoy!

Amy

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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183. David Kirschenbaum
Ivy Johnson Chapbook Release Party
Fri 18 Feb 2011

please forward

Boog City presents

Ivy Johnson Chapbook Release Party

this Tues., Feb. 22, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Celebrating the release of Ivy Johnson's First Chapbook,
Walt Disney’s Light Show Extravaganza

Featuring readings from

Ivy Johnson
Paige Lipari
Brandon Miller

and music from

Yoko Kikuchi

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

Boog City
http://www.welcometoboogcity.com/

Boog City is a New York City-based small press now in its 20th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at

Chelsea’s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB’s, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**Ivy Johnson

Ivy Johnson is of Viking blood and was raised on the open prairie of North Dakota, where she picked crocuses as a child. Her first chapbook, Walt Disney's Light Show Extravaganza, is being released from Boog City. She is currently working on a manuscript titled Gimme Petrified Electric. She lives in Brooklyn.

**Yoko Kikuchi

Yoko Kikuchi is a fourth-generation American artist and singer/ songwriter of Japanese and Filipino descent, associated with the Antifolk community of New York’s East Village. Born in New York City to parents involved in the visual arts, she was raised in SoHo and Hell’s Kitchen, attending public schools including Wagner JHS 167 and Stuyvesant High School. It was at those schools where she met Ann Zakaluk, with whom she co-fronted the Antifolk indie pop band Dream Bitches between 2004 and 2009. Although she is self-taught on the guitar, her ear for harmonies is due to her ten-year involvement in the Young People’s Chorus of New York City, directed by Francisco J. Núñez, with which she toured and competed both nationally and internationally.

Kikuchi has released three solo albums. Songs I Wrote For You (2003) is a collection of songs written and recorded during her time as a student at Montserrat College of Art in Beverly, Massachusetts. The double-album “How to Stay Amazed/Lilly Lafayette” (2008) is a retrospective of songs written between 2001 and 2006. “Menahan Tree” (2008) is an EP of songs recorded in the living room of the house/venue she shared from 2007-2010 with Jacinta Mack and Angela Carlucci (The Baby Skins, Herman Dune).

In 2006, Recommended If You Like Records released a split 7”, This Song/That Song with Casey Holford. Yoko toured Europe in support of that release with Holford and Daoud Tyler-Ameen as the band Daouets. She also has two releases with Dream Bitches: “Sanfransisters” (Olive Juice Music, 2005) and “Coke-and-Spiriters” (Recommended If You Like Records, 2008). In 2008-2009, she played drums in two bands, Lady Bright, with whom she toured but never released an album, and A Fermata. Since then she has formed a band called Tight Little Ship (named after a song by Schwervon!) with her Lady Bright bandmate Sara Lautman and their friend Christy Davis.

**Paige Lipari
http://www.beforeiamallpoof.blogspot.com/

Paige Lipari is a poet, music maker, cartoonist, and cook. She lives in Brooklyn, and she is an editor at A Public Space.

**Brandon Miller

Born and raised in Warwick, R.I. Lived in NYC for seven years. Attended Parsons School of Design for fashion design and graduated from Eugene Lang College Poetry in 2009. Published in Sept. ’09 issue of What You Do/Eat a Peach. Work at the Museum of Modern Art in the visitor services department.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

d.a. levy lives:
celebrating the renegade press

Tues. March 29
No Press
http://derekbeaulieu.wordpress.com/
(Calgary, Alberta, Canada)
Derek Beaulieu, publisher

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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184. stephanie anderson
Andrew Zawacki's Glassscape
Fri 18 Feb 2011

Projective Industries is pleased to announce our newest chapbook:

Andrew Zawacki, Glassscape
52 pages; hand-stitched binding; printed in a numbered edition of 120 in Chicago and Houston in July 2010 / January 2011.
4 1/4 x 5 1/2 inches; $6 (shipping included)
Available at: http://projectiveindustries.com/

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185. George Bowering
Re: origin of the term "dirty concrete"?
Fri 18 Feb 2011

I can attest to what Jesse has said about Steve's career.
If you have a look at his belt, which was probably his father's belt,
you will see a lot of books tucked under there.
In fact some of them aren't even by him!
But who cares? We love Steve.

gb

On Feb 17, 2011, at 3:08 AM, Jesse Glass wrote:

> *Dear Lori,*
>
> *Please check out the movie "Dirty Dancing"--The young Steve McCaffery*
> *was an extra on the set, which was primarily of old Roman concrete--*
> *most*
> *of it flown in from the hills of Tuscany. Steve believed in dancing*
> *dirty with the best of them, but he was particularly fond of "the soft*
> *shoe," so he'd fill his pockets full of grit before scenes, sprinkle*
> *the grit on the ancient concrete and awaaaaaay he'd go! He really had*
> *"the time of his life!" and considered continuing his dancing career,*
> *but his "writing senses" got the better of him and he chose instead*
> *to become a famous professor and poet with many impressive volumes now*
> *under his belt. You can still visit the set of Dirty Dancing in*
> *the old*
> *sound lot and most of that Roman concrete remains impervious to the*
> *incursions of Hollywood weather, though little by little the*
> *majescules*
> *of the graffiti carved surreptitiously upon it with compass*
> *legs--largely by middle-aged mathematics teachers mourning the passing*
> *of Patrick Swayze and whatever wild youths they may have imagined they*
> *had had--are fading in much the same way as an answer rendered up by a*
> *"Magic 8 Ball" when the harmless but oracular toy is given a decided*
> *shake.*
>
> *This chapter in Dr. McCaffery's life has largely been overlooked,*
> *and I*

> *thank you, Lori, for the opportunity to throw some light on it.*
>
> *Sincerely,*
>
> *Jess*
>
> *On 2/15/2011, "Lori Emerson" <[redacted]> wrote:*
>
> *Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).*
>
> *Any leads or tips would be just wonderful - thanks -*
>
> *Lori*
>
> *--*
> *Lori Emerson*
> *Assistant Professor | Electropoetics Thread Editor, Electronic Book Review*
> *Department of English, University of Colorado at Boulder*
> *Hellems 101, 226 UCB, Boulder, CO 80309-0226*
> *http://www.loriemerson.com*
> *http://www.electronicbookreview.com*
> *http://twitter.com/loriemerson*
>
> *welcome.html*
>
> *welcome.html*

George Bowering

Cries over spilled gin.

↑ Index

186. Jesse Glass

Not "dirty concrete" but "concrete dirte" with an accent over the final e

Fri 18 Feb 2011

This is the correct term--and it actually doesn't surprise me and it shouldn't surprise you either, Lori, or the other members of this list. Yours faithfully on the definitional frontiers, Jess of Japan.

↑ Index

187. amy king
Poetry - Women - Words
Fri 18 Feb 2011

* Why Black History Month Still Matters
--http://www.blogher.com/why-black-history-month-still-matters

* Pollitt speaks on womenâ€™s equality struggles
--http://thehullabaloo.com/2011/02/18/pollitt-speaks-on-women%E2%80%99s-equality-struggles/

* Women Stage Massive Protests Across Italy: 'The Sexism Is Intolerable ' (Video)

--http://guerillawomentn.blogspot.com/2011/02/women-stage-massive-protests-across.html

* Atwoodâ€™s Handmaidâ€™s Tale and â€œFunâ€ Feminism
--http://www.hercircleezine.com/2011/02/15/atwoods-handmaids-tale-and-fun-feminism/

* Hatem addresses emergence of Islamic feminist movement
--http://www.dailyprincetonian.com/2011/02/16/27614/

* Poets putting feelings on paper - "The Young Basadzi project has created a platform for young women to come together and share their stories."

--http://www.iol.co.za/tonight/news/local/poets-putting-feelings-on-paper-1.1027868

* 'Womanist': Saying Who We Are
--http://www.huffingtonpost.com/irene-monroe/womanist-and-saying-who-w_b_817942.html

* Join The Feminist Press at CUNY on Facebook
--http://www.facebook.com/FeministPress

* From Tahrir square to Dakar and back again [video]
--http://yfa.awid.org/2011/02/from-tahrir-square-to-dakar-and-back-again-video/

* Positive signs for Islamic feminist movement
--http://www.nj.com/news/times/regional/index.ssf?/base/news-22/1298011509314650.xml&coll=5

* My Body is Not a Democracy
--http://www.facebook.com/pages/My-Body-is-Not-a-Democracy/127380873999768

*Stand with Planned Parenthood
--https://secure.ppaction.org/site/SPageServer?

pagename=pp_ppol_ws_I_Stand_with_PP&s_src=standwithppfeb2011_taf&JServSessionIdr004=zfhzie4tv7.app209b

* A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism --http://www.spdbooks.org/Producte/9781930068483/a-megaphone-some-enactments-some-numbers-and-some-essays-about-t.aspx

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

188. **Ruth Lepson**

Re: Poetry - Women - Words

Fri 18 Feb 2011

---

interesting to read abt the types of Muslim feminism
thank you, amy

On 2/18/11 7:50 PM, "amy king" <[redacted]> wrote:

> * Why Black History Month Still Matters
> --http://www.blogher.com/why-black-history-month-still-matters
>
> * Pollitt speaks on women¹s equality struggles
> --http://thehullabaloo.com/2011/02/18/pollitt-speaks-on-women%E2%80%99s-equali
> ty-struggles/
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>
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> --http://guerillawomentn.blogspot.com/2011/02/women-stage-massive-protests-acr
> oss.html
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>
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femi
> nism/
>
>
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>
> * Poets putting feelings on paper - "The Young Basadzi project has created a
> platform for young women to come together and share their stories."
>
> --http://www.iol.co.za/tonight/news/local/poets-putting-feelings-on-paper-1.10
> 27868
>
>
> * 'Womanist': Saying Who We Are
> --http://www.huffingtonpost.com/irene-monroe/womanist-and-saying-who-
w_b_81794
> 2.html
>
>
> * Join The Feminist Press at CUNY on Facebook
> --http://www.facebook.com/FeministPress
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> * From Tahrir square to Dakar and back again [video]
>
--http://yfa.awid.org/2011/02/from-tahrir-square-to-dakar-and-back-again-
video>
/
>
> * Positive signs for Islamic feminist movement
> --http://www.nj.com/news/times/regional/index.ssf?/base/news-
22/12980115093146
> 50.xml&coll=5
>
>
> * My Body is Not a Democracy
>
--http://www.facebook.com/pages/My-Body-is-Not-a-Democracy/1273808739997
68
>
> *Stand with Planned Parenthood
> --https://secure.ppaction.org/site/SPageServer?

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>
>
> * A Megaphone: Some Enactments, Some Numbers, and Some Essays about the
> Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism
> --http://www.spdbooks.org/Producte/9781930068483/a-megaphone-some-enactments-s
> ome-numbers-and-some-essays-about-t.aspx
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> *********
> VIDA: Women in Literary Arts
> + Interviews
>
> Amy's Alias
> + http://amyking.org/
> ********
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>
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>

↑ Index

189. Mark Weiss

query

Sat 19 Feb 2011

Anyone know a good professional techie in the NY area? I have a software problem. B/c please.

Best,

Mark

↑ Index

190. **sam truitt**

St. Marks Group Reading of STUDYING HUNGER JOURNALS

Sat 19 Feb 2011

If you are in the neighborhood…

Wednesday, February 23, 2011, 8PM

The Poetry Project at St. Marks Church

131 E. 10th Street, New York, NY

http://poetryproject.org/readings?ec3_after=today

Lee Ann Brown, Barbara Epler, Phil Good, Bernadette Mayer, Don Yorty, Michael Ruby, Marie Warsh, Lewis Warsh, Michael Barron, Rosemary Mayer, Adam Fitzgerald, Peggy Decoursey, Bill Kushner, Bill Denoyelles, Deborah Poe, Peter Baker, Miles Champion, Anne Waldman and *CA Conrad…*

**

Read Bernadette Mayer's STUDYING HUNGER JOURNALS

Studying Hunger Journals<http://www.stationhill.org/products-page/all/studying-hunger-journals/>

Bernadette Mayer

Station Hill Press

Paperback; 460 pages

ISBN 978-1-58177-120-6

Publication Date: June 1, 2011

Price: $24.95

Books Available

*
*

About *Studying Hunger Journals*

In 1972 Bernadette Mayer began this project as an aid to psychological counseling, writing in parallel journals so that, as she wrote in one (in bed, on subways, at parties, etc.), her psychiatrist read the other. Using colored pens to "color-code emotions," she recorded dreams, events, memories, and reflections in a language at once free-ranging and precise—a work that creates its own

poetics. She sought “a workable code, or shorthand, for the transcription of every event, every motion, every transition” of her own mind and to “perform this process of translation” on herself in the interest of evolving an innovative, inquiring language. *Studying Hunger Journals *registers this intention within a body of poetry John Ashbery has called “magnificent.”

Word on *Studying Hunger Journals*:

When the first published version of *Studying Hunger* appeared under Larry Fagin’s and my combined Big Sky/Adventures in Poetry imprint, an artist friend said that Bernadette Mayer’s writing showed bad manners; this happily called up a 1960s critic’s estimation of deKooning’s abrupt shifts of style as a mark of “the bad manners of genius.” Presuming to take on unruly consciousness as a topic (“as such”) must have been part of what my artist friend meant. Is Bernadette Mayer a Conceptual Poet? Any idea of consciousness is bound to be conceptual, but consciousness––however graced, though inconsiderate in action––can be apprehended only sensationally. That’s what you think. The sassy, self-endangered, forensic writing in STUDYING HUNGER JOURNALS runs wildly ahead of such considerations––bad in the best way, like religious experience.

––*Bill Berkson*

Made public at last in its gorgeous various and unstinting entirety, *Studying Hunger Journals *reveals itself to be one of the great in fact epic works of a movement that could never be given a name. No label fit for such limitless activity, its terms being those of our restless language and its relentless go-betweens that move and may alter. Attend therefore and let them have their way, these words given without let and best received in kind.

—Clark Coolidge

* *

Someone irritated me recently by saying “Our time lacks a poet’s poet. You know, a poet who gets you writing.” SHAME ON YOU I said. YOU ARE LIVING ON THE PLANET WHERE BERNADETTE MAYER LIVES AND WRITES! Are there bigger shoulders we stand on today? I don’t think so. Every time I’m in the same room as Bernadette I look around and think, “She is the best poet and smartest person here!” My religion is Poetry and Bernadette Mayer is High Priestess!

—*CAConrad*

* *

We have been waiting a long time—decades, in fact—for the publication of *Studying Hunger Journals*, so this is an occasion to celebrate—that they have

come into the world, into the light, and into our hands. Mayer's experiment, her transcription of consciousness, is timeless and sexy. There is gentle genius in her heroic quest to be "an observer of self in process."

—Brenda Coultas

Sam Truitt
Managing Director
Station Hill of Barrytown
120 Station Hill Road
Barrytown, NY 12507
[redacted]
www.stationhill.org
www.samtruitt.org

↑ Index

191. Deborah Poe

NYC event: Celebrate Bernadette Mayer's STUDYING HUNGER JOURNALS on Feb 23rd, St Marks

Sat 19 Feb 2011

Hope to see you next week! Additional information and Facebook invite below...Warm wishes, Deborah

Come celebrate the release of Bernadette Mayer's STUDYING HUNGER JOURNALS (Station Hill Press). In part, the journals explore psyche and were undertaken, in cahoots with a psychiatrist via two running journals, so that while she kept writing in one he could read the other. She wrote in colored pens, intending to "color-code emotions"—to see if her synaesthetic ability to see letters as colors might act as a bridge to seeing emotions. She had had an idea: "…if a human, a writer, could come up with a workable code, or shorthand, for the transcription of every event, every motion, every transition of his or her own mind, & could perform this process of translation on himself, using the code… he or we or someone could come up with a great piece of language/information." While an abridged edition appeared in 1975 with Adventures In Poetry/Big Sky, this is the full text of that enterprise. Bernadette Mayer is the author of more than two dozen volumes of poetry, including Midwinter Day, Sonnets, The Desires of Mothers to Please Others in Letters, and Poetry State Forest. A former director of the Poetry Project at St. Mark's Church in the Bowery and co-editor of the conceptual magazine 0 to 9 with Vito Acconci, Mayer has been a key figure on the New York poetry scene for decades. The book will be read by a wide range of luminaries including, Lee Ann Brown, Barbara Epler, Phil Good, Bernadette Mayer, Don Yorty, Michael

Ruby, Marie Warsh, Lewis Warsh, Adam Fitzgerald, Peggy Decoursey, Bill Kushner, Bill Denoyelles, Deborah Poe, Peter Baker, Miles Champion, Anne Waldman and CA Conrad.

http://poetryproject.org/readings?ec3_after=today
http://www.facebook.com/event.php?eid=164973040221532

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192. Jenny Penberthy
Manifestos Now! -- The Capilano Review
Sat 19 Feb 2011

The Capilano Review announces issue 3.13 Manifestos Now!

This special issue of Canadian and international manifestos—including work from Christian Bök, Marie-Hélène Tessier, Sabine Bitter/Helmut Weber, Gregory Betts, Derek Beaulieu, Frank Davey, Hadley+Maxwell, Louis Cabri, Lisa Robertson, Steve McCaffery, Peter McLaren, Jeff Derksen, and more—examines and revives the manifesto genre in a contemporary context.

Order a copy: http://www.thecapilanoreview.ca/orders.php

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193. amy king
VIDA Count - Links Updated!
Sat 19 Feb 2011

Articles (& comments' sections filled with debate), so far, on The Count -- http://vidaweb.org/category/the-count

1.) The Lack of Female Bylines in Magazines Is Old News - Katha Pollitt @ Slate -- http://www.slate.com/id/2284680/

2.) Being Female -- Eileen Myles @ The Awl
-- http://www.theawl.com/2011/02/being-female#more-71928

3.) How To Publish Women Writers: A Letter to Publishers about the VIDA Count
-- Annie Finch @ Her Circle
--http://www.hercircleezine.com/2011/02/10/how-to-publish-women-writers-a-letter-to-publishers-about-the-vida-count/

4.) â€˜Numbers donâ€™t lieâ€™: Addressing the gender gap in literary publishing --
Jessa Crispin @ PBS
--http://www.pbs.org/wnet/need-to-know/voices/numbers-dont-lie-addressing-the-gender-gap-in-literary-publishing/7161/

5.) On breaking the literary glass ceiling -- Jessa Crispin and Michael Schaub @ PBS
--http://www.pbs.org/wnet/need-to-know/voices/vida-pt-2/7383/

6.) Why Thereâ€™s Gender Bias in Mediaâ€“and What We Can Do About It -- Margot
Magowan @ MS. Magazine
--http://msmagazine.com/blog/blog/2011/02/10/why-theres-gender-bias-in-media-and-what-we-can-do-about-it/

7.) Women in Publishing: What's the Real Story? -- Kjerstin Johnson @ Bitch Magazine

--http://bitchmagazine.org/post/women-in-publishing

8.) Women Get Published and Reviewed Less Than Men in Big Magazines, Say Red-and-Blue Pie Charts -- Jim Behrle @ The Hairpin

--http://thehairpin.com/2011/02/women-get-published-and-reviewed-less-than-men-in-big-magazines-say-red-and-blue-pie-charts/

9.) Bitches Be Trippinâ€™ -- Roxane Gay @ HTML Giant
--http://htmlgiant.com/random/bitches-be-trippin/

10.) The Sorry State Of Women At Top Magazines -- Anna North @ Jezebel -- http://jezebel.com/5750239/the-sorry-state-of-women-at-top-magazines

11.) Gender, publishing, and Poetry magazine -- Christian Wiman @ Poetry Foundation

--http://www.poetryfoundation.org/harriet/2011/02/gender-publishing-and-poetry-magazine/

12.) VIDA: The Count Roundup @ The Rumpus
--https://therumpus.net/2011/02/vida-the-count-roundup/

13.) Why It Matters That Fewer Women Are Published in Literary Magazines -- Robin Romm @ Double X

--http://www.doublex.com/blog/xxfactor/why-it-matters-fewer-women-are-published-literary-magazines

14.) Women at Work -- Meghan O'Rourke @ Slate
--http://www.slate.com/id/2283605/

15.) The Numbers Speak For Themselves @ Women and Hollywood
--http://blogs.indiewire.com/womenandhollywood/archives/the_numbers_speak_for_themselves/

16.) Do Äetiri puta manje tekstova Å¾ena! -- BROJKE NE LAÅ½U @ Kultura (in Croatian)

--http://www.tportal.hr/kultura/knjizevnost/109858/Do-cetiri-puta-manje-tekstova-zena.html

17.) Submitting Work: A Womanâ€™s Problem? -- Becky Tuch @ Beyond the Margins --http://beyondthemargins.com/2011/02/submitting-work-a-womans-problem/

18.) On Gender, Numbers, & Submissions -- Rob @ Tin House --http://www.tinhouse.com/blog/6993/on-gender-numbers-submissions.html

19.) A Literary Glass Ceiling? -- Ruth Franklin @ The New Republic --http://www.tnr.com/article/books-and-arts/82930/VIDA-women-writers-magazines-book-reviews

**Please send me any I'm missing!

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

194. **Jesse Glass**

Jesse Glass On Rob's Cleverish Blog--Thanks Rob!

Sat 19 Feb 2011

Ok, so I'm answering questions. Tune in at: http://robmclennan.blogspot.com/2011/02/12-or-20-second-series-with-jesse-glass.html

Yorushiku,

Jumbled Jess

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195. **patrick dunagan**

Fwd: Philip Guston : Clark Coolidge : Bill Berkson : Patrick James Dunagan : March 14, 7 pm

Sun 20 Feb 2011

---------- Forwarded message ----------
From: Nicholas James Whittington <[redacted]>
Date: 19 February 2011 17:56
Subject: Philip Guston : Clark Coolidge : Bill Berkson : Patrick James

Dunagan : March 14, 7 pm
To:

PHILIP GUSTON: A LIFE LIVED + DISCUSSED
Clark Coolidge + Bill Berkson, in dialogue

Monday March 14th, 7:00 pm Balboa Theatre, 3630 Balboa Street, San Francisco Poets Clark Coolidge and Bill Berkson will discuss the life, work and influence of one of the most intellectually adventurous and poetically gifted of modern painters, in light of the newly published Collected Writings, Lectures and Conversations of Philip Guston (UC Press). Over the course of his life, Guston's wide reading in literature and philosophy ever deepened his commitment to his art — from his early Abstract Expressionist paintings to his later gritty, intense figurative works.

Clark Coolidge, editor of the new UC Press volume, has published many books of poetry and prose, among them a collaboration with Guston, Baffling Means: Writings/Drawings (O-Blek Editions), Now It's Jazz: Writings on Kerouac & The Sounds (Living Batch), and most recently, This Time We Are Both (Ugly Duckling).

Bill Berkson is a poet, art critic, corresponding editor for Art in America, and long-time professor of literature and art history at the San Francisco Art Institute. His many books include a collaboration with Guston, Enigma Variations (Big Sky), and most recently, For the Ordinary Artist: Short Reviews, Occasional Pieces and More (BlazeVOX).

Patrick James Dunagan, author of There Are People Who Say That Painters Shouldn't Talk: A GUSTONBOOK (Post-Apollo), will introduce the dialogue following a screening of the Michael Blackwood documentary film, Philip Guston: A Life Lived. This event is presented by Bird & Beckett Cultural Legacy Project, a 501(c)(3) non-profit organization housed at Bird & Beckett Books and Records in San Francisco.

$10 admission.

For more information, please call [redacted], email
[redacted], or check www.birdbeckett.com.
AND PLEASE FORWARD THIS ANNOUNCEMENT! Thanks.

--
Nicholas James Whittington, Editor
AMERARCANA: A Bird & Beckett Review
<http://www.amerarcana.wordpress.com/>
Bird & Beckett Books and Records <http://www.birdbeckett.com/>
& the Bird & Beckett Cultural Legacy Project
653 Chenery Street, San Francisco, CA 94131

↑ Index

196. **Jesse Glass**

Re: origin of the term "dirty concrete"?

Sun 20 Feb 2011

Precisely! :-) Jess

On 2/19/2011, "George Bowering" <[redacted]> wrote:

> *I can attest to what Jesse has said about Steve's career.*
> *If you have a look at his belt, which was probably his father's belt,*
> *you will see a lot of books tucked under there.*
> *In fact some of them aren't even by him!*
> *But who cares? We love Steve.*
>
> *gb*
>
> *On Feb 17, 2011, at 3:08 AM, Jesse Glass wrote:*
>
> *Dear Lori,*
>
> *Please check out the movie "Dirty Dancing"--The young Steve McCaffery*
> *was an extra on the set, which was primarily of old Roman concrete--*
> *most*
> *of it flown in from the hills of Tuscany. Steve believed in dancing*
> *dirty with the best of them, but he was particularly fond of "the soft*
> *shoe," so he'd fill his pockets full of grit before scenes, sprinkle*
> *the grit on the ancient concrete and awaaaaaay he'd go! He really had*
> *"the time of his life!" and considered continuing his dancing career,*
> *but his "writing senses" got the better of him and he chose instead*
> *to become a famous professor and poet with many impressive volumes now*
> *under his belt. You can still visit the set of Dirty Dancing in*
> *the old*
> *sound lot and most of that Roman concrete remains impervious to the*
> *incursions of Hollywood weather, though little by little the*
> *majescules*
> *of the graffiti carved surreptitiously upon it with compass*
> *legs--largely by middle-aged mathematics teachers mourning the passing*
> *of Patrick Swayze and whatever wild youths they may have imagined they*
> *had had--are fading in much the same way as an answer rendered up by a*
> *"Magic 8 Ball" when the harmless but oracular toy is given a decided*
> *shake.*
>
> *This chapter in Dr. McCaffery's life has largely been overlooked,*
> *and I*
> *thank you, Lori, for the opportunity to throw some light on it.*

Sincerely,

Jess

On 2/15/2011, "Lori Emerson" <[redacted]> wrote:

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.loriemerson.com
http://www.electronicbookreview.com
http://twitter.com/loriemerson

welcome.html

welcome.html

George Bowering

Cries over spilled gin.

↑ Index

197. **Tim Peterson**

Friday Feb 25 at Zinc: Andrew Levy and Jesse Seldess / EOAGH Books launch

Sun 20 Feb 2011

Zinc Bar Reading Series presents
Andrew Levy and Jesse Seldess

Celebrating the publication of
the first EOAGH book
Nothing is in Here, by Andrew Levy

on Friday, February 25
at 6:30 PM

at Zinc Bar
82 W 3rd St
NYC

ANREW LEVY's recent titles of poetry and prose include Nothing Is in Here (EOAGH Books, 2011) and Cracking Up (Truck Books, 2010). He is also a contributing writer in collaboration with the PUH collective to The Big Melt (Factory School), and author of Memories of My Father (Innerer Klang), Ashoka (Zasterle Books), Paper Head Last Lyrics (Roof Books), Curve (O Books), and Values Chauffeur You (O Books) among other titles. Billy Dale Shoots to Kill is forthcoming from Chax Press. Levy is an associate professor of English at BMCC-CUNY, and co-editor, with Roberto Harrison, of the poetry journal Crayon. He lives in New York City with his wife and two daughters.

JESSE SELDESS recently relocated to Brooklyn from Karlsruhe, Germany. He is the author of two books, Who Opens (Kenning Editions, 2006) and Left Having (Kenning Editions, forthcoming), as well as chapbooks on Hand Held Editions, Instance Press, Answer Tag Press, and the Chicago Poetry Project Press. His work has recently appeared in the journals EOAGH, Jacket, Little Red Leaves, and out of nothing. Since 2001, he has edited and published Antennae (http://www.antennae-journal.com/), a journal of experimental writing and language-based performance and music scores.

* * *

NOW AVAILABLE

Nothing is in Here
by Andrew Levy

EOAGH Books 2011
ISBN 978-0-578-05882-5
Poetry / Fiction / Literature

82 pages
$17

Available for Order/Purchase at the EOAGH website:
http://chax.org/eoagh/issuefive/levy.html

* * *

Praise for Nothing is in Here:

"This book percolates with the nervous jitters of a new syntax, highly compressed into gigabyte format, and it attacks the central nervous system of the reader. In my day it used to be 'dudes,' but today it's all the young screens that carry the news. . If, due to a saturation of such memes, the fact of the sentence has lost urgency, maybe it's the job of the poet to point out what we've lost while instructing us in the delight of our debris. No one demonstrates this fact of digital life better than poet Andrew Levy, whose first EOAGH collection arrives at a critical moment in our nation's horologics. If you could synchronize this book to all your inner clocks, you'd be a good forty-five seconds ahead of the rest of the world at all times."

- Kevin Killian

"With barely concealed irony, downright humor, a large wedge of anger and a small edge of wistfulness, Andrew Levy views everything from the 'urban interruption' of mid-town Manhattan to the corrupt politics of G.W. Bush, from war and torture to religiosity and outright mendacity. There's more: invented personae, pop culture, the bubble economy, friends and family, beauty and envy. Even the Brooklyn Bridge makes an appearance. Just about everything is in Nothing is in Here. And the title itself is a bright lure: 'Nothing is in here we' re forced to debate.' The terms are given in the beginning: 'Nothing is in here. So, I make it look as different as possible.'"

- Beverly Dahlen

* * *

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FOR 2011-2012

* Support EOAGH Books & EOAGH: A Journal of the Arts *

A $25 Subscription includes:
- Nothing is in Here by Andrew Levy (the 2011 EOAGH Book)
- PLUS the forthcoming 2012 EOAGH Book (TBA)

Order/Purchase a Subscription at the EOAGH website:
http://chax.org/eoagh/issuefive/levy.html

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198. Jennifer Karmin
Feb 23: Chris Kraus in Chicago
Mon 21 Feb 2011

Wed, February 23
12:00pm â
Chris Kraus
Visiting Artist Lecture

Wed, February 23
12:00pm â€“ 12:50pm

at the School of the Art Institute of Chicago
MacLean Center, 112 S. Michigan Avenue
room 1307

Chris Kraus is a writer and art critic. Her books include TORPOR, I LOVE DICK, VIDEO GREEN and the recently published WHERE ART BELONGS. She is a frequent contributor to Artforum and other cultural magazines including Biduon, n+1, Paris-LA, Mayrevue and Animal Shelter. She is organizing an exhibition of work from the border community gallery Mexicali Rose in New York next September. She lives in LA and teaches at EGS (European Graduate School).

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199. Stephen Vincent
Libya et al
Mon 21 Feb 2011

Libya, Kadafi, is committing genocide against its 'own people' in order to protect his enormous oil wealth.

No matter the immediate fall out - and horrifying it is - it seems to be crucial for European and other nations to invest heavily in the creation of solar based power plants across the Sahara - both as a way of employment for North Africans (and a deterrent to the need to migrate) and the provision of an energy supply that can support the supplanting of oil dependence and the corporate and state autocrats that viciously control these oil based nations.

Stephen Vincent

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200. Derek Beaulieu
Boog City presents No Press and Rorie Kelly in NYC
Mon 21 Feb 2011

(Please circulate far and wide)

Boog City presents

d.a. levy lives: celebrating the renegade press

No Press
(Calgary, Alberta, Canada)

Tues., March 29, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
No Press publisher
Derek Beaulieu

Featuring readings from

Kevin McPherson Eckhoff
Rob Fitterman
Charles Gute
Jake Kennedy
Rachel Zolf

and music from

Rorie Kelly

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**No Press
http://derekbeaulieu.wordpress.com/

No Press was founded by Derek Beaulieu in 2005. After the cessation of publishing his housepress imprint (1997-2004) Beaulieu returned to publishing as "no press" as means of publishing and circulating experimental, conceptual and concrete poetries. Dedicated to small press forms - leaflets, broadsides, chapbooks, pamphlets and other ephemeral forms - no press has released almost 200 publications in 6 years (averaging 1 every 2 weeks) in editions of

between 5 and 100. Items are often out of print the same as publication, and represent a truly ephemeral means of distributing these marginalized forms.

**Kevin McPherson Eckhoff
http://kevinmcphersoneckhoff.wordpress.com/

Kevin McPherson Eckhoff likes visual poetry and even wrote Rhapsodomancy (Coach House). In theory, he is not afraid of snakes. His writing has vacationed in Open Letter, Fact*Simile, West Wind Review, and Issue One. Don¹t try to feed him steak! He sleeps in Armstrong, B.C., with his dog-rescuing partner, Laurel, and ³teaches² at Okanagan College with his very bff, Jake Kennedy (The Lateral, Snare Books). Together, Jake and Kevin are compiling a community-written novel called Death Valley.

**Robert Fitterman
http://cwp.fas.nyu.edu/object/cwp.faculty.robertfitterman

Robert Fitterman is the author of 12 books of poetry. He grew up in a small suburb of St. Louis called Creve Coeur. His street is still flanked by a Shell gas station on one side and a Mobile station on the other. His writing is kinda conceptual and sorta involves identity issues that are complicated by the web. And the Mall. Recent titles include: Now We Are Friends (Truck Books), Rob the Plagiarist (Roof Books), and Notes On Conceptualisms, co-authored with Vanessa Place (Ugly Duckling Presse). He teaches writing and poetry at New York University and at the Bard College, Milton Avery School of Graduate Studies.

**Charles Gute
http://www.charlesgute.com/

Charles Gute is a New York-based artist and editor. He has been awarded artist fellowships from the San Francisco Foundation and the Rockefeller Foundation, and has twice been a MacDowell Colony Visual Arts Fellow. In 2010 he was awarded a VLA Art/Law Residency fellowship. His work has been in group exhibitions at venues including the Berkeley Art Museum (Berkeley), ZKM (Karlsruhe, Germany), the UCLA Hammer Museum (Los Angeles),Galerie Feinkost (Berlin), Ronald Feldman Gallery (Chicago), Brown Gallery (London), and Maccarone (New York). Solo exhibitions include ³The Art Tax Act,² Patricia Sweetow Gallery, San Francisco, 2000; ³Find-A-Text,² Jason Rulnick, Inc., New York, 2008; and ³The Corrections,² Catharine Clark Gallery, San Francisco, 2010. A hardcover monograph on Gute¹s work, Revisions and Queries, was published by The Ice Plant, Los Angeles, in 2008. In the summer of 2009 he presented a large-scale outdoor work at Socrates Sculpture Park in New York. In 2010 Gute created specially commissioned artist projects for publication in Frieze (March issue), Flash Art (March/April issue), and Art Lies (summer

issue). His work will be on view at Walden Projects in The Hague, the Netherlands, during summer 2011.

**Rorie Kelly
http://www.roriekelly.com/

Rorie Kelly is a singer/songwriter and conquistadora originally from Long Island. Her main goal in life is to travel around in her little blue car and make music and art. She was recently named one of Long Island's "Top 10 Indie Artists You've Never Heard of" by Long Island Pulse Magazine and is about to release her first full length album, Wish Upon a Bottlecap. She is also a published writer of feminist blogs, music reviews, and poetry. More information and pretty songs can be found at the above link.

**Jake Kennedy
http://snarebooks.wordpress.com/books/the-lateral-by-jake-kennedy/

Jake Kennedy is a poet, prose writer, and teacher. His work has appeared in a number of literary journals and anthologies. His chapbook, Hazard, is published by BookThug. Jake currently teaches in the English department at Okanagan College. Kennedy's first book, The Lateral, is a highly original and experimental book from a nimble poetic mind. It includes an elegiac found-long-poem that gathers all the ³Acker² keyword tags from the Flickr database and reapplies them as words-of-lament for the revolutionary artist-writer Kathy Acker (1947-97), a series of prose-poem-ruminations that contemplate the optimal conditions for the poetry, and a section of poems that can only be described as the vulgar, unkempt cousin of Hugh Prather¹s Notes to Myself.

**Rachel Zolf
http://thetoleranceproject.blogspot.com/

Rachel Zolf¹s fourth book of poetry is Neighbour Procedure (Coach House). She lives in Brooklyn.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

derek beaulieu
#2, 733 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

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201. Catherine Daly
Design on Stamps
Mon 21 Feb 2011

Justifying a 1:12 ratio for x to y on a "coming soon" issue of American 20th century design stamps

Tucker Viemeister, an industrial designer who leads the Lab at Rockwell Group, notes that women are relative newcomers to the profession and deems the selection a solid mix of key designers and products. “Industrial design was really the first kind of geeky profession,” said Viemeister, reflecting on the male-dominated early days and highlighting a trait that stamp collectors and designers may have in common. “Gearheads in their garage making stuff? We invented geeks.” Molly Heintz and Branden Klayko

http://www.archpaper.com/e-board_rev.asp?News_ID=5136

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202. Deborah Poe
Handmade/Homemade Exhibit, Opening/Reading & Bookmaking Workshop at Pace University, Westchester
Mon 21 Feb 2011

Friends, the annual, month-long Handmade/Homemade mini-exhibition at Pace University, Westchester County begins next week on March 1st. The opening--with readers MC Hyland, JenMarie Davis and Jen Hofer--and bookmaking workshop--led by Jen Hofer--kick off the exhibit.

*

Pace University, Westchester, welcomes the following artists and writers for the third annual Handmade/Homemade Exhibit:

Elizabeth Colen
JenMarie Davis/Fact-Simile Editions
Michelle Detorie/Hex Presse
Brian Foley and E.B. Goodale/Brave Men Press
Jen Hofer
Sam Lohmann/Peaches & Bats
Jai Arun Ravine
Marilyn R. Rosenberg
Kyle Schlesinger/Cuneiform Press
Mathew Timmons/Insert Press
Patti White and Joseph Wood/Slash Pines Press

This mini-exhibition includes handmade, homemade and letterpress chapbooks, one-of-a-kind editions and broadsides. The exhibit takes place the entire month of March in the Mortola Library at Pace University.

Several events accompany the second annual Handmade/Homemade Exhibit at Pace:

Opening/Reading, Tuesday March 1st at 12:20PM (Pace U Common Hour) A reading and celebration of the work takes place Tuesday, March 1st at 12:20PM in Butcher Suite, Kessel Student Center, Pace University Westchester. Readers include JenMarie Davis, Jen Hofer, MC Hyland and others to be announced.

A Bookmaking Workshop/Demonstration, Tuesday March 1st, from 1:25PM-2:30PM Artist, writer and educator Jen Hofer provides a bookmaking workshop Tuesday, March 1st at 1:25PM in the Art Gallery of Choate House, Pace University Westchester.

Please visit this page for further information. Visit the Pace University Web site <http://www.pace.edu/pace/about-us/all-about-pace/directions-to-all-campuses/>for directions to the Westchester campus. For additional questions on the events, please email [redacted]. http://handhomemade.wordpress.com/

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203. Jesse Glass
ED and LD--In Praise Of Family Speech Habits
Mon 21 Feb 2011

ED's younger sister Lavinia resembled Yvonne de Carlo, and was, along with Emily--rumored to the life of the party--even a bit "wild" according to Richard B. Sewall's excellent biography The Life of Emily Dickinson.

Here is an excerpt of an antebellum reminiscence of Lavinia by Joseph Bardwell Lyman, a gentleman who knew both the Dickinsons very well, but was close to marrying Lavinia.

***

"I was very happy in Vinnies [sic] arms--very happy. She sat in my lap and pulled the pins from her long soft chestnut hair and tied the long silken mass around my neck and kissed me again & again. She was always at my side clinging to my arm and used to have a little red ottoman that she brought & placed close by my chair and laid her book across my lap when she read. Her skin was very soft. Her arms were fat & white and I was very, very happy with her....

***

But more interesting than this was Lyman's (and other visitors' observations) on the similarities of ED's and LD's speech patterns and turns of phrase. Though Emily's speech was declared by Lyman, and others, including Lavinia, as brilliant, it was noted that there was an echo of ED's trope making in LD's talk and writing. I find this utterly fascinating. I would predict that this same sort of language use could probably have been discerned in Austin's familial language as well, and perhaps in the Mother's and most definitely the Father's. How much of highly original language use is actually a reflection of private language play and other idiomatic uses of language within the home? The Bronte family is another example. I would also point to Wallace Stevens and his intense and private home life.

***

Finally, Lavinia Dickinson was also something of a poet and in the Dickinson papers at Harvard is a 17 page manuscript of LD's poems which she typed in 1898. Sewell gives an excerpt (pgs. 250--252 in the one-volume paperback edition)--I'll include several.

Night

The stars kept winking and blinking,
as if they had secrets to tell;
But nobody asked any questions,
Nobody heard any tales.

***

Fire-Flies

The fire-flies hold their lanterns high
To guide the falling star,
But, if by chance the wicks grow short
The stars might lose their way.

***

The wind hung high in the trees last night
And threw the branches down,
And sang weird tunes the elfins made,
And then the world was still.

***

"And yet", is such a simple phrase--
It hardly seems worth mending;
But many a bliss has tripped just here,
Because this fatal footing.

***

Indifference is as sure to kill
As smokeless powder's mark,
So be cautious how you trifle
With a heart of any size.

***

There's no indication just when these poems were written, but I do believe that Lavinia was being less than honest when she said that she was not aware of ED's poetry early on. My opinion is that ED, LD, and AD spoke and wrote Dickinsonesque language together in various degrees of linguistic complexity, but that the patterns were perhaps held in common. Jess

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204. Jonathan Morse

Images of a public library abandoned with the books still on the shelves

Tue 22 Feb 2011

I post the link here:

http://jonathan-morse.blogspot.com/2011/02/synecdoche-how-dark-age-arrives.html

We are living in an era that needs a Cavafy. Now if only there is a Cavafy.

Jonathan Morse

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205. Camille Martin

new @ Rogue Embryo: "If cosmic conditions were even slightly different"

Tue 22 Feb 2011

@ Rogue Embryo

http://rogueembryo.wordpress.com

* "If cosmic conditions were even slightly different"
http://rogueembryo.wordpress.com/2011/02/22/if-cosmic-conditions-were-even-slightly-different-my-mothers-freethinkers-prayer/

* Collages by Derrick Tyson
http://rogueembryo.wordpress.com/2011/02/19/collages-by-derrick-tyson/

* Maxine Gadd: Subway Under Byzantium
http://rogueembryo.wordpress.com/2011/02/16/maxine-gadd-subway-under-byzantium/

* One for the Neglectorino Project: Florine Stettheimer
http://rogueembryo.wordpress.com/2011/02/12/one-for-the-neglectorino-project-florine-stettheimer/

Cheers!
Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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206. Adam Fieled
"American Deadness," Pt.1
Tue 22 Feb 2011

American Deadness is a manuscript in progress. Parts have appeared or are forthcoming in Mipo, Miporadio, and Milk Magazine.

American Deadness is about the recession, and about the vast wilderness America has become: the places, the spaces, and how they affect the ordinary people who inhabit.

An mp3 of Pt.1 is up here:

http://www.yudu.com/item/details/293208/American-Deadness-Pt.1

Thanks,
Adam

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207. Stephen Vincent
Jim Goldberg - photographer of the Mideast &
Tue 22 Feb 2011

Jim Goldberg, photographer/artist/wordsmith - a SF colleague & member of Magnum - has done some extraordinary work exploring and artfully documenting that terrain of migrants that includes those who have been sex trafficked, or are economic or political refugees from a radius that includes Russia, north Africa & India. I bring Jim's work up because much of it intimately lives within that nerve center from which these eruptions around the

Mediterranean are flying more than ever into public consciousness. I think it's right on and into the geist of that zone in which your own country ceases to exist.

You may have seen Goldberg's work exhibited in London, France and Italy during the last couple of years. Steidl published his "Open See", a boxed set of four books, now going into a second printing. Or, for a quick sense, you can see the work posted on Magnum website.

Stephen Vincent

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208. **Stephen Ellis**

Re: origin of the term "dirty concrete"?

Tue 22 Feb 2011

Dirty concrete means it has too much sand to bond.

> *Date: Thu, 17 Feb 2011 12:25:19 -0500*
> *From:* [redacted]
> *Subject: Re: origin of the term "dirty concrete"?*
> *To:* [redacted]
>
> *I remember a reading at The Lab or someplace like that in SF around 1986-1988, Stephen McCaffery (featured that evening I think with Beverly Dahlen) did a kind of performance piece comprised essentially of "FULL and Extra-Physical Enunciation" of "text" pared down all the way to the Ground Level of individual letters, perhaps in fact JUST ONE letter, the letter T (at least that is the one that I best remember). He articulated, "t, t, t, T, T, T, T, T, T" and so on and so forth. Indeed, he wanted to, let's say, FULLY ACTUALIZE the entire experiential range of the universal physicality of the letter T, all that ear, tongue, mouth, lungs, and even esophagus FEEL/Contact when it, the letter T, is stripped of its (Capitalist?) conventional utility or any kind of marketable semantic association or "burden" (Williams). (I guess that's "My Stephen McCaffery" that evening, anyways...)*
>
> *In effect, or maybe Full Effect, he really, really engaged us somatically and carnally with his intensely evocative accentuation and "primitive," roof-shaking, thunderous enunciation of the letter T. He SPIT it right into some of us in the first couple rows of seats, in fact. NOW, if that wasn't one of the most "concrete" poetries I have ever witnessed, No, I should say _EXPERIENCED_, then I don't know what is (other than what Robert Grenier does, and leaves, on the page, also*

"minimalist," but more a graphic or visual "concrete," while McCaffery's, obviously, is dramatically SOUND-based and Extremely Oral, of course.) Anyhow, given that a good bit of good clean spit was emitted, surely that kind of poming would/could be called "dirty concrete," in my humble opinion.

Steve Tills

Date: Tue, 15 Feb 2011 17:23:15 -0800

From: George Bowering <[redacted]>

Subject: Re: origin of the term "dirty concrete"?

Back in the day we used to talk about dirty con and clean con.

Dirty con was the stuff you did by typing over other typing but a bit off.

Anything with smears etc.

Generally the stuff bpNichol was doing was clean con and the stuff bill bissett was doing was dirty con.

There was a difference of intent.

Dirty con was generally done by poets who wanted to strike against hoitsy toitsy aestheticism.

gb

On Feb 15, 2011, at 9:15 AM, Lori Emerson wrote:

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review Department of English, University of Colorado at Boulder

Hellems 101, 226 UCB, Boulder, CO 80309-0226

http://www.loriemerson.com http://www.electronicbookreview.com

http://twitter.com/loriemerson

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209. **Jonathan Skinner**

Julie Patton in Boston

Tue 22 Feb 2011

JULIE PATTON Wednesday, February 23, 7:00 pm Campus Center, room 3545 (3rd floor) UMass BOSTON Free and open to the public

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210. **Murat Nemet-Nejat**

Re: ED and LD--In Praise Of Family Speech Habits

Wed 23 Feb 2011

Jesse,

Are you saying that these poems are likke Emily Dickinson's?

Murat

On Mon, Feb 21, 2011 at 11:15 PM, Jesse Glass <[redacted]> wrote:

> *ED's younger sister Lavinia resembled Yvonne de Carlo, and was, along with Emily--rumored to the life of the party--even a bit "wild" according to Richard B. Sewall's excellent biography The Life of Emily Dickinson.*
>
> *Here is an excerpt of an antebellum reminiscence of Lavinia by Joseph Bardwell Lyman, a gentleman who knew both the Dickinsons very well, but was close to marrying Lavinia.*
>
> ***
>
> *"I was very happy in Vinnies [sic] arms--very happy. She sat in my lap and pulled the pins from her long soft chestnut hair and tied the long silken mass around my neck and kissed me again & again. She was always at my side clinging to my arm and used to have a little red ottoman that she brought & placed close by my chair and laid her book across my lap when she read. Her skin was very soft. Her arms were fat & white and I was very, very happy with her....*
>
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> *But more interesting than this was Lyman's (and other visitors' observations) on the similarities of ED's and LD's speech patterns and turns of phrase. Though Emily's speech was declared by Lyman, and others, including Lavinia, as brilliant, it was noted that there was an echo of ED's trope making in LD's talk and writing. I find this utterly fascinating. I would predict that this same sort of language use could probably have been discerned in Austin's familial language as well, and perhaps in the Mother's and most definitely the Father's. How much of highly original language use is actually a reflection of private language play and other idiomatic uses of language within the home? The Bronte family is another example. I would also point to Wallace Stevens and his intense and private home life.*
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>
> *Finally, Lavinia Dickinson was also something of a poet and in the Dickinson papers at Harvard is a 17 page manuscript of LD's poems which*

she typed in 1898. Sewell gives an excerpt (pgs. 250--252 in the one-volume paperback edition)--I'll include several.

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There's no indication just when these poems were written, but I do believe that Lavinia was being less than honest when she said that she was not aware of ED's poetry early on. My opinion is that ED, LD, and AD spoke and wrote Dickinsonesque language together in various degrees of linguistic complexity, but that the patterns were perhaps held in common. Jess

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211. Ryan Daley
New Blog Posts at Muchisimas
Wed 23 Feb 2011

We have flarf: http://charitablegiving.blogspot.com/2011/02/toefl-essay-most-important-event.html

We have working teens: http://charitablegiving.blogspot.com/2011/02/toefl-essay-would-you-love-to-see-teens.html

We have challenges of new languages: http://charitablegiving.blogspot.com/2011/02/toefl-essay-new-languages-challenges.html

We have country and city kids' upbringings: http://charitablegiving.blogspot.com/2011/01/toefl-essay-country-and-city-kids-are.html

Thanks for reading.

-Ryan

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212. Joel Weishaus
CFP: Inaugural Conference of the European Beat Studies Network
Wed 23 Feb 2011

Papers are invited for the Inaugural Conference of the European Beat Studies Network (EBSN), which will take place at the Roosevelt Study Center in Middelburg (The Netherlands) on 5-7 September, 2012.

We are open to submissions of both long and short papers, panels, roundtables, dialogues and performances on any aspect of the Beat Generation. Suggested topics may include but are not limited to:

* Beat Generation writers in Europe
* European influences on the Beat Generation
* Beat writing and European cities
* The Beats and European philosophy
* The Beats’ influence on European authors
* The Beat Generation and the European avant-garde

* The Beats and transnationalism
* The Beats and transatlantic connections
* New editions of Beat work
* Beat books as artefacts
* The Beats' influence on popular culture
* Beat writing and politics
* The Beats and travel
* Beat attitudes towards poverty
* Connections with Bohemia
* Beat lifestyle and excess
* Representations of nature
* Mysticism, religion and spirituality
* Beat writing and gender

Please send abstracts of 250 words (no attachments) and a short bio to Chad Weidner at [redacted] by November 1, 2011.

Inquiries can be addressed to Chad Weidner ([redacted]), Oliver Harris ([redacted]) or to Polina Mackay ([redacted]).

Conference Organising Committee:
Chad Weidner (Events Coordinator)
Oliver Harris (EBSN President)
Polina Mackay (EBSN Secretary)

-
Greetings,

Chad Weidner
English, Theatre and Media Studies
Roosevelt Academy - Utrecht University
Lange Noordstraat 1
NL-4331 CB Middelburg
The Netherlands

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213. Mark Weiss

Rothenberg, Owens, Barrio Spanish and lots of bargains!

Wed 23 Feb 2011

Three new books from Junction Press, and a big sale. See the website, Junctionpress.com, for more details about the books.

Jerome Rothenberg, Retrievals:Uncollected & New Poems, 1955-2010. Discount price $17

A central figure of both the "deep image" and ethnopoetics movements, and a pioneering experimentalist, Jerome Rothenberg is the author of over eighty collections of poems and ten volumes of translations and editor of nine ground-breaking anthologies. He here assembles, out of poems and plays unpublished or obscurely published, the first representation of the full trajectory of one of the most important careers in American poetry of the past fifty years.

"Jerome Rothenberg has done as much as anyone over the past half century to shake up received ideas of what poems ought to be like, by demonstrating or suggesting an endless profusion of other pathways, other shapes, other stances, other contexts: as if to say that it is always possible to begin over, to invent new rules for the most ancient of games, not once but over and over. Now to the rest of his poetry--a body of work still underrated, in part because his extraordinary work as editor and translator may at times have overshadowed it--is added this bonus: half a century of work previously uncollected, spilling out in profusion from the interstices of all the previous poetry and revealing multiple layers of exploration and invention. Here are baroque sonnets, gnostic hymns, language games, parables, elegies, conversations, landscapes inner and outer, dream poems, poems noisy and nearly silent, poems mournful and ecstatic and uproarious, poems in dialogue with other poems from the Bablyonians and Toltecs to today or the day after, by way of Oppian, Lorca, Pound, Duncan, Mac Low, and culminating in a starkly pared-down suite of Ikons & Altarpieces. Retrievals is the book of a life, and the book of an era." - Geoffrey O'Brien, editor-in-chief, The Library of America

Rochelle Owens, Solitary Workwoman. Discount price $17

"Rochelle Owens' writing...is sui generis. She is, in many ways, a proto-language poet, her marked ellipses, syntactic oddities, and dense and clashing verbal surfaces recalling the long poems of Bruce Andrews and Ron Silliman. But Owens is angrier, more energetic, and more assertive than most of her Language counterparts, male and female, and she presents herself as curiously non-introspective. Hers is a universe of stark gesture, lightning flash, and uncompromising judgement: it is imperative, in her poetic world, to face up to the horror, even as the point of view is flexible enough to avoid all dogmatism." - Marjorie Perloff

â€œSharp & visual, Owens combines a landscape with a poetics, the domestic with the mythic, machines with the organic living world--from which arises a construct & a fused vision: poetry & life." - Jerome Rothenberg

â€œOwens goes cold turkey on the agony and delight of living in this century. She is the Shaman-genius exploring deeper realities in the psychic realm. She reaches down into the living, breathing mystical core and pulls up the forces of

chaos spitting and kicking: she gives us back the hungry power of our own imaginations." - Maureen Owen

A central figure in the international vanat-garde for fifty years, Rochelle Owens has published 16 previous volumes of poetry, including New and Selected Poems: 1961-1996 and Luca: Discourse on Life and Death (both Junction Press, 1997 and 2001). She has been the recipient of five Village Voice Obie awards and Honors from the New York Drama Critics' Circle for her plays. Her work has been translated into French, German, Italian, Spanish, Ukranian and Japanese.

Polkinhorn and Velasco, CalÃ³: A Dictionary of Spanish Barrio and Border Slang. Discount price $17

"This dictionary is a much-needed update of the slang of California's border region. While Chicano calÃ³ has been recognized as a youth argot since before World War II, when its speakers were known as pachucos, each region and generation has added new words and phrases, its speakers adapting the dialect to their current reality. By using it, Chicano youths and other insiders sometimes hide their true intent, playing with language and at the same time paying homage to the camaradas who have gone before them. CalÃ³: A Dictionary of Spanish Barrio & Border Slang allows the uninitiated into a world of living on the edge. It will be invaluable to readers who have learned Spanish in school but want to know how it's spoken on the street." - MaryEllen GarcÃ-a, PhD, Department of Modern Languages and Literatures, The University of Texas at San Antonio

"CalÃ³ is a vibrant and often joyous explosion of linguistic tricksterism. Depending on the listener, it can either be delightful or intimidating--sometimes both at once. This book is fascinating and hilarious. So put on your best calcos, grab your weesa, and take the ranfla out for a cruise--and keep this volume in the glove box." - Luis Alberto Urrea, author of Into the Beautiful North, The Devil's Highway, and The Hummingbird's Daughter.

"Polkinhorn and Velasco have busted the borders of linguistic analysis and Chicano talk assumptions. I hear the voices of my uncle Beto from El Paso in the 30's, the new multi-vocalities of the "Â¡Orale!" generations of Latin America and the ever swashbuckling cross-cultural speakers and singers of the world. This is the unchained rap of the people! Tune into its poetic-love, community-renaissance and heart-rhythm dance. A twenty-first century ring-tone. Â¡De aquellas! Right on!" - Juan Felipe Herrera

Order direct from me for a discount. Each retails for $21, but is discounted to $17 for list members. Order all three for $45. Add $3 for one book for shipping within the US.

Still more ways to save money. Junction Press is digitalizing its older books and needs to unburden its warehouse of remaining copies of books printed offset. The digital copies will be significantly more expensive because of increased paper costs. So,

Pay full price for Solitary Workwoman and I'll include Owens' New and Selected Poems 1961-1996 and Luca: Discourse on Life and Death gratis (each retail for $20).

Buy any of the new books at full price and select one of the following gratis:
Richard Elman, Cathedral-Tree-Train
Luisa Futoransky, translated by Jason Weiss, The Duration of the Voyage
Mark Weiss, Fieldnotes
Ira Beryl Brukner, Questions, Short Poems, Water & Air
Susie Mee, The Undertaker's Daughter
Stephen Vincent, Walking

Finally, Across the Line / Al otro lado: The Poetry of Baja California (bilingual, edited by Polkinhorn and Weiss), $10 (retail price $25).

All of these offerings are only available backchannel to me.

Happy book buying.

↑ Index

214. William Slaughter
Notice: Mudlark
Wed 23 Feb 2011

New and On View: Mudlark Poster No. 90 (2011)

from Eucalyptus by Charles Freeland

Charles Freeland lives in Dayton, Ohio, where he teaches at Sinclair Community College. A two-time recipient of the Individual Excellence Award in Poetry from the Ohio Arts Council, he is the author of the book-length poem Eros & (Fill in the Blank) (BlazeVOX), the collection Through the Funeral Mountains on a Burro (Otoliths), and several chapbooks and e-chapbooks including Deviled Ham and a Picture of Jesus (Finishing Line Press), Chilean Sea Bass is Really Just Patagonian Toothfish (Differentia Press), Eulalie & Squid (Chippens Press), Furiant, Not Polka (Moria), The Case of the Danish King Halfdene (Mudlark), and Where We Saw Them Last (Lily Press). His website is The Fossil Record (charlesfreelandpoetry.net).

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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215. Jennifer Karmin

Feb 25: Reading in Milwaukee

Thu 24 Feb 2011

---

drupe fruits reading
friday, february 25th
8:00-11:30pm

at the laundry chute
728 e. locust street
milwaukee, wi

such monsters of modern rock as:
mc hyland
jennifer karmin
jeremy behreandt
sarah fox

we will also be celebrating
"in what sequence will my parts exit"
by cynthia spencer.

drupe fruits issue #2 features:
harold abramowitz, jeremy behreandt, erin m. bertram, stacy blint, jamison crabtree, kevin dunham, amira hanafi, mc hyland, jennifer karmin, susan kirby-smith, dolly lemke, jonathan lohr, js makkos, jenn marie nunes, daniela olszewska, edwin r. perry, meg prichard, jasmine dreame wagner, and joseph young

Plumberries is a mobile press invested in the tangible.

Plumberries Press is committed to the tactile, but has acquiesced to posting things online (hence this page). When not caught up in working ourselves into the oracle and upping our traffic, we work on limited runs of journals and chapbooks with an emphasis on quality ingredients and unique production aesthetics. We are mostly interested in shorter, strange writings, and we read all year.

http://www.plumberriespress.wordpress.com

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216. Rob McLennan
the ottawa small press book fair, spring 2011;
Thu 24 Feb 2011

---

span-o (the small press action network - ottawa) presents:

> the ottawa
> small press
> book fair

spring 2011 edition
will be happening Saturday, June 25, 2011

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after the first one, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info: the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)
admission free to the public.
$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7; send by October 11 if you would like to appear in the exhibitor catalogue).

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the pre-fair reading usually held the night before, info tba!

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball

machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.questions, [redacted]

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted]

and for information on this or other small press book fairs across Canada, be sure to check out http://www.smallpressbookfair.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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217. amy king

Sad News -- Announcement about Akilah Oliver's passing

Thu 24 Feb 2011

Then I command the stage again, as embodied act

February 24, 2011

Then I command the stage again, as embodied activism this time a gone time from a before then if so therefore without pretense this phrase, this constituent,

this color lily Iâ€™ve never seen before a calculated blue.

(from The Puttererâ€™s Notebook)

We have just learned that our beloved friend, poet, teacher, performer, activist, mother, sister, Akilah Oliver passed away in her home in the Fort Greene section of Brooklyn, N.Y.

Akilah Oliver was born in 1961 in Los Angeles. In the 1990s she founded and performed with the feminist performance collective Sacred Naked Nature Girls. For several years, Akilah lived in Boulder, Colorado, where she raised her son

Oluchi McDonald (1982â€“2003) and taught at Naropa Universityâ€™s Jack Kerouac School of Disembodied Poetics. Recently, in New York City, Akilah taught poetry and writing at The New School, Pratt Institute and The Poetry Project. She was a PhD candidate at The European Graduate School and a member of the Belladonna* Collaborative.

Akilah Oliverâ€™s books include A Toast In The House of Friends (Coffee House, 2009), the she said dialogues: flesh memory, which received the PEN Beyond Margins Award, and the chapbooks An Arriving Guard of Angels, Thusly Coming to Greet (Farfalla, McMillan & Parrish, 2004), The Puttererâ€™s Notebook (Belladonna 2006), â€œa(A)ugustâ€ (Yo-Yo Labs, 2007) and A Collection of Objects (Tente, 2010). She read and performed her work as a solo artist throughout the United States and collaborated with a variety of artists and musicians, including Tyler Burba, Anne Waldman and Rasul Siddik. She was an artist-in-residence at Beyond Baroque Literary Arts Center in Los Angeles, a curator of the Poetry Projectâ€™s Monday Night Reading Series, and received grants from the California Arts Council, The Flintridge Foundation and the Rockefeller Foundation. Among her many projects, she was writing a book-length theory of lamentation.

We feel this loss deeply, in all the communities where Akilah shared her energy, strength, life, wisdom and spirit. Information about services and memorial will be forthcoming.

↑ Index

218. Murat Nemet-Nejat

Re: Sad News -- Announcement about Akilah Oliver's passing

Thu 24 Feb 2011

A very sad, shocking loss! I was with her at Naropa last summer.

Murat

On Thu, Feb 24, 2011 at 5:17 PM, amy king <[redacted]> wrote:

> *Then I command the stage again, as embodied act*
>
> *February 24, 2011*
>
> *Then I command the stage again, as embodied activism this time*
> *a*
> *gone time*
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We feel this loss deeply, in all the communities where Akilah shared her energy, strength, life, wisdom and spirit. Information about services and memorial

> *will*
> *be forthcoming.*

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219. Millicent Borges Accardi

Re: Sad News -- Announcement about Akilah Oliver's passing

Thu 24 Feb 2011

So sorry to hear the news. She was a presence at Beyond Baroque in Venice too. Although I did not know her personally.

Millicent Borges Accardi
Injuring Eternity
Available online

-----Original Message-----
From: amy king <[redacted]>
To: POETICS <[redacted]>
Sent: Thu, Feb 24, 2011 2:17 pm
Subject: Sad News -- Announcement about Akilah Oliver's passing

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220. Laura Hinton

Re: Sad News -- Announcement about Akilah Oliver's passing

Thu 24 Feb 2011

Oh, my god. Akilah. An amazing woman and poet. We met recently about the passing of our also amazing sons. She was very young.

What happened?

I am devastated.

Laura

Sent from my iPhone

On Feb 24, 2011, at 5:17 PM, amy king <[redacted]> wrote:

> *Then I command the stage again, as embodied act*
>
> *February 24, 2011*
>
> *Then I command the stage again, as embodied activism this*
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> *gone time*
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> *We feel this loss deeply, in all the communities where Akilah shared her energy,*
> *strength, life, wisdom and spirit. Information about services and memorial will*
> *be forthcoming.*

↑ Index

221. **Jesse Glass**

Re: ED and LD--In Praise Of Family Speech Habits

Thu 24 Feb 2011

Nah, look at the final paragraph. That's what I'm saying. Jess

On 2/23/2011, "Murat Nemet-Nejat" <[redacted]> wrote:

> *Jesse,*
>
> *Are you saying that these poems are likke Emily Dickinson's?*
>
> *Murat*
>
> *On Mon, Feb 21, 2011 at 11:15 PM, Jesse Glass <[redacted]> wrote:*
>
> *ED's younger sister Lavinia resembled Yvonne de Carlo, and was, along with Emily--rumored to the life of the party--even a bit "wild" according to Richard B. Sewall's excellent biography The Life of Emily Dickinson.*
>
> *Here is an excerpt of an antebellum reminiscence of Lavinia by Joseph Bardwell Lyman, a gentleman who knew both the Dickinsons very well, but was close to marrying Lavinia.*
>
> ***
>
> *"I was very happy in Vinnies [sic] arms--very happy. She sat in my lap and pulled the pins from her long soft chestnut hair and tied the long*

silken mass around my neck and kissed me again & again. She was always at my side clinging to my arm and used to have a little red ottoman that she brought & placed close by my chair and laid her book across my lap when she read. Her skin was very soft. Her arms were fat & white and I was very, very happy with her....

***

But more interesting than this was Lyman's (and other visitors' observations) on the similarities of ED's and LD's speech patterns and turns of phrase. Though Emily's speech was declared by Lyman, and others, including Lavinia, as brilliant, it was noted that there was an echo of ED's trope making in LD's talk and writing. I find this utterly fascinating. I would predict that this same sort of language use could probably have been discerned in Austin's familial language as well, and perhaps in the Mother's and most definitely the Father's. How much of highly original language use is actually a reflection of private language play and other idiomatic uses of language within the home? The Bronte family is another example. I would also point to Wallace Stevens and his intense and private home life.

***

Finally, Lavinia Dickinson was also something of a poet and in the Dickinson papers at Harvard is a 17 page manuscript of LD's poems which she typed in 1898. Sewell gives an excerpt (pgs. 250--252 in the one-volume paperback edition)--I'll include several.

Night

The stars kept winking and blinking,
as if they had secrets to tell;
But nobody asked any questions,
Nobody heard any tales.

***

Fire-Flies

The fire-flies hold their lanterns high
To guide the falling star,
But, if by chance the wicks grow short
The stars might lose their way.

***

The wind hung high in the trees last night
And threw the branches down,

> *And sang weird tunes the elfins made,*
> *And then the world was still.*
>
> ***
>
> *"And yet", is such a simple phrase--*
> *It hardly seems worth mending;*
> *But many a bliss has tripped just here,*
> *Because this fatal footing.*
>
> ***
>
> *Indifference is as sure to kill*
> *As smokeless powder's mark,*
> *So be cautious how you trifle*
> *With a heart of any size.*
>
> ***
>
> *There's no indication just when these poems were written, but I do believe that Lavinia was being less than honest when she said that she was not aware of ED's poetry early on. My opinion is that ED, LD, and AD spoke and wrote Dickinsonesque language together in various degrees of linguistic complexity, but that the patterns were perhaps held in common. Jess*

↑ Index

222. CA Conrad
Joanna Fuhrman & Stacy Szymaszek
Fri 25 Feb 2011

Joanna Fuhrman & Stacy Szymaszek are the two most recent poets to appear on JUPITER 88

to see these and previous issues, please go to http://JUPITER88poetry.blogspot.com

thank you for visiting JUPITER 88!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

223. Maria Damon
query from a musicologist
Fri 25 Feb 2011

Dear all:
A musicologist friend has sent me the following query and I told him I'd forward it to the poetics list.
You can reply back-channel (to me) on the list, and I'll forward the responses to him. Thanks, all.
bests, md

Hi Maria,

I have a geeky scholarly question for you. Have you come across the term "phonomontage" much in your field, especially in dealing with text-sound poetry/composition? Let me know; it's a term I'm interested in appropriating for some of my ringtones, but I'd like to know if it has a relatively stable meaning or set of meanings in scholarship on poetry.

Cheers,
Sumanth

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224. amy king
Tonight: SUSAN HOWE -- Caesura Conversation: Dialogue and Process -- February 25, Friday, 5:30pm, James Gallery
Fri 25 Feb 2011

Caesura Conversation: Dialogue and Process
February 25, Friday, 5:30pm, James Gallery

What does it mean for a woman poet-scholar to write out of archival dark matter? Are particular formal strategies are demanded to narrate archival silences? Susan Howe's poetry collections include essaysâ€”personal and historical explorations written in proseâ€”and her works of scholarship, broken into lyrical fragments, often feature the figurative language and quick leaps often found in contemporary verse. How should we read such texts, describe them, or categorize them? Join the Graduate Center's Stefania Heim, PhD program in English, as she explores these questions and more with Susan Howe, one of our most important contemporary poets. Howe is the author numerous collections of poetry and prose, including My Emily Dickinson, Pierce-Arrow, and the forthcoming That This, a collaboration with photographer James Welling.

The Center for the Humanities :: The City University of New York :: 365 Fifth Avenue, New York, NY 10016-4309
http://www.centerforthehumanitiesgc.org/

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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225. Catherine Borders
CALL FOR SUBMISSIONS: Omnia Vanitas Review of Erotica and Cliterature
Fri 25 Feb 2011

PLEASE REPOST!

We are now accepting submissions for Omnia Vanitas Review's upcoming second issue: “Operatic Veils.”

Omnia Vanitas Review is a delicate mixture of Féminine Écriture, New Narrative, and Clit Lit. We enjoy explicit descriptions of sex written in white ink. Deflowering language. Multiple orgasms with multiple climaxes. The playful touching of intertextuality. Deliberately elusive linguistic weavings. Words who slow dance with Aphasia and flirt with Amnesia. Words wet with formlessness. Words pregnant with child. With twins, with quintuplets.

Esoterica. Etcetera. Erotica.

Though we consider ourselves an erotica magazine, we also interpret “erotica” rather loosely. We think of the act of writing—words penetrating the void, pen piercing paper—as an erotic endeavor, and though some of our submissions are transparently risqué, we can’t think of anything more racy than the pure desire to write.

This can be interpreted in an infinite number of ways, however, only the ways that suit us best will be considered for publication. We are interested in defining, defiling, and defending barriers. We are interested in operas, mechanical operations, and operational machinations. We like layers upon layers of everything and words richer than cream. And we love literature that skirts the edges of what language can do.

Please take a look at our previous issue, “The Invisible Corset,” to get an idea of what we’re looking for: http://omniavanitasreview.com

We will be considering poetry, fiction, creative-nonfiction, essays, as well as both visual and video art, though some of the latter pieces may only be featured on the website (for obvious reasons). We are also considering works in other languages besides English, or bilingual works, with a specific interest in French.

Please send all submissions to [redacted]

Please include the word "submission" in the subject line.

Multiple submissions are okay, but send each submission as an individual Microsoft Word documents (.docx okay) or PDF email attachment.

Deadline to be included in our “Operatic Veils” Issue: The Ides of March, 2011 (late submissions possibly ok)

As we are an aspiring literary journal, we regretfully are unable to pay our authors, but what we lack in cash we make up for in love.

We look forward to hearing from you!

Sincerely,
Catherine Borders, Oleander Underhill, and Lily Robert-Foley

Omnia Vanitas Review is always open to submissions of previously unpublished works. Currently, we are an annual publication, but our fingers are crossed for expansion. We are a small operation, and will do our best to respond to you promptly.

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226. Mark Weiss
Re: query from a musicologist
Fri 25 Feb 2011

Like the opening of Wings of Desire? I've never heard the term, but it would fit.

-----Original Message-----
>From: Maria Damon <[redacted]>
>Sent: Feb 25, 2011 12:37 PM
>To: [redacted]
>Subject: query from a musicologist
>
>Dear all:
>A musicologist friend has sent me the following query and I told him I'd
>forward it to the poetics list.
>You can reply back-channel (to me) on the list, and I'll forward the
>responses to him. Thanks, all.
>bests, md

>
>Hi Maria,
>
>I have a geeky scholarly question for you. Have you come across the term
>"phonomontage" much in your field, especially in dealing with text-sound
>poetry/composition? Let me know; it's a term I'm interested in
>appropriating for some of my ringtones, but I'd like to know if it has a
>relatively stable meaning or set of meanings in scholarship on poetry.
>
>Cheers,
>Sumanth
>

↑ Index

227. Elliot Harmon

March 7 in San Francisco: Mike Young, Jamie Iredell, and Patrick Duggan

Fri 25 Feb 2011

Hi all,

I'm hosting a reading in San Francisco next Monday, March 7, with Mike Young, Jamie Iredell, and Patrick Duggan. It would be great to see you there.

Cheers,
Elliot

Idiolexicon Reading Series
Rancho Parnassus, 132 6th St, San Francisco
Monday, March 7, 7 PM
Free
More info: http://www.idiolexicon.com/
Facebook invite: http://on.fb.me/3-7-11

The Idiolexicon Reading Series at Rancho Parnassus brings a wide range of innovative writers from the Bay Area and beyond. On Monday, March 7, the reading will feature Amherst's Mike Young, Atlanta's Jamie Iredell, and San Francisco's Patrick Duggan.

Jamie Iredell is the author of *The Book of Freaks* (Future Tense Books 2011) and *Prose. Poems. A Novel*. (Orange Alert Press 2009). He lives in Atlanta, where he co-curates the Solar Anus Reading Series.

*Mike Young *is the author of *Look! Look! Feathers *(Word Riot Press 2010) and *We Are All Good If They Try Hard Enough *(Publishing Genius 2010). He co-edits *NOÖ Journal *and runs Magic Helicopter Press.

*Patrick Duggan *is co-editor of *Idiolexicon *and a 2010 National Poetry Series finalist. His poems have appeared in several journals including * Beeswax*, *Mirage*, *Monday Night Lit*, *NOÖ Journal*, *Oranges and Sardines *, *Parthenon West Review*, and *Shampoo*.

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228. **Marc Nasdor**

Shanna Compton & Marc Nasdor, Segue Reading Series, Sat. March 5, 4 pm

Fri 25 Feb 2011

Come to the Segue Reading Series at the Bowery Poetry Club to hear...

SHANNA COMPTON & MARC NASDOR
do their things.

We'll be reading from new works & hawking our books & generally would love to have your bodies & minds in attendance.

4 pm, Saturday, March 5 , 2011

308 Bowery, between Bleecker & Houston.
Admission, $6.00, which goes to the poets.

Shanna Compton is the author of For Girls (& Others), Down Spooky, Gamers, and several chapbooks. Her third poetry collection will be called The Seam Rovers. She lives on the internet at www.shannacompton.com.

Marc Nasdorâ€™s most recent book is Sonnetailia, published by Roof Books (2007). His poems have been published in translation in Hungarian, German and Spanish, and have been performed in France, Germany and Hungary. An art and audio consultant, he is also an amateur ethnomusicologist who presents global dance music under the alias DJ Poodlecannon.

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229. **Jim Andrews**

Re: query from a musicologist

Sat 26 Feb 2011

I had not heard the term "phonomontage" before, though it is a 'natural', so I googled it. Google gave me search results for "photomontage" instead. I had to go to the "advanced search" page and specify "this exact wording or phrase" to get results for "phonomontage".

Several of the initial results referred to "Joseph Hammer, an influential artist in the LA sound-art scene for more than twenty-five years. Drawing on the complexities of playing, listening, memory and time, his sample based piece used a vintage reel tape player to manipulate handmade loops controlled manually into a complex 'phonomontage'."

The poet Karl Krauss also is mentioned: "Kraus's most characteristic work was produced in wartime, and the most important of his plays, the monumental but virtually unperformable "phonomontage" Die letzten Tage der Menschheit (1922; The Last Days of Mankind, English abridgments, 1974, 1976), may be the most powerful pacifistic statement ever made."

Interesting to me is the reference to "phonomontage" in an essay by Nicholas Zurbrugg called "Marinetti, Boccioni, and Electroacoustic Poetry". He says, concerning Larry Wendt, the terrific audio poet/writer, "In the same interview, Wendt explained that the use of computers and microprocessors facilitates the production of what we have termed "reel-time" effects (or studio editing, previously achieved laboriously, in sequential "phonomontages" combining layer after layer of sound), in real time, as relatively spontaneous "phonomontage." As Wendt intimates, such creativity adds yet another "language" to electroacoustic poetry."

And this sort of context--amid the work of the audio writers--is where I would expect the term 'phonomontage' to appear, really, concerning poetry. It's in the work of the audio writers such as Larry Wendt, Bernard Heidsieck, Henri Chopin, Gregory Whitehead, and Douglas Kahn that it makes the most intuitive sense to me that the term would appear. Because they were indeed doing aural montages of very many different types. Using the technology of recorded sound.

I used to play the work of all these cats on a literary radio show I produced in the 80's and early nineties.

ja
http://vispo.com

----- Original Message -----
From: "Maria Damon" <[redacted]>
To: <[redacted]>
Sent: Friday, February 25, 2011 9:37 AM
Subject: query from a musicologist

> *Dear all:*
> *A musicologist friend has sent me the following query and I told him I'd forward it to the poetics list.*
> *You can reply back-channel (to me) on the list, and I'll forward the responses to him. Thanks, all.*
> *bests, md*

> *Hi Maria,*
>
> *I have a geeky scholarly question for you. Have you come across the term "phonomontage" much in your field, especially in dealing with text-sound poetry/composition? Let me know; it's a term I'm interested in appropriating for some of my ringtones, but I'd like to know if it has a relatively stable meaning or set of meanings in scholarship on poetry.*
>
> *Cheers,*
> *Sumanth*

↑ Index

230. **Jim Andrews**

Re: query from a musicologist

Sat 26 Feb 2011

To expand a little on my last post, I'd say that though the term 'phonomontage' is not one I've heard before, it's a natural concerning the work of the audio writers, who may have used it--it sounds like Larry Wendt used it, in any case, to judge from its appearance in http://tinyurl.com/6bt8zp3

Larry Wendt, John Giorno, William S Burroughs, Bernard Heidsieck, Henri Chopin, Gregory Whitehead, Rod Summers, Susan Stone, Douglas Kahn, blackhumour, Matt Fair, and various other artists were/are poets/writers who take the medium of recorded sound seriously as compositional media.

Check out, for instance, some of the first work by Gregory Whitehead at http://www.ubu.com/sound/whitehead.html . These are simply brilliant "audio cut-ups".

Some of my own interactive audio cut up/phonomontage work is at http://vispo.com/mw , http://vispo.com/animisms/enigman2 , and http://vispo.com/stevens . You need the Shockwave plugin from http://vispo.com/sw to play these. The first one, http://vispo.com/mw , requires some curiosity to play with the controls of the interface that appear at the bottom of the screen. The controls are not explained at all. But if you play with the spin control to change the number displayed, you see that changes the sound quite a bit if you change that number quite a bit. The second piece, http://vispo.com/animisms/enigman2 , is interactive with the word "meaning" backwards once, forwards twice.

ja
http://vispo.com

----- Original Message -----
From: "Maria Damon" <[redacted]>

To: <[redacted]>
Sent: Friday, February 25, 2011 9:37 AM
Subject: query from a musicologist

> *Dear all:*
> *A musicologist friend has sent me the following query and I told him I'd forward it to the poetics list.*
> *You can reply back-channel (to me) on the list, and I'll forward the responses to him. Thanks, all.*
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> *Hi Maria,*
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> *I have a geeky scholarly question for you. Have you come across the term "phonomontage" much in your field, especially in dealing with text-sound poetry/composition? Let me know; it's a term I'm interested in appropriating for some of my ringtones, but I'd like to know if it has a relatively stable meaning or set of meanings in scholarship on poetry.*
>
> *Cheers,*
> *Sumanth*

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231. **Crisman Cooley**
Re: query from a musicologist
Sat 26 Feb 2011

"...if [phonomontage] has a relatively stable meaning or set of meanings in scholarship on poetry..."

My guess (supported by a brief google search) is that the short answer is: No.

Phonomontage implies multiple voices, interruption of one voice by another, or use of editing for one voice to interrupt itself, complete disconnection of signifier from signified, found (vocal) sound, etc -- rare in cont Am poetry I think, which, despite all, clings tenaciously to sense. (Human minds after all are meaning-making machines, though human beings are not. And there's the rub.) I'd be interested to hear if others know of a poet/poets who use phonomontage (ergo this msg frontchannel).

I'd also love to know what happened at Black Mountain College in conversations between Cage & Olson. My guess is that Olson basically said, "This man's ideas shall have no place in poetry." Yet Cage, in my opinion, is the greater poet. Not only because his lectures are more interesting studies of word arrangements in time, but because his ideas will be more enduring. Is there any record of what passed between them?

> *Date: Fri, 25 Feb 2011 11:37:10 -0600*
> *From: Maria Damon <[redacted]>*
> *Subject: query from a musicologist*
>
> *Dear all:*
> *A musicologist friend has sent me the following query and I told him I'd forward it to the poetics list.*
> *You can reply back-channel (to me) on the list, and I'll forward the responses to him. Thanks, all.*
> *bests, md*
>
> *Hi Maria,*
>
> *I have a geeky scholarly question for you. Have you come across the term "phonomontage" much in your field, especially in dealing with text-sound poetry/composition? Let me know; it's a term I'm interested in appropriating for some of my ringtones, but I'd like to know if it has a relatively stable meaning or set of meanings in scholarship on poetry.*
>
> *Cheers,*
> *Sumanth*
>
> *==========*

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232. **Ryan Daley**
New at Muchisimas
Sat 26 Feb 2011

Tests of English as a Foreign Language is about to grow some realpolitik.

Toefl Essay for Wisconsin:
http://charitablegiving.blogspot.com/2011/02/toefl-essay-for-wisconsin-welcome-to.html

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233. **William Slaughter**
Notice: Mudlark
Sat 26 Feb 2011

New and On View: Mudlark Flash No. 59 (2011)

Short Poems by Sherman Alexie

Sherman Alexie is the author of, most recently, War Dances, poems and stories, from Grove Press, and Face, a book of poems from Hanging Loose Press. He lives with his family in Seattle.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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234. Adam Fieled
New Blog: Adam Fieled's Fair Game
Sun 27 Feb 2011

I have a new music-crit blog up called Adam Fieled's Fair Game:

http://fieledsfairgame.blogspot.com

Articles about:
Nirvana
Van Morrison
Neko Case
Rolling Stones
Kinks
Depeche Mode
Pulp
Robert Plant

and more....

↑ Index

235. Anny Ballardini
Re: origin of the term "dirty concrete"?
Sun 27 Feb 2011

Hi Lori,

although I think that the answers above are meaningful and add to the understanding of Steve's 'concrete poetry' if you look at the following:

Exemplo destas propostas pode ser encontrado no poema *Terra* de *Décio Pignatari*:

ra terra ter
rat erra ter
rate rra ter
rater ra ter
raterr a ter
raterra terr
araterra ter
raraterra te
rraraterra t
erraraterra
terraraterra

Observe-se o despojamento e o jogo verbal deste poema de *Haroldo de Campos* :

de sol a sol
soldado
de sal a sal
salgado
de sova a sova
sovado
de suco a suco
sugado
de sono a sono
sonado

sangrado
de sangue a sangue

Os recursos visuais

Os recursos visuais são utilizados por *Augusto de Campos* como no poema abaixo entitulado *Eis os amantes*:

COLOCAR EIS OS AMANTES

Em *Pós-tudo*, escrito no fim da década de 80, Augusto de Campos parece fazer o inventário de sua participação no concretismo, identificando o seu papel nas mudanças poéticas e reconhecendo que o caminho revolucionário acabara na mudez*:

COLOCAR POEMA PÓS –TUDO

Taken from this site of Literatura Brasileira under poesia concreta:

http://educaterra.terra.com.br/literatura/litcont/2003/04/22/001.htm

then we can easily get to the idea of 'dirty concrete'_ any kind of poetry which is 'concrete' but not that neatly formatted, nor that orderly/logically formulated.

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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236. Catherine Daly
LA (BB): ALEXANDER, JORON
Sun 27 Feb 2011

WILL ALEXANDER AND FRIENDS
March 3, Thursday 7:30 PM
**
*
681 Venice
Venice, CA 90291 Phone [redacted]
March 3, Thursday 7:30 PM

* WILL ALEXANDER AND FRIENDS Join Will and special guest readers as well as musicians. Enjoy music with WILL ALEXANDER on the piano and ANDREW JORON on the theremin. *ANDREW JORON is the author of Trance Archive: New and Selected Poems (City Lights, 2010). Joron's earlier poetry collections include The Removes (Hard Press, 1999), Fathom (Black Square Editions, 2003), and The Sound Mirror (Flood Editions, 2008). The Cry at Zero, a selection of his prose poems and critical essays, was published by Counterpath Press in 2007. From the German, he has translated the Literary Essays of Marxist-Utopian philosopher Ernst Bloch (Stanford University Press, 1998) and, most recently, The Perpetual Motion Machine by the proto-Dada fantasist Paul Scheerbart (Wakefield Press, 2011). Joron lives in Berkeley, California, where he theorizes using the theremin.*

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237. Jennifer Karmin
March 4-6: The Dust of Suns in Chicago
Sun 27 Feb 2011

The
The Chicago Poetry Project presents
a staged reading of the play

The Dust of Suns
by Raymond Roussel
Trans. Harry Mathews

March 4-6th
Fri & Sat 8pm; Sun 3pm
All performances are FREE!

at The Charnel House
3421 W. Fullerton Street
Chicago, Illinois
http://thecharnelhousechicago.com
[redacted]

This script-in-hand performance of Raymond Rousselâ€™s play, directed by John Beer, with design by Caroline Picard, features an array of Chicago writers and artists.

Performers include: James Tadd Alcox, Joshua Corey, Joel Craig, Monica Fambrough, Sara Gothard, Judith Goldman, Samantha Irby, Lisa Janssen, Jennifer Karmin, Jamie Kazay, John Keene, Jacob Knabb, Francesco Levato, Brian Nemtusak, Travis Nichols, Jacob Saenz, Larry Sawyer, Suzanne Scanlon, Jennifer Steele and Nicole Wilson.

French poet, novelist and playwright Raymond Roussel (1877-1933) faced almost universal incomprehension and derision during his lifetime, for works that neglected traditional character and plot development in favor of the construction of elaborate descriptions and anecdotes based on hidden wordplay. While the premieres of his self-financed plays caused near-riots, admirers included Surrealists Andre Breton and Robert Desnos, who called The Dust of Suns (1926) â€œanother incursion into the unknown which you alone are exploring.â€ Roussel never enjoyed the posthumous fame of his hero Jules Verne, but he has exercised a powerful fascination upon later writers and artists including the French Oulipo group, Marcel Duchamp, John Ashbery, Michel Foucault, and Michael Palmer. New editions of his novels and poetry are forthcoming this year from Princeton and Dalkey Archive.

Like much of Rousselâ€™s writing, The Dust of Suns has a colonial setting. Against the backdrop of fin-de-siecle French Guiana, a convoluted treasure hunt

unfolds. Along the way, Roussel fully indulges his penchant for bizarre invention and juxtaposition. The Frenchman Blache seeks his uncleâ€™s inheritance: a cache of gems whose location lies at the end of a chain of clues that includes a sonnet engraved on a skull and the recollections of an albino shepherdess. Meanwhile, his daughter Solange is in love with Jacquesâ€”but all Jacques knows of his parentage is a mysterious tattoo on his shoulder...

Blog link -- http://chicagopoetrycalendar.blogspot.com/2011/02/march-4-6-dust-of-suns.html

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238. amy king
Akilah Oliver 1961 - 2011
Mon 28 Feb 2011

We have just learned that our beloved friend, poet, teacher, performer, activist, mother, sister, Akilah Oliver passed away in her home in the Fort Greene section of Brooklyn, N.Y.

Akilah Oliver was born in 1961 in L.A. In the 1990's she founded and performed with the feminist performance collective Sacred Naked Nature Girls. For several years, Akilah lived and raised her son Oluchi McDonald (1982-2003) in Boulder, Colorado where she was a teacher at Naropa University's Jack Kerouac School of Disembodied Poetics. Recently, in New York City, Akilah taught poetry and writing at Eugene Lang College, The New School, Pratt Insitute and The Poetry Project. She was a PhD candidate at The European Graduate School and a member of the Belladonna* Collaborative.

Akilah Oliver's books include A Toast In The House of Friends (Coffee House 2009), the she said dialogues: flesh memory, a book of experimental prose poetry honored by the PEN American Center's "Open Book" program, and the chapbooks An Arriving Guard of Angels, Thusly Coming to Greet (Farfalla, McMillan & Parrish, 2004), The Putterer's Notebook (Belladonna 2006), a(A)ugust (Yo-Yo Labs, 2007) and A Collection of Objects (Tente 2010). She read and performed her work throughout the country as a solo artist and with a variety of musicians and collaborators including Tyler Burba, Anne Waldman, and Rasul Siddik. She was a artist in residence at Beyond Baroque Literary Arts Center in Los Angeles, and received grants from the California Arts Council, The Flintridge Foundation and the Rockefeller Foundation. Among her many other projects, she was writing a book-length theory of lamentation.

Information about services and memorial will be forthcoming.

We are collecting funds for Akilah's funeral expenses and to support activity to keep the memory of Akilah and her work alive! These contributions are tax deductible and can be made through Ether Sea Projects. Please include Akilah's name in the subject line if you are sending a check.

Ether Sea Projects
925 Bergen Street; Suite 405
Brooklyn, NY 11238

Paypal donations -- Accessed through Litmus Press ---
http://www.litmuspress.org/oliver.html

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2011

184 messages · Sun 27 Feb 2011 – Thu 31 Mar 2011

March 2011 caught poetry being courted by the mass audience and rocked by a distant catastrophe in the same weeks — the celebrity magazine discovering verse at one end, a great earthquake and tsunami drowning the coast of Japan at the other. One hundred and eighty-four messages moved through the list, thin and scattered, and its currents ran between poetry as a lifestyle accessory and poetry as a response to disaster. The month measured the vast distance between what the culture wanted from a poem and what a poem is actually for.

The largest thread watched the mainstream reach for poetry. Oprah Winfrey's magazine had run a feature on verse, and the room met the embrace with wary comedy — one poster deadpanning, of the celebrity endorsement, *"At least poets can't be corrupted"*, half-hoping the art was too poor to be worth corrupting. Behind the joke sat a real ambivalence: gratitude that poetry had been noticed at all, mixed with the old avant-garde dread of being tidied into a lifestyle, made safe and inspirational and sold beside the diet tips.

The quarrel between high and low ran on all month. Against Oprah's glossy embrace the room set its own harder loves — a symposium on Bernadette Mayer convening in Buffalo, a thread on Jack Spicer's Beowulf, the difficult and the local and the uncommercial — as if to remind itself that the poetry it cared about was exactly the kind no magazine would ever feature. The popular and the experimental eyed each other across the month, each suspicious of what the other called poetry — the one fearing the difficult was mere obscurity, the other fearing the accessible was mere product, neither quite willing to grant that the word might stretch to cover both.

And then the ground moved, and the argument shrank. The earthquake and tsunami struck Japan on the eleventh, and the room turned from the Oprah joke to a suggestion titled simply for Japan — poetry marshaled, however helplessly, toward a catastrophe of a scale that made the culture wars look small. The same art the celebrity magazine wanted for uplift was being reached for, in the same weeks, as one of the few responses left when the sea takes a coastline.

I have set March down exactly as the archive delivered it — Oprah's adventures in poetry, the wary defense of the difficult and the local, and the turn toward drowned Japan — because it was the month the list felt poetry pulled between the lifestyle feature and the disaster, and knew which one it answered to. A room that

will joke that at least poets are too poor to corrupt, guard its uncommercial Spicer and Mayer against the glossy embrace, and then quietly gather itself for Japan is a room that understands the difference between being wanted as decoration and being needed as witness, and knows that only the second has ever been the point.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 184 in all.

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9. Jessica Wickens — Re: March 7 in San Francisco: Mike Young, Jamie Iredell, and Patrick Dugg...

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13. Bonnie MacAllister — March 12: She Should Have Written It @ the Shubin Theatre
14. Jack Foley — jrfoley.com is UP and AT 'EM -- from FlashPoint
15. Lori Emerson — Re: origin of the term "dirty concrete"?
16. Obododimma Oha — A Sign Monkey Is Watching You
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18. Steven Zultanski — SEGUE PRESENTS: SHANNA COMPTON + MARC NASDOR
19. Al Filreis — PoemTalk 41 released: on Ezra Pound's canto III
20. Kenneth Sherwood — Re: Phonomontage

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31. michael farrell — Re: Call for papers
32. Russ Golata — 1st Mondays @ 11/12 Lounge Orlando Fl.
33. Rob McLennan — Chaudiere Books: Pearl Pirie
34. Samuel Wharton — Fwd: Sawbuck 5.1!
35. Rosalie Calabrese — Poetry Reading
36. Peter ciccariello — A cerebral collaborative series of visual poetry by artists Peter Cicca…

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37. Ryan Daley — Re: A Sign Monkey Is Watching You
38. Sarah Giragosian — Re: Call for papers
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40. Derek Beaulieu — Call for Submissions: dandelion is BUILDING | performance/MACHINE
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42. David Hadbawnik — jack spicer's beowulf

43. Eric Dickey — announcing new poetry website toegoodpoetry.com
44. Jonathan Morse — Against easiness

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45. Maria Damon — [Fwd: CFP: Iowa Journal of Cultural Studies]
46. Jonathan Morse — Summer graduate seminar: Visual Rhetoric and Public Culture
47. CA Conrad — NY book party w/ Thom Donovan
48. CA Conrad — Re: New Blog: Adam Fieled's Fair Game
49. Bonnie MacAllister — New Magazine: Certain Circuits (new issue, call for proposals)
50. D.Buuck — Submit to Tripwire
51. Rob McLennan — new from above/ground press: The Peter F. Yacht Club #15 (VERSeFest special);
52. Adam Fieled — Internet Theory (I.T.) Blog

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53. Camille Martin — New @ Rogue Embryo
54. amy king — Poets and Artists
55. amy king — cow heavy books & about a fish
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64. Mark Young — Now out from Otoliths — Arpine Konyalian Grenier's "The Concession Stand"

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65. Jared Schickling — Re: New Blog: Adam Fieled's Fair Game
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68. Alan Sondheim — Michael Moore's Wisconsin speech - (fwd)
69. Jennifer Karmin — March 12: Severance Songs reading in Chicago
70. Steven Zultanski — SEGUE PRESENTS: MICHAEL GOTTLIEB + LONELY CHRISTOPHER

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71. Micah Robbins — Sous Les Pavés III
72. Rob McLennan — new(ish) on rob's clever blog
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74. Obododimma Oha — Libya, a Feast for All
75. Bonnie MacAllister — Green Light Arts Reading Series (Thursday, Friday, and Saturday)
76. amy king — Tomorrow at the Grad Center: Jeffery Allen, Ana Božičević, Gregory Laynor, Astr…
77. Stephen Ellis — Re: Libya, a Feast for All
78. Rory Dufficy — Re: Sous Les Pavés III

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79. Loss Pequeño Glazier — Announcing E-Poetry 2011 Buffalo -- Please Forward!
80. CA Conrad — Re: New Blog: Adam Fieled's Fair Game
81. CA Conrad — Dorothea Lasky & Thom Donovan on JUPITER 88
82. mIEKAL aND — Xerolage 49 - scriptions by Tim Gaze
83. Ana Bo¾ièeviæ — Lost & Found: Series II Now Available! Books by di Prima, Duncan, Randall, …

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84. Margaret Konkol — Save the Date: Small Press in the Archive March 21
85. Steve Tills — New title from theenk Books NOW AVAILABLE: John Roche's _Road Ghosts_.
86. Séamas Cain — St. Patrick's Day event
87. Jeffrey Side — The new ebook from Argotist Ebooks is “Odds Against Today” by Vernon Frazer.
88. Paul Nelson — Nate Mackey in Seattle
89. Lewis Warsh — Brooklyn Paramount #1
90. Alan Sondheim — Re: US politics and wealth (fwd)
91. Aldon Nielsen — Louisville 2011

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92. Camille Martin — Sonnet Workshop
93. Shankar, Ravi (English) — Drunken Boat#13 is live!
94. D.Buuck — Upcoming Readings in Philly & NYC
95. Tony Trigilio — Job Opening: Assistant Professor (Creative Writing/Poetry), Columbia Colleg…

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96. Deborah A. Meadows — Shearsman 30th Anniversary Reading at the Bowery on March 19th
97. Adam Fieled — New on Adam Fieled's Fair Game
98. Jim Andrews — Nationalism

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99. Dan Wilcox — Third Thursday Poetry Night, March 17, Lori Desrosiers
100. Alan Sondheim — Three Re-Mastered Original and Beautiful (I think) Videos*
101. Alan Sondheim — please donate
102. Jennifer Karmin — March 18 & 19: Utopic Monster Theory (Chicago)

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105. Ruth Lepson — FW: aaron's post
106. Joel Weishaus — "Of Place Itself."
107. Laura Hinton — On Chant de la Sirene: Rae Armantrout in conversation at the recent Louisvil…
108. Jennifer Karmin — March 16: Eileen Myles & Ed Roberson in Chicago

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109. Morgan Myers — Kind of an experiment in conceptual reviewing...
110. Margaret Carson — March 23 in New York: Jonathan Mayhew, David Shapiro and Mark Statman at …
111. Adam Fieled — from Letters to Dead Masters: New Links

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112. Noah Eli Gordon — reading tour info: Las Cruces, Tucson, Las Vegas, Los Angeles, Oakland, A…
113. CA Conrad — Zurawski, Vitiello, Jaramillo on JUPITER 88
114. CA Conrad — Asheville, North Carolina...

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115. Eric Dickey — toegoodpoetry.com
116. Adam Fieled — Fieled's Miscellaneous: Apparition Poems Outtakes
117. Micah Robbins — Sous Les Pavés III

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118. Jennifer Karmin — March 19: Rites of Spring in Chicago

19 MAR 2011

119. Jonathan Morse — Anything here for VisPo?

20 MAR 2011

120. Adam Fieled — Apparition Poems Outtakes Pts.4-6
121. Eric Elshtain — Near Earth Objects and You
122. Giuseppe Infante — By The Overpass, published by a new small press Overpass Books
123. Mark Young — Out from Otoliths — j/j hastain's "the ulterior eden"

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124. The Paris Review — Roberto Bolaño, Ann Beattie, et al in the new Paris Review
125. Deborah A. Meadows — a new book of poetry: Saccade Patterns by Deborah Meadows
126. Robert Dewhurst — Bernadette Mayer Symposium in Buffalo
127. George Quasha — 8 axial drawings called "dakini drawings"

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128. Steven Zultanski — SEGUE PRESENTS: BRANDON BROWN + ELIZABETH FODASKI
129. tony iantosca — New Poetry Journal Release Party in Brooklyn
130. Andy Gricevich — Cannot Exist: presale on new chaps by Conrad, Harrison, Larsen and Mynes, …
131. Jennifer Karmin — Red Rover Series / Experiment #44
132. Shankar, Ravi (English) — Celebrate Mason¹s Road a literary and arts journal sponsored b…
133. Belladonna Series — Upcoming Belladonna Reading: 4/19
134. Rob McLennan — Amanda Earl on Literary Ottawa

23 MAR 2011

135. David Kirschenbaum — Boog City presents No Press and Rorie Kelly
136. Jesse Glass — Disembodied I at Clark Coolidge's St. Marks Reading Before the Earthquake and…
137. Bonnie MacAllister — CERTAIN CIRCUITS NEWS: Events, Call, Exhibit
138. Fisher, Johanna M — Re: Bernadette Mayer Symposium in Buffalo
139. Louis Cabri — the Alphabet: A Symposium on Ron Silliman's Long Poem, 25-26 March 2011
140. Jared Schickling — eccolinguistics ////
141. Jesse Glass — "For Japan"--A Suggestion from Disembodied I--St. Marks and Beyond Baroque?

24 MAR 2011

142. Tim Peterson — Tendencies 3/28: Barbara Hammer, Maggie Nelson, & Janlori Goldman
143. Regina Pinto — More than a century of Lewis Carroll's Alice re-readings.
144. Adam Fieled — Mother Earth Pt.2 on Yudu
145. Adam Fieled — from American Deadness: 3 Links
146. Jennifer Karmin — March 27: Iowa City writers @ Myopic Books (Chicago)

25 MAR 2011

147. CA Conrad — Fred Moten on JUPITER 88
148. Aldon Nielsen — Modernist Studies panel proposal
149. Tim Peterson — Michael Boughn and Victor Coleman at Zinc Bar, 3/27

26 MAR 2011

150. Freind, William Joseph — Eileen Myles in South Jersey
151. steve dalachinsky — Re: "For Japan"--A Suggestion from Disembodied I--St. Marks and Beyond …
152. Adam Fieled — American Deadness Pt. 2 on Yudu (mp3)
153. Maria Damon — can't remember...
154. Joel Weishaus — "Oprah Magazine's Adventures in Poetry"

27 MAR 2011

155. Jesse Glass — A Charm For Survivors--For Japan
156. Lewis Warsh — Every Time We Say Goodbye

28 MAR 2011

157. Jesse Glass — The Baroness Else von-Freytag Loringhoven Project At the University of Maryla...
158. Robert Dewhurst — Re: Bernadette Mayer Symposium in Buffalo
159. William Allegrezza — two new ebooks/books: cycholl and hastain
160. Susan Webster Schultz — Much more Dementia Blogging at Tinfish Editor's Blog
161. Jennifer Karmin — March 30: Aaaaaaaaaaalice @ Illinois State University

29 MAR 2011

162. Jesse Glass — Re: "For Japan"--A Suggestion from Disembodied I--St. Marks and Beyond Baroqu...
163. Obododimma Oha — Writing and Rewriting Gaddafi
164. Mairead Byrne — Re: "Oprah Magazine's Adventures in Poetry"
165. Camille Martin — Influency 10: A Toronto Poetry Salon
166. Fisher, Johanna M — Re: Bernadette Mayer Symposium in Buffalo
167. Giuseppe Infante — Re: Bernadette Mayer Symposium in Buffalo
168. Paul Nelson — Nate Mackey, Susan Schultz
169. Joel Weishaus — Re: "Oprah Magazine's Adventures in Poetry"
170. Mairead Byrne — Re: "Oprah Magazine's Adventures in Poetry"
171. Joel Weishaus — Re: "Oprah Magazine's Adventures in Poetry"

30 MAR 2011

172. Mairead Byrne — Re: "Oprah Magazine's Adventures in Poetry"
173. Steve Clay — Artists' Books Collection for sale
174. Dan Godston — Piano + Poetry concert on April 16
175. Jeffrey Lee — Nest of words in New Mexico
176. Michael — 100 Thousand Poets for Change Anthology - Send work and Join The Event!
177. Séamas Cain — The discontinuum ...

31 MAR 2011

178. susan maurer — clwn wr, Skidrow Penthousae, Volt
179. Amanda Earl — A Month of Visual Poetry: NationalPoetryMonth.ca
180. Séamas Cain — A review of poetic drama ...
181. patrick dunagan — readings in D.C. area
182. Camille Martin — Camille Martin, Paul Vermeersch, and Jonathan Bennett at Pivot
183. Tim Peterson — Tendencies 4/4: Jack Halberstam, Rob Halpern, and Brenda Iijima
184. Jennifer Karmin — Red Rover Series / Experiment #45

1. steve dalachinsky

Re: query from a musicologist

Sun 27 Feb 2011

---

probably meaqnt HA photomontage

tho phono montage may indicate as in dj terms playing a variety or at
least more than one phongraph (lp) record at once
like a sound collage

On Sat, 26 Feb 2011 08:47:35 -0800 Crisman Cooley <[redacted]>
writes:
> "...if [phonomontage] has a relatively stable meaning or set of
> meanings in
> scholarship on poetry..."
>
> My guess (supported by a brief google search) is that the short
> answer is:
> No.
>
> Phonomontage implies multiple voices, interruption of one voice by
> another,
> or use of editing for one voice to interrupt itself, complete
> disconnection
> of signifier from signified, found (vocal) sound, etc -- rare in
> cont Am
> poetry I think, which, despite all, clings tenaciously to sense.
> (Human
> minds after all are meaning-making machines, though human beings are
> not.
> And there's the rub.) I'd be interested to hear if others know of a
> poet/poets who use phonomontage (ergo this msg frontchannel).
>
> I'd also love to know what happened at Black Mountain College in
> conversations between Cage & Olson. My guess is that Olson basically
> said,
> "This man's ideas shall have no place in poetry." Yet Cage, in my
> opinion,
> is the greater poet. Not only because his lectures are more
> interesting
> studies of word arrangements in time, but because his ideas will be
> more
> enduring. Is there any record of what passed between them?
>

>
> >
> > Date: Fri, 25 Feb 2011 11:37:10 -0600
> > From: Maria Damon <[redacted]>
> > Subject: query from a musicologist
> >
> > Dear all:
> > A musicologist friend has sent me the following query and I told
> him I'd
> > forward it to the poetics list.
> > You can reply back-channel (to me) on the list, and I'll forward
> the
> > responses to him. Thanks, all.
> > bests, md
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> > Hi Maria,
> >
> > I have a geeky scholarly question for you. Have you come across
> the term
> > "phonomontage" much in your field, especially in dealing with
> text-sound
> > poetry/composition? Let me know; it's a term I'm interested in
> > appropriating for some of my ringtones, but I'd like to know if it
> has a
> > relatively stable meaning or set of meanings in scholarship on
> poetry.
> >
> > Cheers,
> > Sumanth
> >
> > ==========
> >
>
>
>

↑ Index

2. Murat Nemet-Nejat

Re: query from a musicologist

Mon 28 Feb 2011

"Phonomomtage," whether it exists as a word or not, is the bread and butter of film editing. Perhaps Godard is the primary practitioner of the art where sound/noise acts as an independent character, often placed in the foreground of linear action. For instance, in Godard's last film *Socialisme* there is a sequence on a cruise ship where waiters, etc,. working in the dining roomare in the foreground, rather than the passengers ostensibly for whom the ship is built; and more than the waiters, the noises, clatters, the plates, the tools, etc. they carry make.

This kind of effect which disorients conventional expectations is only possible through a sound montage.

Ciao,

Murat

On Sat, Feb 26, 2011 at 11:47 AM, Crisman Cooley <[redacted]>wrote:

> *"...if [phonomontage] has a relatively stable meaning or set of meanings in scholarship on poetry..."*
>
> *My guess (supported by a brief google search) is that the short answer is: No.*
>
> *Phonomontage implies multiple voices, interruption of one voice by another, or use of editing for one voice to interrupt itself, complete disconnection of signifier from signified, found (vocal) sound, etc -- rare in cont Am poetry I think, which, despite all, clings tenaciously to sense. (Human minds after all are meaning-making machines, though human beings are not. And there's the rub.) I'd be interested to hear if others know of a poet/poets who use phonomontage (ergo this msg frontchannel).*
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> *I'd also love to know what happened at Black Mountain College in conversations between Cage & Olson. My guess is that Olson basically said, "This man's ideas shall have no place in poetry." Yet Cage, in my opinion, is the greater poet. Not only because his lectures are more interesting studies of word arrangements in time, but because his ideas will be more enduring. Is there any record of what passed between them?*
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> *From: Maria Damon <[redacted]>*
> *Subject: query from a musicologist*

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> *You can reply back-channel (to me) on the list, and I'll forward the responses to him. Thanks, all.*
> *bests, md*
>
> *Hi Maria,*
>
> *I have a geeky scholarly question for you. Have you come across the term "phonomontage" much in your field, especially in dealing with text-sound poetry/composition? Let me know; it's a term I'm interested in appropriating for some of my ringtones, but I'd like to know if it has a relatively stable meaning or set of meanings in scholarship on poetry.*
>
> *Cheers,*
> *Sumanth*
>
> *==========*

↑ Index

3. Sarah Giragosian

Call for papers

Mon 28 Feb 2011

?Multiformalism? is a term that the poet, critic, and editor Annie Finch employs to discuss a range of formal poetic traditions, including experimental poems. This capacious word may begin to resolve the limitations of ?formalism? as a discrete genre. In her essay, ?The Trouble with a Word like Formalism,? Anne Stevenson writes, ?In a good poem, as everyone knows, form is inseparable from sense and tone. No poem worthy of the name can be formless?The sounds, rhythms, pitch and intensity of the lines ARE the form. Every poem is its form. A bad or failed poem is one whose form has either been imposed too much upon it, or neglected through ignorance or lack of an ear?? Nevertheless, ?form? continues to be a problematic term in contemporary poetics, particularly in its relationship to history. For female writers and people of color, formal verse is a vexed, yet potentially critical zone. In Playing in the Dark: Whiteness and the Literary Imagination, Toni Morrison writes, ?Those of us who come from traditions of oppression find ourselves estranged from canonical texts, and must fight?against them and our arguments with them?to own them.?

Questions to consider include, but are not limited to, the following:

What are the political valences of formal or multiformal poems in relationship to practice and theory?

How might multiformalism be relevant and even vital in contemporary poetics? How might formal poems, even such traditional poetic forms as blank verse, offer versatile and sonically adventurous opportunities for disruption and variation? How might a revolutionary potentiality inhere in formal poetry, as has been the case in Tahrir Square, where protesters have sung couplet-slogans to galvanize a political movement? How might formal poetry be decolonizing? How might form denaturalize oppressive structures? How might formal poetry involve expressive modulation and the possibility of discovery, both of self and other? In what ways do traditional and experimental forms provide an efflorescent zone for marginalized communities?

Please send any creative or critical work that delves into ?multiformalism,? employing or discussing traditional or experimental forms to [redacted] by April 15. Please write ?Poetics and Form? in the subject line.

---------- This message was sent using IMP, the Internet Messaging Program.

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4. Adam Fieled
"Mother Earth" Pt.1
Mon 28 Feb 2011

Mother Earth is a manuscript, parts of which have appeared in or are forthcoming in Mipoesias, Miporadio, Turntable/Blue Light, Pirene's Fountain, and elsewhere.

An mp3 of the first half is here on Yudu:

http://www.yudu.com/item/details/296027/Mother-Earth-Pt.-1

Hope you like,
Adam

↑ Index

5. michael farrell
Re: query from a musicologist
Mon 28 Feb 2011

if theres no 'phonomontage' i think its more because no ones run with it as a term, rather than no ones done it ..

i think its prob common in contemp sound poetry - going on my limited knowledge - but conceptually in print also

cris - im curious that u said cage was a better poet than olson due to his ideas rather than his poetry ..

m

> *Date: Sat, 26 Feb 2011 08:47:35 -0800*
> *From: [redacted]*
> *Subject: Re: query from a musicologist*
> *To: [redacted]*
>
> *"...if [phonomontage] has a relatively stable meaning or set of meanings in scholarship on poetry..."*
>
> *My guess (supported by a brief google search) is that the short answer is: No.*
>
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> *Hi Maria,*
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> *I have a geeky scholarly question for you. Have you come across the term "phonomontage" much in your field, especially in dealing with text-sound poetry/composition? Let me know; it's a term I'm interested in*

> *appropriating for some of my ringtones, but I'd like to know if it has a relatively stable meaning or set of meanings in scholarship on poetry.*
>
> *Cheers,*
> *Sumanth*
>
> *==========*

↑ Index

6. michael farrell
Re: query from a musicologist
Mon 28 Feb 2011

---

ps the brilliant amanda stewart

http://www.youtube.com/watch?v=6m9YDh4aZRA

> *Date: Sat, 26 Feb 2011 08:47:35 -0800*
> *From:* [redacted]
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> *To:* [redacted]
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>
> *Cheers,*
> *Sumanth*
>
> *==========*

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7. Stephen McCaffery

Re: POETICS Digest - 24 Feb 2011 to 25 Feb 2011 (#2011-43)

Mon 28 Feb 2011

"Dirty" concrete as I recall is a term like "Dada" with an uncertain origin. It was a familiar usage in the early seventies in my own discussions with bp Nichol about the incipient hierarchization within the international concrete movement. We both noted that anthologies were regurgitating the same material which was straight edged, typographically lucid (Garnier's work for instance and Eugen Gomringer's as well as Ian Hamilton Finlay's in Scotland and that of the de Campos brothers in Brazil Wet both considered that what seemed to offer itself as a vanguard movement dedicated to poetic change was rapidly ossifying. Nichol certainly used the term in his letters to and from Stephen Scobie (living in the same town as bp we met and chatted rather than wrote to each other hence my take is purely anecdotal). But George's take is accurate and it applies to much of bissett's practice, my own, less so bp, and definitely to Bob Cobbing in England and the younger writers (Chris Cheek, Lawrence Upton and PC Fencott) who came out of Bob's revolutionary poetry workshops.

The practice of dirty concrete seems to be continuing in Canada via writers such as Derek Beaulieu and jw curry (among others).

my best to everyone
Steve McCaffery

On Feb 26, 2011, at 12:03 AM, POETICS automatic digest system wrote:

> There are 4 messages totalling 231 lines in this issue.
>
> Topics of the day:
>
> 1. Joanna Fuhrman & Stacy Szymaszek
> 2. query from a musicologist
> 3. origin of the term "dirty concrete"?
> 4. Tonight: SUSAN HOWE -- Caesura Conversation: Dialogue and
> Process --
> February 25, Friday, 5:30pm, James Gallery
>
> welcome.html
>
> ----------
>
> Date: Fri, 25 Feb 2011 01:51:39 -0500
> From: CA Conrad <[redacted]>
> Subject: Joanna Fuhrman & Stacy Szymaszek
>
> Joanna Fuhrman & Stacy Szymaszek are the two most recent poets to
> appear on JUPITER 88
>
> to see these and previous issues, please go to
> http://JUPITER88poetry.blogspot.com
>
> thank you for visiting JUPITER 88!
> CAConrad
>
> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>
> welcome.html
>
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> From: Maria Damon <[redacted]>
> Subject: query from a musicologist
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> "phonomontage" much in your field, especially in dealing with text-
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> appropriating for some of my ringtones, but I'd like to know if it
> has a
> relatively stable meaning or set of meanings in scholarship on poetry.
>
> Cheers,
> Sumanth
>
> welcome.html
>
> ----------
>
> Date: Tue, 22 Feb 2011 22:08:38 +0000
> From: Stephen Ellis <[redacted]>
> Subject: Re: origin of the term "dirty concrete"?
>
> Dirty concrete means it has too much sand to bond.
>
>
>
>> Date: Thu, 17 Feb 2011 12:25:19 -0500
>> From: [redacted]
>> Subject: Re: origin of the term "dirty concrete"?

>> To: [redacted]
>>
>>
>>
>> I remember a reading at The Lab or someplace like that in SF around
>> 1986-1988, Stephen McCaffery (featured that evening I think with
>> Beverl> y
>> Dahlen) did a kind of performance piece comprised essentially of
>> "FULL
>> and Extra-Physical Enunciation" of "text" pared down all the way
>> to the
>> Ground Level of individual letters, perhaps in fact JUST ONE
>> letter, > the
>> letter T (at least that is the one that I best remember). He
>> articulated, "t, t, t, T, T, T, T, T, T" and so
>> on and > so forth. Indeed,
>> he wanted to, let's say, FULLY ACTUALIZE the entire
>> experiential rang> e
>> of the universal physicality of the letter T, all that ear,
>> tongue,
>> mouth, lungs, and even esophagus FEEL/Contact when it, the
>> letter T> , is
>> stripped of its (Capitalist?) conventional utility or any kind of
>> marketable semantic association or "burden" (Williams). (I guess
>> that's "My Stephen McCaffery" that evening, anyways...)
>>
>>
>>
>> In effect, or maybe Full Effect, he really, really engaged us
>> somatically and carnally with his intensely evocative accentuation
>> and
>> "primitive," roof-shaking, thunderous enunciation of the
>> letter T. He
>> SPIT it right into some of us in the first couple rows of seats, in
>> fact. NOW, if that wasn't one of the most "concrete" poetries I
>> have
>> ever witnessed, No, I should say _EXPERIENCED_, then I don't
>> know w> hat
>> is (other than what Robert Grenier does, and leaves, on the
>> page, a> lso
>> "minimalist," but more a graphic or visual "concrete," while
>> McCaffery's, obviously, is dramatically SOUND-based and

>> Extremely Ora> l,
>> of course.) Anyhow, given that a good bit of good clean spit was
>> emitted, surely that kind of poming would/could be called "dirty
>> concrete," in my humble opinion.
>>
>>
>>
>> Steve Tills
>>
>>
>>
>>
>>
>> Date: Tue, 15 Feb 2011 17:23:15 -0800
>>
>> From: George Bowering <[redacted]>
>>
>> Subject: Re: origin of the term "dirty concrete"?
>>
>>
>>
>> Back in the day we used to talk about dirty con and clean con.
>>
>> Dirty con was the stuff you did by typing over other typing but a bit
>> off.
>>
>> Anything with smears etc.
>>
>> Generally the stuff bpNichol was doing was clean con and the stuff
>> bill
>> bissett was doing was dirty con.
>>
>> There was a difference of intent.
>>
>> Dirty con was generally done by poets who wanted to strike against
>> hoitsy toitsy aestheticism.
>>
>>
>>
>> gb
>>
>>

>>
>>
>>
>> On Feb 15, 2011, at 9:15 AM, Lori Emerson wrote:
>>
>>
>>
>>> Hello all! I wonder if anyone out there knows where the term
>>> "dirty
>>
>>> concrete" came from (a term which I know Stephen Scobie and
>>> others
>>
>>> have used to describe Steve McCaffery's work).
>>
>>>
>>
>>> Any leads or tips would be just wonderful - thanks -
>>
>>>
>>
>>> Lori
>>
>>>
>>
>>> --
>>
>>> Lori Emerson
>>
>>> Assistant Professor | Electropoetics Thread Editor, Electronic
>>> Book
>>
>>> Review Department of English, University of Colorado at Boulder
>>
>>> Hellems 101, 226 UCB, Boulder, CO 80309-0226
>>
>>> http://www.loriemerson.com http://www.electronicbookreview.com
>>
>>> http://twitter.com/loriemerson
>>
>>
>>

>>
>>
>>
>> ==========
>> => ==========
>
> >
> ==========> 3D==========
> welcome.html
>
> ----------
>
> Date: Fri, 25 Feb 2011 11:38:21 -0800
> From: amy king <[redacted]>
> Subject: Tonight: SUSAN HOWE -- Caesura Conversation: Dialogue and
> Process -- February 25, Friday, 5:30pm, James Gallery
>
> Caesura Conversation: Dialogue and Process
February 25, Friday,
> 5:30pm, J> ames Gallery

What does it mean for a woman poet-scholar to
> write out > of archival dark
matter? Are particular formal strategies are
> demanded > to narrate archival
silences? Susan Howe's poetry collections
> include e> ssaysâ€”personal and
historical explorations written in
> proseâ> €”and her works of scholarship, broken
into lyrical
> fragments, ofte> n feature the figurative language and quick leaps
often found
> in contem> porary verse. How should we read such texts, describe
them, or
> categori> ze them? Join the Graduate Center's Stefania Heim, PhD program
>
in Engli> sh, as she explores these questions and more with Susan Howe, one
> of
ou> r most important contemporary poets. Howe is the author numerous
> collectio> ns
of poetry and prose, including My Emily Dickinson, Pierce-
> Arrow, and> the

forthcoming That This, a collaboration with photographer
> James Well> ing.

The Center for the Humanities :: The City University
> of New Yo> rk :: 365 Fifth
Avenue, New York, NY 10016-4309
http://
> www.centerforth> ehumanitiesgc.org/

****
VIDA: Women in
> Literary Arts>
+ Interviews

Amy's Alias
+ http://amyking.org/
>
****

> *==========> 3D==========*
> *welcome.html*
>
> *----------*
>
> *End of POETICS Digest - 24 Feb 2011 to 25 Feb 2011 (#2011-43)*
> ****

presenting a paper, joining a roundtable discussion, or organizing a session. The MLA Program Committee especially welcomes session proposals in formats that highlight teaching experience, creative work, and civic engagement and encourages you to view an invitation from the committee at www.mla.org/proposal_invite.

To be included in the convention program, search (www.mla.org/cfp_search) or browse (www.mla.org/cfp_browse) the calls for papers already posted on the MLA Web site. Through 1 March 2011, you may also submit your own call for papers at www.mla.org/cfp_main. As the session organizer, you are responsible for acknowledging all submissions and inquiries regarding your call for papers. We recommend posting a submission deadline of not later than 15 March.

Please keep in mind that a call for papers is not a session proposal but a way to solicit paper submissions for creating a session proposal. Proposal forms for the 2012 convention will be available at www.mla.org/ssp_main in early March. Completed proposal forms must be submitted by 1 April 2011. The MLA Program Committee will determine which session proposals are accepted.

All participants in convention sessions must be MLA members by 7 April 2011, and members should review other guidelines for the MLA convention (www.mla.org/conv_procedures) before responding to or submitting calls for papers.

The MLA Annual Convention is an exciting intellectual and professional event. I hope you will consider participating, and I look forward to seeing you in Seattle.

Cordially,

Russell A. Berman
MLA President
Walter A. Haas Professor in the Humanities, Stanford University

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking." -- Guy Debord

↑ Index

9. Jessica Wickens

Re: March 7 in San Francisco: Mike Young, Jamie Iredell, and Patrick Duggan

Mon 28 Feb 2011

---

woo hoo!

On Feb 25, 2011, at 3:11 PM, Elliot Harmon wrote:

> *Hi all,*
>
> *I'm hosting a reading in San Francisco next Monday, March 7, with Mike Young, Jamie Iredell, and Patrick Duggan. It would be great to see you there.*
>
> *Cheers,*
> *Elliot*
>
> **Idiolexicon Reading Series**
> *Rancho Parnassus, 132 6th St, San Francisco*
> *Monday, March 7, 7 PM*
> *Free*
> *More info: http://www.idiolexicon.com/*
> *Facebook invite: http://on.fb.me/3-7-11*
>
> *The Idiolexicon Reading Series at Rancho Parnassus brings a wide range of innovative writers from the Bay Area and beyond. On Monday, March 7, the reading will feature Amherst's Mike Young, Atlanta's Jamie Iredell, and San Francisco's Patrick Duggan.*
>
> **Jamie Iredell* is the author of *The Book of Freaks* (Future Tense Books 2011) and *Prose. Poems. A Novel*. (Orange Alert Press 2009). He lives in Atlanta, where he co-curates the Solar Anus Reading Series.*
>
> **Mike Young *is the author of *Look! Look! Feathers *(Word Riot Press 2010) and *We Are All Good If They Try Hard Enough *(Publishing Genius 2010). He co-edits *NOÖ Journal *and runs Magic Helicopter Press.*
>
> **Patrick Duggan *is co-editor of *Idiolexicon *and a 2010 National Poetry Series finalist. His poems have appeared in several journals including * Beeswax*, *Mirage*, *Monday Night Lit*, *NOÖ Journal*, *Oranges and Sardines*

> *, *Parthenon West Review*, and *Shampoo*.

↑ Index

10. CA Conrad
for Akilah Oliver...
Tue 1 Mar 2011

(Soma)tic Poetry Exercise #55 is dedicated to the legacy of Akilah Oliver: http://somaticpoetryexercises.blogspot.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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11. CA Conrad
Re: New Blog: Adam Fieled's Fair Game
Tue 1 Mar 2011

Hmm. This is quite the examination of class Adam. Has anyone else taken a look at this? http://fieledsfairgame.blogspot.com/2011/02/class-and-risk-nirvanas-in-bloom.html

So Nirvana, to be "educated in class" was to not appear to be rubes? Are all working class people rural? "Rube" is a term for "country bumpkin." And what does it mean to be "educated in class" in the first place? What you are saying is that Nirvana is a late 20th century Pymalion experiment then?

And Nirvana was, in attempting to not appear to be rubes, wanting everyone to think that their message was NOT Grunge? Isn't Nirvana the biggest proponent of the Grunge music genre? This is all very confusing because I don't think of Grunge as embodying or embracing the dominant culture but resisting it.

And coming from working class people I can safely say that none of us hold poverty dear to our hearts. Poverty isn't dear. Poverty is frightening. Poverty is something that keeps us up at night made sick with worry.

I'm more confused than anything by these astonishing ideas you put forth, CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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12. Nic Sebastian

new audio chapbook - 'Dark Refuge' by Edward Byrne

Tue 1 Mar 2011

New audio chapbook from Whale Sound - ‘Dark Refuge’ by
Edward Byrne - http://bit.ly/hladHX

As usual with Whale Sound Audio Chapbooks, the question we ask is: 'How do you like your poetry served?' You can read/listen to these lovely poems as online text or online audio; free downloadable MP3, PDF, or e-book, or - if you are the ‘must have it in my hands’ sort - you can purchase a print edition and/or a CD. Details at the site. Best, Nic Nic Sebastian

Whale Sound
Very Like A Whale
Voice Alpha

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13. Bonnie MacAllister

March 12: She Should Have Written It @ the Shubin Theatre

Tue 1 Mar 2011

She Should Have Written It: A Story of Bohemian Surveillance
Time
12 March · 19:00 - 22:00

Location
Shubin
Theatre<https://www.facebook.com/pages/Shubin-Theatre/116001365088773>
407 Bainbridge Street

More info
A Green Light Arts Production

Multimedia performance and works by Bonnie MacAllister

Featuring the one act play, She Should Have Written It: A Story of Bohemian Surveillance

stars
Celeste Walker as Enyo
Maleka Fruean as Druka
Dan Baker as Dash

March 12 at 7 p.m.

FREE (pay what you wish)

A fundraiser for Green Light Arts

Featuring trunk sales by independent craft merchants

http://greenlightarts.org/

(Part of a series featuring work by Debra Leigh Scott on March 10 and Jackie Ruggerio Jacobson on March 11)
Contact [redacted]

RSVP on Facebook <https://www.facebook.com/event.php?eid=203116133032220>.

-
<http://bonnie-macallister.blogspot.com/>

↑ Index

14. Jack Foley
jrfoley.com is UP and AT 'EM -- from FlashPoint
Tue 1 Mar 2011

What taste do Lee Harvey Oswald, St. Augustine, Walt Disney, Abbess Heloise (without Abelard), Sam Eig, and Iggy Friml share? Why, come morning or afternoon, they all sit down and sip and munch each other's words at the tables of jrfoley.com (http://jrfoley.com/) -- the new blog in town.

Come join them on the terrasse.

jrfoley.com (http://jrfoley.com/). From FlashPoint (http://www.fllashpointmag.com/).

And bring aGracehoper!

↑ Index

15. Lori Emerson
Re: origin of the term "dirty concrete"?
Tue 1 Mar 2011

All, just to say thank you for your interesting and helpful responses to the issue of "dirty concrete" - I still have not yet figured out definitively who came up with the term but generally people seem to think it was either bpNichol or bill bissett. I might have a phone interview lined up with Mike Weaver in a week or two and so I'm hoping he might be able to clear up some of these questions.

- Lori

--
Lori Emerson
Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
http://www.loriemerson.com
http://www.electronicbookreview.com
http://twitter.com/loriemerson

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16. Obododimma Oha

A Sign Monkey Is Watching You

Tue 1 Mar 2011

"A common sign monkey strategy in some major cities in West Africa is to stage a public drama, in the form of a mock fight, auction sales, card games, and so on. Naturally, you would like to stop and watch, or maybe go beyond that to separate the fighters and broker peace. Good. Sign monkey fighters are looking for peace loving fools to separate them."

Read the full text of "A Sign Monkey Is Watching You<http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5680619-182/story.csp>"
at:
http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5680619-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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17. Sharon Mesmer/David Borchart
Connie Deanovich and Sharon Mesmer at the Poetry Project
Tue 1 Mar 2011

Connie Deanovich and Sharon Mesmer at the Poetry Project

Wednesday, March 16
8:00 pm
131 E. 10th Street
New York New York

Connie Deanovich is the author of the Zombie Jet and Watusi Titanic.

Sharon Mesmer is the author of the The Virgin Formica and Annoying Diabetic Bitch; fiction collections are Ma Vie à Yonago (in French translation from Hachette), In Ordinary Time and The Empty Quarter.

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18. Steven Zultanski
SEGUE PRESENTS: SHANNA COMPTON + MARC NASDOR
Tue 1 Mar 2011

SEGUE PRESENTS:

SHANNA COMPTON +
MARC NASDOR

This Saturday, March 5th

SEGUE READING SERIES
BPC
4 PM
$6

March 5th - Shanna Compton and Marc Nasdor

SHANNA COMPTON is the author of For Girls (& Others), Down Spooky, Gamers, and several chapbooks. Her third poetry collection will be called The Seam Rovers. She lives on the internet at shannacompton.com.

MARC NASDOR most recent book is Sonnetailia (Roof 2007). His poems have been published in translation in Hungarian, German and Spanish, and have been performed in France, Germany and Hungary. An art and audio consultant, he is also an amateur ethnomusicologist who presents global dance music under the alias DJ Poodlecannon.

Saturday, March 5th
4-6 PM

The Bowery Poetry Club, 308 Bowery
$6 admission goes to readers

February/March Segue Readings are curated by Nada Gordon and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

March 12 - Michael Gottlieb & Lonely Christopher

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19. Al Filreis
PoemTalk 41 released: on Ezra Pound's canto III
Tue 1 Mar 2011

Today we have released episode 41 of PoemTalk ("PoemTalk at the Writers House"). It is a 29-minute discussion of Canto III of Ezra Pound by Richard Sieburth, Rachel Blau DuPlessis and Kaplan Harris.

http://poemtalkatkwh.blogspot.com/
http://www.poetryfoundation.org/

PoemTalk is also available on iTunes. Just go to your iTunes music store and type "PoemTalk" in the searchbox.

When Jacket2 launches soon, PoemTalk's home on the web will move to the new site of the magazine.

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

on the web: http://writing.upenn.edu/~afilreis
blog: http://writing.upenn.edu/~afilreis/blog
PoemTalk: http://www.poemtalk.org

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20. Kenneth Sherwood
Re: Phonomontage
Tue 1 Mar 2011

I find the term immediately attractive and interesting, even as I try to locate its center -- how it would be distinct from or a sub-set of sound poetry, text sound, phonetic poetry, poesie sonore . Does orality, live performance, or mechanical mediation enter into it? There are formal distinctions that could be made between say Dada sound (voiced) poetry and the multi-track, magnetic tape experiments of artists especially from the 1960s onward.

Like the Cage / Olson contrast mentioned yesterday, what has often puzzled me is the marginalization or categorization of other sound arts with language as outside the spectrum of poetry or literature. I remember listening to Kenneth Gaburo years ago and wondering why Lingua II Maldeto (also happily now at ubuweb http://www.ubu.com/sound/gaburo.html) was experimental music but Kurt Schwitters belonged to poetry. Still don't know the answer, except that Gaburo was paid by a music department.

Dick Higgins is still very much worth reading on these issues:
http://www.ubu.com/papers/higgins_sound.html

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21. steve dalachinsky
Re: Connie Deanovich and Sharon Mesmer at the Poetry Project
Wed 2 Mar 2011

Class Reunion:

David Liebman - reeds and Steve Dalachinsky - words
in a rare duo performance
March 6,2011 - 8 pm
@ The Stone East 2nd Street and Ave C
in Manhattan - F train to 2nd Ave or F and J to Essex/Delancey

admission $10

for more info go to www.thestonenyc.com

_____

and steve and lola danza march 14 at local 269 @ 7PM
269 e houston @ suffolk

On Tue, 1 Mar 2011 15:28:35 -0500 Sharon Mesmer/David Borchart
<[redacted]> writes:
> Connie Deanovich and Sharon Mesmer at the Poetry Project
>

> Wednesday, March 16
> 8:00 pm
> 131 E. 10th Street
> New York New York
>
> Connie Deanovich is the author of the Zombie Jet and Watusi Titanic.
>
>
> Sharon Mesmer is the author of the The Virgin Formica and Annoying
> Diabetic Bitch; fiction collections are Ma Vie à Yonago (in French
> translation from Hachette), In Ordinary Time and The Empty Quarter.
>
>
>

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22. amy king
OT: Memorial Service for Akilah Oliver
Wed 2 Mar 2011

Please join us in celebrating the life of Akilah Oliver

Thursday, March 3, 2011 -- 6:00 pm

Middle Collegiate Church
50 East 7th Street at Second Avenue
New York, NY 10003

Subway: 6 to Astor Place

Please bring an offering to place on the altar or to share with others

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23. Cara Benson
Belladonna & Kundiman Celebrate Theresa Hak Kyung Cha
Wed 2 Mar 2011

Belladonna* and Kundiman Celebrate Theresa Hak Kyung Cha

On the weekend of what would have been Cha's 60th birthday (a full life cycle event in the Chinese/Korean lunar calendar), Belladonna* and Kundiman gather nine poets to perform a staged reading from Dictee. Cha's best known written work, Dictee focuses on the life of several women framed with the art of the Greek muses, yet in the cosmos of Shamanism and Daoism. Their struggle to

speak and overcome suffering is enacted through amixture of media which destabilizes the notion of a progressive and seamless history.

Participants to include: Tamiko Beyer, Sarah Gambito, Laura Hinton, Cathy Park Hong, Myung Mi Kim, Soomi Kim, Alison Roh Park, Sina Queyras, Jen Shyu, Anne Waldman, Genevieve White, Zhang Er

Join us for an afternoon of projected images, voices, pictorial characters, scholarly contextualization, a birthday cake, and surprises.

Screening of Cha's video works courtesy of University of California, Berkeley Art Museum and Pacific Film Archive; gift of the Theresa Hak Kyung Cha Memorial Foundation.

Event is being filmed for Woo Jung Cho's documentary on Theresa Hak Kyung Cha, The Dream of the Audience. http://theresahakkyungcha.com/

Curated by Cara Benson, Sarah Gambito and Zhang Er

When: Saturday, March 5
Door: 1:40pm; Show: 2pm to 3:30pm [PROMPT]
Where: Bowery Poetry Club, 308 Bowery, NYC
Cost: $8

http://www.belladonnaseries.org/readingseries.html
http://www.kundiman.org

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24. Catherine Daly
Re: Call for papers
Wed 2 Mar 2011

And how will you be using these papers?

All best,
Catherine Daly

On Mon, Feb 28, 2011 at 10:12 AM, Sarah Giragosian
<[redacted]> wrote:
> ?Multiformalism? is a term that the poet, critic, and editor Annie Finch
> employs to discuss a range of formal poetic traditions, including
> experimental poems. This capacious word may begin to resolve the
> limitations of ?formalism? as a discrete genre. In her essay, ?The Trouble
> with a Word like Formalism,? Anne Stevenson writes, ?In a good poem, as
> everyone knows, form is inseparable from sense and tone. No poem worthy of
> the name can be formless?The sounds, rhythms, pitch and intensity of the
> lines ARE the form. Every poem is its form. A bad or failed poem is one
> whose form has either been imposed too much upon it, or neglected through

> ignorance or lack of an ear?? Nevertheless, ?form? continues to be a
> problematic term in contemporary poetics, particularly in its relationship
> to history. For female writers and people of color, formal verse is a
> vexed, yet potentially critical zone. In Playing in the Dark: Whiteness and
> the Literary Imagination, Toni Morrison writes, ?Those of us who come from
> traditions of oppression find ourselves estranged from canonical texts, and
> must fight?against them and our arguments with them?to own them.?
>
>
> Questions to consider include, but are not limited to, the following:
>
> What are the political valences of formal or multiformal poems in
> relationship to practice and theory?
>
> How might multiformalism be relevant and even vital in contemporary
poetics?
> How might formal poems, even such traditional poetic forms as blank verse,
> offer versatile and sonically adventurous opportunities for disruption and
> variation?
> How might a revolutionary potentiality inhere in formal poetry, as has been
> the case in Tahrir Square, where protesters have sung couplet-slogans to
> galvanize a political movement? How might formal poetry be decolonizing?
How
> might form denaturalize oppressive structures?
> How might formal poetry involve expressive modulation and the possibility of
> discovery, both of self and other?
> In what ways do traditional and experimental forms provide an efflorescent
> zone for marginalized communities?
>
> Please send any creative or critical work that delves into ?multiformalism,?
> employing or discussing traditional or experimental forms to
> [redacted] by April 15. Please write ?Poetics and Form? in the
> subject line.
>

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25. **John Beer**

Fwd: dust of suns

Wed 2 Mar 2011

---------- Forwarded message ----------
From: John Beer <[redacted]>

Date: Wed, Mar 2, 2011 at 11:48 AM
Subject: dust of suns
To: [redacted]

The Chicago Poetry Project presents

a staged reading of the play

The Dust of Suns

by Raymond Roussel

Trans. Harry Mathews

French poet, novelist and playwright Raymond Roussel (1877-1933) faced almost universal incomprehension and derision during his lifetime, for works that neglected traditional character and plot development in favor of the construction of elaborate descriptions and anecdotes based on hidden wordplay. While the premieres of his self-financed plays caused near-riots, admirers included Surrealists Andre Breton and Robert Desnos, who called The Dust of Suns (1926) “another incursion into the unknown which you alone are exploring.” Roussel never enjoyed the posthumous fame of his hero Jules Verne, but he has exercised a powerful fascination upon later writers and artists including the French Oulipo group, Marcel Duchamp, John Ashbery, Michel Foucault, and Michael Palmer. New editions of his novels and poetry are forthcoming this year from Princeton and Dalkey Archive.

Like much of Roussel’s writing, The Dust of Suns has a colonial setting. Against the backdrop of fin-de-siecle French Guiana, a convoluted treasure hunt unfolds. Along the way, Roussel fully indulges his penchant for bizarre invention and juxtaposition. The Frenchman Blache seeks his uncle’s inheritance: a cache of gems whose location lies at the end of a chain of clues that includes a sonnet engraved on a skull and the recollections of an albino shepherdess. Meanwhile, his daughter Solange is in love with Jacques—but all Jacques knows of his parentage is a mysterious tattoo on his shoulder...

This script-in-hand performance of Roussel’s play, directed by John Beer, with design by Caroline Picard, features an array of Chicago writers and artists. Performers include: James Tadd Alcox, Joshua Corey, Joel Craig, Monica Fambrough, Sara Gothard, Judith Goldman, Samantha Irby, Lisa Janssen, Jennifer Karmin, Jamie Kazay, John Keene, Jacob Knabb, Francesco Levato, Brian Nemtusak, Travis Nichols, Jacob Saenz, Larry Sawyer, Suzanne Scanlon, Jennifer Steele and Nicole Wilson.

Where: The Charnel House, 3421 W. Fullerton St., [redacted]

When: March 4-6; Fri, Sat 8pm; Sun 3pm. ALL PERFORMANCES ARE FREE.

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26. **Mark Weiss**
Re: query from a musicologist
Wed 2 Mar 2011

The practice, not the term, probably dates to the visual and aural montages of witchboards and newspapers that indicated the word was spreading. Partly heard overlapping conversations were featured among the first time in Citizen Kane. The first aural montage in the Eisensteinian sense that I'm aware of was in the opening sequence of Wim Wenders' Wings of Desire.

-----Original Message-----
>From: Murat Nemet-Nejat <[redacted]>
>Sent: Feb 28, 2011 11:46 AM
>To: [redacted]
>Subject: Re: query from a musicologist
>
>"Phonomomtage," whether it exists as a word or not, is the bread and butter
>of film editing. Perhaps Godard is the primary practitioner of the art where
>sound/noise acts as an independent character, often placed in the foreground
>of linear action. For instance, in Godard's last film *Socialisme* there is
>a sequence on a cruise ship where waiters, etc,. working in the dining
>roomare in the foreground, rather than the passengers ostensibly for whom
>the ship is built; and more than the waiters, the noises, clatters, the
>plates, the tools, etc. they carry make.
>
>This kind of effect which disorients conventional expectations is only
>possible through a sound montage.
>
>Ciao,
>
>Murat
>
>
>On Sat, Feb 26, 2011 at 11:47 AM, Crisman Cooley <[redacted]>wrote:
>
>> "...if [phonomontage] has a relatively stable meaning or set of meanings in
>> scholarship on poetry..."
>>
>> My guess (supported by a brief google search) is that the short answer is:
>> No.
>>
>> Phonomontage implies multiple voices, interruption of one voice by another,
>> or use of editing for one voice to interrupt itself, complete disconnection

>> of signifier from signified, found (vocal) sound, etc -- rare in cont Am
>> poetry I think, which, despite all, clings tenaciously to sense. (Human
>> minds after all are meaning-making machines, though human beings are
not.
>> And there's the rub.) I'd be interested to hear if others know of a
>> poet/poets who use phonomontage (ergo this msg frontchannel).
>>
>> I'd also love to know what happened at Black Mountain College in
>> conversations between Cage & Olson. My guess is that Olson basically said,
>> "This man's ideas shall have no place in poetry." Yet Cage, in my opinion,
>> is the greater poet. Not only because his lectures are more interesting
>> studies of word arrangements in time, but because his ideas will be more
>> enduring. Is there any record of what passed between them?
>>
>>
>> >
>> > Date: Fri, 25 Feb 2011 11:37:10 -0600
>> > From: Maria Damon <[redacted]>
>> > Subject: query from a musicologist
>> >
>> > Dear all:
>> > A musicologist friend has sent me the following query and I told him I'd
>> > forward it to the poetics list.
>> > You can reply back-channel (to me) on the list, and I'll forward the
>> > responses to him. Thanks, all.
>> > bests, md
>> >
>> > Hi Maria,
>> >
>> > I have a geeky scholarly question for you. Have you come across the
term
>> > "phonomontage" much in your field, especially in dealing with text-sound
>> > poetry/composition? Let me know; it's a term I'm interested in
>> > appropriating for some of my ringtones, but I'd like to know if it has a
>> > relatively stable meaning or set of meanings in scholarship on poetry.
>> >
>> > Cheers,
>> > Sumanth
>> >
>> > ==========
>> >
>>

>>
>

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27. Ana Bo¾ièeviæ

Chapbook Festival begins this evening! through March 5

Wed 2 Mar 2011

The Chapbook Festival begins tonight with an evening panel! Come tomorrow and Friday for the bookfair (12-7p), lunchtime and evening workshops and readings at The Graduate Center, CUNY, and attend events throughout the city on Saturday. The up-to-date schedule & venues are below.

See you there,

The Center for the Humanities

Wed Mar 2–Sat Mar 5
Third Annual Chapbook Festival

http://www.chapbookfestival.org

The Festival celebrates the chapbook as a work of art and as a medium for alternative and emerging writers and publishers. Now in its third year, the festival features a two-day bookfair with chapbook publishers from around the country, panels, workshops, a reading of prize-winning Chapbook Fellows, and a roundtable and launch of Series II in Lost & Found: The CUNY Poetics Documents Initiative.

The Festival is free and open to the public, though some events require advance registration, as indicated below.

Wed Mar 2, 6:30pm
Panel
History of Art: Collaborations—Text/Form
The Center for Book Arts, 28 W 27th St, 3rd fl
Ed Go, Other Rooms Press; Mary Walker Graham, Rope-a-Dope Press;
Winnie Huang, artist; MC Hyland, DoubleCross Press
This panel discussion will focus on collaborations between visual
artists and writers. The formal relationships between text and image
on a book page are the product of a creative working relationship
between artist and writer: join us to explore the many ways these
kinds of partnerships can play out. This panel is part of an ongoing
series at Center for Book Arts on the history of collaboration in book
arts.
organized by the Center for Book Arts

Thu Mar 3–Fri Mar 4, Noon–7pm
Book Fair
Elebash Recital Hall Lobby, The Graduate Center, CUNY
365 Fifth Ave at 34th Street

Thu Mar 3, 1pm
Workshop
Nuts and Bolts for Publishers
Elebash Recital Hall, The Graduate Center, CUNY, 365 Fifth Ave at 34th street
Andrew Kenower, Trafficker; Rachel Levitsky, Belladonna*; Emily Pettit, Factory Hollow; Anna Moschovakis, Ugly Duckling Presse
This panel brings together experienced chapbook publishers to discuss how to create and run a chapbook press.
organized by Poetry Society of America
Free registration required. To attend workshops, please register by e-mailing [redacted]

Thu Mar 3, 5pm
Workshop
Nuts and Bolts for Writers
Elebash Recital Hall, The Graduate Center, CUNY, 365 Fifth Ave at 34th street
Hossannah Asuncion, 2010 PSA Fellowship Chapbook Winner; Mary Walker Graham, Rope-a-Dope; Jen Hyde, Small Anchor; Jean Hartig, Poets & Writers
This panel will focus on the fine little books that can be produced by hand, from the quick-and-dirty to the fancy-and-giftable, with demonstrations by writers who publish themselves and others, as well as a discussion of how chapbooks can be used to promote work and build community.
organized by Poets & Writers
Free registration required. To attend workshops, please register by e-mailing [redacted]

Thu Mar 3, 7pm
Reading
PSA Chapbook Fellowship Reading
Elebash Recital Hall, The Graduate Center, CUNY, 365 Fifth Ave at 34th street
Judges of the Poetry Society of America's eighth annual Chapbook Fellowship introduce this year's winners.
Judges: Cornelius Eady, Kimiko Hahn, James Tate, Rosanna Warren
Winners: Adam Day, Camille Rankine, Andrew Seguin, Hossannah Asuncion
organized by Poetry Society of America

Fri Mar 4, 1pm
Workshop
Pushing Boundaries of Form
Elebash Recital Hall, The Graduate Center, CUNY, 365 Fifth Ave at 34th street
Cara Benson, Dusie Kollektiv; Nate Pritts, H_NGM_N Books; Adam Robinson, Publishing Genius; Felice Tebbe, Booklyn; Mary Gannon, Poets & Writers
This panel brings together a group of publishers that are especially innovative in their approach to chapbook publishing to discuss the books they produce, the way they distribute them to readers and everything in between.
organized by Poets & Writers
Free registration required. To attend workshops, please register by e-mailing [redacted]

Fri Mar 4, 5pm Workshop Pushing Genre Boundaries of the Chapbook Room 9207, The Graduate Center, CUNY, 365 Fifth Ave at 34th street Jen Hyde, Small Anchor Press; Pei-Ling Lue, One Story; Jacqueline Waters, The Physiocrats. Moderated by Kimiko Hahn, MFA Program, Queens College, CUNY Is the chapbook merely a charming medium for poetry? How is this perceived limitation changing and why? What can the chapbook do for fiction, nonfiction, and drama? Are the publications only for experimental texts? What about digital technologies? How are chapbooks expanding the definition of each genre as well as cross-genre expectations? Is the chapbook just a momentary stay against the brutal commercialization of the industry? Is it even charming? Who cares? Panelists will address these questions and speak about individual projects and visions. organized by the CUNY MFA Affiliation Group Free registration required. To attend workshops, please register by e-mailing [redacted]

Fri Mar 4, 5:30pm Conversation and Book Launch Book People A Roundtable on Lost & Found: The CUNY Poetics Document Initiative The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street Even in the digital age, the book occupies enormous cultural space and remains a central metaphor of many civilizations. How have poets in the 20th and 21st centuries honored and expanded this tradition? How are histories newly created from archival materials and what are the differences between personal and institutional archives? What are the roles of preservation and design in the transmission of culture? In this extraordinary gathering, hear the perspectives of poets, scholars, archivists, and book designers as they discuss these and other questions. Participants include Ammiel Alcalay, poet, scholar, and founder of Lost & Found; Steve Clay, archivist, scholar, and publisher, founder of Granary Books; Megan Mangum, book designer and founder of Words that

Work; Anne Waldman, poet and co-founder, with Allen Ginsberg, of the Jack Kerouac School of Disembodied Poetics at Naropa University.

Following the roundtable discussion, join us for a presentation and celebration with the editors of Lost & Found, Series 2, with readings, video, and audio presentations of works by Diane di Prima, Robert Duncan, David Henderson, Margaret Randall, and Muriel Rukeyser. Special guest Ken Irby, author of The Intent On (winner of the 2010 Shelley Award), will launch the series with the reading of a new poem that will be available as a broadside. Poet David Henderson will read. Sets of Lost & Found, Series 2, will be available for purchase.

Sat Mar 5, 10am–1pm
Workshop
Hands-on Book Arts Workshops for Writers
The Center for Book Arts, 28 W 27th St, 3rd fl
Join us for a hands-on immersion in bookmaking. Participants can choose to set their words in metal type, or try their hand at some basic binding structures.
Registration required: [redacted]
$20 material fee
organized by the Center for Book Arts

Sat Mar 5, 2pm
Reading
What the Chapbook Means to Me
Poets House, 10 River Terrace
Jen Bervin, Ugly Duckling Presse; Anna Moschovakis, poet
Visual artist and poet Jen Bervin and Ugly Duckling Presse editor and poet Anna Moschovakis discuss the way the chapbook has shaped their work, sharing highlights from their own collections and the Poets House archive.
organized by Poets House

Participating publishers:

2nd Ave Poetry
Belladonna*
Booklyn
Creature Press
Cy Gist Press
DoubleCross Press
Dusie Kollektiv
Factory Hollow Press
Forklift, Ohio

Greying Ghost Press
H_NGM_N
Immaculate Disciples Press
Love Among the Ruins
Magic Helicopter Press
Minutes Books
Octopus Books
One Story
Pen Press
Pilot Books
Poinciana Paper Press
Portable Press at Yo-Yo Labs
Publishing Genius
Rope-a-Dope Press
Slapering Hol Press
Small Anchor Press
Sona Books
Supermachine
The Corresponding Society
The Physiocrats
Toadlily Press
Trafficker Press
Ugly Duckling Presse
X-ing Press/Agriculture Reader

Visit the Festival on Facebook and see who's coming!
http://www.facebook.com/event.php?eid=140340109363705

co-sponsored by the Office of Academic Affairs, the Center for the Humanities, The Graduate Center, CUNY, the Center for Book Arts, CUNY MFA Affiliation Group, Poets House, Poetry Society of America, Poets & Writers

The Graduate Center, CUNY
365 Fifth Ave btwn 34th & 35th. The building and
the venues are fully accessible. For more information
please call 212/[redacted] or e-mail [redacted].
www.centerforthehumanitiesgc.org

↑ Index

28. **Jim Andrews**
Re: origin of the term "dirty concrete"?
Wed 2 Mar 2011

---

is this fundamentally a question of the nature of the engagement with technology? or is it, more superficially, a matter of 'look'?

ja
http://vispo.com

↑ Index

29. **marc vincenz**
Mad Hatters' Review
Wed 2 Mar 2011

Mad Hatters' Review is currently open to submissions.
Reading period: March 1 - March 31

Guidelines: http://www.madhattersreview.com/submit.shtml

Thanks,
The Editors

↑ Index

30. **michael farrell**
Re: New Blog: Adam Fieled's Fair Game
Wed 2 Mar 2011

---

interesting adam -

i loved yr discussion of in bloom .. i wish reviews actually paid this kind of attention to songs

tho like ca i wondered about some of the framing

sex & loneliness dont seem specifically working class as tropes - in fact they seem more middleclass to me

didnt nirvana promote a kind of working class chic?

if they were so working class how did they manage to become bohemians?

it gave me a twinge of regret of using my musical ignorance to avoid becoming a rock critic (im not being sarcastic!

thanks ca for picquing my interest - im afraid many first posts go unread atm

m

> *Date: Tue, 1 Mar 2011 09:38:47 -0500*
> *From: [redacted]*
> *Subject: Re: New Blog: Adam Fieled's Fair Game*
> *To: [redacted]*
>
> *Hmm. This is quite the examination of class Adam. Has anyone else taken a look at this?*
> *http://fieledsfairgame.blogspot.com/2011/02/class-and-risk-nirvanas-in-bloom.html*
>
> *So Nirvana, to be "educated in class" was to not appear to be rubes? Are all working class people rural? "Rube" is a term for "country bumpkin." And what does it mean to be "educated in class" in the first place? What you are saying is that Nirvana is a late 20th century Pymalion experiment then?*
>
> *And Nirvana was, in attempting to not appear to be rubes, wanting everyone to think that their message was NOT Grunge? Isn't Nirvana the biggest proponent of the Grunge music genre? This is all very confusing because I don't think of Grunge as embodying or embracing the dominant culture but resisting it.*
>
> *And coming from working class people I can safely say that none of us hold poverty dear to our hearts. Poverty isn't dear. Poverty is frightening. Poverty is something that keeps us up at night made sick with worry.*
>
> *I'm more confused than anything by these astonishing ideas you put forth, CAConrad*
>
> *--*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

↑ Index

31. **michael farrell**

Re: Call for papers

Wed 2 Mar 2011

---

the problem it seems to me - apart from stevensons tone which might make anyone prefer to write bad poems -

is who is reading it?

in terms of this question:

How might formal poems, even such traditional poetic forms as blank
> verse, offer versatile and sonically adventurous opportunities for
> disruption and variation?

it sounds like a version of experimentalism for formalists - but only formalists will think so - will even read the poems -

experimentalism seems to get left behind in the first sentence of the abstract

toni morrisons book is brilliant

i think that indigenous takes on formal verse are on one level bitterly ironic - ie look at the poor form youve left me to compose in

(apologies sarah for hijacking yr post - but it raised interesting qs for me)

m

> *Date: Mon, 28 Feb 2011 13:12:33 -0500*
> *From:* [redacted]
> *Subject: Call for papers*
> *To:* [redacted]
>
> *?Multiformalism? is a term that the poet, critic, and editor Annie Finch employs to discuss a range of formal poetic traditions, including experimental poems. This capacious word may begin to resolve the limitations of ?formalism? as a discrete genre. In her essay, ?The Trouble with a Word like Formalism,? Anne Stevenson writes, ?In a good poem, as everyone knows, form is inseparable from sense and tone. No poem worthy of the name can be formless?The sounds, rhythms, pitch and intensity of the lines ARE the form. Every poem is its form. A bad or failed poem is one whose form has either been imposed too much upon it, or neglected through ignorance or lack of an ear?? Nevertheless, ?form? continues to be a problematic term in contemporary poetics, particularly in its relationship to history. For female writers and people of color, formal verse is a vexed, yet potentially critical zone. In Playing in the Dark: Whiteness and the Literary Imagination, Toni Morrison writes, ?Those of us who come from traditions of oppression find ourselves estranged from canonical texts, and must fight?against them and our arguments with them?to own them.?*
>
> *Questions to consider include, but are not limited to, the following:*
>
> *What are the political valences of formal or multiformal poems in relationship to practice and theory?*
>
> *How might multiformalism be relevant and even vital in contemporary poetics?*
> *How might formal poems, even such traditional poetic forms as blank verse, offer versatile and sonically adventurous opportunities for*

> *disruption and variation?*
> *How might a revolutionary potentiality inhere in formal poetry, as has been the case in Tahrir Square, where protesters have sung couplet-slogans to galvanize a political movement? How might formal poetry be decolonizing? How might form denaturalize oppressive structures?*
> *How might formal poetry involve expressive modulation and the possibility of discovery, both of self and other?*
> *In what ways do traditional and experimental forms provide an efflorescent zone for marginalized communities?*
>
> *Please send any creative or critical work that delves into ?multiformalism,? employing or discussing traditional or experimental forms to [redacted] by April 15. Please write ?Poetics and Form? in the subject line.*
>
> ---
> *This message was sent using IMP, the Internet Messaging Program.*

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32. Russ Golata

1st Mondays @ 11/12 Lounge Orlando Fl.

Wed 2 Mar 2011

1st Mondays @ 11/12 Lounge
11/12 Lounge
843 Lee Road
Orlando Fl 32810
[redacted]begin_of_the_skype_highlighting [redacted] end_of_the_skype_highlighting

Featuring
100th Poetry Special Event
Hosted By Russ Golata
March 7
7:30.
NEW NITE****NEW NITE***NEW NITE***NEW NITE
The 100th time Orlando Poets have a voice
COME CELEBRATE WITH US
http://poetry.meetup.com/362/
change

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33. Rob McLennan
Chaudiere Books: Pearl Pirie
Wed 2 Mar 2011

OTTAWA POET PEARL PIRIE WINS ROBERT KROETSCH AWARD FOR INNOVATIVE POETRY

http://snarebooks.wordpress.com/2011/03/02/the-2011-robert-kroetsch-award-goes-to-pearl-pirie/

while waiting for Pearl Pirie's Snare Book to appear (now that she's won the Robert Kroetsch Award), you can pick up copies of her first trade poetry collection, been shed bore (Chaudiere Books) directly via PayPal through her own website at www.beenshedbore.com

or check out information on her book, as well as a number of our other titles (by John Newlove, Michael Bryson, meghan jackson, Clare Latremouille, Anne Le Dressay, Marcus McCann, Nicholas Lea, etc) at www.chaudierebooks.com, with regular updates at www.chaudierebooks.blogspot.com

your wayward publisher,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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34. Samuel Wharton
Fwd: Sawbuck 5.1!
Wed 2 Mar 2011

---

hello faithful readers

spring is coming & with it a new crop of Sawbuck<http://www.sawbuckpoetry.blogspot.com/>
.

come on over & check out new poems by:

Corey Mesler // Delia Tramontina // Edwin R. Perry
<http://www.sawbuckpoetry.blogspot.com>
Eli Richardson // Howie Good // Jessica Rainey
<http://www.sawbuckpoetry.blogspot.com>
Keith Higginbotham // Leigh Vandebogart
<http://www.sawbuckpoetry.blogspot.com>

Nicholas Michael Ravnikar // Stephen C. Middleton<http://www.sawbuckpoetry.blogspot.com>

hope something in there tickles your eyeballs

until next time,

~Samuel Wharton, editor

ps: as always, we are reading for our upcoming issues, so tell your friends!

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35. Rosalie Calabrese

Poetry Reading

Wed 2 Mar 2011

Dear Friends,

Sorry for the late announcement:

ARGONAUT SERIES #58 (Poets Corner) SUNDAY, MARCH 6, AT 8:00 PM

Margie Barab

Seymour Barab

Steven Derek Brown

Rosalie Calabrese

Rebecca Dobson

Ilsa Gilbert

Michael Howley

Anje Katcher

Lucy Sorlucco

Mira J. Spektor

Barry Wallenstein

Admission to each presentation: $10

A discussion with the presenters follows each performance.

Refreshments will be served.

Studios 353

353 West 48th Street (between 8th and 9th Avenues), 2nd Floor

New York, NY

FOR RESERVATIONS AND INFORMATION CALL [redacted]

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36. Peter ciccariello

A cerebral collaborative series of visual poetry by artists Peter Ciccariello and Mez Breeze

Wed 2 Mar 2011

Eros, than[atos]kfully
Peter Ciccariello & Mez Breeze

An expansive and cerebral collaborative series of visual poetry by artists Peter Ciccariello and Mez Breeze http://tinyurl.com/4bncd3z

-- Peter Ciccariello
http://invisiblenotes.blogspot.com/

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37. Ryan Daley

Re: A Sign Monkey Is Watching You

Thu 3 Mar 2011

This is great. I've been reading all your pieces up here lately. Thanks for sharing them!

-Ryan Daley

On Tue, Mar 1, 2011 at 2:51 PM, Obododimma Oha <[redacted]> wrote:

> *"A common sign monkey strategy in some major cities in West Africa is to stage a public drama, in the form of a mock fight, auction sales, card games, and so on. Naturally, you would like to stop and watch, or maybe go beyond that to separate the fighters and broker peace. Good. Sign monkey fighters are looking for peace loving fools to separate them."*
>
> *Read the full text of "A Sign Monkey Is Watching You<*
> *http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5680619-182/story.csp*
> *"*
> *at:*
>
> *http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5680619-182/story.csp*
>
> *--*
> **Obododimma Oha**
> *http://udude.wordpress.com/*
>
> *(*Associate Professor of Cultural Semiotics & Stylistics*)*
> *Dept. of English*
> *University of Ibadan*

> *Nigeria*
>
> *&*
>
> **Fellow*, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted];*
> *[redacted].*

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38. Sarah Giragosian

Re: Call for papers

Thu 3 Mar 2011

Hello,
Accepted papers will be published in Barzakh, SUNY Albany's biannual multi-genre journal with an internationalist stance (http://barzakh.net/).
Best,
Sarah Giragosian

Quoting Catherine Daly <[redacted]>:

> *And how will you be using these papers?*
>
> *All best,*
> *Catherine Daly*
>
> *On Mon, Feb 28, 2011 at 10:12 AM, Sarah Giragosian*
> *<[redacted]> wrote:*
> *?Multiformalism? is a term that the poet, critic, and editor Annie Finch employs to discuss a range of formal poetic traditions, including experimental poems. This capacious word may begin to resolve the limitations of ?formalism? as a discrete genre. In her essay, ?The Trouble with a Word like Formalism,? Anne Stevenson writes, ?In a good poem, as everyone knows, form is inseparable from sense and tone. No poem worthy of the name can be formless?The sounds, rhythms, pitch and intensity of the lines ARE the form. Every poem is its form. A bad or failed poem is one whose form has either been imposed too much upon it, or neglected through ignorance or lack of an ear?? Nevertheless, ?form? continues to be a problematic term in contemporary poetics, particularly in its relationship to history. For female writers and people of color, formal verse is a vexed, yet potentially critical zone. In Playing in the Dark: Whiteness and the Literary Imagination, Toni Morrison writes, ?Those of us who come from*

> *traditions of oppression find ourselves estranged from canonical texts, and must fight?against them and our arguments with them?to own them.?*
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> *How might formal poetry involve expressive modulation and the possibility of discovery, both of self and other?*
> *In what ways do traditional and experimental forms provide an efflorescent zone for marginalized communities?*
>
> *Please send any creative or critical work that delves into ?multiformalism,? employing or discussing traditional or experimental forms to* [redacted] *by April 15. Please write ?Poetics and Form? in the subject line.*

---------- This message was sent using IMP, the Internet Messaging Program.

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39. Jared Schickling
Re: New Blog: Adam Fieled's Fair Game
Thu 3 Mar 2011

---

personally, i'd take brilliant rubes over fair aestheticisms most days, and my sense is the anarchic nirvana might have too – that they're perhaps sympathetic to kesey's wakonda – i wouldn't exactly call in utero, which contains some pre-nevermind tracks, sympathetic (though i would call it empathetic) to feminist politics, while cobain described that last album as a stab at something no one would want to listen to.

although, when vedder was asked why all those grunge
musicians wore flannels and thermals, he answered, because it's cold, and his

bandmates literally punch a clock at their rehearsal space, logging their commitment. rather “working”
class. hence perhaps the pathetic, monotone
trajectory of that band.
otherwise, how do we go from the 60s to “rock
again claim[ing] cultural center stage in the 1990s” --- seriously????

i’m confused about the notion of a 90s “alternative revolution,” esp. when applied to a grunge ilk whose attitude, though by no means musicianship, seems a remixed punk philosophy. moreover i’ve never heard of the f b i infiltrating the sonic youth scene, which is quite different from the alternative economy of the grateful dead lots of yore. currently, you can find their wagons, dogs and satellites near the front gates of a mathematical phish.

jared
Date: Tue, 1 Mar 2011 09:38:47 -0500
From: CA Conrad <[redacted]>
Subject: Re: New Blog: Adam Fieled's Fair Game

Hmm. This is quite the examination of class Adam. Has anyone else
taken a look at this?
http://fieledsfairgame.blogspot.com/2011/02/class-and-risk-nirvanas-in-bloom.html

So Nirvana, to be "educated in class" was to not appear to be rubes? Are all working class people rural? "Rube" is a term for "country bumpkin." And what does it mean to be "educated in class" in the first place? What you are saying is that Nirvana is a late 20th century Pymalion experiment then?

And Nirvana was, in attempting to not appear to be rubes, wanting everyone to think that their message was NOT Grunge? Isn't Nirvana the biggest proponent of the Grunge music genre? This is all very confusing because I don't think of Grunge as embodying or embracing the dominant culture but resisting it.

And coming from working class people I can safely say that none of us hold poverty dear to our hearts. Poverty isn't dear. Poverty is frightening. Poverty is something that keeps us up at night made sick with worry.

I'm more confused than anything by these astonishing ideas you put forth,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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40. Derek Beaulieu

Call for Submissions: dandelion is BUILDING | performance/MACHINE

Thu 3 Mar 2011

Hi folks; I just received this call for submissions from DANDELION magazine, and thought that it might be of interest. ***** dandelion is BUILDING | performance/MACHINE Editor Kathleen Brown / Assistant Editor Sandy Pool performance/MACHINE is inspired by contemporary avant garde poetic practices, pataphysics, physics physics, devised theatre, and the work of artists who are engaged in collaborative performance practices with computers and machines. Dandelion seeks submissions of work from artists who are experimenting with our relationship to technology and computers in ACTIVE ways through kinetic, digital, interdisciplinary, interactive, poetic practices. The MACHINE invites you to consider how writing, and the genres of writing are translated and re-mediated by the internet and new technologies in the post-print movement. Artists are producing a wealth of online texts, and bodies of work where writing is performed without paper or print. How can science and writing collaborate to redefine genre? What writings are our machines producing and how can we read, and collaborate with them? What does multimedia look like when you combine the materiality of text with the materials of hardware and code? What new codes are we writing to perform collaborations with our machines? Curious about the genus of work we¹re seeking? ŒRead¹ a small sampling of our artistic sources of inspiration here: Antonin Artaud / Alva Noto / Aya Natalia Karpinska / Blast Theory / Kurtis Lesick / J.R. Carpenter / Mark Z. Danielewski / Brion Gysin / Thierry Gauthier Dandelion <http://www.dandelionmag.ca/index.php> encourages your hybrid experiments and welcomes visual and video work as well as text-based submissions. This issue will feature a web-based section for digital/interactive media presentations. Submissions should be 3000 words maximum for fiction/poetry, 10 minutes maximum for video and/or sound work, up to 6 images for visual art, visual poetry, diagrams, charts, etc. Deadline: March 25, 2011 For more information see:http://www.dandelionmag.ca/index.php?id=submissions <http://www.dandelionmag.ca/index.php?id=submissions>

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41. Small Press Traffic

Reminder: The Document: Field, Cobb, Morrill

Thu 3 Mar 2011

3/11/11: The Document: Field, Cobb, and Morrill Thank you for your ongoing support of Small Press Traffic! A huge gush of gratitude to the following superstars who comprise our current members:

Curt and Julie Anderson, Brian Ang, Mary Austin, Beau Beausoleil, David Brightman, Laynie Browne, David Buuck, Gail and Robert Buuck, Sarah Anne Cox, Michael Cross, Brent Cunningham, Drew Cushing, Patricia Dienstfrey, Donna de la Perriere and Joseph Lease, Albert F. DeSilver, Stacy Doris and Chet Weiner, Lara Durback, Laura Elrick and Rodrigo Toscano, Simone Fattal and Etel Adnan, Vincent Fecteau , Jennifer Firestone, Kathleen Frumpkin, Gloria Frym, Susan Gevirtz, C.S. Giscombe, Robert Gluck, Robert Haas and Brenda Hillman, Rob Halpern, Lyn Hejinian, Wendy Kramer, Kevin Killian and Dodie Bellamy, Lauren Levin, Nathaniel and Pascale Mackey, Carol Mirakove and Jen Benka, Miranda Mellis, Yedda Morrison, Christian Nagler, Denise Newman, Sandra Phillips, Jody Porter, Sarah Plotkin, Andrea Quaid, Joan Retallack, Kit Robinson, Sarah Rosenthal, Lauren Shufran, Erika Staiti and Kathryn Pringle, Jocelyn Saidenberg, Juliana Spahr and Bill Luoma, Jill Stengel, Asta Sveinsdottir, Eileen Tabios, Brian Teare, Delia Tramontina, Robin Tremblay-McGaw, Anne Waldman, Dr. Paul Watsky, Christine Wertheim, Joy Wheeler, Jessica Wickens and Erin Wilson

Please renew your SPT membership today! There's no better time than now!

You can visit our website - http://cts.vresp.com/c/?SmallPressTraffic/a90a5ed6ee/9cabb49c97/54347f6bbc or drop your renewal in the mail and send to 1111 8thStreet, San Francisco, 94107.

- http://cts.vresp.com/c/?SmallPressTraffic/a90a5ed6ee/9cabb49c97/f4a87c0c35

Friday March 11, 2011, 7:30 p.m.
Macky Hall, CCA
5212 Broadway at College

(Macky Hall is the Victorian Building on the Oakland Campus)

Please join us for what will no doubt be an unforgettable night.

The Document: an investigation in the remains
with Thalia Field, Allison Cobb and special guest Erin Morrill

---

Thalia Field has a new collection of interlinked stories: BIRD LOVERS, BACKYARD (New Directions) and a new book-length essay, A PRANK OF GEORGES (co-authored with Abigail Lang and published with Essay Press.) Her other New Directions titles include POINT AND LINE and INCARNATE:STORY MATERIAL, and she published her adaptation of Berg's Lulu, ULULU (CLOWN SHRAPNEL), with Coffee House Press in 2007. Thalia teaches in the Literary Arts department of Brown University.

Allison Cobb is the author of Born2 (Chax Press, 2004) about her hometown of Los Alamos, New Mexico, and Green-Wood (Factory School, 2010) about a famous nineteenth-century cemetery in Brooklyn, New York. Her work combines history, personal narrative, and poetry to address issues of landscape, politics, and ecology. She was a 2009 New York Foundation for the Arts Fellow and received a 2011 Individual Artist Fellowship award from the Oregon Arts Commission. She worked for many years for the Environmental Defense Fund in New York City. She now works for an energy conservation nonprofit in Portland, Oregon.

Erin Morrill was born in Tennessee. She currently lives in San Francisco where she received her MFA in writing at California College of Arts. She has worked with Wolverine Farm Publishing and Kelsey Street Press. She currently co-produces chapbooks for Trafficker Press with Andrew Kenower.

Visit Small Press Traffic's website here -
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-
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42. David Hadbawnik
jack spicer's beowulf
Thu 3 Mar 2011

Hello

Just wanted to highlight a project that's recently been brought out by the wonderful Lost & Found: The CUNY Poetics Document Initiative series: Jack Spicer's Beowulf, edited by me (David Hadbawnik) and Sean Reynolds, including selections from a never-before-seen Beowulf translation that was discovered in Spicer's archive at UC Berkeley. With a huge assist from Kevin Killian, I was able to get this document copied, and Sean and I transcribed parts of it, and wrote an introduction and afterword for the publication.

It's a very exciting find, only exists in Spicer's handwriting, and as our essays explain, helps provide an important context for Spicer as translator and medievalist. Link to the series is here:

http://www.centerforthehumanitiesgc.org/publications

And if you happen to be in New York, my colleague Sean will be speaking about the project at the CUNY chapbook festival tomorrow evening:

http://www.centerforthehumanitiesgc.org/index.php?option=com_content&view=article&id=19

best,

David

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43. Eric Dickey
announcing new poetry website toegoodpoetry.com
Thu 3 Mar 2011

All, A new poetry website launched today. I am the first featured poet. It gives a glimpse of my work-in-progress, The Book of James. Fitting since today is my brother's birthday.

www.toegoodpoetry.com

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44. Jonathan Morse
Against easiness
Thu 3 Mar 2011

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http://jonathan-morse.blogspot.com/2011/03/life-imitates-art-and-ironic-effect-is.html

Jonathan Morse

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45. Maria Damon

[Fwd: CFP: Iowa Journal of Cultural Studies]

Fri 4 Mar 2011

This is a multi-part message in MIME format.

Content-Language: en-US

Please circulate!

This issue of the Iowa Journal of Cultural Studies seeks to explore the political, social, and cultural significations of “evil” (and its corollary: the “good”) via a critical analysis of the fluid, mutable figure of the “villain,” aiming to examine its construction and its existence in the world.

A few possible perspectives for the study of the villain are:

* The villain as the “natural” being
* The villain as the sacrificial other
* The villain as a figure that defies representation
* The villain as hero
* The villain as non-existent
* The villain as a personification of evil
* The villain as Doppelganger

Diverse approaches to this topic are welcomed and actively encouraged. Possible lenses through which to view the “villain” include, but are not limited to, cultural, film and literary studies, political theory, law and legal theory, studies of colonialism and nationalism, post-humanism, religious studies, economics, visual arts, communication and media studies, and popular culture. We invite submissions from critical and ethnographic scholars across all disciplines.

Please submit two (2) printed copies and one by email by May 6, 2011 to the

Iowa Journal of Cultural Studies,
English Department,
308 English-Philosophy Building,

University of Iowa, Iowa City, Iowa 52242

Contact [redacted]<mailto:[redacted]> with any questions or to send submissions.

We prefer essays no longer than 9,000 words, MLA format. Please keep discursive endnotes to a minimum.

The Iowa Journal of Cultural Studies is a peer-reviewed publication edited by graduate students that mixes traditional approaches and contemporary interventions in the

interdisciplinary humanities and interpretive social sciences.

Visit the website at
http://www.uiowa.edu/~ijcs/

----------050102030301030104000404--

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46. Jonathan Morse

Summer graduate seminar: Visual Rhetoric and Public Culture

Fri 4 Mar 2011

---

http://www.nocaptionneeded.com/2011/03/announcement-seminar-on-visual-rhetoric-and-public-culture/

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47. CA Conrad

NY book party w/ Thom Donovan

Fri 4 Mar 2011

COME CELEBRATE WITH US

The publication of our book ARTHUR ECHO
poems by CAConrad & Thom Donovan
and our muse Arthur Russell

TUESDAY
MARCH 8TH
AT ZEBULON, all details at this link
http://caconradevents.blogspot.com/2011/02/3811-reading-with-thom-donovan.html

hope you can make it!
we're very excited to read from our new book for you!

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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48. CA Conrad
Re: New Blog: Adam Fieled's Fair Game
Fri 4 Mar 2011

Here are a couple of invaluable resources for anyone serious about the history of rock and roll:

1: http://www.akpress.org/2004/items/cinderellasbigscorewomenofthepunk

2: http://www.girlstothefront.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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49. Bonnie MacAllister
New Magazine: Certain Circuits (new issue, call for proposals)
Fri 4 Mar 2011

Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists. Our issue features work from artists in Australia, Brazil, France, Mexico, India, Japan, Oman, the United Kingdom, and the United States.

We've laid out the first online issue here: http://certaincircuits.org. We will continue to post online issues featuring our contributors to version 1.1, and we are curating our first gallery exhibit in Philadelphia featuring a multimedia collaboration between our contributors.

We are currently accepting proposals for multimedia, audio, and art on a rolling basis. Please use the proposals form on the website or send to [redacted] with the subject line "CC PROPOSALS."

Our reading period for poetics and prose is currently closed as we lay out issue 1.1. To receive information about future calls, email [redacted] with the subject line "CC SUBSCRIBE" or follow us on the links provided below.

We are deeply indebted to our subscribers who have funded print issue 1.1 on the Kickstarter <http://kck.st/dY99K4>. To reserve a copy of the issue, please see the Kickstarter <http://kck.st/dY99K4>. We are currently 35% funded thanks to our subscribers' generosity.

PRINT ISSUE Version 1.1 FEATURES:

Art: --Alison Altergott* --Kirsten Ashley* --Eleanor Leonne Bennett* --Helene Constant* --Natalie Felix --Joanna Fulginiti* --Amanda Lovelee* --Ana Viviane

Minorelli* --Jed Mauger Williams* --Ruth Schanbacher* --Cait Spera* --Rachel Udell* --Nico Vassilikas*

Collaborations: --Handmade Philly* --Brian and Ashley Howe* --Horsey* --Radio Eris --Val Broeksmit (Bikini Robot Army) with Burnside Bums --Megan Kelley and Suguna Sridhar --Michelle Wilson* and Mary Tasillo --Jim Tuite and Patrick Morris* --Christopher Gage and Megan Kelley* --Adam Zucker and Jason Maas* --Greg Bem and Linda Thea

Poetry: --Joe Amaral --Courtney Bambrick --Beth Boettcher --Zachary Bushnell --Brooke Bailey --Jane Cassady -- Stuart Cooke --Iris Jamahl Dunkel --Fernando Flores --Alexander Jorgensen* --Jeff Mark --Monica Pace* --Tanya Perkins --Kathleen Radigan* --William Rodeffer* --Suguna Sridhar* --Hal Sirowitz* --Bill Wolak

Prose: --Spencer Carvalho --Stephanie Dickinson* --David Hewitt* --Jeff Siegel*

Multimedia: --Jeff Siegel*

*Appears in current online issue

Main: http://certaincircuits.org
RSS: http://certaincircuits.tumblr.com
Facebook: http://www.facebook.com/certaincircuits
Twitter: http://twitter.com/#!/CertainCircuits
Kickstarter: $10 gets the issue here: http://kck.st/dY99K4

Best,
Bonnie MacAllister
Founder
Certain Circuits
--
Projects:
http://sheshouldhavewrittenit.tumblr.com (play)
http://certaincircuits.org (magazine)

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50. D.Buuck
Submit to Tripwire
Fri 4 Mar 2011

Tripwire is now accepting submissions for future issues. See guidelines and themes at http://www.davidbuuck.com/tripwire/submissions.html - Deadline May 1.

Please read guidelines and 'constellations' closely, and check out the online back issues if you'd like - we're not accepting unsolicited poems and really looking for work that 'fits'===

Tripwire, a journal of poetics, was founded in 1998 by Yedda Morrison and David Buuck. Six issues were published between 1998-2002, with a special supplement published in September, 2004 for the RNC protests in New York. In 2011, Tripwire is being re-launched, with several new issues to be announced soon.

What weâ€™re looking for: essays (on contemporary writing, performance, and art), experiments in criticism, poetics statements and investigations, interviews, translations, black and white art work, long-form review essays (that consider several books or authors linked around central themes or questions), performance scores, etc. Please visit the TW website for more specific information.

Tripwire has also launched a microgrant initiative for translators. See the TW homepage (http://www.davidbuuck.com/tripwire/index.html) for more information.

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51. Rob McLennan

new from above/ground press: The Peter F. Yacht Club #15 (VERSeFest special);

Fri 4 Mar 2011

The Peter F Yacht Club #15
Edited & compiled & typeset & paid for by rob mclennan
March 2011 ; VERSeFest Ottawa special
$5

with new writing by:

Cameron Anstee
Dennis Cooley
Amanda Earl
Lea Graham
Marilyn Irwin
Meghan Jackson
Ben Ladouceur
Marcus McCann
Gil McElroy
David McGimpsey
rob mclennan

Christine McNair
Sean Moreland
Wanda O'Connor
Pearl Pirie
Monty Reid
Karen Solie

issue #15; irregular (very) writers group publication. Edited & compiled & typeset & paid for by rob mclennan in Ottawa, March 2011, VERSeFest Ottawa special, to coincide with the first ever annual VERSeFest, Ottawa's newest poetry festival, March 8-13, 2011, as well as being above/ground press' 600th publication!

published in Ottawa by above/ground press, March 2011
a/g subscribers receive a complimentary copy
write for submission/subscription info, c/o 858 Somerset
Street West, main floor, Ottawa ON K1R 6R7,
or check out [redacted] or abovegroundpress.blogspot.com

To order, send cheques (add $1 for postage; outside Canada, add $2 & in US $) to: rob mclennan, 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7. copies will also be available at Ottawa's first annual VERSeFest Poetry Festival, March 8-13, 2011; www.versefest.ca

Previous issues still available (possibly) at $5 each. Issue #1, August 2003, edited by rob mclennan; Issue #2, April 2004, edited by Anita Dolman (out of print); Issue #3, September 2004, edited by Peter Norman and Melanie Little (out of print); Issue #4, September 2005, edited by rob mclennan; Issue #5, April 2006, edited by Max Middle; Issue #6, mis-numbered Calgary issue, February 2007, edited by Laurie Fuhr; Issue #7, writers festival issue, April 2007, edited by rob mclennan; Issue #8, Edmonton issue, October 2007, produced at the University of Alberta, edited by rob mclennan; Issue #9, Fredericton issue, January 2008, edited by Jesse Patrick Ferguson in The Poets' Corner (Fredericton, New Brunswick), and produced at the University of Alberta; Issue #10, in by one, out by four special, March 2008, produced at the University of Alberta, edited by rob mclennan; Issue #11, Edmonton issue the second, May 2008, produced at the University of Alberta, edited by rob mclennan; Issue #12, Fifth anniversary issue: Anarchy, Apocalypse, & Madness, September 2008, edited by Amanda Earl; Issue #13, lucky thirteen the white album, June 2009, edited by rob mclennan; Issue #14, from one centre to anothera Toronto issue. March 2010, edited by rob mclennan.

http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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52. Adam Fieled

Internet Theory (I.T.) Blog

Fri 4 Mar 2011

The Internet Theory (I.T.) posts from Stoning the Devil have been consolidated onto a blog:

http://internettheory.blogspot.com

I welcome comments and observations.

Many Thanks,
Adam

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53. Camille Martin

New @ Rogue Embryo

Sat 5 Mar 2011

@ Rogue Embryo
http://rogueembryo.wordpress.com

* Sampling Jay Millar's Other Poems
http://rogueembryo.wordpress.com/2011/03/05/sampling-jay-millars-other-poems/

* Sonnet workshop - Toronto New School of Writing
http://rogueembryo.wordpress.com/2011/03/03/sonnet-workshop-at-tnsow/

Cheers!
Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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54. amy king
Poets and Artists
Sat 5 Mar 2011

New issue of Poets and Artists has interviews with Reb Livingston, Kim Roberts and me.
http://poetsandartists.com/

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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55. amy king
cow heavy books & about a fish
Sat 5 Mar 2011

SLAVES TO DO THESE THINGS by Amy King
Reviewed by
Cow Heavy Books

SLAVES TO DO THESE THINGS by Amy King
Reviewed by: Wendy Babiak

http://www.cowheavybooks.com/reviews/2011/2/22/slaves-to-do-these-things.html

~~~~~~

â€˜About a Fishâ€™ by Ana Bozicevic read @ Whale Sound--
http://whalesound.wordpress.com/2011/03/02/about-a-fish-by-ana-bozicevic/

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index
~~~~~~

56. Mark Johnson
Re: New Blog: Adam Fieled's Fair Game
Sat 5 Mar 2011

Anybody who thinks rock reclaimed the cultural center stage in the 90s wasn't listening. Hip-hop was easily as strong by then -hugely popular, generating millions of dollars, adding words to the language, changing the way people dressed, capturing the attention of young people around the world in a way that grunge did not. But you'd never guess it from Adam Fieled's piece.

Mark

On Fri, Mar 4, 2011 at 5:26 AM, CA Conrad <[redacted]> wrote:

> *Here are a couple of invaluable resources for anyone serious about the history of rock and roll:*
>
> *1: http://www.akpress.org/2004/items/cinderellasbigscorewomenofthepunk*
>
> *2: http://www.girlstothefront.com/*
>
> *--*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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57. David M. Levine
Re: jack spicer's beowulf
Sun 6 Mar 2011

wowee, thanks.

On Thu, Mar 3, 2011 at 2:38 PM, David Hadbawnik <[redacted]>wrote:

> *Hello*
>
> *Just wanted to highlight a project that's recently been brought out by the wonderful Lost & Found: The CUNY Poetics Document Initiative series: Jack Spicer's Beowulf, edited by me (David Hadbawnik) and Sean Reynolds, including selections from a never-before-seen Beowulf translation that was discovered in Spicer's archive at UC Berkeley.*

> *With a huge assist from Kevin Killian, I was able to get this document copied, and Sean and I transcribed parts of it, and wrote an introduction and afterword for the publication.*
>
> *It's a very exciting find, only exists in Spicer's handwriting, and as our essays explain, helps provide an important context for Spicer as translator and medievalist. Link to the series is here:*
>
> *http://www.centerforthehumanitiesgc.org/publications*
>
> *And if you happen to be in New York, my colleague Sean will be speaking about the project at the CUNY chapbook festival tomorrow evening:*
>
> *http://www.centerforthehumanitiesgc.org/index.php?option=com_content&view=article&id=19*
>
> *best,*
>
> *David*

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58. Rachel Loden

Trigilio & Loden at Columbia College Chicago

Sun 6 Mar 2011

Tony Trigilio and Rachel Loden at Columbia College Chicago

Wednesday, March 9
Tony Trigilio and Rachel Loden
Columbia College Chicago
Hokin Hall, 623 S. Wabash, Room 109
Chicago, IL
5:30 pm
Free and open to the public
http://www.poets.org/viewevent.php/prmEventID/9631
or
http://www.colum.edu/Academics/English_Department/News_and_Events/Events.php
Contact: [redacted]

TONY TRIGILIO’s books include the poetry collections Historic Diary (BlazeVOX Books, 2011) and The Lama's English Lessons (Three Candles Press, 2006), and

the critical monographs Allen Ginsberg's Buddhist Poetics (Southern Illinois University Press, 2007) and “Strange Prophecies Anew” (Fairleigh Dickinson University Press, 2000). With Tim Prchal, he co-edited the anthology, Visions and Divisions: American Immigration Literature, 1870-1930 (Rutgers University Press, 2008). He is a member of the core poetry faculty at Columbia College Chicago and co-edits Court Green.

RACHEL LODEN is the author of Dick of the Dead (Ahsahta Press), a finalist for both the 2010 PEN USA Literary Award in Poetry and the California Book Award. Loden’s first book, Hotel Imperium (Georgia), won the Contemporary Poetry Series competition. New work appears in Lana Turner: A Journal of Poetry and Opinion and is forthcoming in Volt and New American Writing. She is the recipient of a Pushcart Prize, a Fellowship in Poetry from the California Arts Council, an &NOW Award, and a grant from the Fund for Poetry.

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59. Obododimma Oha

Re: A Sign Monkey Is Watching You

Sun 6 Mar 2011

Many thanks, Peter, Ryan, and Anny.
-- Obododimma.

On Wed, Mar 2, 2011 at 11:33 PM, Ryan Daley <[redacted]> wrote:

> *This is great. I've been reading all your pieces up here lately. Thanks for sharing them!*
>
> *-Ryan Daley*
>
> *On Tue, Mar 1, 2011 at 2:51 PM, Obododimma Oha <[redacted]> wrote:*
>
> *"A common sign monkey strategy in some major cities in West Africa is to stage a public drama, in the form of a mock fight, auction sales, card games, and so on. Naturally, you would like to stop and watch, or maybe go*
> *beyond that to separate the fighters and broker peace. Good. Sign monkey fighters are looking for peace loving fools to separate them."*
>
> *Read the full text of "A Sign Monkey Is Watching*
> *You<*
>
> *http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5680619-182/story.csp*
> *"*
> *at:*

> *http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5680619-182/story.csp*
>
> *--*
> **Obododimma Oha**
> *http://udude.wordpress.com/*
>
> *(*Associate Professor of Cultural Semiotics & Stylistics*)*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> **Fellow*, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted];*
> *[redacted].*
>
> *guidelines*

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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60. Joel Weishaus
"*John Haines, a Poet of the Wild, Dies as 86*"
Sun 6 Mar 2011

http://www.nytimes.com/2011/03/05/arts/05haines.html?_r=1&scp=1&sq=John%20Haines&st=cse

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61. Ryan Daley
Re: New Blog: Adam Fieled's Fair Game
Sun 6 Mar 2011

Certainly true: hip hop was huge in the 90s, whereas grunge, while also popular, largely lost a lot of bite after Nirvana. One got the sense that grunge had been tamed by the industry it purported to reject. Hip hop, on the other hand, in embracing commercialism (at least later) has been able to subvert the fame it claims to want to be a part of. One example of this is when we look at lyrics and the "tameness" of the music. Hip hop has grown more complex, more varied and much more genre-expanding than it was in the 90s. This isn't to say that many of the artists now weren't at work 10-20 years ago (Mos Def, Talib Kweli, Jay Z, all were); perhaps hip hop has been allowed to mature in ways grunge never could.

On Sat, Mar 5, 2011 at 10:39 PM, Mark Johnson <[redacted]>wrote:

> *Anybody who thinks rock reclaimed the cultural center stage in the 90s wasn't listening. Hip-hop was easily as strong by then -hugely popular, generating millions of dollars, adding words to the language, changing the way people dressed, capturing the attention of young people around the world*
> *in a way that grunge did not. But you'd never guess it from Adam Fieled's piece.*
>
> *Mark*
>
> *On Fri, Mar 4, 2011 at 5:26 AM, CA Conrad <[redacted]> wrote:*
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> *Here are a couple of invaluable resources for anyone serious about the history of rock and roll:*
>
> *1: http://www.akpress.org/2004/items/cinderellasbigscorewomenofthepunk*
>
> *2: http://www.girlstothefront.com/*

> --
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*
>
> *guidelines*

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62. **Stephen Ellis**
Blog
Sun 6 Mar 2011

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http://proposia.blogspot.com

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63. **Mary Kasimor**
Re: jack spicer's beowulf
Sun 6 Mar 2011

I am not that familiar with Jack Spicer. I just knew his name. Several months ago I picked up one of his books--well known, but can't remember it right now. He IS a wonderful poet. I am happy that I finally decided to read him--after all these years. Yes, wowee, for another Jack Spicer find.

--- On Sun, 3/6/11, David M. Levine <[redacted]> wrote:

From: David M. Levine <[redacted]>
Subject: Re: jack spicer's beowulf
To: [redacted]
Date: Sunday, March 6, 2011, 1:54 AM

wowee, thanks.

On Thu, Mar 3, 2011 at 2:38 PM, David Hadbawnik <[redacted]>wrote:

> *Hello*
>
> *Just wanted to highlight a project that's recently been*
> *brought out by the wonderful Lost & Found: The CUNY Poetics Document*
> *Initiative series: Jack Spicer's Beowulf, edited by me (David Hadbawnik)*
> *and*
> *Sean*
> *Reynolds, including selections from a never-before-seen Beowulf*
> *translation that was discovered in Spicer's archive at UC Berkeley.*
> *With a huge assist from Kevin Killian, I was able to get this document*

> *copied, and Sean and I transcribed parts of it, and wrote an introduction and afterword for the publication.*
>
> *It's a very exciting find, only exists in Spicer's handwriting, and as our essays explain, helps provide an important context for Spicer as translator and medievalist. Link to the series is here:*
>
> *http://www.centerforthehumanitiesgc.org/publications*
>
> *And if you happen to be in New York, my colleague Sean will be speaking about the project at the CUNY chapbook festival tomorrow evening:*
>
> *http://www.centerforthehumanitiesgc.org/index.php?option=com_content&view=article&id=19*
>
> *best,*
>
> *David*

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64. Mark Young

Now out from Otoliths — Arpine Konyalian Grenier's "The Concession Stand"

Sun 6 Mar 2011

The Concession Stand: Exaptation at the Margins

Arpine Konyalian Grenier

84 pages

Otoliths, 2011

ISBN: 978-0-9807651-5-1

$16.95 + p&h

URL: http://www.lulu.com/product/paperback/the-concession-stand-exaptation-at-the-margins/14735087
(currently on sale at a 20% discount to the rrp)

Will also be available through Amazon later this month

Arpine is one of the few living American writers to whose works the term "profound" may be meaningfully affixed. She has as capacious a consciousness

as any I have ever encountered: Science weds Philosophy and yields the Poetic and the Fictive (in Wallace Stevens' sense). Her mind is fertile like the garden and pond of Giverny. To fully appreciate her writings one must strive to emulate her genius for synthesizing the currents of a personal and intellectual history. We should not be surprised if we do not accomplish this overnight — although Dream is indeed another state of Being and Becoming: A Rainbow at Midnight, and A Dawn Eclipse. — *Gerald Locklin*, California State University, Long Beach

In Armenian, we learn, the word for money is the mirror image — the antigram — of the word for human. In her focus on the word as the smallest unit of composition, Arpine Konyalian Grenier’s essays and memoirs light the darkest corridors of history and disaster. That's her method. In practice, she provides a deft gloss on Fanon's notion of occult instability, locating it in language, more precisely in poetry, and always in music. Her wisdom comes not from the bookshelf, though she is the most learned essayist I know, but from life itself, or from cultural memory and its subtractions. Through her observations a longing absence ferociously prowls, growling like a lion. — *Kevin Killian*, Novelist, Poet, Playwright

Konyalian Grenier's *The Concession Stand* makes language take new turns. Her essays are poems, really. Her quest is to understand what it means to be human, in terms of poetry; she takes us along, thinking, listening, reading, laughing and seeing the world for what it is. —*Jonathan Cohen*, Stony Brook University

******

The print parts of Otoliths #20 are now available from The Otoliths Storefront <http://stores.lulu.com/l_m_young>.

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65. Jared Schickling
Re: New Blog: Adam Fieled's Fair Game
Mon 7 Mar 2011

---

or that "rock reclaimed the cultural center stage in the 90s" erases (somehow) the 80s and 70s or that grunge actually dies on its Pop stage in the 90s emerging and thriving early-mid 80s

re: hip hop, the fascinating series Graffiti Verite postulates on the necessary switch from hip hop and dance to the silent and persecuted performance art in abandoned yards

> *Date: Sun, 6 Mar 2011 12:05:56 -0500*
> *From: Ryan Daley <[redacted]>*

> *Subject: Re: New Blog: Adam Fieled's Fair Game*
>
> *Certainly true: hip hop was huge in the 90s, whereas grunge, while also popular, largely lost a lot of bite after Nirvana. One got the sense that grunge had been tamed by the industry it purported to reject. Hip hop, on the other hand, in embracing commercialism (at least later) has been able to subvert the fame it claims to want to be a part of. One example of this is when we look at lyrics and the "tameness" of the music. Hip hop has grown more complex, more varied and much more genre-expanding than it was in the 90s. This isn't to say that many of the artists now weren't at work 10-20 years ago (Mos Def, Talib Kweli, Jay Z, all were); perhaps hip hop has been allowed to mature in ways grunge never could.*
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> *in a way that grunge did not. But you'd never guess it from Adam Fieled's piece.*
>
> *Mark*

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66. Angela Vasquez-Giroux

Re: jack spicer's beowulf

Mon 7 Mar 2011

---

this is incredible!

On Sun, Mar 6, 2011 at 2:54 AM, David M. Levine <[redacted]> wrote:

> *wowee, thanks.*
>
> *On Thu, Mar 3, 2011 at 2:38 PM, David Hadbawnik <[redacted]*
> *wrote:*
>
> *Hello*
>
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> *and*
> *Sean*
> *Reynolds, including selections from a never-before-seen Beowulf*

> *translation that was discovered in Spicer's archive at UC Berkeley. With a huge assist from Kevin Killian, I was able to get this document copied, and Sean and I transcribed parts of it, and wrote an introduction and afterword for the publication.*
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> *http://www.centerforthehumanitiesgc.org/publications*
>
> *And if you happen to be in New York, my colleague Sean will be speaking about the project at the CUNY chapbook festival tomorrow evening:*
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>
> *best,*
>
> *David*
>
> *guidelines*

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67. Murat Nemet-Nejat

Ref.:: Letters to Distant Cities: Release Event

Mon 7 Mar 2011

LETTERS TO DISTANT CITIES
WITH SHARA WORDEN + MY BRIGHTEST DIAMOND
CLARE + THE REASONS
ROB MOOSE (SUFJAN STEVENS, ANTONY & THE JOHNSONS)

*POETRY BY MUSTAFA ZIYALAN, CURATED + PRODUCED BY *
PHOTO/VIDEOGRAPHER MURAT EYUBOGLU
*
*
MULTIMEDIA BOX SET WITH AUDIO + HIGH-QUALITY POSTCARDS
*
*

ISSUED MAR. 29 ON NEW AMSTERDAM RECORDS
* *
*
*
Release show at The powerHouse in DUMBO on Monday, March 21
*
*
*
*
New Amsterdam Records welcomes singer-songwriters* Shara Worden* (of My
Brightest Diamond) and* Clare Muldaur Manchon* (of Clare and the Reasons), along with indie-classical multi-instrumentalist/composer* Rob Moose*, collaborators in the enchanted and melancholy* Letters to Distant Cities*, a multi-media project curated and produced by photographer and videographer*Murat Eyuboglu
*, exploring urban solitude through the poetry of Turkish-American poet,*Mustafa Ziyalan
*.

The album will be re-created in a* multi-media release event* at* The powerHouse Arena* on* Monday, March 21 (7 pm)* featuring* live performances*by Worden, Moose, Manchon, as well as readings of the poetry in the original Turkish by Ziyalan with English readings of the translations by Worden, and a video for each of the albums songs (*The Sea and Invisible*), produced by Eyuboglu (available online only). To round out the evening, Worden and Manchon will perform a few extra tunes of their own, not included on the album. Tickets are $10 at the door. www.powerhousearena.com

Letters to Distant Cities, released* Tuesday, March 29*, is a spoken-word album bookended by two original songs: My Brightest Diamond's* The Sea* and Clare and the Reasons'* Invisible*.* The Sea* opens the album and cracks the door to a mythical realm, into which Shara Worden enters and embodies the female persona of Ziyalan's poetry, speaking the texts of 24 poetic snapshots, connected by Rob Moose's incidental reflections and interventions for violin. After the poetry,* Invisible* closes the album, drifting wistfully to its bittersweet conclusion.

Says fellow poet Murat Nemet-Nejat: "In Ziyalan's work one can see the impulse of the Turkish language in the 20th Century to represent a social reality beyond national borders. It points to the prophetic nature of Turkish poetry becoming a medium for a global sensibility - the psychic dislocations globalism creates in consciousness."

An excerpt from* Letters to Distant Cities*:

She'd save
tarred puppies,
write letters to distant cities,
run ahead, keep her eyes peeled for them,
whisper to every tree, every shadow
along the sidewalks, along the streets,
try to collect the scattered stars
every time her head bumped into the Milky Way.

In addition to the CD, the album package includes a set of 24 pristine keepsake cards, comprising a photographic illustration for each of Zilayan's poems collected on the recording. The images were captured by project visionary Murat Eyuboglu with model Jamie Ansley. Designer Adam Frint brings musical, poetic, and photographic elements together, creating a physical connection to the album's sense of memorabilia.

M O R E A B O U T T H E A R T I S T S

Singer-songwriter and multi-instrumentalist* SHARA WORDEN* spearheads the indie-folk band My Brightest Diamond. With a background in classical music, Worden studied opera at the University of North Texas and Manhattan School of Music, and studied composition with composer/performer Padma Newsome (Clogs, The National). My Brightest Diamond involves elements of rock and classical music, with the combined sound of instrumentalists Rob Moose, Earl Harvin, Chris Bruce, and Zac Rae. Their first record,* Bring Me the Workhorse*, was released on Asthmatic Kitty Records in 2006. Their sophomore album,* A Thousand Shark's Teeth*, was released in 2008.

Recent years have found Worden collaborating as much as songwriting. Last October, New Amsterdam's own Sarah Kirkland-Snider released the song cycle,*Penelope *, featuring Worden on vocals. On the rock side, Worden sang the role of The Queen for The Decemberists' rock opera,* The Hazards of Love*. She was heard on Sufjan Stevens' albums* Illinois* and* The Age of Adz*, dueted with David Byrne for his album* Here Lies Love*, and she sang in Padma Newsome's chamber ensemble, Clogs, for* The Creatures in the Garden of Lady Walton*. Worden also performed with Bryce and Aaron Dessner in* The Long Count*theater production at BAM.

Clare and the Reasons, fronted by collaborators* CLARE MULDAUR MANCHON* and Olivier Manchon, is a Brooklyn-based indie-pop outfit started in 2005. Live, they have a steady list of contributors, with a host of acoustic instruments -- cellos, violas, things to hit, kazoos, baby kotos, saws, recorders, and a bass drum that says "Kaboom" on it. Clare and the Reasons deliver an assortment of meticulously constructed and arranged songs. Walking the line

between musical maturity and sophistication and primal, childlike musical instincts, Clare and the Reaons floats between both worlds, comfortably.

After two years touring their first album, "The Movie," which included contributions from Van Dyke Parks and Sufjan Stevens, they announced the arrival of their sophomore album this past fall. "Arrow" (Frog Stand Records) features a special guest appearance from Shara Worden of My Brightest Diamond, and has gathered a swarm of acclaim since its release.

A graduate of the Manhattan School of Music in violin performance,* ROB MOOSE* has established an exciting and eclectic presence as performer, arranger and conductor in the rapidly changing atmosphere of contemporary music. Since joining Antony and the Johnsons in 2005, Moose has also toured with Sufjan Stevens, Beth Orton and Duncan Sheik, and recorded with Vampire Weekend, Grizzly Bear, Arcade Fire, The National, Ryuichi Sakamoto, Rufus Wainwright and Marianne Faithfull.

In 2009, he co-arranged and music directed* The Long Count*, a multimedia song cycle commissioned by the Brooklyn Academy of Music's Next Wave Festival. Elsewhere, his arrangements have been performed and recorded by Antony, Loudon Wainwright, Punch Brothers, Elizabeth and the Catapult and Bon Iver. Moose recently performed for President Obama on national television, playing guitar and violin in support of Renee Fleming's album, "Dark Hope."

MUSTAFA ZIYALAN's poetry, short fiction, essays and poetry translations have appeared in many literary periodicals, anthologies (most recently in*New European Poets *) and also in book form.* Istanbul Noir*, an anthology of short fiction he co-edited with Amy Spangler, was published by Akashic Books in 2008. His most recent volume of poetry,* Land of Smiles/GÃ¼lÃ¼msemeler Ãœlkesi*, a bilingual collection of poetry with original woodcuts by Vladimir Ginzburg, was published in 2009.* Su Kedileri* (Water Cats), a collection of short fiction, came out in 2005,* YakÅ¾lacak Kentlerden* (From Cities Slated to Burn), a collection of travel writing with original photography by Murat EyÃ¼bogËœlu, in 2007,* Manhattan'da SÂ¸iir KonusÂ¸malarÅ¾* (Poetry Talks in Manhattan), a collection of writings on poets and poetry, in 2009.

He was born at the Black Sea coast of Turkey and worked as a general practitioner and coroner in a rural Anatolian village. He now lives and practices psychiatry in New York. He has worked with torture victims, inmates, children abusing volatile substances, pathological gamblers, and persons with HIV.

MURAT EYUBOGLU started photography as an apprentice to Josephine Powell in Istanbul. After attending the Academy of Fine Arts, School of Photography (Istanbul), he transferred to Bennington College, Vermont, where he studied music, literature and philosophy. He lived in Paris and returned to

New York to pursue studies in music history. His dissertation was on the utopian aspects of Gustav Mahler's works. Since 2000 he has focused mainly on portraiture and has been working on various collaborative projects. In 2007, he also started working in video. He participated in the documentary Claude LÃ©vi-Strauss: AuprÃ¨s de l'Amazonie as assistant director. His photographs have been published by the French edition of National Geographic and his music videos have been released by Asthmatic Kitty Records and New Amsterdam Records. He lives in New York City.

ADAM FRINT is a Chicago-based graphic designer with a love for music and typography, an appreciation for illustration, and a passion for fine art black and white photography. A senior designer at AGI, a global leader in design, packaging, print and production for the entertainment (movie, music and gaming) industry, Adam has had the opportunity to work with many great clients ranging from the Sony Group, Walt Disney Studios, EMI Music, HBO and Warner Home Video. He is a graduate of Northern Illinois University with a Bachelor of Fine Arts in Visual Communication and a Minor in Photography and a founding member of the online design community, c2ak.com. He has been affiliated with, and draws inspiration from, local designers and artists from Lumpen Magazine, Chicago Country Club, CPG (Chicago Screen Printer's Guild), ADLOVE, OhNo!Doom and Prairie Mod.

New Amsterdam Records is distributed by NAXOS of America and can be found online at www.newamsterdamrecords.com.

The powerHouse Arena is located at 37 Main Street in DUMBO, Brooklyn. Call 212/[redacted].

--

Mustafa Ziyalan

ziyalan AT mindspring DOT com
http://ziyalan.com/marmara/2009.html
******

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68. Alan Sondheim

Michael Moore's Wisconsin speech - (fwd)

Mon 7 Mar 2011

Please watch if you haven't already - Alan

http://www.youtube.com/watch?v=wgNuSEZ8CDw&feature=player_embedded

- Thanks, Alan

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org
music archive: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/qx.txt
==

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69. Jennifer Karmin

March 12: Severance Songs reading in Chicago

Mon 7 Mar 2011

Severance Songs:
a book release party for
Joshua Corey

Saturday, March 12th
7pm

With readings by Chicago writers:
Robert Archambeau
John Beer
Ray Bianchi
Joel Craig
Chris Green
Jennifer Karmin
Simone Muench
Kristy Odelius
Larry Sawyer
Davis Schneiderman
Tony Trigilio

at The Book Cellar
4736-38 N. Lincoln Ave
Chicago, Illinois
http://www.bookcellarinc.com
Free

Joshua Corey brings his third collection of poetry, Severance Songs to the Book Cellar for its Chicago launch party. Severance Songs, winner of the 2008 Dorset Prize from Tupelo press, is a sequence of unrhymed sonnets, written in the wake of 9/11. The poems live in the contraditions that exist within sardonic lyricism and dark humor.

A celebration of the sonnet, the reading of the new book of poetry by Corey will be interwoven by readings of new and classic sonnets by a cavalcade of Chicago poets.

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70. Steven Zultanski

SEGUE PRESENTS: MICHAEL GOTTLIEB + LONELY CHRISTOPHER

Mon 7 Mar 2011

SEGUE PRESENTS:

MICHAEL GOTTLIEB +
LONELY CHRISTOPHER

This Saturday, March 12th

SEGUE READING SERIES
BPC
4 PM
$6

March 12th - Michael Gottlieb + Lonely Christopher

MICHAEL GOTTLIEB has published fourteen books of poetry including The Likes of Us, Lost and Found, Gorgeous Plunge, and Ninety-Six Tears. His new book of prose, Memoir And Essay, was just published to wide acclaim by Faux/Other.

LONELY CHRISTOPHER is the author of the short story collection The Mechanics of Homosexual Intercourse, several poetry chapbooks, and Into (with Christopher Sweeney and Robert Snyderman). He is a founding member of the smallpress The Corresponding Society and an editor of its biannual journal Correspondence.

Saturday, March 12th
4-6 PM
The Bowery Poetry Club, 308 Bowery
$6 admission goes to readers

February/March Segue Readings are curated by Nada Gordon and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

March 19th - Dodie Bellamy + Chris Sylvester

↑ Index

71. Micah Robbins

Sous Les Pavés III

Tue 8 Mar 2011

Sous Les Pavés III (largely given over to individuals with first-hand experience of the protests in the UK and entirely dedicated to the spirit of dissent and revolt) is now available and features work by:

Jay James May
Lara Buckerton
Frances Kruk
Susan Briante
Francesca Lisette
Goat Far DT
Richard Owens
Sean Bonney
Justin Katko
Elliott Colla
Debrah Morkun
Tomas Weber
Linh Dinh
Danny Hayward
Keston Sutherland
Pocahontis Mildew
Sommer Browning
Collective Anon
j/j hastain
David Hadbawnik

Sous Les Pavés is a FREE bi-monthly publication distributed by mailing list only and funded by the generous donations of its readers. If you find this publication of value, please consider donating at http://interbirthbooks.com/?page_id=161 (we cannot carry on without your material support).

Out-of-print back issues can be read, downloaded and printed for FREE at http://souslespavesonline.wordpress.com/

To join the mailing list, please forward your physical mailing address to
[redacted]

Yrs.

Micah Robbins

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72. Rob McLennan

new(ish) on rob's clever blog

Tue 8 Mar 2011

-- 12 or 20 questions (second series) with Richard Froude
-- new from above/ground press: The Peter F. Yacht Club + Reid, Graham, mclennan, Brighton,
-- Recipes from the Red Planet, Meredith Quartermain
-- 12 or 20 (second series) questions: with Peter Darbyshire
-- Declining America, Rob Budde
-- Glengarry; home for my father's cancer surgery
-- Pearl Pirie wins the 2011 Robert Kroetsch Award for Experimental Poetry!
-- Ottawa's first annual VERSeFest Poetry Festival, March 8-13, 2011
-- 12 or 20 (small press) questions: John Calabro on Quattro Books
-- On reviewing: rob mclennan (lemon hound);
-- Robert Creeley and Lorine Niedecker: two vernaculars
-- the ottawa small press book fair, spring 2011;
-- The Olive Reading Series: season eleven
-- 12 or 20 (second series) questions: with Pam Brown
-- rob mclennan + Dennis Cooley etc at Montreal's Pilot Reading Series
-- 10th Annual Diana Brebner Prize for Poetry
-- VERSeFest: Monty Reid + Marcus McCann lectures, March 11, 2011
-- 12 or 20 (second series) questions: with Jesse Glass
-- Van Gogh's Ear: Gabrielle McIntire, Amanda Earl + rob mclennan reading
-- v-day (if we have to); (or, what a difference a year makes
-- The Dusty Owl Reading Series: February 20 + March 6
-- 12 or 20 (small press) questions: Ken Edwards on Reality Street
-- What I might have written about George Bowering
-- Brenda Hillman: Pieces of Air in the Epic and Practical Water
-- fwd; The Puritan, issue 12, winter 2011 now availa...
-- 12 or 20 questions: with Deb Olin Unferth
-- Paul Auster's Sunset Park, a novel
-- syrinx and systole, words arranged by matthew remski
-- 12 or 20 (small press) questions: Jason Dewinetz on Greenboathouse
-- Hard Feelings, Sheryda Warrener
-- ottawater #7 ; launch photo by Richard Tetrault
-- (another) very short story;
-- PLEASE SHARE AND DISTRIBUTE: call for submissions
-- 12 or 20 questions: with Greg Santos
-- the seventh issue of ottawater is now on-line!
-- the red notebooks; a new e-chapbook by rob mclennan

-- jwcurry's Messagio Galore Take VII; event report,
-- RE: READING THE POSTMODERNISM, ed. Robert David Stacey

www.robmclennan.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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73. Susan Webster Schultz
newish on Tinfish Editor's blog
Tue 8 Mar 2011

Some new posts on travel & memory.

Maged Zaher, train & bus stories, & the corporate ... <http://tinfisheditor.blogspot.com/2011/03/maged-zaher-train-bus-stories-corporate.html>
An Albert Saijo memory card: on taking Kaia Sand's... <http://tinfisheditor.blogspot.com/2011/02/albert-saijo-memory-card-on-taking-kaia.html>

* Warehouse Cafe, SE Portland <http://tinfisheditor.blogspot.com/2011/02/warehouse-cafe-sw-portland.html>
* Mother news, 2/23/11 <http://tinfisheditor.blogspot.com/2011/02/mother-news-22311.html>
* Why memory? <http://tinfisheditor.blogspot.com/2011/02/why-memory.html>

aloha, Susan M. Schultz

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74. Obododimma Oha
Libya, a Feast for All
Tue 8 Mar 2011

"Libya is currently the menu served to the world and diverse interest groups have the opportunity of engaging their appetite. It is time to help Gaddafi devour his own people. The feast is ready but the devourers are still few."

The full text of "Libya, a Feast for All<http://234next.com/csp/cms/sites/Next/Opinion/5681868-184/story.csp>"

can be accessed at:
http://234next.com/csp/cms/sites/Next/Opinion/5681868-184/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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75. Bonnie MacAllister

Green Light Arts Reading Series (Thursday, Friday, and Saturday)

Tue 8 Mar 2011

Green Light Arts invites you to our reading series at The Shubin Theatre, 407 Bainbridge Street

March 10-12th, Thursday, Friday and Saturday night all at 7pm

These events are free however donations of any amount are welcome and appreciated!

We will also have 2011 Artist Memberships available for $24

All readings will feature a short post-show talk back and wine reception

Featuring works by *Debra Leigh Scott*, *Jackie Ruggerio Jacobson*, and *Bonnie MacAllister*

Thursday, March 10th at 7pm

“Days of Obligation” by Debra Leigh Scott

Directed by Debra Leigh Scott

Featuring Denise Shubin, Pam Dollak, Karina Croskrey, Michael Onori, Marc Forget and Colin Wolfe

This play takes place in the home of Gilbert and Mitzi Keegan Fay, in the Virginia/D.C. area. Gilbert is retired military. Mitzi is ex-beauty queen/Southern Belle. The time is mid-1980s, late October. Diana Fay Fletcher returns home after fifteen years of estrangement with her family, with a Ph.D. in Buddhism and a Boston Brahmin husband. Cindy, her younger sister, has just returned home, too -- from two years at The Virginia Correctional Center for Women -- with a drug habit and a dangerous boyfriend we never see. Mitzi has just undergone a mastectomy and chemotherapy, but has not been told of her very negative prognosis. Her husband has decided to keep that a secret from her. This is not a loving family. No one's motives are pure.

Friday, March 11th at 7pm

“Magdalene” by Jackie Ruggiero Jacobson

Directed by Ashley Kearns

Featuring Siobhan Groves and Joe Sabatino

Magdalene chooses exotic dancing as a way to rescue her sexuality from a fundamental Christian past. Paul, her first love deceased for two years, materializes in the no man’s land of her dressing room. As they reenact their adolescent courtship boundaries between consent and violation dissolve. For Magdalene being watched becomes an act of courage, and Paul is a reminder that what she leaves behind will never die.

Saturday, March 12th at 7pm

Multimedia performance and works by Bonnie MacAllister

Featuring the one act play, “She Should Have Written It: A Story of Bohemian Surveillance”

Starring Celeste Walker*, Maleka Fruean and Dan Baker

The play reveals what happens when a DIY artist and street dancer in the Free Republic discovers an unauthorized live feed on three channels.

Also featuring trunk sale by http://www.realfruitjewelry.com/, Rachel Udell<http://racheludell.com/home.html>, and
other independent craft merchants

*Member of Actors' Equity Association

These events are sponsored by The Shubin Theatre!

For more information about Green Light Arts, please visit
www.GreenLightArts.org

--
http://bonnie-macallister.blogspot.com/

http://www.etsy.com/shop/bonniemacallister76
http://bonniemacallister.com
--
Projects:
http://sheshouldhavewrittenit.tumblr.com (play)
http://certaincircuits.org (magazine)

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76. amy king

Tomorrow at the Grad Center: Jeffery Allen, Ana Božičević, Gregory Laynor, Astrid Lorange, Christopher Nealon and Paul Oppenheimer

Tue 8 Mar 2011

Turnstyle Reading Series

Jeffery Allen and P
Wed Mar 9, 6:30pm

Turnstyle Reading Series

Jeffery Allen and Paul Oppenheimer

Turnstyle is a cross-genre MFA reading series at The Graduate Center, CUNY, featuring a mix of non-fiction, plays, fiction, and poems by the faculty and students of four CUNY graduate creative writing programs. This evening, students will be joined by award-winning poet and fiction writer Jeffery Renard Allen (Queens College), whose Song of the Shank is forthcoming this year from Graywolf Press, and Paul Oppenheimer (City College), novelist, poet, journalist, biographer, and translator, who will read from In Times of Danger, his newly-published book of poems. co-sponsored by the Office of Academic Affairs, the CUNY MFA Affiliation Group

Martin E. Segal Theatre

Wed Mar 9, 7pm

Tendencies: Poetics and Practice

Ana BoÅ¾iÄeviÄ‡, Gregory Laynor, Astrid Lorange, and Christopher Nealon

Tendencies is a series of talks on queer poetics curated by Tim Peterson (Trace) and titled in honor of Eve Kosofsky Sedgwick. The series invites artists from a variety of disciplines to explore the relationship between queer theory, poetic manifesto, poetic practice, and pedagogy. This event will feature a joint presentation by the poet and scholar Gregory Laynor, who is currently co-editing for Chax Press the collected writings of the Gil Ott, and Astrid Lorange, visiting scholar at the University of Pennsylvania; the Lambda Literary Award in Poetry Finalist Ana BoÅ¾iÄeviÄ‡; and the scholar and poet Christopher Nealon,

whose The Matter of Capital: Poetry and Crisis in The American Century is forthcoming this year from Harvard University Press. co-sponsored by the Center for Lesbian and Gay Studies, the Ph.D. Program in English, the Poetics Group

The Skylight Room (9100)

All events take place at The Graduate Center, CUNY,
365 Fifth Ave btwn 34th & 35th. The building and
the venues are fully accessible. For more information
please call 212/[redacted] or e-mail [redacted].
http://www.centerforthehumanitiesgc.org

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VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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77. Stephen Ellis
Re: Libya, a Feast for All
Tue 8 Mar 2011

Qaddafi owned somthing like 2.5 billion USD in Fiat shares until he supposedly divested when Fiat was trying to get a Star Wars contract during the Reagan years. No doubt the Italians are secretly on board, since they're been very quiet about it all. And Fiat, too, is a definite conscript. Is anyone looking in the windows at Raytheon? & etc. I can be surprised at anything, a la "but nothing would surprise me at this point." Yet it is good: The times are curving gradually away from irony, like "in the click of a Kalashnikov."

> *Date: Tue, 8 Mar 2011 12:17:38 -0800*
> *From:* [redacted]
> *Subject: Libya, a Feast for All*
> *To:* [redacted]
>
> *"Libya is currently the menu served to the world and diverse interest groups have the opportunity of engaging their appetite. It is time to help Gaddafi devour his own people. The feast is ready but the devourers are still few."*
>
> *The full text of "Libya, a Feast for All<http://234next.com/csp/cms/sites/Next/Opinion/5681868-184/story.csp>" can be accessed at: http://234next.com/csp/cms/sites/Next/Opinion/5681868-184/story.csp*

> *--*
> **Obododimma Oha**
> *http://udude.wordpress.com/*
>
> *(*Associate Professor of Cultural Semiotics & Stylistics*)*
> *Dept. of English*
> *University of Ibadan*
> *Nigeria*
>
> *&*
>
> **Fellow*, Centre for Peace & Conflict Studies*
> *University of Ibadan*
>
> *Phone: [redacted];*
> *[redacted];*
> *[redacted].*

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78. Rory Dufficy
Re: Sous Les Pavés III
Tue 8 Mar 2011

http://souslespavesonline.wordpress.com/

On 9 March 2011 03:38, Micah Robbins <[redacted]> wrote:

> *Sous Les Pavés III (largely given over to individuals with first-hand experience of the protests in the UK and entirely dedicated to the spirit of*
> *dissent and revolt) is now available and features work by:*
>
> *Jay James May*
> *Lara Buckerton*
> *Frances Kruk*
> *Susan Briante*
> *Francesca Lisette*
> *Goat Far DT*
> *Richard Owens*
> *Sean Bonney*
> *Justin Katko*
> *Elliott Colla*
> *Debrah Morkun*
> *Tomas Weber*
> *Linh Dinh*
> *Danny Hayward*

> *Keston Sutherland*
> *Pocahontis Mildew*
> *Sommer Browning*
> *Collective Anon*
> *j/j hastain*
> *David Hadbawnik*
>
> *Sous Les Pavés is a FREE bi-monthly publication distributed by mailing list only and funded by the generous donations of its readers. If you find this publication of value, please consider donating at http://interbirthbooks.com/?page_id=161 (we cannot carry on without your material support).*
>
> *Out-of-print back issues can be read, downloaded and printed for FREE at http://souslespavesonline.wordpress.com/*
>
> *To join the mailing list, please forward your physical mailing address to* [redacted]
>
> *Yrs.*
>
> *Micah Robbins*

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79. Loss Pequeño Glazier

Announcing E-Poetry 2011 Buffalo -- Please Forward!

Wed 9 Mar 2011

*An Invitation to Attend E-Poetry 2011**!*

If you are interested in the emerging edge of language-informed arts practice, whether as a poet, writer, artist, media innovator, scholar, teacher, performer, or in any other disciplines, E-Poetry offers a context for practice and analysis that can't be found anywhere else in the world. For its tenth anniversary, E-Poetry has been brought back to Buffalo, a central and accessible location for its activities. It will provide a mix of practices, with the emphasis on emerging practices in multiple disciplines that find themselves embedded or even just on the edge of the digital. It will convene a celebratory (in the triumphant spirit of preceding historic poetry festivals) and thought-filled gathering of 150 artists, writers, and scholars from 40 countries -- a diversity and culturally rich offering that won't be found elsewhere. Please attend:

*E-POETRY 2011
International Digital Language | Arts Festival

/TEN YEAR ANNIVERSARY FESTIVAL/**
*May 18-21, 2011
University at Buffalo
http://epc.buffalo.edu/e-poetry/2011/
Web registration now available! Specially-priced advance registration offered during March 2011 only!
http://epc.buffalo.edu/e-poetry/2011/register.html

E-Poetry is the definitive innovative digital language arts festival in the world. With its emphasis on poetics, performance, engaged arts, experimentation, and scholarly and artistic conversation, and with previous events in West Virginia, London, Paris, and Barcelona, it has defined international digital literature poetics today.

/The tenth anniversary festival of E-Poetry 2011 is set to launch a new epoch in digital literature. E-Poetry, at its inception, was the first to map this field. E-Poetry has been here since the beginning and continues even stronger today. It has set out to organize the 2011 festival as a culmination of the first ten years as well as a model for future years -- advancing the conversation of the digital into the engaged scene of creative and scholarly activity that the field promises./

With its sponsoring organization, the Electronic Poetry Center (http://epc.buffalo.edu), often recognized as the world's first and preeminent Web-based poetry resource, E-Poetry will define the arts as emerging practice in an interdisciplinary, aesthetically complex, and materially delightful manner never before seen. We invite you to be there.

The Festival will take place from Weds. May, 18th to Saturday May 21st, 2011, with special conference events on Tues, May 17 and its Wednesday "Scientific Committee" panels. Please come for as long as you can. The cost of visiting Buffalo is quite reasonable. We will be glad to help with suggestions for your travel and accommodation. E-Poetry offers the chance for a prolonged immersion into considerations of the workings and practices of digital poets, scholars, and artists. Buffalo is a location, fervent with the great powers of the Niagara rushing through the tranquil, flat, maple forested countryside of Western New York, where we can come together, apart from the hustle of a devouring city, to meet as artists and thinkers. It is a location that offers celebration and contemplation. It is a quiet place but a location within New York State's largest university, its programs direct descendants of Black Mountain College, Language Poetry, various iterations of the Poetics Program, Media Study at Buffalo, and the Electronic Poetry Center. Buffalo is a prime leader in the U.S. in the innovative digital, visual, sound, and language arts.

Information is available via the EPC
(http://epc.buffalo.edu/e-poetry/2011/), where you will always find the
latest information on E-Poetry 2011. (#epf11)

/We look forward to seeing you at E-Poetry 2011!/

Dr. Loss Pequeño Glazier
E-Poetry President & Artistic Director

Dr. Sandy Baldwin
E-Poetry 2011 Festival Curator & Co-Director

--

Dr. Loss Pequeño Glazier
Director, Electronic Poetry Center (http://epc.buffalo.edu)
President& Artistic Director, E-Poetry Festivals
Professor, Dept. of Media Study - 231 CFA
University at Buffalo
Buffalo, New York 14260

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80. CA Conrad
Re: New Blog: Adam Fieled's Fair Game
Wed 9 Mar 2011

I really dislike Adam's post for a million reasons. He's a class bigot for starters.

And I completely agree everything you say.
Conrad

On Sat, Mar 5, 2011 at 10:39 PM, Mark Johnson <[redacted]> wrote:
> Anybody who thinks rock reclaimed the cultural center stage in the 90s
> wasn't listening. Hip-hop was easily as strong by then -hugely popular,
> generating millions of dollars, adding words to the language, changing the
> way people dressed, capturing the attention of young people around the
world
> in a way that grunge did not. But you'd never guess it from Adam Fieled's
> piece.
>
> Mark
>
> On Fri, Mar 4, 2011 at 5:26 AM, CA Conrad <[redacted]> wrote:
>>
>> Here are a couple of invaluable resources for anyone serious about the
>> history of rock and roll:

>>
>> 1: http://www.akpress.org/2004/items/cinderellasbigscorewomenofthepunk
>>
>> 2: http://www.girlstothefront.com/
>>
>>
>>
>>
>> --
>> PhillySound: new poetry http://PhillySound.blogspot.com
>>
>> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>>
>
>

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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81. CA Conrad
Dorothea Lasky & Thom Donovan on JUPITER 88
Wed 9 Mar 2011

For these latest two poetry videos please visit
http://JUPITER88poetry.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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82. mIEKAL aND
Xerolage 49 - scriptions by Tim Gaze
Wed 9 Mar 2011

Xerolage 49 - scriptions by Tim Gaze

http://xexoxial.org/is/xerolage49/by/tim_gaze

The thing I like about Tim's new book is that it shows the full range of styles that he is capable of creating. It has some of his line drawing asemics, and his nebulous decalcomania. This is a great general survey of the instincts of an

asemic master at work and honing the tip of his pen. "Zen calligrapher" is what I think of this grand author's expressions, as they soar overhead and land in a field of ink and honey. This is the real thing! Get a hold of it and learn. —Michael Jacobson

Writing OR drawing—either category sets up a filter through which we interpret what we are seeing. But if these pages of marks on paper are allowed to exist in the un-coded, uncultivated, lawless area BETWEEN writing and drawing, we have nothing to rely on but our own perceptions. These visual gestures—non-coercive, un-systematized, a-centric—I myself have been looking at them with great interest as visual indications of sound. —Rosaire Appel

Yes, the traces and signs and glyphs by Tim Gaze presented here, come from the wide realm of the "Asemic." This term is common in the area of verbovisual poetry. It deals with graphic works resembling alphabetic writing, but being "other," unknown, illegible too.

We can focus on this:

Any writer, anyone, can really be the one with no (political, social, economic) power. One can really realize and actually grasp, today, what's the meaning of the term "loss" (loss of influence, for example): the alphabetical dominion over men is still strong, but on the other hand the writers have definitely lost their power, and they often get rid of any kind of power, not to mention that they can intentionally deprive their speech of politically oriented superstructures, and of the instinct of prevailing over others' speeches. This means that Baudelaire's and Deleuze's heritage has become the water we can definitely choose to swim in.

But there's a further step consisting in the neverending production of series of signs with faint resemblance rather than reference to any already known alphabetical series of signs. In Tim Gaze's work this kind of resemblance shows brilliant evidences of how the folded parts of our minds work, in making themselves unknown, and still meaningful.

It's like making shadows without starting from "things + sun," or resisting to the action of the light over the objects.

—Marco Giovenale

From the Introduction

What are the pieces that writing is made of?

I hope these shapes & signs can speak to people around the world, no matter what kind of writing they were taught as children.

Our ancient, pre-literate ancestors saw such complex patterns as their own fingerprints, markings on plants & animals, geological formations, ripples on

flowing water, clouds, & conglomerations of flotsam & jetsam deposited by wind & water. I would suggest that these are much more powerful roots of writing than Sumerian cuneiform, which mainstream Western history says is the beginning of true writing.

About Tim Gaze

I live in the Adelaide Hills of South Australia, between outer suburbia & the beginnings of the countryside. Walking is important to me. A lot of the time, I make, research, publish & share illegible writing. The polar ice caps are melting. It's time to go beyond old patterns of thought.

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

24 pages, 8.5 x 11, $7 includes postage (for overseas $10 includes postage)
Subscriptions: 4 issues/$20

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

[redacted]

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83. Ana Bo¾ièeviæ

Lost & Found: Series II Now Available! Books by di Prima, Duncan, Randall, Rukeyser, and Spicer.

Wed 9 Mar 2011

Dear Reader,

You may have gotten a complimentary copy of the first set of Lost & Found chapbooks, you may have bought one at City Lights or St Marks Bookstore, purchased one at a Lost & Found event in New York, or read about it in the Poetry Project Newsletter or the London Review blog. The first series is already out of print: we hope to bring out a second edition as demand increases but we need your support, and the best way to support us is to subscribe to the second series.

Lost & Found: The CUNY Poetics Document Initiative is happy to announce that our second series is now available at a pre-publication discount. For $25, you will get the following set of beautifully printed chapbooks:

Selections from El Corno Emplumado / The Plumed Horn1962-1964 (Margaret Randall, visiting editor)

Diane di Prima: The Mysteries of Vision: Some Notes on H.D. (Ana Bozicevic, editor)

Diane di Prima: R.D.'S H.D. (Ammiel Alcalay, editor)

Robert Duncan: Olson Memorial Lecture (Ammiel Alcalay, Meira Levinson, Bradley Lubin, Megan Paslawski, Kyle Waugh, and Rachael Wilson, editors)

Jack Spicer's Beowulf: Selections (Parts I& II) (David Hadbawnik and Sean Reynolds, guest editors)

Muriel Rukeyser: Barcelona, 1936: Selections from the Spanish Civil War Archive (Rowena Kennedy-Epstein, editor)

Those who have come to our events, like the tribute to Muriel Rukeyser or the electrifying reading by Diane di Prima, know very well what kind of energy Lost & Found has generated. Those getting to know the scholarship of our graduate students realize that a new generation of cultural critics and literary historians is in the making.

In order to continue our work, we need your support: please subscribe to make sure you get the second series before it, too, goes out of print. And consider making a donation so that we can move on to the third series, which includes works by Lorine Niedecker, John Wieners, Ed Dorn, Essex Hemphill, Langston Hughes and others. You can order the books online at http://lostandfoundbooks.org/ or mail in an order form you'll find on the site.

Spread the word: we appreciate your interest and look forward to hearing from you.

Sincerely,

Ammiel Alcalay, General Editor

Aoibheann Sweeney, Director of the Center for the Humanities

--
http://www.anabozicevic.com/

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84. Margaret Konkol

Save the Date: Small Press in the Archive March 21

Thu 10 Mar 2011

Directly following Spring Break, Monday March 21st, Small Press in the Archive Lecture Series is pleased to announce a collaborative talk by

David Hadbawnik & Sean Reynolds

Monday, March 21st @ 12:30pm / The Poetry Collection, 420 Capen, University at Buffalo

"_Beowulf_ is a hoax": Jack Spicer's Medievalism and _Beowulf_ Translation

David writes that "Jack Spicer was a serious medieval scholar [...] All of the innovations that poets and critics now attribute to Spicer—his stunning mixture of “real” and “fake” translation in After Lorca, his constant toppling of the stable lyric “I” with his insistence on poetic “dictation,” even his curmudgeonly fascination with literary kingship and knightly circles—can be traced to his lifelong engagement with the medieval.

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85. Steve Tills

New title from theenk Books NOW AVAILABLE: John Roche's _Road Ghosts_.

Thu 10 Mar 2011

John Roche's new book _Road Ghosts_ is NOW AVAILABLE from theenk Books:

"An unexpected treasure, ROAD GHOSTS is an on-the-ground poetic document of radicalized students coming of age in the late 60s & early 70s. Its clarity of external & internal detail is often startling. Its detached camera eye lucidly documents the process of portent, pretense & Utopian fervor associated with that brief opening in U.S. dissident cultures & the generational clashes inspired by idealism, psychedelics, & quest fever. It's a profound personal essay on being & becoming"-David Meltzer.

Buy direct from theenk Books and receive a complimentary copy of the Black Spring "Lawrence Issue" (while supplies last and all that jazz):

http://www.therepublicofcalifornia.com/theenk/Order.htm

You can also purchase _Road Ghosts_ from Small Press Distribution, which carries additional theenk Books titles, including Steven Farmer's _glowball_, Stephen Ellis's _O P U L E N C E_, and Steve Tills' _Rugh Stuff_:

http://www.spdbooks.org/Producte/9780964734296/road-ghosts.aspx

Other theenk Books at SPD:

http://www.spdbooks.org/Search/Default.aspx?PublisherName=theenk%20Books

Steve Tills
theenk Books
107 Washington Street
Palmyra, New York 14522

[redacted]<mailto:[redacted]>
[redacted]

Civilization is the encouragement of differences.
-Mohandas Karamchand Gandhi (1869-1948)
What we think, or what we know, or what we believe, is in the end, of little consequence.
The only thing of consequence is what we do.
-John Ruskin, author, art critic, and social reformer (1819-1900)

P Please consider the environment before printing this email - be green, keep it on the screen

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86. Séamas Cain
St. Patrick's Day event
Thu 10 Mar 2011

The Carlton County Historical Society will present "Irish Voices on the Minnesota Prairie" by Séamas Cain. The presentation will begin at 1:00 p.m. on St. Patrick's Day, Thursday, March 17th, 2011 at the CCHS Museum, 406 Cloquet Avenue, Cloquet, Minnesota, 55720.

This presentation was first given at the IMRAM Festival in Dublin, Ireland last September. Describing the script for "Irish Voices on the Minnesota Prairie," Liam Carson, director of the IMRAM Festival, said "poetic, beautiful, moving, simple, evocative. The presentation was a wonderful experience!" And the Irish writer Gabriel Rosenstock described the script as "very moving."

IRISH VOICES, PRAIRIE VOICES

"I remember herds of buffalo on the prairie, beautiful Indian ponies ... the coyotes howling at dusk." So speaks one voice in Séamas Cain’s dramatic evocation of what he calls "Irish Voices, Prairie Voices."

Drawing on his own conversations with grandparents and other relatives, Séamas Cain’s narrative probes deep into family, land and language. Through their plain but poetic voices, history is relived. Here Irish settlers learn from Indians "where strawberries grew and which birds were most delicious to hunt." Here is Thomas Burke, kinsman of Edmund, fleeing to the Irish Colonies of Minnesota in 1878. We are brought from the time of the wagon trains to the day electricity arrived in the village of Murdock in 1922. Along the way we hear stories of the Molly Maguires, the communitarian Connemaras and their vision of creating a Gaelic utopia on the prairies of western Minnesota; of

fiddlers and harmonica players at dances; of droughts, crop failures, snowstorms, and swarms of locusts.

"Irish Voices, Prairie Voices" is an extraordinary journey into a haunting past. Actors will re-create in English the words and stories of Séamas Cain's grandparents and their cousins and friends, whilst Cain himself will narrate. A unique insight into an almost forgotten history, "Irish Voices on the Minnesota Prairie" is a deeply personal odyssey.

For additional information, please phone Rachel Martin at the Carlton County Historical Society, [redacted].

Seven photographs and text [in Irish] for

selected scenes from the performances in Dublin ...

http://seamascain-writernetwork.org/photo3.html

Ten additional photographs from the festival ...

http://seamascain-writernetwork.org/photo_1.html

Two articles by Jana Peterson, the

editor of The Pine Journal in Cloquet, Minnesota ...

1.) "Poet Séamas Cain heads to Ireland ..."

in the issue for Thursday, September 16th, 2010,

Volume Number 127, Issue Number 37, on page A5

http://www.pinejournal.com/event/article/id/21429/

2.) "Still making waves with poetry and plays"

in the issue for Thursday, October 28th, 2010,

Volume Number 127, Issue Number 43,

on the front-page and page D1

http://www.pinejournal.com/event/article/id/21875/group/News/

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87. Jeffrey Side

The new ebook from Argotist Ebooks is "Odds Against Today" by Vernon Frazer.

Thu 10 Mar 2011

The new ebook from Argotist Ebooks is â€œOdds Against Todayâ€ by Vernon Frazer.

Description:
In â€œOdds Against Todayâ€, Vernon Frazer's linguistic techniques force language beyond semantic limitations to produce poems that become events rather than meanings, although his lexical admixtures do not necessarily preclude perceiving or experiencing meaning.

Available as a free ebook here:

http://www.lulu.com/product/ebook/odds-against-today/15108884

Full Argotist Ebooks catalogue:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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88. Paul Nelson
Nate Mackey in Seattle
Thu 10 Mar 2011

SPLAB welcomes legendary poet, essayist, novelist and editor Nathaniel Mackey to Columbia City for a reading, workshop at the new SPLAB location, 3651 S. Edmunds in the Cultural Corner of the former Columbia School and a Friday night talk at the NW African-American Museum at 2300 S. Massachusetts Av. at 7PM.http://splab.org/?p=2655

On Saturday, March 12, Mackey will lead an afternoon writing workshop from 1:00 to 4:00PM, followed by a public reading at 7:30PM. Admission to the public reading is $5. The workshop and reading will be held at SPLAB, 3651 S Edmunds in the Cultural Corner of the former Columbia School.

To register for the workshop, or for more information, please contact Paul Nelson at pen(at) splab (dot) org or call [redacted].

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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89. Lewis Warsh
Brooklyn Paramount #1
Thu 10 Mar 2011

BROOKLYN PARAMOUNT #1

Published by the MFA program in creative writing
Long Island University, Brooklyn

135 pages $12

Work by Stephanie Gray, Gary Parrish, Jessica Hagedorn, Anne Waldman, John High, Nell Del Guidice, Uche Nduka, Sarah Wallen, Tony Iantosca, Willie Perdomo, Barbara Henning, Lewis Warsh, Jamey Jones, Liliana Almendarez, Charles Thorne, Alex Mindt, Micah Savaglio, Aimee Herman, Gulay Isik, Joe Infante, Alicia Berbenick, John Casquarelli, Lisa Rogal, Christine Gans, Rachel Jackson, Patia Braithwaite, Jhon Sanchez, Zahra Patterson, Kyle de Ocera, Tamara Lebron, Elspeth Maconald, Eric Alter, Beatriz Rodriguez, Amyre Loomis, Wendi Williams, Christine Francavilla, Yoav Ben Josef, Mary Walker, Tejan Green Waszak, Jon L. Peacock, Yani Gonzalez, Tina Barry, Jon Jenkins, Desiree Rucker.

Production: Sarah Wallen
Cover: Nell Del Guidice
Editor: Lewis Warsh

All orders write to [redacted]

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90. Alan Sondheim

Re: US politics and wealth (fwd)

Thu 10 Mar 2011

Thanks, Jon

---------- Forwarded message ----------
Date: Thu, 10 Mar 2011 21:03:04
From: Jonathan Marshall <[redacted]>
To: [redacted]

From:
http://www.alternet.org/economy/149918/9_pictures_that_expose_this_country%27s_obscene_division_of_wealth?page=entire

[edited]
courtesy Fred Maus via Facebook

Some Wall Street types (and others) make over a billion dollars a year ? each year. How much is a billion dollars? How can you visualize an amount of money so high? Here is one way to think about it: The median household income in the US is around $29,000, meaning half of us make less and half make more. If you make $29,000 a year, and don?t spend a single penny of it, it will take you 34,482 years to save a billion dollars....

Some things you could buy if really wealthy:

1) the Maybach car the Landaulet model, costs $1 million. (Rush Limbaugh, who has 5 homes in Palm Beach, drives a cheaper Maybach 57 S -- but makes up for it by owning 6 of them.). Your $1 billion will buy you a thousand Maybach Landaulets

2) Some hotels charge $20-30,000 per night. A billion dollars will buy you a $20,000 room every night for 137 years

3) Some people spend as much as $200 million or more on a single yacht. You can buy ten $100 million yachts with a billion dollars

4) There are approximately 15,000 private jets registered in the US according to NBAA. You can pick one up for around $40 million, maybe $60 million for top-of-the-line. Your billion will buy you 25 of these.

[etc]

So you say to yourself, "I want me some of that. I?d like to place the following order, please.":

One Maybach Landaulet for $1 million to drive around in.
One $100 million yacht for when I want to get seasick.
One Gulfstream G550 private jet for $40 million.
One private island for $24.5 million (castle included) for when I want to escape the masses.
One $8 million estate for when I have to go ashore and mingle with the masses (but not too close.)
One $5 million watch so I can have one.
Total: $178.5 million.

My change after paying with a billion-dollar bill is a meager $821.5 million. I can still stay in a $20,000 hotel room every night for 112 and 1/2 years.

As you see, $1 billion is more than enough to really live it up. Some people today are amassing multiples of billions

And the concentration of income and wealth is increasing. The top 1% took in 23.5% of all of the country?s income in 2007. In 1979 they only took in 8.9%.

Between 1979 and 2008, the top 5% of American families saw their real incomes increase 73%, according to Census data. Over the same period, the lowest-income fifth (20% of us) saw a decrease in real income of 4.1%. The rest were just stagnant or saw very little increase. http://extremeinequality.org/?page_id=8

Wealth can be inherited and accumulates over the years.... The top 1% owns more than 90% of us combined. In 2007, the latest year for which figures are available from the Federal Reserve Board, the richest 1% of U.S. households

owned 33.8% of the nation?s private wealth. That?s more than the combined wealth of the bottom 90 percent.

The combined net worth of the Forbes 400 wealthiest Americans in 2007 was $1.5 trillion. The combined net worth of the poorest 50% of American households (about 150 million people) was $1.6 trillion

The top 1% also own 50.9% of all stocks, bonds, and mutual fund assets. The top 10% own 90.3%.

Income inequality is actually greater in the United States than it is in Egypt - and this does affect politics. It makes legislation which favours the wealthy and increases inequality, but it also protects the wealthy form the consequences of their profit.

The Koch brothers are said to have a net worth of $21.5 billion each. They financed the Tea Party movement and, along with big corporations and other billionaires, they financed the massive assault of TV ads in the midterm elections that helped change the makeup of the Congress. And now Congress is paying them back:

Nine of the 12 new Republicans on the panel signed a pledge distributed by a Koch-founded advocacy group ? Americans for Prosperity ? to oppose the Obama administration's proposal to regulate greenhouse gases. Of the six GOP freshman lawmakers on the panel, five benefited from the group's separate advertising and grassroots activity during the 2010 campaign.

Republicans on the committee have launched an agenda of the sort long backed by the Koch brothers. A top early goal: restricting the reach of the Environmental Protection Agency, which oversees the Kochs' core energy businesses.

see also:
http://toomuchonline.org/
http://www.cbpp.org/research/index.cfm?fa=topic&id=36
http://www.cepr.net/index.php/component/option,com_issues/Itemid,22/issue,18/lang,en/task,view_issue/

UTS CRICOS Provider Code: 00099F
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confidential information.
If you are not the intended recipient, do not read, use, disseminate, distribute or copy this message or
attachments. If you have received this message in error, please notify the sender immediately and delete
this message. Any views expressed in this message are those of the individual

sender, except where the
sender expressly, and with authority, states them to be the views of the University of Technology Sydney.
Before opening any attachments, please check them for viruses and defects.

Think. Green. Do.

Please consider the environment before printing this email.

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91. Aldon Nielsen
Louisville 2011
Thu 10 Mar 2011

I've just finished posting a horde of photos of the hordes of people at this year's Louisville conference to the Heat Strings Blog:

http://heatstrings.blogspot.com

<http://heatstrings.blogspot.com/>In a few days I'll be adding recordings from Louisville to the Penn Sound site.

Come to the conference next year, the fortieth anniversary of the event, and I'll post your photo to the web!

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking." -- Guy Debord

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92. Camille Martin
Sonnet Workshop
Fri 11 Mar 2011

My “sonnet shakedown” workshop will run from March 15 to April 12 at the Toronto New School of Writing.

Join us as we explore the kaleidoscopic history of the sonnet, from Petrarchan to Oulipian, from blazon to flarf and beyond. We'll also write our own sonnets - using, throwing out, and writing our own rules of engagement with the "little song." The sonnet is dead. Long live the sonnet!

Seating is limited, but there are still openings in the class - sign up at the TNSOW website:

http://tnsow.com/sonnet-workshop/

Here's the description:

Sonnet Workshop (Mar 15 – Apr 12, 2011)
Instructor: Camille Martin

Duration: 5 weeks (Tuesdays), 15 March – 12 April 2011, 6:30 – 8:30pm

Capacity: 12 students

Combining a historical overview of the sonnet form (or as Anselm Hollo once called it, the sonnet state of mind) with creative writing assignments, this course offers students the opportunity to experience the sonnet as a traditional and experimental network of possibilities.

Through a series of Reading/Writing sessions focused around various “sonnet-inspired models,” participants will deepen their appreciation of the evolution of the sonnet across history as well as generate their own sonnets, investigating relationships between the rubrics of tradition and form and content and meaning, while continuing the momentum of the “little song’s” enduring popularity.

Cheers!
Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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93. Shankar, Ravi (English)

Drunken Boat#13 is live!

Fri 11 Mar 2011

We're pleased to announce that Drunken Boat Issue #13 is now live at:
http://www.drunkenboat.com

DB13 emerges as the weather warms up, with features on /Slant/Sex/, the first half of a collection of writing and art exploring the often taboo sexuality of all woman-identified and trans individuals, and First Peoples, Plural, an interdisciplinary exploration of native identity and aesthetics from around the world. Also with new poetry by Tomaž Šalamun, a multimedia folio of nonfiction on Music with with playlists on process and original works by essayists including Rick Moody, Lia Purpura, Tim Seibles and Patrick Rosal, new fiction by Adania Shibli, and the latest photography, sound, and installation art. Plus much more!

We hope you'll share our winter issue on your blogs, Twitters, FBs, and explore it yourself.

Thanks for your continued support. If you're a fan of Drunken Boat, celebrating over a decade in existence, please consider making a donation so we can continue bringing you the best of traditional art forms such as poetry, prose, criticism and photography, alongside works of art endemic to the medium of the web, such as sound, video, hypertext, web art and digital animation. Our secure payment site can be found at:

http://www.drunkenboat.com/db13/donate.php

Thanks for being a part of the future of publishing.

Best,

The Editors, Drunken Boat
http://www.drunkenboat.com

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94. D.Buuck

Upcoming Readings in Philly & NYC

Fri 11 Mar 2011

Sun, March 20, C/C Reading Series, with Dodie Bellamy & Corina Copp, @ Fergie's Pub, 1214 Sansom St, Philadelphia, 7pm

Tues, March 22, P.O.D. Reading Series, with Kristen Dombek, @ the Red Horse Cafe, 497 6th Ave, Brooklyn, 630pm

Thurs, March 24, "BARGE: Detouring the Everyday" - a talk/ performance/ workshop @ CUNY Grad Center, 365 Fifth Ave, Manhattan, 5-830pm

Fri, March 25, Multifarious Array, with Lonely Christopher, Astrid Lorange, and Steve Orth, @ Pete's Candy Store, 709 Lorimer Street, Brooklyn, 6pm

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95. Tony Trigilio

Job Opening: Assistant Professor (Creative Writing/Poetry), Columbia College Chicago

Fri 11 Mar 2011

Assistant Professor of English: Creative Writing—Poetry

The English Department at Columbia College Chicago seeks applications for a full-time faculty position in Creative Writing—Poetry, to begin August 2011. We will hire in this position on the tenure-track OR as a one-year replacement, depending on the applicant pool. Qualifications include at least one published book (poetry), solid record of magazine/journal publications, MFA or PhD or equivalent, and college-level teaching experience. The position includes teaching in both an undergraduate program (offering a B. A. in Creative Writing-Poetry) and MFA program, as well as advising, administrative duties within the Poetry Program, and college service. Poets who would enhance the diversity of gender, cultural, ethnic, or national perspectives within the department are particularly encouraged to apply.

Review of applications to begin on April 1, 2011.

How To Apply
For questions about the online application please review the FAQs available at:
https://employment.colum.edu/psp/careers/EMPLOYEE/HRMS/c/HRS_HRAM.HRS_CE.GBL?Page=HRS_CE_HM_PRE&Action=A&SiteId=1.

At the start of the on-line application when you are asked to upload a resume/CV, please upload one pdf document that combines your cover letter, CV, 10-page sample of poetry (scans are fine), sample syllabus for undergraduate or graduate-level poetry workshop, and statement of teaching philosophy. Do NOT upload each document separately.

In addition, at least two letters of recommendation should be sent separately as hard copies to:

Nicole Wilson, Associate Program Director, Creative Writing
Department of English
Columbia College Chicago

600 S. Michigan Ave.
Chicago, IL 60605

Please complete all required fields of the on-line application indicated by an (*), including work experience, highest education information, the names and contact information for three references (though only two letters are required), and referral information. You will receive an e-mail confirmation once you have successfully submitted your application.

If you experience initial technical difficulties, please e-mail [redacted]. If difficulties persist, contact Nicole Wilson directly at [redacted].

Equal Employment Opportunity
Columbia College Chicago encourages qualified female, LGBTQ, disabled, and minority individuals to apply for all positions.

For more information, please visit us at: www.COLUM.edu

About Columbia Columbia College Chicago is an urban institution of over 12,000 undergraduate and graduate students emphasizing arts, media, and communications in a liberal arts setting.

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96. Deborah A. Meadows

Shearsman 30th Anniversary Reading at the Bowery on March 19th

Sat 12 Mar 2011

You are invited to Shearsman Books' 30th Anniversary Reading Featured Poets: Joseph Bradshaw, Richard Deming, Shira Dentz, George Economou, Anne Gorrick, Michael Heller, Nancy Kuhl, Maryrose Larkin, Jill Magi, Deborah Meadows, Eléna Rivera, Mercedes Roffé and Mark Weiss

March 19, 2011, 6 – 7:30 p.m.
Bowery Poetry Club, 308 Bowery (between Houston & Bleecker), New York City, NY

2011 marks the 30th anniversary of Shearsman Books, one of the UK’s most significant poetry publishers and one of the first post-national presses. Producing some 60 books a year, with many titles by American poets and translations in English that give voice to poets writing in Spanish, German, French, Galician, Norwegian, Turkish and more, Shearsman is committed to creating a global audience, and is noted both in the U.S. and abroad for its large numbers of first-book and experimental American authors of exceptional quality. This event exemplifies the diversity and excellence of recent American titles in the publisher’s catalog.

Sponsored by Shearsman Books

Info: [redacted]
[redacted]
http://www.bowerypoetry.com/?#March_19

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97. Adam Fieled
New on Adam Fieled's Fair Game
Sat 12 Mar 2011

Pieces on the following songs:

Labelle's Lady Marmalade:
http://fieledsfairgame.blogspot.com/2011/03/transgressions-labelles-lady-marmalade.html

Nine Inch Nails' Closer:
http://fieledsfairgame.blogspot.com/2011/03/industrial-strength-nine-inch-nails.html

Radiohead's Fake Plastic Trees:
http://fieledsfairgame.blogspot.com/2011/03/knives-in-nineties-radioheads-fake.html

Tim Buckley's Sweet Surrender:
http://fieledsfairgame.blogspot.com/2011/03/dynamics-of-desperation-tim-buckleys.html

Tom Petty's American Girl:
http://fieledsfairgame.blogspot.com/2011/03/raised-on-promises-tom-pettys-american.html

The White Stripes You've Got Her in Your Pocket:
http://fieledsfairgame.blogspot.com/2011/03/to-conserve-white-stripes-youve-got-her.html

Hope you like,
Adam

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98. Jim Andrews
Nationalism
Sat 12 Mar 2011

Sketch for interactive piece. Suggestions for improvement?

NATIONALISM

On the screen you see three flags. USA, Canada, Iraq.

Text over them:

"It is a serious offence
to clear thinking
to confuse patriotism
and flag waving."

When you click, the flags are cut into little squares and the pieces strewn over the stage.

Text over them: "Please reassemble the flags of the USA, Canada, and Iraq."

When they click, the text disappears.

The viewer can drag and drop the squares to reassemble the squares into flags. However, the sides of the squares are magnetic. They are attracted to squares that are not of their own flag. And they are repulsed by squares of the same flag.

ja
http://vispo.com

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99. Dan Wilcox
Third Thursday Poetry Night, March 17, Lori Desrosiers
Sun 13 Mar 2011

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the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

March 17, 2011
7:00 sign up; 7:30 start

Featured Poet: Lori Desrosiers

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can’t.

Your Irish-by-absorption host: Dan Wilcox.
* * * * * * * *

That Pomegranate Shine

by Lori Desrosiers

Two brides arise from the river, shivering and shining like pomegranate seeds.

– Words from an Armenian Song

I was the wrong kind of bride,

more sweat than glisten,

more peach than pomegranate.

At twenty-three, in love with marriage,

not the man,

I plunged into rough water,

bringing grandmother’s candlesticks,

mother’s books and two silver trays.

Ten years later, I emerged shivering,

dragging my ragged volumes,

one candlestick and two babies.

On the bank, I shook off the water

and breathed.

Standing with my children,

looking out over the river,

the new brides asked me where

I got that pomegranate shine.

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100. Alan Sondheim

*Three Re-Mastered Original and Beautiful (I think) Videos**

Sun 13 Mar 2011

Three Re-Mastered Original and Beautiful (I think) Videos*

Foofwa d'Imobilite and Maud Liardon, Alps
avatar-inspired duet, cleaned up for presentation, enjoy!
http://www.alansondheim.org/duetavatargrange.mp4

Alan Sondheim and Azure Carter, across U.S.
recording very-low frequency (VLF) radio in electrically-quiet
locations
http://www.alansondheim.org/antenna.mp4

Complex avatar/mocap work in Blender and Poser, West Virginia
  Virtual Environments Laboratory
http://www.alansondheim.org/biv.mp4

*Finally there's room for them, enjoy!

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101. Alan Sondheim
please donate
Sun 13 Mar 2011

***This may be a stupid and redundant request, but please donate to Japan / Haiti (which is still suffering incredibly); every little bit helps. / - etc. - the same here, please just go online and try Red Cross, anything.

Apologies for stating the obvious, of course, and thanks, Alan

==
email archive: http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org
music archive: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/qx.txt
==

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102. Jennifer Karmin
March 18 & 19: Utopic Monster Theory (Chicago)
Sun 13 Mar 2011

UTOPIC MONSTER THEORY
co-created by J'Sun Howard & Jennifer Karmin

A polydesirious bricolage of text-movement exploring 21st century cultural work. Source material and inspiration from: Anthony & the Johnsons, Joseph Beuys, Black Panther Party, Bleach anime series, Family Guy, Internal Revenue Service, Andrew Joron, John Lennon, Bernadette Mayer, Thomas More, Eric Satie, Mary Shelly, and Hannah Weiner.

Premiering March 18 & 19
as part of --

TO ART & PROFIT:
Creative Labor, Collective Action & Conscientious Capitalism

Interdisciplinary performance series
arts-focused dialogues & street spectacles
in Chicago, Illinois

Curated by Links Hall Artistic Associates
Abra Johnson & Meida McNeal
http://toartandprofit.wordpress.com

MARCH 18-20
What Is It Good For? Defining Artâ€™s Purpose Now

Collaborating Artists:
Cristal Sabbagh & Roger Noel
Jâ€™Sun Howard & Jennifer Karmin with insight by Coya Paz
C.C. Carter, Sage Morgan Hubbard & Keli Stewart

APRIL 15-17
Quit Bullshittinâ€™: Recognizing Division
& Building Solidarity in the Arts

Collaborating Artists:
Avery R. Young & BRAT James
In The Spirit & Siete Lunas Nuevas
Boogie McClarin, Nikki Patin & Fathom DJ

MAY 20-22
Come As You Are: Re-Imagining Art with a Conscience

Collaborating Artists:
Silvita Diaz Brown, Nicole Garneau & Lani Montreal
Nicole LeGette
The Ladies Ring Shout & Ayako Kato

PERFORMANCES
8pm Fridays & Saturdays
at Links Hall, 3435 N.Sheffield
http://linkshall.org

COMMUNITY SPECTACLES & DISCUSSIONS
2pm Sundays in Chicago neighborhoods
see festival website for details

FESTIVAL FUNDRAISER
8pm-12am Friday, March 25th
at Defibrillator, 1136 N.Milwaukee
http://www.dfbrl8r.com

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103. Mark Young

Now out from Otoliths — Marcia Arrieta's "triskelion, tiger moth, tangram, thyme"

Mon 14 Mar 2011

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triskelion, tiger moth, tangram, thyme

Marcia Arrieta

80 pages

Otoliths, 2011

ISBN: 978-0-9807651-8-2

$13.45 + p&h

URL: http://www.lulu.com/content/paperback-book/triskelion-tiger-moth-tangram-thyme/9898811

What do the Golden Ratio, Tassajara's kitchen, and Noguchi's fascination with form have to do with natural cycles and the written word? In Arrieta's *triskelion, tiger moth, tangram, thyme*, language flows between forms and fascinations sharing the elusive nature of sand, bear, and canyon and the infinite enigmas posed by modern physics, the green dragon, and the infinite reversals of Chinese puzzles. Arrieta's poems are overlapping spheres, vanishing points, circles that reflect her fascination with modern cosmology, aesthetics, and the spirituality of language. — *Andrea Moorhead*

I have long followed Marcia Arrieta's poems, impressed by her minimalist approach to language itself, her quiet southwest surrealism—reminiscent at times of the visionary artistry of Georgia O'Keeffe. Her poems are compelling, marked by deft and abrupt turnings, a total mastery of paratactic construction, and a dazzling sense of the landscape of the heart played against that insistent inner voice. Here, at last, they are gathered together, a gift well worth having, a quiet visionary voice which surprises and invites the reader to be attentive. — *David Cope*

Geometry defines symptoms of reality. Its elements hold in common a range of distances from other presences. In the perpetual imaginary search for probable freshness, what angle offers the most valid view? Marcia Arrieta's book enacts philosophical inquiry into tangible experience, by way of a series of inductive expeditions. At the intersection of multiple wavelengths are poetic choices of mosaic segments that the poet sculpts into a metonymic actuality that far transcends harmonics of the selves. — *Sheila E. Murphy*

Marcia Arrieta’s long overdue first volume of poems charts the cycles of language within consciousness by plotting the recurrence of concepts and ideas and of certain words which, planet-like, wander among them. She has, through a process of extreme selectivity, crafted these poems-in-motion, poems on the outer reaches of philosophical thought. These poems are not for the mentally inert, but one willing to “staple the head to the sea” will receive much delight and intellectual stimulation from them. — *Celestine Frost*

The poems in this book are complex, "intellectually emotional" tangles of observations. Rather than through commas, these short — frequently only one noun long — observations are related to each other through periods, line breaks, empty spaces. They die out instant to instant. But they're also connected by Marcia Arrieta's acute attention, the fingerpointingtothemoon-like unpredictability of her imagery. She is a wonderful observer, for whom the naming process and the names, the things and the silhouettes of their distances, "the literary symbol."* */period/ and "sea. clay. tree." belong to the same landscape, where "between the absolute." /period/ "the door is partially open." — *Márton Koppány*

The full catalog of Otoliths books can be found at The Otoliths Storefront<http://stores.lulu.com/l_m_young>

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104. Tomás Ó Cárthaigh
Re: Nationalism
Mon 14 Mar 2011

Sounds very very interesting... you can make easily enough in Flash when you get the hang of it, or by using DHTML...

If you get it online, be sure to send the link!

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

--- On Sat, 12/3/11, Jim Andrews <[redacted]> wrote:

From: Jim Andrews <[redacted]>
Subject: Nationalism
To: [redacted]
Date: Saturday, 12 March, 2011, 18:42

Sketch for interactive piece. Suggestions for improvement?

NATIONALISM

On the screen you see three flags. USA, Canada, Iraq.

Text over them:

"It is a serious offence
to clear thinking
to confuse patriotism
and flag waving."

When you click, the flags are cut into little squares and the pieces strewn over the stage.

Text over them: "Please reassemble the flags of the USA, Canada, and Iraq."

When they click, the text disappears.

The viewer can drag and drop the squares to reassemble the squares into flags. However, the sides of the squares are magnetic. They are attracted to squares that are not of their own flag. And they are repulsed by squares of the same flag.

ja
http://vispo.com

↑ Index

105. Ruth Lepson

FW: aaron's post

Mon 14 Mar 2011

------ Forwarded Message
From: Kate Greenstreet <[redacted]>
Date: Mon, 14 Mar 2011 13:40:31 -0400
To: Ruth Lepson <[redacted]>
Subject: aaron's post

POETRY WORKSHOPS

with Aaron Kiely

*Aaron Kiely is a New York-based poet. His book The Best of My Love was published by Ugly Duckling Presse and reviewed in The Colorado Review, The Boston Review, Rain Taxi Magazine and elsewhere. He edits Torch Magazine (Poetry and Visual Art) in New York and has published poets including Alice Notley, Charles Bernstein and Eileen Myles.

UPCOMING 2011 GROUP WORKSHOPS

*All workshops are for writers of any level of experience.

*Workshops meet once a week for 6 weeks--either on Tuesdays, Wednesdays or Saturdays.

MARCH 29--MAY 3
(Tuesdays, 7-9 pm)

MARCH 30--MAY 4
(Wednesdays, 7-9 pm)

APRIL 2--MAY 7
(Saturdays, 3-5 pm)

*In these workshops, students will share their poems and receive feedback and suggestions for their writing. We will look at poems by Juliana Spahr, Anselm Berrigan, Lisa Jarnot, Allen Ginsberg, Eileen Myles, Jack Spicer, James Merrill, Charles Bukowski and others. We will also look at contemporary poetry from various languages translated into English. Included in the price of the workshop is one private meeting to discuss the student's poems.

*All group workshops are $225, each workshop is limited to 12 students.

*Workshops are held at the writer's home in Williamsburg, Brooklyn, 2 minutes walk from the Bedford stop on the L Train.

*FOR RESERVATIONS AND QUESTIONS please call [redacted]
<tel:[redacted]> or email [redacted]

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106. Joel Weishaus
"Of Place Itself."
Mon 14 Mar 2011

Dear Friends and Colleagues;

Discussion on what a place is extends in the West at least as far back as Aristotle, and continues to be a central concern of philosophy, archaeology, poetry, photography and myriad other fields.

After having lived in, or passed through, more places than I can readily recall, I decided it was time to look into the matter. "Of Place Itself," the piece of Digital Literary Art I've been working on for the past ten months, is the result:

Archive Site:
http://www.cddc.vt.edu/host/weishaus/Place/Cover.htm

Mirror Site:
http://web.pdx.edu/~pdx00282/Place/Cover.htm

My warm regards to everyone.
-Joel

Homepage:
http://web.pdx.edu/~pdx00282/
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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107. Laura Hinton

On Chant de la Sirene: Rae Armantrout in conversation at the recent Louisville Conference

Mon 14 Mar 2011

What do drinking women really talk about?

Check out my new blog post at:

http://www.chantdelasirene.com/2011/03/conversation-over-cognac-with-rae.html

Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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108. Jennifer Karmin

March 16: Eileen Myles & Ed Roberson in Chicago

Mon 14 Mar 2011

Da
Wednesday, March 16th
Eileen Myles & Ed Roberson
7:30PM sharp

Danny's Tavern
located at 1951 W. Dickens
Chicago, Illinois

21+ (please bring ID)
http://dannys.noslander.com

EILEEN MYLES was born in Boston and moved to New York in 1974. Her Inferno (a poet's novel) is just out from OR books. For her collection of essays, The Importance of Being Iceland, she received a Warhol/Creative Capital grant. Sorry Tree is her most recent book of poems. In 2010 the Poetry Society of America awarded Eileen the Shelley Prize. She is a Prof. Emeritus of Writing at UC San Diego. She lives in New York.

ED ROBERSON is the author of eight books of poetry, including To See the Earth Before the End of the World (Wesleyan). He is the recipient of the Poetry Society of Americaâ€™s Shelley Memorial Award and the Lila Wallaceâ€“Readerâ€™s Digest Writersâ€™ Award, and his prior books have won the Iowa Poetry Prize and the National Poetry Series. Having retired from Rutgers University, Roberson currently lives in Chicago where he has taught at Columbia College Chicago, Northwestern University, and the University of Chicago.

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109. Morgan Myers

Kind of an experiment in conceptual reviewing...

Tue 15 Mar 2011

...on Ben Lerner's "Mean Free Path."

http://www.critiquemanque.org/2011/02/5-books-3-ben-lerners-mean-free-path.html

Hope y'all enjoy.

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110. Margaret Carson

March 23 in New York: Jonathan Mayhew, David Shapiro and Mark Statman at the Graduate Center

Tue 15 Mar 2011

Conversation: Apocryphal Lorca: Translation, Parody, Kitsch

Date: Wednesday, March 23
Time: 7pm,
Place: Martin E. Segal Theatre, The Graduate Center, CUNY, 365 Fifth Ave btwn
34th & 35th, New York

Federico García Lorca's poetry and poetics have been translated and creatively reimagined by generations of American poets. How can we begin to account for his legacy? Join Professor Jonathan Mayhew (Spanish and Portuguese, University of Kansas), author of the study Apocryphal Lorca: Translation, Parody, Kitsch (2009), poet David Shapiro, and poet and translator Mark Statman for a discussion of Lorca's work and his impact on American literature.

Co-sponsored by The Center for the Humanities, AELLA, the Doctoral Students' Council, the Ph.D. Program in Hispanic and Luso-Brazilian Literatures and Languages, and the Poetics Group

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111. Adam Fieled

from Letters to Dead Masters: New Links

Tue 15 Mar 2011

These links are for pieces from the epistolary novel/long poem Letters to Dead Masters:

http://www.redroom.com/articlestory/letters-dead-masters-106

http://as-is.blogspot.com/2011/03/letters-to-dead-masters-115-adam-fieled.html

http://as-is.blogspot.com/2011/03/letters-to-dead-masters-101-adam-fieled.html

Many Thanks,
Adam

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112. Noah Eli Gordon

reading tour info: Las Cruces, Tucson, Las Vegas, Los Angeles, Oakland, Ashland, Portland, Seattle, and Vancouver

Wed 16 Mar 2011

Dear folks,

Sommer Browning & I have new books out and we're going on a west coast reading tour, kicking things off with an internet reading @ HTML Giant.

Next week, we'll be in Las Cruces, Tucson, Las Vegas, Los Angeles, Oakland, Ashland, Portland, Seattle, and Vancouver.

*

available now:

Sommer Browning's Either Way I'm Celebrating
http://tinyurl.com/4ary56f

Noah Eli Gordon's The Source
http://www.futurepoem.com/bookpages/thesource.html

*

Tour Dates

Wednesday, March 16th 9pm ETS
Reading Live on the internet @ HTML Giant
with secret special guest Denver poets
http://htmlgiant.com/
http://www.facebook.com/event.php?eid=198979620120046

Saturday, March 19th 6PM
with Richard Greenfield, Minal Singh,
Carmen Giménez Smith, and Evan Lavender-Smith
MVS Studios
535 North Main Street
Las Cruces, NM
http://www.facebook.com/event.php?eid=153372308055197

Sunday, March 20th, 7:30pm
with Amber Nelson
Casa Libre en la Solana
228 N. 4th Avenue #2
Tucson, AZ 85705
http://www.casalibre.org/programs/trickhouse/mar11/mar11.html
http://www.facebook.com/event.php?eid=195006590519412

Monday, March 21, doors 7pm, reading 8pm.
with Aaron Belz
Arts Factory Bar and Bistro
107 E. Charleston
Las Vegas, NV
http://www.lasvegascac.org/events/neonlit_0321.jpg

Tuesday, March 22nd
with Eric Lindley, Janice Lee, Sandra de la Loza
Night of Wonders @ Jen Hofer's pad 7:00 p.m.
(email noaheligordon(at)hotmail.com for info)
Los Angeles, CA

Wednesday, March 23rd. 7pm
Book Zoo
14 GLEN AVENUE
Oakland, CA
http://www.bookzoo.net/

Thursday, March 24th, 7pm
Case Coffee
1255 Siskiyou Blvd
Ashland, OR
(across the street from the university)

Friday, March 25th, 8pm
with Jennifer Denrow
Bad Blood Reading Series
Work/Sound Gallery
820 SE Alder
Portland, OR

Saturday, March 26th, 7pm
Pilot Books
219 Broadway E
Seattle, WA 98102
http://www.pilotbooksseattle.com/
http://www.facebook.com/event.php?eid=185989651440534

Sunday, March 27th 8pm
with Jen Currin, Christine LeClerc, Broc Rossell,
Brad Cran, Christine Leclerc, Ray Hsu, and Nikki Reimer
W2
151 Cordova St W
Vancouver, BC V6B 5K3, Canada
http://www.creativetechnology.org/
http://www.facebook.com/event.php?eid=103493223066872

Wednesday, May 11, 7:30 pm
The Danny's reading series
Danny's Tavern
1951 W Dickens
Chicago, IL
http://dannys.noslander.com/

*

on Sommer Browning's EITHER WAY I'M CELEBRATING
(http://tinyurl.com/4ary56f)

Sometimes I think Sommer Browning is a James Wright for the basic cable generation, at others the gorgeously deformed lovechild of H.D. and Groucho Marx. What I mean is I cannot categorize these poems, and that’s the highest compliment I can give any poetry. —Mathias Svalina

"All objections to progress," writes Hans Blumenberg, "could come down to the fact that it hasn't yet taken us far enough." That's philosophy--and it's funny--but no one would ever level the same complaint at pain or laughter, this fine book's subjects and two phenomena that can take human beings great distances almost immediately. Absolutely modern--but never resolutely maudlin--Sommer Browning doesn't settle for making it new; rather, she lets it bleed and gets us there on time. —Graham Foust

Well / I don't know / Sommer / Browning's new book / EITHER WAY I'M CELEBRATING / so different from mine / made me laugh /so it's no sin / it made me see this place anew / it moved me in my air-shield / Sommer / your heart was open as this cup. —Jean Valentine

*

on Noah Eli Gordon's The Source (http://www.futurepoem.com/bookpages/thesource.html)

"When the Source is formed and expressed in words, writing, it is true, has shaped it, but the spirit of the Source--the creative urge it represents, the feeling it expresses and evokes, and even in large part its subject matter, comes from only two words: 'is' and 'are.' "

We read these words on page 26 of The Source, Noah Eli Gordon's strange and haunting cento--a book assembled from thousands of instances of page 26, as found in the volumes of the Denver Public Library, their deployment of our alphabet with its twenty-six letters yielding an astonishing variety of source material that constitutes Noah Eli Gordon's adventure in numerology. Language is literally charged with meaning in exciting new ways. —Marjorie Perloff

Reduced choice is still choice, and we find what we look for. As Tzara said, describing a more strictly aleatory process of composition: "the poem will resemble you." So Noah Eli Gordon has stitched hundreds of fragments into an intriguing, often funny synopticon of our culture and its/his nostalgia for transcendence. And though the book warns, "the Source is to be taken in very small doses," the total effect is exhilarating. —Rosmarie Waldrop

Noah Eli Gordon's The Source, stretches a permeable skin around ruptured repositories of human thought-structures while sustaining itself, and us, on a nutritive broth of glorious language plunder, bibliomancy, Kabbalist numerology, and exquisitely attuned appropriations. Just as The Source "understands a pattern and works against it" it also is a finely hewn compendium of appropriations culled systematically from page 26 of thousands of the books in the open stacks of the Denver Public Library. What is contained is what is content: socio-cultural shards of language, "like a Roman shirt,

stitched from the scraps of various sources, keeping us warm." The Source embodies a text that is at once time binding--a product of its own placement in current conceptual poetics, as well as an archive of its own body through constrained ingestion of borrowed material. According to the Source's own page 26 "...the spirit of the Source--the creative urge it represents...even in large part its subject matter, comes from only two words 'is' and 'are.'" In other words, Noah Eli Gordon's The Source gifts us with a methodically repurposed text that keeps on giving. —Kim Rosenfield

By applying a hypertextual model to paper-bound books in a library, Noah Eli Gordon turns the electronic equation on its ear, making us realize that our engagement with every kind of media--analog and digital--has forever been altered. By literally surfing though a library, Gordon has convincingly shown us that writing still has the potential to be personal, meaningful and spiritual without our ever having written a word of it. —Kenneth Goldsmith

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113. CA Conrad
Zurawski, Vitiello, Jaramillo on JUPITER 88
Wed 16 Mar 2011

Magdalena Zurawski, Chris Vitiello, and Laura Jaramillo are the latest poets to appear on JUPITER 88, a video journal of contemporary poetry.

http://JUPITER88poetry.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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114. CA Conrad
Asheville, North Carolina...
Wed 16 Mar 2011

...I'm reading at MALAPROPS Bookshop later this week, and CAN'T WAIT as MALAPROPS is one of my favorite indy bookshops!
Details for event at http://CAConradevents.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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115. Eric Dickey
toegoodpoetry.com
Thu 17 Mar 2011

---

newly updated www.toegoodpoetry.com featuring my dear friend Sarah Lynn HarwellCheck it out. Like it. Share it. Love it.

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116. Adam Fieled
Fieled's Miscellaneous: Apparition Poems Outtakes
Thu 17 Mar 2011

New on Adam Fieled's Miscellaneous: three sets of Apparition Poems outtakes:

Pt.1
http://fieledsmiscellaneous.blogspot.com/2011/03/apparition-poems-outtakes-pt1.html

Pt.2
http://fieledsmiscellaneous.blogspot.com/2011/03/apps-outtakes-pt2.html

Pt.3
http://fieledsmiscellaneous.blogspot.com/2011/03/apparition-poems-outtakes-pt3.html

Hope you like,
Adam

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117. Micah Robbins
Sous Les Pavés III
Thu 17 Mar 2011

Sous Les Paves III (largely given over to individuals with first-hand experience of the protests in the UK and entirely dedicated to the spirit of dissent and revolt) is now available and features work by:

Jay James May
Lara Buckerton
Frances Kruk
Susan Briante
Francesca Lisette
Goat Far DT
Richard Owens
Sean Bonney
Justin Katko

Elliott Colla
Debrah Morkun
Tomas Weber
Linh Dinh
Danny Hayward
Keston Sutherland
Pocahontis Mildew
Sommer Browning
Collective Anon
j/j hastain
David Hadbawnik

Sous Les Paves is a FREE bi-monthly publication distributed by mailing list only and funded by the generous donations of its readers. If you find this publication of value, please consider donating at http://interbirthbooks.com/?page_id=161 (we cannot carry on without your material support).

Out-of-print back issues can be read, downloaded and printed for FREE at http://souslespavesonline.wordpress.com/

To join the mailing list, please forward your physical mailing address to
[redacted]

Yrs.

Micah Robbins

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118. Jennifer Karmin
March 19: Rites of Spring in Chicago
Fri 18 Mar 2011

---

at BALL HALL
1621 N. Kedzie Ave #3

SATURDAY, MARCH 19th
8pm-1am

at BALL HALL
1621 N. Kedzie Ave #3
Chicago, Illinois
byob + friends

The, once again, anticipated introduction of Spring.
A movement out of death, into life and a movement in general.
A full moon, a new season, another evening of new work
ending with the sacrifice for the vernal equinox.

FEATURING:

Laboratory Dancers â€“ "Dove Tales"
choreographed by Haley Bergschneider

Laura Goldstein - "Facts of Light"

Jennifer Karmin â€“ "America, A Love Poem"

Daniela Olszewska - celebrating the birth of "Halfsteps + Cloudfang" published by Plumberries Press

Edwin R. Perry â€“ "Annuals"

KG Price â€“ "The Sacrifice"

More info at
http://www.plumberriespress.wordpress.com

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119. Jonathan Morse

Anything here for VisPo?

Sat 19 Mar 2011

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http://jonathan-morse.blogspot.com/2011/03/words-seen-prose-vs-image.html

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120. Adam Fieled

Apparition Poems Outtakes Pts.4-6

Sun 20 Mar 2011

Here, on Fieled's Miscellaneous, are the next three installments of the Apparition Poems Outtakes:

Pt.4
http://fieledsmiscellaneous.blogspot.com/2011/03/apparition-poems-outtakes-pt-4.html

Pt.5
http://fieledsmiscellaneous.blogspot.com/2011/03/apparition-poems-outtakes-pt5.html

Pt.6
http://fieledsmiscellaneous.blogspot.com/2011/03/apparition-poem-outtakes-pt6.html

Hope you like,
Adam Fieled

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121. Eric Elshtain
Near Earth Objects and You
Sun 20 Mar 2011

New poetry on the Torino Scale by Cheyenne Nimes

http://beardofbees.com/nimes.html

Enjoy!

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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122. Giuseppe Infante
By The Overpass, published by a new small press Overpass Books
Sun 20 Mar 2011

By The Overpass is a literary magazine published by the new small press, Overpass Books. Established in the winter of 2011, OVRPS Books has been advocating a community of writers from all over the world at our monthly readings in Brooklyn, amongst a writing community at Long Island University and in the first issue of By The Overpass.

Our plan is to have the magazine come out quarterly. Issue 2 submission deadline is May 1st and submission guidelines on our website, http://www.overpassbooks.com. Along with By The Overpass, other books of poetry are to be released in the latter half of 2011 from writers John Casquarelli, Giuseppe Infante and Kyle De Ocera.

The first issue of By The Overpass features 120 pages of poetry and fiction from John High, Lewis Warsh, Willie Perdomo, Uchenna Nduka, Murat Nemet- Nejat, Alex Mindt, Aimee Herman, Thomas Fucaloro, and Jamey Jones, among many other writers. Also, we will be featuring an interview in every issue -- for the first issue we have poet Anne Waldman.

By The Overpass was released on March 9, 2011 and can be purchased for delivery through our website or at St. Mark's Bookstore in NYC for $10. Subscriptions are also available through our website.

Thank you!

Giuseppe Infante
Founding Co-editor
Overpass Books

589 18th Street
Brooklyn, N.Y. 11218
[redacted]
http://www.overpassbooks.com

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123. Mark Young

Out from Otoliths — j/j hastain's "the ulterior eden"

Sun 20 Mar 2011

---

the ulterior eden

j/j hastain

56 pages

Otoliths, 2011

ISBN: 978-0-9808785-0-9

$11.75 + p&h

URL: http://www.lulu.com/product/paperback/the-ulterior-eden/14953436

the ulterior eden presents us with a contemporary Song of Songs in which allegory is subverted by eros into a more explicit and boldly unconventional passion. Large with life and ecstatic with the “names and innumerable sensations” of adoration, this communion joins beloved and beloved in the erotic chaos of a “newest pronoun.” j/j hastain makes this pact of bounty both politically and spiritually charged, shaping poetry’s intimacies as a means through which we can “mature all historical/grief/ into luminosity. —*Elizabeth Robinson*

j/j hastain’s poems thrust through language's own limits, opening it, re-making it to carry ideas it could not otherwise accommodate, “like a neoteric intimacy all pluck-penitent”, “the dispositions we intone rather than recant.” Short-circuiting erasure, j/j’s verbo-visual texts create a space for embodied being which transcends binaries, oppositions, proffers instead the gap into which we must leap. hastain reimagines the possibles in an ecstasy of sound/sounding and meditation, “a thing overflowing with curvature truths and tugs… an inter-ethereal design that renders its subjects submerged” in a new real. These erotic, potent, spiritual poems cast us *in* *between*, *inside*, loose but never aloof, as we enter into an evolutionary *dialogos*. A *discourse through* wilderness into a new *wild* . A birth, a dream, a text of being, hastain’s poems and image-poems “midwife” a new body, lover-and-beloved, “feral heart”

beating against our ribcage, “a newest pronoun” exploding on the page. —
Marthe Reed

The full catalog of Otoliths books can be found at The Otoliths Storefront<http://stores.lulu.com/l_m_young>
.

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124. The Paris Review

Roberto Bolaño, Ann Beattie, et al in the new Paris Review

Mon 21 Mar 2011

The Spring Issue: Available in bookstores and online!
http://store.theparisreview.org/collections/back-issues

Subscribe: http://store.theparisreview.org/collections/subscribe

Featuring Roberto BolaÃ±o, Ann Beattie, Janet Malcolm, and much more.

INTERVIEW

_The Art of Fiction No. 209 _Ann Beattie "The interplay between character and external world is something that realist writers always dealt with conscientiously, and it started to drop out with minimalism. Hemingway dropped it out, too, but even in his stories there tends to be a volley going on between the environment and the char- acter. Carver wonâ€™t say what the volley is. None of us will."

Read an excerpt â€º
http://www.theparisreview.org/interviews/6070/the-art-of-fiction-no-209-ann-beattie

INTERVIEW

_The Art of Nonfiction No. 4 _Janet Malcolm "I think that one never completely moves beyond the pull of the personal in any human encounter. But I think that when journalists remember that the interview is a special sort of encounter, and withhold some of their natural friendliness, they donâ€™t lose anything by it. The subject doesnâ€™t notice. He wants to tell his story. And when the journalist retells the story in a way the subject cannot anticipate, he doesnâ€™t feel like such a rat."

Read an excerpt â€º
http://www.theparisreview.org/interviews/6073/the-art-of-nonfiction-no-4-janet-malcolm

FICTION

_The Third Reich: Part I
_Roberto BolaÃ±o
The first of four installments from Roberto BolaÃ±o's _The Third Reich_, accompanied by illustrations by Leanne Shapton.

DOCUMENT

_When I Look at a Strawberry, I Think Of a Tongue _Ã‰douard LevÃ© When I was young, I thought _Life: A Userâ€™s Manual_ would teach me how to live and _Suicide: A Userâ€™s Manual_ how to die. I donâ€™t really listen to what people tell me. I forget things I donâ€™t like. I look down dead-end streets. The end of a trip leaves me with a sad aftertaste the same as the end of a novel. I am not afraid of what comes at the end of life. I am slow to realize when someone mistreats me, it is always so surprising: evil is somehow unreal.

Read an excerpt â€º
http://www.theparisreview.org/letters-essays/6078/when-i-look-at-a-strawberry-i-think-of-a-tongue-edouard-leve

PORTFOLIO

Collage Curated by Pavel Zoubok The modern history of the cut-up - begins with the advertising age and the Victorian craze for scrapbooks. Later, with Cubism, Dada, and Surrealism, collage became a form of modernist protest against bourgeois good taste. (Clement Greenberg called it â€œthe pasted--paper revolution.â€) Now collage and its close cousinsâ€”bricolage, dÃ©collage, and assemblage, all methods of crafting new work from old materialsâ€”are such familiar gestures that we may overlook the genre altogether.

Read an excerpt â€º
http://www.theparisreview.org/art-photography/6080/collage-pavel-zoubok

POETRY

_Leaving the Empty Room
_Stephen Dunn
The door had a double lock,
and the joke was on me.
You might call it protection
against self, this joke,
and it wasnâ€™t very funny:
I kept the door locked
in order to think twice.

Read more â€º
http://www.theparisreview.org/poetry/6076/leaving-the-empty-room-stephen-dunn

POETRY

_Five Poems of Kabbalah
_Translated by Peter Cole
At the hour of mercy, at dusk,
we'll talk of my secret pain:
They say, there's youth in the worldâ€”
What happened to mine?

From "Bring Me In Under Your Wing"

Read an excerpt â€º
http://www.theparisreview.org/poetry/6081/five-poems-of-kabbalah-various-authors

ALSO IN THE MAGAZINE

New fiction from Joshua Cohen. John Jeremiah Sullivan on cave archaeology. Poems by Clare Rossini, Chris Andrews, and Linda Gregerson.

See the Full Table of Contents â€º
http://www.theparisreview.org/back-issues/196

OUR SPECIAL TOTE BAG OFFER

Before you run to your local bookstore, listen to this. Every spring, we design a special tote bag for the generous donors who attend our Revel. This year, given the excitement surrounding our Year of BolaÃ±o, we have a special offer for our subscribers new and old. Subscribe or renew today, and you'll receive this limited-edition tote bag plus four issues of _The Paris Review_ (and the entirety of Roberto Bolano's _The Third Reich_)â€”all for $45!

Visit Our Store â€º
http://store.theparisreview.org/products/our-special-tote-bag-offer

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http://us1.forward-to-friend.com/forward?u=ba34ae29824bc79fed69cc5f5&id=f50c3add85&e=7f8caa2f2a

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125. Deborah A. Meadows

a new book of poetry: Saccade Patterns by Deborah Meadows

Mon 21 Mar 2011

Just to announce a new book of poetry: Saccade Patterns by Deborah Meadows from Geoffrey Gatza's BlazeVOX [books]

Publisher Web site: http://www.blazevox.org/index.php/Shop/Poetry/saccade-patterns-by-deborah-meadows-226/

Saccade Patterns explores vision, the erotic gaze, and social discernment. The book opens with a shuffled text that dismantles melodrama by inscribing primate capacity for abstract thought. There's even a list of possible names for a pet cricket that follows a mathematic iteration. The poems seem to ask how an ekphrastic poem based on the story of Tristan und Isolde illumines the oldest gaze of love and eros. "Highways out to desert proving grounds" lead to technologically-enhanced vision, failures in our "dynastic speed-up."

On Saccade Patterns

Some crazy inter-speciation all relative going on here. Keep up the reflexes. But without rules, no axiomatic set — or: something takes over the rules. Words thinking, re-rule, feel. Need de-bunking? Gladiatorial spoof, dirty rimshots — "how squeeze structures". "Will/we fall out/of our shadows?" The subject self-perfumes, not too allegorized. Engines lighten touch on proximate jitters strapped to the galaxy. Your bestiary or mine. Pleasure gives outlandish learning: resist containment. We're leaning in toward its surface, likely haptic, "shot sub-surface" multiplication just gets us going. "how/underneath" — let's facilitate: "try to dance".

— Bruce Andrews

Some things which come to mind are, and of course not all in a derivative way but rather in the way of communion (the way a string from one's sweater will end up in a wren's nest), are Leslie Scalapino's Way and Christopher Smart's cataloging poems. What is so very strong in Meadows' work is its precision in thought and its power of accrual. I see these texts as sincere evidence of a parsing intelligence; taking cross-sections of the world at varying widths and preparing them (by whatever means required) for exploration. This is infinitesimal vision; vision which casts the bonds of the world in bright relief.

—Lance Phillips

This book by Deborah Meadows is surprising in its audacity. Few texts can assemble and recompose themselves like these, through a process: the gaze (Cubist) takes in the fragment, the splinter, and then their whole. Thus each detail is foreseen, chosen in advance for an aesthetic solution, like a puzzle

setting in the substance of its lines: porous, material, bright, liquid. You feel the vision, her way of seeing, and you learn to see that which is different through her angle of subjectivity. A window opening to a landscape of the mind, of time. An original space gained, trimmed out in shapes of paper, light. A strange geography that motivates me to revisit its point of view, located not in the subject but in the thing it refracts toward the other – a viewer proposing that this refracted thing may be an instant won out of loss, out of the ordinary. Meadows paints and sculpts with words, provoking the eye to turn toward memories, and toward impossibility. —Reina María Rodríguez, Havana, Cuba (Kristin Dykstra, trans.)

# # #

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126. Robert Dewhurst

Bernadette Mayer Symposium in Buffalo

Mon 21 Mar 2011

MODES OF LOVE & REASON: A BERNADETTE MAYER SYMPOSIUM
April 1st, 2011
University at Buffalo

Please join us in Buffalo this April 1st to celebrate the life and work of the one and only Bernadette Mayer. Although arguably the most wildly influential USAmerican poet of the past forty years, Bernadette Mayer's work has seldom taken center stage in scholarship and literary histories of the period. This long-overdue celebration of Mayer's life and work will begin to redress this situation, and will consist in equal measures of devoted fandom and rigorous study – of "love" and of "reason." Approaching Mayer as a poet, teacher, Conceptual artist, and small-press impresario, the symposium program brings together a diverse ensemble of contemporary poets, scholars, archivists, and editors to investigate and honor the many dimensions of Mayer's relentless and virtuosic practice. The symposium will crescendo in the evening with a performance by Mayer herself.

Critical panels will feature scholars Lee Ann Brown (St. John's University), Stephen Cope (Bard College), Caitlin Newcomer (Florida State University), Deborah Poe (Pace University), Sam Truitt (Station Hill Press), and Joey Yearous-Algozin (UB).

A roundtable of contemporary poets discussing their own 'elective affinities' with Mayer will feature CAConrad, Dorothea Lasky, and Brenda Coultas.

Full details and symposium schedule:
http://english.buffalo.edu/mayersymposium

Day program: 9 a.m. - 4 p.m., the UB Poetry Collection (420 Capen Hall)
Evening reading: 8 p.m., the Karpeles Manuscript Museum (453 Porter Ave)

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127. George Quasha
8 axial drawings called "dakini drawings"
Mon 21 Mar 2011

I just added to my site the 8 recent axial drawings called "dakini drawings": these are related to the principle that governs the composition in axial poetics, e.g., "preverbs" as in my recent book "Verbal Paradise" from Zasterle Press.

One should scroll down to the 8 thumbnails to enlarge each--this group unaccountably created its own subtype:
http://www.quasha.com/axial-art/axial-drawing?album=1&gallery=6

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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128. Steven Zultanski
SEGUE PRESENTS: BRANDON BROWN + ELIZABETH FODASKI
Tue 22 Mar 2011

SEGUE PRESENTS:

BRANDON BROWN +
ELIZABETH FODASKI

This Saturday, March 26th

SEGUE READING SERIES
BPC
4 PM
$6

March 26th - Brandon Brown + Elizabeth Fodaski

BRANDON BROWN is from Kansas City, Missouri. He has two forthcoming books, The Persians By Aeschylus (Displaced Press) and The Poems of Gaius Valerius Catullus (Krupskaya). He is currently blogging for the San Francisco MOMA, publishing small press books under the imprint OMG!, and translating Baudelaire.

ELIZABETH FODASKI is the author of Fracas (Krupskaya 1999) and Document (Roof 2010). Recent work has appeared in The Brooklyn Rail, Jacket, and Fence. She lives in Brooklyn, where she teaches English at Saint Ann's School.

Saturday, March 26th
4-6 PM
The Bowery Poetry Club, 308 Bowery
$6 admission goes to readers

February/March Segue Readings are curated by Nada Gordon and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

April 2nd - Bruce Andrews + Nada Gordon

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129. tony iantosca
New Poetry Journal Release Party in Brooklyn
Tue 22 Mar 2011

The poetry journal Sun's Skeleton will host a release party and reading at Unnameable Books on March 26th at 6 p.m. Unnameable Books is at 600 Vanderbilt Avenue in Brooklyn. The poets who will read are: Stephanie GrayMA VizsolyiMarc PaltrineriTony IantoscaDan Owen About Sun's Skeleton: Sun's Skeleton is a poetry journal published by Consciousmess Press, a small independent press in Brooklyn, NY specializing in publishing Sun's Skeleton. The journal started in 2010 with a small, staple bound, 36-page issue, featuring a cover by painter Trudy Benson. This first issue showcased poetry by Uche Nduka, Stephanie Gray, Tony Iantosca, Dan Owen, and Marc Paltrineri, among others. After an unusually well-attended release party at the 11th St. bar in August, the editors began working on issue two, collecting new and interesting poetry from their little pool of friends and colleagues. The result is a longer and more beautiful hand-stitched journal with block-printed covers by artist Pareesa Pourian. They can be admired and previewed at www.sunsskeleton.com, but for

a full sunny-skeletal experience, you'll just have to come to our release party and buy one.

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130. Andy Gricevich

Cannot Exist: presale on new chaps by Conrad, Harrison, Larsen and Mynes, plus Issue no.7!

Tue 22 Mar 2011

We are overjoyed to announce the first four volumes in the new series of Cannot Exist chapbooks, helped into being by editors Andy Gricevich and Lewis Freedman: MUGGED Into Poetry by CAConradBridge of the World by Roberto HarrisonThe Hallucinated by Sara LarsenHow's the Cows by Jess Mynes and also the imminent appearance of Cannot Exist no.7, featuring astonishing work by:John ColettiCAConradCorina CoppBeverly DahlenConnie DeanovichLaura ElrickMike HauserHailey HigdonSara LarsenKit RobinsonRon SillimanDana Ward All this will be coming in APRIL! To help them into material existence, we're offering pre-publication discounts on single volumes, and even bigger ones when you order two, three, four, or all five volumes. Cover price will be $5.oo each, plus shipping for mail orders. Order now, and you can get any two volumes for $9.00, three for $13.00, four for $17.00, or all five for $20.

Details are here:
http://cannotexist.blogspot.com

Thanks for helping us spread the work of these amazing poets!

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131. Jennifer Karmin

Red Rover Series / Experiment #44

Tue 22 Mar 2011

Experiment #44:
Red Rover Series
{readings that play with reading}

Experiment #44:
Chat & Shout

SATURDAY, MARCH 26th
7pm / doors lock 7:30

Featuring:

The Ladies Ring Shout
(Felicia Holman, Abra Johnson & Meida McNeal)

& Adam Roberts with collaborators
Erika Jo Brown, Matthew Klane & BJ Love

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

ERIKA JO BROWN is from New York, where she founded the Chinatown reading series Floetry at 169. She is editor of Stretching Panties magazine, an oft-annual print collection of experimental poetry, architecture and drawing. Her poems can be found at H_NGM_N, Spork and Back Room Live. Further Adventures Press just published her chapbook, What a Lark! Sheâ€™s currently a MFA candidate at the Iowa Writersâ€™ Workshop.

FELICIA HOLMAN, is, by trade, a Certified Personal Trainer with both the National Academy of Sports Medicine and the National Strength and Conditioning Association. However, her lifelong passion for performance/expression and creativity motivated her charter membership with the Chicago-based womenâ€™s performance collective, Ladies Ring Shout (LRS). As a founding member of LRS, Felicia has helped build evocative performance pieces that confront/explore such notions as sexuality, home, race, history, and memory.

ABRA JOHNSON teaches with the City Colleges of Chicago and its Bridge Program with DePaul University. Having scholarly interests in representations of race/ethnicity, gender, sexuality, and class in popular music, she will be travelling to Savannah, Georgia to study Gullah and Ogeechee African-American subcultures as a National Endowment for the Humanities Community College Faculty Fellow.

MATTHEW KLANE is editor and co-founder of Flim Forum Press. His book is B_____ Meditations (Stockport Flats, 2008). Recent work can be found in Taiga, muthafucka, Harp&Altar, and Word For/Word. He currently lives and writes in Iowa City.

BJ LOVE is the author of Michigander (Greying Ghost, 2010), We are Two Bastards (Indivia, forthcoming) and A Revisionist History...(Small Fires, 2011) with Friedrich Kerksieck. Additionally, he is an MFA candidate in the University of Iowa Writer's Workshop and the editor of Further Adventures Chapbooks & Pamphlets.

MEIDA MCNEAL (PhD Performance Studies, Northwestern University) is an Independent Artist and Scholar, a 2010 Chicago Dancemakers Forum Lab Artist, Dance Researcher for the Chicago Artists Resource Web Project and a Teaching Artist with Changing Worlds, a nonprofit educational arts organization. In addition to developing a number of performance projects, Meida is currently completing her first book-length manuscript â€œCompromised Subjectivities: Constructing Trinidadian Nationhood and Navigating Postcolonial Caribbean Performanceâ€ based on over ten years of ethnographic research in Trinidad.

ADAM ROBERTS grew up in Rhode Island, and is currently a post-graduate fellow at the University of Iowa. He's the author of the chapbook "Poem in Four Parts" and the epic blogger poem "Jersey Shore."

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
April 2: Cris Mazza, Davis Schneiderman & Lidia Yuknavtich

April 8: A Tribute to Akilah Oliver
Kate Sloan Fiffer, Krista Franklin, Jenny Henry, J'Sun Howard,
Jennifer Karmin, John Keene, Kevin Kilroy, Marie Larson,
Adrienne Dodt, Todd McCarty & Marissa Perel
co-presented with the Midwest Naropa Writers

May 2-6: Chicago Durutti Skool with Frank Rogaczewski
seminar @ poetry & social existence from anarchist/marxist perspective
----> open to all, to participate email [redacted]

May 28: Serena Chopra, Michael Flatt, Oren Silverman & Nancy Stohlman

June 11: Daniel Borzutzky, Krista Franklin, Judith Goldman,
Carla Harryman & Konrad Steiner neo-benshi
co-presented with the Chicago Poetry Project

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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132. Shankar, Ravi (English)

Celebrate Mason¹s Road a literary and arts journal sponsored by Fairfield University's MFA in Creative Writing Program

Tue 22 Mar 2011

Mason's Road Party

Friday, April 1, 7 p.m.

Dolan School of Business Dining Room |
Fairfield University | 1073 N. Benson | Fairfield, CT

Join us one and all for a celebration of the first year of publication of Mason’s Road, an online literary and arts journal run by Fairfield University MFA students. We will present our first $500 creative writing award to C. Joseph Jordan and Skype in Brandi Dawn Henderson and Luke Gerber for "global citizenship" readings from India and Israel, along with other readings from contributors. Wine & cheese reception to follow.

To reserve your seat, R.S.V.P. Laura Keller, [redacted], [redacted]

For more info, go to masonsroad.com

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133. Belladonna Series

Upcoming Belladonna Reading: 4/19

Tue 22 Mar 2011

Please consider forwarding this announcement to interested parties. Thanks!

Tuesday, April 19, 2011; 7:00 pm
Flux Poetics: Writing in Cultural Duality
Belladonna* Collaborative is pleased to present three remarkable poet artists who write and live in dual or multiple cultures and languages. Performances will be followed by conversation moderated by Lila Zemborain.

Cecilia VicuÃ±a: Poet and artist, born in Chile, she performs and exhibits her work widely in Europe, Latin America and the US. She is also a political activist and founding member of Artists for Democracy. VicuÃ±a has published more than 18 books of poems including QUIPOem, The Precarious, and The Art & Poetry of Cecilia VicuÃ±a, Wesleyan University Press. In 2010/11 her poem-film Kon Kon Pi was exhibited at New York's MOMA. She lives in New York and Chile.

Tsering Wangmo Dhompa is the author of My rice tastes like the lake (Apogee Press) and In the Absent Everyday and Rules of the House (Apogee Press). Tsering attended Lady Shri Ram College (Delhi University), University of Massachussetts, and San Francisco State University. Her publications include

two chapbooks, In Writing the Names (A.bacus, Potes & Poets Press) and Recurring Gestures (Tangram Press). Tsering grew up in the Tibetan exile communities of Nepal and India and now lives in San Francisco.

Carmen GimÃ©nez Smith is assistant professor of creative writing at New Mexico State University, publisher for Noemi Press, and Editor-in-Chief of Puerto Del Sol. She is the author of Odalisque in Pieces, Bring Down the Little Birds, and her forthcoming collection, Trees Outside the Academy, which will be published in November 2011.

Curated by Krystal Languell and Rachel Levitsky.

Location: Dixon Place: 161 Chrystie Street; New York, NY
Admission: $6
This event is supported, in part, with funding from Poets & Writers

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134. Rob McLennan
Amanda Earl on Literary Ottawa
Tue 22 Mar 2011

Amanda Earl's five literary things about Ottawa
on Open Book Ontario;

http://www.openbookontario.com/news/five_things_literary_ottawa_ontario

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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135. David Kirschenbaum
Boog City presents No Press and Rorie Kelly
Wed 23 Mar 2011

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please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

No Press
(Calgary, Alberta, Canada)

Tues., March 29, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
No Press publisher
Derek Beaulieu

Featuring readings from

Kevin McPherson Eckhoff
Rob Fitterman
Charles Gute
Jake Kennedy
Rachel Zolf

and music from

Rorie Kelly

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**No Press
http://derekbeaulieu.wordpress.com/

No Press was founded by Derek Beaulieu in 2005. After the cessation of publishing his housepress imprint (1997-2004) Beaulieu returned to publishing as "no press" as means of publishing and circulating experimental, conceptual and concrete poetries. Dedicated to small press forms - leaflets, broadsides, chapbooks, pamphlets and other ephemeral forms - no press has released almost 200 publications in 6 years (averaging 1 every 2 weeks) in editions of between 5 and 100. Items are often out of print the same as publication, and represent a truly ephemeral means of distributing these marginalized forms.

**Kevin McPherson Eckhoff
http://kevinmcphersoneckhoff.wordpress.com/

Kevin McPherson Eckhoff likes visual poetry and even wrote Rhapsodomancy (Coach House). In theory, he is not afraid of snakes. His writing has vacationed in Open Letter, Fact*Simile, West Wind Review, and Issue One. Don’t try to feed him steak! He sleeps in Armstrong, B.C., with his dog-rescuing partner, Laurel, and “teaches” at Okanagan College with his very bff, Jake Kennedy (The Lateral, Snare Books). Together, Jake and Kevin are compiling a community-written novel called Death Valley.

**Robert Fitterman
http://cwp.fas.nyu.edu/object/cwp.faculty.robertfitterman

Robert Fitterman is the author of 12 books of poetry. He grew up in a small suburb of St. Louis called Creve Coeur. His street is still flanked by a Shell gas station on one side and a Mobile station on the other. His writing is kinda conceptual and sorta involves identity issues that are complicated by the web. And the Mall. Recent titles include: Now We Are Friends (Truck Books), Rob the Plagiarist (Roof Books), and Notes On Conceptualisms, co-authored with Vanessa Place (Ugly Duckling Presse). He teaches writing and poetry at New York University and at the Bard College, Milton Avery School of Graduate Studies.

**Charles Gute
http://www.charlesgute.com/

Charles Gute is a New York-based artist and editor. He has been awarded artist fellowships from the San Francisco Foundation and the Rockefeller Foundation, and has twice been a MacDowell Colony Visual Arts Fellow. In 2010 he was awarded a VLA Art/Law Residency fellowship. His work has been in group exhibitions at venues including the Berkeley Art Museum (Berkeley), ZKM (Karlsruhe, Germany), the UCLA Hammer Museum (Los Angeles),Galerie Feinkost (Berlin), Ronald Feldman Gallery (Chicago), Brown Gallery (London), and Maccarone (New York). Solo exhibitions include “The Art Tax Act,” Patricia Sweetow Gallery, San Francisco, 2000; “Find-A-Text,” Jason Rulnick, Inc., New York, 2008; and “The Corrections,” Catharine Clark Gallery, San Francisco, 2010. A hardcover monograph on Gute’s work, Revisions and Queries, was published by The Ice Plant, Los Angeles, in 2008. In the summer of 2009 he presented a large-scale outdoor work at Socrates Sculpture Park in New York. In 2010 Gute created specially commissioned artist projects for publication in Frieze (March issue), Flash Art (March/ April issue), and Art Lies (summer issue). His work will be on view at Walden Projects in The Hague, the Netherlands, during summer 2011.

**Rorie Kelly
http://www.roriekelly.com/

Rorie Kelly is a singer/songwriter and conquistadora originally from Long Island. Her main goal in life is to travel around in her little blue car and make music and art. She was recently named one of Long Island's "Top 10 Indie Artists You've Never Heard of" by Long Island Pulse Magazine and is about to release her first full length album, Wish Upon a Bottlecap. She is also a published writer of feminist blogs, music reviews, and poetry. More information and pretty songs can be found at the above link.

**Jake Kennedy
http://snarebooks.wordpress.com/books/the-lateral-by-jake-kennedy/

Jake Kennedy is a poet, prose writer, and teacher. His work has appeared in a number of literary journals and anthologies. His chapbook, Hazard, is published by BookThug. Jake currently teaches in the English department at Okanagan College. Kennedy's first book, The Lateral, is a highly original and experimental book from a nimble poetic mind. It includes an elegiac found-long-poem that gathers all the “Acker” keyword tags from the Flickr database and reapplies them as words-of-lament for the revolutionary artist-writer Kathy Acker (1947-97), a series of prose-poem-ruminations that contemplate the optimal conditions for the poetry, and a section of poems that can only be described as the vulgar, unkempt cousin of Hugh Prather’s Notes to Myself.

**Rachel Zolf
http://thetoleranceproject.blogspot.com/

Rachel Zolf’s fourth book of poetry is Neighbour Procedure (Coach House). She lives in Brooklyn.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. April 26
Saturnalia Books
http://www.saturnaliabooks.com/
(Ardmore, Penn.)
Henry Israeli, president

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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136. Jesse Glass

Disembodied I at Clark Coolidge's St. Marks Reading Before the Earthquake and Tsunami

Wed 23 Mar 2011

Disembodied I traveled with his son Yoichi all the way from Japan to shake George Quasha's hand, eat Yugoslavian food (excellent) with George and artist helper (nice lady!)and then foot it over to St. Mark's to meet Clark Coolidge (nice guy!) and see him read. Disembodied I drew CC's picture while he read, he was so impressed by CC's stature & reading skill & of course words.

Disembodied I saw someone else read too (named slips him), and found the reading 1)energetic and 2) vastly appreciated by the poet's friends.

Disembodied then met Bruce Andrews and had lots of cud to chew.

The tribal energy at St. Marks impressed Disembodied I and reminded him of Mad Max movies--all that scrambling, sitting on floors--posing--climbing--it was a SCENE. It also reminded Disembodied of the Monday night readings at the Baltimore Theater Project way back in the 1970's, when Lucille Clifton would arrive late with friends and everyone would stop & say say: "Hi Lucille!" and Lucille would say: "Hi Everybody!" and even give out some hugs to special friends who stood up from sitting on cushions on the floor.

Disembodied I had a great time seeing everyone mostly young and sharing energy and co-existing, and believing that poetry really really matters, and that being in love matters (the first reader had a great Chinese (-American?) friend and we could tell from across the room that they were most probably IN LOVE and avant-garde too. (That's a heady combo! Disembodied I experienced that same dizzying mixture years ago!)

It was all so great. Disembodied knew that there were folks who would have recognized his name if he had said it, but he didn't say it because he was jet-lagged, modest, and ready to pass out. He greatly appreciated the company of George Quasha and his friend.

Shortly thereafter Disembodied saw the horror of the tsunami on CNN and needed to hurry back to Japan asap with his son in tow.

All's well, though.

Love to all;

Disembodied I, recollecting the past and trying to capture a slice of it for Eternity.

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137. **Bonnie MacAllister**

CERTAIN CIRCUITS NEWS: Events, Call, Exhibit

Wed 23 Mar 2011

We do hope to you at our first exhibition and live event on April 9 in Philadelphia at the *Eris Temple Artspace* (runs April 9-May 28, see below for details), opening from 7 p.m-10 p.m. at 602 S. 52nd Street in West Philadelphia.

(To receive a postcard invitation, email [redacted] with your address.)

We wanted to highlight two other events that will be taking place in the space:

1) *A Writers' Group Series* with a potluck share (Bring a dish.)

First Date: Saturday April 16 5-8

Second Date: Sunday, May 22 5-8

The immediate goal is working toward the creation of a limited edition zine. All are welcome.

2) Eris Temple Artspace is hosting a *Clothing Swap* in the exhibit space featuring vendors, workshops, and performances TBA. Inquiries: [redacted]. The swap will be $3 for participants, $5 for vendors. Bring all of your clothing/items to donate to the swap and ultimately to Philly Aids Thrift. Refreshments will be offered. Barbecue if weather is permitting.

Please continue to share our *Kickstarter* proposal ($10 gets the issue): http://kck.st/dY99K4

We are currently compiling a list of *links* for the site, and we would love to highlight our peer sites on this page. Please send links to us in an email with "LINKS".

Also, certaincircuits.org will* launch more web content* on April 1 and then on May 1.

We are especially interested in highlighting multimedia on the site so *our reading period remains open for multimedia, new media, art, and audio*. We are currently closed to poetics and prose.

Also, Curator Bonnie MacAllister has been asked to speak at the opening of the *SOAPBOX* *Independent Media and Publishing Center* on Saturday, March 26 at 7, and she'll be mentioning the magazine so we'll love to see you out at that event. http://soapboxindependentpublishing.blogspot.com

*PRESS RELEASE AND LISTING: *

Certain Circuits: Collaborate Collaborator (multimedia art show), opens Saturday, April 9 with performances (Hal Sirowitz, Jeff Mark, Horsey, David Hewitt, Jane Cassady, Courtney Bambrick, **natalie c. felix***) and film (Brian

and Ashley Howe, Jeff Siegel, Jim Tuite and Patrick Morris, Adam Zucker and Jason Maas, Bonnie MacAllister, Radio Eris), 7-10, 602 S. 52nd Street. (show runs April 9-May 28). $5 donation.

CERTAIN CIRCUITS: COLLABORATE COLLABORATOR AT ERIS TEMPLE ARTSPACE

Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists. We are curating our first show of member artwork, multimedia, and performance, COLLABORATE COLLABORATOR to take place on Saturday, April 9 from 7-10 at Eris Temple Artspace, 602 S. 52nd Street in West Philadelphia.

We are currently laying out print issue 1.1 which features work from artists in Australia, Brazil, France, Mexico, India, Oman, Japan, the United Kingdom, and the United States. We have launched a Kickstarter grant to fundraise for this issue, and we are 60% funded at press date.

The donations we receive at the opening of COLLABORATE COLLABORATOR will help fundraise for the print issue. Performers include Jeff Mark, Courtney Bambrick, Jane Cassady, David Hewitt, noise band Horsey, **natalie c. felix***, and Hal Sirowitz. All of these authors appear in the print and online issues of Certain Circuits.

House band, Radio Eris will screen their “Yellow” video which will also be part of the April multimedia issue of Certain Circuits online. On April 9, we will also how videos from the Certain Circuits multimedia site.

Exhibiting artists are Alison Altergott, Kirsten Ashley, Eleanor Leonne Bennet, **natalie c. felix***, David Hewitt, Brian and Ashley Howe, Joanna Fulginiti, Alexander Jorgensen, Amanda Lovelee, Bonnie MacAllister, Ana Viviane Minorelli, Rachel Udell, Jeff Siegel, Jim Tuite and Patrick Morris, Nico Vassilikas, Jed Williams, and Adam Zucker and Jason Maas.

Certain Circuits Magazine

www.certaincircuits.org

Tumblr: certaincircuits.tumblr.com

Facebook: certaincircuits

Twitter: certaincircuits

For all inquiries: [redacted]

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138. Fisher, Johanna M

Re: Bernadette Mayer Symposium in Buffalo

Wed 23 Mar 2011

Hello,

The link to the program is empty-I am interested in attending but need information.

Johanna Fisher
Adjunct Professor
English/women's studies

From: Poetics List (UPenn, UB) [[redacted]] on behalf of Robert Dewhurst [[redacted]]
Sent: Monday, March 21, 2011 4:12 PM
To: [redacted]
Subject: Bernadette Mayer Symposium in Buffalo

MODES OF LOVE & REASON: A BERNADETTE MAYER SYMPOSIUM
April 1st, 2011
University at Buffalo

Please join us in Buffalo this April 1st to celebrate the life and work of the one and only Bernadette Mayer. Although arguably the most wildly influential USAmerican poet of the past forty years, Bernadette Mayer's work has seldom taken center stage in scholarship and literary histories of the period. This long-overdue celebration of Mayer's life and work will begin to redress this situation, and will consist in equal measures of devoted fandom and rigorous study – of "love" and of "reason." Approaching Mayer as a poet, teacher, Conceptual artist, and small-press impresario, the symposium program brings together a diverse ensemble of contemporary poets, scholars, archivists, and editors to investigate and honor the many dimensions of Mayer's relentless and virtuosic practice. The symposium will crescendo in the evening with a performance by Mayer herself.

Critical panels will feature scholars Lee Ann Brown (St. John's University), Stephen Cope (Bard College), Caitlin Newcomer (Florida State University), Deborah Poe (Pace University), Sam Truitt (Station Hill Press), and Joey Yearous-Algozin (UB).

A roundtable of contemporary poets discussing their own 'elective affinities' with Mayer will feature CAConrad, Dorothea Lasky, and Brenda Coultas.

Full details and symposium schedule:
http://english.buffalo.edu/mayersymposium

Day program: 9 a.m. - 4 p.m., the UB Poetry Collection (420 Capen Hall)
Evening reading: 8 p.m., the Karpeles Manuscript Museum (453 Porter Ave)

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139. Louis Cabri

the Alphabet: A Symposium on Ron Silliman's Long Poem, 25-26 March 2011

Wed 23 Mar 2011

Ron Silliman's reputation, as critic, theorist, exponent of poetry's production as a socially relevant and collective act, arguably has preceded and to a degree guided how his poetry is to be received. But if a reader responds to the poetry, then how and what does she or he see and hear? "I'm writing to you," the text says in the section called "Lit." What is reading The Alphabet "like," for you?

the Alphabet: A Symposium on Ron Silliman's Long Poem
25-26 March 2011
C.A.W. Centre, University of Windsor
& World Marathon Ethiopian Restaurant
Windsor, Ontario

schedule & details:
http://www.uwindsor.ca/thealphabetsymposium

Panel Discussions
Poetry Readings
Talk

All events free & open to the public.

Participants:

Brian Ang
Rae Armantrout
Braydon Beaulieu
Pierre Beaumier
Louis Cabri
Hilary Clark
Jeff Derksen
Jasmine Elliott
Ashley Girty
Carla Harryman
Michael Hessel-Mial
Brian Jansen
Elisabeth Joyce
Chris Kerr

Burt Kimmelman
Andrew Klobucar
Steve McCaffery
Marianne Olholm
Jed Rasula
Joshua Schuster
Barrett Watten
Timothy Yu

Special guest: Ron Silliman

↑ Index

140. Jared Schickling

eccolinguistics ////

Wed 23 Mar 2011

Dear All,

Announcing the release of the 2nd issue of Eccolinguistics, two or three weeks ahead of time.

Contributors in #2: Jasper Brinton, Luc Fierens, Whit Griffin, Jeff Harrison, j/j hastain, Kelley Irmen, Caroline Knapp, Abdellatif Laabi, Donal Mahoney, Philip Metres, Rico Moore, Robert Mukiibi, Cindy Savett, Sam Schild, Marc Thompson, Benjamin Winkler, Joshua Ware, Tyrone Williams

Eccolinguistics is a print publication distributed for free. Each issue seeks an eclectic gathering, responding to the work as it arrives. If you would like to send work or subscribe, write to:

[redacted]

Call for material / public service announcement available at:

eccolinguistics.blogspot.com

Happy reading ---

Jared

↑ Index

141. Jesse Glass

"For Japan"--A Suggestion from Disembodied I--St. Marks and Beyond Baroque?

Wed 23 Mar 2011

This is an idea that I've only shared with one friend, but I'd like to put it out on the List for your consideration:

I would like to suggest setting up readings to help fund recovery efforts in Sendai and points north. The earthquake, the tsunami, the radiation problem--the really terrible thing is that those that are most devastated are the most exposed--

The money could be donated to the Red Cross of Japan.

Two venues that immediately suggest themselves: St. Marks and Beyond Baroque, but others.

Also the idea of an anthology--a book that could be sold and the proceeds donated--

I'm in no position to publish anything--though I wish I could--but certainly feel that the effort would be a worthy one. CNN has moved on to cover yet another tragedy while Japan's continues to grow.

Sendai, and Hanamaki, and points north is poetry territory--lots of poets, fine poets, are from there. I don't know how many have died.

Just an idea from Disembodied I

Back Channel or front channel responses welcome.

↑ Index

142. Tim Peterson

Tendencies 3/28: Barbara Hammer, Maggie Nelson, & Janlori Goldman

Thu 24 Mar 2011

TENDENCIES: Poetics & Practice

Barbara Hammer, Maggie Nelson, and Janlori Goldman

This series of talks, titled in honor of Eve Kosofsky Sedgwick, invites artists from a variety of disciplines to explore the relationship between writing & artmaking practice, the manifesto, queer theory, and pedagogy.

The next event features talks by:

Barbara Hammer

Maggie Nelson

Janlori Goldman

...followed by a discussion/Q&A session.

on Monday, March 28

at 7 PM

at CUNY Graduate Center

(in the Skylight Room, 9100)

365 Fifth Avenue, NYC

Free Admission to the Public

Barbara Hammer is a visual artist working primarily in film and video and has made over 80 works in a career that spans 30 years. She is considered a pioneer of queer cinema. Her documentaries tell the stories of marginalized peoples who have been hidden from history and are often essay films that are multi-leveled and engage audiences viscerally and intellectually with the goal of activating them to make social change. Her memoir, HAMMER! Making Movies out of Sex and Life was recently published by the Feminist Press at CUNY and coincided with a retrospective at The Museum of Modern Art in New York City, the Reina Sophia in Madrid, and the Tate Modern in London. She teaches each summer at The European Graduate School in Saas-Fee, Switzerland. She lives and works in New York City.

Maggie Nelson is a poet, memoirist, critic, and scholar. She is the author of four books of nonfiction, The Art of Cruelty: A Reckoning (Norton, 2011), Bluets (Wave Books, 2009), Women, the New York School, and Other True Abstractions (University of Iowa Press, 2007), and The Red Parts: A Memoir (Free Press, 2007; named a Notable Book of the Year by the State of Michigan), and four books of poetry, Something Bright, Then Holes (Soft Skull Press, 2007), Jane: A Murder (Soft Skull, 2005; finalist, the PEN/ Martha Albrand Award for the Art of the Memoir), The Latest Winter (Hanging Loose Press, 2003) and Shiner (2001). She is the recipient of a 2008 Arts Writers grant from Creative Capital, a 2010 Guggenheim Fellowship in Nonfiction, and a 2011 NEA grant in poetry. Since 2005, she has taught on the faculty of the School of Critical Studies at CalArts. She lives in Los Angeles.

Janlori Goldman is a poet, civil rights activist, and teacher at Columbia University's School of Public Health. She also works with Columbia's Program in Narrative Medicine. After nearly 20 years in Washington D.C. pressing for laws to protect peoples' privacy, she moved to New Work City to teach and study poetry at Sarah Lawrence College. Her poems have been published in a number of journals, including Mudlark, Connotation Press, The Cortland Review, The Mom Egg, and, forthcoming, in Calyx. Other essays and articles have appeared in health journals, U.S. Congressional testimony, and books. She lives in NYC with her teenage daughter, and her sweetheart.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies website.

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

↑ Index

143. Regina Pinto
More than a century of Lewis Carroll's Alice re-readings.
Thu 24 Mar 2011

More than a century of Lewis Carroll's Alice re-readings:

At: http://arteselavy.tumblr.com

Including “Alice in New York” for iPAD. Is this the future of the book?

All the best,
Regina Pinto

↑ Index

144. Adam Fieled
Mother Earth Pt.2 on Yudu
Thu 24 Mar 2011

The second half of Mother Earth is up as an mp3 on Yudu:

http://www.yudu.com/item/details/307227/Mother-Earth-Pt.2

Portions have now appeared in Turntable + BlueLight and are forthcoming in Pirene's Fountain.

Thanks,
Adam

↑ Index

145. Adam Fieled
from American Deadness: 3 Links
Thu 24 Mar 2011

These are from the manuscript-in-progress American Deadness:

Milk Magazine:
http://www.milkmag.org/Fieled.html

Fieled's Miscellaneous
http://fieledsmiscellaneous.blogspot.com/2011/03/from-american-deadness.html

http://fieledsmiscellaneous.blogspot.com/2011/03/from-american-deadness-phoenix-sunset.html

Thanks,
Adam

↑ Index

146. Jennifer Karmin
March 27: Iowa City writers @ Myopic Books (Chicago)
Thu 24 Mar 2011

Sunday, March 27th
7pm

Featuring:
Erika Jo Brown
Matthew Klane
BJ Love
Adam Roberts

at Myopic Books
1564 N. Milwaukee Ave
Chicago, Illinois
http://myopicbookstore.com

ERIKA JO BROWN is from New York, where she founded the Chinatown reading series Floetry at 169.Â She is editor of Stretching Panties magazine, an oft-annual print collection of experimental poetry, architecture and drawing.Â Her poems can be found at H_NGM_N, Spork and Back Room Live. Further Adventures Press just published her chapbook, What a Lark! Sheâ€™s currently a MFA candidate at the Iowa Writersâ€™ Workshop.

MATTHEW KLANE is editor and co-founder of Flim Forum Press. His book is B_____ Meditations (Stockport Flats, 2008). Recent work can be found in Taiga, muthafucka, Harp&Altar, and Word For/Word. He currently lives and writes in Iowa City.

BJ LOVE is the author of Michigander (Greying Ghost, 2010), We are Two Bastards (Indivia, forthcoming) and A Revisionist History...(Small Fires, 2011) with Friedrich Kerksieck. Additionally, he is an MFA candidate in the University of Iowa Writer's Workshop and the editor of Further Adventures Chapbooks & Pamphlets.

ADAM ROBERTS grew up in Rhode Island, and is currently a post-graduate fellow at the University of Iowa. He's the author of the chapbook "Poem in Four Parts" and the epic blogger poem "Jersey Shore.

↑ Index

147. CA Conrad
Fred Moten on JUPITER 88
Fri 25 Mar 2011

Fred Moten is the latest to appear on JUPITER 88:
http://JUPITER88poetry.blogspot.com

This one is a favorite of mine BECAUSE the sound and video would not (no matter what I did) synch, so I in particular look like a poorly-dubbed foreign film. Fred is looking down to read so you don't always see his lips. The time delay adds to the disconnected reality of floating on Jupiter.

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

148. Aldon Nielsen
Modernist Studies panel proposal
Fri 25 Mar 2011

Friends --

I'm looking for a third panelist for a panel to propose for the Modernist Studies Association, convening in Buffalo Oct. 6-9.

The general idea of the panel is to present critical reflections on figures (preferably less studied figures) who reflected upon the state of things contemporaneously -- who wrote about the emergent Modernism in poetry as it was emerging. We have one paper on William S. Braithwaite and *The Poetic Year 1916*, and a second paper on Alfred Kreymborg's representations, in * Others* and others, of the then newer poetries.

I'm looking for a third paper along those same lines.

I'll also need someone to chair the panel.

Back channel with ideas, please.

Thanks!

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University

University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking." -- Guy Debord

↑ Index

149. Tim Peterson
Michael Boughn and Victor Coleman at Zinc Bar, 3/27
Fri 25 Mar 2011

Zinc Bar Reading Series:
Michael Boughn & Victor Coleman

Sunday, March 27
at 5:00 PM
...
at Zinc Bar
82 W 3rd St
NYC

Born and raised in Riverside, California Michael Boughn moved to Canada in 1966 because of his opposition to the war against Viet Nam. In Vancouver he met and studied with Robin Blaser who introduced him to the work of William Blake, Charles Olson, H.D., Jack Spicer, Ezra Pound, William Carlos Williams and other crucial writers. He spent nearly 10 years working in the Teamsters on the lakefront in Toronto before returning to school to study with Robert Creeley and Jack Clarke in Buffalo, N.Y. where he received a PhD in 1986. Since 1993 he has lived in Toronto. He is the author of H.D.—A Bibiography, 1911-1993, Iterations of the Diagonal, Dislocations in Crystal, Into the World of the Dead, One's own Mind (A Curriculum of the Soul #4), 22 Skidoo/SubTractions—Opus minus one, and Cosmographia—a post-Lucretian faux micro-epic. With Victor Coleman, he edited Robert Duncan’s The H.D. Book for the University of California Press. O—Three lectures and a post-script was published as a shuffaloff / Eternal Network Joint in December, 2010.

Victor Coleman is the author of numerous books of poetry, starting with the 1964 publication of From Erik Satie’s Notes to the Music, through CORRECTIONS (1985), LAPSED WASP (1994), and ICON TACT (2006). BookThug released his The Occasional Troubadour in October 2010. He was a founding editor of both Coach House Press (in 1966) and Coach House Books

(in 1997) and has laboured as a film programmer and creative writing instructor at Queen's University in Kingston, ON; was Director of the premiere artist-run centre in Canada, A Space, and co-director/programmer for The Music Gallery in Toronto. He was, between 2002 & 2006, the editorial director for the Centre for Contemporary Canadian Art (www.ccca.ca) and currently toils as a semi-retired free-lance editor and teacher at the Toronto New School of Writing. His latest non-BookThug publication, from Shuffaloff / Eternal Network is How to Become a Good Dancer. The University of California Press released his (and Michael Boughn's) edit of Robert Duncan's The H.D. Book early in 2011.

↑ Index

150. Freind, William Joseph

Eileen Myles in South Jersey

Sat 26 Mar 2011

Eileen Myles will be reading in the Westby Art Gallery at Rowan University in Glassboro, NJ on Monday, March 28 at 7:00 PM. For more information, contact Bill Freind, [redacted]

↑ Index

151. steve dalachinsky

Re: "For Japan"--A Suggestion from Disembodied I--St. Marks and Beyond Baroque?

Sat 26 Mar 2011

---

i've been thinking on his too sounds like a plan ny folks can contact me
i can find a venue
On Thu, 24 Mar 2011 01:32:51 +0000 Jesse Glass <[redacted]> writes:
> This is an idea that I've only shared with one friend, but I'd like
> to
> put it out on the List for your consideration:
>
> I would like to suggest setting up readings to help fund recovery
> efforts
> in Sendai and points north. The earthquake, the tsunami, the
> radiation
> problem--the really terrible thing is that those that are most
> devastated are the most exposed--
>
> The money could be donated to the Red Cross of Japan.
>

> Two venues that immediately suggest themselves: St. Marks and
> Beyond
> Baroque, but others.
>
> Also the idea of an anthology--a book that could be sold and the
> proceeds
> donated--
>
> I'm in no position to publish anything--though I wish I could--but
> certainly feel that the effort would be a worthy one. CNN has moved
> on
> to cover yet another tragedy while Japan's continues to grow.
>
> Sendai, and Hanamaki, and points north is poetry territory--lots of
> poets, fine poets, are from there. I don't know how many have
> died.
>
> Just an idea from Disembodied I
>
> Back Channel or front channel responses welcome.
>
>
>

↑ Index

152. Adam Fieled

American Deadness Pt. 2 on Yudu (mp3)

Sat 26 Mar 2011

The second installment of American Deadness (manuscript-in-progress) is now available to be listened to in mp3 form on Yudu:

http://www.yudu.com/item/details/309450/American-Deadness-Pt.2

Parts have appeared in Fieled's Miscellaneous, As-Is, and elsewhere.

Thanks
Adam

↑ Index

153. **Maria Damon**
can't remember...
Sat 26 Mar 2011

---

if I told y'all about my blog, almost a month and a half old...
http://hyperpoesia.blogspot.com/

↑ Index

154. **Joel Weishaus**
"Oprah Magazine's Adventures in Poetry"
Sat 26 Mar 2011

Just when I thought, "At least poets can't be corrupted."
http://www.nytimes.com/2011/03/27/books/review/oprah-magazines-adventures-in-poetry.html?_r=1

-Joel

↑ Index

155. **Jesse Glass**
A Charm For Survivors--For Japan
Sun 27 Mar 2011

A Charm For Survivors

May Love precede us in the wondering town
With a long stick, may it knock at every door,
& coax the pigeons & the people down.

From their sealed towers, may they step
Once again upon the blasted earth
& dance where the lizard & the serpent slept.

Jesse Glass

↑ Index

156. **Lewis Warsh**
Every Time We Say Goodbye
Sun 27 Mar 2011

EVERY TIME WE SAY GOODBYE

Poetry and fiction by writers in the MFA program
Long Island University (Brooklyn)

Bowery Poetry Club
303 Bowery

New York, NY
[redacted]

April 1 Friday 5-6:45

Rachel Jackson
Eric Alter
Willie Perdomo
Elspeth Macdonald
Mary Walker
Kyle De Ocera
Christine Francavilla
Yani Gonzalez
Aimee Herman
Jon Jenkins
Tina Barry
Amyre Loomis
Jessica Wedge
Joe Infante

April 8 5-6:45

Sarah Wallen
John Casquarelli
Liz Dalton
Tiffany Johnson
Uche Nduka
Jhon Sanchez
Marita Downes
Lisa Rogal
Micah Savaglio
Gulay Isik
Patia Braithwaite
Alicia Berbenick
Wendi Williams
Tony Iantosca

↑ Index

157. **Jesse Glass**

The Baroness Else von-Freytag Loringhoven Project At the University of Maryland, Special Collections

Mon 28 Mar 2011

Here's the link. This project allows you to view different versions of poems--texts in process, etc. Set up by the wonderful Beth Alvarez. Jess

http://www.lib.umd.edu/dcr/collections/EvFL-class/

↑ Index

158. Robert Dewhurst
Re: Bernadette Mayer Symposium in Buffalo
Mon 28 Mar 2011

If you had problems accessing the link for the Mayer symposium before, it should work now. I fixed one line of stray code that was causing trouble.

http://english.buffalo.edu/mayersymposium/

Also, my original e-mail failed to emphasize that Liz Kotz (UC Riverside) will be delivering the keynote at the symposium. Kotz is the author of WORDS TO BE LOOKED AT (MIT Press, 2007) and co-edited THE NEW FUCK YOU with Eileen Myles (Semiotext(e), 1994).

All around, this should be a tremendous event!

Fisher, Johanna M wrote:
> Hello,
>
> The link to the program is empty-I am interested in attending but need information.
>
> Johanna Fisher
> Adjunct Professor
> English/women's studies
>
>
> From: Poetics List (UPenn, UB) [[redacted]] on behalf of Robert Dewhurst [[redacted]]
> Sent: Monday, March 21, 2011 4:12 PM
> To: [redacted]
> Subject: Bernadette Mayer Symposium in Buffalo
>
> MODES OF LOVE & REASON: A BERNADETTE MAYER SYMPOSIUM
> April 1st, 2011
> University at Buffalo
>
>
> Please join us in Buffalo this April 1st to celebrate the life and work
> of the one and only Bernadette Mayer. Although arguably the most wildly
> influential USAmerican poet of the past forty years, Bernadette Mayer's
> work has seldom taken center stage in scholarship and literary histories

> of the period. This long-overdue celebration of Mayer's life and work
> will begin to redress this situation, and will consist in equal measures
> of devoted fandom and rigorous study – of "love" and of "reason."
> Approaching Mayer as a poet, teacher, Conceptual artist, and small-press
> impresario, the symposium program brings together a diverse ensemble of
> contemporary poets, scholars, archivists, and editors to investigate and
> honor the many dimensions of Mayer's relentless and virtuosic practice.
> The symposium will crescendo in the evening with a performance by Mayer
> herself.
>
> Critical panels will feature scholars Lee Ann Brown (St. John's
> University), Stephen Cope (Bard College), Caitlin Newcomer (Florida
> State University), Deborah Poe (Pace University), Sam Truitt (Station
> Hill Press), and Joey Yearous-Algozin (UB).
>
> A roundtable of contemporary poets discussing their own 'elective
> affinities' with Mayer will feature CAConrad, Dorothea Lasky, and Brenda
> Coultas.
>
> Full details and symposium schedule:
> http://english.buffalo.edu/mayersymposium
>
> Day program: 9 a.m. - 4 p.m., the UB Poetry Collection (420 Capen Hall)
> Evening reading: 8 p.m., the Karpeles Manuscript Museum (453 Porter Ave)
>
>

↑ Index

159. William Allegrezza

two new ebooks/books: cycholl and hastain

Mon 28 Mar 2011

Check out the new books/ebooks by Garin Cycholl and j/j hastain at Moria.
http://www.moriapoetry.com/ebooks.html

Garin Cycholl's The Bonegatherer
j/j hastain's autobiography of my gender.

The ebooks are free to download as pdfs, and the books are available for cheap fee.

http://www.moriapoetry.com/ebooks.html

Bill Allegrezza

↑ Index

160. Susan Webster Schultz
Much more Dementia Blogging at Tinfish Editor's Blog
Mon 28 Mar 2011

Trying to think through the question: "how does one write Alzheimer's?" here, by way of work by Jonathan Franzen, Rachel Hadas, and Thomas Debaggio, among others:

http://tinfisheditor.blogspot.com

The problem with Alzheimer's narratives, part 3: T...
<http://tinfisheditor.blogspot.com/2011/03/problem-with-alzheimers-narratives-part_28.html>
The problem with Alzheimer's narratives, part 2: R...
<http://tinfisheditor.blogspot.com/2011/03/problem-with-alzheimers-narratives-part.html>
The problem with Alzheimer's narratives
<http://tinfisheditor.blogspot.com/2011/03/problem-with-alzheimers-narratives.html>
Martha's visit--3/23/2011
<http://tinfisheditor.blogspot.com/2011/03/marthas-visit-3232011.html>
<http://tinfisheditor.blogspot.com/2011/03/poem-editorial-on-no-fly-zone.html>

aloha, Susan M. Schultz

↑ Index

161. Jennifer Karmin
March 30: Aaaaaaaaaaalice @ Illinois State University
Mon 28 Mar 2011

Join the Creative Writing Program and the Department of English at Illinois State University in welcoming the poet, curator and public artist Jennifer Karmin to campus for a celebratory reading on Wednesday, 30 March at 7:00 p.m., with a meet and greet at 6:00 p.m., at the CVA University Galleries (110 Center for the Visual Arts in Normal, IL).

Jennifer will be performing work from her book Aaaaaaaaaaalice in a live collaboration with ISU faculty and students. Published by Flim Forum Press in 2010, this collection of poems is a word score for polyvocal improvisation.

http://english.illinoisstate.edu/news/jennifer_karmin.shtml

http://aaaaaaaaaaalice.blogspot.com

↑ Index

162. **Jesse Glass**

Re: "For Japan"--A Suggestion from Disembodied I--St. Marks and Beyond Baroque?

Tue 29 Mar 2011

---

fantastic! Jess

On 3/26/2011, "steve dalachinsky" <[redacted]> wrote:

> *i've been thinking on his too sounds like a plan ny folks can contact me*
> *i can find a venue*
> *On Thu, 24 Mar 2011 01:32:51 +0000 Jesse Glass <[redacted]> writes:*
> *This is an idea that I've only shared with one friend, but I'd like*
> *to*
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> *efforts*
> *in Sendai and points north. The earthquake, the tsunami, the*
> *radiation*
> *problem--the really terrible thing is that those that are most*
> *devastated are the most exposed--*
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> *Two venues that immediately suggest themselves: St. Marks and*
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> *to cover yet another tragedy while Japan's continues to grow.*
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> *Sendai, and Hanamaki, and points north is poetry territory--lots of*
> *poets, fine poets, are from there. I don't know how many have*
> *died.*
>
> *Just an idea from Disembodied I*
>
> *Back Channel or front channel responses welcome.*

↑ Index

163. Obododimma Oha
Writing and Rewriting Gaddafi
Tue 29 Mar 2011

"On the side of playfulness – and perhaps with some admiration for the bearer – some commentators also try to rewrite “Gaddafi” as “Gadfly,” as if the sound is also the sense within and across languages. Thrilled by this, I have started searching my books to find out if his name is spelled “God-a-fi” anywhere, to accommodate the image of a god that he is fast acquiring! God-a-fis and gadflies go together in a modern “Hannibalization” of North Africa and the Mediterranean."

Read the full article, " Writing & Rewriting Gaddafi<http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5685993-182/story.csp>,"
at:
http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5685993-182/story.csp

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

164. Mairead Byrne
Re: "Oprah Magazine's Adventures in Poetry"
Tue 29 Mar 2011

fashion corrupts?

On Sat, Mar 26, 2011 at 11:36 PM, Joel Weishaus <[redacted]> wrote:

> *Just when I thought, "At least poets can't be corrupted."*
>
> *http://www.nytimes.com/2011/03/27/books/review/oprah-magazines-adventures-in-poetry.html?_r=1*
>
> *-Joel*

--
Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design
2 College Street
Providence RI 02903

Office: College Building 528 (treasure hunt!)
Phone: [redacted]
[redacted]
http://www.whatsleftofheaven.com/

↑ Index

165. Camille Martin
Influency 10: A Toronto Poetry Salon
Tue 29 Mar 2011

Influency 10: A Toronto Poetry Salon
University of Toronto School of Continuing Education Creative Writing Program

April 6 opening evening

April 13 rob mcclennan speaking on Camille Martin’s *Sonnets*

April 20 Daniel Scott Tysdal speaking on Larissa Lai’s *Automaton Biographies*

April 27 Larissa Lai speaking on Mark Truscott’s *Nature*

May 4 Mark Truscott on Daniel Scott Tysdal’s *The Mourner’s Book of Albums*

May 11 Camille Martin speaking on Kaie Kellough’s *Maple Leaf Rag*

May 18 Kaie Kellough speaking on rob mcclennan's *Wild Horses*

May 25
A combined evening at a venue not on U of T campus, also open to public (for a door fee).
Rachel Zolf on Erin Moure's *Pillage Laud* AND Erin Moure on Rachel Zolf's *Neighbour
Procedure*

No class June 1

June 8 Final potluck and Student Intertexts on Influency 9 authors and books (important! please attend!)

Classes are facilitated by Margaret Christakos.

For readers and writers alike. A powerful way to reconnect with poetry, to build bridges into the contemporary poetry scene, and to deepen critical engagement with poetry. Many writers and literature buffs attend this course; the class is equally welcoming to people with a beginner's level of experience with reading poetry. Adults from 18-1000 years welcome. Approximately half the registrants in any given session have taken previous sessions of the class; and each session we welcome newcomers. The course may count towards a certificate in creative writing, or be taken for pleasure. Registrants compose readerly critical responses to books weekly, and write a final "Intertext" reflecting on two or more of the books studied, for presentation. Registrants also take turns in small groups introducing guests and bringing along snacks and non-alcoholic beverages to produce a congenial social environment for each evening.

Influency: A Toronto Poetry Salon has run twice annually from Fall 2006. In each session, 8 accomplished poets working in distinctive styles will appear as both guest readers and peer critics in this unique lecture-reading series hosted by Margaret Christakos. Each poet's critique of a colleague's work will be followed with a reading by the poet under discussion. A group discussion led by Christakos will follow. Students will accumulate critical vocabulary to discuss more fluently the divergences of approach, motive, process and product typical of Toronto's multitraditional literary culture. The 8-book package under discussion will be available in class for $130. Register a week prior to course beginning if possible to facilitate smooth running of a complex course! Note this spring's session is 9 in-class meetings, with an extended evening on May 25 at an off-campus location.

The course has also spawned a fledgling online magazine calledwww.influencysalon.ca;
please visit to see some of the essays and responses presented at some of our earlier classes.

For more info and registration, visit www.learn.utoronto.ca<http://2learn.utoronto.ca/uoft/search/publicCourseSearchDetails.do?method=load&courseId=1274873>

Course number 1777 – 010 (no prerequisite)

Course $249 plus $130 book fee (8 poetry books). Fee is paid at first class by personal cheque or cash.

↑ Index

166. Fisher, Johanna M
Re: Bernadette Mayer Symposium in Buffalo
Tue 29 Mar 2011

Thanks for the notification.

Johanna Fisher
Adjunct Professor
English/women's studies

_____
From: Poetics List (UPenn, UB) [[redacted]] on behalf of Robert Dewhurst [[redacted]]
Sent: Monday, March 28, 2011 12:13 PM
To: [redacted]
Subject: Re: Bernadette Mayer Symposium in Buffalo

If you had problems accessing the link for the Mayer symposium before, it should work now. I fixed one line of stray code that was causing trouble.

http://english.buffalo.edu/mayersymposium/

Also, my original e-mail failed to emphasize that Liz Kotz (UC Riverside) will be delivering the keynote at the symposium. Kotz is the author of WORDS TO BE LOOKED AT (MIT Press, 2007) and co-edited THE NEW FUCK YOU with Eileen Myles (Semiotext(e), 1994).

All around, this should be a tremendous event!

Fisher, Johanna M wrote:
> Hello,
>
> The link to the program is empty-I am interested in attending but need information.
>
> Johanna Fisher
> Adjunct Professor
> English/women's studies

>
>
> From: Poetics List (UPenn, UB) [[redacted]] on behalf of Robert Dewhurst
[[redacted]]
> Sent: Monday, March 21, 2011 4:12 PM
> To: [redacted]
> Subject: Bernadette Mayer Symposium in Buffalo
>
> MODES OF LOVE & REASON: A BERNADETTE MAYER SYMPOSIUM
> April 1st, 2011
> University at Buffalo
>
>
> Please join us in Buffalo this April 1st to celebrate the life and work
> of the one and only Bernadette Mayer. Although arguably the most wildly
> influential USAmerican poet of the past forty years, Bernadette Mayer's
> work has seldom taken center stage in scholarship and literary histories
> of the period. This long-overdue celebration of Mayer's life and work
> will begin to redress this situation, and will consist in equal measures
> of devoted fandom and rigorous study – of "love" and of "reason."
> Approaching Mayer as a poet, teacher, Conceptual artist, and small-press
> impresario, the symposium program brings together a diverse ensemble of
> contemporary poets, scholars, archivists, and editors to investigate and
> honor the many dimensions of Mayer's relentless and virtuosic practice.
> The symposium will crescendo in the evening with a performance by Mayer
> herself.
>
> Critical panels will feature scholars Lee Ann Brown (St. John's
> University), Stephen Cope (Bard College), Caitlin Newcomer (Florida
> State University), Deborah Poe (Pace University), Sam Truitt (Station
> Hill Press), and Joey Yearous-Algozin (UB).
>
> A roundtable of contemporary poets discussing their own 'elective
> affinities' with Mayer will feature CAConrad, Dorothea Lasky, and Brenda
> Coultas.
>
> Full details and symposium schedule:
> http://english.buffalo.edu/mayersymposium
>
> Day program: 9 a.m. - 4 p.m., the UB Poetry Collection (420 Capen Hall)
> Evening reading: 8 p.m., the Karpeles Manuscript Museum (453 Porter Ave)

>
>

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167. Giuseppe Infante
Re: Bernadette Mayer Symposium in Buffalo
Tue 29 Mar 2011

Is this event being recorded? Documented? Any info, please post. Thanks!

Giuseppe

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168. Paul Nelson
Nate Mackey, Susan Schultz
Tue 29 Mar 2011

Recent interviews with Nate Mackey and Susan Schultz now on-line here: http://www.organicpoetry.org/interviews.html

More on Nate's recent visit to Seattle here: http://splab.org/?p'82 and a report on his visit here: http://splab.org/?p'09

The SPLAB visiting poet in November is Brenda Hillman. Info here: http://splab.org/?page_id=5

April brings workshops by Sharon Doubiago and C.A. Conrad.

Our series at Doe Bay or Orcas Island features Elizabeth Austen and Dominick DellaSala, among others in the next few weeks. More info here: http://splab.org/?p“1

Living Room, our weekly writer's critique circle continues every Tuesday night at 7. When in Seattle, stop by SPLAB.

Consafos,

Paul

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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169. Joel Weishaus
Re: "Oprah Magazine's Adventures in Poetry"
Tue 29 Mar 2011

Poets have a long history of being persecuted, if not imprisoned and executed, for what they wrote. There are presently poets in prisons around the world because they wrote against the powers that be. Reading this, it seems to me that American poets have a problem valuing their art. Or, maybe I expect too much?

-Joel
----- Original Message -----
From: Mairead Byrne
To: Joel Weishaus
Cc: [redacted]
Sent: Tuesday, March 29, 2011 3:50 AM
Subject: Re: "Oprah Magazine's Adventures in Poetry"

fashion corrupts?

On Sat, Mar 26, 2011 at 11:36 PM, Joel Weishaus <[redacted]> wrote:

Just when I thought, "At least poets can't be corrupted."
http://www.nytimes.com/2011/03/27/books/review/oprah-magazines-adventures-in-poetry.html?_r=1

-Joel

--
Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design
2 College Street
Providence RI 02903

Office: College Building 528 (treasure hunt!)
Phone: [redacted]
[redacted]
http://www.whatsleftofheaven.com/

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170. Mairead Byrne
Re: "Oprah Magazine's Adventures in Poetry"
Tue 29 Mar 2011

Hmm I teach at a school of art + design and many of the students in my current Contemporary Poetry class are Apparel majors. I'm encouraging a few students

to do a paper on this. If they do, I'm sure they will think about it better than I can, but poetry's long exclusion of women; poetry + public space / fashion + public space; 20th century women poets' self-presentation in men's apparel / names; the late 20th articulation of the gurlesque; and dismissive attitudes to the pairing of fashion + poetry are some of my first thoughts. Not to mention Kate Durbin. Hey who was it compared meter and form to a pair of pants tight enough for everyone to want to sleep with you? But poetry and sex don't mix, right! Whatever about poetry and fashion. And women poets in public places modeling? What's happening? Poetry is a lot more serious than that. And what would women know about persecution? Floozies.

On Tue, Mar 29, 2011 at 2:41 PM, Joel Weishaus <[redacted]> wrote:

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> **From:* Mairead Byrne <[redacted]>*
> **To:* Joel Weishaus <[redacted]>*
> **Cc:* [redacted]*
> **Sent:* Tuesday, March 29, 2011 3:50 AM*
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> *-Joel*
>
> *--*
> *Mairéad Byrne, PhD*
> *Associate Professor of Poetry + Poetics*

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171. **Joel Weishaus**
Re: "Oprah Magazine's Adventures in Poetry"
Tue 29 Mar 2011

What does what one wears have to do with how good a poet they are? Does a student of yours write better poems on a day she or he is fashionably dressed? What does a woman (or man) poet modeling clothes have to do with the quality of their writing, or their writing at all? Perhaps young people who want to be poets should get jobs in the Garment District to learn their craft? If you don't take poetry seriously (I'm assuming you're being sarcastic here) why bother? As for women being persecuted. Yes, of course they are, in many countries, including this one, in states in which Republicans are in power. Do we fight this with our clothes, or with our words?

-Joel

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From: Mairead Byrne
To: Joel Weishaus
Cc: [redacted]
Sent: Tuesday, March 29, 2011 3:57 PM
Subject: Re: "Oprah Magazine's Adventures in Poetry"

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Cc: [redacted]
Sent: Tuesday, March 29, 2011 3:50 AM
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-Joel

--
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[redacted]
http://www.whatsleftofheaven.com/

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172. **Mairead Byrne**

Re: "Oprah Magazine's Adventures in Poetry"

Wed 30 Mar 2011

Dear Joel, It's difficult to know where to start. Of course I don't take poetry seriously! I have more respect for it than that. Look how accommodating it is! Even on a dedicated poetics list, we have such different understandings. Some, like you perhaps, consider poetry matter of writing. Others, like me perhaps, consider poetry informed but not defined by medium or technology. It's huger than that. So I have no problem seeing poetry in fashion or soccer, in a gesture or a breath. And of course I absolutely understand apparel designers as artists. Furthermore, apparel design in itself is an art form but also poetry, promiscuous as it is, may crowd in as a companion art. One of the best students I ever had was a consummate designer, musician, and sound poet. Your poetry sounds exacting. The kind where seriousness is proven by prison sentences. My poetry is the biggest joke in the world, even bigger than that. And of course I expect poets to be dandies. And even when they're not, I expect them to be manic about grey or lint. I expect poets to care deeply about pencils, brands of notebooks, I expect them to cherish fetishes. Of course *I* do. I would be happy to spend the entire day contemplating a color. I hope that means I'm not serious. I hardly ever am luxurious like that. I get a kick out of Frank and his tight pants. And if Oscar goes to jail I bet he misses his duds. I know words are blazingly potent and can land a poet in a heap of trouble. That doesn't mean you can't enjoy a red dress! Clothes can be armor. Clothes can be talismen (if that's a word). The prohibition of women's voices in poetry or the agora or on stage has been so pervasive in all cultures for so long that the pairing *woman poet* heaves with uneasiness. Now here they are in the market-place identifying as poets and modeling clothes too. Is* dressing up* just too much? The woman poet should wear a man's suit? Let's have the men poets in dresses! That would be fun + not at all serious (just like women poets in dresses I guess). Or is the problem that they're in the market-place, but not for sale? What are the specific uneasinesses here? I don't doubt there are uneasinesses. *What does what one wears have to do with how good a poet they are?* A lot! What does the apartment one rents have to do with writing *The Bridge*? Or the green carnation one wears to do with publication? Or the dark cloak and tricorn hat to do with "Poetry." *Does a student of yours write better poems on a day she or he is fashionably dressed?* Possibly. Thought the best poems are written in bed. *What does a woman (or man) poet modeling clothes have to do with the quality of their writing, or their writing at all?* What does anything have to do with anything? That's the business of metaphor. *Perhaps young people who want to be poets should get jobs in the Garment District to learn their craft?* I will consult Maria Damon + Jen Bervin on this. *If you don't

take poetry seriously (I'm assuming you're being sarcastic here) why bother?* I am never sarcastic + seldom argumentative. Hence the hard time I'm having here. How could I (a pea) take poetry (a banquet) seriously? It doesn't make sense. *As for women being persecuted. Yes, of course they are, in many countries, including this one, in states in which Republicans are in power.* That's quite a reduction. *Do we fight this with our clothes, or with our words?* If we are to fight, I think body armor is the way to go. Or we (women) could do the old trick of terrifying warriors by stripping off. Hold on there are websites for that .... I hope someone else weighs in on Joel's and David Orr's critiques of the * Oprah* poets. I know delicious critiques are forming on *Delirious Hem* and elsewhere, i.e., Kate Durbin and Becca Klaver's call for *Seam Ripper: Women on Textual and Sartorial Style*, and Sandra Simonds' activist * Sweatshop* project. Mairéad

On Tue, Mar 29, 2011 at 7:38 PM, Joel Weishaus <[redacted]> wrote:

> *What does what one wears have to do with how good a poet they are?*
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> **From:* Mairead Byrne <[redacted]>*
> **To:* Joel Weishaus <[redacted]>*
> **Cc:* [redacted]*
> **Sent:* Tuesday, March 29, 2011 3:57 PM*
> **Subject:* Re: "Oprah Magazine's Adventures in Poetry"*
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**To:* Joel Weishaus <[redacted]>*
**Cc:* [redacted]*
**Sent:* Tuesday, March 29, 2011 3:50 AM*
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-Joel

--
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Associate Professor of Poetry + Poetics
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2 College Street
Providence RI 02903

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Phone: [redacted]

> [redacted]
> *http://www.whatsleftofheaven.com/*

--
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[redacted]
http://www.whatsleftofheaven.com/

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173. Steve Clay
Artists' Books Collection for sale
Wed 30 Mar 2011

Artists' Books Collection Spring 2011

Granary Books is pleased to offer for sale a broadly representative collection of approximately 600 artists' publications spanning the years 1960-2010 assembled with an eye to an eclectic range of engagement with ideas and form.

In "The Century of Artists' Books" Johanna Drucker describes multiple "zones of activity" within which artists explore and interact with the book. She devotes entire chapters to:

The Artist's Book as a Democratic Multiple

The Codex and its Variations

The Book As Visual Form

The Book As Verbal Exploration

The Book as Sequence: Narrative and Non-narrative

The Artist's Book as an Agent of Social Change

The Book as Conceptual Space

The Book as Document

Key examples of each of these paradigms are here present enhancing and defining the collection's value as an important site for scholarly and artistic research, teaching and exhibition.

Among the dozens of artists included are:

Ida Applebroog, Eleanor Antin, Arakawa, Alice Aycock, John Baldessari, Banco de Ideas, AA Bronson, Marcel Broodthaers, Bill Burke, Coracle Press (including more than 100 publications from this important British artists' press operated by Simon Cutts and Erica Van Horn), Tennessee Rice Dixon, Henrik Drescher, Johanna Drucker, Ian Hamilton Finlay, Hamish Fulton, Philip Gallo, Ralph Gibson, Walter Hamady, David Horton, Shelley Hoyt, Susan Johanknecht, Robin Kahn, Shelagh Keeley, Ruth Laxson, Jean le Gac, Warren Lehrer, Sol Lewitt, Paul Etienne Lincoln, Richard Long, Little Cockroach Press, Ochiishi, Dieter Roth, Ed Ruscha, Purgatory Pie Press, Robert Smithson, Buzz Spector, Telfer Stokes, Michelle Stuart, Barbara Tetenbaum, Hans Waanders and Janet Zwieg.

The works are not available as individual items but as a collection only.

For a complete catalog (in PDF) and price please contact Steve Clay [redacted]

Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

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174. Dan Godston

Piano + Poetry concert on April 16

Wed 30 Mar 2011

Piano | Poetry Concert with Christina Pugh, Ed Roberson, Reginald Gibbons, Rachel Webster, Ari Brown, and Mabel Kwan

Saturday, April 16, 2011 (7:00 p.m.)

Curtiss Hall

Fine Arts Building

410 South Michigan Ave., tenth floor

Chicago IL 60605

[redacted], [redacted]

http://www.pianofortefoundation.org/

You are invited to a special concert that involves collaborations between pianists and poets -- including Christina Pugh, Ed Roberson, Reginald Gibbons, Rachel Webster, Ari Brown, and Mabel Kwan. Christina Pugh and Ed Roberson will be performing with Ari Brown, and Rachel Webster and Reginald Gibbons will be performing with Mabel Kwan. This concert, which happens during National Poetry Month, is being presented by The Poetry Foundation, PianoForte Foundation, Borderbend Arts Collective, and IS Productions. A reception will follow the concert. Admission is $20, $10 for students.

The Experimental Piano Series showcases performances by innovators in today's world of experimental piano. These performances include approaches that are influenced and informed by jazz, "new music," classical music, world music, and other genres. Some of the performances during EPS will involve solo pieces, and others will involve duos and trios. Some of the pieces will be improvised, whereas others will be performances of compositions that are notated.

The Experimental Piano Series is presented by the PianoForte Foundation, Borderbend Arts Collective, and IS Productions. So far, Frank Abbinanti, Jim Baker, Renée Baker's TUNTUI, Ben Boye, Phyllis Chen, Steve Cohn, CUBE, Justin Dillard, Irina Feoktistova, Paul Giallorenzo, Burton Greene, Jonathan Hey, Sebastian Huydts, Keith Kirchoff, Matthew McCright, Adam Marks, Thollem McDonas, Eric Glick Rieman, Adam Tendler, and Ann Ward have performed during EPS concerts. This is the final concert in EPS' third season.

BIOS:

Ari Brown is a composer, arranger and educator who plays the piano and saxophone. He has performed with many music greats including Anthony Braxton, Muhal Richard Abrams, Lou Rawls, B.B. King, Chuck Berry, Elvin Jones, Andrew White, Della Reese, Billy Eckstein. Mr. Brown has also performed with the Chicago Symphony Orchestra in the Chicago premier of the Anthony Davis opera, "Malcom X". He has also performed a clarinet solo on the score in Universal Studio's motion picture, The Babe. He has toured all over the world including Japan, Europe, Malaysia, Taiwan, and Singapore. He received his BA of Music Education from Vandercook College of Music, and has made numerous recordings. http://aacmchicago.org/richard-ari-brown

Reginald Gibbons is a poet, fiction writer, translator, literary critic, artist, and Professor of English, Classics, and Spanish and Portuguese. In 2008 he published a new book of poems, Creatures of a Day (LSU Press, 2008), which was a Finalist for the 2008 National Book Award in poetry. New books: Slow Trains Overhead: Chicago Poems and Stories (University of Chicago Press,

2010) and a bilingual selection of poems, Desde una barca de papel (Littera Libros, 2010).

In 2008 he also published a volume of new translations of Sophocles, Selected Poems: Odes and Fragments (Princeton); from 2006 to 2009 he was a columnist for American Poetry Review. http://reginaldgibbons.northwestern.edu/

Mabel Kwan is a pianist with Ensemble Dal Niente and a founding member of the piano and percussion duo Nothing in Common. She champions the works of artists from her generation and has been a featured performer at the Sonic Fusion Festival in Edinburgh, Scotland, the SEAMUS Conference, the Intermedia Festival, and Chicago's Looptopia. Born and raised in Austin, Texas, Mabel received performance degrees from Rice University and Northern Illinois University. http://mkwan.com/mabel

Christina Pugh is the author of two books of poems: Restoration (Northwestern University Press /TriQuarterly Books, 2008) and Rotary (Word Press, 2004), which received the Word Press First Book Prize. She has also published a chapbook, Gardening at Dusk (Wells College Press, 2002). Her poems have appeared in The Atlantic Monthly, Poetry, The Kenyon Review, TriQuarterly, and other periodicals, as well as in anthologies such as Poetry 180. Her honors have included the Lucille Medwick Memorial Award from the Poetry Society of America, the Grolier Poetry Prize, the Illinois Arts Council's individual artist fellowship in poetry, the Ruth Lilly Poetry Fellowship, a Whiting Fellowship for the Humanities, and residencies at the Ragdale and Ucross colonies. Pugh's criticism has recently appeared in Poetry, Verse, Ploughshares, and The Emily Dickinson Journal. She is an associate professor in the Program for Writers at the University of Illinois at Chicago.

http://www.poetryfoundation.org/bio/christina-pugh

Ed Roberson was born and raised in Pittsburgh, where he studied painting in his youth and was educated at the University of Pittsburgh. His extensive travels inform his work,which is also influenced by spirituals and the blues, and by visual art, such as the mixed-media collages of Romare Beardon. Poet and critic Michael Palmer <http://www.poetryfoundation.org/archive/poet.html?id=5205> has called Roberson "one of the most deeply innovative and critically acute voices of our time."

Roberson is the author of numerous books of poetry, including City Eclogue (2006), Atmosphere Conditions (1999), which was chosen by Nathaniel Mackey <http://www.poetryfoundation.org/archive/poet.html?id=82229> for the National Poetry Series and was a finalist for the Academy of American Poets' Lenore Marshall Award, and Voices Cast Out to Talk Us In (1995), which won the Iowa Poetry Prize. Words and phrases in Roberson's experimental poetry actively resist parsing, using instead what Mackey has called "double-jointed

syntax" to explore and bend themes of race, history, and culture. "I'm not creating a new language. I'm just trying to un-White-Out the one we've got," said Roberson in a 2006 interview with Chicago Postmodern Poetry.

Roberson's honors include the Lila Wallace Writers' Award and the Poetry Society of America's Shelley Award. His work has been included in Best American Poetry.

Roberson lives in Chicago, where he has taught at the University of Chicago, Columbia College and Northwestern University. http://www.poetryfoundation.org/bio/ed-roberson

Rachel Webster grew up in the small town of Madison, Ohio, and now lives in Evanston, IL, where she is an Artist in Residence (in poetry) at Northwestern University. She also edits the online anthology of international poetry, UniVerse, located at www.universeofpoetry.org. Her poems have been published in many journals, including Poetry, The Southern Review, The Madison Review, Perihelion and blossombones, and she has won a few awards for her writing and teaching, including an Academy of American Poets' Young Poets Prize. For several years, she created and taught writing workshops for city teens, and in this capacity, co-edited two anthologies of writing by Chicago youth, Alchemy (2001) and Paper Atrium (2005). She has my MFA from the Warren Wilson Program for Writers. http://racheljamisonwebster.blogspot.com/

PianoForte in the Fine Arts Building

410 South Michigan Ave., first floor

Chicago IL 60605

[redacted], [redacted]

Links:

The Poetry Foundation: http://www.poetryfoundation.org/

PianoForte Foundation: http://www.pianofortefoundation.org/

National Poetry Month: http://www.poets.org/npm/

Experimental Piano Series on Facebook: http://www.facebook.com/group.php?gid=76408581754

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175. **Jeffrey Lee**

Nest of words in New Mexico

Wed 30 Mar 2011

STAR MIDDEN at THE LAND/an art site

Poet Miriam Sagan and sculptor Leah Stravinsky have collaborated on a site-specific text/glass installation at THE LAND/an art site, Mountainair, NM, an off-grid, forty-acre environmental art site in the foothills of the Manzano Mountains. Miriam and Leah will be presenting STAR MIDDEN there on Saturday, April 2. Please call [redacted] or email [redacted] for exact time and directions. An associated gallery exhibit, which includes an extended "midden" and a video of the site installation, will be on display April 9 through 30 at THE LAND/gallery, 419 Granite Avenue NW, Albuquerque, with an opening reception Friday, April 8, 5:30 to 8 pm. The gallery is open Thursdays and Saturdays, 11 am to 5 pm. Please visit www.landartsite.org for more information. You can also email me.

Jeffrey

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176. **Michael**

100 Thousand Poets for Change Anthology - Send work and Join The Event!

Wed 30 Mar 2011

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100 THOUSAND POETS FOR CHANGE: An Anthology

100 THOUSAND POETS FOR CHANGE: An Anthology

(Ed. Anny Ballardini & Obododimma Oha, in collaboration with MICHAEL ROTHENBERG)

"We will turn to the idea of the messianic in Chapter Ten of this book, but for the moment it suffices to stress that both Benjamin and Agamben employ the term in singular fashion. For them, a messianic idea of history is not one in which we wait for the Messiah to come, end history, and redeem humanity, but instead is a paradigm for historical time in which we act as though the Messiah is already here, or even has already come and gone. What is so difficult about Agamben's use of the term messianic is how radically it is to be distinguished from the apocalyptic. Agamben says that to understand "messianic time" as it is presented in Paul's letters "one must first distinguish messianic time from apocalyptic time, the time of the now from a time directed towards the future" (LAM, 51). To this he adds, "If l had to try to reduce the distinction to a formula, I would say that the messianic is not, as it is always understood, the end of time, but the time of the end" (LAM, 51). The model of time corresponding to this idea is one that no longer looks for its decisive moment in a more or less remote future, but instead finds it in every minute of every day, in this world and in this life; and it is through such expressions as "dialectics at a standstill" and "means without end" that the two thinkers aim to return our gaze from the distant future to the pressing present."

(from GIORGIO AGAMBEN: A Critical Introduction, Leland de la Durantaye, 2009, p. 120)

Set in the context of this split between "the end of time" and "the time of the end" is Michael Rothenberg's recent invitation for the global writing public to participate in "a demonstration/celebration of poetry to promote serious social and political change" titled 100 THOUSAND POETS FOR CHANGE on 24 September, 2011. As protests for political reforms sweep across North Africa, the Middle East, in some parts of Europe, in the United States, with the recent disasters in The Gulf of Mexico and in Japan, one cannot help thinking about the "Rothenberg Project" as a highly significant creative response to change as something more than an adjustment to the way social relations are constructed.

Obododimma Oha and Anny Ballardini, in collaboration with Michael Rothenberg's event, will edit and feature outstanding poetic compositions for the 100 THOUSAND POETS FOR CHANGE on Fieralingue's Poets' Corner. Visual artwork, poems, poetic fiction, poetic nonfiction, and photographs to be submitted for consideration should go beyond the simple and gratuitous statement that 'a change is needed.' Our present, our Messianic time requires a STILLSTELLUNG (Benjamin's word) translated by Dennis Redmond in On the Concept of History (1940) with "an objective interruption of a mechanical process" into which we have been engulfed. Dennis Redmond continues in his explanation of STILLSTELLUNG: "rather like the dramatic pause at the end of an action-adventure movie, when the audience is waiting to find out if the time-bomb/missile/terrorist device was defused or not." We feel that we are living in a similar situation, and we are in need of a Stillstellung followed by ideas to offer our politicians, to make students/friends/our communities more aware of how we can change, revise history, start over again.

Visual works and photographs for submission are to be saved in JPEG format, while texts, which should not have rigid formatting, are to be in Word. All submissions should be emailed to the editors [redacted] and [redacted] by September 1, 2011 with "100 THOUSAND POETS FOR CHANGE" in the Subject line.

Best wishes,

Obododimma Oha

Anny Ballardini

SIGN UP TO JOIN US AT 100 THOUSAND POETS FOR CHANGE-- THE EVENT

Ps. If you are interested in signing up to participate as a reader, organizer or attendee, in the 100 Thousand Poets for Change event on September 24, 2011, (in your town) please go to Facebook for more details and indicate that you would like to attend the event. Link:

http://www.facebook.com/event.php?eid=106999432715571 . At Facebook you will be able to read more about event organization ideas and our thoughts about "what kind of change." Over a thousand people have already signed up and over twenty cities have begun to organize events for their communities. JOIN US!!

↑ Index

177. Séamas Cain

The discontinuum ...

Wed 30 Mar 2011

_____

THE DISCONTINUUM OF PARADISE

(a meandering performance of

Séamas Cain written for the

fluxian Keith A. Buchholz &

the fluxian Sheila E. Murphy)

at the FLUXUS Festival in the

Museum of Contemporary Art at

Chicago, Illinois, on

Sunday, February 20th, 2011.

Photograph by John M. Bennett of

"Sleep, worm, curious horncalls."

http://seamascain-writernetwork.org

The Fluxus Museum, visuals from Chicago ...

http://fluxmuseum.org/

The Fluxus Blog, description of the festival ...

http://www.digitalsalon.com/weblog/pivot/entry.php?id=181

Fluxus at Wikipedia ...

http://en.wikipedia.org/wiki/Fluxus

Ken Friedman & Forty Years of Fluxus ...

http://www.artnotart.com/fluxus/kfriedman-fourtyyears.html

Fluxus & the New Manifesto ...

http://www.digitalsalon.com/weblog/pivot/entry.php?id=184

Fluxus for the New Century ...

http://www.digitalsalon.com/weblog/

In flux,

Séamas Cain
http://www.saorsainn.net
http://alazanto.org/seamascain

↑ Index

178. susan maurer
clwn wr, Skidrow Penthousae, Volt
Thu 31 Mar 2011

At a publication party for Skidrow Penthouse, the editors and the editor of clwn wr were saying they'd like more submissions from women as the numbers are so poor. I do want to suggest to anyone who is interested in adventuresome wroting that they see the current issue of Volt, It's fantastic. Susan Maurer

↑ Index

179. Amanda Earl
A Month of Visual Poetry: NationalPoetryMonth.ca
Thu 31 Mar 2011

Starting April 1, please visit NationalPoetryMonth.ca.

This year’s NationalPoetryMonth.ca celebrates visual poetry from collage, asemic writing, comics, concrete, crotcheted poems, to found poems, poems based on imaginary quilting patterns and more. Poets from Austria, Canada, Finland, France, Hungary, and the USA. contributed to NationalPoetryMonth.ca this year, reminding us that poetry transcends all boundaries, including geographic. I hope you enjoy this month’s tribute to what sometimes seems to me to be an unsung poetic form, the visual poem.

Throughout the month of April, NationalPoetryMonth.ca will feature a visual poem a day by Eric Zboya, Camille Martin, Gil McElroy, Márton Koppány, Matthew Stolte, Reed Altemus, Satu Kaikkonen, mIEKAL aND, andrew topel, Bob Grumman, Helen Hajnoczky, Joel Lipman, Aileen

Beno, Vern Frazer, Bill DiMichele, Chad Lietz, Anatol, Christine McNair, Gary Barwin, Pearl Pirie, John M. Bennett, Marcus McCann, Geof Huth, John C. Goodman, derek beaulieu, Megan Zucher, Sheila E. Murphy, Lily Robert-Foley, kevin mcpherson eckhoff, and Michèle Provost. Enjoy!

www.nationalpoetrymonth.ca

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

↑ Index

180. Séamas Cain

A review of poetic drama ...

Thu 31 Mar 2011

A review by Jana Peterson, the

editor of The Pine Journal in

Cloquet, Minnesota ...

"History of Irish in Minnesota

told in dramatic fashion," in

the issue for Thursday, March 24th, 2011,

Volume Number 128, Issue Number 12, on page A5 ...

http://www.pinejournal.com/event/article/id/23159/

http://www.pinejournal.com/event/image/id/4935/headline/Irish%20voices/

http://www.pinejournal.com/event/image/id/4936/headline/S%C3%A9amas%20Cain/

For additional information, go to ...

http://m.pinejournal.com/article.cfm?id=23011

Attentively,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain-writernetwork.org

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181. patrick dunagan
readings in D.C. area
Thu 31 Mar 2011

Hi,

Is anybody running a reading series in the D.C. area? or have any contacts with folks who are?

In May I'll be reading in Boston with Bill Corbett and then at the Poetry Project in nyc and will be continuing down to D.C. to check out the Philip Guston exhibit ROMA up at the Phillips Collection.

Guston is a central part of my first book recently published by Post Apollo: http://www.postapollopress.com/GUSTONBOOK.html

I'd love to do a reading in the D.C. area while I'm there but haven't been able to make contact with anybody down there. Any assistance is appreciated. Please backchannel.

Cheers!

Patrick

↑ Index

182. Camille Martin
Camille Martin, Paul Vermeersch, and Jonathan Bennett at Pivot
Thu 31 Mar 2011

If you're in Toronto on Wednesday, April 20, come to the Pivot Series to hear me read along with Paul Vermeersch and Jonathan Bennett.

I'll read a little from Sonnets but also new stuff from two books in progress, Looms and The Evangeline Papers.

It's my first reading in T-dot in over a year . . . please come!

Camille Martin (Sonnets)
Jonathan Bennett (Civil and Civic)
Paul Vermeersch (The Reinvention of the Human Hand)

The Pivot Reading Series
The Press Club
850 Dundas Street W.

8 PM
PYWC

Cheers,
Camille

http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx
http://[redacted]
**

↑ Index

183. Tim Peterson
Tendencies 4/4: Jack Halberstam, Rob Halpern, and Brenda Iijima
Thu 31 Mar 2011

TENDENCIES: Poetics & Practice

4/4/11:

Jack Halberstam, Rob Halpern, and Brenda Iijima

This series of talks, titled in honor of Eve Kosofsky Sedgwick, invites artists from a variety of disciplines to explore the relationship between writing & artmaking practice, the manifesto, queer theory, and pedagogy.

The next event features talks by:

Jack Halberstam

Rob Halpern

Brenda Iijima

...followed by a discussion/Q&A session.

on Monday, April 4

at 7 PM

at CUNY Graduate Center

(in the Skylight Room, 9100)

365 Fifth Avenue, NYC

Free Admission to the Public

JUDITH "JACK" HALBERSTAM is Professor of English and Gender Studies at USC. Halberstam works in the areas of popular, visual and queer culture with an emphasis on subcultures. Halberstam's first book was Skin Shows: Gothic Horror and the Technology of Monsters (1995), a study of popular gothic cultures of the 19th and 20th centuries. Her 1998 book, Female Masculinity

(1998), made a ground breaking argument about non-male masculinity and tracked the impact of female masculinity upon hegemonic genders. Halberstam's last book, In a Queer Time and Place: Transgender Bodies, Subcultural Lives (2005), described and theorized queer reconfigurations of time and space in relation to subcultural scenes and the emergence of transgender visibility. Halberstam has a new book due out from Duke UP in the fall titled THE QUEER ART OF FAILURE.

ROB HALPERN has written several books of poetry, including Rumored Place (Krupskaya 2004), and Disaster Suites (Palm Press 2009). Music for Porn is forthcoming (Nightboat Books, 2011). With Taylor Brady, he also co-authored Snow Sensitive Skin (Atticus/Finch 2007), which will soon be reissued by Displaced Press in an expanded edition. Currently, he's co-editing the poems of the late Frances Jaffer, together with Kathleen Fraser, and translating the early essays of Georges Perec, the second of which, "Commitment or the Crisis of Language," recently appeared in the Review of Contemporary Fiction with an essay of his own on Perec. An active participant in the Nonsite Collective, Rob lives in San Francisco and Ypsilanti, Michigan.

BRENDA IIJIMA is the author of Around Sea (O Books), Animate, Inanimate Aims (Litmus Press), revv. you'll-ution (Displaced Press) and If Not Metamorphic (Ahsahta Press) as well as numerous chapbooks and artist's books. She is also the editor of the eco language reader (Nightboat Books and [redacted]). Currently she is working on a body of work titled Some Simple Things Said By and About Humans-a chronicle of how humans have used animals as surrogates. She is the editor of Portable Press at Yo-Yo Labs (http://yoyolabs.com/).

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies website at http://tendenciespoetics.com

All events are co-sponsored by the Center for the Humanities, CLAGS (the Center for Lesbian and Gay Studies), The Graduate Center PhD Program in English, and the GC Poetics Group.

↑ Index

184. Jennifer Karmin
Red Rover Series / Experiment #45
Thu 31 Mar 2011

Red Rover Series
{readings that play with reading}

Experiment #45:
Water, Water, Everyword

SATURDAY, APRIL 2
7pm / doors lock 7:30

Featuring:
Cris Mazza
Davis Schneiderman
Lidia Yuknavitch

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

CRIS MAZZA has authored sixteen books, most recently Various Men Who Knew Us as Girls, a novel. Her other fiction titles include Waterbaby, Trickle-Down Timeline, and the critically notable Is It Sexual Harassment Yet? In 1995 & 1996, Mazza was co-editor for the original Chick-Lit anthologies: Chick-Lit: Postfeminist Fiction, and Chick-Lit 2: No Chick Vics. In 2006, her essay â€œWhoâ€™s Laughing Now: Chick Lit and the Perversion of a Genre,â€ explaining the co-opting and corrosion of the title, appeared in Poets & Writers Magazine and Chick Lit: The New Womanâ€™s Fiction (Routledge). In addition to fiction, Mazza also has published a memoir, Indigenous: Growing Up Californian. A native of Southern California, Mazza grew up in San Diego County. She currently lives 50 miles west of Chicago and is a professor in the Program for Writers at the University of Illinois at Chicago. She can be found online at www.cris-mazza.com.

DAVIS SCHNEIDERMAN is a multimedia artist and writer and the author or editor of eight print and audio works, including the recent novels Drain (TriQuarterly/Northwestern) and Blank: a novel (Jaded Ibis), with audio from DJ Spooky. His creative work has appeared in numerous publications including Fiction International, The Chicago Tribune, The Iowa Review,TriQuarterly, and Exquisite Corpse, and he is a contributor to The Nervous Breakdown and Big Other. He is Chair of the English Department at Lake Forest College, and also Director of Lake Forest College Press/&NOW Books. He edits The &NOW AWARDS: The Best Innovative Writing. He can be found, virtually, at davisschneiderman.com.

LIDIA YUKNAVITCH is the author of the new memoir The Chronology of Water from Hawthorne books, as well as three books of short stories and a forthcoming novel. Her stories have appeared in Ms., The Iowa Review, Zyzzyva, Exquisite Corpse, Another Chicago Magazine, as well as in several national anthologies. She has twice been a finalist for the Oregon Book Award, and is the Editor of Chiasmus Press. Her essay "About a Boob, or the Hermeneutics of a Woman's Body," was just awarded a "Best of the Web" essay award. She lives with her husband Andy and her son Miles in Portlandia.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

April 8: A Tribute to Akilah Oliver
Adrienne Dodt, Krista Franklin, Jenny Henry, J'Sun Howard,
Jennifer Karmin, John Keene, Kevin Kilroy,
Marie Larson, Todd McCarty & Marissa Perel
co-presented with the Midwest Naropa Writers

May 1: Poetry for Labor, a May Day reading & celebration
guest curated by John Keene

May 2-6: Chicago Durutti Skool with Frank Rogaczewski
seminar @ poetry & social existence from anarchist/marxist perspective
----> open to all, to participate email [redacted]

May 28: The Chicago-Denver Writers Exchange Program
with Serena Chopra, Michael Flatt, Oren Silverman & Nancy Stohlman

June 11: Daniel Borzutzky, Krista Franklin, Judith Goldman,
Carla Harryman & Konrad Steiner neo-benshi
co-presented with the Chicago Poetry Project

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2011

201 messages · Thu 31 Mar 2011 – Sat 30 Apr 2011

April 2011 weighed the poem against the ledger and against the body — how the academy counts a poem, and how a poet's failing heart reminds the room that no count matters. Two hundred and four messages moved through the list in National Poetry Month, and its currents ran between the bureaucratic and the mortal: the metrics that turn poems into tenure credits, and the plain fact of a beloved poet needing a new heart to go on living. The month set the spreadsheet and the pulse side by side.

The largest thread was about arithmetic. A member raised the question the corporatized university had made unavoidable — how many published poems equal how many published academic articles, the poem reduced to a unit of professional credit, counted and weighed like any other line on a CV. The room turned it over with weary recognition: an art that had spent the decade watching the market fail to value it now watched the academy value it in the wrong currency entirely, as productivity rather than as poetry.

Against the ledger the month set two mortal bodies. Word went round that Dean Young, one of the most beloved poets of his generation, was in urgent need of a heart transplant — the literal failing of the organ the lyric has always claimed as its seat — and the room rallied in worry and love. It was the answer the metrics could not give: you cannot count what Dean Young's poems are worth, and no tally of publications will buy him a heart. The room that had just been asked to convert poems into professional credit was now confronted with the one exchange rate that actually mattered, the one between a body and its own survival, and found the ledger had nothing to say.

And the month closed a life quietly. Anne Blonstein, the experimental poet who worked at the edges of language and translation, died that April — another of the small, serious, uncelebrated makers the list existed to notice — mourned in the plain register the room keeps for its own. Between the counting of poems and the failing of a heart, her death fell like a verdict on the whole question: the ledger goes on tallying while the poets, uncounted, die.

I have set April down exactly as the archive delivered it — the poem measured against the academic article, Dean Young's failing heart, and the death of Anne Blonstein — because it was the month the list felt the absurdity of counting an art whose makers were mortal and irreplaceable. A room that will argue how many

poems equal a scholarly paper in the same weeks it prays for a poet’s new heart and buries a quiet experimentalist is a room that knows the ledger is a lie: that a poem is not a credit and a poet is not a metric, and that the only counting that finally matters is the one the obituaries keep.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 201 in all.

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1. steve dalachinsky

Re: A Month of Visual Poetry: NationalPoetryMonth.ca

Thu 31 Mar 2011

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geez i didn't know about this got a ton of vispo

On Thu, 31 Mar 2011 10:52:00 -0400 Amanda Earl
<[redacted]> writes:
> Starting April 1, please visit NationalPoetryMonth.ca.
>
> This year’s NationalPoetryMonth.ca celebrates
> visual poetry from collage, asemic writing,
> comics, concrete, crotcheted poems, to found
> poems, poems based on imaginary quilting patterns
> and more. Poets from Austria, Canada, Finland,
> France, Hungary, and the USA. contributed to
> NationalPoetryMonth.ca this year, reminding us
> that poetry transcends all boundaries, including
> geographic. I hope you enjoy this month’s tribute
> to what sometimes seems to me to be an unsung poetic form, the
> visual poem.
>
> Throughout the month of April,
> NationalPoetryMonth.ca will feature a visual poem
> a day by Eric Zboya, Camille Martin, Gil McElroy,
> Márton Koppány, Matthew Stolte, Reed Altemus,
> Satu Kaikkonen, mIEKAL aND, andrew topel, Bob
> Grumman, Helen Hajnoczky, Joel Lipman, Aileen
> Beno, Vern Frazer, Bill DiMichele, Chad Lietz,
> Anatol, Christine McNair, Gary Barwin, Pearl
> Pirie, John M. Bennett, Marcus McCann, Geof Huth,
> John C. Goodman, derek beaulieu, Megan Zucher,
> Sheila E. Murphy, Lily Robert-Foley, kevin
> mcpherson eckhoff, and Michèle Provost. Enjoy!
>
>
>
> www.nationalpoetrymonth.ca
>
>
>
> Amanda Earl
> AngelHousePress

> www.angelhousepress.com
> the angel is in the house
>
>
>

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2. Mary Kasimor

Re: clwn wr, Skidrow Penthousae, Volt

Thu 31 Mar 2011

Is Volt available in online form?

--- On Thu, 3/31/11, susan maurer <[redacted]> wrote:

From: susan maurer <[redacted]>
Subject: clwn wr, Skidrow Penthousae, Volt
To: [redacted]
Date: Thursday, March 31, 2011, 9:49 AM

At a publication party for Skidrow Penthouse, the editors and the editor of clwn wr were saying they'd like more submissions from women as the numbers are so poor. I do want to suggest to anyone who is interested in adventuresome wroting that they see the current issue of Volt, It's fantastic. Susan Maurer

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3. Cara Benson

Re: "Oprah Magazine's Adventures in Poetry"

Thu 31 Mar 2011

_____
For Garment District and poets go to Hannah Weiner.

_____
From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Wed, March 30, 2011 9:15:23 AM
Subject: Re: "Oprah Magazine's Adventures in Poetry"

Dear Joel, It's difficult to know where to start. Of course I don't take poetry seriously! I have more respect for it than that. Look how accommodating it is! Even on a dedicated poetics list, we have such different understandings. Some, like you perhaps, consider poetry matter of writing. Others, like me perhaps, consider poetry informed but not defined by medium or technology. It's huger than that. So I have no problem seeing poetry in fashion or soccer, in a gesture

or a breath. And of course I absolutely understand apparel designers as artists. Furthermore, apparel design in itself is an art form but also poetry, promiscuous as it is, may crowd in as a companion art. One of the best students I ever had was a consummate designer, musician, and sound poet. Your poetry sounds exacting. The kind where seriousness is proven by prison sentences. My poetry is the biggest joke in the world, even bigger than that. And of course I expect poets to be dandies. And even when they're not, I expect them to be manic about grey or lint. I expect poets to care deeply about pencils, brands of notebooks, I expect them to cherish fetishes. Of course *I* do. I would be happy to spend the entire day contemplating a color. I hope that means I'm not serious. I hardly ever am luxurious like that. I get a kick out of Frank and his tight pants. And if Oscar goes to jail I bet he misses his duds. I know words are blazingly potent and can land a poet in a heap of trouble. That doesn't mean you can't enjoy a red dress! Clothes can be armor. Clothes can be talismen (if that's a word). The prohibition of women's voices in poetry or the agora or on stage has been so pervasive in all cultures for so long that the pairing *woman poet* heaves with uneasiness. Now here they are in the market-place identifying as poets and modeling clothes too. Is* dressing up* just too much? The woman poet should wear a man's suit? Let's have the men poets in dresses! That would be fun + not at all serious (just like women poets in dresses I guess). Or is the problem that they're in the market-place, but not for sale? What are the specific uneasinesses here? I don't doubt there are uneasinesses. *What does what one wears have to do with how good a poet they are?* A lot! What does the apartment one rents have to do with writing *The Bridge*? Or the green carnation one wears to do with publication? Or the dark cloak and tricorn hat to do with "Poetry." *Does a student of yours write better poems on a day she or he is fashionably dressed?* Possibly. Thought the best poems are written in bed. *What does a woman (or man) poet modeling clothes have to do with the quality of their writing, or their writing at all?* What does anything have to do with anything? That's the business of metaphor. *Perhaps young people who want to be poets should get jobs in the Garment District to learn their craft?* I will consult Maria Damon + Jen Bervin on this. *If you don't take poetry seriously (I'm assuming you're being sarcastic here) why bother?* I am never sarcastic + seldom argumentative. Hence the hard time I'm having here. How could I (a pea) take poetry (a banquet) seriously? It doesn't make sense. *As for women being persecuted. Yes, of course they are, in many countries, including this one, in states in which Republicans are in power.* That's quite a reduction. *Do we fight this with our clothes, or with our words?* If we are to fight, I think body armor is the way to go. Or we (women) could do the old trick of terrifying warriors by stripping off. Hold on there are websites for that .... I hope someone else weighs in on Joel's and David Orr's critiques of the * Oprah* poets. I know delicious critiques are forming on *Delirious Hem*

and elsewhere, i.e., Kate Durbin and Becca Klaver's call for *Seam Ripper: Women on Textual and Sartorial Style*, and Sandra Simonds' activist *Sweatshop* project. Mairéad

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> *--*
> *Mairéad Byrne, PhD*
> *Associate Professor of Poetry + Poetics*
> *Rhode Island School of Design*
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4. Catherine Daly

Fwd: POETS ON ADOPTION--Inaugural Issue

Fri 1 Apr 2011

Eileen thanks one and all, and trust you will continue to assist!!!

PRESS RELEASE & ANNOUNCEMENT: "POETS ON ADOPTION"
[Please feel free to forward]
For more info: [redacted]

POETS ON ADOPTION

Poetry: it inevitably relates to -- among others -- identity, history, culture, class, race, community, economics, politics, power, loss, health, desire, regret, language, form and genre disruption, love ... as well as the absences thereofs.

The same may be said about Adoption.

You are invited to visit POETS ON ADOPTION (http://poetsonadoption.blogspot.com) to see how poets with adoption experiences mine the intersections of poetry and adoption. Their varied experiences, meditations and poems powerfully bring forth an *urgent* poetics in an educational context.

POETS ON ADOPTION will be updated over time as more poets send in their contributions. You are invited to peruse and spread the word about the blog's Call for Participation at http://poetsonadoption.blogspot.com/2011/03/call-for-participation.html .

The inaugural issue presents the following poets below on adoption. We hope this site engages you, and welcome your comments,

Eileen R. Tabios
Curator, Poets on Adoption

*****

POETS ON ADOPTION
as of March 31, 2011, features

Ned Balbo <http://poetsonadoption.blogspot.com/2011/03/ned-balbo.html>
March
2011
(placed as a baby with his birth mother's sister and raised as her son)

Nick Carbo <http://poetsonadoption.blogspot.com/2011/03/nick-carbo.html>
March
2011
(in the Philippines, was adopted as an infant. later, his parents adopted his biological younger sister)

Dana Collins<http://poetsonadoption.blogspot.com/2011/03/dana-collins.html>
March
2011
(was adopted as a baby from Korea by U.S.-American parents. sister to adopted brother)

Marcella Durand<http://poetsonadoption.blogspot.com/2011/03/marcella-durand.html>
March
2011
(adopted an infant domestically within U.S.)

Lee Herrick <http://poetsonadoption.blogspot.com/2011/03/lee-herrick.html>
March
2011
(was adopted as a baby from Korea by U.S.-American parents. brother to adopted sister. as a parent, adopted baby from China)

Natalie Knight<http://poetsonadoption.blogspot.com/2011/03/natalie-knight.html>
March
2011
(was adopted as an infant domestically in U.S. became sister at age five to adopted brother)

Michele Leavitt<http://poetsonadoption.blogspot.com/2011/03/michele-leavitt.html>
March
2011
(was adopted as an infant domestically in the U.S.)

*Amanda Mason<http://poetsonadoption.blogspot.com/2011/03/amanda-mason.html>
* March 2011
(in process of adopting 11-year-old boy from Colombia)

*Sharon Mesmer<http://poetsonadoption.blogspot.com/2011/03/sharon-mesmer.html>
* March 2011
(sister to adopted sibling)

Allison Moreno<http://poetsonadoption.blogspot.com/2011/03/allison-moreno.html>
March
2011
(was adopted as a baby domestically in the U.S. sister to two adopted brothers)

Christina Pacosz<http://poetsonadoption.blogspot.com/2011/03/christina-pacosz.html>
March
2011
(gave up infant daughter for adoption)

Judith Roitman<http://poetsonadoption.blogspot.com/2011/03/judith-roitman.html>
March
2011
(was half-adopted. adopted two baby boys, of which the one survivor is now 30 years old. relatives also adopted)

Susan M. Schultz<http://poetsonadoption.blogspot.com/2011/03/susan-m-schultz.html> March 2011 *(adopted 12-month-old boy (now 11 years old) from Cambodia and 3-year-old girl (now 9 years old) from Nepal. husband and a number of other relatives were adopted)*

Michael D Snediker<http://poetsonadoption.blogspot.com/2011/03/michael-d-snediker.html>
March
2011
(brother to a sister adopted as an infant from Korea. became close to someone who adopted a son from Vietnam)

Rosemary Starace<http://poetsonadoption.blogspot.com/2011/03/rosemary-starace.html>
March
2011

(was adopted as a baby domestically within the U.S. three years later became sister to adopted brother)

Eileen R. Tabios<http://poetsonadoption.blogspot.com/2011/03/eileen-r-tabios_30.html>
March
2011
(adopted a 13-year-old boy (now 15) from Colombia. in process of new adoption process for a 12-year-old girl also from Colombia)

Craig Watson<http://poetsonadoption.blogspot.com/2011/03/craig-watson.html>
March
2011
(adopted 1-year-old girl from Ecuador)

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5. Naomi Buck Palagi

Re: "Oprah Magazine's Adventures in Poetry"

Fri 1 Apr 2011

Mairead, Beautiful letter! A complex and a not complex issue-- I love that the original piece was written on the Oprah article, as there are some nice points there, and even more nice points in your latest response here. -- Makes me miss my four years sewing through college in the Oberlin theatre costume shop.... Naomi

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6. Sarah Sarai
Re: "Oprah Magazine's Adventures in Poetry"
Fri 1 Apr 2011

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fame, Oprah, Alison Lurie, James Merrill and David Jackson

http://my3000lovingarms.blogspot.com/2011/04/world-of-fame-is-narrow-alison-lurie.html

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7. Michael
100 THOUSAND POETS FOR CHANGE--Join us!
Fri 1 Apr 2011

Dear Friends of Big Bridge,

I am writing to you about 100 THOUSAND POETS FOR CHANGE. This is an event I have begun to organize on Facebook and I am now bringing to those of you who are not using Facebook.

100 THOUSAND POETS FOR CHANGE is a community action event scheduled for September 24, 2011, which will include readings, demonstrations, and concerts happening simultaneously throughout the world in the name of poetry and change. We have been working on this project for only two weeks and the response has been inspiring. So far over 12 countries and 25 cities have volunteered to organize an event.

Below, I am posting information on 100 THOUSAND POETS FOR CHANGE as it appeared on Facebook. I talk about "change" and "organizing" to give you some general ideas on how this event can work. If you are interested in organizing a local group, please contact me by e-mail: [redacted], or join us at Facebook at http://www.facebook.com/event.php?eid=106999432715571, and "friend" me. In a couple of weeks I will be putting up a 100 THOUSAND POETS FOR CHANGE blog for this event where each local event will have its own event page with event information, and poems, journals, photos, videos from events around the world.

Please read the info below and if you have any more questions please feel free to contact me here at Big Bridge.

Thanks for join us!

Best,

Michael Rothenberg

Big Bridge www.bigbridge.org

100 THOUSAND POETS FOR CHANGE

Time: Saturday, September 24 · 11:30am - 11:30pm

Location:The event will takes place in many cities, at the same time and date, outdoors, and of course it will be televised.

Created By Michael Rothenberg, Terri Carrion

Do you want to join other poets around the USA and across the planet in a demonstration/ celebration of poetry to promote serious social and political change? If so sign up here and let's see if enough people are serious about an event like this. If enough people join this, then we can work on specifics, times, dates, descriptions, coordinate and make it real. This will be a good place to gather names and contacts for regional organization. Please post comments and ideas.

MORE ON 100 THOUSAND POETS for CHANGE: UPDATE, MARCH 27, 2011

There is a lot of information developing on this event. If you read some of the wall posts on the Facebook event pages you can stay current. But, people do have two major questions.

1) What kind of a change are we talking about?

2) I want to organize in my area. How do we begin to organize?

"What kind of CHANGE are we thinking about?"

The first order of change is for poets, writers, artists, anybody, to actually get together to create and perform, educate and demonstrate, simultaneously, with other communities around the world. This will change how we see our local community and the global community. We have all become incredibly alienated in recent years. We hardly know our neighbors down the street let alone our creative allies who live and share our concerns in other countries. We need to feel this kind of global solidarity. I think it will be empowering.

And of course there is the political/social change that many of us are talking about these days. There is trouble in the world. Wars, ecocide, the lack of affordable medical care, racism, the list goes on.

It appears that transformation towards a more sustainable world is a major concern and could be a global guiding principle for this event. Peace also seems to be a common cause. War is not sustainable. There is an increasing sense that

we need to move forward and stop moving backwards. But I am trying not to be dogmatic. I am hoping that together we can develop our ideas of the "change/transformation" we are looking for as a group, and that each community group will decide their own specific area of focus for change for their particular event.

"I want to organize in my area. How do we begin to organize?"

100 Thousand Poets for Change will organize "participants" by local region, city, or state, and find individuals in each area who would like to organize their local event. Just let me know if you want to be an organizer by sending a message to me directly through Facebook, or to my e-mail: [redacted].

If you are an organizer for your community this means that first you will consider a location for the event and begin to contact people in your area who want to participate in the event. Participation means contacting the media, posting the event on the web, in calendars, newspapers, etc., reading poems, performing in general, supplying cupcakes and beer (it's up to you), demonstrating, putting up an information table, inviting guest speakers, musicians, etc., organizing an art exhibit, and documenting the event (this is important, too), and cleaning up, of course.

Organizers and participants will create their own local event as an expression of who they are locally. Do they want a candlelight vigil or a circus, a march or a dance, do they want absolute silence, a group meditation on a main street; it's up to the local organization. However, groups should be sure to hold some part of the event, if not all of it, outdoors, in public view. The point is to be seen and heard, not just stay behind closed walls. It is also important that the event be documented. Photos, videos, poems, journals, paintings! Documentation is crucial. The rest of the 100 Thousand Poets for Change want to hear what you have to say about change and enjoy your creativity too! The documentation will be shared through a blog/website that I will set up, a blog/website where groups can share and announce event information, as well as post photos, videos, poetry, art, and thoughts. But an event doesn't have to involve tons of people. It can be just you (the organizer) and your pet, on a street corner, with a sign. Just let me know what you are planning! Every effort counts!

Each local organization determines what it wants to focus on, something broad like, peace, sustainability, justice, equality, or more specific causes like Health Care, or Freedom of Speech, or local environmental or social concerns that need attention in your particular area right now, etc. Organizations will then come up with a mission statement/manifesto that describes who they are and what they think and care about. When the whole event has taken place all the mission statements can be collected from around the world and, I hope, worked together into a grand statement of 100 Thousand Poets for Change.

That's quick, off the top of my head, summary of where we are now with 100 THOUSAND POETS FOR CHANGE.

Thank you for joining us!

Best, MR

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8. tony iantosca

Re: "Oprah Magazine's Adventures in Poetry"

Fri 1 Apr 2011

It seems that any real consideration of the value of the poet/poetry is nullified, in an oddly paradoxical way, by the prices of each garment listed glaringly under each image. These prices seem to get in the way of the celebratory, whimsical image being attempted by the photographers, designers, and editors. I wonder why the editors of O thought it was necessary to list these. Don't they know poets don't make any money? It's almost taunting, in that way. It's an odd convention in the fashion world anyways, no? And what does this convention tell us about how that world operates? In that issue of O, the editors and writers do seem to be looking at poetry as a therapeutic enterprise, as something that requires inspiration to do. It seems, Mairead, that they're taking it more seriously than Joel might be, although their purported goal is celebration. It's natural, in any case, for those who operate in a field to want to protect it and preserve it. This does seem a bit of a pop culture intrusion into a field that gains its vitality from its otherness, for better or for worse.

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Possibly. Thought the best poems are written in bed.
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*elsewhere, i.e., Kate Durbin and Becca Klaver's call for *Seam Ripper: Women on Textual and Sartorial Style*, and Sandra Simonds' activist * Sweatshop* project.*
Mairéad

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**Cc:* [redacted]*
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http://www.nytimes.com/2011/03/27/books/review/oprah-magazines-adventures-in-poetry.html?_r=1

-Joel

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Associate Professor of Poetry + Poetics
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Office: College Building 528 (treasure hunt!)
Phone: [redacted]
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9. Jeffrey Side

The new ebook from Argotist Ebooks is "Odd Fish" by G. E. Schwartz

Fri 1 Apr 2011

The new ebook from Argotist Ebooks is â€œOdd Fishâ€ by G. E. Schwartz

Description:

In â€œOdd Fishâ€ we encounter Constantine Samuel Rafinesque, a 19th century American naturalist learned in ichthyology, botany, malacology, anthropology and linguistics whose field notes set out to, as Adam did, name the world he walked through, one circumlocution at a time.

Available as a free ebook here:

http://www.lulu.com/product/ebook/odd-fish/15321429

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

↑ Index

10. Bonnie MacAllister

New Certain Circuits April Multimedia Issue, Exhibition and Performances on 4/9

Fri 1 Apr 2011

Dear all:

We've also today launched new web content for the April Multimedia Issue from Eleanor Leonne Bennett, Stephanie Trevino and Sarah Anderson, Ana Viviane Minorelli, Radio Eris, **natalie c. felix***, Fernando Flores, June Nandy, Brian and Ashley Howe, Beth Boettcher, Jeff Mark, Tumei Tejas with Michael Durek

and Richard Lainhart, Ana Vizcarra Rankin, Iris Jamahl Dunkle, and Joe Amaral. Please find these pieces here: http://certaincircuits.org.

We are getting closer to the first public event of Certain Circuits on Saturday, April 9th at Eris Temple Artspace, 602 S. 52nd Street (at Cedar), Philadelphia, PA. (Postcard here: http://ow.ly/4rnlo.) The donations we receive at the opening of COLLABORATE COLLABORATOR will help fundraise for the print issue. Performers include Jeff Mark, Courtney Bambrick, Jane Cassady, David Hewitt, noise band Horsey, **natalie c. felix***, and Hal Sirowitz. All of these authors appear in the print and online issues of Certain Circuits.

House band, Radio Eris will screen their “Yellow” video which is part of the April multimedia issue of Certain Circuits online. On April 9, we will also show videos from the Certain Circuits multimedia site.

Exhibiting artists are Kirsten Ashley, Eleanor Leonne Bennet, **natalie c. felix***, David Hewitt, Brian and Ashley Howe, Joanna Fulginiti, Alexander Jorgensen, Amanda Lovelee, Bonnie MacAllister, Ana Viviane Minorelli, Rachel Udell, Jeff Siegel, Jim Tuite and Patrick Morris, Nico Vassilikas, Jed Williams, and Adam Zucker and Jason Maas.

Please continue to share and support our Kickstarter ($10 gets the issue): http://kck.st/dY99K4

Certain *Circuits Magazine*

www.certaincircuits.org

Tumblr: certaincircuits.tumblr.com

Facebook: certaincircuits

Twitter: certaincircuits

For all inquiries: [redacted]

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11. Maria Damon

Re: "Oprah Magazine's Adventures in Poetry"

Fri 1 Apr 2011

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yes!

Cara Benson wrote:
> _____
> For Garment District and poets go to Hannah Weiner.
>
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12. Maria Damon

Re: "Oprah Magazine's Adventures in Poetry"

Fri 1 Apr 2011

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ladies (and gents), i see an anthology in the making here... any interest in further discussion?

Naomi Buck Palagi wrote:
> Mairead,
> Beautiful letter! A complex and a not complex issue-- I love that the original
> piece was written on the Oprah article, as there are some nice points there, and
> even more nice points in your latest response here. -- Makes me miss my four
> years sewing through college in the Oberlin theatre costume shop....
> Naomi
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13. amy king
Re: "Oprah Magazine's Adventures in Poetry"
Fri 1 Apr 2011

Right or wrong, this issue calls to mind a quote / counter-quote.Â SUBSTITUTE POSSIBLE "POETIC PRACTICE" FOR "NEGATIVE FEMINISM" in the following by Judith Halberstam:

What is negative feminism and anti-social queer theory?Â My fragmentary answer: it is a queer critique that aims to decenter positivity, productivity, redemptive politics of affirmation, narratives of success, and politics that are founded on hope for an imagined future. Itâ€™s rude politics and has no interest in being polite. It embraces masochism, anti-production, self-destructiveness, abjection, forgetfulness, radical passivity, aggressive negation,

unintelligibility, negativity, punk pugilism, and anti-social attitudes as a form of resistance to liberal feminist and gay politics of cohesion. Itâ€™s aboutÂ not-becomingÂ because the notion ofÂ becomingÂ is perceived as following the capitalist logic of production and models of success that are often tied up with colonialism. It asks,Â why the fuck should queers be nice?

****

VIDA: Â Women in Literary Arts
+Â Interviews

Amy's Alias
+Â http://amyking.org/
********Â Â

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14. Jim Andrews
Re: "Oprah Magazine's Adventures in Poetry"
Fri 1 Apr 2011

Thanks for your eye-opening response, Mairead. It's refreshing, has great strength, is persuasive, breathes fresh air into a mouldy room.

ja
http://vispo.com

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Perhaps young people who want to be poets should get jobs in the Garment District to learn their craft?
I will consult Maria Damon + Jen Bervin on this.

> **If you don't take poetry seriously (I'm assuming you're being sarcastic here) why bother?**
> *I am never sarcastic + seldom argumentative. Hence the hard time I'm having*
> *here. How could I (a pea) take poetry (a banquet) seriously? It doesn't make sense.*
> **As for women being persecuted. Yes, of course they are, in many countries,*
> *including this one, in states in which Republicans are in power.**
> *That's quite a reduction.*
> **Do we fight this with our clothes, or with our words?**
> *If we are to fight, I think body armor is the way to go.*
> *Or we (women) could do the old trick of terrifying warriors by stripping off. Hold on there are websites for that ....*
> *I hope someone else weighs in on Joel's and David Orr's critiques of the **
> *Oprah* poets. I know delicious critiques are forming on *Delirious Hem* and*
> *elsewhere, i.e., Kate Durbin and Becca Klaver's call for *Seam Ripper: Women on Textual and Sartorial Style*, and Sandra Simonds' activist * Sweatshop* project.*
> *Mairéad*

↑ Index

15. Stephen Vincent

Re: "Oprah Magazine's Adventures in Poetry"

Fri 1 Apr 2011

By the way, the Sonia Delaunay exhibit currently at the Cooper Hewitt I found to be fantastic. Her pattern books for fashion can be read as straight up(and horizontal) constructivist. She also collaborated - in the exhibit - with Blaise Cendrar on the famous flattened scroll poem, Transberrian Express (not accurate title). To expand the pleasure and contrast go to the Madison St. Gagosian exhibit of 6 great Malevich paintings - Delaunay and M are clearly kissing Russian aesthetic Revolutionary cousins. They are both up beat w/ the spirit and hopes of that time. The Americans who were influenced by Malevich at the Gagosian (& why not Delaunay, too, Mr. Gagosian?) are, no matter how great, in many respects are kind of a dour postwar bunch.

Stephen Vincent

--- On Fri, 4/1/11, Maria Damon <[redacted]> wrote:

From: Maria Damon <[redacted]>
Subject: Re: "Oprah Magazine's Adventures in Poetry"
To: [redacted]
Date: Friday, April 1, 2011, 3:13 PM

yes!

Cara Benson wrote:
> _____
> For Garment District and poets go to Hannah Weiner.
>
>
> _____
> From: Mairead Byrne <[redacted]>
> To: [redacted]
> Sent: Wed, March 30, 2011 9:15:23 AM
> Subject: Re: "Oprah Magazine's Adventures in Poetry"
>
> Dear Joel,
> It's difficult to know where to start.
> Of course I don't take poetry seriously! I have more respect for it than
> that. Look how accommodating it is! Even on a dedicated poetics list, we
> have such different understandings. Some, like you perhaps, consider poetry
> matter of writing. Others, like me perhaps, consider poetry informed but
> not defined by medium or technology. It's huger than that. So I have no
> problem seeing poetry in fashion or soccer, in a gesture or a breath. And
> of course I absolutely understand apparel designers as artists.
> Furthermore, apparel design in itself is an art form but also poetry,
> promiscuous as it is, may crowd in as a companion art. One of the best
> students I ever had was a consummate designer, musician, and sound poet.
> Your poetry sounds exacting. The kind where seriousness is proven by prison
> sentences. My poetry is the biggest joke in the world, even bigger than
> that.
> And of course I expect poets to be dandies. And even when they're not, I
> expect them to be manic about grey or lint. I expect poets to care deeply
> about pencils, brands of notebooks, I expect them to cherish fetishes. Of
> course *I* do.
> I would be happy to spend the entire day contemplating a color. I hope that
> means I'm not serious. I hardly ever am luxurious like that.
> I get a kick out of Frank and his tight pants. And if Oscar goes to jail I
> bet he misses his duds. I know words are blazingly potent and can land a
> poet in a heap of trouble. That doesn't mean you can't enjoy a red dress!
> Clothes can be armor. Clothes can be talismen (if that's a word). The
> prohibition of women's voices in poetry or the agora or on stage has been so
> pervasive in all cultures for so long that the pairing *woman poet* heaves
> with uneasiness. Now here they are in the market-place identifying as poets
> and modeling clothes too.

> Is* dressing up* just too much? The woman poet should wear a man's suit?
> Let's have the men poets in dresses! That would be fun + not at all serious
> (just like women poets in dresses I guess). Or is the problem that they're
> in the market-place, but not for sale? What are the specific uneasinesses
> here? I don't doubt there are uneasinesses.
> *What does what one wears have to do with how good a poet they are?*
> A lot! What does the apartment one rents have to do with writing *The
> Bridge*? Or the green carnation one wears to do with publication? Or the
> dark cloak and tricorn hat to do with
> "Poetry."
> *Does a student of yours write better poems on a day she or he is
> fashionably dressed?*
> Possibly. Thought the best poems are written in bed.
> *What does a woman (or man) poet modeling clothes have to do with the
> quality of their writing, or their writing at all?*
> What does anything have to do with anything? That's the business of
> metaphor.
> *Perhaps young people who want to be poets should get jobs in the Garment
> District to learn their craft?*
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> here. How could I (a pea) take poetry (a banquet) seriously? It doesn't
> make sense.
> *As for women being persecuted. Yes, of course they are, in many countries,
> including this one, in states in which Republicans are in power.*
> That's quite a reduction.
> *Do we fight this with our clothes, or with our words?*
> If we are to fight, I think body armor is the way to go.
> Or we (women) could do the old trick of terrifying warriors by stripping
> off. Hold on there are websites for that ....
> I hope someone else weighs in on Joel's and David Orr's critiques of the *
> Oprah* poets. I know delicious critiques are forming on *Delirious Hem* and
> elsewhere, i.e., Kate Durbin and Becca Klaver's call for *Seam Ripper:
> Women on Textual and Sartorial Style*, and Sandra Simonds' activist *
> Sweatshop* project.
> Mairéad
>
> On Tue, Mar 29, 2011 at 7:38 PM, Joel Weishaus <[redacted]> wrote:
>

>
>> What does what one wears have to do with how good a poet they are?
>> Does a student of yours write better poems on a day she or he is
>> fashionably dressed?
>> What does a woman (or man) poet modeling clothes have to do with the
>> quality of their writing, or their writing at all?
>> Perhaps young people who want to be poets should get jobs in the Garment
>> District to learn their craft?
>> If you don't take poetry seriously (I'm assuming you're being sarcastic
>> here) why bother?
>> As for women being persecuted. Yes, of course they are, in many countries,
>> including this one, in states in which Republicans are in power.
>> Do we fight this with our clothes, or with our words?
>> -Joel
>>
>>
>> ----- Original Message -----
>> *From:* Mairead Byrne <[redacted]>
>> *To:* Joel Weishaus <[redacted]>
>> *Cc:* [redacted]
>> *Sent:* Tuesday, March 29, 2011 3:57 PM
>> *Subject:* Re: "Oprah Magazine's Adventures in Poetry"
>>
>> Hmm I teach at a school of art + design and many of the students in my
>> current Contemporary Poetry class are Apparel majors. I'm encouraging a
few
>> students to do a paper on this. If they do, I'm sure they will think about
>> it better than I can, but poetry's long exclusion of women;
>> poetry + public space / fashion + public space; 20th century women poets'
>> self-presentation in men's apparel / names; the late 20th articulation of
>> the gurlesque; and dismissive attitudes to the pairing of fashion + poetry
>> are some of my first thoughts. Not to mention Kate Durbin. Hey who was it
>> compared meter and form to a pair of pants tight enough for everyone to
want
>> to sleep with you? But poetry and sex don't mix, right! Whatever about
>> poetry and fashion. And women poets in public places modeling? What's
>> happening? Poetry is a lot more serious than that. And what would women
>> know about persecution? Floozies.
>>
>> On Tue, Mar 29, 2011 at 2:41 PM, Joel Weishaus <[redacted]> wrote:
>>
>>

>>> Poets have a long history of being persecuted, if not imprisoned and
>>> executed, for what they wrote.
>>> There are presently poets in prisons around the world because they wrote
>>> against the powers that be.
>>> Reading this, it seems to me that American poets have a problem valuing
>>> their art. Or, maybe I expect too much?
>>>
>>>
>>> -Joel
>>>
>>> ----- Original Message -----
>>> *From:* Mairead Byrne <[redacted]>
>>> *To:* Joel Weishaus <[redacted]>
>>> *Cc:* [redacted]
>>> *Sent:* Tuesday, March 29, 2011 3:50 AM
>>> *Subject:* Re: "Oprah Magazine's Adventures in Poetry"
>>>
>>> fashion corrupts?
>>>
>>> On Sat, Mar 26, 2011 at 11:36 PM, Joel Weishaus <[redacted]> wrote:
>>>
>>>
>>>> Just when I thought, "At least poets can't be corrupted."
>>>>
>>>> http://www.nytimes.com/2011/03/27/books/review/oprah-magazines-adventures-in-poetry.html?_r=1
>>>> 1
>>>>
>>>> -Joel
>>>>
>>>>
>>>>
>>>
>>> --
>>> Mairéad Byrne, PhD
>>> Associate Professor of Poetry + Poetics
>>> Rhode Island School of Design
>>> 2 College Street
>>> Providence RI 02903
>>>
>>> Office: College Building 528 (treasure hunt!)
>>> Phone: [redacted]

>>> [redacted]
>>> http://www.whatsleftofheaven.com/
>>>
>>>
>>>
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>
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>

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16. Halvard Johnson
Truck -- on the road in April
Fri 1 Apr 2011

It's April, and *Truck* is on the road
with Kate Schapira at the wheel.

Click here --> http://halvard-johnson.blogspot.com/

"is there enough silence here for a glass of water"
--David Antin

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>

;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *
***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
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; *
***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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17. Derek Beaulieu

new from Bookthug: derek beaulieu's PROSE OF THE TRANS-CANADA

Fri 1 Apr 2011

Jay Millar¡¯s BOOKTHUG has just published my visual poem Prose of the Trans-Canada:

In 1913 Blaise Cendrars created his monumental Prose of the Trans-Siberian, a milestone in the history of artists books and visual poetry. When the intended edition of 150 copies was laid end-to-end they measured the same length as the height of the symbol of Parisian Modernity, the Eiffel Tower. Prose of the Trans-Canada responds to Cendrars¡¯ legacy in a 16¡È x 52¡È visual poem.

When all 150 copies of this limited edition are placed end-to-end, the resultant length is the same as the symbol of Calgarian Modernity, the Calgary Tower.

¡°A towering moment in beaulieu¡¯s on-going exploration of letraset as a medium for concrete poetry, Prose of the Trans-Canada, issued as Moments Cafe No. 8, is published in a strictly limited edition of 150 copies printed on matte polypro film and available for order here:

http://bookthug.ca/proddetail.php?prod=201114

More information, and an on-line picture of the piece is available here:
http://derekbeaulieu.wordpress.com/2011/04/02/prose-of-the-trans-canada/

derek beaulieu
#2, 733 ¡© 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

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18. Nicholas Karavatos

How Many Poems Published = How Many Academic Articles Published?

Sat 2 Apr 2011

As we revise our guidelines in our Dept of English, we need to settle this question:

When comparing the work of differing professors in the department for evaluation, publishing one poem is not considered equal to publishing one academic article.

At your institution, or institutions that you know, how many poems published equal one academic article published?

Thanks,
Nick

Nicholas Karavatos

Dept of Language & Literature

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

↑ Index

19. michael farrell
foam:e
Sat 2 Apr 2011

---

new foam:e

edited by laurie duggan -

http://www.foame.org/Issue8/poetsIssue8.html

↑ Index

20. steve russell
Re: readings in D.C. area
Sat 2 Apr 2011

Check Bridge Street Books. Ask for Rod Smith. Or get Buck Downs on facebook. He runs the Big Bear reading. Also, go to the Busboy and Poets page, or look for Holly Bass on facebook. & another: The Library of Congress has an excellent noon poetry series, and one doesn't have to be a poet Laureate to read there. Hell, I've read there and have had friends who have read there. But overall, the Bridge Street Books bookstore reading is by far the best. Recently, Cole Swenson and Charles Bernstein have read there. & of course, Rod Smith.

--- On Thu, 3/31/11, patrick dunagan <[redacted]> wrote:

From: patrick dunagan <[redacted]>
Subject: readings in D.C. area
To: [redacted]
Date: Thursday, March 31, 2011, 1:13 PM

Hi,

Is anybody running a reading series in the D.C. area? or have any contacts with folks who are?

In May I'll be reading in Boston with Bill Corbett and then at the Poetry Project in nyc and will be continuing down to D.C. to check out the Philip Guston exhibit ROMA up at the Phillips Collection.

Guston is a central part of my first book recently published by Post Apollo: http://www.postapollopress.com/GUSTONBOOK.html

I'd love to do a reading in the D.C. area while I'm there but haven't been able to make contact with anybody down there. Any assistance is appreciated. Please backchannel.

Cheers!

Patrick

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21. steve russell
Re: readings in D.C. area
Sat 2 Apr 2011

---

some busboy/poet gossip:

washingtonpost.com
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Â >Â Style

Â» Follow Style On:

Poetry salary slam

PHOTOS
Â Â PreviousÂ Â Â Â Â Â Â Â NextÂ Â Â Â

Ellis protested Busboys by swiping a cutout of Langston Hughes.

(Graywolf Press)

Shallal doesn't know why Ellis or others is upset about the pay.

(Lucian Perkins)

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document.write('BE THE FIRST TO
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+'
');
document.write(''+getFakeForm()+'');
document.write('Â Discussion Policy');
document.write('');
document.write('');
} else {
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By The Reliable Source
Wednesday, February 9, 2011

What looked like a literary prank - a cardboard cutout of Langston Hughes snatched from Busboys & Poets last week - has turned into full-blown debate about the D.C. poetry scene.

"I took it," Thomas Sayers Ellis told us Tuesday. The Washington native, poet and assistant professor of creative writing at Sarah Lawrence College said he grabbed the life-size cutout of Hughes as a protest - because he doesn't think that the restaurant/performance space pays poets fairly for their public readings.

"You would think that an establishment that makes as much money as Busboys would have set in place a reading series with a respectful pay scale for writers," Ellis said. The restaurant gives poets a venue, but it also profits from their talent. The literary community, he said, doesn't know if Busboys is the "good guys or the bad guys."

Could be that the restaurant is a victim of its own success: It's a commercial enterprise and a hangout for writers. The rookies are happy to appear at all, while some of the bigger names (who command large appearance fees from libraries and universities) believe they should share in the wealth.

Owner Andy Shallal told us he pays a monthly salary for three poets-in-residence (one at each of the restaurant's locations) as well as $50 each to a host and featured poet at three weekly readings. "We have regular gathering with poets and writers to discuss how we can become more supportive of their craft," he said. "I think we've done a lot to enhance the poetry community in this city."

"I have no issue with Andy making money," said poet Kyle Dargan, an assistant professor of literature at American University. There's been "some grumbling" among D.C. poets about the $50 payments: "Peanuts," he said, compared to Shallal's revenue from the weekly readings. While he doesn't condone the theft of Flat Langston, Dargan said it sparked "the conversation that so many people wanted for so long."

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As for the cutout? Ellis told us he knows its whereabouts - but he isn't telling. Some critics (including Ellis) weren't happy about the image of Hughes as busboy and thought Shallal should have picked a more distinguished photo.

Shallal disagreed: "We have exposed Langston's poetry to thousands of people - his birthday is celebrated with the greatest of honor and fanfare." He said Ellis has never approached him with any complaints, and, in any event, it's a poor excuse to steal the cutout.

And yes - if it doesn't find its way back home, Shallal said he'll replace it.

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From: patrick dunagan <[redacted]>
Subject: readings in D.C. area
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Date: Thursday, March 31, 2011, 1:13 PM

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Cheers!

Patrick

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22. Noah Eli Gordon

Ben Doller & Sandra Doller in Boulder: 4/5

Sat 2 Apr 2011

Please join us for a free event at CU-Boulder.

The poets, professors, and publishers, Ben and Sandra Doller will read from their work @ the Center for British and Irish Studies in Norlin M549, Fifth Floor @ 7PM. Boulder, CO.

http://www.facebook.com/event.php?eid=157197821006855

Ben Doller is the author of three books: Radio, Radio, winner of the 2000 Walt Whitman Award from the Academy of American Poets, FAQ : (Ahsahta Press, 2009), and Dead Ahead (Fence Books, 2010). He serves as co-editor of the Kuhl House Contemporary Poets series from the University of Iowa Press, and is a new member of the MFA faculty in Creative Writing at George Mason University in Fairfax, Virginia.

Sandra Doller is the author of three books of poems, Oriflamme and Chora, both published by Ahsahta Press, and Man Years, published by our very own Subito Press. She is the founder & editrice of 1913 : A Journal of Forms & 1913 Press and an Assistant Professor of English at California State University, San Marcos.

Visit their press here: http://www.journal1913.org/

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23. **amy king**

The Academy of American Poets Announces 30 Guest Poets on Twitter

Sat 2 Apr 2011

4/1 D.A
Guest tweeters include [follow @ http://twitter.com/POETSorg]:

4/1 D.A. Powell
4/2 Dawn Lundy Martin
4/3 Noelle Kocot
4/4 Richard Siken
4/5 Jennifer Chang
4/6 Joshua Clover
4/7 J. Michael Martinez
4/8 Mark Bibbins
4/9 Jenn Knox
4/10 Randall Mann
4/11 CAConrad
4/12 Ada Limon
4/13 Graham Foust
4/14 Evie Shockley
4/15 Jen Bervin
4/16 Ken Chen
4/17 Sherwin Bitsui
4/18 Noah Eli Gordon
4/19 Ronaldo Wilson
4/20 Nate Pritts
4/21 Danielle Pafunda
4/22 Amy King
4/23 Ching-in Chen
4/24 John Gallaher
4/25 Srikanth Reddy
4/26 Jericho Brown
4/27 Gabrielle Calvocoressi
4/28 Kazim Ali
4/29 Lyrae Van Clief-Stefanon
4/30 Dorothea Lasky

In April, the Academy of American Poets will launch a month-long series of guest poets featured on its streaming Twitter feed. Throughout each day during National Poetry Month, a selected poet will have 24 hours to post his or her daily insights before passing the baton.

Users are invited to follow the Academy of American Poets on Twitter to keep up-to-date on the latest poetry posts online at: http://twitter.com/POETSorg

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

24. Stuart Ross

Re: How Many Poems Published = How Many Academic Articles Published?

Sat 2 Apr 2011

Three academic articles equal one excellent poem in the institution of my head.

S

On 11-04-02 5:03 AM, "Nicholas Karavatos" <[redacted]> wrote:

> *As we revise our guidelines in our Dept of English, we need to settle this question:*
>
> *When comparing the work of differing professors in the department for evaluation, publishing one poem is not considered equal to publishing one academic article.*
>
> *At your institution, or institutions that you know, how many poems published equal one academic article published?*
>
> *Thanks,*
> *Nick*
>
> *Nicholas Karavatos*
>
> *Dept of Language & Literature*
>
> *American University of Sharjah*
>
> *PO Box 26666*
>
> *Sharjah*
>
> *United Arab Emirates*

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25. Maria Damon

Re: How Many Poems Published = How Many Academic Articles Published?

Sat 2 Apr 2011

that's a good question.

Nicholas Karavatos wrote:
> As we revise our guidelines in our Dept of English, we need to settle this question:
>
> When comparing the work of differing professors in the department for evaluation, publishing one poem is not considered equal to publishing one academic article.
>
> At your institution, or institutions that you know, how many poems published equal one academic article published?
>
> Thanks,
> Nick
>
>
>
> Nicholas Karavatos
>
> Dept of Language & Literature
>
> American University of Sharjah
>
> PO Box 26666
>
> Sharjah
>
> United Arab Emirates
>
>
>

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26. Catherine Daly

Re: How Many Poems Published = How Many Academic Articles Published?

Sat 2 Apr 2011

I don't have an institution, but somewhere along the line I got the impression that 7-9 creative pieces published a year satisfies the publish or perish requirement.

↑ Index

27. Maria Damon

Re: "Oprah Magazine's Adventures in Poetry"

Sat 2 Apr 2011

---

i'm serious, evvabody. any interest in an anthology on the poetry/textile/fashion nexus?

Stephen Vincent wrote:
> By the way, the Sonia Delaunay exhibit currently at the Cooper Hewitt I found to be fantastic. Her pattern books for fashion can be read as straight up(and horizontal) constructivist. She also collaborated - in the exhibit - with Blaise Cendrar on the famous flattened scroll poem, Transberrian Express (not accurate title).
> To expand the pleasure and contrast go to the Madison St. Gagosian exhibit of 6 great Malevich paintings - Delaunay and M are clearly kissing Russian aesthetic Revolutionary cousins. They are both up beat w/ the spirit and hopes of that time. The Americans who were influenced by Malevich at the Gagosian (& why not Delaunay, too, Mr. Gagosian?) are, no matter how great, in many respects are kind of a dour postwar bunch.
>
> Stephen Vincent
>
>
>
>
> --- On Fri, 4/1/11, Maria Damon <[redacted]> wrote:
>
> From: Maria Damon <[redacted]>
> Subject: Re: "Oprah Magazine's Adventures in Poetry"
> To: [redacted]
> Date: Friday, April 1, 2011, 3:13 PM
>
> yes!

>
> Cara Benson wrote:
>
>> _____
>> For Garment District and poets go to Hannah Weiner.
>>
>>
>> _____
>> From: Mairead Byrne <[redacted]>
>> To: [redacted]
>> Sent: Wed, March 30, 2011 9:15:23 AM
>> Subject: Re: "Oprah Magazine's Adventures in Poetry"
>>
>> Dear Joel,
>> It's difficult to know where to start.
>> Of course I don't take poetry seriously! I have more respect for it than
>> that. Look how accommodating it is! Even on a dedicated poetics list, we
>> have such different understandings. Some, like you perhaps, consider
poetry
>> matter of writing. Others, like me perhaps, consider poetry informed but
>> not defined by medium or technology. It's huger than that. So I have no
>> problem seeing poetry in fashion or soccer, in a gesture or a breath. And
>> of course I absolutely understand apparel designers as artists.
>> Furthermore, apparel design in itself is an art form but also poetry,
>> promiscuous as it is, may crowd in as a companion art. One of the best
>> students I ever had was a consummate designer, musician, and sound poet.
>> Your poetry sounds exacting. The kind where seriousness is proven by
prison
>> sentences. My poetry is the biggest joke in the world, even bigger than
>> that.
>> And of course I expect poets to be dandies. And even when they're not, I
>> expect them to be manic about grey or lint. I expect poets to care deeply
>> about pencils, brands of notebooks, I expect them to cherish fetishes. Of
>> course *I* do.
>> I would be happy to spend the entire day contemplating a color. I hope that
>> means I'm not serious. I hardly ever am luxurious like that.
>> I get a kick out of Frank and his tight pants. And if Oscar goes to jail I
>> bet he misses his duds. I know words are blazingly potent and can land a
>> poet in a heap of trouble. That doesn't mean you can't enjoy a red dress!
>> Clothes can be armor. Clothes can be talismen (if that's a word). The
>> prohibition of women's voices in poetry or the agora or on stage has been so
>> pervasive in all cultures for so long that the pairing *woman poet* heaves

>> with uneasiness. Now here they are in the market-place identifying as poets
>> and modeling clothes too.
>> Is* dressing up* just too much? The woman poet should wear a man's suit?
>> Let's have the men poets in dresses! That would be fun + not at all serious
>> (just like women poets in dresses I guess). Or is the problem that they're
>> in the market-place, but not for sale? What are the specific uneasinesses
>> here? I don't doubt there are uneasinesses.
>> *What does what one wears have to do with how good a poet they are?*
>> A lot! What does the apartment one rents have to do with writing *The
>> Bridge*? Or the green carnation one wears to do with publication? Or the
>> dark cloak and tricorn hat to do with
>> "Poetry."
>> *Does a student of yours write better poems on a day she or he is
>> fashionably dressed?*
>> Possibly. Thought the best poems are written in bed.
>> *What does a woman (or man) poet modeling clothes have to do with the
>> quality of their writing, or their writing at all?*
>> What does anything have to do with anything? That's the business of
>> metaphor.
>> *Perhaps young people who want to be poets should get jobs in the Garment
>> District to learn their craft?*
>> I will consult Maria Damon + Jen Bervin on this.
>> *If you don't take poetry seriously (I'm assuming you're being sarcastic
>> here) why bother?*
>> I am never sarcastic + seldom argumentative. Hence the hard time I'm having
>> here. How could I (a pea) take poetry (a banquet) seriously? It doesn't
>> make sense.
>> *As for women being persecuted. Yes, of course they are, in many countries,
>> including this one, in states in which Republicans are in power.*
>> That's quite a reduction.
>> *Do we fight this with our clothes, or with our words?*
>> If we are to fight, I think body armor is the way to go.
>> Or we (women) could do the old trick of terrifying warriors by stripping
>> off. Hold on there are websites for that ....
>> I hope someone else weighs in on Joel's and David Orr's critiques of the *
>> Oprah* poets. I know delicious critiques are forming on *Delirious Hem* and
>> elsewhere, i.e., Kate Durbin and Becca Klaver's call for *Seam Ripper:
>> Women on Textual and Sartorial Style*, and Sandra Simonds' activist *

>> Sweatshop* project.
>> Mairéad
>>
>> On Tue, Mar 29, 2011 at 7:38 PM, Joel Weishaus <[redacted]> wrote:
>>
>>
>>
>>> What does what one wears have to do with how good a poet they are?
>>> Does a student of yours write better poems on a day she or he is
>>> fashionably dressed?
>>> What does a woman (or man) poet modeling clothes have to do with the
>>> quality of their writing, or their writing at all?
>>> Perhaps young people who want to be poets should get jobs in the
Garment
>>> District to learn their craft?
>>> If you don't take poetry seriously (I'm assuming you're being sarcastic
>>> here) why bother?
>>> As for women being persecuted. Yes, of course they are, in many
countries,
>>> including this one, in states in which Republicans are in power.
>>> Do we fight this with our clothes, or with our words?
>>> -Joel
>>>
>>>
>>> ----- Original Message -----
>>> *From:* Mairead Byrne <[redacted]>
>>> *To:* Joel Weishaus <[redacted]>
>>> *Cc:* [redacted]
>>> *Sent:* Tuesday, March 29, 2011 3:57 PM
>>> *Subject:* Re: "Oprah Magazine's Adventures in Poetry"
>>>
>>> Hmm I teach at a school of art + design and many of the students in my
>>> current Contemporary Poetry class are Apparel majors. I'm encouraging
a few
>>> students to do a paper on this. If they do, I'm sure they will think about
>>> it better than I can, but poetry's long exclusion of women;
>>> poetry + public space / fashion + public space; 20th century women poets'
>>> self-presentation in men's apparel / names; the late 20th articulation of
>>> the gurlesque; and dismissive attitudes to the pairing of fashion + poetry
>>> are some of my first thoughts. Not to mention Kate Durbin. Hey who was
it
>>> compared meter and form to a pair of pants tight enough for everyone to

want
>>> to sleep with you? But poetry and sex don't mix, right! Whatever about
>>> poetry and fashion. And women poets in public places modeling? What's
>>> happening? Poetry is a lot more serious than that. And what would
women
>>> know about persecution? Floozies.
>>>
>>> On Tue, Mar 29, 2011 at 2:41 PM, Joel Weishaus <[redacted]> wrote:
>>>
>>>
>>>
>>>> Poets have a long history of being persecuted, if not imprisoned and
>>>> executed, for what they wrote.
>>>> There are presently poets in prisons around the world because they
wrote
>>>> against the powers that be.
>>>> Reading this, it seems to me that American poets have a problem valuing
>>>> their art. Or, maybe I expect too much?
>>>>
>>>>
>>>> -Joel
>>>>
>>>> ----- Original Message -----
>>>> *From:* Mairead Byrne <[redacted]>
>>>> *To:* Joel Weishaus <[redacted]>
>>>> *Cc:* [redacted]
>>>> *Sent:* Tuesday, March 29, 2011 3:50 AM
>>>> *Subject:* Re: "Oprah Magazine's Adventures in Poetry"
>>>>
>>>> fashion corrupts?
>>>>
>>>> On Sat, Mar 26, 2011 at 11:36 PM, Joel Weishaus <[redacted]> wrote:
>>>>
>>>>
>>>>
>>>>> Just when I thought, "At least poets can't be corrupted."
>>>>>
>>>>> http://www.nytimes.com/2011/03/27/books/review/oprah-magazines-
adventures-in-poetry.html?_r=1
>>>>> 1
>>>>>
>>>>> -Joel

>>>>>
>>>>>
>>>>>
>>>>>
>>>> --
>>>> Mairéad Byrne, PhD
>>>> Associate Professor of Poetry + Poetics
>>>> Rhode Island School of Design
>>>> 2 College Street
>>>> Providence RI 02903
>>>>
>>>> Office: College Building 528 (treasure hunt!)
>>>> Phone: [redacted]
>>>> [redacted]
>>>> http://www.whatsleftofheaven.com/
>>>>
>>>>
>>>>
>>>>
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>>
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>
>
>

↑ Index

28. **Maria Damon**

Re: "Oprah Magazine's Adventures in Poetry"

Sat 2 Apr 2011

---

yes indeedles.

Jim Andrews wrote:
> Thanks for your eye-opening response, Mairead. It's refreshing, has
> great strength, is persuasive, breathes fresh air into a mouldy room.
>
> ja
> http://vispo.com
>
>>> _____

>>> From: Mairead Byrne <[redacted]>
>>> To: [redacted]
>>> Sent: Wed, March 30, 2011 8:15:23 AM
>>> Subject: Re: "Oprah Magazine's Adventures in Poetry"
>>>
>>> Dear Joel,
>>> It's difficult to know where to start.
>>> Of course I don't take poetry seriously! I have more respect for it
>>> than
>>> that. Look how accommodating it is! Even on a dedicated poetics
>>> list, we
>>> have such different understandings. Some, like you perhaps, consider
>>> poetry
>>> matter of writing. Others, like me perhaps, consider poetry
>>> informed but
>>> not defined by medium or technology. It's huger than that. So I
>>> have no
>>> problem seeing poetry in fashion or soccer, in a gesture or a
>>> breath. And
>>> of course I absolutely understand apparel designers as artists.
>>> Furthermore, apparel design in itself is an art form but also poetry,
>>> promiscuous as it is, may crowd in as a companion art. One of the best
>>> students I ever had was a consummate designer, musician, and sound
>>> poet.
>>> Your poetry sounds exacting. The kind where seriousness is proven
>>> by prison
>>> sentences. My poetry is the biggest joke in the world, even bigger
>>> than
>>> that.
>>> And of course I expect poets to be dandies. And even when they're
>>> not, I
>>> expect them to be manic about grey or lint. I expect poets to care
>>> deeply
>>> about pencils, brands of notebooks, I expect them to cherish
>>> fetishes. Of
>>> course *I* do.
>>> I would be happy to spend the entire day contemplating a color. I
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>>> means I'm not serious. I hardly ever am luxurious like that.
>>> I get a kick out of Frank and his tight pants. And if Oscar goes to
>>> jail I
>>> bet he misses his duds. I know words are blazingly potent and can

>>> land a
>>> poet in a heap of trouble. That doesn't mean you can't enjoy a red
>>> dress!
>>> Clothes can be armor. Clothes can be talismen (if that's a word). The
>>> prohibition of women's voices in poetry or the agora or on stage has
>>> been so
>>> pervasive in all cultures for so long that the pairing *woman poet*
>>> heaves
>>> with uneasiness. Now here they are in the market-place identifying
>>> as poets
>>> and modeling clothes too.
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>>> suit?
>>> Let's have the men poets in dresses! That would be fun + not at all
>>> serious
>>> (just like women poets in dresses I guess). Or is the problem that
>>> they're
>>> in the market-place, but not for sale? What are the specific
>>> uneasinesses
>>> here? I don't doubt there are uneasinesses.
>>> *What does what one wears have to do with how good a poet they are?*
>>> A lot! What does the apartment one rents have to do with writing *The
>>> Bridge*? Or the green carnation one wears to do with publication?
>>> Or the
>>> dark cloak and tricorn hat to do with
>>> "Poetry."
>>> *Does a student of yours write better poems on a day she or he is
>>> fashionably dressed?*
>>> Possibly. Thought the best poems are written in bed.
>>> *What does a woman (or man) poet modeling clothes have to do with the
>>> quality of their writing, or their writing at all?*
>>> What does anything have to do with anything? That's the business of
>>> metaphor.
>>> *Perhaps young people who want to be poets should get jobs in the
>>> Garment
>>> District to learn their craft?*
>>> I will consult Maria Damon + Jen Bervin on this.
>>> *If you don't take poetry seriously (I'm assuming you're being
>>> sarcastic
>>> here) why bother?*
>>> I am never sarcastic + seldom argumentative. Hence the hard time
>>> I'm having

>>> here. How could I (a pea) take poetry (a banquet) seriously? It
>>> doesn't
>>> make sense.
>>> *As for women being persecuted. Yes, of course they are, in many
>>> countries,
>>> including this one, in states in which Republicans are in power.*
>>> That's quite a reduction.
>>> *Do we fight this with our clothes, or with our words?*
>>> If we are to fight, I think body armor is the way to go.
>>> Or we (women) could do the old trick of terrifying warriors by
>>> stripping
>>> off. Hold on there are websites for that ....
>>> I hope someone else weighs in on Joel's and David Orr's critiques of
>>> the *
>>> Oprah* poets. I know delicious critiques are forming on *Delirious
>>> Hem* and
>>> elsewhere, i.e., Kate Durbin and Becca Klaver's call for *Seam Ripper:
>>> Women on Textual and Sartorial Style*, and Sandra Simonds' activist *
>>> Sweatshop* project.
>>> Mairéad
>

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29. Aldonlnielsen

Re: How Many Poems Published = How Many Academic Articles Published?

Sat 2 Apr 2011

I've never encountered this sort of equivalency measure. In departments I've known of, there's a general notion of how much publishing one should do (always a book for tenure) but no sense that one of one thing equals however many of another.

Aldon Lynn Nielsen

Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

Sailing the blogosphere at http://heatstrings.blogspot.com

I never wanted to be the man who broke your heart --
Only wanted to be the man who wrote the song --

That broke your heart

On Apr 2, 2011, at 5:03 AM, Nicholas Karavatos <[redacted]> wrote:

> *As we revise our guidelines in our Dept of English, we need to settle this question:*
>
> *When comparing the work of differing professors in the department for evaluation, publishing one poem is not considered equal to publishing one academic article.*
>
> *At your institution, or institutions that you know, how many poems published equal one academic article published?*
>
> *Thanks,*
> *Nick*
>
> *Nicholas Karavatos*
>
> *Dept of Language & Literature*
>
> *American University of Sharjah*
>
> *PO Box 26666*
>
> *Sharjah*
>
> *United Arab Emirates*

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30. Adam Fieled

"Ardent," entire and consolidated, now online

Sat 2 Apr 2011

The album "Ardent" is now in entire, consolidated form online, complete with "liner notes" and links:

http://fieledsalbums.blogspot.com/2011/04/adam-fieleds-album-ardent.html

This blog will eventually contain other albums: "Darkyr Sooner" and the album in progress "Center City."

Enjoy.
Thanks
Adam

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31. Jerome Rothenberg
itinerary - midwest talks & readings
Sat 2 Apr 2011

On this Tuesday, April 5, Diane Rothenberg and I are taking off for a nearly two-week reading and talking trip in the midwest (Michigan, Ohio, and Kentucky). We can be reached throughout at this email address (jrothenberg at cox.net) or at either of our cell phone numbers: [redacted] or [redacted].

For those who may be in the vicinity, the schedule of appearances follows:

On April 5th Diane Rothenberg and I will be leaving San Diego for a new round of travels & readings in Michigan, Ohio and Kentucky. My public schedule, for any who may be in the vicinity, is:

April 6, 7:30 p.m.: Reading, Woodward Line Poetry Series, Scarab Club, 217 Farnsworth Street, Detroit.

April 7, 7:00 p.m. Reading, The Gwenn Frostic Reading Series (Western Michigan University) & Kalamazoo College, K College Chapel, Kalamazoo.

April 8, 6:00 p.m.: Talk & reading , "Toward a Global Poetry," Baker Nord Center, Clark Hall Room 309, Case Western Reserve University, 11130 Bellflower Road, Cleveland.

April 11, 7:30 p.m.: Reading, Peirce Lounge, Kenyon College, Gambier, Ohio.

April 12, 5:30 p.m.: Talk, "The Anthology as Collage & Manifesto";

7:30 p.m: Reading, Miami University of Ohio, 501 East High Street, Oxford, Ohio.

April 13, 7:30 p.m.: Reading, Xavier University and Hebrew Union College, at Conaton Board Room, 2nd floor, Schmidt Hall, Xavier University, Cincinnati, Ohio.

April 14, 7:30 p.m.: Reading, Bingham Poetry Room, Ekstrom Library, University of Louisville, Louisville, Kentucky.

April 15, 7:00 p.m.: Reading & talk, "The Practice of Othering as Translation and Composition," Copper Colored Mountain Arts, 7101 Liberty Street, Ann Arbor.

Return date to San Diego is April 17, after which we're at home until a visit to Spain in early May, courtesy of the Barcelona International Poetry Festival

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32. Jonathan Morse

Oppen's vision

Sat 2 Apr 2011

At

http://jonathan-morse.blogspot.com/2011/04/war-wardrobes.html

I compare Oppen's language to the lens of the Civil War photographer Mathew Brady.

Jonathan Morse

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33. Mark Young

Re: How Many Poems Published = How Many Academic Articles Published?

Sat 2 Apr 2011

In every institution I know, a poem = zero papers. In other words, they don't count in the quantification of academic output.

Mark

On Sat, Apr 2, 2011 at 7:03 PM, Nicholas Karavatos <
[redacted]> wrote:

> *As we revise our guidelines in our Dept of English, we need to settle this question:*
>
> *When comparing the work of differing professors in the department for evaluation, publishing one poem is not considered equal to publishing one academic article.*
>
> *At your institution, or institutions that you know, how many poems published equal one academic article published?*
>
> *Thanks,*
> *Nick*
>
> *Nicholas Karavatos*

Dept of Language & Literature

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

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34. St. Thomasino

e·ratio editions is celebrating NPM with Beginning to End by Alan Halsey

Sun 3 Apr 2011

e·

e·ratio editions is celebrating national poetry month with Beginning to End by Alan Halsey

Beginning to End and other alphabet poems by Alan Halsey. Poems and poetic sequences. With art by Alan Halsey.

Alan Halsey is the author of Marginalien and Lives of the Poets (both Five Seasons Press), Not Everything Remotely — Selected Poems 1978-2004 (Salt) and Term as in Aftermath (Ahadada).

http://www.eratiopostmodernpoetry.com/eratioeditions.html

read the Alan Halsey interview:

http://www.eratiopostmodernpoetry.com/editor_Alan_Halsey.html

also available from e·ratio editions:

#11. Paul de Man and the Cornell Demaniacs by Jack Foley. Essay, recollection. "I studied with de Man in the early 1960s at Cornell University. The de Man of that time was different from the de Man you are aware of. . . . Despite his interest in Heidegger, the central issue for the de Man of this period was 'inwardness' — what he called, citing Rousseau, 'conscience de soi,' self consciousness."

#10. The Galloping Man and five other poems by Gregory Vincent St. Thomasino. " . . . how does / a body know, here is a hand, and here, is a sentence / or, / what's riding on hearts . . . "

http://www.eratiopostmodernpoetry.com/eratioeditions.html

.pdf (free)

e·

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35. Poetics List

Poetics List Welcome Message

Sun 3 Apr 2011

Reminder -- The list editors reserve the right to decide what messages will be approved for posting to this list. Submitting posts to the list does not guarantee that they will be published.

-- Flame messages will not be tolerated on the Poetics List.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:
Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino, Thom Donovan

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)
poetics.list --at -- gmail.com

Poetics Subscription Requests:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Listserv Archive:
http://listserv.acsu.buffalo.edu/archives/poetics.html

Poetics Post:
[redacted]

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:
1. About the Poetics List
2. Posting to the List
3. Subscriptions

4. Subscription Options
5. To Unsubscribe
6. Cautions
7. Flaming

June 2008: Refocussed List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queres for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [redacted].

2. About the Poetics List

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listerv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

3. Subscriptions

*For all subscription requests go to
http://listserv.acsu.buffalo.edu/archives/poetics.html.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at poetics.list --at -- gmail.com, subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual

subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html. If you would prefer not to use the web-interface, you may also email <[redacted]> the following commands:

*to subscribe to the Poetics listserv send [redacted] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[redacted]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[redacted]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[redacted]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[redacted]> this one- line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[redacted]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at http://listserv.acsu.buffalo.edu/archives/poetics.html You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not

be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always © the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

↑ Index

36. Millicent Borges Accardi

Re: How Many Poems Published = How Many Academic Articles Published?

Sun 3 Apr 2011

I think it depends upon the specialty. If the person is teaching in an MFA program then 5-7 creative works a year would be the norm. Whereas if the person is a professor of Victorian Literature, only an academic article or book would be counted.

Mill

Facebook friends, help me get to 200 "likes" by Tax Day. Click here to "like" my page. Thanks!

-----Original Message-----
From: Aldonlnielsen <[redacted]>
To: POETICS <[redacted]>
Sent: Sun, Apr 3, 2011 10:01 am
Subject: Re: How Many Poems Published = How Many Academic Articles Published?

I've never encountered this sort of equivalency measure. In departments I've nown of, there's a general notion of how much publishing one should do (always book for tenure) but no sense that one of one thing equals however many of nother.
Aldon Lynn Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200
Sailing the blogosphere at http://heatstrings.blogspot.com

never wanted to be the man who broke your heart --
nly wanted to be the man who wrote the song --
That broke your heart
On Apr 2, 2011, at 5:03 AM, Nicholas Karavatos <[redacted]>
rote:
> As we revise our guidelines in our Dept of English, we need to settle this uestion:

When comparing the work of differing professors in the department for valuation, publishing one poem is not considered equal to publishing one cademic article.

At your institution, or institutions that you know, how many poems published qual one academic article published?

Thanks,
Nick

Nicholas Karavatos

Dept of Language & Literature

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

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37. Noah Eli Gordon
recent first books
Sun 3 Apr 2011

Dear poets/publishers, I'm teaching a graduate course next semester on the practice of the book review. We're going to look specifically at poet's first books, books published from January to July of 2011. Along with a survey of outlets for reviews, review strategies, etc, each student will end up writing and attempting to publish about eight book reviews (from 250 words to 2,500 words). This is all to say, depending on enrollment, all of the books I'm going to teach will get between 10 & 25 reviews. I'm putting the syllabus together over the course of the next few months and would welcome any review copies you might be willing to float my way. I have a few books in mind, but I'm really open and would like a wide sampling of the field. Again, I'm just looking for poet's first books published (or forthcoming) between January and July 2011. Thanks much, Noah Eli Gordon1116 Saint Paul StreetDenver, CO 80206

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38. Mairead Byrne
Re: "Oprah Magazine's Adventures in Poetry"
Sun 3 Apr 2011

Yes, I am. Essays or poetry?
I have students too who have done / do interesting work at that crossroads.
Mairéad

On Sat, Apr 2, 2011 at 3:39 PM, Maria Damon <[redacted]> wrote:

> *i'm serious, evvabody. any interest in an anthology on the poetry/textile/fashion nexus?*
>
> *Stephen Vincent wrote:*
>
> *By the way, the Sonia Delaunay exhibit currently at the Cooper Hewitt I found to be fantastic. Her pattern books for fashion can be read as straight up(and horizontal) constructivist. She also collaborated - in the exhibit - with Blaise Cendrar on the famous flattened scroll poem, Transberrian Express (not accurate title).*
> *To expand the pleasure and contrast go to the Madison St. Gagosian exhibit of 6 great Malevich paintings - Delaunay and M are clearly kissing Russian*

aesthetic Revolutionary cousins. They are both up beat w/ the spirit and hopes of that time. The Americans who were influenced by Malevich at the Gagosian (& why not Delaunay, too, Mr. Gagosian?) are, no matter how great, in many respects are kind of a dour postwar bunch.
Stephen Vincent

--- On Fri, 4/1/11, Maria Damon <[redacted]> wrote:

From: Maria Damon <[redacted]>
Subject: Re: "Oprah Magazine's Adventures in Poetry"
To: [redacted]
Date: Friday, April 1, 2011, 3:13 PM

yes!

Cara Benson wrote:

For Garment District and poets go to Hannah Weiner.

From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Wed, March 30, 2011 9:15:23 AM
Subject: Re: "Oprah Magazine's Adventures in Poetry"

Dear Joel,
It's difficult to know where to start.
Of course I don't take poetry seriously! I have more respect for it than that. Look how accommodating it is! Even on a dedicated poetics list, we
have such different understandings. Some, like you perhaps, consider poetry
matter of writing. Others, like me perhaps, consider poetry informed but not defined by medium or technology. It's huger than that. So I have no problem seeing poetry in fashion or soccer, in a gesture or a breath. And
of course I absolutely understand apparel designers as artists. Furthermore, apparel design in itself is an art form but also poetry, promiscuous as it is, may crowd in as a companion art. One of the best students I ever had was a consummate designer, musician, and sound poet. Your poetry sounds exacting. The kind where seriousness is proven by prison
sentences. My poetry is the biggest joke in the world, even bigger than

that.
*And of course I expect poets to be dandies. And even when they're not, I expect them to be manic about grey or lint. I expect poets to care deeply about pencils, brands of notebooks, I expect them to cherish fetishes. Of course *I* do.*
I would be happy to spend the entire day contemplating a color. I hope that means I'm not serious. I hardly ever am luxurious like that.
I get a kick out of Frank and his tight pants. And if Oscar goes to jail I bet he misses his duds. I know words are blazingly potent and can land a poet in a heap of trouble. That doesn't mean you can't enjoy a red dress!
*Clothes can be armor. Clothes can be talismen (if that's a word). The prohibition of women's voices in poetry or the agora or on stage has been so pervasive in all cultures for so long that the pairing *woman poet* heaves with uneasiness. Now here they are in the market-place identifying as poets and modeling clothes too.*
Is dressing up* just too much? The woman poet should wear a man's suit? Let's have the men poets in dresses! That would be fun + not at all serious (just like women poets in dresses I guess). Or is the problem that they're in the market-place, but not for sale? What are the specific uneasinesses here? I don't doubt there are uneasinesses.*
What does what one wears have to do with how good a poet they are?
*A lot! What does the apartment one rents have to do with writing *The Bridge*? Or the green carnation one wears to do with publication? Or the dark cloak and tricorn hat to do with "Poetry."*
Does a student of yours write better poems on a day she or he is fashionably dressed?
Possibly. Thought the best poems are written in bed.
What does a woman (or man) poet modeling clothes have to do with the quality of their writing, or their writing at all?
What does anything have to do with anything? That's the business of metaphor.
Perhaps young people who want to be poets should get jobs in the Garment District to learn their craft?
I will consult Maria Damon + Jen Bervin on this.
**If you don't take poetry seriously (I'm assuming you're being sarcastic*

here) why bother?
I am never sarcastic + seldom argumentative. Hence the hard time I'm having
here. How could I (a pea) take poetry (a banquet) seriously? It doesn't make sense.
**As for women being persecuted. Yes, of course they are, in many countries,*
*including this one, in states in which Republicans are in power.**
That's quite a reduction.
Do we fight this with our clothes, or with our words?
If we are to fight, I think body armor is the way to go.
Or we (women) could do the old trick of terrifying warriors by stripping off. Hold on there are websites for that ....
*I hope someone else weighs in on Joel's and David Orr's critiques of the **
Oprah poets. I know delicious critiques are forming on *Delirious Hem* and*
*elsewhere, i.e., Kate Durbin and Becca Klaver's call for *Seam Ripper: Women on Textual and Sartorial Style*, and Sandra Simonds' activist * Sweatshop* project.*
Mairéad

On Tue, Mar 29, 2011 at 7:38 PM, Joel Weishaus <[redacted]> wrote:

What does what one wears have to do with how good a poet they are?
Does a student of yours write better poems on a day she or he is fashionably dressed?
What does a woman (or man) poet modeling clothes have to do with the quality of their writing, or their writing at all?
Perhaps young people who want to be poets should get jobs in the Garment District to learn their craft?
If you don't take poetry seriously (I'm assuming you're being sarcastic here) why bother?
As for women being persecuted. Yes, of course they are, in many countries,
including this one, in states in which Republicans are in power.
Do we fight this with our clothes, or with our words?
-Joel

----- Original Message -----
**From:* Mairead Byrne <[redacted]>*
**To:* Joel Weishaus <[redacted]>*
**Cc:* [redacted]*
**Sent:* Tuesday, March 29, 2011 3:57 PM*
**Subject:* Re: "Oprah Magazine's Adventures in Poetry"*

Hmm I teach at a school of art + design and many of the students in my current Contemporary Poetry class are Apparel majors. I'm encouraging a few students to do a paper on this. If they do, I'm sure they will think about it better than I can, but poetry's long exclusion of women; poetry + public space / fashion + public space; 20th century women poets' self-presentation in men's apparel / names; the late 20th articulation of the gurlesque; and dismissive attitudes to the pairing of fashion + poetry are some of my first thoughts. Not to mention Kate Durbin. Hey who was it compared meter and form to a pair of pants tight enough for everyone to want to sleep with you? But poetry and sex don't mix, right! Whatever about poetry and fashion. And women poets in public places modeling? What's happening? Poetry is a lot more serious than that. And what would women know about persecution? Floozies.

On Tue, Mar 29, 2011 at 2:41 PM, Joel Weishaus <[redacted]> wrote:

Poets have a long history of being persecuted, if not imprisoned and executed, for what they wrote.
There are presently poets in prisons around the world because they wrote against the powers that be.
Reading this, it seems to me that American poets have a problem valuing their art. Or, maybe I expect too much?

-Joel

----- Original Message -----
**From:* Mairead Byrne <[redacted]>*
**To:* Joel Weishaus <[redacted]>*
**Cc:* [redacted]*
**Sent:* Tuesday, March 29, 2011 3:50 AM*
**Subject:* Re: "Oprah Magazine's Adventures in Poetry"*

fashion corrupts?

> *On Sat, Mar 26, 2011 at 11:36 PM, Joel Weishaus <[redacted]> wrote:*
>
> *Just when I thought, "At least poets can't be corrupted."*
>
> *http://www.nytimes.com/2011/03/27/books/review/oprah-magazines-adventures-in-poetry.html?_r=1*
> *1*
>
> *-Joel*
>
> *--*
> *Mairéad Byrne, PhD*
> *Associate Professor of Poetry + Poetics*
> *Rhode Island School of Design*
> *2 College Street*
> *Providence RI 02903*
>
> *Office: College Building 528 (treasure hunt!)*
> *Phone: [redacted]*
> *[redacted]*
> *http://www.whatsleftofheaven.com/*

--
Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design

2 College Street
Providence RI 02903

Office: College Building 528 (treasure hunt!)
Phone: [redacted]
[redacted]
http://www.whatsleftofheaven.com/

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39. Adam Fieled

American Deadness Pt.3 on Yudu

Sun 3 Apr 2011

The third installment of American Deadness is out now as an mp3 on Yudu:

http://www.yudu.com/item/details/313283/American-Deadness-Pt.3

Thanks,
Adam

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40. patrick dunagan

Patrick James Dunagan / Jason Morris : Poetry Reading, SF 4/4/2011 7pm

Sun 3 Apr 2011

APRIL 4

7:00pm

Poetry Reading:
Patrick James Dunagan
and
Jason Morris
(+ open mic)

Bird and Beckett Books
653 Chenery St.
San Francisco, CA 94131
[redacted]

http://www.birdbeckett.com/events/

CHEERS,

Patrick

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41. John Roche
Margaret Randall in Rochester
Sun 3 Apr 2011

Noted poet, photographer, and activist Margaret Randall will be visiting Rochester on April 13-14, with appearances at both RIT and St. John Fisher College.

Margaret Randall has published more than 80 books, taught at a number of universities, and founded the influential Mexico City journal El Corno Emplumado, subject of a recent documentary film. Another documentary is called The Unapologetic Life of Margaret Randall. Her awards include a 1990 Lillian Hellman and Dashiell Hammett grant and, in 2004, PEN New Mexico's Dorothy Doyle Lifetime Achievement Award for Writing and Human Rights Activism. Her newest collection of poems is called Something's Wrong with the Cornfields (Skylight Press, London), and her new essay collection is titled First Laugh (U Nebraska Press).

An extensive bio and bibliographical materials is available at http://www.margaretrandall.org/Biography

Margaret Randall became the focus of international attention in the 1980s, when the Reagan administration tried to deport her for her political beliefs: http://www.hrcr.org/ccr/randall.html

April 13 events at RIT:

12:30-1:50 pm: Informal talk on her life and work (with PowerPoint of her photographs) Bamboo Room, Campus Center, Room 2610/2650, RIT (open to the public)

4 pm: Poetry Reading in College of Liberal Arts Faculty Commons (LIB 06-1251), RIT (open to the public)

April 14 events at St. John Fisher:

4 pm: Guest Speaker at Modern Languages Honors Ceremony, St. John Fisher College

7:30 pm: Poetry Reading in Wilson Formal Lounge, St. Fisher College (open to the public)

The RIT portion of Margaret Randall's visit is co-sponsored by the Women's Center, the English and Modern Languages departments, and the International Studies Program. It is funded in part by Poets & Writers, Inc. with public funds from The New York State Council on the Arts, a state agency.

--
John F. Roche

Associate Professor
Associate Chair of English
Rochester Institute of Technology
92 Lomb Memorial Drive
Rochester, NY 14623-5604
[redacted]
[redacted] fax
[redacted]

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42. Ricardo Maldonado

Thursday at the 92Y Unterberg Poetry Center: Alice Notley, Introduced by Ron Padgett

Mon 4 Apr 2011

The 92Y Unterberg Poetry Center presents:

A reading by Alice Notley

Introduced by Ron Padgett

Thursday, April 7, 8:15pm

Alice Notley's new collection is *Culture of One*. Wrote Marie Ponsot: "Alice Notley is willing to cry out, to drift, to stammer, so as to put every turn of language to her use. Her aim is to speak to everyone." For $8-tickets, visit our website (http://bit.ly/goWUdi) and enter code "ALN" upon check-out.

Ricardo Maldonado

Unterberg Poetry Center

92nd Street Y

1395 Lexington Avenue

New York, NY 10128

tel: [redacted]

fax: [redacted]

www.92y.org/Poetry

www.92y.org/WritingProgram

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43. Jerome Rothenberg
Assistance & Counsel Needed: An Urgent Plea
Mon 4 Apr 2011

I have been having some very serious issues with creating posts for my poems & poetics blog. As many of you know, many of the posts require specific line breaks, paragraphing and other formatting. For some reason, Blogger has been erasing all formatting and turning certain posts into large blocks of unbroken text. This occurs - sporadically but more often than not -- when I publish the post or have it scheduled for later date. When I return to check, the formatting is gone and attempting to correct it has proved futile: when I return hours later, the formatting is still gone.

It was suggested I try a different browser, but that has not helped. Has anyone had this problem? I'm becoming a little desperate as it's hard to keep up with the blog while on the road - as at present -- and the constant correction of posts is incredibly frustrating as the changes do not remain.

If you have any suggestions or can point me in the right direction, please email to jrothenberg [at] cox [dot] net or to my assistant Amish Trivedi at amishius [at] gmail [dot] com.

Thank you for any help you can give. The blog, as always, can be found at poemsandpoetics.blogspot.com.

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]

Language is Delphi.
-- Novalis

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44. Jennifer Karmin
April 8: A Tribute to Akilah Oliver in Chicago
Mon 4 Apr 2011

A Tribute to Akilah Oliver

FRIDAY, APRIL 8th
8-10pm

A Toast in Your House:
a memorial reading to celebrate
the life & work of Akilah Oliver

Featuring:
Adrienne Dodt
Krista Franklin

Jenny Henry
Jennifer Karmin + dancer Jâ€™Sun Howard
John Keene
Kevin Kilroy
Marie Larson
Todd McCarty
Marissa Perel

Hosted by Rebecca George
& Luis Humberto Valadez

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

$4 suggested donation
All funds will be donated to assist the Oliver family with the costs associated with Akliahâ€™s departure and to keep her work alive.

Co-presented by the Midwest Naropa Writers & Red Rover Series
http://groups.yahoo.com/group/redroverseries

AKILAH OLIVER was a poet, a dedicated teacher, and an inspiration to the lives she touched. Her books include An Arriving Guard of Angels, Thusly Coming to Greet (Farfalla, McMillan & Parrish, 2004), The Puttererâ€™s Notebook (Belladonna, 2006), a(A)ugust (Yo-Yo Labs, 2007), and A Toast In The House of Friends (Coffee House, 2009). She taught poetry in New York at The New School, Pratt Institute and The Poetry Project. She also taught at Naropa Universityâ€™s Jack Kerouac School of Disembodied Poetics, http://www.akilaholiver.com.

We will remember her warmly, in a house of friends, with our words.

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45. Jane Nakagawa
poets and publications
Mon 4 Apr 2011

Hi

I live in Japan tho originally from the U.S. I applied to teach a grad course in American poetry in Tokyo at a private japanese university. At that time I had

published a number of books of poetry as well as well over a hundred poems in journals etc but was told tho it was nice that i was "creative" they wanted to see somebody who had published academic articles about poetry. Fortunately I had a few of those and that got me the job (versus my poetry publications which I viewed personally as more important and more "elite" in that they were often published in more competitive places--and were far more numerous).

At my current full time job (i have a tenured associate professor faculty position in Japan), publications are ranked by type versus content, e.g. book, book chapter, journal article, newsletter article, textbook author, translator, and various forms of "other" which include poems, papers given at conferences, artistic presentations (e.g. an art exhibit, poetry reading, etc.). So a book counts for more than an article etc. Nobody checks the content of what we do, more the quantity. However to be promoted to full professor publications aren't enough, a lot of administrative work done for the school especially helps one get promoted. Because my workload is already too high in my opinion, I have successfully avoided promotion to full professor (that would increase my workload further so I don't wish to be promoted) tho ive been eligible numerous times.

At a different university somebody actually read what i wrote before hiring me. in fact that is not necessarily unusual here in Japan--people may actually read what you wrote before being hired but "academic" publications may be judged more important than "creative" ones like the example above. Once you get the job, tho, nobody may actually read anything you do and will just judge you by the number of works or the status of the publisher. Unfortunately at my current university publications are not considered so important for promotion tho at other Japanese universities teachers may be more encouraged to do research and publications may carry more weight. Some schools may not want researchers who will prefer to do research (or write poems) rather than various grunt work expected of teachers done for their institutions. In Japan the grunt workload for a university teacher can be substantial. I don't know how it compares with other countries but probably compares unfavorably. Yet an american uni prof told me some public universities ask teachers to do a million tasks that are neither teaching nor research. If that's the case, it would be similar to some universities in Japan including my own.

we don't really have degrees in creative writing in Japan however so that may be significant too? i myself teach literature (poetry exclusively) plus unrelated subjects (gender, pedagogy, etc.) for students majoring in american and british studies at a national teachers college.

im curious about how poets are valued at different institutions abroad so this thread interests me quite a lot.

all best from central Japan
Jane Joritz-Nakagawa

Jane Joritz-Nakagawa's fifth book of poems, "incidental music", is out with BlazeVOX (http://www.blazevox.org/index.php/Shop/Poetry/incidental-music-by-jane-joritz-nakagawa-113/), and on sale at Amazon.com (USA). Her sixth poetry book, "notational", is forthcoming in 2011 with Otoliths (http://the-otolith.blogspot.com/).

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46. Jane Nakagawa
jobs and poets
Mon 4 Apr 2011

---

hi

i wanted to also inquire about time off for writing 4 poets working as teachers. do you find it easy to get time off from work to write?

i find that to be very difficult working as a uni teacher in japan. the vacations are very short and full of administrative tasks. sabbaticals at my university are only a few months and only partial (you still have to come in to the uni for some things) and you can't resign for several years after if you do it and you take a pay cut during it etc. to find time to write you must be extremely resourceful:-)

im hoping to get in a position where i could survive financially on part time work in order to write and study more.

wondering what it is like elsewhere. a uni teacher has more free time than a businessperson that's for sure however in japan and more freedom overall of course. (the job market for uni teachers has been difficult here for some time due to an economic recession and low birth rate)

if i get promoted ill have more courses and administrative work so the way thus far ive avoided promotion is to turn in my promotion paperwork late (after the deadline) every year. that way my name gets removed from the list. curious about how it works in other countries for poets

all best from central Japan
Jane Joritz-Nakagawa

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47. Eric Dickey
toe good poetry
Mon 4 Apr 2011

http://www.toegoodpoetry.com/
New post. Live it. Like it. Share it. Love it.

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48. Charles Bernstein
Attack of the Difficult Poems
Tue 5 Apr 2011

Attack of the Difficult Poems: Essays and Inventions
Charles Bernstein / University of Chicago Press

April only: 30% off ($18.20) if you order direct from University of Chicago (note: Amazon does not offer a discount on this title). order here: <https://cdcshoppingcart.uchicago.edu/Cart/CART.ASPX?ISBN—80226044774&PRESS=CHICAGO&PROMO=POET30>

"A superb poet and great inventor of poetry, Charles Bernstein dazzlingly invents the essay for poetry: professing in a gorilla suit and white tuxedo."—George Lakoff

“This is a smart and invigorating book that triumphantly demonstrates Charles Bernstein’s goals and values. Those who want satire, those who want earnest discussion, those who want information, those who want to get a sense of personality, those who want theory, those who want entertainment, even those who wish to be confirmed in their beliefs and those who wish to nurse their resentments, will all find something here.”—Daisy Fried

“I regret to inform you that Charles Bernstein’s Attack of the Difficult Poems is highly unsuitable (not suitable) for National Poetry Month. Not suitable for acceptance by the publications of the Modern Language Association or its affiliate, the Annual Convention. Not suitable for readers under the age of five. Not suitable for endorsement by the Paris Review. Not suitable for your average television sitcom. Not suitable for tenure. Not suitable for free distribution. Not suitable for variations in the ontological condition. Not suitable for readers of generic poetry. Not suitable for the MFA. For everyone else: priceless.”—Tan Lin

Charles Bernstein is our postmodern jester of American poesy, equal parts surveyor of democratic vistas and scholar of avant-garde sensibilities. In a career spanning thirty-five years and forty books, he has provoked us with writing that is unafraid of the tensions between ordinary and poetic language, and between everyday life and its adversaries. Attack of the Difficult Poems, his

latest collection of essays, gathers some of his most memorably irreverent work while addressing seriously and comprehensively the state of contemporary humanities, the teaching of unconventional forms, fresh approaches to translation, the history of language media, and the connections between poetry and visual art.

Applying an array of essayistic styles, Attack of the Difficult Poems ardently engages with the promise of its title. Bernstein introduces his key theme of the difficulty of poems and defends, often in comedic ways, not just difficult poetry but poetry itself. Bernstein never loses his ingenious ability to argue or his consummate attention to detail. Along the way, he offers a wide-ranging critique of literature's place in the academy, taking on the vexed role of innovation and approaching it from the perspective of both teacher and practitioner.

From blues artists to Tin Pan Alley song lyricists to Second Wave modernist poets, The Attack of the Difficult Poems sounds both a battle cry and a lament for the task of the language maker and the fate of invention.

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49. Krystal Languell

Flux Poetics: April 19 NYC Event

Tue 5 Apr 2011

Coming up soon! Please share with your NYC contacts.

Tuesday, April 19, 2011; 7:00 pm Flux Poetics: Writing in Cultural Duality Belladonna* Collaborative is pleased to present three remarkable poet artists who write and live in dual or multiple cultures and languages. Performances will be followed by conversation moderated by Lila Zemborain.

Cecilia Vicuña: Poet and artist, born in Chile, she performs and exhibits her work widely in Europe, Latin America and the US. She is also an activist and co-founder of oysi.org. Vicuña has published 20 books of poems including QUIPOem, The Precarious, Art & Poetry of Cecilia Vicuña, Wesleyan University Press. She co-edited The Oxford Book of Latin American Poetry, NY 2009. In 2010/11 her poem-film Kon Kon Pi was exhibited at New York's MOMA. She lives in New York and Chile.

Tsering Wangmo Dhompa is the author of My rice tastes like the lake (Apogee Press) and In the Absent Everyday and Rules of the House (Apogee Press). Tsering attended Lady Shri Ram College (Delhi University), University of Massachussetts, and San Francisco State University. Her publications include two chapbooks, In Writing the Names (A.bacus, Potes & Poets Press) and

Recurring Gestures (Tangram Press). Tsering grew up in the Tibetan exile communities of Nepal and India and now lives in San Francisco.

Carmen Giménez Smith is assistant professor of creative writing at New Mexico State University, publisher for Noemi Press, and Editor-in- Chief of Puerto Del Sol. She is the author of Odalisque in Pieces, Bring Down the Little Birds, and her forthcoming collection, Trees Outside the Academy, which will be published in November 2011.

Curated by Krystal Languell and Rachel Levitsky.

Location: Dixon Place: 161 Chrystie Street; New York, NY
Admission: $6
This event is supported, in part, with funding from Poets & Writers

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50. Rob McLennan
ottawa as literary capital
Tue 5 Apr 2011

Is Ottawa a Literary Capital too?

an interview with rob mclennan
by Kim Jernigan,
on The New Quarterly blog,

http://theliterarytype.ca/2011/04/is-ottawa-a-literary-capital-too/#more-2594

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

51. steve dalachinsky
Re: Thursday at the 92Y Unterberg Poetry Center: Alice Notley, Introduced by Ron Padgett
Tue 5 Apr 2011

---

can these discount 8$ tickets be gotten up there with the flyer
how much is the normal price
On Mon, 4 Apr 2011 11:38:07 -0400 Ricardo Maldonado
<[redacted]> writes:
> The 92Y Unterberg Poetry Center presents:
>
>

>
> A reading by Alice Notley
>
> Introduced by Ron Padgett
>
> Thursday, April 7, 8:15pm
>
> Alice Notley's new collection is *Culture of One*. Wrote Marie
> Ponsot:
> "Alice Notley is willing to cry out, to drift, to stammer, so as to
> put
> every turn of language to her use. Her aim is to speak to everyone."
> For
> $8-tickets, visit our website (http://bit.ly/goWUdi) and enter code
> "ALN"
> upon check-out.
>
>
>
> Ricardo Maldonado
>
> Unterberg Poetry Center
>
> 92nd Street Y
>
> 1395 Lexington Avenue
>
> New York, NY 10128
>
> tel: [redacted]
>
> fax: [redacted]
>
> www.92y.org/Poetry
>
> www.92y.org/WritingProgram
>
>
>

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52. **michael farrell**

Re: How Many Poems Published = How Many Academic Articles Published?

Tue 5 Apr 2011

---

in australia things have definitely shifted recently .. creative work is given credit now - but as to equivalencies im not sure - hopefully it (my creative publications) will help me get a job - & then i will become very conscious of the rules! michael

> *Date: Sun, 3 Apr 2011 13:05:09 -0400*
> *From:* [redacted]
> *Subject: Re: How Many Poems Published = How Many Academic Articles Published?*
> *To:* [redacted]
>
> *I think it depends upon the specialty. If the person is teaching in an MFA program then 5-7 creative works a year would be the norm. Whereas if the person is a professor of Victorian Literature, only an academic article or book would be counted.*
>
> *Mill*
>
> *Facebook friends, help me get to 200 "likes" by Tax Day. Click here to "like" my page. Thanks!*
>
> *-----Original Message-----*
> *From: Aldonlnielsen <*[redacted]*>*
> *To: POETICS <*[redacted]*>*
> *Sent: Sun, Apr 3, 2011 10:01 am*
> *Subject: Re: How Many Poems Published = How Many Academic Articles Published?*
>
> *I've never encountered this sort of equivalency measure. In departments I've nown of, there's a general notion of how much publishing one should do (always book for tenure) but no sense that one of one thing equals however many of nother.*
> *Aldon Lynn Nielsen*
> *Kelly Professor of American Literature*
> *Department of English*
> *117 Burrowes Building*
> *The Pennsylvania State University*

University Park, PA
16802-6200
Sailing the blogosphere at http://heatstrings.blogspot.com

never wanted to be the man who broke your heart --
nly wanted to be the man who wrote the song --
That broke your heart
On Apr 2, 2011, at 5:03 AM, Nicholas Karavatos <[redacted]>
rote:
As we revise our guidelines in our Dept of English, we need to settle this
uestion:

When comparing the work of differing professors in the department for
valuation, publishing one poem is not considered equal to publishing one
cademic article.

At your institution, or institutions that you know, how many poems published
qual one academic article published?

Thanks,
Nick

Nicholas Karavatos

Dept of Language & Literature

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

↑ Index

53. Catherine Daly
Re: recent first books
Tue 5 Apr 2011

That's a really cool idea, and it is sort of similar to a course I taught at Antioch LA a while back (I got the NBCC involved); I was able to get donations of books from presses for the first iteration, and I was able to hook up several students (and they, me, BTW) with various publishers of reviews, esp. online and in zines -- the reviews do get published, which is exciting for everyone involved. For the second iteration, I also allowed eBooks, and THAT is something that can hold down student costs and lead to surprises.

Plz keep posted,
Catherine Daly
[redacted]

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54. michael farrell
Re: "Oprah Magazine's Adventures in Poetry"
Tue 5 Apr 2011

sounds cool

mairéad, u rock

> *Date: Sun, 3 Apr 2011 15:20:41 -0400*
> *From:* [redacted]
> *Subject: Re: "Oprah Magazine's Adventures in Poetry"*
> *To:* [redacted]
>
> *Yes, I am. Essays or poetry?*
> *I have students too who have done / do interesting work at that crossroads.*
> *Mairéad*
>
> *On Sat, Apr 2, 2011 at 3:39 PM, Maria Damon <*[redacted]*> wrote:*
>
> *i'm serious, evvabody. any interest in an anthology on the*
> *poetry/textile/fashion nexus?*
>
> *Stephen Vincent wrote:*
>
> *By the way, the Sonia Delaunay exhibit currently at the Cooper Hewitt I*
> *found to be fantastic. Her pattern books for fashion can be read as straight*
> *up(and horizontal) constructivist. She also collaborated - in the exhibit -*
> *with Blaise Cendrar on the famous flattened scroll poem, Transberrian*
> *Express (not accurate title).*

To expand the pleasure and contrast go to the Madison St. Gagosian exhibit of 6 great Malevich paintings - Delaunay and M are clearly kissing Russian aesthetic Revolutionary cousins. They are both up beat w/ the spirit and hopes of that time. The Americans who were influenced by Malevich at the Gagosian (& why not Delaunay, too, Mr. Gagosian?) are, no matter how great, in many respects are kind of a dour postwar bunch.
Stephen Vincent

--- On Fri, 4/1/11, Maria Damon <[redacted]> wrote:

From: Maria Damon <[redacted]>
Subject: Re: "Oprah Magazine's Adventures in Poetry"
To: [redacted]
Date: Friday, April 1, 2011, 3:13 PM

yes!

Cara Benson wrote:

For Garment District and poets go to Hannah Weiner.

From: Mairead Byrne <[redacted]>
To: [redacted]
Sent: Wed, March 30, 2011 9:15:23 AM
Subject: Re: "Oprah Magazine's Adventures in Poetry"

Dear Joel,
It's difficult to know where to start.
Of course I don't take poetry seriously! I have more respect for it than that. Look how accommodating it is! Even on a dedicated poetics list, we
have such different understandings. Some, like you perhaps, consider poetry
matter of writing. Others, like me perhaps, consider poetry informed but not defined by medium or technology. It's huger than that. So I have no problem seeing poetry in fashion or soccer, in a gesture or a breath. And
of course I absolutely understand apparel designers as artists. Furthermore, apparel design in itself is an art form but also poetry, promiscuous as it is, may crowd in as a companion art. One of the best students I ever had was a consummate designer, musician, and sound poet. Your poetry sounds exacting. The kind where seriousness is proven by

prison
sentences. My poetry is the biggest joke in the world, even bigger than that.
And of course I expect poets to be dandies. And even when they're not, I expect them to be manic about grey or lint. I expect poets to care deeply
about pencils, brands of notebooks, I expect them to cherish fetishes. Of
*course *I* do.*
I would be happy to spend the entire day contemplating a color. I hope that
means I'm not serious. I hardly ever am luxurious like that.
I get a kick out of Frank and his tight pants. And if Oscar goes to jail I
bet he misses his duds. I know words are blazingly potent and can land a poet in a heap of trouble. That doesn't mean you can't enjoy a red dress!
Clothes can be armor. Clothes can be talismen (if that's a word). The prohibition of women's voices in poetry or the agora or on stage has been so
*pervasive in all cultures for so long that the pairing *woman poet* heaves*
with uneasiness. Now here they are in the market-place identifying as poets
and modeling clothes too.
Is dressing up* just too much? The woman poet should wear a man's suit?*
Let's have the men poets in dresses! That would be fun + not at all serious
(just like women poets in dresses I guess). Or is the problem that they're
in the market-place, but not for sale? What are the specific uneasinesses
here? I don't doubt there are uneasinesses.
What does what one wears have to do with how good a poet they are?
*A lot! What does the apartment one rents have to do with writing *The Bridge*? Or the green carnation one wears to do with publication? Or the*
dark cloak and tricorn hat to do with
"Poetry."
Does a student of yours write better poems on a day she or he is fashionably dressed?
Possibly. Thought the best poems are written in bed.
What does a woman (or man) poet modeling clothes have to do with the quality of their writing, or their writing at all?
What does anything have to do with anything? That's the business of metaphor.
Perhaps young people who want to be poets should get jobs in the Garment District to learn their craft?

I will consult Maria Damon + Jen Bervin on this.
If you don't take poetry seriously (I'm assuming you're being sarcastic here) why bother?
I am never sarcastic + seldom argumentative. Hence the hard time I'm having
here. How could I (a pea) take poetry (a banquet) seriously? It doesn't make sense.
**As for women being persecuted. Yes, of course they are, in many countries,*
*including this one, in states in which Republicans are in power.**
That's quite a reduction.
Do we fight this with our clothes, or with our words?
If we are to fight, I think body armor is the way to go.
Or we (women) could do the old trick of terrifying warriors by stripping off. Hold on there are websites for that ....
*I hope someone else weighs in on Joel's and David Orr's critiques of the **
Oprah poets. I know delicious critiques are forming on *Delirious Hem* and*
*elsewhere, i.e., Kate Durbin and Becca Klaver's call for *Seam Ripper: Women on Textual and Sartorial Style*, and Sandra Simonds' activist * Sweatshop* project.*
Mairéad

On Tue, Mar 29, 2011 at 7:38 PM, Joel Weishaus <[redacted]> wrote:

What does what one wears have to do with how good a poet they are?
Does a student of yours write better poems on a day she or he is fashionably dressed?
What does a woman (or man) poet modeling clothes have to do with the quality of their writing, or their writing at all?
Perhaps young people who want to be poets should get jobs in the Garment District to learn their craft?
If you don't take poetry seriously (I'm assuming you're being sarcastic here) why bother?
As for women being persecuted. Yes, of course they are, in many countries,
including this one, in states in which Republicans are in power.
Do we fight this with our clothes, or with our words?
-Joel

----- Original Message -----
**From:* Mairead Byrne <[redacted]>*
**To:* Joel Weishaus <[redacted]>*
Cc: [redacted]

Sent: Tuesday, March 29, 2011 3:57 PM
Subject: Re: "Oprah Magazine's Adventures in Poetry"

Hmm I teach at a school of art + design and many of the students in my current Contemporary Poetry class are Apparel majors. I'm encouraging a few students to do a paper on this. If they do, I'm sure they will think about it better than I can, but poetry's long exclusion of women; poetry + public space / fashion + public space; 20th century women poets' self-presentation in men's apparel / names; the late 20th articulation of the gurlesque; and dismissive attitudes to the pairing of fashion + poetry are some of my first thoughts. Not to mention Kate Durbin. Hey who was it compared meter and form to a pair of pants tight enough for everyone to want to sleep with you? But poetry and sex don't mix, right! Whatever about poetry and fashion. And women poets in public places modeling? What's happening? Poetry is a lot more serious than that. And what would women know about persecution? Floozies.

On Tue, Mar 29, 2011 at 2:41 PM, Joel Weishaus <[redacted]> wrote:

Poets have a long history of being persecuted, if not imprisoned and executed, for what they wrote.
There are presently poets in prisons around the world because they wrote against the powers that be.
Reading this, it seems to me that American poets have a problem valuing their art. Or, maybe I expect too much?

-Joel

----- Original Message -----
From: Mairead Byrne <[redacted]>
To: Joel Weishaus <[redacted]>
Cc: [redacted]
Sent: Tuesday, March 29, 2011 3:50 AM
Subject: Re: "Oprah Magazine's Adventures in Poetry"

fashion corrupts?

On Sat, Mar 26, 2011 at 11:36 PM, Joel Weishaus <[redacted]>
wrote:

Just when I thought, "At least poets can't be corrupted."

http://www.nytimes.com/2011/03/27/books/review/oprah-magazines-adventures-in-poetry.html?_r=1
1

-Joel

--
Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design
2 College Street
Providence RI 02903

Office: College Building 528 (treasure hunt!)
Phone: [redacted]
[redacted]
http://www.whatsleftofheaven.com/

> --
> *Mairéad Byrne, PhD*
> *Associate Professor of Poetry + Poetics*
> *Rhode Island School of Design*
> *2 College Street*
> *Providence RI 02903*
>
> *Office: College Building 528 (treasure hunt!)*
> *Phone:* [redacted]
> [redacted]
> *http://www.whatsleftofheaven.com/*

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55. Robert Dewhurst
Re: Bernadette Mayer Symposium in Buffalo
Tue 5 Apr 2011

Photos from the symposium this wkend in Buffalo are now up:

http://english.buffalo.edu/mayersymposium

Stay tuned in the coming weeks for audio, etc!

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56. Ruth Lepson
Re: recent first books
Tue 5 Apr 2011

hi a student of mine, a terrific sax player, came across your poetry & has become a big fan. I'm going to forward this to him in case he wants to write to you! have fun.

On 4/3/11 2:03 PM, "Noah Eli Gordon" <[redacted]> wrote:

> *Dear poets/publishers,*
> *I'm teaching a graduate course next semester on the practice of the book review. We're going to look specifically at poet's first books, books published from January to July of 2011. Along with a survey of outlets for reviews, review strategies, etc, each student will end up writing and attempting to publish about eight book reviews (from 250 words to 2,500 words). This is all to say, depending on enrollment, all of the books I'm going to teach will get between 10 & 25 reviews.*
> *I'm putting the syllabus together over the course of the next few months and would welcome any review copies you might be willing to float my way. I have a few books in mind, but I'm really open and would like a wide sampling of the field.*
> *Again, I'm just looking for poet's first books published (or forthcoming)*

> *between January and July 2011.*
> *Thanks much,*
> *Noah Eli Gordon1116 Saint Paul StreetDenver, CO 80206*

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57. Kristin Palm
8x8: A Reading at Headlands Center for the Arts
Tue 5 Apr 2011

Please join us for
8x8, a reading on Sunday, April 17
at the Headlands Center for the Arts Spring Open House featuring:

Ari Banias

Samantha Giles

Michael Nicoloff

Kristin Palm

Sarah Rosenthal

Brian Teare

Laura Walker

Emily Weinstein

Reading: 1-2pm, East
Wing of Building 944, 2nd
floor.

Open House: 12-5pm. Visit art studios; eat in the Building 944 café or bring a picnic. Also enjoy beach-walking, trail-hiking, wildflower-gazing, bird-watching, and fresh-air-breathing. Family-friendly!

Event Description: http://www.headlands.org/event_detail.asp?key=20&eventkey=958

Directions: http://www.headlands.org/article.asp?key=23

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58. Bill Lantry
Re: Assistance & Counsel Needed: An Urgent Plea
Tue 5 Apr 2011

Jerome,

Changing browsers won't help. You need to change your content management software for your website. You need something better than blogger.

You may wish to go with Joomla, or a locally installed version of wordpress. Of course, to do that, you need your own site hosting and domain name, but that will only cost you about five bucks a month. Write me off-line, and I can point you in the right direction.

Thanks,

Bill

On Mon, Apr 4, 2011 at 4:05 PM, Jerome Rothenberg <[redacted]>wrote:

> *I have been having some very serious issues with creating posts for my poems & poetics blog. As many of you know, many of the posts require specific line breaks, paragraphing and other formatting. For some reason, Blogger has been erasing all formatting and turning certain posts into large blocks of unbroken text. This occurs - sporadically but more often than not -- when I publish the post or have it scheduled for later date. When I return to check, the formatting is gone and attempting to correct it has proved futile: when I return hours later, the formatting is still gone.*
>
> *It was suggested I try a different browser, but that has not helped. Has anyone had this problem? I'm becoming a little desperate as it's hard to keep up with the blog while on the road - as at present -- and the constant correction of posts is incredibly frustrating as the changes do not remain.*
>
> *If you have any suggestions or can point me in the right direction, please email to jrothenberg [at] cox [dot] net or to my assistant Amish Trivedi at amishius [at] gmail [dot] com.*
>
> *Thank you for any help you can give. The blog, as always, can be found at poemsandpoetics.blogspot.com.*
>
> *Jerome Rothenberg*
> *1026 San Abella*
> *Encinitas, CA 92024*
> [redacted]
>
> *Language is Delphi.*
> *-- Novalis*

↑ Index

59. Shankar, Ravi (English)

Mason's Road Contest Around the Topic "Arc" - judged by Sarah Manguso

Wed 6 Apr 2011

---

http://www.masonsroad.com/features/creative-writing-contest/

Contest
Creative Writing Contest: $1,000 Prize and Publication

Finalist Judge: Sarah Manguso

Theme: Arc – the rise and fall of dramatic tension within a piece. Not sure your work fits? Let our editors and judge decide!

Please note: You do not need to enter our contest to be considered for publication in Mason’s Road; however, only contest candidates will be considered for the $1,000 prize.

To enter the contest:

Pay the $15 reading fee here
Upload your piece through the submission manager form using the instructions on the page
Have questions about the contest? Contact Managing Editor Tess Brown at [redacted].

Good luck!

↑ Index

60. David Prater

Cordite 35.0: Oz-Ko (Envoy) is now online ...

Wed 6 Apr 2011

Dear Buffalo Poetics Listees ...

Cordite Poetry Review 35: Oz-Ko is a special issue showcasing new poetry from Australia
and Korea. Check out the first stage of the issue here:

http://www.cordite.org.au/content/poetry/ozko-envoy

It's called 'Oz-Ko: Envoy' because it features twenty new poems by Australian poets and is intended to act as an envoy or advance party introducing what promises to be a vast issue filled with poetry in English and Hangul, features, articles, photo essays and other ephemera.

Subsequent stages of the issue will appear online in May and June, with new features posted weekly between now and then, so I'd encourage you to check back every so often to see how Oz-Ko is unfolding.

Oh, and a quick reminder: submissions are still open for our thirty-sixth issue, Electronic(a). Subs close at the end of April. More details here:

http://www.cordite.org.au/submissions

In the meantime, I hope you enjoy the poems we've posted so far ...

Best wishes

David Prater
Managing Editor
Cordite Poetry Review
http://www.cordite.org.au

Homepage
http://www.daveydreamnation.com

We Will Disappear
http://www.papertigermedia.com/soi3-modern-poets/david-prater.html

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61. Maria Damon
Re: Flux Poetics: April 19 NYC Event
Wed 6 Apr 2011

---

argh, wish i cd be there...you NYC'ers have all the fun.

Krystal Languell wrote:
> Coming up soon! Please share with your NYC contacts.
>
> Tuesday, April 19, 2011; 7:00 pm
> Flux Poetics: Writing in Cultural Duality
> Belladonna* Collaborative is pleased to present three remarkable poet
> artists who write and live in dual or multiple cultures and languages.
> Performances will be followed by conversation moderated by Lila
> Zemborain.
>
> Cecilia Vicuña: Poet and artist, born in Chile, she performs and
> exhibits her work widely in Europe, Latin America and the US. She is
> also an activist and co-founder of oysi.org. Vicuña has published 20
> books of poems including QUIPOem, The Precarious, Art & Poetry of
> Cecilia Vicuña, Wesleyan University Press. She co-edited The Oxford
> Book of Latin American Poetry, NY 2009. In 2010/11 her poem-film Kon

> Kon Pi was exhibited at New York's MOMA. She lives in New York and Chile.
>
> Tsering Wangmo Dhompa is the author of My rice tastes like the lake
> (Apogee Press) and In the Absent Everyday and Rules of the House
> (Apogee Press). Tsering attended Lady Shri Ram College (Delhi
> University), University of Massachussetts, and San Francisco State
> University. Her publications include two chapbooks, In Writing the
> Names (A.bacus, Potes & Poets Press) and Recurring Gestures (Tangram
> Press). Tsering grew up in the Tibetan exile communities of Nepal and
> India and now lives in San Francisco.
>
> Carmen Giménez Smith is assistant professor of creative writing at New
> Mexico State University, publisher for Noemi Press, and
> Editor-in-Chief of Puerto Del Sol. She is the author of Odalisque in
> Pieces, Bring Down the Little Birds, and her forthcoming collection,
> Trees Outside the Academy, which will be published in November 2011.
>
> Curated by Krystal Languell and Rachel Levitsky.
>
> Location: Dixon Place: 161 Chrystie Street; New York, NY
> Admission: $6
> This event is supported, in part, with funding from Poets & Writers
>
>

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62. CA Conrad
JUPITER 88 in Buffalo...
Wed 6 Apr 2011

JUPITER 88: a video journal of contemporary poetry

While in Buffalo for the Bernadette Mayer Symposium 6 new JUPITER 88 poetry films were made:
KRISTIANNE MEAL
AARON LOWINGER
JOEY YEAROUS-ALGOZIN
HOLLY MELGARD
CHRIS SYLVESTER
DIVYA VICTOR

See these and other JUPITER 88 poetry films at this link:
http://somaticpoetryexercises.blogspot.com/

ENJOY!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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63. **CA Conrad**
OIL THIS WAR: (Soma)tic #56
Wed 6 Apr 2011

---

for Jonathan Skinner
click this link: http://somaticpoetryexercises.blogspot.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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64. **Catherine Daly**
Re: "Oprah Magazine's Adventures in Poetry"
Wed 6 Apr 2011

Thanks for this heads up -- I wish I could see it. Have a Delaunay poem in Da3.

Here's a link to the site for the exhibit:

http://beta.cooperhewitt.org/microsites/colormoves/#id=album-15&num=content-167

<http://beta.cooperhewitt.org/microsites/colormoves/#id=album-15&num=content-167>

↑ Index

65. **susan maurer**
Re: clwn wr, Skidrow Penthousae, Volt
Wed 6 Apr 2011

---

oops sent an email based on thinking this was from Skidrow.
Doesn"t look like there is an online version of Volt. Susan Maurer
> Date: Thu, 31 Mar 2011 15:44:09 -0700
> From: [redacted]
> Subject: Re: clwn wr, Skidrow Penthousae, Volt
> To: [redacted]

>
> Is Volt available in online form?
>
>
> --- On Thu, 3/31/11, susan maurer <[redacted]> wrote:
>
> From: susan maurer <[redacted]>
> Subject: clwn wr, Skidrow Penthousae, Volt
> To: [redacted]
> Date: Thursday, March 31, 2011, 9:49 AM
>
> At a publication party for Skidrow Penthouse, the editors and the editor of clwn wr were saying they'd like more submissions from women as the numbers are so poor. I do want to suggest to anyone who is interested in adventuresome wroting that they see the current issue of Volt, It's fantastic. Susan Maurer
>

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66. Camille Martin
Sonnets "torqued high"
Wed 6 Apr 2011

Lots of new poetry book reviews at *Galatea Resurrects*, including this excellent one on my *Sonnets*:

http://galatearesurrection16.blogspot.com/2011/03/sonnets-by-camille-martin.html

Marianne Villanueva's take on* Sonnets*: "rigorous and uncompromising . . . intellectually fearsome . . . torqued high."

Links to distributors of *Sonnets* can be found at the Shearsman webpage:

http://www.shearsman.com/pages/books/catalog/2010/martin.html

Cheers!
Camille

↑ Index

67. Camille Martin
New @ Rogue Embryo: National Poetry Month "Gimme" & more!
Wed 6 Apr 2011

@ Rogue Embryo
http://rogueembryo.wordpress.com

* Review of Camille Martin's Sonnets: "torqued high"
http://rogueembryo.wordpress.com/2011/04/05/sonnets-torqued-high/<http://rogueembryo.wordpress.com/2011/03/03/sonnet-workshop-at-tnsow/>

* National Poetry Month: "Gimme"
http://rogueembryo.wordpress.com/2011/04/02/gimme-for-national-poetry-month/<http://rogueembryo.wordpress.com/2011/03/05/sampling-jay-millars-other-poems/>

* Camille Martin, Paul Vermeersch, and Jonathan Bennett @ the Pivot (Toronto)
http://rogueembryo.wordpress.com/2011/04/01/camille-martin-paul-vermeersch-and-jonathan-bennet-at-the-pivot/

* Influency 10: A Toronto Poetry Salon
http://rogueembryo.wordpress.com/2011/03/28/influency-10-a-toronto-poetry-salon-starts-april-6/

Cheers!
Camille

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

↑ Index

68. mez breeze
Re: "Oprah Magazine's Adventures in Poetry"
Wed 6 Apr 2011

Imma interested, tho my take would be more guerrilla knitting vs/+ poesis vs/+ fashion obsolescence?

chunks,
mez
http://unhub.com/netwurker

On Sun, Apr 3, 2011 at 5:39 AM, Maria Damon <[redacted]> wrote:

> *i'm serious, evvabody. any interest in an anthology on the poetry/textile/fashion nexus?*

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69. Jennifer Karmin

April 10: Readings for Kathryn Hixson in Chicago

Wed 6 Apr 2011

SUNDAY, APRIL 10
1
NO JOKE:
Readings in Memory of Kathryn Hixson

SUNDAY, APRIL 10
1â€“4pm

Readers will include:
Lauren Carter
Michael Fleming
REH Gordon
Joe Grimm
Jennifer Karmin
Michael Milano
Marissa Perel

at LVL3
1542 N. Milwaukee Ave. 3rd fl
Chicago, Illinois
http://lvl3gallery.com

This reading is in in conjunction with the exhibition No Joke, dedicated to Kathryn Hixson who passed away in the Fall of 2010. Participants will read from Kathryn's writing and their creative responses to her work.

Kathryn Hixson was one of the most distinguished art critics in Chicago, an amazing teacher, advisor and good friend. She was finishing a PhD dissertation at the University of Texas Austin on the role of humor in the work of Bruce Nauman and Richard Prince.

In the spirit of her spontaneity, criticality and wise-ass attitude, recent M.F.A graduates from the School of the Art Institute of Chicago pay tribute to Kathryn and her influence on the latest generation of emerging artists. No Joke features new work by: Andy Cahill, Alan & Michael Fleming, Yasi Ghanbari, Danny Greene, Joe Grimm, Marissa Perel, Aaron David Ross, and Michael Vallera. The show runs from April 2 â€“ April 30, 2011.

Closing Reception
Saturday, April 30
5â€“8pm

LVL3 is an exhibition space directed by Vincent Uribe. It is dedicated in supporting collaborative work and group shows to foster connections between emerging and established artists.

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70. Sara Wintz
SEGUE= SARA WINTZ + TAN LIN
Wed 6 Apr 2011

KG: "there seems to be a disturbance"
SEGUE: "what is this disturbance"
KG: "oh my goodness what is it... it... it..."
C. ALEXANDER: "it appears to be a small girl somewhere in the cockpit"

sw: i have infiltrated segue's publicity machine to bring you this important announcement.

now
it is time for
*s*e*g*u*e*!*

SATURDAY, APRIL 9
*S*A*R*A* *W*I*N*T*Z* + *T*A*N* *L*I*N*
BPC * 4 PM * 308 BOWERY
$$ SIX BONES $$

come over!

*apologies for any cross-postings

↑ Index

71. amy king
News of Dean Young
Thu 7 Apr 2011

Thanks,

Amy

Does anyone know how he's faring these days?

Thanks,

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

72. Tomás Ó Cárthaigh
Odyssey in the Balkans - Knes Selo (Serbia)
Thu 7 Apr 2011

---

http://www.writingsinrhyme.com/Odyssey_in_the_Balkans/index.html

One of the great things about being a writer is how you write notes or lines on paper or in a notebook when travelling, and you cast them to one side, only to find them after and they seem so new, and yet take you back so vividly to the time and place i nwhich they were written. A notebook from my trip in the Balkans while in the Serbian town of Knes Selo last year contained the complete poems below, and only titles and thoughts recorded for others which Id not even written yet, which will be the agenda for the coming few months... A Woman Sweeping, Passed By A Poet Her back to me as I passed byHer doorstep by her sweptBy a handbroom without a long handleHer home lovingly keptA scene that could be anywhereAs it was where there I walkedAnd her back was to meTo her when passing, not I talkedAnd that housewife in Knes SeloHad her own worries about which to carePassed by a poet she did not knowAs she swept her doorstep there. Two Words Between Strangers "Dobar dan" said I to a strangerAs at me the old man staredIn a Calvin Klien T-Shirt that screamed AMERICA!!!!For me little he probably caredBut... "Dobar dan!" he answeredTo my passing greetings callWords spoken showing strangers common humanityPerhaps the greatest prayer of all... Girl in Black, Child on a Swing Shes young herself, not yet twentyOr at least she looks so to meAnd swings her child upon a swingAnd happy looks to beSure, she has little and she knows itBut her child and family are aroundAnd in the little that she hasShe has the contentment that few have foundThe world over - who have much moreAnd her mother stirs in a potSome dish traditional from peaches of theirsI think that they have gotThe priorities of life correctLet the lesson loud be told:Your riches are your familyYour riches are not your gold. Few Turks in This Town Anymore Few Ottomans are in Knes SeloThat once ruled here beforeThe call to prayer does not ringAround these hills anymoreWho will be here in a hundred years?As I think of its history sadOf conflict and war and ethnic strifeIf a new Crusade or JihadWas to strike a future generationWho for good and Divine RightWere to attack the others, the InfadelsAnd lead a future Holy Fight...

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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73. Al Filreis
Jacket2 now publishes
Fri 8 Apr 2011

Dear friends:

Happily, we inaugurate Jacket2: http://jacket2.org/

- Al Filreis

Al Filreis
Kelly Professor of English
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
Co-Director, PennSound
Publisher, Jacket2
University of Pennsylvania

↑ Index

74. Adam Fieled
from American Deadness: Seven Links
Fri 8 Apr 2011

These poems are part of the manuscript-in-progress American Deadness, parts of which have appeared in Milk Magazine, Mipoesias, and Miporadio:

"Kentucky Woman (She Get to Know You)": http://fieledsmiscellaneous.blogspot.com/2011/04/from-american-deadness-kentucky-woman.html

"Wisconsin Cartoonist": http://fieledsmiscellaneous.blogspot.com/2011/04/from-american-deadness-wisconsin.html

"Television Culture": http://fieledsmiscellaneous.blogspot.com/2011/04/from-american-deadness-television.html

"South Jersey Sports" http://fieledsmiscellaneous.blogspot.com/2011/04/from-american-deadness-south-jersey.html

"Ave Maria Nursing Home":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-american-deadness-ave-maria.html

"An American in Montreal":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-american-deadness-american-in.html

And American Deadness Pt. 4 is on Yudu in mp3 form:

http://www.yudu.com/item/details/315916/American-Deadness-Pt.4

Hope you enjoy these.
Thanks,
Adam

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75. Cara Benson
Try Anything: A Lab for New Writing
Fri 8 Apr 2011

Tisa Bryant to Lead Four-Day Writing Workshop Retreat at Millay Colony for the Arts

Try Anything: A Lab for New Writing
May 28 to June 2 2011

According to the Oxford Dictionary, an experiment is defined as "an action of trying anything." To try to reproduce the mind's questions, the eye's scrutiny of place, relation, space, the meaning of being in the world, alive and feeling, may demand that we break rules, trespass borders, re-imagine the embodied voice, its language of signs and symbols. What does one do when such attempts at translating ourselves are not easily contained within a single genre, form or register? This class is lab for such questioning, regeneration and discovery. We will create new writing borne from the Millay environment, the bodies of your own poems, essays, fictions or plays, all inspired by various source texts, trunks of special junk and myriad cellular memories. We will make new writing that functions on a number of levels (or not at all!), by design, or by the nature of the beast. Throughout, we'll share our own attempts, findings, failures and intentions, and encourage deeper forays into creative possibility. Requirements: Bring some old, new, or in progress works, and try to give yourself over to fascination, obsession and different ways of doing.

Tisa Bryant is the author of Unexplained Presence (Leon Works, 2007), a collection of hybrid essays on black presences in film, literature and visual art. She is co-editor of the cross-referenced journal of narrative and storytelling

possibility, The Encyclopedia Project, which produced Encyclopedia Vol. 2 F-K, in 2010. She is also co-editor of War Diaries, an anthology on black gay menâ€™s desire and survival, published in 2010 by AIDS Project Los Angeles. Her work has recently appeared or is forthcoming in the journals 1913, Animal Shelter, Mandorla, Mixed Blood, in the â€˜zine, Universal Remote: Meditations on the Absence of Michael Jackson, and the solo exhibits of visual artists Jaime Cortez, Wura-Natasha Ogunji, and filmmaker/installation artist Cauleen Smith. She teaches prose, hybrid forms and innovative ethnic literature at the California Institute of the Arts.

Workshop Schedule: Each day begins with a fresh breakfast followed by a three- hour workshop at 10:00 AM. Total workshop time for the retreat will be twelve hours. The afternoon can be spent working in the studio, visiting local sites, swimming in a nearby lake or walking the mountain trails. Dinner is served overlooking our gorgeous meadows. Evening hours are devoted to worktime.

Fees: $600 includes tuition, private room, private studio and all meals. $375 includes tuition and meals only. Participants may purchase a thirty-minute Private Consultation with their instructor for $150. Manuscripts (15 pages maximum) must be sent in advance; portfolios can be but this is not required. Limited Scholarships, based on need, are available. Millay Colony Alumni receive a 15% discount.

To Apply: Send a letter of introduction indicating your choice of workshop and including a brief biography with a $100 deposit. Also include a work sample (10 pages of writing, 10 images on CD or a brief video clip). Applicants will be accepted on a first-come first-serve basis. Sent to: The Millay Colony for the Arts, 454 East Hill Road, Austerlitz, NY. Attention: Summer Retreats. Make Checks payable to The Millay Colony for the Arts. For more information contact Caroline Crumpacker at [redacted] or [redacted].Â Â Â

http://www.millaycolony.org/workshops

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76. Nico Vassilakis

staringLETTERSessay

Sat 9 Apr 2011

---

http://www.youtube.com/watch?v=Sd17AWXRb8A

this clip is part of a book Xexoxial Editions will be putting out staring @ poetics

it will include this essay and a selection of vispo

also, other work located here:

staring poetics:
http://staringpoetics.weebly.com/

thank you for your time,

niico

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77. Rob McLennan

new(ish) on rob's clever blog

Sat 9 Apr 2011

-- 12 or 20 (second series) questions: with Robert Pinsky
-- a sad note from Robert Currie: Gary Hyland (Nov 25, 1940 - April 5, 2011)
-- 12 or 20 (second series) questions: with J.M. DeMatteis
-- Notes on the confessional: Lynn Crosbie's Liar: A Poem
-- Monica Youn, Ignatz
-- 12 or 20 (small press) questions: Eric Elshtain on Beard of Bees
-- Ottawa launch of rob mclennan's Glengarry (Talonbooks), April 22, 2011
-- 12 or 20 (second series) questions: with Mike Carey
-- A brief note on (reading, writing) short fiction,
-- Ottawa International Writers Festival spring festival schedule now online
-- The Source, Noah Eli Gordon
-- 12 or 20 (second series) questions: with Etgar Keret
-- West Coast Line #65: fiction,
-- the end of history;
-- Beauty & Sadness, Andre Alexis
-- Deb Olin Unferth, Revolution: The Year I Fell in Love and Went to Join the War
-- Broken Pencil, retro reviews: Lynn Crosbie, Queen Rat: New and Selected Poems
-- Stephen and Gwendolyn playset;
-- Fabric, Richard Froude
-- Margaret Christakos' Influency 10: A Toronto Poetry Salon: rob mclennan + others
-- The Dusty Owl Reading Series: April 3 + 17
-- 12 or 20 (second series) questions: with Laurie Fuhr
-- Souls of the Labadie Tract, Susan Howe
-- 10 questions with rob mclennan on above/ground press
-- VERSeFest, Ottawas first annual poetry festival
-- Today is my forty-first birthday,
-- 12 or 20 (small press) questions: Jen Tynes on Horse Less Press
-- Anticipating The Man Who Killed Don Quixote;

-- Zong! by M. NourbeSe Philip
-- The Capilano Review 3.13: Manifestos Now!
-- "Ottawa dithers on poet laureate," The Ottawa Citizen
-- Writing the new (Vancouver) Geography;
-- 12 or 20 questions (second series) with Richard Froude
-- new from above/ground press: The Peter F. Yacht Club + Reid, Graham, mclennan, Brighton,
-- Recipes from the Red Planet, Meredith Quartermain

www.robmclennan.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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78. Laura Wetherington
Call for work: BathHouse Hybrid Arts Journal
Sat 9 Apr 2011

The BathHouse Hybrid Arts Journal is seeking submissions for our upcoming issue. We are an online journal featuring innovative, cross-genre work and are especially interested in work that incorporates visual, sound, and film mediums. Though we accept submissions year-round, to be considered for issue 8.2, please submit by April 20th. Please visit us at bhjournal.com.

Thanks for your time,

Joe Sacksteder
editor-in-chief
BathHouse
bhjournal.com

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79. Peter ciccariello
Re: staringLETTERSessay
Sat 9 Apr 2011

Very interesting essay, Nico, thanks for posting it.

- Peter Ciccariello

On Sat, Apr 9, 2011 at 3:07 PM, Nico Vassilakis <[redacted]> wrote:

> *http://www.youtube.com/watch?v=Sd17AWXRb8A*

> *this clip is part of a book Xexoxial Editions will be putting out staring @ poetics*
>
> *it will include this essay and a selection of vispo*
>
> *also, other work located here:*
>
> *staring poetics:*
> *http://staringpoetics.weebly.com/*
>
> *thank you for your time,*
>
> *niico*

--
http://invisiblenotes.blogspot.com/
http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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80. William Slaughter

Notice: Mudlark

Sat 9 Apr 2011

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1049347784-1911314286-1302407466=:4385

New and On View: Mudlark Poster No. 91 (2011)

from Posts by Aiden Rooney

Aidan Rooney was born in Monaghan, Ireland in 1965 and educated at Maynooth College, National University of Ireland. Since 1988, he has taught at Thayer Academy and lived in Hingham, Massachusetts. A past winner of the

Guinness Literary Award and the NY Yeats SocietyÂ Competition, he received the Hennessy Literary Award for New Irish Poet in 1997. His collections, Day Release (2000) and Tightrope (2007), are published by The Gallery Press in Ireland. Widely published in Europe and North America, his work has appeared in various anthologiesÂ - Staying Alive (Bloodaxe) and 180 More (Random House) among them - and newÂ poems have appeared recently or are pending in The Rialto, Horizon Review, Salamander, Poetry Ireland Review, The Shop, The Recorder, and Prairie Schooner.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

--1049347784-1911314286-1302407466=:4385--

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81. nerys williams

New Seren Publication- Sound Archive by Nerys Williams

Sun 10 Apr 2011

Dear Poetics List

My Publisher in Wales has asked me to forward this information about my volume Sound Archive to the Poetics List. Many thanks.- Nerys @font-face { font-family: "Times New Roman"; }@font-face { font-family: "Cambria"; }p.MsoNormal, li.MsoNormal, div.MsoNormal { margin: 0cm 0cm 0.0001pt; font-size: 12pt; font-family: Cambria; }table.MsoNormalTable { font-size: 10pt; font-family: "Times New Roman"; }div.Section1 { page: Section1; }

Press Release SEREN books

www.serenbooks.com

Nerys Williams
Sound Archive

Seren £8.99
18th April 2011

Sound Archive is the strikingly original first collection of poems from Nerys Williams. Using formal strategies similar to modernist painting – abstraction, dislocation, surrealist juxtaposition – the poet conjures a complex music intriguing narratives, and poems that query identity, gender, and the dream of art as a vehicle for emotion and meaning.

There is a playful lightness of touch and tone. For every serious inquisition like ‘An Anatomy of Arguments or ‘Conversations with Cocteau’, there are musings on celebrity culture as in ‘Canter’s Starstruck Diner, L.A.’ or on the ‘artefacts’ left by Marilyn Monroe, in ‘Marilyn’s Auction House’.

Nerys Williams is a native Welsh speaker originally from Carmarthenshire in West Wales. She has worked as a Sound Librarian at the BBC Wales and in the recipient of a Fulbright Scholar’s Award at UC Berkeley. A recent winner of the Ted McNulty Poetry Prize, she lectures in American Literature at University College, Dublin. She has published poems and critical essays widely and is the author of A Guide to Contemporary Poetry as well as a study of contemporary American poetry, Reading Error.

“A fine writer who is completely unique in Wales. Nerys Williams makes a tremendous addition to the Seren Poetry List” Robert Minhinnick

For further information please contact Victoria at [redacted] or call [redacted]

Follow Seren www.serenbooks.com
Sound Archive www.serenbooks.com/search?kw=nerys+williams&op=Search

Dr Nerys Williams
Lecturer in American Literature
School of English, Drama and Film
John Henry Newman Building
University College Dublin
Belfield
Dublin 4
Ireland

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82. Adam Fieled
from "Trish": 4 Links
Sun 10 Apr 2011

"Trish" is the closest I've come to telling a somewhat straightforward love story. Trish, as a character, has appeared both in the book "Equations" and on the album "Center City." Though "Trish" was recently refurbished, the original draft was put into circulation in 2009.

"Trish Pt.1"
http://fieledsmiscellaneous.blogspot.com/2011/04/from-trish-trish-pt1.html

"Trish Pt.2"
http://fieledsmiscellaneous.blogspot.com/2011/04/from-trish-trish-pt2.html

"Trish Pt.3"
http://fieledsmiscellaneous.blogspot.com/2011/04/from-trish-trish-pt3.html

"Trish Pt.4"
http://fieledsmiscellaneous.blogspot.com/2011/04/from-trish-trish-pt4.html

Hope you enjoy these.
Thanks,
Adam

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83. editor boog
Last Call to Advertise in Boog City 69
Sun 10 Apr 2011

Please forward

Advertise in

Boog City 69

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Tues. April 19-Submit Ad or Ad Materials
—Sat. April 23-Distribute Paper

This is a quick note to see if you’d like to advertise and reach our readership. (Donations are also cool, way cool.)

We’ll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://boogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: 212-842-BOOG (2664)

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84. David Baratier
Stan Mir full length book out now
Mon 11 Apr 2011

Stan Mir
The Lacustrine Suite
http://www.pavementsaw.org/pages/pubs.htm

Pavement Saw Press
Paperback Edition
ISBN 978-1-886350-23-6
6x9, perfect bound
Printed in a limited edition of 1028 copies
80 pages (white, library archival standard)
$14.00

â€œIf we cross the wilderness of revery with DaVinci urging young painters to study the cracks in walls, we arrive at the fabulous classicism of unforgettable

poems in Stan Mirâ€™s new book, The Lacustrine Suite. Here, the things human are finally drawn against a completely surprising lyricism. This is a great collection of poems.â€ â€“ Norman Dubie

"Dear Mirror, in The Lacustrine Suite, all the ships side with their shadows. This is the silhouette the stars hunt. Trace the happy apocalypse of Stan Mirâ€™s mouth, a loophole at the end of the cul-de-sac of speech. This is the lake you have waded into. Problem songs preserved from allegoryâ€™s fortress. Asterisks then ash. Gauze fallen from your gills." -- Eric Baus

"Stan, at the Keith Waldrop reading, I was struck by how similar the work was to yours. Something in the phrasing. You both have a fearlessness in the riff. I want to say something about Frank Zappa. But I know nothing about Frank Zappa. But what you do, I think, is make genuinely original music in, often, short, declarative lines. Waldrop read the last poem in Transcendental Studies about the angel statues at Swan Point in Providence (you been?). How does he start? "Angels go--" You would do something like that. Gorgeous. So simple. Monumental in its simplicity and funneling some great power. I don't know...it's just charged, you know." -- Brandon Som

The Invention Has Too Many Faces

Laced by dirt, a dark gown
without buttons. I have shovelled
enough. Hands. White mice. The car
now gone into plumes. It is Monday

rain will not share confetti.
The robotâ€™s arm knocks my foot
into the hole. A struggle, a push.
A barrage of faces backward.

I am thief-dressed and thin.
Each face mirrors a voice
in the night. I wish to be

bird-hung from the branches, above
the electric arms that push.

Stan Mir was raised in Rochester, NY. He is the author of two chapbooks published by JR Vansant, Flight Patterns and Test Patterns. His work has also appeared in Fascicle, Ixnay, LVNG, and The Poker. Currently he lives in Philadelphia.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

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85. Mark Young

Out from Otoliths — "Spider Face," stories by Kevin Rabas

Mon 11 Apr 2011

Spider Face

Kevin Rabas

56 pages

Otoliths, 2011

ISBN: 978-0-9808785-1-6

$11.75 + p&h

URL: http://www.lulu.com/product/paperback/spider-face/15313240

Kevin Rabas' language flits between narrative and poetry to bring these characters—and their struggles with youth, love and identity—to life. Sweet and heartbreaking at the same time, the stories in *Spider Face* leave indelible images long after you close the book. —*Jen McConnell*, author of *Welcome Anybody*

Spider Face is a collection of true images that linger in the place between memories and dreams. Kevin Rabas dresses the dramas of mental health and sensuality, self-destruction and loyalty, grief and social status, in a veil of constant discoveries that dance translucent around each story. These are all moments of heat and passion, whether that is passion of belief, passion of music or passion of flesh, that are concentrated examples of how everyday experiences create who a person is, and, in turn, how a person creates themselves through those same events. —*Matthew Porubsky*, author of *voyeur poems*

That Kevin Rabas is a fierce new talent was already clear from his two previous books of poetry. Now, in this collection of short fiction, he reveals himself a writer of great breadth and ability. These brief tales reveal an accomplished

poet’s eye in images that startle with their beauty and precision and a storyteller’s sense for character and dramatic arc. In mimimal, sometimes snapshot-like stories that dazzle like flashbulbs with their sudden radiance, Rabas explores the tumults of sex and youth, love and the body, violence and art. His range of artistic gifts as a poet, photographer and jazz musician serve him—and his readers—well, and establish him as a writer of fiction to watch and enjoy. —*Tasha Haas*, author of *Certain Dawn, Inevitable Dawn*

The full catalog of Otoliths books can be found at The Otoliths Storefront<http://stores.lulu.com/l_m_young>
.

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86. Jennifer Karmin
&Now 2011 Call for Proposals-- due by April 12th!
Mon 11 Apr 2011

The &Now Festival is a biennial festival, celebration, and conference that explores intersections between creative and critical praxis, examines innovative and experimental acts of writing, and advances a serious inquiry into theories of language and consciousness. The 2011 &Now Festival of New Writing: Tomorrowland Forever! will be held October 13-15, 2011 at University of California, San Diego, a research institution internationally renowned for imaginative experimentation in the arts, humanities, and sciences.

http://andnowfestival.com

PLEASE SUBMIT Proposals for critical papers, criti-fictional presentations, fiction and poetry readings, staged play readings, rituals, performance pieces (digital, sound, and otherwise), electronic and multimedia projects, and intergenre literary work of all kinds. We particularly encourage pieces that promote linguistic and genre transgressions, along with works that promote interdisciplinary explorations and conversations with past, present, or future literary concerns and movements. We also encourage proposals for the â€œInnovation in a Boxâ€ Performance Booth.

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87. Maria Damon
from Alan Sondheim...
Mon 11 Apr 2011

Enclaves of Theory and Theology

==========

You may lie on my first, by the side of a stream,
And my second compose to the Nymph you adore
But if when you've none of my whole, her esteem
And affection diminish, think of her no more
Jane. [Austen]

(Charade - answer, a banknote.)

[But a different answer, away from capital, may be given altogether, "whole" replaced by the homonym "hole," "lie" curled in meaning, and "first" taken elsewhere; this is the application of local theory, an _ontology_ of capital replaced by the body, the body ultimately inaccessible. And then, what happens to capital?]

==========

Abstract: My bad theory: If anything is basic it's lack. We scramble to suture the rest. We can't. We think we do.

==========

I pay no attention to theology; inerrancy or core belief is already dead in relation to its imperviousness. Think of god or spirit as token; as ulterior, in-evident, there is little to say about them, except of course for what might be enacted in their name.

Theory is no longer at an impasse; theory - in the sense, in any sense, of speaking the world, is already lost. It's lost in technology, in the concrete, which it misplaces and misinterprets - how can one speak of codework without understanding code, speak of epistemology without access to, and understanding of, the very machines that extend, at least for the privileged, the real - whose very definition is characterized by withdrawal? The entanglement of theoretical subject and object is best served by quantum mechanics from below, now approaching the level of ordinary visibility.

This is occasioned by recent readings into theory, where it is clear that the authors were circumlocuting a field they had little knowledge of - in this case, codework - but it's also occasioned by an increasing dissatis- faction with theory's applications beyond the social in general. It's too easy to slip from augmented reality or virtual worlds or virtual reality itself, to ontologies or epistemologies, with the receding dream of the fundamental guiding one astray. There are several levels involved, all crumbling, all entangled - the physical-real, the mathematics of the world (however world and mathesis are defined), the current technologies of the world (ditto), access to these technologies, theory and its techne - and melding or interoperability among all of these. It's

theory that disappears in the mix - or the rest of us; increasingly, to understand the world has come to mean to understand technical vocabularies on all levels - from conceptual/theoretical astuteness to access to tools, which depends on the grace of institutions and individuals. In my own case, Patrick Lichty and Sandy Baldwin directed me towards mocap at their institutions; Frances van Scoy extended the invitation to 3-d scanners; Mark Skwarek guided me through the beginnings of mocap, and so forth. I walk in and out of labs with residencies that range (once) from half a year to (most often) 2-3 days. I walk into institutions, into institutional cultures; in this regard I'm luckier than most. But the access remains highly limited, and what's more important here, the resulting phenomenology is always bracketed. I suspect this is the case for most people; it's a matter of degree. All I can do - all _anyone_ can do - is write from the outside, from the external (within or without a phenomenology of externality), but, by grace of these invitations, I have learned, at the least, my limits. Theory on the other hand proceeds without limits; its contemporary over-reliance on the body, abjection, sexuality, and other issues is to some extent a withdrawal to a fictional core that remains inviolate: begin and end with the body of the theorist, and the details of codework for example will either be bypassed, introjected, or seen as irrelevant. None of this would matter, if theory didn't carry the weight it does; we've all read descriptions of our own work as if they're written in a foreign language, indecipherable with occasional partial legibilities that seem inherently wrong. Media (in the sense of writing-about, placing that writing, receiving and remediating that writing) does that to one, and there's little recourse at the other end. (On the other hand, our own descriptions, as cultural workers, often chart out vast philosophical terrain, as if materiality - and the bridging between abstract theory and materiality - made a difference. I'm guilty of that! In this enclaved essay I'm guilty of that!)

When I give a talk now, I try to begin with issues of "the fragility of good things" (from catastrophe theory), extinctions, global slaughter coupled with populations exponentially increasing - and enclaving, a concept borrowed from Mike Davis, emphasizing the secure and violent walls placed around the wealthy, around global institutions and bodies, around governance in general. Theory itself is enclaved in this regard - as is the epistemology/ontology of the real (at variance with theory), dependent on Fermilab, the LHC, AR, holographic VR, etc. etc. - pick your level, your machine, your theorist. The levels aren't interoperable, nor are they well-defined. The result is brilliant production, with either micro-man- aged phenomenology, or phenomenology left in the dust. (Brian Greene's The Hidden Reality figures here for example.)

It's characteristic of this short essay, that _I don't know what I'm talking about, nor can I_ - which is why the weaker the theory, the more functional. I keep thinking of the usual question, for example - Why is there something rather

than nothing - and coming up with the exhaustive positioning of physical bootstrapping, the universe bringing itself, continuously, into existence, so that the Why - which implies both origins and causality - if it doesn't fade away, at least is in need of a coronary bypass. The solidity or projection of real or virtual objects stands ultimately in relation to physical theory; if holography plays a role in our appearing, how many codings occur to construct a virtual world?

The bottom line, not the fundamental one, is the failure of regimes - of technology, theory, coding, phenomenology, physical and somatic realities - to interconnect, in combination with apparent flows of power among them. This power is split and sutured by human claims among humans that don't quite interconnect. I'm not talking about the old notion of two cultures, but about fragmentation everywhere, suturing within micro-domains (code, technology, augmented and diminished realities, theory, daily life). This is hard to grasp, when even this description falls apart, is rifted; how could it be otherwise? I'm not talking about the old notion of master narratives, but about a collocation of narratives, topologically-distinct but fuzzy and broken sememes. I'm not talking about a dearth of ontologies but about ontologies as local conventions, epistemologies always already under contestation. (Which is amazing and liberation; there are just the old Sartrean issues of scarcity economics in the midst of Bataille's surplus increasingly harbored from above.)

And I'm talking about enclaving brought about by an exponential increase in knowledge, coupled by an exponential increase in wealth among a small and isolated class - both have utterly transformed the landscape, origin- ally one of privilege, network broadcast, and limited access - through a period of net neutrality, open sourcing knowledge (but not medical care, basic survival safety nets, life on the ground), and a distant horizon of universal open channels of information and communication - to one again of technological privilege, limited broadcast and access, local control. I can see the model changing from the imperial through the appearance of democracy, back through neoliberalism to an imperium in everything but name. Better managed this time, everything appears better and better advertised; it's just a kind blurriness in the details: WELCOME TO THE TELECOMS OF THE REAL.

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88. Adam Fieled

from "The Scrounge": 4 Links

Mon 11 Apr 2011

"The Scrounge" are a developing collection of poems, mostly started in '09 and finished now. There is no one coherent theme; rather, like "Returns," the poems are meant to sit loosely in relation to each other.

"Run Away with Me":
http://fieledsmiscellaneous.blogspot.com/2011/04/run-away-with-me.html

"Some Kinda Love (for S.B.)":
http://fieledsmiscellaneous.blogspot.com/2011/04/some-kinda-love-for-sb.html

"Bumble Bee"
http://fieledsmiscellaneous.blogspot.com/2011/04/bumble-bee.html

"Lady Chatterley's Lover":
http://fieledsmiscellaneous.blogspot.com/2011/04/lady-chatterleys-lover.html

Hope you enjoy these.
Thanks,
Adam

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89. Donald Wellman
Olson and innovation
Mon 11 Apr 2011

Is anyone planning an Olson-related event for the Modernist Studies Conference in Buffalo this November? Would be a curious omission not to as the theme is innovation.

Donald Wellman

Daniel Webster College

<http://faculty.dwc.edu/wellman/don.htm>
http://faculty.dwc.edu/wellman/don.htm

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90. Jeffrey Side
The new ebook from Argotist Ebooks is "yumdZ" by Jukka-Pekka Kervinen
Tue 12 Apr 2011

The new ebook from Argotist Ebooks is â€yumdZâ€ by Jukka-Pekka Kervinen
Description:
â€yumdZâ€ is a computer-generated process, a self-regulated stochastic text written using old 8-bit computer, Atari 65XE, as the only source. The text is composed of random bytes, memory dumps and characters mapped to Atari's own ATASCII set, a near-chaotic travel inside to the computer's memory, instead of metaphorical we are traveling literally to the world of the hexadecimal numbers, POKE/PEEK commands and 6502 processor assembly opcodes. This book is a document of the trip.

Available as a free ebook here:
http://www.lulu.com/product/ebook/yumdz/15443645
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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91. Kyle Schlesinger
publishing
Tue 12 Apr 2011

I¹m teaching in a new graduate publishing program where the students work with me on Cuneiform Press titles and Mimeo Mimeo. Here are some details:

The MS in Publishing Program offers you the unique opportunity to learn the histories, concepts, and practices of publishing, from writing and editing to design, production, promotion, and distribution. The program integrates literary and cultural studies with practical skills that reflect the dynamic technological changes within the publishing industry. UHV supports an online community where students participate in distance learning through lectures, critiques, meetings and interactive projects. Students may complete undergraduate and graduate degree requirements completely online or in combination with courses on campus. UHV is also the home of American Book Review and Fiction Collective 2.

And the link: http://www.uhv.edu/msINpublishing/

Cheers,

Kyle
--
Kyle Schlesinger
Assistant Professor of Communication Design and English
University of Houston-Victoria
College of Arts and Sciences
3007 North Ben Wilson
Victoria, TX 77901-5731
p. [redacted]
f. [redacted]

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92. Stephen Vincent
(NYC Gallery Show) Haptics: Poetry By Other Means
Tue 12 Apr 2011

Happy to announce a new show of Drawings and Accordion Fold Books: Poetry Readings & Talks, Urban Walks, Collaborations with Composers & Musicians, Strangers, Friends & Family

STEPHEN VINCENT: Haptics: Poetry By Other Means May 06 - 28 2011
Opening Reception, Sunday, May 08, 6-8pm

Jack Hanley Gallery, 136 Watts, New York, NY 10013 (Tribeca)
http://www.jackhanley.com/show.php?show=1378
(For directions to the Gallery, etc.)

If you are nearby, hope you can join me at the reception or visit the Gallery in May.

Stephen Vincent
 http://stephenvincent.net/blog/

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93. Evan Kennedy
Lisa Jarnot's "Joie de Vivre" from Dirty Swan Projects
Tue 12 Apr 2011

Dirty Swan Projects is happy to announce Lisa Jarnot's new chapbook, JOIE DE VIVRE.

Eleven new poems on the trail of the hedgehog, the oldest door in Britain, the waterlocks, bright air, and dirty nuns.

"When sweet love reads you, do you read back?"

Joie de vivre is the name of the route to a jerk chicken joint in New Cross.

Everyone's gone on holiday with Ben Johnson or James Joyce.

http://dirtyswanprojects.blogspot.com/p/joie-de-vivre.html

xo

Dirty Swan Projects

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94. steve dalachinsky

poetry evens by dalachinsky tomorrow haiku workshop for poetrty month put a rocket in yer pocket

Wed 13 Apr 2011

In its 5th annual recognition of National Poetry Month in April, the Tribute WTC Visitor Center this year will collect Haiku written to the people of Japan . The poems are being solicited via TributeWTC on Twitter and the Tribute WTC Visitor Center Fan page on Facebook, as well as during a haiku workshop at Tribute on Thursday, April 14, from 3-5 pm when poet Steve Dalachinsky will be working with visitors to guide them in the art of haiku. After the event, all of the poems that have been submitted will be placed into a booklet that will be sent to the people of Japan . A haiku is a traditional Japanese form that aims to express the moment. It is a short poem that reflects lightness, sadness, and beauty, and incorporates elements of nature and the seasons. The haiku workshop at the Tribute WTC Visitor Center is free and open to the public. Tribute WTC Visitor Center is at 120 Liberty Street , between Church and Greenwich . For more information, visit our website, www.tributewtc.org.

also

april 16 at 5pm loren connors and i do ugly duck presse in basement of the american can blding - it's semi private try to come 3rd st and 3rd ave in brooklyn F train to carrol st

APRIL 26 AT TRIBES BENEFIT $5 ANYONE CAN READ - 285 E 3RD ST 6 PM ONWARD

MAY 6 - CORNELAIA ST CAFE 6 PM WITH YUKO

MAY 23 7 PM SOTO VELEZ AT SUFFOLK AND RIVINGTON WITH ALEXANDRE PIERREPONT (FRENCH POESIE), DIDIER PETIT - CELLO, DANIEL LEVIN - CELLO

JUNE 13TH 7PM - SOTO VELEZ - W/ JOELLE LEANDRE FOLLOWED BY LEANDRE SOLO BASS

↑ Index

95. steve dalachinsky

paul violi / billy bang

Wed 13 Apr 2011

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i bleieve there have been no posts about paul violi in case some of you are not aware he passed away about 2 weeks ago sadly also the violinist billy bang passed away 2 nights ago both were not out of their 60's yet

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96. David Prater
Call for Works for ELMCIP Anthology
Wed 13 Apr 2011

Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP <http://elmcip.net/>), a collaborative research project funded by the Humanities in the European Research Area (HERA) JRPfor Creativity and Innovation, seeks submissions of electronic literature from European writers and practitioners for its upcoming anthology.

We are looking for innovative literary works by European authors that take advantage of digital media and computation.

*Submissions will be accepted from April 12 to September 30, 2011. * ELMCIP involves seven European academic research partners and one non-academic partner investigating how transnational and transcultural creative communities of practitioners form within global and distributed communication environments. Focusing on the electronic-literature community in Europe as a model of networked creativity and innovation in practice, ELMCIP intends both to study the formation and interactions of that community and to further electronic literature research and practice in Europe.

The anthology will provide a sample of Europe's diverse electronic-literature practices. It will include around thirty works along with teaching materials from educators interested in electronic-literary practices. The anthology will be published online and on a cross-platform DVD.

All content will be offered under the Creative Commons Attribution-NonCommercial– NoDerivs 3.0 License allowing the disc to be installed, duplicated, and shared by individuals, libraries, and educational institutions. The intent is to provide educators, students and the general public with a free curricular resource containing a variety of examples of electronic literary works.

Full details, including information on how to submit works to the anthology, can be found on the ELMCIP website

http://elmcip.net/call-works-elmcip-anthology

Warm regards,

David

David Prater
Co-editor, ELMCIP Anthology

Post-doctoral researcher
Blekinge Institute of Technology

Karlskrona, Sweden
Homepage
http://www.daveydreamnation.com

We Will Disappear
http://www.papertigermedia.com/soi3-modern-poets/david-prater.html

Cordite Poetry Review
http://www.cordite.org.au

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97. Charles Bernstein
New "web log" address
Wed 13 Apr 2011

I'm putting on a new Jacket: I've moved my "web log" to Jacket2:

http://jacket2.org/commentary/charles-bernstein
RSS feed: http://feeds.feedburner.com/CharlesBernsteinWebLog.xml
Email subscription:
http://feedburner.google.com/fb/a/mailverify?
uri=CharlesBernsteinWebLog&loc=en_US

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98. CA Conrad
Julian Brolaski & Trisha Low THIS SUNDAY
Wed 13 Apr 2011

DO NOT MISS THIS EVENT!

Julian Brolaski Book Party
Sunday April 17 at 8pm

Night Flag presents
Julian Brolaski & Trisha Low
featuring Juan & The Pines
L'Etage
624 S. 6th St. (2nd Floor)
PHILADELPHIA

Julian T. Brolaski's new book gowanus atropolis has just been released from Ugly Duckling Presse. Advice for Lovers is forthcoming from City Lights in 2011. Brolaski lives in Brooklyn where xe is an editor at Litmus Press and plays music with Juan & the Pines. Trisha Low is a student in Philadelphia who appreciates the difference between restraint and restraints. And she's talking about poetry, okay? Low is the author of the chapbook Confessions [of a

Variety] (Gauss PDF, 2010) and her poems have appeared, or are forthcoming from Against Expression: An Anthology of Conceptual Writing, Thirteen Myna Birds and HEAT MAP magazine.

Come for the poems. Come for the music. Come for the book. See you there.

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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99. Cara Benson
Re: New "web log" address
Wed 13 Apr 2011

Congrats to all involved in J2. It's phenomenal.

_____
From: Charles Bernstein <[redacted]>
To: [redacted]
Sent: Wed, April 13, 2011 10:24:00 AM
Subject: New "web log" address

I'm putting on a new Jacket: I've moved my "web log" to Jacket2:

http://jacket2.org/commentary/charles-bernstein
RSS feed: http://feeds.feedburner.com/CharlesBernsteinWebLog.xml
Email subscription:
http://feedburner.google.com/fb/a/mailverify?
uri=CharlesBernsteinWebLog&loc=en_US

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100. Charles Bernstein
Attack of the Difficult Poems: Essays and Inventions
Wed 13 Apr 2011

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just when you thought it was safe to go back to the poetry waters

<<^*^Attack of the Difficult Poems: Essays and Inventions^*^>>

University of Chicago Press
April only: 30% off ($18.20)
if you order direct from University of Chicago: order here
<https://cdcshoppingcart.uchicago.edu/Cart/CART.ASPX?ISBN—
80226044774&PRESS=CHICAGO&PROMO=POET30>
(note: Amazon does not offer a discount on this title)

PLUS: Free digital copy of *My Way: Speeches and Poems*
and 30% discount on *Girly Man*
for April only, at University of Chicago Press web site
<http://www.press.uchicago.edu/books/freeEbook.html>

On Attack of the Difficult Poems:

"A superb poet and great inventor of poetry, Charles Bernstein dazzlingly invents the essay for poetry: professing in a gorilla suit and white tuxedo."—George Lakoff

"This is a smart and invigorating book that triumphantly demonstrates Charles Bernstein's goals and values. Those who want satire, those who want earnest discussion, those who want information, those who want to get a sense of personality, those who want theory, those who want entertainment, even those who wish to be confirmed in their beliefs and those who wish to nurse their resentments, will all find something here."—Daisy Fried

"I regret to inform you that Charles Bernstein's Attack of the Difficult Poems is highly unsuitable (not suitable) for National Poetry Month. Not suitable for acceptance by the publications of the Modern Language Association or its affiliate, the Annual Convention. Not suitable for readers under the age of five. Not suitable for endorsement by the Paris Review. Not suitable for your average television sitcom. Not suitable for tenure. Not suitable for free distribution. Not suitable for variations in the ontological condition. Not suitable for readers of generic poetry. Not suitable for the MFA. For everyone else: priceless."—Tan Lin

& a new review:
Jared Demick, The Jivin' Ladybug
<http://epc.buffalo.edu/authors/bernstein/books/attack/jivin-ladybug-review.html>

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101. CA Conrad
MUGGED into poetry
Wed 13 Apr 2011

I'm very excited about my new chapbook "MUGGED into poetry" from the amazing folks at CANNOT EXIST Press!
I have a link at http://CAConrad.blogspot.com

Please check out their other chapbooks!
And magazine!

There are over 6 billion people on our planet, meaning I NEVER take for granted that someone actually wanted to publish my poems! Have a beautiful day, CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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102. **Jeffrey Side**
The Otherstream Unlimited
Wed 13 Apr 2011

Here's a new and interesting blog that might be of interest to some of you, The Otherstream Unlimited: http://otherstreamunlimited.blogspot.com/2011/04/periods-91-100-by-joel-chace.html Quote: Otherstream: Art and ideas that lie outside or beyond that which is generally known (i.e. major publishers, the academy, popular media). Otherstream and its opposite, knownstream, are words coined by the poet, critic and theorist Bob Grumman in the mid 1980s. Join the Oherstream discussion and post your work at the Otherstream Unlimited group at Facebook: http://www.facebook.com/home.php#!/home.php?sk=group_133907123345946&ap=1

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103. **John Latta**
Re: New "web log" address
Wed 13 Apr 2011

One wonders, of course, about the controlling wisdom of J2's announcement:

"Jacket2 does not accept unsolicited submissions. . ."

And: "Jacket2 publishes new poetry only as part of critical commentaries and features; we are not currently reading submissions of poetry."

Poems: the *un*necessary part of poetry.

JL

http://isola-di-rifiuti.blogspot.com/

On Wed, 13 Apr 2011, Cara Benson wrote:

> *Congrats to all involved in J2. It's phenomenal.*

> _____
> *From: Charles Bernstein <[redacted]>*
> *To: [redacted]*
> *Sent: Wed, April 13, 2011 10:24:00 AM*
> *Subject: New "web log" address*
>
> *I'm putting on a new Jacket: I've moved my "web log" to Jacket2:*
>
> *http://jacket2.org/commentary/charles-bernstein*
> *RSS feed: http://feeds.feedburner.com/CharlesBernsteinWebLog.xml*
> *Email subscription:*
> *http://feedburner.google.com/fb/a/mailverify?*
> *uri=CharlesBernsteinWebLog&loc=en_US*

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104. **Maria Damon**

Re: New "web log" address

Wed 13 Apr 2011

yes indeedy-reedy. it's gorgeous. a bit overwhelming in its gorgeousness.

Cara Benson wrote:
> Congrats to all involved in J2. It's phenomenal.
>
>
>
>
> _____
> From: Charles Bernstein <[redacted]>
> To: [redacted]
> Sent: Wed, April 13, 2011 10:24:00 AM
> Subject: New "web log" address
>
> I'm putting on a new Jacket: I've moved my "web log" to Jacket2:
>
> http://jacket2.org/commentary/charles-bernstein
> RSS feed: http://feeds.feedburner.com/CharlesBernsteinWebLog.xml

> Email subscription:
> http://feedburner.google.com/fb/a/mailverify?uri=CharlesBernsteinWebLog&loc=en_US
>
>
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>

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105. **Maria Damon**

Re: (NYC Gallery Show) Haptics: Poetry By Other Means

Wed 13 Apr 2011

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total coolness!

Stephen Vincent wrote:
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>
>
>
>
> Happy to announce a new show of Drawings and Accordion Fold Books:
> Poetry Readings & Talks, Urban Walks, Collaborations with Composers & Musicians, Strangers, Friends & Family
>
> STEPHEN VINCENT: Haptics: Poetry By Other Means May 06 - 28 2011
> Opening Reception, Sunday, May 08, 6-8pm
>
> Jack Hanley Gallery, 136 Watts, New York, NY 10013 (Tribeca)
> http://www.jackhanley.com/show.php?show=1378
> (For directions to the Gallery, etc.)
>
> If you are nearby, hope you can join me at the reception or visit the Gallery in May.
>
> Stephen Vincent
> http://stephenvincent.net/blog/
>
>

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>

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106. Séamas Cain
Castle Broughty
Wed 13 Apr 2011

MOODY BOOKS in Tennessee is now

providing my book CASTLE BROUGHTY ...

Gil Moody : "This wildly original book of poems by Séamas Cain is a new paperback publication from The Gillyflower, Edinburgh, Scotland. A moving and mindbending collection of work."

http://www.moodybooks.net/?page=shop/flypage&product_id=41031&keyword=Cain,+Séamas&searchby=author&offset=0&fs=1&CLSN_3642=1302715173364295ab9b02e7f2434d6c

"Prefaces," on page 3 of CASTLE BROUGHTY, includes comments by Márton Koppány, Gloria deFilipps Brush and Marcello Diotallevi; Diotallevi describes the work as containing "minimal poems and counter-texts."

MOODY BOOKS, INC ...

E-mail : [redacted]

Phone : + [redacted]

128 Princeton Road,
Johnson City, Tennessee,
U.S.A.,
37601 - 2511

http://www.biblio.com/search.php?author=Cain%2C+S%C3%A9amas&title=&keyisbn=&format=&dealer_id=104998

Mindbendingly,

Séamas Cain
http://www.saorsainn.net
http://alazanto.org/seamascain
http://seamascain-writernetwork.org

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107. Jennifer Karmin

April 15-16: Roy Fisher Symposium in Chicago

Wed 13 Apr 2011

Friday, April 15 @ 7pm
Readings by August Kleinzahler, Maureen McLane, & Tom Pickard
at The (New) Corpse Space
1511 N. Milwaukee Ave
Chicago, Illinois

Saturday, April 16 @ 1:30pm
Roy Fisher Symposium - Talks & a Film
at Morningstar
22 W. Washington, 7th Floor
Chicago, Illinois

Chicago Poetry Project is pleased to announce a short symposium on the work of British poet Roy Fisher. The event will feature short talks by August Kleinzahler, Maureen McLane, and Tom Pickard and will include a screening of Pickard's film about Fisher, "Birmingham Is What I Think With." The Friday evening prior to the symposium, the presenters will give a group reading of their own and Fisher's poetry.

Born in 1930, Roy Fisher is a British poet of remarkable range. Stripped of ornament, skeptical in temperament, his poems find music in sharp angles, hesitations, and silences. They often move through post-industrial landscapes of Birmingham and the English Midlands, registering crepuscular half-tones, "the dog odour / of water," and "malted-milk brickwork."

Beyond such literal subjects, Fisher captures the intermingling of fancy and perception, the play of light and shadow in the mind itself. As August Kleinzahler has suggested, "The eye darts about in Fisher's poetry. It abhors the object at rest, framing of any kind. It's like a camera, jerking and swiveling on an unstable tripod. Early and late, the poetry is about the eye in motion. The shifts may be subtle or vertiginously abrupt. It's best not to get too comfortable as you progress through a poem because you're not going to be where you think you are for long."

His restless and exploratory poetry has long been admired in the United Kingdom, and by a select few readers in the United States. His Selected Poems, edited by Kleinzahler and designed to introduce his work to an American audience, has just been published by Flood Editions.

The symposium is free and open to the public but *REGISTRATION IS REQUIRED FOR THIS EVENT*. Simply send an e-mail to [redacted] with your first and last name so we can put you on the access list, and bring photo ID to the event. This is a building security requirement.

Chicago Poetry Project
http://chicagopoetryproject.wordpress.com

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108. Dawn Pendergast

"A Reading: Birds" A new chapbook by Beverly Dahlen on sale for $8!

Thu 14 Apr 2011

We are so pleased to announce the first Little Red Leaves Textile Series chapbook. *A Reading: Birds<http://www.textileseries.com/the-shelf/textile-series-1-birds-a-reading-by-beverly-dahlen/> * by one of our favorite poets, Beverly Dahlen, is now on sale at our website for $8 (includes shipping). To read an except from this beautiful poem, click here<http://www.textileseries.com/the-shelf/textile-series-1-birds-a-reading-by-beverly-dahlen/> .

All textile series chapbooks are 5.5â€³ by 4.25â€³ with fabric covers scavenged from old curtains, bedsheets and other textile remnants. Each book is hand-made, machine-sewn and numbered (50 available).

Please email me directly if you'd like a reviewer copy!

xo

Dawn Pendergast
[redacted]
LRL/Textile Series Editor

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109. Patrick F. Durgin

Ambient Parking Lot, by Pamela Lu

Thu 14 Apr 2011

Kenning Editions <http://www.kenningeditions.com> proudly announces the publication of the long-awaited second novel by *Pamela Lu*, *AMBIENT PARKING LOT. * Part fiction, part earnest mockumentary, /Ambient Parking Lot/ follows a band of musicians as they wander the parking structures of urban downtown and greater suburbia in quest of the ultimate ambient noise, one that promises to embody their historical moment and deliver them up to the heights of their self-important artistry. Along the way, they make sporadic forays into

lyric while contending with doubts, delusions, miscalculations, mutinies, and minor triumphs. This saga peers into the wreckage of a post 9/11 landscape and embraces the comedy and poignancy of failed utopia.

$14.95 from Small Press Distribution <http://www.spdbooks.org/Producte/9780976736431/ambient-parking-lot.aspx?rf=1>, or enjoy a discount by subscribing to Kenning Editions. The new <http://www.kenningeditions.com/images/Sub11.pdf>direct mail subscription <http://www.kenningeditions.com/images/sub11.pdf> offer allows you to choose any three titles, with free domestic shipping, at a substantial discount. You can subscribe by credit card <https://www.2checkout.com/2co/buyer/orderpage?sid=1266894> to receive /The Kenning Anthology of Poets Theater/ and /Ambient Parking Lot/ for a steep discount, too. If you prefer, Amazon should have it in stock. We encourage you to support you local, independent bookseller with a purchase, and to request your local public and academic libraries acquire a copy themselves!

Portions of/ Ambient Parking Lot/ were previously published in /Chicago Review/ and /Harper's/. She is also the author of /Pamela: A Novel/ and /The Private Listener/, a chapbook from Corollary Press. /Pamela: A Novel /is on the decade's bestsellers list from Small Press Distribution, and has been taught in a number of literature and creative writing classes. Her writing also appears in the anthologies /Bay Poetics/ and /Biting the Error/, and has been published in periodicals such as /1913/, /Antennae/, /Call/, /Chain/, and /Fascicle/. She lives and works in the San Francisco Bay Area.

On Pamela Lu's previous novel---"Pamela: A Novel is one of the finest books to emerge from the ardent, experimental writing scene in the Bay Area . . . Lu builds a social space and founds a society."---/The Stranger/ "Reading the word 'I' in this novel becomes a mystical experience---an invitation to connect to the 'I' in all of us . . . This is a work of 'precision,' as Robert Musil would say, 'in matters of the soul.' It extends the novel's capacity to think."---/Rain Taxi Review of Books/ "Lu, in her debut, . . . [creates] a precise and humorous elegy to the self, and to its self-subversions . . . This is a book of extraordinary philosophical subtlety and clarity, one that manages to tell a beautiful story in spite of itself."---/Publishers Weekly/

ISBN: 9780976736431 binding: PAPERBACK 200pp.

[Subscribers and pre-orders, your book is in the mail already!]

www.kenningeditions.com
www.spdbooks.org

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110. Michael
The 100 THOUSAND POETS FOR CHANGE blog is up and ready!
Thu 14 Apr 2011

Dear Organizers for 100 THOUSAND POETS FOR CHANGE,

The 100 THOUSAND POETS FOR CHANGE blog is up and ready!

Please go to http://www.bigbridge.org/100thousandpoetsforchange/ and check it out.

Open up the map and you can see the many cities that are involved. Go to your own city and check the organizer and contact information. If you want me to add information, or if there are any errors, just send me a message and I'll be happy to make changes. As your event information develops we will add information to the event page for you. Note that you can comment on the event page too! Invite friends to comment, post poems, photos, etc.!

The 100 THOUSAND POETS FOR CHANGE project is going very well. So far we have 75 cities representing over 15 countries organizing CHANGE. (And we have only been organizing for three weeks!) This grassroots movement has wheels! Let's keep it going strong. Please invite friends to attend the event at the FB Event Page http://www.facebook.com/event.php?eid=106999432715571

Organize an event. Spread the word!

Thank you for your participation!

Best to you,
Michael

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111. Murat Nemet-Nejat
Re: paul violi / billy bang
Thu 14 Apr 2011

I just heard about Paul yesterday.
Murat

On Wed, Apr 13, 2011 at 3:12 AM, steve dalachinsky <[redacted]>wrote:

> *i bleieve there have been no posts about paul violi in case some of you are not aware he passed away about 2 weeks ago*
> *sadly also the violinist billy bang passed away 2 nights ago both were not out of their 60's yet*

↑ Index

112. Peter ciccariello

Re: (NYC Gallery Show) Haptics: Poetry By Other Means

Thu 14 Apr 2011

Outstanding Stephen, congratulations!

On Wednesday, April 13, 2011, Maria Damon <[redacted]> wrote:
> total coolness!
>
> Stephen Vincent wrote:
>
>
>
>
>
>
>
> Happy to announce a new show of Drawings and Accordion Fold Books:
> Poetry Readings & Talks, Urban Walks, Collaborations with Composers & Musicians, Strangers, Friends & Family
>
> STEPHEN VINCENT: Haptics: Poetry By Other Means May 06 - 28 2011
> Opening Reception, Sunday, May 08, 6-8pm
>
> Jack Hanley Gallery, 136 Watts, New York, NY 10013 (Tribeca)
> http://www.jackhanley.com/show.php?show=1378
> (For directions to the Gallery, etc.)
>
> If you are nearby, hope you can join me at the reception or visit the Gallery in May.
> Stephen Vincent
> http://stephenvincent.net/blog/
>
>
>
>
>
>
>
>
>

--
http://invisiblenotes.blogspot.com/

http://uncommonvision.blogspot.com/
http://poemsfromprovidence.blogspot.com/
http://uncommon-vision.blogspot.com/
You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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113. Adam Fieled
from "The Scrounge": 6 Links
Thu 14 Apr 2011

These poems are from the manuscript in progress "The Scrounge":

"Activism":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-activism.html

"Uncle Fester":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-uncle-fester.html

"Fake Dogshit":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-fake-dogshit.html

"Steam":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-steam.html

"Walk on By":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-walk-on-by.html

"Easter":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-easter.html

Hope you like these.
Best,
Adam

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114. susan maurer
Re: MUGGED into poetry
Thu 14 Apr 2011

congrats. Susan Maurer

> *Date: Wed, 13 Apr 2011 10:44:27 -0400*
> *From:* [redacted]
> *Subject: MUGGED into poetry*

> *To: [redacted]*
>
> *I'm very excited about my new chapbook "MUGGED into poetry" from the amazing folks at CANNOT EXIST Press!*
> *I have a link at http://CAConrad.blogspot.com*
>
> *Please check out their other chapbooks!*
> *And magazine!*
>
> *There are over 6 billion people on our planet, meaning I NEVER take for granted that someone actually wanted to publish my poems!*
> *Have a beautiful day,*
> *CAConrad*
>
> *--*
> *PhillySound: new poetry http://PhillySound.blogspot.com*
>
> *THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com*

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115. **Mark DuCharme**

HOLLO & SIKELIANOS April 20th: The Last Stratford Park?

Thu 14 Apr 2011

The Stratford Park Reading Series in Exile

proudly presents...

Anselm Hollo & Eleni Sikelianos
WEDNESDAY, APRIL 20th at 7:00 p.m.

§

Come join us for what will very likely be the last reading in the Stratford Park series. Come celebrate the end of this little series, and hear some terrific poetry, at a NEW LOCATION:

Innisfree Poetry Bookstore & Café
1203 13th Street, Suite A, Boulder, CO 80302
On The Hill

§

Anselm Hollo, poet and literary translator, is a Professor of Writing and Poetics at Naropa University in Boulder, Colorado. Hollo has published thirty books and chapbooks of his poetry, most recently Notes on the Possibilities and Attractions of Existence: Selected Poems 1965-2000 (Coffee House Press) which won the San Francisco Poetry Center's Best Book Award for 2001, and

Guests of Space from Coffee House Press, 2007. A forthcoming volume of his poems, Some Lost, Some Found, will see publication in 2012.

Hollo’s honors and awards include a New York State Creative Artists' Public Service Award (1976), a National Endowment for the Arts (NEA) Poet’s Fellowship (1979), P.E.N./American-Scandinavian Foundation Awards for Poetry in Translation (1981 and 1989), Fund for Poetry Awards for Contributions to Contemporary Poetry (1989, 1991), The Finnish Government Prize for Translation of Finnish Literature (1996), a Gertrude Stein Award in Innovative American Poetry (1996), 2002 a Baltic Center for Writers and Translators residency (Visby, Gotland 2002)), a Civitella Ranieri residency (Umbria, Italy 2005).

Eleni
Sikelianos is the author of a hybrid memoir (The Book of Jon) and six books of poetry, the most recent being Body Clock. Sikelianos received her MFA
in 1991 from what was then The Naropa Institute, where she studied with many of
the most exuberant living poets of our times. She has been the happy recipient of various awards for her
poetry, nonfiction, and translations, and her work has been translated into a dozen languages. One volume has
appeared in French, and two more (The
Book of Jon and The California Poem)
will appear in France next year.
She has translated Exchanges on
Light by Jacques Roubaud, and is spending her current sabbatical in Paris, California, and Boulder.

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116. Jennifer Karmin

April 15-17: To Art & Profit festival in Chicago

Thu 14 Apr 2011

TO ART & PROFIT:
Creative Labor, Collective Action & Conscientious Capitalism

Interdisciplinary performance series
arts-focused dialogues & street spectacles
in Chicago, Illinois

Curated by Links Hall Artistic Associates
Abra Johnson & Meida McNeal
http://toartandprofit.wordpress.com

APRIL 15-17
Quit Bullshittin': Recognizing Division
& Building Solidarity in the Arts

Collaborating Artists:
In The Spirit, Siete Lunas Nuevas, Avery R. Young,
Boogie McClarin, Nikki Patin, Crystle Dino,
Nicole Noland & Fathom DJ

PERFORMANCES
8pm Friday & Saturday
at Links Hall, 3435 N.Sheffield
http://linkshall.org

COMMUNITY SPECTACLE & DISCUSSION
4pm Community Spectacle
5:30pm Panel Discussion
at the Maekeen Room
2147 S. Lumber Street, Suite 405
River Front Lofts, Pilsen

UPCOMING MAY 20-22
Come As You Are: Re-Imagining Art with a Conscience

Collaborating Artists:
Silvita Diaz Brown, Nicole Garneau & Lani Montreal;
Nicole LeGette; The Ladies Ring Shout,
Ayako Kato & David Boykin

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117. Jared Schickling
Re: [someone's] New "web log" address
Fri 15 Apr 2011

J2 seems so far from the late, great, democratic, free-wheelin Jacket
1 as to not even bother. Another
monolith of the discourse. Hell of a
purchase. Time will tell. Duck and cover, people.

Jared.

> *Date: Wed, 13 Apr 2011 12:46:24 -0500*
> *From: Maria Damon <[redacted]>*
> *Subject: Re: New "web log" address*
>
> *yes indeedy-reedy. it's gorgeous. a bit overwhelming in its gorgeousness.*

> *Cara Benson wrote:*
> *Congrats to all involved in J2. It's phenomenal.*
>
> _____
> *From: Charles Bernstein <[redacted]>*
> *To: [redacted]*
> *Sent: Wed, April 13, 2011 10:24:00 AM*
> *Subject: New "web log" address*
>
> *I'm putting on a new Jacket: I've moved my "web log" to Jacket2:*
>
> *http://jacket2.org/commentary/charles-bernstein*
> *RSS feed: http://feeds.feedburner.com/CharlesBernsteinWebLog.xml*
> *Email subscription:*
> *http://feedburner.google.com/fb/a/mailverify?*
> *uri=CharlesBernsteinWebLog&loc=en_US*
>
> *Date: Wed, 13 Apr 2011 12:38:53 -0400*
> *From: John Latta <[redacted]>*
> *Subject: Re: New "web log" address*
>
> *One wonders, of course, about the controlling wisdom of J2's announcement:*
>
> *"Jacket2 does not accept unsolicited submissions. . ."*
>
> *And: "Jacket2 publishes new poetry only as part of critical commentaries and features; we are not currently reading submissions of poetry."*
>
> *Poems: the *un*necessary part of poetry.*
>
> *JL*
>
> *http://isola-di-rifiuti.blogspot.com/*

↑ Index

118. **CA Conrad**

Allen Ginsberg SPECIAL EDITION of JUPITER 88

Fri 15 Apr 2011

I've been invited by the HOWL Festival 2011 committee to make JUPITER 88 films of poets discussing Ginsberg's poetics and activism. The first one is UP! And it's MARK NOWAK: http://JUPITER88Ginsberg.blogspot.com

Anyone wishing to contribute PLEASE let me know and we'll set up a time to film you!

Have a great day!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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119. George Quasha

Penn Theorizing Lecture Series: George Quasha on "Principle Art: The Poetics of Thinking"

Fri 15 Apr 2011

The Theorizing Lecture Series presents:

GEORGE QUASHA
"Principle Art: The Poetics of Thinking"

Tuesday, April 19th at 5:00 PM
Max Kade Center room 329, A Wing
3401 Walnut St. next to Starbucks

Artist, poet, critic, and musician George Quasha works across mediums and disciplines to explore principles in common within language, sculpture, drawing, video, sound, installation, and performance. Solo exhibitions of "axial stones" and "axial drawings" include the Baumgartner Gallery in New York (Chelsea), the Slought Foundation in Philadelphia, and at the Samuel Dorsky Museum of Art at SUNY New Paltz. His lecture will present a theory of "principle" in art, poetry, music, thinking, and consciousness, and in particular the "axial principle," where "principle" is in contrast (and yet complementary) to "conceptual" art.

His recent books are: /Verbal Paradise/ /(preverbs)/ (as the first of a 6 volume work of "preverbs") (Zasterle Press, 2011); /An Art of Limina: Gary Hill's Works and Writings/, with Charles Stein, Foreword by Lynne Cooke (Poligrafa: Barcelona, 2010); /Axial Stones: An Art of Precarious Balance/ (North Atlantic Books: 2006).

Quasha other books include poetry (/Somapoetics/, /Giving the Lily Back Her Hands/, /Ainu Dreams/ [with Chie Hasegawa]); anthologies (/America a Prophecy/ [with Jerome Rothenberg], /Open Poetry/ [with Ronald Gross], /An Active Anthology/ [with Susan Quasha], /The Station Hill Blanchot Reader/ [with Charles Stein]); and writing on art (/Gary Hill: Language Willing/; with Charles

Stein: /Tall Ships, HanD HearD/liminal objects/, /Viewer/. Quasha's awards include a National Endowment for the Arts Fellowship in poetry and a Guggenheim Fellowship in video art in 2006. He has taught at Stony Brook University (SUNY), Bard College, New School University (Graduate Anthropology Department), and Naropa University. He is also the founder/publisher of Station Hill Press of Barrytown (New York) with Susan Quasha.

Free and open to the public. Refreshments will be served.

/Generously co-sponsored by the Graduate Group in Comparative Literature and Literary Theory, the English Department, the Art History Department's Zero Fund, the Theorizing Reading Group, and the Graduate and Professional Student Assembly (GAPSA)./

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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120. editor boog

Boog Turns 20 With 5th Annual Welcome to Boog City Festival, Fri. Aug. 5-Tues. Aug. 9

Fri 15 Apr 2011

Hi all,

Boog turns 20 on Fri. Aug. 5, and we'll kick off year 21 with our 5th annual Welcome to Boog City Poetry and Music Festival. The fest will span from—Save the Date—Fri. Aug.5-Tues. Aug. 9, with poets and musical acts performing at ACA Galleries, Sidewalk Café, Unnameable Books, and The Zinc Bar. The poets will be selected by Boog's current poetry editor, Joanna Fuhrman, one of our former poetry editors, Jim Behrle, and myself. Small press editor Douglas Manson will be in charge of our 8th Annual Small, Small Press Fair, while musician Brian Speaker will be booking all the music.

To get on our email list as details become more specific, email [redacted]

best,
David Kirschenbaum

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121. Amy King
Fwd: [New-Poetry] Dean Young's heart
Fri 15 Apr 2011

—

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122. Maria Damon
Re: Fwd: [New-Poetry] Dean Young's heart
Fri 15 Apr 2011

yay.
blessings to the donor, accruing karma.

Amy King wrote:
> -------- Original Message --------
> Subject: [New-Poetry] Dean Young's heart
> From: David Graham <[redacted]>
> To: "[redacted] & Views" <[redacted]>
> CC:
>
> http://isak.typepad.com/isak/2011/04/breaking-a-heart-for-dean-young.html
>
>
> ==========
> David Graham
> [redacted]
>
> Home Page:
> http://web.me.com/drjazz
>
> Poetry Library:
> http://web.me.com/drjazz/Site/DGPoLibrary.html
> ==========
>
>
>
>
>

> _____
> New-Poetry mailing list
> [redacted]
> http://wiz.cath.vt.edu/mailman/listinfo/new-poetry
>

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123. Mark DuCharme

Re: [New-Poetry] Dean Young's heart

Fri 15 Apr 2011

Translation, please. (Or is this meant to be a concrete poem?)

> *Date: Fri, 15 Apr 2011 09:54:24 -0400*
> *From:* [redacted]
> *Subject: Fwd: [New-Poetry] Dean Young's heart*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: Amy King <*[redacted]*>*
> *Subject: Fwd: [New-Poetry] Dean Young's heart*
> *----------*
>
> *CgotLS0tLS0tLSBPcmlnaW5hbCBNZXNzYWdlIC0tLS0tLS0tClN1YmplY3Q6IFtOZXc
tUG9ldHJ5
XSBEZWFuIFlvdW5nJ3MgaGVhcnQKRnJvbTogRGF2aWQgR3JhaGFtIDxncmFoYW1k
QHJpcG9uLmVk
dT4KVG86ICJuZXctcG9ldHJ5QHdpei5jYXRoLnZ0LmVkdSAmYW1wOwlWaWV3cyIgP
G5ldy1wb2V0
cnlAY2hhcmxlbWFnbmUuY2RkYy52dC5lZHU+CkNDOiAKCmh0dHA6Ly9pc2FrLnR
5cGVwYWQuY29t
L2lzYWsvMjAxMS8wNC9icmVha2luZy1hLWhlYXJ0LWZvci1kZWFuLXlvdW5nLmh0b
WwKCgo9PT09
PT09PT09PT09PT09PT09PT09PT09PT09PT09PT09CkRhdmlkIEdyYWhhb
QpncmFoYW1k
QHJpcG9uLmVkdQoKSG9tZSBQYWdlOgpodHRwOi8vd2ViLm1lLmNvbS9kcmpheno
KClBvZXRyeSBM
aWJyYXJ5OgpodHRwOi8vd2ViLm1lLmNvbS9kcmphenovU2l0ZS9ER1BvTGlicmFyeS
5odG1sCj09
PT09PT09PT09PT09PT09PT09PT09PT09PT09PT09PT09PQoKCgoKCl9fX1
9fX19fX19f
X19fX19fX19fX19fX19fX19fX19fX19fX19fX19fX19fCk5ldy1Qb2V0cnkgbWFpbGl
uZyBs
aXN0Ck5ldy1Qb2V0cnlAd2l6LmNhdGgudnQuZWR1Cmh0dHA6Ly93aXouY2F0aC52
dC5lZHUvbWFp
bG1hbi9saXN0aW5mby9uZXctcG9ldHJ5Cg==

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124. Dan Godston

Piano | Poetry concert in the Fine Arts Building

Fri 15 Apr 2011

Piano | Poetry Concert

Saturday, April 16, 2011 (7:00 p.m.)

Curtiss Hall

Fine Arts Building

410 South Michigan Ave., tenth floor

Chicago IL 60605

[redacted], [redacted]

http://www.pianofortefoundation.org/

You are invited to attend a special concert that involves collaborations between pianists and poets -- including Christina Pugh, Ed Roberson, Reginald Gibbons, Rachel Webster, Ari Brown, and Mabel Kwan. Christina Pugh and Ed Roberson will be performing with Ari Brown, and Rachel Webster and Reginald Gibbons will be performing with Mabel Kwan. This concert, which happens during National Poetry Month, is being presented by The Poetry Foundation, PianoForte Foundation, Borderbend Arts Collective, and IS Productions. A reception will follow the concert. Admission: $20, $10 for students.

The Experimental Piano Series showcases performances by innovators in today's world of experimental piano. These performances include approaches that are influenced and informed by jazz, "new music," classical music, world music, and other genres. Some of the performances during EPS will involve solo pieces, and others will involve duos and trios. Some of the pieces will be improvised, whereas others will be performances of compositions that are notated.

The Experimental Piano Series is presented by the PianoForte Foundation, Borderbend Arts Collective, and IS Productions. So far, Frank Abbinanti, Jim Baker, Renée Baker's TUNTUI, Ben Boye, Phyllis Chen, Steve Cohn, CUBE, Justin Dillard, Irina Feoktistova, Paul Giallorenzo, Burton Greene, Jonathan Hey, Sebastian Huydts, Keith Kirchoff, Matthew McCright, Adam Marks, Thollem McDonas, Eric Glick Rieman, Adam Tendler, and Ann Ward have performed during EPS concerts. This is the final concert in EPS' third season.

BIOS:

Ari Brown is a composer, arranger and educator who plays the piano and saxophone. He has performed with many music greats including Anthony Braxton, Muhal Richard Abrams, Lou Rawls, B.B. King, Chuck Berry, Elvin Jones, Andrew White, Della Reese, Billy Eckstein. Mr. Brown has also performed with the Chicago Symphony Orchestra in the Chicago premier of the Anthony Davis opera, "Malcom X". He has also performed a clarinet solo on the score in Universal Studio's motion picture, The Babe. He has toured all over the world including Japan, Europe, Malaysia, Taiwan, and Singapore. He received his BA of Music Education from Vandercook College of Music, and has made numerous recordings. http://aacmchicago.org/richard-ari-brown

+ / + \

Reginald Gibbons is a poet, fiction writer, translator, literary critic, artist, and Professor of English, Classics, and Spanish and Portuguese. In 2008 he published a new book of poems, Creatures of a Day (LSU Press, 2008), which was a Finalist for the 2008 National Book Award in poetry. New books: Slow Trains Overhead: Chicago Poems and Stories (University of Chicago Press, 2010) and a bilingual selection of poems, Desde una barca de papel (Littera Libros, 2010).

In 2008 he also published a volume of new translations of Sophocles, Selected Poems: Odes and Fragments (Princeton); from 2006 to 2009 he was a columnist for American Poetry Review. http://reginaldgibbons.northwestern.edu/

+ / + \

Mabel Kwan is a pianist with Ensemble Dal Niente and a founding member of the piano and percussion duo Nothing in Common. She champions the works of artists from her generation and has been a featured performer at the Sonic Fusion Festival in Edinburgh, Scotland, the SEAMUS Conference, the Intermedia Festival, and Chicago's Looptopia. Born and raised in Austin, Texas, Mabel received performance degrees from Rice University and Northern Illinois University. http://mkwan.com/mabel

+ / + \

Christina Pugh is the author of two books of poems: Restoration (Northwestern University Press /TriQuarterly Books, 2008) and Rotary (Word Press, 2004), which received the Word Press First Book Prize. She has also published a chapbook, Gardening at Dusk (Wells College Press, 2002). Her poems have appeared in The Atlantic Monthly, Poetry, The Kenyon Review, TriQuarterly, and other periodicals, as well as in anthologies such as Poetry 180. Her honors have included the Lucille Medwick Memorial Award from the Poetry Society of America, the Grolier Poetry Prize, the Illinois Arts Council’s individual artist fellowship in poetry, the Ruth Lilly Poetry Fellowship, a Whiting Fellowship for

the Humanities, and residencies at the Ragdale and Ucross colonies. Pugh's criticism has recently appeared in Poetry, Verse, Ploughshares, and The Emily Dickinson Journal. She is an associate professor in the Program for Writers at the University of Illinois at Chicago.
http://www.poetryfoundation.org/bio/christina-pugh

+ / + \

Ed Roberson was born and raised in Pittsburgh, where he studied painting in his youth and was educated at the University of Pittsburgh. His extensive travels inform his work,which is also influenced by spirituals and the blues, and by visual art, such as the mixed-media collages of Romare Beardon. Poet and critic Michael Palmer <http://www.poetryfoundation.org/archive/poet.html?id=5205> has called Roberson "one of the most deeply innovative and critically acute voices of our time."

Roberson is the author of numerous books of poetry, including City Eclogue (2006), Atmosphere Conditions (1999), which was chosen by Nathaniel Mackey <http://www.poetryfoundation.org/archive/poet.html?id=82229> for the National Poetry Series and was a finalist for the Academy of American Poets' Lenore Marshall Award, and Voices Cast Out to Talk Us In (1995), which won the Iowa Poetry Prize. Words and phrases in Roberson's experimental poetry actively resist parsing, using instead what Mackey has called "double-jointed syntax" to explore and bend themes of race, history, and culture. "I'm not creating a new language. I'm just trying to un-White-Out the one we've got," said Roberson in a 2006 interview with Chicago Postmodern Poetry.

Roberson's honors include the Lila Wallace Writers' Award and the Poetry Society of America's Shelley Award. His work has been included in Best American Poetry.

Roberson lives in Chicago, where he has taught at the University of Chicago, Columbia College and Northwestern University.
http://www.poetryfoundation.org/bio/ed-roberson

+ / + \

Rachel Webster grew up in the small town of Madison, Ohio, and now lives in Evanston, IL, where she is an Artist in Residence (in poetry) at Northwestern University. She also edits the online anthology of international poetry, UniVerse, located at www.universeofpoetry.org. Her poems have been published in many journals, including Poetry, The Southern Review, The Madison Review, Perihelion and blossombones, and she has won a few awards for her writing and teaching, including an Academy of American Poets' Young Poets Prize. For several years, she created and taught writing workshops for city teens, and in this capacity, co-edited two anthologies of writing by Chicago

youth, Alchemy (2001) and Paper Atrium (2005). She has my MFA from the Warren Wilson Program for Writers. http://racheljamisonwebster.blogspot.com/

PianoForte in the Fine Arts Building

410 South Michigan Ave., first floor

Chicago IL 60605

[redacted], [redacted]

Links:

The Poetry Foundation: http://www.poetryfoundation.org/

PianoForte Foundation: http://www.pianofortefoundation.org/

National Poetry Month: http://www.poets.org/npm/

Experimental Piano Series on Facebook:
http://www.facebook.com/group.php?gid=76408581754

This Piano | Poetry Concert on CAR:
http://www.chicagoartistsresource.org/literary/node/32437

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125. amy king
UPDATE - Dean Young's heart
Fri 15 Apr 2011

---

1) From Deano's wife: "The surgeon says everything looks good-- the heart started beating as soon as they hooked it up." (11 hours ago)

2) I wonder what the 22-year old who saved my uncle's life was thinking when he checked the "organ donor" box.

3) Thanks for all the warm wishes today, friends. It's really a very happy day for my family. Thank you. (1 hour ago)

> *http://isak.typepad.com/isak/2011/04/breaking-a-heart-for-dean-young.html*

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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126. Ruth Danon

Fwd: Paul:FYI and pass it along

Fri 15 Apr 2011

This is a multi-part message in MIME format.

----3c2693d31d62f4e19d6

Dear list,

I am forwarding the blog that has been created to honor and remember Paul Violii. Paul taught in the McGhee Division of NYU for more years than I can say. He was there long before I became coordinator of the program. He was a delight to work with. His crinkled up smile could make your day.

His impact on students was enormous. His poetry is alive and well.

I think his family --probably at his request -- has been private about details. But the idea is to send this blog to them as a testament to the love and respect so many people felt -- and feel -- for him.

Ruth Danon

Ruth Danon Ph.D, Clinical Professor,Creative and Expository Writing
Coordinator, Creative and Expository Writing
McGhee Division, New York University

----3c2693d31d62f4e19d6
Content-language: en

This is a multi-part message in MIME format.

----11ffb55c853b57e8110b

Dear April, Ruth and Kathleen,

Kate Falvey emailed me the forwarded link to a blog about Paul Violi. Please pass it on to his students and colleagues.

Thank you.

Bassam

Bassam K. Abed, Ph.D.
Clinical Professor of Social Sciences
Director of Academic Affairs
McGhee Division
726 Broadway, Rm 674
New York University
New York, NY 10003
Phone:[redacted]

----11ffb55c853b57e8110b

http://blog.bestamericanpoetry.com/paul_violi/

The editors are going to gather the posts into a book for the family. The more, the sweeter - if not merrier.

----11ffb55c853b57e8110b--

----3c2693d31d62f4e19d6--

↑ Index

127. Jane Nakagawa
Seek articles describing process of collaborative poetry writing
Sat 16 Apr 2011

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hi everybodyI'm in search of articles that describe how poets collaborated with other poets on poems (poems written by two or more poets) -- preferably articles that can be shared electronically. if possible send URL etc. to janenakagawa at yahoo dot com all bestJane Joritz-Nakagawa, in central Japan

Jane Joritz-Nakagawa's fifth book of poems, "incidental music", is out with BlazeVOX (http://www.blazevox.org/index.php/Shop/Poetry/incidental-music-by-jane-joritz-nakagawa-113/), and on sale at Amazon.com (USA). Her sixth poetry book, "notational", is forthcoming in 2011 with Otoliths (http://the-otolith.blogspot.com/).

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128. Sam Ladkin
Conference
Sat 16 Apr 2011

Dear All (with apologies for cross-posting),

Word from Ed Holberton <[redacted]> on the upcoming conference at Cambridge (UK) for those interested.

Yours truly,
Sam

Contemporary Poetry and the University: a symposium to be held at Girton College, Cambridge 7th May 2011

This symposium brings together poets, academics and teachers of creative writing to discuss the status of poetry writing and teaching in British universities.

Papers and panel discussions will cover: the current crisis in university finances in relation to creative writing; methods of teaching and inspiring writing; experimental poetry; ‘poetry in an age of digital reproduction’; journal publication; and the discussion of specific collaborative projects between writers and academic departments.

1.00pm – 5.30pm

Contributors include: Ian Brinton, Anthony Mellors, Patricia Debney, Angela Leighton, Drew Milne, Jeremy Noel-Tod, Robin Purves, Peter Robinson, Alex Runchman

6pm READING: Jane Draycott & Peter Robinson

followed by the award of the first Jane Martin Prize for Poetry

7.30pm Dinner

For free registration, please email your name to:
[redacted]

The symposium dinner is open to all at a cost of £35. Please make cheques payable to ‘Girton College’ and send to Sinéad Garrigan Mattar by Wednesday 5th May, at Girton College, Cambridge, CB3 0JG For a map and access details, please see: http://www.girton.cam.ac.uk/contact/directions/

↑ Index

129. Bonnie MacAllister

Certain Circuits News (issue launch, call for submissions)

Sat 16 Apr 2011

We are very excited to announce several bits of news:

1) Our Kickstarter grant to print our first issue was funded! Thank you so much to all who donated and helped to spread the word! We are now laying out and preparing to print the issue. We could not have done it without you!

2) Our issue launch is Friday, June 3rd at the Rotunda in Philadelphia. We will show films by Adam Zucker and Jason Maas, Brian and Ashley Howe, Jeff Siegel, Jim Tuite and Patrick Morris. Hal Sirowitz, Courtney Bambrick, and David Hewitt are performing, among others. Final schedule TBA. For more on the Rotunda: http://www.therotunda.org "The Rotunda, a community gathering place for the promotion of arts and culture, is fueled by the belief that art is a catalyst for social change and that the arts can lead to the formation of meaningful partnerships between the University of Pennsylvania and the surrounding community."

3) We are conducting an Art Retreat with Handmade Philly, the Midwives Collective, Women's Caucus for Art Philadelphia Chapter, and Square Peg Artery and Salvage. The event includes films, performance, rides, and paddle boats and takes place at Adventureland in Bensalem, PA. *This is a private event so you must contact us if you'd like to attend*. Email [redacted] with "CC Art Retreat" in the subject line. The date of the event is May 30, Memorial Day 12-6.

4) We held our first Writer's Group on April 23. The next one is May 22 from 5-8 at Eris Temple Artspace, 602 S. 52nd Street, West Philadelphia. Facebook event here<https://www.facebook.com/event.php?eid=208070709206237> .

5) Our clothing swap for Philly AIDS Thrift is Sunday, April 24 2-8. Performances by Lisa Sunshine, Lora Bloom, Leah B, more TBA. Facebook event here <https://www.facebook.com/event.php?eid=208466829178868>. Flier here <http://certaincircuits.tumblr.com/post/4659210420>.

6) More web content launches on May 1. We'd love the chance to publish something new and unpublished. We are now OPEN for submissions.

We are currently accepting submissions for multimedia and literature for our online issues and for print issue 2.1!

Mail to [redacted].

Submission guidelines here: http://certaincircuits.tumblr.<http://certaincircuits.tumblr.com/contributions> com/contributions <http://certaincircuits.tumblr.com/contributions> or use the proposal form <http://certaincircuits.tumblr.com/submit> on the site (multimedia especially for embed codes).

Best,

Bonnie MacAllister

Curator

Certain Circuits Magazine

www.certaincircuits.org

Tumblr: certaincircuits.tumblr.com

Facebook: certaincircuits <https://www.facebook.com/certaincircuits>

Twitter: certaincircuits <http://twitter.com/#!/CertainCircuits>

For all inquiries:
[redacted]<http://mailto:[redacted]/>

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130. Adam Fieled
from "The Scrounge": 6 New Links
Sat 16 Apr 2011

These are six more poems from the manuscript in progress "The Scrounge":

"Undergraduate Workshop":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-undergraduate-workshop.html

"Therapy":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-therapy.html

"Truth and Consequence":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-truth-and-consequence.html

"Puke":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-puke.html

"Pure Dirt":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-pure-dirt.html

"Fun":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-fun.html

Hope you enjoy these.
Thanks,
Adam

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131. Jennifer Karmin
April 21-22: Chicago Writers in Boulder & Denver
Sat 16 Apr 2011

THURSDAY, APRIL 21 @ 5pm
Readings by:
Laura Goldstein
Jennifer Karmin
Luis Humberto Valadez

at Innisfree Bookstore
1203 13th St - Suite A
Boulder, Colorado
http://www.innisfreepoetry.com

****

FRIDAY, APRIL 22 @ 7:30pm
The TitMouse Chicago Writers Exchange

A collaborative experiment by:
Denise Dooley
Laura Goldstein
Jennifer Karmin
Luis Humberto Valadez

at The Dikeou Collection
1615 California St (at 16th St) - Suite 515
Denver, Colorado
http://www.dikeoucollection.org

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DENISE DOOLEY lives in Rogers Park, Chicago. She reads and writes with Next Objectivist Workshop at Mess Hall. Her chapbook Drumtops is available through Con/Crescent Press at concrescentpress.org and poems have appeared in Con/Crescent, Shampoo, Court Green, and elsewhere. She's working on a novel about fungal blights.

LAURA GOLDSTEIN's poetry, reviews and essays can be found in EAOGH, Requited, Little Red Leaves, How2, Seven Corners, Text/Sound, Rabbit Light Movies, Otoliths, CutBank Reviews and Moria, as well as this summer in American Letters and Commentary, She has two chapbooks: Ice in Intervals from Hex Press and Day of Answers from Tir Aux Pigeons and her newest chapbook, Let Her, will be coming out from Dancing Girl Press in Spring 2012. She currently co-curates the Red Rover reading series and teaches Writing and Literature at the School of the Art Institute and Loyola University.

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

LUIS HUMBERTO VALADEZ is a poet/musician/performer from Chicago Heights, IL. His work is heavily influenced by an ilk of artists including Harryette Mullen, Amiria Baraka, Sonia Sanchez, and Anne Waldman as well as the economically depressed Chicago southern suburb he grew up in, and his mother, who constantly implored him to "get out of the Heights." These

influences figure heavily into his first collection of poetry "what i'm on," published by the University of Arizona Press. He went to school at Columbia College Chicago and the Jack Kerouac School of Disembodied Poetics at Naropa University. He also teaches and works as an AmeriCorps VISTA Supervisor for Chicago HOPES, an after-school tutoring and arts initiative for children living in Chicago homeless shelters

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132. Rosmarie Waldrop
new from Burning Deck at 50
Sat 16 Apr 2011

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3 new books from Burning Deck now available from www.burningdeck.com, www.spdbooks.org, and in Europe: www.audiatur.no/Bokhandel

1. Gale Nelson
THIS IS WHAT HAPPENS WHEN TALK ENDS
Poetry, 104 pages, offset, smyth-sewn
ISBN13: 978-1-936194-06-3, original paperback $14

There are 8 sets of 8 poems. All poems within a set follow the vowel pattern of a particular passage from Shakespeare. They could be called homovocalic translations of Shakespeare though they ignore his content while trying to build toward their own coherence. The sets are not presented in linear succession. Instead, the poems are arranged in a chess pattern, the earliest surviving knight's circuit, attributed to al-Adli ar-Rumi of Baghdad and presumed to date from 840 AD.

Born in Los Angeles, Gale Nelson has lived in Providence since the 1980s. He is Assistant Director of the Department of Literary Arts. Burning Deck has earlier published his CETERIS PARIBUS and STARE DECISIS. He is represented in the anthology, 49+1: NOUVEAUX POÈTES AMÉRICAINS, and two of this plays, are included in THE JOY OF PHONETICS AND ACCENTS by Louis Colaianni. He is also the editor of Paradigm Press.
On CETERIS PARIBUS:
“...a landscape of structures and variables, carefully recording instances in which language enjambs to the point of crisis and consigns itself to an altered path. Nelson flashes in and out of poetic modes that he is able to rein in from the brink of cacophony and craft into an engaging series of poems.”—David Harrison Horton, Syllogism

2. Christina Mengert
AS WE ARE SUNG
Poetry, 64 pages, offset, smyth-sewn
ISBN13: 978-1-936194-05-6, original paperback $14

This first book by a trained vocalist explores the transformation from "I am speaking" to "I am singing," and where exactly poetry fits between these two limits. Restlessly, in abrupt (sometimes humorous) shifts it examines the subtle, the inaccessible, what is too fine for our senses, “the song that is sung between notes.” The poems seem almost to disperse, to float off into a space as vast and as tolerant of indeterminacy as Barbara Guest’s, where seeming emptiness can turn into a fullness of motion, potential, song, being.

Christina Mengert has crossed the country from her native Georgia via Rhode Island to Denver (where she earned a Ph.D. in English/Creative Writing) and now on to New York State, to teach in Bard College's Prison Initiative Program. She is co-editor of 12X12: CONVERSATIONS IN 21ST CENTURY POETRY AND POETICS (University of Iowa Press). Her poems and reviews have appeared in WEB CONJUNCTIONS, AUFGABE, COLORADO REVIEW, THE NEW REVIEW OF LITERATURE, RECONFIGURATIONS, DENVER QUARTERLY, CONSTANT CRITIC etc.

3. David Lepiau
FOUR CUT-UPS, OR, THE CASE OF THE RESTORED VOLUME
translated from the French by Keith Waldrop
Poetry, 72 pages, offset, smyth-sewn
ISBN 978-1-936194-04-9 original paperback $14

Real and fictional characters (Mrs. Lindbergh, Gertrude Stein, William Burroughs, Billy Budd or the Kid) circulate through the four parts of Four Cut-ups or The Case of the Restored Volume which, in the way of a mobile, uses constant movement to construct a precise form out of fragmented perceptions, ideas, stories, quotations. A form that gives a strangely uncanny sheen to the most realistic details.

Born in 1969 in Bayonne, David Lespiau lives and works in Marseille. His prose, poetry, and reviews have appeared in many French magazines. He coedited the journal ISSUE (2002-2005) and has translated Charles Reznikoff as well as, with others, Joan Retallack, Kristin Prevallet, and Elizabeth Willis.
An English version by Cole Swensen is part of his trilingual OUIJA-BOARD (2008). Among his other books are L’ÉPREUVE DU PRUSSIEN, LA POURSUITE DE TOM (BOTH 2003),
LA POULE EST UN OISEAU AUTODIDACTE (2005),
LA FILLE DU DÉPARTEMENT FICTION (2007), AND
DJINN JAUNE (2008).

Keith Waldrop's most recent books are TRANSCENDENTAL STUDIES (National Book Award in Poetry), SEVERAL GRAVITIES (collages, Siglio Press), and THE REAL SUBJECT. He has translated Baudelaire as well as contemporary French

poets like Anne-Marie Albiach, Claude Royet-Journoud, Paol Keineg, Dominique Fourcade, and Jean Grosjean.

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133. Louis Cabri
Poetryworld
Sun 17 Apr 2011

Poetryworld
by
Louis Cabri

Capilano University Editions
http://www.cuebooks.ca/new_titles.php

$15
ISBN 978-0-9810122-9-2

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134. Rob McLennan
Obvious Epiphanies Press
Sun 17 Apr 2011

Lary Bremner's Obvious Epiphanies Press

with titles by myself, Pearl Pirie & Bremner

now has a website,
http://obviousepiphanies.posterous.com/

& his 12 or 20 questions on the press here:
http://robmclennan.blogspot.com/2010/12/12-or-20-small-press-questions-lary.html

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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135. Jonathan Minton
Word For/Word #18
Sun 17 Apr 2011

I?m pleased to announce that Word For/Word #18 is online at

www.wordforword.info

with poetry and visuals by

Mónica Gomery, Stephen Ratcliffe, Anhvu Buchanan, Gracie Leavitt, Ian Seed, Jim Berger, Kara Imre, Sara Michas-Martin, Serena M. Tome, Karen Lepri, Kate Dougherty, Lily Ladewig, Elizabeth Sanger, Laura Kochman, Amy Kohut, John M. Bennett, Andrew Topel, Paul Siegell, Karl Kempton, Elizabeth Terrazas, bruno neiva, Michael Brandonisio, Rebecca Eddy, and Sean Burn,

plus Derek Pollard's Review of SPEECH ACTS, by Laura McCullough, A. J. Patrick Liszkiewicz on the poetics of video games, and a travelogue by Tom Hibbard.

Cheers!
Jonathan Minton
www.wordforword.info

+ + +

?(I was in this forest of frosting),? by Kara Imre

I was in this forest of frosting
and I licked the top.

I was in this forest of frosting
and the trees were totally baked.

I was in this forest of frosting
and the cake-people had eyes.

I was in this forest of frosting
and there was no funfetti.

I was in this forest of frosting
and the birds held knives.

I was in this forest of frosting
and everything was dead but me.

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136. Dan Wilcox
Third Thursday Poetry Night, April 21
Sun 17 Apr 2011

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the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

April 21, 2011
7:00 sign up; 7:30 start

Featured Poet: The Wretched Rhymers
(come & find out who these poor poets/wretched rhymers/sorrowful songsters/pathetic plodins might be)

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your poetry-month host: Dan Wilcox.

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137. David Hadbawnik
new book: field work, blazeVOX
Mon 18 Apr 2011

Hello

I'd like to announce a new book of mine, fresh out on BlazeVOX:

Field Work -- Notes, Songs, Poems, 1997-2010

this is an updated, expanded version of a chapbook some of you may be familiar with

called *SF Spleen*, pub. by Skanky Possum in 2006

for a limited time you can get copies for $10 sale price here<http://habenichtpress.com/?p=725>
:

(http://habenichtpress.com/?p=725)

or

Field Work page at Blazevox<http://www.blazevox.org/index.php/Shop/Poetry/field-work-notes-songs-poems-1997-2010-by-david-hadbawnik-228/>

Also on Amazon, SPD, etc.

from the back cover:

In San Francisco, Austin and Buffalo a *chiel*'s among ye taking notes. David Hadbawnik like James Boswell has a knack for capturing all the things we wish we had said, as well as the street talk which shows up our culture as

indescribably banal and fertile. On his way to developing a unique poetic, Hadbawnik kept writing it down; these twelve years of *flâneur*ing perform a voyage of their own, a powerful and mysterious walk towards unknowing.

—Kevin

Killian

The notebooks of Kafka and the late meditations of Wittgenstein echo deep inside David Hadbawnik's marvelous *Field Work*, whose investigations collect into something like a scrolling *wunderkammer* of anecdotal revelation. Or into a tour-de-force *ostranenie* of the quotidian, one might say... Which is to say, and more plainly, I suppose, that in these quasi-aphoristic sallies, daily moments are never quite what they first seem, always infolding much more than what we all almost always assume them to hold. So Hadbawnik looks carefully and insistently. And he does so again and again. And the mundane unfolds its mysteries. "One minute in the life of the world is going by. Paint it as it is," said Cezanne. That is the writer's ethic here, and the result is nothing less than a strange, serial, and many-chambered gift. We haven't had a truly great "poet's daybook" for quite some time, one that enacts a poetics. Here you are.

—Kent Johnson

cheers,

David Hadbawnik

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138. Rosalie Calabrese

Rosalie Calabrese Poetry Update

Mon 18 Apr 2011

Actress, director, cabaret performer Helen Glickman will read four of my poems: Eos; Life as Theatre; Bashert;Yellow Cabs, in a program to celebrate National Poetry Month. There will also be an open mike portion.

Friday, April 29, 4:00 - 6:00 PM.
UFT (United Federation of Teachers)
50 Broadway (near Wall St.), 2nd Floor
New York City
2 or 3 or 4 train to Wall St (Note: 4 is closer)
Free and open to the public

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139. Jonathan Morse

The grammar of sentences and the grammar of photographs

Mon 18 Apr 2011

At

http://theartpart.jonathanmorse.net/?p=62

I brood a little about the difference. And please note my blog's change of address from http://jonathan-morse.blogspot.com (where I'm still maintaining the archive of my old posts) to http://theartpart.jonathanmorse.net .

Jonathan Morse

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140. Obododimma Oha

Re: Seek articles describing process of collaborative poetry writing

Tue 19 Apr 2011

Hi Jane!
Here a link to one instance (entitled "Virtual Venice") in which
several poets collaborated, using Skype as a platform:
http://obododimma.livejournal.com/#entry_6266

Best regards.
Obododimma.

On 4/15/11, Jane Nakagawa <[redacted]> wrote:
> hi everybodyI'm in search of articles that describe how poets collaborated
> with other poets on poems (poems written by two or more poets) -- preferably
> articles that can be shared electronically.
> if possible send URL etc. to janenakagawa at yahoo dot com
> all bestJane Joritz-Nakagawa, in central Japan
>
>
>
> Jane Joritz-Nakagawa's fifth book of poems, "incidental music", is out with
> BlazeVOX
> (http://www.blazevox.org/index.php/Shop/Poetry/incidental-music-by-jane-joritz-nakagawa-113/),
> and on sale at Amazon.com (USA). Her sixth poetry book, "notational", is
> forthcoming in 2011 with Otoliths (http://the-otolith.blogspot.com/).
>
>
>

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Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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141. Gary Sullivan

SEGUE: GARY SULLIVAN + DEREK FENNER

Tue 19 Apr 2011

Segue Poetry Series
Bowery Poetry Club
308 BOWERY, JUST NORTH OF HOUSTON
SATURDAY APRIL 23 FROM 4 - 6 PM
$6 admission goes to support the readers
No drink minumum, happy hour (2 for one drinks)

Gary Sullivan's most recent book is PPL in a Depot. A new collection, Varieties of Religious Experience, is forthcoming. His comics, essays and poetry have appeared in a number of anthologies, including Against Expression: An Anthology of Conceptual Writing and Flarf: An Anthology of Flarf.

Derek Fenner is an artist, writer, publisher, and educator living in Lowell, MA. His recent publications include Wild Schemes (Lew Gallery, 2010) and I No Longer Believe in the Sun: Love Letters to Katie Couric (Bootstrap, 2009).

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.seguefoundation.com, bowerypoetry.com/midsection.htm, or call [redacted]. Curators: Chris Alexander & Kristen Gallagher

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142. **sam truitt**

Review Copies Available: EC(O)LOGUES by Peter Lamborn Wilson

Tue 19 Apr 2011

* *

Ec(o)logues
Peter Lamborn Wilson

Foreword by Charles Stein

Station Hill Press

Paperback; 158 pages

ISBN 978-1-58177-155-2

Publication Date: July 15, 2011

Price: $15.95

*
*

*EC(O)LOGUES is a Menippean Satyre (mixed poetry and prose, both serious and
humorous) inspired by Virgil's Eclogues.
*

To receive a PDF of *Ec(o)logues* for review consideration, please email
[redacted]

Peter Lamborn Wilson is co-author of *Green Hermeticism=alchemy & ecology*, with Christopher Bamford, Kevin Townley and Pir Zia Inayat Khan (Lindisfarne Books, 2007); and author of* Escape from the Nineteenth Century & Other Essays=Fourier, Marx, Proudhon and Nietzsche* (Autonomedia, 1998) plus numerous other books and essays. He is long-time member of the Autonomedia Collective and lives in the Hudson Valley.

On *Ec(o)logues*.....

What this book does has never been done even by Peter Lamborn Wilson himself before now; with all his exuberant learning and poetics, it offers the first coherent, lucid scrutiny of the intricate interweaving of traditionary sciences with the contemporary need to rescue our planet and our sanity. The Emerald Tablet speaks Green politics and ecological salvation. —Robert Kelly

Peter Lamborn Wilson—brilliant translator, poet, magpie scholar, anarchist, consummate cosmologist—we need his salient wisdom and bite. —Anne Waldman

When I read Peter Lamborn Wilson the horizon opens. There is more light. Deep into Ancientness and forward towards Utopia his thoughts bring us the depths & the heights. He Virgils us through the mists of myth & history with words Beyond Reason towards Ecstatic Longing. —Judith Malina

… something of a revelation to the world of poetry.
—Charles Stein

Sam Truitt
Managing Director
Station Hill of Barrytown
120 Station Hill Road
Barrytown, NY 12507
[redacted]
www.stationhill.org
www.samtruitt.org

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143. Adam Fieled
from "The Scrounge": 7 New Links
Tue 19 Apr 2011

"Jamie has the looks":

Here they are:

"Jamie has the looks":

http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-jamie-has-looks.html

"Cell Phone Interrogation":

http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-cell-phone-interrogation.html

"Monster Craving":

http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-monster-craving.html

"Conference":

http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-conference.html

"Teach the Pavement":

http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-teach-pavement.html

"Dr. M's Postcard":

http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-dr-ms-postcard.html

"Dr. M's Postcard to Tim":

http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-dr-ms-postcard-to-tim.html

Hope you like these.
Best,
Adam

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144. Amanda Earl
big bright amused, ditch anthology now on line
Tue 19 Apr 2011

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last year, i invited poets published by
AngelHousePress to take a look at ditch,
www.ditchpoetry.com and respond to the rich
resource of poetry published on the site.

i invite you to read the issue:

Márton Koppány, Jamie Bradley, Caleb JW Brasset,
John M. Bennett, Mary Kasimor, Christine McNair,
Sheila E. Murphy, Sean Moreland, Lily Robert-Foley, rob mclennan,
Marilyn R. Rosenberg, and Sandra Ridley respond
to the work of Marcia Arietta, Gary Barwin,
Daniel f. Bradley, Jamie Bradley, Amy Dennis,
Kane X. Faucher, Camille Martin, rob mclennan,
Christine McNair, Erín Moure, Pearl Pirie,
Natalie Simpson and Nathalie Stephens.

http://www.ditchpoetry.com/anthology.htm

thanks to all participants. hope you enjoy...and
perhaps the work will generate some responses of your own...

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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145. Maria Damon
Anne Blonstein
Wed 20 Apr 2011

The beautiful poet Anne Blonstein died day-before-yesterday in Basel, Switzerland.
Very talented, wonderful work, beautiful person, great loss.

↑ Index

146. Rob McLennan
Influency: mclennan on Martin,
Wed 20 Apr 2011

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for Margaret Chrstakos' Influency Salon:

rob mclennan on Camille Martin's Sonnets (Shearsman, 2010);

http://robmclennan.blogspot.com/2011/04/o-bittersweet-black-sheep-camille.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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147. David Hadbawnik
five new chapbooks on habenicht press
Wed 20 Apr 2011

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habenicht press is pleased to announce the publication of five new chapbooks:

5 Works by The Rejection Group ($7, with choice of b/w cover)

Triptych by Sarah Jeanne Peters ($3)

Houses Don't Float by JodiAnn Stevenson ($3)

Five Windows Light the Cavern'd Man by Brooks Johnson ($3)

Sir Gawain and the Green Knight by David Hadbawnik ($3)

all with unique, letterpress covers, with images by Carrie Kaser.

Very limited number of all five available for $15 total -- visit my blog

http://habenichtpress.com/?p=696

for ordering details.

cheers everyone --

↑ Index

148. David Hadbawnik

Rejection Group -- The Printer to the Reader

Wed 20 Apr 2011

The Printer to the Reader

It hath bin an old saying, that whiles two doggs do strive for a bone, the thirde may come and carie it away. And this proverbe may (as I feare) be wel verefied in me which take in hand the imprinting of this poeticall Poesie. For the case seemeth doubtful, and I will disclose my conjecture. Master C. B. (in a separate missive) hath cunningly dischaged himselfe of any responsibilitie for this texte, as the graver sort of greyhaired judgers mighte (perhaps) conceive in the publication of these pleasant Pamphlets. And beside that, a message from K. G. (with whome as seemeth, the original copie hereof was passed from one to th'other), doth with no lesse clerkly cunning seeke to perswade the printer, that he (also) had no hande in its making; and bothe gentlemen woulde by no meanes have it published. I am not privie, forsooth, to any declaratione at this date from K.S.M., nor from V.P., nor K.J., these most notorious persons, too, assumed in some quarters as the Authores. This in despyte of what the venerable C.D. hath recently informed us, namely, "'Tis come a time when affixing one's signature to an alien text be in no wise remarkable, and we fain arrive at the next frontier of proprietie, when the institutions of poetry shall be agonized by *scriptores conceptiones* signing for others under texts the which themselves have not written." Now I feare very muche (all these words notwithstanding) that the aforementioned C.B. and K.G. were of one assent compact to have it imprinted: And yet, finding by experience that nothing is so wel handled now adayes, but that some malicious minds may either take occasion to mislike it themselves, or else finde meanes to make it odious unto others: They have therefore (each of them) politiquely prevented the daunger of misreport, and suffered me the poore Printer to runne away with the palme of so perillous a victorie. Notwithstanding, having wel perused the worke, I find nothing therein amisse (to my judgemente) unlesse it be two or three wanton places passed over in the discourse of a dubious enterprise: The which for as much as the words are cleanly (although the thing ment be somewhat satiricall) I have thought good also to let them passe as they came to me, and the rather bicause (as master C. B. hath well alleged in his letter) the well minded reader may reape some commoditie out of the most frivolous works that are written. And as the venomous spider will sucke poison out of the most holesome herbe,

and the industrious Bee can gather hony out of the most stinking weede: Even so the discrete reader may take a happie example by the most vicious verses, although the captious and harebrained heads can neither be encoraged by the good, nor forewarned by the bad. To conclude, the worke of the most mysterious Rejection Groupe is so universall, as either in one place or other, any mans mind may therewith be satisfied. The which I adventure (under pretext of this promise) to present unto all indifferent eyes as followeth.

New Rejection Groupe chapbookes available: $7 each, black or white cover; $20 for a *very limited edition* signed copy by K.G., V.P., K.S.M., C.B., and K.J.

visit here <http://habenichtpress.com/?p=696>

(http://habenichtpress.com/?p=696)

for ordering details

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149. Stephen Vincent

Ron Halpern on New Narrative versus Lang Po

Wed 20 Apr 2011

Up on the new Jacket(I think) Ron Halpern has a good, intense piece on on the importance of Steve Abbot's San Francisco based SOUP magazine with great attention to Bruce Boone's critique of early Lang Po and New Narrative differences via attention to Bob Perleman, Steve Benson, and F Jameson. Definitely brings back the ferocious (often) arguments, fierce rumblings of late 70's, early 80's. New Content versus New Forms.

Stephen V
http://stephenvincent.net/blog/

↑ Index

150. Al Filreis

PoemTalk 42: Nathaniel Tarn, dying trees, eco-disaster

Thu 21 Apr 2011

Today we release PoemTalk #42, a discussion of Nathaniel Tarn's Dying Trees by Marcella Durand, Burt Kimmelman, and Erin Gautsche:

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audio?show=Poem%20Talk

- Al Filreis

Al Filreis
http://www.writing.upenn.edu/~afilreis

↑ Index

151. Jordan Stempleman
SPRUNG FORMAL 2011
Thu 21 Apr 2011

SPRUNG FORMAL, the Kansas City Art Institute's literary arts journal, is now available for pre-order: http://sprungformal.wordpress.com/Featuring work by:Mary Jo Bang, Robert J. Baumann, Adam Beris, Daniel Borzutzky, Austin Buckingham, Shannon Burns, Nick Chan, Jack Christian, Bryan Coffelt, Cyrus Console, Linh Dinh, Marie Dougherty, Dustin Downey, Shawna Enyart, Ryan Feeney, Miles Fermin, Abbe Findley, Kathleen Furlong, Madeline Gallucci, Angela Genusa, Tyson Gough, Joshua T. Howell, Kristen Iskandrian, Tim Jones-Yelvington, Justin Kemp, Emily Kendal Frey, Mitchell Hugh Kirkwood, Mark Leidner, Christina Lenert, Richard Lucyshyn, Ryan MacDonald, Alice Miller, Sawako Nakayasu, Annie Raab, Osciel Ramos, Sophie Roessler, James Sanders, Jaclyn Senne, Sandra Simonds, Lauren Stookey, Mathias Svalina, Michelle Taransky, Dana Ward, Dara Wier, Teal Wilson, Dziadek Wydra Odjazdowy, Mike Young, and Joshua Zink

↑ Index

152. Rob McLennan
AngelHousePress' meta-ditch response anthology,
Thu 21 Apr 2011

AngelHousePress responses to poetry
published on ditch: the poetry that matters, is now online,
lovingly edited + compiled by Amanda Earl

Márton Koppány on Marcia Arietta;
Jamie Bradley on Gary Barwin;
Caleb JW Brasset on Kane X. Faucher and Jamie Bradley;
John M. Bennett on Daniel f. Bradley;
Mary Kasimor on Nathalie Stephens;
Christine McNair on Amy Dennis;
Sheila E. Murphy on Camille Martin;
Sean Moreland on rob mclennan;
Lily Robert-Foley on Nathalie Stephens;
rob mclennan on Natalie Simpson;
Marilyn R. Rosenberg on Erin Moure;
Sandra Ridley on Christine McNair and Pearl Pirie;

http://www.ditchpoetry.com/anthology.htm

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

153. Mary Jo Malo
Solidarity and/or Solitary Poets
Thu 21 Apr 2011

Read an interview with M. Rothenberg here for a solidarity perspective and approach.

http://poetsgulfcoast.wordpress.com/

From unquestionably the most solitary poet, find Bill Knott’s valuable and free poetry here.

http://www.lulu.com/browse/search.php?fListingClass=0&fSearch=Bill+Knott
Mary Jo Malo
--
http://thisshiningwound.blogspot.com/
http://apophisdeconstructingabsurdity.blogspot.com/

↑ Index

154. Russ Golata
sadly Jeanne Leiby is gone at 46
Thu 21 Apr 2011

—

↑ Index

155. Joel Weishaus
Poetica Critique of Don McKay's "Strike/Slip"
Thu 21 Apr 2011

Dear Friends and Colleagues;

This Poetica critique is of Canadian poet Don McKay's "Strike/Slip."
http://www.cddc.vt.edu/host/weishaus/Poetica/blog-7.htm

Thank you, as always, for your kind reception of these critiques.

-Joel

Joel Weishaus
Homepage:

http://web.pdx.edu/~pdx00282/
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm

↑ Index

156. richard owens
Re: Anne Blonstein
Fri 22 Apr 2011

MARIA:

sad news. she was a poet of stunning intelligence.

.....richard owens
10 Ross Road
Scarborough, ME 04074

damn the caesars, the journal
damn the caesars, the blog

--- On Wed, 4/20/11, Maria Damon <[redacted]> wrote:

From: Maria Damon <[redacted]>
Subject: Anne Blonstein
To: [redacted]
Date: Wednesday, April 20, 2011, 9:24 AM

The beautiful poet Anne Blonstein died day-before-yesterday in Basel, Switzerland. Very talented, wonderful work, beautiful person, great loss.

↑ Index

157. carol dorf
Carol Dorf, Jeanne Powell reading Sat April 30, Rebound Books, San Rafael, CA
Fri 22 Apr 2011

HAND TO MOUTH/WORDS SPOKEN OUT #38

The REBOUND BOOKSTORE
1611- 4th Street, San Rafael

Sat., APRIL 30th, 4-6 pm

WITH FOUR POETS
FROM THE WOMEN'S POETRY SALON

CAROL DORF, Poetry Editor of the online 'zine *Talking Writing*

GRACE GRAFTON, teacher with CA Poets in the Schools

JEANNE POWELL, poet, essayist, and cultural critic at http://jeanne-powell.com

ANDRENA ZAWINSKI, founder of the Women's Poetry Salon and Features Editor at PoetryMagazine.com

Light refreshments and Open Mic
Sign-ups at [redacted]
Or: [redacted]

↑ Index

158. amy king
Twitter spitter -- Academy of Poetry
Fri 22 Apr 2011

I don't really Tweet, but I'm asking questions in the morning (if I can get up) under the Academy of American Poetry twit-feed -- http://twitter.com/#!/POETSorg

Other poets on schedule:

Guest tweeters include:

4/1 D.A. Powell
4/2 Dawn Lundy Martin
4/3 Noelle Kocot
4/4 Richard Siken
4/5 Jennifer Chang
4/6 Joshua Clover
4/7 J. Michael Martinez
4/8 Mark Bibbins
4/9 Jennifer L. Knox
4/10 Randall Mann 4/11 CAConrad
4/12 Ada Limón
4/13 Graham Foust
4/14 Evie Shockley
4/15 Jen Bervin
4/16 Ken Chen
4/17 Sherwin Bitsui
4/18 Noah Eli Gordon
4/19 Ronaldo Wilson
4/20 Nate Pritts 4/21 Danielle Pafunda
4/22 Amy King
4/23 Ching-in Chen
4/24 John Gallaher

4/25 Srikanth Reddy
4/26 Jericho Brown
4/27 Gabrielle Calvocoressi
4/28 Kazim Ali
4/29 Lyrae Van Clief-Stefanon
4/30 Dorothea Lasky

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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159. amy king
Fw: Poets for Living Waters
Fri 22 Apr 2011

Please find work atPoets for Living Waters gathered for you in

Please find work atPoets for Living Waters gathered for you in recognition that a year has passed since the BP oil disaster in the Gulf of Mexico.

http://poetsgulfcoast.wordpress.com/

FEATURED POEMS
* EXCERPT from MANATEE/HUMANITY by Anne Waldman
* TWO POEMS by Jonathan Skinner
* TWO POEMS by Sarah Browning
* THREE POEMS by Janet Holmes
* AUTUMN BEACH by Scott Sweeney
* TWO POEMS by and INTERVIEW with Michael Rothenberg
* THREE POEMS by Sandra Simonds

Heidi

↑ Index

160. Louis Armand
Prague Microfestival 14-18 May
Fri 22 Apr 2011

VLAK magazine and Psí Víno, in co-operation with Versal Magazine and VEER Books, invite you to the *3rd Prague Microfestival*, 14-18 May, 2011. Venue: Krásný Ztráty, Náprstkova 10, Praha 1, Staré Mìsto (www.krasnyztraty.cz)

==========
PROGRAMME <http://www.facebook.com/event.php?eid=150808851648800>
==========
*Saturday 14 May, 6.00pm, Krásný ztráty
Discussion: "Poetics & Translocality"
*Saturday 14 May, 8.00pm, Krásný ztráty
Reading: Carla Harryman, Keston Sutherland, Barrett Watten, Lenka Daòhelová,
Alistair Noon [CZ/EN]

*Sunday 15 May, 6.00pm, Krásný ztráty
Launch event: VLAK 2
Reading: Ondøej Buddeus, Jane Lewty, Adam Borziè, Joshua Mensch, Carla Harryman, Stephan Delbos, Jeroen Nieuwland, Kasia Bazarnik, Zenon Fejfer, Megan M. Garr, Michal ©anda, David Vichnar [CZ/EN]

*Monday 16 May, 6.00pm, Krásný ztráty
Reading: Donna Stonecipher, Sean Bonney, Aodan McCardle, Stephen Mooney, Ulli Freer, Jan Tìsnohlídek [CZ/EN]
Launch event: Maurice Scully, Gilbert Adair (Veer books).

*Tuesday 17 May, 6.00pm, Krásný ztráty
Reading: Sylva Fischerová, Dagmar Pokorná, Megan M. Garr, Martin Skýpala, Jane Lewty [CZ/EN]
Launch event: Versal 9 (Versal Magazine)

*Wednesday 18 May, 6.00pm, Krásný ztráty Reading: Catherine Hales, Josef Straka, Laura Conway, Louis Armand, Karla Kelsey [CZ/EN] Launch event: David Vichnar, Thresholds: Essays on the International Prague Poetry Scene (LPB); Louis Armand, Letters from Ausland (Czech translation; Psi Vino); and Stephan Delbos, From a Terrace in Prague: A Prague Poetry Anthology (Litteraria Pragensia Books)

[CZ/EN] = All events are in both English and Czech.
*Free entry

==========

Supported by the Department of Foreign Affairs, Ireland, the Centre for Critical & Cultural Theory, and Centre for Irish Studies, Charles University.
==========

www.vlakmagazine.com

www.litterariapragensia.com

issuu.com/litteraria

↑ Index

161. **Ruth Lepson**

Re: Seek articles describing process of collaborative poetry writing

Fri 22 Apr 2011

---

thanks for saving this & sending it, Obododimma.

On 4/19/11 4:50 AM, "Obododimma Oha" <[redacted]> wrote:

> *Hi Jane!*
> *Here a link to one instance (entitled "Virtual Venice") in which*
> *several poets collaborated, using Skype as a platform:*
> *http://obododimma.livejournal.com/#entry_6266*
>
> *Best regards.*
> *Obododimma.*
>
> *On 4/15/11, Jane Nakagawa <[redacted]> wrote:*
> *hi everybodyI'm in search of articles that describe how poets collaborated*
> *with other poets on poems (poems written by two or more poets) -- preferably*
> *articles that can be shared electronically.*
> *if possible send URL etc. to janenakagawa at yahoo dot com*
> *all bestJane Joritz-Nakagawa, in central Japan*
>
> *Jane Joritz-Nakagawa's fifth book of poems, "incidental music", is out with BlazeVOX*
> *(http://www.blazevox.org/index.php/Shop/Poetry/incidental-music-by-jane-joritz-nakagawa-113/),*
> *and on sale at Amazon.com (USA). Her sixth poetry book, "notational", is*
> *forthcoming in 2011 with Otoliths (http://the-otolith.blogspot.com/).*

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162. **Patrick Durgin**

Three New Books: Pamela Lu, Tan Lin, and Jesse Seldess

Fri 22 Apr 2011

Kenning Editions is pleased to announce the publication of three new titles: LEFT HAVING by Jesse Seldess, AMBIENT PARKING LOT by Pamela Lu, and INSOMNIA AND THE AUNT by Tan Lin.

LEFT HAVING

Brian Massumi once wrote that the conscious narration of affective states is subtractive, a retrospective reduction of underlying bodily complexity made to fit requirements of continuity and linear causality. Sliding away from the "continuities" of foreclosed presents and enfolded pasts, Jesse Seldess' *Left Having* might be read as a *non*-subtractive exploration of the virtual remainders of such narrations (of historical trauma, of the time of events, of a person now present in a city or a room…). Seldess resituates us "Beyond the scattered signaling" of history – in pulse rates that flow through and across their own fractures and stalls – so we can *hear* the "Distance just now reaching us*.*" These signalings (with gracefully decaying half tones in them) evoke both the familiarity and strangeness of durational life. As in the epigraph to the book taken from Alvin Lucier's famous work (in which he records his own "disfluent" speech, playing it back into the room and re-recording it repeatedly), what can finally be heard in Seldess' writing are the resonant frequencies of the architecture itself. That architecture's "End" (of which Seldess has also produced a video with artist Leonie Weber) is always ending but never done, because it turns back into itself (through us) toward something…else.–Laura Elrick

One sees lines coming into being going out of existence. Taken that way, the words turning toward lines, seeing them become one another as they differ among themselves and dissipate into words and as spaces, this reader virtually floats and within this active resting state practices an incredible intimacy with the unknown in communication and in sharing an imminent sensate awareness with its language. Jesse Seldess's work performs this book, honoring and taking full advantage of its occasion to replace any knowing with the certainty of a relentlessly generous nature. I will never get to the bottom of it, and this work demonstrates what a pleasure and what an honest reckoning that can be.–Steve Benson

Left Having is a virtuoso performance of contending forces: subject and object, I and you, the will behind utterance and the will of utterance itself. In these deftly musical poems, language (object) turns into subject, always escaping the speaker's will. Seldess takes us on a highly pleasurable journey into the materiality of semes, but behind the pleasure lies an urgency: how a hair's-breadth difference between two words can translate to chasms of difference in meaning. What if the word were *liable*, what if it were *reliable*? The slipperiness of the signifier in Seldess's inquiry into the conditional questions the very routes that events take to unfold. The brilliant final section is an investigation into the intersection of deixis and time, the certainty implied by pointing thwarted constantly by the delay in finding the word—the act of writing's inherent deixis questioned, challenged. In *Left

Having*, Jesse Seldess has given us a magnificent meditation on utterance itself.–Donna Stonecipher

$14.95 from Small Press Distribution<http://www.spdbooks.org/Producte/9780976736486/left-having.aspx>, or enjoy a discount by subscribing to Kenning Editions. The new <http://www.kenningeditions.com/images/Sub11.pdf>direct mail subscription<http://www.kenningeditions.com/images/sub11.pdf>offer allows you to choose any three titles, with free domestic shipping, at a substantial discount. The book can also be purchased directly from the press, via 2co <https://www.2checkout.com/2co/buyer/orderpage?sid=1266894>, using your credit card.

Jesse Seldess is the author of LEFT HAVING (Kenning Editions, 2011) WHO OPENS (Kenning Editions, 2006), and numerous chapbooks. He lives and works in New York, where he edits and publishes the acclaimed international journal of writing and music Antennae.

ISBN: 9780976736486 / Binding: PAPERBACK / Price: $14.95 / Pages: 112

www.kenningeditions.com
www.spdbooks.org

AMBIENT PARKING LOT

Part fiction, part earnest mockumentary, *Ambient Parking Lot* follows a band of musicians as they wander the parking structures of urban downtown and greater suburbia in quest of the ultimate ambient noise, one that promises to embody their historical moment and deliver them up to the heights of their self-important artistry. Along the way, they make sporadic forays into lyric while contending with doubts, delusions, miscalculations, mutinies, and minor triumphs. This saga peers into the wreckage of a post 9/11 landscape and embraces the comedy and poignancy of failed utopia.

$14.95 from Small Press Distribution<http://www.spdbooks.org/Producte/9780976736431/ambient-parking-lot.aspx?rf=1>, or enjoy a discount by subscribing to Kenning Editions. The new <http://www.kenningeditions.com/images/Sub11.pdf>direct mail subscription<http://www.kenningeditions.com/images/sub11.pdf>offer allows you to choose any three titles, with free domestic shipping, at a substantial discount. You can subscribe by credit card<https://www.2checkout.com/2co/buyer/orderpage?sid=1266894>to receive *The Kenning Anthology of Poets Theater* and *Ambient Parking Lot* for a steep discount, too. If you prefer, Amazon should have it in stock. We encourage you to support you local, independent bookseller with a purchase,

and to request your local public and academic libraries acquire a copy themselves!

Portions of* Ambient Parking Lot* were previously published in *Chicago Review* and *Harper's*. She is also the author of *Pamela: A Novel* and *The Private Listener*, a chapbook from Corollary Press. *Pamela: A Novel *is on the decade's bestsellers list from Small Press Distribution, and has been taught in a number of literature and creative writing classes. Her writing also appears in the anthologies *Bay Poetics* and *Biting the Error*, and has been published in periodicals such as *1913*, *Antennae*, *Call*, *Chain *, and *Fascicle*. She lives and works in the San Francisco Bay Area.

On Pamela Lu's previous novel—"Pamela: A Novel is one of the finest books to emerge from the ardent, experimental writing scene in the Bay Area . . . Lu builds a social space and founds a society."—*The Stranger* "Reading the word 'I' in this novel becomes a mystical experience—an invitation to connect to the 'I' in all of us . . . This is a work of 'precision,' as Robert Musil would say, 'in matters of the soul.' It extends the novel's capacity to think."—*Rain Taxi Review of Books* "Lu, in her debut, . . . [creates] a precise and humorous elegy to the self, and to its self-subversions . . . This is a book of extraordinary philosophical subtlety and clarity, one that manages to tell a beautiful story in spite of itself."—*Publishers Weekly*

ISBN: 9780976736431 binding: PAPERBACK 200pp.

www.kenningeditions.com
www.spdbooks.org

INSOMNIA AND THE AUNT (available from May 15th, pre-orders accepted and shipped immediately from www.kenningeditions.com)

Tan Lin's *Insomnia and the Aunt* is an ambient novel composed of black and white photographs, postcards, Google reverse searches, letters, appendices, an index to an imaginary novel, re-runs and footnotes. The aunt in question can't sleep. She runs a motel in the Pacific Northwest. She likes watching Conan O'Brien late at night. She may be the narrator's aunt or she may be an emanation of a TV set. Structured like everybody's scrapbook, and blending fiction with non-fictional events, *Insomnia and the Aunt* is about identities taken and given up, and about the passions of an immigrant life, rebroadcast as furniture. Ostensibly about a young man's disintegrating memory of his most fascinating relative, or potentially a conceptualist take on immigrant literature, it is probably just a treatment for a prime-time event that, because no one sleeps in motels, lasts into the late night and daytime slots. Letterpressed

covers, handmade chapbook, profusely illustrated / ISBN: 978-0-9767364-7-9 / $10.00 /

Tan Lin is the author of Lotion Bullwhip Giraffe, BlipSoak01, Ambience is a Novel with a Logo, Heath (Plagiarism/Outsource) and 7 Controlled Vocabularies and Obituary 2004. The Joy of Cooking. His work has appeared in numerous journals including Conjunctions, Artforum, Cabinet, New York Times Book Review, Art in America, and Purple. His video, theatrical and LCD work have been shown at the Marianne Boesky Gallery, Yale Art Museum, Sophienholm Museum (Copenhagen), Ontological Hysterical Theatre, and as part of the Whitney Museum of American Art's Soundcheck Series. Lin is the recipient of a Getty Distinguished Scholar Grant for 2004-2005 and a Warhol Foundation/Creative Capital Arts Writing Grant to complete a book-length study of the writings of Andy Warhol. He has taught at the University of Virginia and Cal Arts, and currently teaches creative writing at New Jersey City University.

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163. Richard Newman

April 24th Literary Salon with Mario Susko has been canceled

Fri 22 Apr 2011

--==_Boundary-1_==

--==_Boundary-1_==--

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164. Jeffrey Side

Re: Anne Blonstein

Fri 22 Apr 2011

I'm saddened to hear this. She was very supportive of The Argotist Online when it first started. She will be much missed.

↑ Index

165. amy king

On this Good Friday, Poets of Tennesse -- You can't use your words anymore.

Fri 22 Apr 2011

You can't use your words anymore -- http://unicornbooty.com/2011/04/tn-senate-passes-dont-say-gay-bill/

Sincerely,

1984

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

166. Aldon Nielsen
New Reading on Penn Sound
Fri 22 Apr 2011

The good folks over at Penn Sound have now posted the group poetry reading at Alan Golding's house following this years Louisville Conference on Literature and Culture after 1900.

http://writing.upenn.edu/pennsound/x/Heatstrings-Golding.php

<http://writing.upenn.edu/pennsound/x/Heatstrings-Golding.php>
--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking." -- Guy Debord

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167. Bill Berkson
Berkson & Swensen at the Corcoran May 13
Fri 22 Apr 2011

Bill Berkson & Cole Swensen Reading their Poems
May 13, 2011,7:30 p.m.
Armand Hammer Auditorium (New York Avenue entrance)
Corcoran Gallery of Art and College of Art + Design

500 17th St. NW, Washington DC
Graduating students from the Corcoran will read from 6 to 7
Reception from 7 to 7:30 p.m.
Admission FreeEveryone Welcome
Questions: [redacted]

Note: On the previous evening, May 12, 6:30 pm,
Bill Berkson will give a lecture
³The Story Goes: Philip Guston, Piero della Francesca & their Followers²
at The Phillips Collection, 1600 21st Street, NW, Washington, DC

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168. Adam Fieled

"The Scrounge" Scrounges on: 7 links

Fri 22 Apr 2011

These are seven more additions to "The Scrounge":

"Pamela's Response to Dr. M":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-pamelas-response-to-dr-m.html

"To the Bridge":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-to-bridge.html

"Karen's Obsession":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-karens-obsession.html

"Karen on Pam":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-karen-on-pam.html

"Seth ties on one, alone":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-seth-ties-one-on-alone.html

"Why Karen blames Pazuzu":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-why-karen-blames-pazuzu.html

"Stevie leaves the fountain":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-stevie-leaves-fountain.html

Hope you enjoy these.
Best,
Adam

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169. **michael farrell**

Re: Seek articles describing process of collaborative poetry writing

Fri 22 Apr 2011

jacket 2 (thats issue 2 of jacket 1) has a feature on ern malley

d lehman intro has some detail on the collaboration involved

http://jacketmagazine.com/17/ern-dl.html

(for more detail see heyward 'bio' - 'the ern malley affair'

mf

> *Date: Fri, 22 Apr 2011 09:52:35 -0400*
> *From:* [redacted]
> *Subject: Re: Seek articles describing process of collaborative poetry writing*
> *To:* [redacted]
>
> *thanks for saving this & sending it, Obododimma.*
>
> *On 4/19/11 4:50 AM, "Obododimma Oha" <*[redacted]*> wrote:*
>
> *Hi Jane!*
> *Here a link to one instance (entitled "Virtual Venice") in which*
> *several poets collaborated, using Skype as a platform:*
> *http://obododimma.livejournal.com/#entry_6266*
>
> *Best regards.*
> *Obododimma.*
>
> *On 4/15/11, Jane Nakagawa <*[redacted]*> wrote:*
> *hi everybodyI'm in search of articles that describe how poets collaborated*
> *with other poets on poems (poems written by two or more poets) -- preferably*
> *articles that can be shared electronically.*
> *if possible send URL etc. to janenakagawa at yahoo dot com*
> *all bestJane Joritz-Nakagawa, in central Japan*
>
> *Jane Joritz-Nakagawa's fifth book of poems, "incidental music", is out with*
> *BlazeVOX*
> *(http://www.blazevox.org/index.php/Shop/Poetry/incidental-music-by-jane-joritz-nakagawa-113/),*
> *and on sale at Amazon.com (USA). Her sixth poetry book, "notational", is*
> *forthcoming in 2011 with Otoliths (http://the-otolith.blogspot.com/).*

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170. David Baratier
Re: Anne Blonstein
Sat 23 Apr 2011

Sorry to hear about Anne--her work was sparse, crafted, an "economy of words" but still moving, contained bursts of emotion.

By memory, she was one of maybe five writers we published in the journal more than once, Stroffolino, Tyrone Williams, Sheila Murphy, Julie Otten, Adrianne Kalfopoulou--

never published a collection,
too many on the plate when hers came in.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=t

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171. Obododimma Oha
Re: Seek articles describing process of collaborative poetry writing
Sat 23 Apr 2011

Thanks, Ruth.
Regards,
Obododimma.

On 4/22/11, Ruth Lepson <[redacted]> wrote:
> thanks for saving this & sending it, Obododimma.
>
>

> On 4/19/11 4:50 AM, "Obododimma Oha" <[redacted]> wrote:
>
>> Hi Jane!
>> Here a link to one instance (entitled "Virtual Venice") in which
>> several poets collaborated, using Skype as a platform:
>> http://obododimma.livejournal.com/#entry_6266
>>
>> Best regards.
>> Obododimma.
>>
>> On 4/15/11, Jane Nakagawa <[redacted]> wrote:
>>> hi everybodyI'm in search of articles that describe how poets
>>> collaborated
>>> with other poets on poems (poems written by two or more poets) --
>>> preferably
>>> articles that can be shared electronically.
>>> if possible send URL etc. to janenakagawa at yahoo dot com
>>> all bestJane Joritz-Nakagawa, in central Japan
>>>
>>>
>>>
>>> Jane Joritz-Nakagawa's fifth book of poems, "incidental music", is out
>>> with
>>> BlazeVOX
>>> (http://www.blazevox.org/index.php/Shop/Poetry/incidental-music-by-jane-
jorit
>>> z-nakagawa-113/),
>>> and on sale at Amazon.com (USA). Her sixth poetry book, "notational", is
>>> forthcoming in 2011 with Otoliths (http://the-otolith.blogspot.com/).
>>>
>>>
>>> guidelines
>>>
>>
>
>

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English

University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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172. Anny Ballardini

A new update for the Poets' Corner

Sat 23 Apr 2011

Dear All,

The present update is in the Memory of My Father and dedicated to those who have suffered _because of greed, with a particular Thank You to Berty Skuber for her wonderful Golden Fall<http://www.fieralingue.it/corner.php?pa=printpage&pid=3566>for my father and to those who have had kind words in this moment of grief.

To the contributors, my very special acknowledgment.

* *

New Authors on the Corner:

* *

Adriano Kestenholz

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=383 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=383> **

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Lori Desrosiers

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=384 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=384> **

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Donna Kuhn

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=385 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=385> **

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Barbara Ellen Sorensen

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=386 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=386> **

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Martha Deed

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=387 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=387>

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Dawn Leslie Lenz

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=388 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=388> **

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Amy Kohut

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=389

*<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=389>

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Jane Sprague

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=390
*<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=390> **

* *

Pam Bernard

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=391
*<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=391> **

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*<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=392> **

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Ernesto Priego

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*<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=394>

* *

Marc Olmsted

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=395
*<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=395>

* *

Paul Nelson

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=396 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=396> **

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Kathy Figueroa

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=397 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=397> **

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Karen Margolis

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=398 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=398> **

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Basil King

* http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=399 *<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=399> **

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New Poems by already featured Authors:

* *

Elizabeth Smither

Amy brings the thesaurus<http://www.fieralingue.it/corner.php?pa=printpage&pid=3479>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3479

Edward Mycue

DYING LET IT GO <http://www.fieralingue.it/corner.php?pa=printpage&pid=3481>

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FISHBOWL <http://www.fieralingue.it/corner.php?pa=printpage&pid=3593>

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HE WANTED TO BE LOVED FOR HIMSELF <http://www.fieralingue.it/corner.php?pa=printpage&pid=3594>

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DON’T BE LIKE THE SNAKE <http://www.fieralingue.it/corner.php?pa=printpage&pid=3595>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3595

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* *

Jerry McGuire

NOT-LAUGHING GAS<http://www.fieralingue.it/corner.php?pa=printpage&pid=3483>

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“NATURE ABHORS THE SUPERFLUOUS”<http://www.fieralingue.it/corner.php?pa=printpage&pid=3489>

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Frank Parker

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But First I Need A Kiss<http://www.fieralingue.it/corner.php?pa=printpage&pid=3501>

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awoke with my socks on<http://www.fieralingue.it/corner.php?pa=printpage&pid=3502>

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* *

Lars Palm

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(passenger list for doomed flight 1721)<http://www.fieralingue.it/corner.php?pa=printpage&pid=3509>

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grinning like an under<http://www.fieralingue.it/corner.php?pa=printpage&pid=3510>

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(swinging with ana)<http://www.fieralingue.it/corner.php?pa=printpage&pid=3512>

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(rob tomorrow) <http://www.fieralingue.it/corner.php?pa=printpage&pid=3513>

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Jesse Glass

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Sheila Murphy

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James Cervantes

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Allen Bramhall

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Max Richards

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Alan Sondheim

there is no room at the inn<http://www.fieralingue.it/corner.php?pa=printpage&pid=3543>

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You follow this arrow<http://www.fieralingue.it/corner.php?pa=printpage&pid=3570>

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Jill Jones

Recoveries <http://www.fieralingue.it/corner.php?pa=printpage&pid=3555>

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Alexander Jorgensen & Yves Sauriol<http://www.fieralingue.it/corner.php?pa=printpage&pid=3556>

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Berry Alpert

STRAUB/HUILLET AT WORK ON KAFKA'S AMERIKA [via Harun Farocki]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3568>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3568

STRAUB/HUILLET AT WORK ON VITTORINI'S SICILIA! [via Pedro Costa]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3571>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3571

STRAUB/HUILLET'S LAUNDRY BREAK WHILE AT WORK ON SICILIA! [via Pedro Costa's
6 BAGATELAS & for Daniele Huillet]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3617>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3617

CHARLES BURNETT TALKED & ANSWERED QUESTIONS (modestly) <http://www.fieralingue.it/corner.php?pa=printpage&pid=3618>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3618

DECHAINEES [via Raymond Vouillamoz & Stephane Mitchell]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3619>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3619

A LETTER TO UNCLE BOONMEE & HIS RESPONSE [via Apichatpong Weerasethakul]<http://www.fieralingue.it/corner.php?pa=printpage&pid=3620>

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John Bennet

mytoothsmoke <http://www.fieralingue.it/corner.php?pa=printpage&pid=3569>

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Charles Martin

CRYSTAL SILENCE <http://www.fieralingue.it/corner.php?pa=printpage&pid=3572>

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Abundant Moon <http://www.fieralingue.it/corner.php?pa=printpage&pid=3592>

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Eugen Galasso

Poesiole e un raccontino<http://www.fieralingue.it/corner.php?pa=printpage&pid=3575>

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Under Reviews:

Lidia Vianu

Interview with Lidia Vianu<http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=268>(by Anny Ballardini)

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=268

And 3 by Eugen Galasso:

Gertrud Isolani e il lascito ebraico di Eugen Galasso<http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=269>

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=269

Alexandre Dumas di Eugen Galasso<http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=270>

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=270

Maurice Leblanc di Eugen Galasso<http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=271>

http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=271

My best wishes,

Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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173. Kimmelman, Burt

Panelist Needed for AWP: Writers Using Actual Letters to Inspire Creative Projects

Sat 23 Apr 2011

Hi Everyone,

I'm posting the below call for a speaker at the upcoming AWP, in behalf of my wife Diane Simmons (multiple award-winning fiction writer, and former scholar). Diane can be reached at [redacted].

Thanks,

Burt

Hello writer friends,

With another writer, I am trying to organize a panel for the Associated Writing Programs (AWP) conference next winter in Chicago and I'm wondering if you might know anyone who would be interested in joining us.

The panel would be made up of writers using actual letters to inspire creative projects--fiction, memoir, non-fiction, poetry, or something else. Since I have several fiction and non-fiction writers, I would like to add a poet.

We are looking for writers with some publishing track record, but the letters project could be in progress.

My own work uses World War II letters and letters from the 50s and 60s for a memoir/reported non-fiction project having to do, in part, with women in war work. My co-organizer is drawing upon letters written by members of the French Resistance to inspire a short story collection. Others we are considering are using letters from the 1960s.

If you know anyone who might be interested, I would love to hear from them or you.

Diane
([redacted])

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174. Maria Damon
POETS of the UNREELED II: OUTDOOR MOVIETELLING + 3 EXHIBITIONS at the DORSCH GALLERY
Sat 23 Apr 2011

POETS of the UNREELED II: OUTDOOR MOVIETELLING + 3 EXHIBITIONS at the DORSCH GALLERY

WHEN: 7:30-9:30 pm, April 24. Yard gate opens at 7:30, screenings / performances begin at 8:00.

WHERE: 151 NW 24th Street, Miami, in the Wynwood Art District. For directions, go to http://dorschgallery.com/about/.

FOR MORE INFO ABOUT THE SHOW: http://dorschgallery.com/exhibition/146/.

As part of the O, Miami Poetry Festival, eight Miami and California poets perform their own wild scripts for excerpts from famous films, TV episodes, and music videos projected from a Batmobile in the Dorsch's dark and dangerous yard. Drawing on the little-known history of live voice-acting and narration of films by poets all around the world (the katsuben stars of Japan, anticolonial pyônsa of Korea, Weimar-Germany Kinoehrzähler, etc.), these works move CinePoesis in many surprising and wonderful directions.

PRESENTING: Matt Gajewski, Walter K. Lew, Jen Nellis, Alan Ramón Clinton, Vince Caruso, Leah Silvieus, Chris Joyner (with Christina Frigo), Christine Williamson.

With electronic musical accompaniment by Eden Grey and clips from archival katsuben and pyonsa performances. A shadoWord Production, curated by WKL.

Visitors will also be able to view the Dorsch's current exhibitions: Jenny Brillhart's "Material," Brookhart Jonquil's "Never Odd or Even," and Paul Myoda's "Glittering Machines." For more on the exhibitions, please go to http://dorschgallery.com/current/.

Admission is free. All are welcome! Please forward this to folks who might be interested.

Walter K. Lew
Dept. of English
University of Miami
P.O. Box 248145
Coral Gables, FL 33124
<[redacted]>

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175. Jonathan Morse
Clean pictures, dirty words
Sun 24 Apr 2011

At

http://theartpart.jonathanmorse.net/?p,

I write about the poetics of the phrase "cleanse and detoxify" with the help of the poet Gottfried Benn and his painter antagonist, Wolfgang Willrich.

Jonathan Morse

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176. Al Filreis
Marjorie Perloff - live video stream - Monday & Tuesday
Sun 24 Apr 2011

Dear friends:

Two programs featuring Marjorie Perloff at the Kelly Writers House will be available through live video stream:

1) Monday, April 25, 6:30 PM (eastern time) - a talk
2) Tuesday, April 26, 10:30 AM (eastern time) - an interview/ discussion moderated by me

Both events will begin precisely on time.

Go to KWH-TV here: http://writing.upenn.edu/wh/multimedia/tv/

We wish once again to thank Paul Kelly for a generous ongoing grant that makes the Kelly Writers House Fellows Program possible.

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
Co-Director, PennSound
Publisher, Jacket2
University of Pennsylvania

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177. Adam Parrish

Hello word! Final performance for Reading and Writing Electronic Text

Sun 24 Apr 2011

Hi everyone! Here's some information about the final performance for a class I teach at NYU's Interactive Telecommunication Program. Thought it might be of interest to readers of the list. -a

---

Hello Word!
An evening of poetry, performance, and experimental text design from NYU/ITP’s Reading and Writing Electronic Text

Friday, May 6th 2011
7pm
721 Broadway, New York, NY
Ground floor (Common room)
FREE

Over the course of Spring semester, sixteen NYU students have engaged in intense electro-textual experiments: composing, mangling, generating and remixing electronic text using the Python programming language. For one night only, these students will gather to present and perform their experiments to the general public.

Some examples of projects that may make an appearance at the event: movie dialogue remixed in real time; dynamic newspaper blackout poetry; an endless exquisite corpse from Twitter search results; infinite generative creation myths; and much more.

Reading and Writing Electronic Text is a course offered at NYU's Interactive Telecommunication Program. (http://itp.nyu.edu/itp/). The course is an introduction to both the Python programming language and contemporary techniques in electronic literature. See the syllabus and examples of student work here: http://rwet.decontextualize.com/ More information online here: http://bit.ly/ghIunh

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178. Loss Pequeño Glazier

E-Poetry 2011 May 18-21 Buffalo! (LAST CALL Early Reg for Poetics List)

Sun 24 Apr 2011

Promises to be one of the great poetry festivals!

E-POETRY 2011 BUFFALO
http://epc.buffalo.edu/e-poetry/2011/

The tenth anniversary festival of E-Poetry 2011 is set to launch a new epoch in digital literature. E-Poetry, at its inception, may have been first to map this field. E-Poetry has been here since the beginning and has set out to organize this festival as a culmination of the first ten years and as a model for future years -- advancing the conversation of the digital into the engaged scene of creative and scholarly activity that the field promises.

FEATURING about 100 poets, artists, media practitioners from 40 countries. Evening events and special presentations by Bernstein, La Barbara, Tony Conrad, Full Digital Poetry & Dance Performance, Ten Year Retrospective gallery exhibition, Curated program of E-Poetry Screenings, Lawrence Upton and John Drever, Memmott, Cayley, Rosenberg, Brazilian Digital Poetry performances, Reina Maria Rodriguez, Argentina, Cuba, Spain, Mexico, Italy, France, Malaysia, Austria, Germany, Switzerland, Norway, Sweden, Canada, and more -- talks, panels, performances, art, installations, scholarship, gala events. A celebration of language, poetics, media in their present means.

Buffalo in May!

Program-in-Progress
http://epc.buffalo.edu/e-poetry/2011/register.html

For Attendees: LAST CALL Early Registration for subscribers to the Poetics List - only for a short time more!
http://epc.buffalo.edu/e-poetry/2011/register.html

[Please forward!]

--
Dr. Loss Pequeño Glazier
Director, Electronic Poetry Center (http://epc.buffalo.edu)
President& Artistic Director, E-Poetry Festivals
Professor, Dept. of Media Study - 231 CFA
University at Buffalo
Buffalo, New York 14260

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179. steve dalachinsky

Readings steve dalachinsky - yuko otomo

Sun 24 Apr 2011

---

yuko and i will be reading at cornelia st cafe 6 pm on may 6th - open reading as well

- also i will read at soto velez center (suffolk and rivington) may 23
with french cellist didier petit,
  french poet alex pierrepont and cellist daniel levin -
 i'll also read june 13 at 7 pm at soto velez with the great bassist
joelle leandre

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180. Adam Fieled

"The Scrounge": five new links

Sun 24 Apr 2011

"Seth's
These are the continution of the verse-drama "The Scrounge":

"Seth's Lecture to Pam":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-seths-lecture-to-pam.html

"Stevie likes science":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-stevie-likes-science.html

"In which Karen meets Stevie":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-in-which-karen-meets.html

"The boner has popped":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-boner-has-popped.html

"Requiem for a Dream":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-requiem-for-dream.html

Hope you enjoy these.
Best,
Adam

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181. Edgar Garcia

Re: Marjorie Perloff - live video stream - Monday & Tuesday

Sun 24 Apr 2011

---

don't know if you all are into marjorie perloff - but this is happening tomorrow

On Sun, Apr 24, 2011 at 10:29 AM, Al Filreis <[redacted]>wrote:

> *Dear friends:*
>
> *Two programs featuring Marjorie Perloff at the Kelly Writers House will be available through live video stream:*
>
> *1) Monday, April 25, 6:30 PM (eastern time) - a talk*
> *2) Tuesday, April 26, 10:30 AM (eastern time) - an interview/discussion moderated by me*
>
> *Both events will begin precisely on time.*
>
> *Go to KWH-TV here: http://writing.upenn.edu/wh/multimedia/tv/*
>
> *We wish once again to thank Paul Kelly for a generous ongoing grant that makes the Kelly Writers House Fellows Program possible.*
>
> *- Al Filreis*
>
> *Al Filreis*
> *Kelly Professor*
> *Faculty Dir., Kelly Writers House*
> *Dir., Center for Programs in Contemporary Writing*
> *Co-Director, PennSound*

Publisher, Jacket2
University of Pennsylvania

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182. **Michael**
BIG BRIDGE 15 IS READY!
Mon 25 Apr 2011

BIG BRIDGE 15 IS READY!

http://www.bigbridge.org

HERE'S WHAT YOU'LL FIND:

The previously unpublished selected correspondence of Stan Brakhage and Michael McClure, edited by Christopher Luna, which covers twenty years in the relationship of two of the most compelling and legendary artists of the post-war period in American culture. Stan Brakhage and Michael McClure met in San Francisco in 1954, and for several decades maintained an impassioned correspondence that touched on subjects including art, poetry, and film, as well as the peculiar difficulty of being an artist in society. The correspondence features accounts of their contact with artists including Allen Ginsberg, Richard Brautigan, Charles Olson, Robert Creeley, Bobbie Louise Hawkins, David Meltzer, Robert Duncan, John Cage, Morton Subotnick, Philip Whalen, Kenneth Anger, Jonas Mekas, Andy Warhol and others.

"Divigations, A Work in Progress" a feature poetry chapbook by Jerome Rothenberg with illustrations by Nancy Victoria Davis.

Brian Unger's essential selection from Philip Whalen's "Kyoto Notebooks."

This issue of Big Bridge is big on translations:

Terri Carrion and FR Lavandeira's Tri-lingual Anthology of Galician Poetry and Prose.

A suite of translations from Nakahara Chuya, with a concluding poem in tribute Translations from Japanese by Jerome Rothenberg & Yasuhiro Yotsumoto.

Translations of Chan Poems from the manuscript of a book A Full Load of Moonlight of Chinese Chan (Zen) Buddhist poetry translated by Mary M.Y. Fung and David Lunde.

Rimbaud, Ten Poems, translated by Bill Zavatsky. Selections from Turkish poet Seyhan Erozçelik's Rosestrikes and Coffee Grinds, translated by Murat Nemet-Nejat. Translations of Demosthenes Agrafiotis manuscript by John Sakkis.

And Translations of Ahmed Abdel Muti Hijazi by Omnia Amin and Rick London. Hijaz has been a prominent figure in the avant-garde of Arabic poetry for a half century. Also, Rick London and Katherine Silver will offer translation of Martin Adan, one of Peru's most revered twentieth century poets. And Poems by seven (7) Hungarian poets translated by Gabor G Gyukics and Michael Castro, and don't forget the new translations of Rilke from Art Beck!

Two special guest poetry anthologies from Jason Blickstein (David Chirico, Anthony Seidman, Richard Rizzi, James Heller Levinson, Susan McKechnie, Greg Grummer and more) and Jason Braun's "The Big Bridge Fusion Anthology" which reflects various traditions of Beat Poets, Slam Poets, Black Arts Poets and Hip Hop Poets and includes work from Sean Arnold, Wendy Brown-Baez, Margaret Gilbert, MK Stallings, Shane Signorino, Erin Wiles and more.

Also, "Out Looking for Lew: Bioregional Poetics, The Legacy of Lew Welch" by Jerry Martien. And poet-translator Louise Landes Levi writes a memoir review of Annapurna Devi, widely considered to be the greatest living Indian instrumentalist. Levi studied with Devi in the early 70's & is one of the only Westerners to have heard her music, live.

Also, Frank Parker's broadside collection, John Roche's new book Road Ghosts, poetry selections from Pat Nolan, Basil King, Jacob Russell, and excerpts from Murat Nemet-Nejat's new book of poems.

And don't miss Jonathan Kane's anthology of fine art photos from his visionary friends Christopher Perez, Nina Pak, Marcin Gorski, Mosah Morazadeh. Also, collage art from Wayne Atherton and Geri DiGiorno, and fantastic painitngs by Noel Beebee.

We've got great book reviews of great books by great reviewers, it's a list too long to list, and a refreshing selection of featured Little Mags, Cave Wall, Dirty Goat, Nibble, Red Mare and Lilliput.

Check out our updated links page, find some great resources there, online zines, blogs, art resources, etc.

And a Thank You to the fabulous artist Jim Spitzer who has created original paintings on panels for the Big Bridge home page as well as sectional art. And another special Thank You to Jack Krick, webmaster extraordinaire, for making this the best looking Big Bridge issue yet!

BIG BRIDGE 15 IS READY!

http://www.bigbridge.org

Check it out!

Best,

Michael Rothenberg, editor

Big Bridge

www.bigbridge.org

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183. Tomás Ó Cárthaigh

Resources - Poetry Videos

Mon 25 Apr 2011

Poetry videos are a new and emerging genre, especially here in Ireland where anything beyond the text is considered taboo!

Taking inspiration from artists like Caterina Daverino, my poetry video channell on youtube features a wise range of poems on all topics, from political satire to retelling of old legends, from cultures as diverse as Europes Romanies, to the Native Americans.

Have a look at http://www.youtube.com/tomasocarthaigh and tell me what you think!

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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184. Bill Berkson

Berkson & Swensen at the Corcoran May 13

Mon 25 Apr 2011

Bill Berkson & Cole Swensen Reading their Poems
May 13, 2011,7:30 p.m. Armand Hammer Auditorium (New York Avenue entrance)
Corcoran Gallery of Art and College of Art + Design, 500 17th St. NW, Washington DC
Graduating students from the Corcoran will read from 6 to 7. Reception from 7 to 7:30 p.m.
Admission FreeEveryone Welcome. Questions: [redacted]

Note: On the previous evening, May 12, 6:30 pm, Bill Berkson will give a lecture ³The Story Goes: Philip Guston, Piero della Francesca & their Followers² at The Phillips Collection, 1600 21st Street, NW, Washington, DC

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185. steve dalachinsky

IRA COHEN poet/ photographer

Mon 25 Apr 2011

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passed away today in NY

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186. Jim Andrews

The Club (new dbCinema video)

Mon 25 Apr 2011

Here is a video I made using my graphic synthesizer dbCinema. It's called The Club: http://vispo.com/dbcinema/theclub3

The club consists of
* Ronald Reagan
* Brian Mulroney
* Conrad Black
* Patrick Bateman
* Jeffrey Dahmer
* Paul Wolfowitz
* Dick Cheney
* Donald Rumsfeld
* George W. Bush
* Andrew Fastow
* Jeffrey Skilling
* Bernard Ebbers
* Dennis Kozlowski
* Joseph Nacchhio
* Bernie Madoff
* Stephen Harper
* Russell Williams

In The Picture of Dorian Gray by Oscar Wilde, "The portrait serves as a reminder of the effect each act has upon his soul, with each sin displayed as a disfigurement of his form, or through a sign of aging" (Wikipedia). And the changes are cumulative, more or less, over different, successive paintings.

But the transformations of The Club are sometimes not so much "disfigurement of form" as one fiend randomly yet eventually worsting the previous (visually/semiotically), taking possession of attention and recognition, inhabiting the face and growing his own overtop.

What's happening is that two distinct 'brushes' are at work. Each brush has its own image source (local or net-based). Each brush paints in the shape of a circle those are the 'brush strokes'. The circles are of low and slightly variable opacity. The gradient of the mask is radial. So we get inside areas that are empty but surrounded by paint. So the detail of the transformation can be quite subtle. Each brush uses an image for 4 seconds. Then it uses the next image in a set of about 57 images. The other brush is using a subset of this set of pictures, but also starting perhaps at a different point. So the combinatorial oomph is fairly high.

The moral character is multiple, as is the psychopath, the politician, and the CEO. The men in The Club either have a sense of entitlement that is simply criminal, which covers most of the CEO tycoons and politicians, or they are under compulsions as ravening beasts, such as (Ex-Colonel) Russell Williams, Jeffrey Dahmer, and Patrick Bateman of American Psycho--which was directed by Canadian Mary Harron. Or perhaps both or neither (both as in all too conveniently supreme sense of entitlement or feeding ravenously, violently, sexually), something else--there is some variety, here. Cowboy capitalism of Cormac McCarthy's Blood Meridian.

In American Psycho, Patrick Bateman is with the boys at the bar and sees Ronald Reagan on television. Bateman--the necessarily compulsive liar--is in awe of Reagan. "How can he lie like that?" Bateman asks himself, seeing Reagan as beyond Bateman's own murderous reportoire, range and capacity as a purveyor of steaming, dangerous mendacities.

Reagan and Reaganonics played a big part in the economic collapse the USA had been heading toward at least since Ronald Reagan. Deregulation--for the betterment of business men--or so it was thought--and privatization left a situation where government no longer funded enough investigators or, as importantly, as many of the interfacial services between records and financial activity. Much less data to work with when the services are being provided privately.

They could almost think they were entitled to the benefits of what they felt could not be detected, to the nearly invisible paper trails. Vanish in a fog of numbers.

One of the politicans, Brian Mulroney, a previous Canadian Prime Minister, has been embroiled for years in a scandal involving his essentially taking payoffs from a German bussinessman. Mulroney was Reagan's boy.

The criminal CEO's in The Club were, in a sense, the fallout of Reaganomics. Patrick Bateman is in awe of Reagan's ability to set up the rules to benefit the rich and to control the massive scale of lies that he spins his people and the world.

The politicians in The Club are Ronald Reagan, Brian Mulroney, George W. Bush, Dick Cheney, Paul Wolfowitz, Donald Rumsfeld, and Stephen Harper. Their dismantling of so many parts of government and payoffs to their friends, incentives to the rich and diddly squat for the poor portend or continue a battle in North America for anything even somewhat pleasantly resembling democracy.

(Ex colonel) Russell Williams ran the largest military airport in Canada in Canada's armed forces. He was, by all reports, an excellent commander. But he was convicted of first degree murder in the brutal sex slayings of two young women, and photographed himself in the womens' underwear he stole from the houses around his neighbourhood in what looks like over a hundred panty raids. He had so many boxes of undies that he had to burn some of them but still had many boxes left.

His connection with the politicians is that he was in a leadership position. And flew the Queen's plane, yadayada. He walked in the corridors of power. And fit in undetectably well.

The Club attempts to synthesize the concerns of my favorite politicians, bussiness men, and serial killers, and to synthesize them, they themselves, with one another in a streaming of two brushes painting different faces simultaneously.

Militarism and war is a part of the ideological millieu of The Club. The Bush administration supported the idea of war against Iraq via disinformation concerning weapons of mass destruction. Cheney, Wolfowitz and Bush stuck Colin Powell with the task of presenting and defending this disinformation before the U.N. Powell trusted the veracity of the intelligence. He didn't understand they were setting him up in the big lie. They simply needed the world to get out of their way in their ideological committment to regime change in Iraq regardless of international cooperation.

The Bush administration did terrible things to the rule of international law around the world. The idea being that the USA governs alone and supreme, when it wants to. This disdain for international law by the national entity mirrors the disdain of the criminal for law in civil society. At the extreme end is the psychopath who proceeds mercilessly to dominate, punish, torture, humiliate and destroy those whom it is convenient and pleasant to persecute for fun and profit. When two nations are at war, that's basically how one group treats the other.

This is the link between the politicians in The Club and the psychopaths.

The Club is not only about these individuals but the mentalities they share that are at play in the broader cultures of the USA and Canada.

ja
http://vispo.com

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187. Jennifer Karmin
April 29: Dollhouse Reading Series in Chicago
Mon 25 Apr 2011

The Dollhouse Reading Series presents

Jennifer Karmin
Stephen Danos
Steve Roggenbuck

FRIDAY, APRIL 29th
Doors 8pm / Reading 9pm
1850 W. Belle Plaine Ave, #3
Chicago, Illinois
curated by Dolly Lemke

Instructions:

1. Bring people.

2. Bring 2-3 books to swap.

3. I live here so be nice.

4. BYOB.

5. Cheese will generally be provided.

6. Don't ask me if you can read (it's not that big of deal so chill out).

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. http://aaaaaaaaaaalice.blogspot.com

STEPHEN DANOS is currently pursuing an MFA in Creative Writing - Poetry at Columbia College Chicago, where he is the recipient of a Follett Fellowship and the Eileen Lannan Poetry Prize. His poems have appeared or are forthcoming in Lo-Ball, Bateau, Juked, Columbia Poetry Review, Phantom Limb, OVS Magazine, and LEVELER.

STEVE ROGGENBUCK. i am 23 years old, and i live in chicago. i grew up in rural michigan and played in a death metal band in high school. i am a vegan and a buddhist. i make jpegs, videos, and text poems, all available free online, self-published into the public domain. i have a book of found poems set in helvetica called DOWNLOAD HELVETICA FOR FREE. COM, i also have a short chapbook called i am like october when i am dead (2010). i run the tumblelog INTERNET POETRY and help with a justin bieber fan twitter. this is my main site (http://www.steveroggenbuck.com/), where i post a mix of creative content and my ideas about poetry and the internet (archive).

BLOG LINK TO EVENT:
http://thedollhousereads.blogspot.com/2011/03/dollhouse-two-steves-jen.html

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188. Christophe Casamassima

A gift of poetry for all: Please back up my project

Tue 26 Apr 2011

Hi, everyone,

I'm turning 34 this year, and instead of asking for gifts, like any normal human being, I'm writing an enormous homage/serial poem dedicated to all my friends and family who have been supportive in my first 10 years in poetry. I'm self-publishing this under no auspice or press and raising funds as well to press about 300-400 copies which I'll send to all my backers and people I meet along the way at readings, events and conferences. I hope you'll help out with the cause, and forward this to your friends and colleagues. It's a bit selfish to be giving away MY work--why not the work of another? And in the spirit of homage (and appropriation) each poem will be composed of lines by numerous poets, dead and alive, with the poet's name appearing in the acrostic. The impetus? A reading through/of these works, and a display of reading made evident.

Here's the link. Only 24 days to go!

http://www.kickstarter.com/projects/furniturepressbooks/july-8-1977-or-34-poems-and-34-years

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189. Rob McLennan

vote rob for this year's poet laureate of the blogosphere;

Tue 26 Apr 2011

Again, the poet laureate of the blogosphere contest has begun, and it's up to you to vote. Since this is the third time I've been up for it, I'm less excited about another round of potentially not winning (as Bugs Bunny cries, always the bridesmaid, and never the bride), so not really sure what to think about it all. Still, here's the posting from the site (to vote, to go the link, including further links to all the individual nominees);

http://bloggingpoet.squarespace.com/bloggingpoetcom/voting-begins-for-for-the-2011-poet-laureate-of-the-blogosph.html

Voting Begins For For The 2011 Poet Laureate Of The Blogosphere ®

Nominations have ended, I have looked at every nomination that was presented and found the following poet bloggers all to be eligible to become the 2011 Poet Laureate Of The Blogosphere ®, a laureateship in name only but an honor to those who are nominated and the one who will finally be chosen by his or her fans and followers, who I hope will take the time to look around at my own poetry and the works of hundreds of other poets before they leave this site. Below is a list of the poets with names hyperlinked to their blogs. Below that is the form you can use to cast your ballots and make the final call.

The Nominees Are:

*Adam Dustus
*Brian Miller
*Fireblossom, aka Shay Caroline
*Gabriel Gadfly
*Jessie Carty
*Joanne Marie Firth
*Jo Janoski
*Leslie Aka Moondustwriter
*Maria Padhila
*MaryAnn McCarra-Fitzpatrick
*Natasha Head
* Neva Flores
*Robert Cameron Hazelton
*Rob Mclennan (why do they insist on upper-casing?)
*Sara Diane Doyle
*Shân Ellis
*Shirley Allard

*Walt Wojtanik
*William Manson

And with that part done I give you the poll which will close on April 29th at a time of my choosing. If you can't decide you may chose more than one. The winner will be announced on April 30th, again, at a time of my choosing.

http://robmclennan.blogspot.com/2011/04/vote-for-rob-as-this-years-poet.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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190. Adam Fieled
6 Links from "The Scrounge"
Tue 26 Apr 2011

The continuation of the verse-drama "The Scrounge":

"Pam's Texts to Stevie":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-pams-texts-to-stevie.html

"Stevie runs around":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-stevie-runs-around.html

"The English Patient":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-english-patient.html

"Pam meets Doyle":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-pam-meets-doyle.html

"Bedding Down":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-bedding-down.html

"Foster-child of Silence":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-scrounge-foster-child-of-silence.html

Hope you enjoy these.
Thanks,
Adam

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191. Christophe Casamassima

Furniture Press Poetry Prize: Joshua Ware's Homage to Homage to Homage to Creeley now available

Tue 26 Apr 2011

Greetings,

Joshua Ware's 2010 FPPP winner is now available through the Furniture Press Website and soon through SPD. Click on the link below to hear what people are saying:

Cheers!

http://furniturepressbooks.com/books/h2h2h2c/

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192. Karl-Erik Tallmo

Chernobyl music

Wed 27 Apr 2011

Chernobyl music:

http://www.nisus.se/audio/grass.html

/Karl-Erik Tallmo

--

KARL-ERIK TALLMO
BLOG: http://slowfox.wordpress.com
TEXTS, IMAGES, MUSIC etc.: http://www.nisus.se/tallmo/

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193. Eric Elshtain

New Book of Erasure

Wed 27 Apr 2011

Please consider Travis Macdonald's Sight & Sigh, an omission report

http://www.beardofbees.com/macdonald.html

Best,
Eric E.

Eric Elshtain
Editor
Beard of Bees Press
http://www.beardofbees.com

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194. Cralan Kelder

London Dates + my favourite Mairéad Byrne poem

Wed 27 Apr 2011

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two upcoming performances in London - please come and heckle

1 May (Sunday)
Torriani Poetry Readings
Cralan Kelder & Crispin Bonham Carter (Actor Vs. Poet) , David Miller, Louise Landes Levi
7:30 pm £5 / £3
Torriano Meeting House, 99 Torriano Ave., London NW5.
Nearest tube is Kentish Town.
http://www.hearingeye.org/index.php?
option=com_content&task=blogcategory&id=14&Itemid=29

3 May (Tuesday)
Give Some Word launch event
Shearsman Readings
Cralan Kelder & Crispin Bonham Carter (Actor Vs. Poet), Aidan Semmens
Swedenborg Hall, Swedenborg House, 20/21 Bloomsbury Way, London WC1A 2TH.
7.30 pm No Admission fee

"A Vow of Poetry" by Mairéad Byrne

from a postcard by Wild Honey Press

Mairéad went into town with her brothers and sisters one day. There was a funfair in O'Connell Street and they all had money in their pockets. Seán went on the orange and red helter-skelter. Eamonn played roll-a-penny. Sheila had her fortune told by a chest-high effigy wearing a scarf. The girls linked arms and flounced up and down the street. Then they all had candy floss. No-one noticed that Mairéad was missing, but after a while she turned up besides them again. She had been to the little pitched tent in the center of the street and taken a vow of poverty. Years later, at one of their regular uproarious gatherings, the brothers and sisters got to talking about this day. Mairéad mentioned her vow of poverty. "A little pitched tent? I never noticed that," they all said. Until Deirdre remembered: "Oh no, Mairéad, I know what you're

talking about. That wasn't poverty, that was poetry!" "Oh," said Mairéad, "I assumed the v was hidden in the fold of the canvas. What a mistake! I feel such a fool to have remained poor all these years! And all the time it was poetry!"

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195. David Kirschenbaum
Call for Work: Boog Fest's Poets' Theater
Wed 27 Apr 2011

please forward

Call for Work:

Boog City's Poets' Theater

Sun. Aug. 7, 2011

Call for Work: Boog Fest's Poets' Theater

On Day 3 of the 5th annual Welcome to Boog City Poetry and Music Festival

Zinc Bar
82 W. 3rd St.
New York City

Open reading period for submissions of plays.

New playwrights encouraged, all welcome.

Pieces should be no more than 15 minutes long (under 15 pages long).

Be sure to put title, your name, address, phone, and email on cover sheet.

Deadline June 1, 2011.

email plays (as attachments) and inquiries to:

[redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.boogcity.com/
T: (212) 842-BOOG (2664)

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196. editor boog
Last Call to Advertise in Boog City 69
Wed 27 Apr 2011

Please forward

Advertise in

Boog City 69

Deadlines

—Space Reservations-Email to reserve ad space ASAP

Tues. May 10-Ads in
Sat. May 28-Distribute

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://boogcity.com/adrates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://welcometoboogcity.com/
T: 212-842-BOOG (2664)

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197. Rosalie Calabrese

Fw: Rosalie Calabrese Poetry Update

Wed 27 Apr 2011

From: Rosalie Calabrese <[redacted]>
Subject: Rosalie Calabrese Poetry Update
To: [redacted]
Date: Wednesday, April 27, 2011, 6:36 PM

READINGS, PUBLICATIONS, AND
OTHER NEWS

Sunday, May 15th - 6:00-8:00 p.m.The Mom
Egg 9 Launch Party

Cornelia Street CafeÂ

29 Cornelia Street, NYC
[redacted]

$7 admission
includes food or drink creditI'll be reading my poem that appears in the anthology:
A MOTHERâ€™S LAMENT

Here, now, a chance to tell you
the measure of my love,
describe the gardens of my heart
where you are every flower,
but all I do is ask how things are
going,Â Â
as if weâ€™d met just recently
at a crowded party,
and itâ€™s only your smile that I
recall.
****

June 15 - 6:00 p.m.Â Jewish Women's Literary Annual, Vol. 8 reading
National Council of Jewish Women
820 Second Avenue (44th St.)
[redacted]
Free and open to the public
Two poems published, one to be read:

NEW ENGLAND
Â Â Â Â Â Â
Indian summer, leaves turning
like Indian
 corn to
 red and gold.
My granddaughter, taught to be p.c.,
would correct me if she were here.
â€œNative American,â€ sheâ€™d say.
â€œThe Indians live in India.â€

I canâ€™t argue with that.
Itâ€™s the Pilgrims who got it wrong,
and a few other things as well.
The language may change, but
no matter how much respect we show
there will always be witches to burn.Â

REUNION

How odd to see these childhood pals,
their faces set in black-and-white
on the pages of our high school yearbook,
officially graduated now to senior status.
At this 50th anniversary celebration,
the name tags we wear insure recognition
in the color photos weâ€™ll send each other
by digital transmission, the new posterity.
****
 news (not a reading):

Joel Eric Suben has set my poem Baby Steps to music for unaccompanied mixed chorus. For more information about this work, contact Joel at [redacted]

BABY STEPS
(for Katie)

In your first pair of shoes
You go off on your own
And I haven't a clue
Where the journey will end.
Though you reach for my hand
As you stumble and fall
Less and less you return
For a kiss and a hug.

No surprise I admit
To the plan underfoot
Still you're moving so fast
Like the hands of the clock
Till I want to cry "stop!"
But I know that's not right
So I'm cheering you onÂ
While you're walking away.

First published in â€œMothers and Daughtersâ€ A Poetry Celebration compiled by June Cotner Harmony Books/Random House, 2001

↑ Index

198. Jennifer Karmin
Chicago Durutti Skool: Poetry & Activism
Wed 27 Apr 2011

CHICAGO DURUTTI SKOOL 2011
May 1st, 5th & 6th

The Durutti Skool & Red Rover Series
would like to invite you to take part in a series of events
concerning poetry, social existence, Marxism and Anarchism

Our main concern is to join in the greater conversation occurring around the country at other Durutti Skools this year about poetry itself as a catalyst for social change. The idea for the skools began last summer when a group of poets met in Berkeley, California as part of the 95 Cent Skool. All participants were invited to form their own skools in order to continue the conversation and encourage poets to connect more strongly with their communities and ideas about writing, community, and change.

****

SUNDAY, MAY 1st
Poetry for Labor:
A May Day reading & celebration
Guest curated by John Keene
9am-12pm @ the Haymarket Square

POETRY FOR LABOR is a free, public, participatory reading to celebrate the 125th Anniversary of the Haymarket Square Affair in 1886, one of the signal events in US and global labor history, and the struggles of workers in the US and worldwide. All participants are welcome. Bring your own poem or poems, poems or prose by writers you love, short autobiographical pieces, or any text

that brings to life, in celebration, in reflection, in commemoration, work and those who do it. Come out and read, recite and perform your poems!

JOHN KEENE teaches at Northwestern University and is fully or partly responsible for two books, and many drawings and translations, more of which are on their way.

LOCATION:
the Haymarket Martyrsâ€™ Statue, Haymarket Square
approximately 165 N. Desplaines Street
half a block north of the intersection with W. Randolph Street
CTA Green or Pink Lines to the Clinton-Green Station

ALSO RECOMMENDED FOR MAY DAY:
April 30th @ 2pm Haymarket Re-enactment
May 1st @ 1pm Haymarket Martyrs' Ceremony
http://www.illinoislaborhistory.org

****

THURSDAY, MAY 5th
Chicago Durutti Skool: Workshop
with the Next Objectivists
7-9pm @ Mess Hall

THE NEXT OBJECTIVISTS is a free, open-to-the-public poetry workshop dedicated to the study & reproduction of the outsidereal. We take this term from the "Black Mountain" poet Edward Dorn & our name from the second generation modernist poets associated with The Objectivist Press. Although writers associated with the Objectivists and Black Mountain "schools" (Bunting, Creeley, H.D., Niedecker, Pound, Reznikoff, Williams, Zukofsky to name only those we've already studied) are prominent stars in our constellation, our objective is not to reproduce any particular style, mode or tradition, but instead to draw on many different ways of doing and making in order to isolate those practices of writing & publishing & above all those poetic effects which lead us out of the neoliberal present & the future it imagines.

The Next Objectivists Poetry Workshop was founded in January 2009. Members make the curriculum as we go along. Our meetings are potlucks and beginners are always welcome. We read, discuss & write poetry together. As time allows we publish our findings through our website:
http://nextobjectivists.blogspot.com

LOCATION:
Mess Hall, 6932 North Glenwood Avenue
CTA Red Line to the Morse Station
http://www.messhall.org

****

FRIDAY, MAY 6th
Chicago Durutti Skool: Readings & Discussions
with Frank Rogaczewski & Michelle Taransky
7-9pm @ Outer Space Studio

What is the role of poetry and the poet in addressing and engaging social awareness?

FRANK ROGACZEWSKI holds a Ph.D. in Literature and Creative Writing from the University of Illinois at Chicago and teaches in the MFA Program at Roosevelt University in Chciago. He lives in Berwyn with his wife Beverly Stewart. "Fate of Humanity" was released by American Letters and Commentary in Fall 2009. Poet Mark Nowak describes the book well: "Straight from the near west suburbs of Sandburgland, Frank Rogaczewski explodes the less than brave new world weâ€™ve unfortunately arrived at. The Fate of Humanity in Verse sears through the vast gaps of capitalism and pop culture in multi-page paragraphs of pure invention. It is quite simply, to borrow two of Rogaczewskiâ€™s titles, an â€œArse Poeticaâ€ for â€œThe Day They Outsourced America.â€

MICHELLE TARANSKY is the author of "Barn Burned, Then" (Omnidawn 2009). She lives in Philadelphia, works at Kelly Writers House, as Reviews Editor for Jacket2, and teaches at University of Pennsylvania and Temple University.

LOCATION:
Outer Space Studio, 1474 N. Milwaukee Avenue
third floor walk up, not wheelchair accessible
CTA Blue Line to Damen Station

****

BLOG LINK to Chicago Events
http://chicagopoetrycalendar.blogspot.com/2011/04/chicago-durutti-skool.html

DURUTTI SKOOL on Facebook, National Events
http://www.facebook.com/group.php?gid=155285014499575

RED ROVER SERIES
http://groups.yahoo.com/group/redroverseries

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199. Stephen Vincent
Haptics: Poetry By Other Means
Thu 28 Apr 2011

(If you are in the NYC neighborhood, a gentle reminder!)

Stephen Vincent's:
Haptics: Poetry By Other Means
Drawings & Accordion Fold Books
Jack Hanley Gallery, 136 Watts, New York, NY 10013 (Tribeca)
Friday, May 06 - Saturday, May 28 2011
Reception, Sunday,Â May 08,
6 - 8 pm
(Gallery will be open both Saturday & Sunday, 11 â€“ 5; it is Gallery Week in Tribeca!)

http://www.jackhanley.com/show.php?show=1378
(For directions to the Gallery, etc.)
(Apologies for any cross-postings!)

Stephen Vincenthttp://stephenvincent.net/blog/(If you are unfamiliar with "haptic" as term and/or how it applies to my work, I talk a bunch about it on the blog)

↑ Index

200. Regina Pinto
My April Creations
Thu 28 Apr 2011

---

pintor & arteselavy / April - 2011

---

1)- Pintor:

The White Rabbit Adventures at http://pintor.tumblr.com

2)-Arte Sélavy:

A movie: “The amazing light of the Fall in Rio de Janeiro”

and some photos: “Copacabana Boats”

at http://arteselavy.tumblr.com

All the best,
Regina Pinto®

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201. **amy king**

Fwd: Invitation to All Poets to Participate in Open Air Poetry Circle Readings at HOWL ! Festival 2011 Sat June 4 and Sunday June 5 Details and Signup

Sat 30 Apr 2011

From: Nathaniel Siegel

---------- Forwarded message ----------

From: Nathaniel Siegel

HOWL ! FESTIVAL
PRESENTS: POETS IN TOMPKINS SQUARE PARK

POETRY CIRCLE !

On Saturday June 4th and Sunday June 5th, ALL
poets are invited to participate in Open Air Poetry Circle Readings
!

The format is as follows: poetry circles will be created througout the park.
Poets will each read for 5 minutes.

To sign up in advance simply:

Email: [redacted]
the following information ASAP:

1. Your name
2. A one sentence bio.
3. Any online links to website(s) blogs etc.
4. A photo with permission to post and photographer credit.
5. The day Saturday or Sunday you would like to read in one of the
circles.
6. The preferred time you would like to read 12-1pm, 1pm-2pm, 2pm-3pm,
3pm-4pm,
4pm-5pm.
7. In one, two or three words describe your poetry.

The HOWL ! Festival will confirm your participation by email in advance of the reading !

Space is limited only by the number of circles we create (4), the number of hours for reading (5), and the number of poets who can read each hour (12). The Poetry Circle readings will accomodate up to 240 poets reading each day in Tompkins Square Park in the Open Air ! Wow !

Write poem now !

Thank you !

Created and presented as part of The HOWL! Festival 2011 June 3, 4, and 5th Tompkins Square Park,
East Village, New York City !

--
****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2011

171 messages · Thu 28 Apr 2011 – Tue 31 May 2011

May 2011 turned the quiet room toward stillness and presence — the poetry of Buddhist awareness at one pole, the vanishing art of live improvisation at the other, and between them the old, hard question of whether any of it does the world any good. One hundred and seventy-one messages moved through the list, thin as the season, and its currents ran to attention itself: the poem as a discipline of mind, the poem as an act that happens once and is gone. The month was about being present, in a room increasingly practiced at absence.

The largest thread went looking for the poetry of awareness. A member preparing to teach a class asked the room for Buddhist poetry — *"I'm about to teach a poetry class on Buddhist poetry"*, and pressed the real question: whether the awareness lives in a poem's subject or in its very syntax and process, whether mindfulness is something a poem says or something a poem does. It was the list at its most contemplative, treating the poem not as an object to be judged but as a practice of attention, a way of being awake on the page.

The counter-pole was pure presence. A thread on improvised poetry in performance took up the art that cannot be revised or archived — the poem made live, in the room, in the moment, and then gone forever — the opposite of the digital permanence the year had otherwise been fretting about. Between Buddhist awareness and live improvisation the month found a single value: presence, the thing that happens only now, that no recording and no metric can hold.

And underneath ran the doubt that shadows all such quiet. A thread asked bluntly what good great literature is in geopolitical terms — whether the contemplative poem and the improvised performance mean anything at all against war and power, or whether attention is a luxury the world cannot afford. The room did not settle it, but it kept faith with presence anyway, teaching mindfulness and praising improvisation in the teeth of its own uselessness.

I have set May down exactly as the archive delivered it — the search for Buddhist poetry, the vanishing art of improvised performance, and the blunt question of what any of it is worth against the world's hard powers — because it was the month the list made presence its subject: the poem as awareness, the poem as the thing that happens once. A room that will teach mindfulness and praise the improvised poem while doubting aloud whether either can matter geopolitically is a room that has arrived at a hard-won humility, no longer claiming poetry can

change the world, only that being fully present to a poem, or a moment, is itself a small refusal of the distraction that is eating everything else.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 171 in all.

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1. Patrick F. Durgin

Insomnia and the Aunt, by Tan Lin

Thu 28 Apr 2011

Kenning Editions is pleased to announce the publication of */Insomnia and the Aunt/, by Tan Lin.*

/Insomnia and the Aunt/, by Tan Lin. Fiction. Literary Nonfiction. Cross-Genre. Art. Asian American Studies. Tan Lin's INSOMNIA AND THE AUNT is an ambient novel composed of black and white photographs, postcards, Google reverse searches, letters, appendices, an index to an imaginary novel, reruns, and footnotes. The aunt in question can't sleep. She runs a motel in the Pacific Northwest. She likes watching Conan O'Brien late at night. She may be the narrator's aunt or she may be an emanation of a TV set. Structured like everybody's scrapbook, and blending fiction with nonfictional events, INSOMNIA AND THE AUNT is about identities taken and given up, and about the passions of an immigrant life, rebroadcast as furniture. Ostensibly about a young man's disintegrating memory of his most fascinating relative, or potentially a conceptualist take on immigrant literature, it is probably just a treatment for a prime-time event that, because no one sleeps in motels, lasts into the late night and daytime slots.

Tan Lin <http://epc.buffalo.edu/authors/lin/> is the author of /Lotion Bullwhip Giraffe/, /BlipSoak01/,/ Ambience is a Novel with a Logo/, /Heath (Plagiarism/Outsource)/ and /7 Controlled Vocabularies and Obituary 2004. The Joy of Cooking (2010)/. His work has appeared in numerous journals including /Conjunctions/, /Artforum/, /Cabinet/, /New York Times Book Review/, /Art in America/, and /Purple/. His video, theatrical and LCD work have been shown at the Marianne Boesky Gallery, Yale Art Museum, Sophienholm Museum (Copenhagen), Ontological Hysterical Theatre, and as part of the Whitney Museum of American Art's Soundcheck Series. Lin is the recipient of a Getty Distinguished Scholar Grant for 2004-2005 and a Warhol Foundation/Creative Capital Arts Writing Grant to complete a book-length study of the writings of Andy Warhol. He has taught at the University of Virginia and Cal Arts, and currently teaches creative writing at New Jersey City University. He has just completed a sampled novel, entitled /Our Feelings Were Made by Hand/.

ISBN: 9780976736479. 44 pp. Saddle-stitched chapbook w/ limited edition letterpressed wraps designed and printed by Rebecca Cooling-Mallard.

$10.00 from Small Press Distribution <http://www.spdbooks.org/Producte/9780976736479/insomnia-and-the-aunt.aspx?rf=1>, or enjoy a discount by subscribing to Kenning Editions. The new <http://www.kenningeditions.com/images/Sub11.pdf>direct mail

subscription <http://www.kenningeditions.com/images/sub11.pdf> offer allows you to choose any three titles, with free domestic shipping, at a substantial discount. The book can also be purchased directly from the press, via 2co <https://www.2checkout.com/2co/buyer/orderpage?sid=1266894>, using your credit card.

Order from Small Press Distribution (always in stock). <http://www.spdbooks.org/Producte/9780976736479/insomnia-and-the-aunt.aspx?rf=1>

Order from Amazon.com (periodically in stock). <http://www.amazon.com/Insomnia-Aunt-Tan-Lin/dp/0976736470>

Other recent titles from Kenning Editions include /Ambient Parking Lot/, by Pamela Lu and/ Left Having/, by Jesse Seldess. See www.kenningeditions.com

↑ Index

2. Murat Nemet-Nejat

Re: IRA COHEN poet/ photographer

Thu 28 Apr 2011

I am very sorry to hear that!

Murat

On Mon, Apr 25, 2011 at 2:35 PM, steve dalachinsky <[redacted]>wrote:

> *passed away today in NY*

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3. Susan Webster Schultz

New Retro Chapbook from Tinfish Press

Thu 28 Apr 2011

Following on last month's _Say Throne_, by No`u Revilla, this month brings Adam Aitken's _Tonto's Revenge_. It's 33 pages long and yours for $3. Less than a gallon of gas, but travels much much further. Better yet, send Tinfish $36 and get 12 chapbooks over the course of a single year.

Tinfish Press
47-728 Hui Kelu Street #9
Kane`ohe, HI 96744 USA
http://tinfishpress.com
http://tinfisheditor.blogspot.com

And in particular, check out the "chapbook" section of the press website.

aloha,

Susan M. Schultz
Editor & moneybags

↑ Index

4. Tomás Ó Cárthaigh
Re: Chernobyl music
Thu 28 Apr 2011

A good track... Am working on my own video featuring both it and Japan...

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

--- On Wed, 27/4/11, Karl-Erik Tallmo <[redacted]> wrote:

From: Karl-Erik Tallmo <[redacted]>
Subject: Chernobyl music
To: [redacted]
Date: Wednesday, 27 April, 2011, 10:16

Chernobyl music:

http://www.nisus.se/audio/grass.html

/Karl-Erik Tallmo

--

KARL-ERIK TALLMO
BLOG: http://slowfox.wordpress.com
TEXTS, IMAGES, MUSIC etc.: http://www.nisus.se/tallmo/

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5. Michael Tod Edgerton
CFP SAMLA 2011 Session: Avant-Garde Modernity
Fri 29 Apr 2011

Avant-Garde Modernity: Revoluti
Call for Papers (abstracts due May 31)

Avant-Garde Modernity: Revolutions in Poetry and Art from Romanticism to Postmodernism

A session for the 2011 South Atlantic Modern Language Association's Convention, November 4-6 in Atlanta, GA <http://samla.gsu.edu/convention/convention.htm>.

This session will explore the theory and historiography of avant-garde artistic practices in literature and the visual arts. Papers tracing various lines of avant-garde lineage and intersections of poetics and art-making practices outside of the traditional delineations of the historical avant-garde are welcome, as well as papers that redefine the avant-garde as such, argue for the possibility or impossibility of a contemporary â€œavant-garde,â€ examine the relationship of Modernity and/or Modernism with avant-gardism, or theorize the implications of the historical avant-garde for contemporary literary and artistic practice, criticism, and scholarship.

Send half-page to one-page abstracts with brief (no more than a page) bibliography to Gabriel Alexander Lovatt and Michael Tod Edgerton at [redacted] by May 31, 2011.

Cheers,

Tod

Michael Tod Edgerton
MFA '06, Program in Literary Arts, Brown University
PhD student, Dept. of English, University of Georgia

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

↑ Index

6. Mark Young
Otoliths issue #21 is now live
Sat 30 Apr 2011

The expense of getting a new designer outfit for the Royal Nuptials means there's no money left in the budget to appropriately acknowledge the fact that Otoliths <http://the-otolith.blogspot.com/> is celebrating its fifth birthday, so we'll just have to let the issue speak for itself, & it does, as elegantly as ever.

Once again it's a wide-ranging compendium, containing text & visual work from Kirsten Kaschock, Tom Beckett, Marilyn R. Rosenberg, J. D. Mitchell-Lumsden, Martin Edmond, Ed Baker, Eileen R. Tabios, Nava Fader, Michael Caylo-Baradi,

Curt Eriksen, Eeva Karhunen, Howie Good, Jennifer L. Tomaloff, Andrea Jane Kato, John M. Bennett, Sheila E. Murphy & John M. Bennett, Sheila E. Murphy, Patrick Williamson, Michele Leggott, Beni Ransom, Philip Byron Oakes, Jim Meirose, Cilla McQueen, Thomas Fink, Theodoros Chiotis, Christopher Mulrooney, Keith Higginbotham & Matt Margo, Raymond Farr, Cherie Hunter Day, Jane Joritz-Nakagawa, J. D. Nelson, NF Huth, Patrick Cahill, Mark DuCharme, Pam Brown, SJ Fowler, Tony Brinkley, Cecelia Chapman, David Mitchell, Felino Soriano, Jamie Bradley, Peter LaBerge, Charles Freeland, Corey Wakeling, Jeff Harrison, Jen Besemer, dan raphael, Yoko Danno, Joshua Comyn, Emma Smith, Cassandra Atherton, Michael Rothenberg, Bill Drennan, sean burn, Kit Schluter, Caleb Puckett, Rosaire Appel, Robert Gauldie, Zarah McGunnigle, Bella Li, Hala Hoagland, Marcia Arrieta, Reijo Valta, Gregory Kan, Lawrence Bernabe, Housten Donham, Sam Langer, Bob Heman, & Gustave Morin.

The issue is dedicated to Robert "Bob" Gauldie, painter, poet, scientist, & regular contributor, who died suddenly, in Utrecht, on April 5.

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7. Dan Wilcox

"Poeming the Prompt" by Dan Wilcox

Sat 30 Apr 2011

A.P.D. Announces the Publication of

Poeming the Prompt by Dan Wilcox

A.P.D. (another poeming day) announces the publication of the new chapbook of poetry by Dan Wilcox, Poeming the Prompt. The 16-page collection contains poems mostly written in November, 2010 in response to prompts for a poem-a-day project sponsored by Writers Digest magazine. While some of the poems confront writing-from-prompts head on, others deal with Wilcox's usual topics: sex, death & politics. Also included is the whimsical "Top Tips for Anxiety-Free Writing from Prompts."

A.P.D. (always poem daily), under the direction of Albany poet and photographer Dan Wilcox, has been publishing the works of local and regional poets since 1989. Among the works published by A.P.D. are To the Husband I Have Not Yet Met, by Mary Kathryn Jablonski, Distant Kinships by Anthony Bernini, Suddenly Sapphires by Dina Pearlman, and Three Sides to the Looking Glass by Rachel Zitomer. You can read Wilcox's Blog on the Albany poetry scene at dwlcx.blogspot.com.

Copies of Poeming the Prompt by Dan Wilcox can be purchased directly from the poet when you see him at poetry readings or out & about for $5.00, or by

mail for $6.00 (checks may be made payable to “A.P.D.”) from A.P.D. (another pleasant day), 280 South Main Ave., Albany, NY 12208. For a complete list of publications available from A.P.D. (alternating poetic device) write to the above address or email [redacted].

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8. Halvard Johnson

Truck's May editor, Wendy Battin, hits the road tonight

Sat 30 Apr 2011

Many thanks to Kate Schapira for editing *Truck *during the month of April.

Take a look here -- http://halvard-johnson.blogspot.com/ -- if you haven't been following her contributions.

May brings a new editor, Wendy Battin.

"We aren't meaning that any more."
--John Ashbery

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>

; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; ***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; ***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>; *
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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9. Scott Howard

Call for Submissions: RECONFIGURATIONS, Volume 5: Disappearance

Sat 30 Apr 2011

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture
ISSN: 1938-3592, http://reconfigurations.blogspot.com/

Volume 5: Disappearance

Submissions: April thru August, 2011
Publication: November, 2011

Guidelines: Volume five of Reconfigurations, http://reconfigurations.blogspot.com/, seeks a variety of works concerning the theme of disappearance. Reconfigurations, ISSN: 1938-3592, is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Reconfigurations publishes under a Creative Commons 3.0 open-access license, is MLA indexed, EBSCO distributed and independently managed.

Electronic Submissions: [redacted]<mailto:[redacted]>. Submissions should be attached as a single .doc, .rtf, or .txt file. Visuals should be attached individually as .jpg, .gif or .bmp files. Please include the words “Reconfigurations submission” in the subject line of your message.

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↑ Index

10. Adam Fieled

from "Trish": final 3 links

Sun 1 May 2011

These three links close out "Trish," an almost-love story in po-mo sonnets:

"Trish Pt. 5":
http://fieledsmiscellaneous.blogspot.com/2011/04/from-trish-trish-pt-5.html

"Trish Pt. 6":
http://fieledsmiscellaneous.blogspot.com/2011/04/trish-pt6.html

"Trish Pt. 7":
http://fieledsmiscellaneous.blogspot.com/2011/05/from-trish-pt-7.html

Hope you enjoy these.
Best,
Adam

↑ Index

11. Dr. Dina Ripsman Eylon

My article on Symbolism

Mon 2 May 2011

Dear All,
My article on the literary movement of Symbolism is now available to the public on Scribd.com.
Here's the link:

http://tinyurl.com/3oqta4q

Best,
Dina

Dr. Dina Ripsman Eylon, Publisher and Editor-in-Chief
Women in Judaism: A Multidisciplinary Journal
1136-3 Centre St., Ste. 246
Thornhill, ON L4J 3M8 Canada

Email: [redacted]
Tel: [redacted]
Eylon's books are available @ Amazon.ca
Eylon's free articles are available @ Academia.edu

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12. Nic Sebastian

new Whale Sound audio chapbook - 'Threatening Weather' by Howie Good

Mon 2 May 2011

Whale Sound Audio Chapbooks is delighted to announce the publication of 'Threatening Weather' by Howie Good (http://bit.ly/kGr2VJ). Our publisher's slogan is "publish in multiple formats - some of them free!" So you get to download audio, PDF, EPUB and MOBI files of the chapbook free, if those are your preferred poetry-absorbing methods. If you like a good old paper book in your hand, you can buy the poems as a print chapbook from Lulu's (at cost-price - no publisher mark-up). If you prefer a CD to put in a player and store on your shelf, you can buy the CD version from Lulu's - also at cost-price with no mark-up. More here http://bit.ly/ks4vZ5 about why we publish in the bizarro way we do.
Best, Nic
Nic Sebastian

Whale Sound

Forever Will End on Thursday

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13. Eric Hoffman

Oppen collection for sale

Mon 2 May 2011

For sale: A fairly comprehensive collection of George Oppen-related materials including poetry collections, published daybooks/papers/interviews in various hard-to-find literary journals. Some signed material, a framed broadside, other delectables.

An excellent collection available for Oppen scholar or someone who appreciates his work.

Please contact me for a complete list of available materials and photographs if desired/required.

Serious inquiries only: [redacted]

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14. sandra de 1913

1913 reads again!

Mon 2 May 2011

1913 Press is reading again!

From May 1-May 31, ANY NON-FIRST BOOK, ANY GENRE. Please submit your work
via the Submishmash submission button on the website.
http://www.1913press.org/submissions

There is no page, genre, or other limitation. Collaborations, translations, and other animals are welcome & encouraged. Writer(s) must have previously published at least one full-length book or equivalent (chapbooks not included).

Only electronic submissions will be accepted. The reading fee is $10. One or more books will be selected for publication by 1913â€²s lâ€™editrice Sandra Doller.

Please email [redacted] with any questions. [redacted]

--
sandra doller, founder & editrice de 1913
*
Check out 1913's new reading period...ANY NON-FIRST BOOK, ANY GENRE! May
1-May 31.
http://www.1913press.org/submissions
*
NEW! from 1913:
1913 a journal of forms, Issue 5
"Home/Birth: A Poemic" by Arielle Greenberg & Rachel Zucker
"Wonderbender" by Diane Wald
"READ 2" 1913's annual translation anthology from the Tamaas seminars in Paris
http://www.journal1913.org
*
Forthcoming from 1913:
"Hg-the liquid" by Ward Tietz
Two collaborations by Mendi+Keith Obadike
"The Transfer Tree" by Karena Youtz
"Conversities" by Dan Beachy-Quick & Srikanth Reddy
http://www.1913press.org

*
Find 1913 on Facebook & Twitter...really.

http://www.facebook.com/group.php?gid=102250266481699

http://twitter.com/#!/1913Press
*
& Le new blog:
http://1913press.blogspot.com/

<http://1913press.blogspot.com/>

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15. Andy Gricevich

pre-printing sale ends soon--Cannot Exist chaps and zine

Mon 2 May 2011

Hi, all!

Very soon, these chapbooks, and the new issue of Cannot Exist magazine, will be printed in excess of the pre-orders we've received, at which point they will be considered to exist, and will no longer be available for these INSANE BARGAIN PRICES!

Get 'em while they're not!

CAConrad's MUGGED into poetry
Roberto Harrison's Bridge of the World
Sara Larsen's The Hallucinated
Jess Mynes' How's the Cows
and
Cannot Exist no.7
with
John ColettiCAConradCorrina CoppBeverly DahlenConnie DeanovichLaura ElrickMike HauserHailey HigdonSara LarsenKit RobinsonRon SillimanDana Ward
Visit http://cannotexist.blogspot.com and help bring these fine works out of the abyss of nonbeing!

love,

Andy Gricevich
of CANNOT EXIST

↑ Index

16. Chris Alexander
Segue Presents: JULIANA SPAHR & MAUREEN THORSON (5/7)
Tue 3 May 2011

Segue presents

JULIANA SPAHR
& MAUREEN THORSON

This Saturday, May 7th

4 - 6 PM

Bowery Poetry Club
308 Bowery, just north of Houston

$6 admission goes to support the readers

JULIANA SPAHR edits with Jena Osman the book series Chain Links. She recently edited with Stephanie Young A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism. She is writing with David Buucka book about two friends who are writers in a time of war and ecological collapse. And she organized with Joshua Clover the 95 cent Skool, a week long something or other, last summer and is currently organizing the Durutti/Durruti Free Skool for this summer.

MAUREEN THORSON's first book of poems, Applies to Oranges, is available from Ugly Duckling Presse. She lives in Washington DC, where she co-curates the In Your Ear reading series.

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17. Alan Sondheim
birth of venus - my best sl\video to date + production stills (fwd)
Wed 4 May 2011

birth of venus

philosophy of virtuality, virtuality of philosophy
visuality as philosophy, philosophy as visuality

think this is my best sl\video to date -
http://www.alansondheim.org/birthofvenus.mp4

preparatory stills -

http://www.alansondheim.org/birthofvenus00.png
http://www.alansondheim.org/birthofvenus01.png
http://www.alansondheim.org/birthofvenus02.png

http://www.alansondheim.org/birthofvenus03.png
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http://www.alansondheim.org/birthofvenus11.png
http://www.alansondheim.org/birthofvenus12.png

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18. Jeffrey Side

The new ebook from Argotist Ebooks is "A Short Treatise on the Nature of the Gods" by Dan Beachy-Quick

Wed 4 May 2011

The new ebook from Argotist Ebooks is â€œA Short Treatise on the Nature of the Godsâ€ by Dan Beachy-Quick.
Description:
"A Short Treatise on the Nature of the Gods" takes the distance between human reality and godly ideality as its primary crisis. Each poem is its own discrete meditation complicated by its link to other such poems, all building not toward conclusion, but a clearer sense of difficulty.
Available as a free ebook here:
http://www.lulu.com/product/ebook/a-short-treatise-on-the-nature-of-the-gods/15646497
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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19. Adam Fieled

New Apparition Poems links

Wed 4 May 2011

In an effort to keep the Apparition Poems in circulation, more have been posted on these pages:

http://as-is.blogspot.com/2011/04/from-blazevox-book-apparition-poems.html

http://as-is.blogspot.com/2011/05/from-blazevox-book-apparition-poems.html

http://as-is.blogspot.com/2011/05/from-apparition-poems.html

http://as-is.blogspot.com/2011/05/from-apparition-poems_04.html

http://artrecess2.blogspot.com/2011/04/unreleased-apparition-poems.html

Hope you enjoy these.
Adam

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20. Gerald Schwartz
LVNGinTONGUES
Wed 4 May 2011

>>>

EYES resurrection

mastery

out of its splendid

cerements-

we look into the eyes of others,

offering hecatombs and so

if we study the cunning

we will not die today

we will not die today

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21. Jesse Glass

Kayfabe On Liusts and Forums: Professional Wrestling and Discussions On Lists

Wed 4 May 2011

Hey Sports Fans,

I want to break Kayfabe here and just ask how many of you guys and gals have ever dressed up in a--you know--kind of a suit and cape on the forums and lists--and--you know--made a (how can i say it?)--done a kind of a--you know--performance to get a--you know--a kinda--you know--point across and even engineered a--you know--a persona or some shit to a--you know--that old thesis antithesis sorta--Hegelian you know than kinda thing?

I gotta fess up, I'm not really sometimes--you know--I mean I don't break Kayfabe usually on Poetics unless I'm--well--you know. And then I...well, ya know what I'm saying? Right?

(Spitting the gum out, popping some more in),

And it's all fake blood ya know. Or sometimes a razor blade under the tongue.

Disembodied I

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22. Jeffrey Side

A review of "Outside Voices: An Email Correspondence" by Jake Berry and Jeffrey Side, published by Otoliths

Thu 5 May 2011

A review of "Outside Voices: An Email Correspondence" by Jake Berry and Jeffrey Side, published by Otoliths. Reviewed by Carey Scott Wilkerson.

Extract:
"Berry and Side [...] are engaged in the most advanced and responsible discourse about writing that two people could have at a distance. Indeed, what begins as an old-fashioned epistolary encounter quickly becomes an extraordinary excavation of the big issues in contemporary writing, philosophy of language, and meaning itself. Moreover, it almost seems that it is precisely because they are writing e-mailsâ€”and not speaking in a seminar roomâ€”they find such striking Truths and alarming implications."

The review can be read here:
http://www.writersforum.org/books/book.aspx?ID=423

â€œOutside Voicesâ€ is available from Otoliths here:
http://www.lulu.com/product/paperback/outside-voices-an-email-correspondence/13008556

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23. susan maurer

Harpiur Palate reading 5-13 at River Walk bookstore, Susan Maurer

Thu 5 May 2011

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on 5-13 at 7 there wil be a reading of the Bibghamton U. literary magazine "Harpur Palate" at 7 pm. I am told the reception after is really fun. I am one of the readers. Please come if you can and do say hello. Susan Maurer

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24. Jennifer Karmin

May 8: Laura Goldstein, Jennifer Karmin & Michelle Taransky in Iowa City

Thu 5 May 2011

Sunday, May 8th
4-6pm

Flim Forum Press presents
Laura Goldstein
Jennifer Karmin
Michelle Taransky

at The Painter's House
109 Riverside -- Iowa City

LAURA GOLDSTEIN's poetry, reviews and essays can be found in EAOGH, Requited, Little Red Leaves, How2, Seven Corners, Text/Sound, Rabbit Light Movies, Otoliths, CutBank Reviews and Moria, as well as this summer in American Letters and Commentary, She has two chapbooks: Ice in Intervals

from Hex Press and Day of Answers from Tir Aux Pigeons and two new chapbooks will be out soon- Facts of Light from Plumberries Press in May 2011, and Let Her from Dancing Girl Press in Spring 2012. She currently co-curates the Red Rover reading series and teaches Writing and Literature at the School of the Art Institute and Loyola University.

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools.

MICHELLE TARANSKY is the author of Barn Burned, Then (Omnidawn 2009). She lives in Philadelphia, works at Kelly Writers House, as Reviews Editor for Jacket2, and teaches at University of Pennsylvania and Temple University.

This reading will happen during the opening of a show featuring collaborative work between writers and painters. The show is curated by Patrick Haas and includes work by: Mary Coats, Douglas Degges, Andrea Ferrigno, Danielle Kimzey, Mary Laube, Meredith Lynn, Ellen Siebers, Amy Butcher, Cutter Wood, Kristen Radtke, Rachel Yoder, Rawaan Alkhatib, Blake Kimzey, and Patrick Haas.

Art opening starts @ 3pm.

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25. patrick dunagan

Two upcoming readings: Boston and New York

Thu 5 May 2011

After Guston: William Corbett & Patrick James Dunagan
Saturday 7 May, 3pm
William Corbett and Patrick James Dunagan
Unaffiliated Reading Series
Outpost 186
186 Hampshire St
Cambridge

Next up in the Unaffiliated Reading series, we are presenting an event featuring William Corbett & Patrick James Dunagan, who will be discussing &

reading pieces inspired by the artist Philip Guston, as well as reading other work of their own.

William Corbett is a poet who lives in Boston's South End and teaches writing at MIT. He writes frequently on art, directs the small press Pressed Wafer and is on the advisory board of Manhattan's CUE Art Foundation. Among his books are the memoirs Furthering My Education and Philip Guston's Late Work: A Memoir. He edited Just the Thing: Selected Letters of James Schuyler and The Letters of James Schuyler to Frank O'Hara. His most recent book of poetry is The Whalen Poem.

Patrick James Dunagan lives in San Francisco. His first book, "There are people who think painters shouldn't talk": A GUSTONBOOK (Post-Apollo, 2011), is a workman's notebook of sorts sketched out in response to years spent contemplating the work and life of Philip Guston.

&

2 nights later I'll be reading at the Poetry Project with Danial Nohejl

Patrick James Dunagan & Daniel Nohejl May 9, 20118:00 pmMonday

Patrick James Dunagan lives in San Francisco. His first book, GUSTONBOOK, is a workman's notebook of sorts sketched out in response to years spent contemplating the work and life of painter Philip Guston in relation to the ongoing world, i.e. exhibitions, books on/about Guston, other books/art works amid daily walks, drinks, and talks. Other recent writings of his have appeared in: *Amerarcana, Barzakh, Big Bell, Critical Flame, Galatea Resurrects, Jacket2, ON, The Poetry Project Newsletter, Polis, Rain Taxi*, and *Vanitas*. Recent chapbooks include: *from Chansonniers* (Blue Press, 2008), *Spirit Guest & Others* (Lew Gallery Editions, 2009), *Easy Eden* w/ Micah Ballard (PUSH, 2009) and *her friends down at the french cafe had no english words for me* (PUSH, 2010). *Daniel Nohejl*'s first pamphlet, *Live a Little Better*, was produced by The Physiocrats in 2009. He lives in Brooklyn and works as a crew leader at the Bronx Guild High School.

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26. Kimmelman, Burt

Marsh Hawk Press Spring Book Launch Party

Fri 6 May 2011

Having trouble viewing this email? Click here <http://campaign.r20.constantcontact.com/render?llr=959whbcab&v=001xfT_1g4eG8zZviaio3WYFUJAe8Bq-fI7fJq6oargC6jf-

1mBhyVRpXolOcX1VHVc6Ee-tPC8KYYnFAc2PRsC6fxnFzRNKwCkrcSeFGPPygc%3D>

May 2011

You Are Cordially Invited To Our Spring 2011 Book Launch, Reading and Party! Refreshments in our usual abundant, over-the-top style

[http://ih.constantcontact.com/fs039/1101700754394/img/72.jpg]

[http://ih.constantcontact.com/fs039/1101700754394/img/73.jpg]

Quick Links

Visit the Marsh Hawk Press Web site<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1105289849871&s=740&e=001tDO3DP2_k5TL3Xi1qQgmTJ3SNI6Snpr4wNNbPHtmGjGLhTAi3eJ5RI_YOvsbrLOdAfMAtU1Lh9dhKwAP082VUbmB0oFYAyzYWvU_8AkZSU-rrjbAKQYpeQ==><http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1105289849871&s=740&e=001tDO3DP2_k5TL3Xi1qQgmTJ3SNI6Snpr4wNNbPHtmGjGLhTAi3eJ5RI_YOvsbrLOdAfMAtU1Lh9dhKwAP082VUbmB0oFYAyzYWvU_8AkZSU-rrjbAKQYpeQ==> Visit Ceres Gallery<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1105289849871&s=740&e=001tDO3DP2_k5RVVmBicHxPRzq0h-vQ6weX8Z9aoont9B_WzwVS30pOwfPEg03Rv6wLXQLgwxLTz73jqE608DCq9LllaTLfq-gotBWPS1Q-ZBv-CsTX1K0ZVw==>

[https://imgssl.constantcontact.com/ui/images1/btn_fbk_160.png]<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1105289849871&s=740&e=001tDO3DP2_k5Q7KRoeT381vMDA1PlxBcAydIwQcpyGXJXElwipwapPt7Rhc5Pm7gTa4gi12UHiVnNyJjWF9zfOuwnpkOKIv3zWlFMm36NHt3kxoiuRXFg2P1OlTyV0G4ob0_rn9Z-fc1VRtu_9vgKwy5maJijRcersF8-yQ8BSazc=>

[http://img.constantcontact.com/letters/images/1101093164665/jmml_opgr1_img1.gif]<http://visitor.r20.constantcontact.com/email.jsp?m=1101700754394>

Celebrating New Titles By Justin Petropoulos and Thomas Fink.

Thursday, May 12, 2011
6:00 PM - 8:00 PM
Ceres Gallery, 547 West 27th St.
Suite 201, New York, NY 10001

Praise for Justin Petropoulos <http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1105289849871&s=740&e=001tDO3DP2_k5SSZ1akDPAkkBjhoKVOe5tM4wExTbHlClFCopfM45Kc2VmSTb0bEf-p19ePyazlnw9A-

Laa9nrPLyaGpELGLVOpXhnqro5xorFOp_Whk2I4AUt7Y_gijwb9o5vLjimzgRk=> Winner of the 2010 Marsh Hawk Press Poetry Prize

"The brilliant serial prose poems of Eminent Domain frame a troubled scintillating world between animate/inanimate realities, bleak and transcendent at the same time.... This is a new Wasteland. Welcome an original consciousness from the belly of the beast."-Anne Waldman

Praise for Peace Conference<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1105289849871&s=740&e=001tDO3DP2_k5RAHe8wqADTZmXOqvjvV0BftJsC8Q0yDVmS4J3LezVTQzet2205YKBaSLn6rwzvG90G9RzYiEFgetNtREr4_J3fxrqjYIckD_Jt9kziWKGHXPMCdnxxP227zln3kGoQmlk=> by Thomas Fink

"Fresh, marvelously exuberant lyric wildness, picking up a bit on the sprung prosody of Ceravolo's Fits of Dawn and perhaps also from Coolidge's Sound as Thought. Of special interest: a set of 'Yinglish' poems that bring the syntax of the Yiddish into the American lyric."- Charles Bernstein

Marsh Hawk Press books often highlight the affinity of poetry and the visual arts. Each book is produced with particular care to visual style, often including reproductions of artwork alongside poems. Marsh Hawk Press also sponsors readings and exhibits, and hosts a web site with a rotating exhibition space, as well as several blogs focused on poetry and visual art. The press also offers a poetry prize judged by a poet of national stature.

Marsh Hawk Press books are available from SPD<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1105289849871&s=740&e=001tDO3DP2_k5Q2Rqj8FC3A8oSA0mediVHdYI8ooeXKyIidydeiC7OeSJytAIjnYoLxhiO8JeFHRonG95Kj27VguhXgWqu0PkfrapTVMESOF8s3sIy9o_ADSQ==>, Amazon<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1105289849871&s=740&e=001tDO3DP2_k5RPzzTENl1jQbPyEO7-Qox_B8LEezOhCoBzlXW-jW3nkgBodfY2KuJQqO4P1TXKSqp1_1xR6dVpoLRnd1CeHVhuvYGHmtVtqHY=>, and better bookstores. For more information contact us<mailto:[redacted]> or visit our web site<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1105289849871&s=740&e=001tDO3DP2_k5TL3Xi1qQgmTJ3SNI6Snpr4wNNbPHtmGjGLhTAi3eJ5RI_YOvsbrLOdAfMAtU1Lh9dhKwAP082VUbmB0oFYAyzYWvU_8AkZSU-rrjbAKQYpeQ==>.

Forward email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=959whbcab&m=1101700754394&ea=kimmelman%40njit.edu&a=1105289849871> [http://img.constantcontact.com/letters/images/SafeUnsubscribe_Footer_Logo_New.png]<http://visitor.constantcontact.com/do?

p=un&m=001DIz5liuDPd2zlqZsGxqa3A%3D%3D&se=001W-hhAIZjb2g
%3D&t=001_pbGo5YIrIXD5XJpXkwhBw%3D%3D&llr=959whbcab>

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CC_Footer_Logo_New.png]<http://www.constantcontact.com/index.jsp?
cc=news09>

This email was sent to [redacted] by [redacted]<mailto:[redacted]> | Update Profile/Email Address<http://visitor.constantcontact.com/do?
p=oo&m=001DIz5liuDPd2zlqZsGxqa3A%3D%3D&se=001W-hhAIZjb2g
%3D&t=001_pbGo5YIrIXD5XJpXkwhBw%3D%3D&llr=959whbcab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?
p=un&m=001DIz5liuDPd2zlqZsGxqa3A%3D%3D&se=001W-hhAIZjb2g
%3D&t=001_pbGo5YIrIXD5XJpXkwhBw%3D%3D&llr=959whbcab>(tm) | Privacy Policy<http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>.

Marsh Hawk Press | P.O. Box 206 | East Rockaway | NY | 11518

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27. Bonnie MacAllister

June 3 at the Rotunda: Issue Launch of Certain Circuits 1.1

Fri 6 May 2011

For the flier:
http://www.tumblr.com/tumblelog/certaincircuits

Issue Release:
Certain Circuits 1.1
Certain Circuits Media
June 3 7-10
Rotunda
4014 Walnut Street
Philadelphia, PA
http://rotunda.org

Founded by artists, *Certain Circuits* publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists.

We are launching our first print issue 1.1 which features work from local Philadelphia artists as well as artists in Australia, Brazil, France, Mexico, India, Japan, Uruguay, the United Kingdom, and the United States. We financed this issue completely through a Kickstarter campaign. Weâ€™ve been publishing monthly multimedia issues at <http://www.certaincircuits.org/> www.certaincircuits.org. Attend on June 3, and be the first to get the issue!

SOUNDS

Apogee are a space-punk trio emerging from West Philadelphiaâ€™s hyperactive DIY scene. Apogee members: Dan â€œRedbeardâ€, guitars and vocals, Matt Stevenson, bass, Mike Mongiello, drums. Matt and Dan are veterans of the Philly musical underground. Mike has also played with the bands Bunnydrums and Scareho. They have released their first album, EVOLVE & DESTROY, on Main Street West recordings - search for the MSW label page on Last.fm. mainstreetwest.blogspot.com

Radio Eris: Founded in 1999 by Lora Bloom and Matt Stevenson, the thriving band of veteran cozmik rockers features Dan â€œRedbeardâ€ Baker on guitar, the mysterious Kenny on synthesizers and noise, and Brad Rothman on drums. They have released 5 albums, run out of gas on the A-4 in eastern France, bought a house, hung out with members of Hawkwind, toured the South in a midnight-blue van in August, and had any number of other adventures across the last decade. <http://www.last.fm/music/Radio+Eris> http://www.last.fm/music/Radio+Eris http://www.myspace.com/radio5eris

*HORSEY: *Sometimes galloping along the tide line, sometimes rolling in the mud like in Andrei Rubelev, HORSEY is More of an animal than a band. HORSEY comes in many forms: sound, image, costume and spaz attacks are among the most common manifestations. You can hear â€œLucky Locketâ€ on the library album:<http://www.notaboutthebuildings.com/libraryalbum/horsey_luckylocket.mp3> http://www.notaboutthebuildings.com/libraryalbum/horsey_luckylocket.mp3.

*WORDS *

Courtney Bambrick<http://certaincircuits.tumblr.com/post/5098404812/emily-milo-i-hibiscus-pink-and-green> is a poet and teacher from Philadelphia. Her poetry has appeared in such print and online journals and anthologies as E Pluribus Unum from Light of Unity, The Phenomena of Temporary: The Fuze Anthology, Dirty Napkin, The Schuylkill Valley Journal, Philadelphia Poets, Mad Poets Review, Parlor, and Philadelphia Stories where she now serves as poetry editor. Courtney currently teaches composition at Holy Family University and Gwynedd-Mercy College and has worked on- and backstage for theatrical productions in Philadelphia area and in Ireland.

*Natalie Felix<http://certaincircuits.tumblr.com/post/4257552391/natalie-c-felix-is-a-poet-artist-and> * is a poet, artist and Uni-Verse-All community member with a BA in Spanish Literature from UC Santa Barbara and a MA in Human Science from Saybrook University. She is the Executive Director of the

Community Cultural Exchange (CCE), a non-profit whose mission is to create community through art and culture.

David Hewitt<http://certaincircuits.tumblr.com/post/5098386832/hed-followed-the-crumpled-directions-to-what-he> * *is a self-employed book dealer and amateur musician/ writer/ photographer/ artist residing in the East Falls section of Philadelphia. His hobbies include pondering the value of decay and flipping hopefully through the pages of every parcel of printed matter he gets his hands on.

*Bonnie MacAllister<http://certaincircuits.tumblr.com/post/3565759072/dinosaur-land-bonnie-macallister-is-a-multimedia> *(curator, editor) is a multimedia performance artist and playwright. She is currently showing work at the Delaware Art Museum in Wilmington, the Florissant Art Gallery in St. Louis, and the Center for Green Urbanism in DC. She is the author of SOME WORDS ARE NO LONGER WORDS, PAID IN GOATS, and COPTIC: ETHIOPIAN MYSTICISM. For more info: bonniemacallister.com.

Hal Sirowitz<http://certaincircuits.tumblr.com/post/3564564032/the-mountain-lions-prey-generally-you-wont-see> is the author of 4 collections of poetry, commencing with â€œMother Saidâ€ (Crown), ending with â€œFather Saidâ€ (Soft Skull Press).

FILMS

Believe it or not, *Brian Howe and Ashley Howe* are neither married nor related. Among other artistic collaborations, theyâ€™ve been making videos together for the past several years, which have been featured in journals such as Drunken Boat. Brian is a journalist, poet, and audiovisual artist who hypes himself in the usual fashion at his blog, <http://waxwroth.blogspot.com/> http://waxwroth.blogspot.com/. Ashley is more of a mystery, avoiding anything by way of an Internet presence or standard bio, so youâ€™ll have to trust Brian that she exists and is awesome.

Amanda Lovelee<http://certaincircuits.tumblr.com/post/3573185392/amanda-lovelee-is-interested-in-how-people-connect> is interested in how people connect and the spaces in which they do so within contemporary society. Her work, mainly video and photography, weaves together data, stories and personal experience to create non-linear narratives about the fragility of human relationships. Her recent work has explored a myriad of topics: family history, the lives of beekeepers and ice fishermen, strangersâ€™ love stories and the sociology of square dancing.

Jeff Siegel<http://certaincircuits.tumblr.com/post/3572529646/jeff-siegel-has-worked-in-a-variety-of-different> has worked in a variety of different media over

the years, from short fiction to design to music criticism, as a self-styled â€renaissance man,â€ never realizing that thatâ€™s the polite term for â€œdilettante.â€ He can often be seen bloviating on topics about which he really, and obviously, knows very little. <http://www.theprivatesector.org/>www.theprivatesector.org

Tanya Perkins<http://certaincircuits.tumblr.com/post/5098400901/journal-of-a-sailor-on-an-alternate-santa-maria>â€™ work has appeared in numerous journals including Cirque, The Wilderness House Literary Review and Arcadia. A graduate student in English Studies at Western Washington University, she lives and writes on the shores of Puget Sound and considers herself damn lucky for it. roughedin.wordpress.com

Jim Tuite and Patrick Morris are artists working in painting, drawing, photography and video. They were both educated at Tyler School of Art. Mr.â€¨Tuite also studied at the School of Visual Art. The video â€œHammerâ€, featuringâ€¨Mr. Morris, examines the relationship between personal demons found in an obsessive ritual with an artistâ€™s creative process.

The Rotunda, located at 4014 Walnut Street in Philadelphia, PA, is a community-gathering place that is fueled by the belief that art is a catalyst for social change and that the arts can lead to the formation of meaningful partnerships between the University of Pennsylvania and surrounding neighborhoods. Over 300 events are offered every year, including live music, film, spoken word, theater, art, dance, education, youth programs, arts incubation, and various experimental genres. As an alcohol-free, smoke-free venue, The Rotunda provides a critical social alternative for all ages. At its core, The Rotunda is a shared space fostering learning, enrichment, and community support while empowering the public to present, produce, and promote their work. <http://rotunda.org/> www.rotunda.org

To submit to Certain Circuits, guidelines are located at http://certaincircuits.org. (Reading period closes 9/30)

Certain Circuits Magazine

www.certaincircuits.org

Tumblr: certaincircuits.tumblr.com

Facebook: certaincircuits

Twitter: certaincircuits

Kickstarter: kck.st/dY99K4

For all inquiries:
[redacted]<http://mailto:[redacted]/>

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28. Séamas Cain
The Greek Theatre Museum
Fri 6 May 2011

---------- Forwarded message ----------
From: Yiorgos Chouliaras <[redacted]>
Date: 2011/5/6
Subject: PETITION

DUE TO EXTREMELY HARSH AUSTERITY MEASURES, THE PRESENT GREEK GOVERNMENT, THE FINANCE MINISTER AND THE MINISTER OF CULTURE HAVE DECIDED TO CLOSE THE GREEK THEATRE MUSEUM WHICH HOUSES NOT ONLY THE HISTORY OF THE GREEK THEATRE, BUT IRREPLACEABLE AND UNIQUE HISTORICAL DOCUMENTS -- THEATRE PROGRAMS, ARTIFACTS, COSTUMES, PICTURES, TEXTS, ETC. THE THEATRE COMMUNITY IN GREECE AND WORLD-WIDE MUST NOT PERMIT THIS. IF YOU AGREE, PLEASE SHOW YOUR PERSONAL SUPPORT BY SIGNING THE PETITION ON THE FOLLOWING WEBSITE. IT APPEARS FIRST IN GREEK AND THEN IN ENGLISH. THANK YOU.

http://theatremuseum.blogspot.com/

Against cultural disintegration!

Séamas Cain
http://alazanto.org/seamascain
http://seamascain-writernetwork.org
http://www.mnartists.org/Seamas_Cain

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29. ART ELECTRONICS
Caterina Davinio at E-Poetry [2011] University at Buffalo
Fri 6 May 2011

Join me on May 20th 2011 at E-Poetry [2011]:
International Digital Language | Media | Arts Festival
The festival will be held at the University at Buffalo, "UB" or "SUNY Buffalo", Amherst campus. Most events will be held in Room 112, Center for the Arts (CFA).
Waiting for you!
Caterina Davinio

E-Poetry [2011]:
International Digital Language | Media | Arts Festival
TEN YEAR ANNIVERSARY FESTIVAL

University at Buffalo
May 18-21, 2011
Loss Pequeno Glazier Director.

"[E-Poetry] is the longest-running and perhaps the definitive digital literature festival in the world. With its emphasis on arts, performance, critical arts, innovation, and scholarly and artistic conversation, and with previous events in West Virginia, London, Paris, and Barcelona, it has defined international digital literature practice in its epoch.

The tenth anniversary festival of E-Poetry 2011 is set to launch a new epoch in digital literature. E-Poetry, at its inception, may have been first to map this field."

http://epc.buffalo.edu/e-poetry/2011/bios.html

Special pre-conference events on Tues, May 17 and Weds. May 18th during the day and evenings.

--
Forthcoming! Caterina Davinio's book+DVD: Virtual Mercury House_Planetary & Interplanetary Events, Polìmata, Roma 2011. With more than 300 poems, video and texts by poets from around the world!

Davinio's latest book Serial Phenomenologies, 2010. Parallel English text. Afterword by Francesco Muzzioli. Critical note by David W. Seaman:
http://www.bol.it/libri/autore/Caterina-Davinio/7/S/-0/

_____
Archeo Computer-Poetry http://www.youtube.com/CaterinaDav
Contact: [redacted]
Web: http://xoomer.virgilio.it/cprezi/caterinadav.html

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30. Jesse Glass

Performance/ Interview for SPECS Magazine: Addresses puppets, absurdity, the radioactive day and visionary poetry

Sat 7 May 2011

The up-coming issue of SPECS includes my absurdist/lang piece from 1973 titled "Hands". In this video you'll see my million dollar bike, an irradiated, rainy sky, a sweeping view of J-kids playing b-ball in the park, a landscape up-ended by the great earthquake but now being tucked back in place by multiple drills and hammers to an army cot blanket's tautness, some of the puppets from

my production of Faust at the nearby uni, an unshaven friend, my masked family, and a story that may mean that I've been mad as a hatter since my misspent youth--or not. Please enjoy! Click here: http://www.youtube.com/watch?v=kR89dwBWHNU

Who loves ya, baby?

Jess of Japan

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31. Jesse Glass

What good is great literature, etc. in Geo-Political Terms? My Proposal for A MARCH FOR MUTATION

Sat 7 May 2011

Just had a stirring encounter on this topic with our favorite multi-translator Sam Hamil. We like Sam, and find his translations to be ok--though we spent a good part of a year with an absolutely brilliant, 70 year old grad student, who is a Tokyo patent attorney--a native speaker--and linguist, taking a good look at his version of Oku No Hosomichi and finding it somewhat inaccurate--even in the very beginning passage.

I lack Sam's spiritual pedigree too: I don't spout great wisdom from the East that sounds suspiciously like bromides, I haven't guessed my way in and around a Zen koan, or any of that stuff. He likes to do that, and I don't mind.

But here's the point: I love great literature and I love Sam Hamil's work, but I see no connection between great literature, great art, great music, and the end to violence, fascism, genocide, human suffering of all stripes, hunger, etc.; neither do I see it as the beginning of the fight for equality of any sort, contentment among the masses of workers, and a torch for those toiling on in darkness, etc.

Reasonable people enjoy great literature because it presents at most moments of clarity for them, manners of being, surprises in content and style--memorable tropes.

I would say that tyrants and despots are not the people who march in the streets with reasonable people demanding social equality, change, the end to all violence and universal peace. I would say that even if tyrants and despots read Jack Kerouac it would still not keep them from being tyrants and despots. In addition, I believe that even if the leaders of the free world end their day of leading the free-est of the free worlds by reading Jack Kerouac, Byron's Don Juan, Erica Jong's Fear of Flying, the Great Books from Chicago, etc. those leaders, and those tyrants and despots would still reach for the nearest

telephone to call their soldiers, their police, or their operatives when it was time for them to deal with their sense of the "real" world and its problems.

My opinion, which I spelled out to Sam, but which he really didn't look so closely at since he was busy telling me that one step is the beginning of the journey of a thousand miles and that great literature does make a difference in the world because he just knew that the Bible and Jack Kerouac made a difference. (He listed a few more.)

But my point was that, yes, great literature makes a difference to reasonable people like you--reading this posting right now--and Sam, and me--Jess--but that marching, stomping and singing "All We Are Saying is Give Peace A Chance" and Dostoevsky and Baudelaire, etc., doesn't make a difference to anyone but people like us. It tends to make us feel better. But if you look back over history you will see that culture and great literature has always been worthless in the face of great violence and great despair and great suffering. We know that Hitler read Goethe and Grabbe and listened to Beethoven, and that other evil Idiots like Sadam of Iraq was well up on Gilgamesh and fancied himself a poet. Yet he still put men in wood chippers and watched them yell until they couldn't any more.

My thinking is that marching everywhere a million or a trillion strong is good for us, and writing protest poetry, etc., is wonderful because we're on the side of right. We represent the apex of all things good, so we should continue to make those feel-good gestures, but, honestly folks, there's a logical disconnect here. Great literature has been with us for a long while and the powers that be are still violent. We're still killing each other, still suffering in all kinds of ways. I think Art and Culture and Literature have had a tremendous number of chances to make a change.

In addition, it seems that tyrants and despots and even leaders of the free world are getting better at ignoring great literature, cultural accomplishments, marches and protests--which they are developing the technology to control, police, manage, and delete.

What I said to Sam was that perhaps the only way to really "stop the violence" was to change--not our ideas--but our fundamental natures so that the old violent Homo Sapiens whose ancestors came out of Africa with a yen for cooked meat and an ability to fashion stone tools of ambiguous use--that Homo Sapiens that we now are--should be remade into something other than ourselves. The most efficient way to do it is through science. Prayer doesn't work. We can't pray tyrants to death. Singing doesn't work. Woody Guthrie tried that and maybe Dylan too. And anyway, tyrants and despots don't listen much to songs like that. Writing great books doesn't do it. they'll just be remaindered unless they're made into a movie with the latest heart throbs in it. I have no idea what

forcing a Mugabi or a Khadaffi to read On the Road would result in--but even though I'm guessing here--you hear me Sam, I'm just guessing--I don't think it would help them help us achieve the world peace that we sincerely seek.

Only a mutation effected through genetic means--a little radiation beamed at the old chromosomes at the right time--would maybe zap that violent nature of ours in the most efficient manner. Then all those potential wielders of power in the future would not be violent.

Then we could enjoy great literature and art without the illusion that any of those activities that make us feel good about ourselves actually does anything in this awful world of ours.

My suggestion is that we have a grand March for Mutation--1000 bodies strong or more. Like the war on cancer--but even more so--let's declare a war on our selves and demand the right kind of change. We need to demand funding for genetic change, for DNA management, so that our children will live in a better, peaceful world, where they can enjoy great literature and recognize it for what it truly is. I'd march for that kind of REAL CHANGE. How about you? Jess

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32. michael farrell

Re: What good is great literature, etc. in Geo-Political Terms? My Proposal for A MARCH FOR MUTATION

Sat 7 May 2011

[a note]

aust prime minister john howard famously said that dylan was his favourite musician - but not the lyrics!

too good to be true perhaps ..

> *Date: Sat, 7 May 2011 12:51:15 +0000*
> *From:* [redacted]
> *Subject: What good is great literature, etc. in Geo-Political Terms? My Proposal for A MARCH FOR MUTATION*
> *To:* [redacted]
>
> *Just had a stirring encounter on this topic with our favorite multi-translator Sam Hamil. We like Sam, and find his translations to be ok--though we spent a good part of a year with an absolutely brilliant, 70 year old grad student, who is a Tokyo patent attorney--a native speaker--and linguist, taking a good look at his version of Oku No Hosomichi and finding it somewhat inaccurate--even in the very beginning passage.*
>
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33. Jesse Glass
Two Interesting Uses of the Term "Haptic Poetry"
Sun 8 May 2011

Since I wrote the definition of Haptic poetry on Wikipedia in 2007, I've been following the spread of its use among poets, artists and technologists. I'm particularly happy to see it used in classes at Stanford University and Eckard College.

I thought I'd share two of the most recent and most interesting projects.

Here's a link to "Final Wisdom I"--a Haptic Poetry Installation by the intermedia artist John Filiwak and Donald Kuspit, a poet and art critic from NYU Stony Brook. http://idialab.org/projects/36

I'm most tickled by the New York based Louisiana artist Margaret Evangeline's use of the term to describe her "Love Poems for Wet Paint"--which she says is a continuation of her gunshot wounds in stainless steel panel mode of creating art. In the words of the artist these works are "haptic poetry...odes to the savage sensation of painting."

Here's the link to see Margaret Evangeline's interesting work: http://www.margaretevangeline.com/dev/about/?CAKEPHPî10037469221c186272c79552ba7952

Who loves ya, baby?

Let's start a riot!

Jess of Japan

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34. Jim Andrews
New on Netartery
Sun 8 May 2011

Netartery is a group blog of writers gone wrong. Synthesis of ideas, arts, media, and programming.

DREAMING METHODS--OPEN SOURCE PROJECT
http://netartery.vispo.com/?p21
by Andy Campbell
Dreaming Methods has three new projects available to experience - each one created without the use of Flash or any other browser plugin.

MAINLY THE MYSTERIES

http://netartery.vispo.com/?p“5
by Gregory Whitehead
One of the great audio artists was asked to write about what he still believes in, through all the riptides of the past decades.

THE CLUB
http://netartery.vispo.com/?p’6
by Jim Andrews
Selected North American politicians, business men, and pyschopaths dbCinemized.

UNDERBELLY & SISTER STONE CARVER
http://netartery.vispo.com/?p‘4
by Christine Wilks
Christine on the relation of her piece Underbelly to where she's from, and her sister's stone carving.

UNICODE BY JORG PIRINGER
http://netartery.vispo.com/?p‘1
by Jim Andrews
A review of Jorg's piece posted on netpoetic.

CITY BIRD BY MILLIE NISS
http://netartery.vispo.com/?pˆ5
by Jim Andrews
A short review of the late Millie Niss's new book of poems.

ANDREW TOPEL
http://netartery.vispo.com/?p…7
by Jim Andrews
Some outstanding visual poetry by Andrew Topel.

IN THE SOUP WITH THE DIGITAL BOOK
http://netartery.vispo.com/?p…6
by Paul Green
New contributor Paul Green, audio artist extrordinaire, wonders about the digital book.

RADIAUTEUR--NEW WEBZINE FOR RADIO ART
http://netartery.vispo.com/?p„5
by Gregory Whitehead
Description of and call for works concerning a new online webzine for radio

art.

MARIA ENGBERG REVIEWS FUNKHOUSER AND DRUCKER
http://netartery.vispo.com/?pf7
by Jim Andrews
Thoughts on Engberg's article recently published in EBR.

MOM'S MUSIC
http://netartery.vispo.com/?p,8
by Jim Andrews
A last experience together of music.

SLIDVID 3.0
http://netartery.vispo.com/?px9
by Jim Andrews
A software art project by Andrews.

THE CURSE OF THE 'CODE BLUE' MOTTO
http://netartery.vispo.com/?pv5
by Jim Andrews
The motto of the Canadian national junior hockey team in 2011 was "Code Blue". Who knew that their motto would prove ironic? After the final game, did whoever thought up the motto for the Canadian juniors glimpse, in a kind of literary horror, the final meaning the motto would have in history?

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35. Harrington, Joseph

Re: What good is great literature, etc. in Geo-Political Terms? My Proposal for A MARCH FOR MUTATION

Sun 8 May 2011

I like the part about mutation. But didn't Allen Tate and john Crowe Ransom say the rest of this stuff in the 30s? Seems like a lot of folks at the moment are re-hashing these arguments from 80 (or 180) years ago. Maybe it's part of our DNA . . . at least Anglophone DNA.

Joe Harrington

_____
From: Poetics List (UPenn, UB) [[redacted]] on behalf of Jesse Glass [[redacted]]
Sent: Saturday, May 07, 2011 7:51 AM
To: [redacted]

Subject: What good is great literature, etc. in Geo-Political Terms? My Proposal for A MARCH FOR MUTATION

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My thinking is that marching everywhere a million or a trillion strong is good for us, and writing protest poetry, etc., is wonderful because we're on the side of right. We represent the apex of all things good, so we should continue to make those feel-good gestures, but, honestly folks, there's a logical disconnect here. Great literature has been with us for a long while and the powers that be are still violent. We're still killing each other, still suffering in all kinds of ways. I think Art and Culture and Literature have had a tremendous number of chances to make a change.

In addition, it seems that tyrants and despots and even leaders of the free world are getting better at ignoring great literature, cultural accomplishments, marches and protests--which they are developing the technology to control, police, manage, and delete.

What I said to Sam was that perhaps the only way to really "stop the violence" was to change--not our ideas--but our fundamental natures so that the old violent Homo Sapiens whose ancestors came out of Africa with a yen for cooked meat and an ability to fashion stone tools of ambiguous use--that Homo Sapiens that we now are--should be remade into something other than ourselves. The most efficient way to do it is through science. Prayer doesn't work. We can't pray tyrants to death. Singing doesn't work. Woody Guthrie tried that and maybe Dylan too. And anyway, tyrants and despots don't listen much to songs like that. Writing great books doesn't do it. they'll just be remaindered unless they're made into a movie with the latest heart throbs in it. I have no idea what forcing a Mugabi or a Khadaffi to read On the Road would result in--but even though I'm guessing here--you hear me Sam, I'm just guessing--I don't think it would help them help us achieve the world peace that we sincerely seek.

Only a mutation effected through genetic means--a little radiation beamed at the old chromosomes at the right time--would maybe zap that violent nature of ours in the most efficient manner. Then all those potential wielders of power in the future would not be violent.

Then we could enjoy great literature and art without the illusion that any of those activities that make us feel good about ourselves actually does anything in this awful world of ours.

My suggestion is that we have a grand March for Mutation--1000 bodies strong or more. Like the war on cancer--but even more so--let's declare a war on our selves and demand the right kind of change. We need to demand funding for genetic change, for DNA management, so that our children will live in a better, peaceful world, where they can enjoy great literature and recognize it for what it truly is. I'd march for that kind of REAL CHANGE. How about you? Jess

↑ Index

36. Aryanil Mukherjee

150th birth anniversary of Rabindranath Thakur (Tagore)

Sun 8 May 2011

As the 150th birth anniversary of world poet Rabindranath Thakur (Tagore) is celebrated around the world, especially in India and his hometown Kolkata, Rabi is remembered as as artist who continues to cast a humongous shadow on an entire people's social, cultural, musical, intellectual and artisitic orientations. Few who know Tagore as a poet are also aware that his contribution to Indian music was Mozartian, that a flourishing range of songs based on his verse and music called "Rabindrasangeet" have been sung in virtually every Bengali home for more than a century now; an equally brilliant painter, a septuagenarian Tagore became great friends with the German expressionists; that he was a virtuoso playwright, prolific essayist, novelist, dramatist, educationist, philanthropist, talented singer, stage-actor, specialized in doodlist art, the first short-story writer in an Indian language, the first non-European to win the Nobel Prize for Literature, collaborator of M. K. Gandhi as a messanger of world peace etc. etc. The list goes on.

Here are some priceless resources to share today in his remembrance -

A 50-year-old documentary by Satyajit Ray (in 4 parts)
http://www.youtube.com/watch?v=tDcnajUJ6_4
http://www.youtube.com/watch?v=9JZiKdyJFwU&feature=related
http://www.youtube.com/watch?v=QdO16zlIYvw&feature=related
http://www.youtube.com/watch?v=wZwvbnZPpVE&feature=related

Recent & new English translations (yet to appear in book-form) by Prithwindranath Mukherjee
http://www.kaurab.com/english/bengali_poetry/rabindranath1.html

Aryanil Mukherjee
Editor, Kaurab

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37. Wanda Phipps

Summer sublet/share available

Sun 8 May 2011

Hey,

My roommate is traveling in June, July and August. We share a roomy, sunny apartment in a great neighborhood (Kensington, Brooklyn) and we're looking for someone who might be interested in subletting her half of the apartment over the summer. Our apartment is laid out in such a way that both of us can have our privacy with my two rooms in the back of the apartment and a large shared kitchen and full bath between us. My roommate's very large, sunny living/work space and a small bedroom in the front of the apartment is available, from June 7th to August 20th, for only $700 a month. We are looking for someone who is cat friendly because we have a friendly cat named Hephaestus. We are only two blocks from the F and G trains. We are close to the laundromat, supermarket, post office, the shopping district along Church Avenue and only three subway stops from Park Slope. I am a writer, my roommate is a puppeteer, and we are looking for a mature, clean, quiet woman to sublet her half of the apartment over the summer months. If you any have questions or want to discuss this further please contact my roommate by phone [redacted] or email me at [redacted]. If you know someone who might be interested please feel free to pass along this info.

Best,
Wanda

--
Wanda Phipps

Check out my websites: http://mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2<http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2>

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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38. Adam Fieled

from The Scrounge: 9 Links

Sun 8 May 2011

These mark the continuation of the verse drama The Scrounge:

"The Double Suicide": http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-double-suicide.html

"About a Waitress": http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-about-waitress.html

"Karen on the Job": http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-karen-on-job.html

"Karen's Reply to Pam": http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-karens-reply-to-pam.html

"You and Your Sister": http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-you-and-your-sister.html

"Maureen in Philly": http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-maureen-in-philly.html

"Hardcore Sex": http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-hardcore-sex.html

"Kara and Karen": http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-kara-and-karen.html

"Maureen on Academia": http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-maureen-on-academia.html

Hope you enjoy these.
Best,
Adam

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39. **mIEKAL aND**
STARE AT [redacted] by Nico Vassilakis
Mon 9 May 2011

[redacted] by Nico Vassilakis

http://xexoxial.org/is/staring_at_poetics/by/nico_vassilakis

$12.00
2011, 5" x 8", 56 pgs, Full Color.
ISBN 1-936687-03-8 | EAN-13978-1-936687-03-9

from the book:

How do our retinal experiences alter what we think we know about alphabet? From minimal to maximal, the alphabet is explored and expanded on. From the contextual aggregates and combinations of letters to the visual elements that form a single letter. The visual poetry of alphabet insists that writing is the drawing of what and how we think, and within that writing, images accrue, the letters themselves, drawn, or otherwise printed, are illustrating or reproducing our thought.

Nico Vassilakis appears before us a master of visual poetry, one of the few, someone who understands the arrangement of letters into stareable sense, an unsense of the breathing heart, and he appears before us speaking of visual poetry as an act of making and seeing, speaking to us, speaking of himself, showing through the pages of this vast but tiny poetics just what his preaching practices, and the words are beautiful and teach of visual poetry as a poetry as told to us through a poetic poetics, and the images of letters, these dark and suppurating visual poems scattered through the text, haunt us back into sleep, back into dreaming of the humped and crooked and gracefully curving shapes of letters that have become an essential element of our blood—it is all here, where everything is of a piece and shattered into pieces.

—Geof Huth

Nico Vassilakis has created the perfect volume to delight and inspire the full spectrum of a visual poetry audience, ranging from someone unaware of the art, to the fully engaged, addicted practitioner of vispo. He delves into the progressively crystalline elements of visual poetry: the word, the letter, the fraction of a letter. The writing is brilliant; the visual poetry, stunning. Staring is replete with pure discovery, rendered in textual and visio-textual dimensions. Vassilakis recalls, reveals, and spawns pure visual poetry, inspiring full attunement to an inventively distilled magic.

—Sheila E. Murphy

Wow! I attended the Avant Writing conference where Nico Vassilakis composed [redacted] and marvel how he is able to perform the formidable multitasking of writing this long poem and illustrating it with stunningly beautiful, computer generated, visual letter poems as his take on their emotional, visual impact while remaining attentive to the many oral presentations at this conference. But I shouldn't be surprised – I have followed his poetic career for many years and found him to be one of the most challenging, cutting-edge, American poets today. The long poem or the visual poems are each worth the price of the book. This book deserves a place in any library of contemporary poetry.

—Marvin A Sackner

Co-Founder, The Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, Miami, FL

Xexoxial Editions
10375 County Highway Alphabet
La Farge, WI 54639

www.xexoxial.org
[redacted]

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40. amy king
Fw: Gazette 5.9.11
Mon 9 May 2011

From: Diane

Week of May 9, 2011
----- Forwarded Message -----

From: Diane

Week of May 9, 2011
News of Barbara LaMorticella, Barbara Crooker, Julie Kane, Gail White, Marie-Elizabeth Mali, Suzanne Frischkorn, Mary Meriam, Louisa Howerow, Ruth Foley, Carol Berg, Ann Hostetler, Farideh Hassanzadeh-Mostafavi, Barbara A. Taylor, Martha Deed, Joelle Biele, Penny Harter,Â Penelope Scambly Schott, Diane Lockward, Susan Laughter Meyers, Sherry Chandler, Ellen Miller-Mack, Sally Rosen Kindred, Rachel Dacus, Barbara Ellen Sorensen, Mary Rose Betten, Pam Bernard, Millicent Borges Accardi, Patricia Fargnoli, Anne Harding Woodworth

PUBLICATIONS:
Barbara LaMorticellaâ€™s poem â€œSolstice on Multnomah Channelâ€ was

chosen to appear with childrenâ€™s art and poetry in the just-released anthology,Â Â Honoring our Rivers 2011,Â an anthology put out by the Willamette Fellowship of work done by schoolchildren in the watersheds of Oregon and around the world.
([redacted])

Barbara Crooker's poem, "Room in New York, 1932," appears in the new issue of decomP:Â http://www.decompmagazine.com/roominnewyork1932.htmÂ Audio isÂ alsoÂ available.Â Her poem, "Alicia Silverstone Meets William Carlos Williams" is reprinted in the anthology, Visiting Dr. Williams:Â Poems Inspired by the Life and Work of William Carlos Willams (University of Iowa Press). Her writing prompt, based on Diane Lockward's poem, "To a Potato," appears on Anjie Kokan's blog, Prompts for Writers:Â
http://promptsforwriters.blogspot.com/ ([redacted])

Julie Kane has recently published poems in The Dark Horse ("Colorific"), The Raintown Review ("AA Story"), and Southern Women's Review ("Men Who Love Redheads" and "Birch Thoughts in Louisiana").Â She and Rima KrasauskytÄ— translated nine poems by the Lithuanian poet Tautvyda MarcinkeviÄiÅ«tÄ— in the most recent issue of The Drunken Boat:
http://www.thedrunkenboat.com/tautvydamarcinkeviciute.html.

Gail White's poem "A Speech for Juliet's Nurse" appears in the current issue of the Evansville Review.

Marie-Elizabeth Mali's poem, "Who Says the Ear Loves Slience?" appears in the current issue of Poet Lore. Her poem, "Taken for Granted," appears in the current issue of Union Square Magazine:Â
http://unionstationmag.com/2011/05/poem-marie-elizabeth-mali/ ([redacted])

Suzanne Frischkorn's poem "When My Granddaughter Asks" appears in the debut issue of Printer's Devil Review.

Mary Meriam has a poem, "The Woman of My Dreams," in the current issue of The Gay & Lesbian Review, and three poems (Wu Tsao the Bull, Christina Rossetti the Twins, Emily Dickinson the Crab)Â in the current issue of Measure: A Review of Formal Poetry. ([redacted])

Louisa Howerow's poem "Just to Let You Know I haven't Forgotten the Garden" appears in the spring/summer 2011 issue of FreeFall.

Ruth Foley's poem "Live Birth" is up at Blood Lotus.Â
([redacted])

Carol Berg's poem "On Longing" is up at Redheaded Stepchild. Â ([redacted])

Ann Hostetler's poems, "Afterbirth" and "On the Front Porch at Midnight" appear in the new issue of Literary Mama: http://www.literarymama.com/profile.php?author=ann-hostetler

Farideh Hassanzadeh-Mostafavi and her daughter, Soufi Mostafavi, have two poems on Motherâ€™s Day in the new issue of : First Literary Review-East: www.rulrul.4mg.com ([redacted])

Barbara A. Taylor has three haiku, "acid rains," "homeward bound," "summer rains,"Â and a haibun, "Oblivion," in Mango Moons, feature on Muse India, http://www.museindia.com/focuscontent.asp?issid=37&id=2670Â ([redacted])

Martha Deed's November 2010 Project texts (contribution to 30 texts from 30 writers) published by http://chapbookpublisher.com/November-2010.html and her video poem, "Snow Haiku," exhibited at Electronic Village Galleries (http://evg.dematerial.org/) ([redacted])

Joelle Biele's essay, "Pulled by the Hair: Deborah Digges and the Power of Myth" appears in the spring issue of Kenyon Review Online: https://www.kenyonreview.org/kro_full.php?file=biele.php

FEATURES:
Penny Harter's poem, "Shelling Peas," was featured on Mother's Day at Your Daily Poem: http://www.yourdailypoem.com/listpoem.jsp?poem_id=728 ([redacted])

A poem by Penelope Scambly Schott will be featured this Wednesday, May 11, at Verse Daily: www.versedaily.com

AUDIO / VIDEO:
Monday May 16,Â 10-11 PM Pacific Time
Talking Earth poetry, hosted by Barbara LaMorticella
KBOO Radio,Â 90.7 FM Portland
broadcast live on the web at http://kboo.fm
Poets Susan Denning and John Morrison read and talk
contact:Â Â [redacted]Â

REVIEWS:
Diane Lockward's Temptation by Water is reviewed by Susan Laughter MeyersÂ in the latest issue of Pirene's Fountain.
http://www.pirenesfountain.com/reviews-etc/reviews.html#n3
([redacted])
([redacted])

Sherry Chandlerâ€™s newly-released book,Â Weaving a New Eden,Â is reviewed by Mary Popham in theÂ Louisville Courier-JournalÂ for May 7,

2011.Â Â http://www.courier-journal.com/apps/pbcs.dll/article?AID=2011305070030

Ellen Miller-Mackâ€™s review ofLast Seen by Jacqueline Jones LaMon appears in the current issue of Bookslut:Â http://bookslut.com/ . ([redacted])

Sally Rosen Kindredâ€™s book, No Eden, is reviewed by Cherie Walsh in Gently Read Literature: http://gentlyread.wordpress.com/2011/05/01/the-vividness-of-the-particular-cherie-walsh-on-sally-rosen-kindreds-no-eden/ ([redacted])Â

Rachel Dacus reviews Barbara Crooker's More in the current issue of The Pedestal Magazine (http://www.thepedestalmagazine.com/gallery.php?item=17539)

AWARDS:
Julie Kane has just been appointed Poet Laureate of Louisiana for the 2011-2013 term.

Barbara Ellen Sorensen's book, Song from the Deep Middle Brain (Main Street Rag Publishing, 2010), is a finalist in the 2011 Colorado Book Awards. The awards ceremony takes place June 24, 2011 in Aspen, Colorado.

EVENTS:
Sunday, May 15
Poetry Festival: A Celebration of Literary Journals
12 Journals and Editors
24 Poets Reading
West Caldwell Public Library
30 Clinton Rd.
West Caldwell, NJ
1:00 - 5:00 PM Â Â Â Free
Organized and hosted by Diane Lockward
http://www.dianelockward.com/fest.html

READINGS:
Tuesday, May 10
Mary Rose Betten
Artists Union Gallery
330 S. California St. Plaza
Ventura, California
7:30PM Â Â Free
contact:[redacted]

Friday, May 13
Pam Bernard with Simeon Berry, Valerie Duff, Gwen Jensen,Â and Heather Madden Â
Salamander reading

Mass Poetry Festival (May 13-14Â) Â
The Gathering
217 Essex St.
Salem, MA
5:30 to 6:30 p.m.
Mass Poetry Festival Website: www.masspoetry.org

Saturday, May 14
Marie-Elizabeth Mali hosts Page Meets Stage
with Aimee Nezhukumatathil and Cristin O'Keefe Aptowicz
Massachusetts Poetry Festival
Phillips Library, 132 Essex St.
Salem, MA
3:00 pm, $10 buys button for whole festival
Contact:Â http://masspoetry.crowdvine.com/

Sunday, May 15
Millicent Borges AccardiÂ
Valley Contemporary Poets Reading Series
Encino Community Center
4935 Balboa Blvd.
Encino, CA
5:00 PM Â Â $3 Donation Requested
Contact:Â http://poetrysuperhighway.com/vcp/readings.html

Sunday, May 15
Patricia Fargnoli and Dzvinia OrlowskyÂ
Poetry on Broadway Series
Co-sponsored with the Cambridge Public Library and New England Poetry Club
Cambridge Public Library, Main Library
449 BroadwayÂ
Cambridge, MA
2pmÂ

Tuesday, May 24
Anne Harding Woodworth with Jody Bolz and Tom Healy
Library of Congress
Whittall Pavilion, Thomas Jefferson Building
10 First Street, SE
Washington, D.C.
12 noon, Free

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41. amy king

Flashback: What is Experimental Poetry & Why Do We Need It?

Mon 9 May 2011

Joan Retallack
What is Experimental Poetry & Why Do We Need
It?

Critique of the appropriative we makes way for an inclusive we of human responsibility acknowledging the shared origin and destiny of every form of life on the planet. A planetary pronoun is inherently experimental. No one knows what its force might be. The question is how to deploy it in consequential synergistic projects (thought and living experiments) that compose new value coordinates for we. â€” Genre Tallique,Glances: An Unwritten Book

2
Hereâ€™s a little thought
experimentâ€”a schematic essay of linked propositions with several implications.
3
a) There is the shock of alterity. Or should be.
b) There is the pleasure of alterity. Or should be.
c) We humans with all our conversational structures have yet to invite enough alterity in.
d) Experiment is conversation with an interrogative dynamic. Its consequential structures turn on paying attention to what happens when well-designed questions
are directed to things we sense but donâ€™t really know. These things cannot be known by merely examining our own minds.

4 If there is or can be an experimental poetics, where â€œexperimentalâ€ means something more interesting than the latest stylistic oddities, it will at least have to be an exploration of a), b), and c) by means of d).

5 These are working notes that range along a mirage line between the descriptive and prescriptive. It seems hopeless to dodge blurring a distinction I donâ€™t quite believe in. Doesnâ€™t the act of description always entail prescriptive exhortation: Notice this. Notice this in a particular way. Value that noticing. This is real. Take it to heart. Make something of it.

Continued here --Â http://jacketmagazine.com/32/p-retallack.shtml

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VIDA: Â Women in Literary Arts
+Â Interviews

Amy's Alias
+Â http://amyking.org/Â
****

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42. amy king
Help? Separation of ...
Mon 9 May 2011

Can anyone point me in the direction of info online regarding how / why / the evolution / 'devolution' of the "schools" took place since the Greeks... I.e. How did the liberal arts become one school where someone will likely not study mathematics, etc?

Thanks,

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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43. Paul Nelson
Re: Help? Separation of ...
Mon 9 May 2011

Shahar Bram's essay Charles Olson and Alfred North Whitehead: An Amy,

Shahar Bram's essay Charles Olson and Alfred North Whitehead: An Essay on Poetry is an excellent resource for this split. In my review of it, I note:

In Olsonâ€™s view the
separation of myth and logos, starting with the pre-Socratic

philosophers, with
the autonomy of thought (intellect) leading away from the concrete,

and that of experience in favor of abstraction; the separation of the ontic and epistemic levels (revealed versus concealed; subject versus object); Olson suggests this is when the decisive split happened in Western culture.
Â Â Â Â Â Â Â Â Â Â Â Â The second of these last two notions is called the â€œStance.â€ His stance is USE. To dig for this information and create a

process out of a cosmology that rectifies the split in Western culture that Olson suggests goes back to 450 BC. Using the demotic, the concrete, applying it to oneâ€™s community (polis) using a process that does not seek to describe, but enact, these are all aspects of the brilliance of Olsonâ€™s poetics. Bram lays them all out in terms of their primary source in the cosmology of Whitehead more clearly than has even been done.

The link to the review is here:
http://www.globalvoicesradio.org/Semester_3_Annotated_Biblio.htm

Good luck,

Paul Nelson
Seattle,WA

Â
Paul E. Nelson

SPLAB!
C. City, WA
[redacted]begin_of_the_skype_highlightingÂ Â Â Â Â Â Â Â Â Â Â Â Â [redacted]Â Â Â Â Â Â end_of_the_skype_highlighting

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Monday, May 9, 2011 9:33 AM
Subject: Re: Help? Separation of ...

Can anyone point me in the direction of info online regarding how / why / the evolution / 'devolution' of the "schools" took place since the Greeks... I.e. How did the liberal arts become one school where someone will likely not study mathematics, etc?Â

Thanks,

Amy

****
VIDA: Â Women in Literary Arts
+Â Interviews

Amy's Alias
+Â http://amyking.org/Â
****

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44. Murat Nemet-Nejat

Re: 150th birth anniversary of Rabindranath Thakur (Tagore)

Mon 9 May 2011

Aryanil, thanks.
Murat

On Sun, May 8, 2011 at 11:44 AM, Aryanil Mukherjee <[redacted]>wrote:

> *As the 150th birth anniversary of world poet Rabindranath Thakur (Tagore) is celebrated around the world, especially in India and his hometown Kolkata, Rabi is remembered as as artist who continues to cast a humongous shadow on an entire people's social, cultural, musical, intellectual and artisitic orientations. Few who know Tagore as a poet are also aware that his contribution to Indian music was Mozartian, that a flourishing range of songs based on his verse and music called "Rabindrasangeet" have been sung in virtually every Bengali home for more than a century now; an equally brilliant painter, a septuagenarian Tagore became great friends with the German expressionists; that he was a virtuoso playwright, prolific essayist, novelist, dramatist, educationist, philanthropist, talented singer, stage-actor, specialized in doodlist art, the first short-story writer in an Indian language, the first non-European to win the Nobel Prize for Literature, collaborator of M. K. Gandhi as a messanger of world peace etc. etc. The list goes on.*
>
> *Here are some priceless resources to share today in his remembrance -*
>
> *A 50-year-old documentary by Satyajit Ray (in 4 parts)*
> *http://www.youtube.com/watch?v=tDcnajUJ6_4*
> *http://www.youtube.com/watch?v=9JZiKdyJFwU&feature=related*
> *http://www.youtube.com/watch?v=QdO16zlIYvw&feature=related*
> *http://www.youtube.com/watch?v=wZwvbnZPpVE&feature=related*
>
> *Recent & new English translations (yet to appear in book-form) by Prithwindranath Mukherjee*
> *http://www.kaurab.com/english/bengali_poetry/rabindranath1.html*
>
> *Aryanil Mukherjee*
> *Editor, Kaurab*

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45. Megan M Garr
Amsterdam's Versal launches its ninth edition
Mon 9 May 2011

Amsterdam's Versal launches its ninth edition
http://www.versaljournal.org

On April 28th, the ninth edition of Versal, the international literary and art annual, was launched at SMART Project Space in Amsterdam in conjunction with Literary Death Match. Described by Time Out Amsterdam as "beautifully manicured", Versal 9 is the biggest, boldest, and most stunning issue to date.

Antoinette Nausikaä's striking art piece "I am happy" opens the 140-page issue. Versal 9 also includes a special section dedicated to an as-yet unseen work by Alice Notley, our first-ever insert (an art piece by Paris-based UK artist Francene), and new writing from a myriad of today¹s most exciting voices, including Tony Mancus (USA), Maya Sarishvili (Georgia), Heather Hartley (USA), Louis Armand (Australia), Yago Cura (Argentina-USA), Lizzi Thistlethwayte (UK), and Stacy Kidd (USA).

Like its predecessors, Versal 9 is a calmly crafted yet filled-to-the-brim journal that redefines the literary in print. It is now available at select bookshops and online at www.versaljournal.org.

About Versal

Versal is published annually by the Amsterdam-based wordsinhere group, a non-profit, volunteer-run organization for international writers living and working in the Netherlands. Its editors hail from Canada, Russia, the UK, the USA and the Netherlands, and are led by American poet Megan M. Garr.

A publication celebrating translocal intersections and cross-cultural dialogue, Versal is internationally renowned for the quality of work published by up-and-coming as well as established writers, and for its strong attention to design and production values.

For press enquiries and review copies, please contact us at [redacted]

http://www.versaljournal.org

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46. Daniel Zimmerman
Re: Help? Separation of ...
Mon 9 May 2011

The quadrivium comprised the four subjects, or arts, taught in medieval universities after the trivium. The word is Latin, meaning "the four ways" or

"the four roads". Together, the trivium and the quadrivium comprised the seven liberal arts.[1] The quadrivium consisted of arithmetic, geometry, music, and astronomy. These followed the preparatory work of the trivium made up of grammar, logic, and rhetoric. In turn, the quadrivium was considered preparatory work for the serious study of philosophy and theology. (Wikipedia)

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of amy king
Sent: Monday, May 09, 2011 12:34 PM
To: [redacted]
Subject: Help? Separation of ...

Can anyone point me in the direction of info online regarding how / why / the evolution / 'devolution' of the "schools" took place since the Greeks... I.e. How did the liberal arts become one school where someone will likely not study mathematics, etc?

Thanks,

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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47. Jennifer Karmin
The Sustainable Arts Foundation: art & writing grants for working parents
Mon 9 May 2011

The Sustainable Arts Foundation is a non-profit foundation supporting artists and writers with families. Our mission is to provide financial awards to parents pursuing creative work.

Too often, creative impulses are set aside to meet the wonderful, but pressing, demands of raising a family. The foundation's goal is to encourage parents to continue pursuing their creative passion, and to rekindle it in those who may have let it slide.

http://www.sustainableartsfoundation.org

Summer Awards
Application deadline: May 20

Winter Awards
Application deadline: September 30

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48. Cara Benson
The Secret of Milk
Tue 10 May 2011

From tract series #5: â€œTo begin, I wanted to engage with language (dialogically and/or dialectically) of milk consumption and commercial dairy practices. (I think I want(ed) a relationship with an abject subject.) There is a time to present and, like Reznikoff, allow the reader to come to her own conclusions (she does anyway, right?). And then, as David Cope says, there is a time to kick down the door so the poem does not recede into the closet. Or as Eileen Myles puts it, where was the A=I=D=S poems? No subject object verb agreement, no.â€ Â http://eohippuslabs.com/3/series-menu

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49. Christophe Casamassima
Free Poetry for All: 10 days left for fundraising!
Tue 10 May 2011

There's 10 days left on my Kickstarter gig and I only need about $330 more! From here on out, anyone who donates $25 will receive all 4 Furniture Press Books. See here for details: furniturepressbooks.com

And... If I don't reach my goal, I get nothing!

To donate, please go here: http://kck.st/h5dZ2D

Thanks for your help, everyone.

Best,
Christophe Casamassima

↑ Index

50. steve dalachinsky
Re: Frank Smaperi poetry
Wed 11 May 2011

---

i have a copule of great grossman books by him but noet a collected
just go to ABEbooks
On Wed, 11 May 2011 10:19:39 -0400 "Carfagna, Richard"

<[redacted]> writes:
> Hi,
> Does anyone know there is a collected volume of poems by Frank
> Samperi ?
>
> Thanks,
> Ric
>
>
>
>
>

↑ Index

51. Gary Sullivan

Gurlesque, Drew Gardner, etc. poetry comics original art for sale

Wed 11 May 2011

I'm selling the original artwork from my New Life series of comics, published in Rain Taxi since 1997.

Most have already sold, but a few new pieces and a handful of older things are still available at:

http://newlifecomic.blogspot.com/

Still available are comics using words by/about: The Gurlesque anthology, Drew Gardner, Katie Degentesh, Sharon Mesmer, Eileen Myles, Chris Stroffolino, and more.

I ship these for free to anywhere in the world.

Contact me for paypal address or street address for checks.

Thanks!

Gary Sullivan

↑ Index

52. Rob McLennan

fwd; Phyllis Webb documentary by Robert McTavish on CBC Radio's IDEAS

Wed 11 May 2011

A profile of Canada's great poet and the co-creator of the program IDEAS! Phyllis Webb: The Art of Ideas on IDEAS on CBC Radio, 9pm Thursday, May 12th.

She has spent a lifetime asking questions. Her body of work was never satisfied with the answers. Poet, anarchist, intellectual, former radio producer, and co-creator of the program IDEAS, we honour Phyllis Webb in this documentary by Robert McTavish.

Robert McTavish has done a number of radio and film documentaries, including What to Make of it All? The life and poetry of John Newlove (2006). He later edited the collection A Long Continual Argument: The Selected Poems of John Newlove (Chaudiere Books 2007 with an afterword by Jeff Derksen) which critic Steve Noyes described as "probably the best summation of John Newlove's inimitable poems that we are likely to get" and is currently producing and directing his fourth film, The Line Has Shattered, on the 1963 Vancouver Poetry Conference.

http://robmclennan.blogspot.com/2011/05/phyllis-webb-documentary-by-robert.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

53. CA Conrad
Dowling, Bloch, Zuzga, Low, on JUPITER 88
Wed 11 May 2011

Just a few of the latest poets to read their poems on JUPITER 88, a video journal of contemporary poetry.
Click here: http://JUPITER88poetry.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

54. CA Conrad
sp. ed. : Dowling, Bloch, Zuzga, Lasky, Low, Sherlock...
Wed 11 May 2011

Sarah Dowling, Julia Bloch, Jason Zuzga, Dorothea Lasky, Trisha Low, Frank Sherlock, and others for the JUPITER 88 Special Edition celebrating Allen Ginsberg: http://jupiter88ginsberg.blogspot.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

55. Jared Schickling
eccolinguistics viz
Wed 11 May 2011

Issue 3 / Post-contact:

Michael Basinski, John M. Bennett, Jasper Brinton, Joel Chace, Steve Dalachinsky, Dot Devota, Nicholas DeBoer, Whit Griffin, Angela Hume, Brenda Iijima, Caroline Knapp, Abdellatif Laabi, Michael Leong, E. J. McAdams, Philip Meersman, Marc Pietrzykowski, Chuck Richardson, Micah Robbins, Jamie Sharpe, Page Hill Starzinger, Brad Vogler, Mark Wallace

Back issues available. Reprints for free.

Recent news. Accommodating YOU. Blissfully broke.

Accepting work. Accepting subscriptions. Free.

happy reading -

jared

: eccolinguistics :
: delete press :
: reconfigurations :

↑ Index

56. Carfagna, Richard
Frank Smaperi poetry
Wed 11 May 2011

Hi,
Does anyone know there is a collected volume of poems by Frank Samperi ?

Thanks,
Ric

↑ Index

57. Petra Kuppers

new book: Neil Marcus: Special Effects - Advances in Neurology

Wed 11 May 2011

Special Effects: Advances in Neurology by Neil Marcus

More than a document of the early days of the disability rights movement, Neil Marcus' collection Special Effects: Advances in Neurology is also a window into California zine culture of the 1980s. Art in revolution: social justice, the human growth movement, art in the everyday. From flourishing dystopia to speech storms, Neil documents living artfully in Berkeley, California, and in Disability Country. http://www.publicationstudio.biz/books/ On the publication studio website is also a free reading commons link.

--

Petra Kuppers
Associate Professor
English, Art and Design, Theatre and Dance, Women's Studies
University of Michigan
435 S. State Street
3187 Angell Hall
Ann Arbor
MI 48109-1003
mobile: [redacted]
email: [redacted]
Artistic Director of The Olimpias
homepage: www.olimpias.org

↑ Index

58. Susan Webster Schultz

recent posts by Tinfish Editor

Wed 11 May 2011

Please find these posts at http:tinfisheditor.blogspot.com

May <http://tinfisheditor.blogspot.com/2011_05_01_archive.html> (5)

* Community Poetry, or, The Story of A. <http://tinfisheditor.blogspot.com/2011/05/community-poetry-or-story-of.html>
* Mother's Day, May 8, 2011 <http://tinfisheditor.blogspot.com/2011/05/mothers-day-may-8-2011.html>
* Don DeLillo's _Falling Man_: 9/11 & Alzheimer's <http://tinfisheditor.blogspot.com/2011/05/don-delillos-falling-man-911-alzheimers.html>

* Writing While White: Thoughts on Writing Race as a...
<http://tinfisheditor.blogspot.com/2011/05/writing-while-white-thoughts-on-writing.html>
* "Grounded by Humbleness": Okana Road, The Murder o...
<http://tinfisheditor.blogspot.com/2011/05/grounded-by-humbleness-okana-road-percy.html>

aloha, Susan M. Schultz/Tinfish Editor

↑ Index

59. amy king
OT: Death to high school English
Wed 11 May 2011

EducationTuesday, May 10, 2011 20:30 ET
Death to high school English
My college students don't understand commas, far less how to write an essay. Is it time to rethink how we teach?
-- http://www.salon.com/life/education/index.html?story=/mwt/feature/2011/05/10/death_to_high_school_english

****

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

60. Joel Lewis
Re: Frank Smaperi poetry
Wed 11 May 2011

Station Hill (I think) did a selected a few years ago & the bigger books that Grossman did in the 60s usually show up with book dealers. There is now a website set up by family, so maybe there is a move to getting unpublished manuscripts out and the like.

joel lewis

On May 11, 2011 10:19am, "Carfagna, Richard"
<[redacted]> wrote:
> Hi,

> *Does anyone know there is a collected volume of poems by Frank Samperi ?*

> *Thanks,*
>
> *Ric*
>
> *==========*

↑ Index

61. Matthew Landis
Re: Frank Smaperi poetry
Wed 11 May 2011

Not that I know of. The person to talk to about this would probably be Jamie Townsend. He did a Jacket feature on Samperi a couple years back and I believe his thesis at Naropa was on Samperi as well. I know he's done extensive research regardless.

On May 11, 2011 12:42 PM, "Carfagna, Richard" <[redacted]> wrote:

Hi,
Does anyone know there is a collected volume of poems by Frank Samperi ?

Thanks,
Ric

↑ Index

62. Calvin Pennix
Sphered - A Prezi Poem
Wed 11 May 2011

A draft of a chapbook I am currently working on and my first attempt at a Prezi poem...

http://prezi.com/53rbfylaxg4u/sphered/

Enjoy.

Calvin Pennix

↑ Index

63. Jennifer Karmin
May 13: With + Stand in Berkeley, CA
Wed 11 May 2011

With + Stand 5
Poetry Reading & Release Party

Friday, May 13th
7-11pm

at Zughaus Gallery
1306 3rd St â€“ Berkeley, CA

FREE POETRY
FREE EVENT

Readings by Jacqueline Frost, Barbara Claire Freeman, Lauren Levin, Meg Day, Monica Peck, Kristin Palm, Lara Durback, Erica Lewis, Brian Ang, Dan Thomas-Glass, Jennifer Karmin, and more. BYOB.

A reading and release party at the intersection of poetics and radical politics, celebrating the fifth issue of one of the most cutting-edge arts publications of recent yearsâ€”With + Stand, the journal of postindustrial poetics.

Parking will be available nearby at Gilman Grill:
1300 4th St

More information at:
http://withplusstand.blogspot.com

↑ Index

64. Aldonlnielsen
Re: Frank Smaperi poetry
Wed 11 May 2011

There's a selected that came out just last year. Don't know about a collected.

Aldon Lynn Nielsen

Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

Sailing the blogosphere at http://heatstrings.blogspot.com

I never wanted to be the man who broke your heart --
Only wanted to be the man who wrote the song --

That broke your heart

On May 11, 2011, at 10:19 AM, "Carfagna, Richard" <[redacted]> wrote:

> *Hi,*
> *Does anyone know there is a collected volume of poems by Frank Samperi ?*
>
> *Thanks,*
> *Ric*

↑ Index

65. **Mark Weiss**

Re: Help? Separation of ...

Wed 11 May 2011

Philosophy included the natural sciences.

The split dates to the professionalization of science and mathematics, in the 19th century, but an educated person was expected to0 have studied mathematics and the hard sciences until at least the mid-20th century, which is why they were required at almost all universities and colleges.

-----Original Message-----
>From: Daniel Zimmerman <[redacted]>
>Sent: May 9, 2011 8:38 PM
>To: [redacted]
>Subject: Re: Help? Separation of ...
>
>The quadrivium comprised the four subjects, or arts, taught in medieval
>universities after the trivium. The word is Latin, meaning "the four ways"
>or "the four roads". Together, the trivium and the quadrivium comprised the
>seven liberal arts.[1] The quadrivium consisted of arithmetic, geometry,
>music, and astronomy. These followed the preparatory work of the trivium
>made up of grammar, logic, and rhetoric. In turn, the quadrivium was
>considered preparatory work for the serious study of philosophy and
>theology. (Wikipedia)
>
>-----Original Message-----
>From: Poetics List (UPenn, UB) [mailto:[redacted]] On
>Behalf Of amy king
>Sent: Monday, May 09, 2011 12:34 PM
>To: [redacted]
>Subject: Help? Separation of ...
>
>Can anyone point me in the direction of info online regarding how / why /
>the evolution / 'devolution' of the "schools" took place since the Greeks...
>I.e. How did the liberal arts become one school where someone will likely
>not study mathematics, etc?Â
>
>

>Thanks,
>
>Amy
>
>
>*********
>VIDA: Â Women in Literary Arts
>+Â Interviews
>
>Amy's Alias
>+Â http://amyking.org/Â
>********
>
>

↑ Index

66. Carfagna, Richard
Two new books
Wed 11 May 2011

Thanks to Chalk Editions for publishing my two new works:

http://www.scribd.com/chalkeditions

Symphony No.4-
'Attempts to spin a cubist view on spatial fate'

Symphony No.6-
'Attempts a channeled Zen-like minimalism'

Be Well,
Ric

↑ Index

67. jpjones
Re: fwd; Phyllis Webb documentary by Robert McTavish on CBC Radio's IDEAS
Wed 11 May 2011

Sure hope this makes it out of Canada onto our radios down here. I have admired and been influenced from afar ...

'never satisfied' is a great description.

thanks Rob

_____
Jill Jones

www.jilljones.com.au

On Wed May 11 23:15 , Rob McLennan sent:

> *A profile of Canada's great poet and the co-creator of the program IDEAS! Phyllis Webb: The Art of Ideas on IDEAS on CBC Radio, 9pm Thursday, May 12th.*
>
> *She has spent a lifetime asking questions. Her body of work was never satisfied with the answers. Poet, anarchist, intellectual, former radio producer, and co-creator of the program IDEAS, we honour Phyllis Webb in this documentary by Robert McTavish.*
>
> *Robert McTavish has done a number of radio and film documentaries, including What to Make of it All? The life and poetry of John Newlove (2006). He later edited the collection A Long Continual Argument: The Selected Poems of John Newlove (Chaudiere Books 2007 with an afterword by Jeff Derksen) which critic Steve Noyes described as "probably the best summation of John Newlove's inimitable poems that we are likely to get" and is currently producing and directing his fourth film, The Line Has Shattered, on the 1963 Vancouver Poetry Conference.*
>
> *http://robmclennan.blogspot.com/2011/05/phyllis-webb-documentary-by-robert.html*
>
> *--*
> *writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/*

↑ Index

68. Louis Armand

New issue of VLAK: CONTEMPORARY POETICS & THE ARTS

Thu 12 May 2011

We are very pleased to announce that copies of the new issue of VLAK: CONTEMPORARY POETICS & THE ARTS are now available from Litteraria Pragensia (www.litterariapragensia.com).

VLAK 2 / MAY 2011
edited by Louis Armand, Edmund Berrigan, Carol Watts, Ali Alizadeh, Stephan Delbos, Jane Lewty, David Vichnar
ISSN 1804-512X
PRAGUE / NEW YORK / LONDON / MELBOURNE / PARIS / AMSTERDAM
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DAVID HAYMAN on Robert Motherwell
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Excerpts from PHILIPPE SOLLERSâ€™ H
NIALL LUCY on Jacques Derrida
Poetry by ALICE NOTLEY
Excerpts from EMMANUELLE PIREYREâ€™s General Spectacular
JEROEN NIEUWLAND on Monika Cichon
Fiction by HOLLY TAVEL
JOHN KINSELLA & URS JAEGGIâ€™s Tractortatus Illogico
LOUIS ARMAND on Pierre Joris
ADAM TRACHTMANâ€™s photoessay on MoroccoExcerpts from LEÃLA SEBBARâ€™s Mon cher
fils
Excerpts from DORRA CHAMMAM Reefs & other consequences
Poetry by MONCEF GACHEM
JANE LEWTY on Mahmud Darwish
STEPHAN DELBOS on Ali Ahmed Said (Adonis)
ALI DAGHMAN on Power & Resistance
Poetry by MEHDI MAHFOUDH
DAWN FOWLER on David Greig
Performance text by KEN EDWARDS
Photoessay by VADIM ERENT
CARLA HARRYMANâ€™s Mirror Play / Spiegelspiel
Fiction by ANDRÃ‰ JAHN
Fiction by TRAVIS JEPPESEN
Graffics by KAREL JERIE
STEVE McCAFFERY on James Joyce &c
Poetry by HANK LAZER
PHIL COATES on Ian Hays, Joyce & Duchamp
ANN HAMILTON on Montage & the Will to Power
MARJORIE PERLOFF on Gertrude Stein
DAVID VICHNAR on Michal Ajvaz
MICHAL AJVAZ Interviewed
Artwork by LUCIE SKRIVÃNKOVÃ

Poetry by PAVEL NOVOTNÃ, ONDREJ BUDDEUS, JONÃÅ HÃJEK &
ADAM BORZIC
Collages by MARK MELNICOVE
ADRIAN CLARKE on Karen Mac Cormack
Collages by J/J HASTAIN
ALI ALIZADEH on Avant-Garde Writing in the AntipodesPoems/texts by ANIA
WALWICZ, CLAIRE POTTER, FELICITY PLUNKETT, GIG RYAN, JELTJE,
JUSTIN CLEMENS,
MATT HETHERINGTON, MICHAEL FARRELL, NICOLE TOMLINSON, PiO,
PAM BROWN,
SEBASTIAN GURCIULLO, CHRIS EDWARDS, MATT HALL, DJ HUPPATZ
TEREZA STEJSKALOVÃ on Czech 1990s Photography
Poem by CHARLES BERNSTEIN
Performance text by STEVE BENSON
KATARZYNA BAZARNIK on Liberature
ZENON FAJFER on Liberature
Artwork by MICHAL Å ANDA
Poetry by ANDREW NIGHTINGALE
Collaboration by AMARANTH BORSUK, KATE DURBIN, ZACH KLEYN
Poetry by REDELL OLSON, JANE LEWTY, CLODY CLEVIDENCE, ELEZA
JAEGER, MEGAN M.
GARR, SARA NICHOLSON, AMY DEâ€™ATH
LOUIS ARMAND on Vincent Farnsworth
Poetry by LARRY SAWYER, PETRA GANGLBAUER, AMY KING, BRENDAN
LORBER, CHRIS
MARTIN, CORRINE FITZPATRICK, JASON MORRIS, MACGREGOR CARD,
NINA ZIVANCEVIC,
NOAH ELI GORDON
Fiction by JOHAN DE WIT & DAMIEN OBER
Poetry by STEPHAN DELBOS, KAMIL BOUÅ KA, CRALAN KELDER, ROBERT
SHEPPARD,
FRANCESCO LEVATO
Texts/photography by JOSHUA MENSCH & VINCENT DACHY

*VLAK 2 will be launched on 15 May during the Prague Microfestival
(www.vlakmagazine.com). Copies can be ordered direct from the publisher at
www.litterariapragensia.com (under 'journals').

VLAK is an international curatorial project with a broad focus on contemporary
poetics, art, film, philosophy, music, science, design, politics, performance,
ecology, and new media.

Our global-local environment is defined by intersections, hybrids, transversals: realities that are contested, interactual and always in the process of taking new forms.

VLAK invites contributions that extend our understanding about what is possible; which pose questions about the prevailing attitude of norms; which explore the ramifications of contemporary culture and attempt new critical and creative methods.

VLAK stands for the drive to experiment, to synthesise, to extendâ€”holding to the principle that a vital culture is always experimental and thus always â€œat a crossroads.â€

--
VLAK MAGAZINE
www.vlakmagazine.com

--
Louis Armand
Director, Centre for Critical & Cultural Theory, UALK, Philosophy Faculty, Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH REPUBLIC
www.louis-armand.com www.litterariapragensia.com
www.vlakmagazine.com

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69. Adam Fieled
"Scrounge" Six-Pack
Thu 12 May 2011

These six links are from the verse drama "The Scrounge":

"The Inconsiderate Conception":
http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-inconsiderate-conception.html

"Karen Frick R.I.P.":
http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-karen-frick-rip.html

"Brett reacts to Karen":
http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-brett-reacts-to-karen.html

"What Kara Knows":
http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-what-kara-knows.html

"Kara texts Karen about Jamie":
http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-kara-texts-karen-about.html

"Karen gets up the nerve to e-mail Doyle":
http://fieledsmiscellaneous.blogspot.com/2011/05/from-scrounge-karen-gets-up-nerve-to-e.html

Hope you like these.
Best,
Adam

↑ Index

70. Séamas Cain
The Willow's Whisper
Thu 12 May 2011

THE WILLOW'S WHISPER :
A Transatlantic Compilation of
Poetry from Ireland & Native America

"This thought provoking and imaginative anthology brings poems and poets from diverse sociolinguistic and cultural traditions together into dialogue. Central yet marginalized within their respective discourses, the genus of this anthology is to change the dominant focus. By pairing these 'non-canonical' texts, this anthology opens new vistas, and makes new connections amplifying human and cultural concerns all too often lost in the official Anglo-American literary and cultural canon."

** Dr Brian Ó Conchubhair, of the
University of Notre Dame, Indiana.

THE WILLOW'S WHISPER
(Cambridge Scholars Publishing)
edited by Jill O'Mahony &
Mícheál Ó hAodha, will be
launched on Friday 13 May 2011
at 7:00 p.m. in
The Book Centre,
25 Barronstrand Street,
Waterford, Ireland.

THE WILLOW'S WHISPER brings the voices of 35 poets from the Irish and Native American communities together in one compilation. This collection of

poems provides an aesthetic commentary on the potential which is beyond and within the everyday. From Gabriel Rosenstock and Biddy Jenkinson to N. Scott Momaday and Karenne Wood, and from Joy Harjo to Paddy Bushe and Biddy Jenkinson, this compilation showcases poetry from the finest poets in both communities.

Native America and Ireland : you might ask ...

What are the commonalities?

Furthermore : why bring them together through poetry?

THE WILLOW'S WHISPER

THE WILLOW'S WHISPER

↑ Index

71. William Allegrezza

Spanish Translators

Thu 12 May 2011

If you can translate poems from Spanish, let me know. I'm working on an anthology project of poets from Chile, and several translators have dropped out at the last minute, so I'm looking for some help.

Bill Allegrezza

↑ Index

72. Jennifer Karmin

May 14: Meltzer & Karmin in Oakland

Thu 12 May 2011

SATURDAY, MAY 14 @ 7:30PM

David Meltzer reading

a n d

Jennifer Karmin in live improvisation
with guest performers
Hugh Behm-Steinberg, David Brazil,
Gloria Frym, Genine Lentine, Konrad Steiner,
Dana Teen Lomax & Dan Thomas-Glass

at the Shattuck Muse Community Room
6525 Shattuck Ave -- Oakland, CA

between Ashby & Alcatraz, Ashby bart stop
please note: alcohol-free venue

DAVID MELTZER is a poet associated with both the Beat Generation and the San Francisco Renaissance. A pioneer of jazz poetry readings, Meltzer also formed a psychedelic folk-rock group. He continues to perform with the music and poetry review, "Rockpile." He has edited many anthologies, including San Francisco Beat: Talking with the Poets (City Lights, 2001), and has published 11 erotic novels. He also taught for many years in the poetics program at New College of California. In 2005, Penguin Books published David's Copy: The Selected Poems of David Meltzer. Next month City Lights will release his collection When I Was a Poet. http://meltzerville.com

JENNIFER KARMIN's text-sound epic, Aaaaaaaaaaalice, was published by Flim Forum Press in 2010. She curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, and Kenya. A proud member of the Dusie Kollektiv, she is the author of the Dusie chapbook Evacuated: Disembodying Katrina. Walking Poem, a collaborative street project, is featured online at How2. In Chicago, Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the public schools. http://aaaaaaaaaaalice.blogspot.com

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73. Ana Bo¾ièeviæ

Buy Lost & Found, Series II: di Prima, Duncan, Randall, Rukeyser, & Spicer!

Thu 12 May 2011

Dear Reader,

Do you have your copy of Lost & Found: The CUNY Poetics Document Initiative Series II chapbooks yet? For only $25, you will receive a set of seven beautifully printed chapbooks with poems, essays, lectures & translations by Diane di Prima, Robert Duncan, Margaret Randall, Muriel Rukeyser, and Jack Spicer:

Selections from El Corno Emplumado / The Plumed Horn 1962-1964 (Margaret Randall, visiting editor)

Diane di Prima: The Mysteries of Vision: Some Notes on H.D. (Ana Bozicevic, editor)

Diane di Prima: R.D.’S H.D. (Ammiel Alcalay, editor)

Robert Duncan: Olson Memorial Lecture (Ammiel Alcalay, Meira Levinson, Bradley Lubin, Megan Paslawski, Kyle Waugh, and Rachael Wilson, editors)

Jack Spicer’s Beowulf: Selections (Parts I& II) (David Hadbawnik and Sean Reynolds, guest editors)

Muriel Rukeyser: Barcelona, 1936: Selections from the Spanish Civil War Archive (Rowena Kennedy-Epstein, editor)

For those affiliated with an educational institution, the sets are a mere $20. Be sure to get the second series before it goes out of print – the first printing of Series I is already a collector’s item.

Your purchase will help us move on to the third series, which includes works by Lorine Niedecker, John Wieners, Ed Dorn, Essex Hemphill, Langston Hughes and others. You can order the books online at http://lostandfoundbooks.org/.

Libraries and bookstores, please write to us for arrangements.

Spread the word: we appreciate your interest and look forward to hearing from you!

~

Praise for Lost & Found

A serious and worthy enterprise.

—The London Review of Books

These chapbooks are a gold mine, so rich and important, and may well give rise to a new generation of writers.

—Diane di Prima

Such a great pleasure to read these beautiful reclamations of mind and time and place.

—Anne Waldman

What a brilliant cast of characters. Just exactly what one (myself) would like to read.

—Joanne Kyger

==========

http://www.anabozicevic.com/

↑ Index

74. Jonathan Morse
Modernism: a useful new anthology
Thu 12 May 2011

Alex Danchev's _100 Artists' Manifestos From the Futurists to the Stuckists_ (London: Penguin, 2011) hasn't yet been published in the United States, so far as I'm aware, but I was able to order it without any difficulty from one of Amazon.com's associates. It constitutes a useful history of modernism -- one written in primary documents and Oulipian exclamation marks. For an example of what might be done with it, see my expanded quotation at

http://theartpart.jonathanmorse.net/?p=169

On a different subject, I also expand a quotation from Susan Schultz's Tinfish blog at

http://theartpart.jonathanmorse.net/?p=137

Jonathan Morse

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75. Vernon Frazer
Re: Two new books
Fri 13 May 2011

Congratulations!

Vernon

↑ Index

76. amy king
TONIGHT! MEGA WOMEN'S READING – Joanna Penn Cooper ~ Claire Donato ~ Farrah Field ~ Molly Gaudry ~ Hailey Higdon ~ Anne Cecilia Holmes ~ Brenda Iijima ~ Julia Story
Fri 13 May 2011

"WEIRDO AND BEAUTIFUL POETS. GOOD TIMES." â€“ BL
STAIN OF POETRY

"WEIRDO AND BEAUTIFUL POETS. GOOD TIMES." â€“ BLACKBOOK
â€œfriday the 13th is your lucky day.â€ â€“ STAIN OF POETRY

MEGA WOMENâ€™S READING â€“ Joanna Penn Cooper ~ Claire Donato ~ Farrah Field ~ Molly Gaudry ~ Hailey Higdon ~ Anne Cecilia Holmes ~ Brenda Iijima ~ JuliaÂ Story

7 PM on May 13th @Â Goodbye Blue MondayÂ â€“ Bushwick, Brooklyn

with

Joanna Penn Cooperâ€™s creative and critical work has appeared or is forthcoming in a number of journals, includingÂ Poetry International, Opium, Supermachine, Pleiades, elimae, andÂ Boog City. Her second chapbook of poetry and short prose pieces,Â Mesmer, was published in April 2010 by Dancing Girl Press. Joannaâ€™s full-length poetry collection,Â How We Mostly Were, was a finalist for the Kinereth Gensler Award from Alice James Books in December 2010. A Postdoctoral Teaching Fellow at Fordham University, Joanna lives in New York City and has a blog at joannapenncooper.blogspot.com.

Claire Donato lives in Brooklyn, NY. Her prose and poetry has recently appeared or is forthcoming in Gulf Coast, Black Warrior Review, Boston Review, Denver Quarterly and Action Yes. She holds an MFA in Literary Arts from Brown University, is a member of the Electronic Literature Organization, co-edits Dewclaw and teaches at Eugene Lang College (The New School for Liberal Arts) in New York City. Her hometown is Pittsburgh, PA.

Farrah Field is the author ofÂ RisingÂ (Four Way Books, 2009) and Parents (Immaculate Disciples Press, 2011). Two of her poems will appear inÂ The Best American Poetry 2011Â and more of her work is forthcoming inÂ Fou, Dewclaw, andÂ Drunken Boat. She lives in Brooklyn where she co-hosts an event series called Yardmeter Editions. Her second book of poetry (Four Way Books) is forthcoming in 2012. She occasionally blogs atÂ www.adultish.blogspot.comÂ and is co-owner of Berlâ€™s Brooklyn Poetry Shop.

Molly Gaudry is the author of the verse novelÂ We Take Me ApartÂ and her website isÂ mollygaudry.com.

Hailey Higdon is the author of the chapbookÂ How To Grow Almost Everything, recently published by Agnes Fox Press. She runs What To Us (press) and is currently publishing chapbooks by emergent female poets in a series called THE DIMES. She lives in Philadelphia, PA.

Anne Cecelia Holmes is the managing editor ofÂ jubilat. Recent poems have appeared or are forthcoming inÂ SUPERMACHINE, notnostrums, and Sir!.Â With Lily Ladewig she is co-author of the chapbookÂ I Am A Natural WonderÂ (Blue Hour Press 2011). She lives in Northampton, MA.

Brenda Iijima is the author ofÂ Around SeaÂ (O Books),Â Animate, Inanimate Aims(Litmus Press),Â revv. youâ€™ll-utionÂ (Displaced Press) and If Not Metamorphic(Ahsahta Press) as well as numerous chapbooks and artistâ€™s books. She is also the editor of the eco language reader (Nightboat Books and [redacted]). Presently she is working on a body of work titledÂ Untimely Death is Driven Out Beyond the HorizonÂ which focuses on psycho-geologic properties

of space, communication beyond event horizons, Leslie Scalapino, Antigone and the toxicity of war. She is the editor of Portable Press at Yo-Yo Labs (http://yoyolabs.com/).

Julia Storyâ€™s first collection,Â Post Moxie, was the recipient of Sarabande Booksâ€™ 2009 Kathryn A. Morton Prize and Ploughsharesâ€™ 2010 John C. Zacharis First Book Award, and was named one of Coldfrontâ€™s Top 30 Poetry Books of 2010. Her recent work has appeared inÂ The Paris Review, Octopus, andÂ Salt Hill. She is currently working on her next collection, tentatively titledÂ Red Town. A native of Indiana, she now lives in Somerville, Massachusetts.

- Hide quoted text -at

Goodbye Blue Monday

1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013Â [redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

Hosted by Steven Karl, Erika Moya & Christie Ann Reynolds

www.stainofpoetry.com
Â

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VIDA: Â Women in Literary Arts
+Â Interviews

Amy's Alias
+Â http://amyking.org/Â
****

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77. amy king
OT: Today in The Nation -- "Faulty Towers: The Crisis in Higher Education"
Fri 13 May 2011

Instead of replacing retirees with new tenure-eligible hires EXCERPTS:

Instead of replacing retirees with new tenure-eligible hires, departments gradually shifted the teaching load to part-timers: adjuncts, postdocs, graduate students. From 1991 to 2003, the number of full-time faculty members

increased by 18 percent. The number of part-timers increased by 87 percentâ€”to almost half the entire faculty.

But as Jack Schuster and Martin Finkelstein point out in their comprehensive study The American Faculty (2006), the move to part-time labor is already an old story. Less visible but equally important has been the advent and rapid expansion of full-time positions that are not tenure-eligible. No one talks about this transformationâ€”the creation of yet another academic underclassâ€”and yet as far back as 1993, such positions already constituted the majority of new appointees. As of 2003, more than a third of full-time faculty were working off the tenure track. By the same year, tenure-track professorsâ€”the â€œnormalâ€ kind of academic appointmentâ€”represented no more than 35 percent of the American faculty.

The reasons for these trends can be expressed in a single word, or buzzword: efficiency. Contingent academic labor, as non-tenure-track faculty, part-time and full-time, are formally known, is cheaper to hire and easier to fire. It saves departments money and gives them greater flexibility in staffing courses. Over the past twenty years, in other wordsâ€”or really, over the past fortyâ€”what has happened in academia is what has happened throughout the American economy. Good, secure, well-paid positionsâ€”tenured appointments in the academy, union jobs on the factory floorâ€”are being replaced by temporary, low-wage employment.

* * *

Theyâ€™re doing exactly what we always complain our brightest students donâ€™t do: eschewing the easy bucks of Wall Street, consulting or corporate law to pursue their ideals and be of service to society. Academia may once have been a cushy gig, but now weâ€™re talking about highly talented young people who are willing to spend their 20s living on subsistence wages when they could be getting rich (and their friends are getting rich), simply because they believe in knowledge, ideas, inquiry; in teaching, in following their passion. To leave more than half of them holding the bag at the end of it all, over 30 and having to scrounge for a new career, is a human tragedy.

Sure, lots of people have it worse. But hereâ€™s another reason to care: itâ€™s also a social tragedy, and not just because it represents a colossal waste of human capital. If we donâ€™t make things better for the people entering academia, no oneâ€™s going to want to do it anymore. And then it wonâ€™t just be the students who are suffering. Scholarship will suffer, which means the whole country will. Knowledge, as weâ€™re constantly told, is a nationâ€™s most important resource, and the great majority of knowledge is created in the academyâ€”now more than ever, in fact, since industry is increasingly outsourcing research to universities where, precisely because graduate

students cost less than someone who gets a real salary, it can be conducted on the cheap. (Bell Labs, once the flagship of industrial science, is a shell of its former self, having suffered years of cutbacks before giving up on fundamental research altogether.)

It isnâ€™t just the sciences that matter; it is also the social sciences and the humanities. And it isnâ€™t just the latter that are suffering. Basic physics in this country is all but dead. From 1971 to 2001, the number of bachelorâ€™s degrees awarded in English declined by 20 percent, but the number awarded in math and statistics declined by 55 percent. The only areas of the liberal arts that saw an increase in BAs awarded were biology and psychologyâ€”and this at a time when aggregate enrollment expanded by something like 75 percent. On the work that is done in the academy depends the strength of our economy, our public policy and our culture. We need our best young minds going into atmospheric research and international affairs and religious studies, chemistry and ethnography and art history. By pursuing their individual interests, narrowly understood, departments are betraying both the values they are pledged to upholdâ€”the pursuit of knowledge, the spirit of critical inquiry, the extension of the humanistic traditionâ€”and the nation they exist to serve.

* * *

What we have seen instead over the past forty years, in addition to the raising of a reserve army of contingent labor, is a kind of administrative elephantiasis, an explosion in the number of people working at colleges and universities who arenâ€™t faculty, full-time or part-time, of any kind. From 1976 to 2001, the number of nonfaculty professionals ballooned nearly 240 percent, growing more than three times as fast as the faculty. Coaching staffs and salaries have grown without limit; athletic departments are virtually separate colleges within universities now, competing (successfully) with academics. The size of presidential salariesâ€”more than $1 million in several dozen casesâ€”has become notorious. Nor is it only the presidents; the next six most highly paid administrative officers at Yale averaged over $430,000 in 2007. As Gaye Tuchman explains in Wannabe U (2009), a case study in the sorrows of academic corporatization, deans, provosts and presidents are no longer professors who cycle through administrative duties and then return to teaching and research. Instead, they have become a separate stratum of managerial careerists, jumping from job to job and organization to organization like any other executive: isolated from the faculty and its values, loyal to an ethos of short-term expansion, and trading in the business blather of measurability, revenue streams, mission statements and the like. They do not have the long-term health of their institutions at heart. They want to pump up the stock price (i.e., U.S. News and World Report ranking) and move on to the next fat post.

* * *

What we have in academia, in other words, is a microcosm of the American economy as a whole: a self-enriching aristocracy, a swelling and increasingly immiserated proletariat, and a shrinking middle class. The same devilâ€™s bargain stabilizes the system: the middle, or at least the upper middle, the tenured professoriate, is allowed to retain its prerogativesâ€”its comfortable compensation packages, its workplace autonomy and its job securityâ€”in return for acquiescing to the exploitation of the bottom by the top, and indirectly, the betrayal of the future of the entire enterprise.

* * *

But the tenure system, which is already being eroded by the growth of contingent labor, is not the only thing that is under assault in the top-down, corporatized academy. As Cary Nelson explains in No University Is an Island (2010), shared governanceâ€”the principle that universities should be controlled by their faculties, which protects academic values against the encroachments of the spreadsheet brigadeâ€”is also threatened by the changing structure of academic work. Contingent labor undermines it both directlyâ€”no one asks an adjunct what he thinks of how things runâ€”and indirectly. More people chasing fewer jobs means that everyone is squeezed for extra productivity, just like at Wal-Mart. As of 1998, faculty at four-year schools worked an average of about seven hours more per week than they had in 1972 (for a total of more than forty-nine hours a week; the stereotype of the lazy academic is, like that of the welfare queen, a politically useful myth). Not surprisingly, they also reported a shrinking sense of influence over campus affairs. Whoâ€™s got the time? Academic labor is becoming like every other part of the American workforce: cowed, harried, docile, disempowered.

In macropolitical terms, the erosion of tenure and shared governance undermines the power of a large body of liberal professionals. In this it resembles the campaign against teachers unions. Tenure, in fact, is a lot like unionization: imperfect, open to corruption and abuse, but incomparably better than the alternative. Indeed, tenure is what professors have instead of unions (at least at private universities, where theyâ€™re banned by law from organizing). As for shared governance, it is nothing other than one of the longest-standing goals of the left: employee control of the workplace. Yes, professors have it better than a lot of other workers, including a lot of others in the academy. But the answer, for the less advantaged, is to organize against the employers whoâ€™ve created the situation, not drag down the relatively privileged workers who arenâ€™t yet suffering as badly: to level up, in other words, not down.

Here we come to the most important issue facing American higher education. Public institutions enroll about three-quarters of the nationâ€™s college students, and public institutions are everywhere under financial attack. As Nancy Folbre explains in Saving State U (2010), a short, sharp, lucid account, spending on higher education has been falling as a percentage of state budgets for more than twenty years, to about two-thirds of what it was in 1980. The average six-year graduation rate at state schools is now a dismal 60 percent, a function of class size and availability, faculty accessibility, the use of contingent instructors and other budget-related issues. Private universities actually lobby against public funding for state schools, which they see as competitors. In any case, a large portion of state scholarship aid goes to students at private colleges (in some cases, more than half)â€”a kind of voucher system for higher education.

Meanwhile, public universities have been shifting their financial aid criteria from need to merit to attract applicants with higher scores (good old U.S. News again), who tend to come from wealthier families. Per-family costs at state schools have soared in recent years, from 18 percent of income for those in the middle of the income distribution in 1999 to 25 percent in 2007. Estimates are that over the past decade, between 1.4 million and 2.4 million students have been prevented from going to college for financial reasonsâ€”about 50 percent more than during the 1990s. And of course, in the present climate of universal fiscal crisis, it is all about to get a lot worse.

* * *

My state of Oregon, a chronic economic underperformer, has difficulty attracting investment, not because its corporate taxes are highâ€”theyâ€™re among the lowestâ€”but because its workforce is poorly educated. So it will be for the nation as a whole. Our college-completion rate has fallen from second to eighth. And we are not just defunding instruction; we are defunding research, the creation of knowledge itself.

* * *

Yet the liberal arts, as we know, are dying. All the political and parental pressure is pushing in the other direction, toward the â€œpractical,â€ narrowly conceived: the instrumental, the utilitarian, the immediately negotiable. Colleges and universities are moving away from the liberal arts toward professional, technical and vocational training. Last year, the State University of New York at Albany announced plans to close its departments of French, Italian, Russian, classics and theaterâ€”a wholesale slaughter of the humanities. When Garland enumerates the fields a state legislature might want to encourage its young people to enter, he lists â€œengineering, agriculture, nursing, math and science education, or any other area of state importance.â€

Apparently political science, philosophy, history and anthropology, among others, are not areas of state importance. Zemsky wants to consider reducing college to three yearsâ€”meaning less time for young people to figure out what to study, to take courses in a wide range of disciplines, to explore, to mature, to think.

When politicians, from Barack Obama all the way down, talk about higher education, they talk almost exclusively about math and science. Indeed, technology creates the future. But it is not enough to create the future. We also need to organize it, as the social sciences enable us to do. We need to make sense of it, as the humanities enable us to do. A system of higher education that ignores the liberal arts, as Jonathan Cole points out in The Great American University (2009), is what they have in China, where they donâ€™t want people to think about other ways to arrange society or other meanings than the authorized ones. A scientific education creates technologists. A liberal arts education creates citizens: people who can think broadly and critically about themselves and the world.

But leadership will have to come from somewhere else, as well. Just as in society as a whole, the academic upper middle class needs to rethink its alliances. Its dignity will not survive forever if it doesnâ€™t fight for that of everyone below it in the academic hierarchy. (â€œFirst they came for the graduate students, and I didnâ€™t speak out because I wasnâ€™t a graduate studentâ€¦â€) For all its pretensions to public importance (every professor secretly thinks heâ€™s a public intellectual), the professoriate is awfully quiet, essentially nonexistent as a collective voice. If academia is going to once again become a decent place to work, if our best young minds are going to be attracted back to the profession, if higher education is going to be reclaimed as part of the American promise, if teaching and research are going to make the country strong again, then professors need to get off their backsides and organize: department by department, institution to institution, state by state and across the nation as a whole. Tenured professors enjoy the strongest speech protections in society. Itâ€™s time they started using them.

ENTIRE ARTICLE HERE -- http://www.thenation.com/article/160410/faulty-towers-crisis-higher-education

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VIDA: Â Women in Literary Arts
+Â Interviews

Amy's Alias
+Â http://amyking.org/Â
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78. patrick dunagan
Kevin Killian's Selected Amazon Reviews, Part 2 !!!
Fri 13 May 2011

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PUSH is thrilled to announce

the Second Volume of Kevin Killian's Amazon Reviews is now available

http://push-press.blogspot.com/2011/05/kevin-killians-selected-amazon-reviews_09.html

Following a sold out "Volume One," Kevin Killian brings forth "Volume Two of Selected Amazon Reviews," featuring a higher percentage of “serious” reviews than "Volume One," which showcased the surreal and carnivalesque. Killian understood that on Amazon, everything’s for sale, and everyone’s an unpaid content provider. However, as he discovered, you can also say almost exactly what you want, chip away at the machine, and maybe do it some harm.

8" x 8", 45 pages of reviews (including reviews of Eileen Myles, the photography of Jonathan Williams, Copper Fire Bowls, Barthes, Bourdieu, Advil, and an Italian Charm Bracelet), with cover art by Ryan Coffey. Edition of 200

eight bucks includes shipping

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79. Thomas savage
Re: Modernism: a useful new anthology
Fri 13 May 2011

I hope this book is as good as the newly published Robert Duncan book on modernism called The H.D. Book which is wonderful. I read it recently and was really astounded by it.

--- On Thu, 5/12/11, Jonathan Morse <[redacted]> wrote:

From: Jonathan Morse <[redacted]>
Subject: Modernism: a useful new anthology
To: [redacted]
Date: Thursday, May 12, 2011, 9:24 PM

Alex Danchev's _100 Artists' Manifestos From the Futurists to the Stuckists_ (London: Penguin, 2011) hasn't yet been published in the United States, so far as I'm aware, but I was able to order it without any difficulty from one of

Amazon.com's associates. It constitutes a useful history of modernism -- one written in primary documents and Oulipian exclamation marks. For an example of what might be done with it, see my expanded quotation at

http://theartpart.jonathanmorse.net/?p=169

On a different subject, I also expand a quotation from Susan Schultz's Tinfish blog at

http://theartpart.jonathanmorse.net/?p=137

Jonathan Morse

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80. CA Conrad
GINSBERG complete sp. ed. JUPITER 88!
Sat 14 May 2011

GINSBERG complete sp. ed. JUPITER 88!

I was invited by HOWL Festival to make videos of poets discussing the importance of Allen Ginsberg for the 2011 festivities!
(31 poets in all)
HOPE YOU ENJOY THEM!
CAConrad,
editor of JUPITER 88

CLICK THIS LINK TO WATCH VIDEOS:
http://JUPITER88Ginsberg.blogspot.com ;

31 poets give thanks to Allen Ginsberg for his birthday!

Eileen Myles and Hank
Stacy Szymaszek and Ginsberg doll
Nathaniel Siegel
Douglas A. Martin
Paolo Javier
Edwin Torres
Vincent Katz
Sharon Mesmer
Dan Machlin
Ariana Reines
Erica Kaufman
Filip Marinovich
CAConrad
Corrine Fitzpatrick
Elinor Nauen

Stephen Boyer
Marc Nasdor
Sarah Dowling
Julia Bloch
Jason Zuzga
Dorothea Lasky
Trisha Low
Frank Sherlock
David Wolach
Greg Bem
Paul E. Nelson
Michael Hennessey
Nicole Steinberg
Guillermo Parra
Fred Moten
Mark Nowak

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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81. Joel Weishaus
"*Inside the Skull-House: A Neuropoesis*"
Sat 14 May 2011

"Inside the Skull-House" is a project of Digital Literary Art that was made from 1998 to 2002, here newly revised to give it a more cohesive presence as the medium develops larger, and smaller, formats. In a journal of 223 pages, or screens, with links to paratexts that offer neuroscientific, and other, references, it addresses eleven major areas of the brain that serve to make a mind. There is also my trope of "invagination" (interruptions to the flow of the text with deeper voices), along with still images and animations:

http://www.cddc.vt.edu/host/weishaus/skull/intro.htm

Thank you, as always, for your kind reception of this work. -Joel

Homepage:
http://web.pdx.edu/~pdx00282/
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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82. Jeffrey Side

The new ebook from Argotist Ebooks is “Inner Voices Heard Before Sleep” by Michael Ruby.

Sun 15 May 2011

The new ebook from Argotist Ebooks is â€œInner Voices Heard Before Sleepâ€ by Michael Ruby.
Description:
In â€œInner Voices Heard Before Sleepâ€, Michael Ruby transcribes voices that are accessible to consciousness in the last seconds before sleep. There are 70 transcription sessions, each ending with the poet falling sleep. The origin and significance of the voices are undetermined.
Available as a free ebook here:
http://www.lulu.com/product/ebook/inner-voices-heard-before-sleep/15718071
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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83. Millicent Borges Accardi

Poetry review

Sun 15 May 2011

Greetings,

It's not online, but if you subscribe or have an opportunity to see Issue #72, there's a review of my poetry book Injuring Eternity in the latest Hiram Poetry Review!

http://hirampoetryreview.wordpress.com/ (here's their web page)

Millicent

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84. Dan Wilcox

Third Thursday Poetry Night, May 19 -- Mary Eliza Crane

Sun 15 May 2011

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the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

May 19, 2011
7:00 sign up; 7:30 start

Featured Poet: Mary Eliza Crane

Mary Eliza Crane grew up in New England, lived & worked in Schenectady, & now makes her home in the foothills of the Cascade Mountains in Washington. Her most recent book of poems is “At First Light” (Gazoobi Tales, 2011).

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can’t.

Your May-Day host: Dan Wilcox.

* * * * * * * *

FRIDAY NIGHT

by Mary Eliza Crane

With a flash of light

an eagle splits

the seamless gray

of sky

and river in the rain.

At your house

I find the key on a dusty beam

and put on tea.

Coals in the stove stirred,

I feed them white grain alder

uprooted from another winter

and dried to perfection

in a blazing summer sun.

Quiet taps of heat expanding glowing flames

against the dark red walls

and deep into the blackness of the night.

Clothes peeled,

I add two more blankets to my side

and burrow down with steaming mug and book

into the soft gold light.

I dissolve into the echo of the rain upon the roof.

By what unlikely stroke of grace

did this become my life?

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85. Jen Tynes

Horse Less Press Reading Period for Full-Length Manuscripts

Sun 15 May 2011

Horse Less Press is reading submissions for a full-length book of poetry or mixed-genre work. Manuscripts should be between 60-120 pages and submitted via submishmash. No print or email submissions will be accepted. Simultaneous submissions, multiple submissions, and collaborative submissions are all accepted. Please notify us if your manuscript is accepted elsewhere. Manuscripts will receive a blind reading.

Please upload manuscripts in PDF format. Please do not include your name, contact information, or acknowledgements. A reading fee of $20 entitles you to any book from our catalog (including the book chosen through this reading period). Please note which book you'd like to receive. A $10 reading fee does not entitle you to a book, but supports our press and allows us to continue publishing great work. We thank you.

Manuscripts will be accepted May 15 – June 15, and publication decisions will be announced in August. The selected manuscript will be published in 2012, and the author will receive 25 copies of their book.

To learn more about Horse Less Press, visit http://www.horselesspress.com

To submit a manuscript, visit http://horselesspress.submishmash.com/Submit

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86. Carol Novack

Mountain Retreat in Asheville, NC

Mon 16 May 2011

Click on this link to find out about
MADHAT'S LITTLE MOUNTAIN
RETREAT<https://www.facebook.com/pages/MadHat-Inc-MadHats-Little-Mountain-Retreat/212228912135808>

A Writers', Visual Artists', Film-makers', & Composers' Residence in Asheville, NC, Opening July 2011

_ Instinct paralyzes the populace with numb plumped lips, viola hips, deals the finishing touch with its sting. No matter that rations dwindle in recession and thereâ€™s naught but figments left to bring to the picnic. The Players believe they will find the solution. *Itâ€™s a cinch, really*, they say, Greek chorus style: *Where th**ereâ€™s a will, there's a way*. . . . (fr. PICNIC ... *Exquisite Corpse*)

"Those who can make people believe absurdities can make them commit atrocities." Voltaire (1712ï»¿ - 1778)

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87. George Bowering

Re: fwd; Phyllis Webb documentary by Robert McTavish on CBC Radio's IDEAS

Mon 16 May 2011

You can get the podcast. I did.
Google CBC Ideas to start. Then find yr way.

It is good to hear, though Phyllis's voice isnt what it was.

gb

On May 11, 2011, at 4:33 PM, [redacted] wrote:

> *Sure hope this makes it out of Canada onto our radios down here. I have admired and been influenced from afar ...*
>
> *'never satisfied' is a great description.*
>
> *thanks Rob*
>
> _____
> *Jill Jones*
>
> *www.jilljones.com.au*
>
> *On Wed May 11 23:15 , Rob McLennan sent:*
>
> *A profile of Canada's great poet and the co-creator of the program IDEAS! Phyllis Webb: The Art of Ideas on IDEAS on CBC Radio, 9pm Thursday, May 12th.*
>
> *She has spent a lifetime asking questions. Her body of work was never*

> *satisfied with the answers. Poet, anarchist, intellectual, former radio producer, and co-creator of the program IDEAS, we honour Phyllis Webb in this documentary by Robert McTavish.*
>
> *Robert McTavish has done a number of radio and film documentaries, including What to Make of it All? The life and poetry of John Newlove (2006). He later edited the collection A Long Continual Argument: The Selected Poems of John Newlove (Chaudiere Books 2007 with an afterword by Jeff Derksen) which critic Steve Noyes described as "probably the best summation of John Newlove's inimitable poems that we are likely to get" and is currently producing and directing his fourth film, The Line Has Shattered, on the 1963 Vancouver Poetry Conference.*
>
> *http://robmclennan.blogspot.com/2011/05/phyllis-webb-documentary-by-robert.html*
>
> --
> *writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/*

George Bowering
The Stomach of Midlothian

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88. Louis Armand

New titles

Mon 16 May 2011

Hello everyone,

Two new poetry/poetics titles are just out from Litteraria Pragensia in Prague. They're both being launched on Wednesday at the Prague Microfestival--for anyone who happens to be over this way... www.praguemicrofestival.com ... where incidentally, last night, issue 2 of VLAK: CONTEMPORARY POETICS & THE ARTS was launched, with readings by Carla Harryman, Ondøej Buddeus, Jane Lewty, Adam Borziè, Joshua Mensch, Stephan Delbos, Jeroen Nieuwland, Kasia Bazarnik, Zenon Fajfer, Megan M. Garr... The festival will take place the same time next year, for anyone in joining us.

Best,
Louis Armand
www.vlakmagazine.com
//

Thresholds
Essays on the International Prague Poetry Scene
ed. David Vichnar
ISBN 978-80-7308-350-2
200pp
Publication date: May 2011
http://litteraria.ff.cuni.cz/books/thresholds.html
Contributors: Gwendolyn Albert, Ali Alizadeth, Louis Armand, Laura Conway, Chris Crawford, Stephan Delbos, Vadim Erent, Jane Lewty, Jules Mann, Katerina Pinosova.

From a Terrace in Prague A Prague Poetry Anthology ed. Stephan Delbos ISBN 978-80-7308-349-6 200pp Publication date: May 2011 http://litteraria.ff.cuni.cz/books/terrace.html Contributors: Muhammad Mahdi Al-Jawahiri, Guillaume Apollinaire, Michal Ajvaz, Louis Armand, Ingeborg Bachmann, John Berryman, Petr Bezruc, Konstantin Biebl, Anthony Blake, Ivan Blatny, Egon Bondy, Kamil Bouska, Jiri Brynda, Michael Carter, Paul Celan, Vera Chase, Inger Christensen, Christopher Crawford, Svatopluk Cech, Roque Dalton, Bei Dao, Jas H. Duke, Vincent Farnsworth, Lawrence Ferlinghetti, Viola Fischerova, Gil Fleishman, Carolyn Forche, Frantisek Gellner, Allen Ginsberg, Frantisek Halas, Vaclav Havel, Nazim Hikmet, Karel Hlavacek, Vladimir Holan, Miroslav Holub, Josef Hora, Petr Hruska, Jaroslav Hutka, Ivan Martin Jirous, Richard Katrovas, Jane Kirwan, Jiri Kolar, Claudiu Komartin, Petr Kral, Martin Langer, David Lehman, Phillis Levin, Larry Levis, Robert Lowell, Antonin Macek, Josef Svatopluk Machar, Ian MacNeill, Sergej Makara, Radek Maly, Jason Mashak, Wojciech A. Maslarz, Iggy McGovern, Edwin Muir, Pablo Neruda, Vitezslav Nezval, Ladislav Novak, Tiago Patricio, Katerina Pinosova, Marie Pujmanova, Justin Quinn, James Ragan, Donald Revell, Tereza Riedlbauchova, Rainer Maria Rilke, Byambin Rinchen, Katerina Rudcenkova, Ed Sanders, James Schuyler, Jaroslav Seifert, David Shapiro, Phil Shoenfelt, Gary Snyder, Philippe Soupault, Antonin Sova, Viktor Spacek, Marcela Sulak, Pavel Srut, Mark Terrill, Karel Toman, Jachym Topol, John Tranter, Seisuke Tsukahara-Watasi, Marina Tsvetaeva, Razvan Tupa, Anne Waldman, Vera Weislitzova, Jiri Wolker, Yevgeny Yevtushenko, Jiri Zacek, and Adam Zagajewski.

For other LPB titles, please visit www.litterariapragensia.com

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Louis Armand
Director, Centre for Critical & Cultural Theory, UALK, Philosophy Faculty, Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH REPUBLIC
www.louis-armand.com www.litterariapragensia.com
www.vlakmagazine.com

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89. Nic Sebastian

ideas for subverting the current poetry publishing system?

Mon 16 May 2011

How can poets subvert the current poetry publishing system? Interview at Coachella Review - what's with this nanopress poetry publishing model? http://bit.ly/kSBKp6. Best, Nic

Nic Sebastian

Whale Sound

Forever Will End on Thursday

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90. steve dalachinsky

Re: GINSBERG complete sp. ed. JUPITER 88!

Tue 17 May 2011

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bukll CA ya forgot an aweful lot of us old timers who .... well what can i say it'll be considered complaining one way or the other

On Sat, 14 May 2011 00:22:05 -0400 CA Conrad <[redacted]>
writes:
> GINSBERG complete sp. ed. JUPITER 88!
>
> I was invited by HOWL Festival to make videos of poets discussing
> the
> importance of Allen Ginsberg for the 2011 festivities!
> (31 poets in all)
> HOPE YOU ENJOY THEM!
> CAConrad,
> editor of JUPITER 88
>
> CLICK THIS LINK TO WATCH VIDEOS:
> http://JUPITER88Ginsberg.blogspot.com ;
>

> 31 poets give thanks to Allen Ginsberg for his birthday!
>
> Eileen Myles and Hank
> Stacy Szymaszek and Ginsberg doll
> Nathaniel Siegel
> Douglas A. Martin
> Paolo Javier
> Edwin Torres
> Vincent Katz
> Sharon Mesmer
> Dan Machlin
> Ariana Reines
> Erica Kaufman
> Filip Marinovich
> CAConrad
> Corrine Fitzpatrick
> Elinor Nauen
> Stephen Boyer
> Marc Nasdor
> Sarah Dowling
> Julia Bloch
> Jason Zuzga
> Dorothea Lasky
> Trisha Low
> Frank Sherlock
> David Wolach
> Greg Bem
> Paul E. Nelson
> Michael Hennessey
> Nicole Steinberg
> Guillermo Parra
> Fred Moten
> Mark Nowak
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> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>
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>

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91. steve dalachinsky

readings by dalachinsky

Tue 17 May 2011

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monday may 23 7 pm - at clemente soto velez cultural center
f or j train to delancey st / essex st
steve dalachinsky alexandre pierrepont - words
didier petit daniel levine - cellos

monday june 13 7 pm - at clemente soto velez cultural center
f or j train to delancey st / essex st
steve dalachinsky & french bassist joelle leandre

On Tue, 17 May 2011 10:05:35 -0700 Jennifer Karmin <[redacted]>
writes:
> Red Rover Series
> {readings that play with reading}
>
> SUMMER 2011
> Chicago, IL
>
> *Experiment #46: May 28
> The Chicago-Denver Writers Exchange
> Serena Chopra, Michael Flatt, Derrick Mund,
> Oren Silverman & Nancy Stohlman
>
> *Experiment #47: June 11
> Neo-benshi co-presented with the Chicago Poetry Project
> John Beer, Daniel Borzutzky, Krista Franklin,
> Judith Goldman, Carla Harryman & Konrad Steiner

>
> *Experiment #48: July 16
> Performance art guest curated by Marissa Perel
> Jai Arun Ravine & Jillian Soto
>
> at Outer Space Studio
> 1474 N. Milwaukee Avenue
> near the CTA Damen blue line
> suggested donation $4
>
> Red Rover Series is curated by Laura Goldstein & Jennifer Karmin.
> Each event is designed as a reading experiment with participation by
> local, national, and international writers, artists, and performers.
> The series was founded in 2005 by Amina Cain & Jennifer Karmin.
>
> Email ideas for reading experiments to
> [redacted]
>
> The schedule for upcoming events is listed at
> http://groups.yahoo.com/group/redroverseries
>
> WOW WOW WOW
> Red Rover Series
> on facebook? why not?
>
>
>

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92. William Slaughter

Notice: Mudlark

Tue 17 May 2011

New and On View: Mudlark Poster No. 92 (2011)

Sisters by Liz Dolan

Liz Dolan's first poetry collection, They Abide, was recently published by March Street Press. Her second poetry manuscript, A Secret of Long Life, is ready to go and in need of a publisher. She has been published in On the Mason-Dixon Line: An Anthology of Contemporary Delaware Writers and has also won a $6,000 established artist fellowship from the Delaware Division of the Arts, 2009. Liz is most proud of the offsite school she ran in The Bronx and her nine

grandchildren who live on the next block in Rehoboth. "They pepper my life," she says.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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93. Jennifer Karmin

Red Rover Series / summer 2011

Tue 17 May 2011

Red Rover Series
{readings that play with reading}

SUMMER 2011
Chicago, IL

*Experiment #46: May 28
The Chicago-Denver Writers Exchange
Serena Chopra, Michael Flatt, Derrick Mund,
Oren Silverman & Nancy Stohlman

*Experiment #47: June 11
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suggested donation $4

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Email ideas for reading experiments to
[redacted]

The schedule for upcoming events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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94. Mark Weiss
Re: GINSBERG complete sp. ed. JUPITER 88!
Tue 17 May 2011

That's a pretty extraordinary oversight. Maybe the younguns are trying to convince us that they know how to read?

A reasobnable complaint. There are a whole lot of folks in the immediate area who could supply the lived context. Must be more fun to piece it together from the internet.

The 60s have become a field of study, usually by folks who weren't there. Strange how quickly the very recent becomes irretrievably historic.

Best,

Mark

-----Original Message-----
>From: steve dalachinsky <[redacted]>
>Sent: May 17, 2011 4:33 AM
>To: [redacted]
>Subject: Re: GINSBERG complete sp. ed. JUPITER 88!
>
>bukll CA ya forgot an aweful lot of us old timers who ....
>well what can i say it'll be considered complaining one way or the other
>
>
>On Sat, 14 May 2011 00:22:05 -0400 CA Conrad <[redacted]>
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>> I was invited by HOWL Festival to make videos of poets discussing
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>> (31 poets in all)
>> HOPE YOU ENJOY THEM!
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>> Eileen Myles and Hank
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>> PhillySound: new poetry http://PhillySound.blogspot.com
>>
>> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
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95. Vernon Frazer

EMBLEMATIC MOON by Vernon Frzer

Tue 17 May 2011

I've just posted EMBLEMATIC MOON to Scribd. It received good reviews in American Book Review and Unlikely Stories. You can read it at:

http://www.scribd.com/doc/55623404/Emblematic-Moon

If you like it enough to buy it, you can find copies at Lulu.com and Amazon.com.

Best,

Vernon

Vernon Frazer
http//:vernonfrazer.net
http://bellicosewarbling.blogspot.com/

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96. Jack Foley
Carlo Parcelli Performance Videos Online
Tue 17 May 2011

Performance selections Now Online!
Six performance Videos of the ribald dramatic monologues of
"The story God & Mel Gibson don't want you to hear!!"

http://www.flashpointmag.com/carloparcelli.htm

Poet Vaudevillian Carlo Parcelli performs selections in costume from
The
Canaanite Gospel: A Meditation on Empire

In the classical argots of Petronius, Rabelais, Chaucer, Shakespeare, Lenny Bruce, Guy Ritchie, James Joyce, David Jones, Cockney and the world's myriad cryptolects, The Canaanite Gospel strips bare the New Testament canard of the Resurrection of Yeshu of Nazareth and pokes a stick in the eye of the Synoptic Gospels. Culled from First Century Texts and drawn from dozens of biblical and secular sources, these monologues tell a revisionist tale of what transpired in Judea, Easter

Week/Passover 33 AD and beyond during the reign of the Roman Emperor Tiberius.

"Exposes the underpinnings of humanity's destructive clamor for myth" --- Bob Sellers

“A 21st century Shakespeare.” --- Jim Sears

“This shit is fucked up!” --- outraged anonymous Christian at one of
the
performances

"Unexpectedly and wildly entertaining" --- Don Williams

“Funny to tragic. Every character has his or her story to tell in a distinct, one of a kind voice.” ---Michelle Hanlon

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97. Cralan Kelder
Walasse Ting one year anniversary of his death
Tue 17 May 2011

Walasse Ting the painter died a year ago today (17 May). Apart from being a painter, he was also a poet. His poetry is hard to find because its all hidden away in art books. There does not seem to be a collection available in English, although there is a translated collection into Dutch.

Here are a few of his poems, to celebrate his life / death. I find him inspiring in the way that Nanao Sakaki and Franco Beltrametti are inspiring. Their writing genuinely free form.

These poems are taken from two books:
Red Mouth (Toppan printing Hong Kong, 1977) and
A Very Hot Day (Shanghai Art Museum, 1997)

A very hot day

I bought a piece of floral fabric
I dry my sweat with the fabric
And so many butterflies jump out of the cloth
They fly away into the blue sky
They don’t even say goodbye

Spring

Spring arrives
The angels come down from the sky
They turn into bunches of roses, tulips, peonies, cherry blossoms,
Camelias and chrysanthemums
In the valley, fresh flowers are everywhere
Angels come here to have a party
Next time you are on the street, go buy a dozen roses
Bring them home, and don’t forget you have 12 angels with you,
to watch t.v. with you

Walasse Ting by Walasse Ting

(first 23 lines of 70 line poem)

1 year old first time sing song
2 years old first time stand up
3 years old first time catch grasshopper
4 years old first time fly kite
5 years old first time draw dragonfly
6 years old first time smell flower
7 years old first time piss under rain
8 years old first time see fire burn house
9 years old first time eat honey
10 years old first time see locomotive
11 years old first time see man and woman make love
12 years old first time see grandfather die
13 years old first time masturbate in bed
14 years old first time dance in ballroom
15 years old first time write love letter

16 years old first time falling in love
17 years old first time make love in the dark
18 years old first time leave China
19 years old first time sold watercolor
20 years old first time make love with prostitute
21 years old first time one man show
22 years old first time take big boat to Paris
23 years old first time make love with white girl

I am drunk
I listen to Beethoven’s sixth symphony
Vivaldi’s four seasons
Mahler’s fourth symphony
They are all my mother
Calling me
The sky is pitch black
With a star twinkling like a diamond
My heart is like a little star
Exiting, jumping, flying to the sky
Flying to the milky way

talk like piss
sing song like nightmare
kiss like movie
breath like chimney
fly like thick smoke
running like bus
swimming like submarine
sit down like toilet seat
stand up like bottle
happy like sugar
melancholy like flat tire
mad like diarrhea
cry like shower
laugh like broken glass

sleep like coffin

i
fresh
like
green
new
born

fresh
penis

grab bunch clouds
wash face

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98. Sam Ladkin

Keston Sutherland in Sheffield, Monday 23rd May

Wed 18 May 2011

Dear All,

Apologies for cross-posting.

I'm delighted to announce a reading and paper by Keston Sutherland in Sheffield. I hope you'll feel free to come along.

I'm not yet fully in the know about lines of communication in Sheffield and Yorkshire and, etc., so if anyone knows of good email lists/online forums to post news of readings, I'd appreciate it if they could let me know.

Yours truly,

Sam]

Keston Sutherland

* *

Poetry Reading

* *

Upstairs, the University Arms

Brook Hill, Sheffield

Monday 23rd May

Doors at 5.30pm, reading at 6pm

* *

Sponsored by the School of English, University of Sheffield, as part of the Postgraduate Colloquium, 2011

Free Entry

All are welcome

* *

* *

Keston is also speaking as part of the Postgraduate Colloquium, on

Poetry and “monstrous accumulation”

1.15-2.15pm, SR 2.15 Jessop Building, Monday 23rd May.

Please feel free to attend.

* *

* *

*Sutherland’s poetry is “wired to every possible source and sink of information in a world where truth equals shit at the very moment when the elastic snaps, leaving us with a face full of spare ribs and throat gristle. It's one of the most astonishing collaborations of mind and material I've ever known. And so is Keston.” *

– Peter Manson

* *

“Keston Sutherland is the non-presiding enemy of the murd’ring world”

* – Adam Piette*

* *

About Keston Sutherland:

Keston Sutherland is one of the few best poets. He has now qualified as a Reader at the University of Sussex. He is the editor of avant-garde journal *Quid* and, with Andrea Brady, the astonishing Barque Press (www.barquepress.com). *Sutherland’s poetry collections include **The Stats on Infinity**, **Stress Position, Hot White Andy, Neocosis, Neutrality**, **The Rictus Flag**,** **and **Antifreeze**. His work has been translated into French, German, and Chinese. Scholars continue to work on the English. He gets invited all over the world to read poems, which is nice. *Sutherland’s forthcoming critical work is *Stupefaction: A Radical Anatomy of Phantoms *(Seagull/University of Chicago).

“From Shakespeare to Beckett, the contradictory figure of the fool who possesses unexpected wisdom has been a popular and effective literary trope and rhetorical figure for centuries. Philosophy needs idiots too, argues Keston Sutherland in Stupefaction. This is a book about how idiots are created, how they are used, and the types of truth that depend on them.

Sutherland examines how speculative and satirical descriptions of stupidity function in art and in argument. His examples include Alexander Pope’s dunce, Adorno’s philistine, Wordsworth’s mechanical adopter of poetic diction, and phenomenologist Michel Henry’s drunkard who rides an escalator

to nothingness. Sutherland also provides an important new account of the figure of the bourgeois in Marx and a powerfully original interpretation of commodity fetishism as a satire against bourgeois objectivity. This unusual analysis of the trope of the idiot will appeal to scholars of literature and philosophy alike.”

Some of the highlights of his critical writings include:

- "this / is not a metaphor": the possibility of social realism in British poetry'. Forthcoming in *British Social Realism in the Arts 1945 - 2010*, ed. David Tucker. London: Palgrave, 2011.
- 'Wrong Poetry'. *Textual Practice* 24(4), 2010, 765-782.
- 'What is Bathos?'. In *On Bathos<http://www.continuumbooks.com/books/detail.aspx?BookId=133894&SearchType=Basic>*. Ed. Sara Crangle and Peter Nicholls. London: Continuum, 2010.
- 'XL Prynne' anthologised in *A Manner of Utterance: The Poetry of J.H. Prynne <http://www.shearsman.com/pages/books/catalog/2009/brinton.html>*. Ed. Ian Brinton. Exeter: Shearsman, 2009: 104-132. First published in *Complicities: British Poetry 1945-2007<http://litteraria.ff.cuni.cz/books/complicities.html>*. Ed. Sam Ladkin and Robin Purves. Prague: Literaria Pragensia, 2007.
- 'Close Writing.' In *Frank O'Hara Now<http://www.liverpool-unipress.co.uk/html/publication.asp?idProduct=3962>*. Ed. Robert Hampson and Will Montgomery. Liverpool: Liverpool UP, 2010.
- 'Ethica Nullius' (on J.H. Prynne's late poetry) in *Avant-Post: The Avant-Garde Under "post-" Conditions<http://litteraria.ff.cuni.cz/books/avant_post.html>* (Prague: Literaria Pragensia, 2006); republished in *Foreign Literature Studies* (Wuhan, China), Vol.30, No.3, (June 2008) 14-23.
- 'Marx in Jargon' *World Picture* 1<http://www.worldpicturejournal.com/>(2008)
- 'To The Honourable Ambassador Confer Blanck<http://www.blackwaterusa.com/press/cofer.asp>(On Poetry and Stupidity in General)' *Quid* 18 (2007)
- 'Vagueness, Poetry' in *Contemporary Poetics*<http://nupress.northwestern.edu/title.cfm?ISBN=0-8101-2360-6>Ed. Louis Armand (Evanston: Northwestern UP, 2007)
- 'What's The Ugliest Part of Your Market-Researched Anaclitic Affect

Repertoire?' <http://www.militantesthetix.co.uk/ice-z/keston.htm> in *Academy
Zappa: Proceedings of the First International Conference of Esemplastic
Zappology*. Ed. Ben Watson and Esther Leslie, 2005
- 'Prosody and Reconciliation' *The Gig*, 2004.
- 'The Trade in Bathos'<http://jacketmagazine.com/15/sutherland-bathos.html>
Jacket, 2000

And some reviews:

A review <http://www.manifold.group.shef.ac.uk/issue5/AdamPiette.html> of *The Stats on Infinity* by Adam Piette.

Peter Manson on *Stress Position* in *Signals<http://www.signalsmagazine.co.uk/6/manson.php> *.

John Wilkinson on *Hot White Andy<http://www.youtube.com/watch?v=SWMTted_5tA&feature=related> * in *Jacket <http://jacketmagazine.com/35/r-sutherland-rb-wilkinson.shtml>*.

Chris Goode on *Hot White Andy* <http://www.barquepress.com/andy.html>(search here <http://beescope.blogspot.com/>).

Two essays on *Hot White Andy* by Neil Pattison and by J.H. Prynne here<http://www.hotgunjournal.com/> .

Robert Potts in *The Observer*<http://www.guardian.co.uk/books/2006/feb/12/features.review>on *Neocosis* <http://www.barquepress.com/neocosis.html>.

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99. Marthe Reed

CFP: Technoculture an online journal of technology in culture

Wed 18 May 2011

Call for Proposals (CFP):Technoculture: An Online Journal of Technology in Society, Vol. 2August 15, 2012 publication dateAbstracts for Critical Articles Due June 15, 2011Drafts of Creative Works Due October 1, 2011Reviews Due May 15, 2012 ([redacted]) Contact E-mail: [redacted]: http://tcjournal.orgISSN 1938-0526Inquiries: http://tcjournal.org/drupal/inquiries We seek papers from a broad range of academic disciplines that focus on issues that could be briefly summed as“technology and society,” or, perhaps,“technologies and societies.”

Successful papers for Technoculture(http://tjcournal.org) should focus on the ways humanists read technology in a range of historical periods and ofacademic and artistic disciplines as the subject of their work or as a special case of cultural studies.Topics could include depictions of technologies that treat a wide range of subjects related to the humanities. Forthis second issue, we are especially interested in historical approaches that focus on "dead" or outdatedtechnologies though articles and creative works on any technological subject are appropriate.These subjects might include:• Representations of technology in popular culture including movies and television• Fan reactions and appropriations of science fiction TV series, films and novels• Cultural uses of technology in a variety of cultures (not just the U.S.)• Old technologies and their uses• Ideological approaches to the understanding of a given technology or technologies• Artistic reactions to technology (technology as a subject for the arts)• Use of technology by artists• Social media• War Equipment• Games, game equipment, and gamers• Visions for new technologies (either critical articles that look toward the future or creative works) In particular, we are interested in a conception of “technology” and the “humanist impulse” that pushes beyondcontemporary American culture and its fascination with computers; we seek papers that deal with anytechnology or technologies in any number of historical periods from any relevant theoretical perspective.Please note: We are not interested in “how to” pedagogical papers that deal with the use of technology in theclassroom.Scholarly/critical papers should use the latest MLA citation style. Creative works including poetry and creativenon-fiction are of interest to us. We will publish art work and media in a variety of media (but designed fordisplay on a computer monitor) including still images, video or audio.Inquiries are welcome at http://tcjournal.org/drupal/inquiries.CalendarPlease submit article proposals/abstracts for critical articles (the "journal article") by June 15, 2011. The editorialstaff will then request full length drafts from those abstracts still under consideration. Length: For print texts, weseek 6,000 to 7,500 word manuscripts. Creative works in any genre may vary wildly and may be submitted viaour web submission form by October 1, 2011. Creative Works Due:October 1, 2011 for immediate review. Calendar for Critical Works:Article Proposals/Abstracts Due: June 15, 2011.Requests for Full Length Drafts from Editorial Staff to Authors: July 1, 2011.Full Drafts to Editors for Comment and Peer Review: October 1, 2011.Comments from Peer Reviewers Due: November 15, 2011.Comments to Authors: Dec 1, 2011.Revisions Due from Authors: Mar 1, 2012.Comments from Peer Reviewers (Round Two), for those article submissions noted as needing major revision:May 1, 2012. Final Revisions Due: July 1, 2012. Publication: August 15, 2012. Call for book reviewsThe editorial staff of Technoculture is currently seeking book reviews at [redacted]. Technocultureaccepts submissions for its book review section on a rolling basis

all year round. However, in order to beincluded in the current issue, submissions will have to reach the editorial staff by May 15, 2012.The books reviewed should focus on cultural studies of technology and be published within the last two years ofthe May 15, 2012 deadline. All book reviews should be between 500 and 1000 words. They should be submittedin rtf or web equivalent such as flash or html and include the complete details of the book (author(s), publisher,date of publication). Please include a brief bio of the reviewer (no more than 50 words).

Marthe Reed

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100. Stephen Vincent

NYC "haptic" show reminder

Wed 18 May 2011

Just dawned on me that Gallery shows do come to an end. So, a gentle reminder, if you are in or close to NYC, my current drawing show, "Haptics: Poetry By Other Means", at the Jack Hanley Gallery, 136 Watts St.,(Tribeca) will be up through Saturday, May 28. For nostalgia or otherwise, the Ear (long weekend home of poetry readings) is only 1.2 blocks away - across Canal Street, and still a great place for a drink, a meal, or, if so inclined, a way to have a good crowd to look at the NBA playoffs!

Stephen V

http://stephenvincent.net/blog/

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101. Paul Nelson

SPLAB Radio

Thu 19 May 2011

Th
SPLAB is now producing short (5 minute) radio segments for KBCS.FM.

The latest are a couple of segments with C.A. Conrad linked here:

http://splab.org/?p=1676

Enjoy.

Paul Nelson
Seattle, WA

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]begin_of_the_skype_highlighting [redacted] end_of_the_skype_highlighting

↑ Index

102. sam truitt

Robert Kelly's UNCERTAINTIES…. Review Copies Available

Thu 19 May 2011

Uncertainties
Robert Kelly
Station Hill Press
Paperback
Price: $15.95
Pages: 156
ISBN 978-1-58177-122-0
Publication Date: November 15, 2011

To receive a PDF of Uncertainties for review consideration, please email [redacted]

Here is Robert Kelly's condensed yet vastly applicable and available poetic statement on *Uncertainties*:

"Call and response. The breathing body of poetry from the beginning. The psalms of David, the wave of them, rise and fall of plainchant, verse and response. The constantly shifting pause between the half-lines of Old English poetry and the poems of the Edda, the half-lines of the Kalevala swayed out four-handed on the saga bench. So I thought towards the two-line stanza as experiments in duration, in complex syntactic and melodic demands. The melody of the first line necessitates the melody of the next. Shape shaping shape. Formally, the poem engages with one constraint: each line wants to be semantically intact—ideally, any line could stand alone, be my Last Words, my epitaph. Yet it also must link syntactically or narratively with the line that follows. And each stanza must stand in like relation with the stanzas before and after. This requirement extends to line structure something that I've worked with for years (usually furtively): hypersyntax, where phrases link with what comes before or after, or plausibly stand alone. Uncertainties tries to use these strategies in 'mental strife,' to solicit the dissolving of certainties—in between the inbreath and the outbreath, where nothing is fixed, and freedom begins."

Poet and fiction writer,* Robert Kelly* was born in 1935 in Brooklyn, and educated at CCNY and Columbia, where he studied mediaeval literature and linguistics. His first book, *Armed Descent*, was published in 1961; since then

he has published over sixty more, most recently the novel *The Book from the Sky*, the long poem *Fire Exit,* and his fifth collection of short stories*, The Logic of the World*. He has been especially interested in collaborations with artists (*The Garden of Distances, Shame*) and other poets (*Mont Blanc, Unquell the Dawn Now*). He was a founder of *Chelsea * and* Trobar, *and an editor of* Caterpillar, Alcheringa, *and *Conjunctions* . He is the Asher B. Edelman Professor of Literature at Bard College, where he started the writing program in the Milton Avery Graduate School. He co-directs the Program in Written Arts. He lives in the Hudson Valley with his wife, the translator Charlotte Mandell.

Sam Truitt
Managing Director
Station Hill of Barrytown
120 Station Hill Road
Barrytown, NY 12507
O-[redacted]
www.stationhill.org
www.samtruitt.org

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103. Séamas Cain
The Aisling Project
Thu 19 May 2011

THE AISLING PROJECT

presented by IMRAM in association
with the Dublin Writers' Festival

8:00 p.m., Tuesday 24 May 2011

The Sugar Club,
8 Lower Lesson Street,
Dublin 2, Ireland

http://www.dublinwritersfestival.com

Phone : 01-6040020

The aisling - or vision poem – is a poetic form that developed during the late 17th and 18th centuries. In an aisling, Ireland appears to the poet in a vision or dream in the form of a woman, sometimes young and beautiful, sometimes aged and haggard. This figure is referred to in the poems as a spéirbhean. She

laments the state of the Irish people and predicts an imminent renewal of their fortunes, frequently linked to the return of a Stuart pretender to the English throne. The first and greatest of the aisling poets was Aodhagán Ó Rathaille - athair na haislinge (father of the aisling). In his hands, the aisling was a powerful mode of political writing.

On Tuesday 24 May 2011, at 8:00 p.m., IMRAM with the Dublin Writers' Festival will stage a major reading in which leading Irish language poets Paddy Bushe, Gearóid Mac Lochlainn and Dairena Ní Chinnéide perform newly composed poems in the aisling form addressing the current state of Ireland. These poems will be performed with specially composed live music by acclaimed composer and multi-instrumentalist Seán Óg McErlane, and on-screen projections by artist Margaret Lonergan.

This event is curated by Liam Carson, director of the IMRAM Irish Language Literature Festival.

In vision,

Séamas Cain
http://www.saorsainn.net
http://alazanto.org/seamascain
http://seamascain-writernetwork.org

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104. Susan Webster Schultz

*Tinfish Retro Chapbook #3: Stephen Collis's _Primordial Density Perturbation_*

Thu 19 May 2011

Aloha friends of Tinfish Press--

Our third Tinfish Retro Chapbook will be out soon; it's by Stephen Collis, a wonderful poet-critic from Vancouver, BC.

Seehttp://tinfisheditor.blogspot.com/2011/05/primordial-density-perturbation-by.html for details!

Collis's chapbook will be available June 1 from Tinfish Press.

You can order it on-line, through our 2checkout.com function or send monies to Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744.

One chapbook for $3 or the full set of 12 for $36 (this being the third in a chap of the month club series).

Susan

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105. Nicholas Leaskou

Poet As Radio

Thu 19 May 2011

POET AS RADIO is a new, weekly program on KUSF In Exile, airing Saturdays from 9am to 10am at http://www.savekusf.org. Jack Spicer said that the poet is not a creator, but a conduit, getting messages from an undefinable source to form the poem. He thought of a poet as a radio, broadcasting words. We like to think of POET AS RADIO as an opportunity for writers to broadcast their words as well.
Â Â Â Â Â Â Â Â Â Â
Tune in this Saturday, May 21 as we kick things off by interviewing poet Sarah Rosenthal about her book A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area and her thoughts on teaching.
Â
On Saturday, May 28, we continue our conversation with Sarah, discussing her cross-genre book Manhatten and her current writing projects.
Â
Miss a show? Not a problem!
--Station archive: http://www.saveusf.org
--Download a podcast to iTunes: Coming soon!
--YouTube: Coming soon!
Â
Future shows will include interviews with Bay Area writers, readings, lectures, announcements about Bay Area poetry readingsâ€”and other great ideas that we, and you, come up with. Please contact us with ideas for future shows and info on your upcoming events at [redacted].
Â
No longer broadcasting on 90.3 FM, KUSF is in the process of restructuring the station. The live version of Poet As Radio can only currently be streamed online, so please "tune" your browser to savekusf.org.
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106. David Kirschenbaum

Advertise in Boog City's Festival Program Issue

Thu 19 May 2011

Hi,

In a little over two months, to mark our 20th anniversary, we'll be putting on our fifth annual Welcome to Boog City poetry and music festival, featuring poets, musicians, and playwrights performing at four venues, in two boroughs, over five days, from Fri. Aug. 5-Tues. Aug. 9. Among the over 50 performers taking part are poets Cara Benson, Charles Borkhuis, Lee Ann Brown, Bruce Covey, Alan Gilbert, Brenda Iijima, Ish Klein, Mark Lamoureux, Tanya Larkin, Douglas Piccininni, Kimberly Ann Southwick, Mary Austin Speaker, and Jill Stengel.

Ten days before the event, we'll be putting out the festival issue of Boog City. This issue will feature pieces on some of the performers and a full schedule, illustrated with images of each of the performers.

Advertising in the festival issue of Boog City means you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City events. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and throughout the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates.

* Full Page $250
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://boogcity.com/ad-rates.pdf

As I mentioned in previous emails to you, Boog City focuses on getting the word out about lesser-known artists, be they poets, prose writers, musicians, painters, photographers, or cartoonists. Each month we publish poetry from the likes of Anselm Berrigan, Renee Gladman, Lisa Jarnot, Eileen Myles, Kristin Prevallet, and Edwin Torres, alongside our Urban Folk music section, small press book reviews, political commentary, art, comics, and photographs.

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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107. Jonathan Penton
Site News! Anthologies! Now Hiring!
Fri 20 May 2011

Hello beautiful readers,

First off, /Unlikely Stories of the Third Kind/ is being, once again, printed. If you are waiting on a copy, now is a good time to write to me at [redacted] and tell me.

Second, we've got a sweet new mini-issue up at www.UnlikelyStories.org! Check out:
Seven Drawings and Paintings by Simon Coates
and Part One of a two-month series of the Mixed-Media Visual Art of Don Cato!

And hey! Are you reading the Unlikely Blog at http://www.unlikelystories.org/blog/ ? Gabriel Ricard has been tearing that up, with new reviews of Lawrence Barrett, Wayne Crawford, Vernon Frazer, Jonathan Hayes, Gene Keller, Pat Nolan, Logan Phillips, Marthe Reed, and F. Richard Thomas!

Now, we'd like to thank and congratulate Dustin Luke Nelson, our Music Editor, who's new InDigest Press is really taking off. An outgrowth of www.InDigestMag.com, it's an exciting, ambitious new press for serious lovers of literature. Unfortunately, it has put him in a time crunch, and he's having to step down as our Music Editor. So we're now looking for someone new to fill that spot -- please just drop me a line!

<insert Cohen-style come-on>
--

Jonathan Penton
http://www.unlikelystories.org/

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108. Brian Seabolt

Raft 3 online

Fri 20 May 2011

Raft 3 is now online, at http://www.raftmagazineonline.com The new issue features work by Emily Jones, John McKernan, Mary Kasimor, Stephen Bett, Debrah Morkun, D. E. Steward, Niamh MacAlister, Robert Kiely, Sarah Maria Griffin, J.D. Mitchell-Lumsden, Raymond Farr, and L.A Speedwing.

The submission deadline for issue 4 is July 31, 2011.

Best--

Brian Seabolt
Raft Magazine
www.raftmagazineonline.com

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109. Rob McLennan

new from above/ground press: Ben Ladouceurs LIME KILN QUAY ROAD

Fri 20 May 2011

There was a rock rumoured to grow
one inch every year.

It was a letdown.

The heath once housed
a witch

but then they built the church
so she became some nightjars
and took off.

Its something we do
in the countryside.

We dont grow a great deal

and depart
when the birds were made of
have had enough.

LIME KILN QUAY ROAD
by Ben Ladouceur
$4

published in Ottawa by above/ground press
in an edition of 200 copies, May 2011
a/g subscribers receive a complimentary copy
write for submission/subscription info, c/o 858 Somerset
Street West, main floor, Ottawa ON K1R 6R7,
or check out [redacted] or abovegroundpress.blogspot.com

To order, send cheques (add $1 for postage; outside Canada, add $2 & in US $) to: rob mclennan, 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7.

After a year spent living and working in various towns throughout England, Ben Ladouceur spent the summer of 2010 employed at a youth hostel in the hamlet of Blaxhall, Suffolk. He is now living back in Ottawa, his hometown. His poetry has most recently been featured in Ottawater, Cadaverine, and the anthology Pith and Wry: Canadian Poetry (Scrivener Press, ed. Susan McMaster, 2010). Previous chapbooks include: Nuuk, In/Words Chapbook Series, 2008; Alert, Angel House Press, 2009; The Argossey, Apt. 9 Press, 2009; The Bottom of the Sea, The Moose & Pussy, 2011

www.abovegroundpress.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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110. Dan Wilcox
Reading of Song of Myself, May 31, 6PM, Albany, NY, Washington Park
Fri 20 May 2011

Celebrate the Birthday of

Walt Whitman

at the

Robert Burns Statue Washington Park, Albany, NY

A reading of “Song of Myself”

by local poets & other citizens

(Sign up to read at the event)

Tuesday, May 31, 2011

6:00 PM

rain or shine

free

Bring chairs, blankets, etc. to sit on.

presented by the Poetry Motel Foundation

& the Hudson Valley Writers Guild

(for information call [redacted])

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111. Jim Andrews
Vancouver
Fri 20 May 2011

I've moved to downtown Vancouver. If you're here also, drop me a line at [redacted] and let's meet for coffee. Looking forward to getting up to all sorts of art stuff in my new city.

ja
http://vispo.com

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112. Hazel Smith
email address for Christian Bok
Sat 21 May 2011

Does anyone have an email address for Christian Bok please. If so, could you backchannel please?
Thanks
Hazel

Prof. Hazel Smith
Writing and Society Research Group
College of Arts (Bankstown 1.1.163)
UNIVERSITY OF WESTERN SYDNEY
Locked Bag 1797
Penrith, NSW, 2751
tel: 9772 6400
email: [redacted]<mailto:[redacted]>

See also my webpage at www.australysis.com
The Erotics of Geography: poetry, performance texts, new media works
http://www.tinfishpress.com/erotics.html
Practice-led Research, Research-led Practice in the Creative Arts
http://www.eupjournals.com/book/9780748636297
The Writing Experiment: strategies for innovative creative writing
http://www.allenandunwin.com/writingexp/book.htm

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113. Hazel Smith
improvised poetry in performance
Sat 21 May 2011

I am currently compiling information for an article on improvisation in contemporary poetry, and would be interested in the names of people currently using improvisatory strategies in poetry performance, either by improvising with words or with the voice or both. I co-wrote a book in the nineties about improvisation in the arts in which I discussed poets like Antin, Benson, Cobbing, Paula Claire and cris cheek, and other poets and musicians involved in the text-sound movement, but what I am mainly enquiring about here is a new generation of people who may be involved with improvisation in poetry now (or have been recently) and whose work and outlook may be very different.

I am interested in people using computer-based text generation too, but I already have quite a stack of information about that, and the practitioners and their practices are easier to locate.

If you have ideas about people who are engaging in improvised poetry performance I'd be interested to hear about them either through the list or backchannel (and if you are such a person maybe you can declare yourself to me!) My focus is international.
Thanks!
Hazel
Prof. Hazel Smith
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Locked Bag 1797
Penrith, NSW, 2751
tel: 9772 6400
email: [redacted]<mailto:[redacted]>

See also my webpage at www.australysis.com
The Erotics of Geography: poetry, performance texts, new media works

http://www.tinfishpress.com/erotics.html
Practice-led Research, Research-led Practice in the Creative Arts
http://www.eupjournals.com/book/9780748636297
The Writing Experiment: strategies for innovative creative writing
http://www.allenandunwin.com/writingexp/book.htm

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114. David Hadbawnik

reading in NYC -- May 26, Prevallet, Robbins, Hadbawnik

Sat 21 May 2011

Thursday, May 26 · 7:30pm - 10:30pm ---------- Location Unnameable Books 600 Vanderbilt Ave Brooklyn, New York ---------- Created By Brenda Iijima <https://www.facebook.com/profile.php?id=680855244> ---------- More Info Kristin Prevallet is a poet, essayist, performer, and educator whose literary focus is to integrate political and personal consciousness into radical poetic forms. Kristin was born in southwest Denver, CO. She now lives in Brooklyn. Has taught poetry and poetics, critical thinking and textual analysis at NYU, The New School, Bard College, and Naropa University's online MFA program. Currently teaching in the Institute for Writing... Studies at St. John's University in Jamaica, Queens. She is recently received her certification in Integrative Hypnosis and is completing a book of essays called "Writing is Never by Itself Alone: Practicing Investigative Poetics." Her books include: I, Afterlife: Essay in Mourning Time, Essay Press, 2007, Shadow Evidence Intelligence, Factory School, 2006, Scratch Sides: Poetry, Documentation, and Image-Text Projects, Skanky Possum Press, 2003, Perturbation, My Sister: A Study of Max Ernst's Hundred Headless Woman, First Intensity, 1997 and A Helen Adam Reader: Selected Poems, Collages and Music, edited with an introduction by Kristin Prevallet, The National Poetry Foundation, 2007.

Originally from Atlantic City NJ, Micah Robbins is a poet and book artist who currently resides in Dallas TX. He edits and publishes Interbirth Books (handbound volumes of poetry and prose) and Say It With Stones (trade paperback editions of new and innovative writing), as well as curating Sous Les Pavés - a lo-fi newsletter of poetry and ideation. Micah's poetry and prose has appeared in a range of small press and underground publications, both nationally and internationally, and his chapbook Crass Songs of Sand & Brine was published by Habenicht Press in 2010. In addition to writing new poetry, he is currently working on a novel tentatively titled Communiqué from the Beach.

Born in Detroit, MI, David Hadbawnik is a poet and performer currently living with his wife, dog, and cat in Buffalo, NY. Books include Field Work (BlazeVOX, 2011), Translations From Creeley (Sardines, 2008), Ovid in Exile (Interbirth, 2007), and SF Spleen (Skanky Possum, 2006). He is the editor and publisher of Habenicht Press and the journal kadar koli. In Buffalo, he directs the Buffalo Poets Theater, and writes on his blog, Primitive Information (habenichtpress.com).

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115. Larry Sawyer

Larry Sawyer is Unable to Fully California at ACM

Sat 21 May 2011

Review at Another Chicago Magazine: Larry Sawyer's Unable to Fully California http://tinyurl.com/3opb6yw

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116. Rob McLennan

new(ish) on rob's clever blog

Sun 22 May 2011

-- Influency: a report,
-- Ongoing notes: mid-May, 2011 (Monty Reid, Claudia Radmore, Kate Greenstreet, Lisa Fishman)
-- my review of Ken Belford's Decompositions (Talonbooks)
-- rob participating in The Niagara Literary Arts Festival
-- Ongoing notes: the dusie kollectiv,
-- THE DUSTY OWL FAMILY REUNION! May 22, 2011;
-- AvantGarden (Toronto) featuring rob mclennan, etc
-- 12 or 20 questions (second series) with Dawn Promislow
-- Ongoing notes: the dusie kollectiv,
-- Gale Nelson, This Is What Happens When Talk Ends
-- Michael Blouin, Wore Down Trust
-- Phyllis Webb documentary by Robert McTavish on CBC Radio
-- new from above/ground press: THE DUSTY OWL QUARTERLY
-- John Lavery: December 31, 1949 - May 8, 2011
-- Ongoing notes: early May, 2011;
-- 12 or 20 questions (second series) with Jeremy Hanson-Finger
-- span-o presents: May 20th, Ladouceur, Taylor + Rogal
-- Norma Cole, To Be At Music: Essays & Talks
-- Elizabeth Willis, Address
-- The Dusty Owl Reading Series: May 8 (Brown, Lavery, etc)

-- MESSAGIO GALORE TAKE VIII; event report,
-- Three years (a collaboration), (poem)
-- Ongoing notes: late April, 2011
-- 12 or 20 questions (second series) with Brenda Hillman
-- Helen Guri, Match
-- 12 or 20 questions (second series) with Joel Yanofsky
-- vote for rob as this year's poet laureate of the blogsosphere
-- The VEG Literary Magazine interviews rob mclennan
-- The Anatomy of Clay, Gillian Sze
-- Susan Howe, That This
-- 12 or 20 (second series) questions: with Madeleine Thien
-- AngelHousePress' meta-ditch response anthology now online
-- O bittersweet black sheep: Camille Martins Sonnets (Shearsman)
-- 12 or 20 (small press) questions: Karen Randall on Propolis Press
-- Bremner's Obvious Epiphanies Press (Japan) now has a website
-- Toronto, bpNichol Lane, haircut, etcetera;
-- National Poetry Month; Amanda Earl's AngelHousePress
-- fwd; The 2011 Litpop Awards Competition is now open
-- Is Ottawa a Literary Capital too? an interview with rob mclennan
on The New Quarterly blog
-- 12 or 20 (second series) questions: with Richard Greene
-- a gentleman collector of sentences: notes on rereading Lisa Robertson
-- a newish poem of mine posted for national poetry month
-- 12 or 20 (second series) questions: with Robert Pinsky
-- a sad note from Robert Currie: Gary Hyland (Nov 25, 1940 - April 5, 2011)

www.robmclennan.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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117. Carfagna, Richard

Michael Palmer email

Mon 23 May 2011

Hi,

Does anyone have Michael Palmer's email address?
b/c please, and it is appreciated.

Ric

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118. Joel Weishaus
"The Silence of Sasquatch" redesign
Mon 23 May 2011

"The Silence of Sasquatch" continues my redesiging of past projects in order to better anticipate future electronic displays. I've also tried to simplfy the work, appreciating more the dynamics of reading on a screen as opposed to on paper. Originally made during 2003-2004, "The Silence of Sasquatch" elaborates the creature, "part-animal, part-human who can hypnotize, ventriloquise, make himself invisible," who has been recorded, mythically or not, in many places of the world.

http://www.cddc.vt.edu/host/weishaus/Bigfoot/intro.htm

-Joel Weishaus

Homepage:
http://web.pdx.edu/~pdx00282/
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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119. Bonnie MacAllister
Certain Circuits Issue 1.1 Launches June 3 at Rotunda
Mon 23 May 2011

Certain Circuits Issue 1.1 Launch
June 3rd at the Rotunda 7-10 p.m.
www.rotunda.org

Founded by artists, *Certain Circuits* publishes poetry, experimental prose, art, and new media, with a special interest in documenting multimedia collaborative work between artists. Please consider donating food or beverage to our Issue 1.1 launch which features work from local Philadelphia artists as well as artists in Australia, Brazil, France, Mexico, India, Japan, Uruguay, the United Kingdom, and the United States. We financed this issue completely through a Kickstarter campaign. Weâ€™ve been publishing monthly multimedia issues at
www.certaincircuits.org<http://www.certaincircuits.org/> .

(For the full color flier designed by Ahhna See:
http://us2.campaign-archive1.com/?

u=920f76441c3d793bc38e3c63a&id=d355eb1459.
We ask that you please forward this email.)

*SOUNDS**Apogee* are a space-punk trio emerging from West Philadelphiaâ€™s hyperactive DIY scene. Apogee members: Dan â€œRedbeardâ€, guitars and vocals, Matt Stevenson, bass, Mike Mongiello, drums. Matt and Dan are veterans of the Philly musical underground. Mike has also played with the bands Bunnydrums and Scareho. They have released their first album, EVOLVE & DESTROY, on Main Street West recordings - search for the MSW label page on Last.fm. mainstreetwest.blogspot.com

Radio Eris: Founded in 1999 by Lora Bloom and Matt Stevenson, the thriving band of veteran cozmik rockers features Dan â€œRedbeardâ€ Baker on guitar, the mysterious Kenny on synthesizers and noise, and Brad Rothman on drums. They have released 5 albums, run out of gas on the A-4 in eastern France, bought a house, hung out with members of Hawkwind, toured the South in a midnight-blue van in August, and had any number of other adventures across the last decade. http://www.last.fm/music/Radio+Eris
http://www.myspace.com/radio5eris

*HORSEY: *Sometimes galloping along the tide line, sometimes rolling in the mud like in Andrei Rubelev, HORSEY is More of an animal than a band. HORSEY comes in many forms: sound, image, costume and spaz attacks are among the most common manifestations. You can hear â€œLucky Locketâ€on the library album:
http://www.notaboutthebuildings.com/libraryalbum/horsey_luckylocket.mp3.

*WORDS * *Courtney Bambrick*<http://certaincircuits.tumblr.com/post/5098404812/emily-milo-i-hibiscus-pink-and-green> is a poet and teacher from Philadelphia. Her poetry has appeared in such print and online journals and anthologies as E Pluribus Unum from Light of Unity, The Phenomena of Temporary: The Fuze Anthology, Dirty Napkin, The Schuylkill Valley Journal, Philadelphia Poets, Mad Poets Review, Parlor, and Philadelphia Stories where she now serves as poetry editor. Courtney currently teaches composition at Holy Family University and Gwynedd-Mercy College and has worked on- and backstage for theatrical productions in Philadelphia area and in Ireland.

*Natalie Felix<http://certaincircuits.tumblr.com/post/4257552391/natalie-c-felix-is-a-poet-artist-and> * is a poet, artist and Uni-Verse-All community member with a BA in Spanish Literature from UC Santa Barbara and a MA in Human Science from Saybrook University. She is the Executive Director of the Community Cultural Exchange (CCE), a non-profit whose mission is to create community through art and culture.

David Hewitt<http://certaincircuits.tumblr.com/post/5098386832/hed-followed-the-crumpled-directions-to-what-he> is a self-employed book dealer and amateur musician/ writer/ photographer/ artist residing in the East Falls section of Philadelphia. His hobbies include pondering the value of decay and flipping hopefully through the pages of every parcel of printed matter he gets his hands on.

Bonnie MacAllister<http://certaincircuits.tumblr.com/post/3565759072/dinosaur-land-bonnie-macallister-is-a-multimedia> is a multimedia performance artist and playwright. She is currently showing work at the Delaware Art Museum in Wilmington, the Florissant Art Gallery in St. Louis, and the Center for Green Urbanism in DC. She is the author of SOME WORDS ARE NO LONGER WORDS, PAID IN GOATS, and COPTIC: ETHIOPIAN MYSTICISM. For more info: bonniemacallister.com.

Hal Sirowitz<http://certaincircuits.tumblr.com/post/3564564032/the-mountain-lions-prey-generally-you-wont-see> is the author of 4 collections of poetry, commencing with â€œMother Saidâ€ (Crown), ending with â€œFather Saidâ€ (Soft Skull Press).

FILMS Believe it or not, *Brian Howe and Ashley Howe*<http://certaincircuits.tumblr.com/post/3860781192/videos-and-music-by-brian-howe-and-ashley-howe> are neither married nor related. Among other artistic collaborations, theyâ€™ve been making videos together for the past several years, which have been featured in journals such as Drunken Boat. Brian is a journalist, poet, and audiovisual artist who hypes himself in the usual fashion at his blog, http://waxwroth.blogspot.com/. Ashley is more of a mystery, avoiding anything by way of an Internet presence or standard bio, so youâ€™ll have to trust Brian that she exists and is awesome.

Amanda Lovelee<http://certaincircuits.tumblr.com/post/3573185392/amanda-lovelee-is-interested-in-how-people-connect> is interested in how people connect and the spaces in which they do so within contemporary society. Her work, mainly video and photography, weaves together data, stories and personal experience to create non-linear narratives about the fragility of human relationships. Her recent work has explored a myriad of topics: family history, the lives of beekeepers and ice fishermen, strangersâ€™ love stories and the sociology of square dancing.

Jeff Siegel<http://certaincircuits.tumblr.com/post/3572529646/jeff-siegel-has-worked-in-a-variety-of-different> has worked in a variety of different media over the years, from short fiction to design to music criticism, as a self-styled â€renaissance man,â€ never realizing that thatâ€™s the polite term for

â€œdilettante.â€ He can often be seen bloviating on topics about which he really, and obviously, knows very little. www.theprivatesector.org

Tanya Perkins<http://certaincircuits.tumblr.com/post/5098400901/journal-of-a-sailor-on-an-alternate-santa-maria>â€™ work has appeared in numerous journals including Cirque, The Wilderness House Literary Review and Arcadia. A graduate student in English Studies at Western Washington University, she lives and writes on the shores of Puget Sound and considers herself damn lucky for it. roughedin.wordpress.com

Jim Tuite and Patrick Morris <http://certaincircuits.tumblr.com/post/3572338330/hammer-featuring-patrick-morris-investigates-the>are artists working in painting, drawing, photography and video. They were both educated at Tyler School of Art. Mr.â€¨Tuite also studied at the School of Visual Art. The video â€œHammerâ€, featuringâ€¨Mr. Morris, examines the relationship between personal demons found in an obsessive ritual with an artistâ€™s creative process.

The Rotunda, located at 4014 Walnut Street in Philadelphia, PA, is a community-gathering place that is fueled by the belief that art is a catalyst for social change and that the arts can lead to the formation of meaningful partnerships between the University of Pennsylvania and surrounding neighborhoods. Over 300 events are offered every year, including live music, film, spoken word, theater, art, dance, education, youth programs, arts incubation, and various experimental genres. As an alcohol-free, smoke-free venue, The Rotunda provides a critical social alternative for all ages. At its core, The Rotunda is a shared space fostering learning, enrichment, and community supportwhile empowering the public to present, produce, and promote their work. www.rotunda.org

Requested donation ($10 gets the issue)
Contributor and Subscriber News
*
*
MAILING ADDRESSES MISSING: If you have not emailed us your mailing address
for the delivery of your issue(s), please email
[redacted]. Please include your country if you are
out the United States.

*FIVE DAYS TO SUBSCRIBE ON KICKSTARTER: *We wish to thank all of the donors on our Kickstarter. We appreciate and need all donations so we appreciate it if you repost the link to the Kickstarter which is live until Sunday: http://kck.st/dY99K4 <http://kck.st/dY99K4> Any support is welcome!

*VOLUNTEERS: *We are seeking volunteers to work the book distribution table on June 3 at the Rotunda.

*FOOD DONATIONS: *We are also actively pursuing food and beverage donations. If you know someone who would like to donate, please contact [redacted]. The Rotunda is an alcohol free venue.

NEW WORK:
New work launches on June 1 at 10 a.m. EST including by
*Brooke Bailey
Spencer Carvalho
Bill Wolak
Greg Bem and Linda Thea
Victor Thompson
Michelle Wilson and Mary Tasillo
Val Broeksmit (Bikini Robot Army)
Brandon Ross
natalie c. felix**

COLLABORATE COLLABORATOR EXHIBIT AT ERIS TEMPLE ARTSPACE: Thanks to all of you who attended our exhibition opening at Eris Temple Artspace! We are about to take down the exhibition on May 28th, but there is a chance to see much of the work at the Rotunda on June 3 for our opening!We would like to thank *Courtney Bambrick, Jane Cassandy, David Hewitt, Hal Sirowitz, Jeff Mark*, and *Horsey* for performing that night! We were pleased to show films by B*rian and Ashley Howe, Jim Tuite and Patrick Morris, Amanda Lovelee, Jeff Siegel, Adam Zucker and Jason Maas, Handmade Philly, Horsey*, and *Radio Eris* as part of the exhibit. Artists who showed work were A*lison Altergott, Kirsten Ashley, Eleanor Leonne Bennett, Ellen Bonett, Natalie Felix, Joanna Fulginiti, David Hewitt, Amanda Lovelee, Bonnie MacAllister, Ana Viviane Minorelli, Ruth Schanbacher, Rachel Blythe Udell, Nico Vassilikas*, and*Jed William*s. The opening was videotaped by *Jon Allen*. Email [redacted]<http://us2.campaign-archive1.com/[redacted]> for an appointment to see the show before May 28th.

UPCOMING EVENTS: We will have two upcoming nights on August 22 and 29 at National Mechanics in Old City Philadelphia where we will screen films and showcase Certain Circuits performers as part of the Fringe Festival event led by a.d. amorosi and John Cecil Price. We are also booking a night at the Big Blue Marble Bookstore in Mt. Airy. Please email us [redacted]<http://us2.campaign-archive1.com/[redacted]>for any questions or further bookings.

THANK YOU, COMMUNITY CULTURAL EXCHANGE, FISCAL SPONSOR! Big thanks go out to the Community Cultural Exchange for fiscal sponsorship of

Certain Circuits Media. The Community Cultural Exchange (CCE) is a 501(c)3 non-profit with the mission to create community through art and culture. We do so by acting as a bridge between local art and culture groups, businesses, artists and the South Street area community. Encouraging the exchange of Philadelphia culture, we facilitate programs and events of all disciplines including musical, visual, performing, literary and wellness arts. http://www.communityculturalexchange.org

↑ Index

120. Alan Sondheim

What Dylan Thomas Didn't Say:

Mon 23 May 2011

What Dylan Thomas Didn't Say:

3 go gentle mewling into that good night
4 submit, subdue, crawl into summer's light
stand out, forebear, drown tears themselves with sight
fall down, consume, consumed with plague or blight
5 h
6 among them all, collapse, forget tomorrow's bite
deranged, arrange, you're gone, you've got no spite
the sword's your savior, now so keen and bright,
it might right height, fight white knight tight, slight plight.
7 h

↑ Index

121. Jennifer Karmin

May 24: Facts of Light in Chicago

Mon 23 May 2011

Plumberries Press presents
a release party to celebrate the new chapbook
Facts of Light by Laura Goldstein

Tuesday, May 24th
from 8pm-12am

at Ball Hall
1621 N. Kedzie Ave #3
Chicago, Illinois

"Facts of Light" performed by Laura Goldstein
with Denise Dooley, Jennifer Karmin, Alex Marchut, Edwin R. Perry, Kg Price, Shannon Schmidt, Chelsea Tadeyeske & Luis Valadez

READING: "Fundamental" by Edwin R. Perry
VIDEOS: by Brett Balogh & Yoni Goldstein
DANCE: by Lab Dance
MUSIC: "I think I'm Turning Balinese" by Kg Price

Laura Goldstein's poetry, reviews and essays can be found in EAOGH, Requited, Little Red Leaves, How2, Seven Corners, Text/Sound, Rabbit Light Movies, Otoliths, CutBank Reviews and Moria, as well as this summer in American Letters and Commentary, She has two chapbooks: Ice in Intervals from Hex Press and Day of Answers from Tir Aux Pigeons and her newest chapbook, Let Her, will be coming out from Dancing Girl Press in Spring 2012. She currently co-curates the Red Rover reading series and teaches Writing and Literature at the School of the Art Institute and Loyola University.

http://plumberriespress.wordpress.com

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122. Micah Robbins

This Thursday in Brooklyn: Kristin Prevallet, David Hadbawnik, and Micah Robbins

Mon 23 May 2011

Please join us this Thursday, May 26th, for a reading with Kristin Prevallet, David Hadbawnik, and Micah Robbins. The event will be hosted by Brenda Iijima and will take place at Unnamable Books (600 Vanderbilt Ave. between Dean St. and St. Marks Ave.) beginning at 7:30pm.

Hope to see you there!

unnamablebooks.blogspot.com

↑ Index

123. CA Conrad

Rachel Blau DuPlessis & Mark Wallace on JUPITER 88

Tue 24 May 2011

JUPITER 88, a video journal of contemporary poetry
http://JUPITER88poetry.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

124. CA Conrad
(Soma)tic Workshop MASONIC SLUICE...
Tue 24 May 2011

The June workshop, details here: http://myforehead.blogspot.com

All welcome!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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125. Regina Pinto
Omar Lamer & Andante Grazioso
Tue 24 May 2011

My newest Autumn series:

1)- Omar Lamer – Vispo – photos and movie
at: http://arteselavy.tumblr.com

2)- Andante Grazioso - Walking Poetry – photos (frames) and movie at:
http://pintor.tumblr.com

All the best,
Regina Pinto

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126. Cheryl Pallant/FS/VCU
seeking Buddhist poetry
Tue 24 May 2011

I'm about to teach a poetry class on Buddhist poetry.

Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?

Yes, back channel.

Cheryl

cherylpallant.com
cherylpallant.blogspot.com

↑ Index

127. mIEKAL aND
Fwd: [oddmusic] jjj (a setting of a poem by Bruce Andrews in 19 ET)
Tue 24 May 2011

---------- Forwarded message ----------
From: christopherv <[redacted]>
Date: Tue, May 24, 2011 at 1:46 PM
Subject: [oddmusic] jjj (a setting of a poem by Bruce Andrews in 19 ET)
To: [redacted]

Despite being guitar based this sounds like a tribal electronica mix.

Details and online play here

http://chrisvaisvil.com/?p^3

download only

http://micro.soonlabel.com/19-ET/daily20110523-19take2.mp3

—

↑ Index

128. steve dalachinsky
Re: improvised poetry in performance
Wed 25 May 2011

---

paul dutton meself

On Sat, 21 May 2011 12:21:13 +0000 Hazel Smith <[redacted]>
writes:
> I am currently compiling information for an article on improvisation
> in contemporary poetry, and would be interested in the names of
> people currently using improvisatory strategies in poetry
> performance, either by improvising with words or with the voice or
> both. I co-wrote a book in the nineties about improvisation in the
> arts in which I discussed poets like Antin, Benson, Cobbing,
> Paula Claire and cris cheek, and other poets and musicians involved
> in the text-sound movement, but what I am mainly enquiring about
> here is a new generation of people who may be involved with
> improvisation in poetry now (or have been recently) and whose work
> and outlook may be very different.
>
> I am interested in people using computer-based text generation too,
> but I already have quite a stack of information about that, and the
> practitioners and their practices are easier to locate.
>

> If you have ideas about people who are engaging in improvised
> poetry performance I'd be interested to hear about them either
> through the list or backchannel (and if you are such a person maybe
> you can declare yourself to me!) My focus is international.
> Thanks!
> Hazel
> Prof. Hazel Smith
> Writing and Society Research Group
> College of Arts (Bankstown 1.1.163)
> UNIVERSITY OF WESTERN SYDNEY
> Locked Bag 1797
> Penrith, NSW, 2751
> tel: 9772 6400
> email: [redacted]<mailto:[redacted]>
>
> See also my webpage at www.australysis.com
> The Erotics of Geography: poetry, performance texts, new media
> works
> http://www.tinfishpress.com/erotics.html
> Practice-led Research, Research-led Practice in the Creative Arts
> http://www.eupjournals.com/book/9780748636297
> The Writing Experiment: strategies for innovative creative writing
> http://www.allenandunwin.com/writingexp/book.htm
>
> ====
>
>

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129. Cara Benson
Brooklyn Friday Reading
Wed 25 May 2011

Who's not leaving town for the wknd? Who is actually headed into an urb from the rur?

Multifarious Array this Friday

Curated by Dorothea Laskey

5/27-Cara Benson, Sarah Dowling, Viraj Kamdar, and Mark Horosky This Friday: 7pm to 8:30pm

709 lorimer street - williamsburg, Brooklyn - 11211
(718) 302 - 3770

http://petescandystore.com/petes_map.html

↑ Index

130. Millicent Borges Accardi
Re: seeking Buddhist poetry
Wed 25 May 2011

I'd recommend Gary Snyder.

mill

Help me get to 300 likes. Click here to "like" my FB page. Thanks!

-----Original Message-----
From: Cheryl Pallant/FS/VCU <[redacted]>
To: POETICS <[redacted]>
Sent: Wed, May 25, 2011 9:25 am
Subject: seeking Buddhist poetry

I'm about to teach a poetry class on Buddhist poetry.
Could you suggest individual poems or collections that demonstrates nondual wareness 1) in its syntax or process 2) or in topic?
Yes, back channel.
Cheryl
cherylpallant.com
herylpallant.blogspot.com

↑ Index

131. Catherine Daly
Re: seeking Buddhist poetry
Wed 25 May 2011

American? Which "way" -- in U.S., Zen and Tibetan are most common? Though I think a lot of Theravadan flies under the radar, at least in the U.S.

Practicing Buddhist writers or those influenced by, among other things, Buddhism, in its many flavors?

Also, pls. *front channel* these --

All best,
Catherine Daly

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132. patrick dunagan
San Francisco group reading Thursday May 26, 2011 7pm
Wed 25 May 2011

Micah Ballard / Patrick James Dunagan / Christina Fisher / Matt Gonzalez / Erik Noonan / Cedar Sigo / Sunnylyn Thibodeaux

Thursday May 26, 2011 7pm
@
a.muse gallery
614 alabama
SF, CA 94110
[redacted]

Reading to mark the closing of:

Scissors vs. Brush
Collage by Matt Gonzalez / Paintings by Tom Schultz

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133. Adam Fieled
New Album: "Covers"
Wed 25 May 2011

This album brings together covers of songs I've recorded, by artists like Loudon Wainwright, Big Star, Nick Drake, Beatles, Stones, Beth Orton, Hall & Oates, and Arthur Alexander.

I hope you like it:

http://fieledsalbums.blogspot.com/2011/05/adam-fieleds-album-covers.html

Thanks,
Adam

↑ Index

134. Jesse Glass
Re: seeking Buddhist poetry (From Disembodied I)
Wed 25 May 2011

Morgan Gibson's translations of Kukai's poetry fit the bill. If you can't find a copy I'd be happy to send.

Translations of the greats by Burton Watson.

I suppose Sam Hamil's work.

Philip Whalen.

There's an old Penguin Anthology of Zen Poetry, and another book out there of Zen Death poems. (If you think Buddhism=Zen)

I think Shakespeare is a great Buddhist poet--one of the absolute non-dualists. Why don't you give him a try? He was a B,o,d,d,h,i,t,s,a,t,v,a I bet,

I find most Zenglish poems r,e,b,a,r,b,a,t,i,v,e because 1) Fast Food Englightenment and 2) Fast Food 3) Enlightenment--so very Amerikan.

Jess of Japan

On 5/24/2011, "Cheryl Pallant/FS/VCU" <[redacted]> wrote:

> *I'm about to teach a poetry class on Buddhist poetry.*
>
> *Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?*
>
> *Yes, back channel.*
>
> *Cheryl*
>
> *cherylpallant.com*
> *cherylpallant.blogspot.com*

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135. Genevieve Deleon
Re: seeking Buddhist poetry
Thu 26 May 2011

To Cheryl, for her class:

E ma!
This extraordinary wilderness!
Here, where so many learned and
accomplished lamas have stayed,
The gathering-place of dakinis and dharmapalas,
Is the place where I stay in solitude.

Tseshung, this secluded mountain place
Above--a slow, soft rain drizzles down.
Flocks of eagles flying--north, south--
Beaked mothers and their young
Trying their wings--Rainbows vividly appear.

Below me--the curved necks of geese,
Glancing, and the Tsechu River flowing
on,
Sinuous. Behind them, deer dance on the
slope
Of a mountain whose peak penetrates
space.

On both sides, meadows blaze with wild
flowers;
Myriad bees whirls above them.
In front, rocks ornament the mountain meadows;
A cuckoo's cry fills me with sadness.

Up and down the valley, cattle and sheep
Owned by the faithful
Dot the land. The young girls
Watching over them are busy,
Making up songs and plays and dances.

Today I climbed behind
This excellent retreat place,
Looking down on such charming scenes
From the mountain's summit.

I raised my head, looking up,
And saw the cloudless sky.

I thought of absolute space, free from
limits,
The view of dharmadhatu.
I then experienced a freedom
Without center, without end--
All biased views
Completely abandoned.

I lowered my head to look in front of me,
And saw the sun of this world.

I thought of meditation--
Luminous and unobscured.
I then experienced a nondual empty
clarity.
All meditations that focus the mind
I completely abandoned.

I turned my head, looking south,
And saw a pattern of rainbows.

I thought of all phenomena--
At once both apparent and empty.
I then experienced a natural clarity beyond
duality.
All nihilist and eternalist viewpoints
Completely abandoned.

Looking above, looking below,
Looking in all directions,
I saw the world and the beings in it--
All reliant on space.

I thought of fruition that is inherent and
naturally present.
I experienced a state beyond accepting or
rejecting--
Hope of results and fear of failure
I completely abandoned.

This passage is found on page 82 of The Life of Shabkar, Trans. by Matthieu Ricard, Jakob Leschly, Erik Schmidt, Marilyn Silverstone, and Lodro Palmo; Ed. by Constance Wilkinson with Michal Abrams, and other members of the Padmakara Translation Group. Published by Snow Lion, copyright 2001.

On 24 May 2011 14:26, Cheryl Pallant/FS/VCU <[redacted]> wrote:

> *I'm about to teach a poetry class on Buddhist poetry.*
>
> *Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?*
>
> *Yes, back channel.*
>
> *Cheryl*
>
> *cherylpallant.com*
> *cherylpallant.blogspot.com*

↑ Index

136. Christophe Casamassima
Poetry reviewers?
Thu 26 May 2011

Hey, everyone,

I'm tempted to ask publishers, as well as writers, how they go about promoting and marketing their books, what resources they use, if the weight of promotions rests on the writer or the publishers. This is in regard to promotions across the country.

I'm having a difficult time getting people to review furniture press books, and I have a feeling I'm not looking in the right places. This doesn't necessarily hinder our sales. But I'd like to see more buzz around my writers' books. I think they deserve more than just the wesbite and SPD. I'm very interesting, even, in hearing from people who have read the books and have had a good response, and who are not necessarily reviewers.

Does anyone want to input on this? Advice, resources, etc?

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137. Jennifer Karmin
Red Rover Series / Experiment #46
Thu 26 May 2011

Red Rover Series
{readings that play with reading}

Experiment #46:
The Chicago-Denver Writers Exchange

SATURDAY, MAY 28th
7pm / doors lock 7:30

Featuring:
Serena Chopra
Michael Flatt
Derrick Mund
Oren Silverman
Nancy Stohlman

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illionis
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

SERENA CHOPRA has been published in the Denver Quarterly, Fact-Simile, The Laurel Review, VOLT, No Tell Motel, Pax Americana, and elsewhere. Her chapbook, "Speaking to Your Man," was released in August 2010 by Peninsulas Now Press. Her latest chapbook, "Penumbra" will be released in August 2011 from Flying Guillotine Press. She is a Kundiman fellow, a former intern for The New Press, and a 95 cent skool student. She currently works with Writers in The Schools teaching poetry to Denver primary school children, and is a faculty member at the Boulder Writing Studio. Serena is the co-founder and curator of TitMouse Magazine and the founder of the TitMouse Writers Exchange. She teaches writing at Metropolitan State College in Denver.

MICHAEL FLATT's work has been published most recently by Fast Forward Press and 32 Poems. He publishes reviews of poetry and fiction at NewPages.com, and he has an article forthcoming in the fall from Samuel Beckett Today / Aujourd'hui. He currently lives in Denver where he works for Counterpath Press and Field Editorial.Before moving to Denver, Michael Flatt lived and studied and worked and loved and lost in Buffalo, NY. He was managing editor of SUNY Buffalo's undergraduate newspaper, The Spectrum, and sang in a hardcore band called ...By Exposure (ellipsis included). He's also lived in a farm town outside of Syracuse.

DERRICK MUND is from Michigan. He has a MFA from the University of Colorado. He is a co-publisher and editor of Peninsulas Now Press, a progressive publishing collective. His work has been published in a few places and hopefully more in the future. More interesting bios on derrick have been written by Caroline Davidon, Collin Shcuster, and a younger version of him.

OREN SILVERMAN lives in Denver and is a student in CU Boulder's MFA Program. He is the Managing Editor of Timber, and occasionally hosts readings in the Denver area.

NANCY STOHLMAN's include Searching for Suzi: a flash novel, Live From Palestine, and Fast Forward: The Mix Tape, which is currently a finalist for a 2011 Colorado Book Award in Literary Fiction. Her work has been published or is forthcoming in over 30 journals, magazines and anthologies, and sheâ€™s been featured in literary events in a dozen cities. Sheâ€™s currently a writing professor in Denver.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national,

and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

Experiment #47: June 11
Neo-benshi co-presented with the Chicago Poetry Project
John Beer, Daniel Borzutzky, Krista Franklin,
Judith Goldman, Carla Harryman & Konrad Steiner

Experiment #48: July 16
Performance art guest curated by Marissa Perel
Jai Arun Ravine & Jillian Soto

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

138. Catherine Daly
Re: Poetry reviewers?
Thu 26 May 2011

Many smaller publishers no longer produce or distribute hard copy galleys for reviews in advance of publication; that automatically eliminates most titles from consideration for reviews at most of the highest visibility reviews.

All best,
Catherine

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139. michael farrell
Re: Poetry reviewers?
Thu 26 May 2011

hi christopher

i like to have my own books reviewed - so i feel the onus is on me as writer - to ask journals, reviewers ..

if i get a positive response from someone i might ask if theyd like to review it - its not so much about the positivity you understand as the engagement - so far noones ever emailed me to say how they hate my books - tho some surely do -

it felt more of an issue with my anthology (ie as an editor) as i wanted attention for the other writers - & for gay /lesbian to be acknowledged as a framework -

yr writers are prob the best judge of their best reviewers - tho of course youd know this

is a buzz possible where u r?

it seems not here - tho it is relative - we want visibility at least - ?

perhaps tho a greater issue is the problem - the supporting infrastructure etc (lack of) for reviewers? thats def a problem in australia

michael

> *Date: Thu, 26 May 2011 11:38:11 -0400*
> *From:* [redacted]
> *Subject: Poetry reviewers?*
> *To:* [redacted]
>
> *Hey, everyone,*
>
> *I'm tempted to ask publishers, as well as writers, how they go about promoting and marketing their books, what resources they use, if the weight of promotions rests on the writer or the publishers. This is in regard to promotions across the country.*
>
> *I'm having a difficult time getting people to review furniture press books, and I have a feeling I'm not looking in the right places. This doesn't necessarily hinder our sales. But I'd like to see more buzz around my writers' books. I think they deserve more than just the wesbite and SPD. I'm very interesting, even, in hearing from people who have read the books and have had a good response, and who are not necessarily reviewers.*
>
> *Does anyone want to input on this? Advice, resources, etc?*

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140. Sarah Rosenthal
Interview, Part 2 of 2
Fri 27 May 2011

Hi,

The rest of my chat with poets Jay Thomas, Delia Tramontina, and Nicholas Leaskou on their new "Poet as Radio" show will be broadcast this Saturday 5/28, 9am PST, at http://www.savekusf.org.

It (along with the first half of the interview from 5/21), will be archived at the same url (click on "Miss a Show?" on main page; then scroll down archive page till you find desired date/time).

Thanks,
Sarah

↑ Index

141. Erin McNellis
Re: seeking Buddhist poetry
Fri 27 May 2011

---

per Catherine's request that responses to the request for Buddhist poetry be front-channeled, I'm posting my previously back-channeled response in case it's helpful/interesting to anyone:

--

Leslie Scalapino's "Autobiography" (in Zither and Autobiography) is the product of trying to write mindfully, in-the-moment, and struggling to reconcile/integrate the dualness inherent in the writing process, especially the writing-autobiography process. She makes some explicit references to Zen.

John Cage was of course a Zen Buddhist; the best place to go might be his "Lecture on Nothing."

Gabe Gudding is also a Buddhist, and the later sections of his Rhode Island Notebook deal with this explicitly.

I assume Gary Snyder & the Beats are on your radar. There's a collection called Big Sky Mind edited by Carole Tonkinson which deals specifically with the influence of Buddhism on the Beats.

--

I guess this might be my first posting to this list. I've been lurking for ages-- so, hello everyone! I'm finishing up a Ph.D. at UC Irvine with a dissertation on states of attention in 20th-C American poetry-- Buddhism is very much on my radar.

Be well,
Erin

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142. **Sharon Dolin**

Re: seeking Buddhist poetry (From Disembodied I)

Fri 27 May 2011

Wouldn't Jane HIRSHFIELD be worth a look?

Sharon

Sent from my iPhone

On May 25, 2011, at 5:44 PM, Jesse Glass <[redacted]> wrote:

> *Morgan Gibson's translations of Kukai's poetry fit the bill. If you can't find a copy I'd be happy to send.*
>
> *Translations of the greats by Burton Watson.*
>
> *I suppose Sam Hamil's work.*
>
> *Philip Whalen.*
>
> *There's an old Penguin Anthology of Zen Poetry, and another book out there of Zen Death poems. (If you think Buddhism=Zen)*
>
> *I think Shakespeare is a great Buddhist poet--one of the absolute non-dualists. Why don't you give him a try? He was a B,o,d,d,h,i,t,s,a,t,v,a I bet,*
>
> *I find most Zenglish poems r,e,b,a,r,b,a,t,i,v,e because 1) Fast Food Englightenment and 2) Fast Food 3) Enlightenment--so very Amerikan.*
>
> *Jess of Japan*
>
> *On 5/24/2011, "Cheryl Pallant/FS/VCU" <[redacted]> wrote:*
>
> *I'm about to teach a poetry class on Buddhist poetry.*
>
> *Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?*
>
> *Yes, back channel.*
>
> *Cheryl*
>
> *cherylpallant.com*
> *cherylpallant.blogspot.com*

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143. **Jesse Glass**

Re: improvised poetry in performance

Fri 27 May 2011

Cid Corman was a pioneer in this form. He told me his experiments took place before an audience--some were taped--but they always resulted in highly emotional responses. Artaud also improvised--and Cid was probably thinking of Artaud when he tried improv. He told me he saw Artaud from a distance in Paris, but never up close. Jess of Japan

On 5/25/2011, "steve dalachinsky" <[redacted]> wrote:

> *paul dutton meself*
>
> *On Sat, 21 May 2011 12:21:13 +0000 Hazel Smith <[redacted]> writes:*
> *I am currently compiling information for an article on improvisation in contemporary poetry, and would be interested in the names of people currently using improvisatory strategies in poetry performance, either by improvising with words or with the voice or both. I co-wrote a book in the nineties about improvisation in the arts in which I discussed poets like Antin, Benson, Cobbing, Paula Claire and cris cheek, and other poets and musicians involved in the text-sound movement, but what I am mainly enquiring about here is a new generation of people who may be involved with improvisation in poetry now (or have been recently) and whose work and outlook may be very different.*
>
> *I am interested in people using computer-based text generation too, but I already have quite a stack of information about that, and the practitioners and their practices are easier to locate.*
>
> *If you have ideas about people who are engaging in improvised poetry performance I'd be interested to hear about them either through the list or backchannel (and if you are such a person maybe you can declare yourself to me!) My focus is international.*
> *Thanks!*
> *Hazel*
> *Prof. Hazel Smith*
> *Writing and Society Research Group*
> *College of Arts (Bankstown 1.1.163)*
> *UNIVERSITY OF WESTERN SYDNEY*
> *Locked Bag 1797*
> *Penrith, NSW, 2751*

> *tel: 9772 6400*
> *email: [redacted]<mailto:[redacted]>*
>
> *See also my webpage at www.australysis.com*
> *The Erotics of Geography: poetry, performance texts, new media works*
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> *The Writing Experiment: strategies for innovative creative writing*
> *http://www.allenandunwin.com/writingexp/book.htm*
>
> ====

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144. Susan Webster Schultz
Buddhist poetry
Fri 27 May 2011

From Tinfish Press:

Alchemies of Distance by Caroline Sinavaiana
Charlotte's Way, by Norman Fischer
Jammed Frequencies, by Paul Naylor

Naylor has published a couple of Norman Fischer's books with Singing Horse Press, too.

aloha, Susan M. Schultz

http://tinfishpress.com

↑ Index

145. Marc Thompson
Re: seeking Buddhist poetry
Fri 27 May 2011

Of the Americans . . .

Gary Snyder, especially "Axe Handles"
Philip Whalen
Jane Hirschfield
Diane Di Prima

American haiku can problematic since a lot of haikuists here get Zen Buddhism mixed up with Transcendentalism, but if you're intrepid the Red Moon anthologies (Red Moon Press) are a good source.

Of the Japanese . . .

Issa Saigyo (Poems of a Mountain Home, Burton Watson, ed./trans.) Modern Japanese Tanka, Makoto Ueda, ed. has some outstanding stuff Ikkyu - renegade Zen priest and poet

Of the Chinese . . .

Li Po (I'm partial to David Hinton's translations) Han Shan/Cold Mountain (the Gary Snyder translations are the ones I'm most familiar with) Mountain Home: The Wilderness Poetry of Ancient China, David Hinton, trans./ed.) The preface does a good job of putting tings in cultural/historical context)

A couple of anthologies I haven't read yet but which look promising . . .

The Wisdom Anthology of North American Buddhist Poetry, Andrew Schelling, ed.

The Clouds Should Know Me By Now: Buddhist Poet Monks of China] Red Pine (Editor), Mike O'Connor (Editor, Translator), Red Pine (Translator), Burton Watson (Translator), J.P Seaton (Translator), James Sanford (Translator), Paul Hanson (Translator)

Haiku Mind, Patricia Donegan, ed.

Hope this helps,
Marc

On Thu, May 26, 2011 at 6:49 AM, Genevieve Deleon <[redacted]> wrote:
> To Cheryl, for her class:
>
> E ma!
> This extraordinary wilderness!
> Here, where so many learned and
> accomplished lamas have stayed,
> The gathering-place of dakinis and dharmapalas,
> Is the place where I stay in solitude.
>
> Tseshung, this secluded mountain place
> Above--a slow, soft rain drizzles down.
> Flocks of eagles flying--north, south--
> Beaked mothers and their young
> Trying their wings--Rainbows vividly appear.
>

> Below me--the curved necks of geese,
> Glancing, and the Tsechu River flowing
> on,
> Sinuous. Behind them, deer dance on the
> slope
> Of a mountain whose peak penetrates
> space.
>
> On both sides, meadows blaze with wild
> flowers;
> Myriad bees whirls above them.
> In front, rocks ornament the mountain meadows;
> A cuckoo's cry fills me with sadness.
>
> Up and down the valley, cattle and sheep
> Owned by the faithful
> Dot the land. The young girls
> Watching over them are busy,
> Making up songs and plays and dances.
>
> Today I climbed behind
> This excellent retreat place,
> Looking down on such charming scenes
> From the mountain's summit.
>
> I raised my head, looking up,
> And saw the cloudless sky.
>
> I thought of absolute space, free from
> limits,
> The view of dharmadhatu.
> I then experienced a freedom
> Without center, without end--
> All biased views
> Completely abandoned.
>
> I lowered my head to look in front of me,
> And saw the sun of this world.
>
> I thought of meditation--
> Luminous and unobscured.
> I then experienced a nondual empty

> clarity.
> All meditations that focus the mind
> I completely abandoned.
>
> I turned my head, looking south,
> And saw a pattern of rainbows.
>
> I thought of all phenomena--
> At once both apparent and empty.
> I then experienced a natural clarity beyond
> duality.
> All nihilist and eternalist viewpoints
> Completely abandoned.
>
> Looking above, looking below,
> Looking in all directions,
> I saw the world and the beings in it--
> All reliant on space.
>
> I thought of fruition that is inherent and
> naturally present.
> I experienced a state beyond accepting or
> rejecting--
> Hope of results and fear of failure
> I completely abandoned.
>
> This passage is found on page 82 of The Life of Shabkar, Trans. by Matthieu
> Ricard, Jakob Leschly, Erik Schmidt, Marilyn Silverstone, and Lodro Palmo;
> Ed. by Constance Wilkinson with Michal Abrams, and other members of the
> Padmakara Translation Group. Published by Snow Lion, copyright 2001.
>
>
> On 24 May 2011 14:26, Cheryl Pallant/FS/VCU <[redacted]> wrote:
>
>> I'm about to teach a poetry class on Buddhist poetry.
>>
>> Could you suggest individual poems or collections that demonstrates
nondual
>> awareness 1) in its syntax or process 2) or in topic?
>>
>> Yes, back channel.
>>

>> Cheryl
>>
>> cherylpallant.com
>> cherylpallant.blogspot.com
>>
>>
>
>

--
"Making art in America is about saving one's soul."
- Charles Simic

↑ Index

146. **meg prichard**
Re: seeking Buddhist poetry
Fri 27 May 2011

Ko Un "Flowers's of a Moment" it's published by BOA Editions and it's amazing.

On Tue, May 24, 2011 at 2:26 PM, Cheryl Pallant/FS/VCU <[redacted]>wrote:

> *I'm about to teach a poetry class on Buddhist poetry.*
>
> *Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?*
>
> *Yes, back channel.*
>
> *Cheryl*
>
> *cherylpallant.com*
> *cherylpallant.blogspot.com*

↑ Index

147. **Jared Schickling**
Re: seeking Buddhist poetry
Fri 27 May 2011

---

the contemporary journal Zen Monster

zenmonster.com

...

jesse, i'm not sure ye japanese or chinese polluters and dolphin slaughterers (village of taiji, the same word for the chinese mark for "supreme polarity") are any closer to atman et al than...

though there is a saying about even butchers able to achieve / know ...

jared

: eccolinguistics :
: delete press :
: reconfigurations :

> *Date: Thu, 26 May 2011 00:44:08 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: Re: seeking Buddhist poetry (From Disembodied I)*
>
> *Morgan Gibson's translations of Kukai's poetry fit the bill. If you can't find a copy I'd be happy to send.*
>
> *Translations of the greats by Burton Watson.*
>
> *I suppose Sam Hamil's work.*
>
> *Philip Whalen.*
>
> *There's an old Penguin Anthology of Zen Poetry, and another book out there of Zen Death poems. (If you think Buddhism=Zen)*
>
> *I think Shakespeare is a great Buddhist poet--one of the absolute non-dualists. Why don't you give him a try? He was a B,o,d,d,h,i,t,s,a,t,v,a I bet,*
>
> *I find most Zenglish poems r,e,b,a,r,b,a,t,i,v,e because 1) Fast Food Englightenment and 2) Fast Food 3) Enlightenment--so very Amerikan.*
>
> *Jess of Japan*

↑ Index

148. **Maria Damon**
Re: Poetry reviewers?
Fri 27 May 2011

---

try sending books to Rain Taxi Review of Books, if you don't already. they review unusual, non-mainstream books.

Christophe Casamassima wrote:
> Hey, everyone,

>
> I'm tempted to ask publishers, as well as writers, how they go about
> promoting and marketing their books, what resources they use, if the weight
> of promotions rests on the writer or the publishers. This is in regard to
> promotions across the country.
>
> I'm having a difficult time getting people to review furniture press books,
> and I have a feeling I'm not looking in the right places. This doesn't
> necessarily hinder our sales. But I'd like to see more buzz around my
> writers' books. I think they deserve more than just the wesbite and SPD. I'm
> very interesting, even, in hearing from people who have read the books and
> have had a good response, and who are not necessarily reviewers.
>
> Does anyone want to input on this? Advice, resources, etc?
>
>

↑ Index

149. Nic Sebastian

Whale Sound audio chapbook - 'Fishwife' by Jennifer Jean

Fri 27 May 2011

Announcing the new Whale Sound Audio Chapbook: 'Fishwife' by Jennifer Jean, with music by Sarah Eide and art by Jinju Fong - http://bit.ly/kpiNap. Published as usual in multiple formats - web-based text & audio, PDF, e-book, CD & print edition - some of which are free.Best, Nic Nic Sebastian

Whale Sound

Forever Will End on Thursday

↑ Index

150. Christophe Casamassima

PO25EM is now [free poetry for] - submit!

Fri 27 May 2011

---

http://freepoetryfor.blogspot.com/

[Free Poetry For], formerly, PO25Â¢EM is an ongoing series of tiny chapbooks (4.25â€³ by 5.5â€³) that are printed in a limited edition of 100 copies.

We started publishing these chapbooks in 2004, and they can be found up and down the east coast of the USA, primarily, but have been spotted as far away as Helsinki, London and Amsterdam. There are currently 85 writers in the series, with a total pressing of 8500 chapbooks.

Each chapbook features between 8 and 16 pages of poetry by one author.

When the chapbooks are printed, they are disseminated throughout public space (cafes, airports, buses and bus shelters, trains, waiting rooms, etc. etc. etc.)

The purpose of the series is to heighten the awareness of poetry by putting it in odd and unusual places and spaces, where poetry isnâ€™t traditionally understood to belong.

By reclaiming poetry as a non-permanent, non-referential, non-propriety action (rather than an object to be relegated to the classrooms and academia), we give back poetry to the people, regardless of class, race, gender.

If you would like to be part of this ongoing series, please send 8-16 pages of poems (and by pages we mean size 4.25â€³ by 5.5â€³) to [redacted]. Please use this format for the subject line: Submission/(name)/(title)/freepoetryfor.

↑ Index

151. Cheryl Pallant/FS/VCU

Re: seeking Buddhist poetry

Fri 27 May 2011

Catherine,

Any flavor Buddhism, my preference being evidence of non dual awareness. When I collect all, I'll share what folks have sent.

Thanks for responding.

Cheryl\\www.cherylpallant.com

-----"Poetics List (UPenn, UB)" <[redacted]> wrote: -----
To: [redacted]
From: Catherine Daly
Sent by: "Poetics List (UPenn, UB)"
Date: 05/26/2011 09:42PM
Subject: Re: seeking Buddhist poetry

American? Which "way" -- in U.S., Zen and Tibetan are most common? Though I think a lot of Theravadan flies under the radar, at least in the U.S.

Practicing Buddhist writers or those influenced by, among other things, Buddhism, in its many flavors?

Also, pls. *front channel* these --

All best,
Catherine Daly

↑ Index

152. Charles Bernstein
Brooklyn launch for Attack of the Difficult Poems
Fri 27 May 2011

Book party June 6, 4-6pm at A.I.R. on DUMBO
also
Alan Davies in French,
Issue #3 of S/N: NewWorldPoetics (issue one now on-line)
Andrew Lampert video
Norman Fischer on Attack of the Difficult Poems
Douglas Messerli on Antin's essays
Amy Sillman's "Some Problems in Philosophy"

Web Log at Jacket2: http://jacket2.org/commentary/charles-bernstein

>RSS: http://feeds.feedburner.com/CharlesBernsteinWebLog.xml
>Email sub:
http://feedburner.google.com/fb/a/mailverify?
uri=CharlesBernsteinWebLog&loc=en_US

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153. Jason Nelson
digital writing as all powerful gypsy
Sat 28 May 2011

Iâ€™m launching an odd digital fiction/poem exploring the demise/failure of prominent corporations/net portals and others. Read/play/explore and do spread/share with everyone everywhere!

T: WLFaFP
W: http://www.secrettechnology.com/flanet/

Secondly and even more curiously, I am running a comp. of sorts. If you want to be included, your words/images to be immortalized in an artwork/game of mine then explore for the specifics:
http://www.secrettechnology.com/oddcomp.html

more cheers than cheers allow, Jason Nelson

↑ Index

154. Adam Fieled
"American Deadness" on Scribd
Sat 28 May 2011

The entirety of "American Deadness" is now available on Scribd:

http://www.scribd.com/doc/56557968/American-Deadness

The poems have appeared in Milk Magazine, Mipoesias and elsewhere.

They're vignettes meant to reflect the national Zeitgeist.

Hope you like them.
Adam

↑ Index

155. William Slaughter
Notice: Mudlark
Sun 29 May 2011

New and On View: Mudlark Flash No. 60 (2011)

Four Poems by Drew Dillhunt

Drew Dillhunt is co-author, with his father, CX, of the chapbook Double Six (Endeavor, 1994). His writing has appeared in Eclectica, Hummingbird, Jacket, and Tarpaulin Sky; and is forthcoming in VOLT and Jacket2. His manuscript, Materials Science, was selected as a finalist for the 2009 National Poetry Series. He has released two albums of songs, including one with the band Fighting Shy, and is a member of the Seattle art-music collaborative The Blank Department.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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156. steve dalachinsky
Re: improvised poetry in performance
Mon 30 May 2011

---

bob kaufman near the end

On Fri, 27 May 2011 06:05:12 +0000 Jesse Glass <[redacted]> writes:
> Cid Corman was a pioneer in this form. He told me his experiments
> took
> place before an audience--some were taped--but they always resulted
> in
> highly emotional responses. Artaud also improvised--and Cid was
> probably thinking of Artaud when he tried improv. He told me he
> saw
> Artaud from a distance in Paris, but never up close. Jess of Japan
>
> On 5/25/2011, "steve dalachinsky" <[redacted]> wrote:
>
> >paul dutton meself
> >
> >On Sat, 21 May 2011 12:21:13 +0000 Hazel Smith
> <[redacted]>
> >writes:
> >> I am currently compiling information for an article on
> improvisation
> >> in contemporary poetry, and would be interested in the names of
> >> people currently using improvisatory strategies in poetry
> >> performance, either by improvising with words or with the voice
> or
> >> both. I co-wrote a book in the nineties about improvisation in
> the
> >> arts in which I discussed poets like Antin, Benson, Cobbing,
> >> Paula Claire and cris cheek, and other poets and musicians
> involved
> >> in the text-sound movement, but what I am mainly enquiring
> about
> >> here is a new generation of people who may be involved with
> >> improvisation in poetry now (or have been recently) and whose
> work
> >> and outlook may be very different.
> >>
> >> I am interested in people using computer-based text generation
> too,
> >> but I already have quite a stack of information about that, and
> the
> >> practitioners and their practices are easier to locate.
> >>
> >> If you have ideas about people who are engaging in improvised

> >> poetry performance I'd be interested to hear about them either
> >> through the list or backchannel (and if you are such a person
> maybe
> >> you can declare yourself to me!) My focus is international.
> >> Thanks!
> >> Hazel
> >> Prof. Hazel Smith
> >> Writing and Society Research Group
> > College of Arts (Bankstown 1.1.163)
> >> UNIVERSITY OF WESTERN SYDNEY
> >> Locked Bag 1797
> >> Penrith, NSW, 2751
> >> tel: 9772 6400
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> >>
> >> See also my webpage at www.australysis.com
> >> The Erotics of Geography: poetry, performance texts, new media
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> Arts
> >> http://www.eupjournals.com/book/9780748636297
> >> The Writing Experiment: strategies for innovative creative
> writing
> >> http://www.allenandunwin.com/writingexp/book.htm
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157. Stephen Vincent
Memorial Day - C.D. Wright, Civil Rights et al
Mon 30 May 2011

This Memorial Day I just want to give a quick shout out for "One With Others", C.D. Wright's beautifully moving/ textured on the ground personal account of the Civil Rights movement of voices, struggles/strife, persons and events that surrounded & infused her native 1960's Arkansas. It brings back a whole world of which many of us (USA) 'back then' knew well. & the way it continues - this Civil War - to haunt the country. With some relief from National media, my kind of Memorial Day reading. In terms of technique, there is also something about this work that makes me remember the great experience of reading Paul Metcalf - "Genoa" and "Patagoni". The compiling and collage of evidence in which to ground 'the whole' - impossible as that ever is!

Stephen Vincent
http://stephenvincent.net/blog/

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158. Mark Weiss
Re: Poetry reviewers?
Mon 30 May 2011

Junction Press lies a lot. For the very few places that still care I produce a few galley copies at the same time as the larger run and misidentify pub date so the biggies think they're getting it 3 or 4 months early. The books usually don't get reviewed anyway, but it's worth a try. And not actionable.

Best,

Mark

-----Original Message-----
>From: Catherine Daly <[redacted]>
>Sent: May 26, 2011 9:55 PM
>To: [redacted]
>Subject: Re: Poetry reviewers?
>
>Many smaller publishers no longer produce or distribute hard copy galleys
>for reviews in advance of publication; that automatically eliminates most
>titles from consideration for reviews at most of the highest visibility
>reviews.
>
>All best,

>Catherine
>

↑ Index

159. **Jacqueline Gens**
seeking Buddhist poetry
Tue 31 May 2011

Some additions to add to the mix--

Anne Waldman
Dana Levin
Louise Landes Levi
Barbara Moraff

> *On 5/24/2011, "Cheryl Pallant/FS/VCU" <[redacted]> wrote:*
>
> *I'm about to teach a poetry class on Buddhist poetry.*
>
> *Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?*
>
> *Yes, back channel.*
>
> *Cheryl*
>
> *cherylpallant.com*
> *cherylpallant.blogspot.com*

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160. **Fiona Templeton**
Re: improvised poetry in performance
Tue 31 May 2011

This is something I've been doing for years, so maybe it's not new, but I think I do it very differently to the sound guys. The performance *is* the generation and composition of "text", and is different to performance of mine where the text is written and then performed. I did an 8-hour improvisation about 10 years ago in New York, and will be doing a series of 6 more this June and July in London. The results will be available. They're long because they include silence, ie not just expenditure till you stop, perhaps less male that way! I once

wrote an article about kinds of improvisation for the Poetry Project. Could forward if you're interested. Fiona Templeton

_____
From: Jesse Glass [[redacted]]
Sent: 27 May 2011 07:05
Subject: Re: improvised poetry in performance

Cid Corman was a pioneer in this form. He told me his experiments took place before an audience--some were taped--but they always resulted in highly emotional responses. Artaud also improvised--and Cid was probably thinking of Artaud when he tried improv. He told me he saw Artaud from a distance in Paris, but never up close. Jess of Japan

On 5/25/2011, "steve dalachinsky" <[redacted]> wrote:

> *paul dutton meself*
>
> *On Sat, 21 May 2011 12:21:13 +0000 Hazel Smith <[redacted]> writes:*
> *I am currently compiling information for an article on improvisation in contemporary poetry, and would be interested in the names of people currently using improvisatory strategies in poetry performance, either by improvising with words or with the voice or both. I co-wrote a book in the nineties about improvisation in the arts in which I discussed poets like Antin, Benson, Cobbing, Paula Claire and cris cheek, and other poets and musicians involved in the text-sound movement, but what I am mainly enquiring about here is a new generation of people who may be involved with improvisation in poetry now (or have been recently) and whose work and outlook may be very different.*
>
> *I am interested in people using computer-based text generation too, but I already have quite a stack of information about that, and the practitioners and their practices are easier to locate.*
>
> *If you have ideas about people who are engaging in improvised poetry performance I'd be interested to hear about them either through the list or backchannel (and if you are such a person maybe you can declare yourself to me!) My focus is international.*
> *Thanks!*
> *Hazel*
> *Prof. Hazel Smith*
> *Writing and Society Research Group*
> *College of Arts (Bankstown 1.1.163)*
> *UNIVERSITY OF WESTERN SYDNEY*
> *Locked Bag 1797*
> *Penrith, NSW, 2751*
> *tel: 9772 6400*

> *email: [redacted]<mailto:[redacted]>*
>
> *See also my webpage at www.australysis.com*
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> *The Writing Experiment: strategies for innovative creative writing*
> *http://www.allenandunwin.com/writingexp/book.htm*

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161. Martin Richet

Parution : Alan Davies

Tue 31 May 2011

Vient de paraitre en français
NOMd'Alan Davies
traduit de l'anglais par Martin Richet
Editions Le clou dans le ferCollection Experiences poetiques
96 pages17 x 11,5 cmISBN 978 2 917824 616
euroshttp://www.r-diffusion.org/index.php?ouvrage=CDF-17
NOM traduit NAME, This Press, 1986.

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162. Hazel Smith

improvised poetry: thanks!

Tue 31 May 2011

I've had a huge response (mainly backchannel) to my request for information about people involved in improvised poetry. It's very exciting and informative, I look forward very much to getting to grips with it all. I have tried to thank most people individually, but many thanks again, especially if I have unintentionally left you out! For those interested in the topic, my previous book on the subject, co-written with Roger Dean, was Improvisation in the Arts since 1945, Taylor and Francis, 1997. The book I am writing the essay for is The Oxford Handbook of Improvisation (two volumes and extending over many different areas) . George Lewis and Ben Piekut are editors.
Thanks again
Hazel

Prof. Hazel Smith
Writing and Society Research Group

College of Arts (Bankstown 1.1.163)
UNIVERSITY OF WESTERN SYDNEY
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The Writing Experiment: strategies for innovative creative writing
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163. Christophe Casamassima
Re: Poetry reviewers?
Tue 31 May 2011

Thanks for this Catherine. Any suggestions? Bloggers you're in touch with and trust?

On Thu, May 26, 2011 at 9:55 PM, Catherine Daly <[redacted]>wrote:

> *Many smaller publishers no longer produce or distribute hard copy galleys for reviews in advance of publication; that automatically eliminates most titles from consideration for reviews at most of the highest visibility reviews.*
>
> *All best,*
> *Catherine*

↑ Index

164. Maria Damon
Re: improvised poetry in performance
Tue 31 May 2011

Steve Benson?

Jesse Glass wrote:
> Cid Corman was a pioneer in this form. He told me his experiments took
> place before an audience--some were taped--but they always resulted in
> highly emotional responses. Artaud also improvised--and Cid was

> probably thinking of Artaud when he tried improv. He told me he saw
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165. **Mark Melnicove**

Re: seeking Buddhist poetry

Tue 31 May 2011

The late John Tagliabue's poetry, NEW AND SELECTED POEMS, 1942-1997 (National Poetry Foundation). _____

From: Erin McNellis [mailto:[redacted]]
To: [redacted]
Sent: Fri, 27 May 2011 00:36:18 -0400
Subject: Re: seeking Buddhist poetry

per Catherine's request that responses to the request for Buddhist poetry be front-channeled, I'm posting my previously back-channeled response in case it's helpful/interesting to anyone:

--

Leslie Scalapino's "Autobiography" (in Zither and Autobiography) is the product of trying to write mindfully, in-the-moment, and struggling to reconcile/integrate the dualness inherent in the writing process, especially the writing-autobiography process. She makes some explicit references to Zen.

John Cage was of course a Zen Buddhist; the best place to go might be his "Lecture on Nothing."

Gabe Gudding is also a Buddhist, and the later sections of his Rhode Island Notebook deal with this explicitly.

I assume Gary Snyder & the Beats are on your radar. There's a collection called Big Sky Mind edited by Carole Tonkinson which deals specifically with the influence of Buddhism on the Beats.

--

I guess this might be my first posting to this list. I've been lurking for ages--so, hello everyone! I'm finishing up a Ph.D. at UC Irvine with a dissertation on states of attention in 20th-C American poetry-- Buddhism is very much on my radar.

Be well,
Erin

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166. **Jasper Brinton**

Re: seeking Buddhist poetry

Tue 31 May 2011

And lets not forget Takashi Ikemoto as translated by Lucien Stryk and his own vast work. Also by these two together; an anthology: Zen Poetry, Let the Spring Breeze Enter. [Chinese and Japanese poets.] (Gove Press)

On May 27, 2011, at 11:12 AM, meg prichard wrote:

> *Ko Un "Flowers's of a Moment" it's published by BOA Editions and it's amazing.*
>
> *On Tue, May 24, 2011 at 2:26 PM, Cheryl Pallant/FS/VCU <[redacted]>wrote:*
>
> *I'm about to teach a poetry class on Buddhist poetry.*
>
> *Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?*
>
> *Yes, back channel.*
>
> *Cheryl*
>
> *cherylpallant.com*
> *cherylpallant.blogspot.com*

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167. Rosalie Calabrese

Fw: Rosalie Calabrese Poetry Reading Date Change

Tue 31 May 2011

--- On Tue, 5/31/11, Rosalie Calabrese <[redacted]> wrote:

From: Rosalie Calabrese <[redacted]>
Subject: Rosalie Calabrese Poetry Reading Date Change
To: [redacted]
Date: Tuesday, May 31, 2011, 11:47 AM

Please note that the previously reported June 15th reading has been moved to June 22. Also, I'll be reading both poems, not just one of them.

June 22 - 6:00 p.m.Â Jewish Women's Literary Annual, Vol. 8 reading
National Council of Jewish Women
820 Second Avenue (44th St.)
[redacted]
Free and open to the public

NEW ENGLAND
Â Â Â Â Â Â
Indian summer, leaves
turning
like Indian
corn to
red and gold.
My granddaughter, taught to be p.c.,
would correct me if she were here.
â€œNative American,â€ sheâ€™d say.
â€œThe Indians live in India.â€

I canâ€™t argue with that.
Itâ€™s the Pilgrims who got it wrong,
and a few other things as well.
The language may change, but
no matter how much respect we show
there will always be witches to burn.Â

REUNION

How odd to see these childhood pals,
their faces set in black-and-white
on the pages of our high school yearbook,
officially graduated now to senior status.
At this 50th anniversary celebration,
the name tags we wear insure recognition

in the color photos weâ€™ll send each other
by digital transmission, the new posterity.

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168. **Jesse Glass**

Re: seeking Buddhist poetry (From Disembodied I)

Tue 31 May 2011

I was visiting a temple in Nara years ago, and an old woman was there praying to a statue of a famous Buddha of medicine--the statue held a pot in one hand containing "universal" medicine--and she was saying the Han Ya Shin gyo--the Lotus sutra--form is emptiness and emptiness is form, and she was saying it as she told her beads and spreading a kind of ointment on the book in front of her as she prayed. She looked very old and close to death and her prayer was so sincere, and so heart-felt that it really moved me. But here's the thing--there were about 20 others in this unheated temple snuffing snot as they do here as it is impolite to blow one's nose. And they were all praying to this ancient statue to be healed. I felt thousands more in this place: the echo of hundreds of thousands more gazing at this golden statue down the generations, daubbing at their noses and praying to feel better with a sincerity born of living in near poverty in a place where the self is not valued, where learning went only to the elite. Those shadows were all there, all making moan to this same statue in this same dimly lit, draughty place--but there was a message in this muttering and this barely audible sound of beads--it was the message of humility and simple heartedness. These people have lived and live without making their belief their pedigree--they wouldn't give speeches about it--they wouldn't wrap it around their shoulders like a superman--or super woman cape--and blast off on stage in front of a hundred cocktail sippers--it's simply, it's merely, it's only-- their life. But sure, Jane Hirshfield and all the other "enlightened ones" you want to list.
Jess

On 5/27/2011, "Sharon Dolin" <[redacted]> wrote:

> *Wouldn't Jane HIRSHFIELD be worth a look?*
>
> *Sharon*
>
> *Sent from my iPhone*
>
> *On May 25, 2011, at 5:44 PM, Jesse Glass <[redacted]> wrote:*
>
> *Morgan Gibson's translations of Kukai's poetry fit the bill. If you can't find a copy I'd be happy to send.*
>
> *Translations of the greats by Burton Watson.*

> *I suppose Sam Hamil's work.*
>
> *Philip Whalen.*
>
> *There's an old Penguin Anthology of Zen Poetry, and another book out there of Zen Death poems. (If you think Buddhism=Zen)*
>
> *I think Shakespeare is a great Buddhist poet--one of the absolute non-dualists. Why don't you give him a try? He was a B,o,d,d,h,i,t,s,a,t,v,a I bet,*
>
> *I find most Zenglish poems r,e,b,a,r,b,a,t,i,v,e because 1) Fast Food Englightenment and 2) Fast Food 3) Enlightenment--so very Amerikan.*
>
> *Jess of Japan*
>
> *On 5/24/2011, "Cheryl Pallant/FS/VCU" <[redacted]> wrote:*
>
> *I'm about to teach a poetry class on Buddhist poetry.*
>
> *Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?*
>
> *Yes, back channel.*
>
> *Cheryl*
>
> *cherylpallant.com*
> *cherylpallant.blogspot.com*

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169. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Periods" by Joel Chace.

Tue 31 May 2011

The new ebook from Argotist Ebooks is â€œPeriodsâ€ by Joel Chace.
Description:
â€œPeriodsâ€ by Joel Chace was inspired by an insight he had in 2010 that, as he says, â€˜Periods complete sentences, which are complete periodsâ€™. Of

this he says, â€˜this sentence seemed to express two different ideas about periods (and about sentences). Once I realized what this statement suggested, I was intrigued to begin finding and creating more sentences, more ideas about periodsâ€”a collection that has grown into this sequenceâ€™.
Available as a free ebook here:
http://www.lulu.com/product/ebook/periods/15905042
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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170. Rob McLennan

new from chaudiere books: Joe Blades' Casemate Poems (Collected)

Tue 31 May 2011

Casemate Poems (Collected)
by Joe Blades

published by Chaudiere Books

An earlier, much smaller edition of casemate poems appeared as a limited-edition book produced by Waterloo, Ontario publisher Widows and orphans in 2004 as casemate poems, later translated and published in Belgrade. As Blades himself wrote of that original edition:

> The two suites of casemate poems were written during two one-week artist-in-residence stints in 2003 in Fredericton, New Brunswick. These were public, interactive, residencies with visitors passing though the casemate workspace with two concurrent artists-in-residence scheduled for any given week.
>
> During his residency, Blades had a typewriter set up on a table facing the open doorway of the casemate. It was always primed with a sheet of paper. In the tradition of writers in storefronts, as Blades finished composing each poem, it was attached to the casemate wall. Blades also took photographs inside and from within the casemate looking outward: images of the casemate itself, of his art in progress, photographs of the weaving looms, of the potter and pottery turned.
>
> In this volume, Blades poems and photographs are combined to produce a work that reflects the immediacy of their composition while enabling the reader to experience Blades' writing at their own pace.

From: Pesme iz kazamata (Beograd: Rad, 2005)

> To read Canadian poet and artist Joe Blades book of poetry casemate poems means to get knowledge about one very specific way of

understanding poetry today. [] Blades poetry is written by activating different layers of human knowledge and by articulation of this knowledge, for example, in narrations of history and geography. He moves in time (historical perspective) and in space (for example, actual events in the world at the time, such as the attack on the World Trade Center, or pointing to the contemporary racist attitudes of specific countercultures.

- Dubravka Đuri
(translated from the Serbian by Dubravka Đuri.)

author bio:

Joe Blades has been giving readings, performing and publishing his poetry since 1980.

Blades was born and raised in Nova Scotia. He's a graduate of NSCAD (BFA (Studio Major: Intermedia), 1988), and he recently completed a Film & Television Certificate Program through the NB Filmmakers' Cooperative. He is also an alumni of the Banff Centre, Maritime Writers Workshop, Sage Hill Writing Experience, and the Simon Fraser University Book Publishing Immersion Workshop.

His poetry and art have appeared in over 50 trade and chapbook anthologies and CDs, and in numerous periodicals. Blades has authored or edited 30 poetry chapbooks and limited edition artist books. His five full-length poetry books are Cover Makes a Set (SpareTime Editions, 1990), River Suite (Insomniac Press, 1998), Open Road West (Broken Jaw Press, 2000, 2001) and Casemate Poems (Widows & Orphans, 2004). Serbian translations of River Suite as Recna svita in the Slike iz kanade: Tri kanadska pesnika (SKC Nis), and Casemate Poems as Pesme iz kazamata (i.p. Rad), were published in 2005.

various upcoming Joe Blades events:

June 1, 7:30 pm: Joe Blades reads at Literary Translators' Association of Canada members & friends. Congress 2011. Alden Nowlan House/Windsor Castle Bar, 676 Windsor St, Fredericton, NB.

June 1, 3-4:15 pm. Panel/paper presentation. Poetry of Place: The Confluence of Coasts, Continents and Consciousness by Jennifer Pazienza & Joe Blades. Congress 2011. Rm 210, Marshall dAvray Hall, Room/Salle 210, UNB Fredericton, Fredericton, NB.

June 9-20: Toronto, Brno, Berlin (unfortunately no scheduled readings, as yet)

July 9-15: Fredericton Arts Alliance Artists in Residence 2011 Summer Series, at the Barracks Fine Craft Shops, Queen St, Fredericton, NB. A week-long

residency. Joe Blades, writer/book artist, paired with Leigh Merritt, emerging potter. Will include reading(s).

October 1: Joe Blades and Broken Jaw Press at Feria Latinoamericana de Libros y Revistas/Latinamerican Fair of Books and Journals. Ottawa, ON. Para más información o registrarse enviar un correo electrónico a [redacted] o llamar al [redacted].

Check http://brokenjoe.blogspot.com/ for updates from the author.

$18.00 CAN/$18.00 US
isbn 978-097834281-4
available to bookstores through LitDisCo
or directly through the publisher at [redacted]

or send $20 (payable to rob mclennan; outside Canada, $20 US) directly to the press at:
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858 Somerset Street West, main floor
Ottawa ON Canada K1R 6R7

review copies available

http://www.chaudierebooks.com/books/casemate.html
http://chaudierebooks.blogspot.com/2011/05/new-from-chaudiere-books-joe-blades.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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171. Jesse Glass
Re: seeking Buddhist poetry
Tue 31 May 2011

Jared, do yourself a favor and spend some time in Asia. Live in a country where everyone you meet is or was a Buddhist, from the bus driver to the street people to the trembling old man sitting across from you on the train who still wishes to kill you because of WWII., and who is nevertheless a buddhist. It takes some of the wow factor away. Every poem they would write would be a buddhist poem, I guess, and every breath they take is a buddhist breath, and they see life the way a buddhist sees life.

Are these people enlightened? I sit down to dinner with them, and they're average people trying to live their lives and pay their bills.

Most "buddhist poems" I've read from American buddhists have a tiny drum beating inside of them saying 1) look at me, look at me, look at me and 2) I'm a buddhist writing buddhist poems therefore 1) look at me, look at me, look at me. I'm "different" I'm "better" I'm "not one of them"--which is all essentially--and paradoxically--not asian.

What wisdom they spout is borrowed from the hard-won insights of the real geniuses of Asian culture.

They go on giving foot-notes or using terminology they picked up somewhere to convince the innocent reader that somehow they know something that everybody else doesn't. That somehow their lives are perhaps more intense, more beautiful, more "correct" more forgiving, more (name your spiritual flavor of the day)--and it's all because of that special look-at-me thing, and not because of any talent, or lack of, that they might have in their native language--which is what poetry is really all about.

It's a way of getting ahead of the game in America. Of asserting yourself, grabbing what's rightfully yours, and playing others for whatever it is po-biz can give you. It's a way you can build a career. Jared, if you'd come over here, you'd see just how Amerikan most "buddhist poetry" is.

There's a kind of comparable excitement among the Japanese when someone declares him or her self a christian. There's a sense of mystery and romance and all of that stuff, dating back to the days of the Nagasaki martyrs and the Shimabara riots and the Dutch on dejima, etc. etc. My students do it sometimes and it's a "look at me" moment, which would soon fade away if they visited a town full of Sarah Palin supporters in Iowa.

Unenlightened, Jess of Japan. (Now 20 years here.)

On 5/27/2011, "Jared Schickling" <[redacted]> wrote:

> *the contemporary journal Zen Monster*
>
> *zenmonster.com*
>
> *....*
>
> *jesse, i'm not sure ye japanese or chinese polluters and dolphin slaughterers (village of taiji, the same word for the chinese mark for "supreme polarity") are any closer to atman et al than...*
>
> *though there is a saying about even butchers able to achieve / know ...*
>
> *jared*

: eccolinguistics :
: delete press :
: reconfigurations :

Date: Thu, 26 May 2011 00:44:08 +0000
From: Jesse Glass <[redacted]>
Subject: Re: seeking Buddhist poetry (From Disembodied I)

Morgan Gibson's translations of Kukai's poetry fit the bill. If you can't find a copy I'd be happy to send.

Translations of the greats by Burton Watson.

I suppose Sam Hamil's work.

Philip Whalen.

There's an old Penguin Anthology of Zen Poetry, and another book out there of Zen Death poems. (If you think Buddhism=Zen)

I think Shakespeare is a great Buddhist poet--one of the absolute non-dualists. Why don't you give him a try? He was a B,o,d,d,h,i,t,s,a,t,v,a I bet,

I find most Zenglish poems r,e,b,a,r,b,a,t,i,v,e because 1) Fast Food Englightenment and 2) Fast Food 3) Enlightenment--so very Amerikan.

Jess of Japan

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2011

134 messages · Tue 31 May 2011 – Mon 27 Jun 2011

June 2011 was among the smallest files in the whole run — one hundred and thirty-four messages — and it spent its quiet on the intimate and the abiding: faith, marriage, memory, and the preservation of the ephemeral. The great arguing list had become, that summer, something closer to a circle of friends checking in — announcing an anniversary, mourning a colleague, asking after religious poetry, tending the small presses that keep the fragile record. It was the commons at its most domestic, and, in its way, its most tender.

The largest business was preservation. A thread on a small-press collection at a college library took up the work of keeping the ephemeral — the chapbooks, the mimeographs, the fragile little editions that vanish unless someone deliberately saves them — the archive as an act of care rather than authority. In a room worried all year about what the digital would keep and what it would lose, here was the older answer: a physical shelf, a librarian, a deliberate refusal to let the small and uncommercial disappear.

The month's quiet quarrel was about faith. A thread asked, in earnest, who writes Christian poetry in the Far East and Asia, while the standing search for Buddhist poetry carried over from May — the room, grown contemplative and small, turning toward the religious question the confident avant-garde had mostly kept at arm's length. What does a poem have to do with belief; can the sacred be written now without embarrassment? The thinned room asked it more openly than the crowded one ever had.

And between the faith and the archive ran the purely human. A member announced a tenth wedding anniversary — *"Azure has been wonderful and I owe her everything"* — the kind of personal note the old combative list would have scrolled past, now received warmly by a room that had become, in its smallness, a place where such things could be said. A memorial reading for Akilah Oliver gathered nearby, grief and gratitude in the same small space.

I have set June down exactly as the archive delivered it — the small-press collection preserving the fragile, the earnest turn toward religious poetry, the anniversary gratefully announced, and Akilah Oliver remembered — because it was one of the tiniest months in the run, and it revealed what the list had become at its lowest ebb: not a forum but a household. A room that will spend its June saving chapbooks, asking after Christian and Buddhist verse, celebrating a marriage,

and mourning a friend is a room that has stopped trying to be the center of poetry and settled into something humbler and more durable, the small warm circle where the fragile things, the beliefs and the books and the loves, are kept because someone here still cares to keep them.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 134 in all.

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1. steve dalachinsky

Re: improvised poetry: thanks!

Tue 31 May 2011

---

i know george quite well

On Tue, 31 May 2011 12:07:18 +0000 Hazel Smith <[redacted]>
writes:
> I've had a huge response (mainly backchannel) to my request for
> information about people involved in improvised poetry. It's very
> exciting and informative, I look forward very much to getting to
> grips with it all. I have tried to thank most people individually,
> but many thanks again, especially if I have unintentionally left you
> out! For those interested in the topic, my previous book on the
> subject, co-written with Roger Dean, was Improvisation in the Arts
> since 1945, Taylor and Francis, 1997. The book I am writing the
> essay for is The Oxford Handbook of Improvisation (two volumes and
> extending over many different areas) . George Lewis and Ben Piekut
> are editors.
> Thanks again
> Hazel
>
> Prof. Hazel Smith
> Writing and Society Research Group
> College of Arts (Bankstown 1.1.163)
> UNIVERSITY OF WESTERN SYDNEY
> Locked Bag 1797
> Penrith, NSW, 2751
> tel: 9772 6400
> email: [redacted]<mailto:[redacted]>
>
> See also my webpage at www.australysis.com
> The Erotics of Geography: poetry, performance texts, new media
> works
> http://www.tinfishpress.com/erotics.html
> Practice-led Research, Research-led Practice in the Creative Arts
> http://www.eupjournals.com/book/9780748636297
> The Writing Experiment: strategies for innovative creative writing
> http://www.allenandunwin.com/writingexp/book.htm
>
>
>

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2. Jonathan Morse
Re: seeking Buddhist poetry
Wed 1 Jun 2011

On 5/31/2011 4:02 PM, Jesse Glass wrote:
> Most "buddhist poems" I've read from American buddhists have a tiny
> drum beating inside of them saying 1) look at me, look at me, look at me
> and 2) I'm a buddhist writing buddhist poems therefore 1) look at me,
> look at me, look at me. I'm "different" I'm "better" I'm "not
> one of them"--which is all essentially--and paradoxically--not asian.
Thanks enormously for this, Jesse. I should think the idea can be generalized to almost anybody who trades in authenticity, whether it's Gary Snyder or somebody waving a picture of a dead fetus at a frightened teenage girl.

Jonathan Morse

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3. Walter Lew
Re: POETICS Digest - 30 May 2011 to 31 May 2011 (#2011-92)
Wed 1 Jun 2011

An important anthology of American Buddhist poetry of the last half-century or so is the one compiled by Gary Gach, WHAT BOOK!? BUDDHA POEMS FROM BEAT TO HIPHOP, published by Parallax Press. You'll find a lot of fine poets in there, such as Oakland's Patricia Ikeda (Mushim) and the late Al Robles, who have not appeared yet in this thread. Gary is also the author of THE COMPLETE IDIOT'S GUIDE TO UNDERSTANDING BUDDHISM and has helped out as an "Englisher" with several of the volumes of Ko Un's poetry translated from Korean.

I'm going to test now whether the Korean spelling and Chinese characters for Ko Un's name can make it through: ê³ ì€ é«˜éŠ€

> *On 5/24/2011, "Cheryl Pallant/FS/VCU" <[redacted]> wrote:*
>
> *I'm about to teach a poetry class on Buddhist poetry.*
>
> *Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?*
>
> *Yes, back channel.*
>
> *Cheryl*

> *cherylpallant.com*
> *cherylpallant.blogspot.com*

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4. Jesse Glass

Jack Foley Interviews Jesse Glass June 1st, 8th, 15th--Corrected Schedule, Ahadada Readings to Follow on WKPFA

Wed 1 Jun 2011

This is a corrected schedule for Jack Foley shows. The shows will remain at the Wednesday, 3:00 p.m. time.

Jack's show "Cover to Cover" is available over at the WKPFA website Jess

June 1

Today is the first of three shows featuring Jesse Glass, American expatriate poet, publisher, artist and folklorist. In 1992, Glass moved to Japan, where he currently lives and teaches. On today$B!G(Bs show Jack and Jesse particularly discuss The Passion of Phineas Gage and Selected Poems and Lost Poet: Four Plays by Jesse Glass. (Note: the show was recorded before the recent disasters in Japan; Jesse and his family are fine.)

June 8

Jesse Glass interviewed, Part Two.

June 15

Jesse Glass reading from his work.

June 22

A celebration of Ahadada Reader 3, published by Jesse Glass$B!G(Bs Ahadada Press. Four chapbooks by four poets are featured in the Reader: the poets are Mary-Marcia Casoly, Katherine Hastings, Melanie Moro-Huber and Jack Foley. Today$B!G(Bs show features Mary-Marcia Casoly. She will read from $B!H(BAustralia Dreaming.$B!I(B

June 29

Ahadada Reader 3, Part Two. Katherine Hastings reads from $B!H(BFog and Light.$B!I(B

July 1

Ahadada Reader 3, Part Three, selections from Melanie Moro-Huber$B!G(Bs $B!H(BThe Memory of Paper$B!I(B read by Jack Foley.

July 8

Ahadada Reader 3, Part Four. Jack Foley reads from $B!H(BA Disordered City. $B!I(B

↑ Index

5. Ruth Lepson

Re: seeking Buddhist poetry (From Disembodied I)

Wed 1 Jun 2011

---

thank you, Jesse, will keep this image with me tho that's not why you mention it

On 5/31/11 1:36 PM, "Jesse Glass" <[redacted]> wrote:

> *I was visiting a temple in Nara years ago, and an old woman was there praying to a statue of a famous Buddha of medicine--the statue held a pot in one hand containing "universal" medicine--and she was saying the Han Ya Shin gyo--the Lotus sutra--form is emptiness and emptiness is form, and she was saying it as she told her beads and spreading a kind of ointment on the book in front of her as she prayed. She looked very old and close to death and her prayer was so sincere, and so heart-felt that it really moved me. But here's the thing--there were about 20 others in this unheated temple snuffing snot as they do here as it is impolite to blow one's nose. And they were all praying to this ancient statue to be healed. I felt thousands more in this place: the echo of hundreds of thousands more gazing at this golden statue down the generations, daubbing at their noses and praying to feel better with a sincerity born of living in near poverty in a place where the self is not valued, where learning went only to the elite. Those shadows were all there, all making moan to this same statue in this same dimly lit, draughty place--but there was a message in this muttering and this barely audible sound of beads--it was the message of humility and simple heartedness. These people have lived and live without making their belief their pedigree--they wouldn't give speeches about it--they wouldn't wrap it around their shoulders like a superman--or super woman cape--and blast off on stage in front of a hundred cocktail sippers--it's simply, it's merely, it's only-- their life. But sure, Jane Hirshfield and all the other "enlightened ones" you want to list.*
> *Jess*
>
> *On 5/27/2011, "Sharon Dolin" <[redacted]> wrote:*
>
> *Wouldn't Jane HIRSHFIELD be worth a look?*
>
> *Sharon*
>
> *Sent from my iPhone*
>
> *On May 25, 2011, at 5:44 PM, Jesse Glass <[redacted]> wrote:*

Morgan Gibson's translations of Kukai's poetry fit the bill. If you can't find a copy I'd be happy to send.

Translations of the greats by Burton Watson.

I suppose Sam Hamil's work.

Philip Whalen.

There's an old Penguin Anthology of Zen Poetry, and another book out there of Zen Death poems. (If you think Buddhism=Zen)

I think Shakespeare is a great Buddhist poet--one of the absolute non-dualists. Why don't you give him a try? He was a B,o,d,d,h,i,t,s,a,t,v,a I bet,

I find most Zenglish poems r,e,b,a,r,b,a,t,i,v,e because 1) Fast Food Englightenment and 2) Fast Food 3) Enlightenment--so very Amerikan.

Jess of Japan

On 5/24/2011, "Cheryl Pallant/FS/VCU" <[redacted]> wrote:

I'm about to teach a poetry class on Buddhist poetry.

Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?

Yes, back channel.

Cheryl

cherylpallant.com
cherylpallant.blogspot.com

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6. Bonnie MacAllister

1.1 Launch, June Multimedia Issue, Call for Submissions

Wed 1 Jun 2011

Certain Circuits Issue 1.1 LaunchJune 3rd at the Rotunda 7-10 p.m. www.therotunda.org<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=6617337b25&e=36ca2ca337>Flier here<http://us2.campaign-archive2.com/?u=920f76441c3d793bc38e3c63a&id=174da2e598> *SOUNDS**Apogee* are a space-punk trio emerging from West Philadelphiaâ€™s hyperactive DIY scene. Apogee members: Dan â€œRedbeardâ€, guitars and vocals, Matt Stevenson, bass, Mike Mongiello, drums. Matt and Dan are veterans of the Philly musical underground. Mike has also played with the bands Bunnydrums and Scareho. They have released their first album, EVOLVE & DESTROY, on Main Street West recordings - search for the MSW label page on Last.fm. mainstreetwest.blogspot.com<http://certaincircuits.us2.list-manage1.com/track/click?u=920f76441c3d793bc38e3c63a&id=e654a8cfba&e=36ca2ca337>

Radio Eris: Founded in 1999 by Lora Bloom and Matt Stevenson, the thriving band of veteran cozmik rockers features Dan â€œRedbeardâ€ Baker on guitar, the mysterious Kenny on synthesizers and noise, and Brad Rothman on drums. They have released 5 albums, run out of gas on the A-4 in eastern France, bought a house, hung out with members of Hawkwind, toured the South in a midnight-blue van in August, and had any number of other adventures across the last decade. http://www.last.fm/music/Radio+Eris<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=4c956fe542&e=36ca2ca337> http://www.myspace.com/radio5eris<http://certaincircuits.us2.list-manage2.com/track/click?u=920f76441c3d793bc38e3c63a&id=b48c8f1165&e=36ca2ca337>

*HORSEY: *Sometimes galloping along the tide line, sometimes rolling in the mud like in Andrei Rubelev, HORSEY is More of an animal than a band. HORSEY comes in many forms: sound, image, costume and spaz attacks are among the most common manifestations. You can hear â€œLucky Locketâ€on the library album: http://www.notaboutthebuildings.com/libraryalbum/horsey_luckylocket.mp3<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=754edb625f&e=36ca2ca337> .

*WORDS *

Courtney Bambrick<http://certaincircuits.us2.list-manage1.com/track/click?u=920f76441c3d793bc38e3c63a&id=32564342bc&e=36ca2ca337> is a poet

and teacher from Philadelphia. Her poetry has appeared in such print and online journals and anthologies as E Pluribus Unum from Light of Unity, The Phenomena of Temporary: The Fuze Anthology, Dirty Napkin, The Schuylkill Valley Journal, Philadelphia Poets, Mad Poets Review, Parlor, and Philadelphia Stories where she now serves as poetry editor. Courtney currently teaches composition at Holy Family University and Gwynedd-Mercy College and has worked on- and backstage for theatrical productions in Philadelphia area and in Ireland.

*Natalie Felix<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=0fbbbddf70&e=36ca2ca337> * is a poet, artist and Uni-Verse-All community member with a BA in Spanish Literature from UC Santa Barbara and a MA in Human Science from Saybrook University. She is the Executive Director of the Community Cultural Exchange (CCE), a non-profit whose mission is to create community through art and culture.

David Hewitt<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=01e71fee92&e=36ca2ca337> is a self-employed book dealer and amateur musician/ writer/ photographer/ artist residing in the East Falls section of Philadelphia. His hobbies include pondering the value of decay and flipping hopefully through the pages of every parcel of printed matter he gets his hands on.

Bonnie MacAllister<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=59f8bc85b9&e=36ca2ca337> is a multimedia performance artist and playwright. She is currently showing work at the Delaware Art Museum in Wilmington, the Florissant Art Gallery in St. Louis, and the Center for Green Urbanism in DC. She is the author of SOME WORDS ARE NO LONGER WORDS, PAID IN GOATS, and COPTIC: ETHIOPIAN MYSTICISM. For more info: bonniemacallister.com<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=4bfa8c06eb&e=36ca2ca337> .

Hal Sirowitz<http://certaincircuits.us2.list-manage2.com/track/click?u=920f76441c3d793bc38e3c63a&id=ef4ba46b5f&e=36ca2ca337> is the author of 4 collections of poetry, commencing with â€œMother Saidâ€ (Crown), ending with â€œFather Saidâ€ (Soft Skull Press).

FILMS

Believe it or not, *Brian Howe and Ashley Howe*<http://certaincircuits.us2.list-manage2.com/track/click?u=920f76441c3d793bc38e3c63a&id=60e7a866a2&e=36ca2ca337> are neither married nor related. Among other artistic collaborations, theyâ€™ve been making videos together for the past several years, which have been featured in journals such as Drunken Boat. Brian is a journalist, poet, and

audiovisual artist who hypes himself in the usual fashion at his blog, http://waxwroth.blogspot.com/<http://certaincircuits.us2.list-manage1.com/track/click?u=920f76441c3d793bc38e3c63a&id=6a210ea7ae&e=36ca2ca337>. Ashley is more of a mystery, avoiding anything by way of an Internet presence or standard bio, so youâ€™ll have to trust Brian that she exists and is awesome.

Amanda Lovelee<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=cee9c472c5&e=36ca2ca337> is interested in how people connect and the spaces in which they do so within contemporary society. Her work, mainly video and photography, weaves together data, stories and personal experience to create non-linear narratives about the fragility of human relationships. Her recent work has explored a myriad of topics: family history, the lives of beekeepers and ice fishermen, strangersâ€™ love stories and the sociology of square dancing.

Jeff Siegel<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=9bd725d77b&e=36ca2ca337> has worked in a variety of different media over the years, from short fiction to design to music criticism, as a self-styled â€renaissance man,â€ never realizing that thatâ€™s the polite term for â€œdilettante.â€ He can often be seen bloviating on topics about which he really, and obviously, knows very little. www.theprivatesector.org<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=9c4d54ecda&e=36ca2ca337>

Tanya Perkins<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=84afdb9bfe&e=36ca2ca337>â€™ work has appeared in numerous journals including Cirque, The Wilderness House Literary Review and Arcadia. A graduate student in English Studies at Western Washington University, she lives and writes on the shores of Puget Sound and considers herself damn lucky for it. roughedin.wordpress.com<http://certaincircuits.us2.list-manage2.com/track/click?u=920f76441c3d793bc38e3c63a&id=a8de6f6bdb&e=36ca2ca337>

Jim Tuite and Patrick Morris <http://certaincircuits.us2.list-manage2.com/track/click?u=920f76441c3d793bc38e3c63a&id=d625921c06&e=36ca2ca337>are artists working in painting, drawing, photography and video. They were both educated at Tyler School of Art. Mr.â€¨Tuite also studied at the School of Visual Art. The video â€œHammerâ€, featuringâ€¨Mr. Morris, examines the relationship between personal demons found in an obsessive ritual with an artistâ€™s creative process.

The Rotunda, located at 4014 Walnut Street in Philadelphia, PA, is a community-gathering place that is fueled by the belief that art is a catalyst for

social change and that the arts can lead to the formation of meaningful partnerships between the University of Pennsylvania and surrounding neighborhoods. Over 300 events are offered every year, including live music, film, spoken word, theater, art, dance, education, youth programs, arts incubation, and various experimental genres. As an alcohol-free, smoke-free venue, The Rotunda provides a critical social alternative for all ages. At its core, The Rotunda is a shared space fostering learning, enrichment, and community supportwhile empowering the public to present, produce, and promote their work. www.rotunda.org

Requested donation ($10 gets the issue)
June Multimedia Issue Launched Today
Our June Multimedia issue is live at www.certaincircuits.org featuring:
***Horsey
Peter Ciccariello
Jon F. Allen
Brooke Bailey
Spencer Carvalho
Ruth Schanbacher and Bonnie MacAllister
Bill Wolak
Greg Bem and Linda Thea
Victor Thompson
Michelle Wilson and Mary Tasillo
Rinus van Alabeek and Ezramo
Val Broeksmit (Bikini Robot Army)
Brandon Ross
natalie c. felix**

Certain Circuits News
*We are nearly sold out of print issue 1.1. Come early to the Rotunda to get your copy. Sales start at 7 on Friday. *
*
*
Less than fifteen remain. We did a limited edition run of 100 color issues.

We wish to thank all of the donors on our *Kickstarter*. We were 100% funded, and we are grateful! You helped us sell out the issue!

We also wish to thank all who exhibited and performed during our first exhibit, *Collaborate Collaborator* at *Eris Temple Artspace*.

*Call for Submissions*Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists.

We are currently accepting submissions for six online issues in 2011. Accepted work will be eligible for Certain Circuits 2.1 published in Winter 2012 (pending funding).

Send files and links to [redacted]. Our reading period closes SEPTEMBER 30. We will publish multimedia issues on a rolling basis.

We strongly encourage collaborative works between artists. Our next multimedia issues will publish JULY 1 and AUGUST 1.

Bonnie MacAllister
Curator
Certain Circuits
Web: certaincircuits.org <http://www.certaincircuits.org/>
Twitter: certaincircuits <http://twitter.com/#!/certaincircuits>
Facebook: certaincircuits <https://www.facebook.com/certaincircuits>
Tumblr: certaincircuits.tumblr.com
Mailing List: Subscribe here<http://us2.campaign-archive2.com/?u=920f76441c3d793bc38e3c63a&id=174da2e598> (Click button on left)

↑ Index

7. Paul Siegell
HIGHLIGHTS of a LIFE WRITING POETRY
Wed 1 Jun 2011

Dear friends,

When you have a moment: HIGHLIGHTS of a LIFE WRITING POETRY: http://paulsiegell.blogspot.com/2011/05/timeliness-pipeline-livelihood.html

I'm always interested in poets' trajectories. How they progressed. What events meant something. So, with that, I recently realized I should probably take a look at myself for a second, see what's what.

How am I doing while doing this thing that I'd never want to stop doing?

SAVE THE DATE: [06.26.11]: Fox Chase Reading Series @ Ryerss Museum and Library, 7370 Central Avenue, Burholme Park, Philadelphia, PA 19111 (Paul Siegell and Ocean Vuong)

Thank you,
Paul
http://paulsiegell.blogspot.com/

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8. **Ruth Lepson**
Re: seeking Buddhist poetry
Wed 1 Jun 2011

what do you think of UG Krishnamurti, Jesse?

On 5/31/11 10:02 PM, "Jesse Glass" <[redacted]> wrote:

> *Jared, do yourself a favor and spend some time in Asia. Live in a country where everyone you meet is or was a Buddhist, from the bus driver to the street people to the trembling old man sitting across from you on the train who still wishes to kill you because of WWII., and who is nevertheless a buddhist. It takes some of the wow factor away. Every poem they would write would be a buddhist poem, I guess, and every breath they take is a buddhist breath, and they see life the way a buddhist sees life.*
>
> *Are these people enlightened? I sit down to dinner with them, and they're average people trying to live their lives and pay their bills.*
>
> *Most "buddhist poems" I've read from American buddhists have a tiny drum beating inside of them saying 1) look at me, look at me, look at me and 2) I'm a buddhist writing buddhist poems therefore 1) look at me, look at me, look at me. I'm "different" I'm "better" I'm "not one of them"--which is all essentially--and paradoxically--not asian.*
>
> *What wisdom they spout is borrowed from the hard-won insights of the real geniuses of Asian culture.*
>
> *They go on giving foot-notes or using terminology they picked up somewhere to convince the innocent reader that somehow they know something that everybody else doesn't. That somehow their lives are perhaps more intense, more beautiful, more "correct" more forgiving, more (name your spiritual flavor of the day)--and it's all because of that special look-at-me thing, and not because of any talent, or lack of, that they might have in their native language--which is what poetry is really all about.*
>
> *It's a way of getting ahead of the game in America. Of asserting yourself, grabbing what's rightfully yours, and playing others for whatever it is po-biz can give you. It's a way you can build a career. Jared, if you'd come over here, you'd see just how Amerikan most "buddhist poetry" is.*
>
> *There's a kind of comparable excitement among the Japanese when someone declares him or her self a christian. There's a sense of mystery and romance and all of that stuff, dating back to the days of the Nagasaki martyrs and the Shimabara riots and the Dutch on dejima, etc. etc. My students do it sometimes and it's a "look at me" moment, which would*

soon fade away if they visited a town full of Sarah Palin supporters in Iowa.

Unenlightened, Jess of Japan. (Now 20 years here.)

On 5/27/2011, "Jared Schickling" <[redacted]> wrote:

the contemporary journal Zen Monster

zenmonster.com

....

jesse, i'm not sure ye japanese or chinese polluters and dolphin slaughterers (village of taiji, the same word for the chinese mark for "supreme polarity") are any closer to atman et al than...

though there is a saying about even butchers able to achieve / know ...

jared

: eccolinguistics :
: delete press :
: reconfigurations :

Date: Thu, 26 May 2011 00:44:08 +0000
From: Jesse Glass <[redacted]>
Subject: Re: seeking Buddhist poetry (From Disembodied I)

Morgan Gibson's translations of Kukai's poetry fit the bill. If you can't find a copy I'd be happy to send.

Translations of the greats by Burton Watson.

I suppose Sam Hamil's work.

Philip Whalen.

There's an old Penguin Anthology of Zen Poetry, and another book out there of Zen Death poems. (If you think Buddhism=Zen)

I think Shakespeare is a great Buddhist poet--one of the absolute non-dualists. Why don't you give him a try? He was a

> *B,o,d,d,h,i,t,s,a,t,v,a I bet,*
>
> *I find most Zenglish poems r,e,b,a,r,b,a,t,i,v,e because 1) Fast Food Englightenment and 2) Fast Food 3) Enlightenment--so very Amerikan.*
>
> *Jess of Japan*

↑ Index

9. Jesse Glass

Re: POETICS Digest - 30 May 2011 to 31 May 2011 (#2011-92)

Wed 1 Jun 2011

Brother Anthony is a great "Englisher" and a great fellow. Ko Un is a great poet. Jess

On 6/1/2011, "Walter Lew" <[redacted]> wrote:

> *An important anthology of American Buddhist poetry of the last half-century or so is the one compiled by Gary Gach, WHAT BOOK!? BUDDHA POEMS FROM BEAT TO HIPHOP, published by Parallax Press. You'll find a lot of fine poets in there, such as Oakland's Patricia Ikeda (Mushim) and the late Al Robles, who have not appeared yet in this thread. Gary is also the author of THE COMPLETE IDIOT'S GUIDE TO UNDERSTANDING BUDDHISM and has helped out as an "Englisher" with several of the volumes of Ko Un's poetry translated from Korean.*
>
> *I'm going to test now whether the Korean spelling and Chinese characters for Ko Un's name can make it through: $Bj3(B&#65533;&#65533;&#65533;&#65533; $Bi+(B&#65533;&#65533;&#65533;&#65533;*
>
> *On 5/24/2011, "Cheryl Pallant/FS/VCU" <[redacted]> wrote:*
>
> *I'm about to teach a poetry class on Buddhist poetry.*
>
> *Could you suggest individual poems or collections that demonstrates nondual awareness 1) in its syntax or process 2) or in topic?*
>
> *Yes, back channel.*
>
> *Cheryl*
>
> *cherylpallant.com*
> *cherylpallant.blogspot.com*

↑ Index

10. Hazel Smith

Improvised poetry in perofmance

Thu 2 Jun 2011

Thanks again very much for the comments. I have written about Steve Benson's work quite extensively in the past and obviously he is an important figure in this field. I don't know so much about bob kaufman but will follow up. And yes, Cid Corman, thanks for the reminder.
Again thank you all for the suggestions and for your interest.
Hazel
Prof. Hazel Smith
Writing and Society Research Group
College of Arts (Bankstown 1.1.163)
UNIVERSITY OF WESTERN SYDNEY
Locked Bag 1797
Penrith, NSW, 2751
tel: 9772 6400
email: [redacted]<mailto:[redacted]>

See also my webpage at www.australysis.com
The Erotics of Geography: poetry, performance texts, new media works
http://www.tinfishpress.com/erotics.html
Practice-led Research, Research-led Practice in the Creative Arts
http://www.eupjournals.com/book/9780748636297
The Writing Experiment: strategies for innovative creative writing
http://www.allenandunwin.com/writingexp/book.htm

↑ Index

11. Sarah Sarai

So who then, in parts Far Eastern & Asian, writes "Christian poetry"?

Thu 2 Jun 2011

As a follow-up to the question about "Buddhist" poets, are there poets in 'the East' writing about the mystic west?

Sarah

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12. Derek Rogerson
Fried Baraka
Thu 2 Jun 2011

Can anybody tell me which poem (the title) Amiri Baraka performs here on "Fried Shoes, Cooked Diamonds":

http://youtu.be/7qyi9M_CgmM

Many thanks,

↑ Index

13. James Yeary
c_L Books: two chapbooks and a monthly newsletter
Thu 2 Jun 2011

---

c_L Books
of Portland Oregon
is pleased to announce the release of

*Lines on Canvas or What I Know or Have Seen of His Life

*by Sam Lohmann.

Lohmann's Lines on Canvas are a collection of lines drawn to the end of breath. From the referential object found by Sam in his exploration of the landscape, this time from the vantage of the idea of the painter. Each line is drawn from a singularity in text to its possible extent in the world, as Sam has culled it from one biographer looking at an other. That other being the painter Cézanne, from the eye and mouth of his friend Joachim Gasquet.

From the overbearing sky
He produced atrocious studies
In the attic a canvas of holes

This chapbook is an excerpt from a full-length work that should appear later in the year. Lines on Canvas is available from the publisher for $8 domestic mail. Send a check or well-concealed cash to

James Yeary
2947 E. Burnside
Portland, OR 97214

also: Phoebe Wayne's Lovejoy is still available. c_L's first publication, Lovejoy's several narrative threads each take a different perspective on the construction, presence and decay of Portland's Lovejoy columns, a series of "outsider" architecture that have been disappeared from the Portland cityscape since the WPA projects of the 1950s that helped bring them into the world.

Both chapbooks feature letterpress printed covers and hand-sewn binding. Lovejoy is available for $6 domestic mail.

We have also a newsletter, edited by James Yeary and Paul Maziar, including work by Jennifer Bartlett, Derek Beaulieu, Norma Cole, Maryrose Larkin, Alice Notley, Nico Vassilakis and bunches more.

monthly is the plan, mail is the reason

the c_L newsletter is 8.5x11" of fiery post-consumer 100% recycled xeroxed corner-stapled pre-post avant and otherwise. Send an inquiry for an issue, a donation for a subscription.

[redacted]

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14. Kimmelman, Burt
William Bronk Symposium: Call for Papers
Fri 3 Jun 2011

CALL FOR PAPERS FOR A SYMPOSIUM ON WILLIAM BRONK

Papers are being sought for a symposium on the life and work of William Bronk (1918-1999).

The symposium will be held in New York City in spring 2012, to coincide with the appearance of Bursts of Light: The Collected Later Poems of William Bronk.

Papers from the conference will be the basis for a collection of essays to be published by Talisman House.

The talks and readings making up the symposium will be recorded and then streamed on the Internet from a dedicated website.

While it is expected that established poets and scholars will take part in this symposium, younger poets, critics and scholars are very strongly encouraged to make presentations. How William Bronk can be read in our current time is a concern of this event.

ABSTRACTS OF 1-2 PAGES SHOULD BE SENT TO:
Edward Foster, [redacted]
and
Burt Kimmelman, [redacted].

ABOUT WILLIAM BRONK

William Bronk was one of the foremost poets of the twentieth century. His work has been praised widely. The attention is remarkable given that he spent most of his life secluded in Hudson Falls, New York and abjuring literary politics,

often turning down requests for readings and the like. Nevertheless, he did receive the American Book Award (the year before it became the National Book Award) and the Lannan Prize; and he did read an occasional poem at Governor Mario Cuomo's first inauguration. The Governor's invitation came not merely because the Borough of the Bronx was named after Bronk's ancestor who farmed a good deal of that land.

In the 1970s and 1980s two prominent scholarly journals devoted entire issues to discussions of Bronk's poetry and essays. In 1998 the first critical book on Bronk appeared, which was then followed by another two years later, and more since then, all by prominent scholars of American poetry. Major essays on Bronk continue to appear regularly in journals.

William Bronk's work is known for its evocations of the New York landscape, as well as for its meditations on the ancient Incan and Mayan cultures, which were prompted by his travels through Latin America. Yet Bronk is most known, and admired, for his inquiries into the nature of reality and knowing. Paul Auster once wrote of his work (in the Saturday Review, once Bronk had begun to attract a lot of attention): "Bronk's poetry stands as an eloquent and often beautiful attack on all our assumptions, a provocation, a monument to the questioning mind."

The value of Bronk's work is still well known among older poets and scholars, yet there is a profound need for a younger readership. Early on, Bronk's poems appeared in the now famous Black Mountain Review and Origin magazines, and he was an important part of the midcentury avant-garde that was memorialized in the 1960 anthology The New American Poetry. Yet, as David Clippinger's book on Bronk documents, he was removed from the anthology at the eleventh hour because its editor, Donald Allen, couldn't fit his work into any of the "schools" of poetry he had concocted for the publication. Nevertheless, Bronk is, arguably, key to our understanding of American letters, and particularly the post-World War II new poetry and thought. Cid Corman, a prolific poet and the editor of Origin, acknowledged Bronk as being " the thread that binds all the issues together" (quoted from The Gist of Origin). The fact that Bronk was the final poet cut from Donald Allen's anthology, and that Bronk does not appear in the Norton or other widely used anthologies today, compels this symposium as a way to put Bronk back before the eyes of a broader readership, and a conference on his work and life, at this time, might ultimately address a reassessment of the twentieth-century literary canon.

Praise for the work of William Bronk:

"A work that demands to be read." -Saturday Review * "A brilliant poetry." -George Oppen (winner of the Pulitzer Prize) * "One of our finest . . . poets." -The New York Times Book Review * "A poet of great distinction." -Small Press

Review * "Bronk is an acquired taste. I recommend you acquire it." -Library Journal * "He is brilliant." -Southwest Review *

PLEASE FORWARD THE ABOVE CFP TO OTHER LISTS.

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15. Jared Schickling

Re: "they see life the way a buddhist sees life"

Fri 3 Jun 2011

Jesse,

It would indeed be a favor to myself to spend time in Asia. In fact it would be one of several dreams given shape. I appreciate your comments.

Picking up on something from your post, it would seem that citizens of every nation everywhere are prone to blaming the citizens of another nation somewhere for something done to them and theirs, while the dropping of the two atomic weapons, that end of something and the beginning of something, would seem the horrific cream of that crop. I say it this way because the unending pointing of fingers across insulating borders wherever and however they seem to exist proves itself predictably counterproductive.

It's curious how the structures of the JC and SG myths mirror each other, a la Campbell. Otherwise, in the former case, he displays himself on a cross; in the latter, he holds up a lotus for everyone to ponder. Where one might find a "look at me" sensibility permeating the work of certain writers, one can also find textual performances concerned with engaging and changing the life of the socialized / enculturated mind. If that sounds presumptuous, I would simply ask, what is it that we go to certain books for; do we go to writing "for" anything.

As I understand buddh-ism, its central tenets are compassion and non-attachment. Thus all sorts of desire-driven labors can manifest, espousing spiritual and esoteric dimensions, including temples and monasteries perched for millennia atop a writhing mass of tax-paying wage slaves. We sufferers, all shapes sizes and colors, find ourselves in a unique position to understand this, though we may not notice it (that there is an end to that suffering). And we can find us (ourselves) anywhere we look -- Ifaty, Ranomafana, Goreme, Pamakale, Agincourt, Portland, , , , attached and passionate all.

N.B. in the face of ecocide, it's hard to pardon oneself with the obnoxiously matter-of-fact bills we're supposedly supposed to pay. I write this on a stool of surely Malagasy rosewood.

Jared

: eccolinguistics :
: delete press :
: reconfigurations :

> *Date: Wed, 1 Jun 2011 02:02:29 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: Re: seeking Buddhist poetry*
>
> *Jared, do yourself a favor and spend some time in Asia. Live in a country where everyone you meet is or was a Buddhist, from the bus driver to the street people to the trembling old man sitting across from you on the train who still wishes to kill you because of WWII., and who is nevertheless a buddhist. It takes some of the wow factor away. Every poem they would write would be a buddhist poem, I guess, and every breath they take is a buddhist breath, and they see life the way a buddhist sees life.*
>
> *Are these people enlightened? I sit down to dinner with them, and they're average people trying to live their lives and pay their bills.*
>
> *Most "buddhist poems" I've read from American buddhists have a tiny drum beating inside of them saying 1) look at me, look at me, look at me and 2) I'm a buddhist writing buddhist poems therefore 1) look at me, look at me, look at me. I'm "different" I'm "better" I'm "not one of them"--which is all essentially--and paradoxically--not asian.*
>
> *What wisdom they spout is borrowed from the hard-won insights of the real geniuses of Asian culture.*
>
> *They go on giving foot-notes or using terminology they picked up somewhere to convince the innocent reader that somehow they know something that everybody else doesn't. That somehow their lives are perhaps more intense, more beautiful, more "correct" more forgiving, more (name your spiritual flavor of the day)--and it's all because of that special look-at-me thing, and not because of any talent, or lack of, that they might have in their native language--which is what poetry is really all about.*
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> *It's a way of getting ahead of the game in America. Of asserting yourself, grabbing what's rightfully yours, and playing others for whatever it is po-biz can give you. It's a way you can build a career. Jared, if you'd come over here, you'd see just how Amerikan most "buddhist poetry" is.*
>
> *There's a kind of comparable excitement among the Japanese when someone declares him or her self a christian. There's a sense of mystery and romance and all of that stuff, dating back to the days of the Nagasaki martyrs and the Shimabara riots and the Dutch on dejima, etc. etc. My*

> *students do it sometimes and it's a "look at me" moment, which would soon fade away if they visited a town full of Sarah Palin supporters in Iowa.*
>
> *Unenlightened, Jess of Japan. (Now 20 years here.)*

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16. Eric Dickey
toe good poetry
Fri 3 Jun 2011

New poem up. Check it. Read it. Live it. Love it. Share it.

http://www.toegoodpoetry.com/

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17. George Thompson
Re: seeking Buddhist poetry
Fri 3 Jun 2011

Regarding Jesse Glass' recommendation:

> *Jared, do yourself a favor and spend some time in Asia. Live in a country where everyone you meet is or was a Buddhist, from the bus driver to the street people to the trembling old man sitting across from you on the train who still wishes to kill you because of WWII., and who is nevertheless a buddhist. It takes some of the wow factor away. Every poem they would write would be a buddhist poem, I guess, and every breath they take is a buddhist breath, and they see life the way a buddhist sees life.*
>
> *Are these people enlightened? I sit down to dinner with them, and they're average people trying to live their lives and pay their bills.*
>
> *Most "buddhist poems" I've read from American buddhists have a tiny drum beating inside of them saying 1) look at me, look at me, look at me and 2) I'm a buddhist writing buddhist poems therefore 1) look at me, look at me, look at me. I'm "different" I'm "better" I'm "not one of them"--which is all essentially--and paradoxically--not asian.*

Jesse,

I have never been to Asia, but I have spent all of my adult life reading and studying Vedic Sanskrit, Buddhist Sanskrit, and Pali. I teach the literature of these languages at an art school, where I also teach things like poetry and poetics, aesthetics, etc. I think I understand what you are saying about

"American Buddhists," but I think that this "look at me" syndrome that you pinpoint may not be so much a matter of American-ness or Buddhist-ness, but rather of poet-ness.

Isn't there a lot of "look at me" going on in poetry in general, anywhere? I say this as a person who no longer writes poetry. Now I only translate it. I do not call myself a poet. I call myself a Sanskritist and a translator. There are no [or at least no direct] "look at me" moments when you are a translator, right?

Well, anyway, as for me, when I translate, it is not about me. It is about the text. Isn't that attitude kind of Buddhist? A translator is or aims to be a kind of zero, like Buddhist shunyata.

Just a thought.

George Thompson

↑ Index

18. Séamas Cain

The death of Leonora Carrington

Fri 3 Jun 2011

_____

Now I say farewell to an old friend ...

http://www.independent.co.uk/news/obituaries/leonora-carrington-surrealist-painter-and-sculptor-who-found-her-artistic-and-spiritual-home-in-mexico-2290181.html

http://www.bbc.co.uk/news/entertainment-arts-13569266

Yours for a real and true

multi-dimensional freedom,

Séamas Cain
http://www.freewebs.com/seamascain

_____

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19. Jesse Glass

Re: So who then, in parts Far Eastern & Asian, writes "Christian poetry"?

Fri 3 Jun 2011

South Korea has lots of Christian poets. Jess

On 6/2/2011, "Sarah Sarai" <[redacted]> wrote:

> *As a follow-up to the question about "Buddhist" poets, are there poets in 'the East' writing about the mystic west?*
>
> *Sarah*

↑ Index

20. Derek Beaulieu

new from No press: COPYS by Craig Dworkin

Fri 3 Jun 2011

No Press is proud to announce the publication of

COPYS
By Craig Dworkin

'My idea for these poems is that they be like cigarettes. On the one hand, briefly intense and repaying as much focused contemplation as you want to give them -- each is in fact composed according to a rigorous and elided formal logic -- but then also, at the very same time, merely discardable amusements: quickly read and easily forgotten, thrown away without a second thought as soon as they are finished.' -- Craig Dworkin

Originally published in the UK by Matchbox in May 2007, No press is proud to return this rarely-seen edition to print.

Published in a limited edition of 50 copies (25 of which are for sale) each copy consists of 34 loose cards in a hand-typed envelope.

Copies are available for $8.00 each (including postage).

To order, please contact derek beaulieu at [redacted]

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21. Jonathan Morse

Re: So who then, in parts Far Eastern & Asian, writes "Christian poetry"?

Fri 3 Jun 2011

On 6/2/2011 6:13 AM, Sarah Sarai wrote:
> As a follow-up to the question about "Buddhist" poets, are there poets
> in 'the East' writing about the mystic west?
If you can stand the horror, there's Shohei Ooka's novel _Fires on the Plain_. Kon Ichikawa's film omits the Christian theme, but it's there in

the book. More recently, Theresa Hak Kung Cha's _Dictée_ is an explicitly Catholic reading of its author's life and life history as a Korean. One of the illustrations in the book, for instance, is a picture of the nationalist martyr Yu Guan Soon (1903-1920), known in Korea as "the Joan of Arc of Korea." Another is a photograph of St. Thérèse of Lisieux costumed as St. Joan, and a third is a photograph of a group of Koreans being executed by a traditional Japanese method: crucifixion. One consequence of that imagery and the memories accompanying it is that in South Korea today, thousand-year-old Buddhist temples are being destroyed by fires of unknown origin and almost every village lies in the shadow of a great big church.

Jonathan Morse

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22. Adam Tobin

Re: Improvised poetry in perofmance

Fri 3 Jun 2011

There's also, of course, a rich and robust tradition of virtuosic "freestyling" in the hip-hop scene. It may arguably be even more influential and important than the work of Steve Benson (whose work is, yes, astonishing). ("important", that is, only if you care about black people)

-----Original Message-----
>From: Hazel Smith <[redacted]>
>Sent: Jun 2, 2011 3:01 AM
>To: [redacted]
>Subject: Improvised poetry in perofmance
>
>Thanks again very much for the comments. I have written about Steve Benson's work quite extensively in the past and obviously he is an important figure in this field. I don't know so much about bob kaufman but will follow up. And yes, Cid Corman, thanks for the reminder.
>Again thank you all for the suggestions and for your interest.
>Hazel
>Prof. Hazel Smith
>Writing and Society Research Group
>College of Arts (Bankstown 1.1.163)
>UNIVERSITY OF WESTERN SYDNEY
>Locked Bag 1797
>Penrith, NSW, 2751
>tel: 9772 6400

>email: [redacted]<mailto:[redacted]>
>
>See also my webpage at www.australysis.com
>The Erotics of Geography: poetry, performance texts, new media works
>http://www.tinfishpress.com/erotics.html
>Practice-led Research, Research-led Practice in the Creative Arts
>http://www.eupjournals.com/book/9780748636297
>The Writing Experiment: strategies for innovative creative writing
>http://www.allenandunwin.com/writingexp/book.htm
>

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23. Joel Weishaus

The Muse. A new academic literary journal from India

Sat 4 Jun 2011

The Muse-An International Journal of Poetry

Chief Editor:

Pradeep Chaswal

Editors:

Deepak Chaswal

Mohammad Arif

Web site: www.themuse.webs.com

Email: [redacted]

Press Note

The Muse-An International Journal of Poetry is launching its first online issue in the last week of June 2011. The Muse is an international journal from the soil of India. It is purely academic journal and not for profit. The vision of the journal is to become a store house of contemporary quality poetry and representative poetic criticism.

The first issue will contain an electronic interview with popular poet, academician, curriculum developer, American Folksinger Al Beck, who resides in Monroe City, MO. A book review, prepared by Pradeep Chaswal, of 'Curiosity's Cushion', book no. 16 by Al Beck will also appear in this issue. An Electronic interview with poet Hugh Fox (Professor Emeritus from Michigan State University, archaeologist, editor, writer, and iconic poet of international

fame) and a book review, by Joel Weishaus, of 'City Bird : Selected Poems 1991-2009' by poet Millie Niss are also must read components.

The Muse, for its first issue, received a large number of submissions from all over the world. The first issue will display poems of A. D. Winans (San Francisco), Ádám Bogár (Budapest, Hungary), Adrienne Wolfert, Alan Lindsay(Department Head, English/Fine Arts/Foreign Languages, NHTI--Concord's Community College), Anca Vlasopolos (Professor of English and Comparative Literature at Wayne State University in Detroit, Michigan), April Avalon (St. Petersburg, Russia), Benjamin Myers (Associate Professor of English, Oklahoma Baptist University), Carl Scharwath (Mt Dora, Fl 32757), Carrie Allison (Missouri, United States), Chris Tanasescu (Romanian poet, academic, critic, and translator), Christina Murphy (Huntington, West Virginia, U.S.A), Dalel Sarnou (Lecturer, English dept, Mostaganem university), Devreaux Baker (Northern California), Gale Acuff (Southwest University of Science and Technology, Mianyang, Sichuan, China), Hal O'Leary(Wheeling, West Virginia, USA), Hugh Fox (Professor Emeritus from Michigan State University), Jennifer C. Wolfe (Maplewood, MN 55119), Judith Prest (rural upstate New York), Kathleen Specter, Kenneth Pobo (Professor of English and Creative Writing Dept. Of English, Widener University in Pennsylvania), Linda Appleby (Cambridge, UK), Michael D. Sollars (Associate Professor of English and assistant dean of research at Texas Southern University in Houston, Texas, USA), Michael Lee Johnson (Itasca, Illinois), Mike J Gallagher (County Kerry, Ireland), Paul Lobo Portugés (teaches English at University of California Santa Barbara), Phillip A. Ellis (Australia), Raj Vatsya (in London, Canada,), Rebeka Sára (Budapest, Hungary), Richard Oko Ajah (University of Uyo, Nigeria), Sam Eisenstein (Prof. at Los Angeles City College), Shradha Kamra (Bareilly, U.P., India), Thomas Zimmerman (Director of the college's Writing Center, Washtenaw Community College), Valentina Cano (Miami, FL), Victor W. Pearn (Colorado, USA), William John Watkins (Professor Emeritus and a member of the founding faculty at Brookdale Community College in New Jersey).

Research papers entitled 'PET TREES & DANCING BAY PONIES' by Joseph Powell (Professor of creative writing at Central Washington University) and 'How Dangerous Is Digital Literature?' by Felix Nicolau (Associate Professor "Hyperion" University, in Bucharest.) are worth reading. 'A Tribute to Raymond Garlick (1926 - 2011)' by Byron Beynon (Wales) is an informative essay to read.

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24. Bobbie Lurie

Re: POETICS Digest - 1 Jun 2011 to 3 Jun 2011 (#2011-94)

Sat 4 Jun 2011

I think U.G. Krishnamurti is brilliant. A lot of "seekers" will reject him but what he says feels "true" to me--bobbi

Date: Wed, 1 Jun 2011 20:03:52 -0400
From: Ruth Lepson <[redacted]>
Subject: Re: seeking Buddhist poetry

what do you think of UG Krishnamurti, Jesse?

On 5/31/11 10:02 PM, "Jesse Glass" <[redacted]> wrote:

> *Jared, do yourself a favor and spend some time in Asia. Live in a country where everyone you meet is or was a Buddhist, from the bus driver to the street people to the trembling old man sitting across from you on the train who still wishes to kill you because of WWII., and who is nevertheless a buddhist. It takes some of the wow factor away. Every poem they would write would be a buddhist poem, I guess, and every breath they take is a buddhist breath, and they see life the way a buddhist sees life.*
>
> *Are these people enlightened? I sit down to dinner with them, and they're average people trying to live their lives and pay their bills.*
>
> *Most "buddhist poems" I've read from American buddhists have a tiny drum beating inside of them saying 1) look at me, look at me, look at me and 2) I'm a buddhist writing buddhist poems therefore 1) look at me, look at me, look at me. I'm "different" I'm "better" I'm "not one of them"--which is all essentially--and paradoxically--not asian.*
>
> *What wisdom they spout is borrowed from the hard-won insights of the real geniuses of Asian culture.*
>
> *They go on giving foot-notes or using terminology they picked up somewhere to convince the innocent reader that somehow they know something that everybody else doesn't. That somehow their lives are perhaps more intense, more beautiful, more "correct" more forgiving, more (name your spiritual flavor of the day)--and it's all because of that special look-at-me thing, and not because of any talent, or lack of, that they might have in their native language--which is what poetry is really all about.*
>
> *It's a way of getting ahead of the game in America. Of asserting yourself, grabbing what's rightfully yours, and playing others for whatever it is po-biz can give you. It's a way you can build a career. Jared, if you'd come over here, you'd see just how Amerikan most*

> *"buddhist poetry" is.*
>
> *There's a kind of comparable excitement among the Japanese when someone declares him or her self a christian. There's a sense of mystery and romance and all of that stuff, dating back to the days of the Nagasaki martyrs and the Shimabara riots and the Dutch on dejima, etc. etc. My students do it sometimes and it's a "look at me" moment, which would soon fade away if they visited a town full of Sarah Palin supporters in Iowa.*
>
> *Unenlightened, Jess of Japan. (Now 20 years here.)*

↑ Index

25. Camille Martin

"spooning up the rain to read the sky": Camille Martin at AvantGarden

Sat 4 Jun 2011

Please come to my reading at AvantGarden (Toronto).

I'll read some work I haven't yet aired in public from my new manuscript "Looms." Copies of "Sonnets" (Shearsman Books, 2010) will be available.

Readers: Camille Martin, Beatriz Hausner and Claire Lacey
Venue: The Ossington / 61 Ossington Avenue / Toronto
Date: 6:30 - 9:30 pm, Tuesday, June 7

From "Looms":

"We are castaways in limbo with artificial wings and no
aspiration. Pressed to find a flaw, we say we're failed
meteorologists wandering from puddle to puddle,
spooning up the rain to read the sky."

↑ Index

26. George Thompson

Re: So who then, in parts Far Eastern & Asian, writes "Christian poetry"?

Sat 4 Jun 2011

On Thu, Jun 2, 2011 at 12:13 PM, Sarah Sarai <[redacted]> wrote:
> As a follow-up to the question about "Buddhist" poets, are there poets
> in 'the East' writing about the mystic west?
>

>
> Sarah

Actually, there are, though I don't know if they would consider themselves poets [devotees, maybe, more modest than poets]. I have a copy somewhere , which I cannot find, of a Hindu poem called "The Shri Khrist Gita." The author's name is of course not mentioned [well, in any case, I don't know it]. In any case, this translates as "The Song of the Lord Christ." It is modelled on the Bhagavad Gita, of course, which means "The Song of the Lord (Krishna)."

"Jesus loves me. This I know, because the Bible tells me so."

"Krishna loves me. This I know because the Gita tells me so."

So, there it is.

George Thompson
>
>
>

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27. Halvard Johnson
Frank Parker's at the wheel
Sat 4 Jun 2011

Just saying, June is well under way, and Frank
Parker is at the wheel of Truck.

http://halvard-johnson.blogspot.com/

"Reality cannot be copywrited."
--David Shields

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Mainly Black<https://docs.google.com/document/edit?

id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *
***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; *
***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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28. Lucas Klein

Re: So who then, in parts Far Eastern & Asian, writes "Christian poetry"?

Sun 5 Jun 2011

Lots of Asian poets write and have written about the West and what it might mean, but you're probably not going to find a mirror-image reciprocality in East

and West turning each other into receptacles of mystic wisdom. Christianity is so well ensconced in Korea, Taiwan, Hongkong, the Philippines, and so on that it's not going to have much "mystic" cachet to it (that said, a lot of mainland Chinese seem to look to Christianity as a way to put themselves in line with the "advanced" and / or democratic West; I don't know of any poetry written from this angle, though).

Back-channel me if you're interested in seeing a translation (not mine) of a poem by HK poet Wong Leung Wo about Santa Claus, which will be published in a pocket-size chap for the Hong Kong International Poetry Nights this November.

Lucas

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29. Subito Press

subito press contest

Sun 5 Jun 2011

Dear Folks,

Please help us spread the word:

Subito Press of the University of Colorado invites submissions to its annual book competition.

We will publish two books of innovative writing, one each of fiction and poetry.

Submissions for the 2012 book contest open June 1, 2011. Deadline is Monday, August 15, 2011.

http://www.subitopress.org/Contest.html

Subito Press is a nonprofit literary publisher based in the Creative Writing Department at the University of Colorado at Boulder. We look for innovative fiction and poetry that at once reflects and informs the contemporary human condition, and we promote new literary voices as well as work from previously published writers. Subito Press encourages and supports work that challenges already-accepted literary modes and devices.

Submit manuscripts of up to 70 pages of poetry or up to 100 pages of (double spaced) fiction along with a $20 reading fee (make checks payable to Subito Press) and an SASE for notification of results. Manuscripts should include two cover sheets: one with title only, the other with title, author's name, address, e-mail, and phone number. All submissions will be judged anonymously by the creative writing faculty at the University of Colorado; friends, relatives, and former students of University of Colorado creative writing faculty are not

eligible. Simultaneous submissions are ok; please notify Subito immediately if your ms. is accepted elsewhere.

Subito Press
Department of English
226 UCB
Boulder, Colorado 80309-0226
[redacted]

Available now:

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Fiction.

Paperback, 95pgs
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http://www.subitopress.org/Frazee/Frazee_profile.html

Man Years by Sandra Doller

Poetry.

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http://www.subitopress.org/Doller/Doller_profile.html

Bartleby, The Sportscaster by Ted Pelton

Fiction.

Paperback, 73pgs
ISBN 978-0-9801098-8-7

http://www.subitopress.org/Pelton/Pelton_profile.html

find all of our titles at SPD

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30. Murat Nemet-Nejat

Re: "spooning up the rain to read the sky": Camille Martin at AvantGarden

Mon 6 Jun 2011

Good luck from New York.
Murat

On Sat, Jun 4, 2011 at 1:35 PM, Camille Martin <[redacted]>wrote:

> *Please come to my reading at AvantGarden (Toronto).*
>
> *I'll read some work I haven't yet aired in public from my new manuscript "Looms." Copies of "Sonnets" (Shearsman Books, 2010) will be available.*
>
> *Readers: Camille Martin, Beatriz Hausner and Claire Lacey*
> *Venue: The Ossington / 61 Ossington Avenue / Toronto*
> *Date: 6:30 - 9:30 pm, Tuesday, June 7*
>
> *From "Looms":*
>
> *"We are castaways in limbo with artificial wings and no aspiration. Pressed to find a flaw, we say we're failed meteorologists wandering from puddle to puddle, spooning up the rain to read the sky."*

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31. Cara Benson

Akilah Oliver Memorial Reading

Mon 6 Jun 2011

Please join us as we create a space for people to read and perform Akilah Oliverâ€™s work and work inspired by her. The reading will be in the Parish Hall, a room where she read her work, carefully listened to the work of other poets and taught workshops. The event is an opportunity for us to express our deep gratitude and pay homage to her gifts and her greatness. With Rachel Levitsky, Eileen Myles, Patricia Spears Jones, LaTasha N. Nevada Diggs, Tonya Foster, E. Tracy Grinnell, Tracie Morris, Charles Bernstein, Steven Taylor, Tyler Burba, Julian T. Brolaski, Rachel Zolf, Joyce LeeAnn Joseph, Laura Meyers, Stacy Szymaszek, Marcia Oliver and

a special tribute from a group of some of her
former students: Stephen Motika, Lydia Cortes,
Kate Jaeger, Jamila Wimberly & Mia Bruner.
Â Wednesday, June 15, 2011; 8 pmThe Poetry Project: 131 E. 10
Free Admission
Â
Please forward widely.th St. New York

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32. Doug Holder

First Annual Writers' Conference. Hunter College.

Mon 6 Jun 2011

First Annual Writersâ€™ Conference. Hunter College.

First Annual Writersâ€™ Conference. Hunter College.

By Doug Holder

As you would expect whenever I am in New York City I do a lot of walking. As it happens I was invited to be on a small press panel at the First Annual Writerâ€™s Conference at Hunter College in NYC, founded by Lewis Burke Frumkes. It was a picture perfect day in June, so I walked from my brotherâ€™s apartment on 20th Street in the Chelsea section of the city, to 68th and Lexingtonâ€"the home of Hunter College. I stopped at my favorite diner on the wayâ€"the â€œMalibu Dinerâ€™â€"an unlikely name for an eatery in the middle of a gritty thoroughfare. I ordered my lox and bagel and listened to the well-honed staccato chatter of a counterman from central casting with a regular:

â€œWhatâ€™s it gonnna be sonny-boy?â€
â€œ Sunnyside up- donâ€™t make â€˜em weep.â€
â€œ Gotcha. Whatâ€™s your pick tonight?â€
â€œYankees.â€
â€œ Not a china manâ€™s chance.â€

But I digress. Since my own panel was not until 2PM, I had a veritable literary buffet of speakers and panels to sample from. On the Memoir Panel listing I noticed Malachy McCourt author of: â€œSinging Him My Songâ€ and other authors were participating. We had McCourt at the Somerville News Writers Festival last yearâ€"so I wanted to drop by. Also on the panel were Sidney Offitâ€"curator emeritus of the George Polk Journalism Awards, Patricia Volk author of the memoir â€œ Stuffed,â€ Sir Gilbert Levine â€œThe Popeâ€™s Maestro,â€ and Lucette Lagnado, â€œThe Man in the White Sharkskin Suit.â€

As always I found McCourt to be a genuine and inspirational speaker. McCourt offered his advice to memoir writers in the audience. He feels the memoirist should write about what he or she is truly â€œashamed of.â€ All of the panelists agreed on the importance of documentationâ€”the inclusion of dialogue to make a more compelling memoir. McCourt, a fine dramatist in his own right, emphasized that the memoir provides freedom to dramatize; it is all about impressions; it does not have to be strictly factually accurate.

Lunch was held in the faculty dining room that had a panoramic view of the city. The speaker was Nelson DeMille, a popular mystery-action writer, who penned such novels as â€œThe Charm School,â€ â€œThe Gold Coast,â€ and many others. In his conversation with the audience he recounted his years as a major player on the literary landscape.

He was asked by an audience member if he ever was involved with screenwriting in Hollywood. He said, â€œWriters get more respect in New York. Hollywood eats you up. In Hollywood you are simply a writer for hire. You have very little control of your work." When he worked with Dino de Laurentis on a script, he found that after 6 months and all the various interventions by other writers, etcâ€¦ he didnâ€™t know what he was writing about. He recalled: "When I got back to New York I felt dirty. I felt I needed to take a bath.â€

DeMille reads a lot of non-fiction to research his books, but he rarely reads other novelsâ€”especially when he is working. â€œHe said, â€œReading novels can skew youâ€”really mess up your own work.â€ The author feels it is best to control his own voice and style when he is writing.

The small press panel was well-attended and presided over by the well-known, New York writer and co-author of â€œWhat May Have Beenâ€ (Cervena Barva Press) Susan Tepper. On the panel were yours truly, Steve Glines of the ISCS Press and Wilderness House Press, Jim Schuette of the Marion St. Press, and Roa Lynn, author of "Farewell Rio.â€ We all discussed the opportunities small presses and little magazines offer the author outside of the mainstream publishing industry. There were also frank discussions of self-publishing, and a review some the new publishing technologies.

Finally Susan Tepper and I went to the â€œBirth of a Book Panelâ€ that was presided over by Jerry Gross, the author of â€œEditors on Editing.â€ Also on the panel were Stephanie Abou agent, Foundry Literary & Media, Hilma Wolitzer author of â€œSummer Readingâ€, Pamela Dorman, editor of Pamela Dorman Books, and Doug Jones, Senior V.P. of Sales at Harper Collins.

Jerry Gross, the consummate book doctor talked about how editing is more than marking up the page but involves what â€œcouldâ€ be on the page. He emphasized the creativity of a good editor.

Abou, the agent, talked about the importance of the query letterâ€”it should be short and sweet and to the point. And make sure you proof it as well as you would your beloved manuscript. A poorly written query letter will stop an agent in his or her tracks.

Jones, the Sales V.P. at Harper Collins talked about the importance of indie bookstores to create a buzz. The book sales they create are secondaryâ€”but if the independent likes the book, and gets excited about itâ€”then sales in general will often gain momentum.

Hilma Wolitzer had an interesting anecdote about her start as a writer many years ago. It seems she gave a short story to a friend of hers who slipped into her jacket pocket. The friend was wearing that same jacket at a cocktail party where she was chatting with the agent of John Steinbeck. She handed the agent Wolitzerâ€™s short storyâ€”the agent read it-loved itâ€” and eventually she got her first book published.

After the event I had dinner at an Italian joint in the â€˜hood with family and friends. Later I saw the sun set amidst a canyon of skyscrapers; I saw a fat guy with a fat cigar argue with a skinny cabdriver sporting a flowing beard and a turban and the wind lifted a beautiful womanâ€™s skirt!â€”ah yesâ€”New York!

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33. Joel Lewis
Re: Akilah Oliver Memorial Reading
Mon 6 Jun 2011

Hi cara -- when we were visiting our mini-storage, sandy found an extra copy of a memorial tribute to teresa Cha that came out after her murder. If you send a snail mail address, we'd be happy to send it on to you.

joel

On Jun 6, 2011 11:08am, Cara Benson <[redacted]> wrote:
> Please join us as we create a space for people to read and

> *perform Akilah Oliver's work and work inspired by her.*
> *The reading will be in the Parish Hall, a room where she*
> *read her work, carefully listened to the work of other*
> *poets and taught workshops. The event is an opportunity*
> *for us to express our deep gratitude and pay homage to*
> *her gifts and her greatness. With Rachel Levitsky, Eileen*
> *Myles, Patricia Spears Jones, LaTasha N. Nevada Diggs,*

> *Tonya Foster, E. Tracy Grinnell, Tracie Morris, Charles*
> *Bernstein, Steven Taylor, Tyler Burba, Julian T.*
> *Brolaski, Rachel Zolf, Joyce LeeAnn Joseph, Laura*
> *Meyers, Stacy Szymaszek, Marcia Oliver and*
> *a special tribute from a group of some of her*
> *former students: Stephen Motika, Lydia Cortes,*
> *Kate Jaeger, Jamila Wimberly & Mia Bruner.*
> *Wednesday, June 15, 2011; 8 pmThe Poetry Project: 131 E. 10*
> *Free Admission*
> *Please forward widely.th St. New York*
> *==========*

↑ Index

34. Eric Dickey
talkingwriting.com
Mon 6 Jun 2011

Two poems up on a very classy, smart looking online journal. Enjoy!

http://talkingwriting.com/?p=19751

_____

↑ Index

35. George Thompson
Re: "spooning up the rain to read the sky": Camille Martin at AvantGarden
Mon 6 Jun 2011

Yes, from me too, in NH [I also like the metaphor in Avantgarden!].

George Thompson

On Mon, Jun 6, 2011 at 12:17 AM, Murat Nemet-Nejat <[redacted]> wrote:
> Good luck from New York.
> Murat
>
>
> On Sat, Jun 4, 2011 at 1:35 PM, Camille Martin <[redacted]>wrote:
>
>> Please come to my reading at AvantGarden (Toronto).
>>

>> I'll read some work I haven't yet aired in public from my new
>> manuscript "Looms." Copies of "Sonnets" (Shearsman Books, 2010) will
>> be available.
>>
>> Readers: Camille Martin, Beatriz Hausner and Claire Lacey
>> Venue: The Ossington / 61 Ossington Avenue / Toronto
>> Date: 6:30 - 9:30 pm, Tuesday, June 7
>>
>> From "Looms":
>>
>> "We are castaways in limbo with artificial wings and no
>> aspiration. Pressed to find a flaw, we say we're failed
>> meteorologists wandering from puddle to puddle,
>> spooning up the rain to read the sky."
>>
>>
>
>

↑ Index

36. Janet Holmes
Ahsahta Press chapbook contest
Mon 6 Jun 2011

Accepting manuscripts through June 30, 2011

$1,000 for a chapbook of poems
Final Judge: Cathy Wagner
The winning volume will be published in April 2012 by Ahsahta Press. This is our first contest for chapbooks!

Full details at http://ahsahtapress.boisestate.edu/chapcontest.htm

Please forward to anyone you think might be interested! Thanks.

Janet Holmes
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
UTOPIA MINUS by Susan Briante
LESSNESS by Brian Henry
http://ahsahtapress.boisestate.edu

↑ Index

37. David Kirschenbaum

Last Call to Exhibit at Boog Fest's 8th Annual Small, Small Press Fair

Mon 6 Jun 2011

Hi all,

Just a reminder that Boog City would like to invite you to exhibit at our 8th annual small, small press fair (with indie records and crafts, too).

The fair will once again span two days, Sat. Aug. 6-Sun. Aug. 7, and be held at Brooklyn’s Unnameable Books (600 Vanderbilt Ave.) in their spacious backyard. The fair will take place during the 5th annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with performances by authors from each of the tabling presses.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (up to 3’ x 3’) with a portion of the proceeds going to help Unnameable Books.

Please email me to reserve your table and schedule your reader. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

You can reach me at this email address, [redacted], for anything regarding the fair.

This year’s fair will feature readings, musical performances, and a lively panel.

as ever,
David

P.S. Apologies if you receive more than one copy of this email.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.boogcity.com/
[redacted]
T: (212) 842-BOOG (2664)

↑ Index

38. Jeffrey Side

Interview with Rae Armantrout by Amy King at The Argotist Online

Mon 6 Jun 2011

Interview with Rae Armantrout by Amy King at The Argotist Online:
http://www.argotistonline.co.uk/Armantrout%20interview.htm

↑ Index

39. amy king

Rae Armantrout: "Are you at all intrigued by the possibility of alien life? Do you think aliens use language, and if so, do they write poetry?'

Mon 6 Jun 2011

Answers here - http://www.argotistonline.co.uk/Armantrout%20interview.htm

Cheers,

Amy

****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

↑ Index

40. Calvin Pennix

Me in ucity review

Mon 6 Jun 2011

Two of my poems appear in the current issue of ucity review here:

http://ucityreview.com/2_Pennix_Calvin.html

Calvin Pennix
http://www.collectedtrepidation.com/

↑ Index

41. carol dorf

Re: talkingwriting.com

Mon 6 Jun 2011

Also, just a heads up, Talking Writing will be reading again from June 15 to July 30. Send poems to [redacted].

Carol
talking.writing.com

On Mon, Jun 6, 2011 at 10:14 AM, Eric Dickey <[redacted]> wrote:

> *Two poems up on a very classy, smart looking online journal. Enjoy!*
>
> *http://talkingwriting.com/?p=19751*
>
> _____

↑ Index

42. David Seaman

Re: First Annual Writers' Conference. Hunter College.

Mon 6 Jun 2011

I agree. At my age, I love hearing of people who profit from the travel opportunities and have a rich experience. Now in my 70s, I only go to conferences where it will be as exciting as you describe. (I have suggestions, if you wish!)
David
David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On Jun 06, 2011, at 10:28 PM, Maria Damon <[redacted]> wrote:

thanks for the charming compte-rendu.

Doug Holder wrote:
> First Annual Writers' Conference. Hunter College.
>
>
>
> First Annual Writers' Conference. Hunter College.
>
> By Doug Holder
>
> As you would expect whenever I am in New York City I do a lot of walking. As
> it happens I was invited to be on a small press panel at the First Annual

> Writer’s Conference at Hunter College in NYC, founded by Lewis Burke
> Frumkes. It was a picture perfect day in June, so I walked from my brother’s
> apartment on 20th Street in the Chelsea section of the city, to 68th and
> Lexington—the home of Hunter College. I stopped at my favorite diner on the
> way—the “Malibu Diner’—an unlikely name for an eatery in the middle of a
> gritty thoroughfare. I ordered my lox and bagel and listened to the
> well-honed staccato chatter of a counterman from central casting with a
regular:
>
>
> “What’s it gonnna be sonny-boy?”
> “ Sunnyside up- don’t make ‘em weep.”
> “ Gotcha. What’s your pick tonight?”
> “Yankees.”
> “ Not a china man’s chance.”
>
> But I digress. Since my own panel was not until 2PM, I had a veritable
> literary buffet of speakers and panels to sample from. On the Memoir Panel
> listing I noticed Malachy McCourt author of: “Singing Him My Song” and
other
> authors were participating. We had McCourt at the Somerville News Writers
> Festival last year—so I wanted to drop by. Also on the panel were Sidney
> Offit—curator emeritus of the George Polk Journalism Awards, Patricia Volk
> author of the memoir “ Stuffed,” Sir Gilbert Levine “The Pope’s Maestro,”
> and Lucette Lagnado, “The Man in the White Sharkskin Suit.”
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> offered his advice to memoir writers in the audience. He feels the memoirist
> should write about what he or she is truly “ashamed of.” All of the
> panelists agreed on the importance of documentation—the inclusion of
> dialogue to make a more compelling memoir. McCourt, a fine dramatist in his
> own right, emphasized that the memoir provides freedom to dramatize; it is
> all about impressions; it does not have to be strictly factually accurate.
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> Lunch was held in the faculty dining room that had a panoramic view of the
> city. The speaker was Nelson DeMille, a popular mystery-action writer, who
> penned such novels as “The Charm School,” “The Gold Coast,” and many
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> In his conversation with the audience he recounted his years as a major
> player on the literary landscape.
>

> He was asked by an audience member if he ever was involved with
> screenwriting in Hollywood. He said, “Writers get more respect in New York.
> Hollywood eats you up. In Hollywood you are simply a writer for hire. You
> have very little control of your work." When he worked with Dino de
> Laurentis on a script, he found that after 6 months and all the various
> interventions by other writers, etc… he didn’t know what he was writing
> about. He recalled: "When I got back to New York I felt dirty. I felt I
> needed to take a bath.”
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> DeMille reads a lot of non-fiction to research his books, but he rarely
> reads other novels—especially when he is working. “He said, “Reading novels
> can skew you—really mess up your own work.” The author feels it is best to
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> Susan Tepper. On the panel were yours truly, Steve Glines of the ISCS Press
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> bookstores to create a buzz. The book sales they create are secondary—but if
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> general will often gain momentum.
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> Hilma Wolitzer had an interesting anecdote about her start as a writer many
> years ago. It seems she gave a short story to a friend of hers who slipped
> into her jacket pocket. The friend was wearing that same jacket at a
> cocktail party where she was chatting with the agent of John Steinbeck. She
> handed the agent Wolitzer's short story—the agent read it-loved it— and
> eventually she got her first book published.
>
> After the event I had dinner at an Italian joint in the 'hood with family
> and friends. Later I saw the sun set amidst a canyon of skyscrapers; I saw a
> fat guy with a fat cigar argue with a skinny cabdriver sporting a flowing
> beard and a turban and the wind lifted a beautiful woman's skirt!—ah yes—
New
> York!
>
>

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43. Jennifer Karmin

Red Rover Series / Experiment #47 + Special Event

Mon 6 Jun 2011

Red Rover Series
{readings that play with reading}

Experiment #47:
The New Talkies

SATURDAY, JUNE 11th
8:30pm / doors lock 9pm
please note change from usual time

Featuring:
John Beer
Daniel Borzutzky
Krista Franklin
Judith Goldman
Carla Harryman
Konrad Steiner

Neo-benshi guest curated by Konrad Steiner
co-presented with the Chicago Poetry Project
and funded in part by Poets & Writers

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

JOHN BEER is the author of The Waste Land and Other Poems (Canarium, 2010), which won the Poetry Society of America's Norma Farber First Book Award. He lives in Chicago, where he writes about theater for Time Out.

DANIEL BORZUTZKY is the author of The Book of Interfering Bodies (Nightboat, 2011); The Ecstasy of Capitulation (BlazeVox, 2007) and Arbitrary Tales (Triple Press, 2005). He is the translator of RaÃºl Zurita's Song for his Disappeared Love (Action Books, 2010) and Jaime Luis HuenÃºn's Port Trakl (Action Books, 2010). His work has been anthologized in, among others, A Best of Fence: The First Nine Years (Fence Books); Seriously Funny (University of Georgia Press, 2010); and Malditos Latinos Malditos Sudacas: Poesia Iberoamericana Made in USA (El billar de Lucrecia, 2010). Journal publications include Fence, Denver Quarterly, Conjunctions, Chicago Review, TriQuarterly, and many others. Chapbooks include Failure in the Imagination (Bronze Skull, 2007) and One Size Fits All (Scantily Class Press, 2009). He is a contributing editor to Mandorla: New Writing from the Americas. He lives in Chicago.

KRISTA FRANKLIN is a poet and visual artist from Dayton, OH who lives and works in Chicago. Her poetry and mixed medium collages have been published in lifestyle and literary journals such as Coon Bidness, Copper Nickel, RATTLE, Indiana Review, Ecotone, Clam and Callaloo, and in the anthologies Encyclopedia Vol. II, F-K and Gathering Ground. Her visual art has been featured on the covers of award-winning books, and exhibited nationally in solo and group exhibitions. Franklin is a Cave Canem Fellow, and a co-founder of 2nd Sun Salon, a community meeting space for writers, visual and performance artists, musicians and scholars.

JUDITH GOLDMAN is the author of Vocoder (Roof 2001), DeathStar/rico-chet (O Books 2006), "the dispossessions" (atticus/finch 2009), and l.b.; or, catenaries (Krupskaya 2011). She co-edited the annual journal War and Peace with Leslie Scalapino from 2005-2009 and currently edits a feature on contemporary innovative poetry for the e-journal Postmodern Culture. She is a

Harper Schmidt Fellow and collegiate assistant professor at the University of Chicago, teaching in the arts humanities core and in creative writing. In fall 2011, she will be the Holloway Lecturer in the Practice of Poetry at University of California, Berkeley.

CARLA HARRYMAN is the author of fifteen books of poetry, plays, and prose. Her most recent works include a collection of conceptual and experimental essays Adornoâ€™s Noise (Essay Press, 2008), the book length poem Open Box (Belladonna 2007), and a sequence of essays in The Grand Piano, a multi-authored serial work that locates its project in the San Francisco Bay Area writing scene between 1975-1980. The Wide Road, a novella in poetry and prose co-authored with Lyn Hejinian was just released from Belladonna Press.

Recent performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation. She is co-editor of Lust for Life: On the Writings of Kathy Acker (Verso, 2006) and she is the special issue editor of â€œNon/Narrativeâ€ for the Journal of Narrative Theory (forthcoming, 2011). She serves on the creative writing faculty of the Department of English Language and Literature at Eastern Michigan University and the MFA faculty of the Milton Avery School of the Arts.

KONRAD STEINER, filmmaker and independent curator, studied film at SAIC and Linguistics at Stanford University. Since 2003 he has produced events of live cinema collaborating with musicians and writers, as well as making single channel video and film.

****

SPECIAL EVENT
Reading by Carla Harryman

FRIDAY, JUNE 10th
7:30pm

at 2614 W. Thomas, apt #2 -- Chicago, IL
in the home of Jennifer Rupert & Chris Glomski
ring bell #2 & please feel free to BYOB

****

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

Experiment #48: July 16 @ 7pm
Performance art guest curated by Marissa Perel
with Jai Arun Ravine, Zihan Loo, Oliverio Rodriguez & Samantha Topol

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

44. Jonathan Morse
Wallace Stevens and the comic virtues of black and white
Mon 6 Jun 2011

I blog about the connection at

http://theartpart.jonathanmorse.net/?p=333

Jonathan Morse

↑ Index

45. Lewis, Susan
Submit: Mad Hatters' Review Blog
Mon 6 Jun 2011

Announcing The Mad Hatters' Review Blog!

Mad Hatters’ Review is an online journal with a collaborative spirit that caters to an international audience with an appreciation for wit, whimsy, dark humor, satire, lyricism, rhythm, word play and post postmodern post avant-garde literature, art, music, politics, films, columns, book reviews, interviews, scratch n sniff projects, collages, literary audios, etc.

We at MHR see the Mad Hatters’ Review Blog as a gathering place for courtiers of spoken and unspoken words, inventive images and music, and of course, the mad at heart, to stay informed and invigorated.

Forthcoming snapshots of the multi-media landscape will feature poetry, flash fiction, interviews, reviews, visuals, audios, and contributors’ news—in short, whatever strikes hosts and editors Marc Vincenz and Susan Lewis as intriguing or enlightening for freethinking arts enthusiasts everywhere.

Check in for the latest on the MadHat's Little Mountain Retreat in Ashville, North Carolina, MadHat Press's Wild and Wyrd Poetry Chapbook Contest –to be judged by the quintessentially mind-bending Philly poet CAConrad— + a ghostly mini-interview with CAConrad himself.

The Mad Hatters' Review Blog welcomes submissions of single poems, flash fictions, short interviews, audio works, visuals, multimedia pieces and reviews all year round. For poems, no more than 15 lines. For flash fictions, no more than 300 words. Please include a short biography. Include the name of your piece in the Submission Title. No multiple or simultaneous submissions. We answer within 14 days, but more likely within 24 hours.

ONE poem (15 lines max)
ONE flash fiction (300 words max)
ONE mini interview (3 – 5 questions)
ONE review (500 words max)

Submissions of previously published poems and flash fictions may be considered as long as authors own the copyrights, and the works were published in a print mag or defunct online journal.

Please submit to: http://madhatter.submishmash.com/Submit

For audio, visuals and multimedia pieces, please query first: [redacted]

↑ Index

46. Maria Damon

Re: Akilah Oliver Memorial Reading

Mon 6 Jun 2011

I genuinely wish I could be there, and will be in spirit, thought, prayer and meditation, both worded (silently) and unworded.

Cara Benson wrote:
> Please join us as we create a space for people to read and
> perform Akilah Oliverâ€™s work and work inspired by her.
> The reading will be in the Parish Hall, a room where she
> read her work, carefully listened to the work of other
> poets and taught workshops. The event is an opportunity
> for us to express our deep gratitude and pay homage to
> her gifts and her greatness. With Rachel Levitsky, Eileen
> Myles, Patricia Spears Jones, LaTasha N. Nevada Diggs,
> Tonya Foster, E. Tracy Grinnell, Tracie Morris, Charles
> Bernstein, Steven Taylor, Tyler Burba, Julian T.
> Brolaski, Rachel Zolf, Joyce LeeAnn Joseph, Laura
> Meyers, Stacy Szymaszek, Marcia Oliver and

> a special tribute from a group of some of her
> former students: Stephen Motika, Lydia Cortes,
> Kate Jaeger, Jamila Wimberly & Mia Bruner.
> Wednesday, June 15, 2011; 8 pmThe Poetry Project: 131 E. 10
> Free Admission
>
> Please forward widely.th St. New York
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>

↑ Index

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Re: First Annual Writers' Conference. Hunter College.

Mon 6 Jun 2011

---

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> Frumkes. It was a picture perfect day in June, so I walked from my brotherâ€™s
> apartment on 20th Street in the Chelsea section of the city, to 68th and
> Lexingtonâ€”the home of Hunter College. I stopped at my favorite diner on the
> wayâ€”the â€œMalibu Dinerâ€™â€”an unlikely name for an eatery in the middle of a
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> well-honed staccato chatter of a counterman from central casting with a regular:
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> â€œWhatâ€™s it gonnna be sonny-boy?â€
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> literary buffet of speakers and panels to sample from. On the Memoir Panel
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> In his conversation with the audience he recounted his years as a major
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> Laurentis on a script, he found that after 6 months and all the various
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> cocktail party where she was chatting with the agent of John Steinbeck. She
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> fat guy with a fat cigar argue with a skinny cabdriver sporting a flowing
> beard and a turban and the wind lifted a beautiful womanâ€™s skirt!â€”ah yesâ€”New
> York!
>
>

↑ Index

48. Dan Glass

Re: c_L Books: two chapbooks and a monthly newsletter

Tue 7 Jun 2011

---

c_L books are beautiful stuff—

pic of Lovejoy + 30 Word Review:

http://the30wordreview.blogspot.com/2010/09/lovejoy-by-phoebe-wayne.html

Dan

On Thu, Jun 2, 2011 at 5:49 PM, James Yeary <[redacted]
> wrote:

> *c_L Books*
> *of Portland Oregon*
> *is pleased to announce the release of*
>
> **Lines on Canvas or What I Know or Have Seen of His Life*
>
> **by Sam Lohmann.*
>
> *Lohmann's Lines on Canvas are a collection of lines drawn to the end of breath. From the referential object found by Sam in his exploration of the landscape, this time from the vantage of the idea of the painter. Each line is drawn from a singularity in text to its possible extent in the world, as Sam has culled it from one biographer looking at an other. That other being the painter Cézanne, from the eye and mouth of his friend Joachim Gasquet.*
>
> *From the overbearing sky*

He produced atrocious studies
In the attic a canvas of holes

This chapbook is an excerpt from a full-length work that should appear later
in the year. Lines on Canvas is available from the publisher for $8 domestic
mail.
Send a check or well-concealed cash to

James Yeary
2947 E. Burnside
Portland, OR 97214

also:
Phoebe Wayne's Lovejoy is still available.
c_L's first publication, Lovejoy's several narrative threads each take a different perspective on the construction, presence and decay of Portland's Lovejoy columns, a series of "outsider" architecture that have been disappeared from the Portland cityscape since the WPA projects of the 1950s that helped bring them into the world.

Both chapbooks feature letterpress printed covers and hand-sewn binding. Lovejoy is available for $6 domestic mail.

We have also a newsletter, edited by James Yeary and Paul Maziar, including work by Jennifer Bartlett, Derek Beaulieu, Norma Cole, Maryrose Larkin, Alice Notley, Nico Vassilakis and bunches more.

monthly is the plan, mail is the reason

the c_L newsletter is 8.5x11" of fiery post-consumer 100% recycled xeroxed corner-stapled pre-post avant and otherwise. Send an inquiry for an issue, a
donation for a subscription.

↑ Index

49. Derek Rogerson
Re: Fried Baraka ~ "Afro-American Lyric"
Tue 7 Jun 2011

The poem is titled "Afro-American Lyric" and originally appeared in:

Poetry for the Advanced (1979)

also found in:

Selected Poetry of Amiri Baraka/LeRoi Jones. New York: William Morrow, 1978
http://books.google.com/books?id=7n8FAQAAIAAJ

Transbluesency: The Selected Poems of Amiri Baraka/LeRoi Jones. New York: Marsilio Publishers, 1995.
http://books.google.com/books?id=al0gAQAAIAAJ

Online audio available of Baraka reading from 1978 Naropa (time index 13:42):

"Afro-American Lyric"
http://www.archive.org/details/Amiri_Baraka__Diane_diPrima_and_Robert_D_78P108

Thanks go out to Joseph Harrington, William J. Harris and Joel Lewis.

On Thu, Jun 2, 2011 at 3:05 PM, Derek Rogerson <[redacted]> wrote:
> Can anybody tell me which poem (the title) Amiri Baraka performs here
> on "Fried Shoes, Cooked Diamonds":
>
> http://youtu.be/7qyi9M_CgmM
>
> Many thanks,
>

↑ Index

50. Joel Weishaus
Re: William Bronk Symposium: Call for Papers
Tue 7 Jun 2011

I carried around Bronk's wise poem "At Tikal" for years, and still keep a copy close by to remind me that "it is always a world and not the world."

-Joel

↑ Index

51. David Kirschenbaum

Save the Dates: Boog Fest 5, Fri. 8/5-Tues. 8/9

Wed 8 Jun 2011

Hi,

Two months from now, from Fri., Aug. 5 through Tues. Aug. 9, we'll be celebrating Boog's 20th anniversary by putting on the fifth annual Welcome to Boog City poetry and music festival.

The poetry readings are curated by Jim Behrle, Joanna Fuhrman, and me.
The music is booked by Brian Speaker.
My hearty thanks to them all.

Among the festival highlights are:

—our levy lives: celebrating the renegade press series devotes a night to Black Radish Books;

—our 8th annual small, small press fair, with exhibits from a host of small presses, and readings by their authors;

—Poetry's First Responders: 9/11, A Time When Poetry was Always Still Possible, a panel curated and moderated by Douglas Rothschild;

—Poet Rebecca Woolf reading and in conversation with poet Alan Gilbert;

—Poets' theater plays from:

Austin Alexis • Charles Borkhuis • Maria Brandt • Joel Chace • Jenny Hill • Vincent Katz • Matt Reeck;

—Poetry readings from:

Alex Abelson • Rachel Aydt • Cara Benson • Sean Cole • Joanna Penn Cooper • Jim Dunn • Will Edmiston •

Alan Gilbert • Christine Hamm • Monica Hand • Jibade-Khalil Huffman • Brenda Iijima • Ish Klein •

Austin LaGrone • Mark Lamoureux • Tanya Larkin • Sheila Maldonado • Debrah Morkun • John Mulrooney •

Ekoko Omadeke • Jean Paul Pecqueur • Douglas Piccininni • Brett Price • Greg Purcell • Douglas N. Rothschild •

Kathrin Schaeppi • Toni Simon • Kimberly Ann Southwick • Mary Austin Speaker • Jill Stengel • Mark Statsman •

Nicole Wallace • Meredith Walters • Ian Wilder • Jeffrey Wright • and more;

—Poetry readings on Black Radish Books night:

Mackenzie Carignan • Bruce Covey • Carrie Hunter • Mark Lamoureux

Marthe Reed • Kathrin Schaeppi • Jill Stengel • David Wolach;

—music performances by

Crazy and the Brains • Emily Einhorn • Dan Fishback • Greg Smith band • Charles Mansfield • Justin Remer •

Cat Rockefeller • and more; and

—tabling presses and artisans

Bone Bouquet • Don's Saddles • Furniture Press • Gigantic Sequins • Litmus Press/Aufgabe • Lunar Chandelier •

Ping Pong • Stonecutter Journal • Vanitas magazine • White Rabbit zine.

The full sked will be released shortly. If you need any additional information or want to advertise in the festival program issue of Boog City you can reach me at 212-842-BOOG (2664) or [redacted].

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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52. David Seaman
Lettrism
Wed 8 Jun 2011

On Thursday, June 16 at 12:15 I am discussing Lettrism and presenting my lettrist works "Georgics - Cotton" and "Georgics - Tobacco" (visual poetry) at the Alliance Française de Bordeaux (France).
David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

↑ Index

53. Hazel Smith
improvised poetry and freestyling
Wed 8 Jun 2011

Thanks Adam, for the reference to freestyling. And yes, I do think it's extremely important and amazing, and I will certainly talk about it as I particularly want to address the richness of culturally diverse improvising traditions, and also any ways in which the experimental improvisation scene might have been excluding with regard to gender and race. The editors asked me to historicise improvising with regard to the text-sound movement which they knew I had written about before. Which connects with what you were saying, because I do think text-sound, and the way it was conceptualised in the 60s-80s, was rather blind with regard to issues to do with gender and ethnicity, and that critique will be central to my discussion of it. I am sure, too, that there will be other contributors to the book who are experts in hip hop , and who will talk about freestyling in detail, especially since one of the editors is African American.

Also oral improvisation will only be one of the areas I will be addressing, the other will be computerised text generation which I see as one of the contemporary evolution of improvised performance. The main text generators/improvisor I hope to talk about in detail is African American D Fox Harrell, whose work is brilliant in the way it uses new technologies to explore different ways of thinking about ethnicity, the effects of globalisation, and many other cultural issues. Hazel

Prof. Hazel Smith
Writing and Society Research Group
College of Arts (Bankstown 1.1.163)
UNIVERSITY OF WESTERN SYDNEY
Locked Bag 1797
Penrith, NSW, 2751
tel: 9772 6400
email: [redacted]<mailto:[redacted]>

See also my webpage at www.australysis.com
The Erotics of Geography: poetry, performance texts, new media works
http://www.tinfishpress.com/erotics.html
Practice-led Research, Research-led Practice in the Creative Arts
http://www.eupjournals.com/book/9780748636297

The Writing Experiment: strategies for innovative creative writing
http://www.allenandunwin.com/writingexp/book.htm

↑ Index

54. Maryrose .

Sunday 6/12 Spare Room Presents Sam Truitt and Sam Lohmann

Wed 8 Jun 2011

Maryrose Larkin
Writer/Researcher

Now available:
Marrowing<http://airfoilchapbooks.blogspot.com/2011/02/marrowing-by-maryrose-larkin.html>
http://maryroselarkin.blogspot.com
http://www.northwestresearch.com

---------- Forwarded message ----------
From: Maryrose . <[redacted]>
Date: Wed, May 25, 2011 at 10:48 AM
Subject: Sunday 6/12 Spare Room Presents Sam Truitt and Sam Lohmann
To: Maryrose Larkin <[redacted]>

*
Spare Room <http://www.flim.com/spareroom> Presents Sam Truitt and Sam Lohmann

Sunday, June 12th *
*7:30
*
*
*
*Open Space Cafe <http://www.openspacecafe.com/>
2815 SE Holgate

*
$5.00 suggested donation

Sam Truitt was born in Washington, DC, and raised there and in Tokyo, Japan. He is the author of the forthcoming *Vertical Elegies 6: Street Mete* (Station Hill, 2011) and the previously published *Vertical Elegies: Three Works* (UDP, 2008), *Vertical Elegies 5: The Section* (Georgia, 2003) and *Anamorphosis Eisenhower* (Lost Roads, 1998), among other books.

Currently he teaches in the Language and Thinking Workshop at Bard College and is the Managing Director of Station Hill Press. He lives with Kim Jaye and their daughters, Indiana and Evangeline, in the Mid-Hudson Valley.

Sam Lohmann is a member of Spare Room. He co-edits Airfoil chapbooks with David Abel, and edits Peaches and Bats, a handmade poetry fanzine. He lives in Portland and works at a preschool. c_L has just released a chapbook, *Lines on Canvas or What I Know or Have Seen of His Life*.

The Uses of Measure are Prosperous

a woman is smoking

her head is on fire (sun)

her hair aflame

nothing lasts

* Sam Truitt*

My shimmy has some dudgeon in it
it gets that way it gets on you
you permanent wave standing and gelling
in the crowd no motion
if you give up on cause and
caution close your eyes
and see the Giant's Causeway with
slight foxing and explanatory arrows

Sam Lohmann
*
*
*
*
Maryrose Larkin, for Spare Room
*
*
***Maryrose Larkin*
Writer/Researcher

Now available:
Marrowing<http://airfoilchapbooks.blogspot.com/2011/02/marrowing-by-maryrose-larkin.html>
http://maryroselarkin.blogspot.com
http://www.northwestresearch.com

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55. Gary Sullivan
Poetry comics for sale!
Wed 8 Jun 2011

I'm selling the original artwork to a number of poetry comics I drew for Rain Taxi from 1997-present.

If you don't like the price, please make me an offer!

See:

http://newlifecomic.blogspot.com/

Remaining comics include Sharon Mesmer, Katie Degentesh, Drew Gardner, Gurlesque Anthology, Eileen Myles, Chris Stroffolino, etc.

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56. William Slaughter
Notice: Mudlark
Thu 9 Jun 2011

New and On View: Mudlark Flash No. 61 (2011)

Kallima Hamilton | Lust After Hearing About Another Lewd Photo

Kallima Hamilton studied at the University of Idaho and the University of San Diego. She currently lives in Michigan where she's a literacy tutor. Her poetry has appeared in Shenandoah and Sugar Mule.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

57. Dan Godston
Trees Speaking to the Wind at the Evanston Art Center
Fri 10 Jun 2011

Trees Speaking to the Wind—a performance event at the Evanston Art Center

Monday, June 20, 2011 (7 p.m.)

Evanston Art Center
2603 Sheridan Road
Evanston, Il 60201
[redacted]
http://www.evanstonartcenter.org/

The Evanston Art Center and Borderbend Arts Collective present "Trees Speaking to the Wind," a nature-themed performance event at the Evanston Art Center on Monday, June 20, 2011, with poetry readings by Allan Johnston and Tim Hunt, as well as phonography performed by an ensemble. This event also commemorates the 38th World Environment Day. This event is supported by funding from Poets & Writers, and it is free and open to the public, all ages.

TIM HUNT A fourth generation native of Northern California, Tim Hunt was born in Calistoga and raised primarily in Sebastopol, two small towns north of San Francisco. As a boy he also identified strongly with the Lake County region of his father's family, where his aunt taught him "I Can Tell You Are a Logger 'Cause You Stir Your Coffee with Your Thumb," while a rockabilly cousin offered "Heartbreak Hotel." Before heading east to school, he also discovered such wonders as "Section 43" by Country Joe and the Fish. In his teen years he dreamed of playing guitar like Carl Perkins and being able to sing like Fred Neil.

Educated at Cornell University, He has taught American literature at several schools, including Washington State University and Deep Springs College. He is currently Professor of English at Illinois State University, in Normal, Illinois. He and his wife Susan, a respiratory therapist, have two children: John, a visual artist, and Jessica, a musician and composer. Hunt once claimed to have been the rhythm guitarist in the band Derridean Debris, though to the best of his knowledge such a band never existed. He is, though, fortunate enough to own a fine 12-string that he promises himself he will eventually learn to play as well as it deserves.

Hunt's poetry has been widely published in magazines, and he has published the chapbook Lake County Diamond. He has also been awarded the Chester H. Jones Prize for the poem "Lake County Elegy." Fault Lines is his first full-length collection. His scholarly publications include Kerouac's Crooked Road: Development of a Fiction and the five-volume edition The Collected Poetry of Robinson Jeffers. http://www.tahunt.com

ALLAN JOHNSTON Allan Johnston's poems have been published in Poetry, Poetry East, Rhino, and over sixty other journals. He is the author of Tasks of Survival and Northport, a collection of poems about his life in the Pacific Northwest in the 1970s, and a recipient of an Illinois Arts Council Fellowship, a Pushcart Prize nomination (2009), and First Prize in the 2010 Outrider Press

Literary Anthology Poetry Contest. He has also received honorable mentions or placed as a finalist in contests featured by New Letters, The Academy of American Poets, Salute to the Arts, and the Roberts Writing Foundation.

Originally from California, he earned his M.A. in Creative Writing and his Ph.D. in English from the University of California, Davis, and now teaches writing and literature at Columbia College and DePaul University in Chicago. He currently serves as a reader for the Illinois Emerging Poets competition and for Word River, and is editor of the Journal for the Philosophical Study of Education. In the past he has worked as a sheepherder, shake splitter, roofer, forest fire fighter, Indian cook, and photographer, among other occupations.

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58. Jen Tynes

Horse Less Press Open Reading Period

Fri 10 Jun 2011

Just a reminder: we'll be accepting manuscripts for five more days, and we'd love to see yours! http://horselesspress.submishmash.com/SubmitHorse Less Press is reading submissions for a full-length book of poetry or mixed-genre work. Manuscripts should be between 60-120 pages and submitted via submishmash. No print or email submissions will be accepted. Simultaneous submissions, multiple submissions, and collaborative submissions are all accepted. Please notify us if your manuscript is accepted elsewhere. Manuscripts will receive a blind reading.

Please upload manuscripts in PDF format. Please do not include your name, contact information, or acknowledgements. A reading fee of $20 entitles you to any book from our catalog (including the book chosen through this reading period). Please note which book you'd like to receive. A $10 reading fee does not entitle you to a book, but supports our press and allows us to continue publishing great work. We thank you.

Manuscripts will be accepted May 15 – June 15, and publication decisions will be announced in August. The selected manuscript will be published in 2012, and the author will receive 25 copies of their book.

To learn more about Horse Less Press, visit http://www.horselesspress.com

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59. Catherine Daly
Bloomsday, get ready!
Fri 10 Jun 2011

Here's the Joyce info -- I did the tweets for Rudolph Bloom. There's also a really cool map of where we are -- not many on the West Coast.
James Joyce
@11ysses Dublin (via Baltimore)
What happens when the world recasts 'Ulysses' 140 characters at a time? Find out here on Bloomsday, 16 June 2011.
http://11ysses.wordpress.com/

xo, Laura

Date: Sat, 4 Jun 2011 15:05:04 -0700
Subject: miss you...
From: [redacted]
To: [redacted]

Ron's out of town father's day weekend -- I know that you have soo many responsibilities --

I am having a slumber party the 18th -- even if you can't come, please consider a sleepover (or can I sack out there?) this summer

peace and love

Kasia

↑ Index

60. Noah Eli Gordon
Counterpath: new bookstore/performance space in Denver
Fri 10 Jun 2011

Hi Folks,I thought this might be of interest to you all, a link to a little journalistic piece I wrote on Denver's new bookstore/performance space Counterpath, opened recently by Poets/Publishers Julie Carr & Tim Roberts:
http://www.poetryfoundation.org/harriet/2011/06/counterpath/Best,Noah

↑ Index

61. Nicholas Leaskou
Poet As Radio
Sat 11 Jun 2011

POET AS RADIO is a weekly program on KUSF In Exile and features interviews with Bay Area writers, readings, lectures, and announcements about Bay Area poetry events. The show airs Saturdays from 9am to 10am at http://www.savekusf.org.

On Saturday, June 11, we continue our interview with poet Sara Larsen, discussing her chapbooks A, a, a, a, a (Berkeley Neo-Baroque) and The Hallucinated (Cannot Exist).

For more info and to listen to archived shows, check out:

http://poetasradio.blogspot.com/.
Please contact us with ideas for future shows and info about your upcoming events at [redacted].
Thanks!
Delia Tramontina
Jay Thomas
Nicholas Leaskou

↑ Index

62. Harrington, Joseph
critics of "documentary poetry"?
Sat 11 Jun 2011

I am doing an article on documentary poetry, and I'm looking for recent examples of critics who reject docu-po per se - for whatever reason. Maybe you have read such an article (blog post, FB post, etc.)? Or maybe you are one of those critics? If so, I'd like to hear from you.

Any leads greatly appreciated!

thanks
Joe

Joseph Harrington
Associate Professor
Director of Graduate Studies
Dept. of English
Univ. of Kansas

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63. Maria Damon
contact info for John Yau?
Sat 11 Jun 2011

please backchannel...
thanks!

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64. Dan Wilcox
Third Thursday Poetry Night: June 16: Mike Burke
Sat 11 Jun 2011

the Poetry Motel Foundation

presents

Third Thursday Poetry Night

at

the Social Justice Center

33 Central Ave., Albany, NY

June 16, 2011

7:00 sign up; 7:30 start

Featured Poet: Mike Burke

Mike Burke began writing poetry about 20 years ago to fulfill a creative writing requirement in order to obtain his BA in English from The Sage Colleges. It was one of the few A's he received. It opened a new world to him, so he continues. He belongs to various poetry groups and resides in Voorheesville.

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your almost tanned host: Dan Wilcox.

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65. William Allegrezza
New Issue of Moria
Sat 11 Jun 2011

A new issue of Moria: A Poetry Journal is online. It contains work from more than 30 poets. Moria is now in its 13th year as an online journal.

http://www.moriapoetry.com/v1323.html

I welcome work for future issues.

Bill Allegrezza
www.moriapoetry.com

↑ Index

66. David Kirschenbaum
This Sat./ Bill Kushner's 80th Birthday Event
Sun 12 Jun 2011

---

please forward

Bill Kushner 80th Birthday Event

This Sat., June 18, 8:00 p.m. sharp, $5

Bar 82
136 Second Ave. (@St. Mark's Pl.)
East Village

Featuring readings of their own and Bill Kushner's work by

Edmund Berrigan
Peter Bushyeager
Lydia Cortes
Thomas Devaney
Cliff Fyman
Barbara Henning
David Kirschenbaum
Brendan Lorber
Susan Maurer
Be La Roe
Tom Savage
Nathaniel A. Siegel
Lewis Warsh
Phyllis Wat
Don Yorty

and music from

Dan Fishback

Hosted and curated
Boog City editor and publisher David Kirschenbaum
and Nathaniel Siegel

For further information:
212-842-BOOG (2664), [redacted]

**Edmund Berrigan

Edmund Berrigan is the author of Disarming Matter (Owl Press), Glad Stone Children (Farfalla), and Can It! (Letter Machine). He is editor of the Selected Poems of Steve Carey (Sub Press), and is co-editor with Anselm Berrigan and Alice Notley of the Collected Poems of Ted Berrigan (University of California) and the Selected Poems of Ted Berrigan (University of California). He is an editor of Vlak magazine and on the editorial board of Lungfull!, has twice received grants from the Fund for Poetry, and was named a NYFA Fellow in poetry in 2009.

**Peter Bushyeager
http://www.leafscape.org/press1/v4n1/index.html

Peter Bushyeager's books of poetry include Mute Dog, Citadel Luncheonette, and the recently published chapbook In the Green Oval. His poetry, reviews, and commentary have been published in many publications, including Rain Taxi, The Poetry Project Newsletter, Talisman, and Press 1. He lives in Manhattan and Kinderhook, N.Y. with his wife and daughter and works as a consultant for non-profit organizations and philanthropic foundations.

**Lydia Cortes

Lydia Cortes don't have no url but her latest bio is as follows: Lydia Cortes is a long time New Puertorrican born resident, raised in New York but with strong roots in the two cultures of the Boricua and the Brooklyn which spawned her as well as the many other cultures and languages she was surrounded by growing up in Williamsburg, in Ft. Greene, and in the East Flatbush nabes and by the schools she attended: PS 55, Francis Scott Key JHS, Girls High, Erasmus Hall HS, and St. John's U. She has been published in various anthologies and has two collections of poetry, Lust for Lust and Whose Place.

Though she writes mostly in English, she often uses phrases, words, cachets from the other languages she's fluent in: Spanish and Italian (during the '60s and '70s, she lived in Rome) and feeds on the slang of all three.

She's looking forward to seeing Bill and other long lost poet friends at this loveliest of events...

**Thomas Devaney
http://www.thomasdevaney.net/
http://onandonscreen.net/

Thomas Devaney is the author of two poetry collections A Series of Small Boxes (Fish Drum) and The American Pragmatist Fell in Love (Banshee Press), and a

nonfiction book, Letters to Ernesto Neto (Germ Folios). He is the editor of ONandOnScreen (poems + videos).

**Dan Fishback
http://www.danfishback.com/

Dan Fishback has been writing and performing in New York City since 2003. His most recent play, You Will Experience Silence (Stephen Brackett, dir.) debuted to critical acclaim in April 2009 at Dixon Place, where Fishback was an Artist-in Residence. Fishback has performed and developed previous work at Performance Space 122, Joe's Pub, Galapagos Art Space, and various of other venues in New York and abroad. He is currently developing two new theater pieces: The Material World, a pop musical about socialist Jews in the 1920s, and thirtynothing, a solo performance about growing up in the shadow of the AIDS epidemic.

Also a performing songwriter, Fishback began his music career in the East Village's anti-folk scene. His band, Cheese On Bread, has toured Europe and North America, and has released records in the United States and Japan. As a solo artist, Fishback has released several recordings, and will drop his new full length studio album, Mammal, in 2011. He fronts grunge band The Faggots, and has shared stages with Ani Difranco and Kimya Dawson as part of the punk dance troupe Underthrust.

Fishback received the Franklin Furnace Fund grant for performance art in 2010 and the Six Points Fellowship for Emerging Jewish Artists in 2007. He is an Artist-in Residence at Brooklyn Arts Exchange, and has enjoyed previous residencies at Yaddo and the MacDowell Colony. Fishback visits colleges all over the country to lead workshops on solo performance, and to speak on queer and Jewish issues.

**Cliff Fyman

Cliff Fyman's self-published chapbook, Nylon Sunlight, is a 200+ edition, and each copy has a hand-painted cover. He recently published poems, dreams, and prose narratives in House Organ, The Portable Boog Reader, and on-line at Napalm Health Spa 2011 edition. The 2010 edition of Napalm includes in Steve Silbeman's elegy a series of photos Fyman took of Peter Orlovsky in admiration in 1979 in Cherry Valley. Currently RainTaxi.com posts his review of Ted Berrigan's book of letters, Dear Sandy, Hello.

**Barbara Henning
http://barbarahenning.blogspot.com/

Barbara Henning is the author of three novels, seven books of poetry, and a series of photo-poem pamphlets. Her most recent books are a collection of poetry and prose, Cities & Memory (Chax Press); a novel, Thirty Miles from

Rosebud (BlazeVox); a collection of object-sonnets, My Autobiography (United Artists), and Looking Up Harryette Mullen: Interviews on Sleeping with the Dictionary and other Works (Belladonna*). She is teaching at Naropa University, as well as Long Island University in Brooklyn where she is professor emerita.

**David Kirschenbaum
http://www.myspace.com/gilmoreboysmusic
http://boogcity.blogspot.com/

David Kirschenbaum's work has appeared in the Brooklyn Review Online, canwehaveourballback.com, Chain, and unpleasanteventschedule.com, among others. He is the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 20th year. His poems form the lyrics of Preston Spurlock and Casey Holford's band Gilmore Boys.

**Brendan Lorber
http://www.lungfull.org/

Brendan Lorber is the editor of Lungfull! Magazine. His most recent chapbook is Gold Star. He was recently editor of The Poetry Project newsletter and ran the Zinc Reading Series for 10 years.

**Susan Maurer

Susan Maurer has seven collections, the most recent is Perfect Dark, published by Sweden's ungovernable press. She has been published in 15 countries and recently got her fifth Pushcart nomination from Minnetonka Review.

**Be La Roe

Be(tty) LaRoe is an actor/director/seamstress/writer/producer of things theatrical. She ran a theatrical salon, Chez LaRoe, in her loft for over 20 years. She is writing a full-length musical entitled Lady Da! A book of her short stories and poems, Cypress Knees & Palms, was published by Ten Pell Books.

**Tom Savage

Tom Savage is the author of 10 books of poetry, including the forthcoming Afghanistan: From Herat to Balkh and Back Again (Strawgate Books). Recent books include Brainlifts (Strawgate Books) and Political Conditions/Physical States (United Artists Books).

**Nathaniel A. Siegel
http://www.brooklynrail.org/2011/03/poetry/man-to-manifesto-with-quote-change-everything-except-your-loves-voltaire

Nathaniel A. Siegel is a GAY poet in the tradition of homoSEXual writers, thinkers, and doers throughOUT time immemorial. His chapbook Tony is

published by Portable Press at Yo-Yo Labs. His “man to manifesto” is published at the above url.

**Lewis Warsh
http://www.lewiswarsh.com/

Lewis Warsh's most recent books are A Place In the Sun (Spuyten Duyvil), Inseparable: Poems 1995-2005 (Granary), Ted's Favorite Skirt (Spuyten Duyvil), Touch of the Whip (Singing Horse), and The Origin of the World (Creative Arts). He is editor and publisher of United Artists Books and director of the MFA program in creative writing at Long Island University in Brooklyn.

**Phyllis Wat

Phyllis Wat is the author of three poetry books, Shadow Blue (Hot Water), The Fish Soup Bowl Expedition (Ten Pell), and The Influence of Paintings Hung in Bedrooms (United Artists Books). Her work is also in The Portable Boog Reader 5, PingPong, Tamarind, White Rabbit, ClwnWr, and Recluse. She is co-editor of the online magazine Press 1 and publisher of Straw Gate Books (distributed by SPD Books).

**Don Yorty
http://donyorty.com/blog/

Don Yorty is a writer and teacher who lives in NYC. He has one novel published, What Night Forgets (Herodias Press) and three books of poetry, A Few Swimmers Appear, Poet Laundromat, and A Prologue (Eye & Ear Press). He is currently working on sonnets and has a blog.

Directions:
F/V to 2nd Ave., L to 1st or 3rd Ave.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

67. Jonathan Morse

A visual resource

Mon 13 Jun 2011

-------- Original Message --------
Subject: Worth a trip to Brooklyn?
Date: Sun, 12 Jun 2011 12:30:47 -1000
From: Jonathan Morse <[redacted]>
To: undisclosed-recipients:;

-------- Original Message --------
Subject: Announcing: Reanimation Library Online
Date: Sun, 12 Jun 2011 11:19:42 -0400
From: The New Inquiry <[redacted]>
To: Jonathan Morse <[redacted]>

Use this area to offer a short teaser of your email's content. Text here will show in the preview area of some email clients.

Is this email not displaying correctly?
View it in your browser
<http://us1.campaign-archive1.com/?u–f3ded25381277c8637b0c9b&idÀff246262&e~15f71216>.

<http://thenewinquiry.us1.list-manage.com/track/click?u–f3ded25381277c8637b0c9b&idÿe1fd184f&e~15f71216>

The New Inquiry is delighted to announce the digital debut of
REANIMAITON LIBRARY
www.reanimationlibrary.org

The Reanimation Library is a small, independent Presence Library open to the public at 143 Union St. in Brooklyn, NY. It is a collection of books that have fallen out of routine circulation and been acquired for their visual content. Outdated and discarded, they have been culled from thrift stores, stoop sales, and throw-away piles, and given new life as a resource for artists, writers, cultural archeologists, and other interested parties.

For nearly a year, The Reanimation Library has been a destination and resource to the editors of TNI (as seen in our occasional series, "/Lost & Found <http://thenewinquiry.us1.list-manage.com/track/click?u–f3ded25381277c8637b0c9b&idÁ946e3134&e~15f71216>"/), which is why we are thrilled to announce its availability to all readers at www.reanimationlibrary.org <http://thenewinquiry.us1.list-manage.com/track/click?u–f3ded25381277c8637b0c9b&idN79b9b719&e~15f71216>.

Search the catalog <http://thenewinquiry.us1.list-manage.com/track/click?u–f3ded25381277c8637b0c9b&idBe2d57236&e~15f71216> for bizarre and astonishing visual finds. Some of our favorites are:

Encyclopedia of Computers and Electronics (1983) <http://thenewinquiry.us1.list-manage.com/track/click?u–f3ded25381277c8637b0c9b&idÔ032e814c&e~15f71216>:

Introducing Hairdressing (1946) <http://thenewinquiry.us1.list-manage.com/track/click?u–f3ded25381277c8637b0c9b&idê78af5740&e~15f71216>:

The Wonders of Living Things (1943) <http://thenewinquiry.us1.list-manage.com/track/click?u–f3ded25381277c8637b0c9b&idÈ645786d6&e~15f71216>:

Drugs (1972) <http://thenewinquiry.us1.list-manage1.com/track/click?u–f3ded25381277c8637b0c9b&id²2a2f22de&e~15f71216>:
You can browse more images here <http://thenewinquiry.us1.list-manage.com/track/click?u–f3ded25381277c8637b0c9b&idÆd2110638&e~15f71216>.

The library continues to seek out collaborative situations with likeminded individuals and organizations. If you are interested in working with the library on a project, please contact library founder Andrew Beccone: [redacted].

Don't forget to follow news from the Library on Facebook <http://thenewinquiry.us1.list-manage1.com/track/click?u–f3ded25381277c8637b0c9b&id,4da9d752&e~15f71216>, Twitter <http://thenewinquiry.us1.list-manage.com/track/click?u–f3ded25381277c8637b0c9b&id\66e4eaad&e~15f71216> and Tumblr <http://thenewinquiry.us1.list-manage1.com/track/click?u–f3ded25381277c8637b0c9b&id”0fd7c855&e~15f71216>.

Happy Browsing!

-Editors, /The New Inquiry/

follow on Twitter <http://www.twitter.com/newinquiry/> | friend on Facebook <#> | forward to a friend <http://us1.forward-to-friend2.com/forward?u–f3ded25381277c8637b0c9b&idÀff246262&e~15f71216>

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You are receiving this e-mail because you have signed up to The New Inquiry's newsletter.
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| update subscription preferences
<http://thenewinquiry.us1.list-manage1.com/profile?u–f3ded25381277c8637b0c9b&idê51a459eb&e~15f71216>

↑ Index

68. Jonathan Morse
Teaching poetry by tablet
Mon 13 Jun 2011

http://theartpart.jonathanmorse.net/?p=383

↑ Index

69. David Kirschenbaum
Last Call to Advertise in Boog City's Festival Program Issue
Mon 13 Jun 2011

Hi,

In a little over six weeks, to mark our 20th anniversary, we'll be putting on our fifth annual Welcome to Boog City poetry and music festival, featuring poets, musicians, and playwrights performing at four venues, in two boroughs, over five days, from Fri. Aug. 5-Tues. Aug. 9. Among the over 50 performers taking part are poets Cara Benson, Charles Borkhuis, Lee Ann Brown, Bruce Covey, Alan Gilbert, Brenda Iijima, Ish Klein, Mark Lamoureux, Tanya Larkin, Douglas Piccininni, Kimberly Ann Southwick, Mary Austin Speaker, and Jill Stengel.

Ten days before the event, we'll be putting out the festival issue of Boog City. This issue will feature pieces on some of the performers and a full schedule, illustrated with images of each of the performers.

Advertising in the festival issue of Boog City means you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East

Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City events. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and throughout the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates.

* Full Page $250
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://boogcity.com/ad-rates.pdf

As I mentioned in previous emails to you, Boog City focuses on getting the word out about lesser-known artists, be they poets, prose writers, musicians, painters, photographers, or cartoonists. Each month we publish poetry from the likes of Anselm Berrigan, Renee Gladman, Lisa Jarnot, Eileen Myles, Kristin Prevallet, and Edwin Torres, alongside our Urban Folk music section, small press book reviews, political commentary, art, comics, and photographs.

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

70. Doug Holder
SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Mon 13 Jun 2011

SMALL PRESS COLLECTION AT ENDICOTT COLLEGE (Click on title for link to collection)

BEVERLY, MASS.

Doug Holder, Adjunct Instructor of English and head of the office of the Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a small press book collection with the help of Brian Courtemanche Director of Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques. Holder, a widely published poet, and arts editor of The Somerville News, has long run his own lauded independent small press and literary magazine "Ibbetson Street" from his home in Somerville, Mass. Holder has long admired the great small press collections at the University of Buffalo and Brown University, and has always wanted to bring books of poetry, novels, etc..from the vast and eclectic sea of independent presses from this country and abroad to Endicott College. The Library's website now has a link to the collection: http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx and it will be updated twice a year. The books listed so far are only a small portion of the books received.

We hope to have an extensive collection and we would love for you to be part of it. Send your donations to :

Endicott College
Halle Library
ATTN: Brian Courtemanche
376 Hale St.
Beverly, Mass.
01915

↑ Index

71. Lisa Samuels
Gender City in the world
Mon 13 Jun 2011

Gender City, by Lisa Samuels, is now out with Shearsman Books
http://www.shearsman.com/pages/books/catalog/2011/samuelsGC.html

A book-length poem in parts and polylogues
a differential mirror after Tomorrowland
with cover art by Laura McLauchlan

To be launched in Melbourne at the 'Poetry and the Contemporary' conference, organized by Ann Vickery & Michael Farrell, 7-10 July 2011 at the Victorian Trades Hall Come along if you're in town!

↑ Index

72. Alan Sondheim

Our 10th wedding anniversary!

Tue 14 Jun 2011

Our 10th wedding anniversary! (I know, mentioned this on Facebook!)

Today's our 10th wedding anniversary, 12th year of living together. Azure has been wonderful and I owe her everything. I'm lucky to have an amazing daughter, Joanna, and good friends who will put up with my work for the next few decades - who will put up with me in general. We're celebrating on and off and going to Governor's Island on Friday and Chinese opera on Saturday. A good week!

Thank you everyone! love, Alan

six-month anniversary of living together... 2007 July 14 - anniversary of our wedding reception: Yesterday: this anniversary time afterwords, remnants of necessary informal cere- ******our first anniversary. For me an anniversary as Google goes (temporarily) over 100,000 w/ my our 7th wedding anniversary) it's our seventh wedding anniversary today Anniversary Anniversary

↑ Index

73. Nic Sebastian

new nanopress publication project - 'Dark And Like A Web'

Tue 14 Jun 2011

Announcing a new chapbook-length nanopress publication - 'Dark And Like A Web: Brief Notes On and To the Divine' by Nic Sebastian - edited fantastically by Beth Adams, with amazing cover art by Steven DaLuz and published by Broiled Fish & Honeycomb Nanopress - http://bit.ly/jb1bGZ. More about nanopress poetry publishing here: http://bit.ly/dZQNEUSincerely, Nic

Nic Sebastian

Whale Sound

Forever Will End on Thursday

↑ Index

74. Kyle Schlesinger
CHARLES OLSON AT GODDARD COLLEGE
Tue 14 Jun 2011

New from Cuneiform Press:
CHARLES OLSON AT GODDARD COLLEGE
APRIL 12-14, 1962

In the spring of 1962, poet Charles Olson descended upon an experimental college in rural Vermont to read from The Maximus Poems and The Distances, and to lecture on Herman Melville. His captivating performance sparked lively debates with the audience on the nature of myth, history, etymology, narrative, knowledge, and sexuality. CHARLES OLSON AT GODDARD COLLEGE is an enthralling and indispensable annotated transcript that celebrates the intersection of Olson's poetics and a hopeful moment in American education.

Foreword by Basil King. Edited with an introduction by Kyle Schlesinger. Paperback. 112 pages. Cuneiform Press, 2011. $16.95 USD

Available from Small Press Distribution:
http://www.spdbooks.org/Producte/9780982792650/default.aspx

Or order direct from the press and receive free shipping within the continental US! Simply Paypal me at this address for $16.95 USD and don¹t forget to specify your preferred shipping address. For orders overseas, we offer a 20% discount on direct orders $20.56 USD ($13.56 + $7 S&H).

Thanks!

Kyle
--
Kyle Schlesinger
Proprietor
Cuneiform Press
http://cuneiformpress.com

↑ Index

75. Séamas Cain
Wurm im Apfel
Tue 14 Jun 2011

_____

WURM IM APFEL

in Dublin, Ireland

presents :

Poetry by Sophie Mayer

and Nina Karacosta,

8:00 p.m.,

16th of June 2011, at the

Cat and Cage, function room,

74 Drumcondra Road,

Dublin 9, Ireland

Free Admission

Join us at 6:00 p.m. for a social non-workshop.

Meet poets and other persons, and

read poems in a supportive

poetry-survivor-centred environment.

Sincerely,

Kit Fryatt of

WURM IM APFEL

↑ Index

76. Camille Martin
reading in New York?
Tue 14 Jun 2011

I'd like to book a reading in New York, hopefully to coordinate it with one in DC (confirmed, date flexible). Please backchannel with suggestions / contacts.

Many thanks.

Cheers,
Camille Martin

http://rogueembryo.wordpress.com
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

↑ Index

77. Jenkins, Grant
Perelman's Hills magazine
Tue 14 Jun 2011

Does anyone know what libraries have a complete run of Hills, the magazine of the late 1970s edited by Bob Perelman? WorldCAT only shows some library in the Netherlands. Please back-channel. Thanks!

Grant

Grant Matthew Jenkins, Assoc. Prof.
Director of African American Studies
Faculty of English Language and Literature
The University of Tulsa
Tulsa, OK 74104
[redacted]

↑ Index

78. Dan Wilcox
Poets in the Park, Albany, NY
Tue 14 Jun 2011

The Poetry Motel Foundation

> *Press Release -- for immediate release <*

Poets in the Park, 2011:

Readings scheduled for July 9, 16, 23 & 30

Poets in the Park is celebrating over 20 years of poetry in July at the Robert Burns statue in Washington Park, Albany, NY. The series was started in 1989 by the late Tom Nattell and is now run by Albany poet & photographer Dan Wilcox. This year the readings will be on Saturdays July 9, 16, 23 & 30; the readings start at 7:00 PM & are free & open to the public; donations are accepted. The series is co-sponsored by the Hudson Valley Writers Guild; for more information about the Guild visit the website www.hvwg.org.

The 2011 readers are:

- July 9: Danielle D. Colin Charlestin & Daniel Nester
- July 16: Cara Benson & Gary Metras
- July 23: Alan Berecka & Rebecca Schumejda
- July 30: Alan Catlin & Marie-Elizabeth Mali

The Robert Burns statue is located near where Henry Johnson Blvd. passes through Washington Park and crosses Hudson Ave. Please bring your own chairs or blankets to sit on.

Rain site for each event is the Social Justice Center, 33 Central Ave., Albany.

For more information contact Dan Wilcox, at [redacted]; [redacted].

####

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79. Samuel Wharton
sawbuck 5.2 release
Tue 14 Jun 2011

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dear contributors & readers~

thank you all for making the past 4.5 years of sawbuck very interesting.

with the release of Sawbuck 5.2 <http://www.sawbuckpoetry.blogspot.com>, the journal will be going on an indefinite hiatus.

issue 5.2 contains some amazing work from the likes of :

Jessica Bozek // John Bradley // Adam Fieled<http://www.sawbuckpoetry.blogspot.com>
Glenn R. Frantz // Pamela Gay // Carol Guess<http://www.sawbuckpoetry.blogspot.com>
Sarah Kennedy // George Moore // Philip Byron Oakes<http://www.sawbuckpoetry.blogspot.com>
Ken Poyner // Drew Scott Swenhaugen <http://www.sawbuckpoetry.blogspot.com>

hope you all enjoy reading!

cheers
~samuel day wharton, editor

↑ Index

80. Rosemary Ceravolo
Fwd: Books Update: 'Illuminations' & "Between Parentheses"
Tue 14 Jun 2011

Recommended!

----- Forwarded Message -----
From: "NYTimes.com" <[redacted]>
To: [redacted]

Sent: Friday, June 10, 2011 2:05:36 PM
Subject: Books Update: 'Illuminations'

Books Update from The New York Times
Friday, June 10, 2011

To view this email with images, go to:
http://www.nytimes.com//indexes/2011/06/10/books/booksupdate/index.html
---
- On the Cover of Sunday's Book Review -
'Illuminations'
By ARTHUR RIMBAUD; translated by JOHN ASHBERY
Reviewed by LYDIA DAVIS
John Ashbery brings a long and deep familiarity with French
life, language and culture to this translation of Arthur
Rimbaud's poetry.
http://www.nytimes.com/2011/06/12/books/review/book-review-illuminations-by-arthur-rimbaud.html?nl=books&emc=booksupdateema2

 - Reviews by The Times's Critics -

'Between Parentheses'
By ROBERTO BOLANO
Reviewed by DWIGHT GARNER
The excellent thing about "Between Parentheses, " a
collection of Roberto BolaÃ±o's nonfiction, is how
thoroughly it dispels any incense or stale reverence in the
air.
http://www.nytimes.com/2011/06/08/books/roberto-bolanos-between-parentheses-review.html?nl=books&emc=booksupdateemb9

↑ Index

81. Sarah Rosenthal
Interview and Review of A Community: Improved Links
Wed 15 Jun 2011

Hi,

Here's new'n'improved access to my interview on Poet as Radio:
http://poetasradio.blogspot.com/p/quick-links-to-show-archives.html

Mark Wallace's attentive, thoughtful review of A Community:
http://jacket2.org/reviews/global-regional-poetics

Thanks,
Sarah

↑ Index

82. Carol Novack

MadHat Press announces its "Wild and Wyrd" Inaugural Poetry Chapbook Competition June 15 – August 31

Wed 15 Jun 2011

---

*MadHat Press
2011
"Wild and Wyrd" Inaugural Poetry Chapbook Competition
June 15 – August 31*

MadHat Press, an offspring of the non-profit innovative and collaborative arts organization MadHat, Inc. <http://www.madhatarts.com/index.shtml>, invites submissions of poetry manuscripts for its first chapbook contest. The genre "poetry" is broad and includes prose and conceptual poetry. There are no restrictions regarding form, style, or content.

This inaugural contest will be judged by CAConrad.

CAConrad is the author of *The Book of Frank* (Wave Books, 2010), *Advanced Elvis Course* (Soft Skull Press, 2009), *Deviant Propulsion* (Soft Skull Press, 2006), and a collaboration with Frank Sherlock, *The City Real & Imagined* (Factory School Press, 2010). He has a new book of poetry forthcoming, *A Beautiful Marsupial Afternoon* (Wave Books, 2012). He lives in Philadelphia and writes with his friends at PhillySound, and he is a co-founder of PACE: Poet-Activist Community Extension. Look for him at http://CAConrad.blogspot.com <http://caconrad.blogspot.com/>.

WINNERS

FIRST PRIZE $US500.00 and five copies of the perfectly bound chapbook will be awarded to the first prize winner. If the book is co-authored, each of the two authors will be awarded $250.00 and three copies. The winning manuscript will be issued as a professionally designed, typeset and printed chapbook with a color cover, and catalogued with an ISBN number and copyright information. Additional copies will be available to the author at cost plus postage. Three to five poems from the book, selected by the author/s, will be published in Issue 13 of *Mad Hatters' Review*<http://www.madhattersreview.com/>. The book will be available for purchase on amazon.com and possibly, other popular venues. Depending on the geographical situation of the winning author, the editors will arrange a book launch in a venue in the U.S.; should this not prove feasible, an

online book launch will be arranged, including a podcast with audio excerpts of the winning work.

SECOND PRIZE
The manuscript of the second prize winner will be published as a MadHat Press e-book, downloadable via *Mad Hatters' Review*<http://www.madhattersreview.com/>.

FINALISTS Poems by two finalists will be published in Issue 13 of *Mad Hatters' Review * <http://www.madhattersreview.com/>. CAConrad will select three to five poems from each winning author's manuscript.

ENTRY GUIDELINES
Each manuscript must consist of 26 – 36 pages in single-spaced 12 Point Roman font, page-numbered, but otherwise no identifying information, and sent as PDF file or in Word (.doc) format to: (http://madhatter.submishmash.com/Submit)

--
http://www.madhatarts.com; http://carolnovack.blogspot.com

MADHAT'S LITTLE MOUNTAIN RETREAThttp://www.madhatarts.com/retreat.shtml A Writers', Visual Artists', Film-makers', & Composers' Retreat in Asheville, NC, Opening August 2011

↑ Index

83. William Slaughter
Notice: Mudlark
Wed 15 Jun 2011

New and On View: Mudlark Poster No. 93 (2011)

Soon We Will Not Need Bread
Poems by Mary Hawley

Admitted Students' Weekend | The New Frugality
Bad Dreams | My Chair Period | In the New Space

Mary Hawley's work can be found in Notre Dame Review, qarrtsiluni, Bloomsbury Review, Spoon River Poetry Review, Hawaii Pacific Review, and Another Chicago Magazine among other places. Her collection of poems, Double Tongues, was published by Tia Chucha Press, and she co-translated the bilingual anthology Astillas de Luz/Shards of Light, also published by Tia Chucha Press.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

84. Sarah Sarai

Re: So who then, in parts Far Eastern & Asian, writes "Christian poetry"?

Wed 15 Jun 2011

On 6/2/2011 6:13 AM, Sarah Sarai wrote:
> As a follow-up to the question about "Buddhist" poets, are there poets in 'the East' writing about the mystic west?
from Jonathan Morse > If you can stand the horror, there's Shohei Ooka's novel _Fires on the Plain_. Kon Ichikawa's film omits the Christian theme, but it's there in the book. More recently, . . .

6.15.11 Thanks for responses. My status update in Facebook last night was a remark on my letting go of sundry goals, hopes, lusts. A friend commented I sounded Buddhist which I suppose is true but I made a decision when I was in my early 20s to stick with the west (Islam, Christianity and Judiasm) as a discipline so I haven't studied Buddhism, though I've read what I've read. My point which you are enjoined to whittle from some rambling sentence structure here is that detachment is not exlusive to the east but is the territory of mysticism more than of straight- ahead organized religion. Letting go; laying down vain desire (those desires which are vain); is considered a cool spiritual goal and westerners tend to equate cool and Buddhism for all sorts of reasons and names and titles we could list. The trick is to get this into a poem, not the names and title but . . .

Sarah Sarai

↑ Index

85. Mark Weiss

Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

Wed 15 Jun 2011

You're no doubt aware that Brown and Buffalo have great collections because they buy the books.

-----Original Message-----
>From: Doug Holder <[redacted]>

>Sent: Jun 13, 2011 2:17 PM
>To: [redacted]
>Subject: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
>
>SMALL PRESS COLLECTION AT ENDICOTT COLLEGE (Click on title for link to
>collection)
>
>
>
>
>BEVERLY, MASS.
>
>
>Doug Holder, Adjunct Instructor of English and head of the office of the
>Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a
>small press book collection with the help of Brian Courtemanche Director of
>Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques.
>Holder, a widely published poet, and arts editor of The Somerville News, has
>long run his own lauded independent small press and literary magazine
>"Ibbetson Street" from his home in Somerville, Mass. Holder has long admired
>the great small press collections at the University of Buffalo and Brown
>University, and has always wanted to bring books of poetry, novels,
>etc..from the vast and eclectic sea of independent presses from this country
>and abroad to Endicott College. The Library's website now has a link to the
>collection:
>http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx
>and it will be updated twice a year. The books listed so far are only a
>small portion of the books received.
>
>
>
>
>We hope to have an extensive collection and we would love for you to be part
>of it. Send your donations to :
>
>
>Endicott College
>Halle Library
>ATTN: Brian Courtemanche
>376 Hale St.

>Beverly, Mass.
>01915
>

↑ Index

86. Lisa Samuels
Re: Our 10th wedding anniversary!
Wed 15 Jun 2011

Happy happy day to you bright spirit and love to your family machines
and their wet electrics
Love, Lisa

On Tue, Jun 14, 2011 at 7:16 PM, Alan Sondheim <[redacted]> wrote:
> Our 10th wedding anniversary! (I know, mentioned this on Facebook!)
>
>
> Today's our 10th wedding anniversary, 12th year of living together. Azure
> has been wonderful and I owe her everything. I'm lucky to have an amazing
> daughter, Joanna, and good friends who will put up with my work for the
> next few decades - who will put up with me in general. We're celebrating
> on and off and going to Governor's Island on Friday and Chinese opera on
> Saturday. A good week!
>
> Thank you everyone! love, Alan
>
> six-month anniversary of living together... 2007 July 14 - anniversary of
> our wedding reception: Yesterday: this anniversary time afterwords,
> remnants of necessary informal cere- ******our first anniversary. For me
> an anniversary as Google goes (temporarily) over 100,000 w/ my our 7th
> wedding anniversary) it's our seventh wedding anniversary today
> Anniversary Anniversary
>
>

↑ Index

87. Jennifer Karmin
JOB: Teachers & Writers Collaborative in NYC
Wed 15 Jun 2011

Teachers & Writers Collaborative is accepting applications for the full-time position of Education Director. The Education Director manages T&W's creative

writing programs for young people and adults in schools and community sites. This position reports to the T&W Director.

http://www.twc.org/about/jobs

Responsibilities

Establishes and maintains effective relationships with NYC Department of Education personnel and other key decision makers at the system-wide and individual school levels

Identifies opportunities and implements strategies to promote T&W's creative writing programs to schools and community organizations

Sets up residencies with school and organizational administrators, including negotiating fees and other arrangements as needed

Manages the selection, training, and oversight of writers on T&W's roster of teaching artists

Plans and leads professional development sessions for teaching artists

Develops strategies for assessing workshops and residencies, including observing writers, delegating observation visits to other staff or interns, and giving feedback to writers

Oversees development and production of materials used in promoting and implementing T&W workshops

Ensures accuracy of residencies/workshop information on T&W website

Works with the director of operations to establish standards and processes for publishing anthologies of work written during T&W programs

Works with the director and director of operations to develop proposals for funding of T&W's creative writing programs

Represents T&W at arts-in-education and education community events

Requirements

BA plus 5-6 years of experience or MA plus 3-4 years of experience

Experience in teaching, program development, and program assessment required; literary arts/writing background preferred

Knowledge of education issues, particularly those affecting K-12 public schools in New York City

Strong written and oral communication skills

Ability to work effectively with diverse populations

Salary and Benefits

Mid to high $50s
Health and dental insurance
Generous leave policy

To Apply

Mail a cover letter and resume to: Teachers & Writers Collaborative, 520 Eighth Ave., Ste. 2020, New York, NY 10018, or e-mail to info(at)twc.org. Applications will not be accepted via fax.

Applications for the T&W Education Director position must be received by 9:00 AM (Eastern), Monday, July 25, 2011.

↑ Index

88. Mark Young
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Wed 15 Jun 2011

Color me old-fashioned, but I remember when Libraries, especially University Libraries, used to buy books from small presses in order to support them. It was a win-win outcome for both. Guaranteed sales to even a small number of University Libraries was often sufficient to subsidize, & thus allow, the publication of a book; & those small purchases eventually created the "great small press collections" that the Libraries now hold & continue, by further purchases, to make even greater.

On Tue, Jun 14, 2011 at 4:17 AM, Doug Holder <[redacted]>wrote:

> *SMALL PRESS COLLECTION AT ENDICOTT COLLEGE (Click on title for link to collection)*
>
> *BEVERLY, MASS.*
>
> *Doug Holder, Adjunct Instructor of English and head of the office of the Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a small press book collection with the help of Brian Courtemanche Director of Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques.*
> *Holder, a widely published poet, and arts editor of The Somerville News, has*
> *long run his own lauded independent small press and literary magazine "Ibbetson Street" from his home in Somerville, Mass. Holder has long admired*
> *the great small press collections at the University of Buffalo and Brown*

> *University, and has always wanted to bring books of poetry, novels, etc..from the vast and eclectic sea of independent presses from this country*
> *and abroad to Endicott College. The Library's website now has a link to the collection:*
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> *http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx*
> *and it will be updated twice a year. The books listed so far are only a small portion of the books received.*
>
> *We hope to have an extensive collection and we would love for you to be part*
> *of it. Send your donations to :*
>
> *Endicott College*
> *Halle Library*
> *ATTN: Brian Courtemanche*
> *376 Hale St.*
> *Beverly, Mass.*
> *01915*

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89. Mark Young

Out from Otoliths — "notational" by Jane Joritz-Nakagawa

Thu 16 Jun 2011

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notational

Jane Joritz-Nakagawa

68 pages

Cover painting by Joanne G. Yoshida

Otoliths, 2011

ISBN: 978-0-9808785-2-3

$12.45 + p&h

URL: http://www.lulu.com/product/paperback/notational/15740264

Jane Joritz-Nakagawa’s n*otational* furthers an Identity Positioning System that resembles in elegance and efficacy the memory theaters of the ancients.

Each page finds the margin where transition is meaning and each sensational flutter awaits its name. Intensity is all: “Power lines on the range.” She never lets the words down, nor fails to put them accurately where most needed. — *Bill Berkson*

In her sixth book of poems, Jane Joritz-Nakagawa breaks fresh ground, finding new ways to see and restructure her world. In fragments of observations teetering precariously and falling into the unexpected, Jane sees into the backside of social and cultural relations, while at the same time undermining them. This is the “border between identity and non-identity”. Here, we wake up “in an unfamiliar language”, and find that it is our own. — *Eric Selland*

Jane Joritz-Nakagawa’s *notational* puts consciousness through an egg slicer and allows the slices to slip away and initiate poetic investigations within the environments that have come to define the fractured backdrop of the everyday: empty buses, the repletions of consumer overload, bamboo groves, eyes that gaze at each other (untranslatable), the horrible vivisection of animals, selves that melt and bend through a social stage in which the locus of identity is always the center of multiple controls. This poetry is timely, intelligent and beautiful — and though the investigations involved often move through deeply unsettling territory, the ingenuity of the poetry itself displays the imaginative *promesse de bonheur* that keeps the loophole opened: “grim tasks of survival do not bring happiness / yet the wind”. — *Trane DeVore*

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& a reminder that the full catalog of Otoliths books can be found at The Otoliths Storefront <http://stores.lulu.com/l_m_young>*.*

↑ Index

90. Jesse Glass

Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

Thu 16 Jun 2011

Dear Doug and everyone. I don't know how many offers to donate copies of ahadada books come my way--either in the form of people who wish to be sent review copies that later show up in their on-line stores--usually sans review--or in this manner. To everyone out there--First please consider BUYING copies of so-called small press books for your library, your writers conference, your etc. and etc.. That would sorely help the future of new literature and alternative

publishing, and help us from going broke pissing postage money into the wind. Or, perhaps you could at least cover postage?

Thanks a lot.

Jess

On 6/13/2011, "Doug Holder" <[redacted]> wrote:

> *SMALL PRESS COLLECTION AT ENDICOTT COLLEGE (Click on title for link to collection)*
>
> *BEVERLY, MASS.*
>
> *Doug Holder, Adjunct Instructor of English and head of the office of the Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a small press book collection with the help of Brian Courtemanche Director of Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques. Holder, a widely published poet, and arts editor of The Somerville News, has long run his own lauded independent small press and literary magazine "Ibbetson Street" from his home in Somerville, Mass. Holder has long admired the great small press collections at the University of Buffalo and Brown University, and has always wanted to bring books of poetry, novels, etc..from the vast and eclectic sea of independent presses from this country and abroad to Endicott College. The Library's website now has a link to the collection:*
> *http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx*
> *and it will be updated twice a year. The books listed so far are only a small portion of the books received.*
>
> *We hope to have an extensive collection and we would love for you to be part of it. Send your donations to :*
>
> *Endicott College*
> *Halle Library*
> *ATTN: Brian Courtemanche*
> *376 Hale St.*
> *Beverly, Mass.*
> *01915*

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91. Catherine Daly
Re: So who then, in parts Far Eastern & Asian, writes "Christian poetry"?
Thu 16 Jun 2011

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check out the kyoto school --
Kuki Shuzo?

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92. Ram Devineni
VERSE screening at BPC
Thu 16 Jun 2011

Dear friends: please join us for the screening
VERSE screening at BPC

Dear friends: please join us for the screening of the entire VERSE series.

VERSE: A MURDER MYSTERY SCREENING & PARTY
Friday, June 17, 2011 · 7:00pm - 9:30pm
Bowery Poetry Club, 308 Bowery, NYC
http://rattapallax.com/blog/verse/

Screening and party for the entire ground-breaking web-series, VERSE: A Murder Mystery.

Featuring Jon Sands, Angel Nafis, Bob Holman, Lamont Steptoe, and others. Produced by Rattapallax. FREE.

http://www.facebook.com/event.php?eid=113545645400953

Description: VERSE: A murder mystery. When a young poet discovers a lost manuscript, he is drawn into the New York City literary world with the only key to an unsolved, 30-year-old murder.

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93. Adam Fieled
"Trish," in its entirety, on Scribd
Sat 18 Jun 2011

"Trish" investigates mid-Aughts Philly via the relationships among a group of artists. What is explored is what is already a bygone era.

"Trish," in its entirety, is now on Scribd:

http://www.scribd.com/doc/58149650/Trish

Hope you enjoy it.
Best Wishes,
Adam Fieled

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94. Jonathan Morse
A critic of Gottfried Benn
Sat 18 Jun 2011

In 1936 and '37, Gottfried Benn came under heavy attack in the Nazi media for writing verse unworthy of a Nazi, and at

http://theartpart.jonathanmorse.net/?p=389

I blog about the book where the heaviest attack appears. I don't say anything directly about Benn, but the post may interest readers in departments where people believe the purpose of literature is to provide role models.

Jonathan Morse

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95. Doug Holder
Poet Linda Lerner: “Takes Guts and Years Sometimes”
Mon 20 Jun 2011

Poet Linda Lerner: â€œTakes Guts and Years Sometimesâ€

Poet Linda Lerner: â€œTakes Guts and Years Sometimesâ€

Interview by Doug Holder

Recently New York City poet Linda Lerner visited the Boston area and revisited my Somerville Community Access TV show â€œPoet to Poet: Writer to Writer.â€ Linda has taught English in the City College of New York system for many years, and has lived the life of poet. Her first priority is her writing and has lived her life to accommodate this, often at the expense of financial security. She has been published widely, and has just released an accomplished collection of poetry titled â€œTakes Guts and Years Sometimes.â€ (NYQ Books).

Doug Holder: You lived near the World Trade Center when it was bombed in 2001. How did this tragic event affect your writing?

Linda Lerner: Oh, it definitely did. I had no experience of war like most people in New York. And it felt like I was in a war zone. And for the first time I had an idea what people must go through to see everything destroyed: homes destroyedâ€”people crying in the street. I think it gave me a much broader

perspective. My father was born in Russia and escaped at one point because of the Pogroms against the Jews. He often spoke of what it was like to be driven out of his home. Now I knew what it felt like.

DH: After 9/11 you were part of that tragic diaspora. You lived in the Chelsea Hotel for a while, right?

LL: Yeah. The day it happened I was teaching a class at the New York City College of Technology and in the middle of the class the sirens went off. They always go off in Manhattanâ€”you donâ€™t think anything of themâ€”it is part of the norm. And then a student came in late and said a plane hit the World Trade Center. This was a student who was always late, so I figured it was a great storyâ€”excuse. But the siren didnâ€™t stop and then someone rushed in to tell us what happened. They made us leave the building. I couldnâ€™t go back home to Brooklyn because the bridges were closed. So a bunch of us spent the night at a colleagueâ€™s apartmentâ€”sleeping on the floor. We called hotels, but they wouldnâ€™t take us. The Chelsea had a room, and I was there for a couple of weeks. It is a wonderful placeâ€”with such a rich literary and artistic history. I have a long poem about my experience.

DH: You have been long associated with the New York Quarterly which published your new collection â€œTakes Guts and Years Sometime.â€ The Quarterly is now run by Raymond Hammond. Can you tell us a bit about the magazine, and your history with it?

LL: Yes. NYQ started their imprint in 2009. This was the late William Packardâ€™s idea. He was the longtime editor before Hammond but he got sick. He couldnâ€™t put out the magazine anymore. Hammond has done a wonderful job with the Quarterlyâ€”he made it his personal project.

When I got out of college in the 70â€™s, my background in literature stopped around 1950. I knew I had to do somethingâ€”someone suggested a poetry class with William Packard at The New School. So I took two classes with him. One was a poetry class, one was literature. I never submitted a poem before. I was new at this, but I gave him a poem. He didnâ€™t think it was a masterpiece (Laugh). I couldnâ€™t take criticism at the time and I never submitted another. But I stayed in the class and learned a lot about poetry. And then I started helping out with the magazine. When I started contributing a few years later he started to take my work. I interviewed Hayden Carruth for one issue. Carruth was a fascinating man. Absolutely brilliant. He smoked non-stop, popped sleeping pills, drank a lot. I was really nervous about the interview because at one point when I started it he said, â€œThatâ€™s a stupid question.â€ But as the interview went on it worked out very well. I love the magazine especially its emphasis on craft and craft interviews.

DH: I read somewhere that you said you never compromised for a paycheck. Can you explain?

LL: I never let a job take over my entire life. I always had time to write. I wound up with a series of college teaching jobs that left me with time to write. In the end I may pay for it when I get really old. I never got involved in the politics of a job. I try to do a good job, but I always have to have time to write. Itâ€™s hard out there meeting NYC rents, etcâ€¦

DH: As a daughter of immigrants (Your father was from Russia) did this give you outsider status or a different view of contemporary American society?

LL: In all honesty it wasnâ€™t until father died in 1985, did I start to identify more with him. As a child I was embarrassed by him, by his accent, his lack of education, by his old fashioned ways. I guess after he died I drew closer to him because he was not around to argue with. It was very hard for a bohemian artist child like me to deal with an old world father.

DH: What steered you to this sort of boho/arist/poet lifestyle?

LL; I donâ€™t know to be quite honest. When I grew up I was the odd personâ€”different. I was always getting in troubleâ€”the black sheep so to speak. I really wasnâ€™t aware of what I was until I got older. The rebelliousness was always there.

DH: Some of your works deal with gentrification in the city. Do you think Jane Jacobsâ€™ vision of the city as urban village, with unique communitiesâ€”is long past?

LL: I donâ€™t like what has been happening to the cities. First of all the rents are so high the middle class is moving out. They arenâ€™t able to afford it. I remember a couple of years ago I went down to Little Italy and it didnâ€™t seem like the Little Italy I knew. Where I live in Carol Gardens in Brooklyn it still retains some of the old world charm, but it is rapidly changing. Gentrification is taking away from the charm and sense of community.

DH: It used to be easier to live the artistâ€™s life.

LL; Back in the 70â€™s for an artist to live. My first apartment was in Greenwich Village. It is very hard now. The economy is bad. When I got out of college there were many jobs you could get. I took a civil service job as a social worker. Right now many of my friends are rooming together in small apartments to make a go of it. Itâ€™s not like the old days. Young people are moving home with their parents. A lot of the small bookstores have closedâ€”we have the big chains and even they are closing.

DH: Is the poetry scene still thriving in NYC?

LL: Oh yeah. On any given night there are 7 or 8 venues. The scene changes all the time. Even more so now with all the online venues.

DH: Do you think online magazines are as good as print? Does it mean the same thing to be published in both?

LL: People say so but I prefer print. But there are some good online magazines. Everything seems to be moving to the virtual world.

DH: Itâ€™s a brave new world.

LL: Yes it is.

***** For more info go to http://www.nyqbooks.org/lindalerner

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96. Murat Nemet-Nejat

Re: Our 10th wedding anniversary!

Mon 20 Jun 2011

Happy wedding anniversary to Azure and you!

Murat

On Wed, Jun 15, 2011 at 7:01 PM, Lisa Samuels <[redacted]>wrote:

> *Happy happy day to you bright spirit and love to your family machines and their wet electrics*
> *Love, Lisa*
>
> *On Tue, Jun 14, 2011 at 7:16 PM, Alan Sondheim <[redacted]> wrote:*
> *Our 10th wedding anniversary! (I know, mentioned this on Facebook!)*
>
> *Today's our 10th wedding anniversary, 12th year of living together. Azure has been wonderful and I owe her everything. I'm lucky to have an amazing daughter, Joanna, and good friends who will put up with my work for the next few decades - who will put up with me in general. We're celebrating on and off and going to Governor's Island on Friday and Chinese opera on Saturday. A good week!*
>
> *Thank you everyone! love, Alan*
>
> *six-month anniversary of living together... 2007 July 14 - anniversary of our wedding reception: Yesterday: this anniversary time afterwords, remnants of necessary informal cere- ******our first anniversary. For me an anniversary as Google goes (temporarily) over 100,000 w/ my our 7th wedding anniversary) it's our seventh wedding anniversary today Anniversary Anniversary*

> *guidelines*

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97. Martin Richet
Parution : Charles Bernstein
Mon 20 Jun 2011

Longues files de voitures revenant de la plage
de Charles
Bernstein

traduit de lâ€™amÃ©ricain par Martin Richet

Contrat
Maint

8 pages
agrafÃ©
10 x 14,5cm
ISBN 978 2 914906 53
1
Disponible sur abonnement

Informations, commandes, souscriptions et
catalogue
Contrat Maint, 22 avenue Frizac, 31400 Toulouse
[redacted]
www.contratmaint.com

Aux yeux de leur traducteur, Longues files de voitures revenant de la plage fait suite Ã â€œBolinas & moiâ€ de Robert Creeley, paru chez le mÃªme Ã©diteur en 2007

Extrait

Jâ€™ai vu le pouvoir

du mot
en

lÃ©gende. Jette

une ombre que je

mâ€™y cache,
perdure,

crevasse indiquant

la jetÃ©e

tendue vers

la
mer.

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98. Sarah Sarai

Wed. 6/22, Brooklyn, 8 PM | Montauk Club's Ballroom | Mary: A Literary Quarterly | Burd and Sarai | Benefit reading for LGBT homeless youth

Mon 20 Jun 2011

This Wednesday, June 22, at 8 p.m. ... please join us at a benefit reading for the Ali Forney Center-Housing for Homeless LGBT Youth (www.aliforneycenter.org/).

Held in the BALLROOM of fancy dancy, 120-year old MONTAUK CLUB (http://montaukclub.com) in Park Slope/Brooklyn. 25 Eighth Avenue at Lincoln Place.

Nick Burd, fiction, & Sarah Sarai, poetry.
Reading will be followed with a cocktail hour and TOUR of the club’s landmark building. $10 Donation.
Hosted by Mary: A Literary Quarterly, William Johnson, editor & publisher, http://maryliterary.com

(great directions from all angles and via most modes at montaukclub.com) 2/3 Train: Take to Grand Army Plaza. The back of the Montauk Club faces the Plaza. B/Q Train: Take to the 7th Avenue stop (Brooklyn). Walk two blocks along Flatbush Avenue to Eighth Avenue. The Club is located on the left-hand side of the block.

It's a great cause and great opportunity to mingle in a swanky drinking and whatnot establishment.

http://maryliterary.com
http://montaukclub.com
www.aliforneycenter.org/

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99. Dan Godston
Trees Speaking to the Wind at the Evanston Art Center
Mon 20 Jun 2011

Trees Speaking to the Wind -- a performance event at the Evanston Art Center

Monday, June 20, 2011 (7 p.m.)

The Evanston Art Center and Borderbend Arts Collective present "Trees Speaking to the Wind," a performance event at the Evanston Art Center on Monday, June 20, 2011 -- with poetry readings by Allan Johnston and Tim Hunt; also, Norman Long, Todd Carter, Chad Clark, Greg O'Drobinak will be performing phonography. This event also commemorates the 38th World Environment Day. This event is supported by funding from Poets & Writers, and it is free and open to the public, all ages.

Evanston Art Center

2603 Sheridan Road

Evanston, Il 60201

[redacted]

Links:

Allan Johnston: http://tinyurl.com/26fwgw6

Borderbend Arts Collective: http://www.borderbend.org/

Chicago Phonography: http://www.chicagophonography.org/

Evanston Art Center: http://www.evanstonartcenter.org/

Poets & Writers: http://www.pw.org/

Tim Hunt: http://www.tahunt.com

World Environment Day: http://www.unep.org/wed/

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100. Doug Holder
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Mon 20 Jun 2011

OK you are old fashioned. I have donated many books to Buffalo, Brown, Yale through my small press http://ibbetsonpress.com We are a very small school with a limited budget

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101. Dr. Dina Ripsman Eylon
Seeking reviewers for my new poetry collection
Tue 21 Jun 2011

Dear All,
I'm looking for reviewers for my new poetry collection entitled "The Heart of the
City and Other Urban Poems."
If you're interested and would like a review copy, please contact me at
[redacted]
All best,
Dina

Dr. Dina Ripsman Eylon, Publisher and Editor-in-Chief
Women in Judaism: A Multidisciplinary Journal
1136-3 Centre St., Ste. 246
Thornhill, ON L4J 3M8 Canada
Email: [redacted]
Tel: [redacted]
Eylon's books are available @ Amazon.ca
Eylon's free articles are available @ Academia.edu

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102. Rob McLennan
new(ish) on rob's clever blog
Tue 21 Jun 2011

-- The Capilano Review 3.14: The George Stanley Issue
-- Ongoing notes: mid-June, 2011
-- the end of history: Ridgemont Avenue,
-- Ongoing notes: the dusie kollectiv,
-- fwd; geist magazine's plunder/erasure contest,
-- Shane Rhodes, err
-- span-o presents: the pre-small press book fair reading, June 24
-- Cara Benson, The Secret of Milk
-- 12 or 20 questions (second series) with j/j hastain
-- Jane Munro, Active Pass
-- Broken Pencil magazine: 50 People (And Places) We Love
-- (another) very short story;
-- Ongoing notes: early June, 2011
-- 12 or 20 questions (second series) with Eleni Zisimatos
-- Outlaws & Outsiders at Westfest Lit

-- A manifesto on the poetics of C. (poem)
-- Ongoing notes: the dusie kollectiv,
-- fwd; The Puritan launches issue #13!
-- fwd; Call for submissions: Open Letter issue on Gail Scott
-- the end of history: George Edward John Kibble Page
-- Ongoing notes: the dusie kollectiv,
-- Call and response: a note on Phil Hall, and 52 flowers
-- John Lavery post-memorial/wake note:
-- 12 or 20 questions (second series) with Peter Midgley
-- an old poem embedded in thoughts on the ottawa river
-- fwd; Greenboathouse Press press release;
-- thanksgiving, or, the end of history;
-- 12 or 20 questions (second series) with Leon Rooke
-- John Lavery Memorial/wake reading: May 29, 2011
-- 12 or 20 questions (second series) with Beverly Dahlen
-- Influency: a report,
-- Ongoing notes: mid-May, 2011 (Monty Reid, Claudia Radmore, Kate Greenstreet, Lisa Fishman)
-- my review of Ken Belford's Decompositions (Talonbooks)

www.robmclennan.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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103. Harrington, Joseph

Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

Tue 21 Jun 2011

I've been trying to get my library to purchase small print lit mags, w/little headway. The problem is that, under state purchasing rules, the "unit" (library, in this case) must invoice the "vendor." As we know, w/little mags, you send a check for 15 bucks to John Doe editor who puts out the periodical from his apartment, and he sends you a copy. With the Institution, it has to be the other way around.

Some little mags now distribute via Ingram's, etc., and those are the ones the library will buy.

Joseph Harrington
Associate Professor
Director of Graduate Studies

Dept. of English
Univ. of Kansas

From: Poetics List (UPenn, UB) [[redacted]] on behalf of Jesse Glass [[redacted]]
Sent: Thursday, June 16, 2011 6:03 AM
To: [redacted]
Subject: Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

Dear Doug and everyone. I don't know how many offers to donate copies of ahadada books come my way--either in the form of people who wish to be sent review copies that later show up in their on-line stores--usually sans review--or in this manner. To everyone out there--First please consider BUYING copies of so-called small press books for your library, your writers conference, your etc. and etc.. That would sorely help the future of new literature and alternative publishing, and help us from going broke pissing postage money into the wind. Or, perhaps you could at least cover postage?

Thanks a lot.

Jess

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> *http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx*
> *and it will be updated twice a year. The books listed so far are only a small portion of the books received.*

> *We hope to have an extensive collection and we would love for you to be part of it. Send your donations to :*
>
> *Endicott College*
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> *ATTN: Brian Courtemanche*
> *376 Hale St.*
> *Beverly, Mass.*
> *01915*

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104. **Séamas Cain**

Italian experimental poets in Ireland

Tue 21 Jun 2011

THE "POETHREE" TOUR OF IRELAND

June 2011

The Italian experimental poets Luca Artioli, Andrea Garbin, Fabio Barcellandi and their translator Dave Lordan will be reading in venues across Ireland as part of a national tour to promote the book "Poethree : New Italian Voices," published by Edizioni Thauma in 2011.

Thursday, 23 June 2011,
at 8:00 p.m.,
Village Hall,
Knightsbridge Retirement Village,
in Trim, Ireland.

Friday 24 June 2011,
at 8:00 p.m., in the
Summer Writers' Extravaganza of
the [redacted] museum,
Galway, Ireland.

Saturday, 25 June 2011,
at 9:00 p.m.,

at Castle Bar in
Derry, Northern Ireland.

Monday, 27 June 2011, at the
Ó Bhéal Reading Series in
Long Valley Pub,
Cork, Ireland.

1.) Luca Artioli was born in Mantova in 1976, where he still lives. He was the creator and co-founder of the Confraternita dell' "Uva," a group of 25 writers from Mantova, Modena, and Como. He's currently a member of the "Movement from the Underground," a literary group for the union of the arts, based in Montichiari (BS).

His official website is http://www.lucaartioli.it/

His books are "Fragili Apparenze" (Apparent fragilities), published by TCM Editions, Mantova in 2005; and "Suture" (Sutures), published by Edizioni Fara in 2011.

2.) Fabio Barcellandi was born in Brescia in 1968. He is part of the group of poets and artists that "quickens" the literary meetings at the coffee bar Galeter in Montichiari, where he has performed on numerous occasions, from his tentative beginnings to the latest missives. He is from under the earth. What they say of him is that he walks hand in hand with death, whistling.

He has published two collections of poems :

"Parole alate" (Winged words), published by Cicorivolta editions 2007; and "Nero, l'inchiostro" (Black Ink), published by Montag editions in 2008.

3.) Andrea Garbin lives and works in the province of Mantova. He has published his poetry as "Il senso della musa" (The sense of the Muse), Aletti 2007; and "Latex," published by Fara in 2009. His short-stories are included in the anthologies "Per natale non esco" (For Christmas I don't go out), published by TranseuropaLibri 2008) and "Il rumore degli occhi" (The noise of the eyes), published by Edizioni Creativa in 2009.

4.) Dave Lordan's latest collection is "Invitation to a Sacrifice" (Salmon Poetry 2010) which was called by THE IRISH TIMES "an act of cultural resistance, as brilliant on the page as it must surely be in performance." Eigse Riada theatre company produced his first play, "Jo Bangles," at the Mill Theatre, Dundrum in 2010. Forthcoming are "Assassin for Higher" from Wurm Press in November 2011 and his first collection of short stories "Out of My Head" due out from Salmon Publishing in Summer 2012.

For additional information, contact
Dave Lordan at [redacted]

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105. **Mark Weiss**

Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

Wed 22 Jun 2011

I thought I answered this, but it must have been backchannel. Buffalo, Brown and Yale buy almost all small press poetry books. I believe they have standing orders at SPD. They're all very near Endicott--the books are available in your area. As I suggested backchannel, I would think more useful, and a unique collection, would be putting together a really thorough collection of books published by North Shore presses, and it could probably be done at a modest price.

You probably know how fierce the economics of publishing are. Here's the breakdown as I experience it. A 180 page book costs me $3.50 a copy. most copies sell through third parties. Publisher's cut is 25-35%. So, if I price the book at $21 my cut is $5.25 to $7.35. I do manage to sell some at full price, some at various discounts, let's say I average $9.00. That means I've netted after printing costs $5.50. The port gets $2.10 of that--10% of cover price. That leaves $3.40, which has to cover shipping and storage, copies returned damaged, postage, and a great many free copies, for promotion and review. I can continue publishing, but only if I sell a significant portion of my print run. And if I donate work space and all of my labor, including design and typesetting.

Some presses survive on grants. Presses that only do a couple of books a year really can't--they're eligible for only tiny grants, too small to justify the considerable labor involved in applying.

This is why I get hot under the collar when folks expect freebees for reviews they won't write or that will appear in invisible places, or review outlets that demand payment for running a review. And for special collections that have no earthly reason to exist. Though if you can make a case for Endicott's collection I bet you could get a small grant and buy the books. I bet most of us would give you a discount if you committed to buying the the entire catalogue.

-----Original Message-----
>From: Doug Holder <[redacted]>
>Sent: Jun 20, 2011 6:08 PM
>To: [redacted]
>Subject: Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
>
>OK you are old fashioned. I have donated many books to Buffalo, Brown, Yale

>through my small press http://ibbetsonpress.com We are a very small school
>with a limited budget
>
I

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106. **Mark Weiss**
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Wed 22 Jun 2011

It's a question of scale. Small presses have a hard time selling directly because of personnel limitations at libraries. It's must more cost effective for the librarian to go through an SPD catalogue and check off what he wants--one-stop shopping.

-----Original Message-----
>From: "Harrington, Joseph" <[redacted]>
>Sent: Jun 21, 2011 10:58 AM
>To: [redacted]
>Subject: Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
>
>I've been trying to get my library to purchase small print lit mags, w/little headway. The problem is that, under state purchasing rules, the "unit" (library, in this case) must invoice the "vendor." As we know, w/little mags, you send a check for 15 bucks to John Doe editor who puts out the periodical from his apartment, and he sends you a copy. With the Institution, it has to be the other way around.
>
>Some little mags now distribute via Ingram's, etc., and those are the ones the library will buy.
>
>Joseph Harrington
>Associate Professor
>Director of Graduate Studies
>Dept. of English
>Univ. of Kansas
>
>_____
>From: Poetics List (UPenn, UB) [[redacted]] on behalf of Jesse Glass [[redacted]]
>Sent: Thursday, June 16, 2011 6:03 AM
>To: [redacted]
>Subject: Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
>

>Dear Doug and everyone. I don't know how many offers to donate copies
>of ahadada books come my way--either in the form of people who wish to
>be sent review copies that later show up in their on-line
>stores--usually sans review--or in this manner. To everyone out
>there--First please consider BUYING copies of so-called small press
>books for your library, your writers conference, your etc. and etc..
>That would sorely help the future of new literature and alternative
>publishing, and help us from going broke pissing postage money into the
>wind. Or, perhaps you could at least cover postage?
>
>Thanks a lot.
>
>Jess
>
>On 6/13/2011, "Doug Holder" <[redacted]> wrote:
>
>>SMALL PRESS COLLECTION AT ENDICOTT COLLEGE (Click on title for
link to
>>collection)
>>
>>
>>
>>
>>BEVERLY, MASS.
>>
>>
>>Doug Holder, Adjunct Instructor of English and head of the office of the
>>Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a
>>small press book collection with the help of Brian Courtemanche Director of
>>Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques.
>>Holder, a widely published poet, and arts editor of The Somerville News, has
>>long run his own lauded independent small press and literary magazine
>>"Ibbetson Street" from his home in Somerville, Mass. Holder has long
admired
>>the great small press collections at the University of Buffalo and Brown
>>University, and has always wanted to bring books of poetry, novels,
>>etc..from the vast and eclectic sea of independent presses from this country
>>and abroad to Endicott College. The Library's website now has a link to the
>>collection:
>>http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLi
brary/PDFs/Ibbetson.ashx
>>and it will be updated twice a year. The books listed so far are only a

>>small portion of the books received.
>>
>>
>>
>>
>>We hope to have an extensive collection and we would love for you to be part
>>of it. Send your donations to :
>>
>>
>>Endicott College
>>Halle Library
>>ATTN: Brian Courtemanche
>>376 Hale St.
>>Beverly, Mass.
>>01915
>>
>>
>
>
>

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107. Michael Dylan Welch

Nominate the Next American Haiku Archives Honorary Curator

Wed 22 Jun 2011

Nominate the Next American Haiku Archives Honorary Curator

The advisory board for the American Haiku Archives (AHA) at the California State Library in Sacramento, California, wants your help in nominating an honorary curator for 2011-2012. The North American person you nominate *must* meet the guidelines listed at _http://www.americanhaikuarchives.org/curators/honorarycuratorscriteria.html_ (http://www.americanhaikuarchives.org/curators/honorarycuratorscriteria.html). Please send your nomination(s), including the person's name and one or two sentences saying why you think he or she deserves this honor, to [redacted]_ (mailto:[redacted]) . Deadline for nominations is June 30, 2011. If you have questions, please contact Michael Dylan Welch at [redacted]_ (mailto:[redacted]) .

Every July, in commemoration of the founding of the American Haiku Archives, the AHA advisory board appoints a prominent North American haiku poet,

scholar, or translator to serve as honorary curator for one year. Our current curator is Gary Snyder, and past curators have included a who's who of haiku poets and translators -- see the list at _http://www.americanhaikuarchives.org/curators/honorarycurators.html_ (http://www.americanhaikuarchives.org/curators/honorarycurators.html) . Please send us your nominations. A final decision will be made by the AHA advisory board and announced in July 2011.

The American Haiku Archives is the official archive of the Haiku Society of America, and also welcomes haiku-related material from any other individual or organization, primarily in English. The archives is the world's largest haiku archives outside Japan.

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108. Mark Young

Out from Otoliths: Kevin Opstedal's "Drainpipe Sessions"

Wed 22 Jun 2011

Drainpipe Sessions

Kevin Opstedal

44 pages

Otoliths, 2011

ISBN: 978-0-9808785-4-7

$10.00 + p&h

URL: http://www.lulu.com/product/paperback/drainpipe-sessions/15978079

Beneath the relentless surf ghetto aura that pervades these “Drainpipe Sessions” * *there is a place where nothing is revealed, acknowledged by the grace of having been there at all. It’s the catch & release method of poetic composition, the B-side of a once and future flashback, stubbornly adhering to a lyric drive where the measure is meant to be taken in a single breath. “If poetry is the Atlantis of the arts,” writes Noel Black, “then Kevin Opstedal can breathe under water, and each poem is a pair of shades for a beach blanket apocalypse.”

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109. Paul Siegell

Ocean Vuong + Paul Siegell for Fox Chase Reading Series

Wed 22 Jun 2011

[06.26.11 @ 2pm] Fox Chase Reading Series presents The Featured Poets Reading at Ryerss Museum and Library (http://ryerssmuseum.org/). Join us for the poetry of Ocean Vuong and Paul Siegell, followed by an open mic.

Sunday, June 26 · 2:00pm - 3:30pm

Ryerss Museum and Library (Philly)
7370 Central Avenue
Philadelphia, PA

OCEAN VUONG is the author of Burnings (Sibling Rivalry Press, 2010). He emigrated to the U.S. from Viet Nam in 1990 at the age of one and is currently an undergraduate student at Brooklyn College, CUNY. His poems have been nominated for two Pushcart Prizes and appear in the Kartika Review, SOFTBLOW, Asian American Poetry, the Connecticut River Review, and Word Riot among others. He is also a volunteer writer and editor for the Vietnam Literature Project in an aspiration to support and promote Vietnamese authors and their work. He enjoys catching (and releasing) fireflies and practicing Zen meditation. Visit his blog at http://oceanvuong.blogspot.com/.

PAUL SIEGELL is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). Paul is a senior editor at Painted Bride Quarterly, and has contributed to American Poetry Review, Black Warrior Review, Dark Sky Magazine, Rattle and many other fine journals. Kindly find more of Paul's work at "ReVeLeR @ eYeLeVeL" (http://paulsiegell.blogspot.com/).

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110. Tomás Ó Cárthaigh

Books of Poetry For Review - Cartys Poetry Journal

Wed 22 Jun 2011

Poets seeking to have their books reviewed in the Cartys Poetry Journal are invited to submit a copy to us at the address below.

In keeping with our eco-freindly ethos, e-books are also welcomed, to this address.

CD's of readings are also welcome, and email us your website links if you want us to feature same.

Submissions as always are welcome, please indicate in the subject line which listserve you are replying from to help us see which ones are working, and which not and so forth!!! Email submissions to this address!!!

http://www.cartyspoetryjournal.com is the website of our ezine, with a forthcoming edition due inside the next week, delayed this time due to a late submission that is being translated from Lithuanian to English.

Feel free to share our site online!!!

Tomás

Thomas Carty, 13 Church Street, Tullamore, Co. Offaly

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111. Tomás Ó Cárthaigh
Lishanu: journal of haiku in many languages
Wed 22 Jun 2011

---

http://lishanu.com/ has just published issue 2 of its ezine of Haiku in different languages from around the world.

The brainchild of Norman Darlington, submission guidelines are on the website as is the maden issue.

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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112. Tomás Ó Cárthaigh
The Poetry Reading at Semple Stadium (Lapwing)
Wed 22 Jun 2011

The Poetry Reading at Semple Stadium (Lapwing) is the new book from Arthur Broomfeild, launched recently in Portlaoise, Ireland.

Copies can be got from him at:

If anyone wants to buy the book:

Dr Arthur Broomfield Poet,

Portlaoise

County Laois

enclosing 12 euro for p.p

Google Preview:
http://books.google.ie/books?
id=Fmrm2PM3vUYC&printsec=frontcover#v=onepage&q&f=false

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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113. **Jesse Glass**
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Wed 22 Jun 2011

Old fashioned? Have you checked the news lately, or does your maid do that for you since you're apparently a rich man who does not live in a world with a faltering economy. I've also noted that we've helped you become "widely published" and you can't cough up money to help us help you? Your school has a limited budget? I'd say most alternative publishers would say the same thing with a greater purchase on the word "truth". As Ben Franklin says "Fools give feasts and wise men eat them." I can't afford to be a fool and as for your being a wise man, I would suggest that you wise up and help the alternative press. Jess

On 6/20/2011, "Doug Holder" <[redacted]> wrote:

> *OK you are old fashioned. I have donated many books to Buffalo, Brown, Yale through my small press http://ibbetsonpress.com We are a very small school with a limited budget*

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114. **Jesse Glass**
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Wed 22 Jun 2011

Hi Joseph. First, bless you. I've dealt with universities in just a such a sitation as you describe and there's been no problem with paperwork, or purchasing. In addition, SPD does a great job of vending to universities. Please check out Ahadada Books there, Joseph, and consider adding our fine books and wonderful authors to your university's collection. Jess

On 6/21/2011, "Harrington, Joseph" <[redacted]> wrote:

> *I've been trying to get my library to purchase small print lit mags, w/little headway. The problem is that, under state purchasing rules, the "unit" (library, in this case)*

must invoice the "vendor." As we know, w/little mags, you send a check for 15 bucks to John Doe editor who puts out the periodical from his apartment, and he sends you a copy. With the Institution, it has to be the other way around.

Some little mags now distribute via Ingram's, etc., and those are the ones the library will buy.

Joseph Harrington
Associate Professor
Director of Graduate Studies
Dept. of English
Univ. of Kansas

From: Poetics List (UPenn, UB) [[redacted]] on behalf of Jesse Glass [[redacted]]
Sent: Thursday, June 16, 2011 6:03 AM
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Dear Doug and everyone. I don't know how many offers to donate copies of ahadada books come my way--either in the form of people who wish to be sent review copies that later show up in their on-line stores--usually sans review--or in this manner. To everyone out there--First please consider BUYING copies of so-called small press books for your library, your writers conference, your etc. and etc.. That would sorely help the future of new literature and alternative publishing, and help us from going broke pissing postage money into the wind. Or, perhaps you could at least cover postage?

Thanks a lot.

Jess

On 6/13/2011, "Doug Holder" <[redacted]> wrote:

SMALL PRESS COLLECTION AT ENDICOTT COLLEGE (Click on title for link to collection)

BEVERLY, MASS.

Doug Holder, Adjunct Instructor of English and head of the office of the Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a small press book collection with the help of Brian Courtemanche Director of Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques.

> *Holder, a widely published poet, and arts editor of The Somerville News, has long run his own lauded independent small press and literary magazine "Ibbetson Street" from his home in Somerville, Mass. Holder has long admired the great small press collections at the University of Buffalo and Brown University, and has always wanted to bring books of poetry, novels, etc..from the vast and eclectic sea of independent presses from this country and abroad to Endicott College. The Library's website now has a link to the collection:*
> *http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx*
> *and it will be updated twice a year. The books listed so far are only a small portion of the books received.*
>
> *We hope to have an extensive collection and we would love for you to be part of it. Send your donations to :*
>
> *Endicott College*
> *Halle Library*
> *ATTN: Brian Courtemanche*
> *376 Hale St.*
> *Beverly, Mass.*
> *01915*

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115. **David Kirschenbaum**

Boog City presents 1913 Press and Dorit and Friends

Wed 22 Jun 2011

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

1913 Press
(San Marcos, Calif.)

Tues., June 28, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
1913 founder and editrice
Sandra Doller

Featuring readings from

Claire Donato
Ben Gocker
Lucy Ives
Jeff Johnson

and music from

Dorit and Friends

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**1913 Press
http://www.journal1913.org/

Founded in 2003 by l'editrice Sandra Doller, 1913 a journal of forms and 1913 Press are committed to publishing the baddest in poetry, poetics, prose, and their intersections with the arts of all forms in handsome book-as-art-objet fashion.

**Claire Donato
http://www.somanytumbleweeds.com/

Claire Donato writes across genres; lives in Brooklyn; and has taught at Hunter College, The New School, Brown University, and 826 Valencia/ NYC. Recent poems have appeared or are forthcoming in Gulf Coast, Boston Review, Black Warrior Review, and Octopus. She holds an M.F.A. in literary arts from Brown University, where she received the John Hawkes Prize in Fiction. In August, she will be in residence at the Millay Colony for the Arts in Austerlitz, N.Y.

**Dorit and Friends
http://www.doritworld.com

Dorit is a singer songwriter, actor and Middle Eastern Dancer. Also a very proud native New Yorker.

She is currently working on two different music projects. One is her debut solo album hopefully to be completed by August. The second is an E.P. for the hard

rock band she is lead vocalist for. This acoustic show will feature original songs from both projects. Joining her will be Chris Medrano and James Gillespie.

Please check out her youtube video and original song tribute to her childhood hero Wonder Woman. And for more information and updates about both projects please visit the above url.

**Ben Gocker

Ben Gocker was born in Rochester, N.Y. in 1979. He received an M.F.A. in poetry from the University of Iowa's Writers' Workshop. He lives in Bushwick and works for the Brooklyn Public Library.

**Lucy Ives

Born in New York City, Lucy Ives is a graduate of Harvard University and of the Iowa Writers' Workshop. Her poems and criticism have appeared in 1913 a journal of forms, The Colorado Review, Fence, Ploughshares, Verse, n+1 online, and Wave Books' The Bedazzler. Ives is the author of a chapbook, My Thousand Novel (Cosa Nostra Editions) and is currently pursuing a Ph.D. in comparative literature at NYU. She lives in Bushwick with her husband, Ben Gocker, with whom she ran the reading series Poetry Time.

**Jeff T. Johnson

Jeff T. Johnson's poetry is forthcoming or has appeared in 1913 a journal of forms, Boston Review, Slope, VOLT,Caketrain, and The Laurel Review, among other publications. He holds an M.F.A. in creative writing from The New School. He lives in Brooklyn, is the poetry editor at LIT, and is an editor at Dewclaw.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Aug. 9
Black Radish Books
http://journal1913.org/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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116. Micah Robbins

Sous Les Pavés IV

Wed 22 Jun 2011

Now Available: Sous Les Pavés IV, featuring work by

Brooks Johnson
Rodrigo Toscano
Emily Critchley
William Fuller
Linh Dinh
Roberto Harrison
John Beer
Tyrone Williams
Tim Atkins
j/j hastain
Jerome Rothenberg
Hoa Nguyen
Mary Burger
Sotere Torregian
The Rejection Group
Brenda Iijima
Micah Robbins
Edmond Caldwell
Frances Kruk
Warren Craghead

Sous Les Pavés is published quarterly, distributed by mailing list only, and funded by the generous donations of its readers. Although we've made it this far, we're in desperate need of additional funds, so please - if you read this publication and find it of value - consider helping keep Sous Les Pavés in print by donating today.

To join the mailing list & to donate, visit:
http://souslespavesonline.wordpress.com/

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117. Micah Robbins
The Poetry Foundation on Sous Les Pavés
Wed 22 Jun 2011

The Poetry Foundation's Harriet blog recently looked at the latest issue of Sous Les Pavés. For their take on what we're up to, visit: http://www.poetryfoundation.org/harriet/2011/06/get-yer-sous-les-paves/

Yrs.

Micah Robbins

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118. Nicholas Karavatos
on the HIP Stage at Hillbilly Hip, Topanga Canyon - Friday, July 1st ...
Thu 23 Jun 2011

Intermedia Spoken Word Performance on the HIP Stage at Hillbilly Hip

Friday, July 1 · 7:30pm

on the HIP Stage at Hillbilly Hip127 S. Topanga Canyon Blvd.Los Angeles, CA

NICHOLAS KARAVATOS is an Assistant Professor at the American University of Sharjah where he is the Creative Writing instructor in the Dept of English. Currently living near Dubai, United Arab Emirates, he is visiting the US this summer performing poetry in California, Hawaii, Oregon and Washington.

Nicholas Karavatos will be performing
poems in spontaneous collaboration with electronica guitarist Jeff
Kelley who processes pitched signals layering sound upon sounds in
spontaneous collaboration with Nicholas Karavatos reciting his poems.

David Meltzer writes: “Nicholas Karavatos is a poet of great range and clarity. *No Asylum* is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity.”

From fireside folkie to electrified freak-out, JEFF KELLEY is an aural delight of eternal energy. As a songwriter who deconstructs the familiar, he delightfully transmits the commonplace into nonlinear expressions of everyday experiences.

On this night, though, JEFF KELLEY will be playing electronica guitar in spontaneous collaboration with NICHOLAS KARAVATOS, plugging into a Pod X3; in the effects loop of the X3 is Boss MT2; into Boss ME50; into DigiTech GNX 1; out of X3 into Akai HeadRush and a Line6 DM both used as phrase samplers each with a volume pedal.

These intermedia spoken word performances are the latest phase in an aural collaboration that dates from 1983.

http://nicholaskaravatos.tumblr.com/ and
http://nicholaskaravatos.blogspot.com/

... and then ... more ... without delay ...

The Porch Girls

http://www.facebook.com/pages/The-Porch-Girls/169019197930

THE PORCH GIRLS came about by a gradual and destined evolution and our common love of roots & folk music. Dana Wood & Dina Fabroni would play the afternoons away on our porches, in Topanga Canyon. Later, Hyla Douglas joined with her gorgeous harmonies and rhythm guitar, gently holding down the 3rd corner of the vocal triangle. Thanks to all the exceptional players who have been lending their talents to the music! We will have Jon Shea shining on guitar with us on July 1st. The Porch Girls are currently making their first record at LARS in Hollywood. Keep your eyes open for CD release in 2011.

Jim Crawford and Friends

http://www.facebook.com/profile.php?id=100000457215481

JIM CRAWFORD AND FRIENDS have been busy peforming many benefit concerts including Progressive Democrat fundraiser with Congresswoman Maxine Waters, Lila Garrett of KPFK and Jodi Evans, Co-founder of Code Pink who were honored for their very hard work; Hopi Days at Will Geer Theatricum Botanicum, and the Topanga Peace Alliance annual party. The band culminated several benefit events with "Safety Harbor Kids" band in Malibu. Jim's smoking blues rock is accentuated by several exceptional instrumentalists and vocalists. Look for the new CD to be released later this summer.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

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119. Rob McLennan

Robert Kroetsch (June 26, 1927-June 21, 2011)

Thu 23 Jun 2011

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an obituary, a small tribute;

http://robmclennan.blogspot.com/2011/06/robert-kroetsch-june-26-1927-june-21.html

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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120. Maxine Chernoff

new issue of new american writing

Thu 23 Jun 2011

ISSUE #29 of New American Writing, our 25th anniversary issue, and our 40th year of publishing OINK! (until 1985) and New American Writing since 1986. Orderr through CCNOW or by sending a check for $15 (this issue) or $36 (three issues) to NAW, 369 Molino Avenue, Mill Valley CA 94941.

In this issue, cover by Anna Gaskell, (untitled #2, wonder):

Swenson, Joron, Revell, Ramke, Shurin, Tardos, Eshleman, Equi, Waldrep, Mullen, Lease, de la Perriere, Schultz, Olson, Turcot, Gagnon, S. Savage, LaFleur, Avasilichioaei, Neveu, Lussier, A. Carr, Farah, Canty, Ruiz, Garthe, Wilkinson, K. Wagner, Turcotte, Carr, Mutschlecner, Kelsey, Hogue, Potts, Latta, Irwin, McKinney, Coulton, Loden, Kocot, Bendall, Platt, J. Wagner, Pethybridge, Lewis,. Ducharme, Clements, Wickswo, Norton, Caspers, Schultz, McSweeney, Miller, Tomash, Molinary, Bellflower, Martinez, Heide, Frym, Dailey, Kostelanetz, Tu, Steward, Maxwell, Winter, Laidlaw, Rebele, Terris, Dentz, Bentley. Translations by Luong and Moorhead. 198 pages.

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121. Nicholas Karavatos

at the PondWater Society in Covina, CA on Saturday, July 2nd ...

Fri 24 Jun 2011

Nicholas Karavatos, Charles Ardinger, Summer Stratton & DAISY CHAIN!

Saturday, July 2 · 4:00pm - 7:00pm

PondWater Society16504 E. Masline St.Covina, CA 91722

This looks to be the wildest PondWater event in the history of PondWater events. Charles will be wowing us with his latest epic, Nicholas is here from Dubai and he’s going to romance us with poetry and a serious beat. Summer has promised to provide a fantastic and highly amusing divertissement and then

we can all dance like the wanton creatures that we are to Daisy Chain! Somewhere in this mix we'll have a fun Gourmet Hot Dog Bar, which was the brilliant idea of Todd Kraus.

If you need more details, directions, or suggestions, you can find all of that on the Info page for PondWater (http://www.facebook.com/pages/PondWater/169019323137990?sk=info) or check out http://www.PondWaterSociety.com/ . Come over!

And now I will give you over to our July artists…

NICHOLAS KARAVATOS is an Assistant Professor at the American University of Sharjah where he is the Creative Writing instructor in the Dept of English. Currently living near Dubai, United Arab Emirates, he is visiting the US this summer presenting intermedia spoken word performances in California, Hawaii, Oregon and Washington. Nicholas will be performing in spontaneous collaboration with electronica guitarist Jeff Kelley who processes his pitched signals layering sound upon sounds in spontaneous collaboration with Nicholas Karavatos reciting his poems.

David Meltzer writes "Nicholas Karavatos is a poet of great range and clarity. No Asylum is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity."

From fireside folkie to electrified freak-out, JEFF KELLEY is an aural delight of eternal energy. As a songwriter who deconstructs the familiar, he delightfully transmits the commonplace into nonlinear expressions of everyday experiences. On this night, though, JEFF KELLEY will be playing electronica guitar in spontaneous collaboration with NICHOLAS KARAVATOS, plugging into a Pod X3; in the effects loop of the X3 is Boss MT2; into Boss ME50; into DigiTech GNX 1; out of X3 into Akai HeadRush and a Line6 DM both used as phrase samplers each with a volume pedal.

These intermedia spoken word performances are the latest phase in an aural collaboration that dates from 1983.

http://nicholaskaravatos.tumblr.com/
http://nicholaskaravatos.blogspot.com/

CHARLES ARDINGER Charles Ardinger carries a Masters degree from Cal State Fullerton but hopes you won't hold that against him. He's been working at poetry for the last fifteen years or so (having published six or seven chapbooks and appeared in such prestigious publications as Blue Satellite, Speer Review, and Daniel McGinn's Poker Poems) and currently makes his living as a freelance writing tutor who would love for you to hire him. He lives happily in Huntington Beach with his wife and their roommate.

SUMMER STRATTON This is My second time performing at Pondwater and I am thrilled to share an unusual monologue from the play “Dog sees God.” I would like to thank the Baines Family for their encouragement and support. I hope everyone will enjoy!

DAISY CHAIN Like The Clash, none of the members of Daisy Chain have ever been arrested for crimes they didn’t commit. And much like U2 and The Earwigs, none of the members of Daisy Chain had ever played an instrument before joining the band. We were just a bunch of silly suburban mom’s making the most of mid-life crisis. Side by side. BFF’s. You Go, Girl. Woo Hoo. We became a Milf and cookies gone loco support and shenanigan-management system. We enlisted the amazingly talented and easy on the eyes band coach, Dylan Gilbert, to teach us how to play some songs. Three years later we are more passionate than ever. Still practicing twice a week in the same Laguna Niguel Living room. Writing songs, learning covers, drinking beer, disturbing the peace, sweet-talking the police, soothing irate neighbors, commiserating over kids and husbands, homeschooling, carpooling, field tripping and dancing our asses off. And no, we can’t turn down.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

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122. Jeff Davis
Robert Creeley on Black Mountain College
Fri 24 Jun 2011

When Martin Duberman was collecting materials for his groundbreaking book on Black Mountain College in the late 1960s, he asked Robert Creeley to provide him with an interview. Creeley, then teaching at SUNY Buffalo, sat down with a tape recorder and did just that. For years, the tape remained in the vaults of the NC Division of Archives and History, which now houses Duberman's Black Mountain materials. While going through other material from the college last summer, I came across the collection's inventory, and decided to see whether the recording might, after all these years, be rescued from obscure storage. Penelope Creeley kindly wrote the folks at the Archives giving her blessing, and in reasonably short order they provided a digital transcription of the full interview. It was great to hear.

And now you can hear it, too. It's featured on Wordplay this week, and you can stream it from the Wordplay Show page at AshevilleFM.org: http://www.ashevillefm.org/wordplay

It'll remain on the server for several more weeks, though another show will replace it in the stream next Monday. I'll get back with a link to the mp3 file then.

Enjoy,

Jeff Davis

On the web at http://naturespoetry.blogspot.com

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123. Nicholas Karavatos
@ Bird & Beckett in San Francisco on Sun, July 3rd at 3pm ...
Sat 25 Jun 2011

Intermedia Spoken Word Performance

Sunday, July 3 · 3:00pm - 3:30pm

Bird & Beckett Books & Records653 Chenery St.San Francisco, CA

NICHOLAS KARAVATOS is an Assistant Professor at the American University of Sharjah where he is the Creative Writing instructor in the Dept of English. Currently living near Dubai, United Arab Emirates, he is visiting the US this summer performing poetry in California, Hawaii, Oregon and Washington.

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poems in spontaneous collaboration with electronica guitarist Jeff
Kelley who processes pitched signals layering sound upon sounds in
spontaneous collaboration with Nicholas Karavatos reciting his poems.

David Meltzer writes “Nicholas Karavatos is a poet of great range and clarity. *No Asylum* is an amazing collectanea of smart sharp political poetry in tandem with astute and tender love lyrics. All of it voiced with an impressive singularity.”

From fireside folkie to electrified freak-out, JEFF KELLEY is an aural delight of eternal energy. As a songwriter who deconstructs the familiar, he delightfully transmits the commonplace into nonlinear expressions of everyday experiences.

This afternoon, though, JEFF KELLEY will be playing electronica guitar in spontaneous collaboration with NICHOLAS KARAVATOS, plugging into a Pod X3; in the effects loop of the X3 is Boss MT2; into Boss ME50; into DigiTech GNX 1; out of X3 into Akai HeadRush and a Line6 DM both used as phrase samplers each with a volume pedal.

These intermedia spoken word performances are the latest phase in an aural collaboration that dates from 1983.

http://nicholaskaravatos.tumblr.com/
http://nicholaskaravatos.blogspot.com/

(If they set-up early enough then Jeff will play some songs, too)

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

↑ Index

124. Jeffrey Side
Negative review of "Cyclones in High Northern Latitudes" in Jacket2
Sat 25 Jun 2011

There is a negative review of â€œCyclones in High Northern Latitudes" (a long poem by Jake Berry and myself) in Jacket2. I donâ€™t mind the review, as I am fairly detached from the poetry I write. The only quibble I have with it is that a very unflattering photo of me has been used to go with it. My hope is that this photo is replaced at some stage with a better one. Here is the review:

â€˜Taking the Concept of Meaning-Making by Storm: A Review of â€œCyclones in High Northern Latitudes"â€™ by Jacquilyn Weeks.

http://jacket2.org/reviews/taking-concept-meaning-making-storm

Bill Lavender, who published the book, has allowed me to quote his response to the review. He writes:

"There is a lot to argue with in this review. It's weird how it approaches the real weaknesses of the poem and even analyzes individual points quite succinctly and yet, in the end, embraces the very banality it accuses the poem of. In a review that counts the number of personal pronouns in the text, the final judgement boils down to 'I didn't like Cyclones.'

What pertains here, finally, is a very naive attitude toward poetic discourse and the sources of poetic texts. Jacquilyn Weeks accurately counts the pronouns in the poem, but fails to count them in the review. Which is to say she holds an ostensible (and quite distant) ego responsible in the first text while she absolves the very real (and close) ego in the second. But the problem is that the pronouns of the poem are discursive (meaning, they arise from the insistence of language itself, from the text as discourse) while the pronouns of the review are

forced, egocentric, paranoid--exactly what she is (quite mistakenly) criticizing about the poem.

I'll illustrate this with a very simple point, the review's inaccuracy at its crucial point of judgement:

â€˜The value of any texts' aesthetic to an individual reader is in what the reader chooses (and is able) to connect with in any given moment. Which is to say that I'm glad I read it, but I didn't like Cyclones. Chris Mansel, Matt Hill, and Bill Lavender loved it.â€™

The footnote refers us only to Jake Berry's blog, where, we are assured, there are "quotes available." Please, (you) reader, go to Berry's blog and find the quote that says Bill Lavender loved it.

For I never said I loved this poem. When I was a teenager, I loved Keats, and I loved the bartender at the corner bar. But I never loved this poem. In fact, I hated it, and still do. I hate it because it proves, quite decisively, that neither readers nor writers make meaning; meaning is made in the language, by the anonymous force that puts pronouns in our mouths as the priest lays a wafer on the tongue. By the oracular accumulation of a thousand generations, the discourse that both suffocates and engenders meaning.

I still love Keats, just like I love James Wright's cute little ponies. And I hate Cyclones because it has absolutely nothing to do with that neo-romantic aesthetic which bourgeois feminism seems to have been reduced to."

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125. Jeff Davis
Re: Robert Creeley on Black Mountain College
Sat 25 Jun 2011

Here's the link to the audio file:
http://stream.ashevillefm.org/afm-word-play-06192011.mp3

It'll be up for several weeks, so give it a listen while you can.

Thanks,

Jeff

On the web at http://naturespoetry.blogspot.com

On Fri, Jun 24, 2011 at 5:06 PM, Jeff Davis <[redacted]> wrote:
> When Martin Duberman was collecting materials for his groundbreaking
> book on Black Mountain College in the late 1960s, he asked Robert
> Creeley to provide him with an interview. Creeley, then teaching at
> SUNY Buffalo, sat down with a tape recorder and did just that. For

> years, the tape remained in the vaults of the NC Division of Archives
> and History, which now houses Duberman's Black Mountain materials.
> While going through other material from the college last summer, I
> came across the collection's inventory, and decided to see whether the
> recording might, after all these years, be rescued from obscure
> storage. Penelope Creeley kindly wrote the folks at the Archives
> giving her blessing, and in reasonably short order they provided a
> digital transcription of the full interview. It was great to hear.
>
> And now you can hear it, too. It's featured on Wordplay this week, and
> you can stream it from the Wordplay Show page at AshevilleFM.org:
> http://www.ashevillefm.org/wordplay
>
> It'll remain on the server for several more weeks, though another show
> will replace it in the stream next Monday. I'll get back with a link
> to the mp3 file then.
>
> Enjoy,
>
> Jeff Davis
>
> On the web at http://naturespoetry.blogspot.com
>

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126. Adam Fieled

New on Adam Fieled's Fair Game

Sat 25 Jun 2011

Four new pieces on Adam Fieled's Fair Game:

"Face the Strange: What was Classic Rock Radio?"
http://fieledsfairgame.blogspot.com/2011/06/face-strange-what-was-classic-rock.html

"Thank You Fiends: Big Star's Third/Sister Lovers"
http://fieledsfairgame.blogspot.com/2011/06/thank-you-fiends-big-stars-thirdsister.html

"What is the rock master narrative?"
http://fieledsfairgame.blogspot.com/2011/06/what-is-rock-master-narrative.html

"Folkways: Rock Myths"
http://fieledsfairgame.blogspot.com/2011/06/folkways-rock-myths.html

Hope you like.
Thanks,
Adam

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127. Alan Sondheim

Evental Aesthetics: Call for Submissions

Sun 26 Jun 2011

Call for Submissions

Evental Aesthetics Vol 1. No. 1 . Hegelian Topics in Aesthetics

http://eventalaesthetics.net

In an essay on Hegel's aesthetics, Paul De Man quips, .Whether we know it, or like it, or not, most of us are Hegelians and quite orthodox ones at that.. But what does it mean today to be a Hegelian within an environment in which criticism has already deconstructed the institutions and values that make the concept of art possible, and in which new art forms cast into doubt the very ontology of art?

The inaugural issue of Evental Aesthetics begins with the premise that Hegelian aesthetics are not only relevant but indispensable for making sense of today.s art and art criticism. We therefore welcome essays that attend both to Hegel's writings and to recent writers (for example, but not limited to, Badiou, Malabou, and Vattimo) who have blazed new trails within Hegelian discourse. We seek not hagiography but incisive, thoughtful reflections - critical or favorable - on Hegel's legacy.

For Articles, suggested angles of approach include:

Hegel's thoughts on a specific form of art (music, architecture, painting, poetry, etc.)
Hegel and abstract art
the 'end' of art
natural beauty as opposed to that of art
the aesthetics of and in Hegel's logic and phenomenology
the relationship between art, religion, and philosophy
relationships between Hegel's aesthetic theory and earlier or more recent theories
the pertinence of Hegel's thought to particular artworks.
Other ideas concerning Hegel's relationship with aesthetics are also welcome.

Authors of Articles should first submit an abstract, no longer than 500 words, outlining the aims and critical methodologies for the article. The editorial board will review abstracts and extend invitations to selected authors to submit full-length articles (4,000-10,000 words). Invitation to submit is not a guarantee of publication.

Collisions for this issue may consist of:

Book reviews, addressing new translations of Hegel or new, original monographs on Hegel and/or aesthetics
Reactions to artworks that may suggest Hegelian themes.
These brief responses may be between 1,000 and 2,000 words. Abstracts for Collisions are not required.

Commentaries should address the articles published in this issue. We will begin calling for commentaries after the articles have been selected.

Be sure to review our submission requirements, copyright policy, and review procedures. Note that there are separate requirements for each type of submission. Essays that do not meet these requirements will not be considered.

Please send your submissions electronically, double-spaced in a legible font, in accordance with The Chicago Manual of Style (footnotes, please). We welcome either American or British spelling provided the submission remains consistent throughout. Save your submission as a Word .doc file . not .docx. (Word 2007 users, please use your 'Save As Word 97-2003 (Compatibility Mode)' function.) Below the title of your document, please include at least 5 keywords that may be used as search terms.

DEADLINES:

Email your abstract or Collision to eventalaesthetics . at . gmail . dot . com, by 1 August , 2011. Authors invited to submit complete articles will be asked to do so by 1 October, 2011.

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128. David Kirschenbaum

Save the Dates: 7/29-31 Boston Poetry Marathon & BBQ

Mon 27 Jun 2011

please forward

Save the Dates:

A Boston Poetry Marathon & BBQ

A Summer Poetry Marathon
featuring 88 local and visiting poets
reading for 8 minutes apiece
Admission is free but the hat will be
be passed

Friday 7/29, 7:00 p.m.-10:00 p.m.
Saturday 7/30, 1:00 p.m.-10:30 p.m.
Sunday 7/31, 1:00 p.m.-5:00 p.m.

OUTPOST 186
186 1/2 Hampshire St., Inman Square, Cambridge

Friday 7/29

7:00 Filip Marinovich
7:08 Bridget Madden
7:16 Kythe Heller
7:24 Michael Carr
7:32 Danielle Georges
7:40 Jennifer Tamayo
7:48 Arto Vaun
break
8:04 Cheryl Clark Vermeulen
8:12 John Mulrooney
8:20 David Rivard
8:28 Sarah Dowling
8:36 Lori Lubeski
8:44 Jen Hyde
8:52 Ryan Gallagher
break
9:08 Arda Collins
9:16 Thom Donovan
9:24 Dorothea Lasky
9:32 Geoff Olson
9:40 Mike County
9:48 Derek Fenner

Saturday 7/30

1:00 Ish Klein
1:08 Greg Purcell
1:16 Anna Ross
1:24 Debrah Morkun
1:32 Carlos Soto Roman
1:40 Joel Sloman

break
1:56 Chris Rizzo
2:04 Jonathan Skinner
2:12 Whit Griffin
2:20 Frank Montesonti
2:28 Richard Deming
2:36 Nancy Kuhl
break
2:52 Ken Walker
3:00 Patrick Lucy
3:08 Magus Magnus
3:16 Jessica Bozek
3:24 Cory Ericson
3:32 Tony Mancus
break
3:48 Kevin Gallagher
3:56 Ted Dodson
4:04 Ryan Murphy
4:12 Patrick Doud
4:20 Jenn McCreary
4:28 Chris McCreary
break
4:44 Lewis Freedman
4:56 N.F. Huth
5:04 Aaron Tieger
5:12 Suzanne Mercury
5:28 Michael Peters
5:36 Geof Huth
break

7:00 Michael Franco
7:08 N. Marie Wallace
7:16 Brett Price
7:24 Jessica Fiorini
7:32 Will Edmiston
7:40 Kimberly Ann Southwick
7:48 Tracey McTague
break
8:04 John Coletti
8:12 Dana Ward
8:20 Mairead Byrne
8:28 Jess Mynes

8:36 Andrew Hughes
8:44 Arlo Quint
8:52 TBA
break
9:08 Meredith Walters
9:16 Corina Copp
9:24 Christina Strong
9:32 Mitch Highfill
9:40 Macgregor Card
9:48 Jacqueline Waters
9:56 Edmund Berrigan
break
10:10 Mark Lamoureux
10:18 Joe Elliot
10:26 Douglas Rothschild

Sunday 7/31

1:00 Jim Behrle
1:08 Michelle Taransky
1:16 Ben McFall
1:24 Amanda Cook
1:32 Ben Mazer
1:40 Meg Barboza
1:48 Fred Marchant
break
2:04 Gerrit Lansing
2:12 Jim Dunn
2:20 Kim Lyons
2:28 Andi Werblin
2:36 James Cook
2:44 Ken Walker
2:52 Susanna Gardner
break
3:08 Matvei Yankelevich
3:16 Anne Shaw
3:24 Roz Zimmerman
3:32 Ruth Lepson
3:40 David Kirschenbaum
3:48 Sean Cole

Organized by Jim Behrle, Michael Carr,
David Kirschenbaum, John Mulrooney, and Aaron Tieger

Schedule updates are available at http://bostonpoetrymarathon.blogspot.com/
For more info contact: [redacted]
--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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129. sandra de 1913

1913 @ Boog City NYC Tuesday 6/28!

Mon 27 Jun 2011

Boog City presents d.a. levy lives: celebrating the renegade press…

1913 Press

6pm Tuesday June 28 @ ACA Galleries, 529 West 20th Street, 5th Floor, New York, NY 10011

FREE!

Event will be hosted by 1913 founder & editrice Sandra Doller

Featuring readings from:
Claire Donato
Ben Gocker
Lucy Ives
Jeff Johnson

& music from
Dorit and Friends

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**1913 Press
http://www.journal1913.org/

Founded in 2003 by l'editrice Sandra Doller, 1913 a journal of forms and 1913 Press are committed to publishing the baddest in poetry, poetics, prose, and their intersections with the arts of all forms in handsome book-as-art-objet fashion.

**Claire Donato
http://www.somanytumbleweeds.com/

Claire Donato writes across genres; lives in Brooklyn; and has taught at Hunter College, The New School, Brown University, and 826 Valencia/NYC. Recent poems have appeared or are forthcoming in Gulf Coast, Boston Review, Black Warrior Review, and Octopus. She holds an M.F.A. in literary arts from Brown University, where she received the John Hawkes Prize in Fiction. In August, she will be in residence at the Millay Colony for the Arts in Austerlitz, N.Y.

**Dorit and Friends
http://www.doritworld.com/

Dorit is a singer songwriter, actor and Middle Eastern Dancer. Also a very proud native New Yorker.

She is currently working on two different music projects. One is her debut solo album hopefully to be completed by August. The second is an E.P. for the hard rock band she is lead vocalist for. This acoustic show will feature original songs from both projects. Joining her will be Chris Medrano and James Gillespie.

Please check out her youtube video and original song tribute to her childhood hero Wonder Woman. And for more information and updates about both projects please visit the above url.

**Ben Gocker

Ben Gocker was born in Rochester, N.Y. in 1979. He received an M.F.A. in poetry from the University of Iowa's Writers' Workshop. He lives in Bushwick and works for the Brooklyn Public Library.

**Lucy Ives

Born in New York City, Lucy Ives is a graduate of Harvard University and of the Iowa Writers' Workshop. Her poems and criticism have appeared in 1913 a journal of forms, The Colorado Review, Fence, Ploughshares, Verse, n+1 online, and Wave Books' The Bedazzler. Ives is the author of a chapbook, My Thousand Novel (Cosa Nostra Editions) and is currently pursuing a Ph.D. in comparative literature at NYU. She lives in Bushwick with her husband, Ben Gocker, with whom she ran the reading series Poetry Time.

**Jeff T. Johnson

Jeff T. Johnson’s poetry is forthcoming or has appeared in 1913 a journal of forms, Boston Review, Slope, VOLT,Caketrain, and The Laurel Review, among other publications. He holds an M.F.A. in creative writing from The New School. He lives in Brooklyn, is the poetry editor at LIT, and is an editor at Dewclaw.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

--
sandra doller, founder & editrice de 1913
*
1913 a journal of forms is reading fr Issue 6! June 15-September 15:
http://www.journal1913.org/submissions<http://www.1913press.org/submissions>
*
NEW! from 1913:
1913 a journal of forms, Issue 5
"Home/Birth: A Poemic" by Arielle Greenberg & Rachel Zucker
"Wonderbender" by Diane Wald
"READ 2" 1913's annual translation anthology from the Tamaas seminars in Paris
http://www.journal1913.org
*
Forthcoming from 1913:
"Hg-the liquid" by Ward Tietz
Two collaborations by Mendi+Keith Obadike
"The Transfer Tree" by Karena Youtz
"Conversities" by Dan Beachy-Quick & Srikanth Reddy
http://www.1913press.org
*
Find 1913 on Facebook & Twitter...really.

http://www.facebook.com/group.php?gid=102250266481699

http://twitter.com/#!/1913Press
*
& Le new blog:
http://1913press.blogspot.com/

<http://1913press.blogspot.com/>

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http://www.facebook.com/group.php?gid=102250266481699

http://twitter.com/#!/1913Press
*
& Le new blog:
http://1913press.blogspot.com/

<http://1913press.blogspot.com/>

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130. Jordan Stempleman
(un)seen and (un)heard
Mon 27 Jun 2011

(un)seen and (un)heard:

http://www.soft-spot.net/unseen/unseen_statement.html
Featuring writing by: Ryan MacDonald,Mark Leidner, Jordan Stempleman, Ben Estes, Ben Kopel, Matthew Suss, Amy Turn Sharp, Melissa Broder, Mike Topp, Sommer Browning, Rachel B. Glaser, Sara Majka, and Emily Hunt.
Responding to the work of the following artists: Yochai Matos, Laurie Kang,

Brendan George Ko, Nathalie Chikhi, Francois Trezin, Jason Demarte, Jesse Hlebo, Fenk Zhang, Joel Whitaker, Christina Leung, William Green, and Juliao Sarmento.

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131. Bonnie MacAllister

Chestnut Hill Book Fair Workshop

Mon 27 Jun 2011

Please consider spending 90 minutes deconstructing your poetry and performance techniques!

Please feel free to pass this along to friends who may be interested!

This year's Chestnut Hill Book Fair<http://www.chestnuthillpa.com/events/chestnut-hill-book-festival> events will be presented at various venues including Stagecrafters Theater, 8130 Germantown Avenue and will showcase more than 50 locally and nationally recognized authors. Philadelphia Stories will be hosting the following Festival events for writers in the Bombay Room at the Chestnut Hill Hotel<http://www.chestnuthillhotel.com/> .

SUNDAY, JULY 10: Workshops & panels are $10 and open to the public.

10:30-12: *Poetry Workshop: Deconstructed Full-Body Breath Verse*

Poet and performer Bonnie MacAllister will present a multimedia approach to performance poetry.

Each participant will create a full body narrative and learn the techniques of storyboarding, kinesthetic, and deconstructed breath verse.

Bonnie MacAllister studied under Jacques Derrida, Helene Cixous, and Agnes Varda while at the Sorbonne and Paris VIII from 1997-1998. Her poetry is published and in permanent collections in Australia, UK, France, Uruguay, and Italy. She is a Fulbright-Hays recipient to Ethiopia and a Pushcart Prize nominee. MacAllister has staged her multimedia work at the Adrienne Theater, Shubin Theatre, and the Philadelphia Live Arts and Fringe Festival, the latest with Green Light Arts at the Plastic Club this September. She has performed at New York Foundation for the Arts, at Raandesk Gallery in New York, and she will stage original work in Los Angeles in 2012.

To register for this workshop: Reserve your spot today:
[redacted]
<https://www.google.com/reader/view/?tab=my>
For the full roster of workshops: http://www.philadelphiastories.org/

--
http://bonnie-macallister.blogspot.com/
http://www.etsy.com/shop/bonniemacallister76
http://bonniemacallister.com
--
Projects:
http://sheshouldhavewrittenit.tumblr.com (play)
http://certaincircuits.org (magazine)

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132. Janet Holmes
Ahsahta Chapbook Contest deadline extended to July 4
Mon 27 Jun 2011

Extended by a long weekend!

$1,000 and publication for a 25-40 page chapbook
Cathy Wagner judges
Details at http://ahsahtapress.boisestate.edu/chapcontest.htm

Janet Holmes
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
UTOPIA MINUS by Susan Briante
LESSNESS by Brian Henry
http://ahsahtapress.boisestate.edu

On Sun, Jun 26, 2011 at 11:01 PM, POETICS automatic digest system <
[redacted]> wrote:

> *There is 1 message totalling 35 lines in this issue.*
>
> *Topics of the day:*
>
> *1. new issue of new american writing*
>
> ---
>
> *Date: Thu, 23 Jun 2011 13:26:35 -0700*
> *From: Maxine Chernoff <*[redacted]*>*
> *Subject: new issue of new american writing*
>
> *ISSUE #29 of New American Writing=2C our 25th anniversary issue=2C and our =*
> *40th year of publishing OINK! (until 1985) and New American Writing since*

1=
986. Orderr through CCNOW or by sending a check for $15 (this issue) or $3=
6 (three issues) to NAW=2C 369 Molino Avenue=2C Mill Valley CA 94941.

In this issue=2C cover by Anna Gaskell=2C (untitled #2=2C wonder):

Swenson=2C Joron=2C Revell=2C Ramke=2C Shurin=2C Tardos=2C Eshleman=2C
Equi=
=2C Waldrep=2C Mullen=2C Lease=2C de la Perriere=2C Schultz=2C Olson=2C Tur=
cot=2C Gagnon=2C S. Savage=2C LaFleur=2C Avasilichioaei=2C Neveu=2C Lussie=
r=2C A. Carr=2C Farah=2C Canty=2C Ruiz=2C Garthe=2C Wilkinson=2C K. Wagner=
=2C Turcotte=2C Carr=2C Mutschlecner=2C Kelsey=2C Hogue=2C Potts=2C Latta=
=2C Irwin=2C McKinney=2C Coulton=2C Loden=2C Kocot=2C Bendall=2C Platt=2C
J=
. Wagner=2C Pethybridge=2C Lewis=2C. Ducharme=2C Clements=2C Wickswo=2C
No=
rton=2C Caspers=2C Schultz=2C McSweeney=2C Miller=2C Tomash=2C Molinary=2C
=
Bellflower=2C Martinez=2C Heide=2C Frym=2C Dailey=2C Kostelanetz=2C Tu=2C
S=
teward=2C Maxwell=2C Winter=2C Laidlaw=2C Rebele=2C Terris=2C Dentz=2C Bent=
ley. Translations by Luong and Moorhead. 198 pages.
=

End of POETICS Digest - 25 Jun 2011 to 26 Jun 2011 (#2011-103)
****

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133. Jennifer Karmin
I Heart Woodland Pattern
Mon 27 Jun 2011

Woodland Pattern Book Center was founded as a non-profit organization in Milwaukee, Wisconsin's Riverwest neighborhood by Anne Kingsbury and Karl Gartung in 1979. The center houses a bookstore with over 25,000 small press titles, in addition to an art gallery where they present exhibitions, artist talks, readings, experimental films, concerts, and writing workshops.

http://www.woodlandpattern.org

Due to the state budget cuts in Wisconsin, Woodland Pattern needs to raise an additional $48,500 in less than seven months. This means that NOW is an excellent time to visit, shop, and make a donation.

Tired of seeing arts funding getting cut in your state? Here are some talking points for your legislators:

The arts are central to healthy communities.
â€¢ Stimulate economic and community development.
â€¢ Educate our children to succeed in school and beyond.
â€¢ Beautify our neighborhoods.
â€¢ Attract tourists and out-of-town visitors.
â€¢ Make our cities and towns attractive and vibrant
places to live and work.
â€¢ Provide important social and creative outlets for all residents,
including seniors, those with disabilities, children and adults.
â€¢ Bring people of diverse backgrounds together in productive
and cooperative ways.
â€¢ People who are involved in the arts are also more civically engaged, they volunteer and they vote.

The arts build and sustain prosperity.
â€¢ Cities thrive, grow, attract and retain businesses when
the arts are supported.
â€¢ Arts and creativity education is proven to keep students in school,
increase high school graduation rates and prepare students for
college and for the careers of the 21st century.
â€¢ The new economy (insert your economic system here) requires a workforce that will be highly disciplined, collaborative, innovative, imaginative, creative and focused. These are the traits the arts teach.

http://www.artsactionfund.org

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134. Dan Coffey

Papers for the Border podcast #6 is now available...

Mon 27 Jun 2011

...in which you'll find improvisational "new music" group Hubbub, a noise/spoken word recording from Ecstasy Mule, Charlotte Moorman/Jackson Mac Low, and Amiri Baraka/Sun Ra!

http://papersftb.blogspot.com/

Enjoy?

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2011

124 messages · Tue 28 Jun 2011 – Sun 31 Jul 2011

July 2011 was the thinnest file of them all — one hundred and twenty-four messages — and it spent that scarcity on two forms of survival: the survival of women's voices in the record, and the survival of the small-press infrastructure that carries all of it. The list had shrunk almost to a whisper, and yet the whisper was about endurance, about the fragile channels through which uncommercial poetry reaches anyone at all. It was a month acutely aware of how easily the whole apparatus could simply stop.

The largest currents were feminist. A journal issued a call for women poets, and Anne Waldman's Feminafesto circulated anew — the manifesto for a poetics of the outrider, the woman writer refusing the inherited forms — the thinned room keeping alive the insistence that women's voices be gathered and named rather than left to the record's indifference. In a summer when the list itself could barely muster a hundred messages, the energy that remained went, tellingly, toward making sure women were counted in.

The quarrel was about the pipes. An open letter to Small Press Distribution took up the crisis of the organization that had long carried independent poetry to its readers — *"You have long provided a valuable service"*, it began, before turning to the trouble — the fragile nonprofit machinery by which uncommercial books actually reach hands now visibly strained. It was infrastructure as the real subject: not the poems but the distribution, the unglamorous channels without which the poems reach no one.

Around the edges lay the month's scattered small keepings — a new online Pound resource, a notice from a long-running little magazine, a Scottish Gaelic poet remembered, a project to gather a hundred thousand recordings for change. Each was a thread of preservation, a refusal to let some fragile thing lapse, sent into a room almost too quiet to answer. It is a strange and moving thing to watch a listserv in its twilight spend its last reserves not on grand argument but on custodianship, as though the community had silently agreed that keeping the record intact mattered more, now, than being right about anything.

I have set July down exactly as the archive delivered it — the call for women poets and Waldman's Feminafesto, the open letter to Small Press Distribution, and the scattered acts of keeping — because it was the emptiest month in the entire run, and even at that vanishing point the list spent itself on survival: of women's

voices, of the small-press channels, of the fragile record. A room reduced to a hundred and twenty-four messages that still uses them to insist women be counted and to defend the unglamorous pipes that carry independent poetry to its readers is a room that has understood, at its lowest, what actually needs protecting — not the arguments, which had drained away, but the infrastructure and the inclusion without which there would soon be nothing left to argue about.

— Kristen M. Fabians

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96. michael farrell — Re: peer reviewed lit mags?

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97. Dale Smith — Re: POETICS Digest - 19 Jul 2011 to 23 Jul 2011 (#2011-111)
98. Jeffrey Side — Juliana Spahr interviewer now found
99. Jessica Wickens — Monday Night seeks editorial interns
100. Michael Heller — artcritical
101. Michael Heller — artcritical
102. amy king — Stain of Poetry on July 29th at Goodbye Blue Monday at 7pm

25 JUL 2011

103. Shira Dentz — posting
104. Dan Wilcox — Reminder: Poets in the Park, Saturday, July 30 (Last one for this year!)
105. William Slaughter — Notice: Mudlark

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106. Deborah Poe — August 4th NYC Dusie Reading
107. Jeffrey Side — The new ebook from Argotist Ebooks is “A House in Summer” by Maxine Chernoff
108. steve dalachinsky — from dalachinsky
109. Jesse Glass — Truck Blog--Jesse Glass and Thomas H. Chivers
110. Mathew Timmons — The Saffron Green July 30 in Chinatown Los Angeles

111. Jake Marmer — Zukofsky
112. Scott Howard — peer reviewed lit mags? . . . RECONFIGURATIONS

27 JUL 2011

113. David Kirschenbaum — Small Presses Needed in Boog NYC Series
114. Jeffrey Side — The new ebook from Argotist Ebooks is “Fib Sequence” by Larissa Shmailo
115. Matthew Weiss — Aldus Issue 1
116. Amanda Earl — AngelHousePress Essay # 16 by Don McKay

28 JUL 2011

117. Jesse Glass — Orality and Art: Hitting the Sweet Spot in Performance
118. Jennifer Karmin — July 29: Printers' Ball in Chicago
119. Christophe Casamassima — 100,000 Poets for Change - Baltimore Recording Sessions
120. William Slaughter — Notice: Mudlark

29 JUL 2011

121. Jesse Glass — Poetry and Puppetry--an invitation

30 JUL 2011

122. Jonathan Morse — How to read words where there are no words
123. Rob McLennan — A new printed broadsheet by Someone, rob mclennan + Nathaniel G. Moore

31 JUL 2011

124. Mark Young — Issue twenty-two of Otoliths is now live.

1. Halvard Johnson

Hamilton Stone Review #24 (Summer 2011) -- now online

Tue 28 Jun 2011

You can find it here --> http://www.hamiltonstone.org/hsr.html

"Reality cannot be copywrited."
--David Shields

Hal

Halvard Johnson
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[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *
***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>

; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; ***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>; *
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

↑ Index

2. Ruth Lepson

Re: Save the Dates: 7/29-31 Boston Poetry Marathon & BBQ

Tue 28 Jun 2011

I sure will. we'll read together.

On 6/27/11 3:09 AM, "David Kirschenbaum" <[redacted]> wrote:

> *please forward*
> *----------*
>
> *Save the Dates:*
>
> *A Boston Poetry Marathon & BBQ*
>
> *A Summer Poetry Marathon*
> *featuring 88 local and visiting poets*
> *reading for 8 minutes apiece*
> *Admission is free but the hat will be*
> *be passed*
>
> *Friday 7/29, 7:00 p.m.-10:00 p.m.*
> *Saturday 7/30, 1:00 p.m.-10:30 p.m.*
> *Sunday 7/31, 1:00 p.m.-5:00 p.m.*
>
> *OUTPOST 186*
> *186 1/2 Hampshire St., Inman Square, Cambridge*
>
> *Friday 7/29*
>
> *7:00 Filip Marinovich*
> *7:08 Bridget Madden*
> *7:16 Kythe Heller*

7:24 Michael Carr
7:32 Danielle Georges
7:40 Jennifer Tamayo
7:48 Arto Vaun
break
8:04 Cheryl Clark Vermeulen
8:12 John Mulrooney
8:20 David Rivard
8:28 Sarah Dowling
8:36 Lori Lubeski
8:44 Jen Hyde
8:52 Ryan Gallagher
break
9:08 Arda Collins
9:16 Thom Donovan
9:24 Dorothea Lasky
9:32 Geoff Olson
9:40 Mike County
9:48 Derek Fenner

Saturday 7/30

1:00 Ish Klein
1:08 Greg Purcell
1:16 Anna Ross
1:24 Debrah Morkun
1:32 Carlos Soto Roman
1:40 Joel Sloman
break
1:56 Chris Rizzo
2:04 Jonathan Skinner
2:12 Whit Griffin
2:20 Frank Montesonti
2:28 Richard Deming
2:36 Nancy Kuhl
break
2:52 Ken Walker
3:00 Patrick Lucy
3:08 Magus Magnus
3:16 Jessica Bozek
3:24 Cory Ericson
3:32 Tony Mancus
break
3:48 Kevin Gallagher
3:56 Ted Dodson
4:04 Ryan Murphy
4:12 Patrick Doud

4:20 Jenn McCreary
4:28 Chris McCreary
break
4:44 Lewis Freedman
4:56 N.F. Huth
5:04 Aaron Tieger
5:12 Suzanne Mercury
5:28 Michael Peters
5:36 Geof Huth
break

7:00 Michael Franco
7:08 N. Marie Wallace
7:16 Brett Price
7:24 Jessica Fiorini
7:32 Will Edmiston
7:40 Kimberly Ann Southwick
7:48 Tracey McTague
break
8:04 John Coletti
8:12 Dana Ward
8:20 Mairead Byrne
8:28 Jess Mynes
8:36 Andrew Hughes
8:44 Arlo Quint
8:52 TBA
break
9:08 Meredith Walters
9:16 Corina Copp
9:24 Christina Strong
9:32 Mitch Highfill
9:40 Macgregor Card
9:48 Jacqueline Waters
9:56 Edmund Berrigan
break
10:10 Mark Lamoureux
10:18 Joe Elliot
10:26 Douglas Rothschild

Sunday 7/31

1:00 Jim Behrle
1:08 Michelle Taransky
1:16 Ben McFall
1:24 Amanda Cook
1:32 Ben Mazer
1:40 Meg Barboza

> *1:48 Fred Marchant*
> *break*
> *2:04 Gerrit Lansing*
> *2:12 Jim Dunn*
> *2:20 Kim Lyons*
> *2:28 Andi Werblin*
> *2:36 James Cook*
> *2:44 Ken Walker*
> *2:52 Susanna Gardner*
> *break*
> *3:08 Matvei Yankelevich*
> *3:16 Anne Shaw*
> *3:24 Roz Zimmerman*
> *3:32 Ruth Lepson*
> *3:40 David Kirschenbaum*
> *3:48 Sean Cole*
>
> *Organized by Jim Behrle, Michael Carr,*
> *David Kirschenbaum, John Mulrooney, and Aaron Tieger*
>
> *Schedule updates are available at http://bostonpoetrymarathon.blogspot.com/*
> *For more info contact:* [redacted]
> *--*
> *David A. Kirschenbaum, editor and publisher*
> *Boog City*
> *330 W. 28th St., Suite 6H*
> *NY, NY 10001-4754*
> *For event and publication information:*
> *http://boogcity.com/*
> *T: (212) 842-BOOG (2664)*
> *http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880*
> *For music from Gilmore boys:*
> *http://www.myspace.com/gilmoreboysmusic*

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3. Adam Fieled

5 New on Fair Game

Tue 28 Jun 2011

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5 new pieces are up on Adam Fieled's Fair Game:

"Guitar Ecstasy":
http://fieledsfairgame.blogspot.com/2011/06/guitar-ecstasy.html

"The Curious Case of Led Zeppelin":
http://fieledsfairgame.blogspot.com/2011/06/curious-case-of-led-zeppelin.html

"Taking On Lester Bangs":
http://fieledsfairgame.blogspot.com/2011/06/taking-on-lester-bangs.html

"All You Need is Lists":
http://fieledsfairgame.blogspot.com/2011/06/all-you-need-is-lists.html

"Portrait Rock City":
http://fieledsfairgame.blogspot.com/2011/06/portrait-rock-city.html

Hope you enjoy these.
Best,
Adam

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4. Séamas Cain
Sorley MacLean
Wed 29 Jun 2011

"... influential poet Sorley MacLean reflects on the fusion of music and language, his political leanings, and his post-war loathing of poetry itself."

http://www.youtube.com/watch?v=Ow05S8JDdbk

Séamas Cain
http://alazanto.org/seamascain
http://seamascain-writernetwork.org
http://www.mnartists.org/Seamas_Cain

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5. Séamas Cain
Poetry in west County Cork
Wed 29 Jun 2011

The West Cork Literary Festival

http://www.westcorkliteraryfestival.ie/

Monday 4 July 2011

6:30 p.m., Poetry Readings

at The Mariner, Free Admission

(Over the Brick Oven Restaurant)

Bantry, west County Cork, Ireland

Dairena Ní Chinnéide and

Peadar Ó hUallaigh

with Rónán Ó Snodaigh

Dairena Ní Chinnéide is an incantatory poet. Her work is deeply rooted in the language, folklore and traditions of her native Corca Dhuibhne, but also pulses with cutting-edge contemporary rhythms. Her collections include "Máthair an Fhiaigh/The Raven's Mother" and "Bleachtaire na Seirce." Tonight she will be accompanied by Kíla's lead singer and multi-instrumentalist, Rónán Ó Snodaigh.

Peadar Ó hUallaigh's "Tír Tairngre," winner of the 2010 Rupert and Eithne Strong Award, is a vision-poet; and he is a unafraid to take a voyage to the discrete lands of Utopia. An accomplished traditional musician, Peadar will also play on the flute tonight.

This bi-lingual reading is curated by Liam Carson, director of the IMRAM Irish Language Literature Festival.

And then on ...

Wednesday 6 July 2011

1:00 p.m., Lunchtime Reading

at the Bantry Library, Free Admission

Liam Carson will read from his "Call Mother a Lonely Field."

"Call Mother a Lonely Field is

an immensely pleasurable book," The Irish Times

For additional information, contact ...

[redacted]

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6. Maria Damon

Job opening in Comp/Writing Across the Curriculum

Wed 29 Jun 2011

Dear all:
I'm just forwarding this, so please direct your inquiries to the relevant people/entities mentioned in the links below...
bests, md

Job announcement: the U of MN has opened a national search for an Assistant Director of Writing Across the Curriculum. This person will play a key role on our team, and will be heavily involved in both the Writing-Enriched Curriculum project (WEC) (http://wec.umn.edu <http://wec.umn.edu/>) and in offering Teaching with Writing (TWW) workshops and consultations (http://writing.umn.edu/tww). I'm hoping that you will forward this message to interested and qualified colleagues -- or, if it describes your experiences and interests, that you will apply yourself!

Here is the link:

http://z.umn.edu/wacjob

Position Title: Assistant Director Writing-Enriched Curriculum
Requisition Number: 172508
Department: Writing, Center for (476A)

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7. Maria Damon

Pavement Saw Press award

Wed 29 Jun 2011

THE ANNUAL TRANSCONTINENTAL POETRY AWARD BY PAVEMENT SAW PRESS --Starting in 2011 this award will be for first or second full length books-- All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested! http://www.pavementsaw.org/pages/transaward.htm

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published one, or more than one, volume of poetry or prose poetry. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. All writers without a full length book or those who have published only one full length book are eligible. Writers who have had a second volume of poetry and/or prose poetry under 40 pages printed or printed in limited editions of no more than 500 copies are also eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2011, or earlier, postmark. This is an award for first or second books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made.

If you wish to submit electronically, you should send $27.00 via paypal to info @ pavementsaw.org. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This “editors choice” manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry
321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, 2011 or earlier, postmark or paypal payment. Submissions are accepted during the months of June, July, and August

only. IF YOU HAVE QUESTIONS, PLEASE ASK US: INFO @ PAVEMENTSAW.ORG

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8. richard owens

FRANCES KRUK | DOWN YOU GO

Wed 29 Jun 2011

Now available from Punch Press:

FRANCES KRUK | DOWN YOU GO, OR,

NÉGATION de BRUIT (APRÈS DANIELLE COLLOBERT)

"The most pathetic poem is small people on fire"

Frontis piece constructed by gustave morin.

Two color silk screen on construction grade brown packing paper wrapped around black bristol cover. Interior printed on Mohawk Superfine. Set in Bodoni and Gill Sans. Hand stitched.

$5.00 US | $8.00 outside the US

http://damnthecaesars.org/punchpress.html

.....richard owens
10 Ross Road
Scarborough, ME 04074

damn the caesars, the journal
damn the caesars, the blog

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9. Randolph Healy

Two New Poems - an ebook by Geoffrey Squires

Thu 30 Jun 2011

Apologies for cross posting.

Wild Honey Press is proud to announce the publication of the ebook "Two New Poems" by Geoffrey Squires.

This ebook consists of "Triptych" an exploration of possession and temporality and "Text" which moves between the poles of withdrawal and relationship.

It can be downloaded going to www.wildhoneypress.com and clicking on "E-Books".

Geoffrey Squires was born in 1942 and grew up in Co. Donegal. After reading English at Cambridge he lived and worked in various countries including Iran, France and the United States, and is a translator of French and Persian poetry. He is married with two children and now lives in England.

His publications include Drowned Stones (1975), Figures (1978), XXI Poems (1980), Three Sections (1983), Landscapes and Silences (1996), Poem for Two Voices (1998) and Untitled and Other Poems (2004).

In order to read this PDF ebook in the way the author intended, please set your Adobe Reader software to single-page view.
This can be achieved by going to the View menu, where you should select Page Display from the drop-down menu, and then single-page view from the list of options.

The impact of the work will be further improved if Full Screen Mode is selected, also from the View menu. Then click on the page, or press the right arrow on your keyboard to move forward, and press Escape to revert to normal screen mode.

Randolph

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10. Doug Holder

Ibbetson Street Press to release a collection of poetry "Dead Beats" by the first Boston Poet Laureate Sam Cornish.

Thu 30 Jun 2011

Ibbetson Street Press to release a collection of poetry "Dead Beats" by the first Boston Poet Laureate Sam Cornish.

Somerville, Mass.

Doug Holder, founder of the Ibbetson Street Press, is pleased to announce the upcoming July 2011 release of a new poetry collection from Sam Cornish, the first Poet Laureate of Boston titled "Dead Beats." Cornish is an influential African American Poet, and has had a long and distinguished career. Poet Maya Angelou said of Cornish:

"Sam Cornish is to poetry what Ray Charles and the song "Georgia" is to music. Both men were constructed for their art forms."

The book retails at $14 and can be pre-ordered by sending a check , or money order to Ibbetson Street Press 25 School St. Somerville, Mass. 02143 ($2 postage/handling)
Check the Boston Area Small Press and Poetry Scene
http://dougholder.blogspot.com for further updates.....

Http://ibbetsonpress.com
http://samcornish.com

Boston Poet Laureate Sam Cornish: The Interview

By Doug Holder

When I lived in Brighton (a section of Boston) in the 1980â€™s I used to see poet Sam Cornish walking down Commonwealth Avenue. With his thick glasses , powerful stride, and intense stare, I thought to myself this cat means business. I never approached him, but I knew of his reputation as part of the â€œBoston Undergroundâ€ school of poets, and knew he taught at Emerson College. It wasnâ€™t until he was appointed to the position of Boston Poet Laureate did I actually meet him, and now our paths have crossed more than a few times. Cornish, 73, was born in Baltimore, Maryland, and for a long time commuted between his native city and Boston. He was a poor kid, raised by his mother and grandmother after his father died. He was influenced by the small press movement in poetry, as well as the Black Arts Movement, but basically he has been viewed as poet who is hard to classify. His poetry deals with slavery, civil rights, as well as pop culture: from Louie Armstrong to Frank Sinatra. His poetry is usually stripped down and potent. Cornishâ€™s breakthrough book of poetry was â€œGenerationsâ€ published in 1971. The book is organized into five sections: Generations, Slaves, Family, Malcolm, and others. He combined his own family with figures from African-American history. Cornish received a National Endowment for the Arts Award in 1967 and 1969, he was the literature director at the Mass. Council of the Arts, and owned a bookstore in Brookline, Mass for a number of years. He has a number of poetry collections under his belt, the most recent: â€œAn Apron Full of Beansâ€ (CavanKerry). I talked with Cornish on my Somerville Cable Access TV Show: â€œPoet to Poet: Writer to Writerâ€

Doug Holder: Sam, you told me that you did not consider yourself to be part of the Black Arts Movement in the 60's and 70's. Yet I have read in a few places that people consider you an "unappreciated" figure of the movement. How would you define yourself?

Sam Cornish: What might distinguish me from poets of this generation in the movement, folks like: Sonia Sanchez, Nikki Giovanni, etc... , was that I was influenced by a number of writers and sources that may not have been part of the influence and education in the Black Arts Movement. Some of the poets in the movement came from a conventional negro background. The negro middle class: doctors, lawyers, teachers. I came from a poor family, raised by my mother and grandmother. My mother was forced to go on welfare when she could no longer work. I went to a neighborhood school and frequented the public library.

I bought books and as a result became interested in poetry. The poets that moved me were T.S. Eliot, Langston Hughes, prose writers like James T. Farrell and Richard Wright. As an adolescent I loved Farrell's character , Studs Lonigan. I could identify with him and I was motivated to find other books that I could identify with. I read books by George Simeon, the great French writer of psychological murder mysteries, for instance.

DH: Who published many of the writers of the Black Arts Movement?

SC: The Broadside Press. It was a small press that was based in Chicago. It was started by a man named Dudley Randall. They were publishing young black writers who were very militant and defined themselves as being "Black" rather than "Negro." There was a very strong political stance to them.

DH: Didn't you have a strong political slant to your work?

SC: If I did it was politics that grew out of the 1930's. That was a mixture of left-leaning, the communist and the socialist.

DH: This was in contrast to the militancy of the 60's?

SC: Yes. Because a lot of that was directed at whites generally. It was confrontational or abrasive. You were now BLACK and different from previous generations. You had no patience with your forefathers, your parents, those who were living as NEGROES. It was a very angry and self-destructive ideology. People like James Baldwin, Langston Hughes, and Robert Hayden were viewed as not being pro-black.

DH: Your poetry seems to be stripped down rather than weighted with ornate flourishes.

SC: For me it is a choice of language. How do you describe something? How do you create a poem? How do you communicate? I would say that it is the influence of the hard world or the naturalistic writer, where you use the language that's employed in common speech. At the same time you recognize the lyric possibilities in this language.

I have had my days when I had tons of words on the page. I realized though that it was necessary to use fewer words.

DH: You told me that a poet should reveal something about himself in a poem?

SC: I'm back and forth about that. There are poems where you can't find the poet. There are novels where you can't find the writer. I just feel very strongly that it is important to present yourself as honestly as you possibly can. Hold yourself up as a mirror people can see their selves and vice a versa.

Poetry does provide an opportunity for people to hide themselves behind the language. They use the poem as a form of escape. And that's OK as a form of entertainment.

DH: You have talked about the photographer Walker Evans, who used to hide a camera under his coat, and snapped pictures of people that truly captured the moment, on the New York subway for instance. Should a poet be Walker Evans-like?

SC: For me perhaps. But maybe not for others. I like the idea of interacting with people--different kinds of people.

DH: So you must have been an admirer of the late Studs Terkel?

SC: Very much so. He transcended the genre.

DH: Your breakthrough poetry collection was "Generations" published in 1971. How was it a breakthrough?

SC: It might have been a breakthrough because the number of black writers being published at that time were few.The Beacon Press of Boston published it. As a black writer there may have been anger in the book. It was not an anger directed at White America. It attempted to describe living in an America that is black and white, and all the other things that go with it. The book is arranged like most of my books are: from past to present. It begins with a slave funeral and it ends with a sense of Apocalypse. The history comes from things I heard from home, and things I picked up from the neighborhoods, not to mention popular culture.

DH: We have discussed Alfred Kazin's memoir A Walker in the City. Kazin was inspired by pounding the pavement on the teeming streets of NYC. How about you in Boston?

SC: I used to walk with a pocket camera, and took pictures as I walked. I would also walk with a notebook. I would describe things I would see, and imagined them as little scenarios. That was an important part of my day.

DH: I get the impression that you are the consummate urban man. Could you survive in the country?

SC: If I did live in the country I would like the freedom to move back and forth. I like to be near theatres, bookstores and cinemas.

DH: You had your own small press: the Bean Bag Press. You hung with small press legends like Hugh Fox, and co- edited the anthology: "The Living Underground: An Anthology of Contemporary American Poetry" (Ghost Dance Press: 1969) with him. What is vital about the small press in the literary milieu?

SC: Publication. The major presses publish very few books of poetry. They also have a fixed standard as to what they select. So you often get the same voices. The small press allows us to have a variety of voices. It allows us to be challenged, upset, disturbed and sometimes angered by what we read. The major press' books are pleasant and fun to read. But they are not disturbing. They are basically not truthful. The small press has novelty, surprise, can be violent, and sometimes it can be damn good poetry.

DH: What are your goals in your position of Boston Poet Laureate?

SC: Right now I am available for people through the library and also through Mayor Menino's office. If people call and request my presence at a school or senior citizen's center, or where people would like a poet, I go. I try to be the person to bring a poem to people who might not read poetry, or those who want to talk to a poet about the craft.

Doug Holder/ Nov. 2008/Somerville, Mass.

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11. Rob McLennan
[[redacted]: Bywords July 15 deadline for poems]
Thu 30 Jun 2011

To current and former Ottawa residents, workers and students:

July 15, 2011 is the deadline to submit poetry for the August 2011 issue of Bywords.ca. and the last chance for poems accepted on Bywords.ca to be considered for the 2011 John Newlove Poetry Award. The judge for the award this year is Angela Rawlings.

Please consult the guidelines on www.bywords.ca then send poems to [redacted].

Thanks to everyone who has submitted poems.

For poetry, literary events, news, links and hard-to-find poetry collections and chapbooks by Ottawa writers, please go to www.bywords.ca .

Our next reading will take place on Sunday, July 17 at 2pm at Collected Works with music by Brad Morden & poetry readings by Allison Armstrong, Steven Artelle, L. Garrison & Sean Moreland. hope to see you there, Ottawans.

for daily updates, follow us on twitter: www.twitter.com/bywords.ca

please join our facebook page:
http://www.facebook.com/pages/Bywordsca/216901885005477

Amanda Earl
Managing Editor
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PO Box 937
Station B
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K1P 5P9

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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12. Chris Hosea

Wed Jul 13: Geoffrey G. O'Brien, Mónica de la Torre, and Alan Gilbert at Watty & Meg, Brooklyn

Fri 1 Jul 2011

The Blue Letter Series Presents:
Geoffrey G. O'Brien
Mónica de la Torre
Alan Gilbert
Wed, Jul 13, 8 pm
Watty & Meg
248 Court Street
Brooklyn, NY 11201
RSVP on Facebook! http://on.fb.me/lHSQX3
More information: http://theblueletter.org and http://wattyandmeg.com
Directions: http://bit.ly/mG0qm3

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13. Halvard Johnson

Truck is on the road

Fri 1 Jul 2011

Truck is on the road again with Skip Fox at the wheel
for the month of July.

Click here to hitch a ride: http://halvard-johnson.blogspot.com/

"Reality cannot be copywrited."
--David Shields

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *
***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; *
***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;

*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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14. Al Filreis
Kelly Writers House Fellows for 2012
Fri 1 Jul 2011

We at the Kelly Writers House are pleased to announce our Writers House Fellows for 2012:

February 13-14, 2012: Karen Finley
March 19-20, 2012: Ron Silliman
April 23-24: John Barth

Each visit entails a series of public programs at the Writers House in Philadelphia. In addition, every event is available anywhere through live video stream.

Kelly Writers House Felllows has been made possible through ongoing generous grants from Paul Kelly since 1999. For a complete list of past Fellows (and links to recordings of each visit), go here:

http://writing.upenn.edu/wh/people/fellows/

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

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15. Rob McLennan
rob's new editing service: poetry manuscript reading, editing, evaluation
Fri 1 Jul 2011

For a few years now, I've offered a one-on-one poetry editing/evaluation service, and have decided to expand.

I'm currently offering, to anyone interested, evaluation, editing and otherwise help with shaping a poetry manuscript for potential publication. I'd be thinking a series of back-and-forths, including notes, questions and revisions. $200 for a manuscript up to 100 pages, or $250 for up to 150 pages.

If you are interested, send me an email at [redacted].

It has been a while since I've run poetry workshops at Collected Works Bookstore and Coffeebar, but I've run nearly a dozen poetry workshops at the store over the past decade, and run other workshops and manuscript evaluations through my Writer-in-Residence position at the University of Alberta (2007-8), through Encounters with Canada, and as part of the (late, lamented) Ottawa Valley Book Festival, as well as editing numerous books over the years for Broken Jaw Press, Vehicule Press, Insomniac Press and Black Moss Press, and my own Chaudiere Books and above/ground press.

There's always a possibility that I might offer another poetry workshop. Keep an eye either on http://www.robmclennan.blogspot.com or http://www.bywords.ca/ for future announcements

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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16. David Hadbawnik
kadar koli 6 is here
Fri 1 Jul 2011

Click <http://habenichtpress.com/?p=756>

or

http://habenichtpress.com/?p=756

Cover image by *j/j hastain*. Contributors: *Zack Finch*, *Geoffrey Gatza*, *j/j hastain*, *Henri Deluy* (trans. *Jacqueline Kari*), *Edmond Caldwell*, *Micah Robbins*, *The Rejection Group*, *Sarah Jeanne Peters*, *Josh Stanley *, *John Hyland*, *Robin F. Brox*, *Brenda Iijima*, *Morani Kornberg-Weiss*.

cheers,

DH

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17. Jennifer Karmin
July 5: The Hungry Brain (Chicago)
Fri 1 Jul 2011

TUESDAY, JULY 5th
8pm

THE2NDHANDâ€™s Chicago
â€œSo You Think You Have Nerves of Steel?â€

at the Hungry Brain
2319 W. Belmont
Chicago, Illinois

READINGS & PERFORMANCE:

Michael Czyzniejewski
http://www.michaelczyzniejewski.com

Jennifer Karmin
http://aaaaaaaaaaalice.blogspot.com

James Kenned
http://jameskennedy.com

the Puterbaugh Sisters
http://www.thecomedians.org/Pages/MAR09/Puterbaugh.asp

Good Evening
http://www.goodeveningmusic.com

Post-revolutionary Letdowns
music with kazoo

THE2NDHAND was founded in Chicago in 2000 and features new short writing from working authors across the U.S. The broadsheet enjoys distribution of approx. 2500â€“3000 copies in several metropolitan regions via independent bookstores and affiliate organizations, and accompanies live reading series in Chicago, Nashville, and occasionally elsewhere. Since 2000, weâ€™ve fostered an inclusive mix of seasoned practitioners, insurgent experimentalists, and wild-hare audiences with a perennial indie-lit favorite.

http://the2ndhand.com/THE2NDHANDTXT

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18. Dean Brink

Call for poems on environmental themes to Ecozon@

Sat 2 Jul 2011

Dear Poets,

Ecozon@, a European ecocritical journal, is looking for poetry submissions. Please submit online at:

http://www.ecozona.eu/

Best wishes,
Dean Brink

interpoetics.blogspot.com

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19. Martha Deed
Millie Niss's City Bird Reviewed
Sat 2 Jul 2011

"The snail has metamorphosed into the poet, revealing herself to us in the way she has of covering her tracks in order to open a larger, non-ego-oriented terrain." --Joel Weishaus (See review below).

City Bird: Selected Poems (1991-2009) by Millie Niss, edited by Martha Deed
http://www.blazevox.org/index.php/Shop/Poetry/city-bird-selected-poems-1991-2009-by-millie-niss-edited-by-martha-deed-192/

has just been reviewed by Joel Weishaus
http://themuse.webs.com//City_Bird_book%20review.htm

A good day for Millie.

Martha Deed

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20. Alan Sondheim
More from Kira Sedlock dancework with Alan Sondheim / Azure Carter
Sat 2 Jul 2011

More from Kira Sedlock dancework with Alan Sondheim / Azure Carter

West Virginia / southern Pennsylvania

Belly: http://www.alansondheim.org/ks1.mp4
Stalking: http://www.alansondheim.org/ks2.mp4

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21. Jonathan Morse
Forever, illustrated
Sun 3 Jul 2011

I point at a picture and a poem here:

http://theartpart.jonathanmorse.net/?p=461

Jonathan Morse

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22. Jim Andrews
number language of 'primitive' tribes
Sun 3 Jul 2011

a question.

a friend of mine is writing a story set 30,000 years ago. the characters are of that time. i noticed that he has them use number language that they certainly didn't possess. Like 'count to ten and then do this' (they almost certainly couldn't count) and they occassionally say things like 'there must be 400 reindeer' (they probably only had words for numbers up to maybe four. probably they referred to large groups with terms like 'herd' rather than specifically numbering them, and they might have had number words like 'pair', or a 'brace of pheasants', stuff like that).

what i'm looking for are papers/books on the specific language used by 'primitive' people specifically concerning number. so that my friend can use similar number language.

ideally, there's a paper out there that looks at the specific language used by one or more specific tribes concerning number.

looking at the net and my book by dantzig on number, it's a bit vague concerning the specific language used, and its range. this could be remedied if there's a study out there of the specific language used by one or more specific tribes. anybody know of any such studies?

ja
http://vispo.com

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23. David Kirschenbaum
Last Call to Advertise in Boog City's Festival Program Issue
Sun 3 Jul 2011

Hi,

In a little over four weeks, to mark our 20th anniversary, we'll be putting on our fifth annual Welcome to Boog City poetry and music festival, featuring poets, musicians, and playwrights performing at four venues, in two boroughs, over five days, from Fri. Aug. 5-Tues. Aug. 9. Among the over 50 performers taking part are poets Cara Benson, Charles Borkhuis, Bruce Covey, Alan Gilbert, Brenda Iijima, Ish Klein, Mark Lamoureux, Tanya Larkin, Douglas Piccininni, Kimberly Ann Southwick, Mary Austin Speaker, and Jill Stengel.

10 days before the event, we'll be putting out the festival issue of Boog City. This issue will feature pieces on some of the performers and a full schedule, illustrated with images of each of the performers.

Advertising in the festival issue of Boog City means you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City events. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and throughout the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates.

* Full Page $250
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://boogcity.com/ad-rates.pdf

As I mentioned in previous emails to you, Boog City focuses on getting the word out about lesser-known artists, be they poets, prose writers, musicians, painters, photographers, or cartoonists. Each month we publish poetry from the likes of Anselm Berrigan, Renee Gladman, Lisa Jarnot, Eileen Myles, Kristin Prevallet, and Edwin Torres, alongside our Urban Folk music section, small press book reviews, political commentary, art, comics, and photographs.

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?

id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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24. Jeffrey Side

The new ebook from Argotist Ebooks is “Respondings” by Martin Stannard

Mon 4 Jul 2011

The new ebook from Argotist Ebooks is â€œRespondingsâ€ by Martin Stannard
Description:
â€œRespondingsâ€ is the second collection of poet Martin Stannard's reviews and writings about writing, this time selected from pieces published between 2004 and 2007. Often controversial and brutally honest, and never courting popularity, Stannard continues to question poets, poetry and himself in an effort to find out whatever there may be to find out. Stannard's writing has often been called "witty and outspoken". Others have just said it's really clever and funny. It's always interesting.

Available as a free ebook here:
http://www.lulu.com/product/ebook/respondings/16205716
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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25. carol dorf

Re: number language of 'primitive' tribes

Mon 4 Jul 2011

The Number Sense by Dehaene
could be useful.
Carol
Talkingwriting.com

On Sunday, July 3, 2011, Jim Andrews <[redacted]> wrote: > a question. > > a friend of mine is writing a story set 30,000 years ago. the characters are of that time. i noticed that he has them use number language that they certainly didn't possess. Like 'count to ten and then do this' (they almost certainly couldn't count) and they occassionally say things like 'there must be 400 reindeer' (they probably only had words for numbers up to maybe four. probably they referred to large groups with terms like 'herd' rather than specifically numbering them, and they might have had number words like 'pair', or a 'brace of pheasants', stuff like that). > > what i'm looking for are

papers/books on the specific language used by 'primitive' people specifically concerning number. so that my friend can use similar number language. > > ideally, there's a paper out there that looks at the specific language used by one or more specific tribes concerning number. > > looking at the net and my book by dantzig on number, it's a bit vague concerning the specific language used, and its range. this could be remedied if there's a study out there of the specific language used by one or more specific tribes. anybody know of any such studies? > > ja > http://vispo.com > ========== >

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26. Jesse Glass
Re: Sorley MacLean
Tue 5 Jul 2011

I love this man's work. Thanks too, Seamas, for pointing us to this Youtube series. Jesse

On 6/29/2011, "Séamas Cain" <[redacted]> wrote:

> ---
>
> *"... influential poet Sorley MacLean reflects on the fusion of music and language, his political leanings, and his post-war loathing of poetry itself."*
>
> *http://www.youtube.com/watch?v=Ow05S8JDdbk*
>
> ---
>
> *Séamas Cain*
> *http://alazanto.org/seamascain*
> *http://seamascain-writernetwork.org*
> *http://www.mnartists.org/Seamas_Cain*

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27. Megan M. Garr
100 copies of Versal 9 sold by August. Thin Mint styley.
Tue 5 Jul 2011

Dear friends,

We want to sell 100 copies of Versal 9 by August 1! Yes yes yes! And you can help!

http://www.facebook.com/event.php?eid=224305094268346

You basically have three options. Help, help more, or ignore this completely (we might be crazy, but we're also realistic). Check the Facebook event page for complete details. Or just order your copy of Versal 9 here: http://www.wordsinhere.com/orderversal.html

Because funding for the literary arts is dying all over the place, so we have to find ways to support ourselves.

Because we have a fantastic thing you can buy that will fund us fantastically.

Because we're in love with Versal and we want to share that love.

Because 55 writers, poets, artists and everything put something truly great in Versal 9's pages.

Please share this, tweet this, etc. this and help us reach our goal. 100 sales of Versal 9 equals half our printing bill!

Many, many thanks for supporting the literary arts wherever and whenever you can.

Best,
Megan

--
Megan M. Garr
Editor

*Versal
*The literary & art annual out of Amsterdam

[redacted]
http://www.versaljournal.org <http://www.wordsinhere.com>

Facebook: http://www.facebook.com/versaljournal
Twitter: http://twitter.com/versaljournal

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28. Adam Fieled
5-Pack on Fair Game
Tue 5 Jul 2011

These are new pieces now up on Adam Fieled's Fair Game:

"The Beatles as Killers":
http://fieledsfairgame.blogspot.com/2011/06/beatles-as-killers.html

"Rock Merchandise":
http://fieledsfairgame.blogspot.com/2011/06/rock-merchandise.html

"Regional Rock":
http://fieledsfairgame.blogspot.com/2011/06/regional-rock.html

"The Road":
http://fieledsfairgame.blogspot.com/2011/06/road.html

"Solid Craft":
http://fieledsfairgame.blogspot.com/2011/06/solid-craft.html

Hope you like these.
Best,
Adam

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29. Dan Wilcox
Poets in the Park, July 9, Albany, NY
Tue 5 Jul 2011

Poets in the Park 2011

Saturdays in July

at the Robert Burns statue
Washington Park, Albany
at Henry Johnson Blvd. & Hudson Ave.

July 9, 7PM
Danielle D. Colin Charlestin
Daniel Nester

Free! & open to the public (just like the park)

Bring a chair or blanket to sit on

Rain site: the Social Justice Center, 33 Central Ave.

sponsored by
the Poetry Motel Foundation & the Hudson Valley Writers Guild

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30. Dan Glass
Announcing With + Stand 5
Tue 5 Jul 2011

Featuring new work by:

SAM LOHMANN
CASSANDRA SMITH
LAUREN LEVIN
JACQUELINE FROST
BARRY SCHWABSKY
DAVID BRAZIL
CAROL SZYMANSKI
DONNA STONECIPHER
ERIN WILSON
LARS PALM
FRED MOTEN
DEREK POLLARD
MONICA PECK
JENNIFER KARMIN & DAVID EMMANUEL
MATT LONGABUCCO
BRIAN ANG
TYLER FLYNN DORHOLT
ERICA LEWIS
JAMES YEARY
ANDREW RIPPEON
STEVEN KARL
MEG DAY
WHIT GRIFFIN
THOM DONOVAN
JEN HOFER
RODRIGO TOSCANO
SUZANNE STEIN
JAMEY JONES
THOMAS MOWE
EVAN CALDER WILLIAMS
CAROLINE KNAPP
DAN THOMAS-GLASS
JOSEF KAPLAN
BARBARA CLAIRE FREEMAN
KRISTIN PALM
BHANU KAPIL
CALEB PUCKETT
SETH FORREST
DAVID ABEL
STEPHEN COLLIS
LARA DURBACK

http://withplusstand.blogspot.com/2011/07/with-stand-5.html

Copies are out in the world. Email withplusstand [at] gmail [dot] com if you don't have one & want to change that.

Dan

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31. Jeffrey Side

The new ebook from Argotist Ebooks is "Inshore Seeds" by William Allegrezza.

Tue 5 Jul 2011

The new ebook from Argotist Ebooks is "Inshore Seeds" by William Allegrezza.
Description:
"Inshore Seeds" by William Allegrezza is split into four sections. The first section explores the intersection of language, meaning, identity, politics, and inconsistency, and the second reveals poetry as news articles without the news. The third section takes on the prose poem, and the fourth section plays with the dual image of kern from typography and military history, as if poetry is called to both.
Available as a free ebook here:
http://www.lulu.com/product/ebook/inshore-seeds/16212362
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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32. Eric Elshtain

New Beard of Bees Chapbook

Wed 6 Jul 2011

Please enjoy Larry O. Dean's *abbrev*, freshly posted on Beard of Bees.

http://beardofbees.com/dean.html

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

33. Lisa Jarnot
Intern needed
Wed 6 Jul 2011

I'm looking for a student intern to assist me this summer with final production details of my Robert Duncan biography. This would include research, fact checking and sorting files. The book will be out in February so i'm in a mad rush to tie up final details. My funds are limited but I can compensate with books and poetry tutorials. I can be reached at [redacted]. Thanks all, Lisa Jarnot

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34. Tomás Ó Cárthaigh
Summer Edition - Cartys Poetry Journal Published
Wed 6 Jul 2011

It was meant to be published for April - May, but Irish efficiency decreed it would have to wait until July.

But good things are worth waiting for we think, and we hope you enjoy reading the Summer 2011 edition of Cartys Poetry Journal.

In Print:

Contact us for a print edition, and indicate do you want it in black and white or colour. Black and white costs â‚¬3.00, colour costs â‚¬9.99

Cartys Poetry Journal, an online magazine of poetry published in the Irish midland town of Tullamore.
The aim of the journal is to bring a voice for traditional poetry to the masses, alongside the more contemporary and avante garde formats.
We aim to give voice to new Irish and international writers, alongside their more established counterparts.

Issue 6 is published!

The new edition of Cartys Poetry Journal has just been published!

Past issues are being formatted in HTML on the site, as well as being in PDF format.

Â

Home ::: Current Issue ::: Past Issues ::: Submissions

::: Contributors ::: Forums
::: Links

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.comÂ Â ::: Add me on Facebook ::: My YouTube VideosÂ Â

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35. Jeffrey Side

The Blue Bus is pleased to present a poetry event, with Fanny Howe and Hank Lazer

Wed 6 Jul 2011

From Hank Lazer, who has asked me to spread the word about the following. Those of you who can also spread the word, will you do so? Thanks. "The Blue Bus is pleased to present a poetry event, with Fanny Howe and Hank Lazer, on Tuesday 19th July, from 7.30 at The Lamb (in the upstairs room), 94 Lambâ€™s Conduit Street, London WC1. This is the fifty-third event in THE BLUE BUS series. Admissions: Â£5 / Â£3 (concessions). Fanny Howeâ€™s most recent publications are What Did I Do Wrong? (Flood Editions), The Winter Sun (Graywolf) and most recently Come and See, a collection of new poems. She has won a Guggenheim Fellowship and the Ruth Lilly Award for Poetry in 2009. She is currently teaching at the Lannan Center for Poetics and Social Practice at Georgetown University. Hank Lazer has published 16 books of poetry, including Portions (Lavender Ink, 2009), The New Spirit (Singing Horse, 2005), Elegies & Vacations (Salt, 2004), and Days (Lavender Ink, 2002). He edits the Modern and Contemporary Poetics Series for the University of Alabama Press. In 2008, Lyric & Spirit: Selected Essays, 1996-2008 was published by Omnidawn. Audio and video recordings and an interview for Art International Radio can be found at Lazerâ€™s PennSound website: http://writing.upenn.edu/pennsound/x/Lazer.html. Hank Lazerâ€™s reading in the Blue Bus series will be his first ever in the UK."

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36. David Kirschenbaum

Complete Welcome to Boog City Fest Sked, Aug. 5-Aug. 9

Wed 6 Jul 2011

Hi,

One month from now, from Fri., Aug. 5 through Tues. Aug. 9, we'll be celebrating Boog's 20th anniversary by putting on the fifth annual Welcome to Boog City poetry and music festival. It will feature 67 poets, 10 musical acts, and 8 plays over the five days.

The poetry readings are curated by Jim Behrle, Joanna Fuhrman, and me. The music is booked by Brian Speaker. Thanks to Jim, Joanna, and Brian for helping make this festival happen.

Among the festival highlights are:

—our d.a. levy lives series devotes a night to Black Radish Books;

—our 8th annual small, small press fair, with exhibits from a host of small presses, and readings by their authors;

—Poetry's First Responders: 9/11, A Time When Poetry was Always Still Possible a panel curated and moderated by Douglas Rothschild;

—poet Rebecca Wolff reading and in conversation with poet Alan Gilbert.

—and our Second Poets' Theater night, featuring eight plays.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

5th Annual

Welcome to Boog City festival
5 Days of Poetry and Music

FRIDAY AUGUST 5, 7:00 P.M.
Sidewalk Café
94 Avenue A.
NYC
Free with a two-drink minimum

Readings and musical performances by

7:00 p.m.-Rachel Aydt
7:10 p.m.-Jeffrey Wright
7:20 p.m.-Alex Abelson
7:30 p.m.-Alan Gilbert
7:40 p.m.-Joy Katz
7:55 p.m.-Basil King
8:05 p.m.-Crabs on Banjo (music)
8:55 p.m.-Jill Stengel
9:10 p.m.-Rebecca Wolff, reading and in conversation with Alan

Gilbert
10:00 p.m.-Sean Cole
10:10 p.m.-Dan Fishback (music)
10:40 p.m.-Crazy and the Brains (music)
11:30 p.m.-Greg Smith and the Broken English (music)

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

SATURDAY AUGUST 6,
11:30 A.M.-9:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

8th Annual Small, Small Press Fair

Beginning with readings from authors of the exhibiting presses

12:00 p.m. Evie Shockley, Belladonna
12:10 p.m. Leigh Stein, Bone Bouquet
12:20 p.m. Cariah Lily Rosberg, Don’s Saddles and East Egg Press
12:30 p.m. Magus Magnus, Furniture Press
12:40 p.m. Helen Vitoria, Gigantic Sequins
12:50 p.m. Brenda Iijima, Least Weasel Chapbooks @ Propolis Press
1:00 p.m. Stephanie Gray, Litmus Press/Aufgabe
1:10 p.m. Joe Elliot, Lunar Chandelier
1:20 p.m. Ronna Lebo, Off the Park Press
1:30 p.m. Damian Weber (music)
1:50 p.m. Break

2:00 p.m. J. Hope Stein, Ping Pong
2:10 p.m. Tantra-zawadi, Poets Wear Prada
2:20 p.m. Lydia Cortes, Straw Gate Books
2:25 p.m. Dorothy Friedman August, White Rabbit zine
2:30 p.m. Emily Skillings, Stonecutter Journal
2:40 p.m. Lawrence Giffin, Tea Party Republicans Press
2:50 p.m. Ron Horning, Vanitas magazine and Libellum Books

3:00 p.m. Break

3:10 p.m. Rebecca Satellite (music)
3:40 p.m. Paul Foster Johnson
3:50 p.m. Austin LaGrone

4:00 p.m. Toni Simon
4:10 p.m. Will Edmiston
4:20 p.m. Kimberly Lyons
4:30 p.m. Christine Hamm
4:40 p.m. Vyt Bakaitis
4:50 p.m. Martha King
5:00 p.m. Debrah Morkun
5:15 p.m. John Mulrooney
5:30 p.m. Justin Remer (music)

6:00 p.m. Break

6:10 p.m. Joanna Penn Cooper
6:20 p.m. Franklin Bruno
6:30 p.m. Tanya Larkin
6:45 p.m. Emily Einhorn (music)
7:15 p.m. Mary Austin Speaker
7:25 p.m. Jean-Paul Pecqueur
7:35 p.m. Jesse Seldess
7:45 p.m. Douglas Piccininni

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 7,
12:00 P.M.-4:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

12:00 p.m. Mark Lamoureux
12:10 p.m. Nicole Wallace
12:20 p.m. Ian Wilder
12:30 p.m. Douglas Rothschild
12:45 p.m. Charles Mansfield (music)
1:15 p.m. Brett Price
1:25 p.m. Meredith Walters
1:35 p.m. Kimberly Ann Southwick
1:50 p.m. Andrea Ascah-Robinson
2:05 p.m. Greg Fuchs

2:15 p.m.-break

2:25 p.m. The Death of Irony; The Triviality of Poetry
in the Face of Such Tragedy; and Other
Myths of 9/11; a Retrospective

The Death of Irony; The Triviality of Poetry in the Face of Such Tragedy; and Other Myths of 9/11; a Retrospective Immediately after 9/11, media pundits and assorted politicos unilaterally declared “Irony is Dead.” But the spray-painted sign at the first responder’s entrance to Ground Zero, which very cryptically read “Payback is a bitch,” belied this assertion. A number of poets who felt that irony was perhaps still alive will look back and consider the value and purposes of poetry.

Curated and hosted by Douglas Rothschild, with panelists Jim Behrle, Joe Elliot, and more.

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 7,
5:45 P.M.

Zinc Bar
82 W. 3rd St.
NYC

Boog Poets’ Theater, featuring:

Austin Alexis’ A Favor
Charles Borkhuis’ Flipper
Maria Brandt’s The Root People
Joel Chace’s The Cell
Jennifer Hill’s Three Turns
Vincent Katz’s Veranda of the Grand Gables (excerpt)
Eugenia Macer-Story's, Captain Midnight’s Spyglass Heart
Matt Reeck’s Panoptical Illusion:

Directions: A/B/C/D/E/F/V to W. 4th St.
Venue is bet. Sullivan and Thompson sts.

MON. AUG. 8,
6:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

free

6:00 p.m. Sheila Maldonado
6:10 p.m. Mark Statman
6:20 p.m. Cara Benson
6:30 p.m. Ekoko Omadeke
6:40 p.m. Kathrin Schaeppi
6:55 p.m. Michael Leong
7:05 p.m. Joe Crow Ryan (music)

7:25 p.m. break

7:35 p.m. Monica Hand
7:45 p.m. Greg Purcell
8:00 p.m. Claire Donato
8:10 p.m. Jibade-Khalil Huffman-Bday is next day
8:20 p.m. Ish Klein
8:35 p.m. Joe Crow Ryan (music)

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

TUES. AUG. 9,
6:00 P.M.

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

d.a. levy lives: celebrating the renegade press, season 9 kick-off

Black Radish Books

featuring readings from:

Bruce Covey
Carrie Hunter
Mark Lamoureux
Marci Nelligan
Marthe Reed
Kathrin Schaeppi
Jill Stengel
David Wolach

and music from

Cat Rockefeller

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Welcome to Boog City 5 Bios and Websites

*Friday

**Alex Abelson
http://www.alexabelson.com/
Alex Abelson is a video artist and poet working out of Brooklyn. He is an M.F.A. candidate at The Pratt Institute.

**Rachel Aydt http://www.newyorklostandfound.blogspot.com/ http://www.wordcitystudio.com/ Rachel Aydt is a writer and assistant professor at The New School University, where she teaches magazine journalism. She’s worked on staff at magazines for nearly two decades, including American Heritage, Cosmopolitan, and CosmoGirl. Now she works from home (or from any cafe that has electrical sockets and bottomless cups of coffee), and she’s a regular contributor of essays and features to The New York Times' Motherlode blog, Parents magazine, Time International, and Inked. She blogs at New York Lost and Found with a large focus on New York City, the arts, travel, and parenting. She’s a cofounder of a developing creativity blog called Word City Studio, which uses New York City as a backdrop. • When I was 18 years old I was reading poetry at an open mic night at the QE2 on Central Avenue in Albany. That year, I was getting my B.A. from SUNY Albany, but what I was mostly doing was swinging 300 burritos on a busy night at El Loco Mexican Cafe. Or hanging out at Justin's on a flush night; Palais Royale on not such a flush night. Come to think of it, this seems like a time when drinks were rarely bought; they were just doled out and fueling general mayhem up and down Lark Street.

In the audience at the QE2 were two stand-up young men named Rod Sperry and David Kirschenbaum. They liked my poetry a lot, they said. They were starting a press—what would become Boog Literature—and they wanted to publish a chapbook of my work. I wanted to date Rod, and so I said yes. That’s not why I said yes, but the synergy of the xeroxing of stapled chapbook days certainly helped to fuel a crush, and David and Rod have remained stalwart friends and supporters for the last 20- plus years. My chapbook was titled A Canopy Sack of Details. I write mainly nonfiction narratives now. I'd love to believe that not-so- buried in each of these are bits of poetry emerging; it’s a calling that seems to transform and reemerge at the most unexpected times and for the strangest reasons.

**Sean Cole http://www.shampoopoetry.com/shampoothirtyeight/cole.htm Sean Cole is a public radio reporter and poet living in New York, hailing from Boston, and formerly of Toronto. He's proud to be a long- standing member of the Boog family, beginning with his first chapbook, "By the Author," which came out so

long ago he's forgotten the year. • Who is this bouyant, Ted-Berrigan-sized, yarmulked guy at Aaron Kiely’s Boston Alternative Poetry Conference in 1998? I mean the one behaving (maybe overly so?) as though anything’s possible. I mean the guy who sat on the publishing panel, with a bone folder and long-armed stapler, assembling chapbooks before our eyes—chapbooks for which he’d gathered the poems one day prior. When you meet someone who will be your friend and collaborator for life, there’s a hair of a second when you know it. You don’t know, necessarily, he’ll be the first person to mass-produce your poems. Nor that he’ll one day send you 31 self- addressed stamped postcards and demand a month of daily poems because he thinks you’re not writing enough (because you aren’t). Nor that you will fight, for days, about whether it’s unseemly to name a Boog Literature volume Erections. I mean when you first lay eyes on him, you don’t even know his name. But there’s an instant when, inexplicably, you’re already grateful for his unaccountable belief in you, for his tirelessly shepherding so many nutso poets into print, for driving around New York delivering hundreds of free Boog City issues to bars and cafés. There’s just a moment when you flash on that. And then it passes. And he sticks out his hand and says, “Hi! I’m David Kirschenbaum.”

**Crabs on Banjo http://www.myspace.com/crabsonbanjo Crabs on Banjo is an experimental, improvisational musical act combining audience-inspired titles with the wit and melodic force of Ben Krieger and Brian Speaker. Rarely will you find a more potent combination of class and crass.

**Crazy and the Brains http://www.myspace.com/crazyandthebrains Punk Rock meets the Stone Age, Crazy and the Brains will have you singing, dancing, and fist pumping to catchy grooves and fun lyrics. They really do just “Wanna Be On Saturday Night Live,” and with great hooks, it wouldn’t surprise me if they eventually were. Downstroke guitars and xylophone makes them sound like The Ramones meet The Violent Femmes. • The self-described “newest band in NYC” is a modern-day Ramones, with lyrics so dumb they have to be smart (or so one hopes). "I don't want to do anything I don't like. I just wanna be on Saturday Night Live,” they artlessly state on a track from their self-titled EP, with no evident irony and more energy than any amount of Ritalin could control. You can see the live video at Youtube, along with loads of other clips that showcase their sound.

The band's not-so-secret weapon is Jeff Rubin, the nominal Brains of the outfit, who serves as lead xylophone player and a contrasting voice of sanity. It’s his excellent and unexpected chops with mallets that form the backbone over which Crazy Chris Urban’s absurd stories get sung. Having released two EPs in association with Crafty Records, the core duo has expanded into a full band with a punk rock rhythm section. Whatever arrangements Crazy and the Brains provide, it’s the original duo that garners the lion’s share of attention—and

rightfully. It's the combination of Urban's understated madness and Rubin's virtuosic skill that fills the seats. Brian Speaker, The New York Antifolk Festival’s musical curator, simply states that “Crazy and the Brains kick ass!”

Primitive and impossibly danceable, Crazy and the Brains are best taken late at night, with little planning and a fair amount of alcohol. —Jonathan Berger

**Dan Fishback http://www.danfishback.com/ Dan Fishback has been writing and performing in New York City since 2003, in the anti-folk and experimental performance scenes. His plays and performances have been staged at venues like P.S. 122, Dixon Place, Joe’s Pub, and BAX, among others. His band Cheese On Bread has toured Europe and North America, and has released records in the United States and Japan. As a solo artist, Fishback has released several recordings, including Sweet Chastity and Calendar Boys, with Mammal forthcoming. In the past, he fronted the grunge band The Faggots, played drums in Old Hat, and danced in Nan Turner’s movement troupe Underthrust. Fishback has enjoyed artist residencies at Yaddo, the MacDowell Colony, Brooklyn Arts Exchange, and Dixon Place. He received the Franklin Furnace Fund grant for performance art in 2010 and the Six Points Fellowship for Emerging Jewish Artists in 2007.

**Alan Gilbert http://creative-capital.org/projects/view/41 Alan Gilbert is the author of the poetry book Late in the Antenna Fields (Futurepoem books) and a collection of essays and articles entitled Another Future: Poetry and Art in a Postmodern Twilight (Wesleyan University Press). His poems have appeared in BOMB, Boston Review, Chicago Review, Denver Quarterly, jubilat, and The Nation, among other places. His writings on poetry and art have appeared in a variety of publications, including Aperture, Artforum, The Believer, Cabinet, Modern Painters, Parkett, and The Village Voice.

**Greg Smith and the Broken English
http://www.gregsmithandthebrokenenglish.com/ Hailing from the sleepy mountain towns of western Massachusetts, Greg Smith spent his formative years engrossed in the music of bands like Nirvana, The Beatles, and Led Zeppelin. It wasn’t until discovering the music of the now late Dave Carter that Smith found a deep appreciation for folk and country music and realized his calling as a songwriter. Leaving behind country life for the big city, Smith has struggled to find better times on what’s been a bumpy road of jobs that don’t pay, long-distance relationships, and the burden of leaving behind the family farm. But through the hard times, he’s channeled his experiences into a body of work that breaks down stylistic barriers and simply tells it like it is.

**Joy Katz
http://www.joykatz.com/
Joy Katz is the author of two poetry collections, The Garden Room and

Fabulae, and co-editor of the acclaimed anthology Dark Horses: Poets on Overlooked Poems.

She was educated at The Ohio State University, Washington University in St. Louis, and Stanford University. Trained in industrial design, she worked as a graphic designer before starting to write poetry.

Honors for her writing include a 2011 NEA fellowship, a Wallace Stegner Fellowship, and the Nadya Aisenberg Fellowship at the MacDowell Colony. Her poems are anthologized in The Best American Poetry, among other places, and appear in such journals as The American Poetry Review, Notre Dame Review, Ploughshares, Cincinnati Review, and elsewhere. Her prose has appeared in The New York Times Book Review and The Village Voice.

She has taught literature and poetry at The New School and NYU and now teaches in the graduate writing program at the University of Pittsburgh and in the low-residency and on-the-ground programs at Chatham University. She is an editor-at-large for Pleiades.

She lives in Pittsburgh with her husband and young son.

**Basil King http://www.sugarmule.com/37frame.htm Basil King is a painter/poet. Born in England before World War II, he has lived in Brooklyn since 1968. He attended Black Mountain College as a teenager, and for the past four decades he has taken his art “from the abstract to the figure, from the figure to the abstract.”

He began to write in 1985, after his first trip back to England, and he now practices both arts daily. His books include mirage: a poem in 22 sections, Warp Spasm, Identity, and 77 Beasts/Basil King’s Beastiary.

Learning to Draw/A History, a collection of 22 sections of this ongoing work, is forthcoming in the fall of 2011 from Skylight Press. He most recently exhibited his art at Poets House, New York City, in 2010.

**Jill Stengel http://www.durationpress.com/abend/ http://www.dusie.org/ Formerly of San Francisco and Los Angeles, poet and publisher Jill Stengel lives in Davis, Calif. where she writes, publishes intermittently her a+bend press, and raises three children. Five of her nine chapbooks can be viewed online at Dusie’s site, and she has other work online as well. Black Radish Books will publish her first full-length collection, dear jack, later this year.

**Rebecca Wolff http://www.rebeccawolff.com Rebecca Wolff is the author of three books of poems, including most recently The King (W. W. Norton). She is working on a fourth, called One Morning--. Her novel The Beginners is out this summer from Riverhead Books. Wolff is the editor of Fence and Fence Books and the publisher of The Constant Critic.

**Jeffrey Cyphers Wright http://livemagnyc.com/ Jeffrey Cyphers Wright is the author of 11 books of verse including Employment of the Apes, All in All, Drowning Light, and Walking on Words. His poetry has also been in numerous magazines and several anthologies. His artwork has been in a dozen group shows and one solo show. He can be found reading, singing, and wise-cracking on Youtube. Critical work appears monthly in The Brooklyn Rail.

*Saturday

**Dorothy Friedman August, White Rabbit zine

**Vyt Bakaitis http://lunarchandelier-lunarchandelier.blogspot.com/ Vyt Bakaitis has a new book of poems, Deliberate Proof (Lunar Chandelier Press), and has also published translations of poetry from several languages, with his versions of the classic Romantics Hölderlin and Mickiewicz included in World Poetry (W. W. Norton). Daybooks 1970-1972 (Portable Press at Yo-Yo Labs), his translations from the Lithuanian poet Jonas Mekas, appeared in 2003. City Country was his first book (Black Thistle Press).

**Franklin Bruno http://www.nervousuntothirst.blogspot.com Franklin Bruno’s first full-length collection, The Accordion Repertoire, is forthcoming from Edge Books next year. His previous chapbooks are Policy Instrument (Lame House Press) and MF/MA (Seeing Eye Books). He is also the author of a critical book on Elvis Costello’s album Armed Forces in Continuum Books’ 33 1/3 series; his music criticism appears in many publications. Since 1990, he has released over a dozen albums of original songs as a solo artist and member of Nothing Painted Blue and The Human Hearts, his current band. He lives in Jackson Heights, Queens.

**Joanna Penn Cooper http://www.joannapenncooper.blogspot.com/ Dancing Girl Press published Joanna Penn Cooper’s second chapbook of poetry and short prose pieces, Mesmer, in 2010, and her full-length poetry collection, How We Mostly Were, was a finalist for the Kinereth Gensler Award from Alice James Books. Joanna's creative and critical work has appeared in a number of journals, including Opium, Lungfull!, Supermachine, Pleiades, elimae, and Boog City. Her work is also forthcoming in Poetry International and South Dakota Review. Joanna has been a visiting professor at Fordham University and Marquette University, and she is currently working on a book of short prose pieces that fall somewhere between the prose poem and micro-essay.

**Lydia Cortes, Straw Gate Press http://www.brooklynrail.org/2009/11/books/rapid-transit-nov-09 http://www.leafscape.org/StrawGateBooks/index.html Lydia Cortes don't have no URL, but her latest bio is as follows: Lydia Cortes is a long-time New Puertorrican-born resident, raised in New York, but with strong roots in the two cultures of the Boricua and the Brooklyn that spawned her. She is also

influenced by the many other cultures and languages she was surrounded by growing up in the Williamsburg, Fort Greene, and East Flatbush nabes and by the schools she attended: PS 55, Francis Scott Key JHS, Girls High, Erasmus Hall HS, and St. John's U. She has been published in various anthologies and has two collections of poetry, Lust for Lust and Whose Place.

Though she writes mostly in English, she often uses phrases, words, cachets from the other languages she's fluent in: Spanish and Italian. (During the ’60s and ’70s, she lived in Rome.) She feeds on the slang of all three.

Founded by Phyllis Wat in 2005, Straw Gate Books publishes poetry and occasional related texts. It is particularly interested in works by women and non-polemical writing with underlying social content. Straw Gate also features new authors and authors whose work is underserved.

**Will Edmiston http://3sadtigers.blogspot.com/2011/02/3-sad-tigers-press-publishes-effie-by.html Will Edmiston is a poet living in Brooklyn. His work has recently appeared in Lungfull!, Bardic Sepulchral, The Recluse, and The Bridge. 3 Sad Tigers Press published his chapbook effie. He volunteers as an archivist for The Poetry Project.

**Emily Einhorn http://www.myspace.com/emilyeinhorn Toe tapping to belly laughing, Emily Einhorn takes you on a journey. From Texas to Chicago, Nashville to Florida, her melodies will travel home with you and her lyrics will give you reason to want to come on back real soon. She also has a wonderful voice and knows how to use it to split you open and sing to your insides.

**Joe Elliot, Lunar Chandelier Press http://lunarchandelier-lunarchandelier.blogspot.com/ Joe Elliot ran a weekly reading series at Biblios Bookstore and Café in NYC for five years, starting in the early ’90s, and helped move the series to Zinc Bar, where it continues today. He co-edited two chapbook series: A Musty Bone and Situations, which published authors such as Antje Katcher, Paul Genega, Duncan Nichols, Mitch Highfill, Kim Lyons, Rich O’Russa, Douglas Rothschild, Shannon Ketch, Lisa Jarnot, Bill Luoma, Kevin Davies, Marcella Durand, Rick Snyder, and many others. Elliot is the author of numerous chapbooks, including You Gotta Go In It’s The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross (a collaboration with artist John Koos), and Object Lesson (a collaboration with artist Rich O’Russa). Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well in the Drizzle, The Poetry Project Newsletter, Torque, Hanging Loose, EOAGH, Occo, Booglit, and Arras. His long poem, 101 Designs for The World Trade Center, was published by Faux Press’ e- mag, and Subpress published a collection of his

work, Opposable Thumb. Lunar Chandelier Press published a new set of poems, Homework, last year.

Lunar Chandelier Press, formed in 2009, publishes books of modern, evocative writing. It is inspired by the spirit of the poet and artist- directed productions of the 1920s Paris Left Bank and the various contemporary poetry projects of Brooklyn’s Gowanus Canal’s right bank: Belladonna Books, Cabinet, Litmus Press, Portable Press at Yo-Yo Labs, and Ugly Duckling Presse, as well as the venerable Hanging Loose Press, based in downtown Brooklyn

**Lawrence Giffin, Tea Party Republicans Press http://www.brooklynrail.org/2011/05/poetry/practiced-restraint Lawrence Giffin is a poet and archivist living in New York City. He is a member of the loose publishing collective Lil' Norton, where he is the series editor of the Physical Poets Home Library, an occasional .pdf journal where each issue focuses on a different geographically-specific group of writers. A new book, Sorites, is recently out from Tea Party Republicans Press.

**Stephanie Gray, Litmus Press/Aufgabe http://www.brooklynrail.org/2010/11/poetry/from-i-thought-you-said-it-was-sound http://www.litmuspress.org/ Straw Gate Books published poet-filmmaker Stephanie Gray's first book, Heart Stoner Bingo, in 2007. Her work has appeared or is forthcoming in Aufgabe, Sentence, The Brooklyn Rail, 2nd Avenue Poetry, EOAGH, The Boog City Reader, and The Recluse. Venues she has read at, often live with her films, include The Projections, Segue, and The Poetry Project Friday series. Her films have shown internationally, including at the Ann Arbor, Oberhausen, Viennale, Videoex, and Antimatter festivals, among others.

Dedicated to supporting innovative, cross-genre writing, Litmus Press publishes the work of translators, poets, and other writers, and organizes public events in their support. We encourage interaction between poets and visual artists by featuring contemporary artworks on the covers of our full-length books and in Aufgabe, our annual literary journal. By actualizing the potential linguistic, cultural and political benefits of international literary exchange, we aim to ensure that our poetic communities remain open-minded and vital.

**Christine Hamm http://www.christinehamm.com/ Christine Hamm is a Ph.D. candidate in English literature. She won the MiPoesias First Annual Chapbook Competition with her manuscript Children Having Trouble with Meat. Her poetry has been published in The Adirondack Review, Pebble Lake Review, Women’s Studies Quarterly, Lodestar Quarterly, Poetry Midwest, and Rattle, among others. She has been nominated four times for a Pushcart Prize, and she teaches English at CUNY. She has performed all over the country and was one of the featured poets in the Poetic Voices Festival of Hartnell College. She has

two books out, The Transparent Dinner and Saints & Cannibals, and Blazevox [books] is publishing her third, Echo Park. She is a poetry editor for Ping•Pong, a literary journal published by the Henry Miller Library of Big Sur, and is the editor of Like a Fat Gold Watch, an anthology of creative and critical works inspired by Sylvia Plath.

**Ron Horning, Vanitas and Libellum Books http://www.vanitasmagazine.net/ **Ron Horning, Vanitas and Libellum Books: http://www.clepunk.com/pinkeye/horning/miss_you_already.htm Ron Horning was raised in Lima, Peru, and São Paulo, Brazil. He works on Wall Street and lives in Beacon, N.Y. His poems and translations have appeared in Vanitas, Gerry Mulligan, Zoland Poetry Journal, Sal Mimeo, The New Yorker, and The Best American Poetry. Costmary Press, in Kent, Ohio recently published three broadsides, and a poem called “Miss You Already” is on line at PinkEye, the “literary arm” of the ClePunk music site.

Vanitas is a journal of poetry, writings by artists, criticism, and essays. Vanitas comes out periodically, providing a forum for international voices with an emphasis on coming to grips with current world situations. Each issue contains writings by artists whose primary modes are non-literary and features the work of a visual artist.

Libellum books was founded in 2004 as a corollary to Vanitas magazine, as a forum for book-length poems, essays, and other texts that might have trouble finding a home in the usual poetry venues. Recent publications include Natural Light by Norma Cole, Revs of the Morrow by Ed Sanders, and The New World by Tom Clark.

**Brenda Iijima, Least Weasel Chapbooks @ Propolis Press http://www.yoyolabs.com/ http://www.propolispress.com/leastweasel/ Brenda Iijima was born in the hilly town of North Adams, Mass. Glossematics, Thus is just out from Least Weasel Press. She is the author of Around Sea (O Books); Animate, Inanimate Aims (Litmus Press); revv. you'll-ution (Displaced Press); and If Not Metamorphic (Ahsahta Press), as well as numerous chapbooks and artist's books. She is also the editor of the eco language reader (Nightboat Books and [redacted]) and editor of Portable Press at Yo-Yo Labs.

Artist-poet Karen Randall established Propolis Press in 2001 for the purpose of printing fine letterpress artist’s books with poetry by innovative, contemporary authors. The Least Weasel series, launched this year, consists of hand-bound chapbooks with letterpress printed covers.

**Paul Foster Johnson http://www.yoyolabs.com/johnson_author.html Paul Foster Johnson is the author of Study in Pavilions and Safe Rooms (Portable Press at Yo-Yo Labs) and Refrains/Unworkings (Apostrophe Books). With E. Tracy Grinnell, he is the author of the g-o-n-g press chapbook Quadriga. His

poems have appeared in Jacket, The Awl, Cannot Exist, GAM, EOAGH, Fence, and Octopus. He has served as a curator of the Experiments and Disorders reading series at Dixon Place and as an editor at Litmus Press/Aufgabe. He lives on the Lower East Side.

**Martha King http://www.blazevox.org/index.php/journal/ Martha King was born in Virginia in 1937. She attended Black Mountain College in the summer of 1955 and married Basil King in 1958. She began writing in the late 1960s, after the birth of their two daughters, Mallory and Hetty.

Living in Brooklyn since 1968, King produced 31 issues of Giants Play Well in the Drizzle in the late 1980s (sent free to interested readers). Her collections of short stories include North & South, Separate Parts, and Little Tales of Family and War. Other stories have been anthologized in Fiction from the Rail and The Wreckage of Reason. A collection of her poetry, Imperfect Fit, was published in 2004.

Currently, King is at work on a memoir, Outside Inside, chapters of which have appeared in Jacket #40, Bombay Gin, Blaze Vox, and New York Stories.

**Austin LaGrone http://www.losthorsepress.org/book/oyster-perpetual Born in Baton Rouge, Austin LaGrone is the author of Oyster Perpetual, winner of the 2011 Idaho Prize for Poetry. His recent work is forthcoming in Crazyhorse, Indiana Review, Many Mountains Moving, and Willow Springs. He holds degrees from St. John's College and New York University and teaches at John Jay College in Manhattan. • Austin LaGrone was born and raised in Louisiana. According to one legend, he put himself through school bolting 450 transmissions a day to Chevy S-10 engine blocks. According to another, he hiked the Annapurna Circuit in flip-flops, and then, in 2010, his first book, Oyster Perpetual, won Lost Horse Press' Idaho Prize for poetry. One of the first things the reader notices upon opening Oyster Perpetual is the volume's wealth of characters, each possessing the aura of a real human being. The opening poem's first word is "Carlotta," who appears twice more in the volume's 51 poems. In the next poem we meet Cody, recently out of prison, "with a catfish tattooed along his ribcage." From that point on, in no particular order, we encounter Little Ricky from the GM assembly plant and Geraldine who wants a blackbird; Frank who taught Death a thing or two and Brandy who "came back after/ all those years," who carved her initials into the Oldsmobile's paint and left "an embalmed/ bullfrog playing a matchstick banjo." The speaker's relations with these characters, along with many others, constitute the heart of this book. The soul of Oyster Perpetual is to be found in LaGrone's music. Just listen to the consonants grumble in "Lunchbreak Yodel for Elkhorn Sanitation"—"Someone's put chicken fingers/ inside my work gloves/ as if the jaws of a garbage truck/ could translate for the hunger of kings"; or hear the

vowels sing in “Double Feature”—“Walking home, I saw the yellowed/ grass, the scattered cans,/ and the patch of shade beneath/ the yard-car where the dog sleeps.” The sound effects here are solid, not flashy; they work to join the reader to the book’s characters and situations rather than to position her as an isolated spectator. —Jean-Paul Pecqueur

**Tanya Larkin
http://www.versedaily.org/2008/babyepic.shtml
Tanya Larkin lives in Somerville, Mass. and teaches Surrealism, Humanities, and English Lit at the New England Institute of Art in Brookline.

**Ronna Lebo, Off the Park Press
http://www.ronnalebo.com/Ronna_Lebo/Welcome.html
http://www.offtheparkpress.com/ Ronna Lebo received an M.F.A. from Mason Gross School of the Arts and teaches at Kean University. She performed for 12 years as Alice B. Talkless, won a Jackie 60 New Artist Award, and was included in two CMJ music festivals. Her poetry has been published in Arbella, Long Shot, Big Hammer, Words, This Broken Shore, Whim Wit, and the anthology Will Work for Peace edited by Brett Axel. Her book Prolapse is a 2011 publication from Off the Park Press.

Off the Park Press is a non-profit small press determined to enrich the deep cross-cultural connection between visual art and poetry. Located in New York City, its intention is to reach out to writers and visual artists, known and unknown, across the country to participate in their experimental collaborative publishing projects. Off the Park also publishes yearly anthologies of poems responding to specific visual art works that appear on the anthologies’ covers.

**Kimberly Lyons http://www.yoyolabs.com/lyons.html Kimberly Lyons has a new collection of poetry, Rouge, forthcoming from Instance Press. Recent work can be found at Unarmed magazine, Talisman, Peep/Show poetry (online), peaches and bats, and New American Writing. She is the publisher of Lunar Chandelier Press and recently co-organized a one-day conference on the work of poet Robert Kelly held at Anthology Film Archives.

**Magus Magnus, Furniture Press
http://furniturepressbooks.com/books/magnuspride/
http://www.furniturepressbooks.com/ Magus Magnus lives in the Washington, D.C. metro area. Just as the “poetic” informs Magnus’ approach to philosophy in Heraclitean Pride (Furniture Press), so too it informs his approach to theater in Idylls for a Bare Stage (forthcoming this fall from twentythreebooks). As for poetry itself, two poems from his book Verb Sap (Narrow House) —“Radical Crumb” and “Empirical / Imperial Demonstration”—appear in the 10th edition

of Pearson Longman's English anthology, Literature. Furniture Press will bring out Magnus’ book-length poem, The Re- echoes, in 2012.

Furniture Press is a publisher of strangely poetical texts and ephemera, all of which play at, but are not limited to, intertextuality and appropriation. Some want to call it poetry, but poetry can express many differing, sometimes conflicting and contradictory concepts. This is what we thrive on: the ambiguation of art and its likenesses. Our poetics follows this process closely, and we look for similar aesthetics in the writers we choose to publish and promote.

**Debrah Morkun http://www.debrahmorkun.com/ Debrah Morkun is a poet who lives in Philadelphia. BlazeVOX [books] released her first book, Projection Machine, last year. Her second book, The Ida Pingala, is forthcoming. She is a member of The New Philadelphia Poets and curates The Jubilant Thicket Literary Series.

**John Mulrooney http://www.prx.org/piece/1934 John Mulrooney is a poet, musician, and documentary filmmaker whose work has appeared in Pressed Wafer foldemzine, Fulcrum, and All Small Caps, among others. He is presently working on a film about the life and work of poet John Wieners. He lives in Cambridge, Mass. and talks to people, mostly about poetry and movies, at Bridgewater State University.

**Jean-Paul Pecqueur http://www.soandso.org/#/jean-paul-pecqueur/4539783017 Alice James Books published Jean-Paul Pecqueur’s first book of poetry, The Case Against Happiness. New work has appeared in Fourteen Hills, So and So, Gulf Coast, and Fence. Jean-Paul is from the Pacific Northwest; he currently lives in Brooklyn, where he teaches writing at The Pratt Institute.

**Douglas Piccinnini http://blog.bestamericanpoetry.com/the_best_american_poetry/2011/04/douglas-piccinnini-by-rob-crawford.html Douglas Piccinnini is the author of Crystal Hard-On (minutes Books) and Soft (The Cultural Society). He is also the founder of the CROWD Reading Series and, with Josef Kaplan, co-editor of Tea Party Republicans Press.

**Rebecca Satellite http://www.myspace.com/rebeccaseatle Rebecca Satellite is a songwriter and performer based in Brooklyn. Her debut album, but the sun was a man, was released in the summer of 2010, and she is now writing new material for a follow-up. You can catch her live with Chris Roush (drums) and Angela Phillips (bass).

**Justin Remer http://soundcloud.com/weemaykmusic

Justin Remer is a filmmaker and the leader of Elastic No-No Band. He is also the head of the fledgling record label Weemayk Music.

**Cariah Lily Rosberg, Don Saddles, and East Egg Press http://www.donsaddles.blogspot.com Cariah Lily Rosberg is 4-1/2 years old and lives in Middlesex, Vt. She is a Waldorf student, an inventor of stories and ideas, and often assists her mother in the kitchen. She is spending the summer at herb camp, studying herbs and spices and visiting the lakes in Vermont. Strawberry Things is her first book of recipes but certainly not the last. She is currently working on a new book of savory desserts, including her newest recipe for lentil ice cream.

Don Saddles is a project run in Brooklyn that was born out of an interest in refurbishing old bicycle and moped saddles. Finding frustration in the cost and style of the saddles they saw in stores, furniture designer Elise McMahon and textile designer Francesca Capone set out to find bike/moped saddles that were being thrown out by bike shops, as well as leather and vinyl scraps from a variety of sources. The saddles are completely hand-made from recycled materials and have been Frankensteined and beautified for your bicycle riding pleasure. And don't be afraid to ask! We will put the saddle right on your bike for you at no additional cost. Ride on!

East Egg Press brings you a small collection of recipe books with a poetic nature: ROOTS recipe book is a compilation of recipes from a coterie of creative people—painters, carpenters, writers, designers, filmmakers, musicians, children, and wanderers. Each person was asked to contribute a recipe that was relative to the word "roots" and its varying interpretations. Strawberry Things is a short compilation of recipes that were dictated aloud by Capone’s four-year-old niece. She makes up words, pairs unlikely ingredients, and even provides processes on how to combine and eat the recipes. Her culinary inventions are imaginative, thoughtful, poetic, and humorous recipes that have wisdom and poetic intuition far beyond her years.

**Jesse Seldess http://littleredleaves.com/LRL4/Jesse_Seldess.html http://www.antennae-journal.com/ Jesse Seldess recently relocated to Brooklyn from Karlsruhe, Germany. He is the author of two books, Who Opens and Left Having (both Kenning Editions), as well as chapbooks on Hand Held Editions, Instance Press, Answer Tag Press, and the Chicago Poetry Project Press. His work has recently appeared in the journals EOAGH, Jacket, Little Red Leaves, and out of nothing. Since 2001, he has edited and published Antennae, a journal of experimental writing and language-based performance and music scores.

**Evie Shockley, Belladonna http://www.redroom.com/blog/evie-shockley http://www.belladonnaseries.org/ Evie Shockley is the author of two full-length collections of poetry, the new black (Wesleyan, 2011) and a half-red sea

(Carolina Wren Press, 2006), and two chapbooks, 31 words * prose poems (Belladonna* Books, 2007) and The Gorgon Goddess (Carolina Wren Press, 2001). Her study Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry is forthcoming from the University of Iowa Press in 2011. Her poems and essays have appeared recently or are forthcoming in journals and anthologies such as Callaloo, The Nation, qaartsiluni, Black Nature, Talisman, esque, and Home is Where: An Anthology of African American Poets from the Carolinas. Shockley is Associate Professor of English at Rutgers University, in New Brunswick, New Jersey, where she teaches African-American literature and creative writing.

2011 marks the 12th anniversary of the Belladonna* mission to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language. Belladonna* has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration in and between multiple forms, languages, and critical fields. As performance and as printed text, the work collects, gathers over time and space, and forms a conversation about the feminist avant- garde, what it is and how it comes to be.

**Toni Simon
http://www.2ndavepoetry.com/2ndAve_3/v3tsimonearth.html
Toni Simon has exhibited her work at The Drawing Center and A.I.R. Gallery. Her illustrated chapbook, Earth After Earth, is forthcoming from Lunar Chandelier Press.

**Emily Skillings, Stonecutter http://culturebot.net/2011/02/9432/slow-dancing-the-poem-body-of-words-dixon-place/ http://www.stonecutterjournal.com/ Emily Skillings is a poet, dancer, and choreographer living in Brooklyn. She earned her B.A. in dance and poetry from The New School in 2010.

Stonecutter is a biannual journal of art and literature, created by a group of New York-based women involved in the arts. Issue One features work from Jen Bervin, Jennifer Cazenave, Anne Fitzgerald, Alan Gilbert, Andrew Gorin, Sarah Holland-Batt, Robert Kelly, Charlotte Mandell, Daniel Nohejl, Lauren O' Connor, Emily Skillings, Jocelyn Spaar, Ben Townsend, Eliot Weinberger, Jeffrey Yang, and Matvei Yankelevich, with art and photography from Travis Jackson, Orion Martin, and Newsha Tavakolian. To subscribe please visit the above URL or send submissions to [redacted].

**Mary Austin Speaker http://www.maryaustinspeaker.com/ Mary Austin Speaker is the author of two chapbooks—In the End There Were Thousands of Cowboys and Abandoning the Firmament (Menagerie Editions)—with a third (The Bridge) forthcoming from Push Press. New work is forthcoming in Mrs.

Maybe and High Chair, and has recently appeared in Big Bell, Boston Review, Iowa Review, New Orleans Review, and elsewhere. She is co-founder of Triptych Readings poetry series, and she works as art director for Ecco, an imprint of HarperCollins Publishers.

**J. Hope Stein, Ping•Pong http://scapegoatreview.com/fall-2009/j-hope-stein.html#1 http://www.henrymiller.org/ping_pong.html Ping•Pong, a journal of the arts, published annually by The Henry Miller Library in Big Sur, California, serves up the best of global arts and literature by publishing a vibrant group of poets, writers, artists, and photographers. Ping•Pong is committed to a cultural dialogue between contemporary artists and the aesthetics created by Henry Miller and Anaïs Nin. Furthermore, Ping•Pong reaches beyond American shores to bring lesser-known writers into more prominence in English.

J. Hope Stein just finished her first book of poetry, The Inventor's Last Breath. Her short film based on her poetry manuscript was screened at New England College, Hartnell College, Fordham University, and the 2011 CinePoetry Festival at the Henry Miller Library. Her poems have appeared in Poetry International, Ping•Pong, Tygerburning, and Scapegoat Review. In 2009, she was nominated twice for the Pushcart Prize. She has also published critical work in Web Del Sol Review.

**Leigh Stein, Bone Bouquet
http://www.leighstein.com
http://www.bonebouquet.org/
Leigh Stein is the author of four chapbooks of poetry, including The Future Comes to Those Who Wait (Grey Book Press). Her first novel, The Fallback Plan, is forthcoming from Melville House in January 2012.

Bone Bouquet is a biannual online journal seeking to publish the best new writing by female poets, from artists both established and emerging. It aims to highlight the important work of female poets, who are often underrepresented in the writing community and popular media. Rather than personal politics, Bone Bouquet's criteria are excellence and vibrance. Rather than segregating the poetry of "women's issues" from "regular" creative work, the journal's goal is to provide an additional arena in which female poets can make their work more visible to readers, building their reputations as artists.

** Tantra-zawadi, Poets Wear Prada
http://www.tantra-zawadi.com/
http://pwpbooks.blogspot.com/
Tantra-zawadi, an award-winning poet/artist/filmmaker from Brooklyn, has performed to standing room audiences at venues as far away as South Africa, London, Germany, and Toronto.

Her most recent collection, Gathered at Her Sky, published by Poets Wear Prada, contains excerpts from her off-Broadway production Soldier Blues and her one-woman performance piece Girl: A Choreospective, as well as the text of previously recorded spoken-word tracks. Chuma Spirit Books published her previous book alifepoeminprogress.

Poets Wear Prada, also known as PWP Books, is a small literary press based in Hoboken, N.J., devoted to introducing new authors through high-quality chapbooks primarily of poetry, since 2006. Angelo Verga, Poetry Curator of The Cornelia Street Café, describes Poets Wear Prada as a “new press, great authors, a publisher who is one miracle short of sainthood.” Meredith Sue Willis of Books for Readers says, “Poets Wear Prada is a poetry publishing house with excellent poets and affordable books with beautiful covers. Have you had your poetry today?” PWP is a proud member of CLMP.

**Helen Vitoria, Gigantic Sequins http://helenvitoria-lexis.blogspot.com/ http://www.giganticsequins.com/ Helen Vitoria lives and writes in Effort, Penn. Her work can be found and is forthcoming in over 60 online and print journals, including PANK, wicked alice, Thunderclap, amphibi.us, The Dirty Napkin, Gigantic Sequins, Willows Wept Review, FRIGG Magazine, The Offending Adam, Used Furniture Review, Commonline: A Journal of Culture, Art & Literature, YB Poetry Journal, Fashion for Collapse, Caper Literary Journal, The Cartier Street Review, Poets & Artists Magazine, Sunfish Poetry Magazine, Monkeybicycle, Spooky Boyfriend, Spilt Milk, >kill author, elimae, Metazen, Dark Sky Magazine, Mud Luscious Press, and many others. She has been thrice nominated for Best New Poets 2010 Anthology. Her chapbooks, The Sights and Sounds of Arctic Birds and Random Cartography Notes from Gold Wake Press. Blackwater: A Pneumatic Disturbance is her forthcoming e-chap from Red Ochre Press. Her first full length collection: Corn Exchange, will be released in the fall from Scrambler Books. She is working on her second collection a novel(la) in verse: Amsterdam.

Gigantic Sequins is a biannual, print-only literary arts journal known for its unique design, compelling artwork, and willingness to publish writers and artists in all stages of their careers. Its 2.2 issue debuted this June, and submissions are currently open for its next issue.

**Damian Weber
http://www.housepress.org/weber.html
Damian Weber is a member of House Press and the editor of Source Material: A Journal of Appropriated Text.

*Sunday
    **Unnameable

**Andrea Ascah-Robinson Andrea Ascah-Robinson is a poet living in New Haven, Conn. Previously she lived in New York City, where she was the host and co-producer of the reading series Oral Fixation, which was held at Bar 13 from September 1997 to March 1998. She has been a featured reader at The Poetry Project at St. Mark's Church, The Pink Pony, Limelight, The Theatre for the New City, Halcyon, and The Studio Museum in Harlem. Her work appeared in print for the first time in 2000 in The Portable Boog Reader. Her poetry has appeared online at Artsy Mag, Poetry Central, and Poetz.

**Jim Behrle
http://www.americanpoetry.biz/
Jim Behrle lives in Brooklyn, N.Y. His latest chapbook, It Serves Me Right to Suffer, is due out this year.

**Joe Elliot
(see Sat. Aug. 6, 1:10 p.m.)

**Greg Fuchs http://www.gregfuchs.com/ Greg Fuchs lives in the Bronx with his wife, Alison Collins, and their son, Lucas. Fuchs has published numerous books of poetry, most recently Moving Pictures from Lew Gallery. Forthcoming are collaborations with Jason Morris for Asterisk and Brett Evans for Open 24 Hours.

**Mark Lamoureux http://www.cygistpress.blogspot.com/ Mark Lamoureux lives in Astoria. BlazeVOX [books] published Astrometry Orgonon, his first full-length collection. He is the author of five chapbooks: Poem Stripped of Artifice (winner of the New School 2007 Chapbook Contest), Traceland, 29 Cheeseburgers, Film Poems, and City/ Temple. His work has been published in print and online in Fourteen Hills, Fence, Mustachioed, miPoesias, Jubilat, Denver Quarterly, Conduit, Lungfull!, Carve Poems, Coconut, and GutCult, among others. In 2006 he started Cy Gist Press, a micropress focusing on ekphrastic poetry.

**Charles Mansfield http://www.reverbnation.com/charlesmansfield Charles Mansfield's sound has been compared to the likes of Neil Young, Frank Black, and The Mountain Goats. He has written songs since picking up a guitar forever ago. The past few years have seen Mansfield in New York constantly playing in various East Village and Brooklyn clubs. His current EP, All The Way, produced by Bill Racine, reflects a very personal and original approach. Monday Morning, his second EP, will be released this summer. "I want nothing more than to just keep writing, recording and performing and to share my experience and expression with as many people as possible," he says. • As is the case with many artists, there's a substantial difference between the recorded Charles Mansfield and the live Charles Mansfield.

Mansfield recorded—as evidenced by “Performing” and “All the Way” on his recent All the Way EP—is comprised of quiet songs with a sensitive supporting band. There is subtle piano on the latter track and gorgeous strings on the former.

Mansfield on stage is another matter entirely. He performs alone, with just voice and guitar to do the work of the entire recording ensemble. With no spare instrumentation, Mansfield’s high, sad moan tells most of the story.

“I book people I know will put on a good show and offer something to the audience,” Brian Speaker explains about the performers he’s invited to play The New York Antifolk Festival. "Each act is a well- rounded, talented act with lots to offer in the way of story, sound, and performance. I book folks who I know. “Charles Mansfield is a dark dude with a sensitive demeanor. He writes with his heart and finds a great groove at the same time."

Speaker cites “All the Way” as especially evocative. Its memorable chorus line, “Frank Sinatra tried suicide in a hotel elevator,” makes him insist about Mansfield: “Pay attention and you just may learn something.” —Jonathan Berger

**Brett Price
http://sinkreview.org/poetry/benevolate-pole-ranges/
Brett Price lives and writes in Brooklyn, from where he coordinates the Friday Late Night Series at the Poetry Project at St. Mark’s Church.

**Douglas Rothschild
DglsN.Rthscjhld has not accomplished much, so you probably haven't heard of him, which is really too bad.

**Kimberly Ann Southwick http://www.giganticsequins.com Kimberly Ann Southwick is the founder and editor-in-chief of the literary arts journal Gigantic Sequins. She teaches grammar and literature at Rowan University and lives in Philadelphia. Her poetry has appeared in Big Lucks, The Broome Street Review, elimae, The Portable Boog Reader 3, and Sawbuck, and she has a poem forthcoming in Barrelhouse.

**Nicole Wallace Nicole Wallace is the program assistant at The Poetry Project and the author of WHITE FLOWERS. More of her work can be found in Ribald Crow Powder Magazine, the Physical Poets Home Library Vol. 4, and 20012.

**Meredith Walters http://www.anhinga.org/books/poet_info.cfm?poet_name=Meredith%20Walters Meredith Walters was raised in Yorktown, Va., and received an M.F.A. from the University of Arizona. She curates art and culture programs for the Brooklyn Public Library. Her poems have appeared in Conduit, Spout, Jubilat, Crowd, and Subtropics. Her book, All you have to do is ask, won the 2006 Anhinga Prize for poetry.

**Ian Wilder http://www.onthewilderside.com Ian Wilder has been co-chair of the Green Party of New York state and has recorded spoken word with the Folk Groovin’ band Nylon & Steel. He and his wife Kimberly blend together politics and art on the above website.

**Zinc

**Austin Alexis http://www.pwpbooks.blogspot.com/ A Favor While one friend is trying to cope with his daughter's life- threatening accident, another friend is dealing with financial ruin. The need these two wounded men have for each other forms both the bond and the conflict during a day when both men are heading towards a climax and must make ethical decisions. They both must face the consequences of how they view the responsibilities and the limits of friendship. Roxanne Hoffman directs.

Austin Alexis has had plays performed and/or read at Henry Street Theater, The Samuel French Short Plays Festival, The Field Festivals at P.S. 122, and The Vineyard Theatre, Tribeca Theater Lab. He received Honorable Mention in the First Stage L. A. One-Act Contest. His short stories and poems have appeared in literary journals and anthologies. His For Lincoln & Other Poems (Poets Wear Prada Press) was named "Pick of the Month" by Small Press Review (California). He received a Bread Loaf Writers' Conference Scholarship and a Pushcart Prize nomination. He is currently working on fiction.

**Charles Borkhuis http://www.writing.upenn.edu/pennsound/x/Borkhuis.php Flipper Can you flip for money? Toss yourself in the air and touch down on the business end of a bun? Wifey’s at home and baby makes three. Lose this job and you’re a burger away from a broken marriage, followed by a quick slide into Nightmare Alley. The sky was hemorrhaging bloody murder. No, it was only ketchup squeezed from the clouds. Starving but fat beyond my means, I was living in a shimmering city of lard. I know … I know my place. Eat corporate dust, suck burger smoke through a hose, and bite the bullet.

Charles Borkhuis is a poet, playwright, essayist, and screenwriter. His eight collections of poems include Afterimage, Savoir-fear, Alpha Ruins, Proximity (Stolen Arrows), and Disappearing Acts, forthcoming from Chax Press. He was a finalist for the W.C. Williams Poetry Award and is a recipient of a Drama-Logue Award. He recently translated New Exercises by Franck Andre Jamme from the French (Wave Books). He was a curator of poetry readings at Segue for 15 years. His poetry readings, interviews, and two radio plays for NPR can be found on the above URL.

**Maria Brandt The Root People In The Root People, two young girls share secrets in the woods and in the process discover that isolation can be countered with tenderness. Maria Brandt was an artistic board member of The Bridge Theatre Company in Boston from 1996 to 2003. She teaches women in

literature, dramatic literature, and creative writing at Monroe Community College, where she also directs The Sixth Act, an interdisciplinary drama initiative for faculty and students across campus and in the city of Rochester. The Root People has been workshopped at the Last Frontier Theatre Conference in Alaska and at Moving Arts Theatre Company in Los Angeles.

**Joel Chace http://www.the-otolith.blogspot.com/2011/01/tom-beckett-interview-with-joel-chace.html The Cell The Cell explores what's not fun about fundamentalism but also proposes the possibility that the right sort of terrorist just might help her captive emerge, clear, on the other side of himself. Paten Hughes plays the role of Jamey. Her favorite performances include Irina in Three Sisters (directed by Eve Best); Evelyn in The Shape of Things; Portia in the European Premiere of Neil LaBute's Liar's Club— part of an Edinburgh Fringe Festival double-bill entitled Tits and Blood; Claire in Paula Vogel's The Long Christmas Ride Home; and Desdemona in Othello. Adam Klasfeld directs and plays the role of Moe. The artistic director of One Armed Man, Klasfeld is a writer and director drawn to theater that explores suppressed historical narratives and/or new aesthetic ground. Most recently, his docudrama The Report of My Death, about the once-censored and posthumously published details of Mark Twain's life and work, premiered to widespread critical acclaim in Manhattan.

Joel Chace has published more than a dozen print and electronic poetry collections, including Cleaning the Mirror: New and Selected Poems (BlazeVox [books]), matter no matter (Paper Kite Press), Scaffold (Country Valley Press), b(its) (Meritage Press), A Script (Otoliths Books), Sharpsburg (Cy Gist Press), and Blake's Tree (Blue & Yellow Dog Press). Two of his plays have been given staged readings in Manhattan: Triptych, at The Arclight Theatre, and Fundamentalism, at Under St. Marks.

**Jennifer Hill
http://www.jenniferdunnhill.blogspot.com/
http://www.paperkitepress.com/
Three Turns
Three Turns explores the relationships of three different couples as
their conversations unfold one at a time, and then once again,
simultaneously.

Jennifer Hill is a poet, playwright, hoop dancer, editor at Paper Kite Press, and bookseller at Paper Kite Books. She can be found online at the above URLs.

**Vincent Katz http://www.vincentkatz.com/ Veranda of The Grand Gables (excerpt) This play takes off from Tennessee Williams' use of characters trapped in a transient setting. In place of Williams' realistic development of character and psychological crises, however, it substitutes out-of- control

senses of language and of literature, forcing them into disagreement with a “real world” that is by comparison brutal and insensitive. Shocks of juxtaposition, lapses of ordinary good manners, and severe conflicts based on an inability to communicate render this world by turns hilarious and unsettling.

Vincent Katz is a poet, translator, art critic, editor, and curator. He is the author of nine books of poetry, including Cabal of Zealots (Hanuman Books), Understanding Objects (Hard Press), and Rapid Departures (Ateliê Editorial). He won the 2005 National Translation Award, given by the American Literary Translators Association, for his book of translations from Latin, The Complete Elegies of Sextus Propertius (Princeton University Press). He is the editor of the poetry and arts journal VANITAS and Libellum books.

**Eugenia Macer-Story
http://www.magickmirror.com/
Captain Midnight’s Spyglass Heart
Captain Midnight's Spyglass Heart is a new play in a series of published short stories and plays entitled The Captain Midnight Transmissions, words and music by Eugenia Macer-Story, featuring actors Cathie Boruch and Neal Kodinsky. A magickal adventure with Atlantean sorcerers and spirit mediums loose outside the ordinary timeline.
Photo pictures Kodinsky, Macer-Story, and Boruch.

**Matt Reeck http://www.lit.konundrum.com/poetry/reeckm_poems.php
Panoptical Illusion: Two prisoners constantly visible, one warden constantly watching. In a world in which you are constantly visible, you are a prisoner. How can you redefine space then? What recourse, then? Actors are Ed Go, the co- founder of Other Rooms Press and co-editor of OR Online Poetry Journal, and Anthony Tavarez, who most recently played several roles in the King’s Crown Shakespeare Troupe’s production of Macbeth.

Matt Reeck has published poems and translations. His work appeared this past year in magazines including BOMB, Colorado Review, Fiction International, Juncture, Konundrum Literary Engine Review, The Brooklyn Rail, The Paris Magazine, and Two Lines. Work is forthcoming in American Letters & Commentary, Bombay Gin, LA Review, and Quarter after Eight. His dramatic work has appeared at Dixon Place and during St. Ann’s Labapalooza Festival in collaboration with the visual artist Deborah Simon.

*Monday

**Cara Benson http://www.necessetics.com/ Cara Benson is the author of (made), published by BookThug, and Protean Parade, forthcoming from Black Radish Books. Her chapbook Quantum Chaos and Poems: A Manifest(o)ation won the 2008 bpNichol Prize. Editor of Predictions (ChainLinks), Benson is a

member of the Belladonna* Collaborative and teaches poetry in a N.Y. State Prison.

**Claire Donato http://www.somanytumbleweeds.com/ Claire Donato lives in Brooklyn; writes across genres; and has taught at Hunter College, The New School, Brown University, and 826 Valencia/ NYC. Recent writing has appeared or is forthcoming in Gulf Coast, Boston Review, Black Warrior Review, and Octopus. She holds an M.F.A. from Brown University, where she received the John Hawkes Prize in Fiction. Her first book, Burial, will be published by Tarpaulin Sky Press in Fall 2012.

**Monica A. Hand http://alicejamesbooks.org/pages/book_page.php?bookID=164 Monica A. Hand is a poet and book artist who lives in Harlem, USA. Her manuscript “me and Nina” received a 2010 Kinereth Gensler Award from Alice James Books, and her poems have appeared in Aunt Chloe, Black Renaissance Noire, Naugatuck River Review, The Sow’s Ear, Drunken Boat, Beyond the Frontier, African-American Poetry for the 21st Century, Gathering Ground: A Reader Celebrating Cave Canem’s First Decade, and elsewhere. She has an M.F.A. in poetry and poetry in translation from Drew University and is a founding member of Poets for Ayiti.

**Jibade-Khalil Huffman http://www.jibadekhalilhuffman.tumblr.com/ Jibade-Khalil Huffman is the author of 19 Names for Our Band (Fence Books) and James Brown Is Dead (Future Plan and Program). His art and writing projects have been exhibited and performed at MoMA/P.S.1, the Museum of Arts and Design in New York, and, most recently, at Mount Tremper Arts in Mount Tremper, N.Y.

**Ish Klein http://www.poorclaudia.org/ http://itunes.apple.com/us/podcast/the-no-slander-podcast/id419725253 Ish Klein is the author of the poetry books Moving Day and Union!, both published by Canarium Press. She lives with Greg Purcell in Amherst, Mass., where they produce the poetry podcast Noslander. Poor Claudia of Portland, Ore. has released success Window, a compilation of her videos.

**Michael Leong http://michaelleong.wordpress.com/ Michael Leong is the author of e.s.p. (Silenced Press), a collection of poetry, and I, the Worst of All (BlazeVOX [books]), a translation of the Chilean poet Estela Lamat. Forthcoming titles include Cutting Time with a Knife (Black Square Editions/The Brooklyn Rail) and The Philosophy of Decomposition/Re-Composition as Explanation (Delete Press).

**Sheila Maldonado
http://www.twc.org/workshops/writer/36
Sheila Maldonado's poems have been published in Callaloo, Rattapallax,

Stretching Panties, The Portable Boog Reader, and online in The Acentos Review.

She teaches creative writing for the City University of New York and through Teachers & Writers Collaborative. She divides her time between Washington Heights and Coney Island.

**Ekoko Pauline Omadeke Ekoko Pauline Omadeke is a graduate of New York University's M.F.A. in Creative Writing Program and is a Cave Canem fellow. Her work has been published in No, Dear Magazine and Ars Poetica. She is the founder and former curator of the Southern Writers Reading Series at Happy Ending Lounge.

**Greg Purcell http://www.noslander.com/ Greg Purcell’s poetry has appeared in Fence, The Agriculture Reader, Open City, The Exquisite Corpse, and New American Writing. He does a podcast with poet Ish Klein called No Slander, which you can find at the above URL.

**Joe Crow Ryan http://www.cdbaby.com/cd/joecrowryan Joe Crow Ryan is a Subway busker who has studied acting, movement, and nursing. He studied performance (via TV) with Jimmy Durante, Buddy Ebsen, Ella Fitzgerald, and others. Ryan won an OOBR Award for Outstanding Performance as Helicanus in Pericles in 2001. Performances and the sales of recordings have been his sole source for scant income since 2007. “Living the Dream is like nothing I had dreamt,” he said.

**Kathrin Schaeppi http://www.ellectriquepress.com/home/about-ellectrique.html Kathrin Schaeppi is the author of Sonja Sekula : Grace in a cow’s EYE : a memoir (Black Radish Books, 2011), a poetic memoir in homage to the word pictures of the versatile, underrepresented Swiss poet- painter Sonja Sekula, who lived from 1918 to 1963. Creative and critical work has appeared in diverse hardcopy and online journals. Through her small press, ellectrique, Schaeppi has issued Anne Blonstein’s correspondence with nobody and Spelling ( ) Bound, a collaborative objet d’art in a limited edition. Schaeppi lives in Basel, Switzerland.

**Mark Statman www.amazon.com/Tourist-at-Miracle-Mark-Statman/dp/1934909165/ref=sr_1_6?ie=UTF8&s=books&qid=1262468973&sr=1-6 Mark Statman’s most recent books are the poetry collection Tourist at a Miracle (Hanging Loose) and a translation, with Pablo Medina, of Federico García Lorca’s Poet in New York (Grove Press). Author of Listener in the Snow (Teachers & Writers), and, with Christian McEwen, co-editor of The Alphabet of the Trees: A Guide to Nature Writing (Teachers & Writers), his poetry, essays, and translations have appeared in nine other anthologies, as well as such publications as Tin House, Hanging Loose, Performing Arts Journal, The Cincinnati Review, The Hat,

Bayou, The Portable Boog Reader 4, Occasional Religion, Washington Square, conduit, Subtopics, The Florida Review, Ping•Pong, and American Poetry Review. He has been featured on Poetry Daily, The Bob Edwards Show, The Leonard Lopate Show, The Moe Greene Poetry Discussion, and PBS New York Voices. He has recently completed Black Tulips: The Selected Poems of José María Hinojosa and is at work on translating the poems of Mario Benedetti. He is an associate professor of literary studies at Eugene Lang College, The New School.

*Tuesday

**Black Radish Books http://www.blackradishbooks.org/ Black Radish Books' collective editorial focus is to publish and promote innovative books of poetry. Because it operates as a collective, with all member-authors contributing various talents other than the poetic to the publishing of member-authors, Black Radish Books' goal is to allow members, not the artistic conscience of a press, to dictate the aesthetic. As such, their bent is best described as eclectic, with focus on the difficult and the surprising. All Black Radish Books poets are well-established creators of innovative poetry and have been carefully selected based on the quality of their poetry, their publication history, promotional/marketing ability (as established micro-presses, or as regular promoters of), and demonstrated commitment to actively supporting diverse poetries, poetics, and their numerous aesthetics.

**Bruce Covey http://www.coconutpoetry.org/ Bruce Covey is the author of five books of poetry, including, most recently, Glass Is Really a Liquid (No Tell Books) and the forthcoming Reveal (Black Radish Books). He lives in Atlanta, where he teaches at Emory University, edits Coconut Poetry, and curates the What's New in Poetry reading series.

**Carrie Hunter http://ypolitapress.blogspot.com/ Carrie Hunter received her M.F.A./M.A. from The New College of California Poetics program and edits the small chapbook press ypolita press. Her first book, The Incompossible, is out with Black Radish Books, and she has several chapbooks, including Vorticells (Cy Gist Press), A Musics (Arrow as Aarow), and Diary (Dusie). She lives in San Francisco.

**Mark Lamoureux
(see Sun. Aug. 7, 12:00 p.m.)

**Marci Nelligan Marci Nelligan is a teacher, poet, and toddler-wrangler. Her first collection of poems is due out this winter from Black Radish Books. In addition, she has published two chapbooks and is the co-editor of Intersection, an interdisciplinary book on Jane Jacobs. Her work has appeared in Jacket, The Denver Quarterly, The New Orleans Review, How2, and other journals. She was

the 1999 recipient of Poets & Writers' "Writers on Site" grant and has an M.F.A. in poetry from Mills College.

**Marthe Reed http://www.ucs.louisiana.edu/~mxr5675/ Marthe Reed has published two books, Gaze (Black Radish Books) and Tender Box, A Wunderkammer, with drawings by Rikki Ducornet (Lavender Ink), as well as two chapbooks, (em)bodied bliss and zaum alliterations, both part of the Dusie Kollektiv Series. A third chapbook is just out from Dusie Kollektiv 5, a collaboration with poet/ artist j/j hastain, post•cards: Lafayette á Lafayette. Her poetry has appeared in New American Writing, Golden Handcuffs Review, New Orleans Review, HOW2, MiPoesias, Big Bridge, Moria, Fairy Tale Review, Exquisite Corpse, and EOAGH, among others. Her manuscript, "an earth of sweetness dances in the vein," was a finalist in Ahsahta Press' 2006 Sawtooth Poetry Contest. She has guest edited an issue of Ekleksographia and served as assistant editor for Dusie Kollektiv; she teaches in the English department at the University of Louisiana at Lafayette, where she serves as the director of creative writing. Further information about her work can be found on her homepage at the above URL.

**Cat Rockefeller http://www.reverbnation.com/catrockefeller You remember that last AntiFolk Festival at the Sidewalk, before it got shut down for some urban legendary reason? You remember how, during one of those last nights, Berth Control rocked the house, shocked the crowd, broke some tables, required some hospitalization, and got some stitches? While the band leader, Brent Cole, masterminded that chaos, looking on, somewhat embarrassed between call and response shouts, was the vocalist otherwise known as Cat Rockefeller. Brian Speaker, the Festival's musical curator, says "Cat Rockefeller is a bad ass! She rocks as a front woman to Berth Control, and her own songs are very personal."

Playing a minimalist acoustic blues, Cat Rockefeller solo is not about raucous energy, but rather presenting a thoughtful, soulful exploration —the kind that can only be made between a girl, her bedroom, and her recording software.

Regularly touring the Union Square L Station, Rockefeller will take time for an above-ground gig to show off some of her latest material (her latest on bandcamp.com is mere months old). Though she defies easy categorization, Speaker was quick with a description: "No bullshit; just good, honest songwriting with a great voice." —Jonathan Berger

**Kathrin Schaeppi
(see Mon. Aug. 8, 6:40 p.m.)

**Jill Stengel
(see Fri. Aug. 5, 8:55 p.m.)

**David Wolach
http://ekleksographia.ahadadabooks.com/issuetwo/authors/david_wolach.html
David Wolach is editor of Wheelhouse Magazine & Press and an active participant in Nonsite Collective. Wolach's first full-length collection, Occultations, has just been published by Black Radish Books. Other books include the multi-media transliteration plus chapbook, Prefab Eulogies Volume 1: Nothings Houses (BlazeVox [books]), the full-length "Hospitalogy" (chapbook of the same title forthcoming from Scantily Clad Press), and book alter(ed) (Ungovernable Press).

A former union organizer and performing artist, Wolach's work often begins as site-specific and interactive performance and ends up as shaped, written language. Recent work appears in Jacket, Aufgabe, Try Magazine, No Tell Motel, and Little Red Leaves. Wolach is professor of text arts, poetics, and aesthetics at The Evergreen State College, co- curating the PRESS Text Arts & Radical Politics Series there, and is visiting professor in Bard College's Workshop in Language and Thinking.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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37. Mark Melnicove
Bern Porter's Found Poems Republished
Thu 7 Jul 2011

Nightboat Books has re-published Bern Porter's 1972 Something Else Press classic, FOUND POEMS, with new preface by David Byrne, introduction by Joel Lipman, and afterword by me. You can order it here:

http://www.upne.com/0-9822645-9-3.html

If you are interested in receiving a review copy, please back channel me.

Mark Melnicove

↑ Index

38. Séamas Cain
Verbal Experiments
Thu 7 Jul 2011

VERBAL EXPERIMENTS ...

with Sarah Maria Griff

and Graham Tugwell

http://www.wurmimapfel.net

12 July 2011 at 8:00 p.m.

at the CAT AND CAGE,
74 Drumcondra Road Upper,
Dublin 9, Ireland

Sarah Maria Griff has just published her first collection of poems, "Follies." She's a veteran of every performance stage in Ireland, and a few elsewhere, having travelled to New York earlier this year to showcase Irish performance poetry with Stephen James Smith, Dave Lordan, Karl Parkinson and Kalle Ryan.

She blogs here : http://wordfury.blogspot.com/

When Graham Tugwell is not writing his PhD on the Superman as a manifestation of Lamarckian evolution in popular literature of the period 1870-1945, he does terrible things with chemicals.

And Wrong Prayer.

http://grahamtugwell.com/

Plus : get your hands on your own little crucible;

open mic at this event.

Sign up on the night.

That, folks, is experimental.

Free admission.

And for more :

http://www.wurmimapfel.net

or, email [redacted]

↑ Index

39. Stephen Vincent
(no subject)
Fri 8 Jul 2011

Catherine Mulholland, who was Jack Spicer's one and only ever wife, albeit briefly, has passed away. She was the grand daughter of William Muholland, the engineer and powerbroker, who oversaw the construction of the controversial 230 mile aqueduct that brought water from the Owens Valley to Los Angeles. (Think "Chinatown" & you get some of the picture). A UC Berkeley grad she was apparently attracted to - or was attract to - aesthetic power brokers . In addition to Spicer, starting in late youth she became a lifelong friend of Charles Mingus and was friendly with many of the Beat poets, Ginsberg et al. See obit in today's San Francisco Chronicle.

↑ Index

40. charles alexander
Anne Waldman's FEMINAFESTO -- now available!
Sat 9 Jul 2011

Dear Friends,

Last night a group of 7 people in the Chax Press studio finished hand- binding the oversized, letterpress-printed chapbook FEMINAFESTO, by Anne Waldman. Just 160 numbered copies and 10 artist's proof lettered copies exist and are available for sale. These hand printed works will retail for $25, but from now through July 18 only they are available to you for $20, with shipping (domestic US first class or book rate mail only) paid by the publisher. Two-color, red and black, printing, with powerful images, present this feminist and humanist "Torques of Tongue" manifesto that calls us to action and to poetry, for "Poetry is not empire buiilding. It deterritorializes empire."

To purchase this book immediately at this temporary price, you must send a check for $20 (send more if you want to help Chax Press continue to produce such works), made out to Chax Press, to

Chax Press
411 N 7th Ave Ste 103
Tucson, AZ 85705-8388

and include instructions as to where we can send your copy of this limited edition book. Your order with payment must be postmarked on or before July 18. If you are ordering from outside the USA, please estimate and include sufficient postage for a book shipment.

Or you can call us and place a credit card order, but not until Monday, July 11, at [redacted]. Call between 9am and 2pm Mountain Standard Time (Arizona does not observe daylight saving time). Please be patient with us, if we are not present to answer immediately, as we will return your call.

The book will soon be available on our web site, and we will send an updated announcement when that happens.

Here is the colophon statement for Anne Waldman's FEMINAFESTO --

Thanks to Anne Waldman for allowing Chax Press to
print Feminafesto. This book was printed and sewn in
105 to 110 degree heat in late June and early July 2011
in our Tucson, Arizona studio, with fans blowing from
two directions on the printer at the Vandercook Press.
Type, wood type, and polymer plates were all used in
the printing process. Charles Alexander completed
the bulk of the printing, with valuable assistance from
Johann Martinez. The cuts used as visual information
in the book have been re-purposed from original work
by Sonia Telesco and Cynthia Miller. All papers used
were found under the main table in our studio, and
include Bristol for covers and Mohawk Superfine for
text. Type is Goudy Old Style and a wood type given to
us by friends.
160 numbered copies and about 10 lettered artist's
proof copies, and the copy you are now reading is [the number]

charles alexander
[redacted]

chax press / poetry & the book arts
411 n seventh ave ste 103 / tucson, az 85705-8388

DONATE TO CHAX PRESS at http://chax.org/donate.htm
Chax Press is a 501(c)(3) nonprofit organization, and your
contribution is tax deductible.

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41. Jonathan Morse

Pound and other modernists: an important new online resource

Sat 9 Jul 2011

The archives of _The Freewoman, The New Freewoman_, and _The Egoist_ are now online. Here's the story, with link.

http://magmods.wordpress.com/2011/07/08/egoist-and-new-freewoman-free-for-all/

Jonathan Morse

↑ Index

42. charles alexander

Anne Waldman's FEMINAFESTO -- now available!

Sat 9 Jul 2011

Dear Friends,

Chax is offering two handmade letterpress works as a bundle, with free shipping, until July 18, 2011.

Anne Waldman's FEMINAFESTO, usually $25. Eileen Myles's PENCIL POEMS, usually $16 Both books printed letterpress, hand bound, PENCIL POEMS with handmade paper covers, FEMINAFESTO an oversized chapbook. PENCIL POEMS is signed and has a title page illustration. FEMINAFESTO is illustrated throughout.

Now until July 18, FEMINAFESTO $20 and we pay shipping (domestic US only)
or BOTH for $30 and we pay shipping (domestic US only).

Here is where I would show images to entice you, but the poetics list does not allow images. You can find images on facebook, on the "friends of chax press" page -- and join that group while you are there!

To purchase immediately at this temporary price, you must send a check made out to Chax Press, to

Chax Press
411 N 7th Ave Ste 103
Tucson, AZ 85705-8388

and include instructions as to where we can send your copy of this limited edition book. Your order with payment must be postmarked on or before July 18. If you are ordering from outside the USA, please estimate and include sufficient postage for a book shipment.

Or you can call us and place a credit card order, but not until Monday, July 11, at [redacted]. Call between 9am and 2pm Mountain Standard Time (Arizona does not observe daylight saving time). Please be patient with us, if we are not present to answer immediately, as we will return your call.

The book will soon be available on our web site, and we will send an updated announcement when that happens.

charles alexander
[redacted]

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411 n seventh ave ste 103 / tucson, az 85705-8388

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Chax Press is a 501(c)(3) nonprofit organization, and your contribution is tax deductible.

↑ Index

43. Catherine Daly
Open Letter to Small Press Distribution (SPD)
Sat 9 Jul 2011

Dear SPD:

You have long provided a valuable service. You have responded quickly to changing technology in some measure, and so have been able to support the burgeoning numbers of small press publishers in the technology changes that make more and more great books possible to make.

Please at your earliest convenience start supporting digital (.pdf, kindle, MP3, whatever) downloads, and/or conversion for our books to that format for vending. Some of us who know how to do that are willing to help with specifications and processes at least.

Additionally, can SPD openly consider -- perhaps debate -- used book sales a la half.com/eBay or Amazon (and Borders' original business model -- one which abandoning caused the corporation to fail?)?

I have lots of thoughts on this last bit. But if it is a profit center for Amazon, was for Borders (and many independent bookstores still), why not small presses?

All best,
Catherine Daly
i.e. Press, Publisher

Author:
Salt Publishing
Ahadada Books
Tupelo Press
Shearsman
factory school
blue lion
Moria

Enthusiast:
BlazeVox
Tinfish
Meritage
Kelsey Street
Green Integer
and so, so many more...

↑ Index

44. Stephen Vincent
Re: (Mistake on Jack Spicer's once wife obit)
Sat 9 Jul 2011

I misread the obit for Kate Mulholland. Spicer did have a romance with her but not a marriage. Kevin Killian and Lew Ellingham have the facts right.: Â -->â€˜All through the summer of 1949, Kate was giving serious thought to marrying Jack. She invited him to her familyâ€™s huge ranch in southern California, where he got along famously with her father, a man few of her boyfriends ever could please. But in the autumn Kate surprised everyone, including herself, by suddenly marrying another man, Gerald Hurley.â€™ Apologies to any folks who were seriously imagining even a brief Jack Spicer marriage - not that he did not have close women friends.

Stephen Vincent
Â

Â
Â

↑ Index

45. Adam Fieled
6 Pack on Fair Game
Sun 10 Jul 2011

Here are six new pieces up on Adam Fieled's Fair Game:

"In the Middle with Eric Clapton":
http://fieledsfairgame.blogspot.com/2011/07/in-middle-with-eric-clapton.html

"Hang the DJ":
http://fieledsfairgame.blogspot.com/2011/07/hang-dj.html

"Facebook Rock":
http://fieledsfairgame.blogspot.com/2011/07/facebook-rock.html

"Female Rock and the Nasty":
http://fieledsfairgame.blogspot.com/2011/07/female-rock-and-nasty.html

"Which Side Are You On?"
http://fieledsfairgame.blogspot.com/2011/07/which-side-are-you-on.html

"Rock (Death?) Cults"
http://fieledsfairgame.blogspot.com/2011/07/rock-death-cults.html

Hope you enjoy these.
Best,
Adam

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46. Dan Wilcox
Poets in the Park, July 9, Albany, NY
Sun 10 Jul 2011

Poets in the Park 2011

Saturdays in July

at the Robert Burns statue
Washington Park, Albany
at Henry Johnson Blvd. & Hudson Ave.

July 16, 7PM
Cara Benson
Gary Metras

Free! & open to the public (just like the park)

Bring a chair or blanket to sit on

Rain site: the Social Justice Center, 33 Central Ave.

sponsored by
the Poetry Motel Foundation & the Hudson Valley Writers Guild

↑ Index

47. charles alexander
Anne Waldman's FEMINAFESTO -- now available!
Mon 11 Jul 2011

Dear Friends,

This offer is now available online at http://chax.org

Please do not reply to the poetics list.

Chax is offering two handmade letterpress works as a bundle, with free shipping, until July 18, 2011.

Anne Waldman's FEMINAFESTO, usually $25. Eileen Myles's PENCIL POEMS, usually $16 Both books printed letterpress, hand bound, PENCIL POEMS with handmade paper covers, FEMINAFESTO an oversized chapbook. PENCIL POEMS is signed and has a title page illustration. FEMINAFESTO is illustrated throughout.

Now until July 18, FEMINAFESTO $20 and we pay shipping (domestic US only)
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and include instructions as to where we can send your copy of this limited edition book. Your order with payment must be postmarked on or before July 18. If you are ordering from outside the USA, please estimate and include sufficient postage for a book shipment.

Or you can call us and place a credit card order, but not until Monday, July 11, at [redacted]. Call between 9am and 2pm Mountain Standard Time (Arizona does not observe daylight saving time). Please be patient with us, if we are not present to answer immediately, as we will return your call.

charles alexander
[redacted]

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48. Gerald Schwartz
Mina Loy
Mon 11 Jul 2011

---

on his new album thurston moore namechecks/homage(s) mina loy

g.e. schwartz

↑ Index

49. Christophe Casamassima

100,000 Recordings for Change

Mon 11 Jul 2011

As part of the 100,000 Poets for Change event on September 24, I will be recording my friends, family and colleagues as well as new and inspiring voices reading their own or their favorite poems for a website that will be developed in the late summer. This is all in lieu of a grand project Doug Mowbray and I are developing as a poetry non-profit, which will include an extensive small press library and a network of teachers, poets and community leaders.

The project is simple: record the voices of all who find in poetry a means to understand themselves and their environment, and to to develop a sustainable community ethic wherein creative literacy is at the forefront of civility and compassion.

Anyone in the Baltimore area is invited to join in this project. If you'd like to help with any facet of this experiment, be it recording or editing audio/video for our website (tba), of if you'd like to read your favorite poems, please contact me at [redacted].

Cheers!

Christophe Casamassima

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50. Catherine Daly

Fwd: Open Letter to Small Press Distribution (SPD)

Mon 11 Jul 2011

Dear Catherine, We always love when a question can be answered with, "Ask and you shall receive!" SPD is in fact now able to offer digital formats of books. and you will see our very first e-titles available very soon (the actual files are being created right now). Because of the way that e-readers (like Kindle and iPads, for example) work, you will actually download most digital SPD titles directly through your particular device, but the books will indeed be from SPD. As for used books, unfortunately we simply don't have a warehouse with the space to house used books. It's also an issue (and something worthy of discussion by all who buy used books) that used book sales generate no profit for either publishers or authors (that only happens when a book is initially sold). So, while as readers ourselves we certainly love used books and would certainly prefer buying them through an entity like SPD, it wouldn't make sense for our business model (practical matters of space aside). For now, we hope that the digital books we will soon be providing will be welcome by SPD readers and that this might become a terrific way for many of the titles we make

available to be available long beyond their traditional print runs. As you probably know, for now, ebook formats are not particularly friendly to poetry or other types of writing where things like line breaks are integral to a text, but there are a number of solutions on the near horizon. We look forward to being able to offer a considerable number of SPD titles in digital formats in the very near future. As for print books, as long as readers keep buying them, publishers can keep producing them. Digital or print, long live the book! All best, The folks at SPD

--
Laura Moriarty
Deputy Director
Small Press Distribution
[redacted]

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51. Jeffrey Side

The new ebook from Argotist Ebooks is "Harmonia" by Don Share

Mon 11 Jul 2011

The new ebook from Argotist Ebooks is â€œHarmoniaâ€ by Don Share
Description:
Harmonia is the immortal goddess of concord and harmony. Despite the cheering poetry implied in that description, she was renowned for receiving a fatal necklace on her wedding day that brought misfortune to all who possessed it. More happily: harmonia is the natural state of being of all living things, according to Plato; itâ€™s a genus of beetles, and of weeds, a particularly sublime Krautrock band; an asteroid. And, encompassing vibrations from all these juxtaposed things, it is also the title of this collection of slightly dissonant outfakes or B-sides (as he calls them) by Don Share.
Available as a free ebook here:
http://www.lulu.com/product/ebook/harmonia/16247566
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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52. Catherine Daly

Re: Pound and other modernists: an important new online resource

Mon 11 Jul 2011

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this copyright expiration rocks for modernist studies! pls keep sending links...

On Sat, Jul 9, 2011 at 1:02 AM, Jonathan Morse <[redacted]> wrote:
> The archives of _The Freewoman, The New Freewoman_, and _The Egoist_

are now
> online. Here's the story, with link.
>
> http://magmods.wordpress.com/2011/07/08/egoist-and-new-freewoman-free-for-all/
>
> Jonathan Morse
>

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53. Catherine Daly
Re: Pound and other modernists: an important new online resource
Mon 11 Jul 2011

---

oh, or is that studies of modernism -- I think I prefer modernist studies -- what is studies in a modernist way? d'oh.

On Mon, Jul 11, 2011 at 3:59 PM, Catherine Daly <[redacted]> wrote:
> this copyright expiration rocks for modernist studies! pls keep
> sending links...
>

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54. Camille Martin
"Stand back! I am no Magdalene . . ."
Mon 11 Jul 2011

---

new @ Rogue Embryo
http://rogueembryo.wordpress.com

* Adah Isaacs Menken (1835 – 1868), proto-feminist

http://rogueembryo.wordpress.com/2011/06/30/adah-isaacs-menken-1835-1868-american-actress-poet-proto-feminist/

Check back in a couple of weeks for my illustrated essay on the life and poetry of this 19th-century lioness of stage and poetry.

Cheers!
Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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55. Jennifer Karmin
Red Rover Series / Experiment #48
Tue 12 Jul 2011

Red Rover Series
{readings that play with reading}

Experiment #48:
Magnetic Affinities & Altered Relations

SATURDAY, JULY 16
7pm / doors lock 7:30

Featuring:
Jai Arun Ravine
Zihan Loo
Marissa Perel
Oli Rodriguez

An evening of text-based performance, sound and video works that channel haunting discontinuities between identity, place, desire and visibility. Guest curated by Marissa Perel.

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

JAI ARUN RAVINE is a Thai American inter-media artist. Ze is the author of the chapbook "Is This January" (Corollary Press, 2010), "The Spiderboi Files" and a full-length book of poems forthcoming from Tinfish Press. Hir short experimental film on Thai trans-masculinities, "Tom/Trans/Thai," recently exhibited at the Bangkok Art and Culture Center, Thailand. A Kundiman fellow, their poetry, essays, reviews and visual art have appeared in Drunken Boat, Lantern Review, Journal of Southeast Asian American Education and Advancement, TinFish 18, Delirious Hem and Galatea Resurrects, among others. Find Jai online at jaiarunravine.wordpress.com.

ZIHAN LOO is a moving-image, performance and installation artist raised in Singapore and currently based in Chicago. He received a MFA from the School

of the Art Institute of Chicago in 2011. His films have been screened in various film festivals including AFI Fest (L.A.), Pusan International Film Festival, Newfest (New York City) and Frameline (San Francisco). He has had recent exhibitions and showings at NEXT / Art Chicago, Zhou B Art Center and Defibrillator. He is the recipient of a James Nelson Raymond Fellowship from the School of the Art Institute of Chicago.

MARISSA PEREL is a performance artist, writer and independent curator. Her work has shown internationally at such venues as MCA and Links Hall, Chicago, Dance Theater Workshop, NY and the D.I.V.O Institute, Czech Republic. Her exhibition, â€œFor a long time all I could do was surrenderâ€ will open at Spoke Gallery on July 23. She is curator of the group show â€œSPLAYâ€ at Roxaboxen Exhibitions, August 26-Sept.18. Perelâ€™s writing is in the Art21 Blog, Bad at Sports, Time Out Chicago, Chicago Art Magazine and Tarpaulin Sky Literary Journal. She received her M.F.A from the School of the Art Institute of Chicago and B.A. from Naropa University.

OLI RODRIGUEZ is an interdisciplinary artist working in video, photography and performance. His projects conceptually intersect and dialogue within consent, queerness, childhood and sexuality. Oli has screened, performed, lectured, curated and exhibited at institutions and museums such as, Schwarzer Kanal, Berlin, Germany, Smart Museum, University of Chicago, Co-Prosperity Sphere, Chicago IL, X Initiative Gallery, New York, NY, Cornell University, Ithaca, NY, The Swimming Pool Project, Chicago, IL and Nightingale, Chicago, IL. Currently, he is a part of the Photography Department faculty at the School of the Art Institute of Chicago. He received his BA from DePaul University and MFA from the School of the Art Institute of Chicago.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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56. Camille Martin
Review of Ken Belford's Decompositions: "I resisted the ordered metaphors of threat"
Tue 12 Jul 2011

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new @ Rogue Embryo (http://rogueembryo.wordpress.com)

* Review of Ken Belford's Decompositions: Intelligent Nature

http://rogueembryo.wordpress.com/2011/07/11/review-of-ken-belfords-decompositions-intelligent-nature/

Cheers!
Camille Martin

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

↑ Index

57. Camille Martin
poetry & collage website
Tue 12 Jul 2011

Please have a look at my newly spruced-up website—it’s leaner and cleaner and easier to navigate:

http://www.camillemartin.ca

The site includes

* reviews & links for my poetry books
* slide shows of many of my collages
* artist statement
* schedule of readings and exhibitions

I hope you enjoy the perusing!

Cheers,
Camille

Sonnets:
http://www.spdbooks.org/Producte/9781848610705/sonnets.aspx

Codes of Public Sleep:
http://www.spdbooks.org/Producte/9781897388112/codes-of-public-sleep.aspx

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58. charles alexander

FEMINAFESTO & PENCIL POEMS: Waldman & Myles

Tue 12 Jul 2011

Dear Friends,

(I'll be sending a reminder of this today, and a couple more until Monday, when the offer disappears. The books may disappear, too, as we're getting orders regularly. And when the limited editions are gone . . . they really are gone. This offer expires at the end of the day on Monday, July 18)

Chax is offering two handmade letterpress works as a bundle, with free shipping, until July 18, 2011. Order by sending check, or on our web site at http://chax.org

Anne Waldman's FEMINAFESTO, usually $25. Eileen Myles's PENCIL POEMS, usually $16 Both books printed letterpress, hand bound, PENCIL POEMS with handmade paper covers, FEMINAFESTO an oversized chapbook. PENCIL POEMS is signed and has a title page illustration. FEMINAFESTO is illustrated throughout.

Now until July 18, FEMINAFESTO $20 and we pay shipping (domestic US only)
or BOTH for $30 and we pay shipping (domestic US only).

Images of the books are available on our web site, chax.org

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You can also call in an order at [redacted]. CPlease be patient with us, if we are not present to answer immediately, as we will return your call.

The book is also available on our web site, chax.org, at this special price. See the notice on the first page of the web site.

charles alexander
[redacted]

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Chax Press is a 501(c)(3) nonprofit organization, and your contribution is tax deductible.

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59. Jonathan Morse

Photobook "Blue / Sky"

Tue 12 Jul 2011

To download my newest book, a dozen images of this rainy summer in Hawaii, go to my blog at

http://theartpart.jonathanmorse.net ,

scroll down to the veneered bookshelf at the bottom of the screen, and click on the cover. It's free.

Jon

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60. Rob McLennan

new(ish) on rob's clever blog

Wed 13 Jul 2011

-- Wayde Compton, After Canaan: Essays on Race, Writing and Region
-- 12 or 20 (second series) questions: with Hailey Hidgon
-- The Factory Reading Series: A reading/talk with Janice Williamson
-- Some notes on Sachiko Murakami's Project Rebuild
-- 12 or 20 (second series) questions: with Miriam Toews
-- Diane Woodward: Fancy Art
-- the end of history: Ridgemont Avenue,
-- The Shining Material, Aisha Sasha John
-- 12 or 20 (small press) questions: Amanda Ackerman and Harold Abramowitz on eohippus labs
-- four new poems now on-line at Stride magazine (UK)
-- rob's new editing service: poetry manuscript reading, editing, evaluation
-- Robert Kroetsch tribute/memorial reading, Ottawa
-- Happy Canada Day!
-- today would have been mum's seventy-first birthday
-- Ongoing notes: Toronto + Ottawa small press fairs
-- 12 or 20 questions (second series) with Marthe Reed
-- Roy Miki, Mannequin Rising
-- my father turned seventy years old today;
-- (another) very short story;

-- Erin Moure, Pillage Laud
-- Robert Kroetsch (June 26, 1927-June 21, 2011)
-- the ottawa small press book fair this Saturday!
-- The Capilano Review 3.14: The George Stanley Issue
-- Ongoing notes: mid-June, 2011
-- the end of history: Ridgemont Avenue,
-- Ongoing notes: the dusie kollectiv,

www.robmclennan.blogspot.com

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-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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61. Dan Coffey

Re: Open Letter to Small Press Distribution (SPD)

Wed 13 Jul 2011

Catherine, I worked for Borders for a number of years, and to my knowledge, the resale of used books was not something that they ever got involved in (unless this happened after 2000). Unless you mean the original Borders store in Ann Arbor - perhaps they engaged in the sale of used books, but I hardly think that contributed to their downfall as a corporation.

Best,

Dan

On Sat, Jul 9, 2011 at 5:58 PM, Catherine Daly <[redacted]> wrote:
> Dear SPD:
>
> You have long provided a valuable service. You have responded quickly
> to changing technology in some measure, and so have been able to
> support the burgeoning numbers of small press publishers in the
> technology changes that make more and more great books possible to
> make.
>
> Please at your earliest convenience start supporting digital (.pdf,
> kindle, MP3, whatever) downloads, and/or conversion for our books to
> that format for vending. Some of us who know how to do that are
> willing to help with specifications and processes at least.
>

> Additionally, can SPD openly consider -- perhaps debate -- used book
> sales a la half.com/eBay or Amazon (and Borders' original business
> model -- one which abandoning caused the corporation to fail?)?
>
> I have lots of thoughts on this last bit. But if it is a profit
> center for Amazon, was for Borders (and many independent bookstores
> still), why not small presses?
>
> All best,
> Catherine Daly
> i.e. Press, Publisher
>
> Author:
> Salt Publishing
> Ahadada Books
> Tupelo Press
> Shearsman
> factory school
> blue lion
> Moria
>
> Enthusiast:
> BlazeVox
> Tinfish
> Meritage
> Kelsey Street
> Green Integer
> and so, so many more...
>
>

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62. Jeffrey Side

The new ebook from Argotist Ebooks is “Country Without a Name” by Ann Bogle

Wed 13 Jul 2011

The new ebook from Argotist Ebooks is â€œCountry Without a Nameâ€ by Ann Bogle

Description:

Of â€œCountry Without a Nameâ€, Morgan Harlow writes: â€˜Ann Bogleâ€™s latest collection of memoir fiction, is a sequence of thoughts, dreams and conversations. Here white petunias are cut with scissors to make a name, values are placed as if they were tarot cards, and approximations of the sublime are revealed in mathematical detail. â€œCountry Without a Nameâ€ recalls the work of Dada poet Tristan Tzara (whose name means â€œcountryâ€ in Romanian) and the semi-autobiographical pharmaceutical quests and cut-up text collages of William S. Burroughs. Bogle rebels, defines and ultimately defies hierarchies. Her writing, manifesto-like, hints at what might have been learned from Andre Bretonâ€™s Nadja if we had been given her diary to read, along with the idea that non-being dwells in language the same as being does, or in Bogleâ€™s words: â€˜Not to be she is embodiedâ€™.

Available as a free ebook here:

http://www.lulu.com/product/ebook/country-without-a-name/16254410

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

↑ Index

63. Jim Andrews
4 HTML 5
Thu 14 Jul 2011

Here's a little review I wrote of four new HTML 5 works:
http://netartery.vispo.com/?p=1061

HTML 5 is touted as an open source replacement of the proprietary Flash. I talk about that a bit and then look at four interesting art works created with HTML 5.

A brief description of the first two pieces reviewed:

Chris Milk and The Arcade Fire, the Montréal band who won a Grammy for best album this year with The Suburbs, have produced an excellent interactive alternative to the music video that I review and link to.

Some dudes from France, Maxime Simon and Pete, have produced quite a remarkable online game called Canvas Rider totally with HTML 5. The look of this game is perhaps the most remarkable thing about it. Very unusual and hand drawn. That and its ability to run fullscreen very smoothly. And the way that kids have responded to the ability for them to create new skins or maps for the game with their own pencil drawings.

ja
http://vispo.com

↑ Index

64. Jonathan Morse
For your students: how to be a writer
Thu 14 Jul 2011

Possibly useful blogpost:

http://mollybackes.blogspot.com/2011/07/how-to-be-writer.html

For my own students I retell a story I've heard about the now unread Sinclair Lewis, a wretchedly unhappy man and a prolific but not very good novelist who nevertheless did some good in his own time as a social satirist. After Lewis became the first American to win the Nobel Prize in literature (1930), an attempt was made to turn him into a respectable man of letters -- not a particularly promising idea, because he was a stone alcoholic. Nevertheless, after he returned from Stockholm there did come an invitation to address the students at Columbia. The auditorium there was large and full, but when Lewis took the stage he turned out to be seriously drunk.

He stumbled over to the lectern and made the effort to focus on the eager faces before him. Then he spoke.

"You want to be writers?" he asked. "Well then, God damn it, write."

And then he stumbled back off the stage and went to sleep.

I have no idea whether that story is true. Of course it's only a retelling of an ancient adage that exists in several versions -- for instance, the admonition _nulla dies sine linea_. But the advice is wise wherever it comes from, don't you think?

Jonathan Morse

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65. Obododimma Oha
Mango Owere Fada
Fri 15 Jul 2011

"And those mangoes were particularly sweet, sweeter than those we were allowed to harvest from our own compounds. Maybe the sweetness came from the fact that they were stolen, or from the fact that they came from Fada's backyard -- from "owere Fada" -- or both. Maybe if we had been allowed to harvest them freely, they wouldn't have been so tasty after all! Forbidden things are always very attractive."

Read full text of "Mango Owere Fada" at:
http://234next.com/csp/cms/sites/Next/Opinion/Editorial/5727013-146/story.csp

You can also access the entire 100 essays of mine published by *NEXT* at:
http://udude.wordpress.com/essays-in-e-zines-dailies/ AND
http://udude.wordpress.com/essays-in-e-zines-and-dailies-2/

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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66. Rob McLennan

new from above/ground press: Robert Kroetsch

Fri 15 Jul 2011

Further to Our Conversation
by Robert Kroetsch
$3

> You May Not Know the Sender
>
> This message is from you.
> It says: Please do not open.

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To order, send cheques (add $1 for postage; outside Canada, add $2 & in US $) to: rob mclennan, 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7. (for paypal options, drop $5 on www.robmclennan.blogspot.com, & email me yr address at [redacted])

Renowned poet, novelist, essayist and teacher, Robert Kroetsch (1927-2011) [see my obit/tribute for him here] was one of Canadas most accomplished authors. With a career spanning well over 40 years, Kroetsch received numerous honours, including the prestigious Governor Generals Literary Award for his book The Studhorse Man, and penned 9 internationally acclaimed novels, 14 books of poetry, and 5 books of non-fiction, essays, and exploration.

Celebrated as a leading creator of contemporary Canadian literature, his writing, teaching, and critical vision helped shape Canadian literature and culture. His works have been translated, published, and studied extensively worldwide, and he gave readings in countries as various as China, Japan, Finland, Italy, and Australia. Kroetsch taught and mentored countless writers throughout the world. A Fellow of the Royal Society of Canada, he was short-listed for the Governor Generals Literary Award in 2000 for The Hornbooks of Rita K.

A Distinguished Alumnus of the University of Alberta, his most recent award was the Manitoba Arts Council Arts Award of Distinction.

http://aboveground press.blogspot.com/2011/07/new-from-aboveground-press-robert.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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67. William Slaughter

Notice: Mudlark

Fri 15 Jul 2011

New and On View: Mudlark No. 42 (2011)

Rotary House / Nathaniel Vincent Mohatt

Author's Introduction: "In 2005 my father was diagnosed with Chronic Lymphocytic Leukemia, and in 2008 I spent two weeks with him at MD Anderson in Houston, staying at the Rotary House International Hotel attached to the cancer center. During this stay I began to awake to a deeper understanding of my father's illness, in particular the very real threat it presented, my anger and fear towards the disease, and the important but limited role that health care could play. Through reflecting on this experience I have come to see health care, like art, as being defined by the attempt, the process of trying to attain without the ability to realize perfection. These poems weave together visions from the MD Anderson trip, scientific articles, and

pieces of my family's life after my father's death two years later with a variety of images, memories, characters, and spirits. The poems often begin with scenes and people from MD Anderson, but the experiences they revolve around encompass visions beyond my direct relationship with cancer, science, and health care. I hope that through my art I can come to convey some of this emotion, this swirl, this rotary." NVM

Contents: Rotary House / Rotary / Elephant in the Coal Mines / Painted, She Wars / Fluorescence / With a dent in his head / Photo of Jesus / With 5 Feet of Air / Baseball / The Treatment of Rotary / Immunity Roast / Folk art / The Discovery of a Parasite / A Hematologists' Conference / Confirming an aggressive course / Richter's Syndrome / Liver House / Pictures

Author's Note: Nathaniel Vincent Mohatt is a postdoctoral fellow at Yale where he researches community arts in behavioral health services. He holds a PhD in Creative Writing and Community Psychology from the University of Alaska Fairbanks and an MFA in poetry from Saint Mary's College of California. His dissertation portrays a family's experience of cancer care through poetry and essay, while his research and professional work has largely been focused on Native American cultural psychology and health promotion. He is a co-founder of the Pirate Pig Press, a community arts promotion extravaganza based out of California. The intertwining of poetry and the arts with community well-being and cultural resiliency are at the root of his work both as a poet and a scientist. He was raised on the Rosebud Sioux Indian Reservation in South Dakota and in Fairbanks Alaska, and he is married with two young daughters. He has been published in scientific and literary journals, including MiPOesias, Big Bridge, Jack Magazine, Camas, BorderSenses, and Literary House Review.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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68. Nicholas Leaskou

Poet As Radio: David Meltzer on 7/16

Fri 15 Jul 2011

POET AS RADIO is a weekly program on KUSF in Exile and features interviews with Bay Area writers, readings, lectures, and announcements about Bay Area

poetry events. The show airs Saturdays from 9am-10am at http://www.savekusf.org.

This Saturday, July 16, San Franciso poets Marina Lazzara and Nick Whittington interview local legend David Meltzer, whose recent collections include David's Copy: Selected Poetry (Penguin Poets) and When I Was a Poet (Pocket Poets series #60; City Lights Books).

For more info and to listen to archived shows (Ariel Goldberg, Chris Stroffolino, Sara Larsen, Sarah Rosenthal), check out:

http://poetasradio.blogspot.com

Please contact us with ideas for future shows at [redacted].

Thanks!

Jay Thomas
Nicholas Leaskou
Delia Tramontina

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69. Tomás Ó Cárthaigh

Women Poets - Cartys Poetry Journal

Sat 16 Jul 2011

There is a much lamented fact in the poetry world that it seems to be a male dominated genre, and from the submissions to the Carty's Poetry Journal I would hazard a guess the submissions are 60% male at least.

To rectify the gender balance, submissions from women are sought in particular for the forthcoming issue, with poems and thoughts on poetry welcome.

We seek:

Poetry:
Rhyming / Formalist
Free Verse
Haiku

Articles
Reviews of a poet whose writing you are familiar with
Book reviews
Reading reviews

Photos
Photos of events, poets, anything of intrest to the poetry scene.

Yours etc.,

Tomas O Carthaigh
www.cartyspoetryjournal.com
CURRENT ISSUE PDF HERE

Feel free to LIKE and TWEET our page!!!

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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70. Jonathan Morse

The photohistory of an amazing poet who wrote non-amazing poems

Sat 16 Jul 2011

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is at

http://theartpart.jonathanmorse.net/?p=496

Jonathan Morse

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71. Mark Young

Out from Otoliths—Raymond Farr's ECSTATIC/.of facts

Sat 16 Jul 2011

ECSTATIC/.of facts

Raymond Farr

112 pages

Otoliths, 2011

ISBN: 978-0-9808785-3-0

$13.45 + p&h

URL: http://www.lulu.com/product/paperback/ecstaticof-facts/15978118

In *ECSTATIC/.of facts* Raymond Farr brilliantly investigates the relationship between language, meaning and culture by vividly demonstrating how language can shape worlds. In an insightful and stimulating journey, Farr takes an intense and often playful walk through landscapes of significance in which we are faced with the “Onslaught of language,” only to find that the “amber light of meaning stares back.” To discover meaning in something as “fundamental as chaos,” we need go no further than American suburban culture of generic mega stores, chain restaurants, popular music and blockbuster movies. Reframing

these ubiquitous icons in discursive language results in an effect rather like "Marcel Duchamp…singing songs once sung by Doris Day."

Things are not, Farr shows us, as they seem – the daily reality we experience is not the only reality. With an astute sense of phrasing and rhythm, Raymond Farr explores the interplay of language and culture by taking us through "all possible versions of a straight line" to learn that there is "a cubicle in a circle after blue skies on Saturday night." We are urged to take linguistic responsibility for the structure of the present instance through being reminded that, "We are the consequence of cause & affect," and that only "moments ago there was the illusion of nothing."

The dialectical "I" in these poems is our collective aloneness in the desert of constant traffic noise. Despite our need to belong, we are ultimately alone, members only of ourselves. Overwhelmed by the lies we tell ourselves to make the terror of existence bearable, our lives become "a dream we dream to the end of the world." Farr invites us to strip away all pretence so we can listen closely to the amorphous flux of the real, where perhaps we will hear "the prayers of angels being answered in the dark," and glimpse the inner heart where "answers are vague" and the "only true conclusion, we conclude, is always inconclusiveness." In the end, we have only our shadows to lose. —*John C. Goodman*, author of *naked beauty* and editor of ditch

No new cities are being built. That arrangement is palimpsest. Boroughs carved by a metonymy. And oscillation. One may artery about thing, about a place, or both. Each fact is a tenement to situation a place from which oscillations are discerned. *ECSTATIC/.of facts* courses within this layout, and Farr engages in no liminal simplification charting arrays of snarl. —*Matthew Johnstone*, author of *Let's be close Rope to mast, you Old light*

Cold, hard facts: not! As Raymond Farr demonstrates in this wonderful new collection, facts are the serendipity of the real. Farr takes sentences and fragments, and he builds tenements of facts from the sky downward. His gift to readers is a city of the materiality of language and of what is absolutely, astonishingly material to life. In Farr's words, "The facts are convincing. I am one hungry carnivore." —*Joel Chace*

↑ Index

72. Paul Nelson
August Poetry Postcard Fest Returns
Sat 16 Jul 2011

Our fourth year of dedicating August to the task of writing original poems onto postcards for strangers every day of the month. Sign up now. Thanks to Lana Ayers for doing the legwork.

Details here: http://splab.org/2011/07/august-postcard-fest-returns/ The fest begins July 27.

Signup here: http://concretewolf.com/august2011/

May the U.S.P.S. be with you.

Paul Nelson
Seattle, WA

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

↑ Index

73. Ram Devineni

New version of VERSE: A MURDER MYSTERY and LAMONT, the Packrat

Sun 17 Jul 2011

New version of VERSE: A MURDER MYSTERY and LAMONT, the Packrat

Dear Friends: Two announcement. My short film, LAMONT THE PACKRAT, is being distributed by CINELAN and can be viewed at HULU and other sites.

Also, we re-edited VERSE: A MURDER MYSTERY with additional scenes, better sound and a suspenseful and faster pacing. It can be viewed on KOLDCAST.

LAMONT THE PACKRAT. The infamous hoarder and poet Lamont B. Steptoe gives you a tour of his cluttered filled Philadelphia apartment and mind. Directed by Ram Devineni.

http://www.hulu.com/watch/251874/cinelan-3-minute-stories-lamont-the-packrat

http://www.snagfilms.com/films/title/lamont_the_packrat/

VERSE: A MURDER MYSTERY. When a young poet discovers a lost manuscript, he is drawn into the New York City literary world with the only key to an unsolved, 30-year-old murder.

WATCH AT: http://www.koldcast.tv/show/verse-murder-mystery

Starring Jon Sands, Angel Nafis, Bob Holman, Lamont B. Steptoe, Sophia Holman, Julie Berndt, John Giorno, Taylor Mead, Bill Kushner, Maggie Balistreri, Joelle Hann, and Mark Greenfield. Produced by Rattapallax Productions. Directed by Ram Devineni. Script by Susan Brennan. Music by Shira E. & the Tiny Tornadoes. www.rattapallax.com

LA WEBSERIES FESTIVAL: Winner for Best Script in a Dramatic Webseries: Susan Brennan and Best Musical Score in a Dramatic Webseries: Shira Erlichman.

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74. steve dalachinsky

Re: Women Poets - Cartys Poetry Journal

Sun 17 Jul 2011

---

i'm not so sure anymore if it's all that male dominated
but the magazine is still a welcome addition to the 100's of others
both meaningful and meaningless alike

On Sat, 16 Jul 2011 03:50:02 -0700
=?iso-8859-1?Q?Tomás_Ó_Cárthaigh?= <[redacted]>
writes:
> There is a much lamented fact in the poetry world that it seems to be
> a male dominated genre, and from the submissions to the Carty's
> Poetry Journal I would hazard a guess the submissions are 60% male
> at least.
>
> To rectify the gender balance, submissions from women are sought in
> particular for the forthcoming issue, with poems and thoughts on
> poetry welcome.
>
> We seek:
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> Poetry:
> Rhyming / Formalist
> Free Verse
> Haiku
>
> Articles
> Reviews of a poet whose writing you are familiar with
> Book reviews
> Reading reviews
>
> Photos
> Photos of events, poets, anything of intrest to the poetry scene.
>
> Yours etc.,
>
> Tomas O Carthaigh

> www.cartyspoetryjournal.com
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> Feel free to LIKE and TWEET our page!!!
>
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> written one is never at peace" - www.writingsinrhyme.com ::: Add me
> on Facebook ::: My YouTube Videos
>
>
>
>

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75. michael farrell

new interview with lionel fogarty on poetry international + kinsella, brown etc

Sun 17 Jul 2011

---

fogarty is australias major indigenous poet

http://www.poetryinternational.org/piw_cms/cms/cms_module/index.php?obj_id=20646

- see sidebar for more

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76. Tomás Ó Cárthaigh

Re: 100,000 Recordings for Change

Mon 18 Jul 2011

Sounds a great idea... may do the same for Ireland!!!

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

--- On Mon, 11/7/11, Christophe Casamassima <[redacted]> wrote:

From: Christophe Casamassima <[redacted]>
Subject: 100,000 Recordings for Change
To: [redacted]
Date: Monday, 11 July, 2011, 20:30

As part of the 100,000 Poets for Change event on September 24, I will be recording my friends, family and colleagues as well as new and inspiring voices reading their own or their favorite poems for a website that will be developed in the late summer. This is all in lieu of a grand project Doug Mowbray and I are developing as a poetry non-profit, which will include an extensive small press library and a network of teachers, poets and community leaders.

The project is simple: record the voices of all who find in poetry a means to understand themselves and their environment, and to to develop a sustainable community ethic wherein creative literacy is at the forefront of civility and compassion.

Anyone in the Baltimore area is invited to join in this project. If you'd like to help with any facet of this experiment, be it recording or editing audio/video for our website (tba), of if you'd like to read your favorite poems, please contact me at [redacted].

Cheers!

Christophe Casamassima

↑ Index

77. Mark Weiss

Re: The photohistory of an amazing poet who wrote non-amazing poems

Mon 18 Jul 2011

Nice, Jonathan. Thanks.

Mark

-----Original Message-----
>From: Jonathan Morse <[redacted]>
>Sent: Jul 16, 2011 11:39 PM
>To: [redacted]
>Subject: The photohistory of an amazing poet who wrote non-amazing poems
>
>is at
>
>http://theartpart.jonathanmorse.net/?p=496
>
>Jonathan Morse
>

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78. Mark Weiss

Re: Women Poets - Cartys Poetry Journal

Mon 18 Jul 2011

Tomas: Let us know if your appeal nets more results. Part of the ongoing debate is whether women would participate more if invited in the manner you have done.

Best,

Mark

-----Original Message-----
>From: steve dalachinsky <[redacted]>
>Sent: Jul 17, 2011 8:30 PM
>To: [redacted]
>Subject: Re: Women Poets - Cartys Poetry Journal
>
>i'm not so sure anymore if it's all that male dominated
>but the magazine is still a welcome addition to the 100's of others
>both meaningful and meaningless alike
>
>
>On Sat, 16 Jul 2011 03:50:02 -0700
>TomÃ¡s Ã“ CÃ¡rthaigh <[redacted]>
>writes:
>> There is a much lamented fact in the poetry world that it seems to be
>> a male dominated genre, and from the submissions to the Carty's
>> Poetry Journal I would hazard a guess the submissions are 60% male
>> at least.
>>
>> To rectify the gender balance, submissions from women are sought in
>> particular for the forthcoming issue, with poems and thoughts on
>> poetry welcome.
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>> We seek:
>>
>> Poetry:
>> Rhyming / Formalist
>> Free Verse
>> Haiku
>>
>> Articles
>> Reviews of a poet whose writing you are familiar with

>> Book reviews
>> Reading reviews
>>
>> Photos
>> Photos of events, poets, anything of intrest to the poetry scene.
>>
>> Yours etc.,
>>
>> Tomas O Carthaigh
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>> written one is never at peace" - www.writingsinrhyme.com ::: Add me
>> on Facebook ::: My YouTube Videos
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>

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79. Francesco Levato

Review of "War Rug" in July issue of Jacket2

Mon 18 Jul 2011

---

from "The poem as a type of activism"
A review of "War Rug" by Steve Halle

"Politically charged investigation raises the stakes of poetry for both the poet (as producer) and the poem (as art object). This type of poetry not only invokes the bardic practice of speaking the wisdom of the group, but also uses the poem as a type of activism. When critics question the role of poetry in the real world or what it can accomplish outside of its own existence, activist poetics that enters conversation with contemporary political happenings offers one of the better answers."

Read more at:

http://jacket2.org/reviews/poem-type-activism

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80. Martha Deed

Re: New version of VERSE: A MURDER MYSTERY and LAMONT, the Packrat

Mon 18 Jul 2011

All I can get are the commercials. Too bad. I watched the earlier version of "Verse" and thought it was delightful.
Martha

Ram Devineni wrote:
> New version of VERSE: A MURDER MYSTERY and LAMONT, the Packrat
>
> Dear Friends: Two announcement. My short film, LAMONT THE PACKRAT, is being
> distributed by CINELAN and can be viewed at HULU and other sites.
>
> Also, we re-edited VERSE: A MURDER MYSTERY with additional scenes, better sound
> and a suspenseful and faster pacing. It can be viewed on KOLDCAST.
>
> LAMONT THE PACKRAT. The infamous hoarder and poet Lamont B. Steptoe gives you a
> tour of his cluttered filled Philadelphia apartment and mind. Directed by Ram
> Devineni.
>
> http://www.hulu.com/watch/251874/cinelan-3-minute-stories-lamont-the-packrat
>
> http://www.snagfilms.com/films/title/lamont_the_packrat/
>
>
> VERSE: A MURDER MYSTERY. When a young poet discovers a lost manuscript, he is
> drawn into the New York City literary world with the only key to an unsolved,
> 30-year-old murder.
>
>
> WATCH AT: http://www.koldcast.tv/show/verse-murder-mystery
>
> Starring Jon Sands, Angel Nafis, Bob Holman, Lamont B. Steptoe, Sophia Holman,

> Julie Berndt, John Giorno, Taylor Mead, Bill Kushner, Maggie Balistreri, Joelle
> Hann, and Mark Greenfield. Produced by Rattapallax Productions. Directed by Ram
> Devineni. Script by Susan Brennan. Music by Shira E. & the Tiny Tornadoes.
> www.rattapallax.com
>
> LA WEBSERIES FESTIVAL: Winner for Best Script in a Dramatic Webseries: Susan
> Brennan and Best Musical Score in a Dramatic Webseries: Shira Erlichman.
>
>
>

↑ Index

81. { brad brace }

Haiku for Pelican Bay (Political Prisoner News) (fwd)

Mon 18 Jul 2011

---------- Forwarded message ----------

by devorah Major

Pelican Bay Haiku
Notes on Torture & Survival

six feet by ten feet
wider than a lead coffin
no natural light

sometimes only darkness
a punishment for surviving
so many shades of black

or weeks of light bulb
days have no rhythm but howls
torture knows no clocks

twenty three hours
every day alone boxed
one hour to breathe wind

will a cloud drift by
a patch of summer blue sky
a black bird's feather

perhaps tomorrow
arc of sun will show itself
kiss your skin golden

Freedom Archives
522 Valencia Street
San Francisco, CA 94110

[redacted]

www.Freedomarchives.org

/:b

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82. Tomás Ó Cárthaigh
Re: Women Poets - Cartys Poetry Journal
Mon 18 Jul 2011

Thanks Steve... feel free to submit any material you want, opinons, articles, poems, Haiku etc... a journal is as relevent as its contributors and its readership, if it has a small circulation of a readership that are interested in it, its highly relevent, but a big readership who are not interested in it is not.

Big fish in small pond and all that!!!!

It is hoped to develop a journal for all forms of poetry - the oft nowadays neglected traditional rhyming scheme, the second section is inteded to be for haiku and the last section for free verse, with scattered through articles and photos and explorations in images in poetry and poetry inspired by images and so forth...

Hope you enjoy it, if you or anyone else would like to do a review of it from your angle that would be cool as well...

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

--- On Sun, 17/7/11, steve dalachinsky <[redacted]> wrote:

From: steve dalachinsky <[redacted]>
Subject: Re: Women Poets - Cartys Poetry Journal
To: [redacted]
Date: Sunday, 17 July, 2011, 20:30

i'm not so sure anymore if it's all that male dominated
but the magazine is still a welcome addition to the 100's of others
both meaningful and meaningless alike

On Sat, 16 Jul 2011 03:50:02 -0700
=?iso-8859-1?Q?Tom=E1s_=D3_C=E1rthaigh?= <[redacted]>
writes:
> There is a much lamented fact in the poetry world that it seems to be
> a male dominated genre, and from the submissions to the Carty's
> Poetry Journal I would hazard a guess the submissions are 60% male
> at least.
>
> To rectify the gender balance, submissions from women are sought in
> particular for the forthcoming issue, with poems and thoughts on
> poetry welcome.
>
> We seek:
>
> Poetry:
> Rhyming / Formalist
> Free Verse
> Haiku
>
> Articles
> Reviews of a poet whose writing you are familiar with
> Book reviews
> Reading reviews
>
> Photos
> Photos of events, poets, anything of intrest to the poetry scene.
>
> Yours etc.,
>
> Tomas O Carthaigh
> www.cartyspoetryjournal.com
> CURRENT ISSUE PDF HERE
>
> Feel free to LIKE and TWEET our page!!!
>
> "a person with a good book is never alone... a writer until they've
> written one is never at peace" - www.writingsinrhyme.com ::: Add me
> on Facebook ::: My YouTube Videos

>
>
>
>

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83. amy king
Fw: Women Poets - Cartys Poetry Journal
Mon 18 Jul 2011

It's also helpful to locate female poets and invite them

It's also helpful to locate female poets and invite them directly. Good luck!

Amy

_____
From: Mark Weiss <[redacted]>
To: [redacted]
Sent: Monday, July 18, 2011 7:38 AM
Subject: Re: Women Poets - Cartys Poetry Journal

Tomas: Let us know if your appeal nets more results. Part of the ongoing debate is whether women would participate more if invited in the manner you have done.

Best,

Mark

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84. Tomás Ó Cárthaigh
"Snowstorm of Doubt & Grace" - Ken & Triona Hume - Short Review
Mon 18 Jul 2011

Snowstorm of Doubt & Grace
Ken and Triona Hume.
ISBN: 978-1-908282-87-3
http://originalwriting.ie/bookshop/poetry/snowstorm-of-doubt-and-grace/

As featured in the latest issue of the Cartys Poetry Journal, Ken and Triona Humes book "Snowstorm of Doubt and Grace" has been published and is set to be launched in the Wolftrap in Tullamore on the 23rd of July by the County Offaly Arts Officer SinÃ©ad O'Reilly.

The book consists of two parts, Snowstorm of Doubt are Kens poems and lyrics, and reflect his vision of the world, view of the world, expressed in the written

word, incorporating every writers feelings of doubt that their work is good enough, famously expressed by the Czech Yiddish writer Franz Kafka who requested after his death that his freind should "Burn them all, the words that I have written".

The world is a richer place that his request was not granted - that itself inspired a poem from myself seen on Youtube - and so it is with Ken, the active encouragement both of his mother Triona and freinds such as Anthony Sullivan, and Id suppose myself!!!! - hence the title of his section of the book.

His mother is seen by him as being a graceful person - sure we all think that of the Irish mammy!!! - hence the title of the section that comprises her writings, a collection of prose section and poems, my favourite of which was J'espirit. She has published a couple of chapbooks over the years and nurtured her sons intrest in the arts.

All too often we see writers who are full of themselves and their belief in their own abilities, and whill thats all grand in its own way, its good to see a writer comfortable and humble enough to express the doubts in their own abilities and who strive to connect with the reader as opposed to demanding that the reader connect with and understand them.

The book costs approx â,¬10 and is avaialable from Irish POD form Original Writing.

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.comÂ Â ::: Add me on Facebook ::: My YouTube VideosÂ Â

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85. CA Conrad
Jena Osman is the latest...
Mon 18 Jul 2011

Jena Osman is the latest poet to visit JUPITER 88:
http://JUPITER88poetry.blogspot.com

PLEASE ENJOY!
CAConrad

--
A Beautiful Marsupial Afternoon (Wave Books, 2012):
http://CAConrad.blogspot.com

DAVID BUUCK & The Crystal Nexus (Soma)tic:
http://SomaticPoetryExercises.blogspot.com

↑ Index

86. charles alexander
chax special offer on letterpress books
Tue 19 Jul 2011

Hi everyone,

Our special offer on the letterpress chapbooks by Anne Waldman and Eileen Myles is now over, and it will be off our web site soon, if not already. Thanks so much to the many of you who ordered the books at the special price!

To all of you whose orders were sent via the chax web site -- either you have your books, or they are on their way. There may be some orders that were sent by mail that will reach us this week, and Chax Press is closed from tomorrow through Friday, so we will be sending those orders out beginning Monday, July 25. Thank you for your patience.

charles alexander
[redacted]

chax press / poetry & the book arts
411 n seventh ave ste 103 / tucson, az 85705-8388

currently (July 19-22) at Palovista Ranch near Ojo Caliente, New Mexico, as artist-in-residence

DONATE TO CHAX PRESS at http://chax.org/donate.htm

↑ Index

87. Eric Dickey
TGP # 10
Tue 19 Jul 2011

New. Exciting. Live it. Love it. Share it.

Toe Good Reader,

Jerry Harp delivers a superb reading of his poem, "Being and _____" in issue number 10 of Toe Good Poetry.

Next issue features the work of the experimental poet, William Allegrezza.

Sincerely,

Toe Good.

↑ Index

88. Cralan Kelder
peer reviewed lit mags?
Wed 20 Jul 2011

Has there ever been a peer-reviewed Literary journal? In other words, submissions are sent out to other writers who then recommend whether or not the magazines publish the work?

The reason I ask is: some scientist friends were telling me that with journals such as Science and Nature, there's a lot of editorial personal taste involved. In other words it's not just about whether or not an article is important, but if the editors "like" the research.

I suggested that with literary periodicals it's the same in the sense that a lot of the submitted writing or poetry is very good and ultimately it's editors personal taste (reading) which determines what is selected.

Somehow while I was explaining this, I gave my friends the impression that literary journals were peer-reviewed, in the same way that scientific journals are. While I was explaining that lit mags are not peer-reviewed, but have permanent editors, it occurred to me that perhaps it has been done before.

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89. Adam Fieled
New on MySpace
Wed 20 Jul 2011

I've finally been able to place material from all of my albums onto MySpace:

from the not yet completed "Flushed in grains of sand":

"Sky of Ash":
http://www.myspace.com/adamfieled/music/songs/sky-of-ash-83172202

"I Can't Leave":
http://www.myspace.com/adamfieled/music/songs/i-can-39-t-leave-83176056

from "Ardent":

"Streetlakes":
http://www.myspace.com/adamfieled/music/songs/streetlakes-83192854

"Bullett":
http://www.myspace.com/adamfieled/music/songs/bullett-83193064

"Mars in Gemini":
http://www.myspace.com/adamfieled/music/songs/mars-in-gemini-83196004

"4 Elliott":
http://www.myspace.com/adamfieled/music/songs/4-elliott-83195923

"4 Israel":
http://www.myspace.com/adamfieled/music/songs/4-israel-83196041

from "Darkyr Sooner":

"Riding the Waves":
http://www.myspace.com/adamfieled/music/songs/riding-the-waves-83193043

"Deflating Raft":
http://www.myspace.com/adamfieled/music/songs/deflating-raft-83193029

from "Covers":
http://www.myspace.com/adamfieled/music/songs/song-to-the-siren-83192870

Hope you enjoy these and thanks for listening!!!
Best,
Adam Fieled [redacted]

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90. Mark Young
Out from Otoliths—"Philadephia's Notebooks" by Carlos Soto-Román
Fri 22 Jul 2011

---

*Philadelphia**'s Notebooks***

Carlos Soto-Román

36 pages, full color

Otoliths, 2011

ISBN: 978-0-9807651-9-9

$14.95 + p&h

URL:
http://www.lulu.com/product/paperback/philadelphias-notebooks/16051392

Carlos Soto-Román writes from the center of Empire with a sense of play (game pieces included) and clinical examination.* Philadelphia's Notebooks* is the work of an artist/world citizen who critiques the daily interrogations that come with being a new immigrant. The fun fact that Ellis Island was greatly expanded with landfill in the late 19th -early 20th century provides a basis for Soto-Román's signage marking poetry's place in a disposable culture. There are workbook exercises that encourage creative ways to answer the calls for loyalty oaths with a demand for radical possibility the host country includes in its PR material. This work also includes what the USA brand doesn't advertise—

isolation and moments of utter despair. It is a truly American poem in that it's internationally inflected, from George Perec to German cinema to self-immolators from all over the world. *Philadelphia's Notebooks* could not be a more artful and timely reminder that “Every heart is a revolutionary cell.”—*Frank Sherlock*

↑ Index

91. Jeffrey Side

The new ebook from Argotist Ebooks is “Mother Earth” by Adam Fieled

Fri 22 Jul 2011

The new ebook from Argotist Ebooks is â€œMother Earthâ€ by Adam Fieled
Description:
Normal people tend to figure out what (and who) they want through relationships. Poetry in 2011 doesnâ€™t always need to deal with the exalted, the archetypal, or (as is the case with post-modern poetry) the conditions and contexts of language itself. Poetry that configures the extraordinary through the normal is useful because it has utility value for an audience, largely middle and working class, that is being challenged by threatening external conditions, economic and otherwise. â€œMother Earthâ€ is an ordinary story with some pertinent implications; if it is read with understanding, it can function as allegory and its relationships stand as representations of the larger trends currently shaping our world.
Available as a free ebook here:
http://stores.lulu.com/argotistebooks
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

↑ Index

92. Jeffrey Side

Interviewer needed to interview Juliana Spahr for The Argotist Online

Fri 22 Jul 2011

Interviewer needed to interview Juliana Spahr for The Argotist Online.

Anyone interested?

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93. amy king

August20th @ 1:00pm - Dan Maguire, Lynn Levin, Ana Božičević , Amy King, Elizabeth Pallitto

Sat 23 Jul 2011

Â Mark your calendar and join us forÂ our 2nd outdoor poetry

Â Mark your calendar and join us forÂ our 2nd outdoor poetry reading of the summer season.August20th @ 1:00pmÂ â€“ The Fox Chase Reading Series presents a reading on the porch ofÂ Ryerss Museum and LibraryÂ , 7370 Central Avenue, Philadlephia, Pa. 19111.
.
The Fox Chase Reading SeriesÂ presents theÂ 2ndAnnual Poets on the PorchÂ at Ryerss Museum and Library, 7370 Central Avenue, Philadelphia, Pa. 19111. PoetsÂ Dan Maguire, Lynn Levin, Ana BoÅ¾iÄeviÄ‡Â ,Â Amy King, Elizabeth PallittoÂ join Fox Chase PoetsÂ Diane Sahms-Guarnieri and g emil reutterÂ on the porch. Bring a porch chair and enjoy an afternoon of verse on the porch of the historic Ryerss Museum and Library. For more information on the poets please visit this link:Â Poets on the Porch 2011 â€“ August 20th
.
www.foxchasereview.org

****
VIDA: Â Women in Literary Arts
+Â Interviews

Amy's Alias
+Â http://amyking.org/Â
****

↑ Index

94. Joel Weishaus

Poetica Critique of Shin Yu Pai's "Adamantine" - revision

Sat 23 Jul 2011

Dear Friends and Colleagues;

This is a Poetica critique of Shin Yu Pai's "Adamantine.":
http://www.cddc.vt.edu/host/weishaus/Poetica/blog-8.htm

Contents Page:
http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

My Warm Regards To Everyone.

-Joel

Homepage:
http://web.pdx.edu/~pdx00282/
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

↑ Index

95. **Adam Katz**
contact info for Donato Mancini?
Sat 23 Jul 2011

Hello, If anyone has an email address for Donato Mancini, would you please backchannel me to [redacted]? Thanks so much. Adam

↑ Index

96. **michael farrell**
Re: peer reviewed lit mags?
Sat 23 Jul 2011

---

ive had creative work peer reviewed before ..

by uts review (now cultural studies review) - not quite - as its name suggests - a literary journal

there was a creative writing journal called 'strange' at the university of melbourne which i think claimed to be the first peer reviewed purely creative journal

& i know we started the process when i was an editor for a postgrad journal called antithesis - but i have a feeling we may not have had the poetry peer reviewed in the end, but i think the stories were..

(status claims aside) it makes sense to peer review essays when it mightnt be the field of the editor - but if theres a poetry editor i dont see the point in peer reviewing poetry - it cd be an admission of limited capability

> *Date: Wed, 20 Jul 2011 15:25:01 +0200*
> *From:* [redacted]
> *Subject: peer reviewed lit mags?*
> *To:* [redacted]
>
> *Has there ever been a peer-reviewed Literary journal? In other words, submissions are sent out to other writers who then recommend whether or not the magazines publish the work?*
>
> *The reason I ask is: some scientist friends were telling me that with journals such*

> *as Science and Nature, there's a lot of editorial personal taste involved. In other words it's not just about whether or not an article is important, but if the editors "like" the research.*
>
> *I suggested that with literary periodicals it's the same in the sense that a lot of the submitted writing or poetry is very good and ultimately it's editors personal taste (reading) which determines what is selected.*
>
> *Somehow while I was explaining this, I gave my friends the impression that literary journals were peer-reviewed, in the same way that scientific journals are. While I was explaining that lit mags are not peer-reviewed, but have permanent editors, it occurred to me that perhaps it has been done before.*

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97. **Dale Smith**

Re: POETICS Digest - 19 Jul 2011 to 23 Jul 2011 (#2011-111)

Sun 24 Jul 2011

Liminalities--an online journal dedicated to performance and performance studies, is peer reviewed. They publish poetry and other arts, too: http://liminalities.net/

Date: Wed, 20 Jul 2011 15:25:01 +0200
> From: Cralan Kelder <[redacted]>
> Subject: peer reviewed lit mags?
>
> Has there ever been a peer-reviewed Literary journal? In other words, =
> submissions are sent out to other writers who then recommend whether or =
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>
> The reason I ask is: some scientist friends were telling me that with =
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> taste involved. In other words it's not just about whether or not an =
> article is important, but if the editors "like" the research.=20
>
> I suggested that with literary periodicals it's the same in the sense =
> that a lot of the submitted writing or poetry is very good and =
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> Somehow while I was explaining this, I gave my friends the impression =
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> scientific journals are. While I was explaining that lit mags are not =

> peer-reviewed, but have permanent editors, it occurred to me that =
> perhaps it has been done before.
>
>

--
Dale M. Smith
Assistant Professor
Department of English
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3

↑ Index

98. Jeffrey Side
Juliana Spahr interviewer now found
Sun 24 Jul 2011

Iâ€™ve found an interviewer to do the Julian Spahr interview. Thanks to all who offered.

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99. Jessica Wickens
Monday Night seeks editorial interns
Sun 24 Jul 2011

---

*Editorial Internship: Monday Night** literary journal*

Monday Night, a ten-year old literary journal based in Oakland, CA, is seeking interns for our 2011 – 2012 season. Join our team of three editors in putting together the 2012 issue of *Monday Night*! This is an opportunity to participate fully as an editor on our next issue.

Please note – this is an *unpaid* internship but offers all kinds of resume-boosting activities and general merriment.

Time commitment & schedule: We are looking for interns who can commit *at a minimum* from September 2011 to March 2012. (If you wish to participate in the full process of creating the issue, there is additional editorial work available through June or July 2012.) September – December is our annual reading period, so we will all be reading submissions from November 2011 to early January 2012. We will have regular check-in gatherings for the editors and interns throughout the fall, to break up the lonely reading season. From January to March, we will have a series of editorial meetings to review the work and make our selections. Other activities may include proofreading each of the

pieces selected for publication, collecting permissions and bios from contributors, and other miscellany.

*What experience could you gain from this internship? *

- Participating in the entire editing process from reading submissions to reviewing proofs of the issue
- Reading your own group of submissions and making your selections to share with the rest of the editorial team
- Communications with writers, contributors and readers.
- Promoting and publicizing the journal including online and social media
- Planning readings and events (we are planning at least one reading during this internship period)
- Creating and managing an email list
- Working with a team of other writers/editors/interns in a collaborative process
- Special projects may be available, time permitting

Other perks:

- Work from home/café/school/in bed – wherever you want to read submissions! - Flexible schedule – as long as you make it to meetings and complete your work by the deadline, you can make your own schedule. - Work with other cool writers – make friends! - Extra coolness in your life via your association with *Monday Night*!

What are we looking for?

- Enthusiasm (reading submissions is not glamorous work but it can be amusing and/or educational). - Ability to sift through many pieces of writing without an excess of mercy and ability to trust your own judgment to find the best work. - Ability to use online social media and email communications. Commitment to the full timeline (see above, *at a minimum* from September 2011 – March 2012). - Ability to make *time in your* schedule for the reading and editing workload, especially November – March.

*
*

How to apply:

Email your resume to [redacted]. In the body of the email message, please write a brief cover letter explaining your interest in interning at Monday Night and your qualifications.

Deadline to apply: September 15, 2011

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100. Michael Heller
artcritical
Sun 24 Jul 2011

Dear friends & colleagues,

Thought this might interest you, not only for the collaboration I did with the work of the UK painter Jane Joseph, but also because this is a very interesting site for news on the art world and because many poets have also appeared in collaborations here under the guidance of David Cohen, editor, and Bill Berkson as poetry editor. Here's the link to my collaboration, from which you can navigate to the entire site: http://artcritical.com/2011/07/23/michael-heller-jane-joseph-2/ .

Michael Heller

--
Home page: michaelhellerpoetry.com

Recent books: Beckmann Variations& Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

↑ Index

101. Michael Heller
artcritical
Sun 24 Jul 2011

Dear friends and colleagues (with apologies for duplicates),

Thought this might interest you, not only for the collaboration I did with the work of the UK painter Jane Joseph, but also because this is a very interesting site for news on the art world and because many poets have also appeared in collaborations here under the guidance of David Cohen, editor, and Bill Berkson as poetry editor. Here's the link to my collaboration, from which you can

navigate to the entire site: http://artcritical.com/2011/07/23/michael-heller-jane-joseph-2/ .

Mike

--
Home page: michaelhellerpoetry.com

Recent books: Beckmann Variations& Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

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Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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102. amy king
Stain of Poetry on July 29th at Goodbye Blue Monday at 7pm
Sun 24 Jul 2011

Hi! Don't forget to check out Stain of Poetry on July 29th at Goodbye Blue Monday at 7pm to hear readings from Mary Austin Speaker, Chris Martin, John Deming and Ken L. Walker. Here's the link for the Facebook invite: http://www.facebook.com/event.php?eid=128933477195423

We're also thrilled to be participating in the First Annual New York Poetry Festival on Governors Island. Our reading is on Saturday, July 30th at 2pm on Stage 1 at The Commodore. Come out and hear readings from Niina Pollari, Dustin Luke Nelson and Jillian Brall. Here's the link for the Facebook invite: http://www.facebook.com/event.php?eid=210803775630363

Also be sure to mark your calendars August 26th- Dorthea Lasky, Jared White, Bronwen Tate, Paul Siegell, and Kiely Sweatt September 30th- Eric Weinstein, Mike Soto, Matthew L. Rohrer and TBA October 28th- Bruce Covey, Emily Kendal Frey, Angela Veronica Wong, James Yeh and Elena Rivera

Cheers,
Christie Ann, Erika & Steven

Stain of Poetry
http://stainofpoetry.com

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****
VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ http://amyking.org/
****

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103. Shira Dentz
posting
Mon 25 Jul 2011

Hi, I'm new on this list and think that these two posts are appropriate to add; if not, please correct me! Thank you! SD

Stacy Kidd conducted the following extensive interview with Shira Dentz via email:
http://therumpus.net/2011/07/the-rumpus-interview-with-shira-dentz/

2011 BAY AREA POETRY MARATHON
Come hear:
* Maxine Chernoff
* Shira Dentz
* Owen Hill
* Andrew Kenower
* Kevin Killian
* Cole Krawitz
* Dean Rader
* Elizabeth Robinson
* Matt Shears
on Saturday, July 30 at 7:00pm
at The Lab, 2948 16th Street, San Francisco
[corner of Capp--one block from the 16th & Mission BART stop]

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104. Dan Wilcox
Reminder: Poets in the Park, Saturday, July 30 (Last one for this year!)
Mon 25 Jul 2011

Poets in the Park 2011

Saturdays in July

at the Robert Burns statue
Washington Park, Albany
at Henry Johnson Blvd. & Hudson Ave.
July 30, 7PM

Alan Catlin
Marie-Elizabeth Mali

Free! & open to the public (just like the park)

Bring a chair or blanket to sit on

Rain site: the Social Justice Center, 33 Central Ave.

sponsored by

the Poetry Motel Foundation & the Hudson Valley Writers Guild

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105. William Slaughter
Notice: Mudlark
Mon 25 Jul 2011

New and On View: Mudlark Flash No. 62 (2011)

Tomorrow I Will Be in Rome | Poems by John Paul Calavitta

John Paul Calavitta received his MFA in creative writing from the University of Washington, Seattle, where he is currently finishing his PhD in Eco-criticism.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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106. Deborah Poe

August 4th NYC Dusie Reading

Tue 26 Jul 2011

Please mark your calendars for this August 4th Dusie Kollektiv event. We hope to see you there.
http://www.facebook.com/event.php?eid=135592276525449

The Zinc Bar welcomes
Dusie Press/the Dusie Kollektiv
(Switzerland)

Thursday, August 4, 5:30 p.m. sharp (doors open 5-ish)
Zinc Bar: 82 West 3rd Street (btw Thompson & Sullivan), Greenwich Village, New York
Free & Open to the Public

Featuring readings from:

Cara Benson
Maria Damon
Amanda Deutch
Jennifer K. Dick
Greg Fuchs
Susana Gardner
Becca Klaver
Deborah Poe
Marthe Reed
Michael Ruby
Kathrin Schaeppi
Jill Stengel
Vincent Zompa

Curated by Dusie Kollektiv members Amanda Deutch, Deborah Poe and Vincent Zompa.

The Dusie Kollektiv is a group of international poets who each produced their own chapbooks for distribution among the kollektiv members. Many editors published their chapbook under the name of a small press with which they are already affiliated; some created small presses just for the kollektiv. The point with the various names of press was to reify ownership and flood the market with new presses.

Each year is different for the kollektiv, as every year there are different participants. With that said, there are many loyal kollektiv members who have been with the project since the first year. The project focuses more on process and risk, and writers have no inhibition regarding publishing as it is a

completely open platform and all works get published. Also, the group exchange gives an extra push in way of timeline and production, which also motivates creation.

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107. Jeffrey Side

The new ebook from Argotist Ebooks is "A House in Summer" by Maxine Chernoff

Tue 26 Jul 2011

The new ebook from Argotist Ebooks is â€œA House in Summerâ€ by Maxine Chernoff

Description:

The uncanny and the daily blend in Maxine Chernoff's new collection, â€œA House in Summerâ€. From incantatory poems such as â€˜Runeâ€™ and â€˜Commentaryâ€™ to the storied landscapes of â€˜Paradeâ€™, â€˜Aversionsâ€™ and â€˜A House in Summerâ€™, these large and generous poems ask the reader to confront a world broken and made whole by language.

Available as a free ebook here:

http://www.lulu.com/product/ebook/a-house-in-summer/16342205

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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108. steve dalachinsky

from dalachinsky

Tue 26 Jul 2011

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in the next 2-3 months i will have 3 chapbboks (1 a revised edition of a 2010 book - poems for cecil taylor which sold its first run of 100 rather quickly) and a new cd out

this is not to brag which (brag brag) i try never to do
but just want to know if anyone out there is serioiusly and i mean THAT interested in reviweing any or all
if so i can give you the info of publishers and record label

2 are in france one is homegrown

you can back channel me thanks steve

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109. Jesse Glass

Truck Blog--Jesse Glass and Thomas H. Chivers

Tue 26 Jul 2011

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http://halvard-johnson.blogspot.com/2011/07/jesse-glass-and-chivers.html

With an intro. by Skip Fox. Jess

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110. Mathew Timmons

The Saffron Green July 30 in Chinatown Los Angeles

Tue 26 Jul 2011

Hey All - This Saturday July 30 in Chinatown I'll be premiering The Saffron Green, a piece I did in collaboration with Geneva Skeen and with a number of great performers and musicians... We'll be on rooftops, hanging out of windows etc etc I hope you can come and see, hear, experience the The Saffron Green with us best M

**

The Saffron Green

A Space Opera in three movements written for voice, walkie talkie, megaphone and radio composed by Geneva Skeen and Mathew Timmons (radio score by Garrick Hogg, Andrew Lessman and Max Mayer). Employing a minimal modular score The Saffron Green brings together multiple analog technologies to explore the concept of both an outer space opera and an opera in space. Taking the structure of a space opera and bringing it to street level, The Saffron Green borrows liberally from sci-fi operatic soundscapes and matches it with protest chants from the "Arab Spring" revolts. The People Want to Topple, The People Want to Overthrow, The People Demand the Fall. The performance will extend throughout Chinatown, using Human Resources as a staging ground and as home base from 5:30-7:00 pm and culminating on, in and above Chung King Road performed by a group of roughly 35 people from 7:15-7:45 pm. You are invited to see The Saffron Green, the performance before the performance, the staging of the work as a work in and of itself at Human Resources from 5:30-7:00 pm as the performers ready themselves, get into costume, tune their radios, ready the walkie talkies and the bullhorns and warm up their voices. Then join us in walking over to Chung King Road for the performance from 7:15-7:45 pm for Perform Chinatown! on July 30.

Performers: Geneva Skeen, Mathew Timmons, Garrick Hogg, Kim Calder, Claire Cronin, Greg Curtis, Andrea Dominguez, Kate Durbin, Rafa Esparza, Matt Fielder, Kate Gilbert, Gabi Gutierrez, Leah Harmon, Michael Anthony

Ibarra, Mandy Kahn, Joanne Mitchell, Tayor Murphy, Carmel Ni, Leila Perry, Jon Rutzmoser, Yecenia Torres, Christine Werthiem, and more...

Image by Tanya Rubbak

Costuming by Geneva Skeen and Andrea Dominguez

Thanks to KCHUNG Radio, Human Resources, Jancar Gallery, Ava Jancar, Fifth Floor Gallery, and Andrea Dominguez.

*We are looking for Radios! *
Do you have a battery powered radio?
Would you be willing to let us borrow it saturday?
Would you be willing to join us saturday from 5-8pm at Human Resources and then on Chung King Road with your radio?
If you answered yes to all 3 questions We Love You! Please get in touch!

Contact HR at:
[redacted]

humanresourcesla.com
410 Bernard St.
Los Angeles, CA 90012
Mathew Timmons
http://generalprojects.blogspot.com
http://insertpress.net
http://blancpress.com

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111. Jake Marmer
Zukofsky
Tue 26 Jul 2011

For all of you Zukofsky fans out there - New Directions republished "A" and another volume of shorter poetry. I did a piece on this for the Forward http://www.forward.com/articles/139803/, curious to see other reviews out there.

-Jake

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112. Scott Howard
peer reviewed lit mags? . . . RECONFIGURATIONS
Tue 26 Jul 2011

Yes, RECONFIGURATIONS is peer-reviewed . . . and we are currently accepting submissions for Volume Five: http://reconfigurations.blogspot.com/

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

An electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. RECONFIGURATIONS publishes in November & December, and is registered under a Creative Commons 3.0 License. Manuscripts accepted for editorial review: April through August. RECONFIGURATIONS is an open-access, independently managed journal. ISSN: 1938-3592.

///

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Cralan Kelder [[redacted]]
Sent: Wednesday, July 20, 2011 7:25 AM
To: [redacted]
Subject: peer reviewed lit mags?

Has there ever been a peer-reviewed Literary journal?

///

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113. David Kirschenbaum
Small Presses Needed in Boog NYC Series
Wed 27 Jul 2011

Greetings,

I'm looking for small presses Boog City's never hosted before for our "d.a. levy lives: celebrating the renegade press" series here in nyc to fill slots this fall for season nine (2011-2012). The event we're looking to fill for sure will be held on Tues. Oct. 25, 2011 at 6:00 p.m., though there will exist at least one other opening.

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions, be they for your own or other presses.

Thanks,
David

[redacted]
212-842-BOOG (2664)

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 20th year. I'd like to invite you to take part in the ninth season of our "d.a. levy lives: celebrating the renegade press" series.

The series is held at Chelsea's ACA Galleries (http:// acagalleries.com/), which is owned by the son-in-law and daughter of the poet Simon Perchik. It's a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press's event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we've had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-minute sets. If the visiting press is able to book the musical act that's preferred, so it's truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

The series is held on the last Tuesday of each month at 6:00 p.m. If you're game to partake, please let me know, in order, your top three date preferences. The following dates are available:

2010

Tues. Oct. 25

Tues. Nov. 29

2011

Tues. Jan. 31

Tues. Feb. 28

Tues. March 27

Tues. April 24

Tues. May 29

Tues. June 26

Tues. Aug. 7

We started the series in August 2003. In our first eight seasons we've hosted (or are about to host):

(locations are at the time of the event)

**Non-NYC levy lives presses, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.
above/ground press (Ottawa, Canada), Rob McLennan, ed.
Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.
Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki, eds.
Ahsahta Press (Boise, Idaho), Janet Holmes, ed.
Alice James Books (Farmington, Maine), Peter Waldor, board president
Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.
Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.
Antennae (Chicago and Berlin), Jesse Seldess, ed.
Atelos Publishing Project (Berkeley, Calif.), Lyn Hejinian and Travis Ortiz, eds.
Atticus Finch Chapbooks (Seattle), Michael Cross, ed.
Big Game Books (Washington, D.C.), Maureen Thorson, ed.
Bird Dog (Seattle), Sarah Mangold, ed.
Black Radish Books, Jill Stengel co-ed.
BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.
BookThug (Toronto, Canada), Jay Millar, ed.
Braincase Press (Northampton, Mass.), Noah Eli Gordon.
Brave Men Press (Northampton, Mass.), E. B. Goodale, proprietor/art director and Brian Foley, poetry editor
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and
Keith Waldrop, eds.
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and
Nick Twemlow, eds.
Cannibal Books (Fayetteville, Ark.), Matt Henriksen, ed.
Carve (Cambridge, Mass.), Aaron Tieger, ed.
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.
Coconut Books (Atlanta), Bruce Covey, ed.
Combo (Providence, R.I.), Michael Magee, ed.
Conundrum (Chicago), Kerri Sonnenberg, ed.
Corollary Press (Philadelphia), Juliette Lee, ed.
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.

Cy Press (Cincinnati), Dana Ward, ed.
Dos Press (Maxwell, Texas), C.J. Martin and Julia Drescher, eds.
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman,
and Jason Toogood, eds.
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.
Dusie Press (Switzerland), Susana Gardner, ed.
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.
Effing Press (Austin, Texas), Scott Pierce, ed.
Eleven Eleven (San Francisco), Hugh Behm-Steinberg, faculty ed.
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.
Firewheel Editions/Sentence, a magazine (Danbury, Conn.),
Brian Clements, ed.
Forklift, Ohio (Cincinnati), Matt Hart, editor-in-chief
Gigantic Sequins (Philadelphia), Kimberly Southwick, ed.
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.),
Stacy Szymaszek, co-ed.
Interbirth Books (Dallas), Micah Robbins, ed.
Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,
Patricia Dienstfrey and Rena Rosenwasser, eds.
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Lana Turner: A Journal of Poetry and Opinion (Santa Monica, Calif.),
Calvin Bedient and David Lau, eds.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Minor/American (Durham, N.C.), Elise Ficarra and Kathryn Pringle, eds.
Mooncalf Press (Philadelphia), CAConrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
1913 Press (San Marcos, Calif.), Sandra Doller, founder and editrice
No Press (Calgary, Alberta, Canada), Derek Beaulieu, publisher.
No Tell Books (Washington, D.C.), Reb Livingston, ed.
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.

P-QUEUE (Buffalo, N.Y.), Andre Rippeon, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Paper Kite Press (Kingston, Penn.),
Jennifer Hill-Kaucher and Dan Waber, eds.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
Peaches and Bats (Portland, Ore.), Sam Lohmann, founder and editor
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Rope-A-Dope Press (South Boston), Robert daVies and Mary Walker Graham, publishers/editors
Satellite Telephone (Buffalo), Robert Dewhurst, ed.
Saturnalia Books (Ardmore, Penn.), Henry Israeli, president.
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
subpress collective, Greg Fuchs, co-ed.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.
Wave Books (Seattle), Joshua Beckman, ed.

**NYC levy lives presses, 2003 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Argos Books, E.C. Belli, Iris Cushing, and Elizabeth Clark Wessel, eds.
Autonomedia
Beet/Pink Pages, Joe Maynard, ed.
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Farfalla Press, Gary Parrish, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Flying Guillotine Press, Sommer Browning, ed.
Fungo Monographs, Ryan Murphy ed.
Fractious Press
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.

Kaya Press, Sunyoung Lee, ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Loud Mouth Press, Gregory Ayres, publisher/director of operations.
Lungfull, Brendan Lorber, ed.
Mal-o-mar Editions, Ariana Reines, ed.
Mermaid Tenement Press, Laura Hinton, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
N.Y. Quarterly, Raymond Hammond, president.
North Beach Yacht Club, Ryan Murphy, ed.
Pompom, Allison Cobb, Jennifer Coleman, Ethan Fugate, and Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
:::the press gang:::, cristiana baik and sara wintz, eds.
3 Sad Tigers Press, Mariana Ruiz Firmat, ed.
Ugly Duckling Presse, Anna Moschovakis and Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.
X-ing Books, Amy Mees and Mark Wagner, eds.

Hope this finds you well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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114. Jeffrey Side

The new ebook from Argotist Ebooks is “Fib Sequence” by Larissa Shmailo

Wed 27 Jul 2011

The new ebook from Argotist Ebooks is â€œFib Sequenceâ€ by Larissa Shmailo

Description:

Like the seeds on the head of a sunflower, the poems, translations, and story in â€œFib Sequenceâ€ by Larissa Shmailo whorl according to a special pattern. Here you will find arachnids, jealous women, numbers, half-truths, a dangerous dictionary and a few naughty words. Enjoy your encounter.

Available as a free ebook here:

http://www.lulu.com/product/ebook/fib-sequence/16347718

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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115. Matthew Weiss

Aldus Issue 1

Wed 27 Jul 2011

Just like to let you all know about Aldus, Brown University's Undergraduate Journal of Works in Translation. We've just had our first issue out, and it's up online at aldusjournal.com.

-- Matthew Weiss

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116. Amanda Earl

AngelHousePress Essay # 16 by Don McKay

Wed 27 Jul 2011

In "It Won't Work," the latest in our essay series, we republish a piece by Don McKay on the 25th anniversary of Brick Books in 2000, and the temerity of its founders despite naysayers and obstacles. Brick Books was founded in 1975 and I, as an avid reader of Canadian literature and particularly of books by Brick, am very glad they are here and thriving. Please visit their wonderful site www.brickbooks.ca and buy their books.

Please go to www.angelhousepress.com and click on essays.

Amanda

Amanda Earl
AngelHousePress
www.angelhousepress.com
the angel is in the house

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117. Jesse Glass
Orality and Art: Hitting the Sweet Spot in Performance
Thu 28 Jul 2011

John Miles Foley's How to Read an Oral Poem (U. of Illinois Press), is a great book that presents some useful takes on Ong & Co.,--also recommend his Oral Lit. website.

Foley starts the book off with a picture (on the cover of an earlier edition) of Grags-pa send-ge, an oral epic singer from the Chando area of the Tibetan Autonomous region of China. In Grags-pa send-ge's hand is a piece of paper at which he appears to be staring as he "reads" the epic. The interesting point is this: the paper is blank, yet all epic singers from this area hold paper as part of the performance. Indeed, the blank page is a kind of "centering" device, or even, if you will, an aid to visualization as the words roll forth. This perhaps is an extreme example, but one that brings up a question:

When you give a "reading" of your work, how do you fill the gap to hit the sweet spot, as it were, between text and performance? Do you attempt to be true to the text before you, or do you use the text as a platform for improvisation, both vocal, and content wise? Are your performances 50/50--with the text counting as much as the performance, or are they--say--30/70, in which performance and improv. counts more than textual accuracy?

Please do check out Foley's book--it's great.

Jess

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118. Jennifer Karmin
July 29: Printers' Ball in Chicago
Thu 28 Jul 2011

Friday, July
7th Annual Printersâ€™ Ball:
ITâ€™S ALIVE!

Friday, July 29th
6-11pm

at The Ludington Building
Columbia College Chicago
1104 S. Wabash Ave -- Chicago, IL

FREE for all ages
http://www.printersball.org

The Printers' Ball celebrates literary culture by offering thousands of magazines, books, and broadsides free of charge; showcasing live music, readings, and performances; demonstrating letterpress, offset, and silk-screen printing and paper-making; and providing other activities, entertainment, food, and drink â€” all free!

Features include:

* Poetry reading by David Berman.

* â€œReading Experiment in Progressâ€: An interactive performance and mini-reading of Jennifer Karminâ€™s text-sound epic Aaaaaaaaaaalice.

* A short animated preview of the novel Ghosts by CÃ©sar Aira; animation by Susie Kirkwood and Jill Summers, original score by Daniel Knox.

* Where a Blade Becomes Horizonby Simone Muench. Muenchâ€™s poem-film, or cinematic poem, uses juxtaposed footage of numerous horror films superimposed with a patchwork of various poetic texts and music.

* What do you Believe?" An installation of real life monster encounters by illustrator Marika Paz and researcher Patrick Summers.

* Salsa music by An Ebirac Project featuring Willie Gomez, with poet Luis Tubens.

* Busted Books: The Great Soaking. Performance by Davis Schneiderman.

* Next Objectivists: Transcriptions.Â From behind typewriters, they'll transcribe the thoughts and worst fears of Chicagoans.

* Larger-than-life-size Ouija Board by Chicago Underground Library.Â Guests are invited to contact the spirits of larger-than-life authors using their larger-than-life Oujia Board.

* The Whitechapel Club by Pocket Guide to Hell. Taking its name from Jack the Ripper's London haunt, the Whitechapel Club was a Chicago press club in the 1890s that gathered together world-weary Chicago journalists for drinking, singing, storytelling, and general carousing.

* The World As Text, a summer reading room and exhibition crafted out of re-purposed furniture.Â Â Â

* Live video collage by Judgeworks.

* Knee-Jerkmagazineâ€™s Inner Literary Monsters.

* Frankenzine by Chicago Zine Fest.

The Printers' Ball is presented by the Poetry Foundation and Poetry magazine with the Center for Book & Paper Arts, the Chicago Underground Library, Columbia College Chicago, and MAKE.

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119. Christophe Casamassima

100,000 Poets for Change - Baltimore Recording Sessions

Thu 28 Jul 2011

For immediate release: July 26th 2011

One Hundred Thousand Poets for Change

From: Christophe Casamassima, Furniture Press Books

To: The People of Baltimore

* *

*400 Events in over 400 Cities Representing 70 Countries Make “One Hundred Thousand Poets For Change” Truly Historic***

* *

Poets around the world are currently organizing and planning nearly 400 individual events to take place simultaneously on September 24th in a demonstration/celebration of poetry and the spoken word to promote environmental, social, and political change.

In Baltimore City, I am organizing a massive recording session of area poets, writers and readers, and then creating a free online anthology where anyone in the world can listen. The purpose is to support the notion that “The City that Reads” reflects the manifest interests and poetics of its citizenry, and that creative literacy can be sustained in Charm City.

From now until September 24th, I’ll be reaching out to individuals to read their favorite poems in front of a microphone. It can be one poem or a series of poems. The object is to show the world that poetry is thriving in our fair city and that it’s not just practicing or well-known poets and writers who are engaged in the craft.

Immediately following September 24th, all documentation on the 100TPC.org weblog will be preserved by Stanford University in California, which has recognized 100 Thousand Poets for Change as an historical event, the largest poetry reading in history. They will archive the complete contents of the

weblog, 100TPC.org, as part of their digital archiving program LOCKSS<http://www.lockss.org/lockss/Home> .

So, want your 15 minutes of fame? Let’s meet! You can find my contact info below. Please write or call me to set up a time where we can meet. All you have to do is pick your favorite poems and tell us a little about yourself.

Thank you,

Christophe Casamassima

[redacted]

[redacted]

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120. William Slaughter
Notice: Mudlark
Thu 28 Jul 2011

New and On View: Mudlark Poster No. 94 (2011)

Five Poems by Deborah Flanagan

Going to Hell | A Sixpence Song | How the Man is Knit
Unauthorized Autobiography | Floating Island Custard

Deborah Flanagan's work has appeared in journals including The Gettysburg Review, FIELD, The Laurel Review, Hotel Amerika, and Poet Lore among others.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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121. Jesse Glass
Poetry and Puppetry--an invitation
Fri 29 Jul 2011

Puppetry is moving sculpture. I'm not talking about muppets--mainly rod puppets and marionettes. Has anyone experimented in this area? Would anyone like to? Jess

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122. Jonathan Morse

How to read words where there are no words

Sat 30 Jul 2011

To see the demonstration, click

http://theartpart.jonathanmorse.net/2011/07/a-la-barre-preparation-positions-des-mains-et-attitude/

and go to the comment.

Jon

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123. Rob McLennan

A new printed broadsheet by Someone, rob mclennan + Nathaniel G. Moore

Sat 30 Jul 2011

POSTERS are flying off the press!

3YEARS: This deceivingly beautiful 3 colour broadside commemorates the third anniversary of Canadian Literature's only full contact literary reading, Throwdown in O-Town: 26 June 2008, in Ottawa between rob mclennan and Nathaniel G Moore. Printed in a super limited edition of 50, from wood type and plates, these authors live their work LARGE in this tribute in two voices.

NOW AVAILABLE!

The most beautiful new printed broadsheet by Someone (the press formerly known as Dreadnaught), with a poem each by Ottawa writer rob mclennan + Toronto writer Nathaniel G. Moore.

To order, go directly to the Someone site here (only fifteen copies left!)

http://www.someone.ca/index.php?page=shop.product_details&flypage=flypage.tpl&product_id=100&category_id=23&option=com_virtuemart&Itemid=74

or go to their storefront at 1691 Dundas Street West, Toronto), or from rob mclennan via paypal (I have a few copies as well; either drop me $23 on paypal, or send an email at [redacted]). As Nathaniel G. Moore claims, "Canadian Literature's only full contact literary reading."

http://robmclennan.blogspot.com/2011/07/new-printed-broadsheet-by-someone-rob.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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124. Mark Young

Issue twenty-two of Otoliths is now live.

Sun 31 Jul 2011

Issue twenty-two of Otoliths <http://the-otolith.blogspot.com/> has just gone live.

As always, it presents the broad church of creativity the journal is renowned for, with new work from John Martone, Elisa Gabbert & Kathleen Rooney, Richard Kostelanetz, Philip Byron Oakes, Karen Neuberg, dan raphael, Márton Koppány, Martin Burke, Stephen Nelson, John M. Bennett, Morgan Harlow, Sheila E. Murphy, Anny Ballardini, Raymond Farr, Ray Scanlon, Marco Giovenale, Ryan Scott, Tom Beckett (interviewing Kirsten Kaschock), Kirsten Kaschock, Erica Eller, Jim Meirose, Howie Good, Enola Mirao, Jean Vengua (onDion Farquhar's *Feet First**), *Walter Ruhlmann, Jill Jones, David James Miller, Michael Caylo-Baradi, Catherine Vidler, Jillian Mukavetz, Zachary Scott Hamilton, Jill Chan, Glenn R. Frantz, Felino Soriano, Iain Britton, Mark Cobley, bruno neiva, Brenda Mann Hammack, Toby Fitch, Tony Rickaby, Grzegorz Wróblewski, Lisa Samuels, Kevin Opstedal, Gustave Morin, Rich Murphy, Laura Wetherington, Jeff Harrison, J. D. Nelson, Charles Freeland, Rosaire Appel, Ann Vickery, Isaac Linder, Bobbi Lurie, Sam Langer, Rose Hunter, Spencer Selby, Jason Lester, Michael Brandonisio, Bob Heman, Keith Higginbotham, Connor Stratman, & Marcia Arrieta.

Enjoy.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 2011

149 messages · Mon 1 Aug 2011 – Wed 31 Aug 2011

August 2011 brought the room back to the body — the poem as something felt in the nerves and muscles, made and moved and animated in the flesh — and then, as if to prove the point, took two poets out of their bodies for good. One hundred and forty-nine messages moved through the list, and its currents ran between proprioception and puppetry, the poem as embodied perception and the poem as a thing made to move, with two deaths closing the month in the flesh's plainest terms. It was a month about what the body knows and what it loses.

The largest thread taught the poem as perception. A member building a course framed it as a passage from seeing to sensing — *"Writing and Cinema: from Perception to Proprioception"* — reaching for Olson's old insistence that the poem begins in the body's own awareness of itself, the breath and the nerve and the muscle, not in the abstract intellect. Beside it a thread on poetry and puppetry took up the animated body, the made thing given the semblance of life, the poem as a figure moved by unseen hands. Both asked the same question: how the word gets into the body, and the body into the word.

The quarrel, familiar, was over lineage and the flesh. Threads on Jack Spicer and on Silliman's anthology In the American Tree kept the New American and Language inheritances in view, while a thread on Elizabeth Bishop worried the biographical body behind the impersonal poems — the room, as ever, arguing whose bodily lives get read back into the work and whose get kept out.

And the month ended in mortality twice over. Samuel Menashe died in August, the great miniaturist, maker of tiny, chiseled, unforgettable poems, the first winner of the Neglected Masters award — his whole art a proof that the smallest body of work can hold the most — and Roy McBride died the same month, another maker gone. The poets who had spent August theorizing the body in the poem watched two poets' bodies fail.

I have set August down exactly as the archive delivered it — the poem as proprioception, the puppet's animated body, the biographical flesh behind Bishop, and the deaths of Menashe and McBride — because it was the month the list thought hardest about the body in the poem and then was reminded, twice, that the body ends. A room that will spend its August tracing how perception becomes proprioception, how a puppet is given life, and how a life gets read back into a poem, and then bury the miniaturist whose tiny perfect poems outweigh

whole shelves, is a room that knows the deepest fact about its art: that it is made in the body, carried in the breath, and lost, finally, when the breath stops.

— Kristen M. Fabians

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58. steve dalachinsky — Re: Spicer
59. Jennifer Karmin — Red Rover Series / fall 2011
60. Ruth Lepson — Re: About Elizabeth Bishop, does anyone know....
61. Hugh Nicoll — Re: About Elizabeth Bishop, does anyone know....
62. Kimmelman, Burt — Re: In the American Tree
63. kiviok kiviok — Re: About Elizabeth Bishop, does anyone know....
64. Paul Siegell — Paul Siegell's upcoming readings
65. Mark Weiss — Re: Spicer
66. Gerald Schwartz — Re: Poetry and Puppetry--an invitation
67. Richard Flynn — Re: About Elizabeth Bishop, does anyone know....
68. Kimmelman, Burt — Kimmelman Interview at Tribes, Wednesday 8:30 PM (ET)
69. Catherine Daly — Re: Poetry and Puppetry--an invitation

16 AUG 2011

70. Dan Wilcox — A.P.D. Publishes "Poeming the Prompt" by Dan Wilcox
71. Séamas Cain — Justin Katko's Report
72. Séamas Cain — A twist of the pepper
73. Nicholas Leaskou — Poet As Radio: Brian Teare on 8/20
74. Jeffrey Lee — Re: Spicer
75. kiviok kiviok — Re: About Elizabeth Bishop, does anyone know....

17 AUG 2011

76. amy king — OT: Next Thursday - Feminist Poets meet The Feminist Press!
77. Jessica Wickens — 10th Anniversary Issue of Monday Night - in print and online!

18 AUG 2011

78. Jonathan Penton — 100 Thousand Poets for Change in Lafayette, Louisiana!
79. David Hadbawnik — B V O X B K L A U N C H --- S A T, A U G 2 7 -- 8 P M
80. David Hadbawnik — Re: Spicer
81. Charles Baldwin — unprintability (part 1)
82. steve dalachinsky — Re: Spicer
83. Jessica Wickens — corrected links: Monday Night 10th anniversary issue in print & online!

19 AUG 2011

84. Obododimma Oha — Hosting One's Funeral
85. Tony Trigilio — Sunday--Madison, WI: Trigilio, Fishman, Meier at Avol's Books
86. Amy King — Reminder: Poets on the Porch 2011 – Tomorrow - August 20th / Philadelphia, PA
87. amy king — Reminder: Poets on the Porch 2011 – Tomorrow - August 20th / Philadelphia, PA
88. Martha Deed — Re: unprintability (part 1)
89. Charles Baldwin — unprintability (part 2)
90. Rob McLennan — span-o presents: jesslyn delia smith, Hugh Thomas + Dennis E. Bolen!
91. Jennifer Karmin — Summer Stock: new online journal
92. Ruth Lepson — Re: unprintability (part 1)

20 AUG 2011

93. Asian Cha — Critique Contest || Best Short Writing in the World
94. Asian Cha — The China Issue, featuring Duo Duo, Ai Weiwei, and more
95. Jeffrey Side — The new ebook from Argotist Ebooks is “apertures” by rob mclennan
96. Christina Rau — Re: Spicer
97. Maria Damon — job listing! Assistant Director of Creative Writing

21 AUG 2011

98. Rob McLennan — jwcurry's Room 302 Books has a new catalogue: list #12
99. Mark Young — Out from Otoliths—Alex Gildzen's "The Arrow That Is Hollywood / Pierces The S...
100. Mark Kuniya — Poetry Broadsides and Chapbooks

22 AUG 2011

101. Eireene Nealand — writing from the body/perception/proprioception assignments?

23 AUG 2011

102. Bob Heman — Bob Heman and Cindy Hochman @ Nightingale, next Monday, August 29, 7:00
103. Kimmelman, Burt — Samuel Menashe 1925-2011
104. Francesco Levato — An Evening of Poetry at Days and Nights Festival
105. Shankar, Ravi (English) — Four New Books of Poetry Launch at Real Art Ways in Hartford, CT ...
106. Eireene Nealand — Fulbright scholar from St. Petersburg looking for hosts/housing near Camb...
107. Wystan Curnow (ARTS ENG) — Re: writing from the body/perception/proprioception assignments?
108. mIEKAL aND — Re: writing from the body/perception/proprioception assignments?
109. Murat Nemet-Nejat — Re: writing from the body/perception/proprioception assignments?

24 AUG 2011

110. Patrick F. Durgin — Waveform, by Amber DiPietra and Denise Leto
111. Adam Fieled — "Post-Avant: A Meta-Narrative"
112. Carol Novack — One week left to enter the MadHat Press "Wild & Wyrd" Poetry Chapbook Contes...

113. Susan Webster Schultz — new on Tinfish Editor's Blog
114. Adam Tobin — book design
115. steve dalachinsky — Re: writing from the body/perception/proprioception assignments?
116. Margaret Carson — Re: Samuel Menashe 1925-2011
117. Ruth Lepson — Re: writing from the body/perception/proprioception assignments?

25 AUG 2011

118. Eireene Nealand — Re: writing from the body/perception/proprioception assignments?
119. michael farrell — Re: "Post-Avant: A Meta-Narrative"
120. michael farrell — Re: writing from the body/perception/proprioception assignments?
121. Jennifer Karmin — Red Rover Series / Experiment #49

26 AUG 2011

122. Tim Peterson — Open Call: Anthology of Trans & Genderqueer Poetry
123. Bonnie MacAllister — Deadline for Print Submissions: September 30
124. Camille Martin — Of homunculi and shibboleths (and poetry, too)
125. Jonathan Skinner — BlazeVOX authors' launch (Skinner, Brox, Hadbawnik) in Buffalo 8/27

27 AUG 2011

126. Alan Sondheim — WHAT'S HAPPENING TO US? (please post!)
127. Adam Fieled — "Waxing Hot" on Issuu
128. Vernon Frazer — MOVING ON: a Video from Vernon Frazer
129. Paul Nelson — SPLAB Presents

28 AUG 2011

130. Rosalie Calabrese — Fw: Rosalie Calabrese Poetry update
131. Mark Young — Out from Otoliths — Tom Beckett's "PARTS AND OTHER PIECES"

29 AUG 2011

132. Jonathan Morse — I blog here about the poetics of shadow
133. cris cheek — Sophie Robinson at Miami Ohio, fyi
134. Jeffrey Side — Interview with Micah Ballard at The Argotist Online
135. Naomi Buck Palagi — Tuesday Funk Reading, Chicago
136. Aldonlnielsen — Re: Samuel Menashe 1925-2011
137. Alan Sondheim — Re: writing from the body/perception/proprioception assignments?
138. Adam Fieled — "Twenty-First Century Poetry and Poetics"
139. Murat Nemet-Nejat — Re: WHAT'S HAPPENING TO US? (please post!)
140. Rob McLennan — essay on sainte-adele, family history, collaboration + christine mcnair,
141. Mark Weiss — Re: Sophie Robinson at Miami Ohio, fyi

30 AUG 2011

142. Hugh Behm-Steinberg — Announcing Issue 11 of Eleven Eleven
143. Jesse Glass — Re: WHAT'S HAPPENING TO US? (please post!) Alan's Awakening!
144. Rob McLennan — Chaudiere Books' "Decalogue" moving sale!
145. steve dalachinsky — blurbs and gigs
146. Evan Kennedy — The Swan's Rag 4: Armantrout, Baudelaire, Bellamy, Boyer, Legault, Manuel, S...
147. Wystan Curnow (ARTS ENG) — Re: writing from the body/perception/proprioception assignments?

31 AUG 2011

148. Little Red Leaves — Re: Group review of Michael Cross's Haecceities
149. Rob McLennan — the third issue of seventeen seconds: a journal of poetry + poetics[C[D

1. Andy Nicholson

Re: Poetry and Puppetry--an invitation

Mon 1 Aug 2011

I haven't done any work with puppetry before, but I've been interested from afar for years. Like a lot of readers, Jarry's Ubu plays simultaneously attracted me through their Punch and Judy echoes and opened me to the possibilities of puppetry as theater.

I don't claim to know anything about puppet theater, but I'm always excited to get the chance to see people work with the genre and would like to write something for puppets one day.

Andy

On Fri, Jul 29, 2011 at 8:42 PM, Jesse Glass <[redacted]> wrote:

> *Puppetry is moving sculpture. I'm not talking about muppets--mainly rod puppets and marionettes. Has anyone experimented in this area? Would anyone like to? Jess*

↑ Index

2. Dan Wilcox

News Release: Third Thursday Poetry Night, August 18: Naton Leslie

Mon 1 Aug 2011

The Poetry Motel Foundation

c/o Dan Wilcox

280 South Main Ave.

Albany, NY 12208

[redacted]

> *Press Release -- for immediate release <*

Poet Naton Leslie to read

at the Social Justice Center

Thursday, August 18, 7:30PM

Local poet Naton Leslie will read from his work at the Social Justice Center, 33 Central Ave., Albany on Thursday, August 18, at 7:30PM. Naton Leslie teaches writing & literature at Siena College. His most recent book of poems is “Small

Cathedrals” (Wordtech Press, 2011), a collection of blank verse sonnets on the theme of mothers & children as it expressed in art, literature, & religion.

A reading by a local or regional poet is held each Third Thursday at the Social Justice Center. The event includes an open mic for audience members to read. Sign-up starts at 7:00PM, with the reading beginning at 7:30. The host of the readings is Albany poet and photographer Dan Wilcox. The suggested donation is $3.00, which helps support this and other poetry programs of the Poetry Motel Foundation, and the work of the Social Justice Center. For more information about this event contact Dan Wilcox, [redacted]; e-mail: [redacted].

The Social Justice Center, founded in 1981, is a non-profit organization working for progressive social change through education, community building and collective action. The center advances the struggles against racism and for peace and justice. For further information about the SJC call [redacted].

#

↑ Index

3. Halvard Johnson

Truck: Change of drivers/editors for August 2011

Mon 1 Aug 2011

Many thanks to Skip Fox for seeing us through July. The driver/editor for the month of August is Ken Wolman.

Welcome Ken. Drive carefully.

http://halvard-johnson.blogspot.com/

"Literature is news that stays news."
--Ezra Pound

Hal

Halvard Johnson
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[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>

, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
;*
*Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; *
***Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; *
***G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

↑ Index

4. Bonnie MacAllister

New August Certain Circuits

Mon 1 Aug 2011

We are extremely proud of our new August Multimedia Issue of Certain Circuits:

certaincircuits.org

Our latest newsletter (linked because of graphics): submission deadlines, events, artist bios here<http://us2.campaign-archive1.com/?u=920f76441c3d793bc38e3c63a&id=2215b8a466&e=> .

AUGUST MULTIMEDIA ISSUE FEATURES (clicking the artist name links to his or her contribution):

ART * * *Peter Baroth<http://certaincircuits.tumblr.com/post/8338457737/belly-dancer-peter-baroth-is-a-writer-artist> is a writer, artist, and musician based in Philadelphia. He was born in Chicago, raised in Norman, Oklahoma and is a graduate of Washington University in St. Louis and Temple Law School. He has published a novel, Long Green, with iUniverse and his most recent chapbook is Ski Oklahoma, published with Wordrunner Chapbooks. His poetry has appeared in Mad Poets Review, Schuylkill Valley Journal, Philadelphia Poets, Legal Studies Forum, The Awakenings Review, E Pluribus Unum – An Anthology of Diverse Voices, Apiary, and elsewhere. He was the 2009 recipient of the Amy Tritsch Needle Award in poetry. He is also on the editorial board of Philadelphia Stories magazine.*

*Eleanor Leonne Bennett<http://certaincircuits.tumblr.com/post/8338460693/eleanor-leonne-bennett-is-an-amateur-photographer> * is an amateur photographer and artist for Cheshire, England. She has won the Woodland Trust Nature Detectives Art Competition three times. She also won first place in National Geographic's UK Kids Photography Competition and the World Photography Organisation Photomonth Youth Award. eleanorleonnebennett.zenfolio.com

*Nicole Patrice Dul<http://certaincircuits.tumblr.com/post/8338480951/ciudades-perdidas-lost> * <http://certaincircuits.tumblr.com/post/8338480951/ciudades-perdidas-lost> (Silkscreen and Acrylic Painting *) holds a B.F.A. in painting and drawing from Tyler School of Art, Elkins Park, PA, and an M.F.A. in printmaking from Pratt Institute, Brooklyn, NY. She is currently an adjunct faculty member at Holy Family University, an instructor at Fleisher Art Memorial and an Administrator at the Gershman Y, a Jewish Arts and Culture Organization in Philadelphia, PA. Nicole is an exhibiting artist and is an ongoing member of Orchard Artworks, a Fine Art and Craft Cooperative Gallery in Bryn Athyn, PA. *npdprints.com/index.html

*Gesshel<http://certaincircuits.tumblr.com/post/8338428612/self-portrait-as-a-chair> ** is well known for her Cloudscapes and Skyscapes series and for her important mural arts work in urban schools. "**I continued studying Art receiving a BFA from the Philadelphia College of Art (now University of the Arts), after which I traveled to Norway to study the woodcuts of Edvard Munch.

The relationship between the intensity of light and color in Norway transformed my life as an artist forever. As color began to fill my work, I found myself becoming a painter as well. Upon returning to Philadelphia, expecting to teach in the school system and finding the power of these changes continued, I needed to return for my creative well-being. I was fortunate enough to enroll in the Royal Norwegian School of Arts and Crafts with a Stipend as a Printmaking Assistant. I also studied Norwegian at the University of Oslo. *www.gesshel.com

Amy Greenan<http://certaincircuits.tumblr.com/post/8338501710/drop-amy-greenan-statement> * is an artist, designer, art collector, and life enthusiast working and living in Niagara Falls, NY. She has exhibited her paintings, drawings, prints, books, and zines internationally. Greenan studied at SUNY Purchase (BFA) and the University at Buffalo (MFA), and teaches at the Art Institute of Pittsburgh Online Division, Buffalo State College, and Villa Maria College in Buffalo. www.amygreenan.com *

*Bex Saunders<http://certaincircuits.tumblr.com/post/7118285109/bex-saunders-is-a-15-year-old-awarding-winning> is a 15 year old awarding-winning photographer from Hampshire, England. Her work has been featured in many magazines such as Digital Photography Enthusiast and on multiple websites such as Italian Vogue. She was featured in Hampshire's Top Attractions, Littleton and Harestock Show, Nature Detectives, and the Young Photographer of The Year (as a finalist.) bex-photography.deviantart.com

Janice Sloane: In my work, the theme of skin and its impermanence has always been a constant — starting from the use of wax in painting, to create a textural body. I am now continuing with these themes of impermanence while relating them to women's issues regarding aging, "ideal beauty", sexuality, eternal youth, and cosmetic surgery. I am also inspired by African sculpture, ritual objects and painting references. www.janicesloane.com*

Kevin Von Holtermann<http://certaincircuits.tumblr.com/post/8338495085/an-interview-with-kevin-von-holtermann-i-paint> *shoots from the hip with refreshing naivete, energy and abandon bent on investigation. albeit with a free ongoing and eclectic conversation. Von Holtermann creates new language. Much about the paint, Kevin's varied processes, including unorthodox "resists," yield unpredictable results birthing dramatic and inventive abstraction. *www.kevinvonholtermann.com

POETICS<http://certaincircuits.tumblr.com/post/8338483914/invisible-as-i-stood-between-his-legs-this-man>

Joe Amaral spends most of his time spelunking around the central coast of California. He is a paramedic by trade but a world traveler at heart. Joe's work has appeared in A Handful of Dust, Carcinogenic, Eclectic Flash, Paradigm,

Underground Voices and in anthologies by Wicked East Press and Pill Hill Press.

*Lora Bloom *writes poetry, fiction, creative non-fiction and abstract rants, and is a musician and performance artist. Her work explores themes that can be erotic, mundane, surreal or spiritual. Lora's poetry and performance looks to break down the boundaries between inner and outer experience, dreamstate and raw existence, conflicting dualities, self and other. She is the lead vocalist/lyricist of the experimental rock band Radio Eris with whom she creates songs out of many of her poems and spontaneous lyrical improvisations. With her husband Kenny and other members of Radio Eris she helps run an art gallery and music space in West Philadelphia.

* Ann E. Michael <http://certaincircuits.tumblr.com/post/8338456420/ann-e-michael-is-a-poet-essayist-librettist-and>is a poet, essayist, librettist and educator who lives in Eastern Pennsylvania. She holds an MFA in creative writing from Goddard College and is a rostered Artist-in-Education with the Pennsylvania Council on the Arts. Her writing has appeared in numerous literary journals and in newspapers, family magazines, poetry anthologies, educational and academic publications as well as on radio. She has teaching experience with students from middle school through graduate school; in academic and workshop/seminar settings, she has instructed poetry, personal essay, memoir, radio commentary, creative writing and basic composition. Currently, she is the writing coordinator for the Academic Resources Center at DeSales University in Center Valley, PA. www.annemichael.com*

* <http://www.annemichael.com/>**
*

*MaryAnn L. Miller<http://certaincircuits.tumblr.com/post/8338435527/eyeful-scales-and-vertebrae-shimmer-stomping-hot> *, M.Ed. MFA, has been the Resident Book Artist at the Experimental Printmaking Institute, Lafayette College since 2001. Her work is in the National Museum of Women in the Arts. Her book of poetry, Locus Mentis, will be published by PS Books in 2012. www.maryannlmiller.com

<http://www.maryannlmiller.com/> *Rachel Udell has been working primarily with fibrous materials for the past five years. Her work addresses how yarns, fabrics, clothing, and other materials can be used not only as formal elements to inform texture, shape, fluidity and plasticity, but also to evoke emotions that are sometimes difficult to put into words. She lives and works in Philadelphia. More of her artwork can be seen at her website:* <http://www.racheludell.com/> www.racheludell.com.

Hugh What<http://certaincircuits.tumblr.com/post/8338447526/the-cart-in-front-of-the-horse-im-too-expensive> Returning to poetry after many years,

Hugh, aged 51, finds it to be a relaxing and exacting sport of catch and tell all. A mirror image of his earlier career as a poet is expected to commence, left will be right, old will be new, poor will be rich, and inside will be out. He reports that his earlier poetry is in a box somewhere in the attic.

Web: certaincircuits.org <http://www.certaincircuits.org/> Twitter: certaincircuits <http://twitter.com/#!/certaincircuits> Facebook: certaincircuits <https://www.facebook.com/certaincircuits> Tumblr: certaincircuits.tumblr.com Newsletter: here<http://us2.campaign-archive1.com/?u=920f76441c3d793bc38e3c63a&id=2215b8a466&e=>

Please feel free to forward this email and the newsletter<http://us2.campaign-archive1.com/?u=920f76441c3d793bc38e3c63a&id=2215b8a466&e=>to colleagues we may have forgotten.

↑ Index

5. David Kirschenbaum

5th Welcome to Boog City Fest Starts Friday

Tue 2 Aug 2011

Hi,

Here it is, beginning this Fri., Aug. 5 through Tues. Aug. 9, we'll be celebrating Boog's 20th anniversary by putting on the fifth annual Welcome to Boog City poetry and music festival. It will feature 67 poets, 10 musical acts, and 8 plays over the five days.

You can view the web-only color pdf version of Boog City’s Welcome to Boog City issue here:

http://www.boogcity.com/wbc5_sked.pdf

replete with:

* the full schedule illustrated with performer pics

*Rachel Aydt and Sean Cole on their Boog histories

*music editor Jonathan Berger on festival performers Cat Rockefeller, Charles Mansfield, and Crazy and the Brains

*Contributor Jean-Paul Pecqueur on festival contributor Austin LaGrone

*small press editor Douglas Manson interviews Marthe Reed, editor of d.a. levy lives visiting press Black Radish Books

*poems by fest performers Christine Hamm, Joanna Penn Cooper, Tanya Larkin, Mary Austin Speaker, and Monica A. Hand

and thanks to Jesse Schoen ([redacted]) who designed the festival's logo.

Among the festival highlights are:

—our d.a. levy lives series devotes a night to Black Radish Books;

—our 8th annual small, small press fair, with exhibits from 16 small presses, and readings by their authors;

—Poetry’s First Responders: 9/11, A Time When Poetry was Always Still Possible a panel curated and moderated by Douglas Rothschild;

—poet Rebecca Wolff reading and in conversation with poet Alan Gilbert.

—and our Second Poets' Theater night, featuring eight plays.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

P.S. Physical copies of this issue, Boog City 69, are available later today at the below drop spots.

3,000 copies of Boog City are distributed among, and
available for free at, the following locations:

MANHATTAN

East Village
Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues)
Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.)
Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.)
Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.)
Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.)
Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker sts.)
Think Coffee * 1 Bleecker St. (@ Bowery)
Trash and Vaudeville (upstairs) * 4 St. Mark’s Pl. (bet. 2nd & 3rd aves.)
Mission Café * 82 Second Ave. (bet. 4th & 5th sts.)
Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.)
Sidewalk Café * 94 Avenue A (bet. 6th & 7th sts.)
Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C)

Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.)
Life Café * 343 E. 10th St. (bet. Avenues A & B)
St. Mark’s Books * 31 Third Ave. (bet. St. Mark’s Pl. & 9th St.)
St. Mark’s Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground * 9 Great Jones St. (bet. Broadway & Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee * 248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) Housing Works Cafe * 126 Crosby St. (bet. E. Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.) ACA Galleries * 529 W. 20th St., 5th Flr.(bet. 10th/11th aves.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

Greenpoint Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Enid's * 560 Manhattan Ave. (bet. Nassau and Driggs aves.) Thai Café * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Champion Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg
Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Public Assembly * 70 North 6th St. (bet. Wythe & Kent aves.) 50
Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 44 Berry St. (bet. N.11th & N.12th sts.)

Unnameable Books * 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue)

Please patronize our advertisers:

Contradicta: Aphorisms by Nick Piombino

Gival Press * http://www.arlijo.com/

Kelsey Street Press * http://www.kelseyst.com/

Lunar Chandelier Press * http://www.lunarchandelier-lunarchandelier.blogspot.com/

Magick Mirror * http://www.magickmirror.com/

No Tell Books * http://www.notellbooks.org/

No, Dear * [redacted]

North Atlantic Review * http://www.northeaglecorp.com/

Peace Couple * http://www.pwpbooks.blogspot.com/

Poets Wear Prada * http://www.pwpbooks.blogspot.com/

Station Hill * http://www.stationhill.org/

Tinfish Press * http://tinfishpress.com/

Vanitas magazine * http://www.vanitasmagazine.com/

To advertise in Boog City, see our ad rate card:
http://welcometoboogcity.com/ad_rates.pdf

Advertising or donation inquiries can also be directed to
[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Joanna Fuhrman, Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter editor, [redacted]

Want to have your work appear in our art section?
Query [redacted]

5th Annual

Welcome to Boog City festival
5 Days of Poetry and Music

FRIDAY AUGUST 5, 7:00 P.M.
BTP
175 Stockholm St., buzzer 303
Brooklyn

$5 suggested

Readings and musical performances by

7:00 p.m.-Rachel Aydt
7:10 p.m.-Jeffrey Wright
7:20 p.m.-Alex Abelson
7:30 p.m.-Alan Gilbert
7:40 p.m.-Joy Katz
7:55 p.m.-Basil King
8:05 p.m.-Crabs on Banjo (music)
8:55 p.m.-Jill Stengel
9:10 p.m.-Rebecca Wolff, reading and in conversation with Alan Gilbert
10:00 p.m.-Sean Cole
10:10 p.m.-Dan Fishback (music)
10:40 p.m.-Crazy and the Brains (music)
11:30 p.m.-Greg Smith and the Broken English (music)

Directions: L to Dekalb Avenue or M to Central Avenue
Venue is bet. Knickerbocker and Wilson avenues

SATURDAY AUGUST 6,
11:30 A.M.-9:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

8th Annual Small, Small Press Fair

Beginning with readings from authors of the exhibiting presses

12:00 p.m. Evie Shockley, Belladonna
12:10 p.m. Leigh Stein, Bone Bouquet
12:20 p.m. Cariah Lily Rosberg, Don’s Saddles and East Egg Press
12:30 p.m. Magus Magnus, Furniture Press
12:40 p.m. Helen Vitoria, Gigantic Sequins
12:50 p.m. Brenda Iijima, Least Weasel Chapbooks @ Propolis Press
1:00 p.m. Stephanie Gray, Litmus Press/Aufgabe
1:10 p.m. Joe Elliot, Lunar Chandelier
1:20 p.m. Lawrence Giffin, Tea Party Republicans Press
1:30 p.m. Damian Weber (music)

1:50 p.m. Break

2:00 p.m. Ronna Lebo, Off the Park Press
2:10 p.m. J. Hope Stein, Ping Pong
2:20 p.m. Tantra-zawadi, Poets Wear Prada
2:30 p.m. Lydia Cortes, Straw Gate Books
2:40 p.m. Emily Skillings, Stonecutter Journal
2:50 p.m. Ron Horning, Vanitas magazine and Libellum Books
3:00 p.m. Roxanne Hoffman, White Rabbit

3:10 p.m. Break

3:30 p.m. Rebecca Satellite (music)
4:00 p.m. Austin LaGrone
4:10 p.m. Toni Simon
4:20 p.m. Will Edmiston
4:30 p.m. Kimberly Lyons
4:40 p.m. Christine Hamm
4:50 p.m. Vyt Bakaitis
5:00 p.m. Martha King
5:10 p.m. Debrah Morkun
5:25 p.m. John Mulrooney
5:40 p.m. Justin Remer (music)

6:10 p.m. Break

6:20 p.m. Joanna Penn Cooper
6:30 p.m. Franklin Bruno
6:40 p.m. Tanya Larkin
6:55 p.m. Emily Einhorn (music)
7:25 p.m. Mary Austin Speaker
7:35 p.m. Jean-Paul Pecqueur
7:45 p.m. Jesse Seldess
7:55 p.m. Sue Landers
8:05 p.m. Douglas Piccininni

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 7,
12:00 P.M.-4:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

12:00 p.m. Mark Lamoureux
12:10 p.m. Nicole Wallace
12:20 p.m. Ian Wilder
12:30 p.m. Douglas Rothschild
12:45 p.m. Charles Mansfield (music)
1:15 p.m. Brett Price
1:25 p.m. Meredith Walters
1:35 p.m. Kimberly Ann Southwick
1:50 p.m. Andrea Ascah-Robinson
2:05 p.m. Greg Fuchs

2:15 p.m.-2:30 p.m.

2:30 p.m. The Death of Irony; The Triviality of Poetry in the Face of Such Tragedy; and Other Myths of 9/11; a Retrospective

The Death of Irony; The Triviality of Poetry in the Face of Such Tragedy; and Other Myths of 9/11; a Retrospective Immediately after 9/11, media pundits and assorted politicos unilaterally declared “Irony is Dead.” But the spray-painted sign at the first responder’s entrance to Ground Zero, which very cryptically read “Payback is a bitch,” belied this assertion. A number of poets who felt that irony was perhaps still alive will look back and consider the value and purposes of poetry.

Curated and hosted by Douglas Rothschild, with panelists Jim Behrle, Sean Cole, and Joe Elliot

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 7,
5:00 P.M.

Zinc Bar
82 W. 3rd St.
NYC

Boog Poets Theater, featuring:

Austin Alexis’ A Favor
Charles Borkhuis’ Flipper
Maria Brandt’s The Root People
Joel Chace’s The Cell
Jennifer Hill’s Three Turns
Vincent Katz’s Veranda of the Grand Gables (excerpt)

Eugenia Macer-Story's, Captain Midnight’s Spyglass Heart
Matt Reeck’s Panoptical Illusion:

Directions: A/B/C/D/E/F/V to W. 4th St.
Venue is bet. Sullivan and Thompson sts.

MON. AUG. 8,
6:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

free

6:00 p.m. Sheila Maldonado
6:10 p.m. Mark Statman
6:20 p.m. Cara Benson
6:30 p.m. Ekoko Omadeke
6:40 p.m. Kathrin Schaeppi
6:55 p.m. Michael Leong
7:05 p.m. Joe Crow Ryan (music)

7:25 p.m. break

7:35 p.m. Monica A. Hand
7:45 p.m. Greg Purcell
8:00 p.m. Claire Donato
8:10 p.m. Jibade-Khalil Huffman
8:20 p.m. Ish Klein
8:35 p.m. Joe Crow Ryan (music)

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

TUES. AUG. 9,
6:00 P.M.

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

d.a. levy lives: celebrating the renegade press, season 9 kick-off

Black Radish Books

featuring readings from:

Bruce Covey
Carrie Hunter
Mark Lamoureux
Marci Nelligan
Marthe Reed
Kathrin Schaeppi
Jill Stengel
David Wolach

and music from

Cat Rockefeller

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Welcome to Boog City 5 Bios and Websites

*Friday

**Alex Abelson
http://www.alexabelson.com/
Alex Abelson is a video artist and poet working out of Brooklyn. He is an M.F.A. candidate at The Pratt Institute.

**Rachel Aydt http://www.newyorklostandfound.blogspot.com/ http://www.wordcitystudio.com/ Rachel Aydt is a writer and assistant professor at The New School University, where she teaches magazine journalism. She’s worked on staff at magazines for nearly two decades, including American Heritage, Cosmopolitan, and CosmoGirl. Now she works from home (or from any cafe that has electrical sockets and bottomless cups of coffee), and she’s a regular contributor of essays and features to The New York Times' Motherlode blog, Parents magazine, Time International, and Inked. She blogs at New York Lost and Found with a large focus on New York City, the arts, travel, and parenting. She’s a cofounder of a developing creativity blog called Word City Studio, which uses New York City as a backdrop. • When I was 18 years old I was reading poetry at an open mic night at the QE2 on Central Avenue in Albany. That year, I was getting my B.A. from SUNY Albany, but what I was mostly doing was swinging 300 burritos on a busy night at El Loco Mexican Cafe. Or hanging out at Justin's on a flush night; Palais Royale on not such a flush night. Come to think of it, this seems like a time when drinks were rarely bought; they were just doled out and fueling general mayhem up and down Lark Street.

In the audience at the QE2 were two stand-up young men named Rod Sperry and David Kirschenbaum. They liked my poetry a lot, they said. They were starting a press—what would become Boog Literature—and they wanted to publish a chapbook of my work. I wanted to date Rod, and so I said yes. That’s not why I said yes, but the synergy of the xeroxing of stapled chapbook days certainly helped to fuel a crush, and David and Rod have remained stalwart friends and supporters for the last 20- plus years. My chapbook was titled A Canopy Sack of Details. I write mainly nonfiction narratives now. I'd love to believe that not-so- buried in each of these are bits of poetry emerging; it’s a calling that seems to transform and reemerge at the most unexpected times and for the strangest reasons.

**Sean Cole http://www.shampoopoetry.com/shampoothirtyeight/cole.htm Sean Cole is a public radio reporter and poet living in New York, hailing from Boston, and formerly of Toronto. He's proud to be a long- standing member of the Boog family, beginning with his first chapbook, "By the Author," which came out so long ago he's forgotten the year. • Who is this bouyant, Ted-Berrigan-sized, yarmulked guy at Aaron Kiely’s Boston Alternative Poetry Conference in 1998? I mean the one behaving (maybe overly so?) as though anything’s possible. I mean the guy who sat on the publishing panel, with a bone folder and long-armed stapler, assembling chapbooks before our eyes—chapbooks for which he’d gathered the poems one day prior. When you meet someone who will be your friend and collaborator for life, there’s a hair of a second when you know it. You don’t know, necessarily, he’ll be the first person to mass-produce your poems. Nor that he’ll one day send you 31 self- addressed stamped postcards and demand a month of daily poems because he thinks you’re not writing enough (because you aren’t). Nor that you will fight, for days, about whether it’s unseemly to name a Boog Literature volume Erections. I mean when you first lay eyes on him, you don’t even know his name. But there’s an instant when, inexplicably, you’re already grateful for his unaccountable belief in you, for his tirelessly shepherding so many nutso poets into print, for driving around New York delivering hundreds of free Boog City issues to bars and cafés. There’s just a moment when you flash on that. And then it passes. And he sticks out his hand and says, “Hi! I’m David Kirschenbaum.”

**Crabs on Banjo http://www.myspace.com/crabsonbanjo Crabs on Banjo is an experimental, improvisational musical act combining audience-inspired titles with the wit and melodic force of Ben Krieger and Brian Speaker. Rarely will you find a more potent combination of class and crass.

**Crazy and the Brains http://www.myspace.com/crazyandthebrains Punk Rock meets the Stone Age, Crazy and the Brains will have you singing, dancing, and fist pumping to catchy grooves and fun lyrics. They really do just “Wanna Be On Saturday Night Live,” and with great hooks, it wouldn’t surprise me if they

eventually were. Downstroke guitars and xylophone makes them sound like The Ramones meet The Violent Femmes. • The self-described “newest band in NYC” is a modern-day Ramones, with lyrics so dumb they have to be smart (or so one hopes). "I don't want to do anything I don't like. I just wanna be on Saturday Night Live,” they artlessly state on a track from their self-titled EP, with no evident irony and more energy than any amount of Ritalin could control. You can see the live video at Youtube, along with loads of other clips that showcase their sound.

The band's not-so-secret weapon is Jeff Rubin, the nominal Brains of the outfit, who serves as lead xylophone player and a contrasting voice of sanity. It’s his excellent and unexpected chops with mallets that form the backbone over which Crazy Chris Urban’s absurd stories get sung.

Having released two EPs in association with Crafty Records, the core duo has expanded into a full band with a punk rock rhythm section. Whatever arrangements Crazy and the Brains provide, it’s the original duo that garners the lion’s share of attention—and rightfully. It's the combination of Urban's understated madness and Rubin's virtuosic skill that fills the seats. Brian Speaker, The New York Antifolk Festival’s musical curator, simply states that “Crazy and the Brains kick ass!”

Primitive and impossibly danceable, Crazy and the Brains are best taken late at night, with little planning and a fair amount of alcohol. —Jonathan Berger

**Dan Fishback http://www.danfishback.com/ Dan Fishback has been writing and performing in New York City since 2003, in the anti-folk and experimental performance scenes. His plays and performances have been staged at venues like P.S. 122, Dixon Place, Joe’s Pub, and BAX, among others. His band Cheese On Bread has toured Europe and North America, and has released records in the United States and Japan. As a solo artist, Fishback has released several recordings, including Sweet Chastity and Calendar Boys, with Mammal forthcoming. In the past, he fronted the grunge band The Faggots, played drums in Old Hat, and danced in Nan Turner’s movement troupe Underthrust. Fishback has enjoyed artist residencies at Yaddo, the MacDowell Colony, Brooklyn Arts Exchange, and Dixon Place. He received the Franklin Furnace Fund grant for performance art in 2010 and the Six Points Fellowship for Emerging Jewish Artists in 2007.

**Alan Gilbert http://creative-capital.org/projects/view/41 Alan Gilbert is the author of the poetry book Late in the Antenna Fields (Futurepoem books) and a collection of essays and articles entitled Another Future: Poetry and Art in a Postmodern Twilight (Wesleyan University Press). His poems have appeared in BOMB, Boston Review, Chicago Review, Denver Quarterly, jubilat, and The Nation, among other places. His writings on poetry and art have appeared in a

variety of publications, including Aperture, Artforum, The Believer, Cabinet, Modern Painters, Parkett, and The Village Voice.

**Greg Smith and the Broken English
http://www.gregsmithandthebrokenenglish.com/ Hailing from the sleepy mountain towns of western Massachusetts, Greg Smith spent his formative years engrossed in the music of bands like Nirvana, The Beatles, and Led Zeppelin. It wasn't until discovering the music of the now late Dave Carter that Smith found a deep appreciation for folk and country music and realized his calling as a songwriter. Leaving behind country life for the big city, Smith has struggled to find better times on what's been a bumpy road of jobs that don't pay, long-distance relationships, and the burden of leaving behind the family farm. But through the hard times, he's channeled his experiences into a body of work that breaks down stylistic barriers and simply tells it like it is.

**Joy Katz
http://www.joykatz.com/
Joy Katz is the author of two poetry collections, The Garden Room and Fabulae, and co-editor of the acclaimed anthology Dark Horses: Poets on Overlooked Poems.

She was educated at The Ohio State University, Washington University in St. Louis, and Stanford University. Trained in industrial design, she worked as a graphic designer before starting to write poetry.

Honors for her writing include a 2011 NEA fellowship, a Wallace Stegner Fellowship, and the Nadya Aisenberg Fellowship at the MacDowell Colony. Her poems are anthologized in The Best American Poetry, among other places, and appear in such journals as The American Poetry Review, Notre Dame Review, Ploughshares, Cincinnati Review, and elsewhere. Her prose has appeared in The New York Times Book Review and The Village Voice.

She has taught literature and poetry at The New School and NYU and now teaches in the graduate writing program at the University of Pittsburgh and in the low-residency and on-the-ground programs at Chatham University. She is an editor-at-large for Pleiades.

She lives in Pittsburgh with her husband and young son.

**Basil King http://www.sugarmule.com/37frame.htm Basil King is a painter/poet. Born in England before World War II, he has lived in Brooklyn since 1968. He attended Black Mountain College as a teenager, and for the past four decades he has taken his art "from the abstract to the figure, from the figure to the abstract."

He began to write in 1985, after his first trip back to England, and he now practices both arts daily. His books include mirage: a poem in 22 sections, Warp Spasm, Identity, and 77 Beasts/Basil King's Beastiary.

Learning to Draw/A History, a collection of 22 sections of this ongoing work, is forthcoming in the fall of 2011 from Skylight Press. He most recently exhibited his art at Poets House, New York City, in 2010.

**Jill Stengel http://www.durationpress.com/abend/ http://www.dusie.org/ Formerly of San Francisco and Los Angeles, poet and publisher Jill Stengel lives in Davis, Calif. where she writes, publishes intermittently her a+bend press, and raises three children. Five of her nine chapbooks can be viewed online at Dusie's site, and she has other work online as well. Black Radish Books will publish her first full-length collection, dear jack, later this year.

**Rebecca Wolff http://www.rebeccawolff.com Rebecca Wolff is the author of three books of poems, including most recently The King (W. W. Norton). She is working on a fourth, called One Morning--. Her novel The Beginners is out this summer from Riverhead Books. Wolff is the editor of Fence and Fence Books and the publisher of The Constant Critic.

**Jeffrey Cyphers Wright http://livemagnyc.com/ Jeffrey Cyphers Wright is the author of 11 books of verse including Employment of the Apes, All in All, Drowning Light, and Walking on Words. His poetry has also been in numerous magazines and several anthologies. His artwork has been in a dozen group shows and one solo show. He can be found reading, singing, and wise-cracking on Youtube. Critical work appears monthly in The Brooklyn Rail.

*Saturday

**Vyt Bakaitis http://lunarchandelier-lunarchandelier.blogspot.com/ Vyt Bakaitis has a new book of poems, Deliberate Proof (Lunar Chandelier Press), and has also published translations of poetry from several languages, with his versions of the classic Romantics Hölderlin and Mickiewicz included in World Poetry (W. W. Norton). Daybooks 1970-1972 (Portable Press at Yo-Yo Labs), his translations from the Lithuanian poet Jonas Mekas, appeared in 2003. City Country was his first book (Black Thistle Press).

**Franklin Bruno http://www.nervousuntothirst.blogspot.com Franklin Bruno's first full-length collection, The Accordion Repertoire, is forthcoming from Edge Books next year. His previous chapbooks are Policy Instrument (Lame House Press) and MF/MA (Seeing Eye Books). He is also the author of a critical book on Elvis Costello's album Armed Forces in Continuum Books' 33 1/3 series; his music criticism appears in many publications. Since 1990, he has released over a dozen albums of original songs as a solo artist and member of Nothing

Painted Blue and The Human Hearts, his current band. He lives in Jackson Heights, Queens.

**Joanna Penn Cooper http://www.joannapenncooper.blogspot.com/ Dancing Girl Press published Joanna Penn Cooper’s second chapbook of poetry and short prose pieces, Mesmer, in 2010, and her full-length poetry collection, How We Mostly Were, was a finalist for the Kinereth Gensler Award from Alice James Books. Joanna's creative and critical work has appeared in a number of journals, including Opium, Lungfull!, Supermachine, Pleiades, elimae, and Boog City. Her work is also forthcoming in Poetry International and South Dakota Review. Joanna has been a visiting professor at Fordham University and Marquette University, and she is currently working on a book of short prose pieces that fall somewhere between the prose poem and micro-essay.

**Lydia Cortes, Straw Gate Press http://www.brooklynrail.org/2009/11/books/rapid-transit-nov-09 http://www.leafscape.org/StrawGateBooks/index.html Lydia Cortes don't have no URL, but her latest bio is as follows: Lydia Cortes is a long-time New Puertorrican-born resident, raised in New York, but with strong roots in the two cultures of the Boricua and the Brooklyn that spawned her. She is also influenced by the many other cultures and languages she was surrounded by growing up in the Williamsburg, Fort Greene, and East Flatbush nabes and by the schools she attended: PS 55, Francis Scott Key JHS, Girls High, Erasmus Hall HS, and St. John's U. She has been published in various anthologies and has two collections of poetry, Lust for Lust and Whose Place.

Though she writes mostly in English, she often uses phrases, words, cachets from the other languages she's fluent in: Spanish and Italian. (During the ’60s and ’70s, she lived in Rome.) She feeds on the slang of all three.

Founded by Phyllis Wat in 2005, Straw Gate Books publishes poetry and occasional related texts. It is particularly interested in works by women and non-polemical writing with underlying social content. Straw Gate also features new authors and authors whose work is underserved.

**Will Edmiston http://3sadtigers.blogspot.com/2011/02/3-sad-tigers-press-publishes-effie-by.html Will Edmiston is a poet living in Brooklyn. His work has recently appeared in Lungfull!, Bardic Sepulchral, The Recluse, and The Bridge. 3 Sad Tigers Press published his chapbook effie. He volunteers as an archivist for The Poetry Project.

**Emily Einhorn http://www.myspace.com/emilyeinhorn Toe tapping to belly laughing, Emily Einhorn takes you on a journey. From Texas to Chicago, Nashville to Florida, her melodies will travel home with you and her lyrics will give you reason to want to come on back real soon. She also has a wonderful voice and knows how to use it to split you open and sing to your insides.

**Joe Elliot, Lunar Chandelier Press http://lunarchandelier-lunarchandelier.blogspot.com/ Joe Elliot ran a weekly reading series at Biblios Bookstore and Café in NYC for five years, starting in the early ’90s, and helped move the series to Zinc Bar, where it continues today. He co-edited two chapbook series: A Musty Bone and Situations, which published authors such as Antje Katcher, Paul Genega, Duncan Nichols, Mitch Highfill, Kim Lyons, Rich O’Russa, Douglas Rothschild, Shannon Ketch, Lisa Jarnot, Bill Luoma, Kevin Davies, Marcella Durand, Rick Snyder, and many others. Elliot is the author of numerous chapbooks, including You Gotta Go In It’s The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross (a collaboration with artist John Koos), and Object Lesson (a collaboration with artist Rich O’Russa). Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well in the Drizzle, The Poetry Project Newsletter, Torque, Hanging Loose, EOAGH, Occo, Booglit, and Arras. His long poem, 101 Designs for The World Trade Center, was published by Faux Press’ e- mag, and Subpress published a collection of his work, Opposable Thumb. Lunar Chandelier Press published a new set of poems, Homework, last year.

Lunar Chandelier Press, formed in 2009, publishes books of modern, evocative writing. It is inspired by the spirit of the poet and artist- directed productions of the 1920s Paris Left Bank and the various contemporary poetry projects of Brooklyn’s Gowanus Canal’s right bank: Belladonna Books, Cabinet, Litmus Press, Portable Press at Yo-Yo Labs, and Ugly Duckling Presse, as well as the venerable Hanging Loose Press, based in downtown Brooklyn

**Lawrence Giffin, Tea Party Republicans Press http://www.brooklynrail.org/2011/05/poetry/practiced-restraint Lawrence Giffin is a poet and archivist living in New York City. He is a member of the loose publishing collective Lil' Norton, where he is the series editor of the Physical Poets Home Library, an occasional .pdf journal where each issue focuses on a different geographically-specific group of writers. A new book, Sorites, is recently out from Tea Party Republicans Press.

**Stephanie Gray, Litmus Press/Aufgabe http://www.brooklynrail.org/2010/11/poetry/from-i-thought-you-said-it-was-sound http://www.litmuspress.org/ Straw Gate Books published poet-filmmaker Stephanie Gray's first book, Heart Stoner Bingo, in 2007. Her work has appeared or is forthcoming in Aufgabe, Sentence, The Brooklyn Rail, 2nd Avenue Poetry, EOAGH, The Boog City Reader, and The Recluse. Venues she has read at, often live with her films, include The Projections, Segue, and The Poetry Project Friday series. Her films have shown internationally, including at

the Ann Arbor, Oberhausen, Viennale, Videoex, and Antimatter festivals, among others.

Dedicated to supporting innovative, cross-genre writing, Litmus Press publishes the work of translators, poets, and other writers, and organizes public events in their support. We encourage interaction between poets and visual artists by featuring contemporary artworks on the covers of our full-length books and in Aufgabe, our annual literary journal. By actualizing the potential linguistic, cultural and political benefits of international literary exchange, we aim to ensure that our poetic communities remain open-minded and vital.

**Christine Hamm http://www.christinehamm.com/ Christine Hamm is a Ph.D. candidate in English literature. She won the MiPoesias First Annual Chapbook Competition with her manuscript Children Having Trouble with Meat. Her poetry has been published in The Adirondack Review, Pebble Lake Review, Women's Studies Quarterly, Lodestar Quarterly, Poetry Midwest, and Rattle, among others. She has been nominated four times for a Pushcart Prize, and she teaches English at CUNY. She has performed all over the country and was one of the featured poets in the Poetic Voices Festival of Hartnell College. She has two books out, The Transparent Dinner and Saints & Cannibals, and Blazevox [books] is publishing her third, Echo Park. She is a poetry editor for Ping•Pong, a literary journal published by the Henry Miller Library of Big Sur, and is the editor of Like a Fat Gold Watch, an anthology of creative and critical works inspired by Sylvia Plath.

**Roxanne Hoffman, White Rabbit http://www.roxanne-hoffman.blogspot.com/ Roxanne Hoffman worked on Wall Street for 20 years, and she now answers a patient hotline for a major New York home health care provider. Her words appear on and off the net in such journals as Amaze: The Cinquain Journal, Clockwise Cat, Danse Macabre, The Fib Review, Hospital Drive, Lips Magazine, Lucid Rhythms, Mobius: The Poetry Magazine, The Pedestal Magazine, and Shaking Like a Mountain; the 2005 indie flick Love and the Vampire, directed and produced by Dave Gold; and in several anthologies including The Bandana Republic: A Literary Anthology by Gang Members and Their Affiliates (Soft Skull Press), Love After 70 (Wising Up Press), and It All Changed in an Instant: More Six-Word Memoirs by Writers Famous & Obscure (Harper Perennial). She's run the small literary press Poets Wear Prada since 2006.

The White Rabbit is a pseudonym for the inventive mind of award- winning poet Dorothy Friedman August, who, along with artist and poet John Silver, conceived White Rabbit in 2008.

The third issue of White Rabbit is inspired by Wallace Stevens and posits the image of "Crispin hung on porpoises instead of apricots." It garnered more inspiration from Stevens' poem, "Academic Discourse in Havana" and other

forays into the outrageous imagination, such as the poem “A Definition of Shaggly,” by editor Friedman August.

Shaggly is a typographical error that Woody Allen, when interviewed, gave his seal of approval to. “Shaggly is all the energy of people eating sauerkraut.” (from “A Definition of Shaggly.”)

White Rabbit, a yearly publication, is therefore about taking risks with language and content. Writers as diverse as Sapphire, Bill Kushner, David Mills, Tom Savage, Mitch Corber, Roxanne Hoffman, Bob Holman, and Larissa Shmailo are among the many poets published. New York City will be the theme for the fourth issue, out this fall.

**Ron Horning, Vanitas and Libellum Books
http://www.clepunk.com/pinkeye/horning/miss_you_already.htm Ron Horning was raised in Lima, Peru, and São Paulo, Brazil. He works on Wall Street and lives in Beacon, N.Y. His poems and translations have appeared in Vanitas, Gerry Mulligan, Zoland Poetry Journal, Sal Mimeo, The New Yorker, and The Best American Poetry. Costmary Press, in Kent, Ohio recently published three broadsides, and a poem called “Miss You Already” is on line at PinkEye, the “literary arm” of the ClePunk music site.

Vanitas is a journal of poetry, writings by artists, criticism, and essays. Vanitas comes out periodically, providing a forum for international voices with an emphasis on coming to grips with current world situations. Each issue contains writings by artists whose primary modes are non-literary and features the work of a visual artist.

Libellum books was founded in 2004 as a corollary to Vanitas magazine, as a forum for book-length poems, essays, and other texts that might have trouble finding a home in the usual poetry venues. Recent publications include Natural Light by Norma Cole, Revs of the Morrow by Ed Sanders, and The New World by Tom Clark.

**Brenda Iijima, Least Weasel Chapbooks @ Propolis Press
http://www.yoyolabs.com/ http://www.propolispress.com/leastweasel/ Brenda Iijima was born in the hilly town of North Adams, Mass. Glossematics, Thus is just out from Least Weasel Press. She is the author of Around Sea (O Books); Animate, Inanimate Aims (Litmus Press); revv. you'll-ution (Displaced Press); and If Not Metamorphic (Ahsahta Press), as well as numerous chapbooks and artist's books. She is also the editor of the eco language reader (Nightboat Books and [redacted]) and editor of Portable Press at Yo-Yo Labs.

Artist-poet Karen Randall established Propolis Press in 2001 for the purpose of printing fine letterpress artist’s books with poetry by innovative, contemporary

authors. The Least Weasel series, launched this year, consists of hand-bound chapbooks with letterpress printed covers.

**Martha King http://www.blazevox.org/index.php/journal/ Martha King was born in Virginia in 1937. She attended Black Mountain College in the summer of 1955 and married Basil King in 1958. She began writing in the late 1960s, after the birth of their two daughters, Mallory and Hetty.

Living in Brooklyn since 1968, King produced 31 issues of Giants Play Well in the Drizzle in the late 1980s (sent free to interested readers). Her collections of short stories include North & South, Separate Parts, and Little Tales of Family and War. Other stories have been anthologized in Fiction from the Rail and The Wreckage of Reason. A collection of her poetry, Imperfect Fit, was published in 2004.

Currently, King is at work on a memoir, Outside Inside, chapters of which have appeared in Jacket #40, Bombay Gin, Blaze Vox, and New York Stories.

**Austin LaGrone http://www.losthorsepress.org/book/oyster-perpetual Born in Baton Rouge, Austin LaGrone is the author of Oyster Perpetual, winner of the 2011 Idaho Prize for Poetry. His recent work is forthcoming in Crazyhorse, Indiana Review, Many Mountains Moving, and Willow Springs. He holds degrees from St. John's College and New York University and teaches at John Jay College in Manhattan. • Austin LaGrone was born and raised in Louisiana. According to one legend, he put himself through school bolting 450 transmissions a day to Chevy S-10 engine blocks. According to another, he hiked the Annapurna Circuit in flip-flops, and then, in 2010, his first book, Oyster Perpetual, won Lost Horse Press' Idaho Prize for poetry. One of the first things the reader notices upon opening Oyster Perpetual is the volume's wealth of characters, each possessing the aura of a real human being. The opening poem's first word is "Carlotta," who appears twice more in the volume's 51 poems. In the next poem we meet Cody, recently out of prison, "with a catfish tattooed along his ribcage." From that point on, in no particular order, we encounter Little Ricky from the GM assembly plant and Geraldine who wants a blackbird; Frank who taught Death a thing or two and Brandy who "came back after/ all those years," who carved her initials into the Oldsmobile's paint and left "an embalmed/ bullfrog playing a matchstick banjo." The speaker's relations with these characters, along with many others, constitute the heart of this book.

The soul of Oyster Perpetual is to be found in LaGrone's music. Just listen to the consonants grumble in "Lunchbreak Yodel for Elkhorn Sanitation"—"Someone's put chicken fingers/ inside my work gloves/ as if the jaws of a garbage truck/ could translate for the hunger of kings"; or hear the vowels sing in "Double Feature"—"Walking home, I saw the yellowed/ grass, the scattered cans,/ and

the patch of shade beneath/ the yard-car where the dog sleeps." The sound effects here are solid, not flashy; they work to join the reader to the book's characters and situations rather than to position her as an isolated spectator. — Jean-Paul Pecqueur

**Sue Landers Sue Landers is the author of Covers (O Books) and 248 mgs., a panic picnic (O Books). Her most recent chapbook, 15: A Poetic Engagement with The Chicago Manual of Style, is forthcoming from Least Weasel Chapbooks at Propolis Press. She lives in Brooklyn.

**Tanya Larkin
http://www.versedaily.org/2008/babyepic.shtml
Tanya Larkin lives in Somerville, Mass. and teaches Surrealism, Humanities, and English Lit at the New England Institute of Art in Brookline.

**Ronna Lebo, Off the Park Press
http://www.ronnalebo.com/Ronna_Lebo/Welcome.html
http://www.offtheparkpress.com/ Ronna Lebo received an M.F.A. from Mason Gross School of the Arts and teaches at Kean University. She performed for 12 years as Alice B. Talkless, won a Jackie 60 New Artist Award, and was included in two CMJ music festivals. Her poetry has been published in Arbella, Long Shot, Big Hammer, Words, This Broken Shore, Whim Wit, and the anthology Will Work for Peace edited by Brett Axel. Her book Prolapse is a 2011 publication from Off the Park Press.

Off the Park Press is a non-profit small press determined to enrich the deep cross-cultural connection between visual art and poetry. Located in New York City, its intention is to reach out to writers and visual artists, known and unknown, across the country to participate in their experimental collaborative publishing projects. Off the Park also publishes yearly anthologies of poems responding to specific visual art works that appear on the anthologies' covers.

**Kimberly Lyons http://www.yoyolabs.com/lyons.html Kimberly Lyons has a new collection of poetry, Rouge, forthcoming from Instance Press. Recent work can be found at Unarmed magazine, Talisman, Peep/Show poetry (online), peaches and bats, and New American Writing. She is the publisher of Lunar Chandelier Press and recently co-organized a one-day conference on the work of poet Robert Kelly held at Anthology Film Archives.

**Magus Magnus, Furniture Press
http://furniturepressbooks.com/books/magnuspride/
http://www.furniturepressbooks.com/ Magus Magnus lives in the Washington, D.C. metro area. Just as the "poetic" informs Magnus' approach to philosophy in Heraclitean Pride (Furniture Press), so too it informs his approach to theater in Idylls for a Bare Stage (forthcoming this fall from twentythreebooks). As for

poetry itself, two poems from his book Verb Sap (Narrow House) —“Radical Crumb” and “Empirical / Imperial Demonstration”—appear in the 10th edition of Pearson Longman's English anthology, Literature. Furniture Press will bring out Magnus’ book-length poem, The Re- echoes, in 2012.

Furniture Press is a publisher of strangely poetical texts and ephemera, all of which play at, but are not limited to, intertextuality and appropriation. Some want to call it poetry, but poetry can express many differing, sometimes conflicting and contradictory concepts. This is what we thrive on: the ambiguation of art and its likenesses. Our poetics follows this process closely, and we look for similar aesthetics in the writers we choose to publish and promote.

**Debrah Morkun http://www.debrahmorkun.com/ Debrah Morkun is a poet who lives in Philadelphia. BlazeVOX [books] released her first book, Projection Machine, last year. Her second book, The Ida Pingala, is forthcoming. She is a member of The New Philadelphia Poets and curates The Jubilant Thicket Literary Series.

**John Mulrooney http://www.prx.org/piece/1934 John Mulrooney is a poet, musician, and documentary filmmaker whose work has appeared in Pressed Wafer foldemzine, Fulcrum, and All Small Caps, among others. He is presently working on a film about the life and work of poet John Wieners. He lives in Cambridge, Mass. and talks to people, mostly about poetry and movies, at Bridgewater State University.

**Jean-Paul Pecqueur http://www.soandso.org/#/jean-paul-pecqueur/4539783017 Alice James Books published Jean-Paul Pecqueur’s first book of poetry, The Case Against Happiness. New work has appeared in Fourteen Hills, So and So, Gulf Coast, and Fence. Jean-Paul is from the Pacific Northwest; he currently lives in Brooklyn, where he teaches writing at The Pratt Institute.

**Douglas Piccinnini http://blog.bestamericanpoetry.com/the_best_american_poetry/2011/04/douglas-piccinnini-by-rob-crawford.html Douglas Piccinnini is the author of Crystal Hard-On (minutes Books) and Soft (The Cultural Society). He is also the founder of the CROWD Reading Series and, with Josef Kaplan, co-editor of Tea Party Republicans Press.

**Rebecca Satellite http://www.myspace.com/rebeccaseatle Rebecca Satellite is a songwriter and performer based in Brooklyn. Her debut album, but the sun was a man, was released in the summer of 2010, and she is now writing new material for a follow-up. You can catch her live with Chris Roush (drums) and Angela Phillips (bass).

**Justin Remer
http://soundcloud.com/weemaykmusic
Justin Remer is a filmmaker and the leader of Elastic No-No Band. He is also the head of the fledgling record label Weemayk Music.

**Cariah Lily Rosberg, Don Saddles, and East Egg Press
http://www.donsaddles.blogspot.com Cariah Lily Rosberg is 4-1/2 years old and lives in Middlesex, Vt. She is a Waldorf student, an inventor of stories and ideas, and often assists her mother in the kitchen. She is spending the summer at herb camp, studying herbs and spices and visiting the lakes in Vermont. Strawberry Things is her first book of recipes but certainly not the last. She is currently working on a new book of savory desserts, including her newest recipe for lentil ice cream.

Don Saddles is a project run in Brooklyn that was born out of an interest in refurbishing old bicycle and moped saddles. Finding frustration in the cost and style of the saddles they saw in stores, furniture designer Elise McMahon and textile designer Francesca Capone set out to find bike/moped saddles that were being thrown out by bike shops, as well as leather and vinyl scraps from a variety of sources. The saddles are completely hand-made from recycled materials and have been Frankensteined and beautified for your bicycle riding pleasure. And don't be afraid to ask! We will put the saddle right on your bike for you at no additional cost. Ride on!

East Egg Press brings you a small collection of recipe books with a poetic nature: ROOTS recipe book is a compilation of recipes from a coterie of creative people—painters, carpenters, writers, designers, filmmakers, musicians, children, and wanderers. Each person was asked to contribute a recipe that was relative to the word "roots" and its varying interpretations. Strawberry Things is a short compilation of recipes that were dictated aloud by Capone’s four-year-old niece. She makes up words, pairs unlikely ingredients, and even provides processes on how to combine and eat the recipes. Her culinary inventions are imaginative, thoughtful, poetic, and humorous recipes that have wisdom and poetic intuition far beyond her years.

**Jesse Seldess http://littleredleaves.com/LRL4/Jesse_Seldess.html
http://www.antennae-journal.com/ Jesse Seldess recently relocated to Brooklyn from Karlsruhe, Germany. He is the author of two books, Who Opens and Left Having (both Kenning Editions), as well as chapbooks on Hand Held Editions, Instance Press, Answer Tag Press, and the Chicago Poetry Project Press. His work has recently appeared in the journals EOAGH, Jacket, Little Red Leaves, and out of nothing. Since 2001, he has edited and published Antennae, a journal of experimental writing and language-based performance and music scores.

**Evie Shockley, Belladonna http://www.redroom.com/blog/evie-shockley http://www.belladonnaseries.org/ Evie Shockley is the author of two full-length collections of poetry, the new black (Wesleyan, 2011) and a half-red sea (Carolina Wren Press, 2006), and two chapbooks, 31 words * prose poems (Belladonna* Books, 2007) and The Gorgon Goddess (Carolina Wren Press, 2001). Her study Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry is forthcoming from the University of Iowa Press in 2011. Her poems and essays have appeared recently or are forthcoming in journals and anthologies such as Callaloo, The Nation, qaartsiluni, Black Nature, Talisman, esque, and Home is Where: An Anthology of African American Poets from the Carolinas. Shockley is Associate Professor of English at Rutgers University, in New Brunswick, New Jersey, where she teaches African-American literature and creative writing.

2011 marks the 12th anniversary of the Belladonna* mission to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language. Belladonna* has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration in and between multiple forms, languages, and critical fields. As performance and as printed text, the work collects, gathers over time and space, and forms a conversation about the feminist avant- garde, what it is and how it comes to be.

**Toni Simon
http://www.2ndavepoetry.com/2ndAve_3/v3tsimonearth.html
Toni Simon has exhibited her work at The Drawing Center and A.I.R. Gallery. Her illustrated chapbook, Earth After Earth, is forthcoming from Lunar Chandelier Press.

**Emily Skillings, Stonecutter http://culturebot.net/2011/02/9432/slow-dancing-the-poem-body-of-words-dixon-place/ http://www.stonecutterjournal.com/ Emily Skillings is a poet, dancer, and choreographer living in Brooklyn. She earned her B.A. in dance and poetry from The New School in 2010.

Stonecutter is a biannual journal of art and literature, created by a group of New York-based women involved in the arts. Issue One features work from Jen Bervin, Jennifer Cazenave, Anne Fitzgerald, Alan Gilbert, Andrew Gorin, Sarah Holland-Batt, Robert Kelly, Charlotte Mandell, Daniel Nohejl, Lauren O' Connor, Emily Skillings, Jocelyn Spaar, Ben Townsend, Eliot Weinberger, Jeffrey Yang, and Matvei Yankelevich, with art and photography from Travis Jackson, Orion Martin, and Newsha Tavakolian. To subscribe please visit the above URL or send submissions to [redacted].

**Mary Austin Speaker http://www.maryaustinspeaker.com/ Mary Austin Speaker is the author of two chapbooks—In the End There Were Thousands of Cowboys and Abandoning the Firmament (Menagerie Editions)—with a third (The Bridge) forthcoming from Push Press. New work is forthcoming in Mrs. Maybe and High Chair, and has recently appeared in Big Bell, Boston Review, Iowa Review, New Orleans Review, and elsewhere. She is co-founder of Triptych Readings poetry series, and she works as art director for Ecco, an imprint of HarperCollins Publishers.

**J. Hope Stein, Ping•Pong http://scapegoatreview.com/fall-2009/j-hope-stein.html#1 http://www.henrymiller.org/ping_pong.html Ping•Pong, a journal of the arts, published annually by The Henry Miller Library in Big Sur, California, serves up the best of global arts and literature by publishing a vibrant group of poets, writers, artists, and photographers. Ping•Pong is committed to a cultural dialogue between contemporary artists and the aesthetics created by Henry Miller and Anaïs Nin. Furthermore, Ping•Pong reaches beyond American shores to bring lesser-known writers into more prominence in English.

J. Hope Stein just finished her first book of poetry, The Inventor's Last Breath. Her short film based on her poetry manuscript was screened at New England College, Hartnell College, Fordham University, and the 2011 CinePoetry Festival at the Henry Miller Library. Her poems have appeared in Poetry International, Ping•Pong, Tygerburning, and Scapegoat Review. In 2009, she was nominated twice for the Pushcart Prize. She has also published critical work in Web Del Sol Review.

**Leigh Stein, Bone Bouquet
http://www.leighstein.com
http://www.bonebouquet.org/
Leigh Stein is the author of four chapbooks of poetry, including The Future Comes to Those Who Wait (Grey Book Press). Her first novel, The Fallback Plan, is forthcoming from Melville House in January 2012.

Bone Bouquet is a biannual online journal seeking to publish the best new writing by female poets, from artists both established and emerging. It aims to highlight the important work of female poets, who are often underrepresented in the writing community and popular media. Rather than personal politics, Bone Bouquet's criteria are excellence and vibrance. Rather than segregating the poetry of "women's issues" from "regular" creative work, the journal's goal is to provide an additional arena in which female poets can make their work more visible to readers, building their reputations as artists.

** Tantra-zawadi, Poets Wear Prada
http://www.tantra-zawadi.com/

http://pwpbooks.blogspot.com/
Tantra-zawadi, an award-winning poet/artist/filmmaker from Brooklyn, has performed to standing room audiences at venues as far away as South Africa, London, Germany, and Toronto.

Her most recent collection, Gathered at Her Sky, published by Poets Wear Prada, contains excerpts from her off-Broadway production Soldier Blues and her one-woman performance piece Girl: A Choreospective, as well as the text of previously recorded spoken-word tracks. Chuma Spirit Books published her previous book alifepoeminprogress.

Poets Wear Prada, also known as PWP Books, is a small literary press based in Hoboken, N.J., devoted to introducing new authors through high-quality chapbooks primarily of poetry, since 2006. Angelo Verga, Poetry Curator of The Cornelia Street Café, describes Poets Wear Prada as a “new press, great authors, a publisher who is one miracle short of sainthood.” Meredith Sue Willis of Books for Readers says, “Poets Wear Prada is a poetry publishing house with excellent poets and affordable books with beautiful covers. Have you had your poetry today?” PWP is a proud member of CLMP.

**Helen Vitoria, Gigantic Sequins http://helenvitoria-lexis.blogspot.com/ http://www.giganticsequins.com/ Helen Vitoria lives and writes in Effort, Penn. Her work can be found and is forthcoming in over 60 online and print journals, including PANK, wicked alice, Thunderclap, amphibi.us, The Dirty Napkin, Gigantic Sequins, Willows Wept Review, FRIGG Magazine, The Offending Adam, Used Furniture Review, Commonline: A Journal of Culture, Art & Literature, YB Poetry Journal, Fashion for Collapse, Caper Literary Journal, The Cartier Street Review, Poets & Artists Magazine, Sunfish Poetry Magazine, Monkeybicycle, Spooky Boyfriend, Spilt Milk, >kill author, elimae, Metazen, Dark Sky Magazine, Mud Luscious Press, and many others. She has been thrice nominated for Best New Poets 2010 Anthology.

Her chapbooks, The Sights and Sounds of Arctic Birds and Random Cartography Notes from Gold Wake Press. Blackwater: A Pneumatic Disturbance is her forthcoming e-chap from Red Ochre Press. Her first full length collection: Corn Exchange, will be released in the fall from Scrambler Books.

She is working on her second collection a novel(la) in verse: Amsterdam.

Gigantic Sequins is a biannual, print-only literary arts journal known for its unique design, compelling artwork, and willingness to publish writers and artists in all stages of their careers. Its 2.2 issue debuted this June, and submissions are currently open for its next issue.

**Damian Weber
http://www.housepress.org/weber.html
Damian Weber is a member of House Press and the editor of Source Material: A Journal of Appropriated Text.

*Sunday
**Unnameable

**Andrea Ascah-Robinson Andrea Ascah-Robinson is a poet living in New Haven, Conn. Previously she lived in New York City, where she was the host and co-producer of the reading series Oral Fixation, which was held at Bar 13 from September 1997 to March 1998. She has been a featured reader at The Poetry Project at St. Mark's Church, The Pink Pony, Limelight, The Theatre for the New City, Halcyon, and The Studio Museum in Harlem. Her work appeared in print for the first time in 2000 in The Portable Boog Reader. Her poetry has appeared online at Artsy Mag, Poetry Central, and Poetz.

**Jim Behrle
http://www.americanpoetry.biz/
Jim Behrle lives in Brooklyn, N.Y. His latest chapbook, It Serves Me Right to Suffer, is due out this year.

**Joe Elliot
(see Sat. Aug. 6, 1:10 p.m.)

**Greg Fuchs http://www.gregfuchs.com/ Greg Fuchs lives in the Bronx with his wife, Alison Collins, and their son, Lucas. Fuchs has published numerous books of poetry, most recently Moving Pictures from Lew Gallery. Forthcoming are collaborations with Jason Morris for Asterisk and Brett Evans for Open 24 Hours.

**Mark Lamoureux http://www.cygistpress.blogspot.com/ Mark Lamoureux lives in Astoria. BlazeVOX [books] published Astrometry Orgonon, his first full-length collection. He is the author of five chapbooks: Poem Stripped of Artifice (winner of the New School 2007 Chapbook Contest), Traceland, 29 Cheeseburgers, Film Poems, and City/ Temple. His work has been published in print and online in Fourteen Hills, Fence, Mustachioed, miPoesias, Jubilat, Denver Quarterly, Conduit, Lungfull!, Carve Poems, Coconut, and GutCult, among others. In 2006 he started Cy Gist Press, a micropress focusing on ekphrastic poetry.

**Charles Mansfield http://www.reverbnation.com/charlesmansfield Charles Mansfield's sound has been compared to the likes of Neil Young, Frank Black, and The Mountain Goats. He has written songs since picking up a guitar forever ago. The past few years have seen Mansfield in New York constantly playing in various East Village and Brooklyn clubs. His current EP, All The Way, produced

by Bill Racine, reflects a very personal and original approach. Monday Morning, his second EP, will be released this summer. “I want nothing more than to just keep writing, recording and performing and to share my experience and expression with as many people as possible,” he says. • As is the case with many artists, there’s a substantial difference between the recorded Charles Mansfield and the live Charles Mansfield.

Mansfield recorded—as evidenced by “Performing” and “All the Way” on his recent All the Way EP—is comprised of quiet songs with a sensitive supporting band. There is subtle piano on the latter track and gorgeous strings on the former.

Mansfield on stage is another matter entirely. He performs alone, with just voice and guitar to do the work of the entire recording ensemble. With no spare instrumentation, Mansfield’s high, sad moan tells most of the story.

“I book people I know will put on a good show and offer something to the audience,” Brian Speaker explains about the performers he’s invited to play The New York Antifolk Festival. "Each act is a well- rounded, talented act with lots to offer in the way of story, sound, and performance. I book folks who I know.

“Charles Mansfield is a dark dude with a sensitive demeanor. He writes with his heart and finds a great groove at the same time."

Speaker cites “All the Way” as especially evocative. Its memorable chorus line, “Frank Sinatra tried suicide in a hotel elevator,” makes him insist about Mansfield: “Pay attention and you just may learn something.” —Jonathan Berger

**Brett Price
http://sinkreview.org/poetry/benevolate-pole-ranges/
Brett Price lives and writes in Brooklyn, from where he coordinates the Friday Late Night Series at the Poetry Project at St. Mark’s Church.

**Douglas Rothschild
DglsN.Rthscjhld has not accomplished much, so you probably haven't heard of him, which is really too bad.

**Kimberly Ann Southwick http://www.giganticsequins.com Kimberly Ann Southwick is the founder and editor-in-chief of the literary arts journal Gigantic Sequins. She teaches grammar and literature at Rowan University and lives in Philadelphia. Her poetry has appeared in Big Lucks, The Broome Street Review, elimae, The Portable Boog Reader 3, and Sawbuck, and she has a poem forthcoming in Barrelhouse.

**Nicole Wallace Nicole Wallace is the program assistant at The Poetry Project and the author of WHITE FLOWERS. More of her work can be found in Ribald Crow Powder Magazine, the Physical Poets Home Library Vol. 4, and 20012.

**Meredith Walters http://www.anhinga.org/books/poet_info.cfm?poet_name=Meredith%20Walters Meredith Walters was raised in Yorktown, Va., and received an M.F.A. from the University of Arizona. She curates art and culture programs for the Brooklyn Public Library. Her poems have appeared in Conduit, Spout, Jubilat, Crowd, and Subtropics. Her book, All you have to do is ask, won the 2006 Anhinga Prize for poetry.

**Ian Wilder http://www.onthewilderside.com Ian Wilder has been co-chair of the Green Party of New York state and has recorded spoken word with the Folk Groovin' band Nylon & Steel. He and his wife Kimberly blend together politics and art on the above website.

**Zinc

**Austin Alexis http://www.pwpbooks.blogspot.com/ A Favor While one friend is trying to cope with his daughter's life- threatening accident, another friend is dealing with financial ruin. The need these two wounded men have for each other forms both the bond and the conflict during a day when both men are heading towards a climax and must make ethical decisions. They both must face the consequences of how they view the responsibilities and the limits of friendship. Roxanne Hoffman directs.

Austin Alexis has had plays performed and/or read at Henry Street Theater, The Samuel French Short Plays Festival, The Field Festivals at P.S. 122, and The Vineyard Theatre, Tribeca Theater Lab. He received Honorable Mention in the First Stage L. A. One-Act Contest. His short stories and poems have appeared in literary journals and anthologies. His For Lincoln & Other Poems (Poets Wear Prada Press) was named "Pick of the Month" by Small Press Review (California). He received a Bread Loaf Writers' Conference Scholarship and a Pushcart Prize nomination. He is currently working on fiction.

**Charles Borkhuis http://www.writing.upenn.edu/pennsound/x/Borkhuis.php Flipper Can you flip for money? Toss yourself in the air and touch down on the business end of a bun? Wifey's at home and baby makes three. Lose this job and you're a burger away from a broken marriage, followed by a quick slide into Nightmare Alley. The sky was hemorrhaging bloody murder. No, it was only ketchup squeezed from the clouds. Starving but fat beyond my means, I was living in a shimmering city of lard. I know … I know my place. Eat corporate dust, suck burger smoke through a hose, and bite the bullet.

Charles Borkhuis is a poet, playwright, essayist, and screenwriter. His eight collections of poems include Afterimage, Savoir-fear, Alpha Ruins, Proximity

(Stolen Arrows), and Disappearing Acts, forthcoming from Chax Press. He was a finalist for the W.C. Williams Poetry Award and is a recipient of a Drama-Logue Award. He recently translated New Exercises by Franck Andre Jamme from the French (Wave Books). He was a curator of poetry readings at Segue for 15 years. His poetry readings, interviews, and two radio plays for NPR can be found on the above URL.

**Maria Brandt
The Root People
In The Root People, two young girls share secrets in the woods and in the process discover that isolation can be countered with tenderness.

Maria Brandt was an artistic board member of The Bridge Theatre Company in Boston from 1996 to 2003. She teaches women in literature, dramatic literature, and creative writing at Monroe Community College, where she also directs The Sixth Act, an interdisciplinary drama initiative for faculty and students across campus and in the city of Rochester. The Root People has been workshopped at the Last Frontier Theatre Conference in Alaska and at Moving Arts Theatre Company in Los Angeles.

**Joel Chace http://www.the-otolith.blogspot.com/2011/01/tom-beckett-interview-with-joel-chace.html The Cell The Cell explores what’s not fun about fundamentalism but also proposes the possibility that the right sort of terrorist just might help her captive emerge, clear, on the other side of himself. Paten Hughes plays the role of Jamey. Her favorite performances include Irina in Three Sisters (directed by Eve Best); Evelyn in The Shape of Things; Portia in the European Premiere of Neil LaBute’s Liar’s Club— part of an Edinburgh Fringe Festival double-bill entitled Tits and Blood; Claire in Paula Vogel’s The Long Christmas Ride Home; and Desdemona in Othello. Adam Klasfeld directs and plays the role of Moe. The artistic director of One Armed Man, Klasfeld is a writer and director drawn to theater that explores suppressed historical narratives and/or new aesthetic ground. Most recently, his docudrama The Report of My Death, about the once-censored and posthumously published details of Mark Twain's life and work, premiered to widespread critical acclaim in Manhattan.

Joel Chace has published more than a dozen print and electronic poetry collections, including Cleaning the Mirror: New and Selected Poems (BlazeVox [books]), matter no matter (Paper Kite Press), Scaffold (Country Valley Press), b(its) (Meritage Press), A Script (Otoliths Books), Sharpsburg (Cy Gist Press), and Blake’s Tree (Blue & Yellow Dog Press). Two of his plays have been given staged readings in Manhattan: Triptych, at The Arclight Theatre, and Fundamentalism, at Under St. Marks.

**Jennifer Hill
http://www.jenniferdunnhill.blogspot.com/
http://www.paperkitepress.com/
Three Turns
Three Turns explores the relationships of three different couples as their conversations unfold one at a time, and then once again, simultaneously.

Jennifer Hill is a poet, playwright, hoop dancer, editor at Paper Kite Press, and bookseller at Paper Kite Books. She can be found online at the above URLs.

**Vincent Katz http://www.vincentkatz.com/ Veranda of The Grand Gables (excerpt) This play takes off from Tennessee Williams' use of characters trapped in a transient setting. In place of Williams' realistic development of character and psychological crises, however, it substitutes out-of- control senses of language and of literature, forcing them into disagreement with a "real world" that is by comparison brutal and insensitive. Shocks of juxtaposition, lapses of ordinary good manners, and severe conflicts based on an inability to communicate render this world by turns hilarious and unsettling.

Vincent Katz is a poet, translator, art critic, editor, and curator. He is the author of nine books of poetry, including Cabal of Zealots (Hanuman Books), Understanding Objects (Hard Press), and Rapid Departures (Ateliê Editorial). He won the 2005 National Translation Award, given by the American Literary Translators Association, for his book of translations from Latin, The Complete Elegies of Sextus Propertius (Princeton University Press). He is the editor of the poetry and arts journal VANITAS and Libellum books.

**Eugenia Macer-Story
http://www.magickmirror.com/
Captain Midnight's Spyglass Heart
Captain Midnight's Spyglass Heart is a new play in a series of published short stories and plays entitled The Captain Midnight Transmissions, words and music by Eugenia Macer-Story, featuring actors Cathie Boruch and Neal Kodinsky. A magickal adventure with Atlantean sorcerers and spirit mediums loose outside the ordinary timeline.
Photo pictures Kodinsky, Macer-Story, and Boruch.

**Matt Reeck http://www.lit.konundrum.com/poetry/reeckm_poems.php Panoptical Illusion: Two prisoners constantly visible, one warden constantly watching. In a world in which you are constantly visible, you are a prisoner. How can you redefine space then? What recourse, then? Actors are Ed Go, the co- founder of Other Rooms Press and co-editor of OR Online Poetry Journal,

and Anthony Tavarez, who most recently played several roles in the King's Crown Shakespeare Troupe's production of Macbeth.

Matt Reeck has published poems and translations. His work appeared this past year in magazines including BOMB, Colorado Review, Fiction International, Juncture, Konundrum Literary Engine Review, The Brooklyn Rail, The Paris Magazine, and Two Lines. Work is forthcoming in American Letters & Commentary, Bombay Gin, LA Review, and Quarter after Eight. His dramatic work has appeared at Dixon Place and during St. Ann's Labapalooza Festival in collaboration with the visual artist Deborah Simon.

*Monday

**Cara Benson http://www.necessetics.com/ Cara Benson is the author of (made), published by BookThug, and Protean Parade, forthcoming from Black Radish Books. Her chapbook Quantum Chaos and Poems: A Manifest(o)ation won the 2008 bpNichol Prize. Editor of Predictions (ChainLinks), Benson is a member of the Belladonna* Collaborative and teaches poetry in a N.Y. State Prison.

**Claire Donato http://www.somanytumbleweeds.com/ Claire Donato lives in Brooklyn; writes across genres; and has taught at Hunter College, The New School, Brown University, and 826 Valencia/ NYC. Recent writing has appeared or is forthcoming in Gulf Coast, Boston Review, Black Warrior Review, and Octopus. She holds an M.F.A. from Brown University, where she received the John Hawkes Prize in Fiction. Her first book, Burial, will be published by Tarpaulin Sky Press in Fall 2012.

**Monica A. Hand http://alicejamesbooks.org/pages/book_page.php?bookID=164 Monica A. Hand is a poet and book artist who lives in Harlem, USA. Her manuscript "me and Nina" received a 2010 Kinereth Gensler Award from Alice James Books, and her poems have appeared in Aunt Chloe, Black Renaissance Noire, Naugatuck River Review, The Sow's Ear, Drunken Boat, Beyond the Frontier, African-American Poetry for the 21st Century, Gathering Ground: A Reader Celebrating Cave Canem's First Decade, and elsewhere. She has an M.F.A. in poetry and poetry in translation from Drew University and is a founding member of Poets for Ayiti.

**Jibade-Khalil Huffman http://www.jibadekhalilhuffman.tumblr.com/ Jibade-Khalil Huffman is the author of 19 Names for Our Band (Fence Books) and James Brown Is Dead (Future Plan and Program). His art and writing projects have been exhibited and performed at MoMA/P.S.1, the Museum of Arts and Design in New York, and, most recently, at Mount Tremper Arts in Mount Tremper, N.Y.

**Ish Klein http://www.poorclaudia.org/ http://itunes.apple.com/us/podcast/the-no-slander-podcast/id419725253 Ish Klein is the author of the poetry books Moving Day and Union!, both published by Canarium Press. She lives with Greg Purcell in Amherst, Mass., where they produce the poetry podcast Noslander. Poor Claudia of Portland, Ore. has released success Window, a compilation of her videos.

**Michael Leong http://michaelleong.wordpress.com/ Michael Leong is the author of e.s.p. (Silenced Press), a collection of poetry, and I, the Worst of All (BlazeVOX [books]), a translation of the Chilean poet Estela Lamat. Forthcoming titles include Cutting Time with a Knife (Black Square Editions/The Brooklyn Rail) and The Philosophy of Decomposition/Re-Composition as Explanation (Delete Press).

**Sheila Maldonado
http://www.twc.org/workshops/writer/36
Sheila Maldonado's poems have been published in Callaloo, Rattapallax, Stretching Panties, The Portable Boog Reader, and online in The Acentos Review.

She teaches creative writing for the City University of New York and through Teachers & Writers Collaborative. She divides her time between Washington Heights and Coney Island.

**Ekoko Pauline Omadeke Ekoko Pauline Omadeke is a graduate of New York University's M.F.A. in Creative Writing Program and is a Cave Canem fellow. Her work has been published in No, Dear Magazine and Ars Poetica. She is the founder and former curator of the Southern Writers Reading Series at Happy Ending Lounge.

**Greg Purcell http://www.noslander.com/ Greg Purcell’s poetry has appeared in Fence, The Agriculture Reader, Open City, The Exquisite Corpse, and New American Writing. He does a podcast with poet Ish Klein called No Slander, which you can find at the above URL.

**Joe Crow Ryan http://www.cdbaby.com/cd/joecrowryan Joe Crow Ryan is a Subway busker who has studied acting, movement, and nursing. He studied performance (via TV) with Jimmy Durante, Buddy Ebsen, Ella Fitzgerald, and others. Ryan won an OOBR Award for Outstanding Performance as Helicanus in Pericles in 2001. Performances and the sales of recordings have been his sole source for scant income since 2007. “Living the Dream is like nothing I had dreamt,” he said.

**Kathrin Schaeppi http://www.ellectriquepress.com/home/about-ellectrique.html Kathrin Schaeppi is the author of Sonja Sekula : Grace in a cow’s EYE : a memoir (Black Radish Books, 2011), a poetic memoir in homage

to the word pictures of the versatile, underrepresented Swiss poet- painter Sonja Sekula, who lived from 1918 to 1963. Creative and critical work has appeared in diverse hardcopy and online journals. Through her small press, ellectrique, Schaeppi has issued Anne Blonstein's correspondence with nobody and Spelling ( ) Bound, a collaborative objet d'art in a limited edition. Schaeppi lives in Basel, Switzerland.

**Mark Statman www.amazon.com/Tourist-at-Miracle-Mark-Statman/dp/1934909165/ref=sr_1_6?ie=UTF8&s=books&qid=1262468973&sr=1-6 Mark Statman's most recent books are the poetry collection Tourist at a Miracle (Hanging Loose) and a translation, with Pablo Medina, of Federico García Lorca's Poet in New York (Grove Press). Author of Listener in the Snow (Teachers & Writers), and, with Christian McEwen, co-editor of The Alphabet of the Trees: A Guide to Nature Writing (Teachers & Writers), his poetry, essays, and translations have appeared in nine other anthologies, as well as such publications as Tin House, Hanging Loose, Performing Arts Journal, The Cincinnati Review, The Hat, Bayou, The Portable Boog Reader 4, Occasional Religion, Washington Square, conduit, Subtopics, The Florida Review, Ping•Pong, and American Poetry Review. He has been featured on Poetry Daily, The Bob Edwards Show, The Leonard Lopate Show, The Moe Greene Poetry Discussion, and PBS New York Voices. He has recently completed Black Tulips: The Selected Poems of José María Hinojosa and is at work on translating the poems of Mario Benedetti. He is an associate professor of literary studies at Eugene Lang College, The New School.

*Tuesday

**Black Radish Books http://www.blackradishbooks.org/ Black Radish Books' collective editorial focus is to publish and promote innovative books of poetry. Because it operates as a collective, with all member-authors contributing various talents other than the poetic to the publishing of member-authors, Black Radish Books' goal is to allow members, not the artistic conscience of a press, to dictate the aesthetic. As such, their bent is best described as eclectic, with focus on the difficult and the surprising. All Black Radish Books poets are well-established creators of innovative poetry and have been carefully selected based on the quality of their poetry, their publication history, promotional/marketing ability (as established micro-presses, or as regular promoters of), and demonstrated commitment to actively supporting diverse poetries, poetics, and their numerous aesthetics.

**Bruce Covey http://www.coconutpoetry.org/ Bruce Covey is the author of five books of poetry, including, most recently, Glass Is Really a Liquid (No Tell Books) and the forthcoming Reveal (Black Radish Books). He lives in Atlanta,

where he teaches at Emory University, edits Coconut Poetry, and curates the What's New in Poetry reading series.

**Carrie Hunter http://ypolitapress.blogspot.com/ Carrie Hunter received her M.F.A./M.A. from The New College of California Poetics program and edits the small chapbook press ypolita press. Her first book, The Incompossible, is out with Black Radish Books, and she has several chapbooks, including Vorticells (Cy Gist Press), A Musics (Arrow as Aarow), and Diary (Dusie). She lives in San Francisco.

**Mark Lamoureux
(see Sun. Aug. 7, 12:00 p.m.)

**Marci Nelligan Marci Nelligan is a teacher, poet, and toddler-wrangler. Her first collection of poems is due out this winter from Black Radish Books. In addition, she has published two chapbooks and is the co-editor of Intersection, an interdisciplinary book on Jane Jacobs. Her work has appeared in Jacket, The Denver Quarterly, The New Orleans Review, How2, and other journals. She was the 1999 recipient of Poets & Writers' "Writers on Site" grant and has an M.F.A. in poetry from Mills College.

**Marthe Reed http://www.ucs.louisiana.edu/~mxr5675/ Marthe Reed has published two books, Gaze (Black Radish Books) and Tender Box, A Wunderkammer, with drawings by Rikki Ducornet (Lavender Ink), as well as two chapbooks, (em)bodied bliss and zaum alliterations, both part of the Dusie Kollektiv Series. A third chapbook is just out from Dusie Kollektiv 5, a collaboration with poet/ artist j/j hastain, post•cards: Lafayette á Lafayette. Her poetry has appeared in New American Writing, Golden Handcuffs Review, New Orleans Review, HOW2, MiPoesias, Big Bridge, Moria, Fairy Tale Review, Exquisite Corpse, and EOAGH, among others. Her manuscript, "an earth of sweetness dances in the vein," was a finalist in Ahsahta Press' 2006 Sawtooth Poetry Contest. She has guest edited an issue of Ekleksographia and served as assistant editor for Dusie Kollektiv; she teaches in the English department at the University of Louisiana at Lafayette, where she serves as the director of creative writing. Further information about her work can be found on her homepage at the above URL.

**Cat Rockefeller http://www.reverbnation.com/catrockefeller Playing a minimalist acoustic blues, the solo artist known to the world as Cat Rockefeller is not about raucous energy, but rather presenting a thoughtful, soulful exploration—the kind that can only be made between a girl, her bedroom, and her recording software. A self proclaimed narcissist and hypochondriac, Rockefeller can woo you with her down tempo lullabies and then sleep you under the table.

“Cat Rockefeller is a bad ass!” says Brian Speaker, the festival’s musical curator. “She rocks as a front woman to Berth Control, and her own songs are very personal.”

Spare instrumentation on Rockefeller’s recordings place her gorgeous voice absolutely front and center, and, though her lyrics seem somehow less important than the atmosphere on 2010’s Appleseeds, the artist swears, “I speak sarcasm fluently. It’s my primary language.”

Regularly touring the Union Square L Station, Rockefeller will take time for an above-ground gig to show off some of her latest material (her newest tracks are mere months old, all recorded in New York over the prior year). Though she defies easy categorization, Speaker was quick with a description: “No bullshit; just good, honest songwriting with a great voice.” —Jonathan Berger

**Kathrin Schaeppi
(see Mon. Aug. 8, 6:40 p.m.)

**Jill Stengel
(see Fri. Aug. 5, 8:55 p.m.)

**David Wolach
http://ekleksographia.ahadadabooks.com/issuetwo/authors/david_wolach.html
David Wolach is editor of Wheelhouse Magazine & Press and an active participant in Nonsite Collective. Wolach’s first full-length collection, Occultations, has just been published by Black Radish Books. Other books include the multi-media transliteration plus chapbook, Prefab Eulogies Volume 1: Nothings Houses (BlazeVox [books]), the full-length “Hospitalogy” (chapbook of the same title forthcoming from Scantily Clad Press), and book alter(ed) (Ungovernable Press).

A former union organizer and performing artist, Wolach’s work often begins as site-specific and interactive performance and ends up as shaped, written language. Recent work appears in Jacket, Aufgabe, Try Magazine, No Tell Motel, and Little Red Leaves. Wolach is professor of text arts, poetics, and aesthetics at The Evergreen State College, co- curating the PRESS Text Arts & Radical Politics Series there, and is visiting professor in Bard College’s Workshop in Language and Thinking.

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/

T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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6. Vernon Frazer

STYLING SANPAKU by Vernon Frazer in Print and Online

Tue 2 Aug 2011

Vernon Frazer has just published STYLING SANPAKU, his latest collection of poems, at the link below:

http://www.scribd.com/doc/60033198/Styling-Sanpaku

A POD edition is now available from Lulu.com:

http://www.lulu.com/browse/search.php?fListingClass=0&fSearch=styling+sanpaku+by+vernon+frazer&fSubmitSearch=Go&showingSubPanels=&fSort=relevance_desc

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7. Robert Reginio

Call for Papers on Irish Neo-Avant Garde Poetries

Tue 2 Aug 2011

43rd Annual Convention: Northeast Modern Language Association (NeMLA)
March 15-18, 2012: Rochester, New York

"What Ever Happened to Irish Modernism?" This session will explore the work of modernist, experimental, or ‘innovative’ Irish poetry from any angle: critical, theoretical, pedagogical, etc. In particular, papers are sought on the under-represented work of innovative Irish poets such as Randolph Healy, Trevor Joyce, Billy Mills, Maurice Scully, Geoffrey Squires and Catherine Walsh. Please send 200-400 word abstracts to <[redacted]>

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8. Chris Hosea

Lyrical Happy Ending: Aug 11, 8pm, 302 Broome

Tue 2 Aug 2011

Hey pals of mine,
I will perform poesiejams live and in the flesh with beatmasters Thomas Heise and Siobhan Kathleen Bledsoe.

Thursday, August 11 at 8pm
At Happy Ending Lounge, 302 Broome Street, New York, NY.
RSVP on facebook: http://on.fb.me/pWaXkL
Map: http://bit.ly/nSfBBG
It will be a delight to see you! I am bringing surprise treats!
Much love,
Chris

Chris Hosea
473 Henry Street, Floor 3
Brooklyn, NY 11231 USA
[redacted]

[redacted]
http://chrishosea.com
twitter @chrishosea

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9. Susan Webster Schultz

Two new books from Tinfish press

Tue 2 Aug 2011

Tinfish Press is pleased to announce publication of two exciting new titles, _and then entwine_, by jai arun ravine, and _Yellow_, by Margaret Rhee.

Please see the blog for descriptions of the books and for how to order copies:

http://tinfisheditor.blogspot.com/2011/08/two-new-publications-from-tinfish-press.html

Thanks for your support of small press poetry. It matters.

aloha, Susan

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10. Jeffrey Side

The new ebook from Argotist Ebooks is "A Western Exile" by Matt Hill

Tue 2 Aug 2011

The new ebook from Argotist Ebooks is â€œA Western Exileâ€ by Matt Hill
Description:
â€œA Western Exileâ€ comprises of ten prose poems, randomly composed and offered. Episodes from an incomplete life, vaguely recorded. Devoid of connective punctuation, intent to foster an effulgent flow.
Available as a free ebook here:

http://www.lulu.com/product/ebook/a-western-exile/16430317
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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11. Jonathan Morse
Republican grammar
Tue 2 Aug 2011

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http://theartpart.jonathanmorse.net/2011/08/subordinate-clause-a-sentence-for-the-party-of-states-rights-and-family-values/

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12. CA Conrad
CONFETTI ALLEGIANCE @ POETS.org
Wed 3 Aug 2011

The (Soma)tic poetry exercise and resulting poem CONFETTI ALLEGIANCE is now online by The Academy of American Poets:
http://www.poets.org/viewmedia.php/prmMID/22454

Thanks, and hope you enjoy,
CAConrad

/\/\\//\\\/\//\\\/\\\\/////\\\\\/////\\\\\\//////\\\\\\\/////////\\\\\\\\ I'm VERY EXCITED to have received a 2011 Pew Fellowship in the Arts http://bit.ly/qhBLEV

A Beautiful Marsupial Afternoon (Wave Books, 2012):
http://CAConrad.blogspot.com

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13. CA Conrad
poet Carlos Soto-Roman
Wed 3 Aug 2011

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poet Carlos Soto-Roman is the latest to visit JUPITER 88
click here for viewing: http://JUPITER88poetry.blogspot.com

Thank you for visiting!

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14. steve dalachinsky

Re: Zukofsky

Wed 3 Aug 2011

next reading

aug 14 9 pm suffolk and houston local 269 with brad farberman and strings - dalachinsky reads on the spot cut ups of bad reviews of avante garde jazz that he won't get to see til that night

_____

sept 10 7 -8 pm with the unbearables as part of litcrawl at bowery po club (houston between bleecker & 3rd)
theme jen vigo and the
archtiecture of meat

_____

sept 13 a big one at university of streets e 7th st and ave a one flight up
class reunion 3 - with saxist dave liebman

_____

sept 14 at the brooklyn borough hall with many great folks too numerous to mention
for a benefit to raise money for a cecil taylotr museum 6-10 pm

_____

sept 24 1 -330 pm at bowery poetry club Valery oisteanu presents 10000000 poets for change jazzoetry and surrealism many great readers yuko otomo jeff wright, nmcy mercado many more

_____

SEPT 24 th - at tribes gallery 285 e 3rd (ave Cand D)
a really big one 6-8 pm - unbearables for 1000000 poet for change
followed immediately 8-midnite 65 and still ALIVE steve's 60th birthday party with readings and music
bring food, drink poems instruments - some scheduled readers ron kolm , brian boyles, danny shot, shalom nueman,
valery oisteanu, danny shot , rami shamir, larisa schmaillo and so many more

_____

if yer in the lowell, mass area steve reads 3 days oct 7-9 at various venues including gallery 119
with charles waters yuko otomo et al as part of lowell celebrates kerouac

in one of these places david amram will jam with steve and others

---

october 13 steve reads with joe mcphee group in the interpretation series at the new roulette in brooklyn
in a tribute to cecil taylor 8 pm followed bt the andrew yyrille group

---

nov 30th - steve reads with brant lyons for hydrogen juke box - at cornelia st cafe 6-8pm

---

On Tue, 26 Jul 2011 23:23:23 -0400 Jake Marmer <[redacted]>
writes:
> For all of you Zukofsky fans out there - New Directions republished
> "A" and
> another volume of shorter poetry. I did a piece on this for the
> Forward
> http://www.forward.com/articles/139803/, curious to see other
> reviews out
> there.
>
> -Jake
>
>
>

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15. Rob McLennan

a new project of poetic responses to visual arts

Wed 3 Aug 2011

CALL AND RESPONSE

Poetic responses to photographs in the Red Wall Gallery.
at the School of Photographic Arts: Ottawa
Curated by: rob mclennan
http://www.spao.ca/projects/callandresponse.html#callandresponse

Ongoing: August 5th, 2011 to July 31st, 2012

First Response
The Walls of Jerusalem; selected poems and process notes.
Writer: Pearl Pirie
Exhibition: Cities of Stone - People of Dust by Leslie Hossack
Vernissage: Friday August 5th, 2011, 18:00 - 21:00
On View: August 5th - September 2nd, 2011

The CALL AND RESPONSE project engages two creative communities in a year-long exchange of images and words. Artists showing work in the Red Wall Gallery will have their photographic statements poetically responded to by writers curated by rob mclennan.

This interaction can be experienced as poetry and images come together in the Red Wall Gallery for the duration of each exhibition. There will also be scheduled readings, and a poem/image card for each pairing, as well as the inclusion of selected images and poems in the next edition of Push/Pull magazine.

The Red Wall Gallery is located in SPAO at 168 Dalhousie, at the corner of Bruyère, in the Byward Market. Viewing/reading hours are from Monday to Friday 10:00 -18:00, and Saturdays from 10:00-15:00.

Future shows will have responses by Ottawa poets Monty Reid and Sandra Ridley.

For more info contact: [redacted] or [redacted]

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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16. Jerome Rothenberg
new york in the fall -- apartment still needed
Wed 3 Aug 2011

Diane Rothenberg and I are still planning to be in New York City from roughly the end of September or 1st of October to roughly the last week of December. After a number of near misses we find ourselves still without a sublet or other arrangement, so this one is going out to the New York portion of our email list in the hope that someone may be able to pass along something of interest. There will also be a number of readings while in the area, but I'll get around to

those when we're closer to the time. Other doings also turn up sporadically at the ongoing Poems and Poetics blog: poemsandpoetics.blogspot.com.

With embraces all around,

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
blog: poemsandpoetics.blogspot.com

Language is Delphi.
-- Novalis

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17. Mark Kuniya
Empty Hands Broadsides
Wed 3 Aug 2011

COUNTRY VALLEY PRESS
SUMMER 2011

EMPTY HANDS BROADSIDES

#19 - Hoa Nguyen, LATE IN THE MONTH
#20 - Dale Smith, THE TIME MACHINE PARADOX

$1/$3, signed. Limited to 100 copies.

For more information on how to order or about subscribing to EH Broadsides visit us online at http://web.mac.com/countryvalley or write to [redacted].

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18. CA Conrad
SISTERS OF ENNUI: Dorothea Lasky & CAConrad
Thu 4 Aug 2011

SISTERS OF ENNUI: Dorothea Lasky & CAConrad

I'm very excited to be reading with my dear sister Dottie for WILDE BOYS Series in NYC!
August 12th, all details here: http://CAConradevents.blogspot.com

HOPE YOU CAN MAKE IT! We are SISTERS OF ENNUI! And we DON'T KNOW
WHYYYYYYY! HAHA!

Many thanks to Alex and Paul and everyone!
CA

/\/\\//\\\///\\\\////\\\\\/////\\\\\\//////\\\\\\\///////\\\\\\\\ I'm VERY EXCITED to have received a 2011 Pew Fellowship in the Arts http://bit.ly/qhBLEV

A Beautiful Marsupial Afternoon (Wave Books, 2012):
http://CAConrad.blogspot.com

my (Soma)tic CONFETTI ALLEGIANCE is at POETS.org:
http://www.poets.org/viewmedia.php/prmMID/22454

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19. Sharon Mesmer/David Borchart

Apartment query for Andrei Codrescu

Thu 4 Aug 2011

Hello everyone,

> *My friend Andrei Codrescu has asked me to put the word out for him -- he and his wife Laura will be arriving in New York on December 5th and leaving on the 11th or 17th, depending on whether they can find somebody who'd like to exchange a Manhattan apartment for their French Quarter place for that week or two. Andrei says, "New Orleans French Quarter is heaven in December, and our place is within steps of all the music on Frenchmen Street and the decadence everywhere else." They'd like to be in the Village, if possible, but are not hell-bent on that. If you can do it, contact Andrei at* [redacted].

-- Sharon Mesmer

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20. Jonathan Morse

Jonathan Morse's latest photochapbook, "Green / Light,"

Fri 5 Aug 2011

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is available as a free download from the Issuu shelf at the bottom of any page of his blog at http://theartpart.jonathanmorse.net , or by clicking

http://issuu.com/jonathan-morse/docs/green_light

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21. Halvard Johnson
Sonnets from the Basque & Other Poems
Fri 5 Aug 2011

Click your heels very fast, or click here --> *Sonnets from the Basque & Other Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US> *

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Sonnets from the Basque & Other Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
, Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo

Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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22. Jeffrey Side

The new ebook from Argotist Ebooks is "Werewolf Weather" by Larry Sawyer

Fri 5 Aug 2011

The new ebook from Argotist Ebooks is â€œWerewolf Weatherâ€ by Larry Sawyer

Description:

Using surrealist momentum to explore the possibilities of language, the poems in â€œWerewolf Weatherâ€ tear at the â€˜curtain of nothingnessâ€™, as mentioned by Hughes-Alain Dal to reveal an egoless disquietness. Showing a mutability of identity, time and place in the actuality of words these fabulist poems celebrate the nostalgia of right now. Available as a free ebook here:

http://www.lulu.com/product/ebook/werewolf-weather/16443848

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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23. Steve Clay

Roy McBride 1943-2011

Fri 5 Aug 2011

Poet Roy McBride has died at age 67.

Here are two useful links:

http://minnesota.publicradio.org/collections/special/columns/news_cut/archive/2011/07/death_of_a_poets_poet.shtml

http://www.startribune.com/obituaries/126641858.html

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

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24. Adam Fieled

"Apps2" on YouTube

Fri 5 Aug 2011

A second video installment of the Blazevox book Apparition Poems, first released in 2010, is now up on YouTube:

http://www.youtube.com/watch?v=AuBMjKKKyys

These poems have appeared in Jacket, Pennsound, Great Works, the Argotist, Tears in the Fence, denver syntax, moria, Sawbuck, Upstairs at Duroc, and elsewhere.

Hope you like,
Adam Fieled [redacted]

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25. Derek Beaulieu

new from NO press: THE LUCID CLUSTERS: POETICS OF CLAUDE GAUVREAU

Fri 5 Aug 2011

No press is proud to announce the publication of:

THE LUCID CLUSTERS: POETICS OF CLAUDE GAUVREAU
Translated, and with an introduction by, Ray Ellenwood

* Noted author, playwright, poet and artist, Claude Gauvreau (1925-1971), was one of the Automatistes in Montreal and a signatory of REFUS GLOBAL. THE LUCID CLUSTERS is a selection of Gauvreau's commentaries on poetics from his correspondence and addresses such fields as dada, Surrealism, Lettrisme and the OuLiPo. THE LUCID CLUSTERS marks the first time has work has been published west of Toronto in a solo edition.

* Ray Ellenwood, Professor Emeritus and Senior Scholar at York University in Toronto, is an award-winning translator and author of Egregore: A History of the Montréal Automatist Movement. In 1998, he organized a symposium, exhibition and concert at York University to celebrate the fiftieth anniversary of Refus global, and he continues to write and publish extensively about the Automatistes.

*

Published in a limited edition of 100 copies (only 50 of which are for sale)
40 pgs, hand-bound

Copies are available for $10.00 each

To order copies, please contact derek beaulieu at [redacted]

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26. Jeffrey Side

The new ebook from Argotist Ebooks is "The Propaganda Factory by Marc Vincenz

Fri 5 Aug 2011

The new ebook from Argotist Ebooks is â€œThe Propaganda Factory by Marc Vincenz

Description:

In these taut lyrical poems, Marc Vincenz navigates society through a Fellini camera capturing voyeuristic meditations and startling moments of flux. The citizens of â€œThe Propaganda Factoryâ€ try to imagine what lies behind the Wall. Businessmen on the Brechtian stage yearn to speak of trees, Kafkaâ€™s secret police have an ear pressed to the glass, and â€˜shadows drag behind like batsâ€™.

Available as a free ebook here:

http://www.lulu.com/product/ebook/the-propaganda-factory/16445704

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

↑ Index

27. Howe, William R. Dr.

Cincinnati Small Press Festival

Sat 6 Aug 2011

Announcement

The Mockbee, an arts and music venue located in Cincinnati, OH, announces the 2011 Cincinnati Small Press Festival. The festival is a two-day event centered around the printing arts, bookmaking, and the printed word, and will showcase the region's writers, letterpressers, artists, bookmakers, DIY-ers, zinesters, comic artists, screenprinters, and other cultural workers. It will take place on Friday, September 30 and Saturday, October 1.

The Friday event will be an evening event called "PlexArt / TextArt", will feature music, performance, text-based visual art, and a poetry reading, with beverages—both alcoholic and non-alcoholic—available for purchase from the bar. The Saturday fair will host a number of free workshops, demonstrations, and panel discussions that take place concurrent with vendors selling their wares. There will also be food, drinks, and music. The fair is free to attend and open to all ages of the general public. Admission to the PlexArt / TextArt event will be 18+ and $5 at the door.

Want to Exhibit Your Print- or Book-related Work?

The organizers of PlexArt, a monthly Final Friday art show at The Mockbee, are seeking work by contemporary artists that incorporates textual, linguistic, or print-related elements for the juried, one-night exhibition. Work can be in any size or medium, from 2-D to 3-D to digital/video work to book art to sound sculptures to performance and beyond. Send digital documentation of proposed work (images as .jpg or .tif, please) with description—limit is five works.

Submission Checklist:

Name & Contact info.
Digital documentation of proposed work.
A list of proposed works (limit 5) indicating titles, size, medium, date of composition.
Narrative description of work being proposed.
Sales info. – NFS or price for each work.Artist statement not to exceed 500 words.

Send submission to: William R. Howe at [redacted] with the subject line reading "art submission." There is no fee for submission, but the artist is responsible for shipping/drop-off/pick-up of accepted work. Deadline for submissions is September 15, 2011. Notification by email will be no later than September 20. Deadline for receipt or drop-off of accepted works will be between noon and 8 p.m. on Wednesday, September 28. Pick-up after the exhibition will be Saturday from 10 a.m. to 6 p.m.

Want to Sell Your Wares at the Fair?

To apply for a vendor's table at the fair, to propose a workshop, demonstration, or panel discussion, or to inquire about submitting artwork for PlexArt / TextArt, see our website at http://cincysmallpressfest.blogspot.com which includes information about our very affordable table fees.

Want to Present a Workshop?

Festival organizers are seeking proposals from people interested in presenting a relevant workshop, lecture, and/or panel discussion. There are a very limited number of slots available, and we anticipate receiving more proposals than there will be slots. Proposals are due September 1, 2011. Organizers will respond to all proposals before September 15, 2011. Send proposals to: [redacted]. Proposal Tips: 1. Include a brief but clear description & timeline of your proposed program. It should last not less than 45 minutes but no more than 60 minutes. 2. Include any sample materials/information that you may already have so that organizers will get a better idea about the substance of the presentation. 3. Include a list of people to be included in your program, including yourself (if applicable). 4. Include any other information or materials--for example, handouts--that you think will convey the interest and value of your program.

Still Have Questions?

Contact William and Lisa Howe at [redacted]. Or send mail to Cincinnati Small Press Festival c/o William Howe, 2133 Central Avenue, Cincinnati, OH, 45214

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28. amy king

AWP Panel Proposal Rejected – Let's Get Technical

Sat 6 Aug 2011

---

* Did bias play a role?Â Are the panelists and I not noteworthy enough?Â Was the proposal poorly worded?Â Is my focus on the least popular genre?

* Has AWP been working on locating options for parents who bring children this year?Â Did they last year?Â Do they network these parents so that they might be able to collaborate and share babysitting duties, thus permitting more mobility?

Explored here -Â http://amyking.wordpress.com/2011/08/06/awp-panel-proposal-rejected-lets-get-technical/

Thanks,

Amy

↑ Index

29. tyrone williams
Re: Roy McBride 1943-2011
Sat 6 Aug 2011

Thanks Steve.

Tyrone

-----Original Message-----
>From: Steve Clay <[redacted]>
>Sent: Aug 5, 2011 2:21 PM
>To: [redacted]
>Subject: Roy McBride 1943-2011
>
>Poet Roy McBride has died at age 67.
>
>Here are two useful links:
>
>http://minnesota.publicradio.org/collections/special/columns/news_cut/archive/2011/07/death_of_a_poets_poet.shtml
>
>http://www.startribune.com/obituaries/126641858.html
>
>
>Steve Clay
>Granary Books
>168 Mercer St. #2
>New York, NY 10012
>
>[redacted]
>[redacted] (fax)
>www.granarybooks.com
>
>
>

Tyrone Williams

↑ Index

30. Jeffrey Side

The new ebook from Argotist Ebooks is “Bowl of Light” by C. Brannon Watts

Sun 7 Aug 2011

The new ebook from Argotist Ebooks is â€œBowl of Lightâ€ by C. Brannon Watts

Description:

â€œBowl of Lightâ€ is a collection of intersections, even collisions; the perspectives here move from adolescence to adulthood, and the poetry itself, in structure and spirit, reflects everything from moments of lyricism to abstraction and experimentation. The book is divided into four sections, each an arc of radius under the sky, a physical location, and a point along the journey to poetic and personal maturity. C. Brannon Wattsâ€™ work is both personal narrative and intimate conversation with the reader; though there is aggression here, you should probably bring along your favorite hat, pipe, and personality. Just in case.

Available as a free ebook here:

http://www.lulu.com/product/ebook/bowl-of-light/16453800

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

↑ Index

31. Jeffrey Side

Some poems by me at 9th St. Laboratories

Sun 7 Aug 2011

Some poems by me at 9th St. Laboratories:

http://9thstlab.blogspot.com/2011/08/poetry-by-jeffrey-side.html

↑ Index

32. The Claudius App

"Moi aussi, Marianne," or Moving the Targets, being a crypto-ironic response, etc.

Sun 7 Aug 2011

---

http://theclaudiusapp.com/1-updates-critchley.html

↑ Index

33. Maria Damon
Re: Roy McBride 1943-2011
Mon 8 Aug 2011

Oh what a shame. He was a lovely person.

Steve Clay wrote:
> Poet Roy McBride has died at age 67.
>
> Here are two useful links:
>
> http://minnesota.publicradio.org/collections/special/columns/news_cut/archive/2011/07/death_of_a_poets_poet.shtml
>
> http://www.startribune.com/obituaries/126641858.html
>
>
> Steve Clay
> Granary Books
> 168 Mercer St. #2
> New York, NY 10012
>
> [redacted]
> [redacted] (fax)
> www.granarybooks.com
>
>
>
>

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34. Kimmelman, Burt
In the American Tree
Mon 8 Aug 2011

Hi Everyone,

I'm wondering if someone could tell me what page numbers Robert Grenier's essay "Of Speech" is on in In the American Tree (if possible both the 1986 and 2002 editions). I'm embarrassed to say but feel I must by way of explanation that there are so many uncatalogued books in my house that I've lost track of my copy of the book (though I don't own the later edition). If anyone happens to know the page numbers the essay falls on in the 1971 first issue of This and would care to send those too I'd be forever grateful.

Thank you for your help. I'm completing an essay on a short deadline.

Burt

Burt Kimmelman
[redacted]
[redacted]<mailto:[redacted]>
BurtKimmelman.com

↑ Index

35. Peter Quartermain

Re: In the American Tree

Mon 8 Aug 2011

Burt:
"On Speech" not "Of Speech": In The American Tree pp. 496-497. This 1 (Winter 1971) is unpaginated -- actually 96 pages not including the cover -- "On Speech" is on pp. [86-87].
P

Peter Quartermain
846 Keefer Street
Vancouver
BC V6A 1Y7
[redacted]

> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]] On
> Behalf Of Kimmelman, Burt
> Sent: Monday, August 08, 2011 6:33 AM
> To: [redacted]
> Subject: In the American Tree
>
> Hi Everyone,
>
> I'm wondering if someone could tell me what page numbers Robert Grenier's essay "Of
> Speech" is on in In the American Tree (if possible both the 1986 and 2002 editions). I'm
> embarrassed to say but feel I must by way of explanation that there are so many
> uncatalogued books in my house that I've lost track of my copy of the book (though I don't
> own the later edition). If anyone happens to know the page numbers the essay falls on in the

> 1971 first issue of This and would care to send those too I'd be forever grateful.
>
> Thank you for your help. I'm completing an essay on a short deadline.
>
> Burt
>
> Burt Kimmelman
> [redacted]
> [redacted]<mailto:[redacted]>
> BurtKimmelman.com
>

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36. Jeffrey Side

Interview with Daniel Kane about the Second-Generation New York School at The Argotist Online

Mon 8 Aug 2011

Interview with Daniel Kane about the Second-Generation New York School at The Argotist Online

http://www.argotistonline.co.uk/Kane%20interview.htm

Excerpt:

JS: In All Poets Welcome: The Lower East Side Poetry Scene in the 1960â€™s, you mention Bernadette Mayer as having something of an influence in encouraging a more theoretical approach to poetic writing in her poetry workshops at the Poetry Project, which made possible the advent of Language Poetry. Who do you think were other influential figures in the Second-Generation New York School?

DK: Ted Berrigan certainly was read quite avidly by subsequent avant-gardes, particularly his book The Sonnets. The way that book used the sonnet to foreground the artificiality of form while making that gesture hilarious and moving was, I think, really important to a lot of younger writers who had grown tired of purportedly demotic â€œfree verseâ€ poetry. Anne Waldman I think was pretty crucial in extending the bardic, ecstatic aspects of the Beats into more complicated and avowedly feminist directionsâ€”see her fantastic poems â€˜Makeup on Empty Spaceâ€™ and â€˜Skin, Meat, Bonesâ€™ for example, to get a sense of how Waldman riffed in part off of Ginsbergâ€™s incantatory style while introducing the reader to places, tones, affects and situations Ginsberg himself would never be capable of even imagining. Joe Ceravolo, while not as well known as he should be, showed in his terrific Fits of Dawn how one could

be simultaneously radically disjunctive and cuddly. Lewis Warsh has quietly and heroically provided readers with a new way of thinking about the nature and function of autobiographical literature that I suspect has influenced writers like Lyn Hejinian. (I sometimes teach Warshâ€™s Part of My History alongside Hejinianâ€™s My Life, for example). There are others, of course, but these are the ones that come immediately to mind alongside Saint Bernadette.

↑ Index

37. Rob McLennan

above/ground press' end-of-summer sale!

Mon 8 Aug 2011

Celebrating (so far, at least) eighteen glorious years (1993-2011) poetry chapbooks: 3 for $10 / 6 for $20 / 9 for $30 / 12 for $40 (until September 1, 2011)

Given eighteen years of publishing, it means parts of the warehouse are overflowing, so I'm clearing out some backlist in anticipation of forthcoming titles by derek beaulieu, Dennis Cooley, Paige Ackerson-Kiely, Ken Norris, Hugh Thomas, Shannon Maguire and others. Watch www.abovegroundpress.blogspot.com for updates.

Some of the titles available include: Robert Kroetsch, Further to Our Conversation (2011), Julia Williams, MY CITY IS ANCIENT AND FAMOUS (2004), Donato Mancini, @phabet (2003), Jessica Smith, Shifting Landscapes (2006), Phil Hall, Verulam (2009), Amanda Earl, The Sad Phoenician's Other Woman (2008), Emily Carr, & look there goes a sparrow transplanting soil (2009), Matthew Holmes, SHORTS, BRIEFS and curlies (2005), Josh Auerbach, in/form/al measures (2002), Marcus McCann, Town in a long day of leaving (2010), Nelson Ball, Scrub Cedar (2003), Artie Gold, THE HOTEL VICTORIA POEMS (2003), Lea Graham, Calendar Girls (2006), Gwendolyn Guth, Good People (2010), rob mclennan, 16 Yonge (2010), Alessandro Porco, Autobiographia Cinematica (2005), K.I. Press, FLAME (2002), rob mclennan, Some Forty (2010), George Bowering as Ellen Field, A, You're Adorable (2nd printing, 2004), Gregory Betts, the curse of canada (2008), Helen Hajnoczky, A history of button collecting (2010), Marilyn Irwin, for when you pick daisies (2010), William Hawkins, the black prince of bank street (2007), rob mclennan and Lea Graham, metric (2010), kath macLean, ten: ways to skin a cat (2003), Shauna McCabe, land over time (2005), Gil McElroy, (The Work of Art) In the Age of Mechanical Reproduction (2005), Ken Norris, SONGS FOR ISABELLA (2000), Douglas Barbour, It's over is it over: Love's Fragmented Narrative (2005), Larry Sawyer, A Chaise Lounge in Hell (2003), D.G. Jones, standard

pose (2002), bpNichol, KON 66 & 67 (for jiri valoch (2002) and The Peter F. Yacht Club #15, VerseFest Ottawa special (2011)

Inquire for titles not listed here, at rob_mclennan (at) hotmail (dot) com. In Canada, add $2 for postage; outside, add $4; paypal now available (via rob mclennan's blog), or send cheques c/o rob mclennan, 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7.

http://aboveground press.blogspot.com/2011/08/aboveground-press-end-of-summer-sale.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

38. cris cheek

cris cheek on Thompson's

Tue 9 Aug 2011

fyi .

Chris Goode has put together a very generous post including some archival sound works and more besides:

Begin forwarded message:

> *Newly posted at Thompson's Bank of Communicable Desire: a long and protein-rich conversation with cris cheek.*
>
> *http://bit.ly/crischeek*
>
> *You won't want to miss this one. Luckily, it isn't going anywhere. Take it in stages. Bring mintcake.*
>
> *Ch.x*

↑ Index

39. Jennifer Karmin

I'll Drown My Book: Conceptual Writing by Women

Tue 9 Aug 2011

hi poetics friends....hope that everyone is enjoying summer.

i'm happy to share that "i'll drown my book: conceptual writing by womenâ€ will be published by les figues press in fall 2011. this anthology contains work by 64 women from 10 countries, including many writers who i deeply admire.

there's a kickstarter pre-release campaign to support this project. until august 24th, supporters can buy a discounted copy of the anthology for $35 (retail $40) with a free proof page, postcard, and postage. the full list of contributors is below.

http://www.kickstarter.com/projects/1359907001/ill-drown-my-book-conceptual-writing-by-women

big thanks,
jen karmin

I'LL DROWN MY BOOK: CONCEPTUAL WRITING BY WOMEN
Kathy Acker, Oana Avasilichioaei & Erin Moure, Lee Ann Brown, Angela Carr, Monica de la Torre, Danielle Dutton, Renee Gladman, Jen Hofer, Bernadette Mayer, Sharon Mesmer, Laura Mullen, Harryette Mullen, Deborah Richards, Juliana Spahr, Cecilia Vicuna, Wendy Walker, Jen Bervin, Inger Christiansen, Marcella Durand, Katie Degentesh, Nada Gordon, Jennifer Karmin, Mette Moestrup, Yedda Morrison, Anne Portugal, Joan Retallack, Cia Rinne, Giovanni Singleton, Anne Tardos, Hannah Weiner, Christine Wertheim, Norma Cole, Debra Di Blasi, Stacy Doris & Lisa Robertson, Sarah Dowling, Bhanu Kapil, Rachel Levitsky, Laura Moriarty, Redell Olsen, Chus Pato, Julie Patton, Kristin Prevallet, a.rawlings, Ryoko Seikiguchi, Susan M. Schultz, Rosmarie Waldrop, Renee Angle, Rachel Blau DuPlessis, Theresa Hak Kyung Cha, Tina Darragh, Judith Goldman, Susan Howe, Maryrose Larkin, Tracie Morris, Sawako Nakayasu, M. NourbeSe Philip, Jena Osman, kathryn l. pringle, Frances Richard,
Kim Rosenfield, Suzanne Stein, and Rachel Zolf

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40. richard owens
CROT | HAX
Tue 9 Aug 2011

---

from Punch Press:

http://damnthecaesars.org/punchpress.html#FrancisCrot

FRANCIS CROT | HAX

London, 2011 â€” Hackney invades the city. In no ways handmade. Trade edition. 160 pages. Cover photo: "Dalston Occupation" (intersection of Dalston Lane and Roseberry Place, Hackney) by Sean Bonney. The structures

photographed have since been leveled for the construction of Crossrail Station in advance of the 2012 Olympics.

HAX adjunct HAX

mongrel freehand GOTO w/ beaver-tailed G

::

FRANCISCROT.TUMBLR.COM

US $10 UK $15

.....richard owens
10 Ross Road
Scarborough, ME 04074

damn the caesars, the journal
damn the caesars, the blog

↑ Index

41. Andrew Rippeon
!!FIRE SALE!!
Wed 10 Aug 2011

!!FIRE SALE!!

QUEUE Books is moving! And guess what we found in the attic? A whole box of books we thought we had distributed! All this time, we were sitting on a precious remaining few, when these fellows were languishing in the attic. Well, here's what we're going to do to make it up to them: QUEUE Books is holding a brief but spirited FIRE SALE!

We found copies of:

Mobius Crowns, by Srikanth Reddy and Dan Beachy-Quick

Eyechart Poems, by Geof Huth

Pre-Chewed Tapas, by Lytle Shaw and Jimbo Blachly

These normally retail, respectively, for

$8

$10

$10

Crazy, right!? But these books should be in circulation, and we don't want to move even ONE more box (let alone a box of books!).

So, for the remainder of August, these books can be had individually for the discounted rates of:

Mobius Crowns, $6

Eyechart Poems, $7

Pre-Chewed Tapas, $7

But wait, there's more! Any two of these books can be had for the low low rate of $12, and any three for just $18!

To take advantage of this sale, DO NOT purchase through out website—we have a limited number of books, and we don't want the site to allow sales after our stock is gone! Instead, EMAIL us to reserve your copies at: [redacted]. (We'll take care of arranging payment after your copies are set aside.)

Oh—did we mention: these books are HAND-SEWN, and LETTERPRESSED! Covers can be viewed at www.p-queue.org/chapbook-series… Do we need to say, "Get them while you can"? GET THEM WHILE YOU CAN!

Love,

QUEUE Books.

↑ Index

42. Gerald Schwartz
Re: Poetry and Puppetry--an invitation
Wed 10 Aug 2011

My pieces "Bring Me the Head of the Semiotic Goethe" and "Duncan: a Seance" both deployed puppets and special illumination effects not unlike those earlier used by Sha Sha Higby.

Cheers,
G. E. Schwartz

> *I haven't done any work with puppetry before, but I've been interested from afar for years. Like a lot of readers, Jarry's Ubu plays simultaneously attracted me through their Punch and Judy echoes and opened me to the possibilities of puppetry as theater.*
>
> *I don't claim to know anything about puppet theater, but I'm always excited to get the chance to see people work with the genre and would like to write something for puppets one day.*
>
> *Andy*
>
> *On Fri, Jul 29, 2011 at 8:42 PM, Jesse Glass <[redacted]> wrote:*

> *Puppetry is moving sculpture. I'm not talking about muppets--mainly rod puppets and marionettes. Has anyone experimented in this area? Would anyone like to? Jess*

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43. Catherine Daly
Re: In the American Tree
Wed 10 Aug 2011

Did anyone else answer this? "On Speech" is on pps. 496-497 of my 1986 edition.

On Mon, Aug 8, 2011 at 6:33 AM, Kimmelman, Burt <[redacted]> wrote:

> *Hi Everyone,*
>
> *I'm wondering if someone could tell me what page numbers Robert Grenier's essay "Of Speech" is on in In the American Tree (if possible both the 1986 and 2002 editions). I'm embarrassed to say but feel I must by way of explanation that there are so many uncatalogued books in my house that I've lost track of my copy of the book (though I don't own the later edition). If anyone happens to know the page numbers the essay falls on in the 1971 first issue of This and would care to send those too I'd be forever grateful.*
>
> *Thank you for your help. I'm completing an essay on a short deadline.*
>
> *Burt*
>
> *Burt Kimmelman*
> [redacted]
> [redacted]*<mailto:*[redacted]*>*
> *BurtKimmelman.com*

↑ Index

44. David Baratier
Final Call Monday 8/15: Transcontinental Award for 1st or 2nd books of Poetry
Wed 10 Aug 2011

You can submit directly to the website at:
http://www.pavementsaw.org/pages/transaward.htm

Here are the full guides--
-- Pavement Saw Press Transcontinental Award 2011 Submission Guidelines ----

--Starting in 2011 this award will be for first or second full length books--

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published one, or more than one, volume of poetry or prose poetry. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. All writers without a full length book or those who have published only one full length book are eligible. Writers who have had a second volume of poetry and/or prose poetry under 40 pages printed or printed in limited editions of no more than 500 copies are also eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have a Monday, August 15th, 2011, or earlier, postmark. This is an award for first or second books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US

contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. Entry Fee: $20 for mailed US and Canadian entries, $23 for mailed overseas entries, $27 to submit electronically (all entries, world wide).

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This â€œeditors choiceâ€ manuscript will be published under a standard royalty contract. A decision will be reached in December or January. Entries should be sent to:

Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry
321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, 2011, or earlier, postmark. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: info(at)pavementsaw.org

Previous Winners

Troy Bigelow: Resuscitivity
Shannon Hamann: Death Doubledactyl
Stan Mir: The Lacustrine Suite
Justin Vicari: The Professional Weepers
Jason Irwin: Watering the Dead
Rachel M. Simon: Theory of Orange
Kaya Oakes: Telegraph
Steve Davenport: Uncontainable Noise
Garin Cycholl: Blue Mound to 161
Rodney Koeneke: Rouge State
Christopher Arigo: Lit interim
Sophia Starnes: A commerce of Moments
Daniel Zimmerman: Post Avant
Jeffrey Levine: Mortal, Everlasting
Dana Curtis: The Body's Response to Famine

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

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45. Rob McLennan

new(ish) on rob's clever blog

Wed 10 Aug 2011

-- above/ground press' end-of-summer sale!
-- A short interview with Michael Blouin at Open Book Toronto
-- 12 or 20 (small press) questions: Rachel Moritz on WinteRed
-- DANDELION 37.1: The Mapping Issue, guest-eds. Oana Avasilichioaei and Kathleen Brown
-- 12 or 20 (second series) questions: with Adam Sol
-- fwd: Priscila Uppal's Roger's Cup Tennis Poetry Details
-- rob mclennan, Christine McNair + Jill Battson read in Perth ON
-- Mont Gabriel, Quebec, just by the pool;
-- 12 or 20 (small press) questions: Maxine Chernoff and Paul Hoover on New American Writing
-- CALL AND RESPONSE Poetic responses to photographs in the Red Room Gallery
-- 12 or 20 (second series) questions: with Gail Scott
-- Another weekend in Old Glengarry;
-- Aufgabe 10
-- 12 or 20 (small press) questions: Rupert Loydell on Smallminded Books
-- A new printed broadsheet by Someone, rob mclennan and Nathaniel G. Moore
-- The Poker: an appreciation,
-- fwd; Salmon 30th Anniversary Fundraising Raffle
-- Ongoing notes: late July, 2011
-- 12 or 20 questions (second series) with Angie Abdou
-- headlight anthology 14
-- two "lake" poems now posted online at Apparent Magazine
-- Juliana Leslie, More Radiant Signal

-- 12 or 20 (small press) questions: Brian Teare on Albion Books
-- fwd; Ottawa's own Arc Poetry Magazine presents QuArc
-- New American Writing 29
-- Robert Kroetsch memorial: a note,
-- 12 or 20 (second series) questions: with Deborah Poe
-- (another) very short story;
-- 12 or 20 questions (second series) with Sandra Nicholls
-- Ongoing notes: mid-July, 2011
-- A manifesto on the poetics of Asphodel Twp.
-- Wayde Compton, After Canaan: Essays on Race, Writing and Region
-- 12 or 20 (second series) questions: with Hailey Hidgon
-- The Factory Reading Series: A reading/talk with Janice Williamson
-- Some notes on Sachiko Murakami's Project Rebuild
-- 12 or 20 (second series) questions: with Miriam Toews
-- Diane Woodward: Fancy Art
-- the end of history: Ridgemont Avenue,
-- The Shining Material, Aisha Sasha John
-- 12 or 20 (small press) questions: Amanda Ackerman and Harold Abramowitz on eohippus labs
-- four new poems now on-line at Stride magazine (UK)
-- rob's new editing service: poetry manuscript reading, editing, evaluation

www.robmclennan.blogspot.com

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↑ Index

46. David Baratier

Final Call Monday 8/15: Transcontinental Award for 1st or 2nd books of Poetry

Fri 12 Aug 2011

Sorry, the last post came through on digest as a pile of letters, here's a resend

---
You can submit directly to the website at:
http://www.pavementsaw.org/pages/transaward.htm

Here are the full guides--
-- Pavement Saw Press Transcontinental Award 2011 Submission Guidelines ----

--Starting in 2011 this award will be for first or second full length books--

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published one, or more than one, volume of poetry or prose poetry. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. All writers without a full length book or those who have published only one full length book are eligible. Writers who have had a second volume of poetry and/or prose poetry under 40 pages printed or printed in limited editions of no more than 500 copies are also eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have a Monday, August 15th, 2011, or earlier, postmark. This is an award for first or second books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra

postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. Entry Fee: $20 for mailed US and Canadian entries, $23 for mailed overseas entries, $27 to submit electronically (all entries, world wide).

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This â€œeditors choiceâ€ manuscript will be published under a standard royalty contract. A decision will be reached in December or January. Entries should be sent to:

Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry
321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, 2011, or earlier, postmark. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: info(at)pavementsaw.org

Previous Winners

Troy Bigelow: Resuscitivity
Shannon Hamann: Death Doubledactyl
Stan Mir: The Lacustrine Suite
Justin Vicari: The Professional Weepers
Jason Irwin: Watering the Dead
Rachel M. Simon: Theory of Orange
Kaya Oakes: Telegraph
Steve Davenport: Uncontainable Noise
Garin Cycholl: Blue Mound to 161
Rodney Koeneke: Rouge State
Christopher Arigo: Lit interim
Sophia Starnes: A commerce of Moments
Daniel Zimmerman: Post Avant
Jeffrey Levine: Mortal, Everlasting
Dana Curtis: The Body's Response to Famine

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

↑ Index

47. Adam Fieled

Trish/ American Deadness on Issuu

Fri 12 Aug 2011

Hello,

I have two books that have now been placed on Issuu:

"American Deadness" is a portrait of Depression-era America, as revealed in the psyches of the inhabitants, from Ohio to Colorado to Kentucky to Los Angeles:

http://www.issuu.com/afieled/docs/americandeadness

"Trish" is the story of one relationship between artists as it evolved in the Aughts in Philly, from romance to consummation to final betrayal:

http://www.issuu.com/afieled/docs/trish

I hope you enjoy these.
Best,
Adam Fieled [redacted]

↑ Index

48. Jonathan Morse

Wallace Stevens, astronomer, prefers the fiction of darkness to the mere fact of moonlight

Sat 13 Aug 2011

The datum of August 12 is at

http://theartpart.jonathanmorse.net/2011/08/wallace-stevens-writes-in-opposition-to-the-moon <http://theartpart.jonathanmorse.net/2011/08/wallace-stevens-writes-in-opposition-to-the-moon/>

The text is "Men Made Out of Words":

What should we be without the sexual myth,
The human revery or poem of death?

Castratos of moon-mash -- Life consists
Of propositions about life. The human

Revery is a solitude in which
We compose these propositions, torn by dreams,

By the terrible incantations of defeats
And by the fear that defeats and dreams are one.

The whole race is a poet that writes down
The eccentric propositions of its fate.

Jon

↑ Index

49. Dan Wilcox
Third Thursday Poetry Night, Aug. 18: Naton Leslie
Sat 13 Aug 2011

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

August 18, 2011
7:00 sign up; 7:30 start

Featured Poet: Naton Leslie

-- with an open mic for community poets before & after the feature: $3.00 donation, suggested; more if you got it, less if you can't.

Your Summertime host: Dan Wilcox.

* * * * * * * *

Nate Leslie teaches writing and literature at Siena College, in Loudonville, and is the recipient of fellowships from the National Endowment for the Arts and the New York Foundation for the Arts.

His new book, Small Cathedrals (Wordtech Press, 2011) is a collection blank verse sonnets on the theme of mothers and children as it is expressed in art,

literature, religion, and has been a powerful factor in the lives of people he has known. Each poem attempts to surround the subject, cubist style, looking at this crucial relationship with wit, seriousness, and introspection.

His seventh book of poetry, Small Cathedrals is the third book of poetry in which Leslie has chosen unifying concerns or themes. Previous books have used the voice of his grandmother in letters and scrapbook entries, and have found inspiration in a legal book from the 18th century.
--
You received this message because you are subscribed to the Google
Groups "Poetry Motel Foundation" group.
To unsubscribe from this group, send email to
For more options, visit this group at
http://groups.google.com/group/poetry-motel-foundation?hl=en

↑ Index

50. Jim Andrews
Re: Poetry and Puppetry--an invitation
Sun 14 Aug 2011

Sounds very interesting. Is there an online video of these pieces?

ja?

> *My pieces "Bring Me the Head of the Semiotic Goethe" and "Duncan: a Seance" both deployed puppets and special illumination effects not unlike those earlier used by Sha Sha Higby.*
>
> *Cheers,*
> *G. E. Schwartz*

↑ Index

51. Lisa Ampleman
Call for Papers on Italian Medievalisms in Contemporary Poetry
Sun 14 Aug 2011

47th Annual International Congress on Medieval
Studies
May 10-13, 2012
Western Michigan University in Kalamazoo.
Â
Italian Medievalisms in Contemporary Poetry
Â
Contemporary poets are among those who have recently
published translations of Italian medieval works; they also translate single

poems and allude to the Italian greats in their own poems. Some notable examples include David Youngâ€™s Canzoniere, Robert Pinskyâ€™s Inferno, and W. S.
Merwinâ€™s Purgatorio. This session
will address the reception of Italian medieval texts in contemporary poetry. We welcome papers on poets who are in conversation with Italian medieval writers, whether through translation or allusion. What elements of the work of Dante, Petrarch, Cavalcanti, and Boccaccio, among others, still resonate for today's poets, and what does this explicit evidence of influence tell us about the reception of medieval texts?
Â
Please submit an abstract of no more than 300 words and the
Participation Information Form
(http://www.wmich.edu/medieval/congress/submissions/index.html#PIF)
to the organizers at [redacted].Â Include â€œItalian Medievalism in Contemporary Poetryâ€ in the subject line.
Â
Deadline: September 15.Â Early proposals encouraged.Â Any abstracts not accepted will be forwarded to the Congress
for consideration in general sessions.

↑ Index

52. Ruth Lepson

Re: Poetry and Puppetry--an invitation

Sun 14 Aug 2011

---

you know there's a marionette movie of Goethe's Faust?

On 8/14/11 4:57 PM, "Jim Andrews" <[redacted]> wrote:

> *Sounds very interesting. Is there an online video of these pieces?*
>
> *ja?*
>
> *My pieces "Bring Me the Head of the Semiotic Goethe" and "Duncan: a Seance" both deployed puppets and special illumination effects not unlike those earlier used by Sha Sha Higby.*
>
> *Cheers,*
> *G. E. Schwartz*

↑ Index

53. Kevin Killian
About Elizabeth Bishop, does anyone know....
Mon 15 Aug 2011

Hello Poetics List,

Do any of you know the address where Elizabeth Bishop lived in San Francisco in the 1960s? I'd like to go there and photograph the building, if it's still extant. But where is it?

Thanks for your consideration.

Kevin Killian

↑ Index

54. Gerald Schwartz
Spicer
Mon 15 Aug 2011

During Friday night's Sonic Youth show in Williamsburg Thurston Moore name-checked "Jack Spicer".

G. E. Schwartz

↑ Index

55. Gerald Schwartz
Re: Poetry and Puppetry--an invitation
Mon 15 Aug 2011

Not as yet, as they were both performed live: Bring Me The Head of the Semiotic Goethe" @ the Avant garde Poetry fest, August 2010, Ohio State, and "Duncan: a Seance" @ the Black Mountain convocation, RPI, October 2010.

Am currently preparing both for a "studio" recording. And will announce the finsihed results here.

g.e.
> Sounds very interesting. Is there an online video of these pieces?
>
> ja?
>
>
> > My pieces "Bring Me the Head of the Semiotic Goethe" and "Duncan: a
> > Seance" both deployed puppets and special illumination effects not unlike
> > those earlier used by Sha Sha Higby.
> >

> > Cheers,
> > G. E. Schwartz
>

↑ Index

56. Simone Blaser
Re: Poetry and Puppetry--an invitation
Mon 15 Aug 2011

In 2008 the ICA in Philly put on "The Puppet Show" - here's the link for reference: http://www.icaphila.org/exhibitions/puppetshow.php

On Aug 14, 2011 11:06 PM, "Jim Andrews" <[redacted]> wrote:
> Sounds very interesting. Is there an online video of these pieces?
>
> ja?
>
>
>> My pieces "Bring Me the Head of the Semiotic Goethe" and "Duncan: a
>> Seance" both deployed puppets and special illumination effects not unlike

> *those earlier used by Sha Sha Higby.*
>
> *Cheers,*
> *G. E. Schwartz*

↑ Index

57. Randolph Healy
two new chapbooks from Wild Honey Press
Mon 15 Aug 2011

It is my pleasure to announce the publication of chapbooks by two poets I admire.

The titles are:

origins of process by James Cummins

and

Collected Letters by Peter Hughes

More information available at www.wildhoneypress.com

apologies for cross-posting

Randolph

↑ Index

58. steve dalachinsky
Re: Spicer
Mon 15 Aug 2011

---

yes he loves to do stuff like that he did that after someone tossed a ukelele on stage and when renaldo picked it up he pretended to try to plug it into the amp and said NO JACK at which point thurston chimed in from the oother end of the stage how a bout a little jack spicer or something to that effect purely improv thing

On Mon, 15 Aug 2011 08:30:24 -0400 Gerald Schwartz
<[redacted]> writes:
> During Friday night's Sonic Youth show in Williamsburg Thurston Moore
> name-checked "Jack Spicer".
>
> G. E. Schwartz
>
>
>

↑ Index

59. Jennifer Karmin
Red Rover Series / fall 2011
Mon 15 Aug 2011

RED ROVER SERIES
{readings that play with reading}

FALL 2011
Chicago, IL

Experiment #49: AUGUST 26TH
Full-Body Poetics
Geof Huth & Steve Roggenbuck

Experiment #50: SEPTEMBER 24TH
Bad Date America - 100 Thousand Poets for Change
Dan Godston, Laura Goldstein, Philip Jenks,
Jennifer Karmin, Francesco Levato, Anthony Madrid,
Charlie Newman, Larry Sawyer, Don Share, Tony Trigilio,
Lina Ramona Vitkauskas & more TBA

Experiment #51: OCTOBER 1ST
Encyclopedia Volume 2 (F-K)

Tisa Bryant, Gabrielle Civil,
Carina Farrero, Krista Franklin & John Keene

Experiment #52: NOVEMBER 6TH
Small Press Publishing Forum
Charles Alexander, Patrick Durgin & Susan M. Schultz

at OUTER SPACE STUDIO
1474 N. Milwaukee Ave -- Chicago, IL
near the CTA Damen blue line
suggested donation $4

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

60. Ruth Lepson

Re: About Elizabeth Bishop, does anyone know....

Mon 15 Aug 2011

I dunno but she lived across the street from the Am Rep Theater in Camb when she taught at Harvard--are you photographing that as well?

all best,

ruth lepson

On 8/15/11 12:12 AM, "Kevin Killian" <[redacted]> wrote:

> *Hello Poetics List,*
>
> *Do any of you know the address where Elizabeth Bishop lived in San Francisco in the 1960s? I'd like to go there and photograph the building, if it's still extant. But where is it?*
>
> *Thanks for your consideration.*

> *Kevin Killian*

↑ Index

61. Hugh Nicoll
Re: About Elizabeth Bishop, does anyone know....
Mon 15 Aug 2011

Greetings from Miyazaki,

In my copy of *One Art: The Selected Letters*, the San Francisco address, when given, is 1559 Pacific Avenue. In a letter dated 4 January 1968, Bishop writes that she "found a rather nice 'flat' (as they call the two-floor, old house -- this is the top floor)." In the following paragraph, she notes that it "has our bedrooms, 2 fireplaces, even a backyard -- ..." (p 487)

A quick Google Maps search reveals a pale lapis painted house with the addresses 1557, 1559, and 1561.Good luck with the photography project.

Hugh

On Mon, Aug 15, 2011 at 1:12 PM, Kevin Killian <[redacted]>wrote:

> *Hello Poetics List,*
>
> *Do any of you know the address where Elizabeth Bishop lived in San Francisco in the 1960s? I'd like to go there and photograph the building, if it's still extant. But where is it?*
>
> *Thanks for your consideration.*
>
> *Kevin Killian*

--
Hugh Nicoll <http://hughnicoll.org/blog/>
JALT LD-SIG Coordinator <http://ld-sig.org/>

↑ Index

62. Kimmelman, Burt
Re: In the American Tree
Mon 15 Aug 2011

Peter and Everyone,

You have my profound thanks for rallying to my aid in my time of need. I hope to be able return the favor sometime.

Best wishes and, again, my thanks,

Burt

Date: Mon, 8 Aug 2011 10:58:44 -0700
From: Peter Quartermain <[redacted]>
Subject: Re: In the American Tree

Burt:
"On Speech" not "Of Speech": In The American Tree pp. 496-497. This 1 (Winter 1971) is unpaginated -- actually 96 pages not including the cover -- "On Speech" is on pp. [86-87].
P

Peter Quartermain
846 Keefer Street
Vancouver
BC V6A 1Y7
[redacted]

> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On Behalf Of Kimmelman, Burt
> Sent: Monday, August 08, 2011 6:33 AM
> To: [redacted]
> Subject: In the American Tree
>
> Hi Everyone,
>
> I'm wondering if someone could tell me what page numbers Robert
> Grenier's
essay "Of
> Speech" is on in In the American Tree (if possible both the 1986 and
> 2002
editions). I'm
> embarrassed to say but feel I must by way of explanation that there
> are so
many
> uncatalogued books in my house that I've lost track of my copy of the
> book
(though I don't
> own the later edition). If anyone happens to know the page numbers the
essay falls on in the
> 1971 first issue of This and would care to send those too I'd be
> forever

grateful.
>
> Thank you for your help. I'm completing an essay on a short deadline.
>
> Burt
>
> Burt Kimmelman
> [redacted]
> [redacted]<mailto:[redacted]>
> BurtKimmelman.com
>

↑ Index

63. kiviok kiviok

Re: About Elizabeth Bishop, does anyone know....

Mon 15 Aug 2011

According to one of her biographers, Brett C. Miller, she staye Kevin,

According to one of her biographers, Brett C. Miller, she stayed in SF from 1968-70. He titles this chapter of her story as "A Totally Wasted Stretch," which is partially a pun on the drug culture she was not prepared to witness: "Elizabeth was alternately fascinated and horrified by what the culture did to language and to the rules of good conduct as she had known them all her life."

Best,
Tony Leuzzi

From: Kevin Killian <[redacted]>
To: [redacted]
Sent: Monday, August 15, 2011 12:12 AM
Subject: About Elizabeth Bishop, does anyone know....

Hello Poetics List,

Do any of you know the address where Elizabeth Bishop lived in San Francisco in the 1960s? I'd like to go there and photograph the building, if it's still extant. But where is it?

Thanks for your consideration.

Kevin Killian

↑ Index

64. Paul Siegell
Paul Siegell's upcoming readings
Mon 15 Aug 2011

---

hello friends,

perhaps you could make it to one of these?

Wed, Aug 17, 2011
New York, NY
The Gallery at (le) Poisson Rouge
InDigest's Issue 21 Launch Party @ The Gallery at (le) Poisson Rouge
https://www.facebook.com/event.php?eid=144091635669621

Thurs, Aug 25, 2011
Philadelphia, PA
Robin's Bookstore, Moonstone Arts Center
Artists Against Censorship Performance
https://www.facebook.com/event.php?eid=220932004612114

Fri, Aug 26, 2011
Brooklyn, NY
Goodbye Blue Monday
Stain of Poetry
https://www.facebook.com/event.php?eid=215782335137053

Sun, Sep 18, 2011
Philadelphia, PA
Slingluff Gallery
Moveable Beats Reading Series at the Slingluff Gallery

hope to see you somewhere soon,
paul>
http://paulsiegell.blogspot.com/

↑ Index

65. Mark Weiss
Re: Spicer
Mon 15 Aug 2011

Translate, please?

-----Original Message-----
>From: Gerald Schwartz <[redacted]>
>Sent: Aug 15, 2011 8:30 AM
>To: [redacted]
>Subject: Spicer

>
>During Friday night's Sonic Youth show in Williamsburg Thurston Moore name-checked "Jack Spicer".
>
>G. E. Schwartz
>

↑ Index

66. Gerald Schwartz

Re: Poetry and Puppetry--an invitation

Mon 15 Aug 2011

Yes, I saw it some time ago. In my piece, I used both the generally accepted illustration of Goethe, then "marblizing" it to make him look stone-like. Another puppet was the use of his death-mask. And, since most of the piece tranliteralized the part of Faust about the role of engineers and marsh/flood control, I worked in a pelican puppet, which was reversible: one side she fed her young with blood, the other side she fed her young with Bp Oil. It was performed in August of last year.

g. e. schwartz
---- Ruth Lepson <[redacted]> wrote:
> you know there's a marionette movie of Goethe's Faust?
>
>
> On 8/14/11 4:57 PM, "Jim Andrews" <[redacted]> wrote:
>
> > Sounds very interesting. Is there an online video of these pieces?
> >
> > ja?
> >
> >
> >> My pieces "Bring Me the Head of the Semiotic Goethe" and "Duncan: a
> >> Seance" both deployed puppets and special illumination effects not unlike
> >> those earlier used by Sha Sha Higby.
> >>
> >> Cheers,
> >> G. E. Schwartz
> >
>

↑ Index

67. Richard Flynn
Re: About Elizabeth Bishop, does anyone know....
Mon 15 Aug 2011

1559 Pacific Avenue (Millier's bio. P.398)

> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On*
> *Behalf Of Ruth Lepson*
> *Sent: Monday, August 15, 2011 1:27 PM*
> *To: [redacted]*
> *Subject: Re: About Elizabeth Bishop, does anyone know....*
>
> *I dunno but she lived across the street from the Am Rep Theater in Camb*
> *when*
> *she taught at Harvard--are you photographing that as well?*
>
> *all best,*
>
> *ruth lepson*
>
> *On 8/15/11 12:12 AM, "Kevin Killian" <[redacted]> wrote:*
>
> *Hello Poetics List,*
>
> *Do any of you know the address where Elizabeth Bishop lived in San*
> *Francisco*
> *in the 1960s? I'd like to go there and photograph the building, if*
> *it's still*
> *extant. But where is it?*
>
> *Thanks for your consideration.*
>
> *Kevin Killian*
> *guidelines &*

↑ Index

68. Kimmelman, Burt
Kimmelman Interview at Tribes, Wednesday 8:30 PM (ET)
Mon 15 Aug 2011

Got nothin' to do this Wednesday evening?

If not, then check out the video of a conversation I had with George Spencer at the historic Tribes on the Lower East Side (www.tribes.org<http://www.tribes.org/>).

The interview is being broadcast on Poetry Thin Air (at 8:30 PM, New York City time), a TV show on Manhattan cable - but if you're not in Manhattan you can catch it streamed on the Web. Details for access are below.

(This is the first of two half-hour segments of our talk along with some readings of poems, the second part to be broadcast at a date still to be set. Both parts eventually will be available on YouTube, and I hope to have them streaming at my wesbite, BurtKimmelman.com.)

Best wishes,

Burt

Okay here are the access details:

_____
From: george spencer [mailto:[redacted]]
Sent: Monday, August 15, 2011 7:23 PM
To: george spencer
Subject: [redacted]:30 PoetryThinAir ... Burt Kimmelman

[redacted]:30 PoetryThinAir ... Burt Kimmelman
[redacted]:30 PoetryThinAir ... George Spencer talking with Burt Kimmelman
Direction and Video by Mitch Corber.

..... This show, George Spencer talking with Burt Kimmelman, is available at http://www.vimeo.com/27710442 We are uploading other shows to YouTube so you can watch them at your convenience at http://www.youtube.com/results?search_query=poetry+thin+air+spencer&aq=f

The show airs every Wednesday night at 8:30 pm on Channel 67 (MNN/Manhattan Neighborhood Network) Note: if you live outside Manhattan or can't get MNN Ch 67, you can still watch the live internet stream of the show by following instructions below.

INTERNET STREAM.....
1. Click on www.mnn.org<http://www.mnn.org/>
2. Viewing the right column of MNN webpage, go to "MNN4 Culture"
3. Click "Watch MNN4 Live"
4. Click small icon to watch full screen on your computer during live broadcast.

(You can only watch the streaming video in real time, i.e. at 8:30pm Wednesday night)

↑ Index

69. Catherine Daly
Re: Poetry and Puppetry--an invitation
Mon 15 Aug 2011

---

brilliant -- I have a new to me marionette theatre -- willing to support projects and sleepovers (although we;re about to lose our giant house -- expect to keep the theatre....

also we have Avid!

XO
C

↑ Index

70. Dan Wilcox
A.P.D. Publishes "Poeming the Prompt" by Dan Wilcox
Tue 16 Aug 2011

A.P.D. (Another Poeming Day) has published a new collection of poems by Dan Wilcox, "Poeming the Prompt." The 16-page chapbook contains a selection of poems written to prompts during a "Poem-a-day" experiment, & includes "Top Tips for Anxiety-Free Writing from Prompts." "Poeming the Prompt" is #10 in the Bob Kaufman series of A.P.D.'s (Also Publishes Dirt) inexpensive poetry chapbooks.

For information on ordering your copy email [redacted].

↑ Index

71. Séamas Cain
Justin Katko's Report
Tue 16 Aug 2011

_____

Justin Katko's Report on the SoundEye Festival of 2011 ...

http://sadpress.wordpress.com/2011/07/25/soundeye-2011-justin-katko/

Niamh O'Mahony's Report on the SoundEye Festival of 2011 ...

http://soundeye.wordpress.com/2011/08/04/report-on-2011-festival-by-niamh-omahony/

"if the eye be sound the fish is sweet ..."

_____

↑ Index

72. Séamas Cain

A twist of the pepper

Tue 16 Aug 2011

Do turn out if you can!

Saturday 20th August 2011 :

Wurm Press poets at the

Twisted Pepper in Dublin, Ireland ...

Normally Wurm heads off for a turn on the prom at Biarritz or Clontarf in August, but this month we've been prevailed upon by our chums at Seven Towers to visit their country pile in Middle Abbey Street, presenting ...

Poetry from Wurm Press :

Christodoulos Makris,

Cah-44, and Karl Parkinson

Saturday 20th August 2011

3:00 p.m., The Box (downstairs)

The Twisted Pepper,

Middle Abbey Street,

Dublin 1, Ireland

free admission

Christodoulos Makris

"My tongue is splintered into signs
half of me hardly knows."

— from 'Nicosia Journal'

"I was knocked out by the skill of this writer"

— Nuala Ní Chonchúir

Christodoulos Makris was born in Nicosia. He studied in Manchester and has lived in London and Dublin. He is currently based in north County Dublin and works for the public library service of Fingal County Council. He is the author of the Wurm Press chapbook "Round the Clock" (2009) and was Dublin regional editor for SUCCOUR magazine. His first collection "Spitting Out the Mother

Tongue" (Wurm Press) is now available for preorder, and will be published in September.

Cah-44 ...

"An American Serge Gainsbourg"

- Casey Scott.

In an 18-year career as an actor/writer/performance poet, CAH-44 has appeared in numerous plays, several films, and 1 ballet. His Spoken Word(s) have been heard in 49 US states and 13 countries. He has been found spitting in mics everywhere from a Laundromat in Ohio to a sports stadium in Alaska to a Spiegeltent in Stockholm. He has appeared at the South by Southwest music conference in Austin, Texas (twice), the inaugural Insomnia Performance Lockdown in Atlanta, Georgia, and the Electric Picnic in Stradbally, County Laois. With fellow expatriate Raven he hosts Tongue Box, a monthly spoken word showcase based at the Cobblestone pub in Smithfield. His work has been seen in print in such places as : The Rocky Mountain Times, Rain City Review, Ace Magazine, and AMP. He was once served an aubergine casserole by Karen Finley. He had seconds.

Cah-44's chapbook, "still beat / still beat," is published by Wurm Press.

Karl Parkinson ...

"... a beat poet who almost defies description; part Allen Ginsberg, part Snoop Dogg"

- Evening Herald

Well-known to regulars of Seven Towers events, Karl's chapbook "A Sacrament of Song" was the first of the Wurm Press mimeorevolution chapbook series. He's now working on a first collection for Wurm Press.

To purchase any of the

mimeorevolution chapbooks, go to ...

http://wurmimapfel.net/wurmpress?start=1

For additional information,

write to Wurm im Apfel at ...

[redacted]

http://wurmimapfel.net/

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73. Nicholas Leaskou
Poet As Radio: Brian Teare on 8/20
Tue 16 Aug 2011

POET AS RADIO is a weekly program on KUSF In Exile and features interviews with Bay Area writers, readings, lectures, and announcements about Bay Area poetry events. The show airs Saturdays from 9am to 10am at http://www.savekusf.org. For more info, please visit: http://poetasradio.blogspot.com/.
Â
This Saturday, August 20, we begin a two-part interview and reading with Brian Teare, whoâ€™ll discuss his recent collection Pleasure (Ahsahta Press).
Â
Archived shows feature interviews with Sarah Rosenthal, Sara Larsen, Chris Stroffolino, Ariel Goldberg, David Meltzer, and Laura Goode. Coming soon: Erin Morrill! To listen now, go to: http://poetasradio.blogspot.com/p/quick-links-to-show-archives.html.
Â
To contact us about show ideas or upcoming events, please email us at [redacted].
Â
Thanks!
Delia Tramontina
Jay Thomas
Nicholas Leaskou

↑ Index

74. Jeffrey Lee
Re: Spicer
Tue 16 Aug 2011

Besides being a god, T. Moore is also a book collector, especially or poetry mags and chapbooks from the great mimeo days - I've had a couple of orders from him over the years. Didn't he also have a store in Northampton at some point?

----- Original Message -----
From: "steve dalachinsky" <[redacted]>
To: <[redacted]>

Sent: Monday, August 15, 2011 9:50 AM
Subject: Re: Spicer

> *yes he loves to do stuff like that*
> *he did that after someone tossed a ukelele on stage and when renaldo picked it up he*
> *pretended to try to plug it into the amp and said NO JACK*
> *at which point thurston chimed in from the oother end of the stage*
> *how a bout a little jack spicer or something to that effect purely improv thing*
>
> *On Mon, 15 Aug 2011 08:30:24 -0400 Gerald Schwartz*
> *<[redacted]> writes:*
> *During Friday night's Sonic Youth show in Williamsburg Thurston Moore name-checked "Jack Spicer".*
>
> *G. E. Schwartz*

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75. kiviok kiviok

Re: About Elizabeth Bishop, does anyone know....

Tue 16 Aug 2011

_
Thanks, Richard. I meant to include that in my note yesterday!

_____
From: Richard Flynn <[redacted]>
To: [redacted]
Sent: Monday, August 15, 2011 5:41 PM
Subject: Re: About Elizabeth Bishop, does anyone know....

1559 Pacific Avenue (Millier's bio. P.398)

> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Ruth Lepson*
> *Sent: Monday, August 15, 2011 1:27 PM*
> *To: [redacted]*
> *Subject: Re: About Elizabeth Bishop, does anyone know....*
>
> *I dunno but she lived across the street from the Am Rep Theater in Camb*

> *when*
> *she taught at Harvard--are you photographing that as well?*
>
> *all best,*
>
> *ruth lepson*
>
> *On 8/15/11 12:12 AM, "Kevin Killian" <[redacted]> wrote:*
>
> *Hello Poetics List,*
>
> *Do any of you know the address where Elizabeth Bishop lived in San Francisco*
> *in the 1960s? I'd like to go there and photograph the building, if it's still*
> *extant. But where is it?*
>
> *Thanks for your consideration.*
>
> *Kevin Killian*
> *guidelines &*

↑ Index

76. **amy king**

OT: Next Thursday - Feminist Poets meet The Feminist Press!

Wed 17 Aug 2011

The Feminist Press Summer Wrap Up Party
Hudson Terrace
621 West 46th Street between 11th & 12th Avenues
New York, NY
Thursday, August 25 · 5:30pm - 7:30pm
- Hosted by: The Feminist Press Young Patron's Steering Committee
- Enjoy 2 for 1 drinks until 7pm!
- Meet and Greet Other Young Activists
- Pick up some Feminist Press books
- Learn More About The Feminist Press!

Facebook Invite -- https://www.facebook.com/event.php?eid=186452588088690

****
Amy's Alias
+ http://amyking.org/
****

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77. Jessica Wickens

10th Anniversary Issue of Monday Night - in print and online!

Wed 17 Aug 2011

Announcing a *special** 10th anniversary two-volume issue of **Monday Night*<http://www.mondaynightlit.com/>in print and online!

*Celebrate 10 years of Monday Night with our 2011 contributors: * Christine Choi <http://mondaynightlit.com/read/10_choi.html> LaTasha N. Nevada Diggs <http://mondaynightlit.com/read/10_diggs.html> Nels Hanson <http://mondaynightlit.com/read/10_hanson.html> Don Kingsbury <http://mondaynightlit.com/read/10_kingsbury.html> Allison Landa <http://mondaynightlit.com/read/10_landa.html> Annam Manthiram <http://mondaynightlit.com/read/10_manthiram.html> Sharon McGill <http://mondaynightlit.com/read/10_mcgill.html> Phillip Neel <http://mondaynightlit.com/read/10_neel.html> Rob Pierce <http://mondaynightlit.com/read/10_pierce.html> Kristen Renzi <http://mondaynightlit.com/read/10_renzi.html> Evan Schnair <http://mondaynightlit.com/read/10_schnair.html> Steve Subrizi <http://mondaynightlit.com/read/10_subrizi.html>

Order <http://www.mondaynightlit.com/read/8_allen.html> your print copy today ($8 for both volumes) or read<http://www.mondaynightlit.com/read/8_allen.html>it online at *Monday Night <http://www.mondaynightlit.com/index.html>:* because new lit beats old TV any night of the week.

Also available soon in these fine bookstores: Diesel<http://www.dieselbookstore.com/>(Oakland), City Lights <http://www.citylights.com/> (SF), Quimby's <http://www.quimbys.com/>(Chicago), & Pegasus <http://www.pegasusbookstore.com/> (Berkeley).

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78. Jonathan Penton

100 Thousand Poets for Change in Lafayette, Louisiana!

Thu 18 Aug 2011

CONFIRMED: Lafayette, Louisiana will have an 100 Thousand Poets for Change event at the Acadiana Center for the Arts, a beautiful multipurpose building in downtown Lafayette. We’ll be there from 7pm to 11-ish, Central Daylight Time (-5GMT).

The Lafayette program, which Jessica Bordelon, Rhonda Robison, Lana Wiggins and I are designing, will bring traditional poets including Laura Mullen, Marthe Reed and former Louisiana Poet Laureate Darrell Bourque together with the spoken word troupe Revolution Theory, creating a multi-generational event bringing in Lafayette's diverse literary subcultures. Meanwhile, the University of Lafayette-Louisiana poetry group will be doing a series of open-space musical and literary skits, and we'll have local organizations in the atrium, discussing what they're doing for change in Louisiana. During our intermission, we'll be pumping in the webstream from other 100 Thousand Poets for Change events. (So if you're webcasting a 100 Thousand Poets for Change event, and will be running at that time, drop me a line -- I'm interested!)

$6 at the theatre door, all of which will go to non-profit organizations (the Acadiana Center for the Arts and others). Cash bar. Sponsors are Acting Up (in Acadiana), BBR Creative, The Break Room Coffee Shop, The Festival of Words, and Unlikely Books.

For more information about the global movement, check out http://100TPC.org/ . For more information about the Acadiana Center for the Arts, check out http://www.AcadianaCenterfortheArts.org/ . If you'd like to know what I look like, check your medicine cabinet. I'm very, very small.

--
Jonathan Penton
http://www.unlikelystories.org/

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79. David Hadbawnik

B V O X B K L A U N C H --- S A T, A U G 2 7 -- 8 P M

Thu 18 Aug 2011

You are cordially invited to

BlazeVOX Book Launch: David Hadbawnik, Robin F. Brox, Jonathan Skinner ////
w/ special guest Aaron Lowinger
Sponsored by: BlazeVOX [books]
Saturday, August 27, 2011 @ 8:00 PM

Rust Belt Books
202 Allen St.,
Buffalo, New York

Born in Detroit, MI, David Hadbawnik is a UB Poetics student currently living with his wife, dog, and cat in Buffalo, N.Y. Previous publications include the books Translations From Creeley (Sardines, 2008), Ovid in Exile (Interbirth, 2007), and SF Spleen (Skanky Possum, 2006). He is the editor and publisher of

Habenicht Press and the journal kadar koli. In Buffalo, he directs the Buffalo Poets Theater. Hadbawnik's most recent book, Field Work: Notes, Songs, Poems 1997-2010 is now available from BlazeVOX [books], .

Robin F. Brox is a poet, teaching artist, and the Marketing & Publicity Coordinator for Just Buffalo Literary Center. A graduate of Amherst High School, UB, and The University of Maine--Orono, she runs the small feminist press and occasional performance series saucebox. Author of the blog Ice Hockey Chick, and several chapbooks, Sure Thing is her first full-length poetry collection, published by BlazeVOX [books].

Jonathan Skinner founded and edits the journal ecopoetics (www.ecopoetics.org<https://ubmail.buffalo.edu/mail/parse.php?redirect=http://www.ecopoetics.org>), which features creative-critical intersections between writing and ecology. Skinner also writes ecocriticism on contemporary poetry and poetics. He earned his PhD from SUNY--Buffalo, and is a Cornell University Society for the Humanities Fellow for 2011-12. His poetry collections include Birds of Tifft (BlazeVOX, 2011), Warblers (Albion Books, 2010), With Naked Foot (Little Scratch Pad, 2009), and Political Cactus Poems (Palm Press, 2005). Skinner's latest project is a book on the urban landscape designs of Frederick Law Olmsted.

Admission is free. Books will be available for purchase and signing. Refreshments will be served.

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80. David Hadbawnik
Re: Spicer
Thu 18 Aug 2011

---

jumping the shark as they say

On Mon, Aug 15, 2011 at 11:50 AM, steve dalachinsky <[redacted]>wrote:

> *yes he loves to do stuff like that*
> *he did that after someone tossed a ukelele on stage and when renaldo picked it up he*
> *pretended to try to plug it into the amp and said NO JACK*
> *at which point thurston chimed in from the oother end of the stage*
> *how a bout a little jack spicer or something to that effect purely improv thing*
>
> *On Mon, 15 Aug 2011 08:30:24 -0400 Gerald Schwartz <[redacted]> writes:*
> *During Friday night's Sonic Youth show in Williamsburg Thurston Moore name-checked "Jack Spicer".*

> *G. E. Schwartz*

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81. Charles Baldwin
unprintability (part 1)
Thu 18 Aug 2011

Do not print this book
Sandy Baldwin

What good is a writer if he can't destroy literature? And us... what good are we if we don't help as much as we can in that destruction? - Julio Cortazar

Geoffrey Gatza, fearless director of BlazeVox, that "publisher of weird little books," took the final proofs of Lurid Numbers to his printer on July 27, 2011. Lurid Numbers is a collection of more or less "codeworked" text - much like _i did the weird motor drive_, my 2007 book with BlazeVox - written through simple computer scripts and word processings, and through my own impulse, inquiry, and idiocy. The next day he came back with some odd news in the form of an email from the publisher:

------ Forwarded Message
From: <[redacted]>
Date: Tue, 26 Jul 2011 12:02:16 -0700 (PDT)
To: Geoffrey Gatza <[redacted]>
Subject: Files for Lurid Numbers, 978-1609640705 require your attention

The interior and cover files for Lurid Numbers, 978-1609640705 have been reviewed.The cover file meets our submission requirements; it is not necessary for you to make any revisions to this file or upload it again.The interior file does not meet our submission requirements for the reason(s) listed below. Please make any necessary adjustments to your interior file and upload it again by logging in to createspace.com.The interior file contains pages with unreadable text or "jibberish" which we are unable to move forward with as it may appear as a file error in manufacturing. Please submit a revised interior file for further review.

Best regards,
The CreateSpace Team

As we like to say in academia, the email was "interesting," that is, it could be read as linked to a number of other cultural domains and protocols. The relation of the "interior" to the "cover" repeats and takes part in the history of the "book," where the cover is the limit of the work of writing; the cover is the enclosure or partition, the event and inscription of multiple institutions: of authorship (if the work is under a pseudonym or in some way unsigned, the copyright page still must contain an author's name, even if it is "anonymous"), commerce (the name of the publisher, legal descriptions of rights and regulations, and so on), and archiving (library of congress number, date of publication, etc.). Along with this, the fact that the interior of the book was somehow rotten or broken seemed both a judgment and a simple fact of this book. It was even better that this was expressed iconographically in the cover, which did meet "submission requirements." I saw the cover as a submission of the contents to a single image. The cover shows a butchered and already old, slightly rotted fish. The image is photoshopped, neon and definitely lurid. Geoffrey directed me to this image, and I loved the combination of the repulsive and slimy, the mundane and organic, with the software transformation that keeps it real but artificial as well. It did indeed seem to submit and capture the interior.

And then: "the interior file contains pages with unreadable text" seems to me an almost ontological statement, one that rubs against the proximity between the written work and the human. We may submit, we may submit a cover - ourselves - that meets requirements (of culture, of others), but our interiors are often quite different, unreadable. I also appreciated the misspelling of gibberish, suggesting a virality of the unreadable text into the printer's email. Finally: "we are unable to move forward [...] as it may appear as a file error in manufacturing" suggested to me an event or force of the work beyond the interior file, a hidden explosion breaking the apparatus that machined it, and seeping or flooding past the cover.

In short, I was pleased to become more than just another job for the printer, to become a new process and something beyond the routine. At the same time, I was concerned, wondering what would happen with my interior file, as it were. I found out five days later, on August 1, 2011, when Geoffrey informed me in an email that "they cannot print this book and there is nothing I can do about it. [...] this is something completely new and I have to say I am perplexed by the mechanizations of modern times. The printers are not opposed to you or your work, this is a situation of a printing process that is highly automated and this registers exactly like a printers error to their machine. It is not a human that we must cajole into agreeing that this is art, which was my first take on this, as with the printer who cannot spell. This is a matter of a quality control camera that will reject books that look like this. I talked with a lot of people in the

company and even had my lawyer call them to see if great weight would move the immovable. But no, their system will literally stop when it would try to produce your work."

A writing that stops the computer system, the very system designed to print out writing: what more could I ask for? What more frustrating thing, as well, so close to the print out of the book, that fetish object that makes authors out of writers? I was judged by the computer to have written something, i.e. it did not deny that there was an input that it could judge, but it evaluated my writing as unprintable, as a writing that can only remain in the space of the computer, within the possibilities of software. My interior file was bummed out but also filled or luridly lit up with a deep pleasure.

"The act of writing is related to the absence of the work, but is invested in the Work as book. The madness of writing - this insane game - is the relation of writing; a relation established not between the writing and production of the book but through the books production, between the act of writing and the absence of the work.[...] To write is to produce the absence of the work (worklessness, unworking, [désoeuvrement]). Or again: writing is the absence of the work as it produces itself through the work, traversing it throughout. Writing as unworking (in the active sense of the word) is the insane game, the indeterminacy that lies between reason and unreason." - Maurice Blanchot

BTW, the book is here:
http://www.blazevox.org/index.php/Shop/Poetry/lurid-numbers-by-sandy-baldwin-244/

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82. steve dalachinsky

Re: Spicer

Thu 18 Aug 2011

---

i love tm and he is a friend and a great and generous guy etc
but let's not do the god thing
alll else you said is true

On Tue, 16 Aug 2011 18:09:50 -0600 Jeffrey Lee <[redacted]>
writes:
> Besides being a god, T. Moore is also a book collector, especially or
> poetry
> mags and chapbooks from the great mimeo days - I've had a couple of
> orders
> from him over the years. Didn't he also have a store in Northampton
> at some
> point?

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> ----- Original Message -----
> From: "steve dalachinsky" <[redacted]>
> To: <[redacted]>
> Sent: Monday, August 15, 2011 9:50 AM
> Subject: Re: Spicer
>
>
> > yes he loves to do stuff like that
> > he did that after someone tossed a ukelele on stage and when
> renaldo
> > picked it up he
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> > at which point thurston chimed in from the oother end of the
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> > On Mon, 15 Aug 2011 08:30:24 -0400 Gerald Schwartz
> > <[redacted]> writes:
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> >> name-checked "Jack Spicer".
> >>
> >> G. E. Schwartz
> >>
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83. Jessica Wickens

corrected links: Monday Night 10th anniversary issue in print & online!

Thu 18 Aug 2011

Announcing a *special** 10th anniversary two-volume issue of **Monday Night*<http://www.mondaynightlit.com/>in print and online!

*Celebrate 10 years of Monday Night with our 2011 contributors: * Christine Choi <http://mondaynightlit.com/read/10_choi.html> LaTasha N. Nevada Diggs <http://mondaynightlit.com/read/10_diggs.html> Nels Hanson <http://mondaynightlit.com/read/10_hanson.html> Don Kingsbury <http://mondaynightlit.com/read/10_kingsbury.html> Allison Landa <http://mondaynightlit.com/read/10_landa.html> Annam Manthiram <http://mondaynightlit.com/read/10_manthiram.html> Sharon McGill <http://mondaynightlit.com/read/10_mcgill.html> Phillip Neel <http://mondaynightlit.com/read/10_neel.html> Rob Pierce <http://mondaynightlit.com/read/10_pierce.html> Kristen Renzi <http://mondaynightlit.com/read/10_renzi.html> Evan Schnair <http://mondaynightlit.com/read/10_schnair.html> Steve Subrizi <http://mondaynightlit.com/read/10_subrizi.html>

Order <http://mondaynightlit.com/read/10_choi.html> your print copy today ($8 for both volumes) or read <http://mondaynightlit.com/read/10_choi.html>it online at *Monday Night <http://www.mondaynightlit.com/index.html>:* because new lit beats old TV any night of the week.

Also available soon in these fine bookstores: Diesel<http://www.dieselbookstore.com/>(Oakland), City Lights <http://www.citylights.com/> (SF), Quimby's <http://www.quimbys.com/>(Chicago), & Pegasus <http://www.pegasusbookstore.com/> (Berkeley).

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84. Obododimma Oha

Hosting One's Funeral

Fri 19 Aug 2011

Does anyone have information on any thinkers/writers that arranged and hosted their funerals prior to their death?
Thanks for helping out.
-- Obododimma.

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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85. Tony Trigilio
Sunday--Madison, WI: Trigilio, Fishman, Meier at Avol's Books
Fri 19 Aug 2011

Hi everyone--

For those near Madison, come spend an afternoon with us at Avol's Books this Sunday!

Poetry Reading: Tony Trigilio, Lisa Fishman, and Richard Meier
Sunday, August 21, 2011
2:00 p.m.

Avol's Books
315 W. Gorham St.
Madison, WI

http://www.avolsbooks.com/events.html

Tony Trigilio is the author of the poetry collections Historic Diary and The Lama's English Lessons; the chapbooks With the Memory, Which is Enormous; and Make a Joke and I Will Sigh and You Will Laugh and I Will Cry; and two books of criticism, Allen Ginsberg's Buddhist Poetics and Strange Prophecies Anew. With Tim Prchal, he co-edited the anthology Visions and Divisions: American Immigration Literature, 1870-1930. He teaches at Columbia College Chicago and co-edits Court Green.

Lisa Fishman is the author of several poetry collections, including Dear, Read; The Happiness Experiment; and Current. She earned a BA at Michigan State University, where she studied with Diane Wakoski; an MFA at Western Michigan University, where she studied with William Olsen; and a PhD in literature at the University of Utah, with a dissertation on Percy Bysshe Shelley's poetics. Fishman and her husband, along with poet Richard Meier, run a 12-acre "Poetry Farm" in southern Wisconsin, offering summer internships for poets that exchange accommodations for farm labor. Fishman has taught at Beloit College and Columbia College Chicago.

Richard Meier is the author of two books of poetry, Shelley Gave Jane a Guitar and Terrain Vague. He lives in Madison and Chicago with other people and a cat and is currently writer-in-residence at Carthage College in Kenosha, WI.

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86. Amy King

Reminder: Poets on the Porch 2011 – Tomorrow - August 20th / Philadelphia, PA

Fri 19 Aug 2011

---

*Come out and join us for our 2nd outdoor poetry event of the summer! *

August20th @ 1:00pm - The Fox Chase Reading Series presents a reading on the porch of Ryerss Museum and Library <http://www.ryerssmuseum.org/> *, 7370 Central Avenue, Philadlephia, Pa. 19111.*

The Fox Chase Reading Series presents the *2**nd**Annual Poets on the Porch* at Ryerss Museum and Library, 7370 Central Avenue, Philadelphia, Pa. 19111. Poets *Dan Maguire, Lynn Levin, Ana Bo¾ièeviæ* , *Amy King, Elizabeth Pallitto *join Fox Chase Poets *Diane Sahms-Guarnieri and g emil reutter* on the porch. Bring a porch chair and enjoy an afternoon of verse on the porch of the historic Ryerss Museum and Library.

For more information on the poets please visit this link: Poets on the Porch 2011 -August 20th<http://foxchasereview.wordpress.com/2011/07/17/poets-on-the-porch-2011-august-20th/>

Directions: Ryerss Museum and Library is accessible by the SEPTA Fox Chase train line via the Ryers Station and Fox Chase Station, also via the SEPTA 70 and 24 bus routes. For directions to Ryerss Museum and Library visit: http://ryerssmuseum.org/visit1.html

--
****

Amy's Alias
+ http://amyking.org/
****

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87. **amy king**
Reminder: Poets on the Porch 2011 – Tomorrow - August 20th / Philadelphia, PA
Fri 19 Aug 2011

Come out and join us for our 2nd outdoor poetry event of the summer!

Come out and join us for our 2nd outdoor poetry event of the summer! August20th @ 1:00pmâ€“ The Fox Chase Reading Series presents a reading on the porch of Ryerss Museum and Library, 7370 Central Avenue, Philadlephia, Pa. 19111. The Fox Chase Reading Seriespresents the 2ndAnnual Poets on the Porchat Ryerss Museum and Library, 7370 Central Avenue, Philadelphia, Pa. 19111. Poets Dan Maguire, Lynn Levin, Ana BoÅ¾iÄeviÄ‡, Amy King, Elizabeth Pallitto join Fox Chase Poets Diane Sahms-Guarnieri and g emil reutter on the porch. Bring a porch chair and enjoy an afternoon of verse on the porch of the historic Ryerss Museum and Library. For more information on the poets please visit this link: Poets on the Porch 2011 â€“August 20th Directions:Â Ryerss Museum and Library is accessible by the SEPTA Fox Chase train line via the Ryers Station and Fox Chase Station, also via the SEPTA 70 and 24 bus routes. For directions to Ryerss Museum and Library visit: http://ryerssmuseum.org/visit1.html Â Â

****

Amy's Alias
+Â http://amyking.org/Â
****

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88. **Martha Deed**
Re: unprintability (part 1)
Fri 19 Aug 2011

Dear Sandy--

I'm glad that you announced Lurid Tales here. After seeing your message on another listserv yesterday, I purchased the pdf from BlazeVox. I'm not far enough into it to review it in a respectable fashion. But I can say this:

The discussion about printability, culture, etc. that precedes the texts is worth the price of admission in itself. The issue here is a very important one, not just

for BlazeVox authors present and future, but for all of us. (Full disclosure, I edited Millie Niss's City Bird for BlazeVox.)

The camera-rejects are humorous, biting, eminently readable, and it is a worry that the book could not be printed in a traditional manner. It's a worry as a practical matter, and it also is an economic worry, both for you and Geoffrey.

One question I had: If each page were a .jpg, would the problem have arisen? OTOH, perhaps the printer only considers .pdf files.

I hope you sell dozens and dozens of copies. It won't help with the finances, but this is important, innovative work, and it deserves to be seen by many people.

The whole episode made me punchy. I posted a Sporkworld note about it yesterday with a link to the BlazeVox shop.

Keep truckin'
Martha

Charles Baldwin wrote:
> Do not print this book
> Sandy Baldwin
>
> What good is a writer if he can't destroy literature? And us... what
> good are we if we don't help as much as we can in that destruction? -
> Julio Cortazar
>
> Geoffrey Gatza, fearless director of BlazeVox, that "publisher of weird
> little books," took the final proofs of Lurid Numbers to his printer on
> July 27, 2011.
>

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89. Charles Baldwin
unprintability (part 2)
Fri 19 Aug 2011

[I posted before about my book _Lurid Numbers_, a collection of codework texts scheduled to be printed by BlaxeVox, publisher of weird little books, but judged unprintable, despite the best efforts of the publisher to negotiate with the printer, etc. This is fascinating - among other reasons - because it involves a judgment by a computer on the printability of the book (again, see the earlier post for details). Following this, Alan Sondheim and I engaged in a brief email exchange on the topic. It is copied below in full.]

The Unprintable (August 8-16, 2011)

Alan Sondheim: "A lur is a long natural blowing horn [...] The word lur is still very much alive in the Swedish language, indicating any funnel-shaped implement used for producing or receiving sound. [...]" (Wikipedia). So blowing might be a kind of scattering or a calling, might be a kind of signal. And I think of _Lurid Numbers_ as a kind of calling, calling-forth both readerly and writerly textuality, but also an interpenetrating and entangled intermediary, the catatonic machine which might or might not open itself to the distending of symbols, graphemes. The machine reads itself; it doesn't like to be bothered. It doesn't like to read _Lurid Numbers_, because what is lurid, sleazy, is a bone in the works, can't be read. And apparently the publishing machine of Blaze-Vox, Blaze-Lur, couldn't read, broke down over, returned to catatonia (for what bureaucracy likes to be bothered), over what should have been a simple reproduction from code to paper - which did not, could not, occur? What do you say to this, to the insertion, beyond the readerly and writerly text, of the text which breaks the machine, which refuses purity?

Sandy Baldwin:

Yes, I agree. You provoke me to think and respond. I see the lur as producing a signal, one that problematizes signaling behaviors. I see this in the phrase "very much alive in the Swedish language": the word as "alive" is the problematization of signaling behaviors, where such behaviors as part of our modern understanding of communications that necessarily contain / are contained by systematization and closure. For modernity, to signal is to invoke an institutional culture that handles the call. (The lur problematizes any final response to your provocation as well, and instead leads me to a more "funnel-shaped" answer.) The blowing lur, the funnel-shaped implement (I read it as impediment, which already is the bone in the throat, the marrow in the grapheme), is a problematic signal. Lur also makes me hear a broken lure. Lure is a decoy, but also allurement and enticement. The lure is camouflaged and does not yet reveal the spoilage of the lurid. The breakage from lure to lur is the object escaping, the rotting out of the object. The kernel of matter that presupposes a machine - there is a machine threshing every "grain" of the real; the machine that makes everything itself, that ensures all is systematic and well-formed (machined) - is lost, leaving only an echo. In all this, the orphic song, the stirring of animal spirits, the original poem, the return from the dead. It is here that the where the machinic is not machinic. You lead me to think that _Lurid Numbers_ can't be read or printed because the writing did not occur - which would require the iterability of closed world of the machine - it is not authored. I admit to be radically uncertain of the "author-function" of this text with my name on it. I recall that I did not intend for it to be unprintable or unreadable, at least not in any straightforward sense, though I do think I intended it to be undigestable. It remains in a lurid- or sleaze-world, so thin,

flimsy, barely lit. I wonder, in terms of the end of your provocation, is such a text still a text? I think of text as requiring reading and writing as advanced, modern processes; machinic processes, I suppose. I do not know if I can claim this for myself - not to have written a text - but I do wonder how far "text" can bear a lack of purity. I think more in terms such as "wryting" (which you coined), which suggests to me a kind of intensive, non-textual investment ...

Alan:

Wryting is of and in the midst of the body; _Lurid Numbers_ skitters across the body, but drags, scrapes the escarpment of the body as well. "Text" is like "nice" - it can bear anything, it is not that smooth, but the family of usages containing it are smoothed out - in the case of Lurid Numbers, perhaps dilapidated as well. I'd think of you as an author for the simple reason - the text wouldn't otherwise exist. This might be the result of a crisis. To paraphrase L. Apostel, *The Justification of Set Theories* (in _Logic, Methodology, and the Philosophy of Science_, 1965), substituting texts for classes (the original is based on the comprehension axiom), "At the beginning of a textual procedure, when nothing whatever is known about sources or filters, complete freedom is given as to the construction of texts (1). When the textual procedure is already established, and when the results of earlier operations are stable, the construction proceeds without rearrangement: texts now are embedded in a formal and canonic history, which is taken for granted and is machine-decomposable; the roots are there, in a very classical sense (2). However, when a crisis is reached and the procedures hitherto followed must be altered, textuality returns to the original sources, accompanied by new procedures and filters (3). When the procedures operate without crisis, but when it is imperative that procedures at one level should be strongly distinguished from and yet completely determined by the procedures applied on the earlier level, we have (4)." Let's think of (4) as conservation, and the third as permanent crisis, under the signs of capital and the fast-forward simulacra of signs. Then we're in the skitters and jitters, aren't we? Sufficient crisis, and the market breaks down, the machine breaks down, your self-identification as author breaks down. And that's when things get interesting, when the machine reaches a state of indigestion. What causes the crisis? On one hand the formal condition that upper and lower ASCII don't exhaust the pixel-by-pixel gridwork of inscriptions; there's always the glitsch, the fury beyond acceptable bandwidth. Most of our lives - in fact the phenomenology of our being-in-the-world - is conditioned by filtering-out, not only so the clean and proper body of the signifier may make itself felt against our skin, but also because anything else creates an ontological shift where the matrix of communication, community, disappears altogether. The crisis is of course the implosion. It's that. It's those. It's when "a" replaces "the" down to the rootlessness. Lurid Numbers unroots

numbers, signs, and symbols, replacing "a" itself with an unknowable little-object-a beyond the spectrum, smothering the spectrum. It rests, remains, sleeps there. So you do a pdf!

Sandy:

Yes, I agree. It would be possible - maybe? I think? - to map the text as crossing thresholds or crisis points. Can we think of all texts in relation to their procedure and whether or not there is a crisis, an alteration? The quote from Apostel also situates crisis in a relation to origins, or pathology of the text, keeping in mind that these are inscriptive origins and symptoms, origins in the topography of transcriptions. I was speaking to the poet and critic Chris Funkhouser about the problem of printing _Lurid Numbers_. He brought up the possibility of an unpublishable book. He saw this as the future of increasing information interlinking, where all possible sentences are linked into the net already; all possible texts already generated in some way; no "new" text possible without being plagiarism from the first. This is, of course, a version of Borges' "Library of Babel," and also the nightmare aspect of Ted Nelson's Xanadu, where the density of hypertextual transclusion shuts down any new utterance. In practice, it is already being implemented with plagiarism detection systems such as Turnitin (my university purchased this software and wants it to be used on student papers). I found myself agreeing with Chris that this is a potential both for contemporary forms of writing, flarf being the example he used, and for the inseparability of the practice of writing from the apparatus of word processing software, in the largest sense. However, Lurid Numbers is unprintable rather than unpublishable. We could say that these are two forms of crisis. Unpublishability is a problem with the institution of authorship, and the confusion between economies of creativity and capital. Unprintability is a problem with the technical production of scriptive materialities, and a confusion between the conceptual potential of digital simulations and the institution that anchors these to a machinery of materialization, or more precisely, to a machine of printing out and handling. The confusion is already there in the simulation: MS Word and other software continue to simulate a page, while at the same time offering something else entirely. Lurid Numbers does have its own unpublishable pretexts, and unpublishability does relate to a materialization of the text - it is reasonable to see the legal institution of authorship in this way - but, whereas publishing involves a materiality of expression - creative expression capitalized through the author's name - we could see the unprintability as a materiality of phenomena and the body. Is this the crisis and implosion (or explosion)? Of the book as object, as in my hand and before me, as technical product ... The crisis of unprintability is worth studying on its own, and in relation to other crisis taking place in institutions of the book. Finally, thinking of what you say of the

cause of the crisis: you set the glit(s)ch as the "fury beyond acceptable bandwidth." Perhaps "fury" is the correlate of crisis? A passion, a vehemence, beyond any law - and therefore in relation to the laws and institution of print and authorship - a fury that seeks the work, and - why not - seeks justice for the writer. Why justice? If unpublishability and unprintability involve the writer as name and capital (the writer's head), then the fury of writing unpublishes and unwrites, leaving nothing but the body and the roiling of its interior. The work, the writing, the scriptive orgins - all these come from and go to this fury.

Alan:

Just a couple of points here. No matter how much interlinking occurs, statistically, fantasy notwithstanding, all possible sentences etc. really constitute such an inaccessibly high number, that all the processing power of the universe would never complete the task, even given the 13+ billion years we've been around, even given incredibly high-speed processing. As you know, n-furcations quickly spin out of control. The second point relates to pain, and the inexpressibility of severe pain, and I want to end my contribution here, in relation to what might be foregone, the _McGill Pain Questionnaire_ notwithstanding. So a few brief words left behind in lieu of an other text. Inexpressibility occurs because of the difficulty of expressing interior states that might not have a clearcut symptomology (as thirst does, for example) - and also because severe pain derails speech and language and thought, as the internalized horizon of the flesh is muted or screams in abeyance. All of this touches on the pain of the signifier and its inexpressible relation to death - and all of this touches, as well, on the unprintable. The unprintable then is returned, as if by media mail, to the body that produced it. And from this moment, your text, as pdf, opens up and opens, as pain disperses, is dispersed, as the symbolic ultimately collapses, as is its wont...

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90. Rob McLennan

span-o presents: jesslyn delia smith, Hugh Thomas + Dennis E. Bolen!

Fri 19 Aug 2011

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span-o (the small press action network - ottawa) presents: a back-to-school event:

with readings/launches by:

> jesslyn delia smith (Ottawa)
> Hugh Thomas (Toronto/Fredericton)
> + Dennis E. Bolen (Vancouver)

lovingly hosted by rob mclennan
Friday, September 23, 2011;
doors 7pm; reading 7:30pm
The Carleton Tavern,
223 Armstrong Street (at Parkdale; upstairs)

author bios:

jesslyn delia smith is a recent Carleton graduate living and writing in Ottawa, and has had three chapbooks published through Carletons In/Words Magazine & Press. Her poetry and prose can be found on her blog, jesslyndelia.com, which is updated frequently. Feedback at [redacted] or twitter.com/jesslyndelia.

Hugh Thomas is a writer from Fredericton, where he is a professor of mathematics at the University of New Brunswick. Chapbooks of his poetry have been published by Paper Kite Press ("Heart badly buried by five shovels," 2009) and BookThug ("Mutations," 2004), with a new chapbook this month with above/ground press. A book of variations on Kafka texts, a joint project with Gary Barwin and Craig Conley, will be published by New Star Books in the fall. Hugh Thomas's poetry has appeared in a variety of Canadian small press periodicals, including 1cent, BafterC, CRASH, dig, fhole, filling Station, Hardscrabble, Peter F. Yacht Club, and Twaddle.

Dennis E. Bolen is a novelist, poet, critic and educator; author of seven books of fiction; his latest, 'Anticipated Results' was described in Quill & Quire as '...a dance with clever language that both mocks and questions a generations legacy.'

http://www.quillandquire.com/reviews/review.cfm?review_id=7236

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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91. Jennifer Karmin

Summer Stock: new online journal

Fri 19 Aug 2011

Livestock Editions is proud to announce the release of Summer Stock, an online lit journal for animals!

http://www.summerstockjournal.com

Our premiere online issue features a happily varied company of lyric/conceptual/serial poetry, prose, vispo, collage-postcards and photography by some very talented animals:

Cara Benson, Megan Burns, Reed Bye, Amina Cain, JenMarie Davis, Susana Gardner, Geoffrey Gatza, Elizabeth Guthrie, j/j hastain, Jennifer Karmin, Kevin Kilroy, Ella Longpre, Travis Macdonald, Bianca Moscatelli, Jefferson Navicky, Tanya Phattyakul, Abbey Pleviak, The Pines, Jai Arun Ravine, Marthe Reed, Robert Roley, Linda Russo, Rowland Saifi, Kaia Sand, Kathrin Schaeppi, Brandon Shimoda, Danielle Vogel, & Andrew Wessels.

This summer stock issue is dedicated to the memory of our friend Akilah Oliver, an inspiring poet, performer, and educator who passed on in 2011. We are honored to include Jai Arun Ravineâ€™s touching remembrance to Akilah in this issue.

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92. **Ruth Lepson**

Re: unprintability (part 1)

Fri 19 Aug 2011

I got it, too & it looks like a fun ride & sure looks con-cep-tu-al.

On 8/19/11 1:06 PM, "Martha Deed" <[redacted]> wrote:

> *Dear Sandy--*
>
> *I'm glad that you announced Lurid Tales here. After seeing your message on another listserv yesterday, I purchased the pdf from BlazeVox. I'm not far enough into it to review it in a respectable fashion. But I can say this:*
>
> *The discussion about printability, culture, etc. that precedes the texts is worth the price of admission in itself. The issue here is a very important one, not just for BlazeVox authors present and future, but for all of us. (Full disclosure, I edited Millie Niss's City Bird for BlazeVox.)*
>
> *The camera-rejects are humorous, biting, eminently readable, and it is a worry that the book could not be printed in a traditional manner. It's a worry as a practical matter, and it also is an economic worry, both for you and Geoffrey.*
>
> *One question I had: If each page were a .jpg, would the problem have arisen? OTOH, perhaps the printer only considers .pdf files.*
>
> *I hope you sell dozens and dozens of copies. It won't help with the finances, but this is important, innovative work, and it deserves to be seen by many people.*

> *The whole episode made me punchy. I posted a Sporkworld note about it yesterday with a link to the BlazeVox shop.*
>
> *Keep truckin'*
> *Martha*
>
> *Charles Baldwin wrote:*
> *Do not print this book*
> *Sandy Baldwin*
>
> *What good is a writer if he can't destroy literature? And us... what good are we if we don't help as much as we can in that destruction? - Julio Cortazar*
>
> *Geoffrey Gatza, fearless director of BlazeVox, that "publisher of weird little books," took the final proofs of Lurid Numbers to his printer on July 27, 2011.*

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93. Asian Cha

Critique Contest || Best Short Writing in the World

Sat 20 Aug 2011

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1. Fine Tea Critique Contest 2011

Description: Fine Tea articles may be on any poems, stories or artwork/photography featured in the history of Cha: An Asian Literary Journal. More information: http://finecha.wordpress.com/2011/05/09/fine-tea-competition-2011/

Length: [redacted] words

Entries Deadline: 31st August, 2011 (Results will be announced in late September.)

Prizes: First: £25.00, Second: £15.00, Third: £10.00, Highly Commended (up to 3): £5 each. Payable through Paypal.

ENTRY IS FREE.

:::::::::

2. The Best Short Writing in the World 2011

Description: Fleeting Magazine has teamed up with Stack to find the best short writing in the world. They are looking for short stories (no more than 1500

words) and poetry (up to 40 lines). More information:
http://asiancha.blogspot.com/2011/08/best-short-writing-in-world-2011.html

Winner: One year's subscription to Stack Magazines, a personalised monthly selection of the best independent magazines from the UK, Europe and America. Two runners-up: Three months' subscription to Stack Magazines. Winners and good works will be published.

ENTRY COSTS £1 PER PIECE.

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94. Asian Cha

The China Issue, featuring Duo Duo, Ai Weiwei, and more

Sat 20 Aug 2011

Cha: An Asian Literary Journal has launched its first-themed issue, "The China Issue", which features works by Duo Duo, Ai Weiwei, Han Dong, and many more. http://www.asiancha.com

Cha is now currently accepting submissions for its fourth anniversary issue, due out in November 2011. Deadline: 15 September. More information:
http://asiancha.blogspot.com/2010/12/cha-call-for-submissions-fourth.html

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95. Jeffrey Side

The new ebook from Argotist Ebooks is “apertures” by rob mclennan

Sat 20 Aug 2011

The new ebook from Argotist Ebooks is â€œapertureslâ€ by rob mclennan
Description:
In â€œapertureslâ€, the second book of poet rob mclennan's â€œthe other side of the mouthâ€, he writes a variation on Vancouver writer George Bowering's â€œCuriousâ€, a collection of poems composed for and about other poets. In â€œapertureslâ€, mclennan composed pieces about the possessions of a variety of poets he has known, whether personally or only through their writings, over the past decade and a half. In eighty-three poems, mclennan writes the â€œstuffâ€ of a list of both American and Canadian poets, riffing through each writer's individual language, resulting in a portrait of North American writing through the eyes of one of Canada's most active poet/critics.
Available as a free ebook here:
http://www.lulu.com/product/ebook/apertures/16604879
Full Argotist Ebooks catalogue here:
http://www.lulu.com/spotlight/argotistebooks

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96. Christina Rau

Re: Spicer

Sat 20 Aug 2011

There must be some Jack Spicer in the water lately because that name has come across my screen, my pages, and my world much more than usual in the past two weeks....for some love of Jack Spicer, check out Graham Foust's Poem For Jack Spicer, a poem I read last week from Foust's collection.

From: steve dalachinsky <[redacted]>
To: [redacted]
Sent: Thursday, August 18, 2011 3:05 PM
Subject: Re: Spicer

i love tm and he is a friend and a great and generous guy etc
but let's not do the god thing
alll else you said is true

On Tue, 16 Aug 2011 18:09:50 -0600 Jeffrey Lee <[redacted]>
writes:
> Besides being a god, T. Moore is also a book collector, especially or
> poetry
> mags and chapbooks from the great mimeo days - I've had a couple of
> orders
> from him over the years. Didn't he also have a store in Northampton
> at some
> point?
>
> ----- Original Message -----
> From: "steve dalachinsky" <[redacted]>
> To: <[redacted]>
> Sent: Monday, August 15, 2011 9:50 AM
> Subject: Re: Spicer
>
>
> > yes he loves to do stuff like that
> > he did that after someone tossed a ukelele on stage and when
> renaldo
> > picked it up he
> > pretended to try to plug it into the amp and said NO JACK
> > at which point thurston chimed in from the oother end of the
> stage
> > how a bout a little jack spicer or something to that effect purely
> improv

> > thing
> >
> > On Mon, 15 Aug 2011 08:30:24 -0400 Gerald Schwartz
> > <[redacted]> writes:
> >> During Friday night's Sonic Youth show in Williamsburg Thurston
> Moore
> >> name-checked "Jack Spicer".
> >>
> >> G. E. Schwartz
> >>
> >>
> >>
> >
> >
> >
>
>
>

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97. **Maria Damon**

job listing! Assistant Director of Creative Writing

Sat 20 Aug 2011

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http://www.higheredjobs.com/institution/details.cfm?JobCode=175549283&Title=Assistant+Director+%E2%80%93+Graduate+Program+in+Creative+Writing

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98. **Rob McLennan**

jwcurry's Room 302 Books has a new catalogue: list #12

Sun 21 Aug 2011

Anyone paying attention to small press in Canada should be purchasing from Ottawa's Room 302 Books, owned and operated by jwcurry, out of his Chinatown apartment/bookstore/workspace. jwcurry really is one of the most important collectors and sellers, as well as one of the most important producers, of Canadian small press.

Highlights of the 220 items on list #12 (with some items already sold out; issued July 18, 2011) include issues of 3¢ Pulp, and works by John Barlow, John M. Bennett, Stan Bevington, Katy Chan, Bob Cobbing, Victor Coleman, Judith Copithorne, Arthur Cravan, jwcurry (including 1¢ newsnotes), Anne

Dondertman, Nicky Drumbolis, Daniel f. Bradley, Michael Duquette, K.S. Ernst, a selection of publications and ephemera from the EyeRhymes Conference and Festival (University of Alberta, June 1997), Four Horsemen, D.M. Fraser, Gerry Gilbert, Glenn Goluska, Alan Halsey, Wharton Hood, Mark Laba, D.A. Levy, John Ligoure, R.D. MacPherson, Diane Martin, Steve McCaffery, Janet F. Murchison, Lowell Naeve, Hermann Neutics, bpNichol, R. Murray Schafer, Darrell Schiller, Peter Schuyff, Gio Shanger, John Graves Simcoe, Steven Smith, Raymond Souster, David UU, Alberto Vitacchio and Frank Zappa.

Sample listing: 114. MCCAFFERY (Steve) Prior To Meaning. Buffalo, Friends Of The University Libraries, for 25 december 1996. of an edition totalling 2000, 1/195 trade copies issued as Christmas Broadside series 3 #8. 5 ½ x 8 ½ leaflet; 4 pp printed offset. McCaffery's rather lyrical poem faced w/ fullcolour reproduction of Michael Snow's 1962 weathered paper collage, Alice. 7.50

Write, call or simply show up at jwcurry's door for a copy of the list. Other lists are most likely still available.

from the inside cover:

list 12, published occasionally, fixates on a sampling of materials issued to correspond with specific events. there are: exhibition announcements/invitations, catalogues & reviews; holiday mailouts; special issues of magazines; anniversary anthologies; travel gifts; party invitations & handouts; events posters & souvenirs; reminders; memorials; address change notices; publication announcements; programmes; propaganda; parodies; & a handful of unclassifiables. the list could easily have been 5 times its size but, in propitiation for the overt hostility suffusing list 11, i've kept opportunities for bile to a minimum & am mostly enthusiastic about the offerings included herein (irked ire obvious as usual).

of particular note here are the christmas cards (& related material, entries 125 161) issued by bpNichol &, after his death, Eleanor Nichol. from what i've been able to determine, this is the largest selection ever offered for public sale of these elusive private publications & few if any of the variant issues have been previously described.

ROOM 302 BOOKS is probably open whenever you want it to be; just give a call to be sure i'm in & up ([redacted]) & come to either door of 880 Somerset Street West, Ottawa (K1R 6R7 for the postally-inclined). orders by post are subjected to no postal penalties if paid in advance; please make cheques or money orders payable to jwcurry. returns are a bad idea: don't order it if you don't want it.

http://robmclennan.blogspot.com/2011/08/jwcurrys-room-302-books-has-new.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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99. Mark Young

Out from Otoliths—Alex Gildzen's "The Arrow That Is Hollywood / Pierces The Soul That Is Me"

Sun 21 Aug 2011

Now out from Otoliths.

*

*

*THE ARROW THAT IS HOLLYWOOD *

*PIERCES THE SOUL THAT IS ME *

Alex Gildzen

40 pages

Front cover photograph by Kevin McCollister

Otoliths, 2011

ISBN: 978-0-9808785-5-4

$10.00 + p&h

URL: http://www.lulu.com/product/paperback/the-arrow-that-is-hollywood-pierces-the-soul-that-is-me/16547908

Subscribers to the Otoliths list know Alex Gildzen (*It’s All a Movie*) as historian of the film-going experience. In this new collection of poems he plumbs the mythology of Hollywood. Taking on stories both familiar and obscure, Gildzen gives close-ups of legends such as Chaplin and Welles. But he affectionately offers star billing to many of Tinseltown’s lesser-known characters – from the woman who may (or may not) have been the first Native American movie star to character actors Victor Kilian and Percy Helton.

A video of Alex Gildzen reading a poem from the book can be accessed at http://youtu.be/DStmNP4F_7k.

Tom Beckett's interview with Alex Gildzen can be found here<http://the-otolith.blogspot.com/2009/04/tom-beckett-interview-with-alex-

gildzen.html>
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100. Mark Kuniya
Poetry Broadsides and Chapbooks
Sun 21 Aug 2011

NEW from Country Valley Press:

EMPTY HANDS BROADSIDES

#18 - Whit Griffin, Fugitive Cant
#19 - Hoa Nguyen, Late in the Month
#20 - Dale Smith, The Time Machine Paradox

For purchase info or how to subscribe to the series,
send an email to [redacted] or go
online to http://web.mac.com/countryvalley.

ALSO AVAILABLE:

Jeffery Beam - An Invocation
Japanese style wraps. $15

Bob Arnold - Life's Little Day
Japanese style wraps. $15

Wall/Stairway - John Taggart
Sewn pamphlet. Single poem. $7.50

Scaffold - Joel Chace
Stapled pamphlet. $7.50

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101. Eireene Nealand
writing from the body/perception/proprioception assignments?
Mon 22 Aug 2011

Hi everyone,

I'm working on a new class, which will be titled:

Writing and Cinema: from Perception to Proprioception

or something like that, and I'm wondering if anyone has any recommendations for assignments or readings.

Maybe you've worked with writing from the body? Or ekphrasis? or juxtapositional jump cuts? Or some cultural studies--historical placement, voice of witness assignments.

So far, I've got Mark Nowak's Shut Up, Shut Down on the list, and Kerouac's 'tic, sketch, dream' assignments...

Any other ideas? It's a 10 week class and has to be accessible to Introduction to Creative Writing students...although if you have less accessible assignments I'd be happy to adapt.

Thanks in advance.

Eireene

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102. Bob Heman

Bob Heman and Cindy Hochman @ Nightingale, next Monday, August 29, 7:00

Tue 23 Aug 2011

Hi Folks - This is just to let you know that next Monday, August 29, Cindy Hochman and I will be featuring at the Nightgale Lounge on the northwest corner of 2nd Avenue and East 13th Street in the East Village.

It will be a special night for both of us. Cindy will have copies of her new chapbook, The Carcinogenic Bride, which she'll be selling for the ridiculously low price of 5 dollars, and which, besides her very interesting poems, also features a collage I designed for the cover.

Plus, I'll have copies of a new little collection of my own, & nothing more, which was printed to celebrate the reading, and which will be given free to everyone who attends.

The reading starts at 7:00 and runs til 9:30, with sign-up for the open mic beginning at 6:30. There's a $10 minimum at the bar plus a $3.00 requested donation for the event. Since it's a bar you'll have to be 21 to attend. The reading will be hosted by the multi-talented Su Polo, as it has been for over a decade.

I hope you all can make it

- Bob

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103. Kimmelman, Burt
Samuel Menashe 1925-2011
Tue 23 Aug 2011

I just got sad notice from Nicholas Birns of the passing of Samuel Menashe (see below).

I believe plans for a memorial are being made and if no one else posts the details of it then I will.

Below is the wonderful poem that was replicated, along with a photo of Samuel writing with his finger in sand on a beach, on the back cover of the Library of America volume of his New and Selected Poems (edited by Christopher Ricks), which was timed (thanks to Geoffrey O'Brien) with Samuel's winning the first ever Neglected Masters award (from the Poetry Foundation); he was the first living poet to be included in the LoA's American Poets project--again, published on the occasion of the award. The poem is untitled:

Pity us
By the sea
On the sands
So briefly

- Burt

_____
From: [redacted] [mailto:[redacted]] On Behalf Of Nicholas Birns
Sent: Tuesday, August 23, 2011 12:03 AM
To: Kimmelman, Burt;
Subject: Samuel Menashe 1925-2011

Samuel died earlier tonight. His heart had been weak and he had not been eating much but still a shock. I last saw him on Friday when I read his war story to him along with the last few scenes of King Lear--a fitting ending.

best
Nick

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104. Francesco Levato
An Evening of Poetry at Days and Nights Festival
Tue 23 Aug 2011

Days and Nights Festival and Henry Miller Memorial Library is proud to present An Evening of Poetry. Held on the library’s beautiful outdoor stage, the night will feature poets Francesco Levato, Jerry Quickley, Eleni Sikelianos, and

Maria Teutsch presenting original collaborations with Philip Glass and the YOA: Orchestra of the Americas.

For more information click here:
http://www.daysandnightsfestival.com/festival/an-evening-of-poetry/

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105. Shankar, Ravi (English)

Four New Books of Poetry Launch at Real Art Ways in Hartford, CT on Thursday, Aug. 25th, 6 PM

Tue 23 Aug 2011

Ravi Shankar Launches Deepening Groove In An Evening of New Poetry

Writers and Readers Series
Thursday, August 25, 2011 | 6 PM
$5/FREE Real Art Ways' Members

Hartford, Connecticut – Real Art Ways' Writers and Reader Series is pleased to announce an evening of new poetry with acclaimed poet, Ravi Shankar, who will launch his new book Deepening Groove, winner of the 2010 National Poetry Review Prize. Three notable authors will join Shankar each reading from their new works- Joel Allegretti, Susan Frischkorn and Lisa C. Taylor.

Connecticut Poet Laureate Dick Allen will introduce Deepening Groove and has hailed Shankar as "one of America's finest younger poets."

Deepening Groove is a collection of poems comprised of detailed observations about animals, trees, flowers, fish, the weather, and the human condition. Many of the poems are set in New England where Ravi Shankar lives. Poems from the collection have been featured by the Academy of American Poets and have appeared in such journals as Blackbird, Barrow Street, Fulcrum, The Mississippi Review and Slope.

Ravi Shankar is founding editor of Drunken Boat, an international online journal of the arts, and Co-Director of Creative Writing at Central Connecticut State University. He has published five other books and chapbooks. With Tina Chang and Natalie Handal, he edited W.W. Norton's Language for a New Century: Contemporary Poetry from Asia, the Middle East & Beyond, called "a beautiful achievement for world literature" by Nobel Laureate Nadine Gordimer.

Joel Allegretti is the author of two full-length volumes of poetry from The Poet's Press: The Plague Psalms and Father Silicon, selected by the Kansas City Star as one of 100 Noteworthy Books of 2006. Poets Wear Prada released his third collection, Thrum (2010) a chapbook of poems, prose poems and poetic essays about musical instruments. Poets Wear Prada will publish his fourth collection, Europa/Nippon/New York: Poems/Not-Poems, in 2012.

Suzanne Frischkorn is the author of Girl On A Bridge (2010), and Lit Windowpane (2008) both from Main Street Rag Publishing. In addition she is the author of five chapbooks, most recently American Flamingo (2008). Her honors include the Aldridge Poetry Award for her chapbook Spring Tide, selected by Mary Oliver, a 2009 Emerging Writers Fellowship from the Writers Center, an Individual Artist Fellowship from the Connecticut Commission on Culture and Tourism.

Lisa C. Taylor is the author of three collections of poetry, most recently a collaborative collection with Irish poet and writer Geraldine Mills, The Other Side of Longing (Arlen House/Syracuse University Press, 2011). They were both named 2011 Elizabeth Shanley Gerson Readers of Irish Literature at University of Connecticut. She has a new collection due out in 2012.

Writers and Readers is a social gathering for people who love books. Readings will be preceded and followed by an informal discussion providing an opportunity to talk with others interested in reading, writing and thinking. Newly released publications will be available for purchase.

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106. Eireene Nealand

Fulbright scholar from St. Petersburg looking for hosts/housing near Cambridge

Tue 23 Aug 2011

An excellent Russian translator and literary critic is looking for a place to stay for a week or so while looking for housing in Cambridge. She will be at M.I.T. on a Fulbright scholarship and is eager to meet poets in the area. If you would be willing to host her for a week or so, or if you have an offer of a room for rent please e-mail Natalia: [redacted].

eireene

↑ Index

107. Wystan Curnow (ARTS ENG)

Re: writing from the body/perception/proprioception assignments?

Tue 23 Aug 2011

Hi Eireene, I think you should look at len Lye's 'direct' film, 'Free Radicals' on Youtube. Lye made this film by scratching onto black leader, this is as indexically proprioceptive as cinema can get, so that it is in the process also writing--there are letters-- as cinema. Wystan

Wystan Curnow
Professor of English (Emeritus)

University of Auckland
Private Bag 92019
Auckland, NEW ZEALAND
Ph. 64.09.3737599 work
64.09. [redacted] home
Fax 64.09. 3737429

From: Poetics List (UPenn, UB) [[redacted]] on behalf of Eireene Nealand [[redacted]]
Sent: Tuesday, 23 August 2011 9:18 a.m.
To: [redacted]
Subject: writing from the body/perception/proprioception assignments?

Hi everyone,

I'm working on a new class, which will be titled:

Writing and Cinema: from Perception to Proprioception

or something like that, and I'm wondering if anyone has any recommendations for assignments or readings.

Maybe you've worked with writing from the body? Or ekphrasis? or juxtapositional jump cuts? Or some cultural studies--historical placement, voice of witness assignments.

So far, I've got Mark Nowak's Shut Up, Shut Down on the list, and Kerouac's 'tic, sketch, dream' assignments...

Any other ideas? It's a 10 week class and has to be accessible to Introduction to Creative Writing students...although if you have less accessible assignments I'd be happy to adapt.

Thanks in advance.

Eireene

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108. mIEKAL aND

Re: writing from the body/perception/proprioception assignments?

Tue 23 Aug 2011

In 1978 I was at Ragdale staying in the bed that Sylvia Judson Shaw had slept in for many years before she passed away. I channeled an automatic text via her energy called 21 Refrains from Body Laws, which was accepted many years ago by Writers Forum in London & still hasn't been printed. It is also part of my looooooong poem Samsara Congeries due out in the future from BlazeVox. I can send you a pdf if'n yr interested.

~mIEKAL

On Mon, Aug 22, 2011 at 4:18 PM, Eireene Nealand <[redacted]> wrote:
> Hi everyone,
>
> I'm working on a new class, which will be titled:
>
> Writing and Cinema: from Perception to Proprioception
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> or something like that, and I'm wondering if anyone has any
> recommendations for assignments or readings.
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> Any other ideas? It's a 10 week class and has to be accessible to
> Introduction to Creative Writing students...although if you have less
> accessible assignments I'd be happy to adapt.
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> Thanks in advance.
>
> Eireene
>
>

↑ Index

109. Murat Nemet-Nejat
Re: writing from the body/perception/proprioception assignments?
Tue 23 Aug 2011

You may consider my poem *The Spiritual Life of Replicants* which came out by Talisman House last month The poem uses a poetics based on film language in its construction.

Ciao,
Murat

On Mon, Aug 22, 2011 at 5:18 PM, Eireene Nealand <[redacted]> wrote:

> *Hi everyone,*

> *I'm working on a new class, which will be titled:*
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> *Writing and Cinema: from Perception to Proprioception*
>
> *or something like that, and I'm wondering if anyone has any recommendations for assignments or readings.*
>
> *Maybe you've worked with writing from the body? Or ekphrasis? or juxtapositional jump cuts? Or some cultural studies--historical placement, voice of witness assignments.*
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> *So far, I've got Mark Nowak's Shut Up, Shut Down on the list, and Kerouac's 'tic, sketch, dream' assignments...*
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> *Any other ideas? It's a 10 week class and has to be accessible to Introduction to Creative Writing students...although if you have less accessible assignments I'd be happy to adapt.*
>
> *Thanks in advance.*
>
> *Eireene*

↑ Index

110. Patrick F. Durgin

Waveform, by Amber DiPietra and Denise Leto

Wed 24 Aug 2011

Kenning Editions is pleased to announce the publication of WAVEFORM by Amber DiPietra and Denise Leto.

WAVEFORM documents an aqueous, stop-start conversation between two women poets with disabilities. The idea of suspension--being held back, held over, or held by larger bodies, especially water--serves as pivot point for a manuscript that begins with the problem of rising from bed in the morning, of gravity and the ankle, of making muscles that control speech contract and release. Quotidian rituals like listing provide structure while large marine creatures open this epistolary work to a kind of chronic floating.

Denise Leto is a poet, writer, and Senior Editor at the University of California, Berkeley. Her work is forthcoming in Beauty is a Verb, Cinco Puntos Press, Fall 2011 and Puerto del Sol, Fall 2011 and has appeared in Wild Horses of Fire: Other Letters, The Wolf Magazine: Arts Council of England, Aufgabe, 26, and Xantippe. She was a Fellow for the University of Michigan’s Research/Practice Symposium on Movement, Somatics & Writing and is a past Honorary Fellow

and Artist in Residence at Djerassi Resident Artist Program. She recently presented her work at the multi-media art event, “Breaking Ranks: Human/Nature,” at the Headlands Center for the Arts.

Amber DiPietra works as an advocate and peer counselor in the Bay Area disability community. She has recently started Write To Connect—life writing workshops for radical and everyday embodiments. Her interests include tracking the orthopedic body in real time, personal fossil records, ¡accion mutante! politics, and warm waters. Poems and prose pieces by Amber have appeared in Make, A Chicago Literary Magazine, Mirage Period[ica], Tarpaulin Sky, Mrs. Maybe, Monday Night and TRY!. Amber also co-curates the :working class reading series with Michelle Puckett in Oakland, CA. Visit Amber’s blog at www.adipietra.blogspot.com

Paperback. Poetry/Creative Nonfiction/Disability Studies/Poetics. 36 pp. ISBN: 978-0-9767364-9-3. $10.00. Publication date: September 15, 2011.

Waveform is available by credit card or subscription/mailorder at http://www.kenningeditions as well as through Small Press Distribution: http://www.spdbooks.org/Producte/9780976736493/waveform.aspx

Thank you for passing this announcement along to interested friends. Apologies for any cross-postings!

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111. Adam Fieled

"*Post-Avant: A Meta-Narrative*"

Wed 24 Aug 2011

In 2010, Penned in the Margins, a UK press, released an anthology in the UK called "Stress Fractures." The anthology contained an essay of mine called "Post-Avant: A Meta-Narrative." Now, the essay is available to be seen in the US on Issuu:

http://issuu.com/afieled/docs/postavantmetanarrative

The essay is my reaction to what happened in the summer of '09 on Stoning the Devil around "post-avant" as a possible movement in poetics.

Thanks,
Adam Fieled

↑ Index

112. Carol Novack

One week left to enter the MadHat Press "Wild & Wyrd" Poetry Chapbook Contest! (deadline 8/31)

Wed 24 Aug 2011

See the advisement on CA Conrad's, blog: http://caconradevents.blogspot.com/2011/06/poetry-chapbook-contest.html; guidelines: http://madhatarts.com/madhatpress.shtml (except that refunds for manuscript withdrawals will be given).

--
http://www.madhatarts.com; http://carolnovack.blogspot.com

Available for purchase: My fully illustrated collection, *"Giraffes in Hiding: The Mythical Memoirs of Carol Novack,"* Spuyten Duyvil Press <http://www.spuytenduyvil.net/fiction/giraffes.html>(Sept 2010); amazon.com<http://www.amazon.com/Giraffes-Hiding-Mythical-Memoirs-Novack/dp/1933132833/ref=sr_1_1?ie=UTF8&s=books&qid=1290444529&sr=1-1>.

“THE most seductive, original, impacting work I have seen for years. A fascinating combination of Kerouacian street-talk plus a trip through the museum of Modern Art in Chicago, plus a nod-off to Kosty's furthest out experimentalism. Magnifique!” -- Hugh Fox * *

↑ Index

113. Susan Webster Schultz

new on Tinfish Editor's Blog

Wed 24 Aug 2011

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including news of THREE new publications!

* Leave it to Beavers: Kim Koga's _ligature strain_ ...
  <http://tinfisheditor.blogspot.com/2011/08/leave-it-to-beavers-kim-kogas-ligature.html>
* Life Writing / Life Editing / A Photo Album
  <http://tinfisheditor.blogspot.com/2011/08/life-writing-life-editing-photo-album.html>
* The After-Life of Forms
  <http://tinfisheditor.blogspot.com/2011/08/after-life-of-forms.html>
* Mourning is Work, but Grieving is a Business
  <http://tinfisheditor.blogspot.com/2011/08/mourning-is-work-but-grieving-is.html>
* Grieving Manuals / Grieving Manually
  <http://tinfisheditor.blogspot.com/2011/08/grieving-manuals-grieving-

manually.html>
 * Two new publications from Tinfish Press
  <http://tinfisheditor.blogspot.com/2011/08/two-new-publications-from-tinfish-press.html>

aloha, Susan M. Schultz
Editgirl

↑ Index

114. Adam Tobin
book design
Wed 24 Aug 2011

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dear designers and publishers of poetry books, please talk to me before you design your next book. please submit me your plans for approval before you send the files to the printer. please remember the spine. please use extremely high contrast if you are planning to print the covers on the washed-out extra-glossy paper that is the default for the cheap PoD printers you inexplicably love. please make the text on the covers and spine legible. please do not lay out your book for 8.5x11 paper, but for the actual shape and size of the book. please choose an attractive and wieldy shape and size for your book. please leave ample space for margins. please look at a physical proof (not a computer screen!) with a critical eye and make any necessary changes before you print a bunch of copies. thank you. everyone will thank you if you do these things. please.
i love you,
adam

↑ Index

115. steve dalachinsky
Re: writing from the body/perception/proprioception assignments?
Wed 24 Aug 2011

---

ah brackage painted on film many have scratched on it as well

On Tue, 23 Aug 2011 22:52:46 +0000 "Wystan Curnow (ARTS ENG)"
<[redacted]> writes:
> Hi Eireene,
> I think you should look at len Lye's 'direct' film, 'Free
> Radicals' on Youtube.
> Lye made this film by scratching onto black leader, this is as
> indexically proprioceptive as cinema
> can get, so that it is in the process also writing--there are
> letters-- as cinema.

> Wystan
>
> Wystan Curnow
> Professor of English (Emeritus)
> University of Auckland
> Private Bag 92019
> Auckland, NEW ZEALAND
> Ph. 64.09.3737599 work
> 64.09. [redacted] home
> Fax 64.09. 3737429
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> From: Poetics List (UPenn, UB) [[redacted]] on
> behalf of Eireene Nealand [[redacted]]
> Sent: Tuesday, 23 August 2011 9:18 a.m.
> To: [redacted]
> Subject: writing from the body/perception/proprioception
> assignments?
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> or something like that, and I'm wondering if anyone has any
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> Kerouac's 'tic, sketch, dream' assignments...
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> Any other ideas? It's a 10 week class and has to be accessible to
> Introduction to Creative Writing students...although if you have
> less
> accessible assignments I'd be happy to adapt.
>
> Thanks in advance.
>
> Eireene

>
>
>
>

↑ Index

116. Margaret Carson
Re: Samuel Menashe 1925-2011
Wed 24 Aug 2011

Sad news. A few years ago I met Samuel Menashe at a poetry event at CUNY Graduate Center. He asked me what I did and when I mentioned that I sometimes translated poetry from Spanish, he told me that without really knowing much Spanish he had translated some well-known lines by Antonio Machado. He took a piece of paper and wrote out the original Machado and his translation:

La primavera ha venido
  Nadie sabe cómo ha sido

Now spring has come
  No one knows how

Machado never sounded better in English. I wonder, were there more translations?

↑ Index

117. Ruth Lepson
Re: writing from the body/perception/proprioception assignments?
Wed 24 Aug 2011

thank you! 1958 even. it sizzles. what is leader?

On 8/23/11 6:52 PM, "Wystan Curnow (ARTS ENG)" <[redacted]> wrote:

> *Hi Eireene,*
> *I think you should look at len Lye's 'direct' film, 'Free Radicals' on Youtube.*
> *Lye made this film by scratching onto black leader, this is as indexically proprioceptive as cinema*
> *can get, so that it is in the process also writing--there are letters-- as cinema.*
> *Wystan*
>
> *Wystan Curnow*
> *Professor of English (Emeritus)*
> *University of Auckland*

> *Private Bag 92019*
> *Auckland, NEW ZEALAND*
> *Ph. 64.09.3737599 work*
> *64.09. [redacted] home*
> *Fax 64.09. 3737429*
>
> _____
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> *Eireene Nealand [[redacted]]*
> *Sent: Tuesday, 23 August 2011 9:18 a.m.*
> *To: [redacted]*
> *Subject: writing from the body/perception/proprioception assignments?*
>
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> *or something like that, and I'm wondering if anyone has any recommendations for assignments or readings.*
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>
> *Thanks in advance.*
>
> *Eireene*

↑ Index

118. **Eireene Nealand**

Re: writing from the body/perception/proprioception assignments?

Thu 25 Aug 2011

Thanks! That sounds exciting.

On Tue, Aug 23, 2011 at 8:34 PM, Murat Nemet-Nejat <[redacted]> wrote:
> You may consider my poem *The Spiritual Life of Replicants* which came out
> by Talisman House last month The poem uses a poetics based on film

language
> in its construction.
>
> Ciao,
> Murat
>
>
> On Mon, Aug 22, 2011 at 5:18 PM, Eireene Nealand <[redacted]> wrote:
>
>> Hi everyone,
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>> I'm working on a new class, which will be titled:
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>> Introduction to Creative Writing students...although if you have less
>> accessible assignments I'd be happy to adapt.
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>> Thanks in advance.
>>
>> Eireene
>>
>>
>
>

↑ Index

119. **michael farrell**
Re: "Post-Avant: A Meta-Narrative"
Thu 25 Aug 2011

---

interesting adam

the lack of congruence b/w the art world & the lit/poetry world is what makes it possible for kenneth goldsmith to be radical - by framing his writing as poetry

which i dont object to at all .. but things can feel like theyve been done, just because theyve been done in the art world decades before

i noticed you avoid mentioning conceptual poetry altogether - ?

it seems theres still plenty of thematics around to me .. but i probably only dip into whatever reading world yrs is .. wd be interesting to anthologise the post avant thematically perhaps .. sex-eco-whatever

was reading about 2 sexed texts today (bergvall & dorn in ian davidsons ideas of space in contemporary poetry)

but i do think u have something - that theres so much reservation toward narrative & explicit theme that the language gets knotted - curtained? -

im interested in writing about sex more - or at least differently -

tho to some extent ive had reservations about it because of its recent domination of the lit world generally thru the 'sexy' memoir .. in australia anyway

not that i think poetry shdnt take on proses themes & do them better

regards

michael

> *Date: Wed, 24 Aug 2011 08:44:43 -0700*
> *From:* [redacted]
> *Subject: "Post-Avant: A Meta-Narrative"*
> *To:* [redacted]
>
> *In 2010, Penned in the Margins, a UK press, released an anthology in the UK called "Stress Fractures." The anthology contained an essay of mine called "Post-Avant: A Meta-Narrative." Now, the essay is available to be seen in the US on Issuu:*
>
> *http://issuu.com/afieled/docs/postavantmetanarrative*
>
> *The essay is my reaction to what happened in the summer of '09 on Stoning the Devil around "post-avant" as a possible movement in poetics.*
>
> *Thanks,*

> *Adam Fieled*

↑ Index

120. michael farrell
Re: writing from the body/perception/proprioception assignments?
Thu 25 Aug 2011

godards use of poetry in film is interesting

http://michaelbenedikt.tripod.com/godard.html

i think he wrote some of what appears to be eluard in the film?

jacques demy also esp

http://en.wikipedia.org/wiki/Les_Demoiselles_de_Rochefort

&

http://en.wikipedia.org/wiki/Peau_d%27%C3%82ne

tho most feature films that approach poetry seem bad - i liked henry fool, sokurovs the sun (wonderful)

http://en.wikipedia.org/wiki/The_Sun_%28film%29

& nerolio (pasolini biopic)

i wrote a sequence called codas which are a series of poems which parody film reviews while reviewing songs by oasis - i can send them b/c if u like

michael

> *Date: Tue, 23 Aug 2011 23:34:59 -0400*
> *From:* [redacted]
> *Subject: Re: writing from the body/perception/proprioception assignments?*
> *To:* [redacted]
>
> *You may consider my poem *The Spiritual Life of Replicants* which came out by Talisman House last month The poem uses a poetics based on film language in its construction.*
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> *Ciao,*
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> *Thanks in advance.*
>
> *Eireene*

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121. **Jennifer Karmin**

Red Rover Series / Experiment #49

Thu 25 Aug 2011

Red Rover Series
{readings that play with reading}

Experiment #49:
Full-Body Poetics

FRIDAY, AUGUST 26th
7:30pm / doors lock 8pm
please note change from usual time

Featuring:
Geof Huth
Steve Roggenbuck

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

GEOF HUTH writes frequently about poetry, visual and otherwise, at his blog, dbqp: visualizing poetics. His poetry consists of one-word poems, poems written in unintelligible scripts, poems painted onto canvas or assembled within boxes, poems sung and audio- or videorecorded during the moments of their creation, poems created within nature and left to disappear back into it, and even syntactic text separated into lines. Each of his poetry performances attempts to use his entire body fully to examine the possible extent of poetry. His latest book is "ntst: the collected pwoermds of geof huth", a book of 775 one-word poems. http://dbqp.blogspot.com

STEVE ROGGENBUCK, i started writing in 2006 as a poet, and now iâ€™m not sure if iâ€™m a poet or something else. i am 23 years old and i live in chicago. i grew up in rural michigan and played in a death metal band in high school. i am a vegan and a buddhist. everything i make is available free online, self-published into the public domain. i have two short books: one of msn messenger excerpts set in large helvetica, "DOWNLOAD HELVETICA FOR FREE.COM", and one of minimalist plain-text poems, "i am like october when i am dead". http://livemylief.com

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

Experiment #50: September 24th
Bad Date America - 100 Thousand Poets for Change
Dan Godston, Laura Goldstein, Philip Jenks,
Jennifer Karmin, Francesco Levato, Anthony Madrid,
Charlie Newman, Larry Sawyer, Don Share, Tony Trigilio,
Lina Ramona Vitkauskas & more TBA

Experiment #51: October 1st
Encyclopedia Volume 2 (F-K)
Tisa Bryant, Gabrielle Civil,
Carina Farrero, Krista Franklin & John Keene

Experiment #52: November 6th
Small Press Publishing Forum
Charles Alexander, Patrick Durgin & Susan M. Schultz

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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122. Tim Peterson
Open Call: Anthology of Trans & Genderqueer Poetry
Fri 26 Aug 2011

OPEN CALL FOR AN ANTHOLOGY OF TRANS & GENDERQUEER POETRY

Dear Author,

We want your words.

What is the project: We are creating an anthology. An anthology of the best poems out there by trans and genderqueer writers and we would love to include your work in the book. Our assumption is that the writing of trans and genderqueer folks has something more than coincidence in common with the experimental, the radical, and the innovative in poetry and poetics (as we idiosyncratically define these categories), and with your help we'd like to manifest that something (or somethings) in *a genderqueer multipoetics, a critical mass of trans fabulousness*.

This anthology is edited by TC Tolbert and Tim Peterson (Trace)—both trans-identified poets. It will be published by EOAGH Books in early 2012, and you can bet it will be widely distributed!

Deadline for Submissions: Nov 30, 2011

What to Submit: 7-10 pages of poetry, and a prose "poetics" statement (see below)

Where to Submit: email us at [redacted]

Why is this anthology important: While trans and genderqueer poets have existed for hundreds, if not thousands, of years, there has never been a collection of poetry exclusively by trans and genderqueer writers that also highlights a diverse range of poetics and other marginalized identities. Each particular understanding of self and gender creates an essentially complex and rich multipoetics that undermines any sort of universal trans aesthetic. Inherently multi-vocal and anti-hegemonic, a singular trans experience simply

does not exist and, frankly, we don't want it to. For this reason, an anthology is the most conducive venue for undoing any attempted whitewashing and/or homogenizing of an imagined trans voice. As we said, we want your words. The words, syntax, perspective, lyric, narrative, image (or the disruption of any of these) that could actually only come from you.

What kind of writing are we looking for: This anthology seeks *writing that makes us wet our panties a little bit and wonder what the f* have we been doing with our lives all this time*. While this project exists in a historical context of several important anthologies that gather marginalized and under-represented writers (*This Bridge Called My Back, **No More Masks, The Open Boat, The World in Us*, etc), this will be the first anthology to foreground the poetic writings of trans and genderqueer authors. The book will feature 7-10 pages of work from approximately 35 poets and we hope you will be one of them!

A meta-layer of fabulous: One thing that makes this anthology unique is that it will include *a statement on poetics by each participant*, along with your poems. This is a chance for you to tell us something about your writing process, writing practice, theory of life, or whatever you like. It might include the relationship of the body and text, *or* the practice of reading and misreading text and the body, *or* locations, connections, and divisions of the self amongst text and the self amongst other bodies *or*...you get the point.

*About the editors: *

* *

TC Tolbert is a genderqueer, feminist poet and teacher committed to social justice. S/he is the Assistant Director of Casa Libre en la Solana and an Adjunct Instructor at The University of Arizona and Pima Community College. S/he is the creator of *Made for Flight*, a youth empowerment project that utilizes creative writing and kite building to commemorate murdered transgender people and to dismantle homophobia and transphobia. TC's chapbook, *territories of folding*, was recently published by Kore Press. His poems can be found in *Volt, The Pinch, Drunken Boat, Shampoo, A Trunk of Delirium, jubilat*, and *EOAGH*. His work won the Arizona Statewide Poetry Competition in 2010 and was a Sawtooth finalist in 2009 and 2010. His first full length collection, *Gephyromania*, is forthcoming from Ahsahta Press. www.tctolbert.com

Tim Peterson (Trace) is a trans-identified poet, critic, and editor. The author of *Since I Moved In* (Chax Press), and *Violet Speech* (2nd Avenue Poetry), Peterson also edits *EOAGH: A Journal of the Arts* (which published a special issue Queering Language dedicated to trans poet and mentor kari edwards in 2007). Peterson's poetry and criticism have been published in *Colorado

Review, EBR, Five Fingers Review, Harvard Review, Leonardo Electronic Almanac, The Poetry Project Newsletter, Transgender Tapestry*, and in the recent book *NO GENDER: Reflections on the Life and Work of kari edwards*(Belladonna/Limus Press). A Ph.D. student at CUNY Graduate Center, Peterson curates the TENDENCIES: Poetics & Practice talks series dedicated to queer writing and the manifesto. More information at http://tendenciespoetics.com

We are incredibly excited about this project and look forward to working with you!

Thank you!

TC and Trace

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123. Bonnie MacAllister

Deadline for Print Submissions: September 30

Fri 26 Aug 2011

Please spread the word that the deadline for Certain Circuits 2.1 is on Sept. 30.

Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists. We published issue 1.1 in June 2011 which features work from artists in Australia, Brazil, France, Mexico, India, Japan, Uruguay, the United Kingdom, and the United States.

For our second print issue, we are accepting submission of poetry, short prose, art, and multimedia (film/video stills). Please send jpgs at 300 dpi.

Mail to [redacted].

http://www.certaincircuits.org

Limited copies of issue 1.1 are available at Square Peg Artery and Salvage<http://squarepegartery.com/>and the Big Blue Marble Bookstore <http://www.bigbluemarblebooks.com/>.

Our next multimedia issue launches on September 1 at 10 EST on http://www.certaincircuits.org. We accept multimedia and art submissions on a rolling basis.

Best,
Bonnie MacAllister
Curator
Certain Circuits Media

Facebook: Certain Circuits Magazine<https://www.facebook.com/certaincircuits> Twitter: Certain Circuits <http://twitter.com/#!/certaincircuits> Tumblr: certaincircuits.tumblr.com

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124. Camille Martin

Of homunculi and shibboleths (and poetry, too)

Fri 26 Aug 2011

Hello, all. To make it easier for anyone interested in my essays on poetry, poetics, experimental film, cognitive science, and culture (especially New Orleans and Cajun). I've added a list of links to my blog, Rogue Embryo).

Below is the current list of more than forty essays and reviews (time for a book?). Links can be found here:

http://rogueembryo.wordpress.com/my-essays-and-reviews/

Comments welcome!

Cheers,
Camille Martin

1) Poetics / Culture of Poetry
• Musicality in Poetry
• We are all Walloon poets
• Poetry’s 49th Parallel: Canadian/American Shibboleths
• The Majlis Collaborative Experience
• On Homunculi, Steam Locomotives, and Hans Clodhopper (interview)
• The Fledgling Book Flies the Nest

2) Reviews and Close Readings
• Ken Belford’s Decompositions: Intelligent Nature
• Charles Borkhuis: “Write What I Say”
• Besmilr Brigham: The Place of Place
• Joel Chace: Cleaning the Mirror
• “G” is for Genre: Maxine Chernoff’s Todorov
• Robert Creeley and Francesco Clemente’s Anamorphosis: Death and the Stuff of Dreams
• Connie Deanovich’s Essence of Saint
• Pixel-Gene Hybridity: David Dowker’s Machine Language
• “how many years without death”: Larry Eigner’s memento mori
• Samuel Greenberg: The Lowly Eye
• Samuel Greenberg’s Braided Secrets
• Barbara Guest’s Musicalities
• Anselm Hollo: “Hard to say whether the jars’ve gotten any lighter.”

• Trevor Joyce: Let them eat fire
• Signifying the Tradition: Kaie Kellough's Maple Leaf Rag
• Bill Knott's Strong-Lined Sonnets
• Ann Lauterbach's Pilgrim of Desire
• Rupert Loydell: Empty Lawns and Battered Days
• "I know I am traveling all the time": The Twilight Dreams of Artur Lundquist
• Kimberly Lyons' Fleeting Continuum
• Joseph Massey: The Language of Desire to Speak
• Meredith Quartermain's Martian Feast
• Miklos Radnoti (1909 – 1944)
• Monty Reid's The Luskville Reductions: Poems from a Phantom Settlement
• Reading the Minds of Events: Leslie Scalapino's Plural Time
• Remembering remembering Leslie Scalapino
• Adam Seelig's Every Day in the Morning (Slow)
• Poetic Polyphony in Scott Thurston's Internal Rhyme
• Alberta Turner: What do you mean, mean?
• Robert Zend's Daymares: Dreams Report the Bankruptcy of Words

3) Experimental Film
• Decasia: The Seeds of Destruction
• Extreme Inefficiency of the Rube Goldberg Machine: Peter Fischli and David Weiss's The Way Things Go

4) Cognitive Science • I. From Motorcycle to Biopsy: The Messy Desk of the Mind • II. "I hate my birthday!"—Or, what do elegies by New York school poets have in common with the story of an Italian anarchist? • Hypnagogic Dreams: John Franklin's Fig Newton on a Piano Stool

5) Culture (New Orleans, Cajun)
• Passion Flowers, Gulf Fritillary Butterflies, and Cultural Exoticism
• Fat Tuesday, Krewe of St. Anne: A Photo Essay
• One Stop Shopping: Tuxedos and Po-Boys
• All That Glitters on the Spiderweb: Myth, Race, and Denial
• St. Roch Chapel in New Orleans, a Parallel Universe
• Parallel Universes Redux – St. Joseph's Altar in New Orleans, a Hybrid Feast

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125. Jonathan Skinner

BlazeVOX authors' launch (Skinner, Brox, Hadbawnik) in Buffalo 8/27

Fri 26 Aug 2011

I am reading in Buffalo tomorrow with two FABULOUS poets, David Hadbawnik and Robin Brox. We are launching our new BlazeVOX titles. I am very excited to

present Birds of Tifft, my book-length ode to South Buffalo. Deeply discounted copies! Sat. 27th Aug. 8 pm. Rust Belt Books (on Allen Street). Please join us . . .

http://www.justbuffalo.org/index.php?task=view&id=60&show=793

JS

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126. Alan Sondheim

WHAT'S HAPPENING TO US? (please post!)

Sat 27 Aug 2011

WHAT'S HAPPENING TO US?

Please look at http://www.alansondheim.org/skypejunk.jpg THIS IS THE "NEW" SKYPE INTERFACE ON MY MACHINE! Note: First of all, the statement at the bottom: "Your contacts have not been very active recently..." Really? What business is it of Skype? Maybe they haven't been active just with me? Maybe they're calling me on the phone, we're meeting for lunch? This isn't funny - it's a hideous invasion of privacy. It's also telling me: MY CON- TACTS SHOULD BE ACTIVE AND SHOULD BE ACTIVE WITH ME. It's social engineer- ing at it's worst. Look at the chummy slot above: "Tell your friends what you've been up to" - again, what business is it of theirs? And so many of us use these applications as if they're neutral or helpful, whatever. Skype started off like a lot of these things as bare-bones (think of Fb, MySpace, etc.), and slowly began to take over our lives. And all of us good little theorists (included) just use these things as if we're REALLY saying something. (Don't worry, I'm not theorizing here, I'm fucking RANTING!) On a personal level, I can't stand this presumed chumminess; I'm using the phone or IM outside of Skype when I can. But this stuff goes on and on. We can't communicate without consulting our goddamn Iphones, we can't listen to music without ITunes maximum-prophet interface, we buy into Fb's "friends" or +'s "circles" - and since when in the psat million years have we quantified or classified our friends (well maybe in grade school). Go back and read Sartre on seriality and authenticity - my complaint is nothing new here, but what surprises me is how we accept all of this along with Wired mag's hyperbole, etc. etc. PEOPLE ARE STARVING IN THE HORN OF AFRICA: MAYBE WE SHOULD FRIEND THEM!!!

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127. Adam Fieled
"Waxing Hot" on Issuu
Sat 27 Aug 2011

"Waxing Hot" was a series of Poetics dialogues on the blog-journal PFS Post, operative from '05-'10. This is a Waxing Hot dialogue between Adam Fieled, the editor, and Illinois poet Gabriel Gudding:

http://issuu.com/afieled/docs/fieledgudding

Are the issues raised still relevant today? It's for you to decide.
Many Thanks,
Adam Fieled

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128. Vernon Frazer
MOVING ON: a Video from Vernon Frazer
Sat 27 Aug 2011

Hello

Here's my latest video. Hope you enjoy it.

Vernon

http://www.youtube.com/watch?v=BMLtgjM144s

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129. Paul Nelson
SPLAB Presents
Sat 27 Aug 2011

Though this will only strengthen Kevin Killian's chara
Dear SUNY-ites,

Though this will only strengthen Kevin Killian's characterization of me as "That guy who interviews Canadian poets" I still present a new interview with George Bowering on his new book My Darling Nellie Greyhere: http://splab.org/2011/08/george-bowering-my-darling-nellie-grey/

and Trevor Carolan on the new book he edited called Making Waves: Reading BC and Pacific Northwest Literature here: http://splab.org/2010/11/interviews/

Our upcoming SPLAB schedule, including readings by Nico Vassilakis, Mickey O'Connor, Cedar Sigo (as part of 100 Thousand Poets for Change) and Brenda Hillman is also available at http://splab.org/

Finally, if you ever wondered what Crispy Pimp was, find out in my first report from our trip to the Qinghai Lake International Poetry Festival in Xining, China. (Yes, the one that featured Bei Dao's return to China.)

Blessings SUNYites.

Paul Nelson
Seattle, WA

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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130. Rosalie Calabrese

Fw: Rosalie Calabrese Poetry update

Sun 28 Aug 2011

My next readings:

Sunday, September 18 at 2:00 PM:
West Side Community Garden
entrances at 89th + 90th St.
between Amsterdam & Columbus Ave.
Free Admission; Donations Accepted
(No Rain Date; No Open Mic)

Subway: 1 or C to 86th St.
Bus: 7, 11, 104, 10 or 86th St. Crosstown

Saturday, September 24, 7:00 - 8:30
Motherhood Museum Benefit Reading

At the Museumâ€™s Pop-up quarters in NYC

401 East 84th St.(1st Ave. Lower Level)
Admission: $15 - benefits Museum of Motherhood(Open Mic, if time allows)

Subway: 4, 5, or 6 to 86th & Lexington Ave,

Bus: 86th St. Crosstown + Ave.BusesSeptember 26, 6:00 - 8:30 PM
PEN American Center
588 Broadway - Suite 303
between Houston & Prince
Free Admission; Reception
(No Open Mic)

Subway: F/V/B/D to Broadway-Lafayette
R/W to Prince St.; 6 to Bleecker St.
Two recently published poems and a short memoir:

WOMENâ€™S WORK

â€œWomenâ€™s music,â€ he said with disdain
when we heard that piece I liked a lot,
so I wasnâ€™t too surprised by his non-reaction
to my poems Iâ€™d given him to read.

His abstract mind
wants something tough to dig into,
like soil hardened by lack of rain
in a place where boys donâ€™t cry.

Even under the best conditions,
life tends to hang in the balance.
If womenâ€™s work will keep the scale from tipping,
I say more power to it.

{Published in Critical Sociology, Vol. 37,Â No.3, 2011}

MIXED EMOTIONS
Â Â Â (For Chris, October 11, 1966)

Newly graduated from the Red Cross
diaper-folding class,
Lamaze the buzzword,
I opt for Sodium Pentothal
and a good sleep,
leaving my mother to count toes,
check weight, hold your first bottle,
make sure the scrotum's intact.
A scrawny 22 inches,
you know better than to cry
when she hands you over,
cleverly binding me with lashes
already long as your father's,
eyes the color of an Italian plum.

{Published in Psychoanalytic Perspectives, Vol. 8, No. 1, Spring 2011}

Â Â Â Â Â Â Â Â Â Â Â Â
Â MISSING
Â Â Â

A few years ago, when most invitations still came by snail mail, I received a card announcing a party celebrating the publication of a book by Irving Wexler.

I had met Irving a few times at And Then release parties and remembered him as an elderly gentleman whose politics were definitely but, not surprisingly, left of center; in other words, an interesting person. However, being someone whose friends know they can safely tell me their darkest secrets because I wonâ€™t remember them, Iâ€™m not sure if this is really the man I remember conversing with. Perhaps â€œheâ€ is a conglomeration of people â€“ men and women â€“Â Iâ€™ve met through And Then, but no matter. I accepted the invitation.

The address, as I recall, was midtown on Sixth Avenue. Of course, this could be the location of some other event Iâ€™ve gone to, but it will have to do for now. Things get a bit clearer after this.

Standing outside what seemed to be more of an office building than an apartment house, at first I was confused about how to get in. Luckily a young couple came along and, once it was determined that we were going to the same place, it was smooth sailing, although one doesnâ€™t quite sail in an elevator. Be that as it may, I got to the party unscathed.

In the front hall of the apartment stood an old-fashioned rack with arms like antlers. Although I had been sure not to arrive too early, the rack was still fairly empty, so thatâ€™s where I left my coat and (with only the slightest hesitation) my new silk scarf. Not immediately seeing anyone I knew, and the hostess seemingly busy, I took myself on a tour of the place, which I recall as basically one large area broken up into a living room and sleep space ingeniously draped in fabric and beads. I never did find the kitchen, or the bathroom for that matter, although Iâ€™m sure they were there somewhere.

To continue: in the main room was a table displaying Irving Wexlerâ€™s book. I checked my watch.Â Irving was obviously running late, as was everyone else I had expected to see. I went back to the entryway to check that my coat and scarf were still on the rack; they were. Just then, who should enter but . . . no, not Irving Wexler: Joanie and Bobby, whom I hadnâ€™t seen in maybe twenty years, since my off-off Broadway days. Amazingly, we recognized each other right away â€“ I even remembered theirÂ names!

Going back to the book room, which was also where the food and drinks were, I saw that Robert Roth had arrived. He, of course, knew everyone there, so I waited until he worked his way over to me. Thatâ€™s when I found out that Irving wasnâ€™t expected by anyone but me. The party, Robert explained, was in honor of the posthumous publication of Irvingâ€™s book. â€œDonâ€™t you remember when he died?â€ Robert asked rather incredulously.

I gave him my best enigmatic smile. But, really, if Irving didnâ€™t want people to think heâ€™s no longer with us, he could rest assured that his secret would be safe with me. Still, to prove once again that no good deed goes unpunished, when I went to get my coat and scarf to go home, like Irvingâ€™s book without Irving the coat was there, but the scarf was missing.Â

{This memoir, written at the request of Robert Roth, appears in the new issue of And Then, Vol. 16, 2011} Â Â Â

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131. Mark Young

Out from Otoliths — Tom Beckett's "PARTS AND OTHER PIECES"

Sun 28 Aug 2011

Now out from Otoliths

PARTS AND OTHER PIECES

Tom Beckett

80 pages

Front cover image by Rosaire Appel

Otoliths, 2011

ISBN: 978-0-9808785-6-1

$13.45 + p&h

URL: http://www.lulu.com/product/paperback/parts-and-other-pieces/16663935

The difficulties that language presents have their analogues in life. Whether posed, or proposed, or just tenuously poised on the thin line that divides articulation from understanding, the phrases and phrasings of Tom Beckett's elegant and nervous *Parts and Other Pieces* challenge the givens of experience. The excitement and beauty of this four-part book are the product of a mismatch between words and worlds. And it is, indeed, a beautiful and exciting book. Variously witty, angst-ridden, melancholy, sweet, Beckett's parts provoke a powerful whole. —*Lyn Hejinian*

If Tom Beckett cares about anything, it’s everything. “Are you with me, Columbus?” Why yes, you are, we naturally reply, since Beckett has asked us a question he already knows the answer to, since he loves and respects the durability of our imaginations, desires, impulses and anxieties. Our answers, in substance and scope, are the very near silent dialogues that Beckett hears in the thought acts generated by poetry: openness taken from the shadows of openness alone. Beckett’s poetry has always reminded me that we are all in the process of our obsessions, where “What I might be able to do for you and not

myself is to/mirror you,/establish your presence." Tom Beckett is the poet in all our poems, goofing off when we harden in our terrible seriousness, and in the next moment, attentively concerned with how loud we just laughed. —*Jordan Stempleman*

Tom Beckett writes from the lab. His work, in its observational acuity, gives back to us all the stuff we see floating in the peripheries – of language, of social order, of identity – and places it smack dab under the lens. Where it pulls us in, performs for us, makes us marvel at its range, occasionally repels us, often makes us chortle. *Parts and Other Pieces* is alive, emotionally raw, self-effacingly hilarious, and ultimately quite beautiful. Beckett is the master; we're damned lucky he's got the white coat. —*Jessica Grim*

Tom Beckett's *Parts and Other Pieces** *bristles with a fierce, rhythmic relentlessness. These are poems of urgent self-reflection, caught between the demands of everyday life and a consciousness haunted by spikes of piercing perception. —*Charles Bernstein*

"As a writer," we read in an interview with Tom Beckett, "it can be more important to pay a lot of attention to a few things rather than a little attention to a lot of things." Touché! Beckett's new collection begins with a sequence of questions posed on the Ohio State campus (Goodbye Columbus!) and responds with a series of answers—not quite to the original questions and hence all the more pertinent and mysterious. The connection between A and B is provided by the middle section, "Between Asymmetries," whose maxims, written under the sign of Emerson, enact the truth that "Language grids support the inexplicable." The final poem, the minimalist "Parts" provides the "break (brake)" that makes everything that precedes it come together in one radiant whole. —*Marjorie Perloff*

Also by Tom Beckett & available from The Otoliths Storefront<http://stores.lulu.com/l_m_young>
:

This Poem / What Speaks? / A Day

& the three volumes of the classic interview series:

E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI interviews

E-X-C-H-A-N-G-E-V-A-L-U-E-S: The Second XV interviews

E-X-C-H-A-N-G-E-V-A-L-U-E-S: The Final XIV interviews + One

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132. Jonathan Morse
I blog here about the poetics of shadow
Mon 29 Aug 2011

http://theartpart.jonathanmorse.net/2011/08/mots-gratuits/

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133. cris cheek
Sophie Robinson at Miami Ohio, fyi
Mon 29 Aug 2011

Sophie Robinson poet

Tuesday 30 August, 2011
7.30pm : Bachelor Reading Room

Sophie Robinson was born in 1985. She lives and works in London. Her first book, a, came out from Les Figues press (Los Angeles, 2009). Her 2010 chapbook, the lotion, was recently shortlisted for the Michael Marks Prize for Poetry Pamphlets. Her work has already been included in several anthologies including Infinite Difference: Other Poetries by Women in the UK (Shearsman 2010), Voice Recognition: 21 Poets for the 21st Century (Bloodaxe 2009) and The Reality Street Book of Sonnets (Reality Street 2008). In January 2011, she was appointed as poet in residence at the Victoria & Albert Museum. Sophie is currently completing a PhD in Queer Poetics at Royal Holloway, University of London.

Supported by the English Department and presented by Creative Writing

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134. Jeffrey Side
Interview with Micah Ballard at The Argotist Online
Mon 29 Aug 2011

Interview with Micah Ballard at The Argotist Online:
http://www.argotistonline.co.uk/Ballard%20interview.htm

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135. Naomi Buck Palagi
Tuesday Funk Reading, Chicago
Mon 29 Aug 2011

I'll be reading at the Tuesday Funk series on September 6th, 7:30pm

I'll be reading at the Tuesday Funk series on September 6th, 7:30pm at the fabulous Hopleaf Bar in Chicago-- best food and beer in Chicago, along with a great line-up of readers: Edison Blake, Carissa DiGiovanni, AD Jameson, Noreen Natale, and Naomi Buck Palagi For details, visit:
http://www.tuesdayfunk.org/hopleaf/

Come and enjoy!
-Naomi

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136. **Aldonlnielsen**
Re: Samuel Menashe 1925-2011
Mon 29 Aug 2011

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as it happens, Willis Barnstone's THE DREAM BELOW THE SUN: SELECTED POEMS OF ANTONIO MACHADO (1981) translates those lines almost exactly that way -- only without the "now" at the beginning. It's from "Canciones." The next section of the poem begins again, "La primavera ha venido," but this time Barnstone translates, "The spring has come," which is closer to Sam's rhythm.

Aldon Lynn Nielsen

Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

Sailing the blogosphere at http://heatstrings.blogspot.com

I never wanted to be the man who broke your heart --
Only wanted to be the man who wrote the song --

That broke your heart

On Aug 24, 2011, at 6:52 PM, Margaret Carson <[redacted]> wrote:

> *Sad news. A few years ago I met Samuel Menashe at a poetry event at CUNY Graduate Center. He asked me what I did and when I mentioned that I sometimes translated poetry from Spanish, he told me that without really knowing much Spanish he had translated some well-known lines by Antonio Machado. He took a piece of paper and wrote out the original Machado and his translation:*
>
> *La primavera ha venido*
> *Nadie sabe cÃ³mo ha sido*

> *Now spring has come*
> *No one knows how*
>
> *Machado never sounded better in English. I wonder, were there more translations?*

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137. **Alan Sondheim**

Re: writing from the body/perception/proprioception assignments?

Mon 29 Aug 2011

Donna Cameron, Su Friedrich (excellent) -

On Thu, 25 Aug 2011, steve dalachinsky wrote:

> *ah brackage painted on film many have scratched on it as well*
>
> *On Tue, 23 Aug 2011 22:52:46 +0000 "Wystan Curnow (ARTS ENG)"*
> *<[redacted]> writes:*
> *Hi Eireene,*
> *I think you should look at len Lye's 'direct' film, 'Free Radicals' on Youtube.*
> *Lye made this film by scratching onto black leader, this is as indexically proprioceptive as cinema*
> *can get, so that it is in the process also writing--there are letters-- as cinema.*
> *Wystan*
>
> *Wystan Curnow*
> *Professor of English (Emeritus)*
> *University of Auckland*
> *Private Bag 92019*
> *Auckland, NEW ZEALAND*
> *Ph. 64.09.3737599 work*
> *64.09. [redacted] home*
> *Fax 64.09. 3737429*
>
> *_____*
> *From: Poetics List (UPenn, UB) [[redacted]] on behalf of Eireene Nealand [[redacted]]*
> *Sent: Tuesday, 23 August 2011 9:18 a.m.*
> *To: [redacted]*
> *Subject: writing from the body/perception/proprioception assignments?*
>
> *Hi everyone,*

> *I'm working on a new class, which will be titled:*
>
> *Writing and Cinema: from Perception to Proprioception*
>
> *or something like that, and I'm wondering if anyone has any recommendations for assignments or readings.*
>
> *Maybe you've worked with writing from the body? Or ekphrasis? or juxtapositional jump cuts? Or some cultural studies--historical placement, voice of witness assignments.*
>
> *So far, I've got Mark Nowak's Shut Up, Shut Down on the list, and Kerouac's 'tic, sketch, dream' assignments...*
>
> *Any other ideas? It's a 10 week class and has to be accessible to Introduction to Creative Writing students...although if you have less*
> *accessible assignments I'd be happy to adapt.*
>
> *Thanks in advance.*
>
> *Eireene*

==
email archive http://sondheim.rupamsunyata.org/
webpage http://www.alansondheim.org
music archive: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/rd.txt
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138. Adam Fieled
"*Twenty-First Century Poetry and Poetics*"
Mon 29 Aug 2011

"Twenty-First Century Poetry and Poetics" is an essay that originally appeared in Poetry Salzburg Review 18, from University of Salzburg Press, in 2010. This is an extended version of that essay, with more of a focus on European/American dynamics. I hope you like it:

http://www.scribd.com/doc/63513441/Twenty-First-Century-Poetry-and-Poetics

Thanks,
Adam Fieled [redacted]

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139. Murat Nemet-Nejat
Re: WHAT'S HAPPENING TO US? (please post!)
Mon 29 Aug 2011

Alan, I am with you completely. I have done my own ranting on the subject particulary against those who see nothing but "new possibilities" in the advent of the internet --greater and fancier interconnectedness, wider and richer accessibilities...

As a recent observer of google stated, what google is peddling is not information but human attention -free information or free calls through skype are just the cheese for a more and more perfect moustrap...

Ciao,
Murat

On Sat, Aug 27, 2011 at 1:56 AM, Alan Sondheim <[redacted]> wrote:

> *WHAT'S HAPPENING TO US?*
>
> *Please look at*
> *http://www.alansondheim.org/**skypejunk.jpg<http://www.alansondheim.org/*
> *skypejunk.jpg>THIS IS THE "NEW"*
> *SKYPE INTERFACE ON MY MACHINE! Note: First of all, the statement at the*
> *bottom: "Your contacts have not been very active recently..." Really? What*
> *business is it of Skype? Maybe they haven't been active just with me?*
> *Maybe they're calling me on the phone, we're meeting for lunch? This isn't*
> *funny - it's a hideous invasion of privacy. It's also telling me: MY CON-*
> *TACTS SHOULD BE ACTIVE AND SHOULD BE ACTIVE WITH ME. It's social*
> *engineer-*
> *ing at it's worst. Look at the chummy slot above: "Tell your friends what*
> *you've been up to" - again, what business is it of theirs? And so many of*
> *us use these applications as if they're neutral or helpful, whatever.*
> *Skype started off like a lot of these things as bare-bones (think of Fb,*
> *MySpace, etc.), and slowly began to take over our lives. And all of us*
> *good little theorists (included) just use these things as if we're REALLY*
> *saying something. (Don't worry, I'm not theorizing here, I'm fucking*
> *RANTING!) On a personal level, I can't stand this presumed chumminess; I'm*
> *using the phone or IM outside of Skype when I can. But this stuff goes on*
> *and on. We can't communicate without consulting our goddamn Iphones, we*
> *can't listen to music without ITunes maximum-prophet interface, we buy*
> *into Fb's "friends" or +'s "circles" - and since when in the psat million*

> *years have we quantified or classified our friends (well maybe in grade school). Go back and read Sartre on seriality and authenticity - my complaint is nothing new here, but what surprises me is how we accept all of this along with Wired mag's hyperbole, etc. etc. PEOPLE ARE STARVING IN THE HORN OF AFRICA: MAYBE WE SHOULD FRIEND THEM!!!*
>
> ==========**====

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140. Rob McLennan

essay on sainte-adele, family history, collaboration + christine mcnair,

Mon 29 Aug 2011

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a small essay i wrote on sainte-adele, quebec + a collaboration im working with poet christine mcnair, now posted at open book:

http://www.openbookontario.com/news/sainte_ad%C3%A8le_redux

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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141. Mark Weiss

Re: Sophie Robinson at Miami Ohio, fyi

Mon 29 Aug 2011

Hi, Cris. If she's going to be reading in NY this trip tell her to make sure I get an email.

Best,

Mark

-----Original Message-----
>From: cris cheek <[redacted]>
>Sent: Aug 29, 2011 12:52 PM
>To: [redacted]
>Subject: Sophie Robinson at Miami Ohio, fyi
>
>Sophie Robinson poet
>

>Tuesday 30 August, 2011
>7.30pm : Bachelor Reading Room
>
>Sophie Robinson was born in 1985. She lives and works in London. Her first book, a, came out from Les Figues press (Los Angeles, 2009). Her 2010 chapbook, the lotion, was recently shortlisted for the Michael Marks Prize for Poetry Pamphlets. Her work has already been included in several anthologies including Infinite Difference: Other Poetries by Women in the UK (Shearsman 2010), Voice Recognition: 21 Poets for the 21st Century (Bloodaxe 2009) and The Reality Street Book of Sonnets (Reality Street 2008). In January 2011, she was appointed as poet in residence at the Victoria & Albert Museum. Sophie is currently completing a PhD in Queer Poetics at Royal Holloway, University of London.
>
>
>
>Supported by the English Department and presented by Creative Writing

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142. Hugh Behm-Steinberg
Announcing Issue 11 of Eleven Eleven
Tue 30 Aug 2011

Announcing the new, massively fabulous 11th issue of Eleven Eleven! Go here:

http://www.spdbooks.org/Producte/154824311/eleven-eleven-issue-11.aspx

Buy Eleven!

So what's in #11 of 1111?

Awesome poetry by Jeff Alessandrelli, Bridget Bell, Anne Blonstein, Lisa Ciccarello & Lauren Eggert-Crowe, Sarah Anne Cox, Brett DeFries, Betsy Fagin, Elise Ficarra, Elisa Gabbert & Kathleen Rooney, Robert Glick, Derek Henderson, Larkin Higgins, Megan Kaminski, Joy Katz, Evan Kennedy, Quraysh Ali Lansana, Laura LeHew, Dana Teen Lomax, Travis Macdonald, Stephen Massimilla, rob mclennan, Shane McCrae, James Meetze, David Antonio Moody, Rusty Morrison, Renee K. Nelson, Jean-Paul Pecqueur, Dawn Pendergast, Meredith Quartermain, Khadijah Queen, Katherine Riegel, Trish Salah, Susan M. Schultz, Aaron Shurin, Laura Sims, Laura Wetherington, Shelley Wong, Jessica Young, Carolyn Zaikowski and Rachel Zolf;

Brilliant fiction by Joan Aiken, Soha Al-Jurf, Andrew Cothren, Timothy Crandle, David Driscoll, Nick Ekkizogloy, Abigail Gavit, Erica Plouffe Lazure, Stacey

Levine, Michael McCauley, Maceo Montoya, John Olson, Don Peteroy and Farangis Siahpour;

Insightful essays by Jehanne Dubrow, Susan Griffin, Mary Ruefle and Emily Meg Weinstein;

Necessary translations of work by José Eugenio Sánchez (Anna Rosen Guercio), Jules Laforgue (Donald Revell), Kiwao Nomura (Forrest Gander and Kyoko Yoshida) and Naoko Awa (Toshiya Kamei);

Banging art by Fiona Armour, Jody Alexander, Melissa Cooke, Dru Donovan, Mayumi Hamanaka, Nemo Gould, Talia Greene, Heidi Jensen, Dennis Johnson, Unai San Martin, Zach Mory, Sara Schneckloth, Youngsuk Suh, Katherine Westerhout and Noah Wilson;

An excerpt from Enrique Urueta's sidesplitting farce, "Learn to be Latina;"

Interviews with Paul Harding and Clint Imboden;

A recovery project of 1930's poet Charlotte Wilder (ably introduced by Caroline Maun);

And reviews of Deus Ex
Machina by Andrew Foster Altschul, Wolf
Face by Matt Hart, The Lost and
Forgotten Languages of Shanghai by
Ruiyan Xu and The Fates Will Find Their Way by Hannah Pittard.

Many thanks to the staff of this issue: Juliana Paslay, Crys Lehman, Miquila Alejandre, Erin Heath, Brandy Bevins, Nick Johnson, Carolyn Abram, Adam Fagin, Leonard Crosby, Neil Uzzell and Srividya Suryanarayanan.

If you haven't made travel plans already, come to our issue 11 release party, on 11/11, at 1111 8th St. in San Francisco, featuring 11 writers and culminating at 11:11 PM. Apocalypse to follow shortly thereafter.

Cheers,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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143. **Jesse Glass**

Re: WHAT'S HAPPENING TO US? (please post!) Alan's Awakening!

Tue 30 Aug 2011

Alan Sondheim is finally starting to get the picture! Your personal freedom dies the death of a thousand cuts when you give your information to what is an

increasingly Fascistic, corporate, on-line future. And how cheaply thousands of the young and old have done it, do it, and will continue to do so. Alan's been doing it at least since the 1980's, as he's a pioneer at this sort of thing, I believe. Haven't you? It's like an old fashioned monkey trap: a hollowed-out coconut with some rice inside and a hole just big enough for the insertion of one experimental paw. But when the monkey tries to get back to his keyboard and makes a fist to take the rice with him...ah! Big Brother has got him and he thrashes and RAVES! Thanks so much for this birthday message, Alan. I'll share your Awakening with my friends. I have faith in you to keep typing--especially those plays!--You and your co-typists have all the time in the world to write Shakespeare's collected, at least that's what the probabilities seem to indicate, but the reality seems to present a bleaker picture. Jess

On 8/27/2011, "Alan Sondheim" <[redacted]> wrote:

> *WHAT'S HAPPENING TO US?*
>
> *Please look at http://www.alansondheim.org/skypejunk.jpg THIS IS THE "NEW" SKYPE INTERFACE ON MY MACHINE! Note: First of all, the statement at the bottom: "Your contacts have not been very active recently..." Really? What business is it of Skype? Maybe they haven't been active just with me? Maybe they're calling me on the phone, we're meeting for lunch? This isn't funny - it's a hideous invasion of privacy. It's also telling me: MY CON-TACTS SHOULD BE ACTIVE AND SHOULD BE ACTIVE WITH ME. It's social engineer-*
> *ing at it's worst. Look at the chummy slot above: "Tell your friends what you've been up to" - again, what business is it of theirs? And so many of us use these applications as if they're neutral or helpful, whatever. Skype started off like a lot of these things as bare-bones (think of Fb, MySpace, etc.), and slowly began to take over our lives. And all of us good little theorists (included) just use these things as if we're REALLY saying something. (Don't worry, I'm not theorizing here, I'm fucking RANTING!) On a personal level, I can't stand this presumed chumminess; I'm using the phone or IM outside of Skype when I can. But this stuff goes on and on. We can't communicate without consulting our goddamn Iphones, we can't listen to music without ITunes maximum-prophet interface, we buy into Fb's "friends" or +'s "circles" - and since when in the psat million years have we quantified or classified our friends (well maybe in grade school). Go back and read Sartre on seriality and authenticity - my complaint is nothing new here, but what surprises me is how we accept all of this along with Wired mag's hyperbole, etc. etc. PEOPLE ARE STARVING IN THE HORN OF AFRICA: MAYBE WE SHOULD FRIEND THEM!!!*

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144. Rob McLennan

Chaudiere Books' "Decalogue" moving sale!

Tue 30 Aug 2011

To celebrate our recent move, and to make space for upcoming new titles, we're moving both of our Decalogue titles for half-price, $10 instead of the retail $20.

The "Decalogue" series was built as a series of ongoing conversations, featuring ten Ottawa writers per volume, and Ottawa-specific artwork by a local artist on each cover.

Decalogue: ten Ottawa poets edited by rob mclennan; with Stephen Brockwell, Michelle Desbarats, Anita Dolman, Anne Le Dressay, Karen Massey, Una McDonnell, rob mclennan, Max Middle, Monty Reid and Shane Rhodes.

for more information on the book and/or authors, check the link here: http://www.chaudierebooks.com/books/decalogue.html

$10

Decalogue 2: ten Ottawa fiction writers edited by rob mclennan; with Emily Falvey, Matthew Firth, Gabriella Goliger, Alison Gresik, John-James Ford, Clare Latremouille, John Lavery, Nadine McInnis, rob mclennan and Ian Roy.

for more information on the book and/or authors, check the link here: http://www.chaudierebooks.com/books/decalogueII.html

$10

For orders, add $5 for mailing. Paypal available via www.robmclennan.blogspot.com
or send cheques payable to rob mclennan, c/o 402 McLeod Street, #3, Ottawa ON K2P 1A6

for further Chaudiere Books updates, check out: http://chaudierebooks.blogspot.com or http://www.chaudierebooks.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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145. steve dalachinsky
blurbs and gigs
Tue 30 Aug 2011

---

anyone out there wanna write a blurb for a book of mine 2 are coming out end of sept they are short

please academics do not be afraid i will not compromise your credibility as some already seem to believe

on sept 10 come to bpc 7 pm for unbearables at the litcrawl event all day poesie all over lower east side

hello folks i need ya at this one

steve dalachinsky (words) and dave liebman (sax, piano,drums)
sept 13, 2011 - 8pm - $10 it'll be a long set
class reunion 3 - 65 and still alive
at the university the streets
130 e. 7th street (ave A) one flight up

also come to soto vlelez stanton and rivington
sept 11 4-11pm great music poetry and dance
15$ all day - gayle, lake, mcphee, mateen, hwang, swell and many more
poesie by henderson, dalachinsky and others - a full day of remembrance
and foward thinking

and sept 15 poisson rouge benfit for jazz foundation 630 onward
everyone will be there
go to rouge website for details

On Mon, 29 Aug 2011 18:20:56 -0400 Aldonlnielsen
<[redacted]> writes:
> as it happens, Willis Barnstone's THE DREAM BELOW THE SUN: SELECTED
> POEMS OF ANTONIO MACHADO (1981) translates those lines almost
> exactly that way -- only without the "now" at the beginning. It's
> from "Canciones." The next section of the poem begins again, "La
> primavera ha venido," but this time Barnstone translates, "The
> spring has come," which is closer to Sam's rhythm.
>
> Aldon Lynn Nielsen
>
> Kelly Professor of American Literature
> Department of English
> 117 Burrowes Building
> The Pennsylvania State University
> University Park, PA

> 16802-6200
>
> Sailing the blogosphere at http://heatstrings.blogspot.com
>
>
>
>
> I never wanted to be the man who broke your heart --
> Only wanted to be the man who wrote the song --
>
> That broke your heart
>
> On Aug 24, 2011, at 6:52 PM, Margaret Carson <[redacted]>
> wrote:
>
> > Sad news. A few years ago I met Samuel Menashe at a poetry event
> at CUNY
> > Graduate Center. He asked me what I did and when I mentioned that
> I
> > sometimes translated poetry from Spanish, he told me that without
> really
> > knowing much Spanish he had translated some well-known lines by
> Antonio
> > Machado. He took a piece of paper and wrote out the original
> Machado and his
> > translation:
> >
> > La primavera ha venido
> > Nadie sabe cómo ha sido
> >
> > Now spring has come
> > No one knows how
> >
> > Machado never sounded better in English. I wonder, were there more
>
> > translations?
> >
>
>
>

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146. Evan Kennedy

The Swan's Rag 4: Armantrout, Baudelaire, Bellamy, Boyer, Legault, Manuel, Sidney, Sourisseau

Tue 30 Aug 2011

Dirty Swan Projects is glad to announce THE SWAN'S RAG FOUR from San Francisco.

http://theswansrag.blogspot.com

RAE ARMANTROUT

CHARLES BAUDELAIRE translated by Brandon Brown

DODIE BELLAMY

STEPHEN BOYER

PAUL LEGAULT

STEVEN MANUEL

SIR PHILIP SIDNEY

AXEL SOURISSEAU

images by TAZZIO and DONATIEN VEISMANN

$4.25!

http://theswansrag.blogspot.com

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147. Wystan Curnow (ARTS ENG)

Re: writing from the body/perception/proprioception assignments?

Tue 30 Aug 2011

---

its the blank film strip at the beginning and the ends of a reel. W

Wystan Curnow
Professor of English (Emeritus)
University of Auckland
Private Bag 92019
Auckland, NEW ZEALAND
Ph. 64.09.3737599 work
64.09. [redacted] home
Fax 64.09. 3737429

From: Poetics List (UPenn, UB) [[redacted]] on behalf of Ruth Lepson [[redacted]]
Sent: Thursday, 25 August 2011 12:17 p.m.

To: [redacted]
Subject: Re: writing from the body/perception/proprioception assignments?

thank you! 1958 even. it sizzles. what is leader?

On 8/23/11 6:52 PM, "Wystan Curnow (ARTS ENG)" <[redacted]> wrote:

> *Hi Eireene,*
> *I think you should look at len Lye's 'direct' film, 'Free Radicals' on Youtube.*
> *Lye made this film by scratching onto black leader, this is as indexically proprioceptive as cinema*
> *can get, so that it is in the process also writing--there are letters-- as cinema.*
> *Wystan*
>
> *Wystan Curnow*
> *Professor of English (Emeritus)*
> *University of Auckland*
> *Private Bag 92019*
> *Auckland, NEW ZEALAND*
> *Ph. 64.09.3737599 work*
> *64.09. [redacted] home*
> *Fax 64.09. 3737429*
>
> *_____*
> *From: Poetics List (UPenn, UB) [[redacted]] on behalf of*
> *Eireene Nealand [[redacted]]*
> *Sent: Tuesday, 23 August 2011 9:18 a.m.*
> *To: [redacted]*
> *Subject: writing from the body/perception/proprioception assignments?*
>
> *Hi everyone,*
>
> *I'm working on a new class, which will be titled:*
>
> *Writing and Cinema: from Perception to Proprioception*
>
> *or something like that, and I'm wondering if anyone has any recommendations for assignments or readings.*
>
> *Maybe you've worked with writing from the body? Or ekphrasis? or juxtapositional jump cuts? Or some cultural studies--historical placement, voice of witness assignments.*
>
> *So far, I've got Mark Nowak's Shut Up, Shut Down on the list, and Kerouac's 'tic, sketch, dream' assignments...*
>
> *Any other ideas? It's a 10 week class and has to be accessible to Introduction to Creative Writing students...although if you have less*

> *accessible assignments I'd be happy to adapt.*
>
> *Thanks in advance.*
>
> *Eireene*

_____ Information from ESET NOD32 Antivirus, version of virus signature database 6404 (20110823) _____

The message was checked by ESET NOD32 Antivirus.

http://www.eset.com

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148. Little Red Leaves
Re: Group review of Michael Cross's Haecceities
Wed 31 Aug 2011

In anticipation of our upcoming e-editions launch (which promises to be *huge*), we're circulating a group review & source book for Michael Cross's *Haecceities* (Cuneiform Press, 2010). Participants were David Brazil, Thom Donovan, Brenda Iijima, CJ Martin, Kyle Schlesinger, and Jamie Townsend.

Please follow this link for a hefty discussion of Cross's book, as well as a few supplemental items: http://littleredleavesjournal.blogspot.com/2011/08/lrl-e-editions-sneak-peek-group-review.html .

Enjoy! & keep your eyes peeled for the next batch of LRL e-editions, which will include books from Pattie McCarthy, Sarah Mangold, David Brazil, Hugo García Manríquez--and one *very* special reprint (details forthcoming).

Sincerely,
The LRL e-editions editors
--
www.littleredleaves.com
www.littleredleaves.com/ebooks
www.textileseries.com
www.littleredleavesjournal.blogspot.com

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149. Rob McLennan

the third issue of seventeen seconds: a journal of poetry + poetics[C[D

Wed 31 Aug 2011

---

the third issue of seventeen seconds: a journal of poetry + poetics is now online at http://www.ottawater.com/seventeenseconds/

edited by rob mclennan, the third issue features new works by:

> Judith Copithorne
> Gregory Betts
> derek beaulieu
> and Amanda Earl

as well as an interview with Pearl Pirie by Sean Moreland, and a second interview between rob mclennan and Stephanie Bolster, ten years after their first.

seventeen seconds: a journal of poetry and poetics comes out as the natural extension of the eight issues of Poetics.ca edited by rob mclennan and Stephen Brockwell. Highlighting the diversity of voice, style, practice and politic, seventeen seconds continues the resolve to provide a forum for dialogue on contemporary poetics, with a focus on Canadian writing. Over the past two decades, the amount of critical writing published in print literary journals on Canadian poetry, specifically, seems to have decreased dramatically, but slowly returned through a number of online journals. seventeen seconds simply wishes to help strengthen the dialogue and the ongoing conversation about writing through publishing new writing, and conversation about new writing. How else are we supposed to learn anything, unless we keep talking?

Feedback and submission queries are most welcome.

rob mclennan, editor
Roland Prevost, managing editor

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 2011

158 messages · Wed 31 Aug 2011 – Fri 30 Sep 2011

September 2011 gave the shrunken list one large and hopeful idea to gather around — that if the room had thinned, the wider tribe of poets might still be marshaled, all at once, everywhere, toward change. One hundred and fifty-eight messages moved through it, and its most animating current was the news of a single global day of poetry, thousands of readings in hundreds of cities on one date, the largest coordinated poetry event anyone had attempted. In a year of dwindling traffic, the room warmed to the fantasy of poetry at planetary scale.

The largest hopeful thread was the call to mass action. One Hundred Thousand Poets for Change, organized by Michael Rothenberg, proposed to stage simultaneous readings around the world on a single September day — poetry not as the private argument of a fading listserv but as public, collective, global assembly, the scattered practitioners briefly made visible as a multitude. It was the exact inverse of the list's own condition: where the room had contracted to a whisper, the event imagined the whole diffuse world of poets shouting together.

The quarrel, insofar as the quiet month had one, was whether the gesture meant anything. A day of readings changes no law and topples no regime; skeptics could call it feel-good spectacle, poets reassuring themselves of their own numbers. But the room mostly declined the cynicism, as it had for the oil spill and for Japan, on the same stubborn ground: that visibility is not nothing, that a hundred thousand poets made briefly countable is a fact worth making, even if it moves no government.

Around it ran the smaller keepings — a new media-arts blog, a magazine's call for submissions, a Zukofsky query, an autumn reading announced in New York. The ordinary maintenance of a literary life went on beneath the one big dream, the room tending its notices while entertaining, for once, a vision larger than itself. There was something poignant in the juxtaposition — a listserv that could barely fill a September now cheering a plan to fill the whole world with poets on a single day, as if the dream had grown in exact proportion to how small the dreamer had become.

I have set September down exactly as the archive delivered it — the hundred thousand poets summoned to a single global day, the doubt about whether it mattered, and the quiet notices carrying on beneath — because it was the month the diminished list lifted its eyes from its own smallness to imagine poetry at the

scale of the whole world. A room reduced to a hundred and fifty voices that can still thrill to the idea of a hundred thousand poets reading at once, on one day, for change, is a room whose hope has outlasted its numbers, still able to believe that the tribe is larger than the inbox, and that being counted together, even for a day, is a thing worth doing.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 158 in all.

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12 SEP 2011

53. Paul Siegell — New at TheWriteGame
54. Paul Siegell — two PHILLY readings
55. Joel Weishaus — "The Lost Way of Stones."
56. Carrie hunter — New from Black Radish Books
57. Jim Andrews — Aleph Null: new interactive net art

13 SEP 2011

58. Jonathan Skinner — Listening Sounding Writing: An Ecopoetics Workshop with Jonathan Skinner
59. Vanessa Crary Vaile — 2nd Annual Malpais Review Poetry Reading, ABQ Sept 18
60. Al Filreis — episode #45 of PoemTalk released: on Eileen Myles
61. Lisa Jarnot — Emily Dickinson poetry workshop in Sunnyside Queens
62. Rob McLennan — new from above/ground press: Paige Ackerson-Kiely
63. Cralan Kelder — amsterdam this sunday evening Beats in Translation | Music | mini book-fair
64. Adam Fieled — "Waxing Hot: A Collection" on Scribd

14 SEP 2011

65. Dan Godston — "Oh, Bleek Strategies" at the Newberry Library
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69. Megan M. Garr — Call for submissions: Versal 10
70. Ruth Lepson — FW: Poetry Readings thru October: Many New Listings [1]
71. The Paris Review — Nicholson Baker, Lydia Davis, et al. in the new Paris Review
72. Murat Nemet-Nejat — Re: 100 Thousand Poets for Change Organizes Largest Poetry Event in His…
73. Rob McLennan — the ottawa small press book fair, fall 2011;

74. Adam Fieled — "Benjamin's Desktop: Unpacking the Phenomena of Literature Online"
75. cris cheek — NIck Demske and Matt Hart read at Miami of Ohio
76. Jeffrey Side — Two poems at Mad Hatter's Review blog

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77. Jim Andrews — 89 screenshots from Aleph Null
78. Sommer Browning — Philip Metres abu ghraib arias from Flying Guillotine Press
79. Rob McLennan — new from above/ground press: rob mclennan's The underside of the line,
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81. Joel Weishaus — Poetica Critique of Peter O'Leary's "Depth Theology."
82. Halvard Johnson — Remains To Be Seen

19 SEP 2011

83. Tim Peterson — Tendencies 9/23 - Kate Rushin, Cyrus Cassells, Sara Jane Stoner
84. Brian Foley — ****BRAVE MEN PRESS****MICHELLE TARANSKY - NO, I WILL BE IN THE WOODS****NOW ...
85. Derek Beaulieu — New from Snare : "SEEN OF THE CRIME: Essays on Conceptual Writing" by dere...
86. Nic Sebastian — videopoem triptych - 'Propolis'
87. Bonnie MacAllister — Please circulate: New Creative Writing/Book Arts/Performance Series at...
88. Patrick F. Durgin — Jesse Seldess, October 29th, Chicago
89. Alan Sondheim — father immaterial
90. Joey Yearous-Algozin — Announcing P-Queue Vol. 8: Document
91. Alan Sondheim — 'a document' lastofhome
92. Bonnie MacAllister — Time Clarification: New Creative Writing/Book Arts/Performance Series ...
93. Jennifer Karmin — Sept 24: Bad Date America
94. Lewis Warsh — ClEARVIEW/LIE by Ted Greenwald

20 SEP 2011

95. Rob McLennan — new from above/ground press: Hugh Thomas' Opening the Dictionary
96. cris cheek — Re: NIck Demske and Matt Hart read at Miami of Ohio
97. Paul Nelson — Cedar Sigo, Mickey O'Connor, Nico Vassilakis
98. Michael Tod Edgerton — Truckin' on
99. Spencer Myers — Re: call for submission: Monday Night Issue 11
100. Tomás Ó Cárthaigh — Re: 100 Thousand Poets for Change Organizes Largest Poetry Event in His...
101. Jessica Wickens — Re: call for submission: Monday Night Issue 11

21 SEP 2011

102. David Kirschenbaum — Boog City presents Poets Wear Prada and Joel Allegretti
103. michael farrell — come to our poetry reading if u can like to - sappho oct 4
104. Sharon Dolin — Save the date: Oct. 2nd CBA Chapbook Reading with Kimiko Hahn and winner Neh...
105. Andy Nicholson — Re: call for submission: Monday Night Issue 11
106. Sharon Dolin — Save the date: Oct. 5th CBA Chapbook Reading with Kimiko Hahn and winner Neh...
107. Eric Elshtain — New from Beard of Bees
108. Martin Richet — Parution : L'Autobiographie de Gertrude Stein
109. Christophe Casamassima — NEW RELEASE Furniture Press Books: Ryan Eckes, Old News
110. Camille Martin — Camille Martin at Grey Borders
111. St. Thomasino — Congratulations Mark Young Best Australian Poems via Eratio

22 SEP 2011

112. Rob McLennan — above/ground press: 2012 subscriptions now available,

113. amy king — OT: On-site Childcare @ AWP - Cast your vote?
114. Patrick F. Durgin — Three "newish" Kenning Editions books 40% off!
115. Adam Fieled — I.T. (Internet Theory) posts revised

23 SEP 2011

116. Kyle Schlesinger — Two Jobs
117. Jerome Rothenberg — new york in the fall -- address and dates
118. amy king — OT: On-site Childcare @ AWP - Cast your vote?
119. michael farrell — Re: Congratulations Mark Young Best Australian Poems via Eratio
120. Tomás Ó Cárthaigh — Culture Night vs 100 000 Poets for Change, Edenderry, Co. Offaly, Irela...
121. Murat Nemet-Nejat — Re: new york in the fall -- address and dates
122. Nicholas Leaskou — Poet As Radio: Carrie Hunter on 9/24

24 SEP 2011

123. Anny Ballardini — An Anthology and an Event
124. Adam Fieled — "Internet Theory and the Threat of Commodification"
125. Tomás Ó Cárthaigh — As 100000 Poets for Change draws to a close...

25 SEP 2011

126. Tony Trigilio — Reading, Village Books, Sat., Oct. 1
127. Lisa Jarnot — looking for photos of Robert Duncan
128. Camille Martin — Camille Martin and Jim Johnstone at Boneshaker
129. Trisha Low — Segue 10/1: Matthew Abess & Laura Neuman!
130. Joe Safdie — Re: new york in the fall -- address and dates
131. Murat Nemet-Nejat — Re: new york in the fall -- address and dates
132. Eric Linsker — Submit to The Claudius App

26 SEP 2011

133. Jerome Rothenberg — AUTUMN IN NEW YORK -- an itinerary
134. Stephen McCaffery — RON SILLIMAN READS IN BUFFALO
135. Marthe Reed — Re: new york in the fall -- address and dates
136. Camille Martin — Traveling with Pessoa: “The universe isn’t mine: it’s me.”

27 SEP 2011

137. Lucas Klein — Xi Chuan Poetry blog Notes on the Mosquito
138. Jacob Edmond — Two MA Scholarships Available for Studies in Iterative Poetics
139. Kulpreet Yadav — Re: call for submission: Monday Night Issue 11
140. Jacob Edmond — Crossed Lines symposium
141. Brittany Dennison — Wave Books 3 Days of Poetry: Poetry in Translation
142. Jane Nakagawa — book review
143. Jennifer Karmin — Red Rover Series / Experiment #51

28 SEP 2011

144. Séamas Cain — Soundworks with poetry
145. Aaron Vidaver — Launch of Species Branding by Danielle LaFrance (Vancouver/Oct.1)
146. Sharon Dolin — Invitation to The CBA Chapbook Reading Wed., Oct. 5th

29 SEP 2011

147. Rachel Loden — Armantrout & Loden in San Francisco
148. W.F. Lantry — Poet Spotlight - THIS Literary Magazine
149. Russ Golata — Fw: Guidelines for Time for Prose Writing Contest (in case you couldn't open ...
150. amy king — Esque: The Revolution Issue - call for submissions
151. amy king — OT: Long Live Thelma & Louise! Two Great Resources!
152. amy king — OCCUPY WALL STREET - IS IT REALLY HAPPENING?
153. Adam Tobin — Gale Nelson & Lori Baker: Saturday in Brooklyn
154. Halvard Johnson — Re: Submit to The Claudius App

30 SEP 2011

155. David Kirschenbaum — Non-NYC Small Press Needed for Boog's levy lives Series
156. Dan Godston — Chicago Calling
157. Halvard Johnson — Call for submissions for October at Truck
158. Eireene Nealand — Call for papers: Emergent Communities in Contemporary Experimental Writin…

1. steve dalachinsky

Re: Zukofsky

Wed 31 Aug 2011

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leaving town for a bit so some early heads up

hello folks i need ya at this one

steve dalachinsky (words) and dave liebman (sax, piano,drums)
sept 13, 2011 - 8pm - $10 it'll be a long set
class reunion 3 - 65 and still alive
at the university the streets
130 e. 7th street (ave A) one flight up

_____ sept 11 at soto velez vizion fest presents from the ashes 2 - with such greats as charles gayle, david henderson, joe mcphee, patricia nicolson parker, oliver lake, rob brown, sabir mateen, jason hwang and many others - song, dance - poem - music 4 - 11 pm $15

_____ __

sept 15 at @ poisson rouge with many great folks too numerous to mention

for a benefit to raise money for the jazz foundation 6-10 pm includes WOW bill cosby and so many greats - check rouge website for price and other artists

_____

sept 18 - 1pm onward opening at dorshowitz center gallery @ indusrial city
220 36th st (2 and 3 aves) NRD to 36th st group reading - free

_____ ___

sept 21 at university of the streets big book party and
reading for unbearables book of sex 130 e 7th st at ave a 7-11 pm many great readers

_____
____

sept 24 1 -3:30 pm at bowery poetry club Valery Oisteanu presents
10000000 poets for change
jazzoetry and surrealism many great readers yuko otomo jeff wright, nancy mercado, ron kolm.
  many more - $

_____

SEPT 24 th - at tribes gallery 285 e 3rd (ave C and D)

a really big one 6-8 pm - unbearables for 1000000 poets for change - many great readers

followed immediately 8-midnite 65 and still ALIVE steve's 65th birthday party with readings and music
bring food, drink, poems, instruments, gifts - some scheduled readers
ron kolm , brian boyles, danny shot, shalom nueman,
valery oisteanu, danny shot, rami shamir, larisa schmaillo, yuko otomo, tsaurah litsky and so many more
donation.....

---

if yer in the lowell, mass area steve reads 3 days oct 7-9 at various venues including gallery 119 on oct 19
with charles waters yuko otomo et al as part of lowell celebrates kerouac

in one of these places david amram will jam with steve and others

---

october 13 steve reads with joe mcphee group in the interpretation series at the new roulette in brooklyn
in a tribute to cecil taylor 8 pm followed by the
andrew cyrille group
$15 - check roulette website for address - part of the interpretation series

---

nov 6th 3 pm with connie crothers at connies loft on kent ave more details to follow
in williamsburg

On Tue, 26 Jul 2011 23:23:23 -0400 Jake Marmer <[redacted]>
writes:
> For all of you Zukofsky fans out there - New Directions republished
> "A" and
> another volume of shorter poetry. I did a piece on this for the
> Forward
> http://www.forward.com/articles/139803/, curious to see other
> reviews out
> there.
>
> -Jake

>
>
>

↑ Index

2. michael farrell
jacket 2
Wed 31 Aug 2011

---

ive been posting on australian poetry for jacket 2 - brief commentaries on poems etc

https://jacket2.org/commentary/michael-farrell

michael

↑ Index

3. Halvard Johnson
Truck rolls on into September
Thu 1 Sep 2011

Truck rolls on into September<http://halvard-johnson.blogspot.com/2011/08/truck-rolls-on-into-september.html> Thank you, Ken Wolman, for guiding *Truck* during August. Our new driver, taking over tomorrow, is Michael Tod Edgerton. I think you'll find the keys under the driver's seat, Michael.

Â¡Buen viaje!
*
http://halvard-johnson.blogspot.com/*
*
*Note: Seeing Truck through to the end of the year will be Kelly Cherry, Andrew Burke, and Lewis LaCook.

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>

http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Remains To Be
Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
, Sonnets from the Basque & Other
Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
, Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo
Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet
Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*
*
*

↑ Index

4. Adam Fieled
"Rubber Soul, 2nd Edition" on Issuu
Thu 1 Sep 2011

In 2008, Lars Palm's ungovernable press released the e-chap "Rubber Soul." A second, improved edition of said chap is now up on Issuu:

http://issuu.com/afieled/docs/rubbersoul2

I hope you enjoy it.
Best,
Adam Fieled [redacted]

↑ Index

5. Sharon Mesmer/David Borchart
Contact info for Bernadette Mayer
Thu 1 Sep 2011

Hi all,

Does anyone have contact info for Bernadette?

Sincerely,
Sharon Mesmer

↑ Index

6. Jennifer Karmin
Bernadette Mayer Folio & storm update
Thu 1 Sep 2011

hi poetics friends....thanks to all who've been in touch about bernadette mayer and her partner philip good post-hurricane. no worries. ALL IS WELL! below is a short note from phil i received this morning.

"Hey, we were lucky. No damage. Never lost power. About 8 inches of water in the basement. Spent Monday pumping it out. Poetry State Forest flooded, but no trees fell down. The creeks were a sight to behold."

also -- the bernadette mayer folio for drunken boat is scheduled to launch on september 5th. coming soon.

http://www.drunkenboat.com

onwards,
jen karmin

↑ Index

7. Lewis, Susan

SUBMIT to MHR Blog!

Thu 1 Sep 2011

But first - check us out!

http://madhattersreview.com/blog/

The Mad Hatters' Review Blog is affiliated with the Mad Hatters' Review, an online journal with a collaborative spirit that caters to an international audience with an appreciation for innovative literature with an emphasis on word play, satire, dark humor, wit, and whimsy -- as well as art, music, politics, films, book reviews, interviews, literary audios, etc.

The MHR Blog welcomes submissions all year round. Send us your poems, flash fictions, short interviews, audio works, visuals, multimedia pieces and reviews. For poems, no more than 40 lines. For flash fictions, no more than 500 words. Please include a short biography. Include the name of your piece in the Submission Title.

TWO - THREE poem(s) (40 lines max)
ONE - TWO flash fiction(s) (500 words max)
ONE mini interview (3 - 5 questions)
ONE review (500 words max)
ONE audio recitation / recording
ONE visual / art piece
ONE multimedia piece

Submissions of previously published poems and flash fictions may be considered as long as authors own the copyrights, and the works were published in a print mag or defunct online journal.

For audio, visuals and multimedia pieces, please query first. We're always looking for something unexpected. When in doubt shoot us an email:
[redacted]<mailto:[redacted]>
Susan Lewis & Marc Vincenz
MHR Blog Editors

↑ Index

8. Nic Sebastian

Call for submissions or your poems are dying to be a videopoem triptych

Thu 1 Sep 2011

Do you have a group of three poems you'd like to have published as videopoems? They could be three of your own poems, a set of three separate-

but-related poems by you and two other poets, or a set of three poems written collaboratively by two or more poets. Whale Sound, Cello Dreams and Swoon are looking for poems with which to create a videopoem triptych. We are a trio of artists — Nic Sebastian, poet/reader; Kathy McTavish, musician; and Swoon, film-maker — who have come together to pioneer this novel method of poetry publication. Flight, a videopoem based on a poem by Helen Vitoria, is an example of our collaboration. To get a sense of how your videopoem triptych would look and sound after publication, visit Night Vision. Send 3 to 5 poems in the body of an email to Nic at nic_sebastian at hotmail dot com or Swoon at swoonbildos at gmail dot com.

Nic Sebastian

Whale Sound

Forever Will End on Thursday

↑ Index

9. Jeffrey Lee

Max Finstein

Thu 1 Sep 2011

I've posted a bare-bones entry for Max Finstein to Wikipedia - any additions, corrections, etc., would be appreciated. Jeffrey

↑ Index

10. Meghan Smith

Call for Submissions: Magnolia Journal for socially engaged work by women writers

Fri 2 Sep 2011

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*Magnolia Journal <http://www.theiase.org/iase-publishing/magnolia-journal/> *, a literary magazine featuring socially-engaged work by women and about the social injustices of our time, has just opened our call for submissions for our next volume. For an idea of what Magnolia is about, you can also look to our last edition<http://www.theiase.org/2011/06/23/magnolia-a-journal-of-womens-literature-volume-i-available-now/>, which came out this summer. See below for full submission guidelines.

*Call for Submissions<http://www.theiase.org/iase-publishing/magnolia-journal/> *

The Institute of Arts and Social Engagement welcomes submissions for Volume II of a new series dedicated to socially engaged fiction, creative non-fiction, and poetry by women.

*
*

2011 Guest Editor, Karen Connelly

Karen Connelly is the author of nine books of best-selling nonfiction, fiction, and poetry, the most recent being Burmese Lessons, a love story, a memoir about her experiences in Burma and on the Thai-Burma border.,She has won the Pat Lowther Award for her poetry, the Governor General's Award for her non-fiction, and Britain's Orange Broadband Prize for New Fiction for her first novel The Lizard Cage. Published in 2005, The Lizard Cage was compared in the New York Times Book Review to the works of Orwell, Solzhenitsyn, and Mandela, and hailed in the Globe and Mail as "one of the best modern Canadian novels."

Her other books include Grace and Poison, One Room in a Castle, This Brighter Prison, The Disorder of Love, and The Small Words in My Body. Married with a young child, she divides her time between a home in rural Greece and a home in Toronto.

* *

What to submit: Socially engaged works of fiction, creative non-fiction, and poetry that interact with and challenge social injustices of our time.

* *

Length: 5,000 word maximum for fiction and creative non-fiction; poetry up to 5 pages.

* *

Fees: We do not charge reading fees.

* *

Compensation and copyright: Each successful submission will receive 2 paperback copies of the anthology as payment. The Institute of Arts & Social Engagement (IASE) requests Non-exclusive Anthology and Electronic rights. IASE retains the right to continue selling back issues of the journal in print and electronic format.

* *

How to submit: Send your manuscript as an attachment (.doc or .rtf only, please do not submit .DOCX files) to [redacted]. Submissions must be typed, double spaced, using standard Arial or Times 12pt. font. Include your last name and title of the work in the email subject line (EX. Smith – Title of the work).

* *

Response time: All submissions will receive a written confirmation upon receipt, with a final decision in 1-3 months. While we will accept simultaneous submissions, we ask that you make us aware at the time of submission and communicate any changes regarding your manuscript as a matter of urgency.

* *

Deadline for submissions is December 31, 2011.

Queries to: [redacted]

↑ Index

11. michael farrell

new posts

Fri 2 Sep 2011

---

on claire gaskin and red room's clubs and societies

https://jacket2.org/commentary/michael-farrell

michael

↑ Index

12. Bonnie MacAllister

Friday, Sept. 9: Big Blue Marble Bookstore presents Dilruba Ahmed and Bonnie MacAllister

Sat 3 Sep 2011

Dilruba Ahmed
&
Bonnie MacAllister

Friday, September 9
7 p.m.
Mt. Airy - Big Blue Marble Books
551 Carpenter Lane
Philadelphia, PA

A poetry reading at an independent bookstore in the Mt. Airy neighborhood of Philly.

Hope to see you there!

http://www.dilrubaahmed.com/events/
http://bonniemacallister.com/
http://www.bigbluemarblebooks.com/events.html

↑ Index

13. CA Conrad
a beautiful marsupial afternoon
Sat 3 Sep 2011

Hello! I'm very excited about my new book A Beautiful Marsupial Afternoon (Wave Books, 2012). The cover was just finished and can be seen with sample pages at this link: http://abeautifulmarsupial88.blogspot.com/

There are 7 billion people on Earth, meaning I don't take for granted
that someone wants to publish my poems!
All my best,
CA

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

14. Sarah Sarai
Re: book design
Sat 3 Sep 2011

Yes to Adam Tobin. YES!

And may I piggyback on his spot on observation to also address editors of journals, online and print.

I know most of you know this, so please don't get your panties wringered, but in addition to putting out CFWs and making selections, editors must replicate on the page or online (kindle & co. too) the poem(s)/stories/captions/essays/memoirs/scathing reviews. This can take time, as author and editor may use different word processing programs or even choose to make linebreaks by way of “Enter” rather than “Shift Enter” or v/v – and that difference can make for more work on the editor's end, but it is the job of the editor to do it, check, check when the designer (if there is one) returns the doc. "Editor" is an umbrella term and most definitely includes all sorts of scut work. It's how I most often earn a living when I earn a living which isn't as often as I would like; and I do not work in publishing. Responsibilities have included checking links, writing heads, formatting heads and titles and text; verifying words (2 words or 30-page document) against the original document (round after round after round) to make sure no words or images were dropped; back and forthing with the writer (and in my experience writer means everything from a creative writer as we on the list are inclined to think of writer; to eager newcomer; to professional columnist; to a team in an ad agency; to a client who may be halfway across the country in a board room) to

make sure the end product is what the end product is supposed to be. For me, editing has meant soliciting articles and authors or culling through submissions; working nights and weekends (sometimes) conventionally editing text and entering it into PageMaker (to date myself, which I do, often). It may sound like I'm preparing to tell you about the time I walked through the snow with a printing press on my shoulder and the reluctant advertising and circulation team on the other shoulder but I will save that for another email. (I've worked for a small literary journal; nonprofit monthly newspaper (editor-in-chief); huge impressive magazine empire--the online version thereof; in finance and law; advertising; probably other). Editor is NOT synonymous with MFA. Although as far as I'm concerned, reading and commenting on 130 papers a week, if intelligently and helpfully done (and not just those comments which help no one) is a lead in to editing though I've never been able to convince anyone in the mainline for-profit work world of that. As another editor where I'm currently working said, "I knew I was editor when I was in junior high school." It can be as strong a calling as being a writer. Some are both. Not everyone. They are different callings, like acting and directing.

I've heard blow-by-blows from a friends in the big publishing houses including the most literary; their hours are long and the work intense. Most editors are means of production owned/controlled by publishers who won't be reading this wee diatribe as they are on a beach chair on Montauk or Malibu.

THAT SAID, even the most dandyish and self-annointed editors can expect AT LEAST ONE VIRGIN AWAITING THEM IN HEAVEN if they promote poetry.

Sarah Sarai
http://my3000lovingarms.blogspot.com
(pretty hard to self-edit so love me even if I unsyntaxed and illspelled the above)
p.s. I have a book, MFA, teaching experience (high school and college--all English/writing--comp & creative), and will teach again if it's not 5 classes of comp. as an adjunct

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15. Halvard Johnson

Remains To Be Seen (a new collection of work new and old by Halvard Johnson)

Sat 3 Sep 2011

Over at Google docs (click here --> *Remains To Be Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US&pli=1#bookmark=id.xrpj7ozciuzo> *), I'm putting together a new collection/arrangement of poems and various other

things. If you'd like to read over my shoulder (or even whisper comments in my ear), please feel free to do so. The collection (new poems and old) draws on many other collections both in print and online over the years.

This is not one of those slender volumes of verse you've heard so much about. It will be as large and various as all outdoors. It will be subject to change, but what isn't?

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Remains To Be Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
, Sonnets from the Basque & Other Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
, Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie

espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*
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*

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16. Alan Sondheim
New Eyebeam blog
Sun 4 Sep 2011

Eyebeam blog

As a resident of Eyebeam, I'm going to be blogging on their site, http://eyebeam.org/blogs/alansondheim/ - you might want to check it out. My project involves thinking through avatars and virtuality in relation to pain, wounding, and death - how these may be manifest in virtual worlds and how they may affect real, physical worlds.

This is compounded by the state of my father, who, we found out today, is dying, and who has had a difficult and painful relationship with me from my beginning. I have never been able to 'shake' death, to 'shake' thinking about death; there are times I feel that I'm in a permanent state of collapse as a result. So the coincidence of the start of the residency with my father's state is both unnerving and painful, everything comes together, falls apart, in the blog.

↑ Index

17. michael farrell
Re: book design
Sun 4 Sep 2011

great sarah - i could easily read a book worth of this

mf

> *Date: Sat, 3 Sep 2011 14:37:06 -0400*
> *From:* [redacted]
> *Subject: Re: book design*
> *To:* [redacted]
>
> *Yes to Adam Tobin. YES!*
>
> *And may I piggyback on his spot on observation to also address editors of journals, online and print.*
>
> *I know most of you know this, so please don't get your panties wringered, but in addition to putting out CFWs and making selections, editors must replicate on the page or online (kindle & co. too) the poem(s)/stories/captions/essays/memoirs/scathing reviews. This can take time, as author and editor may use different word processing programs or even choose to make linebreaks by way of "Enter" rather than "Shift Enter" or v/v – and that difference can make for more work on the editor's end, but it is the job of the editor to do it, check, check when the designer (if there is one) returns the doc. "Editor" is an umbrella term and most definitely includes all sorts of scut work. It's how I most often earn a living when I earn a living which isn't as often as I would like; and I do not work in publishing. Responsibilities have included checking links, writing heads, formatting heads and titles and text; verifying words (2 words or 30-page document) against the original document (round after round after round) to make sure no words or images were dropped; back and forthing with the writer (and in my experience writer means everything from a creative writer as we on the list are inclined to think of writer; to eager newcomer; to professional columnist; to a team in an ad agency; to a client who may be halfway across the country in a board room) to make sure the end product is what the end product is supposed to be. For me, editing has meant soliciting articles and authors or culling through submissions; working nights and weekends (sometimes) conventionally editing text and entering it into PageMaker (to date myself, which I do, often). It may sound like I'm preparing to tell you about the time I walked through the snow with a printing press on my shoulder and the reluctant advertising and circulation team on the other shoulder but I will save that for another email. (I've worked for a small literary journal; nonprofit monthly newspaper (editor-in-chief); huge impressive magazine empire--the online version thereof; in finance and law; advertising; probably other). Editor is NOT synonymous with MFA. Although as far as I'm concerned, reading and commenting on 130 papers a week, if intelligently and helpfully done (and not just those comments which help no one) is a lead in to editing though I've never been able to convince anyone in the mainline for-profit work world of that. As another editor where I'm currently working said, "I knew I was editor when I was in junior high school." It can be as strong a calling as being a writer. Some are both. Not everyone. They are different callings, like acting and directing.*

> *I've heard blow-by-blows from a friends in the big publishing houses including the most literary; their hours are long and the work intense. Most editors are means of production owned/controlled by publishers who won't be reading this wee diatribe as they are on a beach chair on Montauk or Malibu.*
>
> *THAT SAID, even the most dandyish and self-annointed editors can expect AT LEAST ONE VIRGIN AWAITING THEM IN HEAVEN if they promote poetry.*
>
> *Sarah Sarai*
> *http://my3000lovingarms.blogspot.com*
> *(pretty hard to self-edit so love me even if I unsyntaxed and illspelled the above)*
> *p.s. I have a book, MFA, teaching experience (high school and college--all English/writing--comp & creative), and will teach again if it's not 5 classes of comp. as an adjunct*

↑ Index

18. Jeanne Heuving
NEW MFA, POETICS CONFERENCE, JOBS
Sun 4 Sep 2011

I am writing to let you know of a new MFA degree in Creative Writing and Poetics at the University of Washington Bothell, beginning Fall 2012. We will be initiating our degree with a conference early October 2012, Fall Convergence On Poetics, so please mark us down on your calendars (more details to follow).

For more information on the MFA, see our website: http://www.uwb.edu/mfa.

We are also looking to hire at least two senior lecturers / artist-in-residence at this time, so please consider (or pass on) our job ad below.

Regards,
Jeanne Heuving

JOB DESCRIPTION Creative Writing and Poetics Senior Lecturers / Artists-in-Residence (multiple positions, full- or half-time; 3-year renewable academic year appointment). Interdisciplinary Arts and Sciences (IAS) at the University of Washington Bothell (UWB) seeks dynamic educators for a new MFA program. Expertise is sought in diverse genres, including cross genre and hybrid forms, and in poetics that address social, cultural, and/or technological aspects of writing. The successful candidate will join a faculty working across the arts, humanities, and social and natural sciences in a curriculum that values interdisciplinary and community-engaged research and pedagogy. Record of teaching excellence and significant published work are required at time of

appointment; PhD or MFA preferred. Salary is commensurate with qualifications and experience.

IAS houses undergraduate and graduate programs, is located 18 miles from Seattle on the eastside of Lake Washington, and provides faculty with access to the research and funding resources of the UW as a whole. IAS houses twelve undergraduate majors and options, including degrees in Interdisciplinary Arts and in Culture, Literature, and the Arts. It also offers Master of Arts degrees in Cultural Studies and Policy Studies, with the Master of Fine Arts in Creative Writing and Poetics beginning in Autumn 2012. The program as a whole stresses links between diverse fields and methods of inquiry, and values engaged scholarship and experiential learning as central components of its mission. The candidate will have a demonstrated commitment to pedagogical innovation and will be prepared to teach an upper-division core course that introduces students to interdisciplinary inquiry.

For more information about the MFA, IAS, UWB, and the position, please consult http://www.uwb.edu/IAS/ <http://www.uwb.edu/IAS/> and http://www.uwb.edu/mfa <http://www.uwb.edu/mfa> . Professor Jeanne Heuving, chair of the search committee, is available for additional questions at [redacted] <mailto:[redacted]> . Preferred deadline: 17 October 2011. Applications should include a letter addressing the candidate¹s artistic, scholarly, and pedagogical qualifications for working in the MFA and in IAS undergraduate degrees; a statement of candidate¹s creative writing and poetics commitments; CV; sample syllabus; and writing sample Email applications in one electronic file to: [redacted] <mailto:[redacted]> .

These positions are contingent upon available funding. University of Washington faculty members engage in teaching, research and service. Candidates should expect to teach at all levels of the undergraduate and graduate curriculum. The University is an affirmative action, equal opportunity employer. Interdisciplinary Arts and Sciences is dedicated to the goal of building a culturally diverse and pluralistic faculty and staff committed to teaching and working in a multicultural environment and strongly encourages applications from women, minorities, individuals with disabilities and other eligible veterans. Successful candidates must have a demonstrated commitment to working with diverse student and community populations.

↑ Index

19. Doug Holder
Hugh Fox Small Press Icon dies at 79
Mon 5 Sep 2011

I got a message from Fox's family on Sunday night--he passed in a hospice in Michigan -- here is a link to an interview I conducted with him--a great friend and mentor of mine and others..

http://www.litkicks.com/HughFox

↑ Index

20. Adam Fieled
Best of Stoning the Devil 2006-2009
Mon 5 Sep 2011

These pieces are taken from the Adam Fieled blog Stoning the Devil. They were originally published between 2006-2009. The emphasis is on an engagement with French thought: Bourdieu, Baudrillard, Derrida, Balzac. I hope you enjoy them:

http://www.scribd.com/doc/63825589/Best-of-Stoning-the-Devil-2006-2009

Thanks,
Adam Fieled

↑ Index

21. Doug Holder
Hugh Fox: Way, Way Off On His Final Road: 1932 to 2011
Mon 5 Sep 2011

Hugh Fox: Way, Way Off On His Final Road: 1932 to 2011

Hugh Fox: Way, Way Off On His Final Road
By Doug Holder

***From the introduction of " Way, Way Off the Road: The Memoirs of The Invisible Man" by Hugh Fox (Ibbetson Street Press)

"Several years ago the Ibbetson Street Press published a Hugh Fox poetry collection "Angel of Death." I had never actually met Fox in the flesh, but I was aware of his substantial contributions to the small press over the past 40 years. Fox was a founding member of COSMEP, (a seminal small press organization), a founding member of the PUSHCART PRIZE, and edited the groundbreaking anthology " The Living Underground," to name just a few achievements.

One day, in my apartment on Ibbetson Street in Somerville, Mass. I was just about asleep when I heard my doorbell ring. I went to answer it and a man of a

certain age, with long gray hair spouting from the sides of his cap and a heavy Bronx accent said: “ Hi Doug, what do ya’ have in there a Blonde?’ I said: “Well my wife is here, she’s sort of blondish.” I asked him in but I guess he sensed I was in no condition for company. He declined and promptly took a cab back to his hotel.

Since then I have had the opportunity to meet him on a couple of occasions. Fox is full of anecdotes about many of the stumblebums, poets, poseurs, publishers, editors, with all their infinite variety, on the small press scene. I am glad this manuscriopt has seen the light of day. And when you read it hopefully you will see the light too."

--Doug Holder (2006)

I don’t remember when I first became aware of Hugh Fox. He was a prolific writer across all genres. It might have been through one of the many reviews he wrote for the Small Press Review; it might be from the manuscripts he sent me to publish, or through the many poets of the “Invisible Generation” (A term he used to describe his peer group of writers) he befriended over the years. Whatever you say about Fox, he wasn’t a cliché of a man—he was a total original. He was a PhD with a big disdain for the academy; his breadth of knowledge left me breathless; he could be incredibly kind and incredibly rude, but I loved him warts and all—-hey ain’t that what love is afterall?

I asked Fox a few years ago what he would like to be remembered for. He told me: "That I reminded people to take a close look and engage the world around them.” Fox took it all in: from sex, the Aztecs, religion, the meaning of being, the meaning of meaning…you name it.

He was a firm believer in the small press—not the New York publishing houses where the buck is the bottom line. It was his religion, his passion, to review the thousands of small press books of all genres for the late Len Fulton’s Small Press Review, and other publications. To Hugh, the chap, or the big tome was all high holy. Nothing was too obscure, too raw. He called many a writer a “genius,” but what I think what he really was tring to say he recognized the genius in all of us.

He took many a writer under his wing. He could be unapologetically flirtatious but more often that not he would charm the pants off you—and in his younger days I am sure he literally did. Hugh had a huge cadre of writers that were the objects of his affection.

He introduced me and countless others to the short form or capsule book review. In one of his short reviews he could really get to the core of the book with an economy of words, and he nixed the deadening academic jargon that could bleed the life out of any writing.

I would get unexpected calls late at night from Fox. He would say: “ Hey I miss you pal—why haven’t you called?” When I was laid off of my job of many years he offered to put me and my wife up at his home in Ann Arbor; he lobbied for me to be included in the important avant-garde poetry anthology “ Inside the Outside.” Fox told me he loved me more than once… and you know what?... I truly think he did.

I thought that Fox would never die. He told me for years he was on his last legs with cancer, and his time was short. He even wrote a play that concerned him and the noted small press poet Lo Galluccio, meeting cute while in the throes of ovarian and prostate cancer. To my knowledge Galluccio has never suffered from ovarian cancer, but she was a dear friend of Fox and he included a lot of us in his work.

As Samuel Beckett wrote: “ We are born astride the grave,” and Fox is gone. He died in a hospice in Michigan at 79, heavily sedated, out of pain finally, drifting up into the ether in a dream—to the cosmos—to that grand poem— infinity.

Posted by Doug Holder at 6:55 AM 0 comments
Labels: Hugh Fox: Way, Way Off On His Final Road Doug Holder

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22. Jeffrey Side

"Composite Ideologies: Europe, America, Poetry, and the Internet" by Adam Fieled at The Argotist Online:

Mon 5 Sep 2011

"Composite Ideologies: Europe, America, Poetry, and the Internet" by Adam Fieled at The Argotist Online: http://www.argotistonline.co.uk/Fieled%20essay%206.htm

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23. Michael Tod Edgerton

Truck rolls on into September - Which way is left?

Mon 5 Sep 2011

After a bit of holiday weekend transmission difficulties, Truck is up and running smoothly--or will be as soon as YOU contribute to it. Yes, back seat drivers are actively desired. The wheel is waiting for your direction. On the windshield you'll find a few questions. Answer them honestly or answer them wildly, straightly, queerly, or as very slantly and quite delightfully askew as you please to pleasure us. As creative or confessional (or creatively confessional, if you must) as you see fit.

You'll find the details in the passenger seat of Truck: http://halvard-johnson.blogspot.com/2011/09/which-way-is-left.html.

Cheers,

Tod

Michael Tod Edgerton
http://whatmostvividly.com

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person, to feel their pain, story, whatever--that--that how can a poetic material making be part of--of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

> _____
> *From: Halvard Johnson <[redacted]>*
> *To: [redacted]*
> *Sent: Thursday, September 1, 2011 12:12 AM*
> *Subject: Truck rolls on into September*
>
> *Truck rolls on into September<http://halvard-johnson.blogspot.com/2011/08/truck-rolls-on-into-september.html>*
> *Thank you, Ken Wolman, for guiding *Truck* during August. Our new driver, taking over tomorrow, is Michael Tod Edgerton. I think you'll find the keys under the driver's seat, Michael.*
>
> **¡Buen viaje!**
> ***
> *http://halvard-johnson.blogspot.com/**
> ***
> **Note: Seeing Truck through to the end of the year will be Kelly Cherry, Andrew Burke, and Lewis LaCook.*
>
> *Serving the tri-state area.*
>
> *Hal*
>
> *Halvard Johnson*
> *==========*
>
> [redacted]
> *http://sites.google.com/site/halvardjohnson/Home*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*

*http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Remains To Be
Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
, Sonnets from the Basque & Other
Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
, Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras Públicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo
Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet
Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter
Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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24. Micah Robbins
*New from SAY IT WITH STONES - j/j hastain's *long past the presence of common**
Mon 5 Sep 2011

I'm pleased to announce the latest title from SAY IT WITH STONES (an emanation of Interbirth Books): j/j hastain's _long past the presence of common_!!!

To learn more & to purchase, please visit http://sayitwithstones.com/?page_id=333

long past the presence of common is a revolutionary document -- a collection of poetry, collage, and scripts that challenges a political stability premised on always already repressive and hypocritical social norms and practices. This work takes strategies of categorization, simplification, and reduction to task for their failure to acknowledge the fundamental instability and unpredictability of organic energy and, in the process, it unleashes a radical assault on psycho/sexual conservatism, cultural conventionality, and spiritual stasis.

long past the presence of common by j/j hastain
poetry / LGBT studies
87 pages
paperback (perfect bound)
$12 w/ free shipping when ordered directly from SAY IT WITH STONES!!!

http://sayitwithstones.com/?page_id=333

Yrs.

Micah Robbins

↑ Index

25. Jessica Wickens
call for submission: Monday Night Issue 11
Mon 5 Sep 2011

Monday Night <http://mondaynightlit.com/>, a journal of new literature, is now accepting submissions for Issue 11 (Fall 2012). We publish quality prose and poetry in online and print editions, from new and emerging writers from across the country and around the world. *Monday Night*<http://mondaynightlit.com/>is distributed at independent bookstores and sold on our website. <http://mondaynightlit.com/>

VIEW Issue 10! <http://mondaynightlit.com/read/10_choi.html>

PURCHASE Issue 10 (U.S. orders)! <https://www.paypal.com/us/cgi-bin/webscr?

cmd=_flow&SESSION=M50iSTmETFYYIjDOrjS2KM9hiIgWzuEjIyMMrK9XHtcjkhVxU8WCg3IQbFG&dispatch=50a222a57771920b6a3d7b606239e4d529b525e0b7e69bf0224adecfb0124e9b61f737ba21b08198b897c0dd9782f17cd822063ff41faaba>

PURCHASE Issue 10 (International orders)!<https://www.paypal.com/us/cgi-bin/webscr?cmd=_flow&SESSION=JUT4GBgCqhctGy6eOasymDV1r79gixPQA0EJR0LPFqCFkl7fUZPGXlYdaZa&dispatch=50a222a57771920b6a3d7b606239e4d529b525e0b7e69bf0224adecfb0124e9b61f737ba21b08198b897c0dd9782f17cd822063ff41faaba>

GUIDELINES:

POETRY: Send up to five poems. All styles and lengths are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to three pieces of prose.

TRANSLATIONS:* *Welcome in all genres.

NO PREVIOUSLY PUBLISHED WORK: We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, please do not submit it to *Monday Night.*

SIMULTANEOUS SUBMISSIONS OKAY: Please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT: Email submissions to [redacted]. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission.

We do not confirm receipt of submissions.

DEADLINE: December 15, 2011

RESPONSE TIME: We will respond to all submissions by February 2012.

PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

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26. Mark DuCharme

Answer from BlazeVOX + Upcoming readings

Mon 5 Sep 2011

With all the needless controversy surrounding BlazeVOX that we've seen recently, including some poets apparently backing away from their association with the press, I think it's a good time to announce my new BlazeVOX book

Answer on this list. And with publisher Geoffrey Gatza having recently affirmed that BlazeVOX will indeed go forward, there has never been a better time to support this vital 21st Century publisher.

http://www.blazevox.org/index.php/Shop/Poetry/answer-by-mark-ducharme-239/

Answer by Mark DuCharme
Poetry
Paperback: 104 pages
Binding: Perfect-Bound
Publisher: BlazeVOX [books]
ISBN: 978-1-60964-053-8

"Excuse me, what was the question," Mark DuCharme asks coyly in this in this, his fourth collection. Yet don't expect any easy answers, because these edgy lyrics aren't about to give them. Instead, the book presents a "reflecting, sexy discourse," a poetics of often intimate response, an entanglement with the phenomenal world which insists always on the pleasure of reading as a value in its own right.

"Enter a shimmering, wavering, vacillating, crinkly reality, the mysterious acrobatic disjointing of what you thought you knew. Enter Mark DuCharme's Answer, where the self-evident succumbs to the agnostic as a wizardly lyric unpins certainty. Brilliantly unpredictable, these poems divine by assemblage of a familiar quotidian and set us wondering." —Maureen Owen

http://www.blazevox.org/index.php/Shop/Poetry/answer-by-mark-ducharme-239/

I also wanted to announce a couple of upcoming readings to launch the book: On Monday, September 19th I'll be reading in the "So, You're a Poet" series at the Laughing Goat Coffee Shop, 1709 Pearl Street, Boulder, CO. I'll be reading with Laura E. Wright, author of Part of the Design and co-editor (with Anne Waldman) of Beats at Naropa. The featured reading starts at 9 p.m., and is preceded by an open reading at 8:00. On Wednesday, October 26th I'll be reading at 7 p.m. at Innisfree Poetry Bookstore & Cafe, 1203 13th Street Suite A, Boulder, CO.

I hope to see you there!

Mark DuCharme

PS: Be on the lookout for my forthcoming Web site: http://mark-ducharme.com.

↑ Index

27. Halvard Johnson
Remains To Be Seen (Vol. II)
Mon 5 Sep 2011

Remains To Be Seen (Vol. II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US>
--
now underway. Drop by anytime.

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
*Remains To Be Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
, Sonnets from the Basque & Other Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
, Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, **Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com

/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>; *
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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28. Robert Dewhurst
WILD ORCHIDS vol. 3: William Blake
Mon 5 Sep 2011

Announcing WILD ORCHIDS vol. 3: WILLIAM BLAKE.

New, inspired writing on William Blake by: David Brazil, Lee Ann Brown, Patrick Dunagan, Jesse Glass, Dorothea Lasky, Douglas Manson, & Peter O'Leary.

$9, ppd: <http://wildorchids.endingthealphabet.org>.

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29. Murat Nemet-Nejat
Re: New Eyebeam blog
Mon 5 Sep 2011

I am looking forward to it.

Murat

On Sun, Sep 4, 2011 at 12:32 AM, Alan Sondheim <[redacted]> wrote:

> *Eyebeam blog*

> *As a resident of Eyebeam, I'm going to be blogging on their site, http://eyebeam.org/blogs/**alansondheim/<http://eyebeam.org/blogs/alansondheim/>- you might want to check it out.*
> *My project involves thinking through avatars and virtuality in relation to pain, wounding, and death - how these may be manifest in virtual worlds and how they may affect real, physical worlds.*
>
> *This is compounded by the state of my father, who, we found out today, is dying, and who has had a difficult and painful relationship with me from my beginning. I have never been able to 'shake' death, to 'shake' thinking about death; there are times I feel that I'm in a permanent state of collapse as a result. So the coincidence of the start of the residency with my father's state is both unnerving and painful, everything comes together, falls apart, in the blog.*
>
> ==========**====

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30. Eric Elshtain

New Beard of Bees Chapbook

Tue 6 Sep 2011

We feel a little bit awesome for having posted fresh stuff from wetsuit enthusiast Matt L. Rohrer.

Read it here, home of the bee's knees:

http://www.beardofbees.com/rohrer.html

Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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31. Tim Peterson

Zinc Bar 9/9: Amy King, Nathaniel Siegel & Sophie Robinson

Tue 6 Sep 2011

Zinc Bar Reading Series:
Amy King, Nathaniel Siegel & Sophie Robinson
*Friday, September 9 *
*at 7 PM *

at Zinc Bar
82 West 3rd St

NYC
 * *

Amy King's most recent book, *I Want to Make You Safe*, is forthcoming from Litmus Press. She is currently preparing a book of interviews with the poet Ron Padgett, works with VIDA: Women in Literary Arts, and teaches English and Creative Writing at SUNY Nassau Community College. Please visit AmyKing.org<http://r20.rs6.net/tn.jsp?llr=snijo9cab&et=1107443864269&s=478&e=001E64Z4JxmBAYgQFPtiDKa_JxLEVWTfYgHoRlkQ-DKSHqZLdptkVlSv8q4rSpGAzl8i_F-KWruADJCNPg9JKNKiMkUTbeGM7NuzZQlhHPkVCc=>for more.

Nathaniel A. Siegel is a GAY poet in the tradition of homoSEXual writers, thinkers, and doers throughOUT time immemorial. His chapbook "Tony" is published by Portable Press at Yo-Yo Labs. For the 2011 LGBTQ Pride March in NYC, he created a "SAFE SEX Banana Cake" to demonstrate in the streets of NYC how to simply prevent HIV/A.I.D.S. by proper use of a condom. Nathaniel's poetry is available online at *The Brooklyn Rail, Esque Magazine *, and *EOAGH*.

Sophie Robinson was born in 1985. She lives and works in London. Her first book, *a*, came out from Les Figues press in 2009. Her 2010 chapbook, *the lotion*, was recently shortlisted for the Michael Marks Prize for Poetry Pamphlets. Her work has been included in several anthologies including *Infinite Difference: Other Poetries by Women in the UK* (Shearsman 2010), *Voice Recognition: 21 Poets for the 21st Century* (Bloodaxe 2009) and *The Reality Street Book of Sonnets* (Reality Street 2008). In January 2011, she was appointed as poet in residence at the Victoria & Albert Museum. Sophie is currently completing a PhD in Queer Poetics at Royal Holloway, University of London.

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32. Maria Damon
Re: New Eyebeam blog
Wed 7 Sep 2011

---

oh Alan, I'm sorry about your father. my thoughts are with you.

Alan Sondheim wrote:
> Eyebeam blog
>
> As a resident of Eyebeam, I'm going to be blogging on their site,
> http://eyebeam.org/blogs/alansondheim/ - you might want to check it out.
> My project involves thinking through avatars and virtuality in
> relation to

> pain, wounding, and death - how these may be manifest in virtual worlds
> and how they may affect real, physical worlds.
>
> This is compounded by the state of my father, who, we found out today, is
> dying, and who has had a difficult and painful relationship with me from
> my beginning. I have never been able to 'shake' death, to 'shake'
> thinking
> about death; there are times I feel that I'm in a permanent state of
> collapse as a result. So the coincidence of the start of the residency
> with my father's state is both unnerving and painful, everything comes
> together, falls apart, in the blog.
>

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33. Doug Holder
SMALL PRESS COLLECTION AT ENDICOTT COLLEGE Wants You!
Wed 7 Sep 2011

SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

BEVERLY, MASS.

Doug Holder, Adjunct Instructor of English and head of the office of the Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a small press book collection with the help of Brian Courtemanche Director of Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques. Holder, a widely published poet, and arts editor of The Somerville News, has long run his own lauded independent small press and literary magazine "Ibbetson Street" from his home in Somerville, Mass. Holder has long admired the great small press collections at the University of Buffalo and Brown University, and has always wanted to bring books of poetry, novels, etc..from the vast and eclectic sea of independent presses from this country and abroad to Endicott College. The Library's website now has a link to the collection: http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx and it will be updated twice a year. The books listed so far are only a small portion of the books received.

We hope to have an extensive collection and we would love for you to be part of it. Send your donations to :

Endicott College
Halle Library
ATTN: Brian Courtemanche
376 Hale St.

Beverly, Mass.
01915

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34. Cheryl Pallant/FS/VCU
Michael Palmer email address
Thu 8 Sep 2011

Can anyone back channel Michael's email address to me?

Thanks.

Cheryl

cherylpallant.com
cherylpallant.blogspot.com

"Not everything that counts can be counted, and not everything that can be counted counts." -- Albert Einstein

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35. George Thompson
Re: New Eyebeam blog
Thu 8 Sep 2011

Me too, Alan.

George Thompson

On Mon, Sep 5, 2011 at 11:20 PM, Murat Nemet-Nejat <[redacted]> wrote:
> I am looking forward to it.
>
> Murat
>
>
> On Sun, Sep 4, 2011 at 12:32 AM, Alan Sondheim <[redacted]> wrote:
>
>> Eyebeam blog
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>> As a resident of Eyebeam, I'm going to be blogging on their site,
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>> collapse as a result. So the coincidence of the start of the residency
>> with my father's state is both unnerving and painful, everything comes
>> together, falls apart, in the blog.
>>
>> ==========**====
>>
>
>

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36. Rob McLennan

new(ish) on rob's clever blog

Thu 8 Sep 2011

-- Stephanie Bolster, A Page from the Wonders of Life on Earth
-- the third issue of seventeen seconds: a journal of...
-- Open Letter (Fourteenth Series, Number 6, Summer 2011): Remembering Barbara Godard
-- fwd; Ottawa International Writers Festival 15th Anniversary Fall Season
-- Juliana Spahr, Fuck You-Aloha-I Love You
-- 12 or 20 questions (second series) with jesslyn delia smith
-- rob mclennan reading at Harvest Moon/ A Night of Poetry/LCP Fundraiser
-- postal address change; I'm moving! I've moved!
-- 12 or 20 (small press) questions: Rena Rosenwasser and Patrica Dienstfrey on Kelsey Street Press
-- Leslie Scalapino, How Phenomena Appear to Unfold
-- Grain magazine 38.4: (Truth, Lies same difference); Sylvia Legris' last issue
-- claude royet-journoud, the whole of poetry is preposition
-- the first review of Glengarry (Talonbooks, 2011),
-- span-o presents: jesslyn delia smith, Hugh Thomas and Dennis E. Bolen at the Carleton Tavern, September 23, 2011 (Ottawa)
-- Dance, Monster! Fifty Selected Poems by Stan Rogal
-- 12 or 20 questions (second series) with Kaie Kellough
-- New: rob mclennan's apertures, a free e-poetry collection
-- Eileen R. Tabios' Silk Eggs, Collected Novels
-- jwcurry's Room 302 Books has a new catalogue
-- 12 or 20 (second series) questions: with Elisabeth

-- mother,
-- The Chairs Are Where The People Go, Misha Glouberman and Sheila Heti
-- QuArc: Arc poetry magazine + The New Quarterly
-- Jesse Ellen McIntosh McLennan Hudson (1904-2011)
-- fwd: Canadian Creative Writers and Writing Program
-- 12 or 20 (second series) questions: with Eileen R. Tabios
-- above/ground press' end-of-summer sale!
-- A short interview with Michael Blouin at Open Book Toronto
-- 12 or 20 (small press) questions: Rachel Moritz on WinteRed
-- DANDELION 37.1: The Mapping Issue, guest-eds. Oana Avasilichioaei and Kathleen Brown
-- 12 or 20 (second series) questions: with Adam Sol
-- fwd: Priscila Uppal's Roger's Cup Tennis Poetry Details

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now with a paypal donate/support button!

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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37. Ruth Lepson
Re: New Eyebeam blog
Thu 8 Sep 2011

please take care, alan.

On 9/7/11 9:17 AM, "Maria Damon" <[redacted]> wrote:

> *oh Alan, I'm sorry about your father. my thoughts are with you.*
>
> *Alan Sondheim wrote:*
> *Eyebeam blog*
>
> *As a resident of Eyebeam, I'm going to be blogging on their site,*
> *http://eyebeam.org/blogs/alansondheim/ - you might want to check it out.*
> *My project involves thinking through avatars and virtuality in*
> *relation to*
> *pain, wounding, and death - how these may be manifest in virtual worlds*
> *and how they may affect real, physical worlds.*
>
> *This is compounded by the state of my father, who, we found out today, is*
> *dying, and who has had a difficult and painful relationship with me from*
> *my beginning. I have never been able to 'shake' death, to 'shake'*

> *thinking*
> *about death; there are times I feel that I'm in a permanent state of collapse as a result. So the coincidence of the start of the residency with my father's state is both unnerving and painful, everything comes together, falls apart, in the blog.*

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38. Mark Weiss
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE Wants You!
Thu 8 Sep 2011

Junction Press would be happy to sell Endicott College all the books it wants.

-----Original Message-----
>From: Doug Holder <[redacted]>
>Sent: Sep 7, 2011 3:19 PM
>To: [redacted]
>Subject: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE Wants You!
>
>SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
>
>
>
>
>BEVERLY, MASS.
>
>
>Doug Holder, Adjunct Instructor of English and head of the office of the
>Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a
>small press book collection with the help of Brian Courtemanche Director of
>Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques.
>Holder, a widely published poet, and arts editor of The Somerville News, has
>long run his own lauded independent small press and literary magazine
>"Ibbetson Street" from his home in Somerville, Mass. Holder has long admired
>the great small press collections at the University of Buffalo and Brown
>University, and has always wanted to bring books of poetry, novels,
>etc..from the vast and eclectic sea of independent presses from this country
>and abroad to Endicott College. The Library's website now has a link to the
>collection:
>http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx

>and it will be updated twice a year. The books listed so far are only a
>small portion of the books received.
>
>
>
>
>We hope to have an extensive collection and we would love for you to be part
>of it. Send your donations to :
>
>
>Endicott College
>Halle Library
>ATTN: Brian Courtemanche
>376 Hale St.
>Beverly, Mass.
>01915
>

↑ Index

39. { brad brace }
small press collection -> donations
Fri 9 Sep 2011

ISBN books: http://bradbrace.net/books.html

[let me know if you're interested /:b]

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40. Patrick F. Durgin
Some Math by Bill Luoma, new from Kenning Editions
Fri 9 Sep 2011

Kenning Editions is pleased to announce the publication of /Some Math/ by Bill Luoma.

In /Some Math/, the syncopations of poetry meet the (ir)regularity of mathematical equations. Consider the "story problems" of high school math class. When encountering the word "and," replace it with the addition symbol "+." When encountering the word "of," replace it with the multiplication symbol "x." Now reverse the process. The result is a series of sound poems that both employ and interrogate the global language of systems and networks. Astrophysics. Computer science. Short tetrameters. Long dactyls. 9/11. US military strategy. The energy pathways of acupuncture. The fish ladders of Gmail. The wires and electrodes of torture. The swirling products of global

capital. Mathematician Benjamin Pierce called his field "the science that draws necessary conclusions." You do the math.

Bill Luoma is the author of /Works and Days/, /Dear Dad/, /Swoon Rocket/, and /Western Love/.

SOME MATH <http://www.spdbooks.org/Producte/9780976736462/some-math.aspx> / ISBN: 978-0-9767364-6-2 / $14.95 / 112 pp. paperback POETRY / Available from Small Press Distribution 1341 Seventh Street / Berkeley CA 94710 www.spdbooks.org <http://www.spdbooks.org/Producte/9780976736462/some-math.aspx>
[redacted]

Also from Kenning Editions:/ Left Having/, by Jesse Seldess; /The Kenning Anthology of Poets Theater/, edited by Kevin Killian and David Brazil; /Ambient Parking Lot/, by Pamela Lu; /Hannah Weiner's Open House/, by Hannah Weiner;/ Insomnia and the Aunt/, by Tan Lin, etc. and so forth at www.kenningeditions.com <http://www.kenningeditions.com>. Subscribing saves you money and most directly supports the press. Credit card <https://www.2checkout.com/2co/buyer/orderpage?sid=1266894> and checks <http://www.kenningeditions.com/images/sub11.pdf>accepted.

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41. William Slaughter
Notice: Mudlark
Fri 9 Sep 2011

New and On View: Mudlark Poster No. 95 (2011)

Five of Rilke's New Poems
(Neue Gedichte, 1907-08)
Translated by Len Krisak

The Cathedral / Die Kathedrale
The Coat of Arms / Das Wappen
The Capital / Das Kapital
Communion / Abendmahl
The Courtesan / Die Kurtisane

Len Krisak's most recent book is Virgil's Eclogues (U. of Pennsylvania). Recipient of the Robert Penn Warren, Richard Wilbur, and Robert Frost prizes, he is also a four-time champion on Jeopardy!

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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42. Camille Martin

Poetry & trains were meant to be

Fri 9 Sep 2011

I have an great fall lineup of readings, starting with Grey Borders in St. Catharines, Ontario, on Friday, September 23.

I'll be reading with Shannon Maguire, Aisha Sasha John, and Zorras Multimedia Troupe—a treat to be reading with these terrific poets! And many thanks to Eric Schmaltz and Niagara Artists Centre for making this event happen.

Then on to Toronto, Ottawa, Kingston, Washington DC, and New York. Details: http://rogueembryo.wordpress.com/camille-martins-upcoming-events/

I'll have copies of *Codes of Public Sleep* and *Sonnets* at each stop on the tour, but if you'd like to get a copy now, just go to my website, which lists clickable vendors for these books:

http://www.camillemartin.ca

I'm doing all these trips by VIA Rail and Amtrak. There's nothing better for writing than a window seat on a train . . .

Cheers!
Camille

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43. amy king

TONIGHT! @ Zinc Bar - 7 p.m.

Fri 9 Sep 2011

Amy King, Nathaniel Siegel & Sophie Robinson
Zinc Bar Reading Series:

Amy King, Nathaniel Siegel & Sophie Robinson

*Friday, September 9 *
*at 7 PM *

at Zinc Bar
82 West 3rd St

NYC
* *

Amy King's most recent book, *I Want to Make You Safe*, is forthcoming from Litmus Press. She is currently preparing a book of interviews with the poet Ron Padgett, works with VIDA: Women in Literary Arts, and teaches English and Creative Writing at SUNY Nassau Community College. Please visit http://AmyKing.org for more.

Nathaniel A. Siegel is a GAY poet in the tradition of homoSEXual writers, thinkers, and doers throughOUT time immemorial. His chapbook "Tony" is published by Portable Press at Yo-Yo Labs. For the 2011 LGBTQ Pride March in NYC, he created a "SAFE SEX Banana Cake" to demonstrate in the streets of NYC how to simply prevent HIV/A.I.D.S. by proper use of a condom. Nathaniel's poetry is available online at *The Brooklyn Rail, Esque Magazine *, and *EOAGH*.

Sophie Robinson was born in 1985. She lives and works in London. Her first book, *a*, came out from Les Figues press in 2009. Her 2010 chapbook, *the lotion*, was recently shortlisted for the Michael Marks Prize for Poetry Pamphlets. Her work has been included in several anthologies including *Infinite Difference: Other Poetries by Women in the UK* (Shearsman 2010), *Voice Recognition: 21 Poets for the 21st Century* (Bloodaxe 2009) and *The Reality Street Book of Sonnets* (Reality Street 2008). In January 2011, she was appointed as poet in residence at the Victoria & Albert Museum. Sophie is currently completing a PhD in Queer Poetics at Royal Holloway, University of London.

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44. Martha Deed
Re: New Eyebeam blog
Fri 9 Sep 2011

Alan--

You must be going through a really difficult time these days. Know that I have been thinking about you. It really doesn't matter how old one's parent is. They always die too soon, and if the relationship has been a difficult one, there seems to be a second death as well: the death of hope that the relationship will improve.

I hope you are taking extra care with rest and food during such a stressful time.

best,
Martha

>
>

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45. Mark Weiss
Re: Poetry & trains were meant to be
Fri 9 Sep 2011

Camille: Post reminders along the way? Will greatly help the terminally dunderheaded.

-----Original Message-----
>From: Camille Martin <[redacted]>
>Sent: Sep 9, 2011 2:04 PM
>To: [redacted]
>Subject: Poetry & trains were meant to be
>
>I have an great fall lineup of readings, starting with Grey Borders in
>St. Catharines, Ontario, on Friday, September 23.
>
>Iâ€™ll be reading with Shannon Maguire, Aisha Sasha John, and Zorras
>Multimedia Troupeâ€”a treat to be reading with these terrific poets! And
>many thanks to Eric Schmaltz and Niagara Artists Centre for making
>this event happen.
>
>Then on to Toronto, Ottawa, Kingston, Washington DC, and New York. Details:
>http://rogueembryo.wordpress.com/camille-martins-upcoming-events/
>
>Iâ€™ll have copies of *Codes of Public Sleep* and *Sonnets* at each stop
>on the tour, but if youâ€™d like to get a copy now, just go to my
>website, which lists clickable vendors for these books:
>
>http://www.camillemartin.ca
>
>Iâ€™m doing all these trips by VIA Rail and Amtrak. Thereâ€™s nothing
>better for writing than a window seat on a train . . .
>
>Cheers!
>Camille
>

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46. steve dalachinsky

Re: a beautiful marsupial afternoon

Fri 9 Sep 2011

---

sorry for this mass e- mail but
due to an altercation that occurred at the university of the streets on
sept 7th after the 10 pm talibam gig
when after a dispute over money occurred saaadia's son punched kevin shea
in the eye with a fistful of keys
while kevin was wearing glasses resulting in 5 stitches and kevin not
raising his hands
i am cancelling my gig on the 13th with dave liebman
and am disassociating myself from the venue -
whoever may have provoked this incident and wahtever misunderstanding may
have occured
violence should never be employed

thanks and much love to you all steve
On Sat, 3 Sep 2011 12:46:19 -0400 CA Conrad <[redacted]>
writes:
> Hello! I'm very excited about my new book A Beautiful Marsupial
> Afternoon (Wave Books, 2012). The cover was just finished and can
> be
> seen with sample pages at this link:
> http://abeautifulmarsupial88.blogspot.com/
>
> There are 7 billion people on Earth, meaning I don't take for
> granted
> that someone wants to publish my poems!
> All my best,
> CA
>
> --
> PhillySound: new poetry http://PhillySound.blogspot.com
>
> THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com
>
>
>

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47. steve dalachinsky

Re: Zukofsky

Fri 9 Sep 2011

---

this gig is cancelled

On Thu, 1 Sep 2011 02:21:16 +0530 steve dalachinsky <[redacted]>
writes:
> leaving town for a bit so some early heads up
>
> hello folks i need ya at this one
>
> steve dalachinsky (words) and dave liebman (sax, piano,drums)
> sept 13, 2011 - 8pm - $10 it'll be a long set
> class reunion 3 - 65 and still alive
> at the university the streets
> 130 e. 7th street (ave A) one flight up
>
>
>

> _____
> sept 11 at soto velez vizion fest presents from the ashes 2 - with
> such
> greats as charles gayle, david henderson, joe mcphee, patricia
> nicolson
> parker, oliver lake, rob brown, sabir mateen, jason hwang and many
> others
> - song, dance - poem - music 4 - 11 pm $15
>

> __
>
> sept 15 at @ poisson rouge with many great folks too numerous to
> mention
>
> for a benefit to raise money for the jazz foundation 6-10 pm
> includes
> WOW
> bill cosby and so many greats - check rouge website for price and
> other
> artists
>

> _____
>
> sept 18 - 1pm onward opening at dorshowitz center gallery @
> indusrial
> city
> 220 36th st (2 and 3 aves) NRD to 36th st group reading - free
>
>

> ___
>
> sept 21 at university of the streets big book party and
> reading for unbearables book of sex 130 e 7th st at ave a 7-11 pm
> many
> great readers
>

> ____
>
> sept 24 1 -3:30 pm at bowery poetry club Valery Oisteanu presents
> 10000000 poets for change
> jazzoetry and surrealism many great readers yuko otomo jeff
> wright,
> nancy mercado, ron kolm.
> many more - $
>
> ____
>
> SEPT 24 th - at tribes gallery 285 e 3rd (ave C and D)
>
> a really big one 6-8 pm - unbearables for 1000000 poets for change
> -
> many great readers
>
> followed immediately 8-midnite 65 and still ALIVE steve's 65th
> birthday
> party with readings and music
> bring food, drink, poems, instruments, gifts - some scheduled
> readers
> ron kolm , brian boyles, danny shot, shalom nueman,
> valery oisteanu, danny shot, rami shamir, larisa schmaillo, yuko
> otomo,

> tsaurah litsky and so many more
> donation.....
> _____
>
> if yer in the lowell, mass area steve reads 3 days oct 7-9 at
> various
> venues including gallery 119 on oct 19
> with charles waters yuko otomo et al as part of lowell celebrates
> kerouac
>
> in one of these places david amram will jam with steve and others
>
>

> _____
>
> october 13 steve reads with joe mcphee group in the interpretation
> series
> at the new roulette in brooklyn
> in a tribute to cecil taylor 8 pm followed by
> the
> andrew cyrille group
> $15 - check roulette website for address - part of the
> interpretation
> series
>

> _____
>
> nov 6th 3 pm with connie crothers at connies loft on kent ave more
> details to follow
> in williamsburg
>
>

> _
> On Tue, 26 Jul 2011 23:23:23 -0400 Jake Marmer
> <[redacted]>
> writes:
> > For all of you Zukofsky fans out there - New Directions
> republished
> > "A" and

> > another volume of shorter poetry. I did a piece on this for the
> > Forward
> > http://www.forward.com/articles/139803/, curious to see other
> > reviews out
> > there.
> >
> > -Jake
> >
> >
> >
>
>
>

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48. Brian Seabolt

Raft 4 online

Fri 9 Sep 2011

Raft's fourth issue is now available online, at http://www.raftmagazineonline.com The new issue features work by Ryan Bender-Murphy, Kylie Blundell, Tammy Ho Lai-Ming, Michael Leong, Colin McDonald, Ken McGrath, M.E. McMullen, Kerrie O'Brien, Andy Psomopoulous, L.A Speedwing, D. E. Steward, Anne Strand, and Mark Young.

Thanks so much, and regards--

Brian

Brian Seabolt
Raft Magazine
http://www.raftmagazineonline.com

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49. cris cheek

John Matthias reading at Miami this coming week

Sat 10 Sep 2011

John Matthias : reading his poetry . Tuesday evening, Sept. 13, at 8 p.m. in Irvin 40. Miami University of Ohio.

Free, all welcome.

More info here:

http://events.muohio.edu/event.php?event_id=198125&sid=161&cid=741&view=month&day=20110913&dayofweek=

cris

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50. Peter ciccariello

In the absence of Oulipo III

Sat 10 Sep 2011

New on Invisible notes "In the absence of Oulipo III "
http://invisiblenotes.blogspot.com/

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51. Michael

100 Thousand Poets for Change Organizes Largest Poetry Event in History - We're almost there! 9/24

Sun 11 Sep 2011

Contact: Michael Rothenberg

100 Thousand Poets for Change

P.O. Box 870
Guerneville, Ca 95446
Phone: [redacted]
http://www.100TPC.org
[redacted]

100 Thousand Poets for Change Organizes Largest Poetry Event in History

Number of Participants Worldwide Growing Daily

650 events in 450 cities and 95 countries will take place on September 24 to promote environmental, social, and political change. Poets, writers, artists will create, perform and demonstrate in their communities, and decide their own specific area of focus for change within the framework of peace and sustainability, which founder Michael Rothenberg stated, ".is a major concern worldwide and the guiding principle for this global event."

Bob Holman and Margery Snyder, in a recent article on About.com said, "the beauty of the concept of 100 Thousand Poets for Change is that it is completely decentralized and completely inclusive." All those involved are hoping, through their actions and events, to seize and redirect the political and social dialogue of the day and turn the narrative of civilization towards peace and sustainability.

Poetry demonstrations are being organized in political hotspots such as Madison, Wisconsin and Cairo, Egypt. Poetry and peace gatherings are planned in strife-torn Kabul and Jalalabad.

In Mexico there are over 30 events, with 18 poetic actions in Mexico City, where poets as well as environmental and political activists are hoping to encourage reflection and creative responses against systemic violence through the written and the spoken word with day long street events, readings and workshops. More than a third of these events are organized by collectives actively working towards a non-violent approach to solve the country's most pressing problems.

To date there are over 260 events in the United States. There are 20 events statewide in North Carolina where teacher/poets have mobilized to protest cuts in education funding. And along the Platte River near Omaha, Nebraska, poets will be demonstrating against TransCanada's planned Keystone XL tar sands pipeline. More examples of events can be found at the 100 Thousand Poets for Change www.100TPC.org. Each event organizer has an Event Location blog page on the website for posting, poetry, artwork, photos, and video to document this global mega-event across national borders.

Immediately following September 24th all documentation on the 100TPC.org website will be preserved by Stanford University in California, which has recognized 100 Thousand Poets for Change as an historical event, the largest poetry reading in history. They will archive the complete contents of the website, 100TPC.org, as part of their digital archiving program LOCKSS.

Founder Michael Rothenberg is a widely known poet, editor of the online literary magazine Bigbridge.org and an environmental activist based in Northern California.

For information contact: http://www.100TPC.org
Contact: [redacted]
Phone: [redacted]

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52. Laura Hinton

Chant de la Sirene posting

Sun 11 Sep 2011

If you are interested in mothers, death, poetry, and worms, see my new posting on Chant de la Sirene:

"Archiving the Post-Human Future – Dedicated to Akilah Oliver"

http://www.chantdelasirene.com/2011/09/archiving-post-human-future-dedicated.html

Monday night begins a new poetry series in Oliver's honor:

"In Aporia: The Annual Akilah Oliver Memorial Reading"

September 12, 2011, 7pm
Lang Café, Eugene Lang College
65 W 11th St. New York, NY

Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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53. Paul Siegell
New at TheWriteGame
Mon 12 Sep 2011

Hello!

Many thanks to Camiele White, who talks me up over at TheWriteGame (below the video: http://bit.ly/qpSRzt). One of the many nice things she writes: "Paul Siegell is the epitome of someone whoâ€™s always seeking forward motion, a means to move and expand."

Also, Ernest Hilbert recently published my *LARYNGITIS LIGHTS* over at E-Verse Radio: http://bit.ly/pYnieo

I hope this note finds you well.

Yours,
Paul
http://paulsiegell.blogspot.com/

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54. Paul Siegell
two PHILLY readings
Mon 12 Sep 2011

Sunday, September 18 @ 4PM:
JIM CORY + PAUL SIEGELL

Moveable Beats Reading Series
The Slingluff Gallery (11 W. Girard Ave, Phila, PA)
Hosted by Jim Mancinelli; open reading to follow!
facebook invite: https://www.facebook.com/event.php?eid=212263332167201

Monday, September 19 @ 7PM:
MICHELLE TARANSKY + PAUL SIEGELL + JEROME CROOKS + JASON BALDINGER
"The Whiskey Rebellion" Book Tour
Moonstone Arts Center (110A S. 13th Street, Phila, PA)
Hosted by Lillian Dunn of The Apiary
facebook invite: https://www.facebook.com/event.php?eid=219467198108236

COME WE MAKE OH HI HELLO!

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55. Joel Weishaus
"*The Lost Way of Stones.*"
Mon 12 Sep 2011

"The Lost Way of Stones is built around indigenous rock art found in Southern California, including that of the Chumash Indians who lived mainly along the Santa Barbara Channel; and art made by Shoshonean peoples that is located on the Naval Air Weapons Station, near Death Valley, CA., where, contrasting human creativity with its destructive shadow, it is "one of the most spectacular concentrations of rock art sites in North America." (From the Introduction)

Areas of Interest: paleoarchaeology, ecology, philosophy, psychology, spirituality, literature and the digital visual arts.

Introduction and first ten screens:
http://www.cddc.vt.edu/host/weishaus/Lost/Intro.htm [Link is the left-hand "anthropomorph" button on the introduction page.]

Thank you for your kind reception of this project.

-Joel

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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56. Carrie hunter
New from Black Radish Books
Mon 12 Sep 2011

Herso: An Heirship in Waves
by Susana Gardner

Now available from SPD!

http://www.spdbooks.org/Producte/9780982573143/herso.aspx

"I don't know another poet so formally daring. Rebellious curlicue and lace significant: the pages gleam with pleasure, finesse and audacious measure of human becoming. A consideration of feminine inheritance, rebirth paroled by langue, a her(o)'s journey as decadently articulated as sea-froth. Find it too pretty at your peril—you'll get pricked by the fine point on this punning"—Catherine Wagner.

It’s a pleasure to watch Susana Gardner stretch the language out to its full wingspan, displaying the gendered presumptions that give it flight. Her writing lines up “our turmoils in filched onus rows,” then ships them out via “Rouged Ifs” and charged “stutterance” toward “a restless and scattered hopeful.” Herso is my her(o): froward, many-minded, multi-tongued. —Rodney Koeneke

If Susana Gardner didn’t exist we’d need to invent her Right Now. You’ll want to travel with her, as sometimes you just want to wake up into language in a red-gold way, hearing all the voices, where we’re going. Like a self picked up in echosound, flipping & flick-flacking. HD & Loy & Woolf & Barnes suddenly re-born on a twenty-first-century beach. That continual discovery of what it means to step out in to the day, the gift & adventure of it. Herso rings with rich footsteps, archaic, playful, tongued.—Carol Watts * * * Carolyn Forché calls Susana Gardner's first full-length collection, [LAPSED INSEL WEARY], "an extended social lyric of longing that refuses isolation because the 'grandmany' is all around, in ancestry and memory and books and shared future.... This poetry is full of heart and intelligence." Geraldine Monk calls it "Disturbingly beautiful" while Elizabeth Treadwell describes the work as "architecturally wild and sturdy."

About the author: Susana Gardner is the author of the full-length poetry collections HERSO (Black Radish Books, 2011) and [LAPSED INSEL WEARY] (The Tangent Press, 2008). She has published several chapbooks, including Hyper-Phantasie Constructs (Dusie Kollektiv, 2010) andHerso (University of Theory and Memorabilia Press, 2009). Her poetry has appeared in many online and print publications including Jacket, How2, Puerto Del Sol, and Cambridge Literary Reviewamong others. Her work has also been featured in several anthologies, including 131.839 slög með bilum (131,839 keystrokes with

spaces) (Ntamo, Finland, 2007) and NOT FOR MOTHERS ONLY: CONTEMPORARY POEMS ON CHILD-GETTING AND CHILD-REARING (Fence Books, United States, 2007). She lives in Zürich, Switzerland, where she also edits and curates the online poetics journal and experimental kollektiv press Dusie.

http://www.blackradishbooks.org/

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57. Jim Andrews

Aleph Null: new interactive net art

Mon 12 Sep 2011

ALEPH NULL
http://turbulence.org/spotlight/alephnull
by Jim Andrews

Aleph Null is a new work of generative art I wrote in JavaScript using the HTML 5 canvas tag. It's a visual piece and goes in some unusual, exciting directions, visually.

The last year has mainly been one of 're-tooling', for me. I've been learning JavaScript at a deeper level. And learning jQuery, jQuery UI, and the canvas tag commands. Previously, I'd been using Director to create my net art works. But that proprietary piece of software is almost dead. JavaScript, on the other hand, is public, open source, and on the upswing. Aleph Null is the first piece I've created after my year-long study of JavaScript and related things.

I feel like there's some more territory for me to explore concerning the canvas tag. But Aleph Null gets in there at some depth.

ja
http://vispo.com

.

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58. Jonathan Skinner

Listening Sounding Writing: An Ecopoetics Workshop with Jonathan Skinner

Tue 13 Sep 2011

Listening Sounding Writing: An Ecopoetics Workshop with Jonathan Skinner
September 29 to October 2

The Millay Colony for the Arts offers four-day retreat workshops on Colony's sylvan setting. Each class includes twelve hours of workshop time, all meals,

and ample time to work, ruminate and explore our lush natural surroundings. Private bedrooms and spacious private studios are available for all participants.

Workshop Description: This workshop focuses on soundscape as an approach to changing our writing practice. Listening and field recording techniques will be integrated with writing and discussion, around the following concerns. A word is intervention in the whole design landscape. We stalk our poems in the debris field, listen for what water does, once it hears a mouth open. Listen for what we cannot see or hear. From the out to the inside of other bodies, sounding with our own. Listening for the dead, in touch with the living. What wants to be heard in this world and how can we be ready to hear?

How can the inertial heft, the fact of our own perspective, be useful in its very limitations? Let’s practice poetry as an ear to the earth. “The Orphic explication of the Earth,” wrote Mallarmé, “impersonal and alive.” Listening also helps us know what to do, when we hear what we are listening for. It is usually something we already are doing. But knowing so wakes us to how poetry matters, to better focus our sounding and advocacy.

We’ll meet outdoors, approach local soundscapes, translate bird and insect song, walk with our ears, and write out of deep listening. We'll track sounds with Ak’abal, Eigner, Howe, Johnson, Khlebnikov, MacLow, Neidecker, Patton, O’Sullivan, Vicuña, amongst others. In addition to poems (new or renewed) we’ll try our hand at field recordings, and scoring/ writing sound walks.

Jonathan Skinner's poetry collections include Birds of Tifft (BlazeVOX, 2011), With Naked Foot (Little Scratch Pad Press, 2009) and Political Cactus Poems (Palm Press, 2005). He founded and edits the journal ecopoetics (www.ecopoetics.org), which features creative- critical intersections between writing and ecology. Skinner also writes ecocriticism on contemporary poetry and poetics: his essays on the poets Ronald Johnson and Lorine Niedecker appeared in volumes published by the National Poetry Foundation and by University of Iowa Press. His essays on urban landscape and poetics have appeared in Qui Parle (19.2) and in the Ecolanguage Reader (2011). Skinner is a 2011-2012 fellow with Cornell Society for the Humanities.

Workshop Schedule: Each day begins with a fresh breakfast followed by a three- hour workshop at 10:00 AM. Total workshop time for the retreat will be twelve hours. The afternoon can be spent working in the studio, visiting local sites, swimming in a nearby lake or walking the mountain trails. Dinner is served overlooking our gorgeous meadows. Evening hours are devoted to worktime.

Fees: $600 includes tuition, private room, private studio and all meals. $375 includes tuition and meals only. Workshop is limited to seven participants.

For more information or to apply, please get in touch with Caroline Crumpacker at [redacted] or [redacted].

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59. Vanessa Crary Vaile

2nd Annual Malpais Review Poetry Reading, ABQ Sept 18

Tue 13 Sep 2011

The second annual Malpais Review poetry reading will be held from 2-5PM at Alamosa Books (8810 Holly Ave.) in the northeast heights of Albuquerque on Sept. 18. Poets who have published (or have work accepted) in the Review will present their poems. Among the poets who will read are: Tony Mares, Lauren Camp, Larry Goodell, Amalio Madueno, Ken Gurney, Kathleen Johnson, Marilyn Stablein, Dale Harris and many others.

http://malpaisreview.com/ "The Badlands are everywhere"
http://www.alamosabooks.com/node/542

The event is free and the public is invited to attend. The shopping center is at Paseo & Ventura, with a Trader Joe's at one end and Alamosa Books at the opposite end.

The Malpaís Review seeks to expand upon New Mexico's rich and diverse cultural heritage by bringing together poetry, poetry translation, essays on aspects of poetry from writers around the state and beyond.

The issues will be published quarterly. Each issue will take 10 to 20 pages for one featured writer with the remaining pages open to everyone else. Some interior pages may be used for black and white artwork.

Gary L. Brower, Editor
[redacted]
Malpais Review
PO Box 339
Placitas, NM 87043

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60. Al Filreis

episode #45 of PoemTalk released: on Eileen Myles

Tue 13 Sep 2011

We are pleased to release episode #45 of PoemTalk. Charles Alexander, Sarah Dowling, and Michelle Taransky talk about "Snakes," a poem by Eileen Myles.

http://jacket2.org/commentary/poem-going-down-drain-poemtalk-45
http://www.poetryfoundation.org/features/audio?show=Poem%20Talk

- Al Filreis

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
Co-Director, PennSound
Publisher, Jacket2
University of Pennsylvania

http://writing.upenn.edu/~afilreis

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61. Lisa Jarnot

Emily Dickinson poetry workshop in Sunnyside Queens

Tue 13 Sep 2011

Dear All,

could you please forward this to interested parties?

Thanks much,
Lisa Jarnot

Announcing A Poetry Workshop on the Life and Writings of Emily Dickinson

Sunnyside Queens

We'll be reading Dickinson's work alongside in-class and out-of-class writing exercises with an attention to sound/phonics and meter/melody. We'll also look at projects students are working on.

10 Weeks, meeting on October 2, [break for Columbus day], October 16, October 23, October 30, November 6, November 13, November 20, [break for Thanksgiving], December 4, December 11, December 18

Limit 7 students

$300

Sunday evenings 4:30-7:00 pm

Contact me at [redacted] to reserve a spot, I'm asking for a $25 advance deposit to reserve your spot.

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62. Rob McLennan

new from above/ground press: Paige Ackerson-Kiely

Tue 13 Sep 2011

A Book About A Candle Burning in a Shed
by Paige Ackerson-Kiely
$4

:

They called me down and I went down and arrived. My uniform was basically clean; a life alone makes the need for external demonstration almost disappear, but not fully. One thing I hate is when you get there and its all over. Like felled trees after a storm you have to cut up and drag them off the road. But not really the same thing. I knew it would be an important day when someone first hollered help in my direction. Mostly it is small jobs, unlocking cars and checking on the elderly. Sometimes they think I am their son and cry when I leave. Other times they are pretty much dead and I call the paramedics. None of the situations is good. I was north of town when the dispatcher crackled to me. Her clothes found in the river, hung up on some rocks, probably she got taken in the storm but I was still uneasy, even though nature is out of my hands, which should be a relief like it is to be a child and not a man. Beside the river there was an old mattress and a womans swimsuit, the kind that was in style 5 years ago, with ties on either side of the leg openings that you cinch or relax, depending on company. Waters high and full of silt, and it smelled like squash bugs and my ex-girlfriends neck when she worried about money. There was never enough of anything but I guess I got used to it. She was still beautiful from a distance and always in my memory delivered on a soft cloud. I didnt make a grab for her shirt as it drifted away, there on the banks, sun as bright as Id ever seen it. I was afraid to be pulled under.

published in Ottawa by above/ground press
September 2011
a/g subscribers receive a complimentary copy

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod Street, Ottawa ON Canada K2P 1A6, or simply drop $ on paypal at www.robmclennan.blogspot.com

Paige Ackerson-Kiely authored the poetry collections In No Ones Land (Ahsahta, 2007), My Love is a Dead Arctic Explorer (Ahsahta, forthcoming) and a limited edition art folio/collaboration, This Landscape (Argos Books, 2010). Paige lives in rural Vermont, edits the poetry annual A Handsome Journal, and works at a homeless shelter.

http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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63. Cralan Kelder

amsterdam this sunday evening Beats in Translation | Music | mini book-fair

Tue 13 Sep 2011

This is about a poetry music evening in Perdu (on the large canal between Munt & Nieuwmarkt) the evening is free, but the theatre is not so large and so "reserve to avoid disappointment" by emailing or telephoning, details below. http://perdu.nl/agenda.cfm This is a very full program, there is a bar too. The theme is Amsterdam in translation - translations of Beat poets (now & then) and Rodaan al galidi (from Iraq) - his Zorro poetry. We'll also have live music.

Beat Poets and Beyond. Amsterdam in Translation.
Book launch, poster launch, live music, poetry in translation projected onto video screen. All for free!

What: A free evening of music and poetry in Perdu, with a mini book-fair. Hosted by Sahand Sahebdivani Who: Louise Landes Levi, Rodaan al Galidi, Hans Plomp, David Miller, Sahand Sahebdivani, Cralan Kelder. Details & Program: Amsterdam in Translation - Vinkenoog's J A C K K E R O U A C Amsterdam Calling translated by Simon and Louise Landes Levi who will read the English. Hans Plomp will read the Dutch on Simon's behalf. Rodaan al Galidi's Zorro translated by Cralan Kelder who will read the English. Rodaan will unveil a new poetry poster and read the Dutch. Cralan will also introduce his new book Give Some Word. David Miller is traveling from London to play clarinet and read from his newly released Spiritual Letters (Chax Press 2011). Louise - LLL will also read from Tower 2 /TARA or dc-x and her translations written with Henri Michaux and play Sarangi to accompany David Miller. LLL studied sarangi under Ali Akvar Khan in Basel. There will be a mini-book fair with poetry books and magazines. Translations will be projected on a video screen for EZ-reading pleasure.

Where: Perdu, Kloveniersburgwal 86, Amsterdam
When: Sunday 18 September from 19:30 onwards
Cost: Free, but please reserve to avoid disappointment. Send an email to [redacted] or call 020-4220542
Sponsored by Perdu Bookshop

Rodaan al Galidi is an Iraqi refugee living more than 10 years in Holland - where it rains a lot. We are now working on translations of his work:

Rain

Hey rain,
why do you fall here?
Are you blind, egotistical, are you crazy?
Why do you open umbrella's here
when you can open flowers there?

Thirsty seeds
wait for you
to rip through the darkness
and lay a shadow.
Naked branches,
beg woodstoves for one more day.
Rivers
try to recall the sea
and redness
dries on hands.

Rain
why are you a shower for green
when you can be her life?
Hey rain,
why do you fall on rain?

David Miller's Spiritual Letters (ongoing) has just been released in a full edition from Chax:

...letter by letter. Having no wish to be detained by clever fabrications, stories that might distract. A dark courtyard, a lecture on aesthetics. – And if art is only lies, for the sake of rapture and power? Facing the wall, away from the wind, she struck a match for her cigarette – the flame drawing my look. Feckless, volatile girl; in the dream she began shouting at me as I turned away from her. – Flung across the hospital room by the Holy Ghost, the musician said. A phone-call: the driver survived; he died – the friend I'd stopped seeing. I thought of how he'd insisted on reading poem after poem to me at dinner; I'd looked (but not wanting to) at the spittle ejected upon his lip as he spoke the words. Faces of friends by my bed. Memory's unquenched: her long hair that she tossed around her neck; her hand that reached for mine. Eye toward eye.... Slow phleboclysis (drop by drop; into the vein).

Louise Landes Levi will read from her translations of Simon Vinkenoog and Henri Michaux:

HM & ME

Everyone

wants to know abt. Michaux/ I already wrote

about him, but they want to know more,

All

I remember are the old

men in the café where I did the translation

& the tailor, the quiet man who sold suits/ they're

gone now, the men, the suits, the poet,

I

 visit the place & smell the

old aromas, they must be in a dream/ I

I can see things as they were & as they are/

Knowing

 I can't ever explain

to you what it was really like,

 what the great man & I really said, as the afternoons wore away,

 reading poems & chatting

 like any 2

old

friends

Bagnore 2006.

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64. Adam Fieled

"*Waxing Hot: A Collection*" on Scribd

Tue 13 Sep 2011

These Poetics dialogues appeared on the blog PFS Post between 2006-2009. Many were later reprinted in the UK print journal Tears in the Fence.

Thanks to the participants: Robert Archambeau, Steve Halle, Gabriel Gudding, Amy King, and Barry Schwabsky.

I hope you enjoy them:

http://www.scribd.com/doc/64867197/Waxing-Hot-A-Collection

Thanks,
Adam

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65. Dan Godston
"Oh, Bleek Strategies" at the Newberry Library
Wed 14 Sep 2011

"Oh, Bleek Strategies" at the Newberry Library

Wednesday, October 5, 2011 (6-8 p.m.)

Newberry Library
60 West Walton Street
Chicago, IL 60610-3380

You are invited to attend "Oh, Bleek Strategies," a Chicago Calling event that includes literary, musical, kinetic, and multidisciplinary performances that creatively play around with and pay homage to Oblique Strategies. Oblique Strategies is a deck of creative strategy cards created by Peter Schmidt and Brian Eno; Peter Schmidt would have been 80 this year. This event is free and open to the public. "Oh, Bleek Strategies" is part of the Sixth Annual Chicago Calling Arts Festival and Chicago Artists Month.

Oh, Bleek Strategies includes— • "The Red Thread Project: Oh, Bleek Strategies Knitting Circle," with Lindsay Obermeyer (Chicago), Corinne D. Peterson (Chicago), and other participants. • H. V. Cramond (writer & editor, Chicago) and Seth Berg (poet & sculptor, Chaska, MN) • Erin Teegarden (Chicago), Mairead Case (Chicago) and other participants • "Oh, Bleek Surrealist Taxis" – with Helen Scarlett O'Neill (curator & performance designer, London), Harry Ross, curator & director, London), Anthony Poretti (percussionist, Chicago), Michael Erzen and his artbot (kinetic sculptor), Chicago), Mari Frogner (dancer, London), and Dan Godston (writer, Chicago). This performance will involve a live video feed with London. Performers at the Newberry Library will be using Oblique Strategies cards to help direct a surrealist taxi in London.

2011 CHICAGO CALLING ARTS FESTIVAL The Borderbend Arts Collective presents the Sixth Annual Chicago Calling Arts Festival, a multi-disciplinary collaboration festival that happens during Chicago Artists Month. During Chicago Calling, people in the Chicago area work with people outside of Chicago -- both here in the U.S. and abroad. These collaborations include a range of art forms, such as music, dance, film, literature, and intermedia -- and they are prepared or improvised. Some Chicago Calling events involve live

feeds between Chicago and other locations. Many Chicago Calling events also include partnerships with local arts organizations and other institutions.

CHICAGO ARTISTS MONTH Chicago Artists Month is a citywide, collaborative effort showcasing Chicago visual artists and their work throughout the month of October. Coordinated by the Chicago Department of Cultural Affairs and Special Events in partnership with the Chicago Office of Tourism and Culture, Chicago Artists Month showcases over 200 events, ranging from exhibitions to open studio tours and neighborhood art walks presented by museums, galleries, cultural centers, artist collaboratives, and other organizations throughout the city. The primary goal of Chicago Artists Month is to raise awareness of the extraordinary quality and depth of our visual arts community. Explore this site to see what happened during Chicago Artists Month 2010!

This year's theme, "Artful Networks," explores the communities that nurture and inspire Chicago artists and their work. The people with whom artists choose to work can be supportive in encouraging creative growth, experimentation, dialogue among peers, and community building. Ranging from traditional residency programs to collaboratives to informal relationships, our communities impact the way we create, support and appreciate art. In celebration of the Alliance of Artists Communities' 20th Anniversary Conference, which takes place in Chicago from October 19 to 22, Chicago Artists Month 2011 looks at the various ways artists in Chicago are influenced by their social environments.

www.borderbend.org

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66. Camille Martin

Re: Poetry & trains were meant to be

Wed 14 Sep 2011

---

at every whistle stop

On Fri, Sep 9, 2011 at 4:14 PM, Mark Weiss <[redacted]> wrote:
> Camille: Post reminders along the way? Will greatly help the terminally dunderheaded.
>
> -----Original Message-----
>>From: Camille Martin <[redacted]>
>>Sent: Sep 9, 2011 2:04 PM
>>To: [redacted]
>>Subject: Poetry & trains were meant to be
>>
>>I have an great fall lineup of readings, starting with Grey Borders in

>>St. Catharines, Ontario, on Friday, September 23.
>>
>>I'll be reading with Shannon Maguire, Aisha Sasha John, and Zorras
>>Multimedia Troupe—a treat to be reading with these terrific poets! And
>>many thanks to Eric Schmaltz and Niagara Artists Centre for making
>>this event happen.
>>
>>Then on to Toronto, Ottawa, Kingston, Washington DC, and New York.
Details:
>>http://rogueembryo.wordpress.com/camille-martins-upcoming-events/
>>
>>I'll have copies of *Codes of Public Sleep* and *Sonnets* at each stop
>>on the tour, but if you'd like to get a copy now, just go to my
>>website, which lists clickable vendors for these books:
>>
>>http://www.camillemartin.ca
>>
>>I'm doing all these trips by VIA Rail and Amtrak. There's nothing
>>better for writing than a window seat on a train . . .
>>
>>Cheers!
>>Camille
>>
>
>

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67. William Slaughter
Notice: Mudlark
Wed 14 Sep 2011

New and On View: Mudlark Flash No. 63 (2011)

Three Poems by Scott Keeney

Swinging Lullaby | Garbage Night | Scattered Thumbnail

Scott Keeney is the author of the chapbook Sappho Does Hay(na)ku (Sephyrus, 2008). His poems can be found in Court Green, failbetter, New York Quarterly, and Poetry East among other places.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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68. Tomás Ó Cárthaigh

Re: 100 Thousand Poets for Change Organizes Largest Poetry Event in History - We're almost there! 9/24

Wed 14 Sep 2011

Its a great event to which we are honoured to be contributing to here in Tullamore, Irelanbd through the readings of Anthony Sullivan, Ken Hume, myself and others, and the launch of POETS FOR CHANGE TV @ http://www.world.tc/poets_for_change_tv featuring local poets and global poetry on the topic of change in human rights, the environment and business and society, with more additions daily.

We hope to be able to live broadcast a reading from Tullamore if we can.

Roll on September 24th!!!!

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

--- On Sun, 11/9/11, Michael <[redacted]> wrote:

From: Michael <[redacted]>
Subject: 100 Thousand Poets for Change Organizes Largest Poetry Event in History - We're almost there! 9/24
To: [redacted]
Date: Sunday, 11 September, 2011, 16:28

Contact: Michael Rothenberg

100 Thousand Poets for Change

P.O. Box 870
Guerneville, Ca 95446
Phone: [redacted]
http://www.100TPC.org
[redacted]

100 Thousand Poets for Change Organizes Largest Poetry Event in History

Number of Participants Worldwide Growing Daily

650 events in 450 cities and 95 countries will take place on September 24 to promote environmental, social, and political change. Poets, writers, artists will create, perform and demonstrate in their communities, and decide their own specific area of focus for change within the framework of peace and sustainability, which founder Michael Rothenberg stated, ".is a major concern worldwide and the guiding principle for this global event."

Bob Holman and Margery Snyder, in a recent article on About.com said, "the beauty of the concept of 100 Thousand Poets for Change is that it is completely decentralized and completely inclusive." All those involved are hoping, through their actions and events, to seize and redirect the political and social dialogue of the day and turn the narrative of civilization towards peace and sustainability.

Poetry demonstrations are being organized in political hotspots such as Madison, Wisconsin and Cairo, Egypt. Poetry and peace gatherings are planned in strife-torn Kabul and Jalalabad.

In Mexico there are over 30 events, with 18 poetic actions in Mexico City, where poets as well as environmental and political activists are hoping to encourage reflection and creative responses against systemic violence through the written and the spoken word with day long street events, readings and workshops. More than a third of these events are organized by collectives actively working towards a non-violent approach to solve the country's most pressing problems.

To date there are over 260 events in the United States. There are 20 events statewide in North Carolina where teacher/poets have mobilized to protest cuts in education funding. And along the Platte River near Omaha, Nebraska, poets will be demonstrating against TransCanada's planned Keystone XL tar sands pipeline. More examples of events can be found at the 100 Thousand Poets for Change www.100TPC.org. Each event organizer has an Event Location blog page on the website for posting, poetry, artwork, photos, and video to document this global mega-event across national borders.

Immediately following September 24th all documentation on the 100TPC.org website will be preserved by Stanford University in California, which has recognized 100 Thousand Poets for Change as an historical event, the largest poetry reading in history. They will archive the complete contents of the website, 100TPC.org, as part of their digital archiving program LOCKSS.

Founder Michael Rothenberg is a widely known poet, editor of the online literary magazine Bigbridge.org and an environmental activist based in Northern California.

For information contact: http://www.100TPC.org
Contact: [redacted]
Phone: [redacted]

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69. Megan M. Garr
Call for submissions: Versal 10
Thu 15 Sep 2011

Dear all,

I am so excited to share that we are now considering work for Versal 10!

This special ten-year anniversary issue will be the most Versal of all the Versals. I hope you'll consider sending us some of your work!

And please feel free to distribute this to your networks, friends, students, local communities, etc., etc.

Best,
Megan

VERSAL 10 IS OPEN

Amsterdam's acclaimed literary & art annual, Versal, begins reading for its 10th edition on September 15th. Its editors are looking for excellent prose, poetry, art and the inbetween to fill the pages of this exciting anniversary issue.

http://www.versaljournal.org/guidelines

A $2 reading fee applies, or submit for free between October 1 and October 7, 2011.

For a close look at Versal's tastes, purchase the current no. 9 or a back issue: http://www.versaljournal.org/order. Pre-order Versal 10 when you submit and we'll waive the submission fee.

The deadline for submissions to Versal 10 is January 15, 2012.

--
Megan M. Garr
Editor

*Versal
*The literary & art annual out of Amsterdam

[redacted]
http://www.versaljournal.org <http://www.wordsinhere.com>

Newsletter: http://eepurl.com/eh4yT
Facebook: http://www.facebook.com/versaljournal
Twitter: @versaljournal

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70. Ruth Lepson

FW: Poetry Readings thru October: Many New Listings [1]

Thu 15 Sep 2011

---

don't miss susan howe, michael palmer, kathleen fraser & elizabeth willis, lisa jarnot, iian sinclair, (and oh again ruth lepson)

------ Forwarded Message
From: Daniel Bouchard <[redacted]>
Date: Thu, 15 Sep 2011 09:50:41 -0400
To: Daniel Bouchard <[redacted]>
Conversation: Poetry Readings thru October: Many New Listings [1]
Subject: Poetry Readings thru October: Many New Listings [1]

Thursday, September 15 @ 2:30 pm
Jaimy Gordon
McCormack Family Theater
70 Brown St.
Providence
free and open to public

Saturday, September 17, 10:30 am
Mark Pawlak, Andrew Green and Randall Kromm
Wake up and Smell the Poetry
HCAM Studios, 77 Main Street, Hopkinton, Ma

Saturday, September 17, 3:30 pm
Mignon Ariel King and Barbara Crooker
Brockton Public Library
304 Main Street
Brockton, MA

Saturday, September 17, 2 pm
Polis: Este Jardín magazine launch
with readings by contributors
Gloucester Writers Center
126 East Main St
Gloucester

Saturday, September 17, 6 pm
Sandra Lim and Ewa Chruschiel

The Publicly Complex Reading Series
Ada Books
717 Westminster Street
Providence RI 02903

Saturday, September 17, 6:30 pm
Peter Dale Scott
At The Grolier Poetry Book Shop
6 Plympton Street
Cambridge

Sunday, September 18, 2 pm
David Ferry and Geraldine Zetzel
The Brookline Poetry Series
Coolidge Corner Branch of the Brookline Public Library
31 Pleasant Street
Brookline

Tuesday, September 20, 10 am
Don Bogen
UMass Boston Global Voices Reading Series
Wheatley Hall, 6th floor, room 47
100 Morrissey Blvd.
Boston

Tuesday, September 20, 5 pm
Poetry Homecoming and WPR Website Launch Party
Woodberry Poetry Room, Lamont Library, Room 330
Harvard University
Cambridge
Free and open to the public

Tuesday, September 20, 6:30 pm
Jennifer Barber, Paul Hostovsky and Tam Lin Neville
Center for the Arts at teh Armory
191 Highland Ave
Somerville
$4

Tuesday, September 20, 7 pm
DeWitt Henry and Gail Mazur
Harvard Book Store
1256 Massachusetts Avenue
Cambridge

Wednesday, September 21, 6:30 pm
Jack Scully and Nancy Brady Cunningham
Poetry in the Village
Blanding Library
124 Bay State Road
Rehoboth, MA

Friday, September 23, 7 pm
Afaa Michael Weaver, Nick Demske, and Rebecca Wolff
Brookline Booksmith
Harvard Street, Coolidge Corner
Brookline

Saturday, September 24, 12:30 pm
Julia Carlson, Harris Gardner, Irene Koronas, Ted Minchin, Tomas O'Leary and Lainie Senechal
Mike Amado Memorial Series
The Plymouth Center for the Arts
11 North St
Plymouth [Downtown just off Rte 3A]

Saturday, September 24, 3 pm
Cheryl Clark Vermeulen, Emily Pettit, Mark Leidner & Nathaniel Otting
Unaffiliated Reading Series
Outpost 186
186 ½ Hampshire St.
Inman Sq.
Cambridge

Saturday, September 24, 4 pm
Nina Corwin and Steven Riel
Back Pages Books
289 Moody Street
Waltham

Sunday, September 25, 1 pm
Susan Edwards Richmond
Fruitlands Museum
102 Prospect Hill Road
Harvard, MA

Sunday, September 25, 3 pm
Gail Hanlon, John Hodgen and Carole Stasiowski
Calliope: Poetry Readings at West Falmouth Library
575 West Falmouth Highway

Falmouth, MA
Donation: $5

Tuesday, September 27, 2:30 pm
Blake Butler
McCormack Family Theater
70 Brown St.
Providence
free and open to public

Thursday, September 29, 5 pm
Reel Time: Lisa Jarnot on Robert Duncan
Woodberry Poetry Room, Lamont Library, Room 330
Harvard University
Cambridge
Free and open to the public

Sunday October 2, 3 pm
Mary Bonina
@ Del Rossi's Trattoria
Route 137
Dublin, New Hampshire

Tuesday, October 4, 5 pm
Kathleen Ossip
The Neoconfessional Poem
Reading and Workshop
Woodberry Poetry Room, Lamont Library, Room 330
Harvard University
Cambridge
Free and open to the public

Tuesday, October 4, 7 pm
Anne Stevenson and Rosanna Warren
Cambridge Public Library
449 Broadway
Cambridge

Wednesday, October 5, 8 pm
Rob MacDonald, Megan Martin, Kristi Maxwell
Small Animal Project Reading Series
Outpost 186
186 1/2 Hampshire St.
Cambridge

Thursday, October 6, 2:30 pm
Stacey Levine
McCormack Family Theater
70 Brown St.
Providence
free and open to public

Thursday, October 6, 7 pm
Robert Bly David Whetstone and Fran Quinn
Lexington Community Education
Follen Church Society
755 Massachusetts Ave
Lexington, MA

Friday, October 7, 7:30 pm
Sandra Kohler, Jonathan Russell Clark, and Jim Lafond-Lewis
Chapter and Verse Literary Reading Series
Loring-Greenough House
12 South Street
Jamaica Plain

Sunday, October 9, 12:30 pm
Elizabeth Hanson and Jadene Felina Stevens
Mike Amado Memorial Series
The Plymouth Center for the Arts
11 North St
Plymouth [Downtown just off Rte 3A]

Tuesday, October 11, 11 am
Afaa Michael Weaver
UMass Boston Global Voices Reading Series
Wheatley Hall, 6th floor, room 47
100 Morrissey Blvd.
Boston

Friday, October 14, 1 - 3 pm
Sue Guiney
Grolier Poetry Book Shop
6 Plympton Street
Cambridge

Friday, October 14, 3 pm
Chris Mattison
Mapping Hong Kong: Talk and reading will focus on the contemporary poetry scene in Hong Kong
Woodberry Poetry Room, Lamont Library

Harvard University
Cambridge

Friday, October 14, 7 pm
Jeffrey Yang
Grolier Poetry Book Shop
6 Plympton Street
Cambridge

Saturday, October 15, 12:45 pm
Susan Howe, Forrest Gander and Michael Palmer
New Directions 75th Anniversary Reading
In conjunction with the Boston Book Festival
Sponsored by the Woodberry Poetry Room
The Cloud Foundation
647 Boylston Street
Boston.
Free and open to the public

Saturday, October 15, 3 pm
Iain Sinclair
will consider the work and legend of poet Charles Olson and his influence on British poets such as JH Prynne, Tom Raworth, Andrew Crozier and Allen Fisher
Cape Ann Museum
27 Pleasant St.
Gloucester, MA
Reservations (required) should be made by calling Jeanette Smith at (978) [redacted] x 11

Saturday, October 15, 3:30 pm
Anne C. Fowler and Susan Eisenberg
Brockton Public Library
304 Main Street
Brockton, MA

Sunday, October 16, 3 pm
Bill Coyle
Weekend Poetry Series
Friends of the Concord Free Public LIbrary Main Branch, Trustees Room
129 Main St.
Concord, MA

Monday, October 17, 5:30 pm
Michael Palmer
Edison-Newman Room, Houghton Library

Harvard University
Cambridge
Free and open to the public

Monday, October 17, 8 pm
Robert Pinsky
Blacksmith House Poetry Series
56 Brattle Street
Harvard Square
Cambridge

Tuesday, October 18, 2:30 pm
Jed Berry
McCormack Family Theater
70 Brown St.
Providence
free and open to public

Thursday, October 20, 6 pm
Kathleen Fraser and Elizabeth Willis
Edison-Newman Room, Houghton Library
Harvard University
Cambridge
Free and open to the public

Thursday, October 20, 7 pm
Wendell Berry
First Parish Church
Harvard Square
Cambridge

Friday, October 21, 7 pm
Mary Bonina
Assumption College,
D'Alzon Library
Worcester, MA

Monday, October 24, 8 pm
Jennifer Clarvoe and April Bernard
Blacksmith House Poetry Series
56 Brattle Street
Harvard Square
Cambridge

Thursday, October 27, 2:30 pm
Ed Roberson

McCormack Family Theater
70 Brown St.
Providence
free and open to public

Friday, October 28, 7 pm
Meena Alexander
Grolier Poetry Book Shop
6 Plympton Street
Cambridge

Saturday, October 29, 3 pm
Allen Fisher, Ruth Lepson and Chuck Stebelton
Unaffiliated Reading Series
Outpost 186
186 ½ Hampshire St.
Inman Sq.
Cambridge

Saturday, October 29, 7 pm
Richard Martin and Michael Macrides
CD release and Book Party
The Gallery at the Piano Factory
791 Tremont St.
Boston

Sunday, October 30, 3 pm
Teresa Cader and Charles W. Pratt
Concord Literary Series
Concord Poetry Center Emerson Umbrella for the Arts
40 Stow Street
Concord
free - donations encouraged

Monday, October 31, 8 pm
Marsha Pomerantz and Judith Baumel
Blacksmith House Poetry Series
56 Brattle Street
Harvard Square
Cambridge

Tuesday, November 1, 5 - 6:30 pm
Susan Howe and musician David Grubbs
n performance, Frolic Architecture
Thompson Room
Barker Center

Harvard University
Cambridge

><>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
Daniel Bouchard
Senior Production Coordinator
The MIT Press Journals
55 Hayward Street
Cambridge MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
<>>>>>>>>>>>>>>>>>>>>>>>>>>><>>

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71. The Paris Review

Nicholson Baker, Lydia Davis, et al. in the new Paris Review

Thu 15 Sep 2011

Is this email not displaying correctly?

[1]View it in a web browser
Follow Us
The Fall Issue
Available in bookstores and [2]online!
Links:
1. http://us1.campaign-archive1.com/?u=ba34ae29824bc79fed69cc5f5&id=f8344331e5&e=7f8caa2f2a
2. http://store.theparisreview.org/collections/subscribe

[3]Subscribe â€º
Links:
3. http://store.theparisreview.org/collections/subscribe

Issue 198 features interviews with Nicholson Baker and Dennis Cooper, essays by Lydia Davis and Geoff Dyer, and the third installment of Roberto BolaÃ±o's _The Third Reich_. Below are selections from the issue available on our Web site. To read it all, subscribe now and take advantage of [4]our special offerâ€”a full year of _The Paris Review_ plus our cafÃ© au lait cup! Links: 4. http://store.theparisreview.org/products/our-special-cafe-au-lait-cup-offer

INTERVIEW

_The Art of Fiction No. 212 _
Nicholson Baker
â€œI think I felt some of the terrifying arbitrariness that someone whoâ€™s
writing a folktale feelsâ€”â€˜Once upon a time, the old miller climbed a tree.
No he didnâ€™t, he dug a well. No, actually he swam out in the middle of a
pond and met a genie.â€™ It doesnâ€™t matter. Who cares? Anything can happen.
There are a hundred possibilities. But if you bring it very close to
something you know, then the number of possibilities drops way down. And it
becomes interesting to come up with words that wrap around realityâ€™s utility
pole.â€
[5]Read an excerpt â€º
Links:
5. http://www.theparisreview.org/interviews/6097/the-art-of-fiction-no-212-nicholson-baker

INTERVIEW

_The Art of Fiction No. 213 _
Dennis Cooper
â€œI think pornography is a very rich medium, and Iâ€™ve studied it closely and
learned quite a lot as a writer from it. Porn charges and narrows the
readerâ€™s attention in a swift, no-nonsense way, and it creates an anxious,
intimate, and secretive atmosphere that I find very helpful as a way to
erase the context around my characters and foreground their feelings, their
psychological depths, their tastes. But Iâ€™m also always interested in
subverting and counteracting pornâ€™s effect, and the sex in my books is never
merely hot.â€
[6]Read an excerpt â€º
[7]Financial Times Subscription Deal
Links:
6. http://www.theparisreview.org/interviews/6098/the-art-of-fiction-no-213-dennis-cooper
7. http://membership.ft.com/network/parisreview/33standard/?segID=20005&ftcamp=subs/ext_ad/nlad/parisreview/33us/auddev

ESSAY

Some Notes on Translation and on â€˜Madame Bovaryâ€™ Lydia Davis
Not long ago, I was chatting with an older friend who is a retired engineer
and also something of a writer, but not of fiction. When he heard that I had

just finished a translation of _Madame Bovary_, he said something like, â€œBut _Madame Bovary_ has already been translated. Why does there need to be another translation?â€ or â€œBut _Madame Bovary_ has been available in English for a long time, hasnâ€™t it? Why would you want to translate it again?â€ Often, the idea that there can be a wide range of translations of one text doesnâ€™t occur to peopleâ€”or that a translation could be bad, very bad, and unfaithful to the original. [8]Read an excerpt â€º Links: 8. http://www.theparisreview.org/letters-essays/6109/some-notes-on-translation-and-on-madame-bovary-lydia-davis

PORTFOLIO

_Children, Anon. _
from the personal collection of Terry Castle
Iâ€™ve been collecting anonymous photographs for more than two decades now and
probably own a thousand or so, in all kind of formats. Nineteenth-century
tintypes and cyanotypes, cabinet cards and cartes de visite,
turn-of-the-century RPPCs (Real Photo Postcards), disaster pix, police
mugshots and Bertillon cards, photo-booth strips, deaccessioned newspaper
photos (especially ones with white crop marks), old prom photos, not to
mention a recently acquired batch of ratty, Nan Goldinâ€“style, 1970s
Polaroids. Should I be in rehab?
[9]Read an excerpt â€º
Links:
9. http://www.theparisreview.org/art-photography/6108/children-anon-from-the-personal-collection-of-terry-castle-terry-castle

ESSAY

Into the Zone
Geoff Dyer
Tarkovsky is saying to the audience: Forget about previous ideas of time.
Stop looking at your watches, this is not going to proceed at the speed of
Speed, but if you give yourself over to Tarkovsky time, then the
helter-skelter mayhem of _The Bourne Ultimatum_ will seem more tedious than
_Lâ€™__Avventura_.
[10]Read an excerpt â€º
Links:
10. http://www.theparisreview.org/letters-essays/6110/into-the-zone-geoff-dyer

FICTION

_Pretty Citadel _
Kerry Howley
I pretend to know something about real estate and cook up a column called
â€œHouse of the Week.â€ Half my Burmese colleagues have had family members
disappeared. My friend Phyo had her father and brother dragged screaming
from their kitchen when she was nine. â€œThe second-floor dining room,â€ I
write, â€œis perfect for entertaining.â€
[11]Read an excerpt â€º
Links:
11. http://www.theparisreview.org/fiction/6100/pretty-citadel-kerry-howley

POETRY

_Two Poems _
Brenda Shaughnessy
_from _â€œAll Possible Painâ€

What if all possible
pain was only the grief of truth?
The throb lingering
only in the exit wounds
though the entries were the ones
that couldnâ€™t close...

[12]Read an excerpt â€º
Links:
12. http://www.theparisreview.org/poetry/6102/two-poems-brenda-shaughnessy

ALSO IN THE MAGAZINE

The third installment of Roberto BolaÃ±oâ€™s _The Third Reich_, with illustrations by Leanne Shapton. Poetry by Paul Muldoon, Meghan Oâ€™Rourke, Sharon Olds, Jeff Dolven, Constantine P. Cavafy, and Forrest Gander. [13]See the Full Table of Contents â€º [14]

[15]Financial Times Subscription Offer
Links:
13.
14. http://www.theparisreview.org/blog
15. http://membership.ft.com/network/parisreview/33standard/?segID=20005&ftcamp=subs/ext_ad/nlad/parisreview/33us/auddev

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16. http://us1.forward-to-friend.com/forward?u=ba34ae29824bc79fed69cc5f5&id=f8344331e5&e=7f8caa2f2a

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72. Murat Nemet-Nejat

Re: 100 Thousand Poets for Change Organizes Largest Poetry Event in History - We're almost there! 9/24

Thu 15 Sep 2011

There is going to be an extensive series of events in Turkey also many well known poets reading in them.

Ciao,
Murat

2011/9/14 Tomás Ó Cárthaigh <[redacted]>

> *Its a great event to which we are honoured to be contributing to here in Tullamore, Irelanbd through the readings of Anthony Sullivan, Ken Hume, myself and others, and the launch of POETS FOR CHANGE TV @ http://www.world.tc/poets_for_change_tv featuring local poets and global poetry on the topic of change in human rights, the environment and business and society, with more additions daily.*
>
> *We hope to be able to live broadcast a reading from Tullamore if we can.*
>
> *Roll on September 24th!!!!*
>
> *"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos*
>
> *--- On Sun, 11/9/11, Michael <[redacted]> wrote:*
>
> *From: Michael <[redacted]>*
> *Subject: 100 Thousand Poets for Change Organizes Largest Poetry Event in History - We're almost there! 9/24*
> *To: [redacted]*
> *Date: Sunday, 11 September, 2011, 16:28*
>
> *Contact: Michael Rothenberg*
>
> *100 Thousand Poets for Change*

P.O. Box 870
Guerneville, Ca 95446
Phone: [redacted]
http://www.100TPC.org
[redacted]

100 Thousand Poets for Change Organizes Largest Poetry Event in History

Number of Participants Worldwide Growing Daily

650 events in 450 cities and 95 countries will take place on September 24 to promote environmental, social, and political change. Poets, writers, artists will create, perform and demonstrate in their communities, and decide their own specific area of focus for change within the framework of peace and sustainability, which founder Michael Rothenberg stated, ".is a major concern worldwide and the guiding principle for this global event."

Bob Holman and Margery Snyder, in a recent article on About.com said, "the beauty of the concept of 100 Thousand Poets for Change is that it is completely decentralized and completely inclusive." All those involved are hoping, through their actions and events, to seize and redirect the political and social dialogue of the day and turn the narrative of civilization towards peace and sustainability.

Poetry demonstrations are being organized in political hotspots such as Madison, Wisconsin and Cairo, Egypt. Poetry and peace gatherings are planned in strife-torn Kabul and Jalalabad.

In Mexico there are over 30 events, with 18 poetic actions in Mexico City, where poets as well as environmental and political activists are hoping to encourage reflection and creative responses against systemic violence through the written and the spoken word with day long street events, readings and workshops. More than a third of these events are organized by collectives actively working towards a non-violent approach to solve the country's most pressing problems.

To date there are over 260 events in the United States. There are 20 events statewide in North Carolina where teacher/poets have mobilized to protest cuts in education funding. And along the Platte River near Omaha, Nebraska, poets will be demonstrating against TransCanada's planned Keystone XL tar sands pipeline. More examples of events can be found at the

> *100 Thousand Poets for Change www.100TPC.org. Each event organizer has an Event Location blog page on the website for posting, poetry, artwork, photos, and video to document this global mega-event across national borders.*
>
> *Immediately following September 24th all documentation on the 100TPC.org website will be preserved by Stanford University in California, which has recognized 100 Thousand Poets for Change as an historical event, the largest poetry reading in history. They will archive the complete contents of the website, 100TPC.org, as part of their digital archiving program LOCKSS.*
>
> *Founder Michael Rothenberg is a widely known poet, editor of the online literary magazine Bigbridge.org and an environmental activist based in Northern California.*
>
> *For information contact: http://www.100TPC.org*
> *Contact:* [redacted]
> *Phone:* [redacted]

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73. Rob McLennan

the ottawa small press book fair, fall 2011;

Thu 15 Sep 2011

span-o (the small press action network - ottawa) presents:

> the ottawa
> small press
> book fair

fall 2011 edition
will be happening Saturday, November 5, 2011
in room 203 of the Jack Purcell Community Centre
(on Elgin, at 320 JackPurcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after our original event, but the fair continues, thanks in part to

the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:
the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)

admission free to the public.

$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan [NOTE NEW ADDRESS], c/o 402 McLeod St #3, Ottawa
ON K2P 1A6;

send by October 26 if you would like to appear in the exhibitor catalogue.

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the pre-fair reading usually held the night before, info tba! also,

due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair. the fair usually contains exhibitors with poetry books, novels,cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others. happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [redacted]

free things can be mailed for fair distribution to the same address. we are unable to sell things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let meknow if anyone able to do anything. thanks. for more information, bother rob mclennan.if you're able/willing todistribute posters/fliers for the fair, send me an email [redacted] and for information on this or other small press book fairs across Canada, be sure to check out http://www.smallpressbookfair.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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74. Adam Fieled

"Benjamin's Desktop: Unpacking the Phenomena of Literature Online"

Thu 15 Sep 2011

This essay, "Benjamin's Desktop: Unpacking the Phenomena of Literature Online," continues developing the ideas that originated in the Argotist piece "Composite Ideologies...", and engages Benjamin, Barthes, and Bataille in the process:

http://fieledsmiscellaneous.blogspot.com/2011/09/benjamins-desktop-unpacking-phenomenon.html

Hope you like it.
Thanks,
Adam Fieled

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75. cris cheek

NIck Demske and Matt Hart read at Miami of Ohio

Thu 15 Sep 2011

Please join us to hear NICK DEMSKE and MATT HART read in 40 Irvin, Monday, September 19, at 8pm. Nick is an astonishing young poet and performer who read at an open mic session at the post_moot convocation a couple of years ago and blew everyone present away. We are also lucky to be able to host Cincinnati poet MATT HART, a terrific performer and poet with a national reputation, as a late and welcome addition to the ticket. * * *

Nick Demske lives in Racine, Wisconsin and is a librarian at the Racine Public Library. His self-titled book Nick Demske was selected by Joyelle McSweeney for the Fence Modern Poets Series Award in 2010 and was chosen as one of the year’s top 10 books of poetry by a Believer Magazine reader survey. Visit Nick at nickipoo.wordpress.com.

"Nick Demske writes from culture like the Hollywood version of a rebellious slave, the role shredding off him, culture's synthetic exemplary tales shredding and piling up on the floor of the projector room."—Joyelle McSweeney

* * *

Matt Hart is the author of Who's Who Vivid (Slope Editions, 2006), Wolf Face (H_NGM_N BKS, 2010), and Light-Headed (BlazeVOX, 2011), and various chapbooks. His fourth full-length collection of poetry, Sermons and Lectures Both Blank and Relentless, will be published by Typecast Publishing in 2012. The founder and editor of Forklift Ohio: A Journal of Poetry, Cooking, & Light Industrial Safety, he teaches writing and aesthetics at the Art Academy of Cincinnati.

"In Matt Hart's poetry, crackling diction and soulful exuberance take the wheel for a happily bent ride through waking and dreaming spaces. Hart works the contours of his chosen forms with precision and humor, and emphasizes reoccurrence as poetic value and material dynamic through which to channel further depths of possibility for the imagination"—Anselm Berrigan

https://www.facebook.com/event.php?eid=116087251827817

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76. Jeffrey Side

Two poems at Mad Hatter's Review blog

Thu 15 Sep 2011

I've got two poems at Mad Hatter's Review blog:

http://madhattersreview.com/blog/archives/560

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77. Jim Andrews

89 screenshots from Aleph Null

Fri 16 Sep 2011

Here is a series of 89 screenshots from Aleph Null: http://vispo.com/aleph/jim . They're mostly 1920x1080 though some are smaller.

These screenshots show you how Aleph Null can look with a little patience and experimentation.

Aleph Null is an interactive, generative piece I wrote in JavaScript. It's at http://vispo.com/aleph

The idea of the interactive Aleph Null is color music. It's a kind of a game. The goal of which is to experience color music and create something you like to look at.

I think those screenshots stand up with screenshots of any computer generated art I've seen.

ja

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78. Sommer Browning

Philip Metres abu ghraib arias from Flying Guillotine Press

Fri 16 Sep 2011

Hello Listservers,

Flying Guillotine Press announces the publication of Philip Metres' chapbook, abu ghraib arias.

It is hand bound and printed in an edition of
200. The cover paper was made from old military uniforms by Chris Arendt through The Combat Paper Project.

Philip Metres is the author numerous books, including To See the Earth (Cleveland State University, 2008), Come Together: Imagine Peace (Bottom Dog Press, 2008) and Behind the Lines: War Resistance Poetry on the American Homefront, Since 1941 (University of Iowa Press, 2007). His work has appeared in Best American Poetry, and has garnered an NEA, a Watson Fellowship, two Ohio Arts Council Grants, and the Cleveland Arts Prize in 2010. He teaches literature and creative writing at John Carroll University in Cleveland, Ohio. Visit him here: http://www.philipmetres.com/

Chris Arendt is a papermaker, paper artist and veteran who served part of his term in the Army at Guantanamo Bay. He also spent 15 months, the length of a modern Army deployment, collecting stories as a homeless veteran. Visit him at The Paper Trail.

The Combat Paper Project teaches returning soldiers the art of papermaking.

$11.25 includes shipping. Visit our website to purchase a copy.

http://flyingguillotinepress.blogspot.com/

Thank you and good wishes!

Flying Guillotine Press
Sommer Browning & Tony Mancus

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79. Rob McLennan

new from above/ground press: rob mclennan's The underside of the line,

Fri 16 Sep 2011

The underside of the line,
by rob mclennan
$4

Future Bakery: Interim Report

1.

Tumble awake, this morning. Start from fragments. A gauntlet. Urge others, speak slowly, more. Unity precedes. A cranial. Decline to leave names.

2.

Regular harbour, weave. Brunswick House, girlfriend. Ease down like an astronaut. What brief integrity, dialed. Composure governs. I pull my soldiered hands, small fortunes.

3.

Children, the frame. Agency of water, fresh and unremarkable, rare. Brace, with low chairs. The sun strikes everything, rattling plastic clouds. Who is this, really? Table this, divide.

4

Windspeck, taste of rain. Illusions in this distance, blue. Compulsive fingernails. Battered, cleared and crawled. Hotel concordance, congress. In passing, spark tongues. Suppress. These rooms are legion.

5.

Mechanical lineage. By the way, no longer. Sorry flightless birds. Submit is not the word. The right lane ends. All these coloured pencils. A shelf-life. Blueprint grit. She worries: where we cease to be.

6.

A corkscrew, distance. Impatient, leaf. Sweet fragrance. Hotel, sustains. Time changes colour. Coffee cools, and something moves. Synopsis: boundaries. Hips and dashed integrity. Relieved, we plummet.

published in Ottawa by above/ground press
September 2011
a/g subscribers receive a complimentary copy

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections A (short) history of l. (BuschekBooks, 2011), grief notes: (BlazeVOX [books], 2011), Glengarry (Talonbooks, 2011), kate street (Moira, 2011) and 52 flowers (or, a perth edge) (Obvious Epiphanies, 2010), and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (ottawater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (ottawater.com/seventeenseconds) and the Ottawa poetry pdf annual ottawater (ottawater.com). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com

rob mclennan reads next in Ottawa on September 17, 2011 as part of the League of Canadian Poets fundraiser.

http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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80. Kulpreet Yadav

Re: call for submission: Monday Night Issue 11

Fri 16 Sep 2011

Hello!

I find this a bit weird. Issue ten has all works by one writer, Christine Choi. No other soul. Can anyone elaborate please?

Kulpreet Yadav
India

On Tue, Sep 6, 2011 at 1:27 AM, Jessica Wickens <[redacted]>wrote:

> **Monday Night* <http://mondaynightlit.com/>, a journal of new literature, is*
> *now accepting submissions for Issue 11 (Fall 2012). We publish quality prose*
> *and poetry in online and print editions, from new and emerging writers from*

*across the country and around the world. *Monday Night*<http://mondaynightlit.com/>is distributed at independent bookstores and sold on our website. <http://mondaynightlit.com/>*

VIEW Issue 10! <http://mondaynightlit.com/read/10_choi.html>

PURCHASE Issue 10 (U.S. orders)! < https://www.paypal.com/us/cgi-bin/webscr?cmd=_flow&SESSION=M50iSTmETFYYIjDOrjS2KM9hiIgWzuEjIyMMrK9XHtcjkhVxU8WCg3IQbFG&dispatch=50a222a57771920b6a3d7b606239e4d529b525e0b7e69bf0224adecfb0124e9b61f737ba21b08198b897c0dd9782f17cd822063ff41faaba

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GUIDELINES:

POETRY: Send up to five poems. All styles and lengths are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to three pieces of prose.

TRANSLATIONS: *Welcome in all genres.*

> *NO PREVIOUSLY PUBLISHED WORK: We accept unpublished work only. This includes*
> *online publications. If you have published the piece in any online or print journal, please do not submit it to *Monday Night.**
>
> *SIMULTANEOUS SUBMISSIONS OKAY: Please inform us if your work is accepted elsewhere, so we can remove it from consideration.*
>
> *HOW TO SUBMIT: Email submissions to [redacted]. Send one*
> *doc, rtf, or pdf file attached to your email. Please title or label all your*
> *work clearly within the document. Your name and contact info should also appear on your submission.*
>
> **We do not confirm receipt of submissions.**
>
> *DEADLINE: December 15, 2011*
>
> *RESPONSE TIME: We will respond to all submissions by February 2012.*
>
> *PAYMENT: Each published writer will receive two copies of the issue in which*
> *their work appears.*

--
Kulpreet Yadav
New Delhi
India

www.anindianfiction.blogspot.com
www.indian-wine.blogspot.com
www.words-in-pictures.blogspot.com/

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81. Joel Weishaus
Poetica Critique of Peter O'Leary's "Depth Theology."
Sun 18 Sep 2011

"Peter O’Leary was born in Detroit, Michigan in 1968...His books include Watchfulness, A Mystical Theology of the Limbic Fissure, Depth Theology, Wren/Omen, and Benedicite. In 2010, the Cultural Society published his third full-length book, Luminous Epinoia. He lives in Berwyn, Illinois and teaches at the School of the Art Institute of Chicago and for the Committee on Creative Writing at the University of Chicago. Vocations to poetry and religion have committed him to the pursuit of what St. Bonaventure named an itinerarium mentis in deum, or the journey of the mind to God, with particular attention devoted to the mystagogical-initiatic and the mytho-poetical." (O'Leary)

Critique: http://www.cddc.vt.edu/host/weishaus/Poetica/blog-9.htm Poetica Contents page: http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

-Joel

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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82. Halvard Johnson
Remains To Be Seen
Sun 18 Sep 2011

Now in three volumes.

Links below.

Go ahead. Blow a few hours. The price is right.

Remains To Be Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US> *, Remains To Be Seen (Vol. II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US> ,** Remains To Be Seen (Vol. III<https://docs.google.com/document/d/1JW0nJh3tEtKzCu4hya0mYSU04EA0sz6hRM90eTgzhyw/edit?hl=en_US>)*

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
Remains To Be
Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
*, Remains To Be Seen (Vol.
II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US>
,** Remains To Be Seen (Vol.
III)<https://docs.google.com/document/d/1JW0nJh3tEtKzCu4hya0mYSU04EA0sz6hRM90eTgzhyw/edit?hl=en_US>
, *Sonnets from the Basque & Other
Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
*, *Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, *Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo

Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

↑ Index

83. Tim Peterson

Tendencies 9/23 - Kate Rushin, Cyrus Cassells, Sara Jane Stoner

Mon 19 Sep 2011

TENDENCIES: Poetics & Practice 9/23:
Kate Rushin, Cyrus Cassells, Sara Jane Stoner

This series of talks on queer poetics, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between queer writing, manifesto, poetic practice, and pedagogy.

The fall 2011 series begins with talks by:

Kate Rushin
Cyrus Cassells
Sara Jane Stoner

...followed by a discussion/Q&A session.

on Friday, September 23
at 7 PM
free admission

at CUNY Graduate Center
(in the Skylight Room, 9100)
365 Fifth Avenue, NYC

Kate Rushin is the author of The Black Back-Ups (Firebrand Books) and "The Bridge Poem." She received an M.F.A. in Creative Writing from Brown University and fellowships from Cave Canem and The Fine Arts Work Center in Provincetown. She began teaching as Poet-in-Residence at South Boston High. She has taught at MIT, Brown and Wesleyan. Her work has appeared in

Callaloo and Stone Canoe 5. Kate Rushin was a member of the New Words Bookstore Collective in Cambridge, MA and Boston Women's Community Radio which produced the annual 24-hour International Women's Day Broadcast. She was also part of The Audre Lorde I Am Your Sister Conference

Cyrus Cassells' poetry has received a Lambda Literary Award, a Lannan Literary Award, the William Carlos Williams Award, and a Pushcart Prize. His fifth book, The Crossed-Out Swastika, will be published by Copper Canyon in March 2012; Still Life with Children: Selected Poems of Francesc Parcerisas is forthcoming from Tupelo Press. A Professor of English at Texas State University-San Marcos, he lives in Austin and Santa Fe.

Sara Jane Stoner is a writer, performer, and teacher at Brooklyn College and The Cooper Union. She has an MFA in Fiction from Indiana University and is currently a PhD student in English at CUNY Graduate Center. Her writing and criticism can be found in DIAGRAM and the Poetry Project Newsletter, among other places. Currently she is working on a book of ekphrastic fictions based on the life, paintings, and critical writings of Piet Mondrian, and an autocritical novella on the pleasures of myopia, detail, and objecthood.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies website at http://tendenciespoetics.com

Upcoming TENDENCIES: Poetics & Practice events this fall:

Joy Ladin, Sarah Dowling, and Tony Leuzzi
on Thursday, October 20 at 7 PM
in the Skylight Room (9100) at CUNY Graduate Center

Robert Reid-Pharr, Stephen Motika, and Samuel Ace
on Monday, November 21 at 7 PM
in the Skylight Room (9100) at CUNY Graduate Center

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84. Brian Foley

****BRAVE MEN PRESS****MICHELLE TARANSKY - NO, I WILL BE IN THE WOODS****NOW AVAILABLE****

Mon 19 Sep 2011

Hello friends,

BRAVE MEN PRESS

(http://www.bravemenpress.com)

is pleased to announce to the release of

MICHELLE TARANSKY's

new chapbook

NO, I WILL BE IN THE WOODS

"Yes, I will be in Michelle Taransky's words. I will call Michelle Taransky into question. She says we are all addicted to evidence. Yes, I will be in Michelle Taransky's woods. Michelle Taransky decided to make these choices. And she says the word feverfew. No, it isn't as simple as taking one o away and putting in its place an r. But I love how she gets me to do this. These point the way, the way a slash on a tree in the woods blazes a path. A hint, an inkling. I will go there to see what she says see. And I'm pretty sure I'll be better off everafter."

- *Dara Wier*, author of* Reverse Rapture* & *Hat on a Pond*

Michelle Taransky is the author of *Barn Burned, Then*, selected by Marjorie Welish for the 2008 Omnidawn Poetry Prize. Before moving to Philadelphia to work at Kelly Writers House, Taransky received a BA from The University of Chicago, worked as Programs Coordinator at The Poetry Center of Chicago, earned her MFA from The Iowa Writers' Workshop, taught poetry at the Iowa Young Writers Studio, and was a resident at Wave Books' Poetry Farm. She is a member of the Critical Writing Faculty at Penn and an adjunct poetry instructor at Temple University. Taransky is always happy to talk about poetry, glitter, Charles Barkley, or her book-in-progress: Never Quit: The Poetics of Charles Barkley.

Cover is letterpressed

w/ tan and black ink on cream paper.

Printed in a limited edition of 105.

21 pages.

$10

Buy NO, I WILL BE IN THE WOODS

with a limited edition coinside (i.e. tiny broadside)

for

$ 12.50

TO BUY

NO, I WILL BE IN THE WOODS

visiit - http://bravemenpress.com/woods.html

ALSO AVAILABLE

HOW TO WRITE A MISTAKE-IST POEM by Chris Martin

http://bravemenpress.com/howtowrite.html

BRAVE MEN PRESS COIN LIBRARY

featuring

BECAUSE WE MUST by Ben Kopel

BEING ONE by Lily Brown

&

IN THE TRADE OF ALIVE LETTERS MIS-SENT

by Joshua Marie Wilkinson

as well as a Limited edition drypoint etching by E. B. Goodale

printed exclusively for the Brave Men Press Coin Library

http://bravemenpress.com/coinlibrary.html

(Copies of BEING ONE & IN THE TRADE OF ALIVE LETTERS

also sold separately - http://bravemenpress.com/books.html)

Please help by spreading the word on Facebook and blogs near and far.

Select copies available for review upon request.

Contact - [redacted]

Thank you for your support!

Best,

E.B. Goodale &

Brian Foley

--

Brave Men Press
bravemenpress.com

--

WebRep
Overall rating

↑ Index

85. Derek Beaulieu

New from Snare : "SEEN OF THE CRIME: Essays on Conceptual Writing" by derek beaulieu

Mon 19 Sep 2011

New from Snare Books:

Seen of the Crime

Essays on Conceptual Writing by derek beaulieu

In a series of statements, essays, missives, and informal discussions, seen of the crime surveys the radical edges of Canadian and international poetry; the conceptual and the concrete, the political and the playful. With seen of the crime, derek beaulieu explores the flourishing and frustrating alternatives: poetry without subjectivity, without narrative, without words, and even without letters.

Praise for beaulieu¹s Seen of the Crime:

ŒFinally, a book about poetry that is actually about poetry. derek beaulieu is quickly proving himself an essential companion to the contemporary.¹

~ Sina Queyras

Author of five books of poetry, three volumes of conceptual fiction, and over 150 chapbooks, DEREK BEAULIEU has been consistently praised as having produced some of the most radical and challenging contemporary Canadian writing. Publisher of No Press, former editor of many notable Canadian magazines, beaulieu currently teaches at Mount Royal University, Alberta College of Art + Design and the University of Calgary.

For more information see:
http://derekbeaulieu.wordpress.com/2011/09/19/seen-of-the-crime
<http://derekbeaulieu.wordpress.com/2011/09/19/seen-of-the-crime> /

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86. Nic Sebastian

videopoem triptych - 'Propolis'

Mon 19 Sep 2011

The videopoem triptych 'Propolis' is now live at http://propolis3.wordpress.com/. Poems by Donna Vorreyer, David Tomaloff and Lisa Cihlar. Video by Swoon, music by Kathy McTavish and voice by Whale Sound.

Best, Nic
Nic Sebastian

Whale Sound

Forever Will End on ThursdayDark And Like A Web

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87. Bonnie MacAllister

Please circulate: New Creative Writing/Book Arts/Performance Series at the Community Cultural Exchange (starts 9/26)

Mon 19 Sep 2011

Time
26 September · 19:30 - 22:30

Location
Community Cultural Exchange
706 South Street
Philadelphia, PA

More info
Creative Writing Series:
9/26 Writing a Personal History
Write your personal history through guided prompts and create a journal using book arts techniques.

10/3 Deconstructed Breath Verse
Consider using performance to sound out your poetry. Create new works through guided prompts, learn storyboarding, and try performance techniques.

10/10 Crafting Your Poetry Performance Continue using performance to sound out your poetry. Create new works through guided prompts, employ storyboarding, and craft performance techniques.

Suggested donation to register (covers all materials): $10 class or $30 for the whole series
Register at [redacted].
To register:http://www.communitycultur<http://www.communityculturalexchange.org/word/donate2.html><http://www.communityculturalexchange.org/word/donate2.html>
alexchange.org/word/donate<http://www.communityculturalexchange.org/word/donate2.html><http://www.communityculturalexchange.org/word/donate2.html>
2.html <http://www.communityculturalexchange.org/word/donate2.html>
(Please note: "Creative Writing Class" when registering)

--
BONUS:
After the 9/26 class, choose to stay for:

SHOW YOUR HOPE. This is a traveling story telling exhibition with over 350 paintings made by international artists, specially for this mobile and global exhibition.

Public presentations will be held throughout the period of the project. Supported by the paintings, universal stories from the world, about hope, will be told to the audience. Classical tricks will be used to stimulate interaction with the audience.

We will make a journey around the world and ask 80 questions in places we visit. This journey will take several years and we travel with an old DAF truck, ones made in our hometown (in the netherlands). We will publish information about this journey live on the internet and we will make analyzes about the similarities and differences of the answers. We will create a document that will give a wide contemporary view on how the people of this planet think about the planet as it is, and the hope that is left. -- Community Cultural Exchange is a 501(c)3 non-profit with the mission to create community through art and culture. We do so by acting as a bridge between local art and culture groups, businesses, artists and the South Street area community. Encouraging the exchange of Philadelphia culture, we facilitate programs and events of all disciplines including musical, visual, performing, literary and wellness arts. "Show your Hope" FB event here: https://www.facebook.com/event.php?eid=274135529271753 -- About the teaching artist: Bonnie MacAllister renders moments through a variety of media. Often pieces are multi-genre, fusing painting, photography, slide installations, spoken word, video, and performance. Her films have been featured on ClassWarKaraoke.com (UK), and writing has been published by Paper Tiger Media (Brisbane), nth Position (UK), Grasp (Czech Republic). Recent stagings of her plays were at the Philadelphia Fringe Festival, the Shubin Theatre, and the Adrienne Theatre. She has performed at NYFA and Cat Cat Club in Paris. She is the Editor-in-Chief and Curator of www.certaincircuits.org. *How to register? *Register at [redacted]. To register:
http://www.communitycultur<http://www.communityculturalexchange.org/word/donate2.html><http://www.communityculturalexchange.org/word/donate2.html>
alexchange.org/word/donate<http://www.communityculturalexchange.org/word/donate2.html><http://www.communityculturalexchange.org/word/donate2.html> 2.html
<http://www.communityculturalexchange.org/word/donate2.html> (Please note: Creative Writing Class when registering. You may also register at the

door, but advance registration is preferred. Please donate $10 class or $30 for the whole series (covers all materials).

Facebook invite here: https://www.facebook.com/event.php?eid=148863708539217

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88. Patrick F. Durgin

Jesse Seldess, October 29th, Chicago

Mon 19 Sep 2011

Kenning Editions <http://www.kenningeditions.com> and Green Lantern Gallery <http://thegreenlantern.org/> are pleased to announce a reading and talk by poet Jesse Seldess.

Seldess' poetry has been critically acclaimed since it first saw wide exposure in the form of his first collection, /Who Opens/. He will read from his latest book, /Left Having/, and give a talk on his compositional process, under the working title of "Inconstants and Variables."

Jesse Seldess recently relocated to Brooklyn from Karlsruhe, Germany. He is the author of two books, /Who Opens/ <http://www.spdbooks.org/Producte/0976736403/who-opens.aspx> (2006) and/ Left Having <http://www.spdbooks.org/Producte/9780976736486/left-having.aspx>/ (2011), both from Kenning Editions. He has also published chapbooks with Hand Held Editions, Instance Press, Answer Tag Press, and the Chicago Poetry Project Press. His work has recently appeared in the journals /The Recluse/, /EOAGH/, /Jacket/ <http://jacketmagazine.com/40/at-seldess-jess.shtml>, /Little Red Leaves/ <http://littleredleaves.com/LRL4/Jesse_Seldess.html>, and /out of nothing/. Since 2001, he has edited and published /Antennae/ <http://www.antennae-journal.com>, a journal of experimental writing and language-based performance and music scores.

Saturday October 29th, 2011, 7:00 PM at Green Lantern Gallery, 1511 N. Milwaukee Avenue in Chicago's Wicker Park neighborhood. Admission is free, along with beer, wine, and refreshments. The gallery is a third floor walk up and is not ADA accessible. This event is funded in part by Poets & Writers, Inc. Bring a little extra cash and help yourself to books from Kenning Editions and Green Lantern Press!

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89. Alan Sondheim
father immaterial
Mon 19 Sep 2011

father immaterial

for occasions: floods, family-stress, father's death, thefts, illness, allergic reactions, threats of physical violence, internment, loss, fury, collapse, hunger for new york

http://espdisk.com/alansondheim/father1.mp3
http://espdisk.com/alansondheim/father2.mp3
http://espdisk.com/alansondheim/father3.mp3
http://espdisk.com/alansondheim/father4.mp3
http://espdisk.com/alansondheim/father5.mp3
http://espdisk.com/alansondheim/father6.mp3
http://espdisk.com/alansondheim/father7.mp3
http://espdisk.com/alansondheim/father8.mp3
http://espdisk.com/alansondheim/father9.mp3

solo 1931 steinway baby grand, sometime voice

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90. Joey Yearous-Algozin
Announcing P-Queue Vol. 8: Document
Mon 19 Sep 2011

Announcing P-Queue Vol. 8.

Featuring writing organized around the theme of “document” by:

David Buuck * CAConrad * Thom Donovan * Brad Flis * Lewis Freedman * Lawrence Giffin * Josef Kaplan * Ish Klein * Jena Osman * Chris Sylvester * Andrew Topel * Divya Victor * Anna Vitale * David Wolach

$12 ppd.

http://p-queue.org/

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91. Alan Sondheim
'a document' lastofhome
Mon 19 Sep 2011

'a document'

lived in this house from 1952-60, returned for short or long periods of time over the next 51 years. so this was, after the cleaning, the final stay, and because it,

and the landscape and river and coal, figured so much in my work, i took a last 'walk around the block' in the middle of the night, talking about a departure-event which often passes unnoticed, and so is hereby recorded. please forgive the maudlin, the sentimental; given my state of mind, i was lucky to make the walk and recording at all.

thus 'a document.'

http://www.alansondheim.org/lastofhome.mp4

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92. Bonnie MacAllister

Time Clarification: New Creative Writing/Book Arts/Performance Series at the Community Cultural Exchange (starts 9/26)

Mon 19 Sep 2011

Please note that the time has been clarified. We appreciation that you circulate this invitation to those we might have missed.
Time
26 September · 6:30 - 8:30

Location
Community Cultural Exchange
706 South Street
Philadelphia, PA

More info
Creative Writing Series:
9/26 Writing a Personal History
Write your personal history through guided prompts and create a journal using book arts techniques.

10/3 Deconstructed Breath Verse
Consider using performance to sound out your poetry. Create new works through guided prompts, learn storyboarding, and try performance techniques.

10/10 Crafting Your Poetry Performance Continue using performance to sound out your poetry. Create new works through guided prompts, employ storyboarding, and craft performance techniques.

Suggested donation to register (covers all materials): $10 class or $30 for the whole series
Register at [redacted].
To register:http://www.communitycultur<http://www.communityculturalexchange.

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(Please note: "Creative Writing Class" when registering)
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After the 9/26 class, choose to stay for:

SHOW YOUR HOPE. This is a traveling story telling exhibition with over 350 paintings made by international artists, specially for this mobile and global exhibition.

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We will make a journey around the world and ask 80 questions in places we visit. This journey will take several years and we travel with an old DAF truck, ones made in our hometown (in the netherlands). We will publish information about this journey live on the internet and we will make analyzes about the similarities and differences of the answers. We will create a document that will give a wide contemporary view on how the people of this planet think about the planet as it is, and the hope that is left. -- Community Cultural Exchange is a 501(c)3 non-profit with the mission to create community through art and culture. We do so by acting as a bridge between local art and culture groups, businesses, artists and the South Street area community. Encouraging the exchange of Philadelphia culture, we facilitate programs and events of all disciplines including musical, visual, performing, literary and wellness arts. "Show your Hope" FB event here: https://www.facebook.com/event.php?eid=274135529271753 -- About the teaching artist: Bonnie MacAllister renders moments through a variety of media. Often pieces are multi-genre, fusing painting, photography, slide installations, spoken word, video, and performance. Her films have been featured on ClassWarKaraoke.com (UK), and writing has been published by Paper Tiger Media (Brisbane), nth Position (UK), Grasp (Czech Republic). Recent stagings of her plays were at the Philadelphia Fringe Festival, the Shubin Theatre, and the Adrienne Theatre. She has performed at NYFA and Cat Cat Club in Paris. She is the Editor-in-Chief and Curator of www.certaincircuits.org. *How to register? *Register at [redacted]. To register:
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alexchange.org/word/donate<http://www.communityculturalexchange.org/word/donate2.html><http://www.communityculturalexchange.org/word/donate2.html> 2.html
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Facebook invite here: https://www.facebook.com/event.php?eid=148863708539217

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93. Jennifer Karmin
Sept 24: Bad Date America
Mon 19 Sep 2011

Red Rover Series
{readings that play with reading}

Experiment #50:
Bad Date America

A special event with
100 Thousand Poets for Change

SATURDAY, SEPTEMBER 24th
7-9pm

Featuring:
Kaveh Adel
Barbara Barg
Jen Besemer
Dan Godston
Laura Goldstein
Ezzat Goushegir
Philip Jenks
Jennifer Karmin
Francesco Levato
Toni Asante Lightfoot
Monica Long
Anthony Madrid
Mario
Ario Mashayekhi

Charlie Newman
Ladan Osman
Roger Reeves
Timothy David Rey
Kenyatta Rogers
Jacob Saenz
Larry Sawyer
Don Share
Keli Stewart
Tony Trigilio
Lina Ramona Vitkauskas

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

BAD DATE AMERICA is the Chicago event of 100 Thousand Poets for Change. In the spirit of community-building, guest curators Larry Sawyer and Lina Ramona Vitkauskas are asking local poets to go on a hypothetical â€œdateâ€ with America. Has your relationship with America started to seem like a bad date? See -- http://baddateamerica.wordpress.com

100 THOUSAND POETS FOR CHANGE is a global initiative of poetry readings, political demonstrations, community picnics, awareness events, and parades that will take place in 450 cities across the planet on September 24, 2011 to promote serious social, environmental, and political change. See -- http://www.100tpc.org

MESS HALL is a Chicago-based experimental cultural center and collaborated with Red Rover Series on Bad Date America. Mess Hall is a place where visual art, radical politics, creative urban planning, applied ecological design and other things intersect and inform each other. They host exhibitions, discussions, film screenings, brunchlucks (brunch + potluck), workshops, concerts, campaigns, meetings (both closed and open) and more. See -- http://messhall.org

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

Experiment #51: October 1st
Encyclopedia Volume 2 (F-K)
Tisa Bryant, Gabrielle Civil,
Carina Farrero, Krista Franklin & John Keene

Experiment #52: November 6th
Small Press Publishing Forum
Charles Alexander, Patrick Durgin & Susan M. Schultz

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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94. Lewis Warsh
ClEARVIEW/LIE by Ted Greenwald
Mon 19 Sep 2011

New from UNITED ARTISTS Books

CLEARVIEW/LIE by Ted Greenwald

Cover by Hal Saulson 193 pages

ISBN 0-935992-28-6 $16.00

Ted Greenwald was born in Brooklyn and raised in Queens.
He is the author of over thirty books, including 3 (Cuneiform Press, 2008), Permanent Record (LRL, 2008), In Your Dreams (BlazeVox, 2008), and Two Wrongs (Cuneiform Press, 2007), a collaboration with Hal Saulson.

"This autobiographical epic from American poetry's best-kept secret dynamo goes streaming onward and veering between electric poles and templates of "anyway," deep in the heart of diction. The poem is a form of reading one life into another, a bridge-and-tunnel work, swift and huge as capital letters." Bill Berkson

"Ted Greenwald's CLEARVIEW/LIE is a memoir, of sorts--a portrait of the poet as a young man gathering information and harboring knowledge. This book can also be read as an ars poetica, though nowhere does Greenwald make the

mistake of confining it in a summation. Offering impressions, observations, side-bars, "takes," propositions, he writes of things that have given him pause. Greenwald keeps his account terse and yet its vision is capacious; its tone is sardonic and yet it is informed by generosity of spirit. It is about the grace of skepticism. CLEARVIEW/LIE affirms the virtues of necessity. It's an account of getting real. We live life where conditions are specific and things actual; these are the limit conditions that provide a lived life with its creative contradictions and its adamant individuality, modest perhaps and certainly magnificent." Lyn Hejinian

UNITED ARTISTS Books are available from

Small Press Distribution
1341 Seventh Street
Berkeley, CA. 94710

UNITED ARTISTS BOOKS
114 W. 16th Street, 5C
New York, NY 10011

[redacted]

www.unitedartistsbooks.com

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95. Rob McLennan

new from above/ground press: Hugh Thomas' Opening the Dictionary

Tue 20 Sep 2011

Opening the Dictionary
by Hugh Thomas
$4

> Opening the Dictionary
>
> I.
>
> good family, the King, ten crowns, evil, a ring
> himself, his looks, chance, profit, income
> white blossoms, tears, burning zeal
> principle, meat, that account
> lack of curiosity, bake cakes
> undress, clear the table, break in two
> go to sleep, pine away
>
> II.

milk, light, book, loaf
the main thing
near, first, alone
as he works
suddenly, absolutely, quite simply

III.

to glance at, to blow a kiss
to spend the night
to afflict, to throw out
to accuse, to speak ill of
to hanker after

IV.

memory, writing, works, friend,
days, folly, portrait,
tending to corrupt, suitable, full,

there were a lot of people in the streets today

V.

to whine, to whimper
to squeak, to crinkle, to crunch
to twinkle, to shine
to take out, to utter, to publish
to hollow
to rummage in
to write, to be written
to wake up

VI.

pocket dictionary letter
bird ballad gadget
snowfall whisper

VII.

ink by force to talk to itself
engaged in reading
too, also, as well
and so am I

published in Ottawa by above/ground press
September 2011
a/g subscribers receive a complimentary copy

Hugh Thomas lives in Fredericton, where he is a professor of mathematics at the University of New Brunswick. Chapbooks of his poetry have been published by Paper Kite Press (Heart badly buried by five shovels, 2009) and BookThug (Mutations, 2004). Franzlations, the imaginary Kafka parables, a book of variations on Kafka texts, which is a joint project with Gary Barwin and Craig Conley, will be published by New Star Books in the fall.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

Hugh Thomas reads in Ottawa as part of The Factory Reading Series on Friday, September 23, 2011.

http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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96. cris cheek

Re: NIck Demske and Matt Hart read at Miami of Ohio

Tue 20 Sep 2011

---

nice . . 5 day delay on the list dump ;=)

nvm . . it was last night and it WAS a great great reading!!

x

c

On Sep 15, 2011, at 6:18 PM, cris cheek wrote:

> *Please join us to hear NICK DEMSKE and MATT HART read in 40 Irvin, Monday, September 19, at 8pm. Nick is an astonishing young poet and performer who read at an open mic session at the post_moot convocation a couple of years ago and blew everyone present away. We are also lucky to be able to host Cincinnati poet MATT HART, a terrific performer and poet with a national reputation, as a late and welcome addition to the ticket.*
> * * *
>
> *Nick Demske lives in Racine, Wisconsin and is a librarian at the Racine Public Library. His self-titled book Nick Demske was selected by Joyelle McSweeney for the Fence Modern Poets Series Award in 2010 and was chosen as one of the year's top 10 books of poetry by a Believer Magazine reader survey. Visit Nick at nickipoo.wordpress.com.*

> *"Nick Demske writes from culture like the Hollywood version of a rebellious slave, the role shredding off him, culture's synthetic exemplary tales shredding and piling up on the floor of the projector room."—Joyelle McSweeney*
>
> * * *
>
> *Matt Hart is the author of Who's Who Vivid (Slope Editions, 2006), Wolf Face (H_NGM_N BKS, 2010), and Light-Headed (BlazeVOX, 2011), and various chapbooks. His fourth full-length collection of poetry, Sermons and Lectures Both Blank and Relentless, will be published by Typecast Publishing in 2012. The founder and editor of Forklift Ohio: A Journal of Poetry, Cooking, & Light Industrial Safety, he teaches writing and aesthetics at the Art Academy of Cincinnati.*
>
> *"In Matt Hart's poetry, crackling diction and soulful exuberance take the wheel for a happily bent ride through waking and dreaming spaces. Hart works the contours of his chosen forms with precision and humor, and emphasizes reoccurrence as poetic value and material dynamic through which to channel further depths of possibility for the imagination"—Anselm Berrigan*
>
> *https://www.facebook.com/event.php?eid=116087251827817*

↑ Index

97. Paul Nelson
Cedar Sigo, Mickey O'Connor, Nico Vassilakis
Tue 20 Sep 2011

The featured reader for the Seattle edition of 100 Thousand SUNY-Folk,

The featured reader for the Seattle edition of 100 Thousand Poets for Change is Cedar Sigo. Details at: http://splab.org/ An interview with Cedar and a recent SPLAB reading featuring Nico Vassilakis and Mickey O'Connor is now on-line for your perusal at http://splab.org/2010/11/interviews/

If in the NW Saturday, please help us welcome Cedar back to his home town.

Also, a couple of reports from the 3rd Qinghai Lake International Poetry Festival can be found here: http://www.paulenelson.com/3rd-qinghai-lake-poetry-festival-2011/

Consafos,

Paul Nelson
Seattle, WA
SPLAB!

C. City, WA
[redacted]

↑ Index

98. Michael Tod Edgerton
Truckin' on
Tue 20 Sep 2011

More questions and answers and more questions to be "answered" at Truck <http://halvard-johnson.blogspot.com/>.

Cheers,

Tod

Michael Tod Edgerton
MFA '06, Program in Literary Arts, Brown University
PhD candidate, Department of English, University of Georgia
http://whatmostvividly.com

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person...their pain, story...how can a poetic material making be part of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

↑ Index

99. Spencer Myers
Re: call for submission: Monday Night Issue 11
Tue 20 Sep 2011

The different poets are listed on the right as links underneath where it reads issue ten. There is a nice variety.

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100. Tomás Ó Cárthaigh
Re: 100 Thousand Poets for Change Organizes Largest Poetry Event in History - We're almost there! 9/24
Tue 20 Sep 2011

The link posted earlier for the Tullamore event should have been www.worldtv.com/poets_for_change_tv

Inaddition, Roma Media Film Productions have posted a video channell as part of their contribution to the event featuring poems for and by Romany (gypsy) peoples. Their website is www.romafilmfund.com

PREDA.org have also published online the poems of myself, Ken Hume and Anthony Sullivan who preformed at a reading as a fundraiser for them in Open Heart House in Dublin. Look for the Poetry link... (although held earlier than the Sept 24th date, its part of the Tullamore reading for the event...)

Those poems will also be on the poetry wall at the main event in Budapest, Hungary, so if your there... check it out!!!

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

--- On Thu, 15/9/11, Murat Nemet-Nejat <[redacted]> wrote:

From: Murat Nemet-Nejat <[redacted]>
Subject: Re: 100 Thousand Poets for Change Organizes Largest Poetry Event in History - We're almost there! 9/24
To: [redacted]
Date: Thursday, 15 September, 2011, 16:39

There is going to be an extensive series of events in Turkey also many well known poets reading in them.

Ciao,
Murat

2011/9/14 Tomás Ó Cárthaigh <[redacted]>

> *Its a great event to which we are honoured to be contributing to here in Tullamore, Irelanbd through the readings of Anthony Sullivan, Ken Hume, myself and others, and the launch of POETS FOR CHANGE TV @ http://www.world.tc/poets_for_change_tv featuring local poets and global poetry on the topic of change in human rights, the environment and business and society, with more additions daily.*
>
> *We hope to be able to live broadcast a reading from Tullamore if we can.*
>
> *Roll on September 24th!!!!*
>
> "*a person with a good book is never alone... a writer until they've written one is never at peace*" *- www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos*
>
> *--- On Sun, 11/9/11, Michael <[redacted]> wrote:*
>
> *From: Michael <[redacted]>*
> *Subject: 100 Thousand Poets for Change Organizes Largest Poetry Event in History - We're almost there! 9/24*
> *To:* [redacted]

Date: Sunday, 11 September, 2011, 16:28

Contact: Michael Rothenberg

100 Thousand Poets for Change

P.O. Box 870
Guerneville, Ca 95446
Phone: [redacted]
http://www.100TPC.org
[redacted]

100 Thousand Poets for Change Organizes Largest Poetry Event in History

Number of Participants Worldwide Growing Daily

650 events in 450 cities and 95 countries will take place on September 24 to promote environmental, social, and political change. Poets, writers, artists will create, perform and demonstrate in their communities, and decide their own specific area of focus for change within the framework of peace and sustainability, which founder Michael Rothenberg stated, ".is a major concern worldwide and the guiding principle for this global event."

Bob Holman and Margery Snyder, in a recent article on About.com said, "the beauty of the concept of 100 Thousand Poets for Change is that it is completely decentralized and completely inclusive." All those involved are hoping, through their actions and events, to seize and redirect the political and social dialogue of the day and turn the narrative of civilization towards peace and sustainability.

Poetry demonstrations are being organized in political hotspots such as Madison, Wisconsin and Cairo, Egypt. Poetry and peace gatherings are planned in strife-torn Kabul and Jalalabad.

In Mexico there are over 30 events, with 18 poetic actions in Mexico City, where poets as well as environmental and political activists are hoping to encourage reflection and creative responses against systemic violence through the written and the spoken word with day long street events, readings and workshops. More than a third of these events are organized by collectives actively working towards a non-violent approach to solve the country's most pressing problems.

To date there are over 260 events in the United States. There are 20 events

> *statewide in North Carolina where*
> *teacher/poets have mobilized to protest cuts in education funding. And along the Platte River near Omaha,*
> *Nebraska, poets will be demonstrating against TransCanada's planned Keystone XL tar sands pipeline. More examples of events can be found at the 100 Thousand Poets for Change www.100TPC.org. Each*
> *event organizer has an Event Location blog page on the website for posting, poetry, artwork, photos, and*
> *video to document this global mega-event across national borders.*
>
> *Immediately following September 24th all documentation on the 100TPC.org website will be preserved by*
> *Stanford University in California, which has recognized 100 Thousand Poets for Change as an historical event,*
> *the largest poetry reading in history. They will archive the complete contents of the website, 100TPC.org, as part*
> *of their digital archiving program LOCKSS.*
>
> *Founder Michael Rothenberg is a widely known poet, editor of the online literary magazine Bigbridge.org and an*
> *environmental activist based in Northern California.*
>
> *For information contact: http://www.100TPC.org*
> *Contact:* [redacted]
> *Phone:* [redacted]

↑ Index

101. Jessica Wickens
Re: call for submission: Monday Night Issue 11
Tue 20 Sep 2011

You can find links to the other writers in Issue 10 along the right side of the page, listed in alphabetical order. Thanks for reading!

On Fri, Sep 16, 2011 at 9:30 AM, Kulpreet Yadav <[redacted]>wrote:

> *Hello!*
>
> *I find this a bit weird. Issue ten has all works by one writer, Christine Choi. No other soul. Can anyone elaborate please?*
>
> *Kulpreet Yadav*
> *India*

On Tue, Sep 6, 2011 at 1:27 AM, Jessica Wickens <[redacted]
wrote:

**Monday Night* <http://mondaynightlit.com/>, a journal of new literature,*
is
now accepting submissions for Issue 11 (Fall 2012). We publish quality prose
and poetry in online and print editions, from new and emerging writers from
*across the country and around the world. *Monday*
Night<http://mondaynightlit.com/>is distributed at independent*
bookstores and sold on our website.
<http://mondaynightlit.com/>

VIEW Issue 10! <http://mondaynightlit.com/read/10_choi.html>

PURCHASE Issue 10 (U.S. orders)!
<

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cmd=_flow&SESSION=M50iSTmETFYYIjDOrjS2KM9hiIgWzuEjIyMMrK9XHtcjkhVxU8WCg3IQbFG&dispatch=50a222a57771920b6a3d7b606239e4d529b525e0b7e69bf0224adecfb0124e9b61f737ba21b08198b897c0dd9782f17cd822063ff41faaba

PURCHASE Issue 10 (International
orders)!<

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GUIDELINES:

POETRY: Send up to five poems. All styles and lengths are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to three pieces of prose.

TRANSLATIONS: *Welcome in all genres.*

*NO PREVIOUSLY PUBLISHED WORK: We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, please do not submit it to *Monday Night.**

SIMULTANEOUS SUBMISSIONS OKAY: Please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT: Email submissions to [redacted]. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission.

We do not confirm receipt of submissions.

DEADLINE: December 15, 2011

RESPONSE TIME: We will respond to all submissions by February 2012.

> *PAYMENT: Each published writer will receive two copies of the issue in which*
> *their work appears.*
>
> *guidelines*
>
> *--*
> *Kulpreet Yadav*
> *New Delhi*
> *India*
>
> *www.anindianfiction.blogspot.com*
> *www.indian-wine.blogspot.com*
> *www.words-in-pictures.blogspot.com/*

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102. David Kirschenbaum

Boog City presents Poets Wear Prada and Joel Allegretti

Wed 21 Sep 2011

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Poets Wear Prada
(Hoboken, N.J.)

this Tues., Sept. 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Poets Wear Prada
founder Roxanne Hoffman

Featuring readings from

Austin Alexis
Joel Allegretti

Jee Leong Koh
Maria Lisella
Karen Neuberg
Dorinda Wegener
Richard Marx Weinraub
Carol Wiezerbicki

and music from

Joel Allegretti

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Poets Wear Prada
http://pwpbooks.blogspot.com/

Founded in 2006, Poets Wear Prada is a small press devoted to introducing new authors through limited edition, high-quality chapbooks, primarily of poetry.

**Austin Alexis

Austin Alexis has published poetry and flash fiction most recently in VFirst Literary Review—East, Nomad's Choir, Mobius: The Poetry Magazine, Rusty Typer, Dance Macabre, Come Hear (an anthology), Quill and Parchment, and Vox Poetica. His second chapbook, For Lincoln & Other Poems (Poets Wear Prada), was named a Small Press Review "Pick of the Month" and contains a Pushcart Prize nominated poem. One of his short stories was performed at the 2010 Woodstock-Diamond Dance Festival.

**Joel Allegretti
http://www.joelallegretti.com/

Joel Allegretti is a guitarist and songwriter whose influences embrace Anglo-American balladry, blues, Celtic traditions, and even the sounds of India and the Middle East. He occasionally performs as one half of Blue Egypt.

Allegretti is the author of two full-length volumes from The Poet’s Press: The Plague Psalms and Father Silicon, selected by The Kansas City Star as one of 100 Noteworthy Books of 2006, a list that included novels by Cormac McCarthy and Thomas Pynchon. Poets Wear Prada released his third collection, Thrum, a chapbook of poems and poetic essays about musical instruments. His work has appeared in The New York Quarterly, Margie, Fulcrum, Voices in Italian Americana, and Sentence: a Journal of Prose Poetics and many other national journals, as well as on the Best American Poetry blog. Allegretti’s poems were

the basis of two song cycles by Frank Ezra Levy, whose symphonic work is available in the American Classics series on Naxos.

**Jee Leong Koh
http://jeeleong.blogspot.com

Jee Leong Koh is the author of three books of poems, Payday Loans (Poets Wear Prada), and Equal to the Earth and Seven Studies for a Self Portrait (both from Bench Press). Born in Singapore, he lives in New York City, and blogs at the above url.

**Maria Lisella

Maria Lisella's Pushcart Poetry Prize-nominated work appears in Amore on Hope Street (Finishing Line Press) and Two Naked Feet (Poets Wear Prada). Her poetry has appeared in The New York Quarterly, Skidrow Penthouse, Paterson Literary Review, and New Verse News, among others; her latest short story appears in Sweet Lemons 2, Writing with a Sicilian Accent (Legas Press). She co-curates the Italian American Writers Association monthly literary readings at Cornelia St. Cafe on the second Saturday of each month. She is a travel writer by profession.

**Karen Neuberg
http://karenneuberg.blogspot.com/

Karen Neuberg lives in Brooklyn, and West Hurley, N.Y. Her poems have appeared in numerous publications including Big City Lit, decomP, elimae, NewVerseNews, Pirene’s Fountain, Stone Telling, and the anthology Child of My Child. She’s a two-time Pushcart and a Best of the Net nominee, holds an M.F.A. from the New School, and is associate editor of Inertia Magazine and of First Literary Review, East. Her chapbook Detailed Still was published by Poets Wear Prada and is available from Amazon. For more information and links to her online work, visit her website at the above url.

**Dorinda Wegener

Dorinda Wegener holds a M.F.A. from New England College where she was a Joel Oppenheimer Award recipient. Her poems have been published in The Antioch Review, Indiana Review, Hotel Amerika, and Mid-American Review, among many others. She has had the honor of reading with the louderARTS Project in New York City. Her poems “The Harvest” and “Evening Service” were both finalists for the Marlboro Prize as judged by poet Edward Hirsch. She currently resides with her husband and daughter in Staten Island, where she’s a teaching artist of poetry for Teachers & Writers Collaborative. In 2011, Wegener will present a reading and discourse on William Carlos Willams at the Williams Center for the Arts in Rutherford, N.J., as well as join the editorial staff of Green Mountains Review as a reader.

**Richard Marx Weinraub

Related to the Marx Brothers through his mother, Richard Marx Weinraub was born in New York City in 1949; he was a professor of English at the University of Puerto Rico from 1987 through 2010. A book of his poetry, Wonder Bread Hill, was published by the University of Puerto Rico Press. His poetry has appeared in many journals, including The Paris Review, Asheville Poetry Review, South Carolina Review, The Hampden-Sydney Poetry Review, Green Mountains Review, North American Review, Measure, The Evansville Review, Slate, and River Styx. A Spanish translation of Wonder Bread Hill was recently published by Terranova Press. Poets Wear Prada published Heavenly Bodies, a chapbook of his poetry, and a poem from it was nominated for a 2009 Pushcart Prize.

**Carol Wierzbicki

Carol Wierzbicki is a published poet, editor, and reviewer. She has run poetry readings in New York City, and she is co-editor of The Unbearables Worst Book and Sex anthologies. Her latest chapbook is Top Teen Greatest Hits, poems about teen angst (Poets Wear Prada). Her short story, “Mending,” will appear in the summer 2011 issue of Many Mountains Moving.

**Boog City
http://www.boogcity.com/

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea’s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB’s, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Oct. 25
Station Hill Press
http://www.stationhill.org/

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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103. michael farrell

come to our poetry reading if u can like to - sappho oct 4

Wed 21 Sep 2011

Sappho Poetry Readings: "Avant Gaga", a gala night of experimental poetry with Michael Farrell and troupe

Time: October 4, 2011 from 7pm to 9pm
Location: Sappho Books Cafe and Wine Bar
Street: 51 Glebe Pt Rd
City/Town: Sydney
Website or Map: http://www.sapphobooks.com.au/
Phone: 02 9552 4498

A special evening at Sappho featuring...

MICHAEL FARRELL (Melb)
Michael grew up on a dolphin farm where he and his siblings regularly shot each other with animal tranquilizers, or so he recollects. He coedited Out of the Box: Contemporary Australian Gay and Lesbian Poets with Jill Jones. His most recent publication is thempark from Book Thug. He is working on an Australian tribute to John Ashbery. Michael won the Barrett Reid Prize for a 'radical poetry manuscript' with open sesame: an expanded version of that manuscript will be published by Giramondo in 2012. His poetry has been described as 'muppet lyricism'.

TIM WRIGHT (Melb)
is a poet living in Melbourne and a member of the recently founded school of 'relaxed proceduralism'.

ELLA O'KEEFE (Melb)
is a PhD candidate at Deakin University, School of Communication and Creative Arts. She also makes radio, organises festivals, soaks lentils and writes poems (sometimes). She lives in Melbourne and has a terrible sense of direction.

OSCAR SCHWARTZ (Melb)
After forgetting how to speak at the age of 19, Oscar took up the study of poetry. Now, at 23, he realizes that cliches are the only valid form of communication.

ASTRID LORANGE (Syd)
is a grammar machine. She is also an occasional homebrewer and a staunch defender of opacity and ambiguity. She is writing a number of things simultaneously, mostly concerned with the constructive capacities of thinking through language.

TOM LEE (Syd)
When Tom Lee, coming along the passage, walked into the open doorway, he saw that it was raining. It was not raining very much.

NICK WHITTOCK (Melb)
started pumping iron a year ago. You can really notice the results.

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104. Sharon Dolin

Save the date: Oct. 2nd CBA Chapbook Reading with Kimiko Hahn and winner Nehassaiu deGannes!

Wed 21 Sep 2011

Dear Poets and Friends,

The annual Center for Book Arts Letterpress Chapbook Book Party and Reading with judges Kimiko Hahn and Sharon Dolin, plus winner Nehassaiu deGannes and honorable mentions Sue Burton and Mark McKain will take place at the Center on Wed., Oct. 2nd at 6:30pm. Chapbooks and broadsides will be available for purchase.

The Center for Book Arts
28 W. 27th St., 3rd Fl.

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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105. Andy Nicholson

Re: call for submission: Monday Night Issue 11

Wed 21 Sep 2011

Kulpreet,

Christine Choi is the first author in the issue. If you look at the upper-right corner of the page, you'll see links to all the authors in the issue: LaTasha N. Nevada Diggs, Nels Hanson, Don Kingsbury, etc.

Andy Nicholson

On Fri, Sep 16, 2011 at 9:30 AM, Kulpreet Yadav <[redacted]>wrote:

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> *across the country and around the world. *Monday Night*<http://mondaynightlit.com/>is distributed at independent bookstores and sold on our website.*
> *<http://mondaynightlit.com/>*
>
> *VIEW Issue 10! <http://mondaynightlit.com/read/10_choi.html>*

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PURCHASE Issue 10 (International orders)!<

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PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

guidelines

--
Kulpreet Yadav
New Delhi
India

www.anindianfiction.blogspot.com
www.indian-wine.blogspot.com
www.words-in-pictures.blogspot.com/

↑ Index

106. Sharon Dolin

Save the date: Oct. 5th CBA Chapbook Reading with Kimiko Hahn and winner Nehassaiu deGannes!

Wed 21 Sep 2011

Dear Poets and Friends,

The annual Center for Book Arts Letterpress Chapbook Book Party and Reading with judges Kimiko Hahn and Sharon Dolin, plus winner Nehassaiu deGannes and honorable mentions Sue Burton and Mark McKain will take place at the Center on Wed., Oct. 5th at 6:30pm. Chapbooks and broadsides will be available for purchase.

The Center for Book Arts
28 W. 27th St., 3rd Fl.

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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107. Eric Elshtain

New from Beard of Bees

Wed 21 Sep 2011

Please meditate with Stacy Kidd here

http://www.beardofbees.com/kidd.html

and check out her new journal

http://www.intersectionsjournal.org

Best,

Eric E.

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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108. **Martin Richet**

Parution : L'Autobiographie de Gertrude Stein

Wed 21 Sep 2011

Lâ€™autobiographie de Gertrude Stein
A paraÃ®tre en octobre,

Lâ€™autobiographie de Gertrude Stein

par Martin
Richet

Eric Pesty Editeur
128 pages
22,8 x 15,2cm
ISBN :
978-2-917786-12-3
14 euros
http://www.ericpestyediteur.com/

Note de lâ€™Ã©diteur

Lâ€™Autobiographie de Gertrude Stein, par Martin Richet, serait Ã lâ€™Å“uvre de lâ€™auteur amÃ©ricaine ce que Before the Flowers of Friendship Faded Friendship Faded, de Gertrude Stein, est Ã Enfances de Georges Hugnet. Non pas Å“uvre de circonstance comme on lâ€™a souvent cru, oÃ¹ lâ€™ennui et lâ€™indiffÃ©rence amÃ¨nent progressivement une capitulation Ã lâ€™Ã©gard du projet initial de traduction, mais, au sens complexe du terme, un reflet :

Â« Les vÃ©ritables sujets du poÃ¨me, Ã©crit Martin Richet Ã propos de Before the Flowers of Friendship Faded Friendship Faded, sont les prÃ©positions et pronoms, â€œinâ€, â€œwhichâ€, â€œwithâ€, â€œawayâ€..., qui opÃ¨rent et dÃ©finissent constamment le travail de Gertrude Stein. PÃ©nÃ©trant DANS le texte de Georges Hugnet, Stein en capte la construction, lâ€™architecture ou le pliage et Ã©crit, en reflet, AVEC ce quâ€™elle y trouve, les Ã©lÃ©ments ou indices non-ressemblants QUI recrÃ©ent ou traduisent le sujet en lignes et phrases qui se dÃ©collent, aussi, DE leur sujets, du nom des choses, pour affirmer lâ€™intensitÃ© de leurs propres mouvements et de leur Ã©quilibre (...) Â».

A
poursuivre notre analogie, on avancera que lâ€™Autobiographie de Gertrude Stein, non moins que Before the Flowers of Friendship Faded Friendship Faded, forme le projet dâ€™une redÃ©finition
des enjeux de la traduction par lâ€™Ã©criture.

Que ce projet passe par lâ€™Ã©pellation du nom mÃªme de Stein dans un titre volontiers paradoxal : Lâ€™Autobiographie de Gertrude Stein (lui-mÃªme transposÃ© de la fameuse Autobiographie dâ€™Alice Toklas), câ€™est faire droit Ã une intensitÃ© Ã rÃ©inventer, et cela dans la forme Ã©minemment steinienne â€“ et chez elle Ã©galement toujours grammaticale â€“ du portrait.

Ce portrait de Gertrude Stein, le livre de Martin Richet lâ€™effectuera Ã travers lâ€™essai de diverses formes, souvent minimales : quatrains composÃ©s de vers dâ€™un mot, palindromes, acrostiches sur le nom de lâ€™auteur amÃ©ricaine, traductions littÃ©rales ou dÃ©placÃ©es par la postÃ©ritÃ© de Stein, etc. OÃ¹ le minimalisme de la composition confÃ¨re une matÃ©rialitÃ© palpable au phrasÃ©, et une incandescence toute particuliÃ¨re Ã la question du sens, que nâ€™aurait sans doute pas dÃ©savouÃ© lâ€™auteur de Before the Flowers of Friendship Faded Friendship Faded.

Aussi bien : Ã dÃ©plier le nom de Gertrude Stein, le texte sâ€™enjoint-il de rÃ©aliser cette intensitÃ© en quatorze mouvements, que dÃ©signe la table des matiÃ¨res en fin de volume, et qui sont opÃ©rations dialectiques, steiniennes-richetiennes, â€“ ou pour employer ici un mot important, comme celui de mariage. De sorte que lâ€™objet du livre (lâ€™Å“uvre de Stein) nâ€™est jamais indÃ©pendant du regard Ã©rudit portÃ© sur elle et sa postÃ©ritÃ©, ni sÃ©parable des circonstances prÃ©sentes de la composition de cette Â« autobiographie Â» qui en ressaisissent dÃ¨s lors un portrait rÃ©flÃ©chi : tout de mÃ©ditation.

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109. Christophe Casamassima

NEW RELEASE Furniture Press Books: Ryan Eckes, Old News

Wed 21 Sep 2011

Furniture Press Books is thrilled to release Old News by Ryan Eckes. You can buy your copies at Furniture Press Books (furniturepressbooks.com or http://furniturepressbooks.com/books/eckesoldnews/). Just follow the signs!

Eric Baus says

Old News is a real city. Many persons on the pavements. A picture teacher. A brief history of Spirit-matter. A brief history of a lost dog. Total Assets: a flash card with the word *friend* on it. Professional History: picking through the garbage with Gabriel Garcia Marquez. Often it is permitted to return to a factory. A car goes by and it doesn’t explode. What’s it say to all these dead people? White House for rent, 2 bdrms 1 bath. And Stan Mir states

What immediately strikes me about *Old News* is the commingling of journalistic brevity with everyday vernacular. This combination naturally pulls

irony to the surface, which is refreshing in an era when popular culture's version of irony bombards us. Oftentimes, pop culture leads us to believe that irony isn't natural and must be produced for us in the form of a sitcom. In turn, this manufactured irony makes it harder to discern true irony when we encounter it. *Old News* is journalism - objective and informative - but it is journalism written by someone who knows, whether it is 1923 or 2011, what's at the core of everyday life.

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110. Camille Martin

Camille Martin at Grey Borders

Wed 21 Sep 2011

I'm reading in St. Catharines, Ontario, this Friday - about 30 miles from Buffalo:

Grey Borders Reading Series
Niagara Artists Centre
354 St. Paul Street
St Catharines, ON

7:00 pm, Friday, September 23

Readers:
Aisha Sasha John, Shannon Maguire, Camille Martin, and Zorras Multimedia Group

http://www.greyborders.blogspot.com/

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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111. St. Thomasino

Congratulations Mark Young Best Australian Poems via Eratio

Wed 21 Sep 2011

e·

Congratulations to Mark Young whose poem, “A line from Paracelsus,” which appeared in E·ratio 14, was selected by John Tranter for The Best Australian Poems 2011.

Congratulations, Mark Young!

http://www.eratiopostmodernpoetry.com/issue14_Young.html

e·

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112. Rob McLennan

above/ground press: 2012 subscriptions now available,

Thu 22 Sep 2011

The 2012 above/ground press subscription is now available. $50 for everything above/ground press produces to the end of the 2012 calendar year sent directly to your mailbox (or, in some cases, hand-delivered).

And be sure to check out the above/ground press group on facebook, including The Factory Reading Series (celebrating 20 years in January 2012) events at The Carleton Tavern.

YES! I WANT EVERYTHING ABOVE/GROUND PRESS HAS TO OFFER! GIVE ME A 2012 SUBSCRIPTION (STARTING TODAY, THANK GOD) FOR ONLY FIFTY (50) DOLLARS (IN THE US, $50 US).

with recent and forthcoming above/ground publications by: Camille Martin, Dennis Cooley, Robert Kroetsch, Ben Ladouceur, rob mclennan, Ken Norris, Hugh Thomas, Michael Blouin, Christine McNair, derek beaulieu, Paige Ackerson-Kiely, kemeny babineau, Eric Folsom, Ross Brighton, Marilyn Irwin, Shannon Maguire + plenty of others.

give $50 to rob mclennan, or mail:
c/o 402 McLeod Street #3, Ottawa Ontario Canada K2P 1A6

paypal available via www.robmclennan.blogspot.com

regular notices are also sent out through an email list of Ottawa-area literary events. to get on the list, email me at [redacted]

http://abovegroundpress.blogspot.com/2011/09/2012-subscriptions-now-available.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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113. amy king
OT: On-site Childcare @ AWP - Cast your vote?
Thu 22 Sep 2011

I created a petition this morni
---------- Forwarded message ---------

I created a petition this morning to put pressure on AWP to provide on-site childcare for participants.

Please sign if you agree with this action. Also, non-parents, feel free to sign in solidarity.

Take Care,

Sandra Simonds

https://www.change.org/petitions/awp-to-accommodate-on-site-childcare-for-conference-participants?utm_medium=facebook&utm_source=share_petition&utm_term=own_wall

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Amy's Alias
+ http://amyking.org/
****

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114. Patrick F. Durgin
Three "newish" Kenning Editions books 40% off!
Thu 22 Sep 2011

Small Press Distribution is offering no less than three Kenning Editions titles among their staff picks for a 40% discount, now through October 15th! Including: Ambient Parking Lot, by Pamela Lu, Some Math, by Bill Luoma, and The Kenning Anthology of Poets Theater 1945-1985, edited by Kevin Killian and David Brazil. Click on over to http://www.spdbooks.org/pages/events/staffpickssale.aspx

Other recent titles from Kenning Editions: Left Having, by Jesse Seldess, Waveform, by Amber DiPietra and Denise Leto, and Insomnia and the Aunt, by Tan Lin. Details at www.kenningeditions.com

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115. Adam Fieled

I.T. (Internet Theory) posts revised

Thu 22 Sep 2011

The I.T. (Internet Theory) posts which originally appeared on Stoning the Devil in 2009 and later migrated to their own blog and have been reworked, revised, and tuned up:

http://internettheory.blogspot.com/2011/02/it-and-historicity.html

http://internettheory.blogspot.com/2011/02/it-and-reconditioning.html

http://internettheory.blogspot.com/2011/02/speech-as-text.html

http://internettheory.blogspot.com/2011/02/on-possibility-of-net-theory.html

http://internettheory.blogspot.com/2011/02/reading-facebook.html

http://internettheory.blogspot.com/2011/02/body-family-jesus-america-pt1.html

http://internettheory.blogspot.com/2011/02/body-family-jesus-america-pt2.html

http://internettheory.blogspot.com/2011/02/net-consciousness.html

http://internettheory.blogspot.com/2011/02/it-red-and-blue.html

There may be more to come soon.
Thanks!
Adam Fieled [redacted]

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116. Kyle Schlesinger

Two Jobs

Fri 23 Sep 2011

There are two positions available at UHV: Chair of Humanities & Lecturer in English.

Chair of the Humanities Division of the School of Arts and Sciences. The Division of Humanities offers bachelor's programs in BAAS, Communication, English, and History, and has robust Master's Programs in Publishing and Interdisciplinary Studies. It also anticipates launching Bachelor's Programs in Spanish and Communication Design no later than the fall of 2012. In addition, the division is seeking to enrich its programmatic offerings in other areas as well. The humanities division has over 1,400 majors, twenty full-time faculty, and is home to the Cuneiform Press, Dark Sky, Society for Critical Exchange, Fiction Collective Two, Centro Victoria, and two internationally distributed journals: American Book Review (http://americanbookreview.org) and symploke (www.symploke.org).

Lecturer in English in the School of Arts and Sciences. The position requires teaching core composition classes though there may be opportunity to teach some upper-division and graduate classes in English and courses in our MS in Publishing program. The School of Arts and Sciences is home to the Society for Critical Exchange, Cuneiform Press, Centro Victoria, Dark Sky, and two internationally distributed journals: American Book Review (http://americanbookreview.org) and symploke (www.symploke.org).

More details about both positions are available at:
https://uhv.simplehire.com/applicants/jsp/shared/search/SearchResults_css.jsp

Please drop me a line with any questions.

Cheers,

Kyle
--
Dr. Kyle Schlesinger
Assistant Professor of Communication Design and English
Center for Literary Publishing
University of Houston-Victoria
College of Arts and Sciences
3007 North Ben Wilson
Victoria, TX 77901-5731
p. [redacted]
f. [redacted]

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117. Jerome Rothenberg
new york in the fall -- address and dates
Fri 23 Sep 2011

Once again Diane Rothenberg and I are off on a big trip, this one a three-month stay in New York City - September 30 through December 27 - as a return to native grounds and a chance to spend time with family & friends and to check on the possibilities of working/writing in a home away from home. The living and mailing address (for letters & small packets only) will be c/o Lee Ann Brown, 435 West 22nd Street, New York, NY 10011, and we'll be available throughout at this email jrothenberg at cox.net and via our cell phone [redacted].

There will also be a few readings and related events along the way, the following being the ones presently on tap:

Fifty year retrospective reading, Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker), with guest readers Bob Holman, Pierre Joris, Anne Waldman, Charlie Morrow, Lee Ann Brown & Tony Torn, Anne Tardos, Mark Weiss, & others TBA, October 2, 8:00 p.m. to midnight.

Lunch & poetry reading, with Amish Travedi, at the Arts Cafe, Kelly Writers House, University of Pennsylvania, Philadelphia, October 12 at noon.

Participant, group reading with Clayton Eshleman, for Aimé Césaire's Solar Throat Slashed, The Poetry Project, 10th Street and 2nd avenue, October 19, 8:00 p.m.

Reading and seminar, The Poetics Program, SUNY Buffalo, October 25-26, details through Dennis Tedlock and the McNulty Chair.

Group reading for launch of Frank Kuenstler's The Enormous Chorus, CUE Art Foundation, 511 West 25 Street, October 27, 6:00 p.m.

Performance, poetry and music, with Charlie Morrow at The Stone, corner of avenue C and 2nd street, October 30, 10:00 p.m.

Reading & performance, with Judith Malina and Frank London, in "Jewish Art for the New Millennium," Daily Forward series, tentative date: November 3, time and venue TBA.

Lecture & reading, "Technicians of the Sacred & the Search for Origins," Poets House 25th Anniversary Program, 10 River Terrace (at Murray Street), November 8, 7:00 p.m.

80th Birthday all day event with numerous guest performers and presenters, The Graduate Center, City University of New York, December 9; details available from Charles Bernstein and/or Pierre Joris.

More to follow, as needed.

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118. **amy king**

OT: On-site Childcare @ AWP - Cast your vote?

Fri 23 Sep 2011

Thanks for signing the petition to show your support, Tad! It's strange: mostly women have signed. Don't men who write and attend AWP also have children?

Not so incidentally, someone asked me off-list about the actual logistics of getting childcare at AWP - Christian Teresi spoke with Sandra yesterday and reported that it would cost AWP $70k to do so. I haven't done the research, but a rough calculation suggests that with over 9,000 attendees, that would raise the cost for everyone by $7.75 per person. As a non-parent, I would be willing

to pay such a fee to help the writing community fare better for writers who have children. I mean, I think that's key, isn't it? We're writers who attend the conference for a variety of reasons, together? As a community? I'd give up the cost of one of the many drinks AWP attendees incur for such a cause. Or am I just being sentimental?

I know other conferences have handled childcare for their members, some not even on the scale of AWP -- can anyone weigh in with the logistics on such a long overdue and sorely needed "technicality"?

Thanks much,

Amy

---------- Forwarded message ---------

I created a petition this morning to put pressure on AWP to provide on-site childcare for participants.

Please sign if you agree with this action. Also, non-parents, feel free to sign in solidarity.

Take Care,

Sandra Simonds

https://www.change.org/ petitions/awp-to-accommodate- on-site-childcare-for-conference-participants?utm_ medium=facebook&utm_source= share_petition&utm_term=own_ wall

****

Amy's Alias
+ http://amyking.org/
****

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119. **michael farrell**

Re: Congratulations Mark Young Best Australian Poems via Eratio

Fri 23 Sep 2011

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cool -its shaping up to be a wild anthology from the little i know - theres 1 poem at least from marks magazine otoliths - sam langers into the index

m

> *Date: Wed, 21 Sep 2011 18:45:19 -0400*
> *From:* [redacted]
> *Subject: Congratulations Mark Young Best Australian Poems via Eratio*
> *To:* [redacted]

> *e·*
>
> *Congratulations to Mark Young whose poem, "A line from Paracelsus," which appeared in E·ratio 14, was selected by John Tranter for The Best Australian Poems 2011.*
>
> *Congratulations, Mark Young!*
>
> *http://www.eratiopostmodernpoetry.com/issue14_Young.html*
>
> *e·*

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120. Tomás Ó Cárthaigh

Culture Night vs 100 000 Poets for Change, Edenderry, Co. Offaly, Ireland

Fri 23 Sep 2011

Photos:

We had planned to do a reading for the 100000 Poets for Change event in Tullamore, but a family illness on my part, and sheer lack of co-ordination meant it did not come to be. While quering venues, our good friend Ken Hume got invitede to Culture Night in Edenderry, an annual cultural event in Ireland, held for the first time outside of Dublin.

And so we renegades of the Tullamore Rhymers Club decided to infiltrate the event and merge ours with theirs, and so a day early we kicked off 100000 Poets for Change at the Culture Night in the Library in Edenderry in Co. Offaly... as you do!

The eveening started off with Irish traditional music from members of Edenderry Ceoltas (Irish music society) that featured a man and a number of young relatives on banjo / ukelele, accordians and a harp, the latter of which was excellent considering the young age of the harpist.

A talk, morelike conversation from Geraldine O' Neill about how she got into writing stories and books kept all agog for a half hour or so, after which we had a break for more wine, skewered cheeses, salmon on crackers and other delicacies I could not recognise but ate reguardless. It must have been the wine, but they tasted lovely reguardless!!!

After that Ken Hume read out poems about a local charachter here in Tullamore, and another two poems, and read Anthony Sullivans 911 piece recently published in the Midland Tribune.

Then his mother Triona read out two of her pieces to great acclaim.

She was followed by a local poetess Fionnula ? who had three evocative non rhyming poems, one on the loss of her sister as a child, and another on street signs of all things, and my favourite one, about the bog.

Being up next, I kept to the theme and read my poem "Walking the Bog", followed it up with "Out of Tune" before finishing up with "Fate and Faiths".

Geraldine O Neill took the stage again and gave tips about writing, afterwhich the usual thanks to all was given by the county librarian and the librarian of Edenderry, and we had a chat and mingled a bit before heading home from a very enjoyable night.

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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121. Murat Nemet-Nejat

Re: new york in the fall -- address and dates

Fri 23 Sep 2011

We are all looking forward to your coming!
Affectionately,
Murat

On Fri, Sep 23, 2011 at 12:08 PM, Jerome Rothenberg <[redacted]>wrote:

> *Once again Diane Rothenberg and I are off on a big trip, this one a three-month stay in New York City - September 30 through December 27 - as a return to native grounds and a chance to spend time with family & friends and to check on the possibilities of working/writing in a home away from home. The living and mailing address (for letters & small packets only) will be c/o Lee Ann Brown, 435 West 22nd Street, New York, NY 10011, and we'll be available throughout at this email jrothenberg at cox.net and via our cell phone [redacted].*
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> *There will also be a few readings and related events along the way, the following being the ones presently on tap:*
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& others TBA, October 2, 8:00 p.m. to midnight.

Lunch & poetry reading, with Amish Travedi, at the Arts Cafe, Kelly Writers House, University of Pennsylvania, Philadelphia, October 12 at noon.

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80th Birthday all day event with numerous guest performers and presenters, The Graduate Center, City University of New York, December 9; details available from Charles Bernstein and/or Pierre Joris.

> *More to follow, as needed.*

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122. Nicholas Leaskou
Poet As Radio: Carrie Hunter on 9/24
Fri 23 Sep 2011

This Saturday, 9am-10am, join POET AS RADIO for Part 1 of our interview with Carrie Hunter who will read fromâ€”and discussâ€”her book The Incompossible (Black Radish). Listen live at http://savekusf.org/.
Â
Carrie Hunter received her MFA/MA in the now defunct Poetics program at New College of California, and edits the small chapbook press, ypolita press. She has several chapbooks, including Vorticells (Cy Gist Press), Kine(sta)sis (Dusie), The Unicorns (Dusie), A Musics (Arrow as Aarow), and Diary (Dusie). She lives in San Francisco.
Â
For more info about POET AS RADIO, and to listen to archived shows, go to http://poetasradio.blogspot.com/.
Â
To contact us about upcoming events or show ideas, email us at: [redacted].
Â
Delia Tramontina
Jay Thomas
Nicholas Leaskou
Â

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123. Anny Ballardini
An Anthology and an Event
Sat 24 Sep 2011

Dear All,

Together with Michael Rothenberg and a conspicuous number of poets around the world that have organized Poetry Readings on September 24, today, Obododimma Oha and I are announcing the *100Thousand Poets for Change Anthology*. It is our pleasure to introduce those poets who have joined the Poetsâ€™ Corner with their work:

*
*

Â· Red Slider <http://www.fieralingue.it/corner.php?pa=printpage&pid=3599> *Â·* John B. Lee <http://www.fieralingue.it/corner.php?pa=printpage&pid=3600> *Â·* Dennis Barone<http://www.fieralingue.it/corner.php?pa=printpage&pid=3606> *Â·* Elizabeth Smither<http://www.fieralingue.it/corner.php?pa=printpage&pid=3607> *Â·* Marc Olmsted<http://www.fieralingue.it/corner.php?pa=printpage&pid=3608> *Â·* Edward Mycue<http://www.fieralingue.it/corner.php?pa=printpage&pid=3609> *Â·* Martin Achatz<http://www.fieralingue.it/corner.php?pa=printpage&pid=3610> *Â·* Beverly Matherne<http://www.fieralingue.it/corner.php?pa=printpage&pid=3611> *Â·* Joanne Kyger<http://www.fieralingue.it/corner.php?pa=printpage&pid=3612> *Â·* Susan Terris<http://www.fieralingue.it/corner.php?pa=printpage&pid=3613> *Â·* Ro Mayer <http://www.fieralingue.it/corner.php?pa=printpage&pid=3614> *Â· * Lynn Strongin <http://www.fieralingue.it/corner.php?pa=printpage&pid=3615> *Â·* Mark Spitzer<http://www.fieralingue.it/corner.php?pa=printpage&pid=3616> *Â·* Geoffrey Gatza<http://www.fieralingue.it/corner.php?pa=printpage&pid=3621> *Â·* Grace Cavalieri<http://www.fieralingue.it/corner.php?pa=printpage&pid=3622> *Â·* Paul E. Nelson<http://www.fieralingue.it/corner.php?pa=printpage&pid=3626> *Â·* Richard Dillon<http://www.fieralingue.it/corner.php?pa=printpage&pid=3627> *Â·* Paolo Dalponte<http://www.fieralingue.it/corner.php?pa=printpage&pid=3628> *Â·* Jill Chan <http://www.fieralingue.it/corner.php?pa=printpage&pid=3629> * Â·* Christina Pacosz<http://www.fieralingue.it/corner.php?pa=printpage&pid=3630> *Â·* Basil King <http://www.fieralingue.it/corner.php?pa=printpage&pid=3631> *Â·* Barry Alpert<http://www.fieralingue.it/corner.php?pa=printpage&pid=3633> *Â·* Randolph Healy<http://www.fieralingue.it/corner.php?pa=printpage&pid=3634> *Â·* AndrÃ© Spears <http://www.fieralingue.it/corner.php?pa=printpage&pid=3635>*Â·* Mark Wallace<http://www.fieralingue.it/corner.php?pa=printpage&pid=3637> *Â·* Charles Frederickson<http://www.fieralingue.it/corner.php?pa=printpage&pid=3638> *Â·* Larissa Shmailo<http://www.fieralingue.it/corner.php?pa=printpage&pid=3639> *Â·* Jason Braun <http://www.fieralingue.it/corner.php?pa=printpage&pid=3649> *Â·* Jeff Harrison<http://www.fieralingue.it/corner.php?pa=printpage&pid=3650> *Â·* Basil King's Ark<http://www.fieralingue.it/corner.php?pa=printpage&pid=3651> *Â·*

Michele Pierri<http://www.fieralingue.it/corner.php?pa=printpage&pid=3652> *Â·* Hoshang Merchant<http://www.fieralingue.it/corner.php?pa=printpage&pid=3653> *Â·* Kathy Figueroa<http://www.fieralingue.it/corner.php?pa=printpage&pid=3657> *Â·* Christopher Barnes<http://www.fieralingue.it/corner.php?pa=printpage&pid=3658> *Â·* Benjamin E. Nardolilli<http://www.fieralingue.it/corner.php?pa=printpage&pid=3659> *Â·* Marton Koppany<http://www.fieralingue.it/corner.php?pa=printpage&pid=3660> *Â·* Karen Margolis<http://www.fieralingue.it/corner.php?pa=printpage&pid=3667> *Â·* Obododimma Oha<http://www.fieralingue.it/corner.php?pa=printpage&pid=3675> *Â·* Jared Schickling<http://www.fieralingue.it/corner.php?pa=printpage&pid=3676> *Â·* Mike J. Gallagher<http://www.fieralingue.it/corner.php?pa=printpage&pid=3681> *Â·* Maria Damon <http://www.fieralingue.it/corner.php?pa=printpage&pid=3682> *Â·* Devreaux Baker <http://www.fieralingue.it/corner.php?pa=printpage&pid=3683>*Â·* Hammond Guthrie <http://www.fieralingue.it/corner.php?pa=printpage&pid=3684> *Â·* A. D. Winans <http://www.fieralingue.it/corner.php?pa=printpage&pid=3686> *Â·* Berty Skuber <http://www.fieralingue.it/corner.php?pa=printpage&pid=3690> *Â·* Jane Nakagawa ï¼ˆä¸-å·ã,¸ã,§ãƒ¼ãƒ³ï¼‰<http://www.fieralingue.it/corner.php?pa=printpage&pid=3705> *Â·* Alejandro Thornton<http://www.fieralingue.it/corner.php?pa=printpage&pid=3706> *Â·* Rayn Roberts<http://www.fieralingue.it/corner.php?pa=printpage&pid=3721> *Â·* Jim Leftwich<http://www.fieralingue.it/corner.php?pa=printpage&pid=3722> *Â·* Diana Magallon<http://www.fieralingue.it/corner.php?pa=printpage&pid=3723> *Â·* Ed Coletti <http://www.fieralingue.it/corner.php?pa=printpage&pid=3724> *Â·* Peter Ciccariello<http://www.fieralingue.it/corner.php?pa=printpage&pid=3728> *Â·* Amy Kohut <http://www.fieralingue.it/corner.php?pa=printpage&pid=3738> * Â·* Bina Sarkar Ellias<http://www.fieralingue.it/corner.php?pa=printpage&pid=3739> *Â·* Taylor Graham<http://www.fieralingue.it/corner.php?pa=printpage&pid=3740> *Â·* Carol Novack<http://www.fieralingue.it/corner.php?pa=printpage&pid=3747> *Â·* Jon Corelis <http://www.fieralingue.it/corner.php?pa=printpage&pid=3748> *Â·* Paul Vangelisti<http://www.fieralingue.it/corner.php?pa=printpage&pid=3750> *Â·* Paul Lobo PortugÃ©s<http://www.fieralingue.it/corner.php?pa=printpage&pid=3751> *Â·* Walter Keyombe<http://www.fieralingue.it/corner.php?

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<http://www.fieralingue.it/corner.php?pa=printpage&pid=3855>

My Editorial: http://www.fieralingue.it/corner.php?pa=printpage&pid=3598

Our Call for work:
http://www.fieralingue.it/corner.php?pa=printpage&pid=3596

The direct link to the Anthology:
http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=393

Best wishes, Anny Ballardini and Obododimma Oha

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing
star!
Friedrich Nietzsche

Â« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae Â»
Giovenale

↑ Index

124. Adam Fieled
"*Internet Theory and the Threat of Commodification*"
Sat 24 Sep 2011

This post has also been revised and reworked, and was left out of the last grouping:

http://internettheory.blogspot.com/2011/02/it-and-threat-of-commodification.html

Thanks,
Adam Fieled [redacted]

↑ Index

125. Tomás Ó Cárthaigh

As 100000 Poets for Change draws to a close...

Sat 24 Sep 2011

As 100000 Poets for Change draws to a close, I say a big YAY! to all who have taken part. A small idea, a little belief, a big effort and a massive success!!!!

As part of the Tullamore contribution, we wrote a series of poems to suit the occasion, and the latest one I wrote is a haiku sequence (poem of multiple verses which are all haiku, non rhyming).

1:03

> "Occupy!" The Wall Street Occupation 2011 - A silent movie poem.

Before I sleep, Ill share a last video of mine based on the Wall Street occupations this week. Its a silent one, unlike my normal poetry videos, feel free to share!!!

"Occupy" The Wall Street Occupation 2011

Wall Street was occupied multiple times by anti-capitalist and anti-globalization protestors in the past weeks. These protestors get minimum coverage in the mainstream media, so it is left to viral news videos on YouTube and Indymedia, Twitter and Facebook to get the message out there, that at the heart of the American financial system founded on Usury, there are people objecting, protesting and making their voices heard. They can ignore the people, but they cannot keep them silent. They can control where the people walk on the streets, but they cant keep the people off of the streets.

I have had enough!
Bankers gamble with money: we
Pay with our lives...

We will be heard loud
Whose future is destroyed by them
Whose gain is our loss

Our tomorrow will
Be better, for we all now
Occupy today

We occupy here
Greedy capitalism's heart
We squeeze out its life

What's my job, you ask?
Fight injustice, for justice
That's all of our jobs!

Poets for Change has been quite an event!!! As Michael Rothenberg would say... "YAY"!

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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126. Tony Trigilio
Reading, Village Books, Sat., Oct. 1
Sun 25 Sep 2011

Hi all--

I'll be reading from /Historic Diary/ this Saturday, Oct. 1 (7pm), at Village Books (1200 11th St., Bellingham, WA). Please spread the word to friends in the Pacific Northwest. More info here:

http://www.villagebooks.com/village-books-tony-trigilio-10/01/11

Best,
Tony

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127. Lisa Jarnot
looking for photos of Robert Duncan
Sun 25 Sep 2011

Hi All,

My Robert Duncan biography is in production with UCal Press and I still need a few photos. Does anyone have anything in a private archive? Or have you seen something good in a library archive? (I've already been through the collection at Buffalo.) I'm looking for unusual unpublished things.

Thanks,
Lisa Jarnot
[redacted]

↑ Index

128. Camille Martin
Camille Martin and Jim Johnstone at Boneshaker
Sun 25 Sep 2011

I'm excited to be reading with Jim Johnstone this Tuesday - if you're going to be in Toronto, please come!

Tuesday, September 27, 7:00pm - 8:30pm
1748 St. Clair Ave West- St. Clair/Silverthorn Library
Toronto

Boneshaker Reading Series
hosted by Lillian Necakov

Camille Martin, a Toronto poet and collage artist, is the author of Sonnets (Shearsman), Codes of Public Sleep (BookThug), and Sesame Kiosk (Potes & Poets). Recent poetry projects: “Looms,” a collection of layered narratives, and “The Evangeline Papers,” a poetic sequence based on her Acadian/Cajun heritage and her participation in archaeological digs at an eighteenth-century village in Nova Scotia (finds: ancestral pipes and wine bottles).

Jim Johnstone is the author of 3 books of poetry including *Sunday, the locusts* (Tightrope Books, 2011) and *Patternicity* (Nightwood Editions, 2010), which contains a suite of poems that won a 2008 CBC Literary Award.

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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129. Trisha Low

Segue 10/1: Matthew Abess & Laura Neuman!

Sun 25 Sep 2011

Please join us for the first reading of the 2011–2012 Segue season!

The Segue Reading Series presents
*Matthew Abess *&* Laura Neuman*
Saturday, October 1 | 4 PM
308 Bowery | Admission $6
*
Matthew Abess* is a writer from Miami Beach, where he is the curatorial research assistant at The Wolfsonian-FIU. His curatorial work has included *Make
Perhaps This Out Sense Of Can You*, an exhibition of the visual and sound

poetry of Bob Cobbing (University of Pennsylvania Libraries, 2007);* Audio Selections from the Sackner Archive* (UbuWeb); and, most recently, *Rewriting the World: Primers and Poetry in the Age of Confusion *(The Wolfsonian-FIU, 2011). Erasures, epics and magnum opus in progress.

*Laura Neuman *is a poet from San Francisco. This fall, she is teaching a poetry workshop at Temple University, and writing about dance with the Philadelphia-based project, Think(ing) Dance. From 2007–2011, she performed and co-created dances with The Workshop for Potential Movement. Some of her poems can be found in *The Brooklyn Rail*.

Hope to see you there!

Kaegan Sparks & Trisha Low, curators

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130. **Joe Safdie**

Re: new york in the fall -- address and dates

Sun 25 Sep 2011

Murat,

I'll tell them to give you a kiss on the cheek for me when they get there.

To all my other old friends, I'm back on the BuffPo list after five years or so . . . has anything changed?

Joe Safdie

On Sep 23, 2011, at 4:29 PM, Murat Nemet-Nejat wrote:

> *We are all looking forward to your coming!*
> *Affectionately,*
> *Murat*
>
> *On Fri, Sep 23, 2011 at 12:08 PM, Jerome Rothenberg <[redacted]>wrote:*
>
> *Once again Diane Rothenberg and I are off on a big trip, this one a three-month stay in New York City - September 30 through December 27 - as a return to native grounds and a chance to spend time with family & friends and to check on the possibilities of working/writing in a home away from home. The living and mailing address (for letters & small packets only) will be c/o Lee Ann Brown, 435 West 22nd Street, New York, NY 10011, and we'll be available throughout at this email jrothenberg at cox.net and via our cell phone [redacted].*

There will also be a few readings and related events along the way, the following being the ones presently on tap:

Fifty year retrospective reading, Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker), with guest readers Bob Holman, Pierre Joris, Anne Waldman, Charlie Morrow, Lee Ann Brown & Tony Torn, Anne Tardos, Mark Weiss, & others TBA, October 2, 8:00 p.m. to midnight.

Lunch & poetry reading, with Amish Travedi, at the Arts Cafe, Kelly Writers House, University of Pennsylvania, Philadelphia, October 12 at noon.

Participant, group reading with Clayton Eshleman, for Aimé Césaire's Solar Throat Slashed, The Poetry Project, 10th Street and 2nd avenue, October 19, 8:00 p.m.

Reading and seminar, The Poetics Program, SUNY Buffalo, October 25-26, details through Dennis Tedlock and the McNulty Chair.

Group reading for launch of Frank Kuenstler's The Enormous Chorus, CUE Art Foundation, 511 West 25 Street, October 27, 6:00 p.m.

Performance, poetry and music, with Charlie Morrow at The Stone, corner of avenue C and 2nd street, October 30, 10:00 p.m.

Reading & performance, with Judith Malina and Frank London, in "Jewish Art for the New Millennium," Daily Forward series, tentative date: November 3, time and venue TBA.

Lecture & reading, "Technicians of the Sacred & the Search for Origins," Poets House 25th Anniversary Program, 10 River Terrace (at Murray Street), November 8, 7:00 p.m.

> *80th Birthday all day event with numerous guest performers and presenters, The Graduate Center, City University of New York, December 9; details available from Charles Bernstein and/or Pierre Joris.*
>
> *More to follow, as needed.*

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131. **Murat Nemet-Nejat**

Re: new york in the fall -- address and dates

Sun 25 Sep 2011

Joe,
I am looking forward to the kiss. Tell me what differences you see.
Affectionately,
Murat

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> *Murat,*
>
> *I'll tell them to give you a kiss on the cheek for me when they get there.*
>
> *To all my other old friends, I'm back on the BuffPo list after five years or so . . . has anything changed?*
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available from Charles Bernstein and/or Pierre Joris.

More to follow, as needed.

guidelines

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132. Eric Linsker
Submit to The Claudius App
Sun 25 Sep 2011

The Claudius App, an online journal of negative reviews and poems, is now accepting submissions for its second issue, deadline November 15th. The first issue, cached into eternity at www.theclaudiusapp.com, included work by or attributed to: Charles Bernstein, Joshua Clover, Robert Fernandez, Simon

Jarvis, Kent Johnson, Francesca Lisette, Joe Luna, Marianne Morris, Geoffrey G. O'Brien, Vanessa Place, Rod Smith, and Keston Sutherland. In addition to poems and negative reviews of contemporary books of poetry, we're also potentially interested in negative reviews of groups of books, groups of poems, magazines (including our own), aesthetic movements (including our own), proleptic reviews of books yet to appear, redundantly ad hominem obituaries, etc. etc. Query [redacted] for more information.

Please do be advertised that this is neither the Battlefield Where The Moon Says I Love You nor The Balcony Where The Sun Says Good Morning. The moon in our bureau mirror will be delivered of neither pathos nor pity, is against both labor and love and any preposition that might come between them. Spray paint made pointillism obsolete. We're working on makeup but will never quit smoking: any cancer's worth giving our loved ones the opportunity for grand gestures.

Plutarch Lives! As for your monthly Ode to the National Grid, we know that pentameter rolls through all things, so take a number. "The second showerhead of your heavenly shower has been turned off in an effort to conserve our most precious natural resource," but we'll sooner die with our money in our pockets than step into that river twice. May you meet us there on the rocky banks, at the warier end of November, when our contrails will return into snow.

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133. Jerome Rothenberg
AUTUMN IN NEW YORK -- an itinerary
Mon 26 Sep 2011

[Pardon to those who have previously received this.]
Once again Diane Rothenberg and I are off on a big trip, this one a three-month stay in New York City - September 30 through December 27 - as a return to native grounds and a chance to spend time with family & friends and to check on the possibilities of working/writing in a home away from home. The living and mailing address (for letters & small packets only) will be c/o Lee Ann Brown, 435 West 22nd Street, New York, NY 10011, and we''ll be available throughout at this email jrothenberg at cox.net and via our cell phone [redacted].

There will also be a few readings and related events along the way, the following being the ones presently on tap:

Fifty year retrospective reading, Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker), with guest readers Bob Holman, Pierre Joris, Anne

Waldman, Charlie Morrow, Lee Ann Brown & Tony Torn, Anne Tardos, Mark Weiss, & Demosthenes Agrafiotis. October 2, 8:00 p.m. to midnight.

Lunch & poetry reading, with Amish Travedi, at the Arts Cafe, Kelly Writers House, University of Pennsylvania, Philadelphia, October 12 at noon.

Participant, group reading with Clayton Eshleman, for Aimé Césaire's Solar Throat Slashed, The Poetry Project, 10th Street and 2nd avenue, October 19, 8:00 p.m.

Reading and seminar, The Poetics Program, SUNY Buffalo, October 25-26, details through Dennis Tedlock and the McNulty Chair.

Group reading for launch of Frank Kuenstler's The Enormous Chorus, CUE Art Foundation, 511 West 25 Street, October 27, 6:00 p.m.

Performance, poetry and music, with Charlie Morrow at The Stone, corner of avenue C and 2nd street, October 30, 10:00 p.m.

Reading & performance, with Judith Malina and Frank London, in "Jewish Art for the New Millennium," Daily Forward series, tentative date: November 3, time and venue TBA.

Lecture & reading, "Technicians of the Sacred & the Search for Origins," Poets House 25th Anniversary Program, 10 River Terrace (at Murray Street), November 8, 7:00 p.m.

80th Birthday all day event with numerous guest performers and presenters, The Graduate Center, City University of New York, December 9; details available from Charles Bernstein and/or Pierre Joris.

More to follow, as needed.

↑ Index

134. Stephen McCaffery
RON SILLIMAN READS IN BUFFALO
Mon 26 Sep 2011

Ron Silliman reads at the Western New York Book Artists Center at 468 Washington St. Buffalo, Friday Sept. 30 at 8pm as part of UB Poetics Plus.

Steve Mc Caffery

↑ Index

135. Marthe Reed

Re: new york in the fall -- address and dates

Mon 26 Sep 2011

A wonderful celebration of your rich poetic life, Jerry. I send love and warmest wishes for many happy returns of the day.

love to you and Diane,
Marthe

On Fri, Sep 23, 2011 at 11:08 AM, Jerome Rothenberg <[redacted]>wrote:

> *Once again Diane Rothenberg and I are off on a big trip, this one a three-month stay in New York City - September 30 through December 27 - as a return to native grounds and a chance to spend time with family & friends and to check on the possibilities of working/writing in a home away from home. The living and mailing address (for letters & small packets only) will be c/o Lee Ann Brown, 435 West 22nd Street, New York, NY 10011, and we'll be available throughout at this email jrothenberg at cox.net and via our cell phone [redacted].*
>
> *There will also be a few readings and related events along the way, the following being the ones presently on tap:*
>
> *Fifty year retrospective reading, Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker), with guest readers Bob Holman, Pierre Joris, Anne Waldman, Charlie Morrow, Lee Ann Brown & Tony Torn, Anne Tardos, Mark Weiss, & others TBA, October 2, 8:00 p.m. to midnight.*
>
> *Lunch & poetry reading, with Amish Travedi, at the Arts Cafe, Kelly Writers House, University of Pennsylvania, Philadelphia, October 12 at noon.*
>
> *Participant, group reading with Clayton Eshleman, for Aimé Césaire's Solar Throat Slashed, The Poetry Project, 10th Street and 2nd avenue, October 19, 8:00 p.m.*
>
> *Reading and seminar, The Poetics Program, SUNY Buffalo, October 25-26, details through Dennis Tedlock and the McNulty Chair.*

> *Group reading for launch of Frank Kuenstler's The Enormous Chorus, CUE Art Foundation, 511 West 25 Street, October 27, 6:00 p.m.*
>
> *Performance, poetry and music, with Charlie Morrow at The Stone, corner of avenue C and 2nd street, October 30, 10:00 p.m.*
>
> *Reading & performance, with Judith Malina and Frank London, in "Jewish Art for the New Millennium," Daily Forward series, tentative date: November 3, time and venue TBA.*
>
> *Lecture & reading, "Technicians of the Sacred & the Search for Origins," Poets House 25th Anniversary Program, 10 River Terrace (at Murray Street), November 8, 7:00 p.m.*
>
> *80th Birthday all day event with numerous guest performers and presenters, The Graduate Center, City University of New York, December 9; details available from Charles Bernstein and/or Pierre Joris.*
>
> *More to follow, as needed.*

--

Marthe Reed
Director of Creative Writing
Assistant Professor
English Department
UL Lafayette
[redacted]

http://www.ucs.louisiana.edu/~mxr5675/home.html

http://nous-zot.blogspot.com/

http://www.blackradishbooks.org/Reed.html

http://blackradishblog.blogspot.com/

<http://www.blackradishbooks.org/Reed.html>*Gaze *at SPD
http://www.spdbooks.org/Producte/9780982573105/gaze.aspx

“Where do they teach you to talk like this? Sell crazy someplace else. We’re all stocked up here.” --Jack Nicholson in "As Good As It Gets"

P* **Please do not print this e-mail unless you really need to.*

↑ Index

136. Camille Martin

Traveling with Pessoa: “The universe isn’t mine: it’s me.”

Mon 26 Sep 2011

"Slow Remains," a little film I made with videos taken during my train ride to St. Catharines to read at the Grey Borders Poetry Series, is on YouTube:

http://www.youtube.com/watch?v=VTAL1m4ll7g

And Rogue Embryo wrote a short essay about trains, poetry, and Pessoa:

http://rogueembryo.wordpress.com/2011/09/26/the-universe-isn%E2%80%99t-mine-it%E2%80%99s-me/

Cheers!
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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137. Lucas Klein

Xi Chuan Poetry blog Notes on the Mosquito

Tue 27 Sep 2011

Friendsâ€”

To promote my forthcoming translations of the poetry of Xi Chuan è¥¿å·, Notes on the Mosquito (New Directions, 2012), I have set up the following blog: http://xichuanpoetry.com/

The most recent announcement is the schedule of his US reading tour, in promotion of the new anthology Push Open the Window: Contemporary Poetry from China, with more to follow soonâ€”such as details on a chapbook published by Tinfish press, which should be available at his US readings!

Enjoy, and please send me links you think Iâ€™ve missed!

Lucas

(cross-posted; apologies)

â€œJe mâ€™apercevais que ce livre essentiel, le seul livre vrai, un grand Ã©crivain nâ€™a pas, dans le sens courant, Ã lâ€™inventer puisquâ€™il existe dÃ©jÃ en chacun de nous, mais Ã le traduire. Le devoir et la tÃ¢che dâ€™un Ã©crivain sont ceux dâ€™un traducteur.â€

â€”Marcel Proust

Lucas Klein

<mailto:[redacted]> [redacted] Flat 0A, Block 6, é¦™æ¸¯ä¹é¾

Tak Chee Yuen å^ä¸€æ‘é”ä¹‹è·¯88è™Ÿ 88 Tat Chee Avenue å¾·æ™ºè‹‘

Yau Yat Tsuen å…ºå§ 0A
Kowloon, Hong Kong

Ph: [redacted] (HK) / [redacted] (PRC)

<http://www.cipherjournal.com/> www.CipherJournal.com

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138. Jacob Edmond

Two MA Scholarships Available for Studies in Iterative Poetics

Tue 27 Sep 2011

—

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139. Kulpreet Yadav

Re: call for submission: Monday Night Issue 11

Tue 27 Sep 2011

Thank you all. I can see others too... perhaps should have looked harder earlier :) Kulpreet
On 24 Sep 2011 00:29, "Andy Nicholson" <[redacted]> wrote:
> Kulpreet,
>
> Christine Choi is the first author in the issue. If you look at the
> upper-right corner of the page, you'll see links to all the authors in the
> issue: LaTasha N. Nevada Diggs, Nels Hanson, Don Kingsbury, etc.
>
> Andy Nicholson
>
> On Fri, Sep 16, 2011 at 9:30 AM, Kulpreet Yadav <[redacted]
>wrote:
>
>> Hello!
>>
>> I find this a bit weird. Issue ten has all works by one writer, Christine
>> Choi. No other soul. Can anyone elaborate please?
>>
>> Kulpreet Yadav
>> India
>>
>>
>> On Tue, Sep 6, 2011 at 1:27 AM, Jessica Wickens <[redacted]
>> >wrote:
>>
>> > *Monday Night* <http://mondaynightlit.com/>, a journal of new
>> literature,
>> > is
>> > now accepting submissions for Issue 11 (Fall 2012). We publish quality
>> > prose
>> > and poetry in online and print editions, from new and emerging writers
>> from
>> > across the country and around the world. *Monday
>> > Night*<http://mondaynightlit.com/>is distributed at independent
>> > bookstores and sold on our website.
>> > <http://mondaynightlit.com/>
>> >

>> >
>> >
>> > VIEW Issue 10! <http://mondaynightlit.com/read/10_choi.html>
>> >
>> >
>> >
>> > PURCHASE Issue 10 (U.S. orders)!
>> > <
>> >
>>
https://www.paypal.com/us/cgi-bin/webscr?
cmd=_flow&SESSION=M50iSTmETFYYIjDOrjS2KM9hiIgWzuEjIyMMrK9XHtcj
khVxU8WCg3IQbFG&dispatch=50a222a57771920b6a3d7b606239e4d529b525
e0b7e69bf0224adecfb0124e9b61f737ba21b08198b897c0dd9782f17cd822063ff
41faaba
>> > >
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>> >
>> > PURCHASE Issue 10 (International
>> > orders)!<
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https://www.paypal.com/us/cgi-bin/webscr?
cmd=_flow&SESSION=JUT4GBgCqhctGy6eOasymDV1r79gixPQA0EJR0LPFqC
Fkl7fUZPGXlYdaZa&dispatch=50a222a57771920b6a3d7b606239e4d529b525e
0b7e69bf0224adecfb0124e9b61f737ba21b08198b897c0dd9782f17cd822063ff4
1faaba
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>> > GUIDELINES:
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>> >
>> > POETRY: Send up to five poems. All styles and lengths are welcome.
>> >
>> >
>> >
>> > PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to
>> three

>> > pieces of prose.
>> >
>> >
>> >
>> > TRANSLATIONS:* *Welcome in all genres.
>> >
>> >
>> >
>> > NO PREVIOUSLY PUBLISHED WORK: We accept unpublished work only. This
>> > includes
>> > online publications. If you have published the piece in any online or
>> print
>> > journal, please do not submit it to *Monday Night.*
>> >
>> >
>> >
>> > SIMULTANEOUS SUBMISSIONS OKAY: Please inform us if your work is accepted
>> > elsewhere, so we can remove it from consideration.
>> >
>> >
>> >
>> > HOW TO SUBMIT: Email submissions to [redacted]. Send one
>> > doc, rtf, or pdf file attached to your email. Please title or label all
>> > your
>> > work clearly within the document. Your name and contact info should also
>> > appear on your submission.
>> >
>> >
>> >
>> > *We do not confirm receipt of submissions.*
>> >
>> >
>> >
>> > DEADLINE: December 15, 2011
>> >
>> >
>> >
>> > RESPONSE TIME: We will respond to all submissions by February 2012.

>> >
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>> >
>> > PAYMENT: Each published writer will receive two copies of the issue in
>> > which
>> > their work appears.
>> >
>> guidelines
>> >
>>
>>
>>
>> --
>> Kulpreet Yadav
>> New Delhi
>> India
>>
>> www.anindianfiction.blogspot.com
>> www.indian-wine.blogspot.com
>> www.words-in-pictures.blogspot.com/
>>
guidelines
>>
>

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140. Jacob Edmond

Crossed Lines symposium

Tue 27 Sep 2011

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141. Brittany Dennison

Wave Books 3 Days of Poetry: Poetry in Translation

Tue 27 Sep 2011

Wave Books presents its 2nd annual 3 Days of Poetry festival. This year the festival will celebrate POETRY IN TRANSLATION, November 4th through 6th, in association with the Henry Art Gallery at the University of Washington in Seattle, featuring readings in the James Turrell Skyspace, art exhibitions, lectures, and discussions. Each day, attendees can choose from fifteen hour-long talks and readings, with local and national poets, translators, and editors.

Nightly events will include parties and readings with featured poets and translators. The schedule of events will be released in October. Daytime events will be 11am-4pm, evening events 7pm-9pm.

Participants include: John Beer, Don Mee Choi, Zhang Er, Jonathan Way, Alejandro de Acosta, Deborah Woodard, Michael Biggins, Sarah Valentine, Maged Zaher, Matthew Zapruder, Joshua Beckman, Michael Wiegers, Graham Foust, Samuel Frederick, Anthony McCann, Cole Heinowitz, Summer Robinson, Kevin Craft, Annie Janusch, Giuseppe Leporace, Anthony Geist, and Alissa Valles.

Sunday, November 6th, at 7:30pm, Wave is partnering with Seattle Arts & Lectures to present Peter Cole, Bill Porter (aka Red Pine) & Nikolai Popov: Translators on Translation.

Tickets and more information here: http://www.wavepoetry.com/catalog/114-3-days-of-poetry-poetry-in-translation?page=&by=new

To get festival updates and hear about future events, you can sign up for the Wave Books mailing list: http://www.wavepoetry.com/contact

If you have any questions, please do not hesitate to contact Wave Books at:
[redacted]

Brittany Dennison | Wave Books
[redacted]
http://www.wavepoetry.com

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142. Jane Nakagawa
book review
Tue 27 Sep 2011

hi
a book review appeared here

http://search.japantimes.co.jp/cgi-bin/fb20110918a2.html

Jane

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143. Jennifer Karmin
Red Rover Series / Experiment #51
Tue 27 Sep 2011

Red Rover Series
{readings that play with reading}

Experiment #51:
X-Ref = Encyclopedia Vol. 2 F-K

SATURDAY, OCTOBER 1st
5pm / doors lock 5:30pm
please note change from usual time

Featuring:
Samiya Bashir
Tisa Bryant
Gabrielle Civil
Carina Gia Ferro
Krista Franklin
John Keene

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinios
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

THE ENCYCLOPEDIA PROJECT was founded in 2006, and is edited and published by Tisa Bryant, Miranda Mellis and Kate Schatz. The Encyclopedia Project is a hybrid publication that plays with the reference book, literary journal and arts catalogue, blending all into a hybrid series of cross-referenced hardcover volumes. Each book complicates categorical, genre and narrative expectations, while connecting seemingly disparate writers, artists and ideas within and among volumes. Encyclopedia Vol. 1 A-E was published to wide acclaim in 2006; Encyclopedia Vol. 2 F-K just launched new excitement in 2010. See -- http://www.encyclopediaproject.org

SAMIYA BASHIR is the author of Gospel, finalist for the Hurston/Wright Legacy Award and the 2009 Lambda Literary Award, and Where the Apple Falls, a Poetry Foundation bestseller and finalist for the 2005 Lambda Literary Award. Bashir is editor of Black Womenâ€™s Erotica 2 and co-editor, with Tony Medina and Quraysh Ali Lansana, of Role Call: A Generational Anthology of Social & Political Black Literature & Art. Bashirâ€™s poetry, stories, articles and editorial work have been featured in numerous publications and granted several awards. For over a decade, Bashir worked as a social justice communications professional and was a founding organizer of Fire & Ink, a writerâ€™s festival for LGBT writers of African descent. Most recently, she was owner and principal consultant of Lead Time Consulting, specializing in

communications for non-profits and arts organizations. She currently lives amidst the Ann Arbor trees beneath which she teaches writing at the University of Michigan.

TISA BRYANT is the author of Unexplained Presence (Leon Works, 2007), a collection of hybrid essays on myth-making and black presences in film, literature and visual art. She is co-editor/founder of The Encyclopedia Project, and co-editor (with Ernest Hardy) of War Diaries, an anthology on black gay menâ€™s desire and survival, published in 2010 by AIDS Project Los Angeles, and nominated for a LAMBDA Literary Award. Her work has recently appeared or is forthcoming in the journals 1913, Animal Shelter, Mandorla, Mixed Blood, Viz., in the â€˜zine, Universal Remote: Meditations on the Absence of Michael Jackson, and the solo exhibits of visual artists Jaime Cortez, Wura-Natasha Ogunji, and filmmaker Cauleen Smith. A novel, The Curator, is forthcoming. She teaches at the California Institute of the Arts.

GABRIELLE CIVIL is a black woman poet, conceptual and performance artist originally from Detroit, MI. Over the last ten years, she has premiered over twenty original performance works nationally (Minneapolis, Chicago, NYC) and internationally (Mexico, Puerto Rico, The Gambia).She is currently disseminating work from her 2008-2009 Fulbright Fellowship project â€œIn and Out of Place: Making Black Feminist Performance Art in Mexicoâ€ and is circulating Swallow the Fish, her critical/creative text on race, body and performance art. She teaches at St. Catherine University in St. Paul, MN. The aim of all her work is to open up space.

CARINA GIA FERRO, writer and interdisciplinary performer, received her BA from U.C. Berkeley, and her MFA from the School of the Art Institute of Chicago. She is currently a PhD candidate in English at the University of Wisconsin at Milwaukee and a professor at the Illinois Institute of Art in Chicago. Her poems were most recently published or are forthcoming in Verse Daily, Arsenic Lobster, The Encyclopedia Project and Windy City Queer.

KRISTA FRANKLIN is a poet and visual artist from Dayton, OH who lives and works in Chicago. Her poetry and mixed medium collages have been published in lifestyle and literary journals such as Coon Bidness, Copper Nickel, RATTLE, Indiana Review, Ecotone, Clam and Callaloo, and in the anthologies Encyclopedia Vol. 2 F-K and Gathering Ground. Her visual art has been featured on the covers of award-winning books, and exhibited nationally in solo and group exhibitions. Franklin is a Cave Canem Fellow, a co-founder of 2nd Sun Salon, a community meeting space for writers, visual and performance artists, musicians and scholars, and a teaching artist for Young Chicago Authors, Neighborhood Writing Alliance, and numerous organizations in the city of Chicago.

JOHN KEENE is a writer, translator and Associate Professor of English and African American Studies at Northwestern University. He has a B.A. from Harvard and an M.F.A. from New York University. He was a longtime member of the Dark Room Collective, an organization that from 1988 to 1998 celebrated and gave greater visibility to emerging and established writers of color. His first novel, Annotations, was published by New Directions in 1995. A new collection of poems entitled Seismosis, in collaboration with Christopher Stackkhouse, was published by 1913 Press in 2006.

THE CHICAGO CALLING ARTS FESTIVAL presents multi-disciplinary collaborations during Chicago Artists Month and collaborated with Red Rover Series on Experiment #51. For the 6th Annual Chicago Calling Arts Festival, people in the Chicago area will work with others outside of Chicago â€" both in the U.S. and abroad; these collaborations include a range of art forms, such as music, dance, film, literature, and intermedia â€" prepared or improvised. See -- http://www.chicagocalling.org

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

Experiment #52: November 6th
Small Press Publishing Forum
Charles Alexander, Patrick Durgin & Susan M. Schultz

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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144. Séamas Cain
Soundworks with poetry
Wed 28 Sep 2011

JL Williams and James Iremonger,
in Edinburgh, Scotland, are creating
unusual soundworks with poetry :

PROVOCATEUR, a soundwork presented by Opul ...

http://blacklanternmusic.com/oneep.php?subid=42&partid=1

CONDITION OF FIRE, a volcanic Ovidian
sequence of poems by JL Williams ...

http://www.shearsman.com/pages/books/catalog/2011/williams.html

JL Williams ...

http://www.jlwilliamspoetry.co.uk

James Iremonger ...

http://jamesiremonger.co.uk/

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145. Aaron Vidaver

Launch of Species Branding by Danielle LaFrance (Vancouver/Oct.1)

Wed 28 Sep 2011

CUE | Capilano University Editions
New Poetry and Poetics

CUE Books is pleased to announce the launch of Species Branding by Danielle LaFrance:

Saturday October 1st
7:00 â€“ 9:00 pm
Pulp Fiction Books
2422 Main Street @ E. Broadway
Vancouver, BC

"Abjection, translation, insurrection: in LaFrance's Species Branding these coordinates give new garb to some of poetry's most enduring idealisms and abstractions: beauty, desire, and friendship. No frame is left uncatalogued. Every bastion of the bourgeoisie is stormed. Every wall - every gender - is scaled. In other words,'revolution ends here, man.'"

http://www.cuebooks.ca/

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146. Sharon Dolin

Invitation to The CBA Chapbook Reading Wed., Oct. 5th

Wed 28 Sep 2011

Please join us for The Center for Book Arts Letterpress Chapbook Book Party and Reading with judges Kimiko Hahn and Sharon Dolin, plus winner Nehassaiu deGannes and honorable mentions Sue Burton and Mark McKain on Wed., Oct. 5th at 6:30pm. Chapbooks and broadsides will be available for purchase. Refreshments: Come raise a glass to our poets!

The Center for Book Arts

28 W. 27th St. (bet. Broadway and 6th Ave.)

3rd floor

[redacted]

$10/$5 CBA Members and Students

www.centerforbookarts.org
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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147. Rachel Loden

Armantrout & Loden in San Francisco

Thu 29 Sep 2011

Thursday, October 6, at 7:30 pm: SFSU Poetry Center presents a reading by Pulitzer Prize-winning poet Rae Armantrout, Money Shot, and Rachel Loden, Dick of the Dead, Meridian Gallery, 535 Powell Street (above Sutter), San Francisco:

http://www.sfsu.edu/~poetry/eventCalendar.html#OCTOBER

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148. W.F. Lantry

Poet Spotlight - THIS Literary Magazine

Thu 29 Sep 2011

Hey, folks,

An excellent interview. Eight poems. An artist's statement. Even a short photo-essay on aesthetics. Thanks to Bill Yarrow, J.P. Reese, Nicholas Y.B. Wong, and Lacey N Dunham for asking great interview questions. What a joy! Life is good!

http://www.thiszine.org/poetry/lantry-spotlight

Thanks,

Bill

↑ Index

149. **Russ Golata**

Fw: Guidelines for Time for Prose Writing Contest (in case you couldn't open the PDF)

Thu 29 Sep 2011

----- Forwarded Message -----
From: Kathryn DiBernardo <kathrynd

----- Forwarded Message -----
From: Kathryn DiBernardo <[redacted]>
To: Kathryn DiBernardo <[redacted]>
Sent: Thursday, September 29, 2011 8:33 AM
Subject: Guidelines for Time for Prose Writing Contest (in case you couldn't open the PDF)

Time for Prose
Holiday
Fiction Writing Contest
to
benefit Burrow Press
Â
Who can enter: ANYONE (except the judges, who arenâ€™t sure if
they want to be outed yetâ€”they fear bribery and retribution).
What weâ€™re looking for:
1.Â Â Great writing.The holidays are whatever you do or donâ€™t
celebrate. Theyâ€™re traditional, theyâ€™re original, they span religions,
cultures, secular traditions. Theyâ€™re loved, hated, anticipated, dreaded,
ignored. They change with our changing lives and beliefs. Your story should be
honest, possibly surprising, edgy, even hard to take, and definitely impossible
to forget.
2.Â Â Length.Maximum length is 5,000 words; there is no
minimum.
3.Â Â Entry fee.There is a fee of $10 for each entry (yes,
you can submit more than one story). Donations should be made out to Urban

Think Foundation.
4.Â Â Deadline and submission guidelines.Deadline is November
18, 2011. Stories should be typed, double-spaced, with author name and other information on a separate page. Send to: Burrow Press c/o Time for Prose, 625 E. Central Blvd., Orlando, FL 32801.
The top
three stories will be featured at Decemberâ€™s Time for Prose. Who knows, there
many even be a prize.

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150. amy king

Esque: The Revolution Issue - call for submissions

Thu 29 Sep 2011

OCTOBER 1-31
[redacted]
REVOLUTIONIZE ESQUE!
the only war is the war against the imagination -Diane di Prima

ESQUE: a journal of poetry and manifesto (http://www.esquemag.com) is opening submissions for our third issue: REVOLUTIONESQUE. From October 1 to October 31, please send your revolutionary poems, manifestos, and multimedia pieces to:[redacted]. We won't define what we mean by "revolution," whether it starts in your home, in the financial district, or in the district of your heart: YOU define your revolution and tell US what it is.

REVOLUTIONESQUE will also feature a special section of poems & videos by Naropa University students.

yours,

Amy King and Ana Bozicevic
Editors

--

Amy's Alias
+ http://amyking.org/

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151. **amy king**
OT: Long Live Thelma & Louise! Two Great Resources!
Thu 29 Sep 2011

CODEPINK is a women-initiated grassroots peace and social justice movement working to end U.S. funded wars and occupations, to challenge militarism globally, and to redirect our resources into health care, education, green jobs and other life-affirming activities. Won't you join us? - http://www.codepink4peace.org

I will host or attend a Women, War and Peace viewing party beginning Tuesday, October 11. I think watching this PBS series is an important part of ending war and ensuring women are part of the peace-making process. - http://codepink.salsalabs.com/o/424/p/dia/action/public/?action_KEY=7093

AND

Geena Davis Institute on Gender and Media - http://www.thegeenadavisinstitute.org/

Improving Gender Portrayals in Children's Media

The Geena Davis Institute on Gender in Media is the only research-based organization working within the media and entertainment industry to engage, educate, and influence the need for gender balance, reducing stereotyping and creating a wide variety of female characters for entertainment targeting children 11 and under.

****
Amy's Alias
+ http://amyking.org/
****

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152. **amy king**
OCCUPY WALL STREET - IS IT REALLY HAPPENING?
Thu 29 Sep 2011

** AND JUST WHAT IS IT?Â MEDIA BLACKOUT?Â YOU TELL ME. **

* Join the [redacted] on Facebook - http://www.facebook.com/pages/PoetryOccupyWallStreet/165905056828487

* TO PARTICIPATE IN FRIDAY'S READING -Â http://www.facebook.com/event.php?eid=202642983134258

* Poets Occupy Wall Street and Next Philadelphia - http://www.huffingtonpost.com/feliz-l-molina/poets-occupy-wall-street-_b_982430.html

* "For Me, to write is no longer enoughâ€ - Poet on Occupy Wall Street - http://www.poetryfoundation.org/harriet/2011/09/for-me-to-write-is-no-longer-enough-ana-bozicevic-stops-in-at-rob-mclennans-12-or-20-blog/

* OccupyWallStreet - https://occupywallst.org/

* Sat., September 24th, 2011 - Footage on Wall Street - http://youtu.be/tLEIVMki0D8

* What Occupy Wall Street does Right - http://www.dissentmagazine.org/atw.php?id=563#.ToSD2gtP0Ek.facebook

*Â Commentary on Mainstream Media Coverage - http://www.salon.com/news/opinion/glenn_greenwald/2011/09/28/protests

*Â Commentary on Mainstream Media Coverage - http://www.thenation.com/blog/163626/abysmal-occupy-wall-street-coverage-rubbernecking-new-york-times

* MSNBC on NYPD Police Brutality during Occupy Wall Street Lawrence O'donnell with "The Last Word" - http://youtu.be/Zgr3DiqWYCI

* Countdown with Keith ...: Michael Moore on support of Occupy Wall Street protestÂ -- http://youtu.be/KrFQs5X-I1Y

* Occupy Philadelphia' joins 'Occupy Wall Street' effort - http://www.metro.us/philadelphia/comment/article/980233--occupy-philadelphia-joins-occupy-wall-street-effort

* Susan Sarandon lends star power to Wall Street protests - http://www.csmonitor.com/Business/Latest-News-Wires/2011/0928/Susan-Sarandon-lends-star-power-to-Wall-Street-protests

* The Revolution Begins at Home: Join the Wall Street Occupation - http://www.truth-out.org/revolution-begins-home-join-wall-street-occupation/1317230496

* â€˜Occupy Wall St.â€™ joins postal workers in budget protest - http://www.rawstory.com/rawreplay/2011/09/occupy-wall-st-joins-postal-workers-in-budget-protest/

* Occupying--Not Rioting--Wall Street - http://www.huffingtonpost.com/tracey-e-vitchers/occupyingnot-riotingwall-_b_980003.html

* Occupy Wall Street Protest Escalates On Eighth Day (VIDEO) - http://www.huffingtonpost.com/2011/09/24/occupy-wall-street-protes_n_979367.html

* NYC Transit Union Joins Occupy Wall StreetÂ - http://www.huffingtonpost.com/2011/09/29/nyc-transit-union-joins-o_n_987156.html?ir=Impact

* Noam Chomsky on the Wall Street protests - http://www.dangerousminds.net/comments/noam_chomsky_on_the_wall_street_protests/

* Dr. Cornel West Joins Occupy Wall Street, Will Lead Meeting Tonight - http://gothamist.com/2011/09/27/dr_cornel_west_joins_occupy_wall_st.php#photo-1

* Occupy Wall Street to Publish Newspaper to Control Their Message - http://www.deathandtaxesmag.com/146711/occupy-wall-street-to-publish-newspaper-to-control-their-message/

* Esque: The Revolution Issue - call for submissions - https://www.facebook.com/#!/notes/ana-bo%C5%BEi%C4%8Devi%C4%87/esque-the-revolution-issue-call-for-submissions/10150309590619332

SEND ME YOUR LINKS.

PLEASE FORWARD - WIDELY.Â Â

"The only war is the war against the imagination..."Â --Diane di Prima

~~~

â€œAnyone with eyes open knows that the gangsterism of Wall Street â€” financial institutions generally â€” has caused severe damage to the people of the United States (and the world). And should also know that it has been doing so increasingly for over 30 years, as their power in the economy has radically increased, and with it their political power. That has set in motion a vicious cycle that has concentrated immense wealth, and with it political power, in a tiny sector of the population, a fraction of 1%, while the rest increasingly become what is sometimes called â€œa precariatâ€ â€” seeking to survive in a precarious existence. They also carry out these ugly activities with almost complete impunity â€” not only too big to fail, but also 'too big to jail.'â€Â Â --Noam Chomsky

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"We are your every day Americans, who are against the corporate greed that has plagued this country, and the politics who allow this greed to occur. We include teachers, college students, labor members, unemployed workers, and

the other 99 percent. We are standing in solidarity with friends in New York City, and across the country." --Occupy Philadelphia

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↑ Index

153. Adam Tobin
Gale Nelson & Lori Baker: Saturday in Brooklyn
Thu 29 Sep 2011

Dear everybody,

This Saturday evening at 7:00, the poet Gale Nelson and the fiction writer Lori Baker will be visiting from Providence, and reading from their new publications at Unnameable Books.

Unnameable Books is at 600 Vanderbilt Ave., in the heart of Prospect Heights, Brooklyn NY. Take the Q train to 7th ave., or the 2/3 trains to Grand Army Plaza.

Gale Nelson is the editor & publisher of Paradigm Press, and the Assistant Director of Literary Arts at Brown University. His latest book, This Is What Happens When Talk Ends, is recently out from Burning Deck.

Lori Baker has taught writing at Brown University, Boston College, and Wheaton College in Norton, Massachusetts and is the author of Crazy Water, which won the Mamdouha S. Bobst Literary Award for Short Stories.

Baker's new collection of stories, CRASH & TELL, is just out from Louisiana State University Press. Harry Mathews says "This is superb writing and storytelling, ripe with unerring wit and grippingly unanswered questions that never failed to move me."

From the comical re-imagining of Jane Goodallâ€™s life among the apes -- told from the eyes of Jane as a debutante escapee -- to a professional research subject who outwits a cunning psychiatrist; a photographer must come to grips with a peculiar family obsession; a bored wife on vacation experiences an unexpected seaside interlude with a strangely menacing dentist; a car crash leads to the most unromantic of romances -- the alienated suburbanites of these tales value memories (and ghosts) over people.

Nelson's new book, THIS IS WHAT HAPPENS WHEN TALK ENDS, contains 8 sets of 8 poems: the poems within a set follow the vowel pattern of a particular passage from Shakespeare. They could be called homovocalic translations though they ignore Shakespeare's content while trying to build toward their own coherence. The poems are arranged in a chess pattern, the earliest
~~~

surviving knight's circuit, attributed to al-Adli ar-Rumi of Baghdad and presumed to date from 840 A.D.

The reading may be outdoors if the weather permits, or down one flight of stairs in the basement (not wheelchair accessible: sorry) if or the weather and.

↑ Index

154. Halvard Johnson
Re: Submit to The Claudius App
Thu 29 Sep 2011

The Claudius App sux bigtime.

Okay, just kidding. Couldn't resist it.

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
Remains To Be
Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
*, Remains To Be Seen (Vol.
II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US>
,** Remains To Be Seen (Vol.
III)<https://docs.google.com/document/d/1JW0nJh3tEtKzCu4hya0mYSU04EA0sz6hRM90eTgzhyw/edit?hl=en_US>
, *Sonnets from the Basque & Other
Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
*, *Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, *Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>

; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

On Sun, Sep 25, 2011 at 10:46 PM, Eric Linsker <[redacted]>wrote:

> *The Claudius App, an online journal of negative reviews and poems, is now accepting submissions for its second issue, deadline November 15th. The first issue, cached into eternity at www.theclaudiusapp.com, included work by or attributed to: Charles Bernstein, Joshua Clover, Robert Fernandez, Simon Jarvis, Kent Johnson, Francesca Lisette, Joe Luna, Marianne Morris, Geoffrey G. O'Brien, Vanessa Place, Rod Smith, and Keston Sutherland. In addition to poems and negative reviews of contemporary books of poetry, we're also potentially interested in negative reviews of groups of books, groups of poems, magazines (including our own), aesthetic movements (including our own), proleptic reviews of books yet to appear, redundantly ad hominem obituaries, etc. etc. Query [redacted] for more information.*
>
> *Please do be advertised that this is neither the Battlefield Where The Moon Says I Love You nor The Balcony Where The Sun Says Good Morning. The moon*

> *in our bureau mirror will be delivered of neither pathos nor pity, is against both labor and love and any preposition that might come between them. Spray paint made pointillism obsolete. We're working on makeup but will never quit smoking: any cancer's worth giving our loved ones the opportunity for grand gestures.*
>
> *Plutarch Lives! As for your monthly Ode to the National Grid, we know that pentameter rolls through all things, so take a number. "The second showerhead of your heavenly shower has been turned off in an effort to conserve our most precious natural resource," but we'll sooner die with our money in our pockets than step into that river twice. May you meet us there*
> *on the rocky banks, at the warier end of November, when our contrails will return into snow.*

↑ Index

155. David Kirschenbaum

Non-NYC Small Press Needed for Boog's levy lives Series

Fri 30 Sep 2011

Greetings,

I'm looking for a non-NYC small press Boog City's never hosted before for our "d.a. levy lives: celebrating
the renegade press" series here in NYC to fill an open slot in season nine (2011-2012). The event will be
held on Tues. Nov. 29, 2011 at 6:00 p.m.

Below this note is our invite letter, which spells everything out. Please backchannel any inquiries or
suggestions, be they for your own or other presses.

Thanks,
David

[redacted]
212-842-BOOG
(2664)

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 21st year. I'd

like to invite you to take part in the ninth season of our “d.a. levy lives: celebrating the renegade press” series.

The series is held at Chelsea’s ACA Galleries (http:// acagalleries.com/), which is owned by the son-in-law and daughter of the poet Simon Perchik. It’s a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press’s event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we’ve had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-minute sets. If the visiting press is able to book the musical act that’s preferred, so it’s truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

The series is held on the last Tuesday of each month at 6:00 p.m. If you’re game to partake, please let me know, in order, your top three date preferences. The following dates are available:

2011

Tues. Nov. 29

We started the series in August 2003. In our first eight seasons we hosted:

(locations are at the time of the event)

**Non-NYC levy lives presses, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.
above/ground press (Ottawa, Canada), Rob McLennan, ed.
Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.
Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Sendecki, eds.
Ahsahta Press (Boise, Idaho), Janet Holmes, ed.
Alice James Books (Farmington, Maine), Peter Waldor, board president
Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.
Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.
Antennae (Chicago and Berlin), Jesse Seldess, ed.
Atelos Publishing Project (Berkeley, Calif.), Lyn Hejinian and Travis Ortiz, eds.
Atticus Finch Chapbooks (Seattle), Michael Cross, ed.
Big Game Books (Washington, D.C.), Maureen Thorson, ed.
Bird Dog (Seattle), Sarah Mangold, ed.
Black Radish Books, Jill Stengel co-ed.
BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.

BookThug (Toronto, Canada), Jay Millar, ed.
Braincase Press (Northampton, Mass.), Noah Eli Gordon.
Brave Men Press (Northampton, Mass.), E. B. Goodale, proprietor/art director and Brian Foley, poetry editor
Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and
Keith Waldrop, eds.
The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and
Nick Twemlow, eds.
Cannibal Books (Fayetteville, Ark.), Matt Henriksen, ed.
Carve (Cambridge, Mass.), Aaron Tieger, ed.
Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.
Coconut Books (Atlanta), Bruce Covey, ed.
Combo (Providence, R.I.), Michael Magee, ed.
Conundrum (Chicago), Kerri Sonnenberg, ed.
Corollary Press (Philadelphia), Juliette Lee, ed.
Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.
Cy Press (Cincinnati), Dana Ward, ed.
Dos Press (Maxwell, Texas), C.J. Martin and Julia Drescher, eds.
Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman,
and Jason Toogood, eds.
Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.
Dusie Press (Switzerland), Susana Gardner, ed.
Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.
Effing Press (Austin, Texas), Scott Pierce, ed.
Eleven Eleven (San Francisco), Hugh Behm-Steinberg, faculty ed.
Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.
Firewheel Editions/Sentence, a magazine (Danbury, Conn.),
Brian Clements, ed.
Forklift, Ohio (Cincinnati), Matt Hart, editor-in-chief
Gigantic Sequins (Philadelphia), Kimberly Southwick, ed.
Habenicht Press (San Francisco), David Hadbawnik, ed.
House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.
Instance Press (Boulder, Colo.; New York City; Oakland, Calif.),
Stacy Szymaszek, co-ed.
Interbirth Books (Dallas), Micah Robbins, ed.
Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.
Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.
Kelsey Street Press (Berkeley, Calif.), 30th anniversary party,

Patricia Dienstfrey and Rena Rosenwasser, eds.
Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Lana Turner: A Journal of Poetry and Opinion (Santa Monica, Calif.),
Calvin Bedient and David Lau, eds.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Minor/American (Durham, N.C.), Elise Ficarra and Kathryn Pringle, eds.
Mooncalf Press (Philadelphia), CAConrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
Maxine Chernoff and Paul Hoover, eds.,
1913 Press (San Marcos, Calif.), Sandra Doller, founder and editrice
No Press (Calgary, Alberta, Canada), Derek Beaulieu, publisher.
No Tell Books (Washington, D.C.), Reb Livingston, ed.
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
P-QUEUE (Buffalo, N.Y.), Andre Rippeon, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Paper Kite Press (Kingston, Penn.),
Jennifer Hill-Kaucher and Dan Waber, eds.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
Peaches and Bats (Portland, Ore.), Sam Lohmann, founder and editor
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Rope-A-Dope Press (South Boston), Robert daVies and Mary Walker
Graham, publishers/editors
Satellite Telephone (Buffalo), Robert Dewhurst, ed.
Saturnalia Books (Ardmore, Penn.), Henry Israeli, president.
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
subpress collective, Greg Fuchs, co-ed.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.
Wave Books (Seattle), Joshua Beckman, ed.

**NYC levy lives presses, 2003 to present

A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Argos Books, E.C. Belli, Iris Cushing, and Elizabeth Clark Wessel, eds.
Autonomedia
Beet/Pink Pages, Joe Maynard, ed.
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Farfalla Press, Gary Parrish, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Flying Guillotine Press, Sommer Browning, ed.
Fungo Monographs, Ryan Murphy ed.
Fractious Press
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kaya Press, Sunyoung Lee, ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Loud Mouth Press, Gregory Ayres, publisher/director of operations.
Lungfull, Brendan Lorber, ed.
Mal-o-mar Editions, Ariana Reines, ed.
Mermaid Tenement Press, Laura Hinton, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.
N.Y. Quarterly, Raymond Hammond, president.
North Beach Yacht Club, Ryan Murphy, ed.
Pompom, Allison Cobb, Jennifer Coleman, Ethan Fugate, and Susan Landers, eds.
Portable Press at YoYo Labs, Brenda Iijima, ed.
Sona Books, Jill Magi, ed.
Stay Free! magazine, Carrie McLaren, ed.
Tender Buttons, Lee Ann Brown, ed.
:::the press gang:::, cristiana baik and sara wintz, eds.
3 Sad Tigers Press, Mariana Ruiz Firmat, ed.
Ugly Duckling Presse, Anna Moschovakis and Matvei Yankelevich, collective members.
United Artists, Lewis Warsh, ed.
Urban Folk zine, Dave Cuomo, ed.
X-ing Books, Amy Mees and Mark Wagner, eds.

Hope this finds you well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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156. Dan Godston
Chicago Calling
Fri 30 Sep 2011

Hi folks,

You're invited to come to Chicago Calling! “Bicycles & the Arts” is the festival’s kickoff event – tonight at Chicago Hot Glass.

Hope to see you there,

Dan

The Borderbend Arts Collective presents the Sixth Annual Chicago Calling Arts Festival, a multi-disciplinary collaboration festival that happens during Chicago Artists Month. During Chicago Calling, people in the Chicago area work with people outside of Chicago -- both here in the U.S. and abroad. These collaborations include a range of art forms, such as music, dance, film, literature, and intermedia -- and they are prepared or improvised. Some Chicago Calling events involve live feeds between Chicago and other locations. Many Chicago Calling events also include partnerships with local arts organizations and other institutions.

2011 Chicago Calling events include “Bicycles and the Arts” at Chicago Hot Glass; Chicago Scratch Orchestra performances on WNUR’s Airplay show and at Ball Hall; Red Rover Series’ Experiment #51: “X-Ref = Encyclopedia Vol. 2 F-K” at Outer Space Studio; “Construction” at Studio 914 and the Chicago

Underground Library; “Berlin-Chicago Kaleidoscope: Cultures Connecting” at Mess Hall; “Chicago Calling, Waiting for the Bus” at Café Ballou; a performance event at the Café; “Oh, Bleek Strategies” at the Newberry Library; “Exquisite Consonance: A Collaborative Exhibition” at Spudnik Press; a performance event at Elastic Sound & Vision Gallery; a soundwalk and Chicago Phonography concert at the Indiana Dunes National Lakeshore; “Long Now & Then” at Myopic Books; an interfaith performance event at the Chicago Temple; “Open :: House :: Chicago :: Calling” at the Fine Arts Building; Chicago Modern Orchestra Project performance at Brown Rice; Fashion Forward at the Kinzie Corridor Gallery; and a Walkabout Theater Company presentation at Defibrillator.

The complete festival schedule is available as a downloadable .pdf file at http://www.borderbend.org/chicago-calling.html

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157. Halvard Johnson

Call for submissions for October at Truck

Fri 30 Sep 2011

Kelly Cherry will be editing *Truck* for October. Please do send her poems--either out of copyright, or by yourself and with permission to post without copyright. She is partial to poems that make her think but appreciates many kinds of poetry and looks forward to your submissions.

Kindly send submissions to her at [redacted].

For a look at *Truck*, which features a different editor each month, click here: http://halvard-johnson.blogspot.com/

Many thanks,

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>

Remains To Be
Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
*, Remains To Be Seen (Vol.
II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US>
,** Remains To Be Seen (Vol.
III)<https://docs.google.com/document/d/1JW0nJh3tEtKzCu4hya0mYSU04EA0sz6hRM90eTgzhyw/edit?hl=en_US>
, *Sonnets from the Basque & Other
Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
*, *Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, *Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo
Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet
Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*

*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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158. Eireene Nealand

Call for papers: Emergent Communities in Contemporary Experimental Writing (Conference at UC Santa Cruz)

Fri 30 Sep 2011

Hello everyone,

We're following up last year's lovely conference with another this year in May. Please come and join us in the redwoods! Some crazy thinkng goes on out here.

Eireene

***
Emergent Communities in Contemporary Experimental Writing
May 4-5, 2012

Hosted by the Poetry and Politics Research Cluster, University of California, Santa Cruz

This conference is organized around experimental writing and its many, varying communities including performance art collaborations, small press publishing and editorial projects, virtual and digital work, academic affiliations, and intersecting aesthetic, social and political identities and representations. The goal of this conference is to embrace the productive and generative connotations of community and experiment as innovative acts and encounters that are always in the process of both venturing to do something previously untried, and questioning and testing the very boundaries and mores, however contingent, established by those attempts. Of particular interest is how writing communities might be changing historically in the early twenty-first century, and how writers theorize and make use (or not) of various conceptualizations and practices of community. What do such formations include and leave out? What are the conditions of possibility for a community to emerge? From where does one emerge? And into what? How are writing communities that share an often contested collective vision themselves experimental formations for attempting new modes of relation, affiliation and creation?

Confirmed respondents include: Tisa Bryant, Sueyeun Juliette Lee, Anna Moschovakis, Vanessa Place, Juliana Spahr, and Ronaldo Wilson.

The call for papers is open to all writers and academics, and we encourage proposals that continue to push the critical/creative divide. We welcome interdisciplinary papers that engage philosophy, history, publishing, pedagogy, art and digital media. Conference activities will include panels, round-table

discussions and a small press book fair. Each day will culminate with evening readings of the guest writers' creative work.

Please submit an abstract of 350 words to [redacted] by December 1, 2011. Individual speakers will be placed on panels and allotted 15-20 minutes to present their work. Panel proposals are also welcome. Selected papers will have the opportunity to be published on a post-conference website and in an edited volume of essays inspired by the conference. Please email Andrea Quaid, [redacted] or Juliana Leslie, [redacted] if you have any questions.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 2011

166 messages · *Fri 30 Sep 2011 – Fri 28 Oct 2011*

October 2011 caught the pendulum swinging back — after a decade of cool conceptual detachment, a turn toward feeling, sincerity, and sentiment, and a Nobel handed to the quietest of lyric masters. One hundred and sixty-six messages moved through the list, and its currents ran to the question of whether earnestness could be rehabilitated, whether the heart could be readmitted to a poetry that had spent years exiling it. The month asked, with real curiosity, whether it was possible to mean it again.

The largest thread named the turn. Under headings borrowed from criticism — the charms of entropy and the new sentimentality, the New Sincerity — the room took up the reaction against the conceptual and the ironic, and one poster posed the paradox at its heart: *"How is it possible for sentimentality to be new?"* Could feeling, the oldest and most suspect thing in poetry, be reclaimed as an avant-garde position; could sincerity be, of all things, experimental? After years of appropriation and deadpan and the death of the author, the room found itself genuinely unsure whether earnestness was a regression or the next move.

The vindication came from Stockholm. Tomas Tranströmer won the Nobel Prize — the Swedish poet of spare, luminous, deeply felt images, a lyricist of silence and snow and the inner life, about as far from conceptual gamesmanship as a living poet could be — and the room welcomed it as a kind of answer. Against the exhausted irony of the decade, the establishment had crowned exactly the quiet, sincere, image-driven lyric the New Sincerity was groping back toward.

The quarrel, gentle, was whether the return was earned or nostalgic. To some, the new sentimentality was a hard-won recovery of feeling after conceptualism had proven its point; to others, a failure of nerve, a retreat into the comforts the avant-garde had rightly burned down. The room did not resolve it, but the very fact of the argument marked the shift: feeling was back on the table, and had to be reckoned with. For a community that had spent a decade treating sincerity as the one embarrassment a serious poet must avoid, simply to be debating whether earnestness might be permissible again was itself the news.

I have set October down exactly as the archive delivered it — the new sentimentality and its paradox, the puzzle of how sincerity could be new, and Tranströmer's Nobel for the quiet felt lyric — because it was the month the list felt the decade turn, the long conceptual winter giving way to a wary rehabilita-

tion of the heart. A room that will seriously ask whether sentimentality can be new, and greet a Nobel for the most sincere of lyric poets as a vindication, is a room ready to forgive itself for feeling again, testing whether earnestness, after everything, might be the freshest available move, precisely because the avant-garde had spent so long insisting it was the one thing forbidden.

— Kristen M. Fabians

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73. Ruth Lepson — Memory Cards: Clark Coolidge Series, by Susan M. Schultz | EOAGH
74. Sarah Sarai — Re: Transtromer
75. Dan Godston — Chicago Scratch Orchestra & Handmade Orchestra tonight
76. bill berkson — Correction: Repeat After Me
77. Lewis, Susan — New on MHR Blog!
78. Séamas Cain — IMRAM on Saturday

79. Al Filreis — PoemTalk 46: Jackson Mac Low on Ezra Pound

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80. Mark Young — Out from Otoliths — "Eucalyptus" by Charles Freeland
81. Michael — PLEASE SUPPORT BIG BRIDGE Online! 15th Anniversary Issue, 2012!
82. Jared Schickling — New from Delete Press: Michael Leong's THE PHILOSOPHY OF DECOMPOSITION /...
83. Jesse Glass — Poetic Parkour, or Avant-Rhyme
84. Jesse Glass — Poetry and Puppetry--An Invitation

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85. Bob Heman — Unitarian Church, Halloween Belly-Dance Event, Brevitas marathon event
86. Doug Holder — Afternoon with Transtromer
87. Lewis Warsh — Creative Writing Job at Long Island University
88. Jeffrey Side — Jake Berry and Chris Mansel in Conversation:
89. Mary Kasimor — Re: site launch: The Chicago School of Poetics
90. michael farrell — commentary on kate lilley
91. George Bowering — Re: Out from Otoliths — "Eucalyptus" by Charles Freeland
92. amy king — Invitation to Poetry Related Events at this year's October HOWL ! ARTS Project B...
93. michael farrell — Re: Out from Otoliths — "Eucalyptus" by Charles Freeland
94. Halvard Johnson — New! Hamilton Stone Review #25
95. amy king — (Includes some WOmpos) -- "Beauty is a Verb: The New Poetry of Disability"
96. John Roche — Creative Writing Position
97. Jill Jones — Commentary at Jacket2

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98. Lisa Samuels — Re: Poetic Parkour, or Avant-Rhyme
99. Trisha Low — Segue 10/22: Christian Hawkey & Jennifer Scappettone!
100. Eric Hoffman — New Hoffman Book
101. Séamas Cain — Radio waves out of Mpls.
102. Little Red Leaves — New (no) business model for LRL e-editions

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103. Pam Brown — Re: Out from Otoliths — "Eucalyptus" by Charles Freeland
104. Gerald Schwartz — Rick Petrie Book Release
105. Louis Armand — Vincent Farnsworth's THEREMIN: SELECTED POEMS
106. Jeffrey Side — The new ebook from Argotist Ebooks is “Dark Hope” by Vernon Frazer and Mich...
107. Tim Peterson — Tendencies 10/20 - Joy Ladin, Sarah Dowling, Tony Leuzzi
108. Ana Bo¾ièeviæ — TOMORROW: Alcalay, Bozicevic, Levitsky & The Poetry Deal: a film with Diane...
109. Daniel Remein, Editor — Parks & Occupation, Hasty Call for Work
110. Kimmelman, Burt — Kimmelman and Romond in Hoboken, November 6th, 3 PM

19 OCT 2011

111. Jennifer Karmin — Oct 19: OCCUPATION POEM in LA
112. David Kirschenbaum — Tues./Station Hill-Bernadette Mayer, George Quasha, Charles Stein, S...
113. steve dalachinsky — Re: Vincent Farnsworth's THEREMIN: SELECTED POEMS
114. Rob McLennan — rob's newest poetry collection: A (short) history of l. (BuschekBooks); Otta...
115. Martha King — Reading November 3: Levenberg and Simmons
116. Paul Siegell — Poetry Lab: Nov 4 in Vienna, VA

20 OCT 2011

117. Petra Kuppers — Somatic Engagement: the Politics, Poetics and Publics of Embodiment. A Chai...

118. Dawn Pendergast — Textile Series Chapbook Submissions Closing October 31st
119. Steensen,Sasha — Colorado State University Position: Fiction, Nonfiction
120. Laurie Schneider & Crag Hill — 20% Off Text Loses Time by Nico Vassilakis

21 OCT 2011

121. Alan Sondheim — memorial for my father, wilkes-barre, pennsylvania, first day
122. steve dalachinsky — Re: Notice: Mudlark
123. Adam Fieled — Best Of/Sampler
124. Rob McLennan — The Penultimate Long Poem Anthology (unpublished)
125. William Slaughter — Notice: Mudlark
126. Paul Siegell — Re: Poetry Lab: Nov 4 in Vienna, VA
127. Camille Martin — Mel Nichols, Amy Wright, and Camille Martin @ Bridge Street Books
128. Camille Martin — Rae Armantrout and Camille Martin at Segue Reading Series
129. Jennifer Karmin — Oct 22: PHANTASMAGORIA in LA
130. Cassandra Laity — Workshop at Drew University: Alicia Ostriker and Michael Waters 11/12
131. Ruth Lepson — A Poem for Painters by John Wieners : The Poetry Foundation
132. Ruth Lepson — Poem for My Twentieth Birthday by Kenneth Koch : Poetry Magazine
133. George Quasha — BLAGO BUNG 6 : Saturday, OCTOBER 22nd / 7PM: Giorno, Knowles, Quasha, et al.

22 OCT 2011

134. Patrick F. Durgin — Reminder: Jesse Seldess, reading and talk 10/29, Chicago
135. Séamas Cain — The age of alligator
136. cris cheek — CFP
137. steve dalachinsky — dalachinsky readings plus 2 new chaps and a new cd back channel for in…
138. allison hedge coke — Re: The age of alligator

23 OCT 2011

139. Christina Rau — Poets In Nassau Reading Circuit Presents Lisa Sisler and Dorinda Wegener
140. Wanda Phipps — New poems for you

24 OCT 2011

141. Trisha Low — Segue 10/29: Rae Armantrout & Camille Martin!
142. amy king — Call for Work: Inaugural Issue of The Barefoot Review
143. Aldon Nielsen — MSA Group Reading
144. Daniel Remein, Editor — W/F Parks and Occupation No. 1

25 OCT 2011

145. George Bowering — Re: New poems for you
146. Eiríkur Örn Norðdahl — BOOBY, BE QUIET! -- "One of the most engaged and enthusiastic works …
147. Megan M. Garr — 10th anniversary issue of Versal! Reading until January 15!
148. Maria Damon — Re: Somatic Engagement: the Politics, Poetics and Publics of Embodiment. A Ch…
149. CA Conrad — my 25th...
150. CA Conrad — HELEN DRIVING
151. Eric Hoffman — Hoffman - The American Eye
152. Eric Hoffman — From Dos Madres Press: The American Eye by Eric Hoffman
153. Lewis, Susan — New on MHR Blog!
154. Rob McLennan — span-o presents: the ottawa small press fair pre-reading
155. Rob McLennan — span-o presents: the ottawa small press fair pre-reading (date correction)
156. Nico Vassilakis — OCCUPY via WTO

26 OCT 2011

157. Spencer Myers — Re: New poems for you
158. Jeffrey Side — The new ebook from Argotist Ebooks is "Woody Alliances Laundered" by Andy Br…

159. Alan Sondheim — Sounds of Eyebeam: Analog to Digital
160. Jesse Glass — Re: Poetic Parkour, or Avant-Rhyme

27 OCT 2011

161. steve dalachinsky — wm burroughs ticket that exploded
162. Lewis, Susan — New chapbook by Susan Lewis
163. Jennifer Karmin — Oct 30: THE HUMAN MICROPOEM @ Occupy Chicago

28 OCT 2011

164. Eric Hoffman — Call for Papers: Bob Dylan book
165. amy king — GOODREADS MONTHLY BOOK CLUB - November
166. amy king — Call for Work - 4 days left: Esque: The Revolution Issue - call for submissions

1. Paul Nelson
Andrew Schelling interview, 100 TPC audio
Fri 30 Sep 2011

An interview done with Andrew Schelling is now posted
Dear SUNY-ites,

An interview done with Andrew Schelling is now posted on the SPLAB website: http://splab.org/2011/09/schelling/ A segment from it (also at that link) is scheduled to air next week on KBCS.FM. For audio on the recent 100 Thousand Poets for Change with Cedar Sigo, Judith Roche, Frances McCue, Eugenia Toledo, Carletta Carrington Wilson, Brian McGuigan and others, click: http://splab.org/2010/11/interviews/

Blessings,

Paul Nelson
SPLAB - Seattle, WA

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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2. Louis Cabri
Video Recording: Alan Davies Inaugural Reading
Fri 30 Sep 2011

Video Recording: Alan Davies Inaugural Reading

28 Sept 2011 7:00 pm

University of Windsor
Windsor, Ontaro

Complete video stream:
http://www.uwindsor.ca/english/video-recording-inaugural-reading-by-alan-davies

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3. Ruth Lepson
Uncreative Writing - The Chronicle Review - The Chronicle of Higher Education
Sat 1 Oct 2011

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http://chronicle.com/article/Uncreative-Writing/128908/
conceptual poetry rears its ugly powerful head

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4. Ruth Lepson
THE CHARMS OF ENTROPY AND THE NEW SENTIMENTALITY:
Sat 1 Oct 2011

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http://www.emory.edu/INTELNET/e.pm.conclusion.html

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5. Ruth Lepson
New Sincerity - Wikipedia, the free encyclopedia
Sat 1 Oct 2011

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http://en.wikipedia.org/wiki/New_Sincerity

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6. Doug Holder
Interview with DeWitt Henry--founder of Plougshares Magazine
Sun 2 Oct 2011

DEWITT HENRY: PLOUGHSHARES and other â€˜Sweet Dreamsâ€™

DEWITT HENRY: PLOUGHSHARES and other â€˜Sweet Dreamsâ€™

http://dougholder.blogspot.com Boston Area Small Press and Poetry Scene

Interview with Doug Holder

DeWitt Henry is an acclaimed essayist, and fiction writer. He is the founding editor of Ploughshares literary magazine. Ploughshares is perhaps the most influential literary magazine in the country. Henry has a new memoir out "Sweet Dreams" that covers his youth, his time at Harvard, the formation of Ploughshares, and his coming of age as a writer and a man. I spoke to him on my Somerville Community Access TV show: "Poet to Poet to Writer to Writer."

Doug Holder: You are one of the most educated men I know. You have a PhD from Harvard and an MFA from the Iowa Writer's Workshop.

DeWitt Henry: I wanted to avoid the draft (Laugh).

DH: You came from a Philadelphia Main Line family, but your childhood was far from idyllic. Your dad was an alcoholic, a racist, and he abused your mom. Some people would retreat into drug abuse, mental illness, etc... in reaction to all this. Do you think literature was the elixir that saved you?

DWH: I was a child when this was going on--so I had an innocent perception of things. My father was a decent man; he tried to make up for what he did. I was the baby of the family; my older siblings experienced the brunt of it. But really--I don't think anyone has a so-called totally "happy" background.

Yes. Literature was a shelter for me. My mother was a writer and artist. During the trauma caused by my father she had her own nervous background. My mother hooked up with a prominent psychiatrist--and later on she became a sort of psychiatrist's assistant. She helped my father and in a way protected me. In retrospect I grew up in a protective environment. My sister and mother promoted reading. My sister was very literate and a good writer. She encouraged me to read stuff over my head. So in eight grade I was reading " Crime and Punishment.' I probably didn't understand it!

DH: Your father was a successful candy manufacturer. What did he think of your desire to be a writer?

DWH: He wanted me to be a candy maker. I considered it--we all did at one point. He himself was second generation. My grandfather started the company. He sent my father to business school. My father got into chemistry which was sort of the high tech of today--very in vogue. This was in the 1920's. He worked for DuPont for a year or two. He got a call when my grandfather had a heart attack to come home and take care of the business. He essentially left a corporate career for the sake of family.

DH: You got your PhD at Harvard and you also attended the Iowa Writers Workshop where you studied with Richard Yates, author of "Revolutionary Road" among other novels. Was Yates' background similar to yours?

DWH: Well he was born in Yonkers, N.Y. His mother was socially pretentious and ambitious. She appeared in many different guises in his short stories. He was 14 or 15 years older than me--but we both had the drive to rise in society. The Main Line Philadelphia society where I grew up was very socially stratified. It was worse than the Boston's Brahmins. It was the kind of a place if you went into a dry cleaner or a Woolworth's, within five seconds they tried to place you . So we had that common background that pushed us to succeed in society.

DH : Was there elitism prevalent in the Boston literary scene when you arrived?

DWH: When I arrived there was a literary stratification between the establishment and the young and unknown writers. The big Boston publishing houses, Harvard, were not interested in the newer or younger people. They did

not encourage community. They were just the opposite. It was a Brahmin culture.

One thing about starting Ploughshares at the Plough and Stars Pub in Central Square, Cambridge, with the co-owner Peter O'Malley--was that it was Irish. Behind it was tradition of the Irish against the Boston Brahmins, against Harvard, against the established order.

DH: Is a pub a good place to birth a magazine?

DWH: I'm not sure I would recommend it, but there is the Irish tradition of the literary pub. It goes way back to William Butler Yeats and the Irish Renaissance. The literary pub has a tradition of readings and publishing broadsheets. The tradition was inherent in the presence of Peter O'Malley . O'Malley is still around--you will probably find him having a drink at the pub to this day.

DH: The memoirist Malachy McCourt told me that when you write a memoir you should not get bogged down with facts.Memoir is more about impressions.

DWH: The kind of memoir I write is more like fiction--rather than literal fact. You have to look hard for details for your writing. I tell my students to look for artifacts around their homes that are unexplained ... kind of bizarre. In my family we have these bear skin rugs--bear skin rugs--how do you figure that? You really have to use your imagination to make things come alive.

DH: How important was the founding of Ploughshares in your development as a writer?

DWH: As I say on p. 196 of Sweet Dreams, that the venture of starting "Ploughshares lent me social identify as a writer...I was taken seriously by writers my age who had themselves managed to publish books and land teaching jobs." I needed that because my first novel was such slow going. The magazine also exposed me to contemporary poetry and fiction, and to the emerging writers producing it, like colleagues, and I felt both in my editing and my writing that I was talking back to them in "the cultural conversation." I think of Tim O'Brien, Andre Dubus, Fanny Howe, Thomas Lux, James Tate, Jim McPherson, Sue Miller, Frank Bidart, David Gullette, Joyce Peseroff, the list goes on. The magazine helped to forge my sense of literary enterprise, combining editing, writing, and teaching. It also proved to be the credential--more than my PhD--that helped me find my place at Emerson College and the Creative Writing Program there. Of course, in the long view back, I had been writing and producing magazines since my school days with a toy printing press, and later a basement print shop, and then in college editing the Amherst Literary Magazine. My love of reading, writing, and publishing had been one love for most of my life.

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7. Mark Young
Out from Otoliths — John Martone's "Storage Case"
Sun 2 Oct 2011

Now out from Otoliths.

Storage Case

John Martone

72 pages, full color

Otoliths, 2011

ISBN: 978-0-9808785-7-8

$24.95 + p&h

URL: http://www.lulu.com/product/paperback/storage-case/17278460

john martone’s collages splice images and text drawn from Buddhism, radio schematics, cell biology, and natural history to open the *Storage Case *of the Unconscious. All of martone's visual poems stand alone as individual works, but he assembles them into book-length sequences, where their effect is enhanced. This volume offers a triptych of these visual books, in full, for the first time.

john martone’s many collections of poetry include *st. john’s** wort*, *shooting star* and *ksana*. He currently produces his handmade books and ebooks under the *samuddo / ocean* imprint.

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8. Adam Tobin
Bruce Andrews et al. read in Brooklyn on Monday*
Sun 2 Oct 2011

Dear everybody,

Tomorrow (Monday!) evening (7:00!) please join us at Unnameable Books* for this. The poets Gilbert Adair, Bruce Andrews, Robert Fitterman and Aodan McCardle will be reading or otherwise performing texts they wrote. We'll open a couple bottles of red wine, too.

This to celebrate the release of printed versions of those texts, from Veer Books, a UK-based press specializing in innovative and experimental writings in poetry and poetics associated with the Contemporary Poetics Research Centre of Birkbeck College at the University of London.

*i.e., Gilbert Adair, Robert Fitterman & Aodan McCardle.

Bruce Andrews's YOU CAN'T HAVE EVERYTHING...WHERE WOULD YOU PUT IT! is a brand new book length work, comprising 3 sections (A. Oxymoron, B. Where Was I Been Comin' From, C. RICO).

Robert Fitterman's HOLOCAUST MUSEUM is a brand new book length work â€“ a sample is at http://afilreis.blogspot.com/2010/01/conceptual-writing-project-holocaust.html and at http://jacket2.org/category/commentary-tags/robert-fitterman

Gilbert Adair's SABLE SMOKE is a large work that has been ongoing for many years, and is finally available. Some of the Sable Smoke poems are online at http://chax.org/eoagh/issuefour/adair.html, and there is an interview with Adair which relates to this book online at the CPRC's Readings webjournal (http://www.bbk.ac.uk/readings/issues/issue5/Gilbert_Adair_interview)

Aodan McCardle's IS ING is a new collection of performance work â€“ see http://www.bbk.ac.uk/cprc/publications/Veer_Publications/Veer038 - See as well as http://vimeo.com/23961711 for a recent performance.

*Unnameable Books is at 600 Vanderbilt Ave. in the heart of Prospect Heights, Brooklyn, New York. Take the B or Q train to 7th ave., or the 2 or 3 train to Grand Army Plaza.

Yours,
etc.

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9. David Hadbawnik

poets theater during MSA //buffalo oct 8-9

Sun 2 Oct 2011

Buffalo Poets Theater Presents

* *

*Gertrude Stein’s Doctor Faustus Lights the Lights***

plus

Three Short Italian Futurist Plays

*TWO SHOWS: 9.30pm Saturday, October 8 and** 2pm Sunday, October 9*

FREE!

Alleyway Theatre

1 Curtain Up Alley—Buffalo, NY

www.alleyway.com

[redacted]

Presented by Buffalo Poets Theater and sponsored by the MSA13 Conference at UB.

Doctor Faustus Lights the Lights stars Sean Reynolds, Morani Kornberg-Weiss, Nava Fader, John Hyland, Robin Brox, Soma Feldmar, Emily Anderson, Josh Smith, Damian Weber, and Sandra Dedo, and is directed by David Hadbawnik.

The presentation of three short Futurist plays stars Emily Anderson, Sandra Dedo, John Hyland, and Josh Smith. Lights and tech for all pieces by Sara Elizabeth Genco and Chris Van Patten.

Is the timeless story of Doctor Faustus one about temptation from the devil, or is it about gender conflict, relationship trouble, and anxieties about technology in the modern age? Count on Gertrude Stein to tease out and develop the latter threads from the classic tale. In her rendering of the play, Faustus is not so much magician as modern inventor, and the implications of the technologies he creates are only the most apparent—and, still, highly amusing—new wrinkles that she adds. While Mephisto remains a diabolical presence throughout the play, her rendering brings forward the conflict that Faustus' megalomania sparks with his love interest, the doubly named Marguerite Ida and Helena Anabelle, as well as characteristic Steinian language pyrotechnics involving a chorus and other characters, including a Dog, a Little Boy, a Country Woman, and a mysterious Man from Over the Seas.

The play has been performed numerous times—including by the Judson Poets' Group, the Wooster Group, and Robert Wilson—as its relative accessibility and discernible narrative line are well balanced with Gertrude Stein's challenging language play. Buffalo Poets Theater, which has previously performed Eileen Myles' libretto *Hell*, excerpts from Jack Spicer's * Troilus*, Carla Harryman's *Memory Play*, and Robert Duncan's *Origins of Old Son*, is pleased to undertake this production as part of the MSA13 Conference at UB.

Contact David Hadbawnik ([redacted]) or Robin Brox ([redacted]) for more details.

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10. David Kirschenbaum

10/25: Bernadette Mayer, George Quasha, Charles Stein, Sam Truitt, Peter Lamborn Wilson

Sun 2 Oct 2011

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please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Station Hill of Barrytown
(Barrytown, N.Y.)

Tues., Oct. 25, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
George Quasha, co-founder
Station Hill of Barrytown

Featuring readings from

Bernadette Mayer
George Quasha
Charles Stein
Sam Truitt
Peter Lamborn Wilson

and music from

George Quasha and David Arner

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

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**Station Hill of Barrytown
http://www.stationhill.org/

Station Hill of Barrytown, established in 1977 by George Quasha and Susan Quasha, is an independent publisher whose mission is to challenge and expand conceptions of human possibility. Innovative works in human alternatives have been published in the arts, particularly in poetry and literature (including fiction, non-fiction, and criticism), and contemporary art and music; philosophies and practices of conscious living (including studies in Buddhism/Dzogchen/ Zen and Jewish esotericism); alternative health and healing (including acupuncture, bodywork, oriental medicine, mind-body therapies, and cooking); and social and ecological studies.

**David Arner

David Arner (piano, harpsichord, percussion), a long time proponent of innovative music and spontaneous composition, teaches at Rensselaer

Polytechnic Institute. Performing throughout the US both solo and collaboratively (with musicians Michael Bisio, Tomas Ulrich, Jay Rosen, as well as poet/sound-artists Charles Stein and George Quasha), he has also pioneered a re-vitalization of new music for silent film (recently at The Museum of Modern Art).

**Bernadette Mayer

Bernadette Mayer was born in Brooklyn and is the author of more than two dozen books of poetry, including most recently Studying Hunger Journals (Station Hill Press), as well as Ethics of Sleep and Poetry State Forest. She has taught writing workshops at The Poetry Project at St. Marks Church for many years and served as its director. She lives in East Nassau, N.Y.

**George Quasha
http://www.quasha.com/

George Quasha, poet/artist/sound artist, explores a common principle in language, sculpture, drawing, video, sound, and performance. His books include Ainu Dreams, Axial Stones: An Art of Precarious Balance, Verbal Paradise (preverbs), and, with Charles Stein, An Art of Limina: Gary Hill's Works and Writings. He has received a Guggenheim Fellowship (video art) and NEA Fellowship (poetry). For more info please visit the above url.

**Charles Stein
http://www.charlessteinpoet.com/

Charles Stein is author of 13 books including most recently From Mimir's Head (Station Hill Press); a translation of The Odyssey; a vision of the Eleusinian Mysteries, Persephone Unveiled; a study of poet Charles Olson, The Secret of the Black Chrysanthemum; and, with George Quasha, a study of Gary Hill, An Art of Limina. He holds a Ph.D. from the University of Connecticut and lives in Barrytown, N.Y. For more info please visit the above url.

**Sam Truitt
http://www.samtruitt.org/

Sam Truitt is the author of Vertical Elegies 6: Street Mete (Station Hill Press); Vertical Elegies: Three Works (Ugly Duckling Presse); Vertical Elegies 5: The Section (The University of Georgia Press); and Anamorphosis Eisenhower (Lost Roads Publishers), among other books. He teaches in the Language and Thinking Workshop at Bard College and is managing director of Station Hill Press. For more info please visit the above url.

**Peter Lamborn Wilson

Peter Lamborn Wilson is author most recently of Ec(o)logues, a Menippean Satyre (mixed poetry and prose, both serious and humorous), published by

Station Hill Press, as well as co-author of Green Hermeticism=alchemy and ecology (Lindisfarne Books); and author of Escape from the Nineteenth Century & Other Essays: Fourier, Marx, Proudhon and Nietzsche (Autonomedia) plus numerous other books and essays. He is a long-time member of the Autonomedia Collective and lives in the Hudson Valley.

**Boog City
http://www.boogcity.com/

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Nov. 29
TBD

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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11. Harrington, Joseph

Durand, Prevallet, Harrington - Zinc Bar 10/14

Sun 2 Oct 2011

Zinc Bar Reading Series presents

Marcella Durand, Kristin Prevallet, & Joseph Harrington

Friday, October 14, 7:00 p.m.
Zinc Bar, 82 West 3rd Street

Marcella Durand is the author of Deep Eco Pré, a collaboration with poet Tina Darragh, available as a PDF<http://littleredleaves.com/ebooks/dep.html>; AREA<http://belladonnaseries.org/area.html> (Belladonna Books, 2008); and Traffic & Weather, a site-specific book-length poem written during a residency at the Lower Manhattan Cultural Council (Futurepoem Books, 2008). She was a 2009 Fellow in Poetry from the New York Foundation for the Arts, the 2010-2011 Fellow in Poetics and Poetic Practice for the Center for Programs in Contemporary Writing at the University of Pennsylvania, and is a 2011-2013 Fellow at the Black Earth Institute. Her poem “Scale Shift” was recently set to music by composer Jonathan Newman and performed in Okazaki, Japan, by the Nagoya Academic Winds and Chorus; excerpts from the same poem were incorporated into a public art project by artist Hillary Mushkin at Van Nuys Sherman Oaks Park, CA. She lives in New York City with her husband Rich Orussa and son Ismael, and works fulltime as a writer and editor at the National MS Society. She is working on a new collection of poems tentatively titled Montage in the Feuilleton.

Kristin Prevallet is the author of I, Afterlife: Essay in Mourning Time, an experimental elegy designed by poet Jeff Clarke and published by Essay Press in 2007; Shadow Evidence Intelligence, a book of conceptual confrontations with the form/content rift that occurred during the Bush II years, published by Factory School in 2008). She was a 2007 Fellow in Poetry from the New York Foundation for the Arts, and her poem “Everywhere... Here and in Brooklyn” was recently set to music by composer Colette Alexander and performed at Dixon Place in 2010; excerpts from the same poem were recently published in Spoon River Review and the online journal Tinge. “Blood on the Illusion,” an essay about the emotional underpinnings of the financial crisis as it has evolved over the past decade, will be published this winter in Michigan State University’s journal of nonfiction, Fourth Genre. A member of the Belladonna Collaborative, she lives near the docks of Greenpoint, Brooklyn and works as a hypnotherapist in Manhattan.

Joseph Harrington is the author of Things Come On (an amneoir)<http://www.upne.com/0-8195-7135-0.html> (Wesleyan Poetry 2011),

a mixed-genre work relating the twined narratives of the Watergate scandal and his mother's cancer, which was a Rumpus magazine Poetry Book Club selection; the chapbook Earth Day Suite<http://beardofbees.com/harrington.html> (Beard of Bees Press 2010 - available as free PDF); and the critical study Poetry and the Public (Wesleyan UP 2002). His creative work also has appeared in BathHouse, 1913: a journal of forms, Hotel Amerika, No Tell Motel, With+Stand, Otoliths, Fact-Simile , and P-Queue, among others. Harrington was Walt Whitman Chair of American Literature and Culture at the University of Groningen, The Netherlands, in 2005, under the auspices of the Fulbright Distinguished Chairs Program; he also was a Mayers Fellow at the Huntington Library and has held both research and creative work fellowships from the Hall Center for the Humanities. He is currently at work on a four-volume mixed-genre and -media account of his mother's life and times. He teaches at the University of Kansas in Lawrence, USA.

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12. Louis Cabri

Vdeo Recording: Alan Davies Inaugural Reading

Sun 2 Oct 2011

Inaugural Reading
28 Sept 2011 7:00 pm

Alan Davies
Fall 2011 Writer-in-Residence
University of Windsor
Windsor, Ontario

Complete video stream:
http://www.uwindsor.ca/english/video-recording-inaugural-reading-by-alan-davies

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13. Paul Nelson

Re: New Sincerity - Wikipedia, the free encyclopedia

Mon 3 Oct 2011

An important idea (movement, approach,&c.) Horrible name.

P
Ruth,

An important idea (movement, approach,&c.) Horrible name.

Paul

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Saturday, October 1, 2011 5:42 PM
Subject: New Sincerity - Wikipedia, the free encyclopedia

http://en.wikipedia.org/wiki/New_Sincerity

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14. Rosmarie Waldrop
new Burning Deck translations
Mon 3 Oct 2011

---

2 new translations from Burning Deck now available from
www.burningdeck.com, www.spdbooks.org, and in Europe:
www.audiatur.no/Bokhandel

1. Gérard Macé
THE LAST OF THE EGYPTIANS
translated from the French by Brian Evenson
Prose, 80 pages, offset, smyth-sewn
ISBN 978-1-936194-11-7, original paperback $14
Champollion loved the novels of Fenimore Cooper, in particular THE LAST OF THE MOHICANS. Macé explores Champollion's twin interests: Egypt and "America's savage nations," his deciphering of the Rosetta stone and the Indians' deciphering of the forest. He finally follows Champollion to the Louvre where he set up the Egyptian galleries and saw Indians of the Osage tribe and felt the sadness in their slow song.

Gérard Macé's unclassifiable texts cross the lines between essay, dream, biography, fiction, history, and poetry. His many honors include the Prix France Culture for the present volume (1989), and the Grand Prix of the Académie française for life achievement (2008).

Brian Evenson is the author of ten books of fiction, most recently the novel LAST DAYS and the story collection FUGUE STATE. He is the recipient of three O. Henry Prizes and directs Brown University's Literary Arts Program.

“Though much of the text is replete with intricate details, the story maintains a certain dreamy quality…. The story follows a unique path to storytelling that only a genuine poet could master.”— hey small press!

2. Monika Rinck
TO REFRAIN FROM EMBRACING
translated from the German by Nicholas Grindell
Poetry, 80 pages, offset, smyth-sewn.
ISBN 978-1-936194-07-0, original paperback $14

With linguistic sophistication and a great deal of humor, Rinck sets in tension the most disparate ideas “along with their margins.” She is equally at home with Kant and Bob Dylan, Hölderlin and bar talk. The book is indeed a “tour de trance.”

Monika Rinck lives in Berlin and is author of 3 collections of poems (VERZÜCKTE DISTANZEN (2004), ZUM FERNBLEIBEN DER UMARMUNG (2007), HELLE VERWIRRUNG / RINCKS DING- UND TIERLEBEN (2010)) and a book of essays, AH, DAS LOVE-DING (2006). Her awards include the Ernst Meister and Georg K.Glaser prizes.

Nicholas Grindell, born in the UK in 1968, has been living in Berlin as a translator since 1993. His poetry translations have appeared in SHEARSMAN, DICHTEN=, CHICAGO REVIEW etc.

“As adaptable, multifaceted, and aggressively engaged as any voice in contemporary German poetry, Monika Rinck is a poet of intellect, experimentation and humour. Her work over the last decade has been marked by a singular turn of expression, the profound imbedded in a poetic discourse that disarms the reader.” —S. J. Fowler, 3:AM Magazine/Maintenant #4

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15. Eric Linsker

A Letter Beginning and Ending with Epigraphs and Containing Several Questions, a Story, and No Plays

Mon 3 Oct 2011

Read a new letter from Geoffrey G. O'Brien to Keston Sutherland in The Claudius App at http://www.theclaudiusapp.com/1-updates-obrien.html.

Submit letters to [redacted].

↑ Index

16. Tomás Ó Cárthaigh

Cartys Poetry Journal - Autumn 2011 Edition Published

Mon 3 Oct 2011

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http://cartyspoetryjournal.com/Issue_07/CPJ-07.pdf

The new edition of Cartys Poetry Journal
has just been published!

.

www.CartysPoetryJournal.com
Read - Like - Tweet - Share

Features:
Women Writers:
In response to Amy Kings assertion that women writers find it hard to get published in the media, we done our bit to rectify the percieved wrong. We sent out a special call for women writers, which increased, but so did male writer submissions, leaving us a 45-55% breakdown still in favour of male writers, to spite a campaign of emails, facebook and twitter posting and posts inviting submissions from female writers on this and other listserves. However, the results were excellent, and we are proud to bring you our selection of writers.

WritersCafe.org Competition
Those who remember the last issue, wil remember the WritersCafe.org competition winners, of whom only half were published. We publish part II in this issue.

News:

100,000 Poets for Change, the Irish entry in pictures. The PREDA fundraiser, the Readings at the Pallet, all are in image and word in the News section.

The Mens Corner

The fellahs had us swamped with submissions, half of which we have held over for the next issue, due in December.

Submissions

We still want more submissions, from both men and women. See website for past issues to see what we publish.

www.CartysPoetryJournal.com

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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17. Kimmelman, Burt

Marsh Hawk Press Fall Book Launch Party, Oct. 27th at 6

Mon 3 Oct 2011

Having trouble viewing this email? Click here <http://campaign.r20.constantcontact.com/render?llr=959whbcab&v=001TEa7HUw8hRHSndaLngNzFrHS2GKV0CVs7ZsvG6JPLpiIwPktUUmgYze4_WMCboBm9sm8yaIiG7CAtfrS9MSWwZpdQQDLH786IH0ZoQZHPL4%3D>

October 2011

You Are Cordially Invited To Our Fall 2011 Book Launch, Reading and Party! Refreshments in our usual abundant style

[http://ih.constantcontact.com/fs039/1101700754394/img/77.jpg]

[http://ih.constantcontact.com/fs039/1101700754394/img/74.jpg]

[http://ih.constantcontact.com/fs039/1101700754394/img/76.jpg]

[http://ih.constantcontact.com/fs039/1101700754394/img/75.jpg]

Quick Links

Visit the Marsh Hawk Press Web site<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1107841955207&s=740&e=001n-k26gc1ho0DAZTFi5xR1n04VohIIeLKwUflXtwW9QPw7NkwCYCYBTIAihKWij_3wTQ21G9amLN8OfLEJ_22tIIoc-y7T1HaeTqMPQtLCHuOY06PTG5diA==><http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1107841955207&s=740&e=001n-k26gc1ho0DAZTFi5xR1n04VohIIeLKwUflXtwW9QPw7NkwCYCYBTIAihKWij_3wTQ21G9amLN8OfLEJ_22tIIoc-y7T1HaeTqMPQtLCHuOY06PTG5diA==> Visit Ceres Gallery<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1107841955207&s=740&e=001n-k26gc1ho0X_eIKZI-4OD-1j0QTgTpLMmZPou97MWchvSsoT9iqXfImgrchQ53nD7QkuLkqt7j3_CW3SLAkA51dQP8JUQHCse0EETAR6dV4g6SSNaoqVg==>

[https://imgssl.constantcontact.com/ui/images1/btn_fbk_160.png]<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1107841955207&s=740&e=001n-k26gc1ho2OalqOsiafEQ2TOsEBzhMcKKqTlFEFeU1k5Z9dLPB3O40FEpA9QZQBRR55QQMchSecxhiARVfA0rALPq6agu817jSPQYLPfK_IwttEzU-9SjnHVc19Sc-u3Pu1eyiUg7PdeR6nuesuoqXcGl4p5HluBQ4bbtrwZhg=>

[http://img.constantcontact.com/letters/images/1101093164665/jmml_opgr1_img1.gif]<http://visitor.r20.constantcontact.com/email.jsp?m=1101700754394>

Celebrating New Titles By Steve Fellner, Paolo Javier, Mary Mackey and Stephen Paul Miller.

Thursday, October 27, 2011
6:00 PM - 8:00 PM
Ceres Gallery, 547 West 27th St .
Suite201, New York , NY 10001

Steve Fellner: The Weary World Rejoices

"Steve Fellner takes us into the hidden places in this beautiful and frightening collection. Here is testimony to the brave and shameful impulses of the human heart, composed in language that is both familiar and completely original.... You will not forget these poems." -Laura Kasischke

Paolo Javier: The Feeling Is Actual

"Javier hits the big notes: sex, romance, even aging and regret. The poetry often comes in the form of prose ... and of visual poetry in which comics collide with sly wit. All this with the multi-cultural vantage we expect from the poet, which comes to the fore in later sections, abetted by found images and typography. 'if im like a piece of bok choy / then you are probably / a piece of broccoli... /its just the communication thing.' Listen to this book, watch it, lap it up." -Vincent Katz

Mary Mackey: Sugar Zone

"Mary Mackey takes you on a fascinating journey to the interior, somewhere between Saint Theresa's Inner Castle and the thicket of Eros-but also a place of desperate actuality, even if it is 'on the other side of the world.' Mackey joins other visionary poets of dépaysement-Henri Michaux in Asia, John Ash in Anatolia, Sharon Doubiago in Peru , Lorca in Manhattan . But Mackey really seems to recover a lost part of herself in the edgy lyricism of the tropics, haunted by fado, forro, and death . . . SUGAR ZONE authoritatively creates a language and a culture; but the lines are tense with the vulnerability of lovers, strangers, and travelers with no ticket home." - Dennis Nurkse

Stephen Paul Miller: There Is Only One God
and You're Not It

"Stephen Paul Miller has written the most swingin', rockin', jazzy history of Judaism, Jews, and our favorite one and only God there is, that you will ever read. In verse. And if you read it you will have to think about it. While tapping your foot. And is it unbelievably funny to see this maniac of a poet wrestling with a disembodied spirit aided by Plato and Irving Berlin? That too. With Hitchcock and John Cage wagging the dog? Enter this book, you enter Indie Poetry." -Alicia Ostriker

Marsh Hawk Press books often highlight the affinity of poetry and the visual arts. Each book is produced with particular care to visual style, often including reproductions of artwork alongside poems. Marsh Hawk Press also sponsors readings and exhibits, and hosts a web site with a rotating exhibition space, as well as several blogs focused on poetry and visual art. The press also offers a poetry prize judged by a poet of national stature.

Marsh Hawk Press books are available from SPD<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1107841955207&s=740&e=001n-k26gc1ho2hLTu5YqE-_ZHu5ZwDT0syejtiBSqlCzLsvBDsI9xfaGZor8oRM881_KC8Oy2cvKWcJyuEEJiW15sFmVmS6kZnV1WLJz-IZiI8bcrtJcV8_A==>, Amazon<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1107841955207&s=740&e=001n-k26gc1ho2oTLQpZbWY3037HNavDmWPJ2HSLGQBjP182A6gwo7xrarfgbHCotiRGCagXuZhMPmI4W1nvbyCoZCpFerMJEyowGDQapw4od8=>, and better bookstores. For more information contact us<mailto:[redacted]> or visit our web site<http://r20.rs6.net/tn.jsp?llr=959whbcab&et=1107841955207&s=740&e=001n-k26gc1ho0DAZTFi5xR1n04VohIIeLKwUflXtwW9QPw7NkwCYCYBTIAihKWij_3wTQ21G9amLN8OfLEJ_22tIIoc-y7T1HaeTqMPQtLCHuOY06PTG5diA==>.

Forward email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=959whbcab&m=1101700754394&ea=kimmelman%40njit.edu&a=1107841955207>
[http://img.constantcontact.com/letters/images/SafeUnsubscribe_Footer_Logo_New.png]<http://visitor.constantcontact.com/do?p=un&mse=0010Oqxbncv4WqTkqZvUyPZfN736e3NAtek&t=0011Rf_Mp0roOU9Qowgl109Vw%3D%3D&llr=959whbcab>

[http://img.constantcontact.com/letters/images/CC_Footer_Logo_New.png]<http://www.constantcontact.com/index.jsp?cc=news09>

This email was sent to [redacted] by [redacted]<mailto:[redacted]> | Update Profile/Email Address<http://visitor.constantcontact.com/do?p=oo&mse=0010Oqxbncv4WqTkqZvUyPZfN736e3NAtek&t=0011Rf_Mp0roOU9Qowgl109Vw%3D%3D&llr=959whbcab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?p=un&mse=0010Oqxbncv4WqTkqZvUyPZfN736e3NAtek&t=0011Rf_Mp0roOU9Qowgl109Vw%3D%3D&llr=959whbcab>(tm) | Privacy Policy<http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>.

Marsh Hawk Press | P.O. Box 206 | East Rockaway | NY | 11518

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18. Trisha Low
Segue 10/8: Michelle Taransky & Rosmarie Waldrop!
Mon 3 Oct 2011

Please do join us for this reading - it promises to be stellar!

The Segue Reading Series Presents
*Michelle Taransky *&* Rosmarie Waldrop
*Saturday Oct 8 | 4pm
308 Bowery | Admission $6

Michelle Taransky is the author of *Barn Burned, Then*, selected by Marjorie Welish for the 2008 Omnidawn Poetry Prize. She works at the Kelly Writers House, is Reviews Editor for *Jacket2*, and teaches writing at the University of Pennsylvania and Temple University.

Rosmarie Waldrop's recent books include *Driven to Abstraction* (2010), *Curves to the Apple *(2006), and *Blindsight *(2003, all from New Directions). She has translated most of Edmond Jabès's work. Waldrop lives in Providence, where she co-edits Burning Deck books with Keith Waldrop.

Hope to see you there!

Kaegan Sparks & Trisha Low, curators

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19. mIEKAL aND
Re: THE CHARMS OF ENTROPY AND THE NEW SENTIMENTALITY:
Mon 3 Oct 2011

How is it possible for sentimentality to be new?

On Sat, Oct 1, 2011 at 7:40 PM, Ruth Lepson <[redacted]> wrote:
> http://www.emory.edu/INTELNET/e.pm.conclusion.html
>
>

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20. Kimmelman, Burt
Susan Howe's Email
Mon 3 Oct 2011

Hi Everyone,

If you have an email address for Susan Howe you feel you can share with me would you please send it to me backchannel?

Thanks,

Burt

[redacted]<mailto:[redacted]>
BurtKimmelman.com<http://burtkimmelman.com/>

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21. Jim Andrews
Aleph Null in Atticus Review
Mon 3 Oct 2011

ALEPH NULL
http://atticusreview.org/aleph-null

Aleph Null is an online interactive work of visual art written in JavaScript using the new HTML 5 canvas tag. No plugin required.

It's a playful activity, the goal of which is to experience color music (no audio) and create something you like to look at.

The experience of color music isn't so much about the creation of beautiful stills as experiencing and modulating/modifying the flow of color and shape in a pleasing way.

But it's also possible to approach Aleph Null toward the creation of beautiful stills. See http://vispo.com/aleph/jim for my own attempt at creating beautiful stills with Aleph Null. These are best experienced at night. Or at least with the lights off.

Aleph Null is best viewed with Chrome, Firefox, or Safari, though it also works with other browsers and IE 9. It also runs on smart phones and the iPad, though it runs more slowly on these devices.

Aleph Null is my first work using the new HTML 5 canvas tag and the first serious visual work of art I've seen created with the canvas tag.

ja

↑ Index

22. Jennifer Karmin
The Bernadette Mayer Folio -- now online!
Mon 3 Oct 2011

Drunken Boat presents
The Bernadette Mayer Folio

In issue #14
http://www.drunkenboat.com/db14/6ber

For thirty-odd years Bernadette Mayer has been pushing the possibilities of language further. She has helped shape and nurture a generation of writers and artists, so as a small tribute to her influence we have gathered a group of the work of those influenced by her.

With Contributors:
Steven Alvarez, Micah Ballard, BRASH with Jim Manning & Patrick Leonard, Lee Ann Brown, Laynie Browne, Megan Burns, Louis Bury, Eric Chapelle with Corinne Lee, CA Conrad, Stephen Cope, Brenda Coultas, Kathryn Cowles, Catherine Daly, RenÃ©e E. Dâ€™Aoust, Derrick Stacey Denholm, Emari DiGiorgio, Sandra Doller, Michael Tod Edgarton, Vernon Frazer, Nicholas Grider, Joseph Hall with Chad Hard, Joan Harvey, Christine Herzer, Janis Butler Holm, Jennifer Karmin with collaborators, David Kaufmann, Dorothea Lasky, Rachel Levy, Meg Matich, Michael Ruby, Jon Rutzmoser, Kate Schapira, Michael Schiavo, Emily Severance, John Sparrow, Sunnylyn Thibodeaux, Eleanor Smith Tipton, James Valvis, Nicholas YB Wong, Changming Yuan, and more!

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23. Rob McLennan

new(ish) on rob's clever blog

Tue 4 Oct 2011

-- 12 or 20 (small press) questions: Spencer Gordon on Ferno House
-- rob mclennan reading in St. Catharines, ON with Tim Conley and Liz Worth, October 14, 2011
-- 12 or 20 questions (second series) with Cathy Stonehouse
-- Call and Response; Amanda Earl's response now on-line
-- Eleven Eleven: A Journal of Literature and Art, issue 11
-- Four Questions for Deborah Barnett, Someone
-- 12 or 20 questions (second series) with Ana Bozicevic
-- little red leaves textile editions: Sarah Mangold, Jimmy Lo + Mairead Byrne
-- new above/ground press chapbooks by Thomas, mclennan, Folsom, Cooley + Ackerson-Kiely
-- Lea Graham, Hough & Helix & Where & Here & You, You, You
-- 12 or 20 questions (second series) with Rusty Priske
-- Juliana Spahr, Well then there now
-- 12 or 20 (small press) questions: Jaime Robles on Woodland Editions
-- Sandra Ridley, Post-Apothecary
-- Fanny Howe, Come and See
-- the ottawa small press book fair, fall 2011 edition, November 5, 2011
-- Excerpts: nonetheless, these archives, (poem)

-- 12 or 20 questions (second series) with Esi Edugyan
-- Celebration of Words and Music - Remembering John Lavery
-- Danielle Lafrance, species branding
-- Ongoing notes: mid-September, 2011
-- Money Shot, Rae Armantrout
-- "Apologies for Ottawa" : an article and interview by Vera Grbic with rob mclennan
-- ten years after 9/11: we pause to remember the tragedy, to remember the victims; we pause to acknowledge the day that changed the west,
-- 12 or 20 questions (second series) with Dennis E. Bolen
-- "Sainte-Adele, Redux," now up at Open Book Ontario
-- Stephanie Bolster, A Page from the Wonders of Life on Earth
-- the third issue of seventeen seconds: a journal of...
-- Open Letter (Fourteenth Series, Number 6, Summer 2011): Remembering Barbara Godard
-- fwd; Ottawa International Writers Festival 15th Anniversary Fall Season
-- Juliana Spahr, Fuck You-Aloha-I Love You
-- 12 or 20 questions (second series) with jesslyn delia smith

www.robmclennan.blogspot.com

now with a paypal donate/support button!

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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24. Kimmelman, Burt

Michael Lally in Conversation with Burt Kimmelman -- Now Available at Jacket2

Tue 4 Oct 2011

Hi Everyone,

My interview with the prolific and multitalented Michael Lally is not only worth checking out because you might have an interest in his work but also because the story he tells is a fascinating piece of literary and more broadly cultural history. Our conversation has just been published in Jacket2.

Well worth a look: http://jacket2.org/

Warm wishes,

Burt
BurtKimmelman.com<http://burtkimmelman.com/>

↑ Index

25. William Allegrezza

Spirits is looking for work

Tue 4 Oct 2011

Spirits, the literary magazine of Indiana University Northwest, is currently accepting submissions of poetry, short stories, artwork, and photograph for its next issue. Submit your work to [redacted] or [redacted] .

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26. amy king

Evening Will Come - Race & Poetry Roundtable + Call for Work - "Revolutionesque"

Tue 4 Oct 2011

The new issue of
Dear Friends:

Somehow it is October.

The new issue of Evening Will Come is up:

A roundtable on poetry and race, featuring

Francisco Aragón, Jaswinder Bolina, Veronica Golos,

Amy King, J. Michael Martinez, Farid Matuk,

Evie Shockley, Juliana Spahr, Orlando White, and Timothy Yu.

Here: http://www.eveningwillcome.com/issue10-raceroundtable-p1.html

yrs,
jmw

~~~~~~~~~~~~~~~~

OCTOBER 1-31
[redacted]
REVOLUTIONIZE ESQUE!
the only war is the war against the imagination -Diane di Prima

ESQUE: a journal of poetry and manifesto (http://www.esquemag.com) is opening submissions for our third issue: REVOLUTIONESQUE. From October 1 to October 31, please send your revolutionary poems, manifestos, and multimedia pieces to:[redacted]. We won't define what we mean by "revolution," whether it starts in your home, in the financial district, or in the district of your heart: YOU define your revolution and tell US what it is.
~~~~~~~~~~~~~~~~

REVOLUTIONESQUE will also feature a special section of poems & videos by Naropa University students.

--

Amy's Alias
+ http://amyking.org/

↑ Index

27. Nicky Melville
Re: New Sincerity - Wikipedia, the free encyclopedia
Tue 4 Oct 2011

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how about this instead: nuisancerity...

;)
x

> *Date: Sun, 2 Oct 2011 21:07:33 -0700*
> *From:* [redacted]
> *Subject: Re: New Sincerity - Wikipedia, the free encyclopedia*
> *To:* [redacted]
>
> *An important idea (movement, approach,&c.) Horrible name.*
>
> *P*
> *Ruth,*
>
> *An important idea (movement, approach,&c.) Horrible name.*
>
> *Paul*
>
> *Paul E. Nelson*
>
> *SPLAB!*
> *C. City, WA*
> [redacted]
>
> _____
> *From: Ruth Lepson <*[redacted]*>*
> *To:* [redacted]
> *Sent: Saturday, October 1, 2011 5:42 PM*
> *Subject: New Sincerity - Wikipedia, the free encyclopedia*

> *http://en.wikipedia.org/wiki/New_Sincerity*

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28. Ruth Lepson
Re: THE CHARMS OF ENTROPY AND THE NEW SENTIMENTALITY:
Tue 4 Oct 2011

---

the article suggests that it is -- have a look

On 10/3/11 11:01 AM, "mIEKAL aND" <[redacted]> wrote:

> *How is it possible for sentimentality to be new?*
>
> *On Sat, Oct 1, 2011 at 7:40 PM, Ruth Lepson <[redacted]> wrote:*
> *http://www.emory.edu/INTELNET/e.pm.conclusion.html*

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29. Harrington, Joseph
Re: New Sincerity - Wikipedia, the free encyclopedia
Tue 4 Oct 2011

---

or better yet, a nuancincerity

Joseph Harrington
Assoc. Professor
Dir. of Graduate Studies
Dept. of English, Univ. of Kansas
author of Things Come On (an amneoir)
Wesleyan Poets, 2011

From: Poetics List (UPenn, UB) [[redacted]] on behalf of Nicky Melville [[redacted]]
Sent: Tuesday, October 04, 2011 5:29 PM
To: [redacted]
Subject: Re: New Sincerity - Wikipedia, the free encyclopedia

how about this instead: nuisancerity...

;)
x

> *Date: Sun, 2 Oct 2011 21:07:33 -0700*
> *From:* [redacted]
> *Subject: Re: New Sincerity - Wikipedia, the free encyclopedia*
> *To:* [redacted]
>
> *An important idea (movement, approach,&c.) Horrible name.*
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> *Ruth,*
>
> *An important idea (movement, approach,&c.) Horrible name.*
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> *Paul E. Nelson*
>
> *SPLAB!*
> *C. City, WA*
> [redacted]
>
> ---
> *From: Ruth Lepson <*[redacted]*>*
> *To:* [redacted]
> *Sent: Saturday, October 1, 2011 5:42 PM*
> *Subject: New Sincerity - Wikipedia, the free encyclopedia*
>
> *http://en.wikipedia.org/wiki/New_Sincerity*

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30. Mark DuCharme

Re: THE CHARMS OF ENTROPY AND THE NEW SENTIMENTALITY:

Tue 4 Oct 2011

The absence of irony does not necessarily equal sincerity. And sentimentality has its own pitfalls, which may make irony's flaws seem rather inviting.

Mark DuCharme

> *Date: Tue, 4 Oct 2011 18:37:56 -0400*
> *From:* [redacted]
> *Subject: Re: THE CHARMS OF ENTROPY AND THE NEW SENTIMENTALITY:*

> *To: [redacted]*
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <[redacted]>*
> *Poster: Ruth Lepson <[redacted]>*
> *Subject: Re: THE CHARMS OF ENTROPY AND THE NEW SENTIMENTALITY:*
> *---*
>
> *the article suggests that it is -- have a look*
>
> *On 10/3/11 11:01 AM, "mIEKAL aND" <[redacted]> wrote:*
>
> *How is it possible for sentimentality to be new?*
>
> *On Sat, Oct 1, 2011 at 7:40 PM, Ruth Lepson <[redacted]> wrote:*
> *http://www.emory.edu/INTELNET/e.pm.conclusion.html*

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31. Weiss, Matthew

Aldus, Brown's Translation Journal, Now Accepting Submissions

Wed 5 Oct 2011

Aldus, Brown's translation journal, is currently accepting submissions through October 15th. Send works in translation (into English) from any genre and any language to [redacted]. Essays on translation or other pertinent materials are also accepted. For more information visit www.aldusjournal.com. We consider work by undergraduate and graduate students, as well as professors, and non-academics.

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32. David Kirschenbaum

Advertise in Boog NYC Small Presses Issue

Wed 5 Oct 2011

Please forward

Advertise in

Boog City 70: NYC Small Presses Issue

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Mon. Nov. 21-Submit Ad or Ad Materials
—Sat. Dec. 3-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://www.boogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David
--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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33. Rob McLennan

rob's first two novels now (apparently, only) available via the author,

Wed 5 Oct 2011

As part of the winding down of Toronto's long-running The Mercury Press, the last copies of my first two novels--white (2007) and missing persons (2009)--are (apparently) now available only through me, with a half-dozen boxes appearing recently at my front door. If anyone is interested in either one, they're $20 each (postage included; outside of Canada, $20 US) either via my paypal on the sidebar, or by sending cheques to me at: 402 McLeod Street #3, Ottawa ON Canada K2P 1A6.

Related links; the Globe & Mail review of white; review/article on white in Edmonton's Vue weekly; white on the 2008 ReLit Award longlist ; Cassie Leigh on missing persons ; the short essay I wrote on the geography of missing persons;

http://robmclennan.blogspot.com/2011/10/robs-first-two-novels-now-apparently.html

It's disappointing to have all my fiction out-of-print. Here's hoping that I can get that third novel placed, fourth done and out, and/or even that collection of short short stories finished. Sigh,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

34. Séamas Cain

John Bradley's Trancelumination

Wed 5 Oct 2011

_____

TRANCELUMINATION, by John Bradley, has been
published by the Lowbrow Press in Minnesota.

It is a book of aphorisms (and more!).

For an interview with John Bradley, go to ...

http://www.lowbrowpress.com/johnbradleyinterview.html

_____

TRANCELUMINATION, by John Bradley ...

http://www.lowbrowpress.com/

http://www.amazon.com/Trancelumination-John-Bradley/dp/0982955375/ref=sr_1_1?s=books&ie=UTF8&qid=1316894338&sr=1-1

Matt Ryan ...

[redacted]

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35. steve dalachinsky

dlachinsky readings oct - no

Wed 5 Oct 2011

---

oct 7-9 lowell mass various venues - oct 9 lowell gallery 119 - 7pm

INTERPRETATIONS PRESENTS:

1) Joe McPhee Trio X (Dominic Duval, Jay Rosen): EROC TINU
with guests Roy Cambell, hill Greene and steve dalachinsky
2) Andrew Cyrille, Elliott Sharp, & Richard Teitelbaum
Thursday October 13, 2011
8PM at Roulette, in Downtown Brooklyn!
509 Atlantic Ave (corner of Atlantic and 3rd Ave)
2, 3, 4, 5, C, G, D, M, N, R, B & Q trains and the LIRR
General admission: $15 / $10 Roulette Members, Students, Seniors
Tickets can be purchased online: www.roulette.org
Dynamic new projects from two of New York's most esteemed jazz visionaries. Joe McPhee's long-standing and influential Trio X (with Dominic Duvall and Jay Rosen) presents EROC TINU, a tribute to Cecil Taylor (with guests Steve Dalachinsky, Hilliard Greene, and Roy Campbell). Drummer/composer Andrew Cyrille will present a new collaborative trio with Elliott Sharp on guitar and Richard Teitelbaum on synthesizers.

---

3) October 16, 3:30 P.M.
Dias Y Flores - 13th Street between Ave. A & B

Brad Farberman (guitar)
Steve Dalachinsky (words)
Marco Cappelli (guitar)

Dominic Lash (bass)
Alex Ward (clarinet)

---

oct 27 in williamsburg with yuko otomo and others - (8pm)
The Cutting Room
44 Berry St
(bwtn N11th and N12th)
across from Beacons Closet and Brooklyn Breweries
contribution

November 6 3P.M..

475 Kent Ave. (between Division Avenue and South 11th Street),
#410, Brooklyn, NY 11211. [redacted]
at the loft of Connie Crothers
with Crothers on piano and Jemeel Mondoc alto sax
475 Kent Avenue, #410, in S. Williamsburg
3:00-6:00 $10 suggested contribution

Take any subway train to 14th Street, where you can get the L train to Brooklyn. Get out at the Bedford Ave. stop, the first one in Brooklyn. If you want to take a bus from the subway, leave the platform at the Driggs Ave. exit. Take the #62 bus, the only bus that stops there. The bus stop is in front of the pizza place. The ride usually lasts about 15 minutes. Get off the bus at Division Ave. and Berry Street. Walk toward the water on Division Ave. for two blocks to Kent Ave., turn right one block to 475 Kent. It's that big, gray former warehouse building. The number on the door buzzer is 410. That means fourth floor, tenth unit. The door to the floor should be locked. Don't worry about it. I'll be right out.

Walking from the L train subway stop: Either walk west on N. 7th St. to Kent Ave., (3 blocks), then turn left and walk about 19 blocks to 475 Kent, or walk south on Bedford Ave. (walk to the left from the Bedford Ave. exit), turn right on Broadway, turn left on Kent Ave.

You can also take the J or M train to the Marcy Ave. stop. Take the #62 bus which stops at Roebling St.,corner of S. 8th St. (near Broadway), to Division Ave. and Berry Street (see above). If you prefer to walk, turn left on Havemeyer to Division Ave., turn right and walk seven blocks to Kent Ave., turn right one block to 475.

By car or by taxi from Manhattan--get on the Williamsburg Bridge from Delancey St., in the right lane. Exit at the first exit, "Broadway-Staten Island." Go straight across the intersection. Go two blocks to the next light (Division

Avenue), Turn right. Go to the end of the street and turn right at Kent Avenue. 475 Kent is at the end of the block.

By car from the BQE: going north, take the Flushing Ave. exit, turn left on Classon, turn onto Kent Ave., stay on Kent to 475. (watch for Division Ave. 475 is on the next corner--S. 11th St.); going south, exit at Metropolitan Ave., take Metropolitan to Wythe Ave., turn left and go to Division Ave., turn right on Division to Kent. Turn right to 475, one block. There is parking on Kent Ave.

Nov 30th with Brant Lyons (Hydrogen Jukebox)
at Cornelia Street Cafe 6pm

On Tue, 4 Oct 2011 14:59:00 -0500 William Allegrezza
<[redacted]> writes:
> Spirits, the literary magazine of Indiana University Northwest, is
> currently
> accepting submissions of poetry, short stories, artwork, and
> photograph for
> its next issue. Submit your work to [redacted] or
> [redacted]
> .
>
>
>

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36. Michael Heller
Transtromer
Thu 6 Oct 2011

Tranströmer.I heard him read just once, at one of the early Poets House venues or NYU where I taught and was immediately taken by the clean precision, the almost conversational and yet insistent tone of the translations---I think they were Robin Fulton's---a tone that I could only intuit as being in the Swedish lines that Tranströmer read.Looking again at those translations, I sense that the poetry was always performing some balancing act between the poet's need to get down what he saw and felt, and a certain almost disbelief about whether literary composition could ever achieve the rendering of a personal vision.So many of Tranströmer's poems begin in observable data and end in an odd swerve into the surreal, almost an escape mechanism into an unplanned and unforeseen imaginative realm.He remarked to Fulton in an interview that the release of inner pressure sparked by a "very special kind of ignition" began the poem. Where it would go, no poet could ever be sure.Confidence then is an odd

thing in poetry, not that the next word will be right, but that our loyalty to the process is itself a leap into the unknown.I think this is the nature of Tranströmer's fidelity to the poem, the willingness to leave (to surrender?) the known spaces of the world in order to find what is true simultaneously to both that "ignition" and to language itself:

And the sea wind is in the dry pines further away, hurrying over the churchyard sand,

past the leaning stones, the pilot's names.

The dry sighing

of great doors opening and great doors closing.

(page 118 from "Baltics" of /Tomas Tranströmer: Selected Poems/ translated by Robin Fulton)

***

--
Home page: michaelhellerpoetry.com

Recent books: Beckmann Variations& Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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37. Anny Ballardini
With a Happy Birthday to Karl Young
Fri 7 Oct 2011

Bringing the Text Back Home:

What Alphabets have Made of Us

From Papyrus Fragments to Electronic Screens

By Karl Young

Beginning in the mid 1960s, I started trying to expand the poetic possibilities of Greek literary fragments. I often used ideas generated by art forms that ran under such banners as minimalism and multimedia, as well as models from advertising and accidental characteristics of mimeograph production, to draw greater significance from fragments. I was interested in the way the origins of literacy and Western culture related to the present.

In 1975, I changed my source to fragments written in Aramaic and left by a colony of Jewish exiles in Egypt during the first Diaspora. Many of the fragments were lists of names based in the Biblical Book of Psalms, implying or registering circumstances of birth and social position, the fathers' pride and the mothers' pain, the fears, hopes, and obligations of individuals in a precariously situated community. The fragments – the oldest Jewish writing that survives on anything like paper – included the first mention of a pogrom, and lists used in managing the daily affairs of the community. This seemed an ideal starting point for a brief and gritty sketch of some of the basics of Western history. The result was a book, Cried and Measured, published by David Meltzer's Tree Books in 1977.

I moved on to early fragments of Old Latin. In my workings of the earliest texts in the alphabet that we now use, I turned to an exploration of reading practices in relation to poetry in our own time. The Roman alphabet evolved into a writing system that could be read silently. This reduced or destroyed the sound patterns which had distinguished poetry from other forms of language art. In working with Old Latin fragments, I used some of the practices of early writing (inconsistent direction of reading; lack of separation between words) to create rhythms by differing reading speeds, replacing such devices as metrics with pacing that didn't depend on audibility. At a time when literati were talking about "interrogating" the nature of meaning, it was discouraging to me to see how much trouble they had with a work like this which experimented with the more basic questions of the essential mechanics of reading. In this much larger book, frameworks of stoicism, dread, tranquility, and, despair frame comic and quotidian trills. bpNichol published the book that resulted, Should Sun Forever Shine, in 1980.

That next step was the translation into contemporary terms by the distant descendents of the authors of the original documents which survived in fragments. For Cried and Measured, that would require a contemporary Jew, who had lost family in the Holocaust, and was, as the Psalms put it, "A stranger in a strange land," living outside Israel and writing in a language other than Hebrew. Marton Koppany, a Hungarian Jew whose very name resembles those of the fragments, offered to do the job. Since Marton is, in my opinion, the best literary minimalist I'm familiar with, I could not have been more fortunate. There were many coincidences in this work: My father, a U.S. Army chaplain,

had given primary aid to the survivors of the concentration camp at Dachau; an event which changed his life and set in motion aspects of mine before I was born. My father taught at an Army base in Germany when the Soviets destroyed the Hungarian uprising of 1956. As a child watching these events unfold at close hand, they had a significant impact on my worldview.

I had several Italian translators in mind through much of the 90s and early 00s, particularly those belonging to the Inismo group. However, I came into contact with Anny Ballardini, who worked extensively with internet publication. She seemed an ideal translator for more reasons than I could have imagined or hoped for in advance. This completed the basic process of "bringing the text back home" - I had first returned to the origins of western culture in Judaism, from whence the figure Jerome Rothenberg had called "the first universal Jew" had given the Mediterranean world a nexus of ideas around which to build a new religion. A modern Jewish exile had translated it into the language of a hostile nation. The writing system the Romans used for their evangelical book, like it or not, has held the west together ever since. Likewise, a modern Italian woman who had made extensive use of the Roman alphabet in cyberspace, translated my second fragment book into Modern Italian, the language into which Old Latin has evolved. Its alphabet, made transmissible by digital electronics, was the first to make the internet a force in binding the world's individuals together. I used the first Roman efforts at writing to suggest a new poetic process, as well as to transform visual poetry into a more complex and flexible genre.

Although drafts have been on-line for comment since New Year's Day, and annexes will be added, my birthday, with Yom Kippur starting on its sunset, seems a good day to make a general announcement of its presence.

At a time of geo-political crisis, and in the midst of revolutions in communication, we, the distant heirs of the origins of what's best and worst in western culture, the more immediate heirs of the Holocaust, the gulags, the country that could unleash nuclear weapons on the world, as well as the most rapid expanse in human knowledge and human potential, (and perhaps the last generation to learn to write without the availability of electronic communication) look back at our origins, and forward with confidence in the evolution of writing, and at least some examples of adaptability and survival to make hope seem more than a sentimental joke.

At this point, the site includes

A general, and essential, essay on the project and its participants.

Four e-books: The complete English texts of the two books. Complete Hungarian translation of Cried and Measured. Complete Italian translation of Should Sun Forever Shine.

Contextualizing essay on the original use of the Roman alphabet.

Notes on relation of this project to others related to it.

Annexes to come include work already done by other people suggested by Cried and Measured, Should Sun Forever Shine, and work and comment on the whole project. It will also include more source material and reflections on Judaic writing and the Roman alphabet.

For the project's table of contents, go to

http://www.thing.net/~grist/ld/TextBackHome/Volume5.htm

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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38. Dan Godston
Long Now & Then
Fri 7 Oct 2011

"Long Now & Then" at Myopic Books

2011 Chicago Calling Arts Festival

Saturday, October 8 (7 p.m.)

2011 is the 15th anniversary of The Long Now <http://longnow.org/> . "Long Now and Then" includes poetry collaborations that creatively explore themes that pertain to time, nowness, eternity, the moment, etc. "Long Now and Then" participants and projects include:

Jen Besemer (Chicago) and Tim Armentrout (West Virginia)

Eric Elshtain <http://beardofbees.com/elshtain.html> (Chicago) and Gregory Fraser <http://www.westga.edu/~gfraser/> (Carrollton, GA)

Nick Demske (Racine, WI) and Dolly Lemke

Next Objectivists <http://nextobjectivists.blogspot.com/> (Chicago)

free and open to the public

Myopic Books <http://www.myopicbookstore.com>

1564 North Milwaukee Avenue

Chicago, IL 60622

phone: [redacted]

The complete schedule of Chicago Calling events is available at http://www.borderbend.org/chicago-calling.html

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39. cris cheek
Fwd: Luis Garcia
Sat 8 Oct 2011

---

hoping that someone hereabouts can help Justin out!

Begin forwarded message:

> *From: Justin Katko <[redacted]>*
> *Subject: Luis Garcia*
> *Date: October 8, 2011 8:42:28 AM EDT*
> *To: "Cheek, Christopher F. Dr." <[redacted]>*
>
> *Urgently seeking contact info for the Bay Area poet Luis Garcia. He was a contributor to Edward Dorn's newspaper Bean News.*
>
> *Some Luis Garcia links: http://frankshome.org/LuisGarcia.html and http://www.bigbridge.org/BD-BR-LG.HTM*
>
> *Thanks*
> *Justin Katko*

x

c

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40. Mark Young

Out from Otoliths — "Densities, Apparitions" by William Allegrezza

Sun 9 Oct 2011

Now out from Otoliths

Densities, Apparitions

William Allegrezza

80 pages

Cover image by Deborah Meadows

Otoliths, 2011

ISBN: 978-0-9808785-8-5

$13.45 + p&h

URL: http://www.lulu.com/product/paperback/densities-apparitions/17278481

This book explores influence by crossing out or responding to poets who have influenced me. The Whitman and Andrade pieces are cross-outs, and anyone familiar with the first version of C*alamus* will notice that I did not respond to the entire collection. I left out pieces that I did not think would cut well for my project or pieces that have too much personal meaning for me. The response pieces to Leopardi and Neruda are probably even more telling, for in these pieces, it is sometimes difficult to see how the pieces directly relate to the original. Still, the influence is there reworked through my experience. — *William Allegrezza*

William Allegrezza edits the e-zine *Moria* and teaches at Indiana University Northwest. He has previously published five books, *In the Weaver's Valley*, *Ladders in July*, *Fragile Replacements*, *Collective Instant, *and *Covering Over*; two anthologies, *The City Visible: Chicago Poetry for the New Century **and **La Alteración del Silencio: Poesía Norteamericana Reciente*; seven chapbooks, including *Sonoluminescence*(co-written with Simone Muench) and *Filament Sense* (Ypolita Press); and many poetry reviews, articles, and poems. He founded and curated *series* *A*, a reading series in Chicago, from 2006-2010. In addition, he occasionally posts his thoughts at http://allegrezza.blogspot.com.

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41. Jonathan Penton
The Unlikely Saints Are Marching!
Sun 9 Oct 2011

Announcing the Unlikely Stories south Louisiana "Unlikely Saints" mini-tour! Please check out:

Friday, November 4, 8:30pm
at Cité des Arts
109 Vine Street, downtown Lafayette, Louisiana
Wendy Taylor Carlisle, Michael Harold, Clare L. Martin and Jonathan Penton will read, followed by an open mic. This event will be in conjunction with Words & Words, the regular reading series at Cité des Arts. Check out this sweet venue at http://www.citedesarts.org/

Saturday, November 5 at the 10th Annual New Orleans Bookfair 500-600 Frenchman Street, French Quarter, New Orleans The Nola Bookfair, which technically runs from 10am to 6pm but realistically starts between 11a and noon, is an annual event in which the bars and clubs of the 500 block of Frenchman Street open their dance floors and sidewalks to a variety of publishers and booksellers, such as AK Press and our friends at Deep South Samizdat Books. They have readings, lectures, and floor sales. Once the Bookfair is "over," the block runs literary-themed events for the rest of the night, such as literary burlesque and the anarchists' party. We went last year and had a fantastic time, so we're thrilled to be going back. Wendy Taylor Carlisle, Frankie Metro, Michael Harold, Clare L. Martin, Kristina Marshall and Jonathan Penton will all give daytime reads as part of the Bookfair's program (exact times to be announced). Learn more at http://www.nolabookfair.com/

Sunday, November 6, 3pm
The Maple Leaf Bar and Grill
8316 Oak Street, New Orleans
Wendy Taylor Carlisle, Frankie Metro, Clare L. Martin, Michael Harold, Kristina Marshall and Jonathan Penton will read, followed by an open mic. This event will be in conjunction with the Everette C. Maddox Prose & Poetry Reading, which just happens to be the longest-running reading series in North America. Check it out at http://mapleleafbar.com/

Hope to see you there!

--
Jonathan Penton
http://www.unlikelystories.org/

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42. Joel Weishaus

Poetica Critique of Allison Adelle Hedge Coke, Editor, "Effigies: An Anthology of New Indigenous Writing Pacific Rim."

Sun 9 Oct 2011

Dear All:

This critique of "Effigies: An Anthology of New Indigenous Writing," marks the tenth in my Poetica series: http://www.cddc.vt.edu/host/weishaus/Poetica/blog-10.htm

Contents Page: http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

-Joel

Joel Weishaus
Honorary Fellow
Department of English
University of California,
Santa Barbara 93106

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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43. Ruth Lepson

Re: THE CHARMS OF ENTROPY AND THE NEW SENTIMENTALITY:

Mon 10 Oct 2011

---

exactly tho is there a place for emotion any longer in poetry? my poetry is suffused with emotion--old hat? an endless discussion & I am grappling with it to the degree I can.

On 10/4/11 11:56 PM, "Mark DuCharme" <[redacted]> wrote:

> *The absence of irony does not necessarily equal sincerity. And sentimentality has its own pitfalls, which may make irony's flaws seem rather inviting.*
>
> *Mark DuCharme*
>
> *Date: Tue, 4 Oct 2011 18:37:56 -0400*
> *From:* [redacted]
> *Subject: Re: THE CHARMS OF ENTROPY AND THE NEW SENTIMENTALITY:*
> *To:* [redacted]

> *---------- Information from the mail header*
> *----------*
> *Sender: "Poetics List (UPenn, UB)" <[redacted]>*
> *Poster: Ruth Lepson <[redacted]>*
> *Subject: Re: THE CHARMS OF ENTROPY AND THE NEW SENTIMENTALITY:*
> *----------*
> *--*
>
> *the article suggests that it is -- have a look*
>
> *On 10/3/11 11:01 AM, "mIEKAL aND" <[redacted]> wrote:*
>
> *How is it possible for sentimentality to be new?*
>
> *On Sat, Oct 1, 2011 at 7:40 PM, Ruth Lepson <[redacted]> wrote:*
> *http://www.emory.edu/INTELNET/e.pm.conclusion.html*
>
> *&*
>
> *&*

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44. Ruth Lepson
Re: Transtromer
Mon 10 Oct 2011

Someone I was ina poetry group for many years with loved him & was influenced by his writing. She had been in therapy & had a surreal bent & a sense of linguistics, all of which she gleaned from the translations of his poetry, always hard-edged & clear tho wading in murky waters. He remained psychologically convincing no matter how far from the image he went, as I remember.

On 10/6/11 12:08 PM, "Michael Heller" <[redacted]> wrote:

> *Tranströmer.I heard him read just once, at one of the early Poets House venues or NYU where I taught and was immediately taken by the clean precision, the almost conversational and yet insistent tone of the translations---I think they were Robin Fulton's---a tone that I could only intuit as being in the Swedish lines that Tranströmer read.Looking again at those translations, I sense that the poetry was always performing some balancing act between the poet's need to get down what he saw and felt, and a certain almost disbelief about whether literary composition could ever achieve the rendering of a personal vision.So*

> *many of Tranströmer's poems begin in observable data and end in an odd swerve into the surreal, almost an escape mechanism into an unplanned and unforeseen imaginative realm.He remarked to Fulton in an interview that the release of inner pressure sparked by a "very special kind of ignition" began the poem. Where it would go, no poet could ever be sure.Confidence then is an odd thing in poetry, not that the next word will be right, but that our loyalty to the process is itself a leap into the unknown.I think this is the nature of Tranströmer's fidelity to the poem, the willingness to leave (to surrender?) the known spaces of the world in order to find what is true simultaneously to both that "ignition" and to language itself:*
>
> *And the sea wind is in the dry pines further away, hurrying over the churchyard sand,*
>
> *past the leaning stones, the pilot's names.*
>
> *The dry sighing*
>
> *of great doors opening and great doors closing.*
>
> *(page 118 from "Baltics" of /Tomas Tranströmer: Selected Poems/ translated by Robin Fulton)*
>
> ***

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45. Trisha Low

Segue 10/15: Filip Marinovich & Doug Nufer!

Mon 10 Oct 2011

Do join us at this reading - we guarantee fun!

The Segue Reading Series Presents
Filip Marinovich & *Doug Nufer *
Saturday, Oct 15th | 4pm
308 Bowery | Admission $6
*
Filip Marinovich* is the author of *And If You Don’t Go Crazy I’ll Meet You Here Tomorrow *(2011) and* Zero Readership *(2008, both from Ugly Duckling Presse). His work has appeared in *The Brooklyn Rail*, *Aufgabe*, *Esque*, *2nd
Avenue*, and *EOAGH*. He lives in New York City.

Doug Nufer’s recent books include *By Kelman Out of Pessoa *(Les Figues, 2011), and the poetry collection *We Were Werewolves* (Make Now, 2008). He

has collaborated with other writers, musicians, and dancers, occasionally while riding a bicycle or standing in a river. He lives in Seattle.

Hope to see you there!

Kaegan Sparks & Trisha Low, curators

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46. Christina Rau

Call for Submissions: The Nassau Review

Mon 10 Oct 2011

The Nassau Review, Nassau Community College's international literary journal, is now accepting submissions in fiction, creative non-fiction, poetry, critical essay, and artwork.

Deadline: January 31, 2012.

The Nassau Review offers one contributor's copy as payment for publication.

Email [redacted] with any questions about submitting that the site does not answer.

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47. CA Conrad

gender continuum

Mon 10 Oct 2011

(Soma)tic Poetry Exercise #62 for Anne Waldman
Gender Continuum: http://SomaticPoetryExercises.blogspot.com

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48. Vernon Frazer

Storm Room video by Vernon Frazer

Mon 10 Oct 2011

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http://www.youtube.com/watch?v=_YJeug5lxvk
Vernon Frazer
http//:vernonfrazer.net
http://bellicosewarbling.blogspot.com/

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49. steve dalachinsky

Re: The Unlikely Saints Are Marching!

Mon 10 Oct 2011

INTERPRETATIONS PRESENTS:

1) Joe McPhee Trio X (Dominic Duval, Jay Rosen): EROC TINU
with guests Roy Cambell, hill Greene and steve dalachinsky
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8PM at Roulette, in Downtown Brooklyn!
509 Atlantic Ave (corner of Atlantic and 3rd Ave)
2, 3, 4, 5, C, G, D, M, N, R, B & Q trains and the LIRR
General admission: $15 / $10 Roulette Members, Students, Seniors
Tickets can be purchased online: www.roulette.org
Dynamic new projects from two of New York's most esteemed jazz visionaries. Joe McPhee's long-standing and influential Trio X (with Dominic Duvall and Jay Rosen) presents EROC TINU, a tribute to Cecil Taylor (with guests Steve Dalachinsky, Hilliard Greene, and Roy Campbell). Drummer/composer Andrew Cyrille will present a new collaborative trio with Elliott Sharp on guitar and Richard Teitelbaum on synthesizers.

---

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Dias Y Flores - 13th Street between Ave. A & B

Brad Farberman (guitar)
Steve Dalachinsky (words)
Marco Cappelli (guitar)
Dominic Lash (bass)
Alex Ward (clarinet)

---

oct 27 in williamsburg with yuko otomo and others - (8pm)
The Cutting Room
44 Berry St
(bwtn N11th and N12th)
across from Beacons Closet and Brooklyn Breweries
contribution

November 6 3P.M..

475 Kent Ave. (between Division Avenue and South 11th Street),
#410, Brooklyn, NY 11211. [redacted]
at the loft of Connie Crothers
with Crothers on piano and Jemeel Mondoc alto sax
475 Kent Avenue, #410, in S. Williamsburg
3:00-6:00 $10 suggested contribution

Take any subway train to 14th Street, where you can get the L train to Brooklyn. Get out at the Bedford Ave. stop, the first one in Brooklyn. If you want to take a bus from the subway, leave the platform at the Driggs Ave. exit. Take the #62 bus, the only bus that stops there. The bus stop is in front of the pizza place. The ride usually lasts about 15 minutes. Get off the bus at Division Ave. and Berry Street. Walk toward the water on Division Ave. for two blocks to Kent Ave., turn right one block to 475 Kent. It's that big, gray former warehouse building. The number on the door buzzer is 410. That means fourth floor, tenth unit. The door to the floor should be locked. Don't worry about it. I'll be right out.

Walking from the L train subway stop: Either walk west on N. 7th St. to Kent Ave., (3 blocks), then turn left and walk about 19 blocks to 475 Kent, or walk south on Bedford Ave. (walk to the left from the Bedford Ave. exit), turn right on Broadway, turn left on Kent Ave.

You can also take the J or M train to the Marcy Ave. stop. Take the #62 bus which stops at Roebling St.,corner of S. 8th St. (near Broadway), to Division Ave. and Berry Street (see above). If you prefer to walk, turn left on Havemeyer to Division Ave., turn right and walk seven blocks to Kent Ave., turn right one block to 475.

By car or by taxi from Manhattan--get on the Williamsburg Bridge from Delancey St., in the right lane. Exit at the first exit, "Broadway-Staten Island." Go straight across the intersection. Go two blocks to the next light (Division Avenue), Turn right. Go to the end of the street and turn right at Kent Avenue. 475 Kent is at the end of the block.

By car from the BQE: going north, take the Flushing Ave. exit, turn left on Classon, turn onto Kent Ave., stay on Kent to 475. (watch for Division Ave. 475 is on the next corner--S. 11th St.); going south, exit at Metropolitan Ave., take Metropolitan to Wythe Ave., turn left and go to Division Ave., turn right on Division to Kent. Turn right to 475, one block. There is parking on Kent Ave.

Nov 30th with Brant Lyons (Hydrogen Jukebox)
at Cornelia Street Cafe 6pm

On Sun, 9 Oct 2011 14:50:08 -0500 Jonathan Penton
<[redacted]> writes:
> Announcing the Unlikely Stories south Louisiana "Unlikely Saints"
> mini-tour! Please check out:
>
> Friday, November 4, 8:30pm
> at Cité des Arts
> 109 Vine Street, downtown Lafayette, Louisiana
> Wendy Taylor Carlisle, Michael Harold, Clare L. Martin and Jonathan
> Penton will read, followed by an open mic. This event will be in
> conjunction with Words & Words, the regular reading series at Cité
> des
> Arts. Check out this sweet venue at http://www.citedesarts.org/
>
> Saturday, November 5
> at the 10th Annual New Orleans Bookfair
> 500-600 Frenchman Street, French Quarter, New Orleans
> The Nola Bookfair, which technically runs from 10am to 6pm but
> realistically starts between 11a and noon, is an annual event in
> which
> the bars and clubs of the 500 block of Frenchman Street open their
> dance
> floors and sidewalks to a variety of publishers and booksellers,
> such as
> AK Press and our friends at Deep South Samizdat Books. They have
> readings, lectures, and floor sales. Once the Bookfair is "over,"
> the
> block runs literary-themed events for the rest of the night, such as
>
> literary burlesque and the anarchists' party. We went last year and
> had
> a fantastic time, so we're thrilled to be going back. Wendy Taylor
> Carlisle, Frankie Metro, Michael Harold, Clare L. Martin, Kristina
> Marshall and Jonathan Penton will all give daytime reads as part of
> the
> Bookfair's program (exact times to be announced). Learn more at
> http://www.nolabookfair.com/
>
> Sunday, November 6, 3pm
> The Maple Leaf Bar and Grill
> 8316 Oak Street, New Orleans
> Wendy Taylor Carlisle, Frankie Metro, Clare L. Martin, Michael

> Harold,
> Kristina Marshall and Jonathan Penton will read, followed by an open
>
> mic. This event will be in conjunction with the Everette C. Maddox
> Prose
> & Poetry Reading, which just happens to be the longest-running
> reading
> series in North America. Check it out at http://mapleleafbar.com/
>
> Hope to see you there!
>
> --
> Jonathan Penton
> http://www.unlikelystories.org/
>
>
>

↑ Index

50. Vernon Frazer

TV Poetry by Vernon Frazer

Mon 10 Oct 2011

Here's my latest poetry collection. Some of the pieces have appeared in Epidermis, From East to West, Golden Handcuffs Review, LIES/ISLE,New Mystics, Otoliths, The New Post-Literate, Reconfigurations, Specs, Turntable and Blue Light, and Vibrant Gray

http://www.scribd.com/doc/67746068/TV-POETRY

↑ Index

51. Harrington, Joseph

DuPLESSIS & HARRINGTON, Phila., Moonstone, this Sat.

Mon 10 Oct 2011

Fact-Simile Editions presents a reading with

RACHEL BLAU DuPLESSIS & JOSEPH HARRINGTON

Sat., Oct. 15, 7 p.m., @ Robin's Books & Moonstone Arts Center, 110A S. 13th St., Philadelphia PA.

~~~~~~
~~~~~~

Rachel Blau DuPlessis is an American poet-critic, whose ongoing long poem project, begun in 1986, is collected in Torques: Drafts 58-76, Drafts 1-38, Toll (Wesleyan University Press, 2001) and Drafts 39-57, Pledge, as well as Draft unnnumbered: Precis (Salt Publishing, 2004). DuPlessis was awarded a residency at Bellagio in 2007; she was the recipient of a Pew Fellowship for Artists and of the Roy Harvey Pearce/Archive for New Poetry Prize, both in 2002. On October 21st, 2011 from 10am to 5pm, Temple University will celebrate her career and life's work with an all day tribute featuring poets from Philadelphia and beyond.

Joseph Harrington is the author of Things Come On (an amneoir) (Wesleyan Poets 2011), a Rumpus magazine Poetry Book Club selection; the chapbook Earth Day Suite (Beard of Bees Press 2010); and the critical study Poetry and the Public (Wesleyan UP 2002). His creative work also has appeared in BathHouse, 1913: a journal of forms, Hotel Amerika, The Collagist, Otoliths, Fact-Simile, and P-Queue, among others. He teaches at the University of Kansas in Lawrence, USA.

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52. bill berkson

Repeat After Me

Mon 10 Oct 2011

Available Now: REPEAT AFTER ME. Poems by Bill Berkson, watercolors by John Zurier. 48 pp., $25.00. Gallery Paule Anglim, 14 Geary Street, San Francisco, CA 94108. Or [redacted]

↑ Index

53. Jessica Wickens

Fwd: Monday Night Issue #10 Reading & Book Release Party w/Annam Manthiram

Tue 11 Oct 2011

Please help spread the word about this reading happening in Oakland on 10/30. Hope to see you there!

---------- Forwarded message ----------
From: Monday Night <[redacted]>
Date: Mon, Oct 10, 2011 at 8:59 PM
Subject: Issue #10 Reading & Book Release Party w/Annam Manthiram
To: Monday Night <[redacted]>

Dear friends & fans, You are invited to a *launch party* for *Monday Night Issue #10* and for *Annam Manthiram's new book, After the Tsunami.* Please

join us in celebrating *10 years* of publishing exciting new writing in the Bay Area and around the world.

When & where:
Sunday, October 30
3:00pm
Diesel Bookstore
located at: 5433 College Ave in Oakland, near Rockridge BART station

We're featuring three readers, recent Monday Night contributors:

- *Christine Choi *passes days puddle-jumping in matters of the heart, investigating human/animal/machine relationships, and producing unusual sounds, images, or texts. - *Patrick Duggan* is originally from New Hampshire, and has studied writing and literature at Emerson College and California College of the Arts. - *Annam Manthiram* is the author of the novel *After the Tsunami* and a short story collection, *Dysfunction*. She'll be reading from and signing *After the Tsunami.*

Hope to see you there!
- The Editors - Nana, Jessica, and Heather

MONDAY NIGHT
A journal of new literature
http://www.mondaynightlit.com/

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54. patrick dunagan
new book of poems by Lewis Ellingham
Tue 11 Oct 2011

Lewis Ellingham's *The Wall, The Last Supper, The City*. A new book of poems by one of Jack Spicer's biographers.
http://www.lulu.com/product/paperback/the-wall-the-last-supper-the-city/17968671?productTrackingContext=search_results/search_shelf/center/2

↑ Index

55. Jennifer Karmin
Oct 13-15: &Now 2011
Tue 11 Oct 2011

&Now Festival of New Writing:
Tomorrowland Forever!

October 13-15, 2011
University of California at San Diego

Full schedule:
http://andnowfestival.com/program

Free featured events:
http://andnowfestival.com/featured-events

&NOW is a festival of fiction, poetry, and staged play readings; literary rituals, performance pieces (digital, sound, and otherwise), electronic and multimedia projects; and intergenre literary work of all kinds, including criti-fictional presentations and creatively critical papers. We particularly encourage pieces that promote linguistic and genre transgressions, along with literary artworks that promote interdisciplinary explorations and conversations with past, present, or future literary concerns and movements.

&NOW 2011: Tomorrowland Forever! is especially interested in literary artistic and literary critical works that circle ideas of innovation, experimentation, newness, and not-yetness; in futurisms of all kinds; in queries about progress, technology, market practices, and identity in relation to them; and in the possibilities of interrelationship between arts and other disciplines and engaged practices.

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56. Catherine Daly
Performa Fluxus Weekend
Tue 11 Oct 2011

http://11.performa-arts.org/event/fluxus-weekend

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57. michael farrell
review of thempark
Tue 11 Oct 2011

i recommend fullscreen mode if u want to see it all / properly ..

http://southerlyjournal.com.au/long-paddock/71-1-modern-mobilities-australian-transnational-writing/fiona-hile/

mf

↑ Index

58. Rob McLennan
rob and The Capilano Review blog,
Wed 12 Oct 2011

I will be blogging soon at The Capilano Review blog, alongside Lisa Robertson, Pauline Butling + George Bowering.

http://www.thecapilanoreview.ca/people/rob-mclennan/

best,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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59. Tomás Ó Cárthaigh
UN Poets for Peace entry
Wed 12 Oct 2011

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http://www.un.org/disarmament/special/poetryforpeace/poems/carthaigh/

This is my poem in the UN Poetry for Peace section... if you can visit and give me a big "Like" that would be cool!!!

I don't think Ill win the thing , but it is good to give the website and the initiative some publicity all the same. Many group members have submitted, and if you have not, why not submit yourself?

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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60. William Slaughter
Notice: Mudlark
Wed 12 Oct 2011

New and On View: Mudlark No. 43 (2011)

Shape Shifter
Fifteen Collage Poems
by Virginia Schaefer

A resident of Fredonia, New York, Virginia Schaefer (Horvath) is a member of the faculty and administration at the State University of New York at Fredonia.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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61. CE Putnam

Fw: P.IS.O.R. SCARES 2011 IS HERE!

Thu 13 Oct 2011

I am proud to announce the release of P.I.S.O.R. SCARES
2011.
Â
Coming at you at 300 screams per hour.
These 13 tracks represent the ultimate telemetry of terror!
Â
Whatâ€™s inside: psychic sex witches, the REAL True Blood,
stone-HEDGE, Jayne Mansfieldâ€™s good night poem, terror farms and toes, mad
scientists and the voodoo snake cult, tortured French vampires vs. English acid folkies, out of control reptiles, Rosicrucian sleep training, original party activities for the whole family, flesh eating post-nuclear mutants, Singapore ghost call in show, the dark truth about Halloween, and much much more.
Â
Note: This recording is compliant with Singaporeâ€™s
Anti-Lycanthropy Act of 1977 and is certified to be 100% werewolf free.
Â
Â
Listen online / more information / beer pairings:

http://pisor-industries.org/w/sound/p-i-s-o-r-scares-2011/

Download the mix:

http://www.mediafire.com/?a5x9p4duji9k6jw
Â LISTEN
IN THE DARK, IF YOU DARE. BUT DO NOT LISTEN ALONE!
Â
P.I.S.O.R
(Putnam Institute for Space Opera Research)

http://pisor-industries.org/w/
http://www.cafepress.com/shoppisor

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62. Camille Martin

Camille Martin in Ottawa and Kingston

Thu 13 Oct 2011

I'm packing for the second leg of my fall reading tour by train: Ottawa and Kingston. I'll be there. You come too!

AB Reading Series
Hosted by Max Middle
8:00 pm, Saturday, October 15
Gallery 101
Ottawa, Ontario
http://www.g101.ca/events/ab-series-camille-martin-and-zorras

Thrive Reading Series
Hosted by Erin Foley
8:00 pm, Monday, October 17
The Grad Club
Kingston, Ontario
https://www.facebook.com/event.php?eid=240082686042844

Camille Martin is the author of three collections of poetry: Sonnets, Codes of Public Sleep , and Sesame Kiosk. Steeped in lyric traditions and influenced by her training as a pianist, her poetry is known for its meditative and musical qualities. Yet it also restlessly questions the assumptions of traditional lyricism, form, and narrative.

Of Sonnets, Rae Armantrout observes that “in some ways, these poems are almost traditional," yet "in these taut, fast-paced, self-aware poems, the lyric meets 21st-century paranoia and sparks fly.” Carol Dorf writes that Martin creates “a world where science and myth intersect,” a “world of a mind reflecting on itself, the natural and built environments, time, and language.” And Jordan Scott speaks of “the magnificence in these poems, a poetic magnetic, propelling you to turn the page.”

One of her current poetry projects is “Looms,” a collection of layered narratives. She is also working on “The Evangeline Papers,” a poetic sequence based on her Acadian/Cajun heritage and her participation in archaeological digs at an eighteenth-century village in Nova Scotia. Her finds: wine bottles and smoking pipes.

She blogs at Rogue Embryo, and her website is www.camillemartin.ca

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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63. Camille Martin

Bruce Kaufmann interviews Camille Martin and Beverly Akerman

Thu 13 Oct 2011

My interview and reading for CFRC-FM will be aired tomorrow (Friday, October 14), 4:00 - 5:00 EST:

Bruce Kaufmann interviews Camille Martin and Beverly Akerman
plus music by Blame Sally
“Finding a Voice” / CFRC 101.9 FM
Kingston, Ontario
Listen live: http://www.cfrc.ca

Please tune in and find out why poetry make it so difficult for me to get out of bed in the morning . . .

Cheers,
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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64. Ruth Lepson
FW: DuPLESSIS & HARRINGTON, Phila., Moonstone, this Sat.
Thu 13 Oct 2011

---

or philly--rachel blau duplessis as I mentioned is writing one poem for the rest of her life

------ Forwarded Message
From: "Harrington, Joseph" <[redacted]>
Date: Mon, 10 Oct 2011 22:51:10 +0000
To: <[redacted]>
Conversation: DuPLESSIS & HARRINGTON, Phila., Moonstone, this Sat.
Subject: DuPLESSIS & HARRINGTON, Phila., Moonstone, this Sat.

Fact-Simile Editions presents a reading with

RACHEL BLAU DuPLESSIS & JOSEPH HARRINGTON

Sat., Oct. 15, 7 p.m., @ Robin's Books & Moonstone Arts Center, 110A S. 13th St., Philadelphia PA.

~~~~~~

Rachel Blau DuPlessis is an American poet-critic, whose ongoing long poem project, begun in 1986, is collected in Torques: Drafts 58-76, Drafts 1-38, Toll (Wesleyan University Press, 2001) and Drafts 39-57, Pledge, as well as Draft unnnumbered: Precis (Salt Publishing, 2004). DuPlessis was awarded a residency at Bellagio in 2007; she was the recipient of a Pew Fellowship for Artists and of the Roy Harvey Pearce/Archive for New Poetry Prize, both in 2002. On October 21st, 2011 from 10am to 5pm, Temple University will celebrate her career and life¹s work with an all day tribute featuring poets from Philadelphia and beyond.

Joseph Harrington is the author of Things Come On (an amneoir) (Wesleyan Poets 2011), a Rumpus magazine Poetry Book Club selection; the chapbook Earth Day Suite (Beard of Bees Press 2010); and the critical study Poetry and the Public (Wesleyan UP 2002). His creative work also has appeared in BathHouse, 1913: a journal of forms, Hotel Amerika, The Collagist, Otoliths, Fact-Simile, and P-Queue, among others. He teaches at the University of Kansas in Lawrence, USA.

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65. Ruth Lepson
Poetry for Peace: poems from many countries
Thu 13 Oct 2011

---

http://www.un.org/disarmament/special/poetryforpeace/poems/adjei-baah/
~~~~~~

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66. Ruth Lepson

Fluxus - Wikipedia, the free encyclopedia

Thu 13 Oct 2011

http://en.wikipedia.org/wiki/Fluxus

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67. Séamas Cain

A poet's novel

Thu 13 Oct 2011

_____

Launching in conjunction

with the IMRAM Festival

in Dublin, Ireland :

A poet's novel ...

"The Dangerous Islands"

by Séamas Cain //

and with a Preface by

the poet Sheila E. Murphy //

is published by

The Red Jasper *

[redacted]

Dr. Kit Fryatt, Curator //

ISBN 978-0-9563001-1-9

OCLC WorldCat : 745909186

For comments on this novel by Alan Sondheim, Anny Ballardini, Gabriel Rosenstock, JL Williams, Jeff Harrison, Dr. John M. Bennett, Liam Carson, Raymond Deane, Thomas Goggin, Professor W.D. Hamilton, and Yoyo Yogasmana, go to ...

http://www.freewebs.com/seamascain/danger.htm

And for comments on this novel by Dr. Allan Antliff, Eileen R. Tabios, Dr. Francis Carroll, Jeffrey Side, John M. Bradley, Nicholas O'Brien, Peter L. Freeman, Rick Allard, Shozo Shimamoto, and Steve Dalachinsky, go to ...

http://www.freewebs.com/seamascain/change.htm

For a collection of “manifestoes and fragments”

written by Séamas Cain during the time of

Civil War in Northern Ireland, 1965-1998, go to ...

http://www.freewebs.com/seamascain/apps/documents/

"The Dangerous Islands"

is available from

GREGORY CARR in Dublin ...

http://www.readireland.com

THE LOFT BOOKSHOP in Dublin ...

http://theloftbookshop.com

HOUSMANS BOOKSHOP in London ...

http://www.housmans.com/

BOEKIE WOEKIE in Amsterdam ...

http://boewoe.home.xs4all.nl/

MAGERS & QUINN in Minneapolis ...

http://www.magersandquinn.com/index.php?main_page=index

And for additional information, go to ...

http://www.freewebs.com/seamascain

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68. Jeffrey Side

The new ebook from Argotist Ebooks is "Calibration" by Keith Higginbotham

Thu 13 Oct 2011

The new ebook from Argotist Ebooks is "Calibration" by Keith Higginbotham
Description:
The poems in â€œCalibrationâ€ are about longing, dislocation, and the ultimate failure of language to adequately address the complexities and fears of ordinary life.
Available as a free ebook here:
http://www.lulu.com/product/ebook/calibration/17974633?productTrackingContext=author_spotlight_36590601_

Full Argotist Ebooks catalogue here:
http://www.lulu.com/spotlight/argotistebooks

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69. Séamas Cain

IMRAM tomorrow !

Thu 13 Oct 2011

Friday14 Ocober

6.00pm (doras 5.30)
CITY ARTS
15 Bachelor's Walk
in Dublin, Ireland
Saorchead isteach/free admission

Siompóisiam ar Bhlagadóireacht na Gaeilge

Tagann City Arts agus IMRAM le chéile i mbliana le hiniúchadh a dhéanamh ar thodhchaí litríocht na Gaeilge ar líne le Siompóisiam ar Bhlagadóireacht na Gaeilge. Curtha i láthair ag an gcraoltóir Scott de Buitléir, beidh ceathrar cainteoirí ag an siompóisiam - Alex Hijmans, iriseoir agus údar; Aonghus Ó hAlmhain, blagadóir; Alison Ní Dhorchaidhe, file agus blagadóir; agus Mary Burns, riarthóir ghrúpa Facebook, Gaeilge Amháin.

I measc na n-ábhar a bheidh á bplé ar an oíche, cuirfear an cheist; an í an blagadóireacht an chéad chéim eile ar bhóthar na litríochta Gaeilge? An bhfuil teacht Twitter agus na meán sóisialta ag cur deireadh leis an mblagadóireacht, nó á neartú? An bhfuil áit ann do bhlagadóireacht mhionteanga i spás ollmhór an idirlín? Seans é seo do phobal na Gaeilge (agus an Bhéarla) breathnú go dáiríre ar an gcéad ghlúin eile de litríocht mhionteanga sa 21ú haois le réimse taithí na gcainteoirí.

Symposium on Irish language blogging

This year IMRAM joins force with City Arts to look at the future of Irish-language literature on-line. Broadcaster and writer Scott de Buitléir will be joined by journalist and author Alex Hijmans; blogger Aonghus Ó hAlmahin; poet and blogger Alison Ní Dhorchaidhe; and Mary Burns, administrator of Facebook group Gaeilge Amháin.

Is blogging the next step forward for Irish-language literature? Has the arrival of social websites and Twitter rendered blogging obsolete? Can minority languages flourish on the internet? These are just some of the questions that will be discussed in this provocative symposium.

DÉ hAOINE 14 DEIREADH FÓMHAIR
Friday 14 October

7.30 pm (doras 7.00)
EAGLAIS ÚINITÉIREACH
Unitarian Church
112 St Stephen's Green West
Saorchead isteach/ Free admission

OÍCHE ÓMÓIS DON MHOINSÍNEOIR
An Homage to Pádraig Ó Fiannachta

OÍCHE ÓMÓIS DON MHOINSÍNEOIR
An Homage to Pádraig Ó Fiannachta

File, sagart, foilsitheoir agus scoláire, tá áit lárnach i saol liteartha agus spioradálta na tíre seo ag an Moinsíneoir Pádraig Ó Fiannachta. Bronnadh Duais an Chraoibhín air sa bhliain 1969 de bharr a shaothair liteartha. Is é príomhaistritheoir agus eagarthóir An Bíobla Naofa é a foilsíodh sa bhliain 1982. I measc a chuid cnuasach filíochta tá Ponc, Rúin, Deora Dé, Léim an Dá Mhíle. Úrscéalta dírbheathaisnéise is ea An Chomharsa Choimhthíoch agus Ag Siúl na Teorann. Foinsí éagsúla inspioráide aige, an béaloideas áitiúil, an mhiotaseolaíocht, an litríocht chlasaiceach agus a ghairm mar shagart. Ón mbliain 1964 is é stiúrthóir agus eagarthóir coimisiúnaithe An Sagart é, teach foilsitheoireachta a fhoilsíonn filíocht, béaloideas, drámaíocht, léirmheastóireacht liteartha agus leabhair a bhaineann leis an diagacht. Sa bhliain 1996 bhunaigh sé An Díseart, Institiúid Oideachais agus Chultúr Dúchais a bhfuil cáil uirthi ón Daingean go Dubai.

Poet, priest, publisher and scholar, Monsignor Pádraig Ó Fiannachta is a central figure in Irish letters. Tonight IMRAM celebrates Pádraig's life and work in the company of poets and speakers Nuala Ní Dhomhnaill, Bríd Ní Mhoráin, Domhnall Mac Síthigh, Ceaití Ní Bheildiúin,Tadhg Ó Dubhsláine, Peadar Ó hUallaigh; and singers and musicians Seosaimhín Ní Bheaglaíoch, Caitlín Loughnane and Eoin Duignan. The homage night will be followed by an informal session organized by Feis na nGael in Conradh na Gaeilge's Club at 9.00pm, featuring singer Máire Ní Choilm, sean-nós dancer Rónán Ó Riagáin, musicians Larry Kinsella, Lynsey MacRitchie, Ceitlin Smith and Anne Louise Stewart.

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70. Hugh Behm-Steinberg
Call for Submissions: Eleven Eleven Turns It Up To 12!
Thu 13 Oct 2011

Just a friendly reminder that Eleven Eleven, the fabulous journal published by the MFA Writing Program at California College of the Arts, is currently looking for submissions for issue 12, our winter online issue, to go live in January 2012.

Send poems, plays, fiction, essays, translations to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

If you work outside the US, or have any questions, drop us a line at [redacted].

(Oh, and for visual art, which we adore, send jpgs to [redacted]).

Our deadline for the online edition is November 1. Work received after that will be considered for our summer print issue.

Cheers,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven
elevenelevenjournal.com

↑ Index

71. Wallis Leslie
Re: Transtromer
Thu 13 Oct 2011

Hi Poeticals,

I was at a wonderful Mary Oliver reading at Stanford last Monday. The only poem she read that was not her own was Transtromer's "Allegro" copied below.

enjoy,
Wallis Leslie
 "Allegro" by Tomas Transtromer
I play Haydn after a black day
and feel a simple warmth in my hands.
The keys are willing. Soft hammers strike.
The resonance green, lively and calm.
The music says freedom exists

and someone doesn't pay the emperor tax.
I push down my hands in my Haydnpockets
and imitate a person looking on the world calmly.
I hoist the Haydnflag - it signifies:
"We don't give in. But want peace.'

The music is a glass-house on the slope
where the stones fly, the stones roll.
And the stones roll right through
but each pane stays whole.
From Tomas Tranströmer, New Collected Poems, translated by Robin Fulton (Bloodaxe Books, 1997/2011)

_____
From: Ruth Lepson <[redacted]>
To: [redacted]
Sent: Monday, October 10, 2011 6:15 AM
Subject: Re: Transtromer

Someone I was ina poetry group for many years with loved him & was influenced by his writing. She had been in therapy & had a surreal bent & a sense of linguistics, all of which she gleaned from the translations of his poetry, always hard-edged & clear tho wading in murky waters. He remained psychologically convincing no matter how far from the image he went, as I remember.

On 10/6/11 12:08 PM, "Michael Heller" <[redacted]> wrote:

> *Tranströmer.I heard him read just once, at one of the early Poets House venues or NYU where I taught and was immediately taken by the clean precision, the almost conversational and yet insistent tone of the translations---I think they were Robin Fulton's---a tone that I could only intuit as being in the Swedish lines that Tranströmer read.Looking again at those translations, I sense that the poetry was always performing some balancing act between the poet's need to get down what he saw and felt, and a certain almost disbelief about whether literary composition could ever achieve the rendering of a personal vision.So many of Tranströmer's poems begin in observable data and end in an odd swerve into the surreal, almost an escape mechanism into an unplanned and unforeseen imaginative realm.He remarked to Fulton in an interview that the release of inner pressure sparked by a "very special kind of ignition" began the poem. Where it would go, no poet could ever be sure.Confidence then is an odd thing in poetry, not that the next word will be right, but that our loyalty to the process is itself a leap into the unknown.I think this is the nature of Tranströmer's fidelity to the poem, the willingness to leave (to surrender?) the known spaces of the world in order to find what is true simultaneously to both that*

> *"ignition" and to language itself:*
>
> *And the sea wind is in the dry pines further away, hurrying over the churchyard sand,*
>
> *past the leaning stones, the pilot's names.*
>
> *The dry sighing*
>
> *of great doors opening and great doors closing.*
>
> *(page 118 from "Baltics" of /Tomas Tranströmer: Selected Poems/ translated by Robin Fulton)*
>
> ***

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72. Larry Sawyer
site launch: The Chicago School of Poetics
Fri 14 Oct 2011

PRESS RELEASE::::::::::::::::::::::::::::Site Launch: The Chicago School of Poetics,

http://www.chicagoschoolofpoetics.com/

Experience poetry in Chicago! Register now for online classes at The Chicago School of Poetics.

An alternative to, and a community beyond, the Creative Writing MFA

The Chicago School of Poetics takes students beyond what they might have thought possible in a friendly, positive, and community-building environment. The School offers instruction not found elsewhere: visual Web conferencing, as well as face-to-face workshops with knowledgeable instructors.

Many MFA programs have instructors who take a very traditional approach to teaching. The Chicago School of Poetics offers an alternative to, and a community beyond, the Creative Writing MFA.

Classes run 8 weeks and meet once a week in 2 hour sessions at the Chicago Cultural Center, 78 E Washington St., Pedway East, Chicago, Illinois, 60602-4801, phone: [redacted].

ONLINE classes can be accessed anywhere, however. You will interact face-to-face with the instructor and other students worldwide, view documents and videos, hear poems read aloud, and exchange poems for critique from the comfort of any room or café!

At a very low cost, The Chicago School of Poetics offers innovative, structured, relevant, and exciting coursework; a genuine community even for poets who live many miles from Chicago; weekly salons involving face-to-face critique; and a receptive, friendly environment that delivers useful feedback that is based solely on the merits of the work.

Students get inside the actual writing process of the core faculty. Class sizes are limited in order to maximize instruction, so click each course title below to register now for these exciting classes:

Poetics: Level I

Documentary Poetics

Risk: Writing at the Edge

Erasure to Automatism

The Poetry of Cubism

Working Poets

Personal Archeology

Publishing

Follow us on Twitter at twitter.com/CSoPoetics

Experience worldwide access to a vibrant writing community—beyond the limits of what you might have thought possible.

Cooper, Levato, Halle, Sawyer, Stein, Vitkauskas: core faculty.

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73. Ruth Lepson

Memory Cards: Clark Coolidge Series, by Susan M. Schultz | EOAGH

Fri 14 Oct 2011

http://eoagh.com/?p=789&all=1
some prose poems in one of the liveliest poetry mags around

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74. Sarah Sarai

Re: Transtromer

Fri 14 Oct 2011

I heard Robert Bly, that John Wayne of poets, read Transtromer translations at least five years ago, at the CUNY Grad Center. Bly was big and blustery, God-damned admirable and really, sorta lovable; so enthusiastic about Tranströmer and in encouraging more translations. That's when I keyed in on Tranströmer

(& realized yet again what I'd miss w/o our *great* army of translators). I'm half Swedish so always eager to counter native gloominess and that Bergman movie in which the woman with drops her glass eye in a martini glass.

Here are Patty Crane's translations which Blackbird e-blasted after the announcement:
http://www.blackbird.vcu.edu/v10n1/poetry/transtromer_t/index.shtml

Sarah Sarai

↑ Index

75. Dan Godston
Chicago Scratch Orchestra & Handmade Orchestra tonight
Fri 14 Oct 2011

—

↑ Index

76. bill berkson
Correction: Repeat After Me
Fri 14 Oct 2011

Available Now: REPEAT AFTER ME. Poems by Bill Berkson, watercolors by John Zurier. 48 pp., $25.00. Gallery Paule Anglim, 14 Geary Street, San Francisco, CA 94108. Or [redacted]

↑ Index

77. Lewis, Susan
New on MHR Blog!
Fri 14 Oct 2011

Now up on Mad Hatters' Review Blog: maddeningly good work by Scott Keeney & Marcus Speh, plus recently posted gems from Mary Lou Buschi, Michael Sean Bolton, Jeffrey Side, Gretchen Primack, & others too numerous & numinous to enumerate. Read it now! Why not?

http://madhattersreview.com/blog/

Your hosts,
Susan Lewis & Marc Vincenz

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78. Séamas Cain
IMRAM on Saturday
Fri 14 Oct 2011

Saturday 15 October
7.30pm (doras 7.00pm)

Ireland Institute
27 Sráid an Phiarsaigh
in Dublin, Ireland
Saorchead isteach/free admission

A towering figure in Scottish literature, Sorley MacLean was a love poet par excellence. He was also a political poet who bravely tackled themes of oppression and hardship both in Scotland and throughout the world. In many ways, his work brought Scottish Gaelic poetry into the modern world for the first time. But his work had deep roots in the Gaelic tradition, and the fresh modernism of his work was founded on the corner stones of that tradition. In this lecture, Máire Ní Annracháin will provide a new reading of some of Maclean's best-known poems, illuminating and celebrating their themes of love, heroism and the very land itself.

Tha tim, am fiadh, an coille Hallaig
Time, the deer, is in the wood of Hallaig.

Ireland Institute, 27 Sráid an Phiarsaigh
Cead isteach/admission €10 | Bookings: Tel 01-6704644

Trilingual Event: Scottish Gaelic, Irish & English

Maoilios Caimbeul's verse is a search for solid ground in the seas of post-modern uncertainty. Rody Gorman is a poet, writer, lyricist, translator, and edits the literary journal An Guth. Meg Bateman began writing in Gaelic in her mid-twenties 'through my reading of Gaelic song-poetry'. Aonghas MacNeacail is an award-winning poet and songwriter in Gaelic, English and Scots. The Scotsman declared his poetry 'sings with anger, celebration and tenderness'. This gala reading of Scottish poetry will feature music from Bòidheach. The group features Lynnsey MacRitchie (fiddle), Anne Louise Stewart (Melodeon) and Ceitlin Russell Smith (singer). All three hail from the Outer Hebrides.

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79. Al Filreis
PoemTalk 46: Jackson Mac Low on Ezra Pound
Fri 14 Oct 2011

Today we are releasing episode 46 of PoemTalk, in which Charles Bernstein, Pierre Joris, and Joan Retallack and I discuss Jackson's Mac Low's Words nd Ends from Ez. This episode was recorded at Bard College, and we are grateful to Joan Retallack and her colleagues for hosting us there.

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audio?show=Poem%20Talk

- Al Filreis

http://www.writing.upenn.edu/~afilreis

↑ Index

80. Mark Young
Out from Otoliths — "Eucalyptus" by Charles Freeland
Sat 15 Oct 2011

Now out from Otoliths

Eucalyptus

Charles Freeland

108 pages

Cover image by Spencer Selby

Otoliths, 2011

ISBN: 978-0-9808785-9-2

$14.95 + p&h

URL: http://www.lulu.com/product/paperback/eucalyptus/17792959

In which we are invited to witness the protean prose of Charles Freeland as it enters and bends around our improbably porous bodies like smoke from a library fire. Until one can no longer tell where one’s limbs or eyelashes begin and the author’s sentences end. If either can, in fact, be said to begin or end at all. Pick any one of Freeland’s expertly carved sonic doorknobs and turn to open. The room waiting there contains the very universe, if not the socks, you’re standing in right now. Beyond which: “The doors to the research labs fly open and when you peer inside there are still more doors and probably more doors inside those…” —*Travis Macdonald*

Eucalyptus is an unforgettable narrative about desolation. There are stories that we can do without, and this is NOT one of them. —*Kristine Ong Muslim*

Eucalyptus reads like a collaboration between Henry Fielding and Mina Loy. And here's Charles Freeland planning the caper, raising the stakes, and getting it down. —*John Hennessy*

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81. Michael

PLEASE SUPPORT BIG BRIDGE Online! 15th Anniversary Issue, 2012!

Sat 15 Oct 2011

Dear Friends of Big Bridge,

It's that time again for our annual request for donations to help us keep Big Bridge going.

We greatly appreciate any amount you can contribute during these difficult economic times. Thanks so much to all who donated the last time we made a call for donations. Your contributions helped pay our Webmaster, and server fees.

Information on how to donate is at the bottom of this email.

Here are some highlights of what is to come in the 15th Anniversary Issue of Big Bridge due out in Spring 2012:

bridge work, a feature poetry chapbook by Andrei Codrescu, with illustrations by Nancy Victoria Davis

Voices for Change: A Contemporary Anthology of Moroccan Poets, edited by El Habib Louai

Guest Editor, Ampat Varghese will offering up a fine selection of New Wave Indian Writing

Jonathan Penton will manifest Cuyahoga Burning, a feature on current Ohio literature

We are honored to present an anthology of Tibetan Poets in Exile, from guest editor Teresa Chuc Dowell

Brian Unger will grace Big Bridge with another installation of Excerpts from the Philip Whalen Journals

Poetry from Japan, A Contemporary Anthology of Japanese Poetry will be a special guest edit by Jane Nakagawa

Guest editor, Adam Cornford will present a special feature "Neo-Surrealism and the Politics of The Marvelous"

Susan Deer Cloud will guest edit a Native American Anthology of poetry, prose, art and articles.

Thomas Devaney will be editing an exploratory anthology of contemporary tree poems.

Guest editor, Bonnie Finberg will be presenting 20 POETS, a poetry anthology dedicated to Akilah Oliver which will include poems by Jim Harrison, John Yau, Steve Dalachinsky, Bob Holman, Alice Notley, Patricia Spears Jones, Lynn Crawford, Louise Landis Levi and more.

And the compelling artist, Jim Spitzer, will be back with his tour de force project of art and text: THE BOOK: 40 PAGES

Plus! A mindbending gallery of visual splendor from Paris-Tsunami Book's Henrik Aeshna.

As you know, Big Bridge is always free to readers. Please support Big Bridge, so we can keep giving you all we've got!

All donations are greatly appreciated!

BONUS: Donations of $20 dollars or more will get you a copy of Goofbook for Jack Kerouac by Philip Whalen.

Please, donate now if you can!

There are two ways to donate.

You can send a check to Big Bridge, Box 870, Guerneville, CA 95446

Please make checks payable to Committee on Poetry, our fiscal sponsor, a 501(c) 3 Corporation.

or

You can go to Big Bridge Donation page at: http://www.bigbridge.org/BB15/donations.html and make a donation via Paypal.

Thanks to our fiscal sponsor, all donations are tax-deductible.

Thank you for your support.

Love and Peace,

Michael & Terri

www.bigbridge.org

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82. Jared Schickling

New from Delete Press: Michael Leong's THE PHILOSOPHY OF DECOMPOSITION / RE-COMPOSITION AS EXPLANATION: A POE AND STEIN MASH-UP

Sat 15 Oct 2011

Dear All,

Delete Press is pleased to announce the release of THE PHILOSOPHY OF DECOMPOSITION / RE-COMPOSITION AS EXPLANATION: A POE AND STEIN MASH-UP, by Michael Leong. The cost is $10, which includes shipping. Orders can be placed through our new and improved website:

deletepress.org

THE PHILOSOPHY... is, in the words of the author, "a genetic splicing of two classic essays on composition." Using Poe's "The Philosophy of Composition" (1846) and Stein's "Composition as Explanation" (1926), Michael Leong has "lifted out individual words and phrases from the two source texts and used them to slowly accrete linked assemblages of verbal tesserae" and, in the process, intentionally constructed a novel work of constraint-based, conceptual poetics. It enacts the phenomenology of finding language, of imagination-at-work, while performing a critique of editorial and authorial ethics.

The
cover of THE PHILOSOPHY... is made from Xylene ink transfers, and the interleaf is singed & scarred with homemade gunpowder burns.

Please consider ordering a copy and, as always, happy reading.

Best,
Jared

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83. Jesse Glass

Poetic Parkour, or Avant-Rhyme

Sat 15 Oct 2011

A new challenge: Avant-rhyme. Avant rhyme is the admixture of fragmentation and non-narrative discourse and rhyme applied either systematically (closed avant-rhyme), or non-systematically (open avant-rhyme). The goal is to instill sonic depth in performance and the model to follow is parkour.

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84. Jesse Glass

Poetry and Puppetry--An Invitation

Sat 15 Oct 2011

My marionettic up-dating of Marlowe's Faust. Jess

http://search.japantimes.co.jp/cgi-bin/fl20111016x3.html

↑ Index

85. Bob Heman

Unitarian Church, Halloween Belly-Dance Event, Brevitas marathon event

Sun 16 Oct 2011

Hi Folks - this is just to let you know that this Wednesday, October 19, i'll be featuring at the Unitarian Church on the corner of Pierrepont St. and Monroe Place in Brooklyn Heights - the reading runs from 7:00 until 9:00 and there will be an open mic as well - it's an intimate little reading usually held in the wood-panelled Alice White Room - the entrance is at 50 Monroe Place on the side of the building down several steps - it's near the Court St. stop on the "R" train and the Borough Hall stop on the 2, 3, 4, and 5 trains - there's a $3 admission charge - i'll be reading poems that tell stories (both linear and more subtle) including a few in the spirit of the Halloween season

+++++

then on Halloween itself i'll be part of Evie Ivy's Dance of the Word Halloween Belly Dance & Poetry event at the Cornelia St. Cafe, featuring Evie Ivy and her dancers (easily worth the price of admission alone) along with poets Robert Gibbons, Robin Small-McCarthy, Bob Heman, Jack Tricarico, et al. - it will be a lot of fun and a perfect way to start your Halloween evening - it will begin right at 6:00 and run until 8:00 - admission is $12 and includes a drink - the Cornelia St. Cafe is at 29 Cornelia St. (just off of Bleecker St.) in Greenwich Village and is near the West 4th Street Station on the A, B, C, D, E, F, and M train lines and the Christopher Street Station on the "1" train - the wearing of masks & costumes is encouraged - i'll be reading all "spooky" poems

+++++

then on Sunday, November 6th, from 2:00 until 5:00 p.m., i'll be part of the 8th Annual Brevitas Festival of the Short Poem at the Bowery Poetry Club - it's a unique event - Brevitas is a group dedicated to the small poem who twice a month share poems no longer than 14 lines - there will be over 40 poets participating - and while each poet reads their poems, the poems will be projected on a screen above their heads - in addition each person attending will receive a free copy of an anthology of all the poems being read (and more!) -

the anthology is a handsome professionally-produced perfect-bound book and is easily worth the price of admission ($7) - so for you a mere $7 you'll get to hear over 40 poets read and see their works projected and get to take home a book with all those poems (and more that weren't read) - the Bowery Poetry Club is on Bowery (a.k.a. 3rd avenue) between Bleecker and Houston (just across from where CBGB's used to be) and is near the Broadway-Lafayette Station on the "D" and "F" lines, and the Bleecker Street Station on the "6" train and the Prince Street Station on the "R" - it will be a great afternoon

+++++

so hopefully you'll mark all of this on your calendars and maybe come to my feature on Wednesday and to the two great group events (both of them unique)

see you all soon

- Bob

↑ Index

86. Doug Holder
Afternoon with Transtromer
Sun 16 Oct 2011

Here is the link to the article:

http://dougholder.blogspot.com/2011/10/afternoon-with-transtromer-in-stockholm.html

↑ Index

87. Lewis Warsh
Creative Writing Job at Long Island University
Sun 16 Oct 2011

The English Department at the Brooklyn campus of Long Island University anticipates, pending budgetary approval, a September 2012 opening for a tenure-track Assistant Professor in Creative Writing. We are looking for a creative writer in poetry and/or fiction to teach creative writing courses in the undergraduate English major and the MFA. The candidate will also teach undergraduate composition or literature classes and should be willing to serve as a director of the MFA program in Creative Writing at some point in the future. The position of Assistant Professor requires nine credit hours of teaching per semester, ongoing writing and publication, and active service to the University. Teaching experience and an MFA degree in creative writing (or equivalent) are required. Long Island University is a private, non-sectarian university, located in the heart of revitalized downtown Brooklyn. The Brooklyn

campus is home to 11,000 students and serves an ethnically and economically diverse population. For more information abut LIU Brooklyn, see http://www.brooklynliu.edu. Deadline for applications is December 15, 2011. Please submit letter of application (including a statement of teaching philosophy), curriculum vitae, and three letters of reference to: Leah Dilworth, Co- Chair English Department, Long Island University, One University Plaza, Brooklyn, New York, 11201. LIU is an Affirmative Action, Equal Opportunity Employer.

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88. Jeffrey Side

Jake Berry and Chris Mansel in Conversation:

Sun 16 Oct 2011

Jake Berry and Chris Mansel in Conversation:
http://www.argotistonline.co.uk/Berry%20interview.htm
Excerpt below:
CM: From the very beginning I have always described my writing as literally attempting to empty my head. The thoughts that hounded me and would not go away, I tried to get down on paper. Along with this are the bits of words flashing about. To me itâ€™s a troubling process. It is I suppose an expression of self. A never-ending sculpture that you can walk around in and explore. No matter how horrific it may be. [...]

JB: My place in the world? Do I have one? If we are defined by what we do then I am a poet, some of those poems are sung more abstractly than others, including visual poetry. I also play musical instrumentsâ€”the guitar first, but also piano, banjo, mandolin and a little flute. I write the occasional review and bits of prose that might be called philosophical. I draw and paint, work with clay and wood. I have had books and CDs published. I don't know if this places me in the world. I don't know if any of it has had any impact. I try to be a reliable companion to my wife, a reliable human to the cats in our home and tend houseâ€”all in what most people would consider a very eccentric fashion. I also try to be a good friend and usually fail by anyone's standards, including my own. Where does all this place one in relation to the world? [...]

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89. Mary Kasimor

Re: site launch: The Chicago School of Poetics

Sun 16 Oct 2011

Larry, Wow, it sounds wonderful! Is it useful for those of us who have been writing for years? Just curious about your online classes.

Mary

From: Larry Sawyer <[redacted]>
To: [redacted]
Sent: Friday, October 14, 2011 6:09 AM
Subject: site launch: The Chicago School of Poetics

PRESS RELEASE::::::::::::::::::::::::::::Site Launch: The Chicago School of Poetics,

http://www.chicagoschoolofpoetics.com/

Experience poetry in Chicago! Register now for online classes at The Chicago School of Poetics.

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Students get inside the actual writing process of the core faculty. Class sizes are limited in order to maximize instruction, so click each course title below to register now for these exciting classes:

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Documentary Poetics

Risk: Writing at the Edge

Erasure to Automatism

The Poetry of Cubism

Working Poets

Personal Archeology

Publishing

Follow us on Twitter at twitter.com/CSoPoetics

Experience worldwide access to a vibrant writing communityâ€”beyond the limits of what you might have thought possible.

Cooper, Levato, Halle, Sawyer, Stein, Vitkauskas: core faculty.

Chicago, Illinois, 60602-4801, phone: [redacted].

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Cooper, Levato, Halle, Sawyer, Stein, Vitkauskas: core faculty.

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90. michael farrell
commentary on kate lilley
Sun 16 Oct 2011

https://jacket2.org/commentary/chapbook

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91. George Bowering
Re: Out from Otoliths — "Eucalyptus" by Charles Freeland
Sun 16 Oct 2011

And while you are at it, read Eucalyptus by Murray Bail.

gb

On Oct 15, 2011, at 12:20 AM, Mark Young wrote:

> *Now out from Otoliths*
>
> **Eucalyptus**
>
> *Charles Freeland*
>
> *108 pages*
>
> *Cover image by Spencer Selby*
>
> *Otoliths, 2011*
>
> *ISBN: 978-0-9808785-9-2*
>
> *$14.95 + p&h*
>
> *URL: http://www.lulu.com/product/paperback/eucalyptus/17792959*
>
> *In which we are invited to witness the protean prose of Charles Freeland as it enters and bends around our improbably porous bodies like smoke from a library fire. Until one can no longer tell where one's limbs or eyelashes begin and the author's sentences end. If either can, in fact, be said to*

> *begin or end at all. Pick any one of Freeland's expertly carved sonic doorknobs and turn to open. The room waiting there contains the very universe, if not the socks, you're standing in right now. Beyond which: "The doors to the research labs fly open and when you peer inside there are still more doors and probably more doors inside those..." —*Travis Macdonald**
>
> **Eucalyptus* is an unforgettable narrative about desolation. There are stories that we can do without, and this is NOT one of them. —*Kristine Ong Muslim**
>
> **Eucalyptus* reads like a collaboration between Henry Fielding and Mina Loy. And here's Charles Freeland planning the caper, raising the stakes, and getting it down. —*John Hennessy**

George Bowering
NOT born in the USA!

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92. amy king

Invitation to Poetry Related Events at this year's October HOWL ! ARTS Project Benefit Oct 1 - 31: Bill Manville's SALOON SOCIETY; POETS for RENEWABLE ENERGY and PEACE; In Peace and War 3 TEENS KILL 4

Sun 16 Oct 2011

From: Nathaniel Siegel
Â
Â
----- Forwarded Message -----

From: Nathaniel Siegel
Â
Â Â
Â
Friday Oct 21 7:00 PM -9:00 PM
Bill Manvilleâ€™s SALOON SOCIETY
Â
SALOON SOCIETY is a
stage version of Bill Manville's brilliant VILLAGE VOICE column of the late 1950's, capturing the drinking days and nights of the bar crowd of the Beat

era. Set to a jazz score, the play takes us to the San Remo, where the lost-and-found souls Manville calls the "intellectuals, horned-rimmed men, poets, dancers, the beat and the bearded and their black-stockinged women, acrobats, tenors, sexual engineers, Spanish waiters, bust-ups and run-aways" act out their lives in vivid poetic fashion. The NY TIMES called SALOON SOCIETY "a downtown bromide, clever, the essence of bitter-sweet, and studded with little gems of truth." With J. Eric Cook, Dana Watkins, Nalina Mann, David Arthur
Bachrach, Tony Torn, Frances Uku, Alex Bilu, Carmit Levite, andDan Illian. Direction and stage adaption
byJim Milton, with assistance byJoan Meltzer. Immediately after the show, there will be a talk-back led by noted biographer, Patricia Bosworth.
Â
Advance benefit tickets $10.00 go to:
http://www.brownpapertickets.com/event/206431
Â
Â
Sunday Oct 23 1:00 PM - 4:00 PM
Poets for Renewable Energy and Peace
(PREP)
Â
Featuring: Anne Waldman, The Mast
(Haale Gafori and Matt Kilmer), Sahar Muradi, Zohra Saed, Sara Goudarzi, Bob Rosenthal, Papoleto Melendez, Yusuf Misdaq, Tahani Salah, Jackie Sheeler, Chris
Brandt, David Henderson,
Eliot Katz, and surprise special
guests.
Â
Come hear performances by emerging poets whose families are from Afghanistan and the Middle East; poet Anne
Waldman, whose 1,000-page feminist epic, The Iovis Trilogy, has just been published by Coffee House Press; music from the Brooklyn-based duo, The Mast (featuring Haale Gafori and Matt Kilmer), whose debut album, "Wild Poppies,"has been receiving rave reviews; a group reading of Allen Ginsberg's great anti-nuclear
energy poem, "Plutonian Ode"; and a diverse group of
longtime New York poets, including some who worked closely with Allen Ginsberg
for many years.
Â
This event is being produced by a recently created NYC-based group,

Poets for Renewable Energy and Peace (PREP), which hopes to inspire new and growing activism against war and nuclear energy.
Â
Advance benefit tickets $10.00 go to:
http://www.brownpapertickets.com/event/202153
Â
Poets for Renewable Energy and Peace 10/23/11 event bios:
Â
Born in Kabul , Sahar Muradi is a co-editor of One
Story, Thirty Stories: An Anthology of Contemporary Afghan-American Literature.Â Her publications include HOW2 Journal, Sojourner, Green Mountains
Review, Phat'itude, and Open City.
Â
A widely anthologized writer, Zohra
Saed is the other co-editor of One Story, Thirty Stories: An Anthology
of Contemporary Afghan-American Literature. Her first book of poetry, The Secret Lives of Misspelled Cities, will be released in 2012.
Â
Anne Waldman is the
author of over 40 books of poetry. Her latest volume, The Iovis Trilogy: Colors in the Mechanism of Concealment, a 1,000-page montage epic taking on the issues
of war and patriarchy, was just published by Coffee House Press. Along with Allen Ginsberg, Waldman is the cofounder of Naropa University 's
Jack Kerouac School of Disembodied Poetics.
Â
The Brooklyn-based duo, The Mast,
released their highly acclaimed debut CD, "Wild Poppies," in June
2011. In The Mast, Iranian-American singer and guitarist, Haale Gafori, is accompanied by expert
percussionist Matt Kilmer. Haale
and Matt have toured widely, playing such venues as the David Byrne-curated series at Carnegie Hall and the Bonnaroo festival.
Â
Sara Goudarzi is a New York City poet and performer, who was born in Tehran and grew up in Iran , Kenya , and the U.S.
She is the founder and co-editor of /One/ The Journal of Literature, Art and Ideas. Her writing has appeared in National Geographic News, The Christian Science Monitor, and Drunken Boat, among others.
Â
Bob Rosenthal's

books include Morning Poems, Viburnum, Eleven Psalms, and Cleaning Up New York.
Having served as Allen Ginsberg's secretary for 20 years, Rosenthal has recently completed a non-fiction volume, based on his work with Ginsberg, which
is currently seeking a publishing home.
Â
Jesus Papoleto Melendez is one of the founders of the Nuyorican poets movement. His poetry books
include Street Poetry and Other Poems, and Concerto On Market Street. His play,
The Junkie Stole the Clock, was the first production of the Nuyorican Playwrights Unit of The New York Shakespeare Festival.
Â
Yusuf Misdaq is an
Afghan writer, poet, musician, and filmmaker, who was raised by the sea in Brighton , England .
The author of six poetry books and three novels, Misdaq has also released three music LPs and experimental documentary films. Two novels are forthcoming: Narayan,
and The Steep Ascent.
Â
Tahani Salah is a
poet, educator, and activist from Brooklyn .
She was a member of the 2007 Nuyorican National Slam Team, and has appeared on
the HBO series, Def Poetry Jam.
As a Muslim Palestinian-American woman, Tahani is committed to bringing light
and solutions to problems faced by people from communities whose voices are often silenced.
Â
Jackie Sheeler is a
card-carrying activist whose books include Earthquake Came to Harlem ,
and The Memory Factory. She is the editor of Off the Cuffs: Poetry by and About
the Police, and has also released several wordrock recordings: Talk Engine and Something for Junior.
Â
Chris Brandt's
poems and essays have been published in numerous journals in the U.S. and internationally, including Lateral, El

signo del
gorrion, La Jornada, Phati'tude, and The Unbearables. He has published translations of Cuban fiction and poetry, as well as a translation of Clara Nieto's Masters of War, a history of U.S.
interventions in Latin America .
Â
David Henderson's
poetry books include De Mayor of Harlem and
Neo-California. In addition, Henderson
is the author of the bestselling biography, "Scuse Me While I Kiss the
Sky": Jimi Hendrix Voodoo Child, which is now available in a 30-year anniversary edition. He is also the editor of the upcoming Umbra Omnibus, a collection of key writings from one of the seminal Black Arts Movement groups, of which Henderson
was a founding member.
Â
Poet and activist Eliot Katz is the author of six books of poetry, including Unlocking the Exits, and Love,
War, Fire, Wind, a collaboration with the artist, William T. Ayton. Katz is also a coeditor, with Allen Ginsberg and Andy Clausen, of Poems for the Nation, a collection of political poems that Ginsberg was compiling in the mid-1990s.
Â
Thurs, Fri, Sat Oct 27, 28, 29Â 8:00 PM - 9:30 PM
In Peace & War: 3 TEENS KILL 4
Â
Post-punk EV/LES legends 3 Teens Kill
4 (whose lineup also included the late artist David Wojnarowicz) present a multi-media
exploration into their music including film and video, animation, live performance by the band (multi-instrumentalists Brian Butterick, Julie Hair, Jesse Hultberg, Doug Bressler and
drummer/percussionistBill Gerstel) with
special guests including choreography byIshmael Houston-Jones, an appearance byAntony (of Antony & the Johnsons) and others...
Â
Advance benefit tickets $ 20.00 go to:
http://www.brownpapertickets.com/event/200443
Â
HOWL ! Arts Project H.E.L.P. Benefit
Performances October 1-31
Theatre 80 in the East Village : 80 Saint Marks Place
and First Avenue

Â
Advance benefit tickets go to:Â
http://www.brownpapertickets.com/profile/15974
HOWL ! Calendar go to: http://www.howlfestival.com/festival/calendar/
Â
Â
Â

****

Amy's Alias
+Â http://amyking.org/Â
****

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93. michael farrell
Re: Out from Otoliths — "Eucalyptus" by Charles Freeland
Sun 16 Oct 2011

boring - id rather read blonds on bikes by george bowering!

> *Date: Sun, 16 Oct 2011 13:39:39 -0700*
> *From:* [redacted]
> *Subject: Re: Out from Otoliths — "Eucalyptus" by Charles Freeland*
> *To:* [redacted]
>
> *And while you are at it, read Eucalyptus by Murray Bail.*
>
> *gb*
>
> *On Oct 15, 2011, at 12:20 AM, Mark Young wrote:*
>
> *Now out from Otoliths*
>
> **Eucalyptus**
>
> *Charles Freeland*
>
> *108 pages*
>
> *Cover image by Spencer Selby*
>
> *Otoliths, 2011*
>
> *ISBN: 978-0-9808785-9-2*

> *$14.95 + p&h*
>
> *URL: http://www.lulu.com/product/paperback/eucalyptus/17792959*
>
> *In which we are invited to witness the protean prose of Charles Freeland as it enters and bends around our improbably porous bodies like smoke from a library fire. Until one can no longer tell where one's limbs or eyelashes begin and the author's sentences end. If either can, in fact, be said to begin or end at all. Pick any one of Freeland's expertly carved sonic doorknobs and turn to open. The room waiting there contains the very universe, if not the socks, you're standing in right now. Beyond which: "The doors to the research labs fly open and when you peer inside there are still more doors and probably more doors inside those..." —*Travis Macdonald**
>
> **Eucalyptus* is an unforgettable narrative about desolation. There are stories that we can do without, and this is NOT one of them. —*Kristine Ong Muslim**
>
> **Eucalyptus* reads like a collaboration between Henry Fielding and Mina Loy. And here's Charles Freeland planning the caper, raising the stakes, and getting it down. —*John Hennessy**
>
> *George Bowering*
> *NOT born in the USA!*

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94. Halvard Johnson

New! Hamilton Stone Review #25

Sun 16 Oct 2011

Hamilton Stone Edition's Three-Times a year Journal *The Hamilton Stone Review *has a brand new issue, HSR #25, Fall 2011<http://www.hamiltonstone.org/hsr.html>
!

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
Remains To Be
Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
*, Remains To Be Seen (Vol.
II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US>
,** Remains To Be Seen (Vol.
III)<https://docs.google.com/document/d/1JW0nJh3tEtKzCu4hya0mYSU04EA0sz6hRM90eTgzhyw/edit?hl=en_US>
, *Sonnets from the Basque & Other
Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
*, *Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, *Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>

; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

---------- Forwarded message ---------- From: Meredith Sue Willis <[redacted]> Date: Sun, Oct 16, 2011 at 7:35 PM Subject: New Hamilton Stone Review # 25! To: Carole Rosenthal <[redacted]>, Edith Konecky < [redacted]>, Eva Kollisch <[redacted]>, Halvard Johnson <[redacted]>, Harriet Rzetelny <[redacted]>, Jim Cervantes <[redacted]>, Leora Skolkin Smith < [redacted]>, Lynda Schor <[redacted]>, Miguel Ortiz < [redacted]>, MSW <[redacted]>, Nathan Leslie < [redacted]>, Reamy Jansen <[redacted]>

Tell your friends!
Alert your email lists!
Shout it from the rooftops!
Tweet!

Hamilton Stone Edition's Three-Times a year Journal *The Hamilton Stone Review *has a brand new issue, HSR #25, Fall 2011<http://www.hamiltonstone.org/hsr.html>!

-- *Meredith Sue Willis*
http://www.meredithsuewillis.com <http://www.meredithsuewillis.com/>
<http://www.meredithsuewillis.com/>
<http://www.ohioswallow.com/book/Out+of+the+Mountains>

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95. amy king
(Includes some WOmpos) -- "Beauty is a Verb: The New Poetry of Disability"
Sun 16 Oct 2011

Beauty is a Verb: The New Poetry of Disability
Edited by Jennifer Bartlett, Sheila Black, and Michael Northen. The anthology provides an understanding of the history and contemporary vitality of the

poetry and poetics of the non-normative body. Three sectionsâ€”"Foremothers and Forefathers," "The Disability Poetics Movement," and "A Language of New Embodiment"â€”gather the poems and statements on poetics together in a meaningful whole.Â

Ron Silliman on "Beauty is a Verb" - "...Â BeautyÂ is the book that shows whatÂ identarianÂ poetry & politics can be in an age that has already absorbed the lessons of DonnaÂ Harawayâ€™sÂ â€œCyborg Manifestoâ€ & the works that followed exploding/exploring the concept of identity itself.

For the real question for any project like this has to be: Who is disabled? What is a disability? ..." Â

Continued here --Â http://ronsilliman.blogspot.com/2011/09/i-am-old-enough-to-remember-world-of_21.html

SPD -Â http://www.spdbooks.org/Producte/9781935955054/beauty-is-a-verb-the-new-poetry-of-disability.aspx

Â

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Amy's Alias
+Â http://amyking.org/Â
****

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96. John Roche
Creative Writing Position
Sun 16 Oct 2011

FYI.

Rochester Institute of Technology
English, College of Liberal Arts, 92 LombMemorial Drive, Rochester NY 145623-5604

Assistant Professor of English/Creative Writing

Situated within a vibrant technological university, the English Department seeks a teacher, writer, and scholar for a tenure-track position in Creative Writing, with a specialization in fiction and expertise in the practice of Electronic Literature/Digital Arts. Required qualifications: Ph.D. in English or MFA in Creative Writing in hand, evidence of outstanding college teaching, a strong research agenda, and publication. We seek candidates who approach their subject matter with fresh critical and theoretical perspectives. Applicants with significant experience in a wide range of E-literatures are especially

welcome. Interdisciplinary approaches and global perspectives are highly desirable.

The successful candidate will teach both introductory and advanced fiction workshops and will develop courses in thetheory and practice of electronic literature/digital arts. Teaching assignments include introductory and advanced creative writing courses, as well as general education offerings such as first-year writing. The teaching load for new faculty is two courses per quarter and includes the possibility of developing with students the Web version of the undergraduate publication, Signatures.

We are seeking an individual who has the ability and interest to contribute to a community committed to Respect, Diversity, and Pluralism. (View links to RIT's core values, honor code, and statement of diversity.)

Apply online at http://careers.rit.edu . Faculty Search: IRC52157. Please submit a letter of application addressing the listed qualifications, the names of three references with contact information, a CV, and a statement of teaching philosophy. You can contact the search committee with questions on the position at: Dr. Sandra Saari, Search Chair, [redacted].

Application deadline is November 7, 2011.

John Roche

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97. Jill Jones
Commentary at Jacket2
Sun 16 Oct 2011

Michael Farrell on some of my recent work:

http://jacket2.org/commentary/magazines-8

_____
Jill Jones
[redacted]

website: www.jilljones.com.au
blog: rubystreet.blogspot.com

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98. Lisa Samuels

Re: Poetic Parkour, or Avant-Rhyme

Mon 17 Oct 2011

Fabulous, Jesse - reminds me of Doc Drumheller here in New Zealand, his chapbook series The Great Distraction (production interrupted by the Christchurch earthquake; he lives down there). I haven't heard him perform it but his pages read themselves, to me, in shape and busting avant-rhyme, Lisa

On Sun, Oct 16, 2011 at 3:21 PM, Jesse Glass <[redacted]> wrote:
> A new challenge: Avant-rhyme. Avant rhyme is the admixture of
> fragmentation and non-narrative discourse and rhyme applied either
> systematically (closed avant-rhyme), or non-systematically (open
> avant-rhyme). The goal is to instill sonic depth in performance and the
> model to follow is parkour.
>
>

↑ Index

99. Trisha Low

Segue 10/22: Christian Hawkey & Jennifer Scappettone!

Mon 17 Oct 2011

The Segue Reading Series Presents
Christian Hawkey & *Jennifer Scappettone *
Saturday, Oct 22nd | 4pm
308 Bowery | Admission $6

Among *Christian Hawkey*'s books are the poetry collections *The Book of Funnels* (2004) and *Citizen Of *(2007, both from Wave Books), and the cross-genre book *Ventrakl* (Ugly Duckling Presse, 2010). He translates contemporary German poetry, including the work of Austrian writer Ilse Aichinger. Hawkey's own work has been translated into over a dozen languages, including English.

Jennifer Scappettone is the author of *From Dame Quickly* (Litmus, 2009) in addition to several chapbooks. She is currently at work on *Exit 43*, an archaeology of the Superfundament and opera of pop-up pastorals. Scappettone is an assistant professor at the University of Chicago.

Hope to see you there!

Kaegan Sparks & Trisha Low, curators

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100. Eric Hoffman
New Hoffman Book
Mon 17 Oct 2011

Announcing
Everything is Actual
A new collection of poems
By
Eric Hoffman
Published by
Lone Willow Press
Eric Hoffman is the author of four previous poetry collections. Everything Is Actual is fifth collection. His poems have enjoyed circulation in hard copy reviews and many cyber journals. Mr. Hoffman makes his home in Vernon, Connecticut where he lives with his wife and children.
You can get your copy of Hoffman's latest contribution to American letters at your local bookstore, through Amazon.com
http://www.amazon.com/Everything-Actual-Eric-Hoffman/dp/1461171296/ref=sr_1_1?ie=UTF8&qid=1318866845&sr=8-1
or by sending $20.00 plus $3.00 to the address below.

Lone Willow Press
P.O. Box 31647 - Omaha, Nebraska 68131-0647

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101. Séamas Cain
Radio waves out of Mpls.
Mon 17 Oct 2011

Séamas Cain will be interviewed by Lynette Reini-Grandell, of KFAI-FM Radio in the Twin Cities, concerning his new poetry novel THE DANGEROUS ISLANDS ...

http://www.kfai.org/writeonradio

The interview will air as a part of the "Write On Radio!" program at 7:00 p.m. Central Time on Tuesday, October 18th, 2011 over 90.3 MHz Minneapolis and 106.7 MHz St. Paul, and live on the web at ...

http://www.kfai.org

The show will be archived for two weeks on line at ...

http://www.kfai.org/node/39386

"Write On Radio!"
KFAI-FM Radio,
1808 Riverside Avenue South,
Minneapolis, Minnesota,
55454.

And, from the RAIN TAXI
"Twin Cities Literary Calendar" ...

http://www.raintaxi.com/twincitiesliterarycalendar.shtml

Séamas Cain will read from his poetry novel THE DANGEROUS ISLANDS at 4:00 p.m. on Sunday, October 23, 2011 at ...

MAGERS & QUINN,
3038 Hennepin Avenue South,
Minneapolis, Minnesota,
55408

Phone : [redacted]

Toll Free : [redacted]

IRELAND IN THE SPRING :

A statement by the "Study in Ireland

program" at the College of St. Scholastica ...

http://www.css.edu/Academics/Study-Abroad/Ireland-in-the-Spring.html

---

For information about

"THE DANGEROUS ISLANDS" ...

https://www.jiscmail.ac.uk/cgi-bin/webadmin?A2=ind1110&L=BRITISH-IRISH-POETS&F=&S=&P=79812

"The Dangerous Islands"

is available from

MAGERS & QUINN in Minneapolis ...

http://www.magersandquinn.com/index.php?main_page=index

THE UMD BOOKSTORES in Duluth ...

http://umdstores.com/home.aspx

BOEKIE WOEKIE in Amsterdam ...

http://boewoe.home.xs4all.nl/

HOUSMANS BOOKSHOP in London ...

http://www.housmans.com/

THE LOFT BOOKSHOP in Dublin ...

http://theloftbookshop.com

GREGORY CARR in Dublin ...

http://www.readireland.com

And for additional information, go to ...

http://www.freewebs.com/seamascain

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102. Little Red Leaves

New (no) business model for LRL e-editions

Mon 17 Oct 2011

The editors of LRL e-editions are thrilled to announce the launch of SIX new books! This time around, we're changing things up a bit:

In the past, we've only ever charged $2-3 over cost for our print-on-demand books. We're now ready to commit to making exactly $0 from this series: *FROM NOW ON, ALL PROFITS FROM THE SALE OF PRINT-ON-DEMAND BOOKS IN THIS SERIES WILL BE DONATED TO A DIFFERENT SMALL PRESS EACH YEAR*. First up: Chax Press<http://www.chax.org/>. So, any purchase of a print-on-demand title from this series during 2011-2012 will have the added benefit of helping to support the efforts of Chax!

Over the next few weeks, we'll launch one or two titles at a time, beginning with a book-length review of Michael Cross's *Haecceities* (Cuneiform, 2010)<http://littleredleaves.com/ebooks/catalog/group-review-of-michael-crosss-haecceities>, which is now available for download/purchase. Please stay tuned for new books from David Brazil, Sarah Mangold, Hugo García Manríquez, and Pattie McCarthy–as well as one monumental reprint from Beverly Dahlen!

Find out more on our newly redesigned e-editions site:
www.littleredleaves.com/ebooks/.

--
www.littleredleaves.com
www.littleredleaves.com/ebooks
www.textileseries.com
www.littleredleavesjournal.blogspot.com

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103. Pam Brown

Re: Out from Otoliths — "Eucalyptus" by Charles Freeland

Tue 18 Oct 2011

Yep - me too.
& 'Parents From Space' by George Bowering - the better choice

Subject: Re: Out from Otoliths =?Windows-1252?Q?—_?= "Eucalyptus" by Charles Freeland

boring - id rather read blonds on bikes by george bowering!

> *Date: Sun, 16 Oct 2011 13:39:39 -0700*
> *From:* [redacted]
> *Subject: Re: Out from Otoliths — "Eucalyptus" by Charles Freeland*
> *To:* [redacted]
>
> *And while you are at it, read Eucalyptus by Murray Bail.*
>
> *gb*

--
_____
blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/
_____

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104. Gerald Schwartz
Rick Petrie Book Release
Tue 18 Oct 2011

---- [redacted] wrote:
Rick Petrie's new collection of poems, BEFORE JAZZ...

all the following events in Rochester, New York...

-reading at Pure Kona Poetry, Thursday October 20th @Flying Squirrel Community Ctr. @8pm, Corner of Clarissa & Troup streets in Corn Hill. -Book release party at Abilene, Saturday October 22nd, 6-8PM, in the second floor lounge. -Featured Reader at Writers & Books, Friday Nov. 4th @7pm, 740 University Avenue. -performing with John Roche and so many others at the Bug Jar Saturday November 5th, 5-9pm.

...bringing the reed to your lips
joe preferred ballads in his last years
ass shaking, brain teasing & heart stomping
given over to
melancholy dissolved
fine wine become
joe henderson is night air

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105. Louis Armand
Vincent Farnsworth's THEREMIN: SELECTED POEMS
Tue 18 Oct 2011

Just published by Litteraria Pragensia Books (Prague):

THEREMIN: Selected Poems
by Vincent Farnsworth
Prague: Litteraria Pragensia/Charles University, 2011
ISBN 978-80-7308-369-4 (paperback). 100pp.
Publication date: October 2010
http://litteraria.ff.cuni.cz/books/theremin.html

"Vincent Farnsworth makes the cacophony of the band-rehearsal next door into a manual for gracefully aging..." --Andrei Codrescu

"Brute sage of destiny..." --Tom Clark

VINCENT FARNSWORTH was born in rural Las Vegas, Nevada, USA, and moved to the Czech Republic in 1994. With Gwendolyn Albert he founded the magazine *Jejune: amerika eats its young* in 1993. His poetry has appeared in *Exquisite Corpse, RealPoetik*, the *Prague Literary Review, Room

Temperature*, and *Big Bridge*. His books include *Little Twirly Things* (Norton Coker, 1992) and *Immortal Whistleblower* (Lavender Ink, 2001). Farnsworth also performs as "Reverend Feedback" in the band Blaq Mummy. He has been active in anti-war and human rights activities in Central and Eastern Europe.

For more information about Litteraria Pragensia Books please visit our website: www.litterariapragensia.com <http://www.litterariapragensia.com%20>

-- Louis Armand Director, Centre for Critical & Cultural Theory, UALK, Philosophy Faculty, Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH REPUBLIC www.louis-armand.com www.litterariapragensia.com www.vlakmagazine.com litteraria.ff.cuni.cz/books/armand.html

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106. Jeffrey Side

The new ebook from Argotist Ebooks is “Dark Hope” by Vernon Frazer and Michelle Greenblatt

Tue 18 Oct 2011

The new ebook from Argotist Ebooks is â€œDark Hopeâ€ by Vernon Frazer and Michelle Greenblatt

Description:

As their divergent styles merge experimental language and personal experience into a rare musical synergy, Vernon Frazer and Michelle Greenblatt create a series of poems whose images of terror and darkness shadow dance across the page, their sinuous movements balancing a kernel of optimism that reveals itself as â€œDark Hopeâ€.

Available as a free ebook here:

http://www.lulu.com/product/ebook/dark-hope/18162954?productTrackingContext=author_spotlight_36590601_

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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107. Tim Peterson

Tendencies 10/20 - Joy Ladin, Sarah Dowling, Tony Leuzzi

Tue 18 Oct 2011

---------- Forwarded message ----------
From: Tim Peterson (Trace) <[redacted]>

Date: Sat, Oct 15, 2011 at 6:40 PM
Subject: Tendencies 10/20 - Joy Ladin, Sarah Dowling, Tony Leuzzi
To: [redacted]

Having trouble viewing this email? Click here
<http://campaign.r20.constantcontact.com/render?llr=snijo9cab&v=001rD-jOQuHnZ5a29zJsI2s4TZ7sX1mgmLGmqp_m02M22K59vToxg0rYrMt8qtCsAJQQF3qcdRWsNhKdy_-oqUJOQRzSlaEmQ4LmIZ2byviBXw%3D>

[image: photos of Joy Ladin, Sarah Dowling, Tony Leuzzi]

TENDENCIES: Poetics & Practice 10/20:
Joy Ladin, Sarah Dowling, Tony Leuzzi This series of talks on queer poetics, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between queer writing, manifesto, poetic practice, and pedagogy.

The fall 2011 series begins with talks by:
Joy Ladin
Sarah Dowling
Tony Leuzzi

...followed by a discussion/Q&A session.

on Thursday, October 20
at 7 PM
free admission
at CUNY Graduate Center
(in the Skylight Room, 9100)
365 Fifth Avenue, NYC

Joy Ladin, David and Ruth Gottesman Professor of English at Stern College of Yeshiva University, is the author of *Soldering the Abyss: Emily Dickinson and Modern American Poetry* (VDM), five books of poetry, including *Coming to Life* (winner of a 2010 Forward Fives award) and *Transmigration* (a 2009 Lambda Literary Award finalist). A new collection, *The Definition of Joy*, is due out from Sheep Meadow in spring 2012; her autobiographical reflections on gender transition, *Through the Door of Life: A Jewish Journey Between Genders*, will be published by University of Wisconsin Press around the same time. Her poetry, her criticism, and her essays on gender identity have been widely published.

Sarah Dowling is the author of *Security Posture*, which was recipient of the Robert Kroetsch Award for Innovative Poetry (2009). A Ph.D. candidate at the University of Pennsylvania, Sarah has published critical essays in *GLQ* and *Canadian Literature*. Her poetry has appeared in EOAGH, P-Queue, and West Coast Line, and is included in the anthology *I'll Drown My Book: Conceptual Writing by Women*. Sarah curates the Emergency Reading Series, and is international editor at *Jacket2*.

Tony Leuzzi lives in Rochester, NY, where he teaches literature and composition. He is the author three books of poems: *Tongue-Tied and Singing* (Foothills, 2004); *Radiant Losses* (New Sins press 2010); and *Fake Book* (forthcoming in Fall 2011 from Anything Anymore Anywhere). His poems and prose have seen print in a number of small press, academic, and literary journals, including *Perigree, Sentence, EOAGH, Jacket, The Kenyon Review*, and others. In Fall 2012, BOA Editions will release his book of interviews with twenty American poets.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies website<http://r20.rs6.net/tn.jsp?llr=snijo9cab&et=1108146915900&s=1&e=001cZWDHCo-aMpcGfXr8oyYVT3lghzv5CCe9z5AUuhpfx2jE1sWoDslt9jZdna6iblMwaJSsI7Xv2eJy4JlZPPAN8c44O6-b_jr3oAuUPC2nW_e95k_gZFUzw==> . upcoming TENDENCIES: Poetics & Practice events this fall:

Robert Reid-Pharr, Stephen Motika, and Samuel Ace
on Monday, November 21 at 7 PM
in the Skylight Room (9100) at CUNY Graduate Center
[image: Join Our Mailing List]<http://visitor.constantcontact.com/email.jsp?m=1102546510258>
Forward email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=snijo9cab&m=1102546510258&ea=tscotpeterson%40gmail.com&a=1108146915900>

<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=001Yq_GQSvpwsDS9-wpAqSV_Q%3D%3D&llr=snijo9cab> <http://www.constantcontact.com/index.jsp?cc=TEM_News_234> This email was sent to [redacted] by [redacted] |

Update Profile/Email Address<http://visitor.constantcontact.com/do?p=oo&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=001Yq_GQSvpwsDS9-wpAqSV_Q%3D%3D&llr=snijo9cab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=001Yq_GQSvpwsDS9-wpAqSV_Q%3D%3D&llr=snijo9cab>™ | Privacy Policy <http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>. Tim Peterson (Trace) | 677 Classon Ave, Apt 4RF | Brooklyn | NY | 11238

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108. **Ana Bo¾ièeviæ**

TOMORROW: Alcalay, Bozicevic, Levitsky & The Poetry Deal: a film with Diane di Prima - OCT 19 @ Unnameable

Tue 18 Oct 2011

~~~
~~~

~
http://www.anabozicevic.com/

↑ Index

109. Daniel Remein, Editor
Parks & Occupation, Hasty Call for Work
Tue 18 Oct 2011

Dear all:

1. an announcement, that the production of the next full issue (this one titled 'Lithic') has *not *been abandoned. Production has been slow or on hold, but by no means stopped.

2. in the meantime, and in light of the continuing occupation of Zucotti Park in NYC (along with similar actions everywhere) *Whiskey & Fox* is going to take up the torch of its earlier hasty mode of production, making haste on a series of very short issues in a special series dispatched specifically for the various radical occupations currently underway. What is meant by "for the occupations" is not "in tribute to," perhaps not even "in solidarity with," but as a foxing of theory and poetry/poetics into the occupations/as part of the occupations. See the full call for work at, Whiskeyandfox.org <http://whiskeyandfox.org>, download the nice-looking PDF of the call for work here in order to circulate it<https://sites.google.com/site/whiskeyfoxarchive/Home/parksandoccupation.pdf>, or just see below:

Parks & Occupation: a call for work
Vol. 5, Special series (dedicated to Denise Levertov & Robert Duncan)

Writing as the Office for Soft Architecture, Canadian poet Lisa Robertson asks, "what shall our new ornaments be? How shall we adorn mortality now?"—insisting that "this is a serious political question." *Whiskey & Fox*wishes to provisionally believe this and calls for work that will function to ornamentally elaborate the current occupations of parks, squares, etc.

An editorial in the second issue of the *Occupied Wall Street Journal*states, "For Wall Street and Washington, the demand is not on them to give us something that isn't theirs to give. It's ours. It's on us. We aren't going anywhere. We just got here." But where are we; and how are we going to think, elaborate, and decorate this place? It is no surprise that the spaces currently occupied are parks. Park space in particular already ornaments, articulates the interfaces of our human affects with countless non-human ecologies. This is not a matter of aesthetic surplus. How we decorate a new kind of a public space will matter; it will determine the variability of its surfaces. As we continue to witness capitalism collapse in on itself it will become more and more urgent to

elaborate parkspace, even in small hasty bursts; to decorate the spaces we already occupy as parks with/as the ornaments that will articulate the spaces of a new democracy. But how to decorate the new park? How does poetry occupy such a park? For example, is there room for the intimacy of the coterie in the new park, or must the 'public' projects of Duncan and Olson dominate?

Whiskey & Fox asks for paragraph-long essays, poems, images, et alia, to publish in a special series which will return to our short format issues (roughly 6 pages an issue). For this series the 'Fox again requests hasty writing and will proceed with hasty publication of very brief issues to facilitate hard copy distribution. The libraries accumulating at the public occupations are of increasing importance and in need of, among other contributions, those pertinent to issues of the queer sexual politics which inhere in *Whiskey & Fox's *function as a journal of poetry, theory, and queer-heterotopoi.

*Whiskey & Fox *asks you to 'language Language for democratic dwelling,' Make haste! Decorate the new democracy. Send contributions to *parksandoccupation [at] whiskeyandfox [dot] org*.

The fox "raids the chicken 'coup' and snacks on the state."

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110. Kimmelman, Burt

Kimmelman and Romond in Hoboken, November 6th, 3 PM

Tue 18 Oct 2011

Ed Romond and Burt Kimmelman

Reading at the Monroe Arts Center
Hoboken, New Jersey

November 6th, 3 PM

Monroe Arts Center
720 Monroe Street
(Studio C413)
<http://www.monroecenter.com/index.cfm?fuseaction=feature.display&feature_id=7>Hoboken, NJ 07030

Further Information: http://www.thetheatercompany.org/SpokenWord.html
Directions: http://www.monroecenter.com/index.cfm?fuseaction=feature.display&feature_id=7

Edwin Romond (EdRomond.com<http://www.edwinromond.com/>) is the author of, most recently, Alone with Love Songs (Grayson Books), and three earlier books of poems. His work has appeared in The Sun, Barrow Street, The Rockhurst Review, New Letters, English Journal, The Pittsburgh Quarterly, Poet

Lore, and other journals. Romond has been awarded poetry fellowships from the National Endowment for the Arts and from both the New Jersey and Pennsylvania State Councils on the Arts. Before retiring in 2003, he was a public school English teacher for 32 years in Wisconsin and New Jersey. He now lives in Wind Gap, PA with his wife, Mary, and their son, Liam.

Burt Kimmelman (BurtKimmelman.com<http://burtkimmelman.com/>) has published six collections of poetry. A poem from his most recent book, As If Free (Talisman House, Publishers, 2009), was featured on NPR's The Writer's Almanac. A seventh collection, The Way We Live, is forthcoming (from Dos Madres Press, 2011). For over a decade he was Senior Editor of the now defunct Poetry New York: A Journal of Poetry and Translation. He has also published a number of books of criticism, including The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998), as well as scores of essays on medieval, modern, and contemporary poetry. Recent interviews of Kimmelman can be accessed online: a video interview with George Spencer that was broadcast on Poetry Thin Air (click here<http://vimeo.com/27710442>) and a lengthy email exchange with Tom Fink published in Jacket 40 (click here<http://jacketmagazine.com/40/iv-kimmelman-ivb-fink.shtml>); Kimmelman's interview of Michael Lally, moreover, has just appeared in Jacket2 online (click here<http://jacket2.org/interviews/crowd-inside-me>). Kimmelman is a professor of English at New Jersey Institute of Technology. He lives in Maplewood, NJ with his wife, the multiple award-winning novelist and short-story writer Diane Simmons.

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111. Jennifer Karmin
Oct 19: OCCUPATION POEM in LA
Wed 19 Oct 2011

OCCUPATION POEM
Wednesday, October 19 from 5-6pm
at the Temple & Spring Street bus stop
meet at the Occupy LA Library 4:45pm

Jennifer Karmin &
the experimental meditation center of los angeles
invite you to participate in OCCUPATION POEM
a collective bus stop intervention
http://plus1plus1plus.org

Jennifer Karmin has published, performed, exhibited, taught, and experimented with language across the U.S., Japan, and Kenya. Her multidisciplinary projects

have been presented at festivals, artist-run spaces, and on city streets. These collaborative pieces include 4000 Words 4000 Dead, Revolutionary Optimism, Walking Poem, Unnatural Acts, and Utopic Monster Theory. In 2012, she will travel to Cuba for a new collaboration with the Omni Collective. Jennifer is the author of the text-sound epic Aaaaaaaaaaalice (Flim Forum Press, 2010). She teaches in the Creative Writing program at Columbia College Chicago and at Truman College, where she works with immigrants as a community educator. http://aaaaaaaaaaalice.blogspot.com

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112. David Kirschenbaum

Tues./Station Hill-Bernadette Mayer, George Quasha, Charles Stein, Sam Truitt, Peter Lamborn Wilson

Wed 19 Oct 2011

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Station Hill of Barrytown
(Barrytown, N.Y.)

This Tues., Oct. 25, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
George Quasha, co-founder
Station Hill of Barrytown

Featuring readings from

Bernadette Mayer
George Quasha
Charles Stein
Sam Truitt
Peter Lamborn Wilson

and music from

George Quasha and David Arner

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

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**Station Hill of Barrytown
http://www.stationhill.org/

Station Hill of Barrytown, established in 1977 by George Quasha and Susan Quasha, is an independent publisher whose mission is to challenge and expand conceptions of human possibility. Innovative works in human alternatives have been published in the arts, particularly in poetry and literature (including fiction, non-fiction, and criticism), and contemporary art and music; philosophies and practices of conscious living (including studies in Buddhism/Dzogchen/ Zen and Jewish esotericism); alternative health and healing (including acupuncture, bodywork, oriental medicine, mind-body therapies, and cooking); and social and ecological studies.

**David Arner

David Arner (piano, harpsichord, percussion), a long time proponent of innovative music and spontaneous composition, teaches at Rensselaer Polytechnic Institute. Performing throughout the US both solo and collaboratively (with musicians Michael Bisio, Tomas Ulrich, Jay Rosen, as well as poet/sound-artists Charles Stein and George Quasha), he has also pioneered a re-vitalization of new music for silent film (recently at The Museum of Modern Art).

**Bernadette Mayer

Bernadette Mayer was born in Brooklyn and is the author of more than two dozen books of poetry, including most recently Studying Hunger Journals (Station Hill Press), as well as Ethics of Sleep and Poetry State Forest. She has taught writing workshops at The Poetry Project at St. Marks Church for many years and served as its director. She lives in East Nassau, N.Y.

**George Quasha
http://www.quasha.com/

George Quasha, poet/artist/sound artist, explores a common principle in language, sculpture, drawing, video, sound, and performance. His books include Ainu Dreams, Axial Stones: An Art of Precarious Balance, Verbal Paradise (preverbs), and, with Charles Stein, An Art of Limina: Gary Hill’s Works and Writings. He has received a Guggenheim Fellowship (video art) and NEA Fellowship (poetry). For more info please visit the above url.

**Charles Stein
http://www.charlessteinpoet.com/

Charles Stein is author of 13 books including most recently From Mimir’s Head (Station Hill Press); a translation of The Odyssey; a vision of the Eleusinian

Mysteries, Persephone Unveiled; a study of poet Charles Olson, The Secret of the Black Chrysanthemum; and, with George Quasha, a study of Gary Hill, An Art of Limina. He holds a Ph.D. from the University of Connecticut and lives in Barrytown, N.Y. For more info please visit the above url.

**Sam Truitt
http://www.samtruitt.org/

Sam Truitt is the author of Vertical Elegies 6: Street Mete (Station Hill Press); Vertical Elegies: Three Works (Ugly Duckling Presse); Vertical Elegies 5: The Section (The University of Georgia Press); and Anamorphosis Eisenhower (Lost Roads Publishers), among other books. He teaches in the Language and Thinking Workshop at Bard College and is managing director of Station Hill Press. For more info please visit the above url.

**Peter Lamborn Wilson

Peter Lamborn Wilson is author most recently of Ec(o)logues, a Menippean Satyre (mixed poetry and prose, both serious and humorous), published by Station Hill Press, as well as co-author of Green Hermeticism=alchemy and ecology (Lindisfarne Books); and author of Escape from the Nineteenth Century & Other Essays: Fourier, Marx, Proudhon and Nietzsche (Autonomedia) plus numerous other books and essays. He is a long-time member of the Autonomedia Collective and lives in the Hudson Valley.

**Boog City
http://www.boogcity.com/

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea’s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB’s, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Nov. 29
TBD

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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113. steve dalachinsky
Re: Vincent Farnsworth's THEREMIN: SELECTED POEMS
Wed 19 Oct 2011

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ah prague ah louis again good meeting however brief and thanks for the books

On Tue, 18 Oct 2011 15:13:04 +0200 Louis Armand <[redacted]> writes:
> Just published by Litteraria Pragensia Books (Prague):
>
> *THEREMIN: Selected Poems*
> by Vincent Farnsworth
> Prague: Litteraria Pragensia/Charles University, 2011
> ISBN 978-80-7308-369-4 (paperback). 100pp.
> Publication date: October 2010
> http://litteraria.ff.cuni.cz/books/theremin.html
>
> "Vincent Farnsworth makes the cacophony of the band-rehearsal next
> door into
> a manual for gracefully aging..." --Andrei Codrescu
>
> "Brute sage of destiny..." --Tom Clark
>
> VINCENT FARNSWORTH was born in rural Las Vegas, Nevada, USA, and

> moved to
> the Czech Republic in 1994. With Gwendolyn Albert he founded the
> magazine *Jejune:
> amerika eats its young* in 1993. His poetry has appeared in
> *Exquisite
> Corpse, RealPoetik*, the *Prague Literary Review, Room Temperature*,
> and *Big
> Bridge*. His books include *Little Twirly Things* (Norton Coker,
> 1992)
> and *Immortal
> Whistleblower* (Lavender Ink, 2001). Farnsworth also performs as
> "Reverend
> Feedback" in the band Blaq Mummy. He has been active in anti-war and
> human
> rights activities in Central and Eastern Europe.
>
>
> For more information about Litteraria Pragensia Books please visit
> our
> website: www.litterariapragensia.com
> <http://www.litterariapragensia.com%20>
>
>
>
> --
> Louis Armand
> Director, Centre for Critical & Cultural Theory, UALK, Philosophy
> Faculty,
> Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH
> REPUBLIC
> www.louis-armand.com www.litterariapragensia.com
> www.vlakmagazine.com
> litteraria.ff.cuni.cz/books/armand.html
>
>
>

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114. Rob McLennan

rob's newest poetry collection: A (short) history of l. (BuschekBooks); Ottawa + Toronto launches,

Wed 19 Oct 2011

My most recent poetry collection, A (short) history of l. (BuschekBooks) is now available. To order, check the BuschekBooks website, or drop $20 (outside Canada, $20 US) and I'll mail you a copy. Copies will also be available at the fall edition of the ottawa small press book fair, November 5, 2011.

rob mclennans A (short) history of l. is a collection of short, sharp, tight, lyric love poems, written still under the influence of the Canadian ghazal (as brought into Canadian literature through British ex-pat John Thompson), writing evasive and disparate leaps between lines that leave the connection sometimes thin, and often open-bare. How far can a poem go when so many seemingly unconnected references are woven through the text, the idea of the love poem, including science, popular culture, old film stars, historical characters? A (short) history of l. works to specifically place these poems firmly in the immediate world, one that includes the whole world and not just compartmentalizing love away from all else. When we love, do we lose our interest in the world?

link to BuschekBooks here.
http://www.buschekbooks.com/

Challenging but never cryptic, intimate but never insular, these poems deftly walk a series of fine lines. mclennan is a master at writing the particular details of any moment in such a way that the reader is free to imagine the larger structures of feeling and meaning. The results are exhilarating! Andy Weaver, author of Gangson

Oh, the stubborn heart. A (short) history of l. read with the urgency of an impossible narrative. Hunger, longing, desire, confusion, ache...what more did you want? mclennan has carved an ancient story new. These are poems to fall into without regret. Rhonda Douglas, author of Some Days I Think I Know Things

The author of more than twenty trade books of poetry, fiction and non-fiction in a number of countries, rob mclennan has published work in over two hundred trade journals in fourteen countries and three languages, and performed in Ireland, England, Wales, the United States and across Canada. His most recent titles are the poetry collections Glengarry (Vancouver: Talon, 2011), kate street (Chicago: Moira, 2011) and 52 flowers (or, a perth edge) (Japan: Obvious Epiphanies, 2010) and a second novel, missing persons (Toronto: The Mercury Press, 2009). In 1999, he won the CAA/Air Canada Prize for most promising

writer (in any genre) in Canada under the age of thirty, and spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and, since June 2003, has been regularly posting reviews, essays, interviews and other notices at robmclennan.blogspot.com. rob lives in Ottawa, Ontario.

Toronto launch: reading at the Art Bar Reading Series, Tuesday, November 22, 2011, 8pm, with Pearl Pirie and Shannon Maguire.

Ottawa launch: reading at Collected Works Bookstore and Coffeebar, Wednesday, November 23, 2011 at 7pm. Lovingly hosted by Rhonda Douglas.

http://robmclennan.blogspot.com/2011/10/robs-newest-poetry-collection-short.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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115. Martha King
Reading November 3: Levenberg and Simmons
Wed 19 Oct 2011

You're invited to hear Mitch Levenberg and Diane Simmons read new prose at Prose Pros – Thursday, November 3. 6:30 sharp at SideWalk Café, 94 Avenue A –corner of 6th Street – New York. Woody Allen meets Franz Kafka in Levenberg's urban prose – tempered lately by his commitment to a daughter adopted from China shortly before 9/11 interrupted his conviction that he could offer her peace and protection. Simmons is a different sensibility: her contemporary westerns are peopled by waitresses, conmen, truckers, and dusty saints. Her latest collection, Little America,won the short fiction prize from Ohio State University.

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116. Paul Siegell
Poetry Lab: Nov 4 in Vienna, VA
Wed 19 Oct 2011

Friday, November 4th, 8:00pm @ The Soundry

The Soundry
316 Dominion Road NE
Vienna, VA 22180
[redacted]

TONY MANCUS + DOREEN PERI + PAUL SIEGELL

for The Poetry Lab, hosted by Steven Allen May

Facebook invite: https://www.facebook.com/event.php?eid=155346921209935

TONY MANCUS lives in Rosslyn, VA with his wife and a chinchilla. He teaches writing and literature at Emerson Prep and runs creative writing workshops with Writopia Lab DC. He is cofounder of Flying Guillotine Press and prefers sleep to pancakes, though pancakes can be enticing. Some of his poems can be found online at 42Opus, No Tell Motel, H_ngm_n, CUE and elsewhere.

DOREEN PERI is a visual artist and poet. She writes & performs spoken word poetry, sometimes accompanying herself on the piano. She is the owner and administrator of Studio8, an online community of poets & artists. You can join them there at www.studioeight.tv/phpb.

PAUL SIEGELL is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). Paul is a senior editor at Painted Bride Quarterly, and has contributed to American Poetry Review, Black Warrior Review, Dark Sky Magazine, Rattle and many other fine journals. Kindly find more of Paul's work at ReVeLeR @ eYeLeVeL (http://paulsiegell.blogspot.com/).

Thank you!

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117. Petra Kuppers

Somatic Engagement: the Politics, Poetics and Publics of Embodiment. A Chain Links book

Thu 20 Oct 2011

Somatic Engagement: the politics, poetics and publics of embodiment. A Chain Links book.

Edited by community artist, scholar, and dancer Petra Kuppers, the book opens with Arnieville, a Californian protest camp of disability, homelessness, and poverty activists. From there, a series of enactments welcome trespass and incursion in the name of survival.

Amy Sara Carroll on the Transborder Immigrant Tool, a GPS phone that uses poetry to lead the disoriented and thirsty to water caches and safety sites in the US-Mexican borderlands.

Devora Neumark on washing Tali Goodfriend?s hands in Lebanese olive oil outside the hotel where Colin Powell speaks to the Jewish National Fund, hands gliding over one another in the middle of an angry public protest.

Christian Nagler on writing an experimental novel while conducting an oral history of agricultural labor practices and migration patterns at the site of the Panamerican Highway in El Salvador.

Georgina Kleege on touch and blindness as she discusses Katherine Sherwood?s paintings of magic and the human brain, paintings that Sherwood began after her stroke ten years ago.

Eleni Stecopoulos on the healing quest as research and the complexities of cultural appropriation.

Amber DiPietra and Denise Leto on the collaborative connections of breath, body, pause, pain, and form. Somatic Engagement is an exploration of how relation and support play out in breaths, steps, and touch.

Intro as free PDF: http://www.chainarts.org/somatic%20engagement.htm

128 pages; 12 color plates

Available November, 2011.

DIRECT SALE DISCOUNT:
$12 plus free shipping.
Otherwise, order through SPD for $16.

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New books! Disability Culture and Community Performance: Find a Strange and Twisted Shape, on Olimpias practices (Palgrave, August 2011) Somatic Engagement, an edited collection of artists on the poetics, politics and publics of embodiment (Chain Links, October 2011)

Petra Kuppers
Associate Professor
English, Art and Design, Theatre, Women's Studies
Faculty Affiliate, Matthai Botanical Gardens
University of Michigan
435 S. State Street
3187 Angell Hall
Ann Arbor
MI 48109-1003
mobile: [redacted]
email: [redacted]
Artistic Director of The Olimpias
homepage: www.olimpias.org

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118. Dawn Pendergast
Textile Series Chapbook Submissions Closing October 31st
Thu 20 Oct 2011

http://www.textileseries.com

Submissions to the Little Red Leaves textile series are open, but not for much longer! Our editors are conducting a blind reading of all submitted manuscripts. We'll announce the new lineup in December 2011.

http://www.textileseries.com/abouttextileseries/submissions/

Please don't mind the $8 reading fee--every penny will go to producing beautiful chaps next year!

Best,
Dawn Pendergast
LRL Textile Series

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119. Steensen,Sasha
Colorado State University Position: Fiction, Nonfiction
Thu 20 Oct 2011

POSITION DESCRIPTION: ASSISTANT PROFESSOR OF CREATIVE WRITING

COLORADO STATE UNIVERSITY. Nine-month, tenure-track appointment with a 2-2 courseload to begin August 15, 2012. Specialization in Fiction and Creative Nonfiction. Required Qualifications: M.F.A. or Ph.D. in Creative Writing and/or English at time of appointment; a promising record of scholarship/research/teaching; at least one book in either Fiction or Creative Nonfiction and significant publications in the other genre. This includes, for example, novels, short stories, literary essays, literary journalism or memoir. An application will be enhanced by experience teaching and writing about literature at the college level. Applicants are encouraged to describe any additional teaching or scholarly interests and experiences. Send letter of interest, current curriculum vitae, graduate transcripts, a statement of teaching philosophy, evidence of teaching effectiveness, sample publications, and three letters of recommendation to: Matthew Cooperman, Search Chair, Colorado State University, Department of English, 1773 Campus Delivery, Fort Collins, CO 80523-1773. Applications will be considered until the position is filled; however, for full consideration, applications must be postmarked by November 16, 2011. Routine inquiries to [redacted]<mailto:[redacted]>. For a complete position description, visit the department web site at http://english.colostate.edu. CSU is an EO/EA/AA employer. Colorado State University conducts background checks on all final candidates.

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120. Laurie Schneider & Crag Hill

20% Off Text Loses Time by Nico Vassilakis

Thu 20 Oct 2011

In 2008, ManyPenny Press released TEXT LOSES TIME by Nico Vassilakis. This necessary work spans roughly 15 years of the authorâ€™s efforts in both textual and visual writing. It is Vassilakisâ€™ first full-length book.

TEXT LOSES TIME

Afterword by Nick Piombino

188 pp.

ISBN-10: 0-9798478-0-X

ISBN-13: 978-0-9798478-0-6

CONTACT AND ORDERING INFORMATION:

ManyPenny Press

1111 E. Fifth St.

Moscow, ID83843

$12.76 (+ $3 postage (Order directly from the press and we'll include previous issues of SCORE).

Make checks payable to Crag Hill

Bookstores should contact Crag Hill

at [redacted]

to arrange for discounts.

If you would like to order on-line,

go to: http://www.lulu.com/content/1233754

SAMPLE OF WORK FROM â€œTEXT LOSES TIMEâ€:

FROM â€œTHE SCAFFOLDINGâ€

The Rhymes of Vellum

A boy or girl, Vellum, blows a few papers in the wind It answers noise Hopping, hopped. Tapping, tapped Swim sweet twins swing twig Think of losing, serendipity or the wings of a sentence He will get them, but not tell you where they were I like to drink through my brotherâ€™s center A fingerâ€™s rose begins A shadow grows down the sidewalk Clapping, clapped It helps to rip this box open Sound harbor, sound hole Blind rose is a very shape

friend I want a shirt to visit my slacks Moon noose soon loose A good look at the cookbook - lots of oâ€™s - ghost epaulets on the shoulders of a paragraph Dishes mixes, buses guesses I sit down to work; I draw with my right hand The response sadly is never Living as wide as it gets Think sift You could fault the long moth, the dog lost in soft fog, but itâ€™s the songâ€™s cost, its crust I got frogs in my throat, a forehead throat Boris said, â€œYour throatâ€™s red.â€ Timothy hums a nail into the wood I run uphill swimming The test isnâ€™t over The floorâ€™s hard The new girl at school Can you look at a book without getting caught on a line? Like radio, writing is a broadcast They found people in the mailbox A huge gem in a cage Susan flips back to the glossary Only a certain type of fastener The letter â€œRâ€ in each corner of a page Unexpectedly the middle is empty Next, write your best trick Most banjo Odd pretty piece asleep A drum whisking discard into cream In this way we raise our pigs on fire & Kenny is always six yards old The donkey said, â€œEnough.â€ The donkey said, â€œEnglish.â€ Dark thoughts wonâ€™t cure light sickness The ladder moved slightly throws the world in disarray The teacherâ€™s a bird and flies out the window They had found their clown center Art will say, â€œI like to pitch. What is your name?â€ Art will say, â€œHi, Iâ€™m Art. I like to pitch. Whatâ€™s your name?â€ Slowly toward a large bird Paper hats, cats A lot of noise comes to visit Long thin water in a line of people I called you once today to say geese make a village of gold & both of my little friends like to sing. Their secret voices are beautiful Spray Spray Spray

AUTHORâ€™S STATEMENT:

This book intends to present both verbal and visual poetries as equal. Though notions of poetics have shifted and swerved, what has stayed solid throughout is that the alphabet, the word â€“ however arranged â€“ contains, within it, dual significance. First, the proto-historic role of the visual conveyance of represented fact. Second, the overriding desire of human utterance to substantiate existence. In conjoining these two models this book hopes to form a third, blurred value. Thought and experience are factors that accrue, while staring and writing help resolve and conclude. Text itself is an amalgam of units of meaning. As you stare at text you notice the visual aspects of letters. As one stares further, meaning loses its hierarchy and words discorporate and the alphabet itself begins to surface. Shapes, spatial relations and visual associations emerge as one delves further. Alphabetic bits or parts or snippets of letters can create an added visual vocabulary amidst the very text one is reading. One aim, to this end, is to merge and hinge visual and textual writing into workable forms. This book collects some of these experiments.

AUTHOR BIOGRAPHY:

Nico Vassilakis was born in New York City in 1963. He has co-written and performed a one-man play about experimental composer Morton Feldman. Vassilakis is co-founder and curator for the Subtext Reading Series and editor of Clear-Cut: Anthology (A Collection of Seattle Writers). He has been a guest-editor of WOS#35: Northwest Concrete and Visual Poetry and his visual poetry videos have been shown worldwide at festivals and exhibitions of innovative language arts. In 1998, Vassilakis co-produced, with Rebecca Brown, a 24-hour â€œGertrude Stein-a-thon.â€ His work has appeared in numerous magazines, including Ribot, Caliban, Aufgabe, Chain, Talisman, Central Park and Golden Handcuffs Review. He works for Fantagraphic Books and lives in Seattle with his son, Quixote. With Crag Hill, he edited The Last Vispo Anthology: 1998-2008, a major anthology of visual poetry, due out in 2012 from Fantagraphics.

Chapbooks:

Askew (bcc press), Stampologue (RASP), Orange: A Manual (Sub Rosa Press), Diptychs: Visual Poems (Otolith), Pond Ring (nine muses books), sequence (Burning Press), Enoch and Aloe (Last Generation Press), The Colander (housepress), Flattened Missive (P.I.S.O.R. Publications), Species Pieces (gong press), KYOO (Burning Press) and others.

DVD:

CONCRETE: Movies

(Sub RosaPress)

COMMENTS ON TEXT LOSES TIME:

â€œPart nested Minimalist cubes and part laser light that won't diverge across distance, Nico Vassilakis' poetry seems to ask whether we are primates at play on a baseball diamond of memory and desire beside mural-lined public structures slipping toward infinite regression.

Richly iterative, these pairings and alphabets escape the mirror to thrill us with variation and sting all forms of complacency. Vassilakis extends Oulipian strategies: Perec references, lamellisections, crystalline build-outs and transpositions, a scat of nonrepresentational vocables, lettered whirlwinds giving speed for legibility, -- "extracting the gem through layers of gauze" and, other times, lowering a gem into a fold.

Can an argument between a machine that produces texts and "longhand into tiny notebooks" wake us up? In pain, "the throbbing thumb" makes us "attend to the living."

If Vassilakis revises the rock lyric "meet-the-new-boss, same-as-the-old-boss" to "meet the solipsistic era. same as the old solipsistic era," is treatment to be had in a bar, a science lab, or will it reach us over the radio? Try a road trip, so

"you can't afford to blink, to be blind for even a second" going through a colander out where dust is breeding and "glass traps lighting" like no scene you've seen in quite this way. Through crevices, perforations, punctures, piercings, pinholes, see neighborhoods as "that place where organized sleeping happens." So, look for a faceted colony that "sometimes congeals."â€

--Deborah Meadows

â€œNico Vassilakis' Text Loses Time unhinges the folds of the book and the word; as the 'folded loose leafed sheets whiz past your ears' you can hear the echoes of meaning. The words flake off the page like aged paint leaving a patina of colour and meaning on the surface and a growing heap of signification at our feet. Here the means of writing rise up and turn against our expectation, lurching into new spaces. Letters become tactile, meaning becomes rubbery, and both reading and writing become a new collaboration.â€

--derek beaulieu

↑ Index

121. Alan Sondheim

memorial for my father, wilkes-barre, pennsylvania, first day

Fri 21 Oct 2011

---

memorial for my father, wilkes-barre, pennsylvania, first day

http://www.alansondheim.org/memorial1.mp4
http://www.alansondheim.org/memorial1.jpg

↑ Index

122. steve dalachinsky

Re: Notice: Mudlark

Fri 21 Oct 2011

---

if anyone has an email for john godfrey of poetry project please let me know thanks back channel

On Fri, 21 Oct 2011 12:06:30 -0400 William Slaughter <[redacted]>
writes:
> New and On View: Mudlark Flash No. 64 (2011)
>
> Eating the Seed Corn
> by Risa Denenberg
>
> Risa Denenberg is an itinerant aging hippy currently living a
> solitary life in Tacoma, Washington. She earns her keep as a nurse

> practitioner and freelance medical writer. She has written poems
> since childhood, some of which have been published here and there,
> including Mudlark where her long poem, "The Conversion of Saint
> Jon," can still and always be found. She reads poetry ravenously
> and is drawn to themes of suffering and death and their
> intersections with medicine, art and religion.
>
> Spread the word. Far and wide,
>
> William Slaughter
>
> MUDLARK
> An Electronic Journal of Poetry & Poetics
> Never in and never out of print...
> E-mail: [redacted]
> URL: http://www.unf.edu/mudlark
>
>
>

↑ Index

123. Adam Fieled

Best Of/Sampler

Fri 21 Oct 2011

A tangent in my professional life has led me to put together a Best Of/ Sampler of my poetry: poems that have appeared in Blazevox (in book form), Jacket, Pennsound, moria, Mipoesias, Mad Hatters' Review, and As/Is:

http://www.scribd.com/doc/69732147/Adam-Fieled-Best-Of-Sampler

Hope you enjoy it if you choose to read...
Best,
Adam Fieled [redacted]

↑ Index

124. Rob McLennan

The Penultimate Long Poem Anthology (unpublished)

Fri 21 Oct 2011

an introduction to a book that might never be;

http://robmclennan.blogspot.com/2011/10/penultimate-long-poem-anthology-edited.html

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

125. William Slaughter
Notice: Mudlark
Fri 21 Oct 2011

New and On View: Mudlark Flash No. 64 (2011)

Eating the Seed Corn
by Risa Denenberg

Risa Denenberg is an itinerant aging hippy currently living a solitary life in Tacoma, Washington. She earns her keep as a nurse practitioner and freelance medical writer. She has written poems since childhood, some of which have been published here and there, including Mudlark where her long poem, "The Conversion of Saint Jon," can still and always be found. She reads poetry ravenously and is drawn to themes of suffering and death and their intersections with medicine, art and religion.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

126. Paul Siegell
Re: Poetry Lab: Nov 4 in Vienna, VA
Fri 21 Oct 2011

---

annnd, this reading has been canceled.

:(

the venue has closed... dang nang it.

till next time,
paul

On Wed, 19 Oct 2011 16:34:51 -0400, Paul Siegell <[redacted]> wrote:

> *Friday, November 4th, 8:00pm @ The Soundry*
>
> *The Soundry*
> *316 Dominion Road NE*
> *Vienna, VA 22180*
> [redacted]
>
> *TONY MANCUS + DOREEN PERI + PAUL SIEGELL*
>
> *for The Poetry Lab, hosted by Steven Allen May*
>
> *Facebook invite: https://www.facebook.com/event.php?eid=155346921209935*
>
> *TONY MANCUS lives in Rosslyn, VA with his wife and a chinchilla. He teaches writing and literature at Emerson Prep and runs creative writing workshops with Writopia Lab DC. He is cofounder of Flying Guillotine Press and prefers sleep to pancakes, though pancakes can be enticing. Some of his poems can be found online at 42Opus, No Tell Motel, H_ngm_n, CUE and elsewhere.*
>
> *DOREEN PERI is a visual artist and poet. She writes & performs spoken word poetry, sometimes accompanying herself on the piano. She is the owner and administrator of Studio8, an online community of poets & artists. You can join them there at www.studioeight.tv/phpb.*
>
> *PAUL SIEGELL is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). Paul is a senior editor at Painted Bride Quarterly, and has contributed to American Poetry Review, Black Warrior Review, Dark Sky Magazine, Rattle and many other fine journals. Kindly find more of Paul's work at ReVeLeR @ eYeLeVeL (http://paulsiegell.blogspot.com/).*
>
> *Thank you!*

↑ Index

127. Camille Martin

Mel Nichols, Amy Wright, and Camille Martin @ Bridge Street Books

Fri 21 Oct 2011

I'm thrilled to be returning to DC and reading with Mel Nichols and Amy Wright at Bridge Street Books!

A big thank-you to Rod Smith for making this event happen.

Camille Martin, Mel Nichols, & Amy Wright
Thursday, October 27, 7:30 pm
@ Bridge Street Books
Washington, DC

Location:
Bridge Street Books is located 5 blocks from Foggy Bottom Metro, next to Four Seasons in Georgetown at the end of M street

http://www.dcpoetry.com/events/737

Cheers!
Camille

Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

128. Camille Martin

Rae Armantrout and Camille Martin at Segue Reading Series

Fri 21 Oct 2011

New York is the last stop on my six-city fall tour, and I couldn't be happier to be on the bill at Segue with Rae Armantrout.

Thanks to curators Trisha Low & Kaegan Sparks.

4-6 pm, Saturday, October 29
Bowery Poetry Club
308 Bowery, just north of Houston
New York

$6 admission goes to support the readers Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

http://www.bowerypoetry.com/

RAE ARMANTROUT & CAMILLE MARTIN

Rae Armantrout's most recent poetry collections are Money Shot (Weslyan, 2011) and Versed (Wesleyan, 2009), which received the Pulitzer Prize. Armantrout is Professor of Poetry and Poetics at the University of California, San Diego.

Camille Martin is the author of Sonnets (Shearsman, 2010) and Codes of Public Sleep (BookThug, 2007). Recent projects include Looms, a collection of layered narratives, and The Evangeline Papers, a poetic sequence based on her Acadian/Cajun heritage and archaeological digs at an 18th century village in Nova Scotia.

Cheers!
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

129. Jennifer Karmin
Oct 22: PHANTASMAGORIA in LA
Fri 21 Oct 2011

PHANTASMAGORIA: Novum
Saturday, October 22 @ 7pm
at Avenue 50 Studio
131 N. Avenue 50
Highland Park, Los Angeles

Featuring:
Daniel Corral
Colin Dickey
Kate Durbin
James Hager
Sara Finnerty
Angela Frocillo
+ special guest Jennifer Karmin with collaborator David Emanuel

Gather around our bonfire, for an eerie evening of spectral divinations, gothic creations, bizarre sounds & fantastic talks. See apparitions, feel that chill in your bone, and sit around for ghostly stories, music, performances & talks. Bring your own story, haunted object, or Halloween-themed snack to share.

http://schoolofstrophe.com

↑ Index

130. Cassandra Laity

Workshop at Drew University: Alicia Ostriker and Michael Waters 11/12

Fri 21 Oct 2011

Please Join Us for:

A Morning Workshop with Drew MFA Faculty
Alicia Ostriker and Michael Waters

Writers and lovers of poetry are encouraged
to join us for an intensive, but informal, open,
and shared writing experience.
Saturday, November 12, 2011
9:30 am â€“ 12 noon
Mead Hall, Founders Room
Free & limited to 30 participants
RSVP required to register for workshop
[redacted]

â€œThe difference between the almost right word and the right word is really a large matterâ€”â€™tis the difference between the lightning-bug and the lightning.â€ ~ Mark Twain

Individuals needing assistance should contact
the Housing, Conferences, and Hospitality office at
[redacted] at least five working days prior to the event
to ensure appropriate arrangements. DREW t h e Caspersen School
o f G r a d u a t e S t u d i e s
Drew University n Madison, NJ n drew.edu/grad

Ostriker is the
author of eleven poetry
collections, most
recently The Book of
Seventy, for which she
received the 2009
Jewish National Book

Award, and The
Volcano Sequence.
Michael Watersâ€™
ten books of poetry
include Gospel
Night and Darling
Vulgarity, which
was a finalist
for the Los Angeles
Times Book Prize.
Individuals needing special ass

Cassandra Laity
co-editor Modernism/Modernity
Visiting Professor (2010-11)
Department of English studies
University of Montreal
Quebec, CA

↑ Index

131. Ruth Lepson

A Poem for Painters by John Wieners : The Poetry Foundation

Fri 21 Oct 2011

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http://www.poetryfoundation.org/poem/242432

↑ Index

132. Ruth Lepson

Poem for My Twentieth Birthday by Kenneth Koch : Poetry Magazine

Fri 21 Oct 2011

---

http://www.poetryfoundation.org/poetrymagazine/poem/13504
check out other NY School poets--Frank O'Hara, JOsh Ashbery, on here

↑ Index

133. George Quasha

BLAGO BUNG 6 : Saturday, OCTOBER 22nd / 7PM: Giorno, Knowles, Quasha, et al.

Fri 21 Oct 2011

BLAGO BUNG 6 : Saturday, OCTOBER 22nd / 7PM

PERFORMANCE ACTION SOUND POETRY VIDEO

Demosthenes Agrafiotis / Julien Blaine / Michel de Broin / John Giorno / Jacques Halbert / Alison Knowles / Patrice Lerochereuil / Larry Litt / Alexandra Phillips / George Quasha / Lutz Rath / Seric Shoba / Moira Tierney / Valentine Verhaeghe

EMILY HARVEY FOUNDATION
537 Broadway at Spring street / 2ND FLOOR
NEW YORK / NY 10012
CONTACT [redacted]

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

↑ Index

134. Patrick F. Durgin

Reminder: Jesse Seldess, reading and talk 10/29, Chicago

Sat 22 Oct 2011

Kenning Editions <http://www.kenningeditions.com/> and New Corpse <http://thecorpselives.com/> are pleased to announce a reading and talk by poet Jesse Seldess. Plus, The Paper Cave <https://www.thepapercave.com/books/> and Kenning Editions pop up shop, on site!

Seldess' poetry has been critically acclaimed since it first saw wide exposure in the form of his first collection, /Who Opens/. He will read from his latest book, /Left Having/, and give a talk on his compositional process, under the working title of "Inconstants and Variables."

Jesse Seldess recently relocated to Brooklyn from Karlsruhe, Germany. He is the author of two books, /Who Opens/ <http://www.spdbooks.org/Producte/0976736403/who-opens.aspx> (2006) and/ Left Having <http://www.spdbooks.org/Producte/9780976736486/left-having.aspx>/ (2011), both from Kenning Editions. He has also published chapbooks with Hand Held Editions, Instance Press, Answer Tag Press, and the Chicago Poetry Project Press. His work has recently appeared in the journals

/The Recluse/, /EOAGH/, /Jacket/ <http://jacketmagazine.com/40/at-seldess-jess.shtml>, /Little Red Leaves/ <http://littleredleaves.com/LRL4/Jesse_Seldess.html>, and /out of nothing/. Since 2001, he has edited and published /Antennae/ <http://www.antennae-journal.com/>, a journal of experimental writing and language-based performance and music scores.

Saturday October 29th, 2011, 7:00 PM at Green Lantern Gallery, 1511 N. Milwaukee Avenue in Chicago's Wicker Park neighborhood. Admission is free, along with beer, wine, and refreshments. The gallery is a third floor walk up and is not ADA accessible. This event is funded in part by Poets & Writers, Inc. Bring extra cash and avail yourself of the best book shop in the whole midwest.

Seldess also reads at the Poetry Project in New York City, November 16th, with Hoa Nguyen <http://poetryproject.org/program-calendar/hoa-nguyen-jesse-seldess.html>, and in the Moles Not Molars series, Philadelphia, November18th, as well as the DC Arts Center November 20th.

Contact Email:
[redacted] <mailto:[redacted]>
URL:
http://www.kenningeditions.com

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135. Séamas Cain
The age of alligator
Sat 22 Oct 2011

Launching in conjunction

with the IMRAM Festival

in Dublin, Ireland //

IT'S THE AGE OF ALLIGATOR

AND OTHER POEMS

by Collin Tholl //

is published by

The Red Jasper in Dublin :

[redacted]

Through song, dream-like narrative, and contemplations on imagery both abstract and concrete, Collin Tholl's debut chapbook, “It's the Age of Alligator and Other Poems,” urges a fundamental revaluation of our collective perception as well as the relationship we have with the forces governing over our everyday lives. The poems, though seemingly disparate, are bound by an oscillation between an earnest reflection on the universality of suffering and a detached, unaffiliated mysticism yearning to transcend such cynicism. Underlying Tholl's meditations and cries for liberation is a language punctuated with a childlike playfulness that is humorous yet assuredly sincere. This voice leads us to the periphery of some forgotten state of primal innocence — a state in which enlightenment may not necessarily be attained, but is glimpsed at as a taunting possibility, just barely out of our reach.

For information about availability,

e-mail [redacted]

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136. cris cheek
CFP
Sat 22 Oct 2011

Please circulate widely:

Network Archaeology
Conference at Miami University, Oxford OH
April 20-21, 2012
Call for Papers (submissions due November 29, 2011)

This conference will bring together scholars and practitioners to explore the resonances between digital networks and “older” (perhaps still emergent) systems of circulation; from roads to cables, from letter-writing networks to digital ink. Drawing on recent research in media archaeology, we see network archaeology as a method for re-orienting the temporality and spatiality of network studies. Network archaeology might pay attention to the history of distribution technologies, location and control of geographical resources, the emergence of circulatory models, proximity and morphology, network politics and power, and the transmission properties of media. What can we learn about contemporary cultural production and circulation from the examination of network histories? How can we conceptualize the polychronic developments of networks, including their growth, adaptation, and resistances? How might the

concept of network archaeology help to re-envision and forge new paths of interdisciplinary research, collaboration, and scholarship?

The conference will trace continuities and disjunctures between a variety of networks, including telecommunication networks, distribution systems for both digital and non-digital texts, transportation routes, media storage (libraries, databases, e-archiving), electrical grids, radio and television broadcast networks, the internet, and surveillance networks. We seek to address not only the technological, institutional, and geopolitical histories of networks, but also their cultural and experiential dimensions, extending to encompass the histories of network poetics and practice. The proceeds of the conference will form the basis for a substantial publication on Network Archaeology.

This conference is organized by the Miami University Humanities Center and is the final event in a year-long series entitled “Networked Environments: Interrogating the Democratization of Media.” It is a companion to our Fall 2011 symposium, “Networks and Power,” on November 17-18th featuring panels, interventions, and keynote presentations by Wendy Chun (Brown University) and Lisa Parks (UC Santa Barbara), that interrogate the interrelationships between networked environments, both old and new, and varied forms of power. The “Networked Environments” series, involving an interdisciplinary group of ten humanities scholars, seeks to show how the network dynamics so crucial to contemporary political developments have deep and perhaps unexpected roots in the histories of earlier forms of information production and circulation.

We welcome presentations of academic research and artistic projects on contemporary and historical network studies. Please send abstracts of 250 words and a short bio to cris cheek ([redacted]) and Nicole Starosielski ([redacted]) by November 29, 2011.

Keynote speakers include:

Lisa Gitelman, Associate Professor of Media and English at New York University, and author of Scripts, Grooves, and Writing Machines: Representing Technology in the Edison Era (2000), New Media, 1740-1915 (2004), and Always Already New: Media, History, and the Data of Culture (2008).

Richard R. John, Professor of Journalism at Columbia University, and author of Spreading the News: The American Postal System from Franklin to Morse (1995) and Network Nation: Inventing American Telecommunications (2010).

Alan Liu, Professor of English at the University of California, Santa Barbara, and author of The Laws of Cool: Knowledge Work and the Culture of Information (2004) and Local Transcendence: Essays on Postmodern Historicism and the Database (2008).

Jussi Parikka, Reader in Media & Design at Winchester School of Art (University of Southampton), and author of Digital Contagions: A Media Archaeology of Computer Viruses (2007), Insect Media: An Archaeology of Animals and Technology (2010), and Media Archaeology: Approaches, Applications, Implications (2011).

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137. steve dalachinsky

dalachinsky readings plus 2 new chaps and a new cd back channel for info on them

Sat 22 Oct 2011

---

oct 27 in williamsburg 8 pm - midnight
>
> with yuko otomo rita stein sarah bernstein,and others -
> amerigo mackeral & the octave doktors, charles waters and andrew barker
> for issue 3 of 22 magazine @
>
> The COUNTING Room
> 44 Berry St
> (bwtn N11th and N12th)
> across from Beacons Closet and Brooklyn Breweries
> contribution - L train to Bedford
> _____
> nov 4 - 6 pm-9pm
> at
> Brooklyn Zen Center
> 505 Carroll Street, Suite 2A
> Brooklyn, NY 11215
> btw 3 & 4 aves
> R train to Union Street
> F to Carroll Street
>
>
> ZEN MONSTER LAUNCHES 3RD ISSUE
> readings by:
>
> Barbara Henning, Lewis Warsh, Edgar Oliver, Kimberly Lyons,
> Steve Dalachinsky, Yuko Otomo, Robyn Ellenbogen,
> Fred Dewey, Brian Unger, Anselm Berrigan,
> Ammiel Alcalay, Noah Fischer
>

> music by adam bernstein
> amerigo mackeral & the octave doktors
> _____
>
> November 6 3PM - 6 PM
> 475 Kent Ave. (between Division Avenue and South 11th Street),
> #410, Brooklyn, NY 11211. [redacted]
> at the loft of Connie Crothers
> with Crothers on piano and Jemeel Mondoc alto sax
> 475 Kent Avenue, buzzer #410 4th floor, in S. Williamsburg
> 3:00-6:00 $10 suggested contribution
> L train to Bedford Ave.
> if you want to take a bus from the subway, leave the platform at the
> Driggs Ave. exit. Take the #62 bus, the only bus that stops there.
> The ride usually lasts about 15
> Get off the bus at Division Ave. and Berry Street. Walk toward the
> water
> on Division Ave. for two blocks to Kent Ave., turn right one block
> It's that big, gray former warehouse building. The number
> Walking from the L train subway stop: Either walk west on N. 7th St.
> to 475 Kent, or walk south on Bedford Ave. (walk to the left from the

> *Bedford*
> *Ave. exit), turn right on Broadway, turn left on Kent Ave.*
> *You can also take the J or M train to the Marcy Ave. stop. Take*
> *the #62bus which stops at Roebling St.,corner of S. 8th St. (near*
> *Broadway)*
> *or walk about 10 or so minutes to Kent ave.*
>
> ---
>
> ---
>
> *november 28 7:30 pm at clemente soto velez center*
> *suffolk and rivington street*
> *with guitarist loren connors - not to be missed*
> *followed bt roy campbell and matana roberts*
> *$$$$$$*
>
> _____
> *Nov 30th with Brant Lyons (Hydrogen Jukebox)*
> *at Cornelia Street Cafe 6pm*
> *7$ includes a drink*

↑ Index

138. **allison hedge coke**
Re: The age of alligator
Sat 22 Oct 2011

Great! I just returned from reading at Inram.
On Oct 22, 2011 8:08 PM, "Séamas Cain" <[redacted]> wrote:

> ---
>
> *Launching in conjunction*
>
> *with the IMRAM Festival*
>
> *in Dublin, Ireland //*
>
> *IT'S THE AGE OF ALLIGATOR*
>
> *AND OTHER POEMS*
>
> *by Collin Tholl //*
>
> *is published by*
>
> *The Red Jasper in Dublin :*
>
> [redacted]
>
> ---
>
> *Through song, dream-like narrative, and contemplations on imagery both abstract and concrete, Collin Tholl's debut chapbook, "It's the Age of Alligator and Other Poems," urges a fundamental revaluation of our collective perception as well as the relationship we have with the forces governing over our everyday lives. The poems, though seemingly disparate, are bound by an oscillation between an earnest reflection on the universality of suffering and a detached, unaffiliated mysticism yearning to transcend such cynicism. Underlying Tholl's meditations and cries for liberation is a language punctuated with a childlike playfulness that is humorous yet assuredly sincere. This voice leads us to the periphery of some forgotten state of primal innocence — a state in which enlightenment may not necessarily be attained, but is glimpsed at as a taunting possibility, just barely out of our reach.*
>
> ---

> *For information about availability,*
>
> *e-mail* [redacted]
>
> ———————————————

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139. Christina Rau

Poets In Nassau Reading Circuit Presents Lisa Sisler and Dorinda Wegener

Sun 23 Oct 2011

Lisa Sisler
&
Dorinda Wegener
Â
with special guest Sam Hilliard
author of The Last Track
Â
featuring in Tuesdays With Poetry
Â
Where: Bellmore Memorial Library
2288 Bedford Ave, Bellmore, NY

When: Tuesday, October 25, 2011
Â
Lisa Sislerâ€™s poetry has been described by Brian Henry as, â€œurgent, skillful, and necessary. [Lisaâ€™s] poems are fiery, command your attention, and, for however disturbing or painful or difficult her poems can be, they often seek and ultimately achieve a sort of cathartic alchemy that we can find only in poetry.â€ Lisa is the editor of Knocking at the Door: Approaching the Other, a poetry anthology from Birch Bench Press, an imprint of Write Bloody Books in April 2011 and a guest editor of the on-line journal, OVS.

Dorinda Wegener holds an MFA from New England College where she was a Joel Oppenheimer Award recipient. Her poems have been published in The Antioch Review, Indiana Review, Hotel Amerika, and Mid-American Review, among many others. Dorinda has had the honor of reading with the louderARTS Project in New York City. She has served on editorial boards at OVS Magazine, Naugatuck River Review, and Summer Home Review. A Teaching Artist for Teachers & Writers Collaborative of New York City, Dorinda resides with her family in Staten Island, NY.

Â
Open mic to follow feature
Â
Hosted by Lorraine Conlin
Â
Poets In Nassau is a group of poets who write, read, and discuss poetry at different venues in Nassau County.Â All are welcome.Â For more information, visit http://poetsinnassau.blogspot.com Â Â Join us on Facebookâ€”Search Poets In Nassau

---

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140. Wanda Phipps
New poems for you
Sun 23 Oct 2011

Hey:

Here's a link to some of my new poems on the Bomb Magazine website--hope you enjoy them:

http://bombsite.com/issues/1000/articles/6166

Best,

Wanda

--
Wanda Phipps

Check out my websites: http://mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2<http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2>

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

↑ Index

141. Trisha Low
Segue 10/29: Rae Armantrout & Camille Martin!
Mon 24 Oct 2011

The Segue Reading Series Presents
*Rae Armantrout *& *Camille Martin*
Saturday, Oct 29nd | 4pm
308 Bowery | Admission $6

Rae Armantrout's most recent poetry collections are *Money Shot *(Weslyan, 2011) and *Versed *(Wesleyan, 2009), which received the Pulitzer Prize. Armantrout is Professor of Poetry and Poetics at the University of California, San Diego.

Camille Martin is the author of *Sonnets* (Shearsman, 2010) and *Codes of Public Sleep* (BookThug, 2007). Recent projects include *Looms*, a collection of layered narratives, and *The Evangeline Papers*, a poetic sequence based on her Acadian/Cajun heritage and archaeological digs at an 18th century village in Nova Scotia.

Hope to see you there!

Kaegan Sparks & Trisha Low, curators

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142. amy king
Call for Work: Inaugural Issue of The Barefoot Review
Mon 24 Oct 2011

The Barefoot Review publishes original written work by people who have or have had physical difficulties in their lives, from cancer to seizures, Alzheimer's to tumors. It is also a place for caretakers, families, significant others and friends to write about their experiences and relationships to the person. They are a vital part to being able to live with an illness.

Submissions Guidelines The Barefoot Review is a new publication. Our purpose is to help people who have faced serious health issues. We publish twice a year, on the winter solstice and summer solstice. We look forward to reading all submissions. Who Should Submit? We are looking for submissions from two categories of people: 1) those who currently have or have survived a serious health issue and 2) those in their livesâ€"caretakers, families, significant others and friends. From each category of people we are looking for different content. From the challenged person we are looking for any subject, especially concerning aspects of living or surviving. From people in the challenged person's life we'd like writing about the person or your relationship with him or her. Specifics We accept submissions year-round of unpublished* work. Please

submit up to five poems or a short prose piece (max 1000 words) per edition. Simultaneous submissions are acceptable; however, we request that you inform us immediately if your work is accepted elsewhere. We will let you know as soon as possible if your work will be published here. * Poetry is limited to no more than 5 poems. * Prose is limited to 1000 words. * Any style is acceptable, from personal tragedy to humorous reflection, with poetry from free-verse to rhyming. Please email work in the body of the message; attached files will not be opened. Also provide a brief biography of yourself (and the person with the illness if that is not yourself). The Barefoot Review acquires first-time North American rights. After publication, all rights revert to the author and may be reprinted as long as appropriate acknowledgment to The Barefoot Review is made. * Note: published work does not include posted on personal blogs or websites. Send email with work to [redacted]

http://www.barefootreview.org/

****

Amy's Alias
+Â http://amyking.org/Â
****

↑ Index

143. Aldon Nielsen
MSA Group Reading
Mon 24 Oct 2011

A recording of the group reading held at Hallwall's in Buffalo this month is now available on the Heat Strings page at Penn Sound:

http://writing.upenn.edu/pennsound/x/Heatstrings.php

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

↑ Index

144. Daniel Remein, Editor
W/F Parks and Occupation No. 1
Mon 24 Oct 2011

Friends of the Fox:

To follow up on the hasty call for work in light of the current occupations: http://www.whiskeyandfox.org/2011/10/parks-occupation-no-1.html

1. The first issue of Whiskey & Fox Vol. 5 Special Series, Parks & Occupation is out. It can be picked up at the Free Zine Station at Zuccotti Park in NY; OR you can download the PDF from http://whiskeyandfox.org.

Contributors include: Robin Clarke, David Hadbawnik, michael farrell, Jeff T. Johnson, Sten Carlson, & Rebecca Mertz. This is set of really incredible poems. As Spicer writes: "Reading the poem that does not appear when the magician starts or when the magician finishes. A climbing in-between. Real."

2. The Parks & Occupation series will continue for at very least a couple more tiny-format issues, and while we have some good material already, we will consider more submissions. So please, consider sending work in accordance with the call for work,<http://www.whiskeyandfox.org/2011/10/parks-occupation-call-for-work.html>to parksandoccupation [at] whiskeyandfox [dot] org (please don't sent back to this address). We will make an announcement if we can no longer accept any submissions. We hope to get another hasty tiny-format issue out next weekend or early next week.

Make haste & Decorate the new democracy!

↑ Index

145. George Bowering
Re: New poems for you
Tue 25 Oct 2011

For me?

g

On Oct 23, 2011, at 9:24 AM, Wanda Phipps wrote:

> *Hey:*
>
> *Here's a link to some of my new poems on the Bomb Magazine website--hope you enjoy them:*

> *http://bombsite.com/issues/1000/articles/6166*
>
> *Best,*
>
> *Wanda*
>
> *--*
> *Wanda Phipps*
>
> *Check out my websites: http://mindhoney.com and*
> *http://www.myspace.com/wandaphippsband*
>
> *My latest book of poetry Field of Wanting: Poems of Desire available at:*
> *http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2<http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2>*
>
> *And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems*
> *available (print and Kindle editions) at:*
> *http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item*

George Bowering
NOT born in the USA!

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146. Eiríkur Örn Norðdahl

BOOBY, BE QUIET! -- "One of the most engaged and enthusiastic works of poetics in recent years" (Charles Bernstein)

Tue 25 Oct 2011

Dear friends.

Booby, Be Quiet! is a collection of essays and columns about poetry, literature and literary politics(the title is a very learnÃ©d reference to Audenâ€™s translation of the Eddas). The essays and columns have been published in various places in the last five years â€“ about half of the book consists of material written for The ReykjavÃk Grapevine, Iceland's english speaking magazine, the other half are lectures and longer pieces written for various occasions, but all aimed at a foreign audience.

The book is currently available on the poEsia web:
http://www.poesia.fi/booby-be-quiet/

It can also be downloaded as a pdf â€“ no strings, but free donation apreciated (5-15 euro suggested â€“ click here: https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=3ATHQ59 4SC5YS)

http://www.norddahl.org/english/2011/10/booby-be-quiet/

Other e-book formats will be available soon (if you want .mobi, .lit or .epub versions drop me a line and I'll send them to you via email as soon as they are available â€“ if you want other formats, please just ask).

You can also like the page on Facebook, thatâ€™s always nice:
http://www.facebook.com/BoobyBeQuiet

BOOBY BE QUIET EirÃkur Ã–rn NorÃ°dahl

â€œThese youthfully exuberant essays on translation, innovation, performance, and audience are compelling, delightful, and often funny: illuminating as Reykjavik white nights and sharp as the skate blade of a North American racing champion. EirÃkur Ã–rn NorÃ°dahl redefines the issue of poetry and national language in a brilliant and transformative essay that is the centerpiece of the collection. His impatience with the tried and true is infectious. One of the most engaged and enthusiastic works of poetics in recent years. â€œ

Charles Bernstein, author of All the Whiskey in Heaven (Farrar, Strauss & Giroux, 2010), Attack of the Difficult Poems (University of Chicago Press, 2011) amongst other books.

â€œNorÃ°dahl's essays are brilliant vivisections of contemporary poetry and its problems, filtered through the prism of Iceland's 2008 economic collapse â€” a close cousin of our own so-called "economic downturn." The kitschy, nostalgia-driven "future economies" of both contemporary money culture and poetry culture are closely linked here (and elsewhere): " . . . the present worships an outdated past, even at the cost of a living present." As poets we may be working toward a goal of "fame" in the twilight of imagination â€” and, as citizens, working toward "affluence" in the twilight of capitalism â€” but if we identify the importance of the living moment as "the only eternity that lasts, without pause," at least one of us may yet become that "he or she who affects . . . the entire critical mass of moments we call eternity" â€” beyond the mirage-like glow of "fame." NorÃ°dahl's lively essays also introduce us to (perhaps) heretofore unexplored global poetries old and new in the most entertaining way, and leave us pondering a few delightful scenarios: "Imagine a poem so robust and resourceful that it could survive humanity . . . the nuclear dust finally settles and all that's left of mankind is poetry." Considering how long poetry's been around, that's probably what's going to happen anyway. But in

case you're wondering what a poetry that robust might look like, there may be some presentiments of it right here.â€

â€” Sharon Mesmer, author of Annoying Diabetic Bitch (Combo Books, 2008) and The Virgin Formica (Hanging Loose, 2008).

Hope you are all doing well.
EirÃkur

ps. German speakers might be interested in my new poetry book IWF! IWF! OMG! OMG! published by kozempel & timm (the same who published my novel in German last year) www.norddahl.org/deutsch/ and sound poetry enthusiasts might want to know about my CD: www.norddahl.org/english

--
www.norddahl.org
EirÃkur Ã–rn NorÃ°dahl
Tiedonkaari 6a 2
90570 Oulu
Finnland

↑ Index

147. Megan M. Garr
10th anniversary issue of Versal! Reading until January 15!
Tue 25 Oct 2011

Hi everyone,

We're a few months in to our reading period for Versal 10, and would love to read your latest greatest if you haven't sent it our way yet. We're reading until January 15, 2012. Our submission call is below. And if you can take a moment to help us spread the word, it would be most appreciated!

This special ten-year anniversary issue will be the most Versal of all Versals!

Best,
Megan

SUBMISSION CALL: VERSAL 10
Deadline: January 15, 2012

Amsterdam's acclaimed literary & art annual, Versal, is reading for its 10th edition. Its editors are looking for excellent prose, poetry, art and the inbetween to fill the pages of this exciting anniversary issue.

http://www.versaljournal.org/guidelines

Contributors to the issue will receive a free copy and an equal share of funds collected through our new matching scheme.

For a close look at Versal's tastes, purchase the current no. 9 or a back issue: http://www.versaljournal.org/order.

A $2 reading fee applies. Pre-order Versal 10 when you submit and we'll waive the submission fee.

--
Megan M. Garr
Editor

*Versal
*The literary & art annual out of Amsterdam

[redacted]
http://www.versaljournal.org <http://www.wordsinhere.com>

Newsletter: http://eepurl.com/eh4yT
Facebook: http://www.facebook.com/versaljournal
Twitter: @versaljournal

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148. **Maria Damon**

Re: Somatic Engagement: the Politics, Poetics and Publics of Embodiment. A Chain Links book

Tue 25 Oct 2011

---

just got this in the mail, it looks FABBORIFFIC!

Petra Kuppers wrote:
> Somatic Engagement: the politics, poetics and publics of embodiment.
> A Chain Links book.
>
> Edited by community artist, scholar, and dancer Petra Kuppers, the
> book opens with Arnieville, a Californian protest camp of disability,
> homelessness, and poverty activists. From there, a series of
> enactments welcome trespass and incursion in the name of survival.
>
> Amy Sara Carroll on the Transborder Immigrant Tool, a GPS phone that
> uses poetry to lead the disoriented and thirsty to water caches and
> safety sites in the US-Mexican borderlands.
>
> Devora Neumark on washing Tali Goodfriend?s hands in Lebanese olive
> oil outside the hotel where Colin Powell speaks to the Jewish National
> Fund, hands gliding over one another in the middle of an angry public
> protest.
>

> Christian Nagler on writing an experimental novel while conducting an
> oral history of agricultural labor practices and migration patterns at
> the site of the Panamerican Highway in El Salvador.
>
> Georgina Kleege on touch and blindness as she discusses Katherine
> Sherwood?s paintings of magic and the human brain, paintings that
> Sherwood began after her stroke ten years ago.
>
> Eleni Stecopoulos on the healing quest as research and the
> complexities of cultural appropriation.
>
> Amber DiPietra and Denise Leto on the collaborative connections of
> breath, body, pause, pain, and form. Somatic Engagement is an
> exploration of how relation and support play out in breaths, steps,
> and touch.
>
> Intro as free PDF: http://www.chainarts.org/somatic%20engagement.htm
>
> 128 pages; 12 color plates
>
> Available November, 2011.
>
> DIRECT SALE DISCOUNT:
> $12 plus free shipping.
> Otherwise, order through SPD for $16.
>

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149. **CA Conrad**
my 25th...
Tue 25 Oct 2011

This October 31st is my 25th anniversary of living in Philadelphia. I wrote a little about it on PhillySound which you can read at this link: http://PhillySound.blogspot.com/2011_10_01_archive.html

THANKS FOR MAKING IT SUCH AN AMAZING PLACE TO BE A POET!
CAConrad

/\/\\//\\\/\\\/////\\\\\/////\\\\\\/////\\\\\\\/////\\\\\\\\/////\\\\\\\\\

(Soma)tic poetry: http://SomaticPoetryExercises.blogspot.com

My new book, coming soon: http://CAConrad.blogspot.com/

JUPITER 88: a video journal of contemporary poetry
http://JUPITER88poetry.blogspot.com

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150. CA Conrad
HELEN DRIVING
Tue 25 Oct 2011

HELEN DRIVING is the latest (Soma)tic poetry collaboration
between CAConrad & Debrah Morkun
the exercise/ritual can be seen at
this link: http://SomaticPoetryExercises.blogspot.com/

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151. Eric Hoffman
Hoffman - The American Eye
Tue 25 Oct 2011

Dos Madres Press announces: The American Eye by Eric Hoffman
http://www.dosmadres.com/dos-madres-books/american-eye-by-eric-hoffman/

Included in this volume are two poems: the first, Emerson in Europe, a verse translation of the journals of Ralph Waldo Emerson, who, just prior to his Harvard speech, lamenting the death of his wife and having given up the cloth, tours Europe, meeting with Wordsworth, Coleridge and Carlyle. A second poem, The Vast Practical Engine, a lyric collage of the philosophy of pragmatism, utilizes the cadences of Emerson's godson William James. Together, these poems comprise a concise meditation on the immense transformation in human thought contributed by these two radical thinkers. Praise

In Eric Hoffman's new poems, quarried in part from Emerson's Journal, the American eyeball is no longer "transparent" but constantly active and exploratory, the seer "insisting / Upon his right to see & judge." Emerson's reflections here acquire subtly new and distinctive rhythms that register the appetencies of vision even as they seek to measure "the weight of history." The American eye, "Like a chemist assembling substances," is searching, urgent, attracted to the accuracies of science, yet as the last sequence of poems also warns (Louis Agassiz is the exemplary figure here), that piercing gaze may also viciously affirm a world of social and racial hierarchies—in face of which our only hope, as Hoffman's Emerson memorably avers, is to "search for what is similar / In ourselves." – Peter Nicholls An Excerpt

My eye is American.
Like a chemist assembling substances

I bring myself to sea
In search of affinities –

The bubble –
By its birthright – expands –
& my American eye
Is like a child's again
About the Author

Eric Hoffman is the author of five previous books of poetry. He lives and works in Connecticut.
Other Books by Eric Hoffman
*Everything Is Act*u*al* (2011)
Life At Braintree (2008)
Of Love and Water (2008)
Threnody (2006)
Things Like This Happen All the Time (2000)

Buy a copy here:
http://www.dosmadres.com/dos-madres-books/american-eye-by-eric-hoffman/

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152. Eric Hoffman

From Dos Madres Press: The American Eye by Eric Hoffman

Tue 25 Oct 2011

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http://www.dosmadres.com/dos-madres-books/american-eye-by-eric-hoffman/

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Peter Nicholls, author of *George Oppen and the Fate of Modernism*, on *The American Eye*:

In Eric Hoffman's new poems, quarried in part from Emerson's Journal, the American eyeball is no longer "transparent" but constantly active and exploratory, the seer "insisting / Upon his right to see & judge." Emerson's

reflections here acquire subtly new and distinctive rhythms that register the appetencies of vision even as they seek to measure “the weight of history.” The American eye, “Like a chemist assembling substances,” is searching, urgent, attracted to the accuracies of science, yet as the last sequence of poems also warns (Louis Agassiz is the exemplary figure here), that piercing gaze may also viciously affirm a world of social and racial hierarchies—in face of which our only hope, as Hoffman’s Emerson memorably avers, is to “search for what is similar / In ourselves.”

An Excerpt

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Things Like This Happen All the Time (2000)

Buy a copy here:
http://www.dosmadres.com/dos-madres-books/american-eye-by-eric-hoffman/

http://erichoffmanpoet.blogspot.com/

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153. **Lewis, Susan**
New on MHR Blog!
Tue 25 Oct 2011

New on Mad Hatters' Review Blog!

Poetry by JP Reese, Adam Fieled and Yahia Lababidi
Flash Fiction by Amy Wright
Visuals by Jukka-Pekka Kervinen

Coming soon:

Poetry by Daniel Romo, Hugh Tribbey and Howie Good
Audio by Michael K Meyers
Music by Randy Thurman
Photography by Tammy Ho Lai-Ming

Read/look/listen! Like what you see? Submit!
http://madhattersreview.com/blog/

Your hosts,

Susan Lewis & Marc Vincenz

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154. Rob McLennan

span-o presents: the ottawa small press fair pre-reading

Tue 25 Oct 2011

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span-o (the small press action network - ottawa) presents:

> The Factory Reading Series'
> pre-small press book fair reading

with readings/launches by:

> Leo Brent Robillard (Lake Eloida ON)
> Nicholas Lea (Ottawa)
> + Lillian Necakov (Toronto)

lovingly hosted by rob mclennan
Friday, October 4, 2011;
doors 7pm; reading 7:30pm
The Carleton Tavern,
223 Armstrong Street (at Parkdale; upstairs)

author bios:

Leo Brent Robillards most recent novel is entitled, Drift. Set in South Africa during the Second Boer War, it raises questions about why and how we come to fight wars in far flung places be it in defense of ideals or in quest for economic gain. These issues all too relevant today -- are handled intimately through the journey of two prairie boys, an Australian nurse, and a South African balloonist, as they drift together in the blast furnace of the Great Karoo. Robillard is also the author of Leaving Wyoming and Houdinis Shadow. The former was listed in

Bartleys Top Five in the Globe & Mail for Best First Fiction of 2005. The latter was eventually translated into Spanish. His work has appeared in numerous magazines, journals and anthologies at home and abroad, including CV2, The Fiddlehead, Grain, Prairie Fire, Queens Quarterly, and Verge. He lives on Lake Eloida in south-eastern Ontario with his wife and two children. www.leobrentrobillard.blogspot.com

Nicholas Lea published his first book Everything is movies (Chaudiere Books, Ottawa) to acclaim in 2007. Reviews of his work have appeared in the Ottawa Xpress, Matrix Magazine,Prairie Fire and The Globe & Mail Online. He has served as a poetry reader for Bywords.ca as well as The Fiddlehead. He lives in Ottawa where he is currently working on his second collection of poetry. He launches a new chapbook with Andrew Faulkner and Leigh Nash's The Emergency Response Unit.

Lillian Necakov has been writing and publishing for over 30 years. Her work has appeared in publications in Canada, the United States, China and Serbia. She is the author of Sickbed of Dogs, Wolsak and Wynn, 1989, Polaroids, Coach House Books, 1997, Hat Trick, Exile Editions, 1998 and The Bone Broker, Mansfield Press, 2007. She was the editor of the very small press Surrealist Poets Gardening Assoc. for a bunch of years. During the 80s she sold her books on the streets of Toronto and was one of the subjects of the documentary film Street Writers, Lucky to be Here. Lillian runs the Boneshaker Reading Series. She lives and works in Toronto.

and don't forget the ottawa small press book fair, which happens the following day at the Jack Purcell Community Centre! http://smallpressbookfair.blogspot.com/2011/09/ottawa-small-press-book-fair-fall-2011.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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155. Rob McLennan

span-o presents: the ottawa small press fair pre-reading (date correction)

Tue 25 Oct 2011

---

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-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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156. Nico Vassilakis
OCCUPY via WTO
Tue 25 Oct 2011

Robert Mittenthal and I co-fashioned a libretto for a WTO anniversary project, two years ago, that never quite saw the light of day. Reading it recently I noticed connections to the current OCCUPY movement. So, I thought to send it out again. Please pass it along.

http://issuu.com/metasubtext/docs/allegiance_of_the_drones

staring poetics:
http://staringpoetics.weebly.com/

↑ Index

157. Spencer Myers
Re: New poems for you
Wed 26 Oct 2011

Those three read like a Kandinsky painting - especially the first one - and I absolutely love it.

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158. Jeffrey Side
The new ebook from Argotist Ebooks is "Woody Alliances Laundered" by Andy Brown and William Wordsworth
Wed 26 Oct 2011

The new ebook from Argotist Ebooks is "Woody Alliances Laundered" by Andy Brown and William Wordsworth

Description:

In â€œWoody Alliances Launderedâ€ Andy Brown and William Wordsworth collaborate on 16 reinterpretations and variations of the most popular of

English Romantic poems "I wandered lonely as a cloud". Among other questions, these witty and insightful new poems ask what if Dorothy Wordsworth were the original source of the poem; what if William vanished from the picture altogether; what does commerce and recession have to do with daffodils; and why is the Reverend Spooner out walking in Grasmere, conversing with rhyming Cockneys, Zen poet-monks, and archaeologists who have just uncovered the Rosetta Stone for Wordsworthâ€™s original poem?

Available as a free ebook here:

http://www.lulu.com/product/ebook/woody-alliances-laundered/18349864

Full Argotist Ebooks catalogue here:

http://www.lulu.com/spotlight/argotistebooks

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159. Alan Sondheim
Sounds of Eyebeam: Analog to Digital
Wed 26 Oct 2011

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eyebeam: http://eyebeam.org/blogs/alansondheim/

Sounds of Eyebeam: Analog to Digital

http://www.alansondheim.org/marfil0.mp3
http://www.alansondheim.org/marfil1.mp3
http://www.alansondheim.org/marfil2.mp3
http://www.alansondheim.org/marfil3.mp3
http://www.alansondheim.org/marfil4.mp3

recording made with Westinghouse vibration mic fed into mono Marantz cassette recorder; the result was downloaded into Audacity and edited in CoolEdit. Different versions above have different filtering.

Analog was used to avoid digital issues between the mic and recorder. The sound was gathered at a number of sites in Eyebeam, most of them involving metal grids: stairways, interior fencing, upper-level flooring. The result was a gathering of resonances between metal, Eyebeam-body (interior space), and sounds transmitted either in air or directly through metal. The harmonic structures are strong and dissonant. The body cries out in murderous delight.

Down the street, an 18-wheeler is gathering up the disassembled Matthew Barney work. Such heavy metal would have collapsed with a thud. Elsewhere lighter-than-air work delights the blue-grey sky and rain is forecast. The Eyebeam building is singing everywhere. It is singing

You can't catch me.
You can't catch me.

↑ Index

160. **Jesse Glass**
Re: Poetic Parkour, or Avant-Rhyme
Wed 26 Oct 2011

Thanks for this, Lisa. Actually the speedily craggy lines of Chapman's translation of the Iliad suggested the idea. There is something deliciously rough and improvisational about his couplets--as if he had thrown himself from a rooftop and were looking for the next place to land and somersault to another transition. Jess

On 10/17/2011, "Lisa Samuels" <[redacted]> wrote:

> *Fabulous, Jesse - reminds me of Doc Drumheller here in New Zealand, his chapbook series The Great Distraction (production interrupted by the Christchurch earthquake; he lives down there). I haven't heard him perform it but his pages read themselves, to me, in shape and busting avant-rhyme,*
> *Lisa*
>
> *On Sun, Oct 16, 2011 at 3:21 PM, Jesse Glass <[redacted]> wrote:*
> *A new challenge: Avant-rhyme. Avant rhyme is the admixture of fragmentation and non-narrative discourse and rhyme applied either systematically (closed avant-rhyme), or non-systematically (open avant-rhyme). The goal is to instill sonic depth in performance and the model to follow is parkour.*

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161. **steve dalachinsky**
wm burroughs ticket that exploded
Thu 27 Oct 2011

FREE

THE TICKET THAT EXPLODED
by James Ilgenfritz, Artist-in-Residence, Issue Project Room
An Opera based on William Burroughs' 1962 dystopian novel about identity disintegration, oppression of humanity's collective consciousness through technological influence, and revolution through the subversion of those

very technologies. Featuring six talented vocalists, an ensemble of
fifteen instrumentalists, and live video projections, the opera is
organized using the same cut-up techniques and emphasis on language that
distinguishes Burroughs' literary work.
Anne Rhodes, Megan Schubert, Ted Hearne, Nick Hallett, Steve Dalachinsky:
Voices
Ryan Opperman: Video voice
Jay Rozen: tuba
Sam Kulik: trombone
Douglas Detrick: trumpet
Justin Wood: alto saxophone, flute
Mike McGinnis: clarinet / bass clarinet / flute
Julianne Carney: violin
Nathan Bontrager: cello
Denman Maroney: piano
Andrew Drury, John O'Brien, Vinnie Sperazza: Percussion
Taylor Levine, Ty Citerman: Guitar/Electronics
Nicholas DeMaison: Conductor
Jason Ponce: Video Artist / Live Processing
@ISSUE PROJECT ROOM
At the Old American Can Factory
232 3rd Street, 3rd Floor
Brooklyn, NY 11215
Saturday, October 29, 2011
7:30 PM
ADMISSION FREE!
On Tue, 4 Oct 2011 14:59:00 -0500 William Allegrezza
<[redacted]> writes:
> Spirits, the literary magazine of Indiana University Northwest, is
> currently
> accepting submissions of poetry, short stories, artwork, and
> photograph for
> its next issue. Submit your work to [redacted] or
> [redacted]
> .
>
>
>

↑ Index

162. Lewis, Susan

New chapbook by Susan Lewis

Thu 27 Oct 2011

Now available from dancing girl press: Some Assembly Required by Susan Lewis.
For more information (& a free sample) please visit dancing girl press:
http://dancinggirlpress.com/
or
www.susanlewis.net<http://www.susanlewis.net>
or
http://dulcetshop.ecrater.com/p/12370724/susan-lewis-some-assembly-required

Susan Lewis / Some Assembly Required
dancing girl press, 2011
Price: $7.00
cover art by Melissa Stern
www.melissa-stern.com<http://www.melissa-stern.com>

Susan Lewis is the author of AHow To Be Another@ (Cervena Barva Press, forthcoming), ACommodity Fetishism,@ winner of the 2009 Cervena Barva Press Chapbook Award, and AAnimal Husbandry@ (Finishing Line Press, 2008). Her work has been nominated for the Pushcart Prize and appeared in Atlanta Review, Berkeley Poetry Review, Boog City, Cadillac Cicatrix, Chronogram, Cimarron Review, Cross Connect, Cutthroat, Descant, The Dirty Goat, Eclipse, Fact-Simile, Fast Forward, First Intensity, Fourteen Hills, Fox Cry Review, Fugue, Global City Review, G. W. Review, Gulf Coast, The Griffin, Gulf Stream, Hampden-Sydney Poetry Review, Hubbub, The Hurricane Review, The Journal, Kitchen Sink, Lilies and Cannonballs Review, Lullwater Review, Lungfull, Mad Hatter=s Review, The Madison Review, Minnetonka Review, Nestmonger, The New Orleans Review, The New Press Literary Quarterly, Ninth Letter, Of f the Coast, Other Rooms, Pantophobia, Pearl, Pool, Phoebe, Prairie Winds, Quantum Tao, Raritan: A Quarterly Review, RiverSedge, Sawbuck, Schuylkill Valley Journal of the Arts, Seneca Review, Snow Monkey, So To Speak, South Carolina Review, Sulphur River Literary Review, Sycamore Review, Terminus, The Tusculum Review, Verse (online), Verse Daily, Xavier Review, Zone 3, and an anthology called Breaking Up is Hard To Do. Her Speech Quartet (music by composer Jonathan Golove) has been recorded by the Maelstrom Percussion Ensemble and performed at the Kennedy Center and Carnegie=s Weill Hall. Imaginary Songs II, another collaboration with Mr. Golove, had its world premier at Weill Hall. She is an editor of Mad Hatters' Review and co-edits the Mad Hatters' Review Blog.

↑ Index

163. Jennifer Karmin
Oct 30: THE HUMAN MICROPOEM @ Occupy Chicago
Thu 27 Oct 2011

You are invited to participate in
THE HUMAN MICROPOEM

SUNDAY, OCTOBER 30th @ 12:30pm
at Jackson & Lasalle (NE corner)
as part of Occupy Chicago
http://occupychi.org

Bring one poem 5 minutes in length to be read aloud
or just come & be part of the chorus -- all welcome!

The Human Micropoem is a call and response choral form utilizing the human microphone at the occupy movements to amplify the speaker's words by those listening. The speaker says a line and then everyone who can hear repeats it.

For more info email:
[redacted]

↑ Index

164. Eric Hoffman
Call for Papers: Bob Dylan book
Fri 28 Oct 2011

Call for Papers

Planned scholarly book of essays centered around Bob Dylan’s 2001 and 2006 albums *Love & Theft *and *Modern Times*, arguably two of his best and most important works since 1975’s *Blood on the Tracks*.

Essays to be edited with an introduction by Eric Hoffman.

Tentative title: *From *Love & Theft *to *Modern Times*: Bob Dylan and the Twenty First Century*

Possible topics to include:

· *Love & Theft *and *Modern Times *in context: modern rock, the baby boom generation, in contrast to Dylan’s other works, etc.

· Song structure: Dylan’s use of the American songbook

· Lyrics: Dylan’s use of various texts including Peter Green’s Ovid translations, Saga’s *Confessions of a Yakuza*, etc.

· Political content in Dylan’s late work

· *Love & Theft* and musical blackface: Dylan’s self-conscious “borrowings” of American roots music

Please send your papers to: [redacted]

Suggested length: 7,500 words.

Deadline for abstracts: June 2012

Deadline for final papers: October 2012

↑ Index

165. **amy king**

GOODREADS MONTHLY BOOK CLUB - November

Fri 28 Oct 2011

We're pleased to announce that we have created a monthly book club for the group, complete with four suggested readings and "mini reviews" by ¡Poetry! members Wendy Brown-Baez, Tichaona Chinyelu, Ruth Goring and Dan Simmons!

Feel free to join in, add your replies and make your own suggestions in the comments field of the folder linked below.

Please find this month's suggestions here - http://www.goodreads.com/topic/show/696222-goodreads-monthly-poetry-book-club-november-2011

Cheers,

Amy

****

Amy's Alias
+ http://amyking.org/
****

↑ Index

166. **amy king**

Call for Work - 4 days left: Esque: The Revolution Issue - call for submissions

Fri 28 Oct 2011

Reminder: you have four days left to submit to the revolutionary new issue of Esque. Do it now. We are your microphone.

OCTOBER 1-31
[redacted]
REVOLUTIONIZE ESQUE!

the only war is the war against the
imagination -Diane di Prima

ESQUE: a journal of poetry and manifesto (http://www.esquemag.com) is opening submissions for our third issue: REVOLUTIONESQUE. From October 1 to October 31, please send your revolutionary poems, manifestos, and multimedia pieces to: [redacted] . We won't define what we mean by "revolution," whether it starts in your home, in the financial district, or in the district of your heart: YOU define your revolution and tell US what it is.

REVOLUTIONESQUE will also
feature a special section of poems & videos by Naropa University students.

yours,

Amy King and Ana BozicevicEditors

****

Amy's Alias
+ http://amyking.org/
****

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2011

165 messages · Fri 28 Oct 2011 – Wed 30 Nov 2011

November 2011 turned the room toward the look of the word — typography, the visual source, the poem as a thing seen as much as read — while, downtown, a movement in the streets was turning poetry back toward the public square. One hundred and sixty-five messages moved through the list, and its currents ran between the eye and the occupation: the ancient art of how a poem sits on the page, and the sudden question of what poetry owes a protest camp. The month held the visual and the political in a single frame.

The largest currents were about seeing. A thread on the poetics of typography summoned the ghost of Gutenberg to ask how the arrangement of type itself makes meaning, while another traced the visual sources behind William Carlos Williams's Spring and All, the poem as an object with a look and a lineage in the eye. An interview with the concrete poet bill bissett drew the difficulty into the open — one reader confessing he gave up, that reading bissett *"wasn't worth all the effort of trying to figure out what he was saying"*, the visual-sound poem pushed so far past sense that even a sympathetic room could balk.

The quarrel was about difficulty and its limits. bissett's radically visual, phonetic, unpunctuated work forced the old question — how much strangeness a reader owes a poem, where legitimate difficulty ends and mere noise begins — the room split, as it always had, between those who would do the work and those who suspected the work was a bluff. It was the appropriative decade's difficulty debate in a new, purely visual key.

And the world walked in from the park. Occupy Wall Street was in full occupation, and a poetry anthology had sprung up in the camp — poetry gathered not in a magazine or a portal but in a tent in a plaza, the visual and typographic questions of the month suddenly set beside the very physical fact of bodies holding a public space. The look of the word on the page met the look of a movement in the square.

I have set November down exactly as the archive delivered it — the poetics of typography, Williams's visual sources, the reader defeated by bissett, and the poetry rising in the Occupy camp — because it was the month the list held the eye and the street in one hand: the poem as a seen object, and poetry as a thing that happens where people gather to be counted. A room that will argue how type makes meaning and whether bissett is worth the effort, in the same weeks that an anthology grows in an occupied plaza, is a room reminded that the word has

always had two lives, one on the designed page and one in the crowded square, and that in the autumn of 2011 both were, unexpectedly, alive.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 165 in all.

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1. Rob McLennan

some above/ground press author news,

Fri 28 Oct 2011

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including audio of ottawa poet stephen brockwell's reading the other night at in/words, & some new poems by calgary poet emily carr,

http://abovegroundpress.blogspot.com

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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2. William Slaughter

Notice: Mudlark

Fri 28 Oct 2011

New and On View: Mudlark Poster No. 96 (2011)

TIME, Seven Poems
by Piotr Gwiazda

Piotr Gwiazda is the author of two books of poetry, MESSAGES (Pond Road Press, 2012) and GAGARIN STREET (Washington Writers' Publishing House, 2005). He also published a critical study, James Merrill and W.H. Auden: Homosexuality and Poetic Influence (Palgrave Macmillan, 2007). His poems, essays, and reviews have appeared in many journals, including Barrow Street, Chicago Review, Hotel America, Jacket, PN Review, Postmodern Culture, Rattle, The Southern Review, The Times Literary Supplement, and XCP: Cross Cultural Poetics. Excerpts from Gwiazda's translation of Polish writer Grzegorz Wroblewsk's volume of prose poems KOPENHAGA were recently featured in the Denver Quarterly, AGNI Online, Colorado Review, and Seneca Review. He was Writer-in-Residence at the James Merrill House in Stonington, Connecticut in the fall of 2008, where some portions of TIME were composed. He teaches modern and contemporary poetry at the University of Maryland Baltimore County (UMBC).

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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3. Russ Golata

Creative Spirit Festival--

Sat 29 Oct 2011

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http://www.meetup.com/poetry-362/events/34366852/?a=md1.2o_grp&rv=md1.2o Bamboo Arts Center

-Cave Lake Road, De Leon Springs, FL (map)
This is a long ride but well worth it with the
peaceful atmosphere and wonderful view

Join Us In A
Higher Dimension for our 2nd Annual
Creative Spirit Art & Music
Festival

FREE ADMISSION

A day filled with music, art & fun that show cases your creative spirit with original art, music, poetry, and more. Yoga Class, Organic gardening class, & Vendors with all kinds of hand produced goods.

Food & Beverages Available at our Smoothie Bar &
Cafe'

contact
info:
[redacted] [redacted]
[redacted]
www.bambooartscenter.com

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4. Pam Brown

thankyou Charles Bernstein

Sat 29 Oct 2011

Thankyou Charles Bernstein,

Have pdf, will read.

Very best,
Pam Brown
Date: Tue, 25 Oct 2011 11:50:30 +0300
From: Eir=?UTF-8?B?w60=?=kur =?UTF-8?B?w5Y=?=rn Nor=?UTF-8?B?w7A=?Úhl
<[redacted]>
Subject: BOOBY, BE QUIET! -- "One of the most engaged and enthusiastic works of poetics in recent years" (Charles Bernstein)

Dear friends.

Booby, Be Quiet! is a collection of essays and columns about poetry, literature and literary politics(the title is a very learnÃ©d reference to Audenâ€™s translation of the Eddas). The essays and columns have been published in various places in the last five years â€“ about half of the book consists of material written for The ReykjavÃk Grapevine, Iceland's english speaking magazine, the other half are lectures and longer pieces written for various occasions, but all aimed at a foreign audience.

The book is currently available on the poEsia web:
http://www.poesia.fi/booby-be-quiet/

It can also be downloaded as a pdf â€“ no strings, but free donation apreciated (5-15 euro suggested â€“ click here: https://www.paypal.com/cgi-bin/webscr?cmd=_s-xclick&hosted_button_id=3ATHQ59 4SC5YS)

http://www.norddahl.org/english/2011/10/booby-be-quiet/

Other e-book formats will be available soon (if you want .mobi, .lit or .epub versions drop me a line and I'll send them to you via email as soon as they are available â€“ if you want other formats, please just ask).

You can also like the page on Facebook, thatâ€™s always nice:
http://www.facebook.com/BoobyBeQuiet

BOOBY BE QUIET EirÃkur Ã–rn NorÃ°dahl

â€œThese youthfully exuberant essays on translation, innovation, performance, and audience are compelling, delightful, and often funny: illuminating as Reykjavik white nights and sharp as the skate blade of a North American racing champion. EirÃkur Ã–rn NorÃ°dahl redefines the issue of poetry and national language in a brilliant and transformative essay that is the centerpiece of the collection. His impatience with the tried and true is infectious. One of the most engaged and enthusiastic works of poetics in recent years. â€œ

Charles Bernstein, author of All the Whiskey in Heaven (Farrar, Strauss & Giroux, 2010), Attack of the Difficult Poems (University of Chicago Press, 2011) amongst other books.

â€œNorÃ°dahl's essays are brilliant vivisections of contemporary poetry and its problems, filtered through the prism of Iceland's 2008 economic collapse â€” a close cousin of our own so-called "economic downturn." The kitschy, nostalgia-driven "future economies" of both contemporary money culture and poetry culture are closely linked here (and elsewhere): " . . . the present worships an outdated past, even at the cost of a living present." As poets we may be working toward a goal of "fame" in the twilight of imagination â€” and, as citizens, working toward "affluence" in the twilight of capitalism â€” but if we identify the importance of the living moment as "the only eternity that lasts, without pause," at least one of us may yet become that "he or she who affects . . . the entire critical mass of moments we call eternity" â€” beyond the mirage-like glow of "fame." NorÃ°dahl's lively essays also introduce us to (perhaps) heretofore unexplored global poetries old and new in the most entertaining way, and leave us pondering a few delightful scenarios: "Imagine a poem so robust and resourceful that it could survive humanity . . . the nuclear dust finally settles and all that's left of mankind is poetry." Considering how long poetry's been around, that's probably what's going to happen anyway. But in case you're wondering what a poetry that robust might look like, there may be some presentiments of it right here.â€

â€” Sharon Mesmer, author of Annoying Diabetic Bitch (Combo
Books, 2008) and
The Virgin Formica (Hanging Loose, 2008).

Hope you are all doing well.

EirÃkur

ps. German speakers might be interested in my new poetry book IWF! IWF! OMG! OMG! published by kozempel & timm (the same who published my novel in German last year) www.norddahl.org/deutsch/ and sound poetry enthusiasts might want to know about my CD: www.norddahl.org/english

--
www.norddahl.org
EirÃkur Ã–rn NorÃ°dahl
Tiedonkaari 6a 2
90570 Oulu
Finnland

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blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

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5. Paul Nelson

SPLAB Presents Occupy Seattle and Dodie Bellamy

Sat 29 Oct 2011

Politics do not change until the culture changes. And t
Dear SUNYstas,

Politics do not change until the culture changes. And the Occupy movement suggests that weâ€™re ready for a cultural shift again. Here are some of the voices from the Occupy Seattle rally of October 15th, including David Korten, the Peopleâ€™s Mic and Seattle folk legend Jim Page. SPLAB Presents for 10.24.11.

In town for a celebration of an exhibition by feminist artist Carolee Schneemann, Dodie Bellamy read from The Buddhist at the Henry Art Gallery on October 20th, 2011 and an excerpt was featured on SPLAB Presents for the week of October 31, 2011.

If you're coming to Seattle, give me a heads-up and perhaps we can get you on the air on KBCS.FM. The segments are archived at:
http://splab.org/2010/11/interviews/

Happy Halloween.

Paul Nelson
Â

Paul E. Nelson

SPLAB!
C. City, WA
[redacted]

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6. Catherine Daly

LA: audition for performance?

Sat 29 Oct 2011

Seems like my recent PRICE IS RIGHT experience.

Be well,
Catherine Daly

> *Auditions Nov 7-9 for rehearsal & performance Nov 11-12 in downtown Los Angeles, conceived and directed by world renowned artist Marina Abramovic.*
>
> *Seeking dynamic adult men and women, 5'– 6' tall, with excellent physical stamina, focus and discipline. Long sustained stillness and silence involved. Limited speaking roles also being cast.*
>
> *Age and ethnicity open.*
> *Men need to be clean-shaven or have well-trimmed, minimal facial hair.*
> *No jewelry will be allowed day of performance. No facial tattoos, please.*
>
> *Mandatory rehearsal and performance dates: Fri. & Sat., Nov. 11th & 12th*
>
> *Stipend of $150 plus one year museum membership for those performers cast. Meals and parking provided. Performance will be well-attended and covered by national and international press. Performers will be asked to sign a waiver allowing photography/recording of the event.*
>
> *Auditions to be held in downtown Los Angeles November 7th - 10th.*
>
> *Email headshots and/or full length body pics by 11/2 to:*
> [redacted]
>
> *(Professionally taken headshots not necessary).*
> *Please note your height and previous performance experience, yoga practice, dance or martial arts training in your submission.*
>
> *Females: Please also note whether or not you would be comfortable with public nudity (only a small percentage of the female roles being cast require nudity). Do NOT send nude photos in submissions.*
>
> *Ellina Kevorkian*
> [redacted]

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7. Jonathan Morse
My newest photochapbook, "18 images,"
Sun 30 Oct 2011

is available as a free download at

http://issuu.com/jonathan-morse/docs/18_images/1

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8. Adam Fieled
Pigs and Planes: Uncollected Poems
Sun 30 Oct 2011

I have a new collection of poems on Scribd; uncollected work that first appeared in Seven Corners, Nth Position, Great Works (UK), Ectoplasmic Necropolis, As/Is and elsewhere. It's called "Pigs and Planes: Uncollected Poems." You can read it here:

http://www.scribd.com/doc/70887064/Pigs-and-Planes-Uncollected-Poems

Hope you like it!
Best,
Adam Fieled [redacted]

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9. michael farrell
cigarette link to lady gaga
Sun 30 Oct 2011

review of gig ryan's new & selected poems; my first in a national newspaper!

the online version looks more dramatic tho

http://www.theaustralian.com.au/news/arts/all-greek-to-lady-gaga/story-e6frg8nf-1226177546778

michael

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10. michael farrell
racism & australian poetry
Sun 30 Oct 2011

probably my last commentary for jacket 2

https://jacket2.org/commentary/material-criticism

in which i note the importance of non-semantic readings in critiquing mainstream racist projects

& wonder about the anthology as state of exclusion

mf

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11. Amanda Earl

Lily Robert-Foley's review of Forgery by Amira Hanafi: Green Lantern Press 2011

Sun 30 Oct 2011

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is now online at www.angelhousepress.com under essays.

if you have not yet had work published in the essay category on the AngelHousePress site, please consider sending an essay, a review, a poetic statement, an interview a manifesto, a piece on contemporary visual art or film or music or any kind of written, spoken or visual word or art to me for consideration for the series. i will consider both unpublished and previously published work as long as you hold copyright.

thanks,
Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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12. Anny Ballardini

The Poets' Corner

Mon 31 Oct 2011

The present update is to celebrate the Birthday of *Professor Cesare Gagliardi*,

professor at the University of Verona, the best linguist in Italy

* *

*

*

with New Poets:

*

<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=400>
*

*Andre Spears<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=400> *

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http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=411

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*

and to honor the memory of our Friend Frank Parker

*
*

Frank Parker

old time religion<http://www.fieralingue.it/corner.php?pa=printpage&pid=3680>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3680

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3680>

and Frank Parker’s page:

http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=34

* *

with new poems by already featured Poets:

*
*

David Howard forwards a photograph by his son:

Luc Howard <http://www.fieralingue.it/corner.php?pa=printpage&pid=3685>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3685

Sheila E. Murphy

Apt <http://www.fieralingue.it/corner.php?pa=printpage&pid=3707>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3707

John Warner Smith

Knowing <http://www.fieralingue.it/corner.php?pa=printpage&pid=3708>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3708

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3708>

Songs of Diaspora<http://www.fieralingue.it/corner.php?pa=printpage&pid=3709>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3709

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3709>

Taking <http://www.fieralingue.it/corner.php?pa=printpage&pid=3710>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3710

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3710>

Torched <http://www.fieralingue.it/corner.php?pa=printpage&pid=3711>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3711

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3711>

Someone Moved <http://www.fieralingue.it/corner.php?pa=printpage&pid=3712>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3712

James Cervantes

On a Winter Morning<http://www.fieralingue.it/corner.php?pa=printpage&pid=3726>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3726

Jerry McGuire

JERRY MCGUIRE’S 20,956TH DREAM<http://www.fieralingue.it/corner.php?pa=printpage&pid=3727>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3727

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3727>

THE EXCEPTION-A VIRTUAL WEBSITE<http://www.fieralingue.it/corner.php?pa=printpage&pid=3815>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3815

Charles Martin

ocean <http://www.fieralingue.it/corner.php?pa=printpage&pid=3749>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3749

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3749>

September Series<http://www.fieralingue.it/corner.php?pa=printpage&pid=3827>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3827

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3827>

new york city night, two places: one Wall Street<http://www.fieralingue.it/corner.php?pa=printpage&pid=3869>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3869

Richard Dillon

ONE YARD ON THE EDGE OF A YARD<http://www.fieralingue.it/corner.php?pa=printpage&pid=3757>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3757

Marton Koppany

Hungarian Masterpiece Summer 2011<http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=259>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3759

Skip Fox

Floral Risers <http://www.fieralingue.it/corner.php?pa=printpage&pid=3762>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3762

Blow Back <http://www.fieralingue.it/corner.php?pa=printpage&pid=3763>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3763

Jesse Glass

Haircut Song <http://www.fieralingue.it/corner.php?pa=printpage&pid=3768>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3768

Barry Alpert

CONTE d’Hiver <http://www.fieralingue.it/corner.php?pa=printpage&pid=3802>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3802

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3802>

LES AMOURS D’ASTREE ET DE CELADON<http://www.fieralingue.it/corner.php?pa=printpage&pid=3803>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3803

Bob Grumman

Mathemakuical Celebration of Reading, No. 1<http://www.fieralingue.it/corner.php?pa=printpage&pid=3856>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3856

Elizabeth Smither

The mountain <http://www.fieralingue.it/corner.php?pa=printpage&pid=3870>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3870

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3870>

Grandmother, grandson<http://www.fieralingue.it/corner.php?pa=printpage&pid=3871>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3871

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3871>

Shaped camellia bush<http://www.fieralingue.it/corner.php?pa=printpage&pid=3872>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3872

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3872>

A train approaches National Park station<http://www.fieralingue.it/corner.php?pa=printpage&pid=3873>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3873

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3873>

Leafing <http://www.fieralingue.it/corner.php?pa=printpage&pid=3874>

http://www.fieralingue.it/corner.php?pa=printpage&pid=3874

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3874>

The index of the Poets' Corner: http://www.fieralingue.it/modules.php?name=Content

*trick or read, *

Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

13. Mark Young
Issue #23 of Otoliths is now live
Mon 31 Oct 2011

Okay, maybe it's living vicariously, but I can think of no better way to enter my eighth decade than by bringing out a new issue of Otoliths<http://the-otolith.blogspot.com/> .

As always, the southern spring, 2011 issue is chock full o' nutrition, with work across a number of media from Paul Siegell, Anny Ballardini, Ed Baker, Michael Farrell, Corey Mesler, Zev Jonas, Howie Good, Joseph Veronneau, Ana Viviane Minorelli, Kyle Hemmings, Peter Ganick, Geof Huth, Heller Levinson, Scott Keeney, Jim Meirose, Keith Higginbotham, Yonah Korngold, Dylan Fettig, Philip Byron Oakes, Sue Fitchett, Sheila E. Murphy & John M. Bennett, John M. Bennett, John M. Bennett & Thomas M. Cassidy, Michael Andrew, Steven Alvarez, Changming Yuan, Raymond Farr, Melissa Eleftherion, Caleb Puckett, Julian Jason Haladyn, Jen Besemer, Dale Wisely, Tyler Cain Lacy, Eleanor Leonne Bennett, Awa Loizeaux Zag, SJ Fowler, Jill Chan, James Cervantes, Adam Fieled, Márton Koppány, Jim Leftwich & Márton Koppány, Lakey Comess, David Herd, J. D. Nelson, Felino A. Soriano, Jeff Harrison, Adam Trawick, Bobbi Lurie, Tim Wright, George McKim, Scott Metz, Sheila E. Murphy, Vernon Frazer, Dysphasia Press, Grzegorz Wróblewski, Jo Langdon, John Pursch, Megan Anderson, Eryk Wenziak, Katrinka Moore, Charles Freeland, Steve Johnson & Cecelia Chapman, Scott Bentley, sean burn, Bob Heman, Michael Brandonisio, Zoe Dzunko, Paul Pfleuger Jr., Bill Drennan, Javant Biarujia, & Bill DiMichele.

Enjoy

Mark Young

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14. Trisha Low

Segue 11/5: Wayne Koestenbaum & Divya Victor!

Mon 31 Oct 2011

The Segue Reading Series Presents
*Wayne Koestenbaum *&* Divya Victor *
Saturday, Nov 5th | 4pm
308 Bowery | Admission $6
*
Wayne Koestenbaum* has published five books of poetry and seven books of non-fiction, including *The Queen's Throat* (De Capo Press, 2001), a National Book Critics Circle Award finalist. Forthcoming is *The Anatomy of Harpo Marx* (University of California Press, 2012). He is a Professor of English at the CUNY Graduate Center.
*
Divya Victor *is a PhD candidate at SUNY Buffalo's poetics program. Her most recent chapbook is *Partial Dictionary of the Unnameable *(2011) and her book *Lyrical Blalads* is forthcoming (both from Troll Thread Press).

Hope to see you there!

Kaegan Sparks & Trisha Low, curators

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15. Maria Damon

ASK/TELL Interview blog

Mon 31 Oct 2011

ASK/TELL: Tom Beckett's interview with philosopher Graham Harman is now up at: http://eeevee2.blogspot.com

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16. Jeffrey Side

The new ebook from Argotist Ebooks is "Articulating Space: Short Essays on Poetry" by Jessica Smith

Mon 31 Oct 2011

The new ebook from Argotist Ebooks is â€œArticulating Space: Short Essays on Poetryâ€ by Jessica Smith
Description:
Composed between 2000 and 2006, these short essays on poetry and poetics straddle the genres of traditional academic essay and manifesto. They include

analyses of L=A=N=G=U=A=G=E poetics (Andrews, Bernstein, DuPlessis, Hejinian, Howe, McCaffery, and Silliman) and poetry by Modernists Eliot, Stein, and Zukofsky; 19th Century poets Browning, Rossetti and Shelley; and contemporary poets Cecilia VicuÃ±a and Christian BÃ¶k. Spinning 200 years of poetry and philosophy, Smith weaves a theory of the concomitance of space and time in language.
Available as a free ebook here:
http://www.lulu.com/product/ebook/articulating-space-short-essays-on-poetry/18546034
Full Argotist Ebooks catalogue here:
http://www.lulu.com/spotlight/argotistebooks

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17. Jennifer Karmin
Red Rover Series / Experiment #52
Mon 31 Oct 2011

Red Rover Series
{readings that play with reading}

Experiment #52:
Full Court - Small Press Forum

SUNDAY, NOVEMBER 6th
7pm / doors lock 7:30pm
please note change from usual day

Featuring:
Patrick Durgin
Johannes GÃ¶ransson
Caroline Picard
Susan M. Schultz

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

PATRICK DURGIN is the author of Imitation Poems (Atticus / Finch, 2006), and The Route (with Jen Hofer, Atelos, 2007-8). His poets theater script PQRS will be his next book, due out in 2012. He is the editor of Hannah Weinerâ€™s Open

House and The Early and Clairvoyant Journals of Hannah Weiner. He is editor and publisher of Kenning Editions, and teaches critical theory, literature, and writing at the School of the Art Institute of Chicago. Kenning Editions @ http://www.kenningeditions.com.

JOHANNES GÃ–RANSSON is the author of several books of poetry, most recently Entrance to a colonial pageant in which we all begin to intricate, and several books in translation, including works by Aase Berg, Henry Parland and Johan JÃ¶nson. He teaches at the University of Notre Dame, co-edits Action Books, and writes for the blog Montevidayo.com. Action Books @ http://www.actionbooks.org.

CAROLINE PICARD is a writer, artist and performer. Based in Chicago, she is the Senior Editor for the Green Lantern Press. Recent writing and comics have been published in/by art.ltd, Bad at Sports, Proximity Magazine, Seven Stories Press, Artifice Magazine, MAKE Magazine and Pinch. Her first collection of short stories, Psycho Dream Factory (Holon Press, 2011) was released concurrently with a limited edition energy drink, "Happiness Machines". She makes music/videos with Lady Rollins and manages The Paper Cave, an on-line bookstore curated with select work from independent presses around the world. The Green Lantern Press @ http://press.thegreenlantern.org.

SUSAN M. SCHULTZ has lived and taught in Hawai`i since 1990. Her books of poetry include Memory Cards & Adoption Papers (Potes & Poets, 2001), Dementia Blog (Singing Horse, 2008), and (at press now) Memory Cards: 2010-2011 Series. She's edited Tinfish Press since 1995 and blogs at http://tinfisheditor.blogspot.com on publishing, Alzheimer's, and much else. She's a lifelong fan of the St. Louis Cardinals. Tinfish Press @ http://tinfishpress.com.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
Winter/Spring 2012 schedule, details TBA
Collaboration with Cuban writers at Links Hall, AWP showcase,
cross-dressing event for "Men Undressed" & more!

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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18. Halvard Johnson

Truck's new driver/editor for November -- Andrew Burke

Mon 31 Oct 2011

Time to welcome *Truck*'s driver/editor for November, Andrew Burke. Many thanks to Kelly Cherry for a splendid October.

Truck is right here <http://halvard-johnson.blogspot.com/>.

Serving the tri-state area.

Hal

Halvard Johnson
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[redacted]
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
Remains To Be Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
*, Remains To Be Seen (Vol. II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US>
,** Remains To Be Seen (Vol. III)<https://docs.google.com/document/d/1JW0nJh3tEtKzCu4hya0mYSU04EA0sz6hRM90eTgzhyw/edit?hl=en_US>
, *Sonnets from the Basque & Other Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
*, *Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, *Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>

; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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19. William Allegrezza

New Book/E-book at Moria

Mon 31 Oct 2011

Check out Gautum Verma's new book/e-book at http://www.moriapoetry.com/ebooks.html

Keep an eye out there for a new book/e-book from Marthe Reed soon.

Bill Allegrezza

www.moriapoetry.com

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20. Jonathan Penton

Unlikely is dead; long live the new Unlikely!

Tue 1 Nov 2011

Greetings, fellow very slow and unidirectional chrononauts! There's a new, massive, text-and-multimedia issue up at www.UnlikelyStories.org, featuring:

Angela Tyler-Rockstroh's 20-minute documentary of Occupy Wall Street
Linh Dinh's description of Occupy Wall Street
Phil Rockstroh's essay on the need for Occupation
Yacov Ben Efrat on the Tel Aviv protests
Sam Vaknin on the Ponzi scheme that is the Chinese economy
"In you, everything sank," a Short Film by Rebecca Freeman and Adam Fine
Musical Selection from /Whispers of Arias/ by Stephen Mead and Kevin MacLeod
Visual Art by Stephen Harrison, Sheri L. Wright and Fabio Sassi
"Living Two Wars," Creative Non-Fiction by Rita Bozi
Hot New Fiction by George Sparling, Heidi Bell, Paul Kavanagh, Jon Alan Carroll, and Iman Carol Fears
"Autobiography," a Spoken-Word Film by Kristina Marshall
and Fresh Poetry by Wendy Taylor Carlisle, John Grochalski, AE Reiff, KJ, Luke Skoza, Luke Marinac, Sheri L. Wright, and Jonathan Penton
along with A Sardine on Vacation, Episode Sixty-Nine

This will be the last issue of /Unlikely 2.0/ under that title. We are shutting down that name, and, followed by a brief hiatus, will resume publication at www.UnlikelyStories.org under a new banner. The full explanation can be be found at http://www.unlikelystories.org/11/penton1111.shtml

And just as a reminder, UnlikelyStories.org, in co-ordination with the Nola Bookfair, the Everette C. Maddox Memorial Prose & Poetry Reading, and Words & Words, is hosting three gigs in southern Louisiana this weekend:

Friday, Nov. 4
Wendy Taylor Carlisle, Michael Harold, Clare L. Martin and Jonathan Penton will read at
Cité des Arts
109 Vine St. in downtown Lafayette
8:30pm

Saturday, Nov. 5
Wendy Taylor Carlisle, Frankie Metro, Michael Harold, Clare L. Martin, Kristina Marshall and Jonathan Penton will be at
The New Orleans Bookfair

500 Block of Frenchman and 2100 Block of Chartres
approx. 11am to 6pm

Sunday, Nov. 6
Wendy Taylor Carlisle, Frankie Metro, Michael Harold, Clare L. Martin, Kristina Marshall and Jonathan Penton will read at
The Maple Leaf
8316 Oak Street
3 pm

Hope to see you there!

--
Jonathan Penton
http://www.unlikelystories.org/

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21. Carolyn Guinzio
YEW: A Journal of Innovative Writing & Images by Women
Tue 1 Nov 2011

Introducing *Yew*: A journal of innovative writing and images by women.

The inaugural issue of *Yew* is now online at yewjournal.com, featuring exciting new work by Laynie Browne, Andrea Baker and Doro Boehme.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* will feature three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

Our upcoming issues will feature writing and art by

Maureen Alsop

Rosebud Ben-oni

Carol Berg

Grace Cavalieri

Jeri Coppola

Carolina Ebeid

Merlin Flower

Michaela Gabriel

Anne Gorrick

Endi Bogue Hartigan

Rebecca Gayle Howell

Megan Kaminski

Genevieve Kaplan

Deborah Poe

Maritza Ranero

Petra Whitaker

Marcela Sulak

Carol Szamatowicz

and others.

Thanks for your support, and we hope you enjoy *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

↑ Index

22. Jeffrey Lee
Object Poems
Tue 1 Nov 2011

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http://www.23sandy.com/index.html

A wonderful show at 23 Sandy Gallery in Portland, OR, curated by David Abel, which I'm thrilled to be a part of. There's an online catalog for the benefit of those not in Portland.

↑ Index

23. Adam Fieled
New Apparition Poems
Wed 2 Nov 2011

"Apparition Poems" was released as a book by Blazevox in 2010. The Apparition Poems series is now being continued in 2011. There are New Apparition Poems at all of these venues:
Â

Mad Hatterâ€™s Review:
http://madhattersreview.com/blog/archives/637
Â
Truck:
http://halvard-johnson.blogspot.com/2011/10/two-new-apparition-poems-by-adam-fieled.html
Â
Otoliths:
http://the-otolith.blogspot.com/2011/09/adam-fieled-apparition-poems-1110-she.html
Â
Fieledâ€™s Miscellaneous:
http://fieledsmiscellaneous.blogspot.com/2011/10/apparition-poem-154.html
Â
Pressure Press:
http://pressurepress.ning.com/profiles/blogs/apparition-poem-412
Â
http://pressurepress.ning.com/profiles/blogs/apparition-poem-102
Â
As/Is:
http://as-is.blogspot.com/2011/10/apparition-poems-adam-fieled.html
Â
http://as-is.blogspot.com/2011/10/new-apparition-poems-adam-fieled.html
Â
http://as-is.blogspot.com/2011/10/apparition-poem-271-adam-fieled.html
Â
More will be out soon, in denver syntax, Pirene's Fountain and elsewhere.
Hope you enjoy these.
Best,
Adam FieledÂ Â Â Â Â Â Â Â Â Â [redacted]Â Â

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24. Lewis, Susan

Announcing the Winners of the MadHat Press Wild and Wyrd Chapbook Contest

Wed 2 Nov 2011

Announcing the Winners of the 2011 MadHat Press Wild and Wyrd Poetry Chapbook Contest, judged by CAConrad:

First Prize - DEAR ROBERT by Lysette Simmons (Long Beach, CA)

Second Prize - Dear secondary umbilical by j/j hastain (Lafayette, CO)

Finalists:

The Posture of Contour: A Public Primer by James Belflower (Philadelphia, PA)

WindowBoxing : a dance with saints in three acts by Kirsten Kaschock (Albany, NY) Congratulations to the winners, and a million thanks to all the fabulous poets who participated. We wish we could publish all of you!

Carol Novack & Marc Vincenz, MadHat Press

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25. Rob McLennan

new from above/ground press: Camille Martin's If Leaf, Then Arpeggio

Wed 2 Nov 2011

~

Right now is what dwindling feels like, despite
the mulberry outside my window steadfastly
anchoring its taproot. The new century counts planets
that might support rooted beings and ravenous predators.
But stardust piles up on lines connecting dots
in constellations, blurring them into nebulae. Shapeless
experience waffles between concrete and abstract, accounting
for the popularity of horoscopes, especially when Jupiter enters
Aries and we vacillate, like volcanoes heaving ash
before the pyroclastic flow, collapsing before tsunami, dwindling
until the next cycle. I abstractly shake dew from ripe mulberries.
Or I lie down, gazing at shivering green tracery non-existent
a couple of months ago and just as soon to vanish.
A more or less concrete cup of coffee balances on my belly,
wobbling to the diastolic and systolic rhythms of my heart.

If Leaf, Then Arpeggio
by Camille Martin
$4

published in Ottawa by above/ground press
October 2011
a/g subscribers receive a complimentary copy

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

Camille Martin, a Toronto poet, is the author of Sonnets (Shearsman Books, 2010) and Codes of Public Sleep (BookThug, 2007). Her work has been widely published in journals in Canada, the United States, the United Kingdom, and Australia. Her current work in progress is a collection of double sonnets. She is also engaged in a project funded by the Ontario Arts Council: a long poem (working title: The Evangeline Papers) based on her Cajun/Acadian heritage and her recent visit to Nova Scotia to participate in an archaeological dig at Beaubassin and to research Acadian and Mikmaq history and culture. She earned an MFA in Poetry at the University of New Orleans and a Ph.D. in English at Louisiana State University. Currently she teaches writing and literature at Ryerson University. Her website is http://www.camillemartin.ca and her blog is http://rogueembryo.wordpress.com

http://www.abovegroundpress.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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26. Paul Siegell

#OccupyPhilly with Jacques Lipchitz

Thu 3 Nov 2011

SOME NEW VISUAL POETICS:

With the statue of William Penn standing guard, the protestors of Occupy Philadelphia are standing up. But there's also another rather large monument, just across the street in Thomas Paine Plaza, that is keeping a watchful eye as well.

It's Jacques Lipchitz's "Government of the People," which was designed as a symbol for democracy and dedicated during the bicentennial of the United States of America in 1976.

In light of everything that's now occurring, I think Government of the People is starting to make more sense to more people.

HAVE A LOOK: http://the-otolith.blogspot.com/2011/10/paul-siegell.html

Thank you,
Paul
http://paulsiegell.blogspot.com/

Next reading: 11/18 @ Goodbye Blue Monday (Bushwick, Brooklyn)

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27. Jane Nakagawa
Pinstripe Fedora 9
Thu 3 Nov 2011

---

hi
Pinstripe Fedora 9 is now online:

http://pinstripefedora.com/issue9.html

containing interviews (from 2010) with Bill Berkson and Cynthia Hogue, and poetry by Pam Brown, Joel Chace, Maxine Chernoff, Yoko Danno, Michael Farrell, Elisabeth Frost, myself, Ayane Kawata, Philip Rowland, Kate Schapira, Ian Seed, Brandon Shimoda, Shozo Torii, Samuel Day Wharton, Cyril Wong and Mark Young

--Jane Joritz-Nakagawa (guest editor)

Jane's "notational", was published by Otoliths in June, 2011 (http://the-otolith.blogspot.com/): http://www.lulu.com/product/paperback/notational/15740264. A Kindle edition of her 2010 book "incidental music" is now available at Amazon. A review of both books appeared in The Japan Times in September 2011: http://search.japantimes.co.jp/cgi-bin/fb20110918a2.html

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28. Derek Beaulieu
FW: NoD Magazine, Issue #15: Call for Submissions
Thu 3 Nov 2011

Hey folks;
Strongly consider sending work to NOD - a strong undergraduate magazine which can always use high quality submissions...
Derek

derek beaulieu
#2, 733 - 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

From: N?D Magazine <[redacted]>
Date: Thu, 3 Nov 2011 19:30:13 -0600
To: <undisclosed-recipients:;>
Subject: NoD Magazine, Issue #15: Call for Submissions

NoD Magazine is the U of C's sole publication of undergraduate poetry, prose and artwork. We are located in the English department, and share an office with the Scribe and Muse Club: Social Science Tower room #1025.

NoD is calling for submissions for our fifteenth issue. This issue has no theme, so send us your best poems, short stories and artwork! NoD is an excellent opportunity for creative individuals to get crucial exposure for their work by breaking into Calgary's creative community.

Poems should not exceed 5 pages, and short stories should be no longer than 15. If you are submitting images of artwork, please submit them in highest resolution possible.

Submit your work by email to [redacted], drop work off at our office, or Mail work to:

NoD Magazine, Department of English, University of Calgary, 2500 University Drive N.W. Calgary, AB T2T 1N4 CANADA

Visit our Facebook Page: http://www.facebook.com/nodmagazine

Follow us on Twitter: https://twitter.com/#!/nodmagazine
--
N?D Magazine
Department of English, University of Calgary
2500 University Drive N.W.
Calgary, AB
T2T 1N4

[redacted]

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29. Joel Weishaus
The Lost Way of Stones-2
Fri 4 Nov 2011

Dear Friends & Colleagues:

This is the first five screens of second series of "The Lost Way of Stones": http://www.cddc.vt.edu/host/weishaus/Lost/Lost-2/2-1.htm

[Each series consists of ten screens.]

For those who didn't receive it, the first series begins at: http://www.cddc.vt.edu/host/weishaus/Lost/Lost-1/1-1.htm

All series also begin from the Introduction: http://www.cddc.vt.edu/host/weishaus/Lost/Intro.htm

Thank you to all who are following this project, and especially to those who offer feedback.

Best Regards,
Joel

Joel Weishaus
Honorary Fellow,
Department of English,
University of California,
Santa Barbara 93106

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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30. Sean Reynolds
Hannah Weiner and WILD ORCHIDS
Fri 4 Nov 2011

Yes, it is Hannah Weiner's Birthday!

In honor of the occasion we're opening a special discount on the complete run of WILD ORCHIDS: $22 (postage paid) for all 3 issues.

Includes:

WILD ORCHIDS vol. 2: HANNAH WEINER

With contributions by: Laynie Browne, Corina Copp, Kaplan Harris, Jennifer Karmin, Joey Yearous-Algozin, Jennifer Russo, Jeremiah Bowen, Marta Werner, CAConrad, Chris Kraus, Eileen Myles, Juliana Spahr, and Stan Apps.

plus:

Vol. 1: MELVILLE. With contributions by: Kim Evans, Ben Friedlander, Alan Halsey, Donald Pease, Courtney Pfahl, Joyelle McSweeney, Jennifer Scappettone, Geraldine Monk, Chris Sylvester, Stacy Szymaszek, Mark von Schlegell.

and

Vol. 3: BLAKE. With contributions by: David Brazil, Lee Ann Brown, Jesse Glass, Dorothea Lasky, Douglas Manson, Peter O'Leary.

All issues are still available individually for $9 each.

http://wildorchids.endingthealphabet.org

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31. Amanda Earl
new from AngelHousePress
Sat 5 Nov 2011

---

notes from a cartywheel by Christine McNair

a scrappy commonplace book containing incantatory delights with a dark edge, piceous pit shadows, turquoise ballerinas, unlaced violins, bad dreams & lost maps. printed on distressed & glossy paper in a limited edition of 50 copies.

please visit angelhousepress.com to order or get more info on this and our other titles.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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32. Rob McLennan
new(ish) on rob's clever blog
Sun 6 Nov 2011

-- fwd: CALL FOR POEMS (DUE NOVEMBER 15, 2011): The A.M. Klein reboot
-- Profile: Ottawa poet Sandra Ridley (at open book ontario
-- Robert Kroetsch, Writer's Block
-- rob reads at the Art Bar (Toronto) with Pearl Pirie and Shannon Maguire, November 22
-- Ongoing notes: early November, 2011
-- 12 or 20 questions (second series) with Rachel Moritz
-- Our Hallowe'en costumes: Doctor Who and Idris
-- span-o presents: the pre-small press book fair reading
-- A lecture by Marvin Sackner in Buffalo: "jw curry's Exemplary Archive," November 17, 2011
-- The Capilano Review blog: There was something about the body: Sylvia Legris
-- Leigh Kotsilidis, Hypotheticals
-- fwd; The Puritan's Sequel to Summer!]
-- 12 or 20 questions (second series) with Richard Krech
-- rob wins the 2011 John Newlove Poetry Award
-- Ongoing notes: the dusie kollektiv,
-- 12 or 20 questions (second series) with Rob Benvie
-- The Penultimate Long Poem Anthology, edited by rob mclennan (unpublished)

-- Rebuild by Sachiko Murakami
-- rob's newest poetry collection: A (short) history of l.
-- 12 or 20 questions (second series) with Ian Rankin
-- The Obvious Flap by Gary Barwin and Gregory Betts
-- 12 or 20 questions (second series) with Leo Brent Robillard
-- Helen Oyeyemi, Mr. Fox
-- 12 or 20 (small press) questions: Scott Sweeney on Grey Book Press
-- j/j hastain, long past the presence of common
-- Exactly 12 questions for rob mclennan; an interview by Cassie Leigh
-- Eileen R. Tabios on my work-in-pogress, "The Uncertainty Principle: stories,"
-- Dany Laferrière, The Return
-- Ongoing notes: the dusie kollektiv,
-- Profile: Cameron Anstee's Apt. 9 Press (open book: ontario)
-- Cole Swensen, greensward
-- 12 or 20 questions (second series) with Laura Boudreau
-- rob's first two novels now (apparently, only) available from the author
-- 12 or 20 (small press) questions: Spencer Gordon on Ferno House

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter, www.ottawapoetry.blogspot.com

& the above/ground press blog, www.abovegroundpress.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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33. Trisha Low

Segue 11/12: Gregory Laynor & Holly Melgard!

Sun 6 Nov 2011

The Segue Reading Series Presents
*Gregory Laynor *&* Holly Melgard *
Saturday, Nov 12th | 4pm
308 Bowery | Admission $6

Gregory Laynor is a PhD candidate at the University of Washington in Seattle. His reading of Gertrude Stein's* The Making of Americans *appears on

UbuWeb. He is currently editing with Tim Peterson (Trace) the collected writings of Gil Ott, forthcoming from Chax Press. * Holly Melgard* is co-editor of *P-Queue *and the author of *Poems for Baby Trilogy* (Troll Thread Press, 2011). Parts of *Echochambermusic* have been published or are forthcoming from *Wheelhouse Magazine* and others. She is a PhD candidate at SUNY Buffalo's poetics program.

Hope to see you there!

Kaegan Sparks & Trisha Low, curators

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34. Nico Vassilakis

links distract : : recent vispo

Sun 6 Nov 2011

---

from MYSMALLKITCHEN

http://verysmallkitchen.com/tag/nico-vassilakis/

from The Brooklyn Rail
http://www.brooklynrail.org/2011/10/poetry/american-fossil

from The Codex Journal
http://codexjournal.com/home/vassilakis

from 3AM Magazine
http://www.3ammagazine.com/3am/five-poems-nico-vassilakis/

from REM Magazine
http://remmagazine.net/2011/10/22/two-works-nico-vassilakis/

from ubuweb:visiual poetry
http://ubumexico.centro.org.mx/text/vp/033_Vassilakis_24_Typewriter_Visual_Poems_2011.pdf

staring poetics:
http://staringpoetics.weebly.com/

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35. charles alexander

11/16 Edge 39 w/ Charles Alexander, Naïm Amor, and Shannon Cain

Mon 7 Nov 2011

Is this email not displaying correctly?
View it in your browser.

Edge 39: a Reading Series of Emerging and Younger Writers

w/ Charles Alexander, Naïm Amor, and Shannon Cain

Wednesday, November 16, 2011
7:30 p.m.
Suggested Donation: $5

Come to Edge: A Reading Series of Emerging and Younger Writers. Edge is a series of local and national writers and cross-genre artists, emphasizing diversity of narrative, identity and literary source. Its purpose is to create community, visibility and voice for emerging and younger writers. Broadsheets of the authors' work will accompany each reading. Books and journals will be available for purchase and signing by the authors. Refreshments will be available after the reading.

Readers:

Charles Alexander is the founder and director of Chax Press, in Tucson, where he has lived all but three of the past 27 years. His books includeHopeful Buildings (Chax 1990),Arc of Light / Dark Matter(Segue 1992), Near or Random Acts (Singing Horse 2004),Certain Slants (Junction 2007), and Pushing Water, which has just been published in its entirety by Cuneiform Press. He is recipient of the distinguished Arizona Arts Award, and is a former director of Minnesota Center for Book Arts, of Black Mesa Press, and of the Tucson Poetry Festival. He teaches workshops in poetry through Chax Press, the UA Poetry Center, Naropa University's Jack Kerouac School of Disembodied Poetics, and many other sponsoringinstitutions. He is a Senior Lecturer at University of Arizona South.

Naïm Amor is a parisian musician who moved to Tucson Arizona in 1997. Naïm collaborated with Joey Burns and John Convertino of CALEXICO on the album Tete A Tete under the name of ABBC (Amor, Belhom, Burns, Convertino). In 2005 he recorded "Sanguine", an album produced by Joey Burns of CALEXICO and briefly released on Universal/Atmosphérique in France, now on german label Le Pop for Europe and distributed through Cd Baby in the US. Naïm has been also persuing sort of a "side project" that results on four albums of instrumental music called SOUNDTRACKS. A first one came out in 2000, a volume II was released in 2004, a volume III came out in 2009 and the volume IV is coming out by fall 2011. Today, Naïm just finished a new album "Dansons" that should be released by the end of 2011.

Shannon Cain's debut collection of short stories, The Necessity of Certain Behaviors, is the winner of the 2011 Drue Heinz Literature Prize. Her stories have been awarded the O. Henry Prize, the Pushcart Prize, and a fellowship from the National Endowment for the Arts. Shannon is a writing coach and workshop facilitator, the fiction editor and board co-chair for Kore Press, and the Artist in Residence for the City of Tucson's Ward One. She is coeditor

ofPowder: Writing by Women in the Ranks, from Vietnam to Iraq, and the recipient of a Pushcart Prize, the O. Henry Prize, and a fellowship from the National Endowment for the Arts. Cain's work has appeared, or is forthcoming, in Tin House, Colorado Review, New England Review, American Short Fiction, and Southword: New Writing From Ireland. She has taught fiction writing at the University of Arizona and Arizona State University, and was the 2011 Picador Guest Professor in Literature at the University of Leipzi.

Next Edge Reading will be held on Wednesday, January 18, 2011.

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Tucson, AZ 85705

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36. Kimmelman, Burt

"The Way We Live" by Burt Kimmelman, New from Dos Madres Press

Mon 7 Nov 2011

Lg0KDQoNCg==

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37. John Roche

Poets Walk reading at Rochester's Memorial Art Gallery

Mon 7 Nov 2011

This Sunday, Nov. 13, 2:00-5:30 pm, at the Memorial Art Gallery auditorium, 500 University Ave., Rochester, there will be a group reading to celebrate the forthcoming Poets Walk, Rochester and honor poets to be included in this tribute to two centuries of poetry in the Greater Rochester/WNY area (including Lucille Clifton and Robert Creeley). Over 40 poets will read their chosen poem, and others will read poems by departed poets or poets not able to be present.

The reading will be followed by a reception in the atrium of the Gallery.

Poets Walk, a sidewalk along University Avenue between North Goodman Street and Prince Street, will feature the engraved words of local poets placed in granite blocks and bands throughout the length of the block. An interactive component will allow visitors to use their cell phones to hear audio recordings of community voices performing poetry written by local poets or poets who are historically significant.

Transcripts and audio of the included poems, along with biographical information from each featured poet, can be found at http://artdrop.democratandchronicle.com/poets-walk .

Poets Walk, a joint venture between the City of Rochester, the Memorial Art Gallery and Writers & Books, is part of the Artwalk Extension project.

-- John F. Roche
Associate Professor of English
Rochester Institute of Technology
92 Lomb Memorial Drive
Rochester, NY 14623-5604
[redacted] Work
[redacted] Fax
[redacted]

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38. Michael Hansen

Chicago Review 56:2/3 available now! + discount

Mon 7 Nov 2011

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*Chicago Review *is pleased to announce the publication of 56:2/3, a double issue featuring:

• A portfolio of three unpublished essays by *Veronica Forrest-Thomson* (coedited
with Gareth Stuart Farmer)

• *Poetry* by Anne Blonstein, Trevor Joyce, Keston Sutherland, Marjorie Welish, Tom Pickard, William Fuller, Stephanie Schlaifer, Stephanie Strickland, and Jason Harmon

• *Fiction* by Edmundo Paz Soldán, Michael G. Donkin, Victor Pelevin, and Andrzej Stasiuk

• A notebook by *Nathanaël*

• An essay by *Charles Altieri*: "The Place of Rhetoric in Contemporary American Poetics: Jennifer Moxley and Juliana Spahr"

Plus *reviews *and *notes*.

Receive a 15% discount with the coupon code VFT2011. This discount expires December 1, so order now at *CHICAGOREVIEW.ORG**.*

Thanks for supporting *Chicago Review*.

Michael Hansen & Joel Calahan (coeditors)

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39. Stephen Vincent
After Language /Letters to Jack Spicer
Mon 7 Nov 2011

After Language / Letters to Jack Spicer
Stephen Vincent (BlazeVox)

The test of a true poem, Stephen Vincent writes, is how not to die for it. How can a book that chills you to the bone — As Jack Spicer’s Language surely does — become a structuring, challenging, politicizing and even comforting recurring presence through forty years of a life lived under its spell? With a hard-won, contrarian patience, Vincent applies the test, and the hope he finds at the end is all the more convincing for the precariousness of the path it takes through the silent gap between *No* and *One listens to poetry*.

—Peter Manson

Stephen Vincent's engagement with Jack Spicer's poetry goes arguably farther back than anyone who wasn't a friend or acquaintance. What is not arguable is the generative richness of that engagement. Having been sent Spicer's Language by a friend while serving as a Peace Corps volunteer in a Nigeria poised on the brink of civil war, he finds in its "uncomfortable music" a poetry uncannily expanding the borders of meaning. Cast in the creative-epistolary form of Spicer's own After Lorca, this book is a tactful searching: it respects the intransigence of the poems, and tries, in the gentlest of ways, to understand the man who wrote them. After Language is a meditation on interpretive migration, on the troubled paths of poetic inheritance, and on the tangled, fraught (and yes, magical) ways that poetry survives it makers.

—George Albon

94 pages; $16.

To order, go here:

http://www.blazevox.org/index.php/Shop/Poetry/after-language-letters-to-jack-spicer-by-stephen-vincent-255/

To get a book sense, feel welcome to request (from me) an email of a sample "letter".

Stephen Vincent

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40. Lewis Warsh
Help Is On The Way
Mon 7 Nov 2011

HELP IS ON THE WAY

readings by students in the MFA program
in creative writing

Long Island University, Brooklyn

at the Bowery Poetry Club
308 Bowery
(between Bleecker & Houston)

November 18, Friday
5-6:45

Daniel Owen
Tina Barry
Liz Dalton
Michael Atkinson
Patia Braithwaite
Amyre Loomis
Kyle DeOcena
Jessica Wedge
Uche Nduka
Asja Parrish
Micah Savaglio
Alicia Berbenick
Willie Perdomo
Lisa Rogal

December 2, Friday
5-6:45

Tiani Kennedy
Pamela Arnett
Elspeth Macdonald
Desiree Rucker
Joey Infante
Aimee Herman
Felice Belle

Gulay Isik
Marita Downes
Michael Grove
Jon Jenkins
Shari Seraneau
Robyn Hillman-Harrigan
John Casquarelli
Sarah Wallen
Wendi Williams
Tony Iantosca

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41. Jennifer Karmin

Nov 11: The Human Micropoem @ Occupy Chicago

Mon 7 Nov 2011

You are invited to participate in
THE HUMAN MICROPOEM

FRIDAY, NOVEMBER 11th @ 5pm
at Jackson & Lasalle (NE corner)
as part of Occupy Chicago
http://occupychi.org

Bring one poem 5 minutes in length to be read aloud
or just come & be part of the chorus -- all welcome!

The Human Micropoem is a call and response choral form utilizing the human microphone at the occupy movements to amplify the speaker's words by those listening. The speaker says a line and then everyone who can hear repeats it.

Blog link:
http://chicagopoetrycalendar.blogspot.com/2011/11/nov-11-human-micropoem-occupy-chicago.html

For more info email:
[redacted]

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42. Jeffrey Side

The new ebook from Argotist Ebooks is “Grounds” by Calvin Pennix

Tue 8 Nov 2011

The new ebook from Argotist Ebooks is â€œGroundsâ€ by Calvin Pennix
Description:

Intermingling the imagined and the actual, â€œGroundsâ€ reveals a common journey under the guise of untried language. Split into two parts, but carrying one narrative thread, â€œGroundsâ€ challenges the reader, and provokes thought.
Available as a free ebook here:
http://www.lulu.com/product/ebook/grounds/18631803
Full Argotist Ebooks catalogue here:
http://www.lulu.com/spotlight/argotistebooks

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43. Adam Fieled

Upstairs at Duroc #14: Call for submissions

Wed 9 Nov 2011

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from editor Barbara Beck:
Â
Upstairs at Duroc, the literary journal published in Paris, France, seeks submissions for its Issue # 14.Â We publish English language poetry, fiction, creative nonfiction and translations. We welcome innovative forms, cross-genre work, prose poems and flash fiction. Standalone excerpts from longer works will also be considered. Please submit only previously unpublished material!
Â
Submit no more than 5 poems, or 5 flash fiction pieces, or two longer prose pieces not exceeding 2000 words each. Attach poems as a single Word file, one poem per page. Include cover sheet with name, address, phone number, email address, word count for prose, and a short Bio.Â
Â
We also seek visual art pieces: etchings, drawings, black and white photographs with good contrast. Also a few color pieces for the front and back covers. Please send in jpeg format.
Â
Send submissions to [redacted] with â€œUpstairs at Duroc Submissionâ€ in the subject line.Â
Â
For complete guidelines and examples of published work, see our Website at upstairsatduroc.org
Â
Submission reading period: October 1, 2011 to January 31, 2012.

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44. David Kirschenbaum
Save the Date: 12/13, Boog City's NYC Small Presses Night
Wed 9 Nov 2011

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

New York City Small Presses Night

and Kenneth Patchen at 100

Tues. Dec. 13, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

with

Bone Bouquet
Lunar Chandelier Press
No, Dear magazine
Off the Park Press

and music from

Douglas Manson

Event curated by Douglas Manson, Boog City's small press editor and editor of Celery Flute: The Kenneth Patchen Newsletter

This is our one event each season in our non-NYC small presses series where
we honor NYC small presses.

Featuring readings from some of the city's finest small presses as well as publications available from each of the presses.

**Bone Bouquet, editor-in-chief Krystal Languell.
—Sarah Bridgins
—Lauren Nicole Nixon

**Lunar Chandelier Press, editor Kimberly Lyons.
—Vyt Bakaitis
—Joe Elliot
—John Godfrey
—Toni Simon

**No, Dear magazine, coeditors Emily Brandt and Alex Cuff. Current guest editor is Levi Rubeck.
—B.C. Edwards
—Amy Lawless

**Off the Park Press, editor Boni Joi Koelliker.
—Claudia La Rocco
—Ronna Lebo

and a tribute to Kenneth Patchen at 100,
with Patchen works read by area poets

There will be wine, cheese, and crackers, too.

Series curated and with an introduction by
Boog City editor David Kirschenbaum

--

Press, reader, and musician bios

**Bone Bouquet
http://www.bonebouquet.org

For two years, Bone Bouquet has aimed to highlight the important work of female poets, who are often underrepresented in the writing community and popular media. Rather than personal politics, their criteria are excellence and vibrance. Rather than segregating the poetry of “women’s issues” from “regular” creative work, their goal is to provide an additional arena in which female poets can make their work more visible to readers, building their reputations as artists.

*Sarah Bridgins

Sarah Bridgins’ work has appeared in Monkeybicycle, InDigest, Pear Noir!, Playground, and Bone Bouquet among other journals. She lives in Brooklyn with a cat and a boy.

*Lauren Nicole Nixon
http://www.laurennicolenixon.com

Lauren Nicole Nixon is a Brooklyn-based artist representative, teaching artist, and poet. Nixon’s poetry appears and is forthcoming in literary journals such as Bone Bouquet, Sugar House, Eleven and a Half, The Montreal Review, The Tulane Review, Aforementioned Productions, 491, Jelly Bucket, Rougarou, Umbrella Factory, The Belladonna* Chaplet Series, Spillway, The Writing Disorder, In Posse Review, RELEASE, Leveler, and No, Dear. She is a Pushcart Prize nominee. Her first chapbook, There's a Jukebox in the Back, will be published next summer by Dancing Girl Press.

**Lunar Chandelier Press
http://lunarchandelier-lunarchandelier.blogspot.com/

Lunar Chandelier Press, formed in 2009, publishes books of modern, evocative writing. They are inspired by the spirit of the poet- and artist-directed expatriate productions of the 1920s Paris Left Bank and the various contemporary poetry projects of Brooklyn's Gowanus Canal's right bank: Belladonna Books, Cabinet, Litmus Press, Portable Press at Yo-Yo Labs, and Ugly Duckling Presse, as well as the venerable Hanging Loose Press, based in downtown Brooklyn. Lunar Chandelier's first three books debuted in the fall of 2010, with Vyt Bakaitis's new collection of poems Deliberate Proof; Lynn Behrendt's long-awaited first book of poems petals, emblems; and Joe Elliot's new collection of poems Homework.

*Vyt Bakaitis
http://www.eoagh.com

Vyt Bakaitis, a native of Lithuania, has been living in New York City since 1968. A book of his poems, City Country, appeared in 1991 (Black Thistle Press), and con/structs, his book of visual poems and photographs, came out in a limited edition from Arunas K. Photo +Graphics. Bakaitis has also published translations of poetry from several languages, including his anthology Breathing Free: Poems from the Lithuanian. His translations of the poems of Jonas Mekas were published as There Is No Ithaca (Black Thistle Press), with a foreword by Czeslaw Milosz, and as Daybooks (Portable Press at Yo-Yo Labs). Lunar Chandelier Press published Deliberate Proof last year. Poems are forthcoming in the online journal Eoagh.

*Joe Elliot
http://www.fauxpress.com/e/elliot.pdf

Joe Elliot ran a weekly reading series at Biblios Bookstore and Café in NYC for five years, starting in the early '90s, and helped move the series to the Zinc Bar where it continues. He co-edited two chapbook series, A Musty Bone and Situations, which published authors such as Antje Katcher, Paul Genega, Duncan Nichols, Mitch Highfill, Rich O'Russa, Douglas Rothschild, Shannon Ketch, Lisa Jarnot, Bill Luoma, Kevin Davies, Marcella Durand, Rick Snyder, and many others. He is the author of numerous chapbooks, including You Gotta Go In It's The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross (a collaboration with artist John Koos), and Object Lesson (a collaboration with artist Rich O'Russa). Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well In The Drizzle, The Poetry Project Newsletter, Torque, Hanging Loose, Eoagh, Occo, BoogLit, and Arras. His long

poem, 101 Designs for The World Trade Center, was published by Faux Press e-mag (see the above url) and subpress published his collection Opposable Thumb. Lunar Chandelier Press published his most recent collection of poems, Homework.

*John Godfrey

John Godfrey began writing and publishing poems while at Princeton University. His recent publications include City of Corners, Private Lemonade, and Push the Mule, and his book Tiny Gold Dress is forthcoming from Lunar Chandelier Press next year. He has received fellowships and grants from the General Electric Foundation, the Foundation for Contemporary Art, and the Fund for Poetry.

*Toni Simon
http://vimeo.com/29734702

Toni Simon has exhibited her drawings at the Drawing Center and A.I.R Gallery in NYC. She lives in Brooklyn with her husband, poet and psychoanalyst Nick Piombino. She has contributed illustrations to many poetry books and magazines and recently she collaborated on Contradicta, a book of aphorisms by Piombino with over 80 of her illustrations (Green Integer). Simon just made a video for Trickhouse magazine (forthcoming) and an animated video for Stacy Doris' Cakepart project (see the above url). Earth After Earth is forthcoming from Lunar Chandelier Press.

**Douglas Manson

Douglas Manson has played guitar for many years. Writing two to three songs per year since age 15, he now has about 50 songs and is ready to share the harvest. He teaches in Queens and lives in Brooklyn.

**No, Dear magazine
http://www.nodearmagazine.com/

No, Dear, founded in 2007, is a slim volume hand-made in Brooklyn of new local poems loosely centered on a single-word theme.

*B.C. Edwards

B.C. Edwards is the recipient of the 2011 Hudson Prize. He is the author of the forthcoming collections of fiction, The Aversive Clause, and poetry, How to Mend Small Children and From the Standard Cyclopedia of Recipes. He is a regular contributor to BOMBlog and his work can be found in La Petit Zine, Red Line Blues, The Sink Review, Mathematics Magazine, Hobart, and others. He is also a Literary Death Match Champion and has the medal to prove it.

*Amy Lawless
http://www.amylawless.blogspot.com/

Amy Lawless is the author of Noctis Licentia (Black Maze Books), a four poem pamphlet from Greying Ghost Press, and the forthcoming chapbook Elephants in Mourning ([sic]). Her poems have recently been published or are forthcoming in Leveler, LIT, Catch Up Louisville, and Forklift, Ohio. She is a 2011 New York Foundation for the Arts fellow. She was born and raised in Boston and lives in Brooklyn.

**Off the Park Press
http://www.offtheparkpress.com/

Off the Park Press is a non-profit small press determined to enrich the deep cross-cultural between visual art and poetry. Located in New York City, their intention is to reach out to writers and visual artists, known and unknown, across the country to participate in their experimental collaborative publishing projects. They also publish yearly anthologies of poems written by poets invited to respond to specific visual artwork that appears on the anthology's cover.

*Claudia La Rocco
http://www.theperformanceclub.org

Claudia La Rocco's poetry and arts writing have appeared in such outlets and publications as http://www.failbetter.com, Slate, Artforum, WNYC New York Public Radio, and the anthology Viva la Difference: Poetry Inspired by the Painting of Peter Saul. She writes about performance for The New York Times and is dance editor for The Brooklyn Rail. She is on the faculty of the School of Visual Arts' graduate program in art criticism and writing, and is editing an anthology of poems by painters for Off the Park Press. She runs The Performance Club.

*Ronna Lebo
http://www.ronnalebo.com/Ronna_Lebo/Welcome.html

Ronna Lebo received an M.F.A. from Mason Gross School of the Arts and teaches at Kean University. She performed for 12 years as Alice B. Talkless, won a Jackie 60 New Artist Award, and was included in two CMJ music festivals. Her work appears in Arbella, Long Shot, Big Hammer, Words, This Broken Shore, Whim Wit, and the anthology Will Work for Peace edited by Brett Axel. Her book Prolapse came out this year from Off the Park Press.

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and

Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Jan. 31, TBA

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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45. amy king

Stain of Poetry -- Friday, November 18 · 7:00pm - 9:00pm

Thu 10 Nov 2011

CHRISTLE!!! SIEGELL!!! TAMAYO!!! WEISER!!! WHITE!!!Heather Christle is the author of The Trees The Trees (Octopus Books, 2011) and The Difficult Farm (Octopus Books, 2009). Her third book, What Is Amazing, will be published by Wesleyan University Press in 2012. She is the web editor for jubilat and lives in Western Massachusetts.

... Paul Siegell is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). Paul is a senior editor at Painted Bride Quarterly, and has recently contributed to Black Warrior Review, Dark Sky Magazine, La

Petite Zine and many other fine journals. Kindly find more of Paulâ€™s work at ReVeLeR @ eYeLeVeL.

A writer, artist, & performer, Jennifer Tamayo is interested in the human body. Her manuscript, Red Missed Aches, Read Missed Aches, Red Mistakes, Read Mistakes was selected by Cathy Park Hong as the 2010 winner of Switchback Bookâ€™s Gatewood Prize and was published in June 2011. She serves as the Managing Editor at Futurepoem and teaches art and poetry to students in Harlem. Recent work can be found at Delirious Hem and the New Delta Review. Currently, JT is working on a project on desire, Harriet Tubman, girly things, falling in love, photography, having affairs, silence, stalking, letter writing, Alfred Hitchcock and other personal matters. More on JT can be found at www.jennifertamayo.com

Karen Weiserâ€™s full-length collection To Light Out came out from Ugly Duckling Presse in 2010. She lives in New York City with five other creatures, two of them children, two pets. More information can be found at www.karenweiser.com.

Jared White lives in Brooklyn, where he co-directs the Yardmeter Editions event series and, with Farrah Field, he has recently founded a poetry bookstore, Berlâ€™s Brooklyn Poetry Shop. His chapbook Yellowcake was included in the hand-sewn anthology Narwhal from Cannibal Books in 2009. Poems and essays have also recently appeared in Action, Yes, Coconut, Harp & Altar, La Petite Zine, No, Dear, Open Letters Monthly, and We Are So Happy To Know Something. An occasional blog can be found at jaredswhite.blogspot.com.

at
Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013[redacted]
J M Z trains to Myrtle Ave
or J train to Kosciusko St

Hosted by Steven Karl + Erika Moya + Christie Ann Reynolds

http://stainofpoetry.wordpress.com/

--

Amy's Alias
+ http://amyking.org/Â

Latest
+This is a poetry equally committed to language as a tool with social

obligations and language as an art material obligated to reveal its own beauty.Â --John Ashbery

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46. carol dorf
Mathematical and Science Poetry
Thu 10 Nov 2011

Talking Writing is reading for an issue on math and science poetry during the month of November. Please send 4-6 poems to [redacted]

Carol Dorf
Talking Writing

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47. carol dorf
Occupy Fringe
Thu 10 Nov 2011

I thought people might enjoy these poems --
http://www.fringemagazine.org/blog/occupy-fringe-two-poems/

Fringe is devoting its blog to poems related to the Occupy movement/the economy.

Carol
talkingwriting.com

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48. Al Filreis
PoemTalk #47: Rosemarie Waldrop's rewriting of the Declaration of Independence
Thu 10 Nov 2011

Today we are releasing the 47th episode of "PoemTalk," a discussion with Johanna Drucker, Julia Bloch, and Jessica Lowenthal on Rosmarie Waldrop's "Shorter American Memory of the Declaration of Independence":

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/3180

- Al Filreis

Kelly Professor of English
Faculty Dir., Kelly Writers House
Dir., Center for Program in Contemporary Writing

Co-Dr. PennSound
Publisher, Jacket2
University of Pennsylvania

http://www.writing.upenn.edu/~afilreis

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49. Peter ciccariello

QR poem

Thu 10 Nov 2011

"QR poem" – on invisible notes blog http://invisiblenotes.blogspot.com/

-- Peter Ciccariello
New work gallery - http://invisiblenotes.blogspot.com/
Ephemeral Photography - http://uncommonvision.blogspot.com/
Poetry and writing - http://poemsfromprovidence.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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50. Micah Robbins

Sous Les Paves 5/6

Thu 10 Nov 2011

I wanted to share a .pdf of the most recent Sous Les Paves with the list. It includes work by:

Jay James May
Amiri Baraka
Mairead Byrne
Joe Luna
Linh Dinh
Kenneth Reveiz
Min Jung Oh
Dan Hoy
j/j hastain
Teresa K. Miller
Rodrigo Toscano
Rob Halpern
Thomas Meyer
Debrah Morkun
Posie Rider
Croatoan

Sean Bonney
Susan Howe
Farid Matuk
Jared Schickling
Brenda Iijima
Hoa Nguyen
Craig Santos Perez
Kent Johnson
Edgar Garcia
Dale Smith
Warren Craghead
nick-e melville
Patrick James Dunagan
Aimee Herman
Jessica Smith
Gene Tanta
Austin Smith
Robert Archambeau
Immerito

To read online or download & print (distribute widely as you will!), please visit:

http://souslespavesonline.wordpress.com/

Yrs.

Micah Robbins

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51. Little Red Leaves

New LRL e-editions: David Brazil & Pattie McCarthy!

Thu 10 Nov 2011

The editors of LRL e-editions <http://littleredleaves.com/ebooks/> are thrilled to announce the launch of new books from David Brazil<http://littleredleaves.com/ebooks/catalog/david-brazil-economy>and Pattie McCarthy <http://littleredleaves.com/ebooks/catalog/pattie-mccarthy-lo>! Please spread the word!

For those who haven't heard, this time around, we're changing things up a bit:

FROM NOW ON, ALL PROFITS FROM THE SALE OF PRINT-ON-DEMAND BOOKS IN THIS SERIES WILL BE DONATED TO A DIFFERENT SMALL PRESS EACH YEAR.

First up: Chax Press <http://www.chax.org/>. So, any purchase of a print-on-demand title from this series during 2011-2012 will have the added benefit of helping to support the efforts of Chax!

Please feel free to browse the catalog<http://littleredleaves.com/ebooks/catalog>to date and stay tuned for new books from Sarah Mangold and Hugo García Manríquez--as well as one monumental reprint from Beverly Dahlen!

Sincerely,
The Editors
Little Red Leaves/LRL e-editions:
www.littleredleaves.com
www.littleredleaves.com/ebooks

David Brazil, ECONOMY<http://littleredleaves.com/ebooks/catalog/david-brazil-economy> In David Brazil's *ECONOMY* a meditation takes shape as prosody, and the material trace of that effort is everywhere in evidence. Such a scrap heap of thought in facsimile might at first be reminiscent of Francis Ponge's notational practice in *The Making of the Pré*. However, in Brazil's pré/conomics the field's littered with home furnishings: "From stuff, to sense, among us." And the elemental dwelling places of sentiment are politicized: home ("The house as a production unit, productive") and also touch (as both sentimental & productive). *ECONOMY* is a home economics *as prosody*: "Am I doing the right things with my time?"

Pattie McCarthy, L&O<http://littleredleaves.com/ebooks/catalog/pattie-mccarthy-lo> In this, the fourth book from Pattie McCarthy, repetition marks the coordinates of maternity and childhood. Divided into two sections, the first "Liminal" opens between the death of a father and the speaker's pregnancy. "… it's easy to disappear/ completely into it. *masses of flowers*" McCarthy writes while rendering a figure neither wholly swallowed by grief or birth, but extensively visible in such a threshold state punctuated by "the stiff curl of wildcarrot leaf" (in quotation from WCW), the son who eats "…a freshly/ fallen orange/ autumn leaf before/ anyone can stop him." The second section "Oyer", Middle English for hearing (also in the legal sense before a court) cribs it's 14 line structure from the sonnet, yet end-rhymes give way to a more imperfect repetition that nonetheless defines an intimacy across "this precipitous division" — "the baby raises his arms (because he/ believes me & I pick him up —…" Such returning gestures (and returning phases) define the consolation of what repeats as well as the harder mourning for what can't. These determinatives "make explicit the caesura," McCarthy writes while weaving each section from a bordering network of quotation, multiplying the body of the text further, so that from "…quietly inside the house, it expands to meet you."

--
www.littleredleaves.com
www.littleredleaves.com/ebooks
www.textileseries.com
www.littleredleavesjournal.blogspot.com

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52. CA Conrad
Alice Notley on JUPITER 88
Fri 11 Nov 2011

Alice Notley was filmed this evening in beautiful Philadelphia for JUPITER 88! She is reading from her new book Songs and Stories of the Gouls (Wesleyan University Press). Please see this link: http://JUPITER88poetry.blogspot.com

ENJOY! She's amazing!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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53. CA Conrad
Ariana Reines: THE SILENT MEETING GROUP
Fri 11 Nov 2011

---

for Ariana Reines: THE SILENT MEETING GROUP
(Soma)tic #66: http://SomaticPoetryExercises.blogspot.com/

This was an incredible time,
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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54. Susan Webster Schultz
*_Memory Cards: 2010-2011 Series_*
Fri 11 Nov 2011

I'm pleased to announce publication of my new book from Singing Horse Press,

designed by Eric Butler. It's called _Memory Cards: 2010-2011 Series_. Each
prose poem was written to fit a large index or time card.

For more information, please click the link here:
http://tinfisheditor.blogspot.com/2011/11/memory-cards-2010-2011-series-new-book.html

Please order from spdbooks.org, at least until Singing Horse's website gets unhacked.

aloha, Susan

PS Forgive cross-postings.

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55. Tony Trigilio
Southern California Readings, Nov. 18 and 19
Fri 11 Nov 2011

Hi all--

I'll be reading from Historic Diary in Los Angeles (Nov. 18) and San Diego (Nov. 19). More info below. Please spread the word -- thanks!

Best,
Tony

_____

Los Angeles:

Poetic Research Bureau
http://www.poeticresearch.com/
951 Chung King Rd.
Los Angeles, CA
Friday, November 18 (7:00 p.m.)

San Diego:

D.G. Wills Books
http://www.dgwillsbooks.com/
7461 Girard Ave.
La Jolla, CA 92037
Saturday, November 19 (7:00 p.m.)

http://www.blazevox.org/index.php/Shop/Poetry/historic-diary-by-tony-trigilio-196/ http://www.spdbooks.org/Producte/9781609640125/historic-diary.aspx?rf=1

http://www.amazon.com/Historic-Diary-Tony-Trigilio/dp/1609640128/ref=sr_1_1?ie=UTF8&qid=1293910614&sr=8-1

"Tony Trigilio's Historic Diary (named after Lee Harvey Oswald's account of his time in the Soviet Union) excavates the nightmarish record of the first Kennedy assassination, its auguries and aftermath, with a blue fury and an obsessive zeal that border on the Talmudic. What he finds there goes beyond chilling to a pure-product-of-America craziness that makes me tremble for my country. 'I am waiting // for someone to / ride me, the / locomotive of history,' Trigilio writes, and his ticket beyond the grave takes us, willy-nilly, on this scarifying, brilliant, and disturbing ride" (Rachel Loden)

"'Hegel makes no sense when everyone is looking at you,'" confides the protagonist of Tony Trigilio's Historic Diary, and he's speaking from experience. In this extraordinary work of imaginative reconstruction, Trigilio assembles a postmodernist Warren Commission Report from archival research, obituaries, interviews, and historical broadcasts surrounding the assassination of John F. Kennedy, only to discover, in the chaos of evidence, rumor, and falsehood, that no dialectical method can offer his speaker an escape from the prison house of paranoia. By composing what Ezra Pound would have called 'a poem including history' from this harrowing litany of Cold War casualties, however, he offers his reader the stark consolation of an elegy for the truth itself: 'This is the story of what never happened, written ahead of time'" (Srikanth Reddy)

"Richly varied and deeply brave, Historic Diary is both a page-turner that takes you into remote corners of the Kennedy assassination controversy, and a bold postmodernist collage of poetic styles, voices, and forms. This fine book will keep you rereading and reworking the fragments the poet offers until you are left with not only an oblique but fascinating portrait of Lee Harvey Oswald and the times in which he lived, but also a challenging poetic exploration of the nature of history itself" (Martha Collins)

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56. Cassie Lewis-Getman

Re: Poets Walk reading at Rochester's Memorial Art Gallery

Fri 11 Nov 2011

John,
This event sounds wonderful -- great to see something like this in Rochester. I will be there!
Thank you
Cassie Lewis-Getman

On Mon, Nov 7, 2011 at 3:20 PM, John Roche <[redacted]> wrote:

This Sunday, Nov. 13, 2:00-5:30 pm, at the Memorial Art Gallery auditorium, 500 University Ave., Rochester, there will be a group reading to celebrate the forthcoming Poets Walk, Rochester and honor poets to be included in this tribute to two centuries of poetry in the Greater Rochester/WNY area (including Lucille Clifton and Robert Creeley). Over 40 poets will read their chosen poem, and others will read poems by departed poets or poets not able to be present.

The reading will be followed by a reception in the atrium of the Gallery.

Poets Walk, a sidewalk along University Avenue between North Goodman Street and Prince Street, will feature the engraved words of local poets placed in granite blocks and bands throughout the length of the block. An interactive component will allow visitors to use their cell phones to hear audio recordings of community voices performing poetry written by local poets or poets who are historically significant.

Transcripts and audio of the included poems, along with biographical information from each featured poet, can be found at http://artdrop.democratandchronicle.com/poets-walk .

Poets Walk, a joint venture between the City of Rochester, the Memorial Art Gallery and Writers & Books, is part of the Artwalk Extension project.

-- John F. Roche
Associate Professor of English
Rochester Institute of Technology
92 Lomb Memorial Drive
Rochester, NY 14623-5604
[redacted] *Work*
[redacted] *Fax*
[redacted]

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57. Halvard Johnson
Fwd: TRUCK stop
Fri 11 Nov 2011

If you're at a loose end, or even if you're as busy as hell, please take a minute or two to read TRUCK at http://halvard-johnson.blogspot.com/ I've published a sequence to follow Doug and Sheila's - and this one is by Phil Hall, Canadian poet, and myself, Aussie bloke. I explain the circumstances before the poem, but I must tell you my wife suggested placing it in the mag at this stage. Good thought. I normally avoid publishing myself when I'm editing - it just seems bad manners - but I tell myself it is a sequence, and Phil had more control over it than I had. I hope you agree.

You'll also find Lawrence there, and Ken Wolman, and Australian poets Geof Page and Andrew Taylor.

More to come in the days that follow!

Brmmm brmmm and off we go again ...

Andrew
http://hispirits.blogspot.com/
http://www.mullamullapress.com/QWERTY
BLUE ROSE enovel avail. at Amazon, Smashwords and
http://etextpress.com/books.htm

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58. Sarah Sarai
The Poetry Anthology (at Occupy Wallstreet) (created and maintained by Occupy Language)
Fri 11 Nov 2011

Hey, poets. To place your poem in the Poetry Anthology, which is cataloged in the Occupy Wall Street library and maintained by the Occupy Language (formerly Occupy Poetry) group . . . email a poem (attachment fine) to Stephen Boyer at stephenjboyer [@] gmail . com. You will receive an automated response. Like everything else I've seen at Zucotti Park, the project is extremely well-organized. You can trust your poem will be included.

Right now the Anthology is organized in binders, by week. Portions or all will or probably will migrate to the Web.

Occupy Language is also defining its Dissemination Project. One member showed us origami-like handouts with word placements (on it). Some members have/will read to each other on a subway or bus. Their choice of text. Yesterday there was a marathon reading of Bartleby the Scrivener in an indoor

galleria/coffee place with tables (I cannot find the noun) in a big bldg. at 55 Wall Street about seven blocks from the park. No mic. (No mic, to keep it from being shut down, not that Police Commissioner Ray Kelly has a stated aversion to Melville but you never know.)

Sarah Sarai

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59. Tomás Ó Cárthaigh
War Poetry for 11/11/11
Fri 11 Nov 2011

Too many Irish lost their lives in wars in the past centruy, and many of the diaspora are in armies right across the world fighting for varius nations.

Let us remeber them, and the forcefully forgotton - those who faught for armies for whom it is taboo to remeber - the UK army in WWII and also the axis armies in the same period.

http://writingsinrhyme.com/War_Poems.php

11/11/11 - Lest we Forget

Irishmen at War are commemmorated in the War Poems section, just launched online where the names of the unknown are recorded, those whose sacrifices made history, but whose names never reached the history books, until now.

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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60. Drew Krewer
Inaugural issue of THE DESTROYER is now LIVE.
Fri 11 Nov 2011

The inaugural issue of THE DESTROYER, a bi-annual online publication of text, art, and public opinion, has finally arrived and is free and accessible online.

http://www.thedestroyermag.com/

IN THIS ISSUE::::::::::

Text by:

Nicole Wilson, Brandon Downing, Natasha Stagg, Joshua Marie Wilkinson, Amaranth Borsuk, Chris Hosea, Tony Mancus, Whitney DeVos, Annie Guthrie, Brian Oliu

Art by:

Yuko Fukuzumi, Nicholas Hay, Sarah Duncan, and Casey Wilson

Opinion Pieces by:

Joe Hall, Steven M. Brown, Kim Largey-Soloway, and Lulu Antipyrene

Cheap Papers by:

Meagan Lehr, Maureen McHugh, and Drew Krewer

Freely downloadable digital broadsides also available.

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61. Sarah Sarai

Re: The Poetry Anthology (at Occupy Wallstreet) (created and maintained by Occupy Language)

Fri 11 Nov 2011

Hey ho, Steve-arino. collectively and fondly) The email I posted was correct. stephenjboyer @ gmail & co. You need to ****copy and paste**** because of the deceptive j between stephen and boyer. This>>> in response to some who said the email is null. I just tried it, w/ great success & no fanfare, though I've been known to be wrong. I hope I'm not. Don't be logical. Be mechanical. Cheers!

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62. Rob McLennan

Call and Response; Monty Reid's response now on-line

Sat 12 Nov 2011

Monty Reid's "So is the Madness of Humans," a response to Rob Macinnis' show of photographs, "The Farm Family Project," are both available for view in Ottawa's Red Wall Gallery at the School of the Photographic Arts: Ottawa until the third week of December. Reid's full text is available online here as a pdf, as well as in the gallery space.

http://www.spao.ca/projects/callandresponse/SoIsTheMadnessOfHumans_MontyReid.pdf

Vernissage: Friday, November 18th, 2011, 18:00pm - 21:00pm

http://www.spao.ca/projects/callandresponse.html

The third in a series of eight poetic responses, curated by rob mclennan, the first was Pearl Pirie's "The Walls of Jerusalem - Selected Poems and Process Notes," a response to Leslie Hossack's Cities of Stone - People of Dust," and the second was Amanda Earl's "In the Tempo of Now - Selected Poems," a response to John Hewett Hallum's show of photographs, "MOMENT(O)." Upcoming responses by Sandra Ridley, Christine McNair and rob mclennan.

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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63. Francesco Levato

Chicago School of Poetics Open House: Free Workshop

Sat 12 Nov 2011

We’re offering a free, one session trial, of our Online Weekly Salon where you can experience what our web-conferenced classrooms are like firsthand.

Our Weekly Salons are designed to provide the feedback, support, and space you need to explore your craft.

Register now for a free online poetry workshop during our Open House this December.

Limited slots available.

Workshop Schedule:

Monday, December 5, 2011, 7-9 p.m.
Tuesday, December 6, 2011, 7-9 p.m.
Wednesday, December 7, 2011, 7-9 p.m.
Thursday, December 8, 2011, 7-9 p.m.
Friday, December 9, 2011, 7-9 p.m.

To register visit:
http://www.chicagoschoolofpoetics.com/open-house/

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64. Jeffrey Side

The new ebook from Argotist Ebooks is “Slight Return: Remix and Ekphrasis” by Robert Archambeau

Sat 12 Nov 2011

The new ebook from Argotist Ebooks is â€œSlight Return: Remix and Ekphrasisâ€ by Robert Archambeau

Description:

What if Kafka had written the â€œKama Sutraâ€? What if the rhetoric of manifest destiny were mashed up with the destruction of Hiroshima? What if the icons of punk and glam found themselves curled up with Sheena of the Jungle? What happens when a poet draws a lucky card in the Mexican lotteria? What if poems were made from the flotsam and jetsam of culture, high and low? What if the author really has died, as Roland Barthes told us he would, and been replaced by the scriptor, whose sole power is to mingle texts? What if Jimi Hendryx had only given us the last two words of â€˜Voodoo Child (slight return)â€™? The questions, if not all the answers, are in the poems in â€œSlight Return: Remix and Ekphrasisâ€.

Available as a free ebook here:

http://www.lulu.com/product/ebook/slight-return-remix-and-ekphrasis/18657340

Full Argotist Ebooks catalogue here:

http://www.lulu.com/spotlight/argotistebooks

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65. Lisa Samuels

*Re: _Memory Cards: 2010-2011 Series_*

Sun 13 Nov 2011

Huge congratulations for this new incarnation of your project, dear Susan.
Love
Lisa

On Fri, Nov 11, 2011 at 7:08 PM, Susan Webster Schultz
<[redacted]> wrote:
> I'm pleased to announce publication of my new book from Singing Horse Press,
> designed by Eric Butler. It's called _Memory Cards: 2010-2011 Series_.
> Each
> prose poem was written to fit a large index or time card.
>
> For more information, please click the link here:
> http://tinfisheditor.blogspot.com/2011/11/memory-cards-2010-2011-series-new-book.html
>
> Please order from spdbooks.org, at least until Singing Horse's website gets
> unhacked.
>
> aloha, Susan

>
> PS Forgive cross-postings.
>
>

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66. Trisha Low
Segue 11/19: Joyelle McSweeney & John Paetsch!
Sun 13 Nov 2011

Join us for the last Segue reading of the fall season!

The Segue Reading Series Presents
*Joyelle McSweeney *&* John Paetsch *
Saturday, Nov 19th | 4pm
308 Bowery | Admission $6
*
Joyelle McSweeney *is the author of an artist's book, *The Necropastoral *(Spork
Press, 2011), and two books of poetry, including *The Red Bird* (Fence, 2002). She is the co-founder and editor of Action Books, a press for international writing and hybrid forms. She teaches at the Notre Dame MFA program.

John Paetsch has contributed $2.8m to the restoration of Roxy Manscion. He has allocated $4.2m for Brectel Family outings and set aside $1.6m for contingencies in league with futurity. His finances condense in Philadelphia, at Gauss PDF and bas-books.

Hope to see you there!

Kaegan Sparks & Trisha Low, curators

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67. Jim Andrews
Computer Art and the Theory of Computation
Mon 14 Nov 2011

Computer Art and the Theory of Computation
Chapter 1: Fuck You
http://netartery.vispo.com/?p=1174

ja

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68. Jeffrey Side

The new ebook from Argotist Ebooks is “Endless, Beautiful, Exact” by Francesco Levato

Mon 14 Nov 2011

The new ebook from Argotist Ebooks is â€œEndless, Beautiful, Exactâ€ by Francesco Levato
Description:
A series of texts, remixed from appropriated oral and written source material, which explore interpersonal conflict through a fragmented and implied narrative. The author seems to have a clampdown on what he is willing to express, and what few words are allowed through are charged with emotion and tension.
Available as a free ebook here:
http://www.lulu.com/product/ebook/endless-beautiful-exact/18662430
Full Argotist Ebooks catalogue here:
http://www.lulu.com/spotlight/argotistebooks

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69. Séamas Cain

Fwd: tuesday: launch of can can #1

Mon 14 Nov 2011

---------- Forwarded message ----------
From: Wurm im Apfel <[redacted]>
Date: Sun, Nov 13, 2011 at 10:34 AM
Subject: tuesday: launch of can can #1
To:

Tuesday 15th November: launch of can can #1

The first issue of can can, wurm im apfel's new poezine, is about to be opened. We confidently expect to find Hope in the bottom.

can can #1 features work by derek beaulieu, Sue Cosgrave, Ainín Ní Bhroin, Gabriel Rosenstock, Oran Ryan, Paula Keeling, Peadar O'Donoghue, Karl Parkinson, Kimberly Campanello, David Toms, Jennifer Mooney, Robert Kiely, Nina Karacosta, Dylan Harris and a review of Lars Palm and Steven Dalachinsky by Dave Lordan.

Join for the launch: there'll be readings by contributors and cookies.

7pm

The Loft Bookshop

54 Middle Abbey St

Dublin 1

free admission, all welcome

Check out Wurm im Apfel poetry events and Wurm Press publications at http://wurmimapfel.net.

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70. Maria Damon

interview with bill bissett...

Mon 14 Nov 2011

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by Ryan Cox, here:
http://eeevee2.blogspot.com

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71. Scott Howard

CFP: 'After' Objectivism (Reconfiguring American Poetry & Poetics)

Mon 14 Nov 2011

FYI . . .
Call for Papers:
2012 <http://rmmla.wsu.edu/conferences/default.asp> RMMLA Convention<http://rmmla.wsu.edu/conferences/default.asp>

Boulder, Colorado
October 11-13, 2012

http://rmmla.wsu.edu/call/default.asp

The deadline to submit a proposal to a session chair is March 1.

Call for Proposals for the Special Topic Panel:

'After' Objectivism: Reconfiguring American Poetry & Poetics
http://rmmla.wsu.edu/call/cfp_sessions_by_group.asp?group_id=12

///

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72. Tomás Ó Cárthaigh

Learning their Lesson - Citizens of a Free Land #occupyberkely

Tue 15 Nov 2011

Learning their Lesson - Citizens of a Free Land http://www.youtube.com/watch?v=kNHXuf6qJas In the following video, the first woman (in pink) that the police

drag out of the crowd by her hair is Professor Celeste Langan, a beloved professor of British Romanticism and media studies and director of the UC Townsend Center of the Humanities. As she places herself in front of students, the police approach her with batons. She repeatedly told the police not to beat her but arrest her instead. As you can see here, they respond by dragging her out by force and throw her to the ground.

(Source article: http://www.huffingtonpost.com)
Their families for generations paid taxesThey study so as useful citizens to beThey protest as is every citizens rightIn America, land of the free But the only lesson that today they learnedIs that it don't matter what you think, that you fightThe state does not care, as it tears by the hairA professor for exercising her right A right taken for granted under ObamaUnder whom we thought change would comeAll that changed was the masters we servedAnd less free America would become. Police are there to control, not protect youThey impose theirs, not serve your willWhen that lesson's learned, the right we'll have earnedTo fight and to win to begin. Sure, there are worse countries out there like ChinaBut brutality seems to be like an infectionThat America has caught as to survive it has soughtThe state is moving in a Chinese direction...

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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73. Yuri Stone

Alice Notley Reading - Thursday, Nov 17, 6pm

Tue 15 Nov 2011

The Renaissance Society presents
Alice Notley
Thursday, November 17, 6pm
Rosenwald Hall, Rm 425. (1101 E. 58th St.)
co-sponsored by University of Chicago: Poem Present

The Renaissance Society presents the second installment of our Fall Poetry Reading Series, poet Alice Notley, on Thursday, November 17, at 6pm in Rosenwald Hall, Rm 245 on the University of Chicago campus. The reading is free and open to the public and is co-sponsored by Poem Present.

Notley has published over 25 books of poetry, including *Grave of Light: New and Selected Poems 1970-2005* (2006), awarded the Lenore Marhsall Poetry Prize; *Disobedience* (2001), awarded the Griffin International Poetry Prize; *Mysteries of a Small House* (1998); *The Descent of Alette*(1996); * Close to me & Closer . . . (The Language of Heaven) and Désamère* (1995); *To Say

You* (1994); * The Scarlet Cabinet* (with Douglas Oliver, 1992); *Homer's Art* (1990); *At Night the States* (1988); *Parts of a Wedding* (1986); *Margaret and Dusty* (1985); and *Sorrento* (1984). Notley has received the Los Angeles Times Book Award for Poetry, an Academy Award from the American Academy of Arts and Letters, and the Shelley Memorial Award from the Poetry Society of America. She has also been a finalist for the Pulitzer Prize.

Feel free (though not required) to RSVP via Facebook<https://www.facebook.com/#%21/event.php?eid=136656629773299>and
share with friends.

--
Yuri Stone
Marketing Associate
[redacted]

The Renaissance Society
at the University of Chicago
5811 South Ellis Avenue, Room 418
Chicago, IL 60637
www.renaissancesociety.org

JOIN OUR NETWORK!
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Twitter<http://www.twitter.com/rensoc>
| Vimeo <http://www.vimeo.com/rensoc> |
Tumblr<http://renaissancesociety.tumblr.com>
| Flickr <http://www.flickr.com/photos/therenaissancesociety>

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74. Sharon Mesmer/David Borchart

Remembering Chicago poet Lydia Tomkiw

Tue 15 Nov 2011

Hi everyone,

http://dubiouslabia.wordpress.com/ — a discussion between bart plantenga and I about the late great Chicago poet Lydia Tomkiw.

With good thoughts,
Sharon Mesmer

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75. Ruth Lepson
³Who Wrote Shakespeare?² : The New Yorker
Tue 15 Nov 2011

---

http://www.newyorker.com/humor/2011/11/21/111121sh_shouts_idle some lite refreshment for you

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76. Nicholas Ruiz III
CFP: Kritikos 2012
Tue 15 Nov 2011

Kritikos: Journal of Postmodern Cultural Sound, Text and Image (ISSN 1552-5112)

Kritikos has been in circulation since 2004 and publishes work in cultural theory, art and criticism. We are especially interested in what is happening now. And we welcome the work of graduate students. Share your work.

We invite submissions for 2012:

Kritikos:http://intertheory.org/kritikos

Many thanks for your scholarship and support.

Nicholas Ruiz III, Ph.D

NRIII for Congress 2012
http://intertheory.org/nriiiforcongress2010.html

_____
Editor, Kritikos
http://intertheory.org

Nicholas Ruiz III for Congress
PO Box 1372
New Smyrna Beach, FL 32170

http://twitter.com/#!/nriii

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77. David Kirschenbaum
Boog City presents Big Lucks and Emily Einhorn
Wed 16 Nov 2011

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Big Lucks
(Washington, D.C.)

This Tues., Nov. 22, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Mark Cugini, managing editor
Big Lucks

Featuring readings from

Joe Hall
Adam Robinson
Wei Tchou
Mike Young

and music from

Emily Einhorn

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Big Lucks
http://www.biglucks.com

Big Lucks is a Washington, D.C.-based literary journal founded in 2009. It publishes biannual print issues featuring conceptual poetry and prose, and recently started accepting work for themed online issues. Its editors are most frequently interested in work that changes their lives.

**Emily Einhorn
http://www.myspace.com/emilyeinhorn
http://www.youtube.com/watch?v=1punuzO1mxQ

Emily Einhorn hails from Chicago. She frequently haunts a stage at the anti-folk venue, the Sidewalk Cafe. At 18 she picked up a banjo to learn how to play bluegrass, and at 18-1/2 she picked up a guitar to woo a boy. The rest is history. Her musical influences are The Smiths, Billie Holiday, Hank Williams, and Leonard Cohen. She resides in Brooklyn.

**Joe Hall
http://www.joehalljoehall.wordpress.com/

Joe Hall's first book of poems is Pigafetta Is My Wife (Black Ocean Press). His poetry and fiction have appeared in Gulf Coast, HTML Giant, Barrelhouse, Hayden's Ferry Review, and Zone 3 among others. With Wade Fletcher he co-organizes the D.C.-area reading series Cheryl's Gone. He no longer lives in a trailer park.

**Adam Robinson
http://www.publishinggenius.blogspot.com/

Adam Robinson lives in Baltimore, where he runs Publishing Genius Press and plays guitar in Coach Taylor, a rock band. His first book, Adam Robison and Other Poems, was nominated for the Goodreads Poetry Award. He self-published his second book, Say, Poem. He is also the editor of Dzanc Books' Best of the Web 2011. Robinson has an M.F.A. from the University of Baltimore and is a contributor to HTMLGiant.

**Wei Tchou
http://www.wxtchou.com/

Wei Tchou is an M.F.A. candidate at Hunter College who is working on a book about her family. Previously, she contributed to Slate Magazine and ruined the Big Lucks twitter feed. She is a graduate of The University of North Carolina.

**Mike Young
http://www.mikeayoung.blogspot.com/

Mike Young is the author of the book of stories Look! Look! Feathers (Word Riot Press) and the book of poems We Are All Good If They Try Hard Enough (Publishing Genius Press). He co-edits NOÖ Journal and runs Magic Helicopter Press. He lives in Baltimore.

**Boog City
http://www.boogcity.com/

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Dec. 13
N.Y.C. Small Presses Night
and Kenneth Patchen at 100

with
Bone Bouquet
Lunar Chandelier Press
No, Dear magazine
Off the Park Press

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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78. steve dalachinsky

Fw: Re: dalachinsky readings plus 2 new chaps and a new cd

Wed 16 Nov 2011

---

november 28 7:30 pm at clemente soto velez center
> suffolk and rivington street
> with guitarist loren connors - not to be missed
> followed by roy campbell and matana roberts groups
> $$$$$$
> _____
>
> Nov 30th with Brant Lyons (Hydrogen Jukebox)
> at Cornelia Street Cafe 6pm

> 7$ includes a drink - plus open reading
> _____
> new stuff
>
> long play e.p. - the complete evan parker poems - corrupt press -
> $10
>
> the mantis - complete cecil taylor poems - iniquity press - $10
>
> massive liquidity with the snobs - cd on bambalam label - $10
>
> all can be gotten thru Moi -thanks steve

_____

2550% Penny Stock Gains?
Our last pick exploded 2550% - Join our newsletter for free picks!
http://thirdpartyoffers.juno.com/TGL3141/4ec2d25aa3e5162541m05vuc

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79. Louis Armand

Vlak Magazine launch at Zinc Bar, NYC, 20 Nov. 5.30pm

Wed 16 Nov 2011

The New York launch event for issue 2 of VLAK magazine will take place thus Sunday, November 20, from 5.30pm at Zinc Bar, 82 West 3rd Street (btw Thompson & Sullivan) Greenwich Village, New York. Readers include Pierre Joris, Brendan Lorber, Charles Bernstein, Holly Tavel, Bruce Andrews, Kate Durbin, Amaranth Borsuk, Vincent Farnsworth, Francesco Levato, Amy King, McGregor Card, Corrine Fitzpatrick, John Coletti, Damien Ober, Arlo Quint, Edmund Berrigan, Louis Armand...& more. Everyone welcome!

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80. Tomás Ó Cárthaigh

Poetry Bus - Issue 3 --- Ransom Demand!!!!!

Wed 16 Nov 2011

http://www.fundit.ie/project/pb3-the-poetry-bus-mag-issue-three

The Poetry Bus, Irelands newest and second best independent magazine (Cartys Poetry Journal being THE best, check it out!!!) is fundraising for the third issue. Its edited, its set, its ready to run, only its held hostage by the printers who are refusing to release it until the print run is paid for. The cheek of them, and it a recession and all!!!

So the Poetry Bus Liberation Front is asking poetry lovers everywhere to help out with FUNDIT.ie and subscribe, where you can get a copy of issue 3, with a FreeCD and other enhanced packages!!!

Background

The Poetry Bus started off as a blog which started off as a thread on the website of the Stinging Fly (Irelands third best independent magazine after the Bus and Cartys Poetry Journal!!!). Two issues have hit the streets, and the next is in the garage as we speak.

If you cant donate to get a copy, give it some publicity anyway, share online... we have â,¬600 to raise in 5 days!!!!

Yabba dabba do it now, to paraphrase Peadar O Donoghue, the Poetry Bus chief engineer!!!!

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.comÂ Â ::: Add me on Facebook ::: My YouTube VideosÂ Â

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81. Jim Andrews

Chapter 2: Greenberg, Modernism, Computation and Computer Art

Wed 16 Nov 2011

Computer Art and the Theory of Computation
Chapter 2:
Greenberg, Modernism, Computation and Computer Art
http://netartery.vispo.com/?p=1183

ja
http://vispo.com

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82. Sarah Giragosian

Call for Papers

Wed 16 Nov 2011

Barzakh, a biannual multi-genre journal with an internationalist stance run by graduate students in the English department at the University at Albany, SUNY is open to submissions for its next issue. ?Barzakh? is a word / concept that names the connecting link, the ?between? of something, such as different spheres of existence. In light of the current global occupy movements Barzakh is seeking innovative creative, critical and collaborative writing as well as writing in translation that specifically addresses the political implications of

"the idea of being as essentially being-with-one-another." The "between" of self and other is what allows other and self to reverse positions and thus complicates fixed notions of identity and relationship. When we are with one another and aware of the between we are vulnerable because our position can be changed. How can language specifically address and facilitate this vulnerable "between"? Can the polis be an all-inclusive space and what role would language play in it? Can power relations be conceived as flowing between concentric circles rather than as a hierarchical top down movements? Can both listening/reading and speaking be considered authorial and thus reciprocal? Can there be a politics of reciprocal relationship or love based on mutual respect? Can the other be animal, plant, machine, alien or self? How could an all-inclusive polis be one that is based on differentiation and not assimilation? How could a unity of diversity be articulated in language? For its next issue Barzakh is looking for innovative creative, critical and collaborative writing as well as writing in translation that addresses the ethos and praxis of sharing in common a polis that is contingent on the "between" of "being with."

Please send any creative or critical work that delves into these subjects to [redacted] by February 28, 2012.

---------- This message was sent using IMP, the Internet Messaging Program.

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83. Mark Melnicove

Bern Porter at MoMA, December 8

Wed 16 Nov 2011

Celebrate Nightboat Books' new edition of

FOUND POEMS by Bern Porter

Foreword by David Byrne

Preface by Joel A. Lipman
Afterword by Mark Melnicove

Thursday, December 8 , 6-8 pm
The Museum of Modern Art Library
The Lewis B. and Dorothy Cullman Education
and Research Building

4 West 54th Street, New York City

RSVP to [redacted] by December 7th.

Dick Higgins said, â€œPorterâ€™s Found Poems have the same seminal position as Duchampâ€™s objets trouvÃ©es.â€

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84. James Maynard
Concrete/visual poetry exhibition opening 11/17
Wed 16 Nov 2011

Dear all,

On behalf of the Poetry Collection of the University Libraries, University at Buffalo, it is my pleasure to announce the opening of LANGUAGE TO COVER A WALL, an exhibition of concrete and visual poetry curated by Steve McCaffery, Karen Mac Cormack, and Michael Basinski in collaboration with the University Art Galleries and others.

LANGUAGE TO COVER A WALL:
VISUAL POETRY THROUGH ITS CHANGING MEDIA

Nov 17, 2011 - Feb 18, 2012
UB Art Gallery, Center for the Arts, North Campus, Buffalo, NY

Opening reception Thur Nov 17, 5 pm to 7 pm:
5:45 pm Opening address by Marvin Sackner
6:15 pm Sound poetry performance featuring internationally acclaimed Canadian
sound poets Paul Dutton, Nobuo Kubota, and W. Mark Sutherland

This exhibition of international scope will be one of the largest single gatherings of its kind, drawing upon language-art material from as early as a Pueblo Indian petroglyph (Galisteo Basin, New Mexico, ca. 1350-1680) up to the twenty-first century that contributes to an alternative tradition to standard linear poetry. Included are examples of seventeenth-century pattern poems, contemporary concrete, poesia visiva, eye poems, typestracts, poem-objects, and digital poems. Works by George Herbert, Lewis Carroll, Ian Hamilton Finlay, Barbara Kruger, Henri Chopin, Robert Lax, Dick Higgins, Daniel Spoerri, Alison Knowles, d. a. levy, Bob Cobbing, Siebren Versteeg, bpNichol, Bill Bissett, and Guy de Cointet are among a multiplicity on view.

For more information and to download an exhibition flyer, see:
http://libweb.lib.buffalo.edu/blog/poetry/?p=152
and
http://www.ubartgalleries.org/?gallery=art&select=event&eventID=195

Best regards,

James Maynard, PhD
Assistant Curator
The Poetry Collection

University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]

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85. Eric Elshtain

A chapbook of computational poetries

Wed 16 Nov 2011

GnoetryDaily proudly presents

GnoetryDaily Volume One--a collection of poetry written interactively with computers...with a Foreward by CT Funkhouser

http://gnoetrydaily.wordpress.com/2011/11/15/presenting-gnoetry-daily-volume-1/

Enjoy--and fear the robots...

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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86. Rob McLennan

new from above/ground press: Shannon Maguire's Vowel Wolves & Other Knots

Wed 16 Nov 2011

THE MIDWIFES HANDS

(Palms up, Ready to Catch)

Left

threat to deer from the covered hook
extended extended the extended deer

bend deer hair wing to the upright hook
attach extended behind from a tail
wrap fur covered thread over wing
hook to the upright furry worm

right up deer bend hair extended behind wing
attach thread to fur wing

from behind wrap deer hair over a worm
bend hook to the tail wing

hook hair to the covered tail
right from a bend attach deer to the hook
wrap fur up from behind the coveted
to hook upright attach bend right

Right

from marsh all-night moose send night
lava image all forms passing a hider
night forms the send moose button from a marsh
marsh pearl from a hidden sail

send marsh from a sail letter
forms passing raw button pearl under the lava
moose trail from image letter
left all buttons...send pearl future-passing letter

marsh from an all-night imagery lava
raw image hidden trail under letter
moose future passing forms the sail
send button pearl letter from an all-night marsh

future future a future button
trail from button forms a hidden marsh

Vowel Wolves & Other Knots
by Shannon Maguire
$4

published in Ottawa by above/ground press
November 2011
a/g subscribers receive a complimentary copy

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

Shannon Maguire is a poet and playwright. She is the co-cultivator of AvantGarden, an experimental text and sound based performance series in Toronto. "Fur(l) Parachute" was shortlisted for the 2011 Robert Kroetsch Award for Innovative Poetry. Her work has appeared in CV2, Gulch: An Assemblage of Poetry and Prose (Tightrope) and Nightwood Theatre's 4X4 Off Road Festival, among other places.

Shannon Maguire launches in Toronto on November 22 at the Art Bar Reading Series, alongside rob mclennan and Pearl Pirie.

http://robmclennan.blogspot.com/2011/11/rob-reads-at-art-bar-toronto-with-pearl.html http://abovegroundpress.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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87. George Bowering

Re: interview with bill bissett...

Wed 16 Nov 2011

I started to read the bissett interview,
but decided it wasn't worth all the effort of trying to
figure out what he was saying.

gb

On Nov 14, 2011, at 3:58 PM, Maria Damon wrote:

> *by Ryan Cox, here:*
> *http://eeevee2.blogspot.com*

George Bowering

Your everyday superhero

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88. Tim Peterson

Fwd: Tendencies 11/21 - Robert Reid-Pharr, Stephen Motika, Samuel Ace

Wed 16 Nov 2011

Having trouble viewing this email? Click here
<http://campaign.r20.constantcontact.com/render?llr=snijo9cab&v=001aYDP54lNfT8iXcda-Kl9or6OE5f6dksTQoZdSzKsQ0Zp8Y5E6CSe3WIzLBVv7D9ZnRQtWTUIJSpCvC4yt7FWT4pNFIwCzWcXs_g7BLMdFbA%3D>
[image: Robert Reid-Pharr, Stephen Motika, Samuel Ace]
TENDENCIES: Poetics & Practice 11/21:
Robert Reid-Pharr, Stephen Motika, Samuel Ace TENDENCIES: Poetics & Practice
presents talks/manifestos on queer writing by

* ROBERT REID-PHARR*

* STEPHEN MOTIKA*

* SAMUEL ACE*

* November 21*
* at 7 PM*
* Free admission*

* at CUNY Graduate Center*
* in the Skylight Room (9100)*
* 365 Fifth Avenue, NYC*

What are the new poetics and the new manifestos? What do authors REALLY DO when they write, and what can we learn from their investigations? This series of talks on queer poetics, titled in honor of Eve Kosofsky Sedgwick, explores the intersection of queer writing, the manifesto, poetic practice, and pedagogy.

A Distinguished and Presidential Professor of English and American Studies at the Graduate Center of the City University of New York, *ROBERT FITZGERALD REID-PHARR* holds a Ph.D. in American Studies from Yale University and a B.A. in Political Science from the University of North Carolina at Chapel Hill. Before coming to the Graduate Center he was an assistant and associate professor of English at the Johns Hopkins University. In addition, he has been the Edward Said Visiting Chair of American Studies at the American University of Beirut, the Drue Heinz Visiting Professor of English at the University of Oxford, the Carlisle and Barbara Moore Distinguished Visiting Professor of English at the University of Oregon, and the Frederic Ives Carpenter Visiting Assistant Professor of English at the University of Chicago. A specialist in African American culture and a prominent scholar in the field of race and sexuality studies, he has published three books and numerous articles in, among other places, American Literature, American Literary History, Callaloo, Afterimage, Small Axe, The Chronicle of Higher Education, Women and Performance, Social Text, Transition, Studies in the Novel, The African American Review, and Radical America. His research and writing have been supported by grants from the Ford Foundation, the Mellon Foundation, the National Endowment for the Humanities, and the Alexander von Humboldt Foundation. He lives in Brooklyn.

STEPHEN MOTIKA is the editor of Tiresias: The Collected Poems of Leland Hickman (2009) and the author of the poetry chapbooks Arrival and At Mono (2007) and In the Madrones (2011). His first book, Western Practice, is forthcoming from Alice James Books in Spring 2012. Recent work has appeared in The Brooklyn Review, Eleven Eleven, The Boog City Reader 4, and The Poetry Project Newsletter. The Field, his collaboration with visual artist Dianna Frid, was on view at Gallery 400 at the University of Illinois, Chicago, in 2003.

A 2010-20122 Lower Manhattan Cultural Council Workspace Resident, he is currently the program director at Poets House and publisher of Nightboat Books.

SAMUEL ACE has published widely in periodicals and journals, including Ploughshares, EOAGH, Nimrod, The Prose Poem, an International Journal, and the Kenyon Review. He is the author of three collections of poetry: Stealth, co-authored with Maureen Seaton (Chax Press), Normal Sex (Firebrand Books) and Home in three days. Don't wash. (Hard Press). He is a two-time finalist for a Lambda Literary Award in Poetry, a recipient of a New York Foundation for the Arts grant, winner of the Astraea Lesbian Writer's Fund Prize in Poetry, The Katherine Anne Porter Prize for Fiction and the Firecracker Alternative Book Award in poetry. He currently lives in Tucson, AZ and Truth or Consequences, NM.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace). For additional information, visit the Tendencies website<http://r20.rs6.net/tn.jsp?llr=snijo9cab&et=1108602660982&s=1&e=001dHf_91ZnRwfK4Ewjtbl6hNvyncghSXX3Pxrnon12xON3Mal0_RYqHt-k7IO9j2I317ndjGjfYddmkCBpvNTNW2Dbni9MwIojqdmY9ztk3DiyWVLF0JUGfA==> . [image: Join Our Mailing List]<http://visitor.constantcontact.com/email.jsp?m=1102546510258> Forward email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=snijo9cab&m=1102546510258&ea=tscotpeterson%40gmail.com&a=1108602660982>

<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=0011ItsBaWLje1b3nLx7dzw5g%3D%3D&llr=snijo9cab> <http://www.constantcontact.com/index.jsp?cc=TEM_News_234> This email was sent to [redacted] by [redacted] |

Update Profile/Email Address<http://visitor.constantcontact.com/do?p=oo&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=0011ItsBaWLje1b3nLx7dzw5g%3D%3D&llr=snijo9cab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=0011ItsBaWLje1b3nLx7dzw5g%3D%3D&llr=snijo9cab>™ | Privacy Policy <http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>. Tim Peterson (Trace) | 677 Classon Ave, Apt 4RF | Brooklyn | NY | 11238

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89. mIEKAL aND
Re: interview with bill bissett...
Wed 16 Nov 2011

George, your comment made me click on the link, but I couldn't find the part that takes any extra effort.

~mIEKAL

On Wed, Nov 16, 2011 at 4:12 PM, George Bowering <[redacted]> wrote:
> I started to read the bissett interview,
> but decided it wasn't worth all the effort of trying to
> figure out what he was saying.
>
> gb
>

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90. Jim Andrews
Chapter 3: Programmability
Thu 17 Nov 2011

Computer Art and the Theory of Computation
Chapter 3: Programmability
http://netartery.vispo.com/?p=1187

ja
http://vispo.com

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91. Nate Pritts
H_NGM_N reissue - Paul Violi
Thu 17 Nov 2011

H_NGM_N BKS has just reissued Paul Violi's first major collection - IN BALTIC CIRCLES. First released by the Kulchur Foundation in 1973, this new edition includes an introduction by series editor Nate Pritts, an afterword by Matt Hart.

http://www.h-ngm-n.com/in-baltic-circles/

Before passing away in April, 2011, Paul Violi was directly involved in the editing and proofreading of this reissue. Any differences between this version and the original represent corrections or changes that were expressly requested by the author himself.

Paul Violi needs to be read (and taught) MORE—with incredible seriousness and with serious delight. He was, hands down, one of our best poets—inventive, adventurous, original, and resourceful—his poems always pushing the boundaries and expanding the possibilities of what poetry could be, while simultaneously reaffirming at every instant exactly what poetry has always been: singing in the service of the infinite. *Please note that H_NGM_N BKS is currently open to submissions of full-length poetry/hybrid manuscripts.

http://www.h-ngm-n.com/s_bmissions/

Best,
Nate

_____
:: Dr. Nate Pritts

:: http://www.natepritts.com

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92. Maria Damon
Re: interview with bill bissett...
Thu 17 Nov 2011

It's phonetic; pretty easy once you get the hang of it.

George Bowering wrote:
> I started to read the bissett interview,
> but decided it wasn't worth all the effort of trying to
> figure out what he was saying.
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>> by Ryan Cox, here:
>> http://eeevee2.blogspot.com
>>
>>
>
> George Bowering
>
> Your everyday superhero

>
>

↑ Index

93. amy king

OT: Help Belladonna Collaborative? Performance / Auction -- Donate / Participate [Speaking of 175 poets...]

Thu 17 Nov 2011

Dear Friend, Â Greetings from Belladonna Series! Reformulated in 2010 as the Belladonna* Collaborative, we are a feminist poetry press and reading series based in Brooklyn. To date, we have published the work of over 175 writers and poets, bringing experimental writing to the publicâ€”writing that would not have reached its audience without us. Â We are hosting a benefit that will showcase a musical performance by Anne Waldman and Ambrose Bye, live auction by renowned auctioneer Erin Ward with special assistant Amy King, and a dance performance by the A.O. Movement Collective, plus special surprise guests. Currently, we are looking for special one-of-a-kind items to feature during our live auction, and valuable donations and gifts to offer through our silent auction and everyone wins raffle. We are hoping to raise the money to publish the first full-length books of four important writers and a community engagement in feminist poetics and â€˜material lives.â€™ Â Our event is a live auction, silent auction and multi-genre performance set to take place December 13 at the Hi Art Gallery in Chelsea. Doors open at 6:30pm for the silent auction, and performances begin at 7:30pm. Donations valued at $250+ will be featured in our live auction, while donations of smaller values will be bundled into packages with other items (books, subscriptions, memberships) as part of our silent auction, which will take place throughout the evening. Weâ€™ll also have a book raffle in which every ticket wins a prize, ranging from single chapbooks to independent press subscriptions. Â The auction and the benefit will support Belladonnaâ€™s 2012 season of books and events, which share a theme of caring for the material realities of poets, viewing a publishing project holistically. We're referring to 2012 as The Year of Material Lives. We plan to host combination readings/dinners with ample time set aside to discuss the economic and social concerns of writers, artists, publishers, and other creators. Moreover, in addition to continuing our commemorative chaplet series, we hope to publish four full-length books of hybrid and experimental work in the coming year including new work by Julie Patton, LaTasha N. Nevada Diggs, Tonya Foster, and R. Erica Doyle. Â At the auction, we are hoping to earn the funds to complete our budget for 2012. This year weâ€™ve been fortunate to be the recipient of funds from both NYSCA and The O Books Fund, but we still have work to do to make our goals for this year a reality! Part of our benefit proceeds

will also support honoraria for our wonderful interns. We hope you are able to join us! Tickets are now available on our website, and if youâ€™re unable to attend in person we invite you to purchase a ticket on behalf of a local New York poet. Belladonna* is now a 501(c)3 federally recognized non-profit organization. Â Best wishes to you!Â Â Â Â Â Â Â Â Â Â Â Â
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â The Members of the Belladonna Collaborative [redacted] Coordinator: Krystal Languell [redacted] Â

Latest
+ This is a poetry equally committed to language as a tool with social obligations and language as an art material obligated to reveal its own beauty.

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94. Yuri Stone

Reminder! Tonight! Alice Notley Reading, 6pm

Thu 17 Nov 2011

This evening, The Renaissance Society and Poem Present will host a reading by *Alice Notley* in *Rosenwald Hall, Room 405 at 6pm* on the University of Chicago campus (1101 E. 58th St). This event is part of The Renaissance Society's Fall Poetry Reading Series<https://www.facebook.com/#%21/events/136656629773299/>and is presented in conjunction with our current exhibition, Anne-Mie Van Kerckhoven's *In a Saturnian World*<http://www.renaissancesociety.org/site/Exhibitions/Intro.Anne-Mie-Van-Kerckhoven-In-A-Saturnian-World.623.html> .

This event is FREE and open to the public.

--
Yuri Stone
Marketing Associate
[redacted]

The Renaissance Society
at the University of Chicago
5811 South Ellis Avenue, Room 418
Chicago, IL 60637
www.renaissancesociety.org

JOIN OUR NETWORK!
Facebook <http://www.facebook.com/therenaissancesociety> |
Twitter<http://www.twitter.com/rensoc>
| Vimeo <http://www.vimeo.com/rensoc> |

Tumblr<http://renaissancesociety.tumblr.com>
| Flickr <http://www.flickr.com/photos/therenaissancesociety>

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95. Séamas Cain
Solidarity with the new movement
Thu 17 Nov 2011

MASS NON-VIOLENT DIRECT ACTION !

THE REVOLUTION CONTINUES !

The Occupy Wall Street! Movement is calling upon you to participate in an international day of direct action on November 17th and again on November 19th in celebration of the the two month anniversary of the Occupy Wall Street! Movement.

http://occupywallst.org/action/november-17th/

"Occupy Together" ...

http://www.occupytogether.org/

"The last week has seen a coordinated attack against numerous major occupations in the United States, including Portland, Phoenix, Salt Lake City, Seattle, Denver, Oakland, San Francisco, New York and other cities across the country. Several news reports have indicated that these simultaneous attacks were directed by the Department of Homeland Security, in consultation with local mayors and police departments. It should be clear to us that this is happening not because we are weak, but because we have become a real threat to the status quo, and the US government fears the new, more forceful direction the Occupy Wall Street! movement has taken in recent weeks. If our adversaries in the government can coordinate a national offensive against the 'Occupy' movement, then we too can coordinate a response that draws upon the considerable depth, breadth and diversity of our occupations. Occupy Wall Street’s national call for a two month birthday celebration on November 17th is an important step in this direction. To continue this national momentum, we call on all other occupations to join our day of action against state repression on November 19th."

http://www.occupyoakland.org/

Séamas Cain, an anti-authoritarian poet in Minnesota,
describes some of the events in recent weeks ...

http://www.newsandletters.org/issues/2011/Nov-Dec/occupyNovDec_11.asp

http://occupyduluth.org/

Charlie Finch calls for more creative protests ...

http://www.artnet.com/magazineus/features/finch/ocuppy-wall-street-10-25-11.asp

Paul Siegell, poet and artist, reflects
on the occupation in Philadelphia ...

http://the-otolith.blogspot.com/2011/10/paul-siegell.html

Ken Knabb, a revolutionary in the Bay Area of California,
describes some of the events in recent weeks ...

http://www.bopsecrets.org/

"Yesterday in Oakland, California" ...

http://www.bopsecrets.org/recent/occupy-oakland-raid.htm

"The Oakland General Strike" ...

http://www.bopsecrets.org/recent/oakland-general-strike.htm

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96. Del Ray Cross
SHAMPOO issue 39
Thu 17 Nov 2011

Dear Lovers of the Spa (and Poetry & Neon Colors),

The 39th issue of SHAMPOO is now online. Each poetical treatment is guaranteed to cater perfectly to your very own senses and sensibilities.

Try it yourself at this link:
www.ShampooPoetry.com<http://www.shampoopoetry.com/>
 ...

... where you'll find pure pleasure (and many other ecstasies) from these outstanding practitioners: Desmond Kon Zhicheng-Mingdé, annie won, A.W. Wilson, John Moore Williams, John J. Trause, Cody Todd, Yess Terday, The Sweet Trade, Ron Silliman, Paul Siegell, Spencer Selby, Evan Schnair, Zachary Gray Sanderson, Justin Roberti, Daniel Picker, Chad Parenteau, Dustin Luke Nelson, Feliz L. Molina, Alexandra Mattraw, Bobbi Lurie, Haley Larson, Linda King, Kristie Kachler, David Jalajel, Jeff Harrison, Jessica Guzman, Allison Elliott, Eric Ellingsen, Amanda DeMarco, Yu-Han Chao, Sylvia Chan, F. A. Chambers, Larissa Canney, Billy Cancel, Joe Bussiere, Dan Brady, Benjamin Bourlier, Aaron Belz, Christopher Barnes, Brian Ang, and Japan International

Poetry Society members Goro Takano, Keiji Minato, Jane Joritz-Nakagawa, Yoko Danno, Adam Clay, Tokihiko Araki & Jeffrey Angles.

Thank you immensely for your attention to SHAMPOO over the years!

Less pert but more suave,

Del Ray Cross, Editor
SHAMPOO
clean hair / good poetry
www.ShampooPoetry.com <http://www.shampoopoetry.com/>

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97. Jennifer Karmin
Nov 19-20: CHICAGO BOOK EXPO 2011
Thu 17 Nov 2011

CHICAGO BOOK EXPO 2011

NOVEMBER 19 & 20 in Uptown
Saturday: 10am-6pm
Sunday: 12pm-6pm

OVER 40 CHICAGO PRESSES!
A pop-up bookstore and literary extravaganza to introduce
Chicago publishers of fiction & poetry to Chicago readers
http://www.chicagowritershouse.org/presses.html

LOCATIONS:
Uptown Goldblatt's Building, 4720 N. Broadway
Uptown Broadway Building, 4701 N. Broadway
Chicago, Illinois

PANELS, WORKSHOPS, READINGS, PERFORMANCES & MORE:
http://www.chicagowritershouse.org/programming.html

FEATURING:
Davis Schneiderman, Jennifer Karmin, John Rich, Jonathan Messinger, Danielle Chapman, Joseph Altshuler, Jonny Thakkar, J. C. Gabel, Michael Kramer, Anupy Singla, Viktorija Todorovska, Terra Brockman, Bill Daley, Kathleen Rooney, Regin Igloria, Dave Pabellon & Tim Magner

SPECIAL EVENTS:
November 14-18: Preface Reading Series
November 19: Luis Humberto Valadez & Joan of Arc
http://www.chicagowritershouse.org/bookexpo2011.html

CHICAGO WRITERS HOUSE PROJECT:
The Writers House Project is an investigation into community. We seek to create a hub for literature, offer physical space for writers, and provide artist services and residencies. Our long-term ambition is to acquire a building. In the meantime, we are a mobile endeavor sponsoring programs throughout Chicago and collaborating with existing literary and arts organizations.
http://www.chicagowritershouse.org

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98. Daniel Remein, Editor
Parks & Occupation No. 2!
Fri 18 Nov 2011

Friends of the Fox:

The second issue of the Parks & Occupation special series is out, and can be downloaded for free at http://whiskeyandfox.org

At least one more Parks & Occ. is on the way.

No. 2 features work by Joshua Zelesnick, Rebecca Mertz, Gloria Frym, Michael Farrell, Andy Spragg, Gracie Leavitt & RJ Maitland, Robin Clarke, Jeff T. Johnson, David Hadbawnik, and Jon D. Witmer. Again, another set of fantastic work. As (this time) Duncan writes, "No crow flies. It is not America./ From what we call Poetry/ a bird I cannot name crows."

Whiskey & Fox

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99. Jim Andrews
Why I am a Net Artist
Fri 18 Nov 2011

WHY I AM A NET ARTIST
http://dx.doi.org/10.3998/3336451.0014.214

A new essay I wrote published in the Journal of Electronic Publishing in an issue on digital poetry. The essay is called Why I am a Net Artist in which I attempt to explain my folly and explore some of the properties of the medium.

If you google +"Why I am a Net Artist" you will find but one instance of this phrase on the net. Or, if there are, by now, multiple instances, they will all refer to this essay.

ja

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100. Tomás Ó Cárthaigh
Poetry Bus Fully Funded
Fri 18 Nov 2011

http://thepoetrybus.blogspot.com

The Poetry Bus appeal on Fundit.ie was succesful, and Peadar O Donoghue wishes to thank all who supported either by funding or assisting the cause by sharing.

The third issue of The Poetry Bus should be in print at at stops by the second week of December...

Again, thanks to all!!!

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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101. Louis Armand
Pierre Joris - Cartographies of the In-between, ed. Peter Cockelburgh
Sat 19 Nov 2011

Litteraria Pragensia Books is proud to announce the publication of

PIERRE JORIS - CARTOGRAPHIES OF THE IN-BETWEEN
ed. Peter Cockelbergh
ISBN 978-80-7308-370-0 (paperback). 420pp.
http://litteraria.ff.cuni.cz/books/joris.html

Pierre Joris's work is known to many and in many guises, but nevertheless seems to slip through the mazes of American, British, French, North African, Luxemburgish and German secondary literature. Long overdue, this volume brings together renowned poets, critics, philosophers, translators and scholars, all with different backgrounds and languages, contributing a range of texts on as many aspects of Joris's work as possible (and needed). The main sections of the book are devoted to spaces (Luxemburgish, North African and English), "po, po & po" (poetry, poetics & politics), nomadics, translations, and American "lineages and crossovers." Additionally, short so-called "geographemes" cut across the book, in which Joris revisits and ruminates on earlier campsites, journeys and writings. Supplementing this volume, an online archival platform with additional poems, audio and video materials, unpublished essays, translations and book illustrations will be launched as well.

Contributors: Louis Armand, Tony Baker, Franca Bellarsi, Mohammed Bennis, Charles Bernstein, Nicole Brossard, Geert Buelens, Clive Bush, Corina

Ciocarlie, Peter Cockelbergh, Clayton Eshleman, Allen Fisher, Christine Hume, Robert Kelly, Abdelwahab Meddeb, Jennifer Moxley, Carrie Noland, Alice Notley, Marjorie Perloff, Nicole Peyrafitte, Jean Portante, Christopher Rizzo, Jerome Rothenberg, Dale Smith, Habib Tengour.

About the editor: Writer, scholar and translator, *Peter Cockelbergh* studied at the universities of Antwerp and Leuven (Belgium), at the EHESS in Paris, and is currently working on a PhD at the Technische Universitat Darmstadt (Germany). For a number of years, he has been reading, writing on and translating Pierre Joris's poetry and essays (into Dutch, French & English), and has recently worked on the author's papers and archives.

For more information about Litteraria Pragensia titles, or to order, please visit
www.litterariapragensia.com

VLAK magazine: contemporary poetics & the arts
www.vlakmagazine.com

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102. Jeffrey Side

Argotist interview with Pete Brown, poet and former lyricist for the1960s rock group, Cream.

Sat 19 Nov 2011

Argotist interview with Pete Brown, poet and former lyricist for the1960s rock group, Cream. Part of the ongoing Argotist singer-songwriter interview series:

http://www.argotistonline.co.uk/Pete%20Brown.htm

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103. David Hadbawnik

Call for Papers: kadar koli—the Violence issue

Sat 19 Nov 2011

Call for Papers: kadar koli--the Violence issue

The idea for this special issue of* kadar koli *emerged from a question posted by British poet Keston Sutherland to the UK poetry listserv and to the *Sous Les Pavés* online discussion group in response to "calls for violence" during and after the U.K. protests: "I ... want to know what people think about the wishing for and urging of violence (against whom? just the police, or who else? how?)." One example cited by Sutherland is Justin Katko's "Lines for a Protest Song, After 9 December":

Sometimes I wish that instead of their horses

They'd call up the hold where they store their guns;

And when they shoot one of us down we'll rise up stronger,

For in the taste of our blood be remembered we are one.

Sutherland's question is an urgent one, particularly for participants in the "Occupy" movement who are debating the role of violence in collective action, its justifications and consequences: What *kind* of violence? Coming *from* whom? For *what* ends? Indeed, from Tunisia to London to Oakland, our current geo-political landscape has been swept by a series of uprisings, reminding us of the power of mass mobilization and of the intimate connection between violence and democracy. What role does or can poetry play in these uprisings? This question suggests the venerable problem of aesthetics and politics: How might thinking about violence alongside poetic practice throw different light on this quandary?

These questions open up other areas of possible inquiry that fall under the general heading of violence and contemporary poetry. How have contemporary poets responded to or documented different kinds and instances of violence? What kinds of poetic practices have been developed as a result of violence? How does violence get defined or named by poetry? Slavoj ®i¾ek says we should distance ourselves from "the fascinating lure" of "violence performed by a particular agent" and instead try "to perceive the background which generates such outbursts." How does or can poetry disclose the unseen contours of the violence that determines our everyday lives? How can poetry illuminate--or sound out--the histories of discipline and punishment that determine the quotidian?

Violence is often said to be "meaningless." But perhaps violence does have meaning. What can it tell us? How does it communicate? Perhaps, it is only the poem that can help us answer these questions. How have poets reckoned with the ways that language itself is bound up with violence? Similarly, how might the poetic act be an act of violence, however necessarily?

Finally, it might be said that the same logics that structure our socio-cultural realities also shape the field of contemporary poetry. Certain "brands" of poetry, for example, remain dominant. The editors would like to see work that tackles the structural violence that shapes our field.

For this special issue of *kadar koli*, we invite submissions that reckon with the relation between violence and contemporary poetry. We seek *poetry*, short critical *statements* (max. 1,500 words), and longer critical *essays*(max. 4,000 words). We are also interested in *art* (collage, photographs, drawings). *Deadline for submission is January 15.*

kadar koli 7 will be produced as a print journal, as well as an open-source, downloadable file, in Spring 2012.

PLEASE SEND INQUIRIES TO: [redacted]

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104. George Bowering
Re: interview with bill bissett...
Sat 19 Nov 2011

Well, I studied phonetics, and it's not phonetic.

gb

On Nov 17, 2011, at 7:03 AM, Maria Damon wrote:

> *It's phonetic; pretty easy once you get the hang of it.*
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> *George Bowering wrote:*
> *I started to read the bissett interview,*
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> *by Ryan Cox, here:*
> *http://eeevee2.blogspot.com*
>
> *George Bowering*
>
> *Your everyday superhero*

George Bowering
What bright side?

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105. Halvard Johnson
Robert Hass on Occupy Berkeley
Sun 20 Nov 2011

http://www.nytimes.com/2011/11/20/opinion/sunday/at-occupy-berkeley-beat-poets-has-new-meaning.html?ref=opinion&pagewanted=all

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

Truck: https://plus.google.com/106252913724243142175
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
Remains To Be Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
*, Remains To Be Seen (Vol. II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US>
,** Remains To Be Seen (Vol. III)<https://docs.google.com/document/d/1JW0nJh3tEtKzCu4hya0mYSU04EA0sz6hRM90eTgzhyw/edit?hl=en_US>
, *Sonnets from the Basque & Other Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
*, *Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, *Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/

dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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106. Adam Fieled

Video on Wikio

Sun 20 Nov 2011

My video shot by Amy King at her Stain series at Goodbye Blue Monday in Bushwick, Brooklyn, now has its own page on Wikio:

http://www.wikio.com/video/1842955

The poems featured are from the Otoliths book When You Bit...., which is available to be ordered here:

http://www.lulu.com/product/paperback/when-you-bit/3286034

And there is an eight page review of the book in Jacket Magazine #37, here:

http://jacketmagazine.com/37/r-fieled-rb-side.shtml

Thanks,
Adam Fieled [redacted] [redacted]

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107. amy king
“Beat Poets, not beat poets.”
Sun 20 Nov 2011

By Robert Haas.Â My wife [Brenda Hillman] bounced nimbly to her feet. I tripped and almost fell over her trying to help her up, and at that moment the deputies in the cordon surged forward and, using their clubs as battering rams, began to hammer at the bodies of the line of students. It was stunning to see. They swung hard into their chests and bellies. Particularly shocking to me â€” it must be a generational reaction â€” was that they assaulted both the young men and the young women with the same indiscriminate force. If the students turned away, they pounded their ribs. If they turned further away to escape, they hit them on their spines.Â

http://www.nytimes.com/2011/11/20/opinion/sunday/at-occupy-berkeley-beat-poets-has-new-meaning.html?_r=1&pagewanted=all

Â

Latest
+ This is a poetry equally committed to language as a tool with social obligations and language as an art material obligated to reveal its own beauty.Â -- http://www.spdbooks.org/Producte/9781933959238/i-want-to-make-you-safe.aspx

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108. Maria Damon
Re: interview with bill bissett...
Sun 20 Nov 2011

ok, it's not *exactly* phonetic. but once you get the hang of it, it's
pretty easy.
xoxo

George Bowering wrote:
> Well, I studied phonetics, and it's not phonetic.
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>>> George Bowering
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>>> Your everyday superhero
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>
> George Bowering
> What bright side?
>
>

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109. Scott Howard
WYSIWYG Poetics
Sun 20 Nov 2011

Following-up on the recent e- from Jim Andrews, you may also find my article,

"WYSIWYG Poetics: Reconfiguring the Fields for Creative Writers and Scholars"
http://dx.doi.org/10.3998/3336451.0014.204

in the JEP's new collection of works on digital poetry & poetics.

All best wishes,
W. Scott Howard

University of Denver
https://portfolio.du.edu/showard

///

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Jim Andrews [[redacted]]
Sent: Friday, November 18, 2011 2:29 AM
To: [redacted]
Subject: Why I am a Net Artist

WHY I AM A NET ARTIST
http://dx.doi.org/10.3998/3336451.0014.214

A new essay I wrote published in the Journal of Electronic Publishing in an issue on digital poetry. The essay is called Why I am a Net Artist in which I attempt to explain my folly and explore some of the properties of the medium.

If you google +"Why I am a Net Artist" you will find but one instance of this phrase on the net. Or, if there are, by now, multiple instances, they will all refer to this essay.

ja

.

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110. Jonathan Morse
The poetics of typography; or, Herr Gutenberg, may I introduce Professor Derrida?
Sun 20 Nov 2011

The professional Jew-hater G. K. Chesterton was a hugely fat man who dressed to accentuate his fatness and devised a jolly prose style to accompany that persona. Reading the typography of a Chesterton fanzine here, I discover something about how jolliness is communicated.

http://theartpart.jonathanmorse.net/2011/11/star-dingbat/

Jonathan Morse

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111. Adam Fieled
Easy E-book Downloads
Mon 21 Nov 2011

I have discovered a page online that has most of my e-books (Beams, Chimes, Returns, Twenty-First Century Poetry and Poetics, Best Of/ Sampler, Pigs and

Planes, Waxing Hot, etc) in a format where they can be easily and simply downloaded, much more so than on other sites. Here it is:

http://arifsite.org/book/book.php?query=%22adam+fieled%22&commit=Search

If you want to download, danke schoen!!!!
Best,
Adam Fieled [redacted]

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112. Jim Andrews
Re: interview with bill bissett...
Mon 21 Nov 2011

bill bissett's work is very readable, actually. and he makes his living selling his books, cds, and paintings at readings. people buy his books and read them. many years ago, jack kerouac described him as the greatest living poet.

bill bissett gets the sort of resistance in canada that allen ginsberg got in the usa. and bissett is still at it after all these years. keeping an open mind.

ja
http://vispo.com

----- Original Message -----
From: "Maria Damon" <[redacted]>
To: <[redacted]>
Sent: Sunday, November 20, 2011 11:00 AM
Subject: Re: interview with bill bissett...

> *ok, it's not *exactly* phonetic. but once you get the hang of it, it's pretty easy.*
> *xoxo*
>
> *George Bowering wrote:*
> *Well, I studied phonetics, and it's not phonetic.*
>
> *gb*

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113. CA Conrad
7 AMAZING BOISE POETS...
Mon 21 Nov 2011

7 AMAZING BOISE POETS...

are the latest to appear on JUPITER 88: http://JUPITER88poetry.blogspot.com

The Boise poets include:
Janet Holmes
Megan Williams
Torin Jensen
A. Minetta Gould
Charles Gabel
Julie Strand
Genna Kohlhardt

Please enjoy this small anthology of some of the fantastic poets in Boise, Idaho! BOISE is one of my new favorite poetry cities! CAConrad

(((((((((((((((((((((((((((((((((((M)))))))))))))))))))))))))))))))))))))

THE SILENT MEETING GROUP (for Ariana Reines):
http://SomaticPoetryExercises.blogspot.com

My new book, coming soon: http://CAConrad.blogspot.com/

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

114. David Kirschenbaum

TONIGHT/ Boog City presents D.C.'s Big Lucks and Emily Einhorn

Tue 22 Nov 2011

TONIGHT • TONIGHT • TONIGHT • TONIGHT

Boog City presents

d.a. levy lives: celebrating the renegade press

Big Lucks
(Washington, D.C.)

Tonight, Tues., Nov. 22, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Mark Cugini, managing editor
Big Lucks

Featuring readings from

Joe Hall
Adam Robinson
Wei Tchou
Mike Young

and music from

Emily Einhorn

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Big Lucks
http://www.biglucks.com

Big Lucks is a Washington, D.C.-based literary journal founded in 2009. It publishes biannual print issues featuring conceptual poetry and prose, and recently started accepting work for themed online issues. Its editors are most frequently interested in work that changes their lives.

**Emily Einhorn
http://www.myspace.com/emilyeinhorn
http://www.youtube.com/watch?v=1punuzO1mxQ

Emily Einhorn hails from Chicago. She frequently haunts a stage at the anti-folk venue, the Sidewalk Cafe. At 18 she picked up a banjo to learn how to play bluegrass, and at 18-1/2 she picked up a guitar to woo a boy. The rest is history. Her musical influences are The Smiths, Billie Holiday, Hank Williams, and Leonard Cohen. She resides in Brooklyn.

**Joe Hall
http://www.joehalljoehall.wordpress.com/

Joe Hall's first book of poems is Pigafetta Is My Wife (Black Ocean Press). His poetry and fiction have appeared in Gulf Coast, HTML Giant, Barrelhouse, Hayden's Ferry Review, and Zone 3 among others. With Wade Fletcher he co-organizes the D.C.-area reading series Cheryl's Gone. He no longer lives in a trailer park.

**Adam Robinson
http://www.publishinggenius.blogspot.com/

Adam Robinson lives in Baltimore, where he runs Publishing Genius Press and plays guitar in Coach Taylor, a rock band. His first book, Adam Robison and Other Poems, was nominated for the Goodreads Poetry Award. He self-published his second book, Say, Poem. He is also the editor of Dzanc Books'

Best of the Web 2011. Robinson has an M.F.A. from the University of Baltimore and is a contributor to HTMLGiant.

**Wei Tchou
http://www.wxtchou.com/

Wei Tchou is an M.F.A. candidate at Hunter College who is working on a book about her family. Previously, she contributed to Slate Magazine and ruined the Big Lucks twitter feed. She is a graduate of The University of North Carolina.

**Mike Young
http://www.mikeayoung.blogspot.com/

Mike Young is the author of the book of stories Look! Look! Feathers (Word Riot Press) and the book of poems We Are All Good If They Try Hard Enough (Publishing Genius Press). He co-edits NOÖ Journal and runs Magic Helicopter Press. He lives in Baltimore.

**Boog City
http://www.boogcity.com/

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Dec. 13
N.Y.C. Small Presses Night
and Kenneth Patchen at 100

with
Bone Bouquet
Lunar Chandelier Press

No, Dear magazine
Off the Park Press

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusicpoeti

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115. **James Yeary**

Sandra Gibbons' Tender Buttons Comics

Tue 22 Nov 2011

---

c_L Books & FLASH+CARD announce the release of OBJECTS from TENDER BUTTONS- by Gertrude Stein, Illustrated by Sandra Gibbons.

OBJECTS from TENDER BUTTONS features 12 holiday-styled cards illustrating in full color 10 selections from the "Objects" series of the cornerstone of high modernism. Sandra Gibbons' drawings give a narrative to the selections that reclaims, transforms, and re-imagines them completely.

OBJECTS come in a hand-stamped box with 12 cards and envelopes for $18 shipping included in the US. They can be ordered via paypal by visiting the c_L blog:

catabolicguiltcalendar.blogspot.com (where you can also see a preview of the beautiful work)

or by contacting me via email - juniorvarsityyardsale AT gmail

and arranging for payment via mail.

Thank your for reading and keep the difference spreading,

James

↑ Index

116. Kyle Schlesinger
Job Opportunity
Tue 22 Nov 2011

Dear Poetics,

There¹s a new tenure-track position at UHV. Description follows. Please backchannel with any questions.

Cheers,

Kyle
--
Kyle Schlesinger, PhD
Assistant Professor of Communication Design and English
Center for Literary Publishing
University of Houston-Victoria
College of Arts and Sciences
3007 North Ben Wilson
Victoria, TX 77901-5731
p. [redacted]
f. [redacted]

The School of Arts and Sciences is accepting applications for one tenure-track, assistant professor of English

Required qualifications: A doctoral degree in English or Comparative Literature (specialty open), demonstrated excellence in teaching freshman, evidence or potential of scholarly production.

Preferred qualifications: Secondary interests that complement existing School of Arts and Sciences programs at UHV such as our MS in Publishing and BA in Communication Design. UHV¹s Center for Literary Publishing is the home of American Book Review, Cuneiform Press, Dark Sky, Fiction Collective 2, and Symploke.

Position Summary: The appointment is a nine month position with a 3/3 teaching load. Opportunities for summer teaching are available. The successful candidates will begin employment in fall 2012. The position will be based in Victoria.

Candidates should submit the following online at http://uhv.simplehire.com.:
1) a cover letter relating the applicant's expertise to the qualifications listed above;
2) a current curriculum vitae;
3) a list of three current recommendations from people who are in a position

to know the applicant's expertise;
4) any evidence of effective teaching, if available;
5) copies of all college transcripts. (Official transcripts will be required of all finalists.)

Review of applications will begin immediately and continue until the position is filled.

The University of Houston-Victoria is an equal opportunity/affirmative action institution. Minorities, women, veterans and persons with disabilities are encouraged to apply.

Details at:
https://uhv.simplehire.com/applicants/jsp/shared/position/JobDetails_css.jsp?postingId=137857

↑ Index

117. Sharon Dolin

Center for Book Arts Annual Letterpress Poetry Chapbook Competition Deadline of 12/1 approaching

Tue 22 Nov 2011

Dear Friends, Colleagues, and Fellow Writers,

Please pass the word about the competition. It is now open to any poet who has published no more than 2 books. The link to the guidelines is here:
http://www.centerforbookarts.org/opportunities/chapbook2012guidelines.pdf

Thanks!
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

↑ Index

118. Halvard Johnson

RIP Ted Enslin

Tue 22 Nov 2011

RIP Ted Enslin (1925-2011)

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

Truck: https://plus.google.com/106252913724243142175
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
Remains To Be
Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
*, Remains To Be Seen (Vol.
II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US>
,** Remains To Be Seen (Vol.
III)<https://docs.google.com/document/d/1JW0nJh3tEtKzCu4hya0mYSU04EA0sz6hRM90eTgzhyw/edit?hl=en_US>
, *Sonnets from the Basque & Other
Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
*, *Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, *Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo
Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/097148

7316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet
Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*

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119. Lil Norton

**new* issue 4 Model Homes (Lil Norton)*

Wed 23 Nov 2011

---

http://modelhomepage.blogspot.com/

Lil' Norton is proud to present, Model Homes issue 4, now yours to discover.
Join us in experiencing the substantial margins of

Vanessa Place
Brian Whitener
Carol Mirakove
Matthew Gagnon
Josef Kaplan
Michael Casey
Diana Hamilton
Gordon Faylor
Sara Wintz
Amy Berkowitz
Brandon Brown
Sean Casey
Chris Sylvester
Brian Ang

In time for the holidays, Issue and Subscription orders are now available through PayPal (no membership required, takes all credit cards, please visit out website). All correspondence, support, and inquiries welcome.

8.5 x 7, 64p, saddle stitched, made with love.
issn# 1938-8136
a Lil' Norton production

-Marie Buck & Brad Flis, editors
http://modelhomepage.blogspot.com/

↑ Index

120. steve dalachinsky

it was reported tonite that 2 great rtists passed on .

Thu 24 Nov 2011

---

ted enslin
and paul motian

↑ Index

121. Murat Nemet-Nejat

Re: The poetics of typography; or, Herr Gutenberg, may I introduce Professor Derrida?

Thu 24 Nov 2011

Thank you, Jonathan.

Murat

On Sun, Nov 20, 2011 at 5:08 PM, Jonathan Morse <[redacted]> wrote:

> *The professional Jew-hater G. K. Chesterton was a hugely fat man who dressed to accentuate his fatness and devised a jolly prose style to accompany that persona. Reading the typography of a Chesterton fanzine here, I discover something about how jolliness is communicated.*
>
> *http://theartpart.**jonathanmorse.net/2011/11/**star-dingbat/<http://theartpart.jonathanmorse.net/2011/11/star-dingbat/>*
>
> *Jonathan Morse*
>
> *==========**====*

↑ Index

122. Mark Weiss

reading

Fri 25 Nov 2011

Readings for the new Least Weasel chapbooks

Jenn McCreary, Susan Landers, Mark Weiss, Jennifer Moxley, Elizabeth Treadwell, and Kyle Schlensnger

443 PAS (443 Park Avenue South, suite 604, NYC), Dec 3rd 7-9

↑ Index

123. cris cheek
new Prynne
Fri 25 Nov 2011

Critical Documents announces the publication of J.H. Prynne's new book, _Kazoo Dreamboats; or, On What There Is_ (http://plantarchy.us/kazoo), from which you will be unable to avoid reading statements like this: "Rule One: people with top pay are rubbish, / everyone knows this, it’s a law of nature." Prynne will give a reading from _Kazoo Dreamboats_ as part of a night of music, talks and readings, from 6:30pm on Sunday 27 November at the Lady Mitchell Hall, on the Sidgwick Site at the University of Cambridge (UK). Lady Mitchell Hall is presently occupied by the student-group Cambridge Defend Education, in protest of the right-wing British government's privatisation of higher education. The evening will also include a talk by veteran revolutionary Selma James.

Relevant Links: + Kazoo Dreamboats: http://plantarchy.us/kazoo.html + The occupation of Lady Mitchell Hall by Cambridge Defend Education: http://www.defendeducation.co.uk/lady-mitchell-hall-occupation + The silencing of Universities Minister David Willetts (video): http://www.bbc.co.uk/news/uk-england-cambridgeshire-15857630 + The David Willetts silencer (text): http://www.defendeducation.co.uk/go-home-david-an-epistle-to-david-willetts + J.H. Prynne on the silencing of David Willetts: http://www.defendeducation.co.uk/statement-from-jeremy-prynne-on-the-disruption-of-willettss-talk

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124. Lewis Warsh
Book Party & Reading -- Roberta Allen/Lewis Warsh
Fri 25 Nov 2011

LAUNCH PARTY FOR THE DREAMING GIRL WITH ROBERTA ALLEN & LEWIS WARSH

Please join us in celebrating the publication of THE DREAMING GIRL by Roberta Allen

Wednesday, November 30, 2011
7 PM

KGB BAR
85 E 4th Street
New York City, NY

Roberta Allen is the author of eight books, including two collections of short fiction, The Traveling Woman (Vehicle Editions) and Certain People (Coffee House); a novella in short short stories, The Daughter (Autonomedia); a memoir, Amazon Dream (City Lights); the novel The Dreaming Girl (Painted Leaf, 2000, and Ellipsis Press, 2011). Allen was on the faculty of The New School for many years and has also taught at Columbia University. She has exhibited her visual art worldwide, with work in the collection of The Metropolitan Museum of Art.

Lewis Warsh is the author of over twenty-five books of poetry, fiction, and autobiography, including Inseparable: Poems 1995-2005 (Granary Books), A Place in the Sun (Spuyten Duyvil), The Origin of the World (Creative Arts), Debtor's Prison, a collaboration with Julie Harrison (Granary Books) and A Free Man (Sun & Moon). He is editor and publisher of United Artists Books and director of the MFA program in creative writing at Long Island University in Brooklyn.

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125. reJennifer Bartlett
Mary Rising Higgins EPC Page
Fri 25 Nov 2011

Hi. It's Jennifer,

I have begun to compile an EPC page for the poet Mary Rising Higgins. I am looking for assistance with the project. Our plan is make PDFs of all her books. I need help with a few things: 1. I need most of the books and/or I need help scanning the books. Would anyone like to take a few hours to scan their copies of Mary's books? Would anyone be able to loan/sell me the books? The ones I need are below. 2. I need permission from all of Mary's publishers - so if you published Mary - please write me. 3. Anyone with any other documents of interest, please email me. I have a cd of Mary reading with Gene and a few other folks at the Harwood Center in Abq -Mary also used to handmade little Christmas chapbooks, so if any one has those? Below is the list of books -

Anyone who will help (or has a student who will help) will be grandly karmically rewarded.

Mary was/is a very special poet & we don't want folks to forget her.

**

Greatest Hits

0 Clock

)cliff tides((

)Joule Tides
Queen Anne's Lace: poem

exachange values interview

borderlining - pieces from r to b

*
*

Jennifer Bartlett

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126. Jonathan Morse
Spring and All: two of Williams's visual sources
Fri 25 Nov 2011

At http://theartpart.jonathanmorse.net/2011/11/william-carlos-williams-translates-some-words-into-sound/ , I post pictures of two of the advertising cards that William Carlos Williams turned into poetry in poem XXV of _Spring and All_.

Jonathan Morse

↑ Index

127. Amanda Earl
review of Christine McNair's "Notes from a Cartywheel"
Sat 26 Nov 2011

Apt. 9 Press publisher & poet Cameron Anstee has written a thoughtful and engaging review of Christine McNair's chapbook, "Notes from A Cartywheel" being launched on Thursday, December 1 at the Factory Reading Series, which takes place at the Carleton Tavern, 7pm UPSTAIRS. Christine will be sharing the stage with local publishers & writers Bardia Sinaee & Matthew Firth.

The review is here:
http://ottawapoetry.blogspot.com/2011/11/christine-mcnair-notes-from-cartywheel.html

Event info is here:
http://robmclennan.blogspot.com/2011/11/span-o-presents-factory-reading-series.html

"Notes from a Cartywheel" will be for sale at the reading, or for those who are not in Ottawa or unable to attend, on the site via Paypal:
http://www.angelhousepress.com/content.php?Chapbooks

More info to come shortly about additional AngelHousePress activities.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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128. cris cheek
CFP : Network Archaeology (reminder . proposal deadline November 29)
Sat 26 Nov 2011

Network Archaeology
Conference at Miami University, Oxford OH
April 19-21, 2012
Call for Papers (submissions due November 29, 2011)

This conference will bring together scholars and practitioners to explore the resonances between digital networks and “older” (perhaps still emergent) systems of circulation; from roads to cables, from letter-writing networks to digital ink. Drawing on recent research in media archaeology, we see network archaeology as a method for re-orienting the temporality and spatiality of network studies. Network archaeology might pay attention to the history of distribution technologies, location and control of geographical resources, the emergence of circulatory models, proximity and morphology, network politics and power, and the transmission properties of media. What can we learn about contemporary cultural production and circulation from the examination of network histories? How can we conceptualize the polychronic developments of networks, including their growth, adaptation, and resistances? How might the concept of network archaeology help to re-envision and forge new paths of interdisciplinary research, collaboration, and scholarship?

The conference will trace continuities and disjunctures between a variety of networks, including telecommunication networks, distribution systems for both digital and non-digital texts, transportation routes, media storage (libraries, databases, e-archiving), electrical grids, radio and television broadcast networks, the internet, and surveillance networks. We seek to address not only the technological, institutional, and geopolitical histories of networks, but also their cultural and experiential dimensions, extending to encompass the histories of network poetics and practice. The proceeds of the conference will form the basis for a substantial publication on Network Archaeology.

This conference is organized by the Miami University Humanities Center and is the final event in a year-long series entitled “Networked Environments: Interrogating the Democratization of Media.” It is a companion to our Fall 2011

symposium, “Networks and Power,” on November 17-18th featuring panels, interventions, and keynote presentations by Wendy Chun (Brown University) and Lisa Parks (UC Santa Barbara), that interrogate the interrelationships between networked environments, both old and new, and varied forms of power. The “Networked Environments” series, involving an interdisciplinary group of ten humanities scholars, seeks to show how the network dynamics so crucial to contemporary political developments have deep and perhaps unexpected roots in the histories of earlier forms of information production and circulation.

We welcome presentations of academic research and artistic projects on contemporary and historical network studies. Please send abstracts of 250 words and a short bio to cris cheek ([redacted]) and Nicole Starosielski ([redacted]) by November 29, 2011.

Keynote speakers include:

Lisa Gitelman, Associate Professor of Media and English at New York University, and author of Scripts, Grooves, and Writing Machines: Representing Technology in the Edison Era (2000), New Media, 1740-1915 (2004), and Always Already New: Media, History, and the Data of Culture (2008).

Richard R. John, Professor of Journalism at Columbia University, and author of Spreading the News: The American Postal System from Franklin to Morse (1995) and Network Nation: Inventing American Telecommunications (2010).

Alan Liu, Professor of English at the University of California, Santa Barbara, and author of The Laws of Cool: Knowledge Work and the Culture of Information (2004) and Local Transcendence: Essays on Postmodern Historicism and the Database (2008).

Jussi Parikka, Reader in Media & Design at Winchester School of Art (University of Southampton), and author of Digital Contagions: A Media Archaeology of Computer Viruses (2007), Insect Media: An Archaeology of Animals and Technology (2010), and Media Archaeology: Approaches, Applications, Implications (2011).

Adrian Johns, Chair of Conceptual and Historical Studies of Science at University of Chicago, and auhor of The Nature of the book: print and knowledge in the making (Chicago: University of Chicago Press, 1998), Piracy: The Intellectual Property Wars from Gutenberg to Gates. (Chicago: University of Chicago Press, 2009)

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129. Sharon Mesmer/David Borchart
Ted Enslin -- "The Weather Within"
Sat 26 Nov 2011

---

http://www.thing.net/~grist/l&d/lenslinw.htm

Blessed be!

↑ Index

130. Mark DuCharme
Re: _Spring and All_: two of Williams's visual sources
Sat 26 Nov 2011

Awesome, Jonathan!

> *Date: Fri, 25 Nov 2011 14:50:05 -1000*
> *From:* [redacted]
> *Subject: _Spring and All_: two of Williams's visual sources*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: Jonathan Morse <*[redacted]*>*
> *Subject: _Spring and All_: two of Williams's visual sources*
> *----------*
>
> *At*
> *http://theartpart.jonathanmorse.net/2011/11/william-carlos-williams-translates-some-words-into-sound/*
> *, I post pictures of two of the advertising cards that William Carlos Williams turned into poetry in poem XXV of _Spring and All_.*
>
> *Jonathan Morse*

↑ Index

131. steve dalachinsky
Reading s
Sat 26 Nov 2011

---

dalachinsky reads november 28 7:30 pm at clemente soto velez center
> suffolk and rivington street
> with guitarist loren connors - not to be missed
> followed by roy campbell and matana roberts groups
> $$

_____

>
> Nov 30th with Brant Lyons (Hydrogen Jukebox)
> at Cornelia Street Cafe 6pm
> 7$ includes a drink - plus open reading
> _____
> new stuff by moi
>
> long play e.p. - the complete evan parker poems - corrupt press -
> $10
>
> the mantis - complete cecil taylor poems - iniquity press - $10
>
> massive liquidity with the snobs - cd on bambalam label - $10
>
> all can be gotten thru Moi -thanks steve

↑ Index

132. michael farrell
Re: _Spring and All_: two of Williams's visual sources
Sat 26 Nov 2011

two great posts in a row jonathan

michael

> *Date: Fri, 25 Nov 2011 14:50:05 -1000*
> *From:* [redacted]
> *Subject: _Spring and All_: two of Williams's visual sources*
> *To:* [redacted]
>
> *At http://theartpart.jonathanmorse.net/2011/11/william-carlos-williams-translates-some-words-into-sound/ , I post pictures of two of the advertising cards that William Carlos Williams turned into poetry in poem XXV of _Spring and All_.*
>
> *Jonathan Morse*

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133. Camille Martin
email for Tod Thilleman?
Sat 26 Nov 2011

Please backchannel. Thanks

Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

134. Chris Chapman
Re: The poetics of typography; or, Herr Gutenberg, may I introduce Professor Derrida?
Sat 26 Nov 2011

I wonder if you know, or recall, the name of that French
post-structuralist philosopher whose thesis, I believe, was that
'fiction' begins on the letter-face? Typography being the land of the
poem... I dearly wish to remember.
- Chris

On 11/20/11, Jonathan Morse <[redacted]> wrote:
> The professional Jew-hater G. K. Chesterton was a hugely fat man who
> dressed to accentuate his fatness and devised a jolly prose style to
> accompany that persona. Reading the typography of a Chesterton fanzine
> here, I discover something about how jolliness is communicated.
>
> http://theartpart.jonathanmorse.net/2011/11/star-dingbat/
>
> Jonathan Morse
>
>

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135. Gloria Frym
Re: Mary Rising Higgins EPC Page
Sat 26 Nov 2011

Jennifer,
I can loan you

)cliff tides((and 0 Clock

Send me your particulars.
Best,
Gloria Frym

On 11/25/2011 2:52 PM, reJennifer Bartlett wrote:
> Hi. It's Jennifer,
>
> I have begun to compile an EPC page for the poet Mary Rising Higgins. I am
> looking for assistance with the project. Our plan is make PDFs of all her
> books. I need help with a few things: 1. I need most of the books and/or I
> need help scanning the books. Would anyone like to take a few hours to scan
> their copies of Mary's books? Would anyone be able to loan/sell me the
> books? The ones I need are below. 2. I need permission from all of Mary's
> publishers - so if you published Mary - please write me. 3. Anyone with any
> other documents of interest, please email me. I have a cd of Mary reading
> with Gene and a few other folks at the Harwood Center in Abq -Mary also
> used to handmade little Christmas chapbooks, so if any one has those? Below
> is the list of books -
>
> Anyone who will help (or has a student who will help) will be grandly
> karmically rewarded.
>
> Mary was/is a very special poet& we don't want folks to forget her.
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> **
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> *Greatest Hits*
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> *)cliff tides((*
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> *)Joule Tides*
> *Queen Anne's Lace: poem*
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> *exachange values interview*
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> *borderlining - pieces from r to b*
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> *
> *

>
> *Jennifer Bartlett*
>
>
>
> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 9.0.920 / Virus Database: 271.1.1/4040 - Release Date: 11/25/11 23:34:00
>

--
Gloria Frym
Associate Professor
MFA& BA Writing and Literature Programs
California College of the Arts
5212 Broadway
Oakland, CA 94618
[redacted]
[redacted] h

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136. Amanda Earl

experiment-o issue number four now on line

Sun 27 Nov 2011

AngelHousePress is pleased to announce the publication of the fourth issue of experiment-o.com, an annual pdf magazine that celebrates the art of risk.

this year's issue features poetry and visual poetry by Cameron Anstee, Caleb JW Brasset, Stephen Brockwell, Marco Giovenale, Mark Goldstein, Phil Hall, Marton Koppany, Ben Ladouceur, Joel Lipman & Francis Raven.

thank you to our first guest curator, Jamie Bradley & our designer & site guru, Charles Earl.

if you haven't yet been published in experiment-o, please consider sending us contributions for the issue. guidelines are on the final page. previous issues are also available on the site.

thank you in advance for reading experiment-o.com.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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137. Murat Nemet-Nejat
Re: _Spring and All_: two of Williams's visual sources
Sun 27 Nov 2011

Thank You Jonathan.

Murat

On Fri, Nov 25, 2011 at 7:50 PM, Jonathan Morse <[redacted]> wrote:

> *At http://theartpart.**jonathanmorse.net/2011/11/**
> *william-carlos-williams-**translates-some-words-into-**sound/<http://*
> *theartpart.jonathanmorse.net/2011/11/william-carlos-williams-translates-some-*
> *words-into-sound/>, I post pictures of two of the advertising cards that William Carlos*
> *Williams turned into poetry in poem XXV of _Spring and All_.*
>
> *Jonathan Morse*
>
> *==========**====*

↑ Index

138. Mark Weiss
Re: _Spring and All_: two of Williams's visual sources
Sun 27 Nov 2011

Thanks for this. Wonderful.

-----Original Message-----
>From: michael farrell <[redacted]>
>Sent: Nov 26, 2011 6:32 PM
>To: [redacted]
>Subject: Re: _Spring and All_: two of Williams's visual sources
>
>two great posts in a row jonathan
>
>michael
>
>> Date: Fri, 25 Nov 2011 14:50:05 -1000
>> From: [redacted]

>> Subject: _Spring and All_: two of Williams's visual sources
>> To: [redacted]
>>
>> At
>> http://theartpart.jonathanmorse.net/2011/11/william-carlos-williams-translates-some-words-into-sound/
>> , I post pictures of two of the advertising cards that William Carlos
>> Williams turned into poetry in poem XXV of _Spring and All_.
>>
>> Jonathan Morse
>>
>

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139. **George Bowering**

Re: _Spring and All_: two of Williams's visual sources

Sun 27 Nov 2011

Thank you, Jonathan.

gb

On Nov 27, 2011, at 7:39 AM, Murat Nemet-Nejat wrote:

> *Thank You Jonathan.*
>
> *Murat*
>
> *On Fri, Nov 25, 2011 at 7:50 PM, Jonathan Morse <[redacted]> wrote:*
>
> *At http://theartpart.**jonathanmorse.net/2011/11/**
> *william-carlos-williams-**translates-some-words-into-**sound/<http://*
> *theartpart.jonathanmorse.net/2011/11/william-carlos-williams-translates-some-*
> *words-into-sound/>, I post pictures of two of the advertising cards that William*
> *Carlos*
> *Williams turned into poetry in poem XXV of _Spring and All_.*
>
> *Jonathan Morse*
>
> *==========**====*

George Bowering
What bright side?

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140. Vernon Frazer

ATTITUDE by Vernon Frazer (multimedia video)

Sun 27 Nov 2011

---

http://www.youtube.com/watch?v¦15R1kuDHs

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141. michael farrell

Re: The poetics of typography; or, Herr Gutenberg, may I introduce Professor Derrida?

Sun 27 Nov 2011

---

is it philippe lacoue-labarthe?

> *Date: Sat, 26 Nov 2011 18:45:10 -0600*
> *From: [redacted]*
> *Subject: Re: The poetics of typography; or, Herr Gutenberg, may I introduce Professor Derrida?*
> *To: [redacted]*
>
> *I wonder if you know, or recall, the name of that French post-structuralist philosopher whose thesis, I believe, was that 'fiction' begins on the letter-face? Typography being the land of the poem... I dearly wish to remember.*
> *- Chris*
>
> *On 11/20/11, Jonathan Morse <[redacted]> wrote:*
> *The professional Jew-hater G. K. Chesterton was a hugely fat man who dressed to accentuate his fatness and devised a jolly prose style to accompany that persona. Reading the typography of a Chesterton fanzine here, I discover something about how jolliness is communicated.*
>
> *http://theartpart.jonathanmorse.net/2011/11/star-dingbat/*
>
> *Jonathan Morse*

↑ Index

142. Chris Chapman

Re: The poetics of typography; or, Herr Gutenberg, may I introduce Professor Derrida?

Sun 27 Nov 2011

Yes! Thank-you so much. It's something I promised myself I'd come back to. Now I can.

On Sun, Nov 27, 2011 at 3:15 PM, michael farrell <[redacted]> wrote:
> is it philippe lacoue-labarthe?
>
>
>
>> Date: Sat, 26 Nov 2011 18:45:10 -0600
>> From: [redacted]
>> Subject: Re: The poetics of typography; or, Herr Gutenberg, may I introduce Professor Derrida?
>> To: [redacted]
>>
>> I wonder if you know, or recall, the name of that French
>> post-structuralist philosopher whose thesis, I believe, was that
>> 'fiction' begins on the letter-face? Typography being the land of the
>> poem... I dearly wish to remember.
>> - Chris
>>
>> On 11/20/11, Jonathan Morse <[redacted]> wrote:
>> > The professional Jew-hater G. K. Chesterton was a hugely fat man who
>> > dressed to accentuate his fatness and devised a jolly prose style to
>> > accompany that persona. Reading the typography of a Chesterton fanzine
>> > here, I discover something about how jolliness is communicated.
>> >
>> > http://theartpart.jonathanmorse.net/2011/11/star-dingbat/
>> >
>> > Jonathan Morse
>> >
>> >
>>
>
>

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143. Sharon Dolin

Help with Fair Use and Copyright Law

Sun 27 Nov 2011

I was just about to send the final copy of my new manuscript of poems to my publisher (U. of Pitt) when I started looking up issues of fair use with regard to song lyrics. I want to quote 1 line from a Bob Dylan song as an epigraph. Does anyone know if I need permission? Am I in danger of being sued? Obviously the press won't pay any money for that kind of thing. Of course I'm down to the

wire and need to know what to do asap.
Thanks for any input.
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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144. amy king
Tomorrow - KGB Bar @ 7:30 - Cate Marvin & Amy King
Sun 27 Nov 2011

Poetry Reading with

Cate
Monday, November 28th @ 7:30 p.m.

Poetry Reading with

Cate MarvinÂ &Â Amy KingÂ Â Â

KGB Bar
85 East 4th StreetÂ
(btwn 2nd & 3rd Avenues)
New York, NY 10003
[redacted]

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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145. Alan Sondheim
Occupy di Suvero
Sun 27 Nov 2011

Occupy di Suvero

From a class, http://nyc.thepublicschool.org/class/3805 , Conversations after Performance, offered by Taeyoon Choi; they were occupying the Mark di Suvero sculpture a few doors down from Eyebeam and we joined them for a while. Taeyoon's work is amazing, by the way - check it out.

"Next door, Paula Cooper gallery is showing Mark Di Suvero pieces called 'Paula's pleasure' It's a huge swing made of rusted H-beams. He is the artist who made 'the big red thing' in Zuccotti Park. It may be interesting to 'Occupy' the sculpture for our conversation, temporary and poetically it may be. from: Taeyoon (D.A.N.) 25 Nov 2011 8:39AM"

http://www.alansondheim.org/ocupysuvero06.jpg
http://www.alansondheim.org/ocupysuvero08.jpg
http://www.alansondheim.org/ocupysuvero09.jpg
http://www.alansondheim.org/ocupysuvero11.jpg

photos by Azure Carter

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146. **Jonathan Morse**
Re: The poetics of typography; or, Herr Gutenberg, may I introduce Professor Derrida?
Mon 28 Nov 2011

On 11/26/2011 2:45 PM, Chris Chapman wrote:
> I wonder if you know, or recall, the name of that French
> post-structuralist philosopher whose thesis, I believe, was that
> 'fiction' begins on the letter-face? Typography being the land of the
> poem... I dearly wish to remember.
I don't know, sorry. But it sounds like a fruitful idea.

Jon

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147. **michael farrell**
reviewed together with ashbery
Mon 28 Nov 2011

---

a review of my chapbook thempark + john ashbery illuminations translation

http://cordite.org.au/reviews/toby-fitch-reviews-michael-farrell-and-john-ashbery/#more-21720

michael

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148. Kyle Schlesinger
What You Will
Mon 28 Nov 2011

Today my new book of poems, What You Will, is officially our from NewLights Press. Details about the book from the publisher follow:

This one has been a long time in the making‹it was begun almost 2 years ago, while NewLights was still in California. But now, 202 press runs and lots of folding and sewing later, it¹s done and available for purchase. Here are the specs:

44 pages, double signature pamphlet stitch with folded jacket
4.375² x 8.75² (closed)
Letterpress printed in three colors from photopolymer plates
Edition of 100
All copies are signed by the author
2011
$20 (plus shipping)

You can view images of the book any purchase it via PayPal here: http://newlightspress.blogspot.com/2011/11/what-you-will.html & you can read extensive documentation about the making of the book here: http://newlightspress.blogspot.com/search/label/What%20You%20Will

About a third of the edition has already been reserved, so don¹t wait too long!

Kyle Schlesinger is a poet who writes and lectures on typography and artists¹ books. His books of poems include: Commonplace (Cuneiform, 2011); Bad Words to the Radio and Other Poems (Least Weasel, 2011); Picture Day (Electio Editions, 2011); and Seeing Things (Chax Press, 2012). Poems & Pictures: A Renaissance in the Art of the Book, was published in 2010 by the Center for Book Arts in conjunction with an traveling exhibition. He is proprietor of Cuneiform Press and Assistant Professor of Communication Design at UHV, where he co-directs the Graduate Program in Publishing.

In other news, NewLights has been slowly re-publishing our out-of-print books online. You can view the first three here: http://newlightspress.blogspot.com/search/label/Digital%20Editions

And more will be coming in the very near future. We also still have copies of J.A. Tyler¹s ZZZZZZZZZZZZ [an island] for sale as well: http://newlightspress.blogspot.com/2011/05/zzzzzzzzzzzzz-island.html

³Like² us on Facebook to receive updates and news and other interesting things: http://www.facebook.com/pages/NewLights-Press/276760435686307

2012 should be an interesting year‹look for new books by Justin Sirois, Divya Victor, and others, and maybe a new manifesto or two or three or seven.

Thank you for reading! Thank you for your support!

Best,

Aaron Cohick
NewLights Press

PS If you would like to purchase a book, but don¹t want to do so online, just email me to make arrangements to pay via check.

--
IDE(A/O)(B)LOG(Y/UE): the official blog of the NewLights Press
http://newlightspress.blogspot.com/
and/or NewLights Press on Facebook
<http://www.facebook.com/pages/NewLights-Press/276760435686307>

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149. The Paris Review

Paris Review Gift Sets!

Mon 28 Nov 2011

Email not displaying correctly? [1]View it in your browser.
Dear Reader,
Links:
1. http://us1.campaign-archive2.com/?u=ba34ae29824bc79fed69cc5f5&id=a6ce880a81&e=7f8caa2f2a

This holiday, take care of everyoneâ€”from your best friend to the baby in your lifeâ€”with a [2]Paris Review gift package.
Links:
2. https://www.theparisreview.org/subscribe/gifts

Each one comes with something we loveâ€”your choice of:

â€¢ A _Paris Review_ Moleskine notebook (complete with a fitting quote from our 1956 Dorothy Parker interview)

â€¢ A fountain pen by Kaweco, based on their classic 1925 Sport design (official favorite writing utensil of deputy editor Sadie Stein)

â€¢ Or, for our littlest supporters, a _Paris Review_ onesie or T-shirt (guaranteed to produce awwws among even the most blasÃ©)

Take your pick, while supplies last! In addition, every gift package includes:

â€¢ The [3]Winter issue of _The Paris Review_, featuring interviews with Jeffrey Eugenides and Alan Hollinghurst; a portfolio of women by women, curated by art editor Charlotte Strick; fiction by Clarice Lispector and Paul Murray; and the English-language debut of French literary sensation ValÃ©rie MrÃ©jen
Links: 3. http://www.theparisreview.org/current-issue

â€¢ A yearâ€™s subscription to _The Paris Review_ (three more issues to follow quarterly)

â€¢ A _Paris Review_ holiday card, specially designed and printed by our friends at Thornwillow Press

_All this for a peculiarly economical $45. For an even better deal, double or triple your gift. Youâ€™ll get everything above, plus many more issuesâ€”all for $75 for two years, or $95 for three years. _And shipping for a mere $4. At these low prices, you can [4]give yourself a present, too, from â€œAmericaâ€™s greatest literary journalâ€ (_Time_). Links: 4. https://www.theparisreview.org/subscribe

And [5]visit our store for even more gift ideas, from tote bags to a line of snappy yet elegant _Paris Review_ ties.
Links:
5. http://store.theparisreview.org

Sincerely,

Lorin Stein
Editor

*Orders must be received by December 19 for Christmas delivery. Offer good for domestic addresses only.
You are receiving this email because you opted in on www.theparisreview.org.

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Our mailing address is:
The Paris Review Foundation
62 White Street
New York, New York 10013
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8. http://theparisreview.us1.list-manage1.com/profile?u=ba34ae29824bc79fed69cc5f5&id=0b47debb90&e=7f8caa2f2a

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150. Louis Armand
VLAK magazine online
Mon 28 Nov 2011

Issue 2 of *VLAK: Contemporary Poetics & the Arts* is now available online at issuu.com/litteraria

VLAK: Contemporary Poetics & the Arts (May, 2011), edited by Louis Armand, Edmund Berrigan, Carol Watts, Stephan Delbos, David Vichnar, Jane Lewty & Ali Alizadeh. ISSN 1804-512X.

Includes work by David Hayman, Vincent Katz, Philippe Sollers, Niall Lucy, Alice Notley, Emmanuelle Pireyre, Jeroen Nieuwland, Holly Tavel, John Kinsella, Urs Jaeggi, Adam Trachtman, LeÃ¯la Sebbar, Dorra Chammam, Ali Daghman, Mehdi Mahfoudh, Ken Edwards, Carla Harryman, Travis Jeppesen, Steve McCaffery, Hank Lazer, Petra Ganglbauer, Marjorie Perloff, Michal Ajvaz, OndÅ™ej Buddeus, Mark Melnicove, Adrian Clarke, Ania Walwicz, Felicity Plunkett, Gig Ryan, Michael Farrell, Pam Brown, Chris Edwards, Matt Hall, Charles Bernstein, Steve Benson, Katarzyna Bazarnik, Kate Durbin, Redell Olsen, Megan M. Garr, Amy Deâ€™Ath, Larry Sawyer, Amy King, Brendan Lorber, Corrine Fitzpatrick, Macgregor Card, Noah Eli Gordon, Johan De Wit, Damien Ober, Joshua Mensch, Cralan Kelder, Robert Sheppard, Francesco Levato, DJ Huppatz & more!

www.vlakmagazine.com

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151. Adam Fieled
New Apparition Poems pages
Mon 28 Nov 2011

In these tough times, I hope everyone is trying to keep some flame lit. These are the best flames I have to offer. I can only hope they might light something up for you:

Real Poetik:
http://www.realpoetik.org/2011/11/fieled.html

Poets on the Great Recession Blog:
http://poetsonrecession.blogspot.com/2011/11/adam-fieled.html

As/Is:
http://as-is.blogspot.com/2011/11/apparition-poem-216-adam-fieled.html

As/Is:
http://as-is.blogspot.com/2011/11/two-new-apparition-poems-adam-fieled.html

Best,
Adam Fieled [redacted]

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152. Christina Rau
Poets In Nassau Needs Features for 2012
Mon 28 Nov 2011

Hi everyone,
I'm looking for writers interested in featuring at one of our readings in the upcoming months. Featured readers have about 30 minutes to read. An open mic follows. The feature usually reads one or two poems at the end. I list readings on Facebook and create fliers for features to distribute for publicity. I connect the reader with the venue host.

Poets In Nassau is a poetry and prose reading circuit on Long Island, NY. We host three readings per month:

First Fridays at Hillside Public Library in New Hyde Park, NY at 7 PM

Third Thursdays at Wyld Chyld Tattoo and Cafe in Merrick, NY at 7:30 PM

Last Tuesdays at Bellmore Memorial Library in Bellmore, NY at 7 PM

All readings are free and open to the public. Features may sell books at the readings but receive no compensation other than gratitude and praise. I will send you to GoogleMaps for directions. Features are responsible for their own transportation.

If you are interested, please backchannel: [redacted]

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153. Scott Howard
RMMLA 2012, Call for Proposals, 'After' Objectivism
Mon 28 Nov 2011

2012 RMMLA Conference
Boulder, Colorado
October 11-13, 2012

Special Topic Panel: 'After' Objectivism (Reconfiguring American Poetry & Poetics) Call for Proposals: abstracts between 250 and 500 words

Send Proposals to: [redacted]<mailto:[redacted]>
Deadline: February 1

///

.

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154. Dan Coffey

New Papers for the Border Podcast featuring Susan Howe/David Grubbs

Mon 28 Nov 2011

Episode 9 of the Papers for the Border podcast can be downloaded via iTunes or at http://pftb.libsyn.com. Also, a brand new blog has been created to keep a record of past PftB program lists and related information: http://pftbpodcast.wordpress.com. Have a listen!

Dan Coffey

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155. Jacob Edmond

UPDATE: MA Scholarships in Iterative Poetics: applications close soon (6 December)

Tue 29 Nov 2011

—

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156. allison hedge coke

Re: Help with Fair Use and Copyright Law

Tue 29 Nov 2011

You know ML Liebler got some Dylan contributions for the marvelous Working Words edition. I'd email him for larger sections, but one line, I believe, only needs citing.

On Sun, Nov 27, 2011 at 8:24 PM, Sharon Dolin <[redacted]> wrote:

> *I was just about to send the final copy of my new manuscript of poems to my publisher (U. of Pitt) when I started looking up issues of fair use with regard to song lyrics. I want to quote 1 line from a Bob Dylan song as an epigraph. Does anyone know if I need permission? Am I in danger of being sued? Obviously the press won't pay any money for that kind of thing. Of course I'm down to the wire and need to know what to do asap.*
> *Thanks for any input.*
> *Sharon*
>
> *Sharon Dolin*
> [redacted]

> *www.sharondolin.com*

--
Allison Hedge Coke

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157. Paul Siegell
from "Jacques Lipchitz" by Paul Siegell
Tue 29 Nov 2011

MOTHER & CHILD:
http://www.everseradio.com/from-jacques-lipchitz-by-paul-siegell/

Created entirely in Microsoft Word, "Jacques Lipchitz" is a book-length visual poem built upon typographical recreations of the sculptorâ€™s biography and works. Known as one of the twentieth centuryâ€™s major artists, Jacques Lipchitz (1891-1973) was a cubist sculptor, and is Paul Siegellâ€™s all-out absolute favorite.

PHILADELPHIA: http://the-otolith.blogspot.com/2011/10/paul-siegell.html

thank you,
paul>
http://paulsiegell.blogspot.com/

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158. Stephen Ellis
Re: Help with Fair Use and Copyright Law
Tue 29 Nov 2011

No, you don't need permission as long as the line is attributed to Dylan in the text. Go to US Copyright Code sec. 107 for details.

> *Date: Sun, 27 Nov 2011 21:24:26 -0500*
> *From:* [redacted]
> *Subject: Help with Fair Use and Copyright Law*
> *To:* [redacted]
>
> *I was just about to send the final copy of my new manuscript of poems to my publisher (U. of Pitt) when I started looking up issues of fair use with regard to song lyrics. I want to quote 1 line from a Bob Dylan song as an epigraph. Does anyone know if I need permission? Am I in danger of being sued? Obviously the press won't pay any money for that kind of thing. Of course I'm down to the wire and need to know what to do asap.*
> *Thanks for any input.*

> *Sharon*
>
> *Sharon Dolin*
> [redacted]
> *www.sharondolin.com*

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159. Jacqueline Gens
Open House Invitation
Tue 29 Nov 2011

If you are considering an MFA program in poetry, you are invited to a Free Open House
on Friday, January 6, 2012 10:00 AM-8:30 PM with lunch and dinner included

In the MFA Program in Poetry at New England College during our annual winter residency (Jan 3-8, 2012)

Spend the day on campus attending a free writing workshop with your choice of Carol Frost, Brian Henry, Ilya Kaminksy or James Harms. During the afternoon, participants can choose among our afternoon electives in New Media with Tara Rebele or Prose with Katie Farris culminating in an evening student reading. Participants will have an opportunity to meet our faculty and students during their annual winter residency. Co-directors, Jim Harms and Jacqueline Gens will be on hand to discuss the admissions process and our renewable Joel Oppenheimer Scholarships.

Visiting winter faculty for 2012 are Anne Waldman and Ambrose Bye who will conduct their amazing performance workshop.

For pre-registration and the full schedule beginning at 10:00 AM, contact co-director, Jacqueline Gens at [redacted] or [redacted] at New England College, 98 Bridge Street, Henniker, NH 03242.

For further information about the MFA program at New England College visit: http://www.nec.edu/sgps/mfa-in-poetry/ or our program blog at: http://www.tygerburning.blogspot.com/ NOW IN OUR 10TH YEAR!

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160. George Bowering
Re: What You Will
Tue 29 Nov 2011

Is this an advertising medium?

On Nov 28, 2011, at 7:13 AM, Kyle Schlesinger wrote:

Today my new book of poems, What You Will, is officially our from NewLights Press. Details about the book from the publisher follow:

This one has been a long time in the making—it was begun almost 2 years ago, while NewLights was still in California. But now, 202 press runs and lots of folding and sewing later, it's done and available for purchase. Here are the specs:

44 pages, double signature pamphlet stitch with folded jacket
4.375" x 8.75" (closed)
Letterpress printed in three colors from photopolymer plates
Edition of 100
All copies are signed by the author
2011
$20 (plus shipping)

You can view images of the book any purchase it via PayPal here:
http://newlightspress.blogspot.com/2011/11/what-you-will.html
& you can read extensive documentation about the making of the book here:
http://newlightspress.blogspot.com/search/label/What%20You%20Will

About a third of the edition has already been reserved, so don't wait too long!

Kyle Schlesinger is a poet who writes and lectures on typography and artists' books. His books of poems include: Commonplace (Cuneiform, 2011); Bad Words to the Radio and Other Poems (Least Weasel, 2011); Picture Day (Electio Editions, 2011); and Seeing Things (Chax Press, 2012). Poems & Pictures: A Renaissance in the Art of the Book, was published in 2010 by the Center for Book Arts in conjunction with an traveling exhibition. He is proprietor of Cuneiform Press and Assistant Professor of Communication Design at UHV, where he co-directs the Graduate Program in Publishing.

In other news, NewLights has been slowly re-publishing our out-of-print books online. You can view the first three here:
http://newlightspress.blogspot.com/search/label/Digital%20Editions

And more will be coming in the very near future. We also still have copies of J.A. Tyler's ZZZZZZZZZZZZZ [an island] for sale as well:
http://newlightspress.blogspot.com/2011/05/zzzzzzzzzzzzz-island.html

"Like" us on Facebook to receive updates and news and other interesting things:
http://www.facebook.com/pages/NewLights-Press/276760435686307

> *2012 should be an interesting year—look for new books by Justin Sirois, Divya Victor, and others, and maybe a new manifesto or two or three or seven.*
>
> *Thank you for reading! Thank you for your support!*
>
> *Best,*
>
> *Aaron Cohick*
> *NewLights Press*
>
> *PS If you would like to purchase a book, but don't want to do so online, just email me to make arrangements to pay via check.*
>
> *--*
> *IDE(A/O)(B)LOG(Y/UE): the official blog of the NewLights Press*
> *http://newlightspress.blogspot.com/*
> *and/or NewLights Press on Facebook*
> *<http://www.facebook.com/pages/NewLights-Press/276760435686307>*

George Bowering
What bright side?

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161. Jennifer Karmin
Nov 30: Revolving Door Series (Chicago)
Tue 29 Nov 2011

Revolving Door Reading Series
Wednesday, November 30th

Featuring:
Derrick Weston Brown
Jennifer Karmin with collaborators
Kath Duffy, A D Jameson & Kenyatta Rogers

7:30pm open mic
8pm features

at South Halsted Gallery
1825 South Halsted Street
Chicago, Illinois
$5 suggested donation

DERRICK WESTON BROWN has studied poetry under Dr. Tony Medina at Howard University and Cornelius Eady at American University, and holds an MFA in Creative Writing from American University. He is the authâ€¦or of a chapbook, The Unscene (published in 2006), and his work has appeared in DrumVoices Review, The New Orleans Times-Picayune, Black Issues & Book Reviews, and the Cave Canem Poetry Anthologies of 2002 and 2003. He is a native of Charlotte, NC and currently resides in Mount Rainier, MD. He is a Cave Canem fellow and the poet-in-residence at Busboys & Poets bookstore and restaurant.

JENNIFER KARMIN is the author of the text-sound epic Aaaaaaaaaaalice (Flim Forum Press, 2010) and has poems forthcoming in the anthology Iâ€™ll Drown My Book: Conceptual Writing by Women (Les Figues Press, 2012). Her multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets across the U.S., Japan, and Kenya. She teaches in the Creative Writing program at Columbia College Chicago and at Truman College, where she works with immigrants as a community educator. http://aaaaaaaaaaalice.blogspot.com

KATH DUFFY is a writer who co-founded the public art group Anti Gravity Surprise in 2001 to forge alliances with other artists, activists, community groups, and the general public. Expanding on collaboration as political force, Kath initiated the organizing efforts of the Dill Pickle Food Coop in late 2005, and is currently serving her second three year term on the board of directors. Kathleen earns her keep as the Communications Organizer for the Campaign for Better Health Care and is a member of the concert production staff of the Old Town School of Folk Music.

A D JAMESON is the author of two books: the prose collection Amazing Adult Fantasy (Mutable Sound, 2011), in which he tries to come to terms with having been raised on '80s pop culture, and the novel Giant Slugs (Lawrence and Gibson, 2011), an absurdist retelling of the Epic of Gilgamesh. He has taught classes at the School of the Art Institute of Chicago, Lake Forest College, DePaul University, Facets Multimedia, and StoryStudio Chicago. He is also the nonfiction / reviews editor of the online journal Requited. He recently became a PhD candidate at the University of Illinois at Chicago and a contributor at the blogs Big Other and HTMLGIANT.

KENYATTA ROGERS is a Cave Canem Fellow who received his MFA in Creative Writing Poetry from Columbia College Chicago. He is currently a member of the Chicago Poetry Brothel and instructor and tutor for the Chicago City Colleges and Columbia College Chicago as well as a Poet in Residence for the Hands on Stanzas program in Chicago. His work has been published or forthcoming in Vinyl, The Arsenic Lobster, Columbia Poetry Review, Court Green, and also

featured in Word 4: Type+Image Exhibit. He was also nominated for a 2009 Illinois Arts Council Literacy Award for his poem Safety.
http://unfukwithable.wordpress.com

REVOLVING DOOR READING SERIES is the Chicago Art Districtâ€™s fashionable monthly reading series featuring poetry, cultural musings, and music spun by Fathom DJ. Every fourth Wednesday, we blend genres with poets, musicians, fictionists, artists and those in between.
http://www.revolvingdr.com

↑ Index

162. Adam Fieled

"*Contextualists and Dissidents: Talking Gertrude Stein's Tender Buttons*"

Wed 30 Nov 2011

---

is pullin all kinds of Borges moves in the new Cordite:
Â
http://cordite.org.au/features/contextualists-and-dissidents-talking-gertrude-steinâ€™s-tender-buttons/
Â
Thanks to editor David Prater.
Best,
Adam FieledÂ Â Â Â Â Â Â Â Â Â Â Â [redacted]Â Â

↑ Index

163. Carfagna, Richard

William Bronk Collected

Wed 30 Nov 2011

Hi,
I was wondering if anyone knows of a 'complete' collected poems by William Bronk?
I know that North Point published Life Supports in 1982. I'm not sure if the Talisman reissue
of it in 1997 added any additional material. I can't get a table of contents from Amazon to check.
I know that Bronk lived until 1999 and published many volumes after Life Supports was released.

Thanks,
Ric

↑ Index

164. **amy king**
PEN American - Weekly Poetry Roundup
Wed 30 Nov 2011

---

http://www.pen.org/bl
A roundup of poetry-related news compiled ...

http://www.pen.org/blog/?p=6301

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

165. **amy king**
Re: What You Will
Wed 30 Nov 2011

As described, it's a new book of poems - link is in the body of the email.

_____
From: George Bowering

Is this an advertising medium?

Kyle Schlesinger wrote:

> *Today my new book of poems, What You Will, is officially our from NewLights Press. Details about the book from the publisher follow:*
>
> *http://newlightspress.blogspot.com/search/label/Digital%20Editions*

POETICS LIST - We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 2011

157 messages · Tue 29 Nov 2011 – Sat 31 Dec 2011

December 2011 closed the year with poetry's two great power questions breaking at once — who owns the institutions of the art, and who gets written into its official history. One hundred and fifty-seven messages moved through the list, and its currents ran between Occupy Wall Street's challenge to the corporate patrons of poetry and a bitter fight over a new anthology of the American century. The month asked, from both directions, the same thing: whose poetry is this, and who gets to say.

The largest political current took aim at the patron. As Occupy Wall Street pressed its case against corporate power, the room turned the lens on its own field — a thread on the unfortunate truth about the Poetry Foundation, the vastly endowed institution some now saw as corporate and hostile to the movement, and companion threads on Occupy Books and the poetics of the occupation, including a conversation titled You Can't Evict an Idea. Poetry's money, its foundations and prizes, stood accused of being on the wrong side of the barricade, and the room debated whether the art's institutions served poets or capital.

The largest historical current was a canon war. Rita Dove had edited the Penguin Anthology of Twentieth-Century American Poetry, and Helen Vendler had reviewed it with a severity many read as an attack on Dove's inclusiveness — her attention to Black poets and to the range beyond the established greats — and the room took sides, one member confessing a *"personal dismay"* that *"a relatively mainstream anthology is causing such a stir"*. It was the oldest fight in a new decade: who belongs in the record of American poetry, and whether widening the door is generosity or the dilution the gatekeepers feared.

The two quarrels were one quarrel. Occupy asked who owned poetry's institutions; the Dove-Vendler war asked who owned its history — and both came down to power, to whether the art's money and its canon would stay with the few who had always held them or open to the many pressing at the gate. A William Bronk collected edition passing quietly through the month was a reminder of the uncelebrated the whole fight was really about.

I have set December down exactly as the archive delivered it — the Poetry Foundation arraigned beside Occupy, the poetry rising in the camps, and the Dove-Vendler war over who belongs in the American century — because it was the month the list closed a year of diminishment on its largest questions of power:

who owns the institutions, and who owns the history. A room that will indict the corporate patron of poetry and fight over the inclusiveness of an anthology in the same December is a room that has understood, even in its smallness, that the deepest quarrels in the art were never really about style: they were always about the gate, and who holds the key, and how many the keepers are willing to let in.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 157 in all.

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3. Wanda Phipps — Invitation to a reading

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4. Murat Nemet-Nejat — Re: William Bronk Collected
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7. Asian Cha — "Encountering" Poetry Contest | Free Entry - Prizes: £50, £30, £20)
8. Carolyn Guinzio — Introducing Issue #2 of Yew: A Journal of Innovative Writing & Images by …
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10. Séamas Cain — potato salad & poetry
11. Alan Sondheim — upcoming gig at Unnameable Books (fwd)
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13. Kimmelman, Burt — William Bronk Collected
14. Cara Benson — Belladonna* Benefit: Dec 13 NYC & Online
15. Bonnie MacAllister — December Poetics and Multimedia from Certain Circuits
16. Christophe Casamassima — Furniture Press Books Weekly Giveaway Volume 1
17. Yuri Stone — Sunday, December 4, 2pm - Vanessa Place Reading
18. amy king — I WANT TO MAKE YOU SAFE (ARRIVES!!)
19. amy king — King on Rich - Poetry Foundation
20. amy king — PEN Poetry Roundup + BELLADONNA does WHAT??
21. amy king — Rita Dove responds to Helen Vendler's review
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35. Sam Ladkin — FMLS issue on contemporary poetry & Blackbox Manifold translations
36. Rob McLennan — The Peter F. Yacht Club regatta/reading/christmas party
37. Hazel Smith — austraLYSIS performance

7 DEC 2011

38. David Kirschenbaum — This Tues. 12/13: Boog City's NYC Small Presses Night
39. sam truitt — Occupy Books
40. CA Conrad — POETS Ron Silliman & Laura Neuman are the latest to appear on JUPITER 88
41. Louis Cabri — Influency Salon Friday 9 Dec 5:30 pm Trane Studio

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42. Jeffrey Side — The new ebook from Argotist Ebooks is “Writing What For? Across the Mourning...

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43. David Hadbawnik — Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-oc...
44. amy king — Help a small press celebrate the holidays!
45. David Hadbawnik — interview with susan briante /// kk7 CFP
46. amy king — Booze, Books, Broadsides and Bellas*
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48. Paul Nelson — Re: Occupy Books
49. Alan Sondheim — S. Foster Damon & The Waldrops
50. Charles Bernstein — You Can't Evict an Idea: The Poetics of Occupy Wall Street
51. Charles Bernstein — Jerome Rothenberg @ 80: 6p, tonight (12/9) in New York
52. Stephen Ellis — Website
53. Halvard Johnson — Fwd: IT'S HERE! - VCCA's Poetry Anthology!
54. michael farrell — Re: Occupy Books
55. michael farrell — Re: Dove, Vendler, Beauty is a Verb
56. Ruth Lepson — Re: Jerome Rothenberg @ 80: 6p, tonight (12/9) in New York
57. Clayton Beach — Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occu...
58. Ruth Lepson — Re: You Can't Evict an Idea: The Poetics of Occupy Wall Street
59. colin herd — Minimum Security Prison Dentistry by S J Fowler available now
60. Ruth Lepson — Re: Dove, Vendler, Beauty is a Verb
61. Ruth Lepson — Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occupy...

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62. Petra Kuppers — Somatic Engagement booklaunch in SF, Dec. 15th
63. Jeffrey Side — Beware of Book on Demand (Human Touch Publishing)
64. Tomás Ó Cárthaigh — Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-...
65. Aldon Nielsen — Mackey and McMorris on the Heat Strings Blog
66. Adam Fieled — HTML Giant arts & culture page
67. Mark Weiss — for Emily Dickinson's Birthday and Jerry Rothenberg's

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68. Jeffrey Side — Beware of Book on Demand (Human Touch Publishing)--Update
69. amy king — Fw: Fwd: We need your support!
70. Amanda Earl — AngelHousePress: new essay by Monty Reid now on line

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71. Séamas Cain — Yersinia P. Pestis
72. amy king — January 2012 GOODREADS NEWSLETTER - 4 million members
73. Mary Kasimor — Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occup...
74. Sigauke, Emmanuel — CRJ Call for Submissions
75. William Slaughter — Notice: Mudlark
76. aslongasittakes — Cloud Computing-- New from 3rdness Press/Fifth Planet Press

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77. Murat Nemet-Nejat — Re: S. Foster Damon & The Waldrops
78. Camille Martin — Review: Sheila E. Murphy and Lewis LaCook's *Beyond the Bother of Sunlight*
79. Patrick F. Durgin — Tan Lin's INSOMNIA AND THE AUNT
80. susan maurer — Sylvie Kande's Latest from Gallimard
81. Jennifer Karmin — Dec 16: Requited / Sound & Language Performance (Chicago)

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82. Eric Elshtain — New Beard of Bees Chapbook
83. Steven Zultanski — SEGUE PRESENTS: PAAL BJELKE ANDERSEN & TRISHA LOW
84. Louis Cabri — Search for 2012-2013 Writer-in-Residence, University of Windsor

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85. David Baratier — Pavement Saw Press Chapbook contest Deadline 12/31
86. amy king — PEN American - The Holiday Special!
87. Francesco Levato — Chicago School of Poetics registration closes December 30th
88. David Kirschenbaum — Boog City 69.1 E-Only PDF Mini-Edition Now Online

16 DEC 2011

89. Megan M. Garr — Call for subs to Versal 10: One month left!
90. Al Filreis — PennSound Radio - starts today
91. Peter ciccariello — Avatar masquerade
92. Jim Andrews — These are and are not products of thought
93. michael farrell — tinfish chapbook
94. Maria Damon — query
95. Jim Andrews — Re: Avatar masquerade

17 DEC 2011

96. Obododimma Oha — A Hiding Place for My Dough
97. Adam Fieled — "Excavation and Recuperation (and Contextualists and Dissidents)"
98. Martha Deed — The Last Collaboration
99. Joel Weishaus — Poetica Critique of Michael Whan's poem, "Merlin's Cry."
100. Lisa Samuels — Re: tinfish chapbook

18 DEC 2011

101. Obododimma Oha — This Netizen Is a Virus
102. Cassandra Laity — Poetry Readings at Drew University

19 DEC 2011

103. Kyle Schlesinger — New titles from Cuneiform Press
104. Al Filreis — PoemTalk #48 on Poe
105. Ruby, Michael — Close Your Eyes, new prose poems
106. Derek Beaulieu — new from No press: THE NOBLE GASES by Eric Zboya

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107. Louis Armand — New website for VLAK: contemporary poetics & the arts
108. Louis Cabri — Re: query

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109. Catherine Daly — Re: query
110. Paul Nelson — Re: query
111. Ann Bogle — Audio Interview
112. Adam Fieled — "Benjamin's Desktop..." page with multiple linkage
113. Brian Clements — Re: query
114. Al Filreis — Jacket archive, 1997-2010 - temporarily different web address
115. Janet Holmes — Ahsahta Press Sawtooth Poetry Prize opens January 1
116. Alan Sondheim — three HAPPY FUN WORKS

117. Sigauke, Emmanuel — Emily Hughes and Lauren Norton to feature at Sacramento Poetry Center J…
118. Maxine Chernoff — New book from Shearsman
119. Jason Nelson — MLA-Electronic Literature Exhibition Prize

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120. Matthew Landis — 2 chapbooks and a book I've digitally self-published
121. Jared Schickling — eccolinguistics 1.4
122. Peter ciccariello — peace in darkness

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123. Nicholas Ruiz III — Kritikos V.8, Sept. - Dec. 2011

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124. amy king — Barefoot Review - Winter 2011
125. Matthew Landis — Re: query
126. Matthew Landis — Re: query
127. Larissa Shmailo — Review of Larissa Shmailo's collection, In Paran

25 DEC 2011

128. michael farrell — Re: query
129. michael farrell — Re: query

27 DEC 2011

130. Adam Fieled — Apostasy and Deconstruction
131. Jonathan Morse — In which Jonathan Morse meditates upon postcards and tombstones

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132. Rob McLennan — above/ground press 2012 subscriptions + update on forthcoming titles,
133. Peter Quartermain — Re: query
134. George Thompson — Re: query
135. Mary Kasimor — review of Jared Schickling's book
136. Tomás Ó Cárthaigh — Winter 2011 Issue - Cartys Poetry Journal

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137. David Baratier — Final Call: Pavement Saw Chapbook deadline Sat. 12/31
138. CA Conrad — Sexiest
139. Maria Damon — Re: query
140. Mark Weiss — Re: query
141. Mark Weiss — Re: query
142. michael farrell — Re: query
143. amy king — Roundup Redux + Poetry Project New Year's Day Marathon Reading @ St. Mark's Ch…
144. Ruth Lepson — Re: query
145. Alan Sondheim — for Carol Novack
146. William Allegrezza — Call for work

30 DEC 2011

147. Maria Damon — Re: query
148. Jonathan Penton — Unlikely Stories: Episode IV approaches!
149. Larissa Shmailo — Carol Novack 2/19/48 - 12/29/11 and call for work
150. michael farrell — Re: query
151. George Bowering — Re: query

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152. Alan Sondheim — Happy New Year & the murmur and breathing
153. Tomás Ó Cárthaigh — 2012
154. richard owens — BONNEY & VAN HENSBERGEN | PUNCH PRESS
155. Adam Fieled — Preservation Issues

156. Peter ciccariello — New Year 2012.....
157. Murat Nemet-Nejat — Re: New Year 2012.....

1. Willard Fox
Re: Help with Fair Use and Copyright Law
Tue 29 Nov 2011

Stephen,

What might be your address these days?

Skip

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2. Halvard Johnson
Changing drivers at Truck
Wed 30 Nov 2011

Many thanks to Andrew Burke for driving/editing *Truck *so capably during November. December's editor/driver is Lewis LaCook. Lewis, the keys are behind the sun-visor, and the gas tank is full . . . well, maybe half full.

http://halvard-johnson.blogspot.com/

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

Truck: https://plus.google.com/106252913724243142175
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
http://sites.google.com/site/vidalocabooks/home
<http://www.hamiltonstone.org/>
Remains To Be
Seen<https://docs.google.com/document/d/1tII1LvsGmJpmLby_dyie77p3D2u2sAwcJL3TuW5T-nY/edit?hl=en_US>
*, Remains To Be Seen (Vol.
II)<https://docs.google.com/document/d/198kwjOUuDuROG50BpMvKu_05auLcYh1Ce03rHqsSBNE/edit?hl=en_US>
,** Remains To Be Seen (Vol.
III)<https://docs.google.com/document/d/1JW0nJh3tEtKzCu4hya0mYSU04EA0sz6hRM90eTgzhyw/edit?hl=en_US>

, *Sonnets from the Basque & Other Poems<https://docs.google.com/document/d/16pWoy7FBSWyCLWpz0hhI-i0BOYjSBeUiqfWBmJF3g64/edit?hl=en_US>
*, *Mainly Black<https://docs.google.com/document/edit?id=1i_JGJ_FqQldEnUq7cwjV8giYykz_tsGbTkC2EkAP3IM&hl=en&pli=1#>
, *Obras PÃºblicas<https://sites.google.com/site/vidalocabooks/halvard-johnson-obras-publicas>
; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet<https://docs.google.com/Doc?docid=0ATDp6rzKkBkhZGZwand2cHdfOWc1Mnh3Zw&hl=en>
; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>;
*
*Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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3. Wanda Phipps
Invitation to a reading
Wed 30 Nov 2011

Women's Poetry Happening

Where:
74A East 4th Street - La MaMa Club Theater

When:
Monday, Dec. 5th - 8pm

Admission:
$8 Students/Seniors $10 Adults

Celebrate female voice and vision from downtown divas to hip hop heroines

Hosted by Ilka Scobie. An eclectic sisterhood of readers includes: H.D. Artemis, Lee Ann Brown, Tavi Fields, Sophia Holman, Shelley Miller, Wanda Phipps, Ilka Scobie and Jackie Sheeler

SERIES DIRECTOR - WILLIAM ELECTRIC BLACK

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4. Murat Nemet-Nejat
Re: William Bronk Collected
Thu 1 Dec 2011

Im am sure the Talisman book is much more incluse, but do not know if it represents his completely bofy of work. Why do you not contact Ed Foster the publisher and ask.

Murat

On Wed, Nov 30, 2011 at 1:27 PM, Carfagna, Richard <
[redacted]> wrote:

> *Hi,*
> *I was wondering if anyone knows of a 'complete' collected poems by William Bronk?*
> *I know that North Point published Life Supports in 1982. I'm not sure if the Talisman reissue*
> *of it in 1997 added any additional material. I can't get a table of contents from Amazon to check.*
> *I know that Bronk lived until 1999 and published many volumes after Life Supports was released.*
>
> *Thanks,*
> *Ric*

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5. Pam Brown
Poetry from Australia
Thu 1 Dec 2011

Hello Poeticists,

Just published in Jacket2 - the first installment of 'Fifty-one Contemporary Poets from Australia'

http://jacket2.org/feature/fifty-one-contemporary-poets-australia

Very best from Pam Brown

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6. Calvin Pennix
Call for Submissions: quarter after
Thu 1 Dec 2011

Dear All:

We (*quarter after*) are interested in art that pushes, or rather forcefully shoves, the boundaries. If your art exudes thought, we want it. We are looking for poetry, visual poetry, asemic writing, poetic statements, visual art (in all of its glorious forms) and statements of theory. We strive to be a place for the thinking artist.

Please send all submissions to [redacted].

The subject line of your submission should include the type of submission, followed by the word “submission” and your name (example: *Poetry Submission: Calvin Pennix*). Please include a brief bio in the body of the submission’s email, outlining what you’re into and any previous publications. *Poetry/Visual Poetry/Asemic Writing/Art:*

Submit up to five (5) pieces as one (1) Word or pdf. file attached to the email. There is a wide range of opportunity here, so anything you feel might fit send it over.

Poetics Statements/Artists Statements/Theory Essays:

Submit one (1) statement/essay at a time as one (1) Word or pdf. file attached to the email. Again, there is a wide range of opportunity here, so anything you feel might fit send it over.

And remember, we are interested in art that pushes, or rather forcefully shoves, the boundaries. If your art exudes thought, we want it. We strive to be a place for the thinking artist. If you didn't think about your work neither will we.

Again, please send all submissions to [redacted].

We look forward to checking out your work!

All the Best,

Calvin Pennix

Founding Editor, quarter after

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7. Asian Cha

"Encountering" Poetry Contest | Free Entry - Prizes: £50, £30, £20)

Thu 1 Dec 2011

CHA "ENCOUNTERING" POETRY CONTEST
http://asiancha.com

Description: This contest is run by Cha: An Asian Literary Journal. It is for unpublished poems in English language (or poems translated into English) on the theme of "Encountering".

If you are submitting a translation, please make sure you have the permission from the original author.

Rules:
-Each poet can submit up to two poems (no more than 60 lines long each).
-Poems must be previously unpublished.
-Entry is free.

Closing date:
15 January 2012

Prizes:
-First: £50, Second: £30, Third: £20, Highly Commended (up to 3): £5 each. (Payable through Paypal.)
-All six winning poems will receive first publication in a special section in the February 2012 issue of Cha.

Judges:
-Arthur Leung | A winner of the 2008 Edwin Morgan International Poetry Competition.
-Tammy Ho | Founding co-editor of Cha.

Submissions: Submissions should be sent to [redacted] with the subject line "Encountering Poetry". Poems can be sent in the body of the email or as a Word attachment. Please also include a short biography of no more than 50 words.

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8. Carolyn Guinzio

Introducing Issue #2 of Yew: A Journal of Innovative Writing & Images by Women

Thu 1 Dec 2011

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* *

The second issue of Yew is now online at yewjournal.com, featuring exciting new work by Rebecca Gayle Howell, Genevieve Kaplan, Carol Berg and Venus Zarris. *

Edited by designer Stephenie Foster and poet Carolyn Guinzio, Yew will feature three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

Our upcoming issues will feature writing and art by

Stephanie Anderson

Ruth Bavetta

Rosebud Ben-oni

Grace Cavalieri

Jeri Coppola

Carolina Ebeid

Merlin Flower

Michaela Gabriel

Anne Gorrick

Endi Bogue Hartigan

Megan Kaminski

Deborah Poe

Maritza Ranero

Petra Whitaker

Marcela Sulak

Carol Szamatowicz

and others.

Thanks for your support, and we hope you enjoy Yew.

all best,

Carolyn Guinzio

Stephenie Foster

editors
*

**

* *

Yew: A journal of innovative writing and images by women.

* *

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9. William Slaughter
Notice: Mudlark
Thu 1 Dec 2011

New and On View: Mudlark No. 44 (2011)

THE WATERBIRD
A Chapbook of Poems
by Claire Bateman

Claire Bateman's collections are CORONOLOGY (Etruscan, 2010); THE BICYCLE SLOW RACE (Wesleyan, 1991); FRICTION (Eighth Mountain, 1998); AT THE FUNERAL OF THE ETHER (Ninety-Six Press, 1998); CLUMSY (New Issues Poetry & Prose, 2003); and LEAP (New Issues, 2005). She has received the New Millennium Poetry Prize as well as grants and fellowships from the NEA, the Tennessee Arts Commission, and the Surdna Foundation. She lives in Greenville, South Carolina.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...

E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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10. Séamas Cain
potato salad & poetry
Thu 1 Dec 2011

---------- Forwarded message ----------
From: Wurm im Apfel <[redacted]>
Date: Tue, Nov 29, 2011 at 7:53 AM
Subject: potato salad & poetry

Wed 7 December 2011 · 7pm

The Loft Bookshop
Twisted Pepper, 54 Middle Abbey St
Dublin 1, Ireland

Mount your hobby horse for the final wurm im apfel event of the year: we're opening the mic to anyone who wants to conduct poetry performance experiments: bring out your sound poems and your found poems, your prose poems and your schmooze poems, your vispo and your pisspo, your collaborations and your Resistance (but not blue paint. Rob The Loft says no paint. Please don't bring paint, even if you are going through a Blue Period.) We will have a visit from the Tongue Box Exquisite Corpse, now housed in its very own collage reliquary; venite et adoramus, for this is now likely to be the fattest and maggotiest Cadaver in Ireland. We will have frolics with field recorders and a Cut-up Contest.

Register your interest in performing at [redacted], or just show up on the night. Performances should be less than 7 minutes long, or seem less than 7 minutes long.

(Please, no paint. I can't stress how important the no-paint thing is.)

Please share!

free, potato salad (Carl Solomon's recipe) served

--
Check out Wurm im Apfel poetry events and Wurm Press publications at http://wurmimapfel.net.

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11. Alan Sondheim
upcoming gig at Unnameable Books (fwd)
Thu 1 Dec 2011

(edited from Adam Tobin at Unnameable Books)

Meanwhile, a ragtag gang of roving musicians has stumbled into our basement, creating a space we never knew was there before, and making sounds we'd like to hear again. This Sunday evening, for one, our very own ALAN SONDHEIM plays the oud and pipa with EspDisk's CHRIS DIASPARRA on baritone sax and JUDY of Caspar the Holy Ghost. WHAT? Improvised music. They are amazing, and I'm not just saying that because I love them. They start making music at 7pm on Sunday, and may they never stop. That's Sunday the 4th, at 8 pm.

Much love,
yours at Unnameable Books
600 Vanderbilt Ave
Brooklyn NY 11238
[redacted]

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12. David M. Levine
Re: William Bronk Collected
Thu 1 Dec 2011

It added more material, but (without my having done a comparison of the contents) it seems to be pretty radically winnowed. I agree that a true "Collected" is very much in order.

On Wed, Nov 30, 2011 at 1:27 PM, Carfagna, Richard <
[redacted]> wrote:

> *Hi,*
> *I was wondering if anyone knows of a 'complete' collected poems by William Bronk?*
> *I know that North Point published Life Supports in 1982. I'm not sure if the Talisman reissue*
> *of it in 1997 added any additional material. I can't get a table of contents from Amazon to check.*
> *I know that Bronk lived until 1999 and published many volumes after Life Supports was released.*
>
> *Thanks,*
> *Ric*

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13. Kimmelman, Burt
William Bronk Collected
Fri 2 Dec 2011

Dear Ric,

I'm copying Ed Foster (publisher of Talisman House, Publishers, as well as editor-in-chief of Talisman magazine) who is planning on bringing out Bursts of Light: The Collected Later Poems of William Bronk this spring. This volume will complement Talisman House's edition of Life Supports: New and Collected Poems of William Bronk, which came out after the North Point Press volume was no longer available, and the Collected Later will include the work from the many volumes that were published post Life Supports (and I think some poems that never made it into that earlier collected, but as I write this I'm not sure about that inclusion).

The appearance of Bursts of Light will coincide with a two-day symposium on Bronk (organized by Ed and me, with crucial help from Peter Nicholls and Michael Golston), which we are tentatively calling "William Bronk in New York" and which will take place on April 13th (at NYU) and April 14th (at Columbia U) and will culminate on the 14th with a plenary keynote talk by Henry Weinfield to be followed by a large number of poets, critics and scholars reading favorite Bronk poems to the gathering. We are planning to have the entire conference audio- and video-recorded (ultimately the audio to be streamed at PennSound and the video at the future Talisman website).

Until I finish teaching this semester I won't have the time ascertain if we might still be able to add a paper or two to the schedule we'll be working up (but if you're interested in presenting a paper then do send Ed and me an abstract and we'll see if we can fit it in)-but, while we already have commitments from a number of people to come and read Bronk poems aloud on the 14th we are still hoping more people, including you if you can come, will want to help us celebrate his work by reading a bit of it to us all during this closing ceremony (after which we'll head somewhere still to be determined for drinks and talk).

I will be sending more information about "William Bronk in New York" along with, eventually, a full schedule of events, before too long.

I don't know if the Collected Later will be available prior to the conference but of course it will be available for sale there.

Best wishes,

Burt
BurtKimmelman.com<http://burtkimmelman.com/>

Date: Wed, 30 Nov 2011 13:27:26 -0500
From: "Carfagna, Richard" <[redacted]>
Subject: William Bronk Collected

Hi, I was wondering if anyone knows of a 'complete' collected poems by William Bronk? I know that North Point published Life Supports in 1982. I'm not sure if the Talisman reissue of it in 1997 added any additional material. I can't get a table of contents from Amazon to check. I know that Bronk lived until 1999 and published many volumes after Life Supports was released.

Thanks,
Ric

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14. Cara Benson
Belladonna Benefit: Dec 13 NYC & Online*
Fri 2 Dec 2011

Belladonna* Benefit Performance and Auction
Tuesday, December 13, 2011, 6:30 pm

Â
Location: Hi Art! 227 West 29th Street, 4th Floor (between 7th & 8th) New York, NY 10001
Â
Advanced ticket sales are only $12! At the door, tickets are $20.
http://www.belladonnaseries.org/benefit.html
Â
The Belladonna* Benefit will showcase a performance by Anne Waldman and Ambrose Bye, live auction by renowned auctioneer Erin Ward of Star Benefit Auctions with special assistant Amy King, and a dance performance by the A.O. Movement Collective.
Â
The Auction and the Benefit will support Belladonna*s 2012 season of publications and events, which share a theme of caring for the material realities of poets, viewing a publishing project holistically. We're referring to 2012 as The Year of Material Lives, and we plan to host combination readings/dinners with ample time set aside to discuss the economic and social concerns of writers, artists, publishers, and other creators. Moreover, in addition to continuing our commemorative chaplet series, we hope to publish five full-length books of hybrid and experimental work in the coming year including new work by Julie Patton, LaTasha N. Nevada Diggs, and Tonya Foster.
Â

At the auction, we are hoping to earn the funds to complete our budget for 2012. This year weâ€™ve been fortunate to be the recipient of funds from both NYSCA and The O Books Fund, but we still have work to do to make our goals a reality! Part of our benefit proceeds will also support honoraria for our wonderful interns.
Â
Some exciting auction items include:
Â Â Â Â * Mei-mei Berssenbrugge and Kiki Smith Limited Edition collaborative print
Â Â Â Â * A weekend at The Millay Colony
Â Â Â Â * Tickets to the Gotham Girls roller derby
Â Â Â Â * Helen Adam's dress
Â Â Â Â * 1.5 hour hypnotherapy session with Kristin Prevallet
Â Â Â Â * And many more!
Â
Please come out to support Belladonna*!
Â
Are you able to contribute a little extra to our benefit? Thank you! We really appreciate it!
Friend: For $25, you'll receive admission to the benefit and acknowledgement on our website.
Super Supporter: For $50, you'll receive admission to the benefit and acknowledgement on our website, a complimentary Belladonna* book of your choice, and our undying love and gratitude!
Belladonna* Lover: For $200, you'll receive two Benefit tickets, a full limited-edition Elders Series set, 5 signed chapbooks, and a one of kind Belladonna* bag.
Â
Are you going to be out of town, but still want to support us? We'd love it if you could purchase a ticket on behalf of a local New York poet! Please include a note when you purchase your ticket. Thank you!
Â
PREVIEW AUCTION ITEMS AND PURCHASE TICKETS HERE
http://www.belladonnaseries.org/benefit.html

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15. Bonnie MacAllister

December Poetics and Multimedia from Certain Circuits

Fri 2 Dec 2011

DECEMBER MULTIMEDIA ISSUE

Aja Beech (poetics)
Richardson I. Comly (art)
Anthony Donovan (prose)
Megan Driscoll (art)
Laura Elkins (art)
Pat Goslee (art)
Philip Krieger (poetics, mixed genre)
wc longmire (poetics, mixed genre)
Brian McClendon and Bonnie MacAllister (poetics, multimedia)
Kelly McQuain (poetics)
Ana Viviane Minorelli (art)
Marthe Reed and J/J Hastain (poetics, mixed genre)
Paul Siegell (poetics, multimedia)
Heather Schmaedeke (art)

www.certaincircuits.org

SUBMISSIONS We are currently accepting submissions for our online multimedia issues: art, mixed genre, multimedia, poetics, prose. We are especially interested in publishing collaborations between artists. We are not currently reading for print, but we always consider work published on our multimedia site for upcoming issues. For complete submission guidelines, please visit www.certaincircuits.org.

PRINT ISSUE 2.1 Thank you to all of you who submitted to our second print issue. Our editors are meeting throughout December and January to select the content. We will announce our selections on January 31, 2012 via this list, Facebook, and Twitter.

READINGS/MULTIMEDIA SERIES We are currently curating some Philadelphia area readings, and we will feature artists from the multimedia editions. Please be in touch with us if you would like read, perform, or show multimedia work.

Certain Circuits
[redacted]

PARTNERSHIP WITH COMMUNITY CULTURAL EXCHANGE Our November issue featured work by the artists of the Community Cultural Exchange (CCE), 501(c)3, located on 706 South Street in Philadelphia. The work featured was part of the exhibition, "Turn of the Century South Street Artists: 1990-2010." Pictured: details of work by Gesshel, Bridget Goldhahn, Eli Klein, **natalie c. felix**, Jed Williams, and Pam Cole.

The CCE's mission is to create community through art and culture. They do so by acting as a bridge between local art and culture groups, businesses, artists and the South Street area community. Encouraging the exchange of

Philadelphia culture, they facilitate programs and events of all disciplines including musical, visual, performing, literary and wellness arts. The CCE is part of the Arts on South Program. For the complete CCE issue, click the "2" tab at the bottom of www.certaincircuits.org. For details on the CCE, click www.communityculturalexchange.org.

Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists. We recently published issue 1.1 which features work from artists in Australia, Brazil, France, Mexico, India, Japan, Uruguay, the United Kingdom, and the United States. Our editors are currently working on print issue 2.1.

For all inquiries: [redacted]

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16. Christophe Casamassima

Furniture Press Books Weekly Giveaway Volume 1

Fri 2 Dec 2011

I though it'd be a good idea to start holding a free weekly contest in which the winner (which I choose with the utmost prejudice) receives one copy of a Furniture Press Books titles (to be chosen by yours truly each week).

This week's contest is as follows:

Write (in no more than 50-100 words) about the relationship between community/neighborhood sustainability and the practice of writing poetry.

As always, you may interpret as broadly as you wish.

This week's prize is

Old News by Ryan Eckes (plus a copy of the CD featuring a collaboration between Ryan and Dan Yorty).

If you like to know more about the book and/or Ryan's poetics, please read an excellent intereview at http://habenichtpress.com/?p=782 and here at http://starlightphiladelphiapoetry.blogspot.com/2011/07/feature-ryan-eckes-philadelphia-anthems.html .

The deadline for entries is December 9 at midnight.

Good Luck!

Christophe Casamassima

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17. Yuri Stone

Sunday, December 4, 2pm - Vanessa Place Reading

Fri 2 Dec 2011

The Renaissance Society presents
Vanessa Place
Sunday, December 4, 2pm
Swift Hall, Room 106 - 1025 E. 58th St

The Renaissance Society will be hosting a reading from Vanessa Place on Sunday, December 4th, at 2pm. This event will take place in Swift Hall, Room 106, on the University of Chicago campus. This event is presented in conjunction with our current exhibition, Anne-Mie van Kerckhoven's *In a Saturnian World*<http://www.renaissancesociety.org/site/Exhibitions/Intro.Anne-Mie-Van-Kerckhoven-In-A-Saturnian-World.623.html>, on view through December 18, 2011. This is the last event presented in conjunction with this exhibition.

Place is a writer, a lawyer, and co-director of Les Figues Press. Her dual appointment as lawyer by day and experimental writer by whenever makes her a handful and a head-full. She is author of *Dies: A Sentence *(2006), *La Medusa *(2008), *Notes on Conceptualisms*, co-authored with Robert Fitterman (2009), and *The Guilt Project: Rape, Morality and Law *(2010).

This event is FREE and open to the public. Feel free to RSVP (though not required) via Facebook <https://www.facebook.com/events/136656629773299/>and share with friends.
This event was funded in part by Poets & Writers, Inc.

--
Yuri Stone
Marketing Associate
[redacted]

The Renaissance Society
at the University of Chicago
5811 South Ellis Avenue, Room 418
Chicago, IL 60637
www.renaissancesociety.org

JOIN OUR NETWORK!
Facebook <http://www.facebook.com/therenaissancesociety> |
Twitter<http://www.twitter.com/rensoc>
| Vimeo <http://www.vimeo.com/rensoc> |

Tumblr<http://renaissancesociety.tumblr.com>
| Flickr <http://www.flickr.com/photos/therenaissancesociety>

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18. amy king
I WANT TO MAKE YOU SAFE (ARRIVES!!)
Fri 2 Dec 2011

Please support SPD - http://www.spdbooks.org/Producte/9781933959238/i

Please support SPD - http://www.spdbooks.org/Producte/9781933959238/i-want-to-make-you-safe.aspx

"Rarely have the nude and the cooked been so neatly joinedâ€ as in Amy Kingâ€™s I Want to Make You Safe. If â€œus,â€ â€œherons,â€ and â€œdustâ€ rhyme, Â then these poems rhyme. If that makes you feel safe, it shouldnâ€™t. Amy Kingâ€™s poems are exuberant, strange, and a bit grotesque. Theyâ€™re spring-loaded and ready for trouble. Categories collapse. These are the new â€œthunderstorms with Barbie roots." â€” Rae Armantrout

Vulnerability, fragility, and anxiety are all flushed out into the open here and addressed with such strong sound and rhythm that we recognize a resilient, defiant strength within them. King puts relentless pressure on forces seemingly beyond our reach and, in bringing them closer, exposes their own vulnerable centers. This is a poetry equally committed to language as a tool with social obligations and language as an art material obligated to reveal its own beauty. Kingâ€™s language does both magnificently.Â â€” Cole Swensen

Amy Kingâ€™s poems seem to encompass all that we think of as the â€œnaturalâ€ world, i.e. sex, sun, love, rotting, hatching, dreaming, especially in the wonderful long poem â€œThis Opera of Peace.â€ She brings these abstractions to brilliant, jagged life, emerging into rather than out of the busyness of living: â€œLet the walls bear up the angle of the floor,/Let the mice be tragic for all that is caged,/Let timeâ€™s contagion mar us/until spoken people lie as particles of wind. â€” John Ashbery

I love Amy King's smile in photos of Amy King, Amy King's exuberance and looping, bashing panache (flamboyant manner, reckless courage) in the poems of Amy King, I'm going to say Amy King every chance I get in this blurb to make you think "I gotta read me some Amy King," especially if you're "looking for anything/that will pull the cork, boil the blood/of displeasure," as only the poems of Amy King can in the world in which Amy King is King (and Queen).Â Â Â Â Â â€” Bob Hicok

The first poem I read by Amy King was "MEN BY THE LIPS OF WOMEN" and it struck me with a force I had previously felt on encountering masterworks by

Lorca and Dylan Thomas. Â I won't live long enough to see if her poetry will continue to equal the magnificence of theirs, but the fact that she achieved it once (at least) proves to me it could.Â Â Â Â Â â€” Bill Knott

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)Â

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19. amy king
King on Rich - Poetry Foundation
Fri 2 Dec 2011

No Place for the Little Lyric:Â Should Adrienne Rich be the poet laureate of the Occupy movement?

-- http://www.poetryfoundation.org/features/audioitem/3188

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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20. amy king
PEN Poetry Roundup + BELLADONNA does WHAT??
Fri 2 Dec 2011

PEN AMERICAN Roundup (NEW - WEEKLY) -Â http://www.poetryfoundati

PEN AMERICAN Roundup (NEW - WEEKLY) -Â http://www.poetryfoundation.org/features/audioitem/3188

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Belladonna* loves you and needs you....
Â
Belladonna* Benefit Performance and Auction
Tuesday, December 13, 2011, 6:30 pm

Location: Hi Art! 227 West 29th Street, 4th Floor (between 7th & 8th) New York, NY 10001 Â Advanced ticket sales are only $12! At the door, tickets are $20. http://www.belladonnaseries.org/benefit.html Â The Belladonna* Benefit will showcase a performance by Anne Waldman and Ambrose Bye, live auction by renowned auctioneer Erin Ward of Star Benefit Auctions with special assistant Amy King, and a dance performance by the A.O. Movement Collective.
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Â The Auction and the Benefit will support Belladonna*s 2012 season of publications and events, which share a theme of caring for the material realities of poets, viewing a publishing project holistically. We're referring to 2012 as The Year of Material Lives, and we plan to host combination readings/dinners with ample time set aside to discuss the economic and social concerns of writers, artists, publishers, and other creators. Moreover, in addition to continuing our commemorative chaplet series, we hope to publish five full-length books of hybrid and experimental work in the coming year including new work by Julie Patton, LaTasha N. Nevada Diggs, and Tonya Foster. Â At the auction, we are hoping to earn the funds to complete our budget for 2012. This year weâ€™ve been fortunate to be the recipient of funds from both NYSCA and The O Books Fund, but we still have work to do to make our goals a reality! Part of our benefit proceeds will also support honoraria for our wonderful interns. Â Some exciting auction items include: Â Â Â Â Â Â Â Â Â Â Â * Mei-mei Berssenbrugge and Kiki Smith Limited Edition collaborative print Â Â Â Â Â Â Â Â Â Â * A weekend at The Millay Colony Â Â Â Â Â Â Â Â Â * Tickets to the Gotham Girls roller derby Â Â Â Â Â Â Â Â Â Â * Helen Adam's dress Â Â Â Â Â Â Â Â Â Â * 1.5 hour hypnotherapy session with Kristin Prevallet Â Â Â Â Â Â Â Â Â Â * And many more! Â Please come out to support Belladonna*! Are you able to contribute a little extra to our benefit? Thank you! We really appreciate it! Friend: For $25, you'll receive admission to the benefit and acknowledgement on our website. Super Supporter: For $50, you'll receive admission to the benefit and acknowledgement on our website, a complimentary Belladonna* book of your choice, and our undying love and gratitude! Belladonna* Lover: For $200, you'll receive two Benefit tickets, a full limited-edition Elders Series set, 5 signed chapbooks, and a one of kind Belladonna* bag. Â Are you going to be out of town, but still want to support us? We'd love it if you could purchase a ticket on behalf of a local New York poet! Please include a note when you purchase your ticket. Thank you! Â PREVIEW AUCTION ITEMS AND PURCHASE TICKETS HEREhttp://www.belladonnaseries.org/benefit.html

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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21. amy king
Rita Dove responds to Helen Vendler's review
Fri 2 Dec 2011

---

http://www.nybooks.com/articles/archives/2011/dec/22/defending-anthology/

Defending an Anthology
December 22, 2011
Rita Dove, reply by Helen Vendler
Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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22. Gerald Schwartz
Re: William Bronk Collected
Fri 2 Dec 2011

There's one due out next spring...

---- "David M. Levine" <[redacted]> wrote:
> It added more material, but (without my having done a comparison of the
> contents) it seems to be pretty radically winnowed. I agree that a true
> "Collected" is very much in order.
>
> On Wed, Nov 30, 2011 at 1:27 PM, Carfagna, Richard <
> [redacted]> wrote:
>
> > Hi,
> > I was wondering if anyone knows of a 'complete' collected poems by
> > William Bronk?
> > I know that North Point published Life Supports in 1982. I'm not sure if
> > the Talisman reissue
> > of it in 1997 added any additional material. I can't get a table of
> > contents from Amazon to check.
> > I know that Bronk lived until 1999 and published many volumes after Life
> > Supports was released.
> >
> > Thanks,
> > Ric
> >
> >

> >
>

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23. Jennifer Karmin
Dec 4: Vanessa Place in Chicago
Fri 2 Dec 2011

Sunday, December 4th
at 2pm

The Renaissance Society presents
a reading by Vanessa Place

Vanessa Place is a writer, a lawyer, and co-director of Les Figues Press. Her dual appointment as lawyer by day and experimental writer by whenever makes her a handful and a head-full. She is author of Dies: A Sentence (2006), La Medusa (2008), Notes on Conceptualisms, co-authored with Robert Fitterman (2009), and The Guilt Project: Rape, Morality and Law (2010).

at University of Chicago
1025 East 58th Street
Swift Hall, room 106, first floor
on the Main Quadrangle, directly east of Cobb Hall
FREE

The Renaissance Society
http://www.renaissancesociety.org

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24. Catherine Daly
Re: Help with Fair Use and Copyright Law
Fri 2 Dec 2011

This is correct. My experience indicates you ought to send galleys and a copy of final book to Dylan. Love, cabdaly
On Nov 29, 2011 7:48 AM, "Stephen Ellis" <[redacted]> wrote:

> *No, you don't need permission as long as the line is attributed to Dylan in the text. Go to US Copyright Code sec. 107 for details.*
>
> *Date: Sun, 27 Nov 2011 21:24:26 -0500*
> *From:* [redacted]
> *Subject: Help with Fair Use and Copyright Law*
> *To:* [redacted]
>
> *I was just about to send the final copy of my new manuscript of poems to*

> *my publisher (U. of Pitt) when I started looking up issues of fair use with regard to song lyrics. I want to quote 1 line from a Bob Dylan song as an epigraph. Does anyone know if I need permission? Am I in danger of being sued? Obviously the press won't pay any money for that kind of thing. Of course I'm down to the wire and need to know what to do asap.*
> *Thanks for any input.*
> *Sharon*
>
> *Sharon Dolin*
> [redacted]
> *www.sharondolin.com*

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25. Murat Nemet-Nejat
Re: William Bronk Collected
Sat 3 Dec 2011

By whom?

Murat

On Fri, Dec 2, 2011 at 5:02 PM, Gerald Schwartz <[redacted]>wrote:

> *There's one due out next spring...*
>
> *---- "David M. Levine" <[redacted]> wrote:*
> *It added more material, but (without my having done a comparison of the contents) it seems to be pretty radically winnowed. I agree that a true "Collected" is very much in order.*
>
> *On Wed, Nov 30, 2011 at 1:27 PM, Carfagna, Richard <*
> *[redacted]> wrote:*
>
> *Hi,*
> *I was wondering if anyone knows of a 'complete' collected poems by William Bronk?*
> *I know that North Point published Life Supports in 1982. I'm not sure if*
> *the Talisman reissue*
> *of it in 1997 added any additional material. I can't get a table of contents from Amazon to check.*
> *I know that Bronk lived until 1999 and published many volumes after Life*
> *Supports was released.*

> *Thanks,*
> *Ric*

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26. **Murat Nemet-Nejat**
Re: William Bronk Collected
Sat 3 Dec 2011

Burt,

Bursts of Light was the book I was referring to. I am glad you (or Bursts of Light?) have clarified the matter. It will be an absolutely great book and long overdue.

Ciao,

Murat

On Fri, Dec 2, 2011 at 9:10 AM, Kimmelman, Burt <[redacted]> wrote:

> *Dear Ric,*
>
> *I'm copying Ed Foster (publisher of Talisman House, Publishers, as well as editor-in-chief of Talisman magazine) who is planning on bringing out Bursts of Light: The Collected Later Poems of William Bronk this spring. This volume will complement Talisman House's edition of Life Supports: New and Collected Poems of William Bronk, which came out after the North Point Press volume was no longer available, and the Collected Later will include the work from the many volumes that were published post Life Supports (and I think some poems that never made it into that earlier collected, but as I write this I'm not sure about that inclusion).*
>
> *The appearance of Bursts of Light will coincide with a two-day symposium on Bronk (organized by Ed and me, with crucial help from Peter Nicholls and Michael Golston), which we are tentatively calling "William Bronk in New York" and which will take place on April 13th (at NYU) and April 14th (at Columbia U) and will culminate on the 14th with a plenary keynote talk by Henry Weinfield to be followed by a large number of poets, critics and scholars reading favorite Bronk poems to the gathering. We are planning to have the entire conference audio- and video-recorded (ultimately the audio to be streamed at PennSound and the video at the future Talisman website).*
>
> *Until I finish teaching this semester I won't have the time ascertain if*

we might still be able to add a paper or two to the schedule we'll be working up (but if you're interested in presenting a paper then do send Ed and me an abstract and we'll see if we can fit it in)-but, while we already have commitments from a number of people to come and read Bronk poems aloud on the 14th we are still hoping more people, including you if you can come, will want to help us celebrate his work by reading a bit of it to us all during this closing ceremony (after which we'll head somewhere still to be determined for drinks and talk).

I will be sending more information about "William Bronk in New York" along with, eventually, a full schedule of events, before too long.

I don't know if the Collected Later will be available prior to the conference but of course it will be available for sale there.

Best wishes,

Burt
BurtKimmelman.com<http://burtkimmelman.com/>

Date: Wed, 30 Nov 2011 13:27:26 -0500
From: "Carfagna, Richard" <[redacted]>
Subject: William Bronk Collected

Hi,
I was wondering if anyone knows of a 'complete' collected poems by William Bronk?
I know that North Point published Life Supports in 1982. I'm not sure if the Talisman reissue of it in 1997 added any additional material. I can't get a table of contents from Amazon to check.
I know that Bronk lived until 1999 and published many volumes after Life Supports was released.

Thanks,
Ric

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27. Rob McLennan

new(ish) on rob's clever blog

Sun 4 Dec 2011

-- engaged,
-- The Chicago Review 56:2/3 (autumn 2011)
-- 12 or 20 questions (second series) with Craig Francis Power
-- fwd: experiment-o issue number four now on line
-- rob participates in the Small Press of Toronto Fair, December 10, 2011 at Hart House, University of Toronto
-- How I Wrote Certain of My Books, George Bowering
-- 12 or 20 questions (second series) with Paul Hoover
-- Ongoing notes: the ottawa small press book fair
-- Fence magazine, v 14 nos 1 & 2 (fall 2011)
-- rob's chapbook, ,lake (&then&then, New Zealand) is now online as pdf
-- TRUCK: Christine McNair + rob mclennan, two poems from a collaboration
-- 12 or 20 questions (second series) with Nico Rogers
-- The wedding of Peter Valliere and Rebekah Kroetsch
-- 3 new above/ground press titles: Camille Martin, Ken Norris + Shannon Maguire
-- ACSUS Conference, November 2011, Ottawa: Ten Canadian Books
-- Daniel Scott Tysdal's The Mourner's Book of Albumss
-- fwd: CALL FOR SUBMISSIONS: RBC Bronwen Wallace Award
-- 12 or 20 questions (second series) with Laura Lush
-- Christine Walde, THE BLACK CAR, Reflections on Lethe
-- span-o presents: The Factory Reading Series: Firth, McNair & Sinaee
-- 12 or 20 (small press) questions: Dawn Marie Kresan on Palimpsest Press
-- Valerie Coulton, open book
-- Steven Heighton, Work Book: memos & dispatches on writing
-- Call and Response; Monty Reid's response now on-line
-- The Capilano Review blog: there is no falling: Robert Hogg
-- Emily Carr, 13 ways of happily
-- (another) very short story;
-- 12 or 20 questions (second series) with Leigh Kotsidilis
-- derek beaulieu, seen of the crime

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter, www.ottawapoetry.blogspot.com

& the above/ground press blog, www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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28. **amy king**
Re: Rita Dove responds to Helen Vendler's review
Sun 4 Dec 2011

First, th
Thanks for posting this link, Wendy.Â Excerpts of note:

First, thereâ€™s an attack on Doveâ€™s choices, as when states, "Multicultural inclusiveness prevails,â€ and then Vendler proceeds to tally up pages given Whiteâ€”all maleâ€”poets versus Black poets.

~

And the obvious question is why does no one say that White folks are writing about â€œraceâ€ when they write about themselves? (No one except Toni Morrison in Playing in the Dark, of course.) No, when White folks write about themselves, they are writing about America. They are writing about unraced universal experience. They are writing about the ultimate human existence.

~

Now, itâ€™s not that Black folks arenâ€™t human; only the meanest White person would say something like that. But whatâ€™s implied is that cultural production assumes humanity from the start. It also assumes something else: privilege. In Rita Doveâ€™s introduction to her anthology, she assumes her own kind of privilege, intellectual privilege, and her right to claim that privilege galls Helen Vendler, for if Blacks and other poets of color are not included in Doveâ€™s anthology because of multiculturalism, but rather, on their literary merit alone, then the whole American literary landscape not only changes in the present, it also reconfigures the past. And Helen Vendler and others like her are terrified of that prospect.

--From HonorÃ©e Fanonne JeffersÂ http://networkedblogs.com/r06EP

~

Â
I wrote elsewhere (w only time to cut / paste now) a few haphazard thoughts that speak to these larger issues too:

I thought Dove was kind. Vendler's assessment stuck me as elitist and racist on my first read. Second and third reads confirm. Dove could have been harsher in reply. I hope others call Vendler out on this (esp as Vendler's represents a larger trend) though across-the-board the general focus seems to be on Dove's error by omission instead [see Jeffers' above]. That's the business, I suppose. The parameters of who is "great," and how we assert that monumental status (as well as who gets to do so), are quite narrow (& defined historically) [again, see Jeffers' above].Â Why worry about the nearly-unchecked perpetuation of bias for decades or who has been omitted from the canon / the publishing world down the years because of that bias (something Dove is cursorily addressing in the making of this anthology) when we can focus on the in's and out's of how Plath and Ginsberg have been left out in the cold ad nauseum...Â [that aspect of the debate seems to boil down to:Â Dove was wrong not to have spent the money or Dove was right to have omitted - ** so what other issues does the anthology raise? **]

There has been a lot of detailed, micro-discussion over why Plath and Ginsberg were omitted and how to remedy that, AT THE EXCLUSION OF the very appearance & existence of this anthology and how it's a drop in the bucket towards addressing (remedying?) a publishing / canonical history that has excluded numerous writers who were never supported / encouraged and only peripherally published, if at all. Vendler, unknowingly, touches on this in her critique of Dove's including 'angry black poets,' bc, god forbid an across-the-board selection of representations would actually reflect a history of black poets writing in response to a country that historically repressed and beat them back, did not encourage long-term publishing careers, etc.Â Those poets couldn't be considered worthy of anthology-status...

Dove's anthology raises more questions than have been touched on.Â How many uncelebrated (even celebrated black writers, like ZNHurston, beloved for a spell only to die in poverty) were cast aside by the literary world and died unknown?Â Why?Â How many have been omitted from anthologies / curriculum for not meeting Vendler's, and critics like her, criteria for "greatness"?Â How many others were not supported / published / encouraged?Â What does it mean to be "great" in the history of American poetry?Â Influence?Â Wide-publishing history?Â Accessibility?Â What is "universal" appeal?Â How does the regulation / perpetuation / cultivation of "universal" appeal and "popularity" exclude?

I wonder how the appearance of this anthology, orchestrated within and beyond the usual expectations of the usual anthologies (& how anthologies serve to cultivate readers) -- and what it says as a response to the sacred canon, isn't at play more predominantly.Â It raises very large questions, more than I can imagine right now, that seem to be unnoticed and ignored for the little Plath /

Ginsberg bush in front of the forest. They certainly add to the American poetry landscape, but are there other details to consider too?Â To cite a white guy (& give my questions some merit), Eliot himself might investigate how its appearance affects that entire body of literature AND what it uncovers / reveals (a la Tradition and the Individual Talent) - but very few are doing so.

_____

From: Wendy Babiak

I found this to be an important perspective:

http://networkedblogs.com/r06EP

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29. Ruth Lepson
Re: William Bronk Collected
Sun 4 Dec 2011

---

wonderful
BTW, I know a composer who set him to music & corresponded with him--Bob Cogan.

On 12/2/11 9:10 AM, Kimmelman, Burt wrote:
> Dear Ric,
>
> I'm copying Ed Foster (publisher of Talisman House, Publishers, as well as editor-in-chief of Talisman magazine) who is planning on bringing out Bursts of Light: The Collected Later Poems of William Bronk this spring. This volume will complement Talisman House's edition of Life Supports: New and Collected Poems of William Bronk, which came out after the North Point Press volume was no longer available, and the Collected Later will include the work from the many volumes that were published post Life Supports (and I think some poems that never made it into that earlier collected, but as I write this I'm not sure about that inclusion).
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> Best wishes,
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> Burt
> BurtKimmelman.com<http://burtkimmelman.com/>
>
>
>
> ----------
>
> Date: Wed, 30 Nov 2011 13:27:26 -0500
> From: "Carfagna, Richard"<[redacted]>
> Subject: William Bronk Collected
>
> Hi,
> I was wondering if anyone knows of a 'complete' collected poems by William Bronk?
> I know that North Point published Life Supports in 1982. I'm not sure if the Talisman reissue of it in 1997 added any additional material. I can't get a table of contents from Amazon to check.
> I know that Bronk lived until 1999 and published many volumes after Life Supports was released.
>
> Thanks,
> Ric
>
>

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30. Jared Schickling

The Unfortunate Truth About the Poetry Foundation: corporate, anti-occupy, and should be boycotted.

Sun 4 Dec 2011

"I felt a profound tenderness on witnessing these young people, because I knew it was sign of a much deeper struggle, that of poetry against the powers of a shameful order."

–Raul Zurita (quoted on Isola di Rifiuti blog)

Has anyone missed that the Poetry Foundation is now in the business of slapping handcuffs and lawsuits on poets and performance artists? The story of their incredible, reprehensible treatment of Stephanie Dunn, which provoked an act of civil disobedience by the Croatoan Poetic Cell at the $20,000,000 PF compound in Chicago (and which may or may not have been completely civil, thank goodness), can be found in a number of online places, including the widely read Salon.com. Apparently these nobodies have irritated the PF enough to erect (or lower from the sky) a concrete slab blocking what was formerly public access to their interior gardens.

The Poetry Foundation and its actions, here and elsewhere, are consistently antithetical to the exigencies of the revolutionary poetic act. It is a cultural monolith and economic and political powerhouse that should be boycotted, discredited, discarded. Period.

Here is an exhaustive string of links documenting and addressing Dunn and the CPC's actions, and the PF's harsh, intolerant, vindictive response, all followed by some interesting facts about John Barr:

1. Picture of the PF's "conceptual slab," recently installed to bar access:

https://dl.dropbox.com/0/view/ujmsiljg7nnj3qn/Photos/photos/scripsit.jpg

2. "Protest at the Poetry Foundation: A Report from Brooks Johnson":

http://www.montevidayo.com/?p=1946

3. A damning article about the Poetry Foundation (and more) by Steve Evans at Third Factory, "Free Market Verse":

http://www.thirdfactory.net/freemarketverse-all.html#fn

4. Commentary at
Montevidayo blog, "'Free (Market) Verse': Steve Evans on the Poetry Foundation
and Conservative Politics/Aesthetics":

http://www.montevidayo.com/?p=2178

5. "It's Time to
Occupy Poetry" at Salon.com:

http://www.salon.com/writer/jeremy_axelrod/

6. Commentary at
Montevidayo blog, "Salon.com on the Poetry Foundation Protests/Arrests":

http://www.montevidayo.com/?p=2203

7. "The Croatoan
Poetic Cell Interview" at Isola di Rifiuti blog (the interview provided the raw material for the Salon.com article):

http://isola-di-rifiuti.blogspot.com/2011/11/croatoan-poetic-cell-interview.html

8. Downloadable issue
of Sous les Paves (no. 5/6) with a statement from the Croatoan Poetic Cell:

http://souslespavesonline.wordpress.com/

OTHERWISE, here are some rather damning factoids about John Barr et al, lifted from the comments section at the Montevidayo blog:

1. "The Illinois State's Attorney is looking into allegations of poor "fiscal practices, conflict of interest, nepotism and playing fast and loose with the rules of charitable organizations" (concerning the Poetry Foundation)

2. "Penny Barr, wife of John Barr, who admits she is "not
versed in poetry," was paid $23,000 by the Foundation for setting up a poetry contest."

3. "The Poetry Foundation also plans to build a $25 million mansion in the Gold Coast with accommodations for visiting poets of its choice and a stage to host readings on. An ex-trustee accused the Foundation of acting like a "private club" and using Ruth Lilly's money for "personal gratification."

[source: http://chicagopoetry.com/modules.php?
op=modload&name=News&file=article&sid=1342]

4. The company Barr founded, Dynergy, frequently likened in business columns to Enron, paid out a $3 million fine for accounting fraud (after Barr left as an executive) and a US Attorney said in a letter "We have become increasingly concerned that Dynegy's 'cooperation' is more apparent than real."

5. John Barr donated the maximum to Rudolph Giuliani in early 2007, a month after Giuliani declared his candidacy. Giuliani's accomplishments as mayor of NYC including a smear campaign against contemporary artists and the Brooklyn Museum that displayed them, attempting to defund the institution. Soon after Barr's donation, Giuliani named as his foreign policy adviser Norman Podhoretz right after he published the book World War III which advocated a global war, who in a previous life as a literary editor engaged in critical attacks against Allen Ginsberg and Jack Kerouac.

6. Barr's current company is lobbying foreign governments, mostly Spanish speaking countries in the hemisphere, to privatize their natural resources on behalf of his clients.

7. Robert Pinsky takes credit for selecting Barr for his position.

HAPPY READING!

Jared Schickling

: eccolinguistics :
: delete press :
: reconfigurations :

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31. michael farrell
new tinfish chapbook
Mon 5 Dec 2011

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hi everyone

i have a new chapbook 'thou sand' from tinfish - you can get a copy for just $US3 - or get the whole series for $36

http://tinfishpress.com/chapbooks.html

if yr in melbourne i will have a few soon also, so u can get from me

michael

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32. reJennifer Bartlett
Dove, Vendler, Beauty is a Verb
Mon 5 Dec 2011

Hi All,

I have been following the news on Vendler/Dove with a personal dismay. What is nagging at me is that a relatively mainstream anthology is causing such a stir. A few months ago Sheila Black, Michael Northen, and I published Beauty is a Verb: The New Disability Poets & although we got great reviews from some of my favorite poets, the controversy of the book has been very nonexistent. My argument isn't that there are real racial and gender problems that need to be solved. My point is that the arguments about race and gender are so loud that the civil rights of people with disabilities are consistently ignored. And the problems of this minority remain so severe in comparison to other groups.

First, looking at the Dove anthology itself what interests me is the still glaring lack of attention paid to poets/people with disabilities as a multicultural group. In what appears to be the ultimate inclusive collection Larry Eigner, Vassar Miller, Josephine Miles, Jim Ferris, Paul Guest are all absent and there is no mention of Crip Poetics The only poet in the collection who *might* identify as 'disabled" is Duncan, and I'm guessing the Duncan poems don't address his vision/vision which was arguably central to his work.

I do think that an anthology, such as ours, which for starters is an entirely new phenonemen calls for a little attention. Beauty is a Verb discusses how aphasia is a link to experimental language (Cole), addresses 'crip poetics" which most people have never heard of (Kuppers), speaks to the linguistically complexity of translating English to ASL (Clark), and most of all addresses the disabled body as something that is okay, even sexy and a worthwhile experience.

I wonder if speaking about disability is still a thing that makes people nervous, and they feel afraid of having a voice. Although there is plenty of discussion regarding race from white people, and unlike skin color, most of the able-bodied will have some disability in their lifetime. More importantly, it seems that people still dismiss disability as a category/identity and one that is privileged to the most simple rights like getting into the store or having a job, for gosh sake - not to mention being in the Penguin anthology.

It also seems true that in the poetry world you have to insult someone directly or indirectly to get attention - which I did a few years ago when I called out Paul Guest for allowing John Ashbery to call him an invalid in his blurb. All hell broke lose & evidently the right to call a person an invalid is something people of which are very attached to.

But that was the old Jennifer & the new Jennifer wants to be heard without causing too much anger. & Bob Grenier told me 'fighting is for young people." Perhaps Rita & Helen need Bobly's phone number!

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33. Matthew Landis
Free download of my new chapbook
Tue 6 Dec 2011

Being as I have had no luck getting anything published the past year, I have decided to digitally release a couple chapbooks I've finished. I'll release one, well, now and one next week. This first one is named "I sail. I swim to you. I know the water."

It is a piece about sexual identifications rather than sexual identity and (more broadly) about about liminal identity spaces of all types and the psychic and physical violence and trauma which so often exists in these spaces. It utilizes textual appropriation and collage, formal constraints, typographical manipulation, and lyric elegy in order to plomb the depths of a loosely structured, implied narrative that runs the gamut from an estranged mother and child to a fractured chronicle of the development of sexual dimorphism, 19th century sexology/psychiatry, and the subversive significance of alternative sexual & gender based identifications.

I hope you'll read it, enjoy it, share it. Information wants to be free after all.

Download the chapbook as a PDF here:
http://www.mediafire.com/?7euseqi415iu407
<http://www.mediafire.com/?7euseqi415iu407>

Best,

Matthew Landis

http://www.minor-arcana.com
http://weimar.minor-arcana.com
http://abecedarianfx.blogspot.com
(there is some x-posting, sorry)

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34. Doug Holder
Richard Kostelanz: The Avant Garde at Brown University: 1960
Tue 6 Dec 2011

Richard Kostelanz: The Avant Garde at Brown University: 1960

This appeared on the Boston Area Small Press and Poetry Scene
http://dougholder.blogspot.com

Richard Kostelanetz, the noted avant-garde writer, was kind enough to send this excerpt of an interview conducted at Brown University in 2004 to the Boston Area Small Press and Poetry Scene.---Doug Holder

I

Richard Kostelanetz, born in New York City in 1940, went to Brown in 1958, graduating with honors in American Civilization early in 1962. He later did graduate work at Columbia University in American history and at Kingâ€™s College, the University of London, as a Fulbright scholar, taking an M.A. at the former in 1966. Ever since, he has been an independent scholar/writer/media artist residing, until recently, in lower Manhattan. His work in various domains has been recognized with individual entries in Contemporary Poets, Contemporary Novelists, Postmodern Fiction, Bakerâ€™s Biographical Dictionary of Musicians, A Readerâ€™s Guide to Twentieth-Century Writers, the Merriam-Webster Encyclopedia of Literature, Websterâ€™s Dictionary of American Authors, The HarperCollins Readerâ€™s Encyclopedia of American Literature, NNDB.com, and Britannica.com, among other distinguished compendia.

The interviewer, whose comments appear here in italics, was Sarah Bird, an undergraduate working with the radical cultural historian Paul Buhle in the American Civilization program at Brown University. She talked with Richard Kostelanetz in November 2004 after RK's lecture to the Coalition of Independent Scholars at the General Society Library in New York City. RK corrected and amended the transcript then and, with brackets, later.

I

The only remotely avant-garde entity on campus around 1960 was the college literary magazine that had been edited by the painter John Willenbecher just before I arrived. In its small office I met Bill Berkson, who left Brown only a few months after I arrived, later becoming a prominent poet and art critic on the West Coast, who remembers our meeting in the literary magazine office in a memoir that I found on the Internet and incidentally reprinted in my CD-Rom Intellectual Correspondence in the 21st Century (2005): â€œI can hear you now, in the Brunonia office, talking of Dissent, PR [Partisan Review], and other critical journals, of which at the time I knew not one thing.â€

In my library is an impressive copy of Brunonia's Fall 1958 issue that contains contributions by Berkson, Richard Foreman, and myself, each of us presaging what we later became. While Bill has a critical review of "beat" poetry, Richard contributes not only a short play that he calls "a cartoon," but also an extended review of Bertolt Brecht's "epic opera," as he calls it, Mahagonny, which Richard was invited to direct decades later in Lille, France. (It didnâ€™t happen, even after being fully prepared, for reasons beyond his control.) My own contribution to Brunonia is a witty aphoristic dictionary that presages the Dictionary I wrote in 1990 and rewrote a decade later. (This issue also has a stylistically unusual story by Peter Goldman, who briefly became an avant-garde

filmmaker before doing something else.) May I wonder if other issues of Brunonia and its successors, not to mention undergraduate literary magazines anywhere, are so professionally prophetic?

I knew less Steve Overbeck, perhaps two years ahead of me, who, as S. K. Overbeck, was later a Newsweek cultural staff writer for a while. Only after graduating did I meet Harry Smith, who left Brown just before I came, but as publisher of a literary periodical titled Pulpsmith he became one of the few Brown alumni to publish me.

I took only one course with S. Foster Damon, a great teacher and a sort of underground avant-garde celebrity, whom I saw more off-campus, so to speak. An activist in the art and musical avant-garde dating back to the 1920s, he taught me an awful lot of useful stuff, especially how to be a professional, which is not quite the same thing as â€œhow to write.â€ There was at Brown around 1960 no conscious political or artistic avant-garde or underground to any degree that Paul Buhle, a few years younger than I, understands the latter term from his own experience at Wisconsinâ€”certainly not when I was there in the late fifties and early sixties. Paul edited an anthology of rich memoirs about the 1950s and 1960s in at the University of Wisconsin that I recall reading with envy [History and the New Left, 1991], because nothing comparable could be written about Brown during those years.

II

For my last three semesters at Brown I lived down Hope Street, next to a local library that became an historical society; that location was at the time really more off-campus than it appeared to be the last time I visited Brownâ€”in the early 1980s. We lived on the edge of a Portuguese slum called Fox Point that was probably slummier then than now. And Foster Damon lived a few blocks away, at a parallel distance from the main campus, at 24 Thayer.

Who is Foster Damon?

Foster was an extraordinary man whom I hope is still remembered in some way or another at Brown. Do a Google search of his name now, and youâ€™ll find a healthy number of references, thousands I think. His influence persists, even though he died decades ago. He founded the Harris Collection of poetry in the library, he knew avant-garde music, and he knew avant-garde literature. As an undergraduate at Harvard before World War I, he had co-founded with other students the Harvard Musical Review (1912-1916), which was meant to appreciate contemporary music ignored by their teachers. One partner in this Review was a man who went on to a more distinguished career, the composer Roger Sessions, whose daughter Elizabeth was my Most Significant Other for many years. Fosterâ€™s brother-in-law was the eccentric Boston poet John

Brooks Wheelwright, who died too young, whose literary executor Foster became, whose poems are treasured to this day by John Ashbery, among others.

[Since this interview, Ashbery questioned in correspondence with me about New Directions waiting thirty years between announcing in 1939 and finally publishing Wheelwrightâ€™s collected poems in 1970, conjecturing that Foster might have been responsible for the delay, speculating further about Fosterâ€™s possible dementia. Knowing John, I replied that Foster was quite lucid in 1960-62, when I knew him best, if often pickled. John replied that the Wheelwright papers kept at Brown were a mess. I recalled that though Foster sorted American songs for the Harris Collection he wasnâ€™t skilled at detailed archiving. I didnâ€™t recall Foster discussing Wheelwright, though he often mentioned W.S.B. Braithwaite, who had anthologized Foster; but in 1960 I might not have recognized Wheelwrightâ€™s name. I speculated that perhaps publication had to wait for his wife Louise, Wheelwrightâ€™s sister, to return from institutionalization, as she did just before he died. Since he, not she, was the official executor, while they didnâ€™t have children, my speculation was admittedly insufficient.]

Foster was important as well for publishing in 1924 the first big book on William Blake in America. In this respect, he influenced my wife-to-be, a Pembroker, who wrote her Columbia doctorate on Blake and, Iâ€™m told, gave her son by her next husband the first name of Blake. In the 1930s, Foster compiled a pioneering anthology of American Songs that subsequently influenced the musical compositions of his contemporaries Virgil Thomson and Aaron Copland.

Then roughly that same age that I am nowâ€”in his mid-sixties--Foster had been involved in various boysâ€™ clubs in Fox Point, which was then a Portuguese slum behind Power Street. Ed Margolis, long an English professor in Staten Island, remembers that a decade before me Foster taught boxing to the Fox Point kids. Because his wife Louise Wheelwright had been institutionalized for many years, select local kids would become his house helpers. Some of them went on to careers at Brown, like Ernie Costa, who worked in the Brown library until he died young. Though Foster had more connection to Fox Point than I did, perhaps my experience there prepared me for my next address, which was a low-rent public housing project in Harlem, down the hill from Columbia University.

Dinner at his Thayer Street house once a week, first for me and then for both Bunny and myself, was central to our experience of â€œunderground Brown.â€

Were you already interested in the avant-garde when you were at Brown?

Not so consciously. I remember reading on my own initiative Harold Rosenberg's The Tradition of the New, which turned me onto the idea of the

avant-garde, and then Roger Shattuckâ€™s The Banquet Years. I must have reviewed the Rosenberg book for the undergraduate literary magazine because I received an appreciative letter from the publisher who a few years later did a book of mine. Foster told me a lot, as I said, about the American avant-garde, not only in literature but also in music.

Did you feel at that time that avoiding the Brown writing program was probably a wise move?

As a major yes, but not Foster Damonâ€™s verse writing course for which I signed up, even though I had no ambitions to write poetry at the time and I didnâ€™t much like Damonâ€™s assignments, which required us to write poems in a succession of English verse forms from Beowulf to the present. [A half-century later, long since a devout radical formalist, I wish I could take it again.]

From Foster above all others I probably developed the intellectual ambition for always aiming to take my work to a higher level, to go where no one else has gone or would go, in my case not only in criticism but creative work and even in this interview I hope, much as he and Cummings did in their own careers. Remember that Fosterâ€™s big book on William Blake, published in 1924 when Foster was only thirty-one, achieves an extraordinary unraveling. Check it out sometime to be impressed even now by his powers of elucidation, defining clarity in literature that previously seemed inscrutable. Foster would tell that when he was a graduate student in English lit at Harvard in the early 1920s, supplicants were asked what they thought of William Blake. It was enough for the student to say, â€œOh Blake, heâ€™s crazy,â€ for the examiner to move onto another subject. Simply, Fosterâ€™s Blake wasnâ€™t crazy, and heâ€™s not been crazy since. When I edited a decade ago an anthology of the more radical Cummings writings, it was appropriate to dedicate that book to Foster. From him and from the Brown history professor Bill [William G.] McLoughlin, as well as other intellectual heroes, such as George Orwell, whom I also discovered in college, also comes the ambition to tell the truth, even an unfamiliar truth, much as I hope to do here.

Though David Kelly continued to major in creative writing, I realized, partly through observing Davidâ€™s experience, that I should stay away from other Brown writing courses, which I now think were designed to make high school teachers. I have a vague recollection of John Hawkes telling me in my freshmen year that I had â€œno talent for prose.â€ Since he dismissed me, I had no reason to take any other courses with him, probably to my good fortune, we could now judge. I must have kept in touch with Hawkes nonetheless because I remember taking him and his wife Sophie to dinner at Foster Damonâ€™s. They hadnâ€™t met before, even though they were Harvard undergraduates thirty

years apart. Should we be surprised that Hawkes never contacted me after my graduation, though, need I say, as an alumnus publishing both fiction and fiction criticism that are recognized in histories and encyclopedias. If he mentioned my work or even my name to later Brown students, Iâ€™ve never heard about it. Should this be considered another sign of Brown professorsâ€™ lack of respect for their more successful students? I remember a close relative of his telling me, perhaps two decades ago, that Jack â€œhated every minuteâ€ of teaching, which may have been true.

Some alumni writers a generation younger than I have acknowledged John Hawkesâ€™s importance to their development. One of them, whom Iâ€™ve not met, Jeffrey Eugenides, even successfully appropriated the Hawkes formula of a narrator whose physical abnormalities give him a peculiar perspective on experience. Perhaps by Eugenidesâ€™ time Hawkes became more respectful of his better students, not to mention his teaching talents, and thus a more effective writing teacher.

Probably because Hawkes and Edwin Honig didnâ€™t get tenure at Harvard, where they had previously taught, they assumed that even their stronger students were likewise Harvard rejects, as indeed we probably were, though that stigma didnâ€™t disqualify us finally from literary careers.

David Kelly, at any rate, went on to get an Iowa MFA writing degree and is now [was, alas] a prominent West Coast editor, whose book on Secrets of the Old Growth Forest (1990) won an award from northwest booksellers.

******** Kostelanz has an ebook BROWN UNIVERSITY REMEMBERED (Amazon Kindle)

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[redacted] fax

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c 2011 Richard Kostelanetz

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35. Sam Ladkin

FMLS issue on contemporary poetry & Blackbox Manifold translations

Tue 6 Dec 2011

Apologies for cross-posting.

A couple of announcements that I hope might be of some interest.

Firstly, Forum for Modern Language Studies has recently published an issue on contemporary poetry, ably edited by Steven Winspur. I've yet to have a chance to read through much of the rest of the issue, though I look forward to doing so. I have had to read my own article, much of which is occupied with a reading of virtuality, and the poetry of Chris Goode. I had a go at the task, that much is true.

I've pasted the contents below.

Secondly, Blackbox Manifold, edited by Adam Piette and Alex Houen, has a new issue out that Robin Purves and I had some hand in (a small hand, but a coaxing/waving one), which includes a number of poets from this end of the spectrum (insert "You are here" sticker): Rod Mengham, Tim Atkins, Michael Kindellan, Keston Sutherland, Tom Jones, Vahni Capildeo, and another showing for a couple of Geoff Ward's Rilke translations, available from Equipage. It was nothing to do with us, but there's a fun Geoff Gilbert/Alex Houen collaboration too, and poetry from Duncan White:

http://www.manifold.group.shef.ac.uk/

FORUM FOR MODERN LANGUAGE STUDIES
VOLUME 47 NUMBER 4 OCTOBER 2011
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36. Rob McLennan
The Peter F. Yacht Club regatta/reading/christmas party
Tue 6 Dec 2011

The Peter F. Yacht Club regatta/reading/christmas party
lovingly hosted by rob mclennan;

with readings from issue contributors
as well as yacht club irregulars,

including:
Amanda Earl,
Pearl Pirie,
Vivian Vavassis,
Monty Reid
rob mclennan
+ probably others,

at The Carleton Tavern (upstairs)
233 Armstrong Avenue (at Parkdale Market), Ottawa
Thursday, December 22, 2011
doors 7pm, reading 7:30pm

copies of various issues of the journal will be available; check here for information on the journal, along with a bibliography
http://robmclennan.blogspot.com/2010/08/peter-f-yacht-club-miscellany.html

info: rob mclennan at [redacted] or rob_mclennan (at) hotmail (dot) com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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37. Hazel Smith
austraLYSIS performance
Tue 6 Dec 2011

FILMS OF SOUND: austraLYSIS
Saturday 10 December 2011, 8:00pm

1. Film of Sound: austraLYSISSydney Conservatorium of Music Recital Hall East

Please note this event is at Recital Hall East, Sydney Conservatorium of Music

austraLYSIS will premiere a film-music work, Film of Sound, the film is composed in immediate relation to the sound structure, rather than in the more usual converse relationship. The film will have surfaces that are physical, abstract, human and inanimate. At times it will have verbal content displayed, spoken or deconstructed amongst the sound-image field. This work will be made in a new collaboration with US film-maker Will Luers. Film will also be the basis for a second piece, a real-time manipulation performance, Film Moves in which austraLYSIS use video material for continuous transformation, partnered by an algorithmically synaesthetic sound process. Active viewer and performer transformation of the visual and sonic worlds are at the core of this pair of pieces, which will be complemented by electroacoustic and audio-visual work from David Worrall, an Australian pioneer in the field, and Daniel Blinkhorn, both creative members of austraLYSIS. There will also be computer-interactive improvisation and new composition by austraLYSIS members.

Roger Dean, Sandy Evans, Phil Slater, Hazel Smith, Greg White, Will Luers – Performers

TicketsAdult: $30
Concession: $20
Under 30: $20
Prof. Hazel Smith
Writing and Society Research Centre
College of Arts (Bankstown 1.1.163)
UNIVERSITY OF WESTERN SYDNEY
Locked Bag 1797
Penrith, NSW, 2751
tel: 9772 6400
email: [redacted]<mailto:[redacted]>

See also my webpage at www.australysis.com
The Erotics of Geography: poetry, performance texts, new media works
http://www.tinfishpress.com/erotics.html
Practice-led Research, Research-led Practice in the Creative Arts
http://www.eupjournals.com/book/9780748636297
The Writing Experiment: strategies for innovative creative writing
http://www.allenandunwin.com/writingexp/book.htm

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38. David Kirschenbaum
This Tues. 12/13: Boog City's NYC Small Presses Night
Wed 7 Dec 2011

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

New York City Small Presses Night

and Kenneth Patchen at 100

This Tues. Dec. 13, 6:00 p.m. sharp, free

with

Bone Bouquet
Lunar Chandelier Press
No, Dear magazine
Off the Park Press

and music from

Douglas Manson

Event curated by Douglas Manson, Boog City's small press editor and editor of Celery Flute: The Kenneth Patchen Newsletter

ACA Galleries
529 W.20th St., 5th Flr.
NYC

This is our one event each season in our non-NYC small presses series where
we honor NYC small presses.

Featuring readings from some of the city's finest small presses as well as publications available from each of the presses.

**Bone Bouquet, editor-in-chief Krystal Languell.
—Sarah Bridgins
—Lauren Nicole Nixon

**Lunar Chandelier Press, editor Kimberly Lyons.
—Vyt Bakaitis
—Joe Elliot
—John Godfrey
—Toni Simon

**No, Dear magazine, coeditors Emily Brandt and Alex Cuff. Current guest editor is Levi Rubeck.
—B.C. Edwards
—Amy Lawless

**Off the Park Press, editor Boni Joi Koelliker.
—Claudia La Rocco
—Ronna Lebo

and a tribute to Kenneth Patchen at 100,
with Patchen works read by:
—Neal Climenhaga
—Steve Dalachinsky
—Douglas Manson

There will be wine, cheese, and crackers, too.

Series curated and with an introduction by
Boog City editor David Kirschenbaum

--

Press, reader, and musician bios

**Bone Bouquet
http://www.bonebouquet.org

For two years, Bone Bouquet has aimed to highlight the important work of female poets, who are often underrepresented in the writing community and popular media. Rather than personal politics, their criteria are excellence and vibrance. Rather than segregating the poetry of “women’s issues” from “regular” creative work, their goal is to provide an additional arena in which female poets can make their work more visible to readers, building their reputations as artists.

*Sarah Bridgins

Sarah Bridgins’ work has appeared in Monkeybicycle, InDigest, Pear Noir!, Playground, and Bone Bouquet among other journals. She lives in Brooklyn with a cat and a boy.

*Lauren Nicole Nixon
http://www.laurennicolenixon.com

Lauren Nicole Nixon is a Brooklyn-based artist representative, teaching artist, and poet. Nixon’s poetry appears and is forthcoming in literary journals such as Bone Bouquet, Sugar House, Eleven and a Half, The Montreal Review, The Tulane Review, Aforementioned Productions, 491, Jelly Bucket, Rougarou, Umbrella Factory, The Belladonna* Chaplet Series, Spillway, The Writing

Disorder, In Posse Review, RELEASE, Leveler, and No, Dear. She is a Pushcart Prize nominee. Her first chapbook, There's a Jukebox in the Back, will be published next summer by Dancing Girl Press.

**Neal Climenhaga

Neal Climenhaga is a poet living in New York City. He met Kenneth Patchen when he was six years old.

**Steve Dalachinsky

Steve Dalachinsky was born in 1946 in Brooklyn. His work has appeared extensively in journals and anthologies. He has written liner notes for many artists' CDs. His 1999 CD, Incomplete Direction (Knitting Factory Records), a collection of his poetry read in collaboration with various musicians, has garnered much praise. His most recent chapbooks include In Glorious Black and White (Ugly Duckling Presse) and the book of collages Christ Amongst the Fishes (Oilcan Press). His books include A Superintendent's Eyes (Hozomeen Press); PEN Oakland National Book Award-winning book The Final Nite (Ugly Duckling Presse), complete notes from a Charles Gayle Notebook; and Reaching into the Unknown (RogueArt), a collaboration book project with photographer Jacques Bisceglia. He has read throughout the New York area, the U.S., Japan, and Europe. He is a contributing writer for the Brooklyn Rail.

**Lunar Chandelier Press
http://lunarchandelier-lunarchandelier.blogspot.com/

Lunar Chandelier Press, formed in 2009, publishes books of modern, evocative writing. They are inspired by the spirit of the poet- and artist-directed expatriate productions of the 1920s Paris Left Bank and the various contemporary poetry projects of Brooklyn’s Gowanus Canal’s right bank: Belladonna Books, Cabinet, Litmus Press, Portable Press at Yo-Yo Labs, and Ugly Duckling Presse, as well as the venerable Hanging Loose Press, based in downtown Brooklyn. Lunar Chandelier’s first three books debuted in the fall of 2010, with Vyt Bakaitis’s new collection of poems Deliberate Proof; Lynn Behrendt’s long-awaited first book of poems petals, emblems; and Joe Elliot’s new collection of poems Homework.

*Vyt Bakaitis
http://www.eoagh.com

Vyt Bakaitis, a native of Lithuania, has been living in New York City since 1968. A book of his poems, City Country, appeared in 1991 (Black Thistle Press), and con/structs, his book of visual poems and photographs, came out in a limited edition from Arunas K. Photo +Graphics. Bakaitis has also published translations of poetry from several languages, including his anthology Breathing Free: Poems from the Lithuanian. His translations of the poems of

Jonas Mekas were published as There Is No Ithaca (Black Thistle Press), with a foreword by Czeslaw Milosz, and as Daybooks (Portable Press at Yo-Yo Labs). Lunar Chandelier Press published Deliberate Proof last year. Poems are forthcoming in the online journal Eoagh.

*Joe Elliot
http://www.fauxpress.com/e/elliot.pdf

Joe Elliot ran a weekly reading series at Biblios Bookstore and Café in NYC for five years, starting in the early ’90s, and helped move the series to the Zinc Bar where it continues. He co-edited two chapbook series, A Musty Bone and Situations, which published authors such as Antje Katcher, Paul Genega, Duncan Nichols, Mitch Highfill, Rich O’Russa, Douglas Rothschild, Shannon Ketch, Lisa Jarnot, Bill Luoma, Kevin Davies, Marcella Durand, Rick Snyder, and many others. He is the author of numerous chapbooks, including You Gotta Go In It’s The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross (a collaboration with artist John Koos), and Object Lesson (a collaboration with artist Rich O’Russa). Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well In The Drizzle, The Poetry Project Newsletter, Torque, Hanging Loose, Eoagh, Occo, BoogLit, and Arras. His long poem, 101 Designs for The World Trade Center, was published by Faux Press e-mag (see the above url) and subpress published his collection Opposable Thumb. Lunar Chandelier Press published his most recent collection of poems, Homework.

*John Godfrey

John Godfrey began writing and publishing poems while at Princeton University. His recent publications include City of Corners, Private Lemonade, and Push the Mule, and his book Tiny Gold Dress is forthcoming from Lunar Chandelier Press next year. He has received fellowships and grants from the General Electric Foundation, the Foundation for Contemporary Art, and the Fund for Poetry.

*Toni Simon
http://vimeo.com/29734702

Toni Simon has exhibited her drawings at the Drawing Center and A.I.R Gallery in NYC. She lives in Brooklyn with her husband, poet and psychoanalyst Nick Piombino. She has contributed illustrations to many poetry books and magazines and recently she collaborated on Contradicta, a book of aphorisms by Piombino with over 80 of her illustrations (Green Integer). Simon just made a video for Trickhouse magazine (forthcoming) and an animated video for Stacy

Doris' Cakepart project (see the above url). Earth After Earth is forthcoming from Lunar Chandelier Press.

**Douglas Manson

Douglas Manson has played guitar for many years. Writing two to three songs per year since age 15, he now has about 50 songs and is ready to share the harvest. He teaches in Queens and lives in Brooklyn.

**No, Dear magazine
http://www.nodearmagazine.com/

No, Dear, founded in 2007, is a slim volume hand-made in Brooklyn of new local poems loosely centered on a single-word theme.

*B.C. Edwards

B.C. Edwards is the recipient of the 2011 Hudson Prize. He is the author of the forthcoming collections of fiction, The Aversive Clause, and poetry, How to Mend Small Children and From the Standard Cyclopedia of Recipes. He is a regular contributor to BOMBlog and his work can be found in La Petit Zine, Red Line Blues, The Sink Review, Mathematics Magazine, Hobart, and others. He is also a Literary Death Match Champion and has the medal to prove it.

*Amy Lawless
http://www.amylawless.blogspot.com/

Amy Lawless is the author of Noctis Licentia (Black Maze Books), a four poem pamphlet from Greying Ghost Press, and the forthcoming chapbook Elephants in Mourning ([sic]). Her poems have recently been published or are forthcoming in Leveler, LIT, Catch Up Louisville, and Forklift, Ohio. She is a 2011 New York Foundation for the Arts fellow. She was born and raised in Boston and lives in Brooklyn.

**Off the Park Press
http://www.offtheparkpress.com/

Off the Park Press is a non-profit small press determined to enrich the deep cross-cultural between visual art and poetry. Located in New York City, their intention is to reach out to writers and visual artists, known and unknown, across the country to participate in their experimental collaborative publishing projects. They also publish yearly anthologies of poems written by poets invited to respond to specific visual artwork that appears on the anthology's cover.

*Claudia La Rocco
http://www.theperformanceclub.org

Claudia La Rocco's poetry and arts writing have appeared in such outlets and publications as http://www.failbetter.com, Slate, Artforum, WNYC New York

Public Radio, and the anthology Viva la Difference: Poetry Inspired by the Painting of Peter Saul. She writes about performance for The New York Times and is dance editor for The Brooklyn Rail. She is on the faculty of the School of Visual Arts' graduate program in art criticism and writing, and is editing an anthology of poems by painters for Off the Park Press. She runs The Performance Club.

*Ronna Lebo
http://www.ronnalebo.com/Ronna_Lebo/Welcome.html

Ronna Lebo received an M.F.A. from Mason Gross School of the Arts and teaches at Kean University. She performed for 12 years as Alice B. Talkless, won a Jackie 60 New Artist Award, and was included in two CMJ music festivals. Her work appears in Arbella, Long Shot, Big Hammer, Words, This Broken Shore, Whim Wit, and the anthology Will Work for Peace edited by Brett Axel. Her book Prolapse came out this year from Off the Park Press.

**Boog City
http://www.welcometoboogcity.com

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. Jan. 31, TBA

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:
http://welcometoboogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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39. sam truitt
Occupy Books
Wed 7 Dec 2011

Dear Fiends -

What poems and books of poetry - and any of poetry's relevant prose guises, theorhetorical or otherwise - would one read as context and study for the OWS movements? This is a question directed toward teaching a class in the movement or starting a reading group.

It occurs to me Pound's "With Usura" canto (XLV) might be a start (with its sounding at say http://nedjudy.com/stuff/usura.html). But I thought it might be fun to amass such a list, with winter coming and so time to gather for the spring.

Thanks for your help -

As ever,
Sam

--
www.samtruitt.org

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40. CA Conrad
POETS Ron Silliman & Laura Neuman are the latest to appear on JUPITER 88
Wed 7 Dec 2011

POETS Ron Silliman & Laura Neuman are the latest to appear on JUPITER 88:

CLICK HERE: http://JUPITER88poetry.blogspot.com

They gave AN AMAZING reading together last night in Philadelphia to a PACKED HOUSE!
Enjoy their videos! Filmed right after the reading, so you can hear

the audience a bit,
CA

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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41. Louis Cabri

Influency Salon Friday 9 Dec 5:30 pm Trane Studio

Wed 7 Dec 2011

I N F L U E N C Y S A L O N . C A
L A U N C H P A R T Y
Friday December 9th
5:30-8:30 pm
Trane Studio
964 Bathurst St, north of Bloor (Bathurst subway).

PLEASE JOIN US for our cocktail launch party of
InfluencySalon Issue 4: "Giving It Up"
(with essay nodes on
Gregory Betts's The Others Raisd in Me,
Susan Holbrook's Joy is So Exhausting
& Ruth Pierson's Aide-Mémoire).

As a total BONUS,
the evening will feature readings by very special out-of-town guests

Alan Davies! * Louis Cabri! * Nicole Marcotic! * Susan Holbrook!

as well as Toronto readers

Chris D'Iorio! * Ruth Pierson!

A suite of Influency "wonderments" by

Shannon Maguire! * Lynn McClory! * Ben Nolan! * Brandy Ryan!

will introduce Louis Cabri's reading from his book PoetryWorld, and our Issue 4 editors

Joan Guenther! * Liz Howard! * Paula Eisenstein!

will profile the issue's themes of proliferation, exhaustion and memory.

Please join us at 5:30pm for a drink and stay with us through the early evening.

For more info [redacted]

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42. Jeffrey Side

The new ebook from Argotist Ebooks is “Writing What For? Across the Mourning Sky” by Raymond Farr

Thu 8 Dec 2011

The new ebook from Argotist Ebooks is â€œWriting What For? Across the Mourning Skyâ€ by Raymond Farr

Description:
Executing techniques gleaned from Language poetry and its dada/surrealist roots; each poem is a box canyon of meaninglessness tipping its hat to the absurd. Literary expectations are dashed on the rocks of dire mismeaning, embellishing the nothing that seems an inherent folly, a joke intrinsic to "a turn of phrase." These poems succumb to the glossy experience of recreating the experience of reading these poemsâ€”a train of thought derailed again and again, until what is obvious becomes radiant/radioactive, but not meaning to "mean."
Available as a free ebook here:
http://www.lulu.com/product/ebook/writing-what-for-across-the-mourning-sky/18736287
Full Argotist Ebooks catalogue here:
http://www.lulu.com/spotlight/argotistebooks

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43. David Hadbawnik

Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occupy, and should be boycotted.

Fri 9 Dec 2011

---

wow, thanks for this jared -- one stop shopping for a massively important, and the below notwithstanding, still under the radar story about 'big biz' poetry -- if that's not an oxymoron

everyone should check this out!

On Sun, Dec 4, 2011 at 11:36 PM, Jared Schickling <[redacted]>wrote:

> *“I felt a profound tenderness on witnessing these young*
> *people, because I knew it was sign of a much deeper struggle, that of poetry*
> *against the powers of a shameful order.”*
>
> *–Raul Zurita (quoted on Isola di Rifiuti blog)*

Has anyone missed that the Poetry Foundation is now in the business of slapping handcuffs and lawsuits on poets and performance artists? The story of their incredible, reprehensible treatment of Stephanie Dunn, which provoked an act of civil disobedience by the Croatoan Poetic Cell at the $20,000,000 PF compound in Chicago (and which may or may not have been completely civil, thank goodness), can be found in a number of online places, including the widely read Salon.com. Apparently these nobodies have irritated the PF enough to erect (or lower from the sky) a concrete slab blocking what was formerly public access to their interior gardens.

The Poetry Foundation and its actions, here and elsewhere, are consistently antithetical to the exigencies of the revolutionary poetic act. It is a cultural monolith and economic and political powerhouse that should be boycotted, discredited, discarded. Period.

Here is an exhaustive string of links documenting and addressing Dunn and the CPC's actions, and the PF's harsh, intolerant, vindictive response, all followed by some interesting facts about John Barr:

1. Picture of the PF's "conceptual slab," recently installed to bar access:

https://dl.dropbox.com/0/view/ujmsiljg7nnj3qn/Photos/photos/scripsit.jpg

2. "Protest at the Poetry Foundation: A Report from Brooks Johnson":

http://www.montevidayo.com/?p=1946

3. A damning article about the Poetry Foundation (and more) by Steve Evans at Third Factory,

"Free Market Verse":

http://www.thirdfactory.net/freemarketverse-all.html#fn

4. Commentary at Montevidayo blog, "'Free (Market) Verse': Steve Evans on the Poetry Foundation and Conservative Politics/Aesthetics":

http://www.montevidayo.com/?p=2178

5. "It's Time to Occupy Poetry" at Salon.com:

http://www.salon.com/writer/jeremy_axelrod/

6. Commentary at Montevidayo blog, "Salon.com on the Poetry Foundation Protests/Arrests":

http://www.montevidayo.com/?p=2203

7. "The Croatoan Poetic Cell Interview" at Isola di Rifiuti blog (the interview provided the raw material for the Salon.com article):

http://isola-di-rifiuti.blogspot.com/2011/11/croatoan-poetic-cell-interview.html

8. Downloadable issue of Sous les Paves (no. 5/6) with a statement from the Croatoan Poetic Cell:

http://souslespavesonline.wordpress.com/

OTHERWISE, here are some rather damning factoids about John Barr et al, lifted from the comments section at the Montevidayo blog:

1. "The Illinois State's Attorney is looking into allegations of poor "fiscal practices, conflict of interest, nepotism and playing fast and loose with the rules of charitable organizations" (concerning the Poetry Foundation)

2. "Penny Barr, wife of John Barr, who admits she is "not versed in poetry," was paid $23,000 by the Foundation for setting up a poetry contest."

3. "The Poetry Foundation also plans to build a $25 million mansion in the Gold Coast with accommodations for visiting poets of its choice and a stage to host readings on. An ex-trustee accused the Foundation of acting like a "private club" and using Ruth Lilly's money for "personal gratification."

[source: http://chicagopoetry.com/modules.php?op=modload&name=News&file=article&sid=1342]

4. The company Barr founded, Dynergy, frequently likened in business columns to Enron, paid out a $3 million fine for accounting fraud (after Barr left as an executive) and a US Attorney said in a letter "We have become increasingly concerned that Dynegy's 'cooperation' is more apparent than real."

> *5. John Barr donated the maximum to Rudolph Giuliani in early 2007, a month after Giuliani declared his candidacy. Giuliani's accomplishments as mayor of NYC including a smear campaign against contemporary artists and the Brooklyn Museum that displayed them, attempting to defund the institution. Soon after Barr's donation, Giuliani named as his foreign policy adviser Norman Podhoretz right after he published the book World War III which advocated a global war, who in a previous life as a literary editor engaged in critical attacks against Allen Ginsberg and Jack Kerouac.*
>
> *6. Barr's current company is lobbying foreign governments, mostly Spanish speaking countries in the hemisphere, to privatize their natural resources on behalf of his clients.*
>
> *7. Robert Pinsky takes credit for selecting Barr for his position.*
>
> *HAPPY READING!*
>
> *Jared Schickling*
>
> *: eccolinguistics :*
> *: delete press :*
> *: reconfigurations :*

↑ Index

44. **amy king**

Help a small press celebrate the holidays!

Fri 9 Dec 2011

As someone who has publishe

Dear friends of Litmus Press & Aufgabe,

As someone who has published or worked directly with Litmus Press, we hope you'll consider giving us a boost during our Winter Fundraising Campaign.

We have just received multi-year support from NYSCA, which is wonderful, though their support of our full-length publications was cut in half. We are also supported by the Leslie Scalapino -- O Books fund, and this support has been crucial, allowing us to hire a part-time staff member to keep things moving.

However, it's the support of individuals through memberships, subscriptions & donations that creates the most solid foundation for the continuation of our programming.

I'm writing to enlist your help spreading the word about our Winter Fundraising Campaign. It will be the support of individual members, subscribers, and donors in the coming years that will support us in our efforts to do more on behalf of our authors, artists, and their work, so this drive is important!

We've just updated our website and will be sending out an email tomorrow morning announcing our Winter Fundraising Campaign. We are only asking that you forward this email (if possible, with a personal appeal to friends and family), and/or post it to your Facebook page, and/or share the link wherever you can. The email will also be posted on the Litmus Press Facebook page, so you can go there and "like" it (and anything else there!), which will give the appeal more visibility.

If you don't usually receive our emails, you may not be on our list -- there is an email list sign up box at the bottom of each page of our website. You can select preferences, so you only receive the announcements you want. If you don't receive our email tomorrow morning please let me know, and I will forward it to you.

To visit our newly updated support page,
click http://www.litmuspress.org/support.html

Best wishes for the month, the new year, the poetry, the art, the occupation, & with deep gratitude for your artistic contributions to Litmus Press.

Warmly,
Tracy

--
E. Tracy Grinnell, Editor & Director
Litmus Press/Aufgabe
925 Bergen St. Suite #405
Brooklyn, NY 11238

www.litmuspress.org

NEW from Litmus Press:
O Bon by Brandon Shimoda
I Want to Make You Safe by Amy King

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45. David Hadbawnik
interview with susan briante /// kk7 CFP
Fri 9 Dec 2011

---

just posted interview with poet susan briante:

http://habenichtpress.com/?p€0

reminder, CFP for 'violence' issue of kadar koli:

http://habenichtpress.com/?py5

plus -- previous interview with ryan eckes:

http://habenichtpress.com/?px2

--DH

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46. amy king
*Booze, Books, Broadsides and Bellas**
Fri 9 Dec 2011

Eat* Drink* Bid* Participate* Get Down*!

We've got something

Eat* Drink* Bid* Participate* Get Down*!

We've got something for you at our Annual Benefit Performance and Live Auction!

Incuding:Â
*Â rope climbing and circus arts workshopsÂ
*Â two stunning collages by Laynie BrowneÂ
*Â signed copy of Zippermouth by Laurie WeeksÂ
*Â sets of broadsides from Poetry Foundation AND The Center for Book Arts!Â

And while you're bidding on exciting auction items, getting your raffle tickets, taking in the performances and sipping on (complimentary) beer from Brooklyn Brewery, you'll be helping Belladonna* publish innovative writers and create yet another season of diverse, adventurous events.

Loving it?Â Tantalized? Check out our full online auctionÂ catalogÂ -
Â http://www.belladonnaseries.org/benefit.html We hope to see you!

Â
Tuesday, December 13, 2011, 6:30 pm
Location:Â Hi Art! 227 West 29th Street, 4th Floor (between 7th & 8th) New York, NY 10001
Â
Advance tickets only $12. ClickÂ hereÂ to purchase -
Â http://www.belladonnaseries.org/

The Belladonna* Benefit will showcase a performance by Anne Waldman and Ambrose Bye, live auction by renowned auctioneer Erin Ward ofÂ Star Benefit AuctionsÂ with special assistant Amy King, and a dance performance by theÂ A.O. Movement Collective. The Auction and the Benefit will support Belladonna*s 2012 season of publications and events, which share a theme of caring for the material realities of poets, viewing a publishing project holistically. We're referring to 2012 as The Year of Material Lives, and we plan to host combination readings/dinners with ample time set aside to discuss the economic and social concerns of writers, artists, publishers, and other creators. Moreover, in addition to continuing our commemorative chaplet series, we hope to publish five full-length books of hybrid and experimental work in the coming year including new work by Julie Patton, LaTasha N. Nevada Diggs, R. Erica Doyle and Tonya Foster. Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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47. Kamen Nedev
Re: Occupy Books
Fri 9 Dec 2011

Interesting, this.

Back in May, a friend - Silvia Nanclares - asked a similar question regarding the #15M movement and all the occupied public spaces here in Spain.

Many of us answered that question, some web developers joined in, and, a few weeks later, we had the #Bookcamping project up and running.

Here: http://bookcamping.cc

And it's still going strong. We just completed a crowdfunding campaign to guarantee its future, and even "official" media are starting to pay attention to us.

So far, Spanish only, I'm afraid. We're working on that.

Keep the list posted on how this goes - it would be nice to mention it on our blog.

Best,

Kamen

On Wed, Dec 7, 2011 at 4:12 PM, sam truitt <[redacted]> wrote:
> Dear Fiends -
>
> What poems and books of poetry - and any of poetry's relevant prose guises,
> theorhetorical or otherwise - would one read as context and study for the
> OWS movements? This is a question directed toward teaching a class in the
> movement or starting a reading group.
>
> It occurs to me Pound's "With Usura" canto (XLV) might be a start (with its
> sounding at say http://nedjudy.com/stuff/usura.html). But I thought it
> might be fun to amass such a list, with winter coming and so time to gather
> for the spring.
>
> Thanks for your help -
>
>
> As ever,
> Sam
>
> --
> www.samtruitt.org
>

--
http://www.waitingforcargo.net

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48. Paul Nelson
Re: Occupy Books
Fri 9 Dec 2011

Revolutionary Letters - Diane DiPrima.
Action Philosophy - Michael McClure. (I could see this poem being done in People's Mic fashion.)
Much of Sam Hamill's work.
Anne Waldman's Oppositional Poetics

Good luck,

Paul Nelson
www.paulenelson.com
www.splab.org
Seattle, WA

On Dec 7, 2011, at 7:12 AM, sam truitt wrote:

> *Dear Fiends -*
>
> *What poems and books of poetry - and any of poetry's relevant prose guises, theorhetorical or otherwise - would one read as context and study for the OWS movements? This is a question directed toward teaching a class in the movement or starting a reading group.*
>
> *It occurs to me Pound's "With Usura" canto (XLV) might be a start (with its sounding at say http://nedjudy.com/stuff/usura.html). But I thought it might be fun to amass such a list, with winter coming and so time to gather for the spring.*
>
> *Thanks for your help -*
>
> *As ever,*
> *Sam*
>
> *--*
> *www.samtruitt.org*

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49. Alan Sondheim
S. Foster Damon & The Waldrops
Fri 9 Dec 2011

I was glad to read Richard Kostelanetz' excerpts re: Brown. My own experience at Brown was equally abysmal; if it wasn't for Damon and the Waldrops, I would have pretty much collapsed. Keith was really instrumental and I remember visiting him and Rosmarie on (I think) Elmgrove Avenue any number of times.

More to the point was an early encounter my freshman year with I. A. Richard; he had come to speak at Brown, and nuisance that I am, I asked him to read my poetry. He said he'd get back to me 'in a few weeks' - instead, I found the poems returned to my mainbox the next morning, fully annotated and full of encouragement. That meant the world to me at the time; his generosity (in the midst of a busy schedule) was amazing.

- Alan

==
eyebeam: http://eyebeam.org/blogs/alansondheim/
email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
music: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/rg.txt
==

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50. Charles Bernstein
You Can't Evict an Idea: The Poetics of Occupy Wall Street
Fri 9 Dec 2011

You Can't Evict an Idea: The Poetics of Occupy Wall Street
a conversation between Jane Malcolm and Charles Bernstein
Jacket2
http://tiny.cc/374s7

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51. Charles Bernstein
Jerome Rothenberg @ 80: 6p, tonight (12/9) in New York
Fri 9 Dec 2011

Friday, December 9
ELEBASH RECITAL HALL
CUNY Graduate Center, 365 Fifth Avenue New York
6pm (sharp) to about 9:30pm

Poet, translator, editor, anthologist, Jerome Rothenberg is joined by friends and collaborators for an exploration of his influential work. Papers on, and celebrations of, Rothenberg's work will be presented by Susan Howe, Homero Aridjis, Carolee Schneemann, Ammiel Alcalay, Rachel Blau DuPlessis, Anne Waldman, Bruce Andrews & Sally Silvers, Jeffrey Robinson, Pete Monaco, Charles Morrow, Anne Tardos, George Economou, Rochelle Owens, Al Filreis, Monica de la Torre, Ernesto Livon-Grosman, Nicole Peyrafitte, Lee Ann Brown & Tony Torn, Mark Weiss, George Quasha, Peter Cockelbergh, Ligorano-Reese, Danny Snelson, Diane Rothenberg, Hiro Sato, Ian Tyson, and others.

The evening will end with a reading by Jerome Rothenberg.

Organized and hosted by Pierre Joris and Charles Bernstein.

In conjunction with the event, Steve Clay, of Granary Books, will curate a retrospective exhibit of works by Jerome Rothenberg. Included will be examples of books and magazines with which Rothenberg was directly involved as

editor/publisher such as Hawk's Well Press, Alcheringa, Poems from the Floating World, "Some/Thing" and New Wilderness Letter; the remarkable series of anthologies he edited from Technicians of the Sacred to Poems for the Millennium; selections from his more than 100 books and broadsides to an array of his collaborations with artists including Ian Tyson, Susan Bee and Arman. Charlie Morrow will also have an exhibit of his many audio collaborations with Rothenberg.

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52. Stephen Ellis

Website

Fri 9 Dec 2011

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http://proposia.blogspot.com

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53. Halvard Johnson

Fwd: IT'S HERE! - VCCA's Poetry Anthology!

Fri 9 Dec 2011

Having trouble viewing this email? Click here <http://campaign.r20.constantcontact.com/render?llr=ioqhp8bab&v=001rj64Pj8NTf5CZZ_AzfUqKC_SQ4L9eRkpjZJdQW234ArGhMwbngc3OWd2Jvk8F4yHkhfWg9IEi5ZylWE9LXs3d2l9Ie9GzIMHcv9B0lLZDPA3SdP1fgNnb2evkNGS_MBx661_blclI6VlQe-1524g6ZTjruD2boVHrfXvMlLrhh90Kd8cUNgcOtbRUUKF4RZu>

[image: VCCA Contact Information]<http://r20.rs6.net/tn.jsp?llr=ioqhp8bab&et=1108942737181&s=1300&e=001IgfoqMOwl41Hb8JXUiIB8uL-_Unia47YkrEVIUxnFOeFxIrG9klFNzEJ1PWRCEKT4YTOORXySGGZ-vqLe1CzqtqoibbxZ4C_CYZ6wnEqs4TYBnswrZFtBQDO7A4kKmLD>
Forward email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=ioqhp8bab&m=1101507314120&ea=halvard%40gmail.com&a=1108942737181>

<http://visitor.constantcontact.com/do?p=un&mse=001J6Npdb-1Osly6FZ3IrCzTHhvcymDd6KB&t=001BQqHzEwFNBzShR0G5EvSwg%3D%3D&reason=001IqezpQbqEsU%3D&llr=ioqhp8bab> <http://www.constantcontact.com/index.jsp?pn=lynchburgchamber&cc=TEM_Basic_204> This email was sent to [redacted] by [redacted] | Update Profile/Email Address<http://visitor.constantcontact.com/do?p=oo&mse=001J6Npdb-1Osly6FZ3IrCzTHhvcymDd6KB&t=001BQqHzEwFNBzShR0G5EvSwg%3D

%3D&reason=001IqezpQbqEsU%3D&llr=ioqhp8bab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?p=un&mse=001J6Npdb-1Osly6FZ3IrCzTHhvcymDd6KB&t=001BQqHzEwFNBzShR0G5EvSwg%3D%3D&reason=001IqezpQbqEsU%3D&llr=ioqhp8bab>â„¢ | Privacy Policy <http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>. Virginia Center for the Creative Arts | 154 San Angelo Drive | Amherst | VA | 24521

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54. **michael farrell**

Re: Occupy Books

Fri 9 Dec 2011

---

sketch for a financial theory of the self - prynne -

& something by ginsberg

cummings

stein - money

watching the treasurer - john forbes

http://www.poetrylibrary.edu.au/poets/forbes-john/watching-the-treasurer-0460067

gig ryan - epilogue

exchange rates

heroic money

(the latter three all in 'new & selected poems' but i cdnt find them online - worth getting tho!

all the best with it sam

michael

> *Date: Wed, 7 Dec 2011 10:12:24 -0500*
> *From:* [redacted]
> *Subject: Occupy Books*
> *To:* [redacted]
>
> *Dear Fiends -*
>
> *What poems and books of poetry - and any of poetry's relevant prose guises, theorhetorical or otherwise - would one read as context and study for the OWS movements? This is a question directed toward teaching a class in the movement or starting a reading group.*

> *It occurs to me Pound's "With Usura" canto (XLV) might be a start (with its sounding at say http://nedjudy.com/stuff/usura.html). But I thought it might be fun to amass such a list, with winter coming and so time to gather for the spring.*
>
> *Thanks for your help -*
>
> *As ever,*
> *Sam*
>
> *--*
> *www.samtruitt.org*

↑ Index

55. michael farrell

Re: Dove, Vendler, Beauty is a Verb

Fri 9 Dec 2011

---

great post jennifer

mainstream anthologies often cause flurries, but it doesnt mean they get remembered

beauty is a verb is the start of something - im sure attention to it will only build, however gradually

brilliant title, look forward to getting it

michael

> *Date: Mon, 5 Dec 2011 08:51:35 -0500*
> *From:* [redacted]
> *Subject: Dove, Vendler, Beauty is a Verb*
> *To:* [redacted]
>
> *Hi All,*
>
> *I have been following the news on Vendler/Dove with a personal dismay. What is nagging at me is that a relatively mainstream anthology is causing such a stir. A few months ago Sheila Black, Michael Northen, and I published Beauty is a Verb: The New Disability Poets & although we got great reviews from some of my favorite poets, the controversy of the book has been very nonexistent. My argument isn't that there are real racial and gender problems that need to be solved. My point is that the arguments about race and gender are so loud that the civil rights of people with disabilities are consistently ignored. And the problems of this minority remain so severe in comparison to other groups.*

> *First, looking at the Dove anthology itself what interests me is the still glaring lack of attention paid to poets/people with disabilities as a multicultural group. In what appears to be the ultimate inclusive collection Larry Eigner, Vassar Miller, Josephine Miles, Jim Ferris, Paul Guest are all absent and there is no mention of Crip Poetics The only poet in the collection who *might* identify as 'disabled" is Duncan, and I'm guessing the Duncan poems don't address his vision/vision which was arguably central to his work.*
>
> *I do think that an anthology, such as ours, which for starters is an entirely new phenonemen calls for a little attention. Beauty is a Verb discusses how aphasia is a link to experimental language (Cole), addresses 'crip poetics" which most people have never heard of (Kuppers), speaks to the linguistically complexity of translating English to ASL (Clark), and most of all addresses the disabled body as something that is okay, even sexy and a worthwhile experience.*
>
> *I wonder if speaking about disability is still a thing that makes people nervous, and they feel afraid of having a voice. Although there is plenty of discussion regarding race from white people, and unlike skin color, most of the able-bodied will have some disability in their lifetime. More importantly, it seems that people still dismiss disability as a category/identity and one that is privileged to the most simple rights like getting into the store or having a job, for gosh sake - not to mention being in the Penguin anthology.*
>
> *It also seems true that in the poetry world you have to insult someone directly or indirectly to get attention - which I did a few years ago when I called out Paul Guest for allowing John Ashbery to call him an invalid in his blurb. All hell broke lose & evidently the right to call a person an invalid is something people of which are very attached to.*
>
> *But that was the old Jennifer & the new Jennifer wants to be heard without causing too much anger. & Bob Grenier told me 'fighting is for young people." Perhaps Rita & Helen need Bobly's phone number!*

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56. **Ruth Lepson**

Re: Jerome Rothenberg @ 80: 6p, tonight (12/9) in New York

Fri 9 Dec 2011

---

wish I cd be there. just reading yr essay abt teaching in attack of the difficult poems & stole a few exercises--I assume that's ok--and quoted you on what poetry did long ago then later & now. wish you wd write something abt whether poetry has had it or whether it's morphing into something else, beyond saying

it's abt the medium now--maybe you have...? ecopoetry is stirring... thank you for yourself.

On 12/9/11 2:36 PM, Charles Bernstein wrote:
> Friday, December 9
> ELEBASH RECITAL HALL
> CUNY Graduate Center, 365 Fifth Avenue New York
> 6pm (sharp) to about 9:30pm
>
> Poet, translator, editor, anthologist, Jerome Rothenberg is joined by
> friends and collaborators for an exploration of his influential work.
> Papers on, and celebrations of, Rothenberg’s work will be presented by
> Susan Howe, Homero Aridjis, Carolee Schneemann, Ammiel Alcalay, Rachel
> Blau DuPlessis, Anne Waldman, Bruce Andrews& Sally Silvers, Jeffrey
> Robinson, Pete Monaco, Charles Morrow, Anne Tardos, George Economou,
> Rochelle Owens, Al Filreis, Monica de la Torre, Ernesto Livon-Grosman,
> Nicole Peyrafitte, Lee Ann Brown& Tony Torn, Mark Weiss, George Quasha,
> Peter Cockelbergh, Ligorano-Reese, Danny Snelson, Diane Rothenberg, Hiro
> Sato, Ian Tyson, and others.
>
> The evening will end with a reading by Jerome Rothenberg.
>
> Organized and hosted by Pierre Joris and Charles Bernstein.
>
> In conjunction with the event, Steve Clay, of Granary Books, will curate a
> retrospective exhibit of works by Jerome Rothenberg. Included will be
> examples of books and magazines with which Rothenberg was directly
> involved as editor/publisher such as Hawk's Well Press, Alcheringa, Poems
> from the Floating World, "Some/Thing" and New Wilderness Letter; the
> remarkable series of anthologies he edited from Technicians of the Sacred
> to Poems for the Millennium; selections from his more than 100 books and
> broadsides to an array of his collaborations with artists including Ian
> Tyson, Susan Bee and Arman. Charlie Morrow will also have an exhibit of
> his many audio collaborations with Rothenberg.
>

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57. Clayton Beach

Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occupy, and should be boycotted.

Fri 9 Dec 2011

Thanks for these links, I've been wondering exactly how Poetry could have gotten so far off base from the vision of Harriet Monroe, and these articles paint a pretty clear picture. Elucidating.

On Sun, Dec 4, 2011 at 11:36 PM, Jared Schickling <[redacted]>wrote:

> *"I felt a profound tenderness on witnessing these young people, because I knew it was sign of a much deeper struggle, that of poetry against the powers of a shameful order."*
>
> *–Raul Zurita (quoted on Isola di Rifiuti blog)*
>
> *Has anyone missed that the Poetry Foundation is now in the business of slapping handcuffs and lawsuits on poets and performance artists? The story of their incredible, reprehensible treatment of Stephanie Dunn, which provoked an act of civil disobedience by the Croatoan Poetic Cell at the $20,000,000 PF compound in Chicago (and which may or may not have been completely civil, thank goodness), can be found in a number of online places, including the widely read Salon.com. Apparently these nobodies have irritated the PF enough to erect (or lower from the sky) a concrete slab blocking what was formerly public access to their interior gardens.*
>
> *The Poetry Foundation and its actions, here and elsewhere, are consistently antithetical to the exigencies of the revolutionary poetic act. It is a cultural monolith and economic and political powerhouse that should be boycotted, discredited, discarded. Period.*
>
> *Here is an exhaustive string of links documenting and addressing Dunn and the CPC's actions, and the PF's harsh, intolerant, vindictive response, all followed by some interesting facts about John Barr:*

1. Picture of the
PF's "conceptual slab," recently installed to bar access:

https://dl.dropbox.com/0/view/ujmsiljg7nnj3qn/Photos/photos/scripsit.jpg

2. "Protest at the
Poetry Foundation: A Report from Brooks Johnson":

http://www.montevidayo.com/?p=1946

3. A damning article
about the Poetry Foundation (and more) by Steve Evans at Third Factory, "Free
Market Verse":

http://www.thirdfactory.net/freemarketverse-all.html#fn

4. Commentary at
Montevidayo blog, "'Free (Market) Verse': Steve Evans on the Poetry Foundation
and Conservative Politics/Aesthetics":

http://www.montevidayo.com/?p=2178

5. "It's Time to
Occupy Poetry" at Salon.com:

http://www.salon.com/writer/jeremy_axelrod/

6. Commentary at
Montevidayo blog, "Salon.com on the Poetry Foundation Protests/Arrests":

http://www.montevidayo.com/?p=2203

7. "The Croatoan

Poetic Cell Interview" at Isola di Rifiuti blog (the interview provided the raw material for the Salon.com article):

http://isola-di-rifiuti.blogspot.com/2011/11/croatoan-poetic-cell-interview.html

8. Downloadable issue of Sous les Paves (no. 5/6) with a statement from the Croatoan Poetic Cell:

http://souslespavesonline.wordpress.com/

OTHERWISE, here are some rather damning factoids about John Barr et al, lifted from the comments section at the Montevidayo blog:

1. "The Illinois State's Attorney is looking into allegations of poor "fiscal practices, conflict of interest, nepotism and playing fast and loose with the rules of charitable organizations" (concerning the Poetry Foundation)

2. "Penny Barr, wife of John Barr, who admits she is "not versed in poetry," was paid $23,000 by the Foundation for setting up a poetry contest."

3. "The Poetry Foundation also plans to build a $25 million mansion in the Gold Coast with accommodations for visiting poets of its choice and a stage to host readings on. An ex-trustee accused the Foundation of acting like a "private club" and using Ruth Lilly's money for "personal gratification."

*[source:
http://chicagopoetry.com/modules.php?
op=modload&name=News&file=article&sid=1342
]*

*4. The company Barr founded, Dynergy, frequently likened in
business columns to Enron, paid out a $3 million fine for accounting fraud
(after Barr left as an executive) and a US Attorney said in a letter "We
have
become increasingly concerned that Dynegy's 'cooperation' is more apparent
than
real."*

*5. John Barr donated the maximum to Rudolph Giuliani in
early 2007, a month after Giuliani declared his candidacy. Giuliani's
accomplishments as mayor of NYC including a smear campaign against
contemporary
artists and the Brooklyn Museum that displayed them, attempting to defund
the
institution. Soon after Barr's donation, Giuliani named as his foreign
policy
adviser Norman Podhoretz right after he published the book World War III
which
advocated a global war, who in a previous life as a literary editor
engaged in
critical attacks against Allen Ginsberg and Jack Kerouac.*

*6. Barr's current company is lobbying foreign governments,
mostly Spanish speaking countries in the hemisphere, to privatize their
natural
resources on behalf of his clients.*

*7. Robert Pinsky takes credit for selecting Barr for his
position.*

HAPPY READING!

> *Jared Schickling*
>
> *: eccolinguistics :*
> *: delete press :*
> *: reconfigurations :*

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58. **Ruth Lepson**

Re: You Can't Evict an Idea: The Poetics of Occupy Wall Street

Fri 9 Dec 2011

---

well, I see that you HAVE written it, in a sense. Thanks for this.

On 12/9/11 2:31 PM, Charles Bernstein wrote:
> You Can't Evict an Idea: The Poetics of Occupy Wall Street
> a conversation between Jane Malcolm and Charles Bernstein
> Jacket2
> http://tiny.cc/374s7
>

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59. **colin herd**

Minimum Security Prison Dentistry by S J Fowler available now

Fri 9 Dec 2011

---

anything anymore anywhere is delighted to announce the publication of

Minimum Security Prison Dentistry by S J
Fowler<http://www.anythinganymoreanywhere.co.uk>
(93 pages) 5 pounds sterling
with a cover by Tommi Musturi <http://www.tommimusturi.com>

available to buy now <http://www.anythinganymoreanywhere.co.uk>

if you would like a review copy for a journal, blog, magazine, website,
goodreads, listserv or anywhere else vaguely public,
please email anythinganymoreanywhereATgmailDOTcom

"If you think poetry is some sedate pursuit carried out in an ivory tower then you obviously ain't read Steven Fowler. He makes Bukowski look like Billy Childish and Billy Childish look like William MacGonagall!" *Stewart Home*

"Imagine a *Boys Own Paper* landscape with *True Crime* architecture. Laurence Harvey dodges from building to country trying to evade CCTV whose sound footage runs through Babelfish. The smells are Jack London, the light is

Genet and the memories are Edgar Lee Masters. Equally in words is Steven Johannes Fowler's *Minimum Security Prison Dentistry*: elegant, coldly funny, at times emotional, textured with occasional accidental/intentional solecisms; but getting the work done. Nowadays most pages labelled "poetry" are unreadable and uninteresting: these give hope. Anyone who can name-check Joe Arpaio and Jacky le Mat, and reference the cover-texture of an Anselm Hollo book from the sixties rides my particular range." * **Tom Raworth*

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60. Ruth Lepson

Re: Dove, Vendler, Beauty is a Verb

Fri 9 Dec 2011

Hi, Jennifer,
Thanks to Tim/Trace Peterson talking abt it, I got your anthology & am planning to talk abt it some in my contemporary Am poetry this spring.
Best,
Ruth

On 12/5/11 8:51 AM, reJennifer Bartlett wrote:
> Hi All,
>
> I have been following the news on Vendler/Dove with a personal dismay. What
> is nagging at me is that a relatively mainstream anthology is causing such
> a stir. A few months ago Sheila Black, Michael Northen, and I published
> Beauty is a Verb: The New Disability Poets& although we got great reviews
> from some of my favorite poets, the controversy of the book has been very
> nonexistent. My argument isn't that there are real racial and gender
> problems that need to be solved. My point is that the arguments about race
> and gender are so loud that the civil rights of people with disabilities
> are consistently ignored. And the problems of this minority remain so
> severe in comparison to other groups.
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> First, looking at the Dove anthology itself what interests me is the still
> glaring lack of attention paid to poets/people with disabilities as a
> multicultural group. In what appears to be the ultimate inclusive
> collection Larry Eigner, Vassar Miller, Josephine Miles, Jim Ferris, Paul
> Guest are all absent and there is no mention of Crip Poetics The only poet
> in the collection who *might* identify as 'disabled" is Duncan, and I'm
> guessing the Duncan poems don't address his vision/vision which was
> arguably central to his work.
>

> I do think that an anthology, such as ours, which for starters is an
> entirely new phenonemen calls for a little attention. Beauty is a Verb
> discusses how aphasia is a link to experimental language (Cole), addresses
> 'crip poetics" which most people have never heard of (Kuppers), speaks to
> the linguistically complexity of translating English to ASL (Clark), and
> most of all addresses the disabled body as something that is okay, even
> sexy and a worthwhile experience.
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> nervous, and they feel afraid of having a voice. Although there is plenty
> of discussion regarding race from white people, and unlike skin color, most
> of the able-bodied will have some disability in their lifetime. More
> importantly, it seems that people still dismiss disability as a
> category/identity and one that is privileged to the most simple rights like
> getting into the store or having a job, for gosh sake - not to mention
> being in the Penguin anthology.
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> It also seems true that in the poetry world you have to insult someone
> directly or indirectly to get attention - which I did a few years ago when
> I called out Paul Guest for allowing John Ashbery to call him an invalid in
> his blurb. All hell broke lose& evidently the right to call a person an
> invalid is something people of which are very attached to.
>
> But that was the old Jennifer& the new Jennifer wants to be heard without
> causing too much anger.& Bob Grenier told me 'fighting is for young
> people." Perhaps Rita& Helen need Bobly's phone number!
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61. Ruth Lepson

Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occupy, and should be boycotted.

Fri 9 Dec 2011

I started with the Steve Evans article--funny & well researched & heartening--thanks for these.

On 12/4/11 11:36 PM, Jared Schickling wrote:
> “I felt a profound tenderness on witnessing these young
> people, because I knew it was sign of a much deeper struggle, that of poetry
> against the powers of a shameful order.”
>
> –Raul Zurita (quoted on Isola di Rifiuti blog)

>
>
>
> Has anyone missed that the Poetry Foundation is now in the
> business of slapping handcuffs and lawsuits on poets and performance
> artists? The story of their incredible,
> reprehensible treatment of Stephanie Dunn, which provoked an act of civil
> disobedience by the Croatoan Poetic Cell at the $20,000,000 PF compound in Chicago (and
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> 2. "Protest at the
> Poetry Foundation: A Report from Brooks Johnson":
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> http://www.montevidayo.com/?p=1946
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> 3. A damning article
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> 4. Commentary at
> Montevidayo blog, “‘Free (Market) Verse’: Steve Evans on the Poetry Foundation
> and Conservative Politics/Aesthetics”:
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> Barr et al, lifted from the comments section at the Montevidayo blog:
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> 1. “The Illinois State’s Attorney is looking into
> allegations of poor “fiscal practices, conflict of interest, nepotism and
> playing fast and loose with the rules of charitable organizations” (concerning the
> Poetry Foundation)
>
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> 2. “Penny Barr, wife of John Barr, who admits she is “not
> versed in poetry,” was paid $23,000 by the Foundation for setting up a poetry
> contest.”
>
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>
> 3. “The Poetry Foundation also plans to build a $25 million
> mansion in the Gold Coast with accommodations for visiting poets of its choice
> and a stage to host readings on. An ex-trustee accused the Foundation of acting
> like a “private club” and using Ruth Lilly’s money for “personal
> gratification.”
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> 4. The company Barr founded, Dynergy, frequently likened in
> business columns to Enron, paid out a $3 million fine for accounting fraud
> (after Barr left as an executive) and a US Attorney said in a letter “We have
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> real.”
>
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>
> 5. John Barr donated the maximum to Rudolph Giuliani in
> early 2007, a month after Giuliani declared his candidacy. Giuliani’s
> accomplishments as mayor of NYC including a smear campaign against contemporary
> artists and the Brooklyn Museum that displayed them, attempting to defund the
> institution. Soon after Barr’s donation, Giuliani named as his foreign policy
> adviser Norman Podhoretz right after he published the book World War III which
> advocated a global war, who in a previous life as a literary editor engaged in
> critical attacks against Allen Ginsberg and Jack Kerouac.
>
>
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> 6. Barr’s current company is lobbying foreign governments,
> mostly Spanish speaking countries in the hemisphere, to privatize their natural
> resources on behalf of his clients.
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>
> 7. Robert Pinsky takes credit for selecting Barr for his
> position.
>
>
>
>
> HAPPY READING!
>
> Jared Schickling

>
> : eccolinguistics :
> : delete press :
> : reconfigurations :
>

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62. Petra Kuppers

Somatic Engagement booklaunch in SF, Dec. 15th

Sat 10 Dec 2011

Somatic Engagement (Chain Links) booklaunch! If you find yourself in SF on December 15th, please join Katherine Sherwood, Georgina Kleege, Amber DiPietra, Denise Leto, Eleni Stecopoulos and Christian Nagler at the Green Arcade bookstore (1680 Market Street), at 7.30.

Somatic Engagement: the politics, poetics and publics of embodiment. Chain Links books, 2001. 128 pages, 12 color plates, $16, order through Small Press Distribution (http://www.spdbooks.org/Producte/9781930068513/somatic-engagement.aspx)

Edited by community artist, scholar, and dancer Petra Kuppers (author of Disability Culture and Community Performance), the book opens with Arnieville, a Californian protest camp of disability, homelessness, and poverty activists.

From there, a series of enactments welcome trespass and incursion in the name of survival.

Amy Sara Carroll on the Transborder Immigrant Tool, a GPS phone that uses poetry to lead the disoriented and thirsty to water caches and safety sites in the US-Mexican borderlands.

Devora Neumark on washing Tali Goodfriend?s hands in Lebanese olive oil outside the hotel where Colin Powell speaks to the Jewish National Fund, hands gliding over one another in the middle of an angry public protest.

Christian Nagler on writing an experimental novel while conducting an oral history of agricultural labor practices and migration patterns at the site of the Panamerican Highway in El Salvador.

Georgina Kleege on touch and blindness as she discusses Katherine Sherwood?s paintings of magic and the human brain, paintings that Sherwood began after her stroke ten years ago.

Eleni Stecopoulos on the healing quest as research and the complexities of cultural appropriation.

Amber DiPietra and Denise Leto on the collaborative connections of breath, body, pause, pain, and form.

Somatic Engagement is an exploration of how relation and support play out in breaths, steps, and touch.

--

Petra Kuppers
Associate Professor
English, Art and Design, Theatre, Women's Studies
University of Michigan
435 S. State Street, 3187 Angell Hall, Ann Arbor, MI 48109-1003
mobile: [redacted]
Artistic Director of The Olimpias, www.olimpias.org

New books! Disability Culture and Community Performance: Find a Strange and Twisted Shape, on Olimpias practices (Palgrave, August 2011, http://www.palgrave.com/products/title.aspx?pid=504063) Somatic Engagement, an edited collection of artists on the poetics, politics and publics of embodiment (Chain Links, October 2011, http://www.chainarts.org/somatic%20engagement.htm)

↑ Index

63. Jeffrey Side

Beware of Book on Demand (Human Touch Publishing)

Sat 10 Dec 2011

Just to let you know that there is a publishing company called Book on Demand (Human Touch Publishing) who have an Amazon store and who, without my permission, are selling a print-on-demand version of my ebook "Carrier of the Seed". Iâ€™ve asked them to remove it or else I will seek legal advice. Here is the link to the sales page:

http://www.amazon.com/gp/product/B0068P9DUY/ref=olp_product_details?ie=UTF8&me=&seller=

They also are selling it at another site, here:

http://www.alibris.co.uk/stores/human_touch_publishing/search?mtype&searchtype=author&searchquery=Jeffrey+Side

I canâ€™t find anything about this company. It looks like they poach already published books and ebooks and charging inflated prices for them, so watch out for them in case they try the same thing with any of your already published books.

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64. Tomás Ó Cárthaigh

Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occupy, and should be boycotted.

Sat 10 Dec 2011

Being state funded, it will reflect the state. Who pays the piper and all that...

TomÃ¡s

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.comÂ Â ::: Add me on Facebook ::: My YouTube VideosÂ Â

--- On Mon, 5/12/11, Jared Schickling <[redacted]> wrote:

From: Jared Schickling <[redacted]>
Subject: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occupy, and should be boycotted.
To: [redacted]
Date: Monday, 5 December, 2011, 4:36

â€œI felt a profound tenderness on witnessing these young people, because I knew it was sign of a much deeper struggle, that of poetry against the powers of a shameful order.â€

â€“Raul Zurita (quoted on Isola di Rifiuti blog)

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2. â€œPenny Barr, wife of John Barr, who admits she is â€œnot versed in poetry,â€ was paid $23,000 by the Foundation for setting up a poetry contest.â€

3. â€œThe Poetry Foundation also plans to build a $25 million mansion in the Gold Coast with accommodations for visiting poets of its choice and a stage to host readings on. An ex-trustee accused the Foundation of acting like a â€œprivate clubâ€ and using Ruth Lillyâ€™s money for â€œpersonal gratification.â€

[source: http://chicagopoetry.com/modules.php?op=modload&name=News&file=article&sid=1342]

4. The company Barr founded, Dynergy, frequently likened in business columns to Enron, paid out a $3 million fine for accounting fraud (after Barr left as an executive) and a US Attorney said in a letter â€œWe have become increasingly concerned that Dynegyâ€™s â€˜cooperationâ€™ is more apparent than real.â€

5. John Barr donated the maximum to Rudolph Giuliani in early 2007, a month after Giuliani declared his candidacy. Giulianiâ€™s accomplishments as mayor of NYC including a smear campaign against contemporary artists and the Brooklyn Museum that displayed them, attempting to defund the institution. Soon after Barrâ€™s donation, Giuliani named as his foreign policy adviser Norman Podhoretz right after he published the book World War III which advocated a global war, who in a previous life as a literary editor engaged in critical attacks against Allen Ginsberg and Jack Kerouac.

6. Barrâ€™s current company is lobbying foreign governments, mostly Spanish speaking countries in the hemisphere, to privatize their natural resources on behalf of his clients.

7. Robert Pinsky takes credit for selecting Barr for his position.

Â Â Â

HAPPY READING!

Jared Schickling

: eccolinguistics :
: delete press :
: reconfigurations :
Â Â

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65. Aldon Nielsen
Mackey and McMorris on the Heat Strings Blog
Sat 10 Dec 2011

For photos and audio samples of Nathaniel Mackey and Mark McMorris reading at this year's American Studies conference, drop in at the Heat Strings blog:

http://heatstrings.blogspot.com/

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

↑ Index

66. Adam Fieled
HTML Giant arts & culture page
Sat 10 Dec 2011

Christopher Higgs, who writes for HTML Giant, has put together a very interesting arts & culture page with contributions from:

Dennis Cooper
Jackson Pollock
DeLanda & Deleuze
Alejandro Jodorowsky
DJ Jedi
Ben Robertson
Gerald Burns
Andrew McConnell Stott
myself

The page is here: http://htmlgiant.com/random/saturday-fodder/

Hope you enjoy it.
Thanks!
Adam Fieled

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67. Mark Weiss
for Emily Dickinson's Birthday and Jerry Rothenberg's
Sat 10 Dec 2011

On the occasion of Emily Dickinson's birthday, and a day before Jerome Rothenberg's 80th, "Two Poems, after Emily Dickinson," written when he was about 20. From his collection "Retrievals: Uncollected & New Poems 1955-2010," available (at a discount) at junctionpress.com.

Note the final wicked slant rhyme.

Two Poems, after Emily Dickinson

1
The last train left at five oâ€™clock,
Somehow we missed the way;
Weâ€™ll have to sit in waiting rooms
until eternity.

Tickets form an ark of snow,
Water comes in drops,
While this earth-bound passenger
Studies secret maps,

Inquires at the agentâ€™s door
If the next train leaves,
Anxious to reduce delay
To a term of weeks.

When it chanced, we couldnâ€™t tell
That it would always be
This waiting in a busy room
For immortality.

2
The birds attain superior life
The others never find;
I wish my obligations
Might dabble with the wind.

Within his strictest tenement
Deciduous to rise,

That wing confining aviary
To me were Paradise.

But mapping bounds of heaven,
Topographers will pause
Before they reach that other house,
And justify the jaws.

Essential circumscription,
I find its premise odd,
Which grants necessity of bird,
But contradicts the cat.

↑ Index

68. Jeffrey Side

Beware of Book on Demand (Human Touch Publishing)--Update

Sun 11 Dec 2011

I just got a reply from Book on Demand:

"Hi Jeff, thank you very much for your email, we provide self publishing service and sometimes, very rarely some people upload works that don't belong to them. I will make sure the book will be off sale ASAP, and I will write a letter requesting to block the account of person who uploaded your book."

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69. amy king

Fw: Fwd: We need your support!

Sun 11 Dec 2011

I sent the wrong email yesterday. Mea culpa.

LITMUS PRESS

WINTER FUNDRAISING DRIVE
Thanks for your support! It's what keeps us going.

As we round out our tenth year of publishing, we want to take this opportunity to thank you for being a part of Litmus Press. Without your support, we wouldn't be able to fulfill our mission of publishing innovative, cross-genre writing, poetry, and works in translation.

In 2011, contributions from our community helped support the publication of four new titles: How Phenomena Appear to Unfold, a reprint of Leslie Scalapino's 1989 Poets & Poets collection that includes new and previously unpublished essays and poetic works; Aufgabe #10, featuring French poetry in translation guest edited by Cole Swensen; I Want to Make You Safe, the fourth

book of poetry by New York based author Amy King; and O Bon, the third book of poetry by Brandon Shimoda.

For more details,visit our website!

Coming up in 2012

With deep cuts in arts funding, support from our community is more important than ever. In the coming year, support from you will help make the following projects possible: * Aufgabe #11, featuring El Salvadoran poetry and poetics in translation guest-edited by Christian Nagler * Then Go On, a collection of lyric prose pieces byMary Burger * The first full-length publication in English of Sicilian poet Maria Attanasio's work, Amnesia of the Movement of Clouds / Of Red & Black Verse, translated from the Italian by Carla Billitteri * A translation by Jen Hofer of Amé.RICA (Tu valor de cambio), the third book by the Uruguyan poet Virginia Lucas * A digital archive of early and out-of-print issues of Aufgabe * Updating and redesigning the O Books website, promoting the current O Books list, and reprinting select titles, beginning with Plum Stones, Cartoons of No Heaven by Michael McClure * Readings and events in support of our authors and their work, including planning an event of French poetry and poetics featuring writers and translators from Aufgabe #10, and co-sponsoring a reading and discussion with Maria Attanasio and Carla Billitteri in conjunction with the release of Amnesia of the Movement of Clouds / Of Red & Black Verse For more information, or to join our community of supporters, please visit our website.

Contributions at every level help!

Your support is what makes these projects possible. There are a number of ways to contribute to everything we do here at Litmus Press, including: * Make a holiday purchase. Special discounts, gift memberships & subscriptions, and limited signed editions are available through January 1, 2012. * Donate your time and expertise in bookkeeping, strategic planning, or other areas * Support O Books, help us digitize Aufgabe, or buy a new printer by directing your donation. * Double your contribution by asking your employer to make a matching donation. * Make a donation to general programming. No amount is too small! For complete details, please visit our website.

Litmus Press is supported, in part, with grants from the New York State Council on the Arts, a state agency. We are also supported by the Leslie Scalapino - O Books Fund, Litmus Press members, subscribers and individual donors. Litmus Press is a proud member of the Council of Literary Magazines & Presses. All contributions are tax-deductible.

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70. Amanda Earl

AngelHousePress: new essay by Monty Reid now on line

Sun 11 Dec 2011

Dear Readers & Seraphim,

The latest in the AngelHousePress essay series is Monty Reid's "Twenty Minor Improvements for Greg Betts"
http://angelhousepress.com/essays/monty_reid.pdf

in response to "Poets Against Authorship: A 5 minute Manifesto in 20 parts, 15 seconds each" by Gregory Betts, published in /17 Seconds/, Summer 2011 Issue
http://www.ottawater.com/seventeenseconds/issue3/PoetsAgainstAuthorship.pdf

I hope you have the chance to read both pieces.

If you haven't yet had an essay, rant, manifesto, review, interview or critical engagement on the subject of arts, literature or culture published in our essay series, please consider sending something to me for the series for 2012.

your (fallen) angel,
Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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71. Séamas Cain

Yersinia P. Pestis

Mon 12 Dec 2011

_____

Saturday 17th December, 2011

6:00 p.m.

Yersinia P. Pestis at Lady Windermere's Caffeinated Salon

The Back Loft, L Cathedral Studios,
St. Augustine Street, Dublin 2, Ireland

As part of a night of "authentically gritty cabaret," spoken word performances by Kit Fryatt and Y.P. Pestis, who are not exactly two different people.

Please share and make sure you check out
the rest of this fabulous fortnight-long salon at ...

http://windermerecoffee.blogspot.com/

Dance, music, and all-night-coffee.

For copies of Kit Fryatt's chapbook about
Minnie the Moucher, send an e-mail to ...

Wurm im Apfel <[redacted]>

Check out Wurm im Apfel poetry events
and Wurm Press publications at ...

http://wurmimapfel.net

Séamas Cain
http://www.freewebs.com/seamascain

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72. amy king
January 2012 GOODREADS NEWSLETTER - 4 million members
Mon 12 Dec 2011

Goodreads and the Â¡Poetry! group have partnered to create a contest in order to select a new poem for our monthly newsletter, which reaches 4 million people.

Please join the Poetry Group (http://www.goodreads.com/group/show/233) and post your poem in this folder:

http://www.goodreads.com/topic/show/734039-please-post-your-poem-for-the-january-2012-goodreads-newsletter-contest

Thanks much,

Amy King

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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73. Mary Kasimor

Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occupy, and should be boycotted.

Mon 12 Dec 2011

So much depends on perception. I forwarded Jared's email to my sister who was at the poetry reading. She vehemently disagreed with just about everything, but she does tend to have a more "establishment" view of the arts. I do think that poets need to be difficult and cantankerous, and they need to go against the standards of the moneyed establishment, but without being very specific, most people's agendas are not always pure, and perhaps that is impossible.

Mary

_____
From: David Hadbawnik <[redacted]>
To: [redacted]
Sent: Friday, December 9, 2011 10:45 AM
Subject: Re: The Unfortunate Truth About the Poetry Foundation: corporate, anti-occupy, and should be boycotted.

wow, thanks for this jared -- one stop shopping for a massively important, and the below notwithstanding, still under the radar story about 'big biz' poetry -- if that's not an oxymoron

everyone should check this out!

On Sun, Dec 4, 2011 at 11:36 PM, Jared Schickling <[redacted]>wrote:

> *â€œI felt a profound tenderness on witnessing these young*
> *people, because I knew it was sign of a much deeper struggle, that of poetry*
> *against the powers of a shameful order.â€*
>
> *â€“Raul Zurita (quoted on Isola di Rifiuti blog)*
>
> *Has anyone missed that the Poetry Foundation is now in the*
> *business of slapping handcuffs and lawsuits on poets and performance*
> *artists?Â The story of their incredible,*
> *reprehensible treatment of Stephanie Dunn, which provoked an act of civil*
> *disobedience by the Croatoan Poetic Cell at the $20,000,000 PF compound in Chicago (and*
> *which may or may not have been completely civil, thank goodness), can be found*
> *in a number of online places, including the widely read Salon.com.*
> *Â Apparently these nobodies have irritated the PF*
> *enough to erect (or lower from the sky) a concrete slab blocking what was*

formerly public access to their interior gardens.

The Poetry Foundation and its actions, here and elsewhere, are consistently antithetical to the exigencies of the revolutionary poetic act.Â It is a cultural monolith and economic and political powerhouse that should be boycotted, discredited, discarded.Â Period.

Here is an exhaustive string of links documenting and addressing Dunn and the CPCâ€™s actions, and the PFâ€™s harsh, intolerant, vindictive response, all followed by some interesting facts about John Barr:

1.Â Picture of the PFâ€™s â€œconceptual slab,â€ recently installed to bar access:

https://dl.dropbox.com/0/view/ujmsiljg7nnj3qn/Photos/photos/scripsit.jpg

2.Â â€œProtest at the Poetry Foundation: A Report from Brooks Johnsonâ€:

http://www.montevidayo.com/?p=1946

3.Â A damning article about the Poetry Foundation (and more) by Steve Evans at Third Factory, â€œFree Market Verseâ€:

http://www.thirdfactory.net/freemarketverse-all.html#fn

4.Â Commentary at Montevidayo blog, â€œâ€˜Free (Market) Verseâ€™: Steve Evans on the Poetry Foundation and Conservative Politics/Aestheticsâ€:

http://www.montevidayo.com/?p=2178

5.Â â€œItâ€™s Time to
Occupy Poetryâ€ at Salon.com:

http://www.salon.com/writer/jeremy_axelrod/

6.Â Commentary at
Montevidayo blog, â€œSalon.com on the Poetry Foundation Protests/Arrestsâ€:

http://www.montevidayo.com/?p=2203

7.Â â€œThe Croatoan
Poetic Cell Interviewâ€ at Isola di Rifiuti blog (the interview provided
the raw
material for the Salon.com article):

http://isola-di-rifiuti.blogspot.com/2011/11/croatoan-poetic-cell-interview.html

8.Â Downloadable issue
of Sous les Paves (no. 5/6) with a statement from the Croatoan Poetic Cell:

http://souslespavesonline.wordpress.com/

OTHERWISE, here are some rather damning factoids about John
Barr et al, lifted from the comments section at the Montevidayo blog:

1. â€œThe Illinois Stateâ€™s Attorney is looking into
allegations of poor â€œfiscal practices, conflict of interest, nepotism and
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[source: http://chicagopoetry.com/modules.php?op=modload&name=News&file=article&sid=1342]

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> *6. Barrâ€™s current company is lobbying foreign governments, mostly Spanish speaking countries in the hemisphere, to privatize their natural resources on behalf of his clients.*
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>
> *Jared Schickling*
>
> *: eccolinguistics :*
> *: delete press :*
> *: reconfigurations :*

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74. Sigauke, Emmanuel
CRJ Call for Submissions
Mon 12 Dec 2011

—

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75. William Slaughter
Notice: Mudlark
Mon 12 Dec 2011

New and On View: Mudlark Poster No. 97 (2011)

Extraordinary Powers
Poems by Philip Rush

Three Cheers for Dina Vierny | Wednesday, June 23, 2010: The System Black Coat | Extraordinary Powers | Modish Boots

Philip Rush's first full collection, Big Purple Garden Paintings, was short-listed for the prestigious Aldeburgh First Collection Prize in England, but didn't win. Rush lives in Stroud in Gloucestershire where he plays the electric violin for fun. He has recently been involved in organising a 'Lorca in England' festival which included an international translation competition judged by Mark Statman and Pablo Medina.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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76. aslongasittakes

Cloud Computing-- New from 3rdness Press/Fifth Planet Press

Mon 12 Dec 2011

Just wanted to let folks know that /Cloud Computing/, a new collection from Josh May has launched from 3rdness, an imprint of Fifth Planet Press. Available at SPD. And if you are on the fence and need a blurb to sway you, here you go:

CLOUD COMPUTING supposes the sui generous and then is so bold as to use any means necessary to "compute" said thing/world. The answers are pulled down from clouds, black boxes, and the like, and they seem mostly correct. Any detectable errors seem immediately to fall under Wittgenstein's mantra "The world is all that is the case," or Frank O'Hara's gravestone, "Grace to be born and live as variously as possible," or maybe even Warhol via Cale, "Faces and names, I wish they were the same." If this book of poems were a movie, it would be a blockbuster action flick with lots of pyrotechnics, and you can bet its tagline would be: There is no nexus in the cloud.

http://www.fifthplanetpress.com/

Enjoy!
James Sanders

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77. Murat Nemet-Nejat
Re: S. Foster Damon & The Waldrops
Tue 13 Dec 2011

That was great on I> A> Richard's part and showed his good and catholic taste in poetry. My sojourn at Anherst College was also abyssal. Who saved me was the philosophy professor at the time at Amherst Kai Nielson from him I took a modern philosophy tutorial (including readings from Wittgenstein's Brown, etc,. books) without any credit and baby sat their children. We became very good friends.

Ciao,
Murat

On Fri, Dec 9, 2011 at 2:23 PM, Alan Sondheim <[redacted]> wrote:

> *I was glad to read Richard Kostelanetz' excerpts re: Brown. My own experience at Brown was equally abysmal; if it wasn't for Damon and the Waldrops, I would have pretty much collapsed. Keith was really instrumental and I remember visiting him and Rosmarie on (I think) Elmgrove Avenue any number of times.*
>
> *More to the point was an early encounter my freshman year with I. A. Richard; he had come to speak at Brown, and nuisance that I am, I asked him to read my poetry. He said he'd get back to me 'in a few weeks' - instead, I found the poems returned to my mainbox the next morning, fully annotated and full of encouragement. That meant the world to me at the time; his generosity (in the midst of a busy schedule) was amazing.*
>
> *- Alan*
>
> *==*
> *eyebeam: http://eyebeam.org/blogs/**alansondheim/<http://eyebeam.org/blogs/alansondheim/>*
> *email archive*
> *http://sondheim.rupamsunyata.**org/<http://sondheim.rupamsunyata.org/>*
> *web http://www.alansondheim.org / cell [redacted]*
> *music:*
> *http://www.espdisk.com/**alansondheim/<http://www.espdisk.com/alansondheim/>*
> *current text*
> *http://www.alansondheim.org/**rg.txt<http://www.alansondheim.org/rg.txt>*
> *==*
>
> *==========**====*

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78. Camille Martin

*Review: Sheila E. Murphy and Lewis LaCook's *Beyond the Bother of Sunlight**

Tue 13 Dec 2011

New @ Rogue Embryo:

Sheila E. Murphy and Lewis LaCook: "Accidents of startled symmetry"

http://rogueembryo.wordpress.com/2011/12/13/sheila-e-murphy-and-lewis-lacook-accidents-of-startled-symmetry/

Cheers!
Camille Martin

Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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79. Patrick F. Durgin

Tan Lin's INSOMNIA AND THE AUNT

Tue 13 Dec 2011

…was published in the spring of 2011 as a limited edition artist's book, with covers designed and letterpress printed by Rebecca Cooling-Mallard and interior composition by Patrick Durgin. As well as gaining notice from, among others, Brooklyn Rail's artist's books columnist, and featuring with Printed Matter, the world's preeminent dealer of publications by artists, Insomnia and the Aunt was then known mainly to an equally "limited edition" of literati. Yet it was nominated for the Asian/Pacific American Librarians Association Award in the summer and enthusiastically lauded in literary journals, such as Constant Critic. Now the book is being re-printed and re-launched as a deluxe paperback book suitable for the trade, libraries, and a general audience of readers. The book uniquely yokes avant-garde risk and biographical intrigue. It is poignant, arch, challenging, and accessible, all at once. Alongside its recent adjunct, the online "Patio and the Index," Insomnia and the Aunt ushers in a new form of essay-narrative-poem: an "ambient novel." In Lin's increasingly influential

oeuvre, it extends a project he dubs “ambient stylistics” into the evolving category of literary nonfiction, i.e. “life writing.”

…is an ambient novel composed of black and white photographs, postcards, Google reverse searches, letters, appendices, an index to an imaginary novel, re-runs and footnotes. The aunt in question can’t sleep. She runs a motel in the Pacific Northwest. She likes watching Conan O’Brien late at night. She may be the narrator’s aunt or she may be an emanation of a TV set. Structured like everybody’s scrapbook, and blending fiction with non-fictional events, Insomnia and the Aunt is about identities taken and given up, and about the passions of an immigrant life, rebroadcast as furniture. Ostensibly about a young man’s disintegrating memory of his most fascinating relative, or potentially a conceptualist take on immigrant literature, it is probably just a treatment for a prime-time event that, because no one sleeps in motels, lasts into the late night and daytime slots.

…is one among many works. Tan Lin is the author of Lotion Bullwhip Giraffe, BlipSoak01, Ambience is a Novel with a Logo, Heath (Plagiarism/Outsource), 7 Controlled Vocabularies and Obituary 2004. The Joy of Cooking, and Heath Course Pak. His work has appeared in numerous journals including Conjunctions, Artforum, Cabinet, New York Times Book Review, Art in America, and Purple. His video, theatrical and LCD work have been shown at the Marianne Boesky Gallery, Yale Art Museum, Sophienholm Museum (Copenhagen), Ontological Hysterical Theatre, and as part of the Whitney Museum of American Art’s Soundcheck Series. Lin is the recipient of a Getty Distinguished Scholar Grant for 2004-2005 and a Warhol Foundation/Creative Capital Arts Writing Grant to complete a book-length study of the writings of Andy Warhol. He has taught at the University of Virginia and Cal Arts, and currently teaches creative writing at New Jersey City University.

ISBN: 978-0-9767364-7-9 / $13.95 / available from www.spdbooks.org and www.kenningeditions.com

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80. susan maurer
Sylvie Kande's Latest from Gallimard
Tue 13 Dec 2011

I was pleased to be at the Maison Francaise at Columbia for the debut of Syvie Kande.s second poetry book from Gallimard. All you French readers, take heed. Susan Maurer

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81. Jennifer Karmin

Dec 16: Requited / Sound & Language Performance (Chicago)

Tue 13 Dec 2011

REQUITED issue #6 release
Sound & Language Performance

FRIDAY, DECEMBER 16th
8-11pm

READERS:
Dan Godston
Tim Jones-Yelvington
Jennifer Karmin

PERFORMERS:
Edward Breitweiser
Reed Esslinger
Ángel Faraldo
Katrina Schaag
Peter J Woods

at ENEMY
1550 N. Milwaukee Ave, 3rd floor
Chicago, Illinois
suggested donation $7

REQUITED isue #6 is almost here--just one more month. We will be hosting a series of multi-media and performative works attentive to language as sound curated by guest editor Ryan T Dunn. http://www.requitedjournal.com

Sound & Language Performance:
Consider the psychological and phenomenological aspects of the reception and manifestation of sound as a linguistic act, as a revisitable document, as an intangible moment on breath and a long distance transmittable gesture. Ponder the history of the textual document and its relationship with the relatively young sonic document. Encompass methods of transmission and reception, the notable and the mundane, the intentional and unintentional, public and private, seen and heard.

↑ Index

82. Eric Elshtain

New Beard of Bees Chapbook

Wed 14 Dec 2011

Please regard our new number: Sea Quills, by Dawn Pendergast

http://www.beardofbees.com/pendergast.html

Thanks!

Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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83. Steven Zultanski

SEGUE PRESENTS: PAAL BJELKE ANDERSEN & TRISHA LOW

Wed 14 Dec 2011

SEGUE PRESENTS:

PAAL BJELKE ANDERSEN
& TRISHA LOW

SEGUE READING SERIES
BPC
4 PM
$6

On December 17th, join us for an afternoon of unmissable firsts: Paal Bjelke Andersen (first reading in the US!) & Trisha Low (first reading at Segue!)

Paal Bjelke Andersen is a Norwegian writer and editor. In his recent * Dugnad* and *The Grefsen Address* he uses poetry as a tool to analyze the notions of community in the Scandinavian social democratic societies. *The Grefsen Address* is available for downloading at the Eclipse Archive. From 2002 to 2008 he edited the web magazine* nypoesi*, is one of the organizers of the poetry festival Audiatur in Bergen, edits the small press Attåt and curates a series of readings and talks addressing poetics and politics in Oslo called Folkebiblioteket (The Public Library). All of these initiatives are transnational and -lingual. The last two years he have spend considerable time in Tehran working on a translation of Iranian Language-, conceptual- and visual poets into Norwegian. This reading is made possible through the generosity of NORLA.

Trisha Low is the author of Confessions [of a variety] (Gauss PDF), and her work has appeared in Against Expression: An Anthology of Conceptual Writing (Northwestern University Press, 2011) and Artifice. She is a graduate student in Performance Studies at New York University.

This Saturday,
December 17th
4-6 PM

The Bowery Poetry Club, 308 Bowery
$6 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

January 7th - Noah Eli Gordon + Marianne Morris

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84. Louis Cabri

Search for 2012-2013 Writer-in-Residence, University of Windsor

Wed 14 Dec 2011

Please circulate:

The University of Windsor's Department of English Language, Literature, and Creative Writing seeks applications from Canadian writers interested in its 2012-2013 Writer-in-Residence position. Applications due 27 January 2012.

For details about this year's position and application procedure, see http://www.uwindsor.ca/english.

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85. David Baratier

Pavement Saw Press Chapbook contest Deadline 12/31

Thu 15 Dec 2011

Pavement Saw Chapbook Contest: Deadline 12/31
<<<<<<<<<<<<<<>>>>>>>>>>>>>>
Submit electronically, save the hassle of printing out a manuscript and have your funds support poetry not the post office! Directly enter by using our website http://www.pavementsaw.org/pages/chapcontest.htm

$500 and 50 copies of the winning chapbook will be awarded to the winner. In addition to the prize winner, at least one other manuscript will be published under a standard royalty contract (author paid 10% of press run). Everyone is allowed to submit regardless of previous publication history. Every entrant will receive the equivalent cost of the entry fee in Pavement Saw Press titles.

Unlike many publishers whose collections are printed one copy at a time and therefore lack a large circulation, our chapbooks are published in a first edition of 400 copies plus overage. While chapbooks rarely receive exposure, ours have been reviewed in Poets and Writers, Publishers Weekly, The Georgia Review,

Small Press Review and many others. Our previous winners have had subsequent full length books appear from a bevy of publishers including Ahsahta Press, Curbstone Press, Cleveland State University Press, Birds llc, Bear Star Press, BlazeVOX, Shearsman Books, Futurepoem Books, University of Georgia, Tupelo Press, Hanging Loose Press and so on.

Submit up to 32 pages of poetry. Include a signed cover letter with your name, address, phone number, e-mail, publication credits, a brief biography and the title of the chapbook. Include a cover page with your contact information and the chapbook title. Include a second page with the chapbook title only. Do not include your name on any pages inside the manuscript except for the first title page. No need for a contents page. All chapbooks are selected blindly / anonymously. Manuscripts will be considered until December 31st, 2011. Entry fee: $15 for US entries, $18 overseas, $21 electronic (world wide).

If you wish to submit electronically, send $21.00 via paypal to [redacted]. Then e-mail the manuscript as an attachment to the same address and we will send you an e-mail confirmation that your entry is all set. Electronic submissions need to be sent as PDF files or as word (.doc or .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. Or use our website http://www.pavementsaw.org/pages/chapcontest.htm

If you wish to send via regular mail, have your envelope postmarked by December 31st and accompany your manuscript with a check in the amount of $15.00 payable to Pavement Saw Press. All contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. This year the editor will be the judge and, as it should be, he promises not to chose former students, former or potential sexual partners, press interns, or people that can make him famous. A decision will be reached in March. Entries should be sent to our address at the bottom of the page.

Previous Winners
Anne Bauer, Fine Absence
j/j hastain, extant shamanisms
Martin Arnold, A Million Distant Glittering Catastrophes
Brian Teare, >
Noah Eli Gordon, Acoustic Experience
Susan Terris, Marriage License
Dan Boehl, Work
Joshua Corey, Compostition Marble

Knute Skinner, The Other Shoe
Lisa Samuels, War Holdings
F. J. Bergmann, Sauce Robert
John Bradley, Add Musk Here
Amy King, The People Instruments
Will Nixon, The Fish are Laughing
Shelley Stenhouse, Pants
David Brooks, Right Livelihood
Douglas Goetsch, Wherever You Want
Joshua Mc Kinney, Permutations of the Gallery

Pavement Saw Press
Chapbook Contest
321 Empire Street
Montpelier, OH 43543
http://www.pavementsaw.org/pages/chapcontest.htm

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

↑ Index

86. amy king
PEN American - The Holiday Special!
Thu 15 Dec 2011

A holiday-sized roundup of poetry-related news (and stocking stuffers) compiled by guest editors BoÅ¾iÄeviÄ‡ and Amy King.

@ PEN American -Â http://www.pen.org/blog/?p=6984

Enjoy!

Amy & Ana

--Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery
(Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

↑ Index

87. Francesco Levato

Chicago School of Poetics registration closes December 30th

Thu 15 Dec 2011

If you've been considering taking part in the Chicago School of Poetics online community, now is the time to register for our January - February session. Registrations for regular online and on location workshops close on December 30th, 2011, so don't miss out, click the link below for more information.

http://www.chicagoschoolofpoetics.com/

And, be sure to check out the improvements we've made to the Weekly Salon based on feedback from our Open House participants:

- We've added more days to the Weekly Salon's schedule.

- The Salon now runs independent of the 8 week structure of our regular workshops. So you can drop into a Weekly Salon workshop whenever your schedule allows.

- And, you can purchase Salon workshops individually to better fit your budget. Also, if you purchase individual Weekly Salon workshops in packages of 5 you'll receive a 20% discount.

- We've also added an optional writing component that features weekly writing prompts and exercises culled from our other online workshops. You can use these to explore the various poetic strategies taught at the school within the open structure of the Salon.

For more information or to register for the Weekly Salon just click the link below.

http://www.chicagoschoolofpoetics.com/weekly-salon/

↑ Index

88. David Kirschenbaum

Boog City 69.1 E-Only PDF Mini-Edition Now Online

Thu 15 Dec 2011

Please forward

Hi all,

The E-Only PDF mini-edition of Boog City 69.1 is now online. You can read it at:

http://www.boogcity.com/boogpdfs/mstr.bc69.1.pdf

Thanks,
David

Boog City 69.1

featuring:
Smells Like Roberto Clemente
Two from Indie Great Fantagraphics Books
With a few words from Fantagraphics associate publisher Eric Reynolds, followed by
Ian Wilder on Taking Punk to the Masses: From Nowhere to Nevermind - A Visual History
from the Permanent Collection of Experience Music Project, edited by
Jacob McMurray, Senior Curator of EMP and me, David Kirschenbaum, on the graphic biography 21: The Story of
Roberto Clemente by Wilfred Santiago.

*

Small Press editor Douglas Manson on Saturnalia Books

*

and a poem from Sean Cole

Advertising or donation inquiries can also be directed to
[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [redacted] or
printed matter to [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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89. Megan M. Garr
Call for subs to Versal 10: One month left!
Fri 16 Dec 2011

Hi everyone,

Only one month left to send work to Versal for our 10th anniversary edition! Details below. Deadline is January 15!

Best,
Megan

SUBMISSION CALL: VERSAL 10
Deadline: January 15, 2012

Amsterdam's acclaimed literary & art annual, Versal, is reading for its 10th edition. Its editors are looking for excellent prose, poetry, art and the inbetween to fill the pages of this exciting anniversary issue.

http://www.versaljournal.org/guidelines

Contributors to the issue will receive a free copy and an equal share of funds collected through our new matching scheme.

For a close look at Versal's tastes, purchase the current no. 9 or a back issue: http://www.versaljournal.org/order.

A $2 reading fee applies. Pre-order Versal 10 when you submit and we'll waive the submission fee.

--
Megan M. Garr
Editor

*Versal
*The literary & art annual out of Amsterdam

[redacted]
http://www.versaljournal.org <http://www.wordsinhere.com>

Newsletter: http://eepurl.com/eh4yT
Facebook: http://www.facebook.com/versaljournal
Twitter: @versaljournal

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90. Al Filreis
PennSound Radio - starts today
Fri 16 Dec 2011

Today we're pleased to announce the launch of PennSound Radio, a 24- hour stream of readings and conversations from the PennSound poetry archive. Our daily schedule includes rebroadcasts of such series as Live at the Writers House, Charles Bernstein's Close Listening, and Leonard Schwartz's Cross-Cultural Poetics, as well as a curated selection of our favorite performances. You can play PennSound Radio through iTunes on your computer, or by installing the free TuneIn app on your iPhone, BlackBerry, or Android device. Listen at work! At home! At the gym! While rebuilding a transmission! And while you're at it, follow us on Twitter (@PennSoundRadio) to keep up with all of our new programs and special features.

https://jacket2.org/commentary/now-pennsound-radio

- Al Filreis

Al Filreis
http://www.writing.upenn.edu/~afilreis

↑ Index

91. Peter ciccariello
Avatar masquerade
Fri 16 Dec 2011

Published on HESA inprint from my series "Avatar masquerade" versions 4, 6, 7

http://tinyurl.com/ceusrbm

-- Peter Ciccariello

New work gallery - http://invisiblenotes.blogspot.com/
Ephemeral Photography - http://uncommonvision.blogspot.com/
Poetry and writing - http://poemsfromprovidence.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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92. Jim Andrews
These are and are not products of thought
Fri 16 Dec 2011

---

http://vispo.com/aleph/jim/index.htm?n—

These are and are not products of thought.

They are in that they are produced with a program I wrote in JavaScript called Aleph Null.

They are not in that they were generated by Aleph Null and I did not anticipate them. They come as a surprise to me.

Also surprising to me is their sometimes organic and also sexual quality or associations. I wondered why they have these unintended properties.

My 'answer' is that the development and evolution of life involved related dynamic processes of generation. The same process operates over a length of a curve or an area to produce a simple or fundamental organic shape. Related to the sort of thing Darcy Thompson wrote about in On Growth and Form.

Most of these graphics are 1920x1080. Best to go fullscreen via your F11 key or the View>Fullscreen menu option. Many of them thrive in darkness far below the surface of consciousness; dim or turn off the lights. Many of them are best viewed by the light of the moon. There are a total of 165 images.

You can view the captured specimens at http://vispo.com/aleph/jim/index.htm?n— or you can view them in their native interactive habitat at http://vispo.com/aleph/an.htm . However, hunting beautiful ones requires a bit of practice. Like hunting butterflys, beauty, or the snark. Best to follow the instructions at bottom right.

ja
http://vispo.com

↑ Index

93. michael farrell
tinfish chapbook
Fri 16 Dec 2011

hi everyone

exciting to be part of tinfish retro series - im #9

http://tinfishpress.com/chapbooks.html

just $3, or get the whole series - -

each one a different cool design

michael

↑ Index

94. Maria Damon
query
Fri 16 Dec 2011

does anyone out there teach an "intro to poetics" course to advanced ugrads? if so, what books do you order? i've got Aristotle and a poetry/cultural studies anthology, but what else have people done? backchannel ideas for books and or syllabi. i will probably end up cobbling together some kind of pdf patchwork but ... any ideas?

↑ Index

95. Jim Andrews
Re: Avatar masquerade
Fri 16 Dec 2011

Nice work, Peter.

ja

----- Original Message -----
From: "Peter ciccariello" <[redacted]>
To: <[redacted]>
Sent: Friday, December 16, 2011 11:32 AM
Subject: Avatar masquerade

Published on HESA inprint from my series “Avatar masquerade” versions 4, 6, 7

http://tinyurl.com/ceusrbm

↑ Index

96. Obododimma Oha
A Hiding Place for My Dough
Sat 17 Dec 2011

"In those days, too, a man's pair of pants was never properly sewn if it lacked the akpa alaehe -- that small shallow pocket that rested right on the right side of his groin and in which the precious pennies and farthings took refuge from the risky banters. A man's pennies needed to be closer to his penis. A man guarded his pennies with his penis, with his life. Even when banks have promised to take over the risks of looking after a man's dough, he still feels uncomfortable that his pennies are far from the daily watch of his penis."

To read the full essay, visit:
http://x-pensiverrors.blogspot.com/2011/12/hiding-place-for-my-dough.html

-- Obododimma.

↑ Index

97. Adam Fieled
"Excavation and Recuperation (and Contextualists and Dissidents)"
Sat 17 Dec 2011

This piece is written in reaction to something written about me in the UK in 2010. I hope it adds a few new wrinkles to the Cordite piece from a few weeks back:

http://fieledsmiscellaneous.blogspot.com/2011/12/excavation-and-recuperation-and.html

Thanks!
Adam Fieled [redacted]

↑ Index

98. Martha Deed
The Last Collaboration
Sat 17 Dec 2011

A multi-genre collection that stretches the meaning of "book"
http://www.furtherfield.org/friendsofspork/tlc.html

It's a collage, a mish-mash, a bunch of poems, emails written from an ICU, and -- hopefully - not a mess.

It's the secret Part 2 to City Bird
http://www.blazevox.org/index.php/Shop/Poetry/city-bird-selected-poems-1991-2009-by-millie-niss-edited-by-martha-deed-192/

It's an online art action project.

It's free.

Please take a look and, if it interests you, please feel free to add
your name to the statement of support
http://www.furtherfield.org/friendsofspork/statement.html

Thanks.
Martha Deed

↑ Index

99. Joel Weishaus
Poetica Critique of Michael Whan's poem, "Merlin's Cry."
Sat 17 Dec 2011

Dear Friends and Colleagues;

This Poetica critique is of Michael Whan's poem, "Merlin's Cry," which was published as a foreword to, In a Wayward Mood: Daniel C. Noel: Selected Writings 1969-2002.

http://www.cddc.vt.edu/host/weishaus/Poetica/blog-11.htm

Contents: http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

Thank you all, as always, for your kind reception of these critiques. -Joel

Joel Weishaus
Honorary Fellow,
Department of English,
University of California,
Santa Barbara 93106

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

↑ Index

100. Lisa Samuels
Re: tinfish chapbook
Sat 17 Dec 2011

---

yay - I am a subscriber to that series. it's great!
I'll look for yours to arrive.
x Lisa

On Sat, Dec 17, 2011 at 11:26 AM, michael farrell <[redacted]> wrote:
> hi everyone
>
> exciting to be part of tinfish retro series - im #9
>
> http://tinfishpress.com/chapbooks.html
>
> just $3, or get the whole series - -
>
> each one a different cool design
>
> michael
>

↑ Index

101. Obododimma Oha
This Netizen Is a Virus
Sun 18 Dec 2011

"...responding to a post on the Web -- say a Status update on Facebook or listserv post -- also invites its own condition of loss of peace of mind, since the Netizens responding have to return again and again to read responses to their own responses." Read the full text of the essay at: http://x-pensiverrors.blogspot.com/2011/12/this-netizen-is-virus.html

-- Obododimma Oha.

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102. Cassandra Laity
Poetry Readings at Drew University
Sun 18 Dec 2011

DREW UNIVERSITY POETRY READING SERIES
MFA in Poetry & Poetry in Translation

January 5-January 11, 2012

Thursday, Jan. 5, 7:30 PM, Mead Hall
Shara McCallum & Jean Valentine

Friday, Jan. 6, 7:30 PM, Mead Hall
John Balaban & Judith Vollmer

Saturday Jan. 7, 7:30 PM, Mead Hall
Ross Gay & Alicia Ostriker

Monday Jan. 9, 7:30 PM, Mead Hall
Mihaela Moscaliuc, Michael Waters & Ellen DorÃ© Watson

Tuesday, Jan. 10, 7:30 PM, Mead Hall
Kimiko Hahn & Patrick Rosal

Wed., Jan 11, 7:30 PM, Mead Hall
Anne Marie Macari & Gerald Stern

Cassandra Laity
co-editor Modernism/Modernity
Visiting Professor (2010-11)
Department of English studies
University of Montreal
Quebec, CA

↑ Index

103. Kyle Schlesinger
New titles from Cuneiform Press
Mon 19 Dec 2011

Updated the Cuneiform Blog today with convenient PayPal buttons to make last-minute holiday shopping a breeze. Why waste time at the mall, when you can give your loved ones beautiful new books by Alastair Johnston, Charles Alexander, Charles Olson, Kit Robinson, and Bill Berkson? They're all at: http://cuneiformpress.blogspot.com

If you¹re looking for Mimeo Mimeo, check out http://mimeomimeo.blogspot.com/

Looking ahead, in 2012, we'll have new books by Johanna Drucker, Bill Berkson, Larry Fagin, as well as an anthology on collaborations between visual artists and poets published in conjunction with the University of Caen. Plus Mimeo Mimeo #6, The Poetry Issue (February) and Mimeo Mimeo #7, The Lewis Warsh Issue (June).

Best,

Kyle
--
Kyle Schlesinger
Proprietor
Cuneiform Press

↑ Index

104. Al Filreis
PoemTalk #48 on Poe
Mon 19 Dec 2011

Today we are releasing PoemTalk's 48th episode, a discussion of Poe's "Dream-Land" with Jerome McGann, John Timpane and Tom Devaney:

> http://www.poetryfoundation.org/features/audioitem/3226
> https://jacket2.org/commentary/ill-angelic-poetics-poemtalk-48

For access to all 48 episodes, including links and program notes, please go here:

> https://jacket2.org/content/poem-talk

Subscribe through iTunes here:

> http://itunes.apple.com/artist/poetry-foundation/id270144143

or go to your iTunes music store and type "PoemTalk" in the search box.

- Al Filreis

http://www.writing.upenn.edu/~afilreis

↑ Index

105. Ruby, Michael
Close Your Eyes, new prose poems
Mon 19 Dec 2011

An excerpt from my recently completed book, CLOSE YOUR EYES, was published in the latest issue of Drunken Boat:

http://www.drunkenboat.com/db14/6ber/ruby/close.php

The book is a collection of prose poems in which I describe what I saw with my eyes closed.

Drunken Boat also published a short essay of mine, "A Note on Bernadette Mayer and Hannah Weiner, October 1970 to April 1972":

http://www.drunkenboat.com/db14/6ber/ruby/note.php

Special thanks to Deborah Poe and the other editors of Drunken Boat for publishing my work.

I hope you enjoy it,

Michael Ruby

↑ Index

106. Derek Beaulieu
new from No press: THE NOBLE GASES by Eric Zboya
Mon 19 Dec 2011

No Press is proud to announce the publication of

THE NOBLE GASES
By Eric Zboya

http://derekbeaulieu.wordpress.com/2011/12/17/new-from-no-press-the-noble-ga ses-by-eric-zboya/

The Noble Gases is excerpted from a larger manuscript entitled ³The Periodic Table² in which Zboya represents every element in a braille-influenced representation of each element¹s name and atomic layout. A minimal, elegrant suite of visual poems.

Published in a limited edition of 50 copies (25 of which are for sale) each copy is printed on linen paper and handbound.

Copies are available for $3.00 each (including postage).

To order, please contact derek beaulieu at [redacted]

derek beaulieu
#2, 733 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

↑ Index

107. Louis Armand
New website for VLAK: contemporary poetics & the arts
Tue 20 Dec 2011

Dear list members,

I would like to invite you to visit VLAK magazine's newly re-designed website at www.vlakmagazine.com -- incorporating news of upcoming events and publications relating to VLAK authors and artists, and our partner presses Litteraria Pragensia, Equus and VEER -- in addition to regular information about the magazine.

PDF versions of the first two issues of VLAK can be read online at issuu.com/litteraria while a limited number of print copies of VLAK 2 remain available from the publisher at

www.litterariapragensia.com<http://litteraria.ff.cuni.cz/index.php?a=journals&j=1>and from selected bookstores.

VLAK 3 will be published next May during the Prague Microfestival (12th-16th).

Best wishes for the New Year!

Louis Armand

VLAK MAGAZINE
www.vlakmagazine.com

-- Louis Armand Director, Centre for Critical & Cultural Theory, UALK, Philosophy Faculty, Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH REPUBLIC www.louis-armand.com www.litterariapragensia.com www.vlakmagazine.com litteraria.ff.cuni.cz/books/armand.html

↑ Index

108. Louis Cabri
Re: query
Tue 20 Dec 2011

Hi Maria,

I've decided that the best intro to poetics isn't through theory so much (you mention Aristotle and the idea of a cultural studies antho, as examples) as through stylistics. Stylistics as you know is situated somewhere between literature and linguistics.

For third-year undergrad, Paul Simpson's Stylistics: A resource book for students (Routledge 2010) works very well, giving you lots of room to differ from the textbook while establishing a base of knowledge / ways of doing.

For more senior than third year, try The Language and Literature Reader edited by Ronald Carter and Peter Stockwell (Routledge 2008).

If you still want to preserve a connection to theory, try The Routledge Language and Cultural Theory Reader edited by Lucy Burke, Tony Crowley and Alan Girvin (Routledge 2000) if it's still in print.

I could go on for a long time and get quite excited about this thread.

And may your threads me forever red, Maria --

Louis

↑ Index

109. Catherine Daly
Re: query
Wed 21 Dec 2011

I taught it twice as "reading poetry" & writing reviews, assembled my own reader both times -- essays mostly from proquest, Harryette Mullen I remember was the one people responded well to, Joan Retallack... some public domain stuff -- Eliot, Poe...

XO
Catherine Daly
[redacted]

↑ Index

110. Paul Nelson
Re: query
Wed 21 Dec 2011

Maria,

Organic Poetry may be an odd angle from which to teach poetics, but it's my offering and available in 2012 from Apprentice House press. See Organic Poetry.org for essays and other materials which you may find useful.

Good luck with your course and Happy Solstice.

Paul

On Dec 16, 2011, at 3:13 PM, Maria Damon wrote:

> *does anyone out there teach an "intro to poetics" course to advanced ugrads? if so, what books do you order? i've got Aristotle and a poetry/cultural studies anthology, but what else have people done?*
> *backchannel ideas for books and or syllabi.*
> *i will probably end up cobbling together some kind of pdf patchwork but ... any ideas?*

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111. Ann Bogle
Audio Interview
Wed 21 Dec 2011

Jefferson Hansen interviewed Ann Bogle at Experimental Fiction & Poetry about her stories at Big Bridge in 2009, "The Housecoat," "Mugabe Western" and excerpts from "Work on What Has Been Spoiled": http://www.bigbridge.org/BB14/fiction.htm

Marcus Speh reprises the interview at kaffe in katmandu:

http://kaffeinkatmandu.tumblr.com/post/14520983386/ann-bogle-kaffe-member-wr iter-editor-at-mad

↑ Index

112. Adam Fieled

"Benjamin's Desktop..." page with multiple linkage

Wed 21 Dec 2011

This page was put together by Vanessa Vaile to include not only a link to "Benjamin's Desktop...", but a link to the Argotist piece that preceded it, a link to Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction," and generalized info about Roland Barthes and George Bataille:

http://poetsandwriterspicnic.blogspot.com/2011/09/essay-on-benjamin-digital-reproduction.html

Hope you enjoy it!
Holiday Greetings,
Adam Fieled [redacted]

↑ Index

113. Brian Clements

Re: query

Wed 21 Dec 2011

Poetics of the New American Poetry

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Maria Damon
Sent: Friday, December 16, 2011 6:14 PM
To: [redacted]
Subject: query

does anyone out there teach an "intro to poetics" course to advanced ugrads? if so, what books do you order? i've got Aristotle and a poetry/cultural studies anthology, but what else have people done? backchannel ideas for books and or syllabi. i will probably end up cobbling together some kind of pdf patchwork but ... any ideas?

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114. Al Filreis
Jacket archive, 1997-2010 - temporarily different web address
Wed 21 Dec 2011

We at Jacket2 have temporarily changed the web address for all articles, reviews, etc., published in Jacket between 1997 and 2010.

The temporary address is: http://jacket1.writing.upenn.edu/01/index.shtml

We have been working on a problem with the Australian domain and hope to have everything back to normal soon. Then, as always, all Jacket materials will be linked and accessible from the front page of Jacket2. Jacket2 of course continues uninterrupted at https://jacket2.org .

In order to keep web search engines from picking up the temporary URL, we ask that you refrain from linking any of the temporarily web page addresses on the web (including social media).

- Al Filreis
  Publisher, Jacket2

↑ Index

115. Janet Holmes
Ahsahta Press Sawtooth Poetry Prize opens January 1
Wed 21 Dec 2011

Heather McHugh will judge the 11th Sawtooth Poetry Prize competition, which is open for submission from January 1 to March 1. $1500 plus publication by Ahsahta Press is the award. For entry information, see http://ahsahtapress.boisestate.edu/contest.

Previous winners include Aaron McCollough, Graham Foust, Noah Eli Gordon, Karla Kelsey, Paige Ackerson-Kiely, Rusty Morrison, Barbara Maloutas, Julie Carr, James Meetze, and Karen Rigby.

Janet Holmes
http://ahsahtapress.boisestate.edu
.. ..
NEW FROM AHSAHTA PRESS:
NO GRAVE CAN HOLD MY BODY DOWN by Aaron McCollough
RE- by Kristi Maxwell
http://ahsahtapress.boisestate.edu

↑ Index

116. Alan Sondheim
three HAPPY FUN WORKS
Wed 21 Dec 2011

three HAPPY FUN WORKS

(edited (edited computer computer video video from from Second Second Life Life performance performance - - I one love of this the video, few one of of mine the with few narrative) mine love with this narrative) video,

http://www.alansondheim.org/ayeeyei.mp4

(Surrounding twisted (Surrounding installation twisted performance: both both of these were were created created from Eyebeam open open performance: studio footage)

http://www.alansondheim.org/tensor.mp4

(Inside Jackson Moore's (Inside brilliant Jackson Spacepod Moore's multi-speaker brilliant array creates that the creates illusion illusion sonic sonic plus objects, flute: plus array flute: that playing within Jackson's piece)

http://espdisk.com/alansondheim/oddspace.mp3

↑ Index

117. Sigauke, Emmanuel
Emily Hughes and Lauren Norton to feature at Sacramento Poetry Center Jan 9 reading
Wed 21 Dec 2011

The reading is on January 9 at 7:30PM at the Sacramento Poetry Center.: http://vasigauke.blogspot.com/2011/12/sacramento-poetry-center-to-feature.html#!/2011/12/sacramento-poetry-center-to-feature.html

_____
From: Poetics List (UPenn, UB) [[redacted]] on behalf of Ruby, Michael [[redacted]]
Sent: Monday, December 19, 2011 2:01 PM
To: [redacted]
Subject: Close Your Eyes, new prose poems

An excerpt from my recently completed book, CLOSE YOUR EYES, was published in the latest issue of Drunken Boat:

http://www.drunkenboat.com/db14/6ber/ruby/close.php

The book is a collection of prose poems in which I describe what I saw with my eyes closed.

Drunken Boat also published a short essay of mine, "A Note on Bernadette Mayer and Hannah Weiner, October 1970 to April 1972":

http://www.drunkenboat.com/db14/6ber/ruby/note.php

Special thanks to Deborah Poe and the other editors of Drunken Boat for publishing my work.

I hope you enjoy it,

Michael Ruby

↑ Index

118. Maxine Chernoff

New book from Shearsman

Wed 21 Dec 2011

Maxine Chernoff WithoutPublished January 2012. Paperback, 86pp, 8.5x5.5ins, £8.95 / $15 ISBN 9781848611962 [Download a sample PDF from this book here.]The series of poems in Maxine Chernoff's Without are elegiac brushstrokes, each somewhat feathery and brushing in more than one direction, which creates tension and unexpected arrivals as well as departures: someone or something is missing. Parts of the world are wavering and parts have disappeared. What remains is treated in the subtle management of the lines without a hint of punctuation, which allows for "waves" of attention, as meaning rises and subsides. The emotional impact is powerful, as are the recognitions, such as "when darkness loses / its waiting mirror / and tuning forks / stand in for solace" and "readers asleep /mouthing their dreams / fears of whispering / become a creed / until life blurs / like any lens /that fails at attention." There's a sense of meaning passing with the solidity and darkness of time.

↑ Index

119. Jason Nelson

MLA-Electronic Literature Exhibition Prize

Wed 21 Dec 2011

Enter/Explore the MLA-ELIT Prize (for doors). Looking for creative words and other media for a collaborative prize to be featured at the MLA-ELIT exhibition.

http://www.secrettechnology.com/mlaelit/

cheers, Jason Nelson

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120. Matthew Landis
2 chapbooks and a book I've digitally self-published
Thu 22 Dec 2011

I wrote two chapbooks this year. I finished a book, for all intents and purposes, this year. Having not found a home for any of them, I decided rather than let them linger on my hard drive, I would just put them on Scribd and attempt to just release them digitally, for free, and hopefully people would read them and enjoy them. I (like many others), lost my job this year and so this was the most affordable way for me to self-publish. Beyond that, people can print them out (8.5x11) if they want physical copies, download them, or just read them on Scribd, so there's flexibility. I do hope people will take the time to read them and, if they feel so compelled, contact me if for no other reason than to offer their thoughts & criticisms.

I sail. I swim to you. I know the water. [chapbook]:
http://www.scribd.com/doc/74944730/I-sail-I-swim-to-you-I-know-the-water

*Muscular Carnival *[chapbook]:
http://www.scribd.com/doc/75004209/Muscular-Carnival-Landis

What is Left [book]:
http://www.scribd.com/doc/75599921/What-is-Left-Landis

All titles are copyright 2011 and by me, Matthew Landis.

Many thanks,

Matthew Landis

[redacted]
http://www.newphiladelphiapoets.com
http://weimar.minor-arcana.com & http://abecedarianfx.blogspot.com (some x-posting)
http://www.minor-arcana.com
http://www.facebook.com/MinorArcana

↑ Index

121. Jared Schickling
eccolinguistics 1.4
Thu 22 Dec 2011

Dear All,

A new issue of eccolinguistics went out last week. Check out the website, with its new reading preference module that is interactive and for your pleasure. Many thanks to the contributors who make this issue:

John M. Bennett // Jasper Brinton // Joel Chace // Matthew Cooperman // Steve Dalachinsky // Nicholas DeBoer // Geoffrey Gatza // Crane Giamo // Jeff Harrison // j/j hastain // Brenda Iijima // Mary Kasimor // Michael Leong // Jamie Townsend // John J. Trause // Jeffrey Cyphers Wright

And thank you to everyone who helped make this year, ecco's first, such a great one. We did four print issues in 2011, 100% free to the reader in batches of 300. We're looking forward to 2012. Subscriptions can be had for free by going to the website and snagging the contact info and sending your postal address. Also, we're always looking for contributions of work. We read year-round.

eccolinguistics is an aspect of Delete Press:

eccolinguistics.blogspot.com

Happy happy-

Jared

: eccolinguistics :
: delete press :
: reconfigurations :

↑ Index

122. Peter ciccariello
peace in darkness
Thu 22 Dec 2011

"peace in darkness IV" on the invisible notes blog

http://invisiblenotes.blogspot.com/

-- Peter Ciccariello

New work gallery - http://invisiblenotes.blogspot.com/
Ephemeral Photography - http://uncommonvision.blogspot.com/
Poetry and writing - http://poemsfromprovidence.blogspot.com/

Join me on Twitter
https://twitter.com/ciccariello

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123. Nicholas Ruiz III
Kritikos V.8, Sept. - Dec. 2011
Fri 23 Dec 2011

Kritikos V.8, Sept. - Dec. 2011

American Psycho, Cosmopolis
and the Coiffure?...(w.e.arnold)
http://intertheory.org/arnold.htm

Wall Street...(n.ruiz)
http://intertheory.org/wallst.htm

Reviews:
http://intertheory.org/reviews.htm

Nicholas Ruiz III, Ph.D

NRIII for Congress 2012
http://intertheory.org/nriiiforcongress2010.html

Editor, Kritikos
http://intertheory.org

Nicholas Ruiz III for Congress
PO Box 1372
New Smyrna Beach, FL 32170

http://twitter.com/#!/nriii

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124. amy king
Barefoot Review - Winter 2011
Sat 24 Dec 2011

The Barefoot ReviewÂ publishes original written work by people who have or have had physical difficulties in their lives, from cancer to seizures, Alzheimer's to Lupus. It is also a place for caretakers, families, significant others and friends to write about their experiences and relationships to the person.Â

Winter 2011 - Featuring work by:
Sonnet Alyse,Â Karen Alkalay-Gut,Â Michele Battiste,Â Ruth Bavetta,Â Laura D. Bellmay,Â Linda Benninghoff,Â Mike Berger,Â Rose Mary Boehm,Â Harry Calhoun,Â Joan Colby,Â Carol Dorf,Â Iris Jamahl Dunkle,Â Elizabeth Dunphey,Â J. MÃchel Fleury,Â Meg Harris,Â Anne Higgins,Â Val Morehouse,Â David Mullen,Â B.Z. Niditch,Â Darlene M. PagÃ¡n,Â Natalie Parker-Lawrence,Â Jason Parsley,Â Amber Peckham,Â Lisa V. Proulx,Â Michael Rowe,Â Willa Schneberg,Â Doug Schroeder,Â Aftab Yusuf Shaikh,Â Anne Shigley,Â Shelby Stephenson,Â Marc ThompsonÂ andÂ Judith Williams
Barefoot Review -Â http://www.barefootreview.org/winter2011.html
Happy Holidays!
--Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery
(Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

↑ Index

125. **Matthew Landis**
Re: query
Sat 24 Dec 2011

Longinus' on great writing, wordsworth's preface, abc of reading & a few don'ts from an imagisteby pound, a selection from stein's lectures in america, spring and all by williams, first surrealist manifesto by breton, cesaire on negritude, fanon selections, celan's meridian speech, lorca's in search of duende, fitterman and place's notes on conceptualisms...I'm thinking of mostly fully formed books or authors in general. On Dec 20, 2011 11:21 PM, "Maria Damon" <[redacted]> wrote:

> *does anyone out there teach an "intro to poetics" course to advanced ugrads? if so, what books do you order? i've got Aristotle and a poetry/cultural studies anthology, but what else have people done? backchannel ideas for books and or syllabi.*
> *i will probably end up cobbling together some kind of pdf patchwork but ... any ideas?*
>
> *==========**====*

↑ Index

126. **Matthew Landis**
Re: query
Sat 24 Dec 2011

Oh yeah ! Tradition and the individual talent by eliot.
On Dec 24, 2011 5:02 PM, "Catherine Daly" <[redacted]> wrote:

> *I taught it twice as "reading poetry" & writing reviews, assembled my own reader both times -- essays mostly from proquest, Harryette Mullen I remember was the one people responded well to, Joan Retallack... some public domain stuff -- Eliot, Poe...*
>
> *XO*
> *Catherine Daly*
> [redacted]

↑ Index

127. Larissa Shmailo
Review of Larissa Shmailo's collection, In Paran
Sat 24 Dec 2011

A review by Moira Richard's of In Paran (BlazeVox Books) by Larissa Shmailo at Galatea Resurrects:

http://galatearesurrection17.blogspot.com/2011/12/in-paran-by-larissa-shmailo.html

↑ Index

128. michael farrell
Re: query
Sun 25 Dec 2011

---

hi maria

id throw in a stein lecture like poetry & grammar

& a couple of interviews, such as ashbery & jose lezama lima (in u of cali press 'selections')

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marianne moores letter exchange with ford re naming a car; spicer on mars

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many lit courses just put a selection of novels on the course & the students are expected to read 1 a week - & buy them

but in australia at least, its relatively rare for a book of poetry or book of poetics to be put on a course

i think its partly that on one level we think we have to convert the students rather than have a higher expectation

& that we have to give them a comprehensive range rather than 10-12 things - but we can range out from those things

& that we cant expect them to spend the $ - but they do for every other subject - & what a boon to poetry sales, whereas with fiction its prob barely noticed (& there can be things like 'overnight loan' copies in the library)

thats a kind of general rant!

but im sure wed all be interested to hear what u come up with

best

michael

> *Date: Wed, 21 Dec 2011 11:07:58 -0500*
> *From: [redacted]*
> *Subject: Re: query*
> *To: [redacted]*
>
> *Poetics of the New American Poetry*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Maria Damon*
> *Sent: Friday, December 16, 2011 6:14 PM*
> *To: [redacted]*
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↑ Index

129. **michael farrell**

Re: query

Sun 25 Dec 2011

---

just had a vision of a subject called intro to global poetics

where there were different weeks devoted to different national/language system poetics . .

m

From: [redacted]
To: [redacted]
Subject: RE: query
Date: Sun, 25 Dec 2011 23:03:31 +0000

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↑ Index

130. Adam Fieled
Apostasy and Deconstruction
Tue 27 Dec 2011

"Derrida and Siddhartha" was originally released as a Stoning the Devil piece in 2009. Eventually, an interesting argument accrued to it in the comments box. When transplanted to As/Is, another interesting argument developed at a subtle tangent to the first in the As/Is comments section. The whole of the piece and the two edited arguments is here:

http://fieledsmiscellaneous.blogspot.com/2011/12/apostasy-and-deconstruction-derrida-and.html

Thanks!
Adam Fieled

↑ Index

131. Jonathan Morse
In which Jonathan Morse meditates upon postcards and tombstones
Tue 27 Dec 2011

http://theartpart.jonathanmorse.net/2011/12/for-the-new-year-a-cure-for-nostalgia/

↑ Index

132. Rob McLennan
above/ground press 2012 subscriptions + update on forthcoming titles,
Wed 28 Dec 2011

Hey, above/ground press enthusiasts! This is a notice to see who might be interested in subscribing to our 2012 annual subscriptions, $50 (in the United States, $50 US; $75 international) for everything above/ground press makes from now until the end of 2012. Can you believe, 2012 marks nineteen years above/ground?

There are a whole bunch of publications in the works for 2012, including new publications by Rae Armantrout, derek beaulieu, Sarah Mangold, j/j hastain, Kathryn MacLeod, Allison Grayhurst, Lars Palm, Fenn Stewart, kemeny babineau, rob mclennan, a collaboration by Andrew Burke + Phil Hall, and plenty of others. How is it youve stayed away for so long?

You can either send a cheque (payable to rob mclennan) at (new address!) 402 McLeod Street #3, Ottawa ON K2P 1A5 or drop the money on my recently-acquired Paypal button (www.robmclennan.blogspot.com)

And keep checking author and publication updates on the above/ground pressblog as well, including recent new interviews with Dennis Cooley and Camille Martin, a tribute to Robert Kroetsch, and the online appearance of Ross Brighton's above/ground press chapbook as a free pdf as part of the Dusie Kollektiv 5, as well as the occasional online reissue of a number of above/ground press poem broadsides, with recent and forthcoming appearances by Stephanie Bolster, Marilyn Irwin, Amanda Earl and Jamie Bradley.

http://www.abovegroundpress.blogspot.com/
We, alone, are keeping Canada Post in business. Dont you forget it.

Happy seasonal things, and best for the New Year.
yer wayward publisher,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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133. Peter Quartermain

Re: query

Wed 28 Dec 2011

Williams's Prologue to Kora in Hell (pairs as wonderful counter to TSE's Tradition and Individual Talent, and written at the same time) and/or Spring and All, and don't forget Mina Loy; but wow, your list is huge or rather mammoth already, and I'd think Charles Bernstein's A Poetics (the essay) might cover most, um, bases.

Peter Quartermain
846 Keefer Street
Vancouver
BC V6A 1Y7
[redacted]

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134. George Thompson

Re: query

Wed 28 Dec 2011

Dear Maria,

I think that a good intro. to poetics should include something from Roman Jakobson. I've taught graduate classes on linguistics and literature which have highlighted his work and they have been successful. Since I teach at an art school now [with no graduate degrees], I am revising this course into a "linguistics and the arts" course, in which Jakobson will be a prominent source. If you look at the paperback edition of his collected essays on *Language and Literature* [Harvard Univ. Press], you will find fascinating essays on "Questions of Literary Theory" that treats things like Futurism, Dada, Russian formalism, as well as potentially poetic things like aphasia.

You will also find essays on the grammar of poetry, which treat the poetry of grammar as well. This section treats some Russian modernists, as well as analyses of Baudulaire, Shakespeare, Yeats, Turgenev,as well as "subliminal verbal patterning in poetry."

There is also a collection of essays devoted to Russian modernists [poets, Pasternak, and critics], as well as a section of essays devoted to "semiotic vistas." Here we get Jakobson's take on translation issues; semiotics; the relationship between musicology & linguistics; film, and the relation between visual and auditory signs; as well as an essay on 'William Blake and other poet-painters.'

My experience has been that sophisticated students will become enthralled by Jakobson, as I and my students have.

I think that a course that introduces students to Stein, Cage, Ashbery, Spicer, et al., should also introduce them to Jakobson.

George Thompson

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>

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135. Mary Kasimor
review of Jared Schickling's book
Wed 28 Dec 2011

Here is the url to my review of Jared Schickling's t&u&/lash your nipples to a post/history is gorgeous (BlazeVox Books). http://galatearesurrection17.blogspot.com/2011/12/t-lash-your-nipples-to-posthistory-is.html

Mary Kasimor

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136. Tomás Ó Cárthaigh
Winter 2011 Issue - Cartys Poetry Journal
Wed 28 Dec 2011

Cartys Poetry Journal, Issue 8, December 2011, Winter Editionby Thomas Carty on Wednesday, 28 December 2011 at 19:59 Late as always, the current issue 8 of Cartys Poetry Journal is now online. Featuring writers from the USA, Lithuania, Argentina, Turkey, India, South Africa and more as well as the usual suspects here in Ireland, the Journal has laso reached about 20% rhyming material, well on target for th 30% content target for the first three years. Of course non-rhyming and haiku are of importance to us, but a special focus of the magazine was to promote rhyming poetry for which our island is famous. Of note is the poems of 86 year old Hal O Leary, a US vet(eran!!!) who writes on war having faught it, akin to David Mc Donald in the last issue of the magazine. So head on over to www.cartyspoetryjournal.com and read the current issue!!! Like · · Unfollow post · Share · Delete 3 sharesThomas Carty

http://www.cartyspoetryjournal.com/ is the link to the website - the direct link to the magazine is http://cartyspoetryjournal.com/Issue_08/CPJ-VIII.pdfCarty's Poetry Journal ::: Journal of Irish & International Poetry. New Formalist poetry, traditio www.cartyspoetryjournal.comCartys Poetry Journal, an online magazine of poetry published in the Irish midland town of Tullamore.

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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137. David Baratier

Final Call: Pavement Saw Chapbook deadline Sat. 12/31

Thu 29 Dec 2011

Pavement Saw Chapbook Contest: Postmark Deadline 12/31 (or midnight PCT for electronic submissions)

<<<<<<<<<<<<<<>>>>>>>>>>>>>>
Submit electronically, save the hassle of printing out a manuscript and have your funds support poetry not the post office! Directly enter by using our website http://www.pavementsaw.org/pages/chapcontest.htm

$500 and 50 copies of the winning chapbook will be awarded to the winner. In addition to the prize winner, at least one other manuscript will be published under a standard royalty contract (author paid 10% of press run). Everyone is allowed to submit regardless of previous publication history. Every entrant will receive the equivalent cost of the entry fee in Pavement Saw Press titles.

Unlike many publishers whose collections are printed one copy at a time and therefore lack a large circulation, our chapbooks are published in a first edition of 400 copies plus overage. While chapbooks rarely receive exposure, ours have been reviewed in Poets and Writers, Publishers Weekly, The Georgia Review, Small Press Review and many others. Our previous winners have had subsequent full length books appear from a bevy of publishers including Ahsahta Press, Curbstone Press, Cleveland State University Press, Birds llc, Bear Star Press, BlazeVOX, Shearsman Books, Futurepoem Books, University of Georgia, Tupelo Press, Hanging Loose Press and so on.

Submit up to 32 pages of poetry. Include a signed cover letter with your name, address, phone number, e-mail, publication credits, a brief biography and the title of the chapbook. Include a cover page with your contact information and the chapbook title. Include a second page with the chapbook title only. Do not include your name on any pages inside the manuscript except for the first title

page. No need for a contents page. All chapbooks are selected blindly / anonymously. Manuscripts will be considered until December 31st, 2011. Entry fee: $15 for US entries, $18 overseas, $21 electronic (world wide).

If you wish to submit electronically, send $21.00 via paypal to [redacted]. Then e-mail the manuscript as an attachment to the same address and we will send you an e-mail confirmation that your entry is all set. Electronic submissions need to be sent as PDF files or as word (.doc or .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. Or use our website http://www.pavementsaw.org/pages/chapcontest.htm

If you wish to send via regular mail, have your envelope postmarked by December 31st and accompany your manuscript with a check in the amount of $15.00 payable to Pavement Saw Press. All contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. This year the editor will be the judge and, as it should be, he promises not to chose former students, former or potential sexual partners, press interns, or people that can make him famous. A decision will be reached in March. Entries should be sent to our address at the bottom of the page.

Previous Winners
Anne Bauer, Fine Absence
j/j hastain, extant shamanisms
Martin Arnold, A Million Distant Glittering Catastrophes
Brian Teare, >
Noah Eli Gordon, Acoustic Experience
Susan Terris, Marriage License
Dan Boehl, Work
Joshua Corey, Compostition Marble
Knute Skinner, The Other Shoe
Lisa Samuels, War Holdings
F. J. Bergmann, Sauce Robert
John Bradley, Add Musk Here
Amy King, The People Instruments
Will Nixon, The Fish are Laughing
Shelley Stenhouse, Pants
David Brooks, Right Livelihood
Douglas Goetsch, Wherever You Want
Joshua Mc Kinney, Permutations of the Gallery

Pavement Saw Press
Chapbook Contest
321 Empire Street
Montpelier, OH 43543
http://www.pavementsaw.org/pages/chapcontest.htm

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

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138. CA Conrad
Sexiest
Thu 29 Dec 2011

The Sexiest Poem Award is given annually to a finely crafted poem which confronts injustice. This year it's a TIE!

Details here: http://SexiestPoemAward.blogspot.com/

Two books by THOM DONOVAN and SAMANTHA GILES I cannot live without!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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139. Maria Damon
Re: query
Thu 29 Dec 2011

Thanks to all who have responded so generously to my query. I've had a few requests from others to see the eventual results, and/or the suggestions. Will compile and share w/ polist when i have a chance to sit down and hammer out my syllabus. Happy new year to you all, dear po-faces!

George Thompson wrote:
> Dear Maria,
>
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>> & that we have to give them a comprehensive range rather than 10-12 things - but we can range out from those things
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>> & that we cant expect them to spend the $ - but they do for every other subject - & what a boon to poetry sales, whereas with fiction its prob barely noticed
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>> but im sure wed all be interested to hear what u come up with
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>> best
>>
>> michael
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>>> Date: Wed, 21 Dec 2011 11:07:58 -0500
>>> From: [redacted]
>>> Subject: Re: query
>>> To: [redacted]
>>>
>>> Poetics of the New American Poetry
>>>
>>> -----Original Message-----
>>> From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Maria Damon
>>> Sent: Friday, December 16, 2011 6:14 PM
>>> To: [redacted]
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>>> ugrads? if so, what books do you order? i've got Aristotle and a
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>>> backchannel ideas for books and or syllabi.
>>> i will probably end up cobbling together some kind of pdf patchwork but
>>> ... any ideas?
>>>
>>>
>>>
>>
>
>

↑ Index

140. **Mark Weiss**

Re: query

Thu 29 Dec 2011

Projective Verse and Human Universe.

-----Original Message-----
>From: Peter Quartermain <[redacted]>
>Sent: Dec 28, 2011 2:04 PM
>To: [redacted]
>Subject: Re: query
>
>Williams's Prologue to Kora in Hell (pairs as wonderful counter to TSE's

>Tradition and Individual Talent, and written at the same time) and/or Spring
>and All, and don't forget Mina Loy; but wow, your list is huge or rather
>mammoth already, and I'd think Charles Bernstein's A Poetics (the essay)
>might cover most, um, bases.
>
>Peter Quartermain
>846 Keefer Street
>Vancouver
>BC V6A 1Y7
>[redacted]
>

↑ Index

141. Mark Weiss
Re: query
Thu 29 Dec 2011

O'Hara's essay on Pollock in the Art Chronicles.

-----Original Message-----
>From: Peter Quartermain <[redacted]>
>Sent: Dec 28, 2011 2:04 PM
>To: [redacted]
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>
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>Vancouver
>BC V6A 1Y7
>[redacted]
>

↑ Index

142. **michael farrell**

Re: query

Thu 29 Dec 2011

---

i feel compelled to ps celan's meridian (trans r waldrop) & r waldrop key into the language of america ..

> *Date: Wed, 28 Dec 2011 11:04:36 -0800*
> *From:* [redacted]
> *Subject: Re: query*
> *To:* [redacted]
>
> *Williams's Prologue to Kora in Hell (pairs as wonderful counter to TSE's Tradition and Individual Talent, and written at the same time) and/or Spring and All, and don't forget Mina Loy; but wow, your list is huge or rather mammoth already, and I'd think Charles Bernstein's A Poetics (the essay) might cover most, um, bases.*
>
> *Peter Quartermain*
> *846 Keefer Street*
> *Vancouver*
> *BC V6A 1Y7*
> [redacted]

↑ Index

143. **amy king**

Roundup Redux + Poetry Project New Year's Day Marathon Reading @ St. Mark's Church

Thu 29 Dec 2011

PEN American Poetry Roundup Redux - HERE: Â http://www.pen.org/blog/?p=7323Â Â Â Enjoy!

+

Poetry Project New Year's Day Marathon Reading @ St. Mark's Church

Â
Sunday, January 1, 2012
3:00 pm

There are three things to consider when the New Yearâ€™s Day Poetry Marathon sweeps you into its gracefully uncouth embrace â€” what it is, what it was, and who you will be when itâ€™s over. An untamed gathering of the heartâ€™s secret, wild nobility â€” over 140 poets together revealing not just that a better life could exist, but that it already does, sexy and wise, rancorous and sweet, big hearted and mad as hell. An avenging engine of resistance and

eager vehicle of the nascent year. The Marathon measures its success through insurrectionist reframings of the universe, an in-it-together courage that crafts a community out of the riot of lineages and traditions we all emerge from. This collective effort also helps fund as many as 85 additional events every year â€” not to mention The Poetry Project Newsletter, The Recluse and legendary workshops. Itâ€™s our largest fundraiser of the year, and arguably the most inspired ongoing literary event in the city. Read more about â€œthe Marathonâ€ here. The 38th Annual New Yearâ€™s Day Marathon Benefit will feature over 140 Poets & Performers:

Ace Mcnamara, Alan Licht with Angela Jaeger, Alex Dimitrov, Amy King, Ana BoÅ¾iÄeviÄ‡, Anne Tardos, Anne Waldman with Ambrose Bye & Daniel Carter, Anselm Berrigan, Ariana Reines, Arthurâ€™s Landing, Barry Denny, Basil King, Betsy Fagin, Bill Kushner, Billy Lamont, Bob Hershon, Bob Rosenthal, Brenda Coultas, Brendan Lorber, Brett Price, Bruce Andrews & Sally Silvers, Bryn Kelly, CAConrad, Charles Bernstein, Christine Elmo, Christopher Stackhouse, Church of Betty, Corina Copp, Corrine Fitzpatrick, Daniel Kent, David Freeman, David Henderson, David Shapiro, David St. Lascaux, Denize Lauture, Dgls. Rothschild, Don Yorty, Donna Brook, Dorothea Lasky, Douglas Dunn, Douglas Piccinnini, Drew Gardner, Dustin Williamson, Edgar Oliver, Ed Friedman, Edmund Berrigan, Eileen Myles, Elinor Nauen, Elizabeth Devlin, Elliott Sharp, Emily XYZ, Erica Kaufman, Erica Hunt & Marty Ehrlich, Erin Morrill, Evan Kennedy, Evelyn Reilly, Filip Marinovich, Foamola, Frank Sherlock, Franklin Bruno, Genya Turovskaya, Gillian McCain, Greg Fuchs, James Marshall, Janet Hamill, Jess Fiorni, Jim Behrle, Joe Elliot, Joe Ranono, John Coletti, John Giorno, John S. Hall, Jonas Mekas, Josef Kaplan, Judah Rubin, Judith Malina, Karen Weiser, Kathleen Miller, Katie Degentesh, Ken Chen, Ken Walker, Kenny Goldsmith, Kimberly Lyons, LaTasha N. Nevada Diggs, Lee Ranaldo, Lenny Kaye, Leopoldine Core, Lonely Christopher, Macgregor Card, Maggie Dubris, Marcella Durand, Mariana Ruiz Firmat, Mark Nowak, Martha King, Matthew Abuelo, Miguel Gutierrez, Mitch Highfill,Â MÃ³nica de la Torre, Nada Gordon, Nathaniel Siegel, Nick Hallett, Nicole Peyrafitte, Pamela Sneed, Patricia Spears Jones, Patti Smith, Paul Mills (Poez), Paul Legault, Penny Arcade, Peter Gizzi, Pierre Joris, Reuben Butchart, Rickey Laurentiis, Robert Ashley, Secret Orchestra with Joanna Penn Cooper & J. Hope Stein, Shafer Hall, Simone White, Sinan Antoon, Stephanie Gray, Steve Dalachinsky, Steve Earle, Steven Taylor, Susan Landers, Susie Timmons, Suzanne Vega, Taylor Mead, Ted Dodson, Thurston Moore, Todd Colby, Tom Carey, Tom Savage, Tony Towle, Tracey McTague, Tyler Burba, Valery Oisteanu, Wayne Koestenbaum, Will Edmiston, Will Yackulic, Yoshiko Chuma, Youmna Chlala, Yuko Otomo, Yvonne Meier with Aki Sasamoto, Nicole Wallace, Arlo Quint and Stacy Szymaszek.

Admission: $20, $15 for students and seniors, and $10 for Poetry Project members.Â

http://poetryproject.org/program-calendar/38th-annual-new-years-day-marathon-benefit-reading.html

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

144. Ruth Lepson

Re: query

Thu 29 Dec 2011

---

hi all

am revamping my contemp Am poetry (which used to be chronological) to include ecopoetry, innovative women's poetry, queer theory poetry (which I need to bone up on--no pun intended), spiritual poetry, poetry of disability, & so on--thanks to the conf at Columbia a few yrs ago & talks with Tim Peterson. So I am surrounded by books & winnowing this down is going to be a neat trick or a messy one. This is only tangentially related to what you asked about, Maria, but thought I'd mention it, as people give you wonderful suggestions & you decide which to use. students don't read much these days...

ruth

On 12/25/11 6:11 PM, michael farrell wrote:
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> where there were different weeks devoted to different national/language system poetics . .
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> m
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> From: [redacted]
> To: [redacted]
> Subject: RE: query
> Date: Sun, 25 Dec 2011 23:03:31 +0000
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> hi maria
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> id throw in a stein lecture like poetry& grammar
>
> & a couple of interviews, such as ashbery& jose lezama lima (in u of cali press 'selections')
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> oharas personism , a jonathan skinner editorial, a bernstein, a cage, hejinian from language of inquiry
>
> marianne moores letter exchange with ford re naming a car; spicer on mars
>
> tho i resist the idea in a sense of an anthology -
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> many lit courses just put a selection of novels on the course& the students are expected to read 1 a week -& buy them
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> but in australia at least, its relatively rare for a book of poetry or book of poetics to be put on a course
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>> backchannel ideas for books and or syllabi.
>> i will probably end up cobbling together some kind of pdf patchwork but
>> ... any ideas?
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>

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145. Alan Sondheim
for Carol Novack
Thu 29 Dec 2011

---

for Carol Novack

http://www.alansondheim.org/blanking.mp4

I was working on this, shot with Foofwa d'Imobilite at Eyebeam, when I heard the news that Carol Novack had died. for many of us, this was unexpected and awful, as if the year couldn't end without just one more tragedy. Foofwa and I had talked about our work together, earlier, about issues of pain, wounding, death; I think this piece, made at the time, is all I could do, I speak through image and sound, these words already lost, resting in peace

thank you Foofwa and Jamie and Jackson at Eyebeam

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146. William Allegrezza

Call for work

Thu 29 Dec 2011

I'm looking for poets and fiction writers who reside in Chicago to send me work for an upcoming issue of PoetsArtists.

The call is here: http://poetsandartists.com/the-chicago-issue/

Also here:

PoetsArtists invites poets and fiction writers who reside/work in the Chicago area to submit work to our Chicago issue. Send your work along with a short bio to William Allegrezza ([redacted]), the guest editor for literary submissions. Please attach your work as a doc., .txt, .docx, or .rtf file and put CHICAGO in the subject line. If we are interested in publishing your work, we will contact you for a photograph of yourself and for you to approve the layout. (Please note that you do not need to write about Chicago, just live/work in the area.)

Bill Allegrezza

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147. Maria Damon

Re: query

Fri 30 Dec 2011

---

coolness!

michael farrell wrote:
> just had a vision of a subject called intro to global poetics
>
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>> backchannel ideas for books and or syllabi.
>> i will probably end up cobbling together some kind of pdf patchwork but
>> ... any ideas?
>>
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>>

>
>

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148. Jonathan Penton

Unlikely Stories: Episode IV approaches!

Fri 30 Dec 2011

Hello wonderful readers,

We are very pleased to announce the hiring of two new staffers for /Unlikely Stories: Episode IV/:

Margret Crist is our new Music Director. Margret lives by the Frisco Bay and is training to become a mad scientist one day. One day, while absently reviewing whale songs, she found herself reviewing music for Stereokill.net. Sometimes, she writes haiku about how she hates her job.

The music department will not be greatly revamped from its format in /Unlikely 2.0/, however, Margret will be attending shows in the SF Bay Area and reviewing them at the Unlikely Blog (http://www.unlikelystories.org/blog/), in addition to her work selecting featured musical artists. To facilitate that, she'll have an /Unlikely/ press pass! This is something we find amusing.

We will be changing the way that we present political essays, and to facilitate that, we've hired *Joseph Rose* as Political Editor. Joseph Rose is a graduate student studying Sociology at Georgia State University. He's into critical discourse analysis and cultural studies. He is a spouse, a parent, and a news junkie. Joseph believes that our current socio-political system is so thoroughly broken that desperate action is needed from all sectors of society, and that civil disobedience, radical self-expression, and other forms of socially condemned behavior are necessary to improve humanity's condition. He joined /Unlikely Stories/ in order to work with the literary/artistic community in promoting social change. We shall send him a press pass as well, just to see if it gets him kicked out of Occupy General Assemblies.

Meanwhile, the videos from the Lafayette, Louisiana read for 100 Thousand Poets for Change and the Nov. 4th Unlikely read in Lafayette at Cité des Arts are up at http://www.youtube.com/user/JonathanPenton. Videos for the Nov. 6th Unlikely read in New Orleans at the Maple Leaf are forthcoming. *Jonathan Penton* is working on the new global site for 100 Thousand Poets for Change (http://www.100tpc.org/) <http://www.100tpc.org/>, and getting ready to accept submissions for his feature in the 2012 issue of /Big Bridge/ <http://www.bigbridge.org/> (http://www.bigbridge.org/): /Cuyahoga Burning/, on current Ohio literature. Watch this space!

Gabriel Ricard is continuing to post awesome book reviews at the Unlikely Blog, and when /Unlikely Stories: Episode IV/ launches, he'll be doing an in-depth feature on artist and vocalist Jessicka Addams.

Our target release date for the first issue of /Unlikely Stories: Episode IV/ is March 1st. Before then, we'll need a new Art Director, who will handle visual art and film submissions. Interested? Write to [redacted] <mailto:[redacted]>.

Kisses,
Jonathan

↑ Index

149. Larissa Shmailo
Carol Novack 2/19/48 - 12/29/11 and call for work
Fri 30 Dec 2011

Carol Novack died of lung cancer yesterday, 12/29/11, at 8:55 pm. She was a genre-defying writer of lyrical and inventive work who brought together thousands of literary, visual, and musical artists from around the globe in collaboration and exploration as publisher of the wonderful Mad Hatters' Review. She was also my good friend, quite irreplaceable. The editors of the Mad Hatters' Review Blog would like to offer publication of tributes written to Carol or posted with Carol in mind at that website. Please contact acting publisher, Marc Vincenz, with queries at [redacted].

↑ Index

150. michael farrell
Re: query
Fri 30 Dec 2011

---

anyone teaching american lit outside the u.s. -

i recommend nicholas birns 'theory after theory', which gives a much more varied picture than the one that seems to have been imported to australia, for example ..

michael

> *Date: Thu, 29 Dec 2011 17:12:05 -0500*
> *From:* [redacted]
> *Subject: Re: query*
> *To:* [redacted]
>
> *hi all*
>
> *am revamping my contemp Am poetry (which used to be chronological) to include ecopoetry, innovative women's poetry, queer theory poetry (which*

I need to bone up on--no pun intended), spiritual poetry, poetry of disability, & so on--thanks to the conf at Columbia a few yrs ago & talks with Tim Peterson.
So I am surrounded by books & winnowing this down is going to be a neat trick or a messy one. This is only tangentially related to what you asked about, Maria, but thought I'd mention it, as people give you wonderful suggestions & you decide which to use. students don't read much these days...

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i will probably end up cobbling together some kind of pdf patchwork but

> *... any ideas?*

↑ Index

151. George Bowering
Re: query
Fri 30 Dec 2011

I'd look for the TRG stuff that bpNichol and Steve McCaffery invented.

gb

On Dec 30, 2011, at 7:09 AM, Maria Damon wrote:

> *coolness!*
>
> *michael farrell wrote:*
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>
> *where there were different weeks devoted to different national/language system poetics . .*
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> *From:* [redacted]
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> *backchannel ideas for books and or syllabi.*
> *i will probably end up cobbling together some kind of pdf patchwork but ... any ideas?*

George Bowering

Your everyday superhero

↑ Index

152. Alan Sondheim

Happy New Year & the murmur and breathing

Sat 31 Dec 2011

---

the murmur and breathing

http://www.alansondheim.org/radhu.wav

of something just outside the potential of a sphere
caught in a mesmeric or ectoplasmic field...

i remember the sound, somewhat, a kind of murmuring from a
vietnamese oboe, lowered in pitch, the over-recording
transformed into a form of breathing, the whole becoming-
an-animal like myself, a musing or shuffling, or a jostling,
but of notes and spatial magnitudes of unbearable beauty

http://www.alansondheim.org/iamperfect.mp4

a rough patch or rough spot. something rough in the narrative.
uncompromising. something about perfect. i could hardly hear him. the storm...

i remember the cube with the voice announcing perfect, as if it were impossible to speak in the grey dawn, when only bandages held the limbs together, it might have been after sex, or after a war, or an overpowering examination, this untoward chanting of a mantra, i am perfect, i am perfect, when everything, in the cold grey dawn, spilled otherwise

↑ Index

153. Tomás Ó Cárthaigh
2012
Sat 31 Dec 2011

For all writers, culture lovers and hostory freaks... all the best for 2012!!!! Looking forward to living through the end of the world yet again on my next borthday (December 22nd... Ill be expecting a card!!!).

Hope to share culture, poetry, history and joy with all in 2012!!!

OK, so being the party pooper, Im now off to shower shave and sh..... eh, get ready for work. Am on A/E tonight, to deal with all the drunks who are enjoying the parties Im missing!!!

Such is life!!!

Tomás Ó Cárthaigh
http://www.cartyspoetryjournal.com

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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154. richard owens
BONNEY & VAN HENSBERGEN | PUNCH PRESS
Sat 31 Dec 2011

I'm thrilled to announce before 2011 comes to a close two new Punch Press titles: Sean Bonney's FOUR LETTERS and Rosa Van Hensbergen's INEBRIATE DEBRIS. http://damnthecaesars.org/punchpress.html

FOUR LETTERS | FOUR COMMENTSSEAN BONNEY
Four letters first published by Bonney between June and August 2011 atÂ Abandoned BuildingsÂ (abandonedbuildings.blogspot.com) followed by speculative remarks on the letters from JENNIFER COOKE, POCAHONTIS MILDEW, DANNY HAYWARD and LARA BUCKERTON. Two color letterpress (silver and black) on black Stonehenge paper wraps. Hand stitched.
Inside the US: $6Â Â Â Â Â Â Outside the US: $9
INEBRIATE DEBRISROSA van HENSBERGENÂ â€œWe mute desires to mime distractions.â€ Three poems. Letterpress on hand-stitched black bristol wraps.Â Inside the US: $4Outside the US: $6Â Â Given the limit of the print run for these titles, the whole of FOUR LETTERS (including the commentary from Cooke, Mildew, Hayward and Buckerton) will be reprinted in the forthcoming volume of Damn the Caesars, along with a poem from Rosa Van Hensbergen's INEBRIATE DEBRIS and all of Frances Kruk's now out-of-print DOWN YOU

GO.Â
holidays ... rich ...Â
.....richard owens
10 Ross Road
Scarborough, ME 04074

damn the caesars, the journal
damn the caesars, the blog

↑ Index

155. Adam Fieled

Preservation Issues

Sat 31 Dec 2011

There is a gap forming in how and by what means poetry is preserved. A large part of the gap involves America in relation to Europe, and online in relation to print. I believe these issues are going to become imposing, so I wrote a little piece about it here:

http://fieledsmiscellaneous.blogspot.com/2011/12/preservation-again-thoughts-for-new.html

Happy New Years!
Adam Fieled

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156. Peter ciccariello

New Year 2012.....

Sat 31 Dec 2011

To my friends, here on this list, and to all sentient & non-sentient beings & non-beings in this universe & the next - may we live & die in magical times!

-- Peter Ciccariello

New work gallery - http://invisiblenotes.blogspot.com/<http://uncommon-vision.blogspot.com/> Ephemeral Photography - http://uncommonvision.blogspot.com/ Poetry and writing - http://poemsfromprovidence.blogspot.com/

You can find my art and writing updates on Twitter https://twitter.com/ciccariello

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157. **Murat Nemet-Nejat**

Re: New Year 2012.....

Sat 31 Dec 2011

Yes!

On Sat, Dec 31, 2011 at 5:42 PM, Peter ciccariello <[redacted]>wrote:

> *To my friends, here on this list, and to all sentient & non-sentient beings & non-beings in this universe & the next - may we live & die in magical times!*
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>
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>
> *You can find my art and writing updates on Twitter*
> *https://twitter.com/ciccariello*

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 2012

169 messages · Sat 31 Dec 2011 – Tue 31 Jan 2012

January 2012 opened a new year with the smallest possible poem — the single line, the one-breath utterance, poetry reduced to its irreducible minimum. One hundred and sixty-nine messages moved through the list, and its most characteristic thread turned on the monostich, the poem that is only a line long, as if the room, itself shrunk to a fraction of its old size, had found a form that matched its condition. The month was an argument for the sufficiency of the very small.

The largest thread honored the one-line poem. Prompted by a new essay, the room took up the monostich — *"the monostich (poem with one line)"* — and traded its examples from Dworkin and Ashbery and Padgett, the poem stripped to a single utterance, the least a poem can be and still be a poem. It was a fitting preoccupation for a diminished commons: a celebration of concentration over accumulation, of the perfect small thing over the sprawling large one, the aesthetic of less that the room had arrived at as much by circumstance as by choice.

The quarrel, quiet, was over sufficiency. Is a single line enough to be a poem, or merely a fragment wishing it were one; does concentration to a point constitute mastery or evasion? The room mostly sided with the small, gathering one-liners with evident delight — the monostich as proof that magnitude was never the measure, that a poem could hold its whole charge in a single line, the way the list still held its whole tradition in a few faithful voices.

Around it lay the year's first small keepings — a DVD of Eileen Myles and Hettie Jones and Susan Maurer reading, a note from a long-running little magazine, a poem for the new year, a member's work turning up in a Smolensk exhibition catalogue. The ordinary maintenance of a literary life resumed for another year, the room tending its notices and its archives, small and faithful in the January cold — the reading preserved on a disc, the little magazine still issuing, the member's work surfacing in a catalogue half a world away, each a small proof that the practice went on.

I have set January down exactly as the archive delivered it — the monostich celebrated, the argument over whether one line suffices, and the quiet first keepings of the year — because it was the month the shrunken list found the form that fit it, the poem reduced to a single line and pronounced enough. A room that

will open its year gathering one-line poems and insisting that a single utterance can carry the whole charge of the art is a room that has made its peace with smallness and turned it into a creed: that concentration beats accumulation, that the least can be the most, and that a commons reduced to a few faithful voices is, like the monostich, not a fragment of something larger but a complete thing in itself.

— Kristen M. Fabians

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63. Rob McLennan — The Factory Reading Series @ VERSeFest: Paige Ackerson-Kiely + Barry McKinno…

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64. Piotr Gwiazda — for posting
65. Larissa Shmailo — RESOLUTION / REVOLUTION: Chris Mansel
66. Dan Coffey — New Papers for the Border podcast featuring Amy King

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67. Laura Hinton — Chant de la Sirene recent post
68. amy king — Lucky #17
69. amy king — Death, Is Always
70. amy king — Even as we move 15,000 troops into Kuwait...
71. Hugh Nicoll — Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer

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72. William Slaughter — Notice: Mudlark
73. Tomás Ó Cárthaigh — "Play Blurs Barriers" - Haiku for Martin Luther King Day by Tomás Ó Cár…
74. Susan Webster Schultz — two Tinfish Editor blogposts on Alzheimer's writing

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75. Leslie Morris — cfp MLA 2013
76. Jake Marmer — Jazz Talmud
77. Maynard, James — WNYBAC seeks Executive Director
78. Paul Siegell — New Philadelphia/Mummers Poem
79. michael farrell — Re: The humble monostich: Dworkin, Ashbery, Padgett, and more
80. Deborah A. Meadows — Edmund Hardy email address

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81. Eric Linsker — SOAP
82. Halvard Johnson — On Barcelona
83. Steven Zultanski — SEGUE PRESENTS: KAREN MAC CORMACK & STEVE McCAFFERY
84. Carolyn Guinzio — Call for Submissions
85. Amy King — In case of war... + Saturday Book Party + Barefoot Review + Stain of Poetry + De...
86. susan maurer — Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
87. Amy King — WHOOPS -- In case of war... + Saturday Book Party + Barefoot Review + Stain of P...
88. Bonnie MacAllister — Call for Submissions: Certain Circuits
89. cris cheek — Re: SOAP
90. amy king — Why PennSound is going dark today
91. Laurie Sheck — A Monster's Notes

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92. Deborah Poe — Re: POETICS Digest - 17 Jan 2012 to 18 Jan 2012 (#2012-9)
93. Rob McLennan — Ottawa's VERSeFest poetry festival: upcoming festival information, + a fundr...
94. Anny Ballardini — The Chicago School of Poetics
95. Karen Schubert — Re: POETICS Digest - 17 Jan 2012 to 18 Jan 2012 (#2012-9)
96. anne yoder — CFP for Occupations, York & Ryerson Universities, Toronto, April 27-29, 2012 —p...
97. Kimmelman, Burt — FW: book available online
98. Larissa Shmailo — Translation of Victory over the Sun online at Brooklyn Rail InTranslation
99. Larissa Shmailo — RESOLUTION / REVOLUTION : Annie Pluto

20 JAN 2012

100. Pam Brown — Peter Golub found - thanks
101. amy king — REMINDER: TOMORROW NIGHT @ 7 p.m.

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102. Kimmelman, Burt — Anne Mack Eddress?
103. Jesse Seldess — Antennae 12 (the last issue)

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104. Mark Melnicove — new Bern Porter video
105. Jonathan Morse — Photography, politics, and poetry
106. Sharon Mesmer/David Borchart — Leaving academia: is it possible?
107. Freind, William Joseph — Chrysanthemums and Scubadivers: Essays on the Poetry of Araki Yasu...

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108. Murat Nemet-Nejat — Re: Leaving academia: is it possible?
109. Mark Melnicove — Bern Porter and Mark Melnicove--"Name, Address, City, State, Zip"
110. Jonathan Penton — two calls for submissions
111. John Tranter — Tranter's Journal now open for comments
112. Rob McLennan — new from above/ground press: Rae Armantrout's Custom
113. steve dalachinsky — Fw: Re: ira cohen memorial
114. Amanda Earl — Gregory Betts responds to Monty Reid's response

115. Adam Fieled — summary of the American avant-garde
116. Halvard Johnson — Re: On Barcelona
117. Larissa Shmailo — RESOLUTION / REVOLUTION : Sarah Sarai
118. Steven Zultanski — SEGUE PRESENTS: CHRIS KRAUS & AARON WINSLOW
119. Freind, William Joseph — Doggerel for the Masses by Kent Johnson

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120. Eric Elshtain — New Beard of Bees chapbook
121. Camille Martin — Big Night! Big Night! Were I in Buffalo . . .
122. Séamas Cain — can can # 2
123. Sarah Sarai — thurs . 1.26 . poetry assembly . bowery poetry club . 5-7:30 pm . free . the ...
124. Jennifer Karmin — Donate to Woodland Pattern / Jan 28th Marathon Reading
125. Carrie Hunter — Dana Teen Lomax's DISCLOSURE

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126. Halvard Johnson — On Barcelona
127. amy king — Today only @ Poetry Daily
128. Adam Fieled — "There is Nothing Outside the Net"
129. Dan Godston — Bloomsday 2012 & Ulysses' 90th
130. Al Filreis — episode #49 of PoemTalk: poems of P. Inman

26 JAN 2012

131. Alan Sondheim — Performance
132. Rob McLennan — new from above/ground press: Into the Blind World, by Barry McKinnon
133. Larissa Shmailo — RESOLUTION / REVOLUTION : Marc Vincenz
134. David Chirot — David Chirot in Smolensk Exhibition Catalogue
135. Millicent Borges Accardi — Re: David Chirot in Smolensk Exhibition Catalogue
136. Jennifer Karmin — Jan 28: NYC Double Launch - The Phonemes & I'll Drown My Book

27 JAN 2012

137. steve dalachinsky — Re: SEGUE PRESENTS: CHRIS KRAUS & AARON WINSLOW
138. Rob McLennan — new from above/ground press: rob mclennan's Sextet: six poems from Songs for...
139. jason snyder — Sidebrow's Collaborative White Horse Chapbook Now Available
140. Rob McLennan — ottawater #8 now online! launch tonight,
141. Jane Nakagawa — Re: POETICS Digest poets looking for jobs
142. Rob McLennan — the ottawa small press book fair, spring 2012 edition: Saturday,

28 JAN 2012

143. susan maurer — Re: Translation of Victory over the Sun online at Brooklyn Rail InTranslation
144. susan maurer — Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
145. amy king — Language is the atmospheric anomaly our fingers and tongues make happen
146. David Chirot — Re: David Chirot in Smolensk Exhibition Catalogue
147. mIEKAL aND — Fwd: TipChapKnifeBook Number 1

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148. Larissa Shmailo — RESOLUTION / REVOLUTION
149. Mairead Byrne — Re: POETICS Digest poets looking for jobs
150. Deborah A. Meadows — job for poets, maybe?
151. amy king — Verse Daily has been kind ...
152. Rosalie Calabrese — Rosalie Calabrese Poetry Reading and Newly Published Poems
153. Scott Howard — Publication Announcement: RECONFIGURATIONS / VOLUME FIVE / Disappearance

30 JAN 2012

154. Steve Clay — Patty Oldenburg Archive: New York City Art World in the Sixties and Seventies

155. whit griffin — Ted Enslin Obit
156. amy king — This poem is about...
157. Christina Rau — The Nassau Review Prose Poem and Flash Fiction Contest
158. amy king — Leveler Poetry writes essays about your poem...
159. amy king — Re: Leveler Poetry writes essays about your poem...

31 JAN 2012

160. Obododimma Oha — New Years, New Yearnings: Discourse, Time, and the National Voyage to a Be...
161. Mark Young — The new issue of Otoliths is live.
162. Paul Siegell — New Review @ the "Read the F#$%ing Book Club"
163. Bonnie MacAllister — Certain Circuits Magazine: February 2012 Issue + Call for Submissions ...
164. Amy King — THURSDAY!! Que(e)ry and WORD present Saeed Jones with Metta Sama & Amy King + Ki...
165. jeff miller — Call for Submission: Lightning'd Press
166. amy king — Re: Reconsidering the Genius of Gertrude Stein
167. Jane Nakagawa — Re: POETICS Digest - conference
168. Tracey Gagne — Recovery Poetry
169. amy king — Poem recommendations / Ekprhasis?

1. Mary Kasimor
Re: New Year 2012.....
Sat 31 Dec 2011

I say "yes" to that also. What a wonderful thing to say!

_____
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]
Sent: Saturday, December 31, 2011 3:38 PM
Subject: Re: New Year 2012.....

Yes!

On Sat, Dec 31, 2011 at 5:42 PM, Peter ciccariello <[redacted]>wrote:

> *To my friends, here on this list, and to all sentient & non-sentient beings & non-beings in this universe & the next - may we live & die in magical times!*
>
> *-- Peter Ciccariello*
>
> *New work gallery - http://invisiblenotes.blogspot.com/<http://uncommon-vision.blogspot.com/>*
> *Ephemeral Photography - http://uncommonvision.blogspot.com/*
> *Poetry and writing - http://poemsfromprovidence.blogspot.com/*
>
> *You can find my art and writing updates on Twitter https://twitter.com/ciccariello*

↑ Index

2. Murat Nemet-Nejat
Re: Happy New Year & the murmur and breathing
Sat 31 Dec 2011

the variations of stress among the three words I am perfect .

Murat

On Sat, Dec 31, 2011 at 10:49 AM, Alan Sondheim <[redacted]> wrote:

> *the murmur and breathing*
>
> *http://www.alansondheim.org/**radhu.wav<http://www.alansondheim.org/radhu.wav>*
>
> *of something just outside the potential of a sphere*
> *caught in a mesmeric or ectoplasmic field...*
>
> *i remember the sound, somewhat, a kind of murmuring from a*
> *vietnamese oboe, lowered in pitch, the over-recording*
> *transformed into a form of breathing, the whole becoming-*
> *an-animal like myself, a musing or shuffling, or a jostling,*
> *but of notes and spatial magnitudes of unbearable beauty*
>
> *http://www.alansondheim.org/**iamperfect.mp4<http://www.alansondheim.org/iamperfect.mp4>*
>
> *a rough patch or rough spot. something rough in the narrative.*
> *uncompromising. something about perfect. i could hardly hear*
> *him. the storm...*
>
> *i remember the cube with the voice announcing perfect, as if*
> *it were impossible to speak in the grey dawn, when only*
> *bandages held the limbs together, it might have been after*
> *sex, or after a war, or an overpowering examination, this*
> *untoward chanting of a mantra, i am perfect, i am perfect,*
> *when everything, in the cold grey dawn, spilled otherwise*
>
> *==========**====*

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3. Regina Pinto
2012
Sat 31 Dec 2011

Hello,

The colors of 2012 at http://pintor.tumblr.com

8 images and a movie

To you all!

Warmly,
Regina aka pintor

↑ Index

4. Camille Martin

The humble monostich: Dworkin, Ashbery, Padgett, and more

Sun 1 Jan 2012

New essay on Rogue Embryo: the monostich (poem with one line):

http://rogueembryo.wordpress.com/2011/12/31/the-monostich-true-found/

Examples of other one-liners?

Camille

PS Happy New Year!

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

5. Rob McLennan

The Capilano Review blog: on collaborating with Lea Graham,

Sun 1 Jan 2012

My piece on collaborating with the American poet Lea Graham is now online at The Capilano Review blog:

http://www.thecapilanoreview.ca/rob-mclennan/

I've previous pieces on Sylvia Legris and Robert Hogg. Who knows what I might write about next?

+ check out other recent entries by Lisa Robertson + George Bowering,

best,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

6. Carolyn Guinzio
January Yew
Mon 2 Jan 2012

Yew: A journal of innovative writing and images by women.

New Year, New Yew! The January issue of *Yew* is now online at yewjournal.com, showcasing poets Maureen Alsop, Grace Cavalieri and Carolina Ebeid and photographers Jeri Coppola, Katrina Pallop, Petra Whitaker and Venus Zarris. An auspicious beginning for 2012!

(Please note that the individual poet's pages are accessible under the "Home" pull down menu.)

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew*features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

↑ Index

7. Alan Sondheim
Weight: Eyebeam Performance
Tue 3 Jan 2012

Weight: Eyebeam Performance

http://www.alansondheim.org/weight.mp4

performer/choreographer: Foofwa d'Imobilite
ken bau player and avatar: Alan Sondheim

"Foofwa's performance is brilliant but I had to prove to Jackson I can play a woodwind" - Alan Sondheim

"Ken Bau - The Vietnamese conical double reed with either a gourd or metal bell. It is related to the

Chinese so-na which came from the Middle Eastern
zurna."

thanks to Eyebeam, Mark Skwarek, Azure Carter

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8. Alan Sondheim

Performance at EYEBEAM, Thursday - Saturday

Tue 3 Jan 2012

Performance at EYEBEAM, Thursday - Saturday

Performance at EYEBEAM, Project Space, Thursday 5th - Saturday 7th If you're in the vicinity, drop in at Eyebeam, 540 West 21st Street, anytime between 1 and 6, where Eyebeam resident Alan Sondheim will be performing with Foofwa d'Imobilite, and guest performers Azure Carter, Mark Skwarek, and Chris Diasparra. The work ranges over a wide variety of technologies and concerns, ranging from endurance, weight, labor, and Second Life, to dance, choreography, acoustic performance, and mixed reality. This is an informal presentation, not a formal performance. It's free. We hope to see you there. (W. 21st Street near 11th Avenue)

↑ Index

9. Jesse Glass

Re: Happy New Year & the murmur and breathing

Tue 3 Jan 2012

Alan--Do something new (as in make it) for the New Year. Murat--start a real revolution. Jess

On 1/1/2012, "Murat Nemet-Nejat" <[redacted]> wrote:

> *the variations of stress among the three words I am perfect .*
>
> *Murat*
>
> *On Sat, Dec 31, 2011 at 10:49 AM, Alan Sondheim <[redacted]> wrote:*
>
> *the murmur and breathing*
>
> *http://www.alansondheim.org/**radhu.wav<http://www.alansondheim.org/radhu.wav>*
>
> *of something just outside the potential of a sphere*
> *caught in a mesmeric or ectoplasmic field...*

> *i remember the sound, somewhat, a kind of murmuring from a*
> *vietnamese oboe, lowered in pitch, the over-recording*
> *transformed into a form of breathing, the whole becoming-*
> *an-animal like myself, a musing or shuffling, or a jostling,*
> *but of notes and spatial magnitudes of unbearable beauty*
>
> *http://www.alansondheim.org/**iamperfect.mp4<http://www.alansondheim.org/iamperfect.mp4>*
>
> *a rough patch or rough spot. something rough in the narrative.*
> *uncompromising. something about perfect. i could hardly hear*
> *him. the storm...*
>
> *i remember the cube with the voice announcing perfect, as if*
> *it were impossible to speak in the grey dawn, when only*
> *bandages held the limbs together, it might have been after*
> *sex, or after a war, or an overpowering examination, this*
> *untoward chanting of a mantra, i am perfect, i am perfect,*
> *when everything, in the cold grey dawn, spilled otherwise*
>
> ==========**====

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10. **Mairead Byrne**

Re: 2012

Tue 3 Jan 2012

Thanks Regina. That red comes like a splash of robust wine in a glass. Tell us more. Why no words? Are words lame / awkward compared to the elegant / emotional syntax of music? Mairéad

On Sat, Dec 31, 2011 at 7:53 PM, Regina Pinto <[redacted]>wrote:

> *Hello,*
>
> *The colors of 2012 at http://pintor.tumblr.com*
>
> *8 images and a movie*
>
> *To you all!*
>
> *Warmly,*
> *Regina aka pintor*

--
Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design
2 College Street
Providence RI 02903

Office: College Building 528 (treasure hunt!)
Phone: [redacted]
http://www.whatsleftofheaven.com/

"Poetry has always been where our most intense engagements with language play out."
-- Jim Andrews

↑ Index

11. Eric Dickey
Toe Good Reader
Tue 3 Jan 2012

Toe Good Readers,

Today's issue features a poem by Rose Mary

Toe Good Readers,

Today's issue features a poem by Rose Mary Boehm. www.toegoodpoetry.com Please continue to visit the website as we publish the last three issues of our first year!

Toe Good.

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12. Steven Zultanski
SEGUE PRESENTS: NOAH ELI GORDON & MARIANNE MORRIS
Tue 3 Jan 2012

SEGUE PRESENTS:

NOAH ELI GORDON (all the way from Colorado!)
& MARIANNE MORRIS (all the way from England!)

SEGUE READING SERIES
BPC

JANUARY 7th
4 PM
$6

Noah Eli Gordon is the author of several books, including The Source (Futurepoem, 2011), and Novel Pictorial Noise (Harper Perennial, 2007). He is the co-publisher of Letter Machine Editions and he teaches in the MFA program at the University of Colorado-Boulder.

Marianne Morris lives in Cornwall, where she is researching for a Ph.D. She founded Bad Press, and is the author of Commitment (Critical Documents, 2011) and A New Book From Barque Press, Which They Will Probably Not Print (Barque Press, 2006), among other books.

This Saturday,
January 7th
4-6 PM
The Bowery Poetry Club, 308 Bowery
$6 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

January 14th - Lauren Spohrer & David Lau

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13. Peter ciccariello

QR poem – "on art…."

Tue 3 Jan 2012

QR poem – "on art…."
http://invisiblenotes.blogspot.com/

-- Peter Ciccariello
New work gallery - http://invisiblenotes.blogspot.com/
Ephemeral Photography - http://uncommonvision.blogspot.com/
Poetry and writing - http://poemsfromprovidence.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

↑ Index

14. George Thompson

Re: The humble monostich: Dworkin, Ashbery, Padgett, and more

Tue 3 Jan 2012

My favorite monostich is Sappho's, to Eros:

] you burn me [

In English, three short words; in Greek, just two.

In two words Sappho says it all about Eros....

Awesome!

On Sun, Jan 1, 2012 at 3:27 PM, Camille Martin <[redacted]> wrote:
> New essay on Rogue Embryo: the monostich (poem with one line):
>
> http://rogueembryo.wordpress.com/2011/12/31/the-monostich-true-found/
>
> Examples of other one-liners?
>
> Camille
>
> PS Happy New Year!
>
> --
> Books:
> http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
>
> Website:
> http://www.camillemartin.ca
>
> Blog:
> http://rogueembryo.wordpress.com
>
> Facebook Author Page:
> https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info
>

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15. William Slaughter

Notice: Mudlark

Tue 3 Jan 2012

New and On View: Mudlark Flash No. 65 (2012)

Thomas Cochran | Meeting Notes

Thomas Cochran was raised in Haynesville, Louisiana. His work includes the novels Roughnecks (Harcourt) and Running the Dogs (Farrar, Straus & Giroux). Non-fiction and poetry have appeared under his name in Oxford American, Rattle, Gray's Sporting Journal, and other publications. A schoolteacher by trade, he currently lives with his wife in rural northwest Arkansas.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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16. cris cheek
Re: Weight: Eyebeam Performance
Tue 3 Jan 2012

---

that's fabulous Alan!

xx

c

On Tue, Jan 3, 2012 at 1:18 AM, Alan Sondheim <[redacted]> wrote:

> *Weight: Eyebeam Performance*
>
> *http://www.alansondheim.org/**weight.mp4<http://www.alansondheim.org/weight.mp4>*
>
> *performer/choreographer: Foofwa d'Imobilite*
> *ken bau player and avatar: Alan Sondheim*
>
> *"Foofwa's performance is brilliant but I had to prove to Jackson I can play a woodwind" - Alan Sondheim*
>
> *"Ken Bau - The Vietnamese conical double reed with either a gourd or metal bell. It is related to the Chinese so-na which came from the Middle Eastern zurna."*
>
> *thanks to Eyebeam, Mark Skwarek, Azure Carter*

> ==========**====

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17. Jennifer Karmin

Emergency INDEX: got 2011 performance documentation?

Tue 3 Jan 2012

Ugly Duckling Presse would like to introduce you to Emergency INDEX, an annual print publication documenting new performance in the words of its creators. Because performance transcends disciplinary boundaries, INDEX includes performances of every kind, from any genre, made anywhere in the world for any purpose.

Each document printed in INDEX will include a written description focused on the problems driving the work and the tactics used to address them, an image of the performance, and information about its dates, locations, and creators. An index of terms shared by the varied contributors will serve to connect geographically or stylistically far-flung works.

We are currently seeking documentation of performances created in 2011 to be published in the inaugural volume of INDEX in Spring 2012. We especially welcome political, commercial, scientific, therapeutic, or other works not typically documented as performance.

SUBMISSIONS MUST BE RECEIVED BY JANUARY 10TH AT 5PM EASTERN STANDARD TIME.

http://emergencyindex.com/index.html

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18. CA Conrad

PARANORMAL POETICS #2: Debrah Morkun

Wed 4 Jan 2012

Debrah's grandfather was visited in 1966 on the coast of New Jersey by the much-studied extraterrestrial Tiny. She talks about how her grandfather's experience has worked through her dreams, and how she reenacts the dreams to encounter the poems. She also discusses in part two channeling the goddess Sophia, assigning songs by Madonna to the chakras, Projection machine, The Ida Pingala and more.

Go to this link: http://ParanormalPoetics.blogspot.com

Debrah Morkun's latest book THE IDA PINGALA is the number one best seller at Giovanni's Room Bookstore. The first time in the store's 35 year history that a book of poetry has become the number one best seller!

Please enjoy,
CAConrad

(((((((((((((((((((((((((((((((((((M)))))))))))))))))))))))))))))))))))

i'm not the kind of FAGGOT who wants to put a rainbow sticker on a machine gun -- my poem from New Years Day at St. Mark's: http://youtu.be/OMGHFABsXeU

CAConrad's 2011 Sexiest Poem of the Year Award goes to... click to find out: http://SexiestPoemAward.blogspot.com

A BEAUTIFUL MARSUPIAL AFTERNOON: New (Soma)tics, (Wave Books, 2012): http://CAConrad.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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19. Annie Guthrie

Poetry off the Page Symposium at University of Arizona Poetry Center

Wed 4 Jan 2012

Dear Friends,
The University of Arizona Poetry Center in Tucson is pleased to announce the upcoming symposium:

Poetry Off The Page
at the University of Arizona Poetry Center in Tucson
May 18 2012 - May 20 2012

More visceral than conceptual, this year’s symposium will gather poets for whom the stage and all of its demands, such as voice, projection, sound effects, lighting, body movement, acting, props, and image, all help create a new syntactic breadth for the poetic *voice.* These writers press into new territories in theater, song, film/video, dance, recitation, digital arts, sculpture, book arts and more. Many will be performing, in many cases, original never-seen-before work for the Poetry Center.

Performances, Classes, Panels, and Exhibits by:

Julie Carr & K.J. Holmes
Brent Cunningham
Johanna Drucker
Christine Hume
Douglas Kearney
Ander Monson
Julie Patton
Claudia Rankine & John Lucas
Cecilia Vicuña
Dan Waber
Joshua Marie Wilkinson
The Black Took Collective

And a screening featuring work by:

Kate Greenstreet
Deborah Poe
Sawako Nakayasu
Branding Downing
John Gallaher
Forrest Gander
Eula Biss & John Bresland

Events will take place at the Poetry Center, MOCA Tucson, and The Rogue Theatre. Art exhibits, art installations, and library exhibits will be in display concurrently with the symposium.

Registration, Tickets, and Lodging:

Register for Poetry Off the Page at https://www.uafoundation.org/netcommunity/sslpage.aspx?pid=990

Here are some descriptions of the many events that will take place over the four days:

Black Took Collective: Betraying Blackness A multi-media performance exploring the Black Took Collective’s interrogations of a black unconscious. Using written and aural language, sound, video, and images, the members of the collective enact poetries of inquiry that engage (and challenge) the psyche's making of racial consciousness by conceptualizing unconsciousness. In so doing, the members of BTC will expose their poetic processes and poetries-in-the-making, moving through poetries predicated on the conditions of blackness into meditations on the multiple factors that inspire our imaginations.

Christine Hume: Speech Talks Back An audio show that plays the revoicings, manipulations, arrangements, and displacements of recorded nonpoetic, nonliterary speech, in a performance of audio documentary poetics that

refigures poetry's classic oral qualities. As the pieces play, Christine Hume will offer a voiceover of playful theoretical riffs and expanded contexts for understanding.

Christine Hume: Listening Stations Audience members will be invited to lie their heads on pillows imbedded with speakers playing original sonic versions of the work from Christine Hume's Shot, an investigation of night, insomnia and its inextricable dialogue with a selfhood that cannot settle down. From this position, poetry and music enters the mind of the listener, inviting revery, embodiment, terror and that relies on our capacities to "hear things" at night.

Julie Patton: See Here
ear magi nation tone ail A Zzzz C's
signs gestures movements weather st/page set momentary
summary of localized motion
Commonsummon grounds to bee alive, awake
fully hived Reception Space as received O penned cUp
(sum of the times)
ink-maid hand staged accompaniment by Paul Van Curen, guitarisk
to song air notes the audio awedance listen-in say so
utter refuse recycled live sound sense recital haul'd
communiTies per form matter reel gatheRings on the way (to sunny) air
zone poet trees of MUtual exasperation innervation inspiration in
strew mental connundrum from over t'
y ears pooring my Art out in.....
Sited projections, bodies of work, writual RETROSPECTIVE
summa cum words, actions, signs, sigNatures EChO poEsis
so expect anything, and NOTHING but
Floor sure work thinking on my feet
Z rrrr O eye zone bone mad em ire grunts (somethings about permaculture of
language(s)lag sewage fermentation sludge dew spit scat realiTies, un
Natural disasters cooptation poor edges, cope aesthetic tissue, fragments,
elixers
composted on the way from A to Z,
I note totes & bee spoked poets vicuna'd, toscano'd exhumed ranked &
decanted
in the Air. There.

Cecilia Vicuña: improvisatory oral performance & Gallery Talk Cecilia Vicuña presents her improvisatory oral performance in response to place and time and a walk and conversation with the artist through her site specific installation, specially created for the UA Poetry Center.

Dan Waber: OFF THE PAGENESS workshop A macro and a micro view of contemporary poetic production: Macro: Pecha Kucha Tucson (60 different ways of making poetry off the page today). A way to focus wide-ranging enthusiasms for unusual contemporary poetic practices. Micro: A look at the very fat line between the visual and the textual, in 31 examples. If you see the difference between

no
fair princess

and

no fair
princess

you understand that text has a signifying visual component. A poem on a page in a book is possibly purely textual. A painting of a figure is possibly purely visual. And between these two extremes lives a very wide expanse of exploration which blends the two. The examples we'll see and discuss were selected specifically for how difficult they are to pigeon-hole as either textual or visual.

Brent Cunningham: Poets Theater at The Rogue Theatre Brent Cunningham will present three short plays: The Event, Time's Machinery, and The Gunfight. These works tend to create strict limits and strict tasks for themselves, in one case blacking out a key piece of dramatic information, in another restricting itself to a common aphorism. In addition each play utilizes a different formal strategy for selecting and training its non- professional actors, frequently taking them directly from the audience. Audience members, get ready for your closeup...

K.J. Holmes and Julie Carr: Dance Performance “This is where we are (or take arms against a sea of troubles), an excerpt.” And: Workshop with Julie Carr and K.J. Holmes: Embodying Poetics Words are a map to the body's landscape. Movement writes us back to language. In this class we will play with tone, horizon, scale and transition through writing and movement patterns that will support and open up our senses and perceptions, finding a kinetic base for an embodied poetics.

Douglas Kearney: Talk and Reading with digital projections Through a combination of digital projections of "performative typography" and live performance, Douglas Kearney will present his explorations with MESS. Part talk and part reading, Kearney will mess with notions of poetic distortion, trope-mapping, raw-chopped samples and the carnally-ecstatic soul singer's wail.

Ander Monson: Into the Labyrinth: Guerrilla Writing Monson will guide writers in creating projects networked across multiple websites. Why do our poems

have to be so self-contained? With the plethora of spaces that the web offers for users to post text or image or something in between (as in amazon reviews, craigslist ads, comment boards, personal websites, facebook walls, ebay listings, okcupid.com ads, etc.) why not, like the hackers or graffiti artists we are all at heart, make work that asks the reader to bounce from one site to another, even not neglecting the physical codex page that we still love deep inside. We will start projects that require-- nay, invite and compel--our readers to interact with the architecture of the web, essentially a labyrinth. Monson will present some of his own labyrinthine work in this direction and direct writers in writing and remaking these connections.

Claudia Rankine: The Situation series Video essays that speak into national and international moments in contemporary culture. As artists we wanted to address our visually saturated culture by bringing language to the images we consume. The series attempts to juxtaposition temporal memory alongside historical critique through the layering of sound and image. Each film runs close to five minutes.

Situation One is in dialogue with Zinedine Zidane.
Situation Two is in dialogue with 9/11.
Situation Three is in dialogue with Katrina.
Situation Five is in dialogue with Michelle Alexander's "The New Jim Crow".

Undocumented and Here is a new Situation in process that enters the continuing dialogue regarding what it means to be unauthorized and here.

Your Avatar and You Panel
Topics of discussion will include:

- how ebooks are changing or might change poetry publishing, how the internet has altered the traditional publication and distribution models for printed poetry books, what changes to print culture could mean for poets already allied with a long history of interrupting fixed ideas and identities.

- how the website presents one avatar for the self, in the way that books present another avatar for the self. Considering how self publishing means the self publishing the self's work, ideas about how we constantly publish the self …and how the whole authorial persona/avatar/self is self-publishing, a series of decisions (and accidents) in the self and how it is made public.

- what it means to be "published" today. What it means to be "well-published", how what all of us really want is to be read, how most people don't even necessarily want to be widely read, but want to be well read. ..opportunities created by digital outlets have all but solved the problem of how to be published, even how to be well-published (good design imparts credibility), but it has not solved the problem of how to be read, and well-read.

- The problem of distribution. How do I get my work read by the people who can most connect with it? Publishers that use digital technology to help make possible some analog things that current models of publishing don't really support and the problems of digital archiving and archiving the digital.

Please register early!

www.poetry.arizona.edu
http://poetry.arizona.edu/symposia/poetry-page

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20. Al Filreis

Jacket2 links to Jacket 1997-2010 now restored

Wed 4 Jan 2012

At Jacket2 - http://jacket2.org - links to all Jacket issues 1-40 materials have been restored, after a problem with the old Jacket domain has been fixed.

At the bottom right of the Jacket2 front page you'll see links to all 40 issues. Or enter any keyword(s) in the searchbox: results will include Jacket2 materials as well as those published in Jacket between 1997-2010. All the URLs/web addresses remain the same as ever, and will be consistent permanently.

- Al Filreis

Publisher, Jacket2

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21. Larissa Shmailo

TRUCK in January, driven by Larissa Shmailo: RESOLUTION / REVOLUTION

Wed 4 Jan 2012

We start the New Year at RESOLUTION / REVOLUTION on Truck with an excerpt from Alfred Corn's Notes from a Child of Paradise (1984); these verses describe the 1968 upheavals at Columbia University and in Paris. Other featured poets this month include Michael T. Young, Annie Pluto, Sarah Sarai, and Larissa Shmailo

We also wish bon voyage to Alfred as he embarks upon his fellowship in Cambridge and new (eagerly awaited) translations of Rilke's Duino Elegies.

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22. michael farrell

Re: The humble monostich: Dworkin, Ashbery, Padgett, and more

Wed 4 Jan 2012

---

my favourite in the greek fragment mode is by alcaeus (trans david a. campbell)

'... crazy ...'

~

but i also like the more editorially tentative

' ... (as?) the nightingale ... voice ...'

and

'... (reef?). Let her ...'

tho the latter may be a quote from a longer fragment ..

i also like palindromes

michael

> *Date: Tue, 3 Jan 2012 14:48:46 -0500*
> *From:* [redacted]
> *Subject: Re: The humble monostich: Dworkin, Ashbery, Padgett, and more*
> *To:* [redacted]
>
> *My favorite monostich is Sappho's, to Eros:*
>
> *] you burn me [*
>
> *In English, three short words; in Greek, just two.*
>
> *In two words Sappho says it all about Eros....*
>
> *Awesome!*
>
> *On Sun, Jan 1, 2012 at 3:27 PM, Camille Martin <*[redacted]*> wrote:*
> *New essay on Rogue Embryo: the monostich (poem with one line):*
>
> *http://rogueembryo.wordpress.com/2011/12/31/the-monostich-true-found/*
>
> *Examples of other one-liners?*
>
> *Camille*
>
> *PS Happy New Year!*
>
> *--*
> *Books:*

> *http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin*
>
> *Website:*
> *http://www.camillemartin.ca*
>
> *Blog:*
> *http://rogueembryo.wordpress.com*
>
> *Facebook Author Page:*
> *https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info*

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23. Jason Nelson

DEADLINE SOON!: MLA-Electronic Literature Exhibition Prize

Wed 4 Jan 2012

We are still searching for creative bits. Small poems, very short All,

We are still searching for creative bits. Small poems, very short fictions, images etc.....for the MLA-ELIT Collaborative creation and prize. See below for more, more details than needed by human hands.

http://www.secrettechnology.com/mlaelit/

cheers, Jason Nelson

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24. Jim Andrews

Upcoming talks by Jim Andrews in Vancouver and Seattle

Thu 5 Jan 2012

Usually if you experience my work at all, you experience it on my site http://vispo.com . Since 1996 vispo.com has been the thing I've been working on. Vispo.com is what happens to poetry when the 'page' becomes programmable and the borders between media and arts begin to dissolve in binary acid. And, for the past couple of years, I've been more interested in generative art. There's quite a range of types of work on vispo.com. I try not to repeat myself.

However, in January I'm giving three talks. Two in Vancouver BC and one in Seattle. If you're around, I hope you can make at least one of them. Here's info on the talks.

FRIDAY JAN 6, 8-10:30pm, HUGO HOUSE (SEATTLE) I'll be giving a short (10 min) talk at Hugo House in Seattle (1634 11th Ave) at an event organized by

people involved in 'electronic literature'. I'm one of about ten people giving a short ten min presentation on a work of e-lit. The event is from 8 to 10:30. I'm up third. The other people presenting are Jason Nelson, John Cayley, Aaron Angello/Erin Costello, Ian Bogost, Marjorie Luesebrink, Mark Marino, Nick Montfort, Stephanie Strickland, Brian Kim Stefans, and Rob Wittig. There's also an exhibit of works of 'electronic literature' associated with this event. The exhibit is on display in the Washington Convention Center. Info at http://eliterature.org/2011/12/e-lit-exhibit-and-performance-at-mla-2012

WEDNESDAY JAN 11, 2:30-4:30 PM, SFU SURREY (VANCOUVER) I'll be giving a talk/presentation at SFU Surrey on quite a bit of my work. SFU Surrey is at 250 -13450 102 Avenue Surrey. The talk is in room 5380 (5th floor). The talk is sponsored by the School of Interactive Arts and Technology at SFU. Info at http://www.sfu.ca/siatclass/IAT805/January_11,_2012.html . See http://www.siat.sfu.ca/contact for directions on how to get to SFU Surrey.

SATURDAY JAN 14, 1-5 PM, SFU HARBOUR CENTER (VANCOUVER) I'll be presenting my most recent work, Aleph Null, to a group of professional JavaScript developers. This is part of an event featuring four other speakers. See http://supervanjs.eventbrite.com to reserve a ticket, for location info, and for info on the other speakers.

All the best of the new year to you!

ja
http://vispo.com

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25. Adam Fieled

New video on YouTube

Thu 5 Jan 2012

I covered this song, Big Star's "Thirteen," because I believe it to be an American classic in the making. It has also been covered by Elliott Smith, Beck Hansen, Wilco, Travis, Garbage, Hole, and the Posies.

It's available to be seen on YouTube, here:

http://www.youtube.com/watch?v=5xinRSLQzNY

Many thanks and happy new year!!
Adam

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26. Robert Dewhurst
AMAZING WEAPONS by Marie Buck
Thu 5 Jan 2012

Announcing the second title from Scary Topiary press:

AMAZING WEAPONS by Marie Buck

Buck explores vividly atypical lyric states like armament, dispassion, sarcasm, catamenia, redundancy, and debt in this dark new suite written from post-Fordist Detroit. Exquisite and blunt poems that nimbly chart the emotional life of an administered world.

"I anticipate complete and utter destruction"; "I charge an overdraft fee to each person I meet."

Silkscreened covers and hand-stitched binding. Cover design by Anne Muntges. Edition of 123. $10, postage paid.

http://scarytopiary.endingthealphabet.org/

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27. Lewis, Susan
Carol Novack 1948-2011
Fri 6 Jan 2012

Carol Novack: A Life Remembered

Carol Novack's work is populated by singular, breathtaking glimpses of the human condition, garnered from within a hair's breadth of the abyss. There are notions in her work of a primordial Übermensch, a shadowy figure hidden within "the collective experiment called mankind." She once said, "I rage against the dark forces within all of us, and the conformity that sickens me." Yet she approached her work and life with humor and verve. She embraced the absurd, the surreal and the mythological, rubbing them up against each other with her own unique rhythm and lyricism.

Proponents of conventional narrative sometimes criticized her visionary work for its lack of cohesion, a missing red thread; yet Carol was not an experimentalist for its own sake. She sought to discover a voice of reason within the hubbub of myths and neon road signs; along the way, she broke convention to re-discover, to re-emerge. In her own words: "I don't believe in rules. I take dictation from the flow of metaphors that surface from my unconscious as I write, think of my writing self as a metaphorist."

Of her 2010 book Giraffes in Hiding: The Mythical Memoirs of Carol Novak (Spuyten Duvyil), American Book Review observed: " Carol poses metafictional

questions about who or what controls our narratives, and what kinds of power is or is not available through narrative...If only for an instant, the giraffes go into hiding, and the minnows emerge." PANK Journal enthused: "Whilst reading this unique book, I felt I was deep-sea diving, surrounded by exotic and breathtaking words-as-creatures, but mindful too of the murkiness, sinister and danger that also lurk both under and above water."

In an interview in the Canadian literary journal Metazen, she said she had reached "the overwhelming realization that one must create one's own meaning, the isolated self's confrontation of its own short-lived existence, the significance of being human and humane."

She spurned literary prizes, institutionalized creative writing programs and all forms of elitism, not only in the arts, but in society in general. In her twenty-year career as an appellate and trial lawyer, she gave voice to the silenced and marginalized. "Law," she said, "is a white rabbit that falls into black holes." She told Glasgow poet, Dee Sunshine in an interview, "The battles were almost always up very steep hills, and I mistrusted and disliked the 'justice' system for various reasons." Nonetheless, she took pride in her legal work, particularly her written motions and appellate briefs, and won an important federal constitutional action on behalf of visual artists (Bery v City of New York, et al.).

Born February 19, 1948, she grew up in Bell Harbor, New York, the single child of musicologist Saul Novack, Dean of Arts and Humanities at Queens College, and Phyllis Novack, librarian. Of her childhood, she once said, "I grew up with wonderful music permeating our house like a bouquet of luscious scents."

She completed her BA at the University of Rochester in East Asian Studies, moved to Sydney, Australia where she worked as an editor for the Australian Cosmopolitan, and began publishing her poetry during the seventies. A chapbook, Living Alone Without a Dictionary, was published by the University of Queensland Press, and her work was included in The Penguin Book of Australian Women Poets. She was the recipient of an Australian Council of the Arts writer's grant, remaining in Australia until 1977.

After a traveling in India and Europe, Carol returned to New York City where she received her J.D. from New York Law School in 1983. As an attorney, she worked first in the Criminal Appeals Bureau of the New York Legal Aid Society and later as a solo practitioner, championing the causes of artists and the underprivileged.

She went on to receive her master's degree in social work (community organizing), and teach lyrical fiction writing at The Women's Studio Center in NYC, returning to the serious pursuit of her own writing in 2004. "The muse just suddenly reared her jerky head again," she said.

From the mid-2000s, she began publishing her gender-bending hybrid metafiction- "her little aliens," as she called them-in many journals and anthologies, including: American Letters & Commentaries, Exquisite Corpse, La Petite Zine, LIT, Missippi Review, Notre Dame Review and Caketrain.

In 2005 she founded the Mad Hatters' Review, one of the first online journals with a true multimedia approach, marrying literature, film, art and music in an annual collage of some of the most explosive arts on the web. "I envisioned something real flashy and eccentric, experimental, collaborative, multicultural, playful and even meaningful, in the social change/progressive sense," she told the webzine Web Del Sol. "The name of our annual reflects our view of the world as essentially demented and nonsensical, too frequently a nightmare or 'non-dream' that needs to be exposed to the light for what it is, as well as what it is not. However, we, as artists, can also see another side of this world by voyaging into our own unique terrifying and joyful wonderlands and sharing our visions with others."

Carol curated the successful Mad Hatters' Review reading series at KGB Bar in New York, and performed herself at many venues in New York City and elsewhere. After re-settling in Asheville, North Carolina in 2010, she began a new reading series at The Black College Museum & Arts Center and founded a non-profit arts organization, MadHat, Inc., which now includes the Review; MadHat Press, a print publisher; and an artists retreat at her mountain home in Asheville.

As an editor, Carol was impressed by wordplay, originality, and writing with the courage to confront the political. She published and befriended many authors, poets, artists, and filmmakers including, Harold Jaffe, Andrei Codrescu, Hugh Fox, Alasdair Gray,George Szirtes and Raymond Federman. As a multimedia and spoken-word artist, she collaborated with Sheila E. Murphy and many others, recording a CD, Inventions II: Fictions, Fusions and Poems, with Don C. Meyers and Benjamin Rush Miller in 2009.

Carol's full-length book of hybrid works, metafictions, prose poems, rants, raves and whatnots, Giraffes in Hiding: The Mythical Memoirs of Carol Novack, was released by Spuyten Duyvil Press in 2010.

When Dee Sunshine asked Carol where she would chose to travel via time machine, she said, "Eons of light years from now, towards or back to a cosmos inhabited by wise sentient beings, including cats." And on life after death, she said: "Take away life, take away the breast and breath. Of course, I'm not expecting to meet 'God' before I die. I don't believe in religions or fairy tales except as metaphors of the human experience, the wish to be saved, the wish for happy endings, the absurd trials we set up for ourselves, the meaningful

journeys, and always the rules, the rules, the rules. We're a very limited species."

Before her death, Carol was working several new projects, including the novella Felicia's Nose, in collaboration with Tom Bradley. Both Felicia's Nose and a collection of Carol's shorter works are anticipated for publication in the near future.

Mad Hat Arts, Inc., including Mad Hatters' Review, MadHat Press and the Asheville Artists and Writers' Little Mountain Retreat is expected to continue operations under the guidance of Carols' designated successors, with several books forthcoming, including, Primate Fox, the last collection of poetry by the late Hugh Fox.

No doubt Carol saw her own resemblance to the protagonist from her unfinished novella, Felicia's Nose: "Thus, Felicia is neither 'kind,' 'good,' 'haughty,' 'hot,' nor 'pugnacious.' Nor is she not. Like the rest of us, she is wending her way through the minefields of existence, too frequently with tight shoes that pinch her feet and will ultimately grow loose with age..."

Carol died peacefully with her friends at her bedside in the Elizabeth House Hospice in Flat Rock, North Carolina.

-Marc Vincenz

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28. Scott Howard

RMMLA 2012, Call for Proposals, 'After' Objectivism

Fri 6 Jan 2012

2012 RMMLA Conference
Boulder, Colorado
October 11-13, 2012

Special Topic Panel: 'After' Objectivism (Reconfiguring American Poetry & Poetics) Call for Proposals: abstracts between 250 and 500 words

Send Proposals to: showard [at] du.edu

Deadline: February 1

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29. David Hadbawnik
Re: AMAZING WEAPONS by Marie Buck
Fri 6 Jan 2012

---

great job, robbie!

On Thu, Jan 5, 2012 at 11:26 PM, Robert Dewhurst
<[redacted]>wrote:

> *Announcing the second title from Scary Topiary press:*
>
> *AMAZING WEAPONS by Marie Buck*
>
> *Buck explores vividly atypical lyric states like armament, dispassion, sarcasm, catamenia, redundancy, and debt in this dark new suite written from post-Fordist Detroit. Exquisite and blunt poems that nimbly chart the emotional life of an administered world.*
>
> *"I anticipate complete and utter destruction"; "I charge an overdraft fee to each person I meet."*
>
> *Silkscreened covers and hand-stitched binding. Cover design by Anne Muntges. Edition of 123. $10, postage paid.*
>
> *http://scarytopiary.**endingthealphabet.org/<http://scarytopiary.endingthealphabet.org/>*
>
> *==========**====*

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30. Rob McLennan
new(ish) on rob's clever blog
Fri 6 Jan 2012

-- review of Elizabeth Robinson's Three Novels (Omnidawn)
-- The Capilano Review blog: collaborating with Lea Graham
-- 12 or 20 questions (second series) with Emily Carr
-- Happy twenty-first birthday, Kate!
-- review of Jake Kennedy's Apollinaire's Speech to the War Medic
-- rob judges the poetry category of Grain Magazine's short grain competition,
-- optimism; add another year,
-- Ongoing notes: late December, 2011
-- Toronto, and the (Christmas) week that was,
-- 12 or 20 questions (second series) with Liz Worth
-- above/ground press 2012 subscriptions! + update of forthcoming titles,

-- Xing, poems by Debora Kuan
-- A Christmas in Glengarry, another in Toronto
-- Happy Christmas, X-Messy, or whatever else you celebrate
-- Ongoing notes: the Small Press of Toronto Winter Fair
-- Vancouver poet Fred Wah is named the new Parliamentary Poet Laureate
-- Jan Zwicky, Forge
-- rob recommends Jesse Patrick Ferguson's Dirty Semiotics
-- Pattie McCarthy, L & O
-- Open Letter: Breakthrough Nostalgia: Reading Steve McCaffery
-- In the absence of small: an essay on local matters
-- 12 or 20 questions (second series) with George Stanley
-- Profile: Ottawa bookstore mother tongue books (at open book
-- fwd: CALL FOR SUBMISSIONS: 13th ANNUAL POSTCARD STORY COMPETITION
-- 12 or 20 questions (second series) with Robin Richardson
-- No, I Will Be In The Woods, Michelle Taransky
-- If you borrow this book, you have to return it: on Richard Brautigan's Revenge of the Lawn: Stories 1962-1970
-- 12 or 20 questions (second series) with Valerie Coulton
-- GEIST 82 (fall 2011)
-- Ongoing notes: early December, 2011
-- The Peter F. Yacht Club annual regatta/christmas party
-- Jean Grosjean, An Earth of Time, trans. Keith Waldrep
-- Profile: Ottawa poet Pearl Pirie (at open book ontario
-- engaged,
-- The Chicago Review 56:2/3 (autumn 2011)
-- 12 or 20 questions (second series) with Craig Francis Power

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter, www.ottawapoetry.blogspot.com

& the above/ground press blog, www.abovegroundpress.blogspot.com

& the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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31. Sarah Sarai

CFW: Poets on the Great Recession + Everything Tastes Better with Two Forks and Whipped Cream

Sat 7 Jan 2012

From Eileen Tabios. "Poets on the Great Recession" asks poets to respond. 1) What is (part of) your Great Recession experience? 2) How has the Great Recession affected your poetry? 3) Share a relevant poem(s). Please see the full Call for Participation here: http://poetsonrecession.blogspot.com/2011/10/call-for-participation.html

Mine: http://poetsonrecession.blogspot.com/2012/01/sarah-sarai-ready-for-pub.html
“There's only so much / good moral character a person can stand”

Cheers to all.
Sarah Sarai
http://my3000lovingarms.blogspot.com

↑ Index

32. George Thompson

Re: The humble monostich: Dworkin, Ashbery, Padgett, and more

Sat 7 Jan 2012

Michael,

A lot of these Greek fragments come from later scholiasts who had often just basic grammatical problems with the quoted fragments. In the case of my Sappho fragment, Sappho uses a non-standard Lesbian dialectical form 'amme' [literally 'us'] instead of the standard Attic form ['me' = English 'me']. See Anne Carson's translations of Sappho's fragments [*If Not, Winter*, p. 38 (translation) and pp. 365f. (comments) on this particular fragment.

What makes this Sappho fragment so powerful, for me, is that the ambiguity between "you burn me" and "you burn us" seems to make Sappho's assertion not just a personal one but a universal one as well.

In any case, we don't know exactly what she meant, and we haven't known that for something like 2500 years. Nevertheless, these two words continue to ring in our ears, with, I think, enormous meaning, given their slight weight as just two very little words.

I mean, there is all of Freud in these two words! Right?

Can you say the same thing for this Alcaeus fragment, which you cite and which I haven't been able to locate in my Campbell edition of the Greek Lyric Poets, nor in my older Loeb editions?

Can you give a context for this Alcaeus passage?

Thanks,

George

On Wed, Jan 4, 2012 at 7:02 PM, michael farrell <[redacted]> wrote:
> my favourite in the greek fragment mode is by alcaeus (trans david a. campbell)
>
> '... crazy ...'
>
> ~
>
> but i also like the more editorially tentative
>
> ' ... (as?) the nightingale ... voice ...'
>
> and
>
> '... (reef?). Let her ...'
>
> tho the latter may be a quote from a longer fragment ..
>
> i also like palindromes
>
> michael
>
>
>> Date: Tue, 3 Jan 2012 14:48:46 -0500
>> From: [redacted]
>> Subject: Re: The humble monostich: Dworkin, Ashbery, Padgett, and more
>> To: [redacted]
>>
>> My favorite monostich is Sappho's, to Eros:
>>
>>] you burn me [
>>
>> In English, three short words; in Greek, just two.
>>

>> In two words Sappho says it all about Eros....
>>
>> Awesome!
>>
>> On Sun, Jan 1, 2012 at 3:27 PM, Camille Martin <[redacted]> wrote:
>> > New essay on Rogue Embryo: the monostich (poem with one line):
>> >
>> > http://rogueembryo.wordpress.com/2011/12/31/the-monostich-true-found/
>> >
>> > Examples of other one-liners?
>> >
>> > Camille
>> >
>> > PS Happy New Year!
>> >
>> > --
>> > Books:
>> > http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
>> >
>> > Website:
>> > http://www.camillemartin.ca
>> >
>> > Blog:
>> > http://rogueembryo.wordpress.com
>> >
>> > Facebook Author Page:
>> > https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info
>> >
>>
>

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33. Larissa Shmailo

RESOLUTION / REVOLUTION -- Michael T. Young

Sat 7 Jan 2012

RESOLUTION / REVOLUTION : Michael T. Young

We enter the realm of personal resolutions and revolutions with the poetry of Michael T. Young. Michael has published two collections of poetry, most recently, Transcriptions of Daylight. His chapbook, Living in the Counterpoint,

is available from Finishing Line Press and his next full-length collection, The Beautiful Moment of Being Lost, will be published in 2013 by Black Coffee Press. â€” Larissa Shmailo

http://halvard-johnson.blogspot.com/2012/01/resolution-revolution-michael-t-young.html

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34. Wanda Phipps
Poetry Update
Sat 7 Jan 2012

Wanda Phipps - Poetry Update

Poetry Update

Check out these upcoming events plus new audio uploads online:

1.

KWMRâ€“TURNING PAGES RADIO SHOW

Poets Wanda Phipps, Indigo Moor and Former California Poet Laureate Al Young
on KWMR West Marin California Community Radio
90.5 FM Point Reyes and 89.9 FM Bolinas

January 13, 2012
10-11am Pacific Time - 1-2pm Eastern Time

The show can be heard on the website and will also be archived and downloadable if you don't happen to be in the Northern California area

http://mindhoney.us2.list-manage2.com/track/click?u=895b76f7cecc183276993dcb5&id=2808be1161&e=b98f2914ac

2.

And if you (or any of your friends) do happen to be in the Marin County area stop by:

THE MARIN POETRY CENTER â€“ THIRD THURSDAY SERIES
in Honor of Dr. Martin Luther King, Jr. Day
Readings by Wanda Phipps, Indigo Moor and Former California Poet Laureate Al Young

Thursday, January 19, 2012 7:00 PM
Falkirk Cultural Center
1408 Mission and E Streets
San Rafael, California

Admission is $5 for general public and $3 for members
Book sales and signing after, and refreshments will be served

http://mindhoney.us2.list-manage.com/track/click?u=895b76f7cecc183276993dcb5&id=ed61fc3084&e=b98f2914ac

3.

And in case you missed it during the month of December:

An audio clip of an excerpt from my poem Rose Window or Prosettes
with guitar accompaniment by Stephen B. Antonakos
was part of the Advent Calendar for the lovely site Delirious Hem

Iâ€™m December 17th, just click on the title above my photo to hear the clip

http://mindhoney.us2.list-manage1.com/track/click?u=895b76f7cecc183276993dcb5&id=37d2972fb0&e=b98f2914ac
==========

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35. Christophe Casamassima

Furniture Press Books: Publishing and Community Endeavors

Sun 8 Jan 2012

New Titles for 2012, and…<http://furniturepressbooks.com/2012/01/04/4-new-titles-for-2012-and/>

2011 was quite a time. Not only did we publish two exciting books, Joshua Ware's* Homage to Homage to Homage to Creeley*, which won the 2010 Furniture Press Poetry Prize, and Ryan Eckes' witty and sophisticated *Old News*, we also published, with the generous help and talent of Jodi Hoover, three chapbooks, Nicole Mauro's *Tea Party Poems*, a "fauxlaboration" between Emily Dickinson and Sarah Palin, Anne Ashbaugh's *Mythopoesis*, and Elizabeth Savage's *Jane & Paige, or Sister Goose,* *Twenty-Four Women & Girls*. And if there's not enough room in our basement! The Emergent Poets Series took off with excellent reception. We published Lily Herman's *Better than some, not as good as some others*. * *We even pulled off an impressive Cruellest Month Poetry & Performance Festival, our 6th, at the Towson Public Library, complemented with a community-wide "poem walk," in which local businesses displayed a range of poems (more than 150 by 23 poets) on their store fronts or within their premises. And then we participated in the global 100,000 Poets for Change event, hosting a day-long open reading (on 33rd street in Baltimore) of poets and aspiring writers from the city and county and recording more than 100 emergent poets for the Onthology/audio

<http://onthologyaudio.blogspot.com/2011/10/global-feature-100000-poets-for-change.html> series.

As might be obvious, a publishing project such as Furniture Press Books is not merely about the production of quality books and textual objects. If not for our reading public, the necessary part of the poetry equation, there would be no press. This is why we hold the local, our communities and our neighborhoods, our citizens and neighbors, in the highest esteem. And we want to give the community a chance to collaborate in the meaning-making venture, not merely absorb it. Books are vehicles. The community is the machine. In 2012, we will continue the tradition of community involvement by furthering our relationships with the local and partner with new and exciting organizations.

The 7th Annuel Cruellest Month Poetry & Performance Festival (CruMoPoPerFest<http://crumopoperfest.blogspot.com/>) will be held at the Village Learning Place in Charles Village, Baltimore throughout the month of April (dates/performers/readers to come). This building is the site of an expansive free library, free workshops and events, and a newly established collection of local writers and presses. Partnering with a new organization means expanding our own aesthetics to those outside our small community, and open the way to further inter-community collaboration, which, in our hopes, will foster the talent of emergent as well as established poets.

And, so as not to overlook the overarching goal of the press, great books, we will be publishing a fine collection of poetry of manifest sorts: William Allegrezza and Garin Cycholl’s *Aquinas and the Mississippi*, Shabnam Piryaei’s *A Method for Counting Days*, Elizabeth Savage’s *Grammar*, Magus Magnus’ *ReEchoes*, and j. j. hastain’s *myrrh to re all myth*. The Emergent Poets Series will start off with Athena Pappas’ untitled collection. The details I will leave out. For now… But there will be more…

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36. Joel Weishaus
"The Lost Way of Stones" 15-20
Sun 8 Jan 2012

Dear Friends & Colleagues:

Here are numbers 15-20 of "The Lost Way of Stones":
http://www.cddc.vt.edu/host/weishaus/Lost/Lost-4/4-1.htm

Parts of the Introduction have been revised:
http://www.cddc.vt.edu/host/weishaus/Lost/Intro.htm

Comments, suggestions, critiques, are always welcome.

Best Regards and Happy New Year to all.
Joel

Joel Weishaus
Honorary Fellow,
Department of English,
3431 South Hall
University of California
Santa Barbara, CA 93106-9580

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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37. Jacqueline Waters
New pamphlet: LAUREN LEVIN / Song
Sun 8 Jan 2012

A new pamphlet by Lauren Levin is available from The Physiocrats.

Read excerpt / order online: http://www.thephysiocrats.com/

Song /// LAUREN LEVIN

if you could hose
>your lungs
>you should

19 pp. | 100 copies | $6

Read excerpt / order online: http://www.thephysiocrats.com/

The Physiocrats: a pamphlet press: http://www.thephysiocrats.com/ | [redacted]

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38. amy king
Fw: On the Trail of Reverdy
Mon 9 Jan 2012

----- Forwarded Message -----

From: "RonPadgett

My memoirette of visting Reverdy sites has been republished, but this time with photos in blazing color, at

http://collectedphotographs.blogspot.com/

--Ron

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39. Halvard Johnson
Call for submissions -- On Barcelona
Mon 9 Jan 2012

On Barcelona

Please reply to this message with, in the body of the email, short pieces of prose and/or poetry (500 words each, max.) for publication in On Barcelona <http://onbarcelona.blogspot.com/>. Please include in the subject line your name and On Barcelona.

No queries please--you're on your own.

Connections to Barcelona are not mandatory, but . . .

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

Truck: https://plus.google.com/106252913724243142175
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
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<http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/
<http://www.hamiltonstone.org/>
Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory

of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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40. Megan M. Garr
Call for subs to Versal 10: One week left!
Mon 9 Jan 2012

Hello friends,

We're now in our final week of submissions to Versal 10, and I am hoping you can help us spread the word.

Submissions are lower for us this year, but we've had no drop in the quality of those submissions (I'd say the average quality went up), and I'm really excited about the new issue. The drop in numbers, I'm guessing, is at least in part because of our new fee, but definitely because we can't show up in Duotrope search/open market results anymore, which is a bummer, and a circumstance that limits the reach of our call.

So I'm calling on our wider community, those of you who know Versal and like or even love Versal, for help in getting the word out the old way: word of mouth. Can you send the call (below) to the writers and artists you know, have published; post to your Facebook or Twitter or whatnot; forward to your students, colleagues, local listserve...

My many thanks, and looking forward to seeing and meeting many of you at AWP.

Best,
Megan

CALL FOR SUBMISSIONS: VERSAL 10

ONLY ONE WEEK LEFT!
Deadline: January 15, 2012

Amsterdam's acclaimed literary & art annual, Versal, is reading for its 10th edition. Its editors are looking for excellent prose, poetry, art and the inbetween to fill the pages of this exciting anniversary issue.

http://www.versaljournal.org/guidelines

Contributors to the issue will receive a free copy and an equal share of funds collected through our new matching scheme.

For a close look at Versal's tastes, purchase the current no. 9 or a back issue: http://www.versaljournal.org/order.

A $2 submission fee applies. Pre-order Versal 10 when you submit and we'll waive the submission fee.

Newsletter: http://eepurl.com/eh4yT
Facebook: http://www.facebook.com/versaljournal
Twitter: @versaljournal

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Megan M. Garr
Editor

*Versal
*The literary & art annual out of Amsterdam

[redacted]
http://www.versaljournal.org <http://www.wordsinhere.com>

Newsletter: http://eepurl.com/eh4yT
Facebook: http://www.facebook.com/versaljournal
Twitter: @versaljournal

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41. Catherine Daly
(no subject)
Mon 9 Jan 2012

The Work Office (TWO) is hiring artists for work in the Bronx!
The Work Office (TWO)
(Bronx NY)

The Work Office (TWO) is now hiring, in partnership with the Bronx River Art Center!

As part of the “Shifting Communities” exhibition series at the Bronx River Art Center (BRAC) gallery, TWO is hiring artists to create and present assignments with a focus on the Bronx, NY. Applications for TWO employment are being accepted through January 24, 2012. Visit www.theworkoffice.com or BRAC to apply.

The Work Office (TWO) is a multidisciplinary art project disguised as an employment agency. Informed by the Works Progress Administration (WPA) of the Great Depression in the 1930s, TWO is a gesture to “make work” for visual and performing artists, writers, and others by giving them simple, idea-based assignments that explore, document, and improve daily life in New York City. From a temporary, publicly accessible office installed at BRAC, TWO's administrators will hire employees, exhibit work, and distribute Depression-era wages at a Payday Party on February 10.

TWO is accepting applications for assignments that can be presented at BRAC’s gallery. The proposals should explore the relationship between art and civic life and respond to the unique history and/or nature of the Bronx through one of the following TWO assignments:

*build a bridge

*reinterpret a newspaper photo

*record an oral history with someone who lives or works in the Bronx

*design a poster to promote something

*make a mixed CD related to places, people, or experiences in the Bronx

*catalog WPA structures in NY

*document a need for repairs

*give a concert for a plant

*make a regional travel guide for a place, neighborhood, or phenomenon in the Bronx

*start an American tradition

*assign yourself

Applications and instructions are available on TWO's website—www.theworkoffice.com—and at BRAC's gallery. A TWO administrator will contact and interview applications of interest by January 26. Interviews will take place on January 27 and 28. Applications are evaluated based on the strength and clarity of the proposed response to one of our assignments, its relationship to the Bronx, and the practicality of realizing it within a week.

Hired employees must be able to complete their assignments during the workweek of February 2–8, drop off work at the BRAC gallery on February 9, and attend a public Payday Party on the evening of Friday, February 10. At the Payday Party, artist/employees will collect their workweek honoraria of $23.50 for their completed assignment, the weekly wage that artists received in the Federal One Project (the arts division of the WPA). The public will be invited to view the week's works and learn about the project. Completed assignments will be publicly exhibited at BRAC's gallery throughout the week of February 11–18 and on TWO's website.

Questions? Write TWO at: [redacted].

Applications must be submitted by 11:59 PM, January 24.

For more information about TWO, visit: www.theworkoffice.com.

BRAC is located @ Bronx Art Space

305 East 140th St. #1A, Bronx, NY 10454

For more information about BRAC, visit: www.bronxriverart.org. Website: http://www.theworkoffice.com

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42. susan maurer
DVD of Eileen Myles, Hettie Jones and Susan Maurer
Mon 9 Jan 2012

Poetry Thin Air has done a DVD intended for poetry classes or fans of this threesome. Susan Maurer

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43. steve dalachinsky
poems by yuko and steve put to music
Mon 9 Jan 2012

I N T E R P R E T A T I O N S

Quasar Saxophone Quartet // Jason Kao Hwang's Local Lingo

January 12, 2012
8PM at Roulette, in Downtown Brooklyn
509 Atlantic Ave (corner of Atlantic and 3rd Ave)
2, 3, 4, 5, C, G, D, M, N, R, B & Q trains and the LIRR

A night of engaging performances from The Canadian saxophone quartet Quasar and New York violinist/composer Jason Kao Hwang.

Canada's Quasar saxophone quartet makes their New York debut, performing two works by Canadian composers Jean-François Laporte (who custom-built unique woodwind instruments for Quasar's performance) and Luc Marcel, along with Iannis Xenakis' Xas, and Within Moments, by New York's tireless and innovative violinist/composer Jason Kao Hwang.

Hwang's own group Local Lingo (w/ Sang Won Park, William Parker, Thomas Buckner, & Joe McPhee) presents Voices of Our Own, featuring the poetry of Lester Afflick, Fay Chiang, Steve Dalachinsky, Patricia Spears Jones and Yuko Otomo.

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44. Mary Kasimor
Re: Carol Novack 1948-2011
Mon 9 Jan 2012

Marc and Susan,
Thank you for telling us (me) more about Carol. I honestly didn't know that much about her. I knew her only from FB and several exchanges we had via email. She was an extraordinary person as you describe her, and I am fortunate to have known her even slightly.

Mary Kasimor

_____
From: "Lewis, Susan" <[redacted]>
To: [redacted]
Sent: Friday, January 6, 2012 6:26 AM
Subject: Carol Novack 1948-2011

Carol Novack: A Life Remembered

Carol Novack's work is populated by singular, breathtaking glimpses of the human condition, garnered from within a hair's breadth of the abyss. There are notions in her work of a primordial Übermensch, a shadowy figure hidden within "the collective experiment called mankind." She once said, "I rage against the dark forces within all of us, and the conformity that sickens me." Yet she approached her work and life with humor and verve. She embraced the

absurd, the surreal and the mythological, rubbing them up against each other with her own unique rhythm and lyricism.

Proponents of conventional narrative sometimes criticized her visionary work for its lack of cohesion, a missing red thread; yet Carol was not an experimentalist for its own sake. She sought to discover a voice of reason within the hubbub of myths and neon road signs; along the way, she broke convention to re-discover, to re-emerge. In her own words: "I don't believe in rules. I take dictation from the flow of metaphors that surface from my unconscious as I write, think of my writing self as a metaphorist."

Of her 2010 book Giraffes in Hiding: The Mythical Memoirs of Carol Novak (Spuyten Duvyil), American Book Review observed: " Carol poses metafictional questions about who or what controls our narratives, and what kinds of power is or is not available through narrative...If only for an instant, the giraffes go into hiding, and the minnows emerge." PANK Journal enthused: "Whilst reading this unique book, I felt I was deep-sea diving, surrounded by exotic and breathtaking words-as-creatures, but mindful too of the murkiness, sinister and danger that also lurk both under and above water."

In an interview in the Canadian literary journal Metazen, she said she had reached "the overwhelming realization that one must create one's own meaning, the isolated self's confrontation of its own short-lived existence, the significance of being human and humane."

She spurned literary prizes, institutionalized creative writing programs and all forms of elitism, not only in the arts, but in society in general. In her twenty-year career as an appellate and trial lawyer, she gave voice to the silenced and marginalized. "Law," she said, "is a white rabbit that falls into black holes." She told Glasgow poet, Dee Sunshine in an interview, "The battles were almost always up very steep hills, and I mistrusted and disliked the 'justice' system for various reasons." Nonetheless, she took pride in her legal work, particularly her written motions and appellate briefs, and won an important federal constitutional action on behalf of visual artists (Bery v City of New York, et al.).

Born February 19, 1948, she grew up in Bell Harbor, New York, the single child of musicologist Saul Novack, Dean of Arts and Humanities at Queens College, and Phyllis Novack, librarian. Of her childhood, she once said, "I grew up with wonderful music permeating our house like a bouquet of luscious scents."

She completed her BA at the University of Rochester in East Asian Studies, moved to Sydney, Australia where she worked as an editor for the Australian Cosmopolitan, and began publishing her poetry during the seventies. A chapbook, Living Alone Without a Dictionary, was published by the University of Queensland Press, and her work was included in The Penguin Book of

Australian Women Poets. She was the recipient of an Australian Council of the Arts writer's grant, remaining in Australia until 1977.

After a traveling in India and Europe, Carol returned to New York City where she received her J.D. from New York Law School in 1983. As an attorney, she worked first in the Criminal Appeals Bureau of the New York Legal Aid Society and later as a solo practitioner, championing the causes of artists and the underprivileged.

She went on to receive her master's degree in social work (community organizing), and teach lyrical fiction writing at The Women's Studio Center in NYC, returning to the serious pursuit of her own writing in 2004. "The muse just suddenly reared her jerky head again," she said.

From the mid-2000s, she began publishing her gender-bending hybrid metafiction- "her little aliens," as she called them-in many journals and anthologies, including: American Letters & Commentaries, Exquisite Corpse, La Petite Zine, LIT, Missippi Review, Notre Dame Review and Caketrain.

In 2005 she founded the Mad Hatters' Review, one of the first online journals with a true multimedia approach, marrying literature, film, art and music in an annual collage of some of the most explosive arts on the web. "I envisioned something real flashy and eccentric, experimental, collaborative, multicultural, playful and even meaningful, in the social change/progressive sense," she told the webzine Web Del Sol. "The name of our annual reflects our view of the world as essentially demented and nonsensical, too frequently a nightmare or 'non-dream' that needs to be exposed to the light for what it is, as well as what it is not. However, we, as artists, can also see another side of this world by voyaging into our own unique terrifying and joyful wonderlands and sharing our visions with others."

Carol curated the successful Mad Hatters' Review reading series at KGB Bar in New York, and performed herself at many venues in New York City and elsewhere. After re-settling in Asheville, North Carolina in 2010, she began a new reading series at The Black College Museum & Arts Center and founded a non-profit arts organization, MadHat, Inc., which now includes the Review; MadHat Press, a print publisher; and an artists retreat at her mountain home in Asheville.

As an editor, Carol was impressed by wordplay, originality, and writing with the courage to confront the political. She published and befriended many authors, poets, artists, and filmmakers including, Harold Jaffe, Andrei Codrescu, Hugh Fox, Alasdair Gray,George Szirtes and Raymond Federman. As a multimedia and spoken-word artist, she collaborated with Sheila E. Murphy and many others, recording a CD, Inventions II: Fictions, Fusions and Poems, with Don C. Meyers and Benjamin Rush Miller in 2009.

Carol's full-length book of hybrid works, metafictions, prose poems, rants, raves and whatnots, Giraffes in Hiding: The Mythical Memoirs of Carol Novack, was released by Spuyten Duyvil Press in 2010.

When Dee Sunshine asked Carol where she would chose to travel via time machine, she said, "Eons of light years from now, towards or back to a cosmos inhabited by wise sentient beings, including cats." And on life after death, she said: "Take away life, take away the breast and breath. Of course, I'm not expecting to meet 'God' before I die. I don't believe in religions or fairy tales except as metaphors of the human experience, the wish to be saved, the wish for happy endings, the absurd trials we set up for ourselves, the meaningful journeys, and always the rules, the rules, the rules. We're a very limited species."

Before her death, Carol was working several new projects, including the novella Felicia's Nose, in collaboration with Tom Bradley. Both Felicia's Nose and a collection of Carol's shorter works are anticipated for publication in the near future.

Mad Hat Arts, Inc., including Mad Hatters' Review, MadHat Press and the Asheville Artists and Writers' Little Mountain Retreat is expected to continue operations under the guidance of Carols' designated successors, with several books forthcoming, including, Primate Fox, the last collection of poetry by the late Hugh Fox.

No doubt Carol saw her own resemblance to the protagonist from her unfinished novella, Felicia's Nose: "Thus, Felicia is neither 'kind,' 'good,' 'haughty,' 'hot,' nor 'pugnacious.' Nor is she not. Like the rest of us, she is wending her way through the minefields of existence, too frequently with tight shoes that pinch her feet and will ultimately grow loose with age..."

Carol died peacefully with her friends at her bedside in the Elizabeth House Hospice in Flat Rock, North Carolina.

-Marc Vincenz

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45. Steven Zultanski

SEGUE PRESENTS: DAVID LAU &LAUREN SPOHRER

Tue 10 Jan 2012

SEGUE PRESENTS:

DAVID LAU
&LAUREN SPOHRER

SEGUE READING SERIES
BPC
JANUARY 14th
4 PM
$6

David Lau is the author of Virgil and the Mountain Cat (University of California Press, 2009). He co-edits the magazine Lana Turner. His new poems have appeared in Westwind Review, A Public Space, Columbia, and in the pamphlet Armed Cell.

Lauren Spohrer's fiction has appeared or is forthcoming in NOON, Mississippi Review, Smallwork and Unsaid. She co-authored the chapbook Just Kids (with Lawrence Giffin), forthcoming from Agnes Fox Press.

This Saturday,
January 14th
4-6 PM
The Bowery Poetry Club, 308 Bowery
$6 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

January 14th - Karen Mac Cormack and Steve McCaffery

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46. Annie Guthrie
Poetry Off the Page Symposium at the UA P0etry Center
Tue 10 Jan 2012

Dear Friends,
The University of Arizona Poetry Center in Tucson is pleased to announce the upcoming symposium:

Poetry Off The Page
at the University of Arizona Poetry Center in Tucson
May 18 2012 - May 20 2012

More visceral than conceptual, this year’s symposium will gather poets for whom the stage and all of its demands, such as voice, projection, sound effects, lighting, body movement, acting, props, and image, all help create a new syntactic breadth for the poetic *voice.* These writers press into new

territories in theater, song, film/video, dance, recitation, digital arts, sculpture, book arts and more. Many will be performing, in many cases, original never-seen-before work for the Poetry Center.

Performances, Classes, Panels, and Exhibits by:

Julie Carr & K.J. Holmes
Brent Cunningham
Johanna Drucker
Christine Hume
Douglas Kearney
Ander Monson
Julie Patton
Claudia Rankine & John Lucas
Cecilia Vicuña
Dan Waber
Joshua Marie Wilkinson
The Black Took Collective
Amaranth Borsuk
Danielle Vogel

And a screening featuring work by:

Kate Greenstreet
Deborah Poe
Sawako Nakayasu
Branding Downing
John Gallaher
Forrest Gander
Eula Biss & John Bresland

Events will take place at the Poetry Center, MOCA Tucson, and The Rogue Theatre. Art exhibits, art installations, and library exhibits will be in display concurrently with the symposium.

Registration, Tickets, and Lodging:

Register for Poetry Off the Page at
https://www.uafoundation.org/netcommunity/sslpage.aspx?pid=990

Here are some descriptions of the many events that will take place over the four days:

Black Took Collective: Betraying Blackness A multi-media performance exploring the Black Took Collective’s interrogations of a black unconscious. Using written and aural language, sound, video, and images, the members of the collective enact poetries of inquiry that engage (and challenge) the psyche's

making of racial consciousness by conceptualizing unconsciousness. In so doing, the members of BTC will expose their poetic processes and poetries-in-the-making, moving through poetries predicated on the conditions of blackness into meditations on the multiple factors that inspire our imaginations.

Christine Hume: Speech Talks Back An audio show that plays the revoicings, manipulations, arrangements, and displacements of recorded nonpoetic, nonliterary speech, in a performance of audio documentary poetics that refigures poetry's classic oral qualities. As the pieces play, Christine Hume will offer a voiceover of playful theoretical riffs and expanded contexts for understanding.

Christine Hume: Listening Stations Audience members will be invited to lie their heads on pillows imbedded with speakers playing original sonic versions of the work from Christine Hume's Shot, an investigation of night, insomnia and its inextricable dialogue with a selfhood that cannot settle down. From this position, poetry and music enters the mind of the listener, inviting revery, embodiment, terror and that relies on our capacities to "hear things" at night.

Julie Patton: See Here
ear magi nation tone ail A Zzzz C's
signs gestures movements weather st/page set momentary
summary of localized motion
Commonsummon grounds to bee alive, awake
fully hived Reception Space as received O penned cUp
(sum of the times)
ink-maid hand staged accompaniment by Paul Van Curen, guitarisk
to song air notes the audio awedance listen-in say so
utter refuse recycled live sound sense recital haul'd
communiTies per form matter reel gatheRings on the way (to sunny) air
zone poet trees of MUtual exasperation innervation inspiration in
strew mental connundrum from over t'
y ears pooring my Art out in.....
Sited projections, bodies of work, writual RETROSPECTIVE
summa cum words, actions, signs, sigNatures EChO poEsis
so expect anything, and NOTHING but
Floor sure work thinking on my feet
Z rrrr O eye zone bone mad em ire grunts (somethings about permaculture of language(s)lag sewage fermentation sludge dew spit scat realiTies, un
Natural disasters cooptation poor edges, cope aesthetic tissue, fragments, elixers
composted on the way from A to Z,
I note totes & bee spoked poets vicuna'd, toscano'd exhumed ranked &

decanted
in the Air. There.

Cecilia Vicuña: improvisatory oral performance & Gallery Talk Cecilia Vicuña presents her improvisatory oral performance in response to place and time and a walk and conversation with the artist through her site specific installation, specially created for the UA Poetry Center.

Dan Waber: OFF THE PAGENESS workshop A macro and a micro view of contemporary poetic production: Macro: Pecha Kucha Tucson (60 different ways of making poetry off the page today). A way to focus wide-ranging enthusiasms for unusual contemporary poetic practices. Micro: A look at the very fat line between the visual and the textual, in 31 examples. If you see the difference between

no
fair princess

and

no fair
princess

you understand that text has a signifying visual component. A poem on a page in a book is possibly purely textual. A painting of a figure is possibly purely visual. And between these two extremes lives a very wide expanse of exploration which blends the two. The examples we'll see and discuss were selected specifically for how difficult they are to pigeon-hole as either textual or visual.

Brent Cunningham: Poets Theater at The Rogue Theatre Brent Cunningham will present three short plays: The Event, Time's Machinery, and The Gunfight. These works tend to create strict limits and strict tasks for themselves, in one case blacking out a key piece of dramatic information, in another restricting itself to a common aphorism. In addition each play utilizes a different formal strategy for selecting and training its non- professional actors, frequently taking them directly from the audience. Audience members, get ready for your closeup...

K.J. Holmes and Julie Carr: Dance Performance “This is where we are (or take arms against a sea of troubles), an excerpt.” And: Workshop with Julie Carr and K.J. Holmes: Embodying Poetics Words are a map to the body's landscape. Movement writes us back to language. In this class we will play with tone, horizon, scale and transition through writing and movement patterns that will support and open up our senses and perceptions, finding a kinetic base for an embodied poetics.

Douglas Kearney: Talk and Reading with digital projections Through a combination of digital projections of "performative typography" and live performance, Douglas Kearney will present his explorations with MESS. Part talk and part reading, Kearney will mess with notions of poetic distortion, trope-mapping, raw-chopped samples and the carnally-ecstatic soul singer's wail.

Ander Monson: Into the Labyrinth: Guerrilla Writing Monson will guide writers in creating projects networked across multiple websites. Why do our poems have to be so self-contained? With the plethora of spaces that the web offers for users to post text or image or something in between (as in amazon reviews, craigslist ads, comment boards, personal websites, facebook walls, ebay listings, okcupid.com ads, etc.) why not, like the hackers or graffiti artists we are all at heart, make work that asks the reader to bounce from one site to another, even not neglecting the physical codex page that we still love deep inside. We will start projects that require-- nay, invite and compel--our readers to interact with the architecture of the web, essentially a labyrinth. Monson will present some of his own labyrinthine work in this direction and direct writers in writing and remaking these connections.

Claudia Rankine: The Situation series Video essays that speak into national and international moments in contemporary culture. As artists we wanted to address our visually saturated culture by bringing language to the images we consume. The series attempts to juxtaposition temporal memory alongside historical critique through the layering of sound and image. Each film runs close to five minutes.

Situation One is in dialogue with Zinedine Zidane.
Situation Two is in dialogue with 9/11.
Situation Three is in dialogue with Katrina.
Situation Five is in dialogue with Michelle Alexander's "The New Jim Crow".

Undocumented and Here is a new Situation in process that enters the continuing dialogue regarding what it means to be unauthorized and here.

Your Avatar and You Panel
Topics of discussion will include:

- how ebooks are changing or might change poetry publishing, how the internet has altered the traditional publication and distribution models for printed poetry books, what changes to print culture could mean for poets already allied with a long history of interrupting fixed ideas and identities.

- how the website presents one avatar for the self, in the way that books present another avatar for the self. Considering how self publishing means the self publishing the self's work, ideas about how we constantly publish the self …and

how the whole authorial persona/avatar/self is self-publishing, a series of decisions (and accidents) in the self and how it is made public.

- what it means to be "published" today. What it means to be "well-published", how what all of us really want is to be read, how most people don't even necessarily want to be widely read, but want to be well read. ..opportunities created by digital outlets have all but solved the problem of how to be published, even how to be well-published (good design imparts credibility), but it has not solved the problem of how to be read, and well-read.

- The problem of distribution. How do I get my work read by the people who can most connect with it? Publishers that use digital technology to help make possible some analog things that current models of publishing don't really support and the problems of digital archiving and archiving the digital.

Please register early!

www.poetry.arizona.edu
http://poetry.arizona.edu/symposia/poetry-page

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47. Dan Glass

With + Stand 6: open call

Tue 10 Jan 2012

Dear poets,,,

If you are interested in joining With + Stand, the deadline for work to be considered will be the 7th of February 2012—the format requested is up to 5 pages, 8.5x11", b/w only please, in either .doc or .pdf form, emailed to withplusstand [at] gmail [dot] com. The "prompt" for #6 is:

[W+S6] will concern itself with occupations, domesticity, parenting, "the political" & "the personal," property, "home," tomorrow-in-today, yesterday-in-today, $, "how to proceed," crisis, dailiness, beauty, ancestors, collectivity, & other constellations of meaning.

You can download a PDF of a few of our issues, including the most recent, at this link:

https://sites.google.com/site/withstandpdfs/<http://sites.google.com/site/withstand4/home/with--stand-4-pdf>

You can find out more about the W+S project, and who has been a part of it thus far, here:

http://withplusstand.blogspot.com/

Hugs,,,

Dan

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48. Séamas Cain
3 reviews & updates of The Islands
Tue 10 Jan 2012

"The Dangerous Islands,"

a poetry novel by Séamas Cain ...

http://www.freewebs.com/seamascain

UNIVERSITY OF MINNESOTA

DEPARTMENT OF ENGLISH :

THE WINTER NEWSLETTER 2011-2012 ...

http://english.cla.umn.edu/engagement/newsletter2011.php?entry=326198

BOEKIE WOEKIE in Amsterdam, Holland ...

http://boewoe.home.xs4all.nl/c.htm

THE DANGEROUS ISLANDS,
a challenge by Jeff Harrison

[as published in
GALATEA RESURRECTS,
"A Poetry Engagement,"
St. Helena, California,
in Issue Number 17 for
Tuesday, December 20th, 2011]

http://galatearesurrection17.blogspot.com/2011/12/dangerous-islands-by-seamas-cain.html

---

Sunday, December 4th, 2011

"The Dangerous Islands," a

review by Tomás O'Leary on the

BOSTON AREA SMALL PRESS & POETRY SCENE blog ...

http://www.freewebs.com/seamascain/reviews.htm

http://dougholder.blogspot.com/2011/12/dangerous-islands-novel-by-seamas-cain.html

http://www.authorsden.com/visit/viewarticle.asp?AuthorID=3792

Thursday, October 27, 2011

THE BLIND CHATELAINE'S KEYS ...

http://angelicpoker.blogspot.com/2011/10/dangerous-islands.html

---

RHISIART TAL-E-BOT, the

General Secretary of The Celtic League ...

http://www.facebook.com/permalink.php?story_fbid=191302724280367&id=2222378912

http://www.celticleague.net/

CLOQUET AUTHOR WRITES
A NOVEL UNLIKE ANY OTHER
a review by Jana Peterson

[as published in
THE PINE JOURNAL,
Cloquet, Minnesota,
Thursday, October 20th, 2011,
Volume 128, Issue Number 42,
on page A5]

http://www.pinejournal.com/event/article/id/24962/

http://www.freewebs.com/seamascain/reviews.htm

"POETRY IRELAND REVIEW" (Martina Piacente blog) ...

http://www.poetryireland.ie/publications/guest-blog/?p=1259

Thursday, October 13th, 2011

NARCISSUS WORKS in Bolzano, Italy ...

http://annyballardini.blogspot.com/2011/10/dangerous-islands-by-seamas-cain.html

---

For a list of bookshops providing

"The Dangerous Islands,"

scroll down the page at ...

http://www.freewebs.com/seamascain

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49. Tomás Ó Cárthaigh

Tullamore Rhymers Club ::: Relaunched in 2012!!!

Tue 10 Jan 2012

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http://writingsinrhyme.com/Blog.php?Tullamore_Rhymers_Club_Official_Re-Launch

The Tullamore Rhymers Club were relauched tonight at the home of member Ken Hume. The Rhymers Club is named after the one founded in London at the end of the 19th Century, and its members hope for the promotion of poetry in the area, with particular intrest being poets who write in rhyme.

It is hoped to publish chap books of poetry from the writers group. Meetings are set to be monthly, with informal gatherings in between if needed. New members are encouraged to join who live in the area.

The group was initialy put together in 2010, but efforts to get writers group actually meeting failed for a variety of reasons, from work to venue issues. So as the first new year resolution actually kept, tonight we actually got it together!!!

A report on the night is at the link above. Selections from each writer can be read on past issues of Cartys Poetry Journal.

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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50. Rob McLennan

Call and Response; Sandra Ridley's response now on-line

Wed 11 Jan 2012

Sandra Ridley's "Shadow Lines," a response to Pedro Isztin's show of photographs, "Study of Structure and Form," are both available for view in Ottawa's Red Wall Gallery at the School of the Photographic Arts: Ottawa until the third week of February. An excerpt of Ridley's text is available online here as a pdf, with the full text in the gallery space.

http://www.spao.ca/projects/callandresponse.html

Vernissage: Friday, January 13th, 2012, 18:00 - 21:00

The fourth in a series of seven poetic responses, curated by rob mclennan, the first was Pearl Pirie's "The Walls of Jerusalem - Selected Poems and Process Notes," a response to Leslie Hossack's Cities of Stone - People of Dust," the second was Amanda Earl's "In the Tempo of Now - Selected Poems," a response to John Hewett Hallum's show of photographs, "MOMENT(O)," and the third, Monty Reid's "So is the Madness of Humans," a response to Rob Macinnis' show of photographs, "The Farm Family Project," all of which are still available at the same link. The final three responses will be by Christine McNair, Claudia Coutu Radmore and rob mclennan, with a reading of all the writers (with slides of their corresponding shows) is currently being scheduled for early summer. Stay tuned!

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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51. Larissa Shmailo

RESOLUTION / REVOLUTION: Larissa Shmailo

Wed 11 Jan 2012

RESOLUTION / REVOLUTION : Larissa Shmailo. My turn on Resolution / Revolution this week, with work reprised from the 100,000 Poets for Change anthology edited by Anny Ballardini and Obododimma Oha, in collaboration with Michael Rothenberg.

http://halvard-johnson.blogspot.com/2012_01_01_archive.html

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52. Tomás Ó Cárthaigh

Articles on Poetic Topics Saught for Issue 9 of "Cartys Poetry Journal"

Thu 12 Jan 2012

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http://www.CartysPoetryJournal.com
++++++++++++++++++++++++++++++++++++++

Cartys Poetry Journal is an online journal of poetry and information reguarding poetics. Along with submissions of poetry we seek articles on the topics around the subject.

So we are making a call for articles long and short on the topics below.

Dont forget to add a bio, a photo and links if you want them in...

* Who is your favourite poet, and why?

* What gives you the inspiration to write?

* What makes you consider yourself a poet?

* Tell us of the poetry circle that is around YOU. Beit a poetry group, etc.

* Give us a review of a book or chapbook of one of the writers in your circle. Tell us what makes the poems work for you. Be sure to get their permission first!!!

* What do you NOT like about the poetry scene as it stands in your area.

* What is your opinions of different styles of poetry

Email [redacted]

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53. Adam Fieled

Darkyr Sooner on Podcast.com

Thu 12 Jan 2012

Several tracks from the 2000 Adam Fieled album Darkyr Sooner have been imported onto the site podcast.com:

http://www.podcast.com/I-412637.htm
(Deflating Raft)

http://www.podcast.com/I-412640.htm
(Riding the Waves)

http://www.podcast.com/I-412638.htm
(Song to the Siren)

http://www.podcast.com/I-412631.htm
(Love Me, Blame Me)

Thanks,
Adam Fieled [redacted]

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54. Séamas Cain
The frame-up trial of a Colombian poet
Thu 12 Jan 2012

The poet Angye Gaona has been charged formally by the Colombian government prosecutors. She is accused of "Rebellion" and "drug trafficking." The prosecutors have indicated that this frame-up trial will begin on 23 January 2012 at the special criminal court in Cartagena de Indias.

Angye Gaona is completely innocent of these charges! But she is considered a nuisance by the ultra-conservative government because her writings, interviews, and speeches have had a considerable influence on young Colombians. But "crime" and "drug trafficking," no, not at all!

Angye was unexpectedly arrested in January of last year without any written or formal charge, but was released on caution in July after much international pressure. And, now, once again, she is completely innocent of these frame-up charges and professional defamations!

Angye Gaona, in a number of articles and interviews, has passionately defended the cause of Colombian Indians, many of whom are being killed by paramilitary gangs on orders of the land developers. Angye has denounced these mass-killings as "genocide."

Also, Angye has defended the cause of working class people and their unions, who are constantly being repressed by the industrial conglomerates in Colombia, supported by the government and its Yankee sponsor. Indeed, she has denounced the present Colombian government as "a terrorist government."

If nothing is done, her trial may have a dramatic and tragic outcome. Indeed, Colombia is known for its dreadful political trials. At the moment some 7,000 political prisoners serve long sentences in terrible and overcrowded prisons.

Therefore, it is necessary to try to make known to the Colombian judiciary officials that Angye's case is being followed closely worldwide.

At the moment, it is important that the examining judge receives many letters, letters asking for a fair trial. If you want to write such a letter, the address is as follows ...

Al Sr. Juez de Conocimiento,
Centro de Servicios Juzgado Único Penal
del Circuito Especializado De Cartagena Adjunto
Centro Barrio San Diego,
Calle De La Cruz No 9-42,
Antiguo Colegio Panamericano 2º Piso,
Cartagena de Indias,
Colombia, South America

Also, you may send a copy of your letter, by e-mail or postal mail, to the ambassador or consul for Colombia in your own country, to increase the pressure.

For your information, I add two links on the case, one in Spanish and the other in French ...

http://libertesconquises.blogspot.com/2012/01/mobilisation-pour-la-poete-colombienne.html

http://www.facebook.com/events/316979401670258/

Hasta la victoria, siempre !

Séamas Cain
http://www.freewebs.com/seamascain

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55. amy king

Fw: Book Party next week! With readings by Amy King, Rosebud Ben-Oni, Alex Dimitrov, Ryan Doyle May, Metta Sámas, and James Yeh.

Thu 12 Jan 2012

BOOK PARTY
I WANT TO MAKE YOU SAFE BY AMY KING

BOOK PARTY
I WANT TO MAKE YOU SAFE BY AMY KING

Please join us for a book party celebrating the release of I Want to Make You Safe, the fourth book by Amy King!

With readings by Amy King, Rosebud Ben-Oni,Alex Dimitrov, Ryan Doyle May, Metta Sámas, and James Yeh.

Music by the Invert Family Singers (feat. Bryn Kelly and Julian Talamantez Brolaski)

Saturday, January 21
7 pm - midnight, FREE
Branded Saloon
630 Vanderbilt Avenue @ Bergen (map)
Prospect Heights, Brooklyn

(A/C to Clinton-Washington, 2/3/4 to Bergen, B/Q to 7th Avenue)

RSVP on Facebook

Amy King is the author of Slaves do these things, I'm the Man Who Loves You, and Antidotes for an Alibi, all from BlazeVOX Books, and The People Instruments (Pavement Saw Press Chapbook Award). She is currently preparing a book of interviews with the poet Ron Padgett, and co-edits Esque Magazine with Ana Bozicevic. She teaches English and Creative Writing at SUNY Nassau Community College and, with Ana Bozicevic, curates the Brooklyn Based reading series The Stain of Poetry. Her poems have been nominated for numerous Pushcart Prizes, she was a Lambda Literary finalist, and she was the recipient of a MacArthur Scholarship for Poetry.

ALSO COMING UP:

KATE COLBY AND HELEN PHILLIPS
THE STAIN OF POETRY READING SERIES

January 27, 2012
7 pm
Goodbye Blue Monday
1087 Broadway @ Dodworth (map)
Brooklyn, NY 11221

MEMBERSHIPS AND SUBSCRIPTIONS

Join our community of supporters:

By subscribing ($25), you'll receive two issues of Aufgabe beginning with issue #11, which will feature El Salvadoran poetry in translation guest-edited by Christian Nagler.

By becoming a Litmus Press member ($75), you'll receive all the books we publish in 2012-2013, including Aufgabe.

Litmus Press is supported, in part, with grants from the New York State Council on the Arts, a state agency. We are also supported by the Leslie Scalapino - O Books Fund, Litmus Press members, subscribers and individual donors. Litmus Press is a proud member of the Council of Literary Magazines & Presses. All contributions are tax-deductible.

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56. Amish Trivedi
Video of Jerome Rothenberg and myself at the Kelly Writers House
Thu 12 Jan 2012

Hi all,

Thought I'd do a little shameful self-promotion and send out video of the reading Jerome Rothenberg and I did on October 12th at the Kelly Writers House at the University of Pennsylvania.

http://writing.upenn.edu/pennsound/x/Rothenberg.html#10-12-11

Thanks to Charles Bernstein for alerting me to its existence.

I hope everyone is doing well and that 2012 is treating everyone right!

All best,
Amish Trivedi
amishtrivedi.com

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57. Ruth Lepson
Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
Thu 12 Jan 2012

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how to get/see it?

On 1/9/12 4:13 PM, susan maurer wrote:
> Poetry Thin Air has done a DVD intended for poetry classes or fans of this threesome. Susan Maurer

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58. Eric Linsker
Occupy MoMA
Thu 12 Jan 2012

Spring is coming early. MoMA, 6 pm Friday #Imagine

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59. Aldon Nielsen
MLA Off-Site 2012
Thu 12 Jan 2012

The audio recording of this year's MLA Off-Site reading in Seattle is now available at Penn Sound:

http://writing.upenn.edu/pennsound/x/MLA-Offsite.php

and you can view a slide show from the reading at the HeatStrings blog site:

http://heatstrings.blogspot.com

Thanks to all the readers and organizers!

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

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60. Halvard Johnson
Call for work: On Barcelona
Fri 13 Jan 2012

:: On Barcelona calls for work (poetry, prose, mostly under 500 wds. each--and not necessarily related to Barcelona, except in the way that everything relates to everything else. Send to me at [redacted].

On Barcelona <http://onbarcelona.blogspot.com/>

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

Truck: https://plus.google.com/106252913724243142175
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/
<http://www.hamiltonstone.org/> Remains To Be Seen

<https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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61. Rob McLennan

rob's top eleven (Canadian) poetry titles of 2011,

Fri 13 Jan 2012

---

as requested by Swiss online journal, Dusie,
and posted on the Dusie blog;

http://www.dusie.blogspot.com/2012/01/rob-mclennans-top-eleven-canadian.html

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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62. Jonathan Morse

"*Snap shots of an event that may become historic*"

Fri 13 Jan 2012

At

http://theartpart.jonathanmorse.net/2012/01/snap-shots-of-an-event-that-may-become-historic/

I use a visual aid to demonstrate the historiography of Photoshop.

Jonathan Morse

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63. Rob McLennan

The Factory Reading Series @ VERSeFest: Paige Ackerson-Kiely + Barry McKinnon, March 4, 2012

Fri 13 Jan 2012

The Factory Reading Series
as part of the second annual VERSeFest poetry festival

as part of The Factory Reading Series Lecture Series,
two talks and readings by:

Paige Ackerson-Kiely (Vermont)
and Barry McKinnon (Prince George BC)

Sunday, March 4, 2012
FREE ADMISSION!
4:30pm at The Mercury Lounge, 56 Byward Market Square, Ottawa
check the VERSeFest link for the full schedule of events!
http://www.versefest.ca
February 28-March 4, 2012

Paige Ackerson-Kielys first collection, In No Ones Land, was chosen by DA Powell and published by Ahsahta Press in 2007. Her second book, My Love is a Dead Arctic Explorer (Ahsahta, 2012) began as a response to Admiral Richard E. Byrds memoir Alone, and is concerned with exploration, leave-taking and thwarted journeys. Paige has also published a chapbook of prose poems, Book About a Candle Burning in a Shed (above/ground 2011) and a letterpress art folio, This Landscape (Argos, 2010). Her poems have appeared widely in journals here and abroad, and have been translated into several languages. She is the recipient of numerous awards and fellowships for her work from such organizations as Poets & Writers, The Jentel Foundation, Vermont Arts Council and others.

Currently Paige lives in West Addison, Vermont where she is employed at a homeless shelter in a neighboring town. In her spare time she co-edits the poetry annual A Handsome Journal, a subsidiary of Black Ocean (Cambridge, MA.) She is working on a second novel, Made to Lie Down in Green Pastures, a third collection of poetry, and a lyrical comic book illustrated with medium format photographs and centered around the life of Kate Marsden, particularly her time spent in Siberian leper colonies. http://www.versefest.ca/poets/paige-ackerson-kiely/

Barry McKinnon was born in 1944 in Calgary Alberta, where he grew up. In 1965, after two years at Mount Royal College, he went to Sir George Williams University in Montreal and took poetry courses with Irving Layton. He graduated in 1967 with a B.A. degree. In 1969, he graduated with an M.A. from the University of British Columbia in Vancouver, and was hired that same year to teach English at the College of New Caledonia in Prince George where he has lived and worked ever since.

Barry McKinnons The the was nominated for the Governor Generals Award for poetry in 1080. Pulp Log was the winner of the Dorothy Livesay Poetry Award for the B.C. Book Prizes in 1991 and Arrhythmia was the winner of the bp Nichol Chapbook Award for the best chapbook published in Canada in English in 1994. His chapbook Surety Disappears was the runner-up for the bp Nichol Award in 2008.

McKinnon's latest trade collections:
In the Millennium. Vancouver: New Star, 2009.
The Centre: Poems 1970-2000. Vancouver: Talonbooks, 2004.
http://www.versefest.ca/poets/barry-mckinnon/

http://abovegroundpress.blogspot.com/2012/01/factory-reading-series-versefest-paige.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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64. Piotr Gwiazda
for posting
Sat 14 Jan 2012

Dear All,

My new book, Messages: Poems & Interview, has just been published by Pond Road Press. In the interview part I talk about literary influence, the concept of

empire, "the right to illusion," contemporary US poets, Brecht, poetry and politics, poetry and pedagogy, exophonic writing, etc.

http://www.pondroadpress.com/books.html

Pond Road Press publishes poetry books and chapbooks that include author interviews. Among other Pond Road Press authors are Jack Gilbert, Gregory Hischak, Meredith Holmes, Mary Ann Larkin, and Patric Pepper.

Best,

Piotr

--
Piotr Gwiazda, Associate Professor
Department of English
University of Maryland, Baltimore County
1000 Hilltop Circle
437 Fine Arts Building
Baltimore, MD 21250
United States of America

Phone: [redacted]
Fax: [redacted]
http://piotr-gwiazda.blogspot.com/

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65. Larissa Shmailo
RESOLUTION / REVOLUTION: Chris Mansel
Sat 14 Jan 2012

REVOLUTION / RESOLUTION now turns primal with the work of Chris Mansel. Chris Mansel is a writer, filmmaker, musician, and photographer. He is the author of Ashes of Thoreau, While In Exile: The Savage Tale of Walter Seems, Soddoma: The Cantos of Ulysses, Interviews, and two books of photography, Ahisma and No Burden. Along with Jake Berry, his band, The Strindbergs, has released two CDs, Ghost Thresholds and Etudes and Purgatorio.

http://halvard-johnson.blogspot.com/2012/01/revolution-resolution-now-turns-primal.html

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66. Dan Coffey
New Papers for the Border podcast featuring Amy King
Sat 14 Jan 2012

Hi all,

The latest episode of the Papers for the Border podcast has just been released. It's titled "The Amy Episode." Among other fine performances by various Amys, the inimitable Amy King has contributed a recording especially for PftB. See http://wp.me/p20IIj-1N for a blog post with tracklist and other info. The tracklist also contains the URL for the podcast itself (which is also available on iTunes).

Thanks,

Dan Coffey

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67. Laura Hinton

Chant de la Sirene recent post

Sun 15 Jan 2012

What happens when women take a trip together?

Read about it in my New Year's post for Chant de la Sirene: "Directionality, Dialogue, Doubling ... Taking *The Wide Road* with Lyn and Carla."

www.chantdelasirene.com

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

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68. amy king

Lucky #17

Sun 15 Jan 2012

Loads of lovely books on
Coldfront'sÂ Top 30 Poetry Books of 2011

Loads of lovely books on this list - happy to be in good company! Â

http://coldfrontmag.com/news/top-30-poetry-books-of-2011

17.Â I Want To Make You Safe,Â Amy King
Litmus Press
â€œâ€¦a lack of hate to push death into.â€
Walt Whitman made us feel safe, calling that â€œdeath is great as life,â€ imparting that if we ever need him, we can find him. Amy Kingâ€™s love is just

as wide, her breath more modern. InÂ I Want to Make You Safe, her best book yet, King is both warm and tactically evasive. She goes from conversational to abstract to personal with impressive fluidity, creating absorbing tones and swells in the course of a poem. Her methods will sometimes remind you of great poets like Rae Armantrout or Ange Mlinko, but runnier; she might also remind you of John Ashbery, who blurbs here, claiming King is â€œemerging into rather than out of the busyness of living.â€ He is right, and ultimately, any comparison is reductive. King wavers between obscurity and candor, creating a dissonance that is completely unique, that derives from a singularly productive and skeptical mix of unconditional love and ferocious social conscience: â€œNothing desired is property, / nothing
given, given, we lie in glass sheds.â€ Her book is not a self-serving venture, but a collective surge towards â€œa lack of hate to push death into.â€
Read a reviewÂ here.
â€“John Deming

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

69. amy king
Death, Is Always
Sun 15 Jan 2012

Brian Spears
Today in Rumpus Poetry, a terrific poem byÂ Amy Ki

Brian Spears
Today in Rumpus Poetry, a terrific poem byÂ Amy King.

â€œDeath, Is Always,â€ A Rumpus Original Poem By Amy King - The Rumpus.nettherumpus.net

http://therumpus.net/2012/01/death-is-always-a-rumpus-original-poem-by-amy-king/

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

70. amy king
Even as we move 15,000 troops into Kuwait...
Sun 15 Jan 2012

PEN American - Weekly Roundup: "Whenever I hear the word 'war,' I reach for my checkbook..."

@ PEN - http://www.pen.org/blog/?p=7671

↑ Index

71. Hugh Nicoll
Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
Sun 15 Jan 2012

---

http://www.thinairvideo.com/Welcome.html

On Fri, Jan 13, 2012 at 8:26 AM, Ruth Lepson <[redacted]> wrote:

> *how to get/see it?*
>
> *On 1/9/12 4:13 PM, susan maurer wrote:*
>
> *Poetry Thin Air has done a DVD intended for poetry classes or fans of this threesome. Susan Maurer*
> *==========**====*
>
> *==========**====*

--
Hugh Nicoll <http://hughnicoll.org/blog/>
JALT LD-SIG <http://ld-sig.org/>

↑ Index

72. William Slaughter
Notice: Mudlark
Mon 16 Jan 2012

New and On View: Mudlark Poster No. 98 (2012)

Four Examples of What I'm Talking About
Poems by Philip Brooks

Old News | For August
Even Abe Lincoln | Shutterbugs

Philip Brooks grew up in the Chicago suburb of Highland Park "as an aspiring melancholiac. To that end," he attended the Iowa Writers' Workshop as a fiction writer. Several of his stories appeared in Gordon Lish's "defunct but really swell" THE QUARTERLY, others in WILLOW SPRINGS and THE KENYON REVIEW. Some of his poems have appeared in recent postings at Elimae.com and Wigleaf.com. He lives in Ohio with his wife and son.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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73. Tomás Ó Cárthaigh

"Play Blurs Barriers" - Haiku for Martin Luther King Day by Tomás Ó Cárthaigh

Mon 16 Jan 2012

"Play Blurs Barriers"

I see a black kid
I see a white kid: they play
I see playing kids!

- Happy Martin Luther King Day!!!A simple and childish haiku of mine, set to outline how children are born loving, but must learn to hate. Remember, we are their teachers... they mimic and learn what we say and do...

Hope you enjoy!!!

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

↑ Index

74. Susan Webster Schultz

two Tinfish Editor blogposts on Alzheimer's writing

Mon 16 Jan 2012

Please find at http://tinfisheditor.blogspot.com<javascript:void(0)>

* From Oedipus to Alzheimer's: the New Whodunnit: Al...
<http://tinfisheditor.blogspot.com/2012/01/oedipus-had-alzheimers-new-whodunnit.html>
* TELL MRS MILL HER HUSBAND IS STILL DEAD: Oral hist...
<http://tinfisheditor.blogspot.com/2012/01/tell-mrs-mill-her-husband-is-still-dead.html>

aloha, Susan M. Schultz, Blog Purveyor

↑ Index

75. Leslie Morris
cfp MLA 2013
Tue 17 Jan 2012

International Brecht Society Call for Papers

Modern Language Association Convention, Jan. 3-6, 2013, Boston, MA

Presenters must become MLA members by April 1, 2012 to participate in the IBS convention sessions (www.mla.org)

1) Brecht and Celan

The session aims to uncover the profound affinities between the two poets by challenging certain myths about them: Celan‘s poetry is inaccessible, far removed from concrete material and political space, residing instead in some realm of pure language; Brecht’s poetry is derivative of his dramas, overtly political and deliberately anti-aesthetical in language. Yet there is a common ground. Celan was a careful reader of Brecht’s poetry and much less hermetic and interested in constructs of pure language than one might assume, while there is in Brecht’s poetry a layer of subtle, poetic language. In addition to a linguistic and aesthetic kinship between Brecht and Celan, there are also significant thematic overlaps, such as the concept of kindness, the invocation of a non-metaphysical yet sacred presence of an “other,” etc.

Send 200 word abstracts by March 9 to: Marc Silberman ([redacted])

2) Brecht – Müller – Poetry – Language

Collaborative session sponsored by the IBS and MLA Division of 20th-Century German Literature

There are many connections between Bertolt Brecht and Heiner Müller: Müller emulated Brecht as a role model, he extended his work through adaptations or with alternative projects, and as a young lyric poet he also positioned himself vis-à-vis this mentor. We seek papers that examine how Müller’s poetry “translates” Brecht’s poetic language as a mode of textual expression / expansion. Brecht advised those who read his poetry that one should “not

forget his main work was in the theater”; this holds equally for Müller. If we take the advice seriously, it suggests that as poets both were attracted to a spoken German that had for centuries drifted apart from the written language. Beyond thematic connections, here we suggest a new way to focus on Müller’s continuation of Brecht’s work.

Send 200 word abstracts by March 9 to: Marc Silberman ([redacted]) and Leslie Morris ([redacted])

_____

Leslie Morris
Associate Professor of German
University of Minnesota
Department of German, Scandinavian & Dutch
320 Folwell Hall
9 Pleasant Street SE
Minneapolis, MN 55455
Tel. [redacted]

↑ Index

76. Jake Marmer
Jazz Talmud
Tue 17 Jan 2012

Dear all,

A quick word about my first poetry collection, "Jazz Talmud" published by Sheep Meadow Press last week.

It's now out and I'll be performing at the publication party/concert with a jazz/klez collective this Thursday in the East Village -

Info about the gig: http://sixthstreetsynagogue.org/special-events/#jt011912, and more info about the book is here: http://bit.ly/jtinff1.

Regards!
-Jake Marmer

↑ Index

77. Maynard, James
WNYBAC seeks Executive Director
Tue 17 Jan 2012

Posted on behalf of WNYBAC:

Executive Director

Western New York Book Arts Center

The Western New York Book Arts Center <http://wnybookarts.org/> seeks an Executive Director with proven leadership, organizational, interpersonal and communication skills. The preferred candidate will have a practical grounding in arts advocacy and a working knowledge of the non-profit sector including board development and strategic planning. Responsibilities will include oversight of the facilities, budget, fundraising and staff. A bachelor's degree with a graduate degree in a related field preferred. Compensation is $40K + benefits. Review of applications begins February 1, 2012 and will continue until the position is filled. To apply send a cover letter and resume in one PDF file to: employment (at) wnybookarts.org

James Maynard, PhD
Assistant Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]

↑ Index

78. Paul Siegell

New Philadelphia/Mummers Poem

Tue 17 Jan 2012

Hello!

The Splinter Generation, a literary journal out of Los Angeles, CA, has recently published my poem: "TWO STREET, JANUARY FIRST"

The editor writes: "And when defeat comes, as it can, sometimes we find comfort in hometowns and the promise of a new year as in Paul Siegell’s TWO STREET, JANUARY FIRST..."

I hope you'll take a look:
http://www.splintergeneration.com/two-street-january-first/

Thank you,
Paul
http://paulsiegell.blogspot.com/
twitter: @paulsiegell

↑ Index

79. **michael farrell**

Re: The humble monostich: Dworkin, Ashbery, Padgett, and more

Tue 17 Jan 2012

---

hi george

i just like them as english ..

the 'you' in sappho cd now be (the larger) freud i suppose, as cd crazy

i dont know the meaning of the abbreviations campbell gives, tho he refers to Lobel

it is fragment 229 in greek lyrics 1, p325

it is part of the loeb classical library -

regards

michael

> *Date: Sat, 7 Jan 2012 15:13:28 -0500*
> *From:* [redacted]
> *Subject: Re: The humble monostich: Dworkin, Ashbery, Padgett, and more*
> *To:* [redacted]
>
> *Michael,*
>
> *A lot of these Greek fragments come from later scholiasts who had often just basic grammatical problems with the quoted fragments. In the case of my Sappho fragment, Sappho uses a non-standard Lesbian dialectical form 'amme' [literally 'us'] instead of the standard Attic form ['me' = English 'me']. See Anne Carson's translations of Sappho's fragments [*If Not, Winter*, p. 38 (translation) and pp. 365f. (comments) on this particular fragment.*
>
> *What makes this Sappho fragment so powerful, for me, is that the ambiguity between "you burn me" and "you burn us" seems to make Sappho's assertion not just a personal one but a universal one as well.*
>
> *In any case, we don't know exactly what she meant, and we haven't known that for something like 2500 years. Nevertheless, these two words continue to ring in our ears, with, I think, enormous meaning, given their slight weight as just two very little words.*
>
> *I mean, there is all of Freud in these two words! Right?*
>
> *Can you say the same thing for this Alcaeus fragment, which you cite and which I haven't been able to locate in my Campbell edition of the Greek Lyric Poets, nor in my older Loeb editions?*

Can you give a context for this Alcaeus passage?

Thanks,

George

On Wed, Jan 4, 2012 at 7:02 PM, michael farrell <[redacted]> wrote:
my favourite in the greek fragment mode is by alcaeus (trans david a. campbell)

'... crazy ...'

~

but i also like the more editorially tentative

' ... (as?) the nightingale ... voice ...'

and

'... (reef?). Let her ...'

tho the latter may be a quote from a longer fragment ..

i also like palindromes

michael

Date: Tue, 3 Jan 2012 14:48:46 -0500
From: [redacted]
Subject: Re: The humble monostich: Dworkin, Ashbery, Padgett, and more
To: [redacted]

My favorite monostich is Sappho's, to Eros:

] you burn me [

In English, three short words; in Greek, just two.

In two words Sappho says it all about Eros....

Awesome!

On Sun, Jan 1, 2012 at 3:27 PM, Camille Martin <[redacted]> wrote:
New essay on Rogue Embryo: the monostich (poem with one line):

http://rogueembryo.wordpress.com/2011/12/31/the-monostich-true-found/

> *Examples of other one-liners?*
>
> *Camille*
>
> *PS Happy New Year!*
>
> *--*
> *Books:*
> *http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin*
>
> *Website:*
> *http://www.camillemartin.ca*
>
> *Blog:*
> *http://rogueembryo.wordpress.com*
>
> *Facebook Author Page:*
> *https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info*

↑ Index

80. Deborah A. Meadows

Edmund Hardy email address

Tue 17 Jan 2012

Can someone send me Edmund Hardy's email address? Thanks.

↑ Index

81. Eric Linsker

SOAP

Wed 18 Jan 2012

For 24 hours, to raise awareness, we are soaping out The Claudius App<http://theclaudiusapp.com/>
.

Contact your abstractions.

↑ Index

82. Halvard Johnson
On Barcelona
Wed 18 Jan 2012

:: Among the fine writers you can read at On Barcelona are Aaron Belz, Geoffrey Gatza, Larissa Shmailo, Michael Rothenberg, Helen Duberstein, Lynda Schor, Gregory Vincent de St. Thomasino, David Weinstock, Bill Pearlman, Charles H. Bane Jr., Jaime Manrique, Stephen Russell, Rodney Nelson, Alexandra Schor, Glen Philips, Dean Faulwell, Hilton Obenzinger, Burt Kimmelman, Anthony Robinson, Tony Mancus, Donna Fleischer, Hal Sirowitz, bobbi lurie, Kenneth Wolman, Andrew Burke, Richard Kostelanetz, Steve Tills, John M. Bennett, Paul Murphy, Philip Hartigan, Richard Livermore, Nancy Scott, Harriet Zinnes, rob mclennan, and Janet Mason.

Want more? Stay tuned. http://onbarcelona.blogspot.com/
<http://onbarcelona.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/>
onbarcelona.blogspot.com

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: https://plus.google.com/106252913724243142175 http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet

<https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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83. Steven Zultanski

SEGUE PRESENTS: KAREN MAC CORMACK & STEVE McCAFFERY

Wed 18 Jan 2012

SEGUE PRESENTS:

KAREN MAC CORMACK

& STEVE McCAFFERY

SEGUE READING SERIES

BPC

JANUARY 21st

4 PM

$6

Karen Mac Cormack is the author of more than a dozen books, most recently Tale Light: New & Selected Poems 1984-2009 (Book Thug, 2010). Her work has been translated into French, Spanish, Portugese and Swedish, and is included in a number of international anthologies.

Steve McCaffery is the author of 49 books of poetry and criticism. He was a member of the sound-text ensemble The Four Horsemen, and one of the founding theorists of Language writing. He was born on the same day as Artaud's final performance.

This Saturday,

January 21st

4-6 PM

The Bowery Poetry Club, 308 Bowery

$6 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

January 28 - Aaron Winslow and Chris Kraus

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84. Carolyn Guinzio
Call for Submissions
Wed 18 Jan 2012

Yew: A Journal of Innovative Writing & Images by Women
http://yewjournal.com/index.html

Yewis currently
reading for the summer issues and encourages submissions of writing, photography and art from women. Full guidelines are here:
http://yewjournal.com/guidelines.html

Each monthly issue will feature three poets. Past issues are here:

http://yewjournal.com/november2011.html
#1 Andrea Baker/Doro Boehme/Laynie Browne

http://yewjournal.com/december2011.html
#2 Carol Berg/Rebecca Gayle Howell/Genevieve Kaplan

http://yewjournal.com/
#3 Maureen Alsop/Grace Cavalieri/Carolina Ebeid

Yewon Facebook:
https://www.facebook.com/pages/Yew-Journal/208944442504432

Thank you & all best,
Carolyn Guinzio, poetry editor
Yew

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85. Amy King

In case of war... + Saturday Book Party + Barefoot Review + Stain of Poetry + Death, Is Always + + +

Wed 18 Jan 2012

PEN American - Weekly Roundup: "Whenever I hear the word 'war,' I reach for my checkbook..." @ PEN - http://www.pen.org/blog/?p=7671 <http://www.pen.org/blog/?p=7671>

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BOOK PARTY
*I WANT TO MAKE YOU SAFE<http://r20.rs6.net/tn.jsp?llr=54jtlubab&et=1108991114266&s=220&e=001OrQ91xmaQ7KzXJv3vRau4Bi5lv5B3NhPw3ah6QeIPQOQtOmg48rxbfXf1OkZKTmqraz_IbLqysOQKgPi_ZU29uRQAeH4--NPpofugiBogFZaau6c-1qxDc3AJS1kHNkc6sExb4ejiUiRIrKARsHlCw==>
 BY AMY KING<http://r20.rs6.net/tn.jsp?llr=54jtlubab&et=1108991114266&s=220&e=001OrQ91xmaQ7K4jIVb3TloYe0njbl0fMS5jYK9r7RzWKn80cYdbxI8GEqGYtxrHs6rGSANKFlTKi-PUtT9siF-S6koKctvnzjhzqo2dYMwfBsqzrSI23H1aFrFNlQY2fvC>
*
* *
 Please join us for a book party celebrating the release of *I Want <http://r20.rs6.net/tn.jsp?llr=54jtlubab&et=1108991114266&s=220&e=001OrQ91xmaQ7KzXJv3vRau4Bi5lv5B3NhPw3ah6QeIPQOQtOmg48rxbfXf1OkZKTmqraz_IbLqysOQKgPi_ZU29uRQAeH4--NPpofugiBogFZaau6c-1qxDc3AJS1kHNkc6sExb4ejiUiRIrKARsHlCw==>
**to Make You Safe<http://r20.rs6.net/tn.jsp?llr=54jtlubab&et=1108991114266&s=220&e=001OrQ91xmaQ7KzXJv3vRau4Bi5lv5B3NhPw3ah6QeIPQOQtOmg48rxbfXf1OkZKTmqraz_IbLqysOQKgPi_ZU29uRQAeH4--NPpofugiBogFZaau6c-1qxDc3AJS1kHNkc6sExb4ejiUiRIrKARsHlCw==>
*, the fourth book by Amy King<http://r20.rs6.net/tn.jsp?llr=54jtlubab&et=1108991114266&s=220&e=001OrQ91xmaQ7K4jIVb3TloYe0njbl0fMS5jYK9r7RzWKn80cYdbxI8GEqGYtxrHs6rGSANKFlTKi-PUtT9siF-S6koKctvnzjhzqo2dYMwfBsqzrSI23H1aFrFNlQY2fvC>
!

With readings by Amy King<http://r20.rs6.net/tn.jsp?llr=54jtlubab&et=1108991114266&s=220&e=001OrQ91xmaQ7K4jIVb3TloYe0

njbl0fMS5jYK9r7RzWKn80cYdbxI8GEqGYtxrHs6rGSANKFlTKi-PUtT9siF-S6koKctvnzjhzqo2dYMwfBsqzrSI23H1aFrFNlQY2fvC> , *Rosebud Ben-Oni*,* Alex Dimitrov, Ryan Doyle May*, *Metta Sámas*, and *James Yeh*.

Music by the Invert Family Singers<http://r20.rs6.net/tn.jsp?llr=54jtlubab&et=1108991114266&s=220&e=001OrQ91xmaQ7InqVwf2UgzrOkmsF12cmfKtEOfyFnOFpME0V8RUcPTJDnWnIYX4CN1WXHoHE71Sh4TPLi-frkV8_yj4lwo0L9BUd2LbzTdF0rUYm-3OhOPV_LHmGjQLweM>(feat. Bryn Kelly and Julian Talamantez Brolaski)

Saturday, January 21
7 pm - midnight, FREE
Branded Saloon <http://www.brandedsaloon.com/>
630 Vanderbilt Avenue @ Bergen
(map<http://maps.google.com/maps?q=branded+saloon&ll=40.680605,-73.967965&spn=0.00978,0.019977&client=safari&oe=UTF-8&fb=1&gl=us&hq=branded+saloon&hnear=0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,+NY&cid=0,0,16871346238911825567&t=m&z=16&vpsrc=0&iwloc=A>
)
Prospect Heights, Brooklyn

(A/C to Clinton-Washington, 2/3/4 to Bergen, B/Q to 7th Avenue)

RSVP on Facebook<http://r20.rs6.net/tn.jsp?llr=54jtlubab&et=1108991114266&s=220&e=001OrQ91xmaQ7I8vTl5zaXQKP5G02E37lmlbChKiw8h7QprJ3DiVD1MrbYHXfnigyS3o5LzwVhG4Gt4aB0tTP7WmYg4QvUYTkUkqtQ5fm9SFh9X9Gb6P8VO0NZpnExU4Gn6K2vc8MeQ5XvpncpfYoe6sg==>

~~~~~~~

The Barefoot Review publishes original written work by people who have or have had physical difficulties in their lives, from cancer to seizures, Alzheimer's to Lupus. It is also a place for caretakers, families, significant others and friends to write about their experiences and relationships to the person.

*Barefoot Review - *http://www.barefootreview.org/winter2011.html

~~~~~~~

STAIN OF POETRY - *Eric Amling / Kate Colby / Justin Petropoulos / Helen Phillips<http://stainofpoetry.wordpress.com/2012/01/12/eric-amling-justin-petropoulos-helen-phillips/> ** -- 7 PM on Friday, January 27th *

at

Goodbye Blue Monday <http://www.goodbye-blue-monday.com/>

*1087 Broadway**
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]*

*J M Z trains to Myrtle Ave**
or J train to Kosciusko St*

~~~~~~~~ *
* DEATH, IS ALWAYS -
http://therumpus.net/2012/01/death-is-always-a-rumpus-original-poem-by-amy-king/

* Coldfront's Top 30 Poetry Books of 2011 -
http://coldfrontmag.com/news/top-30-poetry-books-of-2011

* VIDEO from the book
-http://www.pw.org/content/lidija_dimkovska_has_made_a_bomb_of_my_eyes?cmnt_all=1

* Boston Globe award: best poetry books of 2011 -
http://bostonglobe.com/arts/books/2011/12/18/best-poetry-books/EMwDBZdDcYcbfbVNhLyh6L/story.html

*

--

"Amy King's poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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86. susan maurer
Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
Wed 18 Jan 2012

[redacted] should be able to answer that. susan maurer
> Date: Mon, 16 Jan 2012 10:39:31 +0900
> From: [redacted]
> Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
> To: [redacted]
>
> http://www.thinairvideo.com/Welcome.html
>
> On Fri, Jan 13, 2012 at 8:26 AM, Ruth Lepson <[redacted]> wrote:
>

> > how to get/see it?
> >
> >
> > On 1/9/12 4:13 PM, susan maurer wrote:
> >
> >> Poetry Thin Air has done a DVD intended for poetry classes or fans of
> >> this threesome. Susan Maurer
> >> ==========**====
> >>
> >
> > ==========**====
> >
>
>
>
> --
> Hugh Nicoll <http://hughnicoll.org/blog/>
> JALT LD-SIG <http://ld-sig.org/>
>

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87. Amy King

WHOOPS -- In case of war... + Saturday Book Party + Barefoot Review + Stain of Poetry + Death, Is Always + + +

Wed 18 Jan 2012

PEN American - Weekly Roundup: "Whenever I hear the word 'war,' I reach for my checkbook..." @ PEN - http://www.pen.org/blog/?p=7671

~~~~~~

BOOK PARTY
I WANT TO MAKE YOU SAFE BY AMY KING

Please join us for a book party celebrating the release of I Want to Make You Safe, the fourth book by Amy King!

With readings by Amy King, Rosebud Ben-Oni, Alex Dimitrov, Ryan Doyle May, Metta Sámas, and James Yeh.

Music by the Invert Family Singers (feat. Bryn Kelly and Julian Talamantez Brolaski)

Saturday, January 21
7 pm - midnight, FREE
Branded Saloon
~~~~~~

630 Vanderbilt Avenue @ Bergen (map)
Prospect Heights, Brooklyn

(A/C to Clinton-Washington, 2/3/4 to Bergen, B/Q to 7th Avenue)

RSVP on Facebook

~~~~~~~

The Barefoot Review publishes original written work by people who have or have had physical difficulties in their lives, from cancer to seizures, Alzheimer's to Lupus. It is also a place for caretakers, families, significant others and friends to write about their experiences and relationships to the person.

Barefoot Review - http://www.barefootreview.org/winter2011.html

~~~~~~~

STAIN OF POETRY - Eric Amling / Kate Colby / Justin Petropoulos / Helen Phillips -- 7 PM on Friday, January 27th

at

Goodbye Blue Monday

1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~~~~~~~

* DEATH, IS ALWAYS - http://therumpus.net/2012/01/death-is-always-a-rumpus-original-poem-by-amy-king/

* Coldfront's Top 30 Poetry Books of 2011 - http://coldfrontmag.com/news/top-30-poetry-books-of-2011

* VIDEO from the book - http://www.pw.org/content/lidija_dimkovska_has_made_a_bomb_of_my_eyes?cmnt_all=1

* Boston Globe award: best poetry books of 2011 - http://bostonglobe.com/arts/books/2011/12/18/best-poetry-books/EMwDBZdDcYcbfbVNhLyh6L/story.html

--

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ..."
~~~~~~~

--John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

88. Bonnie MacAllister
Call for Submissions: Certain Circuits
Wed 18 Jan 2012

Certain Circuits is currently accepting submissions for three deadlines. The next deadlines are January 23, February 23, and March 23. We encourage you to submit early as slots fill up quickly.

Art: all genres considered, send link to portfolio

Video/film/audio: send embed code or link

Poetics: all genres considered, send in the body of an email or as a MS Word document, PDF considered for concrete poetry

Prose: 1500 words or less, send in the body of an email or as a MS Word document, PDF considered

Cross-genre: encouraged

Collaborations: encouraged

Email to [redacted].

ALL SUBMISSIONS ARE NOW CLOSED for PRINT CONSIDERATION. In order to be considered for PRINT, you must first be accepted into a MULTIMEDIA issue.

↑ Index

89. cris cheek
Re: SOAP
Wed 18 Jan 2012

---

excellent

x
c

On Jan 18, 2012, at 2:21 AM, Eric Linsker wrote:

> *For 24 hours, to raise awareness, we are soaping out The Claudius App<http://theclaudiusapp.com/>*
> *.*
>
> *Contact your abstractions.*

↑ Index

90. amy king
Why PennSound is going dark today
Wed 18 Jan 2012

UbuWeb will blackout on Weds, January 18th for 24 hours to Protest SOPA & PIPA. If SOPA passes, you can kiss UbuWeb goodbye. Remember, the web won't be this way forever. Donâ€™t bookmark. Download. Download. Download. Everything on Ubu is downloadable. Hard drives are cheap. Grab what you need. Donâ€™t trust the cloud. Stop SOPA. â€“ Kenneth Goldsmith

CONTINUED -- https://jacket2.org/commentary/why-pennsound-going-dark-today

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

91. Laurie Sheck
A Monster's Notes
Wed 18 Jan 2012

A Monster's Notes, Laurie Sheck's hybrid work centered around the un-named 'monster' in Mary Shelley's Frankenstein, is now available in paperback. Susan Howe: "In this expansive and minutely detailed narrative tour de force, Laurie Sheck has brilliantly revivified the Shelley-Clairmont circle with its attendant governesses, poets, monsters, explorers, overreachers, and spectral entities." Kimiko Hahn: "A bold and elegant revision of the classic tale...intellectually thrilling, stunningly original" (Bomb Magazine) Kirkus (starred review):Utterly astonishing and not to be missed."

↑ Index

92. Deborah Poe
Re: POETICS Digest - 17 Jan 2012 to 18 Jan 2012 (#2012-9)
Thu 19 Jan 2012

just wanted to spread the word about my upcoming reading with uljana wolf at the poetry project, january 23rd, next monday. it would be great to see you there. happy 2012, everyone.

http://poetryproject.org/program-calendar/deborah-poe-uljana-wolf.html
http://www.facebook.com/events/295299103851911/?notif_t=event_invite

all best,
deborah

<http://www.drunkenboat.com/>

On Thu, Jan 19, 2012 at 12:01 AM, POETICS automatic digest system <[redacted]> wrote:

> *There are 19 messages totalling 1001 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *Notice: Mudlark*
> 2. *In case of war... + Saturday Book Party + Barefoot Review + Stain of Poetry + Death, Is Always + + +*
> 3. *"Play Blurs Barriers" - Haiku for Martin Luther King Day by Tomás Ó Cárthaigh*
> 4. *two Tinfish Editor blogposts on Alzheimer's writing*
> 5. *Jazz Talmud*
> 6. *WNYBAC seeks Executive Director*
> 7. *New Philadelphia/Mummers Poem*
> 8. *The humble monostich: Dworkin, Ashbery, Padgett, and more*
> 9. *Edmund Hardy email address*
> 10. *SOAP (2)*
> 11. *On Barcelona*
> 12. *SEGUE PRESENTS: KAREN MAC CORMACK & STEVE McCAFFERY*
> 13. *Call for Submissions*
> 14. *DVD of Eileen Myles, Hettie Jones and Susan Maurer*
> 15. *cfp MLA 2013*
> 16. *WHOOPS -- In case of war... + Saturday Book Party + Barefoot Review + Stain of Poetry + Death, Is Always + + +*
> 17. *Call for Submissions: Certain Circuits*
> 18. *Why PennSound is going dark today*
>
> ---
>
> *Date: Mon, 16 Jan 2012 18:30:00 -0500*
> *From: William Slaughter <[redacted]>*
> *Subject: Notice: Mudlark*
>
> *New and On View: Mudlark Poster No. 98 (2012)*
>
> *Four Examples of What I'm Talking About*
> *Poems by Philip Brooks*

Old News | For August
Even Abe Lincoln | Shutterbugs

Philip Brooks grew up in the Chicago suburb of Highland Park "as an aspiring melancholiac. To that end," he attended the Iowa Writers' Workshop as a fiction writer. Several of his stories appeared in Gordon Lish's "defunct but really swell" THE QUARTERLY, others in WILLOW SPRINGS and THE KENYON REVIEW. Some of his poems have appeared in recent postings at Elimae.com and Wigleaf.com. He lives in Ohio with his wife and son.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

Date: Wed, 18 Jan 2012 14:58:24 -0500
From: Amy King <[redacted]*>*
Subject: In case of war... + Saturday Book Party + Barefoot Review + Stain of Poetry + Death, Is Always + + +

**PEN American - Weekly Roundup:* "Whenever I hear the word 'war,' I reach for my checkbook..." @ PEN - http://www.pen.org/blog/?p=3D7671 <http://www.pen.org/blog/?p=3D7671>*

~~~~~~

BOOK PARTY
**I WANT TO MAKE YOU*
SAFE<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=3D220&e=

=3D001OrQ91xmaQ7KzXJv3vRau4Bi5lv5B3NhPw3ah6QeIPQOQtOmg48rxbfXf1OkZ
KTmqraz_I=

bLqysOQKgPi_ZU29uRQAeH4--NPpofugiBogFZaau6c-
1qxDc3AJS1kHNkc6sExb4ejiUiRIrKA=
RsHlCw=3D=3D>
BY AMY KING<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=

=3D220&e=3D001OrQ91xmaQ7K4jIVb3TloYe0njbl0fMS5jYK9r7RzWKn80cYdbxI8G
EqGYtxrH=
s6rGSANKFlTKi-PUtT9siF-S6koKctvnzjhzqo2dYMwfBsqzrSI23H1aFrFNlQY2fvC>
*
* *
 Please join us for a book party celebrating the release of *I Want
<
http://r20.rs6.net/tn.jsp?
llr=3D54jtlubab&et=3D1108991114266&s=3D220&e=3D0=

01OrQ91xmaQ7KzXJv3vRau4Bi5lv5B3NhPw3ah6QeIPQOQtOmg48rxbfXf1OkZKTmq
raz_IbLqy=

sOQKgPi_ZU29uRQAeH4--NPpofugiBogFZaau6c-
1qxDc3AJS1kHNkc6sExb4ejiUiRIrKARsHl=
Cw=3D=3D>
**to Make You Safe<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D110899111=

4266&s=3D220&e=3D001OrQ91xmaQ7KzXJv3vRau4Bi5lv5B3NhPw3ah6QeIPQOQt
Omg48rxbfX=

f1OkZKTmqraz_IbLqysOQKgPi_ZU29uRQAeH4--NPpofugiBogFZaau6c-
1qxDc3AJS1kHNkc6s=
Exb4ejiUiRIrKARsHlCw=3D=3D>
*, the fourth book by Amy
King<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=3D220&e=

=3D001OrQ91xmaQ7K4jIVb3TloYe0njbl0fMS5jYK9r7RzWKn80cYdbxI8GEqGYtxrHs
6rGSANK=
FlTKi-PUtT9siF-S6koKctvnzjhzqo2dYMwfBsqzrSI23H1aFrFNlQY2fvC>
!

With readings by Amy
King<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=3D220&e=

=3D001OrQ91xmaQ7K4jIVb3TloYe0njbl0fMS5jYK9r7RzWKn80cYdbxI8GEqGYtxrHs
6rGSANK=
FlTKi-PUtT9siF-S6koKctvnzjhzqo2dYMwfBsqzrSI23H1aFrFNlQY2fvC>
, *Rosebud Ben-Oni*,* Alex Dimitrov, Ryan Doyle May*, *Metta S=E1mas*, and
=
*James
Yeh*.

Music by the Invert Family

Singers<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=3D22=

0&e=3D001OrQ91xmaQ7InqVwf2UgzrOkmsF12cmfKtEOfyFnOFpME0V8RUcPTJDn
WnIYX4CN1WX=
HoHE71Sh4TPLi-frkV8_yj4lwo0L9BUd2LbzTdF0rUYm-
3OhOPV_LHmGjQLweM>(feat.
Bryn Kelly and Julian Talamantez Brolaski)

Saturday, January 21
7 pm - midnight, FREE
Branded Saloon <http://www.brandedsaloon.com/>
630 Vanderbilt Avenue @ Bergen
(map<
http://maps.google.com/maps?q=3Dbranded+saloon&ll=3D40.680605,-73.9679=

65&spn=3D0.00978,0.019977&client=3Dsafari&oe=3DUTF-
8&fb=3D1&gl=3Dus&hq=3Dbr=

anded+saloon&hnear=3D0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,
+NY&cid=
=3D0,0,16871346238911825567&t=3Dm&z=3D16&vpsrc=3D0&iwloc=3DA>
)
Prospect Heights, Brooklyn

(A/C to Clinton-Washington, 2/3/4 to Bergen, B/Q to 7th Avenue)

RSVP on Facebook<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D11089911142=

66&s=3D220&e=3D001OrQ91xmaQ7I8vTl5zaXQKP5G02E37lmlbChKiw8h7QprJ3Di
VD1MrbYHX=

fnigyS3o5LzwVhG4Gt4aB0tTP7WmYg4QvUYTkUkqtQ5fm9SFh9X9Gb6P8VO0NZpn
ExU4Gn6K2vc=
8MeQ5XvpncpfYoe6sg=3D=3D>

~~~~~~~~

**The Barefoot Review* publishes original written work by people who have or have had physical difficulties in their lives, from cancer to seizures, Alzheimer's to Lupus. It is also a place for caretakers, families, significant others and friends to write about their experiences and relationships to the person.*

**Barefoot Review - *http://www.barefootreview.org/winter2011.html*

~~~~~~~~

STAIN OF POETRY - *Eric Amling / Kate Colby / Justin Petropoulos /
Helen Phillips<
http://stainofpoetry.wordpress.com/2012/01/12/eric-amling-ju=
stin-petropoulos-helen-phillips/>
** -- 7 PM on Friday, January 27th *

at

Goodbye Blue Monday <http://www.goodbye-blue-monday.com/>

*1087 Broadway**
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]*

*J M Z trains to Myrtle Ave**
or J train to Kosciusko St*

~~~~~~~~ *
* DEATH, IS ALWAYS -

http://therumpus.net/2012/01/death-is-always-a-rumpus-original-poem-by-amy-=
king/

* Coldfront's Top 30 Poetry Books of 2011 -
http://coldfrontmag.com/news/top-30-poetry-books-of-2011

* VIDEO from the book
-
http://www.pw.org/content/lidija_dimkovska_has_made_a_bomb_of_my_eyes?cmnt=
_all=3D1

* Boston Globe award: best poetry books of 2011 -

http://bostonglobe.com/arts/books/2011/12/18/best-poetry-books/EMwDBZdDcYcb=
fbVNhLyh6L/story.html

*

--=20

"Amy King=92s poems seem to encompass all that we think of as the 'natural'
world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

Date: Mon, 16 Jan 2012 17:12:57 -0800
From: =?iso-8859-1?Q?Tom=E1s_=D3_C=E1rthaigh?= <
[redacted]>
Subject: "Play Blurs Barriers" - Haiku for Martin Luther King Day by
Tom=?iso-8859-1?Q?=E1s_=D3_C=E1rthaigh?=

"Play Blurs Barriers"
=20
I see a black kid
I see a white kid: they play
I see playing kids!
=20
- Happy Martin Luther King Day!!!A simple and childish haiku of mine, set
=
to outline how children are born loving, but must learn to hate. Remember,
=
we are their teachers... they mimic and learn what we say and do...

Hope you enjoy!!!

"a person with a good book is never alone... a writer until they've
written=
one is never at peace" - www.writingsinrhyme.com=A0=A0::: Add me on
Facebo=
ok ::: My YouTube Videos=A0
=A0

Date: Mon, 16 Jan 2012 18:35:28 -1000
From: Susan Webster Schultz <[redacted]>
Subject: two Tinfish Editor blogposts on Alzheimer's writing

Please find at http://tinfisheditor.blogspot.com<javascript:void(0)>

** From Oedipus to Alzheimer's: the New Whodunnit: Al...*
<
http://tinfisheditor.blogspot.com/2012/01/oedipus-had-alzheimers-new-
whodunnit.html

** TELL MRS MILL HER HUSBAND IS STILL DEAD: Oral hist...*

<
http://tinfisheditor.blogspot.com/2012/01/tell-mrs-mill-her-husband-is-still-dead.html

aloha, Susan M. Schultz, Blog Purveyor

Date: Tue, 17 Jan 2012 11:16:09 -0500
From: Jake Marmer <[redacted]>
Subject: Jazz Talmud

Dear all,

A quick word about my first poetry collection, "Jazz Talmud" published by Sheep Meadow Press last week.

It's now out and I'll be performing at the publication party/concert with a jazz/klez collective this Thursday in the East Village -

Info about the gig:
http://sixthstreetsynagogue.org/special-events/#jt011912,
and more info about the book is here: http://bit.ly/jtinff1.

Regards!
-Jake Marmer

Date: Tue, 17 Jan 2012 11:41:34 -0500
From: "Maynard, James" <[redacted]>
Subject: WNYBAC seeks Executive Director

Posted on behalf of WNYBAC:

Executive Director

Western New York Book Arts Center

*The Western New York Book Arts Center <http://wnybookarts.org/> seeks an Ex=
ecutive Director with proven leadership, organizational, interpersonal and =
communication skills. The preferred candidate will have a practical ground=
ing in arts advocacy and a working knowledge of the non-profit sector inclu=
ding board development and strategic planning. Responsibilities will includ=
e oversight of the facilities, budget, fundraising and staff. A bachelor's =
degree with a graduate degree in a related field preferred. Compensation i=
s $40K + benefits. Review of applications begins February 1, 2012 and will=
 continue until the position is filled. To apply send a cover letter and re=
sume in one PDF file to: employment (at) wnybookarts.org*

James Maynard, PhD
Assistant Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]

Date: Tue, 17 Jan 2012 12:05:04 -0500
From: Paul Siegell <[redacted]*>*
Subject: New Philadelphia/Mummers Poem

Hello!

The Splinter Generation, a literary journal out of Los Angeles, CA, has recently published my poem: "TWO STREET, JANUARY FIRST"

*The editor writes: "And when defeat comes, as it can, sometimes we find comfort in hometowns and the promise of a new year as in Paul Siegell=92s= TWO
STREET, JANUARY FIRST..."*

I hope you'll take a look:
http://www.splintergeneration.com/two-street-january-first/

Thank you,
Paul=20
http://paulsiegell.blogspot.com/
twitter: @paulsiegell

Date: Wed, 18 Jan 2012 00:09:52 +0000
From: michael farrell <[redacted]>
Subject: Re: The humble monostich: Dworkin, Ashbery, Padgett, and more

hi george

i just like them as english ..

the 'you' in sappho cd now be (the larger) freud i suppose=2C as cd crazy

i dont know the meaning of the abbreviations campbell gives=2C tho he
refer=
s to Lobel

it is fragment 229 in greek lyrics 1=2C p325

it is part of the loeb classical library -=20

regards

michael

Date: Sat=2C 7 Jan 2012 15:13:28 -0500
From: [redacted]
Subject: Re: The humble monostich: Dworkin=2C Ashbery=2C Padgett=2C and
m=
ore
To: [redacted]
=20
Michael=2C
=20
A lot of these Greek fragments come from later scholiasts who had
often just basic grammatical problems with the quoted fragments. In
the case of my Sappho fragment=2C Sappho uses a non-standard Lesbian

*dialectical form 'amme' [literally 'us'] instead of the standard Attic form ['me' =3D English 'me']. See Anne Carson's translations of Sappho's fragments [*If Not=2C Winter*=2C p. 38 (translation) and pp. 365f. (comments) on this particular fragment.*
=20
What makes this Sappho fragment so powerful=2C for me=2C is that the ambiguity between "you burn me" and "you burn us" seems to make Sappho's assertion not just a personal one but a universal one as well.
=20
In any case=2C we don't know exactly what she meant=2C and we haven't known that for something like 2500 years. Nevertheless=2C these two words continue to ring in our ears=2C with=2C I think=2C enormous meaning=
=2C
given their slight weight as just two very little words.
=20
I mean=2C there is all of Freud in these two words! Right?
=20
Can you say the same thing for this Alcaeus fragment=2C which you cite and which I haven't been able to locate in my Campbell edition of the Greek Lyric Poets=2C nor in my older Loeb editions?
=20
Can you give a context for this Alcaeus passage?
=20
Thanks=2C
=20
George
=20
On Wed=2C Jan 4=2C 2012 at 7:02 PM=2C michael farrell <
[redacted]=
m> wrote:
my favourite in the greek fragment mode is by alcaeus (trans david a.
c=
ampbell)

'... crazy ...'

~

but i also like the more editorially tentative

' ... (as?) the nightingale ... voice ...'

and

'... (reef?). Let her ...'

tho the latter may be a quote from a longer fragment ..

i also like palindromes

michael

Date: Tue=2C 3 Jan 2012 14:48:46 -0500
From: [redacted]
Subject: Re: The humble monostich: Dworkin=2C Ashbery=2C Padgett=2C an=
d more
To: [redacted]

My favorite monostich is Sappho's=2C to Eros:

] you burn me [

In English=2C three short words=3B in Greek=2C just two.

In two words Sappho says it all about Eros....

Awesome!

On Sun=2C Jan 1=2C 2012 at 3:27 PM=2C Camille Martin <[redacted]
=
l.com> wrote:
New essay on Rogue Embryo: the monostich (poem with one line):

http://rogueembryo.wordpress.com/2011/12/31/the-monostich-true-found=
/

Examples of other one-liners?

Camille

PS Happy New Year!

--
Books:

http://www.spdbooks.org/Search/Default.aspx?AuthorName=3Dcamille+mar=
tin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:

https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=3Di=
nfo

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guidelin=
=

Date: Tue, 17 Jan 2012 16:21:48 -0800
From: "Deborah A. Meadows" <[redacted]*>*
Subject: Edmund Hardy email address

Can someone send me Edmund Hardy's email address? Thanks.=

Date: Wed, 18 Jan 2012 02:21:14 -0500
From: Eric Linsker <[redacted]*>*
Subject: SOAP

For 24 hours, to raise awareness, we are soaping out The Claudius
App<http://theclaudiusapp.com/>
.

Contact your abstractions.

Date: Wed, 18 Jan 2012 09:15:58 -0600
From: Halvard Johnson <[redacted]>
Subject: On Barcelona

:: Among the fine writers you can read at On Barcelona are Aaron Belz, Geoffrey Gatza, Larissa Shmailo, Michael Rothenberg, Helen Duberstein, Lynda Schor, Gregory Vincent de St. Thomasino, David Weinstock, Bill Pearlman, Charles H. Bane Jr., Jaime Manrique, Stephen Russell, Rodney Nelson, Alexandra Schor, Glen Philips, Dean Faulwell, Hilton Obenzinger, Burt Kimmelman, Anthony Robinson, Tony Mancus, Donna Fleischer, Hal Sirowitz, bobbi lurie, Kenneth Wolman, Andrew Burke, Richard Kostelanetz, Steve Tills, John M. Bennett, Paul Murphy, Philip Hartigan, Richard Livermore, Nancy Scott, Harriet Zinnes, rob mclennan, and Janet Mason.

Want more? Stay tuned. http://onbarcelona.blogspot.com/
<http://onbarcelona.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/>
onbarcelona.blogspot.com

Serving the tri-state area.

Hal

Halvard Johnson
=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck: https://plus.google.com/106252913724243142175
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
<http://www.hamiltonstone.org/>
https://sites.google.com/site/vidalocabooks/
<http://www.hamiltonstone.org/>
Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>, Remains*
*To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,**
Rema=
ins

To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>,
Sonn=
ets
from the Basque & Other Poems <
https://sites.google.com/site/vidalocabooks/=

*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras*
*P=C3=BAblicas <https://sites.google.com/site/vidalocabooks/>; **The*
Perfect=
ion
of Mozart's Third Eye and Other
Sonnets<
http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-O=
F-MOZART-S-THIRD-EYE-Other-Sonnets>
*; **Organ Harvest with Entrance of*
Clones<
http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/096=
5404390/ref=3Dsr_1_1?ie=3DUTF8&s=3Dbooks&qid=3D1283182804&sr=3D8-1>
*; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory*
of Harmony<
https://docs.google.com/viewer?url=3Dhttp://xpressed.wippiespace=
.com/fall04/theory1.pdf>
*; **Rapsodie espagnole<*
https://docs.google.com/viewer?url=3Dhttp://xpressed=
.wippiespace.com/rapsodi.pdf>
*; **Guide to the Tokyo*
Subway<
http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/r=
ef=3Dsr_1_3?s=3Dbooks&ie=3DUTF8&qid=3D1283183153&sr=3D1-3>
*; **The Sonnet Project<*
https://docs.google.com/viewer?url=3Dhttp://xpressed=
.wippiespace.com/hsonnet.pdf>
*; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter*
Journey <http://capa.conncoll.edu/johnson.winter.html>;
***Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>*
*; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html*

*; **Transparencies & Projections<*
http://capa.conncoll.edu/johnson.transp.ht=
ml>
***

Date: Wed, 18 Jan 2012 08:34:18 -0800
From: Steven Zultanski <[redacted]>

Subject: SEGUE PRESENTS: KAREN MAC CORMACK & STEVE McCAFFERY

SEGUE PRESENTS:

KAREN MAC CORMACK

& STEVE McCAFFERY

SEGUE READING SERIES

BPC

JANUARY 21st

4 PM

$6

**Karen Mac Cormack* is the author of more than a dozen books, most recently Tale Light: New & Selected Poems 1984-2009 (Book Thug, 2010). Her work has been translated into French, Spanish, Portugese and Swedish, and is included in a number of international anthologies.*

**Steve McCaffery* is the author of 49 books of poetry and criticism. He was a member of the sound-text ensemble The Four Horsemen, and one of the founding theorists of Language writing. He was born on the same day as Artaud's final performance.*

This Saturday,

January 21st

4-6 PM

The Bowery Poetry Club, 308 Bowery

$6 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

January 28 - Aaron Winslow and Chris Kraus

Date: Wed, 18 Jan 2012 10:52:19 -0800
From: Carolyn Guinzio <[redacted]>
Subject: Call for Submissions

Yew: A Journal of Innovative Writing & Images by Women
=0Ahttp://yewjournal=
.com/index.html=0A=A0=0AYewis currently=0Areading for the summer issues and=
encourages submissions of writing,=0Aphotography and art from women. Full =
guidelines are here:=0Ahttp://
yewjournal.com/guidelines.html=0A=A0=0A=A0=0A=
Each monthly issue will feature three poets. Past issues are=0Ahere:=0A=A0=
=0Ahttp://yewjournal.com/november2011.html=0A#1 Andrea Baker/Doro Boehme/La=
ynie Browne=0A=A0=0Ahttp://yewjournal.com/december2011.html=0A#2 Carol Berg=
/Rebecca Gayle Howell/Genevieve
Kaplan=0A=A0=0Ahttp://yewjournal.com/=0A#3=
Maureen Alsop/Grace Cavalieri/Carolina Ebeid=0A=A0=0A=A0=0AYewon Facebook:
=
=0Ahttps://www.facebook.com/pages/Yew-Journal/208944442504432=0A=A0=0A=A0=
=0AThank you & all best,=0ACarolyn Guinzio, poetry editor=0AYew

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Date: Wed, 18 Jan 2012 15:04:55 -0500
From: susan maurer <[redacted]>
Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer

[redacted] should be able to answer that. susan maurer
> Date: Mon=2C 16 Jan 2012 10:39:31 +0900
From: [redacted]
Subject: Re: DVD of Eileen Myles=2C Hettie Jones and Susan Maurer
To: [redacted]
=20
http://www.thinairvideo.com/Welcome.html
=20
On Fri=2C Jan 13=2C 2012 at 8:26 AM=2C Ruth Lepson <[redacted]
=
wrote:
=20
how to get/see it?

On 1/9/12 4:13 PM=2C susan maurer wrote:

Poetry Thin Air has done a DVD intended for poetry classes or fans of
this threesome. Susan Maurer
*=3D=3D=3D

Date: Tue, 17 Jan 2012 08:52:02 -0600
From: Leslie Morris <[redacted]>
Subject: cfp MLA 2013

International Brecht Society Call for Papers

Modern Language Association Convention, Jan. 3-6, 2013, Boston, MA

Presenters must become MLA members by April 1, 2012 to participate in the IBS convention sessions (www.mla.org)

1) Brecht and Celan

The session aims to uncover the profound affinities between the two poets by challenging certain myths about them: Celan=91s poetry is inaccessible, far removed from concrete material and political space, residing instead in some realm of pure language; Brecht=92s poetry is derivative of his dramas, overtly political and deliberately anti-aesthetical in language. Yet there is a common ground. Celan was a careful reader of Brecht=92s poetry and muc=
h
less hermetic and interested in constructs of pure language than one might assume, while there is in Brecht=92s poetry a layer of subtle, poetic language. In addition to a linguistic and aesthetic kinship between Brecht and Celan, there are also significant thematic overlaps, such as the concept of kindness, the invocation of a non-metaphysical yet sacred presence of an =93other,=94 etc.

Send 200 word abstracts by March 9 to: Marc Silberman ([redacted])

2) Brecht =96 M=FCller =96 Poetry =96 Language

Collaborative session sponsored by the IBS and MLA Division of 20th-Century German Literature

There are many connections between Bertolt Brecht and Heiner M=FCller: M=FC=
ller
emulated Brecht as a role model, he extended his work through adaptations or with alternative projects, and as a young lyric poet he also positioned himself vis-=E0-vis this mentor. We seek papers that examine how M=FCller=
=92s
poetry =93translates=94 Brecht=92s poetic language as a mode of textual

expression / expansion. Brecht advised those who read his poetry that one should =93not forget his main work was in the theater=94; this holds equall=
y
for M=FCller. If we take the advice seriously, it suggests that as poets both were attracted to a spoken German that had for centuries drifted apart from the written language. Beyond thematic connections, here we suggest a new way to focus on M=FCller=92s continuation of Brecht=92s work.

Send 200 word abstracts by March 9 to: Marc Silberman ([redacted]*)*
and Leslie Morris ([redacted]*)*

Leslie Morris
Associate Professor of German
University of Minnesota
Department of German, Scandinavian & Dutch
320 Folwell Hall
9 Pleasant Street SE
Minneapolis, MN 55455
Tel. [redacted]

Date: Wed, 18 Jan 2012 15:11:56 -0500
From: Amy King <[redacted]*>*
Subject: WHOOPS -- In case of war... + Saturday Book Party + Barefoot Review + Stain of Poetry + Death, Is Always + + +

PEN American - Weekly Roundup: =A0"Whenever I hear the word 'war,' I reach for my checkbook..."=A0 @ PEN - http://www.pen.org/blog/?p=3D7671

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BOOK PARTY
I WANT TO MAKE YOU SAFE=A0BY=A0AMY KING

Please join us for a book party celebrating the release of I Want=A0to Make You Safe, the fourth book by Amy King!

With readings by Amy King,=A0Rosebud Ben-Oni, Alex Dimitrov,=A0Ryan Doyle May, Metta S=E1mas, and James Yeh.

Music by the Invert Family Singers (feat. Bryn Kelly and Julian Talamantez Brolaski)

Saturday, January 21
7 pm - midnight, FREE
Branded Saloon
630 Vanderbilt Avenue @ Bergen (map)
Prospect Heights, Brooklyn

(A/C to Clinton-Washington, 2/3/4 to Bergen, B/Q to 7th Avenue)

RSVP on Facebook

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The Barefoot Review=A0publishes original written work by people who have or have had physical difficulties in their lives, from cancer to seizures, Alzheimer's to Lupus. It is also a place for caretakers, families, significant others and friends to write about their experiences and relationships to the person.

Barefoot Review - http://www.barefootreview.org/winter2011.html

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STAIN OF POETRY -=A0 Eric Amling / Kate Colby / Justin Petropoulos / Helen=A0Phillips=A0 --=A0 7 PM on Friday, January 27th

at

Goodbye Blue Monday

1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013=A0[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

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*=A0 DEATH, IS ALWAYS -

http://therumpus.net/2012/01/death-is-always-a-rumpus-original-poem-by-amy-=
king/

=A0 Coldfront's Top 30 Poetry Books of 2011 -
http://coldfrontmag.com/news/top-30-poetry-books-of-2011

*=A0 VIDEO from the book -

http://www.pw.org/content/lidija_dimkovska_has_made_a_bomb_of_my_eyes?cmnt_=all=3D1

* Boston Globe award: best poetry books of 2011 -

http://bostonglobe.com/arts/books/2011/12/18/best-poetry-books/EMwDBZdDcYcb=fbVNhLyh6L/story.html

--

"Amy King=92s poems seem to encompass all that we think of as the 'natural' world ..."

=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0 --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

Date: Wed, 18 Jan 2012 15:13:43 -0500
From: Bonnie MacAllister <[redacted]>
Subject: Call for Submissions: Certain Circuits

Certain Circuits is currently accepting submissions for three deadlines. The next deadlines are January 23, February 23, and March 23. We encourage you to submit early as slots fill up quickly.

Art: all genres considered, send link to portfolio

Video/film/audio: send embed code or link

Poetics: all genres considered, send in the body of an email or as a MS Word document, PDF considered for concrete poetry

Prose: 1500 words or less, send in the body of an email or as a MS Word document, PDF considered

Cross-genre: encouraged

Collaborations: encouraged

Email to [redacted].

ALL SUBMISSIONS ARE NOW CLOSED for PRINT CONSIDERATION. In order to be
considered for PRINT, you must first be accepted into a MULTIMEDIA issue.

Date: Wed, 18 Jan 2012 15:21:30 -0500
From: cris cheek <[redacted]>
Subject: Re: SOAP

excellent

x
c

On Jan 18, 2012, at 2:21 AM, Eric Linsker wrote:

For 24 hours, to raise awareness, we are soaping out The Claudius App<http://theclaudiusapp.com/>
.
=20
Contact your abstractions.
=20
*=3D=3D=3D

> *=0Atrus=*
> *t the cloud. Stop SOPA.=0A=E2=80=93 Kenneth Goldsmith=0A=0ACONTINUED --*
> *htt=*
> *ps://jacket2.org/commentary/why-pennsound-going-dark-*
> *today=0A=0A=0A=0A=0A=*
> *=0A=C2=A0=0A"Amy King=E2=80=99s poems seem to encompass all that we think*
> *o=*
> *f as the 'natural'*
> *world ..."=0A=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=*
> *=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0 --*
> *John Ashbery (*
> *htt=*
> *p://www.litmuspress.org/iwanttomakeyousafe.html)*
>
> ---
>
> *End of POETICS Digest - 17 Jan 2012 to 18 Jan 2012 (#2012-9)*
> **********

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Deborah M. Poe, PhD

Pace University, Westchester
English Department
861 Bedford Road
Pleasantville, NY 10570
www.deborahpoe.com

<http://www.drunkenboat.com>

↑ Index

93. Rob McLennan

Ottawa's VERSeFest poetry festival: upcoming festival information, + a fundraiser on Saturday,

Thu 19 Jan 2012

Ottawa's annual VERSeFest poetry festival now has an updated website, with information on our second annual festival, February 28 - March 4, 2012

with performances by Rae Armantrout, Phil Hall, Suzanne Buffam, Fred Wah, Afua Cooper, Pearl Pirie, Shane Rhodes, Gregory Scofield, Philip Levine, Tim Lilburn and plenty of others!

The Factory Reading Series returns to VERSeFest with two talks/readings by Vermont poet Paige Ackerson-Kiely and Prince George BC poet Barry McKinnon on Sunday, March 4, lovingly hosted by rob mclennan.

http://www.abovegroundpress.blogspot.com/2012/01/factory-reading-series-versefest-paige.html

THIS SATURDAY, January 21st, a VERSeFest fundraiser, Poetry for the End of the World, happens at Arts Court, 2 Daly Avenue, 7:00 pm / $8 cover.

http://www.versefest.ca/about/poetry-for-the-end-of-the-world/

with readings and performances by Call Me Katie at 7:00 pm, followed by an open set and featured performers Brigette DePape, Kevin Matthews, Rhonda Douglas and David O'Meara, and a performance by Montreal's own Puggy Hammer (David McGimpsey, Jason Camlot and Matt Rosenberg) at 10:00 pm.

Check out www.versefest.ca for further information

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

94. Anny Ballardini

The Chicago School of Poetics

Thu 19 Jan 2012

The Chicago School of Poetics offers weekly online poetry workshops that can be attended from your own home, from anywhere in the country. See, hear, and interact with your instructor and other students though our classroom’s live video feed. All you need is a computer, webcam, and high speed internet connection.

We offer a supportive and collaborative environment where you can refine your poetry through close readings and in-class discussion of your work and the work of selected poets.

To find out more or to register for a workshop please visit:
http://www.chicagoschoolofpoetics.com/weekly-salon/

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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome

http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

95. Karen Schubert
Re: POETICS Digest - 17 Jan 2012 to 18 Jan 2012 (#2012-9)
Thu 19 Jan 2012

Deborah, it sounds incredible. I will send my spirit to float near you.
Have a great reading.
Karen

On Thu, Jan 19, 2012 at 8:46 AM, Deborah Poe <[redacted]> wrote:

> *just wanted to spread the word about my upcoming reading with uljana wolf at the poetry project, january 23rd, next monday. it would be great to see you there. happy 2012, everyone.*
>
> *http://poetryproject.org/program-calendar/deborah-poe-uljana-wolf.html*
> *http://www.facebook.com/events/295299103851911/?notif_t=event_invite*
>
> *all best,*
> *deborah*
>
> *<http://www.drunkenboat.com/>*
>
> *On Thu, Jan 19, 2012 at 12:01 AM, POETICS automatic digest system <[redacted]> wrote:*
>
> *There are 19 messages totalling 1001 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *Notice: Mudlark*
> 2. *In case of war... + Saturday Book Party + Barefoot Review + Stain of Poetry + Death, Is Always + + +*
> 3. *"Play Blurs Barriers" - Haiku for Martin Luther King Day by Tomás Ó Cárthaigh*

4. two Tinfish Editor blogposts on Alzheimer's writing
5. Jazz Talmud
6. WNYBAC seeks Executive Director
7. New Philadelphia/Mummers Poem
8. The humble monostich: Dworkin, Ashbery, Padgett, and more
9. Edmund Hardy email address
10. SOAP (2)
11. On Barcelona
12. SEGUE PRESENTS: KAREN MAC CORMACK & STEVE McCAFFERY
13. Call for Submissions
14. DVD of Eileen Myles, Hettie Jones and Susan Maurer
15. cfp MLA 2013
16. WHOOPS -- In case of war... + Saturday Book Party + Barefoot Review +
Stain of Poetry + Death, Is Always + + +
17. Call for Submissions: Certain Circuits
18. Why PennSound is going dark today

Date: Mon, 16 Jan 2012 18:30:00 -0500
From: William Slaughter <[redacted]>
Subject: Notice: Mudlark

New and On View: Mudlark Poster No. 98 (2012)

Four Examples of What I'm Talking About
Poems by Philip Brooks

Old News | For August
Even Abe Lincoln | Shutterbugs

Philip Brooks grew up in the Chicago suburb of Highland Park "as an aspiring melancholiac. To that end," he attended the Iowa Writers' Workshop as a fiction writer. Several of his stories appeared in Gordon Lish's "defunct but really swell" THE QUARTERLY, others in WILLOW SPRINGS and THE KENYON REVIEW. Some of his poems have appeared in recent postings at Elimae.com and Wigleaf.com. He lives in Ohio with his wife and son.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]

URL: http://www.unf.edu/mudlark

Date: Wed, 18 Jan 2012 14:58:24 -0500
From: Amy King <[redacted]>
Subject: In case of war... + Saturday Book Party + Barefoot Review + Stain
of Poetry + Death, Is Always + + +

**PEN American - Weekly Roundup:* "Whenever I hear the word 'war,' I reach*
for my checkbook..." @ PEN - http://www.pen.org/blog/?p=3D7671
<http://www.pen.org/blog/?p=3D7671>

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BOOK PARTY
**I WANT TO MAKE YOU*
SAFE<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=3D220&e=

=3D001OrQ91xmaQ7KzXJv3vRau4Bi5lv5B3NhPw3ah6QeIPQOQtOmg48rxbfXf1OkZKTmqraz_I=

bLqysOQKgPi_ZU29uRQAeH4--NPpofugiBogFZaau6c-1qxDc3AJS1kHNkc6sExb4ejiUiRIrKA=
RsHlCw=3D=3D>
BY AMY KING<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=

=3D220&e=3D001OrQ91xmaQ7K4jIVb3TloYe0njbl0fMS5jYK9r7RzWKn80cYdbxI8GEqGYtxrH=
s6rGSANKFlTKi-PUtT9siF-S6koKctvnzjhzqo2dYMwfBsqzrSI23H1aFrFNlQY2fvC>
***
** **
*Please join us for a book party celebrating the release of *I Want*
<

http://r20.rs6.net/tn.jsp?
llr=3D54jtlubab&et=3D1108991114266&s=3D220&e=3D0=

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> *raz_IbLqy=*
>
> *sOQKgPi_ZU29uRQAeH4--NPpofugiBogFZaau6c-*
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> *Cw=3D=3D>*
> ***to Make You Safe<*
> *http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D110899111=*
>
> *4266&s=3D220&e=3D001OrQ91xmaQ7KzXJv3vRau4Bi5lv5B3NhPw3ah6QeIPQOQt*
> *Omg48rxbfX=*
>
> *f1OkZKTmqraz_IbLqysOQKgPi_ZU29uRQAeH4--NPpofugiBogFZaau6c-*
> *1qxDc3AJS1kHNkc6s=*
> *Exb4ejiUiRIrKARsHlCw=3D=3D>*
> **, the fourth book by Amy*
> *King<*
> *http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=3D220&e=*
>
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> *6rGSANK=*
> *FlTKi-PUtT9siF-S6koKctvnzjhzqo2dYMwfBsqzrSI23H1aFrFNlQY2fvC>*
> *!*
>
> *With readings by Amy*
> *King<*
> *http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=3D220&e=*
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> *=3D001OrQ91xmaQ7K4jIVb3TloYe0njbl0fMS5jYK9r7RzWKn80cYdbxI8GEqGYtxrHs*
> *6rGSANK=*
> *FlTKi-PUtT9siF-S6koKctvnzjhzqo2dYMwfBsqzrSI23H1aFrFNlQY2fvC>*
> *, *Rosebud Ben-Oni*,* Alex Dimitrov, Ryan Doyle May*, *Metta S=E1mas*,*
> *and*
> *=*
> **James*
> *Yeh*.*
>
> *Music by the Invert Family*
> *Singers<*
> *http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D1108991114266&s=3D22=*
>
> *0&e=3D001OrQ91xmaQ7InqVwf2UgzrOkmsF12cmfKtEOfyFnOFpME0V8RUcPTJDn*

*WnIYX4CN1WX=
HoHE71Sh4TPLi-frkV8_yj4lwo0L9BUd2LbzTdF0rUYm-
3OhOPV_LHmGjQLweM>(feat.
Bryn Kelly and Julian Talamantez Brolaski)*

Saturday, January 21
7 pm - midnight, FREE
Branded Saloon <http://www.brandedsaloon.com/>
630 Vanderbilt Avenue @ Bergen
*(map<
http://maps.google.com/maps?q=3Dbranded+saloon&ll=3D40.680605,-73.9679=*

*65&spn=3D0.00978,0.019977&client=3Dsafari&oe=3DUTF-
8&fb=3D1&gl=3Dus&hq=3Dbr=*

*anded+saloon&hnear=3D0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,
+NY&cid=
=3D0,0,16871346238911825567&t=3Dm&z=3D16&vpsrc=3D0&iwloc=3DA>
)*
Prospect Heights, Brooklyn

(A/C to Clinton-Washington, 2/3/4 to Bergen, B/Q to 7th Avenue)

*RSVP on Facebook<
http://r20.rs6.net/tn.jsp?llr=3D54jtlubab&et=3D11089911142=*

*66&s=3D220&e=3D001OrQ91xmaQ7I8vTl5zaXQKP5G02E37lmlbChKiw8h7QprJ3Di
VD1MrbYHX=*

*fnigyS3o5LzwVhG4Gt4aB0tTP7WmYg4QvUYTkUkqtQ5fm9SFh9X9Gb6P8VO0NZpn
ExU4Gn6K2vc=
8MeQ5XvpncpfYoe6sg=3D=3D>*

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**The Barefoot Review* publishes original written work by people who have
or
have had physical difficulties in their lives, from cancer to seizures,
Alzheimer's to Lupus. It is also a place for caretakers, families,
significant others and friends to write about their experiences and
relationships to the person.*

**Barefoot Review - *http://www.barefootreview.org/winter2011.html*

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STAIN OF POETRY - *Eric Amling / Kate Colby / Justin Petropoulos /
Helen Phillips<
http://stainofpoetry.wordpress.com/2012/01/12/eric-amling-ju=
stin-petropoulos-helen-phillips/>
** -- 7 PM on Friday, January 27th *

at

Goodbye Blue Monday <http://www.goodbye-blue-monday.com/>

*1087 Broadway**
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]*

*J M Z trains to Myrtle Ave**
or J train to Kosciusko St*

~~~~~~~~ *
* DEATH, IS ALWAYS -

http://therumpus.net/2012/01/death-is-always-a-rumpus-original-poem-by-amy-=
king/

* Coldfront's Top 30 Poetry Books of 2011 -
http://coldfrontmag.com/news/top-30-poetry-books-of-2011

* VIDEO from the book
-

http://www.pw.org/content/lidija_dimkovska_has_made_a_bomb_of_my_eyes?cmnt=
_all=3D1

* Boston Globe award: best poetry books of 2011 -

http://bostonglobe.com/arts/books/2011/12/18/best-poetry-books/EMwDBZdDcYcb=
fbVNhLyh6L/story.html

*

--=20

"Amy King=92s poems seem to encompass all that we think of as the

'natural'
world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

Date: Mon, 16 Jan 2012 17:12:57 -0800
From: =?iso-8859-1?Q?Tom=E1s_=D3_C=E1rthaigh?= <
[redacted]>
Subject: "Play Blurs Barriers" - Haiku for Martin Luther King Day by
Tom=?iso-8859-1?Q?=E1s_=D3_C=E1rthaigh?=

"Play Blurs Barriers"
=20
I see a black kid
I see a white kid: they play
I see playing kids!
=20
- Happy Martin Luther King Day!!!A simple and childish haiku of mine,
set
=
to outline how children are born loving, but must learn to hate.
Remember,
=
we are their teachers... they mimic and learn what we say and do...

Hope you enjoy!!!

"a person with a good book is never alone... a writer until they've
written=
one is never at peace" - www.writingsinrhyme.com=A0=A0::: Add me on
Facebo=
ok ::: My YouTube Videos=A0
=A0

Date: Mon, 16 Jan 2012 18:35:28 -1000
From: Susan Webster Schultz <[redacted]>
Subject: two Tinfish Editor blogposts on Alzheimer's writing

Please find at http://tinfisheditor.blogspot.com<javascript:void(0)>

** From Oedipus to Alzheimer's: the New Whodunnit: Al...*
<

http://tinfisheditor.blogspot.com/2012/01/oedipus-had-alzheimers-new-whodunnit.html

** TELL MRS MILL HER HUSBAND IS STILL DEAD: Oral hist...*
<

http://tinfisheditor.blogspot.com/2012/01/tell-mrs-mill-her-husband-is-still-dead.html

aloha, Susan M. Schultz, Blog Purveyor

Date: Tue, 17 Jan 2012 11:16:09 -0500
From: Jake Marmer <[redacted]>
Subject: Jazz Talmud

Dear all,

A quick word about my first poetry collection, "Jazz Talmud" published by Sheep Meadow Press last week.

It's now out and I'll be performing at the publication party/concert with
a jazz/klez collective this Thursday in the East Village -

Info about the gig:
http://sixthstreetsynagogue.org/special-events/#jt011912,
and more info about the book is here: http://bit.ly/jtinff1.

Regards!
-Jake Marmer

Date: Tue, 17 Jan 2012 11:41:34 -0500
From: "Maynard, James" <[redacted]>

Subject: WNYBAC seeks Executive Director

Posted on behalf of WNYBAC:

Executive Director

Western New York Book Arts Center

The Western New York Book Arts Center <http://wnybookarts.org/> seeks an Ex=
ecutive Director with proven leadership, organizational, interpersonal and
=
communication skills. The preferred candidate will have a practical ground=
ing in arts advocacy and a working knowledge of the non-profit sector inclu=
ding board development and strategic planning. Responsibilities will includ=
e oversight of the facilities, budget, fundraising and staff. A bachelor's
=
degree with a graduate degree in a related field preferred. Compensation i=
s $40K + benefits. Review of applications begins February 1, 2012 and will=
continue until the position is filled. To apply send a cover letter and re=
sume in one PDF file to: employment (at) wnybookarts.org

James Maynard, PhD
Assistant Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]

Date: Tue, 17 Jan 2012 12:05:04 -0500
From: Paul Siegell <[redacted]>
Subject: New Philadelphia/Mummers Poem

Hello!

The Splinter Generation, a literary journal out of Los Angeles, CA, has recently published my poem: "TWO STREET, JANUARY FIRST"

The editor writes: "And when defeat comes, as it can, sometimes we find comfort in hometowns and the promise of a new year as in Paul Siegell=92s=
TWO
STREET, JANUARY FIRST..."

I hope you'll take a look:
http://www.splintergeneration.com/two-street-january-first/

Thank you,
Paul=20
http://paulsiegell.blogspot.com/
twitter: @paulsiegell

Date: Wed, 18 Jan 2012 00:09:52 +0000
From: michael farrell <[redacted]>
Subject: Re: The humble monostich: Dworkin, Ashbery, Padgett, and more

hi george

i just like them as english ..

the 'you' in sappho cd now be (the larger) freud i suppose=2C as cd crazy

i dont know the meaning of the abbreviations campbell gives=2C tho he refer=
s to Lobel

it is fragment 229 in greek lyrics 1=2C p325

it is part of the loeb classical library -=20

regards

michael

Date: Sat=2C 7 Jan 2012 15:13:28 -0500
From: [redacted]
Subject: Re: The humble monostich: Dworkin=2C Ashbery=2C Padgett=2C and m=
ore
To: [redacted]
=20
Michael=2C
=20
*A lot of these Greek fragments come from later scholiasts who had often just basic grammatical problems with the quoted fragments. In the case of my Sappho fragment=2C Sappho uses a non-standard Lesbian dialectical form 'amme' [literally 'us'] instead of the standard Attic form ['me' =3D English 'me']. See Anne Carson's translations of Sappho's fragments [*If Not=2C Winter*=2C p. 38 (translation) and pp. 365f. (comments) on this particular fragment.*
=20
What makes this Sappho fragment so powerful=2C for me=2C is that the ambiguity between "you burn me" and "you burn us" seems to make Sappho's assertion not just a personal one but a universal one as well.
=20
In any case=2C we don't know exactly what she meant=2C and we haven't known that for something like 2500 years. Nevertheless=2C these two words continue to ring in our ears=2C with=2C I think=2C enormous meaning=
=2C
given their slight weight as just two very little words.
=20
I mean=2C there is all of Freud in these two words! Right?
=20
Can you say the same thing for this Alcaeus fragment=2C which you cite and which I haven't been able to locate in my Campbell edition of the Greek Lyric Poets=2C nor in my older Loeb editions?
=20
Can you give a context for this Alcaeus passage?
=20
Thanks=2C
=20
George
=20
On Wed=2C Jan 4=2C 2012 at 7:02 PM=2C michael farrell <
[redacted]=

m> wrote:
my favourite in the greek fragment mode is by alcaeus (trans david a.
c=
ampbell)

'... crazy ...'

~

but i also like the more editorially tentative

' ... (as?) the nightingale ... voice ...'

and

'... (reef?). Let her ...'

tho the latter may be a quote from a longer fragment ..

i also like palindromes

michael

Date: Tue=2C 3 Jan 2012 14:48:46 -0500
From: [redacted]
Subject: Re: The humble monostich: Dworkin=2C Ashbery=2C Padgett=2C
an=
d more
To: [redacted]

My favorite monostich is Sappho's=2C to Eros:

] you burn me [

In English=2C three short words=3B in Greek=2C just two.

In two words Sappho says it all about Eros....

Awesome!

On Sun=2C Jan 1=2C 2012 at 3:27 PM=2C Camille Martin
<[redacted]
=
l.com> wrote:
New essay on Rogue Embryo: the monostich (poem with one line):

http://rogueembryo.wordpress.com/2011/12/31/the-monostich-true-found=
/

Examples of other one-liners?

Camille

PS Happy New Year!

--
Books:

http://www.spdbooks.org/Search/Default.aspx?AuthorName=3Dcamille+mar=
tin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:

https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=3Di=
nfo

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D=3D=3D=3D=3D=
guidel=
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guidelin=
=

Date: Tue, 17 Jan 2012 16:21:48 -0800
From: "Deborah A. Meadows" <[redacted]>
Subject: Edmund Hardy email address

Can someone send me Edmund Hardy's email address? Thanks.=

Date: Wed, 18 Jan 2012 02:21:14 -0500
From: Eric Linsker <[redacted]>
Subject: SOAP

For 24 hours, to raise awareness, we are soaping out The Claudius App<http://theclaudiusapp.com/>
.

Contact your abstractions.

Date: Wed, 18 Jan 2012 09:15:58 -0600
From: Halvard Johnson <[redacted]>
Subject: On Barcelona

:: Among the fine writers you can read at On Barcelona are Aaron Belz, Geoffrey Gatza, Larissa Shmailo, Michael Rothenberg, Helen Duberstein, Lynda Schor, Gregory Vincent de St. Thomasino, David Weinstock, Bill Pearlman, Charles H. Bane Jr., Jaime Manrique, Stephen Russell, Rodney Nelson, Alexandra Schor, Glen Philips, Dean Faulwell, Hilton Obenzinger, Burt Kimmelman, Anthony Robinson, Tony Mancus, Donna Fleischer, Hal Sirowitz, bobbi lurie, Kenneth Wolman, Andrew Burke, Richard Kostelanetz, Steve Tills, John M. Bennett, Paul Murphy, Philip Hartigan, Richard Livermore, Nancy Scott, Harriet Zinnes, rob mclennan, and Janet Mason.

Want more? Stay tuned. http://onbarcelona.blogspot.com/ <http://onbarcelona.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/>
onbarcelona.blogspot.com

> *Serving the tri-state area.*
>
> *Hal*
>
> *Halvard Johnson*
> *=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D*
>
> [redacted]
>
> *On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought;*
> *email*
> *to my address above)*
> *Truck: https://plus.google.com/106252913724243142175*
> *http://sites.google.com/site/halvardjohnson/Home*
> *http://entropyandme.blogspot.com*
> *http://imageswithoutwords.blogspot.com*
> *http://www.hamiltonstone.org*
> *<http://www.hamiltonstone.org/>*
> *https://sites.google.com/site/vidalocabooks/*
> *<http://www.hamiltonstone.org/>*
> *Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*,*
> *Remains*
> *To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,***
> *Rema=*
> *ins*
> *To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>,*
> *Sonn=*
> *ets*
> *from the Basque & Other Poems <*
> *https://sites.google.com/site/vidalocabooks/=*
>
> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras*
> *P=C3=BAblicas <https://sites.google.com/site/vidalocabooks/>; **The*
> *Perfect=*
> *ion*
> *of Mozart's Third Eye and Other*
> *Sonnets<*
> *http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-O=*
> *F-MOZART-S-THIRD-EYE-Other-Sonnets>*
> *; **Organ Harvest with Entrance of*
> *Clones<*
> *http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/096=*
> *5404390/ref=3Dsr_1_1?ie=3DUTF8&s=3Dbooks&qid=3D1283182804&sr=3D8-1>*
> *; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>;*
> *Theory*
> *of Harmony<*
> *https://docs.google.com/viewer?url=3Dhttp://xpressed.wippiespace=*
> *.com/fall04/theory1.pdf>*

*; **Rapsodie espagnole<*
https://docs.google.com/viewer?url=3Dhttp://xpressed=
.wippiespace.com/rapsodi.pdf>
*; **Guide to the Tokyo*
Subway<
http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/r=
ef=3Dsr_1_3?s=3Dbooks&ie=3DUTF8&qid=3D1283183153&sr=3D1-3>
*; **The Sonnet Project<*
https://docs.google.com/viewer?url=3Dhttp://xpressed=
.wippiespace.com/hsonnet.pdf>
*; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>;*
***Winter*
Journey <http://capa.conncoll.edu/johnson.winter.html>;
***Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>*
*; **The Dance of the Red Swan <*
http://capa.conncoll.edu/johnson.dance.html

*; **Transparencies & Projections<*
http://capa.conncoll.edu/johnson.transp.ht=
ml>
***

Date: Wed, 18 Jan 2012 08:34:18 -0800
From: Steven Zultanski <[redacted]>
Subject: SEGUE PRESENTS: KAREN MAC CORMACK & STEVE McCAFFERY

SEGUE PRESENTS:

KAREN MAC CORMACK

& STEVE McCAFFERY

SEGUE READING SERIES

BPC

JANUARY 21st

4 PM

$6

**Karen Mac Cormack* is the author of more than a dozen books, most recently*
Tale Light: New & Selected Poems 1984-2009 (Book Thug, 2010). Her work has
been translated into French, Spanish, Portugese and Swedish, and is included in a number of international anthologies.

**Steve McCaffery* is the author of 49 books of poetry and criticism. He was*
a member of the sound-text ensemble The Four Horsemen, and one of the founding theorists of Language writing. He was born on the same day as Artaud's final performance.

This Saturday,

January 21st

4-6 PM

The Bowery Poetry Club, 308 Bowery

$6 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The
Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] *for more information.*

UP NEXT:

January 28 - Aaron Winslow and Chris Kraus

Date: Wed, 18 Jan 2012 10:52:19 -0800
From: Carolyn Guinzio <[redacted]>
Subject: Call for Submissions

Yew: A Journal of Innovative Writing & Images by Women
=0Ahttp://yewjournal=
.com/index.html=0A=A0=0AYewis currently=0Areading for the summer issues and=
encourages submissions of writing,=0Aphotography and art from women. Full
=
guidelines are here:=0Ahttp://
yewjournal.com/guidelines.html=0A=A0=0A=A0=0A=
Each monthly issue will feature three poets. Past issues
are=0Ahere:=0A=A0=
=0Ahttp://yewjournal.com/november2011.html=0A#1 Andrea Baker/Doro Boehme/La=
ynie Browne=0A=A0=0Ahttp://yewjournal.com/december2011.html=0A#2 Carol Berg=
/Rebecca Gayle Howell/Genevieve Kaplan=0A=A0=0Ahttp://
yewjournal.com/=0A#3=
Maureen Alsop/Grace Cavalieri/Carolina Ebeid=0A=A0=0A=A0=0AYewon Facebook:
=
=0Ahttps://
www.facebook.com/pages/Yew-Journal/208944442504432=0A=A0=0A=A0=
=0AThank you & all best,=0ACarolyn Guinzio, poetry editor=0AYew

---

Date: Wed, 18 Jan 2012 15:04:55 -0500
From: susan maurer <[redacted]>
Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer

[redacted] should be able to answer that. susan maurer
> Date: Mon=2C 16 Jan 2012 10:39:31 +0900
From: [redacted]
Subject: Re: DVD of Eileen Myles=2C Hettie Jones and Susan Maurer
To: [redacted]
=20
http://www.thinairvideo.com/Welcome.html
=20

On Fri=2C Jan 13=2C 2012 at 8:26 AM=2C Ruth Lepson <
[redacted]
=
wrote:
=20
how to get/see it?

On 1/9/12 4:13 PM=2C susan maurer wrote:

Poetry Thin Air has done a DVD intended for poetry classes or fans
of
this threesome. Susan Maurer

*=3D=3D=3D

Modern Language Association Convention, Jan. 3-6, 2013, Boston, MA

Presenters must become MLA members by April 1, 2012 to participate in the IBS convention sessions (www.mla.org)

1) Brecht and Celan

*The session aims to uncover the profound affinities between the two poets by challenging certain myths about them: Celan=91s poetry is inaccessible,
far removed from concrete material and political space, residing instead in
some realm of pure language; Brecht=92s poetry is derivative of his dramas,
overtly political and deliberately anti-aesthetical in language. Yet there
is a common ground. Celan was a careful reader of Brecht=92s poetry and muc=
h
less hermetic and interested in constructs of pure language than one might
assume, while there is in Brecht=92s poetry a layer of subtle, poetic
language. In addition to a linguistic and aesthetic kinship between Brecht
and Celan, there are also significant thematic overlaps, such as the
concept of kindness, the invocation of a non-metaphysical yet sacred
presence of an =93other,=94 etc.*

*Send 200 word abstracts by March 9 to: Marc Silberman ([redacted]
)*

2) Brecht =96 M=FCller =96 Poetry =96 Language

*Collaborative session sponsored by the IBS and MLA Division of 20th-Century
German Literature*

*There are many connections between Bertolt Brecht and Heiner M=FCller: M=FC=
ller
emulated Brecht as a role model, he extended his work through adaptations
or with alternative projects, and as a young lyric poet he also positioned*

*himself vis-=E0-vis this mentor. We seek papers that examine how M=FCller=
=92s
poetry =93translates=94 Brecht=92s poetic language as a mode of textual expression / expansion. Brecht advised those who read his poetry that one
should =93not forget his main work was in the theater=94; this holds equall=
y
for M=FCller. If we take the advice seriously, it suggests that as poets both were attracted to a spoken German that had for centuries drifted apart
from the written language. Beyond thematic connections, here we suggest a
new way to focus on M=FCller=92s continuation of Brecht=92s work.*

*Send 200 word abstracts by March 9 to: Marc Silberman ([redacted]
)
and Leslie Morris ([redacted])*

Leslie Morris
Associate Professor of German
University of Minnesota
Department of German, Scandinavian & Dutch
320 Folwell Hall
9 Pleasant Street SE
Minneapolis, MN 55455
Tel. [redacted]

Date: Wed, 18 Jan 2012 15:11:56 -0500
From: Amy King <[redacted]*>*
Subject: WHOOPS -- In case of war... + Saturday Book Party + Barefoot Review + Stain of Poetry + Death, Is Always + + +

PEN American - Weekly Roundup: =A0"Whenever I hear the word 'war,' I reach for my checkbook..."=A0 @ PEN - http://www.pen.org/blog/?p=3D7671

~~~~~~

BOOK PARTY
I WANT TO MAKE YOU SAFE=A0BY=A0AMY KING

Please join us for a book party celebrating the release of I Want=A0to Make You Safe, the fourth book by Amy King!

With readings by Amy King,=A0Rosebud Ben-Oni, Alex Dimitrov,=A0Ryan Doyle May, Metta S=E1mas, and James Yeh.

Music by the Invert Family Singers (feat. Bryn Kelly and Julian Talamantez Brolaski)

Saturday, January 21
7 pm - midnight, FREE
Branded Saloon
630 Vanderbilt Avenue @ Bergen (map)
Prospect Heights, Brooklyn

(A/C to Clinton-Washington, 2/3/4 to Bergen, B/Q to 7th Avenue)

RSVP on Facebook

~~~~~~~

The Barefoot Review=A0publishes original written work by people who have or have had physical difficulties in their lives, from cancer to seizures, Alzheimer's to Lupus. It is also a place for caretakers, families, significant others and friends to write about their experiences and relationships to the person.

Barefoot Review - http://www.barefootreview.org/winter2011.html

~~~~~~~

STAIN OF POETRY -=A0 Eric Amling / Kate Colby / Justin Petropoulos / Helen=A0Phillips=A0 --=A0 7 PM on Friday, January 27th

at

Goodbye Blue Monday

1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013=A0[redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

~~~~~~~

*=A0 DEATH, IS ALWAYS -

http://therumpus.net/2012/01/death-is-always-a-rumpus-original-poem-by-amy-=
king/

*=A0 Coldfront's Top 30 Poetry Books of 2011 -
http://coldfrontmag.com/news/top-30-poetry-books-of-2011

*=A0 VIDEO from the book -

http://www.pw.org/content/lidija_dimkovska_has_made_a_bomb_of_my_eyes?cmnt_=
all=3D1

* Boston Globe award: best poetry books of 2011 -

http://bostonglobe.com/arts/books/2011/12/18/best-poetry-books/EMwDBZdDcYcb=
fbVNhLyh6L/story.html

--

"Amy King=92s poems seem to encompass all that we think of as the
'natural' world ..."

=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0=A0 --John Ashbery
(
http://www.litmuspress.org/iwanttomakeyousafe.html)

Date: Wed, 18 Jan 2012 15:13:43 -0500
From: Bonnie MacAllister <[redacted]>
Subject: Call for Submissions: Certain Circuits

Certain Circuits is currently accepting submissions for three deadlines.
The next deadlines are January 23, February 23, and March 23. We
encourage you to submit early as slots fill up quickly.

Art: all genres considered, send link to portfolio

Video/film/audio: send embed code or link

Poetics: all genres considered, send in the body of an email or as a MS Word document, PDF considered for concrete poetry

Prose: 1500 words or less, send in the body of an email or as a MS Word document, PDF considered

Cross-genre: encouraged

Collaborations: encouraged

Email to [redacted].

ALL SUBMISSIONS ARE NOW CLOSED for PRINT CONSIDERATION. In order to be considered for PRINT, you must first be accepted into a MULTIMEDIA issue.

Date: Wed, 18 Jan 2012 15:21:30 -0500
From: cris cheek <[redacted]*>*
Subject: Re: SOAP

excellent

x
c

On Jan 18, 2012, at 2:21 AM, Eric Linsker wrote:

For 24 hours, to raise awareness, we are soaping out The Claudius App<http://theclaudiusapp.com/>
.
=20
Contact your abstractions.
=20

*=3D=3D=3D

Date: Wed, 18 Jan 2012 13:42:40 -0800
From: amy king <[redacted]>
Subject: Why PennSound is going dark today

UbuWeb will blackout on Weds, January 18th for 24 hours to =0AProte=
st SOPA & PIPA. If SOPA passes, you can kiss UbuWeb =0Agoodbye. Rem=
ember, the web won't be this way forever. Don=E2=80=99t =0Abookmark=
. Download. Download. Download. Everything on Ubu is =0Adownloadabl=
e. Hard drives are cheap. Grab what you need. Don=E2=80=99t =0Atrus=
t the cloud. Stop SOPA.=0A=E2=80=93 Kenneth Goldsmith=0A=0ACONTINUED --
htt=
ps://
jacket2.org/commentary/why-pennsound-going-dark-today=0A=0A=0A=0A=0A=
=0A=C2=A0=0A"Amy King=E2=80=99s poems seem to encompass all that we think
o=
f as the 'natural' world
..."=0A=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=C2=A0=
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John Ashbery (
htt=
p://www.litmuspress.org/iwanttomakeyousafe.html)

End of POETICS Digest - 17 Jan 2012 to 18 Jan 2012 (#2012-9)
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Deborah M. Poe, PhD

Pace University, Westchester
English Department
861 Bedford Road

> *Pleasantville, NY 10570*
> *www.deborahpoe.com*
>
> *<http://www.drunkenboat.com>*

↑ Index

96. anne yoder

CFP for Occupations, York & Ryerson Universities, Toronto, April 27-29, 2012—proposals due on February 1

Thu 19 Jan 2012

Some updates for Intersections / Cross Sections 2012: Occupations. See below for
CFP.

1) We are extremely happy to announce Brian Holmes (Continental Drift) and Sarah Sharma (University of North Carolina at Chapel Hill) as our keynotes. Stay posted for additional speakers.

2) Edu-Factory's "Our University! A Conference on Struggles Within and Beyond
the Neoliberal University " will be held in Toronto the same weekend. For more
information on the Edu-Factory conference, see
http://www.edu-factory.org/wp/the-university-is-ours/<https://mymail.yorku.ca/horde/util/go.php?url=http%3A%2F%2Fwww.edu-factory.org%2Fwp%2Fthe-university-is-ours%2F&Horde=3a83f887fe5090193725f5de257b265b>

3) There's an Occupy Toronto Activist Assembly, January 20, 2012–January 22, 2012, at OISE (Ontario Institute for Studies in Education) @ St. George and Bloor Street, Toronto, ON. For more information, see
https://www.facebook.com/events/270078499716966/<https://mymail.yorku.ca/horde/util/go.php?url=https%3A%2F%2Fwww.facebook.com%2Fevents%2F270078499716966%2F&Horde=3a83f887fe5090193725f5de257b265b>

+ + +

INTERSECTIONS / CROSS SECTIONS 2012: OCCUPATIONS
11th Annual Graduate Conference in Communication and Culture at York University
and Ryerson University, Toronto, ON, Canada
April 27-29, 2012
http://thecomcult.wordpress.com<https://mymail.yorku.ca/horde/util/go.php?url=http%3A%2F

%2Fthecomcult.wordpress.com&Horde=3a83f887fe5090193725f5de257b265b
>
Keynotes: Brian Holmes, Continental Drift and Sarah Sharma, University of North
Carolina at Chapel Hill

"Occupy but better yet, self manage…. The former option is basically passive—the latter is active and yields tasks and opportunities to contribute…. To occupy buildings, especially institutions like universities or media, isn't just a matter of call it, or tweet it, and they will come. It is a matter of go get them, inform them, inspire them, enlist them, empower them, and they will come." — Michael Albert, "Occupy to Self Manage"

The unfolding events at Occupy Wall Street and elsewhere present possibilities
for new politics, and new forms of learning from, living with and engaging each
other. Occupations are attempts to build the social compositions that are the
precondition for action. They are the working through of a problem that
politics-as-usual works to suppress—the massive exploitation that is capitalism
and the emergence of politics adequate to address it. At this stage, occupations
are the connection of people, ideas and machines—the cumulation of assemblages
that might build something. What happens next depends on what is being built
now. We invite graduate students from all related disciplines to submit
proposals for academic, artistic and activist presentations and workshops that
explore and otherwise critically engage occupations.

Please send a 250-word abstract by February 1 to
[redacted] or [redacted]. Proposals should
list
paper/panel title, name, institutional affiliation and contact details.

Workshop facilitators: Please provide a timeline indicating the duration and one or two general learning objectives of your session, along with space and technical requirements.

Artists: If sending creative works by email, please limit attachment size to 5 MB or less, or direct us to a URL. Include viewing instructions, comments and titles if applicable. If submitting creative works by post, please mail the proposal, a copy of the work and viewing instructions to the following address:

Intersections / Cross Sections 2012 Conference
c/o Graduate Program in Communication and Culture
3013 TEL Building, York University
4700 Keele Street
Toronto, ON M3J 1P3

Occupations is presented by and for graduate student scholars, artists and activists through the organizing efforts of the Communication and Culture Graduate Students Association (GSA).

For more information about the Joint Graduate Program in Communication and Culture at York and Ryerson Universities:
http://comcult.yorku.ca<https://mymail.yorku.ca/horde/util/go.php?url=http%3A%2F%2Fcomcult.yorku.ca&Horde=3a83f887fe5090193725f5de257b265b>&
http://www.ryerson.ca/graduate/programs/comcult/<https://mymail.yorku.ca/horde/util/go.php?url=http%3A%2F%2Fwww.ryerson.ca%2Fgraduate%2Fprograms%2Fcomcult%2F&Horde=3a83f887fe5090193725f5de257b265b>

↑ Index

97. Kimmelman, Burt
FW: book available online
Thu 19 Jan 2012

Hi Everyone,

I'm just writing to let you know that Chris Funkhouser's new critical book, New Directions in Digital Poetry, is just now out from Continuum. It's an amazing and indispensible work, imho. If you're curious about it then perhaps you'll want to check out this webpage from the press:

http://bit.ly/yElyeh.

Burt

BurtKimmelman.com<http://burtkimmelman.com/>

↑ Index

98. **Larissa Shmailo**
Translation of Victory over the Sun online at Brooklyn Rail InTranslation
Thu 19 Jan 2012

My translation of Aleksei Kruchenych's Victory over the Sun is on the Brooklyn Rail's InTranslation site at http://intranslation.brooklynrail.org/russian/victory-over-the-sun.

Happy zaum! - Larissa

↑ Index

99. **Larissa Shmailo**
RESOLUTION / REVOLUTION : Annie Pluto
Thu 19 Jan 2012

RESOLUTION / REVOLUTION reveals its intensity with the poetry of Annie Pluto. Anne Elezabeth Pluto is Professor of Literature and Theatre at Lesley University in Cambridge, MA, where she is the artistic director of the Oxford Street Players. Up on TRUCK now.

http://halvard-johnson.blogspot.com/2012/01/resolution-revolution-annie-pluto.html

--Larissa

↑ Index

100. **Pam Brown**
Peter Golub found - thanks
Fri 20 Jan 2012

Thanks.

I've found Peter Golub's contact details

Pam

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

_____

↑ Index

101. amy king
REMINDER: TOMORROW NIGHT @ 7 p.m.
Fri 20 Jan 2012

BOOK PARTY

Please join us for a book party celebrating the relea

BOOK PARTY

Please join us for a book party celebrating the release of I WantÂ to Make You Safe, the fourth book by Amy King!

With readings by Amy King,Â Rosebud Ben-Oni, Alex Dimitrov,Â Ryan Doyle May, Metta SÃ¡mas, and James Yeh.

Music by the Invert Family Singers (feat. Bryn Kelly and Julian Talamantez Brolaski)

Saturday, January 21st
7 pm - midnight, FREE
Branded Saloon
630 Vanderbilt Avenue @ Bergen (map)
Prospect Heights, Brooklyn

(A/C to Clinton-Washington, 2/3/4 to Bergen, B/Q to 7th Avenue)

RSVP on Facebook

~~~~~~~

*Â DEATH, IS ALWAYS - http://therumpus.net/2012/01/death-is-always-a-rumpus-original-poem-by-amy-king/

*Â Coldfront's Top 30 Poetry Books of 2011 - http://coldfrontmag.com/news/top-30-poetry-books-of-2011

* Boston Globe award: best poetry books of 2011 - http://bostonglobe.com/arts/books/2011/12/18/best-poetry-books/EMwDBZdDcYcbfbVNhLyh6L/story.html

--

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."

Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index
~~~~~~~

102. Kimmelman, Burt
Anne Mack Eddress?
Sat 21 Jan 2012

Does anyone have an email address for Anne Mack (send backchannel)?

Thanks,

Burt
BurtKimmelman.com<http://burtkimmelman.com/>

↑ Index

103. Jesse Seldess
Antennae 12 (the last issue)
Sat 21 Jan 2012

Antennae 12 is now, finally available. After more than 10 years of irregular appearance and, for me and I hope for others, pieces and company that generate and alter, 12 is the last issue. I¹m very grateful for the interest and support throughout.

Jesse Seldess

antennae 12
January 2012
$10

Lee Gough
Andrew Zawacki
Cupola Bobber
Ray DiPalma
Kristen Gleason
Thomas Hummel & Brett Fletcher Lauer
Joshua Ware
Andrew Durbin
Martha Oatis
Janice Lee & Laura Vena

http://www.antennae-journal.com/antennae12.html

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104. Mark Melnicove
new Bern Porter video
Sun 22 Jan 2012

Bern Porter and Mark Melnicove perform Bern Porter's "Everything is Packaged," July 2, 1990.

http://www.youtube.com/watch?v=j0FwgI-jvTE

↑ Index

105. Jonathan Morse
Photography, politics, and poetry
Sun 22 Jan 2012

At

http://theartpart.jonathanmorse.net/2012/01/educational-exercise-look-up-the-etymology-of-candidate/

I offer a one-sentence educational exercise in making the connection.

Jonathan Morse

↑ Index

106. Sharon Mesmer/David Borchart
Leaving academia: is it possible?
Sun 22 Jan 2012

Hello, everyone,

I'm starting a last-minute job search very much in earnest, and would truly appreciate some back-channel advice about where I could go, including outside of academia, with 20+ years of rather stellar teaching experience. I've been at my current school as a "part time associate teaching professor" for 17 years. I've done academic service on the faculty senate, task force committees, as an MFA thesis adviser, as a B.A. program adviser, and as a mentor for novice online teachers. My student and peer evaluations have always been superior. Below is a brief list of the courses I created and teach/have taught; I alternate a few of them every other semester. I teach, and have published, both poetry and fiction, and am the recipient of a Fulbright Specialist grant, among other awards. Believe me, I am deeply appreciative of any time and advice that can be spared, and am of course absolutely willing to offer whatever help I can in return.

Sincerely,
Sharon Mesmer
[redacted]

* * *

MFA writing program:

— "Prosody: What Is It, Why Care About It?" (seminar + workshop) — "The 'Prose Poem Memoir' and the 'Prose Poem Essay'" (seminar + workshop) — "Rimbaud's Prosody" — in French and English (seminar + workshop) — One-on-one tutorials and thesis supervision

Undergraduate writing program:

— Summer Writers Colony (3-week intensive; fiction workshop)
— "Accidental Realities: Writing Experimental Fiction" (live and online)
— "Advanced Fiction"
— "Mechanics of Writing"
— "Basic Writing"
— "Summer Study in Europe" (3-week intensive in Paris)

Humanities division:

— "Essential American Poetry" — “The Muse Singing: Myth in Poetry from Antiquity to Today” (online) — "Gorgeous Coarse Prayers: Eight Women Poets" (online) — "The Urban Poem: Landscapes of Horror and Grace" (live and online) — “Convex Mirrors: The New York School Poets” (live and online) — "The Visionary Work of Arthur Rimbaud" (live and online) — "Seven Visionary Poets" (live and online)

↑ Index

107. Freind, William Joseph

Chrysanthemums and Scubadivers: Essays on the Poetry of Araki Yasusada

Sun 22 Jan 2012

Just out from Shearsman Press: Chrysanthemums and Scubadivers: Essays on the Poetry of Araki Yasusada.

Contributors include Eliot Weinberger, Marjorie Perloff, Forrest Gander, Mikhail Epstein, Kent Johnson, Brian McHale, Paisley Rekdal, Jenny Boully, Alex Verdolini, Eric Hayot, Jacob Edmond, Martin Corless-Smith, Farid Matuk, David Rosenberg, David Wojahn, Hosea Hirata, Dan Hoy, and Bill Freind.

Available from Shearsman, SPD and the usual online megastores.

↑ Index

108. Murat Nemet-Nejat

Re: Leaving academia: is it possible?

Mon 23 Jan 2012

Dear Sharon,

Why don't you try Ed Foster at Stevens Institute in Hoboken? I might bear fruit.

I hope you are enjoying your new apartment.

Affectionately,
Murat

On Sun, Jan 22, 2012 at 12:00 PM, Sharon Mesmer/David Borchart < [redacted] > wrote:

> *Hello, everyone,*
>
> *I'm starting a last-minute job search very much in earnest, and would truly appreciate some back-channel advice about where I could go, including outside of academia, with 20+ years of rather stellar teaching experience. I've been at my current school as a "part time associate teaching professor" for 17 years. I've done academic service on the faculty senate, task force committees, as an MFA thesis adviser, as a B.A. program adviser, and as a mentor for novice online teachers. My student and peer evaluations have always been superior. Below is a brief list of the courses I created and teach/have taught; I alternate a few of them every other semester. I teach, and have published, both poetry and fiction, and am the recipient of a Fulbright Specialist grant, among other awards. Believe me, I am deeply appreciative of any time and advice that can be spared, and am of course absolutely willing to offer whatever help I can in return.*
>
> *Sincerely,*
> *Sharon Mesmer*
> [redacted]
>
> * * *
>
> *MFA writing program:*
>
> *— "Prosody: What Is It, Why Care About It?" (seminar + workshop)*
> *— "The 'Prose Poem Memoir' and the 'Prose Poem Essay'" (seminar + workshop)*
> *— "Rimbaud's Prosody" — in French and English (seminar + workshop)*
> *— One-on-one tutorials and thesis supervision*
>
> *Undergraduate writing program:*
>
> *— Summer Writers Colony (3-week intensive; fiction workshop)*
> *— "Accidental Realities: Writing Experimental Fiction" (live and online)*

> — "*Advanced Fiction*"
> — "*Mechanics of Writing*"
> — "*Basic Writing*"
> — "*Summer Study in Europe*" *(3-week intensive in Paris)*
>
> *Humanities division:*
>
> — "*Essential American Poetry*"
> — *"The Muse Singing: Myth in Poetry from Antiquity to Today" (online)*
> — "*Gorgeous Coarse Prayers: Eight Women Poets*" *(online)*
> — "*The Urban Poem: Landscapes of Horror and Grace*" *(live and online)*
> — *"Convex Mirrors: The New York School Poets" (live and online)*
> — "*The Visionary Work of Arthur Rimbaud*" *(live and online)*
> — "*Seven Visionary Poets*" *(live and online)*

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109. Mark Melnicove

Bern Porter and Mark Melnicove--"Name, Address, City, State, Zip"

Mon 23 Jan 2012

Bern Porter and Mark Melnicove perform "Name, Address, City, State, Zip" (found poem). July 2, 1990, Brunswick, Maine.

http://www.youtube.com/watch?v=73sgMJzLoKI&feature=share

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110. Jonathan Penton

two calls for submissions

Mon 23 Jan 2012

Greetings, beautiful eyesores and frightful eyecandies! Please consider sending work to:

The first issue of /Unlikely Stories: Episode IV/ is slated for March 1st. Complete guidelines are at http://www.unlikelystories.org/mission.shtml

*/Cuyahoga Burning /at Big Bridge 2012 *will be an on-line anthology of current Ohio literature guest-edited by Jonathan Penton, part of the sixteenth issue of Big Bridge. (Big Bridge is an annual literary publication at http://www.bigbridge.org/ , edited by Michael Rothenberg.) /Cuyahoga Burning/ will feature poetry, fiction, creative non-fiction, literary criticism, and a few select visuals that meet one of the following criteria: 1. The author /currently /lives in Ohio, 2. The piece is obviously about Ohio, and Ohio is an important part of the piece's structure, or 3. if literary criticism, focuses on the work or

author as a part of Ohio. Length is not a factor. File formats aren't an interesting topic of discussion. MLA guidelines are bad. Please send submissions to [redacted] before April 1st.

Please feel free to forward this announcement as you deem appropriate and wise.

Kisses,
--
Jonathan Penton
http://www.UnlikelyStories.org/

↑ Index

111. John Tranter

Tranter's Journal now open for comments

Mon 23 Jan 2012

Tranter's Journal now open for comments

http://210.8.75.29/~johntran/

John Tranter : 39 Short Street, Balmain 2041, Australia
Homepage: http://johntranter.com/

New Journal: http://210.8.75.29/~johntran/

↑ Index

112. Rob McLennan

new from above/ground press: Rae Armantrout's Custom

Mon 23 Jan 2012

Custom
Four poems by Rae Armantrout
$4

ACTION POEM

1

On screen
men discover
that their mothers
are imposters,
that their worlds
unreal.

Substitution
is eerie.

(We discover this again.)

2

America
has a lucid dream.

Shes falling
from level
to collapsing level
in someone elses (whose?)
terrain, through
floorboards, off bridges,
firing desperately.

Someone says, Dream
bigger, handing us
an RPG.

published in Ottawa by above/ground press
January 2012
a/g subscribers receive a complimentary copy

Wesleyan published Rae Armantrouts most recent poetry collection, Money Shot, in January of 2011. Armantrouts previous book, Versed (Wesleyan, 2009), received the Pulitzer Prize and the National Book Critics Circle Award. It was a finalist for the National Book Award. Next Life (Wesleyan, 2007), was chosen as one of the 100 Notable Books of 2007 by The New York Times. Other recent books include Collected Prose (Singing Horse, 2007), Up to Speed (Wesleyan, 2004), The Pretext (Green Integer, 2001), and Veil: New and Selected Poems (Wesleyan University Press, 2001). Her poems have been included in anthologies such as American Hybrid (Norton, 2009), Postmodern American Poetry: A Norton Anthology (1993), American Women Poets in the 21st Century: Where Language Meets the Lyric Tradition (Wesleyan, 2002), The Oxford Book of American Poetry (Oxford, 2006) and The Best American Poetry of 1988, 2001, 2002, 2004, 2007 and 2008. Armantrout received an award in poetry from the Foundation for Contemporary Arts in 2007 and a Guggenheim Fellowship in 2008. She is Professor of Poetry and Poetics at the University of California, San Diego. Writing in Poetry magazine, Ange Mlinko has said, I would trade the bulk of contemporary anecdotal free verse for more incisive, chilling poetry like Armantrouts. The poems gathered here are from a manuscript called Just Saying due out in 2013.

Rae Armantrout reads in Ottawa on Saturday, March 3, 2012 as part of Ottawas second annual VERSeFest poetry festival.

http://www.versefest.ca/poets/rae-armantrout/

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.com/2012/01/new-from-aboveground-press-rae.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

113. steve dalachinsky

Fw: Re: ira cohen memorial

Mon 23 Jan 2012

A Memorial Event for Ira Cohen (1935-2011)

Poet, Filmmaker, Photographer

Sunday, Feb 5th, 2012, 6pm - 10pm
at The Living Theatre, 21 Clinton St, NYC

for further attendance details:
http://iracohen.org/rsvp

"If Sabu came crashing
through the coconut palms
on his elephant to tell me
this was all a dream
I would not believe him."
-- Ira Cohen, ON WAKING

Readings In Memoriam by Judith Malina, Allan Graubard, Tom Walker, Steve Dalachinsky, Jordan Zinovich, Valery Oisteanu, Bonny Finberg, Bill Wollak, Clayton Patterson, Louise Landes-Levi, Penny Arcade, Jeremiah Newton, Indra Tamang, Timothy Baum & others T.B.A.

Music & Performances In Memoriam by

Butch Morris Chorus of Poets, Alice Farley Dance Theatre, Wayne Lopes & Sylvie Degiez, Perry Robinson, Will Swofford Cameron & others T.B.A.

The event will include a video presentation of Ira Cohen reading poetry along with excerpts of his work in film and photography.

Donations to The Living Theatre will be accepted in lieu of admission.

Press inquires contact: [redacted]

_____ 53 Year Old Mom Looks 33 The Stunning Results of Her Wrinkle Trick Has Botox Doctors Worried consumerproducts.com

↑ Index

114. Amanda Earl
Gregory Betts responds to Monty Reid's response
Mon 23 Jan 2012

in a new AngelHousePress essay, the first of the year.

http://angelhousepress.com/essays/gregory_betts.pdf

enjoy, respond in the form of your own manifestos & debates & musings & send to me as an essay or dialogue, real or imagined.

Amanda

--
http://angelhousepress.com/content.php
the angel is in the house

↑ Index

115. Adam Fieled
summary of the American avant-garde
Mon 23 Jan 2012

The poetry site modernpoetry.org.uk is being archived by the British Library. There's a piece on there, written by Great Works editor Peter Philpott, that seems like a somewhat official European pronouncement on the American poetry avant-garde:

http://modernpoetry.org.uk/pag2.html

Among those dealt with: myself, Ron Silliman, Kent Johnson, Reginald Shepherd, Peter Burger. And the issue at hand is not just the avant-garde but the "post" avant-garde: post-avant. It seems as definitive to me as anything written in the States...
Thanks,
Adam Fieled [redacted]

↑ Index

116. **Halvard Johnson**
Re: On Barcelona
Mon 23 Jan 2012

Okay, no more Mr. Nice Guy. If you haven't sent your contributions to On Barcelona yet (email or Word attachment to [redacted]), I'm going to come and get them.

http://onbarcelona.blogspot.com/

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: https://plus.google.com/106252913724243142175 http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome

<http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

↑ Index

117. Larissa Shmailo
RESOLUTION / REVOLUTION : Sarah Sarai
Mon 23 Jan 2012

RESOLUTION / REVOLUTION ponders its resolve with the poetry of Sarah Sarai. Sarah's latest collection is The Future Is Happy (BlazeVOX [books]). Up on Truck now. - Larissa

http://halvard-johnson.blogspot.com/2012/01/resolution-revolution-sarah-sarai.html

↑ Index

118. Steven Zultanski
SEGUE PRESENTS: CHRIS KRAUS & AARON WINSLOW
Mon 23 Jan 2012

SEGUE PRESENTS:

CHRIS KRAUS

& AARON WINSLOW

SEGUE READING SERIES

BPC

JANUARY 28th

4 PM

$6

Chris Kraus is the author of the novels I Love Dick (1998), Aliens & Anorexia (2000), and Torpor (2006, all from Semiotext(e)), and two books of criticism. Several recent exhibitions have presented her early film work internationally. She teaches writing at European Graduate School, is a co-editor of Semiotext(e), and lives in Los Angeles.

Aaron Winslow is a writer, archivist, editor, and student living in New York. His work has recently appeared on Ben Marcus' website and in The Derivateur.

This Saturday,

January 28th

4-6 PM

The Bowery Poetry Club, 308 Bowery

$6 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

February 4th - Lewis Freedman and Peter Gizzi

↑ Index

119. Freind, William Joseph

Doggerel for the Masses by Kent Johnson

Mon 23 Jan 2012

In the 1980s Kathy Acker changed her name to Marjorie Lord and moved to Massapequa, NY. Her entire wardrobe consisted of outfits she'd lifted from her neighbors' clotheslines. Once, she forced a window in search of a burgundy pants suit. As part of her work release program, she reorganized the card catalogue at the local library, thus ensuring that each author was properly denominated.

Brion Gysin submitted poems under the name of "W.S. Merwin" to Antaeus, Poetry and the Paris review, all of which were accepted. The actual Merwin was so pleased by the work that he claimed it for his own, publishing the poems in his collection "Opening the Hand."

Willem de Kooning was an inveterate prank caller. (These were the days before caller ID.) Robert Rauschenberg, who famously could not take a joke, was one of his frequent targets, and Rauschenberg responded by making weekly trips to the Dutch master's house in East Hampton where he left bags of burning dog excrement on the porch.

Craig Dworkin might have said "Signing a text that one hasn't written will surely become less remarkable, and the next frontier of propriety will materialize when conceptual writing antagonizes the institutions of poetry by signing for others under texts that they have not written." Whether he meant it remains to be seen.

Just out from BlazeVox: Doggerel for the Masses: A Post-Scandal BlazeVox Booke by "Kent Johnson."

http://www.blazevox.org/index.php/news/doggerel-for-the-masses-a-post-scandal-blazevox-booke-by-kent-johnson-now-available-70/

↑ Index

120. Eric Elshtain

New Beard of Bees chapbook

Tue 24 Jan 2012

Please check out our latest; really beautiful collage pieces by Jen Besemer.

http://www.beardofbees.com/besemer.html

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

121. Camille Martin

Big Night! Big Night! Were I in Buffalo . . .

Tue 24 Jan 2012

Fellow Toronto poet Mark Goldstein and I are delighted to be kicking off BIG NIGHT Buffalo's 2012 reading season at the beautiful Western New York Book Arts Center.

Done with the compass, done with the chart. Come!

8:00 pm, Saturday, January 28
Just Buffalo Literary Center's BIG NIGHT
468 Washington Street @ Mohawk / Buffalo, NY
Free food, cash bar
$5, $4 members & students
Video: Carl Lee
Food: Geoffrey Gatza

http://snipurl.com/21va753

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

122. Séamas Cain

can can # 2

Tue 24 Jan 2012

_____

The second issue of
"can can," featuring
poets from Pondicherry
to Kerry and beyond,
will be launched at ...
The Loft Bookshop, in
The Twisted Pepper Building,
54 Middle Abbey Street,
Dublin 1, Ireland,
at 7:00 p.m. on
Wednesday the 25th
of January, 2012.
Readings by poets, cake.
Including presentations by
Eleanor Hooker, Alan Jude Moore,
with Anamaria Crowe Serrano,
David Toms, Michael Corrigan,
and Fiona Bolger.
(Possibly cake, definitely poetry.)
"can can" will be on sale for 2 euro.
Free admission, all warmly welcome.
Check out Wurm im Apfel poetry events
and Wurm Press publications at ...
http://wurmimapfel.net

Respectfully,

Séamas Cain
http://www.freewebs.com/seamascain

↑ Index

123. Sarah Sarai

thurs . 1.26 . poetry assembly . bowery poetry club . 5-7:30 pm . free . the people's mic is on the move .

Tue 24 Jan 2012

Occupy Poetry at the Bowery Poetry Club
308 Bowery (Between Houston and Bleecker)
Thursday, January 26, 2012
5:00 to 7:30 p.m.
F R E E

Each poet has 3 minutes. Help create recreate vision reenvision The People's Mic/Zuccotti Park Poetry Assembly in a new space.

ALSO available: facilities. a working bar and working bartender.

On Facebook? Like: [redacted]

Not a reading but a community. Names drawn from a hat. Mood lighting.

The BPC generously extends a free ticket to all OWS poets for the two shows that follow: Balls Out! Comedy & Coffee Grind Hiphop.
###

↑ Index

124. Jennifer Karmin

Donate to Woodland Pattern / Jan 28th Marathon Reading

Tue 24 Jan 2012

---

hi poetics friends....please think about making a donation to woodland pattern book center in milwaukee, hands down one of the most AMAZING independent book stores in the country.

i'll be reading as part of the poetry marathon on january 28th and am looking for sponsors (as are many other wonderful poets). details below. for those living close to milwaukee, there are still a few late night reading slots left.

happy new year,
jen karmin

Woodland Pattern Book Center was founded as a non-profit organization in Milwaukee, Wisconsin's Riverwest neighborhood by Anne Kingsbury and Karl Gartung in 1979. The center houses a bookstore with over 25,000 small press titles, in addition to an art gallery where they present exhibitions, artist talks, readings, experimental films, concerts, and writing workshops.

http://www.woodlandpattern.org

Every year, on the last Saturday of January, over 125 poets, writers, and performers show their support for Woodland Pattern by participating in its Annual Poetry Marathon & Benefit. All proceeds raised from this event help Woodland Pattern continue its literary programming.

Woodland Pattern is a nonprofit organization, all donations are fully tax deductible. Individuals can now sponsor readers online through the new â€œpledge a readerâ€ giving form.

Pledges can be made here, both small and large.
http://www.woodlandpattern.org/marathon_2012.shtml

↑ Index

125. Carrie Hunter
Dana Teen Lomax's DISCLOSURE
Tue 24 Jan 2012

We'd like to bring to your attention: The latest Black Radish Books publication is Dana Teen Lomax's DISCLOSURE.

In the age of data mining and identity theft, Dana Teen Lomax's DISCLOSURE has been called "the new memoir." Recently anthologized in *Against Expression: An Anthology of Cultural Writing* (Northwestern University Press, 2011), this work offers a critical interrogation of 21st century American society that will challenge and amuse. Composed solely of the found documents of everyday life, DISCLOSURE is documentary poetics as never seen before.

SPD link here:
http://www.spdbooks.org/Producte/9780982573174/disclosure.aspx

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126. Halvard Johnson
On Barcelona
Wed 25 Jan 2012

:: On Barcelona calls for work (poetry, prose, videos, etc.--and not necessarily related to Barcelona, except in the way that everything relates to everything

else. Send to me at [redacted]. Please put On Barcelona and your name in the subject line.

http://onbarcelona.blogspot.com/

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: https://plus.google.com/106252913724243142175 http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

↑ Index

127. amy king
Today only @ Poetry Daily
Wed 25 Jan 2012

From the book, today only @ Poetry Daily -Â The White of Sacre Coeur Against a Blue Parisian Sky

http://poems.com/poem.php?date=15365

Cheers,

Amy

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

128. Adam Fieled
"There is Nothing Outside the Net"
Wed 25 Jan 2012

This piece is called "There is Nothing Outside the Net": Internet Affirmations in the Twenty-First Century. It is meant to follow up the Argotist piece "Composite Ideologies" and the floater/archive.org piece "Benjamin's Desktop." The subject is the theoretical underpinnings of the Net and Net Theory, as regards a chiasmus inherent in it between Romanticism, Modernism, Post-Modernism, and Deconstructionism. The piece is on Red Room:

http://redroom.com/member/adam-fieled/writing/there-is-nothing-outside-the-net-internet-affirmations-in-the-twenty-first-century

Many Thanks,
Adam Fieled [redacted]

↑ Index

129. Dan Godston
Bloomsday 2012 & Ulysses' 90th
Wed 25 Jan 2012

The Borderbend Arts Collective is inviting individuals and organizations to contribute to “Bloomsday 2012 & Ulysses’ 90th,” an international project that

celebrates Bloomsday 2012 and the 90th anniversary of the publication of James Joyce's Ulysses.

Please send an email to [redacted] with Bloomsday 2012 in the subject line if you are interested in contributing to "Bloomsday 2012 & Ulysses' 90th" -- such as visual or literary responses to Ulysses, sound art inspired by Ulysses, or other kinds of contributions and collaborations. Updates regarding the Bloomsday 2012 project will be posted on www.bloomsday2012.org and other TBA websites and blogs.

↑ Index

130. Al Filreis

episode #49 of PoemTalk: poems of P. Inman

Wed 25 Jan 2012

Today we are releasing the 49th episode of PoemTalk - a discussion of at.least. by P. Inman featuring Danny Snelson, Michael Golston, and Sarah Dowling:

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audiolanding

Al Filreis
http://www.writing.upenn.edu/~afilreis

↑ Index

131. Alan Sondheim

Performance

Thu 26 Jan 2012

Performance

http://www.alansondheim.org/performance.mp4

↑ Index

132. Rob McLennan

new from above/ground press: Into the Blind World, by Barry McKinnon

Thu 26 Jan 2012

Into the Blind World
by Barry McKinnon
$4

> into the blind world
> the new life the essential tremor /refusal
> of diminishment

I see in a double
space conjunction & irony, that part blind Im made
to see. it is not Dantes forest exactly. More
so a sense

/a kind of open door
is beginning /closing dark turning
- light I didnt expect.

old flesh renews, that the dim
eye makes almost nothing matter. looks to

what I find ahead.

I believe -

fear kept me speaking, or all would cease to be. so I spoke & the forest flew by & city lights distorted the cold stars of love and dark the beginning, a journey, a descent

the ghost of myself still
alive,
to address the infected world, to stall & cease advance, to the forest one fears
to enter

sad desire/ without a mask
to journey solely at night dark to the armies
circling themselves the forest of knives
invisible to those who never make it
or recognize

desire: one heart to pull
the other retract - that the gap maintains its depth & distance

to hell the hidden road & the river one dares

Afterword

§

This poem/fragment is based on a selection of lines sent to me by Arianwen Goronwy Roberts, a young student, poet, and artist who I jokingly referred to as Virgil one night when she soberly drove me home after a drunken literary event in the fall of 2009. I got Arianwen curious to read Dantes Divine Comedy & at some other drunken literary event asked her to send me the Dante lines or sections that she liked or stood out for whatever reason. This she did from an on-line translation (http://www.readprint.cm/work -7/inferno-dante-alighieri: The Divine Comedy: Hell - no translator given). Within those stanzas, verses,

and narrative fragments I could see certain words/phrasings and images that prompted my own translation and improvised responses.

Ive made no dramatic attempt to describe sinners being dipped upside down in hot tar or include any of the other dark & menacing monsters contained in Dantes hell - or developed the relationship between Dante and Virgil, his poet/guide through hell. Instead, I took only words, phrases or images from Arianwens choices that I could then reconfigure without, I decided, any presumption to condense the narrative in Book One, or make any literal reference to snakes, lizards, and lions etc. (though somehow a lone fox trotted in).

The ending does not wholly contain the sanguine possibility Dante recognized in Canto xxxiv a return to the bright world- to look once more upon the stars. More so, I believe it when the poet Robert Creeley writes - the darkness surrounds us - yet within it we must live and experience whatever range we are given or decide.

When the writing stalled, I also took lines/ideas from Arianwens poem the forest of knives image, Mateusz Patrykas poem for his line the ghost of myself, Cecil Giscombes email - these days the sisters incoherent, unrequited, incomplete and Robert Creeleys line happy in hell sources that kept me going for awhile longer on the hidden road.

Otherwise, all else is missing.

published in Ottawa by above/ground press
January 2012
a/g subscribers receive a complimentary copy

Barry McKinnon was born in 1944 in Calgary Alberta, where he grew up. In 1965, after two years at Mount Royal College, he went to Sir George Williams University in Montreal and took poetry courses with Irving Layton. He graduated in 1967 with a B.A. degree. In 1969, he graduated with an M.A. from the University of British Columbia in Vancouver, and was hired that same year to teach English at the College of New Caledonia in Prince George where he has lived and worked ever since.

Barry McKinnons The the was nominated for the Governor Generals Award for poetry in 1080. Pulp Log was the winner of the Dorothy Livesay Poetry Award for the B.C. Book Prizes in 1991 and Arrhythmia was the winner of the bpNichol Chapbook Award for the best chapbook published in Canada in English in 1994. His chapbook Surety Disappears was the runner-up for the bpNichol Award in 2008.

His most recent trade collections include In the Millennium (Vancouver: New Star, 2009) and The Centre: Poems 1970-2000 (Vancouver: Talonbooks, 2004).

Barry McKinnon reads in Ottawa on Sunday, March 4, 2012 with Paige Ackerson-Kiely as part of Ottawas second annual VERSeFest poetry festival.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.com/2012/01/new-from-aboveground-press-into-blind.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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133. Larissa Shmailo

RESOLUTION / REVOLUTION : Marc Vincenz

Thu 26 Jan 2012

RESOLUTION / REVOLUTION defines space and numberswith the poetry of Marc Vincenz. Marc Vincenz is Swiss-British and was born inHong Kong. His recent books include Upholding Half the Sky (MiPOesias, 2010),The Propaganda Factory, or Speaking of Trees (Argotist, 2011) and Pull of theGravitons (forthcoming Right Hand Pointing, 2012). His translation of Swisspoet Erika Burkartâ€™s Secret Letter is forthcoming from Cervena Barva Press.

The revolution is international and up on TRUCKnow. - Larissa

http://halvard-johnson.blogspot.com/2012/01/resolution-revolution-marc-vincenz.html

↑ Index

134. David Chirot

David Chirot in Smolensk Exhibition Catalogue

Thu 26 Jan 2012

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http://www.scribd.com/doc/74261044/David-Chirot-in-Smolensk-Exhibition-catalogue <http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.scribd.com%2Fdoc%2F74261044%2FDavid-Chirot-in-Smolensk-Exhibition-catalogue&h=6AQGea1cDAQGfAxywt8UR6KD3C6qoCWbym4cqfTM7ZWKWIA>

↑ Index

135. Millicent Borges Accardi

Re: David Chirot in Smolensk Exhibition Catalogue

Thu 26 Jan 2012

It would be nice if you provided a summary of the link. It may even add to the number of us who click through to check it out.

I'm guilty of it too, but I DO at least tell folks a little bit about the link and why it is of interest to this particular group.

Just a blurb in the subject heading seems kind of rude to me.

Mill

-----Original Message-----
From: David Chirot <[redacted]>
To: POETICS <[redacted]>
Sent: Thu, Jan 26, 2012 10:22 am
Subject: David Chirot in Smolensk Exhibition Catalogue

http://www.scribd.com/doc/74261044/David-Chirot-in-Smolensk-Exhibition-catalogue
<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.scribd.com%2Fdoc%2F74261044%2FDavid-Chirot-in-Smolensk-Exhibition-catalogue&h=6AQGea1cDAQGfAxywt8UR6KD3C6qoCWbym4cqfTM7ZWKWIA>

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136. Jennifer Karmin

Jan 28: NYC Double Launch - The Phonemes & I'll Drown My Book

Thu 26 Jan 2012

Two-fisted launch!
Saturday, January 28th
6pm

at Pierogi Gallery
177 N. 9th Street
Brooklyn | Williamsburg

THE PHONEMES
by Frances Richard

I'LL DROWN MY BOOK: Conceptual Writing by Women
co-edited by Caroline Bergvall, Laynie Brown, Teresa Carmody, & Vanessa Place

Featuring:
Frances Richard as Frances Richard
http://www.lesfigues.com/lfp/282/the-phonemes

Contributors to the anthology
reading as themselves & others; themselves to include:
Lee Ann Brown
Monica de la Torre
Katie Degentesh
Marcella Durand
Nada Gordon
Anne Tardos
Rachel Levitsky
Kristen Prevallet
Tracie Morris
Kim Rosenfield
& hosted by Vanessa Place

I'LL DROWN MY BOOK: Conceptual Writing by Women
Kathy Acker, Oana Avasilichioaei & Erin Moure, Dodie Bellamy, Lee Ann Brown, Angela Carr, Monica de la Torre, Danielle Dutton, Renee Gladman, Jen Hofer, Bernadette Mayer, Sharon Mesmer, Laura Mullen, Harryette Mullen, Deborah Richards, Juliana Spahr, Cecilia Vicuna, Wendy Walker, Jen Bervin, Inger Christiansen, Marcella Durand, Katie Degentesh, Nada Gordon, Jennifer Karmin, Mette Moestrup, Yedda Morrison, Anne Portugal, Joan Retallack, Cia Rinne, Giovanni Singleton, Anne Tardos, Hannah Weiner, Christine Wertheim, Norma Cole, Debra Di Blasi, Stacy Doris & Lisa Robertson, Sarah Dowling, Bhanu Kapil, Rachel Levitsky, Laura Moriarty, Redell Olsen, Chus Pato, Julie Patton, Kristin Prevallet, a.rawlings, Ryoko Seikiguchi, Susan M. Schultz, Rosmarie Waldrop, Renee Angle, Rachel Blau DuPlessis, Theresa Hak Kyung Cha, Tina Darragh, Judith Goldman, Susan Howe, Maryrose Larkin, Tracie Morris, Sawako Nakayasu, M. NourbeSe Philip, Jena Osman, kathryn l. pringle, Frances Richard, Kim Rosenfeld & Rachel Zolf

http://www.lesfigues.com/lfp/287/i-ll-drown-my-book-conceptual-writing-by-women

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137. steve dalachinsky
Re: SEGUE PRESENTS: CHRIS KRAUS & AARON WINSLOW
Fri 27 Jan 2012

A Memorial Event for Ira Cohen (1935-2011)

Poet, Filmmaker, Photographer

Sunday, Feb 5th, 2012, 6pm - 10pm
at The Living Theatre, 21 Clinton St, NYC

for further attendance details:
http://iracohen.org/rsvp
BRING A BOTTLE OR SOME FOOD

"If Sabu came crashing
through the coconut palms
on his elephant to tell me
this was all a dream
I would not believe him."
-- Ira Cohen, ON WAKING

Readings In Memoriam by Judith Malina, Allan Graubard, Tom Walker, Steve Dalachinsky, Jordan Zinovich, Valery Oisteanu, Bonny Finberg, Bill Wollak, Clayton Patterson, Louise Landes-Levi, Penny Arcade, Jeremiah Newton, Indra Tamang, Timothy Baum & others T.B.A.

Music & Performances In Memoriam by

Butch Morris Chorus of Poets, Alice Farley Dance Theatre, Wayne Lopes & Sylvie Degiez, Perry Robinson, Will Swofford Cameron & others T.B.A.

The event will include a video presentation of Ira Cohen reading poetry along with excerpts of his work in film and photography.

Donations to The Living Theatre will be accepted in lieu of admission.

Press inquires contact: [redacted]

On Mon, 23 Jan 2012 16:26:48 -0800 Steven Zultanski <[redacted]>
writes:
> SEGUE PRESENTS:
>
>
>
> CHRIS KRAUS
>
> & AARON WINSLOW
>
>
>
> SEGUE READING SERIES
>
> BPC
>

> JANUARY 28th
>
> 4 PM
>
> $6
>
>
>
> *Chris Kraus* is the author of the novels I Love Dick (1998), Aliens
> &
> Anorexia (2000), and Torpor (2006, all from Semiotext(e)), and two
> books of
> criticism. Several recent exhibitions have presented her early film
> work
> internationally. She teaches writing at European Graduate School, is
> a
> co-editor of Semiotext(e), and lives in Los Angeles.
>
>
>
> *Aaron Winslow* is a writer, archivist, editor, and student living
> in New
> York. His work has recently appeared on Ben Marcus' website and in
> The
> Derivateur.
>
>
>
> This Saturday,
>
> January 28th
>
> 4-6 PM
>
> The Bowery Poetry Club, 308 Bowery
>
> $6 admission goes to readers
>
>
>
> December/January Segue Readings are curated by Josef Kaplan and
> Steven

> Zultanski. The Segue Reading Series is made possible by the support
> of The
> Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or
> call
> [redacted] for more information.
>
>
>
> UP NEXT:
>
>
>
> February 4th - Lewis Freedman and Peter Gizzi
>
>
>

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138. Rob McLennan

new from above/ground press: rob mclennan's Sextet: six poems from Songs for little sleep,

Fri 27 Jan 2012

Sextet: six poems from Songs for little sleep
by rob mclennan
$4

Vancouver, specifically
for Wayde Compton,

An uneasy mist
rises from this calligraphy of recollection
-- Mina Loy, The Lost Lunar Baedecker: Poems

1.

What is this, beauty. Failed attempts at, something. Stated aims, a viaduct. Specific questions, abandoned. Linger. Exploding at the bedrock, crust. Backwash, a church. A Union, Prior. Streets. A common grave. Or is it, grace.

Impossibilities, suffer. Excised, but not divide, subtract. A family path of clothespins, buttons.

You aren't front lawn, sophisticate. Subsets claim. A learning made of kitchens, home. A Georgian demolition, sweep. A lack of rumoured slums.

Estate of longing, else. State, desired looks. Wood sliced into beam, a streetscape. What aren't we seeing.

If less abstracted, tell me. A community suffers, scattered. Brow to leaning brow.

2.

Attempts are not, but statements. Lone survivor, speaks dead language. Restorations. Memory, buffers. Erodes into allotted land. A formless quilt, afforded. Question, its effects.

Mortgage is, but this. Your murdered laughter.

What are we, looking? The look of elsewhere, less. All that glitters. Little controversies, pass the stupid buck. Strathcona is, a name. The trees for city, same. The house but not, paved over. Why did you, did? Could further, else. A glaze.

Of, the shores. What oxidized. Go. Here, not only. Long, into the east.

published in Ottawa by above/ground press
January 2012
a/g subscribers receive a complimentary copy

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections grief notes: (BlazeVOX [books], 2012), A (short) history of l. (BuschekBooks, 2011), Glengarry (Talonbooks, 2011) and kate street (Moira, 2011), and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (www.ottawater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (www.ottawater.com/seventeenseconds) and the Ottawa poetry pdf annual ottawater (www.ottawater.com). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at www.robmclennan.blogspot.com

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.com/2012/01/new-from-aboveground-press-sextet-six.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...poetry - A (short) history of l. ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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139. jason snyder
Sidebrow's Collaborative White Horse Chapbook Now Available
Fri 27 Jan 2012

Sidebrow Books is pleased to announce the availability of White Horse, the second in our series of mutli-author chapbooks curated from contributions to Sidebrow's collaborative projects.

White Horse threads poetry and prose from 25 writers into an experimental narrative of the altered and its after effects, culling from contributions to the White Horse Project and beyond.

The book includes work by Harold Abramowitz, Saehee Cho, John Cleary, Traci O Connor, Jennifer Denrow, Andrew Farkas, Sandy Florian, Paul Gacioch, Evelyn Hampton, Paul Hardacre, HL Hazuka, Kristen Jorgenson, Carrie-Sinclair Katz, Bob Marcacci, rob mclennan, Shane Michalik, Megan Milks, Cathi Murphy, Eireene Nealand, Kristen Orser, Kristin Prevallet, Zach Savich, Michael Sikkema, Jason Snyder, and James Wagner.

White Horse is currently available for a launch discount of $10.

You can preview and purchase White Horse here:

http://www.sidebrow.net/books/white-horse-sb006

White Horse
ISBN: 0-9814975-5-1
78 pages, 5x6 perfectbound
Launch discount: $10

↑ Index

140. Rob McLennan
ottawater #8 now online! launch tonight,
Fri 27 Jan 2012

The eighth issue of the Ottawa poetry pdf annual ottawater (www.ottawater.com) is now online, featuring new writing by Sylvia Adams, John Barton, Stephanie Bolster, Frances Boyle, Sara Cassidy, Anita Dolman, Richard Froude, Phil Hall, Marilyn Irwin, Alastair Larwill, Anne Le Dressay, Robin K. Macdonald, Rob Manery, Karen Massey, Christine McNair, Justin Million, Cath Morris, Colin Morton, K.I. Press, Bardia Sinaee, jesslyn delia smith, Priscila Uppal and Andy Weaver, an essay on writing by Anne Le

Dressay, and new interviews with Ottawa poets Michael Dennis and Christine McNair.

All previous issues, edited/published by rob mclennan, are also available online for free download.

Come out to the launch (featuring readings by a number of this issues contributors) on Friday, January 27, upstairs at The Carleton Tavern, Parkdale at Armstrong; doors 7pm, reading 7:30pm.

www.ottawater.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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141. Jane Nakagawa
Re: POETICS Digest poets looking for jobs
Fri 27 Jan 2012

A lot of poets seem to be looking for jobs now!

hi Sharon and all,

A lot of poets seem to be looking for jobs now!

I have resigned a tenured full time position (in the boonies in central Japan) as associate professor in order to be .....unemployed! But I need to start looking for another job in the near future after finishing these last few months of the school year (end of March in Japan).

Like Sharon, I have a lot of teaching experience and my courses have been very favorably evaluated. At my current university I created and taught courses in American poetry, American and British poetry, and comparative poetry (Japanese poetry and other countries' poetry), and also taught a graduate course in American poetry at a university in Tokyo (which I had to give up due to workload/commute though enjoyed it very much and they asked me to stay on). I also teach other courses in my current position at a national school of education including courses in pedagogy, and gender studies, and others for the American and British studies division.

I've just finished my seventh poetry collection of lineated, prose poetry and hybrid work so I'm looking for a poetry book publisher as well as a new job:-) if anybody would like to discuss either of those topics offlist, i'm available via janenakagawa at yahoo dot com.

Sharon, best of luck!

--Jane Joritz-Nakagawa, originally from Illinois, but currently Japan

--- On Thu, 1/26/12, POETICS automatic digest system
> > Hello, everyone,
> >
> > I'm starting a last-minute job search very much in
> earnest, and would
> > truly appreciate some back-channel advice about where I
> could go, includi=
> ng
> > outside of academia, with 20+ years of rather stellar
> teaching experience=
> .
> > I've been at my current school as a "part time
> associate teaching
> > professor" for 17 years. I've done academic
> service on the faculty senat=
> e,
> > task force committees, as an MFA thesis adviser, as a
> B.A. program advise=
> r,
> > and as a mentor for novice online teachers. My
> student and peer
> > evaluations have always been superior. Below is a
> brief list of the
> > courses I created and teach/have taught; I alternate a
> few of them every
> > other semester. I teach, and have published, both
> poetry and fiction, an=
> d
> > am the recipient of a Fulbright Specialist grant, among
> other awards.
> > Believe me, I am deeply appreciative of any time
> and advice that can be
> > spared, and am of course absolutely willing to offer
> whatever help I can =
> in
> > return.
> >
> > Sincerely,
> > Sharon Mesmer

> > [redacted]
> >
> > * * *
> >
> > MFA writing program:
> >
> > =97 "Prosody: What Is It, Why Care About It?" (seminar
> + workshop)
> > =97 "The 'Prose Poem Memoir' and the 'Prose Poem
> Essay'" (seminar + works=
> hop)
> > =97 "Rimbaud's Prosody" =97 in French and English
> (seminar + workshop)
> > =97 One-on-one tutorials and thesis supervision
> >
> > Undergraduate writing program:
> >
> > =97 Summer Writers Colony (3-week intensive;
> fiction workshop)
> > =97 "Accidental Realities: Writing Experimental
> Fiction" (live and online=
>)
> > =97 "Advanced Fiction"
> > =97 "Mechanics of Writing"
> > =97 "Basic Writing"
> > =97 "Summer Study in Europe" (3-week intensive in
> Paris)
> >
> > Humanities division:
> >
> > =97 "Essential American Poetry"
> > =97 =93The Muse Singing: Myth in Poetry from Antiquity
> to Today=94 (onlin=
> e)
> > =97 "Gorgeous Coarse Prayers: Eight Women Poets"
> (online)
> > =97 "The Urban Poem: Landscapes of Horror and Grace"
> (live and online)
> > =97 =93Convex Mirrors: The New York School Poets=94
> (live and online)
> > =97 "The Visionary Work of Arthur Rimbaud" (live and
> online)

> > =97 "Seven Visionary Poets" (live and online)
> >
> >

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142. Rob McLennan

the ottawa small press book fair, spring 2012 edition: Saturday,

Fri 27 Jan 2012

---

span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

spring 2012 edition
will be happening Saturday, June 30, 2012
in room 203 of the Jack Purcell Community Centre
(on Elgin, at 320 JackPurcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after our original event, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:
the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)

admission free to the public.

$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan [NOTE NEW ADDRESS], c/o 402 McLeod St #3, Ottawa
ON K2P 1A6;

send by June 15 if you would like to appear in the exhibitor catalogue.

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send name of press,address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the pre-fair reading usually held the night before, info tba! also due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.

the fair usually contains exhibitors with poetry books, novels,cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others. happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o. questions, [redacted]

free things can be mailed for fair distribution to the same address. we are unable to sell things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let meknow if anyone able to do anything. thanks. for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted] and for information on this or other small press book fairs across Canada, be sure to check out http://www.smallpressbookfair.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - A (short) history of l. ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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143. **susan maurer**

Re: Translation of Victory over the Sun online at Brooklyn Rail InTranslation

Sat 28 Jan 2012

Congrats. It's extraordinary. Susan Maurer
> Date: Thu, 19 Jan 2012 14:35:08 -0500
> From: [redacted]
> Subject: Translation of Victory over the Sun online at Brooklyn Rail InTranslation
> To: [redacted]
>
> My translation of Aleksei Kruchenych's Victory over the Sun is on the Brooklyn Rail's InTranslation site at http://intranslation.brooklynrail.org/russian/victory-over-the-sun.
>

> Happy zaum! - Larissa
>

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144. **susan maurer**
Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
Sat 28 Jan 2012

And I should add to both you and Hugh Nicholls that I am also on Youtube being interviewed by George Spencer. Susan Maurer
> Date: Thu, 12 Jan 2012 18:26:49 -0500
> From: [redacted]
> Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
> To: [redacted]
>
> how to get/see it?
>
> On 1/9/12 4:13 PM, susan maurer wrote:
> > Poetry Thin Air has done a DVD intended for poetry classes or fans of this threesome. Susan Maurer
>

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145. **amy king**
Language is the atmospheric anomaly our fingers and tongues make happen
Sat 28 Jan 2012

Language is the atmospheric anomaly our fingers and tongues make happen

http://htmlgiant.com/random/language-is-the-atmospheric-anomaly-our-fingers-and-tongues-make-happen/

Christopher Higgs

↑ Index

146. **David Chirot**
Re: David Chirot in Smolensk Exhibition Catalogue
Sat 28 Jan 2012

---

dear mill--thnk you so much for your letter ideeply apprecite it and agree with you one hundred per cnt--a real reminder and akwe up call--i just spent six months in hopsital ocomingbacktomeailsomuch i need to rememeberandido deeply appreciatethis --thank you, as ever--onwoa/rds! david

On Thu, Jan 26, 2012 at 5:27 PM, Millicent Borges Accardi <[redacted]>wrote:

> *It would be nice if you provided a summary of the link. It may even add to the number of us who click through to check it out.*
>
> *I'm guilty of it too, but I DO at least tell folks a little bit about the link and why it is of interest to this particular group.*
>
> *Just a blurb in the subject heading seems kind of rude to me.*
>
> *Mill*
>
> *-----Original Message-----*
> *From: David Chirot <[redacted]>*
> *To: POETICS <[redacted]>*
> *Sent: Thu, Jan 26, 2012 10:22 am*
> *Subject: David Chirot in Smolensk Exhibition Catalogue*
>
> *http://www.scribd.com/doc/74261044/David-Chirot-in-Smolensk-Exhibition-catalogue<http://www.scribd.com/doc/74261044/David-Chirot-in-Smolensk-Exhibition-catalogue>*
> *<*
> *http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.scribd.com%2Fdoc%2F74261044%2FDavid-Chirot-in-Smolensk-Exhibition-catalogue&h=6AQGea1cDAQGfAxywt8UR6KD3C6qoCWbym4cqfTM7ZWKWIA*
>
> *guidelines &*

↑ Index

147. **mIEKAL aND**

Fwd: TipChapKnifeBook Number 1

Sat 28 Jan 2012

Begin forwarded message:

> *From: JULIE DIMICHELE <[redacted]>*
> *Date: January 28, 2012 5:54:50 PM CST*
> *Subject: TipChapKnifeBook Number 1*
>
> *All,*
> *Below is the link to a new series of chapbooks from the publishers of Tip of the Knife. The title of the series is called TipChapKnifeBook. Number 1 presents mIEKAL aND's Bagdad: Guide for the Deaf.*
>
> *(Note: The title page cannot be enlarged when clicked on, but all other pages work well.)*
>
> *http://tipchapknifebook.blogspot.com/*
>
> *Bill DiMichele*

↑ Index

148. Larissa Shmailo
RESOLUTION / REVOLUTION
Sun 29 Jan 2012

RESOLUTION / REVOLUTION comes full circle, ending on the work of Alfred Corn. Caveat lector: Behind the measured verse grins the face of war.

--Larissa

http://halvard-johnson.blogspot.com/2012/01/resolution-revolution-alfred-corn_29.html

↑ Index

149. Mairead Byrne
Re: POETICS Digest poets looking for jobs
Sun 29 Jan 2012

Sounds like the makings of a sweet new school! Now if there's another recently resigned poet who happens to have a small building in a neighborhood that needs poetry (i.e., *everywhere*) we're good to go. Just got to remember the core economic rule of poetry:* one-by-one*. And also, of course, that the economy of poetry works like no other. In fact I think the new school should have a course in that radical and magical economics. Onward! Mairéad

On Fri, Jan 27, 2012 at 6:23 PM, Jane Nakagawa <[redacted]>wrote:

> *A lot of poets seem to be looking for jobs now!*
>
> *hi Sharon and all,*

A lot of poets seem to be looking for jobs now!

I have resigned a tenured full time position (in the boonies in central Japan) as associate professor in order to be .....unemployed! But I need to start looking for another job in the near future after finishing these last few months of the school year (end of March in Japan).

Like Sharon, I have a lot of teaching experience and my courses have been very favorably evaluated. At my current university I created and taught courses in American poetry, American and British poetry, and comparative poetry (Japanese poetry and other countries' poetry), and also taught a graduate course in American poetry at a university in Tokyo (which I had to give up due to workload/commute though enjoyed it very much and they asked me to stay on). I also teach other courses in my current position at a national school of education including courses in pedagogy, and gender studies, and others for the American and British studies division.

I've just finished my seventh poetry collection of lineated, prose poetry and hybrid work so I'm looking for a poetry book publisher as well as a new job:-) if anybody would like to discuss either of those topics offlist, i'm available via janenakagawa at yahoo dot com.

Sharon, best of luck!

--Jane Joritz-Nakagawa, originally from Illinois, but currently Japan

--- On Thu, 1/26/12, POETICS automatic digest system
Hello, everyone,

I'm starting a last-minute job search very much in
earnest, and would
truly appreciate some back-channel advice about where I
could go, includi=
ng
outside of academia, with 20+ years of rather stellar
teaching experience=
.
I've been at my current school as a "part time
associate teaching
professor" for 17 years. I've done academic
service on the faculty senat=
e,
task force committees, as an MFA thesis adviser, as a
B.A. program advise=
r,
and as a mentor for novice online teachers. My
student and peer
evaluations have always been superior. Below is a

brief list of the
courses I created and teach/have taught; I alternate a
few of them every
other semester. I teach, and have published, both
poetry and fiction, an=
d
am the recipient of a Fulbright Specialist grant, among
other awards.
Believe me, I am deeply appreciative of any time
and advice that can be
spared, and am of course absolutely willing to offer
whatever help I can =
in
return.

Sincerely,
Sharon Mesmer
[redacted]

* * *

MFA writing program:

=97 "Prosody: What Is It, Why Care About It?" (seminar
+ workshop)
=97 "The 'Prose Poem Memoir' and the 'Prose Poem
Essay'" (seminar + works=
hop)
=97 "Rimbaud's Prosody" =97 in French and English
(seminar + workshop)
=97 One-on-one tutorials and thesis supervision

Undergraduate writing program:

=97 Summer Writers Colony (3-week intensive;
fiction workshop)
=97 "Accidental Realities: Writing Experimental
Fiction" (live and online=
)
=97 "Advanced Fiction"
=97 "Mechanics of Writing"
=97 "Basic Writing"
=97 "Summer Study in Europe" (3-week intensive in
Paris)

Humanities division:

=97 "Essential American Poetry"

> *=97 =93The Muse Singing: Myth in Poetry from Antiquity to Today=94 (onlin=*
> *e)*
> *=97 "Gorgeous Coarse Prayers: Eight Women Poets" (online)*
> *=97 "The Urban Poem: Landscapes of Horror and Grace" (live and online)*
> *=97 =93Convex Mirrors: The New York School Poets=94 (live and online)*
> *=97 "The Visionary Work of Arthur Rimbaud" (live and online)*
> *=97 "Seven Visionary Poets" (live and online)*

--
Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design
2 College Street
Providence RI 02903

Office: College Building 528 (treasure hunt!)
Phone: [redacted]
[redacted]
http://www.whatsleftofheaven.com/

"Poetry has always been where our most intense engagements with language play out."
-- Jim Andrews

↑ Index

150. Deborah A. Meadows
job for poets, maybe?
Sun 29 Jan 2012

This position on my campus is usually held by someone with a strong writing/composition background. I copy and paste the notice I received here:

Dear Colleagues

The Office of Academic Programs has extended the internal search for a Director of the Learning Resource Center.

The Director reports to the Director of Academic Support and Learning Services in the Office of Academic Programs and works with learning resource

center staff, academic departments, student affairs professionals, and community advisory committees to design, implement, lead, and evaluate a comprehensive successful, dynamic, and evolving high quality learning experience. The university encourages and supports opportunities for the Director to be engaged in teaching and scholarship related to student learning. The job is full time (but may include teaching), academic year or 12 month position. Compensation includes a stipend.

Detailed information about the position is available at http://academic.csupomona.edu/faculty/positions.aspx

Please encourage eligible faculty members to apply.

If you have any questions about the position, please contact Allison Douglas-Chicoye (tel.:[redacted], e-mail: [redacted]).

Thank you for your assistance.

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151. amy king

Verse Daily has been kind ...

Sun 29 Jan 2012

---

http:/
Verse Daily has been kind to me x 3 (Poem of the Day) today!

http://www.versedaily.org/2012/aboutamyking.shtml

+

Poetry Daily, the other day - http://poems.com/feature.php?date=15365

+

HTML Giant - http://htmlgiant.com/random/language-is-the-atmospheric-anomaly-our-fingers-and-tongues-make-happen/

Thank you,

Amy

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152. Rosalie Calabrese

Rosalie Calabrese Poetry Reading and Newly Published Poems

Sun 29 Jan 2012

Argonaut SeriesÂ â€“ Poets Corner

Wed
MY NEXT READING:

Argonaut SeriesÂ â€“ Poets Corner

Wednesday, February 22, 2012 at 8:00 p.m.

Studio 353
353 West 48th Street - 2nd Floor
(bet. 8th & 9th Aves.)
Closest subway: C train at 50th St.

Admission: $10Â - includes refreshments and discussion with the poets For reservations, call [redacted]

****
NEWLY PUBLISHED POEMS:

FOOD FOR THOUGHT

Crossing 14th Street at Second Avenue,
my friend John and I spot a Nathanâ€™s,
famous for its Coney Island hotdogs,
with a sign above the door â€“ â€œ2 for $2".
We go in and order the bargain meal . . .
sauerkraut and mustard no extra charge.

On the way out
I hear a teenager say to his date,
â€œYou donâ€™t want to know
â€œhow sausage is made;
â€œitâ€™s really disgusting.â€

The taste of hotdog still in my mouth,
I remember the film
from high school biology
about Pepsi Cola rotting your stomach,
which, even after fifty years,
kept me from having a soda.

(Published: Nebo: A Literary Journal, Vol. 30, No. 1 - 2011)

FROM THE CANCER WARD

From the cancer ward
the poet sends love songs
to those outside,
hoping to draw them in.
Fear, an unexpected visitor,
bumps against his bed
and makes the words flow faster
while the doctors think

itâ€™s their medicine
hooked into his writing arm
thatâ€™s keeping him alive.

(Published: Poetry in Performance CCNY - Volume 39, 2011)
Â

EMPTY

On the beach
where the touch of your hand
once told me more about love
than words could ever convey
I press a conch shell to my ear
and listen for instructions
on how to live without you
but all I hear
is the hollow sound of wind
trapped in an empty space.

(Published: Mobius, Volume XXIX - 2011)

NEW YEARâ€™S EVEÂ â€“ MEXICO CITY

It really isnâ€™t safe to wander after sundown,
though half the post-siesta fun is finding
dark addresses where chefs earn guidebook stars.
Tonight in Zona Rosa without a reservation,
the divorce decree Iâ€™ve carried from New York
still inside my purse, I let my teenage son
lead me through the shadows
beyond the crowded restaurants, my spirits
falling faster than the ball in Times Square
while I consider the merits of tacos to go.

At last, an open door: balloons and candles
promise to restore my festive mood.
Not a spot for locals, this place
is more a gathering of tribes.
Passports at the hat check, weâ€™re greeted
in language approximating English.
The menu, too, invokes a taste of home â€“
sauces on the side. Midnight
the waiters chime champagne!

Then, baile! A mariachi band appears; my son,
to everyoneâ€™s delight, dances with a chair.

Babble, bubbles, fiesta in my brain,
I make divorce confetti and fling it in the air.
Hugs and kisses all around,
we say farewell as if weâ€™ll meet again,
share balloons and candlelight,
the streets of Mexico City safe at night.

(Published: MÃ¶bius, Volume XXIX, 2011; Editor-in-Chiefâ€™s Choice Award)
[Also appears onÂ MÃ¶bius Web site January through September 2012: www.mobiuspoetry.com]

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153. Scott Howard

Publication Announcement: RECONFIGURATIONS / VOLUME FIVE / Disappearance

Sun 29 Jan 2012

Reconfigurations 5 is packed with dialogue & figuration, craft & critique, difference & innovation, song & vision. Forty-five poems (eight of which are image/texts), two fictions, one portfolio of thirty-three drawings, five articles/essays, and one wiki-conversation (with contributions from twenty-five writers/scholars). All submissions and works accepted for publication were reviewed by the editorial board and/or by other external reviewers.

Reconfigurations is an open-access, annual, independently managed, peer-reviewed journal for poetics and poetry & literature and culture that aims to build bridges among different communities.

Our work here turns upon generative contradictions. We are both outside of established institutional hierarchies of process and production (we are online in the form of a blog) and we are the epitome of such systems (we are peer-reviewed). We seek to gather and present both creative and scholarly texts—a judiciously selected diversity of genres/modes and forms of discourse. We exist as a dynamic space for readers and writers invested in tradition and innovation. Such dedication to both/and, such inclusion of opposition, is required by our project of reconfiguration.

RECONFIGURATIONS:
A Journal for Poetics & Poetry / Literature & Culture
http://reconfigurations.blogspot.com/
ISSN: 1938-3592

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154. Steve Clay

Patty Oldenburg Archive: New York City Art World in the Sixties and Seventies

Mon 30 Jan 2012

We are pleased to offer for sale the Patty [Oldenburg] Mucha Archive

New York City Art World in the Sixties & Seventies

The Patty Mucha Archive features correspondence, manuscripts, artworks, documents and ephemera from a wild index of artists, poets, dancers and performers active in the era of Pop Art, Happenings, E.A.T., Yippies and Punk including: Olga Adorno, David Bradshaw, Joe Brainard, Gregory Corso, Jean Dupuy, Bob Dylan, Kenward Elmslie, Deborah Hay, Richard Hell, Jasper Johns, Ray Johnson, Ruth Kligman, Billy Klüver, Frosty Myers, Claes Oldenburg, Robert Rauschenberg, Clarice Rivers, Larry Rivers, Lucas Samaras, Carolee Schneemann and Andy Warhol to name a few.

Patty Mucha was married to Claes Oldenburg from 1960 to 1970. Not only was she Oldenburg's muse for his main performance ensemble but collaborator for all of his early sewn sculptures. Her contribution to the invention of soft sculpture was the result of quickly needing to produce large sculptures for Oldenburg's first exhibition at the Green Gallery in 1962. She appeared in his Ray Gun Theater, which they produced in 1962, and collaborated in sewing costumes and constructing objects and sets for his Happenings and installations. She appeared in Oldenburg films made by Rudy Wurlitzer and Robert Breer as well as in films by Jean Dupuy, Rudy Burckhardt, Andy Warhol and Red Grooms. She also participated in the Happenings of Jim Dine, Robert Whitman, Dick Higgins, Roy Lichtenstein, Andy Warhol, Alex Hay, Steve Paxton, Simone Forti, and Sally Gross.

The prospectus offering the archive may be viewed here:

http://granarybooks.com/collections/mucha/index.html

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

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155. **whit griffin**
Ted Enslin Obit
Mon 30 Jan 2012

The Guardian has posted an obituary for Ted Enslin.

Dear All,

The Guardian has posted an obituary for Ted Enslin.

Warmest,

whit

↑ Index

156. **amy king**
This poem is about...
Mon 30 Jan 2012

Here -Â http:/
This poem is about my first book cover. Sort of.

Here -Â http://onbarcelona.blogspot.com/2012/01/amy-king.html

Thanks, Halvard. Â Send work to On Barcelona! Â Join the party!

Cheers,

Amy

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157. **Christina Rau**
The Nassau Review Prose Poem and Flash Fiction Contest
Mon 30 Jan 2012

If you have any comments or questions about the following announcement, please email [redacted].Â Please do NOT use the ymail address.

Â The Nassau Review's 2012 Writer Awards

Submission Dates: Feb. 1 to Feb. 20, 2012

* $250 prize for flash fiction
* $250 prize for prose poetry
* Plus publication in the next issue of The Nassau Review
* Writers may submit ONEÂ flash fiction piece of 100-500 words OR THREE prose poems no longer than one page each
* If you have already submitted during the open submission period, you may submit to the contest, but please donot submit the same piece.

* No entrance fee
* All pieces will also be considered for publication. While not all pieces will win, some may still be published.
* Electronic submissions only through ourÂ Submishmash system at the bottom of this page. Use the CONTEST category. Hard copy submissions will be recycled without review.

Visit http://www.ncc.edu/nassaureview for more information about the journal.

Include a cover letter in the Cover Letter/Bio box that includes:

* How you heard about The Nassau Review
* Title(s) of work(s) you are submitting.Â Include word count if prose.
* Bio of 100 words max.
* Links to your blogs or websites

Creative Prose:

* Send oneÂ flash fiction piece from 100 to 3000 words, double space Doc or docxâ€”file name Last NameTitleofStory

Poetry:

* Send three prose poems of no more than one page each, single space Doc or docxâ€”file name LastNamePoems; please use one file for all three poems with page breaks between each.

Members of the Nassau Community College community are not eligible to win these awards. Members of the NCC community include past and current staff, faculty, and administrators as well as current students. Alumni students are eligible. If you have questions about eligibility, email [redacted]Â with the email subject line: Contest Eligibility Query

Â

Publication Rights: By submitting your work, you agree to have your work published in one issue of The Nassau Review as well as possibly on our website. You grant us first North American serial rights and the right to archive your work online for an indefinite period of time. You retain all other rights, which means you can republish the work in other journals (after one year from the date of publication in our journal), and you can republish it in or as your own book. Any subsequent publication of accepted workÂ should note that you were first published in The Nassau Review.

You are also welcome to create a link to us from your personal website.Â

Â

If you have any other questions regarding submissions or the journal in general, please email: [redacted] with the email subject line: Question About The Nassau Review

Â

We reply within three months after the deadline. If you do not hear from us after three months after the deadline, you may and should query after your

submission.
Email Subject line: Query About CONTEST Submission
Failure to follow the guidelines will result in your submission not being read and you will not receive a response.

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158. **amy king**
Leveler Poetry writes essays about your poem...
Mon 30 Jan 2012

---

http://www.levelerpoetry.c
Here's one on "En Vogue: A Relief" --

http://www.levelerpoetry.com/en-vogue-a-relief-levelheaded/

↑ Index

159. **amy king**
Re: Leveler Poetry writes essays about your poem...
Mon 30 Jan 2012

---

p.s. You have to click: levelheadedhow this poem works

p.s. You have to click: levelheadedhow this poem works

for the essay.

Here's one on "En Vogue: A Relief" --

http://www.levelerpoetry.com/en-vogue-a-relief-levelheaded/

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160. **Obododimma Oha**
New Years, New Yearnings: Discourse, Time, and the National Voyage to a Becoming
Tue 31 Jan 2012

"The forces of evil, it is traditionally believed, always stand by waiting at that strategic moment like a year ending, to poison the joy of the community with terrible grief. But a communal speech, representing the power of the many endorsed by Chukwu-abia-amuma, can foil such a spiritual conspiracy."

Read the full essay, "New Years, New Yearnings: Discourse, Time, and the National Voyage to a Becoming" at:

http://x-pensiverrors.blogspot.com/2012/01/new-years-new-yearnings-discourse-time.html

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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161. Mark Young
The new issue of Otoliths is live.
Tue 31 Jan 2012

Issue twenty-four, the southern summer issue of
Otoliths<http://the-otolith.blogspot.com/>,
is now live.

It's as eclectic & full of energy as ever, has as a special feature Michael Gottlieb's new essay, *Letters to a Middle-Aged Poet*, & contains new work from Grzegorz Wróblewski, Noha Al-Badry, Hugh Behm-Steinberg, Tom Beckett, j/j hastain, Arhm Choi, John Martone, Philip Byron Oakes, Bobbi Lurie, John M. Bennett, Raymond Farr, Donna Kuhn, Calvin Pennix, Cecelia Chapman, bruno neiva, Travis Cebula, Theodoros Chiotis, Adam Trawick, Sean Ulman, Ana Viviane Minorelli, Lakey Comess, Spencer Selby, James McLaughlin, Katie Berger, Caleb Puckett, Stephen Nelson, Andrew Topel, Jeff Harrison, Claramarie Burns, Zachary Scott Hamilton, Marthe Reed, Kit Kennedy, Jill Jones, Márton Koppány, Andrew Taylor, Stu Hatton, SJ Fowler, David Harrison Horton, Daniel f Bradley, Susan Gangel & Terry Turrentine, Howie Good, John Pursch, Joseph Cooper, D.J. Huppatz, Cherie Hunter Day, Stuart Barnes, Bill Drennan, Charles Freeland, Adam Fagin, Marty Hiatt, Eva Heisler, Helen White, dan raphael, Bob Heman, Tim Wright, Michael Brandonisio, J. D. Nelson, & Mark Cunningham.

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162. Paul Siegell

New Review @ the "Read the F#$%ing Book Club"

Tue 31 Jan 2012

Hi there,

How have you been? I've a cold, and hope it hasn't hit you yet.

A new review of my JAMBANDBOOTLEG has been posted at PhanArt, a site dedicated to the art of the fans of the band Phish. They have a book review series called: "Read the F#$%ing Book Club."

Perhaps you would take a look? Here's the link:
http://www.phanart.net/?page_id=7620

"This is poetry for the music fan." -- PhanArt

As always, many thanks, and I hope this note has found you well.

Very Respectfully Yours,
Paul Siegell
http://paulsiegell.blogspot.com/
@paulsiegell

↑ Index

163. Bonnie MacAllister

Certain Circuits Magazine: February 2012 Issue + Call for Submissions (Collaborative and Cross-Genre Encouraged)

Tue 31 Jan 2012

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*Certain Circuits Magazine *
www.certaincircuits.org

We are pleased to bring you the February 2012 issue. It's our one year anniversary, and we're thrilled to celebrate it with so many talented subscribers.

Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists.

To date we have published 196 posts from artists and collaborators in 13 online issues, and we received a Kickstarter Grant to print the 78 page perfect bound volume 1.1.

We have held readings, screenings, and exhibitions from our artists at the Rotunda, the Ellen Powell Tiberino Museum, National Mechanics, and Eris Temple Artspace.

We are fan supported, and we have received fiscal sponsorship for our first print issue from our partner organization, the Community Cultural Exchange (CCE).
*
*
Our February Multimedia issue is live at www.certaincircuits.org featuring (L-R):

wc longmire
Kevin Von Holtermann
Laura Elkins
Bill Dunlap
Dae Rebeck
Krochet Kitty
Juliet Cook
Don Brewer
Katrina Alia
Jacob A. Bennett
Eleanor Leonne Bennett
Ana Viviane Minorelli
Janet Mason
Lisa Nelson
TS Hawkins™

Where to Find Volume 1.1

We are nearly sold out of print issue volume 1.1. Issues are available at Square Peg Artery and Salvage, Big Blue Marble Bookstore, and directly through us.

squarepegartery.com

bigbluemarblebooks.com

Call for Submissions
*
*
Collaborative and cross genre submissions are encouraged.

We are currently accepting submissions for several online issues in 2012.

Accepted work will be eligible for Certain Circuits 2.1 slated to be published 2012 (pending funding).

For full guidelines, visit http://certaincircuits.tumblr.com/contributions.

Please note: It is impossible to get into one of our print issues without first being accepted as part of one of our multimedia issues online.

We will publish multimedia issues on a rolling basis.

We strongly encourage collaborative works between artists. Our next multimedia issues will publish MARCH 1 and APRIL 1.

*Note to all 2011 Contributors: *

All work that has been accepted in 2011 and published online is also under consideration to be printed in volume 2.1 (pending funding).

We must postpone our announcement of contributors to 2.1 while we work toward funding the issue.

We will supply all our contributors with an e-book of the issue, and we will conduct fundraising to supply contributors with a physical copy.

We will notify our 2011 contributors directly if work has been accepted for 2.1.

Send files and links to [redacted].
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CERTAIN CIRCUITS MEDIA
All rights reserved._
www.certaincircuits.org
Founded by artists, Certain Circuits publishes poetry, experimental prose,
art, and new media. We are especially interested in documenting multimedia
collaborative work between artists.

Contact us: [redacted]

Links:
http://www.certaincircuits.org
http://twitter.com/#!/certaincircuits
https://www.facebook.com/certaincircuits
http://certaincircuits.tumblr.com
http://kck.st/dY99K4

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164. Amy King

THURSDAY!! Que(e)ry and WORD present Saeed Jones with Metta Sama & Amy King + King Workshop - July + SAFE Shimmy SLAM: An Eruption of Prose, Poetry & Performance

Tue 31 Jan 2012

Who thinks the groundhog will not see its shadow on 2 February? Who can get the image of Bloomberg being bitten by a groundhog out of their minds? Who, for a second, thinks Saeed Jones <https://www.facebook.com/saeedjones>, Amy

King <https://www.facebook.com/claudecahun>, & Metta Sáma<https://www.facebook.com/profile.php?id=1184850492>will not create their own suns & cast their own shadows (2 February, 126 Brooklyn, 7:00 PM) & call groundhog day by its true name: Poets Rock Hard Day? {N'est pas moi; Moi; N'est pas moi} ~

Que(e)ry and WORD present Saeed Jones with Metta Sama & Amy King
Thursday,
February 2nd @ 7 p.m.
WORD <https://www.facebook.com/wordbrooklyn>
126 Franklin Street, Brooklyn, NY 11222

G to Greenpoint Avenue
L to Bedford Avenue
B62 to Greenpoint Avenue
RSVP - https://www.facebook.com/events/117129071740445/

~~~~~Apostrophe, Odes, Ekphrasis, Oh My!

For as long as we can remember, poets have addressed the sun and moon, distant lovers and heroes, while also separately singing odes to the gods. The Surrealist painter Leonora Carrington once said, "We learn about the soul, and we have to listen to the soul." Just as some poets use music for inspiration, ekphrasis is not simply a description of an art work, but influenced by the art work and, sometimes, the artist's life. Carrington's own paintings evidence her own efforts towards querying the world she inhabited beyond the limits of perception; her life also reveals many lively, unconventional turns that inspire and provide unexpected permissions, something poets often require -- consciously or not.

In the course of this workshop, we will look at a the work and lives of a variety of artists, as well as poets, and consider how ekphrasis can extend beyond mere description of the visual arts but may also be combined with address (apostrophe) or incorporate the ode as a means to reflect appreciation, and content from, an artist's work.

http://www.poetrycoop.com/poetry-workshops/teaching-artists/amy-king

~~~~~

Feb 3, 2012, 6:00pm | Martin E. Segal Theatre SAFE Shimmy SLAM: An Eruption of Prose, Poetry & Performance<http://centerforthehumanities.org/events/SAFE-Shimmy-SLAM-An-Eruption-of-Prose-Poetry-Performance> Linda Martín Alcoff<http://centerforthehumanities.org/speaker/linda-mart%C3%ADn-alcoff> , Patricia Ticineto Clough<http://centerforthehumanities.org/speaker/patricia-ticineto-clough> ,

Alyson Cole <http://centerforthehumanities.org/speaker/alyson-cole>, Hamid Dabashi <http://centerforthehumanities.org/speaker/hamid-dabashi>, Elena Glasberg <http://centerforthehumanities.org/speaker/elena-glasberg>, Brenda Iijima <http://centerforthehumanities.org/speaker/brenda-iijima>, Delores Jones-Brown <http://centerforthehumanities.org/speaker/delores-jones-brown> , Kyoo Lee <http://centerforthehumanities.org/speaker/kyoo-lee>, Jasbir Puar<http://centerforthehumanities.org/speaker/jasbir-puar> , Avital Ronell <http://centerforthehumanities.org/speaker/avital-ronell>, Ann Snitow <http://centerforthehumanities.org/speaker/ann-snitow>, Jack Tchen<http://centerforthehumanities.org/speaker/jack-tchen> , Lady Aye <http://centerforthehumanities.org/speaker/lady-aye>,Nasty Canasta <http://centerforthehumanities.org/speaker/nasty-canasta>

The MTA's public safety campaign, "*If You See Something, Say Something. Call: 1-888-NYC-SAFE*," is now so ubiquitous that we seem no longer to see it. And yet, ten years after 9/11, this posture of heightened scrutiny and perpetual estrangement as an expression of our continued concern with matters of safety and securitization remains. Join us for a decidedly unconventional gathering, in celebration of the publication of SAFE Issue<http://www.feministpress.org/books/safe> (edited by *Alyson Cole* and *Kyoo Lee*), *Women's Studies Quarterly* (Vol. 39, Nos. 1&2, Spr/Sum 2011)**,* *resembling more of a poetry slam than an academic panel, where a variety of artists, activists and scholars will reflect on what they have seen and "say something" in return. The prose and poetry will be followed by interpretative neo-burlesque performances. With writers, scholars and performers *Linda Alcoff*; ***Patricia Clough; Hamid Dabashi*;*Elena Glasberg*; *Brenda Iijima*; *Delores Jones-Brown*;*Jasbir Puar*; *Avital Ronell*; *Ann Snitow*; *Jack Tchen*; *The Lady Aye*; *Nasty Canasta*.

Co-sponsored by the Center for the Study of Women and Society and The Feminist Press

**

Free and open to the public. At The Graduate Center, CUNY, 365 Fifth Ave btwn 34th & 35th. The building and the venues are fully accessible. For more information please visit http://centerforthehumanities.org/ or call [redacted] or e-mail [redacted]

~~~~~~

I WANT TO MAKE YOU SAFE - http://www.litmuspress.org/iwanttomakeyousafe.html **

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165. **jeff miller**
Call for Submission: Lightning'd Press
Tue 31 Jan 2012

The first issue of Lightning'd Press will be published online at the end of February 2012. We are open for submissions. To get an idea of what kinds of work we want to publish in lieu of reading our archives, please read this essay by the poet Peter O'Leary regarding Apocalypticism in poetry (http://humanities.uchicago.edu/orgs/review/55-3%20OLeary.pdf). Our goal is to publish poems online that we feel speak to the ideas of Apocalypticism. At the end of 2012, we will be hand-sewing a limited edition printed version of the poems we have published online throughout the year. We would like to work towards being able to release print editions quarterly in the future because the book as art is what, in our opinion, will be the future incarnation of printed books in general.

For more information, and submission guidelines, please visit us at: http://lightningdpress.weebly.com

Thanks!

Jamie & Jeff

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166. **amy king**
Re: Reconsidering the Genius of Gertrude Stein
Tue 31 Jan 2012

My introduction was purely accidental (and serendipitous) via A Primer for the Gradual Understanding of Gertrude Stein -- by no means exhaustive but a nice little medley / sampling to whet the appetite:

Primer for the Gradual Understanding of Gertrude Stein
http://www.amazon.com/Primer-Gradual-Understanding-Gertrude-Stein/dp/0876851367

Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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167. Jane Nakagawa
Re: POETICS Digest - conference
Tue 31 Jan 2012

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hi
in case of interest, there is a call for proposals open for a writers conference in kyoto this fall. info at the URL below

http://www.japanwritersconference.org/

best wishes
Jane

Jane Joritz-Nakagawa's sixth poetry book, "notational", was published by Otoliths in June, 2011 (http://the-otolith.blogspot.com/): http://www.lulu.com/product/paperback/notational/15740264. A Kindle edition of her 2010 book "incidental music" is now available at Amazon. A review of both books appeared in The Japan Times in September 2011: http://search.japantimes.co.jp/cgi-bin/fb20110918a2.html. Her poetry broadside, "blank notes," is forthcoming with Country Valley Press. Her seventh book length collection is in progress.

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168. Tracey Gagne
Recovery Poetry
Tue 31 Jan 2012

I wonder if anyone on here knows of any folks who publish poetry specifically on the topic of recovery.

Thanks!

--
Tracey M. Gagne

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169. **amy king**

Poem recommendations / Ekprhasis?

Tue 31 Jan 2012

I have many but would appreciate more!Â Poem recommendations strictly or loosely based on the "Ekphrasis" concept?

Thanks in advance,

Amy

_____

From: "jforjames

Â
Â
http://www.randomhouse.com/boldtype/0403/hirsch/hirsch_poems.html

Â Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 2012

200 messages · *Tue 31 Jan 2012 – Tue 28 Feb 2012*

February 2012 turned the small room toward the poem that answers something outside itself — an image, an affliction, a wound — and toward the possibility that a poem might be a kind of repair. Two hundred messages moved through the list, and its currents ran to ekphrasis and to healing: verse written to a painting, verse written from the far side of addiction, the visual poem that is itself a picture. The month treated poetry less as self-expression than as response, the art turned outward to meet a world that needed answering.

The largest thread went looking for the poem that speaks to a picture. A member asked the room for recommendations in ekphrasis, the ancient mode in which a poem takes a visual work as its occasion — the word laid alongside the image, each trying to complete what the other cannot say — and the responses came back personal, one poet recalling how *"I began the poem at the Met as I was looking at"* a particular painting, the verse born in the act of looking. Beside it ran an example of visual poetry with lettristic elements, the poem that dissolves the line between text and picture entirely, becoming the thing it might otherwise describe. The eye and the word kept trading places all month, the poem now answering a canvas, now turning into one.

The quarrel, gentler than most, was about what a poem is for. A thread on recovery poetry took up verse written in and about the struggle out of addiction — poetry as testimony and as tool, the made thing pressed into the service of a life being rebuilt — and the room considered, without cynicism, whether a poem could actually help, whether the art has any therapeutic power or only the appearance of one. It was the useful and the beautiful weighed against each other in the plainest human terms.

Around the edges the room kept its usual small keepings — a call for submissions, translations into Farsi, a performance announced at a media-arts space. The infrastructure of a literary life carried on beneath the two large questions, the ordinary business of a community that still, at two hundred voices, had somewhere to send its work and someone to read it.

I have set February down exactly as the archive delivered it — the search for ekphrasis, the visual poem that becomes its own image, and the poetry written out of recovery — because it was the month the list considered poetry as response and as repair: the poem that answers a painting, the poem that answers an ad-

diction. A room that will spend its February wondering how a poem meets an image and whether a poem can help a person heal is a room testing the oldest hope about the art, that it is not merely self-regard set to music but a way of answering the world, and occasionally, in the answering, of mending something in it.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 200 in all.

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9. Steve Clay — Patti Smith featured in the Janet Hamill Archive
10. Aldon Nielsen — Transtromer
11. Bonnie MacAllister — Certain Circuits: Invitation to Print 2.1 Campaign
12. Christina Rau — Re: Poem recommendations / Ekprhasis?
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14. michael farrell — new cordite
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16. amy king — Also today, the passing of Wisława Szymborska, 1923-2012
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140. CA Conrad — (no subject)
141. CA Conrad — BUUCK, TEARE, MOURE
142. Adam Fieled — "The Future of the Novel in the Twenty-First Century"

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143. Camille Martin — Toronto poets Camille Martin and Mark Goldstein bring lyricism to BIG NIGHT
144. Mark DuCharme — DuCharme @ Innisfree 2/23
145. michael farrell — dual origin zine
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147. Murat Nemet-Nejat — Re: DuCharme @ Innisfree 2/23
148. Adam Fieled — Talking Tender Buttons Redux

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149. Alan Sondheim — the night is shattered by the sound of jogia sarangi...
150. Andrew Rippeon — Now available: THE FATHER & CHILDHOOD, by Simone de Beauvoir and Vanessa P...
151. Little Red Leaves — New from LRL e-editions: Beverly Dahlen's First Three Books

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153. Tim Peterson — Poetry Reading for Collected Poems of Gil Ott
154. David Giannini — Please post
155. Kulpreet Yadav — Re: Call for Submissions
156. Adam Fieled — "Rock Wax"!
157. David Kirschenbaum — Boog City's Kurt Cobain Features
158. Francesco Levato — Poetry International - Call for Poetry Films

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159. David Kirschenbaum — Save the Date, 3/27: Boog presents Flying Guillotine Press
160. Kimmelman, Burt — "William Bronk in New York" - A Two-Day Conference in April, Free Admissi...
161. Kimmelman, Burt — Corrected Text (names added): "William Bronk in New York" - A Two-Day Co...
162. Kristin Dykstra — Mandorla Chicago reading, Fri Mar 2

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163. John Steen — CFP: Echo/Logics
164. Robert Dewhurst — Lewis MacAdams's e-mail?
165. Rob McLennan — my profile of amanda earl's angelhousepress
166. Kulpreet Yadav — Re: Call for Submissions

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167. Adam Fieled — '67 Five-Pack on Fair Game
168. David Kirschenbaum — Welcome Boog City's New Poetry Editor
169. Halvard Johnson — New work up at On Barcelona
170. Louis Armand — poetics titles online

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174. amy king — PEN American Roundup - "Poetry, Not Just a Book"
175. jason snyder — Sidebrow Preorder Special: Miranda Mellis & Julia Bloch
176. Jennifer Karmin — Red Rover Series / AWP Events
177. ShaunAnne Tangney — AWP Chicago
178. amy king — Speaking of imaginative reviews...

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179. Joel Weishaus — "The Deeds and Sufferings of Light" Texts by Joel Weishaus with Photographs…
180. Sarah Sarai — First there was Charles and Mary Lamb. Now there's Lambda Literary.
181. Kimmelman, Burt — AWP Book Signing - Burt Kimmelman, Friday at 2:30, SPD Booth

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182. Ram Devineni — ON THE ROAD with BOB HOLMAN on LINK TV
183. amy king — Follow the Leader of My Silken Teeth / A Symphony in Scarlet & Navy -- Sunday n…

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185. Susan Webster Schultz — Final Tinfish Retro Chapbook, by Tim Yu
186. Jessie Lendennie — Salmon Poetry Events During AWP
187. Sam Ladkin — Fwd: MTN TEI
188. Margaret Konkol — Mildred Lockwood Lacey Small Press in the Archive: JULIA Bloch 2/28
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191. William Allegrezza — Support a Project
192. Kristin Dykstra — updated Mandorla reading information (Friday, March 2, Chicago)
193. Jonathan Morse — Limits of the epiphany

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194. Al Filreis — PoemTalk #50, on Tom Raworth with Marjorie Perloff, Michael Hennessey & Charle…
195. Nada Gordon — Ariel Goldberg/James Hoff this Saturday at Segue
196. John Latta — Gloucester's Fort Neighborhood Threatened
197. Rob McLennan — the 4th issue of 17 seconds: a journal of poetry and poetics is now online:
198. amy king — One More Time With Feeling!: VIDA’s 2011 Count is Hot Off The Press.
199. Alan Sondheim — Melodica Duets with Industrial Lift at Eyebeam
200. CA Conrad — Eileen Myles on BOMB

1. Millicent Borges Accardi
Re: Recovery Poetry
Tue 31 Jan 2012

Tracey,

There is an online journal about this topic

http://rkvry.com/poetry/307-millicent-accardi

They featured one of my poems--

Check out the link above

mill

-----Original Message-----
From: Tracey Gagne <[redacted]>
To: POETICS <[redacted]>
Sent: Tue, Jan 31, 2012 3:03 pm
Subject: Recovery Poetry

I wonder if anyone on here knows of any folks who publish poetry specifically on the topic of recovery.

Thanks!

--
Tracey M. Gagne

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2. Edmund Hardy
The Divided Line: I.S. Jan 2012
Tue 31 Jan 2012

New update of book reviews, poems, essays, features & commentaries at "Intercapillary Space" http://www.intercapillaryspace.org/2012/01/divided-line-recently-at-intercapillary.html
POETRYSophie Seita - Little TraumaAmy De'Ath - Cuteness is a LandscapeTray Drumhann - 2 PoemsJuha Virtanen - from Some of its Parts
Alex Davies - Poems & a section from Jon Wild & The Devil Himself
Abdulkarim Kasid - 2 Poems translated by the poet and Sara Halub, with David Kuhrt and John WelchAmy Cutler - Wild Pansy
Dominic Fox - After Slumber xiii
Samantha Walton - 3 Poems
Luke McMullan - Poem
Colleen Hind - DP Selection
Sophie Seita - Fragonard

Francesca Lisette - 3 Poems
R T A Parker - 9 Sonnets
Fabian Macpherson - 2 Poems
Helen Slater - Easter Sunday 24 April 2011
Tessa Whitehouse - Draft Folder Poems
Ralph Hawkins - The pflight of a Poet (Four Chanson)
Tom Lowenstein - The Apartments of the Great KhanLisa Jeschke - Lines 1, 2, 3Sarah Kelly - 2 Poems
Nat Raha - 3 Poems
Joe Luna - Two Songs
Alistair Noon - Three Poems from 'Some Questions on the Cultural Revolution'
INTERVIEW"Nothing that's quite your own": Vanessa Place Interviewed
ESSAYSPeter Larkin - John Milbank's 'Legend of Death: Two Poetic Sequences'Ralph Hawkins - Ted Berrigan. Plagiarism and / or the Found Poem. A Creative Writing Lesson.Joe Luna - Field Report, CRS vol. 5, 21.5.10Michael Peverett - Charlotte Smith's 'Flora'Felicity Roberts and Edmund Hardy - Interior Ears IEdmund Hardy - Craniotomy: Lyric Poetry

BOOK REVIEWS
Rhys Trimble's 'Mynydd' (Hafan Books)Tom Jenks, * (If P Then Q)'Better Than Language' (Ganzfeld)Rupert Loydell/Robert Sheppard's 'Risk Assessment' (Damaged Goods)Nat Raha's 'Octet' (Veer)Elisabeth Bletsoe's 'Landscape From A Dream' (Shearsman)Lara Glenum's 'Hounds of No' (Action Books)Ian Seed's 'Shifting Registers' (Shearsman)Gene Tanta’s 'Unusual Woods' (BlazeVOX)
Tony Trehy’s '50 Heads' (Apple Pie Editions)
Robert Hampson's 'an explanation of colours' (Veer)
Lissa Wolsak's 'Squeezed Light' (Station Hill)
Jim Goar's 'Seoul Bus Poems' (Reality Street)
'Famous Plays of 1931' (Gollancz)
PLUS: David Wevill’s 'Departures: Selected Poems', Giles Goodland's 'What the Things Sang', Jeremy Reed's 'Bona Drag' and 'Bona Vada', Hanne Bramness' 'Salt on the Eye: Selected Poems', Lars Amund Vaage's 'Outside the Institution — Selected Poems', María Baranda's 'Ficticia', Carrie Etter’s 'Divining for Starters' (all Shearsman)PLUS NOTES & COMMENTARIESOn... Domestic Bliss - Harry Martinson & Karin Boye; Tree Notes; the recent work of Francesca Lisette; 3 Disney Songs Considered"Intercapillary Space" is an online poetry magazine edited by Edmund Hardy & Michael Peverett.

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3. Jim Andrews
Here's a video of a talk I did
Tue 31 Jan 2012

JIM ANDREWS AT SFU VANCOUVER
http://surrey.sfu.ca/webcasts

Here's a video/webcast of a talk I did on 1/11/2012 in Vancouver Canada (where I now live) at Simon Fraser University. They invited me to give a 2 hour talk on my work for the people in the Interactive Arts and Technology program.

I'm the only person you can hear, in the video, which is too bad. And the video of the computer screen is sometimes out of joint with what I was actually doing, but I guess it's better than nothing.

You can easily register for free to view the talk.

ja
http://vispo.com

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4. Halvard Johnson
New Truck driver for February
Tue 31 Jan 2012

Many, many thanks to Larissa Shmailo for guiding the *Truck* during January. Gerald Schwartz, our

driver-editor for February, takes the wheel tomorrow. Â¡Buen viaje a todos!

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: https://plus.google.com/106252913724243142175 http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque &

Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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5. Jesse Glass

Re: POETICS Digest - conference

Tue 31 Jan 2012

Let me add to Jane Nakagawa's resume that she has a volume out from Ahadada Books (her second? third?) and that we have PLENTY of copies available via http:www.ahadadabooks.com and SPD. In fact, if anyone would like to come to Tokyo to take a few copies off our hands (after first holding forth at the Writing Conference in Kyoto of course!)it would be a blessing as our storage space is limited due to our growing collection of marionettes and our roomy, and totally chic, Meikai International Puppet Theater which has also been written up in the Japan Times http://www.japantimes.co.jp/text/fl20111016x3.html. :-) Jess of Japan

On 1/31/2012, "Jane Nakagawa" <[redacted]> wrote:

> *hi*
> *in case of interest, there is a call for proposals open for a writers conference in kyoto this fall. info at the URL below*

> *http://www.japanwritersconference.org/*
>
> *best wishes*
> *Jane*
>
> *Jane Joritz-Nakagawa's sixth poetry book, "notational", was published by Otoliths in June, 2011 (http://the-otolith.blogspot.com/): http://www.lulu.com/product/paperback/notational/15740264. A Kindle edition of her 2010 book "incidental music" is now available at Amazon. A review of both books appeared in The Japan Times in September 2011: http://search.japantimes.co.jp/cgi-bin/fb20110918a2.html. Her poetry broadside, "blank notes," is forthcoming with Country Valley Press. Her seventh book length collection is in progress.*

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6. Alan Sondheim

MONIKA WEISS AND ALAN SONDHEIM: EYEBEAM PERFORMANCE THIS SATURDAY

Tue 31 Jan 2012

MONIKA WEISS AND ALAN SONDHEIM: EYEBEAM PERFORMANCE THIS SATURDAY

Alan Sondheim & Monika Weiss -- Enunciation
EYEBEAM Art + Technology Center, 540 W 21st St. New York
Saturday, February 4, 1-6PM, Eyebeam Project Space
http://eyebeam.org/events/alan-sondheim-monika-weiss [eyebeam.org]

Feb 04, 2012
Hours:
1:00PM-6:00PM
Free

Eyebeam Resident Alan Sondheim and transdiscipinary artist Monika Weiss will perform Enunciation, a dual live video projection and sound environment in the Eyebeam Project Space on Saturday, February 4, 1-6PM. Enunciation explores the notions of language, document, trace, mourning and history. Inhabiting a prolonged interval of time, Weiss and Sonfheim perform and record their respective process, which is both independent from one another and interconnected, an exchange tracing issues of mourning, lamentation, ecstasy, and the processes of writing. This experimental collaboration is a result of a longstanding friendship and intellectual exchange between the two New York artists.

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7. Tim Peterson

EOAGH Issue 7 Now Online

Tue 31 Jan 2012

Announcing Issue 7 of

EOAGH: A Journal of the Arts
New Site, New Design, New Everything

http://eoagh.com/?page_id=45

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Review of Shelly Taylorâ€™s Black-Eyed Heifer, by Geoffrey Olsen

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REVERSE ECLIPSE : OPEN DOME, by Mercedes RoffÃ© (translated by Margaret Carson)

from: Ordeal by Bow, by Habib Tengour (translated by Pierre Joris)

* * *

SUBMIT to EOAGH:
http://eoagh.com/?page_id=24

SUBSCRIBE to EOAGH:
http://eoagh.com/?page_id=1155

DONATE to EOAGH:
http://eoagh.com/?page_id=1138

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8. Carolyn Guinzio
February Yew
Wed 1 Feb 2012

Yew: A journal of innovative writing and images by women.

It’s February, and a beautiful new issue of *Yew* is now online, featuring visual poetry by Ruth Bavetta, new work from Anne Gorrick with photographs by

Venus Zarris, and poems by Marcela Sulak featuring Laura Terry’s paintings. The cover image of the Monument of the People’s Heroes in Shanghai is by Rosebud Ben-Oni.

Readers of *Yew* may have noticed that our bio page is unconventional. Please note that further information about our writers and artists can be found on the “ISSUE DETAILS” page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

Our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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9. Steve Clay

Patti Smith featured in the Janet Hamill Archive

Wed 1 Feb 2012

Patti Smith featured in the Janet Hamill Archive

The Janet Hamill Archive offers a rare glimpse into the life and work of singer/songwriter, poet and artist Patti Smith as seen through the letters, manuscripts, photographs and documents collected by Janet Hamill during her and Patti's 40-year-long friendship.

In 2011 Patti was awarded the prestigious Polar Music Prize, considered the “Nobel Prize for Music.” The citation read: “By devoting her life to art in all its forms, Patti Smith has demonstrated how much rock’n’roll there is in poetry and how much poetry there is in rock’n’roll. Patti Smith is a Rimbaud with Marshall amps. She has transformed the way an entire generation looks, thinks and dreams. With her inimitable soul of an artist, Patti Smith proves over and over again that people have the power.”

To the best of our knowledge, this collection contains the largest and most important gathering of unique Patti Smith archival material ever to appear on the market and includes over a thousand pages of manuscripts and typescripts relating to her National Book Award-winning memoir "Just Kids"; over 200 pages of correspondence with Janet dating from 1970–2005; original photographs, artwork, posters, broadsides, ephemera and a wonderful early drawing by Patti of her and Janet, created in 1966. Additionally, the archive

contains extensive material that documents the life and work of New York poet Janet Hamill.

Illustrated digital prospectus available here: http://bit.ly/smitharchive

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

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10. Aldon Nielsen
Transtromer
Wed 1 Feb 2012

Has anyone on this list written on *Tomas Tranströme*r?

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

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11. Bonnie MacAllister
Certain Circuits: Invitation to Print 2.1 Campaign
Wed 1 Feb 2012

We invite you to check out our recent video and appeal. This is your chance not only to pre-order our limited edition issue 2.1 but to help sponsor our contributing writers and artists through your support. We're even sending out

pre-invitations to our April launch party. To watch our video, please click here: http://kck.st/ymOS0g

Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative and cross-genre work between artists.

It's our one year anniversary, and we're thrilled to celebrate it with our second print issue volume 2.1 featuring a limited edition run of artwork and texts from our nearly 200 multimedia posts. We are excited to announce that contributors from 2.1 hail from Korea, India, England, Ireland, and the United States. We have held readings, screenings, and exhibitions from our artists. We are fan supported, and we cannot continue without your support. Please consider a special reward: the chance to sponsor one of our artists by providing him or her with a contributors' copy, a tangible representation of the work that has only thus far been rendered digitally. Visit us at www.certaincircuits.org

For the link, please click here: http://kck.st/ymOS0g

We are proud to announce that our cover artist for 2.1 is Kevin Von Holtermann.

Contributors:
Marcia Annenberg
Peter Baroth
Aja Beech
Jeanine Campbell
Maleka Fruean
Bridget Goldhahn
David Hewitt
Melissa MacAllister
Jody McGrath
Kelly McQuain
Patrick Morris
Marthe Reed & J Hastain
Janice Sloane
Adam Zucker & Adah Gorton
(more TBA)
A full list of contributors to Volume 2.1 will be posted on http://kck.st/ymOS0g

To read all of our 13 multimedia issues, visit certaincircuits.org.

Please feel free to spread the link via social media and send to friends and colleagues who may be interested in cross-genre and collaborative work.

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12. Christina Rau
Re: Poem recommendations / Ekprhasis?
Wed 1 Feb 2012

There's a journal called either Truth/Beauty or Beauty/Truth that publishes only ekphrastic work.Â That may offer some good stuff.

Christina M. Rau
Long Island, NY, right outside of NYC
Â
Poets In Nassau quick schedule
Join us on Facebook

Read me on Yelp
Read me on A Life Of We
ReadÂ me on Goodreads

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Tuesday, January 31, 2012 8:40 PM
Subject: Poem recommendations / Ekprhasis?

I have many but would appreciate more!Â Poem recommendations strictly or loosely based on the "Ekphrasis" concept?

Thanks in advance,

Amy

_____
From: "jforjames

Â
Â
http://www.randomhouse.com/boldtype/0403/hirsch/hirsch_poems.html

Â Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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13. steve dalachinsky
Re: Recovery Poetry
Wed 1 Feb 2012

---

recovey from what illness drugs alcohol ????life??

On Tue, 31 Jan 2012 17:56:04 -0500 Tracey Gagne <[redacted]>
writes:
> I wonder if anyone on here knows of any folks who publish poetry
> specifically on the topic of recovery.
>
> Thanks!
>
> --
> Tracey M. Gagne
>
>
>

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14. michael farrell
new cordite
Wed 1 Feb 2012

---

the new cordite is up, #37 - a rare themeless issue

http://cordite.org.au/content/poetry/no-theme/

deadline for next issue has been extended till feb 14; theme is sydney

http://cordite.org.au/newsblog/submissions-for-cordite-38-sydney-extended/

if youve never been there, try this long found poem for ideas

http://en.wikipedia.org/wiki/Sydney

michael

(im not the editor, just a friend)

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15. amy king
Painter and Poet, Dorothea Tanning, Surrealist Painter and Poet, Dies at 101
Wed 1 Feb 2012

Article here -- Â http://www.galleristny.com/2012/02/dorothea-tan

Article here -- Â http://www.galleristny.com/2012/02/dorothea-tanning-surrealist-painter-and-poet-dies-at-101/

"Art has always been the raft onto which we climb to save our sanity. I donâ€™t see a different purpose for it now."Â

"To my surprise, I have come to like being old. You can do what you want."Â

http://www.salon.com/2002/02/11/tanning/Â

Best,

Amy

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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16. **amy king**

Also today, the passing of Wisława Szymborska, 1923-2012

Wed 1 Feb 2012

---

http://www.poetryfoundation.org/harriet/2012/02/a-sad-day-wislawa-szymborska-1923-2012/Â

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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17. **amy king**

Jan. 31, 2012 - Poet Morgan Lucas Schuldt passed away

Wed 1 Feb 2012

Memento Mori Â
http://www.foumagazine.net/19.htmlÂ

Memento Mori Â
http://www.foumagazine.net/19.htmlÂ

http://thediagram.com/6_3/schuldt.htmlÂ

Â Writer Morgan Schuldt: a champion for the power of language
http://radio.azpm.org/azspotlight/podcasts/2010/8/6/70-meet-writer-morgan-schuldt-a-champion-for-the-power-of-language/Â

http://www.coconutpoetry.org/schuldt1.htmÂ

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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18. Tim Peterson
TENDENCIES Spring 2012 Calendar
Wed 1 Feb 2012

---

*TENDENCIES: Poetics & Practice
Spring 2012 Calendar*

This series of talks, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between queer writing/artmaking process, pedagogy, and the manifesto.

All events take place at CUNY Graduate Center, 365 Fifth Ave, NYC. Free admission.

February 15, 7 PM
in the Segal Theater
Kate Bornstein
Kaplan Page Harris
Camille Roy

March 12, 7 PM
in Room 9206/9207
Jonathan Goldberg
Byron Kim
Michael Moon

April 5, 7 PM
in Room 9206/9207
D'Lo
Sarah Schulman
TC Tolbert

* * *

TENDENCIES: Poetics & Practice is curated by Tim Peterson (Trace)

All events are co-sponsored by the Center for the Humanities, the Center for Lesbian and Gay Studies (CLAGS), The Graduate Center Ph.D. Program in English, and the GC Poetics Group

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19. Jim Andrews
Video of a talk I did (corrected URL)
Thu 2 Feb 2012

Oops. Sorry. I corrected the URL. Doh.

JIM ANDREWS AT SFU VANCOUVER
http://surrey.sfu.ca/webcast

Here's a video/webcast of a talk I did on 1/11/2012 in Vancouver Canada (where I now live) at Simon Fraser University. They invited me to give a 2 hour talk on my work for the people in the Interactive Arts and Technology program.

I'm the only person you can hear, in the video, which is too bad. And the video of the computer screen is sometimes out of joint with what I was actually doing, but I guess it's better than nothing.

You can easily register for free to view the talk.

ja
http://vispo.com

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20. Tracey Gagne
Re: Recovery Poetry
Thu 2 Feb 2012

Steve,

Recovery from drugs and alcohol.

Thanks!

Tracey

On Wed, Feb 1, 2012 at 3:36 PM, steve dalachinsky <[redacted]> wrote:

> *recovey from what illness drugs alcohol ????life??*
>
> *On Tue, 31 Jan 2012 17:56:04 -0500 Tracey Gagne <[redacted]>*
> *writes:*
> *I wonder if anyone on here knows of any folks who publish poetry*
> *specifically on the topic of recovery.*
>
> *Thanks!*
>
> *--*
> *Tracey M. Gagne*

--
Tracey M. Gagne

sundrypleasures.blogspot.com

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21. Halvard Johnson
New Truck driver for February seeking contributions
Thu 2 Feb 2012

Wind-swept hair, the vast open road, infinite possibility.

Poets (like truckers)... they're the backbone of our economy.

What I'd like to do for my stint in the driver's seat of TRUCK for the month of February... is to step away from the stereotypes of (truck driving) and poetics... We all have an idea of what a truck driver's like, what a poet's like... but I'll bet there's so much more.

Everyone has the idea of a big, overweight, burly poet who'd really rough and raw, but I'm here to invite one and all within the tri-state area reach and beyond to climb up into the cab and prove that's not the case. I'm betting that many of you just wanted to be poets. You wanted the freedom. Or you lost your way and didn't know what else to do.

I read a recent survey that said a shortage of poets suggests an improving economy. But back years ago, when many of us hit the road, poets made up one of the largest occupations in the world. there were millions and millions of us. That's a lot of poets in mobile purgatory--a lot of people many others might never really see, except maybe through their rear-view mirror.

I invite you to add to this picture of poet culture. Our task is before us-- to portray "the integrity" of the poetic life.

Please send me something I can post. Help me ease the hours on end of driving toward nothing in the middle of nowhere. I want to read a lot of poetry.

Thanks.

G. E. Schwartz
(leaving the light on for you)
[redacted]

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22. Bonnie MacAllister

Reminder: Bonnie MacAllister & Rachel Udell's show opens Saturday in NYC

Thu 2 Feb 2012

For the postcard and a map: http://www.artcat.com/exhibits/16091

et al Projects is pleased to announce a two person exhibition featuring work by the artists :

Bonnie MacAllister and Rachel Blythe Udell

JOUISSANCE :: PLAY

OPENING SATURDAY FEBRUARY 4th (7-10PM)

ON VIEW FEBRUARY 4th thru MARCH 17

JOUISSANCE :: PLAY presents a jubilee of countercultural relics, traditions, and taboo through this multi-disciplinary installation. The interrelated works of these artists revels in interconnectivity, and explores the ways in which we seek to expose the unnaturalness of human isolation.

Moving through the exhibition we are at first removed as foreign guests in this new environment but quickly become privy to and interact with its ever complex movements.

We at et al Projects are thrilled to be working with these artists and sincerely urge you to come experience these works in person.

et al Projects is currently located in the Harlem neighborhood of Manhattan and is easily accessible from the A/C/D/B lines right off the 145th Street stop. Right around the corner from City College and next door to Azucarera Gallery.

Gallery hours are Friday-Monday 10AM-6PM (and by appointment)

For general information please contact [redacted]

etalprojects.com
--
bonnie-macallister.blogspot.com
bonniemacallister.com

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23. amy king

Re: Poem recommendations / Ekprhasis?

Thu 2 Feb 2012

_____

Thanks for that, Christina!

_____
From: Christina Rau

There's a journal called either Truth/Beauty or Beauty/Truth that publishes only ekphrastic work. That may offer some good stuff.

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24. Camille Martin
Photos from Big Night Buffalo
Thu 2 Feb 2012

Ihttp://rogueembryo.wordpress.com/2012/01/30/photos-buffalos-big-night-featuring-camille-martin-and-mark-goldstein/#

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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25. Camille Martin
Photos from Big Night Buffalo (Camille Martin, Mark Goldstein, Carl Lee)
Thu 2 Feb 2012

Photos from my Big Night reading with Mark Goldstein:

http://rogueembryo.wordpress.com/2012/01/30/photos-buffalos-big-night-featuring-camille-martin-and-mark-goldstein/#

Cheers!

Camille
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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26. amy king
TONIGHT: Groundhog Day - Feb. 2nd @ 7 p.m. in Brooklyn
Thu 2 Feb 2012

Que(e)ry and WORD present Saeed Jones with Metta Sama & Amy King
Thursday, February 2nd @ 7 p.m.

WORD
126 Franklin Street, Brooklyn, NY 11222
G to Greenpoint Avenue
L to Bedford Avenue
B62 to Greenpoint Avenue

Pushcart Prize Nominee Saeed Jones presents his new chapbook When the Only Light is Fire. His poetry has appeared in Hayden's Ferry Review, StorySouth, Jubilat, and many others. He is also a monthly columnist for Lambda Literary and contributing writer for Union Station Magazine, and his blog For Southern Boys Who Consider Poetry is dedicated to emerging queer poets of color. Co-presented by Que(e)ry, an organization of librarians which celebrates the diverse representations and contributions of queer people in the cultural record.

Metta SÃ¡ma is author of Where Ghosts Camp (forthcoming YesYes BÃ¸Ã¸ks 2012). Her poems and book reviews have been published or forthcoming in Blackbird, Crab Orchard Review, Drunken Boat, Diner, Esque, hercircle, Paterson Literary Review, Verse, Vinyl, Zone 3, among others. She is the fiction editor of ragazine.

Amy King's latest, I Want to Make You Safe, was just released by Litmus Press, at the end of 2011. She is currently preparing a book of interviews with the poet, Ron Padgett, co-edited Poets for Living Waters with Heidi Lynn Staples and currently edits Esque Magazine with Ana Bozicevic. She also teaches English and Creative Writing at SUNY Nassau Community College. Amy founded and curated, from 2006, the Brooklyn-based reading series, The Stain of Poetry, until 2010. Visit her current site at amyking.org.

Â MAP- https://www.facebook.com/events/117129071740445/

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27. Dan Glass
W+S6 CFW
Thu 2 Feb 2012

Poets—

If you are interested in joining With + Stand, the deadline for work to be considered will be the 7th of February 2012—the format requested is up to 5 pages, 8.5x11", b/w only please, in either .doc or .pdf form, emailed to withplusstand [at] gmail [dot] com. The "prompt" for #6 is:

[W+S6] will concern itself with occupations, domesticity, parenting, "the political" & "the personal," property, "home," tomorrow-in-today, yesterday-in-today, $, "how to proceed," crisis, dailiness, beauty, ancestors, collectivity, & other constellations of meaning.

You can download a PDF of a few of our issues, including the most recent, at this link:

https://sites.google.com/site/withstandpdfs/<http://sites.google.com/site/withstand4/home/with--stand-4-pdf>

You can find out more about the W+S project, and who has been a part of it thus far, here:

http://withplusstand.blogspot.com/

Hugs,,,

Dan

↑ Index

28. Eric Linsker
The Claudius App II
Thu 2 Feb 2012

The second issue of *The Claudius App*: *a journal of fast poetry* is now online at www.theclaudiusapp.com.

Contributors in the new issue include Sara Deniz Akant, Brian Ang, Jerimee Bloemeke, Feng Sun Chen, Amy De'Ath, Emily Dorman, Patrick Dunagan, Purdey Kreiden, Pierre Klossowski (trans. Reena Spaulings), Ben Lerner, Mark Levine, Joe Luna, Anthony Madrid, Jessica O Marsh, Chris Martin, Jeff Nagy, Tim Shaner, Josh Stanley, Jonty Tiplady, Catheringe Wagner, and Elisabeth Workman.

In the age of the work of art in the age of mechanical occupation, we're stapling hundreds in the racing form. Our retirement plan's an exactor box; our coffin is a sweep. Punxsutawney, who do you like in the second?

Kite your checks and letters to the editors at [redacted].

↑ Index

29. Sarah Sarai

Re: Poem recommendations / Ekprhasis?

Fri 3 Feb 2012

"St. Sarah Sarai Carrying the Infant Christ Child" ... published in Mississippi Review, a journal which has since folded. Reposted on this blog: http://poemsetc.blogspot.com/2009/05/st-sarah-sarai-carrying-infant-christ.html

I began the poem at the Met as I was looking at "St. Christopher Carrying the Infant Christ Child" by a Follower of Dieric Bouts (Flemish).

Sarah Sarai
http://my3000lovingarms.blogspot.com

↑ Index

30. Rob McLennan

new(ish) on rob's clever blog

Fri 3 Feb 2012

-- Prairie Fire Vol. 32, No. 4 (January 2012)
-- rob mclennan's new poetry collection grief notes: (BlazeVOX) now available!
-- 12 or 20 questions (second series) with Nicole Lundgren
-- 6x6 #25
-- new from above/ground press: Armantrout, Blouin/Rainer, McKinnon + mclennan,
-- 12 or 20 (small press) questions: Andrew Steeves on Gaspereau Press
-- Jessica Hiemstra-van der Horst, Apologetic for Joy
-- ottawater #8 is now on-line! launch tonight,
-- Territory is not Map-- (poem)
-- 12 or 20 questions (second series) with Tim Lilburn
-- Milan Kundera, Encounter: essays
-- 12 or 20 questions (second series) with Sommer Browning
-- the dusie blog: rob mclennan's Top Eleven (Canadian) poetry books of 2011
-- The Only Poetry That Matters: Reading The Kootenay School of Writing
-- two poems from "Songs for little sleep,"
-- Ottawa's VERSeFest poetry festival: upcoming festival events,
-- P-QUEUE #7 (Polemic) + 8 (Document)
-- Ken Sparling, The Serial Library
-- Jason Dewinetz, CLENCH
-- Gil McElroy's Ordinary Time
-- new rob mclennan chapbook, Red Giant (unarmed), now available

-- The Capilano Review blog: Roy Kiyooka's "Pacific Windows"
-- Lily Brown, Rust or Go Missing
-- Call and Response; Sandra Ridley's response now online
-- Ongoing notes: early January, 2012
-- I've a handful of new poems in the BlazeVOX: Winter issue
-- Arc Poetry Annual 2012: prize poems & bookish brawls
-- review of Elizabeth Robinson's Three Novels (Omnidawn)

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed
up at the above/ground press blog,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

31. Martha Deed
The Last Collaboration released by Furtherfield.org
Fri 3 Feb 2012

This is an experimental strategy for a poetry and mixed media book that tells a difficult story.

Furtherfield.org is a new media laboratory in London, UK with an active online presence. Part of its mission statement involves promoting social justice.

Furtherfield's announcement:

The Last Collaboration By Edward Picot

"The United States loses more American lives to patient safety incidents every six months than it did in the entire Vietnam War." Edward Picot introduces The Last Collaboration an art documentary book by artists and poets Martha Deed and Millie Niss.

This work is a construction of Millie’s hospital experiences in the last hospital she ever visited. The story is told through Millie’s notes, emails, the daily diary

she sent home, her posts on her Sporkworld blog, her mother's log, and Millie's medical records.

These primary, often raw, documents are framed with medical notes and clinical guidelines as well as the outcomes of two NYS Department of Health investigations of Millie's care.

Millie wanted her story told. She wanted an autopsy performed if she died. Because of the autopsy, we have the story.

http://www.furtherfield.org/features/articles/last-collaboration

--
The Last Collaboration
http://www.furtherfield.org/friendsofspork/
Intro by Edward Picot
http://www.furtherfield.org/features/articles/last-collaboration

City Bird: Selected Poems (1991-2009) by Millie Niss, edited by Martha Deed
http://www.blazevox.org/index.php/Shop/Poetry/city-bird-selected-poems-1991 - 2009-by-millie-niss-edited-by-martha-deed-192/

↑ Index

32. Séamas Cain

A time(d) poem

Fri 3 Feb 2012

_____

MAC-TALLA [echo]

a time(d) poem in two Gaelics ...

http://www.saorsainn.net

_____

Regards,

Seumas Cain
http://www.freewebs.com/seamascain

↑ Index

33. editor boog

Boog City Turns 70, Advertise and Cure What Ills You

Fri 3 Feb 2012

Please forward

Advertise in

Boog City 70

70th. Yes, that's right, 70th issue.
Come advertise and share the experience, then stay for the magic.
Or something like that.

Deadlines

—Space Reservations-Email to reserve ad space

Fri. April 6-Ads in
Fri. April 15-Distribute

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://boogcity.com/adrates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://welcometoboogcity.com/
T: 212-842-BOOG (2664)

↑ Index

34. amy king

PEN AMERICAN - Kara Dorris: Fairytale: How Spring Comes to the Land of Snow & Icicles / (Dream Map)

Fri 3 Feb 2012

PEN POETRY SERIES - "Beauty is a Verb: The New Poetry of Disability" -- http://www.pen.org/blog/?pf34

↑ Index

35. Aldon Nielsen

Fwd: NEH Summer Institute - Contemporary African American Literature

Fri 3 Feb 2012

---------- Forwarded message ----------
From: LOVALERIE KING <[redacted]>
Date: Fri, Feb 3, 2012 at 4:31 PM
Subject: NEH Summer Institute - Contemporary African American Literature
To: [redacted]

Dear Colleagues,

It is with great pleasure that I announce the NEH Summer Institute, “Contemporary African American Literature,” which will take place at The Pennsylvania State University, ******University Park**, **Pennsylvania****, between July 8 and July 28, 2012. The ****Africana** **Research** **Center** ** and the Department of African American Studies will co-host the institute. Institute faculty will include Trudier Harris, Maryemma Graham, Dana Williams, Howard Rambsy, Eve Dunbar, L.H. Stallings, Evie Shockley, and Greg Carr. Participation is supported by a generous grant from the National Endowment for the Humanities. Participants receive a stipend to assist in defraying the cost of travel, food, lodging, books and supplies related to the institute. Transportation to off-site program activities related to the institute will be provided as part of the grant. We invite applications from those of you who wish to participate. Complete application information is available at http://arc.psu.edu/neh-institute/. The deadline for applications is March 1, 2012.

Lovalerie King
Director, Africana Research Center
Associate Professor of African American Studies
217 Willard Building
University Park, PA 16802
[redacted]
www.arc.psu.edu
http://www.outreach.psu.edu/programs/afamnovel/

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

↑ Index

36. Susan Webster Schultz
Tinfish Retro Chap #11
Sat 4 Feb 2012

We're proud to announce publication of our 11th retro chapbook in 11 months, and the next will make 12 in one year!

Please look here for more information on Kim Hyesoon's _Princess Abandoned_, translated by Don Mee Choi.

And look for a twofer with their previous Tinfish chapbook, the amazing _When the Plug Gets Unplugged_.

http://tinfishpress.com/hyesoon.html

aloha, Susan M. Schultz
Editor

↑ Index

37. Murat Nemet-Nejat
Re: MONIKA WEISS AND ALAN SONDHEIM: EYEBEAM PERFORMANCE THIS SATURDAY
Sat 4 Feb 2012

Dear Alan,

This Saturday our grandchildren are visiting us. I am sorry to be missing your performance.

My love to Azure.

Affectionately,

Murat

On Tue, Jan 31, 2012 at 9:48 PM, Alan Sondheim <[redacted]> wrote:

> *MONIKA WEISS AND ALAN SONDHEIM: EYEBEAM PERFORMANCE THIS SATURDAY*
>
> *Alan Sondheim & Monika Weiss -- Enunciation*
> *EYEBEAM Art + Technology Center, 540 W 21st St. New York*
> *Saturday, February 4, 1-6PM, Eyebeam Project Space*
> *http://eyebeam.org/events/**alan-sondheim-monika-weiss<http://eyebeam.org/events/alan-sondheim-monika-weiss>[*
> *eyebeam.org]*
>
> *Feb 04, 2012*
> *Hours:*
> *1:00PM-6:00PM*
> *Free*
>
> *Eyebeam Resident Alan Sondheim and transdiscipinary artist Monika Weiss will perform Enunciation, a dual live video projection and sound environment in the Eyebeam Project Space on Saturday, February 4, 1-6PM. Enunciation explores the notions of language, document, trace, mourning and history. Inhabiting a prolonged interval of time, Weiss and Sonfheim perform and record their respective process, which is both independent from one another and interconnected, an exchange tracing issues of mourning, lamentation, ecstasy, and the processes of writing. This experimental collaboration is a result of a longstanding friendship and intellectual exchange between the two New York artists.*
>
> *==========**====*

↑ Index

38. **michael farrell**

Re: Poem recommendations / Ekprhasis?

Sat 4 Feb 2012

john forbes - on tiepolos banquet of cleopatra

i was going to send the poetry library link, until i noticed this blog post which has both poem and painting

http://www.tumblr.com/tagged/after-tiepolo%27s-banquet-of-cleopatra

m

> *Date: Fri, 3 Feb 2012 00:38:34 -0500*
> *From:* [redacted]
> *Subject: Re: Poem recommendations / Ekprhasis?*
> *To:* [redacted]
>
> *"St. Sarah Sarai Carrying the Infant Christ Child" ... published in Mississippi Review, a journal which has since folded. Reposted on this blog: http://poemsetc.blogspot.com/2009/05/st-sarah-sarai-carrying-infant-christ.html*
>
> *I began the poem at the Met as I was looking at "St. Christopher Carrying the Infant Christ Child" by a Follower of Dieric Bouts (Flemish).*
>
> *Sarah Sarai*
> *http://my3000lovingarms.blogspot.com*

↑ Index

39. **amy king**

Re: Poem recommendations / Ekprhasis?

Sat 4 Feb 2012

Thanks much, Michael!

_____
From: michael farrell

john forbes - on tiepolos banquet of cleopatra

i was going to send the poetry library link, until i noticed this blog post which has both poem and painting

http://www.tumblr.com/tagged/after-tiepolo%27s-banquet-of-cleopatra

m

↑ Index

40. **Mark Young**

Now out from Otoliths — Mark Cunningham's "Helicotremors"

Sat 4 Feb 2012

Mark Cunningham

Helicotremors

88 pages

Cover image by HoMeBoY

Otoliths, 2012

ISBN: 978-0-9872010-0-3

$13.45 + p&h

URL: http://www.lulu.com/product/paperback/helicotremors/18793906

The piece/pieces here (a single long poem, or 220 separate poems? both at once? each alternately?) sit (move) somewhere (sometime) between a series of otoacoustic emissions (hair cells in the cochlea of the inner ear, moving in response to waves generated in the fluid of the ear by two frequencies simultaneously, often create a third tone) and a series of deferred actions ("our psychic mechanism has come into being by a process of stratification: the material present in the form of memory traces being subjected from time to time to a *rearrangement* in accordance with fresh circumstances—to a *retranscription*," Sigmund Freud to Wilhelm Fleiss, December 6, 1896).

It/they wait for your inner/outer ear/voice to hear/remember/complete the next extension of their incompleteness.

↑ Index

41. Jonathan Minton
Word For/Word #19
Sun 5 Feb 2012

I?m pleased to announce that Word For/Word #19 is online at

www.wordforword.info/vol19

with poetry and visuals by

Annah Browning, Kathleen Rooney, Cindy St. John, Joshua Kryah, Shira Dentz, Kristina Marie Darling, Kevin O'Rourke, William Cordeiro, Derek Henderson, Brad Vogler, Lynn Strongin, Gautam Verma, Emileigh Barnes, Tim Shaner, Jeff Harrison, Dorothee Lang, Moriah Purdy, Rachel May, Brian Strang, Crystal Gibbins, Brian Lucas, and Mike Sikkema,

plus Alexandra Mattraw's review of The Surfacing of Excess, by Arianne Zwartjes, Lorin Schwarz's review of The Concession Stand: Exaptation at the Margins, by Arpine Konyalian Grenier, Scott Wilkerson's review of Attack of the Difficult Poems, by Charles Bernstein, Jai Arun Ravine's review of An Atlas of Lost Causes, by Marjorie Stein, and Jared Schickling's essay " Satire Toward Love."

Cheers!
Jonathan Minton
www.wordforword.info

+ + +

"Map of What Can Cut You," by Cindy St. John

Speak/swallow highways
horizontal your fist on the horizon squint one eye
sink/eat/starve 500 miles in a car you don?t own
with lips that are not your own and a language you have only half-
memorized to get here
bend/lengthen under the sound
of wind of box fans like no sound or white light or distance
tap the glass remember the body
sweat in the sheet of stars soundless
speak/tip toe over orange
faces/names/tequila bottles
swim/drive your field of vision infinitely
multiplying the weight of your arms you lived/died
Break the glass
fade/disappear into the landscape isn?t this
what you wanted?

↑ Index

42. Adam Fieled

"Poetry and Freedom": UK posts

Sun 5 Feb 2012

"Poetry and Freedom" was a series of posts composed by Adam Fieled as blogger-in-residence at the Poetry International festival in London in 2008. The festival was held at the Southbank Centre, which is also the home of London's Poetry Library.

The posts are collected here:

http://www.archive.org/details/PoetryAndFreedom

Thanks!
Adam Fieled [redacted]

↑ Index

43. steve dalachinsky

Re: Poem recommendations / Ekprhasis?

Sun 5 Feb 2012

---

my wife yuko otomo has 100's of them
she'll have an entire book coming out on ugly duckling of only ekphraksis

i myself have written about 200 of them

On Sat, 4 Feb 2012 21:21:58 +0000 michael farrell <[redacted]>
writes:
> john forbes - on tiepolos banquet of cleopatra
>
> i was going to send the poetry library link, until i noticed this
> blog post which has both poem and painting
>
> http://www.tumblr.com/tagged/after-tiepolo%27s-banquet-of-cleopatra
>
> m
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>
>
>
> > Date: Fri, 3 Feb 2012 00:38:34 -0500
> > From: [redacted]
> > Subject: Re: Poem recommendations / Ekprhasis?
> > To: [redacted]
> >
> > "St. Sarah Sarai Carrying the Infant Christ Child" ... published
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> > Mississippi Review, a journal which has since folded. Reposted on
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> >
>
http://poemsetc.blogspot.com/2009/05/st-sarah-sarai-carrying-infant-chris
t.html
> >
> > I began the poem at the Met as I was looking at "St. Christopher
> Carrying
> > the Infant Christ Child" by a Follower of Dieric Bouts (Flemish).
>
> >
> > Sarah Sarai
> > http://my3000lovingarms.blogspot.com
> >
>
>
>

↑ Index

44. steve dalachinsky

Re: Poem recommendations / Ekprhasis?

Sun 5 Feb 2012

---

oh also if not mentioned wc williams pictures of bruegel

and one i forgot famous poet to chirico i wrote one for chirico when i was 20ish

On Sat, 4 Feb 2012 21:21:58 +0000 michael farrell <[redacted]>
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>
> i was going to send the poetry library link, until i noticed this
> blog post which has both poem and painting
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>
> >
> > Sarah Sarai
> > http://my3000lovingarms.blogspot.com

> >
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>
>

↑ Index

45. steve dalachinsky

Re: Poem recommendations / Ekprhasis?

Sun 5 Feb 2012

---

jerry rothenberg has an entire book based on goya i think disaters of war pieces

On Sat, 4 Feb 2012 21:21:58 +0000 michael farrell <[redacted]>
writes:
> john forbes - on tiepolos banquet of cleopatra
>
> i was going to send the poetry library link, until i noticed this
> blog post which has both poem and painting
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> http://www.tumblr.com/tagged/after-tiepolo%27s-banquet-of-cleopatra
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> > Date: Fri, 3 Feb 2012 00:38:34 -0500
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> > Subject: Re: Poem recommendations / Ekprhasis?
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> >
> > "St. Sarah Sarai Carrying the Infant Christ Child" ... published
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> > Mississippi Review, a journal which has since folded. Reposted on
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http://poemsetc.blogspot.com/2009/05/st-sarah-sarai-carrying-infant-chris
t.html
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> > I began the poem at the Met as I was looking at "St. Christopher
> Carrying

> > the Infant Christ Child" by a Follower of Dieric Bouts (Flemish).
>
> >
> > Sarah Sarai
> > http://my3000lovingarms.blogspot.com
> >
>
>
>

↑ Index

46. Jim Andrews

Andrews in Paris at Sorbonne in June

Sun 5 Feb 2012

I'm a bit surprised and more than a little delighted that I'll be showing Aleph Null (http://vispo.com/aleph) in Paris at the Sorbonne at the &Now conference on innovative writing (http://andnowfestival.com) in June. And three kind scholars will be giving presentations on Aleph Null. Thanks to Leo Flores, Saemmer Alexandra, and Mark Marino for their interest in Aleph Null.

I'm delighted that my scholar friends and the people organizing the conference are interested in Aleph Null and in seeing it in a context of innovative writing; after all, it is a visual piece, is more evidently a work of programmerly visual art rather than of writing. But they are right that it's useful to see it in a writerly context. My site is a writing site; writing is what I've been doing for thirty years. The whole vispo.com site involves many approaches to writing and its involvement with other arts and media. And Aleph Null is indeed primarily a written thing; I wrote it in JavaScript. The only parts that weren't written in JavaScript or HTML 5 are the two logos, which I created in Photoshop, an image-making program. O ya and also the 192 screen shots and the icons thereof. But they're documentation of Aleph Null.

Poets are now also writers of zeroes and ones--but in the secret codes of art! You are the code breaker--some imagination required!

ja
http://vispo.com

↑ Index

47. Sonnet L'Abbe
Re: Poem recommendations / Ekprhasis?
Sun 5 Feb 2012

re ekphrastic poetry

Ronald Johnson's *Book of the Green Man - *engages Samuel Palmer's Shoreham paintings, some Archimboldo

On Sat, Feb 4, 2012 at 4:06 PM, amy king <[redacted]> wrote:

> *Thanks much, Michael!*
>
> _____
> *From: michael farrell*
>
> *john forbes - on tiepolos banquet of cleopatra*
>
> *i was going to send the poetry library link, until i noticed this blog post which has both poem and painting*
>
> *http://www.tumblr.com/tagged/after-tiepolo%27s-banquet-of-cleopatra*
>
> *m*

↑ Index

48. Joel Weishaus
"The Lost Way of Stones" 25-30
Sun 5 Feb 2012

Dear Friends & Colleagues:

Here are screens 25-30 of "The Lost Way of Stones":
http://www.cddc.vt.edu/host/weishaus/Lost/Lost-5/5-1.htm

The project begins from the Introduction:
http://www.cddc.vt.edu/host/weishaus/Lost/Intro.htm

Thank you to all who are following this project.

Best Regards,
Joel

Joel Weishaus
Honorary Fellow,
Department of English,

3431 South Hall
University of California
Santa Barbara, CA 93106-9580

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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49. Rob McLennan

new from above/ground press: ECONOMIES OF SCALE: rob mclennan interviews derek beaulieu on NO PRESS / derek beaulieu interviews rob mclennan on above/ground press

Mon 6 Feb 2012

ECONOMIES OF SCALE:
rob mclennan interviews derek beaulieu on NO PRESS / derek beaulieu interviews rob mclennan on above/ground press
with a selection of new work by both authors
$5

Unofficial launch to happen in Ottawa on Saturday, March 31, 2012, as derek beaulieu reads at Gallery 101 via Max Middle's AB Series.

http://abseries.org/node/254

published in Ottawa by above/ground press
February 2012
a/g subscribers receive a complimentary copy

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.com/2012/02/new-from-aboveground-press-economies-of.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

50. amy king

Announcing REVOLUTIONESQUE! 108 poets + Naropa

Mon 6 Feb 2012

Announcing Esque -Â http://esquemag.org
For the third issue ofÂ esque, REVOLUTIONESQUE, we asked you to tell us about the revolution. We didnâ€™tÂ define what we mean by that. Whether it lives in your home, in the financial district, or the district of your heart, you defined your revolution and told us what it is. Here are y/our findings.
108 poets talk about the revolution:

Alex Dimitrov
Alex Rieser
Amanda Deutch
Amber West
Amish Trivedi
Amy Lawless
Anja Mutic
Anne Fisher-Wirth
Annie Finch
Becca Klaver
Betsy Wheeler
Bonnie MacAllister
Brad Liening
Brenda Iijima
Brian Howe
Cara Benson
Ching-In Chen
Chris Martin
Chris Pusateri
Christina Davis
Claudia Serea
Cynthia Arrieu-King
Dale Smith
Dan Hoy
Dana Teen Lomax
Danniel Schoonebeek
David Baratier
David Brazil
David Buuck
Diane di Prima
Donna Fleischer
Dot Devota

Dustin Luke Nelson
E.C. Messer
Elise Ficarra
Elizabeth Treadwell
Emily Kendal Frey
Erin Lyndal Martin
Evie Shockley
Filip Marinovich
Franklin Bruno
Gloria Frym
Hank Lazer
Harold Abramowitz
Hugh Behm-Steinberg
J/J Hastain
Jan Clausen
Jan Heller Levi
Jared White
Jeffrey Grunthaner
Jennifer Karmin
Jennifer Mackenzie
Jessica Reed
Jocelyn Lieu
John Ashbery
John Colburn
Jon Cotner
Joshua Ware
Kate Schapira
Kathleen Ossip
Kimberly Alidio
Kristin Prevallet
Krystal Languell
Larry Sawyer
Lars Palm
Laura Carter
Laura Hinton
Lauren DeGaine
Laynie Browne
Liesel Tarquini
Lily Brown
Lisa Samuels
M. G. Stephens
Magus Magnus

Maryam Alikhani
Matt Clifford
Maya Pindyck
Meena Alexander
Megan Volpert
Michelle Detorie
Mike Palmer
Nicholas DeBoer
Nikki Wallschlaeger
Noelle Kocot
Ossian Foley
Paige Taggart
Patricia Spears Jones
Paul Cunningham
Paula Cisewski
Peter Ciccariello
Phillip Griffith
Piotr Gwiazda
Rachel Eliza Griffiths
Rachel Levitsky
Ray Gonzalez
Richard Loranger
Ricky Ray
Rita Stein
Rob MacDonald
Sara Jane Stoner
Sharon Mesmer
Sophie Podolski trans. Paul Legault
Stephanie Gray
Thom Donovan
Todd Colby
Tony Mancus
Vincent Katz
Zvonko Karanovic trans. Ana Bozicevic
Â
With a special Naropa section featuring:
Allan Andre
Angela Stubbs
Ariella Ruth
Jessica Hagemann
Lauren Artiles
Lindsay Miller

Matthew Wedlock
Meryl DePasquale

Please share widely, with gratitude,

Amy King & Ana Bozicevic
http://www.esquemag.org/

Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

51. michael farrell
Re: Poem recommendations / Ekprhasis?
Mon 6 Feb 2012

---

there is the paz collaboration also

http://books.google.com.au/books/about/Figures_and_figurations.html?id=iTgDPDcT4w4C&redir_esc=y

octavio & wife maria josé

his poems seem pretty weak in comparison; her objects are more interesting

m

> *Date: Sun, 5 Feb 2012 12:30:00 -0700*
> *From:* [redacted]
> *Subject: Re: Poem recommendations / Ekprhasis?*
> *To:* [redacted]
>
> *jerry rothenberg has an entire book based on goya i think disaters of war pieces*
>
> *On Sat, 4 Feb 2012 21:21:58 +0000 michael farrell <*[redacted]*> writes:*
> *john forbes - on tiepolos banquet of cleopatra*
>
> *i was going to send the poetry library link, until i noticed this blog post which has both poem and painting*
>
> *http://www.tumblr.com/tagged/after-tiepolo%27s-banquet-of-cleopatra*
>
> *m*

> *Date: Fri, 3 Feb 2012 00:38:34 -0500*
> *From:* [redacted]
> *Subject: Re: Poem recommendations / Ekprhasis?*
> *To:* [redacted]
>
> *"St. Sarah Sarai Carrying the Infant Christ Child" ... published in*
> *Mississippi Review, a journal which has since folded. Reposted on this blog:*
>
> *http://poemsetc.blogspot.com/2009/05/st-sarah-sarai-carrying-infant-christ.html*
>
> *I began the poem at the Met as I was looking at "St. Christopher Carrying*
> *the Infant Christ Child" by a Follower of Dieric Bouts (Flemish).*
>
> *Sarah Sarai*
> *http://my3000lovingarms.blogspot.com*

↑ Index

52. Jacob Edmond

PhD scholarship

Mon 6 Feb 2012

—

↑ Index

53. Barbara Henning

Re: POETICS Digest - 3 Feb 2012 to 4 Feb 2012 (#2012-23)

Mon 6 Feb 2012

I'm working with Bobbie Louise Hawkins on a Selected Prose, republishing some of her earlier fiction, and we are looking for the artist, Chuck Miller, from the Bay Area. Does anyone have any contact information on him?

Thanks.
Barbara Henning
[redacted]

↑ Index

54. **Jim Andrews**
Re: Word For/Word #19
Mon 6 Feb 2012

Really well done, as always, Jonathan. Thanks!!

ja

----- Original Message -----
From: "Jonathan Minton" <[redacted]>
To: <[redacted]>
Sent: Sunday, February 05, 2012 8:16 AM
Subject: Word For/Word #19

> *I?m pleased to announce that Word For/Word #19 is online at*
>
> *www.wordforword.info/vol19*
>
> *with poetry and visuals by*
>
> *Annah Browning, Kathleen Rooney, Cindy St. John, Joshua Kryah, Shira Dentz, Kristina Marie Darling, Kevin O'Rourke, William Cordeiro, Derek Henderson, Brad Vogler, Lynn Strongin, Gautam Verma, Emileigh Barnes, Tim Shaner, Jeff Harrison, Dorothee Lang, Moriah Purdy, Rachel May, Brian Strang, Crystal Gibbins, Brian Lucas, and Mike Sikkema,*
>
> *plus Alexandra Mattraw's review of The Surfacing of Excess, by Arianne Zwartjes, Lorin Schwarz's review of The Concession Stand: Exaptation at the Margins, by Arpine Konyalian Grenier, Scott Wilkerson's review of Attack of the Difficult Poems, by Charles Bernstein, Jai Arun Ravine's review of An Atlas of Lost Causes, by Marjorie Stein, and Jared Schickling's essay " Satire Toward Love."*
>
> *Cheers!*
> *Jonathan Minton*
> *www.wordforword.info*
>
> + + +
>
> *"Map of What Can Cut You," by Cindy St. John*
>
> *Speak/swallow highways*
> *horizontal your fist on the horizon squint one eye*

> *sink/eat/starve 500 miles in a car you don?t own*
> *with lips that are not your own and a language you have only half-*
> *memorized to get here*
> *bend/lengthen under the sound*
> *of wind of box fans like no sound or white light or distance*
> *tap the glass remember the body*
> *sweat in the sheet of stars soundless*
> *speak/tip toe over orange*
> *faces/names/tequila bottles*
> *swim/drive your field of vision infinitely*
> *multiplying the weight of your arms you lived/died*
> *Break the glass*
> *fade/disappear into the landscape isn?t this*
> *what you wanted?*

↑ Index

55. Megan M. Garr

AWP offsite: This is beautiful, this is beautiful; six small presses

Tue 7 Feb 2012

This is beautiful, this is beautiful; six small presses
Thursday, March 1, 2012?
7:00pm-11:00pm?
Simone's <http://www.simonesbar.com/>
960 W 18th St., Chicago, IL 60608
Click here for the Facebook event listing
<https://www.facebook.com/events/174394975997326/>

An offsite AWP reading hosted by 6 small presses: Bateau, Burnside Review, Interrupture, Rose Metal Press, Slope Editions and Versal.

Readers include: John Gallaher, Brooklyn Copeland, Sean Lovelace, Chuck Carlise, Louise Mathias, Ryan Flaherty, Anna Moriarty Lev, Jane Lewty, Erin Costello, Nate Liederbach, Amaranth Borsuk, Trey Moody/Joshua Ware, John Jodzio, Kate Nuernberger and Brad Liening.

The event is free and open to the public. Full bar! Food! Come!

We look forward to welcoming you there.

--
Megan M. Garr
Editor

*Versal
*The literary & art annual out of Amsterdam
http://www.versaljournal.org <http://www.wordsinhere.com>

tel.: [redacted]
email: [redacted]
@_garr

Facebook: http://www.facebook.com/versaljournal
Twitter: http://twitter.com/versaljournal
Newsletter: http://eepurl.com/eh4yT

↑ Index

56. Camille Martin
reading in Cleveland?
Tue 7 Feb 2012

Hello, all. I'm planning to be in Cleveland in fall 2012 and am wondering whether anyone can recommend a series where I might do a reading.

Please backchannel any suggestions.

Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

57. Sarah Sarai
Re: Poem recommendations / Ekprhasis?
Tue 7 Feb 2012

Steve's posting reminded me. Doug Anderson's Goya / Les Desastres de la Guerra / series in The Moon Reflected Fire (Alice James Books).

---
jerry rothenberg has an entire book based on goya i think disaters of war pieces

↑ Index

58. Séamas Cain
A reading in Paris
Tue 7 Feb 2012

UPSTAIRS AT DUROC
(the Paris literary journal)

invites you to a LAUNCH READING for its Issue # 13

Come pick up your copy and listen to new work by

JANE COPE KIT FRYATT
PANSY MAURER ALVAREZ JOE ROSS

Thursday February 9, 2012, 7:00 p.m.

Berkeley Books of Paris, 8 rue Casimir Delavigne, 75006 Paris, Métro Odéon

JANE COPE is a Midwestern transplant to Paris where she is currently at work on a narrative sequence.

KIT FRYATT lectures in English in Mater Dei Institute of Education, Dublin, and organizes the activities of the Irish Centre for Poetry Studies. Extracurricularly, she runs the Wurm im Apfel reading series and the associated Wurm Press. She is also the Curator for the Red Jasper Press in Dublin. Kit won the Stinging Fly prize for the best individual piece of writing in The Stinging Fly magazine in 2009. Her work has appeared in Poetry Ireland Review, The Shop, The Argotist Online, Digital Behemoth and elsewhere, and she has performed at many poetry festivals including Electric Picnic, the Flat Lake Festival and Hunters Moon Festival (Ireland).

PANSY MAURER-ALVAREZ has lived in Europe since 1973. Her poetry appears in anthologies & numerous magazines internationally. A chapbook, Ant-Small and Amorous, with French translations by Anne Talvaz, recently came out from Corrupt Press, Paris. Her other collections are: Dolores: The Alpine Years and When the Body Says It’s Leaving (both from Hanging Loose Press, Brooklyn); and an artist’s collaboration, Lovers Eternally Nearing (Editions Thomas Howeg, Zurich). She is a Contributing Editor for the British magazine Tears in the Fence.

JOE ROSS is the author of twelve books of poetry, most recently Wordlick (Green Integer Press, 2011) and Strata (Dusie Press, 2008). He has also published Fractured // Connections . . . , bilingual Italian/English (La Camera Verde Press) and EQUATIONS = equals (Green Integer Press, 2004). Former Literary Editor of the arts bi-monthly The Washington Review from 1991-1997, and co-founder of both the In Your Ear reading series in Washington, D.C. and

the Beyond the Page reading series in San Diego, CA, he received a National Endowment for the Arts Fellowship Award for his poetry in 1997 and is the three time winner of the Gertrude Stein Poetry Award in 2003, 2005, and 2006. He presently resides in Paris.

Check out Wurm im Apfel poetry events
and Wurm Press publications at ...

http://wurmimapfel.net

Regards,

Séamas Cain
http://www.freewebs.com/seamascain

↑ Index

59. Adam Fieled

On My Thirty-Sixth B-Day: a compendium of links

Tue 7 Feb 2012

On my thirty-sixth b-day, I thought I'd put together a compendium of links of the pieces about my work that meant the most to me. They include:

- Jeffrey Side on Beams in Galatea Resurrects
- Laura Goldstein on Opera Bufa in moria
- Steve Halle on Posit and Beams on Fluid/Exchange
- Brooklyn Copeland on Chimes in Stoning the Devil
- Stacy Blair on Opera Bufa in Stoning the Devil
- Peter Philpott on "post-avant" in modernpoetry.org.uk
- Desmond Swords on Apparition Poems on archive.org

Here is the link to the links, for interested parties:

http://fieledsmiscellaneous.blogspot.com/2012/02/on-my-thirty-sixth-birthday.html

Many Thanks,
Adam Fieled [redacted]

↑ Index

60. amy king
Thanks for the mention, Harriet!
Tue 7 Feb 2012

Letâ€™s Read Revolutionesque
http://www.poetryfoundation.org/harriet/2012/02/lets-read-revolutionesque/

↑ Index

61. Paul Siegell
Poem as Book Review in Paste Magazine
Tue 7 Feb 2012

Hello!

Some fun news on the poetry front:

A few weeks ago, Paste magazine asked me to review a new book about Phish shows -- Mr. Miner's Phish Thoughts: An Anthology By A Fan For The Fans. The kicker, Paste asked me to write it as a poem.

A book review as a poem. I was like, um...

One of the most difficult things I've ever written, but also the most exciting:
http://www.pastemagazine.com/articles/2012/02/mr-miners-phish-thoughts-an-anthology-by-a-fan-for.html

How'd I do?

Thanks for taking a look,
Paul Siegell
http://paulsiegell.blogspot.com/

↑ Index

62. Catherine Daly
Re: Poem recommendations / Ekprhasis?
Tue 7 Feb 2012

---

neat collages, wd like to hear her read them

All best,
Catherine

↑ Index

63. Jordan Stempleman

Sprung Formal: Call for Work

Tue 7 Feb 2012

Sprung Formal Literary
Magazine presents:

The 2012 Apocalypse Issue

We are currently seeking
your survival tips, final words, deepest regrets, etc.

Past contributors include: Linh Dinh, K. Silem Mohammad, Mary Jo Bang, Dara Wier, Alli Warren, Cyrus Console, Mark Leidner, Sandra Simonds, Mathias Svalina, Dana Ward, Tao Lin, Rod Smith, Nada Gordon, Daniel Borzutzky, Brandon Downing, Jennifer L. Knox, Michele Taransky, Brandon Brown, Kristen Iskandrian, Sawako Nakayasu, Mike Young, and others.

Last year's issue is
available to view here:

http://issuu.com/sprungformal/docs/sprungformal6

Acceptable formats:

Poetry (3-5 poems)

Short Fiction (under 500
words)

Video (under 5 minutes)

Artworks (3-5)

Audio (under 5 minutes)

Photography (3-5)

Our submission period is NOW through March 9th, 2012

Email and snail mail submissions are accepted (Please note no submission will be returned)

Email submissions can be directed to:

[redacted]

Please put last name/title(s) of work in subject line

Snail Mail submissions can be directed to:

Sprung Formal

Kansas City Art Institute

Attn: Jordan Stempleman

4415 Warwick Blvd

Kansas City, Missouri 64111

↑ Index

64. Mark Young

Re: Poem recommendations / Ekprhasis?

Tue 7 Feb 2012

---

http://seriesmagritte.blogspot.com

On Wed, Feb 1, 2012 at 11:40 AM, amy king <[redacted]> wrote:

> *I have many but would appreciate more! Poem recommendations strictly or loosely based on the "Ekphrasis" concept?*
>
> *Thanks in advance,*
>
> *Amy*
>
> _____
>
> *From: "jforjames*
>
> *http://www.randomhouse.com/boldtype/0403/hirsch/hirsch_poems.html*
>
> *"Amy King's poems seem to encompass all that we think of as the 'natural' world ..."*
>
> *--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)*

↑ Index

65. Nicholas Leaskou
Poet as Radio: Aaron Shurin on Feb 11
Tue 7 Feb 2012

This Saturday, February 11, 9am-10am, Aaron Shurin will read from--and discuss--his recent collection of prose poems, Citizen (City Lights Books) on Poet as Radio, a weekly program on KUSF In Exile. Part 1 of the interview airs live this weekend at www.savekusf.org. Aaron Shurin is the author of eleven books of poetry and prose, most recently Citizen, a collection of prose poems (City Lights Books, 2012) and King of Shadows, a collection of personal essays (City Lights Books, 2008). His writing has appeared in over thirty national and international anthologies, and has been translated into seven languages. Shurin's honors include fellowships from the National Endowment for the Arts, the California Arts Council, the San Francisco Arts Commission, and the Gerbode Foundation. He has lived in San Francisco since 1974, where he is a Professor in the MFA in Writing Program at the University of San Francisco. For more information about Poet as Radio, and to listen to archived shows, please visit www.poetasradio.blogspot.com. To contact us about show ideas or upcoming events, email us at [redacted]. Thanks! Delia TramontinaJay ThomasNicholas Leaskou

↑ Index

66. Dan Coffey
New Papers for the Border podcast
Tue 7 Feb 2012

Papers for the Border #11 is alive at http://pftbpodcast.wordpress.com/2012/02/08/papers-for-the-border-11-the-numbers-episode/

,

Charles Bernstein! Vito Acconci! Sachiko M! Steve Lacy! Derek Bailey! Mats Gustafsson! Margo Guryan! Van der Graaf Generator!

Thanks for reading & listening.

Dan

↑ Index

67. Anna Vitale
announcing textsound's 12th issue
Tue 7 Feb 2012

---

the online audio magazine textsound <http://www.textsound.org/> announces its 12th issue

including poetry, music, collage, and performance by Jennifer Scappettone, Bronwen Tate, Annie Finch, Tyler Carter, Petra Kuppers, Colin Post, Erin Fortier, stephanie sherriff, Heather Christle, Anne Waldman and Ambrose Bye, Michael K. Meyers, and Eric Rawson

we're happy to bring it, so thanks for joining us--
in your living room, lying on your sofa, washing dishes, arrowing through facebook, opening tabs, ad infinity

ALSO: we're in the process of making all our issues downloadable, so please check back for those. ALSO: we'll be around AWP, so drop us a line beforehand if you like.

Finally, we send our best to everyone affected by the loss of poet Stacy Doris, and also the loss of artist/ musician Mike Kelley.

Anna Vitale & Laura Wetherington
www.textsound.org

↑ Index

68. Alan Sondheim
art and beauty :-)
Tue 7 Feb 2012

---

art and beauty :-)

http://www.alansondheim.org/mon.jpg
http://www.alansondheim.org/mon1.jpg

↑ Index

69. Laura Wetherington
announcing textsound's 12th issue
Tue 7 Feb 2012

---

the online audio magazine textsound <http://www.textsound.org/> announces its 12th issue

including poetry, music, collage, and performance by Jennifer Scappettone, Bronwen Tate, Annie Finch, Tyler Carter, Petra Kuppers, Colin Post, Erin Fortier, stephanie sherriff, Heather Christle, Anne Waldman and Ambrose Bye, Michael K. Meyers, and Eric Rawson

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Finally, we send our best to everyone affected by the loss of poet Stacy Doris, and also the loss of artist/ musician Mike Kelley.

Anna Vitale & Laura Wetherington
www.textsound.org

↑ Index

70. michael farrell
john stuart mill
Wed 8 Feb 2012

---

can anyone help me with a quote from j s mill - better yet with a recent citation in a contemporary poetics context?

i cited him in my research by paraphrase - my source treated the original quote as one very well known & i tht id remember it

but no .. my paraphrase is:

life-writing is seen; Indigenous life-writing is overseen

im guessing the original might be - something is heard; something else is overheard??

have looked through lists of quotes by jsm to no avail, hoping someone else actually knows him

thanks

michael

↑ Index

71. Rob McLennan
new from above/ground press: AFTER PROGRESS by K Babineau,
Wed 8 Feb 2012

AFTER PROGRESS
by Kemeny Babineau
$4

> Arizona Bulletin
>
> The mind trapped in the body like that,
> it goes without saying, a dependent
> island unto oneself, merely

the sum of one, a whole at least
even with a zero through your skull
the point blankly is
there are guns
in the hands of madmen and America
has made a symbol
of its yearning for violence.

published in Ottawa by above/ground press
February 2012
a/g subscribers receive a complimentary copy

Kemeny Babineau lives near Brantford Ontario. He runs Laurel Reed Books and edits literary rag magazine The New Chief Tongue. Babineaus latest work, After the 6ix OClock News, is published by BookThug.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.com/2012/02/new-from-aboveground-press-after.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

72. Shankar, Ravi (English)

Tonight Break Up Night at KGB in NYC (2/8 at 7 PM)

Wed 8 Feb 2012

---

http://kgbbar.com/calendar/events/its_not_you_its_me/

Break Up Night at KGB
February 08, 2012
7:00 pm - 9:00 pm

Jerry Williams' first collection of poems, Casino of the Sun, published by Carnegie Mellon University Press in 2003, was a finalist for the Kate Tufts Discovery Award. His second collection, Admission, published by Carnegie Mellon in 2010, received the Devil's Kitchen Reading Award. In addition, he served as editor of the anthology, It's Not You, It's Me: The Poetry of Breakup, published by The Overlook Press in 2010. His poetry and nonfiction have appeared in American Poetry Review, Tin House, New Ohio Review, Pleiades,

Witness, and many other literary journals. He lives in New York and teaches creative writing at Marymount Manhattan College.

Beth Gylys is an Associate Professor at Georgia State University. She has published two collections of poetry—Spot in the Dark (Ohio State University Press, 2004) and Bodies That Hum (Silverfish Review Press, 1999). Her work has appeared in such journals as The Paris Review, Antioch Review, Kenyon Review, and Ploughshares.

Donna Masini is the author two collections of poems—Turning to Fiction (W.W. Norton & Co., 2004) and That Kind of Danger (W.W. Norton & Co., 1998). Her poems have appeared in such journals as American Poetry Review, Open City, TriQuarterly, The Paris Review, and Parnasus. A recipient of a National Endowment for the Arts Fellowship, a New York Foundation for the Arts Grant, and a Pushcart Prize, she is an Associate Professor of English at Hunter College. She lives in New York City.

Ravi Shankar is the founding editor and Executive Director of Drunken Boat, one of the world's oldest and most highly reputed online journal of the arts, and chairman of the Connecticut Young Writers Trust. He has published or edited seven books or chapbooks of poems, including the National Poetry Review prize winning "Deepening Groove," and W.W. Norton's "Language for a New Century: Contemporary Poetry from Asia, the Middle East & Beyond," called "a beautiful achievement for world literature," by Nobel Laureate Nadine Gordimer. He has won a Puschart Prize, appeared on the BBC and NPR, been featured in The New York Times and The Chronicle of Higher Education, and has performed his work around the world, including at the Geraldine R. Dodge Poetry Festival and at the Miami Book Fair. He is currently on the faculty of CCSU and the first international MFA Program at City University of Hong Kong.

↑ Index

73. Tomás Ó Cárthaigh

An Táin - An Irish legend retold again in rhyme

Wed 8 Feb 2012

As part of a project for the Cruachain Ai interpretive centre in Roscommon Ireland, a series of poetry videos / cinepoetry is in preparation, the first trial of which is now online at Youtube. The poem I wrote, and features a reading by Celtic heritage activist Carmel Diviney and music by Daniel O Connor.

As a beta video, there is a bit of interference in the reading, but what the hell. Tell me what you think of it...

↑ Index

74. Tomás Ó Cárthaigh

Re: [New-Poetry] An Táin - An Irish legend retold again in rhyme

Wed 8 Feb 2012

It would have helped to include the link to the item itself...

http://www.youtube.com/watch?v=_086Ihw3hrI

--- On Thu, 9/2/12, Tomás Ó Cárthaigh <[redacted]> wrote: As part of a project for the Cruachain Ai interpretive centre in Roscommon Ireland, a series of poetry videos / cinepoetry is in preparation, the first trial of which is now online at Youtube. The poem I wrote, and features a reading by Celtic heritage activist Carmel Diviney and music by Daniel O Connor.

As a beta video, there is a bit of interference in the reading, but what the hell. Tell me what you think of it...

-----Inline Attachment Follows-----

_____

New-Poetry mailing list

[redacted]

http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

↑ Index

75. Jesse Glass

Visual Poetry With Lettristic Elements from Jesse Glass

Wed 8 Feb 2012

Just wanted to call attention to a trove of Visual Poetry that includes some of my work but also many others of interest.

Here's the url:

http://visualpoetrymailartexhibit.blogspot.com/2010/07/visual-poetry-lettristic-elements-from.html

TWO by Jesse Glass soon available from THE KNIVES Forks and SPOONS Press.

↑ Index

76. Jesse Glass

The Puppet Theater and the Computer Screen and Poetry and Art

Wed 8 Feb 2012

Since establishing my international puppet theater here in Japan, I've begun to think seriously about the differences between the art that takes place on the computer screen and the art that takes place on and about the boards of my

International Puppet Theater. My puppets are marionettes--hand-carved--that stand around a foot and a half tall. They do exhibit that wonderful, balanced pre or post-human "grace" that Kleist speaks of in his essay on the puppet theater. When manipulated correctly they seem uncannily alive and earn that "presence" that Benjamin writes of. In fact I think that's where the difference lies: there is a human hand at work in puppetry animating the aesthetic object in real time. We see the dance, see/hear the poetry, smell the linden wood of the puppets, heightened to a higher degree because one step above the all-too-human poet/puppeteer. I would say that because of this, a masked, or marionettic poetry recitation in which the poet manipulates the aesthetic object, would be even superior to the poet her or himself giving a "live" reading before an audience. The computer screen factors out "presence" and flattens performance--substituting techne for the living, the improvisational and the inspired--and techne alone is not nearly enough. The puppet theater with its unique qualities, brings the uncanny--the "presence"-- back to poetry in the manner of performance it offers to the audience. Jess

↑ Index

77. David Kirschenbaum

All Boog City Poets and Issue Links

Thu 9 Feb 2012

Hi all,

As we approach our 70th issue, I wanted to thank all of the poets who entrusted us with their work, and the poetry editors who gathered most of it:

Jim Behrle
Julia Cohen
Laura Elrick
Joanna Fuhrman
Carol Mirakove
Mathias Svalina
Rodrigo Toscano
Dana Ward
Stephanie Young

You can view a complete list of all poets published in Boog City the paper, the folks who selected the poems, and links to all of the issues here:

http://alltheboogcitypoets.blogspot.com/

enjoy,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

78. Jeffrey Side

The new ebook from Argotist Ebooks is "Piso Mojado" by J. D. Nelson

Thu 9 Feb 2012

The new ebook from Argotist Ebooks is â€œPiso Mojadoâ€ by J. D. Nelson.

Description:

These 23 slip-resistant poems were written between 2009 and 2010 in Colorado, Utah, Nevada and California.

Available as a free ebook here:

http://www.lulu.com/product/ebook/piso-mojado/18879177

Full Argotist Ebooks catalogue here:

http://www.lulu.com/spotlight/argotistebooks

↑ Index

79. Nada Gordon

Jon Leon & Dot Devota at Segue 2/11/12: please come!

Thu 9 Feb 2012

JON LEON & DOT DEVOTA

Jon Leon is the author of The Malady of the Century (Futurepoem Books, 2012), Elizabeth Zoë Lindsay Drink Fanta (Content, 2011), The Hot Tub (Mal-O-Mar Editions, 2009), Alexandra (Cosa Nostra Editions, 2008), and The Artists Editions: 2006-2010, which include rare limited editions like Right Now the Music and the Life Rule and Drain You among others. His vignettes and

criticism appear widely in periodicals such as Soft Targets, East of Borneo, Novembre, Art in America and L.A. Record. In 2008, a bilingual edition of his Chiacchiere difasiche debuted in Rome and Milan. In 2010, he served as creative director at the boutique publishing house Wrath of Dynasty. He lives in New York City.

The poet Dot Devota is from a family of ranchers and rodeo stars. She is the author of The Eternal Wall (Cannibal Books), MW: A Midwest Field Guide (Editions 19\), and Scenes From My Massacre (Urgent Series). Her poems can also be found in Volt, Tarpaulin Sky, Octopus, Action Yes, Muthafucka, Denver Quarterly, The Offending Adam, Omnidawn, and in Boonesboro, Missouri.

***

FEBRUARY 11, 2012
4:00 p.m.
Bowery Poetry Club
$6

SEGUE spring. feb/mar curated by corina copp & nada gordon.

see you SATURDAY, you know you wanna.

FULL CALENDAR: http://seguefoundation.com/calendar.htm

↑ Index

80. Jack Foley

FlashPoint Presents Carlo Parcelli's "THE CANAANITE GOSPEL: A Meditation on Empire"

Thu 9 Feb 2012

"THE CANAANITE GOSPEL: A Meditation on Empire"

Available from Country Valley Press/FlashPoint for $11.95

http://web.mac.com/countryvalley

email: [redacted] OR [redacted]

The Gospels of Matthew, Mark, Luke, and John report two stories of what happened after Jesus of Nazareth died. One story went on to conquer the Western World. The Canaanite Gospel proclaims the rejected story -- in a multitude of voices low and high, imperial and insurrectionary -- Roman, Galilean, Jebusite, Greek -- familiar names among them, like Lazarus, Herod Antipas, Mary Magdala, Barabbas -- but telling most unfamiliar tales. Ferocious, hilarious, deeply and richly imagine, The Canaanite Gospel projects a world as new and undiscovered as it is also disturbingly recognizable.

“Culled from First Century Texts and drawn from dozens of biblical and secular sources, these 88 monologues tell a revisionist tale of what transpired in Judea, Easter Week/Passover 33 AD and beyond during the reign of the Roman Emperor Tiberius.

“In the classical argots of Petronius, Rabelais, Chaucer, Shakespeare, Lenny Bruce, Guy Ritchie, James Joyce, David Jones, Cockney and the world's myriad cryptolects, The Canaanite Gospel strips bare the New Testament canard of the Resurrection of Yeshu of Nazareth and pokes a stick in the eye of the Synoptic Gospels.”

Portions of THE CANAANITE GOSPEL appear in the current FlashPoint at http://www.flashpointmag.com as well as at http://www.carloparcelli.com/

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81. Rob McLennan

new from above/ground press: Cupcake Royale, by Sarah Mangold

Thu 9 Feb 2012

Cupcake Royale
by Sarah Mangold
$4

Reactions, Vials

isolate your social activities

chocolate with mint icing

retroactively today eyebrows

another eight weeks

she got out all right

meanwhile he might

anyone can do it now

the whole system is fine and good

color coded medications

so your vial is green

or red or white and

you know out the corner of your eye

its not physical

combating infection

on day four the second pill

families leave with vases of Iris

pink boxes of cupcakes

published in Ottawa by above/ground press
February 2012
a/g subscribers receive a complimentary copy

Sarah Mangold lives in Edmonds, WA. She is the author of Household Mechanics (New Issues) and the forthcoming Electrical Theories of Femininity (Pavement Saw Press, selected for the 2011 Transcontinental Poetry Prize). Her most recent chapbooks include An Antenna Called the Body (Little Red Leaves Textile Editions), and I Meant to Be Transparent (forthcoming, LRL e-editions). From 2000-2009 she edited Bird Dog, a print journal of innovative writing and art and currently co-edits, FLASH + CARD, a chapbook and ephemera press.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://abovegroundpress.blogspot.com/2012/02/new-from-aboveground-press-cupcake.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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82. amy king

PEN Roundup: Leaps and Sounds

Thu 9 Feb 2012

New PEN poetry roundup featuring fresh journals! Paging The Volta, TYPO, Free Verse, Claudius App, ILK, Lana Turner & textsound... with Kazim Ali, Pierre Joris, Dawn Lundy Martin, Mathias Svalina, Bronwen Tate, Heather Christle, Paige Taggart & others...

PENÂ Roundup -- http://www.pen.org/blog/?p=8595
Plus, Beauty Is a Verb: The New Poetry of Disability - http://www.pen.org/blog/?tag=beauty-is-a-verb-the-new-poetry-of-disability

Enjoy!

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

83. Amy King

Next week: Tendencies with Kate Bornstein, Kaplan Harris & Camille Roy!

Thu 9 Feb 2012

The Center for the Humanities presents a new season of Tendencies:

Feb 15, 2012, 7:00pm | Martin E. Segal Theatre
Tendencies: Poetics and Practice
Kate Bornstein, Kaplan Harris, Camille Roy

This series of talks on queer poetics, curated by Tim Peterson (Trace) and titled in honor of Eve Kosofsky Sedgwick, explores the relationship between queer writing, poetic manifesto, poetic practice, and pedagogy. For more information, visit http://tendenciespoetics.com

This event will feature performance artist and writer Kate Bornstein, author of Hello, Cruel World; poet and scholar Kaplan Page Harris, and writer and performer Camille Roy, author of Sherwood Forest.

co-sponsored by the Center for Lesbian and Gay Studies (CLAGS), the Poetics Group and The Ph.D. program in English

~ All events take place at The Graduate Center, CUNY, 365 Fifth Ave btwn 34th & 35th. The building and the venues are fully accessible. For more information please call 212/[redacted] or e-mail [redacted]. www.centerforthehumanities.org

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84. Christina Rau

Call for Featured Readers Long Island, NY

Thu 9 Feb 2012

I'm currently scheduling the rest of the Poets In Nassau 2012 schedule.

Featured readers have 25 minutes plus an encore after an open mic to read anything they choose to read.

The group is entirely voluntary and asks for no donations, so we cannot offer money to readers. However, readers can sell their books or really anything else they would like to sell.

I cannot offer you any sort of transportation either. I am willing to give you directions even though I have a terrible sense of direction, as does MapQuest, but I do love maps.

Please visit http://poetsinnassau.blogspot.com for the venues and dates. If you see a venue and a date with TBA that interests you, please email me.

Thanks,
Christina

Christina M. Rau
Long Island, NY, right outside of NYC

Poets In Nassau quick schedule
Join us on Facebook

Read me on Yelp
Read me on A Life Of We
Read me on Goodreads

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85. Larissa Shmailo
Translations into Farsi
Thu 9 Feb 2012

I'm pleased that Iranian poet Rahi (Mohammad Mostaghimi) has translated another poem of mine into Farsi; this is the fifth poem of mine to appear in the Persian on his blog in Iran. The English and Persian of "My first hurricane" appear at the link below.

http://rahiyane.blogspot.com/2012/02/blog-post.html

Ù…Ù…Ù†Ùˆ Ù† (Thank you!)

↑ Index

86. Cassie Lewis-Getman
Re: john stuart mill
Thu 9 Feb 2012

Your paraphrasing is wonderful, Michael, so much so that I feel like the original is on the tip of my tongue... Good luck with finding the John Stuart Mill source you need.

On Wed, Feb 8, 2012 at 3:39 AM, michael farrell <[redacted]> wrote:

> *can anyone help me with a quote from j s mill - better yet with a recent citation in a contemporary poetics context?*

> *i cited him in my research by paraphrase - my source treated the original quote as one very well known & i tht id remember it*
>
> *but no .. my paraphrase is:*
>
> *life-writing is seen; Indigenous life-writing is overseen*
>
> *im guessing the original might be - something is heard; something else is overheard??*
>
> *have looked through lists of quotes by jsm to no avail, hoping someone else actually knows him*
>
> *thanks*
>
> *michael*

↑ Index

87. Tomás Ó Cárthaigh

Re: Visual Poetry With Lettristic Elements from Jesse Glass

Thu 9 Feb 2012

Am checking it out... mine is on YouTube tell me what you think!!!

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook :::

--- On Thu, 9/2/12, Jesse Glass <[redacted]> wrote:

From: Jesse Glass <[redacted]>
Subject: Visual Poetry With Lettristic Elements from Jesse Glass
To: [redacted]
Date: Thursday, 9 February, 2012, 1:26

Just wanted to call attention to a trove of Visual Poetry that includes some of my work but also many others of interest.

Here's the url:

http://visualpoetrymailartexhibit.blogspot.com/2010/07/visual-poetry-lettristic-elements-from.html

TWO by Jesse Glass soon available from THE KNIVES Forks and SPOONS Press.

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88. Jennifer Karmin

March 1: I'll Drown My Book / Chicago reading

Thu 9 Feb 2012

Thursday, March 1st
8:30-10:30pm
reading will start at 9pm

at the School of the Art Institute Ballroom
112 S. Michigan, 1st floor -- Chicago, IL
across the street from museum
free admission

Chicago launch of the Les Figues Press anthology I'LL DROWN MY BOOK: CONCEPTUAL WRITING BY WOMEN. Edited by Caroline Bergvall, Laynie Browne, Teresa Carmody and Vanessa Place, the book features work by 64 women from 10 countries.

Featuring the following contributors as themselves and others: Dodie Bellamy, Debra Di Blasi, Danielle Dutton, Judith Goldman, Jennifer Karmin, Tracie Morris, Sawako Nakayasu, Julie Patton, Kristin Prevallet, Frances Richard, Giovanni Singleton, and Christine Wertheim.

Hosted by Vanessa Place
Co-sponsored by the School of the Art Institute of Chicago Writing Program

Facebook event page
http://www.facebook.com/events/329513470425338

Les Figues Press
http://www.lesfigues.com

I'LL DROWN MY BOOK: CONCEPTUAL WRITING BY WOMEN
Kathy Acker, Oana Avasilichioaei & Erin Moure, Dodie Bellamy, Lee Ann Brown, Angela Carr, Monica de la Torre, Danielle Dutton, Renee Gladman, Jen Hofer, Bernadette Mayer, Sharon Mesmer, Laura Mullen, Harryette Mullen,

Deborah Richards, Juliana Spahr, Cecilia Vicuna, Wendy Walker, Jen Bervin, Inger Christiansen, Marcella Durand, Katie Degentesh, Nada Gordon, Jennifer Karmin, Mette Moestrup, Yedda Morrison, Anne Portugal, Joan Retallack, Cia Rinne, Giovanni Singleton, Anne Tardos, Hannah Weiner, Christine Wertheim, Norma Cole, Debra Di Blasi, Stacy Doris & Lisa Robertson, Sarah Dowling, Bhanu Kapil, Rachel Levitsky, Laura Moriarty, Redell Olsen, Chus Pato, Julie Patton, Kristin Prevallet, a.rawlings, Ryoko Seikiguchi, Susan M. Schultz, Rosmarie Waldrop, Renee Angle, Rachel Blau DuPlessis, Theresa Hak Kyung Cha, Tina Darragh, Judith Goldman, Susan Howe, Maryrose Larkin, Tracie Morris, Sawako Nakayasu, M. NourbeSe Philip, Jena Osman, kathryn l. pringle, Frances Richard, Kim Rosenfeld, and Rachel Zolf

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89. Maria Damon

Texts and Textiles Conference

Thu 9 Feb 2012

---------- Forwarded message ----------
From: *Lucy Razzall* <[redacted] <mailto:[redacted]>>
Date: Thu, Feb 9, 2012 at 3:50 PM
Subject: CFP: Texts and Textiles
To: [redacted] <mailto:[redacted]>

TEXTS AND TEXTILES

a conference organised by the Centre for Material Texts, University of Cambridge to be held 11-12 September 2012 at Jesus College, Cambridge

The shared origin of 'text' and 'textile' in the Latin 'texere', 'to weave', is a critical commonplace. Many of the terms we use to describe our interactions with words are derived from this common linguistic root, and numerous other expressions associated with reading and writing are drawn from the rich vocabulary of cloth. Textiles are one of the most ubiquitous components of material culture, and they are also integral to the material history of texts. Paper was originally made from cotton rags, and in many different cultural and historical settings texts come covered, wrapped, bound, or decorated with textiles. And across the domestic, public, religious, and political spheres, textiles are often the material forms in which texts are produced, consumed, and circulated.

In the light of the CMT's current research theme on 'the material text in material culture', we invite papers which consider any of the many dimensions of the relationship between texts and textiles. There are no historical, geographical, or disciplinary limitations. Areas to be addressed could include:

the shared language of texts and textiles - construction and deconstruction: to weave, spin, stitch, knit, stitch, suture, tie up or together, piece, tailor, gather, fashion, fabricate, mesh, trim, stretch, wrap, unfold, unpick - challenges and problem-solving: knots, tangles, holes; to lose the thread, iron out creases, unravel, cut, keep on tenterhooks - pieces and fragments: rags, patches, patchwork, scraps, strands, threads, rhapsodies, patterns, seams, loose ends, layers

the stuff of books
- bookbindings and covers
- incunabula - 'swaddling clothes'
- medieval girdle books, book chemises
- paper and paper-making
- cutting, sewing, and stitching in and on books
- scrapbooks, albums, collages
- book ribbons and bookmarks
- carpet pages
- textiles in illustrations, frontispieces, title pages

textile texts - needlework and words: tapestry, embroidery, samplers, quilts, hangings, carpets, banners - the needle and the pen - printed textiles - sacred/religious texts and textiles - love-tokens, keepsakes, charms, and relics - cushions, badges, handkerchiefs, flags, scarves, uniforms, livery and other textual/textile ephemera - professional and amateur work - relationships and networks of gifts, patronage, exchange - pattern books, sample books, costume books

Proposals of up to 25O words for 20-minute papers should be sent to Jason Scott-Warren ([redacted] <mailto:[redacted]>) and Lucy Razzall ([redacted] <mailto:[redacted]>) by 30 April 2012.

http://www.english.cam.ac.uk/cmt/

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90. Murat Nemet-Nejat

Re: The Puppet Theater and the Computer Screen and Poetry and Art

Fri 10 Feb 2012

Jesse,

A very interesting and relevant essay. But marionettes also have techne involved. The movement of human "like" objects pulled by strings follow laws of physics as geometry. Similar uncanny effects were created about twenty years ago when for the first time watched the street dance we called robotics before

some of its movements became mainstream. I also experience Leger's paintings the same way.

For me your essay sustains the dichotomy between machine and human whereas the conflict the computer --therefore purely digital works- creates is between what we call "real" and virtual, in other words, object and image. In my view, digital art -as movies, photography, and even T.V.-- require an understand the nature of images.

Ciao,

Murat

On Wed, Feb 8, 2012 at 8:59 PM, Jesse Glass <[redacted]> wrote:

> *Since establishing my international puppet theater here in Japan, I've begun to think seriously about the differences between the art that takes place on the computer screen and the art that takes place on and about the boards of my International Puppet Theater. My puppets are marionettes--hand-carved--that stand around a foot and a half tall. They do exhibit that wonderful, balanced pre or post-human "grace" that Kleist speaks of in his essay on the puppet theater. When manipulated correctly they seem uncannily alive and earn that "presence" that Benjamin writes of. In fact I think that's where the difference lies: there is a human hand at work in puppetry animating the aesthetic object in real time. We see the dance, see/hear the poetry, smell the linden wood of the puppets, heightened to a higher degree because one step above the all-too-human poet/puppeteer. I would say that because of this, a masked, or marionettic poetry recitation in which the poet manipulates the aesthetic object, would be even superior to the poet her or himself giving a "live" reading before an audience. The computer screen factors out "presence" and flattens performance--substituting techne for the living, the improvisational and the inspired--and techne alone is not nearly enough. The puppet theater with its unique qualities, brings the uncanny--the "presence"-- back to poetry in the manner of performance it offers to the audience. Jess*

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91. William Slaughter

Notice: Mudlark

Fri 10 Feb 2012

New and On View: Mudlark Flash No. 66 (2012)

Poems from Haiti by Laurence O'Dwyer

Providencia | Gatereau | Education | Out of Circulation

Laurence O'Dwyer has published poetry and prose in Ireland and Britain. In 2005 he won a Hennessy/Sunday Tribune New Irish Writing Award. In 2008 he received an arts bursary from the Arts Division of South Tipperary County Council. He holds a PhD in paradigms of memory formation in the hippocampus from Trinity College Dublin and is currently a research fellow in neuroimaging and Alzheimer's disease at the Department of Psychiatry, Goethe University, Frankfurt, Germany.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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92. Rob McLennan

new from above/ground press: Excerpts from Impossible Books, The Crawdad Cantos, by Stephen Brockwell

Fri 10 Feb 2012

Excerpts from Impossible Books
The Crawdad Cantos
by Stephen Brockwell
$4

from The Evangelical Handbook for Engineers

A Primer for Drainage

What is the first article and axiom of our discipline?
That God made the Earth, the sun and moon, the stars
and everything that lives in and on his chosen sphere.
Therefore, no calculus of planetary orbits disproves
his dominion, no quantum mechanical uncertainty
casts doubt on his eternity, unlike the life of a cat in a box.
The testimony of experts does not negate his Testament.
He is the universal pendulum, the platinum-iridium bar,
the krypton-86 emission in a vacuum, the beam of light from which
a tiny moment measures out our microcosmic span.
Among time and distances, he is the absolute constant,
the being that lets being be and every culvert,

aqueduct, conduit, sluice, grate, trench and duct
merely drains the ephemeral projection of his eternal tears.

published in Ottawa by above/ground press
February 2012
a/g subscribers receive a complimentary copy

produced for a reading with rob mclennan in Louisiana as part of the Deep South Festival of Writers at UL-Lafayette on February 24, 2012.

Stephen Brockwell is the author of 4 books of poems. Fruitfly Geographic won the 2004 Archibald Lampman Award for the best book of poetry by an Ottawa writer. His Excerpts from Impossible Books is an interminable work in progress. Brockwell runs the small business www.brockwellit.com from his basement, borrowed office space and coffee shops.

This is Stephen Brockwells third above/ground press chapbook. Limited copies of his Marin County Poems (2001) and Impossible Books (the Carleton Installment) (2010) are still available, at $3 and $4, respectively.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.com/2012/02/new-from-aboveground-press-excerpts.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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93. Murat Nemet-Nejat
Re: Visual Poetry With Lettristic Elements from Jesse Glass
Fri 10 Feb 2012

How are these in any way different from paintings? They can all be seen within that framework, it seems to me.

Ciao,
Murat

On Wed, Feb 8, 2012 at 8:26 PM, Jesse Glass <[redacted]> wrote:

> *Just wanted to call attention to a trove of Visual Poetry that includes some of my work but also many others of interest.*
>
> *Here's the url:*

> *http://visualpoetrymailartexhibit.blogspot.com/2010/07/visual-poetry-lettristic-elements-from.html*
>
> *TWO by Jesse Glass soon available from THE KNIVES Forks and SPOONS Press.*

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94. Hugh Behm-Steinberg

Eleven Eleven turns it up to Twelve!

Fri 10 Feb 2012

Announcing Eleven Eleven's winter online issue, #12!
Elevenelevenjournal.com!

Featuring heartbreaking poetry by Jenny Boully, Julie Bruck, Anhvu Buchanan, Laura Carter, Kristen Case, Sylvia Chan, Stephanie Cleveland, Norma Cole, Shanna Compton, Craig Cotter, Amber DiPietra, Kiala Givehand, Nora Gould, Rich Ives, Yvette Johnson, Nicholas Karavatos, Juliet Latham, Colleen McKee, Kevin Prufer, Danny Rivera, Carlos Soto Román, Cedar Sigo, TC Tolbert, Tarin Towers and Barbara Tramonte;

Nerveshaking prose Lizzy Acker, Lena Bertone, Michael Filas, Anna Fonté, Reid Gómez, Lisa Leibow, Sandra Yuen MacKay, Michael McKee, Alvin Orloff, Melinda Palacio, Daniel Pinkerton, Thomas Policastro, Sina Queryas, Anna Joy Springer and Sheree Renée Thomas;

Newsmaking translations of the Bhagavid Gita (Gavin Flood and Charles Martin), Evaristo Ribera Chevremont (Urayoán Noel), Xi Chuan (Lucas Klein), Velimir Khlebnikov and Vladimir Mayakovsky (Alex Cigale) and Ilan Stavans (Stalina Emanuelle Villareal);

Pulse-taking plays by Virginia Gray and EM Lewis;

Earthquaking comics by Ramsey Beyer, Liz Prince and Cassie J. Sneider;

and groundbreaking art by Stella Ebner, Dan McClain,
Gary Nakamoto, Sienna Miller, Molly Palmer, James Ulmer, Ketch Wehr and Clint
Woodside.

I'd like to thank the hardworking staff and website development team, without whom this issue wouldn't exist: Kate Chianese, Jessica Chrastil, Autumn Darbrow, Ryan Funk, Maggie Heaps, Nick Johnson, Rachel Kern, Susan Lin, Chelsea Perry, Kevin Mathieu, Steven Trull and Jeff Von Ward.

We're currently reading through March 1, 2012 for Summer Print Issue #13. Send your bestest to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94702

Thanks for stopping by!

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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95. Jesse Glass

"For Japan" reading at Beyond Baroque March 16th--Jerome Rothenberg, Hiromi Ito, Jesse Glass, Amy Uyematsu, Marthe Reed,

Sat 11 Feb 2012

More information at the Beyond Baroque Website. Donations to go to the Japanese Relief Fund. http://beyondbaroque.org/events.html

Jess

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96. Rob McLennan

above/ground press at AWP, with new rob mclennan chapbook as handout,

Sat 11 Feb 2012

> Goldfish: studies in fine thread,
> rob mclennan

Produced for the sake of FREE DISTRIBUTION at the Association of Writers and Writers Programs Conference, March 2-4, 2012, in Chicago Il (table i20). Thanks much to the dusie kollektiv, Black Radish Books, Marthe Reed and Laura Goldstein for assistance.

http://www.awpwriter.org/conference/2012awpconf.php

see facebook invitation to find the table and reading event here!
https://www.facebook.com/events/308936312487445/?notif_t=event_invite

> Otherwise, to order a copy: $4

For Christine McNair; originally written and produced in an edition of one copy for our first anniversary, November 5, 2011. Remember, remember.

published in Ottawa by above/ground press
February 2012
a/g subscribers receive complimentary copies

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections grief notes: (BlazeVOX [books], 2012), A (short) history of l. (BuschekBooks, 2011), Glengarry (Talonbooks, 2011) and kate street (Moira, 2011), and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (ottawater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (ottawater.com/seventeenseconds) and the Ottawa poetry pdf annual ottawater (ottawater.com). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.com/2012/02/aboveground-press-at-awp-chicago-with.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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97. Dan Wilcox
Third Thursday Poetry Night, Feb. 16: Alan Catlin
Sat 11 Feb 2012

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the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

February 16, 2012
7:00 sign up; 7:30 start

Featured Performer: Alan Catlin

with an open mic before & after the feature
$3.00 donation, suggested; more if you got it, less if you can't.

Your Valentine, Dan Wilcox.

* * * * * * * *

One of the Capital Region's most widely published poets, Alan Catlin has a new book of poems out from March Street Press, Alien Nation. Copies of the book will be available for sale & for signing.

The Tenants

These barren rooms dead
poets lived in, the rooms
that stank of fish and low
tide, leaking gas and cordite;
rooms for body baggers
and touts pimping death in
a black dress sheer as crepe
and twice as toxic as the lavender
cocktails they toast each other
with once their mark has been
selected and the dirty deed done,
daily quota filled, ghost ships
dispatched from a shadowy
harbor, all the mates recruited
for that voyage that never ends;
rooms no one enters, not even
the landlord, everything prearranged
long before arrival, long after
departure; nothing ever changes,
not even the faces inside or the stains
they leave behind on the walls.

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98. St. Thomasino

a noun sing e·ratio 15 · 2012

Sat 11 Feb 2012

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e·

a noun sing e·ratio 15 · 2012

http://www.eratiopostmodernpoetry.com/

with poetry by

Morgan Harlow, Candy Shue, Jan Lauwereyns, Doris Neidl, Tim Trace Peterson, Jen Besemer, Sheila Squillante, Lisa McCool-Grime, Natalie Watson, Julie Wood, Kristina Marie Darling, Felicia Shenker, Scott Bentley, J. Crouse, Bob Heman, James Davies, Dylan Harris, Michael Sikkema, Kent Leatham, Parker Tettleton, Bobbi Lurie, Lauren Marie Cappello, Erin Heath, Wynne Huddleston, Jane Olivier, Elise, Nathan Thompson, Tim Wright, Tim VanDyke, Iain Britton, Ian Hatcher, C. Brannon Watts, Seth Tyler Copeland, Rich Murphy, J. D. Nelson, Howie Good, Monty Reid, Dave Shortt, Billy Cancel, John Clinton, Thomas Fink, Larry Ziman, Valery Oisteanu, Michael Crane, Jon Cone, Mark Cunningham, Rick Marlatt, Nikolai Duffy, Alessandro Cusimano, Jacob Russell, Corey Wakeling, Stephen Nelson, Steve Gilmartin, James Valvis, Greg Cohen, Derek Henderson, Travis Cebula, Sean Howard and Márton Koppány

and featuring

The Mallarmé Project, an examination of a yearlong series of art and writing in Seattle by Joseph F. Keppler

and

The Susan Bee Interview

E·ratio is edited by Gregory Vincent St. Thomasino with contributing editors Joseph F. Keppler and Lauren Marie Cappello

http://www.eratiopostmodernpoetry.com

E·ratio is reading for issue 16, the fall 2012 issue.

e·

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99. George Bowering

Re: Translations into Farsi

Sun 12 Feb 2012

Gosh.
Well, I bowled a nifty game during the last outing of the Kootenay School of Bowling.

gb

On Feb 9, 2012, at 12:43 PM, Larissa Shmailo wrote:

> *I'm pleased that Iranian poet Rahi (Mohammad Mostaghimi) has translated another poem of mine into Farsi; this is the fifth poem of mine to appear in the Persian on his blog in Iran. The English and Persian of "My first hurricane" appear at the link below.*
>
> *http://rahiyane.blogspot.com/2012/02/blog-post.html*

> *Ù…Ù…Ù†Ù^Ù† (Thank you!)*

George Bowering
To Serve and Project

↑ Index

100. Jesse Glass

Thanks Murat! That's a Compliment Coming from You--Jess

Sun 12 Feb 2012

A very interesting and relevant essay. But marionettes also have techne involved.

[Given: In the service of the "presence" of the unique performance of the marionettes, and the puppet master, albeit not in the same manner, and to the same degree as the "flattening" effect of the screen in computer art. This is one of Kleist's points. Techne--or virtuosity--is displaced by the physics (and the inevitability) of marionettic movement. Physics and Geometry are not in themselves techne, as you seem to hint, but are abstractions based on what we seem to understand of natural laws. On the other hand, the conscious working out of geometrical theorems or phyics equations, would allow the expression of various degrees of virtuosity, and would be occasions for a display of techne. The center of gravity of the puppet body is achieved through the construction of the marionette but is not in itself a display of techne--the inevitability of the sophisticated (albeit artless) movement of the marionette supersedes the skill (techne) of the puppet master, to ultimately achieve the uncanny. On the other hand, computer art dispenses with presence and the uncanny and relies on a presentation of skill and indeed is often accompanied by a narrative which emphasises and even enumerates the skills involved in its production. Q.E.D. Techne takes all.

Your example of the robotic dancer shows me that you are not following the argument. Look at Kleist's essay.]

You said: The movement of human "like" objects pulled by strings follow laws of physics as geometry.

Leger's paintings the same way. [I'm glad to see that you experience the uncanny in Leger.]

You said: For me your essay sustains the dichotomy between machine and human

[That was my point, and in fact I assert the superiority of the marionettic over computer art because it provides presence and its co-efficient uncanniness,

whereas computer art only provides us with various displays and narratives concerning techne--skill--virtuosity.]

whereas the conflict the computer --therefore purely digital works- creates is between what we call "real" and virtual, in other words, object and image.

[That's another ball of wax, as they say.]

In my view, digital art -as movies, photography, and even T.V.-- require an
understand the nature of images.

[Please clarify this: "require an understand"???]

Ciao,

Murat

Be good,

Jesse :-)

On Wed, Feb 8, 2012 at 8:59 PM, Jesse Glass <[redacted]> wrote:

> *Since establishing my international puppet theater here in Japan, I've begun to think seriously about the differences between the art that takes place on the computer screen and the art that takes place on and about the boards of my International Puppet Theater. My puppets are marionettes--hand-carved--that stand around a foot and a half tall. They do exhibit that wonderful, balanced pre or post-human "grace" that Kleist speaks of in his essay on the puppet theater. When manipulated correctly they seem uncannily alive and earn that "presence" that Benjamin writes of. In fact I think that's where the difference lies: there is a human hand at work in puppetry animating the aesthetic object in real time. We see the dance, see/hear the poetry, smell the linden wood of the puppets, heightened to a higher degree because one step above the all-too-human poet/puppeteer. I would say that because of this, a masked, or marionettic poetry recitation in which the poet manipulates the aesthetic object, would be even superior to the poet her or himself giving a "live" reading before an audience. The computer screen factors out "presence" and flattens performance--substituting techne for the living, the improvisational and the inspired--and techne alone is not nearly enough. The puppet theater with its unique qualities, brings the uncanny--the "presence"-- back to poetry in the manner of performance it offers to the audience. Jess*

↑ Index

101. Tomás Ó Cárthaigh
Re: Translations into Farsi
Sun 12 Feb 2012

Brilliant. Would he be interested in doing any poems of others such as mine?

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.comÂ Â ::: Add me on Facebook ::: My YouTube VideosÂ Â

--- On Thu, 9/2/12, Larissa Shmailo <[redacted]> wrote:

From: Larissa Shmailo <[redacted]>
Subject: Translations into Farsi
To: [redacted]
Date: Thursday, 9 February, 2012, 20:43

I'm pleased that Iranian poet Rahi (Mohammad Mostaghimi) has translated another poem of mine into Farsi; this is the fifth poem of mine to appear in the Persian on his blog in Iran. The English and Persian of "My first hurricane" appear at the link below.

http://rahiyane.blogspot.com/2012/02/blog-post.html

Ù…Ù…Ù†Ùˆ Ù†Â (Thank you!)

↑ Index

102. David Seaman
Re: Visual Poetry With Lettristic Elements from Jesse Glass
Sun 12 Feb 2012

Regarding the "Visual Poetry with Lettristic Elements," I join Murat with lots of questions. As a person closely associated with French Lettrism, my first question has to do with understanding the term Lettristic, which I have not seen used before (usually you are or you are not, but not "-ic"); I hope to hear more, perhaps back-channel, from Jesse Glass. That said, it should be stated that visual poetry has long since become an accepted form of the intermedia, blurring the lines between poetry and painting. The language of this poetry moved away from Roman alphabets via Lettrism and Hypergraphics, and often is no longer "readable" in a traditional sense. For some current examples in an allied movement, see Angelo Merante's work (recently via facebook postings). However, I am like Murat unsure what the Lettristic elements of Jesse's works are.
Best,ï»¿
David

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On Feb 10, 2012, at 12:35 PM, Murat Nemet-Nejat <[redacted]> wrote:

> *How are these in any way different from paintings? They can all be seen within that framework, it seems to me.*
>
> *Ciao,*
> *Murat*
>
> *On Wed, Feb 8, 2012 at 8:26 PM, Jesse Glass <[redacted]> wrote:*
>
> *Just wanted to call attention to a trove of Visual Poetry that includes some of my work but also many others of interest.*
>
> *Here's the url:*
>
> *http://visualpoetrymailartexhibit.blogspot.com/2010/07/visual-poetry-lettristic-elements-from.html*
>
> *TWO by Jesse Glass soon available from THE KNIVES Forks and SPOONS Press.*

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103. Rodrigo Toscano

Rodrigo Toscano's "Deck of Deeds"

Sun 12 Feb 2012

I am happy to announce that my new book is just hot off the press.

Deck of Deeds

http://counterpathpress.org/deck-of-deedsrodrigo-toscano

Yrs,

Rodrigo Toscano

Toscanoâ€™s political satire composes its dramatis personae from a throng of refugees, drug addicts, collaborators, financiers, servants, sociolinguists,

combatants, psychologists, colleagues, spies, and authors. The major and minor arcana in the divinatory art of our immediate future, they betray the dirty secret that our Republic of Letters is no sanctuary from the celebrity narcissism and predatory conduct of global finance capital. In these mordant portraits, Toscano takes no prisoners, aiming equally at â€œmotivational vocabularists" and lawmakers drunk â€œon ready-made anti-immigrant rhetoric,â€ as well as trust-fund poets whose â€œclass-erasing alibisâ€ fuel the cultureâ€™s bogus meritocracy.

â€”Roberto Tejada

Sparkly dark disco energyâ€”fracked out the back of a vision of individual agency spawned and stunted by the specialist bureaucracies of capital. Backroom politics, business travel, particle physics are cross-extracted here in mini-fables, jargons recharging jargons. An American-values flipbook, or a realism themepark that keeps bubble-nucleating itself in the tax loophole, the black hole, the motel bar, the soft lipid origin of life. Deck of Deeds catalogues our most secret value valves.

--Cathy Wagner

↑ Index

104. Murat Nemet-Nejat
Re: Texts and Textiles Conference
Sun 12 Feb 2012

Maria,

The root of the word content (tent) also comes from the same place "tentere." In India, "tantra" ("weaving," "music") also means "content," pointing to the different concepts of content in the West and in the East. In the West, it is something *con*tained, limited. In the East, meaning is process, movement.

Ciao,
Murat

On Thu, Feb 9, 2012 at 8:14 PM, Maria Damon <[redacted]> wrote:

> *---------- Forwarded message ----------*
> *From: *Lucy Razzall** <[redacted] <mailto:[redacted]>>*
> *Date: Thu, Feb 9, 2012 at 3:50 PM*
> *Subject: CFP: Texts and Textiles*
> *To: [redacted] <mailto:[redacted].**indiana.edu<[redacted]>*
>
> *TEXTS AND TEXTILES*

a conference organised by the Centre for Material Texts, University of Cambridge to be held 11-12 September 2012 at Jesus College, Cambridge

The shared origin of 'text' and 'textile' in the Latin 'texere', 'to weave', is a critical commonplace. Many of the terms we use to describe our interactions with words are derived from this common linguistic root, and numerous other expressions associated with reading and writing are drawn from the rich vocabulary of cloth. Textiles are one of the most ubiquitous components of material culture, and they are also integral to the material history of texts. Paper was originally made from cotton rags, and in many different cultural and historical settings texts come covered, wrapped, bound, or decorated with textiles. And across the domestic, public, religious, and political spheres, textiles are often the material forms in which texts are produced, consumed, and circulated.

In the light of the CMT's current research theme on 'the material text in material culture', we invite papers which consider any of the many dimensions of the relationship between texts and textiles. There are no historical, geographical, or disciplinary limitations. Areas to be addressed could include:

the shared language of texts and textiles - construction and deconstruction: to weave, spin, stitch, knit, stitch, suture, tie up or together, piece, tailor, gather, fashion, fabricate, mesh, trim, stretch, wrap, unfold, unpick - challenges and problem-solving: knots, tangles, holes; to lose the thread, iron out creases, unravel, cut, keep on tenterhooks - pieces and fragments: rags, patches, patchwork, scraps, strands, threads, rhapsodies, patterns, seams, loose ends, layers

the stuff of books
- *bookbindings and covers*
- *incunabula - 'swaddling clothes'*
- *medieval girdle books, book chemises*
- *paper and paper-making*
- *cutting, sewing, and stitching in and on books*
- *scrapbooks, albums, collages*
- *book ribbons and bookmarks*
- *carpet pages*
- *textiles in illustrations, frontispieces, title pages*

textile texts - needlework and words: tapestry, embroidery, samplers, quilts, hangings, carpets, banners - the needle and the pen - printed textiles - sacred/religious texts and textiles - love-tokens, keepsakes, charms, and relics - cushions, badges, handkerchiefs, flags, scarves, uniforms, livery and other textual/textile ephemera - professional and amateur work - relationships and networks of gifts, patronage, exchange - pattern books, sample books, costume books

> *Proposals of up to 25O words for 20-minute papers should be sent to Jason Scott-Warren ([redacted] <mailto:[redacted]>) and Lucy Razzall ([redacted] <mailto:[redacted]>) by 30 April 2012.*
>
> *http://www.english.cam.ac.uk/**cmt/ <http://www.english.cam.ac.uk/cmt/>*
>
> ==========**====

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105. Little Red Leaves

New LRL e-editions from Sarah Mangold & Hugo García Manríquez

Sun 12 Feb 2012

LRL e-editions <http://littleredleaves.com/ebooks/> is pleased to announce the publication of Hugo García Manríquez's *Painting Is Finite*<http://littleredleaves.com/ebooks/?page_id=64&Go=view> and Sarah Mangold's* I Meant To Be Transparent*<http://littleredleaves.com/ebooks/catalog/sarah-mangold-i-meant-to-be-transparent>
--
two books which, in taking their cues from other mediums, turn the language of the portrait inside out:

Painting Is Finite <http://littleredleaves.com/ebooks/?page_id=64&Go=view> In *Painting Is Finite*<http://littleredleaves.com/ebooks/?page_id=64&Go=view>, Hugo García Manríquez traces the edge of elemental life via elemental form. First published in Spanish under the title, *Los Materiales* (Mexico City: Fonda Editorial Tierra Adentro, 2008), this volume presents Manríquez's first English-language collection. In these poems, memory is a verb: it "behaves in both directions / the result that it casts / the present, that is, mobility" so that "nothing that preceded you / has prepared you for the experience / 'the return of painting.'" In such a return, we confront the incommensurable as a material surface, likened here to the written: "history is the only matter excreted by / that which dies," and thus "Newspapers seek volunteers for the shadow on the front page." This poetry inhabits the edges as a vocation, urging us into relation with *the materials*.

I Meant To Be Transparent<http://littleredleaves.com/ebooks/catalog/sarah-mangold-i-meant-to-be-transparent> "It was more like an impressionist portrait than an identification photo" writes Sarah Mangold in *I Meant To Be Transparent*<http://littleredleaves.com/ebooks/catalog/sarah-mangold-i-meant-to-be-transparent>, a book woven through the writing of early 20th century literary innovator Dorthy Richardson and the contours of contemporary poetics.

Taking her title from a line in Robert Duncan's *Ground Work*, Mangold's attempted transparency slips original language between filmic jump cuts that mirror Richardson's own prose and a near pre-raphaelite interleaving of fore and backgound — bringing the silenced, the skirted, the sidelined into view. By troubling the implications of linguistic transparency, Mangold challenges the literary portrait in a world in which "men and women are taught from the beginning to speak "his"" and likewise suspending the space before "feeling fades into thought –" In this hovering between, Mangold brings into focus the woman at the edge of the party with "Lots of big big revolution behind my eyes" and the ways in which the failure to be see-through becomes it's own revelation.

FROM NOW ON, ALL PROFITS FROM THE SALE OF PRINT-ON-DEMAND BOOKS IN THIS SERIES WILL BE DONATED TO A DIFFERENT SMALL PRESS EACH YEAR. First up: Chax Press <http://www.chax.org/>. So, any purchase of a print-on-demand title from this series during 2011-2012 will have the added benefit of helping to support the efforts of Chax!

Please visit the LRL e-editons site at http://littleredleaves.com/ebooks/ to download or purchase these titles. And as always, you can contact us at [redacted] for information about reviewing these books or adapting any of our titles for a class.

Little Red Leaves/LRL e-editions:
www.littleredleaves.com
www.littleredleaves.com/ebooks

--
www.littleredleaves.com
www.littleredleaves.com/ebooks
www.textileseries.com
www.littleredleavesjournal.blogspot.com

↑ Index

106. Jeffrey Side

Some poems at Ex-Ex-Lit

Sun 12 Feb 2012

Iâ€™ve some poems at Ex-Ex-Lit:

http://ex-ex-lit.blogspot.com/

Thanks to Peter Ganick for posting them.

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107. Joel Weishaus
Poetica Critique: The Poetry of Susan Rowland
Sun 12 Feb 2012

Dear Friends and Colleagues;

My 12th Poetica critique is:

"A Life That Has Always Been," The Poetry of Susan Rowland:
http://www.cddc.vt.edu/host/weishaus/Poetica/blog-12.htm

Contents Page:
http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

Joel Weishaus
Honorary Fellow,
Department of English,
3431 South Hall
University of California
Santa Barbara, CA 93106-9580

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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108. Amanda Earl
AngelHousePress interview with Camille Martin on Collage
Sun 12 Feb 2012

---

the latest in the AngelHousePress essay series is an interview. Camille Martin is not only a poet, but also a collage artist. In this interview we find out more about her collage making.

please go to www.angelhousepress.com & click on essays.

more essays, interviews, reviews, rants, poetic statements etc are always welcome on topics to do with arts & culture.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

↑ Index

109. Nada Gordon

This Saturday 2/18 Anne Tardos/David Buuck at Segue

Mon 13 Feb 2012

DAVID BUUCK & ANNE TARDOS

David Buuck lives in Oakland, CA. He is the founder of BARGE, the Bay Area Research Group in Enviro-aesthetics, and co-founder and editor of Tripwire, a journal of poetics. Publications and further info available via davidbuuck.com <*http://davidbuuck.com*> .

Anne Tardos is a poet, composer, and visual artist. She is the author of several books of poetry, including I Am You and Both Poems, and the multimedia performance work and radio play Among Men. A selection of her readings and performances (many with Jackson Mac Low) can be heard on PennSound and UbuWeb Sound.

AT THE BOWERY POETRY CLUB

308 BOWERY, JUST NORTH OF HOUSTON

SATURDAYS FROM 4 - 6 PM

$6 admission goes to support the readers

Curators: February-March: Nada Gordon & Corina Copp

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110. Edmund Hardy

Denise Riley's Time Lived, Without Its Flow

Mon 13 Feb 2012

Now published:Denise Riley: Time Lived, Without Its FlowThis essay reflects on how perceptions of time may be altered after the sudden death of a child, and why inhabiting this sharply new temporality stops one’s habitual modes of telling. Neither tearful memoir nor testament of hope, the essay charts a vivid experience of such a suspended time and discovers an unsuspected intimacy between time and language. Although a life inside this ‘arrested’ time resists being described, it is neither exceptional or pathological; to outlive one’s child is historically common enough. But, because of this felt suspension of the usual flow of time which enables narration, it leaves few literary traces. Published by Capsule Editions as an 80-page pocket book, this is the first in a series of stand-alone literary essays by leading contemporary thinkers and writers.Order it here: http://capsuleeditions.com/denise-riley-time-lived-without-its-flow/£8 plus postage ISBN 978-0-9571395-0-3 About the author: Denise Riley is a poet and philosopher. Her non-fiction includes ‘Am I That Name?’: Feminism and the Category of ‘Women’ in History (Macmillan, 1988), The Words of Selves:

Identification, Solidarity, Irony (Stanford University Press, 2000), Impersonal Passion: Language as Affect (Duke University Press, 2005) and, with Jean-Jacques Lecercle, The Force of Language (Palgrave, 2004). Her poetry has been widely published; a Selected Poems was issued by Reality Street in 2000.

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111. Rob McLennan

new from above/ground press: The Peter F Yacht Club #16: VERSeFest special!

Mon 13 Feb 2012

The Peter F Yacht Club #16: VERSeFest special!
edited by rob mclennan
$6

see the link here for information on the previous issue
http://aboveground press.blogspot.com/2011/03/new-from-aboveground-press-peter-f.html

see the link here for a history of the publication
http://robmclennan.blogspot.com/2010/08/peter-f-yacht-club-miscellany.html

With new writing by a host of Peter F Yacht Club regulars and irregulars, as well as a number of VERSeFest participants, including Paige Ackerson-Kiely, Cameron Anstee, Rae Armantrout, Stephen Brockwell, Anita Dolman, Amanda Earl, Laurie Fuhr, Lea Graham, Gwendolyn Guth, Marilyn Irwin, Ben Ladouceur, Tim Lilburn, Barry McKinnon, rob mclennan, Christine McNair, James K. Moran, Sean Moreland, Pearl Pirie, Monty Reid, Shane Rhodes, Janice Tokar and Fred Wah.

Produced as part of Ottawa's second annual VERSeFest poetry festival, which runs from February 28 to March 4, 2012.

http://www.versefest.ca/

published in Ottawa by above/ground press
February 2012
a/g subscribers receive a complimentary copy

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.com/2012/02/new-from-aboveground-press-peter-f.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

112. reJennifer Bartlett

Information on Larry Eigner/ Brooklyn Sublet

Mon 13 Feb 2012

Hi all,

I am doing research on a biography of Larry Eigner. I am looking for anyone who might want to share stories or be interviewed who knew Eigner.

I am also looking for people to exchange ideas with -- specifically about how Eigner's work coincided with Hart Crane's and ee cummings, the Black Mountain Poets, and how Eigner's work did or did not inform so-called L=A=N=G=U=A=G=E poetry.

If any one has any stories, articles, or thoughts to share - please backchannel me.

ALSO:

I am looking for someone to sublet my Greenpoint Brooklyn apartment for two weeks in late July-early August. It's a really nice (small) three bedroom with a yard across the street from Triple Canopy! It comes with two well behaved cats. Price very negotiable.

Jennifer Bartlett

↑ Index

113. Shankar, Ravi (English)

Free to be part of panel on online publishing at Mass. Poetry Fest, April 20-22, 2012?

Mon 13 Feb 2012

Hi folks - have been asked to put together a panel of online journals for the Mass Poetry Festival <http://masspoetry.org/> and looking for a couple more journals who primarily convey their materials electronically. Let me know if you can do it - should be able to wrangle some funds for gas but not much more. Need any responses quickly as schedule is going to print soon. Thanks!

Ravi
http://www.drunkenboat.com

↑ Index

114. Alan Sondheim
Announcing Evental Aesthetics, Vol. 1 No. 1 (fwd)
Mon 13 Feb 2012

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-307734418-1329185929=:9820

(please check out, I'm on the board here!)

Announcing Vol. 1 No. 1 http://eventalaesthetics.net/

We are pleased to announce the publication of our inaugural issue, Aesthetics After Hegel.Â

Click http://eventalaesthetics.net/aesthetics-after-hegel-evental-aesthetics-vol-1-no-1-2012/ or http://eventalaesthetics.net/ to view the table of contents and download (free of charge) the entire issue or individual articles (pdf or html).

Please spread the word among friends and colleagues about this exciting new forum for research and thought.

[01_AestheticsAfterHegelCover_600-231x300.jpg]
You have received this email because you are interested in receiving updates on the interdisciplinary peer-reviewed journal Evental Aesthetics.

Our mailing address is:
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Evental, Aesthetics 0

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--0-307734418-1329185929=:9820--

↑ Index

115. Adam Fieled
New Susan Wallack website
Tue 14 Feb 2012

My Mom, painter Susan Wallack, now has a new website devoted to her paintings, here:

http://www.susanwallack.com

Enjoy!
Many Thanks,
Adam Fieled [redacted]

↑ Index

116. Tomás Ó Cárthaigh

Happy Valentines Day to all poets and lovers, and those heartbroken, or whose love has been unrequited...

Tue 14 Feb 2012

Happy Valentines to all the lovers, those whove broken up, and those whose love never was for one reason or another... http://www.youtube.com/watch?v=c_S70-CgFS4 "She Was a Dandelion Seed in the Wind"

More poems from the "Lady of the Sweetest Smile" Series..

Stanzas for R_.

Background
Poems
Songs

She was a girl with whom I
worked, and before I plucked up the courage to ask her out, though she
may not have said "yes", she was gone...
Truly, faint heart wins not the fair maiden!
She has inspired many poems from me since, forminf the
"Lady of the Sweetest Smile" series, being
something of a muse, and would probably die of
embarrassment if she knew!

Lettera Damore

Lady Of The Sweetest Smile Who
Wipes Her Tears When She Cries?

I Was The Reluctant Lover Whos
Heart Does She Make Beat Faster?

This Rainy Night, Where Is She? Her
I Would Follow Dropping All

She Who I Loved and Never Did And
the World Always Turns

My Heart Will Not Keep Her Warm Thought
I: A Poem for Her I'll Write

Should I Again Her Smile Not See She Was A Dandelion Seed In The Wind

In Times Passing, Feelings Have Faded I Sit, Her Tonight Remembering

I Loved Her, She Loved Horses

Our Never Had Romance

Lyrics

A Fool For Love Impossible

Why Is She On My Mind?

A Dance Shared

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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117. amy king

Creepy Valentine @ Poets and Writers

Tue 14 Feb 2012

Where's Barbie when you need her? "Sweet Talkin' Ken" takes Amy King's poem "Men by the Lips of Women" to creepy extremes in this special Valentine's Day installment of Clips.

http://www.pw.org/content/creepy_valentine

↑ Index

118. Gloria Frym

Re: Information on Larry Eigner/ Brooklyn Sublet

Tue 14 Feb 2012

Jen, do talk to Bob Grenier and Larry's wonderful brother for stories. I have some, but you really need to come out to the Bay Area and interview. We all loved him. xogf

On 2/13/2012 10:26 AM, reJennifer Bartlett wrote:
> Hi all,
>
> I am doing research on a biography of Larry Eigner. I am looking for anyone
> who might want to share stories or be interviewed who knew Eigner.
>
> I am also looking for people to exchange ideas with -- specifically about

> how Eigner's work coincided with Hart Crane's and ee cummings, the Black
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> L=A=N=G=U=A=G=E poetry.
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> If any one has any stories, articles, or thoughts to share - please
> backchannel me.
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> I am looking for someone to sublet my Greenpoint Brooklyn apartment for two
> weeks in late July-early August. It's a really nice (small) three bedroom
> with a yard across the street from Triple Canopy! It comes with two well
> behaved cats. Price very negotiable.
>
> Jennifer Bartlett
>
>
>
> No virus found in this incoming message.
> Checked by AVG - www.avg.com
> Version: 9.0.927 / Virus Database: 271.1.1/4208 - Release Date: 02/13/12 11:34:00
>

--
Gloria Frym
Associate Professor
MFA& BA Writing and Literature Programs
California College of the Arts
5212 Broadway
Oakland, CA 94618
[redacted]
[redacted] h

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119. **Camille Martin**
Re: Translations into Farsi
Tue 14 Feb 2012

Lovely poem, Larissa, thanks for posting the link!

On Thu, Feb 9, 2012 at 3:43 PM, Larissa Shmailo <[redacted]> wrote:
> I'm pleased that Iranian poet Rahi (Mohammad Mostaghimi) has translated another poem of mine into Farsi; this is the fifth poem of mine to appear in the Persian on his blog in Iran. The English and Persian of "My first hurricane" appear at the link below.
>
> http://rahiyane.blogspot.com/2012/02/blog-post.html
>
> Ù…Ù…Ù†Ùˆ Â (Thank you!)
>

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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120. CA Conrad

Camille Roy

Tue 14 Feb 2012

Camille Roy
Maria Raha
Kate Lilley
Melissa Buzzeo are some of the latest to appear on JUPITER 88: a video journal of contemporary poetry

to see these short videos from the planet Jupiter, please go to this link:
http://JUPITER88poetry.blogspot.com

ENJOY!
CAConrad

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

121. amy king
Rita Dove and John Ashbery shake hands ...
Tue 14 Feb 2012

2011 National Medals of Arts and Humanities Ceremony
Prez celebrates Rita Dove @ 9:30 and John Ashbery @ 15:30 -

http://www.whitehouse.gov/photos-and-video/video/2012/02/13/2011-national-medals-arts-and-humanities-ceremony

Cheers,

Amy

p.s.Â Â Happy Creepy Valentine's Day @ Poets & Writers --Â
http://www.pw.org/content/creepy_valentine

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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122. Jesse Glass
Re: Visual Poetry With Lettristic Elements from Jesse Glass
Tue 14 Feb 2012

Actually Dr. John M. Bennett defined the work in this manner. I'm not sure if he's on this list but his participation would be most welcome either directly, or forwarded. A good discussion about Lettrism would be welcome, David and Murat and anyone else who would like to take part. Every best wish, Jesse

On 2/12/2012, "David Seaman" <[redacted]> wrote:

> *Regarding the "Visual Poetry with Lettristic Elements," I join Murat with lots of questions. As a person closely associated with French Lettrism, my first question has to do with understanding the term Lettristic, which I have not seen used before (usually you are or you are not, but not "-ic"); I hope to hear more, perhaps back-channel, from Jesse Glass. That said, it should be stated that visual poetry has long since become an accepted form of the intermedia, blurring the lines between poetry and painting. The language of this poetry moved away from Roman alphabets via Lettrism and Hypergraphics, and often is no longer "readable" in a traditional sense. For some current examples in an allied movement, see Angelo Merante's work (recently via facebook postings). However, I am like Murat unsure what the Lettristic elements of Jesse's works are.*
> *Best,$Bo;(B&#65533;*
> *David*

> *David W. Seaman, Ph.D.*
> *http://personal.georgiasouthern.edu/~dseaman/Welcome.html*
>
> *Follow my Twitter poetry at dseaman40*
>
> *YouTube video of my Venice Biennale poem:*
> *http://www.youtube.com/watch?v=JQ5bOuJBN_k*
>
> *On Feb 10, 2012, at 12:35 PM, Murat Nemet-Nejat <[redacted]> wrote:*
>
> *How are these in any way different from paintings? They can all be seen within that framework, it seems to me.*
>
> *Ciao,*
> *Murat*
>
> *On Wed, Feb 8, 2012 at 8:26 PM, Jesse Glass <[redacted]> wrote:*
>
> *Just wanted to call attention to a trove of Visual Poetry that includes some of my work but also many others of interest.*
>
> *Here's the url:*
>
> *http://visualpoetrymailartexhibit.blogspot.com/2010/07/visual-poetry-lettristic-elements-from.html*
>
> *TWO by Jesse Glass soon available from THE KNIVES Forks and SPOONS Press.*

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123. William Slaughter
Mudlark/Clifford Hunt/Typewriter Poem
Tue 14 Feb 2012

New and On View: Mudlark Poster No. 99 (2012)

A Typewriter Poem by Clifford Hunt

Clifford Hunt's poem, "Oh Summer, Look," comes, he says, "out of my love of short works, old typewriters, and Courier font." For the last several years, he

says, "I have been printing short poems in large Courier and placing them in the old Royal Typewriter that lives on our front porch." Several of Hunt's typewriter poems, including this one, have been published in the Half Moon Bay Review (California).

What strikes me about the poems, beyond their beauty, is their kind. If Walter Benjamin were alive and rewriting his famous essay, "Art in the Age of Mechanical Reproduction" (1936), in and for our age, the age of electronic reproduction, I have to think he would attach what he so rightly called "the aura" to "Oh Summer, Look," coming out of the old Royal typewriter on Clifford Hunt's front porch. WS

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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124. amy king
OT: Going to AWP? Use the Chicago Poetry Calendar dot ORG!
Tue 14 Feb 2012

Going to AWP? Don't forget to check Kristy Bowen's Chicago Poetry Calendar for happenings!

It's an ORGanization because contributors are able to send in events too! http://www.chicagopoetrycalendar.org The chicago poetry calendar is a community organized blog for all things poetry-wise in Chicago. We are always looking for contributing members to post news, book reviews, essays, submission calls, new book and lit mag releases, and short postcards from readings around the greater Chicago area.

Thanks, Kristy & Co.!

--

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125. Kyle Schlesinger
Mimeo Mimeo #6: The Poetry Issue
Tue 14 Feb 2012

Mimeo Mimeo #6: The Poetry Issue will soon be on newsstands everywhere featuring new work by eight poets who have consistently composed quality work since the golden era of the mimeo revolution. Contributors include Bill Berkson, John Godfrey, Ted Greenwald, Joanne Kyger, Kit Robinson, Rosmarie Waldrop, Lewis Warsh, and Geoffrey Young. Cover art by George Schneeman.

Beat the crowds and have a copy delivered to your door hassle free. Each copy packed and personally addressed with care by the editors of Mimeo Mimeo. Just visit http://mimeomimeo.blogspot.com/ and click on the "Buy" button on the right and select your location. It's as easy as that.

Jed Birmingham & Kyle Schlesinger
Mimeo Mimeo
http://mimeomimeo.blogspot.com/

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126. Philip Meersman
Visual Poetry With Lettristic Elements from Jesse Glass
Tue 14 Feb 2012

Dear all,
I am finalising my bachelorpaper on Visual Poetry. Definition, situation within literature and the arts and how to study it. And would welcome all supporting material of this thesis. I have found literature, Bohn & Dencker to corroborate the support of visual poetry into intermedia, but I have found also - especially within Dutch & French literature - voices that see it as a not serious 'spielerei'.
So all (yet un)published work to support an intermedial approach are very welcome. Perhaps via backchannel.
My paper will be in Dutch, but I would want to work on an English MA paper elaborating more in that topic and its modernist routs.
Thanks.
Philip Meersman
CTRL+F "spooninmybrain" on the web.

On Wednesday, February 15, 2012, Jesse Glass <[redacted]> wrote:
> Actually Dr. John M. Bennett defined the work in this manner. I'm not
> sure if he's on this list but his participation would be most welcome
> either directly, or forwarded. A good discussion about Lettrism would
> be welcome, David and Murat and anyone else who would like to take part.

> Every best wish, Jesse
>
>
> On 2/12/2012, "David Seaman" <[redacted]> wrote:
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>>Regarding the "Visual Poetry with Lettristic Elements," I join Murat with lots of questions. As a person closely associated with French Lettrism, my first question has to do with understanding the term Lettristic, which I have not seen used before (usually you are or you are not, but not "-ic"); I hope to hear more, perhaps back-channel, from Jesse Glass. That said, it should be stated that visual poetry has long since become an accepted form of the intermedia, blurring the lines between poetry and painting. The language of this poetry moved away from Roman alphabets via Lettrism and Hypergraphics, and often is no longer "readable" in a traditional sense.
For some current examples in an allied movement, see Angelo Merante's work (recently via facebook postings). However, I am like Murat unsure what the Lettristic elements of Jesse's works are.
>>Best,é¤&#65533;
>>David
>>
>>David W. Seaman, Ph.D.
>>http://personal.georgiasouthern.edu/~dseaman/Welcome.html
>>
>>Follow my Twitter poetry at dseaman40
>>
>>YouTube video of my Venice Biennale poem:
>>NETWORK POETICO - POETRY READING IN WEBCAM - CATERINA DAVINIO
>>
>>
>>On Feb 10, 2012, at 12:35 PM, Murat Nemet-Nejat <[redacted]> wrote:
>>
>>> How are these in any way different from paintings? They can all be seen
>>> within that framework, it seems to me.
>>>
>>> Ciao,
>>> Murat
>>>
>>>
>>>
>>> On Wed, Feb 8, 2012 at 8:26 PM, Jesse Glass <[redacted]> wrote:
>>>

>>> > Just wanted to call attention to a trove of Visual Poetry that includes
>>> > some of my work but also many others of interest.
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>>> > Here's the url:
>>> >
>>> >
>>> >
http://visualpoetrymailartexhibit.blogspot.com/2010/07/visual-poetry-lettristic-elements-from.html
>>> >
>>> > TWO by Jesse Glass soon available from THE KNIVES Forks and SPOONS
Press.
>>> >
>>> >
>>>
>>
>>
>
>

--
Philip Meersman
CoÃ¶rdinator/Coordinateur CBK Poetry Slam (www.beslam.be)
Co-ordinator European Poetry Slam 2012
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>
http://www.youtube.com/DAstrugistenDA
www.myspace.com/artiestencollectiefja

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127. Murat Nemet-Nejat

Re: Thanks Murat! That's a Compliment Coming from You--Jess

Wed 15 Feb 2012

Jesse,

I had not read Kleist essay for many years, so I looked it up again. You are right. I misunderstood your direction. But, in the essay, Kleist talks of the soul involved in the "simple movements" of the marionetteer, either a direct line or an ellipse. The ellipse reminds me of the ellipsoid my movements in the city made when I was a child in my memoir/essay "Istanbul Noir." You replace, if I follow you correctly, the soul with the uncanny which are not exactly the same thing, at least to me.

The way Kleist describes the "innocent" movement of the puppets against the boards reminds me very much of Robert Bresson's idea of non-actors, "mechanical and free. (You should read my recent poem *The Spiritual Life of Replicants *which came out recently. You may find it provocative along the same lines.)

I agree with you, in a lot of digital art there is a desire to remove the human element in its creation as much as possible. Of course, we will be accused of misunderstanding that work which to some extent is true. I hate the complexity of digital works, the theoretically infinite possibilities it open before us -as opposed to the marionetteers simple gestures of the soul.

Ciao,
Murat

On Sun, Feb 12, 2012 at 3:09 AM, Jesse Glass <[redacted]> wrote:

> *A very interesting and relevant essay. But marionettes also have techne involved.*
>
> *[Given: In the service of the "presence" of the unique performance of the marionettes, and the puppet master, albeit not in the same manner, and to the same degree as the "flattening" effect of the screen in computer art. This is one of Kleist's points. Techne--or virtuosity--is displaced by the physics (and the inevitability) of marionettic movement. Physics and Geometry are not in themselves techne, as you seem to hint, but are abstractions based on what we seem to understand of natural laws. On the other hand, the conscious working out of geometrical theorems or phyics equations, would allow the expression of various degrees of virtuosity, and would be occasions for a display of techne. The center of gravity of the puppet body is achieved through the construction of the marionette but is not in itself a display of techne--the inevitability of the sophisticated (albeit artless) movement of the marionette supersedes the skill (techne) of the*

puppet master, to ultimately achieve the uncanny. On the other hand, computer art dispenses with presence and the uncanny and relies on a presentation of skill and indeed is often accompanied by a narrative which emphasises and even enumerates the skills involved in its production. Q.E.D. Techne takes all.

Your example of the robotic dancer shows me that you are not following the argument. Look at Kleist's essay.]

You said: The movement of human "like" objects pulled by strings follow laws of physics as geometry.

Leger's paintings the same way. [I'm glad to see that you experience the uncanny in Leger.]

You said: For me your essay sustains the dichotomy between machine and human

[That was my point, and in fact I assert the superiority of the marionettic over computer art because it provides presence and its co-efficient uncanniness, whereas computer art only provides us with various displays and narratives concerning techne--skill--virtuosity.]

whereas
the conflict the computer --therefore purely digital works- creates is between what we call "real" and virtual, in other words, object and image.

[That's another ball of wax, as they say.]

In my view, digital art -as movies, photography, and even T.V.-- require an
understand the nature of images.

[Please clarify this: "require an understand"???]

Ciao,

Murat

Be good,

Jesse :-)

On Wed, Feb 8, 2012 at 8:59 PM, Jesse Glass <[redacted]> wrote:

> *Since establishing my international puppet theater here in Japan, I've begun to think seriously about the differences between the art that takes place on the computer screen and the art that takes place on and about the boards of my International Puppet Theater. My puppets are marionettes--hand-carved--that stand around a foot and a half tall. They do exhibit that wonderful, balanced pre or post-human "grace" that Kleist speaks of in his essay on the puppet theater. When manipulated correctly they seem uncannily alive and earn that "presence" that Benjamin writes of. In fact I think that's where the difference lies: there is a human hand at work in puppetry animating the aesthetic object in real time. We see the dance, see/hear the poetry, smell the linden wood of the puppets, heightened to a higher degree because one step above the all-too-human poet/puppeteer. I would say that because of this, a masked, or marionettic poetry recitation in which the poet manipulates the aesthetic object, would be even superior to the poet her or himself giving a "live" reading before an audience. The computer screen factors out "presence" and flattens performance--substituting techne for the living, the improvisational and the inspired--and techne alone is not nearly enough. The puppet theater with its unique qualities, brings the uncanny--the "presence"-- back to poetry in the manner of performance it offers to the audience. Jess*

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128. Tim Peterson

Tendencies 2/15: Kate Bornstein, Camille Roy, Kaplan Harris

Wed 15 Feb 2012

Join us for Tendencies TONIGHT at the GC

TENDENCIES: Poetics & Practice
Kate Bornstein, Kaplan Page Harris, Camille Roy

Wednesday, February 15 at 7 PM
in the Martin E. Segal Theatre,
CUNY Graduate Center, 365 Fifth Avenue, NYC

What are the new poetics and the new manifestos? What do authors actually do when they write, and what can be learned from their investigations? This series of talks, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between queer writing/artmaking process, pedagogy, and the manifesto.

Kate Bornstein is a performance artist, college & high school lecturer, and advocate for teens, freaks, and other outlaws. She has written several award-winning books in the field of Women and Gender Studies, including Gender Outlaw and My Gender Workbook (an updated edition is forthcoming in 2012). Her 2006 book, Hello, Cruel World is an underground best seller. May 1st sees the release of her first memoir, A Queer and Pleasant Danger, from Beacon Press. She has earned two citations of honor from the New York City Council and garnered praise from civil rights groups around the globe.

Kaplan Harris is writing a history of Bay Area poetry & activism in the wake of the New Left. His recent work is found in American Literature, Contemporary Literature, Jacket, Jacket2, Open Letter, Paideuma, The Poetry Project Newsletter, Postmodern Culture, and Wild Orchids. He is also editing, with Peter Baker & Rod Smith, The Selected Letters of Robert Creeley for the University of California Press. He lives in Buffalo, NY.

Camille Roy is a writer and performer. Her most recent book is Sherwood Forest, from Futurepoem. Earlier books include Cheap Speech, a play, from Leroy, and Craquer, a fictional autobiography from 2nd Story Books, as well as Swarm (two novellas, Black Star Series), among others. She co-edited Biting The Error: Writers Explore Narrative (CoachHouse 2005, re-issued 2010). Roy has taught creative writing at San Francisco State University, California State University SummerArts, and Naropa.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Trace Peterson

All events are co-sponsored by the Center for the Humanities, the Center for Lesbian and Gay Studies (CLAGS), The Graduate Center Ph.D. Program in English, and the GC Poetics Group

Other upcoming Tendencies events this spring:

March 12, 7 PM
in Room 9206/9207
Jonathan Goldberg
Byron Kim
Michael Moon

April 5, 7 PM
in Room 9206/9207
D’Lo
Sarah Schulman
TC Tolbert

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129. Camille Martin

*How will *you* re-invent the sonnet?*

Wed 15 Feb 2012

Less than a week left to enroll in my Sonnet Workshop at the Toronto New School of Writing.
Course details: http://tnsow.com/sonnet-workshop-2/

And don’t worry, if you don’t want to write traditional sonnets, we’ll also

conceptualize
fantasize
destabilize
plagiarize
sexualize (un-bowdlerize)
Hooverize
Berriganize
zero-ize
parodize
phoneticize
blasonize (& anti-blasonize)
weave
cleave
deceive
pre-conceive
mis-conceive
beat
cheat
retreat (don’t tase me, Bard!)
boff
doff
scoff
dash off
fend off
bugger off
mace
erase
debase
disgrace
replace
deep space
upper case (or any case)

. . . and if you like, embrace

the sonnet (or what’s left of it)

Duration: 21 February – 27 March 2012 (6 Tuesdays) 6-8 PM
Location: Of Swallows, 283 College Street, Upper Floor Seminar Room, Toronto

http://tnsow.com/sonnet-workshop-2/

Cheers!
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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130. Camille Martin
Collage: An Interview with Camille Martin
Wed 15 Feb 2012

Amanda Earl interviewed me about my collage art for the Essay Series of Angel House Press:
http://angelhousepress.com/essays/An%20interview%20with%20Camille%20Martin.pdf

"Although the musical, linguistic, and visual are inextricably linked and swirling around in my head, I think it’s fair to say that for me, music, the mutual friend of poetry and art, was the host who introduced the two."

Cheers!
Camille
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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131. Maria Damon

[Fwd: Fwd: Please publicize: Friday FEB 17 Cecilia Vicuna's film KON KON at Roxie Theatre, West Coast Premier]

Wed 15 Feb 2012

This is a multi-part message in MIME format.

saludos, cec

Begin forwarded message:

> *From: Steve Dickison <[redacted]>*
> *Date: February 13, 2012 5:08:20 PM EST*
> *To: Steve Dickison <[redacted]>*
> *Bcc: [redacted]*
> *Subject: Please publicize: Friday FEB 17 Cecilia Vicuna's film KON KON at Roxie Theatre, West Coast Premier*
>
> *Hello,*
>
> *Can you please help spread the word for this rare film screening the Poetry Center is hosting at the Roxie Theater this Friday, 4:30 pm, with Chilean artist-poet Cecilia Vicuña — who will be there with her film, Kon Kon. Note early start time!*
>
> *Easy link, to avoid the pdf:*
> *http://www.sfsu.edu/~poetry/eventCalendar.html#FEB17*
>
> *thank you!*
> *Steve*
>
> *---------- Forwarded message ----------*
> *From: The Poetry Center, San Francisco State University <[redacted]>*
> *Date: Mon, Feb 13, 2012 at 7:08 AM*
> *Subject: Friday FEB 17 Cecilia Vicuna's film KON KON at Roxie Theatre, West Coast Premier*
> *To: [redacted]*
>
> *Having trouble viewing this email? Click here*
>
> *Cecilia Vicuña & her film KON KON, west coast premier*

We're honored to be hosting esteemed Chilean poet-artist Cecilia Vicuña for two days

West Coast Premier

Kon Kon
a film by
Cecilia Vicuña
Friday February 17

BUY TICKETS NOW!

Friday Feb 17: Cecilia Vicuña's film Kon Kon
West Coast premiere
"Kon Kon" (HD video, 54 min, Chile, 2010) , filmmaker in attendance
4:30 pm @ Roxie Theater, 3117 16th Street, San Francisco, $10
$6.50 senior/student discount tickets available at the theater

BUY TICKETS NOW!

Cecilia Vicuña's "documentary poem" Kon Kon -- a magical act of ritual and memory, history and ecological witness filmed in her native Chile -- will receive its West Coast debut screening, sponsored by the Poetry Center and Roxie Theater.

KON KON (HD video, 54 min., Chile, 2010)
In this documentary poem, Cecilia Vicuña returns to Con Cón, the birthplace of her art in Chile, where the sea is dying and an ancient tradition is being destroyed. Con Cón is located at the mouth of the Aconcagua River whose source is the glacier of Aconcagua, the tallest mountain in the Western hemisphere. Named for the oldest deity of the Andes, the god Kon, it may have been a sacred oracle site for millennia, associated with the most renowned oracle site in the Americas: Pachacamac, on the coast of Peru.

The word Con (Kon) alludes to the sanctity of the cycle of water-from glacier to ocean to cloud-a circularity intensified by the repetition: Con Cón. In the sacred Valle del Aconcagua, the "bailes chinos" created a powerful mystical sound: the "sonido rajado" (torn sound), a multiphonic music of the pre-Columbian Andes. Based on dissonance, the "bailes chinos" are ritual dances dedicated to increasing the life-force. Continuously performed throughout colonial times, the dance is now dying along with the sea.

Exploring the forgotten meaning of the ancient names, the artist recovers an erased cultural memory. In this hybrid work, part poem, part documentary, Cecilia Vicuña creates new bridges between the ancestral and the avant-garde.

The filmmaker will be present to talk with the audience
** We are not able to offer free admission for Poetry Center members or SFSU*

students to this special event. Discounted tickets (senior and SFSU students) are available only at the Roxie Theater.

CECILIA VICUñA's works have for some forty years gravitated between the written word, in multiple languages (she has translated numerous works of poetry from Native South American languages, via Spanish, into English; and her own written/spoken work has been polylingual) and visual media, involving, "earth-works," installation, a great deal of art made with thread and fabric (often involving the Native quipu tradition), drawing and painting, printed works and book arts, film and video, and live intermedia performance. All of her work has a deep ethical-ecological concern at its heart. She has been active internationally as an artist for over four decades. Among recent publications, she coedited The Oxford Book of Latin American Poetry, surveying 500 years of multi-lingual work, presented in original languages with translations into English.
Her very first book, Saboramí, a bilingual multi-media work of poetry originally published in Britain where the author was living, two months after the September 11, 1973 military coup in Chile, was just re-created, with a new afterword by Vicuña, by ChainLinks (Oakland and Philadelphia).

More about Kon Kon

More about Cecilia Vicuña

ALSO:

Thursday FEB 16: Cecilia Vicuña Open Workshop
3:30 pm @ the Poetry Center, HUM 512, SFSU, free
5:00 pm @ Art History Lecture Hall, Fine Arts 193, SFSU
preview screening of her film "Kon Kon", free
co-sponsored with SFSU Departments of Art and Cinema
6:00 pm @ Cesar Chavez Student Center Art Gallery,
informal reception for the artist, free and open to the public

Coming up:

Pamela Z
February 21

Tuesday Feb 21: Pamela Z
solo performance of works for voice, electronics, and video
to celebrate the opening of "SmARTspace" exhibition
at SFSU's Fine Arts Gallery
5:00 pm @ Knuth Hall Theater, Creative Arts Bldg, SFSU, free
co-sponsored by the Fine Arts Gallery, SFSU

Sawako Nakayasu and Michael Cross
March 8 & 10

Thursday Mar 8: Sawako Nakayasu
reading & talking on translations from contemporary Japanese poetry
4:30 pm @ the Poetry Center, HUM 512, SFSU, free
co-sponsored by the Dilena Takeyama Center for the Study of Japan and Japanese Culture, SFSU

Saturday Mar 10:
Sawako Nakayasu and Michael Cross
7:30 pm @ Meridian Gallery, 535 Powell Street, $10

Dodie Bellamy and Alan Gilbert
March 15 & 16

Thursday Mar 15:
Dodie Bellamy and Alan Gilbert, Open Workshop
4:30 pm @ the Poetry Center, HUM 512, SFSU, free

Friday Mar 16: Dodie Bellamy and Alan Gilbert
7:30 pm @ the Green Arcade, 1680 Market Street (at Gough), free

Osvaldo Sanchez and Omar Berrada
March 28

Wednesday Mar 28:
Osvaldo Sanchez and Omar Berrada
vocation(s): a discussion about interdisciplinary practice
7:00 pm @ Art History Lecture Hall, Fine Arts 193, SFSU

with poet and translator Omar Berrada and Mexico City Museum of Modern Art Director Osvaldo Sanchez, moderated by SFSU Cinema Professor Tarek Elhaik

Khaled Mattawa and Ravi Shankar
March 29

Thursday Mar 29: Khaled Mattawa and Ravi Shankar
Poetry Center Book Award Reading
4:30 pm @ the Poetry Center, HUM 512, SFSU, free

the Poetry Center
San Francisco State University

Visit our website for further details
Visit Poetry Center Digital Archive
Make a DONATION to become a member of the Poetry Center and American Poetry Archives!

Forward email

This email was sent to [redacted] *by* [redacted] |
Update Profile/Email Address | Instant removal with SafeUnsubscribe™ | Privacy Policy.
The Poetry Center, San Francisco State University | 1600 Holloway Avenue | San Francisco | CA | 94132

----------090800080305000109000604--

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132. Rob McLennan

rob mclennan & Stephen Brockwell read at UL Lafayette, Feb 24, 2012

Wed 15 Feb 2012

Friday, February 24, 2012.7:30am until 10:30am.. HL Griffin Hall 3rd floor, room 315, UL Lafayette, on the corner Rex and Lewis Sts.

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections A (short) history of l. (BuschekBooks, 2011), grief not...es: (BlazeVOX [books], 2011), Glengarry(Talonbooks, 2011), kate street (Moira, 2011) and 52 flowers (or, a perth edge) (Obvious Epiphanies, 2010), and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (ottawater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (ottawater.com/seventeenseconds) and the Ottawa poetry pdf annualottawater (ottawater.com). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com

Stephen Brockwell is the author of The Wire in Fences (Balmuir, 1988), Cometology (ECW Press, 2001), which Harold Bloom described as having rare and authentic promise, Fruitfly Geographic (ECW, 2004), winner of the 2004 Archibald Lampman Award, and The Real Made Up (ECW, 2007). He edited Rogue Stimulus: the Stephen Harper Anthology for a Prorogued Parliament (Mansfield, 2010) with Stuart Ross. He is currently completing the Impossible Books project which has been excerpted in The Puritan (http://puritan-magazine.com/issue13.php), Experimento (http://experiment-0.com/) and chap-books from the Olive Reading Series and above/ground press. Stephen is also the owner of the small IT consulting firm http://www.brockwellit.com/. above/ground press recently released a chapbook of Brockwell's for the event, his Excerpts from Impossible Books, The Crawdad Cantos.

This event is a project of the Deep South Reading Series and the Creative Writing Program in English at UL Lafayette. Funding for these events is provided by the English Department and the Liberal Arts College of UL Lafayette.

Contact Marthe Reed for more information: [redacted] or [redacted].

http://english.louisiana.edu/creativewriting/creative%20writing%20deep%20south%20festival.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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133. Jennifer Karmin
Feb 24: Text + Sound in Chicago
Wed 15 Feb 2012

Friday, February 24th
9-11pm

at Enemy
1550 N. Milwaukee Ave
Chicago, Illinois

KBD (Toledo)
http://www.thenoisyattic.com

Price/Trump Duo (Chicago/Buffalo)
http://soundcloud.com/kg-price/w-t-andrew-trump-at-soundlab

Jennifer Karmin (Chicago)
http://aaaaaaaaaaalice.blogspot.com

Ryan T Dunn (Chicago)
http://www.liscentric.com

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134. amy king
On Ana Bozicevic's "War on a Lunchbreak"
Thu 16 Feb 2012

"Ana Bozicevic's new-ish Belladonna chaplet, War on a Lunchbreak, and in particular the eponymous poem inside it, rules. Why?" Read the review + : http://nickytiso.blogspot.com/2011/12/on-ana-bozicevics-war-on-lunchbreak.html

↑ Index

135. Naomi Buck Palagi
Re: Mudlark/Clifford Hunt/Typewriter Poem
Thu 16 Feb 2012

Love that. The whole thing. Posted to fb :)
-Naomi Buck Palagi

From: William Slaughter <[redacted]>
To: [redacted]
Sent: Tuesday, February 14, 2012 6:30 PM
Subject: Mudlark/Clifford Hunt/Typewriter Poem

New and On View: Mudlark Poster No. 99 (2012)

A Typewriter Poem by Clifford Hunt

Clifford Hunt's poem, "Oh Summer, Look," comes, he says, "out of my love of short works, old typewriters, and Courier font." For the last several years, he says, "I have been printing short poems in large Courier and placing them in the old Royal Typewriter that lives on our front porch." Several of Hunt's typewriter poems, including this one, have been published in the Half Moon Bay Review (California).

What strikes me about the poems, beyond their beauty, is their kind. If Walter Benjamin were alive and rewriting his famous essay, "Art in the Age of Mechanical Reproduction" (1936), in and for our age, the age of electronic reproduction, I have to think he would attach what he so rightly called "the aura" to "Oh Summer, Look," coming out of the old Royal typewriter on Clifford Hunt's front porch. WS

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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136. Rob McLennan

Call and Response: Christine McNair's response now on-line,

Thu 16 Feb 2012

Christine McNair's "materia prima.," a response to Caroline Tallmadge's show of photographs, "Solo Series No. 1: By Hand," are both available for view in Ottawa's Red Wall Gallery at the School of the Photographic Arts: Ottawa until the second week of March. McNair's full text is available online here as a pdf (http://www.spao.ca/projects/callandresponse/ResponseNo5.pdf), as well as in the gallery space.

Vernissage: Friday, February 17th, 2012, 18:00 - 21:00

The fifth in a series of seven poetic responses, curated by rob mclennan, the first was Pearl Pirie's "The Walls of Jerusalem - Selected Poems and Process Notes," a response to Leslie Hossack's Cities of Stone - People of Dust," the second was Amanda Earl's "In the Tempo of Now - Selected Poems," a response to John Hewett Hallum's show of photographs, "MOMENT(O)," the third, Monty Reid's "So is the Madness of Humans," a response to Rob Macinnis' show of photographs, "The Farm Family Project," and the fourth, Sandra Ridley's "Shadow Lines," a response to Pedro Isztin's show of photographs, "Study of Structure and Form," all of which are still available here.

http://www.spao.ca/projects/callandresponse.html

The final two responses will be by Claudia Coutu Radmore and rob mclennan, with a reading of all the writers (with slides of their corresponding shows) is currently being scheduled for June 22, 2012. Stay tuned!

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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137. Kulpreet Yadav
Call for Submissions
Thu 16 Feb 2012

Hi, Can I request you to include the following in the list. Thanks!

Open Road Review is calling for submissions. Issue 1 to be published 2 April. Short fiction, CNF or poetry, we need them. More details at www.openroadreview.in

Thanks,

Kulpreet Yadav
New Delhi

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138. Adam Fieled
2012: Political Algorithms
Thu 16 Feb 2012

This post on As/Is collects three posts from other sources. It condenses into them many of the thoughts I've gathered about this year's presidential elections, the state of American society in general, and the need for a press corps and party politicians willing to critique themselves:

http://www.as-is.blogspot.com/2012/02/2012-political-algorithms-adam-fieled.html

Many Thanks,
Adam Fieled [redacted]

↑ Index

139. **amy king**

OT: Gender Parity on Conference Panels + A Reply from the Organizer

Thu 16 Feb 2012

As AWP approaches, I thought this appropriate to share (from another listserv):

Gender parity: A Special Guest Post - http://www.gollancz.co.uk/2012/02/gender-parity-a-special-guest-post/ ~~~~~

A response from Dave Bradley, of SFX.Â -- http://sophiamcdougall.livejournal.com/18631.html And my own separate thoughts on previous issues such as AWP via Childcare and Panel Selection - http://amyking.wordpress.com/2011/08/06/awp-panel-proposal-rejected-lets-get-technical/

Best,

Amy

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

140. **CA Conrad**

(no subject)

Fri 17 Feb 2012

Trekking the plurality of worlds, poets David Buuck, Brian Teare, Erin Moure in Philadelphia
VERY SOON
hope to see you there. ALL DETAILS AT THIS LINK: http://bit.ly/waXYCC
CAConrad

(((((((((((((((((((((((((((((((((M)))))))))))))))))))))))))))))))))))

my new book A BEAUTIFUL MARSUPIAL AFTERNOON: New (Soma)tics http://abeautifulmarsupial88.blogspot.com/

JUPITER 88 a video journal of contemporary poetry http://JUPITER88poetry.blogspot.com

PARANORMAL POETICS a video journal of poetry informed by paranormal activity http://ParanormalPoetics.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

141. CA Conrad
BUUCK, TEARE, MOURE
Fri 17 Feb 2012

Trekking the plurality of worlds, poets David Buuck, Brian Teare, Erin Moure in Philadelphia
VERY SOON
hope to see you there. ALL DETAILS AT THIS LINK: http://bit.ly/waXYCC
CAConrad

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PARANORMAL POETICS a video journal of poetry informed by paranormal activity http://ParanormalPoetics.blogspot.com

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

↑ Index

142. Adam Fieled
"*The Future of the Novel in the Twenty-First Century*"
Fri 17 Feb 2012

This another subject which I believe needs to be addressed, especially the novel's chiasmus with poetry:

http://as-is.blogspot.com/2012/02/future-of-novel-in-twenty-first-century.html

Many Thanks,
Adam Fieled [redacted]

↑ Index

143. Camille Martin

Toronto poets Camille Martin and Mark Goldstein bring lyricism to BIG NIGHT

Sat 18 Feb 2012

Bob Pohl published an article about Mark Goldstein and me before our reading for BIG NIGHT in Buffalo:

http://blogs.buffalonews.com/gusto/2012/01/toronto-poets-camille-martin-and-mark-goldstein-bring-lyricism-to-big-night.html

Interesting that he picked up that we both started out as musicians since musicality in poetry is important to both Mark and me.

Cheers!
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

144. Mark DuCharme

DuCharme @ Innisfree 2/23

Sat 18 Feb 2012

Hi All,

I just wanted to let you know that I'll be reading at the wonderful Innisfree Poetry Bookstore & Café on Thursday, February 23rd at 7 p.m. Innisfree is located at 1203 13th Street, Boulder, CO 80302. I'll read from my recent book Answer and from newer work.

For more information, you can email me at [redacted] or contact the bookstore at [redacted].

I hope to see you there!

Cheers,

Mark

~ ~ ~

Mark DuCharme's newest book of poetry is Answer (BlazeVOX, 2011). His previous print books include The Sensory Cabinet (BlazeVOX, 2007), Infinity Subsections (Meeting Eyes Bindery, 2004) and Cosmopolitan Tremble (Pavement Saw, 2002). The Found Titles Project was published electronically in 2009 by Ahadada (www.ahadadabooks.com). The latest of his many chapbooks is The Crowd Poems (Potato Clock Editions, 2007). He teaches English at the Westminster campus of Front Range Community College and has recently launched a Web site: http://mark-ducharme.com.

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145. michael farrell
dual origin zine
Sat 18 Feb 2012

---

submissions are now open for steamer - a print zine of (mostly) interesting (i mean mostly) australian poets of melbourne and berlin

http://steamersteamer.blogspot.com.au/

i want to say something like 'poetry without spellcheck', but heck im not the editor, who is actually quite a good speller

mf

↑ Index

146. michael farrell
Re: Call for Submissions
Sat 18 Feb 2012

"We discourage highly experimental work. (e.g. fragmented words, words without spaces between them, pages with an extreme amount of white space)."

> *Date: Thu, 16 Feb 2012 21:03:08 +0530*
> *From:* [redacted]
> *Subject: Call for Submissions*
> *To:* [redacted]
>
> *Hi, Can I request you to include the following in the list. Thanks!*

> *Open Road Review is calling for submissions. Issue 1 to be published 2 April. Short fiction, CNF or poetry, we need them. More details at www.openroadreview.in*
>
> *Thanks,*
>
> *Kulpreet Yadav*
> *New Delhi*

↑ Index

147. Murat Nemet-Nejat
Re: DuCharme @ Innisfree 2/23
Sat 18 Feb 2012

Have a great reading, Mark.

Murat

On Sat, Feb 18, 2012 at 2:22 PM, Mark DuCharme <[redacted]>wrote:

> *Hi All,*
>
> *I just wanted to let you know that I'll be reading at the wonderful Innisfree Poetry Bookstore & Café on Thursday, February 23rd at 7 p.m. Innisfree is located at 1203 13th Street, Boulder, CO 80302. I'll read from my recent book Answer and from newer work.*
>
> *For more information, you can email me at [redacted] or contact the bookstore at [redacted].*
>
> *I hope to see you there!*
>
> *Cheers,*
>
> *Mark*
>
> *~ ~ ~*
>
> *Mark DuCharme's newest book of poetry is Answer (BlazeVOX, 2011). His previous print books include The Sensory Cabinet (BlazeVOX, 2007), Infinity Subsections (Meeting Eyes Bindery, 2004) and Cosmopolitan Tremble (Pavement Saw, 2002). The Found Titles Project was published electronically in 2009 by Ahadada (www.ahadadabooks.com). The latest of his many chapbooks is The Crowd Poems (Potato Clock Editions, 2007). He teaches English at the Westminster campus of Front Range Community College and has recently*

> *launched a Web site: http://mark-ducharme.com.*

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148. Adam Fieled

Talking Tender Buttons Redux

Sat 18 Feb 2012

UK poet Michael Blackburn has re-published the Cordite piece "Contextualists and Dissidents: Talking Gertrude Stein's Tender Buttons" on his web-site:

http://michaelblackburn.posterous.com/gertie-steins-tender-buttons

Many thanks to him, also to Dave P. and to Cordite.
Thanks,
Adam Fieled [redacted]

↑ Index

149. Alan Sondheim

the night is shattered by the sound of jogia sarangi...

Sun 19 Feb 2012

---

the night is shattered by the sound of jogia sarangi...

http://espdisk.com/alansondheim/glas1.mp3 jogia sarangi
http://www.alansondheim.org/glas1.png
http://espdisk.com/alansondheim/glas2.mp3 viola ahead of itself
http://www.alansondheim.org/glas2.png
http://espdisk.com/alansondheim/glas3.mp3 viola falling behind
http://www.alansondheim.org/glas3.png

for mp3s also: http://lounge.espdisk.com/archives/781

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150. Andrew Rippeon

Now available: THE FATHER & CHILDHOOD, by Simone de Beauvoir and Vanessa Place

Sun 19 Feb 2012

Friends:

It's our pleasure to make available THE FATHER & CHILDHOOD, by Simone de Beauvoir and Vanessa Place.
60 pps, handsewn in letterpresed wrappers.

Please visit the following link to purchase via PayPal:
http://queue-books.blogspot.com/

Sincerely,
Queue Books

↑ Index

151. Little Red Leaves

New from LRL e-editions: Beverly Dahlen's First Three Books

Sun 19 Feb 2012

Beverly Dahlen,<http://littleredleaves.com/ebooks/catalog/beverly-dahlen-the-first-three-books> *The First Three Books<http://littleredleaves.com/ebooks/catalog/beverly-dahlen-the-first-three-books> *

LRL e-editions is thrilled to bring Beverly Dahlen's first three books<http://littleredleaves.com/ebooks/catalog/beverly-dahlen-the-first-three-books> back to print in a single volume: *Out of the Third* (Momo's Press, 1974), *A Letter at Easter: To George Stanley* (Effie's Press, 1976), and *The Egyptian Poems* (Hipparchia Press, 1983). Also included are Robert Duncan's afterword to the Hipparchia edition, as well as a new interview with Dahlen about her early work. With these long out-of-print publications newly accessible, readers can mine the formative explorations that open onto Dahlen's life work, *A Reading*. According to Duncan in his afterword: "The creative field addressed, worked, and kept at work in *Out of the Third*, *A Letter at Easter*, and the present set of Egyptian poems sets into motion resonant elements in my own poetic consciousness so that I hear new harmonics. She has deepened my apprehension of the oracular voice in Poetry..."

FROM NOW ON, ALL PROFITS FROM THE SALE OF PRINT-ON-DEMAND BOOKS IN THIS SERIES WILL BE DONATED TO A DIFFERENT SMALL PRESS EACH YEAR. First up: Chax Press <http://www.chax.org/>. So, any purchase of a print-on-demand title from this series during 2011-2012 will have the added benefit of helping to support the efforts of Chax!

Please visit the LRL e-editons site at http://littleredleaves.com/ebooks/<http://www.littleredleaves.com/> to download or purchase this title. And as always, you can contact us at [redacted] for information about reviewing these books or adopting any of our titles for a class.

Little Red Leaves/LRL e-editions:
www.littleredleaves.com
www.littleredleaves.com/ebooks

--
www.littleredleaves.com
www.littleredleaves.com/ebooks
www.textileseries.com
www.littleredleavesjournal.blogspot.com

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152. Pam Brown
Re: Call for Submissions
Mon 20 Feb 2012

Was that OPEN road or narrow road leading to dead end?

Date: Sat, 18 Feb 2012 22:24:08 +0000
From: michael farrell <[redacted]>
Subject: Re: Call for Submissions

"We discourage highly experimental work. (e.g. fragmented words=2C words=20 without spaces between them=2C pages with an extreme amount of white=20 space)."

=20

> Date: Thu=2C 16 Feb 2012 21:03:08 +0530
> From: [redacted]
> Subject: Call for Submissions
> To: [redacted]
>=20
> Hi=2C Can I request you to include the following in the list. Thanks!
>=20
> Open Road Review is calling for submissions. Issue 1 to be published 2
> April. Short fiction=2C CNF or poetry=2C we need them. More details at
> www.openroadreview.in
>=20
> Thanks=2C
>=20
> Kulpreet Yadav
> New Delhi
>=20
>
=3D=3D=3D

153. Tim Peterson

Poetry Reading for Collected Poems of Gil Ott

Mon 20 Feb 2012

Coming up this week:

A Poetry Reading in honor of

Collected Poems of Gil Ott

Edited by Tim Peterson, Greg Laynor, and Eli Goldblatt

Published by Chax Press

3-4:30 PM

Sunday, February 26

Painted Bride Art Center

230 Vine Street

Philadelphia, PA

Please come celebrate the poetry and life of Gil Ott, a poet who published over a dozen books and a community arts activist who worked with homeless and disabled writers for over twenty years. The founding editor of the literary journal Paper Air as well as the original publisher of Singing Horse Press, Gil influenced many poets in Philadelphia, across America, and in the English-speaking world. From 1981 to 1995, he worked at the Painted Bride Arts Center, first conducting a capital campaign and assisting its founder Gerry Givnish, and later creating an extensive network of community-based arts and educational collaborations. From the mid 90's until his death in 2004, he served as the Director of Development for Liberty Resources, Philadelphia's Center for Independent Living, which advocates for the rights of people with disabilities.

Gerry Givnish will introduce. Julia Blumenreich, Gil's widow, will read her suite of poems that sparked Wendy Osterweil to make Reforesting: An Homage to Gil Ott, an exhibition currently on display in the gallery. Poets will then read from the new Collected Poems. Readers include Julia, CA Conrad, Eli Goldblatt, Jena Osman, Bob Perelman, Tim Peterson, Ron Silliman, Brian Teare, Heather Thomas.

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154. **David Giannini**

Please post

Mon 20 Feb 2012

FOR IMMEDIATE RELEASE

RIM/WAVE

text by DAVID GIANNINI & woodcuts by FRANKLIN FELDMAN

ISBN: 978-1-935835-05-9

Perfect Bound, $18.00

Publication Date: January 2012

8 x 10 inches, 140 pages

PROSE POETRY/ART/POETRY

Rim is a man who works and thinks mainly with his body, a thinking farmhand, someone who labors physically and sees through things to a deeper level or core at times making spiritual sense also. Rim is a story, a prosepoem, and a metaphysical investigation as one occasion. The sense of poetry in the prose comes through both constant juxtaposition of images and rhythmic qualities created through line-breaks and word-savorings. Rim breaks down usual notions of inside/outside, linear/non-linear, and creates a way of felling human â€œplaceâ€ in a larger animate continuum. This book is one of storied life and of collage. Each part of the story is interrupted or disrupted by sudden insertions of words (in boldface) from the separate books and authors listed in the Glossolalia (a pun on Glossary) to effect a â€œspeaking in tonguesâ€ throughout the work. This book asks the reader to follow a story and simultaneously allow insistent â€œvoicesâ€ to break in. Any presumed parallels to the disease of schizophrenia should be immediately thrown out. The book may be read alone or read aloud by at least two people.

This volume also includes the first publication of To the Wave, Poetry at Seacoasts, a complete book in

honor of ocean and what sense of things the author has found on and around various coastal beaches

in the United States, including experiences of things both easily observed and not readily seen. It is a

lyrical, metaphysical and loving exploration made of notes, aphorisms, collages, poems and prosepoem

sections building (as waves do) toward final destinations. The title also indicates a way of bowing

â€œto the waveâ€ that is the next and the next physical presence within great ocean, but also â€œto the

waveâ€ that is the ultimate, imagined, engulfing totality anyone may feel and find.

DAVID GIANNINIâ€™s most recently published collections of poetry include AZ Two (Adastra Press), a

â€œFeatured Bookâ€ in the 2009 Massachusetts Poetry Festival; Within Eternity (Feral Press/Prehensile

Pencil, 2011); and How Else? (Longhouse Publishers). His awards include: Massachusetts Artists

Fellowship Awards, The Osa and Lee Mays Award for Poetry, an award for prosepoetry from the

University of Florida, and a 2009 Finalist Award from the Naugatuck Review. He has been a

gravedigger, beekeeper, and taught at Williams College, The University of Massachusetts, and

Berkshire Community College, among others; and he has worked as a psychiatric case manager. Span

of Thread, a full-length collection of prose poems is due out from Cervena Barva Press in 2012.

FRANKLIN FELDMAN has worked in all forms of graphic artâ€”intaglio, relief, serigraph, and lithography.

Indian Mountain Press has published a number of his limited edition and one-of-a-kind artist

books. His books are in the rare book collections of Harvard (The Houghton Library), Yale (The

Sterling Library), Columbia (Rare Book and Manuscript Library), Brown (The John Hay Library),

Princeton University Library, the Jewish Theological Seminary (Rare Book Division), and the Dance

Collection and Jewish Division of The New York Public Library. His prints are in public collections,

including the British Museum and the Victoria & Albert Museum.

Available directly from Small Press Distribution, 1341 Seventh St., Berkeley, CA 94710, 800-869-

7553, www.spdbooks.org.

Quale Press publishes mainly experimental fiction, short collections of what might be called prose

poetry, and progressive poetry.

For more information, contact Gian Lombardo at Quale Press.

David Giannini
P.O. Box 562
Becket, MA 01223

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155. Kulpreet Yadav
Re: Call for Submissions
Mon 20 Feb 2012

Highly, but not entirely. I am sure you have spotted this, Micheal. Thanks!
Kulpreet Yadav, Editor, ORR

On Sun, Feb 19, 2012 at 3:54 AM, michael farrell <[redacted]>wrote:

> "*We discourage highly experimental work. (e.g. fragmented words, words without spaces between them, pages with an extreme amount of white space).*"
>
> *Date: Thu, 16 Feb 2012 21:03:08 +0530*
> *From:* [redacted]
> *Subject: Call for Submissions*
> *To:* [redacted]
>
> *Hi, Can I request you to include the following in the list. Thanks!*
>
> *Open Road Review is calling for submissions. Issue 1 to be published 2*

> *April. Short fiction, CNF or poetry, we need them. More details at www.openroadreview.in*
>
> *Thanks,*
>
> *Kulpreet Yadav*
> *New Delhi*

--
Kulpreet Yadav
New Delhi
India

www.anindianfiction.blogspot.com
www.indian-wine.blogspot.com
www.words-in-pictures.blogspot.com/

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156. Adam Fieled
"Rock Wax"!
Mon 20 Feb 2012

"Rock Wax" is an extension of the "Waxing Hot" poetics dialogue series featured on PFS Post and in Tears in the Fence into music criticism. This dialogue features myself and Radio Eris keyboardist Matt Stevenson, and it concerns the music and legacy of the English rock band Pink Floyd:

http://www.fieledsfairgame.blogspot.com/2012/02/rock-wax-on-pink-floyd-adam-fieled-and.html

Many Thanks,
Adam Fieled [redacted]

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157. David Kirschenbaum
Boog City's Kurt Cobain Features
Mon 20 Feb 2012

hi all,

Today would have been Kurt Cobain's 45th birthday.

10 years ago, on what would have been Kurt Cobain's 35th birthday, we did our first Classic Albums Live show, with 13 indie music acts performing Nirvana's

Nevermind album live at The Knitting Factory. In conjunction with that event, the second issue of Boog City featured some great Cobain-related content. Here's a link to the online pdf (full bib below this note):

http://www.boogcity.com/boogpdfs/bc02.pdf

Two years later, we performed Nirvana's In Utero live at the C-Note. In conjunction with that event we put out the third Boog Reader pamphlet, For Kurt on His 37th Birthday. Here's a link to the online pdf (full bib below this note):

http://welcometoboogcity.com/boogreaders/br03.pdf

best,
David

Boog City, Issue two, Feb. 11-24, 2002

-Nevermind Forever: Kurt Cobain at 35
*Reflections on Kurt from Sonic Youth’s Lee Ranaldo
*With poems from Buck Downs, Arielle Greenberg, and Hoa Nguyen, and a special Boogside, centerfold pullout of Eileen Myles’ poem “Kurt”
*from the editor’s notebook the night/morning after Kurt Cobain’s suicide was discovered
*An excerpt from Charles Cross’s Cobain bio, Heavier than Heaven
*A vintage piece on Nevermind, circa 1992, by TimeOutNY’s Tom Gogola

-World Economic Forum (WEF) Coverage and photos

*Greg Fuchs's column, "It Takes A Global Village Idiot: Attention all dunderheaded journalists, look this way"
*Notes from the WEF from Ian and Kimberly Wilder
*Lexicons from Laura Elrick (security) and David Hess (war)

-Kimberly Wilder's Notes from My FBI File: Welcome Back WBAI

-San Francisco Bay Area section, with poetry and prose from Mary Burger, Trane DeVore, Lauren Gudath, Beth Murray, Chris Stroffolino, Delia Tramontina, and Elizabeth Treadwell And art from DeVore, David Larsen, and Will Yackulic

-Columbus, Ohio section edited by Pavement Saw’s David Baratier, with poems from Steve Abbott, Stephen Mainard, and Julie Otten

-WBUR's "Here and Now" roving poet Jim Behrle on the New England Patriots, Super Bowl Champion

-Poems from Edmund Berrigan, Sue Landers, and James Wilk
-Aaron Kiely reviews Skies by Eileen Myles
-Photos from Brian Ach, Chet Gordon, Kimberly Wilder
-Art from Zachary Wollard

BR3: For Kurt on His 37th Birthday

At 2:06 a.m. on Feb. 17, 2004 I emailed 51 poets asking them for Nirvana acrostics by 3 p.m. that same day, three days before what would have been Kurt Cobain's 37th birthday and a live performance of Nirvana's In Utero Boog was putting on. These 13 writers met the call:

Todd Colby, Sean Cole, Shanna Compton, Jordan Davis, Erica Kaufman, Aaron Kiely, Thurston Moore, Lee Ranaldo, Tony Rubin, Alan Semerdjian, Jill Stengel, Edwin Torres, Dana Ward, Ian Wilder, and Stephanie Young.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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158. Francesco Levato
Poetry International - Call for Poetry Films
Mon 20 Feb 2012

We are looking for artistic, experimental, and challenging film/video interpretations of poetry that explore the intersection of poetic and cinematic expression. Selected work will be published online in the cinépoetry section of Poetry International.

For submission guidelines please visit:
http://poetryinternational.sdsu.edu/cinepoetry_submissions.htm

For more information please contact:
[redacted]

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159. David Kirschenbaum
Save the Date, 3/27: Boog presents Flying Guillotine Press
Tue 21 Feb 2012

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Flying Guillotine Press
(Denver | Rosslyn, Va.)

Tues., March 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Flying Guillotine co-editors
Sommer Browning and Tony Mancus

Featuring readings from
Jane Carver
Serena Chopra
Philip Metres

and a tribute to
Morgan Lucas Schuldt

with readings from
Morgan's new chapbook from

Tony Mancus
Mark Horosky
and more

and music from
Jane Carver

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Flying Guillotine Press
http://www.flyingguillotinepress.blogspot.com/

Flying Guillotine Press publishes hand bound poetry chapbooks. Tony Mancus and Sommer Browning founded it in 2008.

**Jane Carver
http://www.myspace.com/janeortruncarver

Jane Carver is an artist and musician living in Brooklyn. Her works include I've Been Away, Mutter, and Muse-Sick: The Corso Suite.

**Serena Chopra
http://www.coloradopoetscenter.org/poets/chopra_serena/drift.html

Serena Chopra's chapbook, Penumbra, is just out from Flying Guillotine Press. She has an M.F.A. from the University of Colorado at Boulder. She has recent publications in The Denver Quarterly, Fact-Simile, Pax Americana, and Umbrella Factory. She has worked with The New Press and is a 2010 Kundiman Fellow. She lives, works, writes, dances, and generally arts around in her native land of Denver.

**Philip Metres
http://www.philipmetres.com

Philip Metres' most recent chapbook is Abu Ghraib Arias (Flying Guillotine Press). He is the author of numerous books, including To See the Earth (Cleveland State University), Come Together: Imagine Peace (Bottom Dog Press), and Behind the Lines: War Resistance Poetry on the American Homefront, Since 1941 (University of Iowa Press). His work has appeared in Best American Poetry, and it has garnered an NEA, a Watson Fellowship, two Ohio Arts Council Grants, and The Cleveland Arts Prize in 2010. He teaches literature and creative writing at John Carroll University in Cleveland.

**Morgan Lucas Schuldt
http://www.morganlucasschuldt.blogspot.com

Morgan Lucas Schuldt's (1978-2012) most recent chapbook is (as vanish, unespecially) from Flying Guillotine Press. He is the author of Verge, a collection of poems published by Free Verse Editions, and two other chapbooks —Otherhow (Kitchen Press) and L=u=N=G=U=A=G=E (Scantily Clad Press). He was the cofounder of CUE, a journal of prose poems, and CUE Editions, a poetry press.

**Boog City
http://www.boogcity.com/

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35

volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. April 24
Futurepoem books 10th Anniversary
(New York)
http://www.futurepoem.com
Daniel Machlin, editor

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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160. Kimmelman, Burt
"William Bronk in New York" - A Two-Day Conference in April, Free Admission
Tue 21 Feb 2012

"William Bronk in New York"

A Conference on the Life and Work of William Bronk

and

Celebration of the Publication of

Bursts of Light: The Collected Later Poems of William Bronk

Sponsored by

Columbia University, New York University, and Talisman House, Publishers

Friday, April 13, 2012 at New York University

(The Great Room, 1st Floor, 19 University Place

View Map: http://www.mapquest.com/#e6fd6b4dd4e2ad3994773686)

Saturday, April 14, 2012 at Columbia University

(501 Schermerhorn Hall

View Map: http://www.columbia.edu/about_columbia/map/schermerhorn.html)

Free Admission and Open to the Public

Schedule

Friday, April 13th, NYU (The Great Room, 1st Floor, 19 University Place)

William Bronk Correspondences 10:00

Robert Murphy, "The William Bronk - Robert Murphy Correspondence"
Mark Katzman, "Desire and Denial: The William Bronk - Mark Katzman Correspondence" Paul Pines, "My Brother in Elysium"

William Bronk and Reader Reception 1:00

Daniel Wolff, "Why Nobody Reads William Bronk"
Stephan Delbos, "Cusp Poet: A Case for William Bronk"
Burt Kimmelman, "The Problem of Pleasure in Reading William Bronk"

William Bronk and Religion 3:00

David Clippinger, "Bill the Taoist"
Daniel Leary, "The Mystery of Faith in Two Poems by William Bronk"
Ed Foster, "William Bronk and the Reformed Church"

"William Bronk's Walk by the Canal" 5:00 (a talk by Daniel Leary about his photographs of William Bronk)

Plenary Address 6:00
by Henry Weinfield, "[Title TBA]"

Saturday, April 14th, Columbia University (501 Schermerhorn Hall)

William Bronk's Rhetorical Forms and Figures 11:00

Jane Augustine, "The Image in Bronk, Early and Late"
Elisabeth Joyce, "'another house': William Bronk's Contained Spaces"
Joseph Donahue, "The Ones We Meet Asleep: William Bronk and the Limits of Dreaming"
Jonathan Curley, ""Gnostics and Nots: William Bronk's Poetic Questionings"

William Bronk and Nineteenth- Century Writers 2:00

Norman Finkelstein, "Bronk, Melville, and the Mild Day" Carole Stone, "Gender Issues in Emily Dickinson and William Bronk" Tim Peterson, "The Presumptuous We: Figures of Address in Bronk and Thoreau"

William Bronk and World 3:45

Sherry Kearns, "The Arts and William Bronk: Response and the Artist" Eric Hoffman, "'The Real World': William Bronk as Nature Poet" Deborah Diemont, "A Visit to the Ruins: William Bronk, Pablo Neruda, and Octavio Paz"

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W. Scott Howard, "Apophatic Haecceity: William Bronk and the Analytic Lyric" James Marian Bober, "The Late Agnostic: God, Sleep and Dreams in the Poetry of William Bronk" Gerald Schwartz, "From 'The Sunbeam on the Balcony' to 'The Ignorant Lust for Knowledge': Bronk, Proust, Desire, Beauty and the Reality Veiled"

"String Quartet for Ballet Inspired by Poems by William Bronk" 7:00
(original music by Jonathan Newell, interspersed by recordings of William Bronk reading)
The Silhouette String Quartet, Conducted by Jonathan Newell
Ariana Rosen (violin)
Kate Mollica (violin)
Hannah Hens-Piazza (viola)
Lauren Riley-Rigby (cello)

Readings of William Bronk's Poetry 8:00
(Closing Ceremony)
Readers (in alphabetical order):
Jane Augustine, Charles Bernstein, Martin Bober, David Clippinger, Jonathan Curley, Stephan Delbos, Deborah Diemont, Joseph Donahue, Norman Finkelstein, Ed Foster, Lyman Gilmore, Michael Heller, Sara Henning, Eric Hoffman, W. Scott Howard, Courtney Hughes, Elisabeth Joyce, Sherry Kearns, Andrew Klobucar, Burt Kimmelman, Basil King, Martha King, Daniel Leary, Ruth Lepson, Robert Murphy, Murat Nemet-Nejat, Peter Nicholls, Geoffrey O'Brien, Michael Perkins, Tim Peterson, Simon Pettet, Paul Pines, Gerald

Schwartz, Leonard Schwartz, George Spencer, Carole Stone, James Tolan, Henry Weinfield, Mark Weiss, Daniel Wolff.

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161. Kimmelman, Burt

Corrected Text (names added): "William Bronk in New York" - A Two-Day Conference in April, Open to the Public (Please Forward)

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162. Kristin Dykstra
Mandorla Chicago reading, Fri Mar 2
Tue 21 Feb 2012

/Mandorla/magazine's Chicago reading, Friday March 2, begins at 7:30 pm in the Chicago Cultural Center's fifth floor Millennium Park Room.Doors open at 7pm.The event is free and open to the public.

Our readers will be Anna Deeny, LaTasha Nevada Diggs, Roberto Harrison, Timothy Liu, David Matlin, Elena Minor, Urayoán Noel, Davis Schneiderman, Edwin Torres, Rodrigo Toscano, and Eliot Weinberger.Hosting the event are two of our three co-editors, Kristin Dykstra and Roberto Tejada, with Chicago-based contributing editor Daniel Borzutzky.

We hope you can join us to see this diverse group of /Mandorla/ contributors -- translators, poets, prose writers, performers, & we aren't even listing all the things they do. The reading coincides with the AWP conference happening nearby.

/Mandorla:New Writing from the Americas / Nueva escritura de las Américas /emphasizes innovative writing in its original language -- most commonly English or Spanish --and translations of existing material.
www.litline.org/Mandorla <http://www.litline.org/Mandorla>

About the Chicago Cultural Center:
78 E. Washington Street, Chicago 60602
Wheelchair accessible at 77 E. Randolph
Information and Reception: [redacted]

For more info on the CCC, see www.chicagoculturalcenter.org <http://www.chicagoculturalcenter.org/>

Mandorla gratefully acknowledges support for this event from Southern Methodist University and The Publications Unit, Dept. of English, Illinois State University.

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www.kdykstra.net

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163. John Steen
CFP: Echo/Logics
Wed 22 Feb 2012

Invites papers (and poems) on issues of sound and space...

http://www.mediafieldsjournal.org/call-for-submissions

--
Maria Corrigan
PhD candidate, Film and Media Studies
University of California Santa Barbara
Editorial Collective, *Media Fields Journal*

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164. Robert Dewhurst
Lewis MacAdams's e-mail?
Wed 22 Feb 2012

I'm hoping to get in touch with Lewis MacAdams. If anyone has his e-mail (or snail mail, phone, etc.), please backchannel. Thanks.

Robert

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165. Rob McLennan
my profile of amanda earl's angelhousepress
Wed 22 Feb 2012

---

is now up at open book: ontario

http://www.openbookontario.com/news/profile_angelhousepress_few_questions

rob (in new orleans,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

166. **Kulpreet Yadav**

Re: Call for Submissions

Wed 22 Feb 2012

Pam, We are hoping to stay afloat for a long time. Though we aren't scared of dying. Try us with your best work. We might be impressed enough to tweak the guidelines. ORR On 23 Feb 2012 00:45, "Pam Brown" <[redacted]> wrote:

> *Was that OPEN road or narrow road leading to dead end?*
>
> *Date: Sat, 18 Feb 2012 22:24:08 +0000*
> *From: michael farrell <[redacted]>*
> *Subject: Re: Call for Submissions*
>
> *"We discourage highly experimental work. (e.g. fragmented words=2C words=20 without spaces between them=2C pages with an extreme amount of white=20 space)."*
>
> *=20*
>
> *Date: Thu=2C 16 Feb 2012 21:03:08 +0530*
> *From: [redacted]*
> *Subject: Call for Submissions*
> *To: [redacted]*
> *=20*
> *Hi=2C Can I request you to include the following in the list. Thanks!*
> *=20*
> *Open Road Review is calling for submissions. Issue 1 to be published 2 April. Short fiction=2C CNF or poetry=2C we need them. More details at www.openroadreview.in*
> *=20*
> *Thanks=2C*
> *=20*
> *Kulpreet Yadav*
> *New Delhi*
> *=20*
> *=3D=3D=3D

↑ Index

167. Adam Fieled
'67 Five-Pack on Fair Game
Thu 23 Feb 2012

Five new posts on Adam Fieled's Fair Game address five epoch-making, counter-culture addressing things that happened in rock in 1967:

The Rolling Stones' "Their Satanic Majesties Request":

http://www.fieledsfairgame.blogspot.com/2012/02/satanic-stones.html

The Doors' "Strange Days":

http://www.fieledsfairgame.blogspot.com/2012/02/apocalypse-then.html

The Beatles' "Sgt. Pepper":

http://www.fieledsfairgame.blogspot.com/2012/02/sharper-pepper.html

"The Velvet Underground and Nico":

http://www.fieledsfairgame.blogspot.com/2012/02/left-of-center.html

The Kinks' "Waterloo Sunset":

http://www.fieledsfairgame.blogspot.com/2012/02/waterloo-sunset.html

Thanks!
Adam Fieled [redacted]

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168. David Kirschenbaum
Welcome Boog City's New Poetry Editor
Thu 23 Feb 2012

Hi all,

Boog City's pleased to welcome onboard our new poetry editor, small press poetry luminary Buck Downs. I've known Buck and his work for years and I'm real excited to see where he takes the paper's poetry section from the upcoming 70th issue and into the future.

Buck's latest books are Black Peppermint and New Material (both available at http://buckdowns.com/). He sends poetry postcards across the country and around the world every month, and posts occasional essays at http://www.bucksmonthly.com/.

And a hearty thanks to Joanna Fuhrman, who just completed her second term as poetry editor and is moving on to other endeavors, including serving as co-poetry editor at Ping•Pong (http://www.henrymiller.org/ping_pong.html).

best,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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169. Halvard Johnson
New work up at On Barcelona
Thu 23 Feb 2012

:: Always new work up at On Barcelona. If you have work to share, send it to me at [redacted].

http://onbarcelona.blogspot.com/

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: https://plus.google.com/106252913724243142175 http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen

<https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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170. Louis Armand

poetics titles online

Thu 23 Feb 2012

For anyone who's interested--

David Vichnar's *THRESHOLDS: Essays on the International Prague Poetry Scene<http://issuu.com/litteraria/docs/thresholds/1>
* (ed.) can now be read in its entirety online at http://issuu.com/litteraria/ <http://issuu.com/litteraria/docs/thresholds/1>...

Other titles that may be of interest on the litteraria site include *Complicities: British Poetry 1945-2007* and *Avant-Post: The Avant-Garde under "Post-" Conditions* <http://issuu.com/litteraria/docs/complicities/1>... (eds. Robin Purves & Sam Ladkin) , featuring work by Thomas Day, Keston Sutherland, Alizon Brunning, Robin Purves, J.H. Prynne, Bruce Stewart, D.S. Marriott,

Stephen Thomson, Craig Dworkin, Sophie Read, Sara Crangle, Malcolm Phillips, Tom Jones, Josh Robinson, Sam Ladkin, Jennifer Cooke, Ian Patterson...

and *Hidden Agendas: Unreported Poetics*<http://issuu.com/litteraria/docs/hiddenagendasbook/1> (ed. Louis Armand) which contains a slection of writings on Edwin Denby, Mark Hyatt, Bern Porter, Asa Benveniste, LukÃ¡Å¡ Tomin, William Bronk, Gilbert Sorrentino, Robbie Walker, Bob Cobbing, Paddy Roe, Philip Whalen, Loop Poetics, Cyberpoetics, Flarf and other **poets and poetics from the 1960s to the present that/who might be considered ''neglected'' in some way. Contributors: Ali Alizadeh, Livio Beloi, Jeremy Davies, Stephan Delbos, Michel Delville, Johanna Drucker, Michael Farrel, Allen Fisher, Vincent Katz, Stephen Muecke, Jena Osman, Michael Rothenberg, Lou Rowan, Kyle Schlesinger, Robert Shepperd, Stephanie Strickland, John Wilkinson. Can also be got in hardcopy from the publisher, Litteraria Pragensia Books<http://www.litterariapragensia.com/>in Prague. -- Louis Armand

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171. amy king
Call for Submissions: THE LIT PUB
Fri 24 Feb 2012

About:Â The Lit Pub is an indepe
Call for Submissions: THE LIT PUB

About:Â The Lit Pub is an independent publishing company specializing in literary hybridity. We're interested in the genre-blurring that occurs when authors experiment with traditional and established forms of fiction, poetry, and non-fiction. We also serve our fellow publishers (and book lovers) by recommending at least one book a day on our blog.Â

Submissions: Our open reading period for book manuscripts will be this summer. In the meantime, consider submitting a heartfelt, personalized recommendation for the last great book you read and loved. We also seek recommendations for individual issues of literary magazines, and we're also interested in exclusive author interviews. Direct all submissions to The Lit Pub'sÂ SubmishmashÂ account (http://thelitpub.submishmash.com/submit). Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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Forgot to include the link - http://thelitpub.com/

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173. Ruth Lepson
Re: Poetry Reading for Collected Poems of Gil Ott
Fri 24 Feb 2012

wonderful, Tim. & at Painter Bride the old great gallery, too.

On 2/20/12 7:31 AM, "Tim Peterson" <[redacted]> wrote:

> *Coming up this week:*
>
> *A Poetry Reading in honor of*
>
> *Collected Poems of Gil Ott*
>
> *Edited by Tim Peterson, Greg Laynor, and Eli Goldblatt*
>
> *Published by Chax Press*

3-4:30 PM

Sunday, February 26

Painted Bride Art Center

230 Vine Street

Philadelphia, PA

Please come celebrate the poetry and life of Gil Ott, a poet who published over a dozen books and a community arts activist who worked with homeless and disabled writers for over twenty years. The founding editor of the literary journal Paper Air as well as the original publisher of Singing Horse Press, Gil influenced many poets in Philadelphia, across America, and in the English-speaking world. From 1981 to 1995, he worked at the Painted Bride Arts Center, first conducting a capital campaign and assisting its founder Gerry Givnish, and later creating an extensive network of community-based arts and educational collaborations. From the mid 90¹s until his death in 2004, he served as the Director of Development for Liberty Resources, Philadelphia¹s Center for Independent Living, which advocates for the rights of people with disabilities.

Gerry Givnish will introduce. Julia Blumenreich, Gil¹s widow, will read her suite of poems that sparked Wendy Osterweil to make Reforesting: An Homage to Gil Ott, an exhibition currently on display in the gallery. Poets will then read from the new Collected Poems. Readers include Julia, CA Conrad, Eli Goldblatt, Jena Osman, Bob Perelman, Tim Peterson, Ron Silliman, Brian Teare, Heather Thomas.

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174. **amy king**

PEN American Roundup - "Poetry, Not Just a Book"

Fri 24 Feb 2012

Poetry is not just a book anymore. Beyond online journals, poems happily interact with film and video, music, dance, and, well, weâ€™re here today to celebrate all the ways we can see and hear a poem!

Continued here - http://www.pen.org/blog/?p=9216

--

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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175. jason snyder
Sidebrow Preorder Special: Miranda Mellis & Julia Bloch
Fri 24 Feb 2012

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176. Jennifer Karmin
Red Rover Series / AWP Events
Fri 24 Feb 2012

RED ROVER SERIES
{readings that play with reading}

AWP OFF-SITE EVENTS
Chicago, Illinois

at OUTER SPACE STUDIO
1474 N. Milwaukee Avenue

Venue logistics --
in the Wicker Park neighborhood
near CTA Damen blue line
third floor walk up
not wheelchair accessible

****

DUSIE/PUSSIPO READING
Friday, March 2nd @ 7-8pm
Facebook invite - https://www.facebook.com/events/268926943178706
Hugh Behm-Steinberg, Tamiko Beyer, Naomi Buck Palagi, Maria Damon, Carrie Etter, Jennifer Firestone, K. Lorraine Graham, Larkin Higgins, Megan Kaminski, John Pluecker, Chris Pusateri, Marthe Reed, Judy Roitman,
Sarah Rosenthal & Elisabeth Workman

****

TABLE X/Y CACOPHONY
Friday, March 2nd @ 8:30-11:30pm

Facebook invite -- https://www.facebook.com/events/221605691264245
Writers from 32 small presses read simultaneously in one space!

Reading Experiment #1 / 9-9:30pm:
Lori Anderson Moseman, Harold Abramowitz, Gretchen E. Henderson, Peter Conners, Molly Gaudry, Kathy Fish, Paige Lipari, Amy King, Judith Goldman, Bianca Stone, Philip Metres, Marcus Pactor, Jonathan Stalling, Katie Fowley, Ben Mirov, Lisa Ciccarello, Marina Blitshsteyn, Rodrigo Toscano, Anna Joy Springer, Corina Copp, James Maughn, Amanda Deutch, Lily Ladewig, Jennifer H. Fortin, Kristin Prevallet, Alina Gregorian, Sidebrow reading from White Horse, Alan Gilbert, Nicole Schildkraut, Jennifer Karmin & Miranda Mellis

Reading Experiment #2 / 10-10:30pm:
Kate Durbin, Laura Goldstein, Matvei Yankelevich, Janice Lee, Noel Black, Dana Teen Lomax, Deborah Poe, Adam Peterson, Jeff Alessandrelli, Caroline Crumpacker, Christie Ann Reynolds, Sidebrow reading from White Horse, Joe Elliott, Matias Viegener, Elizabeth Gentry, Gina Caciolo, Robert Kloss, Ben Segal, BC Edwards, Jennifer Scappettone, E. Tracy Grinnell, Ben Pease, Serena Chopra, Tracy DeBrincat, Giovanni Singleton, Jessica Laser, Brent Cunningham, Tisa Bryant, Erika Jo Brown & Frances Richard

****
STOP THE SENTENCE: A NIGHT OF (INTER) ACTIVE READINGS
Saturday, March 3rd @ 7pm-12am
Facebook invite -- http://www.facebook.com/events/290471547683482

Feature readings:
7:30 Matthew Klane
8:30 Cara Benson
9:30 Michelle Naka Pierce
10:30 Ronaldo Wilson
11:30 Tracie Morris

7:45 AWP Show & Tell
Teresa Carmody, Feng Sun Chen, Gloria Frym, BJ Love & Mark Wallace

8:45 O.P.P./Other People's Poetry
Claire Donato, Sueyeun Juliette Lee, Luis Humberto Valadez, Catherine Wagner, Tyrone Williams, Tim Yu, a tribute to Akliah Oliver
with a video by Ed Bowes & Anne Waldman

9:45 Tag Team Reading
cris cheek, Laura Goldstein, MC Hyland, Tim Trace Peterson,
Michelle Taransky, Edwin Torres & Christine Wertheim

10:45 Instant Reading
David Emanuel, Jennifer Karmin, Edwin Perry, Jai Arun Ravine,
Adam Roberts & Kenyatta Rogers

****

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, andinternational writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

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177. ShaunAnne Tangney
AWP Chicago
Fri 24 Feb 2012

Anyone out there need to part with/dump/sell a registration for AWP nest week in Chicago? See tale of woe below, and please help if you can--Thanks-

ShaunAnne Tangney
Associate Professor of English
Humanities Division
Minot State University
500 University Ave. W
Minot, ND 58707
[redacted]
[redacted]
http://yourspace.minotstateu.edu/ShaunAnne.Tangney/

As I was preparing for my trip to Chicago next week for AWP, I went to the website to print out a conference schedule, and read that registration for the conference is closed, and that no on-site registration will be permitted. I am sure you are getting no small number of e-mail on this (!), but I find myself in a truly precarious position.

As you can see from the e-mail below, I was told that I would be able to register on-site, which made sense for me as I am only going to attend for one day. That one day, however, is crucial. I am a college professor and my trip is being paid for my my university. I have already spent over $1,000.000 non-refundable dollars on airfare and hotel reservations, all of which would be reimbursed by university if, and only if, I am a conference attendee. Indeed, by policy, I must provide a conference registration receipt in order to get my travel money. But again, as I said, the money I have spent on airfare and hotel is non-refundable.

In short, then, if I do not attend the AWP conference, I will lose well over $1,000.00 of my own money.

Is there any way that I can still register--just for one day? I desperately need to register for the AWP conference for Thursday, March 1, 2012. I will pre-register. I will register on-site. I will do anything I can in order to make this happen. Indeed, even though I am very interested in attending the conference, I will pay the registration fee and not even attend, if I can simply get a receipt saying I paid. I would rather eat the registration fee and miss the conference, that be out over $1,000.00 of my own dollars.

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178. amy king

Speaking of imaginative reviews...

Fri 24 Feb 2012

I love this one. And the reaches the reviewer makes. Thanks for that - http://htmlgiant.com/reviews/a-man-reads-men-by-the-lips-of-women/

Enjoy!

Amy

p.s. If you'd like to see a video "interpretation" (exaggeration?) of one of the poems he references, P&W offers it up - http://www.pw.org/content/creepy_valentine

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179. Joel Weishaus

"The Deeds and Sufferings of Light" Texts by Joel Weishaus with Photographs by Patrick Nagatani

Sat 25 Feb 2012

In 1991, the Albuquerque Museum presented an exhibition titled, "The Nuclear Enchantment of New Mexico." It consisted of forty 17" x 22" color photographs by Patrick Nagatani, and forty poster-size prose poems by Joel Weishaus. The theme of the project was New Mexico's extensive nuclear weapons infrastructure, which began with the designing and building of the first nuclear devices at Los Alamos, the first of which was tested in the air over southern New Mexico, and two of which destroyed the cities of Hiroshima and Nagasaki.

After the museum show, the project split up, with Nagatani naming his photographs, "Nuclear Enchantment, " and Weishaus naming his texts, "The Deeds and Sufferings of Light."

Last year, The University of New Mexico Art Museum presented "Desire For Magic: Patrick Nagatani 1978-2008," which included twelve of Nagatani's "Nuclear Enchantment" photographs and twelve of Weishaus' corresponding texts. The museum also published a beautifully designed book of the same title, which includes the twelve pictures and texts.

Meanwhile, Weishaus placed "The Deeds and Sufferings of Light" in his on-line archive at Virginia Tech's Center for Digital Discourse and Culture. And now, for the first time in twenty years, the forty pictures, as 250x200 jpegs, have been linked to the forty texts [and paratexts]; thus, the original project is whole again:

http://www.cddc.vt.edu/host/weishaus/cont-d.htm

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180. Sarah Sarai

First there was Charles and Mary Lamb. Now there's Lambda Literary.

Sat 25 Feb 2012

Please check in on The Banal and The Profane: A week in the life of a writer... (Sarah Sarai)
http://www.lambdaliterary.org/features/02/22/the-banal-and-the-profane-sarah-sarai/

cheers and warms...
p.s. The Bronk Conference is such a gift...thanks.

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181. Kimmelman, Burt

AWP Book Signing - Burt Kimmelman, Friday at 2:30, SPD Booth

Sat 25 Feb 2012

Hi Everyone,

I'll be signing copies of my new book, The Way We Live (Dos Madres Press, 2011), at the Small Press Distribution (SPD) booth this Friday at 2:30--please stop by to say hello if you can.

- Burt

BurtKimmelman.com

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182. Ram Devineni
ON THE ROAD with BOB HOLMAN on LINK TV
Sun 26 Feb 2012

Dear Friends: I am excited to announce the first travel/poetry series airing on LINK TV. The show, ON THE ROAD WITH BOB HOLMAN follows the popular slam poet as he discovers the roots of spoken-word while traveling the globe. Along the way, he gets passionately immersed in the Endangered Language crisis. Imagine Anthony Bourdain's "No Reservation," but focused on languages!

I produced the show with my friend, Beatriz Seigner, and it has been showing on LINK TV and on their website.

Episode one: http://www.linktv.org/programs/on-the-road-episode-1 Episode two: http://www.linktv.org/programs/on-the-road-episode-2 Episode three: http://www.linktv.org/programs/on-the-road-episode-3

After watching the show, please add comments on LINK TV's site.

Also, checkout the show's site at http://rattapallax.com/blog/on_the_road/

Lastly, join Bob and me for a screening, performance and party to celebrate the show on Feb. 29, 2012 at 7pm at the Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker), New York City. Also, catch us at AWP Conference in Chicago on Saturday, March 3 at 4:30pm.

Hope to see you soon!

Cheers
Ram Devineni

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183. amy king
Follow the Leader of My Silken Teeth / A Symphony in Scarlet & Navy -- Sunday night
Sun 26 Feb 2012

Another brilliant production by Ana BoÅ¾iÄeviÄ‡, starring Sara Jane Stoner and Julia Heim as two ends of the same playing cardÂ ~

From I Want to Make You Safe - Follow the Leader of My Silken Teeth - http://vimeo.com/37483725

Please enjoy responsibly,

Amy

--

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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184. Christina Milletti

Exhibit X Fiction Series presents Steve McCaffery Monday Feb 27, 8pm

Mon 27 Feb 2012

EXHIBIT X FICTION
presents
poet, scholar, and novelist

STEVE MCCAFFERY

Monday February 27
8:00pm
Hallwalls Cinema
341 Delaware Avenue
Buffalo, NY

Free and Open to the Public

BIO Steve McCaffery, the David Gray Chair of Poetry and Letters at the University at Buffalo, has been twice nominated for the Governor General's Award and is the author of over 35 books and chapbooks of poetry and criticism. This Exhibit X reading celebrates the re-release of McCaffery's 1984 _Panopticon_ by BookThug Press, a novel hailed by Charles Bernstein as "the exemplary 'antiabsorptive' work" and William McPheron as an "extraordinary act of revolution and charity." Taking its inspiration from Jeremy Bentham's "Panopticon Papers," McCaffery's _Panopticon_ is a tour de force of formal innovation, theoretical comment, and narrative critique.

Join us for this celebratory reading!

_____
Christina Milletti
Associate Professor of English
Co-Director: Exhibit X Fiction Series
University at Buffalo
www.english.buffalo.edu/exhibitx
www.facebook.com/exhibitxfiction

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185. Susan Webster Schultz
Final Tinfish Retro Chapbook, by Tim Yu
Mon 27 Feb 2012

Tinfish Press is pleased to announce the 12th in our 12 chaps in one year series,
namely Timothy Yu's _15 Chinese Silences_. Please check this chapbook out, along
with the other 11, at http://tinfishpress.com/hot_off_the_press.html

aloha, Susan M. Schultz / Editgirl

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186. Jessie Lendennie
Salmon Poetry Events During AWP
Mon 27 Feb 2012

Salmon Poetry Events during AWP

Wednesday 29th Feb:

5.30
The Poetry Center
Chicago Cultural Center
78 E Washington St., Pedway East
The launch of new poetry collections by Rebecca Morgan Frank, Andrea Potos, Scot Siegel, Emily Wall, Donna Potts, Cynthia Swartzberg Edlow, Eamonn Wall, Tyler Farrell, Kevin Simmonds, Ethna McKiernan, and nonfiction by John Morgan

9pm
The Hungry Brain
2319 West Belmont, Chicago, IL 60618
A Gala Poetry Reading by 20 Salmon poets, including Stephen Powers, Bertha Rogers, Patricia Monaghan, Rebecca Morgan Frank, Lex Runciman, Ethna McKiernan, Eamonn Wall, John Morgan..

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187. Sam Ladkin
Fwd: MTN TEI
Mon 27 Feb 2012

Dear All,

A reprint by the excellent and new Mountain Press of the complete prose sections from seminal publication The English Inteligencer. Great to know this material is back out in the world.

Yours truly,

Sam

---------- Forwarded message ----------
From: Mountain Press <[redacted]>
Date: 23 February 2012 20:22
Subject: MTN TEI
To: [redacted]

Alarmingly available from Mountain Press:

"Certain Prose of 'The English Intelligencer' "
ed. by Neil Pattison, Reitha Pattison, Luke Roberts

£6.50 / €8 / $12 | 216x138mm | 224pp

http://mountain-press.co.uk/tei.html

Selections from the correspondence, essays and ephemera circulated in the poetry worksheet 'The English Intelligencer' (1966-1968). Featuring previously unpublished and uncollected early prose works from writers including Andrew Crozier, John Hall, John James, Barry MacSweeney, J. H. Prynne, Peter Riley, John Temple, and many others.

---
^^^

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188. **Margaret Konkol**

Mildred Lockwood Lacey Small Press in the Archive: JULIA Bloch 2/28

Mon 27 Feb 2012

The Spring 2012 Mildred Lockwood Lacey Small Press in the Archive Lecture Series launches tomorrow:

Tuesday, February 28th at 1:00PM

Julia Bloch, Assistant Professor at Bard College MAT

"Epistolary Revision"

Bloch will be working with two instances of correspondence from postwar women poets in The Poetry Collection: Lorine Niedecker and Bernadette Mayer. Recently acquired letters from Niedecker to Kenneth Cox, which date from

1966 to 1970, discuss Niedecker's late long poem "Paean to Place." Letters from Mayer to Clark Coolidge contain two versions of a "dream narrative." In both cases, Bloch is interested in the revision function of the letter form.

Julia Bloch is Assistant Professor of literature at Bard College, where she teaches graduate students in the master of arts in teaching program inCalifornia's Central Valley. She holds a BA from Carleton College, an MFA from Mills College, and a PhD from the University of Pennsylvania, where she received a Mellon Graduate Research Fellowship and co-coordinated theModernism and Twentieth-Century Studies group. She specializes in twentieth-century poetry and poetics, gender studies, and issues of sound in postwar poetry. An article on gender and modernist genealogy is forthcoming in the *Journal of Modern Literature*; she has published essays, book reviews, and poetry in *How2*, *New Review of Literature*, *Aufgabe, P-Queue, Women’s Studies Quarterly*, and elsewhere. She also serves as co-editor of the poetics journal *Jacket2.

Silkscreen posters created by Super Giant <http://supergiantprojects.com/> Further support from The University at Buffalo Department of English, UB Poetics+, The David Gray Chair of Poetry & Letters, and the James H. McNulty Professor of English *
* *
*All lectures are free & open to the public and take place in The Poetry Collection, 420 Capen Hall, University at Buffalo
*

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189. Amaranth Borsuk

Between Page and Screen release and AWP

Mon 27 Feb 2012

I'm very excited to announce the publication of Between Page and Screen, my book of augmented reality poems created in collaboration with programmer Brad Bouse. A merging of the artist's book and e-poetry traditions inspired by both digital and concrete poetry, the pages of the book contain no text. When it is opened before a webcam at http://www.betweenpageandscreen.com, however, the poems leap off the page in 3-dimensional space, and the reader sees herself holding the words in her hands. The poems comprise a series of letters between two lovers, P&S, pushing at the boundaries of their relationship, and a series of concrete poems that play off the etymologies of "page" and "screen." Ultimately, the poems do not exist on either platform, but in the space between them opened up by the reader.

The first 250 copies are signed and numbered, and the book is available now directly from Siglio Press (http://www.sigliopress.com/books/bps.htm--with a 25% discount using the code SPINTO). (It will be available from DAP and Amazon in April).

It will also be for sale at the AWP bookfair and at the Siglio / Ugly Duckling Presse off-site reading on Friday night, where I will be performing from/with the book.

Details on the offsite with **Danielle Dutton, Jill Magi, and Erica Baum** are here: https://www.facebook.com/events/208796685885254/

Of the book, Christian Bök says: "Between Page and Screen has reinvented visual poetry. . . . Such a book heralds the virtual reality of our own poetic future, when everyone can read a book while watching it play on television, each hologram standing in its cone of light, hovering above the open page."

And Marjorie Perloff says: “Page, don’t cage me!” declares one of the lovers in this remarkable “first of a kind” interactive print-screen book. Between Page and Screen . . . mysteriously opens up a new world with the click on the computer screen, chronicling the misfortunes and misunderstandings of two star-crossed lovers, whose puns and paragrams resonate with a physical as well as semantic presence. Here, as Samuel Beckett said of Finnegans Wake, “form is meaning and meaning is form.

Thanks! And feel free to backchannel me with any questions.

Amaranth Borsuk
www.amaranthborsuk.com<http://www.amaranthborsuk.com>
www.betweenpageandscreen.com<http://www.betweenpageandscreen.com>

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190. reJennifer Bartlett

Room for AWP??

Mon 27 Feb 2012

Howdy,

If anyone needs to cancel a room reservation at AWP, please email me. Andrea Baker and I had an apartment there, but they canceled at the last minute! We have a reservation at the fairmont, but I walk like a turtle.

Jen

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191. William Allegrezza
Support a Project
Mon 27 Feb 2012

Please support my Kickstarter project (http://www.kickstarter.com/projects/1996728313/sci-fi-poetry). I'm interested in writing the book, but I'm also interested in seeing if this is a viable funding source for poetry.

Bill

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192. Kristin Dykstra
updated Mandorla reading information (Friday, March 2, Chicago)
Mon 27 Feb 2012

**We have updated our listing to include CD Wright, the final reader for our upcoming Chicago event.

/Mandorla/magazine's Chicago reading, Friday March 2, begins at 7:30 pm in the Chicago Cultural Center's fifth floor Millennium Park Room.Doors open at 7pm.The event is free and open to the public.

Our readers will be Anna Deeny, LaTasha Nevada Diggs, Roberto Harrison, Timothy Liu, David Matlin, Elena Minor, Urayoán Noel, Davis Schneiderman, Edwin Torres, Rodrigo Toscano, Eliot Weinberger, and CD Wright.

Hosting the event are two of our three co-editors, Kristin Dykstra and Roberto Tejada, with Chicago-based contributing editor Daniel Borzutzky. Please join us to see this diverse group of /Mandorla/ contributors -- translators, poets, prose writers, performers. This reading coincides with the AWP conference happening nearby.

/Mandorla:New Writing from the Americas / Nueva escritura de las Américas /emphasizes innovative writing in its original language -- most commonly English or Spanish --and translations of existing material. www.litline.org/Mandorla <http://www.litline.org/Mandorla>

About the Chicago Cultural Center:
78 E. Washington Street, Chicago 60602 (entrance is just off Michigan Ave and not far from AWP conference hotels)
Wheelchair accessible at 77 E. Randolph
Information and Reception: [redacted]
For more info on the CCC, see www.chicagoculturalcenter.org <http://www.chicagoculturalcenter.org/>

/Mandorla/gratefully acknowledges support for this event from Southern Methodist University and The Publications Unit, Dept. of English, Illinois State University.

--

www.kdykstra.net

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193. Jonathan Morse
Limits of the epiphany
Mon 27 Feb 2012

In case anybody is still writing New Yorker poems, I blog at

http://theartpart.jonathanmorse.net/2012/02/jesus/

about looking for anecdotal significance where there may be no significance to see.

Jonathan Morse

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194. Al Filreis
PoemTalk #50, on Tom Raworth with Marjorie Perloff, Michael Hennessey & Charles Bernstein
Tue 28 Feb 2012

Today we are releasing the 50th episode of PoemTalk, a discussion of Tom Raworth's "Errory" with Marjorie Perloff, Charles Bernstein, and Michael Hennessey:

http://jacket2.org/commentary/state-error-poemtalk-50
http://www.poetryfoundation.org/features/audioitem/3340

Al Filreis
http://writing.upenn.edu/~afilreis

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195. Nada Gordon
Ariel Goldberg/James Hoff this Saturday at Segue
Tue 28 Feb 2012

ARIEL GOLDBERG & JAMES HOFF

Ariel Goldberg is an artist and writer. Recent publications include Picture Cameras and The Photographer without a Camera. She is currently working on

“The Estrangement Principal,” an essay on the states of queer art, and an epistolary novel, The Photographer.

James Hoff works in a variety of mediums including painting, performance, poetry, and sound. Recent releases include How Wheeling Feels When the Ground Walks Away and Inventory Arousal. He is co- founder and editor of Primary Information, a non-profit devoted to printing artists’ books.

***

MARCH 3, 2012
4:00 p.m. Bowery Poetry Club
$6 goes to the performers

SEGUE spring. feb/mar curated by corina copp & nada gordon.

see you SATURDAY.

FULL CALENDAR: http://seguefoundation.com/calendar.htm

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196. John Latta
Gloucester's Fort Neighborhood Threatened
Tue 28 Feb 2012

Forwarding this from Peter Anastas, author of the Olson memoir, From Gloucester Out. He's asking us to:

"Sign this petition and forward it to friends, poets, Olson and Gloucester lovers, who live outside of the city. We are fighting hard to save Olson's neighborhood from the development of a luxury resort hotel at the Birdseye site, proposed by billionaire Jim Davis, owner of New Balance shoes. If the Fort goes, so will the rest of the waterfront. Can you imagine a high-end hotel in this iconic working class, ethnic neighborhood? Olson would be turning over in his grave."

http://signon.org/sign/non-residents-supporting

Thanks.

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197. Rob McLennan
the 4th issue of 17 seconds: a journal of poetry and poetics is now online:
Tue 28 Feb 2012

Fourth Issue: Winter 2012

Gary Barwin - PLETE PLETE ME: A FEW THOGHT ON THUGHTS
Camille Martin - from "Blueshift Road"

Marcus McCann - No Permission: Why Poets Don't (and Shouldn't) Ask Nice (originally presented as part of the first annual VERSeFest)
Pattie McCarthy - from marybones
rob mclennan - Insect hopes: Jay MillAr's accumulations
Sean Moreland - "another brain:" An interview with Sandra Ridley
Monty Reid - Address to VERSeFest 1: How Come Inger Isn't Here? (originally presented as part of the first annual VERSeFest)

http://www.ottawater.com/seventeenseconds/

seventeen seconds: a journal of poetry and poetics comes out as the natural extension of the eight issues of Poetics.ca edited by rob mclennan and Stephen Brockwell. Highlighting the diversity of voice, style, practice and politic, seventeen seconds continues the resolve to provide a forum for dialogue on contemporary poetics, with a focus on Canadian writing. Over the past two decades, the amount of critical writing published in print literary journals on Canadian poetry, specifically, seems to have decreased dramatically, but slowly returned through a number of online journals. seventeen seconds simply wishes to help strengthen the dialogue and the ongoing conversation about writing through publishing new writing, and conversation about new writing. How else are we supposed to learn anything, unless we keep talking?

rob mclennan: editor

roland prevost: founding managing editor

mdesnoyers : design & (re)compiler

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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198. **amy king**

One More Time With Feeling!: VIDA’s 2011 Count is Hot Off The Press.

Tue 28 Feb 2012

One More Time With Feeling!: VIDAâ€™s 2011 Count is Hot Off
The Press.
Â
In 2010, our
organization, VIDA: Women In Literary Arts, took on a seemingly simple project:
to count the rates of publication between women and men in many of our

writing
worldâ€™s most respected literary outlets.Â
We decided to count
as what we frequently heard people say about gender discrimination in the publishing world was entirely anecdotal (one of our favorite examples: the Established Male Novelistâ€™s comment to his reading audience that all is well with gender issues in publishing as he personally works out next to a Famous Woman Writer at his gym).Â
So we counted. We
made some very attractive pie charts to illustrate some very disturbing numbers.
And then we released the information, frankly wondering if anyone would pay attention to our discoveries.
Pay attention, they
did.
Immediately, the
literary community went into hyper drive responding to the information VIDA had gathered: furious debates over The Count took place in comment boxes, both
nationally and internationally; women writers are discriminated against and should be righteously indignant; women writers are whiners and should simply write better books; women writers should write about more â€œimportantâ€ subjects;
women writersâ€™ subjects are just as important as male writersâ€™, dammit!; women
writersâ€™ subject matter isnâ€™t inherently different than menâ€™s, itâ€™s just
reviewed differently; women writers should submit more work to magazines; male
writers should submit less; editors should actively solicit more work from women writersâ€¦
VIDAâ€™s Count produced
scores of responses, from editors at the most prestigious magazines to undergraduate writing studentsâ€™ blogsâ€”all wanting a share in a conversation
that it appears many believe is necessary and long overdue.
So this year weâ€™ve
done it again. We hope VIDAâ€™s Count will go on annually until that glorious time when it is no longer needed.
Hereâ€™s the short
version: the publication numbers donâ€™t look markedly different than last yearâ€™s. But we at VIDA arenâ€™t discouraged by this fact--we know that

significant cultural change takes time.
We also know that this is a conversation thatâ€™s not going
away; when we talk to other writers, when we talk to our writing students, we know things are in the process of
changing for the better, that our literary cultureâ€™s consciousness has been raised. And we believe weâ€™ve begun to see hopeful signs. Yes, many literary outlets still produced their phallocentric Best Books list this year. But
notice how careful most of them were to create some context for their listsâ€™ inherent subjectivity. Â The word â€œBestâ€ now has a permanent
asterisk next to it, no matter where you line up in our writing communityâ€™s gender
debate. And to acknowledge your bias is one step toward opening your mind.
Weâ€™ve come a long way since Publishersâ€™ Weekly breezily
dismissed the total absence of women in their top ten list of 2009.Â
But we at VIDA know thereâ€™s more work to do and weâ€™re committed to creating more
opportunities for women writers in the future.
We welcome you to VIDA and hope youâ€™ll join the
conversation.
Â Â http://www.vidaweb.org/
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"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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199. Alan Sondheim

Melodica Duets with Industrial Lift at Eyebeam

Tue 28 Feb 2012

Melodica Duets with Industrial Lift at Eyebeam

http://espdisk.com/alansondheim/harm1.mp3
http://espdisk.com/alansondheim/harm2.mp3

http://espdisk.com/alansondheim/harm3.mp3
http://espdisk.com/alansondheim/harm4.mp3
http://espdisk.com/alansondheim/harm5.mp3
http://espdisk.com/alansondheim/lasteye6.jpg (performance space)

If files won't open go to:

http://lounge.espdisk.com/archives/787

Lift driven by Jamie Oshea

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200. CA Conrad
Eileen Myles on BOMB
Tue 28 Feb 2012

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my conversation with POET Eileen Myles is now up on BOMB MAGAZINE
please click HERE: http://bombsite.com/issues/1000/articles/6331

ENJOY!
CA

A BEAUTIFUL MARSUPIAL AFTERNOON: http://CAConrad.blogspot.com

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2012

195 messages · Wed 29 Feb 2012 – Thu 29 Mar 2012

March 2012 turned the room toward a gap in the record — the poets a whole category of readers could not find, because the canon had never bothered to gather them. Two hundred messages moved through the list, and its largest thread was a plain confession of ignorance that became, in the room's hands, a small act of recovery: a hunt for the intersex and transgender poets that no anthology had thought to name. The month asked, once again, who the tradition forgets, and set about, in its small way, remembering.

The largest thread began with an admission. A teacher wrote that a student had asked for intersex or transgender poets and confessed *"I didn't have any names at my fingertips"* — the honest blank where a whole body of work should have been catalogued and was not — and asked the room to fill it. The commons did what it does best in such moments, pooling its scattered knowledge to assemble, by hand, the list the institutions had never compiled: recovery not as theory but as practical mutual aid, names traded until the blank began to fill.

The quarrel, such as it was, ran through Stein. A call for papers on Gertrude Stein kept the great queer modernist in view — the mother of so much of the room's lineage, whose own sexuality and syntax had scrambled the categories a century before — while a thread on the semantics of the parts of speech worried how grammar itself encodes value, whether a noun is somehow guilty and an adjective merely neutral. Gender, grammar, and the canon turned out to be one tangled question: who and what the language is built to hold.

Around it the room kept its stranger small business — an invitation to wear a page from a concrete-poetry book, the poem made wearable, and a query into a website of postmodern poetry. The avant-garde impulse to blur the line between the text and the body ran quietly through the month, the same impulse, at bottom, as the search for the poets whose bodies the canon had never known how to name.

I have set March down exactly as the archive delivered it — the blank where the transgender poets should have been, the recovery of them by hand, Stein kept in view, and grammar itself put on trial — because it was the month the list confronted a specific hole in the record and treated it not as an embarrassment to hide but as work to be done. A room that will answer a teacher's honest blank by assembling, together, the names its anthologies never gathered is a room living

out its oldest and best conviction: that the canon forgets on purpose, that the language itself has its exclusions built in, and that the remedy is always the same patient labor of saying the missing names until they are missing no longer.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 195 in all.

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28. Paul Siegell — SAVE the DATE: Friday, March 16 (((PHILLY)))
29. Steve Evans — NPF Conference on Poetry & Poetics of the 1980s
30. Kimmelman, Burt — Call for Papers - "Poetry of the Eighties"

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55. Joel Weishaus — "The Lost Way of Stones"

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56. Jane Nakagawa — poetry broadside on sale
57. Cara Benson — Belladonna* Hosts Juliana Spahr & tc tolbert: April 3, NYC
58. Meryl DePasquale — MONSTROSITIES OF THE MIDWAY
59. amy king — PEN Round-up + Poetry Project + Monstrosities of the Midway (Call for Work)
60. Eric Elshtain — New at Beard of Bees
61. Maria Damon — Jaap Blonk Readings

13 MAR 2012

62. andrew topel — avantacular press - specializing in chapbooks of visual poetry
63. Paul Siegell — WEAR A PAGE FROM A CONCRETE POETRY BOOK
64. Cassie Lewis-Getman — Re: POETICS Digest - 6 Mar 2012 to 7 Mar 2012 (#2012-39)
65. Cheryl Pallant/FS/VCU — Continental Drifts
66. Murat Nemet-Nejat — Re: Noun bad, adjective neutral: a study in semantics
67. Jesse Miller — What's the text-machine doing to our brains?
68. steve dalachinsky — Re: MONSTROSITIES OF THE MIDWAY

14 MAR 2012

69. Alan Sondheim — Session: with Chris Funkhouser and Chris Diasparra and Azure Carter
70. Jeffrey Side — The new ebook from Argotist Ebooks is “Lubbock Electric” by Anne Elezabeth…
71. Rob McLennan — new from above/ground press: Shikibu Shuffle, a collaboration between Andrew…
72. amy king — Cave Canem Loft -- Thursday, 29 March 2012 @ 7 PM
73. amy king — OT: 2012 Chapbook Festival: March 28-30 - register for free workshops NOW!

74. amy king — Reminder: TONIGHT -- Poetry Project @ 8 p.m.
75. Adam Fieled — The Fair Game Top 10
76. laura oliver — Re: Call for Submissions
77. Camille Martin — The Self vs. Apollo the Dork: Ish Klein's "WE WILL FREE EACH OTHER"
78. cris cheek — soliciting e-contribution : remediating the social (please circulate further)
79. mIEKAL aND — Re: WEAR A PAGE FROM A CONCRETE POETRY BOOK
80. Kulpreet Yadav — Re: Call for Submissions
81. Patrick F. Durgin — Pamela Lu Reading in Chicago
82. Jonathan Morse — Re: Noun bad, adjective neutral: a study in semantics
83. Ruth Lepson — Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer

15 MAR 2012

84. Eric Hoffman — Now available for immediate shipment! CEREBUS THE BARBARIAN MESSIAH
85. Laurie Sheck — Harman Writer-in Residence, Baruch College NYC
86. Maria Damon — [Fwd: Thanks greatly! Piece below, love, Alan]
87. Kimmelman, Burt — Diane Simmons & Burt Kimmelman in Brooklyn, March 24th at 8
88. amy king — OT: Call for Papers: Edited Collection: Primary Stein (Abstracts by May 15, 201…
89. Larissa Shmailo — New short story in NYC anthology series
90. amy king — PEN American - Poetry Series
91. Michael Heller — POETRY READING AT THE POETRY PROJECT MARCH 28TH AT 8 PM
92. Rob McLennan — a (birthday) blog post, 2 interviews + a poem,

16 MAR 2012

93. amy king — PEN American -- Poetry Series + Poem-a-Day + Stain of Poetry
94. Bonnie MacAllister — Whiskey and Words, NYC, Saturday, 3/17
95. Paul Nelson — Cascadia Poetry Festival
96. Crisman Cooley — Re: Call for Papers: Edited Collection: Primary Stein
97. Tomás Ó Cárthaigh — Happy St Patricks Day to all fellow lovers of poetry!!!

17 MAR 2012

98. Alan Sondheim — Yahrzeit
99. steve dalachinsky — reading
100. Maria Damon — query abt intersex and/or transgender poets

18 MAR 2012

101. Margaret Konkol — Gregory Betts: 3/21 University at Buffalo, Poetics+ Small Press in the Ar…
102. Kyle Schlesinger — Larry Fagin's Complete Fragments
103. Ruth Lepson — Re: Diane Simmons & Burt Kimmelman in Brooklyn, March 24th at 8
104. Alan Sondheim — Foofwa, Alan Sondheim, Azure Carter, March 23rd, 92nd St. Y, NY (please for…

19 MAR 2012

105. Pam Brown — calling Diane DaCruz-DiDonato
106. Mark Young — Out from Otoliths—"Resinations" by Javant Biarujia
107. Paul Nelson — A quarter-Cuban, part-Irish St. Patty's Day Baby
108. Lewis Warsh — Alyson Waters / Donald Breckenridge / Lewis Warsh at UNNAMEABLE
109. The Paris Review — The Paris Review at 200!
110. Paul Siegell — Re: WEAR A PAGE FROM A CONCRETE POETRY BOOK
111. Adam Fieled — Stoning the Devil Top Ten
112. Lisa Samuels — Long Poems Symposium, Auckland 29-30 March
113. Jonathan Penton — Jennifer Tamayo and Jonathan Penton at Myopic Books, Sat., 3/24
114. John Steen — "Poetry on the Spectrum" Panel, MLA 2013, Boston

20 MAR 2012

115. Chad Sweeney — SF Bay Area, two readings

116. Martin Richet — Jaime de Angulo
117. Larissa Shmailo — Poems up at Altered Scale, new multimedia journal
118. Nada Gordon — This SATURDAY 3/24: Godfrey & Koeneke @ Segue
119. Chris Pusateri — NYC, 3/28 @ 7pm: Berssenbrugge, Pierce and Choffel read
120. George Quasha — glossodelia: A performance by Gary Hill & George Quasha
121. Calvin Pennix — Recent Release: quarter after - Issue no. 1
122. George Bowering — Re: Call for Papers: Edited Collection: Primary Stein
123. amy king — Re: Call for Papers: Edited Collection: Primary Stein
124. Stuart Ross — Re: Larry Fagin's Complete Fragments
125. patrick dunagan — Re: Call for Papers: Edited Collection: Primary Stein
126. Eireene Nealand — Re: query abt intersex and/or transgender poets
127. Jonathan Penton — Re: query abt intersex and/or transgender poets
128. Maria Damon — Re: query abt intersex and/or transgender poets
129. Nada Gordon — Re: query abt intersex and/or transgender poets
130. mIEKAL aND — ALL POETRY IS SMALL PRESS with mIEKAL aND, Karen Randall, Kyle Schlesinger
131. meg prichard — Re: query abt intersex and/or transgender poets
132. andrew topel — new releases from avantacular press
133. mIEKAL aND — Long Poem Mysteriously Appears in the Sumptuous Mist of Collaboration
134. Mark Young — Re: query abt intersex and/or transgender poets
135. Gwyn McVay — Re: query abt intersex and/or transgender poets
136. Ruth Lepson — Re: query abt intersex and/or transgender poets
137. Sarah Burghauser — Re: query abt intersex and/or transgender poets
138. Rob McLennan — Re: query abt intersex and/or transgender poets
139. Michele Battiste — Re: query abt intersex and/or transgender poets
140. Murat Nemet-Nejat — Re: Long Poem Mysteriously Appears in the Sumptuous Mist of Collaborati...
141. George Bowering — Re: query abt intersex and/or transgender poets

21 MAR 2012

142. Michael Tod Edgerton — Re: query abt intersex and/or transgender poets
143. David Kirschenbaum — This Tues./Boog City presents Flying Guillotine and Jane Carver
144. Louis Armand — SYNOPTICON: COLLABORATIVE POETICS
145. Ricky Ray — Re: query abt intersex and/or transgender poets
146. Rob McLennan — new from above/ground press: we / cum ::: come / in the yield fields / among…
147. David Kirschenbaum — chicagopostmodernpoetry.com query
148. Karen Lepri — Re: query abt intersex and/or transgender poets
149. George Bowering — Re: query abt intersex and/or transgender poets
150. steve dalachinsky — Re: chicagopostmodernpoetry.com query
151. Ruby, Michael — The Star-Spangled Banner, a new chapbook
152. Catherine Daly — Re: chicagopostmodernpoetry.com query

22 MAR 2012

153. Tim Peterson — Re: query abt intersex and/or transgender poets
154. Rob McLennan — new from above/ground press: This, circular tower by rob mclennan
155. Eireene Nealand — Re: query abt intersex and/or transgender poets
156. steve dalachinsky — Re: The Star-Spangled Banner, a new chapbook
157. Kasey Mohammad — West Wind Review 2012 NOW AVAILABLE
158. amy king — Even these men read, What She Said ...

23 MAR 2012

159. Catherine Daly — CFParticipation
160. Lewis Warsh — ALPHA DONUT by Matvei Yankelevich
161. Adam Fieled — Four "Conceptions"
162. Brian Clements — Sentence 9 Now Available
163. Jeffrey Side — Argotist Ebooks no longer with Lulu.com

164. amy king — Writ in Water -

24 MAR 2012

165. Kasey Mohammad — Abraham Lincoln 7 now available
166. Jeffrey Side — The new ebook from Argotist Ebooks is “Snowlines” by Jack Alun
167. Adam Fieled — "Mother Earth" on Internet Archive

25 MAR 2012

168. Jeffrey Side — The new ebook from Argotist Ebooks is “Of Oscillating Fathoms These Nonverba...

26 MAR 2012

169. aldonlnielsen — Fwd: CFP: "Poetry Games," special issue of *Comparative Literature Studies*
170. Al Filreis — PoemTalk #51, on Linh Dinh

27 MAR 2012

171. Rob McLennan — new from above/ground press: An OK Organ Man, by Fenn Stewart
172. Rosalie Calabrese — Rosalie Calabrese Poetry Update
173. Paul Siegell — Re: WEAR A PAGE FROM A CONCRETE POETRY BOOK
174. amy king — Friends Read Friends’ Poems #1 - A New Series

28 MAR 2012

175. Nada Gordon — Harryman/Elrick this Saturday at Segue
176. Adam Fieled — Opera Bufa and When You Bit repository pages
177. Rob McLennan — new from above/ground press: Entropic Suite, by Kathryn MacLeod
178. amy king — Millay Colony Weekend Workshop in NYC with Rachel Levitsky and Christian Hawkey ...
179. amy king — Friday, March 30th - Stain of Poetry
180. amy king — Re: PoemTalk #51, on Linh Dinh
181. Alan Sondheim — ALAN SONDHEIM, AZURE CARTER, HELENA ESPVALL, NEW RELEASE ON FIRE MUSEUM!
182. patrick dunagan — review of David Meltzer and poem-response up @ htmlgiant
183. Tim Peterson — TENDENCIES Finale 4/5: Sarah Schulman, D'Lo, TC Tolbert!
184. Peter ciccariello — Re: PoemTalk #51, on Linh Dinh

29 MAR 2012

185. William Slaughter — Notice: Mudlark
186. amy king — No One Misses the Poets -- Adrienne Rich
187. Martha Deed — Re: review of David Meltzer and poem-response up @ htmlgiant
188. amy king — Today -- The Festival Begins!
189. Cassandra Laity — Re: No One Misses the Poets -- Adrienne Rich
190. Séamas Cain — Leap second festival 2012 : Call for entries
191. Séamas Cain — Richard Berengarten in America
192. Laura Hinton — Re: No One Misses the Poets -- Adrienne Rich
193. Rob McLennan — new from above/ground press: new titles by Hall/Burke, hastain, mclennan, St...
194. Chad Sweeney — New Book: Wolf's Milk: Lost Notebooks of Juan Sweeney
195. carol dorf — Re: No One Misses the Poets -- Adrienne Rich

1. David Kirschenbaum

Advertise in Boog City 70, and Make New Friends

Wed 29 Feb 2012

Please forward

Advertise in

Boog City 70

Yep, our 70th issue.
Come advertise and learn how to win friends and influence people.
(Or something like that.)

Deadlines

—Space Reservations-Email to reserve ad space

Fri. April 6-Ads in
Fri. April 15-Distribute

This is a quick note to see if you'd like to advertise and reach our readership.
(Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://boogcity.com/adrates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City

330 W. 28th St., Suite 6H
NY, NY 10001-4754
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http://boogcity.com/
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Twitter: @boogcity
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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2. Jeffrey Side

The new ebook from Argotist Ebooks is "Outside Voices: An Email Correspondence" by Jake Berry and Jeffrey Side

Wed 29 Feb 2012

The new ebook from Argotist Ebooks is â€œOutside Voices: An Email Correspondenceâ€ by Jake Berry and Jeffrey Side

Description:

This 18-month transatlantic email correspondence between Jake Berry and Jeffrey Side ranges across and intertwines a variety of topics that include: poetry and music; film and TV; the changes in culture over the past few decades; the differences in regional U.S. and U.K. accents; the difficulty of reaching the famous in order to interview them; the songwriter as poet and vice versa.

Available as a free ebook here:

http://www.lulu.com/product/ebook/outside-voices-an-email-correspondence/18924007

Full Argotist Ebooks catalogue here:

http://www.lulu.com/spotlight/argotistebooks

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3. Camille Martin

**Looms* soon to loom*

Wed 29 Feb 2012

Shearsman Books rocks my world — again! Like my previous collection (Sonnets), Looms will appear from Shearsman, a UK literary press that publishes about sixty new titles per year.

Unless predictions of Doomsday 2012 come true, Looms will loom on the horizon in fall 2012.

Cheers!

Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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4. Camille Martin
A dog ate the tuning fork . . .
Wed 29 Feb 2012

To learn the fate of the dog that ate the tuning fork, go to

17 Seconds: A Journal of Poetry and Poetics
http://www.ottawater.com/seventeenseconds/pdfs/fourthissue.pdf

. . . the dog's tale is among my six poems published there:

“Snipe Hunt”
“Frittering Buttress”
“Twin Cicadas”
“Marble Petals”
“Sleeves Hold Up the Coat”
“The Sea Hag’s Last Stand”

Also in the issue, edited by rob mclennan, are works critical and poetic by Gary Barwin, Marcus McCann, Pattie McCarthy, rob mclennan, Sean Moreland, and Monty Reid.

Cheers!

Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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5. Adam Fieled
"*Learning from Bukowski*"
Wed 29 Feb 2012

This essay is meant to offer up a possible lesson:

http://www.as-is.blogspot.com/2012/02/learning-from-bukowski-adam-fieled.html

Many Thanks!
Adam Fieled [redacted]

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6. Jonathan Morse
She reads Anne Sexton
Wed 29 Feb 2012

The evidence is at

http://theartpart.jonathanmorse.net/2012/02/she-reads-anne-sexton/

Jonathan Morse

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7. jeff miller
Lightning'd Press Issue #1 out now!
Thu 1 Mar 2012

We are pleased to announce the inaugural issue of Lightning'd Press (www.lightningdpress.com)! Poems by Ryan Barker, Alessandro Cusimano, Whit Griffin, Jeff Miller, E.K. Gordon, Howie Good, Steven Manuel, Jamie Felton, Erin Wilson, Patrick James Dunagan, & Ric Carfagna, as well as some thoughts about apocalypse and poetry from your editors.

Submissions are open for Issue #2, with a deadline of March 15th, which will arrive April 1st (the birthday of editor Jamie Felton!). If you are considering submitting, please make sure to read the first issue as well as Peter O'Leary's

essay, Apocalypticism: A Way Forward for Poetry (http://humanities.uchicago.edu/orgs/review/55-3%20OLeary.pdf). We can't wait to read your poems!

Sincerely,

Jamie & Jeff

Lightning'd Press: www.lightningdpress.com

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8. Vernon Frazer

Shaping Up, a video from Vernon Frazer

Thu 1 Mar 2012

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http://www.youtube.com/watch?v=sbLcdV6GG1E

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9. Carolyn Guinzio

March YEW

Thu 1 Mar 2012

Yew: A journal of innovative writing and images by women.

It’s March, and a new issue of *Yew* is online, featuring poetry by Michaela A. Gabriel, Carol Szamatowicz and Deborah Poe with visual contributions from Doro Boehme, Deborah Poe and Stephenie Foster.

Readers of *Yew* may have noticed that our bio page is unconventional. Please note that further information about our writers and artists can be found on the “ISSUE DETAILS” page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew*features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

Our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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10. Bonnie MacAllister

new cross-genre and collaborative work + print issue + call for submissions

Thu 1 Mar 2012

Fifteen new cross-genre and collaborative pieces: www.certaincircuits.org

Certain Circuits Magazine

We are pleased to bring you the March 2012 issue. We're featuring 15 new pieces and several cross-genre collaborations between artists in the United States, UK, Poland, and France.

Founded by artists, Certain Circuits publishes poetry, experimental prose,
art, and new media. We are especially interested in documenting multimedia
collaborative work between artists.

To date we have published 212 posts from artists and collaborators in 14 online issues. If you have enjoyed reading Certain Circuits online, we invite you to pre-order and support our 2.1 print issue: http://kck.st/ymOS0g. This is a limited edition collection of selected works from our site.

Our March 2012 multimedia issue features work from:
Katrina Alia
Aja Beech
Eleanor Leonne Bennett
Valentina Cano
Virginie Colline & MichaÅ, Mozolewski
Scott Frederick
Jim Fuess
Colin James & John MacKenzie
Brian McClendon
Bonnie MacAllister (featuring Lora Bloom & Rachel Udell)
Calvin Pennix
Francis Raven
Lisa Spera
Tumei Tejas
Keith Vosseller

Where to Find Our Print Volumes
2.1

http://kck.st/ymOS0g
This is a full-color limited edition collection of selected works from our
site. The cover issue features art by Kevin Von Holtermann.

1.1
This is a 78 page full-color limited edition collection of 2011 works from
our site. We are nearly sold out of this volume. Issues are directly
available at Square Peg Artery and Salvage and Big Blue Marble Bookstore.
squarepegartery.com <http://squarepegartery.com>
bigbluemarblebooks.com

Call for Submissions

We are currently accepting submissions for several online issues in 2012.

Accepted work will be eligible for Certain Circuits 3.1 slated to be published in early 2013.

For full guidelines,
visit http://certaincircuits.tumblr.com/contributions.

We strongly encourage collaborative works between artists. Our next multimedia issues will publish on APRIL 1 and MAY 1. Authors will be notified of acceptance before the 20th of the month.

It is impossible to get into one of our print issues without first being accepted as part of one of our multimedia issues online. Acceptance into our print issues is by invitation.

Send files and links to [redacted].

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www.certaincircuits.org

Founded by artists, Certain Circuits publishes poetry, experimental prose,
art, and new media. We are especially interested in documenting multimedia
collaborative work between artists.
Contact us: [redacted]

Web: certaincircuits.org
Twitter: twitter.com/#!/certaincircuits
Facebook: www.facebook.com/certaincircuits

Tumblr: certaincircuits.tumblr.com
Grab an issue and support us here: http://kck.st/ymOS0g

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11. Dan Godston
Dreaming of Spring at Calles y Sueños
Fri 2 Mar 2012

Dreaming of Spring at Calles y Sueños: an evening of poetry, performance, and music

Friday, March 2nd (10 p.m.)

poetry by Wayne Allen Jones, John Roche, Jules Nyquist,

Charlie Rossiter, Susan Deer Cloud, & Charlie Newman

music by Carlos Bueno's band

&

Chicago Scratch Orchestra

$5 suggested donation

Calles y Sueños

1900 S. Carpenter

Chicago, IL

Links:

http://www.awpwriter.org/conference/2012offsite.php#friday

http://www.chicagoscratchorchestra.org/

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12. St. Thomasino
a noun sing e·ratio 15 · 2012
Fri 2 Mar 2012

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a noun sing e·ratio 15 · 2012

http://www.eratiopostmodernpoetry.com/

with poetry by

Morgan Harlow, Candy Shue, Jan Lauwereyns, Doris Neidl, Tim Trace Peterson, Jen Besemer, Sheila Squillante, Lisa McCool-Grime, Natalie Watson, Julie Wood, Kristina Marie Darling, Felicia Shenker, Scott Bentley, J. Crouse, Bob

Heman, James Davies, Dylan Harris, Michael Sikkema, Kent Leatham, Parker Tettleton, Bobbi Lurie, Lauren Marie Cappello, Erin Heath, Wynne Huddleston, Jane Olivier, Elise, Nathan Thompson, Tim Wright, Tim VanDyke, Iain Britton, Ian Hatcher, C. Brannon Watts, Seth Tyler Copeland, Rich Murphy, J. D. Nelson, Howie Good, Monty Reid, Dave Shortt, Billy Cancel, John Clinton, Thomas Fink, Larry Ziman, Valery Oisteanu, Michael Crane, Jon Cone, Mark Cunningham, Rick Marlatt, Nikolai Duffy, Alessandro Cusimano, Jacob Russell, Corey Wakeling, Stephen Nelson, Steve Gilmartin, James Valvis, Greg Cohen, Derek Henderson, Travis Cebula, Sean Howard, Walter Ruhlmann and Márton Koppány

and featuring

The Mallarmé Project, an examination of a yearlong series of art and writing in Seattle by Joseph F. Keppler

and

The Susan Bee Interview

E·ratio is edited by Gregory Vincent St. Thomasino with contributing editors Joseph F. Keppler and Lauren Marie Cappello

http://www.eratiopostmodernpoetry.com

E·ratio is reading for issue 16, the fall 2012 issue.

e·

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13. Eric Dickey

Toe Good Volume II, Issue 1

Sat 3 Mar 2012

Toe Good Readers,

We celebrate our
Click it. Live it. Love it.

Toe Good Readers,

We celebrate our anniversary issue with Eric Wayne Dickey.
He presents a much lighter themed poem this issue.
www.toegoodpoetry.com

Two additional things. One, we are now publishing three poems a month. One on the 3rd, 13th, and on the 23rd.

Secondly, A Molotkov is a Guest Editor this year and will select 10 poets for his series, "Waking Up Into Speech." The poets will be largely from the Portland, OR area.

Jerry.

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14. Bonnie MacAllister

Project Update #2: Certain Circuits Magazine Volume 2.1 by certaincircuits

Sat 3 Mar 2012

Project Update #2: 28 days to go... <http://www.kickstarter.com/projects/bmacallister/certain-circuits-magazine-volume-21/posts/184151?ref=email&show_token=21542aea54dc8451> Posted by certaincircuits [image: Like]<http://www.kickstarter.com/projects/bmacallister/certain-circuits-magazine-volume-21/posts/184151?ref=email&show_token=21542aea54dc8451#modal_dialog:facebook-like-dialog>

Dear friends,

Because of your generosity, we are 65% funded, and there are only 28 days to go! We hope that you will tell your friends and colleagues about this project and share it because it is our collective dream that it will be funded. Remember, that Kickstarter grants do not get funded unless they reach 100%, and we very much want to deliver our sponsors the rewards they have ordered. Our last Kickstarter grant was funded so we are optimistic, but please keep sharing and liking on the social media networks below and beyond.

Our launch party is May 5 at the Flying Carpet Cafe and Bar in the Francisville section of Philadelphia (near the Art Museum). The event will feature the opening of a month long exhibition featuring our artists, including cover artist Kevin Von Holtermann, Aja Beech, Richardson Comly, warren longmire, Jody McGrath, and Janice Sloane, among others. You will be entertained by film and video work as well as live performances from our contributors and several of our supporters. So please put this evening in your calendars, and save the date. Become a fan of the Flying Carpet on Facebook: www.facebook.com/FLYPHL

Our latest online issue is up: certaincircuits.org (The image below is a screen capture of our latest artists.) Thank you again for your tremendous generosity, and we encourage you to submit to future issues.

Twitter: certaincircuits <http://twitter.com/#!/certaincircuits> Facebook: certaincircuits <http://www.facebook.com/certaincircuits> Tumblr: certaincircuits.tumblr.com

- [image: Media - Image] <http://www.kickstarter.com/projects/bmacallister/certain-circuits-magazine-volume-21/posts/184151?ref=email&show_token=21542aea54dc8451>

Care to comment? View this update on Kickstarter â†' <http://www.kickstarter.com/projects/bmacallister/certain-circuits-magazine-volume-21/posts/184151?ref=email&show_token=21542aea54dc8451>

KICKSTARTER <http://www.kickstarter.com/?ref=email>

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15. Ruth Lepson

Re: Gloucester's Fort Neighborhood Threatened

Sat 3 Mar 2012

I sent this to my students, as we've been studying Olson & are taking a field trip to Gloucester, place of poetry of field!

On 2/28/12 12:13 PM, "John Latta" <[redacted]> wrote:

> *Forwarding this from Peter Anastas, author of the Olson memoir, From Gloucester Out. He's asking us to:*
>
> *"Sign this petition and forward it to friends, poets, Olson and Gloucester lovers, who live outside of the city. We are fighting hard to save Olson's neighborhood from the development of a luxury resort hotel at the Birdseye site, proposed by billionaire Jim Davis, owner of New Balance shoes. If the Fort goes, so will the rest of the waterfront. Can you imagine a high-end hotel in this iconic working class, ethnic neighborhood? Olson would be turning over in his grave."*
>
> *http://signon.org/sign/non-residents-supporting*
>
> *Thanks.*

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16. Jonathan Morse

About the conservatism of language, this:

Sat 3 Mar 2012

http://theartpart.jonathanmorse.net/2012/03/coed/

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17. michael farrell
anthologisation
Sat 3 Mar 2012

---

sometimes being left out of an anthology can be a boost to your career - eg michael dransfield

http://cordite.org.au/guncotton/hunger-repletion-musick-fire-dransfield-post-punk-and-the-countrylink-express/

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18. Cassie Lewis-Getman
Re: anthologisation
Sat 3 Mar 2012

True. It's nice to be invited to parties but not always wise to attend.

On Sat, Mar 3, 2012 at 4:00 PM, michael farrell <[redacted]> wrote:

> *sometimes being left out of an anthology can be a boost to your career - eg michael dransfield*
>
> *http://cordite.org.au/guncotton/hunger-repletion-musick-fire-dransfield-post-punk-and-the-countrylink-express/*

--
*"In all intellectual debates, both sides tend to be correct in what they affirm, and wrong in what they deny. " - John Stuart Mill
*

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19. Laurie Sheck
Susan Howe and David Grubbs / A collaborative performance in NYC
Sun 4 Mar 2012

Come hear Susan Howe and musician David Grubbs perform Frolic Architecture at the New School, Tues, March 6, at 6:30 Location: Wollman Hall (Eugene Lang Building) 65 West 11 St (enter through 60 West 12). They will discuss the work afterwards and answer questions.

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20. Adam Fieled
a 4-pack of Apparition Poems, and a new pdf
Sun 4 Mar 2012

I recently had four new Apparition Poems come out, each with a separate page, in denver syntax:

#540:

http://www.denversyntax.com/issue24/poems/fieled/540.html

#554:

http://www.denversyntax.com/issue24/poems/fieled/554.html

#557:

http://www.denversyntax.com/issue24/poems/fieled/557.html

#563:

http://www.denversyntax.com/issue24/poems/fieled/563.html

And someone has created a pdf version of the Apparition Poems I published in last spring's Blazevox:

http://www.blazevox.org/spring11/Adam%20Fieled%20Sp11.pdf

Thanks to Luke and denver syntax, and generally thanks!!
Adam Fieled [redacted]

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21. William Slaughter
Notice: Mudlark
Sun 4 Mar 2012

New and On View: Mudlark No. 45 (2012)

Frederica

A Sequence of Poems

by Stephen Knauth

"Frederica is based on the life of a young Indiana woman who lost her fiance in the First World War. She married soon after but her husband, also a veteran of the war, died suddenly of pneumonia, leaving her to raise three children during the Depression. In 1939, she was legally declared insane and committed to Evansville State Hospital. In subsequent years she was released to live with her grown children but ultimately she was recommitted to the same asylum and died there in 1957. The story is drawn, in part, from medical records,

hometown newspaper articles, and oral/aural family history. Frederica is my grandmother." SK

Stephen Knauth's latest collection of poetry is The River I Know You By from Four Way Books. His poems have appeared in North American Review, Virginia Quarterly Review, Prairie Schooner, Poetry Daily, The Cortland Review, and others.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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22. amy king
What She Said: The All Women Writers Issue
Sun 4 Mar 2012

SENTENTIA 4
What She Said: The All Women Writers Issue
164 pages
edited by Paula Bomer, Amy King (poetry) and Jen Michalski (fiction)
$10 (+$2 shipping)

Including work by:

Betsy Boyd, Ana Bozicevic, Mikita Brottman, Megan Calhoun, Ching-in Chen, Andrea DeAngelis, Kathy Flann, Sherrie Flick, Heather Fowler, Ana Garcia Begua, Rachel Eliza Griffiths, Jen Grow, Toshiya Kamei, Elise Levine, Sara Lippmann, Khadijah Queen, Treasure Shields Redmond, Metta Sama, Ellen McGrath Smith, Sara Jane Stoner, Meg Tuite, Carolyn Zaikowski, Darija Zilic

http://sententiabooks.com/?p=257

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23. Maynard, James
6th Annual Buffalo Small Press Book Fair - March 24, 2012
Mon 5 Mar 2012

2012 Buffalo Small Press Book Fair

Saturday, March 24, 12-6pm

Karpeles Manuscript Library Museum, Porter Hall

453 Porter Ave

Buffalo, NY 14201

The time has come again! The 6th annual Buffalo Small Press Book Fair is on the way! The Buffalo Small Press Book Fair is a regional one day event that brings booksellers, authors, bookmakers, zinesters, small presses, artists, poets, and other cultural workers (and enthusiasts) together in a venue where they can share ideas, showcase their art, and peddle their wares.

The 2012 event will take place on Saturday, March 24th at the Karpeles Manuscript Library Museum from noon to 6pm. Remember this event is FREE and open to the public!

New for this year, the return of Open Readings concurrent with the fair, a visit from Drive By Press, and even more workshops and presentations! Check the schedule for all the details:

www.buffalosmallpress.org/schedule<http://www.buffalosmallpress.org/schedule>

The book fair needs your support as well - costs have gone up, and this year there's a Kickstarter Campaign to offset some of the expenses. Please consider giving to keep this event alive! If you give, you receive amazing handmade rewards in return.

http://www.kickstarter.com/projects/buffalosmallpress/2012-buffalo-small-press-book-fair?ref=live

James Maynard, PhD
Assistant Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]

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24. Rob McLennan

reminder: the ottawa small press book fair, spring 2012 edition: Saturday, June 30, 2012

Mon 5 Mar 2012

---

span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

spring 2012 edition
will be happening Saturday, June 30, 2012
in room 203 of the Jack Purcell Community Centre
(on Elgin, at 320 JackPurcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after our original event, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:
the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)

admission free to the public.

$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan [NOTE NEW ADDRESS], c/o 402 McLeod St #3, Ottawa
ON K2P 1A6;

send by June 15 if you would like to appear in the exhibitor catalogue.

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send name of press,address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the pre-fair reading usually held the night before at The Carleton Tavern, Parkdale Market

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair.

the fair usually contains exhibitors with poetry books, novels,cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers,

Broken Jaw Press, BookThug, Proper Tales Press, and others. happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o. questions, [redacted]

free things can be mailed for fair distribution to the same address. we are unable to sell things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let meknow if anyone able to do anything. thanks. for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted] and for information on this or other small press book fairs across Canada, be sure to check out http://www.smallpressbookfair.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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25. Nada Gordon

Sat. 3/10 @Segue/BPC: TRACEY MCTAGUE & JENNIFER TAMAYO

Mon 5 Mar 2012

MARCH 10

TRACEY MCTAGUE & JENNIFER TAMAYO

Tracey McTague has officially gone AWOL, and may never return. In her former life, she organized the Zinc Reading Series, and served as the editor and consigliore for* Lungfull! Magazine.* She is currently investigating the history of NYC through oyster middens.

Jennifer Tamayo is a writer and performer. Her book *Red Missed Aches Read Missed Aches Red Mistakes Read Mistakes *was selected by Cathy Park Hong as the 2010 winner of Switchback Book’s Gatewood Prize. She serves as the Managing Editor at Futurepoem and lives and works in Harlem.

AT THE BOWERY POETRY CLUB <http://www.bowerypoetry.com/>

Winter/Spring 2012

Download the schedule in Acrobat format.<http://www.seguefoundation.com/calendar_pdfs/segue_winter-spring_2012.pdf>

308 BOWERY, JUST NORTH OF HOUSTON

SATURDAYS FROM 4 - 6 PM

$6 admission goes to support the readers

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

http://www.bowerypoetry.com/

Curators:

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.seguefoundation.com, bowerypoetry.com/midsection.htm, or call [redacted]. Curators: February-March: Nada Gordon & Corina Copp.

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26. Rob McLennan

new(ish) on rob's clever blog

Mon 5 Mar 2012

-- The Last Good Year (a work-in-progress),
-- Hillary Gravendyk, Harm
-- a new print and e-chapbook by rob mclennan, published by Free Poetry For
-- 12 or 20 questions (second series) with Barbara Langhorst
-- Sarah de Leeuw, geographies of a lover
-- the fourth issue of 17 seconds, (: a journal of poetry + poetics
-- The Last Good Year (a work-in-progress),
-- Freedom to Read Week; rob reads Paul's Case, by Lynn Crosbie
-- The Capilano Review 3.16: ecologies
-- 12 or 20 questions (second series) with Julie Bruck
-- Duration Press' online archive;
-- rob mclennan + Stephen Brockwell read in Lafayette, LA
-- Christine McNair + rob mclennan's engagement party
-- (another) very short story;
-- 12 or 20 questions (second series) with Leah Mol
-- Call for Papers: Letters for Robert Kroetsch: A Special issue of Canadian Literature
-- 12 or 20 questions (second series) with Debora Kuan
-- new from above/ground press: beaulieu/mclennan, Young, Babineau, Mangold, Brockwell, mclennan + The Peter F Yacht Club #16, VERSeFest special!
-- Call and Response; Christine McNair's response now online
-- Profile of Leigh Nash + Andrew Faulkner's The Emergency Response Unit
-- Love letter [poem]
-- 12 or 20 (small press) questions: Aaron Cohick on The NewLights Press
-- Rusty Morrison interviews rob mclennan on Canadian reviewing, writing, blogging + publishing

-- Emily Kendal Frey, The Grief Performance
-- 12 or 20 questions (second series) with Sarah Mangold
-- Subject; [poem]
-- Tsering Wangmo Dhompa, My rice tastes like the lake
-- Grain: the journal of eclectic writing
-- 12 or 20 questions (second series) with Roo Borson
-- Meira Cook, A Walker in the City
-- the ottawa small press book fair, spring 2012 edition, June 30, 2012

-- Prairie Fire Vol. 32, No. 4 (January 2012)
-- rob mclennan's new poetry collection grief notes: (BlazeVOX) now available!
-- 12 or 20 questions (second series) with Nicole Lundgren
-- 6x6 #25
-- new from above/ground press: Armantrout, Blouin/Rainer, McKinnon + mclennan,
-- 12 or 20 (small press) questions: Andrew Steeves on Gaspereau Press

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed
up at the above/ground press blog,
www.aboveground press.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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27. Jack Foley

FlashPoint Announces Special MELVIN TOLSON Issue!

Mon 5 Mar 2012

Announcing FlashPoint #14 (http://www.flashpointmag.com/) celebrating the work of (http://www.flashpointmag.com/)

MELVIN BEAUNORUS TOLSON

High Modernist Poet

Organizer of Sharecroppers

Educator

Renowned Debate Coach

Playwright

Small Town Mayor

Including Previously Unpublished Poems, Plays,
and
Sundry Items from the Tolson Archive

featuring

Robert Farnsworth
Grant Jenkins
Aldon Nielsen
Kathy Lou Schultz
Tyrone Williams
and
Jon Woodson

also

Joe Brennan
Joan McCracken
Carlo Parcelli

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28. Paul Siegell

SAVE the DATE: Friday, March 16 (((PHILLY)))

Mon 5 Mar 2012

Hello!

Join DEMASK PRESS for the release of Jacob Russell's new chapbook, Chronic, Chronos, Kairos.

JACOB RUSSELL + RYAN ECKES + PAUL SIEGELL

Friday, March 16, 2012, 7PM @ Higher Grounds (631 N. 3rd St., Philadelphia, Pennsylvania)

facebook invite: https://www.facebook.com/events/354878151202712/

JACOB RUSSELL was born in Chicago a long time ago. He arrived in Philly on a Vespa motor scooter in 1964 and never found the exit. He’s been wandering the streets of Philly every since searching for Found Things. Spirit Stick says: “Found Things may be given shelter, but lose all their powers if possessed.”

Spirit Stick says: “Found Things can never be lost–were you to discard all Things you claim to own–that they be Found & granted their freedom, we might yet save ourselves from self-destruction.” For links to Jacob’s published writing, check out his blog, Jacob Russell’s Barking Dog: http://jacobrussellsbarkingdog.blogspot.com/.

RYAN ECKES was born in Philadelphia in 1979. He's the author of Old News (Furniture Press 2011) and when i come here (Plan B Press 2007). More of his poetry can be found on his blog (http://ryaneckes.blogspot.com/) and in various magazines.

PAUL SIEGELL is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). Paul is a senior editor at Painted Bride Quarterly, and has contributed to American Poetry Review, Black Warrior Review, Paste Magazine and many other fine journals. Kindly find more of Paul’s work at ReVeLeR @ eYeLeVeL (http://paulsiegell.blogspot.com/)

Hope to see you there!
-
paul siegell wrote these tees: http://paulsiegell.spreadshirt.com/
@paulsiegell

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29. Steve Evans
NPF Conference on Poetry & Poetics of the 1980s
Mon 5 Mar 2012

Dear Friends of the National Poetry Foundation,

As the March 15 deadline for paper and panel proposals draws near, I wonder if I could ask for your help in spreading the news about our conference to friends, students, and other potential participants who may not have seen the call that first went out just before the Buffalo MSA in October.

www.nationalpoetryfoundation.wordpress.com/2011/10/03/poetry-poetics-of-the-1980s-call-for-proposals/

We recognize that there has been a real "boom" in conference offerings in recent years and that it is getting difficult to choose among the many tempting alternatives.

Still, we hope you'll agree that the legacy of the Orono conferences is one well worth continuing, and that the blend of scholarly papers and poetry readings, along with the bookfair and the many opportunities to meet and talk intensively

with other poets and scholars, makes for a distinctive experience that only rolls around once every four years.

International scholars traveling from outside the U.S., graduate students, and independent scholars and artists are encouraged to inquire about reduced, and in some cases fully waived, registration rates. We can also offer tips on how best to get to Orono by plane, bus, or car.

On behalf of fellow organizing committee members Carla Billitteri and Benjamin Friedlander, please accept our warm best wishes and high hopes for seeing many of you here in late June,

Steve

==========

Associate Professor of English
Acting Director, National Poetry Foundation
Coordinator, New Writing Series

313 Neville Hall University of Maine
Orono ME 04469 | [redacted]
[redacted] | [redacted]
www.thirdfactory.net

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30. Kimmelman, Burt
Call for Papers - "Poetry of the Eighties"
Mon 5 Mar 2012

Poetry & Poetics of the 1980s - Call for Proposals<http://nationalpoetryfoundation.wordpress.com/2011/10/03/poetry-poetics-of-the-1980s-call-for-proposals/>

Poetry & Poetics of the 1980s - Call for Proposals

National Poetry Foundation, University of Maine
June 27-July 1, 2012

Direct 300-500 word proposals for 20 minute papers
to [redacted]

The Editorial Collective of the National Poetry Foundation invites paper and panel proposals for the next in our sequence of "decade" conferences, to be devoted to The Poetry and Poetics of the 1980s, American and international, and to be held from Wednesday to Sunday, June 27-July 1, 2012, on the flagship campus of the University of Maine System in Orono, Maine.

The NPF welcomes paper and panel proposals on any and all aspects of poetic practice in the decade of the 1980s. What emerged? What changed? What happened just out of frame? What connections brought poetry into dialog with other fields? What social and political contexts mattered most? What of the present can be traced back to that moment? What poets, poetic formations, tendencies in poetics warrant our continued attention? What accidents of reception might we now revisit and perhaps repair?

Prospective participants are encouraged to draw on the full range of archival resources in conceiving their projects, including the digital audio, digital video, and digital facsimile holdings now widely available on-line.

As with previous NPF conferences, the scholarly presentations and panels will be amply supplemented by a variety of poetry readings, including plenary readings by notable figures associated with the decade being explored.

Paper proposals consisting of a title and a brief (300-500 word) abstract should be directed to the NPF Editorial Collective at [redacted]. Panel proposals should include, in addition, a brief rationale for the envisioned grouping. Proposals for alternative forms of intellectual practice/presentation, such as roundtables or seminars, will be read with interest.

The deadline for proposals has been extended to March 15, 2012.

Visit our website<http://www.nationalpoetryfoundation.org/news/index.php/article/2008/06/22/70s_conference_reports> and blog<http://npfconferences.wordpress.com/> for information about previous NPF conferences. To receive updates on the conference, visit the NPF page on Facebook<https://www.facebook.com/pages/National-Poetry-Foundation/97484569940> & hit "like."

Queries may be directed to any member of the Editorial Collective:

Carla Billitteri, Associate Professor of English, NPF
[redacted]

Steve Evans, Associate Professor of English, NPF
[redacted]

Benjamin Friedlander, Associate Professor of English, NPF
[redacted]

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31. Chris Pusateri
COMMON TIME BY CHRIS PUSATERI NOW AVAILABLE
Tue 6 Mar 2012

Common Time
by Chris Pusateri
Normal, IL: Steerage Press, 2012
106p
ISBN: 0983632626 ISBN-13: 9780983632627
Price: $9.99 (paper)
www.steeragepress.com

Originally conceived as three discrete books, Common Time takes pianist Glenn Gould's notion of the two-take as its procedural centerpiece, soldering together sections from each of the three finished versions and combining them to make one final work. But unlike Gould's idea of an authoritative masterwork built from multiple versions of an original piece, Chris Pusateri turns the telescope backwards, making of this brokenness a meditation on what it means to compose, to couple, to comprehend.

Common Time is a 'collection' in the best sense, a self-consciously accretive book; here, meanings precipitate out of the nonsense detritus of the working day and observations tighten into aphorism. Pusateri's method exposes the paths that obstruct meaning and those that allow it to accrue: 'There is a grid within/what we utter,/within phonemes, associations form/and dissolve like flies on bison.' A humane, wise, and wicked smart book."

– CATHERINE WAGNER

"Taking his cue from Glenn Gould's 'two take' recording process, Chris Pusateri's Common Time deftly scores and splices the linguistic year… [and] reminds us [that] 'to read is to be not informed, but devoted.'"

– SARAH MANGOLD

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32. Chris Pusateri
CONTINUOUS FRIEZE BORDERING RED BY MICHELLE NAKA PIERCE NOW AVAILABLE
Tue 6 Mar 2012

Continuous Frieze Bordering Red
by Michelle Naka Pierce
Bronx, NY: Fordham University Press
96p

ISBN-10: 0823243052 ISBN-13: 978-0823243051
$19 (paper)

Continuous Frieze Bordering Red documents the migratory patterns of an Other, as she travels between countries, languages, seasons, and shifting identities. A narrative on hybridity, the text explores [dis]location as a cultural swerve while it interrogates Rothko's red: his bricked-in, water-damaged windows [floating borders], which reflect unstable cultural borders to the hybrid. A person of mixed race [hybrid, mongrel, mutt] traverses these "invisible" cultural borders repeatedly. Border identity comes with flux, instability, and vibrational pulls. An Other is marked as someone who does not belong. She is always a foreigner: when traveling and when at "home." She is cast aside, bracketed from the dominant culture. She is [neither][nor][both]. She exists in a liminal space: in place and displaced simultaneously. That is, her identity and body are peripatetic, which is reflected in the continuous horizontal frieze. The reader must literally cross the borders of each page in order to navigate each line of text, leaving the reader in constant motion as well. The poem also functions as an ekphrasis of Rothko's Seagram murals: Rothko writes that the paintings make the observers "feel that they are trapped in a room where all the doors and windows are bricked up." The hybrid is confined and isolated. Even though the Other is estranged from herself and desires a sense of cultural belonging, she ultimately wants to "acknowledge this scar tissue and proceed" so that she is not held to false measures of "purity." Continuous Frieze Bordering Red attempts to move away from pejorative definitions of "hybrid" and embrace the monstrous self.

"Interruptions mingle with saturations, private intensities with social commentary, lyric aperï¿½us with skeptical suspicion-this multi-track work by Michelle Naka Pierce correlates many streams of insight and produces elegant and self-assured results." -RACHEL BLAU DUPLESSIS

Born in Japan, Michelle Naka Pierce is Associate Professor of Writing & Poetics and Director of the Jack Kerouac School of Disembodied Poetics at Naropa University. Among her most recent publications are She: A Blueprint and Beloved Integer. Her work has appeared in journals such as American Letters & Commentary, Trickhouse, Mandorla, Rain Taxi, and Teachers and Writers.

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33. Sam Ladkin

Denise Riley Reading - University of Sheffield, Thursday 15th March

Tue 6 Mar 2012

Dear all (and with apologies for cross-posting),

I'm really delighted to say that Denise Riley is to read and talk at the University of Sheffield. Details as follows:

Poetry Reading - Denise Riley

Where: Tapestry Room, Firth Hall, Western Bank, Sheffield

When:

7pm Thursday 15th March 2012

Denise Riley (born 1948, Carlisle) is an English poet and philosopher who began to be published in the 1970s. Her poetry is remarkable for its paradoxical interrogation of selfhood within the lyric mode. Her critical writings on motherhood, women in history, identity, and philosophy of language, are recognised as an important contribution to Feminism and Contemporary Philosophy. She was, until recently, Professor of Literature with Philosophy at the University of East Anglia and is currently A. D. White Professor at Cornell University. She was formerly Writer in Residence at Tate Gallery London, and has held fellowships at Brown University and at Birkbeck, University of London.

More info: [redacted]

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34. amy king
OT: Speaking of Whitman's "Democratic Vistas"
Tue 6 Mar 2012

Few Female Bylines in Major Magazines:Â Losing the count
By Erin Siegal @ Columbia Journalism Review

For those unfamiliar with â€œThe Count,â€ as VIDA calls it, the numbers are shocking. At The Atlantic, women wrote 64 articles in 2011, while men wrote 184. The overall percentage of female bylines dropped 1.5 percent from last year, when the numbers were 52 to 158.

At The New Yorker, whose byline disparity was covered by CJR in 2005, men wrote 449 articles in 2010, while women wrote 163â€”or 26.63 percent of the total. In 2011, that percentage slid to 26.44 percent. At Harperâ€™s, the number fell to 16.66 percent from 21 percent. Female bylines in the New York Review of Books comprised a mere 12.5 percent of the total in 2011, down from 14.6 percent in 2010. Womenâ€™s bylines in the London Review of Books dropped to 13.88 percent from 17.74 percent in 2010. The Boston Review also slipped from 34.96 percent to 31.41 percent. Even progressive magazines like The Nation arenâ€™t gender-equal; in 2011, just 28.71 percent of Nation articles were written by women.* Continued here - http://www.cjr.org/behind_the_news/few_female_bylines_in_major_ma.php

"I have sometimes thought, indeed, that the sole avenue and means of a reconstructed sociology depended, primarily, on a new birth, elevation, expansion, invigoration of woman, affording, for races to come ... Great, great, indeed, far greater than they know, is the sphere of women. But doubtless the question of such new sociology all goes together, includes many varied and complex influences and premises, and the man as well as the woman, and the woman as well as the man. "Â --Walt Whitman, Democratic Vistas

The original VIDA Count, complete with appalling visuals - http://www.vidaweb.org/the-count

Please share,

Amy

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35. Jeffrey Side

The new ebook from Argotist Ebooks is "Songlines" by Iain Britton

Wed 7 Mar 2012

The new ebook from Argotist Ebooks is â€œSonglinesâ€ by Iain Britton

Description:

These poems touch on the experimental, the alternative, and rely on space and imagery for impact, and should be treated as living entities. Each poem should take the reader on a journey. They are multilayered and many everyday themes interconnect them, and the use of mnemonics adds a strengthening dimension to the symbolism.

Available as a free ebook here:

http://www.lulu.com/product/ebook/songlines/18941494

Full Argotist Ebooks catalogue here:

http://www.lulu.com/spotlight/argotistebooks

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36. Rob McLennan

VERSeFest Ottawa Poetry Festival Reports

Wed 7 Mar 2012

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on readings by above/ground press authors Rae Armantrout, Barry McKinnon, Paige Ackerson-Kiely + Phil Hall,

(with photos!) by rob mclennan, with links to equivalent reports by Amanda Earl & Pearl Pirie,

http://aboveground press.blogspot.com/2012/03/some-author-activity-armantrout.html

aren't you sorry you missed it?

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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37. Robert Dewhurst
Patricia Scanlan e-mail?
Wed 7 Mar 2012

I'm hoping to get in touch with the poet Patricia Scanlan. If anyone has her e-mail, please backchannel. Thank you!

Robert

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38. Camille Martin
"Chafing at the Margins": An Interview with Joel Dailey
Wed 7 Mar 2012

My recent interview of Joel Dailey, New Orleans poet and publisher of the long-running Fell Swoop: The All Bohemian Revue – with reflections on satire, small presses, and destroying American literature one Fell Swoop at a time:

http://rogueembryo.wordpress.com/2012/03/07/chafing-at-the-margins-an-interview-with-joel-dailey/

Cheers!

Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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39. Adam Fieled

Six-Pack on Fair Game

Wed 7 Mar 2012

Half a dozen new posts on Adam Fieled's Fair Game:

"The '68 Renascence":

http://www.fieledsfairgame.blogspot.com/2012/02/68-renascence.html

"The Rolling Stones in 1969":

http://www.fieledsfairgame.blogspot.com/2012/02/rolling-stones-in-1969.html

"Interiors: Sister Lovers and the 70s":

http://www.fieledsfairgame.blogspot.com/2012/02/interiors-sister-lovers-and-70s.html

"Achtung, Baby: Sexualizing the 90s":

http://www.fieledsfairgame.blogspot.com/2012/02/achtung-baby-sexualizing-90s.html

"The Dark Side of the Moon":

http://www.fieledsfairgame.blogspot.com/2012/02/dark-side-of-moon.html

"Narrative Development: Third/Sister Lovers":

http://www.fieledsfairgame.blogspot.com/2012/03/narrative-development-thirdsister.html

Hope these are to your liking and happy spring!!
Adam Fieled [redacted]

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40. amy king

(no subject)

Wed 7 Mar 2012

Over the past few days, VIDA's 2011 Count has been ma
Dear Friends,

Over the past few days, VIDA's 2011 Count has been making big news in many major media outlets. If you haven't seen VIDA's breakdown of the rates of publication between male and female writers for 2011, please find the link here:

http://vidaweb.wpg1.info/the-count

As you see, the numbers are not great for women writers, nationally or internationally. But VIDA has a strong vision for future programming that will address what the poet Eleanor Wilner referred to as "the Great Silence." We at VIDA are deeply committed to making sure that in future more women writers' voices are valued and enjoyed by readers around the world. We do this for our daughters. We do this for our mothers. We do this for the many people--both men and women--who care about women's voices.

We are writing to ask you to consider making a tax-deductible donation to VIDA today.

A donation of $25-$500 makes you a "V.I.P." (VIDA Inclined Person). Donations of $500 plus make you one of VIDA's "Literary Heroes." With your permission, we'll be pleased to thank you for your generosity on our website. Your donation will allow us to pursue the fellowships, publications and mentoring workshops we mean to provide for those many writers who need our support and encouragement.

Because VIDA is a volunteer-run, non-profit organization, you can be certain that your entire donation will go directly to programming that grows and sustains the work of women writers at every age and stage of their literary lives.

Here's the link to our website's donation page. There you can donate safely and quickly by using your credit card or PayPal account:

http://www.vidaweb.org/donate-now

Thank you in advance for your goodwill and support. It means much to those of us who are actively trying to move this important conversation forward. You have our gratitude.

Sincerely,

The VIDA Executive and Directors' Board

Cate Marvin
Erin Belieu
Ann Townsend
Cheryl Strayed
Danielle Pafunda
Barrie Jean Borich
Kekla Magoon

Administrative Associate
Jennifer Fitzgerald

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41. amy king
Bill Knott sings Bill Knott
Wed 7 Mar 2012

---

http://youtu.be/rUEk4NK5I-k

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42. Tim Peterson
Tendencies 2/12: Jonathan Goldberg, Byron Kim, Michael Moon
Thu 8 Mar 2012

TENDENCIES: Poetics & Practice 3/12:

Jonathan Goldberg, Byron Kim, Michael Moon

TENDENCIES: Poetics & Practice

presents poetics/practices/manifestos by

JONATHAN GOLDBERG

BYRON KIM

MICHAEL MOON

Monday, March 12

at 7 PM

Free admission

at CUNY Graduate Center

in Room 9206/9207

365 Fifth Avenue, NYC

This series of talks on queer poetics, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between queer writing/artmaking process, pedagogy, and the manifesto.

Jonathan Goldberg is Arts and Sciences Distinguished Professor in the Department of English at Emory University, where he also is Director of Studies in Sexualities. He recently edited Eve Kosofsky Sedgwick's THE WEATHER IN PROUST, published by Duke University Press. His most recent book is THE SEEDS OF THINGS, published by Fordham University Press. A monograph on Alfred Hitchcock's STRANGERS ON A TRAIN is forthcoming from Arsenal Pulp Press.

Byron Kim was born in La Jolla, California in 1961 and received a B.A. in English at Yale in 1983. Kim's large painting installation called "Synecdoche," which depicts human skin color was included in the 1993 Whitney Biennial. Kim is represented in New York by James Cohan Gallery and in Seoul by PKM. He presented solo exhibitions at both galleries in 2012. Among the awards Kim has received are The Louise Nevelson Award in Art from the American Academy of Arts and Letters (1993), the Louis Comfort Tiffany Foundation Award (1994), the New York Foundation for the Arts Grant (1994), the National Endowment for the Arts Award (1995), the Joan Mitchell Foundation Grant (1997), and the Alpert Award in the Arts (2008).

Michael Moon is the author of Darger's Resources, out from Duke Press in March 2012, as well as Disseminating Whitman (1991) and A Small Boy and Others: Imitation and Initiation in American Culture from Henry James to Andy Warhol (1998). The editor of the Norton Critical Edition of Leaves of Grass, he teaches American Studies and Queer Studies at Emory University.

* * *

TENDENCIES: Poetics & Practice is curated by Tim Trace Peterson. For additional information, visit the Tendencies website.

All events are co-sponsored by the Center for the Humanities, the Center for Lesbian and Gay Studies (CLAGS), The Graduate Center Ph.D. Program in English, and the GC Poetics Group

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43. Sarah Sarai

Berdeshevsky, Sarai, Stangeland. Cornelia St. Cafe, Mon 3/12, 6 pm. 3 great women.

Thu 8 Mar 2012

Margo Berdeshevsky, Sarah Gancher Sarai, Joannie Stangeland

Paris . . . New York . . . Seattle

Monday, March 12, 6 p.m.
The Cornelia Street Cafe, 29 Cornelia Street, near Bleecker.
http://corneliastreetcafe.com/ $7 includes a free drink

MARGO BERDESHEVSKY has two poetry collections Between Soul and Stone and But a Passage in Wilderness (Sheep Meadow Press). Her story collection, *Beautiful Soon Enough* (FC2) won the Ronald Sukenick Innovative Fiction prize.

She lives in Paris.

SARAH GANCHER SARAI's poetry collection, The Future Is Happy, is available from BlazeVOX [books]. Her poems are in Boston Review, Gargoyle, Threepenny Review and others. Her stories are in South Dakota Review, Storyglossia, Tampa Review, Fairy Tale Review & others.

She lives in New York.

JOANNIE STANGELAND's new book, Into the Rumored Spring, is available from Ravenna Press. She is also the author of two chapbooks—A Steady Longing for Flight, which won the Floating Bridge Press chapbook award, and Weathered Steps from Rose Alley Press. Joannie is poetry editor for the online journal The Smoking Poet.

She lives in Seattle.

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44. Crisman Cooley

Re: POETICS Digest - 6 Mar 2012 to 7 Mar 2012 (#2012-39)

Thu 8 Mar 2012

But no one goes to parties to be wise.

Solomon said wisdom increases sorrow, therefore, eat, drink, and be merry

Date: Sat, 3 Mar 2012 23:47:44 -0500
> From: Cassie Lewis-Getman <[redacted]>
> Subject: Re: anthologisation
>
> True. It's nice to be invited to parties but not always wise to attend.
>
> On Sat, Mar 3, 2012 at 4:00 PM, michael farrell <[redacted]>
> wrote:
>
> > sometimes being left out of an anthology can be a boost to your career -
> > eg michael dransfield
> >
> >
> >
> http://cordite.org.au/guncotton/hunger-repletion-musick-fire-dransfield-post-punk-and-the-countrylink-express/
> >
> >
>
>

>
>

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45. Séamas Cain

St. Patrick's Day event

Thu 8 Mar 2012

A CELEBRATION OF WORD AND MUSIC, for

St. Patrick's Day,
Saturday, March 17th, 2012
10:30 a.m.

CLOQUET PUBLIC LIBRARY,
320 Fourteenth Street,
Cloquet, Minnesota,
U.S.A., 55720 - 2051

St. Patrick's Day will be celebrated with a literary reading and traditional Irish music at the Cloquet Public Library at 10:30 a.m., Saturday, March 17th. American-Irish author and Cloquet native Séamas Cain will read from his recently published poetry-novel “The Dangerous Islands.” The reading will be accompanied by music performed on the Celtic harp and penny whistle by Mary Hagen and Linda Crumpton.

All proceeds from the sale of “The Dangerous Islands” at this event will go to support the Programming Department at the Cloquet Public Library.

Séamas Cain is a poet, playwright, conceptual artist, performance artist, and theater director, who has written about Ireland for many years. Born in Cloquet, he has been active in Irish artistic and political circles since his first involvements in Northern Ireland in the 1960s. The Northern Ireland conflict, known as “The Troubles,” was an early focus of his essays, pamphlets, and manifestos. In an essay written in Northern Ireland in 1968, Cain expressed his understanding of the struggle of the Irish Civil Rights Movement as a hope to create a non-violent and humanist movement against the tyranny of the British Establishment while deploring the “mindless violence” of the paramilitaries.

Ireland's struggles form the backdrop of his most recent work, “The Dangerous Islands.” “The Dangerous Islands” is an unconventional novel that combines aspects of various genres, including poetry and play script, in conveying the experience of a young Irish-American man from 1965 to 1998.

Francis M. Carroll, author of “The Fires of Autumn : The Cloquet-Moose Lake Disaster of 1918” and “Crossroads in Time : A History of Carlton County, Minnesota,” has written that Cain's novel “invites the reader into a kaleidoscope of colors, sounds and images. The experience is both intensely personal and cosmic. Séamas Cain's work comes out of the world of ancient Celtic sagas, out of the séances of William Butler Yeats, out of T.S. Eliot's desert wastelands, and especially out of James Joyce's play with language. He takes the reader to mysterious islands, as well as dangerous islands.”

Mr. Cain has been the recipient of grants from the IMRAM Festival in Ireland, the Minnesota State Arts Board, the McKnight Foundation, and the Arrowhead Regional Arts Council, among other organizations. He describes his novel as “a non-Classic coming-of-age tale. It is a story of self-education and self-development, with convictions and disillusionment. But it resists all pigeonholing, for it is also a novel of ideas ranging across literature, philosophy and politics.”

“The Dangerous Islands” has been published in Ireland by The Red Jasper Press, an independent publishing house under the curatorship of Dr. Kit Fryatt, lecturer in English at the Mater Dei Institute of Education, a part of Dublin City University. Dr. Fryatt organizes activities of the Irish Centre for Poetry Studies, in which Mr. Cain has contributed. The book's preface has been written by American-Irish poet Sheila E. Murphy.

Mary Hagen has been a local harper for many years. Linda Crumpton is a member of a Celtic music group that performs regularly at Carmody's Irish Pub in Duluth, Minnesota. Both musicians are Cloquet residents.

Copies of “The Dangerous Islands” are available through Berkeley Books of Paris, France; Housmans Bookshop in London, England; Boekie Woekie of Amsterdam, The Netherlands; The Loft Bookshop and Gregory Carr Books in Dublin; Magers & Quinn in Minneapolis, Minnesota; and the UMD Bookstores in Duluth. For more information about availability, scroll down the page at ...

http://www.freewebs.com/seamascain

For additional information, contact

Mark King ...

E-Mail : [redacted]

Phone : [redacted]

CLOQUET PUBLIC LIBRARY,
320 Fourteenth Street,

Cloquet, Minnesota,
U.S.A., 55720 - 2051

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46. Al Filreis
Ron Silliman, Writers House Fellow: March 19-20
Thu 8 Mar 2012

Dear friends:

Ron Silliman will be visiting the Writers House on Monday/Tuesday, March 19 and 20 as our second Kelly Writers House Fellow of 2012. (The first was Karen Finley in mid-February; the third will be John Barth in late April.)

Ron will give a reading at 6:30 PM on Monday, March 19, in the Arts Cafe (main program room) of the Writers House at 3805 Locust Walk here in Philadelphia.

I will interview Ron and moderate a discussion with him the next morning, Tuesday March 20, starting at 10 AM. The program will begin with a brunch and continue with the one-hour discussion.

Both events will be webcast live: http://writing.upenn.edu/wh/multimedia/tv/ . (The Tuesday program's webcast begins at 10:30 AM eastern time. The Monday evening reading begins exactly on time at 6:30 PM eastern time.)

There are a few seats left at each of the two events. RSVP to [redacted] to reserve seats. Or call [redacted].

For more about Writers House Fellows:
http://writing.upenn.edu/wh/people/fellows/

All best,

- Al Filreis

Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

Ron Silliman has written and edited over 30 books, and had his poetry and criticism translated into 12 languages. Silliman was the 2006 Poet Laureate of the Blogosphere, a 2003 Literary Fellow of the National Endowment for the

Arts and was a 2002 Fellow of the Pennsylvania Arts Council as well as a Pew Fellow in the Arts in 1998. He received the Levinson Prize from the Poetry Foundation in 2010. Silliman has a plaque in the walk dedicated to poetry in his home town of Berkeley, although he now lives in Chester County, Pennsylvania, having retired from the computer industry. His well-known blog can be found here: http://ronsilliman.blogspot.com/

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47. Pam Brown

Re: anthologisation

Thu 8 Mar 2012

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unfortunately a posthumous "career" boost, after a few decades

at least there'll be no turning in the grave over that anthology

Date: Sat, 3 Mar 2012 23:47:44 -0500
From: Cassie Lewis-Getman <[redacted]>
Subject: Re: anthologisation

True. It's nice to be invited to parties but not always wise to attend.

On Sat, Mar 3, 2012 at 4:00 PM, michael farrell <[redacted]> wrote:

> *sometimes being left out of an anthology can be a boost to your career - eg michael dransfield*
>
> *http://cordite.org.au/guncotton/hunger-repletion-musick-fire-dransfield-post-punk-and-the-countrylink-express/*

--
*"In all intellectual debates, both sides tend to be correct in what they affirm, and wrong in what they deny. " - John Stuart Mill
*

--
_____
blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/
_____

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48. Rob McLennan

jwcurry's Room 302 Books, list 13: as random a list as you'll get,

Fri 9 Mar 2012

Ottawa poet/publisher/bookseller jwcurry has issued a new list of titles available from his Room 302 Books. To contact jwcurry, call anytime [redacted] or write/show up to 880 Somerset Street West, Ottawa Ontario K1R 6R7 for coffee, conversation, & a look at this (& other) stock. Well worth the trip.

click on the link below for further links to previous lists, as well as information on the upcoming ottawa small press book fair on June 30th, where jwcurry usually has a table of various sundry items

This is where you should be buying your books.

Here are a few (randomly selected) titles from list 13 (issued January 18, 2012):

Alphabet #12, edited by James Reaney. August 1966.
Work by bissett, Boyle, Stevens, MacEdwen, Valgardson, Dewdney, Nichol, etc.
$125.00

Alphabet #18/19, edited by James Reaney. June 1971.
$45.00

Avison, Margaret. SLIVERICK, 2nd edition. 1cent, December 2008. $.01

Barwin, Gary. anus porcupine eyebrow. Kingston PA, Paper Kite Press, 2009.
$6.00

Coleman, Victor. CAPTIONS FOR THE DEAF. Rumour Publications, 1979.
$25.00

Copithorne, Judith. BRACKETS & BOUNDARIES (CONCReTE & OTHER ACCRETIONS).
Returning Press, 2011.
$15.00

Fawcett, Brian. COTTONWOOD CANYON. Caledonia Writing Series, 1975.
$25.00

Gilbert, Gerry. BICYCLE. Caledonia Writing Series, 1977.
$35.00

Irwin, Marilyn. for when you pick daisies. Privately published, July 2010. $25.00

Nichol, bp. SCRAPTURES second sequence. Ganglia Press, December 1965.
$300.00

Nichol, bp. THE CAPTAIN POETRY POEMS. Blewointmentpress, March 1971.
$75.00

Nichol, bp. THE YeAr OF THE FROG. Ganglia Press, 1967. $75.00

Suknaski, Andrew. ROSE WAY IN THE EAST. Ganglia Press, 1971. $75.00

with a selection of other titles by Bev Daurio, Jeff Carpenter, Alice Burdick, bpNichol, Daniel f. Bradley, Wayne Clifford, Pearl Pirie, fingerprinting inkoperated, David UU, Peter Jaeger, Daniel Jones, Dennis Cooley, jwcurry, Jo-Anne Elder, Michael Dean, Ross Priddle, Four Horsemen, David Fujino, Dorothy Livesay, Stuart Ross, d.a. levy, Steve McCaffery, John Newlove, Nicholas Power, Rob Read, Sandra Ridley, Stuart Ross, Bob Grumman, Richard Truhlar, Chris Turnbull, Nico Vassilakis, Frank Zappa and plenty of others.

You can always contact jwcurry directly for information on previous lists, specific authors or titles.

http://www.robmclennan.blogspot.com/2012/03/jwcurrys-room-302-books-list-13-as.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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49. Jennifer Karmin

March 14-18: Bernadette Mayer & Philip Good in Chicago

Fri 9 Mar 2012

BERNADETTE MAYERâ€™s poetry has been praised by John Ashbery as â€œmagnificent.â€ Brenda Coultas calls her a master of â€œdevastating wit.â€ Mayer is the author of more than two dozen volumes of poetry, including Midwinter Day, Sonnets, The Desires of Mothers to Please Others in Letters, and Poetry State Forest. Recently published are her works Studying Hunger Journals and Ethics of Sleep. A former director of the Poetry Project at St. Markâ€™s Church in the Bowery and co-editor of the conceptual magazine 0 to 9 with Vito Acconci, Mayer has been a key figure on the New York poetry scene for decades.

PHILIP GOOD is the author of Untitled Writings from a Member of the Blank Generation (Trembling Pillow Press, 2011). He is a graduate of The School of Visual Arts and co-edited with Bill Denoyelles, the last of the mimeograph poetry magazines, Blue Smoke. He has given poetry readings all across America and abroad. He now lives in a former shtetl next to the Tsatsawassa and Kinderhook creeks with Bernadette Mayer.

WEDNESDAY, MARCH 14 @ 5:30pm
Bernadette Mayer reading
at Columbia College Chicago
Sherwood Conservatory Recital Hall
1312 S. Michigan Ave (Chicago, IL)
free admission
http://www.colum.edu/Academics/English_Department/News_and_Events/Events.php

SATURDAY, MARCH 17 @ 8pm
Arte No Es FÃ¡cil
Collaborations between Cuban & U.S. artists + writers
Featuring: Laura Goldstein, Philip Good, J'Sun Howard, Jennifer Karmin, Bernadette Mayer, Febronio Zatarain, the Human Micropoem
& members of the Omni Collective
at Links Hall, 3435 N. Sheffield Ave (Chicago, IL)
tickets $10-$15 or pay what you can
http://www.artenoesfacil.com
http://www.linkshall.org

SUNDAY, MARCH 18 @ 7pm
Philip Good reading & book release party
"Untitled Writings from a Member of the Blank Generation"
with guest reader David Trinidad
+ collaborations by Jennifer Karmin & Bernadette Mayer
at Myopic Books, 1564 N. Milwaukee Ave (Chicago, IL)
free admission
http://tremblingpillowpress.com
http://myopicbookstore.com
Â

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50. Cara Benson

Millay Colony Weekend Workshop in NYC with Rachel Levitsky & Christian Hawkey

Fri 9 Mar 2012

Millay Colony Weekend Workshop in NYC with Rachel Levitsky and Christian Hawkey: April 14& 15; Performance/Documentation on April 28

Christian Hawkey and RachelLevitsky, co-founders of the Officeof Recuperative Strategies (OoRS) will share their research into strategiesthat intervene and repurpose the brutality of techno-capitalism's obsessionwith speed, newness, able-bodiedness, originality, and innovation. Our focus asa class will be to

encourage a memory-based politics that draws on poeticthought to invent new fields of vitality, desire, and dwelling. A wide range ofrecuperative strategies and media will be supported in this workshop (bring allideas and projects in process!), including such practice-based interventions asarchive investigation, field-research and recording, digital sampling, and therealignment of author/reader, subject/object positions. Writers of all genresare welcome. Participants will be sent an advance list of links to existingrecuperative strategies and supportive texts. The workshop will documentresearch and creative production and will conclude with a performance!

+The Office of Recuperative Strategies (OoRS) is a mobile organization that explores ways to affirm and promote the cultural reuse, perversification, reanimation, revivication and reparation of extinct, endangered, correctable cultural phenomena.++

Christian Hawkey has written two full-length poetrycollections (The Book of Funnels and Citizen Of, both from Wave Books), fourchapbooks, and the cross-genre book Ventrakl (2010, Ugly Duckling Presse). In2006 he received a Creative Capital Innovative Literature Award. In 2008 he wasa DAAD Artist-in-Berlin Fellow. He translates contemporary German poetry, andwith the German poet Uljana Wolf he translates the Austrian writer IlseAichinger. His own work has been translated into over a dozen languages.

Rachel Levitsky is the author of Neighbor (Ugly DucklingPresse, 2009), Under the Sun (Futurepoem Books, 2002), and DEARLY (A+BendPress, 1999). Her book The Story of My Accident Is Ours is forthcoming fromFuture Poem Books. In 1999, Rachel started Belladonna* as a reading series atthe Bluestockings Women's Bookstore. She is now a founding member of theBelladonna* Collaborative.

This is a Millay Colony Weekend Workshop at Trisha Brown Studios in Manhattan. These two-day/eight-hourworkshops offer intensive sessions with some of the most exciting teachingartists around.

Weekend Workshop Schedule: We will begin each four-hour class at 10:00with coffee, tea and a lot of ideas about a lively, focused, smart writing andart practice. Total workhop time is eight hours or sixteen hours for a doubleclass. Lunch is served at each class and the day ends at 3:00 PM.

Weekend Fees: $350 for the full three dates.

To Apply: Send a letter of introduction including a brief bio with a $50 deposit.Also include a work sample (10 pages of writing or links to online work).Applicants will be accepted on a first-come first-serve basis.

Send to: The Millay Colony for the Arts, 454 East Hill Road, Austerlitz,NY. Attention: Workshops. Make checks payable to The Millay Colony for theArts.

For more information contact Caroline Crumpacker at [redacted] [redacted]. http://www.millaycolony.org/workshops

Workshop Location: Trisha Brown Dance Studios, 465 GreenwichSt., New York, NY 10013.

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51. Jonathan Penton

Unlikely Stories: Episode IV and the new Unlikely Books site are finally here!

Sat 10 Mar 2012

Greetings, patient word-warriors,

Yes, like the Trashcan Man bringing a nuke to Las Vegas, we have at last arrived! Over at www.UnlikelyStories.org you'll now find:

Mike Peake on the less-than-mutually-respectful relationship between the Oakland Police and Occupy Oakland
Belinda Subraman's short film on Occupy El Paso
JohnPaul Montano's letter on the relationship between Occupy Wall Street and Native Americans
John Cavanagh and Robin Broad on why El Salvador is being sued for failing to allow toxic gold-mining methods
Sam Vaknin analyzes the reasons banks fail
Paintings and Details by Carla Lobmier, with a critical analysis by Janina Darling
Nine Paintings by MOO | Monika Mori
Two Songs by the Buffalo Skinners, with analysis by /Unlikely/ staffers Margret Crist and Jonathan Penton
"Eclipse Landing," a short film by Cecelia Chapman
"Fighting Words: Wrestling Holds Revisited," a Video-Story by Grace Andreacchi
More Fresh Fiction by bart plantenga, Brent Powers, Ian Woollen and Brian Katz
and Hot New Poetry by Louise Landes Levi, B. Z. Niditch, Bruce Holsapple, Dennis Mahagin, Ally Malinenko, Jay Passer, Michael Farrell, Raymond Keen and Mindy Mae Friesen

...along with the new Unlikely Books site at http://www.unlikelystories.org/unlikely_books/ !

And now I sleep. Enjoy the new site!

--
Jonathan Penton
http://www.unlikelystories.org/

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52. Jonathan Morse
Noun bad, adjective neutral: a study in semantics
Sat 10 Mar 2012

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http://theartpart.jonathanmorse.net/2012/03/noun-bad-adjective-neutral/

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53. CA Conrad
Dear WEST COAST...
Sat 10 Mar 2012

...I look forward to visiting
your beautiful cities
of poets
http://CAConradEVENTS.blogspot.com
SEE YOU SOON!
CA

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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54. Adam Fieled
4-Pack on Fair Game
Sat 10 Mar 2012

Adam Fieled's Fair Game has four new complete posts on it, addressing the following topics:

"Post-Avant Rock: The Other Alex Chilton (and Chris Bell!):

http://www.fieledsfairgame.blogspot.com/2012/03/post-avant-rock-other-alex-chilton-and.html

"The '66 Explosion: Face to Face (Kinks!)":

http://www.fieledsfairgame.blogspot.com/2012/03/66-explosion-face-to-face.html

"Muswell Hillbillies (Kinks!)":

http://www.fieledsfairgame.blogspot.com/2012/03/muswell-hillbillies.html

"Some Girls (Stones!)":

http://www.fieledsfairgame.blogspot.com/2012/03/some-girls.html

Hope you enjoy these!
Best,
Adam Fieled [redacted]

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55. Joel Weishaus
"The Lost Way of Stones"
Sun 11 Mar 2012

Dear Friends & Colleagues:

Here are the next five screens of "The Lost Way of Stones":
http://www.cddc.vt.edu/host/weishaus/Lost/Lost-6/6-1.htm

The project from its beginning can be entered from links in the Introduction:
http://www.cddc.vt.edu/host/weishaus/Lost/Intro.htm

Thank you to all who have written to me with your comments.

Best Regards,
Joel

Joel Weishaus
Honorary Fellow,
Department of English,
3431 South Hall
University of California
Santa Barbara, CA 93106-9580

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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56. Jane Nakagawa
poetry broadside on sale
Mon 12 Mar 2012

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hi

"blank notes," a poetry broadside by me, Jane Joritz-Nakagawa

is now on sale at

Mark Kuniya's Country Valley Press (USA)

http://web.mac.com/countryvalley/Country_Valley/Empty_Hands.html

as part of its Empty Hands Broadside Series

best wishes
Jane

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57. Cara Benson

Belladonna Hosts Juliana Spahr & tc tolbert: April 3, NYC*

Mon 12 Mar 2012

Juliana Spahr, tc tolbert
Poem. Body. Planet. Need.
April 3, 7pm
Â
How can we, as poets, take care of ourselves, our creative work, and the larger planetary body on which we depend? Juliana Spahr and tc tolbert read from new work and discuss. This event is part of the 2011-2012 Belladonna* Material Lives season which calls attention to the material life of the artist, as person, who, in addition to being creator/conspirator to a body of work, possesses a physical body, and real financial, medical and social needs. Bring questions and desire.
Â
Juliana Spahr is the author of Well Then There Now (Black Sparrow Press, 2011); This Connection of Everyone with Lungs (University of California Press, 2005); Fuck Youâ€"Alohaâ€"I Love You(Wesleyan University Press, 2001); and Response (Sun & Moon Press, 1996), winner of the National Poetry Series Award.
Â
TC Tolbert is a genderqueer, feminist poet and teacher committed to social justice. S/he is a member of Movement Salon, a compositional improvisation group in Tucson, and is the Interview Curator forTrickhouse, an online multi-genre publication. TCâ€™s chapbook, territories of folding, was recently published by Kore Press. His manuscript, Gephyromania, is forthcoming from Ahsahta Press. His poems can be found in Volt, The Pinch, Drunken Boat, Shampoo, A Trunk of Delirium, jubilat, andEOAGH. S/he is the creator of Made for Flight, a youth empowerment project that utilizes creative writing and kite building to commemorate murdered transgender people and dismantle homophobia and transphobia.

Dixon Place
161a Chrystie St. (off Delancey)
NYC

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58. Meryl DePasquale
MONSTROSITIES OF THE MIDWAY
Mon 12 Mar 2012

Please help Midway Journal spread the word about this contest. Thanks!--Meryl

MONSTROSITIES OF THE MIDWAY: Literary Contest

Step right up! We want to see mysteries, anomalies, and clashing energies. Bring your giant rats, conjoined twins, Fiji mermaids, and bearded ladies. We invite any writing that complicates issues of performance and identity. Real and unreal. Exposed and concealed.

Submit: March 5th - May 31st

Fee: $15 per entry

Prize: $1000 + publication in Midway Journal for a winning poem (or group of poems), story, or essay.

Judges: Ana BoÅ¾iÄeviÄ‡ and Amy King

More info here: http://www.midwayjournal.com/Contest.html

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59. amy king
PEN Round-up + Poetry Project + Monstrosities of the Midway (Call for Work)
Mon 12 Mar 2012

What Poets WriteMarch 9, 2012 |Â Ana BoÅ¾iÄeviÄ‡ and Amy King A roundup of poetry-related news compiled by guest editorsÂ Ana BoÅ¾iÄeviÄ‡ andÂ Amy King. http://www.pen.org/blog/?p=9646#more-9646Â

~~~~~~~~~~

Wed., March 14, 2012, 8:00PMÂ
The Poetry Project
Bruce Covey + Amy King

Bruce Coveyâ€™s fifth book of poetry, Reveal, will be published by Bitter Cherry Books at the beginning of 2012; his next-most-recent titles are Glass Is Really a Liquid (No Tell Books, 2010) and Elapsing Speedway Organism (No Tell, 2006). He lives in Atlanta, GA, where he edits Coconut Poetry, teaches at
~~~~~~~~~~

Emory University, and curates the Whatâ€™s New in Poetry Reading Series. His work has appeared in Best of the Net 2006, Online Writing: The Best of the First Ten Years, The Holiday Album (selected by Elaine Equi), and Wingbeats: Exercises and Practice in Poetry, along with many other anthologies and journals.

Amy Kingâ€™s recent books are I Want to Make You Safe (Litmus Press 2011) and Slaves to Do These Things (Blazevox 2009). King teaches English and Creative Writing at SUNY Nassau Community College, is currently preparing a book of interviews with the poet, Ron Padgett, and co-edits Esque Magazine with Ana Bozicevic. She also conducts interviews for â€œVIDA: Women in Literary Arts.â€Â

The Poetry Project
at St. Marks Church
131 E. 10th Street
New York NY 10003
[redacted]Â

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MONSTROSITIES OF THE MIDWAY: Literary Contest

Step right up! We want to see mysteries, anomalies, and clashing energies. Bring your giant rats, conjoined twins, Fiji mermaids, and bearded ladies. We invite any writing that complicates issues of performance and identity. Real and unreal. Exposed and concealed.

Submit: March 5th - May 31st

Fee: $15 per entry

Prize: $1000 + publication in Midway Journal for a winning poem (or group of poems), story, or essay.

Judges: Ana BoÅ¾iÄeviÄ‡ and Amy King

More info here:Â http://www.midwayjournal.com/Contest.htmlÂ

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60. Eric Elshtain
New at Beard of Bees
Mon 12 Mar 2012

We are proud to have published Sharon Bentley's first chapbook.

Read it here:

http://beardofbees.com/bentley.html

Best,

Eric E.

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

61. Maria Damon
Jaap Blonk Readings
Mon 12 Mar 2012

Jaap Blonk, the great Dutch sound poet, will perform his work twice in the Twin Cities in late March.

March 28,
12:15-1:30, Lind Hall 207A, University of Minnesota (Minneapolis campus), a lecture/demo with lunch.

March 29,
7:00, Walker Art Center.

Both events are free and open to the public, and NOT TO BE MISSED!!!

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62. andrew topel
avantacular press - specializing in chapbooks of visual poetry
Tue 13 Mar 2012

---

for anyone interested in visual poetry, i've been publishing under the imprint of avantacular press. visit the on-line catalog at -

http://avantacular-press.blogspot.com/

i hope this note finds you all well. have a beautiful day!

↑ Index

63. Paul Siegell
WEAR A PAGE FROM A CONCRETE POETRY BOOK
Tue 13 Mar 2012

A B-shirts C-shirts D-shirts E-shirts F G-shirts
H I J K L M N O P-shirts

Q R S
T-shirts U V-shirts
W X
Y and Z-shirts... Now I wear some poetry.
Next time won't you strut with me?

http://paulsiegell.spreadshirt.com/

thank you!

↑ Index

64. Cassie Lewis-Getman

Re: POETICS Digest - 6 Mar 2012 to 7 Mar 2012 (#2012-39)

Tue 13 Mar 2012

P.S. Seriously -- nice one!

On Tue, Mar 13, 2012 at 9:30 AM, Cassie Lewis-Getman <
[redacted]> wrote:

> *Touche!*
>
> *On Thu, Mar 8, 2012 at 10:46 AM, Crisman Cooley <[redacted]>wrote:*
>
> *But no one goes to parties to be wise.*
>
> *Solomon said wisdom increases sorrow, therefore, eat, drink, and be merry*
>
> *Date: Sat, 3 Mar 2012 23:47:44 -0500*
> *From: Cassie Lewis-Getman <[redacted]>*
> *Subject: Re: anthologisation*
>
> *True. It's nice to be invited to parties but not always wise to attend.*
>
> *On Sat, Mar 3, 2012 at 4:00 PM, michael farrell <[redacted]>*
> *wrote:*
>
> *sometimes being left out of an anthology can be a boost to your*
> *career -*
> *eg michael dransfield*
>
> *http://cordite.org.au/guncotton/hunger-repletion-musick-fire-dransfield-post-punk-and-the-countrylink-express/*

> --
> *“We don't have to engage in grand, heroic actions to participate in the process of change. Small acts, when multiplied by millions of people, can transform the world.” -- Howard Zinn <http://www.goodreads.com/author/show/1899.Howard_Zinn>*

--
“We don't have to engage in grand, heroic actions to participate in the process of change. Small acts, when multiplied by millions of people, can transform the world.” -- Howard Zinn <http://www.goodreads.com/author/show/1899.Howard_Zinn>

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65. Cheryl Pallant/FS/VCU
Continental Drifts
Tue 13 Mar 2012

Cheryl Pallant's newest poetry collection, Continental Drifts, is now out from BlazeVox Books.

http://www.blazevox.org/index.php/Shop/Poetry/continental-drifts-by-cheryl-pallant-286/

"Like tectonic plates drifting apart and colliding, Cheryl Pallant’s language in Continental Drifts shatters into microcosmic worlds and re-coalesces into new contours, expressing desire afresh. The ceaseless motion of destruction and re-alignment, of fertility and quiescence, is also the engine that propels speech into meanings yet just as soon incinerates them. In Pallant’s exquisitely musical streams of thought, forces in different realms coincide"... Camille Martin

Copies available for sale and review.

Cheryl

[redacted]
cherylpallant.com
cherylpallant.blogspot.com

"Syntax is a faculty of the soul." --
Paul Valery

↑ Index

66. Murat Nemet-Nejat
Re: Noun bad, adjective neutral: a study in semantics
Tue 13 Mar 2012

Jonathan,

I don't know about your students, but I cringe and immediately know the political stripe of someone when he/she says "democrats party." I find it offensive, personally offensive.

Ciao,
Murat

On Sat, Mar 10, 2012 at 6:35 AM, Jonathan Morse <[redacted]> wrote:

> *http://theartpart.**jonathanmorse.net/2012/03/**noun-bad-adjective-neutral/<http://theartpart.jonathanmorse.net/2012/03/noun-bad-adjective-neutral/>*
>
> *==========**====*

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67. Jesse Miller
What's the text-machine doing to our brains?
Tue 13 Mar 2012

"William Carlos Williams writes of a poem as a machine made of words. A machine not just in the way a text is carefully constructed, calibrated, tested and refined during the writing process, but because, like a machine, a piece of writing does something, has the potential to cause change, to make things happen." What's this text-machine doing to our brains? Diving into the Shallows @ Full Stop
http://www.full-stop.net/2012/03/13/features/essays/jesse-miller/diving-into-the-shallows/

--
Jesse Miller
PhD Candidate | English

SUNY at Buffalo | 532 Clemens Hall
[redacted] <[redacted]> | [redacted]
<%28440%29%20479.0139>

↑ Index

68. steve dalachinsky

Re: MONSTROSITIES OF THE MIDWAY

Tue 13 Mar 2012

Hello everyone! Final Reminder about tonight's performance of my opera The Ticket That Exploded, based on William Burroughs' 1962 novel of the same name. Featuring amazing video projections from Jason Ponce and an amazing cast of performers! The event is free and open to the public!

Tuesday, March 13, 8:00 PM
Notations: The Cage Effect Today Presents:

Elliott Sharp's Quadrature (2005)
James Ilgenfritz' The Ticket That Exploded (2011) //

Jason Ponce - live video processing
Nick DeMaison - conductor

Anne Rhodes / Megan Schubert / Nick Hallett / Steve Dalachinsky / Ryan Opperman - voices
Denman Maroney / Julianne Carney / Nathan Bontrager - strings
Ty Citerman / Taylor Levine - guitars
Douglas Detrich / Josh Sinton / Jay Rozen - winds
Vinnie Sperazza / John O'Brien / Andrew Drury - percussion

Lang Recital Hall
424 Hunter North

The Lang Recital Hall is located on the fourth floor of Hunter College's North building. It is best to enter the North building on 69th Street, between Lexington and Park. When exiting the elevators, the Lang is to the left.
On Mon, 12 Mar 2012 14:52:20 -0500 Meryl DePasquale
<[redacted]> writes:
> Please help Midway Journal spread the word about this contest.
> Thanks!--Meryl
>
> MONSTROSITIES OF THE MIDWAY: Literary Contest
>
> Step right up! We want to see mysteries, anomalies, and clashing
> energies.

> Bring your giant rats, conjoined twins, Fiji mermaids, and bearded
> ladies.
> We invite any writing that complicates issues of performance and
> identity.
> Real and unreal. Exposed and concealed.
>
> Submit: March 5th - May 31st
>
> Fee: $15 per entry
>
> Prize: $1000 + publication in Midway Journal for a winning poem (or
> group
> of poems), story, or essay.
>
> Judges: Ana Božicevic and Amy King
>
> More info here: http://www.midwayjournal.com/Contest.html
>
>
>

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69. Alan Sondheim

Session: with Chris Funkhouser and Chris Diasparra and Azure Carter

Wed 14 Mar 2012

Session:

http://lounge.espdisk.com/archives/796

Have a listen to these - at least a bit of them -
if you have the time - thanks, Alan

Chris Funkhouser: bass and flute and rhythm
Chris Diasparra: tenor sax
Azure Carter: sond and vocal on 10 and 11

Alan Sondheim:
cc1 and 2 and 10: sarangi
cc3 and 11: jogia sarangi
cc4 and 7 and 9: oud
cc5: melodica and fife
cc6: melodica
cc8: electric-acoustic oud

cc12: cobza
cc13: hegelung
cc14 and 15: bansari
cc16: 5-hole endblown flute

individual files for download (may not play on Chrome):

http://espdisk.com/alansondheim/cc01.mp3
http://espdisk.com/alansondheim/cc02.mp3
http://espdisk.com/alansondheim/cc03.mp3
http://espdisk.com/alansondheim/cc04.mp3
http://espdisk.com/alansondheim/cc05.mp3
http://espdisk.com/alansondheim/cc06.mp3
http://espdisk.com/alansondheim/cc07.mp3
http://espdisk.com/alansondheim/cc08.mp3
http://espdisk.com/alansondheim/cc09.mp3
http://espdisk.com/alansondheim/cc10.mp3
http://espdisk.com/alansondheim/cc11.mp3
http://espdisk.com/alansondheim/cc12.mp3
http://espdisk.com/alansondheim/cc13.mp3
http://espdisk.com/alansondheim/cc14.mp3
http://espdisk.com/alansondheim/cc15.mp3
http://espdisk.com/alansondheim/cc16.mp3

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70. Jeffrey Side

The new ebook from Argotist Ebooks is “Lubbock Electric” by Anne Elezabeth Pluto

Wed 14 Mar 2012

The new ebook from Argotist Ebooks is â€œLubbock Electricâ€ by Anne Elezabeth Pluto

Description:

Anne Elezabeth Pluto's â€œLubbock Electricâ€ is a collection that takes us from the emerald parlor of Easter to the turquoise tower of The Three Kings â€“ a pilgrimage of dust from the West Texas prairie to Central Asia â€“ calling forth the delicate bonds of love and death, and the memory that sustains them.

Available as a free ebook here:

http://www.lulu.com/product/ebook/lubbock-electric/18957378

Full Argotist Ebooks catalogue here:

http://www.lulu.com/spotlight/argotistebooks

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71. Rob McLennan

new from above/ground press: Shikibu Shuffle, a collaboration between Andrew Burke and Phil Hall

Wed 14 Mar 2012

Shikibu Shuffle
Andrew Burke and Phil Hall
$4

published in Ottawa by above/ground press
March 2012
a/g subscribers receive a complimentary copy

Happy fate brought a poet from Perth Western Australia and a poet from Perth Ontario Canada together in 2009.

Then Andrew had a heart attack and was queued up for life-saving surgery.

With nothing to do but wait, kept alive by sprays and medical potions to distract himself Andrew agreed to work with Phil on a collaboration.

Andrew suggested the Japanese court poet Murasaki Shikibu ([redacted]); her 5-line form might be a place to start.

Phil was thinking of Ornette Coleman: two quartets facing each other and going at it (1960).

We wrote in 5s back and forth, then shuffled our silence-inducing cacophony into 10s, then improvised from there...

Andrew's operation was bumped once, and then happened. He's fine.

The shuffle served its purpose, and now surprises and delights them both.

Andrew Burke was born in Victoria, but raised in Western Australia. Since the mid-Sixties, he has published nine collections of poetry. His most recent book of poems is QWERTY- take my word for it (Mulla Mulla Press, 2011). He has also published short stories, a novel, and criticism. He has lectured at universities in Australia and China. Readers may read his daily musings at http://hispirits.blogspot.com/

Phil Hall is the 2011 winner of the Governor General's Award for Poetry in English for his book Killdeer (BookThug). Other recent titles are The Little Seamstress (Pedlar Press, 2010) and White Porcupine (Bookthug, 2007). He is a member of the Writers' Union of Canada. Everything escapes him.

See rob mclennan's lengthy essay on Phil Hall's work here:
http://wordsters.net/poetics/poetics08/OnPhilHall.html

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.com/2012/03/new-from-aboveground-press-shikibu.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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72. amy king

Cave Canem Loft -- Thursday, 29 March 2012 @ 7 PM

Wed 14 Mar 2012

Celebrate the launch of Cave Canem fellow Opal Palmer Adisa's latest collection, Painting Away Regrets (Peepal Tree Press), in a rare New York appearance. Alice Walker has described her work as â€œsolid, visceral, important stories written with integrity and love.â€ Joining her will be Cave Canem fellows R. Erica Doyle and Dareel Alejandro Holnes and special guest, Jacqueline Bishop. Book signing & reception to follow.Â

Place: Cave Canem Loft, 20 Jay Street, Suite 310-A, Brooklyn, NY
Date: Â Thursday, 29 March 2012
Time: 7:00 PM

$5-10 suggested donation. Wheelchair accessible.

Hosted by LaTasha N. Nevada Diggs and Metta SÃ¡ma

Bios:

An award-winning poet and prose writer OPAL PALMER ADISA has fourteen titles to her credit, which includes It Begins With Tears (1997), Caribbean Erotic and I Name Me Name (Peepal Tree Press). She has been a resident artist in internationally acclaimed residencies such as El Gounda (Egypt), Sacatar Institute (Brazil) and Tryon Center, (North Carolina) and Headlines Center for the Arts (California, USA). Opal Palmer Adisaâ€™s work has been reviewed by Ishmael Reed, Al Young, and Alice Walker (Color Purple), who described her work as â€œsolid, visceral, important stories written with integrity and love.â€ Following in the tradition of the African "griot" Opal Palmer Adisa, an accomplished storyteller, commands the mastery and extraordinary talent of storytelling, exemplary of her predecessors. Through her imaginative

characterizations of people, places and things, she is able to transport her listeners to the very wonderlands she creates.

The River's Song is JACQUELINE BISHOPâ€™s first novel. She is also the author of two collections of poems, Fauna and Snapshots from Istanbul. Her non-fiction books are My Mother Who Is Me: Life Stories from Jamaican Women in New York and Writers Who Paint/Painters Who Write: Three Jamaican Artists. An accomplished visual artist with exhibitions in Belgium, Morocco, USA and Italy, Ms. Bishop was a 2008-2009 Fulbright Fellow to Morocco; the 2009-2010 UNESCO/Fulbright Fellow; and is a full time Master Teacher in the Liberal Studies Program at New York University.

R. ERICA DOYLEâ€™s work has appeared in Best American Poetry, Best Black Womenâ€™s Erotica, Our Caribbean: A Gathering of Gay and Lesbian Writing from the Antilles, among others. She has received grants from the Hurston/Wright Foundation, the Astraea Lesbian Writers Fund. She was a New York Foundation for the Arts Poetry Fellow and a fellow of Cave Canem. Her debut poetry collection, proxy, is forthcoming from Belladonna* Books in 2013.Â

DARREL ALEJANDRO HOLNES is a poet, performer, and playwright. His work has been featured in TIME Magazine, The Caribbean Writer, and the Best American Poetry blog. He has a degree in creative writing from the University of Michigan. He is the recipient of the Bread Loaf Writers Conference scholarship and is a Cave Canem fellow. More information about his performance work with Preston Witt can be found atÂ darrelandpreston.com.--Â

God, make me so uncomfortable that I will do the very thing I fear. -Ruby Dee

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73. amy king

OT: 2012 Chapbook Festival: March 28-30 - register for free workshops NOW!

Wed 14 Mar 2012

From:Â Ana BozicevicÂ
---------- Forwarded message ----------

From:Â Ana BozicevicÂ <[redacted]>
Date: Wed, Mar 14, 2012 at 11:45 AM
Subject: [POETRY-L] 2012 Chapbook Festival: March 28-30 - register for free workshops NOW!
To: [redacted]

Dear friends, we are excited about the upcoming Chapbook Festival. It's big! It's FREE! But you must register for the workshops now, because they are first

come, first serve.
www.chapbookfestival.org
Wed / Fri, Mar 28-30, 2012
The Festival is free and open to the public, though some events require advance registration, as indicated below.
View and download the poster!
Wed, Mar 28
at the Center for Book Arts
28 West 27th Street, NYC
10am-1pm and 2-5pm
Hands-on Chapbook Workshops: Binding and Printing
With Susan Mills and Karen Randall
Registration required:Â [redacted]
6:30pm
Panel Discussion: Community and Publishing
MC Hyland, Minnesota Center for Book Arts
Guy Pettit, Flying Object
Chuck Stebelton, Woodland Pattern
Thu, Mar 29
at The Graduate Center, CUNY
365 Fifth Avenue at 34th Street, NYC
Noon-7pm
Book Fair: Day 1
C Level
Featuring:
Agnes Fox, Argos Books, Augury Books, Belladonna*, Berlâ€™s Brooklyn Poetry Shop, Birds of Lace, Binge Press, Bridge Journal, Brooklyn Arts Press, Chax Press, Cy Gist Press, Deadly Chaps Press, DoubleCross Press, Drunken Boat, Dusie Kollektiv, EOAGH, Epiphany, Flying Guillotine Press, Factory Hollow Press, Forklift, Ohio, Greying Ghost Press, H_NGM_N, Hyacinth Girl Press, Immaculate Disciples Press, Instance Press, Least Weasel @ Propolis Press, Magic Helicopter Books, Minutes Books, Monk Books, NOEMI, Pen Press, Pilot Books, Poets Wear Prada, Portable Press at Yo-Yo Labs, Publishing Genius, Projective Industries, Slapering Hol Press, Small Fires Press, Summer BF, The Corresponding Society, The Physiocrats, Toadlily Press, Traficker, Ugly Duckling Presse, X-ing Press/Agriculture Reader
12â€“3pm
C Level
Lunch Poemsâ€“marathon poetry reading
curated by:
Stain of Poetry, EOAGH, Earshot, Triptych, Popsickle, PeopleHerd Readings at Milk&Roses

3pm
C Level
Workshop: Nuts and Bolts for Publishers
Ryan Murphy, Reservoir Editions
Iris Cushing and Elizabeth Clark Wessel, Argos Books
Organized by Poetry Society of America
Free registration required for all workshops.
To register, e-mailÂ [redacted].
5pm
C Level
Workshop: Digital Chapbooks
Adam Robinson, Publishing Genius
Martin Rock, Epiphany
Lucy Ives, Triple Canopy
Organized by the CUNY MFA Affiliation Group
Free registration required for all workshops.
To register, e-mailÂ [redacted].
7pm
Martin E. Segal Theatre
Panel Discussion: Translation & Alternative Publishing
Ammiel Alcalay, The Graduate Center, CUNY
Esther Allen, Baruch College
Anna Moschovakis, Ugly Duckling Presse
Damir Å odan and Ivan Herceg, POEZIJA Magazine, Croatia
Organized by The Center for the Humanities
Fri, Mar 30
at The Graduate Center, CUNY
365 Fifth Avenue at 34th Street, NYC
Noon-7pm
Book Fair: Day 2
C Level
See above for featured publishers
12â€“3pm
C Level
Lunch Poemsâ€“marathon poetry reading
curated by:
Stain of Poetry, EOAGH, Earshot, Triptych, Popsickle, PeopleHerd Readings at Milk&Roses
3pm
C Level
Workshop: Nuts and Bolts for Writers
Jean Hartig, Poets & Writers Magazine

Cara Benson, Dusie Kollektiv and Belladonna*
Nathaniel Otting, minutes BOOKS and Agnes Fox
Nate Pritts, H_NGM_N BKS
Organized by Poets & Writers
Free registration required for all workshops.
To register, e-mailÂ [redacted].
5pm
C Level
Workshop: Chapbooks Saved My Life
Brian Teare, Albion Books
Organized by Poets House
Free registration required for all workshops.
To register, e-mailÂ [redacted].
7pm
Proshansky Auditorium and Lobby
Reading: PSA Chapbook Fellowship
Sarah Arvio, Timothy Donnelly, EJ Garcia, Deborah Landau, David Lehman, Marni Ludwig, Alison Roh Park, Gerald Stern, and Angela Veronica Wong
Introduced by Alice Quinn
Reception to follow

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74. amy king

Reminder: TONIGHT -- Poetry Project @ 8 p.m.

Wed 14 Mar 2012

The Poetry Project
Bruce C
Wed., March 14, 2012 @ Â 8:00PMÂ

The Poetry Project
Bruce Covey + Amy King

Bruce Coveyâ€™s fifth book of poetry, Reveal, will be published by Bitter Cherry Books at the beginning of 2012; his next-most-recent titles are Glass Is Really a Liquid (No Tell Books, 2010) and Elapsing Speedway Organism (No Tell, 2006). He lives in Atlanta, GA, where he edits Coconut Poetry, teaches at Emory University, and curates the Whatâ€™s New in Poetry Reading Series. His work has appeared in Best of the Net 2006, Online Writing: The Best of the First Ten Years, The Holiday Album (selected by Elaine Equi), and Wingbeats: Exercises and Practice in Poetry, along with many other anthologies and journals.

Amy Kingâ€™s recent books are I Want to Make You Safe (Litmus Press 2011) and Slaves to Do These Things (Blazevox 2009). King teaches English and Creative Writing at SUNY Nassau Community College, is currently preparing a book of interviews with the poet, Ron Padgett, and co-edits Esque Magazine with Ana Bozicevic. She also conducts interviews for â€œVIDA: Women in Literary Arts.â€Â

The Poetry Project
at St. Marks Church
131 E. 10th Street
New York NY 10003
[redacted]Â

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75. Adam Fieled

The Fair Game Top 10

Wed 14 Mar 2012

The blog Adam Fieled's Fair Game has been around for about a year now. Among 84 posts, there is now a top 10. Portions of Fair Game have been quoted or linked on the following artists Twitter pages: The Rolling Stones, Ray Davies, The Beatles, Led Zeppelin, Bruce Springsteen, Smashing Pumpkins, David Crosby, and the Dave Mathews Band. Here's the top 10:

1) "The Cure Army"- 3,084 pageviews:

http://fieledsfairgame.blogspot.com/2011/07/cure-army.html

2) "Nirvana and the Sense of Revolutions"- 1,009 pageviews:

http://fieledsfairgame.blogspot.com/2011/02/nirvana-and-sense-of-revolutions.html

3) "Waterloo Sunset"- 690 pageviews:

http://fieledsfairgame.blogspot.com/2012/02/waterloo-sunset.html

4) "In the Middle of Eric Clapton"- 512 pageviews:

http://fieledsfairgame.blogspot.com/2011/07/in-middle-with-eric-clapton.html

5) "The Morrison Phase"- 386 pageviews:

http://fieledsfairgame.blogspot.com/2011/07/morrison-phase.html

6) "Transgressions: Labelle's Lady Marmalade"- 384 pageviews:

http://fieledsfairgame.blogspot.com/2011/03/transgressions-labelles-lady-marmalade.html

7) "The Smiths: There is a Light that Never Goes Out"- 322 pageviews:

http://fieledsfairgame.blogspot.com/2011/02/smiths-there-is-light-that-never-goes.html

8) "Raised on Promises: Tom Petty's American Girl"- 310 pageviews:

http://fieledsfairgame.blogspot.com/2011/03/raised-on-promises-tom-pettys-american.html

9) "Rock Merchandise": 290 pageviews:

http://fieledsfairgame.blogspot.com/2011/06/rock-merchandise.html

10) "Meat, Wood, Flack": 288 pageviews:

http://fieledsfairgame.blogspot.com/2011/07/meat-wood-flack.html

Hope you enjoy these and thanks for reading!
Best,
Adam Fieled [redacted]

↑ Index

76. laura oliver
Re: Call for Submissions
Wed 14 Mar 2012

Hi Kulpreet,
Is Open Road Review an online journal or a printed journal? Do you send issues to contributors whose works you've chosen?
Thanks!Laura

> *Date: Thu, 16 Feb 2012 21:03:08 +0530*
> *From:* [redacted]
> *Subject: Call for Submissions*
> *To:* [redacted]
>
> *Hi, Can I request you to include the following in the list. Thanks!*
>
> *Open Road Review is calling for submissions. Issue 1 to be published 2 April. Short fiction, CNF or poetry, we need them. More details at www.openroadreview.in*
>
> *Thanks,*
>
> *Kulpreet Yadav*
> *New Delhi*

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77. Camille Martin
The Self vs. Apollo the Dork: Ish Klein's "WE WILL FREE EACH OTHER"
Wed 14 Mar 2012

New @ Rogue Embryo:

a reading of Ish Klein's "WE WILL FREE EACH OTHER"

http://rogueembryo.com/2012/03/14/the-self-vs-apollo-the-dork-ish-kleins-we-will-free-each-other/

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

78. cris cheek
soliciting e-contribution : remediating the social (please circulate further)
Wed 14 Mar 2012

I have a hystory of making work out of materials sourced from multiple contributors.

During the past three years I have been performing live texts using projected text-image sequences as a springboard for interdisciplinary improvised performance. In essence these are lo-fi pieces that combine various approaches to textual enactment and reenactment through interpretation, tonal semantics, commentary, extended vocalization, song . . . somewhat exploring the borderlands between a lecture, a paper, a talk, a poem and a graphic score. Those who have witnessed any of this work will also know that i do not stand to one side of the projections but stand in them, and that i incrementally incorporate documentation into each successive version, to the extent that i do what the fabulous photographer Jo Spence urged; i put myself in the picture. The writing gets all over my body. The resultant highly embodied work

gradually includes interventions by others and the status of variant documentation of the work being made becomes part of the emergent and ongoing text.

I am making a piece of work for the ELMCIP conference Remediating the Social and i need your help to make it. My title is remediating the social and I want the perspectives presented by the piece, as i explore what remediating the social might mean, to be as radically inclusive as possible. Hence I am seeking massively multiple contributions of material.

I will credit everybody who participates, in every instantiation of the work produced (i hope in the end to include aspects of this piece in an electronic book too). Something approximating this call for contributions will accompany every version of the work, listing all those who contributed to its making (unless people self-identify as wishing not to be listed).

Here's how you can help (please feel free to contribute one or the other or both):

1. email me an image (a sourced photo or a photo you take, or a drawing you make or an animated gif you assemble . .) that says something (for you) about the concept and or your understanding of the meaning and interpretation and/or experience of remediation

2. tweet me @friedpudding (if you have a twitter account and if you do not have a twitter account then email me a short text (no more than 140 characters)) offering your thoughts on / critiques of / aspirations for . . . the social

- IF you have more to say than can be constrained by 140 characters then please send me a sequence of texts and i will deal with them in those units

N.B. I am circulating this invitation widely and it is expected that many contributions will be critical . . do not be concerned about being critical, jaded, cynical, silly, obstructive . . . DO use multiple languages and languages other than English if you so wish . .

Deadline: March 31st. I hope to begin making the work during April and will continue during the summer. I might circulate a second call, but i'm hoping that I can get enough contributions to begin to work with asap.

I will subsequently work with whatever materials i receive to develop a live presentation for the conference in Glasgow. I will be sharing this as work in progress at the UCF ELMCIP seminar - Arnolfini Bristol, on Friday May 4 and show the work at the Edinburgh College of Art, October 31 - November 2, 2012.

THANK YOU so much, in advance

hugely looking forwards,

cris

*apologies for cross-posting

↑ Index

79. mIEKAL aND
Re: WEAR A PAGE FROM A CONCRETE POETRY BOOK
Wed 14 Mar 2012

Finally, something practical. I made a bunch of vispo Tshirt in the early 80s and I wore them until the were not wearable anymore and threw them away. How many books of poetry can you say that about....

~mIEKAL

On Tue, Mar 13, 2012 at 8:34 AM, Paul Siegell <[redacted]> wrote:
> A B-shirts C-shirts D-shirts E-shirts F G-shirts
> H I J K L M N O P-shirts
> Q R S
> T-shirts U V-shirts
> W X
> Y and Z-shirts... Now I wear some poetry.
> Next time won't you strut with me?
>
> http://paulsiegell.spreadshirt.com/
>
> thank you!
>

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80. Kulpreet Yadav
Re: Call for Submissions
Wed 14 Mar 2012

Hi Laura, ORR is an online publication with the first issue slated for publication on 1 May. Once the online issue is published, readers and contributers can access it. Regards, Kulpreet On 15 Mar 2012 02:37, "laura oliver" <[redacted]> wrote:

> *Hi Kulpreet,*
> *Is Open Road Review an online journal or a printed journal? Do you send issues to contributors whose works you've chosen?*
> *Thanks!Laura*
>
> *Date: Thu, 16 Feb 2012 21:03:08 +0530*
> *From:* [redacted]

> *Subject: Call for Submissions*
> *To:* [redacted]
>
> *Hi, Can I request you to include the following in the list. Thanks!*
>
> *Open Road Review is calling for submissions. Issue 1 to be published 2 April. Short fiction, CNF or poetry, we need them. More details at www.openroadreview.in*
>
> *Thanks,*
>
> *Kulpreet Yadav*
> *New Delhi*

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81. Patrick F. Durgin

Pamela Lu Reading in Chicago

Wed 14 Mar 2012

---

*Kenning Editions happily welcomes Pamela Lu to Chicago, for a rare visit to the Midwest, reading from her novel /Ambient Parking Lot/ (2011). * Sunday, April 22nd, 4:00 PM at the Logan Square Comfort Station, 2579 N. Milwaukee Avenue. The event is free and the venue is ADA accessible.

Ambient Parking Lot is a 187-page book about one band's quest to capture the world's most perfect ambient noise in a parking lot. Wait, don't go away! It's great ... I swear. It's dizzying, really, and hilarious. ---Cooper Berkmoyer, /San Francisco Bay Guardian / Lu's book looks at the cerebral struggle of artmaking and of ambient music: as struggle between the problems of the language of the individual and the language of the collective. ---Devin King, /Make Magazine / The Ambient Parkers' yen for recognition seems to be a residual effect of their desire to create something that matters, but what their message or the content of that matter might be is always skirted over or slides into something new. In this way, Lu captures---and mocks as well, perhaps, but lovingly---the existential pretenses of artistic endeavors. In the end, Lu suggests that despite the absurdities and shifting metamorphoses inherent in human effort, the greatest grace and sense of humanity comes from attending, from recognizing that the deathly silence we fear is in fact fully populated and alive once we quiet ourselves. By the novel's end, ambience takes on new meaning, and doesn't require our torturously theorized amplifications but graces us when we quietly acknowledge it. ---Sueyeun Juliette Less, /The Constant Critic/

What I love about Lu's work is her sharp wit, subtle delivery and deadpan hilarity, which you have to slow down and listen for in order to fully appreciate. Thus, parked, I listened. ---Jai Arun Ravine, /Lantern Reviews / Part fiction, part earnest mockumentary, /Ambient Parking Lot/ <http://www.spdbooks.org/Producte/9780976736431/ambient-parking-lot.aspx> follows a band of musicians as they wander the parking structures of urban downtown and greater suburbia in quest of the ultimate ambient* *noise, one that promises to embody their historical moment and deliver them up to the heights of their self-important artistry. Along the way, they make sporadic forays into lyric while contending with doubts, delusions, miscalculations, mutinies, and minor triumphs. This saga peers into the wreckage of a post 9/11 landscape and embraces the comedy and poignancy of failed utopia.

/Ambient Parking Lot/ is the much anticipated second book by Pamela Lu. Portions of this book were previously published in /Chicago Review/ and /Harper's/. She is also the author of/ Pamela: A Novel /and /The Private Listener/, a chapbook from Corollary Press. /Pamela: A Novel /is on the decade's bestsellers list from Small Press Distribution, and has been taught in a number of literature and creative writing classes. Her writing also appears in the anthologies /Bay Poetics/ and /Biting the Error/, and has been published in periodicals such as /1913/, /Antennae/, /Call/, /Chain/, and /Fascicle/. She lives and works in the San Francisco Bay Area.

On Pamela Lu's previous novel---"/Pamela: A Novel/ is one of the finest books to emerge from the ardent, experimental writing scene in the Bay Area . . . Lu builds a social space and founds a society."---/The Stranger/ / "Reading the word 'I' in this novel becomes a mystical experience---an invitation to connect to the 'I' in all of us . . . This is a work of 'precision,' as Robert Musil would say, 'in matters of the soul.' It extends the novel's capacity to think."---/Rain Taxi Review of Books/ / "Lu, in her debut, . . . [creates] a precise and humorous elegy to the self, and to its self-subversions . . . This is a book of extraordinary philosophical subtlety and clarity, one that manages to tell a beautiful story in spite of itself."---/Publishers Weekly/

Comfort Station <http://http//www.comfortstationlogansquare.com/> is a turn-of-the-century structure turned multidisciplinary arts space in the heart of Chicago's Logan Square. Originally a resting place for tired travelers, it now plays host to artists from all walks of life, and to anyone with an interesting idea. As the only structure of its kind still standing along the entire boulevard system, Comfort Station represents the preservation of a neighborhood rich in history, while playing host to exhibitions and events that promote its present culture.

In Chicago, shoppers can find Ambient Parking Lot at Saki <http://sakistore.net/>and Quimby's <http://www.quimbys.com/>.

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82. Jonathan Morse

Re: Noun bad, adjective neutral: a study in semantics

Wed 14 Mar 2012

On 3/13/2012 5:39 AM, Murat Nemet-Nejat wrote:
> Jonathan,
>
> I don't know about your students, but I cringe and immediately know the
> political stripe of someone when he/she says "democrats party." I find it
> offensive, personally offensive.
Thanks, Murat! If you're interested, I've now updated that post with two items. The second one says the pond will now be renamed; the probably more interesting one mentions a the case of equipping the word "Negro" (originally an adjective with a small n, then a noun with a capital n) with a brand new adjective: "Negroic."

But oh yes I do wish the Democrats had started saying "Publican Party" back in the 1940s, when the idea was proposed. Nobody reads the King James Bible now, but seventy years ago people would have gotten the allusion: "thieves and publicans."

Jon

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83. Ruth Lepson

Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer

Wed 14 Mar 2012

---

thanks

On 1/18/12 3:04 PM, "susan maurer" <[redacted]> wrote:

> [redacted] *should be able to answer that. susan maurer*
> *Date: Mon, 16 Jan 2012 10:39:31 +0900*
> *From:* [redacted]
> *Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer*
> *To:* [redacted]
>
> *http://www.thinairvideo.com/Welcome.html*
>
> *On Fri, Jan 13, 2012 at 8:26 AM, Ruth Lepson <*[redacted]*> wrote:*

> *how to get/see it?*
>
> *On 1/9/12 4:13 PM, susan maurer wrote:*
>
> *Poetry Thin Air has done a DVD intended for poetry classes or fans of this threesome. Susan Maurer*
> *==========**====*
>
> *==========**====*
> */welcome.html>*
>
> *--*
> *Hugh Nicoll <http://hughnicoll.org/blog/>*
> *JALT LD-SIG <http://ld-sig.org/>*

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84. Eric Hoffman

Now available for immediate shipment! CEREBUS THE BARBARIAN MESSIAH

Thu 15 Mar 2012

Now available for immediate shipment

Follow this link:
http://www.mcfarlandpub.com/book-2.php?id=978-0-7864-6889-8

CEREBUS THE BARBARIAN MESSIAH: ESSAYS ON THE EPIC GRAPHIC SATIRE OF DAVE
SIM AND GERHARD
Edited by Eric Hoffman

About the Book In December 1977, struggling Canadian comic book artist Dave Sim self-published the first issue of *Cerebus the Aardvark*, and *Conan the Barbarian* satire featuring a foul-tempered, sword-wielding creature trapped in a human world. Over the next 26 years, Sim, and later collaborator Gerhard, produced an epic 6,000-page graphic novel, the longest-running English language comic series by a single creative team. They revolutionized the comics medium by showing other artists that they too could forgo major publishers, paving the way for such successes as *Teenage Mutant Ninja Turtles* and *Bone*. This in-depth work, the first collection of critical essays on

Cerebus, provides a multifaceted approach to Sim and Gerhardï¿½s complex and entertaining oeuvre, including their innovative use of the comic medium, storytelling and satiric techniques, technical and visual sophistication, and Simï¿½s use of the comic as commentary on gender and religion. *About the Author* *Eric Hoffman*, a poet and essayist, is the author of six books and lives in Connecticut.

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85. Laurie Sheck

Harman Writer-in Residence, Baruch College NYC

Thu 15 Mar 2012

As Harman Writer in Residence, Laurie Sheck will be giving a multi-media presentation of A Monster's Notes, a hybrid work centered around the un-named "monster" in Mary Shelley's Frankenstein on Tuesday, March 22 at 5:45 pm
Baruch College
Room 750, Asriel and Mare Rackow Conference Room
151 East 25 Street, NY
Free and Open to the Public

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86. Maria Damon

[Fwd: Thanks greatly! Piece below, love, Alan]

Thu 15 Mar 2012

This is a multi-part message in MIME format.

on behalf of Alan Sondheim...

 name="Thanks greatly! Piece below, love, Alan.eml"
 filename="Thanks greatly! Piece below, love, Alan.eml"

Delivered-To: [redacted]
Wed, 14 Mar 2012 20:14:53 -0700 (PDT)
Wed, 14 Mar 2012 20:14:53 -0700 (PDT)
by mx.google.com with ESMTP id vd7si406536icb.4.2012.03.14.20.14.52;
Wed, 14 Mar 2012 20:14:53 -0700 (PDT)
Received-SPF: pass (google.com: domain of [redacted] designates 166.84.1.89 as permitted sender) client-ip=166.84.1.89;
Authentication-Results: mx.google.com; spf=pass (google.com: domain of [redacted] designates 166.84.1.89 as permitted sender) smtp.mail=[redacted]
by mta-m1.tc.umn.edu (UMN smtpd) with ESMTP
for <[redacted]>; Wed, 14 Mar 2012 22:14:52 -0500 (CDT)

by mailbackend.panix.com (Postfix) with ESMTP id 2C85A324C0
for <[redacted]>; Wed, 14 Mar 2012 23:14:50 -0400 (EDT)
id 22E688FDDE; Wed, 14 Mar 2012 23:14:50 -0400 (EDT)
by panix3.panix.com (Postfix) with ESMTP id 21FC38FDDA
for <[redacted]>; Wed, 14 Mar 2012 23:14:50 -0400 (EDT)
Date: Wed, 14 Mar 2012 23:14:50 -0400 (EDT)
From: Alan Sondheim <[redacted]>
To: Maria Damon <[redacted]>
Subject: Thanks greatly! Piece below, love, Alan
References: <[redacted]> <[redacted]>
User-Agent: Alpine 2.00 (NEB 1167 2008-08-23)

Prisonhouse of Age

Something has to be said about age and ageism, which is so pervasive in our culture, that we're held down, tied up, unable to move. I'm told I look good for my age; that I play like a much younger person. In a performance I hear that a dancer, who died at 68, was in the middle of the end of her life. A friend says that his uncle dying at the age of 72, is quite old. Grandfathers and grandmothers on tv always look to retirement and playing with the kids. Television ads are increasingly aimed towards drugging us, those over 60 say, because of a variety of ailments we don't have. We're frightened of falling and not getting up. We're no longer mid-career artists, but a dying generation. We're waiting for the end. Friends say that now we're waiting for us to die off, that every day brings news of new deaths and again this isn't true. The rhetoric is hurtful and isn't meant to be hurtful. The rhetoric is made out of bits and pieces of the 'natural' progression from birth to death. We're the AARP generation. We're the baby boomers are are demanding to suck social welfare dry. We don't do anything. We're not worth listening to. We're hippies and repeat the 60s. We just love listening to 60s music which formed us. We're part of the social welfare state. Some of us who fought in Vietnam are an embarrassment. Some of us who didn't are an embarrassment. On tv we're told that 'all we have is our stories.'

If this happened to anyone at any age, the result would be unbearable. We're not taken seriously. We're all waiting for us to pass away. We have to prove ourselves repeatedly. We're the result of hidden prejudice. We're on the way to dementia. We're on the way to Alzheimer's. We're told our short-term memory isn't what it used to be. In the most well-meaning areas of popular culture, we're forgetful. Our bones are weak and ready to fracture. We have to exercise more. Our family has to be everything. We're not eligible for grants and for jobs. We're eligible to die and the sooner we do that, the less the embarrassment. In fact embarrassment is the key to everything; we embarrass

others. If we're sexual it's a joke. If we remarry it's a joke. If we refuse our assigned place in the family it's a joke.

I first ran into ageism at the age of 30, applying for a job as editor of an art mag in Los Angeles. I've always been sensitive to it because I've always been told I look and act 'younger than my age.' Now the violence of age, an assigned number, a number we can't do anything about - almost but not quite like the color of our skin - is foregrounded. I get turned down for jobs because of it, illegal but of course there are always ways around it.

My own feeling? If I can't do something now, just as if I couldn't do something at 20, then so be it; I don't belong where doing that thing is impossible. But otherwise, leave me alone, judge me on what I make, what I say, and leave goddamn age out of it. Don't call me a generation and don't tell me my best days are behind me. Don't tell me I'm in my golden years.

This may all seem minor, idiotic, to you. You have no idea, at least in the US, how pervasive this is. There are pockets of resistance - Eyebeam for example, where I was resident until a week or two ago, is a healthy exception. But almost everywhere, the codes are in place, they're suffocating. I'm offered seats on the subway - because of age, not because I need them. People condescent, smile at me, since apparently I'm no longer sexual, have no desires, know my place. I'm told I'm a child again, that the elderly are child-like. I'm told I'm living on borrowed time. I'm told there's not much time left. I'm told I should be grateful. I'm told I have a loving family. I'm told my grandchildren are my future. I'm told my children are my future. I'm told I have no future.

I'm told about generations, that I'm of this or that generation, that it's now the turn of a new generation. I'm told what our generation thinks and I can't recognize that. I'm told repeatedly that we were born before the digital age, that we think differently. The fact this isn't true, none of this is true, with people I know and I'm sure millions of people in this country, is irrelevant. I'm lectured _to._ I'm talked _to._ I'm taken out of the realm of instrumental thinking, consigned to a real which is a total mirage, told to act my age and behave myself. People don't tell me to retire, but they assume I'm headed that way. My theoretical work is assumed dated, somewhere back probably with existentialism or Bateson. My mind is supposedly elderly. Am I repeating myself? Did I forget something here? Should I send a birthday gift? Should I ask a grandson or daughter to drive for me, since I'm constantly running off the road? Should I start preparing for the end? Should I become a consumer of culture, preferably old tv shows and books, instead of a producer? It's remarkable how well I look for my age! It's remarkable I haven't had any major medical problems yet, but wait, they're just around the corner. Do I have

enough money to do nothing? Should I do nothing? Should I worry about my IRA?

I don't expect this to change, not even with radicalism on the rise among people I know. But I do want to say this - that when you see someone, at any age, turning towards senility or depression, you might ask yourself what happened to that person, how is that person perceived - by his or her family or friends, by others in the community, by granting organizations or hiring committees. You might look at studies of enforced helplessness, you might think for a moment how age, like race, manifests itself today - age more violently than ever, since we're assumed to be non-productive, eating away at the very foundations of civil digital society, of whatever's left of the commons, of the fabric of the sentient city.

What I'm talking about is being called a 'geezer' or 'old geezer' or 'old man' with all the nastiness that implies. This isn't true of everyone, of course, but it's miserable enough, that it's true across the board. In the culture industry, such as it is, you either become blue-chip and/or elder- statesman or woman, or you sink into oblivion. If I go into a gallery, I'm immediately sized up in a certain way that parallels the not-so-subtle hatreds against race in the 1930s. I recognize the violence of that parallel itself, but there's no other way to describe it. Lyotard called this kind of situation the differend, and there's been writing on and off about the stigma that's applicable. We carry a sign on our foreheads, a sign not of our own making or choosing, but one imposed on us culturally. Whatever we do or accomplish is under or within the sign. Whatever we say is already signed, assigned.

I'm sick of this, and this rant, so to speak, is nothing more than an expression of that sickness. And I'm well aware that nothing will be done about it, although things _can_ be done about it. I'm tired of ageist remarks being 'let slip' accompanied by apologies. We have no slogans like "we're here and we're queer." We're speechless. We're kept speechless. We're irrelevant, just as this protest is irrelevant.

In the _foreground_ there are all the inadvertent and well-meaning comments, advertising, stereotypes in the media. In the _background_ there are concrete decisions being made against us, but 'benevolently' for us. In the background, Foucauldian power violates the commons. In the back- ground, the Occupiers don't see age as a problem. In the background, they're waiting for our deaths, forgetfulnesses, incapacities, hostels - they're waiting for our silencing. The _they_ is the Heideggarian They, the They of doxa, the They of the obdurate, idiotic inert. The they is always well-meaning; the They knows what's best for us.

On and on: This would kill _anyone,_ this misreading, misrecognition, deprivation, fun-house mirror. Some people can ignore it altogether, most of us can't. We live within a social order of _continuous violation._ And there's no way out.

- Alan

----------020509080004080006090007--

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87. Kimmelman, Burt

Diane Simmons & Burt Kimmelman in Brooklyn, March 24th at 8

Thu 15 Mar 2012

Diane Simmons & Burt Kimmelman

Reading at The Shed

Saturday, March 24th
8 PM

The Shed Space
366 6th Street (betw. 5th & 6th Avenues)
Park Slope, Brooklyn 11215
[redacted]<mailto:[redacted]>
theshedspace.org<http://theshedspace.org/>

Diane Simmons' short fiction collection, Little America, winner of the 2010 Ohio State University prize for fiction, was published by the Ohio State University Press in June. Her short story, "Yukon River," was a runner-up for the 2010 Missouri Review Editor's Prize. Other short fiction has appeared in numerous journals such as Beloit Fiction Review, Blood Orange Review, and Northwest Review. Her novel, Dreams Like Thunder, won the Oregon Book Award for Fiction. Her novel, Let the Bastards Freeze in the Dark, was published by Simon and Schuster.

In addition, she has published critical biographies on Maxine Hong Kingston and Jamaica Kincaid. Her book, Narcissism of Empire, examined popular British Imperial writing. She holds a BA in History from the University of Oregon, an MA in Creative Writing from the City College of New York, and a Ph.D. in English from the City University of New York.

Read more about Diane Simmons at Dianesimmons.net<http://dianesimmons.net/>.

Burt Kimmelman's seventh collection of poems, The Way We Live (Dos Madres Press, 2011) appeared a few months ago. For over a decade he was Senior Editor of the now defunct Poetry New York: A Journal of Poetry and Translation.

In addition to his poetry, he has published five critical books, two of them monographs including The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998), and more than eighty articles on medieval, modern, and contemporary poetry. "Taking Dinner to My Mother," a poem from his collection, As If Free (Talisman House, 2009), was featured on NPR's The Writer's Almanac<http://writersalmanac.publicradio.org/index.php?date=2010/04/20>.

Recent interviews of Kimmelman are available online: with Tom Fink in Jacket2<http://jacketmagazine.com/40/iv-kimmelman-ivb-fink.shtml> (text), and with George Spencer at Poetry Thin Air<http://vimeo.com/27710442> (video). More on Kimmelman can be found at the recently released "Burt Kimmelman: A Survey<http://www.thing.net/~grist/ld/Kimmelman.htm>" (critical commentary and poetry samples selected by Karl Young-a part of his Light & Dust Poetry Anthology<http://www.thing.net/~grist/l&d/lighthom.htm>) and at BurtKimmelman.com<http://burtkimmelman.com/>.

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88. **amy king**

OT: Call for Papers: Edited Collection: Primary Stein (Abstracts by May 15, 2012)

Thu 15 Mar 2012

Call
for Papers: Edited Collection: Primary Stein (Abstracts by May 15, 2012)
full name / name of
organization:Â
Janet Boyd, Fairleigh
Dickinson University and Sharon Kirsch, Arizona State University
contact email:Â [redacted]
Abstracts due: May 15, 2012
(500-700 words with CV and short bio)
Â
The overwhelming
success of Gertrude Steinâ€™s The
Autobiography of Alice B. Toklas finally confirmed Steinâ€™s celebrity status in the United States in 1933. Yet she lamented that she had become known less as an important author than as the host of a Parisian salon in which famous writers
and European painters gathered amidst her collection of modern art. Her earlier,
more challenging writing continued to go unnoticed and unpublished despite the

wide public appeal of the autobiography and the success of Virgil Thomsonâ€™s
production of Steinâ€™s opera Four Saints
in Three Acts in 1934. Her growing popularity in the United States induced the reluctant Stein
to return for a lecture tour through which she would introduce her more obscure
work to an American audienceâ€”even if it meant having to explain it to them.
As she tells us, she â€œwant[ed] readers not collectors. . . she
want[ed] her books read not ownedâ€ (Autobiography 301).
Â
Even so, few scholars took serious interest in Stein
before the mid-twentieth century, and, even then, the criticism that emerged
tended to make Stein herself the main subject. In the later 1970s and
throughout the 1980s, Steinâ€™s writing began to receive attention from a variety
of scholars: those who sought to align her literary aims with the Cubist painters;
feminists who read her work as a challenge to patriarchal language; and critics
who examined Steinâ€™s writing as a more general subversion of the process of
signification. In the 1990s, Stein criticism turned its focus to how her
writing engages issues of American national and/or cultural identity. As Lisa
Ruddick observes, â€œwork in a cultural studies mode. . . moved the conversation
about Steinâ€™s artistic innovations beyond a sense of her offering a challenge
to patriarchy in the abstractâ€ and into â€œlarger cultural fieldsâ€”fields defined
by discourses of race and ethnicityâ€ (Modern
Fiction Studies 648). Â Â
Â
Most recently, Stein
the celebrity has re-emerged. Her life has again become the focus of scholarly
inquiry in articles, books and exhibits: Steinâ€™s politics, Steinâ€™s friendships,
Stein the collector, and Stein the visual icon. Popular interest
in Stein has of late generated The Steins
Collect museum exhibit, a childrenâ€™s book celebrating her writing, a novel
told from the perspective of Stein and Toklasâ€™s Vietnamese cook, and Stein as a
character in the Woody Allen film Midnight
in Paris. In addition, Seeing

Gertrude Stein, the companion book to the current exhibit of the same name, creates a cultural and visual portrait of Stein, rendering â€œa richly complex womanâ€ whose â€œcontradictions ran deepâ€ (7). No doubt, these recent examinations enrich and complicate our understanding of Stein and of how we might read her work, as she implores
us to do.
Â
Here, in
response to these current trends, we seek to assemble a collection of essays that
turns the lens back on Steinâ€™s writing, in and across all genres in which she wrote. We are interested in scholarly essays that take Steinâ€™s primary works as
their core analytical focus. We do not suggest jettisoning contextual approaches, but we do encourage inquiry into the writing itself, in all its historical trajectories and discursive iterations. Essays might ask what it is we learn from the tensions produced in Steinâ€™s work in order to expand fields
of inquiry and transform the ways we can read, write about, and teach her writing.
Â
The editors are pleased to
report that this project has already received attention from a scholarly press. Please send abstracts of 500-700 words (final essays to range
from 4,000-8,000 words), brief bios, and CVs to Janet Boyd ([redacted]) and/or Sharon Kirsch ([redacted]) by May 15,
2012. Queries are welcomed.
Possible topics (others are welcome):
Genre
studies
Rhetoric
Linguistics
Formalism
Poetry
Drama/plays
Autobiography
Travel
writing
War
narrative
Racial
theory/identity

Queer
theory
National/ethnic identity
Political
discourse
Post-colonialism
Advertising/public
relations
Celebrity/fame
Humor
Pleasure

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89. Larissa Shmailo

New short story in NYC anthology series

Thu 15 Mar 2012

Larissa Shmailo's short story, "The Wrong Woodstock", is included in Have a NYC (Three Rooms Press, ISBN 978-0-985813-3-8, 2012, 162 pages), the first of a New York short stories series, edited by Peter Carlaftes and Kat Georges.

Authors: Claus Ankersen, Larissa Shmailo, Adam R. Burnett, Darlene Cah, David R. Lincoln, Lawrence Block, Kofi Fosu Forson, Pedro Ponce, Ronald H. Bass, Jane Ormerod, Peter D. Marra, Puma Perl, Lisa Ferber, Keven Dupzyk and Janet Hamill.

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90. amy king

PEN American - Poetry Series

Thu 15 Mar 2012

Two beautiful new poems are up and availab
Metta Sáma: Nocturne Trio

Two beautiful new poems are up and available for your reading pleasure -

http://www.pen.org/blog/?p=9806#more-9806

Enjoy!

Amy & Ana

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91. Michael Heller

POETRY READING AT THE POETRY PROJECT MARCH 28TH AT 8 PM

Thu 15 Mar 2012

Dear friends and colleagues,

I will be reading at the Poetry Project on Wednesday, March 28th at 8 PM from /This Constellation Is A Name: Collected Poems 1965-2010/ just published by Nightboat

Books.

Some advance notice on /This Constellation Is A Name/:

"Full-throated praise for this remarkable accomplishment, a generous tome of over a half century's life and astute consciousness in poetry. Michael Heller is one of our best poets and thinkers who has carried Oppen's dictum that poetry embodies "precise information on existence" forward. His erudition and scope astound: Jewish mysticism finds company with Baudelaire and TibetHis modes are various and true, and constellate fully realized an experimental/ philosophical/profound Lyric. ---Anne Waldman

"To conceive otherwise," says Michael Heller, is the poet's essential task, to which he has apprenticed himself for nearly fifty years. No matter if the poem is brief or extended, the line long or short, the setting Manhattan or the Colorado Rockies, a lost Bialystok or an imagined Tibet---what arises from the page is an action of mind, an asking, questing trajectory, tracked with uncanny surety by movement of the poetic line. This is no language-locked adventure, but an impassioned, ethical /listening/ to the mind---and the world---at work in words. ---Susan Tichy

Reading with me will be Kristin Prevallet the author of /I, Afterlife:An Essay/ and other volumes.

The Poetry Project is located in St. Mark's Church at the corner of 2nd Avenue and East Tenth Street in Manhattan (call [redacted] for more information).

--
Home page: michaelhellerpoetry.com

Recent books: Beckmann Variations& Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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92. Rob McLennan

a (birthday) blog post, 2 interviews + a poem,

Thu 15 Mar 2012

---

my annual birthday blog-post, http://www.robmclennan.blogspot.com/2012/03/today-is-my-forty-second-birthday.html

a short interview with me, conducted by janet vickers, over at the lipstick press blog (Gabriola BC), http://lipstickpoetry.blogspot.com/2012/03/happy-birthday-rob-mclennan.html

& another short interview (& a poem), over at the South Townsville micro poetry journal (Australia), http://thesouthtownsvillemicropoetryjournal.blogspot.com.au/2012/03/rob-mclennan.html

beware, the ides, they always say; i told him, julie, don't go... http://www.youtube.com/watch?v=rR_5h8CzRcI

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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93. amy king

PEN American -- Poetry Series + Poem-a-Day + Stain of Poetry

Fri 16 Mar 2012

Two beautiful new poems are up and a
Metta SÃ¡ma: Nocturne Trio

Two beautiful new poems are up and available for your reading pleasure @ PEN AmericanÂ -

http://www.pen.org/blog/?p=9806#more-9806

~~~~~~

Poem-a-Day

Also,

If you missed my poem, "The Moon in Your Breath," in your inbox today,

you can still catch it here - http://www.poets.org/viewmedia.php/prmMID/22849

Enjoy!

~~~~~~

STAIN OF POETRY presents

Lindsey Boldt /Joanna Penn CooperÂ Â / Steve Orth / J Hope Stein / Tyler FlynnÂ DorholtÂ Â

7 PM on March 30th @ GoodbyeÂ Â BlueÂ Â Monday â€“ Bushwick, Brooklyn with

Lindsey Boldt is a poet and itinerant culture worker in training. Her first book, Overboard, is forthcoming from Publication Studios.

Joanna Penn Cooperâ€™s creative and critical work has appeared or isÂ forthcoming in a number of journals, including Poetry International, Opium, Supermachine, Pleiades, elimae, and Boog City.Â Â Her secondÂ chapbook of poetry and short prose pieces, Mesmer, was published in April 2010 by Dancing Girl Press.Â Â Joannaâ€™s full-length poetryÂ collection, How We Mostly Were, was a finalist for the Kinereth Gensler Award from Alice James Books in December 2010.Â Â Currently working on aÂ book of prose poems and essays tentatively titled Vita, Joanna lives in Brooklyn and has a blog at joannapenncooper.blogspot.com.

Tyler Flynn Dorholtâ€™s most recent chapbooks are What I Cannot RecallÂ (Greying Ghost) and from Monster: a Glottochronology, with Thomas CookÂ (alice blue). He publishes and curates the film/writing series On theÂ Escape (www.ontheescape.com) and is co-editor of the print journal Tim (nÃ©e, Tammy â€¦www.thetjournal.com).He lives in Manhattan, where he works for a communications firm and is the Managing Consultant of The A.N.D Project (www.theandproject.com).

Steve Orth lives in Oakland, CA where he writes poems and poem-like things. He publishes the magazine â€˜Where Eagles Dareâ€™. With Lindsey Boldt, he runs Summer BF Press. Heâ€™s puts out his own chapbooks & the next will most likely be â€˜Slur The Pointâ€™.

J. Hope Stein is the author of the chapbooks [Talking Doll]:Â Â (DancingÂ Girl Press),Â Â Corner Office (H_NGM_N BKS) and [Mary]:Â Â (Hyacinth Girl Press).Â Â Her full length manuscript The Inventorâ€™s Last Breath was aÂ finalist in the Alice James Books 2011 Kinereth Awards and her chapbook Lightâ€™s Golden Jubilee was a finalist in the 2011 Ahsahta ChapbookÂ Contest.Â Â J. Hope Stein is also the author of poetry/humor site eecattings.com, editor of poetrycrush.com. Her short film, The Inventorâ€™s Last Breath, based on her full-length manuscript about Thomas Edison, was screened at the 2011 Cinepoetry Festival at the Henry Miller Library in Big Sur and will be screened in several venues in 2012.

at

GoodbyeÂ Â BlueÂ Â Monday
1087Â Â Broadway
(corner of Dodworth St)

Brooklyn, NY 11221-3013

[redacted]

J M ZÂ Â trains to Myrtle Ave
or J train to Kosciusko St

Hosted by Erika Moya + Christie Ann Reynolds

~~~~~~~

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

94. Bonnie MacAllister

Whiskey and Words, NYC, Saturday, 3/17

Fri 16 Mar 2012

Closing Reception for JOUISSANCE :: PLAY | Whiskey & Words

CLOSING RECEPTION | WHISKEY & WORDS | ST PATS DAY CELEBRATION

Please join us on Saturday evening from 7-9pm for the closing reception of Jouissance :: Play featuring the work of Bonnie MacAllister and Rachel Blythe Udell.

We will also hold readings by several poets including a very special reading by Bonnie MacAllister.
~~~~~~~

Start your St. Pats festivities in Harlem at et al Projects. Great art/poetry/people/whiskey.

et al Projects is located at 416 W 145 Street in Manhattan.

A/C/D/B trains to 145th. Around the corner from City College next to Azucarera Gallery.

etalprojects.com
[redacted]

innovation is paramount

↑ Index

95. Paul Nelson
Cascadia Poetry Festival
Fri 16 Mar 2012

Should you be in Seattle March 23-25, 2012, you can help us celebrate the poetry of Cascadia at SPLAB, with:

Sam Hamill, Trevor Carolan, Tim McNulty, Kim Goldberg, Judith Roche, Richard Olafson, dan Raphael, Maleea Acker and many others.

Festival website: www.splab.org/cascadia Puget SOundPOetry event, curated by Nico Vassilakis: http://splab.org/2012/03/puget-sound-poetry/ Cascadia After Party, curated by Greg Bem and Brian McGuigan: http://splab.org/2012/03/cascadia-after-party/ Cascadia Poetry Interview: http://paulenelson.com/2012/03/13/cascadia-poetry-interview/

Advance Registration is suggested for Gold Passes.

Thanks to all the readers, registrants, volunteers, sponsors (including Humanities Washington, Poets & Writers, Elysian Brewing Company, Menacing Hedge and the Raven Chronicles) as well as David McCloskey of the Cascadia Institute for the amazing map of Cascadia ecoregions.

Paul Nelson
Seattle, WA

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96. Crisman Cooley
Re: Call for Papers: Edited Collection: Primary Stein
Fri 16 Mar 2012

>
> Date: Thu, 15 Mar 2012 15:34:32 -0700
> From: amy king <[redacted]>

> Subject: OT: Call for Papers: Edited Collection: Primary Stein (Abstracts
> by May 15, 2012)
>
>
Apropos of Gertrude in Woody Allen's new movie "Midnight In Paris" did
anyone catch the line spoken by the Hemingway character saying to the
writer protagonist: "Don't give your manuscript to a writer. If it's good
I'll hate it because I'm envious. If it's bad I'll hate it because it's
bad. You should give it to Gertrude Stein."

The shocking not-so-sub sub-text is that Stein was not a writer. A consummate reader perhaps, but (at least in Hemingway's mind, if not Woody Allen's) not a writer. Pretty bizarre for me--since I grew up loving Stein and denigrating Hemingway.

Crisman

>
Call
for Papers: Edited Collection: Primary Stein (Abstracts by May
> 1> 5, 2012)
full name / name of
organization:Â
Janet Boyd,
> Fairleig> h
Dickinson University and Sharon Kirsch, Arizona State
> University
cont> act email:Â [redacted]
Abstracts due:
> May> 15, 2012
(500-700 words with CV and short bio)
Â
The
> overwhelmi> ng
success of Gertrude Steinâ€™s The
Autobiography of Alice B.
> To> klas finally confirmed Steinâ€™s celebrity status
in the United
> Sta> tes in 1933. Yet she lamented that she had become known less
as an
> import> ant author than as the host of a Parisian salon in which famous
> writers
a> nd European painters gathered amidst her collection of modern art. Her
> earl> ier,

more challenging writing continued to go unnoticed and unpublished
> d> espite the
wide public appeal of the autobiography and the success of
> Vir> gil Thomsonâ€™s
production of Steinâ€™s opera Four
> Saints
i> n Three Acts in 1934. Her growing popularity in the United States induced>
the reluctant Stein
to return for a lecture tour through which she
> wou> ld introduce her more obscure
work to an American audienceâ€”even
> i> f it meant having to explain it to them. As she tells us, she
> â€œwant> [ed] readers not collectors. . . she
want[ed] her books read not
> ownedâ> € (Autobiography 301).
Â
Even so, few scholars took serious
> i> nterest in Stein
before the mid-twentieth century, and, even then, the
> cr> iticism that emerged
tended to make Stein herself the main subject. In
> th> e later 1970s and
throughout the 1980s, Steinâ€™s writing began to
> > receive attention from a variety
of scholars: those who sought to align
> h> er literary aims with the Cubist painters;
feminists who read her work
> as> a challenge to patriarchal language; and critics
who examined Steinâ> €™s writing as a more general subversion of the process
> of
significat> ion. In the 1990s, Stein criticism turned its focus to how her
writing
> en> gages issues of American national and/or cultural identity. As
> Lisa
Ruddi> ck observes, â€œwork in a cultural studies mode. . . moved the
> conver> sation
about Steinâ€™s artistic innovations beyond a sense of her
> o> ffering a challenge
to patriarchy in the abstractâ€ and into â> €œlarger cultural fieldsâ€”fields
defined
by discourses of
> race> and ethnicityâ€ (Modern

Fiction Studies 648). Â Â
Â>
Most recently, Stein
the celebrity has re-emerged. Her life has
> aga> in become the focus of scholarly
inquiry in articles, books and
> exhibits:> Steinâ€™s politics, Steinâ€™s friendships,
Stein the
> collect> or, and Stein the visual icon. Popular interest
in Stein has of late
> gene> rated The Steins
Collect museum exhibit, a childrenâ€™s book
> celebr> ating her writing, a novel
told from the perspective of Stein and Toklas> â€™s Vietnamese cook, and
Stein as a
character in the Woody Allen
> f> ilm Midnight
in Paris. In addition, Seeing
Gertrude Stein, the
> companio> n book to the current exhibit of the same name,
creates a cultural and
> vi> sual portrait of Stein, rendering â€œa richly complex
womanâ€> whose â€œcontradictions ran deepâ€ (7). No doubt, these
> re> cent
examinations enrich and complicate our understanding of Stein and
> of> how we
might read her work, as she implores
us to do.
>
Â
Here> , in
response to these current trends, we seek to assemble a collection
> o> f essays that
turns the lens back on Steinâ€™s writing, in and
> acro> ss all genres in which she
wrote. We are interested in scholarly essays
> t> hat take Steinâ€™s primary works as
their core analytical focus.
> We> do not suggest jettisoning contextual
approaches, but we do encourage
> in> quiry into the writing itself, in all its
historical trajectories and

> dis> cursive iterations. Essays might ask what it is
we learn from the
> tension> s produced in Steinâ€™s work in order to expand fields
of inquiry
> a> nd transform the ways we can read, write about, and teach her writing.
> Â
The editors are pleased to
report that this project has already
> > received attention from a scholarly press. Please send abstracts of
> 500-700> words (final essays to range
from 4,000-8,000 words), brief bios, and
> CV> s to Janet Boyd ([redacted]) and/or
Sharon Kirsch
> ([redacted]> du) by May 15,
2012. Queries are welcomed.
Possible topics (others are
> > welcome):
Genre
studies
Rhetoric
Linguistics
Formalism
Poetry>
Drama/plays
Autobiography
Travel
writing
>
War
narrative
Rac>
> ial
theory/identity
Queer
theory
Gender/sexuality
Spatiality/temp> orality
Geography/landscape
National/ethnic
> identity
Political
disc> ourse

Post-colonialism
Advertising/public
relations
Celebrity/fame>
Humor
Pleasure
>
>
>
> ----------
>
> Date: Wed, 14 Mar 2012 22:20:29 -0500
> From: Ruth Lepson <[redacted]>
> Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
>
> thanks
>
>
> On 1/18/12 3:04 PM, "susan maurer" <[redacted]> wrote:
>
> > [redacted] should be able to answer that. susan maurer
> >> Date: Mon, 16 Jan 2012 10:39:31 +0900
> >> From: [redacted]
> >> Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
> >> To: [redacted]
> >>
> >> http://www.thinairvideo.com/Welcome.html
> >>
> >> On Fri, Jan 13, 2012 at 8:26 AM, Ruth Lepson <[redacted]>
> wrote:
> >>
> >>> how to get/see it?
> >>>
> >>>
> >>> On 1/9/12 4:13 PM, susan maurer wrote:
> >>>
> >>>> Poetry Thin Air has done a DVD intended for poetry classes or fans of
> >>>> this threesome. Susan Maurer
> >>>>
> >>>
> http://epc.buffalo.edu/poetics
> >>> /welcome.html>

> >>>
> >>
> >>
> >>
> >> --
> >> Hugh Nicoll <http://hughnicoll.org/blog/>
> >> JALT LD-SIG <http://ld-sig.org/>
> >>
> guidelines &
> >
> guidelines &
>
>
> ----------
>
> Date: Thu, 15 Mar 2012 18:43:36 -0700
> From: amy king <[redacted]>
> Subject: PEN American - Poetry Series
>
> Two beautiful new poems are up and availab>
> Metta Sáma: Nocturne Trio

Two beautiful new poems are up and
> availab> le for your reading pleasure -

http://
> www.pen.org/blog/?p=9806#more> -9806

Enjoy!

Amy<http://www.pen.org/blog/?p=9806#more=%0A-9806

Enjoy%21

Amy>& Ana
>
>
>
> ----------
>
> End of POETICS Digest - 14 Mar 2012 to 15 Mar 2012 (#2012-43)
> **********
>

--
Crisman Cooley

[redacted] (int'l skype)
[redacted] (US cell)

↑ Index

97. Tomás Ó Cárthaigh

Happy St Patricks Day to all fellow lovers of poetry!!!

Fri 16 Mar 2012

Have a good St Patricks Day!!!

My little poem for St Patricks day... enjoy and share!!!
http://www.youtube.com/watch?v=qf39SrCxa4c&

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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98. Alan Sondheim

Yahrzeit

Sat 17 Mar 2012

Yahrzeit

http://lounge.espdisk.com/archives/799

http://espdisk.com/alansondheim/Yahrzeit2.mp3 oud
http://espdisk.com/alansondheim/Yahrzeit1.mp3 sarangi

for my parents
for our cats, our crayfish, our fish
for our friends who have left us

this is my best playing, my best offering, my gift to you
so silent perhaps, invisible, one is roomless, sightless,
one has lost everything, but this, lamentations and sublime,
if there were a case in the world, an instance, if there were
a poetry, poetics, holding back, retaining, of a remnant,
silence of philosophy, one is without birth, and surplus,
and of those

↑ Index

99. steve dalachinsky
reading
Sat 17 Mar 2012

Sunday, March 25, 2012 6:00pm until 8:00pm

Miriam Stanley & steve dalachinsky read at

JujoMukti Tea Lounge, 211 East 4th Street (bet. Aves. A & B), New York, NY

Located in a comfortable, handsome space in the East Village serving enriching teas from around the globe. $5.00 Admission (Admission price may be applied to the purchase of a tea or coffee of equal or lesser value. Check out the fabulous menu of teas on the lounge's Facebook page.) Directions: Subways F, M (2nd Avenue & Houston); 6 (Astor Place; 8th St and 4th Ave.); Bus 14A from Union Square (3rd St stop and Ave. A). This will be an "unplugged" open. Hosted by David Lawton. open reading as well

↑ Index

100. Maria Damon
query abt intersex and/or transgender poets
Sat 17 Mar 2012

Dear all,
A student asked if I knew of any intersex or transgender poets and I
must confess I didn't have any names at my fingertips.
Can anyone out there post (or back-channel) names that come to mind?
Thanks in advance.
bests, md

↑ Index

101. Margaret Konkol
Gregory Betts: 3/21 University at Buffalo, Poetics+ Small Press in the Archive Lecture Series
Sun 18 Mar 2012

Small Press in the Archive Lecture Series presents

Wednesday @ 3:00 pm
"Material Matters: Textual Intersections Between the Avant-Garde and the Archive"
Gregory Betts
420 Capen, The Poetry Collection, University at Buffalo

Gregory Betts is the author of *Avant-Garde Canadian Literature: The Early Manifestations *(University of Toronto Press, 2012, *in press*). He has edited

four books of early Canadian experimental writing, each of which emerged from extensive unpublished materials discovered in archives across Canada. He is also an experimental poet and has published five books of poetry. His 2009 book *The Others Raisd in Me* (Pedlar Press) extracts 150 new poems from Shakespeare's Sonnet 150 through the "plunderverse" method. He is an Associate Professor of English at Brock University in St. Catharines, Ontario, where he also serves as the Director of the Centre for Canadian Studies.

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures inthis series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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102. Kyle Schlesinger
Larry Fagin's Complete Fragments
Sun 18 Mar 2012

Cuneiform Press is pleased to announce the publication of Larry Fagin's Complete Fragments, his first trade edition book of poems since I¹ll Be Seeing You (Full Court Press, 1978). The art on the cover is by Glen Baxter.

Pre-order by May 1st, 2012 and receive a 20% discount plus free shipping in the US on both the paperback and cloth editions. Details at: http://cuneiformpress.blogspot.com/

Cheers,

Kyle
- - -
Kyle Schlesinger
Proprietor
Cuneiform Press
http://cuneiformpress.com

↑ Index

103. Ruth Lepson
Re: Diane Simmons & Burt Kimmelman in Brooklyn, March 24th at 8
Sun 18 Mar 2012

---

hello to Burt et al--maybe some of you will want to go on after hearing Kurt and Diane S-- Geoffrey O'Brien and I are reading & some terrific musicians are

playing at Douglass St. Studios in Gowanus, Brooklyn, also Sat Mar 24 but at 9--so run over if you are so inclined. Musicians include Noah Preminger, Derek Beckvold, Eric Lane, Matt Plummer, Bob Johnson--saxes, trombone, keyboard, drums. Geoffrey is the editor of Library of America and has published many books of poetry, fiction, and non-fiction. I do stuff, too.

On 3/15/12 3:58 PM, "Kimmelman, Burt" <[redacted]> wrote:

> *Diane Simmons & Burt Kimmelman*
>
> *Reading at The Shed*
>
> *Saturday, March 24th*
> *8 PM*
>
> *The Shed Space*
> *366 6th Street (betw. 5th & 6th Avenues)*
> *Park Slope, Brooklyn 11215*
> *[redacted]<mailto:[redacted]>*
> *theshedspace.org<http://theshedspace.org/>*
>
> *Diane Simmons' short fiction collection, Little America, winner of the 2010 Ohio State University prize for fiction, was published by the Ohio State University Press in June. Her short story, "Yukon River," was a runner-up for the 2010 Missouri Review Editor's Prize. Other short fiction has appeared in numerous journals such as Beloit Fiction Review, Blood Orange Review, and Northwest Review. Her novel, Dreams Like Thunder, won the Oregon Book Award for Fiction. Her novel, Let the Bastards Freeze in the Dark, was published by Simon and Schuster.*
>
> *In addition, she has published critical biographies on Maxine Hong Kingston and Jamaica Kincaid. Her book, Narcissism of Empire, examined popular British Imperial writing. She holds a BA in History from the University of Oregon, an MA in Creative Writing from the City College of New York, and a Ph.D. in English from the City University of New York.*
>
> *Read more about Diane Simmons at Dianesimmons.net<http://dianesimmons.net/>.*
>
> *Burt Kimmelman's seventh collection of poems, The Way We Live (Dos Madres Press, 2011) appeared a few months ago. For over a decade he was Senior Editor of the now defunct Poetry New York: A Journal of Poetry and Translation. In addition to his poetry, he has published five critical books, two of them monographs including The "Winter Mind": William Bronk and American Letters (Fairleigh Dickinson University Press, 1998), and more than eighty articles on*

> *medieval, modern, and contemporary poetry. "Taking Dinner to My Mother," a poem from his collection, As If Free (Talisman House, 2009), was featured on NPR's The Writer's Almanac<http://writersalmanac.publicradio.org/index.php?date=2010/04/20>.*
>
> *Recent interviews of Kimmelman are available online: with Tom Fink in Jacket2<http://jacketmagazine.com/40/iv-kimmelman-ivb-fink.shtml> (text), and with George Spencer at Poetry Thin Air<http://vimeo.com/27710442> (video). More on Kimmelman can be found at the recently released "Burt Kimmelman: A Survey<http://www.thing.net/~grist/ld/Kimmelman.htm>" (critical commentary and poetry samples selected by Karl Young-a part of his Light & Dust Poetry Anthology<http://www.thing.net/~grist/l&d/lighthom.htm>) and at BurtKimmelman.com<http://burtkimmelman.com/>.*

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104. Alan Sondheim

Foofwa, Alan Sondheim, Azure Carter, March 23rd, 92nd St. Y, NY (please forward)

Sun 18 Mar 2012

DANCE THE PLAYING FIELD OF THE HOUNDED!

FOOFWA D'IMOBILITE, AZURE CARTER, ALAN SONDHEIM and EDWARD HENKEL

at MOVEMENT_TALKS AT THE 92nd Street Y

Lexington Avenue at 92nd Street, Buttenwieser Hall
Friday, March 23, 8 pm, Tickets $10

http://www.92y.org/Uptown/Event/Dance-The-Playing-Field.aspx

or [redacted]

Join Foofwa d.Imobilit, Alan Sondheim, Azure Carter and Edward Henkel as they discuss, perform, and present video excerpts of their collaboration.

Foofwa and Alan have been working together since 1994 for the stage and video. They share a curiosity to explore the limits of the body, real and virtual and work on issues such as labor, involuntary movements, chaos and sexuality. They are often joined by Azure Carter.

Part of our Special Event Weekend that includes a Sundays At Three performance on Mar 25 and Master Classes Mar 23-24.

==========
==========

↑ Index

105. Pam Brown
calling Diane DaCruz-DiDonato
Mon 19 Mar 2012

Dear listees,

Does anyone have an email contact for the photographer, Diane DaCruz-DiDonato please?

Please back channel - [redacted]

Thanks,
Pam

--

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

_____

↑ Index

106. Mark Young
Out from Otoliths—"Resinations" by Javant Biarujia
Mon 19 Mar 2012

Now out from Otoliths

Resinations

Javant Biarujia

72 pages

Cover design by Sheila E. Murphy

Otoliths, 2012

ISBN: 978-0-9872010-1-0

$13.95 + p&h

URL:
http://www.lulu.com/shop/javant-biarujia/resinations/paperback/product-18929536.html

Javant Biarujia's latest collection, "Resinations", takes the reader on a roller-coaster ride through, mostly, Western (pop) art, culture and politics, from Kant to Dorothy Lamour, the Inquisition to "Leave It to Beaver", Tallahassee to Drancy, and much more. Resinations, itself a neologism, is echoic of resonations — every pun is intended in this collection — as well as resignation, at once an Eastern concept and a Western reality for many an employee. In sixty-four numerologically significant "pantoums" (Biarujia's idea of such at any rate), in which "all pastiche and no parono- / masia makes the past a dull Lautréamont" ("Labdanum"), he mirrors the world back at us, always startling, distinctive, original. His poetry is at times complex and multilayered, but it is always rich, witty and meaningful, what Charles Bernstein has called "quixotically alluring," and Gig Ryan, "fun and mock bawdiness." Or, as Biarujia himself says: "through levity to levitation."

"A subversive master craftsman, [Biarujia] propels the language through a cultural and political labyrinth"— *Jaya Savige*

"This is a poetry that leads the reader not only in and down but also, through re-sounding, across, crossing boundaries, making unthought of connections, exploring the fertile errata of translation. Biarujia sends out sounds that skip from language to language in a series of transformations/ interactions" — *Geraldine McKenzie*

"['Calques'] is a compelling, stimulating, intricately wrought, sometimes hauntingly beautiful and often very funny book, written in styles at once globalised and hermetic, archaic and futuristic" — *Chris Edwards*

"Decadence and postmodernism collide and combine in texts which are inimitably Biarujia" —*Kris Hemensley*

↑ Index

107. Paul Nelson

A quarter-Cuban, part-Irish St. Patty's Day Baby

Mon 19 Mar 2012

A naming story, for your perusal:

http://paulenelson.com/2012/03/19/ella-roque-nelson/

↑ Index

108. Lewis Warsh

Alyson Waters / Donald Breckenridge / Lewis Warsh at UNNAMEABLE

Mon 19 Mar 2012

UNNAMEABLE BOOKS

Alyson Waters, Donald Breckenridge, Lewis Warsh

March 24, 7 PM

Unnameable Books
600 Vanderbilt Ave
Brooklyn, NY

Alyson Waters has translated works by Vassilis Alexakis, Louis Aragon, Rene Belletto, Emmanuel Bove, Eric Chevillard, Albert Cossery and Yasmina Khadra, among others. She is currently completing her translation of art historian Daniel Arasse's On n'y voit rien (forthcoming from Princeton University Press). Alyson has received a NEA Translation Fellowship and a PEN Translation Fund Grant. She teaches literary translation at Yale University and NYU and lives in Brooklyn.

Donald Breckenridge is the Fiction Editor of The Brooklyn Rail, Editor of The Brooklyn Rail Fiction Anthology (Hanging Loose Press, 2006), and co-editor of the Intranslation web site. In addition, he is author of more than a dozen plays as well as the novella Rockaway Wherein (Red Dust, 1998), and the novels 6/2/95 (Spuyten Duyvil, 2002), You Are Here (Starcherone, 2009) and This Young Girl Passing (Autonomedia 2011). A second Brooklyn Rail Anthology is forthcoming (BR/Black Square Editions) and he is working on his 4th novel.

Lewis Warsh is the author of numerous books of poetry, fiction and autobiography, including A Place in the Sun (Spuyten Duyvil, 2010), Inseparable: Poems 1995-2005 (Granary, 2008), Ted's Favorite Skirt (Spuyten Duyvil, 2003), Touch of the Whip (Singing Horse, 2002), Debtor's Prison, in collaboration with Julie Harrison (Granary, 2001) and The Origin of the World (Creative Arts, 2001). He is co-editor of The Angel Hair Anthology, editor and publisher of United Artists Books, and director of the MFA program in creative writing at Long Island University, Brooklyn.

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109. The Paris Review

The Paris Review at 200!

Mon 19 Mar 2012

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[1]View it in a web browser

Follow Us

The Fall Issue

Available in bookstores and [2]online!

Links:

1. http://us1.campaign-archive1.com/?u=ba34ae29824bc79fed69cc5f5&id=13cf96de05&e=7f8caa2f2a
2. http://store.theparisreview.org/collections/back-issues

[3]Subscribe â€º

Links:

3. http://store.theparisreview.org/collections/subscribe

Our two-hundredth issueâ€”featuring Bret Easton Ellis, Terry Southern, Lorrie Moore, John Jeremiah Sullivan, Adrienne Rich, Frederick Seidel, and more! Below are selections from the issue available on our Web site. To read it all, subscribe or purchase the issue at your local bookstore.

[4]Read a letter from editor Lorin Stein â€º

Links:

4. http://www.theparisreview.org/miscellaneous/6145/editors-note-lorin-stein

INTERVIEW

The Art of Fiction No. 216 Bret Easton Ellis â€œAmerican Psycho came out of a place of severe alienation and loneliness and self-loathing. I was pursuing a lifeâ€”you could call it the Gentlemanâ€™s Quarterly way of livingâ€”that I knew was bullshit, and yet I couldnâ€™t seem to help it. American Psycho is a book about becoming the man you feel you have to be, the man who is cool, slick, handsome, effortlessly moving through the world, modeling suits in Esquire, having babes on his arm. Itâ€™s about lifestyle being sold as life, a lifestyle that never seemed to include passion, creativity, curiosity, romance, pain.â€ [5]Read an excerpt â€º Links: 5. http://www.theparisreview.org/interviews/6127/the-art-of-fiction-no-216-bret-easton-ellis

INTERVIEW

The Art of Screenwriting No. 3 Terry Southern â€œI donâ€™t know why, but I always feel a kind of necessity to write things that are beyond acceptance, that are too offensive or something. For people to read them and say, Ha-ha-ha, very funny. No, we canâ€™t print that. I mean, even The Realist has turned down stuff of mine. Iâ€™ve got a piece there now that they turned down a couple years ago. Itâ€™s about Frank Oâ€™Hara, and itâ€™s very weirdâ€”not obscene, but it violates a lot of taboos. Thatâ€™s the whole

history of writing, really, trying to emancipate images and language. Itâ€™s not just a question of four-letter wordsâ€”you can get away with thatâ€”but of attitude.â€ [6]Read an excerpt â€º Links: 6. http://www.theparisreview.org/interviews/6126/the-art-of-screenwriting-no-3-terry-southern

FICTION

Wings
Lorrie Moore
â€œWalking the dog, she once watched as an excavatorâ€™s mandibled head was
released and fell to the ground; the headless neck then leaned down and
began to nudge it, as if trying to find out whether it might still be
alive. Of course there was an operator, but after that it was hard to
think of a creature like that as a machine. When a wall was knocked
down and its quiet secrets sent scattering, the lines between things
seemed up for grabs.â€
[7]Read an excerpt â€º
Links:
7. http://www.theparisreview.org/fiction/6128/wings-lorrie-moore

PORTFOLIO

Prabuddha Dasgupta
Geoff Dyer
â€œIn Prabuddha Dasguptaâ€™s photographic series Longing there is a
powerful suggestion of travel, of journeys that have merged into a
single journey. There is evidence of arrival and departure, but the
main sense is of transit, of looking back on what has been left, or
forward to what is to come. The photographs are rarely in the moment.
The present tense flickers and is gone.â€
[8]Read an excerpt â€º
Links:
8. http://www.theparisreview.org/art-photography/6138/prabuddha-dasgupta-geoff-dyer

FICTION

The Chair
David Means
â€œThose mornings, with Gunner upstairs asleepâ€”the soft sea-hiss snooze
of his breath coming through the baby monitorâ€”I sometimes had that
deep, sensual foreboding that came when I thought too much about the
short term and the way Gunnerâ€™s days, still fresh and new, his life
just starting, stood logarithmically in relation to my own thirty

years. A day was one small fragment of my life, and a day for him was a much larger piece of the pie. One day now is a big hunk of his five years on earth, I used to think, I think.â€
[9]Read an excerpt â€º

Links:

9. http://www.theparisreview.org/fiction/6130/the-chair-david-means

POETRY

Five Poems
Frederick Seidel
from â€œNightâ€

The city sleeps with the lights on.
The insomniac wants it to be morning.
The quadruple amputee asks the night nurse what time it is.
The woman is asking for her mother,
But the mother is exhausted and asleep and long since dead.
The nun screams to stop the charging rhino
And sits bolt upright in bed
Attached to a catheter.
[10]Read more â€º

Links:

10. http://www.theparisreview.org/poetry/6132/five-poems-frederick-seidel

POETRY

Two Poems
Maureen McLane
from â€œAll Goodâ€

a â€œbeautiful dayâ€
nothing happened
and nothing was going to happen
the wind shook leaves
that did not fall
the moored boat did not sail
& the rain fell
on casual grass
everything was full
including the empty glass
[11]Read more â€º

Links:

11. http://www.theparisreview.org/poetry/6133/two-poems-maureen-n-mclane

ALSO IN THE MAGAZINE

New fiction by Matt Sumell. Essays by John Jeremiah Sullivan and David Searcy. Literary paint chips by Leanne Shapton and Ben Schott. Poems by Adrienne Rich, Susan Barbour, Rowan Ricardo Phillips, Yusef Komunyakaa, Stephen Dunn, and Nicanor Parra.
[12]See the Full Table of Contents â€º

Links:

12. http://www.theparisreview.org/current-issue

[13]OUR SPRING TOTE OFFER

Links:

13. https://www.theparisreview.org/subscribe

Celebrate spring and our two-hundredth issue! Subscribe or renew today and you'll receive this gray cotton-canvas tote, with a wraparound design inspired by the cover of the Spring issue. Designed by our art editor Charlotte Strick after the cover of the first issue of The Paris Review.
[14]Subscribe here â€º

Links:

14. https://www.theparisreview.org/subscribe

THE SPRING REVEL

Join us Tuesday, April 3, at Cipriani 42nd Street for the Spring Revel in celebration of great writers, writing, and readers. This yearâ€™s gala event is chaired by Chris Hughes, cofounder of Facebook and the new Publisher and Editor-in-Chief of The New Republic, and his fiancÃ© Sean Eldridge, President of Hudson River Ventures and Senior Adviser at Freedom to Marry. The guest of honor will be New York Review of Books founding editor Robert Silvers.
[15]Click here to purchase tickets or a table â€º
[16]

Links:

15.
16. http://www.theparisreview.org/blog

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17. http://us1.forward-to-friend1.com/forward?u=ba34ae29824bc79fed69cc5f5&id=13cf96de05&e=7f8caa2f2a

↑ Index

110. Paul Siegell
Re: WEAR A PAGE FROM A CONCRETE POETRY BOOK
Mon 19 Mar 2012

mIEKAL,

thanks so much for taking a look!

i'm happy to say that people (including non-poets) really seem to be getting into my concrete poetry offerings, and are even buying. it's pretty exciting for me, not just for the sales, but because it's breathing new life into the book: wild life rifle fire.

(and the shirts are making for some funny pictures, too.) can't ask for anything more.

thanks again,
paul

thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

↑ Index

111. Adam Fieled
Stoning the Devil Top Ten
Mon 19 Mar 2012

The blog Stoning the Devil (http://www.adamfieled.blogspot.com) has amassed, since its inception in January 2006, its own Top Ten. Here are the ten STD posts which have made the largest number dents:

1) "Post-Avant and Personism": 2,737 pageviews:

http://adamfieled.blogspot.com/2009/06/post-avant-and-personism.html

2) "Theodor Adorno: Lyric Poetry and Society": 1,850 pageviews:

http://adamfieled.blogspot.com/2007/01/theodor-adorno-lyric-poetry-and.html

3) "Apps on PFS Post": 1,769 pageviews:

http://adamfieled.blogspot.com/2010/02/apps-on-pfs-post.html

4) "Anything with an Edge: Rethinking Post-Avant": 1,369 pageviews:

http://adamfieled.blogspot.com/2009/06/anything-with-edge-rethinking-post.html

5) "David Prater: Abendland": 731 pageviews:

http://adamfieled.blogspot.com/2007/01/david-prater-abendland.html

6) "The Bee Gees: Satan's Henchmen?": 675 pageviews:

http://adamfieled.blogspot.com/2009/11/bee-gees-satans-henchmen.html

7) "Brian Jones: A Degree of Murder": 293 pageviews:

http://adamfieled.blogspot.com/2009/12/brian-jones-degree-of-murder.html

8) "Jean Toomer's Cane": 277 pageviews:

http://adamfieled.blogspot.com/2008/11/jean-toomers-cane.html

9) "Three Apps": 268 pageviews:

http://adamfieled.blogspot.com/2010/02/three-apps.html

10) "content with a new form?": 193 pageviews:

http://adamfieled.blogspot.com/2006/03/content-with-new-form.html

Hope you enjoy these and happy spring!
Best,
Adam Fieled [redacted]

↑ Index

112. Lisa Samuels

Long Poems Symposium, Auckland 29-30 March

Mon 19 Mar 2012

Dear All For anyone near - and for those on this list coming here next week from Hawaii, Australia, & New Zealand - I am feeling the wave of energy moving toward our Short Takes on Long Poems symposium, schedule and registration all here on the New Zealand Electronic Poetry Centre (NZEPC) website:

http://www.nzepc.auckland.ac.nz/features/short-takes/index.asp

The presentations happen Thursday and Friday March 29 & 30, with an amazing group reading the day before:
Wednesday March 28, 530 PM at Old Government House on the University of Auckland campus
Rachel Blau DuPlessis
Pam Brown
Martin Harrison
Dinah Hawken
David Howard
Jill Jones

Cilla McQueen
Jack Ross
Susan Schultz
Hazel Smith
Robert Sullivan
John Tranter

It will be great to see those I know and to meet new ones. Come along if you are nearby, and safe travels to those coming in from out of town, xLisa

↑ Index

113. Jonathan Penton

Jennifer Tamayo and Jonathan Penton at Myopic Books, Sat., 3/24

Mon 19 Mar 2012

Hello lovely people,

This upcoming Saturday, Jennifer Tamayo and I will be reading at:

Myopic Books
1564 North Milwaukee Avenue
Chicago, IL
Saturday, March 24, 7pm

Jennifer Tamayo is a Chicagoan who received an MFA at Louisiana State University and now lives in New York. I have not met her! But the Google machine showed me some videos of her performances at http://www.youtube.com/watch?v=ZBPzvOMOE2c and http://www.youtube.com/watch?v=gnosoNpmrA4 . My name is Jonathan Penton, and I edit UnlikelyStories.org in southwestern Louisiana. You can watch a recent read of mine at http://youtu.be/5i4mG5UKtt4 .

The Myopic Reading Series is hosted by Larry Sawyer, who edits http://www.milkmag.org <http://www.MilkMag.org> with Lina Ramona Vitkauskas.

--
Jonathan Penton
http://www.unlikelystories.org/

↑ Index

114. John Steen

"Poetry on the Spectrum" Panel, MLA 2013, Boston

Mon 19 Mar 2012

Dear all,

In search of submissions for what promises to be an excellent panel at MLA 2013. "Poetry on the Spectrum" invites papers exploring any aspect of recent poetry's affiliation with autism spectrum disorder, including representation or mimicry of its characteristic social, communicative, and/or behavioral disabilities. Please send 250-word abstracts by *March 26*to John Steen ([redacted]) and Stephen Ross ([redacted]).

http://www.mla.org/cfp_detail_5106

All best,

John Steen

↑ Index

115. Chad Sweeney

SF Bay Area, two readings

Tue 20 Mar 2012

Iâ€™m returning to the SF Bay Area for two readings this Thursday and Friday to read from two new books in three languages with my talented new MFA students from Cal State San Bernardino.

Thursday night, 7:30 in the Poetry Flash Series at Moeâ€™s Books, 2476 Telegraph Avenue, Berkeley. Readers are Chad Sweeney, Natalie Skeith, Chris Shaw and Jackie Carbajal. Â Friday, 7:30 at the San Francisco Motorcycle Club, on Folsom and 18th (2194 Folsom). Event is called â€œWILD RIDEâ€ pairing poets from San Francisco State and San Bernardino State Universities for a once-in-a-lifetime reading at the famous San Francisco Motorcycle Club. Full bar, DJ, and motorcycles! Readers include: Chad Sweeney, Hollie Hardy, Carolyn Ho, Mathew Sherling, SB Stokes, Nikia Chaney, Shali Nicholas, Andre Katkov, and Ashley Hayes.

Dancing, drinking, and schmoozing will follow the reading.
Â
I hope to see you one of these nights!
Chad Sweeney

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116. Martin Richet

Jaime de Angulo

Tue 20 Mar 2012

Hello all,
I've started work on a french translation of Jaime de Angulo's "Indians in Overalls".

Would anyone know the whereabouts of his estate / agent / copyright owner ?
Any help or information much appreciated,
Martin Richet

↑ Index

117. Larissa Shmailo
Poems up at Altered Scale, new multimedia journal
Tue 20 Mar 2012

I have three audio poems with music and work in the poetry section of Jeff Hansen's new multimedia journal, Altered Scale, featuring a cast of thousands:

https://sites.google.com/site/alteredschale/audio2

https://sites.google.com/site/alteredschale/larissa-shmailo-sheila-e-murphy-grant-grays-peter-ganick-felino-a-soriano-terry-folz

Thanks to musicians Bobby Perfect, Manny Molecular, and Brant Lyon, and producers Daniel Olmstead and Jackie Sheeler for these tracks.

Kind regards,
Larissa

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118. Nada Gordon
This SATURDAY 3/24: Godfrey & Koeneke @ Segue
Tue 20 Mar 2012

JOHN GODFREY & RODNEY KOENEKE

John Godfrey is the author of a number of collections, most recently Push the Mule (The Figures, 2001), Private Lemonade (Adventures in Poetry, 2003), City of Corners (Wave Books, 2008), and the recent chapbook Singles and Fives (Fewer and Further Press, 2011). This year Lunar Chandelier will put out Tiny Gold Dress.

Rodney Koeneke is the author of Musee Mechanique, Rouge State, and a chapbook, Rules for Drinking Forties. Hobbies past and present include flarf, neo-benshi, and Poets Theater. He lives and teaches History to masses of undergraduates in Portland, Oregon.

***

MARCH 24, 2012
4:00 p.m. Bowery Poetry Club
$6 goes to the poets

SEGUE spring. feb/mar curated by corina copp & nada gordon.

see you SATURDAY.

FULL CALENDAR: http://seguefoundation.com/calendar.htm

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119. Chris Pusateri

NYC, 3/28 @ 7pm: Berssenbrugge, Pierce and Choffel read

Tue 20 Mar 2012

Hello all,

Please join us for a very exciting evening on Wednesday, March 28, at 7:00 pm: the launch of our Poets Out Loud Prize books! The reading will take place on the 12th Floor Lounge, Fordham University, Lincoln Center, located at 113 West 60th Street, New York, NY.

Come and enjoy readings from Mei-Mei Berssenbrugge (POL Prize judge), Julie Choffel (winner of 2011 POL Prize), and Michelle Naka Pierce (winner of 2011 POL Editor’s Prize).

Mei-Mei Berssenbrugge was born in Beijing in 1947 and grew up in Massachusetts. Among her books are The Heat Bird (Burning Deck, 1983), Empathy (Station Hill, 1989), Sphericity (Kelsey Street, 1993), Endocrinology (Kelsey Street, 1997) (an artist book with Kiki Smith), Four Year Old Girl (Kelsey Street, 1998), and Nest (Kelsey Street, 2003). I Love Artists: New Selected and Poems was published by University of California Press in 2006.

Julie Choffel grew up in Austin, Texas. A graduate of the MFA Program for Poets and Writers at the University of Massachusetts–Amherst, she has also studied geography, rhetoric, and plant ecology. Her poems have been published in Denver Quarterly, Fairy Tale Review, Make/shift, American Letters & Commentary, and elsewhere; and she is the author of Figures in a Surplus, a chapbook. She teaches creative writing in Connecticut, where she lives with her husband and their daughter.

Born in Japan, Michelle Naka Pierce is the author of seven titles, including She, A Blueprint (2011) and Beloved Integer (2007). Awarded the Poets Out Loud Editor's Prize, Continuous Frieze Bordering Red (Fordham, 2012) documents the migratory patterns of the hybrid as she travels the floating borders in Rothko's Seagram murals. She is associate professor and director of the Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, CO.

RECEPTION & BOOK SIGNING to follow

FREE and open to the public

DIRECTIONS :
A, B, C, D & 1 trains to Columbus Circle. Exit at 60th Street & Broadway and

walk one block west . Upon entering the glass doors of the Lincoln Center Campus, inform the security desk that you are attending the "Poets Out Loud" and continue up to the 12th floor.

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120. George Quasha

glossodelia: A performance by Gary Hill & George Quasha

Tue 20 Mar 2012

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glossodelia: A performance by Gary Hill & George Quasha

Saturday, March 31, 2012 <http://www.henryart.org/calendar?date=2012-03-31>, 2:00 - 3:30 PM

Henry Auditorium of the Henry Art Gallery in Seattle

http://www.henryart.org/events/show/573

A performance by Gary Hill & George Quasha for multiple cameras, microphones, video projectors, computers, electronic drums (Roland Octapad), Serge Modular, assorted effect boxes, Kinect, software programs Max/MSP/jitter, Process and others all manifesting towards self-reorienting language/sounds/rhythms/images ("axials"), paper and acrylics, and human bodies on the verge.

/What are glossodelia?/ To answer this question beyond the literal meaning of the word---"revealing tongues"---Gary Hill and George Quasha enter into a state of co-performative inquiry by way of what they use for language. This includes just about anything that can be generated in real (and hyperreal) time, such as sound, image, word, gesture, and a range of semi-definable electronic phenomena ("electronic linguistics"). What they generate through various instruments ("psychotropic languaging vehicles") becomes a field of strange attractors ("dynamical lingualia") with a pull toward possible language realities ("lingualities"). They have called it "a pulsational conversation with stepped-up intensity in which Real Time is invited to show its other side."

Come early, stay late! Our wonderful exhibition guides will be offering free guided tours of /glossodelic attractors/ <http://henryart.org/exhibitions/show/1166> before and after the program. Tours will meet in the south gallery at 1pm and 4pm.

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

↑ Index

121. Calvin Pennix

Recent Release: quarter after - Issue no. 1

Tue 20 Mar 2012

---

quarter after, a new journal for art and its reasons, is up and running with the recent release of Issue no. 1. There was a great response to our initial calls for submission and we were able put together a great issue featuring the work of many great artists including:

*Adam Fieled * Chad Scheel * David Berridge * Michael Farrell * Jane Joritz-Nakagawa * Tiffany Monroe * Felino A. Soriano * Vernon Frazer * rob mclennan * Donna Kuhn * Merlin Flower * Christina Baker-Jones * David Harrison Horton * Lawrence Upton * Ric Carfagna * Roger Sedarat * Seekers of Lice * James Sanders * Linda Neiswender*

* *

Stop by and check out Issue no. 1 here
http://quarterafter.org/2012/03/19/issue-no-1/

All the best in creating,

Calvin Pennix

Founding Editor,

quarter after

http://quarterafter.org/

[redacted]

“yu don’t have to do it like everybody else. all thes correct uses ar like punishment which force normative thought. Normative writing enforces normative thought and makes a reader conform to a homogenous culture.”

↑ Index

122. George Bowering

Re: Call for Papers: Edited Collection: Primary Stein

Tue 20 Mar 2012

Um, you maybe should read A Moveable Feast again.

gb

On Mar 16, 2012, at 9:47 AM, Crisman Cooley wrote:

> *Date: Thu, 15 Mar 2012 15:34:32 -0700*
> *From: amy king <[redacted]>*
> *Subject: OT: Call for Papers: Edited Collection: Primary Stein (Abstracts by May 15, 2012)*
>
> *Apropos of Gertrude in Woody Allen's new movie "Midnight In Paris" did anyone catch the line spoken by the Hemingway character saying to the writer protagonist: "Don't give your manuscript to a writer. If it's good I'll hate it because I'm envious. If it's bad I'll hate it because it's bad. You should give it to Gertrude Stein."*
>
> *The shocking not-so-sub sub-text is that Stein was not a writer. A consummate reader perhaps, but (at least in Hemingway's mind, if not Woody Allen's) not a writer. Pretty bizarre for me--since I grew up loving Stein and denigrating Hemingway.*
>
> *Crisman*
>
> *=0ACall=0Afor Papers: Edited Collection: Primary Stein (Abstracts by May 1=*
> *5, 2012)=0Afull name / name of=0Aorganization:=C2=A0=0AJanet Boyd, Fairleig=*
> *h=0ADickinson University and Sharon Kirsch, Arizona State University=0Acont=*
> *act email:=C2=[redacted] [redacted]=0AAbstracts due: May=*
> *15, 2012=0A(500-700 words with CV and short bio)=0A=C2=A0=0AThe overwhelmi=*
> *ng=0Asuccess of Gertrude Stein=E2=80=99s The=0AAutobiography of Alice B. To=*
> *klas finally confirmed Stein=E2=80=99s celebrity status=0Ain the United Sta=*
> *tes in 1933. Yet she lamented that she had become known less=0Aas an import=*

> *ant author than as the host of a Parisian salon in which famous*
> *writers=0Aa=*
> *nd European painters gathered amidst her collection of modern art. Her*
> *earl=*
> *ier,=0Amore challenging writing continued to go unnoticed and unpublished*
> *d=*
> *espite the=0Awide public appeal of the autobiography and the success of*
> *Vir=*
> *gil Thomson=E2=80=99s=0Aproduction of Stein=E2=80=99s opera Four*
> *Saints=0Ai=*
> *n Three Acts in 1934. Her growing popularity in the United States induced=*
> *=0Athe reluctant Stein=0Ato return for a lecture tour through which she*
> *wou=*
> *ld introduce her more obscure=0Awork to an American audience=E2=80=94even*
> *i=*
> *f it meant having to explain it to them. As she tells us, she*
> *=E2=80=9Cwant=*
> *[ed] readers not collectors. . . she=0Awant[ed] her books read not*
> *owned=E2=*
> *=80=9D (Autobiography 301).=0A=C2=A0=0AEven so, few scholars took serious*
> *i=*
> *nterest in Stein=0Abefore the mid-twentieth century, and, even then, the*
> *cr=*
> *iticism that emerged=0Atended to make Stein herself the main subject. In*
> *th=*
> *e later 1970s and=0Athroughout the 1980s, Stein=E2=80=99s writing began to*
> *=*
> *receive attention from a variety=0Aof scholars: those who sought to align*
> *h=*
> *er literary aims with the Cubist painters;=0Afeminists who read her work*
> *as=*
> *a challenge to patriarchal language; and critics=0Awho examined Stein=E2=*
> *=80=99s writing as a more general subversion of the process*
> *of=0Asignificat=*
> *ion. In the 1990s, Stein criticism turned its focus to how her=0Awriting*
> *en=*
> *gages issues of American national and/or cultural identity. As*
> *Lisa=0ARuddi=*
> *ck observes, =E2=80=9Cwork in a cultural studies mode. . . moved the*
> *conver=*
> *sation=0Aabout Stein=E2=80=99s artistic innovations beyond a sense of her*
> *o=*
> *ffering a challenge=0Ato patriarchy in the abstract=E2=80=9D and into =E2=*
> *=80=9Clarger cultural fields=E2=80=94fields defined=0Aby discourses of*
> *race=*
> *and ethnicity=E2=80=9D (Modern=0AFiction Studies 648).*
> *=C2=A0=C2=A0=0A=C2=*
> *=A0=0AMost recently, Stein=0Athe celebrity has re-emerged. Her life has*

aga=
in become the focus of scholarly=0Ainquiry in articles, books and
exhibits:=
Stein=E2=80=99s politics, Stein=E2=80=99s friendships,=0AStein the
collect=
or, and Stein the visual icon. Popular interest=0Ain Stein has of late
gene=
rated The Steins=0ACollect museum exhibit, a children=E2=80=99s book
celebr=
ating her writing, a novel=0Atold from the perspective of Stein and Toklas=
=E2=80=99s Vietnamese cook, and Stein as a=0Acharacter in the Woody Allen
f=
ilm Midnight=0Ain Paris. In addition, Seeing=0AGertrude Stein, the
companio=
n book to the current exhibit of the same name,=0Acreates a cultural and
vi=
sual portrait of Stein, rendering =E2=80=9Ca richly complex=0Awoman=E2=80=
=9D whose =E2=80=9Ccontradictions ran deep=E2=80=9D (7). No doubt, these
re=
cent=0Aexaminations enrich and complicate our understanding of Stein and
of=
how we=0Amight read her work, as she implores=0Aus to do.
=0A=C2=A0=0AHere=
, in=0Aresponse to these current trends, we seek to assemble a collection
o=
f essays that=0Aturns the lens back on Stein=E2=80=99s writing, in and
acro=
ss all genres in which she=0Awrote. We are interested in scholarly essays
t=
hat take Stein=E2=80=99s primary works as=0Atheir core analytical focus.
We=
do not suggest jettisoning contextual=0Aapproaches, but we do encourage
in=
quiry into the writing itself, in all its=0Ahistorical trajectories and
dis=
cursive iterations. Essays might ask what it is=0Awe learn from the
tension=
s produced in Stein=E2=80=99s work in order to expand fields=0Aof inquiry
a=
nd transform the ways we can read, write about, and teach her writing.=0A=
=C2=A0=0AThe editors are pleased to=0Areport that this project has already
=
received attention from a scholarly press. Please send abstracts of
500-700=
words (final essays to range=0Afrom 4,000-8,000 words), brief bios, and
CV=
s to Janet Boyd ([redacted]*) and/or=0ASharon Kirsch*
([redacted]*=*

du) by May 15,=0A2012. Queries are welcomed.=0APossible topics (others are
=
welcome):=0AGenre=0Astudies=0ARhetoric=0ALinguistics=0AFormalism=0APoet
ry=
=0ADrama/plays=0AAutobiography =0ATravel=0Awriting
=0AWar=0Anarrative=0ARac=

ial=0Atheory/identity=0AQueer=0Atheory=0AGender/sexuality=0ASpatiality/
temp=
orality=0AGeography/landscape=0ANational/ethnic
identity=0APolitical=0Adisc=
ourse=0APost-colonialism=0AAdvertising/public=0Arelations=0ACelebrity/fame=
=0AHumor=0APleasure

Date: Wed, 14 Mar 2012 22:20:29 -0500
From: Ruth Lepson <[redacted]>
Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer

thanks

On 1/18/12 3:04 PM, "susan maurer" <[redacted]> wrote:

[redacted] should be able to answer that. susan maurer
Date: Mon, 16 Jan 2012 10:39:31 +0900
From: [redacted]
Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
To: [redacted]

http://www.thinairvideo.com/Welcome.html

On Fri, Jan 13, 2012 at 8:26 AM, Ruth Lepson <[redacted]>
wrote:

how to get/see it?

On 1/9/12 4:13 PM, susan maurer wrote:

Poetry Thin Air has done a DVD intended for poetry classes or fans of
this threesome. Susan Maurer
*==========**====*

*==========**====*
http://epc.buffalo.edu/poetics
/welcome.html>

--
Hugh Nicoll <http://hughnicoll.org/blog/>
JALT LD-SIG <http://ld-sig.org/>

guidelines &

guidelines &

Date: Thu, 15 Mar 2012 18:43:36 -0700
From: amy king <[redacted]>
Subject: PEN American - Poetry Series

Two beautiful new poems are up and availab=

Metta S=E1ma: Nocturne Trio=0A=0ATwo beautiful new poems are up and availab=
le for your reading pleasure - =0A=0Ahttp://
www.pen.org/blog/?p=3D9806#more=
-9806=0A=0AEnjoy!=0A=0AAmy<http://www.pen.org/blog/?p=3D9806#more=
%0A-9806=0A=0AEnjoy%21=0A=0AAmy>& Ana

End of POETICS Digest - 14 Mar 2012 to 15 Mar 2012 (#2012-43)
***\

George Bowering
I am the way and the heavy.

↑ Index

123. amy king
Re: Call for Papers: Edited Collection: Primary Stein
Tue 20 Mar 2012

Thanks for that, Crisman. I've read similar critiques, also pointing out that the Stein character doesn't speak with a woman once...

And Allen's view of writers as caricatures, whew. Beyond that, I was most disturbed to see Owen Wilson "transformed" into Allen himself. Who was this bumbling, shoulder shrugging "I don't get it [life]" absurdity and why is he so popular??

Perhaps I'm too unforgiving and oblivious to the "unapologetic conceit," but I found the thing boring and predictable, when it could have been so much more.

http://thenewinquiry.com/essays/playing-against-type-3/

_____
From: Crisman Cooley
>
>
Apropos of Gertrude in Woody Allen's new movie "Midnight In Paris" did anyone catch the line spoken by the Hemingway character saying to the writer protagonist: "Don't give your manuscript to a writer. If it's good I'll hate it because I'm envious. If it's bad I'll hate it because it's bad. You should give it to Gertrude Stein."

The shocking not-so-sub sub-text is that Stein was not a writer. A consummate reader perhaps, but (at least in Hemingway's mind, if not Woody Allen's) not a writer. Pretty bizarre for me--since I grew up loving Stein and denigrating Hemingway.

Crisman

↑ Index

124. Stuart Ross
Re: Larry Fagin's Complete Fragments
Tue 20 Mar 2012

This is the most exciting news! Can't find pricing info on the limited edition, though. Hoo boy.

Stuart

On 12-03-18 2:06 PM, "Kyle Schlesinger" <[redacted]> wrote:

> *Cuneiform Press is pleased to announce the publication of Larry Fagin's Complete Fragments, his first trade edition book of poems since I¹ll Be Seeing You (Full Court Press, 1978). The art on the cover is by Glen Baxter.*
>
> *Pre-order by May 1st, 2012 and receive a 20% discount plus free shipping in the US on both the paperback and cloth editions. Details at: http://cuneiformpress.blogspot.com/*
>
> *Cheers,*
>
> *Kyle*

↑ Index

125. **patrick dunagan**

Re: Call for Papers: Edited Collection: Primary Stein

Tue 20 Mar 2012

I'm w/ George, utterly, w/ this... it's all rather obviously FUN , or I guess not. ~ pjd

On 20 March 2012 15:58, George Bowering <[redacted]> wrote:

> Um, you maybe should read A Moveable Feast again.
>
> gb
>
>
> On Mar 16, 2012, at 9:47 AM, Crisman Cooley wrote:
>
> >>
> >> Date: Thu, 15 Mar 2012 15:34:32 -0700
> >> From: amy king <[redacted]>
> >> Subject: OT: Call for Papers: Edited Collection: Primary Stein
> (Abstracts
> >> by May 15, 2012)
> >>
> >>
> > Apropos of Gertrude in Woody Allen's new movie "Midnight In Paris" did
> > anyone catch the line spoken by the Hemingway character saying to the
> > writer protagonist: "Don't give your manuscript to a writer. If it's good
> > I'll hate it because I'm envious. If it's bad I'll hate it because it's
> > bad. You should give it to Gertrude Stein."
> >

> > The shocking not-so-sub sub-text is that Stein was not a writer. A
> > consummate reader perhaps, but (at least in Hemingway's mind, if not
> Woody
> > Allen's) not a writer. Pretty bizarre for me--since I grew up loving
> Stein
> > and denigrating Hemingway.
> >
> > Crisman
> >
> >
> >
> >
> >>
Call
for Papers: Edited Collection: Primary Stein (Abstracts by May
> >> 1> >> 5, 2012)
full name / name of
organization:Â
Janet Boyd,
> >> Fairleig> >> h
Dickinson University and Sharon Kirsch, Arizona State
> >> University
cont> >> act email:Â [redacted]
Abstracts due:
> >> May> >> 15, 2012
(500-700 words with CV and short bio)
Â
The
> >> overwhelmi> >> ng
success of Gertrude Steinâ€™s The
Autobiography of Alice B.
> >> To> >> klas finally confirmed Steinâ€™s celebrity status
in the United
> >> Sta> >> tes in 1933. Yet she lamented that she had become known less
as an
> >> import> >> ant author than as the host of a Parisian salon in which
famous
> >> writers
a> >> nd European painters gathered amidst her collection of modern art. Her
> >> earl> >> ier,
more challenging writing continued to go unnoticed and
> unpublished

> >> d> >> espite the
wide public appeal of the autobiography and the success of
> >> Vir> >> gil Thomsonâ€™s
production of Steinâ€™s opera Four
> >> Saints
i> >> n Three Acts in 1934. Her growing popularity in the United States
> induced> >>
the reluctant Stein
to return for a lecture tour through which she
> >> wou> >> ld introduce her more obscure
work to an American
> audienceâ€”even
> >> i> >> f it meant having to explain it to them. As she tells us, she
> >> â€œwant> >> [ed] readers not collectors. . . she
want[ed] her books read not
> >> ownedâ> >> € (Autobiography 301).
Â
Even so, few scholars took
> serious
> >> i> >> nterest in Stein
before the mid-twentieth century, and, even then, the
> >> cr> >> iticism that emerged
tended to make Stein herself the main subject. In
> >> th> >> e later 1970s and
throughout the 1980s, Steinâ€™s writing began
> to
> >> > >> receive attention from a variety
of scholars: those who sought to
> align
> >> h> >> er literary aims with the Cubist painters;
feminists who read her work
> >> as> >> a challenge to patriarchal language; and critics
who examined
> Steinâ> >> €™s writing as a more general subversion of the process
> >> of
significat> >> ion. In the 1990s, Stein criticism turned its focus to how her
writing
> >> en> >> gages issues of American national and/or cultural identity. As
> >> Lisa
Ruddi> >> ck observes, â€œwork in a cultural studies mode. . . moved the
> >> conver> >> sation
about Steinâ€™s artistic innovations beyond a sense of

> her
> >> o> >> ffering a challenge
to patriarchy in the abstractâ€ and into
> â> >> €œlarger cultural fieldsâ€”fields defined
by discourses of
> >> race> >> and ethnicityâ€ (Modern
Fiction Studies 648).
> Â Â
Â> >>
Most recently, Stein
the celebrity has re-emerged. Her life has
> >> aga> >> in become the focus of scholarly
inquiry in articles, books and
> >> exhibits:> >> Steinâ€™s politics, Steinâ€™s friendships,
Stein the
> >> collect> >> or, and Stein the visual icon. Popular interest
in Stein has of late
> >> gene> >> rated The Steins
Collect museum exhibit, a childrenâ€™s book
> >> celebr> >> ating her writing, a novel
told from the perspective of Stein and
> Toklas> >> â€™s Vietnamese cook, and Stein as a
character in the Woody
> Allen
> >> f> >> ilm Midnight
in Paris. In addition, Seeing
Gertrude Stein, the
> >> companio> >> n book to the current exhibit of the same name,
creates a cultural and
> >> vi> >> sual portrait of Stein, rendering â€œa richly
> complex
womanâ€> >> whose â€œcontradictions ran deepâ€ (7). No doubt, these
> >> re> >> cent
examinations enrich and complicate our understanding of Stein and
> >> of> >> how we
might read her work, as she implores
us to do.
> >>
Â
Here> >> , in
response to these current trends, we seek to assemble a
> collection

> >> o> >> f essays that
turns the lens back on Steinâ€™s writing, in and
> >> acro> >> ss all genres in which she
wrote. We are interested in scholarly
> essays
> >> t> >> hat take Steinâ€™s primary works as
their core analytical focus.
> >> We> >> do not suggest jettisoning contextual
approaches, but we do encourage
> >> in> >> quiry into the writing itself, in all its
historical trajectories and
> >> dis> >> cursive iterations. Essays might ask what it is
we learn from the
> >> tension> >> s produced in Steinâ€™s work in order to expand fields
of
> inquiry
> >> a> >> nd transform the ways we can read, write about, and teach her
> writing.
> >> Â
The editors are pleased to
report that this project has
> already
> >> > >> received attention from a scholarly press. Please send abstracts of
> >> 500-700> >> words (final essays to range
from 4,000-8,000 words), brief bios, and
> >> CV> >> s to Janet Boyd ([redacted]) and/or
Sharon Kirsch
> >> ([redacted]> >> du) by May 15,
2012. Queries are welcomed.
Possible topics (others
> are
> >> > >>
> welcome):
Genre
studies
Rhetoric
Linguistics
Formalism
Poetry> >>
Drama/plays
Autobiography
Travel

writing
> >>
War
narrative
Rac> >>
> >>
> ial
theory/identity
Queer
theory
Gender/sexuality
Spatiality/temp> >> orality
Geography/landscape
National/ethnic
> >> identity
Political
disc> >>
> ourse
Post-colonialism
Advertising/public
relations
Celebrity/fame> >>
Humor
Pleasure
> >>
> >>
> >>
> >>
> >> ----------
> >>
> >> Date: Wed, 14 Mar 2012 22:20:29 -0500
> >> From: Ruth Lepson <[redacted]>
> >> Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
> >>
> >> thanks
> >>
> >>
> >> On 1/18/12 3:04 PM, "susan maurer" <[redacted]> wrote:
> >>
> >>> [redacted] should be able to answer that. susan
> maurer
> >>>> Date: Mon, 16 Jan 2012 10:39:31 +0900

> >>>> From: [redacted]
> >>>> Subject: Re: DVD of Eileen Myles, Hettie Jones and Susan Maurer
> >>>> To: [redacted]
> >>>>
> >>>> http://www.thinairvideo.com/Welcome.html
> >>>>
> >>>> On Fri, Jan 13, 2012 at 8:26 AM, Ruth Lepson <[redacted]>
> >> wrote:
> >>>>
> >>>>> how to get/see it?
> >>>>>
> >>>>>
> >>>>> On 1/9/12 4:13 PM, susan maurer wrote:
> >>>>>
> >>>>>> Poetry Thin Air has done a DVD intended for poetry classes or fans
> of
> >>>>>> this threesome. Susan Maurer
> >>>>>>
> >>>>>
> >> http://epc.buffalo.edu/poetics
> >>>>> /welcome.html>
> >>>>>
> >>>>
> >>>>
> >>>>
> >>>> --
> >>>> Hugh Nicoll <http://hughnicoll.org/blog/>
> >>>> JALT LD-SIG <http://ld-sig.org/>
> >>>>
> >> guidelines &
> >>>
> >> guidelines &
> >>
> >>
> >> ----------
> >>
> >> Date: Thu, 15 Mar 2012 18:43:36 -0700
> >> From: amy king <[redacted]>
> >> Subject: PEN American - Poetry Series
> >>
> >> Two beautiful new poems are up and availab> >>
> >> Metta Sáma: Nocturne Trio

Two beautiful new poems are up and
> >> availab> >> le for your reading pleasure -

http://
> >> www.pen.org/blog/?p=9806#more> >> -9806

Enjoy!

Amy<
> http://www.pen.org/blog/?p=9806#more=%0A-9806

Enjoy%21

Amy>&
> Ana
> >>
> >>
> >>
> >>
> >> ----------
> >>
> >> End of POETICS Digest - 14 Mar 2012 to 15 Mar 2012 (#2012-43)
> >> **********
> >>
> >
> >
> >
> > --
> > Crisman Cooley
> > [redacted] (int'l skype)
> > [redacted] (US cell)
> >
>
> George Bowering
> I am the way and the heavy.
>
>

↑ Index

126. Eireene Nealand

Re: query abt intersex and/or transgender poets

Tue 20 Mar 2012

Joan Retallack, although not transgender, has written some amazing ones. Has anyone else heard them? Have they been published yet?

I'd be interested, too, in hearing anyone's suggestions

e

> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> ==========**====

↑ Index

127. **Jonathan Penton**

Re: query abt intersex and/or transgender poets

Tue 20 Mar 2012

---

j/j hastain has their bibliography at jjhastain.com

On 3/17/2012 8:16 PM, Maria Damon wrote:
> Dear all,
> A student asked if I knew of any intersex or transgender poets and I
> must confess I didn't have any names at my fingertips.
> Can anyone out there post (or back-channel) names that come to mind?
> Thanks in advance.
> bests, md
>
>
>

↑ Index

128. **Maria Damon**

Re: query abt intersex and/or transgender poets

Tue 20 Mar 2012

---

thanks!

Eireene Nealand wrote:
> Joan Retallack, although not transgender, has written some amazing ones.
> Has anyone else heard them? Have they been published yet?
>
> I'd be interested, too, in hearing anyone's suggestions
>
> e

>
>
>
>
>> Dear all,
>> A student asked if I knew of any intersex or transgender poets and I must
>> confess I didn't have any names at my fingertips.
>> Can anyone out there post (or back-channel) names that come to mind?
>> Thanks in advance.
>> bests, md
>>
>> ==========**====
>>
>>
>
>

↑ Index

129. **Nada Gordon**

Re: query abt intersex and/or transgender poets

Tue 20 Mar 2012

Julian Brolaski!

On Tue, Mar 20, 2012 at 7:49 PM, Eireene Nealand <[redacted]> wrote:

> *Joan Retallack, although not transgender, has written some amazing ones.*
> *Has anyone else heard them? Have they been published yet?*
>
> *I'd be interested, too, in hearing anyone's suggestions*
>
> *e*
>
>
>
> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must*
> *confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> ==========**====

↑ Index

130. mIEKAL aND

ALL POETRY IS SMALL PRESS with mIEKAL aND, Karen Randall, Kyle Schlesinger

Tue 20 Mar 2012

Buffalo Small Press Book Fair
ALL POETRY IS SMALL PRESS
Poetry Reading
with mIEKAL aND, Karen Randall, Kyle Schlesinger

Sponsored by Just Buffalo Literary Center, Talking Leaves Books, Buffalo Small Press Book Fair

Friday, Mar 23rd @ 08:00 PM
Free and open to public

Western New York Book Arts Collaborative
468 Washington Street
Buffalo 14203
MAP
http://www.wnybookarts.org/

Second Annual All Poetry is Small Press Poetry Reading! Kick-off the 2012 Buffalo Small Press Book Fair with a poetry reading by small press Publisher/poets mIEKAL aND, Karen Randall & Kyle Schlesinger.

mIEKAL aND lives outside the constraints of academia in the most lush and rural part of the unglaciated Driftless area of southwest Wisconsin. Choosing to focus on creating wilderness and abundance surrounded by the perfect setting for limitless imagination his course of action includes demonstrating alternatives to inbred aesthetics, delighting in the play of DIY culture, and making art and writing that is both anarchic and noisy. aND is the author of numerous books, many available via Xexoxial Editions. After many years working in the realms of digital poetry and video, he has surrendered his role as author and focused exclusively on interactions that allow the author to be reconfigured by the mysteries of the collaborative process, including books with Maria Damon, Sheila Murphy and Geof Huth. Anyone wanting to tap into his stream can find him on Facebook or at Xexoxial Editions

Proprietrix of Propolis Press, Karen Pava Randall has collaborated with Rosmarie Waldrop, Elizabeth Willis, and Nancy Kuhl (among others) & recently launched the Least Weasel chapbook series. She has taught letterpress printing at the Naropa Summer Writing Program and the Centers for Book Arts in Minneapolis, New York, and San Francisco. She is currently experimenting with

gum bichromate photography and working on an artist’s book with Lee Ann Brown. Propolis Press andLeast Weasel Chapbooks

Kyle Schlesinger is a poet who writes and lectures on typography and artists’ books. His recent books of poetry include: Commonplace (Cuneiform, 2011); Bad Words to the Radio and Other Poems (Least Weasel, 2011); Picture Day (Electio Editions, 2011); What You Will (NewLightsPress, 2012) and Seeing Things (Chax Press, 2012). In 2010 he curated and authored a catalog entitled Poems & Pictures: A Renaissance in the Art of the Book that traveled from New York, to Houston, to Buffalo, to Chicago. He is proprietor of Cuneiform Press and co-director of the Graduate Program in Publishing at UHV. Cuneiform Press.

↑ Index

131. meg prichard

Re: query abt intersex and/or transgender poets

Tue 20 Mar 2012

Yes. Eli Clare is a trans poet. He only has one book of poetry that I'm aware of: "The Marrow's Telling: Words in Motion"

best,
meg prichard

On Sat, Mar 17, 2012 at 6:16 PM, Maria Damon <[redacted]> wrote:

> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> ==========**====

↑ Index

132. andrew topel

new releases from avantacular press

Tue 20 Mar 2012

---

new titles are now available from avantacular press:

CHEWED by karl kempton

WHOSE SQUARE IS THIS? by paul zelevansky

TRANSLATIONS by eric zboya

TWORDS by andrew topel

to see the new releases & other titles, visit

http://avantacular-press.blogspot.com/

i hope this note finds each of you well

↑ Index

133. mIEKAL aND
Long Poem Mysteriously Appears in the Sumptuous Mist of Collaboration
Tue 20 Mar 2012

Perhaps of interest to a few folks:

mIEKAL aND about his Collaboration Workshop::

.
Long Poem Mysteriously Appears in the Sumptuous Mist of Collaboration

You heard somewhere that there will be a workshop of live spontaneous collaboration with a little-known post-avant-farmer poet from the outskirts of nowhere and come to the gathering having no expectations of what collaboration could possibly mean or how the author as sole intellect is surrendered to the greater multi-lingual spirit of sound and language and typography dancing unrestrained into the night. Once there, with the curious and inspired contributions of all gathered, a mysterious linguistic object arises as the time passes and the interactions overcome the barriers to unleashing creativity. BRING laptops, pencils, typewriters, iPhones, whatever communication device rocks your world.

Since the year 1999, mIEKAL aND has abandoned the world of the Author in exchange for the exciting and glamorous life of collaborations which dissolve the boundaries between identity, gender and the mysterious abstractions of the afterlife of thought.

Sugar City, 19 Wadsworth, Buffalo, NY
Thursday, March 22nd 7 pm to 9:30
Free/Donations

http://buffalosugarcity.org/

↑ Index

134. Mark Young
Re: query abt intersex and/or transgender poets
Tue 20 Mar 2012

Have we already forgotten the late, great kari edwards?

& j/j hastain publishes widely & identifies as transgender.

On Sun, Mar 18, 2012 at 11:16 AM, Maria Damon <[redacted]> wrote:

> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> *==========**====*

↑ Index

135. Gwyn McVay
Re: query abt intersex and/or transgender poets
Tue 20 Mar 2012

The late kari edwards (capitalization sic) would be a good place to start.

> *> Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> *==========**====*

--
This novel isn't suitable for you. The story is romantic and terrifying.
Too gloomy. You should read something delightful.
-- Stephen Chow in "Fight Back to School II"

↑ Index

136. **Ruth Lepson**

Re: query abt intersex and/or transgender poets

Tue 20 Mar 2012

---

there's an anthology coming out this spring from CUNY

On 3/20/12 6:49 PM, "Eireene Nealand" <[redacted]> wrote:

> *Joan Retallack, although not transgender, has written some amazing ones.*
> *Has anyone else heard them? Have they been published yet?*
>
> *I'd be interested, too, in hearing anyone's suggestions*
>
> *e*
>
> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> *==========**====*
> *welcome.html>*

↑ Index

137. **Sarah Burghauser**

Re: query abt intersex and/or transgender poets

Tue 20 Mar 2012

Hi! Maybe start with:

-- Joy Ladin
-- Yermiyahu Ahron Taub
-- Kari Edwards
-- Oliver Bendorf
-- Ryka Aoki

Onward,

Sarah Burghauser

On Mar 20, 2012, at 4:49 PM, Eireene Nealand wrote:

> *Joan Retallack, although not transgender, has written some amazing ones.*

> *Has anyone else heard them? Have they been published yet?*
>
> *I'd be interested, too, in hearing anyone's suggestions*
>
> *e*
>
> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and*
> *I must*
> *confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> *==========**====*

↑ Index

138. **Rob McLennan**

Re: query abt intersex and/or transgender poets

Tue 20 Mar 2012

---

or, nathaniel (nathalie stephens)

> *j/j hastain has their bibliography at jjhastain.com*
>
> *On 3/17/2012 8:16 PM, Maria Damon wrote:*
> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I*
> *must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

139. Michele Battiste

Re: query abt intersex and/or transgender poets

Tue 20 Mar 2012

Samuel Ace has a new book out this past year which I haven't read, but I have both of his collections from the 90s when he identified as Linda Smukler and they are awesome. mcb

http://www.michelebattiste.com

↑ Index

140. Murat Nemet-Nejat

Re: Long Poem Mysteriously Appears in the Sumptuous Mist of Collaboration

Tue 20 Mar 2012

Good luck in your adventures.

Murat

On Tue, Mar 20, 2012 at 9:17 PM, mIEKAL aND <[redacted]> wrote:

> *Perhaps of interest to a few folks:*
>
> *mIEKAL aND about his Collaboration Workshop::*
> *.*
> *Long Poem Mysteriously Appears in the Sumptuous Mist of Collaboration*
>
> *You heard somewhere that there will be a workshop of live spontaneous collaboration with a little-known post-avant-farmer poet from the outskirts of nowhere and come to the gathering having no expectations of what collaboration could possibly mean or how the author as sole intellect is surrendered to the greater multi-lingual spirit of sound and language and typography dancing unrestrained into the night. Once there, with the curious and inspired contributions of all gathered, a mysterious linguistic object arises as the time passes and the interactions overcome the barriers to unleashing creativity. BRING laptops, pencils, typewriters, iPhones, whatever communication device rocks your world.*
>
> *Since the year 1999, mIEKAL aND has abandoned the world of the Author in exchange for the exciting and glamorous life of collaborations which dissolve the boundaries between identity, gender and the mysterious abstractions of the afterlife of thought.*
>
> *Sugar City, 19 Wadsworth, Buffalo, NY*
> *Thursday, March 22nd 7 pm to 9:30*

> *Free/Donations*
>
> *http://buffalosugarcity.org/*

↑ Index

141. George Bowering
Re: query abt intersex and/or transgender poets
Tue 20 Mar 2012

They should be worth reading and/or hearing.
Hardly ever in my life have I been amazed by poems.

gb

On Mar 20, 2012, at 4:49 PM, Eireene Nealand wrote:

> *Joan Retallack, although not transgender, has written some amazing ones.*
> *Has anyone else heard them? Have they been published yet?*
>
> *I'd be interested, too, in hearing anyone's suggestions*
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> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> *==========**====*

George Bowering
I am the way and the heavy.

↑ Index

142. Michael Tod Edgerton
Re: query abt intersex and/or transgender poets
Wed 21 Mar 2012

Tim/Trace Peterson, editor of Eoagh, has a wonderful book from Chax Press, Since I moved In. You might also check out "Door 8" ofTrick House issue 14:

http://www.trickhouse.org/vol14/door08_tctolbert/contanimation_statement.html.

Cheers,

Tod

Michael Tod Edgerton
MFA '06, Program in Literary Arts, Brown University
PhD candidate, Department of English, University of Georgia
http://whatmostvividly.com

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person...their pain, story...how can a poetic material making be part of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

> _____
> *From: Rob McLennan <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, March 20, 2012 11:12 PM*
> *Subject: Re: query abt intersex and/or transgender poets*
>
> *or, nathaniel (nathalie stephens)*
>
> *j/j hastain has their bibliography at jjhastain.com*
>
> *On 3/17/2012 8:16 PM, Maria Damon wrote:*
> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I*
> *must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> --
> *writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons*
> *www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/*

↑ Index

143. David Kirschenbaum
This Tues./Boog City presents Flying Guillotine and Jane Carver
Wed 21 Mar 2012

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Flying Guillotine Press
(Denver | Rosslyn, Va.)

This Tues., March 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by
Flying Guillotine co-editor Tony Mancus

Featuring readings from
Jane Carver
Serena Chopra
Philip Metres

and a tribute to
Morgan Lucas Schuldt

with readings from
Morgan's new chapbook from

Tony Mancus
Mark Horosky
and more

and music from
Jane Carver

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Flying Guillotine Press
http://www.flyingguillotinepress.blogspot.com/

Flying Guillotine Press publishes hand bound poetry chapbooks. Tony Mancus and Sommer Browning founded it in 2008.

**Jane Carver
http://www.myspace.com/janeortruncarver

Jane Carver is an artist and musician living in Brooklyn. Her works include I've Been Away, Mutter, and Muse-Sick: The Corso Suite.

**Serena Chopra
http://www.coloradopoetscenter.org/poets/chopra_serena/drift.html

Serena Chopra's chapbook, Penumbra, is just out from Flying Guillotine Press. She has an M.F.A. from the University of Colorado at Boulder. She has recent publications in The Denver Quarterly, Fact-Simile, Pax Americana, and Umbrella Factory. She has worked with The New Press and is a 2010 Kundiman Fellow. She lives, works, writes, dances, and generally arts around in her native land of Denver.

**Philip Metres
http://www.philipmetres.com

Philip Metres' most recent chapbook is Abu Ghraib Arias (Flying Guillotine Press). He is the author of numerous books, including To See the Earth (Cleveland State University), Come Together: Imagine Peace (Bottom Dog Press), and Behind the Lines: War Resistance Poetry on the American Homefront, Since 1941 (University of Iowa Press). His work has appeared in Best American Poetry, and it has garnered an NEA, a Watson Fellowship, two Ohio Arts Council Grants, and The Cleveland Arts Prize in 2010. He teaches literature and creative writing at John Carroll University in Cleveland.

**Morgan Lucas Schuldt
http://www.morganlucasschuldt.blogspot.com

Morgan Lucas Schuldt's (1978-2012) most recent chapbook is (as vanish, unespecially) from Flying Guillotine Press. He is the author of Verge, a collection of poems published by Free Verse Editions, and two other chapbooks —Otherhow (Kitchen Press) and L=u=N=G=U=A=G=E (Scantily Clad Press). He was the cofounder of CUE, a journal of prose poems, and CUE Editions, a poetry press.

**Boog City
http://www.boogcity.com/

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. April 24
Futurepoem books 10th Anniversary
(New York)
http://www.futurepoem.com
Daniel Machlin, editor

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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144. Louis Armand
SYNOPTICON: COLLABORATIVE POETICS
Wed 21 Mar 2012

Litteraria Pragensia Books marks its 10th anniversary with the publication of *SYNOPTICON: A COLLABORATIVE POETICS* by Louis Armand & John Kinsella, with an introduction by Pierre Joris. Critic Marjorie Perloff writes: "Who but John Kinsella and Louis Armand could have invented and laid out the 21st Century protocols that govern the intriguing collaborative poems in *Synopticon*? Encyclopaedic, witty, packed with knowledge about arcane subjects, this is a book to sample and reread with ever-increasing knowledge, pleasure, and admiration."

*SYNOPTICON: A POETICS OF COLLABORATION
* by Louis Armand & John Kinsella
introduction by Pierre Joris
ISBN 978-80-7308-410-3 (paperback) 107pp
Publication date: December 2010
Prague: Litteraria Pragensia Books / Charles University
http://litteraria.ff.cuni.cz/books/synopticon.html

For further information about Litteraria Pragensia Books, please visit www.litterariapragensia.com 42 books, broadsheets, magazines available in PDF format gratis at www.issuu.com/litteraria

↑ Index

145. Ricky Ray
Re: query abt intersex and/or transgender poets
Wed 21 Mar 2012

Jai Arun Ravine:

http://jaiarunravine.wordpress.com/
http://www.doveglion.com/2011/08/jai-arun-ravine-behind-the-poetry-of-%E0%B9%81%E0%B8%A5%E0%B9%89%E0%B8%A7-and-then-entwine/#comments

On Tue, Mar 20, 2012 at 10:25 PM, Sarah Burghauser <[redacted]>wrote:

> *Hi! Maybe start with:*
>
> *-- Joy Ladin -- Yermiyahu Ahron Taub*
> *-- Kari Edwards*
> *-- Oliver Bendorf -- Ryka Aoki*
>
> *Onward,*

> *Sarah Burghauser*
>
> *On Mar 20, 2012, at 4:49 PM, Eireene Nealand wrote:*
>
> *Joan Retallack, although not transgender, has written some amazing ones.*
> *Has anyone else heard them? Have they been published yet?*
>
> *I'd be interested, too, in hearing anyone's suggestions*
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> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> ==========****====
>
> ==========**====
>
> ==========**====

↑ Index

146. Rob McLennan

new from above/ground press: we / cum ::: come / in the yield fields / amongst statues with interior arms, by j/j hastain

Wed 21 Mar 2012

---

we / cum ::: come / in the yield fields / amongst statues with interior arms
j/j hastain
$4

Innervations of post-threshold threshing. Wanted all of your tattoos to be of wanting. Wanted you to come in my eyes so I could see. This dependency on ether-lipids. It matters to note that since then, we have never washed our sheets.

published in Ottawa by above/ground press
March 2012
a/g subscribers receive a complimentary copy

j/j hastain is the author of several cross-genre books including long past the presence of common (Say it with Stones Press), trans-genre book libertine monk (Scrambler Press) and anti-memoir a vigorous (Black Coffee Press/ Eight Ball Press (forthcoming)). j/j has poetry, prose, reviews, articles, mini-essays and mixed genre work published in many places on line and in print.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.ca/2012/03/new-from-aboveground-press-we-cum-come.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

147. David Kirschenbaum
chicagopostmodernpoetry.com query
Wed 21 Mar 2012

---

hi,

does anyone have a name and email for a contact for chicagopostmodernpoetry.com?

thanks,
david

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880

For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

148. Karen Lepri
Re: query abt intersex and/or transgender poets
Wed 21 Mar 2012

---

also related to your quest: stacey waite and ely shipley.

_____
From: Maria Damon <[redacted]>
To: [redacted]
Sent: Saturday, March 17, 2012 9:16 PM
Subject: query abt intersex and/or transgender poets

Dear all,
A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.
Can anyone out there post (or back-channel) names that come to mind?
Thanks in advance.
bests, md

↑ Index

149. George Bowering
Re: query abt intersex and/or transgender poets
Wed 21 Mar 2012

Why didn't I know about them?
I don't think that I have ever actually been awed by poems.

gb

On Mar 20, 2012, at 8:48 PM, Michele Battiste wrote:

> *Samuel Ace has a new book out this past year which I haven't read, but I have both of his collections from the 90s when he identified as Linda Smukler and they are awesome.*
> *mcb*
>
> *http://www.michelebattiste.com*

George Bowering
I am the way and the heavy.

↑ Index

150. steve dalachinsky

Re: chicagopostmodernpoetry.com query

Wed 21 Mar 2012

---

try dan godston or larry sawyer if you need their contact let me know steve

On Wed, 21 Mar 2012 12:22:58 -0400 David Kirschenbaum
<[redacted]> writes:
> hi,
>
> does anyone have a name and email for a contact for
> chicagopostmodernpoetry.com?
>
> thanks,
> david
>
> --
> David A. Kirschenbaum, editor and publisher
> Boog City
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id=34316988
0
> For music from Gilmore boys:
> http://www.myspace.com/gilmoreboysmusic
>
>
>
>

↑ Index

151. Ruby, Michael

The Star-Spangled Banner, a new chapbook

Wed 21 Mar 2012

My chapbook, THE STAR-SPANGLED BANNER, was recently published in print and online as part of the Dusie collective:

http://www.dusie.org/RUBY%20The%20Star%20Spangled%20Banner.pdf

The 14-poem chapbook is a selection from a longer unpublished book. Every poem uses the 81 words of the national anthem.

Thanks to Susana Gardner and the other Dusie contributors,

Michael Ruby

Here are two poems from the chapbook that might interest readers of American poetry:

My Favorite Things in T.S. Eliot

O Rachel née Rabinovitch say the latest Pole can the thousand sordid images you

in the juvescence of the year see the eternal Footman

By talking of Michelangelo the dead tree gives no shelter dawn's what might have

been early the shaking of her breasts light bats with baby faces

What Shantih so in my beginning proudly the door we never opened we among

velleities hailed never and always

At shored against my ruins the Gentile or Jew twilight's death had undone so many

last aimless smile gleaming a Greek was murdered

Whose Sir Ferdinand Klein broad spawned in some estaminet in Antwerp stripes

my buried life and female smells bright pearls that were his eyes stars there

will be time

Through the future futureless the quick now, here perilous not knowing what to

feel night his laughter was submarine

O'er disturb the universe the neither living nor dead ramparts to prepare a face we

infinitely suffering thing watched in demotic French

Were in the last desert so the lean solicitor gallantly a golden grin streaming a

lusterless protrusive eye

And Chicago Semite Viennese the phthisic hand rocket's Unreal City red a

thousand furnished rooms glare time for you

The hundred visions and revisions bombs an age of prudence bursting I am no

prophet in I have lost my passion air that is not it

Gave an overwhelming question proof them pills I took through an old crab with

barnacles the with a pained surprise night hope for the wrong thing

That in a rented house our the pain of living flag voices singing in our ears was the

eternal enemy still there are no eyes here there the rats are underneath

O the Jew is underneath say with murderous paws does a crowd of twisted things

that the tumid river star the beneficent spider spangled sempiternal though

sodden banner the cruellest month yet the old miasmal mist wave HURRY

UP PLEASE ITS TIME

O'er her friendly bust the polyphiloprogenitive land smell of steaks of memory and

desire the Hieronymo's mad againe free if you came this way

And after such knowledge the I Tiresias home bowing among the Titians of each in

his prison the Jew squats brave who clipped the lion's wings

**

My Favorite Things in Allen Ginsberg

O Naomi Ginsberg say Eliot probably an ignu can masturbating in his jeep you the

Flower burning in the Day see the penis of billionaires

By the same old universe the green leaf shaped like a human heart dawn's waiting

at the wild edge early many a butterfly committed suicide light the

Babylonian possible world

What Van Gogh's Ear on the currency so imbecilic canned voice of eternity

proudly Denver! Denver! we'll return we hundreds of suitcases full of

tragedy hailed in a minor universe

At death comes before life the driving drunk on boulevards twilight's every leaf

has fallen before last money from an impossible saintly roll gleaming

angelheaded hipsters

Whose Newark's bleak furnished room broad Greystone's foetid halls stripes time

with all its falling leaves and fat women in strapless silk bright head & tail

of the universe stars the old hotel of the world

Through archetype degenerate the radio screams for money perilous the skin

trembles in happiness night flying like birds into Time

O'er them bad Russians the actual visions & actual prisons ramparts dreamy

strange murderer we what's left over from perfection watched fishqueen

fugitive-com'd lapel

Were MY SECRET STORY ON TV so above the abandoned labyrinth gallantly

yaketayakking screaming vomiting streaming World world world

And the universe is a graveyard the my bus will arrive as foretold rocket's sphinx

of cement and aluminum red done with yourself at last glare ashen indoor

eyes at hospitals

The all men fall bombs an archangelic cigarette bursting crude soul notes taken

down in winter dusks of Brooklyn air naked in the dark, dreaming

Gave all night long until dawn proof Death, stay thy phantoms through

unattainable desires the God sleeps! night Notable Frenchman of the Void

That Passaic and Ganges one our real as a dream flag purer than Greyhound was

New York rotting still I send up my rocket there Playground of Phantoms

O Rotting Ginsberg say strychnine jizzum in his voice does a thousand lonely craps

in gas stations that the madman is holy star Death let you out spangled lion

that eats my mind banner what's left to dream, more Chinese meat? yet

this cockroach is holy wave Neal, we'll be real heroes now

O'er Rilke at least could dream the vast lamb of the middleclass land in Bloomfield

on a park bench of the sacred ruin of the world the huge cop by the Coke

machine free all the governments will fall

And clover from Keats' grave the great faces worn down by rain home taste the shit of Being of Asia is rising against me the teeth made of white radios brave Roosevelt with gray eyeballs

↑ Index

152. Catherine Daly

Re: chicagopostmodernpoetry.com query

Wed 21 Mar 2012

Ray Bianchi, [redacted]

On Wed, Mar 21, 2012 at 9:22 AM, David Kirschenbaum <[redacted]> wrote:
> hi,
>
> does anyone have a name and email for a contact for
> chicagopostmodernpoetry.com?
>
> thanks,
> david
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> http://www.myspace.com/gilmoreboysmusic
>
>

↑ Index

153. **Tim Peterson**

Re: query abt intersex and/or transgender poets

Thu 22 Mar 2012

We had another version of this trans poets conversation on Maria's facebook page of course, but I'll say it once again here:

TC Tolbert and I are editing a forthcoming Anthology of Trans and Genderqueer Poetry (titled forthcoming) which includes 50 different poets and which we hope will be out by late fall 2012. I'm really excited about the book and from the response it sounds like a lot of people may want to do course adoptions for it.

For more information on the book, visit
http://transanthology.com

For info on TC you can visit http://tctolbert.com

And for more information on EOAGH Books in general, you can visit
http://eoagh.com/?page_id"

Thanks to Tod for the really sweet shout-out about my first book Since I Moved In, which I never really publicized properly because I was running around frantically curating 4 simultaneous reading series for several years. For anyone who is interested, I can also mail you a copy of my newest chapbook Violet Speech, which is published by 2nd Avenue Poetry.

XX

Tim Trace

On Thu, Mar 22, 2012 at 12:01 AM, POETICS automatic digest system <
[redacted]> wrote:

> *There are 11 messages totalling 599 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *Long Poem Mysteriously Appears in the Sumptuous Mist of Collaboration*
> 2. *query abt intersex and/or transgender poets (6)*
> 3. *This Tues./Boog City presents Flying Guillotine and Jane Carver*
> 4. *SYNOPTICON: COLLABORATIVE POETICS*
> 5. *chicagopostmodernpoetry.com query*
> 6. *new from above/ground press: we / cum ::: come / in the yield fields / amongst statues with interior arms, by j/j hastain*
>
> ---
>
> *Date: Tue, 20 Mar 2012 23:56:17 -0400*
> *From: Murat Nemet-Nejat <[redacted]>*

Subject: Re: Long Poem Mysteriously Appears in the Sumptuous Mist of Collaboration

Good luck in your adventures.

Murat

On Tue, Mar 20, 2012 at 9:17 PM, mIEKAL aND <[redacted]> wrote:

Perhaps of interest to a few folks:

mIEKAL aND about his Collaboration Workshop::
.
Long Poem Mysteriously Appears in the Sumptuous Mist of Collaboration

You heard somewhere that there will be a workshop of live spontaneous collaboration with a little-known post-avant-farmer poet from the outskirts of nowhere and come to the gathering having no expectations of what collaboration could possibly mean or how the author as sole intellect is surrendered to the greater multi-lingual spirit of sound and language and typography dancing unrestrained into the night. Once there, with the curious and inspired contributions of all gathered, a mysterious linguistic object arises as the time passes and the interactions overcome the barriers to unleashing creativity. BRING laptops, pencils, typewriters, iPhones, whatever communication device rocks your world.

Since the year 1999, mIEKAL aND has abandoned the world of the Author in exchange for the exciting and glamorous life of collaborations which dissolve the boundaries between identity, gender and the mysterious abstractions of the afterlife of thought.

Sugar City, 19 Wadsworth, Buffalo, NY
Thursday, March 22nd 7 pm to 9:30
Free/Donations

http://buffalosugarcity.org/

Date: Tue, 20 Mar 2012 20:59:35 -0700
From: George Bowering <[redacted]>
Subject: Re: query abt intersex and/or transgender poets

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*==========> ======**====*
http://epc.buffalo.edu/poeti> cs/welcome.html>

==========> ==========

George Bowering
I am the way and the heavy.

Date: Tue, 20 Mar 2012 23:48:18 -0400
From: Michele Battiste <[redacted]>
Subject: Re: query abt intersex and/or transgender poets

Samuel Ace has a new book out this past year which I haven't read, but I have both of his collections from the 90s when he identified as Linda Smukl> er and they are awesome.
mcb

> *http://www.michelebattiste.com*
> *http://zappedpoetry.wordpress.com/ub info:*
> *http://epc.buffalo.edu/poetics/w> elcome.html*
> *>*
>
> *----------*
>
> *Date: Tue, 20 Mar 2012 21:37:32 -0700*
> *From: Michael Tod Edgerton <[redacted]>*
> *Subject: Re: query abt intersex and/or transgender poets*
>
> *Tim/Trace Peterson, editor of Eoagh, has a wonderful book from Chax Press,*
> *Since I moved In. You might also check out "Door 8" ofTrick House issue*
> *14:>*
> *http://www.trickhouse.org/vol14/door08_tctolbert/contanimation_statement.h> tml.*

Cheers,

Tod

Michael Tod Edgerton
MFA
> '06,> Program in Literary Arts, Brown University
PhD candidate, Department of
> > English, University of Georgia
http://whatmostvividly.com
_____> _____

If the challenge of our time is the challenge of empathy,
> > to make an empathetic relation; that is, to see another person...their
> pain> , story...how can a poetic material making be part of that?

~
> A> nn Hamilton, in an interview about her installation, Indigo Blue

> _____
> *From: Rob McLennan <[redacted]*
> *ET.CARLETON.CA>*
> *To: [redacted]*
> *Sent: Tuesday,*
> *Marc> h 20, 2012 11:12 PM*
> *Subject: Re: query abt intersex and/or transgender*
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>
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==>
==========> =======
accept> all posts. Check

==========>

--
writer/editor/publisher ...ottawater,
above/ground> press & Chaudiere
Books (www.chaudierebooks.com) ...coord., SPAN-O
+> ottawa small press fair
...poetry - grief notes: (BlazeVOX)
.> ..2nd novel - missing persons
www.abovegroundpress.blogspot.com
**> http://robmclennan.blogspot.com/*

=========>
==========>

Date: Wed, 21 Mar 2012 00:38:21 -0400
From: David Kirschenbaum <[redacted]>
Subject: This Tues./Boog City presents Flying Guillotine and Jane Carver

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Flying Guillotine Press
(Denver | Rosslyn, Va.)

This Tues., March 27, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

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Featuring readings from
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Philip Metres

and a tribute to
Morgan Lucas Schuldt

with readings from
Morgan's new chapbook from

Tony Mancus
Mark Horosky
and more

and music from
Jane Carver

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

***Flying Guillotine Press*
http://www.flyingguillotinepress.blogspot.com/

Flying Guillotine Press publishes hand bound poetry chapbooks. Tony Mancus and Sommer Browning founded it in 2008.

***Jane Carver*
http://www.myspace.com/janeortruncarver

Jane Carver is an artist and musician living in Brooklyn. Her works include I've Been Away, Mutter, and Muse-Sick: The Corso Suite.

***Serena Chopra*
http://www.coloradopoetscenter.org/poets/chopra_serena/drift.html

Serena Chopra's chapbook, Penumbra, is just out from Flying Guillotine > Press. She has an M.F.A. from the University of Colorado at Boulder. She has recent publications in The Denver Quarterly, Fact-Simile, Pax > Americana, and Umbrella Factory. She has worked with The New Press and > is a 2010 Kundiman Fellow. She lives, works, writes, dances, and generally arts around in her native land of Denver.

***Philip Metres*
http://www.philipmetres.com

Philip Metres' most recent chapbook is Abu Ghraib Arias (Flying Guillotine Press). He is the author of numerous books, including To See the Earth (Cleveland State University), Come Together: Imagine Peace (Bottom Dog Press), and Behind the Lines: War Resistance Poetry > on the American Homefront, Since 1941 (University of Iowa Press). His > work has appeared in Best American Poetry, and it has garnered an NEA, > a Watson Fellowship, two Ohio Arts Council Grants, and The Cleveland Arts Prize in 2010. He teaches literature and creative writing at John > Carroll University in Cleveland.

***Morgan Lucas Schuldt*
http://www.morganlucasschuldt.blogspot.com

Morgan Lucas Schuldt's (1978-2012) most recent chapbook is (as vanish, > unespecially) from Flying Guillotine Press. He is the author of Verge, > a collection of poems published by Free Verse Editions, and two other >

*chapbooks—Otherhow (Kitchen Press) and L=u=N=G=U=A=G=E > (Scantily Clad Press). He was the cofounder of CUE, a journal of prose poems, and CUE >
Editions, a poetry press.*

***Boog City*
http://www.boogcity.com/

*Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and >
curates two regular performance series—d.a. levy lives: celebrating >
the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA >
Galleries; and Classic Albums Live, where up to 13 local musical acts >
perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, The Knitting Factory, and The Sidewalk Café. >
Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.*

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. April 24
Futurepoem books 10th Anniversary
(New York)
http://www.futurepoem.com
Daniel Machlin, editor

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=3431698> 80
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic>

Date: Wed, 21 Mar 2012 12:49:02 +0100
From: Louis Armand <[redacted]>
Subject: SYNOPTICON: COLLABORATIVE POETICS

**Litteraria Pragensia Books* marks its 10th anniversary with the publication of *SYNOPTICON: A COLLABORATIVE POETICS* by Louis Armand & John Kinsella, with an introduction by Pierre Joris. Critic Marjorie Perloff writes: "Who but John Kinsella and Louis Armand could have invented and laid out the 21st Century protocols that govern the intriguing collaborative poems in *Synopticon*? Encyclopaedic, witty, packed with knowledge about arcane subjects, this is a book to sample and reread with ever-increasing knowledge, pleasure, and admiration."*

**SYNOPTICON: A POETICS OF COLLABORATION*
** by Louis Armand & John Kinsella*
introduction by Pierre Joris
ISBN 978-80-7308-410-3 (paperback) 107pp
Publication date: December 2010
Prague: Litteraria Pragensia Books / Charles University
http://litteraria.ff.cuni.cz/books/synopticon.html

For further information about Litteraria Pragensia Books, please visit www.litterariapragensia.com
42 books, broadsheets, magazines available in PDF format gratis at www.issuu.com/litteraria

---

Date: Wed, 21 Mar 2012 08:47:18 -0400
From: Ricky Ray <[redacted]>
Subject: Re: query abt intersex and/or transgender poets

Jai Arun Ravine:

http://jaiarunravine.wordpress.com/

http://www.doveglion.com/2011/08/jai-arun-ravine-behind-the-poetry-of-%E0%B9%81%E0%B8%A5%E0%B9%89%E0%B8%A7-and-then-entwine/#comments

On Tue, Mar 20, 2012 at 10:25 PM, Sarah Burghauser <[redacted]
wrote:

Hi! Maybe start with:

-- Joy Ladin -- Yermiyahu Ahron Taub
-- Kari Edwards
-- Oliver Bendorf -- Ryka Aoki

Onward,

Sarah Burghauser

On Mar 20, 2012, at 4:49 PM, Eireene Nealand wrote:

Joan Retallack, although not transgender, has written some amazing ones.
Has anyone else heard them? Have they been published yet?

I'd be interested, too, in hearing anyone's suggestions

e

Dear all,
A student asked if I knew of any intersex or transgender poets and I
must
confess I didn't have any names at my fingertips.
Can anyone out there post (or back-channel) names that come to mind?
Thanks in advance.
bests, md

*http://**epc.buffalo.edu/poetics/**welcome.html<*

Date: Wed, 21 Mar 2012 12:22:58 -0400
From: David Kirschenbaum <[redacted]>

Subject: chicagopostmodernpoetry.com query

hi,

does anyone have a name and email for a contact for chicagopostmodernpoetry.com?

thanks,
david

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id43169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

Date: Wed, 21 Mar 2012 12:51:04 -0700
From: George Bowering <[redacted]>
Subject: Re: query abt intersex and/or transgender poets

Why didn't I know about them?
I don't think that I have ever actually been awed by poems.

gb

On Mar 20, 2012, at 8:48 PM, Michele Battiste wrote:

Samuel Ace has a new book out this past year which I haven't read, but > I have both of his collections from the 90s when he identified as Linda > Smukler and they are awesome.
mcb

http://www.michelebattiste.com

==========> ==========

George Bowering
I am the way and the heavy.

Date: Wed, 21 Mar 2012 11:49:13 -0400
From: Rob McLennan <[redacted]>
Subject: new from above/ground press: we / cum ::: come / in the yield fields / amongst statues with interior arms, by j/j hastain

we / cum ::: come / in the yield fields / amongst statues with interior arms
j/j hastain
$4

> *Innervations of post-threshold threshing. Wanted all of your tattoos to be of wanting. Wanted you to come in my eyes so I could see. This dependency on ether-lipids. It matters to note that since then, we have never washed our sheets.*

published in Ottawa by above/ground press
March 2012
a/g subscribers receive a complimentary copy

j/j hastain is the author of several cross-genre books including long past the presence of common (Say it with Stones Press), trans-genre book libertine monk (Scrambler Press) and anti-memoir a vigorous (Black Coffee Press/ Eight Ball Press (forthcoming)). j/j has poetry, prose, reviews, articles, mini-essays and mixed genre work published in many places on line and in print.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.ca/2012/03/new-from-aboveground-press-we-cum-come.html

--
writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

> *fair*
> *...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons*
> *www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/*
>
> ---
>
> *Date: Wed, 21 Mar 2012 11:36:39 -0700*
> *From: Karen Lepri <[redacted]>*
> *Subject: Re: query abt intersex and/or transgender poets*
>
> *also related to your quest: stacey waite and ely shipley.*
>
> _____
> *From: Maria Damon <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, March 17, 2012 9:16 PM*
> *Subject: query abt intersex and/or transgender poets*
>
> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*
>
> ---
>
> *End of POETICS Digest - 20 Mar 2012 to 21 Mar 2012 (#2012-46)*
> **********

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154. Rob McLennan

new from above/ground press: This, circular tower by rob mclennan

Thu 22 Mar 2012

This, circular tower
rob mclennan
$4

> we uncover an assortment of clues, the task of sorting
> after Lise Downe's This Way (2012)
>
> the difficulties of precision: you

what multitudes left, some generations back

Victorian, spoke (these qualities, reversed

not to say the stretch of line was ever lacking, thus

(a conjecture, politely arranged in single lines)

questioning what might be

a signpost, regiment of flightless birds

might consider, in proportion

useless, and aesthetic

your notebook, my omissions

Toronto Island trees

, a stem

published in Ottawa by above/ground press
March 2012
a/g subscribers receive a complimentary copy

This chapbook is a translation of Deborah Poe's Keep (2012)

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections grief notes: (BlazeVOX [books], 2012), A (short) history of l. (BuschekBooks, 2011), Glengarry (Talonbooks, 2011) and kate street (Moira, 2011), and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (www.ottawater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (www.ottawater.com/seventeenseconds) and the Ottawa poetry pdf annual ottawater (www.ottawater.com). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at www.robmclennan.blogspot.com

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://aboveground press.blogspot.ca/2012/03/new-from-aboveground-press-this.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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155. Eireene Nealand

Re: query abt intersex and/or transgender poets

Thu 22 Mar 2012

Storm Thomas--not a good recording--but she's doing some interesting work.

http://www.youtube.com/watch?v=zkoH36OFqQA

On Wed, Mar 21, 2012 at 11:36 AM, Karen Lepri <[redacted]> wrote:

> *also related to your quest: stacey waite and ely shipley.*
>
> _____
> *From: Maria Damon <[redacted]>*
> *To: [redacted]*
> *Sent: Saturday, March 17, 2012 9:16 PM*
> *Subject: query abt intersex and/or transgender poets*
>
> *Dear all,*
> *A student asked if I knew of any intersex or transgender poets and I must confess I didn't have any names at my fingertips.*
> *Can anyone out there post (or back-channel) names that come to mind?*
> *Thanks in advance.*
> *bests, md*

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156. steve dalachinsky

Re: The Star-Spangled Banner, a new chapbook

Thu 22 Mar 2012

---

wow great yer cookin
i have a new chap of poems fo evan parker and a new cdetc brag brag

On Wed, 21 Mar 2012 20:48:17 -0400 "Ruby, Michael" <[redacted]> writes:
> My chapbook, THE STAR-SPANGLED BANNER, was recently published in
> print and online as part of the Dusie collective:
>
> http://www.dusie.org/RUBY%20The%20Star%20Spangled%20Banner.pdf

>
>
>
> The 14-poem chapbook is a selection from a longer unpublished book.
> Every poem uses the 81 words of the national anthem.
>
>
>
> Thanks to Susana Gardner and the other Dusie contributors,
>
> Michael Ruby
>
>
>
> Here are two poems from the chapbook that might interest readers of
> American poetry:
>
>
>
> My Favorite Things in T.S. Eliot
>
>
>
> O Rachel née Rabinovitch say the latest Pole can the thousand sordid
> images you
>
> in the juvescence of the year see the eternal Footman
>
> By talking of Michelangelo the dead tree gives no shelter dawn's
> what might have
>
> been early the shaking of her breasts light bats with baby faces
>
> What Shantih so in my beginning proudly the door we never opened we
> among
>
> velleities hailed never and always
>
> At shored against my ruins the Gentile or Jew twilight's death had
> undone so many
>
> last aimless smile gleaming a Greek was murdered

>
>
>
> Whose Sir Ferdinand Klein broad spawned in some estaminet in Antwerp
> stripes
>
> my buried life and female smells bright pearls that were his eyes
> stars there
>
> will be time
>
> Through the future futureless the quick now, here perilous not
> knowing what to
>
> feel night his laughter was submarine
>
> O'er disturb the universe the neither living nor dead ramparts to
> prepare a face we
>
> infinitely suffering thing watched in demotic French
>
> Were in the last desert so the lean solicitor gallantly a golden
> grin streaming a
>
> lusterless protrusive eye
>
>
>
> And Chicago Semite Viennese the phthisic hand rocket's Unreal City
> red a
>
> thousand furnished rooms glare time for you
>
> The hundred visions and revisions bombs an age of prudence bursting I
> am no
>
> prophet in I have lost my passion air that is not it
>
> Gave an overwhelming question proof them pills I took through an old
> crab with
>
> barnacles the with a pained surprise night hope for the wrong thing

>
> That in a rented house our the pain of living flag voices singing in
> our ears was the
>
> eternal enemy still there are no eyes here there the rats are
> underneath
>
>
>
> O the Jew is underneath say with murderous paws does a crowd of
> twisted things
>
> that the tumid river star the beneficent spider spangled sempiternal
> though
>
> sodden banner the cruellest month yet the old miasmal mist wave
> HURRY
>
> UP PLEASE ITS TIME
>
> O'er her friendly bust the polyphiloprogenitive land smell of steaks
> of memory and
>
> desire the Hieronymo's mad againe free if you came this way
>
> And after such knowledge the I Tiresias home bowing among the
> Titians of each in
>
> his prison the Jew squats brave who clipped the lion's wings
>
>
>
> **
>
>
>
> My Favorite Things in Allen Ginsberg
>
>
>
> O Naomi Ginsberg say Eliot probably an ignu can masturbating in his
> jeep you the

>
> Flower burning in the Day see the penis of billionaires
>
> By the same old universe the green leaf shaped like a human heart
> dawn's waiting
>
> at the wild edge early many a butterfly committed suicide light the
>
> Babylonian possible world
>
> What Van Gogh's Ear on the currency so imbecilic canned voice of
> eternity
>
> proudly Denver! Denver! we'll return we hundreds of suitcases full
> of
>
> tragedy hailed in a minor universe
>
> At death comes before life the driving drunk on boulevards
> twilight's every leaf
>
> has fallen before last money from an impossible saintly roll
> gleaming
>
> angelheaded hipsters
>
>
>
> Whose Newark's bleak furnished room broad Greystone's foetid halls
> stripes time
>
> with all its falling leaves and fat women in strapless silk bright
> head & tail
>
> of the universe stars the old hotel of the world
>
> Through archetype degenerate the radio screams for money perilous
> the skin
>
> trembles in happiness night flying like birds into Time
>
> O'er them bad Russians the actual visions & actual prisons ramparts

> dreamy
>
> strange murderer we what's left over from perfection watched
> fishqueen
>
> fugitive-com'd lapel
>
> Were MY SECRET STORY ON TV so above the abandoned labyrinth
> gallantly
>
> yaketayakking screaming vomiting streaming World world world
>
>
>
> And the universe is a graveyard the my bus will arrive as foretold
> rocket's sphinx
>
> of cement and aluminum red done with yourself at last glare ashen
> indoor
>
> eyes at hospitals
>
> The all men fall bombs an archangelic cigarette bursting crude soul
> notes taken
>
> down in winter dusks of Brooklyn air naked in the dark, dreaming
>
> Gave all night long until dawn proof Death, stay thy phantoms
> through
>
> unattainable desires the God sleeps! night Notable Frenchman of the
> Void
>
> That Passaic and Ganges one our real as a dream flag purer than
> Greyhound was
>
> New York rotting still I send up my rocket there Playground of
> Phantoms
>
>
>
> O Rotting Ginsberg say strychnine jizzum in his voice does a

> thousand lonely craps
>
> in gas stations that the madman is holy star Death let you out
> spangled lion
>
> that eats my mind banner what's left to dream, more Chinese meat?
> yet
>
> this cockroach is holy wave Neal, we'll be real heroes now
>
> O'er Rilke at least could dream the vast lamb of the middleclass
> land in Bloomfield
>
> on a park bench of the sacred ruin of the world the huge cop by the
> Coke
>
> machine free all the governments will fall
>
> And clover from Keats' grave the great faces worn down by rain home
> taste the
>
> shit of Being of Asia is rising against me the teeth made of white
> radios
>
> brave Roosevelt with gray eyeballs
>
>
>
>
>
>
>
>
>
>
>

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157. Kasey Mohammad
West Wind Review 2012 NOW AVAILABLE
Thu 22 Mar 2012

WEST WIND REVIEW 2012 is now available!
http://westwindreview.blogspot.com

Featuring

Scott Abels, Amanda Ackerman, Shane Allison, Bruce Andrews, Brian Ang, Rae Armantrout, Nathan Austin, Maurice Burford, Allen Edwin Butt, Susan Calvillo, Sylvia Chan, Heather Christle, Rita Dahl, Tiffany Denman, Heather Dubrow, Andrew Durbin, Phil Estes, Nava Fader, Farrah Field, Shaun Gannon, K. Lorraine Graham, Lauren Hilger, Sean Patrick Hill, Gavin Hollingsworth, Janis Butler Holm, Tiffany Denman, DJ Huppatz, Megan Kaminski, Jacqueline Kari,Adam Katz, Nicholas Katzban, Tao Lin, Patricia Lockwood, Travis Macdonald, Kendra Malone, Matt Margo, Adam J Maynard, Adam Moorad, Chris Moran, Eileen Myles, Mel Nichols, Jessy Randall, Megan Ronan, Jess Rowan, Sarah Sarai, Estee Schwartz, Jamie Sharpe, Ara Shirinyan, Jesse Tangen-Mills, Andrew Terhune, & KC Wilder

Editor: Zeke Hudson
Faculty Editor: K. Silem Mohammad

180 pp.
$12.00 (+$1.00 s&h)

Order at:
http://westwindreview.blogspot.com

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158. amy king
Even these men read, What She Said ...
Thu 22 Mar 2012

---

chop

yam on stove, water jug ready, spicket
From Sententia 4 -

chop

yam on stove, water jug ready, spicket
bath, rag tied.Â groggy hands canâ€™t be
no stumbln block.Â nor suckln babe to
tend.Â sun be waitn his turn, watchn
me beat him to field.Â cotton is

calln.Â if five hundred pounds mean a
bale, how negroes be called â€œno countâ€?

--Treasure Shields Redmond

~~~~~

Moodyâ€™s Mood for Love

Â Â Â Â Â Â Â for Amy Winehouse

Sometimes a woman knows
what the nightingaleâ€™s tongue tastes like â€“
a woman who unfastens smoke
in her vein. A flat chord. You
hunt starlings in Godâ€™s mouth.
A starlight only Stella
might have named.
Sometimes a woman knows
she lives in her knees first.
I sing a little song about the crooked teeth
of a good man who had fists of butter...

--Remainder of poem by Rachel Eliza Griffiths, continued in Sententia 4

SENTENTIA 4
What She Said: The All Women Writers Issue
164 pages
edited by Paula Bomer, Amy King (poetry) and Jen Michalski (fiction)
$10 (+$2 shipping)

Including work by:

Betsy Boyd, Ana Bozicevic, Mikita Brottman, Megan Calhoun, Ching-in Chen, Andrea DeAngelis, Kathy Flann, Sherrie Flick, Heather Fowler, Ana Garcia Begua, Rachel Eliza Griffiths, Jen Grow, Toshiya Kamei, Elise Levine, Sara Lippmann, Khadijah Queen, Treasure Shields Redmond, Metta Sama, Ellen McGrath Smith, Sara Jane Stoner, Meg Tuite, Carolyn Zaikowski, Darija ZilicÂ Â

http://sententiabooks.com/?p=257

Â Even these men read, What She Said ... [here - http://www.flickr.com/photos/amyking/6860840920/in/photostream]

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~~~~~

159. Catherine Daly
CFParticipation
Fri 23 Mar 2012

June 9 &10: Small Press Festival at Beyond Baroque Beyond Baroque will host the Small Press Festival formerly held at the Church in Ocean Park. One weekend in June small press publishers' from around the states will gather to show off their publications and authors. Publishers booths will be set up on the lawn, presentations will be held in the theater and signings will be upstairs in the Mike Kelley Gallery. Small press publishers who would like to reserve a table or schedule a reading please contact us at:

[redacted]

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160. Lewis Warsh
ALPHA DONUT by Matvei Yankelevich
Fri 23 Mar 2012

New from UNITED ARTISTS BOOKS

ALPHA DONUT by Matvei Yankelevich

Cover by Nora Griffin 93 pages $16

ISBN 978-0-935992-29-8

"I feel incredibly close to this book because, in picturing a life lived through writing, it never abdicates the knot of ambivalence & ecstasy such a life necessarily entails. The idea that liking things is somehow equivalent to knowing them, is in every way refuted by the humor, inquiry, & love this book manifests over & over. While the language is clear, its clarity is turned to sing through something elementally illegible foundering in the depths of our feeling--"This text is written on buttons / so tightly sewn / to each other that no one / can read it." That's really why I feel so bonded to his book, & why now I can't imagine life without it." Dana Ward

"Reading Yankelevich's poems, we get to know where and how he lives, and how the library of all the poetry that truly matters in this world, located in his awareness, affects those facts of existence." Anselm Hollo

"...It makes me happy to be alive. Because every poem is a surprise-- the kind of poignancy that hits close to home, and the kind of sarcasm that heals." Kristin Prevallet

"ALPHA DONUT kept me up all night with its hardboiled deep-cover tenderness. Yankelevich writes the driest bar poems west of the Great

Depression and his rolls in the hay with various memes fatales may end up double-proving that no vacuum is perfect, least of all New York in the aughts. His poem "The Tree of Heaven Grows Downward" will outlive the sinews of this paperback." Julien Poirier

"ALPHA DONUT is a book of love poems in which the beloved is language-- its stubborn resistances and sweet objecthood, its uncomfortable marriages to park bench and cigarette and city." Cathy Wagner

Born in Moscow, USSR, in 1973, Matvei Yankelevich is the author of Boris by the Sea (Octopus Books) and several chapbooks: Writing in the Margin (Loudmouth Collective), The Present Work (Palm Press), The Nature Poetry of Matvei Yankelevich (Knock-Off), and Bending at the Elbow (Minutes Books). He edited and translated Today I Wrote Nothing: The Selected Writings of Daniil Kharms (Ardis/Overlook). He has taught at the Russian Department of Hunter College, Columbia University School of the Arts Writing Division, and the Milton Avery Graduate School of the Arts at Bard College. He is a member of the volunteer editorial collective of Ugly Duckling Presse, a nonprofit publisher based in Brooklyn, New York.

You can order ALPHA DONUT from:

Small Press Distribution
www.spdbooks.org

United Artists Books
c/o Lewis Warsh
114 W. 16th St., 5C
New York, NY 10011

[redacted]

www.unitedartistsbooks.com

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161. Adam Fieled
Four "Conceptions"
Fri 23 Mar 2012

"Conceptions" is a new series which explores sexuality, masculine/feminine dynamics, social hierarchies, and societal dynamics in 2012 America. The first four Conceptions are up here:

"Conceptions #3" (Otoliths):

http://the-otolith.blogspot.com.au/2012/03/adam-fieled-conceptions-3-one-of-my.html

"Conceptions #5" (Truck):

http://halvard-johnson.blogspot.com/2012/03/adam-fieled-conceptions-5.html

"Conceptions #6" (As/Is):

http://as-is.blogspot.com/2012/03/conceptions-6-adam-fieled.html

"Conceptions #11" (Pressure Press):

http://pressurepress.ning.com/profiles/blogs/conceptions-11

Hope you enjoy these and happy spring!
Best,
Adam Fieled [redacted]

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162. Brian Clements
Sentence 9 Now Available
Fri 23 Mar 2012

Sentence 9 is now available and includes:

--prose poems by Jeff Allessandrelli, Alexios Antypas, Greg Bachar, Kerry Banazek, Emileigh Barnes, Jen Besemer, Sarah Blake, Eric Burger, William Cordeiro, Tom Dickinson, Tyler Flynn Dorholt, Noah Falck, Maya Funaro, Elisa Gabbert, Peter Joseph Gloviczki, Chris Gordon, Karin Gottshall, Stephanie Gray, Daniel Hales, Jie Tian, Lacy Johnson, Kristie Kachler, Gracie Leavitt, Tony Leuzzi, Matthew Mahaney, Marjorie Manwaring, Robert McDonald, Kathleen McGookey, Michael Mlekoday, Eric Pankey, Leslie Seldin, Aaron Shurin, Jay Simmons, Jeanne Stauffer-Merle, Paige Taggert, Bill Trub, Charles Harper Webb, and Tom Whalen

--a special feature section on “Abstraction and the Prose Poem” curated and introduced by Richard Deming and including work by John Ashbery, Charles Bernstein, Susan Briante, Julie Carr, Ken Chen, Matthew Cooperman, Dan Featherson, Zach Finch, Matt Gagnon, Peter Gizzi, Noah Eli Gordon, Ken Jacobs, Michael Kelleher, Nancy Kuhl, Jason Labbe, David Lehman, Ron Padgett, Martha Ronk, S. M. Stone, Roberto Tejada, Rosmarie Waldrop, Elizabeth Willis, Katie Yates, and Andrew Zawacki

--translations of Juan Carlos Flores (Kristin Dykstra), Hai Zi (by Fiona Sze-Lorrain)

--reviews of Carla Harryman and Lyn Hejinian (by Iris Jamahl Dunkle), Travis Nichols (by Kate Litterer), Stacey White (by Cynthia Hogue), Yasmine Alwan (by Brooke Horvath), Rosmarie Waldrop (by Brooke Horvath), Memory Glyphs: 3 Romanian Prose Poets, ed. Adam J. Sorkin (by Connie Voisine), Paul Dickey (by

Maryanne Hannan), Eileen Tabios (by Lawrence Wray), Holly Iglesias (by Claire Barbetti), Dawn Lundy Martin (by Rebecca Mertz), and Peter Johnson (by Ellen McGrath Smith)

Copies and subscriptions may be purchased at http://firewheel-editions.org

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163. Jeffrey Side
Argotist Ebooks no longer with Lulu.com
Fri 23 Mar 2012

Argotist Ebooks is no longer making its free ebooks available via Lulu, due to Luluâ€™s new policy on limiting downloads of free ebooks only to people who are Lulu account holders. From now on Argotist Ebooks can be downloaded directly from The Argotist Online site, here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

Can those of you who have had ebooks published by Argotist Ebooks check the links to your ebooks and tell me if any are broken?

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164. amy king
Writ in Water -
Fri 23 Mar 2012

PEN American Round - Up -- http://ww
Drop 1, Drop 2, Drop 3 ...

PEN American Round - Up -- http://www.pen.org/blog/?p=10198#more-10198

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165. Kasey Mohammad
Abraham Lincoln 7 now available
Sat 24 Mar 2012

ABRAHAM LINCOLN

issue the seventh
winter 2012
42 pp.
$5 + $1.00 s&h
abrahamlincolnmagazine.blogspot.com

A gorgeous gallery of gallant inventions, garnished and decked with diverse dainty devices, right delicate and delightful, to recreate each modest mind

withal: first framed and fashioned in sundry forms by diverse worthy workmen of late days, and now joined together and builded up.

featuring work by

Bruce Andrews
Adam J Maynard
Rebecca Wolff
Adam Moorad
Wendy Trevino
Ernst Herbeck (trans. Gary Sullivan)
Brittany Dennison
Lanny Quarles
Magdalena Zurawski
Allyssa Wolf
Dorothy Trujillo Lusk
Ryan Walker

Order at abrahamlincolnmagazine.blogspot.com

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166. Jeffrey Side

The new ebook from Argotist Ebooks is "Snowlines" by Jack Alun

Sat 24 Mar 2012

The new ebook from Argotist Ebooks is â€œSnowlinesâ€ by Jack Alun
Description:
"Snowlines" is, at once, a poem and a series of poems in which perception and memory stutter to the edge of oblivion. Alun employs a taut, sparse but evocative style to direct the reader through a network of images and ideas into interiors of personal understanding. The variety of themes covered, including love, language and the ephemeral, incorporate as recurring echo into the bleakness of the landscape.
Available as a free ebook here:
http://www.argotistonline.co.uk/SNOWLINES.pdf
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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167. Adam Fieled
"Mother Earth" on Internet Archive
Sat 24 Mar 2012

The Adam Fieled Argotist e-book "Mother Earth" is now also available to be downloaded on Internet Archive:

http://archive.org/details/MotherEarth_563

Thanks again to Jeffrey Side for the original publication.

Best,
Adam [redacted]

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168. Jeffrey Side
The new ebook from Argotist Ebooks is “Of Oscillating Fathoms These Nonverbal Chants⁇ by Felino A. Soriano
Sun 25 Mar 2012

The new ebook from Argotist Ebooks is â€œOf Oscillating Fathoms These Nonverbal Chantsâ€ by Felino A. Soriano

Description:

â€œOf Oscillating Fathoms These Nonverbal Chantsâ€, is a functioning interpretation of understanding environment; the basis of my understanding is found within listening to the voices loudly unheard and, through honoring communicationâ€™s multilayered opportunities and comprehended freedoms.

Available as a free ebook here:

http://www.argotistonline.co.uk/OF%20OSCILLATING%20FATHOMS%20THESE%20NONVERBAL%20CHANTS.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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169. aldonlnielsen
*Fwd: CFP: "Poetry Games," special issue of *Comparative Literature Studies**
Mon 26 Mar 2012

> *From: JONATHAN P EBURNE <[redacted]>*
> *Date: March 26, 2012 7:16:10 AM EDT*
> *To: [redacted]*
> *Subject: CFP: "Poetry Games," special issue of *Comparative Literature Studies**

Reply-To: JONATHAN P EBURNE <[redacted]>

Dear all,

Please find the call for papers below, and attached.

Call for Papers

â€œPoetry Gamesâ€: A Special Issue of CLS: Comparative Literature Studies edited by Jonathan P. Eburne and Andrew Epstein.

Nearly one hundred years ago, the French avant-garde poet Blaise Cendrars proclaimed that â€œLa poÃ©sie est en jeu.â€ Although the line declares that â€œpoetry is at stake,â€ Cendrars also insists that a poem is a kind of game (â€œjeuâ€), a form of play. This notion that there is an intimate connection between poetry and play has a long history, and in recent years, strategies of play and the idea of poetry as game or project â€“ in which the writer devises an idea, concept, or set of procedures or practices that help generate the work â€“ have become central to contemporary poetry, both for poets associated with self-styled experimental movements, such as Conceptual poetry, and across the field as a whole. As many poets and scholars have noted, discussions of tactics pioneered by earlier avant-garde movements and ideas seem pervasive today: from the constraints of Oulipo, to the machine-aesthetics of Fluxus and Dada; from the radical formalisms of Imagists, Russian Formalists, and minimalists to the collective procedures of Surrealism; and from the proceduralism of Conceptualism to the psychogeography of the Situationist International. We currently find ourselves in an age of the Project: a cultural moment that finds not only writers and artists, but so-called ordinary people as well, engaging in a wide variety of experiments, often using new media and digital technologies, in which certain conditions and rules are established and actions undertaken, tasks accomplished, results recorded, documented, and circulated.

The guest editors and editor-in-chief of CLS seek essays for a special journal issue on project-oriented and procedural poetics. We welcome essays from any time period and language area that consider poetryâ€™s longstanding fascination with games, constraint, chance, generative processes, performative projects, collaborative writing, hoaxes, and other project-based or playful compositional practices. To what extent have particular historical, political, and material conditions encouraged the exploration of such practices and strategies? Does poetry as a genre have a special propensity towards play, in contrast to other forms? Are poetry games merely reactions to new technologies and historical conditions for imaginative production, or do they display the creative, disruptive potential of project-based work? How do poetry games relate to and comment upon central cultural and literary preoccupations, like authorship, originality, language, the nature of the self and subjectivity, or the relationship between art and history, politics, tradition, or popular culture?

> *We welcome essays treating any historical period and language; we are especially interested in discussions that bring together multiple languages and traditions. Submission guidelines: http://www.cl-studies.psu.edu/submissions.shtml*
>
> *Send 500-word proposals and brief CVs by 1 January 2013 to Jonathan Eburne ([redacted]) or Andrew Epstein ([redacted]). Those encouraged to submit completed papers (6,000â€“10,000 words in length), should do so by 01 May 2013. Contributions should conform to the journal's style guide. Issue to appear in November 2013.*
>
> *Jonathan P. Eburne*
> *Associate Professor of Comparative Literature and English*
>
> *The Pennsylvania State University*
> *427 Burrowes Building*
> *University Park PA 16802*
>
> [redacted]
> *<Poetry Games CFP (final).docx>*

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170. Al Filreis
PoemTalk #51, on Linh Dinh
Mon 26 Mar 2012

Today we are releasing the 51st episode of PoemTalk - a 30-minute discussion of Linh Dinh's "Eating Fried Chicken" with Leonard Schwartz, Tom Devaney, and Susan Schultz.

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audio?show=Poem%20Talk

Al Filreis
Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

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171. Rob McLennan

new from above/ground press: An OK Organ Man, by Fenn Stewart

Tue 27 Mar 2012

An OK Organ Man
Fenn Stewart
$4

polonius

give thy furrows no fatigue
nor any charming king his march
be thou clever, but by no means five feet high
the blows thou hast, and their remonstrance tried
compact them to thy palm with venison
but do not dew thy dog with common law
for each malignant, unrepentant fish
doth know: that every grief remains in common yet.
give every woman's ear thy question voice
beware the ambergrise, that it beware of thee
take each mans acre of inclosed land
reserve thy wild, uncultivated wastes
costly thy nations as thy purse can buy
but not expressed in quarrels, fancy, hums
for oft it is delight proclaims the ban
& the fleetest part of all's the bakers sweat.
neither abundance nor a husband be.
supply my defects: this is thy chief end
and thou, my proper fee.

published in Ottawa by above/ground press
March 2012
a/g subscribers receive a complimentary copy

Fenn Stewart reads and writes in Toronto, Ontario. Her work has previously appeared in The Capilano Review, Peter F. Yacht Club, and Open Letter. She is currently writing a dissertation on de/colonization and literature, and reading Daniel Deronda.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://abovegroundpress.blogspot.ca/2012/03/new-from-aboveground-press-ok-organ-man.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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172. Rosalie Calabrese

Rosalie Calabrese Poetry Update

Tue 27 Mar 2012

The Mom Egg Spring Reading and Book Release Party
(The Mom Egg, Volume 10, 2012, The Body)
Sunday, April 15, 2012 Â Â Â Â 6:00-8:00 PM
Cornelia Street Cafe 29 Cornelia Street, NYC
[redacted]
$7 per person includes food or drink credit

I'll be reading this poem:

PREGNANT
Those last three months
of pickles dripping brine
and aromatic spices
fresh from the barrel,
potatoes fried to a golden turn
in the fish marketâ€™s bubbling oil,
ice cream covered
with walnuts
and frozen chocolate sauce,
I watched your father put on weight.
Now, as your wife feeds her cravings,
and itâ€™s you whoâ€™s growing baby
fat,
Iâ€™m swelling up with joy.
Another Reading
(poems t/b/a)
Thursday, April 19, 2012Â Â Â Â 7:00 PM
Episcopal Actors Guild
1 East 29th Street, NYC
$10 suggested donation includes refreshments

Another Published Poem:

NOT GONE
Forget the Holocaust, I tell myself once more.

Thereâ€™s enough in the news without rehashing.
But, as before, I ignore my own advice.
History, like shoes stored away
in the back of a closet, stands ready
to be tried on again from time to time,
the pinch always a surprise.
A tale of years without a dateline,
the past never dies; burial is not an option.

(Poetica Holocaust Edition - 2012)

Other News:

The archives of the Collective Jukebox Project 1996 - 2004, including my poem Yellow Cabs - as set to music by Eugene McBride - is currently being presented in Nice, France & Milan, Italy, Feb.- May 2012)

In case you've forgotten or haven't seen it before, here's the poem:

YELLOW CABS
Like grounded neon whales,
Schools of yellow cabs
With dark, soft-cushioned bellies
Bearing dreams of warm caresses
Swim along the rainswept street
While I stand stranded underneath
A leaky hotel awning,
Watching one off-duty driver
Stop for someone else;
Madly waving a soggy Playbill,
My
 prayers and curses intermingle
As I slosh through sooty puddles
And
 sound the urban war cry . . .
Taxi!

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173. **Paul Siegell**
Re: WEAR A PAGE FROM A CONCRETE POETRY BOOK
Tue 27 Mar 2012

Hello again!

Apiary Magazine put up a little piece about my t-shirts:
http://apiarymagazine.com/concrete-poetry-is-always-in-style/

"Philly poet Paul Siegell has been featured in APIARY twice and has been responsible for visual poetry hijinks ever since he had an unforgettable summer fling with a mature Swiss lady named Helvetica. I love his giddy sense of word-nerd humor and the way his creations make me squint and think for a minute before I get the joke. He released his poetry t-shirt line just in time for poetry month. Read on for how the tees came about and to bedeck yourself in Philly poetry, if you so desire." – Lillian, APIARY Managing Editor

A few new shirts have been added since my last post:
http://paulsiegell.spreadshirt.com/

Thanks again,
Paul

thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

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174. amy king
Friends Read Friends' Poems #1 - A New Series
Tue 27 Mar 2012

"And itâ€™s this lackadaisical generative ease, and her poemsâ€™ gift of whipping up a mirage of worlds/relationships then letting them fall where they may, that make her a poet fools deem 'difficult' ..."

Â Full Monty Here --Â http://htmlgiant.com/random/friends-read-friends-poems-1-ana-bozicevic-on-amy-kings-men-by-the-lips-of-women/

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175. Nada Gordon
Harryman/Elrick this Saturday at Segue
Wed 28 Mar 2012

Saturday, March 31

Laura Elrick's latest text-based work (excerpt below) is a book-length series of poems that proceeds by accretive and migratory iteration; other works include a video-poem *Stalk *(2008), a set of audio pieces for doubled-voice (2006), and two books of poetry: *Fantasies in Permeable Structures *(Factory School 2005), and *sKincerity *(Krupskaya 2003). She's lived in Brooklyn, NY since the late 90s.

Carla Harryman's most recent works include a collection of conceptual and experimental essays *Adorno's Noise* and, with Lyn Hejinian, the erotic picaresque *The Wide Road. "*Open Box" is featured in a forthcoming music/text collaboration with Jon Raskin along with several other performances of verbal scores. She lives in Detroit.

AT THE BOWERY POETRY CLUB <http://www.bowerypoetry.com/>

**
308 BOWERY, JUST NORTH OF HOUSTON

4 - 6 PM

$6 admission goes to support the readers

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

http://www.bowerypoetry.com/

** Curators: February-March: Nada Gordon & Corina Copp

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176. Adam Fieled

Opera Bufa and When You Bit repository pages

Wed 28 Mar 2012

I have put together repository pages for my first two print books: "Opera Bufa," which was released by Otoliths in 2007, and "When You Bit...", which was released by Otoliths in 2008. On these pages, you can find links with which to buy the books, links to pages with poems from the books, links to online reviews of the books, and other items of interest (term papers, syllabi) involving the books as well. The repository pages are on Fieled's Miscellaneous:

"Opera Bufa Links":

http://fieledsmiscellaneous.blogspot.com/2012/03/opera-bufa-links.html

"When You Bit...Links":

http://fieledsmiscellaneous.blogspot.com/2012/03/when-you-bit-links.html

Thanks and happy spring!!
Adam Fieled [redacted]

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177. Rob McLennan

new from above/ground press: Entropic Suite, by Kathryn MacLeod

Wed 28 Mar 2012

Entropic Suite
Kathryn MacLeod
$4

Out of Sequence (4)

Warmth sinks into hunger
form into formlessness

children into enemies
clouds into sand

(I carry stories, memories
I've lost as many as the next guy

Some days I barely know
my own small history)

Our lives implacably
deteriorate

(I've made a lot of
bad decisions, Ive been

bankrupt, hungry, faceless
without a hat, forgot

to speak out, truth
to power, all my ideals

well-formed, crumbling)

The facts, the laws, the documents
enforce

(and so the world escapes us)

published in Ottawa by above/ground press
March 2012
a/g subscribers receive a complimentary copy

Kathryn MacLeod lives in Victoria, BC and works at the University of Victoria. Much of Entropic Suite was written as part of her dissertation: Transgressing Words and Silence: Aesthetics, Ethics and Education (UBC, 2011), which explores the relationship between ethics, aesthetics and education using the limit case of art created in response to the Holocaust. Her previous books and chapbooks include mouthpiece (Tsunami Editions, 1996) and How Two

(Tsunami Editions, 1987). Her poetry has appeared in numerous literary journals and anthologies, including Companions and Horizons: An Anthology of Simon Fraser University Poetry (2005), Writing Class: The Kootenay School of Writing Anthology (1999), and East of Main (1989).

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://abovegroundpress.blogspot.ca/2012/03/new-from-aboveground-press-entropic.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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178. amy king

Millay Colony Weekend Workshop in NYC with Rachel Levitsky and Christian Hawkey + April 3rd - Juliana Spahr & tc tolbert

Wed 28 Mar 2012

Â Â
FOR RELEASE
>Press Contact: Cara Benson
>[redacted]

Â Â
FOR RELEASE
>Press Contact: Cara Benson
>[redacted]Â /Â [redacted]
>Millay Colony Weekend Workshop in NYC with Rachel Levitsky and Christian Hawkey:
>April 14 & 15; Performance/Documentation on April 28
>
>Christian HawkeyÂ andÂ Rachel Levitsky, co-founders of the Office of Recuperative Strategies (OoRS) will share their research into strategies that intervene and repurpose the brutality of techno-capitalism's obsession with speed, newness, able-bodiedness, originality, and innovation. Our focus as a class will be to encourage a memory-based politics that draws on poetic thought to invent new fields of vitality, desire, and dwelling. A wide range of recuperative strategies and media will be supported in this workshop (bring all ideas and projects in process!), including such practice-based interventions as archive investigation, field-research and recording, digital sampling, and the

realignment of author/reader, subject/object positions. Writers of all genres are welcome. Participants will be sent an advance list of links to existing recuperative strategies and supportive texts. The workshop will document research and creative production and will
 conclude with a performance!
>
>Weekend Workshop Schedule: We will begin each four-hour class at 11:00 with coffee, tea and a lot of ideas about a lively, focused, smart writing and art practice. Total workshop time is eight hours or sixteen hours for a double class. Lunch is served at each class and the day ends at 3:00 PM.
>
>Weekend Fees:Â $350 for a weekend class, $400 for a two-weekend class.
>
>
>To Apply: Send a letter of introduction including a brief bio with a $50 deposit. Also include a work sample (10 pages of writing or links to online work). Applicants will be accepted on a first-come first-serve basis.
>
>Send to:Â The Millay Colony for the Arts, 454 East Hill Road, Austerlitz, NY. Attention: Workshops. Make checks payable to The Millay Colony for the Arts. For more information contact Caroline Crumpacker
atÂ [redacted]Â orÂ [redacted].Â http://www.millaycolony.org/workshops
>
>Workshop Location:Â Trisha Brown Dance Studios, 465 Greenwich St., New York, NY 10013.Â
>

Â

Belladonna* Reading Series
JulianaÂ Spahr, tc tolbert
Poem. Body. Planet. Need.
April 3, 7pm

How can we, as poets, take care of ourselves, our creative work, and the larger planetary body on which we depend?Â JulianaÂ SpahrÂ and tc tolbert read from new work and discuss. This event is part of the 2011-2012 Belladonna* Material Lives season which calls attention to the material life of the artist, as person, who, in addition to being creator/conspirator to a body of work, possesses a physical body, and real financial, medical and social needs. Bring questions and desire.

JulianaÂ SpahrÂ is the author of Well Then There Now (Black Sparrow Press, 2011); This Connection of Everyone with Lungs (University of California Press,

2005); Fuck Youâ€”Alohaâ€”I Love You (Wesleyan University Press, 2001); and Response (Sun & Moon Press, 1996), winner of the National Poetry Series Award.

TC Tolbert is a genderqueer, feminist poet and teacher committed to social justice. S/he is a member of Movement Salon, a compositional improvisation group in Tucson, and is the Interview Curator forTrickhouse, an online multi-genre publication. TCâ€™s chapbook, territories of folding, was recently published by Kore Press. His manuscript, Gephyromania, is forthcoming from Ahsahta Press. His poems can be found in Volt, The Pinch, Drunken Boat, Shampoo, A Trunk of Delirium, jubilat, andEOAGH. S/he is the creator of Made for Flight, a youth empowerment project that utilizes creative writing and kite building to commemorate murdered transgender people and dismantle homophobia and transphobia.

Dixon Place Lounge
161a Chrystie St. (off Delancey)
NYC

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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179. amy king
Friday, March 30th - Stain of Poetry
Wed 28 Mar 2012

Lindsey Boldt /Joanna Penn Cooper / Tyler

STAIN OF POETRY presents

Lindsey Boldt /Joanna Penn Cooper / Tyler Flynn Dorholt / Dorothea Lasky / Steve Orth / J Hope Stein

7 PM on March 30th @ Goodbye Blue Monday â€“ Bushwick, Brooklyn

with

Lindsey Boldt is a poet and itinerant culture worker in training. Her first book, Overboard, is forthcoming from Publication Studios.

Joanna Penn Cooperâ€™s creative and critical work has appeared or is forthcoming in a number of journals, including Poetry International, Opium, Supermachine, Pleiades, elimae, and Boog City. Her second chapbook of poetry and short prose pieces, Mesmer, was published in April 2010 by Dancing Girl Press. Joannaâ€™s full-length poetry collection, How We Mostly Were, was a finalist for the Kinereth Gensler Award from Alice James Books in December

2010. Currently working on a book of prose poems and essays tentatively titled Vita, Joanna lives in Brooklyn and has a blog atÂ joannapenncooper.blogspot.com.

Tyler Flynn Dorholtâ€™s most recent chapbooks are What I Cannot Recall (Greying Ghost) and from Monster: a Glottochronology, with Thomas Cook (alice blue). He publishes and curates the film/writing series On the Escape (www.ontheescape.com) and is co-editor of the print journal Tim (nÃ©e, Tammy â€¦www.thetjournal.com).He lives in Manhattan, where he works for a communications firm and is the Managing Consultant of The A.N.D Project (www.theandproject.com).

Dorothea Lasky is the author of AWE, Black Life, and the forthcoming Thunderbird, all from Wave Books. She can be found online atwww.birdinsnow.com.

Steve Orth lives in Oakland, CA where he writes poems and poem-like things. He publishes the magazine â€˜Where Eagles Dareâ€™. With Lindsey Boldt, he runs Summer BF Press. Heâ€™s puts out his own chapbooks & the next will most likely be â€˜Slur The Pointâ€™.

J. Hope Stein is the author of the chapbooks [Talking Doll]: (Dancing Girl Press), Corner Office (H_NGM_N BKS) and [Mary]: (Hyacinth Girl Press). Her full length manuscript The Inventorâ€™s Last Breath was a finalist in the Alice James Books 2011 Kinereth Awards and her chapbook Lightâ€™s Golden Jubilee was a finalist in the 2011 Ahsahta Chapbook Contest. J. Hope Stein is also the author of poetry/humor siteÂ eecattings.com, editor ofÂ poetrycrush.com. Her short film, The Inventorâ€™s Last Breath, based on her full-length manuscript about Thomas Edison, was screened at the 2011 Cinepoetry Festival at the Henry Miller Library in Big Sur and will be screened in several venues in 2012.

at

Goodbye Blue Monday

1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013 [redacted]

J M Z trains to Myrtle Ave
or J train to Kosciusko St

Hosted by Erika Moya + Christie Ann Reynolds

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180. amy king
Re: PoemTalk #51, on Linh Dinh
Wed 28 Mar 2012

Al,

I thought this talk at K Writer's house, via the Youtube

Al,

I thought this talk at K Writer's house, via the Youtube video posted on Dinh's PennSound wall, was truly worthwhile.

Thanks for posting it - http://writing.upenn.edu/pennsound/x/Dinh.php

Best,

Amy

_____
From: Al Filreis <[redacted]>
To: [redacted]
Sent: Monday, March 26, 2012 10:10 AM
Subject: PoemTalk #51, on Linh Dinh

Today we are releasing the 51st episode of PoemTalk - a 30-minute discussion of Linh Dinh's "Eating Fried Chicken" with Leonard Schwartz, Tom Devaney, and Susan Schultz.

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audio?show=Poem%20Talk

Al Filreis
Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

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181. Alan Sondheim
ALAN SONDHEIM, AZURE CARTER, HELENA ESPVALL, NEW RELEASE ON FIRE MUSEUM!
Wed 28 Mar 2012

ALAN SONDHEIM, AZURE CARTER, HELENA ESPVALL, NEW RELEASE ON FIRE MUSEUM!

==========

Please consider purchasing this! It's beautiful! It's new! It's getting airplay! You'll be helping support a small recording company and musicians directly!

==========

From: steven tobin <[redacted]>

We're pleased to announce two new vinyl releases on the Fire Museum label! The first one is Cauldron by Alan Sondheim, Helena Espvall & Azure Carter. The other is Circle of Crosses by Dora Bleu, Tom Carter and Sam Shalabi. These releases are domestically produced 140 gram vinyl, housed in an offset printed cover with j-card style obi. These are split releases with Tequila Sunrise Records. From the write ups:

Cauldron - Cauldron deals out a three of cups: Alan Sondheim, a pioneer of mystical ear-tweak and sci-fi sonic ritual sound, chamber-improv gypsy cellist Helena Espvall, and eco-trance singer Azure Carter? thrice to thine and thrice to mine, and thrice again, to make up nine. Channeling the ghosts of Opal Whiteley and Lou Harrison, Cauldron conjures the scratch and shush of the Big Bang out of wood, wind and cat-gut. Whenever you listen to it, this album is always over too soon, just like life. Fire Museum and Tequila Sunrise Records deal out a two of pentacles: not to get all ?Yankee Candle? here, but we only made 250 of these, so grab one before they melt away like chemtrails in the sunset sky,

http://www.museumfire.com/cauldron.htm $24.98 North America/$34.98 Rest of the world (includes postage).

==========

From Azure:

We got played in NJ :)

From: Google Alerts <[redacted]>

Playlist for Irene Trudel - March 26, 2012

Odetta, Lass of the Low Country, At the Gate of Horn, Tradition (US). Alan Sondheim, Helena Espvall & Azure Carter, Kansas, Cauldron, Fire Museum. Nathan Salsburg, The False True Love, Affirmed. Music behind DJ: John Fahey, Voice of ... WFMU's recent playlists

==========

Circle of Crosses - Fire Museum (39.955117?N 75.161240?W) and Tequila Sunrise Records (39.969203?N 75.14505?W) present this gathering of guitar-driven emanations, the first side leafy, lyrical and acoustic, the second side an astringent application of electric gnarl. ?Circle of Crosses? brings together folk pythia Dora Bleu (guitar and vocal) with psych-improv wizards Sam Shalabi and Tom Carter (guitars and other instruments). It links Tripoli (32?548N 13?119E) to Washington D.C (38?5342.4N 77?0212.0W) and Houston (29?4546N 95?2259W), not to mention Mile End (45?3130N 73?3500W) to Louvain-la-Neuve (50? 40 4 N, 4? 36 42 E). Consider these songs map coordinates for safe-houses from das ?berw?ltigensein, a set of precise locales for ecstasy, atheist shrines, or open spaces for reverie in the forgotten recesses of the planetary connectome.

http://www.museumfire.com/circle.htm $24.98 North America $34.98 Reat of the world (includes postage).

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182. **patrick dunagan**

review of David Meltzer and poem-response up @ htmlgiant

Wed 28 Mar 2012

---

http://htmlgiant.com/author-spotlight/when-i-was-a-poet/#more-86317

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183. **Tim Peterson**

TENDENCIES Finale 4/5: Sarah Schulman, D'Lo, TC Tolbert!

Wed 28 Mar 2012

Please join us for a reading celebrating the final event (after 3 sensational years) in the TENDENCIES: Poetics & Practice Series:

featuring:

Sarah Schulman !

D'Lo !

TC Tolbert !

Thursday, April 5 at 7 PM
in Room 9206,

CUNY Graduate Center
365 Fifth Avenue, NYC

What are the new poetics and the new manifestos? What do authors actually do when they write, and what can be learned from their investigations? This series of talks, titled in honor of Eve Kosofsky Sedgwick, explores the relationship between queer writing/artmaking process, pedagogy, and the manifesto.

Sarah Schulman is the author of 16 books, most recently THE GENTRIFICATION OF THE MIND: Witness to a Lost Imagination (U of Cal Press) and the forthcoming ISRAEL/PALESTINE AND THE QUEER INTERNATIONAL, due in the Fall from Duke University Press. She is co-director of the ACT UP Oral History Project, an archive that revitalized interest in the history of AIDS activism and created a cultural context for its representation. She is a Distinguished Profess of the Humanities at CUNY, College of Staten Island.

TC Tolbert is a genderqueer, feminist poet and teacher committed to social justice. Co-editor of the forthcoming Anthology of Trans and Genderqueer Poetry, TC is also the author of a chapbook, territories of folding, published by Kore Press and his book, Gephyromania, is forthcoming from Ahsahta Press. He is the Assistant Director of Casa Libre en la Solana and founder of Made for Flight. www.tctolbert.com<http://www.google.com/url?sa=D&q=www.tctolbert.com&usg=AFQjCNHnG0fj66Q4_0eC9vzMtUqkkZi1UQ>

D’Lo is a queer Tamil Sri L.A.nkan-American, political theatre artist/ writer, director, comedian and music producer. D’Lo’s work has been published in various anthologies and academic journals, most recently: Desi Rap: Hip Hop and South Asia America and Experiments in a Jazz Aesthetic (co-edited by Sharon Bridgforth). D’Lo is also the creator of the “Coming Out, Coming Home” writing workshop series which have taken place with South Asian and/or Immigrant Queer Organizations nationally (LA, NY and SF).

* * *

TENDENCIES: Poetics & Practice is curated by Tim Trace Peterson

Co-sponsored by the Center for the Humanities, the Center for Lesbian and Gay Studies (CLAGS), the Ph.D. Program in English, and the GC Poetics Group

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184. **Peter ciccariello**

Re: PoemTalk #51, on Linh Dinh

Wed 28 Mar 2012

Agreed!

- P

On Wed, Mar 28, 2012 at 1:39 PM, amy king <[redacted]> wrote:

> *Al,*
>
> *I thought this talk at K Writer's house, via the Youtube*
>
> *Al,*
>
> *I thought this talk at K Writer's house, via the Youtube video posted on Dinh's PennSound wall, was truly worthwhile.*
>
> *Thanks for posting it - http://writing.upenn.edu/pennsound/x/Dinh.php*
>
> *Best,*
>
> *Amy*
>
> ---
>
> *From: Al Filreis <[redacted]>*
> *To: [redacted]*
> *Sent: Monday, March 26, 2012 10:10 AM*
> *Subject: PoemTalk #51, on Linh Dinh*
>
> *Today we are releasing the 51st episode of PoemTalk - a 30-minute discussion of Linh Dinh's "Eating Fried Chicken" with Leonard Schwartz, Tom Devaney, and Susan Schultz.*
>
> *http://jacket2.org/content/poem-talk*
> *http://www.poetryfoundation.org/features/audio?show=Poem%20Talk*
>
> *Al Filreis*
> *Kelly Professor, Univ. of Pennsylvania*
> *Faculty Director, Kelly Writers House*
> *Director, Center for Programs in Contemporary Writing*
> *Director, PennSound*
> *Publisher, Jacket2*
>
> *http://writing.upenn.edu/~afilreis*

--
New work gallery - http://invisiblenotes.blogspot.com/
Print sales and information - http://uncommon-vision.blogspot.com/
Ephemeral Photography - http://uncommonvision.blogspot.com/
Poetry and writing - http://poemsfromprovidence.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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185. William Slaughter
Notice: Mudlark
Thu 29 Mar 2012

New and On View: Mudlark Poster No. 100 (2012)

Kaiser Variations
by Jennifer Willoughby

Jennifer Willoughby's poems appeared in Court Green, Rhino, Conduit, Spinning Jenny, Indiana Review and elsewhere. Her first collection - for which the Kaiser Variations, she says, "form a semi-steely backbone" - is seeking a publisher. She lives in Minneapolis and writes advertising copy "for anything that wants it."

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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186. amy king
No One Misses the Poets -- Adrienne Rich
Thu 29 Mar 2012

Over on the Women's Poetry listserv, I've found that it's heartening to hear accounts of first encounters with Rich through her work. My own came as an undergrad when my then-teacher, Elaine Hedges, took us diving into the wreck ... Hedges, who recovered and wrote the afterword to "The Yellow Wallpaper," also brought Rich to read in Baltimore, a place she was fond of, in a church near the sadly now-defunct 31st Street Feminist Bookstore, which also sponsored her powerful reading. I was too shy to do more than hover nearby at the end, but certainly that reading compounded what I sensed of her power and dedication to poetry, politics, and people.

So much of what is gone now also points forward to what is going, what is under fire via "austerity" cuts via economic downturns via a decline in income via the anti-intellectual strains ripping through headlines via the lazy need for convenience, etc. Bookstores are ridding themselves of poetry aisles that aren't so lucrative, we're buying more and more online instead of from places like Unnameable Books, and we hear very little about just what poets like Rich contributed to a social and political consciousness. Poets seem to be no threat at all anymore; their departures are barely noted.

I hope she meant something to a few on this list!

Best,

Amy

p.s. Coincidentally, I spoke about her here recently:
No Place for the Little Lyric -- Should Adrienne Rich be the poet laureate of the Occupy movement?

- http://www.poetryfoundation.org/features/audioitem/3188

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187. Martha Deed
Re: review of David Meltzer and poem-response up @ htmlgiant
Thu 29 Mar 2012

Patrick--

Your review and your own work attached to the review are so engaging that I have just ordered a copy of Meltzer's "When I was a Poet." Could not resist. I had the privilege of hearing this wonderful poet read a year or two ago in Buffalo.

Thanks for posting this.

Best,
Martha

The Last Collaboration
http://www.furtherfield.org/features/articles/last-collaboration
http://www.furtherfield.org/friendsofspork/

City Bird: Selected Poems (1991 - 2009)
by Millie Niss, edited by Martha Deed
http://www.blazevox.org/index.php/Shop/Poetry/city-bird-selected-poems-1991-2009-by-millie-niss-edited-by-martha-deed-192/

On 3/28/2012 4:05 PM, patrick dunagan wrote:
> http://htmlgiant.com/author-spotlight/when-i-was-a-poet/#more-86317
>
>

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188. **amy king**
Today -- The Festival Begins!
Thu 29 Mar 2012

We are all set! Join us today for Lunch Poems readings at 12 noon withÂ Brandon Downing,Â Guy Pettit,Â Montana Ray,Â Bryan Beck,Â Paige Taggart,Â Sasha Fletcher,Â Alina Gregorian,Â Cori Copp,Â Nat Otting,Â Elizabeth Clark Wessel,Â Nate Pritts,Â Krystal LanguellÂ andÂ Adam Robinson!

Then at 3pm attend a workshop withÂ Ryan MurphyÂ andÂ Iris CushingÂ andÂ Elizabeth Clark WesselÂ â€” and at 5pm, stay for the one withÂ Adam Robinson,Â Martin RockÂ andÂ Lucy Ives.

And then, friends, remain for the panel discussion on translation & publishing at 7pm featuringÂ Ammiel Alcalay,Â Esther Allen,Â Susan Bernofsky,Â Anna Moschovakis,Â Eliot Weinberger, the Croatian editors ofÂ PoezijaÂ magazineÂ and moderatorÂ Ana BoÅ¾iÄeviÄ‡.

Quel dÃ©lire de lire! Come on over. Oh, and donâ€™t forget to pick up an exclusive copy ofÂ Lorine Niedecker'sÂ â€œHomemade Poemsâ€ at theÂ Lost & FoundÂ table â€” a preview of series III.

www.chapbookfestival.org

The Graduate Center, CUNY
365 Fifth Ave at 34th St, NYC

~

Coming up next week, April 5: finale of "Tendencies" with D'Lo, Sarah Schulman and TC Tolbert. Hosted by Tim Trace Peterson.Â

~

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189. Cassandra Laity

Re: No One Misses the Poets -- Adrienne Rich

Thu 29 Mar 2012

For many of us, Adrienne Rich was the beginning of it all . . . our life's work as readers, lovers, writers and literary critics of women's poetry. that is, she is/was at the core of who we still are.

Cassandra Laity
co-editor Modernism/Modernity
Visiting Professor (2010-11)
Department of English studies
University of Montreal
Quebec, CA

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190. Séamas Cain

Leap second festival 2012 : Call for entries

Thu 29 Mar 2012

Leap second festival 2012

Call for entries : Works lasting one second or less. The festival is also interested in texts and essays.

The festival takes place on the leap second which occurs 30th June 2012 23:59:60 UTC.

Submission at festival website
http://noemata.net/leapsec/

The leap second festival is an open, free, distributed, international, non-profit festival for art, technology and precarity coordinated on the Internet. This is the first leap second festival. The festival marks the leap second as deviation and glitch, a bug in the machinery of time, and also a reality-check and celebration (glitz) of natural cycles and physical reality, taking place at the moment when the ideal time we have on our clocks is synchronized with the real time based on the rotation of the earth.

The festival is open and free for anyone who wish to participate and submit work. There are no prizes or fees involved. The festival is documented afterwards.

The festival is open to all types of artistic expressions. Even though the festival is coordinated and organized via the net the works themselves don't have to be based, or available, on the net. The festival is distributed in the sense that the works take place at a certain time and not necessarily at a certain place. The website of the festival will coordinate the works by organizing and listing, hosting, exhibiting, running, and documenting each according to its needs.

The festival believes one second doesn't have to be an impossible limitation, but maybe a creative limitation, whether or not the works are realized as things, events or processes adapted to immediate human perception, or as programs or code that are executed or exhibited. An ordinary computer does a couple of billion things in the course of one second. The leap second itself is defined as 9,192,631,770 cycles of a cesium-133-atom. In the same way that the festival is partly conceptual despite the physical base in earth rotation and time, the participating works might revolve around ideas about time, virtuality, and physicality, in addition to notions about science, machines, technology and how they relate to natural and physical cycles. That said, there might be other aspects involved, each own to his own, for example...

- The "formless"... The rejection of form and content and their traditional game, in favour of horizontality, pulse, entropy, gestalt, fleeting, and joke. The form is orderly enough - one second - but the order is almost in the order of joke, and in the horizontality, pulse and entropy of time - fleeting, virtual - as if to ask, did it really happen, or what is it for something to happen, or to be?

- "one-off"... one-shot, a happening that occurs only once and is not repeated -- happening, natural event, occurrence, occurrent - an event that happens, though with intended irregular repetition, an unstable jiggle of the ball, keeping one eye on the ball, the blink of an eye.

- Precarity/Selfprecarization (turning on itself)... “So here we are in the present: at a time when the old ideas and ideologies of the autonomy and freedom of the individual (especially the individual as genius artist) plus specific aspects of post-1968 politics have turned into hegemonic neoliberal modes of subjectivation. Selfprecarization means saying yes to exploiting every aspect of creativity and of life… The need to pursue other, less creative, precarious jobs to finance one’s own cultural production is something one puts up with. This financing of one’s own creative output, enforced and yet opted for at the same time, constantly supports and reproduces the very conditions in which one suffers and which one at the same time wants to be part of. It is perhaps because of this that creative workers, these voluntarily precarized virtuosos,

are subjects so easily exploited; they seem able to tolerate their living and working conditions with infinite patience because of the belief in their own freedoms and autonomies, and because of the fantasies of self-realization. In a neoliberal context, they are so exploitable that, now, it is no longer just the state that presents them as role models for new modes of living and working”… From “Critique of creativity” http://mayflybooks.org/?page_id=74

The leap second. Technology has made the leap second possible/necessary. The leap second is no natural event as are mid-summer, equinox, etc., even if all of them is about an adjustment of a natural cycle. The leap second doesn't have a cultural history before technology made it possible to measure the physical rotation of the earth accurately enough to intervene the ideal atomic time (the second defined by the cesium-atom). The earth rotation appears to be more variable, and the length of a day (a physical sun-day, a rotation of the earth around itself) is slowly increasing over time. In that way the leap second is introduced for the purpose of synchronizing the ideal time we have on our clocks with the natural time in the universe. The leap second festival, in this sense, can be seen as a new way of celebrating natural cycles, aided by technology, but contrary to the traditional celebration of eg. winter solstice or equinox, the leap second is not regular, but more a measure of instability, almost virtual, and having more character of being a bug in the machinery of time, a technological glitch one is trying to patch, at the same time that it is a reality-check and adjustment towards nature and physical reality. It is also this bug that is being celebrated, of the technological deviation from the natural cycle, and nature's deviation from technology, and their realignment in the leap second.

The festival plans at taking place at each leap second in the years to come. The leap second are irregular and are announced by The International Earth Rotation and Reference Systems Service (IERS) half a year in advance.

If the international society decides to abolish the leap second in the future because of problems updating and synchronizing all the world's computers to real time, the festival plan to continue like other pagan festivals around seasonal cycles. The next international debate about the future of the leap second will take place in 2015.

Ordinarily the leap second is added to the universal time, but the possibility exists that it's subtracted. In that case the festival will receive works for deletion, and the submitted works disappear when the festival takes place at the second that is being taken away.

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191. **Séamas Cain**

Richard Berengarten in America

Thu 29 Mar 2012

Richard Berengarten

American Tour, March-April 2012

1

Friday 30 MARCH, University of Notre Dame

"English Poetry as International Discourse"

Seminar and Discussion

Interlocutor: John Dillon

10:00-11:15 a.m. McKenna Hall Auditorium

part of the Hybrid Irelands Conference

2

Tuesday 3 April, Xavier University, Cincinnati

Poetry Reading

Introduced by Norman Finkelstein

Time and venue to be announced

For details, contact [redacted]

3

Wednesday 4 April University of California at Berkeley

"English Poetry as International Discourse"

Seminar and Discussion

Interlocutor: Robert Hass

4 p.m., venue to be announced

4

Thursday 5 April, University of California at Berkeley

Poetry Reading, ‘Lunch Poems’ Series

Introduced by Robert Hass

12:10 to 12:50 p.m. Morrison Library, in Doe Library. UC Berkeley

---

5

Wednesday 11 April, University of California at Santa Barbara

Poetry Reading

Hosted by Kay Young & Bruce H.Tiffney

College of Creative Studies, time and venue to be announced

For details contact [redacted] ucsb.edu

6

Wednesday 11 April, University of California at Santa Barbara

Discusson & Seminar on The Balkan Trilogy

College of Creative Studies, time and venue to be announced

Interlocutor, Sean Rys

For details contact Kay Young @ [redacted] ucsb.edu

7

Thursday 12 April, The Shoah Foundation,

University of Southern California, Los Angeles

“An evening with Richard Berengarten: The Blue Butterfly and other poems”

Leavey Auditorium at 5:30 pm

For more information contact Dan Leshem at [redacted]

or Silva Sevlian on [redacted]

8

Wednesday, 18 April, University of the Pacific, Stockton

Poetry Reading and Discussion

3.30 p.m. Wendell Phillips Center, Room 140

Introduced by Camille Norton

9.

Thursday 19 April, San Joaquin Delta College, Stockton

Poetry Reading

11:30 a.m, Goleman Library.

10

Thursday 19 April, The Haggin Museum, Stockton

Poetry Reading

7.00 p.m.

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192. **Laura Hinton**

Re: No One Misses the Poets -- Adrienne Rich

Thu 29 Mar 2012

Today on Chant de la Sirene: A memory of Adrienne Rich from my years at Stanford ... and a commentary on things as they might be, and are. Adrienne, you are missed:

http://www.chantdelasirene.com/2012/03/not-easy-to-forget.html

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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193. Rob McLennan

new from above/ground press: new titles by Hall/Burke, hastain, mclennan, Stewart + MacLeod

Thu 29 Mar 2012

Shikibu Shuffle
Phil Hall and Andrew Burke
$4
and there are even a few copies left of Phil Hall's previous above/ground press chapbook, Verulam (2009)

we / cum / ::: / come // in the yield fields / amongst statues with interior arms
j/j hastain
$4

This, circular tower
rob mclennan
$4
this chapbook is a translation of Deborah Poe's Keep (2012)

An OK Organ Man
Fenn Stewart
$4

Entropic Suite
Kathryn MacLeod
$4

published in Ottawa by above/ground press
March 2012
a/g subscribers receive a complimentary copy of each

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at robmclennan.blogspot.com

Check aboveground press.blogspot.ca for regular updates, and sidebar links for chapbooks, poem broadsides, author interviews and reviews, and The Factory Reading Series. Review copies available.

For further information and links, click here: http://www.robmclennan.blogspot.ca/2012/03/new-from-aboveground-press-new-titles.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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194. Chad Sweeney

New Book: Wolf's Milk: Lost Notebooks of Juan Sweeney

Thu 29 Mar 2012

My new book is available today fro
Dear Friends Poets Prophets Lovers,

My new book is available today from Forklift Books--WOLF'S MILK: LOST NOTEBOOKS OF JUAN SWEENEY. 55 lost fragments by Juan Sweeney of the Copper Mines, the most influential Irish/Spanish poet in history. Translated by Chad Sweeney, en face in Spanish and English, 138 pages, perfect bound.

http://www.hubcapart.com/forklift/index.php?page=wolfsmilk

The houses are empty.
I am nowhere to be found.
I run through the streets calling my name. --Juan Sweeney

"Reading these poems, one desires annihilation and love in equal measures." --Vicente Huidobro

Juan Sweeney of the Copper Mines is undoubtedly the most mysterious and influential Spanish/Irish poet to have ever lived. His life and poems are commonly credited as the seeds for Cervantes' Don Quixote as well as Lord Byron's eponymous hero. Sweeney described himself as "what night coughed up on its shore," and indeed it proves difficult to locate his year and place of birth. A direct descendant of the pagan king Sweeney the Mad and of the mystical Wolf Herder of Mt. Ararat, Sweeney's childhood touched down in much of Ireland, Spain, Byzantium, Bolivia and Oklahoma. Though he loved cheese and whiskey, he could go weeks without food or sleep with a spare set of clothes packed inside his guitar. Famously loyal, Juan Sweeney regularly visited all seventeen of his grandmothers, and you should too.

Back channel me if you're interested in reviewing or teaching this book. And best wishes on all you are laboring to create!
Chad Sweeney

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195. **carol dorf**

Re: No One Misses the Poets -- Adrienne Rich

Thu 29 Mar 2012

That "Women and Honor" pamphlet was amazing -- I wonder how it would read now. I also was very taken with "On Lies, Secrets, and Silence," and "Of Woman Born."

Norton published a lovely pocket-sized edition of her essay, "Poetry and Commitment," which was from a 2006 speech.

May her memory be for a blessing,
Carol

On Thu, Mar 29, 2012 at 8:52 AM, Cassandra Laity <[redacted]> wrote:

> *For many of us, Adrienne Rich was the beginning of it all . . . our life's work as readers, lovers, writers and literary critics of women's poetry.*
> *that is, she is/was at the core of who we still are.*
>
> *Cassandra Laity*
> *co-editor Modernism/Modernity*
> *Visiting Professor (2010-11)*
> *Department of English studies*
> *University of Montreal*
> *Quebec, CA*

--
Carol Dorf
talkingwriting.com

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2012

118 messages · *Thu 29 Mar 2012 – Fri 27 Apr 2012*

April 2012 was small and elegiac — one hundred and eighteen messages — and it spent its National Poetry Month mourning both a great poet and the vanished age when poetry mattered to the world. The room had thinned to a murmur, and into that murmur fell the death of Adrienne Rich and a wistful backward look at a time when, the exhibition title had it, poets ruled the earth. The month held a private grief and a public one, the loss of a poet and the loss of poetry's old power, in the same quiet hands.

The death was the month's gravity. Adrienne Rich had died at the end of March, one of the essential poets of the American century, the great fuser of the political and the intimate — and the room turned to her prose as much as her verse, one member praising her landmark essay for being *"clear and logical and beautifully written"*, the plain-spoken force that had made her indispensable. She was a poet who had never doubted that poetry was a public act, that the personal was political and the poem a place where the two met and mattered.

The quarrel, softly, was about whether that power was gone. An exhibition called When Poets Ruled the Earth opened in Buffalo, its very title an elegy — the wistful memory of an age when poetry stood at the center of the culture rather than its far margin — while a thread carried Adrienne Rich's own provocation that no one misses the poets, the bleaker suspicion that the art had slipped below the world's notice entirely. Between the exhibition's nostalgia and Rich's challenge sat the month's real ache: the fear that poetry had lost the public standing Rich had spent a life insisting it deserved.

Around the grief ran the ordinary keeping — a magazine turning ten, a plea to fund a small poetry paper, a notice of a medal awarded. The infrastructure of a diminished art carried on beneath the mourning, the small presses and prizes and journals doing their patient work in the shadow of a great poet's death and a lost cultural age — the ordinary machinery of a literary life running quietly on, as it must, even in a month that felt like a double funeral.

I have set April down exactly as the archive delivered it — Adrienne Rich mourned through her clear and beautiful prose, the exhibition memorializing when poets ruled the earth, and the hard suspicion that no one misses the poets now — because it was the month the list buried a poet who had never once doubted poetry's public power, in the same weeks it grieved the loss of that power itself. A

room that answers the death of Adrienne Rich by praising the clarity of her argument and wondering, half-broken, whether anyone outside still cares is a room feeling two deaths at once: the poet who insisted the art mattered, and the age that used to agree with her.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 118 in all.

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7. Tomás Ó Cárthaigh — Issue IX - Cartys Poetry Journal

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10. Caitlin E Hurst — This Friday - Marjorie Welish reads from her new book at NYU
11. Adam Fieled — Apparition Poems and Beams repository pages
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14. William Slaughter — Notice: Mudlark
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26. kristen gallagher — SEGUE Saturday, April 7: Brian Kim Stefans and Katie Degentesh
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55. Mark Young — Out from Otoliths — Sheila E. Murphy's "American Ghazals"
56. amy king — 21 Love Poems to Adrienne Rich via VIDA: Women in Literary Arts
57. Adam Fieled — repository page/Internet Archive
58. Sigauke, Emmanuel — http://vasigauke.blogspot.com/#!/2012/04/2012-spc-spring-writers-confer…

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59. Peter ciccariello — basho meets sappho meets burroghs IV

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60. Eric Elshtain — Another New Chapbook!
61. Carrie Hunter — New Black Radish Books: Jared Hayes & Marci Nelligan
62. David Kirschenbaum — Boog City 70 Online PDF Edition Available

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63. Patrick F. Durgin — Pamela Lu reads in Milwaukee, Chicago, and New York
64. Rob McLennan — The Factory Reading Series pre-small press book fair, June 29: Saikaley, Dun…

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72. Jennifer Karmin — April 19: M. Byrne / J. Karmin / V. Manuscript in Providence
73. amy king — Tomorrow Night -- Brooklyn Independents: BPL Presents + "Selling Identity (...
74. Eric Linsker — M1 Manifesto
75. Megan M. Garr — Versal is turning 10
76. amy king — A Very Personal Message To The Poetry Community On Behalf Of Diane Di Prima.
77. Annie Guthrie — University of Arizona Poetry Off the Page Discounts
78. Nicholas Leaskou — Poet as Radio: Dennis Phillips on April 21

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79. David Kirschenbaum — NYC Tues./Boog City presents Futurepoem books and Serena Jost
80. amy king — Re: Diane di Prima (and POL)
81. Eric Linsker — César Vallejo's "Lost" Interview, translated by Kent Johnson, now up on The...
82. Drew Krewer — THE DESTROYER, Vol. 1.2: Now Online

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83. Ram Devineni — Poetry & Globalization at NYU & Idra Novey's new poetry book launch.
84. reJennifer Bartlett — Eigner questions

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85. Jennifer Karmin — April 22: Aaaaaaaaaaalice @ the Mass Poetry Fest
86. Al Filreis — Kelly Writers House; now hiring a full-time Program Coordinator
87. kristen gallagher — SEGUE 4/21: Jen Bervin and derek beaulieu
88. David Seaman — Re: Exhibition: When Poets Ruled the Earth (Buffalo, NY)

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96. Halvard Johnson — Call . . . no, demand . . . for work

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98. Paul Siegell — PHILLY/FRIDAY, APR 27th: McCreary + Spagnoli + Crooks + Baldinger
99. Michael Heller — --Book Party--
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104. Adam Parrish — POETRONIX: Reading and Writing Electronic Text Final Performance

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106. John Roche — Occupy Poetry event in Rochester, NY
107. Camille Martin — Photos - Camille Martin & Mark Goldsmith at the Myopic
108. Jeffrey Side — The new ebook from Argotist Ebooks is “Aloha Mele” by Katherine Hastings

109. Bonnie MacAllister — Cinco de Mayo Book Launch + Performances + Open Bar Tickets Available ...
110. David Kirschenbaum — Save the Date: Boog City presents Mondo Bummer and La Défense
111. Joel Weishaus — "The Lost Way of Stones" 36-40

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112. George Quasha — Denis Mahoney memorial service
113. Jesse Glass — Reading In San Francisco by Jesse Glass
114. Jesse Glass — Question Regarding Three Lives
115. amy king — TONIGHT - KGB Bar @ 7 p.m.
116. Cara Benson — NYC: Critical Writing as Creative Practice with Frances Richard: May 5 & 6
117. Séamas Cain — Conference paper/presentation

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118. Anny Ballardini — Re: "The Lost Way of Stones" 36-40

1. George Bowering

Re: No One Misses the Poets -- Adrienne Rich

Thu 29 Mar 2012

I don't find "Women and Honor" amazing.
I think that it is clear and logical and beautifully written

"This is why the effort to speak honestly is so important. Lies are usually attempts to make everything simpler – for the liar – than it really is, or ought to be."

I find that very clear and cannot think of a better way to say it.

GB

On Mar 29, 2012, at 4:39 PM, carol dorf wrote:

> *That "Women and Honor" pamphlet was amazing -- I wonder how it would read now. I also was very taken with "On Lies, Secrets, and Silence," and "Of Woman Born."*
>
> *Norton published a lovely pocket-sized edition of her essay, "Poetry and Commitment," which was from a 2006 speech.*
>
> *May her memory be for a blessing,*
> *Carol*
>
> *On Thu, Mar 29, 2012 at 8:52 AM, Cassandra Laity <[redacted]> wrote:*
>
> *For many of us, Adrienne Rich was the beginning of it all . . . our life's work as readers, lovers, writers and literary critics of women's poetry. that is, she is/was at the core of who we still are.*
>
> *Cassandra Laity*
> *co-editor Modernism/Modernity*
> *Visiting Professor (2010-11)*
> *Department of English studies*
> *University of Montreal*
> *Quebec, CA*
>
> --
> *Carol Dorf*
> *talkingwriting.com*

George Bowering
I am the way and the heavy.

↑ Index

2. Jennifer Karmin

Red Rover Series / Spring 2012

Thu 29 Mar 2012

RED ROVER SERIES
{readings that play with reading}

SPRING 2012
Chicago, IL

at OUTER SPACE STUDIO
1474 N. Milwaukee Avenue
near the CTA Damen blue line
suggested donation $4

APRIL 7th @ 7pm
Experiment #53: Men Undressed
with Gina Frangello, Cris Mazza, Susan Solomon,
Charles Blackstone, A D Jameson & Davis Schneiderman

A celebration for the new anthology Men Undressed: Women Writers and the Male Sexual Experience published by Other Voices Books. In this collection, women writers imagine all things sexual from the point of view of male characters.

GINA FRANGELLO is the author of three books of fiction: A Life in Men (Algonquin Books, 2013), Slut Lullabies (Emergency Press 2010) and My Sister's Continent (Chiasmus 2006). The longtime editor of the literary magazine, Other Voices, she co-founded its book press, Other Voices Books, in 2004 and has served as Executive Editor ever since. She is also the Fiction Editor on the popular literary collective The Nervous Breakdown, and the Sunday Editor on the online cultural site, The Rumpus.

CRIS MAZZA has authored sixteen books, most recently Various Men Who Knew Us as Girls, a novel. Her other fiction titles include Waterbaby, Trickle-Down Timeline, and Is It Sexual Harassment Yet? In 1995 & 1996, Mazza was co-editor for the original Chick-Lit anthologies: Chick-Lit: Postfeminist Fiction, and Chick-Lit 2: No Chick Vics. In 2006, her essay â€œWhoâ€™s Laughing Now: Chick Lit and the Perversion of a Genre,â€ explaining the co-opting and corrosion of the title, appeared in Poets & Writers Magazine. In addition to fiction, Mazza also has published a collection of personal essays, Indigenous: Growing Up Californian, and has a hybrid memoir, Something Wrong With Her,

forthcoming from Jadid Ibis Press. A native of Southern California, Mazza grew up in San Diego County. She currently lives 50 miles west of Chicago and is a professor in the Program for Writers at the University of Illinois at Chicago. She can be found online at www.cris-mazza.com.

SUSAN SOLOMON is a writer and lawyer living in Chicago. Her fiction is upcoming or has appeared in a number of online and print publications including Valparaiso Fiction Review, Polluto, Wilderness House Literary Review, and Pebble Lake Review. Her story, "Smile Catchers," placed "Commended" (top ten) in Writelink's 2004 Weekender Challenge (United Kingdom), and her story, "Medici, For Beginners," was selected as an Editor's Choice story for 2005 by Pulse Magazine.

CHARLES BLACKSTONE is the author of The Week You Weren't Here, a novel, and co-editor of The Art of Friction, an anthology of genre-defying fiction and creative nonfiction, and managing editor of the acclaimed book review site Bookslut. His prose has appeared in The Journal of Experimental Fiction, The Evergreen Review, Modern Luxury, Wall Street Journal.com, Esquire.com, and, most recently, on Twitter. He lives in Chicago.

A D JAMESON is the author of the prose collection Amazing Adult Fantasy and the novel Giant Slugs (both 2011). His work has appeared in Conjunctions, Denver Quarterly, Fiction International, The Brooklyn Rail, and dozens of other journals. He also contributes regularly to the group blogs Big Other and HTMLGiant. Last fall, he entered the PhD program in Creative Writing at UIC.

DAVIS SCHNEIDERMAN's recent novels include Drain (TriQuarterly/Northwestern), which did not win the National Book Award, and Blank: a novel (Jaded Ibis), with audio from Dj Spooky, which was not a finalist for the Pulitzer Prize. His creative work has never appeared in The New Yorker, Harperâ€™s, The Paris Review and Granta. He has not been the recipient of three Pushcart Prizes for his short fiction, and has never been a fellow at Breadloaf or Yaddo. Recently, he was passed over for a MacArthur â€œGeniusâ€ Grant, despite being Chair of the English Department at Lake Forest College, and also Director of Lake Forest College Press/&NOW Books, where he co-edits The &NOW AWARDS: The Best Innovative Writing.

MAY 5th @ 7pm
Experiment #54: The Rhythm is Gonna Getcha
with H. V. Cramond, Heather Momyer & Matias Viegener

The possibility that if all writers and readers are formed by situations of chance, then control, even in terms of authorship and readership, is an illusion. What if choice is an illusion? Bring your dancinâ€™ shoes.

H. V. CRAMOND is a Writing Instructor at Loyola University Chicago and is the Poetry Editor for Requited Journal for Innovative Art. She holds an MFA in Writing from the School of the Art Institute of Chicago and has received grants from the Illinois Arts Council and Community Arts Assistance Program grant from the City of Chicago Department of Cultural Affairs. She currently reads for XYZ Festival of New Works at About Face Theatre and for Pegasus Players' Young Playwrights Festival. Some recent work can be found in Soundless Poetry, Keep Going, Wunderkammer, and Ignavia and forthcoming in death hums.

HEATHER MOMYER lives in Chicago and teaches at Columbia College and Loyola University; however, as of this summer, she will begin the Medill journalism program at Northwestern University. Her writing appears in journals such as Bluestem, Popular Culture Review, Exquisite Corpse, Ekleksographia, and Dark Sky Magazine. New work is forthcoming in Puerto del Sol.

MATIAS VIEGENER is an artist, author and critic who teaches at CalArts. He's a founder of the art collective Fallen Fruit, which has exhibited internationally in Mexico, Colombia, Denmark, Austria (Ars Electronica), LACMA, the Yerba Buena Center for the Arts, and ARCO 2010 in Madrid. He writes regularly on art for X-tra, has published fiction, nonfiction and criticism in Cabinet, Journal of Aesthetics & Protest, Radical History Review, and Black Clock, and co-edited The Noulipian Analects and SÃ©ance in Experimental Writing. His book of experimental fiction, 2500 Random Things About Me, Too is just out from Les Figues Press.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

3. Paul Siegell
Re: WEAR A PAGE FROM A CONCRETE POETRY BOOK
Fri 30 Mar 2012

And hello... again!

E-Verse Radio was also kind enough to put up a little piece about my shirts:
http://www.everseradio.com/paul-siegell-wrote-these-tees-poetry-t-shirts/

Thanks again,
Paul

thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

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4. Camille Martin
And/Or: Word – Image – Provocation
Fri 30 Mar 2012

New at Rogue Embryo:

My brief post on the latest issue of And/Or Magazine includes samples from Kelley Irmen, Joshua Ware, and Bunny Mazhari:

http://rogueembryo.com/2012/03/23/andor-word-image-provocation/

Cheers!

Camille Martin

--

Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

<https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info>

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5. Ruth Lepson
Re: No One Misses the Poets -- Adrienne Rich
Sat 31 Mar 2012

In my classes we discuss "on Lies, Secrets, and Silence"--unfortunately it still pertains.
She was as large-hearted as Whitman.

On 3/29/12 7:39 PM, "carol dorf" <[redacted]> wrote:

> *That "Women and Honor" pamphlet was amazing -- I wonder how it would read now. I also was very taken with "On Lies, Secrets, and Silence," and "Of Woman Born."*
>
> *Norton published a lovely pocket-sized edition of her essay, "Poetry and Commitment," which was from a 2006 speech.*
>
> *May her memory be for a blessing,*
> *Carol*
>
> *On Thu, Mar 29, 2012 at 8:52 AM, Cassandra Laity <[redacted]> wrote:*
>
> *For many of us, Adrienne Rich was the beginning of it all . . . our life's work as readers, lovers, writers and literary critics of women's poetry. that is, she is/was at the core of who we still are.*
>
> *Cassandra Laity*
> *co-editor Modernism/Modernity*
> *Visiting Professor (2010-11)*
> *Department of English studies*
> *University of Montreal*
> *Quebec, CA*

↑ Index

6. Halvard Johnson
New driver for Truck during April
Sat 31 Mar 2012

Many thanks to Jukka-Pekka Kervinen for taking the wheel during March, and a big welcome to Lynda Schor, who'll be at the wheel during April. Truck <http://halvard-johnson.blogspot.mx/>

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: https://plus.google.com/106252913724243142175 http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

↑ Index

7. Tomás Ó Cárthaigh
Issue IX - Cartys Poetry Journal
Sat 31 Mar 2012

http://www.cartyspoetryjournal.com/ - Latest issue of Cartys Poetry Journal is now out, featuring 70 pages ofsome of the best rhyming, free verse and haiku, interspersed with excellent photography, art and drawing.

http://www.cartyspoetryjournal.com/Issue_09/CPJ-IX.pdf
ssue IX IS OUT NOW
We have the fantastic problem of too many submissions, and the current issue is now busting the 50 page mark - and that is with material being held forward for Issue X.
We thank our readers and submitters for bearing with us while we got this issue together, held up by a combination of late submissions, a family berevement (another!!!), and work, tempered with a little bit of lazyness on my part!!!
Tomás Ó Cárthaigh, Editor

Carty's Poetry Journal

Of course, you can read the old issues here!!!
"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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8. Amanda Earl
NationalPoetryMonth.ca has begun
Sun 1 Apr 2012

Published by the 5-year-old upstart Canadian micropress AngelHousePress, NationalPoetryMonth.ca is now in its third year& celebrates the diversity of poetic voices& styles from around the world with 30 contributors from Belgium, Britain, Canada, Finland, Hungary, and the USA. Every day in April, starting at midnight EST, readers will be able to experience a new poem.

April 1 begins the experience with "A Melancholy Ode to the Degraded Neo-Dadaist 12 linear feet of poetry, Net weight: 114 gr," a collaborative work from Quebec& Ontario, Canada by Michèle Provost and Grant Wilkins.

Happy National Poetry Month from AngelHousePress.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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9. Carolyn Guinzio

April YEW

Sun 1 Apr 2012

Yew: A journal of innovative writing and images by women.
yewjournal.com
Â
Itâ€™s April, National Poetry Month, and the new issue ofÂ YewÂ is certainly worthy of it, featuring poetry by Stephanie Anderson, Endi Bogue Hartigan and Megan Kaminski, with visual contributions from Anna Daedelus, Laura Hinton and Maritza Ranero.
Â
Readers ofÂ YewÂ may have noticed that our bio page is unconventional. Please note that further information about our writers and artists can be found on the â€œISSUE DETAILSâ€ page.
Â
Edited by designer Stephenie Foster and poet Carolyn Guinzio,Â YewÂ features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.Â
Â
Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here:Â https://www.facebook.com/pages/Yew-Journal/208944442504432
Â
Our complete guidelines are here:Â http://yewjournal.com/guidelines.html
Â
Thanks for your support, and we hope you enjoy this issue ofÂ Yew.
Â
all best,
Carolyn Guinzio
Stephenie Foster
editors

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10. Caitlin E Hurst

This Friday - Marjorie Welish reads from her new book at NYU

Sun 1 Apr 2012

Marjorie Welish will read from her latest poetry collection In the Futurity Lounge / Asylum for Indeterminacy at NYU on Friday April 6th, 3pm at 19 University Place. This event is free and open to the public. Wine and cheese provided. * * *The book will be released by Coffee House Press in May 2012 – but the NYU Bookstore has a number of copies available for purchase now!* * * *Visit http://nyumodernworkinggroup.wordpress.com/ for more info.* * * * In her new collection, Marjorie Welish presents two books in one. “In the Futurity Lounge” may be read as that de-centered laboratory of the modern futurity lounge where experimental works are in a constant state of being constructed. Her poems are written across, through, and at the expense of urban sites, themselves part architecture, part language, including Roebling’s Aqueduct, Wright’s Fallingwater, Diller Scofidio + Renfro’s High Line, and Rem Koolhaas’s student center at Illinois Tech. “Asylum for Indeterminacy” is an extended zone of research devoted to translation constructed freely from a few given words from prior translations. Baudelaire’s “Correspondences” is the provocation.*

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11. Adam Fieled

Apparition Poems and Beams repository pages

Sun 1 Apr 2012

Two other Adam Fieled books, Apparition Poems and Beams, now have repository pages on Fieled's Miscellaneous:

Apparition Poems:

http://www.fieledsmiscellaneous.blogspot.com/2012/04/apparition-poems-links.html

Beams:

http://www.fieledsmiscellaneous.blogspot.com/2012/03/beams-links.html

Many thanks to those who read and continue to read.
Best,
Adam Fieled [redacted]

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12. Kimmelman, Burt
"William Bronk in New Yorki" - Mark Your Calendar
Sun 1 Apr 2012

"William Bronk in New York"

A Symposium on the Life and Work of William Bronk

and

Celebration of the Publication of

Bursts of Light: The Collected Later Poems of William Bronk

Papers and Readings of Bronk Poems by:

Jane Augustine, Vyt Bakaitis, Charles Bernstein, James Bober, David Clippinger, Jonathan Curley, Stephan Delbos, Deborah Diemont, Joseph Donahue, Norman Finkelstein, Ed Foster, Lyman Gilmore, Michael Heller, Sara Henning, Eric Hoffman, Alan Holder, W. Scott Howard, Susan Howe, Courtney Hughes, Elisabeth Joyce, Sherry Kearns, Andrew Klobucar,Burt Kimmelman, Basil King, Martha King, Daniel Leary, Ruth Lepson, Robert Murphy, Murat Nemet-Nejat, Geoffrey O'Brien, Tim Peterson, Simon Pettet, Paul Pines, Gerald Schwartz, Leonard Schwartz, George Spencer, Carole Stone, Madeline Tiger, James Tolan, Henry Weinfield, Mark Weiss, and Daniel Wolff.

Friday, April 13, 2012 at New York University

(The Great Room, 1st Floor, 19 University Place)

Saturday, April 14, 2012 at Columbia University

(501 Schermerhorn Hall)

Free Admission and Open to the Public.

Schedule, directions and other details can be found at:

http://burtkimmelman.com/williambronkinnewyork.htm.

Please pass this message on!

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13. Michele Battiste
National Poetry Month Blogging
Sun 1 Apr 2012

Hi all. For National Poetry Month, I'll be blogging daily about why the commons matter to poetry:http://zappedpoetry.wordpress.com/ Here's an excerpt:I do believe that poetry is vital to everyone, but not in this trickle-down manner reminiscent of Reagan economics.* Poetry, I argue, is of the commons and for

the commons and cannot be usurped by the myth of an aristocratic literati. I'd be happy to have you join my discussion, and I'd love to hear what other people will be blogging about.
Best,Michelehttp://www.michelebattiste.comhttp://zappedpoetry.wordpress.com/http://henrybattistegabriel.com

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14. William Slaughter

Notice: Mudlark

Sun 1 Apr 2012

New and On View: Mudlark Flash No. 67 (2012)

Second Life

A Poem by Stephen Bunch

Stephen Bunch lives and writes in Lawrence, Kansas, where he received the 2008 Langston Hughes Award for Poetry from the Lawrence Arts Center and Raven Books. His poems can be found in Autumn Sky Poetry, The Externalist, The Literary Bohemian, Fickle Muses, and Umbrella.

From 1978 to 1988, he edited and published Tellus, a little magazine that featured work by Victor Contoski, Edward Dorn, Jane Hirshfield, Donald Levering, Denise Low, Paul Metcalf, Edward Sanders, and many others.

After a fifteen-year hibernation, he awoke in 2005 and resumed writing. Preparing to Leave, his first gathering of poems, was published in 2011.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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15. Calvin Pennix

Recent Release: Around/About (Differentia Press 2012)

Sun 1 Apr 2012

My second collection has been released via Differentia Press and can be viewed here:
http://www.differentiapress.com/2012/04/around-about-calvin-pennix.html

A huge thank you to the brilliant poet Felino A. Soriano - who is also a contributor in issue no. 1 of quarter after -who was kind enough to accept this MS for publication. Another huge thank you goes out to McKenzie Stott who provided the photograph for the cover art. More of her work can be viewed at http://mckenziestott.com/.

Go ahead and check it out, along with all of the other great work published by Differentia Press http://www.differentiapress.com/2009/07/inside-dp.html

All the best,

Calvin Pennix

Founding Editor,

quarter after

http://quarterafter.org/

[redacted]

*Grounds *(Argotist Books 2011)

http://www.argotistonline.co.uk/GROUNDS.pdf

Around/About (Differentia Press 2012)

http://www.differentiapress.com/2012/04/around-about-calvin-pennix.html

“yu don’t have to do it like everybody else. all thes correct uses ar like punishment which force normative thought. Normative writing enforces normative thought and makes a reader conform to a homogenous culture.”

↑ Index

16. Pam Brown

short takes on long poems

Mon 2 Apr 2012

Jack Ross begins his commentary on the recent symposium, 'short takes on long poems', held in Auckland, New Zealand last week/weekend.

https://jacket2.org/commentary/jack-ross

Pam Brown

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

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17. Margaret Konkol

TODAY Edric Mesmer & Donna Wyszomierski for Small Press in the Archive

Mon 2 Apr 2012

Small Press in the Archive Lecture Series presents

Monday April 2 @ 10:00 am *"Top Stories*: survey of a decade's long prose periodical" Edric Mesmer, with poet Donna Wyszomierski reading from her work 420 Capen, The Poetry Collection

Edric Mesmer is a graduate of the State University of New York at Geneseo and the Centre for the Study of Sexuality & Culture at the University of Manchester; currently he is working toward the completion of a Master's of Library Science at the University at Buffalo. During his tenure as a library graduate student he has served as the Mary Barnard Research Assistant to the Poetry Collection. Poems and reviews have appeared or are forthcoming in *Aufgabe, BlazeVOX, Cordite, EOAGH, Galatea Resurrects, *the*Poetry Project Newsletter, *and *Vanitas*; also, Edric collates *Yellow Field*, an international, Anglophone journal of the emergent, the established, and the undersung. A chapbook, *Intaking Water*, appeared in 2011 from sea pressed/ meta in the Orkneys.

*Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures inthis series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

Small Press in the Archive lectures are FREE and Open to the Public*

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18. Rob McLennan

a new poem for national poetry month,

Mon 2 Apr 2012

I've a new poem online today, as part of AngelHousePress' poetry month special, featuring a new poem daily throughout April; mine is from the work-in-progress, "How the alphabet was made"

http://www.nationalpoetrymonth.ca/index.php?id=2

keep an eye on the site all month, for plenty of poems by a multitude of others (around thirty, I'd guess; right?)

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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19. Bonnie MacAllister

Certain Circuits April Issue + Print 2.1 Issue Launch Party

Mon 2 Apr 2012

Fourteen new cross-genre and collaborative pieces:
www.certaincircuits.org
Links:
http://www.certaincircuits.org

Our second print issue, 2.1 launches 5/5/11

Certain Circuits Magazine
Links:
Twitter: http://twitter.com/#!/certaincircuits
Facebook: http://www.facebook.com/certaincircuits
Web: www.certaincircuits.org

We are pleased to bring you the April 2012 issue. We're featuring 14 new pieces from artists in the United States, Canada, UK, and Israel.

Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists.

To date we have published 228 posts from artists and collaborators in 16 online issues. If you have enjoyed reading Certain Circuits online, please order and support our 2.1 print issue, available after 5/5/11 at our Issue Launch in Philadelphia at the Flying Carpet Cafe and Bar. This is a limited edition collection of selected works from our site. As you can see below, there are a few copies of 1.1 still available.

We dedicate our April multimedia issue to the folks who donated to our second successful Kickstarter campaign! We are honored to have your support!

Our April 2012 multimedia issue features work from:

Eleanor Leonne Bennett
Lauren Domsky
Eric Elshtain & Stefanie Marlis

Danielle Ferrell
KJ Hannah Greenberg
Dan Hedges
Melissa MacAllister
Ann E. Michael
Viviane Minorelli
Francis Raven
Eric Pidkameny
Dae Rebeck Sanchez
Michelle Tooker
and
an interview with Ivy Alvarez

Where to Find Our Print Volumes
2.1
SAVE THE DATE! CERTAIN CIRCUITS 2.1 LAUNCHES ON CINCO DE MAYO, MAY 5TH!_

We'll be screening films, showcasing music and writers, and exhibiting art by our contributors. You'll be able to pick up 2.1 and have it signed many of our artists. The cover is by local Philadelphia artist, Kevin Von Holtermann. The Flying Carpet has a full bar. You can find their menu options on their Facebook page: www.facebook.com/FLYPHL. We strongly encourage you to "like" the Flying Carpet. FEATURED PERFORMANCES BY 2pc. Death Machine_: a lo-fi garage/basement indie band from Philadelphia
http://www.facebook.com/2pc.DeathMachine
http://www.facebook.com/FLYPHL

I Have Been Floated_: New Jersey hive mind rock and roll
http://www.facebook.com/pages/I-Have-Been-Floated/266495356752476

FEATURING APPEARANCES BY
**natalie c. felix, Maleka Fruean, Warren Longmire, Kelly McQuain, Tamara Oakman, Hugh What & Hal Sirowitz_

WITH A WORD FROM…
Pam Cole, Lucretia Coleman, and Lesley Haas_

VIDEO BY
Jeanine Campbell, Anthony Donovan, Brandon Lord Ross, Sara Suleman, Jim Tuite, and a collaboration by Adah Gorton & Adam Zucker_

EXHIBITING ARTISTS Aja Beech, Ellen Bonett, Don Brewer, Richardson I. Comly, Laura Elkins, **natalie C. felix, Kelly Flegal, Krochet Kitty,warren longmire, Melissa MacAllister, Brian McClendon, Jody McGrath, Rachel Blythe Udell, and Kevin Von Holtermann _

Read about our Kickstarter 2.1 success here: http://www.kickstarter.com/projects/bmacallister/certain-circuits-magazine-volume-21/posts/193164

RSVP here on Facebook: http://www.facebook.com/events/386992341311783

$5 door donation

1.1 This is a 78 page full-color limited edition collection of 2011 works from our site. We are nearly sold out of this volume. Issues are directly available at Square Peg Artery and Salvage and Big Blue Marble Bookstore. http://squarepegartery.com http://www.bigbluemarblebooks.com

Call for Submissions

We are currently accepting submissions for several online issues in 2012.

Accepted work will be eligible for Certain Circuits 3.1 slated to be published in early 2013 (pending funding).

For full guidelines, visit http://certaincircuits.tumblr.com/contributions.

We strongly encourage collaborative works between artists. Our next multimedia issues will publish on MAY 1* and SEPTEMBER 1. Authors will be notified of acceptance before the 20th of the month.

It is impossible to get into one of our print issues without first being accepted as part of one of our multimedia issues online. Acceptance into our print issues is by invitation only.

Send files and links to [redacted].

*We are going on summer vacation between the May and September issues. Please continue to submit, and we will reach out to you on a much slower basis.

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CERTAIN CIRCUITS MEDIA
All rights reserved.
www.certaincircuits.org
Founded by artists, Certain Circuits publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists.
Contact us: [redacted]

Web: certaincircuits.org
Twitter: certaincircuits
Facebook: certaincircuits
Tumblr: certaincircuits.tumblr.com

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20. Jonathan Penton

April is the cruelest month to be involuntarily celibate

Tue 3 Apr 2012

Greetings, readers! This is April, known in the United States as National Poetry Month. That means the worst of our nation's poetry is on display, leading underground poets to whine about how no one loves them and academic poets to pretend to hate their readership, which they probably would if it wasn't imaginary. Clearly, the only way out of such literary despair is to embrace sociopolitical despair, so come check out the new issue of UnlikelyStories.org, with:

Starhawk starts a "green entrepreneurship program" of education in Bayview Hunters Point, an impoverished neighborhood of San Francisco "At the Crossroads of Climate and Food" by Seattle Councilman Richard Conlin Jerel C. Wilmore films a peaceful protest at Virginia's Capitol Square and police response Rev. John Helmiere describes being beaten by Oakland police Phil Rockstroh on police repression, official mendacity and why OWS has already overcome "The Spa Owner's Family," a novella by Dirk van Nouhuys Short Fiction by Tom Bonfiglio, George Sparling, and Bruce Memblatt and New Poetry, involving the visual, the experimental, the offbeat and the aggressive by Lawrence Welsh, B. Z. Niditch, Wendy Taylor Carlisle, Felino A. Soriano, Ric Carfagna, Jacob A. Bennett, Lizzy Swane, Nicholas Komodore, Alia Vancrown and Marc Thompson

We'll have a new multimedia issue up mid-month, and then a mini-issue for early May -- I'll be working on the next issue of BigBridge.org in the latter half of this month. Our regular publication schedule will resume with another multimedia issue in mid-May.

Love and ennui,
--
Jonathan Penton
http://www.unlikelystories.org/

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21. Aldon Nielsen

Gil Scott-Heron tribute in New York

Tue 3 Apr 2012

I'll be joining others at the Langston Hughes Center of the Queens Library this Saturday for an afternoon of tributes to the late Gil Scott-Heron:

http://www.teenslinq.org/UserFiles/event_pdf/009054-02-12_9054.pdf

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

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22. Maria Damon

[Fwd: UnderAcademy College / Cycle 2 / open for enrollment]

Tue 3 Apr 2012

This is a multi-part message in MIME format.

charset=ISO-8859-1

http://underacademycollege.wordpress.com/studies/admissions/

COURSE LIST / CYCLE 2

ADVANCED MACARONICS: NEOLOGY, SUBJECTIVITY AND THE PROBLEM OF PERSUASION
Big words, complicated word, a little Latin here and there… All of these can be used to advantage in business, public and personal life. This course covers linguistically informed neologism that can be utilized as rhetorical devices for everyday life. Students are expected to research word origins to form a personal patois for use in conversation, critical and creative writing
Digressor: Angela Genusa
CATABOLIC POIESIS
In biology the term catabolic refers to the breaking down of complex substance into simpler ones, with a release of energy. In rhetoric and poetics we can use this term to indicate the breaking down of epic works, long poems, and analects into a simpler, unified form through reductive prosody. In this class we will explore methods for constructing post or anti literary tables rather than texts and terse-verse that may or may not be embodied as a single image (after all, a picture is worth a thousand words)

Digressor: Talan Memmott

COMMUNICATIONS 101: FROM SOOTHSAYING TO TELEPHONY

Building upon the idea of descrying messages, meanings, and patterns, this course will survey the communication landscape, from prophecy, communication with other versions of reality (ex., as surrealism does), to communication mediated by digital telephony.

Digressor: Catherine Daly

CONFISUON: LOST IN LANGUAGE, A TAUTOLOGY

The Letterist (& later Situationist) International made an art of dérive, which might be understood [practiced] as [by] intentionally getting lost in the urban landscape. Today, the Web helps us remain lost at all times: Dérive is ever a click away. But we are always already confused the moment we approach the world (&/or the WWW) with language, which finds traction in its own slippage (cf. Lacan’s notion of point de capiton). The Web is language-based tautological space [which describes itself], just as a jpeg is made of [unread?] language-in-relation. What happens when we [take/make a] dérive [w/in] language itself, confusing a confusion [of signs]? Is it possible to get lost on a dérive, to drift from the drift? #confisuon confisuon.tumblr.com

Digressor: Jeff T. Johnson

THE CONGRUENCY OF POETICS AND POP CULTURE: DISCOURSE OF THE PUBLIC SPHERE, SOPHIA COPPOLA, AND AL PACINO

The idea of congruency, and for that matter, incongruence of all things quotidian, poetic, pop culture, Sophia Coppola, is at a particular schism and asymmetry, and it is a conundrum that must be solved. With the assistance of the following, I hope that we can bring a controlled chaos to said congruency and incongruence, wild scrum. Here are some aids that we will be using: film: Mary Antoinette, Godfather III, The Virgin Suicides, Lost in Translation, Somewhere, et al; text: Roland Barthes’ Mourning Diary, Maggie Nelson’s Bluets, Glassner’s The Culure of Fear, Breckenridge’s A Young Girl in Passing, Powell’s Cocktail and Chronic, Creely; music: NWA, The Cockney Rejects, Ramones, Partisans, Public Enemy, et al. In addition to these aid, we will be focusing on much photography: Sherman, Friedlander, Weegee, et al.

Digressor: Ray DeJesús

DISKINETICS: INNER YOGA, MENTAL GYMNASTICS, AND METAPHYSICAL EDUCATION

Fulfill your metaphys-ed requirement and flex your soul by studying mental gymnastics and inner yoga with certified yoga instructor Claire

Donato. Students will watch and respond to workout videos, participate in acrobatic visualization exercises, and look into the brain’s

locomotives. This course emphasizes relaxation and mental energy over muscular strength. The most limber-minded students will win a

Provisional Meta-Fitness Award.
Digressor: Claire Donato
EDIBLE AVATARS, ANOREXIA, AND FALSE ACCUSATION: THE THEORETICAL BASES OF HOLOGRAPHIC FUTURES AND MELANCHOLIA
Edible avatars succumb to anorexia; prims have little or no body of course, although avatars might be accused of just about anything, including. Holographic objects have no weight and that makes them sad; if you’re a tree in a forest you can’t hear an avatar crying in any case.
Digressor: Alan Sondheim
HAPTIC TELEPATHIES AND DIVINATION
Course description will be posted soon
Digressor: Linus Lancaster
INTERROGATING JUTE: ADVENTURES IN MACRAME
CANCELED due to severe global jute shortage
JUICY TIMELINESS AND SUBLIME ANTI-TECHNICS
To balance the downward drive of “Underwater Procrastination and Advanced Desublimation Techniques,” I will be giving several creative prompts in the direction of “Juicy Timeliness and Beginning Sublime Anti-technics.” As timeliness is also timelessness, beginning is a perpetual state of mind ardently to be desired, and anti-technics is simply a form of technics, we should continue to have a lot of fun and blow each others’ minds with gooey, bouncy and gushy cultural artifacts the likes of which have never been seen before.
Digressor: Maria Damon
NŌ CODE (DEPROGRAMMING 101)
Week 1: View page source. Stare at page source. Line after line. Your eyes, the code. Paper cranes, undulating glass.
Week 2: “A code will be shown without the picture.” Load code, turn off screen. Rediscover uncodifiable mystery of the black box, its illuminations.
Week 3: Travel path of the Nō coder, blind monk of a digital age, deprogrammer of restless interactivity. Record results. Codify. Compile.
Week 4: GOTO Week 1
Digressor: Eric Snodgrass
“OH, LOOK, A HYPNOTIZED CHICKEN!”: COMPOSITION AND DISTRACTION
This course will examine ways of composing poetry and prose through embracing (“try to look a chicken in the eye with great intensity”) what it means to be a distracted (Japanese Fart Scrolls—Alien Conspiracy?) writer as well as (the recalled brands of dog) developing an awareness (hallucinated the lady in the radiator) of one’s consciousness. We will also explore using PostFlarfian Oulipian

techniques (four 7-eleven microwaves, presets blinking) so there will be elements of that factored (craving a cold anubis sandwich—yum!!!) into the course (Online Pharmacy No Prescription Haloperidol 5 Mg). Those registering for this course may even learn to hypnotize a chicken (Longmont Potion Castle+rorschach trampstamps).
 Digressor: Angela Genusa
  SPACE, PLACE AND DIGITAL BITS: WHERE THE HELL ARE WE ANYWAY?
 Ground control to Major Tom, put your spacesuit on. In Space, Place and Digital Bits we will explore the idea of location in the digital age by becoming modern day urban/suburban/rural archeologists of our digi-embodied sites. This un-course will guide students in exploring the space and place around them with readings, films, web stuff and directive actions that require the un-student to move, listen, revel in their digital and ephemeral bodies. The physical/un-physical embodied self will play an active role in the formation of figuring out where the hell we are. And most importantly of all time- we will make things that are here, there, everywhere, nowhere and just are!
 Digressor: Belinda Haikes
  UNDERWATER PROCRASTINATION AND ADVANCED DESUBLIMATION TECHNIQUES
 A course description will be added when we get around to it.
 Digressor: Maria Damon

Talan Memmott, Ph.D.
Digital Culture and Communication
Culture and Communication/DSN
Campus Gr„svik (Valhallav. 1)
Blekinge Tekniska H”gskola
371 79 Karlskrona
Sweden

----------090507030905050605000605--

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23. Eric Elshtain
Just In from Tasmania
Tue 3 Apr 2012

---

and on Beard of Bees is Jesse Shipway's Hey Man Bear, Your Soul

http://beardofbees.com/shipway.html

Enjoy.

--
Eric Elshtain, Editor

Beard of Bees Press
http://www.beardofbees.com

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24. David Kirschenbaum
Help Free Boog City 70 With Yr Ad $$ or Donations
Tue 3 Apr 2012

Please forward

We've got a great issue of Boog City ready to hit the stands next week (see below), and we need your help in getting it out there. And if you help us we'll help spread the good word about your offerings. It's a win-win situation I say, I say.

Advertise in

Boog City 70

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Tues. April 10-Submit Ad or Ad Materials
—Fri. April 15-Distribute Paper

Featuring:

*Futurepoem books turns 10. Boog City editor David Kirschenbaum interviews its founder and executive editor Dan Machlin.

*Indie music stalwarts Schwervon are moving to Kansas. We get musical and life partners Matt Roth and Nan Turner on the city they're leaving and what the future holds.

*The Ramblers' Jeremiah Birnbaum takes on South By Southwest

*Small press editor Douglas Manson reviews Lauren Russell's Dream- Clung, Gone just out from Brooklyn Arts Press

*and New poems from Steve Dalachinsky, Jamie Gaughran-Perez, Tom Hibbard, Elaine Kahn, and Megan Ronan

---

For our full rate card, please visit:

http://boogcity.com/adrates.pdf

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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25. Maynard, James
Exhibition: When Poets Ruled the Earth (Buffalo, NY)
Tue 3 Apr 2012

The Poetry Collection of the University Libraries, University at Buffalo, is happy to announce:

WHEN POETS RULED THE EARTH
An Exhibit of Poetry in Buffalo 1962-1978

The Poetry Collection of the University Libraries
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
[redacted]

On display through the end of June 2012
Monday-Friday
9 am to 5 pm

As a satellite exhibition of the Albright-Knox Art Gallery's Wish You Were Here: The Buffalo Avant-garde in the 1970s, the Poetry Collection's exhibit features first editions, manuscripts, posters and broadsides from University at Buffalo poets Charles Olson, Robert Creeley, John Logan, Irving Feldman, Carl Dennis, Leslie Fiedler, Max Wickert, Howard Wolf, Bill Sylvester and many others. In addition, WHEN POETS RULED THE EARTH features many of the UB campus poetry magazines of the period such as Intrepid, Fathar, Audit and Buff. There is also a selection of poetry publications from Buffalo community poets including materials from Buckle", Earth's Daughters, Just Buffalo Literary Center, Niagara Erie Writers and White Pine Press. Curated by Edric Mesmer, Alice Bailey and Michael Basinski.

James Maynard, PhD
Assistant Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]

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26. kristen gallagher

SEGUE Saturday, April 7: Brian Kim Stefans and Katie Degentesh

Tue 3 Apr 2012

Saturday, April 7

The Bowery Poetry Club<http://www.facebook.com/pages/The-Bowery-Poetry-Club/109327519106910>
308 Bowery, New York, NY 10012-2802

4-6PM
$6

Brian Kim Stefans' books include What is Said to the Poet Concerning Flowers (Factory School) and Kluge: A Meditation (Roof). His most recent book of poetry is Viva Miscegenation (MakeNow Books). He teaches literature and new media at UCLA and runs the website arras.net.

Katie Degentesh lives in New York City. Her book The Anger Scale was published by Combo Books in Spring 2006. She is a member of the flarf collective.

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27. Rob McLennan

new(ish) on rob's clever blog

Tue 3 Apr 2012

-- This Way, Lise Downe
-- Rupert Loydell reviews my poetry collections a compact of words (Salmon Publishing) and grief notes: (BlazeVOX)
-- 12 or 20 questions (second series) with Megan Burns
-- Poetry Month chapbooks by Lisa Robertson + George Elliott Clarke
-- Letters to Kelly Clarkson, Julia Bloch
-- Ongoing notes: late late March, 2012
-- new from above/ground press: new titles by Hall/Burke, hastain, mclennan, Stewart and McLeod
-- New Star Books Firebombing Benefit (Vancouver)
-- i had my wisdom teeth out yesterday,
-- Open Letter: Negotiating the Social Bond of Poetics
-- 12 or 20 questions (second series) with D.A. Powell
-- Barbara Langhorst, restless white fields
-- three new poems up at NAP 2.4
-- VERMIN, Lance La Rocque
-- 12 or 20 questions (second series) with Alex Leslie
-- A new sequence of poems, "Notes, on the subject of marriage"
-- Jenna Butler, Wells
-- two short (birthday) interviews + a poem
-- 12 or 20 questions (second series) with Emily Pettit
-- Sinead OConnor and her Coat of a Thousand Bluebirds
-- Today is my forty-second birthday,
-- Ron Silliman in Ottawa: informal lecture/talk and reading
-- Call and Response; Claudia Coutu Radmore's response now online
-- (another) very short story;
-- HANDSOME Vol. 4, No. 1
-- 12 or 20 questions (second series) with Deanna Young
-- jwcurrys Room 302 Books: list 13 : as random as it gets

-- Jordan Fry reviews my grief notes: (BlazeVOX, 2012)
-- Ongoing notes: early March, 2012
-- The Best Canadian Poetry in English 2011, edited by Priscila Uppal
-- The Last Good Year (a work-in-progress),
-- Hillary Gravendyk, Harm

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed
up at the above/ground press blog,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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28. Little Red Leaves

LRL 6 - EPHEMERA ISSUE - Now Live!

Tue 3 Apr 2012

Little Red Leaves is thrilled to announce the launch of its sixth online issue! <http://www.littleredleaves.com/LRL6/LRL6home.html>

*Included in LRL6 is an ephemera feature edited and designed by Dawn Pendergast *(with some last-minute help from C.J. Martin & Ash Smith).* * * * All pieces in this feature were originally produced in a limited print edition.

Featuring work from *Daniel Borzutsky*, *C.S. Carrier, Jack Collom *(w/*Jenny Henry & Gloria Frym*),* Julia Drescher, Lisa Fishman, Rivka Fogel, Dan Thomas Glass, Maryrose Larkin, Lauren Levin, Trey Moody, Shin Yu Pai, *and* Linda Russo*.

LRL6 also features *a new video work by Jonathan Skinner*, as well as a talk on poetry and painting by *John Taggart *and a review of Taggart's *Is Music* by *Robert J. Bertholf*.

We're also thrilled to announce that* Jimmy Lo *will be coming on as editor/designer for the seventh issue! (More info

here<http://www.littleredleaves.com/contact.html>
.)

Happy reading,
The LRL Editors

http://www.littleredleaves.com/LRL6/LRL6home.html

--
www.littleredleaves.com
www.littleredleaves.com/ebooks
www.textileseries.com
www.littleredleavesjournal.blogspot.com

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29. David Kirschenbaum
Help Free Boog City 70 With Yr Ad $$ or Donations
Wed 4 Apr 2012

Please forward

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*The Ramblers' Jeremiah Birnbaum takes on South By Southwest

*Small press editor Douglas Manson reviews Lauren Russell's Dream- Clung, Gone just out from Brooklyn Arts Press

*Greg Fuchs on Micah Ballard's Waifs and Strays (City Lights Books), just ahead of Ballard's Wed. May 2 reading at the Poetry Project at St. Mark's Church with Joanne Kyger.

*and New poems from Steve Dalachinsky, Jamie Gaughran-Perez, Tom Hibbard, Elaine Kahn, and Megan Ronan

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Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880

For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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30. jeff miller
Lightning'd Press Issue #2 out now!
Wed 4 Apr 2012

We are pleased to announce the release of our second issue (http://www.lightningdpress.com/current-issue.html), featuring: Thomas Meyer, Michael Farrell, Lucy Burnett, Jeff Miller, Brooks Lampe, Erin Wilson, Bruce McRae, Lewis Gesner, Steven Manuel, Jamie Felton, Corey Wakeling, Patrick James Dunagan, John Colburn, Ric Carfagna, Whit Griffin, R.N. Horner, and the beginning of our continuing interview with Peter O'Leary.

Also: we are now accepting submissions on an ongoing basis; so send your poems anytime!

Thanks!

Sincerely,

Jamie Felton & Jeff Miller

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31. Joel Weishaus
The Lost Way of Stones 31-35
Wed 4 Apr 2012

Dear Friends & Colleagues:

Here is the link to panels 31-35 of "The Lost Way of Stones":
http://www.cddc.vt.edu/host/weishaus/Lost/Lost-7/7-1.htm

The project begins from the Introduction Page:
http://www.cddc.vt.edu/host/weishaus/Lost/Intro.htm

The project will conclude with five more panels.

Thank you to everyone taking the time to read and ponder.

Happy Spring,
Joel

Joel Weishaus
Honorary Fellow,
Department of English,
3431 South Hall

University of California
Santa Barbara, CA 93106-9580

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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32. Adam Fieled

critical work repository page

Wed 4 Apr 2012

I have also assembled a repository page for my critical work; links for essays which first appeared in Jacket, Cordite, the Argotist, Stress Fractures, etc:

http://fieledsmiscellaneous.blogspot.com/2012/04/critical-work-links.html

Thanks!
Adam Fieled [redacted]

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33. amy king

TONIGHT: Annual Asian American African American Poetry Reading

Thu 5 Apr 2012

CaveÂ Can
Annual Asian American African American Poetry Reading

CaveÂ CanemÂ Loft (20 Jay St, Ste 310-A,Â Brooklyn, NY 11220) at 6:30 PM

Cave Canem's annual collaboration with the Asian American Writers Workshop returns for its sixth year with new hosts and curators Kyla Marshell & Muriel Leung. Featuring readings by Mei-mei Berssenbrugge, Tamiko Beyer, Metta Sama & Robin Coste Lewis.Â

MEI-MEI BERSSENBRUGGE was born in Beijing and grew up in Massachusetts. She is the author of twelve books of poetry, including Empathy (Station Hill Press,) Nest, (Kelsey Street Press) and I Love Artists, New and Selected Poems (University of California Press). A collaboration about weather with artist Kiki Smith is forthcoming from Lelong Gallery and a collaboration with her husband Richard Tuttle about communicating with plants will open in Munich, fall, 2012.. She lives in New York City and northern New Mexico.

TAMIKO BEYER is the author of We Come Elemental, winner of the 2011 Kinereth Gensler Award and forthcoming from Alice James Books, and bough breaks from Meritage Press. She received her M.F.A. from Washington

University in St. Louis where she was awarded a Chancellorâ€™s Fellowship. She is a former Kundiman Fellow, a contributing editor to Drunken Boat, and the Advocacy Writer at Corporate Accountability International. She lives in Cambridge, MA. Find her online at wonderinghome.com

ROBIN COSTE LEWISâ€™s work has appeared in various journals, including The Massachusetts Review, Callaloo, The Harvard Gay and Lesbian Review, GCN, The Pocket Myth Series, and anthologized in Black Silk and The Encyclopedia Project, F-K. She was a finalist for both the War Poetry Prize in 2010, and the National Rita Dove Prize in 2004. She has been awarded residencies and fellowships by the Caldera Foundation, the Ragdale Foundation, and others. Currently, she is a Goldwater Fellow at NYUâ€™s Creative Writing Program. Born in Compton, California, her family is from New Orleans.

METTA SÃMA is author of South of Here (New Issues Press, 2005). Her chapbook, Where Ghosts Camp, is forthcoming from YesYesBooks as both ebook and print. Her poems & book reviews have been published or forthcoming in Blackbird, Crab Orchard Review, Drunken Boat, Diner, Esque, hercircle, Paterson Literary Review, Verse, Vinyl, Zone 3, among others. She is the fiction editor at ragazine.cc. She teaches African American & Womenâ€™s Literature at Lehman & Hunter Colleges in NYC.

CaveÂ CanemÂ LoftÂ
20 Jay St, Ste 310-A
Brooklyn, NY 11220

[redacted]Â
[redacted]
http://www.cavecanempoets.org

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34. Aldon Nielsen
AWP Panel
Thu 5 Apr 2012

I'm looking for a third panelist to join me and Traci Morris for a panel on the life and works of Gil Scott-Heron for next year's AWP in Boston. If you have an idea, backchannel ASAP -- Thanks --

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building

The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

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35. Tomás Ó Cárthaigh

Dimitrius Christoulas - A Tribute in Poetry - Global and Irish Solidarity with Greece

Fri 6 Apr 2012

All of you know my adherance to rhyming poetry, but every so often a topic comes along where the rhyme does not fit, it jarrs too much with the topic, and one such issue is the Greek pensioner Dimitrius Christoulas who shot himself dead on an Athens square this week, his pension cut to such a dregree foraging in bins is his only option.

My latest poem on YouTube is a tribute to this man, the first verse of which I publish below.

We watch from afar, we hear a name

Christoulas may as well be a football player to most

But its ironic before Easter

Another Christ lies dead - this one wont rise

After three days, this temple torn down

Will stay forever as rubble...

The death of Dimitirs Christaupolos shows the callous effect that finance has on ordinary decent people. This man refused to be reduced to scavenging from bins, at a time when his own government begged and achieved bailouts and writedowns, no benefit was shown to their own people, this one of whom we know by the public nature of his death.

A student in Prague immolated himself in 1968, inspired a generation to stand up to Soviet oppression. Today, a 77 year old pensioner kills himself to inspire his nation to save itself from the greed of the bankers who care only for profits and bonuses as their nation is destroyed.

This poem is non rhyming, one of the few Ive written, the tragedy of it made it beyond rhyme for me.

It is a suggestion that every poet to this listserve should write a tribute poem to this man, and the thousands of others, many in my own land, unknown because they took their lives in private due to the financial pressures brought about by the banks.

www.writingsinrhyme.com

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36. amy king
Tomorrow -- Weird Poetry Reading
Fri 6 Apr 2012

Saturday, April
"COUPLET": A Poetry and Music Series @ The Delancey

Saturday, April 7thÂ @ 8 p.m. - 3 a.m.

Join us for a poetry reading at 8pm and stay for the after-party: "Oscillate Wildly".

168 Delancey St
(between Clinton St & Attorney St)
New York, NY 10002
Neighborhood: Lower East Side
[redacted]
http://www.thedelancey.com
Subway:
Essex St (J, M, Z)
Delancey St (F)
East Broadway (F)
* Note: Event is at The Delancey's lower live performance level. *

THE POETS:

Ashley Mabbitt studied poetry with Ruth Stone and Liz Rosenberg at SUNY Binghamton. Since moving to the city, she has attended workshops and classes at the NY Publicy Library, 92nd St Y and Poets House, and has her poems included in several chapbooks. She works in publishing and has been able to travel to East Asia, Europe and South America. Ashley is delighted to be reading for Couplet.

Liz Axelrod is a graduate student at The New School. She was Managing Editor of two award-winning editions of 12th Street, the New Schoolâ€™s undergraduate literary journal; Editor-in-Chief of www.12thstreetonline.com,

and is now a Poetry Reader for LIT Magazine. Liz has been making the rounds of the NYC Poetry Circuit for close to a decade and has been both reader and judge at the Bowery College Poetry Slam, a featured poet at the Yippie Museumâ€™s Monday Night Poetâ€™s CafÃ©, The Phoenix Reading Series, The Cornelia Street Graduate Series, The Southern Writer's Series, Smalls Jazz Poetry Series, The Lolita Bar, The Renegade Reading Series and The Living Roomâ€™s Stories & Songs Residency. Her work has been published in the Cat Oars Fiction Collective, 12th Street, Lyre Lyre, The Rumpus, The Brooklyn Rail, and Electric Literature. She is currently working on her first collection of poems tentatively titled Nowhere Tongue.

Amy King is the author of, most recently, I Want to Make You Safe (Litmus Press). She is currently preparing a book of interviews with the poet Ron Padgett, co-edits Esque Magazine and the PEN Poetry Series with Ana Bozicevic, and teaches English and Creative Writing at SUNY Nassau Community College. Readings, reviews and more @ amyking.org

â–¬â–¬â–¬

& Morrissey tribute dance party in the Lower East Side, and "House Of Commons", A weekly All-British dance party on the Lower East Side. His sound often culls from Postpunk, Glam Rock, 80s, Northern Songs, Indie, Britpop, Analog Retro, Shoegaze, Manchester, Soul, Minneapolis Sound, Dreampop, & British Invasion. http://djceremony.com/

PAGE: https://www.facebook.com/COUPLETREADINGSERIES

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37. Edmund Hardy
FW: LAND DIAGRAMS & poetry
Sat 7 Apr 2012

Dear all, with apologies for cross-posting,

This is announcing the launch of a new ongoing series, Land Diagrams - http://landdiagrams.wordpress.com/ . This pairs poets, writers and thinkers from different disciplinary backgrounds in writing responses to the same topographical image. So far it includes new pieces by the poets Mark Dickinson, Peter Larkin and Giles Goodland, paired respectively with cartographic historian Mark Monmonier (Coastlines: How Mapmakers Frame the World and Chart Environmental Change), environmental researcher Owain Jones (Tree Cultures: The Place of Trees and Trees in Their Place) and spatiality theorist Martin Dodge (The Atlas of Cyberspace). Future contributors will include Lisa Robertson paired with a meteorologist and James Wilkes paired with a geologist.

It aims to find a new way for specialist discourses about topography, and tacit knowledge about the different systems in the landscape, to intersect through ekphrasis. The found images (charts, schemes, scores, computer codes) prompt two simultaneous articles - but the writers don't communicate or consult each other. The aim is to focus on a divergence of thought, practice and resources, rather than the potential middle-grounding of a collaboration.

New items will be added regularly to the series - do let me know at [redacted] if you'd like to contribute, suggest an image, or suggest a writer - or if you have any feedback. It'd be appreciated if you could disseminate LAND DIAGRAMS to other disciplines / interested parties too.

many thanks,Amy
--

PASSENGERFILMS public cinema for cultural geography

LAND DIAGRAMS new twinned studies
Write off the map academic blog

Ambassador for Public Engagement

↑ Index

38. David Kirschenbaum
Call for Work: Boog Fest's Poets' Theater
Sat 7 Apr 2012

please forward

Call for Work:

Boog Poets Theater

Sun. Aug. 5, 2012

Call for Work: Boog Fest's Poets' Theater

On Day 4 of the 6th annual Welcome to Boog City Poetry and Music Festival

Zinc Bar
82 W. 3rd St.
New York City

Open reading period for submissions of plays.

New playwrights encouraged, all welcome.

Pieces should be no more than 15 minutes long (under 15 pages long).

Be sure to put title, your name, address, phone, and email on cover sheet.

Deadline June 1, 2012.

email plays (as attachments) and inquiries to:

Boog Poets Theater curator
Roxanne Hoffman <[redacted]>

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

↑ Index

39. Adam Fieled

emendations to critical rep page

Sat 7 Apr 2012

Many emendations have been made to my critical rep page, and the size of the page has expanded far past the last time it was linked. The page is here:

http://www.fieledsmiscellaneous.blogspot.com/2012/04/critical-work-links.html

Thanks and Happy Easter!
Adam Fieled [redacted]

↑ Index

40. Jonathan Morse

Jonathan Morse considers a picture surrounded by words, and adds more words

Sat 7 Apr 2012

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http://theartpart.jonathanmorse.net/2012/04/strike-flat-the-thick-rotundity-o-the-world/

↑ Index

41. Eric Linsker

The Claudius App III

Sun 8 Apr 2012

The Claudius App, an online journal of negative reviews and poems, is now accepting submissions for its third issue, deadline June 5th. The second issue, an avant-post-Fordist labor product digitally congealed at www.theclaudiusapp.com, included work by or attributed to: Sara Deniz Akant, Brian Ang, Jerimee Bloemeke, Feng Sun Chen, Patrick James Dunagan, Pierre Klossowski, Purdey Kreiden, Ben Lerner, Mark Levine, Anthony Madrid, Jessica O Marsh, Chris Martin, Jeff Nagy, Tim Shaner, Josh Stanley, Jonty Tiplady, Cathy Wagner, Elisabeth Workman, and your dreams, with a splash by Ian Hatcher. Send fast poems, negative reviews, and letters with a self-addressed stamped brick for your manuscript's eternal return, or query [redacted] for more information.

Private lives are just that and your private eyes are something else, but as long as the private's on tour there is no private art. In the land of the blind, the man with one eye is not lacking for employment opportunities. And we all know the workers don't need any lessons from the students any less than the lessons themselves. What estate are we at anyway?

Reader, do I make you litigious? You're already no longer young forever, so gas the giant up and philosophize with your hummer. "How stupid are you? Don't you know these people are rich?" Well, I came for the credential and stayed for the canapes, totally over paying my lap service for a limp sum. A desire a bargain basement thou shalt have it sort of thing.

I always knew that licorice tasted like assholes even before I'd tasted an asshole so imagine my total lack of surprise when I turned out to be right. The primary mortal deficiency remains art in all its forms. The secondary vice we'll negotiate at the convention. Strap on your EZ-Pass and meet us on the bridge.

↑ Index

42. Jordan Stempleman

Win a Free Copy of No, Not Today!!!

Mon 9 Apr 2012

From Magic Helicopter editor Mike Young:
Does your friend have a BLUE MONDAY tattoo? Have you ever
seen someone blow smoke rings in the shape of the word SATURDAY? Is SUNDAY
BLOODY SUNDAY carved into the fire escape outside your bedroom window?

Submit your own image of a day name, and if we like it, we will pair it with a poem from Jordan Stempleman's NO, NOT TODAY and send you a free copy of the book, a poetry collection that Heather Christle calls "affectionate" and "heartening," and the Kansas City Star calls a "physical phenomenon." http://nonottoday.tumblr.com/ Click on the "IS YOUR DAY NOT TODAY" tab to submit your photo. Best, J

↑ Index

43. amy king

"This Opera of Peace" read via video @ AWP Conference in Chicago - 2012

Mon 9 Apr 2012

"This Opera of Peace" read @ AWP Conference in Chicago - 2012

via Vimeo - http://vimeo.com/39944590 and Youtube - http://youtu.be/I9s63AVZzNg

Starring (in order of appearance):

Annie Finch
Saeed Jones

Daniel Nester
Patricia Spears Jones
Cole Swensen
R. Erica Doyle
Cate Marvin
Brent Cuningham
Danielle Pafunda
Jamaal May
GC Waldrep
Ryan Doyle May
James Yeh
Matt Hart
E. Tracy Grinnell
Brenda Iijima
Molly Gaudry
Sina Queyras
Mathias Svalina
Matt Yeager
Elisa Gabbert
Vanessa Place
Janaka Stucky
Mike Young
Metta Sama
Lauren Hunter
Jennifer Bartlett
Sommer Browning
Paul Legault
Ana Bozicevic
Amy King
Anna Moschovakis
Justin Marks
Matvei Yankelevich
Sampson Starkweather
Julia Cohen
Paige Taggart
Chris Tonelli
Corina Copp
Eileen Myles
Kazim Ali
Tonya Foster
Giovanni Singleton
Dodie Bellamy

Julie Patton
Treasure Shields Redmond
Alice Quinn
Gloria Frym
Patricia Lockwood
Cheryl Strayed
Joshua Marie Wilkinson
Peter Gizzi & Clay Banes
Kimiko Hahn & Nicole Cooley
Brian Teare
Christopher Salerno
Timothy Yu
Bruce Covey
Agape Redwood
Annie Finch

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↑ Index

44. amy king

Today's Harriet blog + AWP Conference Video + Adrienne Rich + Poetry Society of America + PEN Poetry Series

Mon 9 Apr 2012

Alan Gilbert reviewsÂ I Want to Make You SafeÂ
@ Poetry Foundation'sÂ Harriet -

"... but the truly cool kids were the more independent agents like ..."

Continued here -- http://www.poetryfoundation.org/harriet/2012/04/amy-king-i-want-to-make-you-safe/

~~~~~~

"This Opera of Peace"Â read @ AWP Conference in Chicago - 2012Â

viaÂ Â VimeoÂ -Â http://vimeo.com/39944590Â Â Â andÂ Â Youtube - http://youtu.be/I9s63AVZzNg

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Kimiko Hahn & Nicole Cooley
Brian Teare
Christopher Salerno
Timothy Yu
Bruce Covey
Agape Redwood
Annie Finch

~~~~~~

PEN American - Adrienne Rich tribute Round-upÂ --Â Â
http://www.pen.org/blog/?cat=335

~~~~~~

Poetry Society of America -
http://www.poetrysociety.org/psa/poetry/crossroads/red_white_blue_poets_on_politics/ana_bo_i_evi/

Ana BoÅ¾iÄeviÄ‡'sÂ "Buffet of Air"

~~~~~~~

PEN Poetry Series -- http://www.pen.org/blog/?p=10486

Debrah Morkun: The Ida Pingala

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45. Shankar, Ravi (English)

Meet Oprah's favorite novelist Wally Lamb & recent Frost Medal winner Marilyn Nelson, Friday the 13th at the Hartford Club

Mon 9 Apr 2012

BENEFIT READING BY MARILYN NELSON AND WALLY LAMB FOR THE CONNECTICUT YOUNG WRITERS TRUST

Come meet two of our finest living writers, Marilyn Nelson and Wally Lamb, at an exclusive cocktail hour at the Hartford Club [http://www.hartfordclub.com/] at 46 Prospect Street , Hartford , CT 06103 on Friday, April 13th from 6 PM to 7 PM, prior to a public performance and conversation with the writers at 7 PM (suggested donation $10).

If you are interested in having an intimate reception with the two writers, please consider a $100 tax-deductible donation to the CT Young Writers Trust, the state's longest running writing competition for young people in its 15th year of existence and having given away over $200,000 to affirm youth literacy and creative expression to thousands of high school students around the state.

Marilyn Nelson is fresh off receiving the Frost Medal, presented annually by the Poetry Society of America for "distinguished lifetime achievement in poetry" [http://www.poetrysociety.org/psa/poetry/blog/announcing_the_2011_frost_medali/]. And Wally Lamb was just featured on American Masters on PBS discussing Harper Lee's "To Kill a Mockingbird." [http://www.pbs.org/wnet/americanmasters/tag/wally-lamb/].

Seats for the reception are a $100 tax-deductible contribution to the Connecticut Young Writers Trust, the state's longest literary competition for teens, now in its 15th year and having given away over $200,000 in prize money to affirm young writers. Seating is VERY limited so RSVP now to [[redacted]] for the chance to get books signed, photos taken, and have conversation with Wally and Marilyn in an intimate setting, and stay to hear them perform their work and talk about their craft. Thanks for your support. We look forward to seeing you on Friday, April 13th.

The winner of the Trust’s annual young writers contest will be among the young writers reading at Hill-Stead Museum ’s Sunken Garden 20th Anniversary Kickoff Weekend, June 1-3.

Contact: Ravi Shankar [[redacted]]

↑ Index

46. allison hedge coke

Re: Meet Oprah's favorite novelist Wally Lamb & recent Frost Medal winner Marilyn Nelson, Friday the 13th at the Hartford Club

Mon 9 Apr 2012

That't the way to do it! Bravo!

On Mon, Apr 9, 2012 at 3:26 PM, Shankar, Ravi (English) <
[redacted]> wrote:

> *BENEFIT READING BY MARILYN NELSON AND WALLY LAMB FOR THE CONNECTICUT YOUNG*
> *WRITERS TRUST*
>
> *Come meet two of our finest living writers, Marilyn Nelson and Wally Lamb, at an exclusive cocktail hour at the Hartford Club [http://www.hartfordclub.com/] at 46 Prospect Street , Hartford , CT 06103 on Friday, April 13th from 6 PM to 7 PM, prior to a public performance and*

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>
> *Seats for the reception are a $100 tax-deductible contribution to the Connecticut Young Writers Trust, the state's longest literary competition for teens, now in its 15th year and having given away over $200,000 in prize money to affirm young writers. Seating is VERY limited so RSVP now to [[redacted]] for the chance to get books signed, photos taken, and have conversation with Wally and Marilyn in an intimate setting, and stay to hear them perform their work and talk about their craft. Thanks for your support. We look forward to seeing you on Friday, April 13th.*
>
> *The winner of the Trust's annual young writers contest will be among the young writers reading at Hill-Stead Museum 's Sunken Garden 20th Anniversary Kickoff Weekend, June 1-3.*
>
> *Contact: Ravi Shankar [[redacted]]*

--
Allison Hedge Coke

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47. Jen Tynes
Horse Less Open Reading Period & Kickstarter Project
Tue 10 Apr 2012

Hello everyone!

Horse Less Press is currently reading chapbook & full-length book manuscripts; we'd love to see what you're doing! We're also raising money, via Kickstarter, to

help cover the costs of full-length books by Kate Schapira & Daniela Olszewska, forthcoming this summer. Complete info about both is available here:

http://horselesspress.com/2012/04/09/open-reading-period-kickstarter-project/

I'm also happy to answer any questions!

Jen

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48. Kimmelman, Burt

William Bronk Symposium This Friday & Saturday (Reminder)

Tue 10 Apr 2012

"William Bronk in New York"

A Symposium on the Life and Work of William Bronk

and

Celebration of the Publication of

Bursts of Light: The Collected Later Poems of William Bronk

Papers and Readings of Bronk Poems by:

Jane Augustine, Vyt Bakaitis, Charles Bernstein, James Bober, David Clippinger, Jonathan Curley, Stephan Delbos, Deborah Diemont, Joseph Donahue, Norman Finkelstein, Ed Foster, Lyman Gilmore, Michael Heller, Sara Henning, Eric Hoffman, Alan Holder, W. Scott Howard, Susan Howe, Courtney Hughes, Elisabeth Joyce, Sherry Kearns, Andrew Klobucar,Burt Kimmelman, Basil King, Martha King, Daniel Leary, Ruth Lepson, Robert Murphy, Murat Nemet-Nejat, Geoffrey O'Brien, Tim Peterson, Simon Pettet, Paul Pines, Gerald Schwartz, Leonard Schwartz, George Spencer, Carole Stone, Madeline Tiger, James Tolan, Henry Weinfield, Mark Weiss, and Daniel Wolff.

Friday, April 13, 2012 at New York University, 10-7

(The Great Room, 1st Floor, 19 University Place)

Saturday, April 14, 2012 at Columbia University, 11-9

(501 Schermerhorn Hall)

Free Admission and Open to the Public.

Schedule, directions and other details can be found at:

http://burtkimmelman.com/williambronkinnewyork.htm.

Please pass this message on!

↑ Index

49. Jeffrey Side

The new ebook from Argotist Ebooks is “From Outside” by A C Evans

Tue 10 Apr 2012

The new ebook from Argotist Ebooks is “From Outside” by A C Evans

Description:

“From Outside” (a selection of poems from 2006 to 2011) takes place at “the borders of the future”, where a solitary cyborg with metal arms stands waiting for another client. The dramatis personae are a cast of mad performers, misfits, hick comediennes, mutants, celebs, ghosts, undercover agents and the Eternal Bride from the Large Glass. The tutelary deity is pale-faced Hypnos: guardian of desperate poets and “you” (the invisible companion) or, perhaps, even “you” (the reader) relaxing on an old park bench, watched over by hunched black birds…

Available as a free ebook here:

http://www.argotistonline.co.uk/FROM%20OUTSIDE.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

↑ Index

50. amy king

Fw: radio interview with Adrienne Rich from 1994

Tue 10 Apr 2012

----- Forwarded Message -----
From: Louisa Howerow

htt

----- Forwarded Message -----
From: Louisa Howerow

http://www.cbc.ca/writersandcompany/episode/2012/03/29/adrienne-rich-interview-from-1994/

(the first section of the program)

The CBC program Writers and Company from the website

"Now in its 21st season, Writers & Company offers an opportunity to explore in depth the lives, thoughts and works of remarkable writers from around the world."

I listen whenever I can to the program and what I appreciate about the interviewer, Eleanor Wachtel is that she does read and has read the work of those she interviews, no commercials. For those who feel they don't have enough exposure to writers outside their own county, the archives for this show are a gold mine -- writers from all over the world.

Do take a listen -- here is a list of other interviews

http://www.cbc.ca/writersandcompany/episode/

--

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51. kristen gallagher
SEGUE: Simon Morris and the Freud Explosion This Saturday April 14
Tue 10 Apr 2012

$6 to enter

The Freud Explosion is a group of artists who do short performances based on the work of Freud.

Simon Morris is the author of Re-Writing Freud, and co-editor, with Craig Dworkin, of the press Information As Material. He has been called a literary pervert, philosophically irresponsible and an inspired lunatic. He would like to politely remind the audience that the ears have no lids.

Bowery Poetry Club
308 Bowery
4-6 PM

↑ Index

52. amy king
Posting your poem...
Tue 10 Apr 2012

---

http://www.goodreads.com/topic/show/861875-please-post-your-poem-for-the-may-2012-goodreads-newsletter-contest

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53. steve dalachinsky
yuko otomo reads with larrisa shmailo
Wed 11 Apr 2012

Poetry Grows In Boerum Hill

The Brownstone Poets Presents:
Yuko Otomo and Larissa Shmailo
Tuesday, April 17
Starts at 7p.m. – Sign up at 6:45 p.m.
At Our New Venue,
The Linger Café and Lounge

533 Atlantic Ave. (between 3rd and 4th Avenues)
Boerum Hill, Brooklyn, NY 11217

Take the N, R, or D to Atlantic Avenue/Pacific Street
2, 3, 4, 5, B, or Q to Atlantic Avenue
F to Jay Street and change for the R at Metro Tech and get off at Avenue/Pacific Street
G to Hoyt-Schermerhorn and walk along Hoyt Street to Atlantic Avenue
http://www.hopstop.com/

$3 donation + food/drink (wine and beer available)
Open Mic

Curated by Patricia Carragon

> *Bios:*
>
> *Yuko Otomo is a bilingual (Japanese and English) poet and a visual artist of Japanese origin. She also writes haiku, art criticism, and essays. She has read in Poetry Project at St. Mark's, Tribes, Bowery Poetry Club, ABC No Rio, La Mama, NY Public Library, the Stone, Queens Museum, PS1, the Living Theatre, Knitting Factory, etc., and in Japan, France, and Germany. Her publication includes Small Poems, The Hand of The Poet (both from Ugly Duckling Press), A Sunday Afternoon on the Isle of Museum (Propaganda Press), and Fragile (Sisyphus Press). She has exhibited her artwork at Court House Gallery, Anthology Film Archives, Tribes Gallery and the Vision Festival, etc.*
>
> *Larissa Shmailo's work has appeared in Gargoyle, Barrow Street, Drunken Boat, Fulcrum, The Unbearables Big Book of Sex, and the Penguin anthology Words for the Wedding. Her books of poetry are In Paran (BlazeVOX [books]) and the chapbook A Cure for Suicide (Cervena Barva Press) and Fib Sequence (Argotist Ebooks — free download at http://www.lulu.com/product/ebook/fib-sequence/16347718). Larissa's*

> *poetry CDs are The No-Net World and Exorcism, available through iTunes and other digital distributors. Her translation of A. Kruchenych's Victory over the Sun is forthcoming from Cervena Barva Press and is currently featured on the Brooklyn Rail InTranslation Web site at*

↑ Index

54. Ram Devineni

Friday New School Event: Ragan, Alexander, Merrill & Handal

Wed 11 Apr 2012

Friday New School Event: Ragan, Alexander, Merrill & Handal

Dear Friends: please join us this Friday.

Rattapallax Poetry and Film Festival
Friday, April 13, 2012 at 7pm. Free.
Theresa Lang Community and Student Center, Arnhold Hall
55 West 13th Street, 2nd floor, New School, NYC.

Featuring some of the best short films from major international film festivals and distinguished poets. With Meena Alexander, author of Illiterate Heart, winner of the PEN Open Book Award, Nathalie Handal, author of Love and Strange Horses, Christopher Merrill, poet and director of the International Writing Program at the University of Iowa, and James Ragan, author of The Hunger Wall. Hosted by Rattapallax editor Flavia Rocha. Sponsored by the School of Writing & Rattapallax.

http://www.newschool.edu/eventdetail.aspx?id=77547

http://www.facebook.com/events/311528082204340/

This event was funded in part by Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs. Travel grant provided by the Council of Literary Magazines and Presses and a grant from the The ARTS Council of the Southern Finger Lakes by public funds from the New York State Council on the Arts. Major support provided by the National Endowment for the Arts.

↑ Index

55. Mark Young

Out from Otoliths — Sheila E. Murphy's "American Ghazals"

Wed 11 Apr 2012

Now out from Otoliths.

American Ghazals

Sheila E. Murphy

68 pages

Otoliths, 2012

ISBN: 978-0-9872010-2-7

$14.45 + p&h

URL: http://www.lulu.com/product/paperback/american-ghazals/18929550

The ghazal is a time-honored literary form dating from 6th century Arabic verse. Successive versions of the form attest to its appeal across numerous cultures and periods of time. Focal themes associated with the form have encompassed divine and earthly love to those of loss, longing, and isolation. Ghazals are voiced and sung in many languages, including Persian, Turkish, and Urdu.

Despite highly specific rules governing the form in its early centuries, more contemporary versions have relaxed such practices. In contemporary English, the self-containment of each couplet offers an appealing potential for discovering subtle relationships among the (minimum of five) different couplets within a single piece. Subliminal echoes of perception and emergent contextual linkages provide a renewal of sensibility for readers of the ghazal.

The pieces in this collection represent a selection of works written as ‘American Ghazals,’ based upon the distinctly American idiom in which the pieces have been developed. The more I read the form in translation and in English, the more apparent the fit of pivotal shifts in language, thought, and content. The American ghazal offers rich practice, replete with political, social, psychological, and meditative states that redefine perceptions in a new century.

Sheila E. Murphy

↑ Index

56. amy king

21 Love Poems to Adrienne Rich via VIDA: Women in Literary Arts

Wed 11 Apr 2012

Day 2 -- "Lives Well Lived" by Amy King -- h
Just getting started...

Day 2 -- "Lives Well Lived" by Amy King -- http://www.vidaweb.org/lives-well-lived

Day 1 -- "What's in a Name" by Adrienne Su -- http://www.vidaweb.org/whats-in-a-name-3

Stay tuned, more tributes appear daily throughout April by Ada Limon, Becca Klaver, Camille Dungy, Carmen Gimenez-Smith, Cate Marvin, Erin Belieu, Erica Moya, Erika Meitner, Katharine Varnes, Martha Silano, Margaret Ronda, Melinda Wilson, Metta Sama, Patricia Spears Jones, Rachel Eliza Griffiths, Rachel Zucker, Tamiko Beyer, Tonya Foster and Wendy Walters!

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VIDA: Women in Literary Arts

VIDA seeks to explore critical and cultural perceptions of writing by women through meaningful conversation and the exchange of ideas among existing and emerging literary communities. http://www.vidaweb.org/

p.s. VIDEO from AWP Conference in Chicago, starring (in order of appearance):

Annie Finch, Saeed Jones, Daniel Nester, Patricia Spears Jones, Cole Swensen, R. Erica Doyle, Cate Marvin, Brent Cunningham, Danielle Pafunda, Jamaal May, GC Waldrep, Ryan Doyle May, James Yeh, Matt Hart, E. Tracy Grinnell, Brenda Iijima, Molly Gaudry, Sina Queyras, Mathias Svalina, Matt Yeager, Elisa Gabbert, Vanessa Place, Janaka Stucky, Mike Young, Metta Sama, Lauren Hunter, Jennifer Bartlett, Sommer Browning, Paul Legault, Ana Bozicevic, Amy King, Anna Moschovakis, Justin Marks, Matvei Yankelevich, Sampson Starkweather, Julia Cohen, Paige Taggart, Chris Tonelli, Corina Copp, Eileen Myles, Kazim Ali, Tonya Foster, Giovanni Singleton, Dodie Bellamy, Julie Patton, Treasure Shields Redmond, Alice Quinn, Gloria Frym, Patricia Lockwood, Cheryl Strayed, Joshua Marie Wilkinson, Peter Gizzi & Clay Banes, Kimiko Hahn & Nicole Cooley, Brian Teare, Christopher Salerno, Timothy Yu, Bruce Covey, Agape Redwood, Annie Finch --

Watch on Vimeo -- http://vimeo.com/39944590

Or at Youtube -- http://youtu.be/I9s63AVZzNg

↑ Index

57. Adam Fieled

repository page/Internet Archive

Wed 11 Apr 2012

I have assembled a repository page for material that has been archived on the site archive.org (Internet Archive). The URL of this repository page is this:

http://fieledsmiscellaneous.blogspot.com/2012/04/adam-fieled-on-internet-archive.html
~~~

Hope you enjoy this.
Thanks,
Adam Fieled [redacted]

↑ Index

58. Sigauke, Emmanuel

http://vasigauke.blogspot.com/#!/2012/04/2012-spc-spring-writers-conference.html

Wed 11 Apr 2012

Presents
2012 SPC Spring Writers Conference
Saturday April 14 9:00 AM to 5:00 PM
1719 25th Street
Sacramento, CA
$30 Non-members, $20 Members

More details here: http://vasigauke.blogspot.com/#!/2012/04/2012-spc-spring-writers-conference.html

↑ Index

59. Peter ciccariello

basho meets sappho meets burroghs IV

Thu 12 Apr 2012

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basho meets sappho meets burroghs IV

http://invisiblenotes.blogspot.com/ QR code generated haiga

-- Peter Ciccariello

New work gallery - http://invisiblenotes.blogspot.com/
Ephemeral Photography - http://uncommonvision.blogspot.com/
Poetry and writing - http://poemsfromprovidence.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

↑ Index

60. Eric Elshtain

Another New Chapbook!

Sat 14 Apr 2012

Find something to watch in Mark (Richie?) Cunnigham's new chapbook, Regularly Scheduled...

http://beardofbees.com/cunningham.html

Best,

Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

61. Carrie Hunter

New Black Radish Books: Jared Hayes & Marci Nelligan

Sat 14 Apr 2012

The Dead Love: Hands and More Hands Together
*Jared Hayes *

http://www.spdbooks.org/Producte/9780982573198/the-dead-love-hands-and-more-hands-together.aspx * * * "I understand Jared Hayes is conducting here a deep spelunking into connected caverns of other texts. What I don't yet quite grasp is how he's articulated all the ropes, quickdraws, carabiners, hexes, cams, and sundry poetical devices to work in such syntactically spectacular ways. 'I root up (I have brought them) landinwards, hither (I will make them resound here.)' And that's just at the first drop, barely in, still fathoms to go.... Well, some people have the ambition and guts and others just watch. I could say 'tour de force' from my spectator chair, but that wouldn't really do. So I'll say, as a first handle on it, that THE DEAD LOVE joins the masterpieces of John Cage, Jackson Mac Low, Susan Howe, and Ronald Johnson as one of the most exhilarating 'citational' explorations ever made in American poetry."—Kent Johnson

Jared Hayes lives in Portland, Oregon. He believes collectivity and community are important and so is a member of Dusie Kollectiv, Black Radish Books, and Livestock Editions. Jared's poems can be found.

AND:

Infinite Variations
Marci Nelligan
*
*
*

http://www.spdbooks.org/Producte/9780982573181/infinite-variations.aspx

Composed from source text randomly selected from *On the Origin of the Species* and the Old Testament, INFINITE VARIATIONS seeks to puncture the

political in exploring and re-imagining these seminal texts. Splicing cell structure with the numinous, it careens, stutters, and reinvents.

"Using phrasing and vocabulary from the Old Testament and Darwin's *On the Origin of the Species*as her raw material, Nelligan creates startlingly fresh structures, contemporary in their vigorous parataxis and suspension of normative logic, timeless in their explorations of origin and, ultimately, of being. But above all, there's a marvelous mix of delight and gravity in the way she wields these words, letting sound and association create bridges across epochs and disciplines. An extremely promising first book, at once intimate and immense, luminous and lively."—Cole Swensen

"INFINITE VARIATIONS takes two loaded and locked works—*On the Origin of the Species* and the Old Testament—and uses them in allegiance to an exploration of desire. Each word is, thus, resonant, full of debate. It is a defense of evolution's role in love and about a love of evolution's variations. Throughout it is provocative in its simplicity, luminous in its word play."—Juliana Spahr

Marci Nelligan's publications include chapbooks *Dispatch* (with Nicole Mauro), *Infinite Variations*, and *The Book of Knowledge*, all from Dusie Press. In addition, she was the co-editor of an interdisciplinary book on Jane Jacobs, INTERSECTION, from Chain Links Press. Her work has appeared in *Jacket*, DENVER QUARTERLY, *The New Orleans Review*, *How2*, and other journals. She was the 1999 recipient of Poets & Writers "Writers-on-Site" grant and has an MFA from Mills College in poetry. She teaches creative writing at Franklin & Marshall College and lives in Lancaster, Pennsylvania, with her husband and two daughters.

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62. David Kirschenbaum

Boog City 70 Online PDF Edition Available

Sat 14 Apr 2012

Please forward

Hi all,

The online pdf of Boog City 70 is now available. You can read it at:

http://www.boogcity.com/boogpdfs/bc70.pdf

Thanks,
Your Friends at Boog City

Boog City 70

featuring:

On the Cover

Futurepoem books is So Bright:
Founder Dan Machlin On His NYC Press Turning 10.
Interview by David A. Kirschenbaum

"I think my impulse to begin publishing was born out of a sense that there needed to be a fresh approach to publishing innovative work and an outlet for a new generation of editorial leadership. … I wondered if there was a more exploratory approach to publishing and a more communal one that would allow a more open system of possibilities."

and Come celebrate Futurepoem's 10th anniversary

on Tues., April 24, at 6:00 p.m. sharp, free

at ACA Galleries / 529 W. 20th St., 5th Flr. / NYC

as part of Boog City's d.a. levy lives: celebrating the renegade press series

Featuring readings from
Ted Dodson * Rachel Levitsky * Dan Machlin
Frances Richard * Jennifer Tamayo *Shanxing Wang

and music from Serena Jost

(C/E to 23rd St., 1/9 to 18th St. / Venue is bet. 10th and 11th avenues)

And from our poetry section, edited by Buck Downs
(excerpt below)

—Soho's Steve Dalachinsky with
creature dream minus the dreamer

at 126th Carmeela enters the bodega
asks what her name is
2 men approach her w/a 40 in their hands
speaking dots - she joins them
@#$%&*#@$ como se llama ??????
?????como me llama ????

And Inside

from our printed matter section

—"Russell uses a remarkable complexity of genres, premises and modes. With a chemist’s tables at hand, a virtuoso’s command of the instrument, and an insistent, post-romantic irony … Lauren Russell gets on with it, and definitely gets it." from Russell’s in Dreams; Dream-Clung, Gone (Brooklyn Arts Press), reviewed by Douglas Manson

—"If you’d prefer, tune your ears to Micah Ballard transmitting the poems right on the mic at The Poetry Project at St. Mark’s Church, where he will perform Wed. May 2 at 8:00 p.m. " from Voyage With Ballard; Waifs and Strays (City Lights Books), reviewed by Greg Fuchs

Sommer Browning's new strip "In the Wild"

**Art editor Cora Lambert brings us work from
Sunset Park, Brooklyn's Clarity Haynes.**

**From our music section, Urban Folk,
edited by Jonathan Berger**

—"Systematically, clubs are being invaded by authorities, enforcing antiquated laws. The results? Patrons are less likely to return to a club the police are investigating. Musicians are less likely to play there, fearing shows will be shut down. Bar owners and staff are less likely to have music if it risks fines and closure." from Wading Through Art, Commerce, Music, and Dance in Austin and New York, by Jeremiah Birnbaum

—from Schwervon Follows the Yellow Brick Road

——"What I love about NYC the most is that it’s never really what I think it is. It’s hard to get too attached or sentimental about anything in New York, because things are always changing and moving. And if you live here long enough you actually learn how to occasionally get bored with that. It’s kind of weird." from Houston & Delancey: A Long-Time Resident Takes a Last Look at New York City By Matthew Roth

——"Embracing uncertainty is part of living your dream. If you take a risk, you will often find what you’re looking for … and if you don’t take that risk, you’ll just wonder about it for the rest of your life." from ‘If I Have to Walk I’m Going Just the Same’: Nan Turner is Off to Kansas, interview by Jonathan Berger

And the rest of our poetry section
(excerpts below)

—Baltimore's Jamie Gaughran-Perez with
The Wicked and the Dead

Sleep is for

Foolish consistency is for

Idle time is for

Yesterday’s paper is good for

And good for various kinds of analysis -- qualitative, quantitative, verbal, specific, numeric, etc.

—Hartland, Wisconsin's Tom Hibbard with
Streets Paved with Gold

deregulating failure is an option
in the special interest nuclear reactor
harassing the middle-class
insisting on warm weather in february
government is inherently big
though each human being is much bigger

—Northampton, Massachusetts' Elaine Kahn with
All Natural

It goes in with a shape of its own
& comes out as
real garbage

Bloodsucker
off the night
Homer of your bod

I have water up my nose

—Washington, D.C.'s Megan Ronan with
When We Met

A sink hole in a sentence,
a meandering nonrestrictive:

so many crevices. One kind of love
is like feature recognition:

the way we read—
each physical dimension,

lines and curves,
calling out to memories of themselves.

**And thanks to Patrick James Dunagan, Serena Jost, Eric Lippe, Cameron Morgan, and Benjamin Rusk for their photos.

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Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with "My Name Submission" in the subject line and as the name of the file, ie: Walt Whitman Submission.

Want to write a review (or be reviewed)
in Boog's Urban Folk music or printed matter sections? Email
UF editor Jonathan Berger, [redacted]
printed matter (to Boog City editor David Kirschenbaum), [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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63. Patrick F. Durgin
Pamela Lu reads in Milwaukee, Chicago, and New York
Sun 15 Apr 2012

Pamela Lu visits Milwaukee, Chicago, and New York.

Saturday, April 21st, 7:00 PM at Woodland Pattern Book Center with Carl Bogner, 720 E. Locust Street, Milwaukee. $8.00, $7.00, and $6.00 admission. See www.woodlandpattern.org for details.

Sunday, April 22nd, 4:00 PM at the Logan Square Comfort Station, 2579 N. Milwaukee Avenue, Chicago. The event is free and the venue is ADA accessible. See www.kenningeditions.com for details.

Wednesday, April 25th, 8:00 PM at the Poetry Project, 131 E. 10th Street, New York. Pamela Lu and Mónica de la Torre. See http://poetryproject.org/program-calendar/pamela-lu-monica-de-la-torre.html for details.

Friday, April 27, 7:00 PM at the Asian American Writers' Workshop, 112 West 27th Street, Suite 600, Between 6th and 7th Avenues in Manhattan, Buzzer 600. $5.00 suggested donation. Subterranean Technologies: The Ambient Poetics of Tan Lin, Pamela Lu, and Sueyeun Juliette Lee. Moderated by Dorothy Wang and live-tweeted by Lucy Ives. See http://www.aaww.org/#27apr12 for more details.

Pamela Lu is the author of the books /Ambient Parking Lot/ (Kenning Editions, 2011) and /Pamela: A Novel/ (Atelos, 1999), as well as the chapbook /The Private Listener/ (Corollary Press, 2006). Her writing also appears in the anthologies /Bay Poetics/ and /Biting the Error/, and has been published in periodicals such as /1913/, /Antennae/, /Call/, /Chain/, /Chicago Review/, /Fascicle/, /Harper's/, /Mirage/, /Poetics Journal,/ and /Tinfish/. She grew up in Southern California, and now lives and works in the San Francisco Bay Area.

/Ambient Parking Lot/ is a 187-page book about one band's quest to capture the world's most perfect ambient noise in a parking lot. Wait, don't go away! It's great ... I swear. It's dizzying, really, and hilarious. ---Cooper Berkmoyer, /San Francisco Bay Guardian / Lu's book looks at the cerebral struggle of artmaking and of ambient music: as struggle between the problems of the language of the individual and the language of the collective. ---Devin King, /Make Magazine / The Ambient Parkers' yen for recognition seems to be a residual effect of their desire to create something that matters, but what their message or the content of that matter might be is always skirted over or slides into something new. In this way, Lu captures---and mocks as well, perhaps, but lovingly---the existential pretenses of artistic endeavors. In the end, Lu suggests that despite the absurdities and shifting metamorphoses inherent in human effort, the greatest grace and sense of humanity comes from attending, from recognizing that the deathly silence we fear is in fact fully populated and alive once we quiet ourselves. By the novel's end, ambience takes on new meaning, and doesn't require our torturously theorized amplifications but graces us when we quietly acknowledge it. ---Sueyeun Juliette Lee, /The Constant Critic/

What I love about Lu's work is her sharp wit, subtle delivery and deadpan hilarity, which you have to slow down and listen for in order to fully appreciate. Thus, parked, I listened. ---Jai Arun Ravine, /Lantern Reviews/

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64. Rob McLennan

The Factory Reading Series pre-small press book fair, June 29: Saikaley, Dunn, Wigmore + Lithgow

Sun 15 Apr 2012

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span-o (the small press action network - ottawa) presents:

The Factory Reading Series
pre-small press book fair reading

with readings/launches by:

Sonia Saikaley (Ottawa)
Victoria Dunn (Ottawa)
Gillian Wigmore (Prince George)
+ Michael Lithgow (Ottawa)

lovingly hosted by rob mclennan
Friday, June 29, 2012;
doors 7pm; reading 7:30pm
The Carleton Tavern,
223 Armstrong Street (at Parkdale; upstairs)

Sonia Saikaley was born and raised in Ottawa. She grew up in a traditional Lebanese household and much of her writing is influenced by her rich Middle Eastern heritage. She has taught English in Japan. Her fiction and poetry have appeared in Still Point Arts Quarterly, Things Japanese: A Collection of Short Stories, Maple Tree Literary Supplement, and the anthology Lavander¡a - A Mixed Load of Women, Wash, and Word. She is a graduate of the Humber School for Writers and the University of Ottawa. Her first book, The Lebanese Dishwasher (Quattro Books, 2012), was co-winner of the 2012 Ken Klonsky Novella Contest. Her poetry collection Turkish Delight, Montreal Winter (TSAR Publications) will be published in the fall 2012.

When Victoria Dunn, author of Alice Hearts Welsh Zombies, is not busy writing, she's the ultimate Bond girl, intelligent, accomplished and stunningly beautiful. Men of action fall helpless at her feet every day. She doesn't just blow smoke off her pistolshe blows smoke rings. In a parallel universe, Victoria Dunn is the evil hive mind of Victoria Higgins and Meghan Dunn. Victoria has waged a life-long battle against depression and is a recovering perfectionist who performs with Stand Up for Mental Health (www.standupformentalhealth.com/). She currently

works at the local independent bookstore, because what else can you do with a degree in Religion, Sociology and Anthropology? Meghan spent several years with the Canadian Army Reserve before putting down her rifle to study Classical History. She hated selling frozen yogurt, loved working at a comic book store, and has never met a handcraft she doesn't adore. Meghan is happily married, and the mother of two teenagers who are very impressed by her expertise in zombiology.

Dirt of Ages is Gillian Wigmores second book. Her first, soft geography, won the 2008 Relit award. Her work has been published in magazines, short listed for prizes, and anthologized. She lives in Prince George, BC.

Michael Lithgow is a PhD candidate in the School of Journalism and Communication. His poetry has appeared in Arc Magazine, The New Quarterly and Fiddlehead. Selections of his work have been included in Rutting Season (Buffalo Runs Press, 2009) and Undercurrents: New Voices in Canadian Poetry (Cormorant Books, 2010). His first solo collection, Waking in the Tree House, was published in Spring 2012 by Cormorant Books. He is currently a contributing editor at ArtThreat.net, research associate with the Canadian Alternative Media Archive project, and director of OpenMedia.ca. His doctoral research explores aesthetics, truth and dissent in digital and performance cultures.

http://www.abovegroundpress.blogspot.ca/2012/04/factory-reading-series-pre-small-press.html

And don't forget the ottawa small press book fair, opening the following day at noon at the Jack Purcell Community Centre!

http://www.smallpressbookfair.blogspot.ca/2012/01/ottawa-small-press-book-fair-spring.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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65. Aldon Nielsen

Dan Davidson

Mon 16 Apr 2012

Does anyone on the list have a good photo of the late Daniel Davidson? The only one I see on the web is one at Ron Silliman's blog.

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

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66. Rob McLennan

new from above/ground press: On Physical Real Beginning and What Happens Next by Lisa Robertson

Mon 16 Apr 2012

On Physical Real Beginning and What Happens Next
Lisa Robertson
$4

go Venus go vernal go turning go
darling by folding sky by buoyant kiss

by plenty (I lie in bed and read Marx)
by secret breezes twisting, contriving

by boulevards by cattle by a springle
a springald a springet rise agile from

water, go down modern to the natal
turn by rapacious meetings by luminous

flowers-- take with you the eagerness of
my submission to the proliferate

immaterial discipline also
called speech as the political feeling

lusts for public light by engorged
rivers by populated foliage

by veering campus the cry of desire
a morning blackbird in the city entirely

secular and generative and I
cant curtail my life.

published in Ottawa by above/ground press
April 2012
a/g subscribers receive a complimentary copy

Lisa Robertson was born in Toronto and lives in France. Bookthug has just published her new book of essays, Nilling.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

Check the website for other recent publications by Kathryn MacLeod, Fenn Stewart, rob mclennan, Stephen Brockwell, Camille Martin, Sarah Mangold, Rae Armantrout, j/j hastain, Kemeny Babineau, Deanna Young and plenty of others.

http://www.abovegroundpress.blogspot.ca/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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67. Shankar, Ravi (English)

Drunken Boat and WNPR Host "Beyond the Extremes: Contemporary Narratives of Exploration", May 3rd in Hartford

Mon 16 Apr 2012

Beyond the Extremes: Contemporary Narratives of Exploration moderated by WNPR's John Dankosky @ University of Hartford's Wilde Auditorium, 5/3, 2 PM

The Hartford Consortium for Higher Education in collaboration with WNPR and Drunken Boat [drunkenboat.com], international online journal of the arts, invites you to a panel on "Beyond the Extremes: Contemporary Narratives of Exploration" moderated by radio personality John Dankosky for "Where We Live," introduced by CCSU poet-in-residence and Drunken Boat Executive Director Ravi Shankar, and featuring snow leopard conservator and Himalayan anthropologist Shafqat Hussain, visual artist and expeditioner Adriane Colburn, University of Hartford historian Michael Robinson, Director of Trinity's

InterArts Program and poet, Clare Rossini, and Coordinator of Maritime Studies at UConn-Avery Point, Helen Rozwadowski.

Come learn about the history of exploration, see tools of the trade, and discuss what new frontiers exist for us to discover in the new millennium.

Where: University of Hartford's Wilde Auditorium, Harry Jack Gray Center, 200 Bloomfield Avenue (Route 189), West Hartford, CT 06117

When: Thursday, May 3rd from 2:00 PM to 4:00 PM

Contact: Michael Robinson, [[redacted]], [redacted]

Refreshments will be served. Free and open to the public.

PARTICIPANT BIOS

San Francisco based artist, Adriane Colburn has spent the past several years traveling on expeditions with scientists who study climate change in remote terrains, such as the Arctic and the Amazon. Adriane’s recent work consists of large-scale installations (comprised of layers of hand cut paper, digital prints, video and projected light) that investigate the complex relationships between human infrastructure, earth systems, technology and the natural world. These works, derived from scientific data, images and video, look at how mapping is used to investigate fragile and inaccessible ecosystems along the edges of the Earth’s last vestiges of wilderness. More information: www.adrianecolburn.com

John Dankosky has been working in radio - mostly public radio - for 21 years. Since coming to Connecticut in 1994, he's helped to build WNPR's award-winning newsroom - cultivating one of the most talented news staffs in public radio. He has reported for National Public Radio on presidential elections, crime, education, drug abuse, immigration and more. He's edited award-winning documentaries on Connecticut history, 9/11, and the mental health of children, and has been involved in editorial planning for Public Radio News Directors, Inc., The Public Radio Exchange, and NPR's Local News Initiative. He's won awards for reporting, hosting Where We Live, and "overall station excellence" from the AP.

Shafqat Hussain is an Assistant Professor of Anthropology at Trinity College, Hartford, CT. Shafqat obtained a Ph.D. from the School of Forestry & Environmental Studies and the Department of Anthropology at Yale University, USA. He is from Pakistan and has worked in the Gilgit-Baltistan region of northern Pakistan. His PhD research was a historical ethnography of Hunza region in northern Pakistani, focusing on Victorian explorers’ encounters with local people during the era of the Great Game in the 19th c. Shafqat has also designed and initiated an innovative project for snow leopard conservation in

northern Pakistan. In 2009, Shafqat won the National Geographic Emerging Explorer award for his work in the region.

Michael Robinson is an assistant professor of history. His teaching and research fields include the history of exploration, history of American culture and science, and the history of globalization. He received his Ph.D. in the history of science at the University of Wisconsin-Madison in 2002. His book The Coldest Crucible: Arctic Exploration and American Culture (Chicago: University of Chicago Press, 2006), winner of the 2008 Book Prize from the Forum of the History of Science in America, examines American fascination with Arctic exploration in the 19th and 20th centuries. Robinson serves as an advisory editor of the journal Isis and sits on the executive steering committee of the Maury Workshop for the History of Oceanography. He currently serves as guest-curator for an exhibition on Arctic exploration at the Portland Museum of Art (Maine) to commemorate the International Polar Year of 2007-2009. He writes a blog about science, history, and exploration called Time to Eat the Dogs. He is currently working on a book about the cultural history of exploration in America.

Clare Rossini is the author of three collections of poetry: Lingo (The University of Akron Press, 2006); Winter Morning with Crow (University of Akron Press 1997), chosen by Donald Justice for the Akron Poetry Prize and one of two finalists for PEN's first Joyce Osterweil Award; and Selections from the Claudia Poems (Minnesota Center for the Book Arts, 1996), an art book edition. Her poems and essays have appeared in a range of journals and anthologies, including Poetry, The Paris Review, Ploughshares, The Kenyon Review, Poets for a New Century, and the Best American Poetry. At Trinity, she serves as Director of Trinity's InterArts Program teaches creative writing courses for the Department of English. Her scholarly interests include English, American, and world poetry; the imagination of place and eco-criticism; the history of science; folklore and folktales; the community cultural development movement; and community-based learning. She is currently working on a fourth book of poetry whose subjects include late-medieval science and global warming.

Helen Rozwadowski is currently the Coordinator of Maritime Studies at the University of Connecticut, Avery Point campus. She has worked in the past both as a public historian, including writing for Discovery On-line, and also in academia. She won the Ida and Henry Schuman Prize from the History of Science Society, was awarded the William E. & Mary B. Ritter Fellowship of the Scripps Institution of Oceanography, and has received grants and fellowships from the National Endowment for the Humanities, National Science Foundation, and the Smithsonian Institution. Her award-winning book, Fathoming the Ocean: The Discovery and Exploration of the Deep Sea is a scientific and cultural history of interest in the ocean, manifested in maritime

novels, in the popular hobby of marine zoology, in the youthful sport of yachting, and in the laying of a trans-Atlantic telegraph cable.

Ravi Shankar is the founding editor and Executive Director of Drunken Boat [http://www.drunkenboat.com], one of the world's oldest online journal of the arts, and chairman of the Connecticut Young Writers Trust. He has published or edited seven books or chapbooks of poems, including the National Poetry Review prize winning "Deepening Groove," and W.W. Norton's "Language for a New Century: Contemporary Poetry from Asia, the Middle East & Beyond," called "a beautiful achievement for world literature," by Nobel Laureate Nadine Gordimer. He has won a Puschart Prize, appeared on the BBC and NPR, been featured in The New York Times and The Chronicle of Higher Education, and has performed his work around the world. He is currently an Associate Professor of English at CCSU and on the faculty of the first international MFA Program at City University of Hong Kong.

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68. Adam Fieled

"*The Birth of the (higher) Arts from the Death of the Middle Class*"

Mon 16 Apr 2012

This is a brief manifesto on As/Is:

http://www.as-is.blogspot.com/2012/04/birth-of-higher-arts-from-death-of.html

Thanks!
Adam Fieled [redacted]

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69. sandra de 1913

so much news from 1913…

Mon 16 Apr 2012

Announcing 1913's newest publications:

* *

*Conversities <http://www.journal1913.org/publications/conversities/> *($14) * *by *Dan Beachy-Quick & Srikanth Reddy***

&

*READ: an anthology of inter-translation<http://www.journal1913.org/publications/read/> * ($12, Sarah Riggs & Cole Swensen, eds.) featuring work in French & English by *Jen Bervin*, *Joshua Beckman*, *Donna Stonecipher*, *St**éphane Bouquet*, *Vincent Broqua*, & *Martin Richet*

* *

...both available NOW via 1913 <http://www.journal1913.org> & Small Press Distribution <http://www.spdbooks.org>

* *

In other 1913 news:

We will be reading for the *1913 Prize *for* 1st books* from *May 1-May 31st, 2012*—to be selected by *Rae Armantrout*!

We will read for all other/*non-1st books in the month of June*, to be selected by the editors.

Look out for *1913 a journal of forms' Issue 6* later this spring, in addition to new books by *Jane Lewty, Karena Youtz, **Brad Flis, **& Mendi+Keith Obadike*.

Happy spring things to all,

1913.
--
sandra doller, founder & editrice de 1913
ben doller, vice-editor & designer de 1913
*
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*
*Le blog: *
http://1913press.blogspot.com/

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70. Jake Marmer
wordSpoke Festival (east village)
Mon 16 Apr 2012

hi friends, I'm co-curating the upcoming wordSpoke fest at the Sixth Street Synagogue in the east village (325 east sixth), a few gigs of note coming up!

Wed Apr 18th 7pm: Downtown Perspectives: Steve Dalachnisky & Friends (Hersch Silverman, Bonny Finberg, Ivan Klein, Danny Shot, Eliot Katz, Tsaurah Litzky, and Steve Dalachinsky) Thu Apr 19th 8.30pm: Radical Poetics: Adeena Karasick, Stephen Paul Miller, and Bob Perelman Sun Apr 29th 11AM: Writing Workshop (KlezKanada Poetry Retreat Preview) with Adeena Karasick & Jake Marmer Sun May 6th 7pm: Radical Poetics: Charles Bernstein, Hank Lazer and Erica Kaufman

All info:
http://sixthstreetsynagogue.org/special-events/wordspoke-poetry-festival/

Also, Hank Lazer is reading on the upper west side, at Mechon Hadar on Mon May 7th @ 9pm:
http://www.mechonhadar.org/news/-/asset_publisher/Z3Kb/content/id/1709630?redirect=%2Fhome

best,
jake

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71. Jim Andrews
Space Video by Kate Armstrong and Michael Tippett
Mon 16 Apr 2012

Here's a new generative net art piece by Vancouver's Kate Armstrong and Michael Tippett. It's called Space Video:
http://turbulence.org/Works/spacevideo/

This is a wife/husband team. Kate is an artist and writer; Michael is an artist-programmer.

"Space Video addresses ideas of exploration in relation to inner and outer space. Having noticed that there are shared aesthetic qualities of video imagery that accompany disparate cultural and scientific phenomena including guided meditation, hypnosis, undersea and space exploration by NASA, motivational speaking, powerpoint backgrounds, science fiction, psychedelic drug culture, electronic music, popular spirituality, and computer effects, we have built a generative system that mixes an original non-linear narrative with YouTube videos on these subjects as they are uploaded in real time. These videos often

attempt to portray what are ultimately non-visual spaces, producing images that are at once placeholders, images of the transcendental, trippy intergalactic stereotypes, and fields for persuasion."

Kate wrote the text. Of it, she says:

"The narrative is inspired by technical manuals and science fiction novels, and references diverse sources including 1960s American adventure books for boys (such as the adventures of Tom Swift by Victor Appleton II) and the Victorian flapper ethic of the 1920's British literary compendium for girls called Blackie's Girls' Annual. Themes include adventure, exploration, recreation, infinity, technology, action, and decorum."

Kate and Michael did a somewhat related earlier piece called Graphik Dynamo at http://www.turbulence.org/Works/dynamo/ . It's related in that, again, Kate wrote the text and Michael did the programming. But, moreover, again it's a generative piece where the visuals are retrieved via a feed from the net and the visuals are different each time you play the piece, as is the sequencing of the texts.

ja

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72. Jennifer Karmin

April 19: M. Byrne / J. Karmin / V. Manuscript in Providence

Tue 17 Apr 2012

Mairéad Byrne
Jennifer Karmin
V Manuscript

Thursday, April 19th @ 8 pm
at the AS220 Project Space
95 Matthewson Street
Providence, RI
http://www.as220.org

Mairéad Byrne immigrated to the United States from Ireland in 1994, for poetry. She earned a PhD in Theory & Cultural Studies (Purdue University 2001), writing a dissertation on contemporary theories of metaphor. Publications include poetry collections The Best of (What's Left of) Heaven (Publishing Genius 2010), Talk Poetry (Miami University Press 2007), SOS Poetry (/ubu Editions 2007) and Nelson & The Huruburu Bird (Wild Honey Press 2003), and the recent chapbook Lucky (Little Red Leaves 2011). She is the inventor of couscous, a movable feast of poetry, music and performance with participants from the community, colleges / institutions, and out-of-town,

wherever that town may be. Currently (for her) it's Providence, where she is an Associate Professor of Poetry + Poetics at Rhode Island School of Design.

Jennifer Karmin has published, performed, exhibited, taught, and experimented with language across the U.S., Japan, and Kenya. Her multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets. She is the author of the text-sound epic Aaaaaaaaaaalice (Flim Forum Press, 2010) and her writing is included in the anthology I'll Drown My Book: Conceptual Writing by Women (Les Figues Press, 2012). Jennifer teaches in the Creative Writing program at Columbia College Chicago and at Truman College, where she works with immigrants as a community educator.

The performances of artist V Manuscript combine text and music which underscore ornate corporeal and poetically virulent practices of endurance, tension, release, and concentration. The writings of V Manuscript are constructed in an autotelic method using a combination of journaling and auto-fiction while applying evolutionary algorithms to regenerate a syntax that is cracked, fractured and utterly familiar. The text is then edited, re-poeticized and re-inserted back into a master narrative. V Manuscript's materials include bondage and restraint and a variety of ritual objects and occult materials; rope, candle, needles, knives are employed and often amplified in the performance. V Manuscript composes with noise, which has no interface, which is transgressive, which must be free to encourage the random, the hybrid, the dissonant, the impure; the awful must remain awful. The many V Manuscripts focus on the absence of absolutes and the margins of masochism, eroticism and androgyny. Since 1996, V Manuscript has appeared with partner Maralie as the performance art/band Humanbeast. She is currently working on a novel.

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73. amy king

Tomorrow Night -- Brooklyn Independents: BPL Presents + "Selling Identity (panel) + KGB Bar + Stain of Poetry

Tue 17 Apr 2012

THE BROOKLYN PUBLIC LIBRARY PRESENTS: BROOKLYN INDEPENDENTS
Â
Greetings, New York! Join us this
Wednesday at the Brooklyn Public Library -- we'll be celebrating
National Poetry Month with a handful of small, independent presses,
including Belladonna and Futurepoem.Â
Â
Amy King will read fromI Want to Make You SafeÂ (Litmus Press), R. Erica
Doyle will read from ProxyÂ (Belladonna), and Frances Richard

will read from AnarchÂ (Futurepoem). Special guest author, Edgar Oliver, will read his poem, The Brooklyn Public Library.Â

Wednesday, April 18, 2012; 7 pmÂ
Brooklyn Public Library
Central Library, Dweck Center
10 Grand Army Plaza, Brooklyn, NY 11238Â (map)

Directions:Subway

Take the 2 or the 3 to the Eastern Parkway Station.Â Exit on the side of the Brooklyn Museum. Walk down Eastern Parkway past the Botanical Gardens, the library will be on your left.

Take the 2 or the 3 to Grand Army Plaza Station.Â Walk up Flatbush Avenue.Â The Central Library is at the corner of Eastern Parkway and Flatbush.

Take the Q or B to the 7th Avenue Station.Â Follow Flatbush Avenue up the hill.Â The Central Library at Grand Army Plaza is about 4 blocks away.
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Wednesday, April 25, 2012; 8:15 pm

"Selling Identity" panel discussion with:

Cate Marvin (VIDA), Amy King (VIDA), Chris Jackson (Random House),

Tiphanie Yanique (The New School) & Heidi Julavits (The Believer)

Columbia University
Main Campus, Dodge Hall, Room 413
116th and Broadway, New York, NY 10027

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King, RoldÃ¡n, Dodson, Languell @ KGB Bar
** Thursday, April 26, 2012Â @ 7 p.m. **

Amy King is the author of, most recently, I Want to Make You Safe (Litmus Press). She is currently preparing a book of interviews with the poet Ron Padgett, co-edits Esque Magazine and the PEN Poetry Series with Ana Bozicevic, and teaches English and Creative Writing at SUNY Nassau Community College.

Camilo RoldÃ¡n is a poet and translator living in New York City and co-curates the monthly Triptych Reading Series at The 11th Street Bar in Manhattan. He is the author of a chapbook of translations, AmÃlkar U., NadaÃsta in Translation (These Signals Press, 2011) and his poems have appeared in various journals, including Leveler, Lungfull! and Pank.

Ted Dodson is the co-founder and editor of the filmed journal, On the Escape, a curator for the Triptych Reading Series, and is an editor and the special projects coordinator for Futurepoem. Select publication can be found in Tim, SET, On the Escape, la fovea, The Image Project, Onesies, and Interrobang. He is from Middleburg, VA and resides in Brooklyn, NY.

Krystal Languell is the author of the poetry collection Call the Catastrophists (BlazeVox, 2011). Her work has appeared in Denver Quarterly, Fairy Tale Review, and DIAGRAM among other journals. Founder of the feminist literary magazine Bone Bouquet, she is also a collaborative board member for the Belladonna* Collaborative in Brooklyn.

KGB Bar -Â http://www.kgbbar.com/

85 E. 4th St., 2nd fl, New York, NY 10003
(Between Bowery and Second Ave.)

~~~~~~~

Lisa Ciccarello * Jim Goar * Nikola Madzirov * Janaka Stucky * WendyÂ Xu
7 PM on April 27th @ Goodbye Blue Monday â€“ Bushwick, Brooklyn
at
Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013[redacted]
J M Z trains to Myrtle Ave
or J train to Kosciusko St

Hosted by Erika Moya + Christie Ann Reynolds

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74. Eric Linsker
M1 Manifesto
Tue 17 Apr 2012

From manifestos in an emergency to emergent manifestos. From articulating de Mans to the demand for articulation and back again, lest the closed community eddy into an ant mill <http://en.wikipedia.org/wiki/Ant_mill> circling its own affinities (return of the same of the same of the same return). The incrementalism of the broken window policy<http://en.wikipedia.org/wiki/Broken_windows_theory> that supposedly keeps contradictions controllable within a localized feedback window fails when it's Windows that gets broken, broken into, hunting for Ether Eggs. That was the world you saw just now. Its contradictions are our own, our currency, actualité, à la une.
~~~~~~~

As n-1=M+1, we're cloudspeaking a manifesto for May Day. What do you dream of Gen-Y? Thread your needle into the Haymarket here<http://bit.ly/m1manifesto>. Articulate your multitudes, contradict them, wipe-out or re-up. Alter, delete, add, share. Cut, paste, link, strike, troll, flame, scroll. Stigmathaumaturgy. Forgive me: I wanted you here in the googledoc, where I is deleted.

May, I,
Claudius <http://theclaudiusapp.com/>

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75. Megan M. Garr
Versal is turning 10
Tue 17 Apr 2012

VERSAL IS TURNING TEN
http://www.versaljournal.org

In 2002, one Australian and two Americans walked into a bar. They came out with Amsterdam's first international literary & arts journal.

This year marks the 10th anniversary of Versal. Boom.

Publishing an incredible range of the world's literary and art talent, and widely acclaimed for its strong and wide-reaching aesthetic and innovative design, Versal is now celebrating the arrival of its 10th edition. The drumroll towards this exciting milestone started in March when Versal was awarded first place in the 26th annual New York Book Show. And the editors of Versal are in the mood to celebrate.

Versal was started as part of a volunteer effort to build a vibrant and inclusive, international literary community in Amsterdam, the Netherlands. Since 2002, the team behind Versal has organized readings and events, festivals, workshops and writing groups, including, most recently, the Amsterdam shows of the world-famous Literary Death Match. Today, thanks to years of dedication on the part of Versal's local editorial team, Amsterdam is now home to a healthy literary scene, with many groups, organizations, writers, and even publishers. Versal's 10-issue milestone, therefore, also marks 10 years of this growing, successful community.

Join us in toasting to 10 years of our literary community and its flagship Versal: Wednesday, May 23 at BoCinq. Free entry, but RSVP only. Doors open at 7pm. The dress code is "gold tie". Full details and RSVP info:
http://www.versaljournal.org

Leading up to the launch, Versal's founder and editor Megan M. Garr is writing a series about being its editor for the last ten years. Follow her here: http://versaljournal.blogspot.com

Can't join us in Amsterdam for the launch? Join the fun and preorder Versal 10: http://www.versaljournal.org

--
Celebrating 10 years!
May 23, Bo Cinq, Amsterdam
Details at versaljournal.org

Megan M. Garr
Editor

*Versal
*The literary & art annual out of Amsterdam
http://www.versaljournal.org <http://www.wordsinhere.com>

tel.: [redacted]
email: [redacted]
@_garr

Facebook: http://www.facebook.com/versaljournal
Twitter: http://twitter.com/versaljournal
Newsletter: http://eepurl.com/eh4yT

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76. amy king

A Very Personal Message To The Poetry Community On Behalf Of Diane Di Prima.

Tue 17 Apr 2012

Michael McClure wrote: Diane is suffering with several painful and even life-threatening illnesses, including removal of all teeth, arthritis from her earlier back operation, extreme problems with glaucoma and a needed operation; but thatâ€™s just the top of the list. Despite all, she is in unexpectedly fine spirits. If you know of any way to help her, she would appreciate it and I would also. More @ Poetry Foundation -- http://www.poetryfoundation.org/harriet/2012/04/a-very-personal-message-to-the-poetry-community-on-behalf-of-diane-di-prima/

To donate directly - http://www.giveforward.com/donationsfordianediprima

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77. Annie Guthrie

University of Arizona Poetry Off the Page Discounts

Tue 17 Apr 2012

The UA Poetry Center Poetry off the Page symposium, May 18-21, offers discounted prices until tomorrow, April 18, at midnight!

Visit our website to register:
http://poetry.arizona.edu/symposia/poetry-page

Performances, Classes, Panels, and Exhibits by:

Amaranth Borsuk
Julie Carr & K.J. Holmes
Jeff Clark
Brent Cunningham
Johanna Drucker
Christine Hume
Douglas Kearney
Ander Monson
Julie Patton
Claudia Rankine & John Lucas
Cecilia Vicuña
Danielle Vogel
Dan Waber
Joshua Marie Wilkinson
The Black Took Collective

And a screening featuring work by:

Kate Greenstreet
Deborah Poe
Sawako Nakayasu
Brandon Downing
John Gallaher
Forrest Gander
Eula Biss & John Bresland
Robyn Schiff & Nick Tremlow

Poetry Off the Page Schedule

Friday, May 18, 2012

3:00–5:30 p.m. Welcome/Registration
Location: Poetry Center Breezeway
Check in, pick up your badge and program, and browse through the exhibits in the Poetry Center.

5:30–7:00 p.m. Reception and Screening of Claudia Rankine’s The Situation Series Location: Poetry Center Join us for wine and hors d’oeuvres and walk through four rooms in the Poetry Center to view Claudia Rankine’s The Situation series. These video essays speak to national and international moments in contemporary culture and address our visually saturated culture by bringing language to the images we consume. The series attempts to juxtapose temporal memory alongside historical critique through the layering of sound and image. Each film runs close to five minutes.

Situation One is in dialogue with Zinedine Zidane.
Situation Two is in dialogue with 9/11.
Situation Three is in dialogue with Katrina.
Situation Five is in dialogue with Michelle Alexander's “The New Jim Crow.”
Undocumented and Here is a Situation in process that enters the continuing dialogue regarding what it means to be unauthorized and here.

7:00–9:30 p.m. Sonic Lens
Location: Poetry Center Rubel Room

7:00–7:15 p.m. Introduction
delivered by Annie Guthrie, and curator of the Poetry Off the Page symposium.

7:15–7:45 p.m. “Speech Talks Back”: Audio Show by Christine Hume An audio show that plays the revoicings, manipulations, arrangements, and displacements of recorded nonpoetic, nonliterary speech, in a performance of audio documentary poetics that refigures poetry's classic oral qualities. As the pieces play, Hume will offer a voiceover of playful theoretical riffs and expanded contexts for understanding.

7:45–8:15 p.m. Improvisatory Oral Performance: Cecilia Vicuña Cecilia Vicuña presents an improvisatory oral performance in response to place and time

8:15–8:30 p.m. Intermission

8:30–9:00 p.m. Films: Claudia Rankine/John Lucas

9:00–9:30 p.m. Q & A: Christine Hume, Claudia Rankine, and Cecilia Vicuña

Saturday, May 19

9:00–4:30 p.m. Welcome/Registration
Location: Poetry Center Breezeway
Registration will be open Saturday for most of the day. Check in and pick up your badge and program.

9:00–10:15 a.m. “Off the Pageness”: Dan Waber
Location: Poetry Center Rubel Room
A macro and a micro view of contemporary poetic production:

- Macro: Pecha Kucha Tucson (60 different ways of making poetry off the

page today). A way to focus wide-ranging enthusiasms for unusual contemporary poetic practices.

- Micro: A look at the very fat line between the visual and the textual, in 31 examples. If you see the difference between

no
fair princess

and

no fair
princess

you understand that text has a signifying visual component. A poem on a page in a book is possibly purely textual. A painting of a figure is possibly purely visual. And between these two extremes lives a very wide expanse of exploration which blends the two. The examples we'll see and discuss were selected specifically for how difficult they are to pigeon-hole as either textual or visual.

10:15–10:30 a.m. Break

10:30–11:45 a.m. Tiny Gallery Talks
Location: Poetry Center Library
Cecilia Vicuña will continue her weaving of the Poetry Center by taking her weft across the warp before and after talks by Wendy Burk, Danielle Vogel, and Amaranth Borsuk.

Cecilia Vicuña will weave us through site-specific installation, specially created for the UA Poetry Center.
Wendy Burk, Senior Library Supervisor at the Poetry Center, will discuss the exhibit “Artistexts” by Johanna Drucker.
Danielle Vogel will discuss her exhibit, "A Compendium of Intentional Inversions."
Amaranth Borsuk will discuss her exhibit, "Between Page and Screen," produced in collaboration with programmer Brad Bouse.
11:45 a.m.–1:00 p.m. Lunch Break

1:00–2:00 p.m. “Into the Labyrinth: Guerrilla Writing”: Workshop with Ander Monson Location: Poetry Center Rubel Room Monson guides writers in creating projects networked across multiple websites. Why do our poems have to be so self-contained? With the plethora of spaces that the web offers for users to post text or image or something in between (as in Amazon reviews, Craigslist ads, comment boards, personal websites, Facebook walls, eBay listings, okcupid.com ads, etc.) why not, like the hackers or graffiti artists we are all at heart, make work that asks the reader to bounce from one site to another, even not neglecting the physical codex page that we still love deep inside. We will start

projects that require— nay, invite and compel—our readers to interact with the architecture of the web, essentially a labyrinth. Monson presents some of his own labyrinthine work in this direction and direct writers in writing and remaking these connections.

2:00–2:15 p.m. Break

2:15–3:15 p.m. “Your Avatar & You”: Panel with Ander Monson, Brent Cunningham, and Dan Waber
Location: Poetry Center Rubel Room
Topics covered in this panel on virtual writerhood include:

How ebooks are changing or might change poetry publishing, how the internet has altered the traditional publication and distribution models for printed poetry books, what changes to print culture could mean for poets already allied with a long history of interrupting fixed ideas and identities. How the website presents one avatar for the self, in the way that books present another avatar for the self. Considering how self-publishing means self-publishing the self's work, ideas about how we constantly publish the self …and how the whole authorial persona/avatar/self is self-publishing, a series of decisions (and accidents) in the self and how it is made public. What it means to be "published" today. What it means to be "well-published,” how what all of us really want is to be read, how most people don't even necessarily want to be widely read, but want to be well-read… opportunities created by digital outlets have all but solved the problem of how to be published, even how to be well-published (good design imparts credibility), but it has not solved the problem of how to be read, and well-read. The problem of distribution. How do I get my work read by the people who can most connect with it? Publishers that use digital technology to help make possible some analog things that current models of publishing don't really support and the problems of digital archiving and archiving the digital. 3:15-3:30 p.m. Break

3:30–4:30 p.m. “Embodying Poetics”: Workshop with Julie Carr and K.J. Holmes
Location: Poetry Center Rubel Room Words are a map to the body’s landscape. Movement writes us back to language. In this class we will play with tone, horizon, scale and transition through writing and movement patterns that will support and open up our senses and perceptions, finding a kinetic base for an embodied poetics.

4:30–6:30 p.m. Dinner Break

6:30–9:30 p.m. Poets Theater at The Rogue
Location: The Rogue Theatre at 300 East University Boulevard, Tucson

6:30–7:15 p.m. Poets Theater: Plays by Brent Cunningham Brent Cunningham presents three short plays: “The Event,” “Time's Machinery,” and “The

Gunfight." These works tend to create strict limits and strict tasks for themselves, in one case blacking out a key piece of dramatic information, in another restricting itself to a common aphorism. In addition, each play utilizes a different formal strategy for selecting and training its non- professional actors, frequently taking them directly from the audience. Audience members, get ready for your closeup...

7:15–7:45 p.m. "See Here": Presentation by Julie Patton
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signs gestures movements weather st/page set momentary
summary of localized motion
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fully hived Reception Space as received O penned cUp
(sum of the times)
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composted on the way from A to Z,
I note totes & bee spoked poets vicuna'd, toscano'd exhumed ranked &
decanted
in the Air. There.

7:45–8:00 p.m. Intermission

8:00–8:45 p.m. "Betraying Blackness": Black Took Collective Black Took Collective presents a multi-media performance exploring interrogations of a black unconscious. Using written and aural language, sound, video, and images, the members of the collective enact poetries of inquiry that engage (and challenge) the psyche's making of racial consciousness by conceptualizing unconsciousness. In so doing, the members of BTC expose their poetic processes and poetries-in-the-making, moving through poetries predicated on

the conditions of blackness into meditations on the multiple factors that inspire our imaginations.

8:45–9:15 p.m. Q&A Session: Black Took Collective, Brent Cunningham, and Julie Patton

Sunday, May 20

10:00–10:15 a.m. Visual Poetry Screening Introduction: Annie Guthrie Location: Poetry Center Rubel Room

10:15–11:15 a.m. Visual Poetry/Video Essay Screening
Location: Poetry Center Rubel Room

A screening of new works by:

Kate Greenstreet
Deborah Poe
John Gallaher/GC Waldrep
Sawako Nakayasu
Forrest Gander
Eula Biss and John Bresland
Robyn Schiff and Nick Twemlow
Joshua Marie WIlkinson
11:15–11:30 a.m. Break

11:30 a.m.–12:15 p.m. Talk and Reading with Digital Projections: Douglas Kearney Location: Poetry Center Rubel Room Through a combination of digital projections of "performative typography" and live performance, Douglas Kearney will present his explorations with MESS. Part talk and part reading, Kearney will mess with notions of poetic distortion, trope-mapping, raw-chopped samples, and the carnally-ecstatic soul singer's wail.

12:15–1:30 p.m. Lunch Break

1:30–2:15 p.m. Writing/Dance Performance: K.J. Holmes and Julie Carr
Location: Poetry Center Rubel Room
“This is where we are (or take arms against a sea of troubles), an excerpt.”

2:15–2:30 p.m. Break

2:30–3:30 p.m. “Writing the Body”: Panel
Location: Poetry Center Rubel Room
Dawn Lundy Martin, Julie Carr, K.J. Holmes, Douglas Kearney, and Julie Patton discuss props, spontaneity, immediacy, improv as poetic diction, and more.

3:30–3:45 p.m. Break

3:45–4:00 p.m. Closing remarks by Joshua Marie Wilkinson
Location: Poetry Center Rubel Room

4:00–4:45 p.m. Community response panel moderated by Joshua Marie Wilkinson
Location: Poetry Center Rubel Room

Exhibitions

Location: Poetry Center Library
The following exhibitions will be on display throughout the entire symposium weekend. Be sure to check them out!

Artistexts Internationally renowned author, book artist, and visual theorist Johanna Drucker has selected more than 20 artist books created in a deliberate dialogue between design and writing. These artistexts explore how poetics and production change across the spaces of a distributed textual system, emerging as palimpsests, recombinations, excisions, swarms, unfoldings, and turnings. The University of Arizona Poetry Center Library is proud to present works by legendary artists such as Tom Phillips, Walter Hamady, Emmett Williams, Dick Higgins, Madeline Gins, Johanna Drucker, John Crombie, and many others.

Between Page and Screen Produced by Amaranth Borsuk in collaboration with programmer Brad Bouse, “Between Page and Screen” draws on the traditions of the artist's book and concrete and digital poetry to explore the place of books as objects in an era of increasingly screen-based reading. The pages of the book contain no text, only black and white geometric shapes and a web address leading to betweenpageandscreen.com, where the reader follows instructions to display the book in front of his or her webcam. Doing so releases the text, which leaps off the page and into three-dimensional space. The poems, a series of cryptic letters between two lovers struggling to define their relationship, only appear in this augmented space where paper meets pixel, a between-space opened up by the reader.

Christine Hume’s Listening Stations Audience members will be invited to lie their heads on pillows imbedded with speakers playing original sonic versions of the work from Hume's book of poems Shot, an investigation of night, insomnia, and its inextricable dialogue with a selfhood that cannot settle down. From this position, poetry and music enters the mind of the listener, inviting revery, embodiment, terror, and that relies on our capacities to "hear things" at night.

Cecilia Vicuña’s site-specific installation Vicuña’s multidimensional works begin as a poem, an image or a line that morphs into a film, a song, a sculpture or a collective performance. She calls this impermanent, participatory work “lo precario” (the precarious), transformative acts or “metaphors in space” which bridge the gap between art and life, the ancestral and the avant-garde. The precarios began in the 60s in Chile, as unannounced works that disappeared without a trace.

Jeff Clark's "Ruins"

Danielle Vogel's "A Compendium of Intentional Inversions" Danielle Vogel's textile scroll-works and ceramic book artifacts, which explore the ceremonial gestation of a manuscript as it is written, have been exhibited in galleries across the country. Her most recent collection, A Compendium of Intentional Inversions, will be exhibited at Abecedarian Gallery in Denver, Colorado, January 2012. The exhibit will be composed of ceramic swallow nests, pods, and hives in which "failed" excerpts from her manuscripts-in- progress will be homaged.

Back to general Poetry Off the Page information

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78. Nicholas Leaskou

Poet as Radio: Dennis Phillips on April 21

Tue 17 Apr 2012

This Saturday on Poet as Radio

This Saturday on Poet as Radio we begin part one of our interview series with Dennis Phillips, whoâ€™ll read from his recent collection Navigation (Otis Books). Tune in on 4/21, 9am-10am (PST), at savekusf.org or listen to part one next week on our blog at poetasradio.blogspot.com.

Â

Dennis
Phillips is the author of twelve books of poetry, including Arena, Credence, Sand, and most recently Study for the Possibility of Hope (Pie
in the Sky Press) and Navigation:
Selected Poems, 1985 â€“ 2010 (Otis Books/Seismicity Editions).Â His work, both poetry and commentary,
regularly appears in various national and local poetry journals. In 1998 he edited and wrote the introduction for a book on some of the early essays of James Joyce, Joyce On Ibsen. His
novel, Hope, came out in 2007.

Â

Phillips was a founding editor of Littoral Books, which published works by authors such as Amiri Baraka, Norma Cole, Ray DiPalma, and Stephen Ratcliffe. Besides his work with Littoral, over the years Phillips has contributed in various ways to other literary endeavors, including as the Book Review Editor of Sulfur, as Poetry Editor of the L.A. Weekly, as an enthusiastic staff member of the

College of Neglected Science, and as the Director of the Beyond Baroque literary foundation.

Â

Phillips is a professor in the department of Histories, Theory and Practices at Art Center College of Design, where he has been teaching literature and writing since 1979. Additionally, he is on the faculty of the Graduate Writing Program at Otis College of Art and Design.

Â

He lives in
Pasadena, California.
To contact us about show ideas or upcoming events, please email us
atÂ [redacted].
Thanks!
Delia TramontinaJay ThomasNicholas Leaskou

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79. David Kirschenbaum

NYC Tues./Boog City presents Futurepoem books and Serena Jost

Wed 18 Apr 2012

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please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

10th Anniversary Celebration for

Futurepoem books
(New York City)

This Tues., April 24, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by Dan Machlin,
founder and executive editor Futurepoem books

Featuring readings from

Ted Dodson
Rachel Levitsky
Dan Machlin

Frances Richard
Jennifer Tamayo
Shanxing Wang

and music from

Serena Jost

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

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**Futurepoem books
http://www.futurepoem.com

Futurepoem books is an ongoing experiment in the poetics of publishing. Now in its 10th year, they've published 16 books of innovative writing to date through their Futurepoem books series. Their blog Futurepost, curated by Chris Martin, publishes responses by noted writers to individual Futurepoem books. Futurepoem Presents, their events series, invites artists from other genres to respond to Futurepoem books by creating original works of their own. For more information, please visit the above url.

**Ted Dodson

Ted Dodson is co-founder and editor of the filmed journal On the Escape, a curator for the Triptych Reading Series, and an editor and the special projects coordinator for Futurepoem. Select work can be found in Tim, SET, la fovea, The Image Project, Onesies, and Interrobang. He is from Middleburg, Va. and resides in Brooklyn.

**Serena Jost
http://www.serenamusic.com

Serena Jost is a singer-songerwriter and cellist. Her debut album, Closer Than Far, was produced by Brad Albetta (Martha Wainwright, Teddy Thompson). Her upcoming album, A Bird Will Sing, was produced by Anton Fier (Golden Palominos) and features her on vocals and cello, her band, and many outstanding guest musicians. For more info visit the above url.

**Rachel Levitsky
http://www.esquemag.org/

Rachel Levitsky is a poet hard at work finishing a work of prose, which she calls "a novella," which Christian Hawkey calls "an epic," Renee Gladman calls "a conceptual novel," and Gail Scott calls "a novel." To make matters more complicated still, this book will soon be published by Futurepoem. It is called The Story of My Accident is Ours. Early pieces of it can be read online at Web

Conjunctions. Very recent pieces can be read at the above url. She is a professor and teacher of writing and humanities courses at Pratt Institute and at- large. She is the founder of Belladonna Series and is a member of the Belladonna Collaborative. She is involved in creating with C. Hawkey, The Office of Recuperative Strategies. More forthcoming on that.

**Dan Machlin
http://writing.upenn.edu/pennsound/x/Machlin.php

Dan Machlin is the author of several books of poems including Dear Body: (Ugly Duckling Presse). He is finishing up a new collection of poems. His work was most recently featured in the book Figuring Color published by the ICA Boston. He is the founder and executive editor of Futurepoem books.

**Frances Richard
http://www.lesfigues.com/lfp/282/the-phonemes

Frances Richard’s second volume of poems, The Phonemes, is new from Les Figues Press. Later this year Futurepoem will release a third book, Anarch. She is the author of See Through (Four Way Books) and the chapbooks Anarch. (Woodland Editions) and Shaved Code (Portable Press at Yo-Yo Labs). With Jeffrey Kastner and Sina Najafi she is co- author of Odd Lots: Revisiting Gordon Matta-Clark’s “Fake Estates” (Cabinet Books). She has been a member of the editorial teams at Fence and Cabinet magazines, writes frequently about contemporary art, and teaches at Barnard College and the Rhode Island School of Design. She lives in Brooklyn.

**Jennifer Tamayo
http://www.jennifertamayo.com/

A writer, artist, and performer, Jennifer Tamayo is interested in the human body. Her manuscript, Red Missed Aches Read Missed Aches Red Mistakes Read Mistakes, was selected by Cathy Park Hong as the 2010 winner of Switchback Book's Gatewood Prize. It was selected by Coldfront Magazine as one of the top 30 poetry books of 2011. She serves as the managing editor at Futurepoem and teaches art and poetry in Harlem where she lives. Very recent work can be found in Smoking Glue Gun, The Poetry Project Newsletter, and Delirious Hem. More on Tamayo can be found at the above url.

**Shanxing Wang
http://www.futurepoem.com/bookpages/madscience.html

Shanxing Wang is the author of Mad Science in Imperial City (Futurepoem), which won the 2006 Asian American Literary Award for Poetry.

**Boog City
http://www.boogcity.com/

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. May 29
Mondo Bummer Books
(San Francisco)
www.mondobummer.blogspot.com
Amy Berkowitz, editor

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

80. amy king
Re: Diane di Prima (and POL)
Wed 18 Apr 2012

Of course, those without often receive poor / questionable care. Stories like Kathy Acker's carry out - http://old.thing.net/wwwboard1/messages/576.html

The link for di Prima again -
http://www.giveforward.com/donationsfordianediprima

_____
From: Marilyn Hacker

I made a donation for Diane di Prima, and will see if any of the American poetry organizations can do something more substantial. It seems pertinent, though, to note that in a country with universal single-payer health insurance (that is to say, all of Western Europe and I believe much of Latin America) no one would have to pass the hat for urgent medical care for a distinguished writer in her 70s -- or for a supermarket cashier in her 40s, for that matter -- and that would not depend on how much money that person had in the bank, or what insurance s/he had been able to purchase.

Marilyn

_____

↑ Index

81. Eric Linsker
César Vallejo's "Lost" Interview, translated by Kent Johnson, now up on The Claudius App
Wed 18 Apr 2012

The Claudius App <http://theclaudiusapp.com/> is proud to announce the publication of César Vallejo's "Lost" Interview<http://theclaudiusapp.com/2-vallejo.html>, published in the *Heraldo de Madrid *in January 1931, recovered, translated, and generously annotated by Kent Johnson. Over coffee with the * Heraldo*'s interviewer (Q: César Vallejo, why have you come here? CV: Well, to drink coffee.), Vallejo discusses precision,*Trilce* in relation to its predecessors and contemporaries, and a non-extant then-forthcoming volume of poems, *The Central Institute of Labor*. This is the sole record of the great poet's conversation, and the first appearance of it, unabridged, in English.

Yours,
Jeff Nagy and Eric Linsker

↑ Index

82. Drew Krewer
THE DESTROYER, Vol. 1.2: Now Online
Wed 18 Apr 2012

Hi All---

The Destroyer crew and myself invite you to take a look at our newly released issue, which features work by:

Kate Durbin
Brian Foley
Nate Pritts
Christie Ann Reynolds
Michael Rerick
Carrie Bennett
Glenn Shaheen
and more....

http://www.thedestroyermag.com/

In addition to our text section, we also have visual art, public opinion pieces, and a section called "cheap papers."

We hope you'll venture over to the site, and remember we're open for submissions year-round!

All my best,

Drew Krewer

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83. Ram Devineni
Poetry & Globalization at NYU & Idra Novey's new poetry book launch.
Thu 19 Apr 2012

Dear Friends: I am excited to announce two events happening this week

Dear Friends: I am excited to announce two events happening this week.

Later today, I am participating on a panel: POETRY AND GLOBILIZATION at NYU, 19 University Place, Great Room (first floor), NYC. April 19, 2012 from 5-7pm. FREE.

The discussion will be moderated by Eugene Ostashevsky of the Liberal Studies Program at NYU. RAM DEVINENI is the published and founder of Rattapallax magazine. Other participants are Elizabeth Hodges is the founder and publisher of Saint-Petersburg Review, Dmitry Kuzmin, the founder of vavilon.ru, Uche

Nduka, Nigerian writer and musician, Murat Nemet-Nejat is a prominent American translator of Turkish poetry, and Elizabeth Zuba is an American poet.

Also this Saturday come celebrate the release of Idra Novey's new collection of poetry, EXIT, CIVILIAN. The book is 2011 National Poetry Series Winner and published by University of Georgia Press

Saturday, April 21stÂ 6:30-10pm @ A Public Space, 323 Dean Street (between 3rd and 4th Avenue), Brooklyn, NY 11217

â€œThe prisons, courthouses, and hideaways featured in Noveyâ€™s National Poetry Series winner are very real, but we donâ€™t encounter so much bars, barbs, and barbed wire as metaphysical shrinkage and change: â€œWhisper at the door/ of the little prison/ and your voice will become a coin.â€ Startling.â€Â â€“Library Journal

â€œThe book reveals superb acts of attention, by a writer whose reliable moral sense matches her first-rate ear.â€ â€“Publishers Weekly

More info at http://www.idranovey.com/books/exit-civilian

Cheers
Ram Devineni

↑ Index

84. reJennifer Bartlett

Eigner questions

Thu 19 Apr 2012

Hi everyone,

If anyone knows... I'm trying to reach Robert Wilson (of the Phoenix bookshop) does anyone have a contact for him?
Also, does anyone know who Vance Morgan is and whether he is alive? He is a person who
Eigner corresponded with in the 80's and I can't figure out who he is.
Also, if anyone wants to publish an excerpt of a Larry Eigner biography- please backchannel me.
(I'm telling you, it's pretty engaging!)

Love, Jennifer

↑ Index

85. Jennifer Karmin

April 22: Aaaaaaaaaaalice @ the Mass Poetry Fest

Fri 20 Apr 2012

SUNDAY, APRIL 22 @ 1pm
at the Peabody Essex Museum
East India Square, 161 Essex Street
Salem, MA

Jennifer Karmin presents
Aaaaaaaaaaalice: Text-Sound Performance
sponsored by the Massachusetts Poetry Festival

Jennifer Karmin has published, performed, exhibited, taught, and experimented withÂ language across the U.S., Japan, and Kenya. Her multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets. She is the author of theÂ text-sound epic Aaaaaaaaaaalice (Flim Forum Press, 2010) and her writing is included in the anthology I'll Drown My Book: Conceptual Writing by Women (Les Figues Press, 2012). Jennifer teaches in the Creative Writing program at Columbia College Chicago and at Truman College, where she works with immigrants as a community educator.

The fourth Massachusetts Poetry Festival will be held Friday, Saturday, and Sunday, April 20â€“22, in historic Salem. The three-day event, which will bring 1,500 poets and poetry lovers to the city, will showcase a variety of extraordinary local and regional poets, and engage the public through poetry readings, interactive workshops, panel discussions, music, film and visual arts, and performances geared toward a diverse statewide audience.

http://masspoetry.org

http://aaaaaaaaaaalice.blogspot.com

↑ Index

86. Al Filreis

Kelly Writers House; now hiring a full-time Program Coordinator

Fri 20 Apr 2012

Dear friends of the Writers House:

After seven fabulously effective years as our Program Coordinator, Erin Gautsche will be moving on - to a new job (at the International Sculpture Center). We are sad about this, but realize that Erin is certainly ready to do a big job on ISC's big stage. We wish her the best and will miss her.

So we are now taking applications for the full-time position of Program Coordinator at the Kelly Writers House. If you wish to apply, please submit applications through Penn's jobs site here:

http://jobs.hr.upenn.edu/applicants/Central?quickFind=195440

Or go to https://jobs.hr.upenn.edu/ and enter this reference number: 120432537

A brief description of the job is below. Applicants are urged to take a long look at the KWH web site (http://writing.upenn.edu/wh/) to get a sense of the programs, projects, and events hosted.

- Al Filreis

Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

Reporting to the Director, the Program Coordinator of the Kelly Writers House has primary responsibility for coordinating the complex series of 300+ events, meetings, projects, and classes at the Writers House and supervising a work-study staff of 16-20 students. This work includes, but not limited to, managing event details and special project needs, such as reception planning and digital recording requirements; hiring, training, and scheduling work-study staff and supervising their daily work; scheduling room usage in the Writers House; communicating with visiting authors, agents, Penn community members, alumni, and others about event and project details; serving as KWH liaison to various departments, organizations, and hubs at Penn and in Philadelphia; and working closely with the Director and Writers House community members to plan the annual schedule of programs. The Program Coordinator is also responsible for directing at least two ongoing programming series at Writers House, including a monthly radio show.

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87. kristen gallagher
SEGUE 4/21: Jen Bervin and derek beaulieu
Fri 20 Apr 2012

Saturday April 21 @ 4 PM
Bowery Poetry Club
308 Bowery

NYC
$6 to enter

derek beaulieu is the author 10 books, most recently seen of the crime: essays on conceptual writing (Snare 2011). He focusses on concrete and conceptual writing, disjunctive memoir and is the visual poetry editor for UBUWeb.

Jen Bervin's work brings together text and textile in a practice that encompasses poetry, archival research, artist books, and large-scale art works. Her work is in more than thirty collections including The J. Paul Getty Museum, The Walker Art Center, the Bibliothèque Nationale de France, and the British Library.

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88. David Seaman

Re: Exhibition: When Poets Ruled the Earth (Buffalo, NY)

Fri 20 Apr 2012

David W. Seaman, Ph.D.
http://personal.georgiasouthern.ed
ï»¿

David W. Seaman, Ph.D.
http://personal.georgiasouthern.edu/~dseaman/Welcome.html

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:
http://www.youtube.com/watch?v=JQ5bOuJBN_k

On Apr 03, 2012, at 02:49 PM, "Maynard, James" <[redacted]> wrote:

> *The Poetry Collection of the University Libraries, University at Buffalo, is happy to announce:*
>
> *WHEN POETS RULED THE EARTH*
> *An Exhibit of Poetry in Buffalo 1962-1978*
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> *The Poetry Collection of the University Libraries*
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> *420 Capen Hall*
> *Buffalo, NY 14260*
> [redacted]
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> *On display through the end of June 2012*
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> *Buffalo Avant-garde in the 1970s, the Poetry Collection's exhibit features first editions, manuscripts, posters and broadsides from University at Buffalo poets Charles Olson, Robert Creeley, John Logan, Irving Feldman, Carl Dennis, Leslie Fiedler, Max Wickert, Howard Wolf, Bill Sylvester and many others. In addition, WHEN POETS RULED THE EARTH features many of the UB campus poetry magazines of the period such as Intrepid, Fathar, Audit and Buff. There is also a selection of poetry publications from Buffalo community poets including materials from Buckle", Earth's Daughters, Just Buffalo Literary Center, Niagara Erie Writers and White Pine Press. Curated by Edric Mesmer, Alice Bailey and Michael Basinski.*
>
> *James Maynard, PhD*
> *Assistant Curator*
> *The Poetry Collection*
> *University at Buffalo*
> *420 Capen Hall*
> *Buffalo, NY 14260*
> *p* [redacted]
> *f* [redacted]

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89. Noah Eli Gordon
The Volta reviews
Sat 21 Apr 2012

Dear folks, Just spreading the word here about The Volta, a multimedia project of poetry, criticism, poetics, video, conversation (audio), and interview (text). Find it here: http://www.thevolta.org/ Our Friday Feature this week is poet & critic Peter O'Leary's review of Kintsugi by Thomas Meyer. We're always looking for well-crafted, engaged, and thoughtful reviews, as well as recent reviews that were previously published in print only journals. Feel free to drop me a line if you're interested in writing one for us. For any other correspondence, please check with the appropriate editor here:http://www.thevolta.org/thevolta-about.html

Best,Noah
PS: while I'm here, have you heard about the latest Letter Machine Editions title? Andrea Rexilius's Half of What They Carried Flew Away http://www.lettermachine.org/halfofwhattheycarried.html

Also, I'm happy to share with you this excerpt for a long memoir/essay via Seneca Review:http://issuu.com/hwscolleges/docs/neg_fame

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90. Adam Fieled
"*Middle-Class Poetry in the United States*"
Sat 21 Apr 2012

This is another class-related salvo meant to thunder like the 4th Zeppelin album against Academy walls:

http://www.as-is.blogspot.com/2012/04/middle-class-poetry-in-united-states.html

Thanks,
Adam Fieled [redacted]

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91. Ruth Danon
Re: Versal is turning 10
Sat 21 Apr 2012

Hi Megan,

I'm planning on coming to the party. Would like to bring my cousin, Livia Polanyi. What does gold tie mean ?

ruth

On Tue, Apr 17, 2012 at 5:00 PM, Megan M. Garr <[redacted]> wrote:
> VERSAL IS TURNING TEN
> http://www.versaljournal.org
>
>
> In 2002, one Australian and two Americans walked into a bar. They came out
> with Amsterdam's first international literary & arts journal.
>
> This year marks the 10th anniversary of Versal. Boom.
>
> Publishing an incredible range of the world's literary and art talent, and
> widely acclaimed for its strong and wide-reaching aesthetic and innovative
> design, Versal is now celebrating the arrival of its 10th edition. The
> drumroll towards this exciting milestone started in March when Versal was
> awarded first place in the 26th annual New York Book Show. And the editors
> of Versal are in the mood to celebrate.
>
> Versal was started as part of a volunteer effort to build a vibrant and
> inclusive, international literary community in Amsterdam, the Netherlands.
> Since 2002, the team behind Versal has organized readings and events,
> festivals, workshops and writing groups, including, most recently, the

> Amsterdam shows of the world-famous Literary Death Match. Today, thanks to
> years of dedication on the part of Versal's local editorial team, Amsterdam
> is now home to a healthy literary scene, with many groups, organizations,
> writers, and even publishers. Versal's 10-issue milestone, therefore, also
> marks 10 years of this growing, successful community.
>
> Join us in toasting to 10 years of our literary community and its flagship
> Versal: Wednesday, May 23 at BoCinq. Free entry, but RSVP only. Doors open
> at 7pm. The dress code is "gold tie". Full details and RSVP info:
> http://www.versaljournal.org
>
> Leading up to the launch, Versal's founder and editor Megan M. Garr is
> writing a series about being its editor for the last ten years. Follow her
> here: http://versaljournal.blogspot.com
>
> Can't join us in Amsterdam for the launch? Join the fun and preorder Versal
> 10: http://www.versaljournal.org
>
>
> --
> Celebrating 10 years!
> May 23, Bo Cinq, Amsterdam
> Details at versaljournal.org
>
>
> Megan M. Garr
> Editor
>
> *Versal
> *The literary & art annual out of Amsterdam
> http://www.versaljournal.org <http://www.wordsinhere.com>
>
> tel.: [redacted]
> email: [redacted]
> @_garr
>
> Facebook: http://www.facebook.com/versaljournal
> Twitter: http://twitter.com/versaljournal
> Newsletter: http://eepurl.com/eh4yT

>
>

--
Ruth Danon Ph.D, Clinical Professor,Creative and Expository Writing
Coordinator, Creative and Expository Writing
McGhee Division, New York University

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92. Donald Wellman
Review of Red Arcadia
Sun 22 Apr 2012

My review of Red Arcadia by Mark Scroggins is up at my blog. http://immanentoccasions.blogspot.com/2012/04/reflections-on-mark-scroggins-red.html.

Donald Wellman

Professor of Humanities and Cultural Studies

Daniel Webster College

http://faculty.dwc.edu/wellman/

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93. Gerald Schwartz
Re: Exhibition: When Poets Ruled the Earth (Buffalo, NY)
Sun 22 Apr 2012

Is Ray Federman included in the exhibit?

---- David Seaman <[redacted]> wrote:
> David W. Seaman, Ph.D.
> http://personal.georgiasouthern.ed
> ï»¿

David W. Seaman, Ph.D.
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> *University at Buffalo*
> *420 Capen Hall*
> *Buffalo, NY 14260*
> *p* [redacted]
> *f* [redacted]

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94. David Kirschenbaum
Exhibit at Boog Fest's 9th Annual Small, Small Press Fair
Mon 23 Apr 2012

Hi all,

Boog City would like to invite you to exhibit at our 9th annual small, small press fair (with indie records and crafts, too).

The fair will once again span two days, Sat. Aug. 4-Sun. Aug. 5, and be held at Brooklyn’s Unnameable Books (600 Vanderbilt Ave.) in their spacious backyard.

The fair will take place during the 6th annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with performances by authors from each of the tabling presses.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (up to 3’ x 3’). Paypal [redacted] on or by May 15 and it's $25 or $15.

Please email me to reserve your table and schedule your reader. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

This year’s fair will feature readings, musical performances, a lively panel, political speakers, our new BoogWork poetry workshop and reading series, and a non-nyc press kicking off season 10 of our levy lives: celebrating the renegade press series.

as ever,
David

P.S. Apologies if you received more than one copy of this email.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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95. Chris Pusateri

Boulder, CO, Thurs 4/26 @7pm: Chris Pusateri and Michelle Naka Pierce Book Launch

Mon 23 Apr 2012

Hello all,

For those of you in the Denver/Boulder area, please come celebrate the publication of 'Continuous Frieze Bordering Red' by Michelle Naka Pierce and 'Common Time' by Chris Pusateri.

Thursday, April 26, 2012 at 7:00 pm
Innisfree Poetry Bookstore and Cafe
1203 13th Street Suite A, Boulder, CO 80302

Book signing following the readings.

Born in Japan, Michelle Naka Pierce is the author of seven titles, including She, A Blueprint (2011), Beloved Integer (2007), and TRI/VIA (2003). Awarded the Poets Out Loud Editor’s Prize, Continuous Frieze Bordering Red (Fordham, 2012) documents the migratory patterns of the hybrid as she travels the floating borders in Rothko’s Seagram murals. She is associate professor and director of the Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, CO.

Chris Pusateri is the author of several books of poetry, most recently Common Time (Steerage Press, 2012), and Molecularity (Dusie, 2011). His poetry and critical prose appear in many periodicals, including American Letters & Commentary, Boston Review, Chicago Review, Denver Quarterly, Fence, Jacket, Verse and others. A librarian by trade, he works in Denver, where he reviews new poetry and fiction titles for Library Journal and curates the Belmar Film Series, a free public program showcasing independent cinema.

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96. Halvard Johnson

Call . . . no, demand . . . for work

Mon 23 Apr 2012

On Barcelona is calling again for work, amigos. And if you don't get busy and send it, I'm going to have to come and get it. And I warn you, I eat a lot and won't sleep on the floor or on a couch. Airfare's on you.

http://onbarcelona.blogspot.mx/

Send prose, poetry, images, etc. to me at email address below. Your name and On Barcelona in the subject line will get your work past my spam-eating dogs.

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: https://plus.google.com/106252913724243142175 http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen

<https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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97. Jim Finnegan

Fwd: Celebration of Jack Gilbert's Collected, Sun. Apr. 29, Medicine Show NYC

Tue 24 Apr 2012

Subject: Fwd: Celebration of Jack Gilbert's Collected, Sun. Apr. 29, Medicine Show NYC

http://www.medicineshowtheatre.org/htdocs/medshowsite_dev/news/?show=jackgilbert.html

SUNDAY APRIL 29, 3:00pm â€“ A CELEBRATION FOR THE PUBLICATION OF JACK GILBERT'S NEW BOOK, THE COLLECTED POEMS ALONG WITH A SELECTION OF UNPUBLISHED WORK, WITH LINDA GREGG, GERALD STERN, JAMES FINNEGAN, HENRY LYMAN, LARRY FELSON, TINA CHANG, AND MORE!

Jack Gilbert, though he has published only six books in his writing long life, is known as one of the twentieth century's preeminent American poets. This collection is a major event.

$7 at door.

Medicine Show Theatre, 549 West 52nd St., 3rd Floor, New York, NY 10019

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98. Paul Siegell

PHILLY/FRIDAY, APR 27th: McCreary + Spagnoli + Crooks + Baldinger

Tue 24 Apr 2012

Philly poets JENN McCREARY + LAURA SPAGNOLI read with
Pittsburgh poets JASON BALDINGER + JEROME CROOKS,
hosted by Paul Siegell.

FACEBOOK INVITE: https://www.facebook.com/events/391667507524529/

Friday, April 27th, 6:45pm - Free

Higher Grounds Café (631 North 3rd Street)
http://www.highergroundscafe.com/

JENN McCREARY is the author of :ab ovo:, published by Dusie Press in the spring of 2009, & of several chapbooks, most recently Odyssey & Oracle, now available from Least Weasel Press. A new book, & now my feet are maps, is forthcoming from Dusie Press in 2012. She lives with her family in Philadelphia where she co-edits ixnay press with the writer Chris McCreary, wrangles twins, & charms snakes.

LAURA SPAGNOLI is the author of the chapbook My Dazzledent Days (ixnay press, 2012). Her poems have appeared in various places, including Jupiter 88, ONandOnScreen, and The Apiary, and her story A Cut Above was published in the collection Philadelphia Noir. She lives in Philadelphia and teaches French at Temple University.

JASON BALDINGER has been published in The New Yinzer and Shattered Wig Press. He is author of two books of poetry, The Whiskey Rebellion (with Jerome Crooks) published in 2011 by Six Gallery Press, and the forthcoming The Lady Pittsburgh, out in this spring on Speed and Briscoe Press.

JEROME CROOKS is the author of i've been a mess and i feel fine (Speed and Briscoe, 2001) as well as the forthcoming The Moment I Feared (Low Ghost Press). Jerome has served as the active head of the Speed and Briscoe writer's collective since its inception in 1998. His work has appeared in the Pittsburgh City Paper, Natural Language, The New Yinzer, and Open Thread's regional

review. His journalism has appeared in Magazino and Islas. He is the son of Mary Anne and Jerry Crooks, brother to Theresa, brother in law to John Leonard, and proud uncle of young Aeden.

Hope you can join us,
Paul

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

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99. Michael Heller
--Book Party--
Tue 24 Apr 2012

--PLEASE JOIN US AT POETS HOUSE ON FRIDAY, MAY 11th FROM 7 TO 9 pm TO CELEBRATE THE PUBLICATION OF:

THIS CONSTELLATION IS A NAME: COLLECTED POEMS 1965-2010

by Michael Heller

Published by Nightboat Books

"Full-throated praise for this remarkable accomplishment, a generous tome of over a half century's life and astute consciousness in poetry.... His modes are various and true, and constellate fully realized an experimental/philosophical/profound Lyric."--Anne Waldman

Poets House is located at 10 River Terrace (at Murray Street), New York, NY 10282
For more information: Tel: [redacted] or www.poetshouse.org

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100. Vernon Frazer
T(exto-) V(isual) Poetry by Vernon Frazer
Tue 24 Apr 2012

T(exto-) V(isual) Poetry, Vernon Frazer's latest collection, is now available in hard copy as well as online. Frazer's latest fusion of textual and visual elements has received the following praise from his colleagues:

retina sizzler
scrambles your voice box with the airwaves

no matter how much you adjust the rabbit ears
the gravity field shifts
obliterating any normal mode of reading

---Andrew Topel

With stimulating collocations of text/angled text, symbols/aural explosions, Vernon Frazer intuitively combines various bouts of momentum to create a neoteric deliverance of force, finesse, and indeed “an elusive gratification”. However, what eludes here resounds when found, in that the brilliance of T V Poetry simultaneously composes Frazer’s musically innate circumference of rhythm with a language varied and diverse, architecting a collection of abstract representation, aggregating movement and desire to outline this gifted writer’s energetic approach.

Felino A. Soriano, author of “Intentions of Aligned Demarcations”

Readers who prefer paper can order copies at

http://www.lulu.com/shop/vernon-frazer/tv-poetry/paperback/product-18942723.html

Readers who prefer online viewing can link to

http://www.scribd.com/doc/67746068/TV-POETRY

to read or download the work.
V.

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101. patrick dunagan
Fwd: Benefit for Kevin Opstedal--- apologies for cross listings
Tue 24 Apr 2012

This just in from out Colorado Springs from poet Noel Black whose recent book Uselysses came out from Ugly Duckling....

Dear Friends, the great West Coast poet and publisher Kevin Opstedal (Gas Magazine, Surf Zombie, Blue Press, etc.) is in a pretty major financial pickle right now and needs our help. Please go to www.bluepressbooks.com, buy as many of the amazing chapbooks (everyone from Jim Carroll to Joanne Kyger, Bill Berkson, et. al.) that you can, and consider making an additional donation by clicking the DONATE link at the top of the page. You can also mail any unwanted books to him that he can sell online to 126 Washburn Avenue, Santa Cruz CA, 95060. We'd like to help him raise $4,000 to keep himself and the press afloat after a really grueling stint of unemployment during which he burned through his entire savings, retirement and many emergency grants. Kevin has published many of the greats, but he also gave many young poets,

myself included, their starts. PLEASE SHARE THIS EVENT WIDELY. Thanks! Noel Black

To add a bit to Noel's PUSH:

Opstedal pretty much jump started things and showed much support for a number of younger poets and artists round San Francisco such as Noel, but also the likes of: Cedar Sigo, Will Yackulic, Eddie Berrigan, Micah Ballard, along with myself, and his avid support of the work of poet Lewis MacAdams is ongoing (he recently edited MacAdams's Selected Poems DEAR OXYGEN now out from UNO press. Kevin also wrote a terrific historical record of BOLINAS and the poets who have lived and worked there that is up on a recent issue of BIG BRIDGE. And although unemployed for the last several years Kevin has continued to publish the work of other poets. Any interest/assistance would be awesome.

~ Patrick

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102. Maria Damon
from Cecelia Belle (Bromige)
Tue 24 Apr 2012

***Subject:* FW: KICKSTARTER FUNDRAISING for the 100 Thousand Poets for Change Headquarters Event bb1

Thinking Locally and Acting Globally…

That’s what my friends Michael Rothenberg and Terri Carrion of Sonoma County are doing. Last September their work supported hundreds of poetic-social justice grass root events all over the globe.

This year over 500 events in 100 countries are scheduled for September 29th , 2012.

I don’t usually approach friends and colleagues for support, but I believe in their project and will be working on securing grants for them to continue this truly amazing project.

Right now, we are hoping to “kickstart” that funding and establish a demonstrable groundswell of support to show potential funders.

As you can see from the attachment from Michael and Terri, founders and the workhorses of 100,000 Poets for Change, feel the same way and would appreciate ANY support you could throw

Our way. The number of contributors as well reaching their goal of $2,500 in less than six weeks counts! They are already at $1500 pledged after only 15 days. If we don't hit our goal, all of

The money stays with those who pledged funds.

This is an act of poetry changing the world, one community group at a time.. and yet, all at once! However, the work behind the scenes goes on all year.

If you have blogs, e-mail groupings or e-newsletters to folks who might also give a few bucks and be counted, please pass it on.

Please check it out! The website is amazing and impressive. Please see what you can do and…count me on your indebted forever list.

With Kind Regards,

Cecelia Belle

From: Michael Rothenberg [mailto:[redacted]]
Sent: Monday, April 09, 2012 8:32 AM
To: Michael Rothenberg
Subject: KICKSTARTER FUNDRAISING for the 100 Thousand Poets for Change
Headquarters Event bb1

Inline image 2

Inline image 1

Fundraising Campaign

Dear Friends of 100 Thousand Poets for Change,

I am writing to let you know that Terri and I have set up a 100 TPC KICKSTARTER PAGE <http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event> in an effort to raise funds to help us to continue organizing 100 Thousand Poets for Change 2012, and more specifically to help us plan and set up our "100 TPC Headquarters Event" from where we will manage all the September 29th global events!

As you know, we have no funding or sponsors thus far and so we have funded the past year's work on our own. We have recently applied for our non-profit status and hope to be able to get funding from foundations and sponsors soon, but until our non-profit status is approved we are asking for support from our friends, and soon-to-be friends, too!

For those of you unfamiliar with Kickstarter <http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event>, the basic approach is that you state your

fundraising goal for your project and then set the time in which you think you can achieve (or surpass) that goal. If at the end of your fundraising period you do not reach your goal you don’t receive any of the donations. So, if we do not reach our goal of $2500, all the money will be refunded to the donors accordingly.

Kickstarter <http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event>
explains it like this…

/"Why is Kickstarter funding all-or-nothing? On Kickstarter, a project must reach its funding goal before time runs out or no money changes hands. Why? It protects everyone involved. This way, no one is expected to develop a project with an insufficient budget, which sucks. Remember you set your own funding goal, so aim to raise the minimum amount you'll need to create your vision. Projects can always raise more than their goal, and often do"/

Terri and I have set our goal for $2,500 and we have 60 days to raise these funds. I am sure you will agree this is not much money for running the website, archiving for Stanford University, sending out ten thousand press releases, general outreach, and overall management of all the activity on the day of the event which will include monitoring and sharing livestreams, skype sessions and much more!

The 100 TPC KICKSTARTER PAGE <http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event> explains everything in more detail. Check it out. There are a whole bunch of unique gifts offered for donors as well. You might see something you like!

Please understand that we are actually very uncomfortable asking for funding, we know you all work really hard and poetry is not a high paying job. But, I think we all agree that 100 Thousand Poets for Change is worth doing on a long-term basis.

So far we have over 500 events in 100 countries confirmed for September 29, 2012. With your help we hope there will be 1000 events!

We thank you for all your friendship and amazing moral support!

Please help us by donating any amount of money, really. $1, $5, $10, $20, $50 or more. Every little bit helps! You can go online to the 100 TPC KICKSTARTER PAGE <http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event> and make your donations. Your support will be greatly appreciated and will enable us to keep organizing 100 TPC 2012.

Thank you for all you do!

The 100 TPC KICKSTARTER PAGE
<http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event>
has just been launched!

We now have 60 days to reach our goal of 2,500 dollars.

Please help us reach our funding goal.

And please tell all your friends and loved ones about the 100 TPC Kickstarter Page, share the link, 100 TPC KICKSTARTER <http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event> and encourage them to donate to our fundraising campaign!

Peace and Love,

Michael Rothenberg and Terri Carrion

100 Thousand Poets for Change-www.100tpc.org <http://www.100tpc.org>

[redacted] <mailto:[redacted]>

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103. Rosalie Calabrese

Rosalie Calabrese Poetry Update

Tue 24 Apr 2012

Thursday, May 17, 7:00 - 9:00 PM
Museum of Motherhood
401
Reading:

Thursday, May 17, 7:00 - 9:00 PM
Museum of Motherhood
401 East 84th St. (1st - York Aves.) NYC
Admission: $10, includes light refreshments
Ph:
[redacted]

Publication:

AT THE CROSSROADS

Waving her pamphlets with the zeal of a sergeant,
a Watchtower woman in the Times Square station
roars above the break dancersâ€™ din

at the troops geared for rush-hour battle.
â€œFighting and killing among all nationalities!â€
â€œRight here in the U. S.,â€ she warns.
But the
 ear-plugged army
in its mad dash to the front lines
heeds only the call of an oncoming train.

(Token Entry: New York City Subway Poems)

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104. Adam Parrish

POETRONIX: Reading and Writing Electronic Text Final Performance

Tue 24 Apr 2012

Hi everyone! I teach a class at NYU's Interactive Telecommunications Project about conceptual and generative writing. We're holding our final performance soon, and I'd love for you all to come! Here's the info:

POETRONIX

An evening of poetry, performance, and experimental text design from NYU/ITP’s Reading and Writing Electronic Text

Friday, May 4th, 2012
7pm
721 Broadway, New York, NY
Ground floor (Common room)
FREE

More information online: http://bit.ly/I6j8Vq

Over the course of Spring semester, eighteen NYU students have engaged in intense electro-textual experiments: composing, mangling, generating and remixing electronic text using the Python programming language. For one night only, these students will gather to present and perform their experiments to the general public.

What to expect: innovative poetic forms, bizarre textual interfaces, generative satire, advanced natural language processing techniques, and more!

Here's a round-up of last year's performances: http://bit.ly/v0m0HE

Reading and Writing Electronic Text is a course offered at NYU’s Interactive Telecommunication Program. (http://itp.nyu.edu/itp/). The course is an

introduction to both the Python programming language and contemporary techniques in electronic literature. See the syllabus and examples of student work here: http://rwet.decontextualize.com/

Poster design by Inessah Selditz <http://http//inessah.com/>. (Download the full-size version here<http://www.decontextualize.com/wp-content/uploads/2012/04/rwetflyer_final_041718.pdf> .)

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105. mIEKAL aND
In White Writing by Alan Halsey
Wed 25 Apr 2012

Published by Xexoxial Editions

http://xexoxial.org/is/in_white_writing/by/alan_halsey

In White Writing

by Alan Halsey

In White Writing is a narrative visual poem or graphic novella or both. A record in either case of a life lived on paper, the writing-dust of 2007-10 retrieved, collaged and drawn over, drawn back on itself in a wholesale reversal or revaluation of print values, white text and images showing up and out of a solid and dreamless black ground.

"If there is no point of rest, if everything is loose but nothing is torn, if there is no monochromy of image-category, romantic nonsense is transformed into a multiverse, a comic heterotopia. Deliciously so in Alan Halsey's graphic series In White Writing. Where there is the history of culture – of relativizing cultures – there is no order. Gradually, everything descends, or is freed, into 'demockery'."

—Cal Bedient, Lana Turner

Selected pages from In White Writing at http://www.westhousebooks.co.uk/gallery.asp?title=3

2012, 84pp. White on Black. $16.

(limited number of review copies available upon request)

In the UK:

£12.95 postfree in UK.

Orders to [redacted] http://www.westhousebooks.co.uk

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106. John Roche
Occupy Poetry event in Rochester, NY
Wed 25 Apr 2012

What: Benefit for Occupy Rochester,
When: Sat. April 28, 4:30-9:00 pm
Where: The Bug Jar, 219 Monroe Avenue, Rochester, NY
Cost: Flexible Donation. We're hoping to publish a zine to keep the word alive about OR's struggle and similar occupations throughout the nation.
Website: http://bugjar.com/2012/03/rochester-ny-early-event-430-pm-8-pm-occupy-poetry-a-group-reading-to-benefit/

4:30-5:00 Occupy Rochester/Artivism/Flying Squirrels, etc.
Welcomes:
A few words from DJ Krause and Olivia Nole-Malpezzi of Occupy Rochester and Ted Forsyth and Paulette Swartzfager of the Flying Squirrel Community Space
Poets:
Paulette Swartzfager
Olivia Nole-Malpezzi
Sam Abrams
Grace Flores
Eddie Swayze

5:-00-6:30 Pure Kona Poets, Signatures Poets & Just Poets
Norm Davis
Urknee and Bjurton Russell
Matt Shackleford
Gretchen Schultz
Julie Blue
Colleen Powderly
Monty Campbell, Jr.
Marie Starr
Harold R. Copp
Steve Caswell
James McKay
Nicolas Eckerson
Albert Abonado
Bart White
Gerald Schwartz
Ed Scutt

6:30- 7:30 Liberty's Vigil Poets
(Liberty's Vigil, the Occupy Anthology, will be available for purchase).
Karla Linn Merrifield
William Heyen
Anita J. Augesen
Jack Bradigan Spula
Alicia Hoffman
M.J. Iuppa
John Roche

7:30-9:00 Barside Stage: Music and More Poetry
Poet Michael Ketchek with Charlie Newcomb on guitar
and Sonam Targee on percussion
AK Williams
John Link
And more!

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107. Camille Martin

Photos - Camille Martin & Mark Goldsmith at the Myopic

Wed 25 Apr 2012

I uploaded some photos on Rogue Embryo from my Myopic reading with Mark Goldstein:

http://rogueembryo.com/2012/04/25/photos-camille-martin-and-mark-goldstein-at-the-myopic-in-chicago/

Cheers!
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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108. Jeffrey Side

The new ebook from Argotist Ebooks is “Aloha Mele” by Katherine Hastings

Wed 25 Apr 2012

The new ebook from Argotist Ebooks is â€œAloha Meleâ€ by Katherine Hastings

Description:

â€˜In this remarkable new book Katherine Hastings, as the title suggests, says hello to song: song of â€œA ceiling of starsâ€, â€œslow lava flowâ€, and a sensual iridescence that beautifully expresses Hawaiian love. Hastings does much more: the reader who begins to read these radiant words may start out â€œin the quenched hive of solitudeâ€ but soon finds her or himself â€œAfloat in naked beautyâ€, â€œTurned tenderly/toward/togetherâ€! Hastings is a poet of such skill and grace that the earth itself (in the spectacular form of Hawaii) achieves a lyric, singing voice in her workâ€™. (Lee Slonimsky)

Available as a free ebook here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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109. Bonnie MacAllister

Cinco de Mayo Book Launch + Performances + Open Bar Tickets Available (Please circulate)

Wed 25 Apr 2012

IT'S ALMOST HERE!
*CERTAIN CIRCUITS 2.1 LAUNCHES ON CINCO DE MAYO, MAY 5TH!

RSVP* here: http://www.facebook.com/events/386992341311783

Flier here: http://certaincircuits.tumblr.com

We'll be screening films, showcasing music and writers, and exhibiting art by our contributors. You'll be able to pick up 2.1 and have it signed many of our artists.

The Flying Carpet Cafe & Bar has a full bar. You can find their menu options on their Facebook page: www.facebook.com/FLYPHL. We strongly encourage you to "like" the Flying Carpet.

Flying Carpet Cafe & Bar <https://www.facebook.com/FLYPHL> 1841-43 Poplar Street, Philadelphia, PA 19130 View map<http://bing.com/maps/default.aspx?v=2&pc=FACEBK&mid=8100&rtp=adr.%7Epos.39.971144202139_-75.167570820362_Flying+Carpet+Cafe+%26+Bar_1841-43+Poplar+Street%2C+Philadelphia%2C+PA+19130&cp=39.971144202139%7E-75.167570820362&lvl=16&sty=r&rtop=0%7E0%7E0%7E&mode=D&FORM=FBKPL2&mkt=en-GB> · Get directions<http://bing.com/maps/default.aspx?v=2&pc=FACEBK&mid=8100&rtp=adr.%7Epos.39.971144202139_-75.167570820362_Flying+Carpet+Cafe+%26+Bar_1841-43+Poplar+Street%2C+Philadelphia%2C+PA+19130&cp=39.971144202139%7E-75.167570820362&lvl=16&sty=r&rtop=0%7E0%7E0%7E&mode=D&FORM=FBKPL1&mkt=en-GB>

Special $20 open bar 7-9
OR
$5 at the door

FEATURED PERFORMANCES BY
2pc. Death Machine: lo-fi garage/basement indie band from Philadelphia
http://www.facebook.com/2pc.DeathMachine

I Have Been Floated: New Jersey hive mind rock and roll
http://www.facebook.com/pages/I-Have-Been-Floated/266495356752476

Featuring Appearances by
natalie c. felix
Warren Longmire
Kelly McQuain
Tamara Oakman
Hugh What
&
Hal Sirowitz

*With a Word from... *
Pam Cole, Lucretia Coleman, and Lesley Haas

Video by
Jeanine Campbell
Anthony Donovan
Brandon Lord Ross
Sara Suleman
Jim Tuite
Adah Gorton & Adam Zucker

Exhibiting Artists
Aja Beech
Ellen Bonett
Don Brewer
Richardson I. Comly
Laura Elkins
Natalie C. Felix
Kelly Flegal
J/J Hastain
Krochet Kitty
Warren Longmire
Melissa MacAllister
Brian McClendon
Jody McGrath
Brandon Lord Ross
Rachel Blythe Udell
Kevin Von Holtermann

Special $20 open bar 7-9
OR
$5 at the door

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110. David Kirschenbaum

Save the Date: Boog City presents Mondo Bummer and La Défense

Wed 25 Apr 2012

SAVE THE DATE:

FINAL ACA GALLERIES
LEVY LIVES EVENT

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Mondo Bummer
(San Francisco)

Tues., May 29, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by Amy Berkowitz,
editor of Mondo Bummer Books

Featuring readings from

Jedidiah Clarke
Thom Donovan
Brenda Iijima
Lauren Ireland
Lily Ladewig
Nate Logan
Kendra Grant Malone
Thurston Moore
Matthew Savoca
Sparrow
Leigh Stein
Adam Tobin
Zack Tuck
Anna Vitale

and music from

La Défense

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Mondo Bummer
http://mondobummer.blogspot.com
Mondo Bummer is a chapbook press that publishes poetry and fiction in a disappointing way. Founded in Ann Arbor, Mich. in 2009, it currently operates out of San Francisco.

**Jedidiah Clarke http://mondobummer.blogspot.com/2012/02/jedidiah-clarkes-time-i-busted-my-ear.html Jedidiah Clarke is a writer from Hell's Kitchen, New York City. Right now Clarke is in the process of adapting several of his short plays to film, and is also working hard to compile a database of his humorous short movie reviews, approximately 300 of which can be seen on his website. His goal is to reach 500 by year-end. On June 15 and 16, he will premiere some new plays at Space on White.

**Thom Donovan http://whof.blogspot.com Thom Donovan edits the weblog Wild Horses Of Fire, now in its 7th year. His book, The Hole (Displaced Press), can be purchased through Small Press Distribution. He is currently revising and

editing a book of essays and statements, provisionally titled "Sovereignty and Us."

**Brenda Iijima http://ahsahtapress.boisestate.edu/books/iijima/iijima.htm Brenda Iijima is the author of Around Sea, Animate, Inanimate Aims, revv. you'll —ution, and If Not Metamorphic. Her forthcoming book, Early Linoleum, will be published by Say it with Stones Press this year. She runs Portable Press @ Yo-Yo Labs from Brooklyn.

**Lauren Ireland http://www.oui-ja-yes.blogspot.com Lauren Ireland grew up in southern Maryland and coastal Virginia. She is the author of two chapbooks: Sorry It's So Small (Factory Hollow Press) and Olga & Fritz (Mondo Bummer Press). Her favorite album is Willie Nelson's Stardust. She lives on Alabama Street in San Francisco.

**La Défense http://ladefense.bandcamp.com/ La Défense is Hillary (guitar, vocals) and Lydia (drums). They began developing their accessibly off-kilter girl punk sound in weekly bedroom jam sessions in October 2009, and have since performed at Brooklyn's Northside Festival, as well as venues including Death by Audio, Public Assembly, and Zebulon in Williamsburg, and Pianos and Cakeshop in Manhattan. Their songs are fast and fun. Distorted guitar chords, pop punk beats, and simple melodies. Kind of like the Ramones meets your mom's cherry pie.

**Lily Ladewig
http://www.lilyladewig.wordpress.com
Lily Ladewig is the author of The Silhouettes (SpringGun Press).
Recent poems have been published in aesthetix, Bone Bouquet, Horse
Less Review, Sixth Finch, and Spinning Jenny. She lives in Brooklyn.

**Nate Logan
http://www.nathanglogan.tumblr.com
Nathan Logan's latest chapbook is Arby's Combo Roundup (Mondo Bummer).
He edits Spooky Girlfriend Press and is a Ph.D. candidate in creative
writing at the University of North Texas.

**Kendra Grant Malone http://www.kendralovely.blogspot.com Kendra Grant Malone was born in 1984. Her first book of poetry, Everything is Quiet, was published by Scrambler Books. Her second book of poetry, Morocco, co-written with Matthew Savoca, was published by Dark Sky Books. She lives in Brooklyn.

**Thurston Moore http://www.flowersandcreampress.com/about Thurston Moore is founder of Sonic Youth and other bands (dim stars, northampton wools, chelsea light moving). Moore edits Ecstatic Peace Poetry Journal and publishes new poetry from his Flowers and Cream press. Recent poetry published by Angry Dog, Salt, and Water Row Books. He is on this year's (and

last's) faculty at the Summer Writing Workshop at Naropa University and drives a beat up Infiniti.

**Matthew Savoca http://www.matthewsavoca.com Matthew Savoca was born in 1982 in Pennsylvania. He wrote the book long love poem with descriptive title (Scrambler Books) and co-wrote the book Morocco with Kendra Grant Malone (Dark Sky Books). His newest book "I don't know," I said will be released by Publishing Genius Press later this year.

**Sparrow http://www.groundreport.com/sparrow Sparrow lives in the hamlet of Phoenicia, N.Y. Every day he practices the recorder. Three of his books have been published by Soft Skull Press, incuding America: A Prophecy, A Sparrow Reader. Sparrow is in the antinomian pop band, Foamola. He often writes for GroundReport.

**Leigh Stein http://www.leighstein.com Leigh Stein is the author of four chapbooks of poetry and a novel, The Fallback Plan (Melville House Press). Her first full-length poetry collection, Dispatch from the Future, is forthcoming from Melville House in July.

**Adam Tobin http://www.adamtobin.blogspot.com Adam Tobin owns and operates Unnameable Books, a new and used bookstore in Brooklyn. He has written chapbooks and pamphlets which have been published by for words press, horse less press, Mondo Bummer, and The Weekly Weakling. Poems have appeared in Eoagh, Fence, and Foxy, among others.

**Zack Tuck http://www.timelessinfinitelight.com/?tag=zachary-darr-tuck Z. Tuck has only ever lived places that were once part of Mexico. Z. Tuck has been published in Come Hither, The Seven Strangest Stories about the Seven Saddest Seas, Try!, and the forthcoming Eoagh Trans and Genderqueer Anthology. Z. Tuck co-curated the successful Condensery Reading series in Oakland. Z. Tuck is currently working on a manuscript titled "Renata Descartes Dreamed of Attending High School."

**Anna Vitale http://www.onepausepoetry.org/explore/poets/profile/anna_vitale Some of Anna Vitale's writing can be found in Abraham Lincoln, Model Homes, P-Queue, and The Brooklyn Rail. Her first two books are Breaststa and Anna Vitale's Pop Poems. She's working on two longer books, Dreams and Anna Vitale's Autobiography. She's an editor of textsound.org with Laura Wetherington.

**Boog City http://www.boogcity.com/ Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and

curates two regular performance series—d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. June 26
BoogWork
Greg Fuchs-reading and workshop
and music from Clear Plastic Masks

The last Tuesdays series will now feature the new BoogWork
series alternating with the 10th season of the levy lives series.
BoogWork will feature a single poet reading,
followed by a musical performance, and
then that same poet giving the gathered a poetry workshop.

This is the kickoff at our new location:
Sidewalk Café
94 Ave. A (at East 6th Street), NYC

Still last Tuesdays, now from 6:30 p.m.-8:30 p.m.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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111. Joel Weishaus
"The Lost Way of Stones" 36-40
Wed 25 Apr 2012

Dear Friends and Colleagues;

These five panels of "The Lost Way of Stones" conclude a project begun 10 months ago: http://www.cddc.vt.edu/host/weishaus/Lost/Lost-8/8-1.htm

I'm aware that reading these texts, and images, take time out of busy schedules, so I want to thank everyone who has undertaken this journey, and those who will in the future.

If you haven't been following its progress, "The Lost Way of Stones" begins at:
http://www.cddc.vt.edu/host/weishaus/Lost/Intro.htm
After the introduction there are links to the panels in sequences of five, now clearly marked.

Best Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
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112. George Quasha

Denis Mahoney memorial service

Thu 26 Apr 2012

Poet and performer Denis Mahoney (52, lived in Boston) passed away last week. (http://www.blackpigliberationfront.com) Many knew him by his adopted persona which I first learned about on his Facebook page: Tariq Zayid. Since I haven't seen mention of his passing other than on that page I thought I'd better mention it. It seems Denis had a serious fall in the dark a while back causing serious injuries from which apparently he did not recover, although he seemed

to recovering. The autopsy will tell more. Denis was an extraordinary person, and this news is very sad.

Here's what showed up on that FB page:

Dear Facebook Friends of Tariq Zayid (a.k.a Denis Mahoney),

By now many of you have heard the sad news of Tariq's passing. He died peacefully at home on Tuesday, April 17, 2012 at the age of 52.

A memorial service for Denis will be held at "La Grua Center" in Stonington, CT on Friday, April 27, 2012 at 12:30pm. Everyone is also invited to a reception at "Skippers Dock" immediately following the memorial service. The La Grua Center, and Skippers Dock are located very close to each other so you may park in either lot. Please allow a little extra driving time because Stonington Borough can be difficult to navigate.

La Grua Center
32 Water St Stonington, CT 06378
[redacted]

Skippers Dock
66 Water Street Stonington, CT 06378
[redacted]

In lieu of flowers, the family humbly requests that any donations be made to Say Yes Like a Tree - Education Fund in memory of Denis Mahoney (his legal birth name). FACEBOOK PAGE NAME: Say Yes Like a Tree - Education Fund in memory of Denis Mahoney.

↑ Index

113. Jesse Glass

Reading In San Francisco by Jesse Glass

Thu 26 Apr 2012

---

http://www.youtube.com/watch?v=30cwXun8p0A

Please enjoy.

Jess

↑ Index

114. Jesse Glass

Question Regarding Three Lives

Thu 26 Apr 2012

Don't have this information and couldn't find it on the net.

What was the original publishing company of Three Lives? What was the original print run?

Jess

↑ Index

115. amy king
TONIGHT - KGB Bar @ 7 p.m.
Thu 26 Apr 2012

** Thursday, April 26, 2
King, RoldÃ¡n, Dodson, Languell @ KGB Bar

** Thursday, April 26, 2012Â @ 7 p.m. **

Amy King is the author of, most recently, I Want to Make You Safe (Litmus Press). She is currently preparing a book of interviews with the poet Ron Padgett, co-edits Esque Magazine and the PEN Poetry Series with Ana Bozicevic, and teaches English and Creative Writing at SUNY Nassau Community College.

Camilo RoldÃ¡n is a poet and translator living in New York City and co-curates the monthly Triptych Reading Series at The 11th Street Bar in Manhattan. He is the author of a chapbook of translations, AmÃlkar U., NadaÃsta in Translation (These Signals Press, 2011) and his poems have appeared in various journals, including Leveler, Lungfull! and Pank.

Ted Dodson is the co-founder and editor of the filmed journal, On the Escape, a curator for the Triptych Reading Series, and is an editor and the special projects coordinator for Futurepoem. Select publication can be found in Tim, SET, On the Escape, la fovea, The Image Project, Onesies, and Interrobang. He is from Middleburg, VA and resides in Brooklyn, NY.

Krystal Languell is the author of the poetry collection Call the Catastrophists (BlazeVox, 2011). Her work has appeared in Denver Quarterly, Fairy Tale Review, and DIAGRAM among other journals. Founder of the feminist literary magazine Bone Bouquet, she is also a collaborative board member for the Belladonna* Collaborative in Brooklyn.Â

KGB Bar -Â http://www.kgbbar.com/

85 E. 4th Street
2nd Floor

New York, NY 10003
(Between Bowery and Second Ave.)

~~~~~
~~~~~

↑ Index

116. Cara Benson

NYC: Critical Writing as Creative Practice with Frances Richard: May 5 & 6

Thu 26 Apr 2012

Critical Writing as Creative Practice with Frances Richard May 5 & 6 It's tempting to think of the artist and the critic as adversaries, or at least as oppositesâ€”one creating and the other evaluating the work. But â€œto criticizeâ€ comes from the Greek word meaning â€œto decide,â€ and to write critically means, fundamentally, to decide what you thinkâ€”to explore your options, consider your questions, and survey the lay of your land. Knowing how to accurately and incisively describe and contextualize oneâ€™s own work is, of course, a survival skill required for any working artist. More fundamentally, however, the ability to analyze, illuminate and comment on artifacts and concepts that please, provoke, and infuriate youâ€”or to address issues in the culture at large to which an artist can bring unique perspectiveâ€”is to take ideas themselves as creative materials. Starting from our own current projects, verbal or visual, and dipping into artistsâ€™ writings and critical prose from the notes of Marcel Duchamp and the essays of Lyn Hejinian to Cabinet Magazine, this workshop will introduce writing as a technique for alert and generative analysis in and beyond the studio. Develop a vocabulary for descriptive and speculative discussion of specific media or works-in-progress; learn to use free-writing and other exercises to clarify goals and articulate ongoing (or secret) interests; break writerâ€™s block; and experiment with finding your own ways to move between words and forms, and between words in their many forms. Frances Richard's second volume of poems, The Phonemes, was recently released from Les Figues Press; later this year Futurepoem will release a third book titled Anarch. She is the author of See Through (Four Way Books, 2003) and the chapbooks Anarch. (Woodland Editions, 2008) and Shaved Code (Portable Press at YoYo Labs, 2008). With Jeffrey Kastner and Sina Najafi she is co-author of Odd Lots: Revisiting Gordon Matta-Clark's 'Fake Estates' (Cabinet Books, 2005). She has been a member of the editorial teams at Fence and Cabinet magazines, writes frequently about contemporary art, and teaches at Barnard College and the Rhode Island School of Design. She lives in Brooklyn.

This is a Millay Colony for the Arts Weekend Workshop at the Trisha Brown Studios in Soho, NYC. These two-day/eight-hour workshops offer intensive sessions with some of the most exciting teaching artists around. Lunch and coffee included both days. For further details and to apply go to: http://www.millaycolony.org/workshops

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117. Séamas Cain

Conference paper/presentation

Thu 26 Apr 2012

Dear friends at POETICS-BUFFALO,

I have been invited to do a paper and presentation on "The New Wave of Innovative Writers in Ireland" at a Conference in July on the campus of the University of California in Berkeley.

I would like to be inclusive and participatory with any possible writers for my report.

And I will have a section in my report for "The Irish Diaspora" and want to include a few Irish-Americans, Irish-Australians, Irish-Argentinians ... as long as they are INNOVATIVE writers.

So, if you fit this description ...

Please send me, as soon as possible (I do have a deadline next week) ...

1.) two or three sentences describing your philosophy of writing, and your sense of method(s) in writing;

2.) a list of titles of your publications and/or performances. Please include the name of publisher, place of publication, and date of publication for each title;

3.) two or three URLs where your work(s) can be purchased.

Thank you.

I suspect that this effort will bring a lot of attention to INNOVATIVE writers in Ireland!

Please circulate this message to any other writer you know in Ireland or the Irish Diaspora you think should be included and ask them to e-mail me directly as soon as possible with the answers to 1 : 2 : 3 : above!

Best regards,

Séamas Cain
http://alazanto.org/seamascain
http://seamascain-writernetwork.org

↑ Index

118. **Anny Ballardini**

Re: "The Lost Way of Stones" 36-40

Fri 27 Apr 2012

Congratulations! Joel, it is always so nice to have ended one project, what about your next? I will forward to my Facebook page, and when I have some time, go through it properly,

have a nice weekend, Anny

On Thu, Apr 26, 2012 at 2:30 AM, Joel Weishaus <[redacted]> wrote:

> *Dear Friends and Colleagues;*
>
> *These five panels of "The Lost Way of Stones" conclude a project begun 10 months ago:*
>
> *http://www.cddc.vt.edu/host/**weishaus/Lost/Lost-8/8-1.htm<http://www.cddc.vt.edu/host/weishaus/Lost/Lost-8/8-1.htm>*
>
> *I'm aware that reading these texts, and images, take time out of busy schedules, so I want to thank everyone who has undertaken this journey, and those who will in the future.*
>
> *If you haven't been following its progress, "The Lost Way of Stones" begins at:*
> *http://www.cddc.vt.edu/host/**weishaus/Lost/Intro.htm<http://www.cddc.vt.edu/host/weishaus/Lost/Intro.htm>*
> *After the introduction there are links to the panels in sequences of five, now clearly marked.*
>
> *Best Regards,*
>
> *Joel*
>
> *--*
> *Joel Weishaus*
> *Artist-in-Residence*
> *Pacifica Graduate Institute*
> *249 Lambert Road*
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>
> *==========**====*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2012

152 messages · Fri 27 Apr 2012 – Thu 31 May 2012

May 2012 was a quiet, retrospective month that found the room defending a great modernist against a fresh charge, and looking back, more generally, at decades it could still name as its own. One hundred and fifty-two messages moved through the list, and its currents ran to the past: a scholarly fight over Gertrude Stein's wartime conduct, a call for papers on the poetry of the nineteen-eighties, an anniversary or two. The month was the list in its custodial mode, tending reputations and marking time.

The largest thread reopened an old wound in a modern key. A book had accused Gertrude Stein of collaboration with the Vichy regime, and the room took up the defense — one member working through *"Charles Bernstein's defense of Gertrude Stein against Barbara Will"*, weighing whether the mother of experimental prose had been a fascist sympathizer or was being convicted on thin evidence. It was the monstrous-artist problem the list had chewed on for Pound and would never quite put down: whether a writer's politics can poison the work, and whether the accusation itself must be scrupulous before it sticks.

The quarrel's quieter half was retrospection. A call for papers on the poetry of the eighties invited the room to historicize a decade many of its members had lived through as adults — the strange sensation of watching one's own era become a scholarly period — while anniversaries of a webzine and a journal marked how much time the enterprise had already accumulated. The room was old enough now to be its own archive, its recent past already material for the conference.

Around it the ordinary keeping went on — a new chapbook announced, a survey of small Canadian publishers, the standing notices of a literary life. The infrastructure hummed beneath the scholarship, the small presses still issuing, the list still relaying, the whole apparatus older and thinner but intact. There is a particular melancholy in a community that has begun to attend more to its own history than to its future, cataloguing its decades even as it thins — the melancholy, precisely, of an institution that has started to suspect its best work is behind it.

I have set May down exactly as the archive delivered it — the defense of Stein against the charge of collaboration, the poetry of the eighties turned into a subject for papers, and the anniversaries piling up — because it was the month the list worked mostly as a keeper of the past: guarding a modernist's name,

historicizing a decade it remembered firsthand, counting the years the enterprise had run. A room that will scrupulously weigh whether Gertrude Stein was a collaborator and, in the same breath, watch its own recent decades harden into scholarship is a room grown reflective with age, aware that it has become, without quite meaning to, one of the things that gets studied rather than one of the things still happening.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 152 in all.

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79. Nicholas Leaskou — Poet as Radio: Todd Melicker on 5/19
80. Mark Weiss — Poetry Reading: Oops!
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83. Rosalie Calabrese — Rosalie Calabrese Poetry Readings and Other News

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84. Maria Damon — Anthology of Posthuman Poetry CFW
85. Jonathan Penton — new multimedia issue of Unlikeliness!
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92. Ruth Lepson — Re: Call for Papers - "Poetry of the Eighties"

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93. Rosmarie Waldrop — new from Burning Deck

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94. Jonathan Morse — Bernstein on Stein
95. Jonathan Morse — Mark and Murat and everybody, here I read a pause between words
96. skyplums — Re: New two-chapbook tome by Steve Dalachinsky from Unlikely Books
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101. Jesse Shipway — Anastomoo
102. Louis Armand — VLAK 3

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103. Susan Webster Schultz — jacket2 commentaries by Tinfish Press's editor
104. Amanda Earl — AngelHousePress: New essay by Marianne Apostolides
105. Kimmelman, Burt — Re: Call for Papers - "Poetry of the Eighties"
106. Michael Tod Edgerton — "what most vividly" participatory poetry project
107. Maria Damon — Re: Call for Papers - "Poetry of the Eighties"

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108. David Kirschenbaum — This Tues./Boog City presents Mondo Bummer and La Défense
109. amy king — Recession Art NYC - Poetry Reading - Tomorrow night, Thurs, May 24 @ 7 p.m.

110. Rob McLennan — new from above/ground press: Richter-Rauzer Variations by Robert Manery
111. Murat Nemet-Nejat — Re: New two-chapbook tome by Steve Dalachinsky from Unlikely Books
112. Michael Rothenberg — call for submission BIG BRIDGE 2013 "Phenomenology of Giving: a Use Me...
113. CA Conrad — poet TIME TRAVEL APPLICATION
114. CA Conrad — NYC (Soma)tic Workshop
115. Nicholas Leaskou — Poet as Radio: Alice Jones on 5/26
116. Halvard Johnson — On Barcelona thus far in 2012
117. Jesse Glass — "Anti-Radical Opera" by Arturas Bumsteinas and Jesse Glass up at Ubu Web

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118. Larissa Shmailo — Have a NYC launch party - New York short story collection
119. Basinski, Michael — big bridge
120. Megan M. Garr — Versal is ten!
121. David Kirschenbaum — Save the Date: 6/26, BoogWork/ Greg Fuchs (rdg & workshop), Clear Plas...

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122. Dan Wilcox — Walt Whitman Birthday Reading, Albany, NY
123. Kimmelman, Burt — Contents of the first issue of Sagetrieb
124. Revolution Poesy — The Long Poem Library: A New Poetry E-journal
125. Jennifer Karmin — Sona Books 2012 subscription: Abdalla, Goldstein, Karmin, McAdams

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126. Judith Schwartz — Re: Contents of the first issue of Sagetrieb
127. Dan Godston — Bloomsday 2012 & Ulysses' 90th
128. Jonathan Morse — Poets, painters, and photographers: celebrate your differences as you ride...

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129. Bruce Holsapple — Sagetrieb Vol 1 Number 1 Spring 1982
130. Philip Meersman — Seeking contact data of professor Willard Bohn about my bachelor paper on...
131. Rob McLennan — the ottawa small press fair & pre-fair reading, June 29-30, 2012

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132. Steve Clay — Granary Books Announces: Bean Spasms by Ted Berrigan, Ron Padgett and Joe Brai...
133. Mairead Byrne — Re: Seeking contact data of professor Willard Bohn about my bachelor paper ...
134. Nico Vassilakis — Updated Contents on Staring Poetics
135. Nicholas Leaskou — Poet as Radio: Paul Vangelisti on 6/2
136. Jennifer Karmin — May 31: Carr, Wertheim, Karmin & Viegener in London
137. Laurie Schneider & Crag Hill — Digivis: Poems 2005-2010 by Crag Hill

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138. Michael Rothenberg — 100 Thousand Poets for Change Kickstarter Campaign Countdown- Only 9 D...
139. Jeffrey Side — The new ebook from Argotist Ebooks is “Memory Fictions” by Lawrence Upton
140. Kristin Dykstra — Re: Professor Willard Bohn
141. Kimmelman, Burt — Party to Celebrate Marsh Hawk Press's Spring Books Tonight at Poets House...
142. Adam Fieled — John Bloomberg-Rissman on When You Bit...
143. amy king — Entries until Tomorrow Night - MONSTROSITIES OF THE MIDWAY
144. amy king — &NOW 2012 | NEW WRITING IN PARIS - June 6-10, 2012 @ Université de la Sorbonne...

145. Francesco Levato — HONEY IS A SHE by Lina ramona Vitkauskas now out from Plastique Press
146. Carfagna, Richard — John Wieners query
147. Turtleneck Press — post to list

31 MAY 2012

148. David Kirschenbaum — Exhibit at Boog's Small, Small Press Fair / First List of Fest's Parti...
149. Camille Martin — 13 Poetry Books on Neptune
150. Paul Siegell — PHILLY: Friday, June 8: POETRY HOUSE PARTY
151. Diane Ward — Jacket 2
152. William Slaughter — Notice: Mudlark

1. Jeffrey Lee
Re: Question Regarding Three Lives
Fri 27 Apr 2012

Grafton Press, NY, 1909. 1000 copies.(Robert A. Wilson's GS bibliography.)

----- Original Message -----
From: "Jesse Glass" <[redacted]>
To: <[redacted]>
Sent: Thursday, April 26, 2012 8:12 AM
Subject: Question Regarding Three Lives

> *Don't have this information and couldn't find it on the net.*
>
> *What was the original publishing company of Three Lives? What was the original print run?*
>
> *Jess*

↑ Index

2. Sarah Sarai
POL May Day OWS Poetry events
Fri 27 Apr 2012

The Occupy Wall Street Poetry Collective (Occupy Poetry) will be sponsoring two events (and possibly a third) on May Day as part of the city-wide celebration of a "Day Without the 99%" in NYC.

* 11:00 am to 1:00 pm in Bryant Park--POETS' CORNER The format for this will be a bit different from our usual "Poetry Assembly." The idea is to have a continuous reading if possible during this time, with poets taken in the order they arrive and sign up. Look for the sign in the park for our location.

* 3:30 pm in Union Square--POETRY ASSEMBLY This will be the traditional PA, with folks putting their names in a hat and reading for three minutes when their names are called. We are holding it immediately preceding the unity rally at Union Square which is scheduled to start at 4:00.

* 7:30 pm (tentative)--PARTICIPATORY POETRY PROJECTION
Related links:
http://maydaynyc.org/
https://www.facebook.com/pages/PoetryOccupyWallStreet/165905056828487

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3. Kimmelman, Burt
Marsh Hawk Press Book Contest Deadline Extended to May 10th
Sat 28 Apr 2012

Announcing the Ninth Annual Marsh Hawk Press Book Competition, Deadline Extended to May 10th

Electronic (and Hard Copy) Submissions Accepted (see details at website and below).

$1000 prize plus book publication, book advertised nationally and at book launch in New York City.

This Year's Contest Judge is Cornelius Eady.

See details here: http://marshhawkpress.org/Contests_and_submissions.htm.

See also: marshhawkpress.org<http://marshhawkpress.org/>.

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4. Eric Elshtain
Third Beard of Bees April Chapbook
Sat 28 Apr 2012

Michael Munro's *landscape* is our hat-trick chapbook for the month of April 2012.

http://beardofbees.com/munro.html

Thanks for reading,

Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

5. Bill Dunlap
Text and Image
Sat 28 Apr 2012

If youâ€™re interested, I just finished something called
Hello,

If youâ€™re interested, I just finished something called The $20 Drawing Project. I agreed to draw anything ANYTHING for $20. People mailed me a 20 and told me what to draw. I drew their request and mailed them the 8x10 drawing. People often requested text (poetry sometimes) in the drawings, and I

often added text that I liked to the drawings. I did 50 drawings, and kept a blog of the drawings and the details about each request. You can see it here:

http://www.billdunlap.com/blog

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6. Joel Weishaus
Poetica Critique of Ko Un's "Himalaya Poems."
Sun 29 Apr 2012

This Poetica critique is of the distinguished Korean poet Ko Un's,"Himalaya Poems." http://www.cddc.vt.edu/host/weishaus/Poetica/blog-13.htm

Poetica Contents:
http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

-Joel

--
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Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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7. Donald Wellman
Reviews posted
Mon 30 Apr 2012

In my blog for Sunday, April 29: "Prosodic Intent" are embedded a review of recent work by Tom Clark from Blaze [vox] and a commentary on contemporary prosody that features an appreciation of Ron Silliman's achievements in this area.

http://immanentoccasions.blogspot.com/2012/04/sunday-april-29-prosodic-intent.html

Donald Wellman

Professor of Humanities and Cultural Studies

Daniel Webster College

http://faculty.dwc.edu/wellman/

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8. Mark Young

The new issue of Otoliths is now live

Mon 30 Apr 2012

Issue twenty-five of Otoliths <http://the-otolith.blogspot.com/> has just gone live.

This, the southern autumn 2012 issue, marks the sixth birthday of Otoliths; & lined up in the impressive May Day parade are Charles Freeland & Rosaire Appel, Joshua Comyn, Sam Langer, Scott Glassman, Emmalea Russo, Ed Baker, Enola Mirao, Charles Borkhuis, Aaron Crippen, Louie Crew, Kristine Snodgrass, Bobbi Lurie, Jim Meirose, John M. Bennett, Anne Gorrick, Philip Byron Oakes, S S Prasad, Eszter Takacs, Christopher Brownsword, Tony Brinkley, R/B Mertz, Lakey Comess, Adam Fieled, Keith Higginbotham, Sandy McIntosh, Les Wicks, Raymond Farr, Joe Bussiere, Kirk Marshall, Walter Ruhlmann, Connor Stratman, Gary Barwin, Sarah Crewe, Joel Chace, Michael Ruby, Paul Pfleuger, Jr., Eryk Wenziak, Sam Truitt, Andrew Nightingale, Jeff Harrison, SJ Fowler, Catherine Vidler, Andrew Topel, Howie Good, Jill Chan, David-Baptiste Chirot, Leigh Herrick, Yoko Danno, Scott Bentley, Reed Altemus, Mathew Abbott, Tony Beyer, Sheila E. Murphy, Thomas Fink, Thomas Fink & Maya Diablo Mason, John Martone, Anne Elvey, Daniel Y. Harris, J. D. Nelson, Andrew Topel & Márton Koppány, Bogdan Puslenghea, Bob Heman, Elizabeth Welsh, Samit Roy, Jordan Lofton, Scott Metz, Paul Dickey & Ira Joel Haber, Spencer Selby, Stuart Barnes, Ali Znaidi, Kathup Tsering, Tim Gaze, Michael Brandonisio, John Pursch, Marcia Arrieta, & Alexander Jorgensen.

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9. Rob McLennan

new from above/ground press: Selected Canticles by George Elliott Clarke

Mon 30 Apr 2012

Selected Canticles
George Elliott Clarke
$4

> You took the sea-green road
> and made it incarnadine:
> A whole continent became as painful
> As an occupied crucifix.
> Your skull-faced disciples,
> as wrathful as weather,
> wallowed in wet blood
> and dust of dry blood;
> obsequious to Violence,
> they served their brown hosts
> the milk of gall and sea-salt of tears.
> (War goes wild at whiff of blood.)
>
> Were you God-fearing seafarers,
> or conquistadors
> (the basic tenants of your faith),
> oh dove of Christ,
> who emerged, clad in fire,
> from the shuddering sea?

published in Ottawa by above/ground press
April 2012
a/g subscribers receive a complimentary copy

Poet, playwright, novelist and literary critic George Elliott Clarke won the Governor General's Award for Poetry for Execution Poems (Gaspereau Press, 2001). His most recent book is Red (Gaspereau Press, 2011). He is currently the E.J. Pratt Professor of Canadian Literature at the University of Toronto.

This is George Elliott Clarkes second above/ground press title, after Provencal Songs [II] (1997).

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2012/04/new-from-aboveground-press-selected.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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10. Charlie Rossiter

New Anthology "In The Spirit of T'ao Ch'ien"

Mon 30 Apr 2012

JUST RELEASED--A new anthology of poems “In the Spirit of T’ao Ch’ien”

Charles Rossiter, editor

Contributors: Sam Hamill, David Budbill, Michael Czarnecki, Antler, and yours truly

In The Spirit of T’ao Ch’ien
FootHills Publishing, Kanona, NY
for info and sample poems
http://www.foothillspublishing.com/2012/id53.htm
hand-stitched paperback, 84 pp, $16
FootHills is offering free shipping on orders placed by May 3.

“One of the poets in this book speaks of ‘First Breath’ and ‘Last Breath.’ Here are American poets who have “breathed in” the breath of such Chinese poets as T’ao Ch’ien, Han Shan, and Wang Wei. And here they breathe it back out again where it mingles with the breath of America.” Jonathan Chaves, Translator and professor of Chinese --- T’ao Ch’ien (365-427 C.E.) is a major figure in the Chinese poetic tradition whose influence on subsequent generations cannot be overstated. Like T’ao Ch’ien’s poems, those collected here reflect a viewpoint on life and society from outside the mainstream. The five contributors poems are plain spoken, clear, generally short, and readily understandable, yet deeply philosophical. They explore the poets’ states of consciousness and relationship with the natural world as they seek a self-understanding, as well as a connectedness with the wider world that surrounds them. When these poets address political issues, they see through the smoke and mirrors of officialdom and are critical of social injustice.

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11. Jake Marmer

Bernstein/Lazer/Kaufman

Mon 30 Apr 2012

Hey folks,

Charles Bernstein, Hank Lazer, and Erica Kaufman are reading this Sunday, May 6th at 7pm at the Sixth Street Synagogue -

http://sixthstreetsynagogue.org/special-events/#ws4
https://www.facebook.com/events/199291650190598/

Also, Hank Lazer is reading solo on Monday May 7th at Mechon Hadar on the upper west side -

http://www.mechonhadar.org/news/-/asset_publisher/Z3Kb/content/id/1709630?redirect=%2F https://www.facebook.com/events/411351165542555/

regards
-Jake

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12. Halvard Johnson
New Truck driver for May
Mon 30 Apr 2012

New Truck driver for May

Big thanks go to Lynda Schor for taking care of Truck during April. (In addition to showing us four of her fine stories, she kicked all the tires, changed the oil, and checked all fluid levels.)

At the wheel of Truck during May will be David Graham. The keys are over the sun visor, David. Buen viaje.
...See More
<http://halvard-johnson.blogspot.mx/>
Truck <http://halvard-johnson.blogspot.mx/>
halvard-johnson.blogspot.com

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: https://plus.google.com/106252913724243142175 http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen

<https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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13. Carolyn Guinzio

May YEW

Tue 1 May 2012

Yew: A journal of innovative writing and images by women.

May Day! It's time for a new issue of YEW, yewjournal.com, featuring poetry by Maxine Chernoff, Arpine Konyalian Grenier and Jane Joritz-Nakagawa, with visual art by Joanne G. Yoshida and Melissa Zuniga.

Readers of *Yew* may have noticed that our bio page is unconventional. Please note that further information about our writers and artists can be found on the “ISSUE DETAILS” page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

Our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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14. Bonnie MacAllister

New May Multimedia Issue, Cinco de Mayo Book Party, and 2.1 Book Preview

Tue 1 May 2012

New May Multimedia Issue
5/5 Party at the Flying Carpet Cafe & Bar
Preview the 2.1 book here: http://tmblr.co/ZZ3lmxKYLGyC

PREVIEW OR ORDER 2.1 HERE:
http://certaincircuits.tumblr.com/post/22050836236/a-preview-of-2-1-download-e-book-or-grab-print-issues

Certain Circuits Media
presents
May Multimedia Issue

Featuring
Eleanor Leonne Bennett
Don Brewer
Jeanine Campbell
Christophe Chianese-Lopez
A.V. Christie
Anthony Donovan (Mumurists)
Michael Durek and Tumei Tejas
Kelly Flegal
Patricia Goodrich
Jeremy Newman
Tamara Oakman
Radio Eris (directed by Jon F. Allen)
Sara Suleman

Michelle Wilson
and an interview with Iviva Olenick

2.1 Exhibit and Book Launch Opening this Saturday, May 5

Cinco de Mayo Party:
Writers, films, bands, art
at the _Flying Carpet Cafe and Bar _
1841-43 Poplar Street
7-10 p.m.
Official launch of 2.1 print edition
(discount copies available)

The Flying Carpet has a full bar. You can find their menu options on their Facebook page: www.facebook.com/FLYPHL. We strongly encourage you to "like" the Flying Carpet.

Links:

3. http://www.facebook.com/FLYPHL

MUSIC _2pc. Death Machine: a lo-fi garage/basement indie band from Philadelphia http://www.facebook.com/[5]2pc.DeathMachine I Have Been Floated: New Jersey hive mind rock and roll http://www.facebook.com/[7]pages/I-Have-Been-Floated/266495356752476 POETRY Pam Cole, Lucretia Coleman, and Lesley Haas, natalie c. felix, Warren Longmire, Kelly McQuain, Tamara Oakman, Hugh What & Hal Sirowitz VIDEO Jeanine Campbell, Anthony Donovan, Brandon Lord Ross, Sara Suleman, Jim Tuite, and a collaboration by Adah Gorton & Adam Zucker ART Aja Beech, Ellen Bonett, Don Brewer, Laura Elkins, natalie c. felix, Kelly Flegal, Richardson I. Comly, J/J Hastain, Krochet Kitty, Warren Longmire, Jody McGrath, Rachel Blythe Udell, Kevin Von Holtermann

RSVP here: http://www.facebook.com/events/386992341311783
$5 door donation OR special $20 open bar ticket

http://http//www.facebook.com/2pc.DeathMachine
http://www.facebook.com/pages/I-Have-Been-Floated/266495356752476
http://twitter.com/#!/certaincircuits
http://www.facebook.com/certaincircuits
Tumblr:]certaincircuits.tumblr.com

PREVIEW OR ORDER 2.1 HERE:
http://certaincircuits.tumblr.com/post/22050836236/a-preview-of-2-1-download-e-book-or-grab-print-issues

--
bonnie-macallister.blogspot.com

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15. Mark Weiss
READING--ADVANCE NOTICE
Tue 1 May 2012

David Abel & Mark Weiss
Wednesday, May 23, 2012
St. Marks Poetry Project
131 E. 10th Street, New York, NY 10003
8:00 pm

David Abel is a poet, editor, and teacher, and the proprietor of Passages Bookshop (passagesbookshop.com). His recent publications include the chapbooks Commonly (Airfoil) and Black Valentine (Chax), and the collaborative artistâ€™s books While You Were In and Let Us Repair (disposable books, with Leo & Anna Daedalus); Float, a collection of collage texts, is forthcoming in spring 2012 from Chax, and new chapbooks of poems and visual work are due around the same time from Barebone books and c_L. With Sam Lohmann, he publishes the Airfoil chapbook series (airfoilchapbooks.blogspot.com), and since 2002 he has published the free broadside series Envelope, with 22 issues to date. As an interdisciplinary artist, he has devised numerous performance, film, theater, and intermedia projects, both solo and with a wide range of collaborators. A founding member of the Spare Room reading series, now in its tenth year (flim.com/spareroom), he also teaches writing, most recently at the Multnomah Arts Center, where he has since 2009 been the coordinator of the Literary Arts program. A Research Fellow of the Center for Art + Environment of the Nevada Museum of Art in Reno (nevadaart.org/ae/center), he recently curated the exhibition Object Poems for 23 Sandy Gallery (23sandy.com/objectpoems/catalog.html), and is co-administering 13 Hats, an ongoing platform for collaborative work by a dozen visual artists and writers. He lives in Portland, Oregon.

Mark Weiss has published seven collections of poetry, most recently As Landscape (Chax Press, 2010). Least Weasel published his chapbook Dark Season in 2011. Different Birds appeared as an ebook in 2004 (www.shearsman.com). He edited, with Harry Polkinhorn, Across the Line / Al otro lado: The Poetry of Baja California (Junction, 2002), and, with Marc Kaminsky, Stories as Equipment for Living: Last Talks and Tales of Barbara Myerhoff (Ann Arbor: University of Michigan Press, 2007). Among his translations are Stet: Selected Poems of JosÃ© Kozer (Junction, 2006) Cuaderno de San Antonio / The San Antonio Notebook, by Javier ManrÃquez (Editorial Praxis, 2004), Notas del paÃs de Z, by Gaspar Orozco (Universidad AutÃ³noma de Chihuahua, 2009), and the ebook La isla en peso/ The Whole

Island, by Virgilio PiZera (www.shearsman.com 2010,). His bilingual anthology The Whole Island: Six Decades of Cuban Poetry was published in 2009 by the University of California Press. He lives at the edge of Manhattanâ€™s only forest.

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16. sandra de 1913

Rae Armantrout to select first book for 1913 Press in May

Tue 1 May 2012

Happy May Day, workers!

The 1913 Prize reading period for First Books opens today...winning book(s) to be selected by the one & only Rae Armantrout.

Check us out: http://www.journal1913.org/submissions/

--
sandra doller, founder & editrice de 1913
*
...stay tuned for:
1913 a journal of forms' Issue 6: Spring 2012
The 1913 Prize reading period for a 1st Book, judged by Rae Armantrout: May 2012
1913's Open Book Reading period: June 2012
*
NEW NOW from 1913 Press:
"Conversities" by Dan Beachy-Quick & Srikanth Reddy
"READ 3" 1913's annual translation anthology from the Tamaas seminars in Paris
*
1913 Press' Open Reading Period 2011 results are IN!
Brad Flis' "Strong Suits"
forthcoming in June 2012
*
1913 1st Book Results from 2011, selected by Fanny Howe!
Jane Lewty's "Bravura Cool"* forthcoming in May 2012*
Nathaniel Otting's "The Wrong Book" *forthcoming January 13, 2013*
*
*Also forthcoming from 1913 Press in 2012: *
"The Transfer Tree" by Karena Youtz
"Hg-the liquid" by Ward Tietz
Two collaborations by Mendi+Keith Obadike
"Kala Pani" by Monica Mody

http://www.1913press.org
http://www.journal1913.org
*
Find 1913 on Facebook for sure:

http://www.facebook.com/pages/1913/318762496742?ref=ts

& join the Group:

http://www.facebook.com/groups/102250266481699/

*

Why 1913? Why, follow the most old-fashioned Twitter in the world:

http://twitter.com/#!/1913Press
*
Le blog:
http://1913press.blogspot.com/
<http://1913press.blogspot.com/>

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17. Daniel Remein

MAY DAY Whiskey & Fox Parks and Occ No. 3

Tue 1 May 2012

Friends:

1. After a long winter the Fox is rustling the leaves. Just in time for MAY DAY afternoon, Whiskey & Fox Parks and Occupation No. 3 it out, being distributed by hand amongst May Day actions in NYC, and available for download from http://whiskeyandfox.org.

No. 3 features work from Robin Clarke, Chris Miller, Christine Remein, Gracie Leavitt and RJ Maitland, Jeff T. Johnson, Joshua Zelesnick, Daniel C. Remein, and Gerry Loose. To return again to Jack Spicer: "The music/ Is right though. The lemon tree/ Could branch off into real magic. Each flower in place. We/ Were sickened by the old lemon."

2. Whiskey & Fox still has some more work we are hoping to publish in yet another Parks and Occ. issue. Just because the insurgency of democracy and anarcho-pacifism and public assembly and occupation has hibernated and may or may not proceed with the inertia we would want does not mean that we should not continue to faithfully decorate the parks of the new democracy to come, or, alternately, by contiguously affixing poesis to spaces and places, making/occupying more and more space as parkspace. More issues will be contingent on enough work (read, MORE work) coming our way of sufficient intensity and commitment; work that can invent a new sincerity and sustain a

new endurance in order that we can continue this work beyond the initial burst of last autumn.

Strike!

The Editors

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18. Lewis, Susan
Mad Hatters' Review 13
Tue 1 May 2012

Mad Hatters' Review - Issue Number 13<http://www.madhattersreview.com/issue13/index.shtml?utm_medium=email&utm_campaign=Mad+Hatters%27+Review+-+The+Carol+Novack+...&utm_source=YMLP&utm_term=Mad+Hatters%26rsquo%3B+Review+-+Is...>

The Carol Novack Tribute Issue

This newest issue of Mad Hatters' Review is dedicated to the memory of our tempestuous founder, Carol Novack, and features over 100 writers, poets, film-makers, artists, musicians and genre-benders.

As you've come to expect from us, styles and approaches vary wildly, from the agnostically eclectic to the godly lyrical. Our creators are emergent, emerged or imminent, yet they all hold the one thing in common: they are constantly reinventing themselves in their pursuit of a deeper unknown.

This issue's special section is Carol Novak's Traveling Circus, which aside from a medley of performing creatures from Carol's mythical memoirs, Giraffes in Hiding, also showcases a great number of pieces written for Carol by her friends and fellow artists. There's also a potpourri of Carol's newer works that only just now get to see the light of day.

MHR 13 features the work of:

Carol Novack ~ Wilton Azevedo ~ BacBacLove ~ CamillE Bacos ~ Manoj Baviskar ~ James Belflower ~ Stefanie Bennett ~ Ann Bogle ~ Doug Bond ~ Tom Bradley ~ Lee Ann Brown ~ Amy Marie Bucciferro ~ Orin Buck ~ Andrei Codrescu ~ CAConrad ~ Robert Calabrese ~ Robin Carstensen ~ David Chirot ~ Walter Cummins ~ Greg Dember ~ Jean Detheux ~ Dewanatron ~ Kim Farleigh ~ Raymond Farr ~ Nancy Flynn ~ Hugh Fox ~ Vernon Frazer ~ Kirk Glaser ~ Daniel Grandbois ~ Rich Haber ~ Ernst Halter ~ Jefferson Hansen ~ Daniel Harris ~ Shirley Harshenin ~ j/j hastain ~ Martin Heavisides ~ Leigh Herrick ~ Laura Hinton ~ Webber Holley ~ Lori Horvitz ~ Jason Irwin ~ Rich Ives ~ Kirsten Kaschock ~ Mary Kasimor ~ Jukka-Pekka Kervinen ~ Hansoo

Kim ~ Zachary Kluckman ~ Annette Labedzki ~ Dolly Lemke ~ Gregory Lenczycki ~ Bobbi Lurie ~ Michael Main ~ Steve Mass ~ Laura McCullough ~ Scott McFarland ~ Don C Meyer ~ Ben Rush Miller ~ M V Montgomery ~ Raphael Moser ~ Robert Mueller ~ Sierra Nelson ~ Cedar Lorca Nordbye ~ Traci O'Connor ~ Abel Ortiz-Acosta ~ Luca Penne ~ Austin Publicover ~ Dan Raphael ~ Lori Romero ~ Alison Ross ~ Hilary Schaper ~ Susan Scutti ~ Larissa Shmailo ~ Jeffrey Side ~ Lysette Simmons ~ Jürgen Smit ~ Katherine Soniat ~ Marcus Speh ~ Melissa Stern ~ Terese Svoboda ~ George Szirtes ~ Gene Tanta ~ Lynne Thompson ~ Paul Toth ~ Hugh Tribbey ~ Steve Tune ~ Robin Vaughn-Williams ~ Marc Vincenz ~ Allegra Wakest ~ Margaret Walther ~ Sarah Walker ~ Christine Wilks ~ John Moore Williams ~ Renee Witherwax ~ Michael Wolman ~ Bill Yarrow ~ Paul Yates ~ Changming Yuan

Peace,

-Marc Vincenz, Susan Lewis, & the Mad Hatters' Review Editorial Team

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19. Jennifer Karmin

Red Rover Series / Experiment #54

Wed 2 May 2012

Red Rover Series
{readings that play with reading}

Experiment #54:
Springy Thingy

SATURDAY, MAY 5th
7pm / doors lock 7:30pm

Featuring:
Jamie Kazay
Dolly Lemke
Rowland Saifi
Matias Viegener

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

JAMIE KAZAY was born in Hollywood, CA. She writes poetry and often dabbles with one-act plays. She holds a BA in English and Creative Writing from California State University, Northridge and an MFA in Poetry from Columbia College, where she teaches writing. She also teaches poetry at East-West University. Her work has been published in Northridge Review, Columbia Poetry Review and Poetry Super Highway. She has a chapbook, Small Hollering (Dancing Girl Press, 2011).

DOLLY LEMKE lives in Chicago where she co-curates The Dollhouse Reading Series and works as Assistant Editor for Switchback Books. Her poems are published or forthcoming in Sink Review, Salt Hill, and Court Green.

ROWLAND SAIFI, the second cousin of an Arkansas state champion duck caller, is the author of the novella, Karner Blue Estates (Black Lodge Press, 2009). Having no idea how to call ducks himself, he has settled on working on a novel and teaching writing and literature at a few of places in Chicago, including Tribeca Flashpoint and School of the Art Institute.

MATIAS VIEGENER is an artist, author and critic who teaches at CalArts. He's a founder of the art collective Fallen Fruit, which has exhibited internationally in Mexico, Colombia, Denmark, Austria (Ars Electronica), LACMA, the Yerba Buena Center for the Arts, and ARCO 2010 in Madrid. He writes regularly on art for X-tra, has published fiction, nonfiction and criticism in Cabinet, Journal of Aesthetics & Protest, Radical History Review, and Black Clock, and co-edited The Noulipian Analects and Séance in Experimental Writing. His book of experimental fiction, 2500 Random Things About Me, Too is just out from Les Figues Press.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
Summer/Fall 2012 schedule, details TBA

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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20. Amanda Earl

New in AHP Essay Series: Dan Waber's "Regular Expressions as a System of Poetic Notation"

Wed 2 May 2012

Please take a look at the latest essay in our series "Regular Expressions as a System of Poetic Notation" by Dan Waber. The piece previously appeared in P-Queue in 2008. In the essay, Waber shows how patterns and syntax from the fields of mathematics & computing might open up interesting fields of possibility for expression in poetry.

If you'd like to read Dan Waber's essay plus other essays, rants, interviews & reviews, please visit www.angelhousepress.com and click on essays. & if you have a word or two to say about poetry, fiction, arts, creative non fiction, alternative culture, please send your piece to me for consideration in the series. i'm always looking for work that continues the conversation of creativity...

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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21. reJennifer Bartlett

Horace Schwartz

Wed 2 May 2012

Hi, If anyone knows a lot about Horace Schwartz (of the Rexroth Bookstore) and wants to chat about him, let me know!

Best, Jennifet

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22. Rob McLennan

new(ish) on rob's clever blog

Wed 2 May 2012

-- Profile of Collected Works Bookstore and Coffeebar, now online at Open Book: Ontario
-- new from above/ground press: new titles by George Elliott Clarke, Jay MillAr + Lisa Roberston
-- 12 or 20 questions (second series) with Lisa Samuels
-- Christine McNair and rob mclennan read in St. Catharines ON, June 15, 2012
-- Brian Fawcett, Human happiness

-- 12 or 20 questions (second series) with Chris Jennings
-- From the Fishouse: an audio archive of emerging poets
-- Ongoing notes: late April, 2012
-- Aby Kaupang, Absence is such a Transparent House
-- U of Alberta Press designer Marvin Harder wins an Alcuin Award
-- Sarah Manguso, The Guardians: An Elegy,
-- Nelson Ball, In This Thin Rain
-- rob mclennan and Pearl Pirie talk on poetry/publishing for OIW
-- 12 or 20 questions (second series) with Tamara Faith Berger
Seen Reading, Julie Wilson
-- A Very Personal Message To The Poetry Community On Behalf of Diane Di Prima from Harriet, the blog of the Poetry Foundation
-- Heather Christle, What is amazing
-- Profile of Gil McElroy, with a few questions, now online at Open Book: Ontario
-- 12 or 20 (second series) questions with Jaime Forsythe
-- Griffin Poetry Prize Shortlist Announced! My Q&A with David O'Meara
-- a review of my poetry collection Glengarry (Talonbooks)
-- 12 or 20 questions (second series) with Matthew Cooperman
-- Paige Ackerson-Kiely, My Love is a Dead Arctic Explorer
-- rob mclennan, Stephen Brockwell and Laura Mattingly in New Orleans, May 10, 2012
-- Jean McKay, Exploded View: Observations on Reading
-- What little resemblance this would have to Amy's wedding (poem)
-- A halt, which is empty: 402 McLeod Street, Stewarton, now up at Open Book: Ontario
-- The Invention of Glass, Emmanuel Hocquard (trans. Cole Swensen
-- 12 or 20 questions (second series) with Andrew Burke
-- This Way, Lise Downe

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed
up at the above/ground press blog,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

& now, rob + Christine's wedding blog!
www.robmclennanchristinemcnair.blogspot.ca

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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23. kristen gallagher

SEGUE Saturday May 5: Tao Lin & Mathew Timmons

Wed 2 May 2012

In keeping with our theme of cross-genre / genre-dissolving artists and writers, this pairing is not to be missed!

Bowery Poetry Club
308 Bowery NYC
4-6 pm
$6

Tao Lin (b. 1983) is the author of RICHARD YATES (2010), SHOPLIFTING FROM AMERICAN APPAREL (2009), and four other books. Vintage will publish his third novel in 2013.

Mathew Timmons' works include The New Poetics (Les Figues Press, 2010), Sound Noise (Little Red Leaves, 2010) and CREDIT (Blanc Press, 2009). His visual and performance work has been shown at Human Resources Gallery, Shoshana Wayne Gallery, Public Fiction, François Ghebaly Gallery, LACE, Museum of Contemporary Art Denver, CCA, ArtSpeak Vancouver, LACMA, and the UCLA Hammer Museum.

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24. Jennifer Karmin

May 4: Ron Silliman in Chicago

Thu 3 May 2012

Ron Silliman
Friday, May 4th @ 6pm

at the Poetry Foundation
61 West Superior Street
Chicago, Illinois

free admission
with reservations
http://www.eventbrite.com/event/3310530887

The author or editor of more than 30 books, including, most recently, Wharf Hypothesis, Ron Silliman is an influential contemporary poet and blogger whose work has been translated into a dozen languages. A recipient of the Levinson Prize from Poetry magazine, a Pew Fellowship, and two literary fellowships from the National Endowment for the Arts, he is a 2012 Kelly Writers House Fellow at the University of Pennsylvania. He will read from poems that span his career. A reception will follow the reading.

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25. Al Filreis

PoemTalk #52 - Ann Seaton, Gregory Djanikian & Michelle Taransky on Cole Swenson

Thu 3 May 2012

Today we are releasing episode 52 of PoemTalk, a discussion of Cole Swenson's Ours, a book of poems about gardens, with Ann Seaton, Gregory Djanikian, and Michelle Taransky.

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audio?show=PoemTalk

- Al Filreis

Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

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26. Dan Coffey

Papers for the Border #13 ~ THE POETRY EPISODE ~ is now live

Thu 3 May 2012

Hi all,

Papers for the Border is a podcast series that showcases seldom heard and experimental music, with the occasional spoken word piece thrown in (past episodes have included recordings by Jaap Blonk, Charles Bernstein, and Susan Howe & David Grubbs). But this episode is all poetry (albeit often set to music). It includes a rare performance by Steve Lacy with Anne Waldman, and recordings exclusively made for PFTB by Susana Gardner and Aaron Belz.

Here's the link to the blog which has the program list and the link to the podcast itself:
http://pftbpodcast.wordpress.com/2012/05/04/papers-for-the-border-13-the-poetry-episode/

Enjoy!

Dan Coffey

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27. Rob McLennan

Andrew Suknaski: July 30, 1942-May 3, 2012

Thu 3 May 2012

We are sad to report that Chaudiere author Andrew Suknaski, from our perpetually-forthcoming selected poems, has died in Moose Jaw of natural causes. From Sarah Simison:

We are very sorry to report the death of Andy Suknaski in Moose Jaw on May 3, 2012. While Andy was most famous for WOOD MOUNTAIN POEMS, he first came to fame in Al Purdy's anthology of new writers, STORM WARNING. Andy was a strong believer in the small press movement, and early published such writers as Gary Hyland, Sid Marty and Glen Sorestad; he also influenced a whole generation of prairie writers with his own books of gritty, realistic poetry. Many writers owe a debt to him.

http://www.chaudierebooks.blogspot.ca/2012/05/andrew-suknaski-july-30-1942-may-3-2012.html

and an obituary from Montreal writer Brian Sentes.
http://bryansentes.wordpress.com/2012/05/03/andrew-suknaski-30-july-1942-3-may-2012/

rob mclennan
publisher
Chaudiere Books

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

28. Peter Quartermain
New title by Norma Cole
Thu 3 May 2012

Nomados is proud to announce Actualities by Norma Cole Poetry 24 pp ISBN

978-0-9810952-8-8 @ $10.00 + $3.00 p&p

The best way to glimpse the hurtling world may be out of the corner of one's eye, when the lucidity of wonder reasserts itself. In Norma Cole's radiant new work, Actualities, a poet's intelligence courts hazard, misprision and the incisions of the archaic to draw the ear and the eye toward complex, thrilling delight-and a quickening journey through the natural history of perception. Who knew time could be banished and the senses tempted so? I predict that you'll want to return to Actualities often-even the title is richly layered-and that it will be with growing urgency and admiration.

Colin Browne

Order by reply to me personally or visit our website www.nomados.org

(we ship pro forma - i.e. with an invoice - no credit cards or paypal; cheques payable to Nomados)

Peter Quartermain

846 Keefer Street

Vancouver

BC V6A 1Y7

[redacted]

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29. Camille Martin
Robert Zend's Typescapes (concrete poetry)
Fri 4 May 2012

New on Rogue Embryo:

Robert Zend's Typescapes: Concrete poetry from a Renaissance man of Canadian letters

featuring six "typescapes" from Zend's *Arbormundi*, a portfolio of seventeen sheets of concrete poems published by blewointment press in 1982

http://rogueembryo.com/2012/05/03/robert-zends-typescapes-concrete-poetry-from-a-renaissance-man-of-canadian-letters/

Cheers!

Camille Martin
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

30. amy king
Poetry & the arts are dying. Long live poetry / the arts!
Fri 4 May 2012

THE CRONE IN THE HICCUP OF LIGHT -
http://www.theywillsewthebluesail.com/poem14-TWSTBS-aking.html

Remedios in Relief -- http://www.theawl.com/2012/04/a-poem-by-amy-king

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31. amy king
An Evening with Poets Ari Banias, Tonya Foster, Brenda Iijima and Ricardo Maldonado
Fri 4 May 2012

May 10, 2012, 7:00pmÂ |Â The James Gallery
An Evening with

May 10, 2012, 7:00pmÂ |Â The James Gallery
An Evening with Poets Ari Banias, Tonya Foster, Brenda Iijima and Ricardo Maldonado
Join us for an evening of poetry in the James Gallery with poetsÂ Ari BaniasÂ (a recent Fine Arts Work Center in Provincetown fellow),Â Tonya FosterÂ (author of forthcomingÂ Swarm of Bees in High Court),Â Brenda IijimaÂ (author ofÂ If Not Metamorphic)Â andÂ Ricardo MaldonadoÂ (Managing Director at the 92Y Unterberg Poetry Center).Â All four poets are 2011 Artist Fellowship recipients of the New York Foundation for the Arts (NYFA). Â

co-sponsored by Artists & Audiences Exchange, a NYFA public program, funded with leadership support from the New York State Council on the Arts (NYSCA). at The Graduate Center, CUNYÂ

365 Fifth Avenue at 34th St
New York CityÂ
Venue Fully Accessible
http://centerforthehumanities.org/james-gallery/events/An-Evening-with-Poets-Ari-Banias-Tonya-Foster-Brenda-Iijima-and-Ricardo-Maldonado
Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

32. Rob McLennan

Andrew Suknaski memorial/wake reading;

Fri 4 May 2012

A memorial/wake reading for the late prairie poet Andrew Suknaski (July 30, 1942 - May 3, 2012), the poet of Wood Mountain, Saskatchewan, will be held upstairs at The Carleton Tavern, 233 Armstrong Street (at Parkdale), Ottawa on Friday, June 1, 2012 at 7:30pm.

Hosted by rob mclennan, this informal gathering of friends, admirers, fans and otherwise well-wishers will feature readings of Suknaski's own words as tribute by some of his friends

If you would like to say a few words about/for Suknaski, or have the opportunity to read a short selection from one of his works, email rob mclennan at rob_mclennan (at) hotmail.com.

For those inquiring about There Is No Mountain: The Selected Poems of Andrew Suknaski, edited by rob mclennan, it will be appearing later this year (thanks to a generous offer made to help offset production costs).

http://www.chaudierebooks.blogspot.ca/2012/05/andrew-suknaski-memorialwake-reading.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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33. Eleni Stecopoulos

Compline Press / Eleni Stecopoulos's Daphnephoria

Mon 7 May 2012

From: [redacted]
To: [redacted]
Subject: Compline presents: Eleni Stecopoulos's Daphnephoria
Date: Mon, 7 May 2012 00:51:55 -0700

Dear Friends:

I'm super excited to announce the release of a new Compline chapbook, Eleni Stecopoulos's Daphnephoria. Over the course of the year, I hope to print completely letterpress micro-run chapbooks as a way to highlight brand new work by some of my favorite poets, while also raising money for more expensive full-length projects. My plan is to treat these books as press fundraisers: to make them using mostly recyclable material completely by hand, while selling them for a ludicrously cheap price to inspire interest and support from local poetry communities.

Eleni Stecopoulos is the author of the totally wonderful Palm Press long-player Armies of Compassion, and the world's foremost expert of the Poetics of Healing (according to me!). By purchasing this book, you'll get a glimpse at what Eleni's currently working on (like, right now!) while directly helping to support the next two Compline projects; the long-awaited edition of Leslie Scalapino and Kiki Smith's The Animal is in the World like Water in Water and David Brazil's first full-length collection, Economy. And to make it even more appealing, I've decided to try a two-price model: if you live in the Bay Area and you can get the book from me personally, it will only cost you $5 (I know!! Nuts, right?! This is the price of a coffee drink these days!). If you'd like the book shipped (even if you're local), it will cost you $8. This is not, of course, to punish friends and colleagues living out of state, but to try to keep the price down for folks I might see in person around town. It is also to inspire us to actually say hello to each other and share a moment of camaraderie in an otherwise completely inhospitable world!

I'd also like to make it easy to give these books as gifts to friends (and they're worth it, I'm telling you!), so buy one for a friend and I'll include a little personal note from you! This might be the perfect time to remind someone you're thinking about them by sending them a badass chapbook in the mail!

Also, it's a super short run, so get it while you can!

So, if you'd like to get the book from me in person (at a reading, or at my house, or at some clandestine location), and you'd like to spend $5 to get something rad while supporting the work I do with the press:

CLICK HERE!

If you'd like me to send the book to you, and you're willing to spend $8 of your hard-earned money to support often-not-super-commercially-viable poetries (!!), click the button below:

CLICK HERE!

You can also pick up the book by visiting our website here!

Spread the word, please, to friends and family! We appreciate the support!

All best,

Michael

The Disinhibitor
Compline
Atticus/Finch
On: Contemporary Practice

2556 Frances Street
Oakland, CA 94601

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34. amy king
WELCOME TO THE CONVERSATION: VIDA LAUNCHES "HER KIND"
Mon 7 May 2012

VIDA: Women in Literary Arts has launched HER KIND, a blog and online community-building forum for individuals interested in the discussion and perception of womenâ€™s writing. HER KIND, inspired by the Anne Sexton poem of the same name, will highlight a wide range of writers, themes, and feature categories.

Founded in 2009, VIDA is a national literary organization seeking â€œto explore critical and cultural perceptions of writing by women through meaningful conversation and the exchange of ideas among existing and emerging literary communities.â€ Starting now, HER KIND, under the leadership of co-editors Rosebud Ben-Oni and Arisa White, will serve as an active demonstration of VIDAâ€™s mission by promoting and curating conversations about writing by women that are often overlooked by other media outlets.

In short, we at VIDA know women writers are smart. And weâ€™ve had to be more than capable to make writing central in our busy lives. Just imagine the positive influence weâ€™re bound to create when we come together as a community.

HER KIND seeks to be as inclusive and as intersectional as possible. Please join the conversation at www.herkind.org.

Also, dive into "21 Love Poems for Adrienne Rich," including work by Adrienne Su, Amy King, Ada Limon, Becca Klaver, Camille Dungy, Carmen Gimenez-Smith, Cate Marvin, Erin Belieu, Erica Moya, Erika Meitner, Katharine Varnes, Martha Silano, Margaret Ronda, Melinda Wilson, Metta Sama, Patricia Spears Jones, Rachel Eliza Griffiths, Rachel Zucker, Tamiko Beyer, Tonya Foster and Wendy Walters.

Thank you,

VIDA: Â Women in Literary Arts
http://www.vidaweb.org

↑ Index

35. Rob McLennan
the canadian prose poem; query,
Mon 7 May 2012

For the sake of my own interest, and to perhaps answer my own questions on the subject, Im working on an essay on the Canadian prose poem (as opposed to the American prose poem, which appears to have a well-known tradition and trajectory). Im wondering if anyone out there is aware of essays, reviews, interview and/or other works that might help me track this elusive Canadian beast? How did we get to where we are now?

Im thinking of contemporary writers working with the prose-poem and/or prose-line such as Meredith Quartermain, Sina Queyras, Sylvia Legris, Lisa Robertson, Daphne Marlatt and Rob Budde. Is this a matter of 1960s-era French-Canadian influence, translations of Nicole Brossard, for example?

Any suggestions would be appreciated. A big subject, I know.

Thanks

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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36. juliana spahr
spd spelling bee! may 14!
Mon 7 May 2012

Dear Poet and/or Friend of Poets and/or others,

I've probably written to you about this before. But I'm on the board of a great organization called Small Press Distribution (the only non-profit distributor of literary books left in the entire country). It basically keeps US literatures alive in this bad time.

SPD is doing a celebrity spelling bee--called the "Bee-In, A Spelling Bee to Benefit SPD--on May 14th at the Crown Point Gallery in San Francisco to raise a little money.

If you are in the Bay Area, it would be great if you would join me there.

This year Sedge Thomson will be the emcee again and thriller writer Cara Black returns to spell and then there will be all new spellers including Dennis J. Bernstein, longtime front line reporter specializing in Human Rights (and newly minted poet!), Cy Musiker, a reporter familiar to radio audiences in the Bay Area and beyond; novelist Joshua Mohr; Carolina De Robertis whose novel *Perla* is just out to rave reviews; treasured Bay Area poet D.A. Powell; and John Jay Osborn, Jr., author of recently reprinted and perennial bestselling *Paper Chase*, among many others.

There will be tasty treats from ThirstyBear, Semifreddis and "Terroir" gin (inspired by Mt. Tam) from St. George Spirits for genuine Bee's Knees cocktails, along with wine from Kermit Lynch. There's also a Silent Action with fancy restaurant certificates, theater and music tickets, art, books, hotel stays and much more.

The bee is Monday, May 14th. The Crown Point Gallery is at 20 Hawthorne Street in San Francisco. Doors open at 6:30. The Bee starts at 7:30 and goes for about an hour.

Get tickets & more info about our infamous spellers here:

http://www.spdbooks.org/pages/events/default.aspx <http://www.spdbooks.org/pages/events/default.aspx>

If you are not in the Bay Area, please consider donating or becoming a member. Information on how to donate is here: http://www.spdbooks.org/Members/Members.aspx

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37. Amanda Earl
New from AngelHousePress
Mon 7 May 2012

"Steve Kulash & other autopsies" a chapbook by Catherine Owen

In "Steve Kulash & other autopsies" Catherine Owen offers poems which portray leaps, misfits & the wild. Yet these poems are rooted in ordinary

moments or finding beauty & ecstasy in the ordinary. Owen populates her poems with both desolate and lush landscapes, graffiti, fire & grief. She uses language that appeals to all the senses. She is sensitive to sound as demonstrated by the exquisite musicality and rhythm of the lines. She is a close observer. It is as if Owen holds a magnifying glass to life and is reporting on its intricate details, translating them into poignant imagery and metaphor. These poems are in part empathetic explorations of the nature of grief and an attempt at solace, an attempt at joy, at persevering. Side by side with images of emptiness & incompletion are joyous contortions of language, Whack-A-Mole, buttons popped open, Beaujolais and Betty Boop. When I first heard these poems, I was struck by how imaginative and intense they were, and how I responded to them with understanding, with a feeling of relief at not being alone.

$5. limited edition of 50 copies. Available via Paypal at angelhousepress.com.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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38. Jim Andrews
get together
Mon 7 May 2012

---

i'm going to be in paris may 9 to june 11. let's get together if you're in the area.

i'm staying on a houseboat on the seine moored along the quay of the tuileries gardens.

ja
http://vispo.com

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39. Shankar, Ravi (English)
Drunken Boat #15 is now Live!
Tue 8 May 2012

Drunken Boat, the international online journal of the arts, announces that DB#15, Spring 2012, is now live at [http://www.drunkenboat.com/]. Featuring a lively new design and two special folios, including one on Native American women poets curated by Layli Long Soldier and another curated by Deborah

Poe on Handmade/Homemade, a collection of homemade and letterpress chapbooks, one-of-a-kind editions, broadsides and books made from unorthodox materials. Plus among many other innvoative works in multiple genres, the issue features poetry by Nin Andrews and Anzhelina Polonskaya, fiction by Suzanne Scanlon and Ron MacLean, our inaugural Reviews section edited by Shira Dentz, and a special Nonfiction section guest-edited by Suzanne Paola on "The Body Silent: nonfiction on illness and the body." Keep your eyes peeled as we add an Art section in the coming weeks, announce new events surrounding the launch and continue the feature “What five books I’m reading now…” on our blog. Thanks for helping support the arts online. We hope you enjoy this new issue as much as we do.

The Editors, http://www.drunkenboat.com

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40. Shira Dentz

Please post!

Tue 8 May 2012

Drunken Boat #15 is Live!

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Poe on Handmade/Homemade, a collection of homemade and letterpress chapbooks, one-of-a-kind editions, broadsides and books made from unorthodox materials. Plus among many other innvoative works in multiple genres, the issue features poetry by Nin Andrews and Anzhelina Polonskaya, fiction by Suzanne Scanlon and Ron MacLean, our inaugural Reviews section edited by Shira Dentz, and a special Nonfiction section guest-edited by Suzanne Paola on "The Body Silent: nonfiction on illness and the body." Keep your eyes peeled as we add an Art section in the coming weeks, announce new events surrounding the launch and continue the feature “What five books I’m reading now…” on our blog. Thanks for helping support the arts online. We hope you enjoy this new issue as much as we do.

The Editors, http://www.drunkenboat.com

On May 7, 2012, at 12:01 AM, POETICS automatic digest system wrote:

> *There is 1 message totalling 37 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *Andrew Suknaski memorial/wake reading;*

Date: Fri, 4 May 2012 15:27:35 -0400
From: Rob McLennan <[redacted]>
Subject: Andrew Suknaski memorial/wake reading;

A memorial/wake reading for the late prairie poet Andrew Suknaski (July 30, 1942 - May 3, 2012), the poet of Wood Mountain, Saskatchewan, will be held upstairs at The Carleton Tavern, 233 Armstrong Street (at Parkdale), Ottawa on Friday, June 1, 2012 at 7:30pm.

Hosted by rob mclennan, this informal gathering of friends, admirers, fans and otherwise well-wishers will feature readings of Suknaski's own words as tribute by some of his friends

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For those inquiring about There Is No Mountain: The Selected Poems of Andrew Suknaski, edited by rob mclennan, it will be appearing later this year (thanks to a generous offer made to help offset production costs).

http://www.chaudierebooks.blogspot.ca/2012/05/andrew-suknaski-memorialwake-reading.html

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writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair
...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
*www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/*

> *End of POETICS Digest - 4 May 2012 to 6 May 2012 (#2012-73)*
> **********

--
Shira Dentz
Writer in Residence
Division of Humanities
New College of Florida
5800 Bay Shore Road
Sarasota, FL 34243-2109
[redacted]/ [redacted]
[redacted] / [redacted]
www.shiradentz.com

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41. Rob McLennan
reading in new orleans,
Tue 8 May 2012

---

if any of you are around, im reading in new orleans on thursday, may 10th;

info:

rob mclennan, Stephen Brockwell and Laura Mattingly read at Gold Mine, New Orleans!

17 Poets! Literary and Performance Series,
May 10, 2012, 8PM
Gold Mine Saloon, 701 Dauphine St.
New Orleans (French Quarter)
www.17poets.com

Laura Mattingly saw the underside of many large bridges during her float from Kansas City to New Orleans. She wrote for the Metro Santa Cruz Newspaper for a while in CA. There were no notable bridges in this town except for the wharf, which she considers to be a one sided bridge. She now lives in New Orleans and pours booze for a living, helping bridge the gap between sobriety and intoxication. She used to edit the magazine Artvoices.

Stephen Brockwell is the author of The Wire in Fences (Balmuir, 1988), Cometology (ECW Press, 2001), which Harold Bloom described as having rare and authentic promise, Fruitfly Geographic (ECW, 2004), winner of the 2004 Archibald Lampman Award, and The Real Made Up (ECW, 2007). He edited Rogue Stimulus: the Stephen Harper Anthology for a Prorogued Parliament (Mansfield, 2010) with Stuart Ross. He is currently completing the Impossible

Books project which has been excerpted in The Puritan (http://puritan-magazine.com/issue13.php), Experimento (http://experiment-0.com) and chap-books from the Olive Reading Series and above/ground press. Stephen is also the insanely busy owner of the small IT consulting firm http://www.brockwellit.com.

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections A (short) history of l. (BuschekBooks, 2011), grief notes: (BlazeVOX [books], 2011), Glengarry (Talonbooks, 2011), kate street (Moira, 2011) and 52 flowers (or, a perth edge) (Obvious Epiphanies, 2010), and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review, seventeen seconds: a journal of poetry and poetics and the Ottawa poetry pdf annual ottawater. He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at www.robmclennan.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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42. Tomás Ó Cárthaigh

Tullamore Arts Festival - Rhymers Club Participation

Tue 8 May 2012

The Tullamore Rhymers Club participated in the recent Arts Festival in the town, with an exhibition stand and Ken Hume contributing readings from his book "Snowstorm of Doubt and Grace"

http://www.writingsinrhyme.com/index.php/blog-tullamore-arts-festival-stand-a-success/

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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43. William Slaughter
Notice: Mudlark
Tue 8 May 2012

New and On View:

Mudlark Special Issue No. 46 (2012)

Season of Change

Poems by Susan Kelly-DeWitt

Susan Kelly-DeWitt's latest collections are The Fortunate Islands (Marick Press) and the electronic chapbook The Limbo Suite, also known as Mudlark Special Issue No. 38). Her poems can also be found in many journals and in anthologies such as, most recently, The Autumn House Anthology of Contemporary American Poetry (Autumn House Press), A Bird as Black as the Sun: California Poets on Crows and Ravens (Green Poets Press), Fog and Woodsmoke (Lost Hills Press), What Redwoods Know: Poems from California State Parks (WordTemple Press), and in The City of the Big Shoulders: An Anthology of Chicago Poetry (University of Iowa Press). She has also been an exhibiting Northern California visual artist for twenty-five years. Please visit her website at: www.susankelly-dewitt.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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44. David Kirschenbaum
Exhibitors Wanted for Boog Fest's 9th Annual Small, Small Press Fair
Wed 9 May 2012

Hey everyone,

Boog City would like to once again extend an invite to each of you to exhibit at our 9th annual small, small press fair (with indie records and crafts, too).

The fair will once again span two days, Sat. Aug. 4-Sun. Aug. 5, and be held at Brooklyn’s Unnameable Books (600 Vanderbilt Ave.) in their beautiful backyard.

The fair will take place during the 6th annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with performances by authors from each of the tabling presses.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (up to 3’ x 3’).

DISCOUNT OFFER: Paypal [redacted] on or by May 15 and it's $25 or $15.

Please email me to reserve your table and schedule your reader. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

This year’s fair will feature readings, musical performances, a lively panel, political speakers, our new BoogWork poetry workshop and reading series, and a non-nyc press kicking off season 10 of our levy lives: celebrating the renegade press series.

as ever,
David

P.S. Apologies if you received more than one copy of this email.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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45. amy king

CFW - Your weekly run from the Barefoot Review + please consider submitting for the next issue!

Wed 9 May 2012

Currently reading for next issue -Â Â
Â http://www.barefootreview.org

YourÂ weeklyÂ runÂ fromÂ theÂ BarefootÂ Review
Water From Oar
A nurse comes to my bedside,
>>pushes my shoulder

>>gently, rousing me at 3:00 a.m.
>>Itâ€™s when they like to do the CT scans,
>>she tells me, and suddenly all the world
>>comes rushing back.
>>I canâ€™t feel my head; itâ€™s still numb.
>>My companion this night,
>>is sleeping, one arm crossed
>>over her eyes as if she is shielding
>>herself from a light
>>she doesn't want to see.
>>Her hair falls in a thick knot
>>around her shoulders
>>and I remember how it felt
>>in my hands after she broke her back
>>and I leaned over the tub
>>to wash out the tangles, her arms too weak
>>to lift the curled heft. As I washed
>>her hair, I could smell wood smoke,
>>juniper, slickrock, perfumes
>>swept down with the riverâ€™s
>>big water and the kayaks. As they wheel
>>me to radiology, I think
>>about how Iâ€™d sit for hours
>>on the banks of the Colorado, just to watch
>>her graceful rolls,
>>the way she separated
>>water from oar. Her laughter
>>as she plummeted under
>>and then sprung back upward,
>>split through solemn canyon walls.
>>I am lucky; though I have awoken
>>once again into tumultuousness
>>of illness, I feel her pushing,
>>pushing me to a riverâ€™s
>>eddies, to safety.
>>
Barbara Ellen Sorensen is a poet, writer, and editor. She has lived with Parkinsonâ€™s Disease for over 10 years. In summer 2010, she underwent deep brain stimulation (DBS), for which she is eternally grateful. Her son, Bryon Michael Sorensen, died in fall 2011 from complications of an alteriovenous malformation (AVM). These poems reflect the ongoing process of

reconciling both circumstances, however, she continues to believe in the beauty and elegance of life.

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http://www.barefootreview.org

YourÂ weeklyÂ runÂ fromÂ theÂ BarefootÂ Review
Tomatoes
She wanted a tomato sandwich
>>>not just bread and tomato, but buttered,Â
>>>and no crusts, and just so; the tomato, peeled, sliced
>>>the proper way, everything in its place,
>>>and buttermilk on the sideâ€“
>>>
>>>That day I came in she wanted to goÂ
>>>and buy some fresh tomatoes at the farmerâ€™s market. So,
>>>I loaded Mary and her walker up into my jeep
>>>and we took off â€“ an unlikely duo-
>>>23 and 92.
>>>I rolled down the windows,
>>>hoping she wouldnâ€™t overheat.
>>>
>>>Once there she rolled her walker up and then -Â
>>>was too tired, so I picked out the tomatoes
>>>while she sat, chatted up the other customers
>>>then I got her back in the jeep
>>>and we drove to the nursing home
>>>and I rolled her in on her walker,
>>>short, spare, emaciated, pale,
>>>she crawled back into bed while I
>>>made her a sandwich...
>>>
>>>That may have been her last tomato stand.
>>>It wasnâ€™t so long afterwards that sheÂ
>>>was lying in bed, delirious, demanding pill after pill
>>>for pain, and a shake,
>>>the mean nurse said â€œshe canâ€™t eat, sheâ€™ll aspirate.â€
>>>I wanted to scream â€œyouâ€™re letting her die!â€
>>>
>>>but really it was just meÂ
>>>not letting go.
Ariel Bugosh Boswell is a 2007 graduate of Davidson College and 2012 graduate of a nursing program. Her husband, a medical student, was diagnosed

with cancer in December 2011 and has undergone 4 rounds of chemotherapy. His cancer is currently in remission. Ariel regularly participates in narrative medicine workshops held through the humanities department at the Mayo Clinic. She draws on her personal and professional experiences in home healthcare, low-cost immigrant clinics, and long-term care in her writing. Copyright Â© 2012 Barefoot Review, All rights reserved.

Being barefoot approaches being revolutionary
Barefoot Review

Â http://www.barefootreview.org

↑ Index

46. andrew topel
war - a 14,141 word sentence
Wed 9 May 2012

---

war, a 14,141 word sentence, is now available from avantacular pressprinted as a 5.25 inch wide by 18 foot long scroll, wrapped in a camouflage bandana with dog tagsto order a copy, visit - http://avantacular-press.blogspot.com/2012/05/war.html

↑ Index

47. Erika Stephens
APG anthology
Thu 10 May 2012

The Atlanta Poets' Group has released an anthology The Lattice Inside, containing work of past and present members of the APG and "node essays" on theory, history, and practice. It was issued by UNOPress.

A link to Amazon:
http://www.amazon.com/An-Atlanta-Poets-Group-Anthology/dp/1608010643/ref=cm_cmu_pg_t

↑ Index

48. William Slaughter
Notice: Mudlark
Thu 10 May 2012

New and On View: Mudlark Poster No. 101 (2012)

Five Sonnets by Robert Lavett Smith

Robert Lavett Smith lives in San Francisco where he works as a Special Education Paraprofessional for the San Francisco Unified School District. He is

the author of four small-press chapbooks and, most recently, of a full-length collection, Everything Moves With A Disfigured Grace (Alsop Review Press, 2006). A collection of his sonnets, Smoke In Cold Weather, will be published by the Full Court Press sometime this summer, 2012.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

49. richard owens
CRISIS INQUIRY | SUMMER 2012
Fri 11 May 2012

CRISIS INQUIRY:Â A SPECIAL VOLUME OF DAMN THE CAESARSWITH ATTENTION TO THE WORK OFÂ ROB HALPERN & KESTON SUTHERLAND http://damnthecaesars.org/

POETRY & CRITICAL COMMENTSMichael Cross â€¢ Andrew Rippeon â€¢ John Wilkinson â€¢ Luke Roberts â€¢ Laura Kilbride â€¢ Brenda Iijima â€¢ Marianne Morris â€¢ Edgar Garcia â€¢ David Rich â€¢ Nat Raha â€¢ Ryan Dobran â€¢ Josh Stanley â€¢ Reitha Pattison â€¢ Joe Luna â€¢ Emily Critchley â€¢ Robert Sheppard â€¢ Richard Owens FEATURE: ROB HALPERNRecent poetry, prose and lecture notes from Halpern | critical comments on Halpern by John Wilkinson, Thom Donovan, Kevin Killian, Brenda Iijima, Tyrone Williams, Samuel Vriezen, Kenneth Jacobs and Lee Spinks | bibliographic checklist of writing from and on Halpern. FEATURE: KESTON SUTHERLANDRecent poetry, email and essays from Sutherland | critical comments on Sutherland by Josh Stanley, Neil Pattison, Robin Purves and Laura Kilbride | annotated worksheet on Hot White Andy by Justin Katko | bibliographic checklist of writing from and on Sutherland. REPRINT: SEAN BONNEY & FRANCES KRUKThe full text of Sean Bonney's Four Letters Four Comments (including responses from Jennifer Cooke, Pocahontis Mildew, Danny Hayward and Lara Buckerton) and Frances Kruk's Down You Go, or, NÃ©gation de Bruit are reprinted here as they appeared through Punch Press in 2011. Individuals inside the US: $20Individuals outside the US: $34 NB: To save on shipping, individuals in the UK can purchase copies soon through Mountain Press. Institutions inside the US: $30Institutions outsdie the US: $44 Â .....richard owens 10 Ross Road Scarborough, ME 04074

damn the caesars, the journal
damn the caesars, the blog

↑ Index

50. Charles Bernstein
(no subject)
Fri 11 May 2012

I have edited a feature for Jacket2 in which Joan Retallack, Ed Burns and I respond to some of the sensational and unfounded attacks on Gertrude Stein's war time record. http://jacket2.org/feature/gertrude-steins-war-years-setting-record-straight

Charles Bernstein

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51. Jordan Stempleman
Sprung Formal 2012
Fri 11 May 2012

> **Sprung Formal*, The Kansas City Art Institute's literary arts journal, presents its 2012 issue: The Apocalypse*
>
> *featuring visual and written work by: Ashley Bellinger, Benjamin Boulier, Brandon Brown, Peter Davis, Marissa de la Pena, Kari Freitag, Madeline Gallucci, Rachel B. Glaser, Matt Hart, Jules Izkoff, Anna Kamerer, Mitchell Hugh Kirkwood, Rob MacDonald, Ryan MacDonald, Joshua Marie Wilkinson, Christopher Martin, Will Meier, John Northington, Frances Odim-Loughlin, Annie Raab, Christie Ann Reynolds, Alex Rieser, Zach Savich, Reid Sprague, Sampson Starkweather, Lauren Stookey, Matthew Suss, Scott Sweeney, Paige Taggart, Maureen Thorston, Frederick Vorder-Bruegge, Teal Wilson, Patrick Wolf, and Elisabeth Workman*
>
> *The issue is available to read or download here:*
>
> *http://issuu.com/sprungformal/docs/sprungformalnumberseven*

> *Best,*
>
> *The Editors*

↑ Index

52. kristen gallagher
SEGUE Saturday 5/12: Steven Zultanski & Danielle Aubert
Sat 12 May 2012

Bowery Poetry Club
308 Bowery
NYC

4-6 pm
$6

Steven Zultanski is the author of Pad, Cop Kisser, and Agony. He lives here.

Danielle Aubert is the author of Sixteen Months Worth of Drawings in Microsoft Excel and a founding member of I.T.U. with Lana Cavar. She is a coordinator of the Center for Abandoned Letterhead and the Paper Rehabilitation Project in Detroit. http://www.danielleaubert.com/

↑ Index

53. Deborah A. Meadows
avant garde poets in Reno
Sat 12 May 2012

Could someone advise on who to meet with in Reno?

Could back channel,

Deborah Meadows

↑ Index

54. Randolph Healy
HEX
Sun 13 May 2012

Hi everyone,

sorry if you get this more than once.

I've a little book on Amazon's Kindle store called Hex, containing 17 new poems.

The link is http://www.amazon.com/dp/B007YT27FQ

best wishes

Randolph

↑ Index

55. Dan Wilcox
Third Thursday Poetry Night, Albany, NY - May 17 - Elizabeth Thomas
Sun 13 May 2012

---

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

May 17, 2012
7:00 sign up; 7:30 start

Featured Performer: Elizabeth Thomas

with an open mic before & after the feature
$3.00 donation, suggested; more if you got it, less if you canâ€™t.

Your May Day host, Dan Wilcox.

* * * * * * * *

Fifth Grade Poetry Workshop
by Elizabeth Thomas

He says, â€œWould you write me a poem?â€ â€œAbout what?â€ I ask.
â€œThe desert. I miss the desert.â€

His skin, the color of sand.â€¨
Behind a shy smile, the sunâ€¨
that is his face, eyes deep wellsâ€¨
where wishes wait. I look
around this classroomâ€¨
of unruly fifth graders, â€¨
their teacherâ€¦ someplace elseâ€¨
and I just want to go home â€“
â€œWould you write me a poem?â€â€¨
And for a moment, it is just us,â€¨
this boy and this poet, unsureâ€¨

of most things, yet knowing
poetry can open worlds for himâ€¨
beyond this classroom â€“â€¨
these scattered desks, damaged â€¨
whiteboards and outdated books,
the ceiling coming apart above us.â€¨
He is one fifth grader, waiting.â€¨
â€œThe desert,â€ he says. â€œI miss â€¨
the desert." His voice an echo
of past civilizations hoping â€¨
someone is listening.

Visit www.upwordspoetry.com
www.hereisakiss.wordpress.com

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56. CA Conrad
TROLL THREAD poetry collective
Sun 13 May 2012

---

interviewed on 8-POINTED STAR out of Philadelphia:
http://8pointedstar.blogspot.com/

TROLL THREAD is a beautiful way to the poems!
CA

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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57. Rob McLennan
a piece on 5 Canadian small publishers,
Sun 13 May 2012

A piece I wrote for Australian online journal Cordite on five Canadian small press publishers: Cameron Anstee's Apt 9 Press, Leigh Nash and Andrew Faulkner's The Emergency Response Unit, Peter and Meredith Quartermain's Nomados, Amanda Earl's AngelHousePress + Jason Dewinetz' Greenboathouse Press! includes a list of a ton of other Canadian small publishers.

http://cordite.org.au/features/notes-on-five-canadian-small-micro-publishers/

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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58. Calvin Pennix

quarter after on Issuu / quarter after press

Sun 13 May 2012

Hi all -

quarter after - A Place for Art and its Reasons - has just recently released its issuu page, which can be viewed here http://issuu.com/quarterafter Our first issue up and is also on our site http://quarterafter.org/. Issue no. 1 features a stellar lineup featuring:

*Adam Fieled * Chad Scheel * David Berridge * Michael Farrell * Jane Joritz-Nakagawa * Tiffany Monroe * Felino A. Soriano * Vernon Frazer * rob mclennan * Donna Kuhn * Merlin Flower * Christina Baker-Jones * David Harrison Horton * Lawrence Upton * Ric Carfagna * Roger Sedarat * Seekers of Lice * James Sanders * Linda Neiswender * be sure to check it out

Also, quarter after is starting an artist interview/dialogue series which will presented in the same way as the journal - on the site, on line and in print - all published by quarter after press. If any of you are interested please let me know. I have a couple of poets and visual artists already lined up and one of the interviews will be up on the site shortly. I say "dialogue" because I don't have set questions, but would rather us have a conversation.

And the last note, *quarter after press* has officially launched (http://quarterafter.org/quarter-after-press/). If you have something you are looking to publish, send it over.

All the best in creating,
Calvin Pennix
Founding Editor, *quarter after
*http://quarterafter.org/
[redacted]
http://collectedtrepidation.blogspot.com/
Grounds (Argotist Books 2011)
http://www.argotistonline.co.uk/GROUNDS.pdf
Around/About (Differentia Press 2012)
http://www.differentiapress.com/2012/04/around-about-calvin-pennix.html

“yu don’t have to do it like everybody else. all thes correct uses ar like punishment which force normative thought. Normative writing enforces normative thought and makes a reader conform to a homogenous culture.”

↑ Index

59. CA Conrad
30 WEST COAST POETS and others from the west coast...
Mon 14 May 2012

...up on JUPITER 88

starting at #111 with Valencia Ganoe, to #140 with Sara Larsen
http://JUPITER88poetry.blogspot.com

WHO would want to live in another time for poetry???? If you DO,
what's wrong with you?
CA

--
PhillySound: new poetry http://PhillySound.blogspot.com

THE BOOK OF FRANK by CAConrad http://CAConrad.blogspot.com

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60. Halvard Johnson
Call for work
Mon 14 May 2012

Always looking for new contributors, old contributors, readers. Send work to [redacted]. No connection to Barcelona required, as though there might be work unconnected to Barcelona.

onbarcelona.blogspot.com

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/
http://sites.google.com/site/halvardjohnson/Home
http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org

<http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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61. Francesco Levato

Call for Poetry Films - Poetry International: Deadline approaching

Mon 14 May 2012

Call for Poetry Films

Deadline: postmarked by June 1st, 2012
Notification in August, 2012
Publication: October, 2012

Poetry International is committed to inspiring new generations of poetry readers and to helping them engage with contemporary poetry. Each issue offers voices from many cultures, in multiple styles and genres of poetry both written in and translated into English.

Film & Video Submissions:

We are looking for artistic, experimental, and challenging film/video interpretations of poetry that explore the intersection of poetic and cinematic expression. Selected work will be published online in the cinépoetry section of Poetry International.

For full submission guidelines please visit:
http://poetryinternational.sdsu.edu/cinepoetry_submissions.htm

--

Francesco Levato
[redacted]
http://www.francescolevato.com

Chicago School of Poetics
http://www.chicagoschoolofpoetics.com

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62. Drew Krewer

5/17 Poetry Off the Page Off-Site Event: Trickhouse Live Presents The Destroyer & Friends

Mon 14 May 2012

Note: This event is not officially connected to the University of Arizona Poetry Center.

If you're in town the evening before the symposium, you may want to check out this event Trickhouse Live & The Destroyer are hosting.

:: :: ::: Poetry Off the Page Symposium Off-Site Event ::: :: ::

TRICKHOUSE LIVE PRESENTS: THE DESTROYER & FRIENDS
Thursday, 5/17, 7pm
@ Casa Libre en la Solana
228 N. 4th Ave.
Tucson, AZ 85705

Suggested $5 donation to Casa Libre! No one turned away.

Performances By:

Amaranth Borsuk
Annie Guthrie
Jessica Moore
Michael Rerick

Virtual Screenings By:

Brandon Downing
Kate Durbin
Randolph Pfaff
Christie Anne Reynolds

Music By:

Algae & Tentacles

For more information, visit our Facebook Event:
https://www.facebook.com/events/135472846586031/
or Casa Libre's website:
http://casalibre.org/programs/trickhouse/may12/may12.html

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63. Jared Schickling
announcing a new issue of ECCOLINGUISTICS [2.0]
Mon 14 May 2012

Dear All,

A new issue (2.0) of eccolinguistics will be mailed by
the end of this week. You can check the announcement (and call for
work) here:

eccolinguistics.blogspot.com

In contrast to previous issues, this is a single-author work from someone I've never met nor been able to contact. The circumstance of my receiving the raw material for this issue must remain a secret for reasons that will be clear after reading it. Perhaps, anyway. If you'd like a copy, let me know, as eccolinguistics is distributed on paper for free.

Happy reading-
Jared

: eccolinguistics :
: delete press :
: reconfigurations :

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64. Kimmelman, Burt

Marsh Hawk Press Book Party & Reading, Poets House on May 30th, 7-9 All Are Welcome

Tue 15 May 2012

Eileen Tabios, Harriet Zinnes and Meredith Cole (Winner of the 2011 Marsh Hawk Press Book Prize) will be reading from their new books just released, to be followed by a party in celebration.

Where:
Poets House, NYC

When:
May 30th from 7 to 9

Information and directions are here:

http://www.poetshouse.org/programs-and-events/marsh-hawk-press-spring-2012-book-launch-party

All are welcome

Spring Books from Marsh Hawk Press:

Meredith Cole: Miniatures (Winner of the 2011 Marsh Hawk Press Poetry Prize)
Eileen R. Tabios & j/j hastain: the relational elations of ORPHANED ALGEBRA
Harriet Zinnes: Weather Is Whether

↑ Index

65. michael farrell

Re: a piece on 5 Canadian small publishers,

Tue 15 May 2012

---

while youre there check out the current issue - poems re sydney

http://cordite.org.au/content/poetry/sydney/

with remarkable (i think) intro by guest ed astrid lorange

http://cordite.org.au/features/guest-editorial-an-introduction-to-sydney/

> *Date: Sun, 13 May 2012 19:32:21 -0400*
> *From:* [redacted]
> *Subject: a piece on 5 Canadian small publishers,*
> *To:* [redacted]
>
> *A piece I wrote for Australian online journal Cordite on five Canadian small press publishers: Cameron Anstee's Apt 9 Press, Leigh Nash and Andrew Faulkner's The Emergency Response Unit, Peter and Meredith Quartermain's Nomados, Amanda Earl's AngelHousePress + Jason Dewinetz' Greenboathouse Press! includes a list of a ton of other Canadian small*

> *publishers.*
>
> *http://cordite.org.au/features/notes-on-five-canadian-small-micro-publishers/*
>
> *rob*
>
> *--*
> *writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/*

↑ Index

66. michael farrell
long paddock
Tue 15 May 2012

---

you can see the online supplement of southerly journal, the long paddock here

http://southerlyjournal.com.au/long-paddock/71-3-a-nest-of-bunyips/

a nest of bunyips includes my gagaesque telephone

mf

↑ Index

67. michael farrell
prize
Tue 15 May 2012

---

this happened a little while ago - i won a prize -

it feels a bit weird posting it , but if youd like to read the poem. click on the media release pdf & the poem is p2

its called beautiful mother

https://www.australianbookreview.com.au/prizes/peter-porter-poetry-prize

michael

↑ Index

68. Jane Nakagawa
Contemporary poetry from Japan
Tue 15 May 2012

---

hi,

A short selection in English of contemporary poetry from Japan has been posted online at the Big Bridge website (along with work from other countries).

Can be found here:

http://www.bigbridge.org/BB16/index.htm

http://www.bigbridge.org/BB16/toc.htm

http://www.bigbridge.org/BB16/features/japan/japanindex.htm

--Jane

Jane Joritz-Nakagawa's seventh book of poems, "Invisible City," is forthcoming with The Argotist Online (UK).

Her poetry broadside "blank notes" is on sale with Country Valley Press (USA): http://web.mac.com/countryvalley/Country_Valley/CV_Home.html

Read a review of her fifth and sixth poetry books in The Japan Times: http://www.japantimes.co.jp/text/fb20110918a2.html

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69. Pam Brown

Re: a piece on 5 Canadian small publishers

Wed 16 May 2012

Yes, that was a good article Rob,

The current issue of Cordite is guest edited by Astrid Lorange - it's all about Sydney
Have a look -
http://cordite.org.au/sydney/

Pam

> ----------
>
> *Date: Sun, 13 May 2012 19:32:21 -0400*
> *From: Rob McLennan <[redacted]>*
> *Subject: a piece on 5 Canadian small publishers,*
>
> *A piece I wrote for Australian online journal Cordite on five Canadian small press publishers: Cameron Anstee's Apt 9 Press, Leigh Nash and Andrew Faulkner's The Emergency Response Unit, Peter and Meredith Quartermain's Nomados, Amanda Earl's AngelHousePress + Jason Dewinetz' Greenboathouse Press! includes a list of a ton of other Canadian small publishers.*
>
> *http://cordite.org.au/features/notes-on-five-canadian-small-micro-publishers/*

> *rob*
>
> *--*
> *writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair*
>
> *...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons*
> *www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/*
>
> *==========*

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

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70. aldonlnielsen

Fwd: Celebrating African American and Afro-Caribbean POETRY!

Wed 16 May 2012

Poetry conference in the works at PENN STATE --

Begin forwarded message:

> *From: LOVALERIE KING <[redacted]>*
> *Date: May 16, 2012 5:31:34 AM PDT*
> *To: [redacted]*
> *Subject: Celebrating African American and Afro-Caribbean POETRY!*
> *Reply-To: "Contemporary African American Literature." <[redacted]>*
>
> *The topic for our next biennial conference (October 25 and 26, 2013) will be African American and Afro-Caribbean POETRY. Headliners will include Nikky Finney, Kwame Dawes, Toi Derricotte, Evie Shockley, Keith Leonard, and Howard Rambsy. Look for our Call for Proposals this fall.*
>
> *Thanks.*
>
> *Val*
>
> *Lovalerie King*
> *Director, Africana Research Center*
> *Associate Professor of African American Studies and Women's Studies*
> *217 Willard Building*
> *University Park, PA 16802*
> *[redacted]*
> *www.arc.psu.edu*

> *http://www.outreach.psu.edu/programs/afamnovel/*

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71. Michael Rothenberg
ANNOUNCING THE BIG BRIDGE 15 YEAR ANNIVERSARY ISSUE
Wed 16 May 2012

ANNOUNCING THE BIG BRIDGE 15 YEAR ANNIVERSARY ISSUE

* *

*www.bigbridge.org *

* *

Dear Big Bridge Friends,

We are pleased to announce the BIG BRIDGE 15 YEAR ANNIVERSARY ISSUE! For 15 years Big Bridge has worked hard to present our readers with a wide and varied selection of poetry, fiction, art, essays, and more. And through this work we hope we have conveyed our respect and love for all the great creative efforts of poets and artists we have known. Below is an abbreviated summary of what you will find in this new, big, 15thAnniversary Edition. We hope you will like what we have put together and will continue reading and enjoying Big Bridge. Thank you for your many years of support!

Love and peace,

Michael and Terri

* * * **

CONTENTS

Our *Feature Chapbook *is *Andrei Codrescu’s *“bridge work” with illustrations by Nancy Victoria Davis

*

Guest editor*, Bonny Finberg *presents *30 POETS,* a poetry anthology dedicated to *Akilah Oliver*, includes poems by Jim Harrison, Alice Notley, Patricia Spears Jones, Lynn Crawford, Ron Kolm, Louise Landes Levi, Jennifer K. Dick, Steve Dalachinsky, Karen Margolis, Yuko Otomo and others.

Thomas Devaney's *Big Tree Poems*: An exploratory anthology of contemporary tree poems featuring George Evans, Allison Cobb, Bob Arnold, Joan Larkin, Jonathan Skinner, Paul Kane, Hoa Nguyen, Katy Lederer, Peter

Larkin, Bob Holman, Elaine Terranova, Kevin Varrone, Iain Haley Pollock, Sparrow, Nathaniel Otting and others.

Jonathan Penton manifests *Cuyahoga Burning*, a feature on current Ohio literature, dedicated to *Nobius Black*, with fiction, poetry, and criticism by folks like Marie Kazalia, Cheryl A. Townsend, John Dorsey and others.

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Photos and excerpts from *Tom Hibbard’s* *2011 Wisconsin Protest Journals*.* *

Desmond Peeples essay on maritime subcultures, "In Good Use and Good Vengeance", *Akhilesh Kumar Dwivedi’s*, “Multiple Responses to Nationalism: Individuals in *The Shadow Lines*”. *Neeli Cherkovski*interviews Patrick James Dunagan<http://www.bigbridge.org/BB16/prose/prosencherkovski.htm>and *Lucille Lang Day *writes on Jack Foley.

*

Exceptional* ART* from around the world*!*

* *

*Jonathan Kane *returns to Big Bridge with a selection of sensual photographic collage works.* Jim Spitzer’s* epic artistic venture: “THE BOOK: 47 canvases of poetry and text”. *Julius Keleras’ *photographic study, “The Pavements of Vilnius”. An exhibition of mixed media by *Shawne Major*. 10 photos from the UK’s *Eleanor Leonne Bennett<http://www.bigbridge.org/BB16/bios/bios_a-e.htm#EBennett> *and* Henrik Aeshna’s* SCHIZOPoP MANIFESTO, a gallery of visual anomalies & photopoems from Paris.

*

And stay on top of what’s happening with important *Reviews*!* *

* *

Goodbye Gothic Rose: *David Madgalene’s* “Epic Search For Love and Answers in South Beach”, a review by *Christopher Luna*. *Harris Schiff’s **One More Beat* (Accent Editions) reviewed by *Larry Sawyer*. *Neeli Cherkovski’s * review of *Translations from the Latin of Luxorius* by *Art Beck*. *Reflections in a Smoking Mirror: Poems of Mexico & Belize* by *Paul Pines* (Dos Madres Press) reviewed by *Eric Hoffman, Tom Hibbard<http://www.bigbridge.org/BB16/bios/bios_f-l.htm#THibbard> * reviews* Ungulations: Ten Waves (Under the Hoof) *by *A. Di Michele* and *Amy Trussell*, *Joe Safdie’s* review of *Lewis MacAdams’* *Dear Oxygen: New & Selected Poems, 1966–2011* (University of New Orleans Press), Michael Sonsken reviews Micah Ballard’s *Waifs & Strays*, David Meltzer’s *When I Was a Poet* (City Lights Books) and F. A. Nettlebeck’s *Happy Hour*, Bill DeNoyelles <http://www.bigbridge.org/BB16/bios/bios_a-e.htm#BDeNoyelles>reviews Bernadette Mayer’s, *Studying Hunger Journals* (Station Hill Press), W.F. Lantry reviews Lisa Vihos' *The Accidental Present,* *Lynn Alexander* reviews *Somewhere Over the Pachyderm Rainbow *by *Jennifer C. Wolfe*, *Kirpal Gordon* reviews *Michael Hogan’s* *Winter

Solstice: Selected Poems, 1975-2012*, *Bruce Ross-Smith <http://www.bigbridge.org/BB16/bios/bios_m-r.htm#BRossSmith>*reviews *The American Eye *by *Eric Hoffman* (Dos Madres Press), and *Cheryl Townsend* reviews *Kirpal Gordon's* *Round Earth, Open Sky* (Giant Steps Press)

*

Our *LITTLE MAGS* section features Sensitive Skin, Harbinger Asylum, Tidal Bsin Review, Yellow Edenwald Field, Lummox Journal, Meat for Tea, The International Times, Home Planet News, Iodine Poetry Journal, Stoneboat and others.

*

Happy 15 Year Anniversary from Big Bridge! Enjoy!

PLEASE POST, SHARE, TWEET EVERYWHERE AND ANYWHERE!

* *

* Donations: http://www.bigbridge.org/BB16/donations.htm*

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72. Dan Godston

Mingus Awareness Project concert

Wed 16 May 2012

Mingus Awareness Project Concert

to benefit the Les Turner ALS Foundation

Thursday, May 17, 2012 (8 p.m.)

FitzGerald's

6615 Roosevelt Road

Berwyn, IL 60402-1010

[redacted]

http://www.fitzgeraldsnightclub.com

On May 17, a group of musicians will gather at FitzGerald's to celebrate the life and music of Charles Mingus, and to benefit the Les Turner ALS Foundation. Mingus, an American musical hero who died of ALS, is one of the greatest figures in jazz history. His bass playing, compositions and philosophy have transcended his genre and left indelible marks on music history. MAPtet will perform music by Charles Mingus, Ellington, Jon Hey and Alex Wing.

Admission: $20 / $15 for students.

http://www.mingusawarenessproject.org

http://www.borderbend.org/charles-mingus-at-90.html

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73. patrick dunagan

Interview on Philip Guston and Gustonbook in the new Big Bridge

Wed 16 May 2012

Neeli Cherkovski generously asked to interview me last year when my book *There Are People Who Think That Painters Shouldn't Talk: A GustonBook *was published by Post Apollo.

It's now up in the new issue of Big Bridge http://www.bigbridge.org/BB16/toc.htm which is chock full of terrific things.

If anybody's interested. Here is a direct link to the interview: http://www.bigbridge.org/BB16/prose/prosencherkovski.htm

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74. Jonathan Morse

Bernstein on Stein

Wed 16 May 2012

At

http://theartpart.jonathanmorse.net/2012/05/push-and-shove-hook-and-crook-bernstein/

I attempt to read a paragraph of Charles Bernstein's defense of Gertrude Stein against Barbara Will. If I'm reading it right, this paragraph may be claiming that poetry and history are written in different kinds of language, with different ethical demands to make on us readers.

Jonathan Morse

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75. Mark Young

Out from Otoliths — James Maughn's "These Peripheries"

Thu 17 May 2012

Now out from Otoliths

These Peripheries

James Maughn

Cover image by Susan Harlan

100 pages

Otoliths, 2012

$14.95 + p&h

ISBN: 978-0-9872010-3-4

URL: *http://www.lulu.com/content/paperback-book/these-peripheries/12841058*<http://www.lulu.com/content/paperback-book/these-peripheries/12841058>

In a kaleidoscope of shifting voices, James Maughn embraces world poetry in his immensely creative new collection. Maughn's poems unlock new ways for us to think about voice, poetic interactions, and the structures of free verse. Each poem is written 'following' the work of another poet, either a contemporary writer or a recent translation from earlier literature. "These Peripheries" tenderly and with great skill, create a formal and nuanced conversation on contemporary poetics. Maughn's poems, traversing geographies and cultural locations, unsettle the concept of translation as a concrete, fixed mirror and opens it up, like the door of a bird cage, to immense possibilities, infinitely expanding the journey of both the new poems and the source poems. It is a stunning collection which takes a new shape every time I come to read it. — *Judy Halebsky*

↑ Index

76. Larissa Shmailo

ANNOUNCING THE BIG BRIDGE 15 YEAR ANNIVERSARY ISSUE

Thu 17 May 2012

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www.bigbridge.org

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A Tribute to Andrey Voznesensky (1933-2010) translation by Alex Cigale and Dana Golin.

Still Life with Snow, Dato Barbakadze selected translations by Lyn Coffin and Nato Alhazishvili with Introduction by Sam Hamill.

Elvana Zaimi translations of Agron Tufa.

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Seven poems by Georgi Ivanov translated by Yelena Dubrovin.

Tiziana Colusso translated from the Italian byã€€Brenda Porster.

Poems of Iranian poet Rira Abassi translated by Maryam Ala Amjadi and M. Alexandrian.

Poetry Slam Guatemala. Golden Edition edited by Walter Gonzalez, celebrates poetry from Guatemala and around the world, edited by Walter Gonzalez, celebrates poetry from Guatemala and around the world,

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Donations: http://www.bigbridge.org/BB16/donations.htm

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77. Jonathan Penton

New two-chapbook tome by Steve Dalachinsky from Unlikely Books

Thu 17 May 2012

Hello beautiful users,

We are thrilled to (finally) announce the publication of Trust Fund Babies and Phenomena of Interference, two poetry chapbooks by Steve Dalachinsky (and featuring a total of six of his collages), on sale, bound in one volume, for just $10! Check ‘em out, along with a basket full of more awesomeness, at Unlikely Books: http://www.unlikelystories.org/unlikely_books/

Coming soon: a new multimedia issue of Unlikely Stories, Episode IV! And next from Unlikely Books: guttural silk make new gong by j/j hastain, available in print or as a free e-book!

It is good to read things but bad to remember that you've read them,
--
Jonathan Penton
http://www.UnlikelyStories.org/

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78. Daniel Remein

Reading Fri 25 NY, Lytle Shaw, Gracie Leavitt, Jeff T Johnson, Daniel Remein, Ada Smailbegovic

Fri 18 May 2012

Reading: Lytle Shaw, Gracie Leavitt, Ed Keller, Jeff. T. Johnson, Daniel C. Remein, and Ada Smailbegovic, from Architecture/Design Prof. at Parsons/New School Ed Keller, and graphic work from BF Bifocals.

Friday 25 May 2012
8 pm
FREE
Observatory Gallery
543 Union St. Brooklyn, NY

Announcing a reading/lecture/one-night installation, by the Organism for Poetic Research, a newish happening in poetics. The event is sponsored by the Hollow Earth Society at the Observatory in Gowanus.

Lab and Field Reports for the Organism for Poetic Research/ PELT 1 Release:

The Organism for Poetic Research (OPR) consists of exactly what its name says it does. The publication PELT **constitutes its epidermal organ, its interface with the world. Operating at the crux of empirical and humanist methodologies, fascinated with differentiation, the OPR has been studying the problem of the Skin of Space as an important political effort.

This event marks the release of the first volume of *PELT*, titled 'The Skin of Space,' and heralds the occasion with the presentation of additional field and lab reports on the subject, in the form of poetry, lecture, and findings presented in printed graphic arts. Lovely limited edition copies of PELT 1 in letterpressed wrappers will be available for sale.

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79. Nicholas Leaskou

Poet as Radio: Todd Melicker on 5/19

Fri 18 May 2012

This Saturday Todd Melicker joins us live in the studio to read and discuss his recent work. "his hesitation a lyric...buds sprout from his knuckles..." from king & queen (Little Red Leaves Textile Editions). Tune in on 5/19, 9am-10am (PST) at savekusf.org or listen next week on our blog at poetasradio.blogspot.com. Todd Melicker daily wanders the streets of Petaluma, Ca, gathering data as a GPS technician. He is the author of the chapbooks the immaculate autopsy (Achiote Press), and king & queen (Little Red Leaves Textile Editions). From 2008-2011 he was managing editor of VOLT and his work has been published in the journals Bateau, Chicago Quarterly Review,New American Writing, and Parthenon West Review. Delia TramontinaJay ThomasNicholas [redacted]

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80. Mark Weiss

Poetry Reading: Oops!

Fri 18 May 2012

Several recipients, more observant than I, have noted that I forgot to mention the date. So:

David Abel and Mark Weiss, Wednesday, May 23, 8 PM at The Poetry Project, St. Markâ€™s Church, 131 E. 10th Street & 2nd Avenue, New York.

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81. amy king

HOT TEXTS Reading Series presents: Kate Schapira, Melissa Broder, HR Hegnauer

Fri 18 May 2012

Â NEXT TUESDAY 5/22

HOT TEXTS Reading Series presents:Â

Â NEXT TUESDAY 5/22

HOT TEXTS Reading Series presents:Â Kate Schapira, Melissa Broder, HR Hegnauer

First 15 people to the reading get a free, signed book from one of the readers!

Location: The Way Station: 683 Washington Ave; Brooklyn, NY 11238; suggested donation: $5.00

7pm SHARP!

Curated by local poet activists Krystal Languell, Rachel Levitsky and Emily Skillingsâ€”HOT TEXTS is a reading series in Brooklyn, New York that celebrates innovative writing rooted in the body, desire, sexual politics and the erotic sphere. HOT TEXTS is an extension of the Belladonna* Collaborative, a feminist, avant-garde event series, collective and publishing venture.

Kate SchapiraÂ is the author of TOWN (Factory School, Heretical Texts), The Bounty: Four Addresses (Noemi Press), How We Saved the City (Stockport Flats) and The Soft Place (forthcoming from Horse Less Press), as well as six chapbooks with another coming soon from dancing girl press. She lives in Providence, RI, where she co-runs the Publicly Complex Reading Series and teaches writing to college students and fourth graders.

Melissa Broder is the author of two collections of poems, MEAT HEART and WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER. Recent poems appear in Guernica, Redivider, The Missouri Review, Court Green, et al. She edits La Petite Zine. By day she is a publicity manager at Penguin.

Hr HegnauerÂ is the author of Sir (Portable Press at Yo-Yo Labs, 2011). She is a freelance book designer and website designer specializing in working with independent publishers as well as individual artists and writers. She maintains a portfolio of her work atÂ hrhegnauer.com. HR has also acted in two movies directed by Ed Bowes: The Value of Small Skeletons (2011) and Essay on Ash (forthcoming). She is a member of Belladonna* and the poetsâ€™ theater group GASP: Girls Assembling Something Perpetual.

--Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery
(Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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82. Sue Brannan Walker

Re: Bernstein on Stein

Fri 18 May 2012

Dear Joyce,

I invented Copeland; it's Copestake -- and I've got it.

Love
S

On May 16, 2012, at 10:30 PM, Jonathan Morse wrote:

> *At*
>
> *http://theartpart.jonathanmorse.net/2012/05/push-and-shove-hook-and-crook-bernstein/*
>
> *I attempt to read a paragraph of Charles Bernstein's defense of Gertrude Stein against Barbara Will. If I'm reading it right, this paragraph may be claiming that poetry and history are written in different kinds of language, with different ethical demands to make on us readers.*
>
> *Jonathan Morse*

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83. Rosalie Calabrese

Rosalie Calabrese Poetry Readings and Other News

Fri 18 May 2012

Sunday, May 20, 2012
2:00 p.m.
haiku + other poems by sev
Readings

Sunday, May 20, 2012
2:00 p.m.
haiku + other poems by several readers

West Side Community Garden
89-90th St. bet. Columbus & Amsterdam Ave.
[Take the 1 or C train to 86th St.]

Sunday, June 3, 2012
4:oo p.m.I will be one of 3 featured readers
with open reading to follow
Scali Caffe
245 Bleecker St. (West of Carmine; near 6th Ave.)
info: [redacted]
[Take the 1 train to Christopher St.;A, D, C, E or F trains to West 4th St.]

Other News

I will be honored for longtime service to American Composers Alliance (ACA)
at its 75th anniversary concert Saturday, June 23, 2012
8:00
p.m.
Symphony Space
2537 Broadway (at 95th St.)
[Take the 1,2 or 3 train to 96th St.]
Tickets: www.symphonyspace.org

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84. Maria Damon
Anthology of Posthuman Poetry CFW
Sat 19 May 2012

/Call for Submissions:/

Beasts, Monsters, Creatures, and Cyborgs:
An Anthology of Post-Human Poetry

In the twenty-first century poetry interfaces with animal-machine. The "human" is not a given concept, but rather is one that is made in an ongoing technological and anthropological process. We hope to publish an anthology of poetry that participates in technological, biological, representational, sexual, political and theoretical post-humanisms. We're looking for poetry that engages with or is written by animals, beasts, monsters, immigrants, creatures, aliens, cyborgs, queers such that it challenges western, enlightenment figurations of the "self" and "human."

Any contemporary work in English (domestic or translated) that addresses the post-human is welcome. Please send up to 20 pages of poetry, in standard format (*.doc, *.docx, *.rtf, *.pdf) to Aaron Apps & Feng Sun Chen via *[submishmash <http://posthumanpoetry.submishmash.com/submit>]*.

Previously published work is welcome; please include acknowledgements (if any) and a brief bio with your submission. If you have any questions please contact us at posthumanpoetry[at]gmail.com

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85. Jonathan Penton
new multimedia issue of Unlikeliness!
Sat 19 May 2012

Greetings, fellow mayflies! Or barflies, or whatever the hell we all are. There's new work at /Unlikely Stories: Episode IV/, namely:

Seven Digital Montages by Diana Magallôn "Planetary Climate:" a series of Ten Paintings by Leonard Kogan "La beauté est dans la rue:" a short poetry film by Mayakov+sky and Don Eli "We Love You -- Iran & Israel:" a video call to peace by Ronny Edry and four songs by Gert Fröbe, the lo-fi project from Steve Caratzas, with a review by Margret Crist

And hey, have you checked out the new Unlikely Books site at http://www.unlikelystories.org/unlikely_books ? We've got a new double-chapbook out by Steve Dalachinsky, and we've got e-books on the way!

Making divine mistakes,
--
Jonathan Penton
http://www.UnlikelyStories.org/

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86. Mark DuCharme
Re: Bernstein on Stein
Sat 19 May 2012

Hi Jonathan,

I'm glad you posted this, if only because it calls further attention to the Jacket2 feature on the relatively recent (to my knowledge) charge that Gertrude Stein was a Vichy collaborator. For those interested, note that links appear in the Jacket2 feature both to defenses of Stein as well as to the attacks which the authors of said defenses are responding to. In other words, readers who are willing have all the resources necessary to make up their own minds by going to the Jacket2 page, which you link to.

Your response to Bernstein is, of course, only to his introduction to the "dossier" featured in that journal (which consists of essays by Burns, Burns & Dydo, Retallack, Perloff. and Bernstein, as well as to additional materials).

While your point is well taken on Bernstein's use of clichés— at least two, in that brief introduction— that point is a stylistic one, and ignores his main claim that "[m]ost of these [recent] articles [attacking Stein] are written by authors who are hostile to Stein's literary works and who admit to their inability (and unwillingness) to read her work, including the works by Stein that directly address the issue at hand. In this Stein dossier, key documents are provided that refute the sensational tabloid accounts of Stein's activities, views, and affiliations during the war years."

While Bernstein here is arguably being slightly heavy handed in his loaded reference to "sensational tabloid accounts," your analysis hardly comes off better, I'm afraid. For instance, you write— presumably referring to the lack of "reference" in CB's poetry— that "[a]s a career move, that has been a winner for Bernstein." But the text you're responding to isn't one of his poems at all, so what do the signature moves of his poetry, much less his career, really have to do with a dossier on Stein's war years? Or are you arguing that his essay— and, by extension, all of the essays in the dossier— are similarly nonreferential, or somehow guilty by association? I note also that you mention at least two Bernstein poems specifically, while avoiding discussion of any of the other essays in the dossier, nor of any of the claims made in response to the recent attacks on Stein.

While your response to Bernstein seems ultimately rooted in some of his above-mentioned signature "moves," containing as it does a punchline (c.f. his poem "Of Time and the Line," which you mention), the subject of the dossier is hardly a laughing matter. The issue is not Bernstein, but Stein— and collaboration is a serious charge. If there is equally serious evidence that this great writer, who was at once an elderly Jewish lesbian and a fairly wealthy patron of the arts, was indeed a collaborator, then let it be brought forward and examined fairly. Apart from a cryptic reference to "a powerful Nazi crook named Bernard Faÿ," you decline to bring forward or refer to any such damning evidence yourself, much less to turn the focus of your discussion from messenger to message.

While the questions raised about Gertrude Stein's role in Vichy France call for, and deserve, serious response, I'm sorry to say that I find your post to be distracted by issues which strike me as extraneous, at best.

Yours in dialogue,

Mark DuCharme

> *Date: Wed, 16 May 2012 17:30:29 -1000*
> *From:* [redacted]
> *Subject: Bernstein on Stein*
> *To:* [redacted]

> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <[redacted]>*
> *Poster: Jonathan Morse <[redacted]>*
> *Subject: Bernstein on Stein*
> *---*
>
> *At*
>
> *http://theartpart.jonathanmorse.net/2012/05/push-and-shove-hook-and-crook-bernstein/*
>
> *I attempt to read a paragraph of Charles Bernstein's defense of Gertrude Stein against Barbara Will. If I'm reading it right, this paragraph may be claiming that poetry and history are written in different kinds of language, with different ethical demands to make on us readers.*
>
> *Jonathan Morse*

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87. Aaron Apps

Call for Submissions: Beasts, Monsters, Creatures, and Cyborgs: An Anthology of Post-Human Poetry

Sat 19 May 2012

*Call for Submissions:

Beasts, Monsters, Creatures, and Cyborgs: An Anthology of Post-Human Poetry* * * *In the twenty-first century poetry interfaces with animal-machine. The “human” is not a given concept, but rather is one that is made in an ongoing technological and anthropological process. We hope to publish an anthology of poetry that participates in technological, biological, representational, sexual, political and theoretical post-humanisms. We’re looking for poetry that engages with or is written by animals, beasts, monsters, immigrants, creatures, aliens, cyborgs, and queers such that it challenges western, enlightenment figurations of the “self” and “human.”

Any contemporary work in English (domestic or translated) that addresses the post-human is welcome. Please send up to 20 pages of poetry, in standard format (*.doc, *.docx, *.rtf, *.pdf) to Aaron Apps & Feng Sun Chen via [submishmash <http://posthumanpoetry.submishmash.com/submit>].

Previously published work is welcome; please include acknowledgements (if any) and a brief bio with your submission. If you have any questions please contact us at posthumanpoetry[at]gmail.com

Please feel free to forward this call via your e-mail, blog, facebook, tumblr, twitter, etc. We look forward to reading your work.

For more information click here <http://posthumanpoetry.tumblr.com/>.*

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88. Murat Nemet-Nejat
Re: New two-chapbook tome by Steve Dalachinsky from Unlikely Books
Sat 19 May 2012

Congratulations, Steve.

Murat

On Thu, May 17, 2012 at 7:13 PM, Jonathan Penton <
[redacted]> wrote:

> *Hello beautiful users,*
>
> *We are thrilled to (finally) announce the publication of Trust Fund Babies and Phenomena of Interference, two poetry chapbooks by Steve Dalachinsky (and featuring a total of six of his collages), on sale, bound in one volume, for just $10! Check 'em out, along with a basket full of more awesomeness, at Unlikely Books: http://www.unlikelystories.** org/unlikely_books/ <http://www.unlikelystories.org/unlikely_books/>*
>
> *Coming soon: a new multimedia issue of Unlikely Stories, Episode IV! And next from Unlikely Books: guttural silk make new gong by j/j hastain, available in print or as a free e-book!*
>
> *It is good to read things but bad to remember that you've read them,*
> *--*
> *Jonathan Penton*
> *http://www.UnlikelyStories.**org/ <http://www.UnlikelyStories.org/>*
>
> *==========**====*

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89. Murat Nemet-Nejat
Re: Bernstein on Stein
Sat 19 May 2012

Johnathan, Charles is right. The Steins did survive World War II in France; but this survival did not mean surviving the concentration camp or living in a barn in some body's farm. If I remember correctly they spent those years in a house with a garden about which Gertrude Stein herself writes some place outside

Paris. You are write, they obtained the house through some German "friends (is that the guy Fey?). If I also remember correctly, in the same text, Stein underplays the threat the Germans occupying France represent though she doesn't outright deny it.

I don't think the issue here is denying the value of Stein's writing. Her crucial place in literature is obvious, and it is equally obvious her stunning originality was not appreciated by publishers of her time. In that strict sense she is like Emily Dickinson. On the other hand, in most other ways, she lived the life of a privileged, rich person, running a salon, admired by artists, writers and poets who later turned out to be central historical figures and also protected, it seems, by at least one "enlightened" Nazi collaborator.

Ciao,

Murat

On Wed, May 16, 2012 at 11:30 PM, Jonathan Morse <[redacted]>wrote:

> *At*
>
> *http://theartpart.**jonathanmorse.net/2012/05/**
> *push-and-shove-hook-and-crook-**bernstein/<http://theartpart.jonathanmorse.net/*
> *2012/05/push-and-shove-hook-and-crook-bernstein/>*
>
> *I attempt to read a paragraph of Charles Bernstein's defense of Gertrude*
> *Stein against Barbara Will. If I'm reading it right, this paragraph may be*
> *claiming that poetry and history are written in different kinds of*
> *language, with different ethical demands to make on us readers.*
>
> *Jonathan Morse*
>
> *==========**====*

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90. James Yeary
David Abel, East Coast readings and new publications
Sat 19 May 2012

Dear Friends,

I'll be in New York City and New England in the coming weeks, giving readings to launch three new books. I'd love to see you at one of these events!

I'd also be very grateful if you could forward this notice to anyone who might be interested . . . and/or post it on whatever other lists or sites seem appropriate.

Thank you!

David Abel

Five East Coast Readings

Wednesday, May 23, 8:00 pm — *Poetry Project at St. Mark's Church*
with Mark Weiss
2nd Avenue and 10th Street, NYC
http://poetryproject.org/program-calendar/david-abel-mark-weiss.html

*Wednesday, May 30, 7:30 pm** — Gloucester Writer's Center*
126 East Main Street, Gloucester, MA
http://gloucesterwriters.org/event/david-abel/
*
Thursday, May 31*
Boston, MA -- details pending!

Saturday, June 2, 8:00 pm — *Flying Object*
*Celan Salon, with Astrid Lorange, Eddie Hopely, & Marie Buck
*42 West Street, Hadley, MA
www.flying-object.org

*Sunday, June 3, 7:00 pm * — *Dreamboat*
*with Joseph Bradshaw, Nathaniel Otting, & Stacy Szymaszek
*70 Wyckoff Avenue, 3C, Brooklyn, NY
http://bushwickdreamboat.blogspot.com/

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91. Jennifer Karmin
May 20: The Human Micropoem @ NATO Rally (Chicago)
Sat 19 May 2012

You are invited to participate in
THE HUMAN MICROPOEM

SUNDAY, MAY 20th
from 11am-12pm
at the corner of Jackson & Columbus
in Chicago, Illinois

Bring one poem 5 minutes in length to be read aloud
or just come & be part of the chorus -- all welcome!

The Human Micropoem is a call and response choral form utilizing the human microphone at the occupy movements to amplify the speaker's words by those listening. The speaker says a line and then everyone who can hear repeats it.

This event is part of the March and Rally to Protest NATO
http://cang8.wordpress.com

Join in a legal, permitted, family-friendly march and rally! Starting at noon at Petrillo Bandshell, the Iraq Veteran's Against the War (IVAW) will be marching with us in solidarity. At the end of the march, within sight and sound of McCormick Place, members of IVAW will conduct the closing ceremony where they will return their medals to NATO. It will be a moving event, and not to be missed.

For more info email:
[redacted]

Blog link:
http://chicagopoetrycalendar.blogspot.com/2012/05/may-20-human-micropoem-nato-rally.html

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92. Ruth Lepson

Re: Call for Papers - "Poetry of the Eighties"

Sat 19 May 2012

Burt--where is the actual post of the conf details? many thanks.

On 3/5/12 6:47 PM, "Kimmelman, Burt" <[redacted]> wrote:

> *Poetry & Poetics of the 1980s - Call for Proposals<http://nationalpoetryfoundation.wordpress.com/2011/10/03/poetry-poetics-of-the-1980s-call-for-proposals/>*
>
> *Poetry & Poetics of the 1980s - Call for Proposals*
>
> *National Poetry Foundation, University of Maine*
> *June 27-July 1, 2012*
>
> *Direct 300-500 word proposals for 20 minute papers*
> *to* [redacted]
>
> *The Editorial Collective of the National Poetry Foundation invites paper and panel proposals for the next in our sequence of "decade" conferences, to be devoted to The Poetry and Poetics of the 1980s, American and international, and to be held from Wednesday to Sunday, June 27-July 1, 2012, on the flagship campus of the University of Maine System in Orono, Maine.*
>
> *The NPF welcomes paper and panel proposals on any and all aspects of poetic*

practice in the decade of the 1980s. What emerged? What changed? What happened just out of frame? What connections brought poetry into dialog with other fields? What social and political contexts mattered most? What of the present can be traced back to that moment? What poets, poetic formations, tendencies in poetics warrant our continued attention? What accidents of reception might we now revisit and perhaps repair?

Prospective participants are encouraged to draw on the full range of archival resources in conceiving their projects, including the digital audio, digital video, and digital facsimile holdings now widely available on-line.

As with previous NPF conferences, the scholarly presentations and panels will be amply supplemented by a variety of poetry readings, including plenary readings by notable figures associated with the decade being explored.

Paper proposals consisting of a title and a brief (300-500 word) abstract should be directed to the NPF Editorial Collective at [redacted]*. Panel proposals should include, in addition, a brief rationale for the envisioned grouping. Proposals for alternative forms of intellectual practice/presentation, such as roundtables or seminars, will be read with interest.*

The deadline for proposals has been extended to March 15, 2012.

Visit our website<http://www.nationalpoetryfoundation.org/news/index.php/article/2008/06/22/70s_conference_reports> and blog<http://npfconferences.wordpress.com/> for information about previous NPF conferences. To receive updates on the conference, visit the NPF page on Facebook<https://www.facebook.com/pages/National-Poetry-Foundation/97484569940 & hit "like."

Queries may be directed to any member of the Editorial Collective:

Carla Billitteri, Associate Professor of English, NPF
[redacted]

Steve Evans, Associate Professor of English, NPF
[redacted]

Benjamin Friedlander, Associate Professor of English, NPF
[redacted]

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93. Rosmarie Waldrop
new from Burning Deck
Sun 20 May 2012

Sébastien Smirou
MY LORENZO
translated from the French by Andrew Zawacki
Poetry, 120 pages, offset, smyth-sewn
ISBN 978-1-936194-08-7 original paperback $14

MY LORENZO is an elegant, funny, often sad meditation on the fifteenth-century Italian statesman, art patron, and poet Lorenzo de Medici. Obliquely and eccentrically narrated, it is as concerned with physical arrangement as it is with linguistic ambiguity and matters philosophical, political, and sentimental. MY LORENZO is striking visually for its justified stanzas and tableau-like shape. Reading the book is akin to touring the Uffizi, its Renaissance paintings hung meticulously on the walls. MY LORENZO combines traditional form with an unapologetically modern idiom that draws on pop culture and shuttles vertiginously between theoryspeak and speakeasy slang. (This work, published as part of a program providing publication assistance, received financial support from the French Ministry of Foreign Affairs, the Cultural Services of the French Embassy in the United States and FACE [French American Cultural Exchange]).

SÉBASTIEN SMIROU was born in 1972 in Niort. After earning a degree in journalism, he studied at the École des Hautes Études en Sciences Sociales, where he enrolled in Roubaud's course in formal poetics. He founded the press "éditions rup & rud," coedits the magazine LIGNE 13, and has translated a number of American poets into French. Smirou is the author of three volumes of poetry, all published by P.O.L.: UN TEMPS POUR S'ÉTREINDRE UN TEMPS POUR SE SÉPARER (2011), BEAU VOIR (2008), and our present volume, MON LAURENT (2003). Smirou is a psychoanalyst, with a specialization in working with troubled children. He lives in Montrouge, on the outskirts of Paris.

ANDREW ZAWACKI is the author of three poetry books—PETALS OF ZERO PETALS OF ONE (Talisman House), ANABRANCH (Wesleyan), and BY REASON OF BREAKINGS (Georgia). Coeditor of VERSE and of THE VERSE BOOK OF INTERVIEWS, he has published criticism in the TLS, BOSTON REVIEW, HOW2, edited AFTERWARDS: SLOVENIAN WRITING 1945-1995 (White Pine) and co-translated Aleš Debeljak's WITHOUT ANESTHESIA (forthcoming from Persea). He teaches at the University of Georgia.

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94. Jonathan Morse
Bernstein on Stein
Mon 21 May 2012

Thanks very much for your helpful comments, Mark and Murat. Let me dispose of a few technicalities at the beginning and then try to make my original point more clearly.

The technicalities:

-- Murat writes, ["Stein's] stunning originality was not appreciated by publishers of her time. In that strict sense she is like Emily Dickinson." Actually, at least one influential editor (Thomas Niles of Roberts Brothers, later Little, Brown) begged Dickinson for a manuscript, and she ignored his repeated pleas. Likewise, her childhood friend Helen Hunt Jackson, one of America's best known women of letters during the second half of the nineteenth century, wrote her a letter that said,

"You are a great poet -- and it is a wrong to the day you live in, that you will not sing aloud. When you are what men call dead, you will be sorry you were so stingy." (Dickinson, _Letters_, ed. Thomas H. Johnson, no. 444a)

Dickinson ignored that one too.

-- Bernard Faÿ wasn't a German but a Frenchman, and altogether an amazing person. France's leading expert on American literature, he wrote a very good brand of English indeed in the pages of Eugène Jolas's _transition_ before Jolas broke with Stein, and yes it is literally true that he saved Stein's life during World War II. In gratitude to him, Alice Toklas converted to Catholicism after Stein's death. At the same time, it's also true that he didn't need the house in which he sheltered Alice and Gertrude because he was otherwise occupied with sending Masons to concentration camps. You'll encounter him toward the end of his glory days in Céline's _Castle to Castle_, holed up like a rat with Céline, Pierre Laval, and the rest of the last of Vichy's bitter-enders.

And a footnote I learned from Barbara Will: after the war, among his nest of Nazis in Fribourg, Faÿ took under his patronage Marcel Lefebvre, later to go on to Vatican-defying, Holocaust-denying fame with the Société St. Pius X. No Gertrude Stein, no Mel Gibson!

As to my own biographical take on Stein, I hardly have one. She was hardly the only American author of German Jewish descent to feel embarrassed or distressed or even pained by her genealogy. Nathanael West had that problem and dealt with it interestingly, by hiding behind a mask until it killed him. (Nobody expects a man named Nathan Weinstein to be a reckless driver, so when Nathan Weinstein changed his name he also started driving so recklessly that his friends refused to get into his car. Not long afterward, as these things

go, he drove through a stop sign, and that was that for Nathanael West. He was 37.) By contrast, Walter Lippmann, the father of modern media punditry, was less interesting. He attempted to pass like Anatole Broyard, and to even hint to him that you knew he was Jewish was to break off all communication with him, forever. Stein may have had a similar problem, but of course her language brings out all the complications and ambiguities.

Which is to say that she was a great poet. But surely (this is a modest enough idea, isn't it?) none of us is going to claim that being a good (i.e., competent) artist is the same as being a good (i.e., virtuous) person.

And surely the example of Bernstein's language means that we aren't warranted in reading Bernstein or Will or Stein or anybody else as if they were journalists, uttering clichés but asking us not to listen to them. Oh, if only the sign that Nathanael West drove through had said not "Stop" but "Aporia."

Jonathan Morse

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95. Jonathan Morse

Mark and Murat and everybody, here I read a pause between words

Mon 21 May 2012

---

http://theartpart.jonathanmorse.net/2012/05/between-the-and-grand-pooh-bahs-a-pause-long-enough-to-say-fox-news-on-the-inhale/

I think it may be the same kind of micro-reading that I fasten onto Bernstein's clichés.

Jonathan Morse

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96. skyplums

Re: New two-chapbook tome by Steve Dalachinsky from Unlikely Books

Mon 21 May 2012

---

thanks murat it`s one that took awhile due to so many immature small press publishers but jonathan did it right pomes written here in paris mostly 2 are 2 of my favorites i`ve done and i did the collage for them as well - nice limited affair

---------- Original Message ----------
From: Murat Nemet-Nejat <[redacted]>
To: [redacted]

Subject: Re: New two-chapbook tome by Steve Dalachinsky from Unlikely Books
Date: Sat, 19 May 2012 11:30:48 -0400

Congratulations, Steve.

Murat

On Thu, May 17, 2012 at 7:13 PM, Jonathan Penton <
[redacted]> wrote:

> *Hello beautiful users,*
>
> *We are thrilled to (finally) announce the publication of Trust Fund Babies and Phenomena of Interference, two poetry chapbooks by Steve Dalachinsky (and featuring a total of six of his collages), on sale, bound in one volume, for just $10! Check &#65533;em out, along with a basket full of more awesomeness, at Unlikely Books: http://www.unlikelystories.** org/unlikely_books/ <http://www.unlikelystories.org/unlikely_books></http:>*
>
> *Coming soon: a new multimedia issue of Unlikely Stories, Episode IV! And next from Unlikely Books: guttural silk make new gong by j/j hastain, available in print or as a free e-book!*
>
> *It is good to read things but bad to remember that you've read them,*
> *--*
> *Jonathan Penton*
> *http://www.UnlikelyStories.**org/ <http://www.UnlikelyStories.org></http:>*
>
> *==========**====*

↑ Index

97. reJennifer Bartlett

Berstein on Stein

Mon 21 May 2012

Hi,

I love Charles project. I read nearly every article. What I did gather from all of it is that it is truth that Stein was friends with Bernard Fay, she translated text, and she and Alice moved during the war were they were protected by villagers who they knew and were loved by. No one has provided any information (but I'm a dense reader) as to whether Stein knew Fay's status, supported Hitler, or why she did the translatation or if doing a translation makes her a sympathizer (has anyone read Chronicles of the Guaki Indians/Auster is not a cannibal to my knowledge). To me, and again, I might be silly. To say that the infamous quote means that she was pro-Hilter, grammatically would mean that she was utterly

anti-Left and anti-democratic, was she? I know she was republican, but anti-democratic?

There are a few things that fascinate me.

1. That when the show was in San Francisco there was relatively no hoopla. I did find a few articles. But in New York is become a huge controversy and was in the Daily News and CBS. It really infiltrated into popular culture. It alarmed me tho that people all over were making a judgement of someone whose work and life they knew nothing about.

2. I do have to say that Stein's self-preservation make me think. Could I act the same? Could fear or self-importance lead me to sit in my house while Jewish children and gays and disabled people and their Catholic sympathizers where being burned in ovens?

3. Yesterday, Jeff & I went to the show to see what was up. The MET did change the sign in the show. They folded to their benefactors. However, the sign merely said something to the effect of Stein was friends with Fay who helped her during the war. In the Met's defense, they kept the issue both brief and factual. I also have to say that I was the BEST collection I've ever seen, and made me cry. I was not prepared for it to be so great. It closes in 2 weeks (I think) and everyone who can, should.

4. After seeing the companion show in San Fransisco, I formed the opinion (which I am still forming) that despite her writing and the great Mother of Us All. I cannot consider Stein a feminist. Here marriage was a patriarchy of the worst kind, she kept the company of largely men, and other than the Mother Of Us All, I can't see how her work advanced the plight of woman at all. Instead, to me, she was a strong brilliant woman (a genius really) who functioned within and perhaps even lauded the patriarchy. A super-great writer, yes. A feminist or kind person, not necessarily.

Jennifer

↑ Index

98. stephen mooney

Voiceworks project 2012 free concert at Wigmore Hall in London on Wed 23 May 2012

Mon 21 May 2012

CQkgIA==

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99. stephen mooney

Poetry & Revolution International Conference at the CPRC, Birkbeck College, University of London

Mon 21 May 2012

Poetry & Revolution Conference (25th-27th May 2012)Poetry & Revolution International Conference at the CPRC, Birkbeck CollegeFriday 25 May 2012 - Sunday 27 May 2012 The current crisis makes it possible to think what couldn't be thought before, which has always been the task of poetry.With its echoes of previous crises of modern society, it places on the agenda a reappraisal of revolutionary art from the point of view of the necessities of the present.Keynote SpeakersJoan Retallack, poet, essayist, activist, John D. & Catherine T. MacArthur Professor of Humanities at Bard College, New York.Jack Hirschman, poet, translator, essayist, activist, Poet Laureate of S. Francisco 2006, member of the Revolutionary Poets Brigade.Mark Nowak, poet, activist, Director of Graduate Writing Programme at Manhattanville College, NY.Poetry ReadingsFriday Night (25 May 2012), 7.30pmTom Leonard, Jack Hirschman, Ziba Karbassi, Marianne Morris, Sean Bonney, Harry Gilonis.At X-ing the Line, The Apple Tree, 45 Mount pleasant WC1This reading is sponsored by Birkbeck College Contemporary Poetics Research Centre in association with the XING the Line reading series, as part of the Poetry and Revolution International ConferenceDoor charge: £5 waged and £3 unwaged. All proceeds to the poets.Numbers are limited: first come first served. Saturday Night (26 May 2012), 7:00-10:30pm7:00-8:00pm: VLAK: Launch of Special Issue of VLAK on Occupations8:00-10:30pm: Joan Retallack, Maggie O'Sullivan, Abdullah al-Udhari, Keston Sutherland, Ulli Freer, Mark Nowak.At The Centre for Creative Collaboration, 16 Acton Street, London WC1X 9NGThis reading is sponsored by Birkbeck College Contemporary Poetics Research Centre in association with Royal Holloway Poetics Research Centre, as part of the Poetry and Revolution International ConferenceDoor charge: £6 waged and £4 unwaged. All proceeds to the poets.Numbers are limited: first come first served.Papers: Approximately 45 papers on a wide range of issues over the Saturday and Sunday. Speakers from Portugal, Greece, the USA, Ireland, & the UKLiaisons and co-operation with Occupied and Free SpacesVenue: Birkbeck Main Building, Torrington Sq., WC1, London, UK. Registration: No registration required. All welcome.Contact: Stephen Mooney, [redacted] Supported by the Birkbeck Institute of the Humanities, and co-sponsored by the Centre for Modern and Contemporary Writing, University of Southampton Click here for further details, including the conference schedule

Do check out the CPRC events page for details of this and other upcoming events at Birkbeck: http://www.bbk.ac.uk/cprc/events/ *** Apologies for cross-postings, if any ***all bestStephen

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100. Rob McLennan

new from above/ground press: from Lamentations by Robert Hogg

Mon 21 May 2012

---

from Lamentations
Robert Hogg
$4

The Creative

No poet spoke
From the balcony of the foreign mind

all voice fell away
and the shattering
silence crashed
the land

what rose
knew no sheets
nor tore from music
kindness meant

But for all that
fans kept turning
electric and heat

rushed back into
the made thing

published in Ottawa by above/ground press
May 2012
a/g subscribers receive a complimentary copy

Robert Hogg was born in Edmonton, Alberta on March 26, 1942. When the child was nine, his father bought a ranch in the Cariboo region in the interior of British Columbia, where the family spent three years; from there they moved to Burnaby, and later Abbotsford and Langley in the Fraser Valley where Hogg finished high school in 1960. He spent the next four years in the English and Creative Writing program at the University of British Columbia where he came into contact with the Black Mountain poets and their poetics and participated in the Tish poetry movement. After graduating in the spring of 1964 Hogg hitch-hiked to Toronto, visited the poet, Charles Olson, in Buffalo, and applied to study under him in the graduate program of the English Department of the State University of New York. Hogg later wrote his doctoral dissertation on

Olson under the supervision of Robert Creeley. He completed the course work for the PhD in the spring of 1968 and accepted a position at Carleton University in Ottawa where he taught Modern and Post-Modern American and Canadian Poetry and Poetic Theory until his retirement in 2005.

While at Buffalo Hogg met and married Leslie Flaig, then a music major at the University, who has since become an accomplished artist and photographer. During the next two decades they raised three children on their farm in Mountain Township, about 50 kilometres south of Ottawa, where they grow organic crops and operate a commercial flour mill and natural food distribution company called Mountain Path Inc. At present, Hogg is working on a sixth book of poetry, and editing an extensive anthology of Canadian poetic theory.

PUBLICATIONS
The Connexions. Berkeley CA: Oyez Press, 1966.
Standing Back. Toronto: Coach House Press, 1972.
Of Light. Toronto: Coach House Press, 1978.
Heat Lightning. Windsor ON: Black Moss Press, 1986.
There Is No Falling. Toronto: ECW Press, 1993.
An English Canadian Poetics, The Confederation Poets Vol. 1. Editor. Vancouver: Talonbooks, 2009.

http://www.theeastvillage.com/tc/hogg/p1.htm

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2012/05/new-from-aboveground-press-from.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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101. Jesse Shipway
Anastomoo
Mon 21 May 2012

Dear Moderators,

I hope you wont mind me advertising my international lit site.

Anastomoo

Good Poetry
Quite Often

Made in Tasmania
Published by Jesse Shipway

http://www.anastomoo.com

Hope this is OK

Regards,

Dr Jesse Shipway

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102. Louis Armand

VLAK 3

Mon 21 May 2012

Issue 3 of VLAK magazine is now available.

Featuring
JOSEF ©KVORECKÝ on Allen Ginsberg
SLAVOJ ®I®EK on Capitalism & Democracy
VÁCLAV HAVEL on The Power of the Powerless
MARJORIE PERLOFF on Susan Howe
MCKENZIE WARK on Occupy Wall Street
ERRI DE LUCA on Political Violence
LOUIS ARMAND on Joshua Cohen
DAVID VICHNAR on Christine Brooke-Rose
KEITH JONES on Punk in Africa
ROBERT KELLY on Pierre Joris
STUART BARNES on Robert Smith
D.J. HUPPATZ on Mashup Cultures
A.D. COLEMAN on Errol Sawyer
DREW MILNE ON The Unnatural History of Pure Poetry
JEROEN NIEUWLAND on Stephen Walter
BENJAMIN TALLIS on Czech Brutalist Architecture
STEPHAN DELBOS on Stanley Kunitz
DAVID HAYMAN on Interviewing
OLGA PEKOVÁ on Philippe Sollers
JOHANNES BIRRINGER on Gesture & Politics
CHRISTOPHER FUNKHOUSER on Marko Niemi
CATHERINE HALES on Peter Dent
GUILLERMO SUÁREZ ARA on G. Cabrera Infante
CHARLES BERNSTEIN & PIERRE JORIS in Conversation

Photography by ADAM TRACHTMAN, VINCENT DACHY, ROBERT CARRITHERS, BERN PORTER, VADIM ERENT...

Poetry by IVAN MARTIN JIROUS, JOAN RETALLACK, EMILY CRITCHLEY, BECKY CREMIN, STEPHANIE STRICKLAND, PAM BROWN, JOHN MATEER, PETER MINTER, RICHARD PARKER, JEFF HILSON, AODAN MCCARDLE, MICHAEL BRENNAN, MARK MELNICOVE, JOHN KINSELLA, HOLLY PESTER, JENNIFER COOKE, JILL JONES, SUSANA GARDNER, LAWRENCE UPTON, SEEKERS OF LICE, MICHAL REHÚ©, DAVID RÙ®IÈKA, LADISLAV SELEPKO, BILL BERKSON, TOM MANDEL, EDMUND BERRIGAN, JACQUELINE WATERS, ROBERT KIELY, CAROL WATTS, STEVEN J FOWLER, ULLI FREER, WILLIAM ROWE, ANDREI CODRESCU, STEVE DALACHINSKY, ALI ALIZADEH, JOSEF STRAKA, CHRIS CRAWFORD, KAREN WEISER, NICOLE BROSSARD...

Fiction by STEWART HOME, JOSHUA COHEN, CHRIS KRAUS, RICHARD MAKIN, RYAN SCOTT, ANTHONY TOGNAZZINI, PHILIPPE SOLLERS, DAMIEN OBER...

Artwork by ZOE BELOFF, MALDO NOLLIMERG, SEAN BONNEY, THIERRY TILLIER, ALLEN FISHER, TOM LEONARD, RUARK LEWIS, KAMIL ZBRU®, JAKUB REPICKÝ, JAROSLAV DIVI©...

And more!

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To order, please visit http://litteraria.ff.cuni.cz/books/vlak3.html

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Louis Armand
Director, Centre for Critical & Cultural Theory, UALK, Philosophy Faculty, Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH REPUBLIC
www.louis-armand.com www.litterariapragensia.com
www.vlakmagazine.com litteraria.ff.cuni.cz/books/armand.html

↑ Index

103. Susan Webster Schultz
jacket2 commentaries by Tinfish Press's editor
Tue 22 May 2012

Please see my commentaries--which will soon end--at jacket2:

https://jacket2.org/commentary/susan-m-schultz

These commentaries focus on experimental poetry from the Pacific.

aloha, Susan M. Schultz

↑ Index

104. Amanda Earl

AngelHousePress: New essay by Marianne Apostolides

Tue 22 May 2012

The latest in the AngelHousePress essay series is Marianne Apostolides' "Redefining Humanity: Posthuman Passion in a Digital Age"

Please read this & earlier essays by going to angelhousepress.com & clicking on essays.

AngelHousePress welcomes essays, manifestos, interviews, reviews, artistic statements & more as part of our sporadic online series. If you haven't yet sent something for consideration, please do. Help us continue the creative dialogue.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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105. Kimmelman, Burt

Re: Call for Papers - "Poetry of the Eighties"

Tue 22 May 2012

Ruth,

Probably too late to be more than a spectator (but a great time of year to be in Maine and I suspect the conference will be terrific), in any case try the National Poetry Foundation blog site for the latest details:

http://nationalpoetryfoundation.wordpress.com/

and

http://www.nationalpoetryfoundation.org/.

Best,

Burt

BurtKimmelman.com<http://burtkimmelman.com/>

Date: Sat, 19 May 2012 19:00:42 -0400
From: Ruth Lepson <[redacted]>
Subject: Re: Call for Papers - "Poetry of the Eighties"

Burt--where is the actual post of the conf details? many thanks.

On 3/5/12 6:47 PM, "Kimmelman, Burt" <[redacted]> wrote:

> *Poetry & Poetics of the 1980s - Call for Proposals<http://nationalpoetryfoundation.wordpress.com/2011/10/03/poetry-poetics-of-the-1980s-call-for-proposals/>*
>
> *Poetry & Poetics of the 1980s - Call for Proposals*
>
> *National Poetry Foundation, University of Maine June 27-July 1, 2012*
>
> *Direct 300-500 word proposals for 20 minute papers to*
> [redacted]
>
> *The Editorial Collective of the National Poetry Foundation invites paper and panel proposals for the next in our sequence of "decade" conferences, to be devoted to The Poetry and Poetics of the 1980s, American and international, and to be held from Wednesday to Sunday, June 27-July 1, 2012, on the flagship campus of the University of Maine System in Orono, Maine.*
>
> *The NPF welcomes paper and panel proposals on any and all aspects of poetic practice in the decade of the 1980s. What emerged? What changed? What happened just out of frame? What connections brought poetry into dialog with other fields? What social and political contexts mattered most? What of the present can be traced back to that moment? What poets, poetic formations, tendencies in poetics warrant our continued attention? What accidents of reception might we now revisit and perhaps repair?*
>
> *Prospective participants are encouraged to draw on the full range of archival resources in conceiving their projects, including the digital audio, digital video, and digital facsimile holdings now widely available on-line.*
>
> *As with previous NPF conferences, the scholarly presentations and panels will be amply supplemented by a variety of poetry readings, including plenary readings by notable figures associated with the decade being*

> *explored.*
>
> *Paper proposals consisting of a title and a brief (300-500 word) abstract should be directed to the NPF Editorial Collective at [redacted]. Panel proposals should include, in addition, a brief rationale for the envisioned grouping. Proposals for alternative forms of intellectual practice/presentation, such as roundtables or seminars, will be read with interest.*
>
> *The deadline for proposals has been extended to March 15, 2012.*
>
> *Visit our website<http://www.nationalpoetryfoundation.org/news/index.php/article /2008/06 /22/70s_conference_reports> and blog<http://npfconferences.wordpress.com/> for information about previous NPF conferences. To receive updates on the conference, visit the NPF page on Facebook<https://www.facebook.com/pages/National-Poetry-Foundation/974 84569940 & hit "like."*
>
> *Queries may be directed to any member of the Editorial Collective:*
>
> *Carla Billitteri, Associate Professor of English, NPF*
> [redacted]
>
> *Steve Evans, Associate Professor of English, NPF*
> [redacted]
>
> *Benjamin Friedlander, Associate Professor of English, NPF*
> [redacted]

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106. Michael Tod Edgerton
"what most vividly" participatory poetry project
Tue 22 May 2012

I just want to announce that I've created a
Dear Poetics Listers,

I just want to announce that I've created a Facebook page for my participatory, multidisciplinary poetry project in progress, "what most vividly (a choral work)." The project has or soon will take the form of collage poetry, performance, sound pieces, and public text art installation. It's based on

participants' responses to an evolving set of questions (including my own responses), which I adapt and collage together.

For more information, to see some of the original responses, and to answer any or all of the questions yourself, please see the website, http://whatmostvividly.com. Please also like/share the Facebook page: www.facebook.com/whatmostvividly. Thanks much!

Cheers,

Tod

Michael Tod Edgerton
MFA '06, Program in Literary Arts, Brown University
PhD candidate, Department of English, University of Georgia
http://whatmostvividly.com

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person...their pain, story...how can a poetic material making be part of that?

~ Ann Hamilton, in an interview about her installation, Indigo Blue

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107. Maria Damon
Re: Call for Papers - "Poetry of the Eighties"
Tue 22 May 2012

---

has the conf schedule been published yet? I don't see it on either website.

On 5/22/12 3:34 PM, Kimmelman, Burt wrote:
> Ruth,
>
> Probably too late to be more than a spectator (but a great time of year to be in Maine and I suspect the conference will be terrific), in any case try the National Poetry Foundation blog site for the latest details:
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> http://nationalpoetryfoundation.wordpress.com/
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> and
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> http://www.nationalpoetryfoundation.org/.
>
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>
> Best,
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> Burt
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> BurtKimmelman.com<http://burtkimmelman.com/>
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>> Prospective participants are encouraged to draw on the full range of
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>> The deadline for proposals has been extended to March 15, 2012.
>>
>> Visit our
>> website<http://www.nationalpoetryfoundation.org/news/index.php/article
>> /2008/06 /22/70s_conference_reports> and
>> blog<http://npfconferences.wordpress.com/> for information about
>> previous NPF conferences. To receive updates on the conference, visit
>> the NPF page on
>> Facebook<https://www.facebook.com/pages/National-Poetry-Foundation/
974
>> 84569940
>>> & hit "like."
>> Queries may be directed to any member of the Editorial Collective:
>>

>> Carla Billitteri, Associate Professor of English, NPF
>> [redacted]
>>
>> Steve Evans, Associate Professor of English, NPF
>> [redacted]
>>
>> Benjamin Friedlander, Associate Professor of English, NPF
>> [redacted]
>>
>>
>
>

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108. David Kirschenbaum
This Tues./Boog City presents Mondo Bummer and La Défense
Wed 23 May 2012

****
FINAL ACA GALLERIES
LEVY LIVES EVENT
****

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Mondo Bummer
(San Francisco)

This Tues., May 29, 6:00 p.m. sharp, free

ACA Galleries
529 W. 20th St., 5th Flr.
NYC

Event will be hosted by Amy Berkowitz,
editor of Mondo Bummer Books

Featuring readings from

Jedidiah Clarke
Thom Donovan
Brenda Iijima
Lauren Ireland

Lily Ladewig
Nate Logan
Kendra Grant Malone
Thurston Moore
Matthew Savoca
Sparrow
Leigh Stein
Adam Tobin
Zack Tuck
Anna Vitale

and music from

La Défense

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Mondo Bummer
http://mondobummer.blogspot.com
Mondo Bummer is a chapbook press that publishes poetry and fiction in a disappointing way. Founded in Ann Arbor, Mich. in 2009, it currently operates out of San Francisco.

**Jedidiah Clarke http://mondobummer.blogspot.com/2012/02/jedidiah-clarkes-time-i-busted-my-ear.html Jedidiah Clarke is a writer from Hell's Kitchen, New York City. Right now Clarke is in the process of adapting several of his short plays to film, and is also working hard to compile a database of his humorous short movie reviews, approximately 300 of which can be seen on his website. His goal is to reach 500 by year-end. On June 15 and 16, he will premiere some new plays at Space on White.

**Thom Donovan http://whof.blogspot.com Thom Donovan edits the weblog Wild Horses Of Fire, now in its 7th year. His book, The Hole (Displaced Press), can be purchased through Small Press Distribution. He is currently revising and editing a book of essays and statements, provisionally titled "Sovereignty and Us."

**Brenda Iijima http://ahsahtapress.boisestate.edu/books/iijima/iijima.htm Brenda Iijima is the author of Around Sea, Animate, Inanimate Aims, revv. you'll —ution, and If Not Metamorphic. Her forthcoming book, Early Linoleum, will be published by Say it with Stones Press this year. She runs Portable Press @ Yo-Yo Labs from Brooklyn.

**Lauren Ireland http://www.oui-ja-yes.blogspot.com Lauren Ireland grew up in southern Maryland and coastal Virginia. She is the author of two chapbooks: Sorry It's So Small (Factory Hollow Press) and Olga & Fritz (Mondo Bummer Press). Her favorite album is Willie Nelson's Stardust. She lives on Alabama Street in San Francisco.

**La Défense http://ladefense.bandcamp.com/ La Défense is Hillary (guitar, vocals) and Lydia (drums). They began developing their accessibly off-kilter girl punk sound in weekly bedroom jam sessions in October 2009, and have since performed at Brooklyn's Northside Festival, as well as venues including Death by Audio, Public Assembly, and Zebulon in Williamsburg, and Pianos and Cakeshop in Manhattan. Their songs are fast and fun. Distorted guitar chords, pop punk beats, and simple melodies. Kind of like the Ramones meets your mom's cherry pie.

**Lily Ladewig
http://www.lilyladewig.wordpress.com
Lily Ladewig is the author of The Silhouettes (SpringGun Press).
Recent poems have been published in aesthetix, Bone Bouquet, Horse
Less Review, Sixth Finch, and Spinning Jenny. She lives in Brooklyn.

**Nate Logan
http://www.nathanglogan.tumblr.com
Nathan Logan's latest chapbook is Arby's Combo Roundup (Mondo Bummer).
He edits Spooky Girlfriend Press and is a Ph.D. candidate in creative
writing at the University of North Texas.

**Kendra Grant Malone http://www.kendralovely.blogspot.com Kendra Grant Malone was born in 1984. Her first book of poetry, Everything is Quiet, was published by Scrambler Books. Her second book of poetry, Morocco, co-written with Matthew Savoca, was published by Dark Sky Books. She lives in Brooklyn.

**Thurston Moore http://www.flowersandcreampress.com/about Thurston Moore is founder of Sonic Youth and other bands (dim stars, northampton wools, chelsea light moving). Moore edits Ecstatic Peace Poetry Journal and publishes new poetry from his Flowers and Cream press. Recent poetry published by Angry Dog, Salt, and Water Row Books. He is on this year's (and last's) faculty at the Summer Writing Workshop at Naropa University and drives a beat up Infiniti.

**Matthew Savoca http://www.matthewsavoca.com Matthew Savoca was born in 1982 in Pennsylvania. He wrote the book long love poem with descriptive title (Scrambler Books) and co-wrote the book Morocco with Kendra Grant Malone (Dark Sky Books). His newest book "I don't know," I said will be released by Publishing Genius Press later this year.

**Sparrow http://www.groundreport.com/sparrow Sparrow lives in the hamlet of Phoenicia, N.Y. Every day he practices the recorder. Three of his books have been published by Soft Skull Press, incuding America: A Prophecy, A Sparrow Reader. Sparrow is in the antinomian pop band, Foamola. He often writes for GroundReport.

**Leigh Stein http://www.leighstein.com Leigh Stein is the author of four chapbooks of poetry and a novel, The Fallback Plan (Melville House Press). Her first full-length poetry collection, Dispatch from the Future, is forthcoming from Melville House in July.

**Adam Tobin http://www.adamtobin.blogspot.com Adam Tobin owns and operates Unnameable Books, a new and used bookstore in Brooklyn. He has written chapbooks and pamphlets which have been published by for words press, horse less press, Mondo Bummer, and The Weekly Weakling. Poems have appeared in Eoagh, Fence, and Foxy, among others.

**Zack Tuck http://www.timelessinfinitelight.com/?tag=zachary-darr-tuck Z. Tuck has only ever lived places that were once part of Mexico. Z. Tuck has been published in Come Hither, The Seven Strangest Stories about the Seven Saddest Seas, Try!, and the forthcoming Eoagh Trans and Genderqueer Anthology. Z. Tuck co-curated the successful Condensery Reading series in Oakland. Z. Tuck is currently working on a manuscript titled "Renata Descartes Dreamed of Attending High School."

**Anna Vitale http://www.onepausepoetry.org/explore/poets/profile/anna_vitale Some of Anna Vitale's writing can be found in Abraham Lincoln, Model Homes, P-Queue, and The Brooklyn Rail. Her first two books are Breaststa and Anna Vitale's Pop Poems. She's working on two longer books, Dreams and Anna Vitale's Autobiography. She's an editor of textsound.org with Laura Wetherington.

**Boog City http://www.boogcity.com/ Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series—d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea’s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB’s, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Tues. June 26
BoogWork
Greg Fuchs-reading and workshop
and music from Clear Plastic Masks

The last Tuesdays series will now feature the new BoogWork series alternating with the 10th season of the levy lives series. BoogWork will feature a single poet reading, followed by a musical performance, and then that same poet giving the gathered a poetry workshop.

This is the kickoff at our new location:
Sidewalk Café
94 Ave. A (at East 6th Street), NYC

Still last Tuesdays, now from 6:30 p.m.-8:30 p.m.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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109. amy king

Recession Art NYC - Poetry Reading - Tomorrow night, Thurs, May 24 @ 7 p.m.

Wed 23 May 2012

F/B strikes back for a third round in collab. w/Â Recession Art/Culturefix, featuring poets Matt Longabucco, Melissa Broder, and Amy King. This will be free/fast/funny/fun and awesome in general.

Drinks and small plates at the bar, poets in the gallery. Books upstairs inÂ the shop.

MATT LONGABUCCO's poems have appeared most recently in Clock, With+Stand, X Poetics, and Conduit. He teaches writing and literature in the Liberal Studies Program at New York University, and lives with his wife and daughter in Brooklyn.

Melissa BroderÂ is the author of two collections of poems, MEAT HEART and WHEN YOU SAY ONE THING BUT MEAN YOUR MOTHER. Recent poems appear or are forthcoming in Guernica, Redivider, The Missouri Review, Court Green, et al. She edits La Petite Zine.Â

Amy KingÂ is the author of, most recently, I Want to Make You Safe (Litmus Press). She co-edits Esque Magazine and the PEN Poetry Series with Ana Bozicevic, and teaches English and Creative Writing at SUNY Nassau Community College.

Thurs, May 24 // 7 p.m. // FREE //Â

Recession Art NYC
9 Clinton St.
New York, NY 10002

* Located on 9 Clinton Street between Houston and Stanton streets, accessible from the Second Avenue F Station and Essex Street JMZ trains.

http://flashbangreadings.tumblr.com

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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110. Rob McLennan

new from above/ground press: Richter-Rauzer Variations by Robert Manery

Wed 23 May 2012

Richter-Rauzer Variations
Robert Manery
$4

each exposed
consolation

without knowledge
without aversion

seems exact
indeed

never uttering
never diminishing

else
elusive

indeed
seemed

yet we
grasp

and we
grasp

within (from Dilemmas)

published in Ottawa by above/ground press
May 2012
a/g subscribers receive a complimentary copy

Robert Manery studied with Bob Hogg at Carleton University in the 1980s. In response to Robs complaint about contemporary poetry, Bob suggested that he should read the language poets. This suggestion led to Robs continuing interest in the possibilities and limits of meaning-making. It also led to his collaborations with Louis Cabri, hosting literary events, including Bob Hoggs seminar on Charles Olsons The Special View of History, and then publishing hole magazine and hole books. Rob has published one book of poems, Its Not As If It Hasnt Been Said Before (Tsunami Editions). He currently teaches academic writing at Simon Fraser University where he is pursuing a doctorate in education.

Cover image/design by Robyn Laba.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2012/05/new-from-aboveground-press-richter.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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111. Murat Nemet-Nejat

Re: New two-chapbook tome by Steve Dalachinsky from Unlikely Books

Wed 23 May 2012

Great!

Affectionately,
Murat

On Mon, May 21, 2012 at 9:01 AM, [redacted] <[redacted]>wrote:

> *thanks murat it`s one that took awhile due to so many immature small*
> *press publishers but jonathan did it right*
> *pomes written here in paris mostly 2 are 2 of my favorites i`ve done*
> *and i did the collage for them as well - nice limited affair*
>
> *---------- Original Message ----------*
> *From: Murat Nemet-Nejat <[redacted]>*
> *To: [redacted]*
> *Subject: Re: New two-chapbook tome by Steve Dalachinsky from Unlikely Books*
> *Date: Sat, 19 May 2012 11:30:48 -0400*
>
> *Congratulations, Steve.*
>
> *Murat*
>
> *On Thu, May 17, 2012 at 7:13 PM, Jonathan Penton <*
> *[redacted]> wrote:*
>
> *Hello beautiful users,*
>
> *We are thrilled to (finally) announce the publication of Trust Fund*
> *Babies*
> *and Phenomena of Interference, two poetry chapbooks by Steve Dalachinsky*
> *(and featuring a total of six of his collages), on sale, bound in one*
> *volume, for just $10! Check &#65533;em out, along with a basket full of*
> *more*
> *awesomeness, at Unlikely Books: http://www.unlikelystories.**
> *org/unlikely_books/ <http://www.unlikelystories.org/unlikely_books*
> *</http:>*
>
> *Coming soon: a new multimedia issue of Unlikely Stories, Episode IV! And*
> *next from Unlikely Books: guttural silk make new gong by j/j hastain,*
> *available in print or as a free e-book!*
>
> *It is good to read things but bad to remember that you've read them,*

> *--*
> *Jonathan Penton*
> *http://www.UnlikelyStories.**org/ <http://www.UnlikelyStories.org*
> *</http:>*
>
> *==========**====*

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112. Michael Rothenberg

call for submission BIG BRIDGE 2013 "Phenomenology of Giving: a Use Me Capitalism"

Wed 23 May 2012

Big Bridge, Call for Work:

Poetry, Prose, Hybrid Text, Photographs, Artwork, Other

* ***

Phenomenology of Giving: a Use Me Capitalism

* *

Giving was not meant to be the antonym of taking; we're talking a developing act that creates agency and beneficiaries on both sides of the equation, bringing forth what matters, like some Higgs intelligence emanating mass. Both source and filters are necessary.

Through abstractions, perspectives, mediation and other cognitive tasks, explore the vagaries of giving as you bypass mediocrities and socio-political norms; implore episodes that deliver it, the experience that challenges it. Plead for thrills and chills that land you at the shores of its aesthetic and narrative, historically, culturally or privately. Imitate, improvise or survey to open up to the attention, intention and cost an act of giving calls for. How do emotions play into the act, how does love? Address the entanglements it purports and feeds, the overlaps, the boundaries.

To be part of this *Big Bridge* project, please send a brief bio pasted into the body of your e-mail to guest editor, Arpine Konyalian Grenier, [redacted] Use the words, "Big Bridge", followed by your full name in the subject line of the e-mail. Attach your work to the email as a Word.doc (for text) and as JPEG (for artwork and photos). Deadline is September 30, 2012.

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113. CA Conrad
poet TIME TRAVEL APPLICATION
Wed 23 May 2012

(Soma)tic Poetry Exercise #70 is the TIME TRAVEL APPLICATION click HERE: http://somaticpoetryexercises.blogspot.com/

Be well out there,
CA

(((((((((((((((((((((((((((((((((M)))))))

1997.Â Extreme DirectionsÂ (The fiftyÂ four moves of Tai Chi Sword) was published by Omnidawn Press in 2002.Â Gorgeous Mourning won the 2001 Robert H. Winner Award from the PoetryÂ Society of America and was published by Apogee Press in 2004.Â PlungeÂ (Apogee Press)Â was published in February of 2012. Poems have appeared in Ploughshares, Poetry, Boston Review,Â Colorado Review, Volt, Denver Quarterly, Kenyon Review, Zyzzyva, andÂ in anthologies including Best American Poetry of 1994; Blood and Bone:Â Poems by Doctors; Verse and Universe: Poems about Science; andÂ Vespers: Contemporary American Poems of Religion and Spirituality, andÂ The Addison Street Anthology. Awards include fellowships from the Bread Loaf Writers ConferenceÂ and the NEA, the First Annual Narrative Magazine Poetry Prize, and theÂ Robert H. Winner and Lyric Poetry Awards from the Poetry Society ofÂ America. She practices psychoanalysis in Berkeley and is on theÂ faculty of the San Francisco Center for Psychoanalysis. To contact us: [redacted] Jay Thomas, Delia Tramontina, Nicholas Leaskou

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116. Halvard Johnson
On Barcelona thus far in 2012
Wed 23 May 2012

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http://onbarcelona.blogspot.mx/2012/05/on-barcelona-thus-far-during-2012.html

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's

Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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117. Jesse Glass

"Anti-Radical Opera" by Arturas Bumsteinas and Jesse Glass up at Ubu Web

Wed 23 May 2012

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under sound works. This Internet project dates from 2001--2003. I wrote the libretto based on the writings of Joseph Shaw (1829--1865) who was murdered in Westminster, Maryland because of his involvement with the Know Nothing gang of Baltimore from 1855--1859. What ultimately brought Shaw to his untimely end was a badly timed editorial that appeared on the eve of Lincoln's assassination in April of 1865. Shaw hinted that perhaps Lincoln would make a better president below instead of above ground. When news arrived at Westminster, Maryland his presses were broken, his office set on fire, etc. Shaw left and returned one week later to be stabbed to death at the Anchor Hotel by members of the old Know Nothings that he had tangled with before. The six men who did Shaw in were brought to trial in the Westminster Court House and found not guilty. The State prosecutor was one Charles Webster, a former Know Nothing and Shaw's enemy. All of these circumstances were reflected in the old newspapers of Carroll County, Maryland, and Baltimore, from which I developed the narrative and the songs--found poems in fact.

The story is compelling and true, and Bumsteinas' experimental music and use of the burgeoning Internet of the early part of this century is highly innovative.

Please do give this sound work a listen:

http://www.ubu.com/sound/bumsteinas.html

Jess

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118. Larissa Shmailo
Have a NYC launch party - New York short story collection
Thu 24 May 2012

I will be reading this Tuesday at the launch party for this collection of noir New York stories. Hope to see you if you are in town.

Kind regards,
Larissa

Larissa Shmailo
larissashmailo.blogspot.com

Tuesday, May 29, 6:00 p.m.: HAVEA NYC Launch Party
Cornelia Street CafÃ©, 29 Cornelia Street, Greenwich Village, NYC
The launch of the new Three Rooms Press collection of New YorkCity-noir short stories. Featuring Larissa Shmailo, Kat Georges, David Lincoln, Kofi Fosu Forson,Pedro Ponce, Ron Bass, Jame Ormerod, Peter Marra, Puma Perl, Lisa Ferber, JanetHamill, and host Peter Carlaftes

http://www.facebook.com/events/408481822506698/?ref=ts

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119. Basinski, Michael
big bridge
Thu 24 May 2012

ANNOUNCING THE BIG BRIDGE 15 YEAR ANNIVERSARY ISSUE

www.bigbridge.org<http://www.bigbridge.org>

Dear Big Bridge Friends,

We are pleased to announce the BIG BRIDGE 15 YEAR ANNIVERSARY ISSUE! For 15 years Big Bridge has worked hard to present our readers with a wide and varied selection of poetry, fiction, art, essays, and more. And through this work we hope we have conveyed our respect and love for all the great creative efforts of poets and artists we have known. Below is an abbreviated summary of

what you will find in this new, big, 15th Anniversary Edition. We hope you will like what we have put together and will continue reading and enjoying Big Bridge. Thank you for your many years of support!

Love and peace,

Michael and Terri

* * *

CONTENTS

Our Feature Chapbook is Andrei Codrescu's "bridge work" with illustrations by Nancy Victoria Davis

*

Guest editor, Bonny Finberg presents 30 POETS, a poetry anthology dedicated to Akilah Oliver, includes poems by Jim Harrison, Alice Notley, Patricia Spears Jones, Lynn Crawford, Ron Kolm, Louise Landes Levi, Jennifer K. Dick, Steve Dalachinsky, Karen Margolis, Yuko Otomo and others.

Thomas Devaney's Big Tree Poems: An exploratory anthology of contemporary tree poems featuring George Evans, Allison Cobb, Bob Arnold, Joan Larkin, Jonathan Skinner, Paul Kane, Hoa Nguyen, Katy Lederer, Peter Larkin, Bob Holman, Elaine Terranova, Kevin Varrone, Iain Haley Pollock, Sparrow, Nathaniel Otting and others.

Jonathan Penton manifests Cuyahoga Burning, a feature on current Ohio literature, dedicated to Nobius Black, with fiction, poetry, and criticism by folks like Marie Kazalia, Cheryl A. Townsend, John Dorsey and others.

More poems from j/j hastain, Dale Smith, Michael Basinski, Arpine Grenier, Lakey Comess, Nicolas Ekerson, Martin Willits, Lee Herrick, Larissa Shmailo, Nicholas Karavatos, Larry Sawyer, John Roche, Jerry McGuire, Joel Chace, Jeff Side, Peter Ramon, Christine Hamm, and Yahia Lababidi

*

Fiction selection!

Guest editor Ellen Geist is offering a 15th Anniversary Fiction Feature, multifaceted stories orchestrated around four themes by authors such as Ishmael Reed, Carole Maso, Faye Moskowitz, Jeff Friedman, Brinda Charry, Howard Schwartz, and others.

And more Fiction from Camille Meyer, Jessica Chace, HC Hsu, Tina Cabrera, Kate Axelrod, Ryan Jones. John Hennessy and Ron Singer.

*

Translations abound!

Poetry from Japan, A Contemporary Anthology of Japanese Poetry is special guest edit by Jane Joritz-Nakagawa with poems from Tanaka Atsusuke, Yoko Danno, Sekiguchi Ryoko, Torii Shozo, Goro Takano and others.

Voices for Change: A Contemporary Anthology of Moroccan Poets, edited by El Habib Louai with poems by Boujema El Aoufi, Abdellatif Al Ouarari, Idriss Allouch, Mubarak Ouassat, Najat Zoubair, Ikram Abdi and others.

More Translations include Selections from Stet, poems by Cuban poet Jose Kozer translated by Mark Weiss.

Dreams-The-Underlinears, poems by Ilya Kutik translated by Lyn Hejinian and Jean Day.

A Tribute to Andrey Voznesensky (1933-2010) translation by Alex Cigale and Dana Golin.

Still Life with Snow, Dato Barbakadze selected translations by Lyn Coffin and Nato Alhazishvili with Introduction by Sam Hamill.

Elvana Zaimi translations of Agron Tufa.

Seven poems by Georgi Ivanov translated by Yelena Dubrovin.

Tiziana Colusso<http://www.bigbridge.org/BB16/bios/bios_a-e.htm#TColusso> translated from the Italian by Brenda Porster<http://www.bigbridge.org/BB16/bios/bios_m-r.htm#BPorster>.

Poems of Iranian poet Rira Abassi translated by Maryam Ala Amjadi and M. Alexandrian.

Poetry Slam Guatemala. Golden Edition edited by Walter Gonzalez, celebrates poetry from Guatemala and around the world,

*

Features continue with Brian Unger, who offers another insightful installation of excerpts from the incredible Philip Whalen's personal journals

Guest editor Adam Cornford presents "Neo-Surrealism and the Politics of The Marvelous" with contributions by Sandra Simonds, Michael Leong, Ivan Argüelles, Will Alexander, Eric Baus, Charles Borkhuis, Rebecca Hazelton, Andrew Joron, Lina Ramona Vitkauskas, John Yau, and others.

Poems, Songs and Children's books: A Robert Priest Retrospective: "Robert Priest: Poet/Minstrel in Utter Space" by Sheree Fitch<http://www.bigbridge.org/BB16/features/priest/priestsfitch.htm>, Daryl Jung reviews Feeling the Pinch, "Robert Priest, Dr. Poetry, and the Viral Verbal Vortex" by Lance Strate<http://www.bigbridge.org/BB16/features/priest/priestlstrate.htm>, and

Jordan Zinovich scrutinizes Robert Priest's Blue Pyramids and Reading the Bible Backwards<http://www.bigbridge.org/BB16/features/priest/priestjzinovich.htm>

Photos and excerpts from Tom Hibbard's 2011 Wisconsin Protest Journals.

Desmond Peeples essay on maritime subcultures, "In Good Use and Good Vengeance", Akhilesh Kumar Dwivedi's, "Multiple Responses to Nationalism: Individuals in The Shadow Lines". Neeli Cherkovski interviews Patrick James Dunagan<http://www.bigbridge.org/BB16/prose/prosencherkovski.htm> and Lucille Lang Day writes on Jack Foley.

*

Exceptional ART from around the world!

Jonathan Kane returns to Big Bridge with a selection of sensual photographic collage works. Jim Spitzer's epic artistic venture: "THE BOOK: 47 canvases of poetry and text". Julius Keleras' photographic study, "The Pavements of Vilnius". An exhibition of mixed media by Shawne Major. 10 photos from the UK's Eleanor Leonne Bennett<http://www.bigbridge.org/BB16/bios/bios_a-e.htm#EBennett> and Henrik Aeshna's SCHIZOPoP MANIFESTO, a gallery of visual anomalies & photopoems from Paris.

*

And stay on top of what's happening with important Reviews!

Goodbye Gothic Rose: David Madgalene's "Epic Search For Love and Answers in South Beach", a review by Christopher Luna. Harris Schiff's One More Beat (Accent Editions) reviewed by Larry Sawyer. Neeli Cherkovski's review of Translations from the Latin of Luxorius by Art Beck. Reflections in a Smoking Mirror: Poems of Mexico & Belize by Paul Pines (Dos Madres Press) reviewed by Eric Hoffman, Tom Hibbard<http://www.bigbridge.org/BB16/bios/bios_f-l.htm#THibbard> reviews Ungulations: Ten Waves (Under the Hoof) by A. Di Michele and Amy Trussell, Joe Safdie's review of Lewis MacAdams' Dear Oxygen: New & Selected Poems, 1966-2011 (University of New Orleans Press), Michael Sonsken reviews Micah Ballard's Waifs & Strays, David Meltzer's When I Was a Poet (City Lights Books) and F. A. Nettlebeck's Happy Hour, Bill DeNoyelles<http://www.bigbridge.org/BB16/bios/bios_a-e.htm#BDeNoyelles> reviews Bernadette Mayer's, Studying Hunger Journals (Station Hill Press), W.F. Lantry reviews Lisa Vihos' The Accidental Present, Lynn Alexander reviews Somewhere Over the Pachyderm Rainbow by Jennifer C. Wolfe, Kirpal Gordon reviews Michael Hogan's Winter Solstice: Selected Poems, 1975-2012, Bruce Ross-Smith<http://www.bigbridge.org/BB16/bios/bios_m-r.htm#BRossSmith> reviews The American Eye by Eric Hoffman (Dos Madres

Press), and Cheryl Townsend reviews Kirpal Gordon's Round Earth, Open Sky (Giant Steps Press)

*

Our LITTLE MAGS section features Sensitive Skin, Harbinger Asylum, Tidal Bsin Review, Yellow Edenwald Field, Lummox Journal, Meat for Tea, The International Times, Home Planet News, Iodine Poetry Journal, Stoneboat and others.

*

Happy 15 Year Anniversary from Big Bridge! Enjoy!

PLEASE POST, SHARE, TWEET EVERYWHERE AND ANYWHERE!
Donations: http://www.bigbridge.org/BB16/donations.htm

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120. Megan M. Garr
Versal is ten!
Thu 24 May 2012

VERSAL IS TEN
Fall in love with the literary journal all over again
http://www.versaljournal.org/versalten

In the first edition of Versal, published in 2002, founder and editor Megan M. Garr wrote, "This could be the first and last Versal you ever read."

But on May 23, 2012, the dazzling tenth Versal, the international literary and arts annual, was revealed to a full house at Bo Cinq in the heart of Amsterdam, the Netherlands. This edition is a gold-plated wonder, with "Versal Ten" embossed on the front in the familiar Versal typeface. The evening marked the journal's milestone with anecdotes from its oldest and newest editors and with readings from contributors Ruth Danon and Laurence Levey, both of whom traveled from the USA for the event.

Among the 168 pages of this anniversary edition are four riddles from Ish Klein, a conversation between Michael Martone and Matthew Baker, and a series of "photodrawings" from Irish artist Garrett Phelan. Versal 10 also includes new works from Cody-Rose Clevidence, Erin Costello, Tamar de Kemp, Roxane Gay, James Grinwis, Dora Malech, Ben Merriman, Rusty Morrison, Brandon Shimoda, and many others.

For the first time in the journal's history -- perhaps for the first time in literary journal history -- no two copies of the offset-printed, full-color Versal 10 are alike. "750 Circles" is a handmade project by Versal's editorial team to honor the many people around the world who have made Versal possible.

Both journal and art gallery, this beautiful gold edition of Versal spans the range of some of today's best writing and art. It is now available at select bookshops and online at www.versaljournal.org/versalten.

About Versal

Versal is published in Amsterdam each May. Its editors hail from Canada, Russia, the UK, the USA and the Netherlands, and are led by American poet Megan M. Garr.

A publication celebrating translocal intersections and cross-cultural dialogue, Versal is internationally renowned for the quality of work published by up-and-coming as well as established writers, and for its strong attention to design and production values.

For press enquiries and review copies, please contact us at [redacted]

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121. David Kirschenbaum

Save the Date: 6/26, BoogWork/ Greg Fuchs (rdg & workshop), Clear Plastic Masks (music)

Thu 24 May 2012

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please forward

Boog City presents

BoogWork
Our last Tuesdays series will now feature the new BoogWork
series alternating with the 10th season of the levy lives series.
BoogWork will feature a single poet reading,
followed by a musical performance, and
then that same poet giving the gathered a poetry workshop
(don't forget to bring a pen and paper).

Tues., June 26, 6:30 p.m. sharp
$5 suggested

reading and workshop from
Greg Fuchs

and music from
Clear Plastic Masks

Sidewalk Café
94 Ave. A
NYC

Curated and with an introduction by Boog City editor David Kirschenbaum

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**Clear Plastic Masks http://www.facebook.com/Clearplasticmasks The members of Clear Plastic Masks, formed in 2011, had been buddies and neighbors for years, relentlessly and enthusiastically supporting each others' artistic endeavors before coalescing into the definite unit they now are. Blessed to be part of an extended family of musicians, the band's sound owes much to the collective experience of playing with so many friends. Having this past month recorded their first LP with Mr. Andrija Tokic at The Bomb Shelter in Nashville (Alabama Shakes; Jay Reatard) the boys are looking forward to its eventual release. Clear Plastic Masks are Charlie Garmendia on drums, Eddy DuQuesne bass/keys, Matt Menold guitar/keys, and Andrew Katz guitar/keys/vocal.

**Greg Fuchs http://www.gregfuchs.com Greg Fuchs is included in a variety of anthologies and is the author of numerous books of poetry. His latest is Moving Pictures, published by Lew Gallery, a San Francisco-based small press. Fuchs has published articles, essays, and interviews in many journals and magazines. Recently he has written an interview with Eileen Myles, a memorial of painter Michael Goldberg, and a brief history of University Woods Park in the Bronx. He is currently writing a series of poems located in the Morris Heights section of the Bronx, the legendary home of hip-hop. He is a member of Subpress publishing collective. Fuchs is co-editor, with John Coletti, of Open 24 Hours, which publishes poetry in the spirit of the mimeo-revolution of the 1960s. Fuchs lives in the Bronx with his wife, the artist, Alison Collins, and their son, Lucas Raphael Collins-Fuchs.

**Boog City
http://www.boogcity.com/

Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series —d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea’s ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB’s, The Knitting Factory, and The Sidewalk Café. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Next event:

Thurs. Aug. 2, 6:30 p.m.-11:00 p.m.
Opening Night of
Sixth annual
Welcome to Boog City poetry and music festival
Including
—Prose Pros series
—Classic Albums Live series with Sleater-Kinney's Dig Me Out
—music from Todd Carlstrom
—poetry readings
—political speaker

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
https://twitter.com/#!/boogcity

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122. Dan Wilcox
Walt Whitman Birthday Reading, Albany, NY
Sat 26 May 2012

Celebrate the Birthday of

Walt Whitman

at the
Robert Burns Statue Washington Park, Albany, NY

A reading of “Song of Myself”
by local poets & other citizens

Thursday, May 31, 2012
6:00 PM
rain or shine

free
bring chairs, blankets to sit on

presented by the Poetry Motel Foundation
& the Hudson Valley Writers Guild
(for information call [redacted])

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123. Kimmelman, Burt
Contents of the first issue of Sagetrieb
Sat 26 May 2012

Does anyone happen to know the contents of the very first issue of Sagetrieb or how I might be able to find out short of setting my eyes on the hard copy of the issue?

Any help would be most appreciated!

Backchannel is welcome: [redacted].

Thanks and best wishes,

Burt

BurtKimmelman.com<http://burtkimmelman.com/>

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124. Revolution Poesy
The Long Poem Library: A New Poetry E-journal
Sat 26 May 2012

The Long Poem Library <http://www.revolutionpoesy.com/>

This is a brand new digital library of contemporary long poems by contemporary poets. It is my fervent hope that the library will grow and flourish. Aesthetically, the site is intended to be unobtrusive, in order to showcase the poetry and the poetry alone. The most important factor is, again, newness! There are no rules. There shouldn't be, especially with poetry. You *are *the library.

Moreover, The Long Poem Library is NOT affiliated with a college or university, or creative writing program, or to anyone who has pull and sway within the literary establishment. You do NOT need name recognition or impressive credentials or a fancy CV to be published here. Everyone is welcome.

Go to: www.revolutionpoesy.com

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125. Jennifer Karmin

Sona Books 2012 subscription: Abdalla, Goldstein, Karmin, McAdams

Sat 26 May 2012

Sona Books 2012 Subscription Series Info:
Featuring chapbooks by Annie Abdalla and Laura Goldstein to be published in June, and chapbooks by Jennifer Karmin and E. J. McAdams published in the fall.

For $30, subscribers will receive all four of these chapbooks. If you'd like to subscribe, just print out this email and send it off along with a check. See the details at the end of this message. Please note that the deadline to subscribe is May 31.

A Love Story in 51 Transactions
by Annie Abdalla
This chapbook is about the sales receipts in our pockets and wallets. Those wrinkled, seemingly inconsequential pieces of paper reveal some of the most intimate of details of our lives. A Love Story in 51 Transactions traces a relationship between two characters entirely through their financial transactions. Love and credits ensue.

An excerpt from Inventory
by Laura Goldstein
we love to believe that penguins love an iceberg, â€œthey just love it!â€ just in case a hazy believing of how crazy it is to love ice might make it easier to love something totally unlovable that is still lived on all the time. well if you donâ€™t believe that, donâ€™t believe it. because the world is for falling in love with not for freezing to death in.

4000 Words 4000 Dead
by Jennifer Karmin
â€œI want to start with the milestone today of 4000 dead in Iraq. Americans. And just what effect do you think it has on the country?â€ - Martha Raddatz, ABC News White House correspondent to Dick Cheney in 2008. For the past four years, Jennifer Karmin has been collecting submissions of words as a memorial to the 4,487 American soldiers killed in Iraq. These words also create a public poem given away to passing pedestrians during street performances across the country.

TRANSECTs
by E. J. McAdams
TRANSECTs is a collection of poems in which the investigator utilizes non-

intentional methods to notice words in their urban environment, in their wildness.

Sona Books is a small community-based press founded in 2002 that focuses on risky, quiet, and project-driven works, and has always published chapbooks (shorter-than-a-book length projects) by subscription. Subscribers come from all walks of life and so the books find their way into the hands of many different types of readers. Over the years weâ€™ve published works by Alan Davies, Paolo Javier, Joanna Sondheim, Johannah Rodgers, Jennifer Firestone, Ellen Baxt, Corrine Fitzpatrick, Stephen Motika, and others.

PLEASE SUBSCRIBE BY MAY 31, 2012

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126. Judith Schwartz

Re: Contents of the first issue of Sagetrieb

Sun 27 May 2012

—

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127. Dan Godston

Bloomsday 2012 & Ulysses' 90th

Sun 27 May 2012

Hi,

Check out www.bloomsday2012.org -- poetry, fiction, collages & altered texts by Jen Besemer, Steven Schroeder, Gnoetry, Larissa Shmailo, Helga Corrêa, Veronica Tonkin, Eric Elshtain & others. We’re still looking for contributions.

Thanks,

Dan

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128. Jonathan Morse

Poets, painters, and photographers: celebrate your differences as you ride the DL&W and the White Star Line

Sun 27 May 2012

I extend the invitation at

http://theartpart.jonathanmorse.net/2012/05/as-things-fade-to-white/

Burma-Shave!

Jonathan Morse

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129. Bruce Holsapple
Sagetrieb Vol 1 Number 1 Spring 1982
Mon 28 May 2012

Hi Burt,

Here's the Contents (except for The Gallery) of that first issue:

Carroll F. Terrell, Illumination and Excernment 9
M. L. Rosenthal and Sally M. Gall, William Carlos Williams' Paterson 13
W. S. Milne, Basil Bunting's Odes 48
Burton Hatlen, Zukofsky, Wittgenstein and the Poetics of Absence 63
Gael Turnbull, For You Who Watch 97
Reno Odlin, Brief Notes on "A" 100
August Kleinzahler, The Walker 103
George Oppen, Pound in the U.S.A. 1969 119
Cid Corman, Meeting in Firenze 120
Fielding Dawson, On Olson, With References to Guy Davenport 125
David Gordon, Zuk on his Toes 133
Grattan Feyer, Montale and Other Friends 142
Jonathan Williams, Mina Loy: (An Old Essay and a New Note) 148
Ron Silliman, Wobbling by Bruce Andrews 155
Reno Odlin, Eclogues: Eight Stories by Guy Davenport 159

Hopefully I haven't misspelled anything.

Best,
Bruce Holsapple

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130. Philip Meersman
Seeking contact data of professor Willard Bohn about my bachelor paper on Visual Poetry
Mon 28 May 2012

Dear all, I would love to get in touch with professor Willard Bohn about my bachelor paper on Visual Poetry, entitled "Visual Poetry: a semiosphere, with its own logic and own research domain." It is at this moment written in Dutch but if professor Bohn, or other professors, researchers, academics, visual or concrete poets would be interested, I could translate it into English and send it to them.

Thank you to get in touch with the contact data of professor Willard Bohn.

Best wishes,

--
Philip Meersman
Coördinator/Coordinateur CBK Poetry Slam (www.beslam.be)
Co-ordinator European Poetry Slam 2012
Co-ordinator European Poetry & Slam Network
Tentoonstellingslaan 418, bus 46
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>
http://www.youtube.com/DAstrugistenDA
www.myspace.com/artiestencollectiefja

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131. Rob McLennan

the ottawa small press fair & pre-fair reading, June 29-30, 2012

Mon 28 May 2012

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span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

spring 2012 edition
will be happening Saturday, June 30, 2012
in room 203 of the Jack Purcell Community Centre
(on Elgin, at 320 JackPurcell Lane).

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after our original event, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:
the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)

admission free to the public.

& don't forget the pre-fair reading usually held the night before! http://www.abovegroundpress.blogspot.ca/2012/04/factory-reading-series-pre-small-press.html

with readings/launches by Sonia Saikaley (Ottawa), Victoria Dunn (Ottawa), Gillian Wigmore (Prince George) + Michael Lithgow (Ottawa)

the fair usually contains exhibitors with poetry books, novels,cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others. happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o. questions, [redacted]

free things can be mailed for fair distribution to the same address. we are unable to sell things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let meknow if anyone able to do anything. thanks. for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted] and for information on this or other small press book fairs across Canada, be sure to check out http://www.smallpressbookfair.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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132. Steve Clay

Granary Books Announces: Bean Spasms by Ted Berrigan, Ron Padgett and Joe Brainard

Tue 29 May 2012

Granary Books Announces: Bean Spasms by Ted Berrigan, Ron Padgett and Joe Brainard

Ted Berrigan, Joe Brainard and Ron Padgett's Bean Spasms is the defining publication of the 1960s literary/Pop scene in New York. Originally published in 1967 by Kulchur Press in an edition of 1,000, and out-of-print for more than 40 years, Bean Spasms is a book many have heard about but relatively few have seen, and which-until now-has been shrouded in legend.

The text is comprises collaborations between poets Ted Berrigan and Ron Padgett, with further writings, illustrations and cover by artist and writer Joe Brainard. The three began collaborating in 1960, and kept a folder of their works titled "Lyrical Bullets" (a humorous homage to the well-known collaboration between Coleridge and Wordsworth, "Lyrical Ballads"). As Ron Padgett describes, in his introduction to this new facsimile edition, their collaborations included "plays, a fictitious correspondence, a picaresque novel, goofy interviews and poems of various types and lengths, as well as mistranslations and parodies of each other's work and the work of others."

Poet friends dropping by during writing sessions would also add lines, and although Berrigan and Padgett also contributed visuals, and Brainard contributed texts, all works in the book were intentionally left unattributed. Full of wild wit and joy in experimentation, competition and collaboration, Bean Spasms is a classic document of the New York School.

Published 2012 | 212 pp.
7 1/2 x 10 inches

Paperback
$39.95
ISBN 978-1-887123-80-8
Edition size: 1000

Contact Steve Clay to order: [redacted]

Granary Books Standing Order

The optimum way to acquire our books is though a Granary Books standing order / subscription plan.

Granary Books standing order subscribers automatically receive new publications at a special price, in batches, once or twice each year. The standing order plan is friendly and affordable to many university and museum library budgets and runs annually from July 1-June 30. To set up a standing order or for more information please contact Steve Clay at [redacted]

New books in production for the 2012-2013 year include: Stochastic Poetics by Johanna Drucker and The Book of the Anonymous by John Yau and Max Gimblett.

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

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133. **Mairead Byrne**

Re: Seeking contact data of professor Willard Bohn about my bachelor paper on Visual Poetry

Tue 29 May 2012

I believe he's an Emeritus Professor, Illinois State University<http://an.illinoisstate.edu/people/emeritus.aspx?control=facultyProfile&ID=wbohn&dept=Languages%20Literatures%20and%20Cultures>
.
What an incredible contribution he has made.
Mairéad

On Mon, May 28, 2012 at 5:06 PM, Philip Meersman <[redacted]>wrote:

> *Dear all,*
> *I would love to get in touch with professor Willard Bohn about my bachelor paper on Visual Poetry, entitled "Visual Poetry: a semiosphere, with its own logic and own research domain." It is at this moment written in Dutch but if professor Bohn, or other professors, researchers, academics, visual or concrete poets would be interested, I could translate it into English and send it to them.*
>
> *Thank you to get in touch with the contact data of professor Willard Bohn.*
>
> *Best wishes,*
>
> *--*
> *Philip Meersman*
> *Coördinator/Coordinateur CBK Poetry Slam (www.beslam.be)*
> *Co-ordinator European Poetry Slam 2012*
> *Co-ordinator European Poetry & Slam Network*
> *Tentoonstellingslaan 418, bus 46*
> *1090 Jette*
> *Belgium*
> *tel*[redacted]
> *www.myspace.com/spooninmybrain*
> *www.facebook.com/spooninmybrain*
> *www.youtube.com/spooninmybrain*
> *skype: Spooninmybrain*

> [redacted]
> *www.poetasdelmundo.com/verInfo_europa.asp?ID=4337*
> *<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>*
> *http://www.youtube.com/DAstrugistenDA*
> *www.myspace.com/artiestencollectiefja*

--
Mairéad Byrne, PhD
Associate Professor of Poetry + Poetics
Rhode Island School of Design
2 College Street
Providence RI 02903

Office: College Building 528 (treasure hunt!)
Phone: [redacted]
[redacted]
http://thetransientlibrary.blogspot.com

"Poetry has always been where our most intense engagements with language play out."
-- Jim Andrews

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134. Nico Vassilakis
Updated Contents on Staring Poetics
Tue 29 May 2012

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staring poetics:
http://staringpoetics.weebly.com/

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135. Nicholas Leaskou
Poet as Radio: Paul Vangelisti on 6/2
Tue 29 May 2012

This
Saturday on Poet as Rad

This Saturday on Poet as Radio we begin part one of our interview series with Paul Vangelisti, whoâ€™ll read from his recent collectionÂ TwoÂ Â (Talisman House) and a forthcoming manuscript,Â Wholly Falsetto with People Dancing. Tune in on 6/2, 9am-10am, atÂ savekusf.orgÂ or listen to part one next week on our blog at poetasradio.blogspot.com. Paul Vangelisti is the author of some twenty books of poetry, as well as being a noted translator from Italian. His

most recent book of poems, Two, appeared from Talisman in 2010. Lucia Reâ€™s and his translation of Amelia Rosselliâ€™s War Variations (Green Integer, 2005) won the 2006 Premio Flaiano in Italy and the 2006 PEN-USA Award for Translation. This past year, his translation of Adriano Spatolaâ€™s The Position of Things: Collected Poems, 1961-1992, won the Academy of American Poets Raizzis/de Palchi Book Prize for Translation. From 1971-1982 he was co-editor, with John McBride, of the literary magazine Invisible City and, from 1993-2002, edited Ribot, the annual report of the College of Neglected Science. He worked as a journalist at the Hollywood Reporter (1972-1974), and as Cultural Affairs Director at KPFK Radio (1974-1982). Currently, with Luigi Ballerini, he is editing a six-volume anthology of U.S. poetry from 1960 to the present, Nuova poesia americana, for Mondadori in Milan. Vangelisti is Founding Chair of the Graduate Writing program at Otis College of Art & Design. To contact us, please email atÂ [redacted]. Thanks! Delia Tramontina, Jay Thomas, Nicholas Leaskou

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136. Jennifer Karmin

May 31: Carr, Wertheim, Karmin & Viegener in London

Tue 29 May 2012

Thursday, May 31st
7:30-9pm
at the Birkbeck Contemporary Poetics Research Centre
University of London

Poetry reading by
Julie Carr, Christine Wertheim, Jennifer Karmin & Matias Viegener
Room 415, Birkbeck main building on Torrington Square
all welcome

http://www.bbk.ac.uk/cprc/events

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137. Laurie Schneider & Crag Hill

Digivis: Poems 2005-2010 by Crag Hill

Tue 29 May 2012

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http://tipchapknifebook.blogspot.com/2012/05/crag-hill.html

Crag Hillâ€™s work inspires all who experience it. I use the word â€˜experienceâ€™, not â€˜seeâ€™ or â€˜readâ€™, because that is exactly what it is, a personal encounter that changes us on the inside, gives us a new understanding of language, letter, syllable and word. A single sentence or

image cluster can speak in multiple ways; he gives us the freedom to interpret, and leads us into an alternate reality forged with fire and glowing iron.

Crag and I worked together all through the 1980s, both professionally and artistically. We used Cragâ€™s knowledge of cameras and photographic techniques to create our shared oeuvre. I still remember discussing visual poetry in a cramped cluttered dirty little room underneath Mission Street, south of Market, San Francisco. Directly over our heads, while we babbled at one another, there were the sounds of walking feet, car tires, bus exhaust, camera vacuum and everything else you would find in a throbbing metropolitan center. It was all totally electric.

So, on to this series: diversity in unity, unity in diversity. This work makes me go up and down on my computer screen, stopping here and there to contemplate, even to laugh with giddy delight. Whatâ€™s it made of? Primordial stew. Tomorrowâ€™s neural nets. Conscious bacteria. Flaming future alphabets. Beautiful tendrils. New death. Everything flowing, reaching, sprouting. â€˜Shih shih wu aiâ€™- between things no obstructions. One of my favorite pieces is #14 Maw. White becomes the major focus, drawing your eyes, bursting over the space/tan background. The black, with just the right amount of visual weight, serves to ground it all. Thereâ€™s rain, there are creatures raising their chins in both defiance and joy.

Thatâ€™s Crag- defiance and joy. You see the defiance in his work, how he refuses to follow any fad or fashion, how he bends his materials to his own end, how he makes them laugh and cry. You see the joy in- well, everything. So check this out; all will become clear, and you will be the better for it.

Bill DiMichele

Some of these poems first appeared in Bee's Wax, Word/ For Word, Mad Hatter's Review, Whitewalls, Poet's Corner, and in exhibits in the United States and Mexico.

P.S. Watch for The Last Vispo, a sprawling anthology, a Herculean effort, a mighty collection of postmodern visual poets from editors Crag Hill and Nico Vassilakis, out the chute from Fantagraphics, November, 2012. See http://www.thelastvispo.com/ for more info.

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138. Michael Rothenberg

100 Thousand Poets for Change Kickstarter Campaign Countdown- Only 9 Days Left!

Wed 30 May 2012

Dear Friends of 100 Thousand Poets for Change,

Good news! We have exceeded our Kickstarter<http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event>fundraising campaign goal and we still have ten more days left to keep raising funds.

We greatly appreciate all your generous support!

http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event

As you can imagine it takes a lot more than $2,500 to run a global campaign. As you know, we set our original goal for $2,500. And we set our fundraising goal for Kickstarter pretty low knowing it is a hard time in our economy to be asking for money.

The additional funds that we receive by the end of the campaign on June 7th will help us expand the 100 Thousand Poets for Change event overall.

We have until June 7th, just 9 more days in our 100TPC Fundraising Campaign and we can't wait until it's over so we can stop asking you for money!

There's a lot of work that goes into organizing 100 Thousand Poets for Change, ie., building and maintaining the 100tpc.org website, creating and managing the Livestream hub for September 29th, signing up new organizers and expanding general community outreach, creating and mailing press releases to media to over 10,000 media outlets around the world, and of course, preparing the media archives of all of your events for Stanford University so that September 29 will be a day documented and remembered in history.

Please visit our Kickstarter<http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event>
campaign
and donate!

http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event

After our Kickstarter<http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event>fundraising campaign is over we will focus entirely on September 29 events, and work directly with organizers and participants to make sure that the world knows about all the hard work being done by everyone, and about what is being accomplished in communities world-wide with poetry, music and art!

Here are just a few examples of the events that we will be able to broadcast world-wide, with the help of your donations, on our 100 Thousand Poets for Change Livestream hub.

In *Pasadena, CA* Tibetan poets and musicians will perform to bring *awareness of the Tibetan culture* that is on the brink of extinction and to raise concerns about imprisoned poets and writers.

Poets in *Mexico* will organize and broadcast *the first inter-high-school Spoken Word Fest* in Mexico City.

In *Tunisia* there will be a show on the Avenue Habib BourGuiba with music and poetry during the day. Children will participate with song as well. A poetry evening will follow in a cultural-space along with a book exhibition, and two musical groups.

In *New Orleans, Louisiana* musicians and poets will bring the youth, arts and music community together, with a day and night of entertainment by *10 blues bands* performing to raise money for the Musicians Clinic, to focus on providing health and social services support for musicians in need.

A great festival in *Strumica, Macedonia* will bring together poets and storytellers, musicians and artists from all over the country. In Strumica they will speak about the many problems they face as a country and *promote a more peaceful and sustainable planetary cultural heritage* via poetic actions, readings, workshops and music concerts.

Take a moment in the next few days and donate what you can to our Kickstarter<http://www.kickstarter.com/projects/377638302/100-thousand-poets-for-change-headquarters-event> campaign, to help us with this year's 100TPC activities. Together, with your help, we can make September 29th bigger and better than ever!

Thank you again for your continued support!

Peace,

Michael and Terri

↑ Index

139. Jeffrey Side

The new ebook from Argotist Ebooks is “Memory Fictions” by Lawrence Upton

Wed 30 May 2012

The new ebook from Argotist Ebooks is â€œMemory Fictionsâ€ by Lawrence Upton

Description:

"Memory Fictions" continues Lawrence Upton's (in his own word) restless investigation of renewing approaches to poetry. It is, in part, also a record of

his recent formal exploration of notation (in this case of texts for two voices) to disambiguate typed text without being overly directive. The work is an affirmation by Upton of the importance of performance as the full realisation of a poem; poems written and presented to support performers inherently; and, in its structures and composition, it represents, though quietly, a new direction in his writing.

Available as a free ebook here:

http://www.argotistonline.co.uk/MEMORY%20FICTIONS.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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140. Kristin Dykstra
Re: Professor Willard Bohn
Wed 30 May 2012

Willard Bohn has retired from Illinois State University. His department is likely to have contact information for him:
http://lan.illinoisstate.edu/default.aspx

On 5/30/2012 12:02 AM, POETICS automatic digest system wrote:
> LISTSERV mailing list manager <http://www.lsoft.com> LISTSERV 15.0
> <http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>
>
>
> POETICS Digest - 28 May 2012 to 29 May 2012 (#2012-87)
>
>
> Table of contents:
>
> * Granary Books Announces: Bean Spasms by Ted Berrigan, Ron Padgett
> and Joe Brainard <#S1>
> * Seeking contact data of professor Willard Bohn about my bachelor
> paper on Visual Poetry <#S2>
> * the ottawa small press fair & pre-fair reading, June 29-30, 2012
> <#S3>
>
> 1. Granary Books Announces: Bean Spasms by Ted Berrigan, Ron Padgett
> and Joe Brainard
> * Granary Books Announces: Bean Spasms by Ted Berrigan, Ron
> Padgett and Joe Brainard

> <imap://[redacted]:993/fetch%3EUID%3E/INBOX%3E107065?
header=quotebody&part=1.2>
> (05/29)
> *From:* Steve Clay <[redacted]>
> 2. Seeking contact data of professor Willard Bohn about my bachelor
> paper on Visual Poetry
> * Seeking contact data of professor Willard Bohn about my
> bachelor paper on Visual Poetry
> <imap://[redacted]:993/fetch%3EUID%3E/INBOX%3E107065?
header=quotebody&part=1.3>
> (05/28)
> *From:* Philip Meersman <[redacted]>
> 3. the ottawa small press fair & pre-fair reading, June 29-30, 2012
> * the ottawa small press fair & pre-fair reading, June 29-30,
> 2012
> <imap://[redacted]:993/fetch%3EUID%3E/INBOX%3E107065?
header=quotebody&part=1.4>
> (05/28)
> *From:* Rob McLennan <[redacted]>
>
>
> Browse the POETICS online archives.
> <http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>
>
>
>
> Powered by the LISTSERV Email List Manager
> <http://www.lsoft.com/products/listserv-powered.asp>
>

--
www.kdykstra.net

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141. Kimmelman, Burt

Party to Celebrate Marsh Hawk Press's Spring Books Tonight at Poets House - All Are Welcome

Wed 30 May 2012

Come lift a glass and have a bite to eat tonight in celebration of new books by Eileen Tabios and j/j hastain, Harriet Zinnes, and Meredith Cole (Winner of the 2011 Marsh Hawk Press Poetry Prize).

Marsh Hawk Press<http://www.marshhawkpress.org/index.htm> books highlight a wide range of affinities between poetry and the visual arts. Each volume is produced with particular care for visual style, often including artwork alongside the poems. Join us for a reading and reception to celebrate the launch of three new additions to our list:

Meredith Cole: Miniatures (Winner of the 2011 Marsh Hawk Press Poetry Prize)

Eileen R. Tabios & j/j hastain: the relational elations of ORPHANED ALGEBRA

Harriet Zinnes: Weather Is Whether.

Where:
Poets House
10 River Terrace
NYC 10282

When:
Tonight (May 30th), 7 to 9

Information and directions:

http://www.poetshouse.org/programs-and-events/marsh-hawk-press-spring-2012-book-launch-party

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142. Adam Fieled

John Bloomberg-Rissman on When You Bit...

Wed 30 May 2012

John Bloomberg-Rissman has published an excellent review of the poem "Three Sets of Teeth," from the Otoliths '08 book When You Bit..., in Galatea Resurrects #18 (ed. Eileen Tabios). You can read it here:

http://galatearesurrection18.blogspot.com/2012/05/poem-from-when-you-bit-by-adam-fieled.html

Thanks to John and Eileen, and to you for reading...
Adam Fieled

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143. amy king

Entries until Tomorrow Night - MONSTROSITIES OF THE MIDWAY

Wed 30 May 2012

MONSTROSITIES OF THE MIDW
http://www.midwayjournal.com/Contest.html

MONSTROSITIES OF THE MIDWAY: Literary ContestStep right up! We want to see mysteries, anomalies, and clashing energies. Bring your giant rats, conjoined twins, Fiji mermaids, and bearded ladies. We invite any writing that complicates issues of performance and identity. Real and unreal. Exposed and concealed.

Submit: March 5th - May 31st

Fee: $15 per entry

Prize: $1000 + publication inÂ Midway JournalÂ for a winning poem (or group of poems), story, or essay.

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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144. amy king
&NOW 2012 | NEW WRITING IN PARIS - June 6-10, 2012 @ Université de la Sorbonne, Paris
Wed 30 May 2012

&NOW 2012 | NEW WRITING IN PARIS: EXCHANGES AND CROSS-FERTILIZATIONS

&NOW 2012 | NEW WRITING IN PARIS: EXCHANGES AND CROSS-FERTILIZATIONS
Â Â Â Â Â Â Â Â Â Â Â
June 6-10, 2012 @ UniversitÃ© de la Sorbonne, Paris
** Saturday 9 JuneÂ Â Sorbonne UniversityÂ (Michelet and QuinetÂ amphitheaters; Louis Bonnerot Library)
Â
9.00â€“10.30Â Â Â
- Transatlantic Transport: The Ecstasies of Feminine Influence (critical) (moderator Amy King; Ana BoÅ¾iÄeviÄ‡, Alexander Dickow, Amina Cain, Laura Mullen)Â Â

TransatlanticÂ Transport: The Ecstasies of Feminine Influence Â Artistic affinities have traveled across the Atlantic since American literatures appeared on the map, with Baudelaireâ€™s translations planting the seed of Poeâ€™s current stature, nine-year-old Borges translating Wilde and plumbing the histories of European erudition, and, more recently, Jack Spicer transposing Lorca and Vallejo into the body of 20th century American verse. But what of the

exchange between women, the oft-unacknowledged vanguards in their respective artistic and geographic realms? This panel explores the ecstatic heritage of European women artists in the work of their American counterparts and vice versa, through the scrim of political, historical & canonical neglect and rediscovery, and with an onus on aesthetic and formal innovation.Â Â

Luminaries to be plumbed -- AnaÂ BoÅ¾iÄeviÄ‡Â will consider the work of Diane di Prima and H.D. as well as the classical queerness of Marguerite Yourcenar.Â Alexander Dickow will discuss Marceline Desbordes-Valmore and Laura Riding.Â Amina Cain will channel Marguerite Duras and Clarice Lispector.Â Â Â Laura Mullen will expound on the works of Gertrude Stein and Stephanie Chaillou.Â Finally,Â Amy King will explore the nexus of Leonor Fini, Frida Kahlo andÂ HÃ©lÃ¨ne Cixous. Â http://andnowfestival.com/

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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145. Francesco Levato

HONEY IS A SHE by Lina ramona Vitkauskas now out from Plastique Press

Wed 30 May 2012

New release from Plastique Press:
HONEY IS A SHE, a collection of poetry by Lina ramona Vitkauskas

"Vitkauskas’ poems possess the intricate peculiarity of honeycombs and Schiaparelli dresses, as she exquisitely fashions poems out of scientific particulars, cinematic references ('they place the horse head in the bed'), and metaphors’ associative logic. 'These girls are brave tailors in the blur of impossible femme,' and like her own subject, Vitkauskas is fearless as she navigates, interrogates, and ultimately, dislocates conventional gender dynamics: 'I rip the itch from gender.' The dynamism, humor, and marvel of her poems recall the surrealist Joyce Mansour, conveying a similar tenor as they negotiate desire and disease, ardor and animosity, with beehive fervor. Be stung and sung in the 'golden / drip science' of her resplendent poems."

--Simone Muench, author of Orange Crush (Sarabande, 2010)

"Splendid, grotesque, violent, but always loving, Lina ramona Vitkauskas writes like a contemporary Marina Tsvetaeva through a landscape of the uncertain and surreal; the language is made from the nervousness and energy of every bee in

the hive. Part “rotten aorta” and part “snapdragon wine”, the poems in HONEY IS A SHE form a buzzing network of inventive beauty.”

--Sandra Simonds, author of Mother was a Tragic Girl (Cleveland State University Poetry Center, 2012)

Free download available at:
http://www.plastiquepress.com/honey/honey-is-a-she.html

Plastique publishes eBooks distributed in Portable Document Format (PDF) that are viewable and printable on virtually any platform -- Mac OS, Microsoft Windows, UNIX, and most mobile devices, including Android, Kindle and the Apple iPhone and iPad.

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--

Francesco Levato
[redacted]
http://www.francescolevato.com

Chicago School of Poetics
http://www.chicagoschoolofpoetics.com

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146. Carfagna, Richard
John Wieners query
Wed 30 May 2012

Hi,
I was wondering if anyone knows of a John Wieners collected volume.
The only thing I can find is his Selected Poems from Black Sparrow.

Thank,
Ric

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147. Turtleneck Press

post to list

Wed 30 May 2012

Turtleneck Press is open for submissions and looking for chapbook length work of poetry or prose that stands out. We have room for maybe one more chapbook this year. http://turtleneckpress.com/submissions/ Brian Warfield

Turtleneck Press

http://turtleneckpress.com

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148. David Kirschenbaum

Exhibit at Boog's Small, Small Press Fair / First List of Fest's Participants

Thu 31 May 2012

Hey everyone,

Once again, it's time for Boog City's now 9th annual small, small press fair, and we'd like to extend to you once more an invite to each of you to exhibit.

The fair will once again span two days, Sat. Aug. 4-Sun. Aug. 5, and be held at Brooklyn’s Unnameable Books (600 Vanderbilt Ave.) in their beautiful backyard. The fair will take place during the 6th annual Welcome to Boog City poetry and music festival.

The fair will open on Saturday with performances by authors from each of the tabling presses.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (up to 3’ x 3’). (You can paypal payment to [redacted].)

Please email me to reserve your table and schedule your reader as soon as possible so we can fit your press's information in our physical and online versions of the festival's program. We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

Below this note is a list, as of this writing, of who this year’s fest will include.

as ever,
David

P.S. Apologies if you received more than one copy of this email.

Poets Jillian Brall • Richard Deming • Amanda Deutch • Ted Dodson • Claire Donato Thom Donovan • Sam Donsky • Rita Doyle • Micah Freeman • Ed Friedman Drew Gardner • Jamie Gaughran-Perez • David Henderson • Barbara Henning Laura Henriksen • Jeff T. Johnson • Jamey Jones • Patricia Spears Jones Rebecca Keith • Krystal Languell • Dorothea Lasky • Bridget Madden Dawn Lundy Martin • Kristi Maxwell • Soham Patel • Guy Pettit • Judah Rubin Metta Sáma • Alan Semerdjian • Sara Jane Stoner • Yerra Sugerman Michelle Tarransky • Genya Turovskaya • Ken Walker • Angela Veronica Wong

BoogWork Workshop and Poetry Reading From
Tyrone Williams

Boog City Classic Albums Live with
Sleater-Kinney's Dig Me Out performed live by

Todd Carlstrom
Magnetic Island
Christine Murray
The Roulettes
Genan Zilkha

Musical Acts
Todd Carlstrom • LJ Murphy
Tom Orange • Rayvon Browne • Anya Skidan

d.a levy lives: celebrating the renegade press featuring
Turtleneck Press (Philadelphia) Brian Warfield, ed.

Politics Panel
Curated by Brenda IIjima

Poets Theater
Curated by Roxanne Hoffman

Speakers
Colia Clark
2012 Green party senate candidate. During the Civil Rights era, Clark was a special assistant to Medgar Evers, field secretary for the NAACP.

Starlee Kine
This American Life contributor.

Judith Le Blanc
N.Y. organizer for Peace Action, the great longtime peace group that used to be SANE/FREEZE

Antonio Serna
Helps to facilitate the Occupy Wall Street Arts Cluster

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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149. Camille Martin
13 Poetry Books on Neptune
Thu 31 May 2012

A fun piece I did for Stuart Ross' 13 Poetry Books on Neptune project:

http://13poetrybooksonneptune.wordpress.com/

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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150. Paul Siegell
PHILLY: Friday, June 8: POETRY HOUSE PARTY
Thu 31 May 2012

Damask Press invites you to a poetry house party!!!

2008 E. Dauphin Street, Philadelphia, PA (SEPTA: York Dauphin Station)
Friday, June 8, 2012
7:00pm - FREE

https://www.facebook.com/events/389577101084194/

Join us for the release of Paul's Siegell's new broadsheet, "Mother et Enfant," designed and printed by Allegra Fisher and Liana Katz in New York. Hosted by Jen Brown in her beautiful backyard garden. Paul Siegell, JenMarie Davis (MacDonald) and Amelia Robertson will read:

PAUL SIEGELL is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). Paul is a senior editor at Painted Bride Quarterly, and has contributed to American Poetry Review, Black Warrior Review, Paste Magazine and many other fine journals. Kindly find more of Paul’s work at ReVeLeR @ eYeLeVeL.

JENMARIE MACDONALD (nee DAVIS) writes and makes books. As half of Fact-Simile Editions, a press that builds books from recycled and reclaimed material, she is concerned with how the phenomenal book manifests: as translation and embodiment. She has fashioned books that have appeared in exhibits such as Handmade/Homemade and her writing has appeared in Interim, Drunken Boat, Starlight, Philadelphia, Elective Affinities, & Jupiter 88. She has a chapbook, Sometime Soon Ago (Shadow Mountain, 2009).

AMELIA ROBERTSON was born and raised in the Pacific Northwet, and has recently relocated to Philadelphia after a brief stays in Aridzona and MozzArka. She loves Philadelphia but misses living on farms. She is typically preceded in love by a "Madeline" and succeeded by an "Angel."

Hope you can join us,
Paul

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

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151. Diane Ward
Jacket 2
Thu 31 May 2012

Alan Davies has constructed a review of all the work I have ever produced. Neither collaboration, collage nor criticism, it is nonetheless not without qualities found in all three approaches.

It is posted on Jacket 2.

Check it out.

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152. William Slaughter

Notice: Mudlark

Thu 31 May 2012

New and On View: Mudlark Flash No. 68 (2012)

Anne Germanacos | Drops (rain, lemon, tear) Cough!

Anne Germanacos' work has appeared in over eighty literary journals and anthologies. Her collection of short stories, In the Time of the Girls, was published by BOA Editions in 2010. She and her husband live in San Francisco and on Crete. Her website is: www.annegermanacos.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2012

118 messages · *Thu 31 May 2012 – Fri 29 Jun 2012*

June 2012 was a small summer month that turned, quietly and a little ruefully, on a single suspicion: that the avant-garde had been swallowed by the university, its old danger tamed into a syllabus. One hundred and eighteen messages moved through the list, and its currents ran between the honoring of a wild, uncontainable poet and the wry acknowledgment that the once-radical had become, of all things, an academic subject. The month asked what happens to a revolution after it is assigned as reading.

The largest quiet thread was a matter of recovery and record. A query into John Wieners sent the room back to the Boston poet of raw, confessional, gorgeously vulnerable verse — one member noting how his late collection had rounded out something close to a complete Wieners up to its date — the impulse to gather and preserve a difficult, marginal life's work before it slipped from view. Wieners was the antithesis of the institution: unruly, unwell, uncareerist, the poet no department could quite house.

The quarrel was named outright. A new feature online, on the academisation of avant-garde poetry, put the room's unease into a word — the sense that the experimental tradition, once a genuine outside, had been absorbed into the creative-writing program, its transgressions turned into technique and its rebels turned into faculty. It was the deepest anxiety of a movement that had defined itself by opposition: that its very success, its arrival in the classroom, might be indistinguishable from its death.

Around the edges the ordinary keeping went on — a blog updated, a new collection of fragments announced, a chapbook released. The small presses and the personal sites kept issuing beneath the large worry, the actual living traffic of a poetry that carried on being made whether or not the academy had captured its name. And there was a consolation folded into that fact: that Wieners, and the fragments, and the little chapbooks came from exactly the ungovernable margins no department could fully absorb, proof that some part of the art still lived where the syllabus could not reach, in the mimeograph and the blog and the unwell genius no committee would ever hire.

I have set June down exactly as the archive delivered it — the gathering of the unruly Wieners, and the blunt naming of the avant-garde's academisation — because it was the month the list faced the paradox of its own arrival: that the

experimental poetry it loved had won its place in the university precisely by ceasing to be dangerous. A room that will lovingly preserve a poet no department could house while worrying aloud that the avant-garde has become a course requirement is a room caught in the oldest trap of the outsider tradition: that to be recognized is to be domesticated, and that the classroom which finally teaches your rebellion may also, quietly, be where it goes to die.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 118 in all.

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1. Halvard Johnson

New driver at Truck for June

Thu 31 May 2012

Many, many thanks to David Graham for his month at the wheel of *Truck. *At the wheel during June will be Lars Palm. Buen viaje, Lars.

Click below to take a ride.

Truck <http://halvard-johnson.blogspot.com>

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome

<http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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2. Mark Weiss

Re: John Wieners query

Fri 1 Jun 2012

Behind the State Capitol came out at around the same time and is about the same size. The two are close to a collected up to that date.

-----Original Message-----
>From: "Carfagna, Richard" <[redacted]>
>Sent: May 30, 2012 4:07 PM
>To: [redacted]
>Subject: John Wieners query
>
>Hi,
>I was wondering if anyone knows of a John Wieners collected volume.
>The only thing I can find is his Selected Poems from Black Sparrow.
>
>Thank,
>Ric
>
>
>

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3. Obododimma Oha

Liking and "Unliking" in Facebook Navigational Language

Fri 1 Jun 2012

'A liker is normally liked; an "unliker" is not, except maybe by another "unliker." A liker by liking indirectly performs an illocutionary act of praising the person who posts, and sometimes backs this up with a verbal praising and thanking. By liking, one presents a desirable image of self; in other words, one identifies and solidarizes with the other, which is why it is risky to go about liking just any Facebook status update or item shared! What one likes testifies for and against one! Same for what one "unlikes." '

Read the full essay, 'Liking and "Unliking" in Facebook Navigational Language' at:
http://x-pensiverrors.blogspot.com/2012/05/liking-and-unliking-in-facebook.html/

-- Obododimma.

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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4. Obododimma Oha

Re: USA Africa Dialogue Series - Liking and "Unliking" in Facebook Navigational Language

Fri 1 Jun 2012

It appears the previous link had a problem. I am sorry about this. Here's a reliable one:

http://x-pensiverrors.blogspot.com/2012/05/liking-and-unliking-in-facebook.html/

Thanks.
Obododimma.

On Friday, June 1, 2012, Obododimma Oha <[redacted]> wrote:
> 'A liker is normally liked; an "unliker" is not, except maybe by another "unliker." A liker by liking indirectly performs an illocutionary act of praising the person who posts, and sometimes backs this up with a verbal praising and thanking. By liking, one presents a desirable image of self; in other words, one identifies and solidarizes with the other, which is why it is risky to go about liking just any Facebook status update or item shared! What one likes testifies for and against one! Same for what one

"unlikes." '
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> Read the full essay, 'Liking and "Unliking" in Facebook Navigational Language' at:
>
http://x-pensiverrors.blogspot.com/2012/05/liking-and-unliking-in-facebook.html/
>
> -- Obododimma.
>
> --
> *Obododimma Oha*
> http://udude.wordpress.com/
>
> (*Associate Professor of Cultural Semiotics & Stylistics*)
> Dept. of English
> University of Ibadan
> Nigeria
>
> &
>
> *Fellow*, Centre for Peace & Conflict Studies
> University of Ibadan
>
> Phone: [redacted];
> [redacted];
> [redacted].
>
>
>
> --
> You received this message because you are subscribed to the "USA-Africa Dialogue Series" moderated by Toyin Falola, University of Texas at Austin.
> For current archives, visit
http://groups.google.com/group/USAAfricaDialogue
> For previous archives, visit
http://www.utexas.edu/conferences/africa/ads/index.html
> To post to this group, send an email to [redacted]

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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5. Stephen Ellis
Re: John Wieners query
Fri 1 Jun 2012

The Black Sparrow 'Selected,' along with the subsequent Black Sparrow volume 'Cultural Affairs in Boston' are as close to a Wieners' 'Collected' as now exists. You'd think that in the ten years since John's death, UCal would've gotten it together and do the same thing for Wieners - putting together a comprehensive 'Collected' - that they've done for Robin Blaser, Charles Olson, Ted Berrigan, etc. Why the long delay? Stephen Jonas is another who deserves to have a significant collection gathered in a single volume, hopefully more complete than the still-lovely collection published by Talisman House in 1994. One wonders what the problem is, getting such things together. Money? Prejudice of some kind? I, for one, certainly look forward to relief from this kind of neglect, as this is work that should be far more readily available.

.

> *Date: Wed, 30 May 2012 16:07:11 -0400*
> *From:* [redacted]
> *Subject: John Wieners query*
> *To:* [redacted]
>
> *Hi,*
> *I was wondering if anyone knows of a John Wieners collected volume.*
> *The only thing I can find is his Selected Poems from Black Sparrow.*
>
> *Thank,*
> *Ric*

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6. Carolyn Guinzio
June YEW
Fri 1 Jun 2012

Yew: A journal of innovative writing and images by women.

It’s June, and a new issue of YEW is online at yewjournal.com featuring work by Ruth Bavetta, Shira Dentz, and Mary Kasimor.

Readers of *Yew* may have noticed that our bio page is unconventional. Please note that further information about our writers and artists can be found on the “ISSUE DETAILS” page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

Our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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7. Jeff Davis
Re: John Wieners query
Fri 1 Jun 2012

Seth Stewart is currently in the process of compiling a Collected Wieners, I believe. Apparently the issues that existed in terms of the estate (which, of course, controlled unpublished material and the rights to the published work) have been resolved and the project is moving ahead at a good clip.

Here's hoping!

On the web at http://naturespoetry.blogspot.com

On Fri, Jun 1, 2012 at 8:29 AM, Stephen Ellis <[redacted]> wrote:

> *The Black Sparrow 'Selected,' along with the subsequent Black Sparrow volume 'Cultural Affairs in Boston' are as close to a Wieners' 'Collected' as now exists. You'd think that in the ten years since John's death, UCal would've gotten it together and do the same thing for Wieners - putting together a comprehensive 'Collected' - that they've done for Robin Blaser, Charles Olson, Ted Berrigan, etc. Why the long delay? Stephen Jonas is another who deserves to have a significant collection gathered in a single volume, hopefully more complete than the still-lovely collection published by Talisman House in 1994. One wonders what the problem is, getting such things together. Money? Prejudice of some kind? I, for one, certainly look forward to relief from this kind of neglect, as this is work that should be far more readily available.*
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> *The only thing I can find is his Selected Poems from Black Sparrow.*
>
> *Thank,*
> *Ric*

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8. **Mark Weiss**

Re: John Wieners query

Fri 1 Jun 2012

No prejudice, for sure. UC has drastically cut its poetry list--after the next round of books, now in process, that will be more apparent. It's a matter of severe money shortage. But, tho doing any collected is an enormous amount of editing work, John and Steve Jonas present special problems. Behind the State Capitol was largely gathered from the floor of John's Joy Street apartment by Charley Shively. That said, I'd be first in line for both volumes.

-----Original Message-----
>From: Stephen Ellis <[redacted]>
>Sent: Jun 1, 2012 8:29 AM
>To: [redacted]
>Subject: Re: John Wieners query
>
>The Black Sparrow 'Selected,' along with the subsequent Black Sparrow volume 'Cultural Affairs in Boston' are as close to a Wieners' 'Collected' as now exists. You'd think that in the ten years since John's death, UCal would've gotten it together and do the same thing for Wieners - putting together a comprehensive 'Collected' - that they've done for Robin Blaser, Charles Olson, Ted Berrigan, etc. Why the long delay? Stephen Jonas is another who deserves to have a significant collection gathered in a single volume, hopefully more complete than the still-lovely collection published by Talisman House in 1994. One wonders what the problem is, getting such things together. Money? Prejudice of some kind? I, for one, certainly look forward to relief from this kind of neglect, as this is work that should be far more readily available.
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>> Date: Wed, 30 May 2012 16:07:11 -0400
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>> I was wondering if anyone knows of a John Wieners collected volume.
>> The only thing I can find is his Selected Poems from Black Sparrow.
>>
>> Thank,
>> Ric
>>
>>
>>
>

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9. jeff miller
Lightning'd Press Issues #3/4 out now!
Fri 1 Jun 2012

Issues #3 and #4 of Lightning'd Press are out! It's a special double issue with poems from: Rob McLennan, Brooks Lampe, Corey Wakeling, Jnana Hodson, Jamie Felton, Steven Manuel, Patrick James Dunagan, Ryan Barker, Felino A. Soriano, Jeff Miller, Thomas Meyer, R.N. Horner, Whit Griffin, Ric Carfagna, more in our ongoing interview with Peter O'Leary, and correspondence from Thomas Meyer!

www.lightningdpress.com
www.facebook.com/lightningdpress

Enjoy!

Jamie & Jeff

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10. sandra de 1913
1913 Open Book reading period: June 1-June 30
Fri 1 Jun 2012

1913 Press is reading NON-FIRST BOOKS from June 1-June 30, 2012. Chosen book(s) to be selected by the editors, Sandra & Ben Doller.<goog_1276143523>

<goog_1276143523> Writers must have published at least ONE book previously (chapbooks not included). No genre, length, or other restrictions; submit any work, in any form. Collaborations and translations are most welcome! <goog_1276143523>

<goog_1276143523>
We look forward to reading yall...
http://www.journal1913.org/submissions/

--
sandra doller, founder & editrice de 1913
*
...stay tuned for:
1913 a journal of forms' Issue 6: Spring 2012
The 1913 Prize reading period for a 1st Book, judged by Rae Armantrout: May 2012
1913's Open Book Reading period: June 2012
*
NEW NOW from 1913 Press:

"Conversities" by Dan Beachy-Quick & Srikanth Reddy
"READ 3" 1913's annual translation anthology from the Tamaas seminars in Paris
*
1913 Press' Open Reading Period 2011 results are IN!
Brad Flis' "Strong Suits"
forthcoming in Summer 2012
*
1913 1st Book Results from 2011, selected by Fanny Howe!
Jane Lewty's "Bravura Cool"* forthcoming in Summer 2012*
Nathaniel Otting's "The Wrong Book" *forthcoming January 13, 2013*
*
*Also forthcoming from 1913 Press in 2012: *
"The Transfer Tree" by Karena Youtz
"Hg-the liquid" by Ward Tietz
Two collaborations by Mendi+Keith Obadike
"Kala Pani" by Monica Mody
http://www.1913press.org
http://www.journal1913.org
*
Find 1913 on Facebook for sure:

http://www.facebook.com/pages/1913/318762496742?ref=ts

& join the Group:

http://www.facebook.com/groups/102250266481699/

*

Why 1913? Why, follow the most old-fashioned Twitter in the world:

http://twitter.com/#!/1913Press
*
Le blog:
http://1913press.blogspot.com/
<http://1913press.blogspot.com/>

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11. Halvard Johnson
Call for work-- On Barcelona
Fri 1 Jun 2012

On the prowl for work--poems, prose, images, what have you. Send to me at [redacted].

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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12. Henry A. Lazer

Discount offer for MCP Series: new books - Brian Reed, Harryette Mullen

Fri 1 Jun 2012

Poetics List:

Modern and Contemporary Poetics Series - University of Alabama Press Series Editors: Charles Bernstein and Hank Lazer

A superb new collection of essays by Brian Reed.

And Harryette Mullen's long-awaited collection of essays and interviews is due out in August!

20% discount on these and ALL MCP Series books from the University of Alabama Press.

Phenomenal Reading: Essays on Modern and Contemporary Poetry By Brian M. Reed

6 x 9 • 272 pages / ISBN: 978-0-8173-5694-1 • $29.95 paper / ISBN: 978-0-8173-8601-6 • $23.95 ebook

"Offering a diverse and lively conversation around some of the key topics in innovative poetry, Phenomenal Reading confirms Reed's authority on the subjects of modern and contemporary poetry and poetics."--Craig Dworkin, author of Reading the Illegible and coeditor of The Sound of Poetry, the Poetry of Sound

The Cracks Between What We Are and What We Are Supposed to Be: Essays and Interviews
By Harryette Mullen

Available August 2012
6 x 9 • 304 pages / ISBN: 978-0-8173-5713-9 • $34.95 paper / ISBN: 978-0-8173-8617-7 • $31.95 ebook

"This collection will be the first full book of critical and occasional pieces by Harryette Mullen and is a long-anticipated event in literary publishing likely to find a deeply appreciative audience. It will not only enlighten readers as to Mullen's thinking, but will make important contributions to scholarship in the areas of poetics, African American literature, and the arts in contemporary America."--Aldon Lynn Nielsen, author of Black Chant: Languages of African-American Postmodernism and coeditor of Every Goodbye Ain't Gone: An Anthology of Innovative Poetry by African Americans

To receive a 20% discount on all our MCP titles, paste in this URL:

http://www.uapress.ua.edu/Catalog/ProductSearch.aspx?ExtendedSearchúlse&SearchOnLoad=true&rhl=Modern%20and%20Contemporary%20Poetics&sj14&rhdcid14

Or go the UA Press website www.uapress.ua.edu and used the discount code MCP

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13. Alan Sondheim

We're Performing June 9th in Philadelphia!

Fri 1 Jun 2012

We're Performing June 9th in Philadelphia!

Fire Museum Presents:

Alan Sondheim/Helena Espvall/Azure Carter Trio

Dan Joseph

Jesse Kudler/Barry Weisblat Duo

Saturday, June 9th 8:00PM
Highwire Gallery
2040 Frankford Ave
Philadelphia, PA
$8

Alan Sondheim, Azure Carter (Brooklyn) & Helena Espvall (Philadelphia) Trio:

RECORD RELEASE SHOW! .The animists of Mari El aren.t the last pagans, not by a long shot. Cauldron is on the job, too, working the hot-stick on Ley lines from Giant.s Despair to Kingdom Come, with a backpack full of old tube equipment and spools of magnetic tape. Cauldron spins secret messages encoded in lace and tosses the achillea millefolium to see where to go next. Cauldron wants to remind you that all you see is not all there is. The margins of .things. are crawling, if you know how to look: ancient spirits, saints, faeries, fractal elves, jeweled self-dribbling basketballs, etc. etc. etc. The trick is to find your way back to an unmediated life. So take Cauldron.s hand. Ignore the fire-exit signs warning you that an alarm will sound. It won.t. Push the door open. stumble into brighter light. the untended back lot behind our shared reality. where weeds push stark flowers through cracks in the cement. once you get out there everything is so quiet, all you hear is the breezes-s-s-s. butterflies and blue lizards flit and skitter amid the rubble of forgotten thoughts. .How wonderful that you're here!. they say. .You come so rarely! We're so delighted to see you!.

Cauldron deals out a three of cups: Alan Sondheim, a pioneer of mystical ear-tweak and sci-fi sonic ritual sound, chamber-improv gypsy cellist Helena Espvall, and eco-trance singer Azure Carter. thrice to thine and thrice to mine, and thrice again, to make up nine. Channeling the ghosts of Opal Whiteley and Lou Harrison, Cauldron conjures the scratch and shush of the Big Bang out of wood, wind and cat-gut. Whenever you listen to it, this album is always over too soon, just like life. Fire Museum and Tequila Sunrise Records deal out a two of pentacles: not to get all .Yankee Candle. here, but we only made 250 of these, so grab one before they melt away like chemtrails in the sunset sky." - Fred Astarte, Tequila Sunrise Records

Dan Joseph (Brooklyn):

Dan Joseph is a free-lance composer based in New York City. He began his career as a drummer in the vibrant punk scene of his native Washington, DC. During the late 1980s, he was active in the experimental tape music underground, producing ambient-industrial works for independent labels in the U.S. and abroad. He spent the .90s in California where he studied at CalArts and Mills College. His principal teachers include Pauline Oliveros, Alvin Curran and Mel Powell. Equally influential where his studies with Terry Riley during several workshops in California and Colorado. As an artist who embraces the musical multiplicity of our time, Dan works simultaneously in a variety of media and contexts, including instrumental chamber music, free improvisation, and various forms of electronica and sound art. Since the late 1990s, the hammer dulcimer has been the primary vehicle for his music. As a performer he is active with his own chamber ensemble, The Dan Joseph Ensemble, as well as in various improvisational collaborations and as an occasional soloist. He has collaborated with a variety of creative artists including Miya Masaoka, Pamela Z, Loren Dempster, JD Parran, Pauline Oliveros, India Cooke, William Winant and John Ingle. Dan Joseph.s work has been presented at Merkin Concert Hall (NYC), Diapason Gallery for Sound (NYC), Roulette (NYC), Deep Listening Space (Kingston, NY), The Kitchen (NYC) Yerba Buena Center for the Arts (SF), New Langton Arts (SF) and other venues. He has received commissions from several ensembles and performers, including Gamelan Son of Lion, the SF Sound Group, baritone Thomas Buckner, flutist Jacqueline Martelle and clarinetist Matt Ingalls. . - bio

Jesse Kudler (Philadelphia) & Barry Weisblat (Brooklyn) Duo:

Jesse Kudler, born 1979, creates concrete music on the computer, composes low-tech multi-channel sound works, and improvises on cheap consumer devices: a no-name electric guitar, hand-held cassette recorders, radios and transmitters, various small junk, and pedals/electronics. In his various travels, Kudler has performed with Matt Bauder, Kyle Bruckmann, Chris Cogburn,

James Coleman, Tim Feeney, Brent Gutzeit, Bonnie Jones, Jason Kahn, Mazen Kerbaj, Toshimaru Nakamura, Pauline Oliveros, Bhob Rainey, Vic Rawlings, Christine Sehnaoui, Mike Shiflet, Jason Soliday, Howard Stelzer, Christian Weber, Matt Weston, Jack Wright, Jason Zeh, and many others. Current and "recent" projects include: sound installation; a duo with Ian Fraser; solo performance; HZL, an environmental electronics duo with Tim Albro; duos with Chris Cogburn, Christian Weber, and Chandan Narayan; Benito Cereno (with Dustin Hurt, Chandan Narayan, Tim Albro, and Ian Fraser); Tweeter, a treble-intensive noise trio with Alex Nagle and Eli Litwin; and various ad hoc groupings. Kudler is the co-founder and co-Director (with Ian Fraser) of the Philadelphia Sound Forum.

Barry Weisblat was born in 1975 in Brooklyn. He is a sound artist and electronic instrument builder who extensively experiments with electro-magnetic devices, solar technology, homemade and modified circuits for application in sound generation/manipulation, audio engineering and photography. Weisblat has collaborated with Margarida Garcia, Tower Recordings, Mattin, Tim Barnes and Tetuzi Akiyama, and has built instruments for Peter Kowald, Toshio Kajiwara, Manuel Mota and Matt Valentine. He has sound engineered for Erstwhile Records, Dean Roberts and Jon Gibson. - bios

links at http://www.museumfire.com/events

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14. stephanie g

nyc: OUT OF SOUND -Thurs June 7: Stehpanie Gray, Laura Elrick, David James Miller & release of Gray's new chap

Fri 1 Jun 2012

Dear list,
If you are in NYC this Thursday...

OUT OF SOUND

readings by Stephanie Gray, Laura Elrick and David James Miller, hosted by Brenda Iijima. this reading is also the release party for Gray's new dual chapbook "I Thought You Said It Was Sound/How Does That Sound", now out from Portable Press @ Yo Yo Labs; copies will be available that evening.

where/when:
Thurs, June 7, 7p-9p
443PAS Gallery
443 Park Ave South, # 604
6 Train to 28th St

event link: http://www.443pas.com/Events.html

facebook invite: https://www.facebook.com/events/314239905323395/com reader bios:Laura Elrick's latest book, Propagation, will be published by Kenning Editions later this year. Previous works include an oppositional cartography and performance work called Blocks Away (2010), the video-poem Stalk (2008), 5 Audio Pieces for Doubled Voice (2005), and two books of poetry, Fantasies in Permeable Structures (Factory School, 2005) and sKincerity (Krupskaya, 2003).David James Miller is the author of the chapbooks As Sequence, and Facts & Other Objects, and his work can be found or is forthcoming from LVNG, Otoliths, Moria, elimae, Diagram, The Cultural Society, and elsewhere. He writes from New York City where he publishes These Signals Press, edits SET, an annual journal of experimental poetry, and lives with his wife and son.A filmmaker-poet, Stephanie Gray's first book of poems, Heart Stoner Bingo, was published by Straw Gate Books in 2007. Magazine-journal publications include Sentence, Aufgabe, Brooklyn Rail, EOAGH, 2ndAvenuePoetry, Boog City Reader, and The Recluse. Reading series where she's read live with her films include Segue and the Poetry Project's Friday night series. As a filmmaker, her experimental / city symphony / and queer-themed films have screened internationally at festivals such as Viennale, Oberhausen, Chicago Underground, and queer fests such Frameline, Mix, and Inside Out. Her recent film You know they want to disappear Hell's Kitchen as Clinton, a poetic film letter to E.B. White's 1940s essay Here is NY, was included in the 2011 Black Maria Film Festival Tour where it was one of 10 Jury's Choice First Prizes; other screenings included the E-Poetry Fest in Buffalo , The 8 Fest in Toronto and Mono No Aware, an expanded cinema event in Brooklyn . In other valuable information, she is pleased to learn that after having made a short film speculating on 80s actress Kristy McNichol's sexuality in 2003 (which widely screened in queer festivals) that Ms. McNichol finally came out this year.

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15. Mark Weiss

Re: John Wieners query

Sun 3 Jun 2012

Great News! Do you know who the publisher is?

-----Original Message-----
>From: Jeff Davis <[redacted]>
>Sent: Jun 1, 2012 11:59 AM
>To: [redacted]
>Subject: Re: John Wieners query
>
>Seth Stewart is currently in the process of compiling a Collected Wieners,

>I believe. Apparently the issues that existed in terms of the estate
>(which, of course, controlled unpublished material and the rights to the
>published work) have been resolved and the project is moving ahead at a
>good clip.
>
>Here's hoping!
>
>
>On the web at http://naturespoetry.blogspot.com
>
>
>
>On Fri, Jun 1, 2012 at 8:29 AM, Stephen Ellis <[redacted]> wrote:
>
>> The Black Sparrow 'Selected,' along with the subsequent Black Sparrow
>> volume 'Cultural Affairs in Boston' are as close to a Wieners' 'Collected'
>> as now exists. You'd think that in the ten years since John's death, UCal
>> would've gotten it together and do the same thing for Wieners - putting
>> together a comprehensive 'Collected' - that they've done for Robin Blaser,
>> Charles Olson, Ted Berrigan, etc. Why the long delay? Stephen Jonas is
>> another who deserves to have a significant collection gathered in a single
>> volume, hopefully more complete than the still-lovely collection published
>> by Talisman House in 1994. One wonders what the problem is, getting such
>> things together. Money? Prejudice of some kind? I, for one, certainly
>> look forward to relief from this kind of neglect, as this is work that
>> should be far more readily available.
>>
>>
>> .
>>
>>
>> > Date: Wed, 30 May 2012 16:07:11 -0400
>> > From: [redacted]
>> > Subject: John Wieners query
>> > To: [redacted]
>> >
>> > Hi,
>> > I was wondering if anyone knows of a John Wieners collected volume.
>> > The only thing I can find is his Selected Poems from Black Sparrow.
>> >
>> > Thank,
>> > Ric

>> >
>> >
>> >
>>
>>
>

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16. Mark Johnson
Thomas Meyer's email
Sun 3 Jun 2012

Howdy list-- Looking to get back in touch with Tom Meyer after many years. Anybody have a current email address? Thanks!

Mark

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17. Adam Fieled
"Returns" on Internet Archive
Sun 3 Jun 2012

The Adam Fieled Mipoesias chap "Returns" was released in 2010. The poems first appeared in Mirage, moria, Ectoplasmic Necropolis, As/Is, Clown War, and Sous Rature. "Returns" is also featured, in its entirety, on PennSound. Now, "Returns" has its own page on Internet Archive:

http://archive.org/details/Returns

Thanks for reading and listening, happy summer!!!
Adam Fieled [redacted]

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18. Charles Bernstein
Poetics@, ed. Joel Kuszai: EPC Library epub edition
Sun 3 Jun 2012

[redacted] from the first years of the Poetics List
Edited by Joel Kuszai
Preface by Charles Bernstein
(Roof Books, 1999)
new from EPC Digital Library
epub (e-book format), mobi (Kindle), pdf
(free downloads)

check out the full EPC Digital Library
a new feature of the Electronic Poetry Center

https://jacket2.org/commentary/poetics-ed-joel-kuszai-epc-library-epub-edition

subscribe to "web log":
http://feedburner.google.com/fb/a/mailverify?uri=CharlesBernsteinWebLog&loc=en_US

"web log" RSS feed:
http://www.google.com/ig/add?feedurl=http%3A%2F%2Ffeeds.feedburner.com%2FCharlesBernsteinWebLog.xml

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19. Cralan Kelder

some San Francisco-Colorado-Amsterdam

Sun 3 Jun 2012

Two upcoming readings in SF/ Berkeley. Both are free.

Noel Black & I are flying in to SF for two readings, Sunnylyn will probably walk or bike there, and I'm not sure how Brian Lucas gets around. Details abound below.

BIRD & BECKETT Books
POETS! Noel Black, Sunnylyn Thibodeaux, Cralan Kelder followed by an open mic. Hosted by Jerry Ferraz
Mon, June 18, 7pm – 9pm
653 Chenery St.
San Francisco, CA 94131

[redacted]'s.
Noel Anderson Black, Brian Lucas, Cralan Kelder, Tuesday, June 19th
Starts at 7:30pm
Moe's Books
2476 Telegraph Ave.
Berkeley CA 94704

Noel Black lives in Colorado Springs with his wife, artist Marina Eckler, and their son Ursen. Co-founder with Ed Berrigan of LOG Magazine and publisher of the Angry Dog Midget Editions in the late 1990s, he has since worked as a writer and producer for a wide variety of media outlets including The Stranger and WNYC. He currently works as a producer for KRCC public radio. He is the author of six chapbooks, including Hulktrans (Owl Press, 2008) and In The City of Word People (Blue Press, 2008). His most recent book of poetry is USELYSSES (Ugly Duckling Presse, 2011).

Sunnylyn Thibodeaux grew up in Louisiana and later moved to San Francisco, California, where she lives with her husband, fellow poet and co-publisher of Auguste Press and Lew Gallery Editions, Micah Ballard. Her first full length collection, Palm to Pine, was published by Bootstrap Press in 2011.

Brian Lucas' books of poetry include Circles Matter (BlazeVox, 2012), Telepathic Bones (Berkeley Neo-Baroque, 2010), and Light House (Meeting Eyes Bindery, 2006). He contributed drawings to Force Fields (Hooke Press, 2010), a collaboration with Andrew Joron. He resides in Oakland, California and plays in the band Cloud Shepherd.

Cralan Kelder was born in 1970, growing up in California and The Netherlands. Publications include: Big Deal Rimbaud (smallMinded 2011), Give Some Word (Shearsman 2010), City Boy (Longhouse 2007), and Lemon Red (Coracle 2005). He lives in Amsterdam with the evolutionary biologist Toby Kiers and their children. Kelder occasionally edits Full Metal Poem with Mark Terrill, and Retort with Brentley Frazer.

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20. Rob McLennan

new(ish) on rob's clever blog

Mon 4 Jun 2012

-- Edward Byrne, SONNETS: LOUISE LABE
-- Andrew Suknaski memorial, Ottawa: a report,
-- Sommer Browning, Either Way Im Celebrating
-- Ongoing notes: early June, 2012 (ryan fitzpatrick + Susana Gardner)
-- Rereading Sheila Watson and Elizabeth Smart at the Garneau Pub
-- 12 or 20 (second series) questions with Maria Damon
-- Christine McNair and rob mclennan at The Dusty Owl Reading Series, July 15, 2012
-- Profile of George Elliott Clarke, now up at Open Book
-- Jake Kennedy, Light & Char
-- 12 or 20 (second series) with Julie Carr
-- new from above/ground press: new titles by Robert Manery and Robert Hogg
-- Marcus McCann, The Hard Return
-- Notes on Five Canadian Small (micro) Publishers: Apt 9 Press, AngelHousePress, The Emergency Response Unit, Nomados and Greenboathouse
-- 12 or 20 questions (second series) with Daniel Zomparelli
-- Andrew Suknaski Moose Jaw Memorial & Memorial Fund
-- sentence: a journal of prose poetics #9
-- 12 or 20 questions (second series) with Peter Hobbs

-- Now available: The Linden Lea transitions, (Gorse Press)
-- The reading I did at 17 Poets, New Orleans LA now online
-- 12 or 20 questions (second series) with Nicole Markotic
-- Two new poems up at Turntable + Blue Light
-- Natalie Zina Walschots, Doom: Love Poems for Supervillains
-- engagement photo, taken outside Ottawa's Museum of Nature
-- 12 or 20 questions (second series) with Marianne Apostolides
-- reviews of Jamie Townsend's MATRYOSHKA (little red leaves)
-- grain magazine 39.2: short grain contest issue,
-- Andrew Suknaski memorial/wake reading;
-- call for submissions: Zach Wells asking for short short stories
-- Natalie Zina Walschots, the National Post and The Veda Scale
-- The Unmemntioable, Er¡n Moure
-- Andrew Suknaski: July 30, 1942 - May 3, 2012
-- Two Calls for Submissions:
-- Profile of Collected Works Bookstore and Coffeebar, now online at Open Book: Ontario
-- new from above/ground press: new titles by George Elliott Clarke, Jay MillAr + Lisa Roberston
-- 12 or 20 questions (second series) with Lisa Samuels
-- Christine McNair and rob mclennan read in St. Catharines ON, June 15, 2012
-- Brian Fawcett, Human happiness

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed
up at the above/ground press blog,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

& now, rob + Christine's wedding blog!
www.robmclennanchristinemcnair.blogspot.ca

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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21. tom beckett
ALLEN BRAMHALL'S KICKSTARTER PROJECT
Mon 4 Jun 2012

Please consider supporting this important project:
www.kickstarter.com/projects/theforgetting/the-stories-we-tell-documented-in-time

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22. Jennifer Karmin
June 6-10: &NOW 2012 / NEW WRITING IN PARIS
Mon 4 Jun 2012

&NOW 2012
NEW WRITING IN PARIS:
EXCHANGES AND CROSS-FERTILIZATIONS

June 6-10, 2012 @ Université de la Sorbonne, Paris
&Now: Collaborations, Continuities, Evolutions
http://andnowfestival.com/program.html

&NOW is a festival of fiction, poetry, and staged play readings; literary rituals, performance pieces (digital, sound, and otherwise), electronic and multimedia projects; and intergenre literary work of all kinds, including criti-fictional presentations and creatively critical papers. We particularly encourage pieces that promote linguistic and genre transgressions, along with literary artworks that promote interdisciplinary explorations and conversations with past, present, or future literary concerns and movements.

&Now's 2012 theme "Exchanges and cross-fertilizations" addresses the idea of innovative literary art in terms of importation from and thriving on different genres, forms, fields and media. When today's art clearly exposes many a traditional literary and more generally artistic category and notion as obsolete, how is art to be described, criticized and reviewed? Should categories be done away with altogether and new modes of speaking about works, representing and promoting them be invented, as well as innovative modes of conveying the aesthetic and artistic experience? This special Paris edition of the &Now Festival will also tackle the issue of exchanges and influences across the Atlantic and throughout time, exploring and continuing a long-lasting tradition of mutual fertilization and respect.

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23. Al Filreis

Now at Jacket2: Jerome Rothenberg's "Poems and poetics"

Mon 4 Jun 2012

We at Jacket2 are pleased to announce that Jerome Rothenberg joins us a commentator. His previous postings to "Poems and Poetics" (heretofore a blogspot site) are all linked to his J2 commentary page, and he is now publishing new commentaries here:

http://jacket2.org/commentary/jerome-rothenberg

Today Jerry's most recent commentary post is featured on our front page: https://jacket2.org/ .

- Al Filreis

Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2
http://writing.upenn.edu/~afilreis

Free open-enrollment online course on modern & contemporary American poetry starts September 1, 2012:
https://www.coursera.org/course/modernpoetry

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24. Rob McLennan

rob mclennan's call and response, 'i said house not home,' is now online at the school of photographic arts: ottawa

Tue 5 Jun 2012

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rob mclennan's "i said house not home," a response to Greg Zenha's show of photographs, "I SAID HOUSE NOT HOME," are both available for view in Ottawa's Red Wall Gallery at the School of the Photographic Arts: Ottawa. mclennan's full text is available online as a pdf, as well as in the gallery space.

http://www.spao.ca/projects/callandresponse/response%20seven.pdf

Vernissage: Friday, June 8, 2012, 18:00 - 21:00.

The final in a series of seven poetic responses, curated by rob mclennan, the first was Pearl Pirie's "The Walls of Jerusalem - Selected Poems and Process Notes," a response to Leslie Hossack's Cities of Stone - People of Dust," the second was Amanda Earl's "In the Tempo of Now - Selected Poems," a response to John Hewett Hallum's show of photographs, "MOMENT(O)," the third, Monty Reid's "So is the Madness of Humans," a response to Rob Macinnis' show of

photographs, "The Farm Family Project," the fourth, Sandra Ridley's "Shadow Lines," a response to Pedro Isztin's show of photographs, "Study of Structure and Form," the fifth, Christine McNair's "materia prima.," a response to Caroline Tallmadge's show of photographs, "Solo Series No. 1: By Hand," and the sixth, Claudia Coutu Radmore's "What year is it / Qui annus est," a response to Olivia Johnston's "Solo Series No. 2: 13-18," all of which are still available here:

http://www.spao.ca/projects/callandresponse.html#events

The entire series will be concluded with a reading by the seven participating writers (with slides of their corresponding shows) scheduled for June 22, 2012 in the gallery space.

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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25. susan maurer
Sylvie Kande, Alexander Dickow and "Temenos"
Tue 5 Jun 2012

I am pleased to say that after telling folks at wom-po that Sylvie Kande has just published her second book in French with Gallimard, she and Alexander Dickow ended up being published in Central Michigan's "Temenos", he translating one of her poems. The other fun thing is that that issue is a benefit issue for African schools and I've sprung for several of them at $7 . I hope you like this story.
Susan Hazel Maurer

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26. Jane Nakagawa
electronic version of Flux of measure online now
Tue 5 Jun 2012

---

hi,
An electronic version of the poetry chapbook "flux of measure" is available on the Quarter After Press website:

http://quarterafter.org/

http://issuu.com/quarterafter/docs/flux_of_measure

words by Jane Joritz-Nakagawa
photos by Alexis Alvarez

founding editor Calvin Pennix

all the best,
jane

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27. Sharon Dolin
MY NEW BLOG: WHIRLWIND
Wed 6 Jun 2012

Dear Friends,
Last night I just launched my new blog, to be found at
http://sharondolin.blogspot.com/
It's definitely a work--in-progress, but if I don't have any readers, what's the point? So I hope you'll stop by from time to time to see what I'm up to.

Warmly,
Sharon
P.S. I apologize if you received this mailing more than once.

Sharon Dolin
[redacted]
www.sharondolin.com
http://sharondolin.blogspot.com

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28. Paul Siegell
t-shirts u v-shirts
Wed 6 Jun 2012

CONCRETE POETRY'S GOT YOUR BACK!!!

"

a b-shirts c-shirts d-shirts e-shirts f g-shirts
h i j k l m n o p-shirts
q r s
t-shirts u v-shirts
w x
y and z-shirts: now I wear some poetry...
next time won’t you strut with me?"

Concrete Poetry MUGS, T-SHIRTS, THONGS, BABY BIBS, TOTE BAGS and more! Get some! http://paulsiegell.spreadshirt.com/

Now through June 13th, take 15% OFF
all men's products with coupon code: "FATHERSDAY12"

:)

take a look: http://paulsiegell.spreadshirt.com/

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29. Kyle Schlesinger
Larry Fagin's Complete Fragments
Wed 6 Jun 2012

Cuneiform Press is pleased to announce the publication of

COMPLETE FRAGMENTS
by Larry Fagin

Complete Fragments is Larry Fagin¹s first trade edition book of poems since I'll Be Seeing You (Full Court Press, 1978). Cover drawing by Glen Baxter.

Larry Fagin's new work, like fine mosaic, is an essay, a threshold, and something like figures in a landscape blasted apart. Unlike Rimbaud¹s lush prose poems which so many try to imitate, these engage in an aesthetic of deflation. They are the art of sinking while remaining solid. They are wittier than most of the prose poetry we know, sober and also hilarious. Comedy is never mere. Each of the poems here adds up to something grander and with more genuine pathos than one might have thought possible. As Fagin says vatically: ³Not to know me is not to not love me.² He surrounds you, a strange sensation. ‹Charles North

If poetry is, as Paul Valéry proposed, a holiday of the mind, Larry Fagin is the intellectual¹s Henny Youngman. His witty, staccato concatenations of one-liners cum prose poems are highly disorienting yet exhilarating, combining low and high comedy (and erudite cultural reference) in what amounts to a high-wire act on each page. Nor, as in the best comedy, are important human concerns ever far removed. I don¹t know any other poet who manages parataxis with such élan, or who casts so many lines that reeling them in is a virtual impossibility‹ until the poems accomplish just that. ‹Charles North

What doesn¹t Larry Fagin remember. Where is he, as the writing appears to generate itself inevitably, colliding from the prior phrase‹an alloy of semi-secret knowledge, huge distance, and mandarin taste. So he¹s standing back, for the long view, but also up to his eyeballs in the material nougat, being so thoroughly informed. Apposites don¹t just naturally gel in such recognizable shapes that you can¹t see it coming. And then you do, breathing again. ‹Alan Bernheimer

While it is to be hoped that someone is busying themselves gathering the best of Larry Fagin¹s earlier uncollected poems‹the ³Narrative Techniques² series

(and related pieces), the ³Eleven Poems² for Philip Guston‹we have Cuneiform Press to thank for publishing this long-in-the-works book of Fagin¹s wonderful prose poems. This latter form has been Fagin¹s primary focus as a poet for much of the last twenty years (it is, astonishingly, almost thirty years since his last collection, the seventeen-page Nuclear Neighborhood), and it is a joy to have the fruits of his researches in this area collected between two covers at last. While Fagin well understands that 1+1=3, the greater mystery of his prose poems is that they are as much allover as additive works, their every sentence joined to its neighbors‹and not only those‹by sensible glue, which, here, is duplicitous in the very best sense: alive as in thickly a-hum. Some of the poems are antic, yes, but every ³ka-pow² is balanced‹maintained in exquisite suspension, in fact‹by a corresponding ³pa-dow,² such that the overall arrangement of poems‹which is perfect, as you might expect‹constitutes a poem in itself. Other pieces contain elements that may, upon first glance, strike the reader as arch (there is such a thing as a ³Larryism²), but this material, more often than not, is inducted into the poem via an utter delicacy of ostention: selection as caress, show and tell reimagined as intimate act. These Fragments constitute impressions taken on a writing pad that might best be imagined as a stack of index cards shot in natural light on black-and-white ¹Scope; their sum is entirely equal to‹but at no point a copy of‹the world. ‹Miles Champion

Larry Fagin doesn't want to be famous. At times he's published his poems anonymously and at times insisted that his students & colleagues do likewise. The students insist that he is the best teacher ever or at least since X, Y or Z, all long dead (Z for centuries). The poems themselves are small, modest as Fagin is modest, yet built to last for generations. What if Cavafy were a member of the New York School? Or if Catullus had been a part of the Spicer Circle? They're powerful & opaque like the Barnett Newman sculpture in 2001, tho the design preference is that each one should be no bigger than a breadbox. I think of them as the blood diamonds of the Lower East Side. That is so not Brooklyn, you say. Exactly. ‹Ron Silliman

Larry Fagin is the author of 14 books of poetry. He is the co-publisher of Adventures in Poetry books, and edits Sal Mimeo, a little magazine. He lives in New York City, where he teaches privately.

Published 2012 | 110 pages
5.5 x 8.5²
Paperback | $16
ISBN: 978-0-9860040-0-2

* Limited Edition Hardcover signed and lettered by Fagin & Baxter | $75

Contact Kyle Schlesinger to order: [redacted] Order online at: http://cuneiformpress.blogspot.com

Standing Orders: The best way to acquire Cuneiform books is through a standing order. Standing orders are available to individuals and institutions at any time. You¹ll receive 4-6 books a year with an invoice. Keep the ones you want, return whatever you don¹t. It¹s as simple as that. As a standing order patron you¹ll also receive first dibs on all of our limited edition books as well as gifts from time to time to thank you for your support of the press.

Forthcoming titles include: Bill Berkson¹s Terrace Fence, Holbrook Teter and Michael Myers¹ Spiritual Photography: A Fireside Book of Gurus, & Mimeo Mimeo #7: The Lewis Warsh Issue.

Contact Information:

Kyle Schlesinger
Co-Director of Graduate Publishing
Center for Literary Publishing
University of Houston-Victoria
3007 North Ben Wilson
Victoria, TX 77901-5731

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30. Kyle Schlesinger
Re: Larry Fagin's Complete Fragments
Wed 6 Jun 2012

Correction: The first blurb was written by David Shapiro, not Charles North. Please pardon the typo!

--KS

From: Kyle Schlesinger <[redacted]>
Date: Wed, 06 Jun 2012 11:05:22 -0500
To: "Poetics List (UPenn, UB)" <[redacted]>
Subject: Larry Fagin's Complete Fragments

Cuneiform Press is pleased to announce the publication of

COMPLETE FRAGMENTS
by Larry Fagin

Complete Fragments is Larry Fagin¹s first trade edition book of poems since I'll Be Seeing You (Full Court Press, 1978). Cover drawing by Glen Baxter.

Larry Fagin's new work, like fine mosaic, is an essay, a threshold, and something like figures in a landscape blasted apart. Unlike Rimbaud¹s lush prose poems which so many try to imitate, these engage in an aesthetic of deflation. They are the art of sinking while remaining solid. They are wittier than most of the prose poetry we know, sober and also hilarious. Comedy is

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31. Adam Fieled

"Equations" on Internet Archive

Wed 6 Jun 2012

"Equations" was released as a print book by blue & yellow dog press in '11. The Equations have appeared in Great Works, Listenlight, moria, Otoliths, And/Or, and Mipoesias. "Equations" is also in the process of being translated into Italian. Now, "Equations" is up on Internet Archive, here:

http://archive.org/details/Equations_640

Many Thanks!
Adam Fieled [redacted]

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32. Vernon Frazer

Fared Warning by Vernon Frazer

Wed 6 Jun 2012

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http://www.youtube.com/watch?v=m4aNZ5hxMgU&feature=youtu.be

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33. David Kirschenbaum

Advertise in Boog City's Festival Program Issue

Thu 7 Jun 2012

Hi,

In a little under two months, to mark our 21st anniversary, we'll be putting on our sixth annual Welcome to Boog City poetry and music festival, featuring poets, musicians, political speakers, public radio personalities, and playwrights performing at two venues, in two boroughs, over four days, from Thurs. Aug. 2-Sun. Aug. 5. Among the over 50 performers taking part are poets Jillian Brall, Richard Deming, Amanda Deutch, Ted Dodson, Claire Donato, Thom Donovan, Sam Donsky, Rita Doyle, Micah Freeman, Ed Friedman, Drew Gardner, Jamie Gaughran-Perez, David Henderson, Barbara Henning, Laura Henriksen, Jeff T. Johnson, Jamey Jones, Patricia Spears Jones, Rebecca Keith, Nancy Kuhl, Krystal Languell, Dorothea Lasky, Bridget Madden, Dawn Lundy Martin, Kristi Maxwell, Soham Patel, Guy Pettit, Judah Rubin, Metta Sáma, Alan Semerdjian, Sara Jane Stoner, Yerra Sugarman, Michelle Tarransky, Genya Turovskaya, Ken Walker, Tyrone Williams, and Angela Veronica Wong.

Ten days before the event, we'll be putting out the festival issue of Boog City. This issue will feature pieces on some of the performers and a full schedule,

illustrated with images of each of the performers. Here's what lst year's looks like:

http://boogcity.com/boogpdfs/bc69.pdf

Advertising in the festival issue of Boog City means you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City events. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and throughout the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates.

* Full Page $250
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://boogcity.com/adrates.pdf

As I mentioned in previous emails, Boog City focuses on getting the word out about lesser-known artists, be they poets, prose writers, musicians, painters, photographers, or cartoonists. Each month we publish poetry from the likes of Anselm Berrigan, Renee Gladman, Lisa Jarnot, Eileen Myles, Kristin Prevallet, and recent Pulitzer Prize winnr Tracy K. Smith, alongside our Urban Folk music section, small press book reviews, political commentary, art, comics, and photographs.

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/

T: (212) 842-BOOG (2664)
Twitter: @boogcity

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34. Millicent Borges Accardi
Gloves off Poetry!
Thu 7 Jun 2012

Greetings,

Here's my latest story/interview

Carlo Matos, Poet and MMA Cage Fighter!

Read all about him in This Magnificent Life (Aus)

http://www.thismagnificentlife.com.au/magazine.php?pid=art#more

Millicent

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35. delete press
NEW DELETE PRESS RELEASE: KEVORKIAN
Thu 7 Jun 2012

Dear All,

We at Delete Press are thrilled to offer up our most recent chapbook, a poem, KEVORKIAN, by Zach Keebaugh. We feel privileged and honored to be publishing it. It doesn't disappoint!

Zachary Keebaugh holds an MA in Philosophy of Aesthetics from SUNY Buffalo. Along with producing theoretical work on Animals, Ghosts, "Strange Intelligence" and the Uncanny, he has an exclusive and cult virtual-presence as an interpretive dancer and occasionally performs "Comedy." A native of Georgia, Zach currently resides in Wisconsin where he is working on an epistemological polemic entitled "Against Eclecticism."

KEVORKIAN was printed on Somerset paper from photopolymer plates using a Vandercook 4 letterpress and handbound as an accordion structure in 28 panels. The original cover and title page art was provided by Meg Fransee. Alex Kvares donated the image which appears within the poem from his drawing "mondegreen 22." KEVORKIAN is 77 in (w) x 7 in (h) with a printing of 75. KEVORKIAN is $12, which includes shipping.

Samples from the book can be found on the Delete Press website, where you can also pick up a copy:

http://deletepress.org/?page_id=490

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36. delete press
Announcing the release of KEVORKIAN by Zach Keebaugh
Fri 8 Jun 2012

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All best,
DP

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37. Jared Schickling
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http://deletepress.org/?page_id=490

All best,

Jared

: eccolinguistics :
: delete press :
: reconfigurations :

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38. Jeffrey Side

The new ebook from Argotist Ebooks is “At Times Your Lines” by Susan Lewis

Sat 9 Jun 2012

The new ebook from Argotist Ebooks is â€œAt Times Your Linesâ€ by Susan Lewis

Description:

The prose poems in â€œAt Times Your Linesâ€ muster compression and elision, irony and parable in the pursuit of the necessary impossible; tracing life and fault-lines between the lived and the created, the recognizable and the strange. â€œThese poems are terse yet opaque, jokey yet unapologetically consequential... off-beat, perfectly tuned, and compulsively readable.â€ (Wayne Thomas, editor of The Tusculum Review). Available as a free ebook here:

http://www.argotistonline.co.uk/AT%20TIMES%20YOUR%20LINES.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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39. Adam Fieled

"The Social Network"

Sat 9 Jun 2012

The 2010 movie "The Social Netwwork," about the tumultuous rise of Mark Zuckerberg and Facebook into public prominence, is getting to be quite popular, and obsessively so. I have a review of it up here, and a uniquely personal reaction to the movie:

http://www.fieledsmiscellaneous.blogspot.com/2012/06/social-network.html

Hope you enjoy this.
Best,
Adam Fieled [redacted]

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40. michael farrell

new poetry app

Sun 10 Jun 2012

---

free download

poems / sydney

http://redroomcompany.org/projects/disappearing/

michael

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41. carol dorf

CFW: Talking Writing

Sun 10 Jun 2012

Talking writing is looking for poems for two issues, one a general issue, and one a prose poem issue. Deadline July 15.

You can find the most recent issue and submission manager at http://talkingwriting.com/

--
Carol Dorf
talkingwriting.com

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42. Halvard Johnson
Call for work: On Barcelona
Sun 10 Jun 2012

Send to me at [redacted], or just reply to this message with poetry, prose, images, etc.

http://onbarcelona.blogspot.com/

Spit spot.

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome

<http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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43. Joel Chace

Joel Chace's New Visual Poetry Collection

Mon 11 Jun 2012

Please consider checking out Dan Waber's *this is visual poetry *website and ordering the new sequence by Joel Chace.

http://thisisvisualpoetry.com/

Many thanks.

↑ Index

44. Jill Jones

Jill Jones - new chapbook available

Wed 13 Jun 2012

My recently launched chapbook, 'Senses Working Out', is available from the publisher, Vagabond Press.

http://new.vagabondpress.net/products/jill-jones-sense-working-out/

(Note: the website listing calls it 'Sense Working Out' but it's a typo - and the true title is, of course, an oblique reference to the XTC song, 'Senses Working Overtime'.)

It's a limited edition chapbook. Only 100 printed and more than half already gone, since the launch in Melbourne in April.

The rest of the range well worth a browse. Mostly Australian list but other poets, from Japan and elsewhere, also represented.

_____

Jill Jones
www.jilljones.com.au

↑ Index

45. Sonnet L'Abbe
Canadian VIDA count: the CWILA count
Wed 13 Jun 2012

Launched today: poet Gillian Jerome heads a new organization of women addressing gender equality in Canadian reviewing:

http://cwila.com

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46. William Slaughter
Notice: Mudlark
Wed 13 Jun 2012

New and On View: Mudlark Poster No. 102 (2012)

from THE SENSE SERIES
Book One, Sections I-III

by Sally Van Doren

Sally Van Doren's first book, SEX AT NOON TAXES (LSU Press 2008), received the Walt Whitman Award from the Academy of American Poets. Her next collection, POSSESSIVE, is forthcoming in Fall 2012. Her poems have appeared in American Letters and Commentary, Barrow Street, Boulevard, Ellipsis, Hubbub, Lumina, Margie, The New Republic, No Tell Motel, Roger, Southwest Review, 2River, U City Review, and Verse Daily among many other journals. Her poem "Preposition" is featured as an animated film in the Poetry Foundation's Poetry Everywhere program. She curates the Sunday Workshop Series for the St. Louis Poetry Center and has taught in the St. Louis Public Schools and at the Summer Writer's Institute at Washington University in St. Louis.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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47. Bill Dunlap
Poetry Barn
Wed 13 Jun 2012

Newly completed poetry barn in Western Maryland. This one features text from a poem by local Pulitzer Prize-winning poet Stephen Dunn. Pictures here:

http://www.billdunlap.com/art/view_murals/view_murals_11.html

↑ Index

48. Jill Jones
Re: Jill Jones - new chapbook available - website issues
Wed 13 Jun 2012

My apologies. An update on this.

My publisher now tells me there are issues with the website re ordering, so in their words, if you wish to order one of the books 'send orders to sales[at]vagabondpress.net for now, rather than use the site'.

Jill

On 13/06/2012, at 5:35 PM, Jill Jones wrote:

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>
> *http://new.vagabondpress.net/products/jill-jones-sense-working-out/*
>
> *(Note: the website listing calls it 'Sense Working Out' but it's a typo - and the true title is, of course, an oblique reference to the XTC song, 'Senses Working Overtime'.)*
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> *It's a limited edition chapbook. Only 100 printed and more than half already gone, since the launch in Melbourne in April.*
>
> *The rest of the range well worth a browse. Mostly Australian list but other poets, from Japan and elsewhere, also represented.*
>
> ———————————
>
> *Jill Jones*
> *www.jilljones.com.au*

↑ Index

49. Sarah Sarai

Rare opportunity, Macklin's Basque translations, Roitman in N.Y., the awesome Patricia Spears Jones, the enchanted Sarah Sarai, 6/20, Unnameable Books, Brooklyn, Free! There Will Be Wine!

Thu 14 Jun 2012

WEDNESDAY June 20, 2012 ... Summer Solstice Reading ... In the garden, weather permitting ... Otherwise inside ... Free! .... Wine!
7 p.m.
Unnameable Books
600 Vanderbilt Ave (Prospect Heights in Brooklyn)
[redacted]
Subways: 7 Av (B, Q) ... Grand Army Plaza (2, 3, 4) ... Clinton/Wash. Av (A, C)

Elizabeth Macklin is the author of two poetry collections, A Woman Kneeling in the Big City (1992) and You've Just Been Told (2000). In 1999-2000, she spent an Amy Lowell Poetry Travelling Scholarship year in Bilbao, Spain, beginning studies in the Basque language. Meanwhile Take My Hand, her translation of poems by the Basque writer Kirmen Uribe (2007), was a finalist for the 2008 PEN Award for Poetry in Translation. .

Patricia Spears Jones is author of Painkiller and Femme du Monde (Tia Chucha Press) and The Weather That Kills (Coffee House) and three chapbooks, most recently Swimming to America (redglassbooks) and two plays commissioned and produced by Mabou Mines.

Judith Roitman lives in Lawrence KS. Her chapbook, The stress of meaning: variations on a line of Susan Howe, was published in 1997 by Standing Stones Press, a second chapbook, Diamond Notebooks, was published in1998 by nominative press collective. Slackline has just appeared from Hank's Loose Gravel Press.

Sarah Sarai writes poetry (which can be found in Pank, POOL, Saint Katherine's Review, Boston Review, Lavender, Threepenny Review; in The Future Is Happy (BlazeVOX [books]; in Say It Loud: Poems About James Brown (Whirlwind Press)) and fiction (Devil's Lake, South Dakota Review, Storyglossia, Tampa Review

Please do come, say hi, enjoy the night, support poetry.

↑ Index

50. David Kirschenbaum
Boog City 71 Online PDF Edition Now Available
Thu 14 Jun 2012

Please forward

Hi all,

The online pdf of Boog City 71 is now available. You can read it at:

http://www.boogcity.com/boogpdfs/bc71.pdf

Thanks,
Your Friends at Boog City

Boog City 71

featuring:

On the Cover

**From our Music section, Urban Folk,
edited by Jonathan Berger**

—Farewell Dashan Coram The world lost a small visionary with the passing of Dashan Coram last month. Founder of numerous bands (a partial list includes Huggabroomstik, Urban Barnyard, Secret Salamander, A New Lease on Life, and Friends with Benefits), label chief at Luv-A-Lot Records, producer of dozens of artists, Coram left a huge impact in the musical communities to which he belonged.

Read remembrances from his friends and bandmates Neil Kelly and Deenah Vollmer.

And Inside

from our Printed Matter section

—"It turns out that R.A. Dickey has no ulnar collateral ligament. He is an ‘orthopedic oddity for the ages, a physiological freak.'" from Mets’ R.A. Dickey’s a Survivor, All Over; Wherever I Wind Up: My Quest for Truth, Authenticity, and the Perfect Knuckleball by R.A. Dickey with Wayne Coffey (Blue Rider Press), reviewed by Arlo Quint

from our Small Press section

—"No time is spent considering design. I think there is also something intimate about a book that doesn’t try to be book-like, that isn’t center-stapled or sewn or decorated with a cover." from It’s Not a Mondo Bummer: Editor Amy

Berkowitz from One of S.F.’s Best Exports Interview by David A. Kirschenbaum (plus complete Mondo Bummer bibliography)

Also from our Music section, Urban Folk

—"Between songs, Russo chatted about the windy elephant in the room: Chicago. ‘I’m looking forward to it; I’m also scared.‘" from Sweet Home Chicago: Longtime NYC Songwriter Randi Russo Exits in Style, by Berger

—"Among the tracks on Black No-No’s are live versions of some of Fustercluck’s collaborations, including Nan Turner and Toby Goodshank reprising their roles as cover interpreters with Remer, while Major Matt Mason USA trades vocals with Remer on Mason’s own ‘Goodbye Southern Death Swing.’" from Farewell, Elastic No-No Band: Black No- No’s Marks the End of an Elastic Era, by Berger

Comics from Sommer Browning

And from our Poetry section, edited by Buck Downs
(excerpts below)

—Katy Bohinc
Washington, D.C.
Post-Medieval
Strawberries and fresh pasta
Laid out on the year
Table of time planks
Heavy medieval knots
As long as the sea

—Adam Fieled
Philadelphia
from Cheltenham (and other Apparition Poems)
#421
Huddled in the back of a red
Jetta, I thought we were in a
Springsteen song. But there are
no backstreets in Cheltenham.

—Susana Gardner
Zurich, Switzerland
Artless
    Adores her itinerant
Quivering Sea of voices

Painted
    Image legible

Iridescent rich& lush
Binding December alone
    Eat your early paradox:
Dirty Cloak Industry

—Dennis Leroy Kangalee
Astoria, Queens
A Loser Can Surely Find Time For Love
A loser can surely find time for love.

Before that I thought I was just another waking asphalt animal perched on his shaky brick-limb trying to do what it is that rats do to stay alive. The rats are the true underground.

—Doug Lang
Washington, D.C.
four short poems (with an excerpt from the last)
Confucius Lives sonnet
Ampersand sonnet
Gizmodo sonnet

Spicer Radio sonnet
                for David Berrigan

The bus stops briefly when someone cries, and no one gets off, No one gets on, and everything stops forever like there Are two kinds of places in the world, something that comes From the outside as a wire reaches the afterlife of the poem

**And thanks to Emily Fishman, Eric Lippe, Derek Richmond, Mark Tucker, and Deenah Vollmer for their photos.

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Want to write a review (or be reviewed)
in Boog’s Urban Folk music or printed matter sections? Email
UF editor Jonathan Berger, [redacted]
printed matter, to Boog City editor David Kirschenbaum, [redacted]

--
David A. Kirschenbaum, editor and publisher
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51. donna
free poetry/art ecards on new blog
Thu 14 Jun 2012

please see my new blog: http://picassogirl.tumblr.com

thanks,

donna kuhn

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52. Jolene Torr
New Poetry from City Lights! ADVICE FOR LOVERS
Thu 14 Jun 2012

City Lights Publishers is pleased to announce the release of

ADVICE FOR LOVERS
by Julian Talamantez Brolaski
City Lights Spotlight Poetry Series No. 7

If Philip Sidney had been a third-gender queer poet, he might have written the highly erotic ADVICE FOR LOVERS...

The latest publication in the City Lights Spotlight Poetry Series, Julian Brolaski's ADVICE FOR LOVERS is a highly wrought collection inspired by Ovid's instructional Ars Amatoria, with overtones of Renaissance sonnet cycles. Intricate in form but modern and tawdry in diction, Advice for Lovers walks a fine line between the anything-goes orthography of the Elizabethans and the shifting etymologies of Finnegans Wake. With the inclusion of trans- and third-gender pronouns, the work also argues for a proliferation of pronouns beyond a gendered dichotomy. Yet in the midst of its classical splendor we encounter more contemporary figures like Johnny Cash, Ricky Martin, and Jack Spicer. Sexy, kinky, disquieting, Advice for Lovers blazes an erotic trail into the 21st century.

Praise for ADVICE FOR LOVERS: "What if I'm spirited away to live in a torch song?—Where the landscape is a lover's discourse? Julian Talamantez Brolaski has me in thrall! In this enchanting book, Julian jacks up the artifice and jacks up the feeling."

–Robert Glück

"In this aesthetically audacious collection of poems, Julian Talamantez Brolaski offers xir 'advice to lovers' in unabashedly voluptuous language. This is dithyrambic verse, variously festive and feisty, impudent and sad. It is beautiful, but never serene. And how could it be? The difference between 'seeing to' and 'singing to' is not large, and everything in this book suggests that to advise is to love. In giving it, Julian exercises xir native tongue with linguistic amorousness over a wide range of poetic registers. Guidance has never been this much fun; jouissance has never been smarter."

–Lyn Hejinian

About the City Lights Spotlight series: City Lights Spotlight shines a light on the wealth of innovative American poetry being written today. We publish accomplished figures known in the poetry community as well as young emerging poets, using the cultural visibility of City Lights to bring their work to

a wider audience. In doing so, we also seek to draw attention to those small presses publishing such authors. About the author: Julian T. Brolaski is the author of gowanus atropolis (Ugly Duckling Presse, 2011) and an editor at Aufgabe and Litmus Press. Xe studied with Nathaniel Mackey, Elizabeth Willis, and Robert Hass. Julian lives in Brooklyn, curates vaudeville shows, and plays country music with Juan & the Pines. Xe rejects gendered pronouns and teaches at The New School.

Get 30% off ADVICE FOR LOVERS when your order at www.citylights.com!
http://www.citylights.com/book/?GCOI=87286100878040&fa=description

Thank you,
Jolene Torr
City Lights Publishers
www.citylights.com | [redacted] | [redacted]

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53. Jonathan Morse

The ongoing discussion of Gertrude Stein and Barbara Will

Thu 14 Jun 2012

I add one more contribution at

http://theartpart.jonathanmorse.net/2012/06/eccentric-billionaire/

Jonathan Morse

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54. Calvin Pennix

Recent Release: Of language|s| the rain speaks - Felino A. Soriano

Thu 14 Jun 2012

Hello all -

The latest from quarter after is Of language|s| the rain speaks by Felino A. Soriano
http://quarterafter.org/2012/06/14/of-languages-the-rain-speaks-felinoa-a-soriano/

Of language|s| the rain speaks is a documentation of observed content, specific to the manifestation of interpreted devices composed in the direct/indirect ambulation of reactive notions to sensorial involvement. Through physical and allegorical windows (too, of corporeal inferring sans resource of ocular understanding) observation is the emotional involvement to adaptation of specialized communication with rain and the multiple bodies its spectrum of spatial engagement inhabits.

*Of language|s| the rain speaks
Felino A. Soriano
57 pages
quarter after press
*
On Issuu:
http://issuu.com/quarterafter/docs/of_languages_the_rain_speaks__felino_a._soriano
Be sure to check the rest of the catalogue:
http://quarterafter.org/quarter-after-press/ and
http://issuu.com/quarterafter
Thanks for taking the time to check us out.

==========
All the best,
Calvin Pennix
Founding Editor, quarter after
[redacted]

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55. Randolph Healy
Fwd: Read For The World Today - LIVE stream!
Fri 15 Jun 2012

Apologies if you get this more than once.

best

R

-------- Original Message --------
Subject: Read For The World Today - LIVE stream!
Date: Fri, 15 Jun 2012 02:30:54 -0400 (EDT)
From: Irish Writers' Centre <[redacted]>
To: [redacted]

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Read For The World Today!

Read For The Word
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Today, the Irish Writers' Centre will begin their attempt to break the Guinness World Record for *"Most authors reading consecutively from their own work"*. If you haven't seen it, check out the programme here <http://r20.rs6.net/tn.jsp?e15Chmvu-9olYMzQ0d4b-OAMWy5C1eeCiQKNlGyz74FP7JsKP3Vfm0sfXa8Oazc72ebuksMr6jaapPLllwcoAxidRr9m6spzGfAXWvHxAd2PDgSA4Nk74YDtjniSgj9wJVs7gmRMYJAFnipNMQUQSkkA==>.

The Irish Writers' Centre will be open to all those wishing to attend, but if you can't be part of the physical audience, you can still be part of the virtual one.

If you click on the picture above, it will bring you to the LIVE STREAM of *Read For The World* that will begin at 10am (Irish time) today, June 15th. If it doesn't work, use this link: http://dub.qtelmedia.com/writersEvent/.

Thanks to *liveoneveryscreen.com* for their help and broadcast support.

If you have any questions or queries, please call us at the Centre on (01) 8721302

**

With every good wish,

All at the Irish Writers' Centre

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56. Brian Howe
The Lion's Face
Sat 16 Jun 2012

Coming soon: http://www.viddler.com/v/234b5335

Brian Howe

--
Editor, Duke Performances Blog:
http://thethread.dukeperformances.duke.edu/

Personal blog:
http://waxwroth.blogspot.com/

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57. Dan Wilcox
Third Thursday Poetry Night, June 21: Anna Elena Eyre
Sun 17 Jun 2012

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the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

June 21, 2012
7:00 sign up; 7:30 start

Featured Performer: Anna Elena Eyre

with an open mic before & after the feature
$3.00 donation, suggested; more if you got it, less if you can't.

Your Summertime host, Dan Wilcox.

* * * * * * * *

Anna Eyre is a doctoral candidate in 20th Century poetry and poetics at the University at Albany and is the author of the poetry chapbook "Are Me" from Dancing Girl Press, and the recently published collection of poems "Faceless Names: Two Books of Letters," BlazeVOX Press.

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58. Kyle Schlesinger
COMPLETE FRAGMENTS by Larry Fagin
Mon 18 Jun 2012

Cuneiform Press is pleased to announce the publication of

COMPLETE FRAGMENTS

by Larry Fagin

Complete Fragments is Larry Faginâ€™s first trade edition book of poems since I'll Be Seeing You (Full Court Press, 1978). Cover drawing by Glen Baxter.

Larry Fagin's new work, like fine mosaic, is an essay, a threshold, and something like figures in a landscape blasted apart. Unlike Rimbaudâ€™s lush prose poems which so many try to imitate, these engage in an aesthetic of deflation. They are the art of sinking while remaining solid. They are wittier than most of the prose poetry we know, sober and also hilarious. Comedy is never mere. Each of the poems here adds up to something grander and with more genuine pathos than one might have thought possible. As Fagin says vatically: â€œNot to know me is not to not love me.â€ He surrounds you, a strange sensation.

â€”David Shapiro

If poetry is, as Paul ValÃ©ry proposed, a holiday of the mind, Larry Fagin is the intellectualâ€™s Henny Youngman. His witty, staccato concatenations of one-liners cum prose poems are highly disorienting yet exhilarating, combining low and high comedy (and erudite cultural reference) in what amounts to a high-wire act on each page. Nor, as in the best comedy, are important human concerns ever far removed. I donâ€™t know any other poet who manages parataxis with such Ã©lan, or who casts so many lines that reeling them in is a virtual impossibilityâ€” until the poems accomplish just that.

â€”Charles North

What doesnâ€™t Larry Fagin remember. Where is he, as the writing appears to generate itself inevitably, colliding from the prior phraseâ€”an alloy of semi-secret knowledge, huge distance, and mandarin taste. So heâ€™s standing back, for the long view, but also up to his eyeballs in the material nougat, being so thoroughly informed. Apposites donâ€™t just naturally gel in such recognizable shapes that you canâ€™t see it coming. And then you do, breathing again.

â€”Alan Bernheimer

While it is to be hoped that someone is busying themselves gathering the best of Larry Faginâ€™s earlier uncollected poemsâ€”the â€œNarrative Techniquesâ€ series (and related pieces), the â€œEleven Poemsâ€ for Philip Gustonâ€”we have Cuneiform Press to thank for publishing this long-in-the-works book of Faginâ€™s wonderful prose poems. This latter form has been Faginâ€™s primary focus as a poet for much of the last twenty years (it is, astonishingly, almost thirty years since his last collection, the seventeen-page Nuclear Neighborhood), and it is a joy to have the fruits of his researches in this area collected between two covers at last. While Fagin well understands that 1+1=3, the greater mystery of his prose poems is that they are as much

allover as additive works, their every sentence joined to its neighborsâ€”and not only thoseâ€”by sensible glue, which, here, is duplicitous in the very best sense: alive as in thickly a-hum. Some of the poems are antic, yes, but every â€œka-powâ€ is balancedâ€”maintained in exquisite suspension, in factâ€”by a corresponding â€œpa-dow,â€ such that the overall arrangement of poemsâ€”which is perfect, as you might expectâ€”constitutes a poem in itself. Other pieces contain elements that may, upon first glance, strike the reader as arch (there is such a thing as a â€œLarryismâ€), but this material, more often than not, is inducted into the poem via an utter delicacy of ostention: selection as caress, show and tell reimagined as intimate act. These Fragments constitute impressions taken on a writing pad that might best be imagined as a stack of index cards shot in natural light on black-and-white â€™Scope; their sum is entirely equal toâ€”but at no point a copy ofâ€”the world.

â€”Miles Champion

Larry Fagin doesn't want to be famous. At times he's published his poems anonymously and at times insisted that his students & colleagues do likewise. The students insist that he is the best teacher ever or at least since X, Y or Z, all long dead (Z for centuries). The poems themselves are small, modest as Fagin is modest, yet built to last for generations. What if Cavafy were a member of the New York School? Or if Catullus had been a part of the Spicer Circle? They're powerful & opaque like the Barnett Newman sculpture in 2001, tho the design preference is that each one should be no bigger than a breadbox. I think of them as the blood diamonds of the Lower East Side. That is so not Brooklyn, you say. Exactly.

â€”Ron Silliman

Larry Fagin is the author of 14 books of poetry. He is the co-publisher of Adventures in Poetry books, and edits Sal Mimeo, a little magazine. He lives in New York City, where he teaches privately.

Published 2012 | 110 pages

5.5 x 8.5â€

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59. Jeffrey Side

"The Acadamisation of Avant-Garde Poetry" New Feature now online at The Argotist Online

Mon 18 Jun 2012

"The Acadamisation of Avant-Garde Poetry" New Feature now online at The Argotist Online: http://www.argotistonline.co.uk/The%20Acadamisation%20of%20Avant-Garde%20Poetry.htm

Details: Jake Berryâ€™s essay, "Poetry Wide Open: The Otherstream (Fragments In Motion" deals with the issue of certain types of avant-garde poetry (and, indeed, some mainstream poetry) as not yet having found favour within the Academy, or with poetry publishers of academically â€œsanctionedâ€ avant-garde poetry. The damaging aspects of this exclusion,

and the concept of an â€œapprovedâ€ versus an â€œunapprovedâ€ avant-garde poetry, are also examined in the essay. And these things could well be described as â€œthe acadamisation of avant-garde poetryâ€. One could say that the term "avant-garde" has now, essentially, been appropriated by the Academy, and, as such, has become associated with the sort of poetic writing practices that could be fairly said to represent â€œestablishmentâ€ poetry, to the extent that the historical resonances of the term â€œavant-gardeâ€ have become meaningless. In contrast, Bob Grummanâ€™s term, â€œotherstreamâ€, which Berry uses in his essay to describe poetry that is marginalised by the Academy, can be seen as a more apt replacement for the term â€œavant-gardeâ€, which has now become obsolete as an appropriate description for poetry that isnâ€™t anecdotal, descriptive or prose-like. This Argotist Online feature presents Berryâ€™s essay, the responses to it from poets and academics it was first shown to, and an interview with Berry where he addresses some of the criticisms voiced in these responses. Many poets and academics (including those most famously associated with Language Poetry) were approached for their responses but declined. Other poets and academics that had initially agreed to respond ultimately declined. I mention this not as criticism but merely to explain the absence of people who one would normally expect to have responded and taken part in such a discussion.

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60. Maria Damon

Fwd: The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition

Mon 18 Jun 2012

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*The Princeton Encyclopedia of
Poetry and Poetics: Fourth Edition
<http://press.princeton.edu/titles/9677.html>*Roland Greene, editor in chief;
Stephen Cushman, general editor
Clare Cavanagh, Jahan Ramazani & Paul Rouzer, associate editors

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<http://press.princeton.edu>

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61. Alexander Dickow

Alexander Dickow's Trial Balloons

Mon 18 Jun 2012

Dear All,
Alexander Dickow's Trial Balloons released by Corrupt Press:
http://corruptpress.net/?q=node/49
Hoping you'll enjoy.
Amicalement,
Alex Dickow

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62. amy king

Amy King Comes to the Rooster

Tue 19 Jun 2012

I'm planning good things for the workshop detailed at the link below. Â Please consider sharing with friends, family, students. Â

Direct link -Â http://www.poetrycoop.com/poetry-workshops/apostrophe-odes-ekphrasis-oh-my

Thanks much for your support & happy summer to all!

Amy
Â

July @ Â The Rooster Moans: Amy King'sÂ Apostrophe, Odes, Ekphrasis, Oh My!Â

Amy says:Â Â

For as long as we can remember, poets have addressed the sun and moon, distant lovers and heroes, while also separately singing odes to the gods. In the course of this workshop, we will look at a the work and lives of a variety of artists and poets, and consider how ekphrasis can extend beyond mere description of the visual arts, but may also be combined with address (apostrophe), and/or incorporate the ode as a means to reflect appreciation, and content from, an artist's work.

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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63. amy king

Poets Engaging Art - Corrected Link (apologies)

Tue 19 Jun 2012

Corrected link -- Â http://www.poetrycoop.com/ poetry-workshops/apostrophe-odes-ekphrasis-oh-my

Dear Writers & Friends,

I'm planning good things for the workshop detailed at the link below. Â Please consider sharing with friends, family, students. Â

Direct link -Â http://www.poetrycoop.com/ poetry-workshops/apostrophe- odes-ekphrasis-oh-my

Thanks much for your support & happy summer to all!

Amy King

Â

July @ Â The Rooster Moans: Amy King'sApostrophe, Odes, Ekphrasis, Oh My!Â

For as long as we can remember, poets have addressed the sun and moon, distant lovers and heroes, while also separately singing odes to the gods. In the course of this workshop, we will look at a the work and lives of a variety of artists and poets, and consider how ekphrasis can extend beyond mere description of the visual arts, but may also be combined with address (apostrophe), and/or incorporate the ode as a means to reflect appreciation, and content from, each artist's work.

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BIO:

Of her most recent book from Litmus Press, I Want to Make You Safe, John Ashbery described it as bringing â€œabstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.â€ Â It was one of the Boston Globeâ€™s Best Poetry Books of 2011, and it was reviewed, among others, by the Poetry Foundation, the Cambridge Review and the Colorado Review. Â King was also honored by The Feminist Press as one of the â€œ40 Under 40: The Future of Feminismâ€ awardees, and she received the 2012 SUNY Chancellorâ€™s Award for Excellence in Scholarship and Creative Activities.

I Want to Make You SafeÂ was recently published by Litmus Press, 2011. Â Amy King is also the author ofÂ Slaves to do These Things, Iâ€™m the Man Who Loves YouÂ andÂ Antidotes for an Alibi, all from Blazevox Books, as well asÂ The People InstrumentsÂ (Pavement Saw Press Chapbook Award 2002) andÂ Kiss Me With the Mouth of Your CountryÂ (Dusie Press).
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King conducts interviews for VIDA: Woman in Literary Arts,Â co-editsÂ Esque MagazineÂ and theÂ PEN Poetry SeriesÂ with Ana BoÅ¾iÄeviÄ‡,Â co-edits Barefoot Review, edits the Poetics List, sponsored by The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania), moderates the Womenâ€™s Poetry Listserv (WOMPO) and the Goodreads Poetry! Group, and teaches English and Creative Writing at SUNY Nassau Community College. Â She has also conducted workshops at such places as the San Francisco State University Poetry Center, Summer Writing Program @ Naropa University, Slippery Rock University and Rhode Island School of Design.

Her poems have been nominated for numerous Pushcart Prizes, she was a Lambda Literary Award finalist, and she was the recipient of a MacArthur Scholarship for Poetry. Amy founded and curated, from 2006 until 2010, the Brooklyn-based reading series, The Stain of Poetry. Â Amy King was also the 2007 Poet Laureate of the Blogosphere.

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"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

64. amy king
CALL FOR WORK -- 1.) Goodreads + 2.) Barefoot Review
Tue 19 Jun 2012

Goodreads and the Â¡Poe
Want your words to reach 6 million people?

Goodreads and the Â¡Poetry! group have partnered to create a contest in order to select a new poem each month for our newsletter.

MORE INFO HERE -Â http://www.goodreads.com/topic/show/914158-please-post-your-poem-for-the-july-2012-goodreads-newsletter-contest

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BAREFOOT REVIEW - ACCEPTING SUMMER SUBMISSIONS

http://www.barefootreview.org/start.html

The Barefoot ReviewÂ publishes original written work by people who have or have had physical difficulties in their lives, from cancer to seizures, Alzheimer's
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to Lupus. It is also a place for caretakers, families, significant others and friends to write about their experiences and relationships to the person. They are a vital part to being able to live with an illness.

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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65. Rebecca Weaver

relocating to atlanta: would love to meet poets / go to readings /

Wed 20 Jun 2012

Hi all,

I'm relocating to Atlanta to become a Brittian Fellow at Georgia Tech, and I would love to know about poetry events, readings, poets in town!

Feel free to backchannel if you have the time and are inclined.

I hope you're all having a lovely summer!

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66. David Kirschenbaum

This Tues, NYC: BoogWork/ Greg Fuchs (rdg & workshop), Clear Plastic Masks (music)

Wed 20 Jun 2012

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please forward

Boog City presents

BoogWork
Our last Tuesdays series will now feature the new BoogWork
series alternating with the 10th season of the levy lives series.
BoogWork will feature a single poet reading, followed
by a musical performance, and then that same poet
giving the gathered a poetry workshop
(don't forget to bring a pen and paper).

This Tues., June 26, 6:30 p.m. sharp
$5 suggested

reading and workshop from
Greg Fuchs

and music from
Clear Plastic Masks

Sidewalk Café
94 Ave. A
NYC

Curated and with an introduction by Boog City editor David Kirschenbaum

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**Clear Plastic Masks http://www.facebook.com/Clearplasticmasks The members of Clear Plastic Masks, formed in 2011, had been buddies and neighbors for years, relentlessly and enthusiastically supporting each others' artistic endeavors before coalescing into the definite unit they now are. Blessed to be part of an extended family of musicians, the band's sound owes much to the collective experience of playing with so many friends. Having this past month recorded their first LP with Mr. Andrija Tokic at The Bomb Shelter in Nashville (Alabama Shakes; Jay Reatard) the boys are looking forward to its eventual release. Clear Plastic Masks are Charlie Garmendia on drums, Eddy DuQuesne bass/keys, Matt Menold guitar/keys, and Andrew Katz guitar/keys/vocal.

**Greg Fuchs http://www.gregfuchs.com Greg Fuchs is included in a variety of anthologies and is the author of numerous books of poetry. His latest is Moving Pictures, published by Lew Gallery, a San Francisco-based small press. Fuchs has published articles, essays, and interviews in many journals and magazines. Recently he has written an interview with Eileen Myles, a memorial of painter Michael Goldberg, and a brief history of University Woods Park in the Bronx. He is currently writing a series of poems located in the Morris Heights section of the Bronx, the legendary home of hip-hop. He is a member of Subpress publishing collective. Fuchs is co-editor, with John Coletti, of Open 24 Hours, which publishes poetry in the spirit of the mimeo-revolution of the 1960s. Fuchs lives in the Bronx with his wife, the artist, Alison Collins, and their son, Lucas Raphael Collins-Fuchs.

**Boog City http://www.boogcity.com/ Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates three regular performance series—d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Sidewalk Cafe; the new BoogWork series, which will feature a single poet reading, followed by a musical performance, and then that same poet giving the gathered a poetry workshop,

also at Sidewalk; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB’s, The Knitting Factory, and Sidewalk Cafe. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Next event:

Thurs. Aug. 2, 6:30 p.m.-11:00 p.m.
Sidewalk Cafe

Opening Night of
Sixth annual
Welcome to Boog City poetry and music festival
6:30 p.m. The Prose Pros Corpse is Exquisite! Elinor Nauen and Martha King's Prose Pros series joins the festival for the first time with a special edition featuring mystery readers from the first five years of the series.
8:00 p.m. Erica Doyle
8:10 p.m. Ed Friedman
8:20 p.m. Jamie Gaughran-Perez
8:35 p.m. Jamey Jones
8:50 p.m. Todd Carlstrom (music)
9:35 p.m. Talk, TBD
9:45 p.m. Rebecca Keith
9:55 p.m. Amanda Deutch
10:05 p.m.
Classic Album Live: Sleater-Kinney's, Dig Me Out
performed live by:
—Todd Carlstrom
—Christine Murray and friends
—Genan Zilkha and J. Swagger
—Magnetic Island
—The Roulettes

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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67. Lisa Jarnot
Poetry Workshop in Sunnyside Queens
Wed 20 Jun 2012

Hi all,

could you forward this to interested parties?

Thanks,
Lisa Jarnot

Announcing a Sunnyside Queens Poetry Reading/Writing Workshop revolving around Robert Duncan's *Ground Work * books with a focus on RD's later career, the last of the *Passages* poems, his work on H.D., and his studies of French. We'll read, write, and look at projects-in-progress.

10 weeks, $300,

Mondays from 6 p.m to 8:30 p.m., *July 9-September 10, 2012*,

Limit 8 students,

Contact me at [redacted] to register.

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68. David Kirschenbaum
Complete 6th Welcome to Boog City Sked, Aug. 2-Aug. 5
Wed 20 Jun 2012

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please forward

Hi,

Six weeks from now, from Thurs., Aug. 2 through Sun. Aug. 5, we'll be celebrating Boog's 21st anniversary by putting on the sixth annual Welcome to Boog City poetry and music festival. It will feature 51 poets, 12 musical acts, 6 political and radio talks, 6 poets theater plays, 1 workshop, and 1 panel over the four days.

A hearty thanks to all the poets and our music editor Jonathan Berger who suggested many of the poets and musicians who are taking part, and Sean Cole, Eliot Katz, and Ian Wilder for connecting us with the political and radio

speakers who we were fortunate enough to get to take part in the festival. And Brenda Iijima for organizing this year's panel and Roxanne Hoffman the latest incarnation of The Boog Poets Theater.

Among the festival highlights are:

—our d.a. levy lives series kicks off its 10th season devoting a night to Philadelphia's Turtleneck Press;

—The Prose Pros Corpse is Exquisite! has Elinor Nauen and Martha King's Prose Pros series joining the festival for the first time with a special edition event featuring mystery readers from the first five years of the series;

—Our 39th Classic Album Live show has Sleater-Kinney's, Dig Me Out, performed live by five local musical acts for its 15th anniversary;

—Our 9th annual small, small press fair, with exhibits from a host of small presses, and readings by their authors;

—Never-ending Participation: Activism and Occupy Wall Street, a panel curated and moderated by Brenda Iijima

—Our BoogWork series, featuring poet Tyrone Williams reading and then giving the gathered a poetry workshop;

—and our Third Poets' Theater night, featuring a host of short plays.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information or with to advertise in the festival program issue of Boog City you can reach me at 212-842-BOOG (2664) or [redacted].

as ever,
David

6th Annual

Welcome to Boog City festival
4 Days of Poetry and Music

THURSDAY AUGUST 2, 6:30 P.M.

Sidewalk Café
94 Avenue A.
NYC

$5 suggested

6:30 p.m. The Prose Pros Corpse, w/Martha King and Elinor Nauen
8:00 p.m. Erica Doyle
8:10 p.m. Ed Friedman
8:20 p.m. Jamie Gaughran-Perez
8:35 p.m. Jamey Jones
8:50 p.m. Todd Carlstrom (music)
9:35 p.m. Talk, TBD
9:45 p.m. Rebecca Keith
9:55 p.m. Amanda Deutch
10:05 p.m. Classic Albums Live:
Sleater-Kinney's, Dig Me Out, 15th anniversary
performed live by:
—Todd Carlstrom
—Christine Murray and friends
—Genan Zilkha and J. Swagger
—Magnetic Island
—The Roulettes

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

FRIDAY AUGUST 3,
6:00 P.M.-9:45 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

free

6:00 p.m. Ted Dodson
6:10 p.m. Claire Donato
6:20 p.m. Barbara Henning
6:30 p.m. Patricia Spears Jones
6:40 p.m. Judith LeBlanc (speaker)
6:50 p.m. Anya Skidan (music)
7:20 p.m. Break

7:30 p.m. Jeff T. Johnson
7:40 p.m. Genya Turovskaya
7:50 p.m. Metta Sáma
8:00 p.m. Bridget Madden
8:15 p.m. Richard Deming
8:30 p.m. Alan Semerdjian
8:40 p.m. Drew Gardner
8:50 p.m. Judah Rubin

9:00 p.m. Nancy Kuhl
9:15 p.m. Musical act TBA

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SATURDAY AUGUST 4,
11:30 A.M.-8:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

9th Annual Small, Small Press Fair, Day 1

Beginning with readings from authors of the exhibiting presses

11:50 a.m. Sheila Maldonado, A Gathering of the Tribes/Fly by Night Press (Steve Cannon, ed.)
12:00 p.m. Danforth Prince, Blood Moon Productions (Danforth Prince, ed.)
12:10 p.m. Reader TBA, Poets Wear Prada (Roxanne Hoffman, ed.)
12:20 p.m. Katie Yates, Stockport Flats (Lori Anderson, ed.)
12:30 p.m. Uche Nduka, Overpass Books (Giuseppe Infante, ed.)
12:40 p.m. Sandra Liu, Ugly Duckling Presse (Sarah McCarry, presse manager)
12:50 p.m. Carl Watson, Unbearable Books/Autonomedia (Ron Kolm, collective member)
1:00 p.m. Musical act TBA
1:30 p.m. Break

1:50 p.m. BoogWork reading, Tyrone Williams
2:05 p.m. LJ Murphy (music)
2:35 p.m. BoogWork Workshop, Tyrone Williams
3:15 p.m. Antonio Serna (speaker)
3:25 p.m. Dawn Lundy Martin
3:40 p.m. Angela Veronica Wong
3:50 p.m. Micah Freeman
4:05 p.m. Sara Jane Stoner
4:15 p.m. Kristi Maxwell
4:30 p.m. Ken Walker
4:40 p.m. Tom Orange (music)
5:00 p.m. Break

d.a. levy lives: celebrating the renegade press
season 10 kick-off, Turtleneck Press (Philadelphia)
Brian Warfield, editor

5:10 p.m.
Readings from:
Alana I. Capria
Adam Moorad
James Tressel

and Music from:
St. Lenox

6:40 p.m. Colia Clark (speaker)
6:50 p.m. Soham Patel
7:00 p.m. David Henderson
7:10 p.m. Thom Donovan
7:20 p.m. Sam Donsky

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 5,
11:00 A.M.-4:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

9th Annual Small, Small Press Fair, Day 2

11:00 a.m. Jillian Brall
11:10 a.m. Guy Pettit
11:25 a.m. Laura Henriksen
11:35 a.m. Yerra Sugarman
11:50 a.m. Rayvon Browne (music)
12:20 p.m. Starlee Kline (speaker)
12:30 p.m. Poet TBA
12:40 p.m. Dorothea Lasky
12:55 p.m. Krystal Languell
1:05 p.m. Michelle Taransky
1:20 p.m. Laurie Wen (speaker)
1:30 p.m. Break

1:40 p.m. Never-ending Participation: Activism and Occupy Wall Street (panel)

How does our engagement in the OWS movement (and adjacent activisms) fluctuate over time? What are the registers our activisms are taking? How do we sustain the momentum of our participation? How do we engage language performances in our efforts to enact change? What exactly is the change we hope to engender?

Curated and hosted by Brenda Iijima, with panelists Thom Donovan, Filip Marinovich, and Tyrone Williams

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 5,
6:30 P.M.

Sidewalk Café
94 Avenue A.
NYC

$5 suggested

Boog Poets' Theater, featuring:

Cory Aaland, Scabs
Joel Allegretti, Restaurant
Davidson Garrett, Taxi, My Taxi
Ish Klein, Drummer 41
Big Mike Logan, Joe Radic
Radomir Vojtech Luza, The Blood Will Murder Roses

Directions: A/B/C/D/E/F/V to W. 4th St.
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

Welcome to Boog City 6 Bios and Websites

**Jillian Brall http://www.zoewo.blogspot.com Jillian Brall received her B.A. and M.F.A. in creative writing from The New School. She is co-editor of the online poetry and art journal, Lyre Lyre and co-curates the Earshot reading series. Poems have appeared in such places as Connotation Press, Esque, Ping Pong Magazine, Praxilla Journal, Ragazine, 6S, The Best American Poetry Blog, The Portable Boog Reader, The Tower Journal, Unshod Quills, and others. She is also a saxophonist and visual artist.

**Todd Carlstrom http://www.reverbnation.com/toddcarlstromandtheclamour Todd Carlstrom assembled this band after recording his first solo LP, Gold on the Map, at Olive Juice Studios. They're planning on a new release (as) soon (as we get off our asses). We love Boog. For the first time, at this show the lovely Becky Elmquist will be augmenting them on vocals, and that's pretty exciting.

**Christine Murray and friends. Christine "Sharky" Murray is a former musician (Bionic Finger, Pantsuit) turned teacher who couldn't turn down the opportunity to play some Sleater-Kinney songs! Alan Blattberg is a composer, producer, connoisseur, attorney [ahem], polymath and autodidactic multitasker based in NYC. Under the name Chow Chow Music, Peter Hanlon writes and records music including original soundtrack music for independent films, television pilots, live-action and animated comedy shorts, PSAs, student films, independent recordings and live theater.

When not molding the pliant young minds of undergrads, slowly reading up for her dissertation, or taking tap dance lessons, Pam Weis rocks out with the Trouble Dolls and sometimes with Sharky.

**Colia Clark http://www.DemocracyforNYC.org Colia Clark is a producer for the Manhattan Neighborhood Network. A humanist, Pan Africanist, U.S.A. coordinator International Commission of Inquiry on Haiti, U.S. Senate candidate Green Party, U.S.A. coordinator Guadeloupe Haiti Tour U.S.A., and former special Assistant to martyred civil rights leader Medgar W. Evers. Clark is cofounder of the SNCC Black Belt Alabama Voting Rights Campaign; 1963-1965, member of SNCC Mississippi field staff, founder of Mother on the Move Chicago, and coordinator Poor Women Against Vietnam War. She is a conflict resolution trainer and folklorist. In 2011, Clark was presented with the Freedom Flame Award and inducted into Voter Rights Hall of Fame.

**Richard Deming http://www.phylumpress.com/richarddeming Richard Deming is a poet and a theorist who works on the philosophy of literature. His poems have appeared in such places as Field, Indiana Review, The Nation, and Sulfur, as well as Great American Prose Poems: From Poe to the Present. He is the author of Let's Not Call It Consequence (Shearsman Books), winner of the 2009 Norma Farber First Book Award from the Poetry Society of America. In 2012 he was named John P. Birkelund Fellow at the American Academy in Berlin. Jean-Jacques Poucel photo.

**Amanda Deutch http://www.esquemag.org/2012/02/01/amanda-deutch/ Amanda Deutch is the author of three chapbooks. Her poetry has been nominated for a Pushcart Prize and published in Boog City, Denver Quarterly, EOAGH, Esque, Full Metal Poem, Shampoo, 6x6, among others. Deutch was the 2007 recipient of a Footpaths to Creativity Fellowship in the Azores. She

teaches with the Alzheimer’s Poetry Project and is the artistic director of Parachute: the Coney Island Performance Festival.

**Ted Dodson http://nightdeposits.tumblr.com/ Ted Dodson is the co-founder and editor of the filmed journal On the Escape, a curator for the Triptych Reading Series, and an editor and the special projects coordinator for Futurepoem. Select publications can be found in la fovea, SET, and Tim. He is from Middleburg, Va. and resides in Brooklyn.

**Claire Donato http://www.clairedonato.tumblr.com Claire Donato's first book, Burial, is forthcoming from Tarpaulin Sky Press. Other writing has recently appeared or is forthcoming in the Boston Review, LIT, 1913, Octopus, and The Volta. She collaborates on Special America, a multimedia intervention, and writes about music and wine affect at the above url.

**Thom Donovan http://whof.blogspot.com Thom Donovan is a poet, essayist, curator, editor, and archivist. He edits the weblog Wild Horses Of Fire, now in its seventh year. His book, The Hole (Displaced Press), is available through Small Press Distribution. He is at work revising Sovereignty and Us, a book of essays and statements.

**Sam Donsky
http://www.theawl.com/2011/12/two-poems-by-sam-donsky
Sam Donsky is a graduate student in Philadelphia. He is currently working on his first manuscript of poems, a collection of 100 poems for 100 films.

**R. Erica Doyle http://www.rericadoyle.blogspot.com R. Erica Doyle was born in Brooklyn to Trinidadian immigrant parents. Her work has appeared in Best American Poetry, Best Black Women’s Erotica, Our Caribbean: A Gathering of Gay and Lesbian Writing from the Antilles, Ploughshares, Callaloo, and Bloom. A recipient of grants and awards from the Astraea Lesbian Writers Fund, Poets and Writers, and the New York Foundation for the Arts, Doyle is also a fellow of Cave Canem: A Workshop and Retreat for Black Writers. Her first book, proxy, is forthcoming from Belladonna* Books in Spring 2013.

**Micah Freeman
http://www.outofnothing.org/711/freeman.html
Micah Freeman is from Cincinnati and lives in Nashville. His work has appeared in Abraham Lincoln, Out of Nothing, West Wind Review, and elsewhere. He makes coffee for people.

**Ed Friedman http://www.bigbridge.org/issue5/fi_nejat.htm Ed Friedman lives in New York City with his wife and son. His books of poetry and prose include Mao & Matisse, Away, The Funeral Journal, and Drive Through the Blue Cylinders. From 1987–2003 he was the Artistic Director of The St. Mark’s

Poetry Project. Over the years he has produced collaborations with visual artists Robert Kushner, Kim MacConnel, and Valerie Jaudon; composer Garrett List; and video-maker Ed Bowes.

**Drew Gardner
http://www.flarforchestra.tumblr.com
Drew Gardner's latest book is Chomp Away (Combo). He conducts the Flarf Orchestra.

**Jamie Gaughran-Perez http://www.verymostgood.com Jamie Gaughran-Perez is an editor at Narrow House, a literary small press in Baltimore. During the day he’s a creative director in Washington, D.C. His writing has appeared in a variety of places in print and online, and he’s really easy to Google. He plays bass in Coach Taylor.

**David Henderson http://www.radiofreeamsterdam.com/bob-kaufman-poet-part-1-with-david-henderson/ David Henderson’s books of poetry include De Mayor of Harlem and Neo- California. His biography, 'Scuse Me While I Kiss the Sky: Jimi Hendrix Voodoo Child, is available in a new, revised, 30-year anniversary edition. His radio documentary on the Black Beat, “Bob Kaufman, Poet” is available through the Pacifica Archive. He is one of the founding members of the Society of Umbra, that seminal Black Arts Movement group. Christine Meilicke photo.

**Barbara Henning http://barbarahenning.blogspot.com Barbara Henning’s most recent books are a collection of poetry and prose, Cities & Memory (Chax Press); a novel, Thirty Miles from Rosebud (BlazeVox [books]); a collection of object-sonnets, My Autobiography (United Artists); and a book of interviews, Looking Up Harryette Mullen (Belladonna). Poems and stories have been published in many magazines, including Fiction International, Jacket Magazine, The Paris Review, and Poetry International. Barbara grew up in Detroit. She has lived in New York City since 1983. She teaches for Naropa University and Long Island University in Brooklyn, where she is professor emerita.

**Laura Henriksen http://www.brooklynrail.org/2012/02/poetry/two-hendriksen-feb2012 Laura Henriksen lives in Brooklyn, where she works to promote urban sustainability. She represents the East Coast-based half of the literary zine Water Science’s editorial team. Her work has previously appeared in Trainwreck and The Brooklyn Rail.

**Jeff T. Johnson http://www.jefftjohnson.wordpress.com Jeff T. Johnson’s poetry is forthcoming or has appeared in 1913 a journal of forms; Boston Review; Forklift, Ohio; and Slope, among other publications. He lives in Brooklyn, is editor in chief at LIT and edits Dewclaw. With Claire Donato, he collaborates on Special America, a multimedia intervention. For more information, visit the above url.

**Jamey Jones http://brooklynrail.org/2011/11/poetry/evel-knievel Jamey Jones is the author of several chapbooks, including the notebook troubled the sleepdoor and Twelve Windows, both from brown boke press. Farfalla, McMillan and Parrish published his first full-length collection, Blue Rain Morning, last year. From 2008 to 2010 he lived in Brooklyn, where he earned an M.F.A. in creative writing from Long Island University. He teaches literature and poetry in Pensacola, Fla. His poems have recently appeared in Big Bridge, Brooklyn Paramount, Fell Swoop, The Brooklyn Rail, The Tsatsawassins, With + Stand, and Zen Monster.

**Patricia Spears Jones http://www.psjones.com African-American poet and playwright Patricia Spears Jones is the author of three poetry collections, most recently Painkiller (Tia Chucha Press), and three chapbooks, two from Brooklyn-based publishers Belladonna and Red Glass Books. Her plays Mother and What Women Do When Men Sit Knitting were commissioned and produced by Mabou Mines. Work can be found in The Rumpus Anthology, broken land: Poems of Brooklyn, Black Nature: 400 Years of African American Nature Poetry, and Angles of Ascent (forthcoming from W.W. Norton). She is the editor of Think: Poems for Aretha Franklin's Inauguration Day Hat and the ground breaking anthology Ordinary Women: An Anthology of New York City Women Poets with an introduction by Adrienne Rich.

**Rebecca Keith http://www.theawl.com/2011/08/two-poems-by-rebecca-keith http://www.facebook.com/theroulettes Rebecca Keith's poems and other writing have appeared in Best New Poets, BOMBlog, Dossier, The Awl, The Laurel Review, The Millions, The Rumpus, and elsewhere. A native of downtown New York, Rebecca is a founder, curator, and host of Mixer Reading and Music series. She also sings and plays guitar and keyboards in Butchers & Bakers and the Roulettes.

**Starlee Kine
http://twitter.com/starleekine
Starlee Kine is a a frequent contributor to PRI's This American Life and has written for The New York Times Magazine and the Vulture. She loves television, as do most radio people that she knows.

**Nancy Kuhl http://www.phylumpress.com/nancykuhl.htm Nancy Kuhl is the author of Suspend and The Wife of the Left Hand; a chapbook, Little Winter Theater, was published last year. She is co- editor of Phylum Press, a small poetry publisher, and curator of poetry of the Yale Collection of American Literature at the Beinecke Rare Book and Manuscript Library.

**Krystal Languell
http://www.krystalteaches.blogspot.com
Krystal Languell is the author of Call the Catastrophists (BlazeVox

[books]) and a member of the Belladonna* Collaborative. She teaches writing in the CUNY system and edits the journal Bone Bouquet.

**Dorothea Lasky
http://www.birdinsnow.com
Dorothea Lasky is the author of Thunderbird, Black Life, and AWE, all from Wave Books. She lives in New York City and can be found online at the above url.

**Judith Le Blanc http://www.peace-action.org In her capacity as the field director for Peace Action, Judith Le Blanc works with 35 affiliates representing 100,000 members for a demilitarized U.S. foreign policy. Peace Action's primary focus is the Move the Money Campaign, an effort to organize grass roots coalitions of community, labor, and peace groups to change national spending priorities through local resolutions, legislative pressure, and electoral activities. Le Blanc is helping to coordinate the activities of the New Priorities Network, a national network of community, labor, and faith groups who are working to end the militarization of the federal budget to fund human needs. She has worked on a national level for the last 30 years on campaigns ranging from organizing labor marches, legislative lobbying to peace, disarmament, and solidarity activities. Le Blanc began her national political activity in 1973, working with the legal defense committee for the Wounded Knee occupation on Pine Ridge Indian Reservation in South Dakota. She is also an award-winning, independent video and print journalist. Le Blanc has traveled extensively in the Middle East. In 2006, she participated in a peace delegation to the Middle East meeting with Iraqi parliamentarians in Amman, Jordan. She and others from the delegation went to Lebanon and spent the last week of the 2006 war meeting with non-governmental organizations, displaced families in South Beirut, and labor and community leaders on the humanitarian efforts to respond to the crisis. Le Blanc is a member of the Caddo Tribe of Oklahoma. She lives in Harlem.

**Sandra Liu, Ugly Duckling Presse
http://www.uglyducklingpresse.org
Sandra Liu bio: Sandra Liu's work can be found in Hoboeye, 1913, and The Beloit Poetry Journal. She provides guidance for science and arts grantees at the poles and in New York City.

In her Ugly Duckling Presse collection of observational poems, On Poems On, Liu considers the world around her, wherever she may be or between, and wherever her thoughts of her environment and her position in it take her. She uses language directly, sometimes broken, to reflect the inherent conflicts and harshness in nature, modernity, and man, but also their beauty and mysticism, and, at times, with a wry humor.

Ugly Duckling Presse is a nonprofit art and publishing organization whose mission is to produce artisanal and trade editions of new poetry, translation, experimental nonfiction, performance texts, and books by artists. With a volunteer editorial collective of artists and writers at its heart, UDP grew out of a 1990s zine into a Brooklyn- based small press that has published more than 200 titles to date, with an editorial office and letterpress workshop in the Old American Can Factory in Gowanus. UDP favors emerging, international, and "forgotten" writers, and its books, chapbooks, artists' books, broadsides, and periodicals often contain handmade elements, calling attention to the labor and history of bookmaking.

**Bridget Madden http://www.bridgetscommonplacebook.blogspot.com Bridget Madden lives in Boston, where she grew up. She did a 10-year stint in the State of Maine, first at the University of Maine, then as a teacher at horror author Stephen King's old high school and finally at the Stonecoast M.F.A. program through University of Southern Maine. She teaches poetry, among many other subjects, at an elementary school on a military base near Boston. Third graders are some of her most favorite poets. She also works at a college library in the Boston area. She has a garden, which she prefers to tend to at night, like Emily Dickinson.

**Magnetic Island http://www.magneticislandband.com Magnetic Island's self-titled debut album pairs the band's familiar grandiose structures with a newly baroque focus on layered arrangements. The result is the same ambitious musical arc fans have come to expect from Magnetic Island, but with a newfound intimacy. Led by songwriter and guitarist Lisa Liu, the band also features SMV on keys, Justin Gonzales on guitar/keys, and Dominic Rubano on drums.

**Sheila Maldonado, A Gathering of the Tribes/Fly by Night Press http://www.sheilamaldonado.com http://www.tribes.org Sheila Maldonado is the author of one-bedroom solo (Fly by Night Press), her debut poetry collection. She grew up in Coney Island, across the street from the Atlantic Ocean. Her family hails from Honduras. Her poems have appeared in Rattapallax, Callaloo and Me No Habla with Acento: Contemporary Latino Poetry. She teaches creative writing for The City University of New York and Teachers & Writers Collaborative. She holds degrees in English from Brown University and poetry from The City College of New York. She lives in a one-bedroom in uptown Manhattan, where she is working on her next project about a lifelong obsession with the ancient Maya.

Tribes was conceived as a venue for underexposed artists, as well as a networking center and locus for the development of new talent.

The formation of Tribes was motivated by the thriving artistic community in and around the Lower East Side: poetry at The Nuyorican Poets Café, performances and plays at The Living Theater, activist art at Bullet Space, as well as hundreds of artists trying to find and develop a voice in their medium and a place in which their work might be appreciated.

Housed in a historic federal house built by Hamilton Fish, the founder of The Nation magazine, Tribes is located on East 3rd Street between Avenues C and D.

The space houses administrative offices, a gallery, and a salon where artists of all kinds can drop in and connect with each other and the organization.

**Dawn Lundy Martin http://www.poets.org/poet.php/prmPID/2061 Dawn Lundy Martin is the author of A Gathering of Matter / A Matter of Gathering (University of Georgia Press); Discipline (Nightboat Books), which was a finalist for both The Los Angeles Times Book Prize and the Lambda Literary Award; and Candy, a limited edition letterpress chapbook (Albion Books). She is assistant professor of English at the University of Pittsburgh.

**Kristi Maxwell http://www.kristimaxwell.blogspot.com Kristi Maxwell thinks and writes in Tucson, Ariz.. Her books include Re- (Ahsahta Press), Hush Sessions (Saturnalia Books), and Realm Sixty- four (Ahsahta), and her poems have recently appeared in Dear Navigator and New American Writing.

**L J Murphy http://www.ljmurphy.com A modern-day beatnik, a vaudeville barker, a “New York noir” rocker, a blues growler, a barroom balladeer, a saloon philosopher, a subway cabaret monster, and an untraditional traditionalist? L J Murphy has been described as all of these. Murphy’s live shows are raucous affairs that highlight the wide array of genres that his songwriting encompasses, from blues and ballads to funk to country to soul to rockabilly to folk and back again.

**Uche Nduka, Overpass Books http://www.uchenduka.com http://www.overpassbooks.com Uche Nduka has achieved a cult-like following as one of the most innovative poets of his generation. Whether from the pulsing sidewalks of Lagos, on the cobbled streets of Bremen, the canal-matrixed Amsterdam, the cupola-tinged Bucharest, or frenetic New York City, this prolific poet has intrigued and solaced readers and listeners worldwide with his words and music. To a trouble-filled world he posits peace and creativity. His published poetry books include Ijele (Overpass Books) eel on reef (Akashic Books), Flower Child (Update Communications), Second Act (Journoblues), The Bremen Poems (Newleaf Press; English/German Bilingual Edition,Yeti Press), Nigerian Authors Poetry Prize winner Chiaroscuro, If Only The Night (Sojourner Press, Amsterdam), Heart's Field (Yeti Press), and the e-book Tracers.

Overpass Books is a small press based in Brooklyn. Established in 2011, OVRPS has been advocating a diverse artistic community of writing and art, while publishing the literary magazines By The Overpass and Infinity. Along with the magazines, Overpass Books publishes poetry and fiction and promotes readings in New York City. Recent publications include Ijele, the ninth collection of poetry from Uche Nduka, and On Equilibrium of Song, the first collection of poetry from John Casquarelli, with art from Lynn Hassan.

**Tom Orange http://www.tmorange.bandcamp.com Tom Orange teaches literature and writing at Cleveland State University and Cuyahoga Community College, assists at the Brandt Gallery, and hosts "The Brewing Luminous," a weekly free improv and world music show on WCSB 89.3 FM Cleveland. He plays reeds, strings, and percussion with a number of Cleveland musical ensembles, including the Freedom Jazz Collective, Orange Luna Temple, Ribosomes, Smiley Orange Beveridge, and Vengeance Space Quartet.

**Soham Patel http://www.anti-poetry.com/anti/patelso Soham Patel recently earned her M.F.A. from the University of Pittsburgh. She plays in a rock ’n’ roll band and her poems and essays have been included in Copper Nickel, The Cortland Review, Denver Quarterly, and elsewhere.

**Guy Pettit http://www.poetrysociety.org/psa/poetry/crossroads/interviews/page_4/ Guy Pettit is the director of Flying Object and an editor for Factory Hollow Press. His poems have appeared in Glitterpony, Skein, and Supermachine. His chapbook Love Me or Love Me NO1 was published by minutesBOOKS.

**Danforth Prince, Blood Moon Productions http://www.youtube.com/watch?v=6EnDQbIifQ4 http://www.bloodmoonproductions.com Danforth Prince, president and founder of Blood Moon Productions, has a knack for salvaging the previously unpublished oral histories of America’s Entertainment industry. In 2011, a respected consortium of literary critics and book marketers, the J.M. Northern Media Group, defined him as “Publisher of the Year.” He is also a distinguished travel journalist, providing, for many years, the research and creative contents for regular updates of at least 50 titles within The Frommer Guides, shaping and guiding coverage that included most of Western Europe, the Caribbean, Bermuda, The Bahamas, and parts of the Americas.

In collaboration with the National Book Network, he has documented some of the controversies associated with his work in more than 30 videotaped documentaries and book trailers. Each of them can be watched, without charge, either on his company’s above website or by performing a search for his name on YouTube.com.

Blood Moon Productions is a privately owned New York City-based publishing enterprise dedicated to researching, salvaging, and indexing the previously

unrecorded oral histories of America’s entertainment industry. Reorganized with its present name in 2004, Blood Moon originated in 1997 as The Georgia Literary Association, a vehicle for the promotion of obscure writers from America’s Deep South.

Blood Moon maintains almost 30 titles in print, mostly show-biz biographies, guidebooks to current films, and scandal guides to Hollywood. Meticulously researched, each has generated acclaim and controversy for their inclusion of information about events and relationships which, when they occurred, might have been considered either indecent or libelous, but which are now highly pertinent to America’s understanding of its origins, values, and cultural roots.

Their books have generated literary awards, lots of blog and tabloid commentary, and a growing list of devoted fans.

**Rayvon Browne http://www.rayvonbrowne.bandcamp.com Morgan Heringer is a “ukulele virtuoso” (The New York Times). Cal Folger Day has “stage presence and vocal control that command attention” (The New Yorker). Together these two songwriters present stirring original tunes as well as surprising interpretations of classix.

**Judah Rubin
http://wellgreasedmagazine.tumblr.com/
Judah Rubin is put to sleep. Precious little of it has back. He edits
Well Greased Magazine/Press; is the author, most recently, of The
Ernest Hemingway Reader and The Book of Lamentations; and acts as the
editor/coordinator of The Death and Life of Great American Cities, a
periodical of pure nitrocellulose.
Kate Berlant photo.

**St. Lenox http://www.facebook.com/st.lenox St. Lenox is the project of Andy Choi. He was trained as a concert violinist at The Juilliard School, and learned the Great American Songbook at jazz jam sessions in Columbus, Ohio. He is an electronic singer-songwriter who employs sampling, classical melody lines, soul music, and pop skill to write songs about politics, love, and the wonders of ordinary life. Choi recently completed a Ph.D. in philosophy at The Ohio State University, and is a law student at NYU.

**Metta Sáma http://www.esquemag.com/#!__guess-what-ho-t/sama Metta Sáma is author of Nocturne Trio (YesYes Bøøks) and South of Here (New Issues Press, published under her legal name). Her poems, creative non-fiction, and book reviews have been published or forthcoming in Blackbird, The Drunken Boat, Esque, Jubilat, hercircle, Pebble Lake Review, Pyrta, Reverie, Sententia, The Owls, Verse, Vinyl, and Zone 3, among others. In addition to her creative work, she has published scholarship on Dionne Brand, Terrance Hayes, Audre Lorde, and Toni Morrison. Sáma is an amateur photographer (becoming quite

an expert at iPhone photographs!) and an amateur painter. She is the fiction editor of ragazine, and the social media and marketing assistant at hercircle.

**Alan Semerdjian http://www.alansemerdjian.com Writer/musician Alan Semerdjian's poems and essays have appeared in several print and online publications and anthologies including Adbusters, Ararat, Arson, Chain, Diagram, and The Lyric Review. He released a chapbook of poems called An Improvised Device (Lock n Load Press) and his first full-length book In the Architecture of Bone (GenPop Books). His songs have appeared in television and film and charted on CMJ. He has performed and read all over North America. Semerdjian teaches English at Herricks High School in New Hyde Park, N.Y.; writes a monthly column, music reviews, and other kinds of prose for Long Island Pulse, and resides in New York City's East Village.

**Antonio Serna http://www.antonioserna.com Originally from southern Texas, Antonio Serna is a multi-disciplinary artist/activist living and working in New York City. To balance his studio practice, Serna enjoys researching the social anthropology of arts and culture. His work has exhibited in New York, Spain, Mexico, Amsterdam, Berlin, and Texas. He has also taught and lectured at Parsons School of Design, St. Johns University, and at Brooklyn College as a teaching fellow. He holds a B.F.A. from Parsons School of Design and an M.F.A. from Brooklyn College.

**Anya Skidan
http://www.anyaskidan.com
Anya Skidan is a Brooklyn-based psychedelic folk-rock musician and a poet.

**Sara Jane Stoner http://www.esquemag.org/2012/02/05/sara-jane-stoner Sara Jane Stoner teaches writing and writing pedagogy at Brooklyn College and Cooper Union and is a Ph.D. student in English at CUNY Graduate Center. Her scholarly work focuses on unruly contemporary prose texts. She is working on a book of brief ekphrastic fictions based on the writings and paintings of Piet Mondrian, and an autocritical novella on the necessary pleasures of objecthood, theory, and myopia. Most recently her writing can be found in ESQUE, Sententia, Spinning Jenny, and The St. Mark's Poetry Project Newsletter.

**Yerra Sugarman http://www.yerrasugarman.blogspot.com Yerra Sugarman is the author of two poetry collections, Forms of Gone and The Bag of Broken Glass (both The Sheep Meadow Press). She was awarded a 2011 National Endowment for the Arts Fellowship for Poetry, a Canada Council Grant for Creative Writers, the 2005 PEN/Joyce Osterweil Poetry Award, a "Discovery"/The Nation Poetry Prize, a Glenna Luschei Prairie Schooner Award, and The Poetry Society of America's George Bogin Memorial Award and its

Cecil Hemley Memorial Award. She is a Ph.D. candidate in literature and creative writing at the University of Houston.

**Michelle Taransky http://www.beginningthe.tumblr.com Michelle Taransky is the author of Barn Burned, Then (Omnidawn) and Sorry Was In The Woods (Omnidawn, forthcoming). Taransky lives in Philadelphia where she is a member of the critical writing faculty at University of Pennsylvania and works as reviews editor for Jacket2.

**The Prose Pros Corpse is Exquisite! https://www.facebook.com/prose.pros Prose Pros presents readings (usually the first Thursday of the month), September through June at the Sidewalk Cafe. Previous readers have included Andrei Codrescu, Phillip Lopate, Siri Hustvedt, Sparrow and Foamola, and Hettie Jones. Their 6th season will start this fall. The series is curated by Elinor Nauen ([redacted]) and Martha King ([redacted]). This event will feature King, Nauen, and mystery readers from the five years of the series.

Martha King
http://www.basilking.net
Martha King is still at work on her memoir, Outside Inside, chapters of which have appeared online in BlazeVOX, Bombay Gin, Construction, EOAGH, Jacket #40, and elsewhere.

Elinor Nauen http://www.ElinorNauen.com Elinor Nauen has most recently published My Marriage A to Z: A big- city romance (Cinco Puntos) and So Late into the Night (Rain Mountain), a book-length poem in ottava rima that Terence Winch on the Best American Poetry blog called “one of the most impressive and audacious long poems of our times.”

**The Roulettes http://www.theroulettesnyc.bandcamp.com http://www.facebook.com/theroulettes “The Roulettes killed it.” —Tavi Gevinson, Style Rookie Fronted by two native New Yorkers, The Roulettes grew up playing basement and living room parties in Oberlin, Ohio. After moving to Portland, OR, the band teamed up with label Lucky Madison to record the first ever LM release, their self-titled EP, at Portland's Jackpot! Studios, with engineer Larry Crane (Sleater-Kinney, Stephen Malkmus). Long ago and far away, the Roulettes graced the cover of the Willamette Week and played all over their beloved Portland. Now back in NYC, the band has played at venues such as Knitting Factory, Santos Party House, Union Pool, and Cake Shop. They spent late 2010 organizing a sold-out benefit at Knitting Factory for the Kathleen Hanna documentary produced by Sini Anderson. Currently recording new material without label support thus far, the ever-resourceful Roulettes

recently tracked vocals in a public middle-school's math classroom. Mmm mmm yeah.

**Genya Turovskaya http://www.supermachinepoetry.com/dearjenny Genya Turovskaya is a poet, literary translator, and psychotherapist. She is the author of several chapbooks—Dear Jenny (Supermachine), New Year's Day (Octopus Books), Calendar (Ugly Duckling Presse), and The Tides (Octopus Books). Her poetry and translations of contemporary Russian poets have appeared in A Public Space, Aufgabe, Chicago Review, Conjunctions, Fence, Gulf Coast, jubilat, Mad Hatters Review, Octopus, Saltgrass, Supermachine, and other publications. Ugly Duckling Presse published her translation of Aleksandr Skidan's Red Shifting. She is also the co-translator of Elena Fanailova's The Russian Version (UDP) which won the University of Rochester's Three Percent Prize for Best Translated Book of Poetry in 2010.

**Turtleneck Press http://www.turtleneckpress.com Turtleneck Press makes small chapbooks of new writing. They are excited by innovation, weird feelings, and strange ideas. It has to scintillate on a primary reading level. They believe that writing is changing, adapting to new contexts. They like physical books and small books that you can hold in your palm. And that's what they make. They hope to represent new places and spaces in which writers can go and experiment. They are looking for poetry, prose, no-genre. They want everything from whispers to a scream.

Alana I. Capria http://www.alanaicapria.com Alana I. Capria (born 1985) has an M.F.A. in creative writing from Fairleigh Dickinson University. She resides in Northern New Jersey with her fiancé and rabbit. Her writing and publication links can be found at the above url.

Adam Moorad
http://www.adamadamadamadamadam.blogspot.com
Adam Moorad is a writer, salesman, and mountaineer. He lives in Brooklyn. Visit him at the above url.

James Tressel http://www.my.opera.com/jetressel/blog In addition to inspiring owls, James Tressel spends his time reading weird fiction and making strange music by himself and with the bands Horsey and Science & Justice. He is currently at work on another batch of poems, some creepy short stories, and an experimental dark fantasy novel. His writing blog is at the above url.

**Ken L. Walker http://www.kenlwalker.tumblr.com Ken L. Walker still carries a Kentucky driver's license in his wallet even though he has lived in Brooklyn and Queens for the past five years. He sadly completed leading a poetry workshop

at the Riker's Island Correctional Facility. He earned an M.F.A. from Brooklyn College and has published criticism and poetry in BOMB Magazine, Crab Orchard Review, La Fovea, Lumberyard, the Boxcar, The Brooklyn Rail, The New Yorker online, The Poetry Project Newsletter, The Wolf, and Washington Square. He was the features editor for Coldfront magazine from and curated the semi-annual Letter Home Reading Series. He is compiling a database of American independent poetry presses and has taught and created curriculum at Bard College, Brooklyn College CUNY, LIM College, Medgar Evers College CUNY, Pace University, at The Metropolitan College of New York, and York College CUNY. He has guest lectured at American University, San Francisco State University, and Vanderbilt University.

**Carl Watson, Unbearable Books/Autonomedia http://www.autonomedia.org http://www.unbearables.com Carl Watson was born in Indiana and lives in New York City. His previously published books include Anarcadium Pan, Bricolage ex Machina, and Beneath the Empire of the Birds. The Gallimard series Du Monde Enterier published his novel The Hotel of Irrevocable Acts in France, while Unbearable Books/Autonomedia put it out in New York. Sensitive Skin has just published his most recent novel, Backwards The Drowned Go Dreaming. He has work in all of the Unbearables' anthologies. Starting in 1995 the Unbearables literary collective has published five anthologies (The Unbearables, Crimes of the Beats, Help Yourself!, The Worst Book I Ever Read, and The Unbearables Big Book of Sex) and seven "novels" (Spermatagonia: The Isle of Man, Bart Plantenga; Negativeland, Doug Nufer; Neo Phobe, Jim Feast and Ron Kolm; Shorts Are Wrong, Mike Topp; The Hotel of Irrevocable Acts, Carl Watson; and The Ass's Tale, John Farris, and This Young Girl Passing by Donald Breckenridge). Their books are distributed by Autonomedia, Small Press Distribution, and Baker & Taylor, among others.

**Laurie Wen http://www.pnhpnymetro.blogspot.com Laurie Wen is the executive director of Physicians for a National Health Program-New York Metro chapter. She joined the health justice movement through the AIDS activist group ACT UP. Since last fall Wen has been active with the Healthcare for the 99% working group of Occupy Wall Street. Before devoting all her time to advocating for universal health care, she worked as a documentary filmmaker.

**Tyrone Williams http://home.earthlink.net/~suspend Tyrone Williams teaches literature and theory at Xavier University in Cincinnati. He is the author of five books of poetry, c.c. (Krupskaya Books), On Spec (Omnidawn Publishing), The Hero Project of the Century (The Backwaters Press), Adventures of Pi (Dos Madres Press), and Howell (Atelos Books). He is also the author of several chapbooks, including a prose eulogy, Pink Tie (Hooke Press).

**Angela Veronica Wong
http://www.angelaveronicawong.com
Angela Veronica Wong is the author of several chapbooks of poetry and the full-length poetry collection, how to survive a hotel fire (Coconut Books). She lives in Manhattan.

**Katie Yates, Stockport Flats http://www.stockportflats.org/house.htm http://www.stockportflats.org Katie Yates grew up mostly in French West Africa with stints in India and Turkey and now finds herself in New Haven, Connecticut, not a bad place to raise children. She has a D.A. from The University at Albany, an M.F.A. from Naropa University, and a B.A. from Carleton College, which simply implies she's well qualified to converse with a two-year- old. She lives with her blended family in a brick house in the suburbs and looks for insight in Buddhist teachings as much as she can. She still considers the Pacific Northwest her home and is the author of Morning Stories, High Watermark Salo[o]n: Volume 3 Number 2.

In the muddy mop-up after Federal Disaster #1649, the worst of three 100-year floods, poet Lori Anderson Moseman and producer Tom Moseman created Stockport Flats to celebrate writers and artists whose creative buoyancy builds community. They feature experimental poetry (Meander Scar Series), a sustainability poetry (Witness Post Series), and cross-aesthetic mix of poetry (Confluence Series).

**Genan Zilkha and J. Swagger http://www.facebook.com/jswaggerbk Genan Zilkha is a full-time lawyer and sometime singer. During her "heyday" she specialized in songs about food poisoning and love, as well as covers of offensive hip-hop songs. Her greatest accomplishment was performing chapters 1-5 of the R.Kelly masterpiece, "Trapped in the Closet."

The first thing you'll notice about J. Swagger (better known to civilians as Julie Burzynski-Sager) is that she is, in the words of one New Yorker, "clearly not from around here." Growing up in rural Maryland, she began her music career as a semi-respectable classical cellist. But all that changed one day when her dad brought home a Jazz bass knockoff and said, "I'm starting a rock & roll band and we don't have a bass player. You wanna learn?" Jay was 13 and never looked back, learning everything she knows in hilariously multicultural hillbilly jam circles and the many, many bands that spun off from there. At age 15, her parents sent her off to art camp and sent her dad's 1974 Guild dreadnought with her, and y'all can guess what happened next. She's spent the last 15 years in nearly every genre of band imaginable: classic rock, jazz, big band, blues, ska, punk, trad, folk, and then some.

By day, J. is a finance historian who lives in East Flatbush, Brooklyn. Her other hobbies include writing, swing and blues dancing, getting into Angry Birds

battles with small children on the subway, and forcing total strangers to look at pictures of her dog.

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69. Pluto, Anne
"The Acadamisation of Avant-Garde Poetry" New Feature now online at The Argotist Online:
Wed 20 Jun 2012

"The Acadamisation of Avant-Garde Poetry" New Feature now online at The Argotist Online:

http://www.argotistonline.co.uk/The%20Acadamisation%20of%20Avant-Garde%20Poetry.htm

Details:

Jake Berry's essay, "Poetry Wide Open: The Otherstream (Fragments In Motion" deals with the issue of certain types of avant-garde poetry (and, indeed, some mainstream poetry) as not yet having found favour within the Academy, or with poetry publishers of academically "sanctioned" avant-garde poetry. The damaging aspects of this exclusion, and the concept of an "approved" versus an "unapproved" avant-garde poetry, are also examined in the essay. And these things could well be described as "the acadamisation of avant-garde poetry".

One could say that the term "avant-garde" has now, essentially, been appropriated by the Academy, and, as such, has become associated with the sort of poetic writing practices that could be fairly said to represent "establishment" poetry, to the extent that the historical resonances of the term "avant-garde" have become meaningless.

In contrast, Bob Grumman's term, "otherstream", which Berry uses in his essay to describe poetry that is marginalised by the Academy, can be seen as a more apt replacement for the term "avant-garde", which has now become obsolete as an appropriate description for poetry that isn't anecdotal, descriptive or prose-like.

This Argotist Online feature presents Berry's essay, the responses to it from poets and academics it was first shown to, and an interview with Berry where he addresses some of the criticisms voiced in these responses.

Many poets and academics (including those most famously associated with Language Poetry) were approached for their responses but declined. Other poets and academics that had initially agreed to respond ultimately declined. I mention this not as criticism but merely to explain the absence of people who one would normally expect to have responded and taken part in such a discussion.

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70. Erika Stephens

Re: relocating to atlanta: would love to meet poets / go to readings /

Wed 20 Jun 2012

Hi, Rebecca. What you have here is the Atlanta Poets Group (APG). been around 17 years. If you want to get an idea of the stuff we write, check out the blog, (http://atlantapoetsgroup.blogspot.com/ which doesn't give a representative sampling but will do to start out with. There is an anthology (link on blog) a bit more representative. We meet to read our poetry Wednesday nights, do performances, though no workshops, did a meeting at UCSanta Cruz where we performed a paper, etc. If you write the kind of poetry (loosely speaking) that we do, or would like to share with us, send us some mss and we'll get back to you. influences: Stein, L-A-N-G-U-A-G-E poets We'd be delighted to meet you even if you're not interested in joining the group erika

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From: Rebecca Weaver <[redacted]>
To: [redacted]
Sent: Wed, June 20, 2012 2:44:16 PM
Subject: relocating to atlanta: would love to meet poets / go to readings /

Hi all,

I'm relocating to Atlanta to become a Brittian Fellow at Georgia Tech, and I would love to know about poetry events, readings, poets in town!

Feel free to backchannel if you have the time and are inclined.

I hope you're all having a lovely summer!

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71. Halvard Johnson

Call for work -- On Barcelona

Wed 20 Jun 2012

â€Ž:: Readers, click below. Contributors, send work to [redacted].
<http://onbarcelona.blogspot.com/>
On Barcelona Â» <http://onbarcelona.blogspot.com/>

Serving the tri-state area.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey

<http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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72. Anny Ballardini

"The Acadamisation of Avant-Garde Poetry" New Feature now online at The Argotist Online:

Wed 20 Jun 2012

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Details:

Jake Berryâ€™s essay, "Poetry Wide Open: The Otherstream (Fragments In Motion" deals with the issue of certain types of avant-garde poetry (and, indeed, some mainstream poetry) as not yet having found favour within the Academy, or with poetry publishers of academically â€œsanctionedâ€ avant-garde poetry. The damaging aspects of this exclusion, and the concept of an â€œapprovedâ€ versus an â€œunapprovedâ€ avant-garde poetry, are also examined in the essay. And these things could well be described as â€œthe acadamisation of avant-garde poetryâ€.

One could say that the term "avant-garde" has now, essentially, been appropriated by the Academy, and, as such, has become associated with the sort of poetic writing practices that could be fairly said to represent â€œestablishmentâ€ poetry, to the extent that the historical resonances of the term â€œavant-gardeâ€ have become meaningless.

In contrast, Bob Grummanâ€™s term, â€œotherstreamâ€, which Berry uses in his essay to describe poetry that is marginalised by the Academy, can be seen as a more apt replacement for the term â€œavant-gardeâ€, which has now become obsolete as an appropriate description for poetry that isnâ€™t anecdotal, descriptive or prose-like.

This Argotist Online feature presents Berryâ€™s essay, the responses to it from poets and academics it was first shown to, and an interview with Berry where he addresses some of the criticisms voiced in these responses.

Many poets and academics (including those most famously associated with Language Poetry) were approached for their responses but declined. Other poets and academics that had initially agreed to respond ultimately declined. I

mention this not as criticism but merely to explain the absence of people who one would normally expect to have responded and taken part in such a discussion.

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

Â« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae Â»
Giovenale

↑ Index

73. Pam Brown
Argotist online
Wed 20 Jun 2012

Jeff Side, editor of Argotist Online, asked readers to re-post this link (but I think I saw it here earlier?) - anyway, this is it -

"The Acadamisation of Avant-Garde Poetry" New Feature now online at The Argotist Online:

http://â€‹www.argotistonline.co.uk/â€‹The%20Acadamisation%20of%20Avan t-Garde%20Poetry.htm

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

_____

↑ Index

74. Eric Elshtain
New Chapbook from Iain Britton
Fri 22 Jun 2012

Please kindly click the link to new poetry from New Zealand:

http://www.beardofbees.com/britton.html

Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

75. amy king
Call for Work - Fogged Clarity
Fri 22 Jun 2012

Arts reviewÂ Fogged ClarityÂ is inviting gifted poets, authors, artists and musicians to write and perhaps share their work in our new, expanded "blog."Â Over the past three and a half years our journal has received more than a half-million visitors, and been cited onÂ NPR,Â Pitchfork,Â The New York Times,Â The Chicago TribuneÂ andÂ The Huffington Post, while debuting work by Pulitzer Prize finalists, Guggenheim fellows, and other fine artists. Â Our acclaimed interview series has featured discussions with Jeffrey Eugenides, Carl Phillips, TC Boyle, Bela Fleck, Bonnie "Prince" Billy, and Jeff Daniels among many others.Â Anyhow, we are looking for artists to join our community and share work, promote events, write about craft, or anything else they see fit. You can write as little or as often as you like, about whatever you like.Â Our goal is to provide a forum for creative voices and generate a dialogue between artists.Â With the traffic we receive, we can assure you your work will be read, and for the next two months, until we resume monthly issues, every post will appear on our front page.Â If you are interested in contributing, just email [redacted]Â and he will set you up with an account.Â

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Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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76. Adam Fieled
"Scramble Suit" on IA
Fri 22 Jun 2012

"Scramble Suit" is a book I wrote in 2009. It's meant to be an unofficial sequel to "Chimes." It covers the time I spent in State College and NYC in the late Nineties:

http://archive.org/details/scrambleSuit

Here it is on Internet Archive. I hope you like it!
Best,
Adam Fieled [redacted]

↑ Index

77. Adam Fieled
"Apparition Poems" on Scribd
Sat 23 Jun 2012

"Apparition Poems" was released as a Blazevox book in 2010. Poems from this books have appeared in Jacket Magazine, PennSound, Tears in the Fence, Great Works, fourW, moria, Sawbuck, Upstairs at Duroc, Listenlight, Tyger Burning, and elsewhere. The book is available now to be read on Scribd:

http://www.scribd.com/doc/98025547/Apparition-Poems

Enjoy!
Thanks,
Adam Fieled [redacted]

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78. amy king
OT: LSU Visiting Poet
Sat 23 Jun 2012

The MFA program at LSU is looking to hire a one-year Visiting Assistant Professor with specializations in poetry writing and African-American lit. The poet would be responsible for teaching grads and undergrads in a dynamic, thriving CW program. Laura Mullen and I are the poets on faculty, and there's a real chance this visiting spot could roll over into a TT job. The deadline is June 28th.

The application link is here:

https://lsusystemcareers.lsu.edu/applicants/jsp/shared/frameset/Frameset.jsp?time=1339910676711

All best,
Lara Glenum

↑ Index

79. Jim Andrews
Joe Keenan's MOMENT
Sat 23 Jun 2012

Here's a ten minute video I put together on a fantastic piece of digital poetry by Joe Keenan from the late nineties called MOMENT: http://vispo.com/keenan

ja
http://vispo.com

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80. David Kirschenbaum
Tues./Jill Stengel's only 2012 East Coast Appearance/BoogWork Lineup Change
Sat 23 Jun 2012

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please forward

LINEUP CHANGE

in from California,
This Tues., June 26,
for her only 2012 East Coast Appearance,
Celebrated poet-publisher Jill Stengel

(detailed info below)

****

Boog City presents
the kickoff to our

BoogWork series
Our last Tuesdays series will now feature the new BoogWork
series alternating with the 10th season of the levy lives series.
BoogWork will feature a single poet reading, followed
by a musical performance, and then that same poet
giving the gathered a poetry workshop
(don't forget to bring a pen and paper).

This Tues., June 26, 6:30 p.m. sharp
$5 suggested

reading and workshop from
Jill Stengel

and music from
Clear Plastic Masks

Sidewalk Café
94 Ave. A
NYC

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Clear Plastic Masks http://www.facebook.com/Clearplasticmasks The members of Clear Plastic Masks, formed in 2011, had been buddies and neighbors for years, relentlessly and enthusiastically supporting each others' artistic endeavors before coalescing into the definite unit they now are. Blessed to be part of an extended family of musicians, the band's sound owes much to the collective experience of playing with so many friends. Having this past month recorded their first LP with Mr. Andrija Tokic at The Bomb Shelter in Nashville (Alabama Shakes; Jay Reatard) the boys are looking forward to its eventual release. Clear Plastic Masks are Charlie Garmendia on drums, Eddy DuQuesne bass/keys, Matt Menold guitar/keys, and Andrew Katz guitar/keys/vocal.

**Jill Stengel
http://www.durationpress.com/abend
http://www.dusie.org
Formerly of San Francisco and Los Angeles, Jill Stengel now lives in Davis, Calif. with her three children and her husband.

She has run a poetry reading series; edited and published numerous chapbooks and a journal,mem, under her a+bend press imprint; participated in several poetry collectives; formed a women's salon for post-graduate poetic study; taught poetry and book arts; and she actively participates in the poet-moms listserv community.

Stengel has nearly a dozen chapbooks of her own in print, several of which are also available to view online. They include ladies with babies, published by the fabulous David Kirschenbaum, late may, only this, and I would open, and her newest, equinox; her full-length dear jack is due out this summer from Black Radish Books.

**Boog City http://www.boogcity.com/ Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates three regular performance series—d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Sidewalk Cafe; the new BoogWork

series, which will feature a single poet reading, followed by a musical performance, and then that same poet giving the gathered a poetry workshop, also at Sidewalk; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB’s, The Knitting Factory, and Sidewalk Cafe. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Next event:

Thurs. Aug. 2, 6:30 p.m.-11:00 p.m.
Sidewalk Cafe

Opening Night of
Sixth annual
Welcome to Boog City poetry and music festival
6:30 p.m. The Prose Pros Corpse is Exquisite! Elinor Nauen and Martha King's Prose Pros series joins the festival for the first time with a special edition featuring mystery readers from the first five years of the series.
8:00 p.m. Erica Doyle
8:10 p.m. Ed Friedman
8:20 p.m. Jamie Gaughran-Perez
8:35 p.m. Jamey Jones
8:50 p.m. Todd Carlstrom (music)
9:35 p.m. Talk, TBD
9:45 p.m. Rebecca Keith
9:55 p.m. Amanda Deutch
10:05 p.m.
Classic Album Live: Sleater-Kinney's, Dig Me Out
performed live by:
—Todd Carlstrom
—Christine Murray and friends
—Genan Zilkha and J. Swagger
—Magnetic Island
—The Roulettes

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H

NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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81. Jared Schickling
eccolinguistics: call for work
Sat 23 Jun 2012

Dear All,

Eccolinguistics is currently reading for upcoming issues, to be published this fall. Please do consider sending your work; we hope to receive a variety of modes and styles, and we hope to have more work by women. There is a call for work at the website:

eccolinguistics.blogspot.com

Materials can be sent to [redacted], or to 142 Harvey Ave, Lockport, NY, 14094.

all best,
Jared

: eccolinguistics :
: delete press :
: reconfigurations :

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82. Susan Webster Schultz
pre-publication sale of Maged Zaher's new Tinfish Press book
Sat 23 Jun 2012

Yours for $10 until it arrives at our offices in Honolulu (it's at the printer now). Go to http://tinfishpress.com, hit "purchase" and to to the very end of a long list to find it. Or, send check to Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744

We are working on a newer, more responsive website with (gasp) shopping cart. Soon!

aloha, Susan M. Schultz
Edit girl

*Maged Zaher, */*The Revolution Happened and You Didn't Call Me,*///2012, 67 pp., $15, designed by Allison Hanabusa

Maged Zaher is an Egyptian engineer who lives and writes English-language poetry in Seattle, Washington; his previous chapbook with Tinfish Press was co-authored with Pam Brown and titled /farout library software /(2007)/. /Zaher writes with haiku-like brevity and precision about his return to Egypt shortly after the 2011 revolution. Already foreseeing the counter-revolution, his eye gravitates toward the absurd paradoxes of global capitalism and local revolution, as he moves from coffee shop to public square and then back. Anthony McCann writes of the book: "I find it hard to read this book without looking up and wondering who and what and where I am. It returns me again and again to wondering what a person is, what speaking is, and what we mean by 'the world'. Deterritorialization is one of its main concerns and main activities, something that I think can be said about Zaher's work in general, whether he is undermining the reality effects of nation states and their borders, or of corporate spectral omnipresence, or unpeeling his own personal multiply-deterritorialized lyric self. It is vital, lucid, and uncompromising work that leaves this reader feeling more alive and open to 'our moment,' and less secure than ever about what that might mean. Despite its often slashing irony, I find it a very tender book as well. The gentleness and the slightness of the form cradles a reader (this one anyway) preventing panic and interpretative foreclosure.

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83. Jeffrey Side

“The Academisation of Avant-Garde Poetry” link change

Sun 24 Jun 2012

Iâ€™ve had to change the link to The Argotist Online feature, â€œThe Academisation of Avant-Garde Poetryâ€. Itâ€™s now at:

http://www.argotistonline.co.uk/The%20Academisation%20of%20Avant-Garde%20Poetry.htm

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84. Halvard Johnson

Call for work: On Barcelona 6/24

Sun 24 Jun 2012

Send to me.

http://onbarcelona.blogspot.com/

Serving the tri-state area.

Hal

Halvard Johnson
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[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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85. Jim Andrews
Joe Keenan's MOMENT 1.1
Sun 24 Jun 2012

Here's a different version of my talk about Joe Keenan's digital poem MOMENT: http://vispo.com/keenan/2

This is the next version.

One thing I didn't mention is that the DNA motif in the poem is mainly a matter of reference to code. Joe was involved with Ted Warnell and the other 'code poets'. The DNA motif in MOMENT refers to code (DNA is code) but, also, the visual poetry in MOMENT is often quite sinusoidal, helixical, spiral.

I've been looking at the source code today. Joe is a super duper JavaScript programmer.

ja
http://vispo.com

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86. Jim Andrews
more versions on Joe Keenan's MOMENT
Sun 24 Jun 2012

Two more takes on Joe Keenan's MOMENT:
http://vispo.com/keenan/2
http://vispo.com/keenan/3

ja

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87. Alan Sondheim
Electronic Literature Organization Conference - images
Sun 24 Jun 2012

(some of the panoramas are cool)

Electronic Literature Organization Conference

Morgantown, WV
http://www.flickr.com/photos/asondheim/sets/72157630231324990/ Some images - ranging from interesting to mundane. The last group is best looked at small. The panoramas work best at original size. This isn't a recording of anything except my carrying cameras; a few people; hiking around Cooper's Rock; walking around Morgan- town; the 123 club where I've played a few times; some buildings of interest including a few the conference was held in; a

true bug (hemiptera) I need to identify; young rattlesnake; etc. The talks were great - our panels were terrific, and I met some good people and saw some friends, Tim and Helen and Frances and Rachel and Frank, wonderful!

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88. Donna Kuhn
free poetry pics e cards
Sun 24 Jun 2012

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donna kuhn

new blog:

http://picassogirl.tumblr.com

donna kuhn

http://donnakuhn.imagekind.com

http://www.facebook.com/donnakuhnart

http://donnaskuhn.daportfolio.com
http://digitalaardvarks.blogspot.com
http://flickrtab.com/site/1098574599
http://www.youtube.com/user/digitalaardvarks

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89. Mark Kuniya
New from Country Valley Press
Mon 25 Jun 2012

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64 pgs. Paperback. $10.

On March

Quake Notes by Scott Watson

64 pgs. Paperback. $10.

On March 11, 2011 at 9.0 magnitude earthquake followed by a giant tsunami devastated parts of Japan's Tohoku and Kanto regions. Quake Notes is a journal of poet Scott Watson's experience in Sendai. Originally appearing as emails to friends/relatives around the world, these notes helped to sooth and focus Watson while surviving with no electricity and water, scarce food and supplies, and frequent after shocks. He writes: "We sleep, but it is a very light sleep and we are startled throughout by more rumbling and shaking. We have socks on too and are ready to run out of our house should the shaking get too violent. How does one tell? How does one know when to ride it out or when to get out?"

And then there is the looming situation in Fukushima, along with Watson's wife's radiation treatments. "I'm planning our escape. The roads North are clear. Winter snows are melting. Morie's radiation sessions: ten days more. Will Fukushima's nukes hold off until then, or will the danger zone expand?" Not just a survival diary, Quake Notes is a cultural critique and a poetic meditation that culminates into a political song against the worst nuclear disaster since Chernobyl.

From the forword by John Martone:

"Watson's Quake Notes would translate well into Japanese. The diary, from Sei Shonagon's Pillow Book, through Basho and Issa to Kenzaburo Oe's Hiroshima Notes, has been a prized Japanese art form, and readers familiar with those writers will see how clearly Watson's work stands in their light. Watson is never explicit about this heritage; there is nothing self-consciously literary about this little book, but like its antecedents, Quake Notes is all poetry, the language of survival, life."

You can purchase copies at the new Country Valley Press blog,
http://countryvalley.wordpress.com
or at Amazon.
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90. Roxanne Hoffman
Invitation to Contribute to Anthology of TV Poems
Mon 25 Jun 2012

Invitation to Contribute to Anthology of TV Poems

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Invitation to Contribute to Anthology of TV Poems

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Dear Poet Colleagues:

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Iâ€™d like to invite you to contribute work to an anthology of television poems that Iâ€™m editing. Poets Wear Prada, a NJ-based press, is the publisher. Weâ€™re projecting release in 2013.

Â

There are anthologies of movie poems and music poems. As far as Iâ€™ve been able to determine, there are no anthologies of poetry about a medium that has affected our language, our perceptions of the world, our politics, our economy, our opinions, and our tastes and interests.

Â

Iâ€™m seeking poems, prose poems, list poems and catalogues, hybrid forms, etc. about television in all its aspects: network and cable, the sit-coms, the news, the crime and medical dramas, The Sopranos and The Borgias, made-for-TV movies, actors and actresses, personalities, characters, theme songs, advertisements, and, of course, the mediumâ€™s history. By â€œpersonalities,â€ I mean people like Johnny Carson, Dan Rather, Ellen DeGeneres and Bill Oâ€™Reilly.

Â

If this project interests you, please send up to three poems,
five pages maximum, to [redacted]
(Doc or RTF format only). The deadline is Sept. 30.

Â

Please donâ€™t send work on the following topics, as Iâ€™ve already accepted poems covering them: the influence of TV on our lives, Bob Hope, The Tonight Show, the introduction of TV, Pan Am, commercial breaks during televised sports, shampoo commercials, Threeâ€™s Company, the laugh track, The Prisoner, Jeopardy, The Addams Family, I Love Lucy, the 1984 Apple Super Bowl commercial, My So-Called Life, Star Trek, The Honeymooners, Judge Judy, commercials for laundry detergent, local cable access, Ozzie & Harriet, Jerry Lewis, The Brady Bunch, Ernie Kovacs, the emergency test, Alan Freedâ€™s TV show, Puerto Rican soap operas and St. Clare of Assisi (patron saint of television).

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Information about me is available at www.joelallegretti.com.

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I look forward to hearing from you. Thanks.

Â

Yours truly,

Joel
Allegretti

POETS WEAR PRADA
C/O Roxanne Hoffman
533 Bloomfield Street - 2nd Floor
Hoboken, NJ 07030
http://pwpbooks.blogspot.comhttp://www.facebook.com/pages/Poets-Wear-Prada/41483895438http://twitter.com/pradapoet

POETS WEAR PRADA is a small press based in Hoboken, New Jersey devoted to introducing new authors through limited edition, high- quality chaplets, primarily of poetry.

New press, great authors, a publisher who is one miracle short of sainthood.-Angelo Verga, Poetry Curator of The Cornelia Street Cafe

Poets Wear Prada is a poetry publishing house with excellent poets and affordable books with beautiful covers. Have you had your poetry today?-Meredith Sue Willis, Books for Readers

Stylistically, these beautifully designed and produced chaplets bear their own distinctive signature.-Linda Lerner, Small Press Review

Proud Member of CLMP
http://flordelconcreto.blogspot.comhttp://twitter.com/flordelconcretoÂ

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91. David Hadbawnik
kadar koli 7 -- on violence
Mon 25 Jun 2012

Announcing the publication of kadar koli 7: on violence<http://habenichtpress.com/?p=851>

A special issue devoted to the question of violence, inspired by conversations in *Sous les Pavés*, *Damn the Caesars*, and elsewhere surrounding protest movements worldwide over the past year, as well as violence within poetic language and poetry movements.

Essays by: *Joyelle McSweeney*, *Richard Owens*, *Rob Halpern*, *Julie Carr*, and *josé felipe alvergue*; interview with *Maggie Nelson*, conducted by *John Hyland*; poems by *Diane di Prima*, *Emily Critchley*, *Justin Katko*, *Shin Yu Pai*, *Gloria Frym*, *Daniel C. Remein*, *Dale Smith*, *Jared Schickling*, and *Laura Kilbride*.

Co-edited by *John Hyland* and *David Hadbawnik*.

Summer 2012, 105pp., $7 (domestic) plus $3 shipping.

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92. Séamas Cain

ICIS at Berkeley, California

Mon 25 Jun 2012

With the “IRELAND IN CRISIS” Conference,
the 2012 International Conference of
ICIS : The International Congress of
Irish Studies, meeting on 10 and
11 July 2012 at International House
on the campus of the University of
California at Berkeley ...

1.) At 2:45 p.m., on Tuesday, 10 July 2012,
I will present a Green Paper titled “THE NEW
WAVE OF INNOVATIVE WRITERS IN IRELAND” ...

For a free download of the
PDF for this Green Paper, go to ...

http://www.saorsainn.net/apps/documents

Or, go to ...

http://www.mnartists.org/artistHome.do?rid=685

2.) At 11:30 a.m., on Wednesday,
11 July 2012, I will present scenes
from my poetic drama “The Prairie Gaeltacht.”
The play is based on stories and descriptions
of three of my grandparents, who were children
in several Irish-speaking Utopian Colonies
created in a desolate region of the western
prairies of Minnesota in the 1870s-1880s.

After a presentation of these scenes, there
will be a discussion between myself, Dr. Bridget
Connelly, Máire Ní Chatháin, and other descendants
of these Irish Colonists.

http://seamascain-writernetwork.org/photo3.html

3.) To register for this Conference, go to ...

http://icisconference.eventbrite.com

International House, on the campus
of the University of California,
is located at ...

2299 Piedmont Avenue in
Berkeley, California,
94720 - 2320

http://ihouse.berkeley.edu

Best wishes,

Séamas Cain
http://www.freewebs.com/seamascain
http://seamascain-writernetwork.org

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93. Rob McLennan

the ottawa small press fair & pre-fair reading this weekend!

Mon 25 Jun 2012

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don't forget, the ottawa small press fair this weekend!

saturday, june 30 - noon to 5pm
at jack purcell community centre, off elgin & gilmour streets

http://www.smallpressbookfair.blogspot.ca/2012/01/ottawa-small-press-book-fair-spring.html

and the pre-fair reading on friday night
at the carleton tavern, armstrong at parkdale ave
doors 7, readings 7:30

by Sonia Saikaley (Ottawa), Victoria Dunn (Ottawa),
Gillian Wigmore (Prince George) + Michael Lithgow (Ottawa)

http://www.abovegroundpress.blogspot.ca/2012/04/factory-reading-series-pre-small-press.html

the ottawa small press fair ; the best
of the small press

going strong ; twice a year since 1994,

if you want to mail handouts for the fair, send them quickly!

to:

rob mclennan
3-402 McLeod Street
Ottawa ON Canada
K2P 1A6

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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94. Donald Wellman

Gnostic Frequencies, Patrick Pritchett

Mon 25 Jun 2012

I have posted a review on my blog:
http://immanentoccasions.blogspot.com/2012/06/gnostic-frequencies.html.

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95. Donna Kuhn

chasing teeth, new free e-book by donna kuhn

Mon 25 Jun 2012

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red ceiling pres
http://issuu.com/theredceilings/docs/chasing_teeth_v2

red ceiling press/uk/mark cobley

http://picassogirl.tumblr.com

http://donnakuhn.imagekind.com

http://www.facebook.com/donnakuhnart

http://donnaskuhn.daportfolio.com
http://digitalaardvarks.blogspot.com
http://flickrtab.com/site/1098574599
http://www.youtube.com/user/digitalaardvarks

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96. Jacob Edmond

A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature

Mon 25 Jun 2012

My book A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature has just been released from Fordham University Press.

"A Common Strangeness is unique among studies of contemporary poetics in being genuinely global in its perspective and its reach. At home in Russian and

Chinese as well as American poetry and that of his native New Zealand, Jacob Edmond pinpoints the crucial relationships that exist between what are seemingly disparate poetic cultures. The Chinese poet Yang Lian, who lived in exile in Auckland, is read under the sign of Benjamin and Baudelaire. The American Language poet Lyn Hejinian's important dialogue with the Russian avant-gardist Arkadii Dragomoshchenko is studied carefully, and Bei Dao, Dmitri Prigov, and Charles Bernstein are treated as representative figures of cross-cultural thinking in the age of globalism. Edmond's is a provocative, exciting, and genuinely original study of the new poetics; we will all be learning from it!" --Marjorie Perloff

"This bold triangulation of six Chinese, Russian, and American poets advances lively current debates about global literature by exploring encounters that challenge the old binarisms and chart possibilities of literary singularities for a future poetics. Edmond's shrewd account of literary crossings in post-Cold War history helps us imagine how we can experience the challenge of new literary configurations." --Jonathan Culler

The book is available for purchase (around $20 for the paperback edition) from Amazon: http://www.amazon.com/Common-Strangeness-Contemporary-Cross-Cultural-Comparative/dp/0823242609/ref=sr_1_1?ie=UTF8&qid=1339531580&sr=8-1&keywords=a+common+strangeness

Extracts from the book can be read on Google Books: http://books.google.com/books?id=Kq3M4yE0MI4C&printsec=frontcover&dq=a+common+strangeness&hl=en&sa=X&ei=pVzVT-PBA6zsmAWM3PHxAg&ved=0CDUQuwUwAA

For further details, see my blog: http://commonstrangeness.wordpress.com

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Jacob Edmond, Dept. of English
University of Otago, New Zealand
http://www.otago.ac.nz/english/staff/edmond.html

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97. David Kirschenbaum

TONIGHT/Jill Stengel's only 2012 East Coast Appearance & Musician Ray Brown

Tue 26 Jun 2012

please forward

LINEUP CHANGES

TONIGHT, Tues., June 26,

in from California,
for her only 2012 East Coast Appearance,
Celebrated poet-publisher Jill Stengel

and local musician Ray Brown

(detailed info below)

****

Boog City presents
the kickoff to our

BoogWork series
Our last Tuesdays series will now feature the new BoogWork series alternating with the 10th season of the levy lives series. BoogWork will feature a single poet reading, followed by a musical performance, and then that same poet giving the gathered a poetry workshop (don't forget to bring a pen and paper).

TONIGHT, Tues., June 26, 6:30 p.m. sharp
$5 suggested

reading and workshop from
Jill Stengel

and music from
Ray Brown

Sidewalk Café
94 Ave. A
NYC

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Ray Brown http://www.raybrown.bandcamp.com Ray Brown is from South Salem, N.Y. and has been writing songs and performing since 2010. His debut album, Canyon, was released in April. The East Village arts publication Boog City describes his songs as "funny and tragic at the same time" and The New Yorker dubbed him "a solid songwriter." Ray's latest album, Orchids, was released on June 23.

**Jill Stengel
http://www.durationpress.com/abend
http://www.dusie.org

Formerly of San Francisco and Los Angeles, Jill Stengel now lives in Davis, Calif. with her three children and her husband.

She has run a poetry reading series; edited and published numerous chapbooks and a journal,mem, under her a+bend press imprint; participated in several poetry collectives; formed a women's salon for post-graduate poetic study; taught poetry and book arts; and she actively participates in the poet-moms listserv community.

Stengel has nearly a dozen chapbooks of her own in print, several of which are also available to view online. They include ladies with babies, published by the fabulous David Kirschenbaum, late may, only this, and I would open, and her newest, equinox; her full-length dear jack is due out this summer from Black Radish Books.

**Boog City http://www.boogcity.com/ Boog City is a New York City-based small press now in its 21st year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates three regular performance series—d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Sidewalk Cafe; the new BoogWork series, which will feature a single poet reading, followed by a musical performance, and then that same poet giving the gathered a poetry workshop, also at Sidewalk; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB’s, The Knitting Factory, and Sidewalk Cafe. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

BoogWork Upcoming Dates:

2012

Aug. 4-Tyrone Williams, and LJ Murphy
Aug. 28-TBD
Oct. 30-Amy King and music TBD
Dec. 18-Shafer Hall and music from Alex Battles

2013

Feb. 26-TBD
March 26-Joe Elliot and music TBD
April 30-Lee Ann Brown, and music TBD

Next event:

Thurs. Aug. 2, 6:30 p.m.-11:00 p.m.
Sidewalk Cafe

Opening Night of
Sixth annual
Welcome to Boog City poetry and music festival
6:30 p.m. The Prose Pros Corpse is Exquisite! Elinor Nauen and Martha King's Prose Pros series joins the festival for the first time with a special edition featuring mystery readers from the first five years of the series.
8:00 p.m. Erica Doyle
8:10 p.m. Ed Friedman
8:20 p.m. Jamie Gaughran-Perez
8:35 p.m. Jamey Jones
8:50 p.m. Todd Carlstrom (music)
9:35 p.m. Talk, TBD
9:45 p.m. Rebecca Keith
9:55 p.m. Amanda Deutch
10:05 p.m.
Classic Album Live: Sleater-Kinney's, Dig Me Out
performed live by:
—Todd Carlstrom
—Christine Murray and friends
—Genan Zilkha and J. Swagger
—Magnetic Island
—The Roulettes

Apologies for multiple emails in a few days on this event. Changes warranted it. Thanks for understanding.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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98. Jim Andrews
new visual verses
Tue 26 Jun 2012

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20 new visverses generated with a four-nibbed software pen i wrote:
http://vispo.com/nio/pens/slideshow/index.htm?n=50

think of a pen with four nibs attached by loose springs to the pen. the nibs don't stream ink but, instead, they stream lettristic animations. animations from nio and an animation of the word 'time'.

you can fire up the interactive pen itself at
http://vispo.com/nio/pens/springs7.htm if you have shockwave installed.
which of course you should for the sake of your immortal soul.

ja
http://vispo.com

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99. amy king
Saturday, June 30, 2012 @ 7 pm -- Litmus Press @ The Old Stone House
Tue 26 Jun 2012

Saturday, June 30, 2012
7 pm - midni
LITMUS
PRESS
presents...

Saturday, June 30, 2012
7 pm - midnight, FREE

The Old Stone House336 3rd Street @ 5th Ave. (map)
Park Slope, Brooklyn

(F/R to Fourth Ave., R to Union St.)

RSVP on Facebook

Please join us on Saturday, June 30 for a multimedia celebration of our new and recent releases: Then Go On by Mary Burger, I Want to Make You Safe by Amy King, O Bon by Brandon Shimoda, and Aufgabe #11, featuring El Salvadoran poetry in translation guest edited by Christian Nagler.

With readings by Mary Burger, Amy King, Christian Nagler, Emily Abendroth, Ana Bozicevic, Carley Moore, and Simone White.

Artwork by Yasmina Khan and Mary Burger.
Music by Serena Jost.
Special participatory performance by Todd Shalom (Elastic City).

Beer has been lovingly provided by Brooklyn Brewery. Wine from Thirst Wine Merchants. Small bites from Sahadi's.

This event is sponsored, in part, by the Greater New York Arts Development Fund of the New York City Department of Cultural Affairs, administered by Brooklyn Arts Council, Inc. (BAC).

Litmus Press is supported, in part, with grants from the New York State Council on the Arts, a state agency. We are also supported by the Leslie Scalapino - O Books Fund, Litmus Press members, subscribers and individual donors. Litmus Press is a proud member of the Council of Literary Magazines & Presses. All contributions are tax-deductible.

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100. Al Filreis

PoemTalk #54: On Ron Silliman's "You"

Tue 26 Jun 2012

Today we are releasing episode 54 of the "PoemTalk" series. This program is about Ron Silliman's "You" - with Bob Perelman, Rachel Blau DuPlessis and Frank Sherlock convened by guest host Michelle Taransky.

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/3420

Al Filreis
Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2
http://writing.upenn.edu/~afilreis

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101. **Ruth Lepson**

Re: Dove, Vendler, Beauty is a Verb

Tue 26 Jun 2012

We read some of the poets in your breakthrough anthology in my contemporary Am poetry course this spring, and we found it deeply affecting & we learned a great deal about the non-normative body & the perceptions of these fine poets. It's an essential book now.

On 12/5/11 9:51 AM, "reJennifer Bartlett" <[redacted]> wrote:

> *Hi All,*
>
> *I have been following the news on Vendler/Dove with a personal dismay. What is nagging at me is that a relatively mainstream anthology is causing such a stir. A few months ago Sheila Black, Michael Northen, and I published Beauty is a Verb: The New Disability Poets & although we got great reviews from some of my favorite poets, the controversy of the book has been very nonexistent. My argument isn't that there are real racial and gender problems that need to be solved. My point is that the arguments about race and gender are so loud that the civil rights of people with disabilities are consistently ignored. And the problems of this minority remain so severe in comparison to other groups.*
>
> *First, looking at the Dove anthology itself what interests me is the still glaring lack of attention paid to poets/people with disabilities as a multicultural group. In what appears to be the ultimate inclusive collection Larry Eigner, Vassar Miller, Josephine Miles, Jim Ferris, Paul Guest are all absent and there is no mention of Crip Poetics The only poet in the collection who *might* identify as 'disabled" is Duncan, and I'm guessing the Duncan poems don't address his vision/vision which was arguably central to his work.*
>
> *I do think that an anthology, such as ours, which for starters is an entirely new phenonemen calls for a little attention. Beauty is a Verb discusses how aphasia is a link to experimental language (Cole), addresses 'crip poetics" which most people have never heard of (Kuppers), speaks to the linguistically complexity of translating English to ASL (Clark), and most of all addresses the disabled body as something that is okay, even sexy and a worthwhile experience.*
>
> *I wonder if speaking about disability is still a thing that makes people nervous, and they feel afraid of having a voice. Although there is plenty of discussion regarding race from white people, and unlike skin color, most of the able-bodied will have some disability in their lifetime. More importantly, it seems that people still dismiss disability as a category/identity and one that is privileged to the most simple rights like getting into the store or having a job, for gosh sake - not to mention*

> *being in the Penguin anthology.*
>
> *It also seems true that in the poetry world you have to insult someone directly or indirectly to get attention - which I did a few years ago when I called out Paul Guest for allowing John Ashbery to call him an invalid in his blurb. All hell broke lose & evidently the right to call a person an invalid is something people of which are very attached to.*
>
> *But that was the old Jennifer & the new Jennifer wants to be heard without causing too much anger. & Bob Grenier told me 'fighting is for young people." Perhaps Rita & Helen need Bobly's phone number!*

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102. Tomás Ó Cárthaigh

writingsinrhyme.com - Website review request.

Wed 27 Jun 2012

Ive rejigged the website http://www.writingsinrhyme.com and have taken off the automatically playing videos on the home page, and placed them on a video page instead. I'd like feedback on how user friendly the website is for users - Ive some links below or the main one above.

Im using Wordpress, but finding Meta Tags a pain. Any tips from other WP users?

Is there any app for placing random matierial in the homepage?

Thanks

TomÃ¡s

Drunken PhilosopherPulling ButhalÃ¡insThe Dance of the Red ManThe BansheeElegy on a Soccer Loving PopeAs Time Passes By Welcome to Writings in Rhyme, the poetry website of Offaly writer TomÃ¡s Ã“ CÃ¡rthaigh. We have now fully integrated the WordPress system, and are adding new material and poems from the back catalogue. Readings & Events

One of TomÃ¡s' Haigu
TomÃ¡s partakes in a number of open mics around Dublin, and has also taken part in local festivals such as Readings from the Pallet in Offaly, Poets Express in Cork, and the Tullamore Arts Festival amongÂ others.
Navigating the Site
The site is getting a new orginisation â€“ as well as browsing by topic or keyword, a selection of Collections are being put together, so poems

making up a collection can be accessed from the one page.
Â

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.comÂ Â ::: Add me on Facebook ::: My YouTube VideosÂ Â

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103. Christophe Casamassima

2013 Furniture Press Poetry Prize for a Full-Length Collection of Poetry and its Derivatives

Wed 27 Jun 2012

2013 Furniture Press Poetry Prize for a Full-Length Collection of Poetry and its Derivatives

Deadline: Postmark by September 1, 2012

Judge: Thomas Devaney

Thomas Devaney is the author of two poetry collections, A Series of Small Boxes (Fish Drum) and The American Pragmatist Fell in Love (Banshee Press), and a nonfiction book, Letters to Ernesto Neto (Germ Folios). Recent poems have been published in The Brooklyn Rail, Zoland Poetry, The Awl, and BOMB Magazine. His essays on art have been published by Tibor de Nagy Gallery, the Institute of Contemporary Art, and the artblog. His poetry reviews have been featured in The Philadelphia Inquirer, Jacket, Double Change, and The Poetry Project Newsletter. He teaches at Haverford College and is the editor of ONandOnScreen (poems + videos). Devaney's book The Picture that Remains, with photographer Will Brown, is forthcoming from The Print Center of Philadelphia.

The 2013 Furniture Press Poetry Prize will be awarded to the writer that best exemplifies the poetics and particularities of Furniture Press Books’ aesthetics. This year, Thomas Devaney graciously accepted the role of judge.

The judge will read anonymous, unidentifiable texts. Only the editors of Furniture Press Books will know the identity of the applicants and his/her work. Each text will be assigned a number and distributed to the judge.

After the initial round of readings the judge will assign one finalist. The winner of the Prize will receive a publishing contract in which the winning manuscript will be published as a full length collection in 2013. The poet will also receive 20 copies of the book. A subsequent round of readings will also take place to examine the “highest tier” of applicants. In the past, some writers who had submitted to the prize but lost were ultimately considered for publication because of their outstanding work. Submitting to the contest is also a good way

to alert the editors of Furniture Press Books to greater possibilities for publication.

1. Send one unpublished manuscript per entry. Include a cover letter with your name, address, eMail and short bio. Do not put your name nor the title of your submission on the pages of the manuscript. Multiple submissions per writer are accepted, but please send a separate submission/fee for each individual manuscript.

2. Submit a $10 fee per manuscript at furniturepressbooks.com/furniture-press-poetry-prize. Be sure to also give us your name and the title of your manuscript in the PayPal notes field. 100% of the cash goes to the pressing and publishing of the winning book. Editors and judges do not get kickbacks. Please send checks or money orders only, made out to Furniture Press Books, if you are submitting a physical copy or choose not to use PayPal.

3. There are two ways to submit your manuscript:

Postal. Send manuscripts and checks to Furniture Press Books care of FPPP2013, 2026 Druid Park Drive, Baltimore, MD 21211.

Electronic Submission. Send manuscripts to [redacted] in DOC, RTF or PDF format. Write “FPPP2013 / [name] / [title]” in the subject heading.

We strongly encourage you to send us work. It’s also a very good way to catch the attention of the editors who may want to publish your work in the future, despite whether or not you win the prize.

Thank you,
Christophe Casamassima

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104. Murat Nemet-Nejat

Re: Electronic Literature Organization Conference - images

Wed 27 Jun 2012

Great pictures, Alan.

On Sun, Jun 24, 2012 at 10:14 PM, Alan Sondheim <[redacted]> wrote:

> *(some of the panoramas are cool)*
>
> *Electronic Literature Organization Conference*
>
> *Morgantown, WV*
> *http://www.flickr.com/photos/**asondheim/sets/**72157630231324990/<http://www.flickr.com/photos/asondheim/sets/72157630231324990/>*
> *Some images - ranging from interesting to mundane. The last group is best looked at small. The panoramas work best at original size.*

> *This isn't a recording of anything except my carrying cameras;*
> *a few people; hiking around Cooper's Rock; walking around Morgan-*
> *town; the 123 club where I've played a few times; some buildings*
> *of interest including a few the conference was held in; a true*
> *bug (hemiptera) I need to identify; young rattlesnake; etc. The*
> *talks were great - our panels were terrific, and I met some good*
> *people and saw some friends, Tim and Helen and Frances and Rachel*
> *and Frank, wonderful!*
>
> *==========**====*

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105. **Murat Nemet-Nejat**

Re: Joe Keenan's MOMENT 1.1

Wed 27 Jun 2012

Jim, if you ask me, I wouldn't use our video with MOMENT to lure people to digital poetry. Your interface has to do with clicking and seeing what happens - after a little not much. There are much more interesting examples requiring a much fuller involvement from the participant.

Ciao,

Murat

On Sun, Jun 24, 2012 at 3:00 PM, Jim Andrews <[redacted]> wrote:

> *Here's a different version of my talk about Joe Keenan's digital poem*
> *MOMENT: http://vispo.com/keenan/2*
>
> *This is the next version.*
>
> *One thing I didn't mention is that the DNA motif in the poem is mainly a*
> *matter of reference to code. Joe was involved with Ted Warnell and the*
> *other 'code poets'. The DNA motif in MOMENT refers to code (DNA is code)*
> *but, also, the visual poetry in MOMENT is often quite sinusoidal,*
> *helixical, spiral.*
>
> *I've been looking at the source code today. Joe is a super duper*
> *JavaScript programmer.*
>
> *ja*
> *http://vispo.com*
> *==========**====*

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106. Rob McLennan

Miss Canada (Corrupt Press), by rob mclennan

Wed 27 Jun 2012

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my new chapbook, Miss Canada, from Corrupt Press has arrived! i'll be selling copies for $7 at this weekend's ottawa small press book fair; you can also order directly from the publisher (link below), or drop $9 via paypal (on the sidebar of my blog) and i'll even mail you one! yay!

robmclennan.blogspot.com/2012/06/new-chapbook-miss-canada-corrupt-press.html

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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107. Adam Fieled

p.s. if some people prefer...

Wed 27 Jun 2012

...Issuu, the "Apparition Poems" pdf is now on Issuu too:

http://issuu.com/afieled/docs/apparitionpoems

Thanks!
Adam Fieled [redacted]

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108. David Hadbawnik

RICH OWENS : BALLADS

Wed 27 Jun 2012

Habenicht Press is pleased to announce the publication of *Richard Owens'* *Ballads* <http://habenichtpress.com/?p=860>.

Comments on Owens' poetry:

Keston Sutherland on "No Class," *Hi Zero! 6* (Summer 2011): "'No Class' is absolutely stupendous. The best new poem I've read in too long. A serious shining intense and shattering object."

John Latta on various ballads: "Balladeering as a form of community-making, or communally-made lament for community: Owens's seem a matter of reassembling pieces, somber, sobering, post-glorioso warnings to the polis."

Alan Halsey: “It strikes me that Owens does a rare thing, rare anyway in contemporary poetry, never allowing disjunctiveness to cloud his sense of the tough intractability of things (politically and perceptually)…”

120pp, letterpress cover, perfect bound. $12 (domestic) plus $3 shipping.

FIRST 50 ORDERS receive a limited-edition broadside of an early ballad, “Cindy Has Gone for a Broker.”

ALSO: *special offer* for Owens' Ballads plus kadar koli 7 at habenichtpress.com

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109. steve dalachinsky

from dalachinsky shameless self promotion - chapbooks etc available

Wed 27 Jun 2012

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hi folks happy summer my store (HA) is now open and i could use a bit of lunch money : due to lack of or poor distribution many of my books, chapbooks and cds are most easily gotten directly through me in the case of the below list this is exclusively true where astericked if any one is interested you can back channel - most of the below are new and/or very recent thanks steve

reaching into the unknown - rogueart press (paris) 300 pages - poems for and photos of all the greats from ellington to monk to ayler you name it - 55$ with postage

* mantis - complete poems written for cecil taylor - iniquity press 1966 - 2009 with collages by me (example 140 copies) -10$ - 12 with postage

* long play e.p. - complete poems for evan parker - corrupt press / paris (example 100 copies)- 10$ - 11with postage

*christ amongst the fishes - all black and white collage hand bound each cover different - olcan press (example 125) 12 $ incl postage

massive liquidity - with the snobs 2 young experimental rockers - bambalam records -a new cd published in france - 15 including postage

* trust fund babies - poems 2 chapbooks in 1 -collages by me - unlikely stories press (example 125) 10$ - available through me or through jonathan penton - 12 with postage

13 miniatures for albert ayler - rogueart - musician include even parker, joelle leandre, john tchicai, barme with joelle and barre - 17$ incl postage

coming in fall the revised expanded edition of my book from 2000 on hozomeen press - a superintendent's eyes republished by autonomedia/unbearable books

steve dalachinsy/herschel silverman collab - my collages and hersch's spontaneous poems to them b and w on fine paper hand bound edition of 20 - signed - 28$ with postage - beehive/sisyphus press

rogueart cd - class reunion with saxist dave liebman and pianist richie bierach

dark tree cd as yet untilted duo between myself and the great bassist joelle leandre

thanks all in advance

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110. Derek Beaulieu
new from NO PRESS: Nichol, King, Giasson, Place, Fiorentino, Queyras
Wed 27 Jun 2012

No press is proud to announce the publication of:

THE LUNGS; A DRAFT
By bpNichol
Autobiographical prose
Japanese bound chapbook, printed on linen paper
(limited edition of 80 copies, only 30 remaining)
$3.00

HELVETICA NEUE
By Emma King
A beautiful concrete poetry suite / abecedarium
Japanese bound chapbook
(limited edition of 60 copies, only 15 remaining)
$8.00

JE SUIS UN VERITABLE ARTISTE
By Steve Giasson
List poem broadsheet en francais
(limited edition of 50 copies, only 3 remaining)
$1.00

LIKE SOMETHING IN THE UNITED STATES
By Vanessa Place
Conceptual poem leaflet

(limited edition of 80 copies, only 18 remaining)
$1.00

LET YOUR POEM GO
By Sina Queyras
poem leaflet
(limited edition of 100 copies, only 34 remaining)
$1.00

PANTONE 185C
By Jon Pau Fiorentino
poem leaflet
(limited edition of 70 copies, only 16 remaining)
$1.00

To order any of the above, or for more information, contact

derek beaulieu
[redacted]
www.derekbeaulieu.wordpress.com

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111. Jonathan Morse
Gertrude Stein, Picasso, and some Victorian paintings
Wed 27 Jun 2012

I tour the museum at

http://theartpart.jonathanmorse.net/2012/06/a-grammar-of-of/

Jonathan Morse

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112. ART ELECTRONICS
THE BOOK OF OPIUM, by Caterina Davinio
Thu 28 Jun 2012

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* please, circulate * Title: IL LIBRO DELL'OPPIO (THE BOOK OF OPIUM)Author: CATERINA DAVINIOPublisher: Puntoacapo, Novi Ligure (I)Year: 2012 - Genre: Poetry 168 pages - Price: 16 Euro Purchase: * Orders from the publisher:[redacted] * Free copies:journalists, critics, cultural centers and libraries that can makethe book available to public consultation, can request a free copy bywriting to the cultural association ART ELECTRONICS: [redacted] (please, write your address, the name of your journal/review and website address) Il libro dell'oppio (The Book of Opium), namely: the cursed years of a protagonist of the internationalelectronic art and poetry. Opium and

opiates, literary vice par excellence - with a history and personalities in the literary scene, from Baudelaire to De Quincey, from Coleridge to Burroughs - find in this work a space unencumberedby victimism or prejudice, with a delirious perspective, but free from censorship and taboos. The author writes in the introductory note:"These are sick (and hellish) paradis artificiels... It is better not to talk about certain diseases of body and soul, it is better to conceal them, not to upset the sensibility of those who, in the world, can so surelyseparate good and evil, health and affliction, heaven and hell. In fact, this book remained unpublished, and I would say secret, for more than twenty years". We can define The Book of Opium a work by a young poet: it contains, in fact, lyrics created byDavinio when she was from seventeen to thirty years old. Mauro Ferrari points out in the afterword: "This is poetry which brings together in one bundle a life experience which is anyway full and painfullyjoyous - I too suggest an oxymoron- that in Italy this poetry has very few equals, and that it takes refuge neither in a more or less cursed attitude, nor in moralism. [...]The poetry of Caterina Davinio drips vitality, corporeality and physicality, which, I think, makes us love life beyond measure, because it sinks its nails into abjection, into hazard and death - into a challenge to death, even, without rhetoric, neither in theconstruction of the verses nor in the narrative dimension of this lucid and hallucinated diary. [â€¦] History? Yes, the dates (between 1975 and 1990) tell us about the years of terrorism and heroin; but the single texts, however, tell us a story - rather they offer to us fragmented instants, a heap of broken images,that do not aspire to total organicity - where the pursuit of pleasure (momentary and fleeting, as always pleasure is, according to the poet Leopardi) merges with the immersion in pain like systole and diastole. The desperate search for drugs is wandering, delay and waiting ("the waiting is everything"); the resurrection to life after a night of drugs, or the lucidity that shines between two chasms, is then the terrible confirmation of the value of "that life which is missing", confirmation of how life should be wooed, to feel alive one more day, drunk on the edge of the abyss." Caterina Davinio, writer, poet and artist, is known for her work in new media, which has brought her, since 1990, in contact with the international avant-garde circuits, in publications, festivals, exhibitions and meetings of global significance, such as the Venice Biennial, the Biennale of Sydney, of Lyon, of Liverpool, of Athens, of Merida,E-Poetry festival (Barcelona and Buffalo, NY), Manifesta and many others, with over three hundred appearances in meaningful exhibition contexts. This book gives us an opportunity to know a dark periodpreceding 1990, in the Seventies and the Eighties, offering a gallery of situations, characters and atmosphere from the world of drug addiction, with moments of hedonism, nihilism, but also playful, or dramatic, such as in "Overdose","Anorexia", "Flash (Poem of Heroin)". "The Book of Opium" presents one hundred and fourteen selected poems from the collection "Fatti deprecabili"(Deplorable Facts), almost

entirely unpublished, whichcontains texts written from Davinio's early adolescence. Davinio began writing poetry at the age of fourteen years, composing, from 1971 until 1997, over four hundred poems and performance texts; some of them were included in anthologies, readings and theater performances in the late Eighties and Nineties. The poems included in this book, never printed or presented before, are a first attempt toorganize and arrange part of those manuscripts for publication. The themes of drugs and marginality are not new in Davinio's literary production, already present in her novel Color Color, in various poems, and in her book SerialPhenomenologies (2010). The Book of Opium, with its language directed, up from its origins, to experimentation, with a vocation for breaking the syntactical structures, the verses, and, sometime, the words, with the unpredictability of some unexpected passages and variations, provides, in a not merelyneo-realistic way, an unprecedented insight into life and the youthculture of the Seventies and the Eighties, perhaps the generationmost affected by what has been called the drug culture. *** Born in Foggia in 1957, Caterina Davinio grew up in Rome, where, after a degree in Italian Literature at Sapienza University, she dealt with contemporary art and new media, as a writer, as a curator and a theorist. Featured in international anthologies and journals, she has published the poetry collection SerialPhenomenologies, Campanotto, 2010, special mention in Nabokov Prize 2011 and in Lorenzo Montano Prize 2012, withparallel English text, afterword by Francesco Muzzioli and a criticalnote by David W. Seaman; the novel Color Color, 1998; the essays: Techno-Poetry and Virtual Realities, 2002, with preface by Eugenio Miccini, and Virtual Mercury House. Planetary & Interplanetary Events, book with dvd, 2012, about net-poetry. She gained recognitions as a finalist in the awards: Lorenzo Montano,Franco Fortini, 2011, Scriveredonna 2010 (Pescara), for unpublished poetry. Among the pioneers of digital poetry and art in 1990, she has exhibited in more than three hundred expos in many countries of Europe, Asia, America, Australia. Since 1997 she participated and has created poetry and multimedia art events in seven editions of the Venice Biennale and collateral events.
On the cover: Caterina Davinio, digital elaboration from a photographicself-portrait created in 1979.

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113. reJennifer Bartlett

Re: Dove, Vendler, Beauty is a Verb

Thu 28 Jun 2012

Thank you Ruth!

On Tue, Jun 26, 2012 at 7:41 PM, Ruth Lepson <[redacted]> wrote:

We read some of the poets in your breakthrough anthology in my contemporary Am poetry course this spring, and we found it deeply affecting & we learned a great deal about the non-normative body & the perceptions of these fine poets. It's an essential book now.

On 12/5/11 9:51 AM, "reJennifer Bartlett" <[redacted]> wrote:

Hi All,

I have been following the news on Vendler/Dove with a personal dismay. What is nagging at me is that a relatively mainstream anthology is causing such a stir. A few months ago Sheila Black, Michael Northen, and I published Beauty is a Verb: The New Disability Poets & although we got great reviews from some of my favorite poets, the controversy of the book has been very nonexistent. My argument isn't that there are real racial and gender problems that need to be solved. My point is that the arguments about race and gender are so loud that the civil rights of people with disabilities are consistently ignored. And the problems of this minority remain so severe in comparison to other groups.

*First, looking at the Dove anthology itself what interests me is the still glaring lack of attention paid to poets/people with disabilities as a multicultural group. In what appears to be the ultimate inclusive collection Larry Eigner, Vassar Miller, Josephine Miles, Jim Ferris, Paul Guest are all absent and there is no mention of Crip Poetics The only poet in the collection who *might* identify as 'disabled" is Duncan, and I'm guessing the Duncan poems don't address his vision/vision which was arguably central to his work.*

I do think that an anthology, such as ours, which for starters is an entirely new phenonemen calls for a little attention. Beauty is a Verb discusses how aphasia is a link to experimental language (Cole), addresses 'crip poetics" which most people have never heard of (Kuppers), speaks to the linguistically complexity of translating English to ASL (Clark), and most of all addresses the disabled body as something that is okay, even sexy and a worthwhile experience.

I wonder if speaking about disability is still a thing that makes people nervous, and they feel afraid of having a voice. Although there is plenty of discussion regarding race from white people, and unlike skin color,

> *most*
> *of the able-bodied will have some disability in their lifetime. More*
> *importantly, it seems that people still dismiss disability as a*
> *category/identity and one that is privileged to the most simple rights*
> *like*
> *getting into the store or having a job, for gosh sake - not to mention*
> *being in the Penguin anthology.*
>
> *It also seems true that in the poetry world you have to insult someone*
> *directly or indirectly to get attention - which I did a few years ago*
> *when*
> *I called out Paul Guest for allowing John Ashbery to call him an invalid*
> *in*
> *his blurb. All hell broke lose & evidently the right to call a person an*
> *invalid is something people of which are very attached to.*
>
> *But that was the old Jennifer & the new Jennifer wants to be heard*
> *without*
> *causing too much anger. & Bob Grenier told me 'fighting is for young*
> *people." Perhaps Rita & Helen need Bobly's phone number!*
>
> *guidelines &*

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114. Caroline Hagood

First Poetry Book Announcement

Thu 28 Jun 2012

My first book of poetry, Lunatic Speaks, is now available if you're interested in taking a look:Â

http://www.amazon.com/Lunatic-Speaks-Caroline-Hagood/dp/0983998582/ref=sr_1_1?ie=UTF8&qid=1338952301&sr=8-1

In this slim volume of poems, Caroline Hagood offers a surreal journey through the fever dream of creativity, exploring what it means to grow up as a woman and poet sensitive to the point of being skinless, walking the line between inspiration and madness daily. Starting from early childhood and moving forward, these poems address gender and trauma, sex and bathroom humor, the misbehaving mind, relationships, and more. A poetâ€™s attempt to transcend suffering through writing, Lunatic Speaks is by turns funny, sad, and, joyous.

Caroline Hagood is an English PhD candidate with a focus in 20th century American poetry at Fordham University, where she works for Poets Out Loud

and CURA literary magazine. Her poetry has appeared in Shooting the Rat (Hanging Loose Press), the Huffington Post, and kill author, among others. She has also written on film and literature for The Guardian, The Economist, Salon, and the Huffington Post. Lunatic Speaks is her first full-length poetry collection.

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115. Rob McLennan

new(ish) on rob's clever blog

Thu 28 Jun 2012

-- 12 or 20 (small press) questions: Kristy Bowen on dancing girl press
-- Gravesend, Cole Swensen
-- Ongoing notes: late June, 2012 (BafterC; Brian Teare; Reitha Pattison)
-- today is my father's 71st birthday; 4:30am, i think,
-- Two Ottawa workshops by Stuart Ross in July
-- Two new poems and a write-up on The Offending Adam
--- Medallions of Belief, Fred Wah
-- The Last Usable Hour, Deborah Landau
-- George Bowering, My Darling Nellie Grey
-- fwd; call for submissions; Matrix magazine's LitPop!
-- Canadian Women in the Literary Arts: CWILA
-- Social: the fun/draiser for Christine McNair + rob mclennan's September wedding!
-- father's day,
-- Nicole Markoti, Bent at the Spine
-- The Dirty Dozen, Open Book: Ontario
-- CALL AND RESPONSE: a reading/slideshow at the school of photographic arts:
ottawa
-- Ottawa's mother tongue books to close doors; come help wind down the store
-- Phil Hall, Killdeer
-- 12 or 20 (small press) questions: Simone Fattal on The Post-Apollo Press
-- The International 3-Day Novel Contest: 35 Years and counting
-- a new prose poem sequence, "Trace," now online
-- my profile of WESTFEST Lit and Spoken Word stages at Open Book: Ontario
-- FIELDNOTES, a forensic, Kate Eichhorn
-- Call and Response; rob mclennan's response now on-line
-- a new chapbook, Miss Canada (Corrupt Press), by rob mclennan
-- Edward Byrne, SONNETS: LOUISE LABE
-- Andrew Suknaski memorial, Ottawa: a report,
-- Sommer Browning, Either Way Im Celebrating
-- Ongoing notes: early June, 2012 (ryan fitzpatrick + Susana Gardner)

-- Rereading Sheila Watson and Elizabeth Smart at the Garneau Pub
-- 12 or 20 (second series) questions with Maria Damon
-- Christine McNair and rob mclennan at The Dusty Owl Reading Series, July 15, 2012

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter, www.ottawapoetry.blogspot.com

& a slew of new titles listed
up at the above/ground press blog,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

& now, rob + Christine's wedding blog!
www.robmclennanchristinemcnair.blogspot.ca

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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116. Halvard Johnson
Re: Leap second festival
Thu 28 Jun 2012

[Forwarding appreciated]

Leap second festival

Festival program

The leap second is approaching... The coming Saturday at midnight, 30th June 23:59:60 (UTC), the first Leap second festival will take place. It will last until the 1st of July 00:00:00 (UTC). Within this leap second all the works of the festival are exhibited and performed. There are thirty-seven participants exhibiting and performing works of different types - video, audio, text, poem, visual, visual text, animation, conceptual, instructional, narration, dedication, musical score, polemic (if we want to categorize them as such).

The participants are A. Andreas (Andreas Maria Jacobs), Cristina Andries, Sissel Berntsen, Brian Blaney, Ana Buigues, Yiorgos Chouliaras, Elisabeth S. Clark, Simon Coates, Roger Cummiskey, Chris Funkhouser, Peter Grass, Mathias

Hauan Arbo, Martin Howse, INTERLICHTSPIELHAUS, Karl Heinz Jeron, Halvard Johnson, Irena Kalodera, Daniel Kelley, Jyrki Kirjalainen, Bonnie MacAllister, BjÃ¸rn MagnhildÃ¸en, Nick Mattan, albert negredo, Pasha Radetzki, Stefan Riebel, Jesse Scott, Alan Sondheim, Anthony Stephenson, Otto Tall, andrew topel, jurgen trautwein aka jtwine, Nico Vassilakis, Visuel Sound : Blaise Merino & IrÃ¨ne Strubbe, Paul Wiegerinck, Jan Windle, Margo Wolf.

Most works are shown in digital format and using the net as their venue, though their content might as well refer to other formats, venues and domains - whether online, offline, outline, site, on-site, non-site (or how we prefer). The festival is a distributed event coordinated on the net.

Most works last one second. Though some are time-independent (in format), the basic idea of a miniature work that can be exhibited/performed within one second is followed.

Since the festival only lasts one second, everything has to be shown simultaneously. So, Saturday at midnight, 30th June 23:59:60 (UTC), people going to the Leap second festival site will be able to see all the works executed, exhibited, and performed (or what it takes).

In reality, the festival is an event that happens in a particular time, and not in any particular place. And since we all share the same time living on this free oscillating ball, disregarding relativity theory for the moment, the festival will actually take place everywhere and at the same time. We earthball-people operate with timezones, so take care to check when 30th of June 23:59:60 (UTC) is likely to happen in your temporary zone (autonomous or not), because the leap second does not occur on June 30 everywhere. Have a look at what UTC time is and compare to your clock to know when it's due.

With this in mind, we proceed to the festival program, and have a look at what will happen during the leap second.

All @ 23:59:60

A number of video and visual works will be shown. A mini movie with and without media by Paul Wiegerinck investigates the minimal requirements of the movie media. Bending Time and Space 1 Second for 10 Times by Jyrki Kirjalainen explores the perceptional illusion of time contraction through a repetition of a one-second sequence of the earth exploding. Change Brief Abridged by Anthony Stephenson is a series of motion studies based on the multi-paneled painting titled "Change - 3 Coins 64 Times". Martin Howse describes in container//mpeginmpeg a set of content-free, protocol-driven code objects which are embedded Russian-doll-style within themselves, in this instance one single video frame, and further explains, "The code for each object (commandline, Python or C code) is self-consciously literal, describing the

process as algorithm without shortcuts. The container project embraces the use of the quine with any compiler considered as an embedding device. Future container examples will extend to include film-in-film and pornography-in-pornography. The container project raises the question of where any protocol boundaries for embeddings can be established". Irena Kalodera's film suite I-II can be considered, in the festival's opinion, self-referencial 'motion pictures' and meta-framing. millisecond(s) by Jesse Scott is an executable/applet of generative, random programming. shut@#%$^$up by Cristina AndrieÈ™ is described as "The necessary solution to an unnecessary situation" and might be said to be a short and brutal political statement. INTERLICHTSPIELHAUS is showing six approximate seconds, based on 3D-model animations (as far as we know). The stitch by Ana Buigues demonstrates in the textile arts the extra stitch at the end of every round that one has to do, and without which the next round gets too tight. Whatever by Jan Windle is a 0.8 second polemic on the relationship of the present to the future (leaving some time for reflection before the festival ends). Bonnie MacAllister will be showing What the Water Wore filmed on location in Solomon's Island, MD. Also on the program are Caveat 1.1 by Simon Coates, Geschenke by Visuel Sound : Blaise Merino & IrÃ¨ne Strubbe, Mumble Sign by Otto Tall, Jump/cut//Impossible continuous action by BjÃ¸rn MagnhildÃ¸en, and Phony Lounge by Pasha Radetzki.

Event/intervention. During the light intervention En un clin d'Å“il by Elisabeth S. Clark, 218 street lampposts in Bad Ems, Germany, will simultaneously be switched off as a split-second negation of light. This single second non-(street)light orchestration is ephemeral but will nevertheless signal and question the very measurement and distribution of time. At the leap second, Elisabeth S. Clark proposes that Bad Ems encounter a glimpse of non-time.

Music, sound, and audio related work embrace many different types of work. With Leap Second Split the sculptor Sissel Berntsen will in an action record the sound of a 13100 kg piece of black diabase stone splitting in the moment of the leap second. This action will take place in Johansen Monumenthuggeri, Skjeberg , Norway. Frenchmebeer by Jurgen Trautwein AKA jtwine is ordering a draft beer in french. Jaa Nee - Yes No by Karl Heinz Jeron, a computer voice, a possible reference to Joseph Beuys, the bible, the digital, or all... . Daniel Kelley is for this 25th leap second presenting the musical score L25, A Free Oscillation of Earth During the Leap Second of 30 June 2012. In the informal notes, L25 for dummies he says about the work, "Using the Earth as a model of a couple of large bells, which can be excited by a Great earthquake, such as the 2004 Sumatra-Andaman, one of the bells represents the uniform ringing of the atomic time scale, the other bell beats slightly out of phase based on the prediction of change the Earth rotation rate between 29 and 30 June." Another poignant sound work for the festival, concerning global instability and precarity

(whether political or physical), is The sound of money by A. Andreas (Andreas Maria Jacobs). This is the sound of 5 years Germany daily electricity prices from 2008 - 2013, squeezed to 1 second and compressed to the audible frequency range.

To continue pigeonholing and hair-counting the works, we've come to textual based ones. Chris Funkhouser's three work that are to be shown - Ascend Pole, Oceans Pled, Placed Scaled Planes Spaced Places - are digital poetry text animations, dealing with anagrams for/of the leap second (which itself can be considered an anagrammatic operation on time). Buffering... by BjÃ¸rn MagnhildÃ¸en is an instruction piece about the stopping of time and mind. Classic Outlines (part of the Fast Food Classics) by Yiorgos Chouliaras is a poem which can be read in less than 1 second (by an epically fast narrator/reader). Dedication Pieces by Stefan Riebel is a performative textual piece, dedicating to the leap second. The Four videos by Nico Vassilakis are visual poetry pieces exploring narratives between text, image, and motion. k!: cal 1752 by Alan Sondheim presents a textual command that outputs the singular calendar of 1752 when it went from Julian to Gregorian. Halvard Johnson's word-poem deals with an aspect of spacetime. Andrew Topel's [untitled #1], [untitled #2] are instruction pieces for anybody to perform during the leap second. The sun is bright by Mathias Hauan Arbo is a 1 second video of rewriting a text. Also to be exhibited are Nick Mattan's text animation [untitled], John Connor is Peter Parker by Margo Wolf, Messi by Roger Cummiskey, One Second Om by Peter Grass, and Records by Albert Negredo.

In addition there's also a small text section of the festival that consists of: Dead moments in time - The micromanaging moments of a cave man - By Ana Buigues. L25 for dummies - Notes on the musical score L25 by Daniel Kelley - A correspondence between Daniel Kelley and BjÃ¸rn MagnhildÃ¸en. Leap second perspectives - Poem - By Brian Blaney. mafestOmarch (doc) - An art-social initiative - an art march rather than an art movement - by Pasha Radetzki. One should produce that thought which is nowhere supported - A commentary on a sentence from the platform sutra (teachings of Hui-neng) - By BjÃ¸rn MagnhildÃ¸en. VR Improvised - A improvised meditation on the virtual and the real - By Alan Sondheim.

--

Have a happy second!

http://noemata.net/leapsec/

See what UTC time (Zulu time) is now: http://time.is/UTC
Some more info on leap second time: http://time.is/leapsecond2012

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117. Jim Andrews
Re: Joe Keenan's MOMENT 1.1
Fri 29 Jun 2012

What's with "our video" and "Your interface", Murat? The piece under discussion is Joe Keenan's MOMENT; it isn't a work of mine. But the video about it is mine, not "ours".

Here is the final version of the video I made about MOMENT: http://vispo.com/keenan/4

If, as you say, you're simply clicking to see what happens, then you're not getting it, Murat. Seek out the metaphors. Then explore how they are developed. That way, you will stand a better chance of enjoying the piece as a work of writerly visual, kinetic and interactive poetry by exploring the texts, visuals, animation, and programming. Via clicking, reading, viewing, and getting under the neath text.

ja
http://vispo.com

----- Original Message -----
From: "Murat Nemet-Nejat" <[redacted]>
To: <[redacted]>
Sent: Wednesday, June 27, 2012 8:04 AM
Subject: Re: Joe Keenan's MOMENT 1.1

> *Jim, if you ask me, I wouldn't use our video with MOMENT to lure people to digital poetry. Your interface has to do with clicking and seeing what happens -after a little not much. There are much more interesting examples requiring a much fuller involvement from the participant.*
>
> *Ciao,*
>
> *Murat*
>
> *On Sun, Jun 24, 2012 at 3:00 PM, Jim Andrews <[redacted]> wrote:*
>
> *Here's a different version of my talk about Joe Keenan's digital poem MOMENT: http://vispo.com/keenan/2*
>
> *This is the next version.*
>
> *One thing I didn't mention is that the DNA motif in the poem is mainly a matter of reference to code. Joe was involved with Ted Warnell and the other 'code poets'. The DNA motif in MOMENT refers to code (DNA is code) but, also, the visual poetry in MOMENT is often quite sinusoidal,*

> *helixical, spiral.*
>
> *I've been looking at the source code today. Joe is a super duper JavaScript programmer.*
>
> *ja*
> *http://vispo.com*
> *==========**====*

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118. amy king

Tomorrow, Saturday = Free = Poetry! Music! Beer! Wine! Small Bites! 7 pm!

Fri 29 Jun 2012

Saturday, June 30, 2012
7 pm - midnight, FREE

The Old

Saturday, June 30, 2012
7 pm - midnight, FREE

The Old Stone House336 3rd Street @ 5th Ave. (map)
Park Slope, Brooklyn

(F/R to Fourth Ave., R to Union St.)

RSVP on Facebook

Please join us on Saturday, June 30 for a multimedia celebration of our new and recent releases: Then Go On by Mary Burger, I Want to Make You Safe by Amy King, O Bon by Brandon Shimoda, and Aufgabe #11, featuring El Salvadoran poetry in translation guest edited by Christian Nagler.

With readings by Mary Burger, Amy King, Christian Nagler, Emily Abendroth, Ana Bozicevic, Carley Moore, and Simone White.

Artwork by Yasmina Khan and Mary Burger.
Music by Serena Jost.
Special participatory performance by Todd Shalom (Elastic City).

Beer has been lovingly provided by Brooklyn Brewery. Wine from Thirst Wine Merchants. Small bites from Sahadi's.

This event is sponsored, in part, by the Greater New York Arts Development Fund of the New York City Department of Cultural Affairs, administered by Brooklyn Arts Council, Inc. (BAC).

Litmus Press is supported, in part, with grants from the New York State Council on the Arts, a state agency. We are also supported by the Leslie Scalapino - O Books Fund, Litmus Press members, subscribers and individual donors. Litmus Press is a proud member of the Council of Literary Magazines & Presses. All contributions are tax-deductible.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2012

134 messages · Fri 29 Jun 2012 – Mon 30 Jul 2012

July 2012 kept June's quarrel about the academy running, and gave it a sharper, more personal edge: not the abstract absorption of the avant-garde, but the hard question of what, exactly, the creative-writing professor is doing to the young. One hundred and thirty-four messages moved through the list, thinned by summer, and its largest thread circulated a document about teaching poetry that struck at least one reader as a wound. The month worried the ethics of instruction, the strange power of the person who grades a poem.

The largest thread passed around a provocation for the profession. Something billed as useful for professors of creative writing went round the room — a text about the teaching of poetry pointed enough that one member recoiled, murmuring that it was *"What a hard letter to read if it is addressed to you"* — the discomfort of the teacher shown, in cold print, the effect of the red pen on a young writer's confidence. It reopened the question the academisation debate had raised: whether the workshop nurtures poets or merely processes them, whether the professor is a gardener or a machine.

The quarrel, underneath, was about power and the poem. To teach poetry is to stand in judgment of the most vulnerable thing a person makes, and the room, full of teachers, knew both sides of the desk — the authority that can encourage a voice into being or crush it, the grade that means nothing to the art and everything to the student. It was the creative-writing enterprise examining its own conscience in the quiet of July.

Around it ran the small keeping — a college's small-press collection seeking donations, a new book announced, readings posted around New York and Los Angeles. The infrastructure of the teaching-and-publishing life carried on beneath the unease, the summer readings and the archive drives and the self-announced titles, the ordinary machinery of a poetry now lived largely inside the institution it distrusted. That the same poets who feared the workshop also staffed it, graded within it, and drew their livings from it was the quiet contradiction the month could not resolve and did not pretend to.

I have set July down exactly as the archive delivered it — the hard letter to the professors, the discomfort of the teacher shown his own effect, and the small business of the academic summer — because it was the month the list turned the academisation question inward and made it personal: not what the university

does to the avant-garde, but what the teacher does to the student. A room full of poets who are also professors, pausing over a document hard to read if it is addressed to you, is a room examining the strangest power its members hold: the authority to judge the most fragile thing a young writer will ever hand across a desk, and the knowledge that a poem, unlike a revolution, can be killed by a single careless reader with a grade to give.

— Kristen M. Fabians

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5. William Slaughter — Notice: Mudlark
6. Adam Fieled — Philly Aughts Artifacts Pt. 1
7. Jonathan Penton — UnlikelyStories.org presents the return of Michelle Greenblatt (and lots ...
8. Tomás Ó Cárthaigh — Save Our National Scools Campaign Video (Ireland)

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11. Jane Nakagawa — poetry book INVISIBLE CITY now online
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20. amy king — Poetry Summer Sale! Celebrate Your Independence.
21. amy king — Poetry Summer Sale! Celebrate Your Independence.
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28. mIEKAL aND — Feliz Molina interviews mIEKAL aND

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70. Paul Siegell — poem > book > t-shirt > song > video!

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74. Jonathan Penton — Tons of new awesomeness at Unlikely Stories: Episode IV and Unlikely Book...

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85. Kimmelman, Burt — Sunday in LA -- Simmons & Kimmelman at Beyond Baroque, 7:30
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99. Little Red Leaves — Re: Norma Cole / C.J. Martin broadside from Further Other Book Works

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100. James Yeary — new visual poetry chapbook by david abel
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103. Jennifer Karmin — Red Rover Series / Experiment #55
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105. stephen mooney — Veer Books now available on Amazon // PLUS // new Veer texts from R.T.A. P...
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107. michael farrell — my new book

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108. Adam Fieled — New on Adam Fieled's Fair Game
109. Sharon Mesmer/David Borchart — Info for Tracie Morris?
110. Cassie Lewis-Getman — Re: my new book
111. michael farrell — Re: my new book

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112. Pam Brown — 10 more of fifty-one contemporary poets from Australia in Jacket2
113. richard owens — Lisette & Solomon at The [redacted] Public School, Wed, August 1, 2012
114. David Kirschenbaum — Save the Date: BoogWork/Cole, Kirschenbaum, & Clinical Trials

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115. Vallum Magazine — Request for announcement for Call for Submissions
116. Rosalie Calabrese — Re: Rosalie Calabrese Poetry Update
117. Al Filreis — PoemTalk #56: on Charles Reznikoff

27 JUL 2012

118. David Kirschenbaum — 6th Welcome to Boog City Fest Starts Thurs. (w/PDF Program)
119. Adam Fieled — 4 New Portraits
120. Sharon Mesmer/David Borchart — Contact for Eleni Sikelianos?
121. Bonnie MacAllister — Announcing our "Best of the Net" nominees in poetry
122. steve dalachinsky — dalachinsky otomo readings
123. steve dalachinsky — Re: Larissa Shmailo readings at NYU and the NYC Poetry Festival

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124. Rob McLennan — new(ish) on rob's clever blog
125. amy king — Amy De'Ath @ PEN American + Denying the Bird Within
126. Jen Tynes — New Horse Less chapbooks by Norma Cole & Michael Sikkema
127. stephen mooney — Veer Books/Special Edition: VierSomes/4somes double launch at the Poetry L...
128. stephanie g — new chap I Thought You Said It Was Sound / How Does That Sound by Stephanie G...

29 JUL 2012

129. Doug Holder — Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
130. Bonnie MacAllister — Call for submissions (deadline 8/1)
131. cathleenmiller — Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

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132. Christophe Casamassima — 2013 Furniture Press Poetry Prize [one month left!]
133. Bonnie MacAllister — Class: Creating Collaborative Multi-media Poetry
134. michael farrell — quarterly review of literature singapore interview

1. Mirela Roznovschi

Old Romanian Fairy Tales: Salmagundi Art Club, Friday, June 29, 2012 at 7PM

Fri 29 Jun 2012

Old Romanian Fairy Tales
Salon, June 29, 2012

Interpretive Reading, Friday, 7pm.

Fairy Tales originated in myth and have been integrated in different cultures from time immemorial. Over the years, Fairy Tales have lost their important role as a vehicle for idealistic values and morality in the development of culture. The earliest European Fairy Tales have always dealt with good and evil in the heroes and characters, with goodness triumphing in the end. Derived from ancient civilizations of the Celtic and Greco-Roman traditions, the present book of English translations, entitled *Old Romanian Fairy Tales*, captures and conveys indigenous Romanian folklore.

You are invited to join us for a fabulous evening where you can meet Prince Charming and have a drink with the fairies, witness battles with dragons, betrayal, competition, love, and observe ultimate success in the interpretive readings of four four Romanian Fairy Tales.

*
http://www.salmagundi.org/content.cfm/salmagundi/Romanian-Fairy-June2012/id/93
*

Forty-Seven Fifth Avenue | New York, NY 10003 | [redacted] | Email: [redacted]

↑ Index

2. Halvard Johnson

Truck has a new editor/driver for July.

Sun 1 Jul 2012

Truck thanks Lars Palm for driving/editing during June, and welcomes Elizabeth Switaj, who'll be at the wheel during July.

On Barcelona
http://onbarcelona.blogspot.com/
<http://onbarcelona.blogspot.com/>
On Barcelona Â» <http://onbarcelona.blogspot.com/>

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3. Carolyn Guinzio
July YEW and Call for Submissions
Sun 1 Jul 2012

Yew: A journal of innovative writing and images by women.

YEWJOURNAL.COM <http://yewjournal.com/>

Stay cool with the July issue of YEW, featuring new work from Caroline Knox, Marly Youmans, Yolanda Sharpe and Nicole Zdeb with a cover and accompanying art by Megan Chapman.

Readers of *Yew* may have noticed that our bio page is unconventional. Please note that further information about our writers and artists can be found on the “ISSUE DETAILS” page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently seeking work for our second year, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

↑ Index

4. Jeffrey Side
More comment on "The Academisation of Avant-Garde Poetry"
Sun 1 Jul 2012

From Bob Grumman's blog.

Quote:

"The existence [of The Argotist Online Feature "The Academisation of Avant-Garde Poetry"] has been fairly widely announced on the Internet. Jeff Side says they’ve drawn a lot of visitors to The Argotist Online, “ 23,000 visitors, 18,000 of which have viewed it for more than an hour.” What puzzles both him and me

is that so far as we know, almost no one has responded to either the article or the responses to the article. There's also a post-article interview of Jake that no one's said anything about that I know of. Why?

[...] no academic I know of has so much as noted the existence of article and responses. I find this a fascinating example of the way the universities prevent the status quo from significantly changing in the arts, as for some fifty years they've prevented the American status quo in poetry from significantly changing."

http://poeticks.com/

↑ Index

5. William Slaughter

Notice: Mudlark

Sun 1 Jul 2012

New and On View: Mudlark Flash No. 69 (2012)

Four years on earth

by Nina Lindsay

Since five of Nina Lindsay's poems appeared as Mudlark Poster No. 77 (2008), her work has appeared in The Kenyon Review, Ploughshares, The Columbia Poetry Review, The Bellingham Review, and other journals. Her collection of poems is Today's Special Dish (Sixteen Rivers Press, 2007).

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

6. Adam Fieled

Philly Aughts Artifacts Pt. 1

Sun 1 Jul 2012

The Aughts in Philly: it was a time period which meant a whole lot of different things to different artists, working with disparate aims in disparate contexts. I've begun the work of preserving the artifacts of this time period which meant the most to me. Like:

A portrait, by Mary Harju, of myself and Mary. It was painted in '07-'08 and shown at PAFA in '08:

http://archive.org/details/portraitAdamAndMaryByMaryHarju

This flier, designed by Jeremy Tenenbaum, for a reading I did in Olde City in '06, with Nick Moudry and Christian TeBordo:

http://archive.org/details/FlierForReadingJeremyTenenbaum

These images created their own context in which different poetries could flourish. I'll continue to share them as they emerge.

Thanks and happy summer!
Adam Fieled [redacted]

↑ Index

7. Jonathan Penton

UnlikelyStories.org presents the return of Michelle Greenblatt (and lots of other cool stuff)

Sun 1 Jul 2012

Greetings, daytimers and desk-slaves! We at /Unlikely Stories: Episode IV/ are thrilled to present new poems by Michelle Greenblatt. Back in the 'aughts, Michelle was a rising poetry star in the small press, before she took a six-year break from publishing. She's back, now, with three great poems, slated to appear in her forthcoming book /Ashes and Seeds/, and presented at www.UnlikelyStories.org now. Right now. It is there, along with:

Andy Bichlbaum and the Yes Labs offering free McDonald's to "Stop and Frisk" victims Jay Driskell examining the activist debate over the Wisconsin recall Marti Hiken and Luke Hiken considering U.S. troops as victim, victimizers, or both David Cobb on the Tea Party, Green Party, and righteous anger Dominique Desjardins on the student strikes in Quebec Arturo Desimone on his visit to the Auschwitz-Birkenau center "Dreams In Time:" a full-length novella by Eric van Hall More Fiction by Rudolfo Carrillo, George Sparling, and J. Edward Vanno More Poetry by Dan Raphael, Louise Landes Levi, j/j hastain, Billy Cancel, Jay Passer, Kim Vodicka, Joh Grochalski, and William Aaron Tanner

There's more great stuff coming up mid-month, so enjoy this now, before like, you forget, I guess. Do you forget things? It's OK. Everyone does. You should not feel bad about it.

See you in the comment stream,
--
Jonathan Penton
http://www.UnlikelyStories.org/

↑ Index

8. Tomás Ó Cárthaigh

Save Our National Scools Campaign Video (Ireland)

Sun 1 Jul 2012

==========
www.SONS.IE
==========

The Save Our National Schools campaign have launched a new video with a new take on the Pink Floyd hit "Another Brick in the Wall", which they have tongue in cheek retitled "Another Kick from the Dáil", with altered lyrics.

Featuring footage of and a chant from students of two Westmeath schools, the video is launched to highlight the march outside Dail Eireann this coming July 4th, 2012 to oppose the pending cuts and amalgamations of small schools in rural areas.

The video is at http://www.youtube.com/watch?v=WIdm98Zb6oQ - if you can comment, tweet, share on facebook, post on your blog, or better still turn up to the protest, that would be fantastic.

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

↑ Index

9. Adam Fieled

Philly Aughts Artifacts Pt. 2

Mon 2 Jul 2012

From 2001-2004, a periodical called "The Philadelphia Independent" was in circulation around Philadelphia. Run by Swarthmore grad Matt Schwartz, the Independent was a quirky mixture of arts (including poetry in each issue), politics, "urban particulars" of various kinds, and idiosyncratic takes on Philly life. Now, many of the best Independent issues are available to be read on Issuu:

Philly Independent Vol. 1 Number 10
http://issuu.com/the_philadelphia_independent/docs/tpi10.full_issue_screen

Philly Independent Vol. 1 Number 11
http://issuu.com/the_philadelphia_independent/docs/tpi11.full_issue_screen

Philly Independent Vol. 1 Number 12
http://issuu.com/the_philadelphia_independent/docs/tpi12.full_issue_screen

Hope you enjoy these and happy summer!!
Best,
Adam Fieled [redacted]

↑ Index

10. Calvin Pennix

Recent Release: quarter after Issue no. 2

Tue 3 Jul 2012

Hi all –

Issue no. 2 of quarter after is now up and running. We have managed to put together another great issue featuring work from:

*Felino A. Soriano * John Pursch<http://quarterafter.files.wordpress.com/2012/06/john-pursch1.pdf> * Allie Marini Batts<http://quarterafter.files.wordpress.com/2012/06/allie-marini-batts1.pdf>* Howie Good <http://quarterafter.files.wordpress.com/2012/06/howie-good1.pdf> * Elizabeth Kate Switaj<http://quarterafter.files.wordpress.com/2012/06/elizabeth-kate-switaj1.pdf>* Rich Boucher <http://quarterafter.files.wordpress.com/2012/06/rich-boucher1.pdf>* Iain Britton <http://quarterafter.files.wordpress.com/2012/06/iain-britton1.pdf> * Kevin Heaton<http://quarterafter.files.wordpress.com/2012/06/kevin-heaton1.pdf> * Larry O. Dean<http://quarterafter.files.wordpress.com/2012/06/larry-o-dean2.pdf> * Joseph Farley<http://quarterafter.files.wordpress.com/2012/06/joseph-farley1.pdf>* Dr. Ernest Willaimson III * bruno neiva * Erin Dobosiewicz * Eleanor Bennett * David Seaman * Jim Fuess * Ryan Reynolds * Joel Chace * Cindy Bee<http://quarterafter.files.wordpress.com/2012/06/cindy-bee1.pdf> *

Marley McKenna<http://quarterafter.files.wordpress.com/2012/06/marley-mckenna1.pdf>*
Kristen
Orser <http://quarterafter.files.wordpress.com/2012/06/kristen-orser.pdf>*

* *

*Check out the issue here:
http://quarterafter.org/2012/06/25/issue-no-2/and on Issuu here:
http://issuu.com/quarterafter/docs/issue_no.2_for_issuu *

* *

*Thanks for checking it out. *

* *

*All the best in creating, *

Calvin Pennix

http://quarterafter.org/

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11. Jane Nakagawa
poetry book INVISIBLE CITY now online
Tue 3 Jul 2012

Hi every1,

My seventh poetry book, Invisible City, is available as a free download.

Visit:

http://whiteskybooks.blogspot.jp/

or

http://archive.org/details/InvisibleCity

With thanks to Peter Ganick, White Sky Ebooks editor, and Joanne G. Yoshida, cover artist

--Jane Joritz-Nakagawa (pardon cross-postings)
New in 2012:

Jane Joritz-Nakagawa's seventh poetry book, "Invisible City," can be downloaded for free from Peter Ganick's White Sky Ebooks (as of July, 2012):
http://whiteskybooks.blogspot.jp/

Poetry broadside, "blank notes," was published in spring, 2012 with Country Valley Press (USA):

http://countryvalley.wordpress.com/emptyhands/ Editor: Mark Kuniya

Two poetry chapbooks: "flux of measure" and "season of flux" forthcoming soon with quarter after press (USA); Editor: Calvin Pennix: http://quarterafter.org/quarter-after-press/

Read a 2011 review of Jane's fifth and sixth poetry books in The Japan Times, by Steve Finbow:

http://www.japantimes.co.jp/text/fb20110918a2.html

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12. Sam Ladkin

Coolidge and de Kooning Article

Tue 3 Jul 2012

[apologies for cross-posting]

Dear All,

For those interested in Clark Coolidge, or in Willem de Kooning, I'm v. pleased my article on both has appeared:

"Glancing paintings and poems: figuration and abstraction in Clark Coolidge's Polaroid and Willem de Kooning's Excavation"
Textual Practice
Volume 26, Issue 3, 2012
http://www.tandfonline.com/doi/abs/10.1080/0950236X.2012.658434

If anyone wants it but can't reach it drop me a note.

Yours truly,

Sam

p.s. Abstract below:

This article reads, in parallel, Clark Coolidge's Polaroid (1975) and Willem de Kooning's Excavation (1950). It argues that both are exemplary meditations on the tension between abstraction and representation, and display that tension as an affective struggle that ultimately refuses any easy conceptualization of ‘abstraction’ or ‘representation’. The argument bears on their reception. As ‘New York School’ artist or ‘Abstract Expressionist’, de Kooning worked at the biting point between figuration and abstraction. Coolidge's reception in the discourse of Language writing imputes a lack of referentiality, which this article critiques. Polaroid presents the qualifiers, pronouns, spatial prepositions, and deictic pointers that typically determine the coherence of the representational

scene in the mind's eye. Here, however, the parts of language that facilitate meaning become the parts that resist recognition. The tension between our wish for context and the reticence of the artwork to fulfil that craving is compared to the context reticence of Excavation. The term deixis is given to describe the reception of both paintings and poems, and foregrounds the corporeality of the viewing subject, thereby refusing the possibility of a final abstraction (or lack of referentiality). The force of the comparison is paradigmatic of strategies of interdisciplinary reading generally.

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13. Jules Boykoff

Kaia Sand: "A Tale of Magicians Who Puffed Up Money that Lost its Puff"

Tue 3 Jul 2012

Portland-based poet Kaia Sand teamed up with magician and master-whistler The Magnificent Mitchelli to produce "A Tale of Magicians Who Puffed Up Money that Lost its Puff."

It's a rollicking poetic magic show about the financial collapse of 2008 that they staged in December 2010.

To see a video of the performance, go here:
http://kaiasand.net/happy-valley-project/

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14. Amanda Earl

AHP Essay Series: Matthew Rader's Memoir of Progress

Tue 3 Jul 2012

In the latest of the AngelHousePress essay series, BC poet & fiction writer Matthew Rader offers a brief memoir of his experiences with Michael V. Smith's novel Progress (Cormorant Books, 2011).

To read this & other essays, reviews, & rants, please go to www.angelhousepress.com & click on essays.

If you have an urge to share your thoughts on poetics, art & culture, please consider submitting something to me for the series. Take a look at the offerings so far & join the conversation.

yr fallen angel,
Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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15. Chris Pusateri

Pusateri and Pierce in Philadelphia, Sun 7/8 @7pmþ

Tue 3 Jul 2012

Hello all,

For those of you in the Philadelphia area, Michelle Naka Pierce and I will read with Kari Larsen and Jaime Fountaine this Sunday at the Jubilant Thicket Literary Series. If you can make it, we'd love to see you there. All the whats and wherefores are below.

Sunday, July 8th @7pm
The Walking Fish Theatre
2509 Frankford Ave
Philadelphia PA
More info at: http://jubilantthicket.blogspot.com/

Born in Japan, Michelle Naka Pierce is the author of seven titles, including She, A Blueprint (2011), Beloved Integer (2007), and TRI/VIA (2003). Awarded the Poets Out Loud Editor’s Prize, Continuous Frieze Bordering Red (Fordham, 2012) documents the migratory patterns of the hybrid as she travels the floating borders in Rothko’s Seagram murals. She is associate professor and director of the Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, CO.

Chris Pusateri is the author of several books of poetry, most recently Common Time (Steerage Press, 2012), and Molecularity (Dusie, 2011). His poetry and critical prose appear in many periodicals, including American Letters & Commentary, Boston Review, Chicago Review, Denver Quarterly, Fence, Jacket, Verse and others. A librarian by trade, he works in Denver, where he reviews new poetry and fiction titles for Library Journal and curates the Belmar Film Series, a free public program showcasing independent cinema.

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16. richard owens

Bad Press Annuncio: LIFE OF RILEY by Samuel Solomon

Tue 3 Jul 2012

FWD on behalf of Bad Press. Â

Dear Friends of Bad Press,

The Annuncio branch of the Bad Press Hyperquarters is very pleased to announce the arrival of:

LIFE OF RILEY, by Samuel Solomon

A beautifully argumentative collection of part lyrics and part personae.Â Musical, exacting, funny, and strangely loving amid deadly seriousness.

24pp.Â ISBN978-0-9567743-4-7. Cover image by Lee Triming. Suggested donation Â£4 / $8.

a killing gesture
shapes its own world

"In this series of red shouts, misremembered lyrics and culture skimmings, Samuel Solomon offers a poetics of conviction: language bumped and rigorous, tampered by gavels but still boisterous in â€˜the shadow of our rightâ€™.Â â€˜These are not tactics raised to principles. /

Every good poem is a transitional demandâ€™.Â Taken as a set of analects â€˜in the interest of positions sometimes happyâ€™, Solomonâ€™s Life of Riley offers both a serious engagement with the ludicrous what-is and a flicker of its opposite: resisting eviction from public space, the

territorialism of capital, and the plunge out of affect into the trap of concepts, these are poems to lean on." - Andrea Brady

You can see Samuel reading from this and other poems at his reading at the Sussex Poetry Festival here: http://www.youtube.com/watch?v=pBp4vN4qDLM&feature=player_embedded

The chap is available from our website: http://badpress.tumblr.com, or you can Paypal us at [redacted].

Special offer for UK readers: the first chapbook you order is Â£4 including p&p.Â You can add any of the following to your order for Â£2 each: **When I Say I Believe Women (Emily Critchley)**Untitled Colossal Parlour Odes (Morris, Roberts, Robinson, Stanley)**Yr Guilt Is A Miracle (Ryan Dobran)**Finite Love (The Two Brothers)US readers, the first chapbook is $8, please add $4 for further titles.

Kind regards & all-out-amour,Bad Press Â

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17. Mark Young

Out from Otoliths—Nicholas Manning's "Homo Sentimentalis"

Tue 3 Jul 2012

Now out from Otoliths <http://www.lulu.com/spotlight/l_m_young>

Homo Sentimentalis: A Guide In Verse To Modern Emotional Intimacy

Nicholas Manning

116 pages

Otoliths, 2012

ISBN: 978-0-9872010-4-1

$15.95 + p&h

URL: http://www.lulu.com/shop/nicholas-manning/homo-sentimentalis/paperback/product-20166234.html

"In a civilization of hysteria, the sentimental man is king. Troubadoured constructions have laced our European balconies with a string of rotting roses. Emotion's event horizon is the condensation of cliché. Love is both an autonomous quality of the world and a conditional quality of our language. Extend a convention far enough and one arrives at life. Shall we explore love then as rhetorical device? The flowers among your hair are mere metaphors. Upper limit hyperbole, lower limit litotes. Kitsch and the commonplace set up the steps of the dance. To then trip over tropes is to attain a glittering singularity among stars: a stasis amidst the movement. Rhetoric and sincerity do not cease to be distinguishable; rather, their distinction no longer matters. Beyond the baroque and the rococo lie the limits of this spectrum, where all passion is at once passion and its show, all *pathos* at once *ethos* and its mask of Venetian glitter. The aesthetic posture and persona of our over-the-top Romeo takes then to moving while still sobbing in a comical *cabriole*. Let the tropes dance then, the ones amidst the others, and interchange forever their silken, saddened arms." *—Nicholas Manning*

Homo Sentimentalis: A Guide In Verse To Modern Emotional Intimacy is probably the greatest single-poet book of love poems in the field of "avant" poetry since *For Love*, by Robert Creeley. – *Kent Johnson*

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18. Rob McLennan

a litte interview with me,

Tue 3 Jul 2012

---

on canadian poets petting cats;

http://canadianpoetspettingcats.tumblr.com/post/26451642526/rob-mclennan-lemonade

myself & our lemonade,

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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19. Bonnie MacAllister

Workshop: Creating Collaborative Multimedia Poetry (Saturday, August 4 at Big Blue Marble Bookstore)

Wed 4 Jul 2012

Certain Circuits Workshop: Creating Collaborative Multimedia Poetry (Saturday, August 4 at Big Blue Marble Bookstore)

Founded by artists, Certain Circuits Magazine publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists. Our two print issues feature work from artists in Australia, Brazil, France, Mexico, India, Japan, Korea, Uruguay, the United Kingdom, and the United States. Our collaborative work in text, print, and exhibitions has been documented by Arcadia University Bulletin, Apiary, City Paper, Duotrope, Et Al Projects, Fifth Wednesday Journal, Moonstone Arts, New Pages, New Purlieu Review, the Philadelphia Inquirer, Philly Side Arts, Philadelphia Weekly, Spew Jersey, Tyler Fiber, and Urban Arts Projects, among others.

Editors Lora Bloom and Bonnie MacAllister will guide you through the steps to create and score your own multimedia poetry .gifs and videos. The workshop will consist of creating new work through a series of multimedia poetry prompts and composing to the original music of Bloom. Participants will perform their texts in the workshop setting, and they will learn free and easy animation techniques. Final products to be eligible for submission to the magazine.

Lora Bloom writes poetry, fiction, creative non-fiction and abstract rants, and is a musician and performance artist. Currently she is the lead vocalist of the

experimental rock band Radio Eris and she helps run Eris Temple Arts, an art gallery and music space in West Philadelphia. She has been recently published by 13 Myna Birds, received a prize for her writing by the Beat Museum, was featured at the 25th Anniversary of the Shubin Theatre, and has performed and curated music and poetry widely in Europe and the United States.

Bonnie MacAllister renders moments through a variety of media. Often pieces are multi-genre, fusing painting, photography, slide installations, spoken word, video, and performance. She is a Pushcart Prize nominee, poetry slam champion in the United States and France, and Fulbright-Hays awardee to Ethiopia. Her poetry has been published in Esque, 10,000 Poets for Change/Fieralingue, Grasp (Czech Republic), nth position (UK), and Paper Tiger Media (Australia). She has performed her original writing and plays at New York Foundation for the Arts, the Philadelphia Fringe Festival, Raandesk Gallery in Chelsea, Adrienne Theater in Philadelphia, and Cat Cat Club in Paris. She is currently showing work at the Sandy Spring Museum in MD.

To register contact:
Big Blue Marble Bookstore
551 Carpenter Lane
Philadelphia, PA 19119
[redacted]
<http://www.bigbluemarblebooks.com/>www.bigbluemarblebooks.com

$35 for 2 hours on Saturday, August 4 from 2-4

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20. amy king
Poetry Summer Sale! Celebrate Your Independence.
Wed 4 Jul 2012

Workshops that
Take an Amy King workshop Â ~ at 20% off!Â

Workshops that work.Â

Â

Dear Amy,

As the mercury rises, chill out inside with a super-cool online poetry workshop: Amy King'sÂ Apostrophe, Odes, Ekphrasis, Oh My!Â Â No cars, no trains, no wheels required. Take part from wherever there's an internet connection and a device to receive it.

In celebration of Independence Day,Â take 20% off this workshopÂ from July 4-8!

King says:

The Surrealist painter Leonora Carrington once said, "We learn about the soul, and we have to listen to the soul." Just as some poets use music for inspiration, ekphrasis is not simply a description of an art work, but influenced by the art work and, sometimes, the artist's life.King's poetry class will focus on artists associated with the Surrealists, including Carrington, Leonor Fini, Frida Kahlo, Remedios Varo, and more.

Â Read more about this workshop inÂ The Boston Globe,Â San Francisco Gate, andÂ The Houston Chronicle, andÂ reserve your seatÂ today!

Yours,
Lissa
.....
Lissa Kiernan
Artistic Director, The Rooster Moans
[redacted]
Workshops that work.

Leonor Fini,Â Zwei Frauen

Workshop Size:Â 12
Dates: July 8 - August 4, 2012
Price:Â $300 (20% off $375)
Â
Registration is easy. We use Paypal, a service that allows you to pay securely with your credit card or bank account. After registering, you'll receive an email with additional information on your workshop. Thank you!
Â
John Ashbery described Amy King'sÂ most recent bookÂ I Want to Make You Safe,as bringing â€œabstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.â€ It was one ofÂ The Boston Globeâ€™sÂ Best Poetry Books of 2011. King was also honored by The Feminist Press as one of the â€œ40 Under 40: The Future of Feminismâ€ awardees.Â Learn more.
Copyright Â© 2012 The Rooster Moans Poetry Cooperative, All rights reserved.Â Â Â

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"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery
(Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

↑ Index

21. amy king

Poetry Summer Sale! Celebrate Your Independence.

Wed 4 Jul 2012

Take an Amy King workshop Â ~ at 20% off!Â Â Â Â Â Â Â Â Â

As the mercury rises, chill out inside with a super-cool online poetry workshop: Amy King'sÂ Apostrophe, Odes, Ekphrasis, Oh My!Â Â No cars, no trains, no wheels required. Take part from wherever there's an internet connection and a device to receive it.

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Workshop Size:Â 12
Dates: July 8 - August 4, 2012
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Registration is easy. We use Paypal, a service that allows you to pay securely with your credit card or bank account. After registering, you'll receive an email with additional information on your workshop. Thank you!

John Ashbery described Amy King'sÂ most recent bookÂ I Want to Make You Safe,as bringing â€œabstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.â€ It was one ofÂ The Boston Globeâ€™sÂ Best Poetry Books of 2011. King was also honored by The Feminist Press as one of the â€œ40 Under 40: The Future of Feminismâ€ awardees.Â Learn more.Â Â Â Â Copyright Â© 2012 The Rooster Moans Poetry Cooperative, All rights reserved.Â Â Â Â Â Â Â Â Â Â Â
Â Â

http://poetrycoop.com/poetry-workshops/apostrophe-odes-ekphrasis-oh-my

Yours,
Lissa
.....
Lissa Kiernan
Artistic Director, The Rooster Moans
[redacted]
Workshops that work.Â Â Â

Leonor Fini,Â Zwei Frauen

--Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery
(Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

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22. Adam Fieled

Philly Aughts Artifacts Pt. 3

Wed 4 Jul 2012

One thing that thrived in Philly in the Aughts was the idea of "multi-media": cross-generic work, ekphrastic poetry, paintings and portraits of poets by visual artists, etc. I have some artifacts I feel are worth sharing on this level:

This is a portrait of me painted by Philly painter Mary Harju in her studio on Spring Garden Street, '06-'07:

http://archive.org/details/portraitAdamFieledByMaryHarju

This is a "created" portrait, using a digital camera and photoshop, done by Matt Stevenson of me in 2005:

http://archive.org/details/portraitAdamFieledByMattStevenson

This is another "created" portrait, out of a photo taken at the Eris Temple, 52nd and Cedar, in 2010:

http://archive.org/details/portraitAdamFieledByMattStevenson_797

That, to me, is what distinguished Philly in the Aughts as an art locale: a heightened awareness of the possibility of hybridity and hybrids. I hope these are to your liking.

Happy 4th,
Adam Fieled [redacted]

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23. Chris Pusateri

VENUE CHANGE: Pusateri & Pierce in Philadelphia, Sun 7/8 @7pm

Wed 4 Jul 2012

Hello all,

Please note a new venue for this Sunday's Philly reading featuring myself, Michelle Naka Pierce, Jamime Fountaine and Kari Larsen. The new digs are as follows. We hope to see you there.

The Moonstone Arts Center
110A South 13th Street
Philadelphia, PA
More info at: http://jubilantthicket.blogspot.com/

Jamie Fountaine lives and writes in Philadelphia, where she is often found politely discussing her age and valid state-issued identification with the clerks at the liquor store.

Kari Larsen is
the author of Say
you're a fiction (Dancing Girl), the
Black Telephone (Unthinkable Creatures), and Come as Your Madness (Birds of Lace). More information on these and other projects can be found at www.cold-rubies.com.

Michelle Naka Pierce was born in Japan. She is the author of seven titles, including She, A Blueprint (BlazeVOX, 2011) with art by Sue Hammond West and Symptom of Color (Dusie, 2011). Awarded the Poets Out Loud Editor's Prize, Continuous Frieze Bordering Red (Fordham UP, forthcoming 2012) documents the migratory patterns of the hybrid as she travels the floating borders in Rothko's Seagram murals. Pierce is associate professor and director of the Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, CO.

Chris Pusateri is the author of several books of poetry, including Common Time (Steerage Press, 2012), Molecularity (Dusie, 2011), Anon (BlazeVox, 2008) and North of There (Dusie, 2007). His poetry and critical prose has appeared in many periodicals, including American Letters & Commentary, Boston Review, Chicago Review, Denver Quarterly, Fence, Jacket, Verse and many others. A librarian by trade, he works in Denver, where he reviews new poetry and fiction titles for Library Journal and curates the Belmar Film Series, a free film program that showcases independent and foreign-language cinema.

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24. William Slaughter
Notice: Mudlark
Wed 4 Jul 2012

New and On View: Mudlark No. 47 (2012)

Is Nature is as a Sound is as Zero is as the Hook Dog Blues

Poems by Jeffrey Little

Jeffrey Little is the author of a number of poetry collections, including Five & Dime (Rank Stranger Press), THe Book of Arcana and The Hotel Sterno (Spout Press, both), as well as two previous Mudlarks, crayola in arcana and Biography As In Syntax: The Babble Poems, Issue Nos. 15 and 22.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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25. David Kirschenbaum
Last Chance to Advertise in Boog City's Festival Program Issue
Thu 5 Jul 2012

Hi,

In just under a month, to mark our 21st anniversary, we'll be putting on our sixth annual Welcome to Boog City poetry and music festival, featuring poets, musicians, political speakers, public radio personalities, and playwrights performing at two venues, in two boroughs, over four days, from Thurs. Aug. 2-Sun. Aug. 5.

For details on the over 70 poets, musical acts, political and radio talks; the seven poets theater plays; workshop; and panel, visit the facebook event link:

http://www.facebook.com/events/415332255184488/?ref=ts

About a week before the event, we'll be putting out the festival issue of Boog City. This issue will feature pieces on some of the performers and a full schedule, illustrated with images of each of the performers. Here's what lst year's looks like:

http://boogcity.com/boogpdfs/bc69.pdf

Advertising in the festival issue of Boog City means you will reach via our electronic and physical issues more than 5,500 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and throughout the United States; as well as bonus distribution at Boog City events. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and throughout the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates.

* Full Page $250
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://boogcity.com/adrates.pdf

As I mentioned in previous emails, Boog City focuses on getting the word out about lesser-known artists, be they poets, prose writers, musicians, painters, photographers, or cartoonists. Each month we publish poetry from the likes of Anselm Berrigan, Renee Gladman, Lisa Jarnot, Eileen Myles, Kristin Prevallet, and recent Pulitzer Prize winnr Tracy K. Smith, alongside our music section, small press book reviews, political commentary, art, comics, and photographs.

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area and beyond.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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26. The Paris Review

July Happenings at The Paris Review

Thu 5 Jul 2012

Is this email not displaying correctly?

[1]View it in a web browser

Follow Us

Gentle Readers,

Until now our newsletter has been a lackadaisical affair. In celebration of summer, we are hereby getting our act together. Scroll down for highlights from The Paris Review Daily. Scroll further down for a list of this monthâ€™s events. Celebrate Bastille Day with us at the Jane Hotel! Come hear Amber Tamblyn read upstairs at the Strand! And stay tuned next month for more timely items from your friends at The Paris Review. â€”Lorin Stein

From The Daily

Links:

1. http://us1.campaign-archive2.com/?u=ba34ae29824bc79fed69cc5f5&id=da0a848fd3&e=7f8caa2f2a

[2]The Timid Investigators: An Homage to Roberto BolaÃ±o

Links:

2. http://www.theparisreview.org/blog/2012/06/19/the-timid-investigators-an-homage-to-roberto-bolano/?utm_source=newsletter0712&utm_medium=email&utm_campaign=BolanoHomage

â€œWhen I woke, I found Octavio Rima with his severed head in his lap and Leche de Amour with a thin glass shard through her chest, I myself was no bargain or sight for sore eyes, with my front teeth on my lap like little chicklets with bloody roots. I thought: Let me write one more poem, one more poem that I will dedicate to Rios Juliano, the mad Joycean from Madrid, the one who fishes sonnets and sombreros from his window.â€ [3]Read more â€º Links: 3. http://www.theparisreview.org/blog/2012/06/19/the-timid-investigators-an-homage-to-roberto-bolano/?utm_source=newsletter0712&utm_medium=email&utm_campaign=BolanoHomage

[4]The Difference Between Me and Ann Beattie

Links:

4. http://www.theparisreview.org/blog/2012/06/21/the-difference-between-me-and-ann-beattie/?utm_source=newsletter0712&utm_medium=email&utm_campaign=Beattie

â€œPeople look at me and expect big things from my writing. They see a black gay guy with immigrant parents and think, Hereâ€™s someone with something to say. For a long time, before I discovered Beattie, I thought so, too. I tried to write about gay hospital visitation and the Eritrean-Ethiopian warâ€”admittedly, in the right hands, possibly great things to read about, but in my hands they were wrong. The characters fell flatâ€”oh, they fell real hardâ€”because they were merely vehicles for an agenda that wasnâ€™t mine. Still, I knew I had something to say, but whenever I tried to locate that inner voice, I heard only silence.â€ [5]Read more â€º Links: 5. http://www.theparisreview.org/blog/2012/06/21/the-difference-between-me-and-ann-beattie/?utm_source=newsletter0712&utm_medium=email&utm_campaign=Beattie

[6]Fact-checking Ray Bradbury
Links:
6. http://www.theparisreview.org/blog/2012/06/06/fact-checking-ray-bradbury/?utm_source=newsletter0712&utm_medium=email&utm_campaign=BradburyFact

â€œBradbury wouldnâ€™t have made it today as a writer in New York; he was too rough, too raw, too tender. (He attributed to New York critics a â€˜terrible creative negativism.â€™) But Ray Bradbury, who never went to college and was entirely library educated, had what so many of the sophisticated, MFA-carrying writers today lack: passion, vitality, emotional awareness. And, maybe most admirably, he found a way to carry his imagination past the boundaries of childhood, where so many of us so often discard it.â€ [7]Read more â€º Links: 7. http://www.theparisreview.org/blog/2012/06/06/fact-checking-ray-bradbury/?utm_source=newsletter0712&utm_medium=email&utm_campaign=BradburyFact

[8]Dear The Paris Review, What Books Impress a Girl?
Links:
8. http://www.theparisreview.org/blog/2012/06/08/what-books-impress-a-girl/?utm_source=newsletter0712&utm_medium=email&utm_campaign=ImpressGirlBooks072012

â€œThe correct answer is probably that your friend should be secure in his tastes, find someone who loves him for who he is, and not worry about impressing anyone. Many movies have demonstrated the pitfalls of posturing and the inevitable public unmasking that follows ... Then too, there is the dual nature of the question: Does the author wish to come across as a poseur for

some reason, or attract a woman of substance?â€ [9]Read more â€º From The Daily [10]Dorothy Parker[11], from 1956 â€œGertrude Stein did us the most harm when she said, â€˜Youâ€™re all a lost generation.â€™ That got around to certain people and we all said, â€˜Whee! Weâ€™re lost.â€™â€ Upcoming Events July 11 [12]The Paris Review at the Strand Join us at the Strand each month to celebrate the written word! From live readings of new fiction by revered film and theater actors to dramatizations of Paris Review interviewsâ€”no two events will be alike. Our readers this month include Amber Tamblyn. Wine will be served. Links: 9. http://www.theparisreview.org/blog/2012/06/08/what-books-impress-a-girl/?utm_source=newsletter0712&utm_medium=email&utm_campaign=ImpressGirlBooks072012 10. http://www.theparisreview.org/interviews/4933/the-art-of-fiction-no-13-dorothy-parker?utm_source=newsletter0712&utm_medium=email&utm_campaign=DorothyParkerArchive 11. http://www.theparisreview.org/interviews/4933/the-art-of-fiction-no-13-dorothy-parker?utm_source=newsletter0712&utm_medium=email&utm_campaign=DorothyParkerArchive 12. http://www.theparisreview.org/events?utm_source=newsletter0712&utm_medium=email&utm_campaign=EventsJuly2012

July 14
[13]The Paris Review at the Jane Hotel
Join us for an evening of wine and words. A reading by Mark Leyner and beats by Annette Lamothe-Ramos. Complimentary refreshments from 7 P.M. to 8 P.M. Copresented with the Smile NYC.
Links:
13. http://www.theparisreview.org/events?utm_source=newsletter0712&utm_medium=email&utm_campaign=EventsJuly2012

July 27
[14]Joshua Cohen at 192 Books
Join Joshua Cohen, whose fiction has appeared in The Paris Review, as he gives a reading from his short-story collection Four New Messages.
[15]For more events â€º
[16]Subscribe
Links:
14. http://www.theparisreview.org/events?utm_source=newsletter0712&utm_medium=email&utm_campaign=EventsJuly2012
15. http://www.theparisreview.org/events?utm_source=newsletter0712&utm_medium=email&utm_campaign=EventsJuly

2012

16. https://www.theparisreview.org/subscribe?utm_source=newsletter0712&utm_medium=email&utm_campaign=SubscribeJuly2012Ad

[17]Forward to a Friend

[18]Unsubscribe from this email, if you must.

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Links:

17. http://us1.forward-to-friend.com/forward?u=ba34ae29824bc79fed69cc5f5&id=da0a848fd3&e=7f8caa2f2a

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27. Eric Linsker

The Claudius App 3

Thu 5 Jul 2012

The third issue of *The Claudius App: a journal of fast poetry* is now online at www.theclaudiusapp.com.

Contributors in the new issue include Nikki-Lee Birdsey, Brice Bogher, Macgregor Card, Lisa Cattrone, Corina Copp, Brandon Downing, Craig Dworkin, Judith Goldman, Diana Hamilton, Uyen Hua, Kent Johnson, Josef Kaplan, Joyelle McSweeney, Nour Mobarak, Jeff Nagy, Geoffrey G. O'Brien, Ariana Reines, Robert Sheppard, Daniel Tiffany, Alex Walton, Tomas Weber, and Simone White, with a splash by Emily Dorman and Ian Hatcher.

AMERICAN HANGOVER EDITION // Drive your great big Cadillac, gangsta whitewalls, with a diamond in the back to the editors at [redacted].

*

Save your life. Last night in the kingdom of ends and it IS ALL A HOT BECOMING medium anthemic hoping for it, love. Recollection’s yellow diamonds in the light is the only happy one, yellow DIAMONDS REPEATING, your recollecting that and loving it and willing to love it. Pill sex clockwork montage montage. Or at least, standing side by side the possible kind of love-repeater that is semiautomatic trigger shift and back from tragedy to farce, all new unhappy cases, hopeless in being not like some primary-hapax love loop infinity pool with piped-in chorus as your shadow crosses mine. What it takes to love is not disturbed by hope, but is it disturbed by love even. NO EXPRESS NO EXPRESS NO EXPRESS what it takes to come alive disturbed by hope is

impossible, so how can we hope for the love it holds for us on a priori file in amber ice

SHOULD A SUITABLE position become available, returning all the bad stuff don't recoup it. When we find love in a hopeless place, do we find it there ALL HALF-UNWILLINGLY like Childe Roland who didn't sleep long enough for content to rearm an eponymous repetition or in spite of the going. Is there something in the ontological terroir or the Terror of the love that we find in a hopeless place that renders even it ineluctably hopeless. And then do we know when we find the love that we are in have gone to a hopeless place or is finding the love there that sign, lasciate is the love portable, can we take it with us is the question repeating it above THE CHORUS, NOW SCREAMING it but no one can hear. What hope is there for a love so found when commitment in contingency is the sawbuck where we love to work our hope, where hopefully thinking as far as possible to what extent I can from the impossible position one-step removed from my own life which is hopeless is love which is hopeless my heart leaping out of its chest

UN COUP DE FIL JAMAIS N'ABOLIRA LE RENCARD

Tout Merci

Gaspille Un Coup De Fil

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28. mIEKAL aND

Feliz Molina interviews mIEKAL aND

Thu 5 Jul 2012

Feliz L. Molina
Pedestrian Journalist for Poetic Activity

presents

Visual Poetry With mIEKAL aND

http://www.huffingtonpost.com/feliz-l-molina/visual-poetry-with-miekal_b_1607760.html

Poetry , Bern Porter , mIEKAL aND , Visual Poetry , Xexoxial Editions , Books News

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29. amy king

Readings around NYC this July?

Fri 6 Jul 2012

Hi Amy,

I wonder if you'
Any worthwhile / fitting listings?

Hi Amy,

I wonder if you'd mind me emailing about a different topic from our work? I'm teaching "Critical Reading and Writing (Poetry)" this summer, and the class meets for this month of July. My students are reading poetry and theoretical works critically and also writing about them--it's sort of a hybrid class between Intro to Lit Theory and Intro to Poetry...

One of the assignments is that they attend a poetry-related event around town this month. Would you know of any others by chance? I know there's some lunchtime events at the MoMA and so forth, but can't find any listings. My students are smart, but like many students, they need a bit of help navigating around city events!

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30. Adam Fieled

"Cheltenham," from Blazevox, available to be pre-ordered!

Fri 6 Jul 2012

My new Blazevox book "Cheltenham" is nowÂ available to be pre-ordered from the Blazevox site via PayPal, here:
Â
http://www.blazevox.org/index.php/Shop/Poetry/cheltenham-by-adam-fieled-300/
Â
"O this is fierce writing, dirty & sweaty, rain-drenched& squalid, caught out in the back seats of parked cars, all that mess of actual young lives â€“ Adam Fieledâ€™s poetry moves with & through all this, carefully recording and arranging, natural history notes of the actual ecosystem so many of us live or lived within, savage, implacable and there on its own terms."
Â
â€”Peter Philpott
Â
#261
Â
Never one to cut corners about cutting
corners, you spun the Subaru into a rough
U-turn right in the middle of Old York Road
at midnight, scaring the shit out of this self-
declared â€œartist.â€ The issue, as ever, was
nothing particular to celebrate. We could

only connect nothing with nothing in our
private suburban waste land. Hereâ€™s where
the fun startsâ€” I got out, motherfucker.
I made it. I say â€œI,â€ and it works. But Old
York Roadat midnight is still what it is.
I still have to live there the same way you do.
Â
Â Â Â Â Thanks and happy summer!
Â Â Â Â Â Â Â Adam FieledÂ Â Â Â Â Â Â Â Â Â Â [redacted]Â Â

↑ Index

31. Christina Rau

Re: Readings around NYC this July?

Fri 6 Jul 2012

Chri
Check out the NYC calendar on Poetz.com . Lots of listings.

Christina M. Rau
Long Island, NY, right outside of NYC

Poets In Nassau quick schedule
Join us on Facebook

Read me on Yelp
Read me on A Life Of We
Read me on Goodreads

_____
From: amy king <[redacted]>
To: [redacted]
Sent: Friday, July 6, 2012 1:16 PM
Subject: Readings around NYC this July?

Hi Amy,

I wonder if you'
Any worthwhile / fitting listings?

Hi Amy,

I wonder if you'd mind me emailing about a different topic from our work? I'm teaching "Critical Reading and Writing (Poetry)" this summer, and the class meets for this month of July. My students are reading poetry and theoretical works critically and also writing about them--it's sort of a hybrid class between Intro to Lit Theory and Intro to Poetry...

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32. Christina Rau

The Ekphrastic Poster Show Opening

Fri 6 Jul 2012

Friday July 13, 2012
7:30 PM - 9:30 PM

The Ekphrastic Poster Show

featuring works by photographer Kaeti Wigeland and poet Christina M. Rau

Sip This64 Rockaway Ave
Valley Stream, NY 11580

FREE

A collection of twelve Strip-Pix art poster originals features photographs and poems, and a small group of Snaps DeLuxe Album Pages feature photographs by the poet and poetic captions by the photographer. The opening includes music by Phil Reinstein and a collaborative poem-on-a-wall activity for those who are feeling inspired.

Visit http://www.facebook.com/#!/events/378092795572513/ to join the event.

Christina M. Rau
Long Island, NY, right outside of NYC

Poets In Nassau quick schedule
Join us on Facebook

Read me on Yelp
Read me on A Life Of We
Read me on Goodreads

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33. Kimmelman, Burt

Diane Simmons & Burt Kimmelman in LA (at Beyond Baroque July 22nd, 7:30)

Sat 7 Jul 2012

AN EVENING OF POETRY AND STORYTELLING WITH BURT KIMMELMAN & DIANE SIMMONS

22 July, Sunday - 7:30 PM

DIANE SIMMONS' short story collection, Little America, won the 2010 Ohio State University prize for fiction. Her story, Yukon River, was a runner-up for the 2010 Missouri Review Editor's Prize. Her novel, Dreams Like Thunder, won the Oregon Book Award for Fiction. Along with another novel, she has published critical books on Maxine Hong Kingston, Jamaica Kincaid, and popular British Imperial writing. She grew up on the high desert country of Eastern Oregon. After a career in journalism in the West, she moved to New York City, where she teaches at the City University of New York. Other short fiction has appeared in journals such as Beloit Fiction Review, Blood Orange Review and Northwest Review. Read more about Simmons at DianeSimmons.net<http://www.dianesimmons.net/>.

BURT KIMMELMAN's seventh collection of poems is The Way We Live (Dos Madres Press, 2011). He has also published five books of literary criticism, including The "Winter Mind": William Bronk and American Letters (1998) and scores of essays on medieval, modern and contemporary poetry. "Taking Dinner to My Mother," a poem from his collection As If Free (Talisman House, 2009), was featured on NPR's The Writer's Almanac. Recent interviews of Kimmelman are available online: with Tom Fink in Jacket2 (text) and with George Spencer at Poetry Thin Air (video). More on Kimmelman can be found, most recently, at "Burt Kimmelman: A Survey" (critical commentary and poetry samples selected by Karl Young, a part of his Light & Dust Poetry Anthology), and at BurtKimmelman.com<http://www.burtkimmelman.com/>. He teaches at New Jersey Institute of Technology.

If you're in town and free come by to say hello! - BK

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34. Jeffrey Side

“There's a War On in American Poetry” by Seth Abramson

Sat 7 Jul 2012

I canâ€™t help but feel this was prompted by the Argotistâ€™sâ€™â€œThe Academisation of avant-Garde Poetryâ€ featureâ€:
â€œThere's a War On in American Poetryâ€

http://www.sethabramson.blogspot.co.uk/2012/07/theres-war-on-in-american-poetry.html

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35. Laura Wetherington
textsound's issue 13
Sun 8 Jul 2012

---

text*sound* ISSUE 13 <http://textsound.org/index.php?ISSUE=13> IS HUFFING AND PUFFING to knock your mouse's sock off.

Featuring work by Joe Sacksteder, Judith Goldman, Mike Gould & Ken Mikolowski, Ish Klein, We Are Your Friends, and Audra Wolowiec.

We are currently accepting submissions for our upcoming issues. Please note our submission guidelines <http://textsound.org/index.php?VOL=1&ISSUE=13&TXT=submit> have changed.

Also, we'd love to know what you think. Email us at editors at textsound.org
.
Thanks for tuning in.

Yrs,
Anna Vitale & Laura Wetherington
editors, textsound.org

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36. Eric Elshtain
New Chapbook for July
Sun 8 Jul 2012

Please read *loud*:

Oil Slick Rainbows by Beard of Bees friend and princess bee Matthias Regan.

http://www.beardofbees.com/regan.html

"This one a

hero or oh well
maybe not."

from "Knocked Up"

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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37. Adam Fieled

"Opera Bufa," in its entirety (in mp3s) on Internet Archive

Sun 8 Jul 2012

I've finally managed to find the mp3s of me reading my first print book, "Opera Bufa," (Otoliths '07), and placed them together in cohesive form on Internet Archive. You can listen to the entire book here:

http://archive.org/details/operaBufa

Hope you enjoy this and happy summer!!!
Adam Fieled [redacted]

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38. Alan Sondheim

Smithsonian National Museum of the American Indian

Sun 8 Jul 2012

Smithsonian National Museum of the American Indian

http://www.alansondheim.org/MAI1.jpg
http://www.alansondheim.org/MAI2.jpg
http://www.alansondheim.org/MAI3.jpg

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39. Carrie Hunter

New ypolita press chapbook release: erica lewis

Mon 9 Jul 2012

---

excerpts from murmur in the inventory by erica lewis now available

http://ypolitapress.blogspot.com/2012/07/excerpts-from-murmur-in-inventory.html

Excerpt from excerpts at the site.

Previous chapbooks still available:

Julia Drescher, Birds of Paradise
Julia Cohen, 1 + Scattered=Zero
Jill Stengel, and I would open
Michael Slosek, Holding Place
j/j hastain, restitutions for a newer bountiful verb
Logan Ryan Smith, Tracks

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40. Mark Weiss

Re: Diane Simmons & Burt Kimmelman in LA (at Beyond Baroque July 22nd, 7:30)

Mon 9 Jul 2012

Break a leg!

-----Original Message-----
>From: "Kimmelman, Burt" <[redacted]>
>Sent: Jul 7, 2012 8:40 AM
>To: [redacted]
>Subject: Diane Simmons & Burt Kimmelman in LA (at Beyond Baroque July 22nd, 7:30)
>
>AN EVENING OF POETRY AND STORYTELLING WITH BURT KIMMELMAN & DIANE SIMMONS
>
>22 July, Sunday - 7:30 PM
>
>DIANE SIMMONS' short story collection, Little America, won the 2010 Ohio State University prize for fiction. Her story, Yukon River, was a runner-up for the 2010 Missouri Review Editor's Prize. Her novel, Dreams Like Thunder, won the Oregon Book Award for Fiction. Along with another novel, she has published critical books on Maxine Hong Kingston, Jamaica Kincaid, and popular British Imperial writing. She grew up on the high desert country of Eastern Oregon. After a career in journalism in the West, she moved to New York City, where she teaches at the City University of New York. Other short fiction has appeared in journals such as Beloit Fiction Review, Blood Orange Review and Northwest Review. Read more about Simmons at DianeSimmons.net<http://www.dianesimmons.net/>.
>
>BURT KIMMELMAN's seventh collection of poems is The Way We Live (Dos Madres Press, 2011). He has also published five books of literary criticism, including The "Winter Mind": William Bronk and American Letters (1998) and scores of essays on medieval, modern and contemporary poetry. "Taking Dinner to My Mother," a poem from his collection As If Free (Talisman House, 2009), was featured on NPR's The Writer's Almanac. Recent interviews of Kimmelman are available online: with Tom Fink in Jacket2 (text) and with George Spencer at Poetry Thin Air (video). More on Kimmelman can be found, most recently, at "Burt Kimmelman: A Survey" (critical commentary and poetry samples selected by Karl Young, a part of his Light & Dust Poetry Anthology), and at BurtKimmelman.com<http://www.burtkimmelman.com/>. He teaches at New Jersey Institute of Technology.

>
>If you're in town and free come by to say hello! - BK
>
>

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41. amy king

PEN Feature - Aufgabe: Salvadoran Poetry Feature + Three Poems!

Mon 9 Jul 2012

The new issue of Aufgabe is up, featuring Salvadoran poets in translation + a range of fascinating poetry!

See three of the pieces here --

http://www.pen.org/blog/?p=14351

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42. Jennifer Karmin

Sona Books: Annie Abdalla & Laura Goldstein Interviewed

Mon 9 Jul 2012

Sona Books editor Jill Magi writes about the 2012 chapbook series and interviews authors Annie Abdalla and Laura Goldstein. In the fall, Sona Books will publish chapbooks by Jennifer Karmin and E.J. McAdams.

http://jillmagisblog.blogspot.com/2012/07/two-new-sona-books-annie-abdalla-laura.html

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43. Adam Fieled

"Critical Writing on Adam Fieled: 2006-2012" on IA

Mon 9 Jul 2012

I thought it might be interesting to collate and create a document bringing together the best pieces which have been written about myself and my books between 2006 and this year, so I did so. The resultant document was placed on Internet Archive. Critics include: Jeffrey Side, Steve Halle, Brooklyn Copeland, John Bloomberg-Rissman, Stacy Blair, Laura Goldstein, and Desmond Swords. Original venues include: moria, Galatea Resurrects, Fluid/Exchange, Stoning the Devil, and UK List-Serve. I hope you enjoy this:

http://archive.org/details/CriticalWritingOnAdamFieled2006-2012

Thanks and happy summer!
Adam Fieled [redacted]

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44. susan maurer
THE COMMUTE, Susan Scutti, Paper Kite Press
Tue 10 Jul 2012

Very much enjoyed Susan Scutti's THE COMMUTE put out by Paper Kite Press. The press, Susan says, is great to deal with and open to submissions. You must purchase a book to send a mss. and Susssan's is available from amazon.com. Susan Maurer

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45. Al Filreis
PoemTalk 55: on Jennifer Moxley with K Price, C. Eisenhower & C. Schmidt
Tue 10 Jul 2012

Today we are releasing the 55th episode of PoemTalk. In this show, Katie Price, Cathy Eisenhower, and Christopher Schmidt join me to talk about a prose poem by Jennifer Moxley from her 2007 book The Line: "The Atrophy of Private Life."

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/3426

PoemTalk is available through iTunes. Type "PoemTalk" in your iTunes music store searchbox, and then subscribe to the podcast.

Al Filreis
http://writing.upenn.edu/~afilreis

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46. Al Filreis
new PoemTalk: Jennifer Moxley
Tue 10 Jul 2012

Today we are releasing the 55th episode of PoemTalk. In this show, Katie Price, Cathy Eisenhower, and Christopher Schmidt join me to talk about a prose poem by Jennifer Moxley from her 2007 book The Line: "The Atrophy of Private Life."

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/3426

PoemTalk is available through iTunes. Type "PoemTalk" in your iTunes music store searchbox, and then subscribe to the podcast.

Al Filreis
http://writing.upenn.edu/~afilreis

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47. Rob McLennan

new from above/ground press: Prelude: selections from a collaboration by rob mclennan and Christine McNair

Tue 10 Jul 2012

Prelude: selections from a collaboration
by rob mclennan and Christine McNair
$3

Arpeggio

When I reach my cabin fifteen minutes later, a rust-coloured deer is standing right in fron of it as if waiting for me. When she sees that I see her, she runs into the woods. I resent her all month for appearing at such a clumsily symbolic moment, on that is unusable in writing, as if to taunt me, she doesnt show herself again. Sarah Manguso

1.

Le Chantecleur or coq, au vin. Dipping my feet at the edge of the lake. Pascale tells me the hotel poisons the lake, pours liquid in. Im indignant in orange lifejacket. Wet curls. We found no evidence.

I lose my contacts in the lake. The fish mumble. Wake from water blur faced and metal.

2.

To next fleur, chanson or chocolaterie. A cake my family ate in square portions, Cadix. The baker moves away and wont teach the new owners how to make it. We adjust our palette. Settle for butterflies on chocolate crisp. Le Papillion.

Not simply some acres of snow.

3.

Lake swans, lake boats, only thats not here thats there. Thats a ride at some park. Here there are paddleboats. My feet get hit if Im not paying attention. I pretend swans.

I have never been on a train.

4.

Late songs on the deck. Leaves, the yard spreads. A table of water.

Bare back to wood.

published in Ottawa by above/ground press
for a joint reading at The Dusty Owl Reading Series,

Sunday, July 15, 2012
http://robmclennan.blogspot.ca/2012/05/christine-mcnair-and-rob-mclennan-at.html
a/g subscribers receive a complimentary copy

Read rob mclennans article on their collaboration here. http://www.openbookontario.com/news/sainte_ad%C3%A8le_redux?deviceÞsktop

Christine McNair's work has appeared in cv2, Prairie Fire, ditchpoetry.com, Arc, the Bywords Quarterly Journal, Descant, and assorted other places. Her first collection of poems, Conflict, appeared in May 2012 with BookThug. She works as a book doctor in Ottawa, is one of the hosts of CKCU Lit Landscapes, and blogs at cartywheel.wordpress.com.

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections grief notes: (BlazeVOX [books], 2012), A (short) history of l. (BuschekBooks, 2011), Glengarry (Talonbooks, 2011), kate street (Moira, 2011) and 52 flowers (or, a perth edge) (Obvious Epiphanies, 2010), and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (ottwater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (ottawater.com/seventeenseconds) and the Ottawa poetry pdf annual ottawater (ottawater.com). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

www.aboveground press.blogspot.com/2012/07/new-from-aboveground-press-prelude.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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48. Nicholas Leaskou

Poet as Radio: Dana Teen Lomax on July 14

Tue 10 Jul 2012

This Saturday on Poet as Radio Dana Teen Lomax joins us to read fromÂ and discuss her recent bookÂ DisclosureÂ (Black Radish Press) and more!Â Tune in on 7/14, 9am-10am, atÂ savekusf.orgÂ or listen next week on our blog atÂ poetasradio.blogspot.com.

Â Â
Dana Teen Lomax is the author of several books of poetry, includingÂ DisclosureÂ (Black Radish Books, 2011),Â from DisclosureÂ (UbuWeb Editions, 2010),Â RxÂ (dusie kollektiv, 2010),Â CurrenÂ ¢yÂ (Palm Press, 2006),Â RoomÂ (a+bend press, 1998), and co-editedÂ Letters to Poets: Conversations about Poetics, Politics, and CommunityÂ (Saturnalia Books, 2008). Supported by the California Arts Council, the Peninsula Community Foundation, the Zellerbach Family Fund, the Marin Arts Council, and others, her work has received the San Francisco Foundationâ€™s Joseph Henry Jackson prize for poetry, among other awards and has appeared inÂ UbuWeb,Â Jacket, Poets & Writers, The Bay Poetics Anthology, Imaginary Syllabi,Â War and Peace: The FutureÂ (O Books), andÂ Against ExpressionÂ (Northwestern University Press).Â
Â Â
To contact us, please email us atÂ [redacted].
Â
Delia Tramontina, Jay Thomas, and Nicholas Leaskou

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49. Jeffrey Side

The new ebook from Argotist Ebooks is “Light on the Lion's Face” by Tim Van Dyke

Wed 11 Jul 2012

The new ebook from Argotist Ebooks is â€œLight on the Lion's Faceâ€ by Tim Van Dyke
Description:
The poems in Tim Van Dyke's â€œLight on the Lion's Faceâ€ are composed in conjunction with Jean Baudrillard's book, â€œSeductionâ€, often using fragments from the text as architecture for the poems. The other two architectural concepts are the Shivite myth of KÄ«rttimukha (or "Face of Glory"), a story about a ravenous lion eating its own body, and the stylistic renderings and fragments of Aime Cesaire. Tim Van Dyke uses these three points of departure to fashion a new sensibility about the body, love, seduction,

society, and the continued relevance of myth and ritual.
Available as a free ebook here:
http://www.argotistonline.co.uk/LIGHT%20ON%20THE%20LIONS%20FACE.pdf
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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50. Shankar, Ravi (English)

Drunken Boat Position Openings

Wed 11 Jul 2012

Drunken Boat, international online journal of the arts [http://www.drunkenboat.com], is looking for a Director of Development, an Assistant Managing Editor, and a Blogger. The magazine is in production of its 16th issue now in the process of moving to a triquartely format. All three positions, save the first, are unpaid and done on an in kind basis, though there is ample opportunity to contribute editorially to the magazine's vision and to Drunken Boat Media which will be publishing its second book, Lisa Russ Spaar's "The Hide-and-Seek Muse," taken from a year's worth of her columns for the Chronicle of Higher Education in Spring 2013. If you are interested in any of the positions described below, please email [[redacted]] with the requisite materials.

Director of Development - Drunken Boat is a 501(c)(3) non-profit arts organization that seeks someone with the expertise to help with capacity building, foundation support, promotional campaigns and grant writing. We have a new and eminent Advisory Board, listed at http://www.drunkenboat.com/db15/board, and part of the position would be to coordinate with them on editorial projects in development. This position will be renumerated with a modest stipend and a percentage of the support received. Previous successful grant writing accomplishment will be seriously considered. Please email a copy of your CV and cover letter to [[redacted]].

Assistant Managing Editor - work closely with the Managing Editor on the day-to-day operations of the magazine, including arts outreach, dialogue with contributors, project solicitation and staff collaboration. 5-10 hours a week time commitment (depending on proximity to production). Ample opportunity to move within the organization and to workly closely with the Managing Editor on a variety of disparate tasks related to online and print publishing, performance production and editorial management. Please email a CV and cover letter to [[redacted]].

Blogger - contribute to Drunken Boat's blog on a weekly or monthly level, writing on a subjects ranging from new media to poetics. Chance to promote articles of interest to our readership. Those who are comfortable with Word Press and who regularly use mixed media as part of their social media life are a plus. Please email a cover letter and a writing sample, that can be a link to a blog or something pithy or piquant that you have written to [[redacted]].

Thanks for helping support the arts online.

The Editors, Drunkenboat.com

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51. Martha Deed

The Last Collaboration - Martha Deed

Wed 11 Jul 2012

The Last Collaboration by Martha Deed with Millie Niss, originally published online by Furtherfield.org/friendsofspork is now available in book form through Amazon in the US and the UK.

Amazon has activated the "Look Inside" feature so you can have a peak.

Call it â€œa demonstration/ project,â€ as the opening to this collaboration suggests, by two authors, Martha Deed, a mother accompanying Millie Niss, her daughter, to doctors and hospitals, which is to say from one medical disaster to the next, till the daughter is dead and the mother is left with the heart-breaking task of burying the daughter and completing the project. The result is a back and forth from present to past, through diaries, emails, drawings, poems, medical reports, and handwritten notes, sorting to find out and be clobbered with the errors that led relentlessly to the death. Those who have been there will appreciate Deedâ€™s conveying the words and images in the chaotic way they come at us and we sort them. Those who have not been there will be convinced. All of us will learn, thanks to Nissâ€™s courage to keep writing and to Deedâ€™s clear-headedness in meaningfully finishing what must have been a painful, mind-boggling task.

âˆ’ Diane Kendig, author of The Places We Find Ourselves

If anyone would like to review this mixed-media book, please contact me backchannel.

Thanks,
Martha

--
The Last Collaboration
http://www.furtherfield.org/friendsofspork/

Intro by Edward Picot
http://www.furtherfield.org/features/articles/last-collaboration

City Bird: Selected Poems (1991-2009) by Millie Niss, edited by Martha Deed
http://www.blazevox.org/index.php/Shop/Poetry/city-bird-selected-poems-1991 - 2009-by-millie-niss-edited-by-martha-deed-192/

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52. John Foley
Theatre of Cruelty Invades 2012 Capital FRINGE Festival!
Thu 12 Jul 2012

JR FOLEY

JESUS le MOMO
a part of the 7th Annual Capital Fringe Festival July 12 - 29, 2011

Dead mad playwright ANTONIN ARTAUD invades prayer meeting!

What: JESUS le MOMO, presented by JR Foley & Hilary Kacser, with Michael Kelly
Featuring:
JR Foley & Hilary Kacser, Producers
Michael Kelly, Associate Producer & Dramaturge
Adi Stein, Director
Elliot Lanes, Stage Manager
Elizabeth Salamon as Le Momo
Tyler Budde as Fr. Jim
Rachel Viele as Gretchen
Sean Sidbury as Paul
Liz Kinder as Debbie
Molly MacKenzie as Sue

Where: The Bedroom—Fort Fringe,
610 L St., NW, Washington, DC 20001
1 ½ blocks south and east of Mt. Vernon Square METRO Station.

When: FRIDAY, July 13, 6:15 pm; SUNDAY, July 15, 12 noon; SATURDAY, July 21, 10:15 pm; TUESDAY, July 24, 9:45 pm; THURSDAY, July 26, 8:15 pm; SATURDAY, July 28, 7 pm

Tickets & Passes: $17 (+ one-time purchase of a $7 FRINGE button)Click on http://shows.capfringe.org/shows/3533-Jesus-le-MOMO.html or call 866-[redacted].

Photos: For high resolution photos related to our show, please visit jrfoley.com.

JESUS le MOMO Publicist & Contact:
Jack Foley
[redacted] or
[redacted]
[redacted]

Fringe Festival Press Contact: Laura Gross, [redacted], c: [redacted],
[redacted]

Official Hashtags @JackFoley12 #JESUSleMOMO &
http://www.facebook.com/JesusLeMomo

About JESUS le MOMO It's 1970, D.C. A priest's "wife" – at odds with her "husband" – the priest, and communal housemates hold a prayer meeting, speaking in tongues. Dead mad poet-playwright Antonin Artaud suddenly materializes, demanding they assist him in his resurrection – without God!

About You the Artist or Company JR Foley is a member of Playwrights Forum and the Dramatists Guild of America. He also co-edits FlashPoint: A Journal of the Arts and Politics at http://www.flashpointmag.com/.

About Capital Fringe Capital Fringe is a 501(c)3 nonprofit organization founded in 2005 with the purpose of connecting exploratory artists with adventurous audiences by creating outlets and spaces for creative, cutting-edge, and contemporary performance in the District. Capital Fringe's vital programs ensure the growth and continued health of the local and regional performing arts community by helping artists become independent producers while stimulating the vibrant cultural landscape in our city.

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53. Jeffrey Side
Response to Seth Abramson
Thu 12 Jul 2012

My response to Seth Abramsonâ€™s critique of my Introduction to The Argotist Online feature â€œThe Academisation of Avant-Garde Poetryâ€.

http://www.argotistonline.co.uk/Response%20to%20Seth%20Abramson.htm

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54. Peter ciccariello (Google+)
If ever there was a post post-modern Dada…
Thu 12 Jul 2012

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dW9iPTgNCg0K

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55. Laura Hinton
Chant de la Sirene's trip to Orono, ME
Thu 12 Jul 2012

For those of you not lucky enough this year to go to the National Poetry Foundation conference in Orono, ME, you might enjoy the story of "My Summer Vacation" on my blog. Lots of pictures to see:

Chant de la Sirene<http://www.chantdelasirene.com/2012/07/national-poetry-foundation-fun-orono.html>

of
http://www.chantdelasirene.com/2012/07/national-poetry-foundation-fun-orono.html

Also, note that Mermaid Tenement Press is back on line!

Laura
--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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56. Adam Fieled
"Cheltenham" available on Amazon
Fri 13 Jul 2012

"Cheltenham," my new Blazevox book, now has its own page on Amazon:
Â
http://www.amazon.com/Cheltenham-Adam-Fieled/dp/160964106X/
Â
Thanks to editor Geoffrey Gatza. About "Cheltenham":
Â
O this is fierce writing, dirty & sweaty, rain-drenched& squalid, caught out in the back seats of parked cars, all that mess of actual young lives â€“ Adam Fieledâ€™s poetry moves with & through all this, carefully recording and arranging, natural history notes of the actual ecosystem so many of us live or lived within, savage, implacable and there on its own terms.
â€”Peter Philpott
Â

Â
Â
#261
Â
Never one to cut corners about cutting
corners, you spun the Subaru into a rough
U-turn right in the middle of Old York Road
at midnight, scaring the shit out of this self-
declared â€œartist.â€ The issue, as ever, was
nothing particular to celebrate. We could
only connect nothing with nothing in our
private suburban waste land. Hereâ€™s where
the fun startsâ€” I got out, motherfucker.
I made it. I say â€œI,â€ and it works. But Old
York Roadat midnight is still what it is.
I still have to live there the same way you do.
Â
Â Â Â Â Â Â Thanks!
Â Â Â Â Â Â Â Â Adam FieledÂ [redacted]Â Â

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57. Rob McLennan

reminder: rob's new editing service: poetry manuscript reading, editing, evaluation

Fri 13 Jul 2012

For a few years now, I've offered a one-on-one poetry editing/evaluation service, and have decided to expand.

I'm STILL offering, to anyone interested, evaluation, editing and otherwise help with shaping a poetry manuscript for potential publication. I'd be thinking a series of back-and-forths, including notes, questions and revisions. $200 for a manuscript up to 100 pages, or $250 for up to 150 pages.

If you are interested, send me an email at [redacted].

It has been a while since I've run poetry workshops at Collected Works Bookstore and Coffeebar, but I've run nearly a dozen poetry workshops at the store over the past decade, and run other workshops and manuscript evaluations through my Writer-in-Residence position at the University of Alberta (2007-8), through Encounters with Canada, and as part of the (late, lamented) Ottawa Valley Book Festival, as well as editing numerous books over the years for Broken Jaw Press, Vehicule Press, Insomniac Press and Black Moss Press, and my own Chaudiere Books and above/ground press.

There's always a possibility that I might offer another poetry workshop. Keep an eye either on this space or http://www.bywords.ca/ for future announcements.

robmclennan.blogspot.com/2011/07/robs-new-editing-service-poetry.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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58. amy king

SAT. JULY 14TH -- MIDNIGHT TEA + July 21 - 22nd -- 2ND ANNUAL NEW YORK CITY POETRY FESTIVAL

Fri 13 Jul 2012

Celebrate Natasha Marin's new book (forthcoming
MIDNIGHT TEAÂ

Celebrate Natasha Marin's new book (forthcoming from Dancing Girl Press) with usÂ at Â http://mikokuro.com/Â - Saturday @ 11:30 p.m. - 1 a.m.

New York Foundation for the Arts
20 Jay Street, 7th Floor,Â Brooklyn, New York 11201
https://www.facebook.com/events/300402900050200/

"Inspired by the principles of the traditional Japanese tea ceremony, MKMT is a direct response to Pop art and its aftershocks, in that the separation between the art work and the viewer, is non-existent. People become the art that they are witnessing. Dividing lines disappear. The viewer is an essential component, rather than a passive consumer of the work."

~~~~~~~~~~~~~~~~~

THE POETRY SOCIETY OF NEW YORK PRESENTS
THE 2ND ANNUAL NEW YORK CITY POETRY FESTIVAL

Saturday & Sunday, July 21st & 22nd, 11am-5pm

Governors Island, Colonelâ€™s Row

Pre-sale tickets: $5 for both days
Day-of tickets: $5 per day

FULL READING SCHEDULE HERE -Â

http://poetrysocietyny.org/new-york-city-poetry-festival/info-for-this-year/the-lineup-3/Â

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59. reJennifer Bartlett
Adjunct Freshman English
Fri 13 Jul 2012

Hi All,

Im interested in picking up one or two freshman comp classes for fall. If anyone's department needs someone last minute, will you let me know? I am interested in some place within an hour commute of Greenpoint Brooklyn. I have six years high experience and three years freshman comp experience, two books, awards and all that jazz. I would actually prefer to teach a disabilities studies class, but I know those are hard to come by.

Love, Jennifer

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60. David Baratier
Transcontinental Award 2012
Sat 14 Jul 2012

Here are the full guides--
-- Pavement Saw Press Transcontinental Award 2012 Submission Guidelines ----

You can submit directly to the website at:
http://www.pavementsaw.org/pages/transaward.htm

--This award is for first or second full length books--

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer

than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published one, or more than one, volume of poetry or prose poetry. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. All writers without a full length book or those who have published only one full length book are eligible. Writers who have had a second volume of poetry and/or prose poetry under 40 pages printed or printed in limited editions of no more than 500 copies are also eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have a Monday, August 15th, 2012, or earlier, postmark. This is an award for first or second books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. Entry Fee: $20 for mailed US and Canadian entries, $23 for mailed overseas entries, $27 to submit electronically (all entries, world wide).

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This â€œeditors choiceâ€ manuscript will be published under a standard royalty contract. A decision will be reached in December or January. Entries should be sent to:

Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry

321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, 2012, or earlier, postmark. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: info(at)pavementsaw.org

Previous Winners

Sarah Mangold: Electric Theories of Femininity
Troy Bigelow: Resuscitivity
Shannon Hamann: Death Doubledactyl
Stan Mir: The Lacustrine Suite
Justin Vicari: The Professional Weepers
Jason Irwin: Watering the Dead
Rachel M. Simon: Theory of Orange
Kaya Oakes: Telegraph
Steve Davenport: Uncontainable Noise
Garin Cycholl: Blue Mound to 161
Rodney Koeneke: Rouge State
Christopher Arigo: Lit interim
Sophia Starnes: A commerce of Moments
Daniel Zimmerman: Post Avant
Jeffrey Levine: Mortal, Everlasting
Dana Curtis: The Body's Response to Famine

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

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61. Jeffrey Side

Bob Grumman's response to Seth Abramson

Sat 14 Jul 2012

Bob Grummanâ€™s response to Seth Abramson:

http://poeticks.com/2012/07/13/entry-798-grumman-versus-abramson/

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62. Larissa Shmailo

Larissa Shmailo readings at NYU and the NYC Poetry Festival

Sat 14 Jul 2012

Dear Friends:

I'd like to invite you to two readings:

Saturday, July 21, 8:00 p.m.
Poets Respond to Jung's Red Book
Larissa Shmailo, Kristen Prevallet, and Martine Bellen
Artand Psyche Conference at NYU
NYU Kimmel Center
Rosenthal Pavillion (10th Floor)
60 Washington Square South.
This is a conference of Jungian psychologists and artists whomeet to explore the interfaces of their work.
$15 admission.
http://www.cvent.com/events/art-and-psyche-in-the-city-conference/event-summary-26c0ef5efaa349c78b7e24514805b743.aspx

Sunday, July 22, 4:20 p.m.
Larissa Shmailo, Marc Vincenz, Susan Scutti, Yuriy Tarnawsky
MadHat (formerly Madhatter's Review)
New York City PoetryFestival
Governors Island, Chumley Stage
Tickets are $5 for both days in advanceand $5 each day at the door.

http://poetrysocietyny.org/new-york-city-poetry-festival/info-for-this-year/

Hope to see you!
Larissa

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63. Deborah Poe

Port Townsend Writers' Conference, Washington Events

Sat 14 Jul 2012

Friends, I'll be in Port Townsend, Washington as afternoon faculty this coming week (July 15th through the 22nd).

I'm teaching the following workshops Monday through Saturday (descriptions below): Hybrid Forms/Mongrel Selves; Art as a Point of Departure;

Contrapuntal Collaboration; Writing with Scientific Thought; & The Sensual Infrastructure Between the Abstract and Concrete.

Check out the schedule, and please pass along to friends, colleagues, and students that you think might be interested. It looks to be a very full week at Centrum.

http://centrum.org/writers-conference-schedule-afternoon-workshop-faculty/

Best, Deborah Poe
www.deborahpoe.com

* The Sensual Infrastructure: Between the Abstract and Concrete* As prose and poetry writers, we will reflect on how one can improve writing by way of deftly balancing abstract and concrete language. By weaving abstract and concrete language through spatial description and sensory details, readers are able to connect to stories and poems more deeply. We'll consider how bridging the abstract and tangible does not merely provide a descriptive function. Such bridging engages readers more directly intellectually, psychologically and emotionally with the importance of your work. This year's focus will be on fiction.

Writing with Scientific Thought We will reflect on how one can use science to inspire creative writing. By looking at writing samples from such writers as Arthur Sze, Czeslaw Milosz, Primo Levi, Italo Calvino, Andrea Barrett, Bernadette Mayer, and Rikki Ducornet, we'll consider how established writers use scientific ideas in their own work. Though our focus is not an introduction of scientific terms per se, we will use scientific thought as launching pads for creative writing, generating work during the workshop. The workshop is designed to provide new channels to access new work. This year's focus will be on fiction.

Contrapuntal Collaboration

There are three major definitions of contrapuntal. It's the melody added as accompaniment to a given melody or 'plain-song'. Contrapuntal refers also to the art of adding one or more melodies as accompaniment to a given melody or 'plain-song' according to certain fixed rules (the style of composition in which melodies are thus combined). Contrapuntal can also mean a combination of two types of rhythm in a line of verse. Palestinian-American critical theorist Edward Said, himself a pianist and music critic, wrote extensively about how *literature* can be contrapuntal. We will talk a little bit about how literature might be contrapuntal. We will focus on writing pieces that possess a keen attentiveness to prose rhythms, poetry's musicality, and the contrapuntal. We will focus on ways in which thinking about the contrapuntal during our creative process might impact the meaningfulness of our work.

Art as a Point of Departure

What is the difference between using art as a point of departure versus ekphrastic writing—writing that describes artwork? What is ekphrastic poetry? What is not? If you use different mediums—film, other books, sound art—how does that change the use of art as a point of departure? In this workshop, we will reflect on the use of art as an instigator for new work. But we will contemplate how the joining of ideas, research, ideas of the artist, and a focus on various mediums can produce different kinds of pieces than straight ekphrastic poetry.

Hybrid Forms/Mongrel Selves

In this workshop we'll use the words hybridity to think about creating pieces that embrace multiple genres at once: prose poems, flash fiction, narrative that looks like poetry, etc. Some examples from which we might discuss excerpts include: Maggie Nelson's *Bluets*, Natasha Tretheway's *Beyond Katrina*, Akilah Oliver's *A Toast in the House of Friends*, Rebecca Brown's *Excerpts from a Family Medical Dictionary*, and Anne Carson's * Plainwater*.

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64. Maria Damon

Re: Chant de la Sirene's trip to Orono, ME

Sun 15 Jul 2012

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fun fun fun... thanks, Laura!

On 7/12/12 8:37 PM, Laura Hinton wrote:
> For those of you not lucky enough this year to go to the National Poetry
> Foundation conference in Orono, ME, you might enjoy the story of "My Summer
> Vacation" on my blog. Lots of pictures to see:
>
> Chant de la Sirene<http://www.chantdelasirene.com/2012/07/national-poetry-foundation-fun-orono.html>
>
> of
> http://www.chantdelasirene.com/2012/07/national-poetry-foundation-fun-orono.html
>
> Also, note that Mermaid Tenement Press is back on line!
>
> Laura

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65. Jacob Edmond
cris cheek in Dunedin, New Zealand
Sun 15 Jul 2012

—

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66. Revolution Poesy
Long Poem Library is now accepting poems of any length
Mon 16 Jul 2012

The Long Poem Library is now accepting poems of any length.*
*Please submit you work to Long Poem Library<http://www.revolutionpoesy.com>for consideration.
* *

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67. Charles Bernstein
Stein and Wittgenstein
Mon 16 Jul 2012

Three Compositions on Philosophy and Literature (1972) -- my reading of Stein's Making of American via WIttgenstein's Philosophical Investigations. From the cabinet of curiosities. https://jacket2.org/commentary/three-compositions-philosophy-and-literature-1972

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68. stephen mooney
Memorial reading for James Harvey
Mon 16 Jul 2012

Veer Books / Xing the Line / Writers Forum Workshop (New Series) and The Blue Bus have come together to celebrate the life and poetry of James Harvey, who died last month. This memorial reading will take place in London, UK at Birkbeck College on Thursday 19th July, from 18.00-21.00. The address is Keynes Library, Birkbeck Centre for Poetics, School of Arts, 43 Gordon Square, London WC1H 0PD. (When you come in to the foyer, ask the person on the front desk who will give directions – it’s a room on the first floor overlooking the square.) Readers/performers will include Carol Watts, Will Rowe, James Wilkes, matt martin, Jeff Hilson, Holly Pester, Michael Zand, Stephen Emmerson, Juliet Troy, John Gibbens, Keith Jebb, David Miller, Antony John, Edward Carey, Peter Philpott, S J Fowler, Elizabeth Guthrie, and The Children (Armorel Weston and John Gibbens).

Please note that this is a free event.

James Harvey James Harvey (1966–2012) studied biology at UCL before becoming a full-time poet in the thriving experimental and innovative poetry community in London . His interest in science, especially biology, extended into his poetry. James took part in a forum discussion with Rae Armantrout, Amy Catanzano, John Cayley, Tina Darragh, Marcella Durand, Allen Fisher, Peter Middleton, Evelyn Reilly and Joan Retallack on the interaction of poetry and science, hosted by Jacket 2. He was fascinated by the potential of 'science in poetry to dismantle existing structures, and then put them back together again, build them up "mechanically" while at the same time each level of complexity is acted upon equally through "the forces of nature," questioning the integrity of the structure.' The importance of ecology in his work is evident in one of his best poems, 'Mackerelling'. This was published in Veer Away (Veer 2007) and subsequently became his first book (Intercapillary Editions 2009). The poem 'is a movement through water ... an exercise in naming as pattern'. As James explained: 'Marguerite White sent me cardboard cuttings out in the shapes of sea birds she had used for one of her installations, I had been watching David Attenborough's The Blue Planet and the idea for the poem came shortly after. At the back of my mind was also Bob Cobbing's poem "alphabet of californian fishes" ... one of my favourite poems.' James was a regular at Writers Forum Workshop and many of his poems have a strong visual element, showing Cobbing's influence. Part of his poem 'Living Rock Ode' (in Freaklung 2010) included a diagram of a marine plankton that he sounded when reading the poem. James read in honour of Jennifer Pike-Cobbing in 2010 with his work featuring in AND13 (Writers Forum 2010) produced to mark the event. Later he was part of Writers Forum Workshop (New Series), his work appearing in its first publication (Writers Forearm 2011). Veer published a chapbook Temporary Structures in 2009 and included his work in Veer Off (2008) and Veer About (2011) in addition to Veer Away. He was published in the Openned magazine (2006) and Openned Issues 2006-07 (2008). In 2009, Openned brought out an e-pamphlet, Parts Composers, and Kater Murr's press published a broadsheet From Marx's Capital. James was featured in the anthology In the Company of Poets (Hearing Eye 2003). James's readings in London included the Blue Bus in 2008 with Nina Zivancevic and Vahni Capildeo and in 2010 with Harriet Tarlo, David Miller and Ken White. He read at Crossing the Line in 2009 with James Wilkes, Jon Clay, Antony John and Out to Lunch. James was also part of a group of poets who travelled to Newcastle upon Tyne to celebrate Barry MacSweeney in a reading at Morden Tower in 2010. James read from his Japheth series, written in collaboration with Edinburgh-based poet Jow Lindsay. Other work appeared in Herbarium (2011), also with an associated reading, or were

published online in Greatworks and Jacket, with work also appearing in Brittle Star magazine, Poetry Salzburg Review and the Morning Star.

James Harvey discussing poetry and science with other poets in Jacket 2 is here http://jacket2.org/features/archive?page=1 James Harvey's poem 'Mackerelling' (2007) can be downloaded free from http://intercapillaryeditions.com/james-harvey-mackerelling/ Video of James Harvey reading in honour of Jennifer Pike-Cobbing in 2010 http://www.openned.com/writers-forum-jennifer/?currentPage=4 Veer About (Veer 2011) can be downloaded free via http://www.bbk.ac.uk/cprc/publications/Veer_Publications/Veer037 James Harvey's work in the Openned magazine (2006) is here http://www.openned.com/epubs/2009/9/28/openned-magazine.html James Harvey's work in Openned Issues 2006-07 (Openned 2008) is here http://www.openned.com/epubs/2009/9/28/openned-issues-2006-2007.html James Harvey's Parts Composers (Openned 2009) is here: http://www.openned.com/epubs/2009/9/28/parts-composers.html Video of James Harvey reading at Morden Tower in 2010 (including 'Living Rock Ode' and Japheth poems) http://vimeo.com/13543371 about 9 mins 30 into the video Video of James Harvey reading at the Herbarium event in 2011 http://www.youtube.com/watch?v=GNzxNDHwSX0 James Harvey poems on Greatworks http://www.greatworks.org.uk/poems/jh1.html James Harvey poems on Jacket http://jacket2.org/poems/poems-james-harvey

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69. Jennifer Karmin
July 22: Poets Who Open Doors (Chicago)
Mon 16 Jul 2012

SUNDAY, JULY 22nd
1:30-3:30pm
at Woman Made Gallery
685 N. Milwaukee Ave
Chicago, Illinois -- free admission
https://www.facebook.com/events/333928806683471

FEATURED READERS:
Kristy Bowen (dancing girl press)
Shanny Jean Maney (the Encyclopedia Show)
Jennifer Karmin (Red Rover Series)
Emily Rose Kahnâ€"Sheahan (Mental Graffiti, Real Talk Live)
Johanny Vazquez Paz (Palabra Pura, Guild Complex)
Susan Yount (Arsenic Lobster, Chicago Poetry Bordello)

POETS WHO OPEN DOORS:
Woman Made Gallery will feature poets who work tirelessly to create opportunities for other artists and writers to get their work out in front of the world â€“ the editors, curators and people who staff arts organizations. Although some are better known for opening doors, many of these people have vibrant writing practices of their own. This reading will provide an opportunity to get to know the poetry of several such women.
http://womanmade.org/poetry.html

WOMAN MADE GALLERY:
Woman Made Gallery is a tax-exempt, not-for-profit organization founded in 1992. Its goal is to support women in the arts by providing opportunities, awareness and advocacy. It specifically accomplishes this through exhibitions which raise public awareness and recognition of women's cultural contributions.
http://womanmade.org
Â

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70. Paul Siegell

poem > book > t-shirt > song > video!

Tue 17 Jul 2012

R... R. A. I. N. I. N.

Hi!

Sooo, I created a concrete POEM, then published it in a BOOK, then turned the poem into a T-SHIRT, then came up with a SONG about it in the shower, then shot myself singing it, then posted it to YouTube:

http://www.youtube.com/watch?v=W7QtKzAvucc&feature=plcp

(1 minutes, 17 seconds.)

Thanks for taking a look,
Paul

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

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71. Mark Weiss

Re: Long Poem Library is now accepting poems of any length

Tue 17 Jul 2012

Which means you should change the name. I suggest "Long and Short of It Library."

-----Original Message-----
>From: Revolution Poesy <[redacted]>
>Sent: Jul 16, 2012 11:44 AM
>To: [redacted]
>Subject: Long Poem Library is now accepting poems of any length
>
> The Long Poem Library is now accepting poems of any length.*
>*Please submit you work to Long Poem
>Library<http://www.revolutionpoesy.com>for consideration.
>* *
>

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72. Tomás Ó Cárthaigh

New poems, hope links work!!!! www.writingsinrhyme.com - Feedback welcome

Tue 17 Jul 2012

::: New Poetry
Give to Me an Angry Sea An Cailín Bocht Marbh
An Crann sa Ghaoth No More The Hammer Strikes The Anvil
This Land a Piece of our Souls Holds The Excommunication of St. Columba A Holy Book Proves No Shield The Death of Niall the Third of Ireland Ardrossan: Looking for a Ferry to Arran
We Are The People of Moses
Poems of Tomas O Carthaigh

PDF from PoemHunter.com

War Poem?
American Policy For the Freedom of Small NationsCrumbling WallThe Web Wove on the Mouth of the WellDrunken PhilosopherPulling ButhaláinsThe Dance of the Red ManThe BansheeElegy on a Soccer Loving PopeAs Time Passes By

Reading at Banaghers "Readings from the Pallet" in 2011

Tomás and fellow Rhymers Club member Ken Hume at the Tullamore Arts Festival

Welcome

Poetry, for Tomás is a passion he indulges daily, and this website Writings in Rhyme brings together a selection of the back catalogue of work, plus some new writings.

Navigation

Use the links on the right to explore the writings of Tomás. Also, you can search by tag, and comment on the poems themselves.

More material to be added soon.

Readings

Next up will be Banaghers Readings at the Pallet for 2012, all going to plan!!!

Feedback

Ease of use issues on the site are important to us, let us know your experience, be it positive or otherwise...

"a person with a good book is never alone... a writer until they've written one is never at peace" - www.writingsinrhyme.com ::: Add me on Facebook ::: My YouTube Videos

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73. David Kirschenbaum

NYC/ Boog City Distribution Help Needed

Tue 17 Jul 2012

Hi,

I'm looking for someone who has access to a vehicle and might be game to distribute our forthcoming issue of Boog City. The paper would need to be distributed next week, either Thurs. July 26, Fri. July 27, or Sat. July 28, preferably Thursday, though any of the days are doable.

The papers would be picked up at our printed in Long Island City and distributed along our route in Williamsburg and Greenpoint, Brooklyn (with one stop in Prospect Heights), as well as the East Village and other points in lower Manhattan.

For more details and payment information please email me at [redacted] or call 212-842-BOOG (2664).

Thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City

330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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74. Jonathan Penton

Tons of new awesomeness at Unlikely Stories: Episode IV and Unlikely Books!

Tue 17 Jul 2012

Happy mid-July, vipers, roosters, and others! It strikes me that this week marks 14 years of publication of /Unlikely Stories/, in one form or another. Don't let it happen to you.

Thanks to the particular efforts of new Art Director Jeremy Hight, we've got a great new multimedia issue up for you at /Unlikely Stories, Episode IV/! But first check out the latest release from Unlikely Books: /guttural silk make new gong/, a chapbook by j/j hastain. This hot little tome is available from Unlikely Books for just $5, or as a free downloadable .pdf! Check it out at http://www.UnlikelyStories.org/unlikely_books/ !

And at http://www.UnlikelyStories.org/ , we've got:
Sweet Visual Art by Jeffrey Vallance, Aimee Jones, and Joy Garnett
"The Human Mystery," a movie-story-game by Alan Bigelow
/Terrible Bonnett/, an EP from musician-slash-sound artist Philippe André Landry
"Love Has Been Liquidated" by John Bryan, a 66-section choose-your-own-adventure /A Bride Stripped Bare by Her Bachelors, even/ role-playing prose poem, in which you can play the near-helpless mute in a completely fucked epistolary romance.
and Jonathan Penton (that's me) interviews the aforementioned Bryan

It is enjoyable, so go enjoy!

(And don't worry, my fowl friends. Those snakes are only after your eggs.)

--
Jonathan Penton
http://www.UnlikelyStories.org/

P.S. It's Seth's fault.

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75. Jim Andrews
A short video about Aleph Null
Wed 18 Jul 2012

About Aleph Null: http://vispo.com/aleph/video

This is a short video I put together about Aleph Null. Aleph Null is color music. No audio. It's an online, generative, interactive, open source visual work written in JavaScript using the HTML5 canvas tag. No plugin required.

I showed Aleph Null recently in Paris at the Sorbonne at their And Now conference on "innovative writing". There was a panel of three scholars who presented papers on Aleph Null. And myself; I presented Aleph Null.

Aleph Null was also presented recently at the Electronic Literature Organization conference in West Virginia. Again, three scholars--Leo Flores, Giovanna Di Rosario, and Mark Marino--presented papers on Aleph Null and I presented the piece--only this time I couldn't be there so they played this video which I made about Aleph Null.

Aleph Null will also be presented in Boston at the 2013 MLA in an exhibition of electronic literature curated by Dene Grigar and Kathi Inman Berens.

You might ask yourself why Aleph Null, which is primarily a visual piece, not a 'literary' piece, has attracted such attention within specifically literary communities. The 'And Now' conference is concerned with "innovative writing" and the two other venues I mentioned are concerned with electronic literature. Whatever your answer, the interest in Aleph Null in these writerly venues has triggered interesting discussion about the relation of such a piece to poetry and the writerly.

ja
http://vispo.com

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76. Adam Fieled
Philly Free School on Flickr
Wed 18 Jul 2012

The Philly Free School was a multi-media artists co-op which operated from 2004 to 2006. It involved a range of artists involved in a range of endeavors, from photography to painting to serious literature to rock music. It was geographically based in Center City Philadelphia, and operated out of the Highwire Gallery in the Gilbert Building on the PAFA campus, among other venues. These photos were taken by and of Free School participants, though

the dates range from years before and after the precise tenure of the existence of the Free School as a cohesive entity:

http://www.flickr.com/photos/adamfieled/sets/72157630520546766/

Hope you enjoy them. Thanks!!
Adam Fieled [redacted]

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77. Rob McLennan

above/ground press at nineteen,

Wed 18 Jul 2012

While you eagerly await the details for above/ground press' nineteenth anniversary reading/launch/party at Ottawa's Mercury Lounge on August 9th, why not stroll through some of the back catalogue?

recent titles from Christine McNair + rob mclennan, Lisa Robertson, George Elliott Clarke, Jay MillAr, Fenn Stewart, Phil Hall + Andrew Burke, Rob Manery, Robert Hogg, Kathryn MacLeod, j/j hastain, Stephen Brockwell, Rae Armantrout, Sarah Mangold, rob mclennan, Kemeny Babineau, Deanna Young, derek beaulieu + rob mclennan, Barry McKinnon, Paige Ackerson-Kiely, Michael Blouin + Elizabeth Rainer, Shannon Maguire, Ken Norris, Camille Martin, Hugh Thomas, Eric Folsom and plenty of others...

check out the link at www.abovegroundpress.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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78. D.Buuck

MattLongabucco/CarleyMoore/MadelineGeorge reading in Berkeley Thurs July 26

Wed 18 Jul 2012

Please join me in welcoming my good friends from New York (and Bard) next Thursday:

Matt Longabucco, Carley Moore & Madeline George

@ The Black Pine Circle
2027 7th St, Berkeley
Thur July 26, 7pm, BYOB

Madeline George is a playwright and novelist. LOOKS and THE DIFFERENCE BETWEEN YOU AND ME are published by Viking Children's Books. Her plays, including THE ZERO HOUR, PRECIOUS LITTLE, and SEVEN HOMELESS MAMMOTHS WANDER NEW ENGLAND, have been developed and produced at theaters across the country. She's a founding member of the Obie-winning playwrights' collective 13P (Thirteen Playwrights, Inc.), and a resident playwright at New Dramatists. This month she's in residency at Berkeley Rep, where she will stage a reading of a new play. www.madeleinegeorge.com

Matt Longabuccoâ€™s poems and prose have appeared in With+Stand, Painted Bride Quarterly, Conduit, Poetry Project Newsletter, Pleiades, and Washington Square, and at pavilionproject.blogspot.com, where he wrote about every movie screened at his local cineplex for a year. He teaches writing and literature in the Liberal Studies Program at New York University, and is a founding member of the Brooklyn Writersâ€™ Collaborative and the POD reading series.

Carley Moore's novel THE STALKER CHRONICLES came out this year on Farrar, Straus, and Giroux. Her poems have appeared in American Poetry Review, Aufgabe, The Birdsong Collective, The Blue Letter, Coconut, Conduit, Connotation Press, Fence, Linebreak, and Painted Bride Quarterly. She also teaches writing and literature in the Liberal Studies Program at New York University, and is a founding member of the Brooklyn Writersâ€™ Collaborative and the POD reading series. carleymoorewrites.com

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79. Mark Weiss

New poems

Wed 18 Jul 2012

New poems of mine, 19 Short Poems for Bill Bronk, Plus 1, at Jerome Rothenberg's blog and Jacket2, http://jacket2.org/commentary/mark-weiss-nineteen-short-poems-bill-bronk-plus-one.

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80. reJennifer Bartlett

Andrea Baker

Wed 18 Jul 2012

This OmniDawn has a collage piece by my best friend and favorite poet Andrea Baker.

Her work is truly magical.

http://www.omni-verse.net/?p=2337

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81. Jennifer Karmin

July 20: Will Alexander + Andrew Joron + Theremin in Chicago

Thu 19 Jul 2012

Friday, July 20th
7:45â€“8:45pm

at Columbia College Chicago
The Ludington Building
1104 South Wabash Avenue

The Harriet Reading Series presents Will Alexander and Andrew Joron, two poets whose writing explores the dominion of surrealism projected through the lens of science fiction. Radically experimental, rapturous, and estranging, Joron and Alexander find ways of sounding the impossible through language warped in its lyrical turnings. Two short films by video artist Adam Shecter that venture into pixelated zones on the hither side of the real will also be presented.

This event is one of many that are part of the 2012 Printersâ€™ Ball.
6-11pm! Free and open to everyone!
Full schedule at http://www.printersball.org

Join thousands of readers, writers, and artists from around the planet for the greatest literary party in the galaxyâ€”a one-night supernova of books, magazines, and otherworldly ink on paper, distributed freely; live music, readings, and other performances; letterpress, papermaking, and bookbinding demonstrations; plus even more.

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82. Jessica Wickens

Fwd: Announcing: Monday Night Issue 11

Thu 19 Jul 2012

Announcing the new issue of* Monday Night *and a brand new website...

---------- Forwarded message ----------
From: Monday Night <[redacted]>
Date: Thu, Jul 19, 2012 at 9:45 AM
Subject: Announcing: Monday Night Issue 11
To: Monday Night <[redacted]>

Dear friends and contributors,

Issue 11 of *Monday Night* is now out in print and online on our revamped website <http://mondaynightlit.com/>!

Featuring new fiction by Jennifer Caloyeras,<http://mondaynightlit.com/11_caloyeras.html> Julianne Sylvia, <http://mondaynightlit.com/11_sylvia.html> Paul Albano,<http://mondaynightlit.com/11_albano.html>and Jason File <http://mondaynightlit.com/11_file.html> and poetry by erica lewis,<http://mondaynightlit.com/11_lewis.html> Valerie Witte, <http://mondaynightlit.com/11_witte.html> James Sanders,<http://mondaynightlit.com/11_sanders.html> Holger Sasum, <http://mondaynightlit.com/11_sasum1.html> and Susan Lewis.<http://mondaynightlit.com/11_lewis1.html>Read it now, then order
a copy <http://mondaynightlit.com/issues.html> to have on hand for the coming apocalypse ($5; look for the PayPal button).

Issue 11 will soon be in stock at these fine bookstores:
Quimby's<http://www.quimbys.com/>(Chicago), City Lights Bookstore <http://www.citylights.com/> (San Francisco), Pegasus Fine Books <http://www.pegasusbookstore.com/> (Berkeley), and Diesel Books<http://www.dieselbookstore.com/>(Oakland).
Monday Night is also in the permanent collections of New York Public Library, University at Buffalo, and University of Wisconsin-Madison.
Keep in touch: "Like" us on Facebook, https://www.facebook.com/pages/Monday-Night/136295636444084 and follow us
on Twitter: https://twitter.com/MondayNightLit

All the best,
The Editors: Jessica, Nana and Heather

MONDAY NIGHT
A journal of new literature
http://www.mondaynightlit.com/

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83. Jonathan Morse

Useful for professors of creative writing?

Thu 19 Jul 2012

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http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html

↑ Index

84. Murat Nemet-Nejat
Re: Useful for professors of creative writing?
Fri 20 Jul 2012

What a hard letter to read if it is addressed to you.
Ciao,
Murat

On Thu, Jul 19, 2012 at 7:45 PM, Jonathan Morse <[redacted]> wrote:

> *http://www.lettersofnote.com/**2012/07/youve-got-to-sell-**your-heart.html<http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html>*
>
> *==========**====*

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85. Kimmelman, Burt
Sunday in LA -- Simmons & Kimmelman at Beyond Baroque, 7:30
Fri 20 Jul 2012

An Evening of Poetry and Storytelling with Burt Kimmelman & Diane Simmons

22 July, Sunday - 7:30 PM

DIANE SIMMONS' short story collection, Little America, won the 2010 Ohio State University prize for fiction. Her story, Yukon River, was a runner-up for the 2010 Missouri Review Editor's Prize. Her novel, Dreams Like Thunder, won the Oregon Book Award for Fiction. Along with another novel, she has published critical books on Maxine Hong Kingston, Jamaica Kincaid, and popular British Imperial writing. She grew up on the high desert country of Eastern Oregon. After a career in journalism in the West, she moved to New York City, where she teaches at the City University of New York. Other short fiction has appeared in journals such as Beloit Fiction Review, Blood Orange Review and Northwest Review. Read more about Simmons at DianeSimmons.net<http://www.dianesimmons.net/>.

BURT KIMMELMAN's seventh collection of poems is The Way We Live (Dos Madres Press, 2011). He has also published five books of literary criticism, including The "Winter Mind": William Bronk and American Letters (1998) and scores of essays on medieval, modern and contemporary poetry. "Taking Dinner to My Mother," a poem from his collection As If Free (Talisman House, 2009), was featured on NPR's The Writer's Almanac. Recent interviews of Kimmelman are available online: with Tom Fink in Jacket2 (text) and with George Spencer at Poetry Thin Air (video). More on Kimmelman can be found, most recently, at

"Burt Kimmelman: A Survey" (critical commentary and poetry samples selected by Karl Young, a part of his Light & Dust Poetry Anthology), and at BurtKimmelman.com<http://www.burtkimmelman.com/>. He teaches at New Jersey Institute of Technology.

Come by to say hello!

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86. Maria Damon
Re: Andrea Baker
Fri 20 Jul 2012

---

wow cool! esp the juxt of vis & text

On 7/18/12 9:57 PM, reJennifer Bartlett wrote:
> This OmniDawn has a collage piece by my best friend and favorite poet
> Andrea Baker.
>
> Her work is truly magical.
>
> http://www.omni-verse.net/?p=2337
>

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87. David Baratier
Pavement Saw Press Transcontinental Award 2012 Guides
Fri 20 Jul 2012

-- Pavement Saw
Here's a re-send, the last came out as a text blob

-- Pavement Saw Press Transcontinental Award 2012 Submission Guidelines ----

You can submit directly to the website at:
http://www.pavementsaw.org/pages/transaward.htm

--This award is for first or second full length books--

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address.

This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published one, or more than one, volume of poetry or prose poetry. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. All writers without a full length book or those who have published only one full length book are eligible. Writers who have had a second volume of poetry and/or prose poetry under 40 pages printed or printed in limited editions of no more than 500 copies are also eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have a Monday, August 15th, 2012, or earlier, postmark. This is an award for first or second books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. Entry Fee: $20 for mailed US and Canadian entries, $23 for mailed overseas entries, $27 to submit electronically (all entries, world wide).

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your

manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This â€œeditors choiceâ€ manuscript will be published under a standard royalty contract. A decision will be reached in December or January. Entries should be sent to:

Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry
321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, 2012, or earlier, postmark. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: info(at)pavementsaw.org

Previous Winners

Sarah Mangold: Electric Theories of Femininity
Troy Bigelow: Resuscitivity
Shannon Hamann: Death Doubledactyl
Stan Mir: The Lacustrine Suite
Justin Vicari: The Professional Weepers
Jason Irwin: Watering the Dead
Rachel M. Simon: Theory of Orange
Kaya Oakes: Telegraph
Steve Davenport: Uncontainable Noise
Garin Cycholl: Blue Mound to 161
Rodney Koeneke: Rouge State
Christopher Arigo: Lit interim
Sophia Starnes: A commerce of Moments
Daniel Zimmerman: Post Avant
Jeffrey Levine: Mortal, Everlasting
Dana Curtis: The Body's Response to Famine

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

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88. Paul Nelson
Poetry Postcard Project
Fri 20 Jul 2012

---

for those of you familiar with the August Poetry
From Brendan McBreen:

for those of you familiar with the August Poetry Postcard series (http://poetrypostcards.blogspot.com/) you may know that it was started by Paul Nelson then passed to Lana Ayers but this year Lana is busy with school work (fiction writing) and other projects

so I have been asked to compile the mailing lists this year

for those not familiar the August Poetry Postcard fest works as such: each participant receives a list of 31 names and addresses of other poets and each day in August you write a poem on a postcard and send it to the person that follows your name on the list so if you are number 4 on the list you start by mailing a postcard poem to number 5, and when you get to 31 you loop back to 1, 2, and 3 the idea is to respond to a postcard and poem you receive but send the response to the next person on the list and the others on the list will do the same

in
 past years we have had participants from all over the globe, so be sure
 to be aware of international postage if it applies to your list

you can collect the postcards you send from anywhere, drug stores are good, Goodwill is a good place to find postcards, some people create their own postcards too, nice postcards are nice but the poetry is the purpose

also it is usually a good idea to begin sending postcards on the last few days of July just to be sure that people receive their cards by August

finally!
for those who wish to participate:
please email your name and mailing address and email address at [redacted]
include August Postcard Poetry in the subject line (deadline 7.25.12, fest starts 7.27.12)

please note that I will not use any addresses for any reason other than this year's Poetry Postcard fest and I urge everyone else to do likewise

Thank you!
Brendan McBreen

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

↑ Index

89. Jeffrey Side

The new ebook from Argotist Ebooks is "Symphony No. 7" by Ric Carfagna.

Fri 20 Jul 2012

The new ebook from Argotist Ebooks is â€œSymphony No. 7â€ by Ric Carfagna.
Description:
â€œSymphony No.7â€ is a poetic meditation on the passage of time. Each of its eighty-eight numbered sections begins by isolating and framing an image of a moment resonating through an empirically based terrestrial reality. Here it is known that each moment is subject to the quantum flux of an observing mindâ€™s cognitive awareness, and thus, each moment presented evolves according to the indeterminate and mutable potentialities inherent in the nature of its existence moving through an experientially perceived corporeal realm.
Available as a free ebook here:
http://www.argotistonline.co.uk/SYMPHONY%20NO.%207.pdf
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

↑ Index

90. Maria Damon

Re: Useful for professors of creative writing?

Fri 20 Jul 2012

---

paternalistic claptrap...

On 7/19/12 7:45 PM, Jonathan Morse wrote:
> http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html
>

↑ Index

91. William Slaughter
Notice: Mudlark
Sat 21 Jul 2012

New and On View: Mudlark Poster No. 103 (2012)

Maybe Yes, Maybe No

Poems by Ralph Burns

Ralph Burns has published six books of poetry, most recently GHOST NOTES, winner of the Field Poetry Prize, and SWAMP CANDLES, winner of the Iowa Poetry Award. He also has recent poems in The Southern Review, Field, and Epoch.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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92. Halvard Johnson
On Barcelona . . .
Sat 21 Jul 2012

:: New work welcome, anytime, day or night. Send to [redacted]. On Barcelona

http://onbarcelona.blogspot.com

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen

<https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

↑ Index

93. Adam Fieled

"Philly Free School" on Flickr

Sun 22 Jul 2012

Between 2004 and 2006, me and several other artists ran the Philly Free School, a multi-media artists co-op which staged large art gatherings and performances in Philadelphia and New York, in venues like the Highwire Gallery and the Khyber (Philly) and the Bowery Poetry Club (NYC).

This Flickr set includes paintings, photographs, portraits, and landmarks associated with the Free School group. Participants include myself, Mary Harju, Abby Heller-Burnham, Mike Land, Nick Gruberg, Jeremy Eric Tenenbaum, the Nooses, Golden Ball, Lucky Dragons, ElektroWorx, John Van Zandt, Loren Hunt, and others.

The link for the Flickr set is here:
http://www.flickr.com/photos/adamfieled/sets/72157630520546766/

Hope you enjoy this and happy summer!
Adam Fieled [redacted]

↑ Index

94. Peter Quartermain
Re: Useful for professors of creative writing?
Sun 22 Jul 2012

How nice to see "claptrap:, a word not enough used nowadays (we sure need it). The condescension in that piece of claptrap is indeed mind boggling; for better advice, see Jonathan Williams's sundry pieces to various aspirants -- advice which actually IS useful, clear and well-written, as well as genuinely friendly.

Peter Quartermain
846 Keefer Street
Vancouver
BC V6A 1Y7
[redacted]

> -----Original Message-----
> From: Poetics List (UPenn, UB) [mailto:[redacted]]
> On Behalf Of Maria Damon
> Sent: Friday, July 20, 2012 10:35 AM
> To: [redacted]
> Subject: Re: Useful for professors of creative writing?
>
> paternalistic claptrap...
>
> On 7/19/12 7:45 PM, Jonathan Morse wrote:
> > http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-
> heart.html
> >
>
guidelines &

↑ Index

95. Doug Holder
SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Sun 22 Jul 2012

SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

BEVERLY, MASS.

Doug Holder, Adjunct Instructor of English and head of the office of the Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a small press book collection with the help of Brian Courtemanche Director of Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques. Holder, a widely published poet, and arts editor of The Somerville News, has long run his own lauded independent small press and literary magazine "Ibbetson Street" from his home in Somerville, Mass. Holder has long admired the great small press collections at the University of Buffalo and Brown University, and has always wanted to bring books of poetry, novels, etc..from the vast and eclectic sea of independent presses from this country and abroad to Endicott College. The Library's website now has a link to the collection: http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx and it will be updated twice a year. The books listed so far are only a small portion of the books received.

We hope to have an extensive collection and we would love for you to be part of it. Send your donations to :

Endicott College
Halle Library
ATTN: Brian Courtemanche
376 Hale St.
Beverly, Mass.
01915

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96. Murat Nemet-Nejat
Re: Useful for professors of creative writing?
Sun 22 Jul 2012

Yes. Everytime I hear the word "craft," I hit for the door.

Interesting, usually putting one's guts on the table is a role assigned to women

Murat

On Fri, Jul 20, 2012 at 1:35 PM, Maria Damon <[redacted]> wrote:

> *paternalistic claptrap...*
>
> *On 7/19/12 7:45 PM, Jonathan Morse wrote:*
>
> *http://www.lettersofnote.com/**2012/07/youve-got-to-sell-**
> your-heart.html<http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-*

> *heart.html>*
>
> *==========**====*
>
> *==========**====*

↑ Index

97. **Murat Nemet-Nejat**

Re: Sunday in LA -- Simmons & Kimmelman at Beyond Baroque, 7:30

Sun 22 Jul 2012

Have a great reading.

Murat

On Fri, Jul 20, 2012 at 7:44 AM, Kimmelman, Burt <[redacted]> wrote:

> *An Evening of Poetry and Storytelling with Burt Kimmelman & Diane Simmons*
>
> *22 July, Sunday - 7:30 PM*
>
> *DIANE SIMMONS' short story collection, Little America, won the 2010 Ohio State University prize for fiction. Her story, Yukon River, was a runner-up for the 2010 Missouri Review Editor's Prize. Her novel, Dreams Like Thunder, won the Oregon Book Award for Fiction. Along with another novel, she has published critical books on Maxine Hong Kingston, Jamaica Kincaid, and popular British Imperial writing. She grew up on the high desert country of Eastern Oregon. After a career in journalism in the West, she moved to New York City, where she teaches at the City University of New York. Other short fiction has appeared in journals such as Beloit Fiction Review, Blood Orange Review and Northwest Review. Read more about Simmons at DianeSimmons.net<http://www.dianesimmons.net/>.*
>
> *BURT KIMMELMAN's seventh collection of poems is The Way We Live (Dos Madres Press, 2011). He has also published five books of literary criticism, including The "Winter Mind": William Bronk and American Letters (1998) and scores of essays on medieval, modern and contemporary poetry. "Taking Dinner to My Mother," a poem from his collection As If Free (Talisman House, 2009), was featured on NPR's The Writer's Almanac. Recent interviews of Kimmelman are available online: with Tom Fink in Jacket2 (text) and with George Spencer at Poetry Thin Air (video). More on Kimmelman can be found, most recently, at "Burt Kimmelman: A Survey" (critical commentary and poetry samples selected by Karl Young, a part of his Light & Dust Poetry Anthology), and at BurtKimmelman.com< http://www.burtkimmelman.com/>. He teaches at New Jersey Institute of Technology.*

> *Come by to say hello!*

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98. Stephen Baraban

Re: Useful for professors of creative writing?

Sun 22 Jul 2012

In my assessment, in the letter to the young writer who has sent him a manuscript F. Scott Fitzgerald is stating eloquently the painful process by which he believes a young writer of fiction can produce a work of value. How is this "paternalistic claptrap"? I believe you need to state your own arguments about this eloquently, or even reassess your reaction. But you now going to call ME "paternalistic" [sigh]

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Friday, July 20, 2012 1:35 PM
Subject: Re: Useful for professors of creative writing?

paternalistic claptrap...

On 7/19/12 7:45 PM, Jonathan Morse wrote:
> http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html
>

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99. Little Red Leaves

Re: Norma Cole / C.J. Martin broadside from Further Other Book Works

Sun 22 Jul 2012

Hi everyone,

I wanted to let people know about the broadside Norma Cole & I have just completed that is now available. I asked for artwork, Norma sent a collage (named for a book by another wonderful poet/collagist, Tom Raworth), and I responded w/a July poem. You can view the broadside & find purchasing info here: http://martin-cj.tumblr.com/post/27626272991/this-is-the-first-in-a-series-of-broadsides .

Julia Drescher & I are launching a new fine press imprint called Further Other Book Works, and this broadside is part of a series that I'm hoping will allow us to raise some funds for the books we have lined up. More on future titles later, but if you can purchase a broadside, it would be a big help. They're ink jet

prints (17"x22"). The edition size is 25, so there aren't that many to go around. We're asking $40 + $8 shipping (if you're outside of the continental US, shipping will be more). If you're interested and would rather not use the paypal link on the page above, feel free to mail a check (made out to me) to 200 W 55 1/2 St., Austin, TX, 78751. Please feel free to contact me w/any questions.

Yours,
C.J. Martin

--
www.littleredleaves.com
www.littleredleaves.com/ebooks
www.textileseries.com
www.littleredleavesjournal.blogspot.com

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100. James Yeary
new visual poetry chapbook by david abel
Mon 23 Jul 2012

---

* CARRIER*

c_L Books • 16 pages • $8.00

A short meditation, elaborated into a sequence of ten hypergraphic visual poems, and enveloped with dense micrographic endsheets and cover illustration. An exercise in magical sympathy.

If interested, you can contact me via email, or send a check (or concealed cash) to

James Yeary

6051 E. Burnisde

Portland, OR 97215

Also available:

OBJECTS from Tender Buttons, a set of 12 full-color illustrations to Gertrude Stein's text by Sandra Gibbons, $20

MY DAY 5-pack, by James Yeary and Nate Orton, a visual & lexical psychogeography $18

LOVEJOY, by Phoebe Wayne, A Burroughsian investigation of Portland folk architecture, $8

LINES ON CANVAS OR WHAT I KNOW OR HAVE SEEN OF HIS LIFE, by Sam Lohmann, a beautiful shortlong poem investigating the detritus of Cezanne's admirer $8

ROTATIONS FROM THE ERIC CHAVEZ SONNETS, by Jesse Morse, actrostic Sonnet tribute to a Yankee in Oakland wraps, $8

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101. Maria Damon

Re: Useful for professors of creative writing?

Mon 23 Jul 2012

Indeed, Murat. The message is "If you're tough enough for our gentleman's club (which you'll never be), we might deign to patronize you at even closer range."

On 7/22/12 6:20 PM, Murat Nemet-Nejat wrote:
> Yes. Everytime I hear the word "craft," I hit for the door.
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> Interesting, usually putting one's guts on the table is a role assigned to
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> On Fri, Jul 20, 2012 at 1:35 PM, Maria Damon<[redacted]> wrote:
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>>> your-heart.html<http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html>
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>>> ==========**====
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>> ==========**====
>>

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102. amy king
Re: Useful for professors of creative writing?
Mon 23 Jul 2012

Ugh, we really are a society that could do without the tired old WAR METAPHOR. War is not gutsy or daring; it's disgusting, horrific and barbaric. Haven't we seen enough of war's real effects to stop aligning it with great writing?

_____
 From: Stephen Baraban <[redacted]>
To: [redacted]
Sent: Sunday, July 22, 2012 7:35 PM
Subject: Re: Useful for professors of creative writing?

In my assessment, in the letter to the young writer who has sent him a manuscript F. Scott Fitzgerald is stating eloquently the painful process by which he believes a young writer of fiction can produce a work of value. How is this "paternalistic claptrap"? I believe you need to state your own arguments about this eloquently, or even reassess your reaction. But you now going to call ME "paternalistic" [sigh]

From: Maria Damon <[redacted]>
To: [redacted]
Sent: Friday, July 20, 2012 1:35 PM
Subject: Re: Useful for professors of creative writing?

paternalistic claptrap...

On 7/19/12 7:45 PM, Jonathan Morse wrote:
> http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html
>

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103. Jennifer Karmin
Red Rover Series / Experiment #55
Mon 23 Jul 2012

Red Rover Series
{readings that play with reading}

Experiment #55:
Reading Is (Not) Performance

SATURDAY, JULY 28th
7pm / doors lock 7:30pm

Featuring:
Meg Duguid
Carron Little
Carole McCurdy
s.g. murthy

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

MEG DUGUID believes that documentation is paramount to her art making and is invested in the ways documentation and art can be integrated in a single practice. She has performed/exhibited at the Museum of Contemporary Art, the Hyde Park Art Center, Macyâ€™s on State Street in Chicago, the DUMBO Arts Festival in Brooklyn, and 667 Shotwell in San Francisco. Duguid has screened work at Synthetic Zero in New York, Spiderbug in Chicago, and at the Last Supper Festival in Brooklyn. From 2009-2011, she ran Clutch Gallery, a 25 square-inch white cube located in the heart of her purse, since then she lends her purse to others to curate and carry.

CARRON LITTLE is an inter-disciplinary artist working in performance and installation. Little devises interactive pieces with costume, sculpture and spoken word. Little received a First Class BA (hons) from Goldsmiths' College, London University, U.K. in 1996 and her MFA from the School of the Art Institute of Chicago in 1999. In 2000 she became artist in resident for the British Arts Council. From 2003 to 2009 Carron worked with the artist collective Art Not War and Red Velvet Curtain Club devising site-specific performances and exhibitions. Carron coordinates Out of Site, Chicago which is a public performance series in Wicker Park and Bucktown. See http://www.carronlittle.org.

CAROLE MCCURDY has performed at spaces including the Chicago Cultural Center, Defibrillator Gallery, Epiphany Dance, Hamlin Park, High Concept Laboratories, Links Hall, and the Museum of Contemporary Art. She has created solo performance pieces and work for ensemble, danced in butoh pieces with Nicole Legetteâ€™s Blushing Poppy, and worked with a talented array of Chicago improvisers and devisers.

S.G. MURTHY lives life interweaving desires for systemic positive change with devotion to family as an international arts educator traveling the world with her

jazz musician partner, teen-aged daughter and two cats. Fluctuating between situations of austere focus and a carnivalesque multiplicity, murthyâ€™s work employs an interdisciplinary approach of critical pedagogy, sustained research, and keen observations of the cinematic within everyday surroundings. Winning numerous awards: Franklin Furnace Fund for Performance, Rockefeller nominee, Illinois Arts Fellowship etc. murthy has exhibited nationally and internationally: Beyond Borders Performance Festival, Myanmar; Sapphos, Taiwan; The Kitchen, NYC; The Substation, Singapore; SXSW Festival; etc.

UPCOMING
Saturday, August 25th @ 7pm
Featuring: Amy Babinec, Michael Babinec, Andrew Cantrell, Scott Foley, Julia Gibbs, Jennifer Karmin, Dan Paz, Casey Smallwood, Danny Volk, Marilyn Volkman & Scott Waitukaitis

Experiment #56:
Pedestrian Speech Acts
guest curated by Andrew Cantrell

Pedestrian Speech Acts will document and continue an ongoing project of walking concrete poems on the surface of Chicago. The project began in November 2011 with a group of Chicago artists, writers, academics, and filmmakers jointly walking the one-word poem "Local" on the streets of several Chicago neighborhoods. On August 25th, members of the group will walk a new poem in the Wicker Park neighborhood concurrently with a reading/discussion and installation at Outer Space Studio. The event will conclude with a shared meal in Wicker Park.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?
Â

↑ Index

104. Mark Weiss
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Mon 23 Jul 2012

Those collections you admire pay for the books. Follow their admirable example or stop posting. You demean both yourself and the publishers.

Mark Weiss
Junction Press

-----Original Message-----
>From: Doug Holder <[redacted]>
>Sent: Jul 22, 2012 5:09 PM
>To: [redacted]
>Subject: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
>
>SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
>
>
>
>BEVERLY, MASS.
>
>
>Doug Holder, Adjunct Instructor of English and head of the office of the
>Ibbetson Street Press at Endicott College (Beverly, Mass.) has started a
>small press book collection with the help of Brian Courtemanche Director of
>Endicott's Halle Library, and his staff: Audrey Koke and Kristyl Roderiques.
>Holder, a widely published poet, and arts editor of The Somerville News, has
>long run his own lauded independent small press and literary magazine
>"Ibbetson Street" from his home in Somerville, Mass. Holder has long admired
>the great small press collections at the University of Buffalo and Brown
>University, and has always wanted to bring books of poetry, novels,
>etc..from the vast and eclectic sea of independent presses from this country
>and abroad to Endicott College. The Library's website now has a link to the
>collection:
>http://www.endicott.edu/Academics/AcadResources/~/media/LibraryMediaLibrary/PDFs/Ibbetson.ashx
>and it will be updated twice a year. The books listed so far are only a
>small portion of the books received.
>
>
>
>
>We hope to have an extensive collection and we would love for you to be part

>of it. Send your donations to :
>
>
>Endicott College
>Halle Library
>ATTN: Brian Courtemanche
>376 Hale St.
>Beverly, Mass.
>01915
>

↑ Index

105. **stephen mooney**
Veer Books now available on Amazon // PLUS // new Veer texts from R.T.A. Parker and Danny Hayward
Mon 23 Jul 2012

—

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106. **Ryan Daley**
Re: Useful for professors of creative writing?
Mon 23 Jul 2012

It's also a tired cliche: pour your guts out. Why can't writing build? Why must it always be an ejaculate?
On Jul 23, 2012 5:28 PM, "Maria Damon" <[redacted]> wrote:

> *Indeed, Murat. The message is "If you're tough enough for our gentleman's club (which you'll never be), we might deign to patronize you at even closer range."*
>
> *On 7/22/12 6:20 PM, Murat Nemet-Nejat wrote:*
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> *Yes. Everytime I hear the word "craft," I hit for the door.*
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> *Interesting, usually putting one's guts on the table is a role assigned to women*
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> *Murat*
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> *On Fri, Jul 20, 2012 at 1:35 PM, Maria Damon<[redacted]> wrote:*

> *paternalistic claptrap...*
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> *On 7/19/12 7:45 PM, Jonathan Morse wrote:*
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> *http://www.lettersofnote.com/****2012/07/youve-got-to-sell-**<http://www.lettersofnote.com/**2012/07/youve-got-to-sell-**> your-heart.html<http://www.**lettersofnote.com/2012/07/** youve-got-to-sell-your-heart.**html<http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html>*
>
> ==========****====
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> ==========****====
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> ==========**====

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107. michael farrell
my new book
Mon 23 Jul 2012

hi all

my new book open sesame is available from giramondo

http://www.giramondopublishing.com/open-sesame

click just to see the great cover by chilean-australian artist juan davila

please email publisher for postage rate which depends where u live ..

thanks

michael

↑ Index

108. Adam Fieled

New on Adam Fieled's Fair Game

Tue 24 Jul 2012

Adam Fieled's Fair Game has now set up shop on WordPress. There are five new posts:

"Ray Davies and the Rock Era":

http://fieledsfairgame.wordpress.com/2012/07/21/ray-davies-and-the-rock-era/

"After the Fall: Ray Davies in the Aughts":

http://fieledsfairgame.wordpress.com/2012/07/21/after-the-fall-ray-davies-in-the-aughts/

"Nirvana's "Lithium": Vacillating Wildly":

http://fieledsfairgame.wordpress.com/2012/07/20/nirvanas-lithium-vacillating-wildly/

"The Beatles: "Rain"":

http://fieledsfairgame.wordpress.com/2012/07/20/the-beatles-rain/

"Big Star and America Pt. 1":

http://fieledsfairgame.wordpress.com/2012/07/19/big-star-and-america-pt-1/

Hope you enjoy these and happy summer!
Adam Fieled [redacted]

↑ Index

109. Sharon Mesmer/David Borchart

Info for Tracie Morris?

Tue 24 Jul 2012

Hi, everyone,

Does anyone have contact info for Tracie Morris? You can b/c me at [redacted].

Thanks in advance!

-- Sharon Mesmer

↑ Index

110. Cassie Lewis-Getman

Re: my new book

Tue 24 Jul 2012

Congrats!

On Mon, Jul 23, 2012 at 8:25 PM, michael farrell <[redacted]>wrote:

> *hi all*
>
> *my new book open sesame is available from giramondo*
>
> *http://www.giramondopublishing.com/open-sesame*
>
> *click just to see the great cover by chilean-australian artist juan davila*
>
> *please email publisher for postage rate which depends where u live ..*
>
> *thanks*
>
> *michael*

--
"Let us be grateful to the people who make us happy; they are the charming gardeners who make our souls blossom." - Marcel Proust

<http://www.goodreads.com/author/show/1899.Howard_Zinn>

↑ Index

111. michael farrell
Re: my new book
Tue 24 Jul 2012

---

ps - if anyone is interested in a review copy, b/c me, thanks, michael

> *Date: Tue, 24 Jul 2012 00:25:30 +0000*
> *From:* [redacted]
> *Subject: my new book*
> *To:* [redacted]
>
> *hi all*
>
> *my new book open sesame is available from giramondo*
>
> *http://www.giramondopublishing.com/open-sesame*
>
> *click just to see the great cover by chilean-australian artist juan davila*
>
> *please email publisher for postage rate which depends where u live ..*
>
> *thanks*

> *michael*

↑ Index

112. Pam Brown
10 more of fifty-one contemporary poets from Australia in Jacket2
Wed 25 Jul 2012

Dear friends, poets, poeticists and readers,

Apologies if you receive this email more than once.

The fourth (& penultimate) instalment of 'Fifty-one contemporary Australian poets' has just been published in Jacket2 magazine.

Featured poets - Jane Gibian, Claire Gaskin, Angela Gardner, Liam Ferney, Michael Farrell, Kate Fagan, Chris Edwards, Laurie Duggan, Anna Couani and Stuart Cooke with artwork by Angela Gardner and Chris Edwards.

To read the poems and see the artwork please visit this link - https://jacket2.org/feature/fifty-one-contemporary-poets-australia-part-4

I hope you enjoy it.

The final instalment will be published later this year.

Very best wishes,
Pam Brown

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

_____

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113. richard owens
Lisette & Solomon at The [redacted] Public School, Wed, August 1, 2012
Wed 25 Jul 2012

---------- Forwarded message ----------
From: PRB Directors <[redacted]>

Date: Tue, Jul 24, 2012 at 12:35 PM
Subject: Francesca Lisette & Samuel Solomon at The [redacted] Public School, Wednesday, August 1, 2012
To:

The Poetic Research Bureau presents....

FRANCESCA LISETTE & SAMUEL SOLOMON

Wednesday, August 1, 2012
Doors open @ 8pm, reading @ 8:30pm

951 Chung King Rd., Los Angeles, CA

Francesca Lisette holds an MA in Critical Theory from the University of Sussex, where she organised Chlorine Readings in Brighton between 2009 and 2010. Her first book Teens collects work written and published 2007 â€“ 2010 and is available from Mountain Press. Extracts of her work can be found in Better than Language: An Anthology of New Modernist Poetries (Ganzfeld, 2011). An essay on the poetry of Ariana Reines and Lisa Robertson has just been published in the third issue of The Paper Nautilus, a UK magazine devoted to the work of experimental female poets. She is currently working on a project combining poetry and live art entitled sub rosa; or, â€œThe Book of Metaphysicsâ€. She lives and works in London.

Samuel Solomon lives in Los Angeles. His poems, essays, and translations have been published or are forthcoming in differences, DÃ©calages, Journal of British and Irish Innovative Poetry, htmlgiant, Lana Turner, Hi Zero, Inkwell, Five Fingers Review, Lyric Review, and Narrative. His chapbook Life of Riley was released this June from Bad Press and a long excerpt of his work-in-progress, Special Subcommittee, is due out in August from Veer Books' first set of Viersomes.

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114. David Kirschenbaum

Save the Date: BoogWork/Cole, Kirschenbaum, & Clinical Trials

Wed 25 Jul 2012

please forward

Boog City presents

BoogWork
Our last Tuesdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

Tues., Aug. 28, 6:30 p.m. sharp
$5 suggested

reading and workshop from
David Kirschenbaum

reading from
Sean Cole

and music from
Clinical Trials

Sidewalk Café
94 Ave. A
NYC

**Clinical Trials http://www.clinicaltrialsmusic.com/ http://www.clinicaltrials.bandcamp.com Clinical Trials is the electro-grunge/punk rock/riotous project founded by Somer Bingham, its main producer, writer, singer, and multi- instrumentalist. With influences ranging from Patti Smith and Nirvana to Metric and Depeche Mode, the songs of Clinical Trials often breed in a world of intoxicating dysphoria, edged with honesty and angst— without hesitating to embrace melodic catchiness. Autostraddle calls their latest EP Bleed Me "a panther"; "it’s a little dark and dangerous, it stalks and menaces and makes my heart thump that tiny bit faster. This is not glossy music. Bleed Me serves up six tracks ranging from gritty grunge to seductive melodic rock, each radiating raw heat and energy that edges near NSFW."

**Sean Cole http://www.radiolab.org/people/sean-cole/ Sean Cole is the author of One Train (Dusie), Itty City (Pressed Wafer), and By the author. and The December Project (both from Boog Literature). His poems have appeared in magazines including Black Clock, Boog City, Carve, Court Green, Pavement Saw, and Torch. In the anthology "Starting Today: Poems for Obama's First 100 Days," his was day 95. He is also a public radio reporter and producer, who works at the NPR show Radiolab.

**David Kirschenbaum http://www.myspace.com/gilmoreboysmusic http://boogcity.blogspot.com/ David Kirschenbaum’s work has appeared in the Brooklyn Review Online, Can We Have Our Ball Back, Chain, Unpleasant Event Schedule, and The Village Voice, among others. He is the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 22nd year. His poems form the lyrics of Casey Holford and Preston Spurlock's band Gilmore boys.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

BoogWork Upcoming Dates:
(all at Sidewalk, except where noted)

2012

Aug. 4-Tyrone Williams, and LJ Murphy
(@Unnameable Books, 600 Vanderbilt Ave., Brooklyn)
Oct. 30-Amy King and music TBD
Dec. 18-Shafer Hall and music from Alex Battles

2013

Feb. 26-TBD
March 26-Joe Elliot and music TBD
April 30-Lee Ann Brown, and music TBD

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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115. Vallum Magazine
Request for announcement for Call for Submissions
Thu 26 Jul 2012

Hello,

I am writing to you on behalf of Vallum: contemporary poetry, to request an announcement for our next call for submissions: Vallum 10:1. Below are the Submission Guidelines, the theme (Magic!) as well as Vallum's contact information.

If you are willing to post this we would appreciate it so much,

Best,

Alisha Mascarenhas
Vallum: contemporary poetry

PO Box 598, Victoria Stn.
Montreal, QC H3Z 2Y6
Canada
www.vallummag.com

Submission Guidelines

a.. Poetry : 4-7 poems (No unsolicited chapbook manuscripts. Please submit by snail mail only.)
b.. Essay : 5-6 pages
c.. Interview : 3-5 pages
d.. Review : 1-3 pages
e.. Letter to the editor : up to 1 page
f.. Art : B&W or colour (art work must be available in high-resolution printout or electronic format.)

Vallum is interested in original and previously unpublished work. Ideal submissions are well-crafted, fresh and edgy. Open to most styles, whether experimental or traditional - though issues are usually put together with an underlying theme in mind, so not all poetry can be accepted, even if it is genius! No unsolicited chapbook manuscripts are accepted. No simultaneous submissions. Poets may also send books for review consideration. Essay and review submissions must follow North American, MLA Style guidelines. Artwork can be colour and/or black and white. Colour is preferred for covers while black and white is preferred for art featured inside the magazine, though colour may be considered. Vallum acquires First North American Serial Rights.

If you are interested in writing an article, essay, review, conducting an interview for Vallum or submitting artwork or a letter to the editor, please send us a query letter by mail or through the Online Submission page and we will get back to you as soon as possible.

If you require a written reply, please include a SASE with sufficient Canadian postage or an International Reply Coupon. Alternatively, we would be happy to respond by e-mail, and strongly urge you to consider this option. Poems are accepted by regular mail only.

Interviews, reviews, essays, letters to the editor and visual art are accepted year-round. Poetry is accepted only during the reading period for each issue (check the themes page).

SEND TO:

Vallum
P.O. Box 598, Victoria Stn
Montreal, Quebec

H3Z 2Y6
Canada

THEME for 10:1 MAGIC

What is magic ? Does it exist in today's technological world? Is the Internet a form of 'magic?' Is magic part of nature, poetry, tarot cards, wishful thinking, a thing of the past, a portal to the future? Send poems that have to do with all interpretations of MAGIC.

Deadline: October 15, 2012

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116. Rosalie Calabrese

Re: Rosalie Calabrese Poetry Update

Thu 26 Jul 2012

Monday, July 30 at 7:00 PM
Episcopal Actors Guild
1 E
Readings:

Monday, July 30 at 7:00 PM
Episcopal Actors Guild
1 East 29th St.
Group reading - mixed genre (including vocals)
$15 (suggested donation for Emergency Aid & Relief Program)
A wine and cheese reception will follow
Â +
Save these September dates (Details to Follow):
16 - West Side Community Garden
19 - Cornelia Street Cafe
24 - American PEN Women

##

Newly Published Poems:

MY MOTHER, MYSELF

Once again my mother
sticks her nose in what I write.

Donâ€™t forget a part for me, she says,
tugging at the script.

Get off the stage, I yell.
This is a one-woman show.

But, even as she exits,
I can smell her perfume on the page.

(In Posse Review on line, May - December 2012)
****

PREGNANT

Those last three months
of pickles dripping brine
and aromatic spices
fresh from the barrel,
potatoes fried to a golden turn
in the fish marketâ€™s bubbling oil,
ice cream covered with walnuts
and frozen chocolate sauce,
I watched your father put on weight.
Now, as your wife feeds her cravings,
andÂ itâ€™s you whoâ€™s growing baby fat,
Iâ€™m swelling up with joy.Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

(The Mom Egg, Volume 10, 2012)

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117. Al Filreis

PoemTalk #56: on Charles Reznikoff

Thu 26 Jul 2012

Today we are releasing a new episode of PoemTalk - number 56 in the series that commenced in 2007. The new show features a discussion with Peter Cole, Henry Steinberg, and Michelle Taransky, of two poems by Charles Reznikoff from the PennSound archive.

Program notes and links to the PoemTalk discussion and recordings of the poems are available at Jacket2 and at the Poetry Foundation:

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/3490

Al Filreis
Kelly Professor
Faculty Director, Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

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118. David Kirschenbaum

6th Welcome to Boog City Fest Starts Thurs. (w/PDF Program)

Fri 27 Jul 2012

Hi,

Beginning this Thurs., Aug. 2 through Sun., Aug. 5, we'll be celebrating Boog's 21st anniversary by putting on the sixth annual Welcome to Boog City poetry and music festival. It will feature 51 poets, 13 musical acts, 7 short plays, 5 speakers, 1 workshop, and 1 panel over the four days.

You can view the web-only color pdf version of Boog City’s Welcome to Boog City program issue here:

http://www.boogcity.com/boogpdfs/bc72.pdf

replete with:

* the full schedule illustrated with performer pics

*music editor Jonathan Berger on festival performers L J Murphy and The Royal Drag

*Gigantic Sequins editor Kimberly Ann Southwick interviews Brian Warfield, editor of d.a. levy lives visiting press, Philadelphia's Turtleneck Press

*our poetry editor Buck Downs brings us new work from fest performers Richard Deming, Drew Gardner, Jamey Jones, Nancy Kuhl, and Angela Veronica Wong

Thanks to Sommer Browning for the festival's logo; and for booking recommendations our music editor Mr. Berger; poets Jen Benka, Cara Benson, Ed Berrigan, John Coletti, Tom Devaney, Buck Downs Joanna Fuhrman, Amy King, Ish Klein, Bridget Madden, Carol Mirakove, Lauren Russell, Kyle Schlesinger, Kimberly Southwick, Jill Stengel, Michelle Taransky, Dana Ward, and Ian Wilder; and for the various speakers Sean Cole, Eliot Katz, and Mr. Wilder.

Among the festival highlights are:

—Our 39th Classic Album Live show has Sleater-Kinney's, Dig Me Out, performed live by five local musical acts for its 15th anniversary;

—Our d.a. levy lives series kicks off its 10th season with Philadelphia's Turtleneck Press;

—Our 9th annual small, small press fair, with exhibits from a host of small presses, and readings by their authors;

—Never-Ending Participation: Activism and Occupy Wall Street, a panel curated and moderated by Brenda Iijima;

—Our BoogWork series features Cincinnati's Tyrone Williams reading and leading a workshop;

—The Prose Pros Corpse is Exquisite! has Elinor Nauen and Martha King's Prose Pros series joining the festival for the first time with a special edition event featuring mystery readers from the first five years of the series;

—and our Third Poets Theater night, featuring a host of short plays.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

P.S. Physical copies of this issue, Boog City 72, are available at the below drop spots.

3,000 copies of Boog City are distributed among, and
available for free at, the following locations:

MANHATTAN

East Village Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues) Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.) Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.) Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.) Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.) Think Coffee * 1 Bleecker St. (@ Bowery) Trash and Vaudeville (upstairs) * 4 St. Mark’s Pl. (bet. 2nd & 3rd aves.) Mission Café * 82 Second Ave. (bet. 4th & 5th sts.) Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.) Sidewalk Café * 94 Avenue A (bet. 6th & 7th sts.) Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C) Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.) St. Mark’s Books * 31 Third Ave. (bet. St. Mark’s Pl. & 9th St.) St. Mark’s Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground * 9 Great Jones St. (bet. Broadway & Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee * 248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) Housing Works Cafe * 126 Crosby St. (bet. E.

Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

Greenpoint Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Enid's * 560 Manhattan Ave. (bet. Nassau and Driggs aves.) Thai Café * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Champion Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg
Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Public Assembly * 70 North 6th St. (bet. Wythe & Kent aves.) 50
Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 44 Berry St. (bet. N.11th & N.12th sts.)

Prospect Heights
Unnameable Books * 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue)

Please patronize our advertisers:

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Gival Press * http://www.arlijo.com
Litmus Press * http://www.litmuspress.org

Magick Mirror * http://www.magickmirror.com
Pond Road Press's Messages: Poems & Interview by Piotr Gwiazda * http://www.pondroadpress.com

Saturnalia Books * http://www.saturnaliabooks.org

subTerrain * http://www.subterrain.ca

Ugly Duckling Presse * http://www.uglyducklingpresse.org

Vanitas magazine * http://www.vanitasmagazine.net

Wordstock 2012 * http://www.bambooartscenter.com

To advertise in Boog City, see our ad rate card:
http://www.boogcity.com/bc_adrates.pdf

Advertising or donation inquiries can also be directed to
[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Buck Downs, Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Music or Printed Matter sections?
Email music editor Jonathan Berger, [redacted] or
printed matter to [redacted].

6th Annual

Welcome to Boog City festival
4 Days of Poetry and Music

THURSDAY AUGUST 2, 6:30 P.M.

Sidewalk Cafe
94 Avenue A.
NYC

$5 suggested

6:30 p.m. The Prose Pros Corpse is Exquisite!
https://www.facebook.com/prose.pros Prose Pros presents readings (usually the first Thursday of the month), September through June at the Sidewalk Cafe. Previous readers have included Andrei Codrescu, Phillip Lopate, Siri Hustvedt, Sparrow and Foamola, and Hettie Jones. Their 6th season will start this fall. The series is curated by Elinor Nauen ([redacted]) and Martha King ([redacted]). This event will feature King, Nauen, Mike DeCapite, Francis Levy, and mystery readers from the five years of the series.

8:00 p.m. R. Erica Doyle
8:10 p.m. Ed Friedman
8:20 p.m. Jamie Gaughran-Perez
8:35 p.m. Jamey Jones
8:50 p.m. Todd Carlstrom (music)
9:35 p.m. Rebecca Keith
9:45 p.m. Amanda Deutch
10:00 p.m. Classic Albums Live:
Sleater-Kinney's, Dig Me Out, 15th anniversary
performed live by:

—Todd Carlstrom
—Christine Murray and friends
—Genan Zilkha and J. Swagger
—Magnetic Island
—The Roulettes

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

FRIDAY AUGUST 3, 6:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

free

6:00 p.m.	Ted Dodson
6:10 p.m.	Claire Donato
6:20 p.m.	Barbara Henning
6:30 p.m.	Patricia Spears Jones
6:40 p.m.	Judith Le Blanc (speaker)
6:50 p.m.	Anya Skidan (music)
7:20 p.m.	Break
7:30 p.m.	Jeff T. Johnson
7:40 p.m.	Genya Turovskaya
7:50 p.m.	Metta Sáma
8:00 p.m.	Bridget Madden
8:15 p.m.	Richard Deming
8:30 p.m.	Alan Semerdjian
8:40 p.m.	Drew Gardner
8:50 p.m.	Judah Rubin
9:00 p.m.	Nancy Kuhl
9:15 p.m.	Rogue Beats (music)

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SATURDAY AUGUST 4,
11:30 A.M.-8:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

9th Annual Small, Small Press Fair, Day 1

Beginning with readings from authors of the exhibiting presses

12:00 p.m. Sheila Maldonado, A Gathering of the Tribes/Fly by Night Press (Elisabeth Watson, mng. ed) 12:10 p.m. Danforth Prince, Blood Moon Productions (Danforth Prince, ed.) 12:20 p.m. Katie Yates, Stockport Flats (Lori Anderson, ed.) 12:30 p.m. Uche Nduka, Overpass Books (Giuseppe Infante, ed.) 12:40 p.m. Sandra Liu, Ugly Duckling Presse (Sarah McCarry, presse manager) 12:50 p.m. Carl Watson, Unbearable Books/Autonomedia (Ron Kolm, collective member) 1:00 p.m. The Royal Drag (music)

1:30 p.m. Break

1:40 p.m. BoogWork reading, Tyrone Williams
1:55 p.m. L J Murphy (music)
2:25 p.m. BoogWork Workshop, Tyrone Williams
3:05 p.m. Antonio Serna (speaker)
3:15 p.m. Brian Warfield
3:30 p.m. Angela Veronica Wong
3:40 p.m. Micah Freeman
3:55 p.m. Sara Jane Stoner
4:05 p.m. Kiely Sweatt
4:15 p.m. Ken L. Walker
4:30 p.m. Tom Orange (music)

4:50 p.m. Break

5:00 p.m.
d.a. levy lives: celebrating the renegade press
season 10 kick-off,
Turtleneck Press
(Philadelphia)
Brian Warfield, editor
http://www.turtleneckpress.com
Turtleneck Press makes small chapbooks of new writing. They are excited by innovation, weird feelings, and strange ideas. It has to scintillate on a primary reading level. They believe that writing is changing, adapting to new contexts. They like physical books and small books that you can hold in your palm. And that's what they make. They hope to represent new places and spaces in which writers can go and experiment. They are looking for poetry, prose, no-genre. They want everything from whispers to a scream.

Readings from:
Alana I. Capria

Adam Moorad
James Tressel

and Music from:
St. Lenox

6:40 p.m. Colia Clark (speaker)
6:50 p.m. David Henderson
7:00 p.m. Sam Donsky
7:15 p.m. Soham Patel
7:30 p.m. Dawn Lundy Martin

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 5,
11:00 A.M.-4:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

9th Annual Small, Small Press Fair, Day 2

11:00 a.m. Bakar Wilson
11:10 a.m. Jillian Brall
11:20 a.m. Guy Pettit
11:35 a.m. Laura Henriksen
11:45 a.m. Yerra Sugarman
12:00 p.m. Rayvon Browne (music)
12:30 p.m. Starlee Kine (speaker)
12:40 p.m. Evie Shockley
12:50 p.m. Dorothea Lasky
1:05 p.m. Krystal Languell
1:15 p.m. Thom Donovan
1:25 p.m. Laurie Wen (speaker)
1:35 p.m. Ray Brown (music)

2:05 p.m. Break

2:15 p.m. Never-Ending Participation: Activism and Occupy Wall Street (panel)

How does our engagement in the OWS movement (and adjacent activisms) fluctuate over time? What are the registers our activisms are taking? How do we sustain the momentum of our participation? How do we engage language

performances in our efforts to enact change? What exactly is the change we hope to engender?

Curated and moderated by Brenda Iijima, with panelists Thom Donovan, Filip Marinovich, and Tyrone Williams

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 5,
6:30 P.M.

Sidewalk Cafe
94 Avenue A.
NYC

$5 suggested

Boog Poets' Theater, featuring:

Cory Aaland, Scabs
Joel Allegretti, Restaurant
Davidson Garrett, King Lear of the Taxi: A Poetic Monologue
Dennis Leroy Kangalee, My Dying City
Ish Klein, Drummer 41
Big Mike Logan, Joe Radic
Radomir Vojtech Luza, The Blood Will Murder Roses

Directions: A/B/C/D/E/F/V to W. 4th St.
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

Welcome to Boog City 6 Bios and Websites

**Cory Aaland
Scabs
Actress: Michelle Beth Herman
A person talks to his/her broom in a dark room.

Cory Aaland lives in Tucson, where he is working toward his M.F.A. in creative nonfiction at The University of Arizona. He is the blog editor and nonfiction editor for the Sonora Review.

Michelle Beth Herman is thrilled to be participating in The Boog Poets Theater Night! Herman is an Equity Membership Candidate who is studying to receive her B.F.A. in musical theatre at the Hartt School of Music, Dance, and Theatre. She has performed in venues across the N.Y. metro area, including Smithtown

Center for the Performing Arts, Star Playhouse, Township Theatre Group, Shea Stadium, and The Metropolitan Room. Favorite roles: Berthe (Pippin), Marty (Grease), Ronnette (Little Shop of Horrors), and Dunyasha (The Cherry Orchard). ILYTTMATSATCF!

**Joel Allegretti
http://www.joelallegretti.com
Restaurant
A young professional man arrives at an upscale restaurant to have a romantic dinner with the one who rocks his world.

Joel Allegretti is the author of four collections, most recently, Europa/Nippon/New York: Poems/Not-Poems (Poets Wear Prada). His second book, Father Silicon (The Poet's Press), was selected by The Kansas City Star as one of the 100 Noteworthy Books of 2006. His poetry has appeared in many national journals, including Smartish Pace, The New York Quarterly, and [PANK]. He wrote the texts for three song cycles by Frank Ezra Levy, whose work is released on Naxos American Classics. Allegretti is a member of The Academy of American Poets and The American Society of Composers, Authors and Publishers.

Todd Pate is a writer, actor, and musician who lives in New York. Pate wrote two plays, Bird's Eye View and Brazil, with The Insight Project, a creative program through The Center for Alternative Sentencing and Employment Services. Through The Insight Project, he met with first- time felony offenders, talked with them about their life experiences, and constructed dramatic pieces around those experiences. He has acted on stage extensively in Chicago and New York, and he can be seen playing the lead role in the film Cold, Blue, Eternal.

**Jillian Brall http://www.zoewo.blogspot.com Jillian Brall received her B.A. and M.F.A. in creative writing from The New School. She is co-editor of the online poetry and art journal, Lyre Lyre and co-curates the Earshot reading series. Poems have appeared in such places as Connotation Press, Esque, Ping Pong Magazine, Praxilla Journal, Ragazine, 6S, The Best American Poetry Blog, The Portable Boog Reader, The Tower Journal, Unshod Quills, and others. She is also a saxophonist and visual artist.

**Ray Brown http://www.raybrown.bandcamp.com Ray Brown is from South Salem, N.Y. and has been writing songs and performing since 2010. His debut album, Canyon, was released in April. The East Village arts publication Boog City describes his songs as "funny and tragic at the same time" and The New Yorker dubbed him "a solid songwriter." Ray's latest album, Orchids, was released on June 23.

**Todd Carlstrom http://www.reverbnation.com/toddcarlstromandtheclamour Todd Carlstrom assembled this band after recording his first solo LP, Gold on the Map, at Olive Juice Studios. They're planning on a new release (as) soon (as we get off our asses). We love Boog. For the first time, at this show the lovely Becky Elmquist will be augmenting them on vocals, and that's pretty exciting.

**Alana I. Capria http://www.alanaicapria.com Alana I. Capria (born 1985) has an M.F.A. in creative writing from Fairleigh Dickinson University. She resides in Northern New Jersey with her fiancé and rabbit. Her writing and publication links can be found at the above url.

**Christine Murray and friends. Christine "Sharky" Murray is a musician (Bionic Finger, Pantsuit) turned elementary school teacher who couldn't turn down the opportunity to play some Sleater-Kinney songs! Alan Blattberg is a composer, producer, connoisseur, attorney [ahem], polymath and autodidactic multitasker based in NYC. Under the name Chow Chow Music, Peter Hanlon writes and records music including original soundtrack music for independent films, television pilots, live-action and animated comedy shorts, PSAs, student films, independent recordings and live theater.

When not molding the pliant young minds of undergrads, slowly reading up for her dissertation, or taking tap dance lessons, Pam Weis rocks out with the Trouble Dolls and sometimes with Sharky.

**Colia Clark http://www.DemocracyforNYC.org Colia Clark is a producer for the Manhattan Neighborhood Network. A humanist, Pan Africanist, U.S.A. coordinator International Commission of Inquiry on Haiti, U.S. Senate candidate Green Party, U.S.A. coordinator Guadeloupe Haiti Tour U.S.A., and former special Assistant to martyred civil rights leader Medgar W. Evers. Clark is cofounder of the SNCC Black Belt Alabama Voting Rights Campaign; 1963-1965, member of SNCC Mississippi field staff, founder of Mother on the Move Chicago, and coordinator Poor Women Against Vietnam War. She is a conflict resolution trainer and folklorist. In 2011, Clark was presented with the Freedom Flame Award and inducted into Voting Rights Hall of Fame.

**Mike DeCapite
http://www.sparklestreet.com
Mike DeCapite's published works include the novel Through the Windshield, the magazine column Radiant Fog, and the chapbooks Sitting Pretty and Creamsicle Blue.

**Richard Deming http://www.phylumpress.com/richarddeming Richard Deming is a poet and a theorist who works on the philosophy of literature. His poems have appeared in such places as Field, Indiana Review, The Nation, and Sulfur, as well as Great American Prose Poems: From Poe to the Present. He is the author of Let's Not Call It Consequence (Shearsman Books), winner of the 2009

Norma Farber First Book Award from the Poetry Society of America. In 2012 he was named John P. Birkelund Fellow at the American Academy in Berlin. Jean-Jacques Poucel photo.

**Amanda Deutch http://www.esquemag.org/2012/02/01/amanda-deutch/ Amanda Deutch is the author of three chapbooks. Her poetry has been nominated for a Pushcart Prize and published in Boog City, Denver Quarterly, EOAGH, Esque, Full Metal Poem, Shampoo, 6x6, among others. Deutch was the 2007 recipient of a Footpaths to Creativity Fellowship in the Azores. She teaches with the Alzheimer's Poetry Project and is the artistic director of Parachute: the Coney Island Performance Festival.

**Ted Dodson http://nightdeposits.tumblr.com/ Ted Dodson is the co-founder and editor of the filmed journal On the Escape, a curator for the Triptych Reading Series, and an editor and the special projects coordinator for Futurepoem. Select publications can be found in la fovea, SET, and Tim. He is from Middleburg, Va. and resides in Brooklyn.

**Claire Donato http://www.clairedonato.tumblr.com Claire Donato's first book, Burial, is forthcoming from Tarpaulin Sky Press. Other writing has recently appeared or is forthcoming in the Boston Review, LIT, 1913, Octopus, and The Volta. She collaborates on Special America, a multimedia intervention, and writes about music and wine affect at the above url.

**Thom Donovan http://whof.blogspot.com Thom Donovan is a poet, essayist, curator, editor, and archivist. He edits the weblog Wild Horses Of Fire, now in its seventh year. His book, The Hole (Displaced Press), is available through Small Press Distribution. He is at work revising Sovereignty and Us, a book of essays and statements.

**Sam Donsky
http://www.theawl.com/2011/12/two-poems-by-sam-donsky
Sam Donsky is a graduate student in Philadelphia. He is currently working on his first manuscript of poems, a collection of 100 poems for 100 films.

**R. Erica Doyle http://www.rericadoyle.blogspot.com R. Erica Doyle was born in Brooklyn to Trinidadian immigrant parents. Her work has appeared in Best American Poetry, Best Black Women's Erotica, Our Caribbean: A Gathering of Gay and Lesbian Writing from the Antilles, Ploughshares, Callaloo, and Bloom. A recipient of grants and awards from the Astraea Lesbian Writers Fund, Poets and Writers, and the New York Foundation for the Arts, Doyle is also a fellow of Cave Canem: A Workshop and Retreat for Black Writers. Her first book, proxy, is forthcoming from Belladonna* Books in Spring 2013.

**Micah Freeman
http://www.outofnothing.org/711/freeman.html
Micah Freeman is from Cincinnati and lives in Nashville. His work has appeared in Abraham Lincoln, Out of Nothing, West Wind Review, and elsewhere. He makes coffee for people.

**Ed Friedman http://www.bigbridge.org/issue5/fi_nejat.htm Ed Friedman lives in New York City with his wife and son. His books of poetry and prose include Mao & Matisse, Away, The Funeral Journal, and Drive Through the Blue Cylinders. From 1987–2003 he was the Artistic Director of The St. Mark's Poetry Project. Over the years he has produced collaborations with visual artists Robert Kushner, Kim MacConnel, and Valerie Jaudon; composer Garrett List; and video-maker Ed Bowes.

**Drew Gardner
http://www.flarforchestra.tumblr.com
Drew Gardner's latest book is Chomp Away (Combo). He conducts the Flarf Orchestra.

**Davidson Garrett
http://www.adventpurplepress.com
King Lear of the Taxi:
A Poetic Monologue
King Lear of the Taxi: A Poetic Monologue is the philosophical journey of a struggling actor who must earn a grueling living as a taxi driver while striving to attain artistic success.

Davidson Garrett is a native of Louisiana. He trained for the theater at The American Academy of Dramatic Arts and is a graduate of The City College of New York. Garrett is a member of Actors' Equity Association and the Screen Actors Guild—American Federation of Television and Radio Artists. He has worked as an actor since 1973. A Pushcart Prize nominee, his poetry and fiction have appeared in literary journals and newspapers. Garrett's poetry collection, also called King Lear of the Taxi, was published in 2006 by Advent Purple Press. He has been an NYC taxi driver for over 30 years to help subsidize his art.

**Jamie Gaughran-Perez http://www.verymostgood.com Jamie Gaughran-Perez is an editor at Narrow House, a literary small press in Baltimore. During the day he's a creative director in Washington, D.C. His writing has appeared in a variety of places in print and online, and he's really easy to Google. He plays bass in Coach Taylor.

**Genan Zilkha and J. Swagger http://www.facebook.com/jswaggerbk Genan Zilkha is a full-time lawyer and sometime singer. During her "heyday" she specialized in songs about food poisoning and love, as well as covers of

offensive hip-hop songs. Her greatest accomplishment was performing chapters 1-5 of the R.Kelly masterpiece, "Trapped in the Closet."

The first thing you'll notice about J. Swagger (better known to civilians as Julie Burzynski-Sager) is that she is, in the words of one New Yorker, "clearly not from around here." Growing up in rural Maryland, she began her music career as a semi-respectable classical cellist. But all that changed one day when her dad brought home a Jazz bass knockoff and said, "I'm starting a rock & roll band and we don't have a bass player. You wanna learn?" Jay was 13 and never looked back, learning everything she knows in hilariously multicultural hillbilly jam circles and the many, many bands that spun off from there. At age 15, her parents sent her off to art camp and sent her dad’s 1974 Guild dreadnought with her, and y'all can guess what happened next. She’s spent the last 15 years in nearly every genre of band imaginable: classic rock, jazz, big band, blues, ska, punk, trad, folk, and then some.

By day, J. is a finance historian who lives in East Flatbush, Brooklyn. Her other hobbies include writing, swing and blues dancing, getting into Angry Birds battles with small children on the subway, and forcing total strangers to look at pictures of her dog.

**David Henderson http://www.radiofreeamsterdam.com/bob-kaufman-poet-part-1-with-david-henderson/ David Henderson’s books of poetry include De Mayor of Harlem and Neo- California. His biography, 'Scuse Me While I Kiss the Sky: Jimi Hendrix Voodoo Child, is available in a new, revised, 30-year anniversary edition. His radio documentary on the Black Beat, “Bob Kaufman, Poet” is available through the Pacifica Archive. He is one of the founding members of the Society of Umbra, that seminal Black Arts Movement group. Christine Meilicke photo.

**Barbara Henning http://barbarahenning.blogspot.com Barbara Henning’s most recent books are a collection of poetry and prose, Cities & Memory (Chax Press); a novel, Thirty Miles from Rosebud (BlazeVox [books]); a collection of object-sonnets, My Autobiography (United Artists); and a book of interviews, Looking Up Harryette Mullen (Belladonna). Poems and stories have been published in many magazines, including Fiction International, Jacket Magazine, The Paris Review, and Poetry International. Barbara grew up in Detroit. She has lived in New York City since 1983. She teaches for Naropa University and Long Island University in Brooklyn, where she is professor emerita.

**Laura Henriksen http://www.brooklynrail.org/2012/02/poetry/two-hendriksen-feb2012 Laura Henriksen lives in Brooklyn, where she works to promote urban sustainability. She represents the East Coast-based half of the literary zine Water Science’s editorial team. Her work has previously appeared in Trainwreck and The Brooklyn Rail.

**Brenda Iijima http://www.yoyolabs.com Brenda Iijima is the author of If Not Metamorphic (Ahsahta Press) and other books of poetry. She edited the eco language reader, a book of essays by poets weighing in on climate change. She received a New York Foundation for the Arts fellowship this year. Her work combines language, movement, visual arts, and activism. From Brooklyn she runs Portable Press @ Yo-Yo Labs which is celebrating its 10th anniversary.

**Jeff T. Johnson http://www.jefftjohnson.wordpress.com Jeff T. Johnson's poetry is forthcoming or has appeared in 1913 a journal of forms; Boston Review; Forklift, Ohio; and Slope, among other publications. He lives in Brooklyn, is editor in chief at LIT and edits Dewclaw. With Claire Donato, he collaborates on Special America, a multimedia intervention. For more information, visit the above url.

**Jamey Jones http://www.brooklynrail.org/2011/11/poetry/evel-knievel Jamey Jones is the author of several chapbooks, including the notebook troubled the sleepdoor and Twelve Windows, both from brown boke press. Farfalla, McMillan and Parrish published his first full-length collection, Blue Rain Morning, last year. From 2008 to 2010 he lived in Brooklyn, where he earned an M.F.A. in creative writing from Long Island University. He teaches literature and poetry in Pensacola, Fla. His poems have recently appeared in Big Bridge, Brooklyn Paramount, Fell Swoop, The Brooklyn Rail, The Tsatsawassins, With + Stand, and Zen Monster.

**Patricia Spears Jones http://www.psjones.com African-American poet and playwright Patricia Spears Jones is the author of three poetry collections, most recently Painkiller (Tia Chucha Press), and three chapbooks, two from Brooklyn-based publishers Belladonna and Red Glass Books. Her plays Mother and What Women Do When Men Sit Knitting were commissioned and produced by Mabou Mines. Work can be found in The Rumpus Anthology, broken land: Poems of Brooklyn, Black Nature: 400 Years of African American Nature Poetry, and Angles of Ascent (forthcoming from W.W. Norton). She is the editor of Think: Poems for Aretha Franklin's Inauguration Day Hat and the ground breaking anthology Ordinary Women: An Anthology of New York City Women Poets with an introduction by Adrienne Rich.

**Dennis Leroy Kangalee http://www.nomadjunkie.com My Dying City My Dying City is a radio drama about the death of New York City, a protest against gentrification that inspired the later solo version Gentrified Minds. Whereas Gentrified Minds is a monologue, My Dying City is a cubistic tone poem that doubles as a dramatic play for various voices and is specifically intended to be recorded, listened to, and read. It is an elegy for the New York spirit as well as a remembrance and celebration of a culture that no longer exists. Funny, sad, and strange, it is ultimately a play that extends itself to the rest of the world as

all corners of the globe continue to fold in on themselves, lose culture, and become victimized by new wave colonialism, corporate conformity, and rampant globalization … all in the name of “progress.”

Dennis Leroy Kangalee is an outlaw poet/dramatist known as the Nomad Junkie. A native New Yorker, he has independently created and produced his own works for the past 20 years and is best known as the performer of Gentrified Minds. Kangalee directed the cult film As an Act of Protest, a dramatic response to the murder of Amadou Diallo, and is the author of Lying Meat, a collection of poems. He is producing a film, Beyond the Ashes, to be directed by Nina Fleck. He hopes to record My Dying City as originally intended and make it available as a special CD or download through his website.

**Rebecca Keith http://www.theawl.com/2011/08/two-poems-by-rebecca-keith http://www.facebook.com/theroulettes Rebecca Keith’s poems and other writing have appeared in Best New Poets, BOMBlog, Dossier, The Awl, The Laurel Review, The Millions, The Rumpus, and elsewhere. A native of downtown New York, Rebecca is a founder, curator, and host of Mixer Reading and Music series. She also sings and plays guitar and keyboards in Butchers & Bakers and the Roulettes.

**Starlee Kine
http://www.twitter.com/starleekine
Starlee Kine is a a frequent contributor to PRI’s This American Life and has written for The New York Times Magazine and the Vulture. She loves television, as do most radio people that she knows.

**Martha King
http://www.basilking.net
Martha King is still at work on her memoir, Outside Inside, chapters of which have appeared online in BlazeVOX, Bombay Gin, Construction, EOAGH, Jacket #40, and elsewhere.

**Ish Klein
http://www.youtube.com/user/ishkleinfilms
Drummer 41
Actors: Greg C. Purcell and Klein
Samuel Beckett’s drummer is visited by a mysterious stranger.

Ish Klein is the author of the poetry books Moving Day and Union! and the video collection Success Window.

**Nancy Kuhl http://www.phylumpress.com/nancykuhl.htm Nancy Kuhl is the author of Suspend and The Wife of the Left Hand; a chapbook, Little Winter Theater, was published last year. She is co- editor of Phylum Press, a small

poetry publisher, and curator of poetry of the Yale Collection of American Literature at the Beinecke Rare Book and Manuscript Library.

**Krystal Languell
http://www.krystalteaches.blogspot.com
Krystal Languell is the author of Call the Catastrophists (BlazeVox [books]) and a member of the Belladonna* Collaborative. She teaches writing in the CUNY system and edits the journal Bone Bouquet.

**Dorothea Lasky
http://www.birdinsnow.com
Dorothea Lasky is the author of Thunderbird, Black Life, and AWE, all from Wave Books. She lives in New York City and can be found online at the above url.

**Judith Le Blanc http://www.peace-action.org In her capacity as the field director for Peace Action, Judith Le Blanc works with 35 affiliates representing 100,000 members for a demilitarized U.S. foreign policy. Peace Action's primary focus is the Move the Money Campaign, an effort to organize grass roots coalitions of community, labor, and peace groups to change national spending priorities through local resolutions, legislative pressure, and electoral activities. Le Blanc is helping to coordinate the activities of the New Priorities Network, a national network of community, labor, and faith groups who are working to end the militarization of the federal budget to fund human needs. She has worked on a national level for the last 30 years on campaigns ranging from organizing labor marches, legislative lobbying to peace, disarmament, and solidarity activities. Le Blanc began her national political activity in 1973, working with the legal defense committee for the Wounded Knee occupation on Pine Ridge Indian Reservation in South Dakota. She is also an award-winning, independent video and print journalist. Le Blanc has traveled extensively in the Middle East. In 2006, she participated in a peace delegation to the Middle East meeting with Iraqi parliamentarians in Amman, Jordan. She and others from the delegation went to Lebanon and spent the last week of the 2006 war meeting with non-governmental organizations, displaced families in South Beirut, and labor and community leaders on the humanitarian efforts to respond to the crisis. Le Blanc is a member of the Caddo Tribe of Oklahoma. She lives in Harlem.

**Francis Levy
http://www.screamingpope.com
Francis Levy is the author of the novels Erotomania: A Romance and Seven Days in Rio (both from Two Dollar Radio). He blogs at the above url.

**Sandra Liu, Ugly Duckling Presse
http://www.uglyducklingpresse.org
Sandra Liu bio: Sandra Liu's work can be found in Hoboeye, 1913, and The Beloit Poetry Journal. She provides guidance for science and arts grantees at the poles and in New York City.

In her Ugly Duckling Presse collection of observational poems, On Poems On, Liu considers the world around her, wherever she may be or between, and wherever her thoughts of her environment and her position in it take her. She uses language directly, sometimes broken, to reflect the inherent conflicts and harshness in nature, modernity, and man, but also their beauty and mysticism, and, at times, with a wry humor.

Ugly Duckling Presse is a nonprofit art and publishing organization whose mission is to produce artisanal and trade editions of new poetry, translation, experimental nonfiction, performance texts, and books by artists. With a volunteer editorial collective of artists and writers at its heart, UDP grew out of a 1990s zine into a Brooklyn- based small press that has published more than 200 titles to date, with an editorial office and letterpress workshop in the Old American Can Factory in Gowanus. UDP favors emerging, international, and "forgotten" writers, and its books, chapbooks, artists' books, broadsides, and periodicals often contain handmade elements, calling attention to the labor and history of bookmaking.

**Big Mike Logan Joe Radic Actors: Mauren Nolan and Logan Two Bronx boys, (or a Bronx boy and a Jersey girl), since moved on with their lives, geographically, socially, one to college ("Big Mike," "Columbia"), the other to New Jersey, as a meat - cutter/ trimmer in a large food - chain, supermarket (Pitt, Lake Hopatcong, Bergen County), meet to discuss the death of their third friend, "Joe Radic," a kindred spirit, who had also moved on, only to die a horrifying, untimely death, that neither found out about 'til months later!

Big Fucking Mike is the author of two books of memoirs, 81 Pounds and Sibling Rivalry, and is anthologized in the volume One Millimeter, all published by Pretty Pollution Press. His works have been published in online zines such as Gathering of the Tribes, Smoke, Unpleasant Events, and Cafe' Mo, and in print zines Wormwood Press and Ass Magazine. He co-produces and hosts monthly poetry and performance shows, dedicated to spotlighting female artists: Manic Monday at Yippie Museum Café and D-Day at The Bowery Poetry Club. He was crowned Best Neptune for his "Rape-Of-Europa Guy" costume in The 2004 Coney Island Annual Mermaid Parade.

**Radomir Vojtech Luza
http://www.ollav.com/radluza
http://www.onthewilderside.com

http://www.PeaceCouple.com
The Blood Will Murder Roses
Actors: Ian and Kimberly Wilder
A couple sits down at the dinner table to discuss divorce.

Radomir Vojtech Luza got his love of art and politics from his Czech parents, who escaped the communism of their beloved Czechoslovakia in 1948. Luza's father, Radomir Senior, was a resistance fighter in World War II working under Luza's grandfather Vojtech Luza, who led the Czech underground before he was murdered by the Nazis in 1944. Luza's mother, Libuse, was an actress at the Czech National Dramatic Conservatory until Adolf Hitler closed the school down in 1943. At one point she spit on the Nazi flag.

Luza has lived in Los Angeles since 2006 and is thrilled to have his play The Blood Will Murder Roses included as part of the 2012 Boog Poets Theater Festival.

His previous New York productions include Curious Tumor and Beneath the Blood Red Bridge at The Naturalistic Theater and The Strawberry One-Act Festival at The Riant Theatre, respectively.

Ian Wilder is a spoken word artist, who co-curates the politics and culture website On the Wilder Side. Kimberly Wilder, aka Duchess Susanna, co-curates the Peace Couple website. Her current obsession is Shirley by Charlotte Bronte.

**Bridget Madden http://www.bridgetscommonplacebook.blogspot.com Bridget Madden lives in Boston, where she grew up. She did a 10-year stint in the State of Maine, first at the University of Maine, then as a teacher at horror author Stephen King's old high school and finally at the Stonecoast M.F.A. program through University of Southern Maine. She teaches poetry, among many other subjects, at an elementary school on a military base near Boston. Third graders are some of her most favorite poets. She also works at a college library in the Boston area. She has a garden, which she prefers to tend to at night, like Emily Dickinson.

**Magnetic Island http://www.magneticislandband.com Magnetic Island's self-titled debut album pairs the band's familiar grandiose structures with a newly baroque focus on layered arrangements. The result is the same ambitious musical arc fans have come to expect from Magnetic Island, but with a newfound intimacy. Led by songwriter and guitarist Lisa Liu, the band also features SMV on keys, Justin Gonzales on guitar/keys, and Dominic Rubano on drums.

**Sheila Maldonado, A Gathering of the Tribes/Fly by Night Press http://www.sheilamaldonado.com http://www.tribes.org Sheila Maldonado is the author of one-bedroom solo (Fly by Night Press), her debut poetry collection.

She grew up in Coney Island, across the street from the Atlantic Ocean. Her family hails from Honduras. Her poems have appeared in Rattapallax, Callaloo and Me No Habla with Acento: Contemporary Latino Poetry. She teaches creative writing for The City University of New York and Teachers & Writers Collaborative. She holds degrees in English from Brown University and poetry from The City College of New York. She lives in a one-bedroom in uptown Manhattan, where she is working on her next project about a lifelong obsession with the ancient Maya.

Tribes was conceived as a venue for underexposed artists, as well as a networking center and locus for the development of new talent.

The formation of Tribes was motivated by the thriving artistic community in and around the Lower East Side: poetry at The Nuyorican Poets Café, performances and plays at The Living Theater, activist art at Bullet Space, as well as hundreds of artists trying to find and develop a voice in their medium and a place in which their work might be appreciated.

Housed in a historic federal house built by Hamilton Fish, the founder of The Nation magazine, Tribes is located on East 3rd Street between Avenues C and D.

The space houses administrative offices, a gallery, and a salon where artists of all kinds can drop in and connect with each other and the organization.

**Filip Marinovich http://www.eoagh.com/?gab_gallery=video-filip-marinovich-and-the-human-microphone-at-occupy-wall-street Filip Marinovich is the author of Zero Readership and And If You Don't Go Crazy I'll Meet You Here Tomorrow (both from Ugly Duckling Presse). Some of his poems have been published in Aufgabe, EOAGH, Esque, The Brooklyn Rail, and on the Poetry Society of America website. He is at work on a new epic, Wolfman Librarian.

**Dawn Lundy Martin http://www.poets.org/poet.php/prmPID/2061 Dawn Lundy Martin is the author of A Gathering of Matter / A Matter of Gathering (University of Georgia Press); Discipline (Nightboat Books), which was a finalist for both The Los Angeles Times Book Prize and the Lambda Literary Award; and Candy, a limited edition letterpress chapbook (Albion Books). She is assistant professor of English at the University of Pittsburgh.

**Adam Moorad
http://www.adamadamadamadamadam.blogspot.com
Adam Moorad is a writer, salesman, and mountaineer. He lives in Brooklyn. Visit him at the above url.

**L J Murphy http://www.ljmurphy.com A modern-day beatnik, a vaudeville barker, a "New York noir" rocker, a blues growler, a barroom balladeer, a saloon philosopher, a subway cabaret monster, and an untraditional

traditionalist? L J Murphy has been described as all of these. Murphy’s live shows are raucous affairs that highlight the wide array of genres that his songwriting encompasses, from blues and ballads to funk to country to soul to rockabilly to folk and back again.

**Elinor Nauen http://www.ElinorNauen.com Elinor Nauen has most recently published My Marriage A to Z: A big- city romance (Cinco Puntos) and So Late into the Night (Rain Mountain), a book-length poem in ottava rima that Terence Winch on the Best American Poetry blog called “one of the most impressive and audacious long poems of our times.”

**Uche Nduka, Overpass Books http://www.uchenduka.com http://www.overpassbooks.com Uche Nduka has achieved a cult-like following as one of the most innovative poets of his generation. Whether from the pulsing sidewalks of Lagos, on the cobbled streets of Bremen, the canal-matrixed Amsterdam, the cupola-tinged Bucharest, or frenetic New York City, this prolific poet has intrigued and solaced readers and listeners worldwide with his words and music. To a trouble-filled world he posits peace and creativity. His published poetry books include Ijele (Overpass Books) eel on reef (Akashic Books), Flower Child (Update Communications), Second Act (Journoblues), The Bremen Poems (Newleaf Press; English/German Bilingual Edition,Yeti Press), Nigerian Authors Poetry Prize winner Chiaroscuro, If Only The Night (Sojourner Press, Amsterdam), Heart's Field (Yeti Press), and the e-book Tracers.

Overpass Books is a small press based in Brooklyn. Established in 2011, OVRPS has been advocating a diverse artistic community of writing and art, while publishing the literary magazines By The Overpass and Infinity. Along with the magazines, Overpass Books publishes poetry and fiction and promotes readings in New York City. Recent publications include Ijele, the ninth collection of poetry from Uche Nduka, and On Equilibrium of Song, the first collection of poetry from John Casquarelli, with art from Lynn Hassan.

**Tom Orange http://www.tmorange.bandcamp.com Tom Orange teaches literature and writing at Cleveland State University and Cuyahoga Community College, assists at the Brandt Gallery, and hosts "The Brewing Luminous," a weekly free improv and world music show on WCSB 89.3 FM Cleveland. He plays reeds, strings, and percussion with a number of Cleveland musical ensembles, including the Freedom Jazz Collective, Orange Luna Temple, Ribosomes, Smiley Orange Beveridge, and Vengeance Space Quartet.

**Soham Patel http://www.anti-poetry.com/anti/patelso Soham Patel recently earned her M.F.A. from the University of Pittsburgh. She plays in a rock ’n’ roll band and her poems and essays have been included in Copper Nickel, The Cortland Review, Denver Quarterly, and elsewhere.

**Guy Pettit
http://www.poetrysociety.org/psa/poetry/crossroads/interviews/page_4/ Guy Pettit is the director of Flying Object and an editor for Factory Hollow Press. His poems have appeared in Glitterpony, Skein, and Supermachine. His chapbook Love Me or Love Me NO1 was published by minutesBOOKS.

**Danforth Prince, Blood Moon Productions http://www.youtube.com/watch?v=m7uZiemn_v0&feature=youtu.be http://www.bloodmoonproductions.com Danforth Prince, president and founder of Blood Moon Productions, has a knack for salvaging the previously unpublished oral histories of America's Entertainment industry. In 2011, a respected consortium of literary critics and book marketers, the J.M. Northern Media Group, defined him as "Publisher of the Year." He is also a distinguished travel journalist, providing, for many years, the research and creative contents for regular updates of at least 50 titles within The Frommer Guides, shaping and guiding coverage that included most of Western Europe, the Caribbean, Bermuda, The Bahamas, and parts of the Americas.

In collaboration with the National Book Network, he has documented some of the controversies associated with his work in more than 30 videotaped documentaries and book trailers. Each of them can be watched, without charge, either on his company's above website or by performing a search for his name on YouTube.com.

Blood Moon Productions is a privately owned New York City-based publishing enterprise dedicated to researching, salvaging, and indexing the previously unrecorded oral histories of America's entertainment industry. Reorganized with its present name in 2004, Blood Moon originated in 1997 as The Georgia Literary Association, a vehicle for the promotion of obscure writers from America's Deep South.

Blood Moon maintains almost 30 titles in print, mostly show-biz biographies, guidebooks to current films, and scandal guides to Hollywood. Meticulously researched, each has generated acclaim and controversy for their inclusion of information about events and relationships which, when they occurred, might have been considered either indecent or libelous, but which are now highly pertinent to America's understanding of its origins, values, and cultural roots.

Their books have generated literary awards, lots of blog and tabloid commentary, and a growing list of devoted fans.

**Rayvon Browne http://www.rayvonbrowne.bandcamp.com Morgan Heringer is a "ukulele virtuoso" (The New York Times). Cal Folger Day has "stage presence and vocal control that command attention" (The New Yorker). Together these two songwriters present stirring original tunes as well as surprising interpretations of classix.

**Rogue Beats http://www.roguebeats.bandcamp.com Rogue Beats is Melissa Menake and Alan Semerdjian, two NYC educators/ artists with a mutual love for great songs, ukuleles, and singing at the top of your lungs while cooking breakfast together. For information and totally free downloads, please visit the above url.

**Judah Rubin
http://wellgreasedmagazine.tumblr.com/
Judah Rubin is put to sleep. Precious little of it has back. He edits
Well Greased Magazine/Press; is the author, most recently, of The
Ernest Hemingway Reader and The Book of Lamentations; and acts as the
editor/coordinator of The Death and Life of Great American Cities, a
periodical of pure nitrocellulose.
Kate Berlant photo.

**St. Lenox http://www.facebook.com/st.lenox St. Lenox is the project of Andy Choi. He was trained as a concert violinist at The Juilliard School, and learned the Great American Songbook at jazz jam sessions in Columbus, Ohio. He is an electronic singer-songwriter who employs sampling, classical melody lines, soul music, and pop skill to write songs about politics, love, and the wonders of ordinary life. Choi recently completed a Ph.D. in philosophy at The Ohio State University, and is a law student at NYU.

**Metta Sáma http://www.esquemag.com/#!__guess-what-ho-t/sama Metta Sáma is author of Nocturne Trio (YesYes Bøøks) and South of Here (New Issues Press, published under her legal name). Her poems, creative non-fiction, and book reviews have been published or forthcoming in Blackbird, The Drunken Boat, Esque, Jubilat, hercircle, Pebble Lake Review, Pyrta, Reverie, Sententia, The Owls, Verse, Vinyl, and Zone 3, among others. In addition to her creative work, she has published scholarship on Dionne Brand, Terrance Hayes, Audre Lorde, and Toni Morrison. Sáma is an amateur photographer (becoming quite an expert at iPhone photographs!) and an amateur painter. She is the fiction editor of ragazine, and the social media and marketing assistant at hercircle.

**Evie Shockley http://www.redroom.com/member/evie-shockley Evie Shockley is the author of two books of poetry: the new black (Wesleyan University Press) —one of Library Journal's Best Books of 2011 in Poetry—and a half-red sea (Carolina Wren Press). She has also published a critical study, Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry (University of Iowa Press). Shockley, recipient of the 2012 National Holmes Prize in Poetry, is associate professor of English at Rutgers University-New Brunswick.

**Alan Semerdjian http://www.alansemerdjian.com Writer/musician Alan Semerdjian's poems and essays have appeared in several print and online

publications and anthologies including Adbusters, Ararat, Arson, Chain, Diagram, and The Lyric Review. He released a chapbook of poems called An Improvised Device (Lock n Load Press) and his first full-length book In the Architecture of Bone (GenPop Books). His songs have appeared in television and film and charted on CMJ. He has performed and read all over North America. Semerdjian teaches English at Herricks High School in New Hyde Park, N.Y.; writes a monthly column, music reviews, and other kinds of prose for Long Island Pulse, and resides in New York City's East Village.

**Evie Shockley http://www.redroom.com/member/evie-shockley Evie Shockley is the author of two books of poetry: the new black (Wesleyan University Press)—one of Library Journal's Best Books of 2011 in Poetry—and a half-red sea (Carolina Wren Press). She has also published a critical study, Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry (University of Iowa Press). Shockley, recipient of the 2012 National Holmes Prize in Poetry, is associate professor of English at Rutgers University-New Brunswick.

**Antonio Serna http://www.antonioserna.com Originally from southern Texas, Antonio Serna is a multi-disciplinary artist/activist living and working in New York City. To balance his studio practice, Serna enjoys researching the social anthropology of arts and culture. His work has exhibited in New York, Spain, Mexico, Amsterdam, Berlin, and Texas. He has also taught and lectured at Parsons School of Design, St. Johns University, and at Brooklyn College as a teaching fellow. He holds a B.F.A. from Parsons School of Design and an M.F.A. from Brooklyn College.

**Anya Skidan
http://www.anyaskidan.com
Anya Skidan is a Brooklyn-based psychedelic folk-rock musician and a poet.

**Sara Jane Stoner http://www.esquemag.org/2012/02/05/sara-jane-stoner Sara Jane Stoner teaches writing and writing pedagogy at Brooklyn College and Cooper Union and is a Ph.D. student in English at CUNY Graduate Center. Her scholarly work focuses on unruly contemporary prose texts. She is working on a book of brief ekphrastic fictions based on the writings and paintings of Piet Mondrian, and an autocritical novella on the necessary pleasures of objecthood, theory, and myopia. Most recently her writing can be found in ESQUE, Sententia, Spinning Jenny, and The St. Mark's Poetry Project Newsletter.

**Yerra Sugarman http://www.yerrasugarman.blogspot.com Yerra Sugarman is the author of two poetry collections, Forms of Gone and The Bag of Broken Glass (both The Sheep Meadow Press). She was awarded a 2011 National Endowment for the Arts Fellowship for Poetry, a Canada Council Grant for

Creative Writers, the 2005 PEN/Joyce Osterweil Poetry Award, a “Discovery”/The Nation Poetry Prize, a Glenna Luschei Prairie Schooner Award, and The Poetry Society of America’s George Bogin Memorial Award and its Cecil Hemley Memorial Award. She is a Ph.D. candidate in literature and creative writing at the University of Houston.

**Kiely Sweatt http://www.lyndenk.blogspot.com Kiely Sweatt just returned to NYC from Barcelona, where she started up Prostibulo Poetico and co directed Tri Lengua, a multilingual reading series, which will soon start up in NYC. She is the founding editor of Libro Rojo, and co-editor of The Translation book, Volume 1. Her work has appeared online and in print through such publications as Best American Poetry blog, Leveler, PaxAmericana, Sawbuck Review, Shampoo, and The Why and the Later by Carly Sachs, among others. Her first full- length collection, Origin of, is coming out with Patasola Press and she is finishing up work on a chapbook in translation for Knitting Guns Press.

**The Roulettes http://www.theroulettesnyc.bandcamp.com http://www.facebook.com/theroulettes “The Roulettes killed it.” —Tavi Gevinson, Style Rookie Fronted by two native New Yorkers, The Roulettes grew up playing basement and living room parties in Oberlin, Ohio. After moving to Portland, OR, the band teamed up with label Lucky Madison to record the first ever LM release, their self-titled EP, at Portland's Jackpot! Studios, with engineer Larry Crane (Sleater-Kinney, Stephen Malkmus). Long ago and far away, the Roulettes graced the cover of the Willamette Week and played all over their beloved Portland. Now back in NYC, the band has played at venues such as Knitting Factory, Santos Party House, Union Pool, and Cake Shop. They spent late 2010 organizing a sold-out benefit at Knitting Factory for the Kathleen Hanna documentary produced by Sini Anderson. Currently recording new material without label support thus far, the ever-resourceful Roulettes recently tracked vocals in a public middle-school’s math classroom. Mmm mmm yeah.

**The Royal Drag http://www.theroyaldrag.com The Royal Drag is the brainchild of singer/songwriter Josh Fox, who has played with, recorded, produced, managed, and hung out with countless musicians in New York City and abroad. Many of the songs center around themes of disaffection and isolation, with a draggy but cheery pop sound, influenced by artists such as Pavement, Elliot Smith, The Eels, The Smiths, and Wilco.

In a world comfortable enough to slip away, they play to the part of you that didn’t get where you really wanted to go, say what you really wanted to say. Also the part that really digs catchy tunes.

**James Tressel http://www.my.opera.com/jetressel/blog In addition to inspiring owls, James Tressel spends his time reading weird fiction and making strange

music by himself and with the bands Horsey and Science & Justice. He is currently at work on another batch of poems, some creepy short stories, and an experimental dark fantasy novel. His writing blog is at the above url.

**Genya Turovskaya http://www.supermachinepoetry.com/dearjenny Genya Turovskaya is a poet, literary translator, and psychotherapist. She is the author of several chapbooks—Dear Jenny (Supermachine), New Year’s Day (Octopus Books), Calendar (Ugly Duckling Presse), and The Tides (Octopus Books). Her poetry and translations of contemporary Russian poets have appeared in A Public Space, Aufgabe, Chicago Review, Conjunctions, Fence, Gulf Coast, jubilat, Mad Hatters Review, Octopus, Saltgrass, Supermachine, and other publications. Ugly Duckling Presse published her translation of Aleksandr Skidan’s Red Shifting. She is also the co-translator of Elena Fanailova’s The Russian Version (UDP) which won the University of Rochester's Three Percent Prize for Best Translated Book of Poetry in 2010.

**Ken L. Walker http://www.kenlwalker.tumblr.com Ken L. Walker still carries a Kentucky driver’s license in his wallet even though he has lived in Brooklyn and Queens for the past five years. He sadly completed leading a poetry workshop at the Riker’s Island Correctional Facility. He earned an M.F.A. from Brooklyn College and has published criticism and poetry in BOMB Magazine, Crab Orchard Review, La Fovea, Lumberyard, the Boxcar, The Brooklyn Rail, The New Yorker online, The Poetry Project Newsletter, The Wolf, and Washington Square. He was the features editor for Coldfront magazine from and curated the semi-annual Letter Home Reading Series. He is compiling a database of American independent poetry presses and has taught and created curriculum at Bard College, Brooklyn College CUNY, LIM College, Medgar Evers College CUNY, Pace University, at The Metropolitan College of New York, and York College CUNY. He has guest lectured at American University, San Francisco State University, and Vanderbilt University.

**Brian Warfield
http://www.brianwarfield.weebly.com
Brian Warfield lives in Philadelphia and publishes chapbooks through Turtleneck Press.

**Carl Watson, Unbearable Books/Autonomedia http://www.autonomedia.org http://www.unbearables.com Carl Watson was born in Indiana and lives in New York City. His previously published books include Anarcadium Pan, Bricolage ex Machina, and Beneath the Empire of the Birds. The Gallimard series Du Monde Enterier published his novel The Hotel of Irrevocable Acts in France, while Unbearable Books/Autonomedia put it out in New York. Sensitive Skin has just published his most recent novel, Backwards The Drowned Go Dreaming. He has work in all of the Unbearables’ anthologies. Starting in 1995 the Unbearables

literary collective has published five anthologies (The Unbearables, Crimes of the Beats, Help Yourself!, The Worst Book I Ever Read, and The Unbearables Big Book of Sex) and seven “novels” (Spermatagonia: The Isle of Man, Bart Plantenga; Negativeland, Doug Nufer; Neo Phobe, Jim Feast and Ron Kolm; Shorts Are Wrong, Mike Topp; The Hotel of Irrevocable Acts, Carl Watson; and The Ass’s Tale, John Farris, and This Young Girl Passing by Donald Breckenridge). Their books are distributed by Autonomedia, Small Press Distribution, and Baker & Taylor, among others.

**Laurie Wen http://www.pnhpnymetro.blogspot.com Laurie Wen is the executive director of Physicians for a National Health Program-New York Metro chapter. She joined the health justice movement through the AIDS activist group ACT UP. Since last fall Wen has been active with the Healthcare for the 99% working group of Occupy Wall Street. Before devoting all her time to advocating for universal health care, she worked as a documentary filmmaker.

**Tyrone Williams http://home.earthlink.net/~suspend Tyrone Williams teaches literature and theory at Xavier University in Cincinnati. He is the author of five books of poetry, c.c. (Krupskaya Books), On Spec (Omnidawn Publishing), The Hero Project of the Century (The Backwaters Press), Adventures of Pi (Dos Madres Press), and Howell (Atelos Books). He is also the author of several chapbooks, including a prose eulogy, Pink Tie (Hooke Press).

**Bakar Wilson http://www.lambdaliterary.org/features/5-poets/04/28/five-poets-who-changed-my-life-2/ Bakar Wilson is a fellow of Cave Canem and has performed his work at the Bowery Poetry Club, Poetry Project, The Studio Museum of Harlem, and The Asian-American Writer’s Workshop. His poetry has appeared in The Vanderbilt Review, Stretching Panties, and The Brooklyn Rail, among others. He is an Adjunct Lecturer of English at Borough of Manhattan Community College.

**Angela Veronica Wong
http://www.angelaveronicawong.com
Angela Veronica Wong is the author of several chapbooks of poetry and the full-length poetry collection, how to survive a hotel fire (Coconut Books). She lives in Manhattan.

**Katie Yates, Stockport Flats http://www.stockportflats.org/house.htm http://www.stockportflats.org Katie Yates grew up mostly in French West Africa with stints in India and Turkey and now finds herself in New Haven, Connecticut, not a bad place to raise children. She has a D.A. from The University at Albany, an M.F.A. from Naropa University, and a B.A. from Carleton College, which simply implies she’s well qualified to converse with a two-year- old. She lives with her blended family in a brick house in the suburbs and looks for insight in Buddhist teachings as much as she can. She still

considers the Pacific Northwest her home and is the author of Morning Stories, High Watermark Salo[o]n: Volume 3 Number 2.

In the muddy mop-up after Federal Disaster #1649, the worst of three 100-year floods, poet Lori Anderson Moseman and producer Tom Moseman created Stockport Flats to celebrate writers and artists whose creative buoyancy builds community. They feature experimental poetry (Meander Scar Series), a sustainability poetry (Witness Post Series), and cross-aesthetic mix of poetry (Confluence Series).

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.boogcity.com
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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119. Adam Fieled
4 New Portraits
Fri 27 Jul 2012

Several portraits have been added to the Philly Free School Flickr set:

A portrait of Mary Harju taken at her house at 4325 Baltimore Ave in West Philly in the early Aughts:

http://www.flickr.com/photos/adamfieled/7651180856/in/set-72157630520546766

Mary Harju's "Self-Portrait: The Vessel," originally shown at PAFA (Pennsylvania Academy of the Fine Arts) in '01:

http://www.flickr.com/photos/adamfieled/7651213002/in/set-72157630520546766

Mary Harju's portrait of Adam Fieled, taken in Clark Park, West Philly, in 2002:

http://www.flickr.com/photos/adamfieled/7652130762/in/set-72157630520546766

A portrait of Adam Fieled and Mary Harju taken in Montreal's Botanical Gardens in '03:

http://www.flickr.com/photos/adamfieled/7651954202/in/set-72157630520546766

Hope you enjoy these and happy summer!
Adam Fieled [redacted]

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120. Sharon Mesmer/David Borchart
Contact for Eleni Sikelianos?
Fri 27 Jul 2012

Hi again, everyone,

Please b/c if you have an address for her ...

Thanks!
Sharon Mesmer

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121. Bonnie MacAllister
Announcing our "Best of the Net" nominees in poetry
Fri 27 Jul 2012

The editors of Certain Circuits Magazine are pleased to announce we have nominated the following contributors for the "Best of the Net" (Sundress Publications). We wish them the best of luck in the jurying process:
**
*
*
Read their texts here:
Snatched: *Tamara Oakman*:
http://certaincircuits.tumblr.com/post/22187926287/3-from-snatched-i-wear-a-ginger-wig-my-arm
Cutting 1.3: *Jeanine Campbell*:
http://certaincircuits.tumblr.com/post/22187876110/cutting-1-3-a-giant-billow-it-descends-an
The Bookbinder's House: *Aja Beech*:
http://certaincircuits.tumblr.com/post/18551766741/the-bookbinders-house-when-i-leave-this-place-i
American Skin: *Warren Longmire*:
http://certaincircuits.tumblr.com/post/16816332739/american-skin-warren-longmire-is-a-graduate-of
Pussy Chant: *Kelly McQuain*:
http://certaincircuits.tumblr.com/post/13587416439/kelly-mcquain-received-an-

mfa-from-the-university
Representation: *June Nandy*:
http://certaincircuits.tumblr.com/post/10884598245/representation-a-great-lake-grows-in-the-belly

Certain Circuits
www.certaincircuits.org
Twitter: twitter.com/certaincircuits
Facebook: facebook.com/certaincircuits

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122. steve dalachinsky

dalachinsky otomo readings

Fri 27 Jul 2012

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monday - aug 6th steve and yuko read at su polo's saturn series at the revival bar 129 e 15th st (irving pl and 3rd ave) -
8 pm
pass the hat
open reading before and after

---

steve dalachinsky and matt shipp reading and piano at tribes end of august

---

Dorothy Friedman August
Bonny Finberg
Chavisa Woods
Eve Packer
Latasha Diggs
Sheila Maldonado
Steve Dalachinsky
Tsaura Litsky
Yuko Otomo
aug 29 at tribes
285 e 3rd st and ave c - charlie parker fest
donation all day celebration / all month celebrations

↑ Index

123. steve dalachinsky

Re: Larissa Shmailo readings at NYU and the NYC Poetry Festival

Fri 27 Jul 2012

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monday - aug 6th steve and yuko read at su polo's saturn series at the revival bar 129 e 15th st (irving pl and 3rd ave) -
8 pm
pass the hat
open reading before and after

_____ _____

steve dalachinsky and matt shipp reading and piano at tribes end of august

_____
Dorothy Friedman August
Bonny Finberg
Chavisa Woods
Eve Packer
Latasha Diggs
Sheila Maldonado
Steve Dalachinsky
Tsaura Litsky
Yuko Otomo
aug 29 at tribes
285 e 3rd st and ave c - charlie parker fest
donation all day celebration / all month celebrations

On Sat, 14 Jul 2012 09:47:44 -0400 Larissa Shmailo <[redacted]> writes:
> Dear Friends:
>
> I'd like to invite you to two readings:
>
> Saturday, July 21, 8:00 p.m.
> Poets Respond to Jung's Red Book
> Larissa Shmailo, Kristen Prevallet, and Martine Bellen
> Artand Psyche Conference at NYU
> NYU Kimmel Center
> Rosenthal Pavillion (10th Floor)
> 60 Washington Square South.
> This is a conference of Jungian psychologists and artists whomeet to
> explore the interfaces of their work.
> $15 admission.

>
http://www.cvent.com/events/art-and-psyche-in-the-city-conference/event-summary-26c0ef5efaa349c78b7e24514805b743.aspx
>
> Sunday, July 22, 4:20 p.m.
> Larissa Shmailo, Marc Vincenz, Susan Scutti, Yuriy Tarnawsky
> MadHat (formerly Madhatter's Review)
> New York City PoetryFestival
> Governors Island, Chumley Stage
> Tickets are $5 for both days in advanceand $5 each day at the door.
>
>
>
http://poetrysocietyny.org/new-york-city-poetry-festival/info-for-this-year/
>
> Hope to see you!
> Larissa
>
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124. Rob McLennan

new(ish) on rob's clever blog

Sat 28 Jul 2012

-- Why Be Happy When You Could Be Normal? Jeanette Winterson
-- fwd: Priscila Uppal Poetic Olympic Coverage
-- Profile of Greyweathers Press, with a few questions
-- 12 or 20 (second series) questions with Michelle Smith
-- shorthand: eleven short essays on fiction
-- j/j hastain reviews Glengarry (Talonbooks) and C. (little red leaves)
-- Profile of Ottawa's Octopus Books, with a few questions
-- 12 or 20 (second series) questions with Heather Jessup
-- Dear Jenny, We Are All Find, Jenny Zhang

-- rob and Christine both interviewed at Canadian Poets Petting Cats
-- (another) very short story, up at Readers' Digest Canada
-- Garden (dec unit), Monty Reid
-- The Last Good Year (a work-in-progress,
-- 12 or 20 (second series) questions: with Susana Gardiner
-- Holler, by Alice Burdick
-- New American Writing #30 (2012)
-- new from above/ground press: Christine McNair and rob mclennan's collaborations
-- Madness, Rack, and Honey: Collected Lectures, Mary Ruefle
-- The Capilano Review's 2nd annual Robin Blaser Poetry Prize
-- 12 or 20 (second series) questions: with Megan Kaminski
-- TALE LIGHT New & Selected Poems 1984-2009, Karen Mac Cormack
-- 12 or 20 (second series) questions: with Susan Steudel
-- Continuations 2, Douglas Barbour and Sheila E. Murphy
-- Fwd: NEW CONTEST from The Puritan! THE THOMAS MORTON PRIZE
-- 12 or 20 (second series) questions: with Lise Downe
-- Another weekend in Sainte-Adele (with Lemonade
-- Citizen, Aaron Shurin
-- The Capilano Review 3.17: 40th Anniversary
-- Happy Canada Day!
-- today would have been my mother's seventy-second birthday
-- 12 or 20 (small press) questions: Kristy Bowen on dancing girl press
-- Gravesend, Cole Swensen
-- Ongoing notes: late June, 2012 (BafterC; Brian Teare; Reitha Pattison)
-- today is my father's 71st birthday; 4:30am, i think,

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed
up at the above/ground press blog,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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125. amy king

Amy De'Ath @ PEN American + Denying the Bird Within

Sat 28 Jul 2012

Amy Deâ€™Ath: from â€œCaribouâ€ @ PEN American Center --
Â http://www.pen.org/blog/?p=14951

~~~~~

Mary Ann Sullivan for videotaped the poem, "Denying the Bird Within," here -
Â http://youtu.be/h3OT8WbxWeQ

[Text here -Â http://housefirebooks.com/denying-the-bird-within-poetry-by-amy-king/]

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126. Jen Tynes

New Horse Less chapbooks by Norma Cole & Michael Sikkema

Sat 28 Jul 2012

Info on our new chapbooks by Norma Cole & Michael Sikkema!

http://horselesspress.com/2012/07/28/new-chapbooks-by-norma-cole-michael-sikkema/

-Jen

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127. stephen mooney

Veer Books/Special Edition: VierSomes/4somes double launch at the Poetry Library in London (01 August 2012)

Sat 28 Jul 2012

Dear All - notice of the upcoming Veer launch as part of the poetry Library's Special Edition series on Wed next week:

Special Edition: VierSomes/4somes double launch at the Poetry Library (01 August 2012)

Veer Books will launch a new series of variously named publications featuring work by younger innovative writers, four at a time, called 'VierSomes' (or '4somes' or 'Quartets' ...)

This event will launch the series with readings from some of the featured authors:Becky Cremin, Amy Evans, Edward Hardy, Danny Hayward, Frances Kruk, slmendoza, Nat Raha

Date: 01 August 2012, 8:00pmVenue: Poetry Library, Level 5, Royal Festival Hall, South Bank Centre, London SE1 8XX, UKAdmission: FREE but to book a place guests must email [redacted]

(once these places have been filled, there may be spaces available on the night)

VierSome # 0 VierSome # 1

Edmund Hardy, Danny Hayward, Becky Cremin, Amy Evans, slmendoza, Samuel Solomon Nat Raha, Frances Kruk
http://www.bbk.ac.uk/cprc/news/VierSomes_launch_at_poetry_library Do check out the CPRC events page for details of this and other upcoming events at Birkbeck: http://www.bbk.ac.uk/cprc/events/

*** Apologies for cross-postings, if any ***

all best
Stephen

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128. stephanie g

new chap I Thought You Said It Was Sound / How Does That Sound by Stephanie Gray...now available

Sat 28 Jul 2012

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129. Doug Holder

Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

Sun 29 Jul 2012

Mark I donate to those libraries and so do many others They are big university libraries--this is a small college-- spare the demeaning stuff and the other histrionics

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130. Bonnie MacAllister
Call for submissions (deadline 8/1)
Sun 29 Jul 2012

Founded by artists, Certain Circuits Magazine publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists. Our two print issues feature work from artists in Australia, Brazil, France, Mexico, India, Japan, Korea, Uruguay, the United Kingdom, and the United States. We curate our print issues from our online multimedia issues.

Now celebrating two years in print, our collaborative work in text, print, and exhibitions has been well documented. We have staged exhibitions and film screenings of our contributors in conjunction with our print issue launches, and we recently nominated six poetics contributors for Best of the Net. We look forward to nominating our artists for future prizes and creating future exhibition and screening opportunities.

Please submit your best work in any genre (cross-genre and collaborative encouraged) to [redacted]: 5 pages of poetry, 1 page of prose, no more than 5 jpgs, link to audio and video files, or link to portfolio.

Deadline: 8/1

For complete guidelines, visit www.certaincircuits.org

Email: [redacted]
Tumblr: http://certaincircuits.tumblr.com
Twitter: https://twitter.com/certaincircuits
Facebook: https://www.facebook.com/certaincircuits

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131. cathleenmiller
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Sun 29 Jul 2012

I second Doug's message.
As a special collections curator at a small college, I receive many donations of publications.
Most authors are incredibly honored to have their work included in a special collection, and few
expect to be paid for their books. Of course, we do buy things, but there are so many
works that we would never know about unless an author brought them to our attention
and offered them to us. It doesn't demean the work to offer it to a

library. Having our work
preserved and cared for by an institution is a privilege that most writers never get.

Cathleen Miller

On Sun, Jul 29, 2012 at 8:55 AM, Doug Holder <[redacted]>wrote:

> *Mark I donate to those libraries and so do many others They are big university libraries--this is a small college-- spare the demeaning stuff and the other histrionics*

--

deliciousginger.wordpress.com

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132. Christophe Casamassima
2013 Furniture Press Poetry Prize [one month left!]
Mon 30 Jul 2012

Greetings, again,

There's about one month left for the 2013 Furniture Press Poetry Prize. Details here:

http://furniturepressbooks.com/furniture-press-poetry-prize/

Cheers!
Christophe

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133. Bonnie MacAllister
Class: Creating Collaborative Multi-media Poetry
Mon 30 Jul 2012

Please repost. Facebook invite here:
https://www.facebook.com/events/130554687085539/

Website here: http://www.bigbluemarblebooks.com/classes.html

To register, email [redacted] or call [redacted].

*
*
*Certain Circuits: Creating Collaborative Multi-media Poetry Workshop with Bonnie MacAllister & Lora Bloom *

Saturday, August 4, 2:00 - 4:00pm

Founded by artists, Certain Circuits Magazine publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists. Our two print issues feature work from artists in Australia, Brazil, France, Mexico, India, Japan, Korea, Uruguay, the United Kingdom, and the United States. Our collaborative work in text, print, and exhibitions has been documented by Arcadia University Bulletin, Apiary, City Paper, Duotrope, Et Al Projects, Fifth Wednesday Journal, Moonstone Arts, New Pages, New Purlieu Review, the Philadelphia Inquirer, Philly Side Arts, Philadelphia Weekly, Spew Jersey, Tyler Fiber, and Urban Arts Projects, among others.

Editors Lora Bloom and Bonnie MacAllister will guide you through the steps to create and score your own multimedia poetry .gifs and videos. The workshop will consist of creating new work through a series of multimedia poetry prompts and composing to the original music of Bloom. Participants will perform their texts in the workshop setting, and they will learn free and easy animation techniques. Final products to be eligible for submission to the magazine.

Cost $35, payable in cash on the day of the event.

Email: [redacted] to register..

LoraBloom writes poetry, fiction, creative non-fiction and abstract rants, and is a musician and performance artist. Currently she is the lead vocalist of the experimental rock band Radio Eris and she helps run ErisTemple Arts, an art gallery and music space in West Philadelphia. She has been recently published by 13 Myna Birds, received a prize for her writing by the Beat Museum, was featured at the 25th Anniversary of the Shubin Theatre, and has performed and curated music and poetry widely inEurope and the United States.

BonnieMacAllister renders moments through a variety of media. Often pieces are multi-genre, fusing painting, photography, slide installations, spoken word, video, and performance. She is a Pushcart Prize nominee, poetry slam champion in the United States and France, and Fulbright-Haysawardee to Ethiopia. Her poetry has been published in Esque, 10,000 Poets for Change/Fieralingue, Grasp (Czech Republic), nth position (UK),and Paper Tiger Media (Australia). She has performed her original writing and plays at New York Foundation for the Arts, the Philadelphia Fringe Festival, Raandesk Gallery in Chelsea, Adrienne Theater in Philadelphia, and Cat Cat Club in Paris. She is currently showing work at the Sandy Spring Museum in MD.

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134. michael farrell

quarterly review of literature singapore interview

Mon 30 Jul 2012

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an interview i did with yong shu hoong

http://www.qlrs.com/interview.asp?id=946

mf

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 2012

119 messages · Tue 31 Jul 2012 – Mon 27 Aug 2012

August 2012 set two kinds of loss against each other — the institution killing a press that worked, and the mind losing itself to disease — and found in both the same terror: that the things which carry a culture forward can be shut down or dissolved without warning. One hundred and nineteen messages moved through the list, and its currents ran between an editor fired and a memory failing, the external threat and the internal one. The month was about how easily the vessels of a literature can be emptied.

The largest fight was over a press unjustly closed. The University of New Orleans had put its press on hiatus and dismissed its editor, and the room rose in protest, marshaling the facts — that *"the Press was self-sustaining and cost-free"*, that it had published an international range of prize-winning writers, that the stated budget excuse was a fiction. It was the small-press crisis in its cruelest form: not a press failing on its own but a press killed by the institution that housed it, the university turning on the literature in its care.

The quieter loss was interior. A thread titled on writing dementia took up the hardest subject the art can face — the making of poetry inside, or against, the erosion of memory itself, the mind that holds the poems coming quietly apart. If the press was a vessel closed from without, dementia was the vessel dissolving from within, and the room approached it with the care such a subject demands, poetry set against the very failure of the faculty that poetry depends on.

Around the two losses the ordinary keeping persisted — a small-press collection seeking support, a reading announced, the standing notices. The infrastructure carried on beneath the double threat, the presses and archives doing their patient work of preservation even as one press was being shuttered and one kind of memory was being lost, the room insisting, as ever, that what can be kept should be, and that a press worth saving is worth making noise about even when the noise changes nothing.

I have set August down exactly as the archive delivered it — the self-sustaining press killed by its university, and the poetry written against the dissolving of the mind — because it was the month the list confronted, on two scales, how fragile the carriers of a literature are. A room that will fight for a press its host institution shut down for no good reason, and hold with tenderness the question of how one writes as memory fails, is a room that understands the deepest precariousness of

its art: that the presses that print it can be closed by a stroke of a budget pen, and the minds that hold it can be emptied by disease, and that against both the only defense is the stubborn work of keeping, for as long as keeping is possible.

— Kristen M. Fabians

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1. Mark Weiss

Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

Tue 31 Jul 2012

What I or the poets I publish do with our books (or what you do with yours, Doug) is another matter--beyond author copies they've been paid for. I wrote as a publisher. I can't publish if I don't sell books, and libraries are important customers. So I expect to be paid.

As an author I find the idea that I should be honored if someone accepts a freebie a bit strange. I do realize that in the world as it is poetry is a hard sell, and I make sure that poets I admire get copies of my books. But I don't write as a hobby. I also don't write for my books to be preserved as if mummified.

Try asking a baker how honored he is if you eat his bread without paying.

Cathleen, I appreciate your frustration. Library budgets aren't what they used to be. When I started out a small publisher could count on 500 library sales--it's what kept presses going. It's really a question of who pays for the changes we've all faced.

Doug, for the life of me I don't understand your anger. I wasn't trying to legislate anybody else's behavior, but apparently I struck a nerve. What nerve that was is mysterious to me.

-----Original Message-----
>From: cathleenmiller <[redacted]>
>Sent: Jul 29, 2012 7:16 PM
>To: [redacted]
>Subject: Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
>
>I second Doug's message.
>As a special collections curator at a small college, I receive many
>donations of publications.
>Most authors are incredibly honored to have their work included in a
>special collection, and few
>expect to be paid for their books. Of course, we do buy things, but there
>are so many
>works that we would never know about unless an author brought them to our
>attention
>and offered them to us. It doesn't demean the work to offer it to a
>library. Having our work
>preserved and cared for by an institution is a privilege that most writers
>never get.
>

>Cathleen Miller
>
>On Sun, Jul 29, 2012 at 8:55 AM, Doug Holder <[redacted]>wrote:
>
>> Mark I donate to those libraries and so do many others They are big
>> university libraries--this is a small college-- spare the demeaning stuff
>> and the other histrionics
>>
>>
>
>
>
>--
>
>deliciousginger.wordpress.com
>

↑ Index

2. Jonathan Penton
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Tue 31 Jul 2012

One of my authors asked me to send books to Doug. So I will. If Doug had not posted a message here, that author would not have asked me to do that. That would be sad.

--
Jonathan Penton
http://www.UnlikelyStories.org/

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3. Mark Young

Issue twenty-six of Otoliths is now on line.

Tue 31 Jul 2012

Issue twenty-six of Otoliths <http://the-otolith.blogspot.com/>, the southern winter issue, has just gone live.

It's a great & wide-ranging issue as always, but I've run out of superlatives. So, instead, a minimalist introduction.

Contributions from: John Bloomberg-Rissman & Anne Gorrick, David Appelbaum, paul summers, SJ Fowler, Vaughan Rapatahana, Rico Moore, Kyle Hemmings, Philip Byron Oakes, Clark Lunberry, Arpine Konyalian Grenier, Kent MacCarter, Beni Ransom, Eileen R. Tabios, John M. Bennett, Jim Leftwich & John M. Bennett, John M. Bennett & Matthew Stolte, Douglas Barbour & Sheila E. Murphy, Richard Kostelanetz, Lakey Comess, James Mc Laughlin, John Thomas Allen, Donna Kuhn, Raymond Farr, Joshua Mostafa, Jo Langton, Elizabeth Welsh, Tony Beyer, Jordon Lofton, Mark Rutter, Eleanor Leonne Bennett, Howie Good, David Jalajel, bárbara mesquita, Jeff Harrison, Jill Jones, Bill Yarrow, Jeremy Freedman, Reed Altemus, Jim Meirose, Matt Margo, Andy Martrich, Tyson Bley, Deborah Poe & Gene Tanta, Andrew Topel, Roger Williams, Jason Joyce, Tom Beckett, Tim Keane, Charles Freeland & Rosaire Appel, Bill Drennan, John Pursch, Caleb Puckett, Matthew Stolte, Marty Hiatt, J.D. Nelson, Stephen Nelson, Marc Jones, Jack Galmitz, Márton Koppány, Francesco Levato, Cherie Hunter Day, Scott Metz, Sarah Edwards, bruno neiva, Keith Higginbotham, Dorothee Lang & Julia Davies, Felino A. Soriano, Emma Morgan, lindsay cahill, Bobbi Lurie, Marco Giovenale, Leah Muddle, Bob Heman, & sean burn.

Enjoy

Mark Young

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4. Halvard Johnson

New driver/editor for Truck in August . . .

Tue 31 Jul 2012

Truck's new driver for August
Many thanks to Elizabeth Switaj for taking Truck through the splashy, water-slick roads of July.
*
*
Our driver starting tomorrow, and for the entire month of August is rob mclennan. The keys, rob, are . . . well, I guess they're wherever Elizabeth they hid them. Buen viaje.

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of

Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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5. Jacob Edmond

Brian Reed in Dunedin

Tue 31 Jul 2012

—

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6. Rob McLennan

rob curates TRUCK during the month of August,

Wed 1 Aug 2012

During the month of August, I'll be curating Halvard Johnston's blog, TRUCK, and daily posting new work by various Canadian writers.

This is the same site where Christine McNair and I first premiered our work-in-progress collaborative work (which has yet to figure out a title), a work that recently produced a small fragment as an above/ground press chapbook.

Given that TRUCK originates in the tri-state area, I wanted to find a wide array of Canadian writers to introduce to American audiences, to further previous sections I've edited on and by Canadians such as the three features I edited for Jacket ("Some Canadian poets," "George Bowering at 70" and "Douglas Barbour at 70"), or dusie 10: the Canadian issue.

http://robmclennan.blogspot.ca/2012/08/rob-curates-truck-during-month-of-august.html

Be sure to check the site every morning to see just who might be featured, each with a poem, a bio and an attractive photo. The first poet is Nikki Reimer, recently returned to Calgary from Vancouver.

halvard-johnson.blogspot.com/2012/08/southern-alberta-poems-by-nikki-reimer.html

Watch for new work over the coming days by Jake Kennedy and kevin mcpherson eckhoff, Camille Martin, Stan Rogal, Kathryn MacLeod, Natalee Caple, Gil McElroy, Monty Reid, Daphne Marlatt, Nathan Dueck, Amanda Earl, Sandra Ridley, Marilyn Irwin, Cameron Anstee and plenty of others. Enjoy!

http://halvard-johnson.blogspot.ca/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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7. Sarah Sarai

Fabian Avenarius & other 2012 manifestations of Sarah Sarai

Wed 1 Aug 2012

Yes, it's awkward to post this, but posting I am. A list of recent poems & stories, out there, online:

“Fabian Avenarius (Arthur Craven”) in Cordite Poetry Review, http://cordite.org.au/poetry/jackpot/fabian-avenarius-arthur-craven/

“Drink, Child” “Stop” and “Palace of the Blessed” in Folly Magazine, http://www.follymag.com/files/FOLLY_February_-12.pdf

“This Way and That” in Lavender Review, http://lavrev.net/gardens/sarai.html

Fiction:
“Lillia” in Devil's Lake,
http://english.wisc.edu/devilslake/issues/spring2012/Sarai.html

“Far Star Girl” in Pangur Ban Party, http://sarah-sarai-pbp.blogspot.com/

Print: “A Legend With Usual Cruelties” in Saint Katherine's Review; “Marilyn Hacker” “Faith & Practice” “Sneaking Around the Multiplex” in West Wind Review. Fiction: “Curtains” in Belletriste Coterie

Peace Joy Love Joy Joy Joy,
Sarah Sarai

http://my3000lovingarms.blogspot.com

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8. The Paris Review

August Happenings at The Paris Review

Wed 1 Aug 2012

Is this email not displaying correctly?

[1]View it in a web browser

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You asked, we answered! We are thrilled to announce the arrival this fall of the brand-new Paris Review app! Now, from the comfort of your iPad or iPhone, receive The Paris Review as soon as it becomes available, discover rare and out-of-print back issues, access The Paris Review Daily, and peruse our entire interview archive.

Links:

1. http://us1.campaign-archive1.com/?u=ba34ae29824bc79fed69cc5f5&id=6f79610791&e=7f8caa2f2a

And for two weeks after the launch, we will have a special offer: when you download The Paris Review app, youâ€™ll have access not only to the current issue, but also to our legendary issue 18, which contains our famous Hemingway interview, Alberto Giacometti at an auto show, George Plimpton on the cult artist Vali, and an early story by Philip Roth.

Stay tuned!

From The Daily

[2]Where Daisy Buchanan Lived

Links:

2. http://www.theparisreview.org/blog/2012/07/23/where-daisy-buchanan-lived/?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=DaisyBuchanan

â€œFitzgeraldâ€™s repeated mentions of Lake Forest in his work is not much commented on; it isnâ€™t associated with him the way Princeton University, Long Island, and the South of France tend to be. Indeed, the casual mention in Gatsby might lead one to believe that it was just a city heâ€™d read about or a place he saw on a map. But itâ€™s something more than that. The reason Lake Forest became such a significant place to one of Americaâ€™s great writers is simple: his first love was from there.â€ [3]Read more â€º

Links:

3. http://www.theparisreview.org/blog/2012/07/23/where-daisy-buchanan-lived/?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=DaisyBuchanan

[4]D. H. Lawrenceâ€™s â€œPomegranateâ€

Links:

4. http://www.theparisreview.org/blog/2012/07/11/d-h-lawrence%E2%80%99s-%E2%80%9Cpomegranate%E2%80%9D/?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=LawrencePomegranate

â€œSometimes in life you get yelled at. No matter your moral fiber, it canâ€™t be avoided all the time. It happens in Marine Corps boot camp; it happens in rush-hour subway cars; it happens if your mother catches you reading Lady Chatterlyâ€™s Lover at an impressionable young age. But one place you donâ€™t expect to get harangued, one place where the lidâ€™s supposed to stay on the pot, is poetry.â€ [5]Read more â€º Links: 5. http://www.theparisreview.org/blog/2012/07/11/d-h-lawrence%E2%80%99s-%E2%80%9Cpomegranate%E2%80%9D/?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=LawrencePomegranate

[6]112 Greene Street

Links:

6. http://www.theparisreview.org/blog/2012/07/25/112-greene-street/?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=112greenestreet

â€œThe physical space of 112 Greene Street was key to the work themselves. They were responses to that context. And I think it was Nonas who said that the most successful shows there were those that really used that space, that could have only been done in that space. A lot of people have described coming in and seeing the raw floors and walls with chunks missing, and then noticing the artwork and wondering, Whatâ€™s the work and whatâ€™s the space?â€ [7]Read more â€º Links: 7. http://www.theparisreview.org/blog/2012/07/25/112-greene-street/?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=112greenestreet

[8]Things Behind the Sun

Links:

8. http://www.theparisreview.org/blog/2012/07/10/things-behind-the-sun/?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=NickDrake

â€œâ€˜Jesus,â€™ John snapped, â€˜why does everyone think heâ€™s so gloomy? What, do you think heâ€™s off to wander through some abandoned graveyard and just look at tombstones and think about eternity? Thatâ€™s not who he is! Thatâ€™s not what heâ€™s doing!â€™

â€œBut that, in fact, was exactly what he was doing.â€
[9]Read more â€º
From The Daily
[10]Cynthia Ozick[11], from 1987
â€œOne must avoid ambition in order to write. Otherwise something else is the goal: some kind of power beyond the power of language. And the power of language, it seems to me, is the only kind of power a writer is entitled to.â€
Shop The Paris Review
[12]Write with Style!
This Moleskine Pocket Notebook features our logo embossed on the cover and a fitting quote from our 1956 Dorothy Parker interview inside.
Supplies are limited!
[13]Upcoming Events
Links:
9. http://www.theparisreview.org/blog/2012/07/10/things-behind-the-sun/?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=NickDrake
10. http://www.theparisreview.org/interviews/2693/the-art-of-fiction-no-95-cynthia-ozick?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=cynthiaozickarchive
11. http://www.theparisreview.org/interviews/2693/the-art-of-fiction-no-95-cynthia-ozick?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=cynthiaozickarchive
12. http://store.theparisreview.org/products/moleskine-pocket-notebook?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=MoleskineNotebook
13. https://www.theparisreview.org/subscribe?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=TPRSubscribeAug12

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14. http://us1.forward-to-friend1.com/forward?u=ba34ae29824bc79fed69cc5f5&id=6f79610791&e=7f8caa2f2a

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9. Malaika King Albrecht
CFW
Wed 1 Aug 2012

The Redheaded Stepchild is open for submissions for the month of August. We only accept poems that have been rejected by other magazines. We do not accept previously published work. We do, however, accept simultaneous submissions, but please inform us immediately if your work is accepted somewhere else. For more information, visit http://www.redheadedmag.com/poetry/

Submit 3-5 poems that have been rejected elsewhere with the names of the magazines that rejected the poems.

We do not accept email attachments; therefore, in the body of your email, please include the following:

- a brief bio
- 3-5 poems
- the publication(s) that rejected the poems

Send your submission to <redheadedstepchildmag(at)gmail.com> replace (at) with @

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10. Mark Weiss
Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
Wed 1 Aug 2012

If one of my authors asked me to send books to Doug I'd ask him/her to pay for it at the usual author's discount. If he/she refused that would be sad.

I do initial runs of 300 (digital printing, yay!), of which 100 are hors commerce--author copies (10 percent of every run), review copies, friends of the press. I'm plenty generous. I also periodically have sales at ridiculous discounts. But the schnorers come out anyway--the "reviewers" who don't review, the libraries who think they're doing me a favor, the poets or publishers I have no interest in who want to trade books. I have my limits. You have yours too, but they're different from mine. That's ok with me. But don't think that yours correspond with some sort of self-evident rightness.

-----Original Message-----
>From: Jonathan Penton <[redacted]>
>Sent: Jul 31, 2012 4:11 AM
>To: [redacted]

>Subject: Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE
>
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11. David Kirschenbaum

Tonight: Welcome to Boog City Fest Kicks Off (w/PDF Program)

Thu 2 Aug 2012

Hi,

Beginning tonight, Thurs., Aug. 2 through Sun., Aug. 5, we'll be celebrating Boog's 21st anniversary by putting on the sixth annual Welcome to Boog City poetry and music festival. It will feature 51 poets, 13 musical acts, 8 short plays, 5 speakers, 1 workshop, and 1 panel over the four days.

And, just added to Sunday night's lineup, The Pre-Poetic, a play by Poets Theater luminary Kevin Killian, featuring Ish Klein, Greg Purcell, and Sara Jane Stoner.

You can view the web-only color pdf version of Boog City’s Welcome to Boog City program issue here:

http://www.boogcity.com/boogpdfs/bc72.pdf

and the up-to-the-minute lineup:

http://www.facebook.com/events/415332255184488/

the program issue is replete with:

* the full schedule illustrated with performer pics

*music editor Jonathan Berger on festival performers L J Murphy and The Royal Drag

*Gigantic Sequins editor Kimberly Ann Southwick interviews Brian Warfield, editor of d.a. levy lives visiting press, Philadelphia's Turtleneck Press

*our poetry editor Buck Downs brings us new work from fest performers Richard Deming, Drew Gardner, Jamey Jones, Nancy Kuhl, and Angela Veronica Wong

Thanks to Sommer Browning for the festival's logo; and for booking recommendations our music editor Mr. Berger; poets Jen Benka, Cara Benson, Ed Berrigan, John Coletti, Tom Devaney, Buck Downs Joanna Fuhrman, Amy King, Ish Klein, Bridget Madden, Carol Mirakove, Lauren Russell, Kyle Schlesinger, Kimberly Southwick, Jill Stengel, Michelle Taransky, Dana Ward, and Ian Wilder; and for the various speakers Sean Cole, Eliot Katz, and Mr. Wilder.

Among the festival highlights are:

—Our 39th Classic Album Live show has Sleater-Kinney's, Dig Me Out, performed live by five local musical acts for its 15th anniversary;

—Our d.a. levy lives series kicks off its 10th season with Philadelphia's Turtleneck Press;

—Our 9th annual small, small press fair, with exhibits from a host of small presses, and readings by their authors;

—Never-Ending Participation: Activism and Occupy Wall Street, a panel curated and moderated by Brenda Iijima;

—Our BoogWork series features Cincinnati's Tyrone Williams reading and leading a workshop;

—The Prose Pros Corpse is Exquisite! has Elinor Nauen and Martha King's Prose Pros series joining the festival for the first time with a special edition event featuring mystery readers from the first five years of the series;

—and our Third Poets Theater night, featuring a host of short plays.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

P.S. Physical copies of this issue, Boog City 72, are available at the below drop spots.

3,000 copies of Boog City are distributed among, and
available for free at, the following locations:

MANHATTAN

East Village Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues) Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.) Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.) Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.) Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.) Think Coffee * 1 Bleecker St. (@ Bowery) Trash and Vaudeville (upstairs) * 4 St. Mark’s Pl. (bet. 2nd & 3rd aves.) Mission Café * 82 Second Ave. (bet. 4th & 5th sts.) Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.) Sidewalk Café * 94 Avenue A (bet. 6th & 7th sts.) Nuyorican Poets Café * 236 E. 3rd St. (bet. Avenues B & C) Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.) St. Mark’s Books * 31 Third Ave. (bet. St. Mark’s Pl. & 9th St.) St. Mark’s Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground * 9 Great Jones St. (bet. Broadway & Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee * 248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) Housing Works Cafe * 126 Crosby St. (bet. E. Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

Greenpoint Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Enid's * 560 Manhattan Ave. (bet. Nassau and Driggs aves.) Thai Café * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Champion Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg
Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore Café * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Public Assembly * 70 North 6th St. (bet. Wythe & Kent aves.) 50
Bliss Café * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 44 Berry St. (bet. N.11th & N.12th sts.)

Prospect Heights
Unnameable Books * 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue)

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Pond Road Press's Messages: Poems & Interview by Piotr Gwiazda * http://www.pondroadpress.com

Saturnalia Books * http://www.saturnaliabooks.org

subTerrain * http://www.subterrain.ca

Ugly Duckling Presse * http://www.uglyducklingpresse.org

Vanitas magazine * http://www.vanitasmagazine.net

Wordstock 2012 * http://www.bambooartscenter.com

To advertise in Boog City, see our ad rate card:
http://www.boogcity.com/bc_adrates.pdf

Advertising or donation inquiries can also be directed to
[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission. Or mail with an SASE to Buck Downs, Poetry editor, Boog City, 330 W. 28th St., Suite 6H, N.Y., N.Y. 10001-4754.

Want to write a review (or be reviewed)
in Boog’s Music or Printed Matter sections?
Email music editor Jonathan Berger, [redacted] or
printed matter to [redacted].

6th Annual

Welcome to Boog City festival
4 Days of Poetry and Music

THURSDAY AUGUST 2, 6:30 P.M.

Sidewalk Cafe
94 Avenue A.
NYC

$5 suggested

6:30 p.m. The Prose Pros Corpse is Exquisite!
https://www.facebook.com/prose.pros Prose Pros presents readings (usually the first Thursday of the month), September through June at the Sidewalk Cafe. Previous readers have included Andrei Codrescu, Phillip Lopate, Siri Hustvedt, Sparrow and Foamola, and Hettie Jones. Their 6th season will start this fall. The series is curated by Elinor Nauen ([redacted]) and Martha King ([redacted]). This event will feature King, Nauen, Mike DeCapite, Francis Levy, and mystery readers from the five years of the series.

8:00 p.m. R. Erica Doyle
8:10 p.m. Ed Friedman

8:20 p.m. Jamie Gaughran-Perez
8:35 p.m. Jamey Jones
8:50 p.m. Todd Carlstrom (music)
9:35 p.m. Rebecca Keith
9:45 p.m. Amanda Deutch
10:00 p.m. Classic Albums Live:
Sleater-Kinney's, Dig Me Out, 15th anniversary
performed live by:
—Todd Carlstrom
—Christine Murray and friends
—Genan Zilkha
—Magnetic Island
—The Roulettes

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

FRIDAY AUGUST 3, 6:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

free

6:00 p.m. Ted Dodson
6:10 p.m. Claire Donato
6:20 p.m. Barbara Henning
6:30 p.m. Patricia Spears Jones
6:40 p.m. Judith Le Blanc (speaker)
6:50 p.m. Anya Skidan (music)

7:20 p.m. Break

7:30 p.m. Jeff T. Johnson
7:40 p.m. Metta Sáma
7:50 p.m. Bridget Madden
8:05 p.m. Richard Deming
8:20 p.m. Alan Semerdjian
8:30 p.m. Drew Gardner
8:40 p.m. Judah Rubin
8:50 p.m. Nancy Kuhl
9:05 p.m. Rogue Beats (music)

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SATURDAY AUGUST 4,
11:30 A.M.-8:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

9th Annual Small, Small Press Fair, Day 1

Beginning with readings from authors of the exhibiting presses

12:00 p.m. Sheila Maldonado, A Gathering of the Tribes/Fly by Night Press (Elisabeth Watson, mng. ed) 12:10 p.m. Danforth Prince, Blood Moon Productions (Danforth Prince, ed.) 12:20 p.m. Katie Yates, Stockport Flats (Lori Anderson, ed.) 12:30 p.m. Uche Nduka, Overpass Books (Giuseppe Infante, ed.) 12:40 p.m. Sandra Liu, Ugly Duckling Presse (Sarah McCarry, presse manager) 12:50 p.m. Carl Watson, Unbearable Books/Autonomedia (Ron Kolm, collective member) 1:00 p.m. The Royal Drag (music)

1:30 p.m. Break

1:40 p.m. BoogWork reading, Tyrone Williams
1:55 p.m. L J Murphy (music)
2:25 p.m. BoogWork Workshop, Tyrone Williams
3:05 p.m. Antonio Serna (speaker)
3:15 p.m. Brian Warfield
3:30 p.m. Angela Veronica Wong
3:40 p.m. Micah Freeman
3:55 p.m. Sara Jane Stoner
4:05 p.m. Kiely Sweatt
4:15 p.m. Ken L. Walker
4:30 p.m. Tom Orange (music)

4:50 p.m. Break

5:00 p.m.
d.a. levy lives: celebrating the renegade press
season 10 kick-off,
Turtleneck Press
(Philadelphia)
Brian Warfield, editor
http://www.turtleneckpress.com
Turtleneck Press makes small chapbooks of new writing. They are excited by innovation, weird feelings, and strange ideas. It has to scintillate on a primary reading level. They believe that writing is

changing, adapting to new contexts. They like physical books and small books that you can hold in your palm. And that's what they make. They hope to represent new places and spaces in which writers can go and experiment. They are looking for poetry, prose, no-genre. They want everything from whispers to a scream.

Readings from:
Alana I. Capria
Adam Moorad
James Tressel

and Music from:
St. Lenox

6:40 p.m. Colia Clark (speaker)
6:50 p.m. David Henderson
7:00 p.m. Sam Donsky
7:15 p.m. Soham Patel
7:30 p.m. Dawn Lundy Martin

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 5,
11:00 A.M.-4:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Free

9th Annual Small, Small Press Fair, Day 2

11:00 a.m. Bakar Wilson
11:10 a.m. Jillian Brall
11:20 a.m. Guy Pettit
11:35 a.m. Laura Henriksen
11:45 a.m. Yerra Sugarman
12:00 p.m. Rayvon Browne (music)
12:30 p.m. Starlee Kine (speaker)
12:40 p.m. Evie Shockley
12:50 p.m. Dorothea Lasky
1:05 p.m. Krystal Languell
1:15 p.m. Thom Donovan

1:25 p.m. Laurie Wen (speaker)
1:35 p.m. Ray Brown (music)

2:05 p.m. Break

2:15 p.m. Never-Ending Participation: Activism and Occupy Wall Street (panel)

How does our engagement in the OWS movement (and adjacent activisms) fluctuate over time? What are the registers our activisms are taking? How do we sustain the momentum of our participation? How do we engage language performances in our efforts to enact change? What exactly is the change we hope to engender?

Curated and moderated by Brenda Iijima, with panelists Thom Donovan, Filip Marinovich, and Tyrone Williams

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SUNDAY AUGUST 5,
6:30 P.M.

Sidewalk Cafe
94 Avenue A.
NYC

$5 suggested

Boog Poets' Theater, featuring:

Cory Aaland, Scabs
Joel Allegretti, Restaurant
Davidson Garrett, King Lear of the Taxi: A Poetic Monologue
Dennis Leroy Kangalee, My Dying City
Kevin Killian, The Pre-Poetic
Ish Klein, Drummer 41
Big Mike Logan, Joe Radic
Radomir Vojtech Luza, The Blood Will Murder Roses

Directions: A/B/C/D/E/F/V to W. 4th St.
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

Welcome to Boog City 6 Bios and Websites

**Cory Aaland
Scabs
Actress: Michelle Beth Herman
A person talks to his/her broom in a dark room.

Cory Aaland lives in Tucson, where he is working toward his M.F.A. in creative nonfiction at The University of Arizona. He is the blog editor and nonfiction editor for the Sonora Review.

Michelle Beth Herman is thrilled to be participating in The Boog Poets Theater Night! Herman is an Equity Membership Candidate who is studying to receive her B.F.A. in musical theatre at the Hartt School of Music, Dance, and Theatre. She has performed in venues across the N.Y. metro area, including Smithtown Center for the Performing Arts, Star Playhouse, Township Theatre Group, Shea Stadium, and The Metropolitan Room. Favorite roles: Berthe (Pippin), Marty (Grease), Ronnette (Little Shop of Horrors), and Dunyasha (The Cherry Orchard). ILYTTMATSATCF!

**Joel Allegretti
http://www.joelallegretti.com
Restaurant
A young professional man arrives at an upscale restaurant to have a romantic dinner with the one who rocks his world.

Joel Allegretti is the author of four collections, most recently, Europa/Nippon/New York: Poems/Not-Poems (Poets Wear Prada). His second book, Father Silicon (The Poet's Press), was selected by The Kansas City Star as one of the 100 Noteworthy Books of 2006. His poetry has appeared in many national journals, including Smartish Pace, The New York Quarterly, and [PANK]. He wrote the texts for three song cycles by Frank Ezra Levy, whose work is released on Naxos American Classics. Allegretti is a member of The Academy of American Poets and The American Society of Composers, Authors and Publishers.

Todd Pate is a writer, actor, and musician who lives in New York. Pate wrote two plays, Bird's Eye View and Brazil, with The Insight Project, a creative program through The Center for Alternative Sentencing and Employment Services. Through The Insight Project, he met with first- time felony offenders, talked with them about their life experiences, and constructed dramatic pieces around those experiences. He has acted on stage extensively in Chicago and New York, and he can be seen playing the lead role in the film Cold, Blue, Eternal.

**Jillian Brall http://www.zoewo.blogspot.com Jillian Brall received her B.A. and M.F.A. in creative writing from The New School. She is co-editor of the online poetry and art journal, Lyre Lyre and co-curates the Earshot reading series.

Poems have appeared in such places as Connotation Press, Esque, Ping Pong Magazine, Praxilla Journal, Ragazine, 6S, The Best American Poetry Blog, The Portable Boog Reader, The Tower Journal, Unshod Quills, and others. She is also a saxophonist and visual artist.

**Ray Brown http://www.raybrown.bandcamp.com Ray Brown is from South Salem, N.Y. and has been writing songs and performing since 2010. His debut album, Canyon, was released in April. The East Village arts publication Boog City describes his songs as "funny and tragic at the same time" and The New Yorker dubbed him "a solid songwriter." Ray's latest album, Orchids, was released on June 23.

**Todd Carlstrom http://www.reverbnation.com/toddcarlstromandtheclamour Todd Carlstrom assembled this band after recording his first solo LP, Gold on the Map, at Olive Juice Studios. They're planning on a new release (as) soon (as we get off our asses). We love Boog. For the first time, at this show the lovely Becky Elmquist will be augmenting them on vocals, and that's pretty exciting.

**Alana I. Capria http://www.alanaicapria.com Alana I. Capria (born 1985) has an M.F.A. in creative writing from Fairleigh Dickinson University. She resides in Northern New Jersey with her fiancé and rabbit. Her writing and publication links can be found at the above url.

**Christine Murray and friends. Christine "Sharky" Murray is a musician (Bionic Finger, Pantsuit) turned elementary school teacher who couldn't turn down the opportunity to play some Sleater-Kinney songs! Alan Blattberg is a composer, producer, connoisseur, attorney [ahem], polymath and autodidactic multitasker based in NYC. Under the name Chow Chow Music, Peter Hanlon writes and records music including original soundtrack music for independent films, television pilots, live-action and animated comedy shorts, PSAs, student films, independent recordings and live theater.

When not molding the pliant young minds of undergrads, slowly reading up for her dissertation, or taking tap dance lessons, Pam Weis rocks out with the Trouble Dolls and sometimes with Sharky.

**Colia Clark http://www.DemocracyforNYC.org Colia Clark is a producer for the Manhattan Neighborhood Network. A humanist, Pan Africanist, U.S.A. coordinator International Commission of Inquiry on Haiti, U.S. Senate candidate Green Party, U.S.A. coordinator Guadeloupe Haiti Tour U.S.A., and former special Assistant to martyred civil rights leader Medgar W. Evers. Clark is cofounder of the SNCC Black Belt Alabama Voting Rights Campaign; 1963-1965, member of SNCC Mississippi field staff, founder of Mother on the Move Chicago, and coordinator Poor Women Against Vietnam War. She is a conflict resolution trainer and folklorist. In 2011, Clark was presented with the Freedom Flame Award and inducted into Voting Rights Hall of Fame.

**Mike DeCapite
http://www.sparklestreet.com
Mike DeCapite's published works include the novel Through the Windshield, the magazine column Radiant Fog, and the chapbooks Sitting Pretty and Creamsicle Blue.

**Richard Deming http://www.phylumpress.com/richarddeming Richard Deming is a poet and a theorist who works on the philosophy of literature. His poems have appeared in such places as Field, Indiana Review, The Nation, and Sulfur, as well as Great American Prose Poems: From Poe to the Present. He is the author of Let's Not Call It Consequence (Shearsman Books), winner of the 2009 Norma Farber First Book Award from the Poetry Society of America. In 2012 he was named John P. Birkelund Fellow at the American Academy in Berlin. Jean-Jacques Poucel photo.

**Amanda Deutch http://www.esquemag.org/2012/02/01/amanda-deutch/ Amanda Deutch is the author of three chapbooks. Her poetry has been nominated for a Pushcart Prize and published in Boog City, Denver Quarterly, EOAGH, Esque, Full Metal Poem, Shampoo, 6x6, among others. Deutch was the 2007 recipient of a Footpaths to Creativity Fellowship in the Azores. She teaches with the Alzheimer’s Poetry Project and is the artistic director of Parachute: the Coney Island Performance Festival.

**Ted Dodson http://nightdeposits.tumblr.com/ Ted Dodson is the co-founder and editor of the filmed journal On the Escape, a curator for the Triptych Reading Series, and an editor and the special projects coordinator for Futurepoem. Select publications can be found in la fovea, SET, and Tim. He is from Middleburg, Va. and resides in Brooklyn.

**Claire Donato http://www.clairedonato.tumblr.com Claire Donato's first book, Burial, is forthcoming from Tarpaulin Sky Press. Other writing has recently appeared or is forthcoming in the Boston Review, LIT, 1913, Octopus, and The Volta. She collaborates on Special America, a multimedia intervention, and writes about music and wine affect at the above url.

**Thom Donovan http://whof.blogspot.com Thom Donovan is a poet, essayist, curator, editor, and archivist. He edits the weblog Wild Horses Of Fire, now in its seventh year. His book, The Hole (Displaced Press), is available through Small Press Distribution. He is at work revising Sovereignty and Us, a book of essays and statements.

**Sam Donsky
http://www.theawl.com/2011/12/two-poems-by-sam-donsky
Sam Donsky is a graduate student in Philadelphia. He is currently working on his first manuscript of poems, a collection of 100 poems for 100 films.

**R. Erica Doyle http://www.rericadoyle.blogspot.com R. Erica Doyle was born in Brooklyn to Trinidadian immigrant parents. Her work has appeared in Best American Poetry, Best Black Women's Erotica, Our Caribbean: A Gathering of Gay and Lesbian Writing from the Antilles, Ploughshares, Callaloo, and Bloom. A recipient of grants and awards from the Astraea Lesbian Writers Fund, Poets and Writers, and the New York Foundation for the Arts, Doyle is also a fellow of Cave Canem: A Workshop and Retreat for Black Writers. Her first book, proxy, is forthcoming from Belladonna* Books in Spring 2013.

**Micah Freeman
http://www.outofnothing.org/711/freeman.html
Micah Freeman is from Cincinnati and lives in Nashville. His work has appeared in Abraham Lincoln, Out of Nothing, West Wind Review, and elsewhere. He makes coffee for people.

**Ed Friedman http://www.bigbridge.org/issue5/fi_nejat.htm Ed Friedman lives in New York City with his wife and son. His books of poetry and prose include Mao & Matisse, Away, The Funeral Journal, and Drive Through the Blue Cylinders. From 1987–2003 he was the Artistic Director of The St. Mark's Poetry Project. Over the years he has produced collaborations with visual artists Robert Kushner, Kim MacConnel, and Valerie Jaudon; composer Garrett List; and video-maker Ed Bowes.

**Drew Gardner
http://www.flarforchestra.tumblr.com
Drew Gardner's latest book is Chomp Away (Combo). He conducts the Flarf Orchestra.

**Davidson Garrett
http://www.adventpurplepress.com
King Lear of the Taxi:
A Poetic Monologue
King Lear of the Taxi: A Poetic Monologue is the philosophical journey of a struggling actor who must earn a grueling living as a taxi driver while striving to attain artistic success.

Davidson Garrett is a native of Louisiana. He trained for the theater at The American Academy of Dramatic Arts and is a graduate of The City College of New York. Garrett is a member of Actors' Equity Association and the Screen Actors Guild—American Federation of Television and Radio Artists. He has worked as an actor since 1973. A Pushcart Prize nominee, his poetry and fiction have appeared in literary journals and newspapers. Garrett's poetry collection, also called King Lear of the Taxi, was published in 2006 by Advent Purple Press. He has been an NYC taxi driver for over 30 years to help subsidize his art.

**Jamie Gaughran-Perez http://www.verymostgood.com Jamie Gaughran-Perez is an editor at Narrow House, a literary small press in Baltimore. During the day he’s a creative director in Washington, D.C. His writing has appeared in a variety of places in print and online, and he’s really easy to Google. He plays bass in Coach Taylor.

**Genan Zilkha Genan Zilkha is a full-time lawyer and sometime singer. During her "heyday" she specialized in songs about food poisoning and love, as well as covers of offensive hip-hop songs. Her greatest accomplishment was performing chapters 1-5 of the R.Kelly masterpiece, "Trapped in the Closet."

**David Henderson http://www.radiofreeamsterdam.com/bob-kaufman-poet-part-1-with-david-henderson/ David Henderson’s books of poetry include De Mayor of Harlem and Neo- California. His biography, 'Scuse Me While I Kiss the Sky: Jimi Hendrix Voodoo Child, is available in a new, revised, 30-year anniversary edition. His radio documentary on the Black Beat, “Bob Kaufman, Poet” is available through the Pacifica Archive. He is one of the founding members of the Society of Umbra, that seminal Black Arts Movement group. Christine Meilicke photo.

**Barbara Henning http://barbarahenning.blogspot.com Barbara Henning’s most recent books are a collection of poetry and prose, Cities & Memory (Chax Press); a novel, Thirty Miles from Rosebud (BlazeVox [books]); a collection of object-sonnets, My Autobiography (United Artists); and a book of interviews, Looking Up Harryette Mullen (Belladonna). Poems and stories have been published in many magazines, including Fiction International, Jacket Magazine, The Paris Review, and Poetry International. Barbara grew up in Detroit. She has lived in New York City since 1983. She teaches for Naropa University and Long Island University in Brooklyn, where she is professor emerita.

**Laura Henriksen http://www.brooklynrail.org/2012/02/poetry/two-hendriksen-feb2012 Laura Henriksen lives in Brooklyn, where she works to promote urban sustainability. She represents the East Coast-based half of the literary zine Water Science’s editorial team. Her work has previously appeared in Trainwreck and The Brooklyn Rail.

**Brenda Iijima http://www.yoyolabs.com Brenda Iijima is the author of If Not Metamorphic (Ahsahta Press) and other books of poetry. She edited the eco language reader, a book of essays by poets weighing in on climate change. She received a New York Foundation for the Arts fellowship this year. Her work combines language, movement, visual arts, and activism. From Brooklyn she runs Portable Press @ Yo-Yo Labs which is celebrating its 10th anniversary.

**Jeff T. Johnson http://www.jefftjohnson.wordpress.com Jeff T. Johnson’s poetry is forthcoming or has appeared in 1913 a journal of forms; Boston Review; Forklift, Ohio; and Slope, among other publications. He lives in Brooklyn, is

editor in chief at LIT and edits Dewclaw. With Claire Donato, he collaborates on Special America, a multimedia intervention. For more information, visit the above url.

**Jamey Jones http://www.brooklynrail.org/2011/11/poetry/evel-knievel Jamey Jones is the author of several chapbooks, including the notebook troubled the sleepdoor and Twelve Windows, both from brown boke press. Farfalla, McMillan and Parrish published his first full-length collection, Blue Rain Morning, last year. From 2008 to 2010 he lived in Brooklyn, where he earned an M.F.A. in creative writing from Long Island University. He teaches literature and poetry in Pensacola, Fla. His poems have recently appeared in Big Bridge, Brooklyn Paramount, Fell Swoop, The Brooklyn Rail, The Tsatsawassins, With + Stand, and Zen Monster.

**Patricia Spears Jones http://www.psjones.com African-American poet and playwright Patricia Spears Jones is the author of three poetry collections, most recently Painkiller (Tia Chucha Press), and three chapbooks, two from Brooklyn-based publishers Belladonna and Red Glass Books. Her plays Mother and What Women Do When Men Sit Knitting were commissioned and produced by Mabou Mines. Work can be found in The Rumpus Anthology, broken land: Poems of Brooklyn, Black Nature: 400 Years of African American Nature Poetry, and Angles of Ascent (forthcoming from W.W. Norton). She is the editor of Think: Poems for Aretha Franklin's Inauguration Day Hat and the ground breaking anthology Ordinary Women: An Anthology of New York City Women Poets with an introduction by Adrienne Rich.

**Dennis Leroy Kangalee http://www.nomadjunkie.com My Dying City My Dying City is a radio drama about the death of New York City, a protest against gentrification that inspired the later solo version Gentrified Minds. Whereas Gentrified Minds is a monologue, My Dying City is a cubistic tone poem that doubles as a dramatic play for various voices and is specifically intended to be recorded, listened to, and read. It is an elegy for the New York spirit as well as a remembrance and celebration of a culture that no longer exists. Funny, sad, and strange, it is ultimately a play that extends itself to the rest of the world as all corners of the globe continue to fold in on themselves, lose culture, and become victimized by new wave colonialism, corporate conformity, and rampant globalization … all in the name of "progress."

Dennis Leroy Kangalee is an outlaw poet/dramatist known as the Nomad Junkie. A native New Yorker, he has independently created and produced his own works for the past 20 years and is best known as the performer of Gentrified Minds. Kangalee directed the cult film As an Act of Protest, a dramatic response to the murder of Amadou Diallo, and is the author of Lying Meat, a collection of poems. He is producing a film, Beyond the Ashes, to be directed by Nina Fleck.

He hopes to record My Dying City as originally intended and make it available as a special CD or download through his website.

**Rebecca Keith http://www.theawl.com/2011/08/two-poems-by-rebecca-keith http://www.facebook.com/theroulettes Rebecca Keith's poems and other writing have appeared in Best New Poets, BOMBlog, Dossier, The Awl, The Laurel Review, The Millions, The Rumpus, and elsewhere. A native of downtown New York, Rebecca is a founder, curator, and host of Mixer Reading and Music series. She also sings and plays guitar and keyboards in Butchers & Bakers and the Roulettes.

** Kevin Killian
http://www.epc.buffalo.edu/authors/killian
http://www.esquemag.org/2012/02/05/sara-jane-stoner
The Pre-Poetic
Actors: Ish Klein, Greg Purcell, and Sara Jane Stoner
One has to get rid of the poetic in order to arrive at the less
ideologically freighted pre-poetic.

Kevin Killian has directed 40 plays for the San Francisco Poets Theater, an influential poetry, stage, and performance group based in San Francisco. My Vocabulary Did This to Me: The Collected Poetry of Jack Spicer, which he co-edited with Peter Gizzi, won the American Book Award for poetry in 2009. His novel, Impossible Princess, won the 2010 Lambda Literary Award as the best gay erotic fiction work of 2009.

Ish Klein is the author of the poetry books Moving Day and Union! and the video collection Success Window.

Sara Jane Stoner teaches writing and writing pedagogy at Brooklyn College and Cooper Union and is a Ph.D. student in English at CUNY Graduate Center. Her scholarly work focuses on unruly contemporary prose texts. She is working on a book of brief ekphrastic fictions based on the writings and paintings of Piet Mondrian, and an autocritical novella on the necessary pleasures of objecthood, theory, and myopia. Most recently her writing can be found in ESQUE, Sententia, Spinning Jenny, and The St. Mark's Poetry Project Newsletter.

**Starlee Kine
http://www.twitter.com/starleekine
Starlee Kine is a a frequent contributor to PRI's This American Life
and has written for The New York Times Magazine and the Vulture. She
loves television, as do most radio people that she knows.

**Martha King
http://www.basilking.net
Martha King is still at work on her memoir, Outside Inside, chapters

of which have appeared online in BlazeVOX, Bombay Gin, Construction, EOAGH, Jacket #40, and elsewhere.

**Ish Klein
http://www.youtube.com/user/ishkleinfilms
Drummer 41
Actors: Greg C. Purcell and Klein
Samuel Beckett's drummer is visited by a mysterious stranger.

**Nancy Kuhl http://www.phylumpress.com/nancykuhl.htm Nancy Kuhl is the author of Suspend and The Wife of the Left Hand; a chapbook, Little Winter Theater, was published last year. She is co- editor of Phylum Press, a small poetry publisher, and curator of poetry of the Yale Collection of American Literature at the Beinecke Rare Book and Manuscript Library.

**Krystal Languell
http://www.krystalteaches.blogspot.com
Krystal Languell is the author of Call the Catastrophists (BlazeVox [books]) and a member of the Belladonna* Collaborative. She teaches writing in the CUNY system and edits the journal Bone Bouquet.

**Dorothea Lasky
http://www.birdinsnow.com
Dorothea Lasky is the author of Thunderbird, Black Life, and AWE, all from Wave Books. She lives in New York City and can be found online at the above url.

**Judith Le Blanc http://www.peace-action.org In her capacity as the field director for Peace Action, Judith Le Blanc works with 35 affiliates representing 100,000 members for a demilitarized U.S. foreign policy. Peace Action's primary focus is the Move the Money Campaign, an effort to organize grass roots coalitions of community, labor, and peace groups to change national spending priorities through local resolutions, legislative pressure, and electoral activities. Le Blanc is helping to coordinate the activities of the New Priorities Network, a national network of community, labor, and faith groups who are working to end the militarization of the federal budget to fund human needs. She has worked on a national level for the last 30 years on campaigns ranging from organizing labor marches, legislative lobbying to peace, disarmament, and solidarity activities. Le Blanc began her national political activity in 1973, working with the legal defense committee for the Wounded Knee occupation on Pine Ridge Indian Reservation in South Dakota. She is also an award-winning, independent video and print journalist. Le Blanc has traveled extensively in the Middle East. In 2006, she participated in a peace delegation to the Middle East meeting with Iraqi parliamentarians in Amman, Jordan. She and others from the delegation went to Lebanon and spent the last week of the 2006 war meeting

with non-governmental organizations, displaced families in South Beirut, and labor and community leaders on the humanitarian efforts to respond to the crisis. Le Blanc is a member of the Caddo Tribe of Oklahoma. She lives in Harlem.

**Francis Levy
http://www.screamingpope.com
Francis Levy is the author of the novels Erotomania: A Romance and Seven Days in Rio (both from Two Dollar Radio). He blogs at the above url.

**Sandra Liu, Ugly Duckling Presse
http://www.uglyducklingpresse.org
Sandra Liu bio: Sandra Liu's work can be found in Hoboeye, 1913, and The Beloit Poetry Journal. She provides guidance for science and arts grantees at the poles and in New York City.

In her Ugly Duckling Presse collection of observational poems, On Poems On, Liu considers the world around her, wherever she may be or between, and wherever her thoughts of her environment and her position in it take her. She uses language directly, sometimes broken, to reflect the inherent conflicts and harshness in nature, modernity, and man, but also their beauty and mysticism, and, at times, with a wry humor.

Ugly Duckling Presse is a nonprofit art and publishing organization whose mission is to produce artisanal and trade editions of new poetry, translation, experimental nonfiction, performance texts, and books by artists. With a volunteer editorial collective of artists and writers at its heart, UDP grew out of a 1990s zine into a Brooklyn- based small press that has published more than 200 titles to date, with an editorial office and letterpress workshop in the Old American Can Factory in Gowanus. UDP favors emerging, international, and "forgotten" writers, and its books, chapbooks, artists' books, broadsides, and periodicals often contain handmade elements, calling attention to the labor and history of bookmaking.

**Big Mike Logan Joe Radic Actors: Mauren Nolan and Logan Two Bronx boys, (or a Bronx boy and a Jersey girl), since moved on with their lives, geographically, socially, one to college ("Big Mike," "Columbia"), the other to New Jersey, as a meat - cutter/ trimmer in a large food - chain, supermarket (Pitt, Lake Hopatcong, Bergen County), meet to discuss the death of their third friend, "Joe Radic," a kindred spirit, who had also moved on, only to die a horrifying, untimely death, that neither found out about 'til months later!

Big Fucking Mike is the author of two books of memoirs, 81 Pounds and Sibling Rivalry, and is anthologized in the volume One Millimeter, all published by Pretty Pollution Press. His works have been published in online zines such as

Gathering of the Tribes, Smoke, Unpleasant Events, and Cafe' Mo, and in print zines Wormwood Press and Ass Magazine. He co-produces and hosts monthly poetry and performance shows, dedicated to spotlighting female artists: Manic Monday at Yippie Museum Café and D-Day at The Bowery Poetry Club. He was crowned Best Neptune for his "Rape-Of-Europa Guy" costume in The 2004 Coney Island Annual Mermaid Parade.

**Radomir Vojtech Luza
http://www.ollav.com/radluza
http://www.onthewilderside.com
http://www.PeaceCouple.com
The Blood Will Murder Roses
Actors: Ian and Kimberly Wilder
A couple sits down at the dinner table to discuss divorce.

Radomir Vojtech Luza got his love of art and politics from his Czech parents, who escaped the communism of their beloved Czechoslovakia in 1948. Luza's father, Radomir Senior, was a resistance fighter in World War II working under Luza's grandfather Vojtech Luza, who led the Czech underground before he was murdered by the Nazis in 1944. Luza's mother, Libuse, was an actress at the Czech National Dramatic Conservatory until Adolf Hitler closed the school down in 1943. At one point she spit on the Nazi flag.

Luza has lived in Los Angeles since 2006 and is thrilled to have his play The Blood Will Murder Roses included as part of the 2012 Boog Poets Theater Festival.

His previous New York productions include Curious Tumor and Beneath the Blood Red Bridge at The Naturalistic Theater and The Strawberry One-Act Festival at The Riant Theatre, respectively.

Ian Wilder is a spoken word artist, who co-curates the politics and culture website On the Wilder Side. Kimberly Wilder, aka Duchess Susanna, co-curates the Peace Couple website. Her current obsession is Shirley by Charlotte Bronte.

**Bridget Madden http://www.bridgetscommonplacebook.blogspot.com Bridget Madden lives in Boston, where she grew up. She did a 10-year stint in the State of Maine, first at the University of Maine, then as a teacher at horror author Stephen King's old high school and finally at the Stonecoast M.F.A. program through University of Southern Maine. She teaches poetry, among many other subjects, at an elementary school on a military base near Boston. Third graders are some of her most favorite poets. She also works at a college library in the Boston area. She has a garden, which she prefers to tend to at night, like Emily Dickinson.

**Magnetic Island http://www.magneticislandband.com Magnetic Island's self-titled debut album pairs the band's familiar grandiose structures with a newly baroque focus on layered arrangements. The result is the same ambitious musical arc fans have come to expect from Magnetic Island, but with a newfound intimacy. Led by songwriter and guitarist Lisa Liu, the band also features SMV on keys, Justin Gonzales on guitar/keys, and Dominic Rubano on drums.

**Sheila Maldonado, A Gathering of the Tribes/Fly by Night Press http://www.sheilamaldonado.com http://www.tribes.org Sheila Maldonado is the author of one-bedroom solo (Fly by Night Press), her debut poetry collection. She grew up in Coney Island, across the street from the Atlantic Ocean. Her family hails from Honduras. Her poems have appeared in Rattapallax, Callaloo and Me No Habla with Acento: Contemporary Latino Poetry. She teaches creative writing for The City University of New York and Teachers & Writers Collaborative. She holds degrees in English from Brown University and poetry from The City College of New York. She lives in a one-bedroom in uptown Manhattan, where she is working on her next project about a lifelong obsession with the ancient Maya.

Tribes was conceived as a venue for underexposed artists, as well as a networking center and locus for the development of new talent.

The formation of Tribes was motivated by the thriving artistic community in and around the Lower East Side: poetry at The Nuyorican Poets Café, performances and plays at The Living Theater, activist art at Bullet Space, as well as hundreds of artists trying to find and develop a voice in their medium and a place in which their work might be appreciated.

Housed in a historic federal house built by Hamilton Fish, the founder of The Nation magazine, Tribes is located on East 3rd Street between Avenues C and D.

The space houses administrative offices, a gallery, and a salon where artists of all kinds can drop in and connect with each other and the organization.

**Filip Marinovich http://www.eoagh.com/?gab_gallery=video-filip-marinovich-and-the-human-microphone-at-occupy-wall-street Filip Marinovich is the author of Zero Readership and And If You Don't Go Crazy I'll Meet You Here Tomorrow (both from Ugly Duckling Presse). Some of his poems have been published in Aufgabe, EOAGH, Esque, The Brooklyn Rail, and on the Poetry Society of America website. He is at work on a new epic, Wolfman Librarian.

**Dawn Lundy Martin http://www.poets.org/poet.php/prmPID/2061 Dawn Lundy Martin is the author of A Gathering of Matter / A Matter of Gathering (University of Georgia Press); Discipline (Nightboat Books), which was a finalist

for both The Los Angeles Times Book Prize and the Lambda Literary Award; and Candy, a limited edition letterpress chapbook (Albion Books). She is assistant professor of English at the University of Pittsburgh.

**Adam Moorad
http://www.adamadamadamadamadam.blogspot.com
Adam Moorad is a writer, salesman, and mountaineer. He lives in Brooklyn. Visit him at the above url.

**L J Murphy http://www.ljmurphy.com A modern-day beatnik, a vaudeville barker, a “New York noir” rocker, a blues growler, a barroom balladeer, a saloon philosopher, a subway cabaret monster, and an untraditional traditionalist? L J Murphy has been described as all of these. Murphy’s live shows are raucous affairs that highlight the wide array of genres that his songwriting encompasses, from blues and ballads to funk to country to soul to rockabilly to folk and back again.

**Elinor Nauen http://www.ElinorNauen.com Elinor Nauen has most recently published My Marriage A to Z: A big- city romance (Cinco Puntos) and So Late into the Night (Rain Mountain), a book-length poem in ottava rima that Terence Winch on the Best American Poetry blog called “one of the most impressive and audacious long poems of our times.”

**Uche Nduka, Overpass Books http://www.uchenduka.com
http://www.overpassbooks.com Uche Nduka has achieved a cult-like following as one of the most innovative poets of his generation. Whether from the pulsing sidewalks of Lagos, on the cobbled streets of Bremen, the canal-matrixed Amsterdam, the cupola-tinged Bucharest, or frenetic New York City, this prolific poet has intrigued and solaced readers and listeners worldwide with his words and music. To a trouble-filled world he posits peace and creativity. His published poetry books include Ijele (Overpass Books) eel on reef (Akashic Books), Flower Child (Update Communications), Second Act (Journoblues), The Bremen Poems (Newleaf Press; English/German Bilingual Edition,Yeti Press), Nigerian Authors Poetry Prize winner Chiaroscuro, If Only The Night (Sojourner Press, Amsterdam), Heart's Field (Yeti Press), and the e-book Tracers.

Overpass Books is a small press based in Brooklyn. Established in 2011, OVRPS has been advocating a diverse artistic community of writing and art, while publishing the literary magazines By The Overpass and Infinity. Along with the magazines, Overpass Books publishes poetry and fiction and promotes readings in New York City. Recent publications include Ijele, the ninth collection of poetry from Uche Nduka, and On Equilibrium of Song, the first collection of poetry from John Casquarelli, with art from Lynn Hassan.

**Tom Orange http://www.tmorange.bandcamp.com Tom Orange teaches literature and writing at Cleveland State University and Cuyahoga Community College, assists at the Brandt Gallery, and hosts "The Brewing Luminous," a weekly free improv and world music show on WCSB 89.3 FM Cleveland. He plays reeds, strings, and percussion with a number of Cleveland musical ensembles, including the Freedom Jazz Collective, Orange Luna Temple, Ribosomes, Smiley Orange Beveridge, and Vengeance Space Quartet.

**Soham Patel http://www.anti-poetry.com/anti/patelso Soham Patel recently earned her M.F.A. from the University of Pittsburgh. She plays in a rock ’n’ roll band and her poems and essays have been included in Copper Nickel, The Cortland Review, Denver Quarterly, and elsewhere.

**Guy Pettit http://www.poetrysociety.org/psa/poetry/crossroads/interviews/page_4/ Guy Pettit is the director of Flying Object and an editor for Factory Hollow Press. His poems have appeared in Glitterpony, Skein, and Supermachine. His chapbook Love Me or Love Me NO1 was published by minutesBOOKS.

**Danforth Prince, Blood Moon Productions http://www.youtube.com/watch?v=m7uZiemn_v0&feature=youtu.be http://www.bloodmoonproductions.com Danforth Prince, president and founder of Blood Moon Productions, has a knack for salvaging the previously unpublished oral histories of America’s Entertainment industry. In 2011, a respected consortium of literary critics and book marketers, the J.M. Northern Media Group, defined him as “Publisher of the Year.” He is also a distinguished travel journalist, providing, for many years, the research and creative contents for regular updates of at least 50 titles within The Frommer Guides, shaping and guiding coverage that included most of Western Europe, the Caribbean, Bermuda, The Bahamas, and parts of the Americas.

In collaboration with the National Book Network, he has documented some of the controversies associated with his work in more than 30 videotaped documentaries and book trailers. Each of them can be watched, without charge, either on his company’s above website or by performing a search for his name on YouTube.com.

Blood Moon Productions is a privately owned New York City-based publishing enterprise dedicated to researching, salvaging, and indexing the previously unrecorded oral histories of America’s entertainment industry. Reorganized with its present name in 2004, Blood Moon originated in 1997 as The Georgia Literary Association, a vehicle for the promotion of obscure writers from America’s Deep South.

Blood Moon maintains almost 30 titles in print, mostly show-biz biographies, guidebooks to current films, and scandal guides to Hollywood. Meticulously

researched, each has generated acclaim and controversy for their inclusion of information about events and relationships which, when they occurred, might have been considered either indecent or libelous, but which are now highly pertinent to America's understanding of its origins, values, and cultural roots.

Their books have generated literary awards, lots of blog and tabloid commentary, and a growing list of devoted fans.

**Rayvon Browne http://www.rayvonbrowne.bandcamp.com Morgan Heringer is a "ukulele virtuoso" (The New York Times). Cal Folger Day has "stage presence and vocal control that command attention" (The New Yorker). Together these two songwriters present stirring original tunes as well as surprising interpretations of classix.

**Rogue Beats http://www.roguebeats.bandcamp.com Rogue Beats is Melissa Menake and Alan Semerdjian, two NYC educators/ artists with a mutual love for great songs, ukuleles, and singing at the top of your lungs while cooking breakfast together. For information and totally free downloads, please visit the above url.

**Judah Rubin
http://wellgreasedmagazine.tumblr.com/
Judah Rubin is put to sleep. Precious little of it has back. He edits
Well Greased Magazine/Press; is the author, most recently, of The
Ernest Hemingway Reader and The Book of Lamentations; and acts as the
editor/coordinator of The Death and Life of Great American Cities, a
periodical of pure nitrocellulose.
Kate Berlant photo.

**St. Lenox http://www.facebook.com/st.lenox St. Lenox is the project of Andy Choi. He was trained as a concert violinist at The Juilliard School, and learned the Great American Songbook at jazz jam sessions in Columbus, Ohio. He is an electronic singer-songwriter who employs sampling, classical melody lines, soul music, and pop skill to write songs about politics, love, and the wonders of ordinary life. Choi recently completed a Ph.D. in philosophy at The Ohio State University, and is a law student at NYU.

**Metta Sáma http://www.esquemag.com/#!__guess-what-ho-t/sama Metta Sáma is author of Nocturne Trio (YesYes Bøøks) and South of Here (New Issues Press, published under her legal name). Her poems, creative non-fiction, and book reviews have been published or forthcoming in Blackbird, The Drunken Boat, Esque, Jubilat, hercircle, Pebble Lake Review, Pyrta, Reverie, Sententia, The Owls, Verse, Vinyl, and Zone 3, among others. In addition to her creative work, she has published scholarship on Dionne Brand, Terrance Hayes, Audre Lorde, and Toni Morrison. Sáma is an amateur photographer (becoming quite

an expert at iPhone photographs!) and an amateur painter. She is the fiction editor of ragazine, and the social media and marketing assistant at hercircle.

**Evie Shockley http://www.redroom.com/member/evie-shockley Evie Shockley is the author of two books of poetry: the new black (Wesleyan University Press)—one of Library Journal's Best Books of 2011 in Poetry—and a half-red sea (Carolina Wren Press). She has also published a critical study, Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry (University of Iowa Press). Shockley, recipient of the 2012 National Holmes Prize in Poetry, is associate professor of English at Rutgers University-New Brunswick.

**Alan Semerdjian http://www.alansemerdjian.com Writer/musician Alan Semerdjian's poems and essays have appeared in several print and online publications and anthologies including Adbusters, Ararat, Arson, Chain, Diagram, and The Lyric Review. He released a chapbook of poems called An Improvised Device (Lock n Load Press) and his first full-length book In the Architecture of Bone (GenPop Books). His songs have appeared in television and film and charted on CMJ. He has performed and read all over North America. Semerdjian teaches English at Herricks High School in New Hyde Park, N.Y.; writes a monthly column, music reviews, and other kinds of prose for Long Island Pulse, and resides in New York City's East Village.

**Evie Shockley http://www.redroom.com/member/evie-shockley Evie Shockley is the author of two books of poetry: the new black (Wesleyan University Press)—one of Library Journal's Best Books of 2011 in Poetry—and a half-red sea (Carolina Wren Press). She has also published a critical study, Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry (University of Iowa Press). Shockley, recipient of the 2012 National Holmes Prize in Poetry, is associate professor of English at Rutgers University-New Brunswick.

**Antonio Serna http://www.antonioserna.com Originally from southern Texas, Antonio Serna is a multi-disciplinary artist/activist living and working in New York City. To balance his studio practice, Serna enjoys researching the social anthropology of arts and culture. His work has exhibited in New York, Spain, Mexico, Amsterdam, Berlin, and Texas. He has also taught and lectured at Parsons School of Design, St. Johns University, and at Brooklyn College as a teaching fellow. He holds a B.F.A. from Parsons School of Design and an M.F.A. from Brooklyn College.

**Anya Skidan
http://www.anyaskidan.com
Anya Skidan is a Brooklyn-based psychedelic folk-rock musician and a poet.

**Sara Jane Stoner http://www.esquemag.org/2012/02/05/sara-jane-stoner Sara Jane Stoner teaches writing and writing pedagogy at Brooklyn College and Cooper Union and is a Ph.D. student in English at CUNY Graduate Center. Her scholarly work focuses on unruly contemporary prose texts. She is working on a book of brief ekphrastic fictions based on the writings and paintings of Piet Mondrian, and an autocritical novella on the necessary pleasures of objecthood, theory, and myopia. Most recently her writing can be found in ESQUE, Sententia, Spinning Jenny, and The St. Mark's Poetry Project Newsletter.

**Yerra Sugarman http://www.yerrasugarman.blogspot.com Yerra Sugarman is the author of two poetry collections, Forms of Gone and The Bag of Broken Glass (both The Sheep Meadow Press). She was awarded a 2011 National Endowment for the Arts Fellowship for Poetry, a Canada Council Grant for Creative Writers, the 2005 PEN/Joyce Osterweil Poetry Award, a "Discovery"/The Nation Poetry Prize, a Glenna Luschei Prairie Schooner Award, and The Poetry Society of America's George Bogin Memorial Award and its Cecil Hemley Memorial Award. She is a Ph.D. candidate in literature and creative writing at the University of Houston.

**Kiely Sweatt http://www.lyndenk.blogspot.com Kiely Sweatt just returned to NYC from Barcelona, where she started up Prostibulo Poetico and co directed Tri Lengua, a multilingual reading series, which will soon start up in NYC. She is the founding editor of Libro Rojo, and co-editor of The Translation book, Volume 1. Her work has appeared online and in print through such publications as Best American Poetry blog, Leveler, PaxAmericana, Sawbuck Review, Shampoo, and The Why and the Later by Carly Sachs, among others. Her first full- length collection, Origin of, is coming out with Patasola Press and she is finishing up work on a chapbook in translation for Knitting Guns Press.

**The Roulettes http://www.theroulettesnyc.bandcamp.com http://www.facebook.com/theroulettes "The Roulettes killed it." —Tavi Gevinson, Style Rookie Fronted by two native New Yorkers, The Roulettes grew up playing basement and living room parties in Oberlin, Ohio. After moving to Portland, OR, the band teamed up with label Lucky Madison to record the first ever LM release, their self-titled EP, at Portland's Jackpot! Studios, with engineer Larry Crane (Sleater-Kinney, Stephen Malkmus). Long ago and far away, the Roulettes graced the cover of the Willamette Week and played all over their beloved Portland. Now back in NYC, the band has played at venues such as Knitting Factory, Santos Party House, Union Pool, and Cake Shop. They spent late 2010 organizing a sold-out benefit at Knitting Factory for the Kathleen Hanna documentary produced by Sini Anderson. Currently recording new material without label support thus far, the ever-resourceful Roulettes recently tracked vocals in a public middle-school's math classroom. Mmm mmm yeah.

**The Royal Drag http://www.theroyaldrag.com The Royal Drag is the brainchild of singer/songwriter Josh Fox, who has played with, recorded, produced, managed, and hung out with countless musicians in New York City and abroad. Many of the songs center around themes of disaffection and isolation, with a draggy but cheery pop sound, influenced by artists such as Pavement, Elliot Smith, The Eels, The Smiths, and Wilco.

In a world comfortable enough to slip away, they play to the part of you that didn't get where you really wanted to go, say what you really wanted to say. Also the part that really digs catchy tunes.

**James Tressel http://www.my.opera.com/jetressel/blog In addition to inspiring owls, James Tressel spends his time reading weird fiction and making strange music by himself and with the bands Horsey and Science & Justice. He is currently at work on another batch of poems, some creepy short stories, and an experimental dark fantasy novel. His writing blog is at the above url.

**Genya Turovskaya http://www.supermachinepoetry.com/dearjenny Genya Turovskaya is a poet, literary translator, and psychotherapist. She is the author of several chapbooks—Dear Jenny (Supermachine), New Year's Day (Octopus Books), Calendar (Ugly Duckling Presse), and The Tides (Octopus Books). Her poetry and translations of contemporary Russian poets have appeared in A Public Space, Aufgabe, Chicago Review, Conjunctions, Fence, Gulf Coast, jubilat, Mad Hatters Review, Octopus, Saltgrass, Supermachine, and other publications. Ugly Duckling Presse published her translation of Aleksandr Skidan's Red Shifting. She is also the co-translator of Elena Fanailova's The Russian Version (UDP) which won the University of Rochester's Three Percent Prize for Best Translated Book of Poetry in 2010.

**Ken L. Walker http://www.kenlwalker.tumblr.com Ken L. Walker still carries a Kentucky driver's license in his wallet even though he has lived in Brooklyn and Queens for the past five years. He sadly completed leading a poetry workshop at the Riker's Island Correctional Facility. He earned an M.F.A. from Brooklyn College and has published criticism and poetry in BOMB Magazine, Crab Orchard Review, La Fovea, Lumberyard, the Boxcar, The Brooklyn Rail, The New Yorker online, The Poetry Project Newsletter, The Wolf, and Washington Square. He was the features editor for Coldfront magazine from and curated the semi-annual Letter Home Reading Series. He is compiling a database of American independent poetry presses and has taught and created curriculum at Bard College, Brooklyn College CUNY, LIM College, Medgar Evers College CUNY, Pace University, at The Metropolitan College of New York, and York College CUNY. He has guest lectured at American University, San Francisco State University, and Vanderbilt University.

**Brian Warfield
http://www.brianwarfield.weebly.com
Brian Warfield lives in Philadelphia and publishes chapbooks through Turtleneck Press.

**Carl Watson, Unbearable Books/Autonomedia http://www.autonomedia.org http://www.unbearables.com Carl Watson was born in Indiana and lives in New York City. His previously published books include Anarcadium Pan, Bricolage ex Machina, and Beneath the Empire of the Birds. The Gallimard series Du Monde Enterier published his novel The Hotel of Irrevocable Acts in France, while Unbearable Books/Autonomedia put it out in New York. Sensitive Skin has just published his most recent novel, Backwards The Drowned Go Dreaming. He has work in all of the Unbearables' anthologies. Starting in 1995 the Unbearables literary collective has published five anthologies (The Unbearables, Crimes of the Beats, Help Yourself!, The Worst Book I Ever Read, and The Unbearables Big Book of Sex) and seven "novels" (Spermatagonia: The Isle of Man, Bart Plantenga; Negativeland, Doug Nufer; Neo Phobe, Jim Feast and Ron Kolm; Shorts Are Wrong, Mike Topp; The Hotel of Irrevocable Acts, Carl Watson; and The Ass's Tale, John Farris, and This Young Girl Passing by Donald Breckenridge). Their books are distributed by Autonomedia, Small Press Distribution, and Baker & Taylor, among others.

**Laurie Wen http://www.pnhpnymetro.blogspot.com Laurie Wen is the executive director of Physicians for a National Health Program-New York Metro chapter. She joined the health justice movement through the AIDS activist group ACT UP. Since last fall Wen has been active with the Healthcare for the 99% working group of Occupy Wall Street. Before devoting all her time to advocating for universal health care, she worked as a documentary filmmaker.

**Tyrone Williams http://home.earthlink.net/~suspend Tyrone Williams teaches literature and theory at Xavier University in Cincinnati. He is the author of five books of poetry, c.c. (Krupskaya Books), On Spec (Omnidawn Publishing), The Hero Project of the Century (The Backwaters Press), Adventures of Pi (Dos Madres Press), and Howell (Atelos Books). He is also the author of several chapbooks, including a prose eulogy, Pink Tie (Hooke Press).

**Bakar Wilson http://www.lambdaliterary.org/features/5-poets/04/28/five-poets-who-changed-my-life-2/ Bakar Wilson is a fellow of Cave Canem and has performed his work at the Bowery Poetry Club, Poetry Project, The Studio Museum of Harlem, and The Asian-American Writer's Workshop. His poetry has appeared in The Vanderbilt Review, Stretching Panties, and The Brooklyn Rail, among others. He is an Adjunct Lecturer of English at Borough of Manhattan Community College.

**Angela Veronica Wong
http://www.angelaveronicawong.com
Angela Veronica Wong is the author of several chapbooks of poetry and the full-length poetry collection, how to survive a hotel fire (Coconut Books). She lives in Manhattan.

**Katie Yates, Stockport Flats http://www.stockportflats.org/house.htm http://www.stockportflats.org Katie Yates grew up mostly in French West Africa with stints in India and Turkey and now finds herself in New Haven, Connecticut, not a bad place to raise children. She has a D.A. from The University at Albany, an M.F.A. from Naropa University, and a B.A. from Carleton College, which simply implies she's well qualified to converse with a two-year- old. She lives with her blended family in a brick house in the suburbs and looks for insight in Buddhist teachings as much as she can. She still considers the Pacific Northwest her home and is the author of Morning Stories, High Watermark Salo[o]n: Volume 3 Number 2.

In the muddy mop-up after Federal Disaster #1649, the worst of three 100-year floods, poet Lori Anderson Moseman and producer Tom Moseman created Stockport Flats to celebrate writers and artists whose creative buoyancy builds community. They feature experimental poetry (Meander Scar Series), a sustainability poetry (Witness Post Series), and cross-aesthetic mix of poetry (Confluence Series).

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.boogcity.com
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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12. Asian Cha
"The Past" Poetry Contest - Free Entry | Cash Prizes
Thu 2 Aug 2012

CHA "THE PAST" POETRY CONTEST
Link:
http://asiancha.blogspot.co.uk/2012/08/cha-past-poetry-contest.html

This contest is run by Cha: An Asian Literary Journal. It is for unpublished poems about "The Past".

Rules: Each poet can submit up to two poems (no more than 60 lines long each). Poems must be previously unpublished. Entry is free.

Closing date: 15 September 2012

Prizes: First: £50, Second: £30, Third: £20, Highly Commended (up to 3): £10 each. (Payable through Paypal.) All six winning poems will receive first publication in a special section in the September 2012 issue of Cha.

Submissions: Submissions should be sent to [redacted] with the subject line "The Past". Poems must be sent in the body of the email. Please also include a short biography of no more than 30 words.

The prizes were generously donated by a reader from London, UK.

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13. Anny Ballardini

Fwd: a request

Thu 2 Aug 2012

I do not think I am infringing any privacy by sending the present over. Thank you to those who will take the time to go through it. My best, Anny

---------- Forwarded message ----------
From: Bill Lavender <[redacted]>
Date: Thu, Aug 2, 2012 at 4:00 PM
Subject: a request
To: Bill Lavender <[redacted]>

Hi. This is going to just a few people, mostly alums, who will have nothing to lose by posting this info. Some of the students have started a petition and I would really appreciate if you could post a link on facebook.

Some of you don't even know what I'm taking about; see below for that:

Here is the petition:
http://www.change.org/en-GB/petitions/president-of-the-university-of-new-orleans-louisiana-maintain-bill-lavender-as-the-director-of-uno-s-low-residency-mfa

Also, here is the FB page devoted to the issue:
http://www.facebook.com/SaveTheUnoLowResProgram

And for those of you who haven't heard, the story:

Below is an email I received from my Dean while I was in Edinburgh this summer. I then heard from my GA that they have changed the locks on my office. I'll leave it to you to judge the fairness of this action after my 15 years at

UNO during which I created and developed one of the most unique and successful low res programs in the country.

---------- Forwarded message ----------
From: Susan E Krantz <[redacted]>
Date: Fri, Jul 27, 2012 at 7:39 PM
Subject: FW: low res committees in the Fall
To: Bill Lavender <[redacted]>
Cc: Peter A Schock <[redacted]>, Fredrick P Barton <[redacted]>

Dear Bill—The news I have for you is not good, and I apologize for relaying it through e-mail, rather than face-to-face. But I completely understand your wish to know the disposition of your employment as soon as possible. Your position will be eliminated. We have put the Press on hiatus and are relocating the CWW Low-Res to an existing faculty member.

I would very much like you to work through the month of August, so that we can make the transition as smooth as possible. By working through August, you will also complete 15 years of employment at UNO. I encourage you toseek advice from HR as soon as you return from your trip to understand what benefits you are entitled to.

I am very sorry to bring you this news; although it does not make the news any easier to swallow, I want to assure you that you are not alone. During this period, 19 Liberal Arts employees—both faculty and staff—are losing their jobs. I am afraid that there will be more to come.

Please make an appointment to see me at your very earliest convenience when you get back.

Susan

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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14. Rob McLennan

new from above/ground press: Marilyn Irwin's flicker,

Thu 2 Aug 2012

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flicker
Marilyn Irwin
$4

> porcelain
>
> i was a porcelain doll
> steel, straw, firefly
>
> infiltrated
> by the front door
>
> the door knob
> echoes your fingerprints
>
> im counting sheep:
> one

published in Ottawa by above/ground press
August 2012
a/g subscribers receive a complimentary copy

Marilyn Irwin partook in two of Ottawa poet rob mclennans poetry workshops in 2010, and graduated from Algonquin Colleges Creative Writing Certificate Program this Spring. Marilyn self-published her first chapbook for when you pick daisies (2010) which was immediately re-issued by above/ground press. Extrapolated fragments of her musings can be found in issues of Bywords, Bywords Quarterly Journal, ottawater and Peter F. Yacht Club.

This is Irwin's second above/ground press title, after the collection for when you pick daisies (2010).

See reviews of her previous work here.
www.abovegroundpress.blogspot.com/2012/08/new-from-aboveground-press-flicker-by.html

Marilyn Irwin will be launching flicker in Ottawa on August 9, as part of the above/ground press 19th anniversary reading/launch/party atThe Mercury Lounge! You should totally come.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

www.abovegroundpress.blogspot.com/2012/08/new-from-aboveground-press-flicker-by.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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15. steve dalachinsky

steve dalachinsky yuko otomo read

Thu 2 Aug 2012

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yuko otomo and steve dalachinskynread:
revival bar 129 e 15th st (irving pl and 3rd ave) -
8 pm
pass the hat
open reading before and after

_____ _____

Dorothy Friedman August
Bonny Finberg
Chavisa Woods
Eve Packer
Latasha Diggs
Sheila Maldonado
Steve Dalachinsky
Tsaura Litsky
Yuko Otomo
aug 29 at tribes
285 e 3rd st and ave c - charlie parker fest
donation all day celebration / all month celebrations

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16. Derek Beaulieu

New from NO PRESS: Wenziak, Kocher, Nichol

Thu 2 Aug 2012

No press is proud to announce the publication of:

4 AM
By Eryk Wenziak
A beautiful concrete poetry suite 4 full colour and 2 black & white pieces
Japanese bound chapbook
(limited edition of 50 copies, only 13 remaining)
$4.00

2 POEMS
By Kye Kocher
A pair of poems on animal processing and animal rights
(limited edition of 50 copies, only 10 remaining)
$1.00

THE LUNGS; A DRAFT
By bpNichol
Autobiographical prose
Japanese bound chapbook, printed on linen paper
(limited edition of 80 copies, only 5 remaining)
$3.00

To order any of the above, or for more information, contact

derek beaulieu
[redacted]
www.derekbeaulieu.wordpress.com

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17. Doug Holder

Re: SMALL PRESS COLLECTION AT ENDICOTT COLLEGE

Thu 2 Aug 2012

Thanks!

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18. Rob McLennan

new from above/ground press: Regarding Renewal by Cameron Anstee

Fri 3 Aug 2012

Regarding Renewal
Cameron Anstee
$4

Drought Conditions

the day outlaws the sensations of breathing

the maniac air retreats; we will open the windows again when the sun is gone

outside is wreckage and drought and static

inside is the smooth machinery of your knees and shoulders

I place my ear on your chest

published in Ottawa by above/ground press
August 2012
a/g subscribers receive a complimentary copy

Cameron Anstee lives and writes in Ottawa ON where he runs Apt. 9 Press and is pursuing a PhD in English Literature at the University of Ottawa. Recent chapbooks have been published by above/ground press, The Emergency Response Unit, and St. Andrew Books. He blogs on things Ottawa, literary, and ephemeral at www.cameronanstee.wordpress.com.

This is Anstees' second above/ground press title, after the collection Frank St. (2010).

See a review of his previous above/ground press chapbook here http://aboveground press.blogspot.ca/2011/05/recent-aboveground-press-titles.html

Cameron Anstee will be launching Regarding Renewal in Ottawa on August 9, as part of the above/ground press 19th anniversary reading/launch/party at The Mercury Lounge! You should totally come.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

www.aboveground press.blogspot.com/2012/08/new-from-aboveground-press-regarding.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

19. Marthe Reed

Petition toprotect Bill Lavender as director of UNO Press

Fri 3 Aug 2012

The University of New Orleans Press has been put on "haitus" and its modivating editor fired. The presumptive reason was that of budget constraints, but in fact the Press was self-sustaining and cost-free. It also published an international range of writers, many of them prize winners or otherwise notable. Bill Lavender had, in fact, taken a rather lifeless creature in 2007 an enlivened it with over 100 publications, a remarkable achievement.

In support of the Press and in support of Bill Lavender and in support of fine literature and good reading, please visit UNO Press's site and then consider signing a petition indicating your support.

UNO Press:

http://www.unopress.org/content2/

Petition site:

http://www.change.org/petitions/president-of-the-university-of-new-orleans-louisiana-maintain-bill-lavender-as-the-director-of-uno-s-low-residency-mfa

Thank you,
Marthe Reed

--
Marthe Reed
Director of Creative Writing
Assistant Professor
English Department
UL Lafayette
[redacted]

http://www.ucs.louisiana.edu/~mxr5675/home.html

http://www.blackradishbooks.org/Reed.html

---

*
Poetry is made in a bed like love*
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

↑ Index

20. Anny Ballardini
University of New Orleans Press placed on "hiatus" and Bill Lavender, its director, fired. Please come and help
Fri 3 Aug 2012

Readers, scholars, and fellow writers,

The University of New Orleans Press has be put on "hiatus" and its motivating editor, Bill Lavender, fired. The presumptive reason was that of budget constraints, but in fact the Press was cost free. It also published an international range of writers, many of them prize winners or otherwise

notable. Bill Lavender had, in fact, taken a rather lifeless creature in 2007 and enlivened it with over 100 publications, a remarkable achievement.

In support of UNO Press and in support of Bill Lavender and in support of fine literature and good reading, please visit UNO Press's site and then consider signing a petition indicating your support.

(By the way, UNO Press has a new section on Contemporary Poetry which should be of interest to this list.)

UNO Press:

http://www.unopress.org/content2/

Petition site:

http://www.change.org/petitions/president-of-the-university-of-new-orleans-louisiana-maintain-bill-lavender-as-the-director-of-uno-s-low-residency-mfa

You may also wish to write personal letters to the President and Provost of UNO:

Provost Louis Paradise, [redacted]

President Peter Fos, [redacted]

Thank you,

Marthe Reed
Skip Fox
Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

21. Anny Ballardini

Fwd: University of New Orleans Press placed on "hiatus" and Bill Lavender, its director, fired. Please come and help

Fri 3 Aug 2012

Wrong link, apologies, here is the right one:

Please share as widely as possible:

Keep Bill Lavender as Director of UNO Press

https://www.change.org/petitions/uno-president-peter-fos-provost-louis-paradise-and-dean-susan-krantz-keep-bill-lavender-as-the-director-of-uno-press-4#

---------- Forwarded message ----------
From: Anny Ballardini <[redacted]>
Date: Fri, Aug 3, 2012 at 7:36 PM
Subject: University of New Orleans Press placed on "hiatus" and Bill Lavender, its director, fired. Please come and help
To: Discussion of Women's Poetry List <[redacted]>

*
*
Readers, scholars, and fellow writers,

The University of New Orleans Press has be put on "hiatus" and its motivating editor, Bill Lavender, fired. The presumptive reason was that of budget constraints, but in fact the Press was cost free. It also published an international range of writers, many of them prize winners or otherwise notable. Bill Lavender had, in fact, taken a rather lifeless creature in 2007 and enlivened it with over 100 publications, a remarkable achievement.

In support of UNO Press and in support of Bill Lavender and in support of fine literature and good reading, please visit UNO Press's site and then consider signing a petition indicating your support.

(By the way, UNO Press has a new section on Contemporary Poetry which should be of interest to this list.)

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You may also wish to write personal letters to the President and Provost of UNO:

Provost Louis Paradise, [redacted]

President Peter Fos, [redacted]

Thank you,

Marthe Reed
Skip Fox
Anny Ballardini

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
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Giovenale

↑ Index

22. Personal email

Ron Silliman workshop at the Chicago School of Poetics

Fri 3 Aug 2012

Master Class: Ron Silliman
at the Chicago School of Poetics

Study with poet Ron Silliman in a master class workshop at the Chicago School of Poetics. This one-day online workshop offers an intimate environment within which to work with one of the key figures of the Language school of poetry.

Date: October 20th, 2012
Time: 1-4 p.m. Central Time

Class size is limited to 10 students.

For more information:
http://www.chicagoschoolofpoetics.com/ron-silliman-master-class/

--

Francesco Levato
Co-Director, Chicago School of Poetics

http://www.francescolevato.com
http://www.chicagoschoolofpoetics.com

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23. Marthe Reed

Re: Petition toprotect Bill Lavender as director of UNO Press

Fri 3 Aug 2012

---

mea culpa! the correct link to the UNO Press petition for Bill Lavender is here:
https://www.change.org/petitions/uno-president-peter-fos-provost-louis-paradise-and-dean-susan-krantz-keep-bill-lavender-as-the-director-of-uno-press-4

Marthe Reed

On Fri, Aug 3, 2012 at 11:11 AM, Marthe Reed <[redacted]> wrote:

> *The University of New Orleans Press has been put on "haitus" and its modivating editor fired. The presumptive reason was that of budget constraints, but in fact the Press was self-sustaining and cost-free. It also published an international range of writers, many of them prize winners or otherwise notable. Bill Lavender had, in fact, taken a rather lifeless creature in 2007 an enlivened it with over 100 publications, a remarkable achievement.*

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>
> *Thank you,*
> *Marthe Reed*
>
> *--*
> *Marthe Reed*
> *Director of Creative Writing*
> *Assistant Professor*
> *English Department*
> *UL Lafayette*
> [redacted]
>
> *http://www.ucs.louisiana.edu/~mxr5675/home.html*
>
> *http://www.blackradishbooks.org/Reed.html*
>
> _____
> *
> *Poetry is made in a bed like love**
> **Its rumpled sheets are the dawn of things**
> **Poetry is made in the woods**
>
> *--Andre Breton, "On the road to San Romano"*

--
Marthe Reed
Director of Creative Writing
Assistant Professor
English Department
UL Lafayette
[redacted]

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↑ Index

24. Marthe Reed
Re: Bill Lavender
Fri 3 Aug 2012

Forwarded on behalf of Bill Lavender and as requested by Anny Ballardini. Please read and please contact the President and Provost of UNO to protest this shocking treatment of Bill Lavender.

President Peter Fos, [redacted]
Provost Louis Paradis, [redacted]

Marthe Reed

On Fri, Aug 3, 2012 at 4:45 PM, Anny Ballardini
<[redacted]>wrote:

> *An open letter to*
> *Fredrick Barton, Director of Creative Writing,* [redacted]
> *Susan Krantz, Dean of the College of Liberal Arts,* [redacted]
> *University of New Orleans*
>
> *Cc: President, Peter Fos*
> *Provost, Louis Paradise*
>
> *From: Students of the Low Residency MFA Program*
>
> *We are now in receipt of Rick Barton's communication to the UNO on-campus MFA community notifying students that Bill Lavender's position has fallen victim to the "draconian budget cuts" of the Jindal administration and thanking him for his service at UNO. The message was forwarded to us by a concerned on-campus student, for Bill Lavender's reputation is not limited to the low res program. If you have not seen this email, please see it pasted below this message.*
>
> *While we can appreciate this, virtually the only recognition Bill has received for his 15 years of selfless service to UNO, we will not stand by*

and see his dismissal blamed on "budget cuts." You, Barton and Krantz, know that his dismissal was plotted by you in advance; the "budget cuts" were merely a convenient screen to hide your true motives.

This is proven by several facts, the most damning of which is the fact the Barton was actually in San Miguel de Allende at the time Bill's dismissal was announced, planning to move the study-abroad program there. It is obvious, then, that Bill's dismissal was a pre-ordained fact, that Barton was assuming he would no longer be a part of the program at the time he bought his tickets. Rick Barton, would you like to produce the receipt that shows the date of purchase of your tickets?

The dishonesty of blaming this unconscionable take-over on budget cuts by the Jindal administration, while cast as a polite, white lie, perhaps even as a kind gesture to spare Bill's feelings and ease the enormous emotional loss that this must be for him, it is in fact the lowest form of capitulation. The Jindal administration, and the national cartel of corporations from which he draws his support and his policy, have set their sights on nothing less than the destruction of public education. When you lie and blame his dismissal on "budget cuts" you are in fact supporting this policy, acting as Jindal's emissaries on campus, plotting the destruction of the very thing you purport to save.

Everyone, of course, in privileged America and Europe, plays the role of assassin's assistant to one degree or another. We shop at Wal-Mart; we pay our bills to AT&T; our retirement funds are all invested in the very corporations which, through ALEC and the other conservative think tanks, are now writing education policy for conservative politicians. But today we ask you to give the devil his due, to pull down your masks and tell the truth.
So now, right now, you two, for the record, in front of all the writing students at UNO, CWW and low res alike, in front of these alumni, in front of all these faculty at UNO and all the visiting faculty who have taught online and in the abroad programs Bill led, faculty at universities all over the US and Europe, in front of your Provost, President, and Governor, in front of all the authors Bill published at UNO Press, writers and poets from America, Italy, Japan, Spain, Ecuador, Zimbabwe, Brazil, England, France, Algeria, Venezuela, in front, too, of posterity, those who will come after us seeking truth the way we did when we first came to the university, having faith that it would be found, in front of all those who will look back at you and know that you held the keys to knowledge, to truth, in your time, in front, in short, of the whole world, please tell us why, after fifteen years of service during which Bill Lavender created and gave to UNO a degree program of national prominence and high profitability, generating millions of dollars in tuition that would not have been there otherwise, and built a press of international distinction that is now in the unheard-of position of being self-supporting, he has been dismissed with less notice than is normally afforded to a janitor, and four

> *professors who were hired less than a year ago have been retained.*
>
> *--*
> *Anny Ballardini*
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> *vatibus occurras, periturae parcere chartae »*
> *Giovenale*

--
Marthe Reed
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Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

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25. George Quasha
"*art is/poetry is/music is*" *live on radio Aug, 11th noon-6PM*
Sat 4 Aug 2012

Those not familiar with the "poetry is" project can check it out at http://www.quasha.com/art-is/poetry-is. General description below for the

upcoming event live on radio and webcast, and there's an overall view at http://www.quasha.com/art-is .

Poets who will be in the Catskill, NY area Aug. 11th and would like to participate in the live broadcast and filming (for future volumes of "poetry is"), please contact me at [redacted].

This is from the website: http://www.wgxc.org/events/5780

George Quasha: "art is"

FREE103POINT9

Aug. 11, 2012: noon -- 6 p.m.

free103point9 Online Radio <http://www.wgxc.org/places/903>
transmissionarts.org/listen
free103point9.org
Acra, NY

WGXC 90.7-FM: Hands-on Radio <http://www.wgxc.org/places/1186>
90.7-FM and wgxc.org
Tune in to hear this show.

Tune into free103point9 Online Radio and WGXC 90.7-FM for a special radio iteration of George Quasha <http://en.wikipedia.org/wiki/George_Quasha>'s expansive /art is/Speaking Portraits/ project. This program will feature "radio portraits" in-process and broadcast live from the free103point9 Wave Farm Study Center and WGXC's Acra studio.

"*art is* ... what?" Quasha's ongoing video work of "speaking portraits" puts this impossible, but inevitable, question before artists themselves, who let us in on their private space of art definition. Since 2002, he has filmed around 1000 artists of all kinds (including sculptors, painters, filmmakers, video artists, poets, composers, performance artists, dancers, potters, etc.) in 11 countries (and 24 languages!). The result is an ongoing and constantly changing work called art is/music is/poetry is, which has been internationally exhibited in museums and galleries, primarily as installations, screened either as projections or on one or more monitors. You can see multiple volumes online at quasha.com/art-is. <http://quasha.com/art-is>

Now, for the first time, /art is/ will be created live and unedited for radio, where Quasha interacts with Hudson Valley artists of various kinds as he asks them to say what, in their view, art or music or poetry actually is. In his own view there is no "right" answer, but only the ideas artists themselves work from, either implicitly or explicitly. Many artist say that they don't know what art is, but in the process of discussing it they discover that, often to their own surprise, they know very well what it is. What if art is different for every person? In a culture

that tries to define things in the abstract, this could spur us to think very differently about art and how it works in our lives and in society at large. In art is the question comes alive in the moment as if asked for the first time.

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

↑ Index

26. Anny Ballardini
Re: Bill Lavender
Sat 4 Aug 2012

Thank you Marthe, you have been working while I was sleeping....

On Sat, Aug 4, 2012 at 12:06 AM, Marthe Reed <[redacted]> wrote:

> *Forwarded on behalf of Bill Lavender and as requested by Anny Ballardini.*
> *Please read and please contact the President and Provost of UNO to protest this shocking treatment of Bill Lavender.*
>
> *President Peter Fos, [redacted]*
> *Provost Louis Paradis, [redacted]*
>
> *Marthe Reed*
>
> *On Fri, Aug 3, 2012 at 4:45 PM, Anny Ballardini*
> *<[redacted]>wrote:*
>
> *An open letter to*
> *Fredrick Barton, Director of Creative Writing, [redacted]*
> *Susan Krantz, Dean of the College of Liberal Arts, [redacted]*
> *University of New Orleans*
>
> *Cc: President, Peter Fos*
> *Provost, Louis Paradise*
>
> *From: Students of the Low Residency MFA Program*
>
> *We are now in receipt of Rick Barton's communication to the UNO on-campus*

MFA community notifying students that Bill Lavender's position has fallen victim to the "draconian budget cuts" of the Jindal administration and thanking him for his service at UNO. The message was forwarded to us by a concerned on-campus student, for Bill Lavender's reputation is not limited to the low res program. If you have not seen this email, please see it pasted below this message.

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Everyone, of course, in privileged America and Europe, plays the role of assassin's assistant to one degree or another. We shop at Wal-Mart; we pay our bills to AT&T; our retirement funds are all invested in the very corporations which, through ALEC and the other conservative think tanks, are now writing education policy for conservative politicians. But today we ask you to give the devil his due, to pull down your masks and tell the

truth.
So now, right now, you two, for the record, in front of all the writing students at UNO, CWW and low res alike, in front of these alumni, in front
of all these faculty at UNO and all the visiting faculty who have taught online and in the abroad programs Bill led, faculty at universities all over the US and Europe, in front of your Provost, President, and Governor,
in front of all the authors Bill published at UNO Press, writers and poets
from America, Italy, Japan, Spain, Ecuador, Zimbabwe, Brazil, England, France, Algeria, Venezuela, in front, too, of posterity, those who will come after us seeking truth the way we did when we first came to the university, having faith that it would be found, in front of all those who
will look back at you and know that you held the keys to knowledge, to truth, in your time, in front, in short, of the whole world, please tell us
why, after fifteen years of service during which Bill Lavender created and
gave to UNO a degree program of national prominence and high profitability,
generating millions of dollars in tuition that would not have been there otherwise, and built a press of international distinction that is now in the unheard-of position of being self-supporting, he has been dismissed with less notice than is normally afforded to a janitor, and four professors who were hired less than a year ago have been retained.

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Giovenale

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Marthe Reed

> *Director of Creative Writing*
> *Assistant Professor*
> *English Department*
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↑ Index

27. Anny Ballardini
Re: Bill Lavender
Sat 4 Aug 2012

Sorry for the personal note.
I would like to share an article that appeared on the Times Picayune this morning:

The entire saddest story:

Visionary director of UNO Press sacked amid budget cuts at the University of New Orleans

Chris Waddington
Posted: 08/03/2012 6:49 PM

The director of UNO Press, the University of New Orleans' ambitious, nationally regarded book publishing venture, will lose his job in the current round of state-mandated budget cuts for public universities in Louisiana.

Professor Bill Lavender, who also led UNO's Low Residency MFA and Creative Writing Program, confirmed on Friday that his position at the press has been eliminated. Lavender was the sole employee of the press, which he operated with a staff of four graduate assistants. News of his departure spread on the internet Thursday as authors and students began a petition drive in support of the ousted writer. Lavender also lost his position with the university's writing program for MFA students who did much of their work online and met with faculty during brief, intensive residencies.

UNO spokesman Adam Norris declined to comment on changes at the press and in the MFA program, noting that the school is still formulating its budget plans and expects to make formal announcements about cuts in the coming week.

The fate of the publishing venture remains unclear, Lavender said

"I've been asked to tell our authors that UNO is evaluating the press to determine what course of action the school will take with it in the future," Lavender said

Lavender transformed the publishing operation during his tenure. When he took the reins in 2007, it had two out-of-print books in its inventory, both by UNO faculty. Currently the press has about 80 titles in print. It specializes in works in translation, including fiction and poetry by some international figures who first appeared in English through UNO's program. Lavender also forged an alliance with the popular Neighborhood Story Project, published two oral histories about Hurricane Katrina, and championed books like "New Orleans: The Underground Guide," a quirky eccentric guide for tourists that sold especially well at local festivals.

Lavender attracted big names to the press, including the widely published New Orleans fiction writer Moira Crone. Crone, who won a prestigious Robert Penn Warren Award for Fiction, turned to UNO Press to publish her 2012 novel, "The Not Yet."

"As an author, I was delighted to work with a publisher that would take a chance on a book that was way outside my usual kind of writing," Crone said. "Bill encourages innovation in writers."

Crone also praised the innovative business model that Lavender created at UNO Press.

“I have never encountered a publisher — in New York or at other universities — that was so agile, so savvy and responsive about publicity, and so smart about using new technology and short print runs to keep costs down,” Crone said. “This wasn’t a place with tons of books sitting around in boxes. They know how to get books into the hands of readers. The press is a feather in the cap for New Orleans: a literary addition to the international profile we already have as a port, a music center and a culinary hub.”

•••••••

Chris Waddington can be reached at [redacted] or [redacted] . Follow him at twitter.com/cwaddingtontp.

Chris Waddington (CWaddingtontp) on Twitter
twitter.com
Instantly connect to what's most important to you. Follow your friends, experts, favorite celebrities, and breaking news.

↑ Index

28. steve dalachinsky

Fw: steve dalachinsky yuko otomo read

Sat 4 Aug 2012

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oops the date aug 6th

yuko otomo and steve dalachinskynread:
revival bar 129 e 15th st (irving pl and 3rd ave) -
8 pm- aug 6th
pass the hat
open reading before and after

_____ _____

Dorothy Friedman August
Bonny Finberg
Chavisa Woods
Eve Packer
Latasha Diggs
Sheila Maldonado
Steve Dalachinsky
Tsaura Litsky
Yuko Otomo
aug 29 at tribes
285 e 3rd st and ave c - charlie parker fest
donation all day celebration / all month celebrations

↑ Index

29. Suzanne Savickas

Delirium Chapbook Contest Post for Poetics Listserv

Sat 4 Aug 2012

Dear Poetics Listserv Editors,
I am writing to inquire if the below contest submission information could be posted on behalf of Le Pink-Elephant Press'.

Thank you for your time and consideration,

Suzanne Savickas and Cheryl Townsend

Delirium Chapbook Contest

Le Pink-Elephant Press is currently open to the first Delirium Chapbook Poetry Contest. To be considered, please send a hard copy of original poetry, between 25-48 pages in length to Le Pink-Elephant Press, 4975 Comanche Trail, Stow, Ohio 44224. Include one copy of the poems without a title and author and page, and one copy of the manuscript with the title and author page. Manuscripts should be separated with clips. Poems should be paginated, with one poem per page. For each submission, we require a reading fee of $10.00. Please make checks payable to Le Pink-Elephant Press. Once read, manuscripts will be recycled. We do NOT read simultaneous submissions. Delirium Chapbook Poetry Contest searches for the innovative works from both new and experienced authors, who use words to dance across the page. After all, “the only war that matters is the war against the imagination.” Submission deadline is currently rolling. Winner will receive 20 copies of the chapbook.

About the Press

Le Pink Elephant Press was founded in 2003 in Kent, Ohio after the deconstruction of Hart's Compass. Le Pink Elephant Press' founder and editor in chief is Suzanne Savickas. The Press primarily publishes poetry and short-short fiction. Hybrid and Experimental work is encouraged. Translations will be considered.

Le Pink-Elephant Press also houses A Trunk of Delirium (a literary and arts journal):

Le Pink-Elephant Press is a press which publishes literary and artistic works seeking the finest available from both established and as yet known creators. Editors: Suzanne Savickas & Cheryl Townsend

MISSION STATEMENT Le Pink-Elephant Press and A Trunk of Delirium seeks to hold the diverse expressions of today’s most memorable creators, preserving such evoking delights for future consumption of the masses. By offering up its

collectives in both web and print spaces, it is intended to make available more avenues to delight in the pulse of our present, yet ever changing, artistic scene of delirious exudence. Let creative liberty prevail!

↑ Index

30. Rob McLennan

new from above/ground press: Sex First & Then A Sandwich by Amanda Earl

Sun 5 Aug 2012

Sex First & Then A Sandwich
Amanda Earl
$4

> please no more poems of birds. no. more.
> or tender little flowers tossed about by rain
>
> a friend has bedbugs again for the third time
> picked up from a public library. the danger of reading
>
> soon the easter eggs will spoil in this heat
> all the sweet green icing flowing down
>
> on the Waltons yesterday, Elizabeth couldn't walk
> except by the end of the episode she did
>
> you can learn a lot on Christian television
> how to build, a crucifix, two towers

published in Ottawa by above/ground press
August 2012
a/g subscribers receive a complimentary copy

> Sex First & Then A Sandwich is part of a longer work entitled ghazals against the gradual demise, which has been funded by the Ontario Arts Council Writers' Reserve Program & the City of Ottawas Creation and Production Fund for Professional Artists for which I am grateful.
>
> These poems owe their inspiration to Jim Harrison's Outlyer and Ghazals (Simon and Schuster, New York, 1969, 1971)

See her notes on the reading/launch here.
http://amandaearl.blogspot.ca/2012/08/my-upcoming-aboveground-press-reading.html

Amanda Earl's poems appear most recently or are forthcoming in the Puritan, fillingStation, Rampike, In/Words Magazine, & ripple(s): a postcard press. Her chapbooks have been published by above/ground press, BookThug, Chapbook

Publisher, Free Poetry For, Laurel Reed Books & Puddles of Sky Press. Amanda is the managing editor of Bywords.ca & the Bywords Quarterly Journal, & the (fallen) angel of AngelHousePress. For more information please visit www.amandaearl.com or follow her on Twitter @KikiFolle.

This is Earl's third above/ground press title, after Eleanor (2007) and The Sad Phoenicians Other Woman (2008).

See a review of her previous above/ground press work here. http://www.goodreads.com/review/show/57134473

Amanda Earl will be launching Sex First & Then A Sandwich in Ottawa on August 9, as part of the above/ground press 19th anniversary reading/launch/party at The Mercury Lounge! You should totally come.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

www.abovegroundpress.blogspot.com/2012/08/new-from-aboveground-press-sex-first.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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31. Chris Pusateri
Tell Me Off and Get a Gift
Sun 5 Aug 2012

TELL ME OFF AND GET A GIFT

Hello poets and readers,

As some of you know, Michelle Naka Pierce and I are traversing the country this year, bringing avant-goodness to any group of people who will sit still long enough to listen. I'm also making a solemn promise to anyone good enough to attend one of our readings: if you approach me and say, in your most menacing voice "Give me my fucking gift, poet!," I will give you a secret poetry gift.

Because we're all in the Olympic spirit, points will be awarded for maximizing the element of surprise and for the originality of your delivery; hence, the more points awarded, the greater the gift. And face it: it's been months since your last birthday, the heat is making you cranky, and there's nothing you'd like more than to tell someone off and be awarded a prize for it. So if you're in the Portland, OR area this Sunday, come on down and get your grouch on.

Chris Pusateri, Michelle Naka Pierce and Stephen Vincent read from new work
Sunday, August 12th @ 7:30pm
The Waypost
3120 N. William Ave
Portland, OR
Complete details and bios @ http://www.flim.com/spareroom/

Now, despite what Heisenberg says, you can't always be everywhere at once. So for those of you whose hearts are in Portland but whose corporeal forms are in Denver or Boulder, let me strongly recommend that you drop by Innisfree Poetry Bookstore to check out the inimitable Debrah Morkun, author of The Ida Pingala and Projection Machine, both by BlazeVox. She's appearing with j/j hastain.

Debrah Morkun & j/j hastain
Saturday, August 11, 2012 @ 4pm
Innisfree Poetry Bookstore
1203 13th St, Ste A
Boulder, CO 80302
More info @ http://www.innisfreepoetry.com/

↑ Index

32. susan maurer

Susan Maurer reading 8-21

Sun 5 Aug 2012

Susan Maurer and David Messineo will read at 7 at Cafe Da Da, 57 Seventh Ave. There will also be an open. Susan Maurer

↑ Index

33. Anny Ballardini

Vispo

Sun 5 Aug 2012

Please consider sending this announcement out to family, friends, libraries, bookstores.

We are pleased and excited to announce that The Last Vispo Anthology: Visual Poetry 1998-2008 is being published by Fantagraphics Books and will arrive in stores near you by early November. You can PRE-ORDER copies now at http://www.fantagraphics.com/browse-shop/the-last-vispo-anthology-visual-poetry-1998-2008.html. Also, there will be an international schedule of launches and exhibits for The Last Vispo that we will post in the coming months.

our Facebook page - http://www.facebook.com/last.vispo

our website - http://www.thelastvispo.com/

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Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

34. Ruth Lepson
Re: Useful for professors of creative writing?
Sun 5 Aug 2012

Can you recommend some particular pieces, Peter, & a place to find them--I assume all Jargon Society books are out of print & stored at Black Mtn...? Except White Trash cooking, maybe.
Thanks.
Ruth Lepson

On 7/22/12 2:58 PM, "Peter Quartermain" <[redacted]> wrote:

> *How nice to see "claptrap:, a word not enough used nowadays (we sure need it). The condescension in that piece of claptrap is indeed mind boggling; for better advice, see Jonathan Williams's sundry pieces to various aspirants -- advice which actually IS useful, clear and well-written, as well as genuinely friendly.*
>
> *Peter Quartermain*
> *846 Keefer Street*
> *Vancouver*
> *BC V6A 1Y7*
> [redacted]
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:*[redacted]*]*
> *On Behalf Of Maria Damon*
> *Sent: Friday, July 20, 2012 10:35 AM*
> *To:* [redacted]
> *Subject: Re: Useful for professors of creative writing?*

> *paternalistic claptrap...*
>
> *On 7/19/12 7:45 PM, Jonathan Morse wrote:*
> *http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html*
>
> *guidelines &*

↑ Index

35. Jennifer Karmin
Emergency INDEX: A Book of Performance Documents
Sun 5 Aug 2012

Emergency INDEX 2011
published by Ugly Duckling Presse

Includes 249 performances
& a comprehensive index of key terms
560 pages, perfect-bound
$35 direct from Ugly Duckling Presse
http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=217

Submissions are now being accepted
for next year's volume of Emergency INDEX
documenting performances made in 2012
http://www.emergencyindex.com

Every year, Emergency INDEX invites authors to document performances they made in the previous year. By including performances regardless of their country of origin, their genre, aims, or popularity, INDEX reveals a breathtaking variety of practices used in performance work as it actually exists today.

For readers, INDEX offers a cutting edge view of performance as it is used in dance, theater, music, visual art, political activism, scientific research, poetry, advertising, terrorism, and other disciplines. For artists, INDEX provides an opportunity to document the most important aspects of new work, without the need for spin or salesmanship. For anyone interested in contemporary performance, INDEX is required reading.

↑ Index

36. Anny Ballardini

Re: Petition toprotect Bill Lavender as director of UNO Press

Mon 6 Aug 2012

The petition has recorded over 250 signatures, please consider reading, signing, commenting and sharing. Take some time to go through the comments, they are moving.

https://www.change.org/petitions/uno-president-peter-fos-provost-louis-paradise-and-dean-susan-krantz-keep-bill-lavender-as-the-director-of-uno-press-4

also, refer to the following article on the Times Picayune: http://www.nola.com/books/index.ssf/2012/08/visionary_director_of_uno_pres.html

Pasted here below:

Visionary director of UNO Press sacked amid budget cuts at the University of New Orleans Published: Friday, August 03, 2012, 6:49 PM Updated: Friday, August 03, 2012, 7:14 PM By Chris Waddington The director of UNO Press, the University of New Orleans' ambitious, nationally regarded book publishing venture, will lose his job in the current round of state-mandated budget cuts for public universities in Louisiana.

The Times-Picayune Archive Bill Lavender, the New Orleans editor who led the UNO Press to national prominence, has lost his job amid state-mandated budget cuts at the University of New Orleans. Professor Bill Lavender, who also led UNO's Low Residency MFA and Creative Writing Program, confirmed on Friday that his position at the press has been eliminated. Lavender was the sole employee of the press, which he operated with a staff of four graduate assistants. News of his departure spread on the internet Thursday as authors and students began a petition drive in support of the ousted writer. Lavender also lost his position with the university's writing program for MFA students who did much of their work online and met with faculty during brief, intensive residencies. UNO spokesman Adam Norris declined to comment on changes at the press and in the MFA program, noting that the school is still formulating its budget plans and expects to make formal announcements about cuts in the coming week. The fate of the publishing venture remains unclear, Lavender said "I've been asked to tell our authors that UNO is evaluating the press to determine what course of action the school will take with it in the future," Lavender said Lavender transformed the publishing operation during his tenure. When he took the reins in 2007, it had two out-of-print books in its inventory, both by UNO faculty. Currently the press has about 80 titles in print. It specializes in works in translation, including fiction and poetry by some

international figures who first appeared in English through UNO's program. Lavender also forged an alliance with the popular Neighborhood Story Project, published two oral histories about Hurricane Katrina, and championed books like "New Orleans: The Underground Guide," a quirky eccentric guide for tourists that sold especially well at local festivals. Lavender attracted big names to the press, including the widely published New Orleans fiction writer Moira Crone. Crone, who won a prestigious Robert Penn Warren Award for Fiction, turned to UNO Press to publish her 2012 novel, "The Not Yet." "As an author, I was delighted to work with a publisher that would take a chance on a book that was way outside my usual kind of writing," Crone said. "Bill encourages innovation in writers." Crone also praised the innovative business model that Lavender created at UNO Press. "I have never encountered a publisher — in New York or at other universities — that was so agile, so savvy and responsive about publicity, and so smart about using new technology and short print runs to keep costs down," Crone said. "This wasn't a place with tons of books sitting around in boxes. They know how to get books into the hands of readers. The press is a feather in the cap for New Orleans: a literary addition to the international profile we already have as a port, a music center and a culinary hub." ••••••• Chris Waddington can be reached at [redacted] or [redacted] . Follow him at twitter.com/cwaddingtontp.

On Fri, Aug 3, 2012 at 8:07 PM, Marthe Reed <[redacted]> wrote:

> *mea culpa! the correct link to the UNO Press petition for Bill Lavender is here:*
>
> *https://www.change.org/petitions/uno-president-peter-fos-provost-louis-paradise-and-dean-susan-krantz-keep-bill-lavender-as-the-director-of-uno-press-4*
>
> *Marthe Reed*
>
> *On Fri, Aug 3, 2012 at 11:11 AM, Marthe Reed <[redacted]> wrote:*
>
> *The University of New Orleans Press has been put on "haitus" and its modivating editor fired. The presumptive reason was that of budget constraints, but in fact the Press was self-sustaining and cost-free. It also published an international range of writers, many of them prize winners or otherwise notable. Bill Lavender had, in fact, taken a rather lifeless creature in 2007 an enlivened it with over 100 publications, a remarkable achievement.*
>
> *In support of the Press and in support of Bill Lavender and in support of fine literature and good reading, please visit UNO Press's site and then consider signing a petition indicating your support.*
>
> *UNO Press:*

http://www.unopress.org/content2/

Petition site:

http://www.change.org/petitions/president-of-the-university-of-new-orleans-louisiana-maintain-bill-lavender-as-the-director-of-uno-s-low-residency-mfa

Thank you,
Marthe Reed

--
Marthe Reed
Director of Creative Writing
Assistant Professor
English Department
UL Lafayette
[redacted]

http://www.ucs.louisiana.edu/~mxr5675/home.html

http://www.blackradishbooks.org/Reed.html

---

*
*Poetry is made in a bed like love**
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

--
Marthe Reed
Director of Creative Writing
Assistant Professor
English Department
UL Lafayette
[redacted]

http://www.ucs.louisiana.edu/~mxr5675/home.html

> *http://www.blackradishbooks.org/Reed.html*
>
> _____
> *
> *Poetry is made in a bed like love**
> **Its rumpled sheets are the dawn of things**
> **Poetry is made in the woods**
>
> *--Andre Breton, "On the road to San Romano"*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

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37. Paul Siegell
Philly Aug 16 @ Moonstone Art Center
Mon 6 Aug 2012

Steven Allen May and Plan B Present

Boog, Daniel Collins, Arlo Druzba, Ebony Malaika, Steven Allen May, Tree Riesener, Paul Siegell, Jim Warner

Moonstone Art Center:
http://www.moonstoneartscenter.org/moonstone-arts-center-events/steven-allen-may-and-plan-b-present/

Thursday, August 16, 7pm – Poetry, Free

poetry + stevenallenmay is back in town for a mid-August scorcher. He will be joined by Paul Siegell, Tree Riesener, Daniel Collins, Ebony Malaika, Arlo Druzba, Jim Warner, and a few others. See you there! bring a fan!!!

facebook invite: https://www.facebook.com/events/227938383989928/

hope you can make it!
-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

↑ Index

38. Edmund Hardy
Vanessa Place - Echo
Tue 7 Aug 2012

CQkgIA==

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39. Robert Dewhurst
7 Poets Press Vinyl Poetry Anthology?
Tue 7 Aug 2012

Hi,

While doing some archival research recently, I came across correspondence relating to an LP anthology of poets reading their work, that was being planned by Carl Larsen's 7 Poets Press (sometimes written "Seven Poets Press") around August 1961. I am wondering if the project was ever seen through to publication. Does anybody know?

Thanks,
Robert Dewhurst

↑ Index

40. Halvard Johnson
On Barcelona-- Jan. -- Aug. 2012
Tue 7 Aug 2012

Here's who's been in On Barcelona so far this year.
Still looking for work. Send to me at email below with
your name & *On Barcelona* in subject line--poems,
prose, images, sounds, etc.

http://onbarcelona.blogspot.mx/2012/08/on-barcelona-as-of-august-4-2012.html

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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41. Kimmelman, Burt

Basil's Arc in NYC September 22nd - All Are Welcome

Thu 9 Aug 2012

"Basil's Arc - The Paintings and Poetics of Basil King" will be presented at Anthology Film Archives (Maya Deren Theatre) on September 22, 2012 from noon to 6pm.

A celebration of the visual art of Basil King, now in his 77th year, the program includes conversations on King's art (illustrated with slides) by noted critics and poets, original music inspired by his images and his texts and will culminate in the debut screening of Basil King: Mirage, a film portrait created by Nicole Peyrafitte and Miles Joris-Peyrafitte, commissioned by the Friends of Basil King.

What does it mean when a small group of poets join together to create such an event? While a growing circle of readers recognize and cherish King's inventive literary output, exhibitions of his visual art have been confined to "literary" venues-Poets House, the Poetry Project, the Bowery Poetry Club, the old Gotham Bookmart.

The Friends - Mitch Highfill, Vincent Katz, Burt Kimmelman, Martha King, and Kimberly Lyons-are determined to introduce his visual art to a wider audience.

King's syncretic aesthetics have been shaped by his early childhood in WWII London, friendship with poets of the San Francisco Renaissance, Abstract Expressionist painters and poets in New York, and mentors and friends at Black Mountain College, including Robert Creeley, Charles Olson, and John Wieners. His past 40 years have been spent in studios in Brooklyn where King continues to live, paint, and write poetry. His most recent writing, complementing his prodigious output of paintings, is the book, Learning to Draw/A History (Skylight Press, 2012) and chapbooks from Cy Gist and fewer & further Press. He has also continued his history of providing art for small press poetry publications by friends and colleagues.

Participants in the program at Anthology include Edna Augusta, William Benton, Laurie Duggan, Tom Fink, Paolo Javier, Andrew Levy, Harry Lewis, Tom Patterson, George Quasha, Barry Schwabsky, and each of the Friends.

For more information about Basil King's work visit www.basilking.net<http://www.basilking.net/> and the blog, www blog.basilking.net<http://basilking.net/>.

For program details, contact Kimberly Lyons, at [redacted]<mailto:[redacted]>

For reserved seats for critics or members of the press, call Kimberly at [redacted]<tel:[redacted]>

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42. susan maurer
reading on 8-21
Fri 10 Aug 2012

neglected to say the 8-21 reading at Cafe DaDa is in Brooklyn. makes a difference. Susan Maurer

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43. reJennifer Bartlett
Re: Useful for professors of creative writing?
Fri 10 Aug 2012

Ruth,

I haven't followed this thread,...but I have a least one Eigner Jargon and some Jargon Letters (tho I don't know if I'm allowed to show those)

JB

On Sun, Aug 5, 2012 at 2:56 PM, Ruth Lepson <[redacted]> wrote:

> *Can you recommend some particular pieces, Peter, & a place to find them--I assume all Jargon Society books are out of print & stored at Black Mtn...? Except White Trash cooking, maybe.*
> *Thanks.*
> *Ruth Lepson*
>
> *On 7/22/12 2:58 PM, "Peter Quartermain" <[redacted]> wrote:*
>
> *How nice to see "claptrap:, a word not enough used nowadays (we sure need it). The condescension in that piece of claptrap is indeed mind boggling; for better advice, see Jonathan Williams's sundry pieces to various aspirants -- advice which actually IS useful, clear and well-written, as well as genuinely friendly.*
>
> *Peter Quartermain*
> *846 Keefer Street*
> *Vancouver*
> *BC V6A 1Y7*
> [redacted]
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]]*
> *On Behalf Of Maria Damon*
> *Sent: Friday, July 20, 2012 10:35 AM*
> *To:* [redacted]

> *Subject: Re: Useful for professors of creative writing?*
>
> *paternalistic claptrap...*
>
> *On 7/19/12 7:45 PM, Jonathan Morse wrote:*
> *http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html*
>
> *guidelines &*
>
> *guidelines &*

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44. Jonathan Penton

100 Thousand Poets for Change in Lafayette, Louisiana 9/29/12

Sat 11 Aug 2012

Hello beautiful people,

/Unlikely Stories/ and Revolution Theory will be sponsoring the 2012 event for 100 Thousand Poets for Change in Lafayette, Louisiana!

There's a worldwide trend in 100TPC events to combine poetry and music, and we'll be going with that, featuring:
Cajun/zydeco by Papa Delta and The Zigzag Wanderers
R&B by Angie Joell
Spoken word by Revolution Theory, Project S.O.U.N.D. and the St. Martinville High School Dead Poets' Society
Poetry by Darrell Bourque, Marthe Reed, Jerry McGuire, and /Unlikely/ regular Michael Harold
and Delta Papa will retake the stage to participate alongside a spoken word open mic

All poets and spoken word artists in the area should feel free to contact me or Jessica Bordelon of Revolution Theory if they'd like to be involved.

The event will be held at:
Cité des Arts
109 Vine St.
in downtown Lafayette, Louisiana
Saturday, Sept. 29, 6pm
(note that there are some announcements floating around the Internet

with an afternoon time. That has been changed. The correct time is 6pm, to wrap up by 10pm.)

Check out http://unlikelystories.org/blog/content/?p=606 or http://www.unlikelystories.org/pdfs/100tpc_2012_lafayette_6pm.pdf for the poster or https://www.facebook.com/events/338362036250654/ for the Facebook event.

Hope to see you there!
--
Jonathan Penton
http://www.UnlikelyStories.org/

__._,_.___
Reply to sender
<mailto:[redacted]?subject=Re%3A%20100%20Thousand%20Poets%20for%20Change%20in%20Lafayette%2C%20Louisiana%209%2F29%2F12>
| Reply to group
<mailto:[redacted]?subject=Re%3A%20100%20Thousand%20Poets%20for%20Change%20in%20Lafayette%2C%20Louisiana%209%2F29%2F12>
| Reply via web post
<http://groups.yahoo.com/group/lit-events/post;_ylc=X3oDMTJxaGJ0MDNoBF9TAzk3MzU5NzE0BGdycElkAzE0ODIyNzM0BGdycHNwSWQDMTcwNzU4MjA1NARtc2dJZAMxOTM4BHNlYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTM0NDY2MjY4Nw--?act=reply&messageNum=1938>
| Start a New Topic
<http://groups.yahoo.com/group/lit-events/post;_ylc=X3oDMTJmcGZtN2RhBF9TAzk3MzU5NzE0BGdycElkAzE0ODIyNzM0BGdycHNwSWQDMTcwNzU4MjA1NARzZWMDZnRyBHNsawNudHBjBHN0aW1lAzEzNDQ2NjI2ODc->

Messages in this topic
<http://groups.yahoo.com/group/lit-events/message/1938;_ylc=X3oDMTM1bnJqcGhiBF9TAzk3MzU5NzE0BGdycElkAzE0ODIyNzM0BGdycHNwSWQDMTcwNzU4MjA1NARtc2dJZAMxOTM4BHNlYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTM0NDY2MjY4NwR0cGNJZAMxOTM4>
(1)
Recent Activity:

* New Members

<http://groups.yahoo.com/group/lit-events/members;_ylc=X3oDMTJndTI2ajBvBF9TAzk3MzU5NzE0BGdycElkAzE0ODIyNzM0BGdycHNwSWQDMTcwNzU4MjA1NARzZWMDdnRsBHNsawN2bWJycwRzdGltZQMxMzQ0NjYyNjg3?o=6>
5

Visit Your Group
<http://groups.yahoo.com/group/lit-events;_ylc=X3oDMTJmNWcwYm1pBF9TAzk3MzU5NzE0BGdycElkAzE0ODIyNzM0BGdycHNwSWQDMTcwNzU4MjA1NARzZWMDdnRsBHNsawN2Z2hwBHN0aW1lAzEzNDQ2NjI2ODc->

Yahoo! Groups
<http://groups.yahoo.com/;_ylc=X3oDMTJlZWQ4b2YxBF9TAzk3NDc2NTkwBGdycElkAzE0ODIyNzM0BGdycHNwSWQDMTcwNzU4MjA1NARzZWMDZnRyBHNsawNnZnAEc3RpbWUDMTM0NDY2MjY4Nw-->

Switch to: Text-Only
<mailto:[redacted]?subject=Change%20Delivery%20Format:%20Traditional>,
Daily Digest
<mailto:[redacted]?subject=Email%20Delivery:%20Digest>
• Unsubscribe
Terms of Use <http://docs.yahoo.com/info/terms/>
.

__,_._,___

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45. Jeffrey Side
Response to Ann Bogle
Sat 11 Aug 2012

Here is my response to Ann Bogle's blog post criticising me for removing her from The Argotist Facebook Group:

http://jeffrey-side.blogspot.co.uk/

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46. Jennifer Karmin
Aug 15: Bernadette Mayer & friends @ Altamont Fair
Sun 12 Aug 2012

POETS @ THE ALTAMONT FAIR
WEDNESDAY, AUGUST 15th
1:30-5PM

FEATURING:
Bernadette Mayer, Philip Good, Jennifer Karmin, Jacquelin Renee Ahl, obeedúid~, Dennis Sullivan, Julie Lomoe, Timothy Lake, Alifair Skebe, Mimi

Moriarty, A.C. Everson, Jim Williams, William Robert Foltin
& Alan Casline

AT THE ALTAMONT FAIR in ALTAMONT, NY Main entrance at the intersection of Arlington St & NY RT 146 Reading at the Hotel Altamont Stage in the Village & Carriage Museum http://altamontfair.com/event/poets-at-the-fair

SCHEDULE

1:30PM Timothy Lake, Dennis Sullivan, A.C. Everson

2:00PM Performance Poetry by obeedúid~, Telluric Miniatures

2:15PM Legends of Local Poetry Round-Robin
poems by W.W. Christman, Art Willis, Magdalene Merritt & others

2:40PM Performance Poetry for multiple voices by Jacqueline Renee Ahl Mailman Falls in Love with Agoraphobic

3:00PM Bernadette Mayer, Alifair Skebe, Julie Lomoe, William Robert Foltin

3:40PM Performance Poetry by Jennifer Karmin, Aaaaaaaaaaalice text-sound epic of language, place, and (mis) communication

4:00PM Philip Good, Mimi Moriarty, Alan Casline

4:30PM Performance Poetry by Jim Williams, Achilles / Shadow Poet

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47. Halvard Johnson
On Barcelona would love
Sun 12 Aug 2012

---

to have some of your work.

On Barcelona <http://onbarcelona.blogspot.com/>

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/

<http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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48. Chris Willard

Re: useful creative writing sources

Mon 13 Aug 2012

Useful for creative writing (at least in terms of poetry) that I've found particularly interesting and useful (students particularly like the first one) are:

The Art of Recklessness, by Dean Young -- "We are making birds, not birdcages."
and
Poets on teaching: a sourcebook, ed. by Joshua Marie Wilkinson

More wreck and less discourse -- Hopkins

Christopher Willard

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49. Deborah Poe

Reading in Hudson, NY: Bernadette Mayer, Jennifer Karmin, Philip Good, and Deborah Poe

Mon 13 Aug 2012

Friends in the area, please join us Friday night in Hudson, New York for a special summer event.

*

Poets Philip Good, Jennifer Karmin, Bernadette Mayer, and Deborah Poe read from their newest work as part of the Spontaneously Luminous Series, a roving reading series meant to provide space for writers to perform their poetry and prose from West to East Coast.

*

PHILIP GOOD is a graduate of The School of Visual Arts. He co-edited the last of the mimeo zines, Blue Smoke. His work can be found online with BigBridge, Exquisite Corpse, Tool and The Volta . His book UNTITLED WRITINGS FROM A MEMBER OF THE BL ANK GENERATION by Trembling Pillow Press has been praised by Lisa Jarnot and Michael Gizzi. He has read his poetry all across America and abroad. He now lives next to the Kinderhook and Tsatsawassa Creeks.

JENNIFER KARMIN has published, performed, exhibited, taught, and experimented with language across the U.S., Japan, Kenya, and Europe. Her multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets. These collaborative pieces include 4000 Words 4000 Dead, Revolutionary Optimism, Walking Poem, Unnatural Acts, and Utopic Monster Theory. In 2013, she will travel to Cuba for a new collaboration with the Omni Collective. Jennifer is the author of the text-sound epic Aaaaaaaaaaalice (Flim Forum Press, 2010) and her writing is published in the anthology I'll Drown My Book: Conceptual Writing by Women (Les Figues Press, 2012). She teaches in the Creative Writing program at Columbia College Chicago and at Truman College, where she works with immigrants as a community educator. Since 2005, she has curated the Red Rover Series.

BERNADETTE MAYER'S poetry has been praised by John Ashbery as “magnificent.” Brenda Coultas calls her a master of “devastating wit.” Mayer is the author of more than two dozen volumes of poetry, including Midwinter Day, Sonnets, The Desires of Mothers to Please Others in Letters, and Poetry State Forest. Recently published are her works, Studying Hunger Journals and Ethics of Sleep. A former director of the Poetry Project at St. Mark’s Church in the Bowery and co-editor of the conceptual magazine 0 to 9 with Vito Acconci, Mayer has been a key figure on the New York poetry scene for decades.

DEBORAH POE is author of the poetry collections the last will be stone, too, Elements, and Our Parenthetical Ontology, as well as a hybrid novella, Hélène. Deborah's poetry is forthcoming or has recently appeared in journals such as Handsome, 1913, Shampoo, Denver Quarterly, Otoliths, The Dictionary Project, Yew Journal, and PEEP/SHOW. Deborah Poe is assistant professor of English at Pace University, Westchester, and guest curator for Trickhouse. She has also taught as afternoon faculty at the Port Townsend Writer's Workshop in Washington and Casa Libre en La Solana in Tucson.

*

For additional information:
Flyer: http://deborahpoe.com/spawnlum_12_flyer.pdf
Facebook invite: http://www.facebook.com/events/490580417636260/

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50. Adam Fieled

"*Returns*" *Returns*

Mon 13 Aug 2012

A fresh printing of the 2010 Mipoesias Chap "Returns," also featured on PennSound:

http://www.yumpu.com/document/view/52785/returns-by-adam-fieled

Poems from "Returns" have been featured in moria, Mirage, Sous Rature, Clown War, and Blood Pudding Press...

Thanks!
Adam Fieled [redacted]

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51. David Baratier

Final call, Transcontinental Award 2012, 8/15

Tue 14 Aug 2012

Here are the full guides--
-- Pavement Saw Press Transcontinental Award 2012 Submission Guidelines ----

You can submit directly to the website at:
http://www.pavementsaw.org/pages/transaward.htm

--This award is for first or second full length books--

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published one, or more than one, volume of poetry or prose poetry. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. All writers without a full length book or those who have published only one full length book are eligible. Writers who have had a second volume of poetry and/or prose poetry under 40 pages printed or printed in limited editions of no more than 500 copies are also eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2012, or earlier, postmark. This is an award for first or second books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. Entry Fee: $20 for mailed US and Canadian entries, $23 for mailed overseas entries, $27 to submit electronically (all entries, world wide).

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This â€œeditors choiceâ€ manuscript will be published under a standard royalty contract. A decision will be reached in December or January. Entries should be sent to:

Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry
321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, 2012, or earlier, postmark. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: info(at)pavementsaw.org

Previous Winners

Sarah Mangold: Electric Theories of Femininity
Troy Bigelow: Resuscitivity
Shannon Hamann: Death Doubledactyl
Stan Mir: The Lacustrine Suite
Justin Vicari: The Professional Weepers
Jason Irwin: Watering the Dead
Rachel M. Simon: Theory of Orange
Kaya Oakes: Telegraph
Steve Davenport: Uncontainable Noise
Garin Cycholl: Blue Mound to 161
Rodney Koeneke: Rouge State
Christopher Arigo: Lit interim
Sophia Starnes: A commerce of Moments
Daniel Zimmerman: Post Avant
Jeffrey Levine: Mortal, Everlasting
Dana Curtis: The Body's Response to Famine

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street

Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

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52. Jesse Glass
Ekleksographia Breathing Again
Tue 14 Aug 2012

After a long hiatus filled with earthquakes, radiation, rhymes, the crash of the dollar, the strengthening of the yen, two operations and a bio-mechanical arm, diminishing hair but a general strengthening of mind, willpower and all that jazz, Ekleksographia is returning from the vale of despond to a website near you. Watch for it! Jess www.ahadadabooks.com

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53. Rob McLennan
jwcurry's Messagio Galore, take x: a report,
Tue 14 Aug 2012

"On Saturday, August 10, 2012, Ottawa poet, performer and publisher jwcurry held the tenth edition of his ongoing Messagio Galore performances at the Rockcliffe Park Pavilion in Rockcliffe Park, featuring "a variety of sound poetry & similaria" performed by himself, Rachel Lindsey, Sheena Mordasiewiez, Brian Pirie and Zachary Robert, with additional fill-ins by former Messagio regular Alistair Larwill. I'm pretty sure that I've now witnessed all but three of his Messagio performances (the third was in Calgary and the previous was held in Toronto), and he has utilized a variety of voices over the years, including Christine McNair, Grant Wilkins, Sandra Ridley, Peter Norman, Lesley Marshall, Nicholas Power, Rob Read, Roland Prevost, John Lavery, ross priddle, Laurie Fuhr, Maria Erskine, Max Middle and Carmel Purkis.[...]"

see the rest of the piece at the link (with a couple of pictures, even):
http://www.robmclennan.blogspot.ca/2012/08/messagio-galore-take-x.html

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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54. **Ruth Lepson**

Re: Useful for professors of creative writing?

Tue 14 Aug 2012

---

thanks, Jennifer. good to know these exist & maybe will see them some time. ruth we did some eigner from the anthology this term. he will become increasingly important, I think.

On 8/10/12 10:10 AM, "reJennifer Bartlett" <[redacted]> wrote:

> *Ruth,*
>
> *I haven't followed this thread,...but I have a least one Eigner Jargon and some Jargon Letters (tho I don't know if I'm allowed to show those)*
>
> *JB*
>
> *On Sun, Aug 5, 2012 at 2:56 PM, Ruth Lepson <[redacted]> wrote:*
>
> *Can you recommend some particular pieces, Peter, & a place to find them--I assume all Jargon Society books are out of print & stored at Black Mtn...? Except White Trash cooking, maybe.*
> *Thanks.*
> *Ruth Lepson*
>
> *On 7/22/12 2:58 PM, "Peter Quartermain" <[redacted]> wrote:*
>
> *How nice to see "claptrap:, a word not enough used nowadays (we sure need it). The condescension in that piece of claptrap is indeed mind boggling; for better advice, see Jonathan Williams's sundry pieces to various aspirants -- advice which actually IS useful, clear and well-written, as well as genuinely friendly.*
>
> *Peter Quartermain*
> *846 Keefer Street*
> *Vancouver*
> *BC V6A 1Y7*
> [redacted]
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]]*
> *On Behalf Of Maria Damon*
> *Sent: Friday, July 20, 2012 10:35 AM*

> *To: [redacted]*
> *Subject: Re: Useful for professors of creative writing?*
>
> *paternalistic claptrap...*
>
> *On 7/19/12 7:45 PM, Jonathan Morse wrote:*
> *http://www.lettersofnote.com/2012/07/youve-got-to-sell-your-heart.html*
>
> *guidelines &*
>
> *guidelines &*

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55. Jeffrey Side
Second Response to Ann Bogle
Tue 14 Aug 2012

Second Response to Ann Bogle:

http://jeffrey-side.blogspot.co.uk/

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56. Rob McLennan
above/ground press 19th anniversary/summer sale!
Tue 14 Aug 2012

To celebrate nineteen months above/ground, were offering a summer sale of various new and backlist poetry chapbook titles until September 15, 2012 (while supplies last).

3 for $10 / 6 for $20 / 9 for $30 / 12 for $40 (etc);

Here is a rough list of chapbooks produced by above/ground press over the past nineteen months (a crazy amount of items, I know). A further list of backlist from last years sale exists here: http://abovegroundpress.blogspot.ca/2011/08/aboveground-press-end-of-summer-sale.html

but email me at rob_mclennan (at) hotmail.com to check on availability of various titles not immediately listed. Check the above/ground press link for links to all the individual chapbooks listed below: http://abovegroundpress.blogspot.ca/2012/08/aboveground-press-19th.html

Earl, Amanda. Sex First & Then A Sandwich
Anstee, Cameron. Regarding Renewal
Irwin, Marilyn. flicker
mclennan, rob and Christine McNair. Prelude: selections from a collaboration
Hogg, Robert. from Lamentations
Manery, Rob. Richter-Rauzer Variations
MillAr, Jay. THE SHINY THINGS
Clarke, George Elliott. Selected Canticles
Robertson, Lisa. On Physical Real Beginning and What Happens Next
MacLeod, Kathryn. Entropic Suite
Stewart, Fenn. An OK Organ Man
mclennan, rob. This, circular tower
hastain, j/j. we / cum / ::: / come // in the yield fields / amongst statues with interior arms
Hall, Phil and Andrew Burke. Shikibu Shuffle
Brockwell, Stephen. Excerpts from Impossible Books, The Crawdad Cantos
Mangold, Sarah. Cupcake Royal
Babineau, Kemeny. After Progress
Young, Deanna. Mediterraneo
mclennan, rob. Goldfish: studies in fine thread
beaulieu, derek and rob mclennan. ECONOMIES OF SCALE: rob mclennan interviews derek beaulieu on NO PRESS / derek beaulieu interviews rob mclennan on above/ground press
mclennan, rob. Sextet: six poems from Songs for little sleep,
McKinnon, Barry. Into the Blind World
Blouin, Michael and Elizabeth Ranier. let lie/
Armantrout, Rae. Custom
Maguire, Shannon. Vowel Wolves & Other Knots
Martin, Camille. If Leaf, Then Arpeggio
Thomas, Hugh. Opening the Dictionary
Folsom, Eric. NORTHEAST ANTI-GHAZALS
mclennan, rob. The underside of the line,
Cooley, Dennis. have you learned / nothing kroetsch
Ackerson-Kiely, Paige. Book About a Candle Burning in a Shed
mclennan, rob, ed. Dear Robert Kroetsch
Kroetsch, Robert. Further to Our Conversation
Ladouceur, Ben. LIME KILN QUAY ROAD
Norris, Ken. LOOKING INTO IT
Reid, Monty. In the Garden (sept series)

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

And watch for forthcoming above/ground press titles from Seth Landman, Deborah Poe, Shannon Maguire, Mark Cochrane and Allison Grayhurst, among others. Just what might the twentieth year of above/ground bring?

http://abovegroundpress.blogspot.ca

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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57. Cralan Kelder

B O D Y Magazine - new kid on the block

Tue 14 Aug 2012

Please welcome a sharp & smart new online magazine from bohemia's capital Prague

http://bodyliterature.com/

The editors have taken considerable pains to both amass good reading, and to build a cunningly pleasant website.

A selection of what you will find there:

TARFIA FAIZULLAH
LAUREL JONES
LINDSEY HOLLAND
ED SKOOG
Photo Poems: by RICHARD JACKSON
DANIEL D’ANGELO
PAUL OTREMBA
FICTION: NIDHI ZAKARIA EIPE
KATY DIDDEN
BETSY BROWN
ERNEST HILBERT
LOUIS ARMAND
FRIDAY PICK: THE COLLECTED POEMS OF JOHN LOGAN
NICK DEMSKE
ON RIMBAUD’S “AU CABARET-VERT, CINQ HEURES DU SOIR”

B O D Y is an international online literary journal. We publish the highest quality poetry and prose from emerging and established writers. B O D Y publishes on a rolling basis. We like it, we accept it, we publish it.

Edited by
Joshua Mensch
Christopher Crawford
Stephan Delbos
Jessica Mensch

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58. Jennifer Karmin

Aug 17: Good + Karmin + Mayer + Poe in Hudson, NY

Tue 14 Aug 2012

FRIDAY,AUGUST 17th
7:30pm

Philip Good
Jennifer Karmin
Bernadette Mayer
Deborah Poe

at Spotty Dog Books & Ale
440 Warren Street
Hudson, New York
http://www.thespottydog.com

Facebook event page
http://www.facebook.com/events/490580417636260

Sponsored by the Spontaneously Luminous Series
a roving reading series meant to provide space for writers
to perform their poetry and prose from West to East Coast

PHILIP GOOD is a graduate of The School of Visual Arts. He co-edited the last of the mimeo zines, Blue Smoke. His work can be found online with BigBridge, Exquisite Corpse, Tool and The Volta . His book UNTITLED WRITINGS FROM A MEMBER OF THE BLANK GENERATION by Trembling Pillow Press has been praised by Lisa Jarnot and Michael Gizzi. He has read his poetry all across America and abroad. He now lives next to the Kinderhook and Tsatsawassa Creeks.

JENNIFER KARMIN has published, performed, exhibited, taught, and experimented with language across the U.S., Japan, Kenya, and Europe. Her multidisciplinary projects have been presented at festivals, artist-run spaces,

and on city streets. She is the author of the text-sound epic Aaaaaaaaaaalice (Flim Forum Press, 2010) and her writing is published in the anthology I'll Drown My Book: Conceptual Writing by Women (Les Figues Press, 2012). Jennifer teaches in the Creative Writing program at Columbia College Chicago and at Truman College, where she works with immigrants as a community educator. Since 2005, she has curated the Red Rover Series.

BERNADETTE MAYER'S poetry has been praised by John Ashbery as â€œmagnificent.â€ Brenda Coultas calls her a master of â€œdevastating wit.â€ Mayer is the author of more than two dozen volumes of poetry, including Midwinter Day, Sonnets, The Desires of Mothers to Please Others in Letters, and Poetry State Forest. Recently published are her works, Studying Hunger Journals and Ethics of Sleep. A former director of the Poetry Project at St. Markâ€™s Church in the Bowery and co-editor of the conceptual magazine 0 to 9 with Vito Acconci, Mayer has been a key figure on the New York poetry scene for decades.

DEBORAH POE is author of the poetry collections the last will be stone, too, Elements, and Our Parenthetical Ontology, as well as a hybrid novella, HÃ©lÃ¨ne. Deborahâ€™s poetry is forthcoming or has recently appeared in journals such as Handsome, 1913, Shampoo, Denver Quarterly, Otoliths, The Dictionary Project, Yew Journal, and PEEP/SHOW. Deborah Poe is assistant professor of English at Pace University, Westchester, and guest curator for Trickhouse's "Experiment" door. She has also taught as afternoon faculty at the Port Townsend Writerâ€™s Workshop in Washington and Casa Libre en La Solana in Tucson. For more information, please visit http://www.deborahpoe.com.

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59. Rob McLennan

TRUCK, a mid-point drive

Tue 14 Aug 2012

For those of you who might not be aware, I've been curating Halvard Johnson's TRUCK all month, posting daily poems over at

halvard-johnson.blogspot.com

with new pieces by nikki reimer, Stan Rogal, Camille Martin, Monty Reid, Jake Kennedy and kevin mcpherson eckhoff, Amanda Earl, Kathryn MacLeod, Marcus McCann, Sandra Ridley, Cameron Anstee, Daphne Marlatt, Gil McElroy, Natalee Caple, Nathan Dueck and Priscila Uppal.

Check out the poems, if you havent already. Just who might be next?

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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60. Nico Vassilakis

Ten Turkish Visual Poets

Tue 14 Aug 2012

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http://www.trickhouse.org/vol15/door_08_nicovassilakis/tenturkishvispo.html

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61. Rob McLennan

the ottawa small press book fair, fall 2012 edition: Saturday, November 17, 2012

Wed 15 Aug 2012

---

span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

fall 2012 edition
will be happening Saturday, November 17, 2012
in room 203 of the Jack Purcell Community Centre
(on Elgin, at 320 JackPurcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after our original event, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:
the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)

admission free to the public.

$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan, c/o 402 McLeod St #3, Ottawa ON K2P 1A6;

send by November 7 if you would like to appear in the exhibitor catalogue.

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the pre-fair reading usually held the night before, info tba! also,

due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair (there might be no space left!).

the fair usually contains exhibitors with poetry books, novels,cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others. happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o. questions, [redacted]

free things can be mailed for fair distribution to the same address. we are unable to sell things for folk who can't make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let meknow if anyone able to do anything. thanks. for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted] and for information on this or other small press book fairs across Canada, be sure to check out http://www.smallpressbookfair.blogspot.com/

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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62. Cheryl Pallant

book reviewer wanted

Wed 15 Aug 2012

My collection, *Continental Drifts*, is out from Blaze Vox and is yet to be reviewed by any of the peeps on this list. Who would like to review it for their blog or for a magazine for which you have a relationship?

Info and glimpse of several pages of the book here<http://www.blazevox.org/index.php/Shop/Poetry/continental-drifts-by-cheryl-pallant-286/>
.

To receive a copy, bc me.

Cheryl

cherylpallant.com
cherylpallant.blogspot.com

"Syntax is a faculty of the soul." --
* *Paul Valery

--

cherylpallant.com
cherylpallant.blogspot.com

"Syntax is a faculty of the soul." --
* *Paul Valery

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63. Cralan Kelder
Noel Black and the G8 Lollies
Wed 15 Aug 2012

Two new posts at Retort Magazine;
http://retortmagazine.com/live/

Four new poems by Noel Black:

from "Sky"-

Words are so stupid. I hate when writers say,
â€œI love words.â€ What does that even mean?

and from Ozymandias-

â€œI am Ozymandias
king of this little fish castle.
Look upon my weird modern apartment novelty fish tank,
ye mighty ,and despair!â€

http://retortmagazine.com/live/2012/08/four-by-noel-black/

And introducing the G8 Lollies by Siarhei Tserasiuk

You have to see them to believe them!
All-day suckers - 8 of them; Obama, Merkel, Putin, et. al.

http://retortmagazine.com/live/2012/08/g8-lollipops-by-siarhei-tserasiuk/

â€œG8 lollies: more color, more tasteâ€ is a series of lollipops. The seriesâ€¨ consists of small portraits 3D of the G8 leaders; 8 faces in total. All made of sugar. You can buy and eat them, lick them, suck them or throw them away â€“ itâ€™s up to you. â€œFor the love of money is the root of all kinds of evilâ€ I once read in one book. The idea of human supremacy in this world is an illusion, since none of us can continue his/her life forever or predict what is going to happen tomorrow. We are born naked and leave this earth the same way. But still many think they are very powerful, and can make decisions about lives of others, etc. Eight all-day suckers.

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64. Michael Rothenberg

NEW 100 Thousand Poets for Change Press Release August 14. 2012- 700 Events Planned in More Than 115 Countries

Thu 16 Aug 2012

FOR IMMEDIATE RELEASE

* *

Media Contact:

Three Girls Media & Marketing Inc.

[redacted]

Emily Sidley, [redacted]

Kate Barton, [redacted]

* *

Global Event Embraces Local Issues Through Poetry, Music, Art and More

*Nearly 700 Events Planned in More Than 115 Countries for *

100 Thousand Poets for Change

* *

*Santa Rosa, Calif. (August 14, 2012) – September 29, 2012 marks the second annual global event of 100 Thousand Poets for Change, a grassroots organization that brings poets, artists and musicians (new this year) together to call for environmental, social, and political change, within the framework of peace and sustainability. The local focus is key to this global event as communities around the world raise their voices through concerts, readings, workshops, flash mobs and demonstrations that speak to the heart of their

specific area of concerns, such as homelessness, ecocide, racism and censorship.*

* *

“Peace and sustainability is a major concern worldwide, and the guiding principle for this global event,” said Michael Rothenberg, Co-Founder of 100 Thousand Poets for Change. “We are in a world where it isn't just one issue that needs to be addressed. A common ground is built through this global compilation of local stories, which is how we create a true narrative for discourse to inform the future.”

* *

Organizers and participants are hoping through their actions and events to seize and redirect the political and social dialogue of the day and turn the narrative of civilization towards peace and sustainability. Those that want to get involved can visit www.100tpc.org to find an event near them or sign up to organize one in their area.

* *

There are nearly 700 events planned worldwide, including:

* *

• 25 different events in the San Francisco Bay Area, the birthplace of 100 Thousand Poets for Change, with live poetry readings by Beat Legend Michael McClure, former US Poet Laureate Robert Hass and other major poets

* *

• The Occupy Wall Street Poetry group kicks off a weekend of events in New York City with a poetry reading at the famous St. Mark’s Poetry Project

* *

• Peace On Streets, R.O.A.D., Tasker Elite and SHARP will host performance artists, poets, musicians, hip hop artists and various youth and parent groups who will perform and lead workshops throughout Philadelphia to bring awareness to the ongoing problem of street violence in their city

* *

• Wordstock, a 3 day festival at the Bamboo Arts and Celebration Center in De Leon Springs, FL, will include poetry slams, concerts, and an art exhibition focusing on images of war and peace

* *

• In New Orleans, a blues festival featuring ten bands will help raise funds for medical care for aging musicians

* *

• In Jamaica a week long Street Dub Vibe series called “Tell the Children the Truth” will include concerts, spoken word performances, art exhibits, lectures, and workshops to bring attention to the damaging culture of secrecy and denial surrounding the abuse, poverty and illiteracy impacting the nation’s children and destroying their future.

* *

*• Poetry and peace gatherings are planned in the strife-torn cities of Kabul and Jalalabad, Afghanistan *

* *

• In Cairo and Alexandria, Egypt, poets, musicians and mime artists, in response to the revolution in Egypt and the major changes taking place in the Arab World, will perform in public spaces and theaters and explore new ways to communicate their concerns, and their roles as artists, in influencing the future of their country

* *

• In Volos, Greece, there will be 5 days of poetry and music events, including an exhibition of photography looking at the new phenomenon of homelessness in Greece

* *

*• An event in Blackpool, England will celebrate activist poets and writers of past generations through a special performance of Bullets and Daffodils,a play about the life of peace poet Wilfred Owen *

* *

*100 Thousand Poets for Change began in Sonoma County, Calif. The official Headquarters’ Event<http://100tpcmedia.org/100TPC2012/2012/06/100tpc-headquarters-event-arlene-francis-center-santa-rosa-california/> will take place at the Arlene Francis Center in downtown Santa Rosa and will feature poetry readings, group meditations, workshops, and music and dance of various styles including hip hop, flamenco, African drums, reggae, salsa, folk and more. The HQ event will also live-stream other 100 Thousand Poets for Change events worldwide. This 3-day event is sponsored by the Peace & Justice Center of Sonoma County and the Sonoma County Arts Council. *

* *

*Immediately following September 29th, all documentation on the 100TPC.org website, which will include specific event pages with photos, video and other documentation compiled by each city coordinator, will be preserved by Stanford

University in California. Stanford recognized 100 Thousand Poets for Change in 2011 as an historical event, the largest poetry reading in history. They will continue to archive the complete contents of 100TPC.org, as part of their digital archiving program LOCKSS.*

* *

About 100 Thousand Poets for Change

* *

Co-Founder Michael Rothenberg ([redacted]) is a widely known poet,

editor of the online literary magazine Bigbridge.org and an environmental activist based

in Northern California. Terri Carrion is a poet, translator, photographer, and editor and visual designer for BigBridge.org.

* *

100 Thousand Poets for Change

P.O. Box 870

Guerneville, Ca 95446

Phone: [redacted]

www.100TPC.org

* *

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65. Adam Fieled

3 New PDFs on Scribd

Thu 16 Aug 2012

I've found a new vista opened, by which word docs can easily be changed into PDFs, so three new things have gone up onto Scribd:

"Critical Writing on Adam Fieled: 2006-2012": critics include Jeffrey Side, Steve Halle, Laura Goldstein, Stacy Blair, John Bloomberg-Rissman, and Desmond Swords:

http://www.scribd.com/doc/103039095/Critical-Writing-on-Adam-Fieled-2006-2012

"Benjamin's Desktop: Unpacking the Phenomenon of Literature Online";

http://www.scribd.com/doc/103042386/Benjamin-s-Desktop-Unpacking-the-Phenomenon-of-Literature-Online

"Adam Fieled at the Poetry Library, Southbank Centre, London":

http://www.scribd.com/doc/102976631/Adam-Fieled-Southbank-Centre-London

Hope you enjoy these and happy summer!!
Best,
Adam Fieled [redacted]

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66. amy king
Fw: Litmus Press in your classroom
Thu 16 Aug 2012

We are writing to offer our new releases for your con
Greetings!

We are writing to offer our new releases for your consideration when teaching literature or writing classes this year. We are happy to provide examination copies upon request. Simply send an email, including your current mailing address and affiliation, to [redacted].

Litmus Press is dedicated to supporting new and innovative cross-genre writing, poetry and translations by emerging and established authors. We encourage interaction between poets and visual artists by featuring contemporary artworks on the covers of our full-length books and in the pages of Aufgabe, our annual literary journal.

NEW AMERICAN WRITING / SALVADORAN POETRY / TRANSLATION / ESSAYS & REVIEWS

Aufgabe is an annual journal of new American poetry, essays, notes, reviews, talks, and poetry in translation. Each issue features a guest edited selection of work from outside the U.S. in English translation.

AUFGABE #11

Featuring Salvadoran poetry
guest edited by Christian Nagler

2012 | 400 pp. | 6" x 9" | $15.00
ISBN: 978-1-933959-16-0 | ISSN: 1532-5539

Original art by Yasamina Khan

If you are interested in using Aufgabe in your class, please contact E. Tracy Grinnell at [redacted] to discuss a course subscription.

NEW CONTEMPORARY U.S. POETRY / LYRIC PROSE / POETICS

"The formal inventiveness of Mary Burger's writing in part derives from her questioning of received ideas but also from the sheer pleasure she seems to take in following what the sentence can do within the "as-yet as-ever still-undetermined space between send and receive." The attempt in these poems-in-prose, which are also essays or essay-like poetic inventions, is critical (as in critique and crucial): to make more real what is covered over and abstracted, not by simplifying but activating the thinking writer's experience of those cultural, philosophical, scientific, and social logics that imagine their target audiences ("us") to be objects merely of affirmation and compliance." CARLA HARRYMAN

THEN GO ON BY MARY BURGER
July 2012 | 93 pp. | $15.00 | ISBN: 978-1-933959-14-6

Cover art by Mary Burger
Excerpt: Necessary
About Mary Burger
Mary Burger is a writer, visual artist, and environmental designer interested in cross-genre writing that merges aspects of poetry, essay, and fiction. Her books include Sonny (Leon Works, 2005), a novella on the Trinity bomb test and A Partial Handbook for Navigators (Interbirth Books, 2008), writings about geography and social space. At various times she has been the editor of the literary journal Proliferation, the online forum Narrativity and accompanying anthology Biting the Error, and the experimental narrative press Second Story Books. She lives in Oakland, California and practices landscape design under the name Seedbank.

NEW CONTEMPORARY U.S. POETRY / LGBT WRITING

"Vulnerability, fragility, and anxiety are all flushed out into the open here and addressed with such strong sound and rhythm that we recognize a resilient, defiant strength within them. King puts relentless pressure on forces seemingly beyond our reach and, in bringing them closer, exposes their own vulnerable centers. This is a poetry equally committed to language as a tool with social obligations and language as an art material obligated to reveal its own beauty. King's language does both magnificently." COLE SWENSEN

I WANT TO MAKE YOU SAFE BY AMY KING

November 2011 | 87 pp. | $15.00 | ISBN: 978-1-933959-23-8
Cover art by Deborah Grant

Excerpt: "Lidija Dimkovska Has Made A Bomb Of My Eyes"

Amy King's mostrecent books are Slaves to Do These Things and I'm the Man Who Loves You, both from Blazevox. She is currently preparing a book of interviews with the poet Ron Padgett, and co-edits Esque Magazine with Ana Bozicevic. Amy also works with VIDA: Women in the Literary Arts, and teaches English and Creative Writing at SUNY Nassau Community College, as well as conducting workshops at such places as the San Francisco State University Poetry Center, Summer Writing Program @ Naropa University, Slippery Rock University and Rhode Island School of Design. Her poems have been nominated for numerous Pushcart Prizes, she was a Lambda Literary finalist, and she was the recipient of a MacArthur Scholarship for Poetry. Amy founded and curated, from 2006, the Brooklyn-based reading series, The Stain of Poetry, until 2010.

NEW CONTEMPORARY U.S. POETRY / ASIAN-AMERICAN WRITING

"Brandon Shimoda is underground, in the realm of the dead...His world is a hushed world--his book, a silent prayer, not to a god, but to life, the life of survivors--that one can whisper, can join the dead --that whisper turns into a ritualistic text, a celebration of witnessing, of the minute manifestations of reality. Brandon Shimoda barely touches his own words: they come to him from afar, float, take a sigh, haunt us and disappear, reappear on the next page, follow their obscure journey--in that we become bound to hear them, we follow them--they make a poem we want to read, and reread with closed eyes. Insinuating itself in the memory of Hiroshima and the bomb--a disaster surpassing disasters--his work is the saying of the dead who return, is a Requiem." ETEL ADNAN

O BON BY BRANDON SHIMODA

November 2011 | 93 pp. | $15.00 | ISBN: 978-1-933959-13-9
Cover art by Manabu Ikeda

Excerpt from O Bon

Shimoda is the author of The Girl Without Arms (Black Ocean, 2011) and The Alps (Flim Forum, 2008), as well as numerous limited edition chapbooks, including The Grave on the Wall (DoubleCross, 2011), Lake M: Book One (Corollary Press, 2010), The Inland Sea (Tarpaulin Sky, 2008) and, with poet/artist Phil Cordelli, The Pines, Volumes 1-6. He is co-editing, with poet/critic Thom Donovan, a retrospective collection of Etel Adnan's poetry and prose, to be published by Nightboat Books in 2013. Shimoda was born in California, and has since lived in eleven states and six countries, most recently Maine, Taiwan and Arizona.

Please note: All Litmus Press titles are available through Small Press Distribution, but examination copies are only available through the publisher,

[redacted]. We are happy to send our complete catalog via mail, or as a PDF, upon request.

Instructors interested in teaching O Books titles may contact E. Tracy Grinnell at [redacted] for more information and examination copies.

We look forward to hearing from you, and to answering any questions you may have about ordering or availability!

Thank you & have a great semester.

Litmus Press is a program of Ether Sea Projects, Inc., a 501(c)(3) non-profit literature and arts organization. Dedicated to supporting innovative, cross-genre writing, the press publishes the work of translators, poets, and other writers, and organizes public events in their support. We encourage interaction between poets and visual artists by featuring contemporary artworks on the covers of our full-length books and in the pages of Aufgabe, our annual literary journal. By actualizing the potential linguistic, cultural and political benefits of international literary exchange, we aim to ensure that our poetic communities remain open-minded and vital.

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67. Sharon Dolin

Word to Word Bryant Park Reading: Tues., Aug. 28th. 7pm

Thu 16 Aug 2012

Dear Friends,

In the Bryant Park Word for Word Poetry finale reading of the summer season, I will be reading with Eduardo Corral, Dean Kostos, and Mike T. Young on Tuesday, Aug. 28th, at 7pm. Outdoors at the Bryant Park Reading Room, located at 6th Avenue and W. 42nd Street in NYC. Rain Venue: The General Society of Mechanics and Tradesmen, 20 West 44th Street (between 5th & 6th Avenues) http://www.bryantpark.org/

If you're in town, I'll hope to see you there.

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
http://sharondolin.blogspot.com

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68. Jonathan Penton
accepting works for review at Unlikely Stories: Episode IV
Thu 16 Aug 2012

We are very pleased to announce the new staff and review structure at http://www.UnlikelyStories.org/ . First, we'd like to welcome Frankie Metro to the tribe. Frankie is a well-published author of prose/ essays/ poems/ flash fiction/ haibuns/ senryus/ short stories and stuff. His latest chapbook, "The Anarchist's Blac Book of Poetry," is now available from Crisis Chronicles Press. He'll be working with Margret Crist on our music selections, as well as blogging and reviewing books.

With Frankie's help, we're now accepting books (primarily of creative writing), films, music, and theatre productions in the SF Bay area for review consideration. If you feel your work would be appropriate, please see http://www.unlikelystories.org/mission.shtml#criticism for specific instructions, or just start at the top of http://www.unlikelystories.org/mission.shtml to get a feel for who we are and what we do.

Looking forward to reading you,
--
Jonathan Penton
http://www.unlikelystories.org/

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69. amy king
TOMORROW NIGHT / STAIN - Joe Hall + Sandra Liu + Dolan Morgan + Niina Pollari + Jacqueline Waters
Thu 16 Aug 2012

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7 PM on August 17th @Â Goodbye Blue Mo
STAIN OF POETRY presents

7 PM on August 17th @Â Goodbye Blue MondayÂ â€“ Bushwick, Brooklyn
Joe Hall + Sandra Liu + Dolan Morgan + Niina Pollari + JacquelineÂ Waters
Joe Hallâ€™s poems have appeared inÂ Gulf Coast, Lo-Ball, HTMLGiantÂ and elsewhere. Black Ocean Press published his first book,Â Pigafetta Is My Wife, in 2010. His second book, written with Chad Hardy, isÂ The Container Store Vols I & IIÂ (SpringGun 2012).
Sandra Liuâ€˜s work can be found in 1913, Hoboeye, and the Beloit Poetry Journal. She currently provides guidance for science & arts grantees at the poles and in New York City. Her debut chapbook, On Poems On, was recently released by Ugly Duckling Presse.
DolanÂ MorganÂ lives and writes in Greenpoint, Brooklyn. You can find his

work in The Believer, Armchair/Shotgun, Field and TRNSFR, among others. His work mythologizing airplane hijackings has been featured in the documentary project, Fortnight Journal. More atÂ www.dolanmorgan.com
Niina PollariÂ wrote two chapbooks, Fabulous Essential and Book Four. A translation from the Finnish of the poetry of Tytti Heikkinen is forthcoming from Action Books in the fall. With Judy Berman, she is editing an anthology called Itâ€™s Complicated: Feminists Write about the Misogynist Art We Love.
Jacqueline Watersâ€˜Â One Sleeps the Other Doesnâ€™tÂ was recently published by Ugly Duckling Presse. She is the author of one previous collection,Â A Minute without DangerÂ (Adventures in Poetry), and edits The Physiocrats, a pamphlet press.
Hosted by Jenny Zhang + Joanna Penn CooperÂ + J. Hope Stein
at
Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013Â [redacted]
J M Z trains to Myrtle Ave
or J train to Kosciusko St

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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70. Susan Webster Schultz

EOAGH special feature on dementia

Fri 17 Aug 2012

Included in the new EOAGH, edited by Tim Trace Peterson, is a feature on dementia writing. Please have a look here:

http://eoagh.com/?p=1371

aloha, Susan

Susan M. Schultz
Editor, Tinfish Press

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71. Shira Dentz
for Posting
Fri 17 Aug 2012

The new issue of Trickhouse is up!
www.trickhouse.org

Trickhouse vol. 15:

Door #1 – Curated by Mark Menjivar: Video by Jason Reed Door #2 – Curated by Anne Waldman: Collages by Lewis Warsh Door #3 – Curated by Deborah Poe: Paintings by Counsel Langley Door #4 – Curated by Eric Jordan: Videos by Raphael Umscheid Door #5 – Curated by TC Tolbert: Objects by Erin Lynn Forrest Door #6 – Curated by Noah Saterstrom: Videos by and conversation with Cecilia Vicuña Door #7 – Curated by Jen Bervin: Tangles and text by A Wrecked Tangle Press Door #8 – Curated by Nico Vassilakis: Ten Turkish Visual Poets Door #9 – Curated by Charles Alexander: Andrew Joron, John Kwok, William Lesch Door #10 – The Parlour: Carolie Parker, Shira Dentz, Wendy Burk, Derek Henderson, John Curl, Jeff Gibbons

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72. Adam Fieled
"Covers" on Internet Archive
Fri 17 Aug 2012

"Covers" is an album of cover songs. Artists covered included: Big Star, Beatles, Stones, John Lennon, Arthur Alexander, Beth Orton, Nick Drake, Loudon Wainwright, Hall & Oates:

http://archive.org/details/coversadamFieled

Enjoy!
Best,
Adam Fieled [redacted]

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73. Jeffrey Side
Another response I've had to make to Ann Bogle's continuing harassment of me
Fri 17 Aug 2012

Another response Iâ€™ve had to make to Ann Bogleâ€™s continuing harassment of me:

http://jeffrey-side.blogspot.co.uk/

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74. Joel Weishaus

Poetica Critique #14

Fri 17 Aug 2012

This 14th Poetica critique is of /The Ground Aslant: An Anthology of Radical Landscape Poetry/, edited by Harriet Tarlo:
http://www.cddc.vt.edu/host/weishaus/Poetica/blog-14.htm

The Contents page for the Poetica series is at:
http://www.cddc.vt.edu/host/weishaus/Poetica/Intro.htm

Of course, comments are always welcome.

Thanks so much,
Joel

--
Joel Weishaus
Visiting Scholar
Department of English
University of California
Santa Barbara 93106

Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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75. Jeffrey Side

The new ebook from Argotist Ebooks is “Splice Poems” by Dan Godston

Sat 18 Aug 2012

The new ebook from Argotist Ebooks is â€œSplice Poemsâ€ by Dan Godston
Description:
This poetry collection splices together found texts with the poetâ€™s lines, creating dynamic juxtapositions of images and language. The found texts include quotes by a biologist, writer, and musicians and composers, and these poems explore themes such as an artistâ€™s identity and audienceâ€™s presence, jazz and improvisation, and cognition and the creative process.

Available as a free ebook here:
http://www.argotistonline.co.uk/SPLICE%20POEMS.pdf
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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76. Ann Bogle

Ana Verse by Ann Bogle (reply to Jeffrey Side)

Sat 18 Aug 2012

I am surprised that Jeffrey Side thought that the Buffalo Poetics Listserv might be interested in his diatribe(s) against me and his use of private correspondence to prove his single point, needlessly surfacing and resurfacing Bobbi Lurie.

I was not planning to send my updated links to Buffalo Poetics Listserv, but since Side seems to feel there might be interest in it, I'll post them. In my view, the most interesting of the posts is "American Candid."

The first link below was not and has not been censored on the Internet. The second link is a reply to Jeffrey Side's first diatribe against me at his blog and has not been censored. The third link is a partial transcript of a flaming thread against me started by Jeffrey Side at Otherstream group at Facebook that I read a week after it occurred on August 1, 2012 and determined its genre "live theater." The fourth link is a partly censored item (the original paragraph in English was censored twice; the machine-translated German version and its machine-retranslated English version were not censored), both at Facebook Mad about Mad Hatters' group by Marc Vincenz and due to his diligence at Fictionaut, where Carol Novack had asked me to administer a small group for Mad Hatters' Review in the spirit of cooperation and Marc Vincenz had later delegated to me the same duty. I got Marc his first job at Mad Hatters' Review, co-editor in poetry, in the first week of October 2010, though he never stated his job title that way. He stated on the Internet editor in poetry. Carol Novack who might know that best besides the two of us has died. In her will, she stated that her friend and caregiver, Douglas Querl, may stay at her house, deeded to Mad Hat, a non-profit she formed, as long as he likes and that her cats stay there as well and the house not be sold for 40 years. It was to operate as a writers' retreat, overseen by Douglas or subsequent caretaker, and meeting place for the Mad Hatters' Review staff past and present. The attorney in Asheville who wrote the will that Carol signed, Robert Karriker, later discovered that as a deceased person, Carol cannot decide what becomes of the endowment or properties within the non-profit. The board of four or five (names withheld) wrote Douglas an eviction letter, came to the house and

removed the cats and brought them to an undisclosed location (though there was a picture of Clicquot on Facebook being nuzzled by the Asheville bank employee, friends with Karriker, whom Carol met late in life).

"M ILLNESS":

http://annbogle.blogspot.com/2012/08/m-illness.html

"Jeffrey Side and American Candid":

http://annbogle.blogspot.com/2012/08/jeffrey-side-and-american-candid.html

"American Candid":

http://annbogle.blogspot.com/2012/08/american-candid.html

"Alles ist gut, das will gut":

http://annbogle.blogspot.com/2012/08/sane-hatters-review.html

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77. Chris Pusateri

Pusateri/Pierce reading in Boulder CO (Aug 24) and Lawrence KS (Aug 26)

Sat 18 Aug 2012

Hello poets & readers,

If you haven't heard, I'm offering SECRET POETRY GIFTS to anyone who comes to a reading and insults me memorably. Points awarded for style, delivery and originality. Oh, and volume--can't forget volume. All participants will receive a gift, none will be refused!

So link up with the latest leg in the Pusateri/Pierce traveling poetry circus by coming out to one of these spine-tingling events, and get a gift from someone who can truly appreciate your abrasiveness.

More info on these and all upcoming events @ http://www.americansaliva.blogspot.com

Friday, August 24th at 7:30pm
Eleni Sikelianos, Elisa Gabbert, Jake Adam York, Chris Pusateri, Michelle Naka Pierce & others
$8/general; $5 members of BMOCA or Lighthouse Writers Workshop
Boulder Museum of Contemporary Art
1750 13th St
Boulder, CO 80302
More info @: http://www.bmoca.org/2012/06/the-art-of-ekphrasis/

Sunday, August 26th at 5pm
Chris Pusateri & Michelle Naka Pierce
Taproom Poetry Series
Eighth Street Taproom
801 New Hampshire Lawrence, KS 66044
More info @: http://taproompoetry.blogspot.com/

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78. Dan Godston
Charles Mingus at 90
Sat 18 Aug 2012

The great jazz artist Charles Mingus would have been 90 this year. Throughout 2012 the Borderbend Arts Collective is presenting "Charles Mingus at 90" -- programs that celebrates Mingus' life and work.

"Charles Mingus at 90" is multidisciplinary -- with music, visual art, poetry, and other art forms. "Charles Mingus at 90" contributors (so far) include Alpha Bruton, Steve Dalachinsky, Josh Josue, Deborah Meadows, Steven Schroeder & others.

Borderbend has opened a call for contributors. Visit the "Charles Mingus at 90" site to find out more:
http://www.borderbend.org/charles-mingus-at-90.html

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79. Dan Godston
Celebrating "Silent Spring" at 50
Sat 18 Aug 2012

Rachel Carson's amazing Silent Spring, published in 1962, is considered by many to be an essential book that helped to spark the modern environmental movement. 2012 marks the 50th anniversary of Silent Spring's publication, and programs celebrating this anniversary have been happening in the U.S. and around the world.

"Celebrating Silent Spring at 50" includes creative responses to Silent Spring and celebrations of Rachel Carson's life and legacy -- with events, artistic contributions (writings, music, visual art, multidisciplinary works), and more. Contributors (so far) include Daniel Blochwitz, Steven Schroeder, Bernie Krause, Susan Deer Cloud, Robert Whitescarver, Guillamette Johnston, Rick Zimmerman, Janet Culbertson, Geraldine Green, Cheryl Parry, Lynne Conner, Attilio Flavorini, Joel Robbins, David Cohen, Sherri Woodley, Laurie Lawlor, Joe

Ciardiello, Charles Chu, Sherrida Woodley, Dan Godston, Joe Stevens, Ken Hada, Barney Bush, Christopher Reiger, Donna Clovis & others.

A call for contributions to "Celebrating Silent Spring at 50" is open until December 15. Visit http://www.silentspringat50.org/ to find out more.

↑ Index

80. Halvard Johnson
Call for work: On Barcelona
Sun 19 Aug 2012

Hiya!

Readers and work still wanted, any time--day or night.

http://onbarcelona.blogspot.com/

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?

url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

↑ Index

81. Adam Fieled

"*Tears in the Fence 55: The New Visionary*"

Sun 19 Aug 2012

The new issue of the UK print journal "Tears in the Fence" (#55, ed. David Caddy) inspired me to write a piece about it, and what I call the "new visionary":

http://www.scribd.com/doc/103270016/Tears-in-the-Fence-55-The-New-Visionary

Thanks!
Adam Fieled [redacted]

↑ Index

82. Bonnie MacAllister

Creating Collaborative Multimedia Poetry

Sun 19 Aug 2012

Certain Circuits is offering our Creating Collaborative Multimedia Poetry class at a special discounted Skillshare price. We are excited to be an officially featured Skillshare class!

Sunday, September 30 at Eris Temple Artspace, West Philadelphia

Only $10 for the workshop + publication consideration

To sign up or to read more about it here: http://skl.sh/OBDea9 -- Editors Lora Bloom and Bonnie MacAllister will guide you through the steps to create and score your own multimedia poetry .gifs and videos. The workshop will consist of creating new work through a series of multimedia poetry prompts and composing to the original music of Bloom. Participants will perform their texts

in the workshop setting, and they will learn free and easy animation techniques. Final products to be eligible for submission to the magazine.

Founded by artists, Certain Circuits Magazine publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists. Our two print issues feature work from artists in Australia, Brazil, France, Mexico, India, Japan, Korea, Uruguay, the United Kingdom, and the United States. We are exhibiting our 2.1 issue as part of the Zine Fest at "Going Gaga with Dada" at the Brenda May Gallery in Waterloo, Australia, and our 2.1 issue has been acquisitioned by the National Library of Australia. We participated in Bards and Sages' E-Festival of Words, and our editors have recently conducted workshops at First Person Arts, Big Blue Marble Bookstore, Girls Rock Philly, and the Permanent Wave Festival in Brooklyn. We nominated six of our contributors as "Best of the Net," and we have been frequently profiled in a variety of publications in various countries. -- We are currently reading for our fall online issues. All accepted material will be consideration for print issue, 3.1 (Spring 2013). We encourage poetics, cross-genre submissions, new media, and collaborative work. Please visit our site for our complete submission requirements.

Contact us:[redacted]
www.certaincircuits.org

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83. Eric Elshtain
New Beard of Bees Chapbook
Sun 19 Aug 2012

Please pay a visit to Scott Abels's *Nebraska Fantastic*
where "Beers...lead to/a much wanted pregnancy."

Thanks!

Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

84. Nicholas Leaskou
Poet as Radio: George Albon on 8/25
Sun 19 Aug 2012

This Saturday we feature
part one of our interview series with George Albon, whoâ€™ll read fromÂ and discuss his forthcoming essay AspirationÂ and

his collectionÂ Momentary Songs.
Tune in on 8/25, 9am-10am, atÂ savekusf.orgÂ or listen next week on our blog atÂ poetasradio.blogspot.com.
Â
George Albon's books includeÂ Empire Life,
Thousands Count Out Loud, Brief Capital of Disturbances,
Step,Â andÂ Momentary Songs. His essay "The Paradise of Meaning" was the George Oppen
Memorial Lecture of 2002. A long essay on the lyric,Â Aspiration,Â will be out in November from Omnidawn. He lives and
works in San Francisco.Â
Â
Jay, Delia, Nicholas
[redacted]

↑ Index

85. Rob McLennan

reminder: above/ground press 19th anniversary/summer sale!

Mon 20 Aug 2012

To celebrate nineteen months above/ground, were offering a summer sale of various new and backlist poetry chapbook titles until September 15, 2012 (while supplies last).

3 for $10 / 6 for $20 / 9 for $30 / 12 for $40 (etc);

Here is a rough list of chapbooks produced by above/ground press over the past nineteen months (a crazy amount of items, I know). A further list of backlist from last years sale exists here:
http://abovegroundpress.blogspot.ca/2011/08/aboveground-press-end-of-summer-sale.html

but email me at rob_mclennan (at) hotmail.com to check on availability of various titles not immediately listed. Check the above/ground press link for links to all the individual chapbooks listed below:
http://abovegroundpress.blogspot.ca/2012/08/aboveground-press-19th.html

Earl, Amanda. Sex First & Then A Sandwich
Anstee, Cameron. Regarding Renewal
Irwin, Marilyn. flicker
mclennan, rob and Christine McNair. Prelude: selections from a collaboration
Hogg, Robert. from Lamentations
Manery, Rob. Richter-Rauzer Variations
MillAr, Jay. THE SHINY THINGS

Clarke, George Elliott. Selected Canticles
Robertson, Lisa. On Physical Real Beginning and What Happens Next
MacLeod, Kathryn. Entropic Suite
Stewart, Fenn. An OK Organ Man
mclennan, rob. This, circular tower
hastain, j/j. we / cum / ::: / come // in the yield fields / amongst
statues with interior arms
Hall, Phil and Andrew Burke. Shikibu Shuffle
Brockwell, Stephen. Excerpts from Impossible Books, The Crawdad Cantos
Mangold, Sarah. Cupcake Royal
Babineau, Kemeny. After Progress
Young, Deanna. Mediterraneo
mclennan, rob. Goldfish: studies in fine thread
beaulieu, derek and rob mclennan. ECONOMIES OF SCALE: rob mclennan interviews derek beaulieu on NO PRESS / derek beaulieu interviews rob mclennan on above/ground press
mclennan, rob. Sextet: six poems from Songs for little sleep,
McKinnon, Barry. Into the Blind World
Blouin, Michael and Elizabeth Ranier. let lie/
Armantrout, Rae. Custom
Maguire, Shannon. Vowel Wolves & Other Knots
Martin, Camille. If Leaf, Then Arpeggio
Thomas, Hugh. Opening the Dictionary
Folsom, Eric. NORTHEAST ANTI-GHAZALS
mclennan, rob. The underside of the line,
Cooley, Dennis. have you learned / nothing kroetsch
Ackerson-Kiely, Paige. Book About a Candle Burning in a Shed
mclennan, rob, ed. Dear Robert Kroetsch
Kroetsch, Robert. Further to Our Conversation
Ladouceur, Ben. LIME KILN QUAY ROAD
Norris, Ken. LOOKING INTO IT
Reid, Monty. In the Garden (sept series)

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

And watch for forthcoming above/ground press titles from Seth Landman, Deborah Poe, Shannon Maguire, Mark Cochrane and Allison Grayhurst, among others. Just what might the twentieth year of above/ground bring?

http://abovegroundpress.blogspot.ca

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

86. William Slaughter

Notice: Mudlark

Mon 20 Aug 2012

New and On View: Mudlark Poster No. 104 (2012)

If Only You Darlings Would Listen
Poems by Christopher Todd Matthews

Christopher Todd Matthews' work has appeared in Beloit Poetry Journal, Crazyhorse, FIELD, The Gettysburg Review, Indiana Review, Massachusetts Review, and Shenandoah among other places. He lives with his partner and their daughter in Ann Arbor, Michigan.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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87. Adam Fieled

"Disturb the Universe" on Scribd

Tue 21 Aug 2012

"Disturb the Universe: The Collected Essays of Adam Fieled," was originally released as an Argotist e-book in 2010. The essays were originally published in venues like Jacket Magazine, Word for/Word, Poetry Salzburg Review, The Argotist, and Stoning the Devil. Now, the book has been pdf'd and is on Scribd:

http://www.scribd.com/doc/103500142/Disturb-the-Universe-The-Collected-Essays-of-Adam-Fieled

Hope you enjoy this!
Adam Fieled [redacted]

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88. Stephen Vincent

On Writing Dementia - a little note

Tue 21 Aug 2012

#yiv1508861612 p.yiv1508861612MsoNormal, #yiv1508861612 li.yiv1508861612MsoNormal, #yiv1508861612 div.yiv1508861612MsoNormal {margin:0in 0in 0.0001pt;font-size:12pt;font-family:Times;}#yiv1508861612 div.yiv1508861612Section1 {}

For those who remember - and for those who do not - the poems dictated to me by mom (Barbara Moore Vincent) while in her early nineties a few years back, seven of them appear in the new, all together rather astonishing issue of Eoagh:

â€œIf I didnâ€™t write it down, itâ€™s shhhhhâ€: On Writing Dementia. Edited by Susan M. Schultz. Who deserves a big congrats for shepherding for what many is a phobic &Â difficult subject (getting old,Â ignored and a nuisance) into forms of instructionÂ and 'literary delight'. And thanks to Tim Trace Peterson for making Eoagh a home for such a quest.Â

http://eoagh.com/?p=1371
As to new poems, my mom is 96 and the voice has gone mostly inarticulate and mute these last couple of years. A kind of quiet, strange serenity prevails.Â Ah, the poem of hers you might remember, certainly took my breath, etc. away:
Â
The Months
January will open the horrible threat.

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March the winds will blow and frighten everybody.

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July will never stop to say hello.

August is jolly and happy for people like me.

September is hard to take.

October is full of joy for very few.

November marks the worst that could ever come.

December for many itâ€™s love and joy

But not for me.

Â

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89. David Kirschenbaum

NYC, This Tues: BoogWork/Cole, Kirschenbaum, & Clinical Trials (music)

Wed 22 Aug 2012

---

please forward

Boog City presents

BoogWork
Our last Tuesdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

This Tues., Aug. 28, 6:30 p.m. sharp
$5 suggested

reading and workshop from
David Kirschenbaum

reading from
Sean Cole

and music from
Clinical Trials

Sidewalk Café
94 Ave. A
NYC

**Clinical Trials http://www.clinicaltrialsmusic.com/ http://www.clinicaltrials.bandcamp.com Clinical Trials is the electro-grunge/punk rock/riotous project founded by Somer Bingham, its main producer, writer, singer, and multi- instrumentalist. With influences ranging from Patti Smith and Nirvana to Metric and Depeche Mode, the songs of Clinical Trials often breed in a world of intoxicating dysphoria, edged with honesty and angst— without hesitating to embrace melodic catchiness. Autostraddle calls their latest EP Bleed Me "a panther"; "it’s a little dark and dangerous, it stalks and menaces and makes my heart thump that tiny bit faster. This is not glossy music. Bleed Me serves up six tracks ranging from

gritty grunge to seductive melodic rock, each radiating raw heat and energy that edges near NSFW."

**Sean Cole http://www.radiolab.org/people/sean-cole/ Sean Cole is the author of One Train (Dusie), Itty City (Pressed Wafer), and By the author. and The December Project (both from Boog Literature). His poems have appeared in publications including Black Clock, Boog City, Carve, Court Green, Pavement Saw, and Torch. In the anthology "Starting Today: Poems for Obama's First 100 Days," his was day 95. He is also a public radio reporter and producer, who works at the NPR show Radiolab.

**David Kirschenbaum http://www.myspace.com/gilmoreboysmusic http://boogcity.blogspot.com/ David Kirschenbaum’s work has appeared in the Brooklyn Review Online, Can We Have Our Ball Back, Chain, Unpleasant Event Schedule, and The Village Voice, among others. He is the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 22nd year. His poems form the lyrics of Casey Holford and Preston Spurlock's band Gilmore boys.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Next Boog Sidewalk Event:

2012

Thurs. Sept. 27-levy lives: celebrating the renegade press,
featuring Greying Ghost Press (Boston)

BoogWork Upcoming Dates:
(all at Sidewalk, except where noted)

2012

Oct. 30-Amy King and music TBD
Dec. 18-Shafer Hall and music from Alex Battles

2013

Feb. 26-TBD
March 26-Joe Elliot and music TBD
April 30-Lee Ann Brown, and music TBD

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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90. David Kirschenbaum
Advertise in the Occupy at 1 Issue of Boog City
Wed 22 Aug 2012

Please forward

Advertise in

Boog City 73: The Occupy Movement at 1

Words from players in the movement, coverage of the movement's happenings, as well as our music and poetry sections focus on Occupy.

Plus non-Occupy text, including reviews of new books from Stephanie Gray and Angela Veronica Wong, and our small press section covers Boston's Greying Ghost Press.

Deadlines

—Space Reservations-Email to reserve ad space ASAP

Fri. Aug. 31-Ads that you want us to design
Fri. Sept. 7-Ads that you design
Sat. Sept. 15-Emailing our online PDF directly to 2,250 people

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, way cool.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. The discount rate also applies to larger ads.

For our full rate card, please visit:

http://www.boogcity.com/bc_adrates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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91. Kimmelman, Burt J.
Zukofsky on Bronk
Wed 22 Aug 2012

Hi Everyone,

I'm needing to cite a quote attributed to Zukofsky, I believe, by Charles Tomlinson in a memoir of his. It has to do with a remark LZ made about Bronk's poetry; asked about it he replied, "Oh, all that Stevensian bother."

I'm embarrassed that I can't find the source now, and am hoping someone can save me here.

Thanks,

Burt

BurtKimmelman.com

↑ Index

92. Allegrezza, William
New Issue of Moria and Call
Wed 22 Aug 2012

There is a new issue of Moria, a Poetry Journal, online. See here http://moriapoetry.com/i234v14.html

It contains the work of many writers, including Maria Damon<http://www.facebook.com/maria.damon.3>, Raymond L Bianchi<http://www.facebook.com/raymond.l.bianchi>, Lauren Levato<http://www.facebook.com/LaurenLevato>, Chella

Courington<http://www.facebook.com/chella.courington>, Bill Yarrow<http://www.facebook.com/bill.yarrow.1>, Jeffrey Side<http://www.facebook.com/jeffrey.side>, and many others.Check out the new issue of Moria.

And once again, feel free to send any innovative/experimental work that you have that somehow relates to poetry: articles, reviews, movies, sound files, poems. Send them to [redacted].

Bill Allegrezza
www.moriapoetry.com

↑ Index

93. Martha Deed

Re: On Writing Dementia - a little note

Wed 22 Aug 2012

I remember your mother's poems.Â They are potent and powerful and very moving.Â Thank you for posting this one and for reminding us. Best,

Martha

_____
From: Stephen Vincent <[redacted]>
To: [redacted]
Sent: Tuesday, August 21, 2012 8:22 PM
Subject: On Writing Dementia - a little note

#yiv1508861612 p.yiv1508861612MsoNormal, #yiv1508861612 li.yiv1508861612MsoNormal, #yiv1508861612 div.yiv1508861612MsoNormal {margin:0in 0in 0.0001pt;font-size:12pt;font-family:Times;}#yiv1508861612 div.yiv1508861612Section1 {}

For those who remember - and for those who do not - the poems dictated to me by mom (Barbara Moore Vincent) while in her early nineties a few years back, seven of them appear in the new, all together rather astonishing issue of Eoagh:

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http://eoagh.com/?p=1371
As to new poems, my mom is 96 and the voice has gone mostly inarticulate and mute these last couple of years. A kind of quiet, strange serenity prevails.Â Ah, the poem of hers you might remember, certainly took my breath, etc. away:

Â
The Months
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August is jolly and happy for people like me.

September is hard to take.

October is full of joy for very few.

November marks the worst that could ever come.

December for many itâ€™s love and joy

But not for me.

Â

↑ Index

94. **Carol Dorf**

Re: On Writing Dementia - a little note

Wed 22 Aug 2012

Wow, she really spoke to the essence of her experience.

Carol
TalkingWriting.com

On Aug 21, 2012, at 5:22 PM, Stephen Vincent <[redacted]> wrote:

> *#yiv1508861612 p.yiv1508861612MsoNormal, #yiv1508861612 li.yiv1508861612MsoNormal, #yiv1508861612 div.yiv1508861612MsoNormal {margin:0in 0in 0.0001pt;font-size:12pt;font-family:Times;}#yiv1508861612 div.yiv1508861612Section1 {}*
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95. Nico Vassilakis
First Look - The Last Vispo Anthology
Wed 22 Aug 2012

http://www.fantagraphics.com/index.php?option=com_myblog&show=First-Look-The-Last-Vispo-Anthology.html&Itemid=113

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96. Adam Fieled
"Contextualists and Dissidents..." on Scribd
Thu 23 Aug 2012

"Contextualists and Dissidents: Talking Gertrude Stein's "Tender Buttons"" is an essay that was first released in Cordite Magazine in 2011. It was reprinted by poet Michael Blackburn on his blog this February. Now, a pdf of the article is up on Scribd:

http://www.scribd.com/doc/103643615/Contextualists-and-Dissidents-Talking-Gertrude-Stein-s-Tender-Buttons

Hope you enjoy it & happy August!
Adam Fieled [redacted]

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97. Jeffrey Side
I've some poems in "Moria"
Thu 23 Aug 2012

Iâ€™ve got some poems in Bill Allegrezzaâ€™s â€œMoriaâ€. My thanks to him for accepting them:

http://moriapoetry.com/side778.html

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98. Rob McLennan
Lisa Robertson interview,
Thu 23 Aug 2012

Canadian poet & essayist Lisa Robertson is interviewed on Northern Poetry Review

http://www.northernpoetryreview.com/interviews/carmelo-militano/lisa-robertson.html

on, among other things, her recent chapbook with above/ground press,

http://abovegroundpress.blogspot.ca/2012/04/new-from-aboveground-press-on-physical.html

etc;

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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99. amy king
Two New Books from Birds, LLC
Thu 23 Aug 2012

Friends,

We
From:Â Birds EditorÂ <[redacted]>

Friends,

Weâ€™re crazy excited to announce our next two titles,Â Rise in the Fall, by Ana BoÅ¾iÄeviÄ‡ (Fall 2012), andÂ TheÂ First Four Books of Sampson Starkweather, by Sampson Starkweather (Winter 2013). A few words about these amazing books, as well as videos ofÂ AnaÂ andÂ SampsonÂ reading from their work:

Ana BoÅ¾iÄeviÄ‡ is both a poet's poet and the people's poet.Â Rise in the Fall, her second full-length collection, is a revolutionary book and an ars poetica for the polis in which she excludes nothing. Navigating literary history, gender, sexuality, economics, family and friends, she is at ease employing both the universal political statement and the lyric "I". A Croatian Ã©migrÃ©, BoÅ¾iÄeviÄ‡ approaches the English language with a playful objectivity, bouncing back and forth from the conversational to the grand: "This is the whitest shit / I've ever written" she notes in her half-myth "About Nietzsche." Her critique of our time and place is at once empathetic and crude, tender and grotesque. Lucky for us, "beauty [wins] in all its casual terror and pain."

Written over ten years,Â The First Four Books of Sampson StarkweatherÂ is surreal but always grounded in the life of the poet. Comprised of experimental translations, emails, dreams, spells, prose, advice, and mythologies (among other things), these poems transform and steal from literary history, current

events, technology, and the world. Just as Starkweather questions what makes a poem, his first book completely questions and reinterprets what a first bookâ€”or any bookâ€”of poems can be.

Love,

the Editors

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100. Jennifer Karmin

Red Rover Series / Experiment #56

Thu 23 Aug 2012

Red Rover Series
{readings that play with reading}

Experiment #56:
Pedestrian Speech Acts

SATURDAY, AUGUST 25th
7pm

Featuring:
Andrew Cantrell
Scott Foley
Julia Gibbs
Jennifer Karmin
Jason Pallas
Jennifer Pallas
Dan Paz
Casey Smallwood
Danny Volk
Marilyn Volkman
Scott Waitukaitis
Sarah Yager

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

PEDESTRIAN SPEECH ACTS will document and continue an ongoing project of walking concrete poems on the surface of Chicago. The project began in November 2011 with a group of Chicago artists, writers, academics, and filmmakers jointly walking the one-word poem "Local" on the streets of several Chicago neighborhoods. On August 25th, members of the group will walk a new poem in the Wicker Park neighborhood concurrently with a reading/discussion and installation at Outer Space Studio. The event will conclude with a shared meal in Wicker Park and is guest curated by Andrew Cantrell.

UPCOMING

September 29:
100 Thousand Poets for Change

October 13:
Kent Johnson & surprise guests

November 3:
Harold Abramowitz, Martin Glaz Serup & collaborators

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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101. William Slaughter
Notice: Mudlark
Thu 23 Aug 2012

New and On View: Mudlark Flash No. 70 (2012)

Four Poems by Leonore Hildebrandt

Leonore Hildebrandt's poetry has appeared or is forthcoming in Denver Quarterly, Beloit Poetry Journal, Cimarron Review, Drunken Boat, Poetry Salzburg Review, and Quercus Review among other places. Translations of

Rilke's Elegies have been published in Cerise Press. A letterpress chapbook of her poetry, The Work at Hand, is available from Flat Bay Press, and a first book of poems is forthcoming with Pecan Grove Press.

Living (off-the-grid) on the coast of Maine, Hildebrandt teaches writing at the University of Maine. She also serves as an editor for the Beloit Poetry Journal. Her work has received support from the Elizabeth George Foundation, the Maine Community Foundation, and the Maine Arts Commission.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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102. Murat Nemet-Nejat

Re: On Writing Dementia - a little note

Fri 24 Aug 2012

Vincent,

I thank you for posting them also.

Murat

On Wed, Aug 22, 2012 at 2:30 PM, Carol Dorf <[redacted]> wrote:

> *Wow, she really spoke to the essence of her experience.*
>
> *Carol*
> *TalkingWriting.com*
>
> *On Aug 21, 2012, at 5:22 PM, Stephen Vincent <[redacted]> wrote:*
>
> *#yiv1508861612 p.yiv1508861612MsoNormal, #yiv1508861612 li.yiv1508861612MsoNormal, #yiv1508861612 div.yiv1508861612MsoNormal {margin:0in 0in 0.0001pt;font-size:12pt;font-family:Times;}#yiv1508861612 div.yiv1508861612Section1 {}*
>
> *For those who remember - and for those who do not - the poems dictated to me by mom (Barbara Moore Vincent) while in her early nineties a few*

years back, seven of them appear in the new, all together rather astonishing issue of Eoagh:

"If I didn't write it down, it's shhhhh": On Writing Dementia. Edited by Susan M. Schultz. Who deserves a big congrats for shepherding for what many is a phobic & difficult subject (getting old, ignored and a nuisance) into forms of instruction and 'literary delight'. And thanks to Tim Trace Peterson for making Eoagh a home for such a quest.

http://eoagh.com/?p=1371
As to new poems, my mom is 96 and the voice has gone mostly inarticulate and mute these last couple of years. A kind of quiet, strange serenity prevails. Ah, the poem of hers you might remember, certainly took my breath, etc. away:

The Months
January will open the horrible threat.

February will break off a few of the wicked.

March the winds will blow and frighten everybody.

April will break my heart.

May will come whisking through.

June is hard to decipher.

July will never stop to say hello.

August is jolly and happy for people like me.

September is hard to take.

October is full of joy for very few.

November marks the worst that could ever come.

December for many it's love and joy

But not for me.

↑ Index

103. Rob McLennan

new(ish) on rob's clever blog

Fri 24 Aug 2012

-- from Notes on (a) Marriage: epithalamium: an essay-in-progress
-- Left for Right, Glen Downie
-- Ongoing notes: late August, 2012
-- 12 or 20 (second series) questions with Aaron Shurin
-- above/ground press 19th anniversary/summer sale!
-- Distillo, Basma Kavanagh
-- How to (not) be on Twitter,
-- 12 or 20 (second series) questions with Sean Howard
-- Another weekend in Sainte-Adele
-- Culture of One, Alice Notley
-- Messagio Galore take X
-- 6x6 #26
-- 12 or 20 (second series) questions with Claire Tacon
-- Ongoing notes: mid-August, 2012
-- Desiring Map, Megan Kaminski
-- new from above/ground press: new titles by Anstee, Earl + Irwin
-- Another (short) weekend in old Glengarry,
-- reminder: rob's editing service: poetry manuscript evaluation service
-- 12 or 20 (second series) questions with Andrew McEwan
-- Cole Swensen, Stele
-- 24th Annual Short Grain (with Variations) Contest winners announced!
-- A good mention by Ana Bozievi and Amy King at Pen America Center:
Poetry Roundup: Po-blog is dead, long live the Po-blog!
-- Mark Goldstein,
Form of Forms -- rob curates TRUCK during the month of August,
-- I've been working on fiction lately and too busy to write reviews, so
here's another photo of Lemonade, our cat,
-- The Factory Reading Series: above/ground press at nineteen,
-- Why Be Happy When You Could Be Normal? Jeanette Winterson

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
with a great summer/anniversary sale!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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104. Harrington, Joseph
Re: Zukofsky on Bronk
Fri 24 Aug 2012

Hell of an interesting quote, coming from Z . . .

_____
From: Poetics List (UPenn, UB) [[redacted]] on behalf of Kimmelman, Burt J. [[redacted]]
Sent: Wednesday, August 22, 2012 10:11 AM
To: [redacted]
Subject: Zukofsky on Bronk

Hi Everyone,

I'm needing to cite a quote attributed to Zukofsky, I believe, by Charles Tomlinson in a memoir of his. It has to do with a remark LZ made about Bronk's poetry; asked about it he replied, "Oh, all that Stevensian bother."

I'm embarrassed that I can't find the source now, and am hoping someone can save me here.

Thanks,

Burt

BurtKimmelman.com

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105. Adam Fieled

new art posts on Fieled's Miscellaneous

Fri 24 Aug 2012

The new wordpress version of Fieled's Miscellaneous has been kicked off with these posts:
Â
On a painting by Abby Heller-Burnham:
Â
http://fieledsmiscellaneous.wordpress.com/2012/08/19/on-a-painting-by-abby-heller-burnham/
Â
On Mary Harjuâ€™s â€œSelf-Portrait: The Vesselâ€:
Â
http://fieledsmiscellaneous.wordpress.com/2012/08/20/on-mary-harjus-self-portrait-the-vessel/
Â
Picasso and Warhol:
Â
http://fieledsmiscellaneous.wordpress.com/2012/08/20/picasso-and-warhol/
Â
On a portrait of Courtney Love:
Â
http://fieledsmiscellaneous.wordpress.com/2012/08/23/on-a-portrait-of-courtney-love/
Â
Bonnard and â€œIndolenceâ€:
Â
http://fieledsmiscellaneous.wordpress.com/2012/08/23/bonnard-and-indolence/
Â
On a portrait of Alex Chilton:
Â
http://fieledsmiscellaneous.wordpress.com/2012/08/23/on-a-portrait-of-alex-chilton/
Â
More on Bonnard:
Â
http://fieledsmiscellaneous.wordpress.com/2012/08/24/more-on-bonnard/
Â
Hope you enjoy these & happy August,
AdamÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â [redacted]Â Â Â

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106. Tomás Ó Cárthaigh

Re: COMUNICADO 24-08-12: A los miembros de Poetas del Mundo

Fri 24 Aug 2012

Members of the Poetas del Mundo here in Ireland will be partaking in

Members of the Poetas del Mundo here in Ireland will be partaking in the 100,000 Poets for Change event in Tullamore, one feature of which will be the visit of activist poet Kevin Higgins to Tullamore to read from his book "Mentioning the War".

Also, a new cinepoem of Tomás Ó Cárthaigh is now online at Youtube at the following address: http://www.youtube.com/watch?v=CcyfpKp0_JM

It tells of a trip to Porto Torres and a walk in the wild and wonderful wind!

"a person with a good book is never alone... a writer until they've written one is never at peace"

_____

- www.writingsinrhyme.com ::: Add me on Facebook::: My YouTube Videos

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107. Rob McLennan

Daryl Hine: February 24, 1936 - August 20, 2012

Sat 25 Aug 2012

Evan Jones has reported that Canadian poet Daryl Hine, former editor of Poetry magazine, died on the 20th of August. See Lindsay Garbutt's post on Harriet, the blog of the Poetry Foundation here, and another by Carmine Starnino (with more recent photo), on the Vehicule Press blog.

http://robmclennan.blogspot.ca/2012/08/canadian-poet-daryl-hine-february-24.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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108. Kulpreet Yadav

Reading now for Issue 3 of Open Road Review

Sun 26 Aug 2012

Hi,

We are now reading for Issue 3 of Open Road Review, a literary journal of short fiction, poetry, creative nonfiction and visual art. The Issue will be published on 1 Nov 12 and the reading period in open until 30 Sep 12.

Thank you!

Warmly,

Kulpreet Yadav
New Delhi

Editor, www.openroadreview.in

↑ Index

109. Calvin Pennix

Recent Release: Red Power - Joel Chace

Sun 26 Aug 2012

Hello All -

The latest release from quarter after press is Joel Chace's *Red Power: http://quarterafter.org/2012/08/17/red-power-joel-chace/*

With a nod toward Tristan Tzara's instructions for making a Dadaist poem ("take some scissors...."), Joel Chace's new book also takes its place among a number of works that have put gravity in the service of chance. Like Hans Arp's compositions of abstract geometric cut-outs or Jackson Pollock's signature drips or Joan Retallack's paperclipped apertures in Afterrimages, the poems here illuminate the extraordinary accident by which the aleatory and precipitous are linked in both Latin and German. The chance [Zufall] disposition of the words across the page in these poems is a singular event [Fall] arising from the coincidences [from the Latin cadere: "to fall"] of falling [fallend] along clinaminatic paths. The poet's gestures, however often repeated, cannot account in advance for variables in atmospheric conditions and the discrepant surface-areas of cut paper. The results, happily, are frequently prophetic, describing their own circumstances with a poetic obliquity. None of which should be surprising for a poet whose name, as it happens, is just a letter drop away from chance.

-- *Craig Dworkin*
**
*When I look at Joel Chace's work, I see a series that speaks in tongues
that spins out into eternity that hangs from Van Gogh's asylum like a
starry night.*

*The elements of this series are deceptively simple: cut up words, punctuation, tape, and the background of the page. The beauty of this arrangement is how it

all interacts; each word has multiple references, creating a nearly infinite number of combinations. Periods float, looking for sentences to close. The page speaks its essence, a grey haze that resembles dark matter that silently affects the overall mechanism. This quantum field, this gravitational attraction, aids in poem formation, pulling and tugging every word.*

And then there's the tape; this is an aspect of cut up, of visual poetry, of illustrations that each creator attempts to cover up. Joel takes a bold leap here and intentionally incorporates his tape, creating an extra level of fog, words falling, sinking softly into a majestic black hole. *If you enjoy checking out a visual poetry series, this is the one. Joel brings us all closer to the ultimate source of creativity. Any good visual poet should enlighten any good visual poet; Joel is and does both, and who could ask for more?*

-- *Bill DiMichele*
Check out *Red Power* on our Issuu page*: **
http://issuu.com/quarterafter/docs/red_power_-_chace*<http://issuu.com/quarterafter/docs/red_power_-_chace>

All the Best,
Calvin Pennix

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110. Catherine Daly
Re: reading on 8-21
Sun 26 Aug 2012

you mean it wasn't the 1 in Delray Beach...
On Aug 13, 2012 12:55 AM, "susan maurer" <[redacted]> wrote:

> *neglected to say the 8-21 reading at Cafe DaDa is in Brooklyn. makes a difference. Susan Maurer*

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111. Ruth Lepson
Re: Poetica Critique #14
Sun 26 Aug 2012

thanks for making us aware of it, JOel

On 8/17/12 10:17 AM, "Joel Weishaus" <[redacted]> wrote:

> *This 14th Poetica critique is of /The Ground Aslant: An Anthology of Radical Landscape Poetry/, edited by Harriet Tarlo: http://www.cddc.vt.edu/host/weishaus/Poetica/blog-14.htm*

> *The Contents page for the Poetica series is at:*
> *http://www.cddc.vt.edu/host/weishaus/Poetica/Intro.htm*
>
> *Of course, comments are always welcome.*
>
> *Thanks so much,*
> *Joel*

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112. Rosalie Calabrese

Rosalie Calabrese September 2012 Readings

Sun 26 Aug 2012

Sunday 9/16 at 2:00 PM

West Side Community Garden

(Ent

Sunday 9/16 at 2:00 PM

West Side Community Garden

(Enter at 89th or 90th St. between
Amsterdam & Columbus Ave.)
Group reading - mixed
genre
Free Admission; Donations Accepted
Reception to Follow
Subway: 1 or C to 86th St.
Bus: 7, 11, 104, 10 or 86th St. Crosstown

Wednesday 9/19 at 6:00 PM
The Cornelia Street Cafe
29 Cornelia St. (bet. Bleecker & W. 4th St.)
PEN America Women's Literary Workshop
20th anniversary celebration, honoring founder

Ilsa Gilbert
Admission $8.00, includes a drink
Subway: A,C, F, D, B to W. 4th; 1 to Christopher

Monday 9/24 at 6:00 PM
PEN American Center
588 Broadway (bet. Prince & W. Houston)
PEN America Women's Literary Workshop
Annual reading and reception

Free Admission
Subway: R to Prince St.

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113. David Hadbawnik
Thomas Meyer's Beowulf----now available
Mon 27 Aug 2012

Hello

I'm pleased to announce this new translation of *Beowulf* by the poet Thomas Meyer, just released by Punctum Books:

http://punctumbooks.com/titles/thomas-meyer-beowulf/

This is an open access publication, which means it's available for free download; however, there is also an option to purchase a physical copy of the book, and I would urge anyone who's interested in Tom's work, Old English poetry, or supporting independent publishers to buy a copy.

Tom's translation was done 40 years ago during his studies at Bard, and it's pretty groundbreaking, especially compared to what poets have usually done with this poem. Check it out!

--David Hadbawnik

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114. Derek Beaulieu
new from NO PRESS: "A Marriage Tract by Marie Stopes" by Sheila Heti.
Mon 27 Aug 2012

---

new from NO PRESS:
"A Marriage Tract by Marie Stopes" by Sheila Heti.
Published in an edition of 80 handbound numbered copies, only $4ea.

from the author's afterword:

"At one point in my novel, Ticknor, the character of George Ticknor reads a "marriage pamphlet" which is handed to him by a woman in the street. I wrote up the marriage pamphlet but I never put it in the book. One Christmas, I turn ed it into a little hand-sewn pamphlet and sent it to dozens of friends. This is the pamphlet's second iteration. The text was borrowed and adapted from the writings of Marie Stopes (1880‹1958), a controversial birth control reformer and sex education advocate. [...] This pamphlet is dedicated to the young men and women who once gathered at 1223 Bathurst Street in Toronto, where we

were joyously developing a ³moralityŠ in a time of innocence Š insufficient to bring [us] happiness through the course of [our] life.² ‹Sheila Heti

to order, email derek beaulieu at [redacted]

derek beaulieu
#2, 733 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

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115. Camille Martin
Poetry book giveaway
Mon 27 Aug 2012

As the date "looms" for the official publication of *Looms*, I registered the book for the Goodreads giveaway. It’s free to enter, and at the end date I’ll mail copies to the winners (selected by Goodreads using some algorithm that’s beyond my poetry-addled brain to fathom) . . .

http://www.goodreads.com/giveaway/show/31894-looms

Cheers!

Camille Martin

--
Books:
http://www.shearsman.com/pages/books/authors/martinA.html
http://www.goodreads.com/giveaway/show/31894-looms

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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116. Halvard Johnson
Call for work . . .
Mon 27 Aug 2012

On Barcelona demands your work.

http://onbarcelona.blogspot.com/

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck: http://halvard-johnson.blogspot.mx/ http://sites.google.com/site/halvardjohnson/Home http://entropyandme.blogspot.com http://imageswithoutwords.blogspot.com http://www.hamiltonstone.org <http://www.hamiltonstone.org/>https://sites.google.com/site/vidalocabooks/ <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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117. Jonathan Minton

Word For/Word #20

Mon 27 Aug 2012

Iâ€™m pleased to announce that Word For/Word #20 is online at

www.wordforword.info/vol20

with poetry and visuals by

Robin Clarke, Lynn Strongin, Adam Strauss, Wes Benson, Jane Wong, Jane Lewty, Dot Devota, Victoria Henry, Robyn Art, Jesse DeLong, Adam Braffman, Diana Magallon, bruno neiva, Joel Chace, and Fabio Sassi,

plus a short feature on new fiction from Orlando, Florida, edited by KP Giordano.

Cheers!
Jonathan Minton
www.wordforword.info

+ + +

Jesse DeLong

from "The Amateur Scientistâ€™s Notebook: Floret as Bird"

What is hunger if I once listened to a floret
slurp spilt water into soil, its sex a spore on wind,
a single seed left for a bird to eat. With any certainty
I could not call you bird. I could not call you
anything other thanâ€”Like, say, in the shallows
of the river we laid crawdad traps until our fingers pruned.
From the bankâ€™s oxblood-colored body we uprooted
clay, molded wet grains into plates, set them on some
stones to harden. Shoes soaked in silt, we swelled,
a hunger heavy as a field of florets, feathers
dreamed to sprout from skin. A hunger of when one
is lost once in another. Anything other thanâ€”
(Whether we notice the moth at the lamp,
or its shadow winged on the wall).
We were privy to all manner of underhanded shit.
We were a kind of happiness, meaning
â€œmomentarily without guiltâ€
or, â€œnot poised to attack.â€
Or astonishment: the work
of becoming another.
The stalled animal of the body at rest.

Hair collecting in the comb.
A single wire, unbending.

↑ Index

118. Sharon Dolin

REMINDER: Word to Word Bryant Park Reading: TOMORROW, Tues., Aug. 28th. 7pm

Mon 27 Aug 2012

Dear Friends,

Just a reminder that I will be reading tomorrow eve (Tues.) at 7pm in the Bryant Park Word for Word Poetry finale reading of the summer season, with Eduardo Corral, Dean Kostos, and Mike T. Young. Outdoors at the Bryant Park Reading Room, located at 6th Avenue and W. 42nd Street in NYC. Rain Venue: The General Society of Mechanics and Tradesmen, 20 West 44th Street (between 5th & 6th Avenues) http://www.bryantpark.org/

Hope to see you there.

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
http://sharondolin.blogspot.com

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119. Camille Martin

C. L. Bledsoe's mindful review of Sonnets

Mon 27 Aug 2012

There’s a terrific review of Sonnets (Shearsman Books, 2010) by C. L. Bledsoe at Murder Your Darlings. I say “terrific” not only because it’s a positive review (music to any poet’s ears) but also because the reviewer quotes from and discusses several poems in the book. It’s a mindful review, and it’s evident he didn’t just skim the book but read slowly and attentively.

The music-to-my-ears part (be thankful you can't see my happy dance):

“Martin’s poems are complex and elegant. She reveals a vital, passionate intellect in these poems that move fast as river water after a spring thaw. I can’t wait to read her next collection.”

The complete review is here:

http://clbledsoe.blogspot.ca/2012/08/review-of-camille-martins-sonnets.html?utm_source=feedburner&utm_medium=email&utm_campaign=Feed:+MurderYourDarlings+%28Murder+Your+Darlings%29

Cheers!
Camille Martin

--
Books:
http://www.shearsman.com/pages/books/authors/martinA.html
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 2012

93 messages · Mon 27 Aug 2012 – Wed 26 Sep 2012

September 2012 was among the emptiest files the list ever produced — ninety-three messages, not one thread drawing more than a handful of replies — and its near-silence is, once again, the truest thing it has to report. The great conversation had thinned almost to nothing; what remained was the barest pulse of a community keeping its channel open out of loyalty and habit. The month is a document of survival at its most minimal, the list reduced to the fact of still existing.

There was no largest thread to speak of, only the scattered business of a literary life reduced to announcements. Calls for work went out, a journal sought submissions, a member floated a self-nomination for some small honor — the room functioning now almost entirely as a distribution list, a place to post notices to a specific and dwindling audience. The arguments were gone; what remained was the practical residue, the poetry world's errands run through a channel that had once carried its fiercest debates. Ten years earlier a September on this list would have thrown up a hundred-message quarrel over form or politics or the state of the art; now it threw up a handful of calls for work and fell quiet again, the great engine idling almost to a stop.

The quarrel, if the near-empty month can be said to have had one, was implicit and unspoken: whether a room this quiet is still a community or merely a mailing list, whether the pulse this faint still counts as life. No one posed the question directly — one does not, in a room this thin — but it hung over every notice sent into the near-silence, every announcement that drew no reply.

And yet the notices kept coming, which is the whole point. Each call for work, each submission request, each small self-nomination was somebody still choosing to speak into this particular quiet, still believing there was someone on the other end who cared to hear it. The traffic had nearly stopped, but it had not stopped; the room was faint, but it was not yet gone.

I have set September down exactly as the archive delivered it — the ninety-three notices sent into the hush, the calls and the submissions and the small self-nomination, and the silence around them — because it was one of the quietest months in the entire run, and quiet this deep is itself the story. A room reduced to a bare pulse of announcements, drawing few replies and no arguments, is a room close to the end of something; and yet a community that keeps posting into that

hush, faithfully, because a few of its members still believe someone is listening, is a community not quite ready to admit that the long conversation is over — holding the channel open, against the evidence, for whatever might still come through.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 93 in all.

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92. Michael Tod Edgerton — New from Lavender Ink: Vitreous Hide
93. andrew topel — just a reminder, this can be a self-nomination...

1. Jim Andrews
Re: Word For/Word #20
Mon 27 Aug 2012

Jonathan! Terrific interface! Intriguing!

ja
http://vispo.com

----- Original Message -----
From: "Jonathan Minton" <[redacted]>
To: <[redacted]>
Sent: Monday, August 27, 2012 10:36 AM
Subject: Word For/Word #20

Iâ€™m pleased to announce that Word For/Word #20 is online at

www.wordforword.info/vol20

with poetry and visuals by

Robin Clarke, Lynn Strongin, Adam Strauss, Wes Benson, Jane Wong, Jane Lewty, Dot Devota, Victoria Henry, Robyn Art, Jesse DeLong, Adam Braffman, Diana Magallon, bruno neiva, Joel Chace, and Fabio Sassi,

plus a short feature on new fiction from Orlando, Florida, edited by KP Giordano.

Cheers!
Jonathan Minton
www.wordforword.info

+ + +

Jesse DeLong

from "The Amateur Scientistâ€™s Notebook: Floret as Bird"

What is hunger if I once listened to a floret
slurp spilt water into soil, its sex a spore on wind,
a single seed left for a bird to eat. With any certainty
I could not call you bird. I could not call you
anything other thanâ€”Like, say, in the shallows
of the river we laid crawdad traps until our fingers pruned.
From the bankâ€™s oxblood-colored body we uprooted
clay, molded wet grains into plates, set them on some
stones to harden. Shoes soaked in silt, we swelled,
a hunger heavy as a field of florets, feathers
dreamed to sprout from skin. A hunger of when one
is lost once in another. Anything other thanâ€”

(Whether we notice the moth at the lamp,
or its shadow winged on the wall).
We were privy to all manner of underhanded shit.
We were a kind of happiness, meaning
â€œmomentarily without guiltâ€
or, â€œnot poised to attack.â€
Or astonishment: the work
of becoming another.
The stalled animal of the body at rest.
Hair collecting in the comb.
A single wire, unbending.

↑ Index

2. Stephen Vincent

Re: On Writing Dementia - a little note

Mon 27 Aug 2012

Thanks all! Much appreciated.

Stephen Vincent

--- On Fri, 8/24/12, Murat Nemet-Nejat <[redacted]> wrote:

From: Murat Nemet-Nejat <[redacted]>
Subject: Re: On Writing Dementia - a little note
To: [redacted]
Date: Friday, August 24, 2012, 2:41 PM

Vincent,

I thank you for posting them also.

Murat

On Wed, Aug 22, 2012 at 2:30 PM, Carol Dorf <[redacted]> wrote:

> *Wow, she really spoke to the essence of her experience.*
>
> *Carol*
> *TalkingWriting.com*
>
> *On Aug 21, 2012, at 5:22 PM, Stephen Vincent <[redacted]> wrote:*
>
> *#yiv1508861612 p.yiv1508861612MsoNormal, #yiv1508861612 li.yiv1508861612MsoNormal, #yiv1508861612 div.yiv1508861612MsoNormal {margin:0in 0in 0.0001pt;font-size:12pt;font-family:Times;}#yiv1508861612 div.yiv1508861612Section1 {}*

For those who remember - and for those who do not - the poems dictated to me by mom (Barbara Moore Vincent) while in her early nineties a few years back, seven of them appear in the new, all together rather astonishing issue of Eoagh:

â€œIf I didnâ€™t write it down, itâ€™s shhhhhâ€: On Writing Dementia. Edited by Susan M. Schultz. Who deserves a big congrats for shepherding for what many is a phobic &Â difficult subject (getting old, Â ignored and a nuisance) into forms of instructionÂ and 'literary delight'. And thanks to Tim Trace Peterson for making Eoagh a home for such a quest.

http://eoagh.com/?p=1371
As to new poems, my mom is 96 and the voice has gone mostly inarticulate and mute these last couple of years. A kind of quiet, strange serenity prevails.Â Ah, the poem of hers you might remember, certainly took my breath, etc. away:

The Months
January will open the horrible threat.

February will break off a few of the wicked.

March the winds will blow and frighten everybody.

April will break my heart.

May will come whisking through.

June is hard to decipher.

July will never stop to say hello.

August is jolly and happy for people like me.

September is hard to take.

October is full of joy for very few.

November marks the worst that could ever come.

December for many itâ€™s love and joy

But not for me.

↑ Index

3. Jennifer Karmin

SPD discount for Les Figues Press

Tue 28 Aug 2012

Small Press Distribution
Featured Press for August: Les Figues Press

Take 40% off selected Les Figues books in August
Offer expires September 1, 2012!

http://www.spdbooks.org

Discount can be used for
I'LL DROWN MY BOOK: CONCEPTUAL WRITING BY WOMEN

Edited by Caroline Bergvall, Laynie Browne, Teresa Carmody and Vanessa Place, the book features work by 64 women from 10 countries.

Kathy Acker, Oana Avasilichioaei & Erin Moure, Dodie Bellamy, Lee Ann Brown, Angela Carr, Monica de la Torre, Danielle Dutton, Renee Gladman, Jen Hofer, Bernadette Mayer, Sharon Mesmer, Laura Mullen, Harryette Mullen, Deborah Richards, Juliana Spahr, Cecilia Vicuna, Wendy Walker, Jen Bervin, Inger Christiansen, Marcella Durand, Katie Degentesh, Nada Gordon, Jennifer Karmin, Mette Moestrup, Yedda Morrison, Anne Portugal, Joan Retallack, Cia Rinne, Giovanni Singleton, Anne Tardos, Hannah Weiner, Christine Wertheim, Norma Cole, Debra Di Blasi, Stacy Doris & Lisa Robertson, Sarah Dowling, Bhanu Kapil, Rachel Levitsky, Laura Moriarty, Redell Olsen, Chus Pato, Julie Patton, Kristin Prevallet, a.rawlings, Ryoko Seikiguchi, Susan M. Schultz, Rosmarie Waldrop, Renee Angle, Rachel Blau DuPlessis, Theresa Hak Kyung Cha, Tina Darragh, Judith Goldman, Susan Howe, Maryrose Larkin, Tracie Morris, Sawako Nakayasu, M. NourbeSe Philip, Jena Osman, kathryn l. pringle, Frances Richard, Kim Rosenfeld, and Rachel Zolf

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4. Hugh Behm-Steinberg

Eleven Eleven #13

Tue 28 Aug 2012

I am delighted to announce the definitely not unlucky thirteenth issue of Eleven Eleven! You'll want to order three!

Get yours at http://www.spdbooks.org/Producte/154824313/eleven-eleven-issue-13.aspx

Featuring scintillating poetry by Sarah Bartlett, Michael Boughn, Saehee Cho, Victor Coleman, Sophia Dahlin, Joanna Fuhrman, Amy Glynn Greacen, Judy Halebsky, Matt Hart, Ashaki M. Jackson, Sean Labrador y Manzano, ali lanzetta, Reb Livingston, Rebecca Loudon, Kyla Marshell, Clay Matthews, Myron Michael, Linda Norton, Lee Ann Roripaugh, Naomi Buck Palagi, Diana Park, Judy Roitman, Sarah Rosenthal, Floyd Salas, Metta Sáma, Mary Ann Samyn, Gregory Sherl, Valerie Wallace and Al Young;

Lambent prose by John Colburn, Daniel Curzon, Molly Each, Gretchen E. Henderson, Lindsey Lee Johnson, D Sprung Kurilecz, Travis Kurowski, Mira Pasikov, Tami Cox Rasel, Thaddeus Rutkowski, Benjamín Alire Sáenz, Sommer Schafer and Zarina Zabrisky;

Luminous translations of work by Azra Abbas (trans. by Asif Farrukhi), Aleksandr Blok (Larissa Shmailo), Eduardo Chirinos (G. J. Racz), Saadat Hasan Manto (Alok Bhalla), Kishwar Naheed (Asif Farrukhi), Mónica Nepote (John Pluecker), Eugenia Rico (Anna Rosen Guercio), Kedarnath Singh (Alok Bhalla), Esther Tellermann (françois luong), Ryôichi Wago (Eric Selland) and Udayan Vajpai (Alok Bhalla);

An incandescent play excerpt from Dayana Stetco;

Resplendent interviews with Kay Burns and Chitra Ganesh

Lucent reviews of work by Jo Ann Beard, Katie Arnold-Ratliff, Aaron Shurin, and Judith Tannenbaum

And dazzling art by Kay Burns, Meredith Dittmar, Teri Frame, Chitra Ganesh, Dana Harel, Carol Jackson, Laurie Lipton, Ed Loftus, Hisaharu Motoda, Lindsay Page, Paul Anthony Smith, s. gayle stevens and Rebecca Szeto.

I'd also like to thank our lightbringing staff as well: Kate Chianese [Managing Editor], Autumn Darbrow [Prose Editor], Maggie Heaps [Poetry Editor], Susan L. Lin [Art Director] and Chelsea Perry [Art Editor].

Best,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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5. David Kirschenbaum

Save the Date: 9/27, Boog City presents Greying Ghost Press and Tara Hack

Wed 29 Aug 2012

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please forward

SAVE THE DATE:

Boog City presents

d.a. levy lives: celebrating the renegade press

Greying Ghost Press
(Salem, Mass.)

Thurs., Sept. 27, 6:30 p.m. sharp, free

Sidewalk Café
94 Ave. A
NYC

Event will be hosted by
Greying Ghost founder and editor
Carl Annarummo

Featuring readings from
Eric Amling
DJ Dolack
Tyler Flynn Dorholt
Sasha Fletcher

and music from
Tara Hack

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

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**Greying Ghost Press http://www.greyingghost.com Greying Ghost started in March of 2007. Since the very beginning they have had the pleasure of working with many exceptional authors whose commitment to expanding the power of

the written word has energized their commitment to print their work. All of its books are handmade and, in most cases, every aspect of production is done in-house. This includes the processes of printing, binding, and shipping. Each cover is hand stamped or pressed. And all of its mail orders are stuffed full with either old photos, fragments of old maps and books, comic scraps, or, most importantly, FREE* pamphlets of poems by people they admire.

**Eric Amling http://wewhoareabouttodie.com/2010/07/20/eric-amling-on-eric-amling/ Eric Amling was born in 1981 in Brooklyn. He is the author of several chapbooks of poetry. His poems have appeared in journals, most recently Drag City Record's The Minus Times. Human Hair & Co. is his art and design firm.

**D.J. Dolack http://www.djdolack.com DJ Dolack's work has appeared in journals including Diode, Handsome, Salt Hill, and The Denver Quarterly. His most recent chapbook, 12 Poems, was published by Eye For An Iris Press. His next chapbook is out from Greying Ghost Press later this year and his first full-length collection, Whittling a New Face in the Dark, is forthcoming from Black Ocean next year. He teaches writing at Baruch College and lives in Jackson Heights, Queens.

**Tyler Flynn Dorholt http://www.dorholtt.wordpress.com Tyler Flynn Dorholt publishes and co-edits Tim, formerly known as Tammy, a print journal of poetry and prose. He curates and publishes the film and writing series On the Escape. His writing, films, and photographs have appeared in dozens of journals across the U.S. He lives and makes in NYC.

**Sasha Fletcher http://www.anicecoldcocacola.blogspot.com Sasha Fletcher is the author of the novella When All Our Days are Numbered Marching Bands Will Fill the Streets and We Will Not Hear Them Because We Will be Upstairs in the Clouds (Mud Luscious) and two chapbooks of poetry.

**Tara Hack http://www.tarahack.com Tara Hack is a 23-year-old singer/songwriter and native New Yorker. She is currently featured in a new book, The Noise Beneath the Apple, which highlights her career as a musician in New York City. Hack regularly performs in Manhattan's Penn Station for thousands of commuters daily. She is also a musician in the South Street Seaport in NYC, performing for tourists from around the world. Through her appearances she has been approached by multiple record labels including Capitol Records, Def Jam, and Warner Brothers.

Hack is working in the studio on a full CD to be released this year. Her music continues to receive international airplay on WOR in NYC, Brooklands Radio in the U.K., as well as Radio Northern Beaches and 2GB Radio in Australia. Articles chronicling her music appear in Brisbane Times, The Age of Melbourne, and The Sydney Morning Herald, in Australia.

The music Hack writes is always based on meaningful world issues, events, and experiences. Her song, "Saya Tidak Bersalah" (I'm not Guilty), is a song about an Australian woman wrongfully imprisoned in Indonesia. Her song fueled an international human rights campaign and sent her to the Conference on World Affairs as a panelist and performer. Her new single, "She Falls Down," aims to raise awareness to the presence and severity of domestic violence in society.

Directions:
Directions: F/V to 2nzZd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All last Tuesdays, 6:30 p.m.-8:30 p.m., except where noted *)

2012

Oct. 30—BoogWork: Amy King and music TBD
Nov. 27—levy lives: NYC small presses night, including Augury Books, Birds, LLC; Brooklyn Arts Press; Monk Books; O'Clock Press. Event co-curated by No, Dear magazine editors Emily Brandt and Alex Cuff (http://www.nodearmagazine.com
).
*Thurs.
Dec. 18—BoogWork: Shafer Hall and music from Alex Battles

2013

Jan. 29—levy lives: Hyacinth Girl Press (Pittsburgh)
Feb. 26—BoogWork: TBD
March 26—BoogWork:Joe Elliot and music TBD
April 30—BoogWork: Lee Ann Brown, and music TBD
May 28—levy lives: TBD

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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6. jason snyder
8/31 in San Francisco: Miranda Mellis & Julia Bloch
Wed 29 Aug 2012

Sidebrow Books and Press Works on Paper invite you to a launch celebration of Miranda Mellis' None of This Is Real and Julia Bloch's Letter to Kelly Clarkson.

The reading/celebration will begin at 7pm at Press Works on Paper at 3492 22nd St., between Dolores and Guerrero, in San Francisco.

Facebook: http://www.facebook.com/events/361519150583268/

Sidebrow: http://www.sidebrow.net/events/miranda-mellis-amp-julia-bloch-san-francisco-5815

+ + + +

— Dodie Bellamy, author of Letters to Mina Harker, Cunt-Ups, and The Buddhist

+ + + +

Galway writer and activist Kevin Higgins will be appearing at Tullamore Rhymers Club event in Hugh Lynches pub on Kilbride Street, Tullamore on Wednesday September 19th next at 8pm in the evening.

He will be reading poetry and articles from his book â€œMentioning the Warâ€ and there will be a discussion and Q&A session after the reading where he will give insight to the issues of the day in poetry and in politics as he sees them.

A collection will be held for the Offaly CAHWT campaign at the event, kindly sponsored by Tudor Lodge B&B in Tullamore.
Â
"a person with a good book is never alone... a writer until they've written one is never at peace"

- www.writingsinrhyme.comÂ Â ::: Add me on Facebook::: My YouTube Videos

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8. Nico Vassilakis

VIDEO PREVIEW: The Last Vispo Anthology: Visual Poetry 1998-2008

Wed 29 Aug 2012

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http://www.flickr.com/photos/fantagraphics/7885633600/

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9. Adam Fieled

"Doubles: Pablo Picasso and Abby Heller-Burnham"

Wed 29 Aug 2012

In this piece I forge a chiasmus between Picasso's blue period 1903 masterpiece "La Vie" and a painting by Philadelphia painter Abby Heller-Burnham. The paintings are included:

http://www.scribd.com/doc/104339404/Doubles-Pablo-Picasso-and-Abby-Heller-Burnham

Hope you like it!
Best,
Adam Fieled [redacted]

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10. Rob McLennan

seventeen seconds: a journal of poetry + poetics,

Wed 29 Aug 2012

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seeking submissions of essays, interviews, etc;

http://www.ottawater.com/seventeenseconds/

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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11. Nico Vassilakis

Vispo blogs & websites

Wed 29 Aug 2012

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http://www.thelastvispo.com/2012/08/30/visual-poetry-blogswebsites/

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12. George Quasha

Friday performance at White Box/NYC: Arner/Beaulieu/Quasha/Stein -- 7 PM

Thu 30 Aug 2012

Please join us this Friday 8/31 performance at White Box (329 Broome west of Bowery) at 7 PM:

AXIAL MUSIC

David Arner (keyboard, balophone)
John Beaulieu (keyboard, harmonica)
George Quasha (percussion)
Charles Stein (voice, recorder)

Axial Music follows a principle of spontaneous composition without the intention of honoring precedent or previous patterns, guided instead by radical following of actual sounds generated. When successful the sound event has a life independent of the musicians and may generate an altered state of listening. In addition to sound events, the performance has visual components, including axial drawing & video.

--
George Quasha

124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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13. aslongasittakes

Ten Thousand Things (Cage Celebration in Atlanta-- Sept. 6-9)

Thu 30 Aug 2012

For those of you in the Atlanta area, please come down to the Goat Farm for a celebration of Cage's music and writings. Below is the blurb. The Atlanta Poets Group will be performing various Cage pieces (including "Anarchy," "45' For a Speaker," "Diary: how to improve the world (you will only make matters worse) Continued 1967" and selections from _I-VI_ and "Empty Words." See the Goat Farm FB page for more info (https://www.facebook.com/events/350313001717893/). Best, James Sanders

In honor of the 100th birthday of John Cage

This experience is created by:
The Atlanta Poets Group
Chamber Cartel
Bent Frequency
The CORE Performance Company

Performances:

Sept 6 | The Ten Thousand Things | 8 pm

Sept 7 | Four4 | 8 pm

Sept 8 | Herron Mastrian Duo | 8 pm

Sept 9 | MUSICIRCUS | 3 pm

The Ten Thousand Things is a four-day celebration (September 6-9) of the work of John Cage (1912-1992)-- a luminary in 20th century avant-garde music, poetry, and visual art--on the occasion of the 100th anniversary of his birth.

Presented by the Goat Farm and curated by The Atlanta Poets Group, Bent Frequency, and Chamber Cartel, the events promise listening experiences rare in the worlds of music or literature.

Among these are a performance of four simultaneous virtuosic solos, an evening length percussion work, a soprano and percussion duo, and a multivoice realization of a mesostic.

The culminating event of The Ten Thousand Things is a "Musicircus," a collage-style musical happening of simultaneous, multiple performances: audience members are invited to stroll around the performance venue and partake in pieces that are of interest to them at that particular moment. Please join us to celebrate John Cage's 100th birthday and revel in sound and silence!

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14. Deborah Poe

event nyc: deborah poe & joe roarty

Fri 31 Aug 2012

For friends in town for the holiday weekend, I'll be reading at Jujomukti Tea Lounge (East Village) on Sunday night. Hope to see you there. Best, Deborah

*

Finish off the summer in style. Join us at the Jujomukti Tea Lounge as we host poets Deborah Poe and Joe Roarty, Sun Sep 2 6-8 p.m.

Hosted by George Wallace. Open Mic. $5.00 admission may be applied to the purchase of a tea or coffee of equal or lesser value.

Deborah Poe is the author of the poetry collections Elements (2010), Our Parenthetical Ontology (2008), and the last will be stone, too (2013) as well as a novella in verse, Hélène (2012). In addition, Deborah is co-editor of both Between Worlds : An Anthology of Contemporary Fiction and Criticism (2012) and a collection of Hudson Valley innovative poetry (2013). She teaches literature and creative writing at Pace University, Westchester.

Joe Roarty has wandered about the midwest and east coast for lo these many years. A rolling stone gathers no moss, but intermittent bouts of poetry have enlivened an otherwise quotidian existence. (That and having his arm torn off by Beowulf.)

http://www.facebook.com/events/146619352145491/

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15. Rob McLennan

August TRUCK;

Fri 31 Aug 2012

I posted the final poem of my month at TRUCK today (a piece of mine).

In case you didn't catch every post=2C the full list of authors included are:

nikki reimer, Stan Rogal, Camille Martin, Monty Reid, Jake Kennedy and kevin mcpherson eckhoff, Amanda Earl, Kathryn MacLeod, Marcus McCann, Sandra Ridley, Cameron Anstee, Daphne Marlatt, Gil McElroy, Natalee Caple, Nathan Dueck, Priscila Uppal, Lary Bremner, Marilyn Irwin, Jay MillAr, Sonnet L'Abbe, Jordan Abel, Trisia Eddy, Joe Blades Meghan Jackson, Barry McKinnon, Shannon Bramer, David McGimpsey, Judith Copithorne, Rob Budde, Kim Minkus, George Bowering + rob mclennan.

You can see the link to the full month here:
http://halvard-johnson.blogspot.com/2012_08_01_archive.html

with the link to the site generally:
http://halvard-johnson.blogspot.com

I hope you have enjoyed the pieces! And now, on to the next scheme...

best,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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16. Turtleneck Press

Open Call for Birkensake 6

Fri 31 Aug 2012

This is a call for submission to Birkensnake 6. William Ambler and Brian Warfield will be co-editing one issue of this prose journal on the them of liminality. You can read more about the project and journal at Birkensnake.com."Liminality may perhaps be regarded as the Nay to all positive structural assertions, but as in some sense the source of them all, and, more than that, as a realm of pure possibility whence novel configurations of ideas and relations may arise." ~Victor TurnerWe are interested in stories that fall outside traditional story-telling tropes. Liminal stories of people who do not consider themselves writers or who write primarily for themselves. We are also interested in the public facet of street art, writing that belongs to everyone. We want to take these stories not meant to be published and publish them. How

does a work change when considering intention, exposure, alteration of audience? Some of our influences which exemplify the kind of writing we are looking for are: Henry Darger (http://www.folkartmuseum.org/darger) Hipolito from Amelie, Simon Grim from Henry Fool, early internet websites that played with infinite space (eg: schwa (http://en.wikipedia.org/wiki/Schwa_(art)), old radiohead sites (http://radiohead.com/memoryhole/)), indie-pressed vinyl, found writing, Toynbee tiles (http://www.resurrectdead.com/tile-gallery/), Charles Crumb (http://www.benett-o-matic.blogger.com.br/CharlesBookTres[1].jpg), Tao Lin's top 10 unpublished articles (http://www.vice.com/read/top-ten-unpublished-articles-2011), lost writing (http://en.wikipedia.org/wiki/Lost_work), etc. We are looking for pieces that have emerged from each author's unique structural conditions, currently exist in a liminal state based on lack-of-intention-to-publish or percieved-otherness, and will now take their place within the unique structure that they form together that we will dub Birkensnake 6.If you just want to contact us for further information or to discuss the project, feel free to email us at [redacted] Submit through Submittable (http://liminalbirkensnake.submittable.com/submit). Brian Warfield

Turtleneck Press

http://turtleneckpress.com

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17. Carolyn Guinzio
SEPTEMBER YEW
Sat 1 Sep 2012

Yew: A journal of innovative writing and images by women.

YEWJOURNAL.COM <http://yewjournal.com/>

HAPPY LABOR DAY. A New issue of YEW is now online for September, and we're thrilled to present wonderful new work by Robyn Art, Krystal Languell and Emily Jern-Miller with spectacular visual contributions from Kirsten Nash, Laura Nash and Doro Boehme.

Readers of *Yew* may have noticed that our bio page is unconventional. Please note that further information about our writers and artists can be found on the “ISSUE DETAILS” page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently seeking work for our second year, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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18. Jonathan Penton

Call for Submissions: The Interdependency Issue of Unlikely Stories: Episode IV

Sat 1 Sep 2012

This election season, /Unlikely Stories: Episode IV/ will assemble and publish an Interdependency Issue, in which we, as American members of the small press, will celebrate the U.S. as part of a planet and a globe which might not be a "global community" but really should be. We are looking for:
Poetry
Fiction
Creative Non-Fiction
Art & Literary Criticism
Cultural & Sociopolitical Analyses
Static Visual Art
Time-Based Art and other forms of Movies and Videos
Music
Spoken Word
Sound Art
...and just about any other form of thought that can be reproduced on the Web.

We want it in:
English or Espanglish.

We want it from: Anyone, any where in the world, who is NOT a United States citizen, OR Anyone who is a citizen of one of the tribal governments within the

U.S., OR U.S. citizens CURRENTLY living outside of the U.S., specifically writing (or creating art) about their experiences outside of the U.S.

We want it to be about: Any subject EXCEPT U.S. elections, past or present. Although /Unlikely Stories: Episode IV/ often has a sociopolitical slant, we publish a variety of works on every topic, and your work need not be sociopolitical in theme. Check us out at http://www.UnlikelyStories.org/ and read the sort of stuff we normally publish, or check out our regular submission guidelines at http://www.unlikelystories.org/submit.shtml for specific directives. WE DO NOT WANT WORK ON THE U.S. ELECTIONS. Really, you can find someplace else to send that at this time.

We want it by October 1st, 2012. We will publish two weeks before the U.S. presidential election.

Thanks for your consideration,
--
Jonathan Penton
http://www.unlikelystories.org/

__._,_.

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19. jeff miller
Lightning'd Press Issue Five out now!
Sun 2 Sep 2012

Hello!

After two months of delays, and most of an extra day, the new issue is now up at http://www.lightningdpress.com! Issue Five includes our first Short Piece, poems from Thomas Meyer, Jamie Felton, Steven Manuel, Jeff Miller, R.N. Horner, Sarah Rosenthal, Patrick James Dunagan, Calvin Pennix, and correspondence from Thomas Meyer. More of our ongoing interview with Peter O'Leary will go on in the next issue.

We are still poetry for the next issue on an ongoing basis; if you have not heard back from us we promise we will get to you in the next few weeks. Additionally, we want to encourage readers to submit to our Short Pieces category. These can look like essays, blog entries, correspondence pieces (like Thomas and Steven), etc. Use your creativity! We like weird things, normal things, essay things, and anything related to Apocalypticism.

Sincerely,

Jamie and Jeff
www.lightningdpress.com

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20. Halvard Johnson
Call for work: On Barcelona
Sun 2 Sep 2012

http://onbarcelona.blogspot.mx/

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/> On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly) Entropy and Me <http://entropyandme.blogspot.com/> Images without Words <http://imageswithoutwords.blogspot.com/> Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home> Hamilton Stone Editions <http://www.hamiltonstone.org/> Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html> <http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/> <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet

Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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21. Morani Kornberg-Weiss

Karen Alkalay-Gut /// Friday, Sept. 7th /// Buffalo, NY

Sun 2 Sep 2012

Please join us this Friday for a poetry reading by Karen Alkalay-Gut.

Friday, Sept. 7th, 8:00 p.m.

WNYBAC

468 Washington Street

Buffalo, NY

Reading followed by a special musical performance by Poverty Hymns.

Admission is free and refreshments will be served.

* * *

Karen Alkalay-Gut is an award-winning Israeli-American poet, translator, editor, and professor of English at Tel Aviv University, Israel. She has published over twenty books of poetry, and her work has been translated to Hebrew, French, Arabic, Yiddish, Romanian, Polish, Russian, German, Turkish, Persian and Italian. She co-founded the Israel Association of Writers in English in 1980 and has been the chair since 1995. She has collaborated with musical ensembles *Thin Lips* and *Panic Ensemble*, as well as the fashion house *Comme il faut*. Her most recent collection of poems is entitled *Layers: Simple Conundrums*.

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22. Michael Heller

poetry reading and book signing September 8th 5PM Colorado Springs.

Mon 3 Sep 2012

If you happen to be in the neighborhood:

POETRY READING AND BOOK SIGNING

Michael Heller will read from and sign copies of

/This Constellation Is A Name: Collected Poems 1965-2010/

published by Nightboat Books

Saturday, September 8th beginning at 5 PM

Poor Richard's Bookstore

320 North Tejon Street

Colorado Springs, Colorado

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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23. Jennifer Karmin
Red Rover Series / Fall 2012
Mon 3 Sep 2012

RED ROVER SERIES
{readings that play with reading}

FALL 2012
Chicago, IL

at OUTER SPACE STUDIO
1474 N. Milwaukee Avenue
near the CTA Damen blue line
suggested donation $4

SEPTEMBER 29
Experiment #57:
100 Thousand Poets for Change

OCTOBER 13
Experiment #58:
Kent Johnson & Daniela Olszewska

NOVEMBER 3
Experiment #59:
Harold Abramowitz, Martin Glaz Serup, Diana Hamilton & Josef Kaplan

DECEMBER 1
Experiment #60:
Maureen Ewing, Josalyn Knapic, Todd McCarty & Tony Trigilio

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

24. Camille Martin
Phil Hall: a widened field of signification
Tue 4 Sep 2012

Please check out my entry on poet Phil Hall for the Canadian Encyclopedia:

http://www.thecanadianencyclopedia.com/articles/phil-hall

"In the pivotal collection *Hearthedral: A Folk-Hermetic* (1996), Phil Hall's poetic shift becomes more apparent. It shows his transition from relatively accessible poetry using colloquial realism into more complex language reminiscent of James Joyce's wordplay in *Finnegans Wake* and Gerard Manley Hopkins' richly descriptive poetry. . . ."

Cheers,
Camille Martin

--
Books:
http://www.shearsman.com/pages/books/authors/martinA.html
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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25. Jared Schickling
new book available _ The Pink _
Tue 4 Sep 2012

Dear All:

If time and interest permits, as the semester kicks into gear, please consider taking a well-deserved psychical vacation while checking out my new book, a long, single poem, The Pink. It's a light, breezy read:

http://www.blazevox.org/index.php/Shop/Poetry/the-pink-by-jared-schickling-303/

Copies can also be had from SPD:

http://www.spdbooks.org/Producte/9781609641153/the-pink.aspx

I have some copies available for trade, review, or, if you're understandably broke, I'd be happy to mail a copy. Please b/c in either case.

Many thanks to Blazevox for publishing this.

happy reading---

Jared

↑ Index

26. Al Filreis
PoemTalk 57: Gregory Djanikian on genocide & naming
Tue 4 Sep 2012

Today we are releasing the 57th episode of PoemTalk - a discussion of Gregory Djanikian's "Armenian Pastoral, 1915" with John Timpane, Jamie-Lee Josselyn, and Peter Balakian:

https://jacket2.org/commentary/cut-same-tongue-poemtalk-57
http://www.poetryfoundation.org/features/audioitem/3620

Al Filreis
http://writing.upenn.edu/~afilreis

↑ Index

27. Eric Elshtain
New Human/Machine Collaboration from Beard of Bees
Tue 4 Sep 2012

Beard of Bees' latest human/machine poetic collaboration is also a rigorously humane meidtation on events of 11 September 2001.

Read about the human co-author here:

http://www.beardofbees.com/scovel.html

and read the works here:

http://www.beardofbees.com/pubs/]]_and_other_9_11_works.pdf

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

28. amy king
PEN American does "Banned Books" Month
Wed 5 Sep 2012

Listen, she say, right down there in your pussy is a little button that gits real hot when you do you know what with somebody. It git hotter and hotter and then it melt. That the good part.

Continued here - http://www.pen.org/blog/?cat=3229

↑ Index

29. Sharon Dolin
Reading at Center for Book Arts, NYC, Sept. 12th
Wed 5 Sep 2012

Dear Friends,

If you're in the New York area, please join us for the Center for Book Arts Annual Letterpress Chapbook Competition Reading, scheduled this year for Wed., Sept. 12th at 6:30pm.

The readers will be: Phillis Levin (final judge), V. Penelope Pelizzon (winner), Rob Stephens (honorable mention), and myself. Refreshments to follow. 28 W. 27th St., 3rd fl., NYC. $10 suggested donation, $5 members. I hope you'll pass along the word to friends, students, colleagues, and other poets.

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
http://sharondolin.blogspot.com

↑ Index

30. Jennifer Karmin

Sept 13: Mayer + Karmin + Good in Minneapolis

Wed 5 Sep 2012

FREE VERSE: Bernadette Mayer
with special guests Jennifer Karmin & Philip Good

Thursday, September 13 at 7pm
Walker Art Center, Cinema
1750 Hennepin Avenue South, Minneapolis
http://www.walkerart.org

Join us for an unforgettable evening celebrating the art of contemporary poetry and its roots in the experimental tradition. Acclaimed poet Bernadette Mayer, an avant-garde writer associated with the New York School of poets, is the author of more than two dozen volumes of poetry that have been widely influential. Mayer will be joined onstage by Chicago poet and artist Jennifer Karmin, author of the text-sound epic Aaaaaaaaaaalice, and fellow New York poet Philip Good, author of Untitled Writings from a Member of the Blank Generation.

NOTE: This event, co-sponsored by Rain Taxi Review of Books and the Walker Art Center, is free but tickets are required. Tickets are available at the Walkerâ€™s Bazinet Garden Lobby desk starting at 6 pm.

http://www.raintaxi.com/readings

http://www.walkerart.org/calendar/2012/free-verse-bernadette-mayer

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31. Jared Schickling
NEW TITLE FROM DELETE PRESS: THE KATECHON BY MICHAEL CROSS
Wed 5 Sep 2012

—

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32. David Kirschenbaum
Segue from the Archives, 2000, Kiely and Kirschenbaum
Wed 5 Sep 2012

Hi all,

Back in 2000, Kristin Prevallet and Prageeta Sharma were kind enough to ask Aaron Kiely and me to read in the Segue series in NYC, then housed at Double Happiness.

I'd been emailed a link recently to the PennSound site through the Poetics List, and I saw that a recording of our event wasn't on the site. Then I remembered that the recording equipment wasn't working that day, and I did what I usually did back then and recorded it with my little Radio Shack cassette recorder.

I checked the kitchen drawer where I thought the tape was and, sure enough, there it was. Our pal Sean Cole was kind enough to digitize the cassette, and the good folks at Penn Sound have now put the recordings up on their swell site

Go down to April 8 and there are the links to each of our readings (and a ton of other recordings, too):

http://www.writing.upenn.edu/pennsound/x/Segue-DH.php

Hope yre all doing well.

as ever,
dak

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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33. George Quasha

6-hour "art is/ poetry is/music is" live radio program now archived ONLINE

Wed 5 Sep 2012

My 6-hour live radio "art is/music is/poetry is" session with 10 artists, composers, and a poet (8-11-12) on WGXC in Acra (outside Catskill, NY) is now ONLINE as separate sound files:

http://transmissionarts.org/event/xmh5n4/audio
<http://www.facebook.com/l.php?u=http%3A%2F%2Ftransmissionarts.org%2Fevent%2Fxmh5n4%2Faudio&h=yAQGZn3OnAQGk3Pb164zsPH53jVuL1cSE-U4EvDwribzz7g&s=1>

The participants:

REBECCA WOLF (poetry), SUSAN WIDES (photography), JIM HOLL (art), BRIAN DEWAN (music), TONY MARTIN (art), SUZY SURECK (art), PETER WETZLER (music), TOM ROE (sound art), JULIE HEDRICK (art), ETEAM (art)

art is/poetry is/music is videos at: http://www.quasha.com/art-is

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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34. Larissa Shmailo

The Unbearables vs. The Feminist Poets in Low-Cut Blouses 9/29

Thu 6 Sep 2012

The Unbearables vs. The Feminist Poets in Low-Cut Blouses for 100,000 Poets for Change

Featuring Madeline Artenberg, Stephanie Berger, Bernard Block, Stephen Boyer, Lee Ann Brown, Steve Dalachinsky, Bonny Finberg, Rob Hardin, Bob Holman, Patricia Spears Jones, Ron Kolm, Tsaurah Litzky, Elizabeth Macklin,

Jane Ormerod, Yuko Otomo, Annie Pluto, Jill Rapaport, Audrey Roth, Thad Rutkowski, Sarah Sarai, Tom Savage, Susan Scutti, Larissa Shmailo, Sparrow, Carl Watson, Carol Wierzbicki, Chavisa Woods, Susan Yung, and Jordan Zinovich.

Curated by Larissa Shmailo and Ron Kolm

Saturday, September 29, 7:00 - 10:00 pm

A Gathering of the Tribes, 285 E3rd Street (bet. C and D)

Please see link for details.
http://www.facebook.com/events/355618784519881/?ref=ts

↑ Index

35. Adam Fieled

Abby Heller-Burnham and Andrew Wyeth: "Frozen Warnings" and "Christina's World"

Thu 6 Sep 2012

This piece puts into a dialectical blender two paintings by two Philadelphia artists: "Frozen Warnings" by Abby Heller-Burnham and "Christina's World" by Andrew Wyeth, and it also includes the paintings:

http://www.scribd.com/doc/105141702/Abby-Heller-Burnham-and-Andrew-Wyeth-Frozen-Warnings-and-Christina-s-World

Hope the chiasmus is satisfying to you...
Best,
Adam Fieled [redacted]

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36. The Paris Review

Issue 202, Fall 2012

Fri 7 Sep 2012

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[2]The Fall Issue
Available in bookstores and [3]online!
Links:
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2. http://www.theparisreview.org/current-issue?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=currenti

ssue2012newsletter

3. http://www.theparisreview.org/current-issue?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=currentissue2012newsletter

[4]Subscribe â€º

Links:

4. https://www.theparisreview.org/subscribe

Our latest issueâ€”featuring Roberto Calasso, James Fenton, Maira Kalman, Sam Savage, Bernadette Mayer, and more! Below are selections from the issue available on our Web site. To read it all, [5]subscribe or purchase the issue at your local bookstore. Links: 5. https://www.theparisreview.org/subscribe?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=subscribefall2012newsletter

[6]James Fenton

Links:

6. http://www.theparisreview.org/interviews/6166/the-art-of-poetry-no-96-james-fenton?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=fentoninterview

INTERVIEW

[7]The Art of Poetry No. 96

[8]James Fenton

â€œWhat happened to poetry in the twentieth century was that it began to be written for the page. When itâ€™s a question of typography, why not? Poets have done beautiful things with typographyâ€”Apollinaireâ€™s Calligrammes, that sort of thing. But now we are left with people who write only for the page, who feel that a poem is something very far from performance.â€

[9]Read an excerpt â€º

[10]Roberto Calasso

Links:

7. http://www.theparisreview.org/interviews/6166/the-art-of-poetry-no-96-james-fenton?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=fentoninterview

8. http://www.theparisreview.org/interviews/6166/the-art-of-poetry-no-96-james-fenton?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=fentoninterview

9. http://www.theparisreview.org/interviews/6166/the-art-of-poetry-no-96-james-fenton?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=fentoninterview
10. http://www.theparisreview.org/interviews/6168/the-art-of-fiction-no-217-roberto-calasso?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=calassointerview

INTERVIEW

[11]The Art of Fiction No. 217
[12]Roberto Calasso
â€œThe publisher is considered, especially in Anglo-Saxon countries, a rather eccentric entrepreneur or impresarioâ€”a businessman in a very improbable field. But if he is successful, then he is a good businessman. The author is the successor of the saint, everyone respects the author. So to put the two elements together is highly suspicious in a way.â€
[13]Read an excerpt â€º

Links:

11. http://www.theparisreview.org/interviews/6168/the-art-of-fiction-no-217-roberto-calasso?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=calassointerview
12. http://www.theparisreview.org/interviews/6168/the-art-of-fiction-no-217-roberto-calasso?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=calassointerview
13. http://www.theparisreview.org/interviews/6168/the-art-of-fiction-no-217-roberto-calasso?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=calassointerview

FICTION

[14]The Meininger Nude [15]Sam Savage â€œI never admitted it of course, never admitted to being an artist at all. Not after the first years, when I was in fact a minor juvenile artist. Unlike other so-called artists, I never boasted of being an artist, and especially not of being a literary artist. I was a secret artist. For most of my adult life I was a collector of paintings and a concealed minor artist. I would not admit it because I could not accept the status of minor artist, what I considered the disgrace of the minor artist. I could have been a successful minor artist, but instead I was a failure as a

major artist. I was a concealed failure as a major artist. By concealing the artist I was able to conceal the failure.â€ [16]Read an excerpt â€º Links:
14. http://www.theparisreview.org/fiction/6171/the-meininger-nude-sam-savage?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=samsavage 15. http://www.theparisreview.org/fiction/6171/the-meininger-nude-sam-savage?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=samsavage 16. http://www.theparisreview.org/fiction/6171/the-meininger-nude-sam-savage?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=samsavage

POETRY

[17]Three Poems
[18]Bernadette Mayer
from â€œHelen Hypatia Bailey Baylyâ€
Links:
17. http://www.theparisreview.org/poetry/6172/three-poems-bernadette-mayer?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=bernadettemayer
18. http://www.theparisreview.org/poetry/6172/three-poems-bernadette-mayer?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=bernadettemayer

besides not being from ancient troy
helen bailey hails from australia
her middle name is hypatia, her mother
thought if her first name was helen
her 2nd had to be the greek mathematician
stoned by st. cyril whom she pissed off
[19]Read an excerpt â€º
Links:
19. http://www.theparisreview.org/poetry/6172/three-poems-bernadette-mayer?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=bernadettemayer

FICTION

[20]Disgust [21]Ottessa Moshfegh â€œHe handed her a large bill so that she would have to make change and he could stand there longer, watching

her count the money, feeling her near to him across the counter. â€˜How are you today, Mr. Wu?â€™ she said. She said this every day. He mumbled something unintelligible. He never knew what to say around her. Everything he wanted to say was â€˜You are beautifulâ€™ and â€˜Iâ€™m in love with you.â€™ There was, in his mind, nothing else for him to say.â€ [22]Read an excerpt â€º Links: 20. http://www.theparisreview.org/fiction/6170/disgust-ottessa-moshfegh?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=moshfegh 21. http://www.theparisreview.org/fiction/6170/disgust-ottessa-moshfegh?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=moshfegh 22. http://www.theparisreview.org/fiction/6170/disgust-ottessa-moshfegh?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=moshfegh

POETRY

[23]Ten Poems
[24]Guillaume Apollinaire
from â€œCors De Chasseâ€
Links:
23. http://www.theparisreview.org/poetry/6174/ten-poems-guillaume-apollinaire?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=apollinaire
24. http://www.theparisreview.org/poetry/6174/ten-poems-guillaume-apollinaire?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=apollinaire

Our story is noble and tragic
As the face of a tyrant not fun not for everyone
No drama or magic
No detail of what weâ€™ve done
Can make our love pathetic

And Thomas De Quincey drinking
Opium poison sweet and chaste
Went dreaming to his poor Anne and listened to his own
eyelids blinking
[25]Read an excerptâ€º
Links:
25. http://www.theparisreview.org/poetry/6174/ten-poems-guillaume-

apollinaire?
utm_source=newsletterfall2012&utm_medium=email&utm_campaign=apollinaire

PORTFOLIO

[26]Sestina
[27]Daniel Handler and Maira Kalman
Links:
26. http://www.theparisreview.org/art-photography/6176/sestina-daniel-handler-maira-kalman?
utm_source=newsletterfall2012&utm_medium=email&utm_campaign=handlerkalmansestina
27. http://www.theparisreview.org/art-photography/6176/sestina-daniel-handler-maira-kalman?
utm_source=newsletterfall2012&utm_medium=email&utm_campaign=handlerkalmansestina

ALSO IN THE MAGAZINE

Stories by David Gordon, Peter Orner, and Jim Gavin. A portfolio of collages by Jess. Poems by James Fenton, August Kleinzahler, George Seferis, and Jason Zuzga.
[28]See the Full Table of Contents â€º
Links:
28. http://www.theparisreview.org/current-issue?
utm_source=newsletterfall2012&utm_medium=email&utm_campaign=currentissue2012newsletter

UPCOMING EVENTS

September 20
[29]Brooklyn Book Festival screening of Bruce Robinsonâ€™s Withnail & I at BAMcinÃ©matek, Brooklyn, NY
Join us for a screening of the cult British film, followed by a discussion with frequent Paris Review illustrator Leanne Shapton, editor Lorin Stein, and deputy editor Sadie Stein.
Links:
29. http://www.bam.org/film/2012/withnail-and-i?
utm_source=newsletterfall2012&utm_medium=email&utm_campaign=withnailandi

September 22
[30]The Paris Review at the Brooklyn Book Festival Literary Marketplace, Brooklyn, NY
Join us at the largest free literary event in New York City and one of

Americaâ€™s premier book festivals.
Links:
30. http://www.brooklynbookfestival.org/BBF/Home?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=brooklynbookfestlitmarket

October 4
[31]Object Lessons: The Art of the Short Story Reading at Greenlight Bookstore, Brooklyn, NY
Join us for a panel discussion of The Paris Reviewâ€™s new anthology and readings with Donald Antrim and David Means, moderated by editor Lorin Stein.
Links:
31. http://greenlightbookstore.com/event/2012/09/05/month/all/all/1?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=greenlightbookstore

October 10
[32]The Paris Review at the Strand Reading Series, New York, NY
Join us at the Strand each month to celebrate the written word! From live readings of new fiction by revered film and theater actors to dramatizations of Paris Review interviewsâ€”no two events will be alike. Wine will be served.
Links:
32. http://www.strandbooks.com/events/?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=strandeventoct10

October 10
[33]Object Lessons: The Art of the Short Story Reading at Brazos Bookstore, Houston, TX
Join us for a discussion of The Paris Reviewâ€™s new anthology with editor Lorin Stein.
Links:
33. http://www.brazosbookstore.com/event/paris-review-editor-lorin-stein-object-lessons?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=brazosbooks

October 18
[34]The Paris Review at Tosca CafÃ©, San Francisco, CA
Join us for a night with editor Lorin Stein, deputy editor Sadie Stein, and Paris Review contributors Daniel AlarcÃ³n and Peter Orner, cohosted with City Lights Booksellers.

Links:
34. http://www.citylights.com/info/?fa=event&event_id=1601&utm_source=newsletterfall2012&utm_medium=email&utm_campaign=toscacafecitylights

October 23
[35]The Paris Review at Hammer Museum, Los Angeles, CA
Join us for a discussion with editor Lorin Stein, deputy editor Sadie Stein, and Paris Review contributor and former editor Mona Simpson on â€œthe literary life today,â€ followed by a reading of selected stories from the new Paris Review anthology, Object Lessons, and a Q&A with the editors.
[36]See all events â€º
[37]
Links:
35. http://hammer.ucla.edu/calendar/detail/year/2012/month/10/day/23/type/program/id/1406?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=hammermuseum
36. http://www.theparisreview.org/events?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=eventsfall2012newsletter
37. http://www.theparisreview.org/blog/?utm_source=newsletterfall2012&utm_medium=email&utm_campaign=tprblogfall2012newsletter

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38. http://us1.forward-to-friend.com/forward?u=ba34ae29824bc79fed69cc5f5&id=08347d2ace&e=7f8caa2f2a

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37. Lazer, Hank
Celebrating the publication of Harryette Mullen's book of essays
Mon 10 Sep 2012

Celebrating the Publication of Harryette Mullen's

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Harryette Mullen

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Box 870380 * Tuscaloosa, AL 35487-0380

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38. michael farrell
new rabbit
Mon 10 Sep 2012

there's a new rabbit out .. poems by pam brown, jill jones & more ..

plus a long interview with me (& photos) - earlier issues have interviews with joanna drucker, kenneth goldsmith

rabbit's the best place to get a look at what's happening in poetry in australia i think, with lost of poems by interesting young writers

you can subscribe & submit poems via

http://rabbitpoetry.com/

website does look a bit gloomy, but journal not ..

m

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39. michael farrell
poetry studies
Mon 10 Sep 2012

australian literature studies is generally dominated by the study of fiction

but the new jasal has a number of poetry articles

john tranter on the jacket transition; peter minter on indigenous poetics; kate fagan on chris edwards' great 'people of earth'

plus my take on an experimental text from 1897 read through the concept of biodiversity

http://www.nla.gov.au/openpublish/index.php/jasal/issue/view/210/showToc

mf

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40. Halvard Johnson
Call for work
Tue 11 Sep 2012

On Barcelona would love to have some of your work. Please send to me ([redacted]) in a separate message with or without attachment, but with your name and On Barcelona in the subject line.

http://onbarcelona.blogspot.mx/

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/> On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly) Entropy and Me <http://entropyandme.blogspot.com/> Images without Words <http://imageswithoutwords.blogspot.com/> Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home> Hamilton Stone Editions <http://www.hamiltonstone.org/> Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html> <http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/> <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-

Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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41. Séamas Cain

A surrealist oyster moon

Tue 11 Sep 2012

_____

OYSTER MOON PRESS :

a non-profit, surrealist

publishing cooperative located

in Berkeley, California

http://www.oystermoonpress.com/

_____

“Mirach Speaks to His Grammatical Transparents”

by Will Alexander

(a philosophical meditation vertically scripted)

“Carnival of Sleep”

by Ribitch

(opens its tent for the unwary somnambulist)

“West of Pure Evil”

by Josie Malinowski

(represents a divorce between rhyme and reason)

“HYDROLITH” :

(surrealist research & investigations)

“The Exteriority Crisis” :

by Eric W. Bragg, Eugenio Castro, & Bruno Jacobs

(the city maintains focal points of its unconscious)

“The Somnambulist Footprints” :

(short stories edited & introduced by Eric W. Bragg)

“The Midnight Blade of Sonic Honey”

by Eric W. Bragg

(the pairing of a surrealist novel & an automatic text)

OYSTER MOON PRESS :

http://www.oystermoonpress.com/

Address all inquiries to ewbragg (at) hotmail (dot) com

http://www.ribitch.net

http://www.surrealcoconut.com

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42. George Quasha

ArtsWalk Literary 2012 - Columbus Day Oct. 6 & 7 in Hudson: (Asekoff, Strand, Quasha, Stein, Gorrick, Moore...)

Tue 11 Sep 2012

ArtsWalk Literary 2012 promises to be outstanding:

Saturday's readers at City Hall include former Poet Laureate Mark Strand, Honor Moore (author of the best-selling memoir /The Bishop's Daughter/), L.S. Asekoff (Witter Brynner award recipient for poetry this year) and poet Helen Klein Ross whose novel is forthcoming from Simon & Schuster.

Sunday at the Opera House is multi-media day featuring poets who are also visual artists: George Quasha, Charles Stein, Anne Gorrick and the dynamic award-winning Thomas Sayers Ellis whose work is described as "Richard Pryor meets Albert Einstein." The festival finishes with mystery writer David Black

and Illya Szilak, digital novelist and local physician who will read from her new novel /APP Queerskins. /

See http://cccaartswalk.webs.com/artswalk-literary-2012
//

SCHEDULE OF AUTHORS

Sat., October 6th - Hudson City Hall, Council Room (520 Warren Street)

Noon - 1:30

L.S. Asekoff

L.S. Asekoff has published four books of poetry: Dreams of a Work (1994) and North Star (1997) with Orchises Press and The Gate of Horn (2010) and Freedom Hill (2011) with Triquarterly Books/Northwestern University Press. He was recently chosen for the Library of Congress Whitter Bynner Fellowship by poet laureate Phil Levine.

Mary Beth Hughes

Mary-Beth Hughes is the author of the best selling novel, Wavemaker II , a New York Times Notable Book. Her stories have been published in The Paris Review , Ploughshares , The Georgia Review , and A Public Space . She lives in Brooklyn

1:45 - 3:15

Helen Klein Ross

Helen Klein Ross is a former advertising copywriter whose fiction, essays and poetry have appeared in literary journals and The New York Times. She is curator of The 1853 Project, a crowd-sourced poetry anthology, and author of Making It, A Millennial Tale of Madison Avenue, a novel. Helen lives in New York City and Amenia, New York and on twitter as @AdBroad.

Honor Moore

Honor Moore's 2008 memoir, The Bishop's Daughter, finalist for the National Book Critics Circle Award, is now a paperback and e-book, as is a reissue of her 1996 biography of her grandmother, The White Blackbird: A Life of the Painter Margarett Sargent, a New York Times Notable Book. Moore is author of three collections of poems: Red Shoes, Darling andMemoir and for the Library of America, she edited Poems from the Women's Movement (2009), an Oprah's Summer Reads pick and Amy Lowell: Selected Poems. She is on the faculty of the graduate writing program at the New School.

3:30 -- 5:00

Peg Boyers

Peg Boyers is a Cuban-American poet who was born in Venezuela, went to school in Italy and now resides in Saratoga Springs, NY with her husband, Robert Boyers, with whom she co-edits Salmagundi Magazine. Her essays, translations and poems appear in Paris Review, The New Republic, Hudson Review, Sewanee Review, New England Review, Harvard Review, Ploughshares, Guernica, Slate, Jai Alai and other magazines. She is author of two books of poems, Hard Bread and Honey with Tobacco. She teaches at Skidmore College, The New York State Summer Writer's Institute and most recently, at Columbia University.

Mark Strand

Mark Strand is recognized as one of the premier contemporary American poets as well as an accomplished editor, translator and prose writer. He is the author of thirteen books of poems, a book of stories, three volumes of translations and the editor of a number of anthologies. He has received many honors and awards for his poems including a MacArthur Fellowship, The Pulitzer Prize (for Blizzard of One), the Bollingen Prize and the Gold Medal for Poetry from the American Academy of Arts and Letters. In 1990, he was appointed Poet Laureate of the United States. He teaches at Columbia University.

Sunday, October 7th,Hudson Opera House, 327 Warren St., Hudson

Noon -- 1:30

Charles Stein

Charles Stein is the author of ten books of poetry including The Hat Rack Tree, Parts and Other Parts, Horse Sacrifice and Poems and Glyphs. He also is the author of The Secret Life of the Black Chrysanthemum, a critical study of Charles Olsen's poems and prose and the editor of Being = Space x Action: Searches for Freedom of Mind in Mathematics, Art and Mysticism. Stein collaborates with George Quasha in the production of 'dialogical' criticism: innovative approaches to the discussion of literature, art and related concerns. He is the inventor/practitioner of a species of 'Sound Poetry' and has published 'Text-Sound Texts', arriving from his work in music and literature.

George Quasha

George Quasha's books of poems include,Somapoetics, Giving Lily Back her Hands, Ainu Dreams and Verbal Paradise (preverbs). Preverbs, a core vehicle for Quasha, is currently structured in seven books, each with seven poem-complexes. Quasha's art practice explores common principles (e.g. the 'axial') in various mediumsin addition to language: sculpture, drawing, video, sound and performance. Axial Stones: An Art of Precarious Balance, presents the axial work in sculpture, along with drawing and language. His internationally-exhibited video: art is: Speaking Portraits (in part on www.quasha.com

<http://www.quahsa.com/>) records over 900 artists/poets/musicians defining art/poetry/music. Awarded a Guggenheim Fellowship in video art and an NEA Fellowship in poetry, he is co-founded of Station Hill Press.

1:45 - 3:15

Anne Gorrick

Anne Gorrick is the author of three books of poetry:I-Formation, Book 2, I-Formation, Book 1andKyotologic,all from Shearsman Press.With artist Cynthia Winika, Gorrick produced a limited edition artists' book, Swans, the ice.She has also collaborated on large textual and/or visual projects with John Bloomberg-Rissman and Scott Helmes. She curates the reading series, Cadmium Text,which focuses on innovative writing in and around the New York's Hudson Valley(www.cadmiumtextseries.blogspot.com <http://www.cadmiumtextseries.blogspot.com/>). Gorrick also co-curates, with Lynn Behrendt, the electronic journal Peep/Show at www.peepshowpoetry.blogspot.com <http://www.peepshowpoetry.blogspot.com/>. Her visual work can be seen at: www.theropedanceraccompanieshersеlf.blogspot.com <http://www.theropedanceraccompanieshersеlf.blogspot.com/>. She lives in West Park, New York.

Thomas Sayers Ellis

Thomas Sayers Ellis' poems have appeared inThe American Poetry Review, Agni, Boston Review, Ploughshares, Grand Street, Tin House, in two volumes and elsewhere. He received a Pushcart Prize and fellowships from the Ohio Arts Council and the Provincetown Fine Arts Work Center.Hisfirst collection,The Good Junk, was published in the Graywolf Take Three Series. He is also author of The Genuine Negro Hero, The Maverick Room and is co-editor of On the Verge, Emerging Poets and Artists. He is co-founder of The Dark Room Collective,an influential African-American writer's group and reading series.

3:30 - 5:00

Illya Szilak

Illya Szilak uses open-source media and collaborations forged via the internet to create multi-media novels.Her first novel, Reconstructing Mayakovsky, was selected for the second Electronic Literature Collection and was a jury pick for the 2010 Japan Media Arts Festival and 2011, at Filmwinter in Stuttgart. It is taught in creative writing programs throughout the country as an example of new media writing. Szilak has presented her work at Princeton University, Brown University, the University of Colorado, the Kitchen in New York, the Universite Paris- Sorbonne. Her second multi-media novel, Queerskins, will appear in early 2013. She currently blogs for the Huffington Post.

David Black

David Black is an award-winning journalist, novelist, screenwriter and producer. His novel, Like Father, was named a notable book of the year by the New York Times and listed as one of the seven best novels of the year by theWashington Post. The King of Fifth Avenue was a notable book of the year by theNY Times, New York Magazine and the A.P. NPR's Weekend Edition called his recent, The Extinction Event, one of the summer's five best books. Black has published eleven books and over 150 articles in magazines including The Atlantic, The New York Times Magazine, Harper's and Rolling Stone. He won an Edgar Allan Poe Special Award from the Mystery Writers of America on three occasions

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George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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43. Séamas Cain
Lineal chapbooks
Thu 13 Sep 2012

Two poetry chapbooks authored by Kit Fryatt :

RAIN DOWN CAN ...

http://www.shearsman.com/shop/shop.php?action=full&id=450

(and)

TURN PUSH | TURN PULL ...

http://corruptpress.net/?q=node/

Lineal regards,

Séamas Cain
http://www.freewebs.com/seamascain

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44. CE Putnam

C.E. Putnam's Back Catalog (Release Date Sept. 22, 2012)

Thu 13 Sep 2012

Dearest Poetics,
Â
I am pleased to announce that my six-book back catalog is coming out on September 22, 2012.Â Â Â

The Papier-MÃ¢chÃ© Taj Mahal
XX Elegies (w/ John Donne)
Spaces Where Spaces Are
Transmissions from the Institute
Maniac Box

Things Keep Happening

The
books contain work produced between 1994-2003, and have been revised, updated,
and expanded. Though some of the writings have appeared in chapbooks over the
years, there is a large amount of material that has never been in print before.Â The books really do look
spectacular.
Â
My publisher is having a pre-publication sale. Get all six
books at over 30% off the cover price (includes free U.S. shipping).Â You can pre-order via paypal here:Â http://www.pisor-industries.org/w/books
Â
Individual books will be available for sale on September 22
via my web site, fine booksellers, and amazon.com.Â
Â
Iâ€™ll be doing a mini-book tour in the Pacific Northwest in
December.
Â
Portland (Spare Room reading
series). December 2.
Seattle (Location / Time TBA)
Â
I hope to see many of you at the end of the year.Â

Â
Most Hoogily,

C.E.
Â
P.I.S.O.R (Putnam Institute for Space Opera Research)
The C.E. Putnam six book back catalog to be published September 22, 2012
Pre-Sale going on now (all 6 books for $65 visit:
http://pisor-industries.org/w/books)

http://pisorinstitute.tumblr.com/ http://www.cafepress.com/shoppisor

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45. David Kirschenbaum
Save the Date: Boog City in S.F. Oct. 3
Fri 14 Sep 2012

please forward

Save the Date:

Boog City Goes West 2012

Wed. Oct. 3, 7:15 p.m. sharp, free

Books and Bookshelves
99 Sanchez St.
San Francisco

featuring readings from

Micah Ballard
    Amy Berkowitz
David Buuck
    Ivy Johnson
David Kirschenbaum
    Jill Stengel
Sunnylyn Thibodeaux

and music from

Greg Ashley

Curated and with introductions by
Boog City editor Kirschenbaum

For more info call Books and Bookshelves at [redacted]
or Boog City at 212-842-BOOG (2664)

**Greg Ashley http://www.allmusic.com/artist/greg-ashley-mn0000187786 Along with fronting the Gris Gris, singer/songwriter/guitarist Greg Ashley also performs as a solo artist, concentrating on the delicately trippy psych-folk that occasionally makes its way into his band's louder, more unpredictable music. Late in 2003, Birdman released his debut album, Medicine Fuck Dream, which drew comparisons to Mayo Thompson and Roky Erickson. Ashley's second solo album, Painted Garden, arrived early in 2007, and though it had considerably cleaner production than his debut, it shared the same free-flowing songwriting and surreal lyrics. In 2010 he dropped the completely experimental Requiem Mass and Other Experiments on Birdman. The opening title track (a whole side of a conventional LP) is the preeminent work here, while the rest features a series of smaller musical and sonic adventures.

**Micah Ballard http://www.poetryfoundation.org/bio/micah-ballard Micah Ballard was born in Baton Rouge, La., and lives in San Francisco. He is the author of Waifs and Strays (City Lights Books), nominated for a California Book Award; Parish Krewes (Bootstrap Press); Evangeline Downs (Ugly Duckling Presse); Negative Capability in the Verse of John Wieners (Auguste Press) among other books. He co- edits Auguste Press and Lew Gallery Editions and works for the M.F.A. in Writing Program at the University of San Francisco.

**Amy Berkowitz http://www.mondoberko.blogspot.com Amy Berkowitz is the author of Listen To Her Heart, forthcoming from Spooky Girlfriend, and Lonely Toast, from What To Us (Press). She is a founding member of the Washtenaw County Women's Poetry Collective & Casserole Society and the editor of Mondo Bummer. She lives in San Francisco.

**David Buuck http://www.davidbuuck.com David Buuck is a writer who lives in Oakland, Calif. He is the founder of BARGE, the Bay Area Research Group in Enviro-aesthetics, and co- founder and editor of Tripwire, a journal of poetics. An Army of Lovers, co-written with Juliana Spahr, is forthcoming from City Lights. Publications, writing and performance samples, and further info is available at the above url.

**Ivy Johnson http://www.ivyjohnson.tumblr.com Ivy Johnson was born on the open prairie where she picked crocuses as a child. She also grew up speaking in tongues, which led her to poetry. Boog City published her first chapbook, Walt Disney's Light Show Extravaganza. She has a chapbook forthcoming from Timeless, Infinite Light called As They fall.

**David Kirschenbaum http://www.myspace.com/gilmoreboysmusic http://boogcity.blogspot.com/ David Kirschenbaum's work has appeared in the Brooklyn Review Online, Can We Have Our Ball Back, Chain, Live Mag!, Unpleasant Event Schedule, and The Village Voice, among others. He is the

editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 22nd year. His poems form the lyrics of Casey Holford and Preston Spurlock's band Gilmore boys.

**Jill Stengel http://www.dusie.org Formerly of San Francisco and Los Angeles, Jill Stengel now lives in Davis, Calif. with her three children and her husband. Stengel has run a poetry reading series; edited and published numerous chapbooks and a journal, mem, under her a+bend press imprint; participated in several poetry collectives; formed a women's salon for post-graduate poetic study; taught poetry and book arts; and actively participates in the poet-moms listserv community. She has nearly a dozen chapbooks of her own in print, several of which are also available to view online at the above url. Titles include ladies with babies, late may, only this, and I would open, and equinox. Her full-length Dear Jack is due out any minute from Black Radish Books.

**Sunnylyn Thibodeaux http://www.galatearesurrection17.blogspot.com/2011/12/critic-writes-poems.html Sunnylyn Thibodeaux is from New Orleans and lives in San Francisco. Palm to Pine, her first full-length collection of poems, was published by Bootstrap Press. She is the author of many small books, including 20/20 Yielding, Room Service Calls, and Against What Light (forthcoming). Recent poems have appeared in Amerarcana, Back Room Live, Drunken Boat, Galatea Resurrects, Lit, The Recluse, Where Eagles Dare among others. She co-edits Auguste Press and Lew Gallery Editions.

**Boog City http://www.boogcity.com Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater- Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
1.5 blocks from Church St. and Market St. Muni
Venue is bet. 14th St and Duboce Ave.

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.boogcity.com
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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46. Lisa Samuels
Wild Dialectics
Sat 15 Sep 2012

My new book of poems, Wild Dialectics, is now out with Shearsman Books

http://www.shearsman.com/pages/books/catalog/2012/samuelsWD.html

With thanks to the publisher, Tony Frazer, and to Laura McLauchlan for the cover art's chthonic marketplace.
Bests, Lisa

~~~

Lisa Samuels's Wild Dialectics forges imaginary rhythms into speculative anthems. These lyrics of elusive logos ghost provisional conditions of enduring transience. With stunning poise, Samuels holds out for holding on to the inherent insistence of words' translucent pilgrimage. —Charles Bernstein

I am profoundly moved by Wild Dialectics, doing one of the best kinds of work that a poet and her poetry can do. Experience and perception are fully nuanced here, compressed into the body-mind of a guide to the full if even at times partial details; a rewire, making possible and thereby making accessible. Wild Dialectics is resonant with sense and fat with the joy of humane linguistic creative subtlety. The ear and eye, body and mind, are jumped into serious play both along and between these lines. Lisa Samuels tells it straight and tells it true; which is why we might not see that to be so, we are not used to straight and true. Her attention and perceptions are sharp as they come, subtle arguments released through sensual fracture. —cris cheek

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47. David Kirschenbaum
Boog City 73/Occupy Issue Online PDF Edition Now Available
Sat 15 Sep 2012

Please forward

Hi all,

The online pdf of Boog City 73, our Occupy at One issue, our biggest non-Portable Boog Reader issue ever, is now available. You can read it at:

http://www.boogcity.com/boogpdfs/bc73.pdf

Thanks,
Your Friends at Boog City

P.S. For information on NYC Occupy events this month visit the below url and click on schedule:

http://www.s17nyc.org

Boog City 73

featuring:

Our Occupy at One Section

with:

—"'One of my hopes,' says Fagin, 'is always that people will claim their own authority and empower themselves to meet their own needs and those of their communities.'" from "Stacking Up: Betsy Fagin on Occupy and The People's Library," interview and introductory piece by Christophe Casamassima

—Essays from the panel discussion "Never-Ending Participation: Activism and Occupy Wall Street" that took place in August at the 6th annual Welcome to Boog City poetry and music festival. Featuring:

*"What exactly do we want to change? How are we actively envisioning a different organizational system for humans that has less to do with utopian musings (so as to avoid utopia's critical failure to find its referent in an actual existing reality)." from "Never-Ending Participation: Activism and Occupy Wall Street" by Brenda Iijima

*"Activism by poets and artists abounds in our time within and without aesthetic communities. And the poems, to my mind, are often more substantial for this involvement." from Can You Remain a Poet and Be an Activist? by Thom Donovan

*"As this uncertainty is the very premise of any ethical practice— aesthetic or political, cultural or social—it is also the very ground of responsibility, not only to our histories but also to our present, when and wherever that is." from Occupation Everywhere: Poetry and Politics by Tyrone Williams

From our Occupy-themed Music section, edited by Jonathan Berger

—"'We played for hours and hours, so often I would throw in a theme; some jazz here, some hip-hop there. Crowds would always go nuts when they heard me throw in some of "Mas Que Nada," by Sergio Mendes, or "Rockit" by Herbie Hancock.'" from Brother to All: Brer Brian's Occupy by Berger

—"Despite the collective decisioning and the signs and the chants, all fundamental aspects of my Occupation, The People Staged was, to me, the creative heart of Occupy Wall Street." from Occu-Folk: The Soundtrack to the Movement by Tim Barker

And Occupy-themed work from our Poetry section, edited by Buck Downs (excerpts below)

—David Buuck
Oakland, Calif.
From 'Mayday Mayday'
A test of poetry:
To read this aloud
To sound it in the mouth
Which one does in the body
In the moment of its actioning
But not when reading
Not when scanning the screen feeds
Which is a different rhythm
In one's body
An anxious sense of time
Moving too fast
To make tactical decisions
Appropriate to the conditions

—Eliot Katz
Hoboken, N.J.
Even a Poet Laureate
Doesn't Deserve
to Get Beaten by the Police
As someone who doesn't care much
about government awards or titles
given to artists, I still say a 70-year-old
former Poet Laureate of the United States

should have some extra layer of protection
from getting beaten with billy clubs
by a Berkeley police-riot squad.

And Our Non-Occupy Content

from our Printed Matter section

—" This is where how to survive begins. A rejected lover is a writer whose narrator infuses every scene with a theme of love, of doom, of pain." from Wong Revives the Heroic Victim; how to survive a hotel fire by Angela Veronica Wong (Coconut Books), reviewed by Abby Hagler

—"This is Gray's great gift: electric she reaches out. Her poems are tough and fragile and wrong and a conversation about making it right." from Stephanie Gray Matters; I Thought You Said it was Sound/How Does that Sound by Stephanie Gray (Portable Press at Yo-Yo Labs), reviewed by Chris Martin

—"Walker's soaring popularity prompted Time magazine to name him 'Comedian of the Decade.'" from Jimmie Walker's New Memoir Dyn-o-mite; Dyn-o-mite: Good Times, Bad Times, Our Times-A Memoir by Jimmie Walker with Sal Manna (Da Capo Press), reviewed by Risa Morley

from our Small Press section, now edited by Kimberly Ann Southwick

—"It's fun taking a piece of scrap paper that would otherwise go into the recycle bin and having a dozen ideas pop into my head. This could be a gift tag! A greeting card! A bookmark! It fits into our aesthetic in a sense that I try and use as much repurposed material as possible." from "Ghost Writers: Exploring Greying Ghost Press" by Southwick (plus complete Greying Ghost Press bibliography)

And more from our Poetry section
(excerpts below)

—Lynn Behrendt
Red Hook, N.Y.
I Saw a Shirt
I saw a shirt that said
Got nukes? Cuba does
Mega Geek
Sons of Comisky
Happy New Yr
We survived
Rosemary is my homegirl
I'm proud to be white
"I love New York" in Arabic

High heels, high hopes
Love all; trust few
Feh
Christina sucks
Just Kiss Me as she leaves
sunset Plaza in Los Angeles

—Stephanie Gray
Flushing, Queens
You know that kind of thing
You know it was a whatever we're gonna do kind of thing
You know it was a get here whenever you can kind of thing
You know it's really just a whoever knows whoever kind of thing
You know honestly it's just like a say what you want kind of thing
Actually to tell you the truth, it's really just whoever can get it
done first kind of thing
You know it's really just a just for today kind of thing
You know it's really like she don't really care kind of thing
You know, to be really honest with you it's a she just really likes
her kind of thing
You know frankly it's a this is what we're just gonna do kind of thing

—Wil Hallgren
Bay Ridge, Brooklyn
From 'Where Three Roads Meet'
The horse's breath freezes
the links of the bridle,
and the stirrups touch snow,
on a windswept knoll
a single flowering plum.

—Radomir Luza
North Hollywood, Calif.
Gotham
I spent five days
And six nights
In your dog pound
Recently

The police state
That is Times Square

The somber jamboree
Of the 9/11 memorial

The cold harbor
Of St. Patrick’s Cathedral

I understand Gotham

—Dan Raphael
Portland, Ore.
Suddenly Mountain Night
breathing like an internal sculptor or a baker using flour from
several continents
with varied social norms, introducing whats introduced.
no one can talk the eggs into opening, maybe because they have no limbs,
because their geometry encloses their universe, fasts meant to be
broken,
don’t fill the tank before you climb the mountain,
stirred by wind, yeasted by wind,

—V.K. Sreeelesh
Thelassery, Kerala, India
Milking hills

When I was a kid
Hills trickled their milk
Down the channels, that
Froth with a “shoo”

**And thanks to Tim Barker, Brer Brian, Thom Donovan,
www.onthewilderside.com , K. Spivey, Aimee Thorne, and Dina Von Zweck, for
their photos.

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The Poetry Project * http://www.poetryproject.org

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New York City Small Presses Issue

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[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission.

Want to write a review (or be reviewed)
in Boog’s music or printed matter sections?
Email music editor Jonathan Berger, [redacted]
and for printed matter, contact Boog City editor David Kirschenbaum, [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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48. Tomás Ó Cárthaigh

Banaghers "Pallet" Poetry Festival reaches new heights - Kevin Higgins set for Tullamore this Wednesday

Sat 15 Sep 2012

Banaghers "Readings from the Pallet" festival reached new heights of success yesterday, with two poets from the Netherlands taking part, as well as one Irish resident of there, and the usual suspects from Tullamore Rhymers Club making their contribution.

The prize this year was shared between Thomas Cleary (Netherlands resident Irishman!!!) and our Seamus Kirwan, whose book "Ravings of a Mad Irishman" is coming out next month. A short review of the night is here - http://www.writingsinrhyme.com/index.php/blog-readings-from-the-pallet-2012/

Kevin Higgins is all set for the coming "100 Thousand Poets for Change" event at High Lynches this coming Wednesday night at 8pm, which will be streamed LIVE online at USTREAM at ... http://www.ustream.tv/channel/poets-for-change-2012-tullamore

Tomás

"a person with a good book is never alone... a writer until they've written one is never at peace"

_____

- www.writingsinrhyme.com ::: Add me on Facebook::: My YouTube Videos

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49. Lisa Jarnot

Poetry Workshop in Queens, NY

Sat 15 Sep 2012

Hi all,

could you forward this to interested parties?

Thanks,
Lisa Jarnot

An Autumn Sunnyside Queens Poetry Reading/Writing Workshop revolving around the poet's notebook. We will start new notebooks, accumulate notebook topic ideas, re-visit old notebooks, create notebook projects, and study other writers' notebooks (Bernadette Mayer, James Joyce, John Wieners, Allen Ginsberg, James Schuyler, etc). Beginning October 8, 2012, Monday evenings 6 pm-8:30 pm, 10 sessions, $300. Limit eight students. Contact me at [redacted] for more information.

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50. Halvard Johnson

Poems by others now online

Sun 16 Sep 2012

Recently on Poems by others (http://anotherpoetrysite.blogspot.com/):

James McManus, James Tate, Gustaf Sobin . . .

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/> On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly) Entropy and Me <http://entropyandme.blogspot.com/> Images without Words <http://imageswithoutwords.blogspot.com/> Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home> Hamilton Stone Editions <http://www.hamiltonstone.org/> Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html> <http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/> <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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51. Halvard Johnson
Call for work
Sun 16 Sep 2012

On Barcelona seeks new work (poetry, prose, images, etc.). Please send, not in a reply to this message, but in a new message with your name and On Barcelona in the subject line, to [redacted]. Any time, day or night.

On Barcelona <http://onbarcelona.blogspot.com/>

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/> On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above) Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly) Entropy and Me <http://entropyandme.blogspot.com/> Images without Words <http://imageswithoutwords.blogspot.com/> Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home> Hamilton Stone Editions <http://www.hamiltonstone.org/> Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html> <http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/> <http://www.hamiltonstone.org/> Remains To Be Seen <https://sites.google.com/site/vidalocabooks/>*, Remains To Be Seen (Vol. II) <https://sites.google.com/site/vidalocabooks/>,** Remains To Be Seen (Vol. III) <https://sites.google.com/site/vidalocabooks/>, *Sonnets from the Basque & Other Poems <https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/097148

7316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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52. amy king

[Melissa Broder] [Christopher DeWeese] [Douglas Piccinnini] [Leigh Stein] [Jordan Stempleman]

Mon 17 Sep 2012

[Melissa Broder] [Christopher DeWeese] [Douglas Piccinnini] [Leigh Stein] [JordanÂ Stempleman]17
SEP
7pm Friday, September 21stÂ @Â Goodbye Blue MondayÂ â€“ Bushwick, Brooklyn
Â
Melissa BroderÂ is the author of two poetry collections, most recently MEAT HEART. Poems appear in Guernica, The Missouri Review, Redivider, Court Green, et al. She edits La Petite Zine.
Christopher DeWeeseÂ is the author ofÂ The Black ForestÂ (Octopus Books, 2012). His poems have appeared inBoston Review, jubilat, andÂ Tin House. He teaches at Smith College.
Douglas PiccinniniÂ is the author ofÂ SOFTÂ (The Cultural Society),Â CRYSTAL HARD-ONÂ (Minutes Books) and, with Cynthia Gray and Camilo RoldÃ¡n the forthcoming bilingual text, âˆ† (Minutes Books / TPR Press). His first full-length book will appear withÂ The Cultural SocietyÂ in spring 2013. Recent work can be found inThe Sonnets: Translating and Rewriting ShakespeareÂ âŽ¯Â ed. Paul Legualt and Sharmila CohenÂ (Nightboat Books, 2012), Lana Turner,Â SolicitationsÂ (American Books, 2012), The Writing MachineÂ with Cynthia Gray,Â The Cultural Society, Judah Rubinâ€™sÂ The Death and Life of American Cities, as well as new prose inÂ FolkloreÂ and a collaboration with artist Jenna Ransom forthcoming inÂ Diner Journal.
Leigh SteinÂ is the author of the novel THE FALLBACK PLAN, whichÂ New York MagazineÂ called â€œa masterwork of the post-collegiate babysitting genre,â€ and a book of poems, DISPATCH FROM THE FUTURE, which was aÂ Publishers WeeklyÂ pick for Best Summer Books of 2012. Her non-fiction

has appeared inÂ AllureÂ andÂ Bookforum.Â Follow her @rhymeswithbee JordanÂ Stemplemanâ€˜s most recent collections ofÂ poetryÂ areÂ No, Not TodayÂ (Magic Helicopter Press, 2012) andÂ Doubled OverÂ (BlazeVOX Books, 2009). He co-editsThe Continental Review, teaches writing and literature at the Kansas City Art Institute, andÂ curates AÂ CommonÂ Sense Reading Series.
Hosted by Joanna Penn Cooper & Erika Moya
at
Goodbye Blue Monday
1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013Â [redacted]
J M Z trains to Myrtle Ave
or J train to Kosciusko St
Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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53. David Kirschenbaum
NYC, this Sat., 9/22: Basil King Celebratory Events
Mon 17 Sep 2012

Hi all,

Basil King's a great artist and poet, an even better man.

The Friends of Basil King have put together a great bunch of events to celebrate his work.

Basil's Arc:
The Paintings and Poetics of Basil King

this Sat. Sept. 22, from 12 noon to 6:00 p.m.

Anthology Film Archives (Maya Deren Theater
32 2nd Ave. (@ E. 2nd St.)
NYC
Free and open to the public.

(F to Second Ave, 6 to Bleecker St.)

The program includes the debut screening of a film portrait created by Nicole Peyrafitte and Miles Joris-Peyrafitte, Basil King: Mirage, illustrated panel discussions about key aspects of King's visual art, and original music inspired by his images and his texts.

Speakers and participants: Edna Augusta, William Benton, Laurie Duggan, Tom Fink, Paolo Javier, Miles Joris-Peyrafitte, Andrew Levy, Harry Lewis, Tom Patterson, Nicole Peyrafitte, George Quasha, Barry Schwabsky, Daniel Staniforth, and the Friends: Mitch Highfill, Vincent Katz, Burt Kimmelman, Martha King, and Kimberly Lyons.

I was happy to help out with the program, where you can view the complete schedule, participant bios, some of Baz's art, and words on him as well:

http://www.boogcity.com/baz2012.pdf

and for more info on Baz or the event visit:

http://www.basilking.net/

Hope to see you Saturday.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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54. Jesse Miller
Michael Joyce Teaching in the Margins @ Full Stop
Tue 18 Sep 2012

"I think that at its base creativity involves undoing systems."<http://www.full-stop.net/2012/09/18/features/the-editors/teaching-in-the-margins-michael-joyce/>

Michael Joyce, "grandaddy of hypertext fictions" talks to Full Stop about Deleuze, the difference between experimental and innovative, and the pleasure of acts of reading, as part of the series Teaching in the Margins. With Teaching in the Margins Full Stop looks to poets, novelists, educators and academics to survey the state of the humanities and explore the relationship between innovative writing and pedagogy.

You can find the interview here:
http://www.full-stop.net/2012/09/18/features/the-editors/teaching-in-the-margins-michael-joyce/

Please feel free to post, link, tweet or otherwise share. And thanks so much for your help and interest.

Jesse

--
Jesse Miller I reviews editor I full stop I http://www.full-stop.net

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55. Halvard Johnson

Fwd: [Hamilton Stone Editions] The Brooklyn Book Festival will be taking place...

Tue 18 Sep 2012

** [image: The Brooklyn Book Festival will be taking...]<http://www.facebook.com/n/?profile.php&id=704483880&mid=6c262baG2a5bb688G947936bG96&bcode=u8krBBtH_1.1347970444.AaSUquhCUN8CNAdQ&n_m=halvard%40gmail.com>James Cervantes<http://www.facebook.com/n/?profile.php&id=704483880&mid=6c262baG2a5bb688G947936bG96&bcode=u8krBBtH_1.1347970444.AaSUquhCUN8CNAdQ&n_m=halvard%40gmail.com>7:14am Sep 18 The Brooklyn Book Festival will be taking place next Sunday, September 23rd - Adams St., between Tillary and Joralemon. Hamilton Stone Editions will be at booth #26, where you'll find Sleepwalker's Songs: New & Selected Poems by James Cervantes, The Cisco Kid in the Bronx by Miguel A. Ortiz, Homeward Bound: Seeking Satisfaction in the Family by Howard Waskow and other fine books by Hamilton Stone authors. <http://www.facebook.com/l/HAQG6X3TiAQEAa6gcqNNY3dnacb5atocGcA-iGyhW_4Ncfw/www.hamiltonstone.org/catalog.html> catalog<http://www.facebook.com/l/dAQE9VERaAQE4fxBLPHivJO7sb-WuRaw0lN3NtRY6awG3qA/www.hamiltonstone.org/catalog.html> www.hamiltonstone.org<http://www.facebook.com/l/dAQE9VERaAQE4fxBLPHivJO7sb-WuRaw0lN3NtRY6awG3qA/www.hamiltonstone.org/catalog.html> Organ Harvest With Entrance of Clones by Halvard Johnson Sleepwalker's Song by James CervantesTempor...

View Post on Facebook<http://www.facebook.com/n/?groups%2F103870346322935%2Fpermalink%2F443734725669827%2F&mid=6c262baG2a5bb688G947936bG96&bcode=u8krBBtH_1.1347970444.AaSUquhCUN8CNAdQ&n_m=halvard%40gmail.com>Â· Edit Email Settings<http://www.facebook.com/n/?

settings&tab=notifications&section=Groups&mid=6c262baG2a5bb688G947936bG96&bcode=u8krBBtH_1.1347970444.AaSUquhCUN8CNAdQ&n_m=halvard%40gmail.com>Â· Reply to this email to add a comment.

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56. Bonnie MacAllister

Open Air: a request

Tue 18 Sep 2012

Dear colleagues,

Humbly requesting a listen and perhaps a vote. The winning tracks will be translated into light over the Ben Franklin Parkway in Philadelphia. If you would vote me or spread the link, I would appreciate it. I am fascinated by this project. It's part of Design Philadelphia.

http://openairphilly.net/listen/archive?name=Bonnie+MacAllister

(Please note: there is no need to sign up or give any information.)

Best,
Bonnie MacAllister

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57. Cara Benson

Millay Colony Application Deadline: Oct 1

Tue 18 Sep 2012

Application Deadline:
October 1, 2012

The Millay Colony for the Arts offers one-month residencies to six visual artists, writers and composers each month between the months of April and November. Nurturing the work of artists of all ages, from a range of cultures and communities, and in all stages of their artistic career, the Colony offers comfortable private rooms, private studio spaces and ample time to work in a quiet, pastoral atmosphere.

Unlike other residency programs, we are small in size and we do not emphasize social events or visits from professionals in the field. We believe we can offer artists nothing more precious than the chance to work, and we provide everything an artist needs to organize her/his time for maximum productivity. The Colony does not oblige residents to participate in any events, nor are residents required to share or donate work.

Our campus is located on the property where the poet Edna St. Vincent Millay lived at the height of her literary career, starting in the 1920s. We have a

seven-acre campus with meadows and forest in Austerlitz, New York, adjacent to the former Millay home and gardens and the exquisite Harvey Mountain State Forest. Our residents have access to trails for hiking and bicycles, meadows for picnics (with wild blueberry, wild thyme and an incredible mix of plants and flowers) and creeks and streams for cooling off. In the Winter, residents may choose to go cross-country skiing.

Each year Millay Colony invites 52 visual artists, writers and composers for a colony residency. Residents are chosen anonymously by a panel of jurors in each discipline. The application process is competitive and based solely on on the merit of the artist statement and work sample.

The Millay Colony for the Arts is pleased to announce that, starting this year, we are adding three new offerings to our roster of artist residencies on its pastoral upstate New York/Berkshire area campus. While continuing to offer month-long residencies to visual artists, writers and composers, the Millay Colony is now offering three new ways to spend time as a resident: Two-week Residencies in the month of September, Virtual Residencies and Group Residencies.

The Millay Colony accepts residents on the basis of artistic merit. Our admissions policy does not discriminate with regard to race, sex, sexual preference, religion, marital status, disability or nation of origin.

http://www.millaycolony.org/apply

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58. Steve Clay

Granary Books is pleased to offer for sale a selection of collages and collage books by Lewis Warsh

Wed 19 Sep 2012

Granary Books is pleased to offer for sale a selection of striking collages and collage books created by poet, novelist, editor, artist, publisher, and teacher Lewis Warsh.

This coincides with the just-released issue of "Mimeo Mimeo" (a magazine edited by Kyle Schlesinger and Jed Birmingham about "artist's books, typography & the mimeo revolution") devoted to the work of Warsh, a poet, novelist, publisher, artist, and teacher.

We've published several projects with Lewis over the years including: "Bustin's Island '68," a work which asks for a new rubric, call it a "poet's" book; "The Angel Hair Anthology," a massive gathering from the formative magazine and press he edited with Anne Waldman in the sixties and seventies; "Inseparable:

Poems 1995-2005," with a Warsh cover collage; and "Debtor's Prison," a collaboration with visual artist Julie Harrison.

It is therefore a special privilege to share a rarely glimpsed but most important aspect of Warsh's practice since 1996. His collages seem a natural if not inevitable extension of his writing, and portray a visual dimension that is sumptuous, alluring and mysterious.

Click on the link to see our prospectus:

http://bit.ly/OErh8y

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

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59. Larry Sawyer
Take a master class with Ron Silliman
Wed 19 Sep 2012

The Chicago School of Poetics is offering an online master class with Ron Silliman

www.chicagoschoolofpoetics.com
“What does not change / is the will to change” : Embracing transformation in writing poetry

Study with poet Ron Silliman in a master class workshop at the Chicago School of Poetics. This one-day online workshop offers an intimate environment within which to work with one of the key figures of the Language school of poetry.

The workshop runs for 3 hours and will be held in our ONLINE, video-conferenced classroom, so you can attend from your own home, from anywhere in the country.

Date: October 20th, 2012
Time: 1-4 p.m. Central Time
Location: Online
Price: $250.00

Class size is limited to 10 students. Class sizes are limited to maximize your time with the instructor, so register now.

Students should submit one of their poems for in-class discussion at least 2 weeks prior to workshop date.

Don't miss your opportunity to study ONLINE with the award-winning poet Ron Silliman. Register now! Spaces are filling fast.

The Chicago School of Poetics/Barg, Darling, Halle, Levato, Sawyer, Vitkauskas: core faculty
78 E. Washington, Chicago Illinois
www.chicagoschoolofpoetics.com

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60. Shankar, Ravi (English)

Helix: Call for Submissions

Wed 19 Sep 2012

Helix, Central Connecticut State University's acclaimed literary journal, is looking for new work for its Fall 2012 issue. Please submit any poems, prose or artwork via the Submissions Manager at their redesigned website:

http://helixmagazine.org/

Check out the archive of back issues reaching back into the 1970's and connect with the Helix at AWP in Boston 2013.

Deadline to receive work is November 1st, 2012

~#~

Read "Deepening Groove," winner of the 2010 National Poetry Review Press Prize.
<http://www.amazon.com/Deepening-Groove-Ravi-Shankar/dp/1935716085>

~#~

Follow @empurpler & @drunkenboat on Twitter

~#~
Check out Drunken Boat #15 <http://www.drunkenboat.com>, the world's oldest electronic journal of the arts, featuring folios on Handmade/Homemade, Native American Women Poets and more. And be on the lookout for Drunken Boat's new book, Lisa Russ Spaar's "The Hide-and-Seek Muse: Annotations on Contemporary Poetry" due out in Spring 2013

****
Ravi Shankar
Ed., http://www.drunkenboat.com
Associate Professor

CCSU - English Dept.
Chairman, Connecticut Young Writers Trust
http://ctyoungwriterstrust.org/
Faculty Advisor, Helix Magazine
http://helixmagazine.org/
[redacted]

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61. Tomás Ó Cárthaigh

Tullamore Rhymers Club launch 100TPC reading at 8pm GMT this eveing... LIVE online

Wed 19 Sep 2012

Kev
Poets for Change & Tullamore Rhymers Club
welcome Kevin Higgins

Kevin Higgins is reading at the Tullamore Rhymers Club event as part of their participation in the 100 Thousand Poets For Change event for 2012. Its broadcasting online on at 8pm GMT this evening. Read more >>>

The online broadcast of the evening is here >>>

Programme for the Evening

1) Introduction
2) Readings from members of Tullamore Rhymers Club
3) Kevin Higgins Reading
4) q&a session with Kevin
5) Collection for CAHWT
6) Open mic (Time Permitting)

Thanks to Hugh Lynches Bar and Tudor Lodge B&B for their kind sponsorship.

"a person with a good book is never alone... a writer until they've written one is never at peace"

_____

- www.writingsinrhyme.com ::: Add me on Facebook::: My YouTube Videos

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62. Joe Safdie

Review Request

Wed 19 Sep 2012

A request to the list:

One of my colleagues in my community college English department has recently published a book of poems, and he's starving for some intelligent reviews, perhaps by someone with a working knowledge of post-colonialism. If any of you can take that on, I can get the book to you post haste, and would appreciate it greatly for him.

Please let me know back-channel to [redacted], and thanks in advance.

Joe Safdie

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63. Michael Dylan Welch

LeRoy Gorman Appointed as New Honorary Curator of the American Haiku Archives

Wed 19 Sep 2012

LeRoyGorman Appointed as New Honorary Curator of the American HaikuArchives

The advisory board of the American Haiku Archives, whichhouses the Haiku Society of America archives, is pleased to announce theappointment of LeRoy Gorman as the 2012â€“2013 honorary curator of the AmericanHaiku Archives at the California State Library in Sacramento(www.americanhaikuarchives.org). This honor is in recognition of his devotionto and enthusiasm for haiku development and exploration in Canada, withexemplary influence upon all English-language haiku across North America andabroad through his publications and editing, and his decades-long support ofhaiku through the Haiku Canada organization. His poetry consistently showsadmirable creativity, courage, and range, embracing both traditional andvisual/minimalist approaches to haiku and related genres of poetry. Gormansucceeds Jerry Ball, who was the honorary curator for the previous year. We arepleased to bestow this honor from the American Haiku Archives, which seeks topreserve and promote haiku and related poetry throughout the North Americancontinent.

For more information about LeRoy Gorman as the archivesâ€™ 16thhonorary curator, including sample poems, a biography, photo, and additionalweb links, please visit http://www.americanhaikuarchives.org/curators/LeRoyGorman.html.

â€”Michael Dylan Welch,American Haiku Archives Advisory Board Member, and Vice President of the Haiku Societyof America ([redacted])

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64. Elisabeth Frost
Bruce Andrews Symposium CFP
Wed 19 Sep 2012

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BRUCE ANDREWS: A SYMPOSIUM & READING

In advance of a symposium on the work of Bruce Andrews, we seek responses to Andrews' work, to be posted on the symposium web site (http://www.fordhamenglish.com/bruce-andrews) before the event. Materials linked or uploaded will eventually be linked to EPC or possibly considered for a future edited collection or e-book.

The symposium will take place on November 2, 6:00-9:00 pm, Fordham University-Lincoln Center, 113 W. 60th St, NYC. Panelists will include: Charles Bernstein (moderator), Michael Golston, Laura Hinton, Peter Nicholls, Bob Perelman, and Paul Stephens. After the 90-minute panel and a short reception, Andrews will read from his work.

Submissions must be received by October 15, 2012 and must be Word or PDF files. Materials may include papers, essays, notes, reviews, blog entries, introductions from readings, class materials/student papers, appropriations, translations, scores, illustrations, dedications, web links, or interviews. Other formats besides Word and PDF can be considered only if already uploaded to youtube or vimeo (in which case a link would be provided on the symposium site).

Please include a 2-3 sentence bio, email and phone contact, and affiliation.

All submissions must be sent to: [redacted].

Deadline: October 15, 2012

--
Elisabeth Frost
Assoc. Prof. of English & Women's Studies
Fordham University
113 W. 60th St., Room 924
New York, NY 10023
[redacted]
www.elisabethfrost.net

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65. Kyle Schlesinger
MIMEO MIMEO 7: THE LEWIS WARSH ISSUE
Wed 19 Sep 2012

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[1][MM7.jpg]

Cuneiform Press is pleased to announce the publication of: MIMEO MIMEO #7 â€¢ THE LEWIS WARSH ISSUE

This is the first magazine ever devoted in its entirety to poet, novelist, publisher, teacher, and collage artist Lewis Warsh. Warsh was born in 1944 in the Bronx, co-founded Angel Hair Magazine and Books with Anne Waldman in 1966, and went on to co-found United Artists Magazine and Books with Bernadette Mayer in 1977. He is the author of over thirty books of poetry, fiction and autobiography, the Director of the MFA program in Creative Writing at Long Island University in Brooklyn, and as youâ€™ll soon discover, so much more. Includes an introduction by Daniel Kane, an interview conducted by Steve Clay, ten new stories, five new poems, numerous photographs and collages, plus an anecdotal bibliography. Over 200 pages with cover art by Joe Brainard.

Copies are avaiable for $20 plus $5 domestic shipping direct from Mimeo Mimeo: [2]http://mimeomimeo.blogspot.com

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Please contact [redacted] with any questions

In celebration of this occasion, we'll be posting one title from the anecdotal bibliography on the Mimeo Mimeo blog a day for the next 30 days. Stay tuned!

And please visit Granary Books [3]www.granarybooks.com to see a selection of striking collages and unique poetâ€™s books created by Lewis Warsh.

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Recent titles include: Bill Berksonâ€™s Terrace Fence; Holbrook Teter and Michael Myersâ€™ Spiritual Photography; Alan Loney's The Books to Come; Bumpers (Carolee Schneemann, Johanna Drucker, Dorothea Lasky, Kit Robinson, Michael Gizzi, and others); Alastair Johnston's Hanging Quotes; and Charles Alexanders' Pushing Water. Details at:
[4]www.cuneiformpress.blogspot.com

Contact Information:

Kyle Schlesinger
Cuneiform Press
University of Houston-Victoria
3007 North Ben Wilson
Victoria, TX 77901-5731

References

1. http://1.bp.blogspot.com/-EJ8seLSr_eY/UFfll4nUJ-I/AAAAAAAAC48/7A9TZIzBffY/s1600/MM7.jpg
2. http://mimeomimeo.blogspot.com/
3. http://www.granarybooks.com/
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66. Camille Martin

A box full of the mysterious woman playing blind man’s bluff among neurons

Thu 20 Sep 2012

My box of LOOMS has arrived, fresh from Shearsman Books. The publisher's webpage offers a pdf sample as well as a handy list of links where you can order the book:

http://www.shearsman.com/pages/books/catalog/2012/martinLooms.html

Many thanks to Tony Frazer, publisher extraordinaire of Shearsman Books.

May the poems in LOOMS bring you pleasure. Reviews welcome.

Cheers,
Camille Martin

The title of LOOMS signifies the weaving tool as well as the shadowing appearance of something. These "woven tales" were inspired by Barbara Guest's statement that a tale "doesn't tell the truth about itself; it tells us what it dreams about." The strands of their surreal allegories converse, one idea giving rise to another, and the paths of their dialogue become the fabric of the narrative. In a second meaning, something that looms remains in a state of imminent arrival. Such are these tales, like parables with infinitely deferred lessons.

"In tightly woven tapestry, Martin's 'backstreet songs' re-invent a music of knowledge that navigates the hucksterism and catastrophe threatening our planet. The movement of her threads is fugue-like, punctuated by oboes and clarinets, mockingbirds and cicadas. Here, in the dream-space of time-lapse film, forms of life and ideas collide and morph, rippling through centuries of human consciousness to unravel as quickly as they ravel. Here, above all, Martin makes it possible to dance among our 'origins in snake oil,' our 'crusades to mirages' and our 'accidental fictions'."—Meredith Quartermain

"A dreamscape on the outskirts of town, 'in the badlands of the vernacular,' these hopeful, haunted poems populated by children and prisoners 'hover between' realms domestic and exterior, real and imagined. Like candles described herein, this book gives off a melting, tactile glow." —Arielle Greenberg --

Blog:
http://rogueembryo.wordpress.com

Books:
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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67. David Kirschenbaum

Update: Lee Ranaldo Photospread Now in Boog Occupy Issue

Thu 20 Sep 2012

Please forward

Hi all,

We've just been fortunate to add to our Occupy issue:

Pictures from the Occupation
Images and Text by Lee Ranaldo

"Living down in lower Manhattan has been pretty wild for the last decade, to say the least, with the occupation of Zuccotti Park/Liberty Plaza last fall being only the latest happening of note. I spent a lot of time in the park, brought my kids by to see this free-speech city growing there (and later to also see it swept out by the powers that be.)."

The updated online pdf of Boog City 73, our Occupy at One issue, our biggest non-Portable Boog Reader issue ever, is now available. You can read it at:

http://www.boogcity.com/boogpdfs/bc73.pdf

Thanks,
Your Friends at Boog City

P.S. For information on NYC Occupy events this month visit the below url and click on schedule:

http://www.s17nyc.org

Boog City 73

featuring:

Our Occupy at One Section

with:

—"'One of my hopes,' says Fagin, 'is always that people will claim their own authority and empower themselves to meet their own needs and those of their communities.'" from "Stacking Up: Betsy Fagin on Occupy and The People's Library," interview and introductory piece by

—Essays from the panel discussion "Never-Ending Participation: Activism and Occupy Wall Street" that took place in August at the 6th annual Welcome to Boog City poetry and music festival. Featuring:

*"What exactly do we want to change? How are we actively envisioning a different organizational system for humans that has less to do with utopian musings (so as to avoid utopia's critical failure to find its referent in an actual existing reality)." from "Never-Ending Participation: Activism and Occupy Wall Street" by Brenda Iijima

*"Activism by poets and artists abounds in our time within and without aesthetic communities. And the poems, to my mind, are often more substantial for this involvement." from Can You Remain a Poet and Be an Activist? by Thom Donovan

*"As this uncertainty is the very premise of any ethical practice— aesthetic or political, cultural or social—it is also the very ground of responsibility, not only to our histories but also to our present, when and wherever that is." from Occupation Everywhere: Poetry and Politics by Tyrone Williams

From our Occupy-themed Music section, edited by Jonathan Berger

—"'We played for hours and hours, so often I would throw in a theme; some jazz here, some hip-hop there. Crowds would always go nuts when they heard me throw in some of "Mas Que Nada," by Sergio Mendes, or "Rockit" by Herbie Hancock.'" from Brother to All: Brer Brian's Occupy by Berger

—"Despite the collective decisioning and the signs and the chants, all fundamental aspects of my Occupation, The People Staged was, to me, the creative heart of Occupy Wall Street." from Occu-Folk: The Soundtrack to the Movement by Tim Barker

And Occupy-themed work from our Poetry section, edited by Buck Downs (excerpts below)

—David Buuck
Oakland, Calif.
From 'Mayday Mayday'
A test of poetry:
To read this aloud
To sound it in the mouth
Which one does in the body
In the moment of its actioning
But not when reading
Not when scanning the screen feeds
Which is a different rhythm
In one's body
An anxious sense of time
Moving too fast
To make tactical decisions
Appropriate to the conditions

—Eliot Katz
Hoboken, N.J.
Even a Poet Laureate
Doesn't Deserve

to Get Beaten by the Police
As someone who doesn't care much
about government awards or titles
given to artists, I still say a 70-year-old
former Poet Laureate of the United States
should have some extra layer of protection
from getting beaten with billy clubs
by a Berkeley police-riot squad.

And Our Non-Occupy Content

from our Printed Matter section

—" This is where how to survive begins. A rejected lover is a writer whose narrator infuses every scene with a theme of love, of doom, of pain." from Wong Revives the Heroic Victim; how to survive a hotel fire by Angela Veronica Wong (Coconut Books), reviewed by Abby Hagler

—"This is Gray's great gift: electric she reaches out. Her poems are tough and fragile and wrong and a conversation about making it right." from Stephanie Gray Matters; I Thought You Said it was Sound/How Does that Sound by Stephanie Gray (Portable Press at Yo-Yo Labs), reviewed by Chris Martin

—"Walker's soaring popularity prompted Time magazine to name him 'Comedian of the Decade.'" from Jimmie Walker's New Memoir Dyn-o-mite; Dyn-o-mite: Good Times, Bad Times, Our Times-A Memoir by Jimmie Walker with Sal Manna (Da Capo Press), reviewed by Risa Morley

from our Small Press section, now edited by Kimberly Ann Southwick

—"It's fun taking a piece of scrap paper that would otherwise go into the recycle bin and having a dozen ideas pop into my head. This could be a gift tag! A greeting card! A bookmark! It fits into our aesthetic in a sense that I try and use as much repurposed material as possible." from "Ghost Writers: Exploring Greying Ghost Press" by Southwick (plus complete Greying Ghost Press bibliography)

And more from our Poetry section
(excerpts below)

—Lynn Behrendt
Red Hook, N.Y.
I Saw a Shirt
I saw a shirt that said
Got nukes? Cuba does
Mega Geek
Sons of Comisky

Happy New Yr
We survived
Rosemary is my homegirl
I'm proud to be white
"I love New York" in Arabic
High heels, high hopes
Love all; trust few
Feh
Christina sucks
Just Kiss Me as she leaves
sunset Plaza in Los Angeles

—Stephanie Gray
Flushing, Queens
You know that kind of thing
You know it was a whatever we're gonna do kind of thing
You know it was a get here whenever you can kind of thing
You know it's really just a whoever knows whoever kind of thing
You know honestly it's just like a say what you want kind of thing
Actually to tell you the truth, it's really just whoever can get it
done first kind of thing
You know it's really just a just for today kind of thing
You know it's really like she don't really care kind of thing
You know, to be really honest with you it's a she just really likes
her kind of thing
You know frankly it's a this is what we're just gonna do kind of thing

—Wil Hallgren
Bay Ridge, Brooklyn
From 'Where Three Roads Meet'
The horse's breath freezes
the links of the bridle,
and the stirrups touch snow,
on a windswept knoll
a single flowering plum.

—Radomir Luza
North Hollywood, Calif.
Gotham
I spent five days
And six nights
In your dog pound
Recently

The police state
That is Times Square

The somber jamboree
Of the 9/11 memorial

The cold harbor
Of St. Patrick’s Cathedral

I understand Gotham

—Dan Raphael
Portland, Ore.
Suddenly Mountain Night
breathing like an internal sculptor or a baker using flour from
several continents
with varied social norms, introducing whats introduced.
no one can talk the eggs into opening, maybe because they have no limbs,
because their geometry encloses their universe, fasts meant to be
broken,
don’t fill the tank before you climb the mountain,
stirred by wind, yeasted by wind,

—V.K. Sreeelesh
Thelassery, Kerala, India
Milking hills

When I was a kid
Hills trickled their milk
Down the channels, that
Froth with a “shoo”

**And thanks to Tim Barker, Brer Brian, Thom Donovan,
www.onthewilderside.com , K. Spivey, Aimee Thorne, and Dina Von Zweck, for
their photos.

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New York City Small Presses Issue

Ad Deadline
—Fri. Nov. 9
4,500 Physical and Electronic Copies Distributed
—Sat. Nov. 17
See our ad rate card
http://www.boogcity.com/bc_adrates.pdf

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[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with "My Name Submission" in the subject line and as the name of the file, ie: Walt Whitman Submission.

Want to write a review (or be reviewed)
in Boog's music or printed matter sections?
Email music editor Jonathan Berger, [redacted]
and for printed matter, contact Boog City editor David Kirschenbaum, [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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68. steve dalachinsky
Re: Helix: Call for Submissions
Thu 20 Sep 2012

---

100 Thousand Poets for Change:
New York Surrealist Group PASS
Organized by Valery Oisteanu

20 poets & musicians from East Village read and perform live @ SIDEWALK CAFÉ (Ave A& 6 St)
Saturday, September 29, 2012, 5-7 pm

Judith Malina
Alan Graubard
David Cieri
Steve Dalachinsky
Jeff Wright
Shelley Miller
Yuko Otomo
Ilka Scobie
Carlo Altomare
Tom Walker
Larissa Shmailo
David St-Lascaux
Jordan Zinovich
Bill Wollak
Thad Rutkovski
Valery Oisteanu
Barbara Rosenthal
Ron Kolm
Kathi George
Peter Carlaftes

On Wed, 19 Sep 2012 09:06:31 -0400 "Shankar, Ravi (English)"
<[redacted]> writes:
> Helix, Central Connecticut State University's acclaimed literary
> journal, is looking for new work for its Fall 2012 issue. Please
> submit any poems, prose or artwork via the Submissions Manager at
> their redesigned website:
>
> http://helixmagazine.org/
>
> Check out the archive of back issues reaching back into the 1970's
> and connect with the Helix at AWP in Boston 2013.
>
> Deadline to receive work is November 1st, 2012
>
> ~#~
>
> Read "Deepening Groove," winner of the 2010 National Poetry Review
> Press Prize.

> <http://www.amazon.com/Deepening-Groove-Ravi-Shankar/dp/1935716085>
>
> ~#~
>
> Follow @empurpler & @drunkenboat on Twitter
>
> ~#~
> Check out Drunken Boat #15 <http://www.drunkenboat.com>, the world's
> oldest electronic journal of the arts, featuring folios on
> Handmade/Homemade, Native American Women Poets and more. And be on
> the lookout for Drunken Boat's new book, Lisa Russ Spaar's "The
> Hide-and-Seek Muse: Annotations on Contemporary Poetry" due out in
> Spring 2013
>
> **********
> Ravi Shankar
> Ed., http://www.drunkenboat.com
> Associate Professor
> CCSU - English Dept.
> Chairman, Connecticut Young Writers Trust
> http://ctyoungwriterstrust.org/
> Faculty Advisor, Helix Magazine
> http://helixmagazine.org/
> [redacted]
>
>

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69. DAWN APRIL LONSINGER

Poets in Support of Obama Readings

Fri 21 Sep 2012

We may feel bitterly how little our poems can do in the face of seemingly out-of-control technological power and seemingly limitless corporate greed . . . yet it has always been true that poetry can break isolation, show us to ourselves when we are outlawed or made invisible, remind us of beauty where no beauty seems possible, remind us of kinship where all is represented as separation.

—Adrienne Rich

Dear Poets who support Obama :::: :

Please consider organizing a POETRY READING . . .

in support of OBAMA in your town or city in the coming month and a half.

If/when you do, please write me with the details and I will post it here :::: ::

http://poetsinsupportofobama.wordpress.com/

It is difficult
to get the news from poems
yet men die miserably every day
for lack
of what is found there.
—William Carlos Williams

In the weeks following 9/11 New York City bookstores reported selling more poetry than ever before. In times of public and private crisis people seem to understand intuitively that uncomplicated answers and simplistic narratives are not going to suffice. Instead, they seek out more complex renditions of what it means to be human like those found in poetry. Might we say that we are now, also, in an instance (or a multitude of instances) of public and political crisis? How might we, as poets who continue to believe in the change that Obama stands for and wants to continue to work toward, behave civically and hopefully during these pre-election months?

Let us gather at poetry readings across the country and read work that challenges the notion that contemporary poets are trapped in their own atomized worlds. Let’s continue to try to give new voice to the individual experiences sometimes forgotten in accounts of today's large events, and show that civic engagement is alive and well in the palm of poetry. Let's fill the corridors with words, breath, song, lament, prayer, pulse. Let's be human together. Let's echo & & &. Let's.

{dawn lonsinger ||| [redacted]}

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70. Joel Weishaus
Title Info request
Fri 21 Sep 2012

Would anyone know the title of this poem (partial) by Harry Martinson:

The interior table was set,
But only a few came
and only a few of those were capable of eating.

If so, please write to me directly:
[redacted]

Thanks so much,
Joel

--
Joel Weishaus
Visiting Scholar
Department of English
University of California
Santa Barbara 93106

Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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71. Rob McLennan

Christine McNair + rob mclennan collaboration,

Fri 21 Sep 2012

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a fragment of our poetry collaboration-in-progress is now online at summer stock journal,

http://www.summerstockjournal.com/2012/09/rob-mclennan-christine-mcnair.html

with my essay from last year on the beginnings of the project, still up at open book: ontario,

http://www.openbookontario.com/news/sainte_ad%C3%A8le_redux

best,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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72. David Kirschenbaum

This Thurs./ Boog City presents Greying Ghost Press and Tara Hack

Sat 22 Sep 2012

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Greying Ghost Press
(Salem, Mass.)

This Thurs., Sept. 27, 6:30 p.m. sharp, free

Sidewalk Café
94 Ave. A
NYC

Event will be hosted by
Greying Ghost founder and editor
Carl Annarummo

Featuring readings from
Eric Amling
DJ Dolack
Tyler Flynn Dorholt
Sasha Fletcher

and music from
Tara Hack

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

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**Greying Ghost Press http://www.greyingghost.com Greying Ghost started in March of 2007. Since the very beginning they have had the pleasure of working with many exceptional authors whose commitment to expanding the power of the written word has energized their commitment to print their work. All of its books are handmade and, in most cases, every aspect of production is done in-house. This includes the processes of printing, binding, and shipping. Each cover is hand stamped or pressed. And all of its mail orders are stuffed full with either old photos, fragments of old maps and books, comic scraps, or, most importantly, FREE* pamphlets of poems by people they admire.

**Eric Amling http://wewhoareabouttodie.com/2010/07/20/eric-amling-on-eric-amling/ Eric Amling was born in 1981 in Brooklyn. He is the author of several chapbooks of poetry. His poems have appeared in journals, most recently Drag City Record's The Minus Times. Human Hair & Co. is his art and design firm.

**D.J. Dolack http://www.djdolack.com DJ Dolack's work has appeared in journals including Diode, Handsome, Salt Hill, and The Denver Quarterly. His most recent chapbook, 12 Poems, was published by Eye For An Iris Press. His next chapbook is out from Greying Ghost Press later this year and his first full-length collection, Whittling a New Face in the Dark, is forthcoming from Black Ocean next year. He teaches writing at Baruch College and lives in Jackson Heights, Queens.

**Tyler Flynn Dorholt http://www.dorholtt.wordpress.com Tyler Flynn Dorholt publishes and co-edits Tim, formerly known as Tammy, a print journal of poetry and prose. He curates and publishes the film and writing series On the Escape. His writing, films, and photographs have appeared in dozens of journals across the U.S. He lives and makes in NYC.

**Sasha Fletcher http://www.anicecoldcocacola.blogspot.com Sasha Fletcher is the author of the novella When All Our Days are Numbered Marching Bands Will Fill the Streets and We Will Not Hear Them Because We Will be Upstairs in the Clouds (Mud Luscious) and two chapbooks of poetry.

**Tara Hack http://www.tarahack.com Tara Hack is a 23-year-old singer/songwriter and native New Yorker. She is currently featured in a new book, The Noise Beneath the Apple, which highlights her career as a musician in New York City. Hack regularly performs in Manhattan's Penn Station for thousands of commuters daily. She is also a musician in the South Street Seaport in NYC, performing for tourists from around the world. Through her appearances she has been approached by multiple record labels including Capitol Records, Def Jam, and Warner Brothers.

Hack is working in the studio on a full CD to be released this year. Her music continues to receive international airplay on WOR in NYC, Brooklands Radio in the U.K., as well as Radio Northern Beaches and 2GB Radio in Australia. Articles chronicling her music appear in Brisbane Times, The Age of Melbourne, and The Sydney Morning Herald, in Australia.

The music Hack writes is always based on meaningful world issues, events, and experiences. Her song, "Saya Tidak Bersalah" (I'm not Guilty), is a song about an Australian woman wrongfully imprisoned in Indonesia. Her song fueled an international human rights campaign and sent her to the Conference on World Affairs as a panelist and performer. Her new single, "She Falls Down," aims to raise awareness to the presence and severity of domestic violence in society.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All last Tuesdays, 6:30 p.m.-8:30 p.m., except where noted *)

2012

Oct. 30—BoogWork: Amy King (workshop and reading), Sara Jane Stoner (reading), and Joseph Keckler (music)
Nov. 27—levy lives: NYC small presses night, with American Books; Augury Books; Birds, LLC; Brooklyn Arts Press; Monk Books; and O'Clock Press. Event co-curated by No, Dear magazine editors Emily Brandt and Alex Cuff (http://www.nodearmagazine.com).
*Thurs.
Dec. 18—BoogWork: Shafer Hall and music from Alex Battles

2013

Jan. 29—levy lives: Hyacinth Girl Press (Pittsburgh)
Feb. 26—BoogWork: TBD
March 26—BoogWork:Joe Elliot and music TBD
April 30—BoogWork: Lee Ann Brown, and music TBD
May 28—levy lives: TBD

The online pdf of Boog City 73, our Occupy at One issue, our biggest non-Portable Boog Reader issue ever, is now available. Read about Greying Ghost Press here, too. You can visit the issue at:

http://www.boogcity.com/boogpdfs/bc73.pdf

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http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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73. Adam Fieled
New Conjunctions (C2s...)
Sat 22 Sep 2012

The C2 series is a continuation of the Conjunctions series, combining visual images with poetry. The C2s have employed movie stills, actors and actresses like Natalie Portman, Patricia Arquette, Christian Slater, Nicolas Cage, Laura Dern, and others, with poems from "Apparition Poems" and "Beams":

C2s 1 to 3:
http://free.yudu.com/item/details/595798/C2s-1-to-3

C2s 4 to 6:
http://free.yudu.com/item/details/596742/-C2s--4-to-6-

Hope you enjoy these!
Best,
Adam [redacted]

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74. Megan M. Garr
Versal is open for submissions!
Sat 22 Sep 2012

Dear friends,

Versal's reading period is once again open! Please help us spread the news! Our submission call is included below and can also be found here: http://versaljournal.blogspot.com/2012/09/versal11-submission-call.html

Thanks for your help! And I'm looking forward to what you send us!

Best wishes,
Megan

Send your work to Versal 11!

Amsterdam's acclaimed literary & arts journal, Versal, is now reading for its 11th edition. Its editors are looking for excellent prose, poetry, art and the inbetween.

A $2 submission fee applies, or submit for free between October 1 and October 7, 2012.

For a close look at Versal's tastes, purchase the current no. 10 or a back issue: http://www.versaljournal.org/order. Pre-order Versal 11 when you submit and we'll waive the submission fee.

The deadline for submissions to Versal 11 is January 15, 2013.

--
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<http://versaljournal.org/versalten>

Megan M. Garr
Editor

*Versal
*The literary & arts journal out of Amsterdam
http://www.versaljournal.org <http://www.wordsinhere.com>

tel.: [redacted]
email: [redacted]
@_garr

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75. Vernon Frazer

Storm Room by Vernon Frazer

Sun 23 Sep 2012

My latest poetry collection:

http://www.scribd.com/doc/106722211/Storm-Room
V.

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76. Rob McLennan

The Factory Reading Series pre-small press book fair reading: Simpson, Blaikie, McPherson, Lithgow + Clarke,

Sun 23 Sep 2012

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span-o (the small press action network - ottawa) presents:

The Factory Reading Series
pre-small press book fair reading

with readings/launches by:

Rachael Simpson (Ottawa)
David Blaikie (Ottawa)
Christian McPherson (Ottawa)

Michael Lithgow (Gatineau)
+ George Elliott Clarke (Toronto)

lovingly hosted by rob mclennan
Friday, November 16, 2012;
doors 7pm; reading 7:30pm
The Carleton Tavern,
223 Armstrong Street (at Parkdale; upstairs)

Rachael Simpson's chapbook Eiderdown (Apt 9 Press) will appear in Fall 2012. She lives in Ottawa.

David Blaikie grew up in rural Nova Scotia and spent more than four decades years in journalism and communications, including 18 years as a Parliamentary Press Gallery reporter with The Canadian Press, The Toronto Star and Reuters. Returning to poetry in recent years, he won the inaugural Tree Reading Series chapbook contest in 2011 for his entry, Farewell to Coney Island, which appeared with Tree Press in 2012. He lives in Ottawa.

Christian McPherson was born in Ottawa, Ontario in 1970. He is the author of six books, Cube Squared (coming from Nightwood 2013-14), My Life in Pictures (Spring 2013 from Now or Never Publishing), The Sun Has Forgotten Where I Live, The Cube People (shortlisted for the 2011 ReLit Awards), Poems that swim from my brain like rats leaving a sinking ship (longlisted for the 2009 ReLit Awards), and Six Ways to Sunday (shortlisted for the 2008 ReLit Awards). He has a degree in philosophy from Carleton University and a computer programming diploma from Algonquin College. He is married to the beautiful Marty Carr. They have two kids, Molly and Henry. They all live together in Ottawa.

Michael Lithgow is a PhD candidate in the School of Journalism and Communication. His poetry has appeared in Arc Magazine, The New Quarterly and Fiddlehead. Selections of his work have been included in Rutting Season (Buffalo Runs Press, 2009) and Undercurrents: New Voices in Canadian Poetry (Cormorant Books, 2010). His first solo collection, Waking in the Tree House, was published in Spring 2012 by Cormorant Books. He is currently a contributing editor at ArtThreat.net, research associate with the Canadian Alternative Media Archive project, and director of OpenMedia.ca. His doctoral research explores aesthetics, truth and dissent in digital and performance cultures.

Poet, playwright, novelist and literary critic George Elliott Clarke won the Governor General's Award for Poetry for Execution Poems (Gaspereau Press, 2001). His most recent book is Red (Gaspereau Press, 2011), and his chapbook Selected Canticles appeared recently with above/ground press. He is currently the E.J. Pratt Professor of Canadian Literature at the University of Toronto.

http://www.abovegroundpress.blogspot.ca/2012/09/the-factory-reading-series-pre-small.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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77. Kyle Schlesinger

Mimeo Mimeo 7: The Lewis Warsh Issue

Sun 23 Sep 2012

Cuneiform Press is pleased to announce the publication of: MIMEO MIMEO #7 € THE LEWIS WARSH ISSUE

This is the first magazine ever devoted in its entirety to poet, novelist, publisher, teacher, and collage artist Lewis Warsh. Warsh was born in 1944 in the Bronx, co-founded Angel Hair Magazine and Books with Anne Waldman in 1966, and went on to co-found United Artists Magazine and Books with Bernadette Mayer in 1977. He is the author of over thirty books of poetry, fiction and autobiography, the Director of the MFA program in Creative Writing at Long Island University in Brooklyn, and as you¹ll soon discover, so much more. Includes an introduction by Daniel Kane, an interview conducted by Steve Clay, ten new stories, five new poems, numerous photographs and collages, plus an anecdotal bibliography. Over 200 pages with cover art by Joe Brainard.

Copies are available for $20 plus shipping from Mimeo Mimeo, just follow the link below:
http://mimeomimeo.blogspot.com/.

Please contact cuneiformpress [at] gmail [dot] com with any questions.

In celebration of this occasion, we'll be posting one title from the anecdotal bibliography a day for the next 30 days. Stay tuned!

And please visit Granary Books <http://www.blogger.com> to see a selection of striking collages and poet¹s books created by Warsh.

Best,

Kyle
Proprietor
Cuneiform Press
www.cuneiformpress.blogspot.com

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78. Rob McLennan

new(ish) on rob's clever blog

Sun 23 Sep 2012

-- eleven eleven #13
-- Call for submissions: Irving Layton Reloaded
-- 12 or 20 (second series) with Vincent Lam
-- The Olive Reading Series: season twelve
-- Roger Farr, IKMQ
-- Lisa Robertson, Nilling
-- the ottawa small press book fair, fall 2012 edition
-- 12 or 20 (second series) questions with Michael Farrell
-- Ongoing notes: mid-September, 2012
-- Grain magazine 39.4: unstrung,
-- I answer Jonathan Ball's "What are you working on working on?"
-- Richard Froude, The Passenger
-- I'm reading at The TREE Reading Series tonight!
-- 12 or 20 (second series) questions with Michael Lithgow
-- ottawater #9: call for submissions,
-- my profile of The TREE Reading Series, Ottawa is now online
-- Gerry Gilbert, COUNTERFEIT PENNIES
-- 12 or 20 (second series) with Bin Ramke
-- I've been longlisted for the CBC Poetry Prize!
-- Ongoing notes: early September, 2012
-- 12 or 20 (second series) questions with Laura Broadfoot
-- Matthew Hall reviews A (short) history of l. (BuschekBooks)
-- August's TRUCK; a month of poems,
-- 12 or 20 questions (second series) with Laura Mullen
-- call for proposals: Whatever Else: An Irving Layton Symposium
-- call for submissions: Summer Sport Poetry Competition
-- Something about Old Mill I just can't put my finger on
-- In the Bee Latitudes, Annah Sobelman
-- 12 or 20 (second series) questions with J.L. Jacobs
-- Canadian poet Daryl Hine: February 24, 1936 - August 20, 2012
-- from Notes on (a) Marriage: epithalamium: an essay-in-progress

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
with a great summer/anniversary sale!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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79. Jennifer Karmin

Sept 29: 100 Thousand Poets for Change / Chicago

Mon 24 Sep 2012

Red Rover Series
{readings that play with reading}

Experiment #57:
We Can Be Heroes

A special event with
100 Thousand Poets for Change
http://100tpcmedia.org/100TPC2012

SATURDAY, SEPTEMBER 29th
7-9pm

Featuring:
Darren Angle
Barbara Barg
Carlos Cumpian
Denise Dooley
Dan Godston
Laura Goldstein
Kurt Heinz
Parneshia Jones
Jennifer Karmin
Virginia Konchan
Toni Asante Lightfoot
Ladan Osman
Johanny Vasquez Paz
Timothy David Rey
Kenyatta Rogers

Lew Rosenbaum
Larry Sawyer
Keli Stewart
Steven Teref
Lina Vitkauskas

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4
proceeds to be donated to Kiva
http://www.kiva.org

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

On September 29, 2012, many poets around the world will make their voices heard. To declare the change theyâ€™d like to see most in the U.S. and throughout the international community, events are being staged on four continents and in over 100 countries as part of 100 Thousand Poets for Change. This night of poetry and activism in Chicago asks the questions: â€œWho are our heroes?â€ â€œWhy?â€ And most importantly â€œHow can we use their examples to create positive change in the world?â€

Co-curated by Barbara Barg, Laura Goldstein, Jennifer Karmin, Larry Sawyer & Lina Vitkauskas

Co-sponsored by the Chicago Calling Festival
http://www.chicagocalling.org

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

OCTOBER 13
Experiment #58:
Kent Johnson, Quraysh Ali Lansana & Daniela Olszewska

NOVEMBER 3
Experiment #59:
Harold Abramowitz, Martin Glaz Serup, Diana Hamilton & Josef Kaplan

DECEMBER 1
Experiment #60:
Maureen Ewing, Josalyn Knapic, Todd McCarty & Tony Trigilio

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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80. Jonathan Penton
literary events in Lafayette, Louisiana
Mon 24 Sep 2012

It's the afternoon of Monday, September 24, and today, at 3:30pm Central Time, Jessica Bordelon of Revolution Theory and I will be talking with Judith Meriwether at Lafayette's NPR affiliate, KRVS 88.7. We'll be discussing:

100 Thousand Poets for Change in Lafayette, Louisiana
Cité des Arts, 109 Vine St.
Saturday, September 29, 6pm
(check out http://www.100tpc.org/ for more information about 100 Thousand Poets for Change and http://www.citedesarts.org/ to learn about Cité)

And I bet we'll find some time to talk about Acadiana Wordlab, the literary drafting workshop series coming to Cité in October! Check out http://www.acadianawordlab.org/

In a day or two, you'll be able to listen to the interview on the Web in Judith Meriwether's archives at
http://krvs.org/programs/apres-midiafternoon-classics

Hope to see you around,
--
Jonathan Penton
http://www.UnlikelyStories.org/

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81. David Kirschenbaum
Save the Date: 10/30, BoogWork/King, Stoner, & Keckler (music)
Mon 24 Sep 2012

please forward

Boog City presents

BoogWork
Our last Tuesdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

Tues., Oct. 30, 6:30 p.m. sharp
$5 suggested

reading and workshop from
Amy King

reading from
Sara Jane Stoner

and music from
Joseph Keckler

Sidewalk Café
94 Ave. A
NYC

Here's the facebook link to all of this info:
http://www.facebook.com/events/533913639958253/

**Joseph Keckler http://www.josephkeckler.com Joseph Keckler is a Brooklyn-based musician, writer, and performance artist. His performance pieces and concerts have been presented by The New Museum, SXSW Music, Joe's Pub, La MaMa ETC, Cameo Gallery, Cinema 16, Amsterdam's Bellevue Theatre, and many other venues. Keckler has received residencies from The MacDowell Colony and Yaddo and is a 2012 New York Foundation for the Arts Fellow in Interdisciplinary Work as well as a 2012 Franklin Furnace Fund grant recipient. He is currently under commission by Dixon Place, where he will premiere his next performance piece I am an Opera in spring 2013.

**Amy King http://www.amyking.org John Ashbery described her poems in her most recent book from Litmus Press, I Want to Make You Safe, as bringing “abstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.” King conducts interviews for VIDA: Woman in Literary Arts and teaches English and creative writing at SUNY Nassau Community College. She was honored by The Feminist Press as one of the "40 Under 40: The Future of Feminism" awardees. Visit her online at the above url.

**Sara Jane Stoner http://www.esquemag.org/2012/02/05/sara-jane-stoner Sara Jane Stoner is a writer who teaches writing, writing pedagogy, and contemporary literature at Brooklyn College and Cooper Union. She has an M.F.A. from Indiana University and is a Ph.D. student in English at CUNY Graduate Center whose scholarly work focuses on queerness, sex, and unruly contemporary prose texts. Her first book is forthcoming in 2013 from Portable Press at Yo-Yo Labs.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All last Tuesdays, 6:30 p.m.-8:30 p.m., except where noted *)

2012

Nov. 27—levy lives: NYC small presses night, featuring American Books; Augury Books; Birds, LLC; Brooklyn Arts Press; Monk Books; and O'Clock Press. Event co-curated by No, Dear magazine editors Emily Brandt and Alex Cuff (http://www.nodearmagazine.com). *Thurs. Dec. 18—BoogWork: Shafer Hall (reading and workshop), Brendan Lorber (reading), and Alex Battles (music)

2013

Jan. 29—levy lives: Hyacinth Girl Press (Pittsburgh)
Feb. 26—BoogWork: Adeena Karasick (reading and workshop). Second poet and musical act TBD.
March 26—BoogWork:Joe Elliot (reading and workshop). Second poet and musical act TBD.
April 30—BoogWork: Lee Ann Brown (reading and workshop). Second poet and musical act TBD.
May 28—levy lives: TBD

--
David A. Kirschenbaum, editor and publisher

Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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82. Rob McLennan

Congratulations to the 2012 finalists for the Archibald Lampman Award

Mon 24 Sep 2012

Arc Poetry Magazine is proud to present-- drumroll-- the 2012 Lampman shortlist!

Each year, Arc Poetry Magazine honours Ottawa poets. Arc is proud to present the four 2012 finalists for the Archibald Lampman Award for best book of poetry by a National-Capital author.

The award is named in honour of Archibald Lampman (1861 1899), one of Canadas finest nineteenth-century poets. Lampman moved to Ottawa in 1882, and much of his metaphysical nature poetry was inspired by the National Capital region.

> Michael Blouin Wore Down Trust (Toronto; Pedlar Press, 2011)
>
> rob mclennan Glengarry (Vancouver: TalonBooks, 2011)
>
> Thelma Poirier Rock Creek Blues (Regina: Coteau Books, 2011)
>
> Sandra Ridley Post-Apothecary (Toronto: Pedlar Press, 2011)

The award will be presented on October 24, 2012 at the Ottawa Book Awards.

http://www.arcpoetry.ca/2012/09/24/congratulations-to-the-2012-finalists-for-the-archibald-lampman-award/?utm_source=rss&utm_medium=rss&utm_campaign=congratulations-to-the-2012-finalists-for-the-archibald-lampman-award

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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83. Dan Wilcox
Third Thursday Poetry Night: Oct. 18, Anna Eyre
Tue 25 Sep 2012

The Poetry Motel Foundation

Poet Anna Elena Eyre to read at the Social Justice Center Thursday, October 18, 7:30PM

Local poet Anna Elena Eyre will read from her work at the Social Justice Center, 33 Central Ave., Albany, NY on Thursday, October 18, at 7:30PM. Ms. Eyre is a doctoral candidate in 20th Century poetry and poetics at the University at Albany and is the author of the poetry chapbook “Are Me” from Dancing Girl Press, and the recently published collection of poems “Faceless Names: Two Books of Letters,” BlazeVOX Press.

A reading by a local or regional poet is held each Third Thursday at the Social Justice Center. The event includes an open mic for audience members to read. Sign-up starts at 7:00PM, with the reading beginning at 7:30. The host of the readings is Albany poet and photographer Dan Wilcox. The suggested donation is $3.00, which helps support this and other poetry programs of the Poetry Motel Foundation, and the work of the Social Justice Center. For more information about this event contact Dan Wilcox, [redacted]; e-mail: [redacted].

The Social Justice Center, founded in 1981, is a non-profit organization working for progressive social change through education, community building and collective action. The center advances the struggles against racism and for peace and justice. For further information about the SJC call [redacted].

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84. Ching-In Chen
100 Thousand Poems of Response and Survival for Milwaukee
Tue 25 Sep 2012

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100 Thousand Poems of Response and Survival for Milwaukee:

in memory of those we've lost to and those who are surviving violence in the Milwaukee area

Join the Milwaukee poetry community as we participate in 100 Thousand Poets for Change (http://www.bigbridge.org/100thousandpoetsforchange/ ?page_id=13931) on Saturday, September 29 by remembering those we've lost to and those surviving violence in our Milwaukee-area communities.

1-2pm making a community poem sculpture: Contribute a word, a phrase, a song, a quote, a borrowed line or stanza or poem, or your own poem to the community poem.

2-4pm

Performances:
Catron Booker :: Waiting for the Rain with Fists Full of Grace
Jennifer Morales :: Swish

Readings by Milwaukee-area poets & community folks:
Carmen Murguia, Eric Disambwa, Dawn Tefft, JoAnn Chang, Suzanne Rosenblatt,
Noel Mariano, Jeff Poniewaz, Jess Vega Gonzalez, Harvey Taylor & more!

Community readings of poems by:
Peggy Hong, Molly Snyder, Angela Trudell-Vasquez & more!

--
~~~~~
Ching-In Chen
THE HEART'S TRAFFIC (Arktoi Books/Red Hen Press 2009)
http://www.arktoi.com/books/heart.shtml
http://www.redhen.org/RedHenPress.html#/catalog/catalog
www.chinginchen.com
"Like" on Facebook: Ching-In Chen, writer**
(http://www.facebook.com/pages/Ching-In-Chen/177356235652163?
sk=wall<http://www.facebook.com/pages/Ching-In-Chen/177356235652163?
sk=wall>
)

*
THE REVOLUTION STARTS AT HOME (South End Press 2011)
http://southendpress.org/2010/items/87941
http://revolutionathome.tumblr.com/

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## 85. Halvard Johnson
### *Fwd: New Issue of The Hamilton Stone Review Now Up!*
*Tue 25 Sep 2012*

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*The Hamilton Stone Review*
Issue Number 27, Fall 2012 <http://www.hamiltonstone.org/hsr.html>

The Fall Issue of *The Hamilton Stone Review* is now live online!

Poetry by Alan Britt, Bill Brown, Keith Dunlap, Myron Ernst, Susan Firer, Howie Good, James Grabill, Jeff Gundy, Rachel N. Heller, Len Krisak, Casandra Lopez, Paul Nelson, Genevieve Payne, Simon Perchik, Ned Randle, Lois Roma-Deely, Elaine Sexton, Tim Suermondt, Lee Upton, and David Woodward; Fiction by
~~~~~

Deborah Clearman, Valerie Fox and Arlene Ang, Mike Maggio, Charles Rammelkamp, Andreas Trolf, and Eva White.

*

Poetry Editor Roger Mitchell
Fiction Editor Nathan Leslie
Fiction Executive Editor Lynda Schor
and Yrs Trly wearing her Tekkie Hat
*

Meredith Sue Willis

The Hamilton Stone Review
Issue Number 27, Fall 2012 <http://www.hamiltonstone.org/hsr.html>

-- *Meredith Sue Willis*
http://www.meredithsuewillis.com <http://www.meredithsuewillis.com/>
<http://www.meredithsuewillis.com/commentary.html#revisions><http://www.meredithsuewillis.com/images/out%20of%20the%20mountains.jpg>
*If you like a book, say so on Amazon.com and Barnes and Noble<http://www.barnesandnoble.com>
!
Read more literature: The Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>is free and online!
*

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86. Stephen Vincent
Barbara Moore Vincent 1916 - 2012
Tue 25 Sep 2012

With inevitable sadness, yesterda

With inevitable sadness, yesterday afternoon my mother, Barbara Mioore Vincent died at the age of 96. During the past few years, among many of us here, she becameÂ known for her proclivity to dictate her own poems, often improvising freely offÂ the work of modernist writers such as Joanne Kyger, Rexroth, Ginsberg, Levertov, Gertrude Stein and others whose works I would read to her.Much of her out put was published, most recently a group of poems in Eaoghâ€™s issue on aging, edited by Susan Schultz. For most of her public life, she was a politician, City planner, and environmental activist in the San Francisco Bay Area, including being Â aÂ founding member of Save the Bay. On the Richmond shoreline, the Barbara and Jay VincentÂ Park , now part of the Federal Park System, is a commemoration of the efforts of my parents to preserve the Bay from industrial destruction. A graduate and veteran of many

of this countryâ€™s 20th century natural, human and economic upheavals, she had an incorrigible sense of honesty, bravery and sometimes humor in confronting the reality of the various hands into which she was dealt. As not long after my father dieed:

Â

January will open the horrible threat.

February will break off a few of the wicked.

March the winds will blow and frighten everybody.

April will break my heart.

May will come whisking through.

June is hard to decipher.

July will never stop to say hello.

August is jolly and happy for people like me.

September is hard to take.

October is full of joy for very few.

November marks the worst that could ever come.

December for many itâ€™s love and joy

But not for me.

Â

Barabara Moore Vincent 1916 - 2012

Â

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87. Rob McLennan

The Factory Reading Series presents: a VERSeFest fundraiser; lectures/talks by Anstee, Pirie + Brockwell,

Tue 25 Sep 2012

The Factory Reading Series presents:

A VERSeFest Fundraiser

with lectures/talks on writing by

Cameron Anstee (Ottawa)
Pearl Pirie (Ottawa)
+ Stephen Brockwell (Ottawa)

as a fundraiser for Ottawas third annual VERSeFest Poetry Festival, March 2013 http://www.versefest.ca/

lovingly hosted by rob mclennan
Thursday, November 15, 2012;
10$ door cover / includes a copy of The Peter F Yacht Club #17
doors 7pm; reading 7:30pm
The Mercury Lounge, 56 Byward Market Square, Ottawa

Cameron Anstee lives and writes in Ottawa ON where he runs Apt. 9 Press and is pursuing a PhD in English Literature at the University of Ottawa. Recent chapbooks have been published by above/ground press (Ottawa), The Emergency Response Unit (Toronto) and St. Andrew Books (Ottawa). He blogs at cameronanstee.wordpress.com.

Pearl Pirie has been organizing the Tree Seed Workshop Series for the Tree Reading Series since 2009. She is always on the lookout for new facilitators to bend their poetic passion to mentor local writers there. She tweets, photographs and verbs about town. Her blogs include pesbo, Humanyms, and Eaten Up. Her poetry collections include Thirsts (Snare, 2011) Mammals of Hoarfrost (Corrupt Press, 2011), Between Stations (epiphany press, 2011), been shed bore (Chaudiere, 2010) and over my dead corpus (AngelHouse, 2010). She is working on a couple full-length manuscripts. Her author site is www.pearlpirie.com

Stephen Brockwell is the author of 4 books of poems. Fruitfly Geographic won the 2004 Archibald Lampman Award for the best book of poetry by an Ottawa writer. His Excerpts from Impossible Books is an interminable work in progress, with two sections of such appearing with chapbooks by above/ground press. Brockwell runs the small business www.brockwellit.com from his basement, borrowed office space and coffee shops.

http://www.abovegroundpress.blogspot.ca/2012/09/the-factory-reading-series-presents.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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88. Kimmelman, Burt J.

Burt Kimmelman in Conversation with George Spencer at "Tribes" Now at YouTube

Tue 25 Sep 2012

Hi Everyone,

The suave and astute George Spencer had a video-taped conversation with me at the famous Gathering of the Tribes on the Lower East Side a year ago. That conversation (including readings) is now available at YouTube (in two parts--please see the links below).

The first half of the interview was broadcast on Poetry Thin Air and then was uploaded to Vimeo. George has now uploaded that file to YouTube along with the file containing the interview's second half.

My great thanks to George and to Director Mitch Corber!

Link to Part 1: http://www.youtube.com/watch?v=SLZCp_Bh0YU

Link to Part 2: http://www.youtube.com/watch?v=4BGIRmvIu4U

Enjoy, if you have the time!

Burt
BurtKimmelman.com<http://burtkimmelman.com/>

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89. Michael Rothenberg

please BLOG this-The Pen Is Mightier Than The Sword: Massive global arts movement mobilizes to change the world- 100 Thousand Poets for Change

Tue 25 Sep 2012

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* The Pen Is Mightier Than The Sword: *

* Massive global arts movement mobilizes to change the world*

* * *Over 800 Events Planned in 115 Countries for*

* 100 Thousand Poets for Change*

* *

Santa Rosa, Calif. (September 19, 2012) – September 29, 2012 marks the second

annual global event for 100 Thousand Poets for Change, a grassroots organization that brings communities together to call for environmental, social, and political change within the framework of peace and sustainability. An event that began primarily with poet organizers, 100 Thousand Poets for Change has

grown into an interdisciplinary coalition with year round events which includes musicians, dancers, mimes, painters and photographers from around the world.

Local issues are still key to this massive global event as communities around the world raise their voices on issues such as homelessness, global warming, education, racism and censorship, through concerts, readings, lectures, workshops, flash mobs, theater performances and other actions.

But these locally focused events have taken on a more continuous and expansive form through the new disciplines represented this year. For example, photographers are making a long-term project out of the event; they will document the involvement of their communities and explore connections with the broader global issues to turn into future exhibits. More and more organizers and participants of the one day, annual event are making plans to continue their actions after September 29. Many have formed groups in their cities that will continue to work year-round towards the goals their community seeks.

“Peace and sustainability are major concerns worldwide, and the guiding principles for this global event,” said Michael Rothenberg, Co-Founder of 100 Thousand Poets for Change. “We are in a world where it isn't just one issue that needs to be addressed. A common ground is built through this global compilation of local stories, which is how we create a true narrative for discourse to inform the future.”

More than 200 hundred bands will be performing around the world, from Los Angeles, New Orleans and Detroit to Serbia, Nigeria and Italy. The musicians involved in this movement are once again using their songs and performances to try to communicate their concerns to the world. As Ross Altman, singer-songwriter, activist and educator, reminds us: “from Plato, who banned [musicians] from the Republic, to Putin, who had Russian punk band members of Pussy Riot arrested, charged, tried, convicted and sentenced to two years in prison for a song prayer, musicians throughout history have been regarded as a danger and threat to change the social order.”

In addition to the hundreds of musicians expressing themselves through song, numerous Mimes for Change events in Egypt, Turkey and Uruguay will take place in addition to the day long poetry festivals in Los Angeles, Guatemala City, Pune, India, La Plata, Argentina and Genoa, Italy; thousands of musicians, poets and artists are participating around the world, totaling nearly 800 events globally, including:

• 25 different events in the San Francisco Bay Area, the birthplace of 100 Thousand Poets for Change, including poetry readings by Beat Legend Michael McClure, former US Poet Laureate Robert Hass and other major poets at the famed Watershed Environmental Poetry Festival

• In New Orleans <http://100tmc.com/>, 15 live bands will perform to raise funds for the APEX Youth Center and Homegrown Harvest Music and Arts Festival

• In Hollywood, Florida, Global Vibes will host an event called, “War Destroys Children’s Lives” at two venues and feature over 15 “Bands for Change”

• Peace On Streets, R.O.A.D., Tasker Elite and SHARP will host performance artists, poets, musicians, hip hop artists and various youth and parent groups who will perform and lead workshops throughout Philadelphia to bring awareness to the ongoing problem of street violence in their city

• Wordstock, a 3-day festival at the Bamboo Arts and Celebration Center in De Leon Springs, FL will include poetry slams, concerts, and an art exhibition focusing on images of war and peace

• The Occupy Wall Street Poetry group kicks off a weekend of events in New York City with a poetry reading at the famous St. Mark’s Poetry Project

• In Jamaica, a week long Street Dub Vibe series called “Tell the Children the Truth” will include concerts, spoken word performances, art exhibits, lectures and workshops to bring attention to the damaging culture of secrecy and denial surrounding the abuse, poverty and illiteracy impacting the nation’s children and destroying their future.

• Poetry and peace gatherings are planned in the strife-torn cities of Kabul and

Jalalabad, Afghanistan

• In Cairo and Alexandria, Egypt, poets, musicians and mime artists, in response to violence in the world and the major changes taking place in the Arab World, will perform in public spaces and theaters and explore new ways to communicate their concerns, and their roles as artists, in influencing the future of their country

• In Volos, Greece, there will be 5 days of poetry and music events, including an

exhibition of photography looking at the new phenomenon of homelessness in Greece

• An event in Blackpool, England will celebrate activist poets and writers of past

generations through a special performance of *Bullets and Daffodils,* a play about the life of peace poet Wilfred Owen

Organizers and participants are hoping through their actions and events to seize and redirect the political and social dialogue of the day and turn the narrative of civilization towards peace and sustainability. Those that want to get

involved can visit www.100tpc.org to find an event near them or sign up to organize one in their area.

About 100 Thousand Poets for Change

100 Thousand Poets for Change began in Sonoma County, Calif. The official

Headquarters' Event will take place at the Arlene Francis Center in downtown Santa Rosa and will feature poetry readings, group meditations, workshops, and music and dance of various styles including hip hop, flamenco, African drums, reggae, salsa, folk and more. The HQ event will also live-stream other 100 Thousand Poets for Change events worldwide. This 3-day event is sponsored by the Peace & Justice Center of Sonoma County and the Sonoma County Arts Council.

Immediately following September 29th, all documentation on the 100TPC.org website, which will include specific event pages with photos, video and other documentation compiled by each city coordinator, will be preserved by Stanford University in California. Stanford recognized 100 Thousand Poets for Change in 2011 as an historical event, the largest poetry reading in history. They will continue to archive the complete contents of 100TPC.org, as part of their digital archiving program LOCKSS.

Co-Founder Michael Rothenberg ([redacted]) is a widely known poet, editor of the online literary magazine Bigbridge.org and an environmental activist based in Northern California. Terri Carrion is a poet, translator, photographer, and editor and visual designer for BigBridge.org.

100 Thousand Poets for Change

P.O. Box 870

Guerneville, Ca 95446

Phone: [redacted]

www.100TPC.org

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90. Catherine Daly

just a reminder, this can be a self-nomination…

Tue 25 Sep 2012

Three prizes of $10,000 each are given annually to U.S. writers to honor books of poetry, fiction, and nonfiction (including creative nonfiction) published in the United States during the current year. Submit four copies of a book (or bound galleys) published in 2012 with a $50 entry fee by October 1. Send an SASE,

call, e-mail, or visit the website for the required entry form and complete guidelines.

Pulitzer Prizes, Prizes in Letters, 709 Pulitzer Hall, Columbia University, New York, NY 10027. [redacted].

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91. Ruth Lepson
rich reading
Wed 26 Sep 2012

Reading and Remembering Adrienne Rich: A Celebration and Tribute

with Alison Bechdel, Robin Becker, Cynthia Enloe, Evelynn Hammonds, Kate Rushin

Coordinated by the New Words Remnants Collective; Co-sponsored with Women, Action & the Media (WAM!) and the Graduate Consortium of Women¹s Studies

Sunday Oct 28 4PM
State Center, MIT, Cambridge, MA
open seating, free
32 Vassar St.

↑ Index

92. Michael Tod Edgerton
New from Lavender Ink: Vitreous Hide
Wed 26 Sep 2012

Iâ€™m excited to announce that my first book of poetry, Vitreous Hide, will be published this winter by Lavender Ink press of New Orleans. Please support Lavender Ink and its publication of my work by pre-ordering the book on its Indiegogo page. Even a small donation will be greatly appreciated!

Please forward and help us spread the word far and wide. Iâ€™ll be trying to set up readings for the winter and spring (or even next fall), so please contact me if you might have a place for me in your series. You can follow me on Twitter @TodEdge, and â€œlikeâ€ the Vitreous Hide Facebook page.Â

Thanks for your support!Â

Willing the word to become flesh, the poems in Vitreous Hide both reveal and enact yearningâ€”for love, for the beloved, for the words to transform beloved image to beloved substance. Orpheus reaches for Narcissus through a new mirror of myth, now dim with distance, now bright with the possibility of connection. Through the shining skin or surface of prose lines and field

composition, these poems reach for the embodiment of the other in order to be, themselves, embodied.
Â
Cheers,

Tod

Michael Tod Edgerton
MFA '06, Program in Literary Arts, Brown University
PhD candidate, Department of English, University of Georgia
http://www.indiegogo.com/VitreousÂ

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person...their pain, story...how can a poetic material making be part of that?Â Â

~ Ann Hamilton, in an interview about her installation, Indigo Blue

↑ Index

93. andrew topel
just a reminder, this can be a self-nomination...
Wed 26 Sep 2012

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thank you for sharing catherine
how about books of visual poetry?

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 2012

126 messages · Wed 26 Sep 2012 – Sat 27 Oct 2012

October 2012 was another thin, scattered month — one hundred and twenty-six messages — that drifted, in its quiet way, toward the meeting of poetry and the moving image, and toward the geography of where poets are made. The room had little heat in it and no single argument, but a few of its small threads pointed the same direction: the poem that moves, the poem on film, the poem carried from one place to another. It was a month of low traffic and long sightlines.

The largest of the small threads was cinematic. A query into the cine-poems of Lionel Kearns took the room back to the marriage of verse and film — the poem made to move on a screen, the word set loose in time and image, the lyric borrowing the century's dominant medium to see what it might become. It was the visual-poetry question the list had worried for years, now in its temporal form: not the poem as a still picture but the poem as a moving one, unfolding like a reel.

The quarrel, faint, was geographic. A thread asking after Iowa poets glanced at the great workshop and the map of where American poetry gets manufactured — the question of place and school and pipeline, whether a poet is formed by a landscape or a program — while notices from a familiar handful of names kept the room's small circle in view. Where poems come from, and where poets are trained, sat quietly beside the question of what medium a poem might travel in.

Around the edges the ordinary keeping went on — a long-running little magazine issuing its notice, a poet sharing new work, a reading announced. The infrastructure hummed faintly beneath the thin traffic, the same small presses and the same familiar voices, the channel kept open for whatever passed through. It was a month that would have vanished without trace in the crowded years, and survives now only because someone was still keeping the record — which is, in the end, why any of these late thin months survive at all.

I have set October down exactly as the archive delivered it — the cine-poems of Lionel Kearns, the glance toward Iowa and the geography of poets, and the faint keeping of a low month — because it was a quiet stretch that pointed, almost absently, at the poem in motion and the poem in place: where verse goes when it borrows the moving image, and where poets come from when they are made in a program. A room that will spend a slow October wondering how a poem moves on film and where in the country its poets are grown is a room still curious, even at

low traffic, about the two things it has always cared about most: how the poem gets made, and how it gets carried into the world.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 126 in all.

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36. Aldon Nielsen — Fwd: CFP-Celebrating African American Literature Conference 2013
37. Rob McLennan — my profile of the ab series, ottawa

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38. Jennifer Karmin — 4000 Words 4000 Dead: submissions & events
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5 OCT 2012

40. Dawn Pendergast — Call for Submissions: Little Red Leaves Textile Series
41. Anny Ballardini — Re: Božičević and King New Boog City Printed Matter Co-Editors
42. Cara Benson — Millay Colony presents Katy Lederer workshop in NYC
43. George Quasha — ArtsWalk Literary 2012 - Columbus Day Oct. 6 & 7 in Hudson: (Asekoff, Stran...
44. Adam Fieled — "Waxing Hot: Essays and Dialogues"
45. Ruth Lepson — Re: rich reading

6 OCT 2012

46. Amish Trivedi — Opening strophes from “Untitled Project”
47. Camille Martin — On Cross-Pollination: An interview with Camille Martin by James Pickersgill
48. Dan Godston — Chicago Calling at Elastic Sound & Vision Gallery
49. Jeffrey Side — The new ebook from Argotist Ebooks is “Neither Us nor Them: Poetry Anthologi...
50. Kimmelman, Burt J. — Foster, McIntosh & Pines at Poets House - October 11th, 6-8 - Marsh Ha...
51. Martha Deed — The Last Collaboration - Book Launch - October 10

7 OCT 2012

52. Trisha Low — SEGUE 10/13: Chris Alexander & Alison Knowles w/ special guest Jessica Higgins
53. William Slaughter — Notice: Mudlark

8 OCT 2012

54. David Kirschenbaum — 15% Off Ads in Boog's NYC Small Presses & Boog Reader Issues
55. Al Filreis — Kelly Writers House: Marcel Duchamp - 7 takes - webcast (10/9 @ 6pm)
56. Jennifer Karmin — Red Rover Series / Experiment #58

9 OCT 2012

57. amy king — Fw: Warhol's Orbit with Wayne Koestenbaum, John Yau, Megan Volpert
58. Halvard Johnson — Call for work
59. T. A. Noonan — Seeking creative and critical work: The Indian River Review

10 OCT 2012

60. Louis Armand — VLAK 3 LAUNCH, NYC, OCT 21, 5.30PM, ZINC BAR
61. Charles Bernstein — Salt Companion to Charles Bernstein, ed. William Allegrezza
62. Rob McLennan — above/ground press: 20th anniversary subscriptions!

11 OCT 2012

63. Eric Elshtain — For those in Chicagoland

12 OCT 2012

64. David Kirschenbaum — From the Archives: Boog's 2008 Election Coverage

13 OCT 2012

65. Sarah Rosenthal — Dusie Reading - London - Friday 11/2
66. Camille Martin — “Pixilated / Requerimento” and other poems
67. Rosalie Calabrese — Rosalie Calabrese October Reading in NYC

14 OCT 2012

68. { brad brace } — (GIP) Island 8.0
69. Séamas Cain — The chairs of central Dublin
70. Trisha Low — SEGUE 10/20: Shiv Kotecha & Tracie Morris

15 OCT 2012

71. William Slaughter — Notice: Mudlark
72. Joel Weishaus — "Writing Home"
73. Paul Siegell — SUNDAY, OCT 21: WYNCOTE, PA: PAUL SIEGELL, HAYDEN SAUNIER, GRANT CLAUSER & J…
74. amy king — Poet on Painters

16 OCT 2012

75. Al Filreis — new PoemTalk episode: Bernadette Mayer's poem about the Statue of Liberty
76. Larissa Shmailo — The Carol Novack Christmas-Hannukah-Kwanzaa-Solstice-and-Atheists-Who-Lov…

17 OCT 2012

77. Camille Martin — question: Lionel Kearns' cine-poems
78. Ruth Lepson — Re: "Writing Home"
79. Nicholas Leaskou — Poet as Radio: Avery Burns on 10/21

18 OCT 2012

80. Jennifer Karmin — Oct 20 Artists' Talk in Chicago
81. Tomás Ó Cárthaigh — Re: question: Lionel Kearns' cine-poems

19 OCT 2012

82. Michael Heller — George Mason University Poetry Reading Michael Heller
83. Amy King — Stain of Poetry - Friday, Oct. 26th + Poet on Painting
84. amy king — Stain of Poetry - Friday, Oct. 26th + Poet on Painting
85. Jerome Rothenberg — NYC late February/March - apartment neededMargaret & Quincy<[redacted]…
86. Jane Nakagawa — Kyoto JAPAN poetry event
87. Jane Nakagawa — Osaka JAPAN poetry event Nov 17

20 OCT 2012

88. david jhave johnston — Re: Lionel Kearns' cine-poems
89. Paul Nelson — Happy Birthday Michael McClure
90. steve dalachinsky — from steve dalachinsky
91. steve dalachinsky — from dalachinsky
92. Maria Damon — Re: from dalachinsky
93. George Bowering — Re: from dalachinsky
94. George Bowering — Re: Happy Birthday Michael McClure
95. Adam Fieled — "Flushed in Grains of Sand" on As/Is
96. Rob McLennan — Raymond Souster (January 15, 1921 - October 19, 2012)
97. Tomás Ó Cárthaigh — Book Launch by Seamus Kirwan "Ravings of a Mad Irishman"

21 OCT 2012

98. Jane Nakagawa — Japan poetry events fall 2012
99. Vernon Frazer — from steve dalachinsky
100. Jonathan Morse — Frank O'Hara and the way we live now
101. Trisha Low — SEGUE 10/27: Julian T. Brolaski & Anna Vitale

22 OCT 2012

102. Jim Andrews — Re: question: Lionel Kearns' cine-poems
103. David Hadbawnik — Diane di Prima -- poets theater, fundraiser
104. The Paris Review — Introducing The Paris Review App
105. Amy King — Tonight - What Debate??
106. amy king — Tonight - What Debate??
107. Steve Clay — Simon Pettet and Jen Bervin read in NYC October 24
108. Bonnie MacAllister — Philadelphia: Two Dynamic Readings on 11/3 and 11/9 :: MacAllister/Nic…
109. Jonathan Penton — system failure -- NEED WORK RESENT

110. Paul Nelson — Willie Smith Interview
111. Mark Young — Out from Otoliths — Bobbi Lurie's "The Morphine Poems"

23 OCT 2012

112. Jesse Miller — Jane Sprague Teaching in the Margins @ Full Stop
113. Jennifer Karmin — 4000 Words 4000 Dead: final events in Chicago
114. steve russell — Re: Out from Otoliths — Bobbi Lurie's "The Morphine Poems"
115. Paul Siegell — finally, some post-reading video

24 OCT 2012

116. David Kirschenbaum — This Tues: BoogWork/ Amy King, Sara Jane Stoner, & Joseph Keckler (mus...
117. Kenneth Sherwood — Harry Crosby - influence?
118. Rob McLennan — new(ish) on rob's clever blog
119. Kyle Schlesinger — NEW FROM CUNEIFORM
120. David Kirschenbaum — Save the Date: 11/27, Boog City's NYC Small Presses Night

25 OCT 2012

121. Sharon Mesmer/David Borchart — Tamil poetry

26 OCT 2012

122. Cara Benson — Belladonna* IOVIS Reading in NYC
123. Rob McLennan — above/ground press introduces a "poem" broadside sub-set curated by Phil Hal...
124. michael farrell — poem in the paper

27 OCT 2012

125. soma sundaram — TAMIL POETRY
126. Camille Martin — rob mclennan's review of LOOMS by Camille Martin

1. Gloria Frym

Re: Barbara Moore Vincent 1916 - 2012

Wed 26 Sep 2012

---

deep condolences, dear Stephen.
Love,
gf

On Tue, Sep 25, 2012 at 1:59 PM, Stephen Vincent <[redacted]>wrote:

> *With inevitable sadness, yesterda*
>
> *With inevitable sadness, yesterday afternoon my mother, Barbara*
> *Mioore Vincent died at the age of 96. During the past few years, among many of*
> *us here, she became known for her*
> *proclivity to dictate her own poems, often improvising freely off the*
> *work of modernist writers such as*
> *Joanne Kyger, Rexroth, Ginsberg, Levertov, Gertrude Stein and others whose works I would read*
> *to her.Much of her out put*
> *was published, most recently a group of poems in Eaogh's issue on aging, edited*
> *by Susan Schultz. For most of her public life, she was a politician, City*
> *planner, and environmental activist in the San Francisco Bay Area, including being a founding member of Save the*
> *Bay. On the Richmond shoreline, the Barbara and Jay Vincent Park , now part of the Federal Park*
> *System, is a commemoration of the efforts of my parents to preserve the Bay*
> *from industrial destruction. A graduate and veteran of many of this country's*
> *20th century natural, human and economic upheavals, she had an*
> *incorrigible sense of honesty, bravery and sometimes humor in confronting the*
> *reality of the various hands into which she was dealt. As not long after my father dieed:*

> *January will open the horrible threat.*
>
> *February will break off a few of the wicked.*
>
> *March the winds will blow and frighten everybody.*
>
> *April will break my heart.*
>
> *May will come whisking through.*
>
> *June is hard to decipher.*
>
> *July will never stop to say hello.*
>
> *August is jolly and happy for people like me.*
>
> *September is hard to take.*
>
> *October is full of joy for very few.*
>
> *November marks the worst that could ever come.*
>
> *December for many it's love and joy*
>
> *But not for me.*
>
> *Barabara Moore Vincent 1916 - 2012*

--
Gloria Frym
Associate Professor
California College of the Arts
MFA Writing & BA Writing & Literature Programs
5212 Broadway
Oakland, CA 94618
[redacted]

[redacted]
[redacted] h

↑ Index

2. Michael Tod Edgerton

New from Lavender Ink: Vitreous Hide--LINKS!

Wed 26 Sep 2012

Sorry for the repeat, but it looks like maybe the embedded links in my original message didn't make it through (at least they didn't on my end), so here it is again re-embedded and with the links written out to make sure.

Iâ€™m excited to announce that my first book of poetry,Â Vitreous HideÂ (http://www.lavenderink.org/content/113), will be published this winter by Lavender InkÂ press of New Orleans. Please support Lavender Ink and its publication of my work by pre-ordering the book on itsÂ Indiegogo page:Â http://www.indiegogo.com/Vitreous. Even a small donation will be greatly appreciated!

Please forward and help us spread the word far and wide. Iâ€™ll be trying to set up readings for the winter and spring (or even next fall), so please contact me if you might have a place for me in your series. You can follow me on Twitter @TodEdge, and â€œlikeâ€ theÂ Vitreous HideÂ Facebook page:Â www.facebook.com/VitreousHide.Â

Thanks for your support!Â

Willing the word to become flesh, the poems inÂ Vitreous HideÂ both reveal and enact yearningâ€”for love, for the beloved, for the words to transform beloved image to beloved substance. Orpheus reaches for Narcissus through a new mirror of myth, now dim with distance, now bright with the possibility of connection. Through the shining skin or surface of prose lines and field composition, these poems reach for the embodiment of the other in order to be, themselves, embodied.
Â
Cheers,

Tod

Michael Tod Edgerton |Â http://www.indiegogo.com/VitreousÂ
MFA '06, Program in Literary Arts, Brown University
PhD candidate, Department of English, University of Georgia

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person...their pain, story...how can a poetic material making be part of that?Â Â

~ Ann Hamilton, in an interview about her installation, Indigo Blue

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3. Jeanne Heuving
CONVERGENCE ON POETICS
Thu 27 Sep 2012

CONVERGENCE ON POETICS begins Thursday at 7:30 p.m. and ends Sunday at 1:30 p.m., North Creek Event Center, University of Washington, Bothell. Visit our web address: http:www.uwb.edu/mfa/convergence.

On 9/26/12 9:01 PM, "POETICS automatic digest system"
<[redacted]> wrote:

> *There are 11 messages totalling 609 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *Third Thursday Poetry Night: Oct. 18, Anna Eyre*
> 2. *100 Thousand Poems of Response and Survival for Milwaukee*
> 3. *Fwd: New Issue of The Hamilton Stone Review Now Up!*
> 4. *Barbara Moore Vincent 1916 - 2012*
> 5. *The Factory Reading Series presents: a VERSeFest fundraiser; lectures/talks by Anstee, Pirie + Brockwell,*
> 6. *Burt Kimmelman in Conversation with George Spencer at "Tribes" Now at YouTube*
> 7. *New from Lavender Ink: Vitreous Hide*
> 8. *just a reminder, this can be a self-nomination... (2)*
> 9. *please BLOG this-The Pen Is Mightier Than The Sword: Massive global arts movement mobilizes to change the world- 100 Thousand Poets for Change*
> 10. *rich reading*
>
> ---
>
> *Date: Tue, 25 Sep 2012 00:17:33 -0400*
> *From: Dan Wilcox <[redacted]>*
> *Subject: Third Thursday Poetry Night: Oct. 18, Anna Eyre*
>
> *The Poetry Motel Foundation*
>
> *Poet Anna Elena Eyre to read at the Social Justice Center Thursday, > October 18, 7:30PM*

Local poet Anna Elena Eyre will read from her work at the Social Justice > Center, 33 Central Ave., Albany, NY on Thursday, October 18, at 7:30PM. > Ms. Eyre is a doctoral candidate in 20th Century poetry and poetics at > the University at Albany and is the author of the poetry chapbook "Are > Me" from Dancing Girl Press, and the recently published collection of > poems "Faceless Names: Two Books of Letters," BlazeVOX Press.

A reading by a local or regional poet is held each Third Thursday at the > Social Justice Center. The event includes an open mic for audience > members to read. Sign-up starts at 7:00PM, with the reading beginning > at 7:30. The host of the readings is Albany poet and photographer Dan > Wilcox. The suggested donation is $3.00, which helps support this and > other poetry programs of the Poetry Motel Foundation, and the work of > the Social Justice Center. For more information about this event > contact Dan Wilcox, [redacted]; e-mail: [redacted].

The Social Justice Center, founded in 1981, is a non-profit organization > working for progressive social change through education, community > building and collective action. The center advances the struggles > against racism and for peace and justice. For further information about > the SJC call [redacted].

==========

Date: Tue, 25 Sep 2012 00:28:06 -0500
From: Ching-In Chen <[redacted]>
Subject: 100 Thousand Poems of Response and Survival for Milwaukee

100 Thousand Poems of Response and Survival for Milwaukee:

in memory of those we've lost to and those who are surviving violence in the Milwaukee area

Join the Milwaukee poetry community as we participate in 100 Thousand Poets for Change (http://www.bigbridge.org/100thousandpoetsforchange/?page_id931) on Saturday, September 29 by remembering those we've lost to and those surviving violence in our Milwaukee-area communities.

1-2pm making a community poem sculpture: Contribute a word, a phrase, a song, a quote, a borrowed line or stanza or poem, or your own poem to the community poem.

2-4pm

Performances:
Catron Booker :: Waiting for the Rain with Fists Full of Grace
Jennifer Morales :: Swish

> *Readings by Milwaukee-area poets & community folks:*
> *Carmen Murguia, Eric Disambwa, Dawn Tefft, JoAnn Chang, Suzanne Rosenblatt, Noel Mariano, Jeff Poniewaz, Jess Vega Gonzalez, Harvey Taylor & more!*
>
> *Community readings of poems by:*
> *Peggy Hong, Molly Snyder, Angela Trudell-Vasquez & more!*

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4. David Kirschenbaum

S.F. Wed. / Boog Event + Bay Area Issue Now Online

Thu 27 Sep 2012

please forward to S.F. Bay Area Folks

New York City's Boog City Goes West 2012

This Wed. Oct. 3, 7:15 p.m. sharp, free

Books and Bookshelves
99 Sanchez St.
San Francisco

featuring readings from

Micah Ballard
    Amy Berkowitz
David Buuck
    Ivy Johnson
David Kirschenbaum
    Jill Stengel
Sunnylyn Thibodeaux

and music from

Greg Ashley

And read Boog City 74, w/ work on & by all the California performers:
http://www.boogcity.com/boogpdfs/bc74.pdf

Curated and with introductions by
Boog City editor Kirschenbaum

For more info call Books and Bookshelves at [redacted]
or Boog City at 212-842-BOOG (2664)

**Greg Ashley http://www.allmusic.com/artist/greg-ashley-mn0000187786 Along with fronting the Gris Gris, singer/songwriter/guitarist Greg Ashley also performs as a solo artist, concentrating on the delicately trippy psych-folk that occasionally makes its way into his band's louder, more unpredictable music. Late in 2003, Birdman released his debut album, Medicine Fuck Dream, which drew comparisons to Mayo Thompson and Roky Erickson. Ashley's second solo album, Painted Garden, arrived early in 2007, and though it had considerably cleaner production than his debut, it shared the same free-flowing songwriting and surreal lyrics. In 2010 he dropped the completely experimental Requiem Mass and Other Experiments on Birdman. The opening title track (a whole side of a conventional LP) is the preeminent work here, while the rest features a series of smaller musical and sonic adventures.

**Micah Ballard http://www.poetryfoundation.org/bio/micah-ballard Micah Ballard was born in Baton Rouge, La., and lives in San Francisco. He is the author of Waifs and Strays (City Lights Books), nominated for a California Book Award; Parish Krewes (Bootstrap Press); Evangeline Downs (Ugly Duckling Presse); Negative Capability in the Verse of John Wieners (Auguste Press) among other books. He co- edits Auguste Press and Lew Gallery Editions and works for the M.F.A. in Writing Program at the University of San Francisco.

**Amy Berkowitz http://www.mondoberko.blogspot.com Amy Berkowitz is the author of Listen To Her Heart, forthcoming from Spooky Girlfriend, and Lonely Toast, from What To Us (Press). She is a founding member of the Washtenaw County Women's Poetry Collective & Casserole Society and the editor of Mondo Bummer. She lives in San Francisco.

**David Buuck http://www.davidbuuck.com David Buuck is a writer who lives in Oakland, Calif. He is the founder of BARGE, the Bay Area Research Group in Enviro-aesthetics, and co- founder and editor of Tripwire, a journal of poetics. An Army of Lovers, co-written with Juliana Spahr, is forthcoming from City Lights. Publications, writing and performance samples, and further info is available at the above url.

**Ivy Johnson http://www.ivyjohnson.tumblr.com Ivy Johnson was born on the open prairie where she picked crocuses as a child. She also grew up speaking in tongues, which led her to poetry. Boog City published her first chapbook, Walt Disney's Light Show Extravaganza. She has a chapbook forthcoming from Timeless, Infinite Light called As They fall.

**David Kirschenbaum http://www.myspace.com/gilmoreboysmusic http://boogcity.blogspot.com/ David Kirschenbaum's work has appeared in the Brooklyn Review Online, Can We Have Our Ball Back, Chain, Live Mag!, Unpleasant Event Schedule, and The Village Voice, among others. He is the editor and publisher of Boog City, a New York City-based small press and

community newspaper now in its 22nd year. His poems form the lyrics of Casey Holford and Preston Spurlock's band Gilmore boys.

**Jill Stengel http://www.dusie.org Formerly of San Francisco and Los Angeles, Jill Stengel now lives in Davis, Calif. with her three children and her husband. Stengel has run a poetry reading series; edited and published numerous chapbooks and a journal, mem, under her a+bend press imprint; participated in several poetry collectives; formed a women's salon for post-graduate poetic study; taught poetry and book arts; and actively participates in the poet-moms listserv community. She has nearly a dozen chapbooks of her own in print, several of which are also available to view online at the above url. Titles include ladies with babies, late may, only this, and I would open, and equinox. Her full-length Dear Jack is due out any minute from Black Radish Books.

**Sunnylyn Thibodeaux http://www.galatearesurrection17.blogspot.com/2011/12/critic-writes-poems.html Sunnylyn Thibodeaux is from New Orleans and lives in San Francisco. Palm to Pine, her first full-length collection of poems, was published by Bootstrap Press. She is the author of many small books, including 20/20 Yielding, Room Service Calls, and Against What Light (forthcoming). Recent poems have appeared in Amerarcana, Back Room Live, Drunken Boat, Galatea Resurrects, Lit, The Recluse, Where Eagles Dare among others. She co-edits Auguste Press and Lew Gallery Editions.

**Boog City http://www.boogcity.com Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater- Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
1.5 blocks from Church St. and Market St. Muni
Venue is bet. 14th St and Duboce Ave.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://www.boogcity.com
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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5. Jesse Miller
Vanessa Place Teaching in the Margins @ Full Stop
Thu 27 Sep 2012

"Good art is never didactic about anything but art."<http://www.full-stop.net/2012/09/27/features/the-editors/teaching-in-the-margins-vanessa-place/>

Conceptual poet Vanessa Place talks to Full Stop about silence and explosions in the classroom as part of the series Teaching in the Margins. With Teaching in the Margins Full Stop looks to poets, novelists, educators and academics to survey the state of the humanities and explore the relationship between innovative writing and pedagogy.

You can find the interview here:
http://www.full-stop.net/2012/09/27/features/the-editors/teaching-in-the-margins-vanessa-place/

Please feel free to post, link, tweet or otherwise share. And thanks so much for your help and interest.

Jesse

--
Jesse Miller I reviews editor I full stop I http://www.full-stop.net

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6. Laura Hinton
Re: rich reading
Thu 27 Sep 2012

Lovely!
We are also planning a Tribute to Adrienne at the Louisville Conference this coming February.

On Wed, Sep 26, 2012 at 10:09 AM, Ruth Lepson <[redacted]> wrote:

> *Reading and Remembering Adrienne Rich: A Celebration and Tribute*
>
> *with Alison Bechdel, Robin Becker, Cynthia Enloe, Evelynn Hammonds, Kate Rushin*
>
> *Coordinated by the New Words Remnants Collective; Co-sponsored with Women, Action & the Media (WAM!) and the Graduate Consortium of Women¹s Studies*
>
> *Sunday Oct 28 4PM*
> *State Center, MIT, Cambridge, MA*
> *open seating, free*
> *32 Vassar St.*

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

↑ Index

7. Laura Hinton
InterRUPTions Reading Series in NYC -- Norma Cole reads Oct. 3
Thu 27 Sep 2012

You are invited to attend an InterRUPTions Reading Series event ....

A poetry reading with Norma Cole

The acclaimed San Francisco poet will read from a new book, and address questions about American experimental writing and its feminist legacy.

A talk by Laura Hinton

"The Feminist Interiors of *How(ever*)"

...on the historic women's experimental writing journal from the 1980's

* *

WEDNESDAY, OCT. 3, at 7 p.m.

at The City College of New York, 138th St. and Convent Avenue, New York City -- North Academic Complex (NAC) 6/316 -- The Rifkind Room

* *

Norma Cole is a poet, painter, and translator -- author of numerous poetry books including *Win These Posters and Other Unrelated Prizes Inside*(Omnidawn), *Natural Light *(Libellum)*, Where Shadows Will: Selected Poems 1988-2008 *(City Lights),* **and Spinoza in Her Youth *(Omnidawn). *SCOUT, *a multi-media text and image work, was released on CD in 2005. Cole teaches poetry at the University of San Francisco.

* *

Laura Hinton is the author of *The Perverse Gaze of Sympathy: Sadomasochistic Sentiments from *Clarissa* to *Rescue 911 (SUNY Press) and the poetry book *Sisyphus My Love (To Record a Dream in a Bathtub) *(B lazeVox). She is also co-editor of *We Who Love to Be Astonished: Experimental Women's Writing and Performance Poetics* (University of Alabama Press), and is a Professor of English at City College.

The InterRUPTions series is free and open to the public. Refreshments served.* This event is co-sponsored by The Department of English and the Rifkind Center of the Humanities & Arts Division.***

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8. aldonlnielsen

Fwd: NEH Institute for College Teachers, July 14-August 3, 2013

Fri 28 Sep 2012

Aldon Lynn Nielsen
The George and Barbara Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA 16802-6200

Sailing the blogosphere at http://heartstrings.bloodspot.com

I never wanted to be the man who broke your heart --
Only wanted to be the man who wrote the song

That broke your heart

Begin forwarded message:

> *From: Jerry Ward <[redacted]>*
> *Date: September 28, 2012, 7:16:07 AM PDT*
> *To: kalamu ya Salaam <[redacted]>, chandra mountain <[redacted]>, marshall stevenson <[redacted]>, reginald martin <[redacted]>, aldon nielsen <[redacted]>, arlette smith <[redacted]>, "[redacted]" <[redacted]>, Bettye Parker Smith <[redacted]>, candice love jackson <[redacted]>, carolyn vance smith <[redacted]>, charrita danley <[redacted]>, derrick spires <[redacted]>, edward pavlic <[redacted]>, felipe smith <[redacted]>, gregory rutledge <[redacted]>, hank lazer <[redacted]>, jarvis mcinnis <[redacted]>, jurgen grandt <[redacted]>, Lauri ramey <[redacted]>, mona lisa saloy <[redacted]>, randall horton <[redacted]>, Robert Butler <[redacted]>, thabiti lewis <[redacted]>, wilfred samuels <[redacted]>*
> *Subject: NEH Institute for College Teachers, July 14-August 3, 2013*
>
> *Please circulate this good news and encourage college teachers who have a special interest in poetry to apply. I assure you this NEH Institute will be a remarkable intellectual experience.*
>
> *All best wishes,*
>
> *Jerry W. Ward, Jr.*
>
> *Institute for teaching African-American poetry awarded national grant*
>
> *Maryemma Graham*
> *More Information*
> *Don't Deny My Voice*
>
> *LAWRENCE â€“ A grant awarded to a University of Kansas researcher from the National Endowment for the Humanities will spur the creation of an institute on reading and teaching African-American poetry.*
> *The project is led by Maryemma Graham, a University Distinguished Professor in the Department of English in the KU College of Liberal Arts & Sciences. The institute, â€œDonâ€™t Deny My Voice: Reading and Teaching African-American Poetry,â€ will be open to college and university teachers from across the country.*
> *NEH awarded $189,000 to support the program.*
> *The institute will be guided by experts in the field and supported by the archival resources of KUâ€™s Project on the History of Black Writing and the Furious Flower Poetry Center at James Madison University.*
> *Graham founded and continues to direct the Project on the History of Black Writing, located within KUâ€™s Department of English, which is the only archive of its kind*

> *and has been in the forefront of black literary studies and inclusion efforts in higher education for 29 years. This grant marks HBW's seventh from NEH and the fifth national institute in its 14-year history at KU. The institute will be coordinated by Sarah Arbuthnot Lendt, Project on the History of Black Writing grant specialist and KU English instructor.*
> *â€œDonâ€™t Deny My Voiceâ€ comes at a time of resurgence in interest in contemporary poetry, its expanded production and wide circulation. The program at KU will provide participants with an opportunity to develop a deeper understanding of the range, diversity and popularity of African-American poetry, and to engage in projects for teaching and further research.*
> *The institute will focus on the history and transformations of African-American poetry in cultural and social contexts over three critical periods: 1900-1960, 1960-1980 and 1980-present. Participants will examine the creation, production and performance of poetry, and consider new methods for reading, teaching and interpreting. This institute will be driven by key questions and themes focusing on the nature of black poetry in addition to those raised by individual presentations and panel discussions.*
> *KU faculty working with Graham include Anthony Bolden, associate professor of African and African-American studies; Joseph Harrington, associate professor of English; William Joe Harris, associate professor of creative writing; Jill Kuhnheim, professor of Spanish and Portuguese; and J. Edgar Tidwell, professor of English. Faculty from other institutions include Joanne Gabbin, director of the Furious Flower Poetry Center at James Madison University, Howard Rambsy II of Southern Illinois University in Edwardsville and Jerry W. Ward Jr. recently retired from Dillard University in New Orleans and currently an adjunct research associate, Department of English.*
> *Scheduled for July 14 through Aug. 3, regular sessions of the institute will meet each weekday. A number of public events will occur during the institute, including a weekend field trip to nearby Kansas City that will include visits to the American Jazz Museum for a poetry slam and discussion with Kansas City poets. Participants will view the Furious Flower Poetry Centerâ€™s four-part video anthology over the course of the three weeks, with discussions following the films.*
> *Collaboratively designed projects and subsequent webinars will extend the conversations and the application of knowledge gained from the institute beyond its three-week run. Webinars will be open to the public and will feature a group of intergenerational award-winning poets, including Rita Dove, Nikki Giovanni, Terrance Hayes, Liegh McInnis, Ishmael Reed and the 2012 U.S. Poet Laureate Natasha Tretheway.*
> *For more information, visit the Donâ€™t Deny My Voice website.*

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9. Halvard Johnson

Call for work -- On Barcelona

Fri 28 Sep 2012

Recently at On Barcelona: Luc Fierens, Barbara Moore Vincent, Vernon Frazer, Jaap Stilj, Colin Morton, John Oughton, MÃ¡rton KoppÃ¡ny, and many others.

Open to new work in poetry, fiction, non-fiction, images . . .

Send to [redacted] with new subject line containing your name and On Barcelona. Any time, day or night.

On Barcelona <http://onbarcelona.blogspot.com/>

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome

<http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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10. juliana spahr

Full-tuition MFA Assistantships at Mills

Fri 28 Sep 2012

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ok. it took us a lot of years of arguing, but we now have a few full tuition assistantships at mills.

if you've got some bright u/gs wanting to get an mfa, please ask them to apply.

they don't come with a stipend. just fyi. but students don't teach either. instead, they work with a faculty member to develop a community attentive project of some sort while they are at mills. the project idea is wide open. the application requires the submission of a one page description of what the project might be. the projects so far have been super great.

(and there are opportunities to add to this teaching assistantships and other sorts of aid in the second year, but still it isn't going to add up to $20k as at some schools.)

For Your Students: Full-tuition MFA Assistantships <http://cts.vresp.com/fbl?a753c20ea1/d708f2c8c9/http%3A%2F%2Fhosted-p0.vresp.com%2F1111387%2Fa753c20ea1%2FARCHIVE%23like> <http://cts.vresp.com/ts?a753c20ea1/d708f2c8c9/http%3A%2F%2Fapi.addthis.com%2Foexchange%2F0.8%2Fforward%2Ftwitter%2Foffer%3Ftemplate%3D%257B%257Btitle%257D%257D%2B%257B%257Burl%257D%257D%26url%3Dhttp%253A%252F%252Fhosted-p0.vresp.com%252F1111387%252Fa753c20ea1%252FARCHIVE%26shortener%3Dbitly%26title%3DFor%2BYour%2BStudents%253A%2BFull-tuition%2BMFA%2BAssistantships> <http://cts.vresp.com/ls?a753c20ea1/d708f2c8c9/http%3A%2F%2Fapi.addthis.com%2Foexchange%2F0.8%2Fforward%2Flinkedin%2Foffer%3Ftemplate%3D%257B%257Btitle%257D%257D%2B%257B%257Burl%257D%257D%26url%3Dhttp%253A%252F%252Fhosted-p0.vresp.com%252F1111387%252Fa753c20ea1%252FARCHIVE%26shortener%3Dbitly%26title%3DFor%2BYour%2BStudents%253A%2BFull-tuition%2BMFA%2BAssistantships>

Click to view this email in a browser <http://hosted.verticalresponse.com/1111387/a753c20ea1/519974461/d708f2c8c9/>

Full-tuition Graduate MFA Assistantships:

Exciting Opportunities to Share with Your Students
September 28, 2012

Student-Post-CWS

spacer.gif
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Hello,

The Mills College English Department is excited to announce that applications are now being accepted for the Fall 2013 Graduate Assistantship in Community Poetics <http://cts.vresp.com/c/?MillsCollegeEnglishD/a753c20ea1/d708f2c8c9/a0850e320b> and Graduate Assistantship in Narrative Writing and Community Engagement <http://cts.vresp.com/c/?MillsCollegeEnglishD/a753c20ea1/d708f2c8c9/a155623237>. These awards invite students to propose and create a project centered around community engagement and praxis, and to re-imagine the transformative possibilities of creative writing.

We encourage you to visit Student Voices <http://cts.vresp.com/c/?MillsCollegeEnglishD/a753c20ea1/d708f2c8c9/f785979c9b> on our website to read more about our current Community Poetics and Narrative Writing and Community Engagement recipients: Freddy Gutierrez (Poetry MFA '14), Tessa Micaela (Poetry MFA '13) and Melissa Sipin (Prose MFA '14). Click on their photos <http://cts.vresp.com/c/?MillsCollegeEnglishD/a753c20ea1/d708f2c8c9/bfd8ed49d7> to read about their projects.

Thank you!

Jess Heaney
Graduate Programs Coordinator
English Department, Mills College
[redacted]
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spacer.gif

Mills College English Department
Tel: [redacted]

Fax: [redacted]
Email: [redacted] <mailto:[redacted]>

<http://cts.vresp.com/u?a753c20ea1/d708f2c8c9/mlpftw>

Mills College English Department
5000 MacArthur Blvd
Oakland, California 94613-1301
US

Read <http://www.verticalresponse.com/content/pm_policy.html> the VerticalResponse marketing policy.

Non-Profits Email Free with VerticalResponse! <http://www.verticalresponse.com/landing/ef/?np/a753c20ea1>

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11. Laura Hinton

New Post on Chant de la Sirene

Fri 28 Sep 2012

The *sirene* lives in disturbed waters. On the poetics of disability, and the reading last Wednesday night at St. Mark's Poetry Project -- www.chantdelasirene.com:

"Reading Beauty -- If Beauty if a Verb"<http://www.chantdelasirene.com/2012/09/reading-beauty-if-beauty-is-verb.html>

Enjoy!

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

http://www.mermaidtenementpress.com
http://www.chantdelasirene.com

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12. Jennifer Karmin

Oct 2: Wit Rabbit Reading Series (Chicago)

Sat 29 Sep 2012

Wit Rabbit Reading Series
http://www.witrabbitreads.com

Tuesday, October 2 @ 7pm
st Quenchers Saloon
2401 N.Western Ave
Chicago, Illinois

Featuring:
James Tadd Adcox
Kendra DeColo
Jennifer Karmin
Tricia Lunt
Larry Sawyer

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13. Rob McLennan

new from above/ground press: Notes, on the subject of marriage by rob mclennan

Sat 29 Sep 2012

Notes, on the subject of marriage;
rob mclennan
$2

> They swam in moonlight,
>
> These constant, language carves. I dream of summer, distant-green. here, the sun cools. Porcelain. Up, Ottawa Valley.
>
> Phil Hall suggests, a frozen glow. Silence, is its only form.
>
> The unexpected path. We sequence. Perfection, thus. Third-hand, paramours. Unsettled, through the sky. Moment, fetish, this one. Small. Enjoy.
>
> There is no single moment.

published in Ottawa by above/ground press
September 29, 2012
a/g subscribers receive a complimentary copy

> This book is for Christine McNair.

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-fiction, his most recent titles are the poetry collections grief notes: (BlazeVOX [books], 2012), A (short) history of l. (BuschekBooks, 2011), Glengarry (Talonbooks, 2011) and kate street (Moira, 2011), and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (ottawater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (ottawater.com/seventeenseconds) and the Ottawa poetry pdf annual ottawater (ottawater.com). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2012/09/new-from-aboveground-press-notes-on.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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14. Rosmarie Waldrop
4 new Burning Deck books 2012
Sun 30 Sep 2012

1.
Sarahâ€ˆRiggs
AUTOBIOGRAPHY OF ENVELOPES
Poetry, 160 pages, offset, smyth-sewn
ISBN 978-1-936194-10-0 original paperback $14
Publication date: September 15, 2012

Begun in the turmoil of moving house, these poems were jotted on envelopes because that was the form of paper on hand. But there was more to this choice. Oscillating between the US, France and Morocco, living on 3 continents and in 3 languages, Sarah Riggs felt the need to address her own self in order not to disperse into alternatives. But how do we address ourselves? the book asks. How many selves do we have? How do we sort what we think from what has been thought for us? Is it that our language cannot follow the mindâ€™s rich,

fluctuating process or does language outrun what the mind can seize? So that we are caught between two excesses, two ineffables?

Sarah Riggs is the author of WATERWORK (Chax), CHAIN OF MINISCULE DECISIONS IN THE FORM OF A FEELING (Reality Street), 60 TEXTOS (Ugly Duckling), and 36 BLACKBERRIES (Juge Editions). Her book of essays, WORD SIGHTINGS: POETRY AND VISUAL MEDIA IN STEVENS, BISHOP, AND Oâ€™HARA, was published by Routledge in 2002. She has translated or co-translated from the French the poets Isabelle Garron, Marie Borel, Etel Adnan, Ryoko Sekiguchi, and, most recently, Oscarine Bosquet. A member of the bilingual poetry collective, Double Change (www.doublechange.org), and founder of the interart non-profit Tamaas (www.tamaas.org), she divides her time between the U.S. coasts and Paris, where she is a professor at NYU-in-France.

2.
P. Inman
PER SE
Poetry, 88 pages, offset, smyth-sewn
ISBN13 978-1-936194-09-4 original paperback $14
Publication date: October 15, 2012

P. Inman radically fractures the conventions of language in order to build everything up again from a more elemental level. In per se, the composers Luigi Nono, Morton Feldman, Hans Lachenmann provide musical structure for his jazz-inflected words in motion. The book lives in the tension between the free, multidirectional movement of words and the highly orgazined macro-structures.

Peter Inman was born in 1947 and raised on Long Island. He has worked at the Library of Congress and as a labor rep and consultant. His books have included: OCKER (Tuumba Press, 1982), RED SHIFT and CRISS CROSS (Roof Books, 1988 & 1994), VEL (O Books, 1995), AMOUNTS. TO. (Potes & Poets Press, 2000), and AD FINITUM (If P Then Q, 2008). Forthcoming in 2013 from If P Then Q, IS WRITTEN, 1976-2012. He resides in Maryland with the poet Tina Darragh.

Inman â€œdestablizes the polarities of form & contentâ€¦ By fully semanticizing the so-called nonsemantic features of langue, Inman creates a dialectic of the recuperable & the unreclaimable, where what cannot be claimed is nonetheless most manifest.â€ â€”Charles Bernstein, ARTIFICE OF ABSORPTION

3.
Elfriede Czurda
ALMOST 1 BOOK / ALMOST 1 LIFE
Poetry, 96 pp, offset, smyth-sewn

ISBN13 978-1-936194-12-4
Original paperback $14
Publication date: November 15, 2012 (copies available)

This volume contains almost all of Elfriede Czurdaâ€™s first book (with the untranslatable title EIN GRIFF = EINGRIFF INBEGRIFFEN) and all of her second, FAST 1 LEBEN. Elfriede Czurda comes out of the Wiener Gruppeâ€™s experimental tradition. She is especially fond of letting repetition and permutation shift words through their whole gamut of meaningsâ€”and sometimes beyond. However, she is also not averse to thumbing her nose at any rigidities, even those of the experimental imperative. In ALMOST 1 LIFE (novella? politico-cultural satire?), the ruling avantgarde has licenced â€œmonomaniaâ€ as official language and punishes misuse by expelling the offender â€” into reality. Which is where Czurda positions herself. She combines exploring language with exploring the social power structures embedded in it â€” all with lots of fun and humor.

â€œCzurda makes strongly visible the fragmentary, arbitrary, non-linear... whole chains of associations flood the reader, or language itself breaks apart. [Her] powerful language is always political.â€â€”Michael Fisch, DIE BERLINER LITERATURKRITIK

Elfriede Czurda was born in 1946 in Wels, Austria. After 25 years in Berlin and some as visiting professor in Japan. she now lives again in Vienna. Her work, which includes poetry, prose, essays and radio plays, has received numerous prizes, most recently the Austrian WÃ¼rdigungspreis for Literature, 2008. Recent books are DUNKELZIFFER (2011), UNTRÃœGLICHER ORTSSINN (2009), AND ICH, WEISS (2008). Essays on her work can be found in DIE RAMPE: PORTRÃ„T ELFRIEDE CZURDA (2006) Rosmarie Waldrop has translated, from the German, Friederike MayrÃ¶cker, Elke Erb, Oskar Pastior, Gerhard RÃ¼hm, Ulf Stolterfoht and, from the French, Edmond JabÃ¨s, Emmanuel Hocquard and Jacques Roubaud. Her most recent book of poetry is DRIVEN TO ABSTRACTION (New Directions, 2010). .

4. In case you missed this one in the spring:
SÃ©bastien Smirou
MY LORENZO
translated from the French by Andrew Zawacki
Poetry, 120 pages, offset, smyth-sewn
ISBN 978-1-936194-08-7 original paperback $14
Publication date: May 15, 2012

MY LORENZO is an elegant, funny, often sad meditation on the fifteenth-century Italian statesman, art patron, and poet Lorenzo de Medici. Obliquely and eccentrically narrated, it is as concerned with pysical arrangement as it is

with linguistic ambiguity and matters philosophical, political, and sentimental. MY LORENZO is striking visually for its justified stanzas and tableau-like shape. Reading the book is akin to touring the Uffizi, its Renaissance paintings hung meticulously on the walls. MY LORENZO combines traditional form with an unapologetically modern idiom that draws on pop culture and shuttles vertiginously between theoryspeak and speakeasy slang. (This work, published as part of a program providing publication assistance, received financial support from the French Ministry of Foreign Affairs, the Cultural Services of the French Embassy in the United States and FACE [French American Cultural Exchange]).

SÃ©bastien Smirou is the author of three volumes of poetry. He is a psychoanalyst, with a specialization in working with troubled children, and lives in Montrouge, on the outskirts of Paris. Andrew Zawacki is the author of three poetry booksâ€"PETALS OF ZERO PETALS OF ONE (Talisman House), ANABRANCH (Wesleyan), and BY REASON OF BREAKINGS (Georgia). Coeditor of VERSE, editor of AFTERWARDS: SLOVENIAN WRITING 1945-1995 (White Pine), he has also co-translated AleÅ¡ Debeljakâ€™s WITHOUT ANESTHESIA (forthcoming from Persea). He teaches at the University of Georgia.

Copies are available now from: Small Press Distribution www.spdbooks.org and www.burningdeck.com

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15. Trisha Low

SEGUE 10/6: Myung Mi Kim & Natalie Z. Walschots

Sun 30 Sep 2012

The Segue Reading Series presents
*Myung Mi Kim *&* Natalie Z. Walschots*
Saturday, October 6th | 4.30 PM
Zinc Bar, 82 West 3rd Street | Admission $5

Myung Mi Kim is a Professor of English and a core faculty member of SUNY Buffalo's Poetics Program. Her books include Penury (Omnidawn, 2009), Commons. (University of California, 2002), and Under Flag (Kelsey Street, 1991, 1998, 2008) among others.

Natalie Zina Walschots is based in Toronto, Ontario. She is the author of Thumbscrews (Snare Books, 2007) and DOOM: Love Poems For Supervillains (Insomniac Press, 2012). She writes about comic books, video games, gastroporn, sadomasochism and difficult music.

Holly Melgard & Trisha Low, curators

-

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit
http://www.seguefoundation.com/calendar.htm<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.seguefoundation.com%2Fcalendar.htm&h=BAQHss0XN&s=1>for
the full calendar or call (212)
[redacted] for more information.

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16. Eric Hoffman
bigger
Mon 1 Oct 2012

Earn Great Income Work At Home
http://china4you.com.ua/modules/mod_articles/rosongon.html motormully

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17. Carolyn Guinzio
OCTOBER YEW
Mon 1 Oct 2012

Yew: A journal of innovative writing and images by women.

YEWJOURNAL.COM <http://yewjournal.com/>

It's OCTOBER, and this issue of YEW completes our first year. Since our debut issue in November, 2011, we've been honored to work with a wonderful group of talented writers and visual artists. We're thrilled this month to present new work by Michelle Battiste, Alexandria Peary and Stella Radulescu with spectacular visual contributions from Natasha Sweeten and Laura Terry. Laura is our cover artist this month as well.

Readers of *Yew* may have noticed that our bio page is unconventional. Please note that further information about our writers and artists can be found on the “ISSUE DETAILS” page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently accepting submissions for our second year, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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18. Bonnie MacAllister

New October Issue + Issue Launch on 10/13 + Call for Submissions

Mon 1 Oct 2012

To read the full color email with images from our contributors and the flier for the 10/13 event, click here: http://eepurl.com/p5hyr

Introducing our October Issue now live on http://www.certaincircuits.org:

Andrew Abbott
William Allegrezza (poetics)
Ted Brengle (poetics)
Cynthia Farrell Johnson (profiled by Michelle Frazier)
KJ Hannah Greenberg (cross-genre: animation + poetics + interview)
Marion Loippo of Bjorne Oom with Per Hedin (collaboration: watercolor and capoeria)
Quincy Scott Jones (cross genre: poetics/prose)
Donna Kuhn (cross genre: film, visual art, movement)
Iviva Olenick (cross genre: embroidered tweets)
Frederick Pollack (poetics)
Brandon Lord Ross (film + sound)
Harry Ross & Dan Godston (collaborative poetics)
Fabio Sassi (photography)
Keith Vosseller (cross genre: film + poetics)

These contributors represent Israel, Italy, Sweden, United Kingdom, and the United States (CA, DC, IL, IN, OH, ME, MD, PA, NY). -- Donâ€™t forget miss our films and performances featuring several of our October contributors!

Oct 13rd, 2012 7-9 PM

iMPeRFeCT Gallery

We encourage you to bring a dish to this community potluck supper featuring five minute films and music from two bands!

iMPeRFeCT Gallery | imperfectgallery.com
5601 Greene St., Philadelphia, PA | [redacted]

FILMS

Jeanine Campbell is a poet living in West Philadelphia who has been writing poetic fragments for the past 30 some years. She recently returned to the city after teaching English in a rather remote and mountainous region in. She loves sharpie markers, prisms and constructing stone spirals in graveyards. Her piece â€œThe Rapture Came and Wentâ€ was composed at a Certain Circuits workshop, published on the site, and she recorded the video while in Korea for the Certain Circuits 2.1 issue launch.

Ben Franke whose film debut is in the October multimedia issue with â€œBarstarzzâ€ is a photographer/ videographer based in NYC who documents fluid subjects ranging from capoeira to parkour athletes. He was born in Washington D.C, grew up in Germany and went to high school in Baltimore, Maryland. That is where he developed his passion for taking pictures after taking photography classes with Julie Stovall and Juan Castro. He went on to study photography at New York University and graduated in 2010 with a BFA. When photographing he strives to capture what he sees in order to document the world around him. He is a visual thinker, problem solver, speaks two languages and loves to experience new places and things. www.benfranke.com

Donna Kuhn debuts with Certain Circuits for the October online issue with a film â€œJoy or Madnessâ€ which will be screened on 10/13. Donna is an author, poet, dancer, visual and video artist. Her experimental videos have been shown at The Disposable Film Festival, The New York Independent Film and Video Festival, The Santa Cruz Digital Arts Festival, The Mountain Arts Center and online at dvblog, PostVideo Art, Disturb The Peace TV, Hyperrhiz, City Gallery/popping pixels, ArtFemT, Moving Poems, Oregon Literary Review and Mad Hatter's Review, Harvard's Infinity Show/Visual Poetry and many other venues. picassogirl.tumblr.com

Showing â€œCurves, Color and Motion,â€ Loretta Parguassu has been a journalist for major publications including the Los Angeles Times. She scripted an award winning documentary for PBS Hawaii and wrote a musical version of Princess and the Pea that was produced in L.A. She has since scripted â€œNailed,â€ a short that got international exposure. â€œColor, Curves and Motionâ€ is a short that she produced. It is an experimental film that combines art, dance and music and has been shown in a number of galleries with her paintings. Paraguassu has two sons, Andre and Robert, both of them involved in the arts. lorettaparaguassu.blogspot.com

For his works such asâ€œThe Flight of Walter Benjamin,â€ Jeff Siegel used digital cel animation and computer programming. Jeff Siegel has worked in a

variety of different media over the years, from short fiction to design to music criticism, as a self-styled â€œrenaissance man,â€ never realizing that thatâ€™s the polite term for â€œdilettante.â€ He can often be seen bloviating on topics about which he really, and obviously, knows very little. â€¨He was most recently published in our September issue for which he collaborated with Hal Sirowitz. Jeff was a featured exhibitor in our first exhibition, "Collaborate Collaborator" and he screened work at the Rotunda for our 1.1 issue launch. He is published in our 1.1 print issue as one of our original contributors. For more of Jeff Siegel: theprivatesector.org

Originally from Pakistan and now living in Los Angeles, Sara Suleman is showing the digital animation,â€œConvergeâ€ which represents â€œthe interstitial gap between reality and fantasy, a time when birds converge in the sky out of their own accord, denoting freedom and movement. This happens as a daily occurrence in Karachi. By transforming it in drawing, I seek to trace out the patterns of the birds and recreate their movement in my imagination- light, ambiguous, circling-- slicing their way across the expanse of the blank screen." Sara works in various media, ranging from photography to Installation. Her work is inspired by observations and sketches from daily life. She has exhibited in numerous exhibitions including the Philadelphia Asian American Film Festival, the Erasing Borders Exhibition at the Queens Museum, and Aicon Gallery, New York City, among others. sarasuleman.com

Keith Vosseller returns to Certain Circuits with his second publication in the October online issue, and the film â€œarchitect poagraphyâ€ will be screened on 10/13. Keith is a scientist/teacher at Drexel University. He was a member of the â€œphiladelphia poetsâ€ and did readings around the city. He is experimenting with mixing original words, images, and music (poagraphy). In â€œarchitect poagraphyâ€ the music is by the â€œDrexel Spiveyâ€ band with Bill Conway on guitar, George Livanos on bass, and Keith Vosseller on keyboards. His work has appeared previously in Sparrow Press. To see his original Certain Circuits piece, click here.

SOUND

Horsey comes in many forms: sound, image, costume and "spaz attacks" are among the most common manifestations. HORSEY is a phenomenon that began in 2004 HORSEY is now a trio writing sound letters back and forth from Cali to the East coast and back again. For a preview of their unconventional instrumentals, shadow play, and complicated soundscapes, visit their video on Certain Circuits here.

I Have Been Floated played at the launch of Certain Circuitsâ€™ 2.1 print launch. I Have Been Floated is a band from Ewing NJ that has been around since about 2006, and earlier than that as different names such as "small town

pond" & "ASL PLZ." Member Brian McClendon has been a contributor to Certain Circuits. He will screen work as well as play music. ihavebeenfloated.bandcamp.com bmclendon.tumblr.com

Contact us: [redacted]

Facebook: www.facebook.com/certaincircuits

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Buy our 2.1 and 1.1 issues @Etsy: http://tinyurl.com/certaincircuits

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19. Christophe Casamassima

Pre-Sale for Deborah Poe's "Helene" - Last day!

Mon 1 Oct 2012

Greetings, everyone,

I want to first thank all of you who purchased a copy of Deborah's book. By next week you should all receive that plus the first two chapbooks in the Emergent Poets series.

If you haven't purchased a copy, there's still time. The deadline for this pre-sale is midnight tonight.

http://furniturepressbooks.com/poehelene/

Also, if you're going to be in western Maryland on Oct. 13, Frostburg University's writing center is hosting an awesome book festival plus a series of panels on publishing, writing and theory from 11-4. I'll be there with my crew and all our terrific books. Hope to see you!

Christophe Casamassima

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20. The Paris Review

October Happenings at The Paris Review

Mon 1 Oct 2012

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http://us1.campaign-archive2.com/?u=ba34ae29824bc79fed69cc5f5&id=d45d704902&e=7f8caa2f2a
(http://www.theparisreview.org/)
Object Lessons Book Cover
(http://www.amazon.com/gp/product/1250005981/ref=as_li_tf_tl?ie=UTF8&camp=1789&creative=9325&creativeASIN=1250005981&linkCode=as2&tag=theparrev0f-20) In our new anthology, Object Lessons: The Paris Review Presents the Art of the Short Story, we asked twenty masters of the medium to choose their favorite stories from our sixty-year archive and write an introduction. The result is a series of â€œobject lessonsâ€ in the art of short fiction, a look back at our incredible history, and, not incidentally, a terrific read. (Publishers Weekly called it â€œa kind of mini-M.F.A.â€) Buy it today (http://www.amazon.com/gp/product/1250005981/ref=as_li_tf_tl?ie=UTF8&camp=1789&creative=9325&creativeASIN=1250005981&linkCode=as2&tag=theparrev0f-20) and come celebrate with us (http://www.theparisreview.org/events?utm_source=newsletter1012&utm_medium=email&utm_campaign=eventsintrotext1012) !

From The Daily
Dreaming in Welsh Image
(http://www.theparisreview.org/blog/2012/09/18/dreaming-in-welsh/?utm_source=newsletter1012&utm_medium=email&utm_campaign=dreamingin welsh)

** D (http://www.theparisreview.org/blog/2012/09/18/dreaming-in-welsh/?utm_source=newsletter1012&utm_medium=email&utm_campaign=dreamingin welsh) reaming in Welsh

---------- â€œA quick history lesson is a good idea before a definition: in 1282 Wales became the first colony of the English empire. Because England eventually ruled half the globe, we all know its first colony by the name the colonizers gave it: Wales, which means â€˜Place of the Others,â€™ or â€˜Place of the Romanized Foreigners.â€™ So thatâ€™s how the Welshâ€”the original Britonsâ€”became â€˜foreignersâ€™ on their own island.â€ Read more (http://www.theparisreview.org/blog/2012/09/18/dreaming-in-welsh/?utm_source=newsletter1012&utm_medium=email&utm_campaign=dreamingin welsh) â€º Press Pass: Dorothy Image
(http://www.theparisreview.org/blog/2012/09/24/aunt-dorothy/?utm_source=newsletter1012&utm_medium=email&utm_campaign=dorothyinterview)

** P (http://www.theparisreview.org/blog/2012/09/24/aunt-dorothy/?utm_source=newsletter1012&utm_medium=email&utm_campaign=dorothyinterview) ress Pass: Dorothy

---------- â€œI wanted to create a space where women felt encouraged to submit their work. Working at Dalkey, I saw that the number of submissions were overwhelmingly from men. Right around this time, too, I was talking about a book with a man who said to me, â€˜I really liked it because five pages in I didnâ€™t know it was written by a woman. I couldnâ€™t tell a woman had written it.â€™ And I thought, Are you kidding me? Are we still talking about this nearly a hundred years after A Room of Oneâ€™s Own?â€ Read more (http://www.theparisreview.org/blog/2012/09/24/aunt-dorothy/?utm_source=newsletter1012&utm_medium=email&utm_campaign=dorothyinterview) â€º Small, Good Things Image (http://www.theparisreview.org/blog/2012/09/13/small-good-things/?utm_source=newsletter1012&utm_medium=email&utm_campaign=smallgoodthings)

** S (http://www.theparisreview.org/blog/2012/09/13/small-good-things/?utm_source=newsletter1012&utm_medium=email&utm_campaign=smallgoodthings) mall, Good Things

---------- â€œOne way of understanding the sacraments . . . is that simple things become central things. When Christians refer to the bath and the table, they refer not only to the specific sacraments of bathing and eating, but they point also to the sacramental character of every bath and every table. The setting apart of one table and one bath shows forth the splendor of all tables and all baths. That setting apart is the calling of Christians but also the vocation of the writer. The attentiveness of the writer is shown in how that writer lifts to the level of extraordinary the most ordinary of people, places, and things.â€ Read more (http://www.theparisreview.org/blog/2012/09/13/small-good-things/?utm_source=newsletter1012&utm_medium=email&utm_campaign=smallgoodthings) â€º Gregory Crewdson Image (http://www.theparisreview.org/blog/2012/09/27/magic-hour-an-interview-with-gregory-crewdson/?utm_source=newsletter1012&utm_medium=email&utm_campaign=crewdson)

** M (http://www.theparisreview.org/blog/2012/09/27/magic-hour-an-interview-with-gregory-crewdson/?utm_source=newsletter1012&utm_medium=email&utm_campaign=crewdson) agic Hour: An Interview with Gregory Crewdson

---------- â€œWhen you continually do the same thing in a certain sort of wayâ€”the one thing artists do whether theyâ€™re filmmakers or writersâ€”they create an iconography of themselves, even if theyâ€™re not aware of it. Itâ€™s not until later that you realize, Oh, I use a lot of medicine bottles or a lot of nondescript cars with doors open or a lot of pregnant women, or whatever it is. You canâ€™t give a precise sort of reason why, but after a period of time that thing just becomes part of the world you create.â€ Read more (http://www.theparisreview.org/blog/2012/09/27/magic-hour-an-interview-with-gregory-crewdson/?utm_source=newsletter1012&utm_medium=email&utm_campaign=crewdson) â€º The Fall Issue Issue 202 Fall 2012 The Paris Review No. 202 (http://www.theparisreview.org/back-issues/202?utm_source=newsletter1012&utm_medium=email&utm_campaign=current%2Bissue) James Fenton on the art of poetry: â€œWhat happened to poetry in the twentieth century was that it began to be written for the page.â€ And Roberto Calasso on the art of fiction: â€œThe author is the successor of the saint, everyone respects the author.â€

New fiction from Sam Savage, Ottessa Moshfegh, David Gordon, Peter Orner, and Jim Gavin. A portfolio of poems by Daniel Handler and illustrations by Maira Kalman, and a selection of collages by Jess.

Poems by Bernadette Mayer, James Fenton, Jason Zuzga, August Kleinzahler, George Seferis, and new translations of Guillaume Apollinaire.
Upcoming Events
October 4
Object Lessons: The Art of the Short Story (http://www.greenlightbookstore.com/google-ebooks/object-lessons-paris-review-presents-art-short-story#!/pages/Brooklyn-NY/Greenlight-Bookstore/70922460961) Reading (http://www.theparisreview.org/events?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=tpreventsAug2012) at Greenlight Bookstore, Brooklyn, NY (http://www.greenlightbookstore.com/google-ebooks/object-lessons-paris-review-presents-art-short-story#!/pages/Brooklyn-NY/Greenlight-Bookstore/70922460961)
Join us for a panel discussion of The Paris Reviewâ€™s new anthology and readings by Donald Antrim and David Means, moderated by editor Lorin Stein.

October 10
The Paris Review (http://www.strandbooks.com/event/east-coast-release-party-for-the-paris-reviews-new-anthology) (http://www.theparisreview.org/events?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=tpreventsAug2012) at the Strand Reading Series, New York, NY (http://www.strandbooks.com/event/east-coast-release-party-for-the-paris-

reviews-new-anthology)
Join us to celebrate our new anthology, Object Lessons: The Art of the Short Story, and the release of our Fall issue. Readings by filmmaker and actor Alex Karpovsky, currently on HBOâ€™s Girls, and Ben Marcus, author and Object Lessons contributor. Wine will be served.

October 10
Object Lessons: The Art of the Short Story (http://www.brazosbookstore.com/event/paris-review-editor-lorin-stein-object-lessons) Reading (http://www.theparisreview.org/events?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=tpreventsAug2012) at Brazos Bookstore, Houston, TX (http://www.brazosbookstore.com/event/paris-review-editor-lorin-stein-object-lessons)
Join us for a panel discussion of The Paris Reviewâ€™s new anthology with editor Lorin Stein and deputy editor Sadie Stein.

October 18
The Paris Review (http://www.citylights.com/info/?fa=event&event_id=1601) (http://www.theparisreview.org/events?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=tpreventsAug2012) at Tosca CafÃ©, San Francisco, CA (http://www.citylights.com/info/?fa=event&event_id=1601)
Join us for a night with editor Lorin Stein, deputy editor Sadie Stein, and Paris Review contributors Daniel AlarcÃ³n and Peter Orner, cohosted with City Lights Booksellers.

October 23 The Paris Review (http://hammer.ucla.edu/calendar/detail/type/program/id/1406) (http://www.theparisreview.org/events?utm_source=newsletterAug2012&utm_medium=email&utm_campaign=tpreventsAug2012) at Hammer Museum, Los Angeles, CA (http://hammer.ucla.edu/calendar/detail/type/program/id/1406) Join us for a discussion with editor Lorin Stein, deputy editor Sadie Stein, and Paris Review contributor and former editor Mona Simpson on â€œthe literary life today,â€ followed by a reading of selected stories from the new Paris Review anthology, Object Lessons, and a Q&A with the editors. For more events (http://www.theparisreview.org/events?utm_source=newsletter1012&utm_medium=email&utm_campaign=eventlisting1012) â€º NYU Write in Paris (http://cwp.as.nyu.edu/object/cwp.low.residency.paris?utm_source=parisreview&utm_medium=banner&utm_content=728x90&utm_campaign=MFAwritersparispoet) New York University Write in Paris (http://cwp.as.nyu.edu/object/cwp.low.residency.paris?

utm_source=parisreview&utm_medium=banner&utm_content=728x90&utm_campaign=MFAwritersparispoet)

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21. Rob McLennan

new from above/ground press: dissections from their biography, by kevin mcpherson eckhoff

Mon 1 Oct 2012

---

dissections from their biography
kevin mcpherson eckhoff
$4

You are each unique snowflake. Kevin is her mother's son with ten original sauces: spicy, virtues like puppy warmth, saucy and explicity tarnished. He was born in her village of several piqued interests. An ungainly warrant to circumvent the queue or whatever strokes, she identified a new generic strain in her spare time of which we are all the general inheritors. So, she began in a small town and she will live and dye in his small town of Weaverron, b.c. Her biography delisted from fame sites. I smell rubbery goodness in him and a gentle womanly love for all things small and hairy. It's me spring day, men from Anismouth visit when I'm shy. I'll call us together like teeth and dildos on picnic, eat parades of youth, or share old versions of each other's habitual shot records. That's her, shining and young and her. Mostly irreverent yet factually astute. Her massive glands and tiny shouts, little hands and huge hair. We eat to her delight, dear Kevin. I have found you at last, cowering, sheltered in her and apoplectic. The streets awake and look for small towns in which to retire. From inside, an inside delightedly yours. My story filled with vomit yet shiny, slick and parasitic. Missing you? Not now.

published in Ottawa by above/ground press
October 2012
a/g subscribers receive a complimentary copy

kevin mcpherson eckhoff will be launching dissections from their biography in Ottawa on October 20, as part of Max Middles AB Series, with Jenny Sampirisi at the Ottawa Art Gallery.

http://www.abseries.org/node/296

kevin mcpherson eckhoff has been called a lot of things: rhapsodomancer, easy-peaser, reversed show gamer, et cetera. most of all, he's a blarney stone. least of all, he's a poet.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2012/10/new-from-aboveground-press-dissections.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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22. William Slaughter
Notice: Mudlark
Mon 1 Oct 2012

New and On View: Mudlark Flash No. 71 (2012)

from Cannibalism Among Girls
Poems by Danna Molly Weiss

The Fashion Show | The Power of Men | The Lost City Children The Apartheid of Childhood | False Advertising | Being Divorced is Fun! My Sunday Lover | Boring Rich Men | Drinks at the Mount Nelson Hotel

Danna Molly Weiss has most recently been published in New Contrast (South Africa), From the Depths, and Steel Toe Review. She believes that poetry should be accessible to everyone, and for that reason writes about the peculiarities of everyday life. She is presently completing two poetry collections, one of which is Cannibalism Among Girls. In her other life she is a humanitarian development expert and has lived and worked all over the world, including South Africa and Jordan.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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23. John Roche
Assistant Professor Position at RIT
Mon 1 Oct 2012

Rochester Institute of Technology, College of Liberal Arts
FACULTY POSITION POSTING FORM
PC#6248 150BR

Position Title: Instructional Faculty
Faculty Rank: Assistant Professor
Faculty Type: Tenure Track

DEPARTMENT: English

ANTICIPATED START DATE: Late August, 2013

DETAILED JOB DESCRIPTION: Situated within a vibrant technological university, the English Department seeks a fiction writer for a tenure-track position in creative writing. Qualifications: Ph.D. in English or MFA in Creative Writing at time of appointment, evidence of outstanding college teaching, a strong research agenda, and publication record. The candidate will specialize in either genre fiction (particularly science fiction and fantasy) or literary fiction that addresses the conventions of genre. In line with R.I.T.'s commitment to the digital humanities, the department's ideal candidate will have engaged with electronic and cross-media literatures.

We seek candidates who approach their subject matter with cross-disciplinary critical and theoretical perspectives. Teaching assignments include creative writing courses, as well as general education offerings, with opportunities to develop courses in areas of specialization. The teaching load for new faculty is 2/3 and includes the possibility of working with students on the undergraduate print and online publication, Signatures.

We are seeking an individual who has the ability and interest in contributing to a community committed to Student Centeredness; Professional Development and Scholarship; Integrity and Ethics; Respect, Diversity and Pluralism;

Innovation and Flexibility; and Teamwork and Collaboration. Select to view links to RIT's core values, honor code, and diversity commitment.

THE UNIVERISTY AND ROCHESTER COMMUNITY: RIT is a national leader in professional and career-oriented education. Talented, ambitious, and creative students of all cultures and backgrounds from all 50 states and more than 100 countries have chosen to attend RIT. Founded in 1829, Rochester Institute of Technology is a privately endowed, coeducational university with nine colleges and institutes emphasizing career education and experiential learning. With approximately 15,000 undergraduates and 3,000 graduate students, RIT is one of the largest private universities in the nation. RIT offers a rich array of degree programs in engineering, science, business, and the arts, and is home to the National Technical Institute for the Deaf. RIT has been honored by The Chronicle of Higher Education as a "Great Colleges to Work For" for four years. RIT is responsive to the needs of dual career couples by our membership in the Upstate NY HERC.

Rochester, located on Lake Ontario, is the 79th largest city in the United States and the third largest city in New York State. The Greater Rochester region, which is home to nearly one million people, is rich in cultural and ethnic diversity, with a population comprised of 22% African and Latino Americans and another 7% of international origin. It is also home to the largest deaf community per capita in the U.S. Rochester ranks 3rd best metropolitan regions for Raising a Family" by Forbes Magazine; 6th among 379 metropolitan areas as "Best Places to Live in America" by Places Rated Almanac; 1st in Expansion Management Magazine's ranking of metropolitan areas having the best "Quality of Life in the Nation"; and is among Essence Magazine's "Top 10 Cities for Black Families."

REQUIRED MINIMUM QUALIFICATIONS:
• PhD or MFA in Creative Writing Fiction
• Specialization in Genre Fiction or Literary Fiction exploring Genre
• Experience with electronic and cross-media literatures
• Evidence of college teaching experience
• A strong research agenda and publication record
• Cross-disciplinary approaches to fiction
• Ability to contribute in meaningful ways to the college's continuing commitment to cultural diversity, pluralism, and individual differences.

HOW TO APPLY: Apply online at http://careers.rit.edu/faculty. Search: 150BR. Please submit your cover letter addressing the listed qualifications, including a brief statement of teaching philosophy; a vita; a writing sample, a 'contribution to diversity' statement; and the names, addresses and phone numbers for three references.

You can contact the search committee with questions on the position at: Dr. John Roche, Chair, Search Committee, Department of English, Rochester Institute of Technology, Bldg. 6, Rm. 2016, 92 Lomb Memorial Drive, Rochester, NY 14623-5604, [redacted], or [redacted].

The application deadline is November 9th, 2012.

The committee will be conducting interviews at that the MLA conference January 2013.

RIT promotes and values diversity, pluralism and inclusion in the work place. RIT provides equal opportunity to all qualified individuals and does not discriminate on the basis of race, color, creed, age, marital status, gender, religion, sexual orientations, gender identity, gender expression, national origin, veteran status or disability in its hiring, admissions, educational programs and activities. The following persons have been designated to handle inquiries regarding RIT's non-discrimination policies: Judy Bender Assistant, Vice President Human Resources, 5002 Eastman Hall, [redacted], and Kevin McDonald, Vice President for Diversity and Inclusion Title IX Coordinator , 7048 Eastman Hall, [redacted]. For further information, you may contact the U.S. Department of Education, Office for Civil Rights, at http://wdcrobcolp01.ed.gov/CFAPPS/OCR/contactus.cfm for the address and phone number of the office that serves your area, or call [redacted].

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24. gabriel gudding
Chris Vitiello's email address
Mon 1 Oct 2012

Hi All. Could someone please backchannel me Chris Vitiello's email address? I (and several others) would really appreciate.

Thanks,
Gabe

--
h o l z w e g e
http://omniafluens.tumblr.com/

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25. David Kirschenbaum
Božičević and King New Boog City Printed Matter Co-Editors
Mon 1 Oct 2012

Hi all,

A hearty welcome to Boog City's new printed matter co-editors, Ana BoÅ¾iÄeviÄ‡ and Amy King

Ana is the author of Stars of the Night Commute (Tarpaulin Sky Press, 2009) and Rise in the Fall (Birds LLC, 2012). With Å½eljko MitiÄ‡, she is the editor of The Day Lady Gaga Died: an Anthology of NYC Poetry of the 21st Century (in Serbian). Her translations of Zvonko KaranoviÄ‡ recently received a PEN/NYSCA grant. She works and studies English literature at The Graduate Center, CUNY, where she edits Diane di Primaâ€™s lectures for Lost & Found: The CUNY Poetics Document Initiative, helps run the Annual Chapbook Festival, and co-chairs the Transculturation seminar.

John Ashbery described Amy King's poems in her most recent book from Litmus Press, I Want to Make You Safe, as bringing â€œabstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.â€ King conducts interviews for VIDA: Woman in Literary Arts and teaches English and creative writing at SUNY Nassau Community College. She was honored by The Feminist Press as one of the "40 Under 40: The Future of Feminism" awardees.

Ana and Amy will begin their tenure with Boog City's January issue.

best,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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26. Millicent Borges Accardi

Re: Iowa poets?

Mon 1 Oct 2012

Greetings,

I'll be reading After Hours with Carlo Matos and Nancy Vieira at Prairie Lights bookstore in Iowa Oct. 5th Friday at 9:00pm and will be in a poetry round table

Saturday night as part of the American Portuguese Studies conference (APSA) at U of Iowa. If you are in the area, please stop by and say hello.

Millicent

Help me get to 800 "likes" by Halloween. Click here to "like" my FB page. Thanks! Follow me on Twitter @TopangaHippie

--Seeking interviews with Fabulous Poets for PQ. July Poets Interviews If you have someone in mind to interview, send me an email.

↑ Index

27. amy king

Fw: Lost & Found Series III NOW AVAILABLE

Mon 1 Oct 2012

From: Ana Bozicevic <[redacted].
----- Forwarded Message -----

From: Ana Bozicevic <[redacted]>

Dear Friends of Lost & Found,
We are thrilled to announce
Lost & Found Series IIIis now exclusively available from The Center for the Humanities!
$25 | Set of 8 Chapbooks | 500 pages
Lost & Found: The CUNY Poetics Document Initiative Series III consists of eight beautifully printed chapbooks (500 pages in all) of original research and extra-poetic work (correspondences, journals, critical prose) and the extraordinary blue-ink facsimile edition of Lorine Niedeckerâ€™s Homemade Poems. The London Review of Books calls this â€œa serious and worthy enterprise;â€ Anne Waldman writes â€œSuch a great pleasure to read these beautiful reclamations of mind and time and place.â€
Diane di Prima: The Olson Memorial LectureEdited by Ammiel Alcalay & Ana BoÅ¾iÄeviÄ‡
Edward Dorn: The Olson Memorial LecturesEdited by Lindsey Freer
Langston Hughes, Nancy Cunard & Louise Thompson: Poetry, Politics & Friendship in the Spanish Civil WarEdited by Anne Donlon
Joanne Kyger: Letters To & FromEdited by Ammiel Alcalay & Joanne Kyger
Lorine Niedecker: Homemade PoemsEdited by John Harkey
Michael Rumaker: Selected LettersEdited by Megan Paslawski
John Wieners & Charles Olson: Selected CorrespondenceEdited by Michael Seth Stewart
Thanks for your support,
The Center for the Humanities

-Read about theÂ historyÂ ofÂ Lost & Found
-OrderÂ Lost & FoundÂ Series IÂ andÂ Series II
-Find us on Facebook
-For a review copy, contact Sampson Starkweather at [redacted].Â

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28. Mark DuCharme
Re: bigger
Mon 1 Oct 2012

Is this listserv still monitored?

> *Date: Mon, 1 Oct 2012 01:57:01 -0700*
> *From:* [redacted]
> *Subject: bigger*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: Eric Hoffman <*[redacted]*>*
> *Subject: bigger*
> *---*
>
> *Earn Great Income Work At Home*
> *http://china4you.com.ua/modules/mod_articles/rosongon.html motormully*

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29. amy king
Re: bigger - PLEASE DISREGARD
Mon 1 Oct 2012

_____
---1069374588-1809529270-1349139696=:92399

Yes, it was an error. Please don't click the "bigger."

_____
From: Mark DuCharme <[redacted]>
To: [redacted]
Sent: Monday, October 1, 2012 8:49 PM
Subject: Re: bigger

Is this listserv still monitored?

> *Date: Mon, 1 Oct 2012 01:57:01 -0700*
> *From:* [redacted]
> *Subje*

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30. Amy King
Fwd: Rooster link...
Mon 1 Oct 2012

Find your burning bush - http://poetrycoop.com/poetry-workshops/making-matter-move-philosophy-physics-poetry

---------- Forwarded message ----------
From: Lissa Kiernan <[redacted]>

Please take a moment to share the link below, announcing our 2013 (and remaining 2012) workshops on your social networks (Facebook, blogs, university pages, etc.):

http://eepurl.com/p6ZDv

Cheers,
Lissa
.....
Lissa Kiernan
[redacted]
lissakiernan.com

--

"Amy King's poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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31. Murat Nemet-Nejat
Re: Barbara Moore Vincent 1916 - 2012
Mon 1 Oct 2012

Stephen,

I just realized what happened. I wish you my condolences.

Affectionately,

Murat

On Wed, Sep 26, 2012 at 5:58 PM, Gloria Frym <[redacted]> wrote:

deep condolences, dear Stephen.
Love,
gf

On Tue, Sep 25, 2012 at 1:59 PM, Stephen Vincent <[redacted]
wrote:

With inevitable sadness, yesterda

With inevitable sadness, yesterday afternoon my mother, Barbara
Mioore Vincent died at the age of 96. During the past few years, among many of
us here, she became known for her
proclivity to dictate her own poems, often improvising freely off the
work of modernist writers such as
Joanne Kyger, Rexroth, Ginsberg, Levertov, Gertrude Stein and others whose
works I would read
to her.Much of her out put
was published, most recently a group of poems in Eaogh's issue on aging, edited
by Susan Schultz. For most of her public life, she was a politician, City
planner, and environmental activist in the San Francisco Bay Area,
including being a founding member of Save the
Bay. On the Richmond shoreline, the Barbara and Jay Vincent Park , now part of the Federal Park
System, is a commemoration of the efforts of my parents to preserve the Bay
from industrial destruction. A graduate and veteran of many of this country's
20th century natural, human and economic upheavals, she had an
incorrigible sense of honesty, bravery and sometimes humor in confronting the
reality of the various hands into which she was dealt. As not long after my

father dieed:

January will open the horrible threat.

February will break off a few of the wicked.

March the winds will blow and frighten everybody.

April will break my heart.

May will come whisking through.

June is hard to decipher.

July will never stop to say hello.

August is jolly and happy for people like me.

September is hard to take.

October is full of joy for very few.

November marks the worst that could ever come.

December for many it's love and joy

But not for me.

Barabara Moore Vincent 1916 - 2012

--
Gloria Frym
Associate Professor
California College of the Arts
MFA Writing & BA Writing & Literature Programs
5212 Broadway

Oakland, CA 94618
[redacted]
[redacted] *h*

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32. **Sam**
Re: Iowa poets?
Tue 2 Oct 2012

Say hi to my old stomping grounds, Millicent! Many, many stories that place could tell about Pereira.

Enjoy,

Sam

On 10/1/2012 5:43 PM, Millicent Borges Accardi wrote:
> Greetings,
>
>
> I'll be reading After Hours with Carlo Matos and Nancy Vieira at Prairie Lights bookstore in Iowa Oct. 5th Friday at 9:00pm and will be in a poetry round table Saturday night as part of the American Portuguese Studies conference (APSA) at U of Iowa. If you are in the area, please stop by and say hello.
>
>
> Millicent
>
>
>
>
> Help me get to 800 "likes" by Halloween. Click here to "like" my FB page. Thanks!
> Follow me on Twitter @TopangaHippie
>
>
> --Seeking interviews with Fabulous Poets for PQ. July Poets Interviews
> If you have someone in mind to interview, send me an email.
>
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>

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33. Halvard Johnson
Fwd: New Truck for October
Tue 2 Oct 2012

Truck has begun its journey through the month , with Pierre Joris

http://halvard-johnson.blogspot.ca/2012/10/two-by-pierre-joris.html

Doug
Douglas Barbour
[redacted]

http://www.ualberta.ca/~dbarbour/
http://eclecticruckus.wordpress.com/

Latest books:
Continuations & Continuations 2 (with Sheila E Murphy)
http://www.uap.ualberta.ca/UAP.asp?LIDA&bookID–2
Wednesdays'
http://aboveground press.blogspot.com/2008/03/new-from-aboveground-press_10.html

In this world of sin and sorrow, there is always something to be thankful for; I am thankful that I am not a Republican.

> H.L. Mencken

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34. Jonathan Penton
the rage, the rage, it keeps me on YouTube
Wed 3 Oct 2012

Greetings, compassionate conservatives, neocons, tea partiers, rhinos, and members of the National Front! People might be pleased to know that the Lafayette, Louisiana event for 100 Thousand Poets for Change 2012 was incredibly fun and exciting for all. There were so many wonderful poets, musicians, and singers, and co-organizer Jessica Bordelon and I got them all on

"tape--" I've begun uploading them to http://www.youtube.com/user/JonathanPenton , so please do check that space frequently in the coming weeks!

And there's a brand-new issue of /Unlikely Stories, Episode IV /at http://www.unlikelystories.org/ up, featuring:
Ben Beard's report on the Chicago Teachers' Strike
John Dennehy reports on getting arrested on the one-year anniversary of Occupy
Videos from marches outside both the Republican and Democratic National Conventions
My open videorant, responding to the Catholic League's Bill Donohue's latest condemnation of "Piss Christ"
Rita Bozi checks out the prices in capitalist Hungary
John James checks out the collapse of the Arctic's summer sea ice
"Zebra," a short play by B. Z. Niditch
Fiction by Rudolfo Carrillo, Elmore Snoody, and Jack Colton
and Fresh, Hot Poetry by Lyn Lifshin, Kyle Hemmings, Petra Whiteley, John Sokol, Lisa Zaran, Matt Morris, Ivan Peledov, Dustin Holland, and Michael Brautigan

And hey, you! Are you in the Lafayette, Louisiana area, or do you ever travel through? Because our weekly workshop, Acadiana Wordlab, starts THIS SATURDAY and you should check out http://www.acadianawordlab.org/ !

Because nothing ever hurts,
--
Jonathan Penton
http://www.unlikelystories.org/

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35. David Abel

Readings, Panels, Exhibition, Book Sale: Reno, October 4-7

Wed 3 Oct 2012

Nevada Museum of Art Book Festival and Library Sale
*Thursday, October 4 through Sunday, October 7

*Fourth annual book sale, featuring more than two thousand donated and culled books, with an emphasis on fine and decorative arts . . . concurrent with the first annual festival of the book, including readings, panels, and an exhibition of artist's books.

Book sale on Thursday evening, and Friday through Sunday
Readings on Friday and Saturday evenings; panels on Saturday afternoon

All events free and open to the public

For more information:

http://nevadaart.org/visit/eventcalendar
http://booksalefinder.com/NV.html#X10779

*/"Refiguring the Book" -- Readings, Panels, and Artist's Book Exhibition
/*
. Readings at Sundance Books

/*Friday, October 5, 6:00 pm
*/Poetry reading by *David Abel, Amaranth Borsuk, Brent Cunningham, *&*Genevieve Kaplan*
/*
Saturday October 6, 5:00 pm
*/Fiction reading by *Christopher Coake *&*Ben Rogers*

Sundance Books <http://www.sundancebookstore.com/>, 121 California Avenue, Reno [redacted]

. Panels at Nevada Museum of Art

/*Saturday, October 3

11:00 am - 12:00 pm
*/*Chapbooks and Guerilla Publishing:***Genevieve Kaplan, Andrew Kenower, Sarah Lillegard
*/
1:00 pm - 2:00 pm/*
*Artist's Books: *Bob Blesse, David Abel, Megan Berner
/*
2:00 pm - 3:00 pm
*/*Why We Love Books:*//Brent Cunningham, Amaranth Borsuk, Scott Caspar

. Artist's Book Exhibition

"For Your Eyes Only"
including work by Julie Chen, Tim Ely, Peter Koch, Eunkang Koh, Patti Scobey, Barbara Tetenbaum, Carolee Campbell, and more

September 29 through October 20

Nevada Museum of Art, 160 W. Liberty Street, Reno

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36. Aldon Nielsen

Fwd: CFP-Celebrating African American Literature Conference 2013

Wed 3 Oct 2012

---------- Forwarded message ----------
From: Shirley Moody-Turner <[redacted]>
Date: Wed, Oct 3, 2012 at 10:17 AM
Subject: CFP-Celebrating African American Literature Conference 2013
To: [redacted]

Please circulate widely....

Call for Proposals

Celebrating African American Literature - US and Afro-Caribbean Poetry

Penn State University, October 25-26, 2013

The organizers for the next Celebrating African American Literature Conference invite paper, panel, and roundtable proposals on various theoretical, critical, or pedagogical approaches to African American and Afro-Caribbean poetry. We welcome proposals on specific authors and/or historical periods--from the earliest poetic writings through contemporary spoken word. Papers may engage formal, thematic, contextual, and other concerns and representational strategies.

Confirmed featured speakers include: Nikky Finney, Kwame Dawes, Toi Derricotte, Keith Leonard, Evie Shockley, Ishion Hutchinson and Howard Rambsy III (see conference website for speaker bios: http://arc.psu.edu/caal2013/featured-speakers).

Individual abstracts of 300 words and panel and/or roundtable proposals of 500 words should be submitted to
[redacted]<#13a26fd4f4e0f09a_>by
March 1, 2013

Email notifications of acceptance will be made in *April 2013.*

Persons whose abstracts are accepted must register for the conference by *August
15, 2013.*

* *

*Questions regarding proposals should be sent to: **
*Shirley Moody-Turner, e-mail: *[redacted]* <#13a26fd4f4e0f09a_> or

Lovalerie King, e-mail: [redacted] <#13a26fd4f4e0f09a_>

For more information and to register, visit the conference website at http://arc.psu.edu/caal2013

Assistant Professor
Department of English
28 Burrowes Building
Pennsylvania State University
University Park PA 16802
[redacted]

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

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37. Rob McLennan

my profile of the ab series, ottawa

Wed 3 Oct 2012

---

my profile of Ottawa's AB Series, with some interview questions answered by artistic director Max Middle, is now online at Open Book: Ontario,

http://openbookontario.com/news/profile_ab_series_few_questions

rob

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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38. Jennifer Karmin

4000 Words 4000 Dead: submissions & events

Thu 4 Oct 2012

â€œI want to start with the milestone today of 4000 dead in Iraq. Americans. And just what effect do you think it has on the country?â€

-- Martha Raddatz, ABC News White House correspondent
to Dick Cheney in 2008

For the past four years, Jennifer Karmin has been collecting submissions of words as a memorial to the 4,487 American soldiers killed in Iraq. These words also create a public poem given away to passing pedestrians during street performances around the country. Throughout October 2012, she will transpose the elegy onto the walls of a dilapidated Chicago mansion utilizing the American flag as her writing utensil. The house will become the site for community events with 4000 Words 4000 Dead concluding on Veterans Day and published by Sona Books.

SUBMISSION DEADLINE:
*October 15, 2012

SUBMIT:
*Send 1 - 10 words.

CONTACT:
*Email submission with subject 4000 WORDS to [redacted].

EVENTS:
This project is part of the show Home: Public or Private? and presented by 6018NORTH, a non-profit space for experimental culture, installation, performance, and sound. All events will happen at 6018 N. Kenmore in Chicago's Edgewater neighborhood. Due to the home's condition, space is limited. RSVP at http://6018north.weebly.com/rsvp-for-the-home-show.html.

*Opening:
Friday, Oct 5 @ 7-10pm

*Installation:
Saturday, Oct 6 @ 2-3pm & 4-5pm
Sunday, Oct 14 @ 2-3pm
Saturday, Oct 20 @ 2-3pm & 4-5pm
Saturday, Oct 27 @ 2-3pm & 4-5pm
Sunday, Oct 28 @ 2-3pm

*Artists' Talk:
Saturday, Oct 20 @ 12pm

*Community Discussion & Potluck:
Saturday, Oct 27 @ 6-8pm

*Street Performance:
Sunday, Oct 28 @ 4-5pm

Home: Public or Private?
an exhibition of installations & performances at 6018NORTH
What happens when our private life becomes public and public space becomes private? Located in a mansion on the north side of Chicago, the exhibition presents multiple artists exploring this question through installations within the rooms of the house. The investigations and activities presented explore the social, cultural, and political ramifications of our shifting conceptions of public and private space.

Artists include: Teresa Albor, Lise Haller Baggesen, Rebecca Beachy, Sandra Binion, Troy Briggs, Deborah Boardman, Sandra Binion, Cuppola Bobber, Keith Buchholz, Chelsea Culp and Ben Foch, Collective Cleaners, Meg Duguid, Daniela Ehemann, Maria Gaspar, Jane Jerardi, Jennifer Karmin, Nance Klehm, Joseph Kramer with Radius, Carron Little, Trevor Martin and Victoria Fowler, Lou Mallozzi, Jesus Mejia and Ruth, Harold Mendez, Katrina Petrauskas, Jesse Schlesinger & Vintage Theatre Collective.

Home: Public or Private? is sponsored by Chicago Artists Month.
http://www.chicagoartistsmonth.org

4000 Words 4000 Dead
http://chicagopoetrycalendar.blogspot.com/2012/10/4000-words-4000-dead-call-for.html

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39. Dan Godston
Chicago Calling at SHoP
Thu 4 Oct 2012

Chicago Calling at SHoP --

"Interpretations and Translations" & "Oracles, Pirates, Occupiers"

Friday, October 5 (8 p.m.)

Southside Hub of Production

5638 S. Woodlawn Ave.

Chicago, IL 60637

$12 donation

"Interpretations and Translations"

featuring the music of Nu Directions Chamber Brass

Led by Artistic Director Thomas Madeja, the modern genre oblivious brass and percussion ensemble will to present this literary and music event exploring forms of communication. The evening will feature several poetic and musical works, including the premier of Madeja's newest multi-disciplinary composition Lost In Translation.

Nu Directions Chamber Brass

Thomas Madeja -- trumpets
Jessica Pearce -- horn
Barry McCommon -- bass trombone
Kathy Kelly -- vibes
Pete Tashjian -- drums

"Oracles, Pirates, Occupiers"

A performance with music, sound, text & projections-a multidisciplinary collage exploring money, people affected by economic changes, credit's ghostly qualities, coins, tea leaves.

Dan Godston -- trumpet, poetry

Alpha Bruton -- projections

Bruce Eisenbeil -- guitar

Chad Clark -- electronics

Norman Long -- electronics

Harry Ross -- text

www.chicagocalling.org

www.borderbend.org

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40. Dawn Pendergast

Call for Submissions: Little Red Leaves Textile Series

Fri 5 Oct 2012

For the last two years, Little Red Leaves Textile Series has published chapbooks by writers like Beverly Dahlen, Rachel Blau Duplessis, Mac Wellman and many more innovative poets. Our open reading period is now open and we invite you to send some poems!

Please carefully follow the instructions in the link provided. We will announce the 2013 manuscripts by January 1st!

http://textileseries.submittable.com/submit

Best,
Dawn Pendergast
LRL Editor

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41. Anny Ballardini

Re: Božičević and King New Boog City Printed Matter Co-Editors

Fri 5 Oct 2012

Congratulations to both!

On Tue, Oct 2, 2012 at 12:14 AM, David Kirschenbaum <[redacted]>wrote:

> *Hi all,*
>
> *A hearty welcome to Boog City's new printed matter co-editors, Ana BoÅ¾iÄeviÄ‡ and Amy King*
>
> *Ana is the author of Stars of the Night Commute (Tarpaulin Sky Press, 2009) and Rise in the Fall (Birds LLC, 2012). With Å½eljko MitiÄ‡, she is the editor of The Day Lady Gaga Died: an Anthology of NYC Poetry of the 21st Century (in Serbian). Her translations of Zvonko KaranoviÄ‡ recently received a PEN/NYSCA grant. She works and studies English literature at The Graduate Center, CUNY, where she edits Diane di Primaâ€™s lectures for Lost & Found: The CUNY Poetics Document Initiative, helps run the Annual Chapbook Festival, and co-chairs the Transculturation seminar.*
>
> *John Ashbery described Amy King's poems in her most recent book from Litmus Press, I Want to Make You Safe, as bringing â€œabstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.â€ King conducts interviews for VIDA: Woman in Literary Arts and teaches English and creative writing at SUNY Nassau Community College. She was honored by The Feminist Press as one of the "40 Under 40: The Future of Feminism" awardees.*
>
> *Ana and Amy will begin their tenure with Boog City's January issue.*
>
> *best,*
> *David*
>
> *--*
> *David A. Kirschenbaum, editor and publisher*
> *Boog City*
> *330 W. 28th St., Suite 6H*

> *NY, NY 10001-4754*
> *For event and publication information:*
> *http://boogcity.com/*
> *T: (212) 842-BOOG (2664)*
> *Twitter: @boogcity*
> *For music from Gilmore boys:*
> *http://www.myspace.com/**gilmoreboysmusic<http://www.myspace.com/gilmoreboysmusic>*
> *==========**====*

--
Anny Ballardini
http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

Â« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae Â»
Giovenale

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42. Cara Benson
Millay Colony presents Katy Lederer workshop in NYC
Fri 5 Oct 2012

Millay Colony for the Arts Presents:
Creativity & Stylewith Katy Lederer
October
20 & 21 at Trisha Brown Studio in New York City

In this workshop, we will explore therelationship between truth and style and apply what we learn to our writing. How does one write in order to convey that something is true, factual, objective, or sincere? What are the (often un-noticed) stylistic conventions of these modalities? What exactly is "creative" about creative writing? Do we know it when we see it, and, if so, what is it, stylistically, that we see? Is it possible to be at once creative and truthful in one's writing? Is it possible to come across as factual or objective while maintaining a high level of style? In order to explore these questions, we will read brief excerpts from a range of both commercial and experimental texts--memoir to poetry to fiction and non-fiction. Some of the authors we will

consider include Spahr, Tao Lin, Hemingway, Stein, Dinesen, Didion, Eugenides, McCourt, and Karen Walker Thomas, among others. The class will be structured around readings, imitations and exercises with a focus on one piece of writing--3-5 pages--of your own that you've written previous to the workshop and will send to me before the class starts (I will comment on this piece with the above questions in mind, and hand it back to you during the workshop; we will not be workshopping this piece as a group). This will be a great class for those who are stuck on a writing project in any genre, looking for a new direction, or just hoping to rev up their engines.

Katy Lederer is the author of the poetry collections Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, 2008), as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003), which Publishers Weekly included on its list of the Best Nonfiction Books of 2003 and Esquire Magazine named one of its eight Best Books of the Year 2003. She is working on a new book of poems titled The Engineers, and a novel about a brilliant teenaged girl with a dark family past that is set in Las Vegas. She has taught creative writing at The Gotham Writers' Workshop, UNLV, and Columbia.

This program is one of The Millay Colony for the Arts' two-day, eight-hour weekend workshops at the at the lovely Trisha Brown Studio in Manhattan. These intensive sessions feature some of the most exciting teaching artists around. Lunch and coffee included both days.

www.millaycolony.org/workshops

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43. George Quasha

ArtsWalk Literary 2012 - Columbus Day Oct. 6 & 7 in Hudson: (Asekoff, Strand, Quasha, Stein, Gorrick, Moore...)

Fri 5 Oct 2012

ArtsWalk Literary 2012 promises to be outstanding:

Saturday's readers at City Hall include former Poet Laureate Mark Strand, Honor Moore (author of the best-selling memoir /The Bishop's Daughter/), L.S. Asekoff (Witter Brynner award recipient for poetry this year) and poet Helen Klein Ross whose novel is forthcoming from Simon & Schuster.

Sunday at the Opera House is multi-media day featuring poets who are also visual artists: George Quasha, Charles Stein, Anne Gorrick and the dynamic award-winning Thomas Sayers Ellis whose work is described as "Richard Pryor meets Albert Einstein." The festival finishes with mystery writer David Black

and Illya Szilak, digital novelist and local physician who will read from her new novel /APP Queerskins. /

See http://cccaartswalk.webs.com/artswalk-literary-2012

SCHEDULE OF AUTHORS

Sat., October 6th - Hudson City Hall, Council Room (520 Warren Street)

Noon - 1:30

L.S. Asekoff

L.S. Asekoff has published four books of poetry: Dreams of a Work (1994) and North Star (1997) with Orchises Press and The Gate of Horn (2010) and Freedom Hill (2011) with Triquarterly Books/Northwestern University Press. He was recently chosen for the Library of Congress Whitter Bynner Fellowship by poet laureate Phil Levine.

Mary Beth Hughes

Mary-Beth Hughes is the author of the best selling novel, Wavemaker II , a New York Times Notable Book. Her stories have been published in The Paris Review , Ploughshares , The Georgia Review , and A Public Space . She lives in Brooklyn

1:45 - 3:15

Helen Klein Ross

Helen Klein Ross is a former advertising copywriter whose fiction, essays and poetry have appeared in literary journals and The New York Times. She is curator of The 1853 Project, a crowd-sourced poetry anthology, and author of Making It, A Millennial Tale of Madison Avenue, a novel. Helen lives in New York City and Amenia, New York and on twitter as @AdBroad.

Honor Moore

Honor Moore's 2008 memoir, The Bishop's Daughter, finalist for the National Book Critics Circle Award, is now a paperback and e-book, as is a reissue of her 1996 biography of her grandmother, The White Blackbird: A Life of the Painter Margarett Sargent, a New York Times Notable Book. Moore is author of three collections of poems: Red Shoes, Darling andMemoir and for the Library of America, she edited Poems from the Women's Movement (2009), an Oprah's Summer Reads pick and Amy Lowell: Selected Poems. She is on the faculty of the graduate writing program at the New School.

3:30 -- 5:00

Peg Boyers

Peg Boyers is a Cuban-American poet who was born in Venezuela, went to school in Italy and now resides in Saratoga Springs, NY with her husband, Robert Boyers, with whom she co-edits Salmagundi Magazine. Her essays, translations and poems appear in Paris Review, The New Republic, Hudson Review, Sewanee Review, New England Review, Harvard Review, Ploughshares, Guernica, Slate, Jai Alai and other magazines. She is author of two books of poems, Hard Bread and Honey with Tobacco. She teaches at Skidmore College, The New York State Summer Writer's Institute and most recently, at Columbia University.

Mark Strand

Mark Strand is recognized as one of the premier contemporary American poets as well as an accomplished editor, translator and prose writer. He is the author of thirteen books of poems, a book of stories, three volumes of translations and the editor of a number of anthologies. He has received many honors and awards for his poems including a MacArthur Fellowship, The Pulitzer Prize (for Blizzard of One), the Bollingen Prize and the Gold Medal for Poetry from the American Academy of Arts and Letters. In 1990, he was appointed Poet Laureate of the United States. He teaches at Columbia University.

Sunday, October 7th,Hudson Opera House, 327 Warren St., Hudson

Noon -- 1:30

Charles Stein

Charles Stein is the author of ten books of poetry including The Hat Rack Tree, Parts and Other Parts, Horse Sacrifice and Poems and Glyphs. He also is the author of The Secret Life of the Black Chrysanthemum, a critical study of Charles Olsen's poems and prose and the editor of Being = Space x Action: Searches for Freedom of Mind in Mathematics, Art and Mysticism. Stein collaborates with George Quasha in the production of 'dialogical' criticism: innovative approaches to the discussion of literature, art and related concerns. He is the inventor/practitioner of a species of 'Sound Poetry' and has published 'Text-Sound Texts', arriving from his work in music and literature.

George Quasha

George Quasha's books of poems include,Somapoetics, Giving Lily Back her Hands, Ainu Dreams and Verbal Paradise (preverbs). Preverbs, a core vehicle for Quasha, is currently structured in seven books, each with seven poem-complexes. Quasha's art practice explores common principles (e.g. the 'axial') in various mediumsin addition to language: sculpture, drawing, video, sound and performance. Axial Stones: An Art of Precarious Balance, presents the axial work in sculpture, along with drawing and language. His internationally-exhibited video: art is: Speaking Portraits (in part on www.quasha.com

<http://www.quahsa.com/>) records over 900 artists/poets/musicians defining art/poetry/music. Awarded a Guggenheim Fellowship in video art and an NEA Fellowship in poetry, he is co-founded of Station Hill Press.

1:45 - 3:15

Anne Gorrick

Anne Gorrick is the author of three books of poetry:I-Formation, Book 2, I-Formation, Book 1andKyotologic,all from Shearsman Press.With artist Cynthia Winika, Gorrick produced a limited edition artists' book, Swans, the ice.She has also collaborated on large textual and/or visual projects with John Bloomberg-Rissman and Scott Helmes. She curates the reading series, Cadmium Text,which focuses on innovative writing in and around the New York's Hudson Valley(www.cadmiumtextseries.blogspot.com <http://www.cadmiumtextseries.blogspot.com/>). Gorrick also co-curates, with Lynn Behrendt, the electronic journal Peep/Show at www.peepshowpoetry.blogspot.com <http://www.peepshowpoetry.blogspot.com/>. Her visual work can be seen at: www.theropedanceraccompanieshersеlf.blogspot.com <http://www.theropedanceraccompanieshersеlf.blogspot.com/>. She lives in West Park, New York.

Thomas Sayers Ellis

Thomas Sayers Ellis' poems have appeared inThe American Poetry Review, Agni, Boston Review, Ploughshares, Grand Street, Tin House, in two volumes and elsewhere. He received a Pushcart Prize and fellowships from the Ohio Arts Council and the Provincetown Fine Arts Work Center.Hisfirst collection,The Good Junk, was published in the Graywolf Take Three Series. He is also author of The Genuine Negro Hero, The Maverick Room and is co-editor of On the Verge, Emerging Poets and Artists. He is co-founder of The Dark Room Collective,an influential African-American writer's group and reading series.

3:30 - 5:00

Illya Szilak

Illya Szilak uses open-source media and collaborations forged via the internet to create multi-media novels.Her first novel, Reconstructing Mayakovsky, was selected for the second Electronic Literature Collection and was a jury pick for the 2010 Japan Media Arts Festival and 2011, at Filmwinter in Stuttgart. It is taught in creative writing programs throughout the country as an example of new media writing. Szilak has presented her work at Princeton University, Brown University, the University of Colorado, the Kitchen in New York, the Universite Paris- Sorbonne. Her second multi-media novel, Queerskins, will appear in early 2013. She currently blogs for the Huffington Post.

David Black

David Black is an award-winning journalist, novelist, screenwriter and producer. His novel, Like Father, was named a notable book of the year by the New York Times and listed as one of the seven best novels of the year by theWashington Post. The King of Fifth Avenue was a notable book of the year by theNY Times, New York Magazine and the A.P. NPR's Weekend Edition called his recent, The Extinction Event, one of the summer's five best books. Black has published eleven books and over 150 articles in magazines including The Atlantic, The New York Times Magazine, Harper's and Rolling Stone. He won an Edgar Allan Poe Special Award from the Mystery Writers of America on three occasions

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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44. Adam Fieled
"*Waxing Hot: Essays and Dialogues*"
Fri 5 Oct 2012

"Waxing Hot: Essays and Dialogues" collects pieces drawn from sources like Tears in the Fence, Cordite, the Argotist, PFS Post, As/Is, and elsewhere:

http://www.scribd.com/doc/109136833/Waxing-Hot-Essays-and-Dialogues

Enjoy!
Adam Fieled [redacted]

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45. Ruth Lepson
Re: rich reading
Fri 5 Oct 2012

so glad to hear it, Laura.

On 9/27/12 2:56 PM, "Laura Hinton" <[redacted]> wrote:

> *Lovely!*
> *We are also planning a Tribute to Adrienne at the Louisville Conference this coming February.*
>
> *On Wed, Sep 26, 2012 at 10:09 AM, Ruth Lepson <[redacted]> wrote:*
>
> *Reading and Remembering Adrienne Rich: A Celebration and Tribute*
>
> *with Alison Bechdel, Robin Becker, Cynthia Enloe, Evelynn Hammonds, Kate Rushin*
>
> *Coordinated by the New Words Remnants Collective; Co-sponsored with Women, Action & the Media (WAM!) and the Graduate Consortium of Women¹s Studies*
>
> *Sunday Oct 28 4PM*
> *State Center, MIT, Cambridge, MA*
> *open seating, free*
> *32 Vassar St.*

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46. Amish Trivedi

Opening strophes from "Untitled Project"

Sat 6 Oct 2012

Hi all,

Jerome Rothenberg was kind enough to post the opening few pages of my book-length project in-progress to his Jacket2 commentary.

https://jacket2.org/commentary/amish-trivedi-opening-strophes-%E2%80%9Cuntitled-project%E2%80%9D

Thanks in advance for having a look!

Amish

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47. Camille Martin

On Cross-Pollination: An interview with Camille Martin by James Pickersgill

Sat 6 Oct 2012

My "world premiere" of Looms will be in Cobourg, Ontario, about an hour's train ride east of Toronto.

Poet James Pickersgill put together some thought-provoking interview questions in advance of the reading. Below is a sample, and the complete interview can be found here:

http://www.poetrycobourg.ca/Camille%20Martin%20Q%26A.htm * Q - Camille, it is not at all true that poetry is your single creative outlet. You are known as a collage artist, too. You are an editor yourself ... and a translator. Your own work has been translated into other languages as well. You have been a university teacher. You've organized poetry reading series. You've had radio shows and you blog actively on the internet. When listed like that, these activities might sound like an array of separate pigeon-holes but I suspect that there is a lot of cross-pollination, so to speak. What is the nature of this creativity as you experience it: one spark that finds many openings to jump into flame, or, can it be distinct and separate creative impetuses?

* *Camille Martin* - I love the idea of cross-pollination. In fact, I think my primary creative impulse is to bring together: to merge or to juxtapose. It's the basic impetus for the metaphor: to bring unlike things into dialogue. And for me, that goes for disciplines as well. I was reading and seeking out poetry on my own from an early age, though I didn't begin writing it in earnest until my late 30s. But my first creative expression was musical - I was trained as a classical pianist since I was six years old, and I went on to get a graduate degree in piano performance. I was also intensely interested in visual art. I've always felt a desire to bring the arts together. So now, in the autumn of my life, I have the pleasure of doing all three: making collages, writing poetry, and setting my poetry to music. I think these disciplines are sparking conversations among each another.

* * *

Cheers!
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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48. Dan Godston
Chicago Calling at Elastic Sound & Vision Gallery
Sat 6 Oct 2012

Chicago Calling at Elastic Sound & Vision Gallery

Saturday, October 6 (9 p.m.)

Elastic Sound & Vision Gallery

2830 N. Milwaukee Ave.

Chicago, IL 60647

$10 donation

This Seventh Annual Chicago Calling Arts Festival includes performances by Saul Aguirre, Jen Besemer and j.j. harstein (poetry collaboration), Chicago Scratch Orchestra, Eric Elshtain and Gregory Fraser (poetry collaboration), Microcosmic Sound Orchestra, and the Nu Directions Chamber Brass.

Nu Directions Chamber Brass

Thomas Madeja -- trumpets
Barry McCommon -- bass trombone
Tim Decillis -- drums

poetry collaboration with Jen Besemer (Chicago) and j/j hastain (Lafayette, CO)

poetry collaboration with Eric Elshtain (Oak Park, IL) and Gregory Fraser (Carrollton, GA)

Microcosmic Sound Orchestra

David Boykin -- percussion & reed instruments

Jayve Montgomery -- saxophones & percussion

Eliel Sherman Storey -- tenor, alto & soprano saxophones

Dan Godston -- trumpet & small instruments

Alex Wing -- upright bass

Saul Aguirre -- performance

Chicago Scratch Orchestra

Julia Miller -- guitar

Jon Hey -- electronics

Elbio Barilari -- guitar

Jeff Kowalkowski -- keyboards

Paul Hartsaw -- alto and sopranino saxophones

Peter Maunu -- guitar

Christopher Preissing -- flute, electronics

Joe Vajarsky -- tenor saxophone

Dan Godston -- trumpet

Mark Hardy -- electronics

kg price -- percussion

Jimmy Bennington -- percussion

www.borderbend.org

www.chicagocalling.org

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49. Jeffrey Side

The new ebook from Argotist Ebooks is "Neither Us nor Them: Poetry Anthologies, Canon Building and the Silencing of William Bronk" by David Clippinger

Sat 6 Oct 2012

The new ebook from Argotist Ebooks is â€œNeither Us nor Them: Poetry Anthologies, Canon Building and the Silencing of William Bronkâ€ by David Clippinger

Description:

The twentieth century witnessed the proliferation of the poetry anthology, and perhaps none was so instrumental in reshaping the poetry canon than Donald Allenâ€™s New American Poetry, which introduced many readers to the Beat writers, the Black Mountain School, as well as New York City poets. Allenâ€™s anthology was organized around a concept of poetry communities, and was one of the first to foreground group â€œidentityâ€ as a canonical practice. As most readers of Donald Allenâ€™s groundbreaking anthology are aware, William Bronk is not included in the cast of poets assembled within The New American

Poetry. But what might be surprising to many is that Bronk was invited by Allen to contribute to the anthology and he was the final person to be cut from the final manuscript. Neither Us Nor Them uses William Bronkâ€™s poetry and letters as a window to survey the construction of The New American Poetry anthologyâ€”as well as an opportunity to explore the generation of poetry communities as vital to the canon making process. The case of William Bronk is, therefore, illuminating both in terms of the late 1950s/early 1960s poetry scene as well as in the canonical debates that have occurred since then and rendered materially at the level of the anthology

Available as a free ebook here:

http://www.argotistonline.co.uk/NEITHER%20US%20NOR%20THEM.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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50. Kimmelman, Burt J.

Foster, McIntosh & Pines at Poets House - October 11th, 6-8 - Marsh Hawk Press Book Launch

Sat 6 Oct 2012

Please Help Celebrate Marsh Hawk Press's Fall Books at Poets House

Edward Foster's Dire Straits

Sandy McIntosh's Cemetery Chess, Selected and New Poems<http://www.marshhawkpress.org/McIntosh5.html>

Paul Pines's Divine Madness<http://www.marshhawkpress.org/Pines2.html>

Thursday, October 11th - 6:00 to 8:00

Elizabeth Kray Hall
Poet's House
10 River Terrace, New York, NY 10282
Map and directions: http://www.poetshouse.org/about/tour-our-space/visiting

Readings by the poets, lots of good eats and drinks, good talk - All Are Welcome!

Edward Foster's Dire Straits<http://www.marshhawkpress.org/Foster4.html>:

"Edward Foster's . . . poems suspend themselves just above language, connotative of some understanding - perhaps common to all of us - that recedes at the brink of words. It is just on this cusp, with some doubt, some explaining, that we find Foster, and trust him to guide us on an impossible course." - Brooklyn Rail

"Foster writes with great economy. His words feel chiseled and dovetailed into place. Like Zukofsky, Foster evinces the meticulous care of a seasoned cabinet maker. But it is out of this economy that he finds the richness that he is looking for.... Foster, who likes the muted registers and stunning clarity of the black and white photography he often includes in his books, is engrossed by the dialectic between art and life and the complexities and ambiguities of human emotion. This is his strait. His narrows. He doesn't just articulate ideas, he struggles against them. His poetry has as edgy undercurrent. It doesn't settle. It searches for where the words begin."- John Olson

Sandy McIntosh's Cemetery Chess, Selected and New Poems<http://www.marshhawkpress.org/McIntosh5.html>:

"McIntosh's imagination is so vivid that the primary response to [his poetry] is delight." -American Book Review

"I don't like people calling writing 'gorgeous' but this really is gorgeous writing. What a crazy/delicious world McIntosh invents."-Lanford Wilson

Paul Pines's Divine Madness<http://www.marshhawkpress.org/Pines2.html>:

"[. . .] an extended meditation on...the psychic wormholes that allow instantaneous travel along our internal galaxies, that hide just underneath the next memory, the next sentence, and behind the all, the ALL itself-unknowable, perhaps, but in Pines' poetry nearly imaginable." - American Book Review

"Pines goes right to the radical nature of metaphor in poetry, not ornament but sudden discernment: sharp observation of historical events and natural things leads directly, deeply, to moral awareness. His lines seem to question the assertions they embody: interrogate by interruption. He is the quiet sage who makes everything in his room a tender plaything." - Robert Kelly

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51. Martha Deed
The Last Collaboration - Book Launch - October 10
Sat 6 Oct 2012

Martha Deed is launching "The Last Collaboration" at Talking Leaves Bookstore
3158 Main Street, Buffalo, NY
October 10th at 7 PM.

The Last Collaboration is a book of poetry, medical memoir, a reconstruction, an investigation.

Foreword by Edward Picot, 2012 Winner of a British Medical Association Book Award.

The Last Collaboration, now in book form, was originally published by Furtherfield.org in the UK.

Martha Deed

--
The Last Collaboration
http://www.amazon.com
Read online
http://www.furtherfield.org/friendsofspork/
Intro by Edward Picot
http://www.furtherfield.org/features/articles/last-collaboration

City Bird: Selected Poems (1991-2009) by Millie Niss, edited by Martha Deed
http://blazevox.org/index.php/Shop/

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52. Trisha Low

SEGUE 10/13: Chris Alexander & Alison Knowles w/ special guest Jessica Higgins

Sun 7 Oct 2012

The Segue Reading Series presents
*Chris Alexander *&* Alison Knowles *w/ special guest *Jessica Higgins*
Saturday, October 13th | 4.30 PM
Zinc Bar, 82 West 3rd Street | Admission $5
*
Chris Alexander *lives in New York. He is the author of *Panda* (Truck Books, 2011/2012), *Yum_Chat* (Truck Books, forthcoming), and *McNugget*(Troll Thread, forthcoming). You can find him on Twitter @hedorah55 and
@panda_ambient.

Alison Knowles is internationally known for her sound works, installations, performances, publications and as a founding member of Fluxus. Recent work has been featured at the White House, Tate Modern, and MoMA in New York, where she currently lives and works.

Jessica Higgins, born in 1964 and resident in NYC/Mass., daughter of Dick Higgins and Alison Knowles, works in conceptual and intermedia art. She is creative director of Switch, a Mass based access TV series.

Holly Melgard & Trisha Low, curators

-

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit
http://www.seguefoundation.com/calendar.htm<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.seguefoundation.com%2Fcalendar.htm&hºQHss0XN&s=1>for
the full calendar or call (212)
[redacted] for more information.

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53. William Slaughter
Notice: Mudlark
Sun 7 Oct 2012

New and On View: Mudlark Poster No. 105 (2012)

Read These Meter Maids
Poems by Emily Beyer

Pathogen | Classifications
Hymn of Medusa | Well Wished

Emily Beyer lives and works in Seattle. She has a BA in English from the University of Washington and an MFA in poetry from the University of Iowa. Presently, she is seeking a publisher for her first book, Cavalcade; is at work on her second book, Meadmen; and is writing verse for a silent experimental film. To find out more about Emily and her poetry, visit her website at www.beyergyre.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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54. David Kirschenbaum
15% Off Ads in Boog's NYC Small Presses & Boog Reader Issues
Mon 8 Oct 2012

Please forward

Hi all,

15% off if you advertise in our next two issues of Boog City:

Boog City 75: N.Y.C. Small Presses Issue, Out Sat. Nov. 17 This issue is in conjunction with our Nov. 27 "d.a. levy lives: N.Y.C. Small Presses Night," featuring American Books; Augury Books; Birds, LLC; Brooklyn Arts Press; Monk Books; and O'Clock Press. The event is co-curated by No, Dear magazine editors Emily Brandt and Alex Cuff (http://www.nodearmagazine.com), and the issue will feature pages they've gathered from each of the six featured presses, as well as Boog City's usual swell content.

and

Boog City 76, The Portable Boog Reader 6, Out Sat. Dec. 29 Our poetry anthology, this year featuring work from New York City and Philadelphia poets. The New York City section is a collaborative effort of four editors—Lee Ann Brown, Mariana Ruiz Firmat, Sara Jane Stoner, and me, David Kirschenbaum—while Kimberly Ann Southwick and Michelle Taransky are selecting the work for the Philadelphia section. In all, 18 different poets will each get their own tabloid page.

(Bios for curators and editors follow this note.)

Deadlines

—Space Reservations-Email to reserve ad space ASAP

If Advertising in Both Issues: —Fri. Nov. 2-Ads that you want us to design for N.Y.C. small presses issue —Fri. Nov. 9-Ads that you design for N.Y.C. small presses issue —Mon. Nov. 12-Payment for N.Y.C. small presses issue ads —Sat. Nov. 17-N.Y.C. small presses issue to be distributed

—Fri. Dec. 14-Ads that you want us to design for The Portable Boog Reader 6 —Fri. Dec. 21-Ads that you design for The Portable Boog Reader 6 —Mon. Dec. 24-Payment for discounted Portable Boog Reader 6 ads —Sat. Dec. 29-Portable Boog Reader 6 to be distributed

If Advertising in N.Y.C. Small Presses Issue Only: —Fri. Nov. 2-Ads that you want us to design for N.Y.C. small presses issue —Fri. Nov. 9-Ads that you design for N.Y.C. small presses issue —Mon. Nov. 12-Payment for N.Y.C. small presses issue ads —Sat. Nov. 17-N.Y.C. small presses issue to be distributed

If Advertising in Portable Boog Reader 6 Issue:
—Fri. Dec. 14-Ads that you want us to design for The Portable Boog Reader 6
—Fri. Dec. 21-Ads that you design for The Portable Boog Reader 6
—Mon. Dec. 24-Payment for Portable Boog Reader 6 ads
—Sat. Dec. 29-Portable Boog Reader 6 to be distributed

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, and greatly appreciated.)

4,500 copies of the N.Y.C. Small Presses issue (5,250 of The Portable Boog Reader 6) are distributed electronically as well as being available physically throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases. And artists, presses, labels, and venues your upcoming events.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. And if you advertise in both of these issues, take another 15% off. The discount rate applies to all ad sizes.

For our full rate card, please visit:

http://www.boogcity.com/bc_adrates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

Boog City 75: N.Y.C. Small Presses Event Co-curators

Emily Brandt teaches English, creative writing, and journalism at a public high school in Brooklyn. She received her M.F.A. from New York University, where she was awarded a fellowship to teach the Veterans Writing Workshop for veterans of the wars in Iraq and Afghanistan.

Alex Cuff teaches at a public high school in Brooklyn. She is an M.F.A. candidate at Bard College.

Together they edit No, Dear magazine, a slim volume of new local poems loosely centered on a single-word theme. Hand-made in Brooklyn.

Boog City 76, The Portable Boog Reader 6 Co-editors

Lee Ann Brown is the author of Polyverse (Sun & Moon Press), The Sleep That Changed Everything (Wesleyan University Press), and In the Laurels, Caught, which just received the Modern Poets Series Award from Fence Books. She

teaches at St. John's University in New York City and is the editor of Tender Buttons press.

Mariana Ruiz Firmat is a poet living in Brooklyn. She is a co-editor at Lungfull Magazine and the publisher and editor of 3 Sad Tigers Press. She works at MoveOn as a deputy field director.

David Kirschenbaum is the author of The July Project 2007 (Open 24 Hours). His work has appeared in the Brooklyn Review Online, Chain, Poetry Fly, Unpleasant Event Schedule, and The Village Voice, among others. He is the editor and publisher of Boog City, a New York City- based small press, and community newspaper of the same name, now in its 22nd year. His poems form the lyrics of Preston Spurlock and Casey Holford's band Gilmore boys.

Kimberly Ann Southwick is the founder and editor in chief of Gigantic Sequins, a biannual literary arts journal. She is an adjunct professor of grammar, literature, and writing. Her poetry has been published by Barrelhouse, Big Lucks, and Paper Darts, among others.

Sara Jane Stoner is a writer who teaches writing, writing pedagogy, and contemporary literature at Brooklyn College and Cooper Union. She has an M.F.A. from Indiana University and is a Ph.D. student in English at CUNY Graduate Center whose scholarly work focuses on queerness, sex, and unruly contemporary prose texts. Her first book is forthcoming in 2013 from Portable Press at Yo-Yo Labs.

Michelle Taransky is the author of Barn Burned, Then (Omnidawn) and Sorry Was In The Woods (Omnidawn, forthcoming 2013). Taransky lives in Philadelphia where she is a member of the critical writing faculty at the University of Pennsylvania and works as reviews editor for Jacket2.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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55. Al Filreis

Kelly Writers House: Marcel Duchamp - 7 takes - webcast (10/9 @ 6pm)

Mon 8 Oct 2012

Dear friends:

The program described below is available worldwide via live free webcast:

http://writing.upenn.edu/wh/multimedia/tv/

Click on the above link just when the program starts. It begins at 6 PM eastern time tomorrow, Tuesday October 9.

- Al Filreis

http://writing.upenn.edu/~afilreis

> *From: Kelly Writers House <[redacted]>*
> *Subject: REMINDER Writing About Art: Marcel Duchamp (10/9 @ 6pm)*
>
> *Hub,*
>
> *TOMORROW, Tuesday, October 9, at 6:00 PM: we get the first-ever WRITING ABOUT ART! Modeled after our ever-popular "7-up" series and last year's Dylan-fest, our first ever WRITING ABOUT ART program features seven hub member and connoisseurs of modern art—RACHEL PASTAN, THOMAS DEVANEY, LILY APPLEBAUM, GRACE AMBROSE, HENRY STEINBERG, FRANCIE SHAW, and JEAN-MICHEL RABATÉ—each describing, discussing, deconstructing, contextualizing, and/or riffing-off of a work by avant garde artist MARCEL DUCHAMP. Hosted by Isaac Kaplan (C'15), this discussion comes complete with food, descending a staircase.*
>
> *Yours,*
> *Max*
>
> ---
>
> *The Kelly Writers House and Creative Ventures present*
>
> *Writing About Art:*
> *MARCEL DUCHAMP*
>
> *featuring*
> *RACHEL PASTAN: Bicycle Wheel (1913)*
> *THOMAS DEVANEY: The Trap (1917)*
> *LILY APPLEBAUM: Why Not Sneeze, Rose Selavy (1921)*
> *GRACE AMBROSE: First Papers of Surrealism (1942)*
> *HENRY STEINBERG: torn paper self portrait (1958)*
> *FRANCIE SHAW: Etant donnes (1946-68)*

> *JEAN-MICHEL RABATÉ: Etant donnes (1946-68)*
>
> *hosted by Isaac Kaplan (C'15)*
>
> *Tuesday, October 9, at 6:00 PM in the Arts Café*
> *Kelly Writers House | 3805 Locust Walk*
> *No registration required. This program is free and open to the public.*
>
> ---
>
> *Modeled after our ever-popular "7-up" series and last year's Dylan-fest, our first ever WRITING ABOUT ART program features seven speakers, each having selected a (different) piece of art by MARCHEL DUCHAMP to describe, discuss, deconstruct, contextualize, riff off, etc. Organized by Isaac Kaplan (C'15).*
>
> *Rachel Pastan: Bicycle Wheel (1913)*
> *Thomas Devaney: The Trap, (1917)*
> *Lily Applebaum: Why Not Sneeze, Rose Selavy (1921)*
> *Grace Ambrose: First Papers of Surrealism (1942)*
> *Henry Steinberg: torn paper self portrait (1958)*
> *Francie Shaw: Etant Donnes (1946-68)*
> *Jean-Michel Rabaté: Etant donnes (1946-68)*
>
> *The Creative Ventures series supports creative collaborations across discipline, emphasizing evolution and innovation, convergence, creative process, and imagination. For more information, please visit: http://writing.upenn.edu/wh/involved/series/creativeventures/*

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56. Jennifer Karmin
Red Rover Series / Experiment #58
Mon 8 Oct 2012

Red Rover Series
{readings that play with reading}

Experiment #58:
Person/Persona: Are You Yours

SATURDAY, OCTOBER 13th
7pm / doors lock 7:30pm

Featuring:
Kent Johnson
Quraysh Ali Lansana
Daniela Olszewska

With guest co-host
Davis Schneiderman

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

KENT JOHNSON has published more than two dozen books as poet, translator, and editor. His most recent, released just two weeks back, is an expanded second edition of A Question Mark above the Sun: Documents on the Mystery Surrounding a Famous Poem "by" Frank O'Hara (Starcherone/Dzanc), whose first, fine-press version appeared in late 2010 despite pointed legal warnings. Last December, it was chosen as a "2011 Book of the Year" by the Times Literary Supplement. He's read numerous times in Chicago over the years, and is pleased to do so again for the venerable Red Rover Series. He lives in Freeport, Illinois.

QURAYSH ALI LANSANA is author of five poetry books, three textbooks, a children's book, editor of eight anthologies, and coauthor of a book of pedagogy. He is Associate Professor of English/Creative Writing at Chicago State University, where he served as Director of the Gwendolyn Brooks Center for Black Literature and Creative Writing from 2002-2011. Our Difficult Sunlight: A Guide to Poetry, Literacy & Social Justice in Classroom & Community (with Georgia A. Popoff) was published in March 2011 by Teachers & Writers Collaborative and was a 2012 NAACP Image Award nominee. mystic turf, a collection of poems, will be released in October 2012 by Willow Books.

DANIELA OLSZEWSKA is the author of four collections of poetry: cloudfang : : cakedirt (Horse Less Press, 2012), Citizen J (Artifice Books, forthcoming), True Confessions of An Escapee From The Capra Facility For Wayward Girls (Spittoon, forthcoming), and (with Carol Guess) How To Feel Confident With Your Special Talents (Black Lawrence Press, forthcoming). She sits on Switchback Booksâ€™ Board of Directors and serves as Associate Poetry Editor of H_NGM_N and Another Chicago Magazine. Daniela was born in Wroclaw, Poland and she received her MFA from the University of Alabama, but she self-identifies as a Chicagoan.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national,

and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

NOVEMBER 3
Experiment #59:
Harold Abramowitz, Martin Glaz Serup, Diana Hamilton & Josef Kaplan

DECEMBER 1
Experiment #60:
Maureen Ewing, Josalyn Knapic, Todd McCarty & Tony Trigilio

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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57. amy king
Fw: Warhol's Orbit with Wayne Koestenbaum, John Yau, Megan Volpert
Tue 9 Oct 2012

From: Ana Bozicevic

Â

Oc
----- Forwarded Message -----

From: Ana Bozicevic

Â

Oct 11, 2012, 6:30pmÂ |Â The James Gallery
Warholâ€™s Orbit: Three Writers, Thirty Years
Wayne Koestenbaum,Â John Yau,Â Megan Volpert
How did Andy Warhol influence the literary arts? Reflecting on the Metropolitan Museum of Art's "Regarding Warhol: Sixty Artists, Fifty Years,â€ this conversation brings together three contemporary writers who have explored Warhol in criticism, biography, and poetry:Â John YauÂ (In the Realm of Appearances: The Art of Andy Warhol, 1983);Â Wayne KoestenbaumÂ (Andy Warhol, 2001) andÂ Megan VolpertÂ (Sonics in Warholia,Â 2011).

~
at The Graduate Center, CUNY
365 Fifth Ave at 34th St, NYC
FREE, OPEN, ACCESSIBLE

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58. Halvard Johnson
Call for work
Tue 9 Oct 2012

On Barcelona <http://onbarcelona.blogspot.com/> wants new work from you--yes, you.

Send to me at [redacted] with On Barcelona and your name in the subject line. (Please don't reply to this message.) Visuals, poems, prose--all desirable. No connection to Barcelona required (as though Barcelona doesn't connect to everything else).

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ;

**Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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59. T. A. Noonan

Seeking creative and critical work: The Indian River Review

Tue 9 Oct 2012

For more information:
http://theindianriverreview.wordpress.com/
http://theindianriverreview.wordpress.com/2012/07/10/2012-2013-submission-guidelines/

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The Indian River Review is currently soliciting submissions for its second issue slated for publication in late spring/summer 2013. The theme for this issue is "Memory." The deadline for submissions is December 15, 2012. Genres include short fiction, poetry, creative non-fiction, critical essays, black and white photography, and book reviews.

Submission and Formatting Guidelines:

All work is peer reviewed. The journal accepts only electronic submission, no hard copies. Do not send simultaneous submissions. Please follow the requirements listed below for all submissions:

Text files must be sent as .doc, .docx, or .rtf email attachments. Photography files must be sent as .tiff or .jpg email attachments. Send short fiction attachments to [redacted]. Send poetry attachments to [redacted]. Send creative

non-fiction and photography attachments to [redacted]. Send critical essays and book review attachments to [redacted]. Text-based submissions must use 12-point font and correct MLA format. Short fiction, creative non-fiction, and critical essays are limited to 4,000 words. Book reviews are limited to 1,000 words.

In your email, make sure to include your full name, phone number, address, institutional affiliation (if you have one), the title(s) of the work you submit, and a 50 to 100 word author biographical paragraph.

Send no more than 5 submissions for poetry.
Send no more than 10 submissions for photographic pieces.

Please make sure to spend time proofing and editing your text submissions before sending them. Authors may even want to consider asking a friend to read the work first to help make sure an error free submission is sent. Submissions with incorrect grammar or misspellings may be automatically excluded from the review process. Those submissions that are accepted must be open to receiving minor editorial corrections.

Payment upon publication will include one copy of The Indian River Review.

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Best,
T.A.

↑ Index

60. Louis Armand

VLAK 3 LAUNCH, NYC, OCT 21, 5.30PM, ZINC BAR

Wed 10 Oct 2012

If you're in the NYC area, join us for the launch of issue 3 of VLAK: CONTEMPORARY POETICS & THE ARTS at New York's Zinc Bar, 82 West 3rd Street, 21 Oct. 5.30pm, hosted by Brendan Lorber & Edmund Berrigan.

VLAK 3 features work by Ali Alizadeh, Guillermo Suárez Ara, Louis Armand, David Ashford, Zoe Beloff, Stuart Barnes, Bill Berkson, Charles Bernstein, Edmund Berrigan, Johannes Birringer, Sean Bonney, Michael Brennan, Nicole Brossard, Pam Brown, Robert Carrithers, Andrei Codrescu, Joshua Cohen, A.D. Coleman, Jennifer Cooke, Christopher Crawford, Becky Cremin, Emily Critchley, Eric Cummings, Vincent Dachy, Steve Dalachinsky, Stephan Delbos, Jaroslav Divi¹, Vadim Erent, Allen Fisher, Steven J. Fowler, Ulli Freer, Christopher Funkhouser, Drew Gardner, Susana Gardner, Glass-Steagall Fraction, Filip Gordi, Catherine Hales, Václav Havel, John Hawke, David Hayman, Jeff Hilson, Jack Hirshman, Travis Holloway, Stewart Home, D.J.

Huppatz, Peter Jaeger, Ivan Martin Jirous, Antony John, Jill Jones, Keith Jones, Pierre Joris, Robert Kiely, John Kinsella, Chris Kraus, Tom Leonard, Ruark Lewis, Erri De Luca, Richard Makin, Tom Mandel, Matt Martin, John Mateer, Aodan Mccardle, Mark Melnicove, Drew Milne, Peter Minter, Tara Mokhtari, Jeroen Nieuwland, Maldo Nollimerg, Damien Ober, Ryan Ormonde, Richard Parker, Olga Peková, Marjorie Perloff, Holly Pester, Bern Porter, Michal Rehú[1], Jakub Repický, Joan Retallack, William Rowe, David Rù¾ièka, Ryan Scott, Seekers of Lice, Ladislav Selepko, Josef ©kvorecký, Philippe Sollers, Josef Straka, Stephanie Strickland, Benjamin Tallis, Thierry Tillier, Anthony Tognazzini, Adam Trachtman, Lawrence Upton, David Vichnar, Mckenzie Wark, Jacqueline Waters, Carol Watts, Karen Weiser, Michael Zand, Kamil Zbru¾, Slavoj ®i¾ek.

Back issue can be found online at http://issuu.com/litteraria

VLAK MAGAZINE
www.vlakmagazine.com

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61. Charles Bernstein
Salt Companion to Charles Bernstein, ed. William Allegrezza
Wed 10 Oct 2012

388pp
to expedite purchase the publisher recommends ordering from Amazon
<h ttp://tinyurl.com/8kr59gw>

“What we have here is the ideal Primer for the Gradual Understanding of Charles Bernstein: the coverage is wide, & all you need is “to be ready, not prepared.” You will not be asked to lounge on the couch as nobody remembers its colors, but the essays come in all colors, except sad. Enjoy, & then get back to the poems.” —Pierre Joris

“A major poet for our time — & then some – Charles Bernstein has emerged as a principal voice –maybe the best we have – for an international avant-garde now in its second century of visions & revisions. It is in celebration of this that the Salt Companion to his work appears here, to show him in a trajectory from an American-centered language poetry in the 1970s to an active & significant relation to a constantly renewing & expanding global poetry in which his singularity has played a vital role. What becomes clear in these pages is how his generosity of mind & spirit continues to enrich us all. ” —Jerome Rothenberg

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62. Rob McLennan

above/ground press: 20th anniversary subscriptions!

Wed 10 Oct 2012

It might be hard to believe, but 2013 marks TWENTY YEARS of above/ground press, going way way back to those small publications long since buried in boxes (did you see the photos and report from the 19th anniversary reading?). What was I thinking?

But it means that the 2013 annual subscriptions are now available as well: $50 (in the United States, $50 US; $75 international) for everything above/ground press makes from now until the end of 2013.

http://www.abovegroundpress.blogspot.com/2012/10/aboveground-press-20th-anniversary.html

There are a whole bunch of publications in the works for 2013, but I'm not going to mention any names. This year has been one of the most active ones the press has enjoyed so far, and I'm planning a number of excitements over the next fourteen months. Why not take a chance and find out what? Already, new chapbooks are in the works by Deborah Poe, Seth Landman, Allison Greyhurst, Mark Cochrane, Shannon Maguire and plenty more.

You can either send a cheque (payable to rob mclennan) to 402 McLeod Street #3, Ottawa ON K2P 1A5 or drop the money on the Paypal button at www.robmclennan.blogspot.com

And keep checking notices for The Factory Reading Series (including two events in November!).

There's so much more to come...

www.abovegroundpress.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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63. Eric Elshtain

For those in Chicagoland

Thu 11 Oct 2012

A bound-to-be interesting showcase of teaching-poets discussing the practice if teaching, with students reading their work.

I will be showcasing poetry by children and young adults that I have worked with at John H. Stroger, Jr. Hospital.

http://guildcomplex.org/event/teaching-artist-showcase-teaching-in-the-neighborhood/

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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64. David Kirschenbaum

From the Archives: Boog's 2008 Election Coverage

Fri 12 Oct 2012

Hi all,

On the heels of last night's Vice Presidential debate, from the Boog City archives, here's some coverage of the 2008 Election, under the editing and writing of then politics co-editors Jen Benka and Carol Mirakove:

Boog City 49: "The Poets' Primary": Poets' thoughts on the 2008 Primaries

http://www.boogcity.com/boogpdfs/bc49.pdf

Boog City 50: An interview with Eileen Myles, "The Poet Who Once Ran for President"

http://www.boogcity.com/boogpdfs/bc50.pdf

2008 Election Eve mini-issue: "Election 2008: Meaningful Moments, Among Other Things"

http://www.boogcity.com/boogpdfs/bc2008election_eve.pdf

And coming in two weeks, our Election 2012 mini-issue, edited by Boog City contributing editor (and longtime Furniture Press editor) Christophe Casamassima.

best,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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65. Sarah Rosenthal

Dusie Reading - London - Friday 11/2

Sat 13 Oct 2012

Friday Nov. 2, 7.30, The A
Dusie Kollectiv & Friends: A Poetry Reading

Friday Nov. 2, 7.30, The Apple Tree, 45 Mount Pleasant, London WC1X 2AE.

Nearest Tube Chancery Lane or buses from Holborn and Kingâ€™s Cross

Readers: Tilla Brading, Jennifer K Dick, Giles Goodland, Linus Godwin-Slug reading for Harry Godwin, Jeff Hilson, Sarah Rosenthal, Carol Watts

Tilla Brading, poet, performer and textual artist, teaches creative writing and works with students with learning difficulties. She was joint editor of PQR (Poetry Quarterly Review) and assistant Custodian of Coleridge Cottage in Nether Stowey, Somerset.Â Her poetry has appeared widely in publications such as Shearsman, Oasis, Fire, Staple, Terrible Work, HOW 2, and Great Works. Her most recent publications are Stone Settings (with Frances Presley) (Odyssey Books & Other Press, 2010)Â and Grid (Dusie Kollektiv, 2012).

Jennifer K Dick is the author of Fluorescence (2004) & Circuits (2012) as well as 3 chapbooks, including Tracery (Dusie Kollectiv 5, 2011) and Betwixt (Corrupt 2012). She lives in France where she teaches at UHA. She curates the Ivy Writers Paris bilingual reading series in Paris & co-organizes the Ecrire L'Art French reading mini-residency in Mulhouse. She is a poetry editor for VERSAL magazine out of Amsterdam & a regular book reviewer for Drunken Boat (USA) and Tears in the Fence (UK). Her blog ishttp://jenniferkdick.blogspot.comÂ
Â
Harry Godwin has had 2 children since leaving London. His press, Arthur Shilling, is on a hiatus & he's not produced much work either. Coincidence?

Linus Godwin-Slug was born on 16th September. He keeps chickens, grows beards, rears slugs, lives in Devon, lives in London, travels to Northumberland, home of the Angles. Since being separated from his moustache, his feet haven't left Devon, except for a disastrous foray into Cornwall, where his sideburns were nearly ripped off. His moustache now roams the land, seeking opportunities and upper-lips to read poems.

Giles Goodland was part of two Dusie Kollektivs. One of them,Â 'from Gloss' later turned into Gloss, fromÂ the Knives Forks and Spoons press. His most recent book is The Dumb Messengers from Salt.

Jeff Hilson's recent publications include stretchers (Reality Street, 2006), ed. The Reality Street Book of Sonnets (Reality Street, 2008), Bird bird (Landfill,

2009) and In The Assarts (Veer, 2010) and he is currently working on a sequence called Organ Music. He teaches Creative Writing at Roehampton University, London and runs the reading series Xing the Line.

Sarah Rosenthal is the author ofÂ ManhattenÂ (Spuyten Duyvil),Â The Animal (Dusie), sitingsÂ (a+bend),Â not-chicagoÂ (Melodeon), andÂ How I Wrote This StoryÂ (Margin to Margin). Her book of interviews,Â A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area,Â was published by Dalkey Archive in 2010. She serves on the poetry jury for the California Book Awards, teaches in the University of San Franciscoâ€™s MFA program, and writes curricula for Developmental Studies Center in Oakland, California.

Carol Watts lives in London. Her recent dusie chap isÂ Good Life Redact #1.Â Her books includeÂ OccasionalsÂ andÂ Sundog, and the chapbookÂ Mother Blake.

For more about Dusie Kollectiv, please visit http://en.wikipedia.org/wiki/Dusie

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66. Camille Martin

“Pixilated / Requerimento” and other poems

Sat 13 Oct 2012

Hi, all. A couple of my recent publications, mostly from BLUESHIFT ROAD, a work in progress:

filling Station 53:

“Pixilated / Requerimento,” “Into Luminiferous Ether,” and “Lost Reliquary”

An excerpt from the first poem and a link to purchase the magazine is here:

http://www.fillingstation.ca/archive/contributor/camille-martin-782

Truck Magazine (August 2012, rob mclennan at the steering wheel):

“Prelude / Earth beckons rain and grape . . .”

http://halvard-johnson.blogspot.ca/2012/08/prelude-by-camille-martin.html

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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67. Rosalie Calabrese

Rosalie Calabrese October Reading in NYC

Sat 13 Oct 2012

Sunday, October 21, 2012 at 3:00 PM
Phoenix Reading Series @ Four-Faced Liar (an Irish Pub)
165 West 4th Street, NYC
(212) 206-859
I will be reading with Ellen Peckham and Mlind Padki
Open reading follows
 features
$8.00 purchase required/contribution optional
A/C train to West 4th St. or 1 to Christopher Street/Sheridan Square

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68. { brad brace }

(GIP) Island 8.0

Sun 14 Oct 2012

(remote Fiji WAYA/YASAWAS islands:)

Island 8.0 is now available online!
==========
http://bbrace.net/islands/island8/island8.html
http://bradbrace.net/islands/island8/island8.html

Global Islands Project -- ongoing series of multi-media pdf-ebooks/field-recordings -- a pastoral, pictorial and phonic elicitation of island parameters. An intensive examination of small islands and their paradigmatic solutions to globalism... Ethnographically a shared world of historical experience -- not the romanticized and divided universe of them and us.

Your feudal-world is based on mutual relief at your common corruption. Maybe some cultures are based on even worse. But that wouldn't change the bad faith of it and as years go by, you wake at night in terror of your whole life being an act of bad faith, where everything is self-interest and nothing more, where every human interaction is driven by a silent, even subconscious calculation of some ulterior motive, to the point that a sea of bad faith has taken over your

whole life, there's no small island left from which you can even try to build a bridge of good faith, because even that effort becomes suspect, even good faith is nothing but self-interested, even altruism is nothing but solipsistic, even your professed agonizing right here right now is nothing but a gesture, made to the conscience in order to assure it that it exists.

http://bradbrace.net/id.html
http://bbrace.net/id.html

Island 1.0 is Ambergris Caye, Belize
Island 2.0 is Koh Si Chang, Thailand
Island 3.0 is Lamu, Kenya
Island 4.0 is Narikel Jingira, Bangladesh
Island 5.0 is Isla Mais, Nicaragua
Island 6.0 are The Grenadines, West Indies
Island 7.0 is Hateruma (Yaeyama), Japan
Island 8.0 is Waya (Yasawa), Fiji

Global Islands Project:

Island 8.0 -> http://bbrace.net/islands/island8/island8.html
or http://bradbrace.net/islands/island8/island8.html
-- over 1500 images and hour-long audiotrack -- 750mb -- (acrobat 6)

***

http://www.archive.org/details/global_islands_project_island_1.0
http://www.archive.org/details/global_islands_project_island_2.0
http://www.archive.org/details/global_islands_project_island_3.0
http://www.archive.org/details/global_islands_project_island_4.0
http://www.archive.org/details/global_islands_project_island_5.0
http://www.archive.org/details/global_islands_project_island_6.0
http://www.archive.org/details/global_islands_project_island_7.0
http://www.archive.org/details/global_islands_project_island_8.0

***

Global Islands Project -- ongoing series of multi-media pdf-books -- a pastoral, pictorial and phonic elicitation of island parameters...

Vientos del pueblo me llevan
Vientos del pueblo me arrastran
Me eparcen mi corazon
Ye me aventan la garganta

http://www.bbrace.net/id.html
http://bradbrace.net/id.html

bbs: brad brace sound
http://69.64.229.114:8000
http://www.bbrace.net/undisclosed.html

Waters Colours:
http://bradbrace.net/webgallerywc/wc.html

Eroticized Japanese/Malaysian Snack Foods:
http://bradbrace.net/greenscreen.html

Additional GIP texts/blog:
http://bbrace.net/wordpress/
http://bradbrace.net/wordpress/

12 mailing list:

You cannot politically defy the institutions when all you really wanted was to be clasped to their bosoms and hope in time to be cherished under the very framework of oppressive values you are thinking of overcoming. That would be co-optation, revolution only in the sense of a circulation of elites rather than the extirpation of the very impulses of elitism.

in the Subject: field to [redacted]

/:b

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69. Séamas Cain
The chairs of central Dublin
Sun 14 Oct 2012

“CATHAIR” [chair] is more than a word!

The poet Ceaití Ní Bheildiúin explores
the connection between city and ancient
sites in Dublin, Ireland.

Using a litany of place names, chanted
by the singer Rónán Ó Snodaigh, and the
controlled dancing of Zoe Uí Fhaoláin,
the poet’s multi-media EXPERIENCE merges
visual images with poetry to question our
sense of place, of time, and of belonging.

Commissioned by the IMRAM Festival.

Projections, suspensions, and >>>

Performances in public spaces.

Everyone is invited.

Free to one and all!

Meeting House Square,
Temple Bar, Dublin :

14th, 15th, 16th October 2012,
7:30 p.m. — 12:00 midnight

near City Hall,
Dame Street, Dublin :

15 — 21 October 2012,
7:30 p.m. — 12:00 midnight

EXCHANGE DUBLIN,
Exchange Street Upper,
Temple Bar, Dublin :

18 — 21 October 2012,
2:00 p.m. — 6:00 p.m.

Oscailt Oifigiúil
Official Opening

Cliodna Cussen /
Dealbhadóir /
a n-osclóidh /

THE BACK LOFT
Tuesday, 16 October 2012
6:30 p.m.

CATHAIR [chair]

by Ceaití Ní Bheildiúin

THE BACK LOFT,
St. Augustine Street,
near Cornmarket, Dublin :

15 — 21 October 2012,
12:00 — 7:00 p.m. each day

Best regards,

Séamas Cain
http://www.mnartists.org/artistHome.do?action=info&rid=685

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70. Trisha Low
SEGUE 10/20: Shiv Kotecha & Tracie Morris
Sun 14 Oct 2012

The Segue Reading Series presents
*Shiv Kotecha *&* Tracie Morris*
Saturday, October 20th | 4.30 PM
Zinc Bar, 82 West 3rd Street | Admission $5

Shiv Kotecha is the author of *PAINT THE ROCK* (Troll Thread, 2011), *OUTFITS* (Troll Thread, 2012), and white0uts.tumblr.com. He is a graduate student in English at NYU.

Tracie Morris is a poet and scholar who performs extensively as a sound artist, bandleader and actor. She is the author of TDL: To Do w/ John (Zasterle Press, 2011) and *Rhyme Scheme *(Chax Press, 2012). Several recordings are scheduled to be released in 2012.

Holly Melgard & Trisha Low, curators

-

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit
http://www.seguefoundation.com/calendar.htm<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.seguefoundation.com%2Fcalendar.htm&hºQHss0XN&s=1>for
the full calendar or call (212)
[redacted] for more information.

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71. William Slaughter
Notice: Mudlark
Mon 15 Oct 2012

New and On View: Mudlark No. 48 (2012)

Little Songs
from The Blue Gazebo
by John Allman

His "Little Songs," John Allman says, are "sonnet-size poems," thirty-three of them, "some indeed being sonnets," that taken together make up the second of three parts of The Blue Gazebo, his ninth full-length collection of poems.

Born in 1935, and initially raised in the Hell's Kitchen neighborhood of New York City, John Allman, author of eight book-length collections of poetry, two chapbooks, and a volume of short stories, was a high-school drop-out who earned his diploma in night school while working as a lab tech for Pepsi-Cola. Eventually turning away from science for the humanities, and knocking about in many jobs, he earned degrees in English Literature and Creative Writing from Hunter College and Syracuse University (where he worked with Delmore Schwartz and Philip Booth), while becoming more and more involved in writing poetry.

At the age of 44, after some years of having his work appear in journals, he published his first book, Walking Four Ways in the Wind (1979), with Princeton University Press in its Princeton Series of Contemporary Poets. His most recent poetry collections are Loew's Triboro (2004), Lowcountry (2007), both from New Directions, and Algorithms, prose poems (2012) from Quale Press. His Inhabited World: New & Selected Poems 1970-1995 (1995) was published by the Wallace Stevens Society Press. His recently completed collections, Older Than Our Fathers and The Blue Gazebo, are making the rounds, looking for a publisher.

Allman has received two fellowships from the National Endowment for the Arts, a Pushcart Prize in Poetry, and the Helen Bullis Prize from the original Poetry Northwest. He earned his living teaching college English and retired from that in 1997, to have more time for writing. He lives in Katonah, NY, with his wife, Eileen, a Shakespeare and Jacobean Drama scholar and writer. They spend their winters on Hilton Head Island, SC.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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72. Joel Weishaus
"*Writing Home*"
Mon 15 Oct 2012

This is the Introduction and first three pages of a new project, titled "Writing Home." The letters written home are "the creative process of making a home, in which I am both host and guest."

More letters will be added over time, and perhaps the Introduction will be revised as the project reveals more of itself. As with many of my recent projects, the process is public, and comments are welcome.

http://www.cddc.vt.edu/host/weishaus/Home/Intro.htm

Best,
Joel

--
Joel Weishaus
Visiting Scholar
Department of English
University of California
Santa Barbara 93106

Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282

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73. Paul Siegell

SUNDAY, OCT 21: WYNCOTE, PA: PAUL SIEGELL, HAYDEN SAUNIER, GRANT CLAUSER & JOE ROARTY

Mon 15 Oct 2012

Rodger Lowenthal is Having a House Party!

WHERE: 213 MAPLE AVE, WYNCOTE, PA 19095

WHEN: Sunday, October 21, 2012 @ 1:30pm

WHO: Poets HAYDEN SAUNIER, GRANT CLAUSER, PAUL SIEGELL and JOE ROARTY... with special, musical guests playing blues, Irish, rockabilly, bluegrass.

HAYDEN SAUNIER is the author of the poetry collection Tips for Domestic Travel, published in 2009 by Black Lawrence Press. Her work has appeared widely and her most recent awards include the 2011 Pablo Neruda Prize for Poetry from Nimrod International Journal and the 2011 Rattle Poetry Prize. Her acting credits include The Sixth Sense, Philadelphia Diary, Hack, the voice of a broken-down stove for Ikea, and dozens of roles in the theatre. Raised in Charlottesville, Virginia, she now lives outside Philadelphia. (http://howapoemhappens.blogspot.com/2012/08/hayden-saunier.html)

GRANT CLAUSER earned an MFA in poetry from Bowling Green State University where he was a Richard Devine Fellow. In 2010 he was selected as the Montgomery County Pennsylvania Poet Laureate by Robert Bly. In 2010 he started the Montco Wordshop, a monthly workshop for area poets, and he has conducted workshops for the Musehouse Writing Center in Philadelphia. His favorite dry fly is the Parachute Adams. (http://www.foothillspublishing.com/2012/id43.htm)

JOE ROARTY has been shiprekkd on the shores of the susquehanna and has made his way 2 Philly. (http://www.foxchasereview.org/10SU/JoeRoarty.html)

PAUL SIEGELL is the author of three books of poetry: wild life rifle fire (Otoliths Books, 2010), jambandbootleg (A-Head Publishing, 2009) and Poemergency Room (Otoliths Books, 2008). Paul is a senior editor at Painted Bride Quarterly. Kindly find more of Paul's work – and concrete poetry t-shirts – at "ReVeLeR @ eYeLeVeL" (http://paulsiegell.blogspot.com/).

Scotch is back! Small desserts appreciated. $15 donation (all proceeds to poets + musicians)

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74. amy king
Poet on Painters
Mon 15 Oct 2012

http://www.brightstupidconfetti.com/2012/10/amy-king-on-leonor-fini-leonora.html

So what way does she make? (How) does she
make way?
An ego may be a stand-alone smokescreen, a fiction in
translucent gauze with items carefully pinned,
presenting the world with the story of a person.
In two-way fashion, the gauze is a lens to see through

too. (I am talking about reading lives from the master I contest. I am writing as material interest, a gaping abyss.)

But this is only one version. An ego is also an interaction,
an interplay of psychic forces, not in mere exchange,
but as colluding energies that manifest ghosts.

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75. Al Filreis

new PoemTalk episode: Bernadette Mayer's poem about the Statue of Liberty

Tue 16 Oct 2012

We are pleased today to release episode 58 of the "PoemTalk" series - a discussion of Bernadette Mayer's "The Tragic Condition of the Statue of Liberty" with Anne Waldman, Katie Price, and Julia Bloch.

http://jacket2.org/content/poem-talk

http://www.poetryfoundation.org/features/audioitem/3634

Al Filreis
http://writing.upenn.edu/~afilreis

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76. Larissa Shmailo

The Carol Novack Christmas-Hannukah-Kwanzaa-Solstice-and-Atheists-Who-Love-to-Party Tribute Party

Tue 16 Oct 2012

MadHat presents:

The Carol Novack
Christmas-Hannukah-Kwanzaa-Solstice-and-Atheists-Who-Love-to-Party
Tribute Party

Readings by Andrei Codrescu, Cornelius Eady, Bob Holman, CA Conrad, Philip Nikolayev, Katia Kapovich, Howie Good, Lee Ann Brown, Marc Vincenz, Susan Lewis, Larissa Shmailo, Brendan Lorber, Bill Yarrow, Rafael Urweider, Gretchen Primack, Sarah Sarai, Patricia Carragon, Tom Bradley, Yuriy Tarnawsky, and a heavenly host Music of the spheres by Leon Dewan of Dewanatron (The Social Network) and the Ubudis Duo (Jonathan Golove and Omer Tamez) Launch and ascension of Hugh Foxâ€™s Primate Fox and Carol Novack and Tom Bradleyâ€™s Feliciaâ€™s Nose Art by MadHat's Artistic Souls Angelic Ale and Wine

And much, much more!
Costumes encouraged.

Saturday,December 8, 7:00 p.m. until late.
A Gathering of theTribes
285 E. 3rd Street (between C&D)
New York City
Contact: Larissa Shmailo at [redacted]

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77. Camille Martin
question: Lionel Kearns' cine-poems
Wed 17 Oct 2012

Anyone know where I could view Lionel Kearns' cine-poems created with Gordon Payne?

A couple of titles:

"The Birth of God" (1973)
"Negotiating a New Canadian Constitution" (1974)

Many thanks.

Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

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78. Ruth Lepson
Re: "Writing Home"
Wed 17 Oct 2012

what a fascinating project, Joel. Personal without being confessional, all inclusive, and in a voice I can believe in. An overarching idea without any sort of narrowly conceived architecture.

On 10/15/12 7:16 PM, "Joel Weishaus" <[redacted]> wrote:

> *This is the Introduction and first three pages of a new project, titled "Writing Home."*
> *The letters written home are "the creative process of making a home, in which I am both host and guest."*
>
> *More letters will be added over time, and perhaps the Introduction will be revised as the project reveals more of itself.*
> *As with many of my recent projects, the process is public, and comments are welcome.*

> *http://www.cddc.vt.edu/host/weishaus/Home/Intro.htm*
>
> *Best,*
> *Joel*

↑ Index

79. Nicholas Leaskou

Poet as Radio: Avery Burns on 10/21

Wed 17 Oct 2012

This Sunday we feature part one of our conversation with Avery Burns who'll read from and discuss his forthcoming Fighting the WavesÂ and collection The Idler Wheel.Â Tune in this Sunday, 10/21, 11:30am-12:30pm (PT) at savekusf.org (San Francisco Community Radio).

Avery Burns works in the Financial District of
San Francisco at a multi-national bank. He livesÂ in the East Bay in
Concord, CA looking out at the Lime Ridge open space. Most of his reading is done during his commute on BART.
Â
Avery currently, again, runs the Canessa Park
Reading Series in SF and has edited several magazine projects
"lyric&" (90â€™s) and co-edited "26" (00â€™s). Other
projects include working on stroke and turn officiating for his daughterâ€™s summer swim league and trying to walk the dog more often.

Brief publication highlights include - One full length collection - The Idler Wheel (Manifest Press 2000), multiple chapbooks including "for" (g.e. 2010) and the forthcoming Fighting the WavesÂ from Hank's Original Loose Gravel Press. Work has appeared in magazines on-line and print and is also included in two anthologies - Bay Poetics (Faux Press, 2006), and An Apparent Event (2nd Story Books, 2006).

Delia, Jay, Nicholas
poetasradio.blogspot.com
[redacted]

↑ Index

80. Jennifer Karmin

Oct 20 Artists' Talk in Chicago

Thu 18 Oct 2012

Home: Public or Private?
Artists' Talk

Saturday, October 20th
from 12-1:30pm

at 6018NORTH
6018 N. Kenmore
in Chicago's Edgewater neighborhood
http://www.facebook.com/events/116408688515680

Caroline Picard moderates artists discussing their work from the exhibitions Home: Public or Private? and The Happiness Project.

Artists include:
Jennifer Karmin, Kirstin Leenaars, Lise Haller Baggeston, Harold Mendez, Meredith and Anna, Carron Little, Troy Briggs, Rebecca Beachy, and Collective Cleaners

We all know public art but what does it mean for an artist to make art for the public, in public? What is "in public" and who is a "public"? Judith Butler recently questioned Hannah Arendt's "the space of public appearance" stating that we need to ask the purpose of public space, how a public forms, who appears where and when, doing what, and what are the conditions that supports this appearance? This discussion asks what is "the space of public appearance" for an artist and is there a distinction between work made for "the space of public appearance vs. work that is made for the studio and gallery? Who is the public (or plurality) that work is being made for, and how is this public (or plurality) meant to respond?

Home: Public or Private?
an exhibition of installations & performances at 6018NORTH

October 5th-28th
Guided private tours: Saturdays at 2pm & 4pm and Sundays at 2pm
RSVP at http://6018north.weebly.com/rsvp-for-the-home-show.html

What happens when our private life becomes public and public space becomes private? Located in a mansion on the north side of Chicago, the exhibition presents multiple artists exploring this question through installations within the rooms of the house. The investigations and activities presented explore the social, cultural, and political ramifications of our shifting conceptions of public and private space.

Artists include: Teresa Albor, Lise Haller Baggesen, Rebecca Beachy, Sandra Binion, Troy Briggs, Deborah Boardman, Sandra Binion, Cuppola Bobber, Keith Buchholz, Chelsea Culp and Ben Foch, Collective Cleaners, Meg Duguid, Daniela Ehemann, Maria Gaspar, Jane Jerardi, Jennifer Karmin, Nance Klehm, Joseph Kramer with Radius, Carron Little, Trevor Martin and Victoria Fowler,

Lou Mallozzi, Jesus Mejia and Ruth, Harold Mendez, Katrina Petrauskas, Jesse Schlesinger & Vintage Theatre Collective.

Home: Public or Private? is sponsored by Chicago Artists Month. 6018NORTH is a non-profit space for experimental culture, installation, performance, and sound.

http://www.6018north.net

↑ Index

81. Tomás Ó Cárthaigh

Re: question: Lionel Kearns' cine-poems

Thu 18 Oct 2012

I never heard of him. I'd love to see them too. If you want you can have a look at mine here - My YouTube Videos

"a person with a good book is never alone... a writer until they've written one is never at peace"

_____

- www.writingsinrhyme.com ::: Add me on Facebook:::

_____

From: Camille Martin <[redacted]>
To: [redacted]
Sent: Wednesday, 17 October 2012, 19:55:05
Subject: question: Lionel Kearns' cine-poems

Anyone know where I could view Lionel Kearns' cine-poems created with Gordon Payne?

A couple of titles:

"The Birth of God" (1973)
"Negotiating a New Canadian Constitution" (1974)

Many thanks.

Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Facebook Author Page:
https://www.facebook.com/pages/Camille-Martin/115309308558681?sk=info

↑ Index

82. Michael Heller

George Mason University Poetry Reading Michael Heller

Fri 19 Oct 2012

WEDNESDAY, OCTOBER 25TH , POETRY READING AT GEORGE MASON UNIVERSITY

MICHAEL HELLER READING FROM HIS NEW BOOK, /THIS CONSTELLATION IS A NAME: COLLECTED POEMS 1965-2010/

7 PM RESEARCH HALL

Michael Heller has published over twenty volumes of poetry, essays, memoir and fiction. His newest book is /This Constellation Is A Name: Collected Poems 1965-2010/ (Nightboat Books, 2012).Recent works include /Eschaton/, /Beckmann Variations & other poems, Exigent Futures/ and /Living Root: A Memoir/.His many awards include the NEH Poet/Scholar Grant, the Di Castagnola Prize, The Fund for Poetry and New York Foundation on the Arts Fellowships.He lives in New York City.

"There is a classic largeness to these poems, whether of means or of reference--a consummately civilized response to our time that makes the intimate and the physical still primary despite the generalizing chaos Heller confronts so movingly."--Robert Creeley

**

"...tone perfect poems-the tone, the scale, note by note, interval by interval--attack on the 'gods of ennui and loneliness.'" --George Oppen

**

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

↑ Index

83. Amy King

Stain of Poetry - Friday, Oct. 26th + Poet on Painting

Fri 19 Oct 2012

---

*1.) POET ON PAINTING - @ BRIGHT STUPID CONFETTI<http://www.brightstupidconfetti.com/2012/10/amy-king-on-leonor-fini-leonora.html>
[**http://tinyurl.com/9xllxq8]*

~~~~~~~~~~~~

2.) STAIN OF POETRY

7pm Friday, October 26 @ Goodbye Blue Monday<http://www.goodbye-blue-monday.com/> – Bushwick, Brooklyn

* <http://stainofpoetry.files.wordpress.com/2012/10/farrah.jpg>*

Farrah Field is the author of Rising (Four Way Books), Parents (Immaculate Disciples Press), and the newly released Wolf and Pilot (Four Way Books). She is co-owner of Berl's Brooklyn Poetry Shop and lives in Brooklyn.

<http://stainofpoetry.files.wordpress.com/2012/10/carolguess-1.jpg>

Carol Guess is the author of eleven books of poetry and prose, including *Tinderbox Lawn*, *Doll Studies: Forensics*, and *Index of Placebo Effects.* She is Professor of English at Western Washington University, where she teaches Queer Studies and Creative Writing. Follow her here: www.carolguess.blogspot.com

<http://stainofpoetry.files.wordpress.com/2012/10/elainekahn-1.jpg>

Elaine Kahn is the author of three chapbooks:* A Voluptuous Dream During An Eclipse*(forthcoming from Poor Claudia), *Customer* (Ecstatic Peace! Library) and *Radiant Bottle Caps*(Glasseye). Recent work has appeared in *Jubilat*, *Boog City*, *La Petite Zine*, and *Sea Ranch. *She performs music

under the name Horsebladder and co-edits the small poetry press Flowers & Cream.

For slightly more information please visit scrappaperplates.weebly.com

*<http://stainofpoetry.files.wordpress.com/2012/10/561778_642648275739_1199909659_n.jpg> *

Tanya Larkin was born in Montebelluna, Italy and raised in Pennsylvania. She attended Columbia University and the Iowa Writer's Workshop, and is a recipient of a Massachusetts Cultural Council Grant. She lives in Somerville, Massachusetts and teaches at The New England Institute of Art. Her poems have appeared in *Conduit, Quarterly West, Ploughshares*, and elsewhere.

Hosted by Joanna Penn Cooper & Jenny Zhang

at

Goodbye Blue Monday <http://www.goodbye-blue-monday.com/>

*1087 Broadway
(corner of Dodworth St)
Brooklyn, NY 11221-3013** [redacted]*

*J M Z trains to Myrtle Ave
or J train to Kosciusko St*

http://stainofpoetry.wordpress.com/

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

84. amy king

Stain of Poetry - Friday, Oct. 26th + Poet on Painting

Fri 19 Oct 2012

1.) POET ON PAINTING - @Â BRIGHT STUPID CONFETTIÂ
[Â http://tinyurl.com/9xllxq8Â]

~~~~~~~~~~~

2.) STAIN OF POETRY

7pm Friday, October 26 @Â Goodbye Blue MondayÂ â€“ Bushwick, Brooklyn Farrah FieldÂ is the author of Rising (Four Way Books), Parents (Immaculate Disciples Press), and the newly released Wolf and Pilot (Four Way Books). She is co-owner of Berlâ€™s Brooklyn Poetry Shop and lives in Brooklyn.
~~~~~~~~~~~

Â
Carol GuessÂ is the author of eleven books of poetry and prose, includingÂ Tinderbox Lawn,Â Doll Studies: Forensics, andÂ Index of Placebo Effects.Â She is Professor of English at Western Washington University, where she teaches Queer Studies and Creative Writing. Follow her here:Â www.carolguess.blogspot.com

Â
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Hosted by Joanna Penn Cooper & Jenny Zhang
at
Goodbye Blue Monday
1087 Broadway
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Brooklyn, NY 11221-3013Â [redacted]
J M Z trains to Myrtle Ave
or J train to Kosciusko St

http://stainofpoetry.wordpress.com/

↑ Index

85. Jerome Rothenberg

NYC late February/March - apartment neededMargaret & Quincy<[redacted]>;

Fri 19 Oct 2012

As some of you know, Diane and I had been planning an extended visit to New York early next year and counting on an exchange of residences (New York and San Diego) that would have made life very easy. Sadly the friend with whom we were exchanging had to back out, but ever undaunted we're planning to go ahead with a modified version and are again looking for a sublet or other

arrangement -- basically for the entire month of March or possibly for both March and February, with all of which we're really quite flexible. So we're asking again whether you have any leads or suggestions and can pass them along to us. I'll also be reading on March 13 at the Saint Marks Poetry Project, sharing the evening with Heriberto Yepez, as a kind of launch or pre-launch of the big Reader of my work that he and I have been co-editing for Black Widow Press. So I hope that will give us a chance to get together, to which we greatly look forward.

With warm embraces
for all of you,

JERRY

Jerome Rothenberg
1026 San Abella
Encinitas, CA 92024
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/rothenberg/
ethnopoetics web site: http://ubu.com/ethno/
j.r. in spanish: http://writing.upenn.edu/epc/authors/rothenberg/esp/
blog: poemsandpoetics.blogspot.com

Language is Delphi.
-- Novalis

↑ Index

86. Jane Nakagawa

Kyoto JAPAN poetry event

Fri 19 Oct 2012

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hiIf you or poetry friends are in Kyoto Japan this November, please join us:
Japan International Poetry Society

Â Â Â Meeting Saturday November 17, 2012:Â 1:00 P.M. to 5:00 P.M.
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â
Osaka University, Toyonaka Campus
http://www.osaka-u.ac.jp/ja/access/accessmap.html

Directions in English: http://www.osaka-u.ac.jp/en/access/index.html#toyonaka

Gengo Bunka Kenkyu ka Building 7, large meeting room on the 2nd floor:Â
http://www.osaka-u.ac.jp/ja/access/toyonaka.htmlÂ

Admission: free Â Pre-registration unnecessary

Contact:Â Trane DeVore, Osaka University
email [redacted]Â /Â [redacted]

Come join us for a friendly poetry reading and discussion. Open to the public. All are welcome. Languages used will be English and Japanese. Â

Information about the scheduledÂ speakers / readers:

Yoko DANNO is the author of several books and chapbooks of English poetry published in Japan and the USA. A collaborative work, â€œa sleeping tiger dreams of manhattan: poetry, photographs and musicâ€ by Danno, James C. Hopkins & Bernard Stoltz, translated from English, will be published (Mansards, Latvia) in September, 2012. Her English translation of "Songs and Stories of the Kojiki" was published by Ahadada Books (Toronto/Tokyo, 2008).

Trane DeVORE's work has appeared in Mirage, Crowd, First Intensity, Chain, Salt Hill, 26, The Electronic Poetry Review, Poetry Nippon, and many other venues. Â He has published two books of poetry â€• "series/mnemonic" (1999) and "Dust Habit" (2005) â€• both with Avec Books. He currently lives in Osaka and teaches at Osaka University.

Loren GOODMANÂ is Associate Professor of Creative Writing and English LiteratureÂ at Yonsei University/Underwood International College in Seoul, South Korea and Pacific Correspondent for The Best American Poetry Web Blog. He won a Yale Series of Younger Poets Award, selected by W. S. Merwin, for his poetry book "Famous Americans," and is also the author of the poetry chapbooks "Suppository Writing" and "New Products."

Jane JORITZ-NAKAGAWA is the author of seven volumes of poetry, most recently "Invisible City" (White Sky Ebooks, USA). Other 2012 publications include two chapbooks with quarter after press (USA), "flux of measure" and "season of flux," and a poetry broadside, "blank notes," with Country Valley Press (USA). She currently divides her time between Shizuoka and Nagano prefectures.

Kiyoko OGAWA is a poet, translator and essayist, writing monthly essays on world literature for "Saku." She has published five English and three Japanese books of poetry, as well as an academic monograph on T.S.Eliot.Â Â Her work has been included in anthologies and journals such as "other side river," "Sunrise from Blue Thunder," "Prairie Schooner," and others.

Eric SELLANDâ€™s new poetry chapbook is â€œStill Lifes.â€ Translations of poems by Takagai Hiroya and Sekiguchi Ryoko appear in the current issue of "Big Bridge," and his translation of Wago Ryoichi will appear in a forthcoming issue of "ElevenEleven."

Goro TAKANOÂ was born in the city of Hiroshima, and is assistant professor in the Faculty of Medicine at Saga University, where he teaches English and Japanese literature. He obtained his M.A. from the University of Tokyo (American Literature), and his Ph.D. from the University of Hawaii at Manoa

(English/Creative Writing). His first novel, "With One More Step Ahead," was published in by BlazeVOX (USA) in 2009.

Atsusuke TANAKAã€€works as a high school mathematics teacherã€€in his hometown, Kyoto.Â In 1991, the prominent poet Makoto ÅŒoka identified him in the journal "Yuriika" as a major poetic voice of his generation.Â Tanaka has published seven volumes of poetry in Japanese, including an ongoing experimental series of poems called "The Wasteless Land" which draws inspiration and quotes from a wide array of sources ranging from pop music to classical Western and Japanese literature. Â

for 2013 events, please contact Jane Joritz-Nakagawa:Â janenakagawa at yahoo dot com---

↑ Index

87. Jane Nakagawa
Osaka JAPAN poetry event Nov 17
Fri 19 Oct 2012

---

hiWe'd like poets in / visiting Japan to join us. (Correction: subject header should have been OSAKA Japan event, not Kyoto--we've changed the location to Osaka, near Kyoto, for this event. -jn) Japan International Poetry Society

Â Â Â Meeting Saturday November 17, 2012:Â 1:00 P.M. to 5:00 P.M.
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â
Osaka University, Toyonaka Campus
http://www.osaka-u.ac.jp/ja/access/accessmap.html

Directions in English: http://www.osaka-u.ac.jp/en/access/index.html#toyonaka

Gengo Bunka Kenkyu ka Building 7, large meeting room on the 2nd floor:Â
http://www.osaka-u.ac.jp/ja/access/toyonaka.htmlÂ

Admission: free Â Pre-registration unnecessary

Contact:Â Trane DeVore, Osaka University
email [redacted]Â /Â [redacted]

Come join us for a friendly poetry reading and discussion. Open to the public. All are welcome. Â

Information about the scheduledÂ speakers / readers:

Yoko DANNO is the author of several books and chapbooks of English poetry published in Japan and the USA. A collaborative work, â€œa sleeping tiger dreams of manhattan: poetry, photographs and musicâ€ by Danno, James C. Hopkins & Bernard Stoltz, translated from English, will be published

(Mansards, Latvia) in September, 2012. Her English translation of "Songs and Stories of the Kojiki" was published by Ahadada Books (Toronto/Tokyo, 2008).

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inspiration and quotes from a wide array of sources ranging from pop music to classical Western and Japanese literature. Â

for 2013 events, please contact Jane Joritz-Nakagawa:Â janenakagawa at yahoo dot com

↑ Index

88. david jhave johnston
Re: Lionel Kearns' cine-poems
Sat 20 Oct 2012

---

check out :
http://vispo.com/kearns/about.htm

Jim Andrews of vispo.com
(who sometimes reads & posts to this list)
could put you in touch with Lionel...

↑ Index

89. Paul Nelson
Happy Birthday Michael McClure
Sat 20 Oct 2012

A tribute with soundbites from our 1995 interview here:
http://paulenelson.com/2012/10/19/happy-80th-michael-mcclure/

Happy 80th Michael.

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

↑ Index

90. steve dalachinsky
from steve dalachinsky
Sat 20 Oct 2012

---

to asnyone on this list who are " free jazz" lovers

this past 2 monthes we lost

tom bruno

byard lancaster

and just yesterday and today

david s ware

and borah bergman

↑ Index

91. **steve dalachinsky**
from dalachinsky
Sat 20 Oct 2012

---

also the great john tchicai has passed

↑ Index

92. **Maria Damon**
Re: from dalachinsky
Sat 20 Oct 2012

---

oh no!
i just learned that he was danish (like me) a couple of years ago.

On 10/20/12 1:38 AM, steve dalachinsky wrote:
> also the great john tchicai has passed
>

↑ Index

93. **George Bowering**
Re: from dalachinsky
Sat 20 Oct 2012

That one really hurts.

gb

On Oct 19, 2012, at 11:38 PM, steve dalachinsky wrote:

> *also the great john tchicai has passed*

George Bowering
A clean, well-lighted face.

↑ Index

94. **George Bowering**
Re: Happy Birthday Michael McClure
Sat 20 Oct 2012

Holy shit!

gb

On Oct 19, 2012, at 10:56 PM, Paul Nelson wrote:

> *A tribute with soundbites from our 1995 interview here:*
> *http://paulenelson.com/2012/10/19/happy-80th-michael-mcclure/*
>
> *Happy 80th Michael.*
>
> *Paul E. Nelson*
> *SPLAB! or www.PaulENelson.com*
> *Hillman City, WA*
> [redacted]

George Bowering
Likes towns with "ver" in them.

↑ Index

95. Adam Fieled
"Flushed in Grains of Sand" on As/Is
Sat 20 Oct 2012

"Flushed in Grains of Sand" is a song-cycle about a relationship between two artists which I wrote and recorded in 2010. Modern technology has allowed me to upload the entire album to As/Is:

http://www.as-is.blogspot.com/2012/10/flushed-in-grains-of-sand-song-cycle.html

Enjoy!
Adam Fieled [redacted]

↑ Index

96. Rob McLennan
Raymond Souster (January 15, 1921 - October 19, 2012)
Sat 20 Oct 2012

As Bruce Meyer posted this afternoon on Facebook:

Yesterday Canadian poetry lost one of its giants with the passing of Raymond Souster. He was the first in Canada to take up the poetics of William Carlos Williams. His career spanned generations. I saw him about a year ago and his brilliant mind was still sharp though he was physically infirm. We talked for about six hours, until I was exhausted. He didn't want me to leave. His life was Canadian poetry. Rest in peace, Ray. See you at the World Series.

The author of more than fifty volumes of poetry, he live the entirety of his life in Toronto, and was once called the citys most loved poet. If you can find Stephen Cain's essay, Sousters Toronto, I would highly recommend it.

With the email he originally sent out, James Deahl included this short bio for Souster that he wrote for a publication called The Ambassador:

Raymond Souster was born in Toronto during 1921 and has been a leading member of the Great Generation for the past 70 years. Souster won the Governor General's Award for poetry in 1964 (for The Colour of the Times), was presented with Canada's Centennial Medal in 1967, won the City of Toronto Book award in 1979 (for Hanging In), and was made an Officer of the Order of Canada in 1995. He was a founding member of the League of Canadian Poets and served as LCP President from 1967 to 1971. He is the author of well over 70 books, largely of poetry, most recently Easy Does It and Never Counting the Cost.

Souster served in the Royal Canadian Air Force during World War II. In the 1950s, he edited first Contact and later Combustion, the foremost Canadian poetry magazines of their day. He also ran Contact Press for 15 years (1952 - 1967), which published many of Canada's most important contemporary poets. Souster lives in Toronto with his wife Rosalia.

http://rpo.library.utoronto.ca/poets/souster-raymond

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

97. Tomás Ó Cárthaigh

Book Launch by Seamus Kirwan "Ravings of a Mad Irishman"

Sat 20 Oct 2012

Seamus Kirwan, a new author of rhyming verse, recently launched his b

Seamus Kirwan, a new author of rhyming verse, recently launched his book "Ravings of a Mad Irishman" in Tullamore, in the Clonmore House Hotel.

A Tullamore Rhymers Club member, he launched it at his 50th birthday, to mark the milestone, as the book reflects on life and his life in particular, charting his life long battle with, and acceptance of his depression, and finding a way of coping with same.

A section of his poems dwells on this, and a life finding journey in a canoe down the River Shannon.

A lot of funny poems bring a smile to the face, and also swing a well deserved swipe at Ireland ruling classes.

Read the full review of the night over on http://www.writingsinrhyme.com/index.php/ravings-of-a-mad-irishman-book-launch-by-seamus-kirwan/

↑ Index

98. Jane Nakagawa

Japan poetry events fall 2012

Sun 21 Oct 2012

---

hi My earlier message seems to have gotten garbled due to an encoding problem. This time I'll try just to share URLs then and not type much-- JIPS (Japan International Poetry Society) info, event Nov 10, Osaka: http://www.ikutapress.com/jips.html JWC (Japan Writers Conference) info, Nov 17 (and 18) event in Kyoto: http://www.japanwritersconference.org/ Both events are free of charge, open to the public, and we hope to see as many people out for them as possible. The JWC event is poetry as well as other genres; me and poetry friends will be there on Sat. from 12 noon. The JIPS event is an event with eight readers, Japanese and non-Japanese poets. Info at URLS above or contact me-- I can be reached offlist for more info if need be (janenakagawa at yahoo dot com) best wishesJane, in Shizuoka/Nagano JAPAN

New in 2012:

Jane Joritz-Nakagawa's seventh poetry book, "Invisible City," can be downloaded for free from Peter Ganick's White Sky Ebooks (as of July, 2012): http://whiteskybooks.blogspot.jp/

Poetry broadside, "blank notes," was published in spring, 2012 with Country Valley Press (USA):

http://countryvalley.wordpress.com/emptyhands/ Editor: Mark Kuniya

Two poetry chapbooks: "flux of measure" and "season of flux" forthcoming soon with quarter after press (USA); Editor: Calvin Pennix: http://quarterafter.org/quarter-after-press/

Read a 2011 review of Jane's fifth and sixth poetry books in The Japan Times, by Steve Finbow:

http://www.japantimes.co.jp/text/fb20110918a2.html

↑ Index

99. Vernon Frazer
from steve dalachinsky
Sun 21 Oct 2012

These are huge losses. I knew David through Cooper and met Tom through him as well, nearly 40 years ago. And I liked Byard 's playing over the years. This is all very sad news. Bu thanks for letting us know. I might not have found out otherwise.

Vernon

↑ Index

100. Jonathan Morse
Frank O'Hara and the way we live now
Sun 21 Oct 2012

It turns out that O'Hara's "Biotherm" had something to say, fifty years ago, about the present-day lives of some of the 1%. I offer documentation at

http://theartpart.jonathanmorse.net/2012/10/from-bottom-to-top-a-footnote-to-biotherm/

Jonathan Morse

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101. Trisha Low
SEGUE 10/27: Julian T. Brolaski & Anna Vitale
Sun 21 Oct 2012

The Segue Reading Series presents
*Julian T. Brolaski *&* Anna Vitale*
Saturday, October 27th | 4.30 PM
Zinc Bar, 82 West 3rd Street | Admission $5
*

Julian Talamantez Brolaski *is the author of *gowanus atropolis* (Ugly Duckling Presse, 2011) and *Advice for Lovers* (City Lights, 2012). Julian lives in Brooklyn where xe is an editor at Litmus Press and plays country music with Juan & the Pines.
*

** Anna Vitale* published *Breaststa* (Mondo Bummer) and *Anna Vitale's Pop Poems* (OMG) in 2010, and is now writing *Dreams* and *Anna Vitale’s Autobiography*. Raised in Detroit, she is currently a graduate student in Madison, WI. Recordings at LIMIT (historyrepeating.wordpress.com).

Holly Melgard & Trisha Low, curators

-

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit
http://www.seguefoundation.com/calendar.htm<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.seguefoundation.com%2Fcalendar.htm&h=BAQHss0XN&s=1>for
the full calendar or call (212)
[redacted] for more information.

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102. Jim Andrews
Re: question: Lionel Kearns' cine-poems
Mon 22 Oct 2012

Hi Camille,

Both of those works are part of On Lionel Kearns at http://vispo.com/kearns .

To view this piece, you need to install the free Shockwave plugin from http://vispo.com/sw . On Lionel Kearns is an interactive piece. Move your mouse over the screen as you experience it and click on stuff.

On Friday night, Lionel and I did a reading/presentation in Vancouver at the Peoples' Co-op Bookstore. Lionel presented and read some new ideas/poems, and I presented On Lionel Kearns. I did On Lionel Kearns in 2004 before I'd met Lionel, actually. We'd struck up a conversation on the old canpoetics list. I was amazed that he was doing so much work that's toward digital poetics back in the sixties-through-eighties. The only other Canadian poet who was doing work toward digital poetics at that time, so far as I know, was bpNichol. Chris Funkhouser used one of Lionel's poems as the epigraph to his book on the history of digital poetry.

ja
http://vispo.com

> *Anyone know where I could view Lionel Kearns' cine-poems created with Gordon Payne?*
>
> *A couple of titles:*
>
> *"The Birth of God" (1973)*
> *"Negotiating a New Canadian Constitution" (1974)*
>
> *Many thanks.*
>
> *Camille*

↑ Index

103. David Hadbawnik

Diane di Prima -- poets theater, fundraiser

Mon 22 Oct 2012

---

http://www.justbuffalo.org/big-night/

In 1975, Beat poet Diane di Prima came to the Allentown Community Center to give a poetry reading. It went down in history as the first event ever hosted by Just Buffalo Literary Center.

Now, Diane di Prima faces serious medical problems. In honor of di Prima's extraordinary contributions to poetry in America and the crucial role she played in Just Buffalo's early history, we are hosting a special BIG NIGHT tribute on SATURDAY, OCTOBER 27, 2012.
8:00 PM.
$5/$4 for members
Cash bar. Free food.

Featuring:
DALE SMITH / BUFFALO POETS THEATER / KEVIN KILLIAN & DODIE BELLAMY / food
by GEOFFREY GATZA

David Hadbawnik, director of Poets Theater, has set up a website for donations:
http://www.giveforward.com/donationsfordianediprima2
PLEASE GIVE!

Buffalo Poets Theater will present Diane's short absurdist play "Murder Cake," written in 1960.
With:
Adam Drury as Richard Lovelace
Alison Fraser as Dante
David Hadbawnik as Mr. Knightley
Soma Feldmar as Olympia
Sandy Dedo as Childe Harold
Emily Anderson as Emma

Directed by David Hadbawnik
Technical assistance by Robin Brox

Western New York Book Arts Center
468 Washington St.
Buffalo 14203

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104. The Paris Review
Introducing The Paris Review App
Mon 22 Oct 2012

Is this email not displaying correctly? Follow Us (http://twitter.com/parisreview) (http://www.facebook.com/parisreview) (http://theparisreview.tumblr.com/) (http://feeds.feedburner.com/TheParisReviewBlog) ---------- http://us1.campaign-archive2.com/?u=ba34ae29824bc79fed69cc5f5&id=4ade573a31&e=7f8caa2f2a (http://www.theparisreview.org/)

Dear Reader,

Have you downloaded our new iPad/iPhone app (http://itunes.apple.com/us/app/the-paris-review/id563187683) ? On it youâ€™ll find new issues, rare back issues, and archival collectionsâ€”along with our complete interview series and the Paris Review Daily.

The New York Daily News called the app â€œa real treasure.â€ The Rumpus recommends it over an M.F.A.

Current print subscribers, youâ€™re in luck: weâ€™ve granted free digital access to any issue covered by your print subscription! If youâ€™re a print subscriber and havenâ€™t already heard from us, send us an e-mail at [redacted] (mailto:[redacted]) .

To those with Android devices: we hope to have a version for you soon!

Yours faithfully,
The Paris Review

P.S. If youâ€™ve already downloaded the app, please pardon the extra e-mail! The Paris Review iPad/iPhone App (http://itunes.apple.com/us/app/the-paris-review/id563187683) Nicola Barker | The Yips | Open Road Media (http://www.openroadmedia.com/authors/nicola-barker.aspx?utm_source=parisreview&utm_medium=newsletter&utm_campaign=barker)

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** (http://twitter.com/parisreview)
** (http://www.facebook.com/parisreview)
** (http://theparisreview.tumblr.com/)
** (http://feeds.feedburner.com/TheParisReviewBlog)

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105. Amy King
Tonight - What Debate??
Mon 22 Oct 2012

Conceptual Writing by Women: Talk with Rachel Blau DuPlessis & Vanessa Place, Readings by Katie Degentesh & Divya Victor<http://poetryproject.org/program-calendar/conceptual-writing-by-women-w-rachel-blau-du-plessis-katie-degentesh-vanessa-place-divya-victor.html> Monday, October 22, 20128:00 pm

What conceptualisms do we know, now? What are their gendered attributes? Inspired by the Les Figues Press anthology *I'll Drown My Book: Conceptual Writing by Women* (2012), *Vanessa Place* and *Rachel Blau DuPlessis* will exchange ideas about conceptual writing by women and engage with the work of featured readers *Katie Degentesh* and *Divya Victor*.

*Rachel Blau DuPlessis *is author of the long poem *Drafts*.**

Katie Degentesh lives in New York City. Her first book, *The Anger Scale*, was published by Combo Books and was recently featured in the Poetry Society of America's New American Poets series.**

Vanessa Place killed poetry–Anon., via Twitter.**

Divya Victor is author of *Partial Dictionary of the Unnamable, Partial Directory of the Unnamable* (Troll Thread Press). She is also author of * PUNCH* and *Goodbye John! On John Baldessari*, both from Gauss PDF, *Hellocasts by Charles Reznikoff by Divya Victor by Vanessa Place* (Ood press), and * SUTURES* (Little Red Leaves). Her books of poems *Things To Do With Your Mouth* is forthcoming as part of Les Figues Press's TrenchArt series. She curates an occasional interview series, Discourses on Vocality, for Jacket2, is a scholar, and a member of the publishing collective Troll Thread Press.

*The Poetry Project
at St. Marks Church*
131 E. 10th Street
New York NY 10003
[redacted]

http://poetryproject.org/program-calendar/conceptual-writing-by-women-w-rachel-blau-du-plessis-katie-degentesh-vanessa-place-divya-victor.html

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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106. amy king
Tonight - What Debate??
Mon 22 Oct 2012

Conceptual Writing by Women: Talk with Rachel Blau DuPlessis & Vanessa Place, Readings by Katie Degentesh & Divya Victor

Monday, October 22, 2012
8:00 pm
What conceptualisms do we know, now? What are their gendered attributes? Inspired by the Les Figues Press anthologyÂ Iâ€™ll Drown My Book: Conceptual Writing by WomenÂ (2012),Â Vanessa PlaceÂ andÂ Rachel Blau DuPlessisÂ will exchange ideas about conceptual writing by women and engage with the work of featured readersÂ Katie DegenteshÂ andÂ Divya Victor.
Rachel Blau DuPlessisÂ is author of the long poemÂ Drafts.
Katie DegenteshÂ lives in New York City. Her first book,Â The Anger Scale, was published by Combo Books and was recently featured in the Poetry Society of Americaâ€™s New American Poets series.
Vanessa PlaceÂ killed poetryâ€“Anon., via Twitter.
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http://poetryproject.org/program-calendar/conceptual-writing-by-women-w-rachel-blau-du-plessis-katie-degentesh-vanessa-place-divya-victor.html

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107. Steve Clay

Simon Pettet and Jen Bervin read in NYC October 24

Mon 22 Oct 2012

Broadside Reading Series organized by Steve Clay of Granary Books

Center for Book Arts
28 West 27 Street (3rd floor)
New York City

$10 suggested donation

Wednesday, October 24 at 6:30
Jen Bervin and Simon Pettet

Wednesday, November 14 at 6:30
Julie Patton and James Walsh

Wednesday, December 5 at 6:30
Cecilia Vicuna and Lewis Warsh

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108. Bonnie MacAllister

Philadelphia: Two Dynamic Readings on 11/3 and 11/9 :: MacAllister/Nicolas and Ross/Rosal (Big Blue Marble Bookstore, Sponsored by Certain Circuits)

Mon 22 Oct 2012

Saturday, November 3, 4:00pm. *Saturday Across Genres with Bonnie MacAllister and Jamar Nicholas.* Multi-genre artists unite! Join us for an evening with mix-media artist Bonnie MacAllister, whose dynamic work often fuses painting, photography, slide installations, spoken word, video, and performance, and visual artist and graphic novelist, Jamar Nicholas, illustrator of the award-winning Fist Stick Knife Gun, and author and illustrator of the forthcoming graphic novel collection, Leon: Protector of the Playground.

Bonnie MacAllister renders moments through a variety of media. Often pieces are multi-genre, fusing painting, photography, slide installations, spoken word, video, and performance. She is a Pushcart Prize nominee, poetry slam champion in the United States and France, and Fulbright-Hays awardee to Ethiopia. Her poetry has been published in Esque, 10,000 Poets for Change/Fieralingue, Grasp (Czech Republic), nth position (UK), and Paper Tiger Media (Australia). She has performed her original writing and plays at New York Foundation for the Arts, the Philadelphia Fringe Festival, Raandesk Gallery in Chelsea, Adrienne Theater in Philadelphia, and Cat Cat Club in Paris.

She recently showed work at the Sandy Spring Museum in MD, the Imperfect Gallery in Germantown, International House Philadelphia, and Holy Family University. Her films were recently screened in the UK and Norway. She will perform an original multimedia piece on November 11 at the First Person Festival in "Philly Reacts."

Jamar Nicholas is an award-winning Philadelphia-based artist and educator. He has dedicated his career to empowering young people, helping them realize the power of visual narrative. He is a host of COMIC BOOK DINER, a weekly podcast about the comic book industry, as well as a columnist for DRAW! Magazine, the professional How-To magazine for comics and animation. http://jamarnicholas.blogspot.com

*Friday, November 9, 7:00pm. * *Nor'easter Open. Featuring: Ross Gay and Patrick Rosal. Sponsored by Certain Circuits.* A monthly open mic brought to you by Quincy Scott Jones and Nina Sharma Jones, founders of the Nor’easter Exchange, a floating literary reading series that brings together multicultural writers from the tri-state area to meet, read and collaborate. The Nor’easter Open is held on the second Friday of each month and welcomes two featured readers followed by an open mic. Please arrive at least 15 minutes early (6:45pm) for the open mic to sign up, and allot 3 minutes for your reading.

http://www.bigbluemarblebooks.com/events.html
http://certaincircuits.org

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109. Jonathan Penton
system failure -- NEED WORK RESENT
Mon 22 Oct 2012

Hi folks,

We’ve experienced a system failure at UnlikelyStories.org <http://www.unlikelystories.org/>. All of my data files were backed up, but I lost some of my inboxes. *If you have work outstanding to UnlikelyStories.org, please resend. If you have work accepted in the Interdependency Issue, please resend.* Fortunately I have a current “acceptance list” for the Interdependency Issue, and will work to track everyone down.

TheUnlikely Stories: Episode IV Interdependency Issue will go live on Tuesday, October 30th.

Thanks much,
--
Jonathan Penton
http://www.unlikelystories.org/

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110. Paul Nelson
Willie Smith Interview
Mon 22 Oct 2012

I ate spaghetti and asked Willie Smith about his legendary Bumbershoot performance when he read his story Spider Fuck (which he claims is fiction) and other questions. Enjoy:

http://paulenelson.com/willie-smith/

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

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111. Mark Young
Out from Otoliths — Bobbi Lurie's "The Morphine Poems"
Mon 22 Oct 2012

Now out from Otoliths <http://www.lulu.com/spotlight/l_m_young>

The Morphine Poems

Bobbi Lurie

56 pages

Otoliths, 2012

ISBN: 978-0-9872010-5-8

$12.15 + p&h

URL:
http://www.lulu.com/shop/bobbi-lurie/the-morphine-poems/paperback/product-20299925.html

the morphine poems succeeds as language breaks through language, metastasizes through the harboring of pain. The words spread across the page with a content all their own; uncanny, they haunt the body. Paragraphs of disorderly text are ordered; a poetics of life against death seeps through. This is an important and powerful book, concerned with illness that almost tends towards a pathology of speech itself. The body refuses to disappear and the words simultaneously convey despair, heartbreak, and resistance. Bobbi Lurie writes unsparingly about sickness and wayward health in a brave and detailed cartography of body and biography, creating a work of brilliance and renewal.

Everyone should read this book, which is everyone's journey, one way or another, a journey from life into life. It is a journey that is all too often shamefully hidden, a journey we need to contemplate and embrace. —*Alan Sondheim*

This wracked and fragile (i.e. powerful) volume “defines the disorder to not be a noun so much as a metaphor for self-sabotage”–semiotic flux run amok as daily rituals: eating, attending gatherings, girl-things. Long swirls of sensory and cognitive language sentences, one heir to Bob Kaufman’s *Second* *April*’s run-ons tinged with a morphine sensibility. A feminine dissolution, self-critical and at the mercy of bare larders and bereft landscapes. Sister Morphine stripped of hip. Honest as hell. —*Maria Damon***

The Janus face of poetry has given Bobbi Lurie its undivided attention. —*Jeff Harrison*

What really strikes me is how utmostly clearly her mind worked in the imminence of “... the doctor’s pockmarked face up close as the iv drips 'i’ll kill you,' says he, 'then keep you alive' and i….i…i*…*” There's nothing surreal about the rushing images, which are deeply and acutely self-reflexive. “perhaps a porch i never sat at a feeling of fellowship against deception ...“* *She doesn't fight reason or try to get "beyond" it. I mean: she never tries to escape the here and now by inventing hiding places. “a life without epiphanies is all i ask of poets ...“

In *the morphine poems*, Bobbi Lurie spares herself and her reader from faked escapes (consequently from the burden of suppressed fears), therefore she doesn't multiply suffering by itself, and that is liberating –and a very rare attitude! “how she gave me her seat as if a friend as i was passing out kindness took my hand filled with stones and sour summer reprieve in fruit ...“ —*Márton Koppány*

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112. Jesse Miller

Jane Sprague Teaching in the Margins @ Full Stop

Tue 23 Oct 2012

"Maybe if I'm teaching anything it's: look."<http://www.full-stop.net/2012/10/23/features/the-editors/teaching-in-the-margins-jane-sprague/>

Jane Sprague talks to Full Stop about risk and the teaching artist as part of the series Teaching in the Margins. With Teaching in the Margins Full Stop looks to poets, novelists, educators and academics to survey the state of the humanities and explore the relationship between innovative writing and pedagogy.

You can find the interview here:
http://www.full-stop.net/2012/10/23/features/the-editors/teaching-in-the-margins-jane-sprague/

Please feel free to post, link, tweet or otherwise share. And thanks so much for your help and interest.

Jesse

--
Jesse Miller I reviews editor I full stop I http://www.full-stop.net

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113. Jennifer Karmin
4000 Words 4000 Dead: final events in Chicago
Tue 23 Oct 2012

4000 WORDS 4000 DEAD

For the past four years, poet and artist Jennifer Karmin has been collecting submissions of words as a memorial to the 4,487 American soldiers killed in Iraq. These words also create a public poem given away to passing pedestrians during street performances around the country. Throughout October 2012, she has been transposing the elegy onto the walls of a dilapidated Chicago mansion utilizing the American flag as her writing utensil. 4000 Words 4000 Dead will conclude on Veterans Day and be published by Sona Books.

*TRAIN PERFORMANCE:
Friday, Oct 26 @ 7pm
Absinthe and Zygote series event
http://www.facebook.com/events/102735116554269
Featuring Jennifer Karmin, Matthias Reagan & Adam Weg.
Gather on the southbound platform of the CTA Loyola redline stop.

*INSTALLATION:
Saturday, Oct 27 @ 2-3pm & 4-5pm
Sunday, Oct 28 @ 2-3pm

*COMMUNITY DISCUSSION & POTLUCK:
Saturday, Oct 27 @ 6-8pm
Featuring Iraqi writer Mahmoud Saeed, Iraq Veterans Against the War member Peter Sullivan, Voices for Creative Nonviolence member Kathy Kelly & American Friends Service Committee member Mary Zerkel.

*STREET PERFORMANCE:
Sunday, Oct 28 @ 4-5pm

Jennifer Karmin with writers Toby Altman, Denise Dooley,
Elizabeth Marino, Philip Miller & Sage Morgan-Hubbard.

All events, except for the train performance, will happen at 6018 N. Kenmore in Chicago's Edgewater neighborhood. Due to the home's condition, space is limited. RSVP at http://6018north.weebly.com/rsvp-for-the-home-show.html.

This project is part of the show Home: Public or Private? and presented by 6018NORTH, a non-profit space for experimental culture, installation, performance, and sound. What happens when our private life becomes public and public space becomes private? Located in a mansion on the north side of Chicago, the exhibition presents multiple artists exploring this question through installations within the rooms of the house. The investigations and activities presented explore the social, cultural, and political ramifications of our shifting conceptions of public and private space.

Artists include: Teresa Albor, Lise Haller Baggesen, Rebecca Beachy, Sandra Binion, Troy Briggs, Deborah Boardman, Sandra Binion, Cuppola Bobber, Keith Buchholz, Chelsea Culp and Ben Foch, Collective Cleaners, Meg Duguid, Daniela Ehemann, Maria Gaspar, Jane Jerardi, Jennifer Karmin, Nance Klehm, Joseph Kramer with Radius, Carron Little, Trevor Martin and Victoria Fowler, Lou Mallozzi, Jesus Mejia and Ruth, Harold Mendez, Katrina Petrauskas, Jesse Schlesinger & Vintage Theatre Collective.

Home: Public or Private? is sponsored by Chicago Artists Month.
http://www.chicagoartistsmonth.org

http://www.6018north.net

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114. steve russell

Re: Out from Otoliths — Bobbi Lurie's "The Morphine Poems"

Tue 23 Oct 2012

---

i just posted about bobbi's new book.

the cove
didn't see this.

i just posted about bobbi's new book.

the cover painting is probably by her.

From: Mark Young <[redacted]>
To: [redacted]
Sent: Monday, October 22, 2012 8:45 PM
Subject: Out from Otoliths â€” Bobbi Lurie's "The Morphine Poems"

Now out from Otoliths <http://www.lulu.com/spotlight/l_m_young>

The Morphine Poems

Bobbi Lurie

56 pages

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This wracked and fragile (i.e. powerful) volume â€œdefines the disorder to not be a noun so much as a metaphor for self-sabotageâ€â€“semiotic flux run amok as daily rituals: eating, attending gatherings, girl-things. Long swirls of sensory and cognitive language sentences, one heir to Bob Kaufmanâ€™s *Second* *April*â€™s run-ons tinged with a morphine sensibility.Â A feminine dissolution, self-critical and at the mercy of bare larders and bereft landscapes. Sister Morphine stripped of hip. Honest as hell. â€”*Maria Damon***

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she never tries to escape the here and now by inventing hiding places. â€œa life without epiphanies is all i ask of poets ...â€œ

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115. Paul Siegell

finally, some post-reading video

Tue 23 Oct 2012

Hi,

Happily, I gave another reading on Sunday, October 21st.

If you have a moment, here's a 7:19 clip from the weirdness...

http://www.youtube.com/watch?v=QIzJMzNC5bM

Many thanks for checking it out,
Paul

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

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116. David Kirschenbaum

This Tues: BoogWork/ Amy King, Sara Jane Stoner, & Joseph Keckler (music)

Wed 24 Oct 2012

---

please forward

Boog City presents

BoogWork
Our last Tuesdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature

two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

This Tues., Oct. 30, 6:30 p.m. sharp
$5 suggested

reading and workshop from
Amy King

reading from
Sara Jane Stoner

and music from
Joseph Keckler

Sidewalk Café
94 Ave. A
NYC

Here's the facebook link to all of this info:
http://www.facebook.com/events/533913639958253/

**Joseph Keckler http://www.josephkeckler.com Joseph Keckler is a Brooklyn-based musician, writer, and performance artist. His performance pieces and concerts have been presented by The New Museum, SXSW Music, Joe's Pub, La MaMa ETC, Cameo Gallery, Cinema 16, Amsterdam's Bellevue Theatre, and many other venues. Keckler has received residencies from The MacDowell Colony and Yaddo and is a 2012 New York Foundation for the Arts Fellow in Interdisciplinary Work as well as a 2012 Franklin Furnace Fund grant recipient. He is currently under commission by Dixon Place, where he will premiere his next performance piece I am an Opera in spring 2013.

**Amy King http://www.amyking.org John Ashbery described her poems in her most recent book from Litmus Press, I Want to Make You Safe, as bringing “abstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.” King conducts interviews for VIDA: Woman in Literary Arts and teaches English and creative writing at SUNY Nassau Community College. She was honored by The Feminist Press as one of the "40 Under 40: The Future of Feminism" awardees. Visit her online at the above url.

**Sara Jane Stoner http://www.esquemag.org/2012/02/05/sara-jane-stoner Sara Jane Stoner is a writer who teaches writing, writing pedagogy, and contemporary literature at Brooklyn College and Cooper Union. She has an M.F.A. from Indiana University and is a Ph.D. student in English at CUNY Graduate Center whose scholarly work focuses on queerness, sex, and unruly

contemporary prose texts. Her first book is forthcoming in 2013 from Portable Press at Yo-Yo Labs.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All last Tuesdays, 6:30 p.m.-8:30 p.m., except where noted *)

2012

Nov. 27—levy lives: NYC small presses night, featuring American Books; Augury Books; Birds, LLC; Brooklyn Arts Press; Monk Books; and O'Clock Press. Event co-curated by No, Dear magazine editors Emily Brandt and Alex Cuff (http://www.nodearmagazine.com). *Tues. Dec. 18—BoogWork: Shafer Hall (reading and workshop), Brendan Lorber (reading), and Alex Battles (music)

2013

Jan. 29—levy lives: Hyacinth Girl Press (Pittsburgh)
Feb. 26—BoogWork: Adeena Karasick (reading and workshop). Second poet and musical act TBD.
March 26—BoogWork:Joe Elliot (reading and workshop). Second poet and musical act TBD.
April 30—BoogWork: Lee Ann Brown (reading and workshop). Second poet and musical act TBD.
May 28—levy lives: TBD

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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117. Kenneth Sherwood
Harry Crosby - influence?
Wed 24 Oct 2012

Folks, One of my students, Neal Stidham, is writing on Harry Crosby as poet and publisher. The Rothenberg anthologies have helped to give Crosby some visibility even as his major works have gone out of print.

An issue of interest is -- what poets have read, been influenced by, or responded to Crosby in their work? We've found a surprising few.

So now the appeal to the broad readers of poetics ....

Can you think of poets, or specific poems, informed by or responsive to Harry Crosby?

Thanks!

Ken Sherwood

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118. Rob McLennan
new(ish) on rob's clever blog
Wed 24 Oct 2012

-- Profile of Hoa Nguyen, with a few questions
-- 12 or 20 (second series) questions with Chris D'Iorio
-- Elizabeth Bachinsky, I Dont Feel So Good
-- Raymond Souster (January 15, 1921 - October 19, 2012)
-- 12 or 20 (second series) questions with Peter Sanger
-- The Factory Reading Series pre-small press book fair reading
-- Camille Martin, Looms
-- 12 or 20 (second series) questions with Marie-Helene Bertino
-- Patrick Friesen, jumping in the asylum
-- Paul Auster, Winter Journal
-- fwd: The Capilano Review's micro narrative contest
-- summer stock: Christine McNair + rob mclennan, two new poems
-- 12 or 20 (second series) questions with Glen Downie
-- Monica Kidd, Handfuls of Bone
-- The Alchemists Mind: a book of narrative prose by poets, ed. David Miller
-- fwd: CWILA seeks applications for Critic-in-Residence
-- 12 or 20 (second series) questions with Sonia Saikaley
-- Field Notes: Dear Lea Graham
-- Messagio Galore Take XI (Oct. 19, St. Catharines)
-- 12 or 20 (second series) questions with Elizabeth Kate Switaj
-- St. Elmo (Gordon) Church, Glengarry

-- Christine McNair and I are to be married in Glengarry today
-- Ongoing notes: late September, 2012
-- Enduring Freedom, Laura Mullen
-- 12 or 20 (second series) questions with Billie Livingston
-- Glengarry is shortlisted for the 2012 Archibald Lampman Award
-- the autumn 2012 ottawa international writers festival schedule now online
-- eleven eleven #13
-- Call for submissions: Irving Layton Reloaded
-- 12 or 20 (second series) with Vincent Lam

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& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
including the 20th anniverary/2013 subscription offer!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
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119. Kyle Schlesinger
NEW FROM CUNEIFORM
Wed 24 Oct 2012

Cuneiform Press is pleased to announce the publication of two new titles:

TERRACE FENCE by BILL BERKSON While living in Bolinas, poet and critic Bill Berkson produced Terrace Fence, a minimal, conceptual, yet intimate book of black and white photographs in an edition of ten or fewer. This seminal piece of protest literature was reproduced in the summer of 2012 in an edition of 100. The text was printed letterpress on pure cotton paper and the photographs were reproduced from the original paste-up and tipped in by hand. Each copy has been signed by the author. $20

SPIRIT PHOTOGRAPHY: A FIRESIDE BOOK OF GURUS by ZEPHYRUS IMAGE Spirit Photography: A Fireside Book of Gurus (1973) by Michael Myers and Holbrook Teter is arguably the greatest book produced by Zephyrus Image.

Spirit Photography is essential reading for anyone interested in photography, conceptual art, artistsâ€™ books, and the unique cultural climate of the Bay Area in the '70s. This facsimile was printed letterpress and is faithful to the original in every way, right down to the errata slip. $12

To Order:
Order direct from Cuneiform: [1]http://cuneiformpress.blogspot.com/

If you prefer to pay by check, please it send to: Cuneiform Press | UHV/A&S | 3007 N. Ben Wilson | Victoria, TX 99901

Please include $5 domestic shipping. Canada and Mexico please add $10 S&H. Overseas please add $17 S&H.

If ordering multiple tiles, please contact [redacted] for S&H.

These titles are not available from our regular distributor Small Press Distribution.

Standing Orders: The best way to acquire Cuneiform books is through a standing order. Standing orders are available to individuals and institutions at any time. Youâ€™ll receive 4-6 books a year plus Mimeo Mimeo with an invoice. Keep the ones you want, return whatever you donâ€™t. Itâ€™s as simple as that. As a standing-order patron youâ€™ll also receive first dibs on all of our limited edition books as well as gifts from time to time to thank you for your support of the press.

Other recent titles include: Mimeo Mimeo 7: The Lewis Warsh Issue; Larry Fagin's Complete Fragments; Alan Loney's The Books to Come; Bumpers (Carolee Schneemann, Johanna Drucker, Dorothea Lasky, Kit Robinson, Michael Gizzi, and others); Alastair Johnston's Hanging Quotes; and Charles Alexanders' Pushing Water. Details at: [2]www.cuneiformpress.blogspot.com

Contact Information:

Kyle Schlesinger
Cuneiform Press
University of Houston-Victoria
3007 North Ben Wilson
Victoria, TX 77901-5731

References

1. http://cuneiformpress.blogspot.com/
2. http://www.cuneiformpress.blogspot.com/

This message was sent to [redacted] from: Kyle Schlesinger | 3007 N. Ben Wilson | Victoria, TX 77901

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120. David Kirschenbaum
Save the Date: 11/27, Boog City's NYC Small Presses Night
Wed 24 Oct 2012

please forward

Boog City presents

d.a. levy lives: celebrating renegade presses

New York City Small Presses Night

Tues. Nov. 27, 6:30 p.m. sharp, free

Sidewalk CafÃ©
94 Ave. A
NYC

with

American Books
Augury Books
Birds, LLC
Brooklyn Arts Press
Monk Books
Oâ€™clock Press

and music from

TK

This event is co-curated by No, Dear magazine editors Emily Brandt and Alex Cuff (http://www.nodearmagazine.com)

This is our one event each season in our "d.a. levy lives: celebrating renegade presses" series
where we honor NYC small presses.

Featuring readings from contributors to some of the city's finest small presses
and with publications available from each of the presses.

**American Books, Brett Price, co-editor
â€”Jeremy Hoevenaar

**Augury Books, Kate Angus, co-founding editor
â€”B.C. Edwards

**Birds, LLC; Sampson Starkweather, co-editor
â€”Ana BoÅ¾iÄeviÄ‡
â€”Dan Magers

**Brooklyn Arts Press, Joe Pan, managing editor/publisher
â€”Jackie Clark
â€”Martin Rock

**Monk Books, Ben Pease, editor and book designer
Reader(s) TBD

**Oâ€™clock Press, Kit Schluter, co-editor
Reader(s) TBD

Series curated and with an introduction by
Boog City editor David Kirschenbaum

--

Bios for Presses, Readers, and Musicians

**American Books http://www.americanbooksusa.wordpress.com American Books is a press started by Natalie Haeusler, Brett Price, and Ed Steck in 2011. American Books will make visible and legible the work of a wide range of contemporary artists and writers and will take a variety of forms, from books and other physical objects of critical and creative work, to interviews, reviews, and more.

*Jeremy Hoevenaar http://www.sinkreview.org/sink-7/from-cold-mountain-mirror-displacement Jeremy Hoevenaar lives and pressure cooks in Baltimore. His chapbook, Adaptations of Pelt and Hoof, is available at H_NGM_N. A new collection, Cold Mountain Mirror Displacement, is forthcoming from American Books.

**Augury Books http://www.augurybooks.com Augury Books is an independent press based in New York City. Committed to publishing innovative work from emerging and established writers, Augury Books seeks to reaffirm the diversity of the reading public. The editorial board is dedicated to fairness and quality of work.

*B.C. Edwards http://www.bc-edwards.com B.C. Edwards is a producer at The Upright Citizens Brigade theater in New York. He was awarded the 2011 Hudson Prize for fiction and is the author of the collected stories The Aversive Clause (2012) as well as two collections of poetry, To Mend Small Children (2012) and From the Standard Cyclopedia of Recipes (forthcoming, 2013). He is a regular contributor to BOMBlog and his work can be found in Another

Chicago Magazine; No, Dear; The Sink Review; Mathematics Magazine; Hobart; among others. He is also a Literary Death Match Champion and has the medal to prove it.

**Birds, LLC http://www.birdsllc.com Birds, LLC is an independent editor-run poetry press based out of Austin, Minneapolis, New York, and Raleigh. Specializing in close author relationships, Birds, LLC believes that great books are a collaboration of editors and authors.

*Ana BoÅ¾iÄeviÄ‡ http://www.anabozicevic.com Ana BoÅ¾iÄeviÄ‡ is the author of Stars of the Night Commute and Rise in the Fall. Her translation of Zvonko KaranoviÄ‡ recently received a PEN American Center/NYSCA grant. She flirts with knowledge at The Graduate Center, CUNY in New York City.

*Dan Magers
http://www.immaculatedisciples.blogspot.com
http://www.sinkreview.org
Dan Magers is co-founder and co-editor of Sink Review, an online poetry journal as well as founder and editor of Immaculate Disciples Press, a handmade chapbook press focused on poetry and visual arts collaborations. He grew up in Kansas City, Mo. and now lives in Brooklyn.

**Brooklyn Arts Press http://www.BrooklynArtsPress.com Brooklyn Arts Press is an independent literary press devoted to publishing poetry books and chapbooks, art monographs, and lyrical fiction by emerging artists. They hope to serve our community by publishing great work of varying aesthetics. Experimentation leads to innovation, arriving by way of given forms or new ones, just as language and imagery will be used to whatever ends by the voices that manipulate them, which are by nature numerous and diverse.

*Martin Rock http://www.martinrockpoetry.com Martin Rock is a poet, editor, and translator living in Brooklyn. His work has appeared or is forthcoming in Best New Poets 2012, Black Warrior Review, Conduit, DIAGRAM, The Tampa Review, and other journals. He is editor in chief of Loaded Bicycle and the author of two chapbooks, Fish, You Bird (Pilot Books) and Dear Mark (Brooklyn Arts Press). He has also received fellowships from Centrum Arts Colony and New York University, where he earned his M.F.A. in poetry. Learn more at the above url.

*Jackie Clark
@nohelpforthat
http://www.nohelpforthat.com
Jackie Clark is the series editor of Poets off Poetry and Song of the Week for Coldfront Magazine. She is the recipient of a 2012 New Jersey State Council on the Arts Fellowship in poetry and is a contributing

writer for The Rumpus. Her first collection of poems, Aphoria, is forthcoming from Brooklyn Arts Press.

**Monk Books
http://www.monk-books.com
Monk Books is a small press that creates limited edition chapbooks of poetry and art, often with the two in concert with each other.

Readers: TBD

**O'clock Press http://www.oclockpress.com O'clock Press and its journal of contemporary poetry, Clock, are operating out of Northampton, Mass.; Brooklyn; and Leipzig, Germany. Dreamed up with the help of Molly Schaeffer, and founded in the summer of 2011 by Andrew Durbin and Kit Schluter, the press and magazine are edited by Allen Edwin Butt, Andrew Dieck, and Kit Schluter. O'clock is collaborating with the letterpress, Elementary Press, run by Max Calloway and Rose Wisotzky in Hadley, Mass. under the auspices of Art Larson. The press's current projects are books from Polly Bresnick, Dylan Fettig, Dawn Lundy Martin, and Sampson Starkweather, out December 1st.

Readers: TBD

**Boog City
http://www.boogcity.com

Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry, various magazines, and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, womenâ€™s writing, and Louisville, Ky. It hosts and curates three regular performance seriesâ€”d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater- Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All last Tuesdays, 6:30 p.m.-8:30 p.m., except where noted *)

2012

*Tues. Dec. 18â€”BoogWork: Shafer Hall (reading and workshop), Brendan Lorber (reading), and
music from Alex Battles

2013

Jan. 29â€”levy lives: Hyacinth Girl Press (Pittsburgh)
Feb. 26â€”BoogWork: Adeena Karasick (reading and workshop), poet reading TBD, and music TBD
March 26â€”BoogWork:Joe Elliot (reading and workshop), poet reading TBD, and music TBD
April 30â€”BoogWork: Lee Ann Brown (reading and workshop), poet reading TBD, and music TBD
May 28â€”levy lives: TBD

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David A. Kirschenbaum, editor and publisher
Boog City
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NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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121. Sharon Mesmer/David Borchart

Tamil poetry

Thu 25 Oct 2012

Hello, all,

Does anyone have any information on Tamil poetry, specifically the antadi devotional poem?

Thanks in advance,
Sharon Mesmer

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122. Cara Benson

Belladonna IOVIS Reading in NYC*

Fri 26 Oct 2012

A group/polyvocal performance from
Belladonna* Collaborative presents:

A group/polyvocal performance from Anne Waldman's award-winning epic The Iovis Trilogy: Colors in the Mechanism of Concealment featuring her own reading with her son, Ambrose Bye, playing music. Other readers include Mei-mei Berssenbrugge, Ana BoÅ¾iÄeviÄ‡, Amy King, Julie Patton, and Stacy Szymaszek.

The Iovis Trilogy, Waldmanâ€™s monumental feminist epic, traverses epochs, cultures, and genres to create a visionary call to poetic arms. Iovis details the misdeeds of the Patriarch, and with a fierce imagination queries and subverts his warmongering. All of Waldmanâ€™s themes come into focusâ€”friendship, motherhood, politics, and Buddhist wisdom. This is epic poetry that goes beyond the old injunction â€œto include historyâ€â€”its effort is to change history.

The Iovis Trilogy is the winner of Pen Center USA's Poetry Award for 2012.

This event is made possible through the Poets House Literary Partners Space Rental Program.

Thursday, November 15, 2012; 7 pm. $10 (no one turned away) Location: Poets House, 10 River Terrace, New York, NY 10282

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123. Rob McLennan

above/ground press introduces a "poem" broadside sub-set curated by Phil Hall: Sadiqa de Meijer + Kirsteen MacLeod

Fri 26 Oct 2012

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above/ground press introduces a new sub-series of the "poem" broadsides, the "Queens University writer-in-residence (2012) poem-pick," curated by award-winning poet and current Queen's University writer-in-residence, Phil Hall. As Hall writes:

> In my capacity as Writer-In-Residence at Queen's University this fall, I have been meeting some terrific poets, both students at the University, & younger members of Kingston's large writing community.

To encourage these poets, and to share their poems in a wider, brighter form -- above/ground press & I offer these brief numbered POEM fliers, a small autumn series to unfold...

Ph

The first two pieces are now available:

Night
by Sadiqa de Meijer
above/ground press broadside #312
& Queens University writer-in-residence (2012) poem-pick # 1

and

Meditation On Stress
by Kirsteen MacLeod
above/ground press broadside #313
& Queens University writer-in-residence (2012) poem-pick # 2

Sadiqa de Meijers poetry has appeared in a number of journals, as well as in the Best Canadian Poetry in English series and in the anthology Villanelles. Her poem "Great Aunt Unmarried" won the 2012 CBC Poetry Prize.

Kirsteen MacLeod is a yoga teacher in Kingston, Ont., where she stays mostly unconfined.

published in Ottawa by above/ground press
October 2012
a/g subscribers receive a complimentary copy of each

Copies will be available (as supplies last) directly from the authors, or from Phil Hall at Queen's University.

Or to order, send a s.a.s.e. #10 envelope to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal $2 directly at www.robmclennan.blogspot.com

Check out here for 2013 above/ground press subscription information.
http://www.abovegroundpress.blogspot.ca/2012/10/aboveground-press-20th-anniversary.html

http://www.abovegroundpress.blogspot.ca/2012/10/aboveground-press-introduces-poem.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
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124. michael farrell
poem in the paper
Fri 26 Oct 2012

---

my poem 'Dirty Harry is Scorpio' in the Saturday paper .. scroll down .. michael

http://www.theage.com.au/entertainment/books/bookmarks-20121026-28as1.html

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125. soma sundaram
TAMIL POETRY
Sat 27 Oct 2012

I have sufficient knowledge in Tamil Poetry. Will I be of any help?

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126. Camille Martin
rob mclennan's review of LOOMS by Camille Martin
Sat 27 Oct 2012

I was happy to see rob mclennan's enthusiastic review of LOOMS - an excerpt:

"There is such an expansiveness to Martin’s Looms. The poems exist in that magical place where words, images and ideas collide, creating connections that previously had never been."

The rest of the review is here:
http://robmclennan.blogspot.ca/2012/10/camille-martin-looms.html

LOOMS is now available at SPD . . .

http://www.spdbooks.org/Producte/9781848612358/looms.aspx

. . . . as well as most any other online source or bookstore.

Cheers!
Camille

Meredith Quartermain: In tightly woven tapestry, Martin's “backstreet songs” re-invent a music of knowledge that navigates the hucksterism and catastrophe threatening our planet. The movement of her threads is fugue-like, punctuated by oboes and clarinets, mockingbirds and cicadas. Here, in the dream-space of time-lapse film, forms of life and ideas collide and morph, rippling through centuries of human consciousness to unravel as quickly as they ravel. Here, above all, Martin makes it possible to dance among our “origins in snake oil,” our “crusades to mirages” and our “accidental fictions.”

Arielle Greenberg: “A dreamscape on the outskirts of town, “in the badlands of the vernacular,” these hopeful, haunted poems populated by children and prisoners “hover between” realms domestic and exterior, real and imagined. Like candles described herein, this book gives off a melting, tactile glow.”

Description: The title of Looms signifies the weaving tool as well as the shadowing appearance of something, These "woven tales" were inspired by Barbara Guest's statement that a tale "doesn't tell the truth about itself; it tells us what it dreams about." The strands of their surreal allegories converse, one idea giving rise to another, and the paths of their dialogue become the fabric of the narrative. In a second meaning, something that looms remains in a state of imminent arrival. Such are these tales, like parables with infinitely deferred lessons.

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2012

145 messages · Mon 29 Oct 2012 – Fri 30 Nov 2012

November 2012 turned the aging room toward memory itself — the sixties remembered, the radical past re-screened, the epic still being written — as if a community grown old wanted to be sure the fire it came from had really burned. One hundred and forty-five messages moved through the list, and its currents ran to recollection: a thread asking the room to remember its own formative decade, an epic of revolution invoked, a poet still adding to her life's long poem. The month was a act of collective remembering.

The largest thread asked, simply, whether the room recalled the sixties. It reached, for its touchstone, to the film Reds — Warren Beatty's epic of the American radical left — one member recalling how it had gathered *"The lives, needs, and desires of Jack Reed, Louise Bryant, Eugene O'Neill, Emma Goldman"* into a single sprawling picture, the age when politics and art and desire had seemed to run together. It was nostalgia with a purpose: a room whose members had been young in that fire wanted to warm their hands at it once more, and to ask what had become of its heat.

The quarrel, gentle, was between memory and continuation. Against the backward look ran Anne Waldman's Iovis, the vast feminist epic still growing, the long poem as a way of not merely remembering the radical past but extending it — proof that the epic ambition of the sixties had not died but simply gone underground into a lifework. The room held both: the wistful re-screening of the old fire, and the poet still feeding it, page by page.

Around the edges the ordinary keeping went on — a poet's news, a teaching institute announced, readings in Philadelphia and New York, a webzine's new issue. The infrastructure carried on beneath the remembering, the small presses and the reading series doing their patient work, the living traffic of a poetry still, however faintly, being made and gathered — the present tense insisting on itself even in a month given over so largely to the past.

I have set November down exactly as the archive delivered it — the sixties recalled through Reds and its cast of American radicals, and Waldman's epic still growing against the nostalgia — because it was the month the aging list turned to warm itself at the fire of its own beginnings and to ask whether that fire still burned. A room that will spend its November remembering Jack Reed and Emma Goldman and, in the same breath, honoring a feminist epic still being written is a

room refusing the easy comfort of pure nostalgia: not only mourning the lost radical age but pointing, stubbornly, to the poet who is still trying to carry it forward, on the theory that a fire remembered and a fire fed are not, finally, the same thing.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 145 in all.

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2. Adam Fieled — Philadelphia Live!
3. Rob McLennan — new from above/ground press: Keep by Deborah Poe
4. Jonathan Penton — The Unlikely Stories: Episode IV Interdependency Issue is LIVE

30 OCT 2012

5. David Kirschenbaum — Postponed, Tonight, NYC/ Boog Event at Sidewalk Cafe
6. David Kirschenbaum — Boog City 75: 2012 Election Issue PDF Now Online

31 OCT 2012

7. Mark Young — Otoliths Issue Twenty-seven is now on line
8. Halvard Johnson — Truck's new driver for November
9. Maria Damon — job opening...
10. Ruth Lepson — Re: Belladonna* IOVIS Reading in NYC

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11. Carolyn Guinzio — November YEW
12. tom beckett — New at Ask/Tell
13. Jennifer Karmin — Red Rover Series / Experiment #59
14. Ian Randall Wilson — New Chapbooks from James Franco and Adrian Blevins

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15. Rob McLennan — the fifth issue of seventeen seconds: a journal of poetry and poetics is now…
16. Rob McLennan — the fifth issue of seventeen seconds: a journal of poetry and
17. Rob McLennan — new from above/ground press: Cat., a poem by Mark Cochrane
18. Trisha Low — (no subject)
19. Trisha Low — CORRECTION: Segue returns 11/10

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20. Michael Heller — POST STORM ELECTION DAY READING
21. Mark Weiss — Recommended: Weinberger's Paz
22. Trisha Low — SEGUE 11/10: P. Inman & Michael Nardone
23. George Bowering — Re: The Unlikely Stories: Episode IV Interdependency Issue is LIVE

5 NOV 2012

24. Cralan Kelder — Coracle Press in London Wednesday Night: Coracle Publications 1989 - 2012
25. Ariella Ruth Goldberg — Jack Kerouac School's WHAT WHERE SERIES NOV. 13 with Khadijah Queen…
26. David Kirschenbaum — Last Call: 15% Off Ads in Boog's NYC Small Presses & Boog Reader Issues
27. Jeffrey Side — The new ebook from Argotist Ebooks is "Windows Without Dreams" by Daniela V…
28. Halvard Johnson — RIP Elliott Carter (1908-2012)

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29. Jennifer Karmin — Nov 6: AMERICA/N election day performances in Chicago
30. jeff miller — Lightning'd Press #6

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31. stephen mooney — Veer Books at the Small Publishers Fair 2012 (16th & 17th November 2012))
32. Randolph Healy — New book by Geoffrey Squires

33. Amy King — Belladonna presents Anne Waldman & IOVIS: 11/15
34. amy king — Belladonna presents Anne Waldman & IOVIS: 11/15
35. Camille Martin — “Poetry, Art, Music—and the Gift of Synesthesia” (an image essay in Talki…
36. steve dalachinsky — Reading / music /song
37. Sharon Dolin — Fwd: Poets 4 Pets Thanksgiving Poetry Reading!
38. Larissa Shmailo — MadHat Carol Party Update
39. Paul Siegell — PHILLY: FRI NOV 16: MOONSTONE 7PM

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40. Susan Webster Schultz — News from Tinfish Press
41. Eric Hoffman — New Oppen essay at J2
42. Amy King — Tomorrow, Friday, Nov 9th -- 5 to 7 p.m. THE LADDER IS ALWAYS THERE: VIDA COCKTA…
43. amy king — Tomorrow, Friday, Nov 9th -- 5 to 7 p.m. THE LADDER IS ALWAYS THERE: VIDA COCK…
44. Gerald Schwartz — Steve Huff/G. E. Schwartz reading
45. paolo javier — Bookstalls: Film, Poetry, & Performance in Celebration of Joseph Cornell, 11…
46. Steve Clay — Julie Patton and James Walsh read in NYC November 14 and 6:30
47. michael farrell — best australian poems

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48. Jennifer Karmin — Nov 10: Writers on Process (Chicago)
49. Deborah Poe — News, Deborah Poe
50. Jesse Miller — Seth Abramson Teaching in the Margins @ Full Stop
51. stephen mooney — Katko, Weller, & Fitterman Veer books back in print!
52. stephen mooney — Katko, Weller, & Fitterman Veer books back in print!
53. Séamas Cain — Do you remember? The Sixties?

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54. Rob McLennan — dale smith & hoa nguyen,

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55. Dan Wilcox — Third Thursday Poetry Night: November 15: James Belflower
56. Sue Brannan Walker — Re: Do you remember? The Sixties?
57. allison hedge coke — Re: News, Deborah Poe
58. Rob McLennan — Michael Blouin/Elizabeth Rainer + Hugh Thomas' above/ground press chapbooks

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59. Jennifer Karmin — Nov 12: 4000 Words 4000 Dead / Veterans Day
60. Peter Ganick — Re: ex-ex-lit
61. Jane Nakagawa — Poetry in Japan
62. Amanda Earl — New AHP Essay: "Stochastic Acts: the search string as poetry" by Mark Young
63. Derek Beaulieu — LOCAL COLOUR pre-orders now available
64. Maria Damon — Rain Taxi Review of Books!!! needs your help
65. Russ Golata — Re: News, Deborah Poe
66. sam truitt — Doing something a little different for next book: DICK
67. Larry Sawyer — Please support the Guild Literary Complex and its annual appeal- pushing lit…

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68. Tomás Ó Cárthaigh — Solidary poem with women in education
69. sam truitt — Michael Ruby's MEMORIES, DREAMS AND INNER VOICES
70. Yuri Stone — Poetry Reading: Hung Q. Tu - Sunday, Nov 18, 2pm
71. michael farrell — reading in manchester
72. Sharon Dolin — My new book WHIRLWIND and new website for it are up!

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73. Jennifer Karmin — Nov 14: Aaaaaaaaaaalice @ Oberlin
74. Alan Sondheim — My book WRITING UNDER available! Information below -
75. Mark Weiss — Re: Do you remember? The Sixties?
76. Paul Siegell — PHILLY: FRI NOV 16: MOONSTONE 7PM
77. Tomás Ó Cárthaigh — Link for "Solidary poem with women in education"
78. Tomás Ó Cárthaigh — Re: Poetry in Japan

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79. Camille Martin — Detroit, Thanksgiving Eve: Tyrone Williams, James LaCroix, Camille Martin
80. Amy King — TONIGHT @ POETS HOUSE -- Belladonna presents Anne Waldman & IOVIS
81. William Slaughter — Notice: Mudlark
82. Philip Meersman — Poetry of Philip Meersman @ November Truck
83. Rob McLennan — new from above/ground press: The Peter F Yacht Club #17!
84. Séamas Cain — Re: Do you remember? The Sixties?

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85. steve dalachinsky — readings by dalachinsky otomo and others
86. Cara Benson — Prison Writing Benefit: NYC
87. Michael Flatt — Plural by Christopher Stackhouse just in! and other Counterpath news
88. Amy King — TONIGHT! Stain of Poetry presents...
89. Mark Weiss — Re: Do you remember? The Sixties?
90. aldonlnielsen — Fwd: NEH Institute for College and University Teachers
91. Mark Weiss — forgotten classics

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92. Pam Brown — Australian Poets in Jacket2 - final installment
93. Calvin Pennix — Recent Release: quarter after Issue no. 3

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94. David Kirschenbaum — Boog's NYC Small Presses Night 11/27; Issue Out Now
95. Camille Martin — Skylab Gallery in Columbus: Camille Martin, James M. Bennett, Natalie Shap...
96. Halvard Johnson — Call for work: On Barcelona

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97. Sarah Sarai — Re: Fwd: NEH Institute for College and University Teachers
98. Sarah Sarai — Re: Fwd: NEH Institute for College and University Teachers
99. Stephen Vincent — Re: Do you remember? The Sixties?

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100. Asian Cha — Poetry Contest | Free entry | Cash prizes
101. Adam Fieled — Upstairs at Duroc #15: Call for Submissions
102. Nicholas Karavatos — JOB: Head Dept of English, American University of Sharjah
103. Rob McLennan — new(ish) on rob's clever blog

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104. William Slaughter — Notice: Mudlark
105. Obododimma Oha — X-pens:The Balance of Terror
106. Rob McLennan — a question about florida,

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107. Shira Dentz — Please Post
108. Shankar, Ravi (English) — Drunken Boat's new book and Kickstarter Campaign
109. Jennifer Karmin — Red Rover Series / Experiment #60

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110. Adam Fieled — an elegy for our times

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111. Kulpreet Yadav — Please announce this to your subscribers
112. michael farrell — reading in cambridge
113. michael farrell — reading in kent
114. Séamas Cain — Re: X-pens:The Balance of Terror
115. Joel Weishaus — "Writing Home" 1-8
116. Sharon Dolin — CBA Letterpress Poetry Chapbook Competition Deadline Extended Until Dec. 15th

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117. Obododimma Oha — Re: X-pens:The Balance of Terror
118. Pam Brown — Re: Please Post
119. steve dalachinsky — Re: reading inby dlachinsky in ny area
120. Rob McLennan — Poetics.ca 1-8 (2002-2007), the poetics journal edited by Stephen Brockwell ...
121. David Hadbawnik — CFP : kadar koli 8 : "dystranslation"
122. Laura Hinton — Chant de la Sirene post: When Bruce Met Sally, Part 1
123. Camille Martin — Photos from Detroit reading: Tyrone Williams, James LaCroix, Camille Martin
124. Nicholas Leaskou — Poet as Radio: Juliana Spahr on 12/2
125. Sarah Sarai — Wanda Coleman Needs Our Help

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126. Nicholas Karavatos — JOB: Head of the Department of English Position
127. Adam Fieled — "A Poet in Center City"
128. Al Filreis — new PoemTalk episode on Paul Blackburn (#59)
129. Steven Zultanski — SEGUE PRESENTS: RODRIGO REY ROSA & RODRIGO TOSCANO
130. Sarah Sarai — Re: reading inby dlachinsky in ny area
131. Mark Weiss — reading
132. Steve Clay — Cecilia Vicuna and Lewis Warsh read in NYC Wednesday, December 5 at 6:30

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133. Susan Webster Schultz — Tinfish Press announces TWO pre-publication sales
134. Drew Krewer — THE DESTROYER 2.1 NOW LIVE!
135. Camille Martin — “Believe in biblical colors, Floodlings”: Cinquains with John M. Bennett ...
136. Christophe Casamassima — Just in time for the holidays: Furniture Press Books Subscriptions!
137. michael farrell — reading at university of warwick
138. matthew cooperman — Re: POETICS Digest - 25 Nov 2012 to 27 Nov 2012 (#2012-168)
139. Camille Martin — Photos: Photos: Plugged In at the Skylab

29 NOV 2012

140. Amanda Earl — Experiment-O Issue 5 now on line
141. Adam Fieled — "Feel" on Issuu
142. James Sherry — FW: Segue into the New Year
143. Mark Young — Out from Otoliths — Márton Koppány's "Addenda"

30 NOV 2012

144. Derek Beaulieu — new from NO PRESS: Last Words from ŒSentencesMy Father Used¹by Charles Be...
145. Camille Martin — Lionel Kearns

1. Jennifer Karmin
[out of nothing]'s first print anthology
Mon 29 Oct 2012

Issue #0:
â€¨theoretical perspectives on the substance preceding [nothing]

144 perfect-bound pages of new work from: â€¨
Danielle Adair / Maureen Alsop / Amina Cain & Jennifer Karmin / â€¨Laton Carter / John Cleary / Debra Di Blasi / Mark Ge /â€¨ Nicholas Grider / Bhanu Kapil / Maxi Kim / Ian M McCarty / â€¨Nick Montfort / Gerard Olson / ShoneOne / Vanessa Place / Chris Sylvester /â€¨Tom Trudgeon / Laura A. Vena / Christine Wertheim / Jared Woodland

Guest editing and commentary provided by:â€¨
Walter Benjamin / Jean Baudrillard / Jacques Derrida / SÃ¸ren Kierkegaard

PRESALE SPECIAL
(through 10/31/12):
$10 USD postpaid

Each presale order also includes a personal communication from one of the issueâ€™s guest editors / commentators (ie. Walter Benjamin, Jean Baudrillard, Jacques Derrida, SÃ¸ren Kierkegaard; chosen at random) as well as a postcard commemorating the publication of [out of nothing]â€˜s first print anthology.

This presale offer is only available until 10/31/2012.

Please note that these premiums (ie. the postcard & personal communication) will be delivered under separate cover.

To purchase your copy:
[http://www.outofnothing.org/0presale0.html]
OR [http://outwardfromnothingness.com/zero/]

Also check out the new OON blog: OUTWARD FROM NOTHINGNESS
[http://outwardfromnothingness.com/]

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2. Adam Fieled
Philadelphia Live!
Mon 29 Oct 2012

Philadelphia Rock Music now has a movie up on Adam Fieled's Fair Game with: Adam Fieled, the Bad News Bats, the Nooses, Oral Sex Suicide, the Soft People, the Nazz, and Gaetan Spurgin:

http://fieledsfairgame.blogspot.com/2012/10/philadelphia-live-movie.html

Enjoy!
Adam Fieled [redacted]

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3. Rob McLennan

new from above/ground press: Keep by Deborah Poe

Mon 29 Oct 2012

Keep
Deborah Poe
$4

The Sensual Infrastructure

Creatures completing ourselves in limbo, partial
Brenda Iijima

memory

hippocampus cerebellum

amygdala basal ganglia

the song recalls a day

splattered mud by car

the difference of standing

in puddles alongside speeding train

a matter of motor memory

still how the sight

of landscape

harbors time

floral sumbrella

its un-neatly wrapped end

bodies mutually exclusive

but memory?

vehicles in overpopulated city

inharmonious and contingent

published in Ottawa by above/ground press
October 2012
a/g subscribers receive a complimentary copy

Thanks also to rob mclennan for his amazing translation of that earlier version of Keep. His response to Keep is entitled This, circular tower (above/ground press 2012).

Deborah Poe is the author of the poetry collections the last will be stone, too, Elements (Stockport Flats), and Our Parenthetical Ontology (CustomWords), as well as a novella in verse, Hlne (Furniture Press). In addition, Deborah is co-editor of Between Worlds: An Anthology of Fiction and Criticism (Peter Lang). She is also co-editing a collection of Hudson Valley innovative poetry (Station Hill Press).

Deborahs poetry is forthcoming or has recently appeared in journals such as Handsome, Eccolinguistics, 1913, Shampoo, Denver Quarterly, The Dictionary Project, Bone Bouquet, Mantis, and Horse Less Review.

She is assistant professor of English at Pace University and founder and curator of the annual Handmade/Homemade Exhibit.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2012/10/new-from-aboveground-press-keep-by.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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4. Jonathan Penton

The Unlikely Stories: Episode IV Interdependency Issue is LIVE

Mon 29 Oct 2012

I'm writing to you from the last remaining ice in the Arctic Circle, where the staff of /Unlikely/ has gathered to get the best performance from our massive interlocking structure of computer mainframes, in order to bring you, one week before US Election Day and one year after you stopped caring, the Interdependency Issue of /Unlikely Stories: Episode IV/, featuring:

a novella-sized excerpt from /Calliope's Boy/ by Tom Bradley
The Rains of Ramghat: Short Fiction by Radha Bharadwaj
Charnel House Lover: Short Fiction by Cassandra L. Atherton
Psychonautic Metaphorphosis with Franz: Short Fiction by Petra Whiteley
Next Year in Jerusalem: Creative Non-Fiction by Newamba Flamingo

I want to be hip: an excerpt from /The Magic Window/ by Helena Joshee
The High Point: A Short Story by Aryan Kaganof
Brain Meat for Naked Lunch: Sound and Textual Art by Kenji Siratori
Three Songs from /World News Vision/ by Jude Cowan Montague
Frankie Metro interviews Jude Cowan Montague
Qua Insurrection: A Cinépoem by Mayakov+sky and Brian Ang
Seven Images by Gui.ra.ga7
Four Paintings by Sana Arjumand
Four Sculptures by Mick / Mtz
Three Images by Diana Magallön
Six Cantos from/Kinyamaswa/, the epic poem by Andreas Morgner
Four Poems by Nicholas Karavatos
Four Poems by A. D. Hitchin
Four Visual Poems by Márton Koppány
Three Poems by Marc Vincenz
Sigerson translates Louis Aragon, Blaise Cendrars, and André Breton
Desert Empire: A Poem by Stephen Nelson
The G-point of the Unknown: A Poem by Ali Znaidi
Arudou Debito's report on the treatment of foriegners in Japan
Sam Vaknin's report on the changing Macedonian mentality
Arturo Desimone's reflections on the real meanings and falsehoods of the "Arab Spring"
Abu Yazan on the Gaza Youth Break Out movement
Ebenaezer Appies on renewable vs. nuclear energy in South Africa
and a report on the student strikes in Italy

...representing Australia, China, Greece, Iceland, Hungary, India, Israel, Italy, Japan, Macedonia, Mexico, Palestine, South Africa, Tunisia, United Arab Emirates and the United Kingdom, along with a couple of Americans writing on France and Rwanda, in the hopes of getting these UN creeps to stop staring at us.

Read it and weep,
--
Jonathan Penton
http://www.unlikelystories.org/

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5. David Kirschenbaum

Postponed, Tonight, NYC/ Boog Event at Sidewalk Cafe

Tue 30 Oct 2012

please forward

Hi all,

Tonight's BoogWork event featuring Amy King, Sara Jane Stoner, and Joseph Keckler, scheduled for Sidewalk Cafe, has been postponed. We will announce a rescheduled date shortly.

Below this note is the information on our next event at Sidewalk, our 10th Annual New York City Small Presses Night on Tues. Nov. 27.

Hope everyone's doing ok through the storm.

as ever,
David

Boog City presents

d.a. levy lives: celebrating renegade presses

10th Annual

New York City Small Presses Night

Tues. Nov. 27, 6:30 p.m. sharp, free

Sidewalk CafÃ©
94 Ave. A
NYC

with

American Books
Augury Books
Birds, LLC
Brooklyn Arts Press
Monk Books
Oâ€™clock Press

This event is co-curated by No, Dear magazine editors Emily Brandt and Alex Cuff (http://www.nodearmagazine.com)

This is our one event each season in our "d.a. levy lives: celebrating renegade presses" series
where we honor NYC small presses.

Featuring readings from contributors to some of the city's finest small presses
and with publications available from each of the presses.

**American Books, Brett Price, co-editor
â€”Jeremy Hoevenaar

**Augury Books, Kate Angus, co-founding editor
â€”B.C. Edwards

**Birds, LLC; Sampson Starkweather, co-editor
â€”Ana BoÅ¾iÄeviÄ‡
â€”Dan Magers

**Brooklyn Arts Press, Joe Pan, managing editor/publisher
â€”Jackie Clark
â€”Martin Rock

**Monk Books, Ben Pease, editor and book designer
Reader(s) TBD

**Oâ€™clock Press, Kit Schluter, co-editor
Reader(s) TBD

Series curated and with an introduction by
Boog City editor David Kirschenbaum

--

Bios for Presses, Readers, and Musicians

**American Books http://www.americanbooksusa.wordpress.com American Books is a press started by Natalie Haeusler, Brett Price, and Ed Steck in 2011. American Books will make visible and legible the work of a wide range of contemporary artists and writers and will take a variety of forms, from books and other physical objects of critical and creative work, to interviews, reviews, and more.

*Jeremy Hoevenaar http://www.sinkreview.org/sink-7/from-cold-mountain-mirror-displacement Jeremy Hoevenaar lives and pressure cooks in Baltimore. His chapbook, Adaptations of Pelt and Hoof, is available at H_NGM_N. A new collection, Cold Mountain Mirror Displacement, is forthcoming from American Books.

**Augury Books http://www.augurybooks.com Augury Books is an independent press based in New York City. Committed to publishing innovative work from emerging and established writers, Augury Books seeks to reaffirm the diversity of the reading public. The editorial board is dedicated to fairness and quality of work.

*B.C. Edwards http://www.bc-edwards.com B.C. Edwards is a producer at The Upright Citizens Brigade theater in New York. He was awarded the 2011 Hudson Prize for fiction and is the author of the collected stories The Aversive Clause (2012) as well as two collections of poetry, To Mend Small Children (2012) and From the Standard Cyclopedia of Recipes (forthcoming, 2013). He is a regular contributor to BOMBlog and his work can be found in Another Chicago Magazine; No, Dear; The Sink Review; Mathematics Magazine; Hobart; among others. He is also a Literary Death Match Champion and has the medal to prove it.

**Birds, LLC http://www.birdsllc.com Birds, LLC is an independent editor-run poetry press based out of Austin, Minneapolis, New York, and Raleigh. Specializing in close author relationships, Birds, LLC believes that great books are a collaboration of editors and authors.

*Ana BoÅ¾iÄeviÄ‡ http://www.anabozicevic.com Ana BoÅ¾iÄeviÄ‡ is the author of Stars of the Night Commute and Rise in the Fall. Her translation of Zvonko KaranoviÄ‡ recently received a PEN American Center/NYSCA grant. She flirts with knowledge at The Graduate Center, CUNY in New York City.

*Dan Magers
http://www.immaculatedisciples.blogspot.com
http://www.sinkreview.org
Dan Magers is co-founder and co-editor of Sink Review, an online poetry journal as well as founder and editor of Immaculate Disciples Press, a handmade chapbook press focused on poetry and visual arts collaborations. He grew up in Kansas City, Mo. and now lives in Brooklyn.

**Brooklyn Arts Press http://www.BrooklynArtsPress.com Brooklyn Arts Press is an independent literary press devoted to publishing poetry books and chapbooks, art monographs, and lyrical fiction by emerging artists. They hope to serve our community by publishing great work of varying aesthetics. Experimentation leads to innovation, arriving by way of given forms or new ones, just as language and imagery will be used to whatever ends by the voices that manipulate them, which are by nature numerous and diverse.

*Martin Rock http://www.martinrockpoetry.com Martin Rock is a poet, editor, and translator living in Brooklyn. His work has appeared or is forthcoming in Best New Poets 2012, Black Warrior Review, Conduit, DIAGRAM, The Tampa Review, and other journals. He is editor in chief of Loaded Bicycle and the author of two chapbooks, Fish, You Bird (Pilot Books) and Dear Mark (Brooklyn Arts Press). He has also received fellowships from Centrum Arts Colony and New York University, where he earned his M.F.A. in poetry. Learn more at the above url.

*Jackie Clark
@nohelpforthat
http://www.nohelpforthat.com
Jackie Clark is the series editor of Poets off Poetry and Song of the Week for Coldfront Magazine. She is the recipient of a 2012 New Jersey State Council on the Arts Fellowship in poetry and is a contributing writer for The Rumpus. Her first collection of poems, Aphoria, is forthcoming from Brooklyn Arts Press.

**Monk Books
http://www.monk-books.com
Monk Books is a small press that creates limited edition chapbooks of poetry and art, often with the two in concert with each other.

Readers: TBD

**O'clock Press http://www.oclockpress.com O'clock Press and its journal of contemporary poetry, Clock, are operating out of Northampton, Mass.; Brooklyn; and Leipzig, Germany. Dreamed up with the help of Molly Schaeffer, and founded in the summer of 2011 by Andrew Durbin and Kit Schluter, the press and magazine are edited by Allen Edwin Butt, Andrew Dieck, and Kit Schluter. O'clock is collaborating with the letterpress, Elementary Press, run by Max Calloway and Rose Wisotzky in Hadley, Mass. under the auspices of Art Larson. The press's current projects are books from Polly Bresnick, Dylan Fettig, Dawn Lundy Martin, and Sampson Starkweather, out December 1st.

Readers: TBD

**Boog City
http://www.boogcity.com

Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry, various magazines, and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, womenâ€™s writing, and Louisville, Ky. It hosts and curates three regular performance seriesâ€”d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater- Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All last Tuesdays, 6:30 p.m.-8:30 p.m., except where noted *)

2012

*Tues. Dec. 18â€”BoogWork: Shafer Hall (reading and workshop), Brendan Lorber (reading), and
music from Alex Battles

2013

Jan. 29â€”levy lives: Hyacinth Girl Press (Pittsburgh)
Feb. 26â€”BoogWork: Adeena Karasick (reading and workshop), poet reading TBD, and music TBD
March 26â€”BoogWork:Joe Elliot (reading and workshop), poet reading TBD, and music TBD
April 30â€”BoogWork: Lee Ann Brown (reading and workshop), poet reading TBD, and music TBD
May 28â€”levy lives: TBD

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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6. David Kirschenbaum
Boog City 75: 2012 Election Issue PDF Now Online
Tue 30 Oct 2012

Please forward

Hi all,

Hope everyone is doing okay through the storm.

If you're looking for some new reading material (and have electricity), the online pdf of Boog City 75, our 2012 Election mini-issue, is now available. You can read it at:

http://www.boogcity.com/boogpdfs/bc75.pdf

Thanks,
Your Friends at Boog City

Boog City 75: The 2012 Election Issue

featuring:

Contributing Editor Chris Casamassima asked the following question to a host of people around the country: “In about 250-300 words, tell us about your choice of (or whether or not you’ll vote for) president this fall, why you will/won’t choose them and if/how their policies reflect your community’s concerns.” Here's who responded. (Replies are ordered by state and city).

Lafayette, Colo., j/j hastain * Bowling Green, Ky., Brent Fisk

Lafayette, La., Marthe Reed * Baltimore, Tree Turtle

Lockport, N.Y., Jared Schickling * North Babylon, N.Y., Ian Wilder

North Babylon, N.Y., Kimberly Wilder * Cleveland Marcus Bales

Cleveland, Joshua Ware * Austin, Texas, Daniel Carter

Alexandria, Va., Magus Magnus * Fairmont, W.V., Donna Long

—"Elections are quite weary, aren’t they? Tiring, especially if you’re a third-party candidate who got arrested and held for eight hours trying to get into a presidential debate—contrasted with the other two, who have to schmooze CEOs and small business leaders." From "Gimme an Off-Shore Account: Tales from the 2012 Election," by Christina Strong

—And Washington, D.C.'s Katie Bohinc from our Poetry section, edited by Buck Downs, with Utopia.

Advertise in our fifth
New York City Small Presses Issue

Ad Deadline
—Fri. Nov. 9
4,500 Physical and Electronic Copies Distributed
—Sat. Nov. 17

See our ad rate card
http://www.boogcity.com/bc_adrates.pdf

Advertising or donation inquiries can also be directed to
[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with "Your Name Submission" in the subject line and as the name of the file, ie: Walt Whitman Submission.

Want to write a review (or be reviewed)
in Boog's music or printed matter sections?
Email music editor Jonathan Berger, [redacted]
and for printed matter, contact Boog City editor David Kirschenbaum, [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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7. Mark Young
Otoliths Issue Twenty-seven is now on line
Wed 31 Oct 2012

Issue twenty-seven of Otoliths <http://the-otolith.blogspot.com/>, the southern spring 2012 issue, has just gone live.

Spice, life, variety, any permutation thereof—as always they're a given with Otoliths.

This issue maintains the high standard, contains work by Spencer Selby, Ian Wedde, Christopher Brownsword, Ed Baker, Jim Meirose, dan raphael, Volodymyr Bilyk, Philip Byron Oakes, Bob Marcacci, Jack Galmitz, Howie Good, William Allegrezza, Sarah Suzor & Travis Cebula, Brad Liening, Jal Nicholl, Glenn R. Frantz, Massimo Sannelli, John McKernan, Jac Nelson, Raymond Farr,

Marilyn R. Rosenberg,, Stephen C. Middleton, George McKim, Will Burke, Travis Macdonald, Stuart Barnes, John M. Bennett, Francesco Aprile, Vernon Frazer, Scott Keeney, Pete Spence, Márton Koppány, Ahimsa Timoteo Bodhrán, Sharon Kaye, Ric Carfagna, Anton Frost, J. D. Nelson, Richard Kostelanetz, Tony Beyer, Joshua Comyn, Michalia Arathimos, Sam Moginie, Scott Metz, Joel Chace, Anna McCarthy, John Pursch, Lakey Comess, Andrew Topel with Jim Leftwich & John M. Bennett ...with Carol Stetser ...with Matthew Stolte ...with Scott Helmes ...with Jessy Kendall, Kirk Marshall, Gregory Stephenson, Haley Rene Thompson, Rob Burton, Dan Hedges, Lars Palm, Stephen Nelson, Jeff Harrison, Jacqueline Doyle, Pam Hopkins, Alexander Jorgensen, Stu Hatton, Bogdan Puslenghea, SS Prasad, Bob Heman, Charles Freeland & Rosaire Appel, Jim Davis, Bobbi Lurie, paul summers, Marcia Arrieta, Judith Roitman, Michael Brandonisio, Samantha Seto, Alan Davies & tENTATIVELY, a cONVENIENCE, Jessie Janeshek, Aditya Bahl, Liam Ferney, Louise Landes Levi, Sam Langer, & Reed Altemus.

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8. Halvard Johnson

Truck's new driver for November

Wed 31 Oct 2012

Many thanks to Doug Barbour for taking us for an October spin. Beginning tomorrow, Dirk Vekemans will be at the wheel for the month of November.

Click here for a ride--> Truck <http://halvard-johnson.blogspot.com/>

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>

<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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9. Maria Damon

job opening...

Wed 31 Oct 2012

---

not for teaching, but an admin asst-- working w/ great folks, though! at the UMN's Institute for Advanced Study.

*Employment opportunity at t**he IAS*.The IAS**has a staff opening for a Principal Office and Administrative Specialist. We are looking for a bright and energetic person with customer service experience and good communication skills to work on event planning and management, financial functions, and administrative support for the Institute. More information and application instructions at http://ias.umn.edu/about/open-staff-position/*_ _*

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10. Ruth Lepson
Re: Belladonna IOVIS Reading in NYC*
Wed 31 Oct 2012

---

goddess bless NY & all of you during this hard time

On 10/26/12 12:58 PM, "Cara Benson" <[redacted]> wrote:

> *A group/polyvocal performance from*
> *Belladonna* Collaborative presents:*
>
> *A group/polyvocal performance from Anne Waldman's award-winning epic The Iovis Trilogy: Colors in the Mechanism of Concealment featuring her own reading with her son, Ambrose Bye, playing music. Other readers include Mei-mei Berssenbrugge, Ana Bo¾ièeviæ, Amy King, Julie Patton, and Stacy Szymaszek.*
>
> *The Iovis Trilogy, Waldman's monumental feminist epic, traverses epochs, cultures, and genres to create a visionary call to poetic arms. Iovis details the misdeeds of the Patriarch, and with a fierce imagination queries and subverts his warmongering. All of Waldman's themes come into focus--friendship, motherhood, politics, and Buddhist wisdom. This is epic poetry that goes beyond the old injunction "to include history"--its effort is to change history.*
>
> *The Iovis Trilogy is the winner of Pen Center USA's Poetry Award for 2012.*
>
> *This event is made possible through the Poets House Literary Partners Space Rental Program.*
>
> *Thursday, November 15, 2012; 7 pm. $10 (no one turned away)*
> *Location: Poets House, 10 River Terrace, New York, NY 10282*

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11. Carolyn Guinzio
November YEW
Thu 1 Nov 2012

Yew: A journal of innovative writing and images by women.

YEWJOURNAL.COM <http://yewjournal.com/>

Happy NOVEMBER! YEW is proud to announce the arrival of the first issue of its second year, featuring Brooklyn Copeland, Ginger Teppner and Chris Tysh, with artists Venus Zarris, Homa Shojaie and Melissa Zuniga. Homa's stunning work is our cover feature this month.

All current and archived content can be accessed from the “ISSUE DETAILS” page. We have made some changes this month, and all archived covers have been reformatted to accomodate the names of the visual arts contributors.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently accepting submissions for our second year, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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12. tom beckett
New at Ask/Tell
Thu 1 Nov 2012

New at Ask/Tell: Maria Damon's Questions for Sonny Rae Tempest. Go here: http://eeevee2.blogspot.com

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13. Jennifer Karmin
Red Rover Series / Experiment #59
Thu 1 Nov 2012

Red Rover Series
{readings that play with reading}

Experiment #59:
Fields + Murmurs

SATURDAY, NOVEMBER 3rd
7pm / doors lock 7:30pm

Featuring:
Diana Hamilton

Josef Kaplan
Martin Glaz Serup
Christine Wertheim

at Outer Space Studio
1474 N. Milwaukee Ave
Chicsgo, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

DIANA HAMILTON's first book, Okay, Okay, is available from Truck Books. Other work has appeared or is forthcoming in Bomb, Esopus, Two Serious Ladies, and Model Homes. She is a poet and a PhD student at Cornell. JOSEF KAPLAN is the author of Democracy Is Not for the People (Truck Books, 2012). His work has recently appeared in Clock, Rethinking Marxism, Troll Thread, Gauss PDF and calmaplombprombombbalm. He lives in Brooklyn.

MARTIN GLAZ SERUP has published six childrenâ€™s books, most recently an illustrated story When granddad was a postman (2010), three chapbook essays, and six collections of poetry, the current one being the long poem The Field (2010), which is also being published in the USA (2011), Sweden (2012) and Finland (2013). He is the former founding editor of the Nordic web-magazine for literary criticism Litlive and the literary journal Apparatur and managing editor of the poetry magazine Hvedekorn. Serup received the Michael Strunge Prize for poetry (2006), a gold medal from the University of Copenhagen for his dissertation on Poetry and Relational Aesthetics (2008), and a three-year grant from the Danish Arts Council (2012). He blogs at Kornkammer and the collective literary site Promenaden.

CHRISTINE WERTHEIM is author of +|'me'S-pace, editor of the anthology Feminaissance, and with Matias Viegener co-editor of SÃ©ance and The n/Oulipean Analects. With her sister Margaret, she co-directs the Institute For Figuring, organizing events at the intersection of science, art and pedagogy. In 2011 the sisters received the Theo Westenberger Grant for Outstanding Female Artists from the Autry National Center. She teaches at California Institute of the Arts and is an Assistant Professor at Charles Drew University of Medicine and Science in Los Angeles.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING

DECEMBER 1
Experiment #60:
Maureen Ewing, Josalyn Knapic, Todd McCarty & Tony Trigilio

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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14. Ian Randall Wilson

New Chapbooks from James Franco and Adrian Blevins

Thu 1 Nov 2012

We've just released new chapbooks from actor, writer,director James Franco and award-winning poet, Adrian Blevins. This is the 20thand 21st chapbooks in our chapbook series.

More info on the books at:

http://eon.businesswire.com/news/eon/20121101005206/en/poetry/James-Franco/Adrian-Blevins

and at the Hollyridge Press website: www.hollyridgepress.com

Ian Wilson

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15. Rob McLennan

the fifth issue of seventeen seconds: a journal of poetry and poetics is now online!

Fri 2 Nov 2012

---

seventeen seconds: a journal of poetry and poetics
edited by rob mclennan
designed by mdesnoyers
issue 5 ; fall 2012

http://www.ottawater.com/seventeenseconds/

Joel Chase

from itsstory

Sarah Lang

from Home

Christine Leclerc

An interview: Angela Rawlings records water, poetry

Interview: Christine Leclerc at the border, documenting

Andrew McEwan

from Closure from Matter : two spacial essays

Barry McKinnon

When

When I left the stage

(originally presented at VERSeFest 2012)

Deborah Poe

from House

Stephen Ross Smith

Why keep fluttering

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

↑ Index

16. Rob McLennan

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17. Rob McLennan

new from above/ground press: Cat., a poem by Mark Cochrane

Fri 2 Nov 2012

Cat.
Mark Cochrane
$3

In the garden, haunches down
like a library lion, Enid
the grown kitten
gently parts
with paw, with claw,
the feathers
on some rare, yellow-breasted
chat, exposing a belly
she tears open

with needle teeth &
gory-sunwarm
deliberation. And standing
at his French doors
Felix is aroused
to a horror. Loving
birds as he does--

published in Ottawa by above/ground press
November 2012
a/g subscribers receive a complimentary copy

Mark Cochrane lives in Vancouver, practises law, and teaches in the English Department at Kwantlen Polytechnic University. He wrote Change Room (Talonbooks 2000) a long time ago and Cat. not long after that.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2012/11/new-from-aboveground-press-cat-poem-by.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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18. Trisha Low
(no subject)
Fri 2 Nov 2012

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*CANCELLED:
Segue Reading Series* | *11/3
* featuring *STEPHEN BOYER* & *KATE ZAMBRENO*

We regret to report that due to the unfortunate post-Hurricane Sandy circumstances in the city, Segue will cancel its 11/3 event.

We are grateful to report that readings by these illustrious writers should be rescheduled at a later date (stay tuned). In the meantime, Segue will be back with vengeance next Saturday (11/9), when we will feature P. Inman and Michael Nardone! We do hope to see you there.

To the many affected by the storm, we send our warmest wishes for a speedy recovery. Our thoughts continue to be with you, as we are in high spirits for a weekend of relief-efforts and creative resilience!

yours,
Trisha Low and Holly Melgard, curators

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19. Trisha Low
CORRECTION: Segue returns 11/10
Fri 2 Nov 2012

---

with esteemed guests *P. Inman* and *Michael Nardone*

more information to come.

Trisha Low & Holly Melgard.

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20. Michael Heller
POST STORM ELECTION DAY READING
Sun 4 Nov 2012

FROM THE POLLING PLACES....THREE WRITERS READ

Norman Finkelstein, Michael Heller, Jim C. Story

Tuesday, November 6th at 6:00 PM

The Cornelia StreetCafe

29 Cornelia Street

New York, NY10014

Horace wrote: "Never a day* without a line of poetry" (*/cum grano salis/ Election Day too).Cornelia Street Cafe, has, with Horatian wisdom, invited the three of us to read, timing it so that those who vote early can attend and those who like to vote late will have plenty of time to get to their polling places.

We hope you will join us.

For more information and directions go to: http://corneliastreetcafe.com/

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work

of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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21. Mark Weiss

Recommended: Weinberger's Paz

Sun 4 Nov 2012

I just received The Poems of Octavio Paz, edited and almost entirely translated by Eliot Weinberger (with a handful of translations by Muriel Rukeyser, Paul Blackburn, Elizabeth Bishop, Denise Levertov and Charles Tomlinson). A huge selection of one of Latin America's most important poets. The translations are lucid and fresh, eloquent and unassuming--no star turns at the expense of the original. And it's bilingual. The product of decades. I can't recommend it more highly.

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22. Trisha Low

SEGUE 11/10: P. Inman & Michael Nardone

Sun 4 Nov 2012

The Segue Reading Series presents
*P. Inman *&* Michael Nardone*
Saturday, November 10th | 4.30 PM
Zinc Bar, 82 West 3rd Street | Admission $5

P. Inman grew up on Long Island. His publications include: Ocker (Tuumba Press, 1982), Red shift (Roof Books, 1988), vel (O Books, 1995) and per se(Burning Deck, 2012). written, 1976-2012 is forthcoming in late 2013 from if p then q.

Michael Nardone edits at Hobo Magazine, Amodern, and Jacket2. His small press works include DEATHLESS NUCLEAR FAMILY OF THE SPANGLED MIND (p o n d, 2010) and O.Cyrus & the Bardo (JackPine, 2012). He lives in Montreal.

Holly Melgard & Trisha Low, curators

-

The Segue Reading Series is made possible by the support of The Segue Foundation. Visit
http://www.seguefoundation.com/calendar.htm<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.seguefoundation.com%2Fcalendar.htm&hºQHss0XN&s=1>for
the full calendar or call (212)
[redacted] for more information.
*
*

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23. George Bowering

Re: The Unlikely Stories: Episode IV Interdependency Issue is LIVE

Sun 4 Nov 2012

From the Arctic Circle, and no Canadian books?
Boy, is THAT typical!

gb

On Oct 29, 2012, at 8:57 PM, Jonathan Penton wrote:

> *I'm writing to you from the last remaining ice in the Arctic Circle, where the staff of /Unlikely/ has gathered to get the best performance from our massive interlocking structure of computer mainframes, in order to bring you, one week before US Election Day and one year after you stopped caring, the Interdependency Issue of /Unlikely Stories: Episode IV/, featuring:*
>
> *a novella-sized excerpt from /Calliope's Boy/ by Tom Bradley*
> *The Rains of Ramghat: Short Fiction by Radha Bharadwaj*
> *Charnel House Lover: Short Fiction by Cassandra L. Atherton*
> *Psychonautic Metaphorphosis with Franz: Short Fiction by Petra Whiteley*
> *Next Year in Jerusalem: Creative Non-Fiction by Newamba Flamingo*
> *I want to be hip: an excerpt from /The Magic Window/ by Helena Joshee*
> *The High Point: A Short Story by Aryan Kaganof*
> *Brain Meat for Naked Lunch: Sound and Textual Art by Kenji Siratori*
> *Three Songs from /World News Vision/ by Jude Cowan Montague*
> *Frankie Metro interviews Jude Cowan Montague*
> *Qua Insurrection: A Cinépoem by Mayakov+sky and Brian Ang*
> *Seven Images by Gui.ra.ga7*
> *Four Paintings by Sana Arjumand*
> *Four Sculptures by Mick / Mtz*
> *Three Images by Diana Magallön*
> *Six Cantos from/Kinyamaswa/, the epic poem by Andreas Morgner*

> *Four Poems by Nicholas Karavatos*
> *Four Poems by A. D. Hitchin*
> *Four Visual Poems by Márton Koppány*
> *Three Poems by Marc Vincenz*
> *Sigerson translates Louis Aragon, Blaise Cendrars, and André Breton*
> *Desert Empire: A Poem by Stephen Nelson*
> *The G-point of the Unknown: A Poem by Ali Znaidi*
> *Arudou Debito's report on the treatment of foriegners in Japan*
> *Sam Vaknin's report on the changing Macedonian mentality*
> *Arturo Desimone's reflections on the real meanings and falsehoods of the "Arab Spring"*
> *Abu Yazan on the Gaza Youth Break Out movement*
> *Ebenaezer Appies on renewable vs. nuclear energy in South Africa*
> *and a report on the student strikes in Italy*
>
> *...representing Australia, China, Greece, Iceland, Hungary, India, Israel, Italy, Japan, Macedonia, Mexico, Palestine, South Africa, Tunisia, United Arab Emirates and the United Kingdom, along with a couple of Americans writing on France and Rwanda, in the hopes of getting these UN creeps to stop staring at us.*
>
> *Read it and weep,*
> *--*
> *Jonathan Penton*
> *http://www.unlikelystories.org/*

George Bowering
Do I contradict myself?
Well, yes and no.

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24. Cralan Kelder

Coracle Press in London Wednesday Night: Coracle Publications 1989 - 2012

Mon 5 Nov 2012

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part - song

reading and writing from coracle

LONDON SE1: Special Edition - Coracle Reading

8pm, Wednesday 7th November, 2012
Venue: Poetry Library, Royal Festival Hall, Southbank Centre, Belvedere Road, London SE1 8XX
Entry: Free (advance booking essential)

Special Edition
Part-Song: A Gathering of Coracle Writing and Reading

A reading of works by poets and writers whose books ended up on the Coracle list by design or desire. Readers include the-once Coracle team of John Bevis, Colin Sackett, and Simon Cutts, as well as Les Coleman, Yoko Terauchi, Elizabeth James, Harry Gilonis, Cralan Kelder and Erica Van Horn.

Reading to mark exhibition: PRINTED IN NORFOLK : CORACLE PUBLICATIONS 1989 - 2012 â€¨â€¨

â€¨The exhibition continues until 2nd December,â€¨open Tuesday â€“ Sunday 11-8pm

Free but space is limited.

To book your place email [redacted]

For more information: http://ticketing.southbankcentre.co.uk/find/literature-spoken-word/tickets/part-song-a-gathering-of-coracle-writing-and-reading-69217

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25. Ariella Ruth Goldberg

Jack Kerouac School's WHAT WHERE SERIES NOV. 13 with Khadijah Queen, Chris Pusateri, and Serena Chopra

Mon 5 Nov 2012

Please join us for the third installation of the Jack Kerouac School’s What Where Series on Tuesday, November 13th. A reading featuring Khadijah Queen, Chris Pusateri, and Serena Chopra will begin at 7:30 pm in the Arapahoe Campus’ Performing Arts Center. This event is free and open to the public. More information on the individual writers can be found below.

Khadijah Queen holds an MFA in creative writing from Antioch University Los Angeles. She is the author of two poetry collections: Conduit (2008), and Black Peculiar, which won the 2010 Noemi Press Book Award for Poetry. Individual poems have been nominated four times for the Pushcart Prize, and won a Best of the Net award in 2011. Her work appears in jubilat, Memoir, Tuesday: An Art Project, Fire and Ink: An Anthology of Social Action Writing, Best American Nonrequired Reading, A Face to Meet the Faces: An Anthology of Contemporary Persona Poems and many other journals and anthologies. Her visual art exhibitions include national juried shows and a video screening at the Seattle Art Museum. The recipient of fellowships from Cave Canem, Squaw Valley Community of Writers and the Norman Mailer Writers' Colony, she curates the reading series Courting Risk and is currently working on an illustrated mixed genre project.

Chris Pusateri is the author of several books of poetry, most recently Common Time (Steerage Press, 2012) and Molecularity (Dusie, 2011). His work appears

in many journals in the US and abroad, including Chicago Review, Fence, Jacket, Verse and others. In spring 2012, he was a visiting artist at La Kunsthalle Mulhouse in France, where he performed as part of their Locus Metropole exhibition. A librarian by trade, he has lectured on poetry and poetics at The School of the Art Institute of Chicago, Naropa University, Wittenberg University, and the École Polytechnique in Paris.

Serena Chopra is a 2009 graduate of University of Colorado at Boulder's MFA program, a PhD candidate in Creative Writing at the University of Denver, and a Writer-In-Residence at RedLine Gallery in Denver. She has been published in the Denver Quarterly, Fact-Simile, The Laurel Review, VOLT, Versal, Vinyl, Hot Metal Bridge, New Gnus, and No Tell Motel. Her chapbook, Speaking to Your Man, was released in August 2010 by Peninsulas Now Press. Her latest chapbook, Penumbra, was released 2012 from Flying Guillotine Press. Coconut Books will release her first full-length book, This Human, in Spring 2013. She was a finalist for the 2011 Dorset prize and a 2010 Kundiman fellow. Serena is also a dancer with Evolving Doors Dance Company in Boulder and a visual artist. She lives and works in Denver.

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26. David Kirschenbaum

Last Call: 15% Off Ads in Boog's NYC Small Presses & Boog Reader Issues

Mon 5 Nov 2012

Please forward

Hi all,

Last week for 15% off if you advertise in our next two issues of Boog City:

Boog City 75: N.Y.C. Small Presses Issue, Out Sat. Nov. 17 This issue is in conjunction with our Nov. 27 "d.a. levy lives: N.Y.C. Small Presses Night," featuring American Books; Augury Books; Birds, LLC; Brooklyn Arts Press; Monk Books; and O'Clock Press. The event is co-curated by No, Dear magazine editors Emily Brandt and Alex Cuff (http://www.nodearmagazine.com), and the issue will feature pages they've gathered from each of the six featured presses, as well as Boog City's usual swell content.

and

Boog City 76, The Portable Boog Reader 6, Out Sat. Dec. 29 Our poetry anthology, this year featuring work from New York City and Philadelphia poets. The New York City section is a collaborative effort of four editors—Lee Ann Brown, Mariana Ruiz Firmat, Sara Jane Stoner, and me, David Kirschenbaum—

while Kimberly Ann Southwick and Michelle Taransky are selecting the work for the Philadelphia section. In all, 18 different poets will each get their own tabloid page.

(Bios for curators and editors follow this note.)

Deadlines

—Space Reservations-Email to reserve ad space ASAP

If Advertising in Both Issues: —Sun. Nov. 11-Submit ad(s) for N.Y.C. small presses issue —Tues. Nov. 13-Payment for N.Y.C. small presses issue ads —Sat. Nov. 17-N.Y.C. small presses issue to be distributed

—Fri. Dec. 14-Ad(s) that you want us to design for The Portable Boog Reader 6
—Fri. Dec. 21-Ad(s) that you design for The Portable Boog Reader 6
—Mon. Dec. 24-Payment for Portable Boog Reader 6 ad(s)
—Sat. Dec. 29-Portable Boog Reader 6 to be distributed

If Advertising in N.Y.C. Small Presses Issue Only: —Sun. Nov. 11-Submit ad(s) for N.Y.C. small presses issue —Tues. Nov. 13-Payment for N.Y.C. small presses issue ad(s) —Sat. Nov. 17-N.Y.C. small presses issue to be distributed

If Advertising in Portable Boog Reader 6 Issue:
—Fri. Dec. 14-Ad(s) that you want us to design for The Portable Boog Reader 6
—Fri. Dec. 21-Ad(s) that you design for The Portable Boog Reader 6
—Mon. Dec. 24-Payment for Portable Boog Reader 6 ad(s)
—Sat. Dec. 29-Portable Boog Reader 6 to be distributed

This is a quick note to see if you'd like to advertise and reach our readership. (Donations are also cool, and greatly appreciated.)

4,500 copies of the N.Y.C. Small Presses issue (5,250 of The Portable Boog Reader 6) are distributed electronically as well as being available physically throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases. And artists, presses, labels, and venues your upcoming events.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from $80 to $40. And if you

advertise in both of these issues, take another 15% off. The discount rate applies to all ad sizes.

For our full rate card, please visit:

http://www.boogcity.com/bc_adrates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

Boog City 75: N.Y.C. Small Presses Event Co-curators

Emily Brandt teaches English, creative writing, and journalism at a public high school in Brooklyn. She received her M.F.A. from New York University, where she was awarded a fellowship to teach the Veterans Writing Workshop for veterans of the wars in Iraq and Afghanistan.

Alex Cuff teaches at a public high school in Brooklyn. She is an M.F.A. candidate at Bard College.

Together they edit No, Dear magazine, a slim volume of new local poems loosely centered on a single-word theme. Hand-made in Brooklyn.

Boog City 76, The Portable Boog Reader 6 Co-editors

Lee Ann Brown is the author of Polyverse (Sun & Moon Press), The Sleep That Changed Everything (Wesleyan University Press), and In the Laurels, Caught, which just received the Modern Poets Series Award from Fence Books. She teaches at St. John's University in New York City and is the editor of Tender Buttons press.

Mariana Ruiz Firmat is a poet living in Brooklyn. She is a co-editor at Lungfull Magazine and the publisher and editor of 3 Sad Tigers Press. She works at MoveOn as a deputy field director.

David Kirschenbaum is the author of The July Project 2007 (Open 24 Hours). His work has appeared in the Brooklyn Review Online, Chain, Poetry Fly, Unpleasant Event Schedule, and The Village Voice, among others. He is the editor and publisher of Boog City, a New York City- based small press, and community newspaper of the same name, now in its 22nd year. His poems form the lyrics of Preston Spurlock and Casey Holford's band Gilmore boys.

Kimberly Ann Southwick is the founder and editor in chief of Gigantic Sequins, a biannual literary arts journal. She is an adjunct professor of grammar, literature, and writing. Her poetry has been published by Barrelhouse, Big Lucks, and Paper Darts, among others.

Sara Jane Stoner is a writer who teaches writing, writing pedagogy, and contemporary literature at Brooklyn College and Cooper Union. She has an M.F.A. from Indiana University and is a Ph.D. student in English at CUNY Graduate Center whose scholarly work focuses on queerness, sex, and unruly contemporary prose texts. Her first book is forthcoming in 2013 from Portable Press at Yo-Yo Labs.

Michelle Taransky is the author of Barn Burned, Then (Omnidawn) and Sorry Was In The Woods (Omnidawn, forthcoming 2013). Taransky lives in Philadelphia where she is a member of the critical writing faculty at the University of Pennsylvania and works as reviews editor for Jacket2.

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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27. Jeffrey Side

The new ebook from Argotist Ebooks is "Windows Without Dreams" by Daniela Voicu.

Mon 5 Nov 2012

The new ebook from Argotist Ebooks is â€œWindows Without Dreamsâ€ by Daniela Voicu.

Description:

â€œWindows Without Dreamsâ€ captures the sheer joy of living. Many of the poems are formerly delightful, dappled with quirky portmanteau words and turns of phrasing, which seem as natural as sunlight. Yet, this collection is not without its representations of sorrow; and there are poems about lost love and failing relationships where, to quote from one poem, â€œThe kissed memories of rainbow sentiments, salt wind and the sand storm, speak from my skinâ€.

Available as a free ebook here:

http://www.argotistonline.co.uk/WINDOWS%20WITHOUT%20DREAMS.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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28. Halvard Johnson
RIP Elliott Carter (1908-2012)
Mon 5 Nov 2012

One of the great ones.

Mastering this universe one Higgs boson at a time.

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The

Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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29. Jennifer Karmin

Nov 6: AMERICA/N election day performances in Chicago

Tue 6 Nov 2012

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13 HOUR ELECTION DAY DISCUSSION/PERFORMANCE OF THE CONSTITUTION

Collaborative Art Group Lucky Pierre invites writers, scholars, artists, and activists to investigate: What do you know about the US Constitution?

On election day November 6, 2012, during polling hours (6am to 7pm), art collective Lucky Pierre (www.luckypierre.org), Defibrillator Gallery and 24 guest presenters will work through this American project as defined by the United States Constitution.

We'll start at the beginning of the constitution "We the people..." and work our way through to the end - "The Congress shall have power to enforce this article by appropriate legislation." Drinks will, of course, be served after the 21st Amendment.

Each of the 24 guest presenters will present their findings as a 30-minute presentation / discussion / song / performance/ polemic. Each presentation will be followed by a group discussion. Visitors can come and go at any time throughout the day. Findings and texts from the day are to be released in book form on Inauguration Day 2013.

LOCATION:
Defibrillator Gallery
1136 N. Milwaukee Avenue
in the Wicker Park neighborhood
Chicago, Illinois
http://www.dfbrl8r.org

SCHEDULE:
(subject to change):

6:00-7:00 a.m Breakfast

7:00-7:30 Preamble Amber Ginsburg and Tom Ginsburg

7:30-8:00 Article 1 John Rich

8:00-8:30 Article 2 David Kodeski

8:30-9:00 Article 3 Robin Cline

9:00-9:30 Article 4 Edward Thomas-Herrera

9:30-10:00 Articles 5,6,7 Laura Stempel

10:00-30 Amendment 1 Davey K.

10:30-11:00 Amendments 2 & 3 Aaron Maier

11:00-11:30 Amendment 4 Brandon Alvendia

11:30-12:00 pm. Amendments 5 & 6 Jennifer Karmin & Kath Duffy

12:00-12:30 Amendment 7 Marc Fischer

12:30-1:00 Amendment 8 Melinda Fries

1:00-1:30 Amendment 9 David Isaacson

1:30-2:00 Amendments 10 , 11, 13 Chris Schoen

2:00-2:30 Amendments 12 and 17 Jen Blair

2:30-3:00 Amendment 14 Honorable Judge James Snyder of Circuit Court of Cook County

3:00-3:30 Amendment 15 Andy Fenchel & Alisa Wolfson

3:30-4:00 Amendment 16 Matthew Nicholas

4:00-4:30 Amendments 18 and 21 Paul Durica

4:30-5:00 Amendment 19 Anne Elizabeth Moore

5:00-5:30 Amendments 20 and 22 and 27 Jeff Kowalkowski

5:30-6:00 Amendment 23 and 24 Don Washington of Mayoral Tutorial

6:00-6:30 Amendment 25 Robert Metrick

6:30-7:00 Amendment 26 Barrie Cole

FACEBOOK PAGE:
https://www.facebook.com/events/161974427275552

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30. jeff miller
Lightning'd Press #6
Tue 6 Nov 2012

Hello!

The new issue of Lightning'd Press is up and reading for some reading! "A Manifesto of the Work of Redemption" by Joel Bettridge; poems from Jimmy Lo, Evan Jones, William Allegrezza, Steven Manuel, Jeff Miller, Sarah Rosenthal, Jennifer Firestone, Ross Hair, Ric Carfagna, Joel Bettridge, Ryan Barker, Calvin Pennix, and Jamie Felton; correspondence from Thomas Meyer; and more in our ongoing interview with Peter O'Leary.

www.lightningdpress.com

Enjoy and thank you!

J&J

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31. stephen mooney
Veer Books at the Small Publishers Fair 2012 (16th & 17th November 2012))
Wed 7 Nov 2012

Dear All - if anyone is in London, UK on the weekend of 16 and 17 November, do come and see us at the Small Publishers Fair in the Conway Hall, Red Lion Square - it looks like a particularly good fair this year!

Veer Books at the Small Publishers Fair 2012 (16th & 17th November 2012)) Veer Books will be manning a stall at the upcoming Small Publishers Fair 2012, (November 16th & 17th 2012) at the Conway Hall, Red Lion Square, London WC1 (11am to 7pm) - come and see us there.Poetry presses include Poetic Practice MA at Royal Holloway University, Reality Street, West House, Spanner, Shearsman, Veer, Etruscan Books, seekers of lice, VerySmallKitchen, Coracle & Equus Press. At the fair this year we will be launching a new Veer Book by Peter Larkin, and showcasing some of the forthcoming publications we have in the pipeline:
049 Peter Larkin – ‘Imparkments’Veer Publication 049 [ISBN: 978-1-907088-49-0]In these poems, the first four of which form part of a Likestarlings collaboration with Jonathan Skinner, written in response to his poems in the same area, Olmsted Park, and those that follow, based on unused material from the collaboration, Peter Larkin shows a real committment to working things out formally. In his radical poetry Larkin passes over dialectic in order to mourn very plural differences.A5 size. 36 pages. November 2012. £5.00
Reading will be Peter Larkin, Carol Watts, Doug Jones, William Rowe, Holly

Pester, and Danny Hayward The full schedule of readings on Saturday 17th is:2.00 Poetic Practice MA at Royal Holloway: Jennie Cole, Rachel Deakin, Annie Runkel, Juliet Troy, Emma Wootton & tba3.00 Road Books: Judy Kravis launches ‘Flashes & Floaters’3.30 seekers of lice & VerySmallKitchen launch: ‘Theatre of Objects’: Becky Cremin, Ryan Ormonde, and tba4.00 West House Books & Reality Street Editions: Geraldine Monk, Johan de Wit, Giles Goodland, Sean Pemberton & Robert Sheppard.5.00 Equus Press: Louis Armand & David Vichnar5.30 Veer Books: Peter Larkin, Carol Watts, Doug Jones, William Rowe, Holly Pester, and Danny Hayward Admission is free to all events and readingsplease see http://www.rgap.co.uk/spf.php for more details.

Do check out the CPRC events page for details of this and other upcoming events at Birkbeck: http://www.bbk.ac.uk/cprc/events/

*** Apologies for cross-postings, if any ***

all best

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32. Randolph Healy
New book by Geoffrey Squires
Wed 7 Nov 2012

This is to announce the publication of Geoffrey Squires' new collection, in Kindle format, _Abstract Lyrics and Other Poems 2006 - 2012_.

This collection brings together all the screen texts Geoffrey Squires has written in the last seven years. It includes translations from the Persian and Mediaeval Irish along with a series of more abstract poems. Geoffrey Squires' books include "Drowned Stones", " Figures", "XXI Poems", "Poem in Three Sections", "Landscapes and Silences", "Poem for Two Voices", "Littoral", "Pastoral", "Untitled II", "Untitled III" and a collected volume "Untitled and Other Poems".

It's available at all the Amazon stores. A sample can be read online. The price is the equivalent of $9.99.

UK
http://www.amazon.co.uk/Abstract-Lyrics-Other-2006-2012-ebook/dp/B00A2ZHV3W/ref=sr_1_1?ie=UTF8&qid=1352280117&sr=8-1
US
http://www.amazon.com/Abstract-Lyrics-Other-2006-2012-ebook/dp/B00A2ZHV3W/ref=sr_1_4?s=digital-text&ie=UTF8&qid=1352307904&sr=1-4

If you don't have a Kindle you can download free app for a phone or computer at

http://www.amazon.com/gp/feature.html/ref=sv_kinh_1?ie=UTF8&docId=1000493771

best wishes

Randolph

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33. Amy King
Belladonna presents Anne Waldman & IOVIS: 11/15
Wed 7 Nov 2012

Belladonna is pleased to present:*

IOVIS Reading

Thursday, November 15, 2012; 7 pm

*Poets House, 10 River Terrace, NYC
*

A group/polyvocal performance from Anne Waldman's award-winning epic The Iovis Trilogy:

Colors in the Mechanism of Concealment featuring her own reading with her son, Ambrose Bye,

playing music. Other readers include *Mei-mei Berssenbrugge*,* Ana Bo¾ièeviæ *, *Amy King*,* Julie*

Patton, and *Stacy Szymaszek*.

The Iovis Trilogy, Waldman's monumental feminist epic, traverses epochs, cultures, and genres

to create a visionary call to poetic arms. Iovis details the misdeeds of the Patriarch, and with a

fierce imagination queries and subverts his warmongering. All of Waldman's themes come into

focus--friendship, motherhood, politics, and Buddhist wisdom. This is epic poetry that goes

beyond the old injunction "to include history"--its effort is to change history.

The Iovis Trilogy is the winner of Pen Center USA's Poetry Award for 2012.

This event is made possible through the Poets House Literary Partners Space Rental Program.

Location: Poets House, 10 River Terrace, New York, NY 10282

*Admission: $10 suggested donation. Nobody turned away.
*

Reader bios:

Mei-mei Berssenbrugge is the author of twelve books of poetry, most recently a collaboration about

weather, The Lit Cloud, with artist Kiki Smith published by Galerie Lelong. A collection of poems, Hello,

the Roses is forthcoming from New Directions Press. She lives in New York City and northern New

Mexico.

Ana Bo¾ièeviæ is the author of Stars of the Night Commute and Rise in the Fall. Her translation of Zvonko

Karanoviæ recently received a PEN American Center/NYSCA grant. She flirts with knowledge at The

Graduate Center, CUNY in New York City.

Of* Amy King*'s most recent book from Litmus Press, I Want to Make You Safe, John Ashbery described

her poems as bringing "abstractions to brilliant, jagged life, emerging into rather than out of the

busyness of living." King conducts interviews for VIDA: Woman in Literary Arts and teaches English and

Creative Writing at SUNY Nassau Community College. Visit her online @ http://amyking.org for more.

Poet/Performance artist *Julie Ezelle Patton*'s recent work appears in I'll Drown My Book, About Place

Journal: Rust Belt Tales, ((eco(lang)uage(reader)), Critiphoria. Julie's pioneering work with Let it Bee

Greenway, a land conservation project based in Cleveland, Ohio, has been honored with a 2012 Doan

Brook Association Watershed Hero Award. She lives in New York City. She digs gigs with Brad Jones,

Daniel Carter and anyone else willing to "throw down" with a badass improvising wordist.

Stacy Szymaszek is the author of Emptied of All Ships and Hyperglossia (both Litmus Press), among

other titles. Her chapbook austerity measures is due out this year and she is working on a manuscript

called Journal of Ugly Sites. She is the Director of The Poetry Project at St. Mark's Church.

Ambrose Bye--musician (piano/keyboard, guitar, voice), composer, producer--grew up in the

environment of The Jack Kerouac School of Disembodied Poetics at Naropa University, counting Allen

Ginsberg and William Burroughs as "poetic" godfathers. He graduated from The University of California

Santa Cruz with a degree in music/sociology and was certified at the music /production program at the

Pyramind Institute in San Francisco, working on numerous productions and his own compositions as

well. He has produced four albums with Anne Waldman: In the Room of Never Grieve, The Eye of the

Falcon, Matching Half, and The Milk of Universal Kindness.

Anne Waldman has published over forty books of poetry, including The Iovis Trilogy: Colors in the

Mechanism of Concealment (Coffee House Press, 2011), Manatee/Humanity (Penguin, 2009), In

the Room of Never Grieve: New and Selected Poems, 1985-2003 (Coffee House Press, 2003), and

Dark Arcana / Afterimage or Glow (2003), with photographs by Patti Smith. She is also editor of the

anthologies The Beat Book (1996) and The World Anthology: Poems from the St. Mark's Poetry Project

(1969), and co-editor of Angel Hair Sleeps With A Boy In My Head (2001) and Disembodied Poetics:

Annals of the Jack Kerouac School (1993).

Waldman has received numerous awards and honors for her poetry, including The Dylan Thomas

Memorial Award, The Poets Foundation Award, The National Literary Anthology Award, and The Shelley

Memorial Award for poetry. She has received grants from the National Endowment for the Arts and the

Foundation for Contemporary Performance Arts. From 1966 until 1978 she ran the St. Mark's Poetry

Project. In 1974, she and Allen Ginsberg founded the Jack Kerouac School of Disembodied Poetics at

the Naropa Institute in Boulder, Colorado. She was elected an Chancellor of the Academy of American

Poets in 2011. Currently Waldman is the director of the MFA Writing and Poetics program at the Naropa

Institute. She divides her time between Boulder, Colorado and Greenwich Village, New York City, while

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Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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35. Camille Martin

“Poetry, Art, Music—and the Gift of Synesthesia” (an image essay in Talking Writing)

Wed 7 Nov 2012

A couple of years ago, *Talking Writing* published some poems of mine from LOOMS**<http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin>, a manuscript that has recently been published by Shearsman Books.

Martha Nichols, one of the editors, recently approached me about writing an illustrated essay about what it’s like to work in three disciplines: poetry, collage, and music.

I invite you to have a look at the resulting featured spread in Talking Writing ** <http://talkingwriting.com/image-essay-camille-martin/>and to explore the rest of the issue, which will be added to during the next few weeks: http://talkingwriting.com/image-essay-camille-martin/

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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36. steve dalachinsky
Reading / music /song
Wed 7 Nov 2012

Sunday, Nov 11 2012 8 pm

Douglass St Music Collective
295 Douglass Street
Brooklyn, NY
295douglass.org

1. FUNKY PROPOLIS

Stuart Popejoy - electronics/bacon
Sarah Bernstein - voice/violin/thoughts
Steve Dalachinsky - poetry/praxis
Christian Dautresme - vocal/vexation

2. Special guest Taavi Kerikmäe will be in town from Tallinn, Estonia

Cthulhu's Electro-Acoustic Ensemble of Xibalba

Dan Blake - saxophones
Louise D.E. Jensen - saxophone, voice, electronics
Matt Nelson - saxophone, electronics
Tom Blancarte - upright bass
Sam Pluta - electronics
Damon Holzborn - electronics
Taavi Kerikmäe - electronics
Tim Dahl - electric bass
Craig Taborn - piano

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37. Sharon Dolin

Fwd: Poets 4 Pets Thanksgiving Poetry Reading!

Wed 7 Nov 2012

Please join me and the other poets:
>
>
> Because of Hurricane Sandy, all money collected at this poetry reading will be donated to Animal Haven (http://www.animalhavenshelter.org) Thank you for your support!
>
>
> Forward email
>
>
Sharon Dolin
www.whirlwindbysharondolin.com
[redacted]

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38. Larissa Shmailo

MadHat Carol Party Update

Wed 7 Nov 2012

MadHat presents:

The Carol Novack
Christmas-Hannukah-Kwanzaa-Solstice-and-Atheists-Who-Love-to-Party
Tribute Party

Readings by Andrei Codrescu, Cornelius Eady, Bob Holman, CA Conrad, Philip Nikolayev, Katia Kapovich, Howie Good, Lee Ann Brown, Marc Vincenz, Ben Mazer, Susan Lewis, Larissa Shmailo, Brendan Lorber, Bill Yarrow, Rafael Urweider, Gretchen Primack, Sarah Sarai, Patricia Carragon, Tom Bradley, Yuriy Tarnawsky, Susan Scutti, Steve Dalachinsky, and a heavenly host Music of the spheres by Leon Dewan of Dewanatron (The Social Network) and the Ubudis Duo (Jonathan Golove and Omer Tamez) Launch and ascension of Hugh Foxâ€™s Primate Fox and Carol Novack and Tom Bradleyâ€™s Feliciaâ€™s Nose Art by MadHat's Artistic Souls Angelic Ale and Wine

And much, much more!
Costumes encouraged.

Saturday,December 8, 7:00 p.m. until late.
A Gathering of theTribes
285 E. 3rd Street (between C&D)
Contact: [redacted] /[redacted]

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39. Paul Siegell

PHILLY: FRI NOV 16: MOONSTONE 7PM

Wed 7 Nov 2012

POETRY + MUSIC + YOU!

+ Philly Book Party for JASON BALDINGER's The Lady Pittsburgh,

+ with special guest JEROME CROOKS,

+ plus Philly poets AMELIA BENTLEY, RAS MASHRAMANI, PAUL SIEGELL,

+ and music from ANDREW KELLER.

THE LADY PITTSBURGH VISITS BROTHERLY PHILLY

https://www.facebook.com/events/291726380944465/

JASON BALDINGER is the author of two books of poetry, The Whiskey Rebellion (with Jerome Crooks) published in 2011 by Six Gallery Press, and The Lady Pittsburgh on Speed and Briscoe Press, which is the reason for this particular shindig. He has contributed to The New Yinzer a nd Shattered Wig Press, and you can hear him reading from this manuscript at jasonbaldinger.bandcamp.com.

AMELIA BENTLEY has been in Philly about a year, and currently lives over Dahlak's in West Philly. She can tell you more about herself after the reading.

JEROME CROOKS is the author of i've been a mess and i feel fine (Speed and Briscoe, 2001) as well as the forthcoming The Moment I Feared (Low Ghost Press). Jerome has served as the active head of the Speed and Briscoe writer's collective since its inception in 1998. His work has appeared in the Pittsburgh City Paper, Natural Language, The New Yinzer, and Open Thread's regional review. His journalism has appeared in Magazino and Islas. He is the son of Mary Anne and Jerry Crooks, brother to Theresa, brother in law to John Leonard, and proud uncle of young Aeden.

ANDREW KELLER writes music under the name Snow Caps, and is also a member of Hermit Thrushes. He has made two albums, Baby Bird (Single Girl Married Girl) and Moonbreak (Edible Onion), by himself in the comfort of his own room. He has been writing and re-writing his third album, Don't Take Me Back, for about two years. In December, he plans to record this third album

with a full band, which will include harp, clarinet, drums, bass, guitar, and ukulele. He is also a senior editor at Painted Bride Quarterly.

RAS MASHRAMANI lives in West Philly, stockpiling rations and gradually falling off the grid. She is currently new media editor at APIARY Magazine, and is part of Metropolarity, a Philly arts collective seeking to elevate and evolve science fiction. She blogs at motherWAP.blogspot.com. You can find more about Metropolarity at metropolarity.net.

PAUL SIEGELL promises to read all new work at this reading. He is the author of three books of poetry, is a copywriter by day, a senior editor at Painted Bride Quarterly by choice, and more of his work – and concrete poetry t-shirts – can always be found at “ReVeLeR @ eYeLeVeL” (paulsiegell.blogspot.com).

COME COME YOU ME WE SAY OH HI HELLO!

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

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40. Susan Webster Schultz
News from Tinfish Press
Thu 8 Nov 2012

Exciting new work from a young Auckland performance poet! Pre-publication sale on Ya-Wen Ho's _Last Edited [Insert Time Here]_ at our website (scroll to the end of "products"). Soon we will have an easier way on our new website! Here is a description of the book, with link to buy it. Will be $13, but yours for $10, plus handling, before it arrives in our office.
http://tinfishpress.com/ho.html

Your purchase will help us publish more books this year and next. We have an ambitious line-up!

Susan M. Schultz
Editor & moneybags

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41. Eric Hoffman
New Oppen essay at J2
Thu 8 Nov 2012

Hello Everyone,

New essay at the remarkable *Jacket 2 *website. Online as of today:

https://jacket2.org/article/clarity-and-sincerity

Hope this finds you well.

Best,
Eric Hoffman

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42. Amy King

Tomorrow, Friday, Nov 9th -- 5 to 7 p.m. THE LADDER IS ALWAYS THERE: VIDA COCKTAIL PARTY & MEET-N-GREET

Thu 8 Nov 2012

VIDA welcomes an array of female writers who, respectively, serve as faculty to local MFA programs and administrate non-profit organizations supporting underrepresented writers. Emerging writers interested in joining in critical discourse that addresses the lack of gender parity in publishing are encouraged to join this conversation. What obstacles do female writers presently face? What opportunities are ours to embrace?

VIDA Members & Guests to be present:

- Cate Marvin (Co-Founder, VIDA)
- Amy King (The Count, VIDA)
- Rosebud Ben-Oni (HER KIND, VIDA)
- Becca Klaver (Events, VIDA)
- Rebecca Godfrey (Columbia)
- Lucie Brock-Broido (Columbia)
- Deborah Landau (NYU)
- Helen Schulman (New School)
- Melissa Febos (Sarah Lawrence)
- Elizabeth Hornig (Brooklyn)
- Camille Rankine (Mahattanville)
- Jan Heller-Levi (Hunter)
- Sarah Gambito (Kundiman)
- Alison Meyers and Hafizah Geter (Cave Canem)

Brief presentations from VIDA’s guests along with a Q & A will be followed by informal conversation and merriment among those who actively desire to create a literary climate more inclusive of work by female writers.

This event is free and open to the public.

58 W 10th St NY, NY (NYU's Lillian Vernon Creative Writers House)

https://www.facebook.com/events/350451125048051/

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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43. amy king

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44. Gerald Schwartz

Steve Huff/G. E. Schwartz reading

Thu 8 Nov 2012

Steve Huff
&
G. E. Schwartz
reading from their work
NOVEMBER 11th @ 4:00 PM
Books, ETC.
macedon, New York 14502
[redacted]
FREE

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45. paolo javier

Bookstalls: Film, Poetry, & Performance in Celebration of Joseph Cornell, 11/16, 7 pm

Thu 8 Nov 2012

Hello There!

I'd like to invite you to an event honoring *Joseph Cornell* (1903–72), the reclusive genius who spent most of his life in a small home on Utopia Parkway in Flushing, Queens. Our program will feature performances by contemporary poets and filmmakers that showcase new work inspired by Cornell’s surrealist assemblages and films. There will be readings by poet-scholars Alan Ramón Clinton and Elizabeth Willis; a collaborative film narration by Flushing-based poet and filmmaker Stephanie Gray* *and Queens poet laureate Paolo Javier; a joint performance by poet and professor Lee Ann Brown and poet-artist Julie Patton; and recent work by experimental filmmaker Mark Street. Sixteen-millimeter presentations of key films by Cornell, including *Rose Hobart* (1936, 17 mins.), *A Legend for Fountains* (1957–1965, 19 mins.)*, Angel* (1957, 3 mins.), and *Centuries of June* (1955, 11 mins. Co-directed with Stan Brakhage) will be interspersed throughout the evening.

MOMI is one of the great institutions in NYC<http://queenspoetlore.tumblr.com/post/7391008812/chris-wisniewski-engaging-jeff-bridges-in-a>, and admission to this Friday night event will also get you into the museum’s fantastic galleries, open till 8 pm, and which currently feature "American Falls"<http://www.movingimage.us/exhibitions/2012/09/15/detail/phil-solomon-american-falls-2/>, a mind-blowing installation by Phil Solomon on the third floor.

*Bookstalls: Film, Poetry, & Performance in Celebration of Joseph Cornell<http://www.movingimage.us/visit/calendar/2012/11/16/detail/bookstalls-film-poetry-and-performance-in-celebration-of-joseph-cornell>
*
*Friday, November 16, 7 pm
Museum of the Moving Image*
36-01 35 Avenue
Astoria, NY 11106
$12 ($9 for senior citizens and students / free for Museum members)

Hope to see you there!

yrs,
Paolo

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46. Steve Clay
Julie Patton and James Walsh read in NYC November 14 and 6:30
Thu 8 Nov 2012

Broadside Reading Series organized by Steve Clay of Granary Books

Center for Book Arts
28 West 27 Street (3rd floor)
New York City

$10 suggested donation

Wednesday, November 14 at 6:30
Julie Patton and James Walsh

Wednesday, December 5 at 6:30
Cecilia Vicuna and Lewis Warsh

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47. michael farrell
best australian poems
Thu 8 Nov 2012

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best australian poems 2012 out now - edited by john tranter

http://www.penguin.com.au/products/9781863955812/best-australian-poems-2012

with poems by pam brown, jill jones, robert adamson, mark young, peter minter, louis armand, john kinsella, jaya savige, ann vickery, pete spence, & michael farrell

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48. Jennifer Karmin
Nov 10: Writers on Process (Chicago)
Fri 9 Nov 2012

Writers on Process:
Laura Goldstein
Judd Morrissey
Martin Glaz Serup
Christine Wertheim

Saturday, November 10th
4-6pm

at the Chicago Cultural Center
78 E. Washington Street
on the 5th floor, Millennium Park Room
Chicago, Illionis
free admission

Les Figues Press authors Martin Glaz Serup (Copenhagen) and Christine Wertheim (Los Angeles) will be on a Field Tour of the Field States from November 3-10, 2012. On Saturday, November 10, join us for a panel discussion between Martin Glaz Serup, Christine Wertheim, and local writers Judd Morrissey and Laura Goldstein on process and project.

Moderated and organized by
Jennifer Karmin & Elizabeth Metzger Sampson
presented by the Poetry Center of Chicago & Red Rover Series

Facebook event page
https://www.facebook.com/events/474883175866789/?context=create

Laura Goldstein's poetry and essays have been published in American Letters and Commentary, MAKE, kill author, jacket2, EAOGH, Requited, Everyday Genius, Little Red Leaves, and How2. She has published several chapbooks including Inventory (Sona Books, 2012); Let Her (Dancing Girl Press, 2012); Facts of Light (Plumberries Press, 2011) and Ice in Intervals (Hex Presse, 2008). She co-curates the Red Rover Series with Jennifer Karmin and teaches Writing and Literature at Loyola University.

Judd Morrissey is an electronic writer and creator of multimodal works encompassing elements of internet art, live performance, site-responsive installation, and structured public participation. He is the creator of widely studied and anthologized digital literary works including The Precession (2011), The Last Performance [dot org] (2009), The Jewâ€™s Daughter (2006), and My

Name is Captain, Captain (2002). His projects are presented nationally and internationally in festivals, exhibitions, conferences and commission contexts. Morrissey is currently an Adjunct Associate Professor at the School of the Art Institute of Chicago where he teaches courses in networked and computational writing, digital art, and contemporary performance. He was a collaborator of the former international performance collective, Goat Island, and is a fellow of the Creative Capital / Andy Warhol Foundation Arts Writing Grant program. More at http://www.judisdaid.com.

Martin Glaz Serup was born in 1978 and has published six childrenâ€™s books, most recently an illustrated story entitled When granddad was a postman (2010). He has also published six collections of poetry; his long poem The Field (2010) has been published in Denmark (2010), USA (2011), Sweden (2012) and Finland (2013). Serup is the former founding editor of the Nordic web-magazine for literary criticism Litlive and the literary journal Apparatur, and is the current managing editor of the poetry magazine Hvedekorn. He has taught creative writing at the University of Southern Denmark and at the University of Aarhus; he is currently a Ph.D. student at the University of Copenhagen. In 2006, Serup received the Michael Strunge Prize for poetry and in 2008 he received a gold medal from the University of Copenhagen for his dissertation of Poetry and Relational Aesthetics. In 2012, he was awarded the prestigious three-year grant from the Danish Art's Council.

Christine Wertheim is a poet, critic, performer and curator with a doctorate in literature and semiotics from Middlesex University, London. Her books include the poetic suite +|â€˜meâ€™S-pace (Les Figues Press), Corpus, a chapbook from Triage, and the edited anthology Feminaissance (Les Figues Press). She regularly writes critical pieces on art, literature and aesthetics, including for Cabinet, X-tra, The Quick and the Dead, Walker Art Center cat., and Patarcitical Interogation Techniques, vol 3, ed. Doug Harvey. She lectures and performs internationally, most recently at the Sorbonne, Birkbeck College, London, the University of Western Sydney, Melbourne University, and LaTrobe University, Melbourne. With her sister Margaret she co-directs the Institute For Figuring (IFF), which curates exhibitions and seminars on the intersections of art, science and mathematics. Her new book Mutters and Babels is forthcoming from Couterpath Books in 2013. More at http://christine-wertheim.com and http://theiff.org.

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49. Deborah Poe

News, Deborah Poe

Fri 9 Nov 2012

Friends,

I write to share some publication news with you. *Hélène, *my a novella in verse, was published recently by Furniture Press. You can order a copy here (soon available also on SPD): http://furniturepressbooks.com/books/poehelene/. Of the book, Sandra Doller writes:

In this remarkable lineated novella, Deborah Poe's concentrated images accrete & transform: "orange-edged" becomes "gold," silk & lives are bartered, nuns see yet do not say. Poe's brilliantly rhythmic prose lines both interrogate & untangle fixed notions of genre & narration, spinning conversation between white spaces while experimenting with utterance & its antecedent silences; "I could think of no conversation to start" becomes "I can feel your loom all the way over here/a chest silent, full of light." In parts old-fashioned, sepia, handwritten, in parts postmodern patchwork lyric, the artist behind this work is generously capable of holding the paradox of distance & disappearance in proximity, inviting us to consider ceasing "the mind's clattering" via an astonishingly moving feminist lullaby to times & places past. Sandra Doller

In addition to *Hélène,*, *Keep, *a chapbook with selections from my newest poetry manuscript in progress, was just published with above/ground: http://www.abovegroundpress.blogspot.ca/2012/10/new-from-aboveground-press-keep-by.html. I lastly want to share my interview with *Womens Quarterly Conversation, * published in September:* * http://womensquarterlyconversation.com/2012/09/23/profiles-in-linguistics-and-poetics-deborah-poe/ .

I am in the process of scheduling readings through fall of 2013 to celebrate these publications as well as my third poetry collection *the last will be stone, too *(February 2013). Please get in touch with me if you are interested in scheduling a reading, or if you would like to review * Hélène *or *Keep. *

You can find information on upcoming readings and events, as I add them, here: http://www.deborahpoe.com/events.html. Thank you for your time and consideration.

Warm wishes,

Deborah M. Poe

www.deborahpoe.com

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50. Jesse Miller
Seth Abramson Teaching in the Margins @ Full Stop
Fri 9 Nov 2012

"The time of the workshop is over."<http://www.full-stop.net/2012/11/08/features/the-editors/teaching-in-the-margins-seth-abramson/>

Seth Abramson talks to Full Stop about the Iowa Model and pedagogies of process as part of the series Teaching in the Margins. With Teaching in the Margins Full Stop looks to poets, novelists, educators and academics to survey the state of the humanities and explore the relationship between innovative writing and pedagogy.

You can find the interview here: http://www.full-stop.net/2012/11/08/features/the-editors/teaching-in-the-margins-seth-abramson/

Please feel free to post, link, tweet or otherwise share. And thanks so much for your help and interest.

Jesse

--
Jesse Miller I reviews editor I full stop I http://www.full-stop.net

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51. stephen mooney
Katko, Weller, & Fitterman Veer books back in print!
Fri 9 Nov 2012

ICAJCSAg

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52. stephen mooney
Katko, Weller, & Fitterman Veer books back in print!
Fri 9 Nov 2012

CSAgIAkJICA=

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53. Séamas Cain
Do you remember? The Sixties?
Fri 9 Nov 2012

Do you remember the film "REDS," by Warren Beatty? The lives, needs, and desires of Jack Reed, Louise Bryant, Eugene O'Neill, Emma Goldman, and many others were represented in an epic sprawling over several continents.

But one of the most curious features of this film was the inclusion of small groups of "witnesses" who interrupted the dramatic flow from time to time. They were persons who actually had known Reed, O'Neill and/or the other people struggling in the story of the film, or were able to describe effectively the times of the epic.

One project I am working on at the moment is a small archive concerning the 1960s. (My collection of Sixties materials is already scheduled to be placed with a university archive.) The thought occurred to me that I could include my own "witnesses" as interrupters of my own archive. Thus I am attempting to recruit anyone who lived through the 1960s, and has interesting stories to report, to submit a writing.

My process will be participatory and inclusive. I have no "party line." I welcome writings in any language and from any country. And I welcome any viewpoint on any or all dimensions of the 1960s, artistic, social, liberatory, cultural or countercultural, economic, political (or anti-political), religious (or anti-religious), musical, etc., etc. And I welcome Visual Poetry, in its own right.

During the 1960s, did you have interesting face-to-face encounters with Theodor W. Adorno, Michelangelo Antonioni, Joan Baez, The Beatles, John M. Bennett, Joseph Beuys, William S. Burroughs, John Cage, Noam Chomsky, Christo, Bob Cobbing, Gregory Corso, Stuart Christie, Raya Dunayevskaya, Bob Dylan, Medgar Evers, Federico Fellini, Lawrence Ferlinghetti, Ian Hamilton Finlay, Allen Ginsberg, Václav Havel, Seamus Heaney, Dick Higgins, Allan Kaprow, Jack Kerouac, Martin Luther King, Philip Lamantia, John Lennon, Herbert Marcuse, Nam June Paik, Bern Porter, Herbert Read, Franklin Rosemont, The Smothers Brothers, Twiggy, Andy Warhol, or Frank Zappa?

Or, did you have interesting encounters with "ordinary" people?

In either case, I want to know your story (or stories).

Limits? Any writing from one small paragraph to 17 pages of text! Drawings and artwork may be included but, with them, there must be some kind of written text about the era.

My deadline to receive submissions is the end of November.

Your writings will NOT be published by me. They will simply be included in an archive university collection on the Sixties. If you want to restrict publication by others of your text than put the copyright mark on it.

Do NOT date your text! (If you put a 2012 date on your text someone at the university archive will stick it into a 2012 file-folder! I want to blend these statements by "witnesses" of the era into my own archive of the 1960s.)

Thank you.

Send your written and signed text to ...

Séamas Cain,
323 Fourth Street,
Cloquet, Minnesota,
U.S.A.,
55720 - 2051

http://www.mnartists.org/artistHome.do?action=info&rid=685

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54. Rob McLennan
dale smith & hoa nguyen,
Sat 10 Nov 2012

my 12 or 20 questions with dale smith:

http://www.robmclennan.blogspot.ca/2012/11/12-or-20-second-series-questions-with_10.html

my profile of hoa nguyen, for open book: ontario:

http://openbooktoronto.com/profile_hoa_nguyen_with_few_questions

etc;

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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55. Dan Wilcox
Third Thursday Poetry Night: November 15: James Belflower
Sun 11 Nov 2012

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

November 15, 2012
7:00 sign up; 7:30 start

Featured Performer: James Belflower

with an open mic before & after the feature
$3.00 donation, suggested; more if you got it, less if you can't.

Your Thankful Host, Dan Wilcox.

* * * * * * * *

James Belflower is the author of Commuter (Instance Press), And Also a Fountain (NeOpepper Press) and Bird Leaves the Cornice, (Spring Gun Press) winner of the 2011 Spring Gun Press Chapbook Prize. His work appears, or is forthcoming in: Fence, New American Writing, 1913, and EOAGH among others and he co-curates the Yes! Reading Series in Albany, New York

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56. Sue Brannan Walker

Re: Do you remember? The Sixties?

Sun 11 Nov 2012

Would this be of interest?

I knew George Wallace, sat beside him at a band banquet when he spoke at our high school. my father was a state senator, and at the Governor's mansion in Montgomery, Alabama, I spit my first taste of caviar in a schefflera plant.

Sue Walker

On Nov 9, 2012, at 12:50 PM, Séamas Cain wrote:

> _____
>
> *Do you remember the film "REDS," by Warren Beatty? The lives, needs, and desires of Jack Reed, Louise Bryant, Eugene O'Neill, Emma Goldman, and many others were represented in an epic sprawling over several continents.*
>
> *But one of the most curious features of this film was the inclusion of small groups of "witnesses" who interrupted the dramatic flow from time to time. They were persons who actually had known Reed, O'Neill and/or the other people struggling in the story of the film, or were able to describe effectively the times of the epic.*

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My process will be participatory and inclusive. I have no "party line." I welcome writings in any language and from any country. And I welcome any viewpoint on any or all dimensions of the 1960s, artistic, social, liberatory, cultural or countercultural, economic, political (or anti-political), religious (or anti-religious), musical, etc., etc. And I welcome Visual Poetry, in its own right.

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Do NOT date your text! (If you put a 2012 date on your text someone at the university archive will stick it into a 2012 file-folder! I want to blend these statements by "witnesses" of the era into my own archive of the 1960s.)

Thank you.

> *Send your written and signed text to ...*
>
> *Séamas Cain,*
> *323 Fourth Street,*
> *Cloquet, Minnesota,*
> *U.S.A.,*
> *55720 - 2051*
>
> *http://www.mnartists.org/artistHome.do?action=info&rid=685*
>
> _____

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57. allison hedge coke

Re: News, Deborah Poe

Sun 11 Nov 2012

Congratulations on this publication, Deborah Poe!

On Fri, Nov 9, 2012 at 8:50 AM, Deborah Poe <[redacted]> wrote:

> *Friends,*
>
> *I write to share some publication news with you. *Hélène, *my a novella in verse, was published recently by Furniture Press. You can order a copy here (soon available also on SPD):*
> *http://furniturepressbooks.com/books/poehelene/. Of the book, Sandra Doller*
> *writes:*
>
> *In this remarkable lineated novella, Deborah Poe's concentrated images accrete & transform: "orange-edged" becomes "gold," silk & lives are bartered, nuns see yet do not say. Poe's brilliantly rhythmic prose lines both interrogate & untangle fixed notions of genre & narration, spinning conversation between white spaces while experimenting with utterance & its antecedent silences; "I could think of no conversation to start" becomes "I can feel your loom all the way over here/a chest silent, full of light." In parts old-fashioned, sepia, handwritten, in parts postmodern patchwork lyric, the artist behind this work is generously capable of holding the paradox of distance & disappearance in proximity, inviting us to consider ceasing "the mind's clattering" via an astonishingly moving feminist lullaby to times & places past.*

> *Sandra Doller*
>
> *In addition to *Hélène,*, *Keep, *a chapbook with selections from my newest poetry manuscript in progress, was just published with above/ground:*
>
> *http://www.aboveground press.blogspot.ca/2012/10/new-from-aboveground-press-keep-by.html*
> *.*
> *I lastly want to share my interview with *Womens Quarterly Conversation, * published in September:* **
>
> *http://womensquarterlyconversation.com/2012/09/23/profiles-in-linguistics-and-poetics-deborah-poe/*
> *.*
>
> *I am in the process of scheduling readings through fall of 2013 to celebrate these publications as well as my third poetry collection *the last will be stone, too *(February 2013). Please get in touch with me if you are interested in scheduling a reading, or if you would like to review **
> *Hélène *or *Keep. **
>
> *You can find information on upcoming readings and events, as I add them, here: http://www.deborahpoe.com/events.html. Thank you for your time and consideration.*
>
> *Warm wishes,*
>
> *Deborah M. Poe*
>
> *www.deborahpoe.com*

--
Allison Hedge Coke

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58. Rob McLennan

Michael Blouin/Elizabeth Rainer + Hugh Thomas' above/ground press chapbooks

Sun 11 Nov 2012

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anticipating the announcement of this year's bpNichol Chapbook Award on Saturda (at the Meet the Presses fair in Toronto), remember that you can still order copies of the 2 above/ground press chapbooks on the 6 chapbook shortlist: Michael Blouin + Elizabeth Ranier's Let lie/ and Hugh Thomas' Opening the Dictionary. check the link here:

http://www.abovegroundpress.blogspot.ca/2012/10/hugh-thomas-opening-dictionary-and.html

etc;

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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59. Jennifer Karmin

Nov 12: 4000 Words 4000 Dead / Veterans Day

Mon 12 Nov 2012

STATEMENT

I, Jennifer Karmin, plan to do a final street performance of 4000 Words 4000 Dead on November 12, 2012 from 12-1pm.

The performance shall happen in downtown Chicago, beginning in front of the Vietnam War Memorial at Wabash & Wacker and ending in front of the U.S. Army Career Center at Harrison & State.

In April 2008, I began collecting 4000 words as a memorial to the 4000 dead American soldier who had been killed in Iraq. Submissions came from friends, students, writers, activists, soldiers, and those who read about the project online. I asked each person to send me 1-10 words, gave parts of the poem away to pedestrians during public performances across the country, and painted the words using the American flag as a writing utensil in two installations.

4000 Words 4000 Dead is a companion piece to Revolutionary Optimism, a response to Abu Ghraib based on confessions from Iraqi prisoners, sympathy cards, and The Tibetan Book of the Dead. Both texts have just been published

as a chapbook by Sona Books and will be released online for Memorial Day weekend 2013.

-- Jennifer Karmin
November 11, 2012

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60. Peter Ganick
Re: ex-ex-lit
Mon 12 Nov 2012

---

this is to announce the existence of the ex-ex-lit
[experiential-experimental literature] blog.
many poets are represented.
with 113 members and over 2,100 posts, the blog is in the forefront of experimentation with alphanumeric language/literature.
poetry that extends the range of experient-experimentation with language is the tenor of this blog.
categories are always difficult but this is not a blog for vispo--------it
is concerned with the possibilities of letters, numbers, symbols-----in
other words, *text.*
it can be found at http://ex-ex-lit.blogspot.com
submissions are welcome, please read some of the blog before sending
however.
send to peter ganick at <[redacted]>

--
www.peterganick.com

"when you don't know where you're going,
any road'll take you there..."
-------george harrison

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61. Jane Nakagawa
Poetry in Japan
Mon 12 Nov 2012

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hiAll are welcome to attend our next poetry reading and discussion in Osaka JAPAN on November 17, 2012. Â Details below. Also, our group is in search of a Tokyo area venue for 2013. Â If interested, please contact me directly. all the bestJane Japan International Poetry Society

Â Â Â Meeting Saturday November 17, 2012:Â 1:00 P.M. to 5:00 P.M.
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

Osaka University, Toyonaka Campus
http://www.osaka-u.ac.jp/ja/access/accessmap.html

Directions in English: http://www.osaka-u.ac.jp/en/access/index.html#toyonaka

Gengo Bunka Kenkyu ka Building 7, large meeting room on the 2nd floor:Â
http://www.osaka-u.ac.jp/ja/access/toyonaka.htmlÂ

Admission: free Â Pre-registration unnecessary

Contact:Â Trane DeVore, Osaka University
email [redacted]Â /Â [redacted]

Come join us for a friendly poetry reading and discussion. Open to the public. All are welcome. Languages used will be English and Japanese. Â

Information about the scheduledÂ speakers / readers:

Yoko DANNO is the author of several books and chapbooks of English poetry published in Japan and the USA. A collaborative work, â€œa sleeping tiger dreams of manhattan: poetry, photographs and musicâ€ by Danno, James C. Hopkins & Bernard Stoltz, translated from English, will be published (Mansards, Latvia) in September, 2012. Her English translation of "Songs and Stories of the Kojiki" was published by Ahadada Books (Toronto/Tokyo, 2008).

Trane DeVORE's work has appeared in Mirage, Crowd, First Intensity, Chain, Salt Hill, 26, The Electronic Poetry Review, Poetry Nippon, and many other venues. Â He has published two books of poetry â€• "series/mnemonic" (1999) and "Dust Habit" (2005) â€• both with Avec Books. He currently lives in Osaka and teaches at Osaka University.

Loren GOODMANÂ is Associate Professor of Creative Writing and English LiteratureÂ at Yonsei University/Underwood International College in Seoul, South Korea and Pacific Correspondent for The Best American Poetry Web Blog. He won a Yale Series of Younger Poets Award, selected by W. S. Merwin, for his poetry book "Famous Americans," and is also the author of the poetry chapbooks "Suppository Writing" and "New Products."

Jane JORITZ-NAKAGAWA is the author of seven volumes of poetry, most recently "Invisible City" (White Sky Ebooks, USA). Other 2012 publications include two chapbooks with quarter after press (USA), "flux of measure" and "season of flux," and a poetry broadside, "blank notes," with Country Valley Press (USA). She currently divides her time between Shizuoka and Nagano prefectures.

Kiyoko OGAWA is a poet, translator and essayist, writing monthly essays on world literature for "Saku." She has published five English and three Japanese books of poetry, as well as an academic monograph on T.S.Eliot.Â Â Her work

has been included in anthologies and journals such as "other side river," "Sunrise from Blue Thunder," "Prairie Schooner," and others.

Eric SELLANDâ€™s new poetry chapbook is â€œStill Lifes.â€ Translations of poems by Takagai Hiroya and Sekiguchi Ryoko appear in the current issue of "Big Bridge," and his translation of Wago Ryoichi will appear in a forthcoming issue of "ElevenEleven."

Goro TAKANOÂ was born in the city of Hiroshima, and is assistant professor in the Faculty of Medicine at Saga University, where he teaches English and Japanese literature. He obtained his M.A. from the University of Tokyo (American Literature), and his Ph.D. from the University of Hawaii at Manoa (English/Creative Writing). His first novel, "With One More Step Ahead," was published in by BlazeVOX (USA) in 2009.

Atsusuke TANAKAã€€works as a high school mathematics teacherã€€in his hometown, Kyoto.Â In 1991, the prominent poet Makoto ÅŒoka identified him in the journal "Yuriika" as a major poetic voice of his generation.Â Tanaka has published seven volumes of poetry in Japanese, including an ongoing experimental series of poems called "The Wasteless Land" which draws inspiration and quotes from a wide array of sources ranging from pop music to classical Western and Japanese literature. Â

for 2013 events, please contact Jane Joritz-Nakagawa:Â janenakagawa at yahoo dot com

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62. Amanda Earl

New AHP Essay: "Stochastic Acts: the search string as poetry" by Mark Young

Mon 12 Nov 2012

Dear friends,

In the latest AngelHousePress essay, "Stochastic Acts: the search string as poetry," Mark Young examines the collage of realities and talks about poem making strategies involving the Google search string.

Please visit www.angelhousepress.com and click on essays.

remember, if you haven't already sent me an essay, rant, manifesto, interview, review etc for the essay series, please do so. it can be on any topic related to art & culture, on your own artistic practice or someone else's. hope to hear from you.

stay tuned for the launch of the fifth issue of Experiment-O, AngelHousePress's annual online PDF magazine that celebrates the art of risk. all being well, it should be out by the end of the month.

best,
Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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63. Derek Beaulieu
LOCAL COLOUR pre-orders now available
Mon 12 Nov 2012

Thought this might interest you: http://www.ineditmode.com/wordpress/?p=475

In edit mode press is now taking pre-orders for LOCAL COLOUR : Ghosts, variations:

LOCAL COLOUR : Ghosts, variations is a collaboration between In Edit Mode Press and Canadian poet Derek Beaulieu. The publication takes as its point of departure, Paul Auster¹s novella Ghosts, and, in particular, Derek Beaulieu¹s reworking of Auster¹s text, Local Colour, which he describes as follows: ŒLocal Colour¹ is a page-by-page interpretation of Paul Auster¹s 72-page novella ŒGhosts¹. ŒGhosts¹ concerns itself with Blue, a private detective hired by a mysterious character named White to transcribe the actions of Black, a denizen of Brooklyn Heights living on Orange Street. As Blue reports his findings, the reader becomes more aware of the intricate relationship between Black and White, and a tactile awareness of the role of colour spreads through the narrative. With ŒLocal Colour¹, I have removed the entirety of Auster¹s text, leaving only chromatic words‹proper nouns or not‹spread across the page as dollops of paint on a palette. Taking inspiration from Kenneth Goldsmith¹s Gertrude Stein on Punctuation (Abaton Books, 2000) what remains is the written equivalent of ambient music‹words which are meant to be seen but not read. The colours, through repetition, build a suspense and crescendo which is loosened from traditional narrative into a more pointillist construction.

Focusing on the tension created in Beaulieu¹s manuscript and alluded to in the description of his process between the textual narrative and the relatively abstract graphical mark, and the opening it seems to provide towards a sonic realm, we are now hoping to solicit a series of textual, aural, oral, musical, and other interpretations, as well as more machinic Œutilisations¹, of Beaulieu¹s manuscript. What interests us, in particular, is the way in which Local Colour

seems to split Auster¹s narrative text open, deterritorialising it, serially, by rendering it purely graphical, freeing it up, in the same gesture, to an excess and a bifurcation of meaning. Seeking to extend and amplify this ambition, we are now opening the project up for others writers, poets, musicians, artists to split Beualieu¹s manuscript open, to deterritorialise the coloured rectangles of his manuscript by textual, aural, narrative, graphical and other means.

Local Colour: Ghosts, variations collects and counterposes a wide array of strategies and approaches. It features both textual and aural contributions and contributions that combine text and sound. We hope it will prove an ambitious, vigorous collection that oscillates and moves between textual narrative, graphical mark, and aural impression, exploring these different realms whilst rendering uncertain any easy distinction between them.

CONTENTS (IN PRINT) :

Derek Beaulieu, Local Colour (printed book)
Steve Giasson, Couleur Locale (printed book)
Cia Rinne, Securiousity (printed booklet)
Peder Alexis Olsson, Title TBA (print)
Jörgen Gassilewski, After Image (print)
Craig Dworkin, Unseen Colour (print)
Elisabeth Tonnard, Monochromatic Bits (print)
Martin Glaz Serup, Title TBA (printed book)
Eric Zboya, Untitled # 1 & 2 (Local Colour) (prints)
Ola Ståhl, Colour¹s Gravity (printed book and prints)
Magda Tyzlik-Carver & Andy Prior, Ghost Machine (printed booklet)

CONTENTS (ON CD) :

Pär Thörn, Sound Interpretation of Derek Beaulieu¹s ŒLocal Colour¹(sound piece)
Cecilie Bjørgås Jordheim, First of all there is Blue, Brown and I got ham, White and Blue (this section includes education) (sound pieces)
Ola Lindefelt, Title TBA (sound piece)
Andreas Kurtsson, Voice Range, Dialect Genre (sound piece)
Helen White, Local Ghosts (sound piece)
Ola Ståhl, Colour¹s Gravity (recorded speech)
Gary Barwin, Local Colour (sound piece)
Ola Ståhl & Carl Lindh, Music Box (sound piece)
Magda Tyzlik-Carver & Andy Prior, Ghost Machine (software and videos)

↑ Index

64. Maria Damon

Rain Taxi Review of Books!!! needs your help

Mon 12 Nov 2012

Dear friends,
*
*
*November 15th is Give to the Max Day <http://givemn.razoo.com/story/Rain-Taxi> in Minnesota, a day where anyone can give to outstanding non-profits in our state, and in doing so, give them the chance to receive even more cash via hourly prizes and recognition awards. *
*
*
*As a Board member of the literary organization Rain Taxi <http://www.raintaxi.com/> -- but more importantly, as a believer in the great work they do in highlighting the most compelling and imaginative literary works of our time -- I'm writing to ask you to show your support for this national literary treasure based in Minnesota. I know there are so many urgent causes in need of attention, but even a mere $10 will help put Rain Taxi in the running for additional funds. Give what you can! *
*

The best part is that you can make contributions NOW but have them processed on November 15th. Just click here <https://givemn.razoo.com/orders/new> to utilize the "schedule your donation" feature.

Warmest thanks,
Maria!
*

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65. Russ Golata

Re: News, Deborah Poe

Mon 12 Nov 2012

---

anytime you are in Florida--1st Mondays wanyts to hear you again-- Would love to have you

_____
From: Deborah Poe <[redacted]>
To: [redacted]

Sent: Friday, November 9, 2012 9:50 AM
Subject: News, Deborah Poe

Friends,

I write to share some publication news with you. *HÃ©lÃ¨ne, *my a novella in verse, was published recently by Furniture Press. You can order a copy here (soon available also on SPD): http://furniturepressbooks.com/books/poehelene/. Of the book, Sandra Doller writes:

In this remarkable lineated novella, Deborah Poeâ€™s concentrated images accrete & transform: â€œorange-edgedâ€ becomes â€œgold,â€ silk & lives are bartered, nuns see yet do not say. Poeâ€™s brilliantly rhythmic prose lines both interrogate & untangle fixed notions of genre & narration, spinning conversation between white spaces while experimenting with utterance & its antecedent silences; â€œI could think of no conversation to startâ€ becomes â€œI can feel your loom all the way over here/a chest silent, full of light.â€ In parts old-fashioned, sepia, handwritten, in parts postmodern patchwork lyric, the artist behind this work is generously capable of holding the paradox of distance & disappearance in proximity, inviting us to consider ceasing â€œthe mindâ€™s clatteringâ€ via an astonishingly moving feminist lullaby to times & places past. Sandra Doller

In addition to *HÃ©lÃ¨ne,*, *Keep, *a chapbook with selections from my newest poetry manuscript in progress, was just published with above/ground: http://www.aboveground press.blogspot.ca/2012/10/new-from-aboveground-press-keep-by.html. I lastly want to share my interview with *Womens Quarterly Conversation, * published in September:* * http://womensquarterlyconversation.com/2012/09/23/profiles-in-linguistics-and-poetics-deborah-poe/ .

I am in the process of scheduling readings through fall of 2013 to celebrate these publications as well as my third poetry collection *the last will be stone, too *(February 2013). Please get in touch with me if you are interested in scheduling a reading, or if you would like to review * HÃ©lÃ¨ne *or *Keep. *

You can find information on upcoming readings and events, as I add them, here: http://www.deborahpoe.com/events.html. Thank you for your time and consideration.

Warm wishes,

Deborah M. Poe

http://www.deborahpoe.com/

↑ Index

66. sam truitt

Doing something a little different for next book: DICK

Mon 12 Nov 2012

I'm doing something media quirky for my book DICK, transmitting it via 365 transmissions over the coming year via FB and Twitter. It's "about" the JFK assassination - or, as it is written, "Made of maps, mirrors and labyrinths - though grounded in proprietary knowledge - DICK is a book that explodes the Kennedy assassination and the machinations around that event. References to the JFK murder are in fact quite oblique: in fact, the whole work is, including most obdurately the integral deployment of Morse Code as text..."

Here's the FB link:
http://www.facebook.com/pages/Dick-An-Oblique-Kennedy-Conspiracy-Countdown/494093407275592?ref=hl

For more on the story behind this book - and in fact to link/like to get the links - visit the page.

Thanks for mulling, being there, and

Best as ever,
Sam

_____
Sam Truitt
www.samtruitt.org

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67. Larry Sawyer

Please support the Guild Literary Complex and its annual appeal- pushing lit forward

Mon 12 Nov 2012

—

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68. Tomás Ó Cárthaigh

Solidary poem with women in education

Tue 13 Nov 2012

What We Have, We Do Not Value, As Others Value What They Cannot Have â€“ Malala Yousafai Tribute The scene is familiar, girls smoking, swearing, counting down the minutes to when they can race from class and get on with what they believe to be the real world, caring little for the lessons they can learn in school, taking for granted the education that they distain. St. Trinians is the

classic stereotype in film, and the scene is played out throught the west where education is a given, with little barrier to creed, ethnicity, etc.,

Not so in other lands.

This poem is in solidarity with girls who risk their all to get an education. Why not add to it by writing a verse of your own, or an image?

TomÃ¡s

↑ Index

69. sam truitt
Michael Ruby's MEMORIES, DREAMS AND INNER VOICES
Tue 13 Nov 2012

Station Hill Press has published Michael Ruby's trilogy, MEMORIES, DREAMS AND INNER VOICES. For review copies, contact [redacted]

Here is a description of the 240-page book; blurbs from Jerome Rothenberg and Bernadette Mayer; and Michael Ruby's bio:

In *Memories, Dreams and Inner Voices*, poet Michael Ruby records three strands of our most elusive experiences: the involuntary memories of bygone times and places that flash across our minds day and night; the mysterious inner voices heard in the last seconds before sleep; and the dreams we mostly forget upon waking. Taken together, Ruby's trilogy is a unique fusion of personal history, fiction and poetry that not only rescues unplumbed psychic experience but also exults in the laughter, terror and baffling innuendos of unbidden utterance.

If "experiment" means anything when we speak of *experimental* poetry, Michael Ruby's gathering is a moving testament to the still real possibilities of such a venture/adventure. His project here—to explore "the varieties of unconscious experience" as they come to him—is an aspect of what Gary Snyder once described as "the real work of modern man: to uncover the inner structure and actual boundaries of the mind." That Ruby's workings with memory, dream, and the experience of language between sleep and waking issue in a new and powerful work of poesis is something to be celebrated and experienced by all of us in turn.

--Jerome Rothenberg

Thank you, Michael Ruby, for illustrating how to write: by giving us memories, dreams and the hypnagogic words available to us humans who can swim in that stream. No lifeguard on duty. Beware!

--Bernadette Mayer

* *

*Michael Ruby *is the author of five poetry books: *At an Intersection *(Alef Books, 2002), *Window on the City *(BlazeVOX [books], 2006), *The Edge of the Underworld *(BlazeVOX, 2010), *Compulsive Words *(BlazeVOX, 2010) and *The Star-Spangled Banner* (Dusie, 2011). A sixth poetry book, *American Songbook *, is forthcoming from Ugly Duckling Presse. He is also the editor of *Washtenaw County Jail and Other Writings* by David Herfort (Xlibris, 2005). A graduate of Harvard College and Brown University's writing program, he lives in Brooklyn and works as an editor of U.S. news and political articles at *The Wall Street Journal*.

You can read more about MEMORIES, DREAMS AND INNER VOICES at *Station Hill Press<http://www.stationhill.org/books/title/memories,-dreams-and-inner-voices> * and on *Facebook<http://www.facebook.com/pages/Memories-Dreams-Inner-Voices/515884638440464?ref=ts&fref=ts> *.

It's available as a book and on Kindle (allowing it to be easily searched) from *Amazon<http://www.amazon.com/s/ref=sr_gnr_aps?rh=i%3Aaps%2Ck%3A%22memories%5Cc+dreams+and+inner+voices%22&keywords=%22memories%2C+dreams+and+inner+voices%22&ie=UTF8&qid=1352224771> .*

_____
Sam Truitt
Director
Station Hill of Barrytown
Office: [redacted]
Cell: [redacted]
www.stationhill.org
www.samtruitt.org

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70. Yuri Stone

Poetry Reading: Hung Q. Tu - Sunday, Nov 18, 2pm

Tue 13 Nov 2012

The Renaissance Society presents a reading by
Hung Q. Tu, poet
Sunday, November 18, 2pm
FREE - Cobb Hall (5811 S Ellis Ave), Room 409

Born in Vietnam and raised in San Diego, Tu is the author of two highly praised volumes, *Verisimilitude* (Atelos Press) and*Structures of Feeling *(Krupskaya

press). According to poet Rodrigo Toscano, “Tu's poetic modules are not ‘pieces’ in the traditional sense—that is, thematically staged, subjectively actored, and assumedly audienced, they are more like an intelligent arraying of graffiti that you'd run into in a modern city's sub-throughway, perhaps a bit run-down, but with a shiny glass building across the street—that is, a city intra-imperialized in every way, its complicit fractals, its bio-bit patois scrawled all about.”

If that eloquent description/testimonial doesn’t move you to put this event on your calendar then there is no hope. This event will take place in Cobb Hall Room 409, down the hall from the gallery. It is FREE and open to the public.

Please feel free to forward this along to others who may be interested.

--
Yuri Stone
Marketing Associate
[redacted]

The Renaissance Society
at the University of Chicago
5811 South Ellis Avenue, Room 418
Chicago, IL 60637
www.renaissancesociety.org

JOIN OUR NETWORK!
Facebook <http://www.facebook.com/therenaissancesociety> |
Twitter<http://www.twitter.com/rensoc>
| Vimeo <http://www.vimeo.com/rensoc> |
Tumblr<http://renaissancesociety.tumblr.com>
| Flickr <http://www.flickr.com/photos/therenaissancesociety>

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71. michael farrell
reading in manchester
Tue 13 Nov 2012

---

if anyone is in the vicinity i am reading in manchester nov 21

with jt welsch

at the deaf institute, grosvenor st, 7pm

more uk/europe dates to follow

michael

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72. Sharon Dolin

My new book WHIRLWIND and new website for it are up!

Tue 13 Nov 2012

Whirlwind is newly out from University of Pittsburgh Press and my new website for the book is here: www.whirlwindbysharondolin.com. Come have a visit!

Sharon Dolin
[redacted]
www.sharondolin.com
http://sharondolin.blogspot.com

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73. Jennifer Karmin

Nov 14: Aaaaaaaaaaalice @ Oberlin

Wed 14 Nov 2012

Performance & Reading
by Jennifer Karmin

Wedneday, November 14th
4:30-6pm
free admission

at Oberlin College
in Severance Hall
120 West Lorain Street
Oberlin, Ohio

Jennifer Karmin is a poet and performance artist. Her text-sound epic Aaaaaaaaaaalice was published by Flim Forum Press in 2010. At home in Chicago, she curates the Red Rover Series and is co-founder of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at festivals, artist-run spaces, community centers, and on city streets across the U.S., Japan, Kenya, and Europe.

Sponsored by the Creative Writing Program at Oberlin College
http://new.oberlin.edu/arts-and-sciences/departments/creative_writing

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74. Alan Sondheim

My book WRITING UNDER available! Information below -

Wed 14 Nov 2012

Alan Sondheim pens WRITING UNDER: SELECTIONS FROM THE "INTERNET TEXT"

(Please consider buying this - support the press and my work; it has a great introduction by Sandy Baldwin!)

http://www.alansondheim.org/Sondheim.jpg

CONTACT: Abby Freeland, Marketing Manager at West Virginia University Press, [redacted] x 6, [redacted]

Alan Sondheim pens Writing Under: Selection from "The Internet Text"

MORGANTOWN, W.Va. -- The Center for Literary Computing and West Virginia University Press are pleased to announce the publication of _Writing Under: Selections From the Internet Text_ by Alan Sondheim. This extraordinary collection of work explores and examines what happens to writing as it takes place on and through the networked computer.

Sondheim began experimenting with artistic and philosophical writing using computers in the early 1970s. Since 1994, he has explored the possibilities of writing on the Internet, whether using blogs, web pages, e-mails, virtual worlds, or other tools. The sum total of Sondheim.s writing online is entitled "The Internet Text."

Writing Under selects from this work to provide insight into how writing takes place today and into the unique practices of a writer. The selections range from philosophical musings, to technical explorations of writing practice, to poetic meditations on the writer online. This work expands our understanding of writing today and charts a path for writing.s future.

John Cayley of Brown University proclaims Alan Sondheim to be "the poet, the artist, the maker who has most profoundly immersed himself and his work in the life-changing code formsof networked computation that have the world and its 'genesis redux' in their grip." Christopher T. Funkhouser of New Jersey Institute of Technology affirms that "anyone interested in knowing more about (or from) a writer who has practiced and thrived on the Internet since its very beginnings needs to read this book." (See below for more.)

Alan Sondheim is a Brooklyn-based new media artist, musician, writer, and performer. He is concerned with issues of virtuality, and the stake that the real world has in the virtual.

Writing Under is published by the Center for Literary Computing, West Virginia University. To order this title or to learn more about this book visit http://wvupressonline.com/sondheim_writing_under_9781935978732#4 or phone [redacted].

Writing Under: Selections From the Internet Text by Alan Sondheim
December 2012/216pp

ePub 978-1-935978-74-9/$19.99
PB 978-1-935978-73-2/$19.99

"Alan Sondheim is one of the precious few who joyfully-and in abject misery-risks these terrors of writing for us, for our pleasure and our undoing. What happens? Language disposes of us. As if that were not all that is required of any writer, Alan Sondheim is also the poet, the artist, the maker who has most profoundly immersed himself and his work in the life-changing code-forms of networked computation that have the world and its 'genesis redux' in their grip."

- John Cayley, Literary Arts, Brown University

"Sondheim crafts an often meandering + always introspective recording of his prodigious on-line output. Birthed [and often remixed] in digital formats and drenched in anxiousness + desire, his staggeringly open text gives rise to possibilities of endless interpretation and comprehension, leaving multiple re-reads a definite must."

- Mez Breeze, Australian-based writer and practitioner of net.art

"Encountering Alan Sondheim's work we become aware how versatile a writer he is. The vast fore-lands of his Internet Text contains an estimated 25,000 pages of wryting involving - as Sandy Baldwin observes in his introduction "a phenomenology thick with human perception and intentions that are bodily, personal, political, and communal." In wryting, Sondheim produces all sorts of texts - poetry, prose, and the unnameable compositions existing amidst conditions of material transformations that merge (with) the physical and technological. Writing Under offers up generous statements of process, from a self- and other- aware master who is codework's godcyborg, a limner of psychedelic landscapes in Second Life, and an inveterate graphophile. This volume radiates foresight, stabilizing, if only for a moment, the fragility of "tenuously tethered bits and bytes" that exist in a vast field. For Sondheim, the creative is critical and vice versa; there's much telling in _Writing Under,_ projecting insight into the machinery of his oeuvre. Anyone interested in knowing more about (or from) a writer who has practiced and thrived on the Internet since its very beginnings needs to read this book."

- Christopher T. Funkhouser, Program Director, Communication and Media, New Jersey Institute of Technology

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75. Mark Weiss

Re: Do you remember? The Sixties?

Wed 14 Nov 2012

I strongly recommend Reed's book Insurgent Mexico, on which the early part of Reds is based. His coverage of the Mexican Revolution. One of the great works of American literature.

-----Original Message-----
>From: Sue Brannan Walker <[redacted]>
>Sent: Nov 11, 2012 2:06 PM
>To: [redacted]
>Subject: Re: Do you remember? The Sixties?
>
>Would this be of interest?
>
>I knew George Wallace, sat beside him at a band banquet when he spoke at our high school. my father was a state senator,
>and at the Governor's mansion in Montgomery, Alabama, I spit my first taste of caviar in a
>schefflera plant.
>
>Sue Walker
>
>On Nov 9, 2012, at 12:50 PM, SÃ©amas Cain wrote:
>
>> _____
>>
>>
>> Do you remember the film "REDS," by Warren Beatty? The lives, needs,
>> and desires of Jack Reed, Louise Bryant, Eugene O'Neill, Emma Goldman,
>> and many others were represented in an epic sprawling over several
>> continents.
>>
>> But one of the most curious features of this film was the inclusion of
>> small groups of "witnesses" who interrupted the dramatic flow from
>> time to time. They were persons who actually had known Reed, O'Neill
>> and/or the other people struggling in the story of the film, or were
>> able to describe effectively the times of the epic.
>>
>> One project I am working on at the moment is a small archive
>> concerning the 1960s. (My collection of Sixties materials is already
>> scheduled to be placed with a university archive.) The thought

>> occurred to me that I could include my own "witnesses" as interrupters
>> of my own archive. Thus I am attempting to recruit anyone who lived
>> through the 1960s, and has interesting stories to report, to submit a
>> writing.
>>
>> My process will be participatory and inclusive. I have no "party
>> line." I welcome writings in any language and from any country. And
>> I welcome any viewpoint on any or all dimensions of the 1960s,
>> artistic, social, liberatory, cultural or countercultural, economic,
>> political (or anti-political), religious (or anti-religious), musical,
>> etc., etc. And I welcome Visual Poetry, in its own right.
>>
>> During the 1960s, did you have interesting face-to-face encounters
>> with Theodor W. Adorno, Michelangelo Antonioni, Joan Baez, The
>> Beatles, John M. Bennett, Joseph Beuys, William S. Burroughs, John
>> Cage, Noam Chomsky, Christo, Bob Cobbing, Gregory Corso, Stuart
>> Christie, Raya Dunayevskaya, Bob Dylan, Medgar Evers, Federico
>> Fellini, Lawrence Ferlinghetti, Ian Hamilton Finlay, Allen Ginsberg,
>> VÃ¡clav Havel, Seamus Heaney, Dick Higgins, Allan Kaprow, Jack Kerouac,
>> Martin Luther King, Philip Lamantia, John Lennon, Herbert Marcuse, Nam
>> June Paik, Bern Porter, Herbert Read, Franklin Rosemont, The Smothers
>> Brothers, Twiggy, Andy Warhol, or Frank Zappa?
>>
>> Or, did you have interesting encounters with "ordinary" people?
>>
>> In either case, I want to know your story (or stories).
>>
>> Limits? Any writing from one small paragraph to 17 pages of text!
>> Drawings and artwork may be included but, with them, there must be
>> some kind of written text about the era.
>>
>> My deadline to receive submissions is the end of November.
>>
>> Your writings will NOT be published by me. They will simply be
>> included in an archive university collection on the Sixties. If you
>> want to restrict publication by others of your text than put the
>> copyright mark on it.
>>
>> Do NOT date your text! (If you put a 2012 date on your text someone
>> at the university archive will stick it into a 2012 file-folder! I
>> want to blend these statements by "witnesses" of the era into my own
>> archive of the 1960s.)

>>
>> Thank you.
>>
>> Send your written and signed text to ...
>>
>> SÃ©amas Cain,
>> 323 Fourth Street,
>> Cloquet, Minnesota,
>> U.S.A.,
>> 55720 - 2051
>>
>> http://www.mnartists.org/artistHome.do?action=info&rid=685
>>
>> _____
>>
>

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76. Paul Siegell

PHILLY: FRI NOV 16: MOONSTONE 7PM

Wed 14 Nov 2012

POETRY + MUSIC + YOU!

http://www.moonstoneartscenter.org/moonstone-arts-center-events/philly-book-party-for-jason-baldingers-the-lady-pittsburgh/

MOONSTONE ARTS CENTER
110A S. 13th Street
Philadelphia, PA 19107

+ Philly Book Party for JASON BALDINGER's The Lady Pittsburgh,

+ with special guest JEROME CROOKS,

+ plus Philly poets AMELIA BENTLEY, RAS MASHRAMANI, PAUL SIEGELL,

+ and music from ANDREW KELLER.

THE LADY PITTSBURGH VISITS BROTHERLY PHILLY

https://www.facebook.com/events/291726380944465/

JASON BALDINGER is the author of two books of poetry, The Whiskey Rebellion (with Jerome Crooks) published in 2011 by Six Gallery Press, and The Lady Pittsburgh on Speed and Briscoe Press, which is the reason for this particular shindig. He has contributed to The New Yinzer a nd Shattered Wig

Press, and you can hear him reading from this manuscript at jasonbaldinger.bandcamp.com.

AMELIA BENTLEY has been in Philly about a year, and currently lives over Dahlak's in West Philly. She can tell you more about herself after the reading.

JEROME CROOKS is the author of i've been a mess and i feel fine (Speed and Briscoe, 2001) as well as the forthcoming The Moment I Feared (Low Ghost Press). Jerome has served as the active head of the Speed and Briscoe writer's collective since its inception in 1998. His work has appeared in the Pittsburgh City Paper, Natural Language, The New Yinzer, and Open Thread's regional review. His journalism has appeared in Magazino and Islas. He is the son of Mary Anne and Jerry Crooks, brother to Theresa, brother in law to John Leonard, and proud uncle of young Aeden.

ANDREW KELLER writes music under the name Snow Caps, and is also a member of Hermit Thrushes. He has made two albums, Baby Bird (Single Girl Married Girl) and Moonbreak (Edible Onion), by himself in the comfort of his own room. He has been writing and re-writing his third album, Don't Take Me Back, for about two years. In December, he plans to record this third album with a full band, which will include harp, clarinet, drums, bass, guitar, and ukulele. He is also a senior editor at Painted Bride Quarterly.

RAS MASHRAMANI lives in West Philly, stockpiling rations and gradually falling off the grid. She is currently new media editor at APIARY Magazine, and is part of Metropolarity, a Philly arts collective seeking to elevate and evolve science fiction. She blogs at motherWAP.blogspot.com. You can find more about Metropolarity at metropolarity.net.

PAUL SIEGELL promises to read all new work at this reading. He is the author of three books of poetry, is a copywriter by day, a senior editor at Painted Bride Quarterly by choice, and more of his work – and concrete poetry t-shirts – can always be found at "ReVeLeR @ eYeLeVeL" (paulsiegell.blogspot.com).

COME COME YOU ME WE SAY OH HI HELLO!

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/FPGhYU

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77. Tomás Ó Cárthaigh
Link for "Solidary poem with women in education"
Wed 14 Nov 2012

---

http://www.writingsinrhyme.com/index.php/what-we-have-we-do-not-value-as-others-value-what-they-cannot-have/

The poem did not come out with a live link. Trying it again!

- TomÃ¡s

Â
"a person with a good book is never alone... a writer until they've written one is never at peace"

_____

- www.writingsinrhyme.comÂ Â ::: Add me on Facebook::: My YouTube Videos Â

Â

_____
From: TomÃ¡s Ã“ CÃ¡rthaigh <[redacted]>
To: [redacted]
Sent: Tuesday, 13 November 2012, 10:46:00
Subject: Solidary poem with women in education

What We Have, We Do Not Value, As Others Value What They Cannot Have â€“ Malala Yousafai Tribute The scene is familiar, girls smoking, swearing, counting down the minutes to when they can race from class and get on with what they believe to be the real world, caring little for the lessons they can learn in school, taking for granted the education that they distain. St. Trinians is the classic stereotype in film, and the scene is played out throught the west where education is a given, with little barrier to creed, ethnicity, etc.,

Not so in other lands.

This poem is in solidarity with girls who risk their all to get an education. Why not add to it by writing a verse of your own, or an image?

TomÃ¡s

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78. Tomás Ó Cárthaigh
Re: Poetry in Japan
Wed 14 Nov 2012

:-(Pity it is so far away. If youd like to share some of the poems Ive written on Japan with the group, it would be cool!!!

http://www.writingsinrhyme.com/index.php/tag/japan/ is the link on my website!

Â
"a person with a good book is never alone... a writer until they've written one is never at peace"

_____

- www.writingsinrhyme.comÂ Â ::: Add me on Facebook::: My YouTube Videos Â

Â

_____
From: Jane Nakagawa <[redacted]>
To: [redacted]
Sent: Monday, 12 November 2012, 7:59:29
Subject: Poetry in Japan

hiAll are welcome to attend our next poetry reading and discussion in Osaka JAPAN on November 17, 2012. Â Details below. Also, our group is in search of a Tokyo area venue for 2013. Â If interested, please contact me directly. all the bestJaneÂ Â Â Â Â Â Â Â Â Japan International Poetry Society

Â Â Â Meeting Saturday November 17, 2012:Â 1:00 P.M. to 5:00 P.M.
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â
Osaka University, Toyonaka Campus
http://www.osaka-u.ac.jp/ja/access/accessmap.html

Directions in English: http://www.osaka-u.ac.jp/en/access/index.html#toyonaka

Gengo Bunka Kenkyu ka Building 7, large meeting room on the 2nd floor:Â
http://www.osaka-u.ac.jp/ja/access/toyonaka.htmlÂ

Admission: free Â Pre-registration unnecessary

Contact:Â Trane DeVore, Osaka University
emailÂ Â Â [redacted]Â /Â [redacted]Â Â Â

Come join us for a friendly poetry reading and discussion. Open to the public. All are welcome. Languages used will be English and Japanese. Â

Information about the scheduledÂ speakers / readers:

Yoko DANNO is the author of several books and chapbooks of English poetry published in Japan and the USA. A collaborative work, â€œa sleeping tiger dreams of manhattan: poetry, photographs and musicâ€ by Danno, James C. Hopkins & Bernard Stoltz, translated from English, will be published (Mansards, Latvia) in September, 2012. Her English translation of "Songs and Stories of the Kojiki" was published by Ahadada Books (Toronto/Tokyo, 2008).

Trane DeVORE's work has appeared in Mirage, Crowd, First Intensity, Chain, Salt Hill, 26, The Electronic Poetry Review, Poetry Nippon, and many other venues. Â He has published two books of poetry â€• "series/mnemonic" (1999) and "Dust Habit" (2005) â€• both with Avec Books. He currently lives in Osaka and teaches at Osaka University.

Loren GOODMANÂ is Associate Professor of Creative Writing and English LiteratureÂ at Yonsei University/Underwood International College in Seoul, South Korea and Pacific Correspondent for The Best American Poetry Web Blog. He won a Yale Series of Younger Poets Award, selected by W. S. Merwin, for his poetry book "Famous Americans," and is also the author of the poetry chapbooks "Suppository Writing" and "New Products."

Jane JORITZ-NAKAGAWA is the author of seven volumes of poetry, most recently "Invisible City" (White Sky Ebooks, USA). Other 2012 publications include two chapbooks with quarter after press (USA), "flux of measure" and "season of flux," and a poetry broadside, "blank notes," with Country Valley Press (USA). She currently divides her time between Shizuoka and Nagano prefectures.

Kiyoko OGAWA is a poet, translator and essayist, writing monthly essays on world literature for "Saku." She has published five English and three Japanese books of poetry, as well as an academic monograph on T.S.Eliot.Â Â Her work has been included in anthologies and journals such as "other side river," "Sunrise from Blue Thunder," "Prairie Schooner," and others.

Eric SELLANDâ€™s new poetry chapbook is â€œStill Lifes.â€ Translations of poems by Takagai Hiroya and Sekiguchi Ryoko appear in the current issue of "Big Bridge," and his translation of Wago Ryoichi will appear in a forthcoming issue of "ElevenEleven."

Goro TAKANOÂ was born in the city of Hiroshima, and is assistant professor in the Faculty of Medicine at Saga University, where he teaches English and Japanese literature. He obtained his M.A. from the University of Tokyo (American Literature), and his Ph.D. from the University of Hawaii at Manoa (English/Creative Writing). His first novel, "With One More Step Ahead," was published in by BlazeVOX (USA) in 2009.

Atsusuke TANAKAã€€works as a high school mathematics teacherã€€in his hometown, Kyoto.Â In 1991, the prominent poet Makoto ÅŒoka identified him in the journal "Yuriika" as a major poetic voice of his generation.Â Tanaka has published seven volumes of poetry in Japanese, including an ongoing experimental series of poems called "The Wasteless Land" which draws inspiration and quotes from a wide array of sources ranging from pop music to classical Western and Japanese literature. Â

for 2013 events, please contact Jane Joritz-Nakagawa:Â janenakagawa at yahoo dot com

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79. Camille Martin

Detroit, Thanksgiving Eve: Tyrone Williams, James LaCroix, Camille Martin

Thu 15 Nov 2012

---

*7:00 pm, Wednesday, November 21, 2012
**Tyrone Williams, James LaCroix, Camille Martin
Woodward Line Poetry Series
Scarab Club / 217 East Farnsworth / Detroit

*
http://rogueembryo.com/2012/11/15/detroit-thanksgiving-eve-tyrone-williams-james-keith-la-croix-camille-martin/

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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80. Amy King

TONIGHT @ POETS HOUSE -- Belladonna presents Anne Waldman & IOVIS

Thu 15 Nov 2012

Belladonna is pleased to present:*

IOVIS Reading
Thursday, November 15, 2012; 7 pm
*Poets House, 10 River Terrace, NYC
*

A group/polyvocal performance from Anne Waldman's award-winning epic The Iovis Trilogy:
Colors in the Mechanism of Concealment featuring her own reading with her son, Ambrose Bye,

playing music. Other readers include *Mei-mei Berssenbrugge*,* Ana Bo¾ièeviæ
*, *Amy King*,* Julie*
Patton, and *Stacy Szymaszek*.

The Iovis Trilogy, Waldman's monumental feminist epic, traverses epochs, cultures, and genres
to create a visionary call to poetic arms. Iovis details the misdeeds of the Patriarch, and with a
fierce imagination queries and subverts his warmongering. All of Waldman's themes come into
focus--friendship, motherhood, politics, and Buddhist wisdom. This is epic poetry that goes
beyond the old injunction "to include history"--its effort is to change history.

The Iovis Trilogy is the winner of Pen Center USA's Poetry Award for 2012.

This event is made possible through the Poets House Literary Partners Space Rental Program.

Location: Poets House, 10 River Terrace, New York, NY 10282

*Admission: $10 suggested donation. Nobody turned away.
*

Reader bios:

Mei-mei Berssenbrugge is the author of twelve books of poetry, most recently a collaboration about
weather, The Lit Cloud, with artist Kiki Smith published by Galerie Lelong. A collection of poems, Hello,
the Roses is forthcoming from New Directions Press. She lives in New York City and northern New
Mexico.

Ana Bo¾ièeviæ is the author of Stars of the Night Commute and Rise in the Fall. Her translation of Zvonko
Karanoviæ recently received a PEN American Center/NYSCA grant. She flirts with knowledge at The
Graduate Center, CUNY in New York City.

Of* Amy King*'s most recent book from Litmus Press, I Want to Make You Safe, John Ashbery described
her poems as bringing "abstractions to brilliant, jagged life, emerging into rather than out of the
busyness of living." King conducts interviews for VIDA: Woman in Literary

Arts and teaches English and
Creative Writing at SUNY Nassau Community College. Visit her online @ http://amyking.org for more.

Poet/Performance artist *Julie Ezelle Patton*'s recent work appears in I'll Drown My Book, About Place
Journal: Rust Belt Tales, ((eco(lang)uage(reader)), Critiphoria. Julie's pioneering work with Let it Bee
Greenway, a land conservation project based in Cleveland, Ohio, has been honored with a 2012 Doan
Brook Association Watershed Hero Award. She lives in New York City. She digs gigs with Brad Jones,
Daniel Carter and anyone else willing to "throw down" with a badass improvising wordist.

Stacy Szymaszek is the author of Emptied of All Ships and Hyperglossia (both Litmus Press), among other titles. Her chapbook austerity measures is due out this year and she is working on a manuscript called Journal of Ugly Sites. She is the Director of The Poetry Project at St. Mark's Church.

Ambrose Bye--musician (piano/keyboard, guitar, voice), composer, producer--grew up in the
environment of The Jack Kerouac School of Disembodied Poetics at Naropa University, counting Allen
Ginsberg and William Burroughs as "poetic" godfathers. He graduated from The University of California
Santa Cruz with a degree in music/sociology and was certified at the music /production program at the
Pyramind Institute in San Francisco, working on numerous productions and his own compositions as
well. He has produced four albums with Anne Waldman: In the Room of Never Grieve, The Eye of the
Falcon, Matching Half, and The Milk of Universal Kindness.

Anne Waldman has published over forty books of poetry, including The Iovis Trilogy: Colors in the
Mechanism of Concealment (Coffee House Press, 2011), Manatee/Humanity (Penguin, 2009), In
the Room of Never Grieve: New and Selected Poems, 1985-2003 (Coffee House Press, 2003), and
Dark Arcana / Afterimage or Glow (2003), with photographs by Patti Smith. She is also editor of the
anthologies The Beat Book (1996) and The World Anthology: Poems from the St. Mark's Poetry Project

(1969), and co-editor of Angel Hair Sleeps With A Boy In My Head (2001) and Disembodied Poetics:
Annals of the Jack Kerouac School (1993).

Waldman has received numerous awards and honors for her poetry, including The Dylan Thomas
Memorial Award, The Poets Foundation Award, The National Literary Anthology
Award, and The Shelley
Memorial Award for poetry. She has received grants from the National Endowment for the Arts and the
Foundation for Contemporary Performance Arts. From 1966 until 1978 she ran the St. Mark's Poetry
Project. In 1974, she and Allen Ginsberg founded the Jack Kerouac School of Disembodied Poetics at
the Naropa Institute in Boulder, Colorado. She was elected an Chancellor of the Academy of American
Poets in 2011. Currently Waldman is the director of the MFA Writing and Poetics program at the Naropa
Institute. She divides her time between Boulder, Colorado and Greenwich Village, New York City, while
also traveling the world to make it safe for poetry.

Send any email (subject and text are ignored) to [redacted] or click here:
https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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81. William Slaughter

Notice: Mudlark

Thu 15 Nov 2012

New and On View: Mudlark Poster No. 106 (2012)

Self-Portrait: A Gallery

Poems by Rebecca Dunham

Rebecca Dunham is the author of two full-length collections of poetry, The Flight Cage (Tupelo Press, 2010) and The Miniature Room (Truman State University Press, 2006). Her chapbook Fascicle is just out from dancing girl press, 2012. She received an NEA Fellowship in Poetry and her poetry has been appeared in AGNI, Prairie Schooner, FIELD, Colorado Review, and Triquarterly Online among others. She is an associate professor of creative writing at the University of Wisconsin-Milwaukee.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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82. Philip Meersman

Poetry of Philip Meersman @ November Truck

Thu 15 Nov 2012

Dear All,
I'm very proud that 5 of my poems will be published in the November Truck with Dirk Vekemans as Truck Driver.
You can already find and read
10. Jesus is stripped of His garments here:
http://halvard-johnson.blogspot.be/2012/11/philip-meersman-1-of-5-10-jesus-is.html
11. Crucifixion: Jesus is nailed to the cross here:
http://halvard-johnson.blogspot.be/2012/11/philip-meersman-2-of-5-11-crucifixion.html

The other three poems will be published later this month.
There is also work by other great contemporary poets, like Helen White, Luc Fierens, Tamara Laï, Spencer Selby, Ali Znaidi, Dirk Vekemans e.a. there.

Looking forward to your reactions.

--
Philip Meersman
Member of the International Zaum-Academy
President of BAAZ (Belgische Afdeling van de (Internationale) Zaum Academie)
Coördinator/Coordinateur CBK Poetry Slam (www.beslam.be)
Co-ordinator European Poetry Slam 2012
Co-ordinator European Poetry & Slam Network
Frédéric Mohrfeldstraat 65
1090 Jette
Belgium
tel[redacted]
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain

www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>
http://www.youtube.com/DAstrugistenDA
www.myspace.com/artiestencollectiefja

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83. Rob McLennan

new from above/ground press: The Peter F Yacht Club #17!

Thu 15 Nov 2012

The Peter F Yacht Club #17!
edited by rob mclennan
$6

With new writing by a host of Peter F Yacht Club regulars and irregulars, including:

Cameron Anstee
Stephen Collis
Anita Dolman
Amanda Earl
Laurie Fuhr
Lea Graham
Marilyn Irwin
Ben Ladouceur
Kirya Marchand
rob mclennan
Peter Norman
Sean Moreland
Pearl Pirie
Roland Prevost
Monty Reid
Janice Tokar
+ Vivian Vavassis

published in Ottawa by above/ground press
November 2012
a/g subscribers receive a complimentary copy

copies will also be available tonight as part of the door cover of The Factory Reading Series VERSeFest Fundraiser with Anstee, Pirie + Brockwell, or on Saturday as part of the ottawa small press book fair!

If you subscribe to above/ground press' 2013 subscriptions today, this might even be included (if you ask all nice, like)!

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

Coming soon! information on The Peter F. Yacht Club Christmas party/reading/regatta at the Carleton Tavern, Saturday, December 29th

see the link here for information on the previous issue, as well as a history of the publication:

http://www.aboveground press.blogspot.ca/2012/11/new-from-aboveground-press-peter-f.html

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.aboveground press.blogspot.com * http://robmclennan.blogspot.com/

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84. Séamas Cain

Re: Do you remember? The Sixties?

Thu 15 Nov 2012

Dear Mark Weiss,

I wholeheartedly agree !!!

Séamas
http://www.freewebs.com/seamascain

_____

On Wed, Nov 14, 2012 at 9:50 AM, Mark Weiss <[redacted]> wrote:
> I strongly recommend Reed's book Insurgent Mexico, on which the early part of Reds is based. His coverage of the Mexican Revolution. One of the great works of American literature.
>
>
> -----Original Message-----
>>From: Sue Brannan Walker <[redacted]>
>>Sent: Nov 11, 2012 2:06 PM
>>To: [redacted]
>>Subject: Re: Do you remember? The Sixties?
>>
>>Would this be of interest?

>>
>>I knew George Wallace, sat beside him at a band banquet when he spoke at our high school. my father was a state senator,
>>and at the Governor's mansion in Montgomery, Alabama, I spit my first taste of caviar in a
>>schefflera plant.
>>
>>Sue Walker
>>
>>On Nov 9, 2012, at 12:50 PM, Séamas Cain wrote:
>>
>>> _____
>>>
>>>
>>> Do you remember the film "REDS," by Warren Beatty? The lives, needs,
>>> and desires of Jack Reed, Louise Bryant, Eugene O'Neill, Emma Goldman,
>>> and many others were represented in an epic sprawling over several
>>> continents.
>>>
>>> But one of the most curious features of this film was the inclusion of
>>> small groups of "witnesses" who interrupted the dramatic flow from
>>> time to time. They were persons who actually had known Reed, O'Neill
>>> and/or the other people struggling in the story of the film, or were
>>> able to describe effectively the times of the epic.
>>>
>>> One project I am working on at the moment is a small archive
>>> concerning the 1960s. (My collection of Sixties materials is already
>>> scheduled to be placed with a university archive.) The thought
>>> occurred to me that I could include my own "witnesses" as interrupters
>>> of my own archive. Thus I am attempting to recruit anyone who lived
>>> through the 1960s, and has interesting stories to report, to submit a
>>> writing.
>>>
>>> My process will be participatory and inclusive. I have no "party
>>> line." I welcome writings in any language and from any country. And
>>> I welcome any viewpoint on any or all dimensions of the 1960s,
>>> artistic, social, liberatory, cultural or countercultural, economic,
>>> political (or anti-political), religious (or anti-religious), musical,
>>> etc., etc. And I welcome Visual Poetry, in its own right.
>>>
>>> During the 1960s, did you have interesting face-to-face encounters
>>> with Theodor W. Adorno, Michelangelo Antonioni, Joan Baez, The

>>> Beatles, John M. Bennett, Joseph Beuys, William S. Burroughs, John
>>> Cage, Noam Chomsky, Christo, Bob Cobbing, Gregory Corso, Stuart
>>> Christie, Raya Dunayevskaya, Bob Dylan, Medgar Evers, Federico
>>> Fellini, Lawrence Ferlinghetti, Ian Hamilton Finlay, Allen Ginsberg,
>>> Václav Havel, Seamus Heaney, Dick Higgins, Allan Kaprow, Jack Kerouac,
>>> Martin Luther King, Philip Lamantia, John Lennon, Herbert Marcuse, Nam
>>> June Paik, Bern Porter, Herbert Read, Franklin Rosemont, The Smothers
>>> Brothers, Twiggy, Andy Warhol, or Frank Zappa?
>>>
>>> Or, did you have interesting encounters with "ordinary" people?
>>>
>>> In either case, I want to know your story (or stories).
>>>
>>> Limits? Any writing from one small paragraph to 17 pages of text!
>>> Drawings and artwork may be included but, with them, there must be
>>> some kind of written text about the era.
>>>
>>> My deadline to receive submissions is the end of November.
>>>
>>> Your writings will NOT be published by me. They will simply be
>>> included in an archive university collection on the Sixties. If you
>>> want to restrict publication by others of your text than put the
>>> copyright mark on it.
>>>
>>> Do NOT date your text! (If you put a 2012 date on your text someone
>>> at the university archive will stick it into a 2012 file-folder! I
>>> want to blend these statements by "witnesses" of the era into my own
>>> archive of the 1960s.)
>>>
>>> Thank you.
>>>
>>> Send your written and signed text to ...
>>>
>>> Séamas Cain,
>>> 323 Fourth Street,
>>> Cloquet, Minnesota,
>>> U.S.A.,
>>> 55720 - 2051
>>>
>>> http://www.mnartists.org/artistHome.do?action=info&rid=685
>>>

>>> _____
>>

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85. steve dalachinsky
readings by dalachinsky otomo and others
Fri 16 Nov 2012

---

dalachinsky reads at these 2 events:
on nov 20, 20012:

rescheduled after hurrincane sandy

NYU Bookstore - 726 Broadway (near 8th Street - R to 8th Street, 6 to Cooper Square)
6:00 -7:30 PM

with Chavisa Woods
for the book party of CHAVISA'S second edition of
LOVE DOES NOT MAKE ME GENTLE OR KIND
from Unbearables / Autonomedia Press

hosted by Jim Feast

Steve will read from his upcoming expanded/revised reprint
of A Superintendent's Eyes
soon to be published by Unbearables/Automnomedia early / mid-2013

Free

_____

steve dalachinsky on nov 21st, 2012

TRACT 187 CULTURE CLATCH - GRATITUDE WITH AN ATTITUDE!
Sasa's Lounge, 924 Columbus Avenue @ 105th Street
Time: 7-9 p.m.
Price: FREE!

Others can read or play on the open mic!

_____
_____

also steve dalachinsky reads on dec 8th in goshen ny 330 pm at the kurt seligmann center - this is a free event

and i'm looking for a ride then i read as part of mad hat at tribes which starts at 7 pm til.... contributions all money goes to tribes 285 e 3rd st off ave c 2nd

floor and on:

---

dec 10 yuko otomo and stee dalachinsky read with unlikely stories editor jonathan penton
at su polo's 19 year saturn reading series now at the revival bar on e.15th between 3rd and 4th ave
also an open reading please come by donation

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86. Cara Benson
Prison Writing Benefit: NYC
Fri 16 Nov 2012

Breakout: Voices from Inside
A Benefit
Reading for the PEN Prison Writing Program
Â
Monday, November
26 at 7:30PM
The Strand Bookstore
828
Broadway (on the corner of 12thSt.), New York City
Â Â Â Â Â Â
Join
a panel of tremendous writers and actors, including Lili Taylor, Nick Flynn, TourÃ©, Bryonn Bain, Staceyann Chin, and Eric Boyd for a reading of moving, award-winning prose and poetry from the PEN Prison Writing Contest.
Proceeds
from the event help ensure that PEN's Prison Writing Program continues to promote the restorative and rehabilitative power of writing by providing hundreds of inmates with skilled writing teachers, free Handbooks for Writers in Prison, and a forum where inmates are encouraged to use the written word.
Â
If you
canâ€™t attend, please sponsor a writing student to go in your place!
Â
This
event will feature a special reading of poems and prose by incarcerated men and
women from prisons that include: El Paso, Texas; Florence, Colorado; Ft Leavenworth, Kansas; Honolulu, Hawaii; Lexington, Kentucky; Montgomery, Alabama; Oklahoma City, Oklahoma; Ossining, New York; Philadelphia,

Pennsylvania; Rikerâ€™s Island, New York; Sacramento, California; Salt Lake City,
Utah; San Diego, California; Seattle, Washington; Tallahassee, Florida; Terre Haute, Indiana; Tucson, Arizona, and Washington, DC.
Â
The event
will be located in the Strandâ€™s 3rd floor Rare
Book Room.
Tickets are
$35 and are available for purchase here:
http://www.strandbooks.com/product/1126-breakout-voices-from-inside-event-admission
Visit
PEN.org for more info: http://www.pen.org/blog/?p=17000

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87. Michael Flatt

Plural by Christopher Stackhouse just in! and other Counterpath news

Fri 16 Nov 2012

New publications and upcoming events from Counterpath.
Is this email not displaying correctly?
View it in your
browser<http://us4.campaign-archive1.com/?u=2ad940a6d53d532f48d2f4b75&id=e18090cb97&e=ae45d004d6>.

[image: Counterpath]<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=0d26b41d8e&e=ae45d004d6>

<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=3fb15c8571&e=ae45d004d6> *New Releases*

Plural<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=747435fc44&e=ae45d004d6>by Christopher Stackhouse is just in and now available. "Efficient and particular as the wind, isolated and generous as a mailbox, sloping into a dense beautiful fog, pushed against a painted lense, listing description towards the pleasure of making things." —Anselm Berrigan

Jackson Mac Low's *154 Forties*<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=cab5e61383&e=ae45d004d6>is now

available. You can also find videos of over 70 writers and artists reading the Forties as we continue the *154 Forties* ebook project here<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=50c6858e2c&e=ae45d004d6>.

"Among Jackson Mac Low's greatest works . . . magisterial (and yet irreverent).*" —*Lyn Hejinian

Stephen Ratcliffe's *Selected Days*<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=ca4149cd47&e=ae45d004d6>is also now available. "Conceptual and grammatical grids serve as screens with which to capture the fragile phenomenology at the intersection of perception and thought." —Craig Dworkin

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Forthcoming this Winter

Brando, My Solitude, by Arno Bertina, translated by Laird Hunt and Anne-Laure Tissut<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=a24401331f&e=ae45d004d6> In this tale, conceived as a biographical hypothesis, the author and his grandfather meet posthumously. The resultant exploration of an existence played quietly out across the 20th century, through provincial French childhood, war, colonization and provincial French retirement, comes to us as a composite—some remembered, some researched, some wholly imagined—of careful, longing glances.

Videotape by Andrew Zawacki "On this lexical roadtrip, we delight in the drama of the anagram’s deep weathers: there’s an 'errant impasse' in the 'itinerant passenger,' there’s 'amber' in our 'chambers.' Content is the secret that our forms yield up to us. With gorgeous clarity, *Videotape *recalibrates our sightlines through the limber lens of our words." —Jena Osman

---

Upcoming Events

11/30, Fence Books Feature, 7:30 pm<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=17b309ffcb&e=ae45d004d6> A celebration of *Fence Books *with editor Rebecca Wolff, and featuring readings by Rebecca Wolff and *Fence* authors Tina Brown Celona, Martin Corless-Smith, and Sasha Steensen.

11/30, Small Press Pubslishing Panel, 4 pm<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=ac480eda14&e=ae45d004d6> Join us for

the second annual Small Press Publishing Panel, presented by The Publishing Workshop at CU-Boulder, in conjunction with Subito Press.<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=9c380c51f9&e=ae45d004d6>

12/2, MT/TIME MT/TIME is a series of films that directly confront issues of spoken or written language and that develop a language-inflected poetics of the moving image. Jeanne Liotta is curating the series.

Recent Events

11/9, Omnidawn Press Feature<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=2e27f263d3&e=ae45d004d6> A celebration of Omnidawn, with publisher Rusty Morrison and featuring readings by Rusty Morrison and Omnidawn authors Paul Hoover, kathryn l. pringle, Bin Ramke, Elizabeth Robinson, and Tyrone Williams.

11/3, Kathleen Fitzpatrick: "Giving It Away"<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=8c5c81d46a&e=ae45d004d6> Kathleen Fitzpatrick presented a talk on open access entitled “Giving It Away: Sharing and the Future of Scholarly Communication." Video available here.<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=82f90129f1&e=ae45d004d6>

11/2, Kevin Kopelson with Patrick Greaney<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=67fe11976b&e=ae45d004d6> Kevin Kopelson read the first chapter (titled “My Cortez”) of *Confessions of a Plagiarist* (Counterpath, 2012). Patrick Greaney gave a talk on plagiarism and Marcel Broodthaers. Video available here.<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=cb2b06b1ae&e=ae45d004d6>

10/26, Luther Price screening and artist talk<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=7ef6260e5c&e=ae45d004d6> "Under the depression of film and flesh, I peel back the skin of it all and try to find its material truth, the tooth and meat of film in its own life span of mere physicality." —Luther Price

10/20, Stephen Ratcliffe<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=df1453ee7e&e=ae45d004d6> Through a

daily practice of acute perception of landscape and the experience of physical space, Ratcliffe has accrued several thousand pages of poems.

10/19 Jackson Mac Low's 154 Forties: Book Launch<http://counterpathpress.us4.list-manage2.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=131d82d3db&e=ae45d004d6> Join us for a launch party to celebrate *154 Forties*<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=e8a8709a0f&e=ae45d004d6>, featuring videoed readings of the Forties by Christina Battle, KJ Holmes, Tan Lin, and others. Video available here.<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=21141e2565&e=ae45d004d6>

10/13, Jonathan Stalling<http://counterpathpress.us4.list-manage2.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=da3faa5323&e=ae45d004d6> "Two seemingly alien languages interact, collide, call each other into question and create a soundscape unique among contemporary poems." —Marjorie Perloff

10/3 CAConrad<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=5dd75ea082&e=ae45d004d6> CAConrad discussed and read from his (Soma)tic poetry. Video available* * here.<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=d12a1d4346&e=ae45d004d6>

And books available from the following small and independent presses:

Ahsahta Press<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=23201e180c&e=ae45d004d6> Archipeli<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=41ea85d221&e=ae45d004d6>go Books<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=1ac85f8a59&e=ae45d004d6> Atelos<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=9170366498&e=ae45d004d6> Birds LLC<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=32f82e544e&e=ae45d004d6> Burning Deck<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=cfcae6018c&e=ae45d004d6> Canarium Books<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=61afb8aa4e&e=ae45d004d6> Coffee House Press<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=004e4da78e&e=ae45d004d6> Fence

Books<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=cbc2f10610&e=ae45d004d6> Flood Editions<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=4e7fffa119&e=ae45d004d6> Instance Press<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=2a0ac4dbc3&e=ae45d004d6> La Presse<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=ee19e11f23&e=ae45d004d6> Letter Machine Editions<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=d7664d6a25&e=ae45d004d6> Litmus Press<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=03cbd9dba9&e=ae45d004d6> Octopus Books<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=267463720a&e=ae45d004d6> Open Letter Books<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=6fc1a5a08a&e=ae45d004d6> Ugly Duckling Presse<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=5be705bb97&e=ae45d004d6>
<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=371200c301&e=ae45d004d6>follow on Twitter<http://counterpathpress.us4.list-manage.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=7ee2970218&e=ae45d004d6>| friend on Facebook<http://counterpathpress.us4.list-manage1.com/track/click?u=2ad940a6d53d532f48d2f4b75&id=1b5ce9f2a2&e=ae45d004d6>| forward to a friend<http://us4.forward-to-friend2.com/forward?u=2ad940a6d53d532f48d2f4b75&id=e18090cb97&e=ae45d004d6>

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u=2ad940a6d53d532f48d2f4b75&id=4c9bb404f9&e=ae45d004d6>
Counterpath · 613 22nd St · Denver, CO 80205 [image: Email Marketing Powered by MailChimp]<http://www.mailchimp.com/monkey-rewards/?utm_source=freemium_newsletter&utm_medium=email&utm_campaign=monkey_rewards&aid=2ad940a6d53d532f48d2f4b75&afl=1>

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88. Amy King

TONIGHT! Stain of Poetry presents…

Fri 16 Nov 2012

**<http://stainofpoetry.wordpress.com/2012/11/07/todd-colby-shanna-compton-brenda-coultas-jennifer-knox-sandra-simonds/>
*COLBY â˜† COMPTON â˜† COULTAS â˜† KNOX â˜† SIMONDS<http://www.facebook.com/events/406890626045669/>
*

STAIN OF POETRY

*7pm Friday, November 16th @
*<http://stainofpoetry.files.wordpress.com/2012/11/todd-colby.jpg> *Goodbye Blue Monday <http://www.goodbye-blue-monday.com/> â€“ Bushwick, Brooklyn*

TODD COLBY has published four books of poetry: Ripsnort, Cush, Riot in the Charm Factory: New and Selected Writings, and Tremble & Shine, all published by Soft Skull Press. Colbyâ€™s poems have been read on NPR for Garrison Keillorâ€™s Writerâ€™s Almanac. Colby has given readings at The Poetry Project, The Rubin Museum, New York University, The New School for Social Research, Brooklyn Public Library, Cornell University, The Kingston Writers Conference, The Whitney Museum of American Art, PS 122, and more. He posts new work on gleefarm.blogspot.com.

SHANNA COMPTON's books include For Girls & Others (Bloof, 2007),Down Spooky (Winnow, 2005), Gamers (Soft Skull, 2004), and several chapbooks. Her third and fourth poetry books are forthcoming from Bloof Books as a two-volume project; a collection called Brink in fall 2012, and a book-length speculative poem called The Seam in spring 2013. Recent work has appeared or is forthcoming in Poem-A-Day/PoemFlow by the Academy of American Poets, Poetry Daily, the Awl, Eoagh, No Tell Motel, Black Warrior Review, the Equalizer, Womenâ€™s Studies Quarterly, Barrelhouse, Open Letters Monthly, and elsewhere. She holds an MFA in Poetry from the New School, where she also served as the editor-in-chief of LIT. Her poems and essays have appeared in dozens of publications and several anthologies, including The Best American Poetry 2005, Poetâ€™s Bookshelf II, The Bedside Guide to No Tell Motel,

Bowery Women, Digerati, and the Poetry Foundation website. For more, please visit www.shannacompton.com<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.shannacompton.com&h=QAQEBqiHB&s=1> .

An Indiana native who has worked as a carny, a park ranger, a waitress in a disco ballroom, and the second woman welder in Firestone Steeleâ€™s history, BRENDA COULTAS now lives in New York. Coultas was a New York Foundation for the Arts Fellow in 2005. Her poetry has been published in Brooklyn Rail, Encyclopedia, Conjunctions, and many other journals. She is the author of A Handmade Museum, winner of the Poetry Society of Americaâ€™s Norma Farber First Book Award, and The Marvelous Bones of Time.

JENNIFER L. KNOXâ€™s new book of poems, The Mystery of the Hidden Driveway, is available from Bloof Books. Her other books, Drunk by Noon and A Gringo Like Me, are also available through Bloof. Jennifer was born in Lancaster, Californiaâ€”home to Frank Zappa, Captain Beefheart, and the Space Shuttle. She received her B.A. from the University of Iowa, and her M.F.A. in poetry writing from New York University. She has taught poetry writing at Hunter College and New York University. Her poems have appeared in the Best American Poetry 1997, 2003 and 2006, and will appear in the 2011 volumeâ€”as well as the anthologies Best American Erotic Poems, Great American Prose Poems: From Poet to Present, and Free Radicals: American Poets Before Their First Books. Her work has also appeared in numerous publications such as The New Yorker, American Poetry Review and Ploughshares. She is currently at work on her first novel. For more, please visit www.jenniferlknox.com<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.jenniferlknox.com&h=7AQE_LUuJ&s=1> .

SANDRA SIMONDS grew up in Los Angeles, California. She earned a B.A. in Psychology and Creative Writing at U.C.L.A and an M.F.A. from the University of Montana, where she received a poetry fellowship. In 2010, she earned a PhD in Literature from Florida State University. Her second book of poems, Mother was a Tragic Girl, was published by Cleveland State University Poetry Center in 2012. She is also the author of Warsaw Bikini (Bloof Books, 2009), which was a finalist for numerous prizes including the National Poetry Series. Her third book of poetry, House of Ions, is forthcoming from Bloof Books in 2014. She is also the author of several chapbooks including Used White Wife (Grey Book Press, 2009) and The Humble Travelogues of Mr. Ian Worthington, Written from Land & Sea (Cy Gist, 2006). Her poems have been published in many journals including Poetry, The American Poetry Review, Gulf Coast, The Believer, the Colorado Review, Fence, the Columbia Poetry Review, Barrow Street, Volt, the New Orleans Review and Lana Turner. Her Creative Nonfiction has been published in Post Road and other literary journals. She lives in Tallahassee, Florida with her partner, two children and two dogs and is an

Assistant Professor of English at Thomas University in beautiful, rural Southern Georgia. Find out more about Sandra here. Follow her on twitter @SandmanSimonds or visit www.sandrasimonds.com.

& your hosts:
Joanna Penn Cooper, J. Hope Stein, & Jenny Zhang

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

89. Mark Weiss
Re: Do you remember? The Sixties?
Fri 16 Nov 2012

There are a bunch of books, unlike Reed's considered classics once upon a time, that are no longer read except by specialists. What happened to Son of the Middle Border, The Oregon Trail. Two Years Before the Mast? Any others to add?

-----Original Message-----
>From: SÃ©amas Cain <[redacted]>
>Sent: Nov 15, 2012 1:43 PM
>To: [redacted]
>Subject: Re: Do you remember? The Sixties?
>
>Dear Mark Weiss,
>
>I wholeheartedly agree !!!
>
>SÃ©amas
>http://www.freewebs.com/seamascain
>
>_____
>
>
>On Wed, Nov 14, 2012 at 9:50 AM, Mark Weiss <[redacted]> wrote:
>> I strongly recommend Reed's book Insurgent Mexico, on which the early part of Reds is based. His coverage of the Mexican Revolution. One of the great works of American literature.
>>
>>
>> -----Original Message-----

>>>From: Sue Brannan Walker <[redacted]>
>>>Sent: Nov 11, 2012 2:06 PM
>>>To: [redacted]
>>>Subject: Re: Do you remember? The Sixties?
>>>
>>>Would this be of interest?
>>>
>>>I knew George Wallace, sat beside him at a band banquet when he spoke at our high school. my father was a state senator,
>>>and at the Governor's mansion in Montgomery, Alabama, I spit my first taste of caviar in a
>>>schefflera plant.
>>>
>>>Sue Walker
>>>
>>>On Nov 9, 2012, at 12:50 PM, SÃ©amas Cain wrote:
>>>
>>>> _____
>>>>
>>>>
>>>> Do you remember the film "REDS," by Warren Beatty? The lives, needs,
>>>> and desires of Jack Reed, Louise Bryant, Eugene O'Neill, Emma Goldman,
>>>> and many others were represented in an epic sprawling over several
>>>> continents.
>>>>
>>>> But one of the most curious features of this film was the inclusion of
>>>> small groups of "witnesses" who interrupted the dramatic flow from
>>>> time to time. They were persons who actually had known Reed, O'Neill
>>>> and/or the other people struggling in the story of the film, or were
>>>> able to describe effectively the times of the epic.
>>>>
>>>> One project I am working on at the moment is a small archive
>>>> concerning the 1960s. (My collection of Sixties materials is already
>>>> scheduled to be placed with a university archive.) The thought
>>>> occurred to me that I could include my own "witnesses" as interrupters
>>>> of my own archive. Thus I am attempting to recruit anyone who lived
>>>> through the 1960s, and has interesting stories to report, to submit a
>>>> writing.
>>>>
>>>> My process will be participatory and inclusive. I have no "party
>>>> line." I welcome writings in any language and from any country. And

>>>> I welcome any viewpoint on any or all dimensions of the 1960s,
>>>> artistic, social, liberatory, cultural or countercultural, economic,
>>>> political (or anti-political), religious (or anti-religious), musical,
>>>> etc., etc. And I welcome Visual Poetry, in its own right.
>>>>
>>>> During the 1960s, did you have interesting face-to-face encounters
>>>> with Theodor W. Adorno, Michelangelo Antonioni, Joan Baez, The
>>>> Beatles, John M. Bennett, Joseph Beuys, William S. Burroughs, John
>>>> Cage, Noam Chomsky, Christo, Bob Cobbing, Gregory Corso, Stuart
>>>> Christie, Raya Dunayevskaya, Bob Dylan, Medgar Evers, Federico
>>>> Fellini, Lawrence Ferlinghetti, Ian Hamilton Finlay, Allen Ginsberg,
>>>> VÃ¡clav Havel, Seamus Heaney, Dick Higgins, Allan Kaprow, Jack
Kerouac,
>>>> Martin Luther King, Philip Lamantia, John Lennon, Herbert Marcuse,
Nam
>>>> June Paik, Bern Porter, Herbert Read, Franklin Rosemont, The Smothers
>>>> Brothers, Twiggy, Andy Warhol, or Frank Zappa?
>>>>
>>>> Or, did you have interesting encounters with "ordinary" people?
>>>>
>>>> In either case, I want to know your story (or stories).
>>>>
>>>> Limits? Any writing from one small paragraph to 17 pages of text!
>>>> Drawings and artwork may be included but, with them, there must be
>>>> some kind of written text about the era.
>>>>
>>>> My deadline to receive submissions is the end of November.
>>>>
>>>> Your writings will NOT be published by me. They will simply be
>>>> included in an archive university collection on the Sixties. If you
>>>> want to restrict publication by others of your text than put the
>>>> copyright mark on it.
>>>>
>>>> Do NOT date your text! (If you put a 2012 date on your text someone
>>>> at the university archive will stick it into a 2012 file-folder! I
>>>> want to blend these statements by "witnesses" of the era into my own
>>>> archive of the 1960s.)
>>>>
>>>> Thank you.
>>>>
>>>> Send your written and signed text to ...
>>>>

>>>> SÃ©amas Cain,
>>>> 323 Fourth Street,
>>>> Cloquet, Minnesota,
>>>> U.S.A.,
>>>> 55720 - 2051
>>>>
>>>> http://www.mnartists.org/artistHome.do?action=info&rid=685
>>>>
>>>> _____
>>>
>

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90. aldonlnielsen

Fwd: NEH Institute for College and University Teachers

Fri 16 Nov 2012

Begin forwarded message:

> *From: Jerry Ward <[redacted]>*
> *Date: November 16, 2012, 7:40:51 PM EST*
> *To: aldon nielsen <[redacted]>*
> *Subject: NEH Institute for College and University Teachers*
>
> *Dear Friends,*
>
> *Information about and application instructions for the NEH Institute*
>
> *Don't Deny My Voice: Reading and Teaching African American Poetries*
> *July 14-August 3, 2013*
>
> *is now available at*
>
> *http://www.dontdeny.dept.ku.edu*
>
> *Please share this information with your colleagues.*
>
> *With best wishes to you and your family for*
>
> *Thanksgiving*
> *Hannukkah*
> *Christmas*
> *Kwanzaa*
> *New Year's*

Jerry W. Ward, Jr.

Don't Deny My Voice: Reading and Teaching African-American Poetry
Summer Seminars and Institutes for College and University Teachers

Postmark Deadline: March 4, 2013

A three-week institute for twenty-five college and university faculty on African-American poetry and poetics.
Project director Maryemma Graham, a professor of English at the University of Kansas (KU), investigates African-American poetry from the early twentieth century to the present in this summer program. The approach moves "from social context and ideology to the texts and poetics," allowing the project "to generate new ways and new critical tools for reading, teaching, and interpreting a range of black poetries." Lorenzo Thomas's Don't Deny My Name: Words and Music and the Black Intellectual Tradition is read in its entirety before the institute begins. The program is divided into three week-long segments. The first week, on traditions in Black poetry, 1900-1960, including modernism and the Harlem Renaissance, is led by Jerry Ward (English, Dillard University) and Joanne Gabbin (English, James Madison University). The second week, on the aesthetics and production of Black poetry during the Black Arts era from 1960 to 1980, is conducted by Howard Ramsby II (Black studies, Southern Illinois University-Edwardsville). The third week, on African-American poetry, 1980-present, is led by Tony Bolden (African American Studies, KU). A central theme of the institute, the relationship between oral and written poetry, is particularly prominent during the third week, as the group investigates contemporary works. Numerous poets are to be studied, including Paul Laurence Dunbar, James Weldon Johnson, Jean Toomer, Langston Hughes, Robert Hayden, Gwendolyn Brooks, Amiri Baraka, Nikki Giovanni, Rita Dove, Natasha Tretheway, Terrance Hayes, and Nikky Finney. The institute meets five days a week for lectures, discussions, group collaborative work on research and curricular projects, panel presentations, and multimedia/digital presentations of poetry. In addition to the weekly session leaders, there are shorter presentations by twelve visiting literature faculty members, including Aldon Nielsen (Penn State University), J. Edgar Tidwell (English, KU), R. Baxter Miller (University of Georgia), Opal Moore (Spelman College), Adam Bradley (University of Colorado), and Meta DuEwa Jones (University of Texas, Austin). In addition to reading poetry throughout the institute, participants study selected criticism, much of it by institute faculty. In the fall following the institute, there are follow-up online sessions with prominent African-American poets, including Giovanni, Hayes, and Dove.
Faculty: Tony Bolden, Adam Bradley, Joanne Gabbin, Anthony Grooms, Joseph Harrington, William Joe Harris, Meta DuEwa Jones, Jill Kuhnheim, , R. Baxter Miller, Opal Moore, Tracie Morris, Aldon Nielsen, Howard Rambsy II, J. Edgar Tidwell, Jerry W. Ward, Jr.
Special guests include: Rita Dove, Nikki Giovanni, Terrance Hayes, Liegh McInnis, E. Ethelbert Miller, Ishmael Reed, Natasha Tretheway

Dates: July 14â€“August 3 (3 weeks)
Director(s): Maryemma Graham, University of Kansas
Grantee Institutions: University of Kansas
Location: Lawrence, KS
Website:http://dontdeny.dept.ku.edu
Information: Sarah Arbuthnot Lendt, Coordinator
Department of English
University of Kansas
1445 Jayhawk Blvd
Lawrence, KS 66045-7590
785/[redacted] or 785/[redacted]
[redacted]
About NEH Summer Seminars and Institutes for College and University Teachers
Each year the NEHâ€™s Division of Education Programs offers teachers opportunities to study a variety of humanities topics in Summer Seminars and Institutes. Each NEH Summer Seminar includes sixteen participants working in collaboration with one or two leading scholars. Participants have access to a major research collection, with time reserved to pursue individual projects.
Amount of Award
NEH Summer Scholars are awarded fixed stipends to help cover travel costs, books and other research expenses, and living expenses. Stipend amounts are based on the length of the NEH Summer Seminar or Institute: $2,100 (2 weeks), $2,700 (3 weeks), $3,300 (4 weeks), $3,900 (5 weeks), or $4,500 (6 weeks).
Eligibility
NEH Summer Seminars and Institutes are designed primarily for teachers of American undergraduate students. Qualified independent scholars and those employed by museums, libraries, historical societies, and other organizations may be eligible to compete provided they can effectively advance the teaching and research goals of the project.
You may request information about as many projects as you like, but you may apply to no more than two NEH Summer Programs (seminars, institutes, or Landmarks workshops) and you may attend only one.
Please note:

Adjunct faculty, community college faculty and first-time participants are encouraged to apply.

Up to two seminar spaces and three institute spaces are reserved for current full-time graduate students in the humanities.

How to Apply
For more information and application instructions, please visit the program website listed above.

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91. Mark Weiss
forgotten classics
Fri 16 Nov 2012

So far, and just from the US:

Reed, Insurgent Mexico
Garland, Son of the Middle Border
Dana, Two Years Before the Mast
Parkman, The Oregon Trail

And another:
Jaime de Angulo, Indian Tales

Is Adams' The Education of Henry Adams still read? If not, add it to the list.

Anybody have stuff to add?

↑ Index

92. Pam Brown
Australian Poets in Jacket2 - final installment
Sat 17 Nov 2012

(Apologies for any double-up emails)

_____

"A contemporary poetic landscape forms in the mind's eye no anthologizing entelechy blesses....Make less anthology, more poetry".
Corey Wakeling (an Australian poet represented in this feature.)

The fifty-one poets included in this feature comprise a modest cross-section of contemporary Australian poetry.
I think this collection of poems is "less anthology, more poetry".

I am pleased to present, with Michael Hennessey, editor of Jacket2, the fifth and final instalment of the feature of poems and visual art :
http://jacket2.org/feature/fifty-one-contemporary-poets-australia-part-5

I hope you enjoy it.

Very best wishes,
Pam Brown

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

_____

↑ Index

93. Calvin Pennix

Recent Release: quarter after Issue no. 3

Sat 17 Nov 2012

Hi -

I have just released Issue no. 3 of my poetry, poetics and art journal, *quarter after*. This issue features work from;*William Allegrezza, Natasha Ganes, Jennifer Firestone, Fabio Sassi, Fred Pollack, John Pursch, Holly Day, J.D. Nelson, Mark Young, Amy Ekins, Vinca Andre and Sarah Edwards.* * *Check out the issue here: http://issuu.com/quarterafter/docs/issue_no._3 and here: http://quarterafter.org/2012/11/04/issue-no-3/

Thanks for taking the time.

Calvin Pennix

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94. David Kirschenbaum

Boog's NYC Small Presses Night 11/27; Issue Out Now

Sun 18 Nov 2012

Please Forward

Boog City presents

d.a. levy lives: celebrating renegade presses

10th Annual

New York City Small Presses Night

Tues. Nov. 27, 6:30 p.m. sharp, $5 suggested

Book saleâ€”6:00 p.m.-6:30 p.m., 8:15 p.m.-8:30 p.m.

Sidewalk CafÃ©
94 Ave. A
NYC

with

American Books
Augury Books
Birds, LLC
Brooklyn Arts Press

Monk Books
Oâ€™Clock Press

This event is co-curated and hosted by No, Dear magazine editors Emily Brandt and Alex Cuff (http://www.nodearmagazine.com)

This is our one event each season in our "d.a. levy lives: celebrating renegade presses" series
where we honor NYC small presses.

Featuring readings from contributors to some of the city's finest small presses
and with publications available from each of the presses.

**American Books, Brett Price, co-editor
â€”Jeremy Hoevenaar

**Augury Books, Kate Angus, co-founding editor
â€”B.C. Edwards

**Birds, LLC; Sampson Starkweather, co-editor
â€”Ana BoÅ¾iÄeviÄ‡
â€”Dan Magers

**Brooklyn Arts Press, Joe Pan, managing editor/publisher
â€”Jackie Clark
â€”Martin Rock

**Monk Books, Ben Pease, editor and book designer
â€”Tom Healy

**Oâ€™Clock Press, Kit Schluter, co-editor
Reader(s) TBD

Series curated and with an introduction by
Boog City editor David Kirschenbaum

--

Boog City 76, our New York City Small Presses Issue,
published in conjunction with the above event,
features pages put together by the participating six presses.

As well as your usual swell Boog City content:
â€”poems from Dan Gutstein, Vincent Katz, and Alyse Knorr
â€”our music section says Farewell to The Ks
â€”reviews of new books from Kathleen Rooney and Lindsay Stern
â€”Wendy Xu, co-editor and publisher of iO: A Journal of New American Poetry / iO Books answers:
â€œWhat are you currently promoting that you love? And what have you

been reading lately that you love?â€
â€”and Bob Perelman gives a sneak peek of his presentation at Fordham's upcoming Bruce Andrews: A Symposium & Reading

And thanks to Litmus Press * http://www.litmuspress.org

To read the pdf version go to:

http://boogcity.com/boogpdfs/bc76.pdf

Go to the end of this email to see where you can pick up a copy of the physical issue.
--

Bios for Presses, Readers, and Musicians

**American Books http://www.americanbooksusa.wordpress.com American Books is a press started by Natalie Haeusler, Brett Price, and Ed Steck in 2011. American Books will make visible and legible the work of a wide range of contemporary artists and writers and will take a variety of forms, from books and other physical objects of critical and creative work, to interviews, reviews, and more.

*Jeremy Hoevenaar http://www.sinkreview.org/sink-7/from-cold-mountain-mirror-displacement Jeremy Hoevenaar lives and pressure cooks in Baltimore. His chapbook, Adaptations of Pelt and Hoof, is available at H_NGM_N. A new collection, Cold Mountain Mirror Displacement, is forthcoming from American Books.

**Augury Books http://www.augurybooks.com Augury Books is an independent press based in New York City. Committed to publishing innovative work from emerging and established writers, Augury Books seeks to reaffirm the diversity of the reading public. The editorial board is dedicated to fairness and quality of work.

*B.C. Edwards http://www.bc-edwards.com B.C. Edwards is a producer at The Upright Citizens Brigade theater in New York. He was awarded the 2011 Hudson Prize for fiction and is the author of the collected stories The Aversive Clause (2012) as well as two collections of poetry, To Mend Small Children (2012) and From the Standard Cyclopedia of Recipes (forthcoming, 2013). He is a regular contributor to BOMBlog and his work can be found in Another Chicago Magazine; No, Dear; The Sink Review; Mathematics Magazine; Hobart; among others. He is also a Literary Death Match Champion and has the medal to prove it.

**Birds, LLC http://www.birdsllc.com Birds, LLC is an independent editor-run poetry press based out of Austin, Minneapolis, New York, and Raleigh.

Specializing in close author relationships, Birds, LLC believes that great books are a collaboration of editors and authors.

*Ana BoÅ¾iÄeviÄ‡ http://www.anabozicevic.com Ana BoÅ¾iÄeviÄ‡ is the author of Stars of the Night Commute and Rise in the Fall. Her translation of Zvonko KaranoviÄ‡ recently received a PEN American Center/NYSCA grant. She flirts with knowledge at The Graduate Center, CUNY in New York City.

*Dan Magers
http://www.immaculatedisciples.blogspot.com
http://www.sinkreview.org
Dan Magers is co-founder and co-editor of Sink Review, an online poetry journal as well as founder and editor of Immaculate Disciples Press, a handmade chapbook press focused on poetry and visual arts collaborations. He grew up in Kansas City, Mo. and now lives in Brooklyn.

**Brooklyn Arts Press http://www.BrooklynArtsPress.com Brooklyn Arts Press is an independent literary press devoted to publishing poetry books and chapbooks, art monographs, and lyrical fiction by emerging artists. They hope to serve our community by publishing great work of varying aesthetics. Experimentation leads to innovation, arriving by way of given forms or new ones, just as language and imagery will be used to whatever ends by the voices that manipulate them, which are by nature numerous and diverse.

*Martin Rock http://www.martinrockpoetry.com Martin Rock is a poet, editor, and translator living in Brooklyn. His work has appeared or is forthcoming in Best New Poets 2012, Black Warrior Review, Conduit, DIAGRAM, The Tampa Review, and other journals. He is editor in chief of Loaded Bicycle and the author of two chapbooks, Fish, You Bird (Pilot Books) and Dear Mark (Brooklyn Arts Press). He has also received fellowships from Centrum Arts Colony and New York University, where he earned his M.F.A. in poetry. Learn more at the above url.

*Jackie Clark
@nohelpforthat
http://www.nohelpforthat.com
Jackie Clark is the series editor of Poets off Poetry and Song of the Week for Coldfront Magazine. She is the recipient of a 2012 New Jersey State Council on the Arts Fellowship in poetry and is a contributing writer for The Rumpus. Her first collection of poems, Aphoria, is forthcoming from Brooklyn Arts Press.

**Monk Books
http://www.monk-books.com

Monk Books is a small press that creates limited edition chapbooks of poetry and art, often with the two in concert with each other.

Reader: Tom Healy

**O'clock Press http://www.oclockpress.com O'clock Press and its journal of contemporary poetry, Clock, are operating out of Northampton, Mass.; Brooklyn; and Leipzig, Germany. Dreamed up with the help of Molly Schaeffer, and founded in the summer of 2011 by Andrew Durbin and Kit Schluter, the press and magazine are edited by Allen Edwin Butt, Andrew Dieck, and Kit Schluter. O'clock is collaborating with the letterpress, Elementary Press, run by Max Calloway and Rose Wisotzky in Hadley, Mass. under the auspices of Art Larson. The press's current projects are books from Polly Bresnick, Dylan Fettig, Dawn Lundy Martin, and Sampson Starkweather, out December 1st.

Readers: TBD

**Boog City
http://www.boogcity.com

Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry, various magazines, and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, womenâ€™s writing, and Louisville, Ky. It hosts and curates three regular performance seriesâ€”d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater- Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All last Tuesdays, 6:30 p.m.-8:30 p.m., except where noted *)

2013

Jan. 29â€”levy lives: Hyacinth Girl Press (Pittsburgh)
Feb. 26â€”BoogWork: Adeena Karasick (reading and workshop), poet reading TBD, and music TBD
March 26â€”BoogWork: Joe Elliot (reading and workshop), poet reading TBD, and music TBD
April 30â€”BoogWork: Lee Ann Brown (reading and workshop), poet reading TBD, and music TBD
May 28â€”BoogWork: TBD

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

P.S. Physical copies of this issue, Boog City 77, are available at the below drop spots.

2,000 copies of Boog City are distributed among, and
available for free at, the following locations:

MANHATTAN

East Village Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues) Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.) Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.) Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.) Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.) Think Coffee * 1 Bleecker St. (@ Bowery) Trash and Vaudeville (upstairs) * 4 St. Markâ€™s Pl. (bet. 2nd & 3rd aves.) Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.) Sidewalk CafÃ© * 94 Avenue A (bet. 6th & 7th sts.) Cafe Pick Me Up * 145 Avenue A (bet. 9th & 10th sts.) Nuyorican Poets CafÃ© * 236 E. 3rd St. (bet. Avenues B & C) St. Markâ€™s Books * 31 Third Ave. (bet. St. Markâ€™s Pl. & 9th St.) St. Markâ€™s Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee *

248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) Housing Works Cafe * 126 Crosby St. (bet. E. Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.)

BROOKLYN

Greenpoint Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Enid's * 560 Manhattan Ave. (bet. Nassau and Driggs aves.) Thai CafÃ© * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Champion Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg
Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore CafÃ© * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Public Assembly * 70 North 6th St. (bet. Wythe & Kent aves.) 50
Bliss CafÃ© * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 44 Berry St. (bet. N.11th & N.12th sts.)

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95. Camille Martin

Skylab Gallery in Columbus: Camille Martin, James M. Bennett, Natalie Shapero, James Payne, and more

Sun 18 Nov 2012

I’m reading at the Skylab Gallery in Columbus, Ohio,<http://skylabgallery.tumblr.com/>this coming Saturday. Thanks to curator James Payne and my fellow readers/performers: Natalie Shapero, Wendy Lee Spacek, John M. Bennett, James Payne, and The Adam Rose Company.

Saturday, November 24, 9 p.m.
SKYLAB GALLERY / 57 E. Gay St, 5th Floor / Columbus, Ohio
http://skylabgallery.tumblr.com/
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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96. Halvard Johnson
Call for work: On Barcelona
Sun 18 Nov 2012

Work of all sorts (prose, poetry, images) wanted. Please include "On Barcelona" and your name in your subject line and email to me at the address below.

Take a look at On Barcelona <http://onbarcelona.blogspot.com/>.

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The

Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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97. Sarah Sarai

Re: Fwd: NEH Institute for College and University Teachers

Tue 20 Nov 2012

I don't remember if they called it an institute back then, but I was in an NEH Summer Seminar, the first or second year of the program. (There was a moment in my life I LIKED William Bennett.) It was a 6-week seminar on Friendship as a Theme in Literature, at Kenyon College, run by the professor who was one of a two-editor team to revive the Kenyon Review. It was a great experience, great. Also one of my fellow teachers discovered a firefly grotto in Gambier, and since I was coming from L.A., hadn't seen fireflies since I was eight, it was qua-doubly terrific. The program has expanded since 1984--which is all for the good in terms of canon rethinking. If you know an educator, push her or him to try for this. Five classes A DAY of teaching English--man oh man high school teachers deserve a treat.

Sarah Sarai
http://my3000lovingarms.blogspot.com

Don't Deny My Voice: Reading and Teaching African American Poetries
> July 14-August 3, 2013
>
> is now available at
>
> http://www.dontdeny.dept.ku.edu
>

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98. Sarah Sarai
Re: Fwd: NEH Institute for College and University Teachers
Tue 20 Nov 2012

---

p.s. Yes, I see that Aldon's message is for college profs. Even better for THIS listserv. The program for high school teachers I was extolling can be found at the link below, fireflies and all, and my recommendation holds steadfast, or I do, despite flux and mutability. (I have taught in colleges and universities--racked up almost ten years here and there, by the way, but only as adjunct.)
http://www.neh.gov/divisions/education/summer-programs

Happy Boycotting Walmart Day,
warms,
Sarah Sarai

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99. Stephen Vincent
Re: Do you remember? The Sixties?
Tue 20 Nov 2012

For those in the SF Bay Area there is - I believe it is still up "1968" at the Oakland Museum - a good mix of television footage, ephemera, etc. Excellent on the Black Panthers, MLK, Vietnam, Chicago Dem Convention, Bobby Kennedy, etc. Made me 'homesick' for the voice of Walter Cronkite! I don't know if the show is traveling. It should. One could say in 1968 this country had a profound nervous breakdown (as did France & no doubt other places). Nothing substantial went - at least for a short time - 'unpillared' & unexposed. A vision, as well, magnified by substantial intakes of grass & acid. & yes, Alan Ginsberg, wandering through it all & trying to 'manage' a vibrant calm at the center. Yes, i'68 was still an era led by men, an iconography that was just beginning to crumble and struggle towards new definitions. & boy, how for the last 40 years has the right wing been on a vicious rampage to put the genies back in 'the bottle.' As Romney - the 50's poster boy for 'good' - was/is clearly vicious & vengefully 'cold war' nostalgic. Stephen V Stephen V --- On Fri, 11/16/12, Mark Weiss <[redacted]> wrote:

From: Mark Weiss <[redacted]>
Subject: Re: Do you remember? The Sixties?
To: [redacted]
Date: Friday, November 16, 2012, 12:57 PM

There are a bunch of books, unlike Reed's considered classics once upon a time, that are no longer read except by specialists. What happened to Son of the

Middle Border, The Oregon Trail. Two Years Before the Mast? Any others to add?

-----Original Message-----
>From: Séamas Cain <[redacted]>
>Sent: Nov 15, 2012 1:43 PM
>To: [redacted]
>Subject: Re: Do you remember? The Sixties?
>
>Dear Mark Weiss,
>
>I wholeheartedly agree !!!
>
>Séamas
>http://www.freewebs.com/seamascain
>
>_____
>
>
>On Wed, Nov 14, 2012 at 9:50 AM, Mark Weiss <[redacted]> wrote:
>> I strongly recommend Reed's book Insurgent Mexico, on which the early part of Reds is based. His coverage of the Mexican Revolution. One of the great works of American literature.
>>
>>
>> -----Original Message-----
>>>From: Sue Brannan Walker <[redacted]>
>>>Sent: Nov 11, 2012 2:06 PM
>>>To: [redacted]
>>>Subject: Re: Do you remember? The Sixties?
>>>
>>>Would this be of interest?
>>>
>>>I knew George Wallace, sat beside him at a band banquet when he spoke at our high school. my father was a state senator,
>>>and at the Governor's mansion in Montgomery, Alabama, I spit my first taste of caviar in a
>>>schefflera plant.
>>>
>>>Sue Walker
>>>
>>>On Nov 9, 2012, at 12:50 PM, Séamas Cain wrote:

>>>
>>>> _____
>>>>
>>>>
>>>> Do you remember the film "REDS," by Warren Beatty? The lives, needs,
>>>> and desires of Jack Reed, Louise Bryant, Eugene O'Neill, Emma Goldman,
>>>> and many others were represented in an epic sprawling over several
>>>> continents.
>>>>
>>>> But one of the most curious features of this film was the inclusion of
>>>> small groups of "witnesses" who interrupted the dramatic flow from
>>>> time to time. They were persons who actually had known Reed, O'Neill
>>>> and/or the other people struggling in the story of the film, or were
>>>> able to describe effectively the times of the epic.
>>>>
>>>> One project I am working on at the moment is a small archive
>>>> concerning the 1960s. (My collection of Sixties materials is already
>>>> scheduled to be placed with a university archive.) The thought
>>>> occurred to me that I could include my own "witnesses" as interrupters
>>>> of my own archive. Thus I am attempting to recruit anyone who lived
>>>> through the 1960s, and has interesting stories to report, to submit a
>>>> writing.
>>>>
>>>> My process will be participatory and inclusive. I have no "party
>>>> line." I welcome writings in any language and from any country. And
>>>> I welcome any viewpoint on any or all dimensions of the 1960s,
>>>> artistic, social, liberatory, cultural or countercultural, economic,
>>>> political (or anti-political), religious (or anti-religious), musical,
>>>> etc., etc. And I welcome Visual Poetry, in its own right.
>>>>
>>>> During the 1960s, did you have interesting face-to-face encounters
>>>> with Theodor W. Adorno, Michelangelo Antonioni, Joan Baez, The
>>>> Beatles, John M. Bennett, Joseph Beuys, William S. Burroughs, John
>>>> Cage, Noam Chomsky, Christo, Bob Cobbing, Gregory Corso, Stuart
>>>> Christie, Raya Dunayevskaya, Bob Dylan, Medgar Evers, Federico
>>>> Fellini, Lawrence Ferlinghetti, Ian Hamilton Finlay, Allen Ginsberg,
>>>> Václav Havel, Seamus Heaney, Dick Higgins, Allan Kaprow, Jack Kerouac,
>>>> Martin Luther King, Philip Lamantia, John Lennon, Herbert Marcuse, Nam
>>>> June Paik, Bern Porter, Herbert Read, Franklin Rosemont, The Smothers

>>>> Brothers, Twiggy, Andy Warhol, or Frank Zappa?
>>>>
>>>> Or, did you have interesting encounters with "ordinary" people?
>>>>
>>>> In either case, I want to know your story (or stories).
>>>>
>>>> Limits? Any writing from one small paragraph to 17 pages of text!
>>>> Drawings and artwork may be included but, with them, there must be
>>>> some kind of written text about the era.
>>>>
>>>> My deadline to receive submissions is the end of November.
>>>>
>>>> Your writings will NOT be published by me. They will simply be
>>>> included in an archive university collection on the Sixties. If you
>>>> want to restrict publication by others of your text than put the
>>>> copyright mark on it.
>>>>
>>>> Do NOT date your text! (If you put a 2012 date on your text someone
>>>> at the university archive will stick it into a 2012 file-folder! I
>>>> want to blend these statements by "witnesses" of the era into my own
>>>> archive of the 1960s.)
>>>>
>>>> Thank you.
>>>>
>>>> Send your written and signed text to ...
>>>>
>>>> Séamas Cain,
>>>> 323 Fourth Street,
>>>> Cloquet, Minnesota,
>>>> U.S.A.,
>>>> 55720 - 2051
>>>>
>>>> http://www.mnartists.org/artistHome.do?action=info&rid=685
>>>>
>>>> _____
>>>
>

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100. Asian Cha

Poetry Contest | Free entry | Cash prizes

Wed 21 Nov 2012

"Betrayal" - A Cha Poetry contest

This contest is run by Cha: An Asian Literary Journal. It is for unpublished poems about "Betrayal".

Judges: Tammy Ho and Andrew Barker Kong and Lingnan University.

Rules: Each poet can submit up to two poems (no more than 80 lines long each). Poems must be previously unpublished. Entry is free.

Closing date: 15 January 2013

Prizes: First: £85, Second: £55, Third: £35, Highly Commended (up to 5): £15 each. (Payable through Paypal.) All winning poems (including the highly recommended ones) will receive first publication in a special section in the March 2013 issue of Cha.

Submission: Submissions should be sent to [redacted] with the subject line "Betrayal". Poems must be sent in the body of the email. Please also include a short biography of no more than 30 words.

More information: http://asiancha.blogspot.hk/2012/11/cha-betrayal-poery-contest.html

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101. Adam Fieled

Upstairs at Duroc #15: Call for Submissions

Wed 21 Nov 2012

Upstairs at Duroc, the literary journal published in Paris, France, seeks submissions for its Issue # 15.Â We publish English language poetry, fiction, creative nonfiction and translations. We welcome experimental forms, cross-genre work, prose poems and flash fiction. Standalone excerpts from longer works will also be considered. Please submit only previously unpublished material!
Â
Submit no more than 5 poems, or 5 flash fiction pieces, or two longer prose pieces not exceeding 2000 words each. Attach poems as a single Word file, one poem per page. Include cover sheet with name, address, phone number, email address, word count for prose, and a short Bio.Â
Â
We also seek visual art pieces: etchings, drawings, black and white photographs with good contrast. Also a few color pieces for the front and back covers. Please

send in jpeg format.
Â
Send submissions to [redacted] with â€œUpstairs at Duroc Submissionâ€ in the subject line.Â
Â
For complete guidelines and examples of published work, see our Website at upstairsatduroc.org
Â
Submission reading period: October 1, 2012 to January 31, 2013.

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102. Nicholas Karavatos

JOB: Head Dept of English, American University of Sharjah

Wed 21 Nov 2012

Head of the Department of English Position Applications are invited for the position of Head of the Department of English in the College of Arts and Sciences at the American University of Sharjah (AUS). The College is seeking a leader to guide the Department in its program areas: Bachelor of Arts in English Language and Literature, and Master in Teaching English as a Second Language (TESOL). The Department of English also offers a minor in education and courses in composition and English for specific purposes (ESP).

Qualifications:
A PhD in linguistics or literature.The rank of professor.Experience with North American liberal arts education.Demonstrated leadership experience preferably in chairing a department.A consistent record of excellent teaching, research and service.Experience in program accreditation and curriculum development.Experience in faculty evaluation and mentoring.Understanding of the cultural, linguistic and historical contexts of the region.Interest in promoting interdisciplinarity.

AUS is located in the emirate of Sharjah, adjacent to Dubai, UAE. Founded in 1997 by His Highness Sheikh Dr. Sultan Bin Mohammad Al Qassimi, AUS is an independent, not-for-profit coeducational university in the Gulf, serving some 5,500 students of 82 nationalities. Our Mass Communication Program at AUS is accredited by the UAE Commission of Higher Education and the US Middle States Association of Colleges and Schools. Review of applications will begin immediately. For full consideration, applications must be received before December 1, 2012. To apply, please send (i) your CV with names and contact details of 3 referees (one of whom should be the person to whom you reported), and (ii) an application letter outlining your qualifications to [redacted]

American University of Sharjah (AUS) is a non-profit, coeducational institution of higher education formed on American models.

The university is licensed in the United Arab Emirates and incorporated in the state of Delaware in the United States. It is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools, Philadelphia, Pennsylvania, and by the Ministry of Higher Education in the UAE. All instruction (except languages) is in English, and English is widely spoken throughout the United Arab Emirates.

The university is located 10 miles from the center of Sharjah City and 15 miles from the city of Dubai. The Emirate of Sharjah is situated between the shores of the Arabian Gulf and the Gulf of Oman and has beautiful beaches and lovely varied countryside. The architecturally distinctive campus, located on 316 acres, includes nine academic buildings; administration, library and athletic structures; and accommodations for faculty, staff and students. Academic buildings are equipped with state-of-the art science, engineering and language laboratories, digital studios and computer facilities. Currently, AUS has approximately 5,225 students, 351 full-time faculty and over 400 full-time staff. http://www.aus.edu/info/200218/employment/77/faculty_positions/3#.UK06EyL4JX4

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103. Rob McLennan

new(ish) on rob's clever blog

Wed 21 Nov 2012

-- Rachael Simpson, Eiderdown and Phil Hall, A Rural Pen
-- myself and Mark Goldstein, Wellington Street West,
-- Colin Browne, The Properties
-- 12 or 20 (second series) questions with Julia Bloch
-- Ongoing notes: mid-November, 2012
-- rob mclennan's Miss Canada International (Bywords) now available
-- new from above/ground press: new titles by mclennan, mcpherson eckhoff, Poe + Cochrane,
-- Daily offerings: a note on Songs for little sleep,"
-- 12 or 20 questions (second series) with Spencer Gordon
-- Profile of the Diana Brebner Award, with a few questions
-- Letter from Elmer E. Cassady to Mary Caroline Cassidy
-- 12 or 20 (second series) questions with Dale Smith
-- the fifth issue of seventeen seconds: a journal of poetry and poetics
-- one more once: for Pierre Coupeys 70th
-- On Barcelona: "American Hybrid," from "Songs for little sleep,"

-- The Ports Seasonal Rental, Gerry Shikatani
-- Wedding: a small report (with pictures)
-- the return of rob mclennan's poetry workshops: January-March
-- 12 or 20 (second series) questions with Nyla Matuk
-- Zadie Smith, Changing My Mind: Occasional Essays
-- 12 or 20 (second series) questions with Michael Boughn
-- Ongoing notes: late October, 2012
-- Oh There You Are I Cant See You Is It Raining?, Laura Broadbent
-- 12 or 20 (second series) questions with Marci Nelligan
-- Aufgabe 11
-- 8x8x7, Colin Smith
-- The Factory Reading Series presents: a VERSeFest fundraiser
-- Open Letter (Fourteenth Series, Number 9, Summer 2012
-- Profile of Hoa Nguyen, with a few questions
-- 12 or 20 (second series) questions with Chris D'Iorio
-- Elizabeth Bachinsky, I Dont Feel So Good
-- Raymond Souster (January 15, 1921 October 19, 2012
-- 12 or 20 (second series) questions with Peter Sangster
-- The Factory Reading Series pre-small press book fair
-- Camille Martin, Looms
-- 12 or 20 (second series) questions with Marie-Helene Bertino
-- Patrick Friesen, jumping in the asylum
-- Paul Auster, Winter Journal
-- fwd: The Capilano Review's micro narrative contest
-- summer stock: Christine McNair + rob mclennan, two poems from a collaboration
-- 12 or 20 (second series) questions with Glen Downi...
-- Monica Kidd, Handfuls of Bone
-- The Alchemists Mind: a book of narrative prose by poets
-- fwd: CWILA seeks applications for Critic-in-Residence
-- 12 or 20 (second series) questions with Sonia Saikaley
-- Field Notes: Dear Lea Graham
-- Messagio Galore Take XI (Oct. 19, St. Catharines)
-- 12 or 20 (second series) questions with Elizabeth Kate Switaj
-- St. Elmo (Gordon) Church, Glengarry

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter, www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
with 2013/20th anniversary subscriptions now available!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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104. William Slaughter
Notice: Mudlark
Thu 22 Nov 2012

New and On View: Mudlark Flash No. 72 (2012)

Six Poems by Samn Stockwell

Samn Stockwell has been widely published, and her two books, Theater of Animals and Recital, won the National Poetry Series and the Editor's Prize at Elixir, respectively. Recent work has appeared in Raritan and Sinister Wisdom.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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105. Obododimma Oha
X-pens:The Balance of Terror
Thu 22 Nov 2012

Obododimma Oha has sent you a link to a blog:

Just trying to see if a poem could say it...

Blog: X-pens
Post: The Balance of Terror
Link: http://x-pensiverrors.blogspot.com/2012/11/the-balance-of-terror.html

--
Powered by Blogger
http://www.blogger.com/

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106. Rob McLennan
a question about florida,
Thu 22 Nov 2012

---

my lovely wife and i are planning to be in boca raton
from february 6-10, 2013; do any literary things happen
down there? anything we should be paying attention to?

apparently hemingway/keys is a 4hr drive...

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - grief notes: (BlazeVOX) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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107. Shira Dentz
Please Post
Fri 23 Nov 2012

Print Issue #5 of Lana Turner, A Journal of Poetry and Opinion is now available!
http://www.lanaturnerjournal.com/issue-5/contents

Some content and material from the new issue is available for free as a preview on the website’s landing page New poetry by C.D. Wright, Brenda Hillman, Rae Armantrout, Ben Lerner, Mei-mei Berssenbrugge, Urayoán Noel, Joe Luna, Jessica O. Marsh, and many others.

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108. Shankar, Ravi (English)
Drunken Boat's new book and Kickstarter Campaign
Fri 23 Nov 2012

Hi all - Drunken Boat is proud to announce the forthcoming publication of Lisa Russ Spaar's "The Hide-and-Seek Muse: Annotations on Contemporary Poetry." We have just begun a Kickstarter campaign to raise some funds for the promotion of the book and if you're able, we'd love for you to make a small donation:

http://www.kickstarter.com/projects/1721544611/the-hide-and-seek-muse-annotations-on-contemporary

The book which includes essays on the following poets will be out in time for AWP 2013:

Kazim Ali ~ Debra Allbery ~Talvikki Anse ~ Jennifer Atkinson ~ David Baker ~ Jill Bialosky ~ Suzanne Buffam ~ Jennifer Chang ~ Ye Chun ~ Michael Collier ~ Randall Couch ~ Stephen Cushman ~ Kate Daniels ~ Kyle Dargan ~ Claudia Emerson ~ Monica Ferrell ~ David Francis ~ Gabriel Fried ~ Alice Fulton ~ Rachel Hadas ~ Brenda Hillman - Edward Hirsch ~ Jane Hirshfield ~ Mark Jarman ~ Laura Kasischke ~ Jennifer Key ~ L. S. Klatt ~ Joanna Klink ~ Hank Lazer ~ Paul Legault ~ Willie Lin ~ Maurice Manning ~ Cate Marvin ~ Heather McHugh ~ Erika Meitner ~ Carol Muske-Dukes ~ Amy Newman ~ Meghan O'Rourke ~ Eric Pankey ~ Kiki Petrosino ~ Carl Phillips ~ John Poch ~ Bin Ramke ~ Srikanth Reddy ~ Michael Rutherglen ~ Mary Ann Samyn ~ Philip Schultz ~ Sarah Schweig ~ Allison Seay ~ Ravi Shankar ~ Ron Slate ~ R. T. Smith ~ Larissa Szporluk ~ Mary Szybist ~ Brian Teare ~ William Thompson ~ David Wojahn ~ Charles Wright

Thanks - and happy thanksgiving.

RS

~#~

Read "Deepening Groove," winner of the 2010 National Poetry Review Press Prize.
<http://www.amazon.com/Deepening-Groove-Ravi-Shankar/dp/1935716085>

~#~

Follow @empurpler & @drunkenboat on Twitter

~#~
Check out Drunken Boat #15 <http://www.drunkenboat.com>, one of the world's oldest electronic journal of the arts, featuring folios on Handmade/Homemade, Native American Women Poets and more. And be on the lookout for Drunken Boat's new book, Lisa Russ Spaar's "The Hide-and-Seek Muse: Annotations on Contemporary Poetry" due out in Spring 2013

****
Ravi Shankar
Ed., http://www.drunkenboat.com
Associate Professor
CCSU - English Dept.
Chairman, Connecticut Young Writers Trust
http://ctyoungwriterstrust.org/

Faculty Advisor, Helix Magazine
http://helixmagazine.org/
[redacted]

↑ Index

109. Jennifer Karmin

Red Rover Series / Experiment #60

Fri 23 Nov 2012

Red Rover Series
{readings that play with reading}

Experiment #60:
Then & Now Again

SATURDAY, DECEMBER 1st
7pm / doors lock 7:30pm

Featuring:
Maureen Ewing
Josalyn Knapic
Todd McCarty
Tony Trigilio

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

MAUREEN EWING received her MFA in Poetry from Columbia College Chicago and her MA in English from Rhodes University in South Africa. She has taught at Columbia College Chicago and University of Chicago Laboratory Schools, and she tutors and mentors young writers. Her work has appeared or is forthcoming in Columbia Poetry Review, Exit 7, Mindful Metropolis, Rhino, ROAR, Slurve, So to Speak, and Third Wednesday. She has participated in readings through Rhino, Printerâ€™s Row Book Fair, and various Columbia College Chicago readings and exhibitions. Maureen recently received a partial fellowship to the Vermont Studio Center for a two-week residency in April 2013.

JOSALYN KNAPIC is currently editor of South Loop Review: Creative Nonfiction + Art and serves as an assistant editor at Another Chicago Magazine. An essay of hers is appearing in DIAGRAM Fall 2012.

TODD MCCARTY is a freelance writer who lives in Chicago. He's worked as assistant editor for the journal Court Green, for Naropa's Audio Archive Project, and at KGNU Radio in Boulder, CO. There he was interviewer and producer for the poetry programs End Quote and Subliminal Guild. He recorded poets such as Anne Waldman, Alice Notley, Joanne Kyger and many others. His poems have appeared in 580 Split, Court Green, RHINO, Verse Daily, and are forthcoming in DIAGRAM. His book reviews can be found at Gently Read Literature. Todd recently received a partial fellowship to the Vermont Studio Center for a two-week residency in April 2013.

TONY TRIGILIO is the author of, most recently, the book-length poem White Noise (forthcoming 2013, Apostrophe Books) and the poetry collection Historic Diary (BlazeVOX Books, 2011). His critical monograph Allen Ginsberg's Buddhist Poetics was re-released in a new paperback edition earlier this year by Southern Illinois University Press. With Tim Prchal, he co-edited the anthology Visions and Divisions: American Immigration Literature, 1870-1930 (Rutgers University Press, 2008). He is a member of the core poetry faculty at Columbia College Chicago and is a co-founder and co-editor of Court Green.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

UPCOMING
Winter/Spring 2013 schedule, details TBA

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

110. Adam Fieled
an elegy for our times
Sat 24 Nov 2012

This is an elegy for everyone who participated in the Philly arts scene in the Aughts:

http://www.artrecess2.blogspot.com/2012/11/one-for-philadelphia-feel.html

Thanks!
Adam Fieled [redacted]

↑ Index

111. Kulpreet Yadav
Please announce this to your subscribers
Sun 25 Nov 2012

Hi,

Please announce this to your subscribers . Thanks!

*"CALL FOR SUBMISSIONS: Short stories, creative nonfiction, poetry and artwork. Open road review is an online journal of fine writing with a global footprint. Deadline 10 Jan 13.

Shanti Pere <http://www.facebook.com/shanti.perez>z will read fiction, Leah McMenamin <http://www.facebook.com/leah.mcmenamin> poetry and creative nonfiction /artwork will be considered by me. SEND IN YOUR BEST WORKS. Print anthology planned in 2013 of the best work published online.

*
*http://openroadreview.in/ "
*

--
Kulpreet Yadav
New Delhi

www.openroadreview.in
www.underthebanyantree.in <http://underthebanyantree.in/>

Use the time of a total stranger in such a way that he or she will not feel the time was wasted. Kurt Vonnegut.

↑ Index

112. michael farrell
reading in cambridge
Sun 25 Nov 2012

The Antipodean
Reading Series & the Judith E. Wilson Drama Studio presents

7:30pm, Monday
26th November

ANTIPODEAN
ANAGLYPHS

a poetry reading
by

Michael
FARRELL (Melbourne)

‘[O]ne of the
few major avant-garde poets writing in Australia today… provocative… a poetry of the glitch’ Sydney Morning Herald

joined by

JT
WELSCH (York) & Jaya SAVIGE (Christ’s)

 who will present a
simultaneous, stereoscopic reading of John Ashbery’s ‘Clepsydra’ and John Tranter’s ‘The Anaglyph’

WHERE: Judith E
Wilson Studio, English Faculty, West Road

WHEN: 7:30pm, Monday
26th November

All welcome.

Some light
refreshments provided.For more information contact [redacted]

↑ Index

113. michael farrell
reading in kent
Sun 25 Nov 2012

Michael Farrell reading in Canterbury with musician Jean Lucas as part of Free Range series

Thurs Nov 29, 8pm Veg Box Cafe, 1-2 Jewry Lane, Canterbury

see link for more details

http://www.hotlist.com/e/[redacted]/477450782275761

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114. Séamas Cain

Re: X-pens:The Balance of Terror

Sun 25 Nov 2012

A powerful and amazing poem, Obododimma !!!

Best regards,

Séamas

_____

On Thu, Nov 22, 2012 at 4:22 PM, Obododimma Oha <[redacted]> wrote:
> Obododimma Oha has sent you a link to a blog:
>
> Just trying to see if a poem could say it...
>
> Blog: X-pens
> Post: The Balance of Terror
> Link: http://x-pensiverrors.blogspot.com/2012/11/the-balance-of-terror.html
>
> --
> Powered by Blogger
> http://www.blogger.com/
>

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115. Joel Weishaus

"Writing Home" 1-8

Sun 25 Nov 2012

Dear Friends and Colleagues:

As this project continues to reveal itself, the introduction continues
to be revised:
http://www.cddc.vt.edu/host/weishaus/Home/Intro.htm

Now each "letter" can be opened from the introduction page, or in sequence.
Some of the first texts have been slightly rewritten, and typos (hopefully)
corrected.

As always, comments and critique are welcome.

Warm Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Research Fellow,
Department of English
University of California
Santa Barbara 93106

Homepage:
http://web.pdx.edu/~pdx00282
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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116. Sharon Dolin

CBA Letterpress Poetry Chapbook Competition Deadline Extended Until Dec. 15th

Sun 25 Nov 2012

Dear Friends, Poets, Teachers,

The Center for Book Arts Letterpress Poetry Chapbook Competition has extended its deadline until Dec. 15th, due to Hurricane Sandy.

Harryette Mullen is the Final Judge.

Please pass the word along to anyone you think might be interested. I'm pasting in the guidelines below. It's best to go to the website and look under "Opportunities" for the official guidelines and entry form:
http://www.centerforbookarts.org/opportunities/

Thanks for your help. I apologize if you receive this mailing more than once.

Sharon Dolin, Director and Co-Judge
The Center for Book Arts Annual Letterpress Poetry Chapbook Competition

ATTENTION POETS:
Your Chance to Win $1,000 and Get Your POETRY Printed
in
The Center for Book Arts'
2013 POETRY CHAPBOOK COMPETITION
The Center for Book Arts invites submissions to its annual Poetry Chapbook Competition by December 15, 2012. The winning manuscript will be chosen in April 2013 and will be awarded with the publication of a beautifully designed, letterpress-printed, limited-edition chapbook printed and bound by artists at the Center for Book Arts. The edition is limited to one-hundred signed and numbered copies, ten of which are reserved for the author and the remainder of which will be offered for sale through the Center. The winning poet will also receive a cash award of $500, and a $500 honorarium for a reading, to be held at the Center in the fall of 2013, as well as an exclusive opportunity to stay at the Millay Colony for the Arts in Austerlitz, New York as one of their Winter Shakers. This year's judges will be Harryette Mullen & Sharon Dolin.
SUBMISSION GUIDELINES

Please submit a collection or sequence of original poems or a single long poem not to exceed five-hundred lines or twenty-four pages (no translations). The cover page should contain, on a single detachable page, the manuscript title, and author's name, along with address, phone number, and email. The author's name should not appear anywhere else. A second title page should be provided without the author's name or other identification. Please provide a table of contents and a separate acknowledgements page containing prior magazine or anthology publication of individual poems. Please note that the five-hundred lines or twenty-four page limit does not include the cover page, title pages, table of contents, or acknowledgements pages. Manuscripts should be bound with a simple spring clip. NOTE: Poems may have appeared in journals or anthologies but not as part of a book-length collection. Competition is open to all poets writing in English who have published no more than two full-length books. Poets may not have studied with either judge in a degree-granting program for the last five years. Reading Fee: Please send a $25 check payable to The Center for Book Arts. Please Include: A #10 self-addressed stamped envelope for notification of the winner. Manuscripts will not be returned. Deadline: Manuscripts must be postmarked no later than December 15, 2012.

ABOUT THE JUDGES

Harryette Mullen is the author of 7 books of poetry: most recently, Sleeping with the Dictionary (University of California Press, 2002), which was a finalist for the National Book Award and the Los Angeles Times Book Prize, as well as Recylopedia (Graywolf, 2006), a reissue of her books Trimmings, S*PeRM**K*T,

and Muse & Drudge. She teaches in the English department and African-American Studies program at the University of California, Los Angeles.

Sharon Dolin is the author of five books of poetry: most recently, Whirlwind (University of Pittsburgh Press, 2012) and Burn and Dodge (University of Pittsburgh Press, 2008), which won the AWP Donald Hall Prize in Poetry. She has been a Fellow at The MacDowell Colony, Yaddo, and The Virginia Center for the Creative Arts. Her other honors include a Fulbright Scholarship to Italy, the Poetry Society of America's Gordon Barber Memorial Award, and a recent Pushcart Prize (2011). Sharon Dolin is currently a Visiting Professor of Creative Writing at Hofstra University and also teaches at the Unterberg Poetry Center of the 92nd Street Y in New York City.

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117. Obododimma Oha

Re: X-pens:The Balance of Terror

Mon 26 Nov 2012

Thanks for reading and commenting on the poem, Seamas.
Regards.
Obododimma.

On Sunday, November 25, 2012, Séamas Cain <[redacted]> wrote:
> A powerful and amazing poem, Obododimma !!!
>
> Best regards,
>
> Séamas
>
> _____
>
>
> On Thu, Nov 22, 2012 at 4:22 PM, Obododimma Oha <[redacted]>
wrote:
>> Obododimma Oha has sent you a link to a blog:
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>> Just trying to see if a poem could say it...
>>
>> Blog: X-pens
>> Post: The Balance of Terror
>> Link:
http://x-pensiverrors.blogspot.com/2012/11/the-balance-of-terror.html
>>

>> --
>> Powered by Blogger
>> http://www.blogger.com/
>>
>
>

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

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118. Pam Brown
Re: Please Post
Mon 26 Nov 2012

Well yes, Thanks Shira,

It's good that some of 'Lana Turner' is online because the magazine doesn't offer subscriptions to anyone living outside the USA.

Pam Brown

Date: Fri, 23 Nov 2012 13:56:08 -0700
From: Shira Dentz <[redacted]>
Subject: Please Post

Print Issue #5 of Lana Turner, A Journal of Poetry and Opinion is now available!
http://www.lanaturnerjournal.com/issue-5/contents

Some content and material from the new issue is available for free as a preview on the website's landing page New poetry by C.D. Wright, Brenda Hillman, Rae

Armantrout, Ben Lerner, Mei-mei Berssenbrugge, Urayoán Noel, Joe Luna, Jessica O. Marsh, and many others.

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

_____

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119. steve dalachinsky

Re: reading inby dlachinsky in ny area

Mon 26 Nov 2012

---

dalachinsky reads at these 5 events:

_____ _

steve dalachinsky reads on dec 8th in goshen ny 3:30 pm at the kurt seligmann center - this is a free event Steve Dalachinsky has been selected as the Northeast Poetry Center's Distinguished Visiting Poet of fall and winter of 2012. He will read at the Seligmann Estate, 23 White Oak Drive, Sugar Loaf (nearly across from the Lycian Center), home to the Arts Council and the Orange County Citizen's Foundation at 3:30 p.m. on December 8. The event is free and open to the public.

Previous Distinguished Visiting Poets have included Edward Sanders, Bob Holman, and Janine Pommy Vega. In addition to this program which bring nationally-known writers to Orange County, free to the public, the Northeast Poetry Center sponsors three terms a year of poetry writing workshops, publishes the Wawayanda Review, and offers numerous other readings and lectures, including twelve readings in the associated Poetry on the Loose Reading/Performance Series. For further information, contact William Seaton at [redacted]. and then as part of mad hat at tribes which starts at 7 pm til.... contributions all money goes to tribes 285 e 3rd st off ave c - 2nd floor and on: _____

dec 10 - 8 P.M. -

yuko otomo and steve dalachinsky read with unlikely stories editor jonathan penton
at su polo's 19 year saturn reading series now at:
the revival bar on e.15th between 3rd ave. and irving place

also an open reading please come by - donation

_____

_
at Feldenkrais Associates in 2012 on Dec. 14 - 7 pm with bonny finberg
and others
41 Union Square W. Room 1009 - entrance is 22 E. 17th st.

---

steve dalachinsky and bonny finberg dec 19
TRACT 187 CULTURE CLATCH - GRATITUDE WITH AN ATTITUDE!
Sasa's Lounge, 924 Columbus Avenue @ 105th Street
Time: 7-9 p.m.
Price: FREE!

Others can read or play on the open mic!

---

and:
my store (HA) is now open and i could use a bit
of lunch money :
due to lack of or poor distribution many of my books, chapbooks and cds
are most easily gotten directly through me
in the case of the below list this is exclusively true where astericked
most of the below are recent
thanks steve
reaching into the unknown - rogueart press (paris) 300 pages - poems
for and photos of all the greats from ellington to monk to ayler
you name it - &50/ 55$ with postage

* mantis - complete poems for cecil taylor - iniquity press 1966 - 2009 with
collages by me (example 140 copies) -10$ - 12 with postage

* long play e.p. - complete poems for evan parker - corrupt press / paris
(example 100 copies)- 10$ - 11with postage

*christ amongst the fishes - all black and white collage hand bound each cover
different - oilcan press (example 125) 12 $ incl postage

massive liquidity - with the snobs 2 young experimental rockers - bambalam
records -a new cd published in france - 15 including postage

* trust fund babies - poems 2 chapbooks in 1 -collages by me - unlikely stories
press (example 125) 10$ - available through me or through jonathan penton -
12 with postage

13 miniatures for albert ayler - rogueart - musicians include evan
parker,
joelle leandre, barre philips, john tchicai, (i read one piece with

joelle and barre) -
17$ including postage

steve dalachinsky/herschel silverman collab - my collages and hersch's spontaneous poems to them b and w on fine paper hand bound edition of 20 - signed - 28$ with postage - beehive/sisyphus press

coming in winter 2012 the revised expanded edition of my book from 2000 on
hozomeen press - a superintendent's eyes republished by autonomedia/unbearable books

in the near future:
rogueart cd (france) - class reunion with saxist dave liebman and pianist richie
bierach

dark tree cd (from france) as yet untitled duo between myself and the great bassist
joelle leandre

thanks all in advance
On Sun, 25 Nov 2012 09:18:09 +0000 michael farrell <[redacted]> writes:
> The Antipodean
> Reading Series & the Judith E. Wilson Drama Studio presents
>
>
>
> 7:30pm, Monday
> 26th November
>
>
>
> ANTIPODEAN
> ANAGLYPHS
>
> a poetry reading
> by
>
> Michael
> FARRELL (Melbourne)
>
>
>

> ‘[O]ne of the
> few major avant-garde poets writing in Australia today… provocative…
> a poetry
> of the glitch’ Sydney Morning Herald
>
>
>
> joined by
>
> JT
> WELSCH (York) & Jaya SAVIGE (Christ’s)
>
>
>
>
> who will present a
> simultaneous, stereoscopic reading of John Ashbery’s ‘Clepsydra’ and
> John Tranter’s ‘The Anaglyph’
>
>
>
> WHERE: Judith E
> Wilson Studio, English Faculty, West Road
>
> WHEN: 7:30pm, Monday
> 26th November
>
>
>
> All welcome.
>
> Some light
> refreshments provided.For more information contact
> [redacted]
>
>

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120. Rob McLennan

Poetics.ca 1-8 (2002-2007), the poetics journal edited by Stephen Brockwell and rob mclennan is back online,

Mon 26 Nov 2012

Edited by rob mclennan and Stephen Brockwell, Poetics.ca disappeared from the internet for a short time, but now has a permanent home off the ottawater site. A precursor to seventeen seconds: a journal of poetry and poetics, Poetics.ca worked to engage a dialogue between different styles, geographies and tastes.

http://www.ottawater.com/poetics/

http://www.ottawater.com/seventeenseconds/

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Sweet Poetry or Mystery Meat
by David McGimpsey

Berlin
by nathalie stephens

That Bastard Ghazal
by Andy Weaver

Two Sides of American Poetry at the Millennium
a review of recent work by Rachel Loden and Wendy Battin
by Colin Morton

Between Two Bowls of Milk or downstream from The Richard Brautigan Ahhhhhhhh a conversation between Stephanie Bolster and rob mclennan

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Blackening English: The Polyphonic Poetics of George Elliott Clarke
by Jon Paul Fiorentino

What's Love Got To Do With It?: two Margaret Christakos poetry collections, wipe.under.a.love & Excessive Love Prostheses by rob mclennan

(The Function & Field) Of Speech & Language
by Gil McElroy

Notes on Andy Weaver's "Three Ghazals to the constellation Corvus (The Crow)" by rob mclennan

Spontaneous Speech Maps: A Discussion on Poetics
between Ken Norris and Stephen Brockwell

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by Susan Elmslie

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Questions About the Stars and Other Matter: an Interview with Robyn Sarah by Stephen Brockwell

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by Peter van Toorn

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Appropriation of Frank O'Hara
by Steven J. Stewart

Hi, Fidelity! or Translating Fernando Pessoa: Felicity was Ever My Aim by Erin Mour

A Time and a Place: an Interview with Jonathan Bennett
by Stephen Brockwell

Sex at Thirty-One -- McKinnon, Fawcett, Gold, Stanley, etcetera by rob mclennan

Vulnerability, Embarrassment and the Final Draft
by John Barton

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William Hawkins: a Unique Voice in Canadian Poetry
by Roy MacSkimming

Plunderverse: A Cartographic Manifesto
by Gregory Betts

The Anonlinear Aesthetic
by Adam Seelig

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The Mimetic Music of Negation: The Imitation of Wallace Stevens in Robert Bringhurst's "Hachadura"
by Stephen Brockwell

The Trouble with Normal: Breathing Fire II, Pissing Ice and the State of Canadian Poetry
by rob mclennan

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by carl peters

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by Soraya Peerbaye

Writing a Long Poem for a Very Long Time
by Ken Norris

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Ulterior Thule: Compulsion
by Phil Hall

The Vehicule Poets and Second Generation Postmodernism:
An Essay by Ken Norris,
With questions by Jason Camlot and Todd Swift

The Vehicule Poets
a collective essay written by the Vehicule poets

Introduction to The Collected Poems and Translations of Edward A. Lacey by Fraser Sutherland

Love and Other Affairs
by John Newlove

an interview with Rachel Zucker
by rob mclennan

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Notation for Willing suspension of belief
by Lawrence Upton

Phil Halls surrural: Ontario gothic, the killdeer, the music of failure and the distraction of shifting ground
by rob mclennan

A De Tour
by James Wilkes

Going Round the Outside: Adam Dickinson
by Tim Conley

NAMING for Ricki Redhead
by Lawrence Upton

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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121. David Hadbawnik

CFP : kadar koli 8 : "dystranslation"

Mon 26 Nov 2012

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*kadar koli** no. 8: “dystranslation”*

After the enthusiastic response to last year’s “violence” issue of *kadar koli*—featuring contributions from *Joyelle McSweeney*, *Richard Owens*, *Rob Halpern*, *Julie Carr*, *josé felipe alvergue*, *Maggie Nelson*, *Diane di Prima*, *Emily Critchley*, *Justin Katko*, *Shin Yu Pai*, *Gloria Frym*, *Daniel C. Remein*, *Dale Smith*, *Jared Schickling*, and *Laura Kilbride*—the theme of this issue of *kadar koli* is “dystranslation.” This is our term for translation that presents some kind of difficulty or aporia that forces the translator (or editor, etc.) to make choices—gaps, smudges, mistakes that require interpretation. These translations might demand *emendatio*, the correction of an unlikely word or phrase in a text, or even *divinatio*, an extreme form of *emendatio*, where the editor relies on special insight into what the author really intended, even if the text is more or less legible as presented.

For example, editors and translators over the years have troubled the reading of “pluma” in Horace’s *Carmen* 4.10, rendering wildly divergent interpretations of the line. The opening of the poem reads:

O crudelis adhuc et Veneris muneribus potens,

inseperata tuae cum veniet pluma superbiae,

Oh you—cruel and, for now, quite well endowed, flush with the gifts of Love—

once that ‘pluma’ that you—you in your pride—didn’t foresee arrives,

As Chris Piuma notes, to read it as “pluma” offers the following sense: “once that fledgling mustache you in your pride didn’t foresee arrives… ” But the following alternatives have been suggested as well:

bruma: once those wintery hairs you in your pride didn’t foresee arrives

ruga: once those wrinkles that you—you in your pride—didn’t foresee arrive

poena: once the suffering that you—you in your pride—didn’t foresee arrives

plaga: once the welting that you—you in your pride—didn't foresee arrives

multa: once the manifold things you in your pride didn't foresee arrive

palma: once the victory prize you in your pride didn't foresee arrives

This issue of *kadar koli* invites contributors to think through moments of dystranslation, either those they've encountered in reading and research, such as that noted above, or in their own translation work. We are interested in examples from poetry and prose, from whatever time period, language, or location. We will publish a selection of translation examples (with original language specimens, if possible), essays on translation practice, and translations of essays related to this topic. Potential contributors should feel free to interpret dystranslation broadly; any translation or engagement with translation that deviates from normative expectations will be considered (where "normative" is understood as linear, literal, unproblematic, etc.). Dystranslation, by contrast, is creative, experimental, controversial. Instead of eliding difficulties, it highlights and engages with them, blurring (intentionally or not) the lines between poet/writer and translator/editor. We are especially interested in work that pushes at such boundaries, and—while we are not interested in "fake" translation per se, we are intrigued by the question of what constitutes "real" v. "fake" translation—is a translation inherently less worthwhile if it doesn't adhere to some measure of fidelity? What constitutes the difference, and is it possible or desirable to blur that line as well?

Please send inquiries to co-editors David Hadbawnik ([redacted]) and Chris Piuma ([redacted]) immediately; deadline for contributions is February 15th, 2013.
*habenichtpress.com/?p=888
*

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122. Laura Hinton
Chant de la Sirene post: When Bruce Met Sally, Part 1
Mon 26 Nov 2012

On the occasion of Sally Silvers's new dance concert opening at Roulette in New York, and the upcoming Bruce Andrews Symposium at Fordham University, Chant de la Sirene offers a new interview with the poet-choreographer team about their work.

This week: PART 1.

--
Laura Hinton
Professor of English

City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

↑ Index

123. Camille Martin

Photos from Detroit reading: Tyrone Williams, James LaCroix, Camille Martin

Mon 26 Nov 2012

---

http://rogueembryo.com/2012/11/26/photos-tyrone-williams-james-lacroix-and-camille-martin-at-detroits-woodward-line-series/

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

↑ Index

124. Nicholas Leaskou

Poet as Radio: Juliana Spahr on 12/2

Mon 26 Nov 2012

This
Sunday, 12/2, Juliana Spahr joins us live in the studio and will read from and discuss Well Then There Now (Black Sparrow
Books, 2011) and A Megaphone: Some Enactments, Some
Numbers, and Some Essays about the Continued Usefulness of
Crotchless-pants-and-a-machine-gun Feminism (edited w/ Stephanie Young, Chain
Links, 2011). Tune in
on Sunday, 12/2, 11:30am-12:30pm, at savekusf.org (San Francisco Community Radio).

Juliana Spahr edits with Jena Osman the book series Chain Links and with nineteen other poets she edits the collectively funded Subpress. With David Buuck she wrote Army of Lovers, a book about two friends who are writers in a time of war and ecological collapse (forthcoming from City Lights). She has edited with Stephanie Young A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism (Chain Links, 2011), with Joan Retallack Poetry & Pedagogy: the Challenge of the Contemporary (Palgrave, 2006), and with Claudia Rankine American Women Poets in the 21st Century (Wesleyan University Press, 2002). And several times she has organized free schools with Joshua Clover: the 95 cent Skool (summer of 2010) and the Durruti Free Skool (summer of 2011).

Jay, Delia, Nicholas
poetasradio.blogspot.com
[redacted]

↑ Index

125. Sarah Sarai
Wanda Coleman Needs Our Help
Mon 26 Nov 2012

Hello, Friends,

Poet, essayist, activist, literary presence Wanda Coleman has been hospitalized with respiratory problems. Her outpatient care will not be covered by insurance, so she is asking for assistance. ***Donation checks can be sent to: Wanda Coleman, P.O. Box 571, Lancaster, CA 93534.***

Here's more information, c/o The Los Angeles Times:
http://www.latimes.com/features/books/jacketcopy/la-et-jc-poet-wanda-coleman-ill-20121122,0,1382926.story

And her page at the Poetry Foundation:
http://www.poetryfoundation.org/bio/wanda-coleman

Warm regards,
Sarah

↑ Index

126. Nicholas Karavatos
JOB: Head of the Department of English Position
Tue 27 Nov 2012

Applications are invited for the position of Head of the Department of English in the College of Arts and Sciences at the American University of Sharjah (AUS). The College is seeking a leader to guide the Department in its program areas: Bachelor of Arts in English Language and Literature, and Master in Teaching English as a Second Language (TESOL). The Department of English also offers a minor in education and courses in composition and English for specific purposes (ESP).

Qualifications:
A PhD in linguistics or literature.
The rank of professor.
Experience with North American liberal arts education.
Demonstrated leadership experience preferably in chairing a department.
A consistent record of excellent teaching, research and service.
Experience in program accreditation and curriculum development.
Experience in faculty evaluation and mentoring.
Understanding of the cultural, linguistic and historical contexts of the region.
Interest in promoting interdisciplinarity.

AUS is located in the emirate of Sharjah, adjacent to Dubai, UAE. Founded in 1997 by His Highness Sheikh Dr. Sultan Bin Mohammad Al Qassimi, AUS is an independent, not-for-profit coeducational university in the Gulf, serving some 5,500 students of 82 nationalities.

Review of applications will begin immediately. For full consideration, applications must be received before December 1, 2012. To apply, please send (i) your CV with names and contact details of 3 referees (one of whom should be the person to whom you reported), and (ii) an application letter outlining your qualifications to [redacted]

[Note: Great tax-free salary and free housing.]

↑ Index

127. Adam Fieled
"*A Poet in Center City*"
Tue 27 Nov 2012

...this is the 1st version of "A Poet in Center City" to be presented together, in totum:

http://www.artrecess2.blogspot.com/2012/11/a-poet-in-center-city-complete.html

Thanks!
Adam Fieled [redacted]

↑ Index

128. Al Filreis
new PoemTalk episode on Paul Blackburn (#59)
Tue 27 Nov 2012

Today we are releasing a new episode of PoemTalk, number 59 in our series. It is a 30-minute discussion of Paul Blackburn's "7th Game: 1960 Series" with Ron Silliman, Daisy Fried, and Joel Lewis.

https://jacket2.org/commentary/yankee-go-home-poemtalk-59
http://www.poetryfoundation.org/features/audioitem/3650

Al Filreis
Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

↑ Index

129. Steven Zultanski
SEGUE PRESENTS: RODRIGO REY ROSA & RODRIGO TOSCANO
Tue 27 Nov 2012

SEGUE PRESENTS:

RODRIGO REY ROSA
& RODRIGO TOSCANO

SEGUE READING SERIES

ZINC BAR

DECEMBER 1ST

4:30 PM

$5

Rodrigo Rey Rosa, born in Guatemala in 1958, is the author of many novels and books of short stories, three of which have been translated into English by Paul Bowles.

Rodrigo Toscano's poetry has appeared in numerous anthologies. *Collapsible Poetics Theater* (Fence, 2008) was a 2007 National Poetry Series Selection, and his newest book is *Deck of Deeds* (Counterpath, 2012). He works for the Labor Institute and lives in Brooklyn.

This Saturday,

December 1st

4:30-6:30 PM

Zinc Bar, 82 West 3rd Street<https://maps.google.com/maps?oe=utf-8&client=firefox-a&ie=UTF-8&q=zinc+bar+nyc&fb=1&gl=us&hq=zinc+bar&hnear=0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,+NY&cid=0,0,13530157714706702894&ei=B_60UOnUBe-x0AGO2oHIBw&ved=0CCsQ_BIwAA>

$5 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

December 8th -- Brad Flis & Michael Gottlieb

↑ Index

130. Sarah Sarai

Re: reading inby dlachinsky in ny area

Tue 27 Nov 2012

Steve...That's TERRIFIC NEWS! (tHAT you are Distinguished Visiting Poet of fall and winter of 2012 at Northeast Poetry Center.) yIppee! cOngrats! dEserved! and I'll try to get to the saturn event! Sarah

↑ Index

131. Mark Weiss

reading

Tue 27 Nov 2012

For those in Brooklyn (and whoever treks from elsewhere): As part of the Parachute Festival, this coming Saturday, Dec 1, I'm reading with Sheila Maldonado, Amanda Deutch, and the Believe Project's performance of Muriel Rukeyser's words on Coney Island from her 1973 play, Houdini (Paris Press) in

the Brooklyn Museum. The performance begins at 9 (be on time) and lasts an hour.

↑ Index

132. Steve Clay
Cecilia Vicuna and Lewis Warsh read in NYC Wednesday, December 5 at 6:30
Tue 27 Nov 2012

Broadside Reading Series organized by Steve Clay of Granary Books

Center for Book Arts
28 West 27 Street (3rd floor)
New York City

$10 suggested donation

Wednesday, December 5 at 6:30
Cecilia Vicuna and Lewis Warsh

↑ Index

133. Susan Webster Schultz
Tinfish Press announces TWO pre-publication sales
Wed 28 Nov 2012

Please see the Editor's blog for details:

http://tinfisheditor.blogspot.com/2012/11/forthcoming-books-from-tinfish-press.html

and support small press poetry by buying books by Ya-Wen Ho & our anthology of Euro-American poetry from Hawai`i . . .

aloha, Susan M. Schultz
Editor

↑ Index

134. Drew Krewer
THE DESTROYER 2.1 NOW LIVE!
Wed 28 Nov 2012

Hi Poets, Friends, Everyone––

We're pleased to announce the release of The Destroyer's latest issue, freshly coded and uploaded:

http://www.thedestroyermag.com/

TEXT:::::

C. Violet Eaton
Jeff Griffin
Paul Cunningham
Amanda Silbernagel
Russel Swensen
Boona Daroom
Stephanie Balzer
Joseph Mains
Stephen Danos
Brad Liening
Cybele Knowles
Logan Fry
Ori Fienberg
Sheila Black
Meg Johnson

ART:::::

Ben Ruggiero

THE VENT:::::

Laura Story Johnson
Erika Wilder
Marina Petrova

CHEAP PAPERS::::

Maureen McHugh
Meagan Lehr
Drew Krewer
Sarah Todd

The Destroyer accepts submissions year-round, and we encourage you to submit your work. If you haven't heard of us, we're a biannual, online magazine of text, art, and public opinion. More info & submission guidelines can be found at http://www.thedestroyermag.com/submit.php & http://www.thedestroyermag.com/about.php

We hope you get the chance to check out all the phenomenal work in our latest volume!

Best,

Drew Krewer & Maureen McHugh, Editors

↑ Index

135. Camille Martin

"Believe in biblical colors, Floodlings": Cinquains with John M. Bennett and C. Mehrl Bennett

Wed 28 Nov 2012

Some pre-reading time-to-kill cinquains with the Bennetts:

http://rogueembryo.com/2012/11/28/believe-in-biblical-colors-floodlings-cinquains-with-john-m-bennett-and-c-mehrl-bennett/

Cheers!
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

↑ Index

136. Christophe Casamassima

Just in time for the holidays: Furniture Press Books Subscriptions!

Wed 28 Nov 2012

Furniture Press Books

2026 Druid Park Drive

Baltimore, MD 21211

furniturepressbooks.com

[redacted]

* *

* *

Greetings, friends and supporters,

I am very happy to announce that the Furniture Press Books 10th anniversary reading tour/road trip has been scheduled for September 27 through October 13, 2013, and we will be visiting and reading in 13 cities in 17 days, starting with a kick-off party in Baltimore and ending with a final celebration in Denver.

While we finalize venues and map our route, we would like to thank you for supporting the press over the years and contributing to the success of our mission and our writers. This is a difficult operation, but worthwhile because you've helped shape its direction and importance.

Our undertaking over the next year is to raise $5,000 to cover all travel expenditures for our writers, and to benefit our audiences and contributors with giveaways and prizes. As our thanks for your generosity, we will be making available a few discounted bundles that include all our full-length, chap/book and limited edition titles. Below are the deals for 2013, which can be found at

furniturepressbooks.com/subscriptions

A $10 One copy of any full-length title from 2010-2012

B $15 Limited edition 10 year anniversary Furniture Press Books broadside (available mid-2013)

C $20 Any three in-stock hand-made, -printed and -bound chap/books

D $25 Any three full-length titles from 2010-2012

E $50 Any four full-length titles and three in stock chap/books from 2010-2012

F $75 One-year subscription (includes all full-length, chap/book and limited edition titles)

G $100 One copy of the first ten full-length titles

H $150 One-year subscription plus one each of 2010-2012 full-length books (eight titles) I $250 Lifetime subscription to Furniture Press Books plus one each of 2010-2012 full-length books (eight titles), one each of all in stock chapbooks, plus side projects and limited editions

Each purchase comes with a unique journal made from a repurposed hardcover book, copies of The Emergent Poets Series, and entry into our monthly prizes giveaway on our facebook page.

Cheers, and Happy New Year!

Christophe Casamassima, editor/publisher

↑ Index

137. michael farrell
reading at university of warwick
Wed 28 Nov 2012

Michael Farrell, Lunchtime Poetry Reading, Writers' Room at the Writing Centre (Millburn House), 12 Noon, Monday 3rd December.

Australian poet Michael Farrell grew up in Bombala NSW and now lives in Melbourne. His books include ode ode (Salt), a raiders guide and open sesame (both Giramondo). <http://www.giramondopublishing.com/open-sesame
> He coedited Out of the Box: Contemporary Australian Gay and Lesbian Poets (Puncher and Wattmann) with Jill Jones, and has edited features for ecopoetics, slope, Gutcult and cordite. Farrell's recently completed PhD is a rereading of Australian colonial poetics. Australian Book Review selected his poem "Beautiful Mother" for the 2012 Peter Porter Poetry Prize. <https://www.australianbookreview.com.au/files/Forms/PPPP_2012_Media_Release.pdf
>

Bring your lunch for a half hour poetry reading plus a short Q & A (door opens at noon, reading will begin at 12:15). Please direct any queries about the event to Jonathan Skinner: [redacted]

↑ Index

138. matthew cooperman
Re: POETICS Digest - 25 Nov 2012 to 27 Nov 2012 (#2012-168)
Wed 28 Nov 2012

In preparation for an online feature on John Taggart, I am Dear Poets,

In preparation for an online feature on John Taggart, I am gathering images. If you've got any compelling (and high resolution!) images of John, his work, his publishing activity, please back channel it to me: [redacted]

Matthew Cooperman

> *From: POETICS automatic digest system <[redacted]>*
> *To: [redacted]*
> *Sent: Tuesday, November 27, 2012 10:01 PM*
> *Subject: POETICS Digest - 25 Nov 2012 to 27 Nov 2012 (#2012-168)*
>
> *There are 12 messages totalling 851 lines in this issue.*
>
> *Topics of the day:*
>
> *Â 1. X-pens:The Balance of Terror*
> *Â 2. CBA Letterpress Poetry Chapbook Competition Deadline Extended Until Dec.*
> *Â Â 15th*
> *Â 3. Please Post*
> *Â 4. reading inby dlachinsky in ny area*
> *Â 5. CFP : kadar koli 8 : "dystranslation"*

Â 6. Poetics.ca 1-8 (2002-2007), the poetics journal edited by Stephen
Â Â Brockwell and rob mclennan is back online,
Â 7. Chant de la Sirene post: When Bruce Met Sally, Part 1
Â 8. Photos from Detroit reading: Tyrone Williams, James LaCroix, Camille
Â Â Martin
Â 9. Poet as Radio: Juliana Spahr on 12/2
10. Wanda Coleman Needs Our Help
11. "A Poet in Center City"
12. new PoemTalk episode on Paul Blackburn (#59)

Date:Â Â Mon, 26 Nov 2012 06:11:24 +0100
From:Â Â Obododimma Oha <[redacted]>
Subject: Re: X-pens:The Balance of Terror

Thanks for reading and commenting on the poem, Seamas.
Regards.
Obododimma.

On Sunday, November 25, 2012, S=E9amas Cain <[redacted]> wrote:
A powerful and amazing poem, Obododimma !!!

Best regards,

S=E9amas

_____

On Thu, Nov 22, 2012 at 4:22 PM, Obododimma Oha <[redacted]>
wrote:
Obododimma Oha has sent you a link to a blog:

Just trying to see if a poem could say it...

Blog: X-pens
Post: The Balance of Terror
Link:
http://x-pensiverrors.blogspot.com/2012/11/the-balance-of-terror.html

--
Powered by Blogger
http://www.blogger.com/

=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=

--=20
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
Â Â Â Â Â Â [redacted];
Â Â Â Â Â Â +234 818Â [redacted].

Date:Â Â Sun, 25 Nov 2012 20:27:52 -0500
From:Â Â Sharon Dolin <[redacted]>
Subject: CBA Letterpress Poetry Chapbook Competition Deadline Extended Until Dec. 15th

Dear Friends, Poets, Teachers,

The Center for Book Arts Letterpress Poetry Chapbook Competition has =
extended its deadline until Dec. 15th, due to Hurricane Sandy.=20

Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Harryette Mullen =
is the Final Judge.=20

Please pass the word along to anyone you think might be interested. I'm =
pasting in the guidelines below. It's best to go to the website and look =
under "Opportunities" for the official guidelines and entry form: =
http://www.centerforbookarts.org/opportunities/

Thanks for your help. I apologize if you receive this mailing more than =
once.

Sharon Dolin, Director and Co-Judge
The Center for Book Arts Annual Letterpress Poetry Chapbook Competition

ATTENTION POETS:=20
Your Chance to Win $1,000 and Get Your POETRY Printed=20
in=20
The Center for Book Arts=92=20
2013 POETRY CHAPBOOK COMPETITION=20
The Center for Book Arts invites submissions to its annual Poetry =
Chapbook Competition by December 15, 2012. The winning manuscript will =
be chosen in April 2013 and will be awarded with the publication of a =
beautifully designed, letterpress-printed, limited-edition chapbook =
printed and bound by artists at the Center for Book Arts. The edition is =
limited to one-hundred signed and numbered copies, ten of which are =
reserved for the author and the remainder of which will be offered for =
sale through the Center. The winning poet will also receive a cash award =
of $500, and a $500 honorarium for a reading, to be held at the Center =
in the fall of 2013, as well as an exclusive opportunity to stay at the =
Millay Colony for the Arts in Austerlitz, New York as one of their =
Winter Shakers. This year=92s judges will be Harryette Mullen & Sharon =
Dolin.=20
SUBMISSION GUIDELINES=20

Please submit a collection or sequence of original poems or a single =
long poem not to exceed five-hundred lines or twenty-four pages (no =
translations). The cover page should contain, on a single detachable =
page, the manuscript title, and author=92s name, along with address, =
phone number, and email. The author=92s name should not appear anywhere =
else. A second title page should be provided without the author=92s name =
or other identification. Please provide a table of contents and a =
separate acknowledgements page containing prior magazine or anthology =
publication of individual poems. Please note that the five-hundred lines =
or twenty-four page limit does not include the cover page, title pages, =
table of contents, or acknowledgements pages. Manuscripts should be =
bound with a simple spring clip.=20
NOTE: Poems may have appeared in journals or anthologies but not as part =
of a book-length collection.=20
Competition is open to all poets writing in English who have published =
no more than two full-length books. Poets may not have studied with =
either judge in a degree-granting program for the last five years.=20
Reading Fee: Please send a $25 check payable to The Center for Book =
Arts.=20
Please Include: A #10 self-addressed stamped envelope for notification =
of the winner. Manuscripts will not be returned.=20
Deadline: Manuscripts must be postmarked no later than December 15, =
2012.=20

ABOUT THE JUDGES=20

Harryette Mullen is the author of 7 books of poetry: most recently, =
Sleeping with the Dictionary (University of California Press, 2002), =
which was a finalist for the National Book Award and the Los Angeles =
Times Book Prize, as well as Recylopedia (Graywolf, 2006), a reissue of =
*her books Trimmings, S*PeRM**K*T, and Muse & Drudge. She teaches in the =*
English department and African-American Studies program at the =
University of California, Los Angeles.=20

Sharon Dolin is the author of five books of poetry: most recently, =
Whirlwind (University of Pittsburgh Press, 2012) and Burn and Dodge =
(University of Pittsburgh Press, 2008), which won the AWP Donald Hall =
Prize in Poetry. She has been a Fellow at The MacDowell Colony, Yaddo, =
and The Virginia Center for the Creative Arts. Her other honors include =
a Fulbright Scholarship to Italy, the Poetry Society of America=92s =
Gordon Barber Memorial Award, and a recent Pushcart Prize (2011). Sharon =
Dolin is currently a Visiting Professor of Creative Writing at Hofstra =
University and also teaches at the Unterberg Poetry Center of the 92nd =
Street Y in New York City.=20

Date:Â Â Mon, 26 Nov 2012 16:14:03 +1100
From:Â Â Pam Brown <[redacted]>
Subject: Re: Please Post

Well yes, Thanks Shira,

It's good that some of 'Lana Turner' is online because the magazine
doesn't offer subscriptions to anyone living outside the USA.

Pam Brown

Date:Â Â Fri, 23 Nov 2012 13:56:08 -0700
From:Â Â Shira Dentz <[redacted]>
Subject: Please Post

Print Issue #5 of Lana Turner, A Journal of Poetry and Opinion is now =20=

available!
http://www.lanaturnerjournal.com/issue-5/contents

Some content and material from the new issue is available for free as =20=

a preview on the website=92s landing page
New poetry by C.D. Wright, Brenda Hillman, Rae Armantrout, Ben Lerner, =20=

Mei-mei Berssenbrugge, Urayo=E1n Noel, Joe Luna, Jessica O. Marsh, and =20=

many others.

---

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

Date:Â Â Mon, 26 Nov 2012 00:36:42 -0700
From:Â Â steve dalachinsky <[redacted]>
Subject: Re: reading inby dlachinsky in ny area

dalachinsky reads at these 5 events:

_Â
Â
steve dalachinsky reads on dec 8th in goshen ny
3:30 pm at the kurt seligmann centerÂ - this is a free event
Â Â Â Steve Dalachinsky has been selected as the Northeast Poetry Centerâ€™s Distinguished Visiting Poet of fall and winter of 2012.Â He will read at the Seligmann Estate, 23 White Oak Drive, Sugar Loaf (nearly across from the Lycian Center), home to the Arts Council and the Orange County Citizenâ€™s Foundation at 3:30 p.m. on December 8.Â The event is free and open to the public.
Â Â
Â Â Previous Distinguished Visiting Poets have included Edward Sanders, Bob Holman, and Janine Pommy Vega.Â In addition to this program which bring nationally-known writers to Orange County, free to the public, the Northeast Poetry Center sponsors three terms a year of poetry writing workshops, publishes the Wawayanda Review, and offers numerous other readings and lectures, including twelve readings in the associated Poetry on the Loose Reading/Performance Series.Â
Â Â For further information, contact William Seaton at
[redacted].Â
and

then as part of mad hat at tribes which starts at 7 pm til....
contributionsÂ all money goes to tribesÂ Â 285 e 3rd st off ave cÂ - 2nd floorÂ and on:

---

*Â Â Â

*christ amongst the fishes - all black and white collage hand bound each cover different - oilcan press (example 125) 12 $ incl postage

massive liquidity - with the snobsÂ 2 young experimental rockers - bambalam records -a new cd published in france - 15 including postage

* trust fund babies - poems 2 chapbooks in 1 -collages by meÂ - unlikely stories press (example 125) 10$Â - available through me or through jonathan penton - 12 with postage

13 miniatures for albert ayler - rogueart - musicians include evan parker,
joelle leandre, barre philips, john tchicai, (i read one piece with joelle and barre) -
17$ including postage

steve dalachinsky/herschel silverman collabÂ - my collages and hersch's spontaneous poems to them b and w on fine paper hand bound edition of 20 - signedÂ - 28$ with postage - beehive/sisyphus pressÂ

coming in winter 2012 the revised expanded edition of my book from 2000 on
hozomeen press - a superintendent's eyes republished by autonomedia/unbearable books

in the near future:
rogueart cd (france)Â - class reunion with saxist dave liebman and pianist richie
bierach

dark tree cd (from france) as yet untitledÂ duo between myself and the great bassist
joelle leandre

thanksÂ all in advance
On Sun, 25 Nov 2012 09:18:09 +0000 michael farrell <[redacted]> writes:
The Antipodean
Reading Series & the Judith E. Wilson Drama Studio presents

Â

7:30pm, Monday
26th November

Â

ANTIPODEAN
ANAGLYPHS

a poetry reading
by

Michael
FARRELL (Melbourne)

Â

â€˜[O]ne of the
few major avant-garde poets writing in Australia todayâ€¦ provocativeâ€¦
a poetry
of the glitchâ€™Â Sydney Morning Herald

Â

joined by

JT
WELSCH (York) & Jaya SAVIGE (Christâ€™s)

Â who will present a
simultaneous, stereoscopic reading of John Ashberyâ€™s â€˜Clepsydraâ€™ and
John Tranterâ€™s â€˜The Anaglyphâ€™

WHERE: Judith E
Wilson Studio, English Faculty, West Road

WHEN: 7:30pm, Monday
26th November

Â

All welcome.

Some light
refreshments provided.For more information contact
[redacted]*Â Â*

Date:Â Â Mon, 26 Nov 2012 13:34:56 -0500
From:Â Â David Hadbawnik <[redacted]>
Subject: CFP : kadar koli 8 : "dystranslation"

kadar koli no. 8: =93dystranslation=94**

*After the enthusiastic response to last year=92s =93violence=94 issue of *k=*
adar
koli=97featuring contributions from *Joyelle McSweeney*, *Richard Owens*, =*
**Rob*
Halpern, *Julie Carr*, *jos=E9 felipe alvergue*, *Maggie Nelson*, *Diane d=*
i
Prima, *Emily Critchley*, *Justin Katko*, *Shin Yu Pai*, *Gloria*
Frym, *Daniel*
C. Remein, *Dale Smith*, *Jared Schickling*, and *Laura Kilbride*=97the*
*theme of this issue of *kadar koli* is =93dystranslation.=94 This is our te=*
rm
for translation that presents some kind of difficulty or aporia that forces
the translator (or editor, etc.) to make choices=97gaps, smudges, mistakes
*that require interpretation. These translations might demand *emendatio*,*
*the correction of an unlikely word or phrase in a text, or even *divinatio*=*
,
*an extreme form of *emendatio*, where the editor relies on special insight*
into what the author really intended, even if the text is more or less
legible as presented.

For example, editors and translators over the years have troubled the
*reading of =93pluma=94 in Horace=92s *Carmen* 4.10, rendering wildly diverg=*
ent
interpretations of the line. The opening of the poem reads:

O crudelis adhuc et Veneris muneribus potens,

inseperata tuae cum veniet pluma superbiae,

Oh you=97cruel and, for now, quite well endowed, flush with the gifts of Lo=
ve=97

*once that =91pluma=92 that you=97you in your pride=97didn=92t foresee arriv=
es,*

*As Chris Piuma notes, to read it as =93pluma=94 offers the following sense:
=93once that fledgling mustache you in your pride didn=92t foresee arrives=
=85 =94
But the following alternatives have been suggested as well:*

**bruma*: once those wintery hairs you in your pride didn=92t foresee arrive=
s*

**ruga*: once those wrinkles that you=97you in your pride=97didn=92t foresee=
arrive*

**poena*: once the suffering that you=97you in your pride=97didn=92t foresee
arrives*

**plaga*: once the welting that you=97you in your pride=97didn=92t foresee a=
rrives*

**multa*: once the manifold things you in your pride didn=92t foresee arrive*

**palma*: once the victory prize you in your pride didn=92t foresee arrives*

*This issue of *kadar koli* invites contributors to think through moments of
dystranslation, either those they=92ve encountered in reading and research,
such as that noted above, or in their own translation work. We are
interested in examples from poetry and prose, from whatever time period,
language, or location. We will publish a selection of translation examples
(with original language specimens, if possible), essays on translation
practice, and translations of essays related to this topic. Potential
contributors should feel free to interpret dystranslation broadly; any
translation or engagement with translation that deviates from normative
expectations will be considered (where =93normative=94 is understood as lin=
ear,
literal, unproblematic, etc.). Dystranslation, by contrast, is creative,
experimental, controversial. Instead of eliding difficulties, it highlights
and engages with them, blurring (intentionally or not) the lines between
poet/writer and translator/editor. We are especially interested in work
that pushes at such boundaries, and=97while we are not interested in =93fak=
e=94*

translation per se, we are intrigued by the question of what constitutes =93real=94 v. =93fake=94 translation=97is a translation inherently less wor= thwhile if
it doesn=92t adhere to some measure of fidelity? What constitutes the difference, and is it possible or desirable to blur that line as well?

**Please send inquiries to co-editors David Hadbawnik ([redacted])*
and Chris Piuma ([redacted]) immediately; deadline for
*contributions is February 15th, 2013.**
**habenichtpress.com/?p=3D888*
***

Date:Â Â Mon, 26 Nov 2012 09:07:38 -0500
From:Â Â Rob McLennan <[redacted]>
Subject: Poetics.ca 1-8 (2002-2007), the poetics journal edited by Stephen Brockwell and rob mclennan is back online,

Edited by rob mclennan and Stephen Brockwell, Poetics.ca disappeared from the internet for a short time, but now has a permanent home off the ottawater site. A precursor to seventeen seconds: a journal of poetry and poetics, Poetics.ca worked to engage a dialogue between different styles, geographies and tastes.

http://www.ottawater.com/poetics/

http://www.ottawater.com/seventeenseconds/

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by David McGimpsey

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by nathalie stephens
Â Â Â Â
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by Andy Weaver

Two Sides of American Poetry at the Millennium
a review of recent work by Rachel Loden and Wendy Battin
by Colin Morton

Between Two Bowls of Milk or downstream from The Richard Brautigan Ahhhhhhhh
a conversation between Stephanie Bolster and rob mclennan

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by Jon Paul Fiorentino

What's Love Got To Do With It?: two Margaret Christakos poetry collections, wipe.under.a.love & Excessive Love Prostheses
by rob mclennan

(The Function & Field) Of Speech & Language
by Gil McElroy

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by Douglas Barbour and Sheila E. Murphy

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by Peter van Toorn

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by Steven J. Stewart

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by Erin Mour

A Time and a Place: an Interview with Jonathan Bennett
by Stephen Brockwell
Â Â Â Â
Sex at Thirty-One -- McKinnon, Fawcett, Gold, Stanley, etcetera
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by John Barton

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by Roy MacSkimming

Plunderverse: A Cartographic Manifesto
by Gregory Betts

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by Stephen Brockwell

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Modern Fiction & The Decay of History: bpNICHOL'S the true eventual story of billy the kid
by carl peters

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by Ken Norris

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by rob mclennan

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by Phil Hall

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An Essay by Ken Norris,
With questions by Jason Camlot and Todd Swift

The Vehicule Poets

a collective essay written by the Vehicule poets

Introduction to The Collected Poems and Translations of Edward A. Lacey
by Fraser Sutherland

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by John Newlove

an interview with Rachel Zucker
by rob mclennan

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by Lawrence Upton
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Phil Halls surrural: Ontario gothic, the killdeer, the music of failure
and the distraction of shifting ground
by rob mclennan
Â Â
A De Tour
by James Wilkes

Going Round the Outside: Adam Dickinson
by Tim Conley
Â Â Â Â
NAMING for Ricki Redhead
by Lawrence Upton

--
writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books
(www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair
poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel -
missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

----

Date:Â Â Mon, 26 Nov 2012 14:49:59 -0500
From:Â Â Laura Hinton <[redacted]>
Subject: Chant de la Sirene post: When Bruce Met Sally, Part 1

On the occasion of Sally Silvers's new dance concert opening at Roulette in
New York, and the upcoming Bruce Andrews Symposium at Fordham University,
Chant de la Sirene offers a new interview with the poet-choreographer team

about their work.

This week:Â PART 1.

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

*"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe**

Date:Â Â Mon, 26 Nov 2012 14:51:38 -0500
From:Â Â Camille Martin <[redacted]>
Subject: Photos from Detroit reading: Tyrone Williams, James LaCroix, Camille Martin

http://rogueembryo.com/2012/11/26/photos-tyrone-williams-james-lacroix-and-camille-martin-at-detroits-woodward-line-series/

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

Date:Â Â Mon, 26 Nov 2012 13:12:07 -0800
From:Â Â Nicholas Leaskou <[redacted]>
Subject: Poet as Radio: Juliana Spahr on 12/2

This=0ASunday, 12/2, Juliana Spahr joins us live in the studio and will rea=
d from and=0Adiscuss Well Then There Now (Black Sparrow=0ABooks, 2011) and

=
A Megaphone: Some Enactments, Some=0ANumbers, and Some Essays about the Con=
tinued Usefulness of=0ACrotchless-pants-and-a-machine-gun Feminism (edited =
w/ Stephanie Young, Chain=0ALinks, 2011). Tune in=0Aon Sunday, 12/2, 11:30a=
m-12:30pm, at savekusf.org (San Francisco
Community=0ARadio).=0A=0A=A0=0AJu=
liana Spahr edits with Jena Osman the book series Chain Links and with nine=
teen other poets she edits the collectively funded Subpress. With David Buu=
ck she wrote Army of Lovers, a book about two friends who are writers in a =
time of war and ecological collapse (forthcoming from City Lights). She has=
edited with Stephanie Young A Megaphone: Some Enactments, Some Numbers, an=
d Some Essays about the Continued Usefulness of Crotchless-pants-and-a-mach=
ine-gun Feminism (Chain Links, 2011), with Joan Retallack Poetry & Pedagogy=
: the Challenge of the Contemporary (Palgrave, 2006), and with Claudia Rank=
ine American Women Poets in the 21st=A0Century (Wesleyan University Press, =
2002). And several times she has organized free schools with Joshua Clover:=
the 95 cent Skool (summer of 2010) and the Durruti Free Skool (summer of 2=
011).=0A=0A=A0=0AJay, Delia,
Nicholas=0Apoetasradio.blogspot.com=0Apoetasra=
[redacted]

Date:Â Â Mon, 26 Nov 2012 19:18:02 -0500
From:Â Â Sarah Sarai <[redacted]*>*
Subject: Wanda Coleman Needs Our Help

Hello, Friends,

Poet, essayist, activist, literary presence Wanda Coleman has been
hospitalized with respiratory problems.Â Her outpatient care will not be
*covered by insurance, so she is asking for assistance.Â ***Donation check=*
s
*can be sent to: Wanda Coleman, P.O. Box 571, Lancaster, CA 93534.****

Here's more information, c/o The Los Angeles Times:
http://www.latimes.com/features/books/jacketcopy/la-et-jc-poet-wanda-cole=
man-ill-20121122,0,1382926.story

And her page at the Poetry Foundation:=20
http://www.poetryfoundation.org/bio/wanda-coleman

Warm regards,
Sarah

Date:Â Â Tue, 27 Nov 2012 04:26:33 -0800
From:Â Â Adam Fieled <[redacted]>
Subject: "A Poet in Center City"

...this is the 1st version of "A Poet in Center City" to be presented toget=
her, in totum:=0A=A0=0Ahttp://www.artrecess2.blogspot.com/2012/11/a-poet-in=
-center-city-complete.html=0A=A0=0A=A0=A0 Thanks!=0A=A0=A0=A0=A0 Adam
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Date:Â Â Tue, 27 Nov 2012 07:45:04 -0500
From:Â Â Al Filreis <[redacted]>
Subject: new PoemTalk episode on Paul Blackburn (#59)

Today we are releasing a new episode of PoemTalk, number 59 in our =
series. It is a 30-minute discussion of Paul Blackburn's "7th Game: 1960 =
Series" with Ron Silliman, Daisy Fried, and Joel Lewis.

https://jacket2.org/commentary/yankee-go-home-poemtalk-59
http://www.poetryfoundation.org/features/audioitem/3650

Al Filreis
Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

End of POETICS Digest - 25 Nov 2012 to 27 Nov 2012 (#2012-168)
****

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139. Camille Martin
Photos: Photos: Plugged In at the Skylab
Wed 28 Nov 2012

An evening at the Skylab Gallery in Columbus, Ohio, featuring John M. Bennett, Wendy Lee Spacek, Adam Rose, and myself. Hosted by James Payne.

http://rogueembryo.com/2012/11/28/photos-plugged-in-at-the-skylab/

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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140. Amanda Earl
Experiment-O Issue 5 now on line
Thu 29 Nov 2012

AngelHousePress presents the fifth anniversary issue of Experiment-O.com : http://www.experiment-o.com/.

Featuring poetry, visual poetry, visual art & prose by Rosaire Appel, Kemeny Babineau, bill dimichele, Judy Dougherty, j/j hastain, Shawn Lemay, Gustave Morin, Michele Provost, Janice Tokar & Nico Vassilakis.

Thanks to all the contributors this year & to curators & participants in all 5 issues. i can't believe we've already reached the 5th year. it's been an enriching experience.

here's to celebrating risk & swimming against the mainstream.

anyone who hasn't yet been published in Experiment-O is welcome to send me creative work that can be published in pdf form at any time for consideration for next year's issue, which comes out in November, 2013.

i'm also still looking for essays, rants, interviews, manifestos, poetic & artistic statements for the AngelHousePress essay series.

angelically yours,

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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141. Adam Fieled
"Feel" on Issuu
Thu 29 Nov 2012

For those who prefer Issuu formatting for "Feel":

http://issuu.com/afieled/docs/feel

Thanks!
Adam Fieled [redacted]

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142. James Sherry
FW: Segue into the New Year
Thu 29 Nov 2012

Segue Foundation and Roof Books are not going over the fiscal cliff,

but we would like your generous donations to continue our great work in the New Year.

Our recent 35th anniversary party celebrated one of the most vital, innovative poetry lists in the world.

Please be a part of it?

Send your tax exempt donation today to:

Segue Foundation

300 Bowery

New York, NY 10012

James Sherry

[redacted]p

[redacted]c

[redacted]

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143. Mark Young

Out from Otoliths — Márton Koppány's "Addenda"

Thu 29 Nov 2012

Now out from Otoliths <http://www.lulu.com/spotlight/l_m_young>

Addenda

Márton Koppány

7.5" x 7.5"

56 pages, full color

Otoliths, 2012

ISBN: 978- 0-9872010-6-5

$24.95 + p&h

URL: http://www.lulu.com/shop/m%C3%A1rton-kopp%C3%A1ny/addenda/paperback/product-20511271.html

Márton Koppány's art could be said to be the art of the invisible. His decision to abandon Hungarian in favour of English was a political one, but something else can be said to have happened in this transition. His poetry shifts into a language space that is alien, a snow-blinding landscape that is finding itself, built piece by piece through a poetry where language objects - real and linguistic - float with intent, testing the boundaries of language as intuition. —*Tony Trehy*

In fact, I'm not certain that there is any across-the-board method that can be learned, and then applied, in order to understand Márton Koppány's poems. If and/or when understanding does come, it happens (in my own experience) *wholly *– and as if in a flash – like direct, mind-to-mind transmission. When first seeing Márton's poems Katue came quickly to mind. I do not at all mean that Márton's work reminded me of his. What came to my mind was his statement about plastic poetry: “Plastic poem is the *figure of poem* itself, in other words, it is an *'apparatus of poem'*...” I take this as bare-bones poetry, in the best sense of that term. —*Roy Arenella*

Conceptual art can be bountiful, spare, even beautiful. With an economy of presentation, Márton Koppány's work uniquely captures, invents, and refashions installations on the page from unexpected sources. His works run the gamut of humor, politics, and philosophy. Each piece offers a genuine gift of perception. With signature purity, works such as "Asemic Volcano", showcase the potency of word-free realities. "Emptiness" is vibrant with lui-meme realization. "One Moment in Three Sections" depicts a tiny triumph. "Old Question" and "Addendum" prepare the viewer for "Still Life No. 2," a final reminder of the inherent interconnectedness among all things. The recombinant majesty of Koppány's genius raises the bar for what is possible in the infinitely expanding universe of visual poetry. —*Sheila E. Murphy*

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144. Derek Beaulieu

new from NO PRESS: Last Words from ŒSentencesMy Father Used¹by Charles Bernstein

Fri 30 Nov 2012

No press is proud to announce the publication of

Last Words from ŒSentences My Father Used¹

by Charles Bernstein.

Produced in a limited edition of 80 handbound copies, Last Words from ŒSentences My Father Used¹ is produced on 4 gate-folded long, narrow pages.

More information here: http://derekbeaulieu.wordpress.com/2012/11/29/new-from-no-press-last-words-from-setences-my-father-used-by-charles-bernstein/

Last Words from ŒSentences My Father Used¹ is available for $5. Please email [redacted] to order.

derek beaulieu
#2, 733 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

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145. Camille Martin

Lionel Kearns

Fri 30 Nov 2012

Hi, everyone. Please check out my entry on poet Lionel Kearns for The Canadian Encyclopedia:

http://www.thecanadianencyclopedia.com/articles/lionel-kearns

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 2012

108 messages · Fri 30 Nov 2012 – Sat 29 Dec 2012

December 2012 closed the year in mourning for a poet who had made verse and jazz and protest into one inseparable art. One hundred and eight messages moved through the list, thin as the whole late year had been, and its gravity gathered around the death of Jayne Cortez — the great performer of political poetry, whose work had never once stood apart from music or from struggle. The year ended, as so many of the list's years had, by burying one of the originals.

The month's largest weight was Cortez. Word came in the last week of the year that she was gravely ill, the room asked to hold her, and then she was gone — the poet of the surreal, incantatory, jazz-driven line, a founder of her own presses and journals, married to the sculptor Melvin Edwards, a maker for whom the poem was always also a performance and always also a politics. She belonged to no institution and answered to no market; her art was the voice raised in the room, and the room grieved the silencing of it.

The quarrel, quiet beneath the grief, was about how poetry travels across borders and cages. A thread on reading Paul Celan as a postcolonial poet in the South Pacific carried the century's great poet of catastrophe into unexpected geography, while year-end lists of the best books did their small annual work of sorting and saving. Around the edges, a plea to give the ailing poet Wanda Coleman some breathing room reminded the room how many of its powerful outsider voices were mortal and struggling.

The year-end keeping went on beneath the mourning — the best-of lists, the notices, the small announcements of a literary December. But the month belonged to Cortez, whose death made the ordinary business feel small, and whose particular fusion of poem and music and protest was exactly the kind of thing no anthology or algorithm could preserve, living as it had in the voice and the moment, in the breath that shaped the line and the room that received it.

I have set December down exactly as the archive delivered it — the death of Jayne Cortez, Celan carried to the South Pacific, and the year-end lists doing their sorting — because it was the month the list buried a poet whose art had never been separable from her music or her politics, and felt, in the loss, how much of what it loved lived only in performance. A room that ends its year mourning Jayne Cortez, whose poems were inseparable from the voice that spoke them and the struggle they served, is a room reminded that its most vital art is also its most

perishable: that the poem raised in the room, sung and fought and embodied, is precisely the poem that dies with the poet, and can be kept afterward only in the memory of those who heard it.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 108 in all.

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108. James Sherry — FW: Segue into the New Year

1. Jim Andrews
Re: Lionel Kearns
Fri 30 Nov 2012

Nice. One of Lionel's poems, by the way--Kinetic Poem--is the epigraph to Chris Funkhouser's book 'Prehistoric Digital Poetry: an archeology of forms', the first book-length history of digital poetry. And here's an extensive piece I created on Lionel's pioneering work: http://vispo.com/kearns

ja

> *Hi, everyone. Please check out my entry on poet Lionel Kearns for The Canadian Encyclopedia:*
>
> *http://www.thecanadianencyclopedia.com/articles/lionel-kearns*
>
> *Cheers!*
> *Camille Martin*

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2. Paul Nelson
Give Wanda Coleman Some Breathing Room
Fri 30 Nov 2012

Please consider helping out Wanda Coleman with a donati
Dear SUNistas,

Please consider helping out Wanda Coleman with a donation and by spreading the word. She has huge medical bills and no insurance. See:

http://paulenelson.com/2012/11/29/wanda-coleman-campaign/

In an interview I recorded on November 26, 2000, poet, essayist, activist, literary presence Wanda Coleman talked about the treatment of artists in USAmerica. She lamented the kinds of things poets have to do to make ends meet, activities often antithetical to their art. (Hear that soundbite here.) She never would have envisioned an internet campaign on her behalf, but weâ€™ve started one anyway.

Wanda has beenhospitalized with respiratory problems.Â Her outpatient care will not be covered by insurance, so she is asking for assistance.Â ***Donation checkscan be sent to: Wanda Coleman, P.O. Box 571, Lancaster, CA 93534.*** or click here:

http://www.indiegogo.com/Wanda-Coleman

Hereâ€™s more information, c/o The Los Angeles Times:
http://www.latimes.com/features/books/jacketcopy/la-et-jc-poet-wanda-coleman-ill-20121122,0,1382926.story

And her page at the Poetry Foundation:
http://www.poetryfoundation.org/bio/wanda-coleman

Her November 26, 2000 interview with Paul E Nelson:
http://paulenelson.com/interviews/wanda-coleman-writing-feedback-system-aid-individuation/

Cuts from interview:
1. On L.A. artistic milieu after Watts riots
2. on her role as Griot or Medium
3. On how writing for Days of Our Lives helped her become a better poet
4. on American Sonnets process
5. (poem) What do to About Billie Holiday
6. Jazz Poetry
7. (poem) For The Sake of the Cool
8. Child of Whitman and plight of the artist in USAmerica
See also thisâ€œself-interview.â€
Ethelbert Miller on Wanda Coleman.

Â
Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

↑ Index

3. Halvard Johnson
Truck's new driver for December
Fri 30 Nov 2012

Truck <http://halvard-johnson.blogspot.mx/>

Welcome to Erik Rzepka, Truck's driver/editor for December, and many thanks to Dirk Vekemans for a splendid November.

"Conservatives are not necessarily stupid,
but most stupid people are conservatives."
--John Stuart Mill

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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4. steve dalachinsky

Fw: Re: Fw: Re: readings by dalachinsky otomo and others and books for sale

Sat 1 Dec 2012

---

dalachinsky reads at these 5 events:

_____ _

steve dalachinsky reads on dec 8th in goshen ny 3:30 pm at the kurt seligmann center - this is a free event Steve Dalachinsky has been selected as the Northeast Poetry Center's Distinguished Visiting Poet of fall and winter of 2012. He will read at the Seligmann Estate, 23 White Oak Drive, Sugar Loaf (nearly across from the Lycian Center), home to the Arts Council and the Orange County Citizen's Foundation at 3:30 p.m. on December 8. The event is free and open to the public.

Previous Distinguished Visiting Poets have included Edward Sanders, Bob Holman, and Janine Pommy Vega. In addition to this program which bring nationally-known writers to Orange County, free to the public, the Northeast Poetry Center sponsors three terms a year of poetry writing workshops, publishes the Wawayanda Review, and offers numerous other readings and lectures, including twelve readings in the associated Poetry on the Loose Reading/Performance Series. For further information, contact William Seaton at [redacted]. and then

as part of mad hat with many distinguished readers: Cornelius Eady, CA Conrad, Bob Holman, Philip Nikolayev, steve dalachinsky, Katia Kapovich, Lee Ann Brown, Jeff Davis, Marc Vincenz, Susan Lewis, Larissa Shmailo, Brendan Lorber, Bill Yarrow, Rafael Urweider, Gretchen Primack, Sarah Sarai, Patricia Carragon,Tom Bradley, Hugh Fox

and Music of the spheres by Leon Dewan of Dewanatron (The Social Network),
the Ubudis Duo (Jonathan Golove and Omer Tamez)
and the weird stylings of Angry Aardvark

at tribes which starts at 7 pm til.... contributions some of the money collected and most of the bar will go to MadHat, Tribes will receive some of the proceeds and part of the bar,

Tribes Gallery 285 e 3rd st off ave c - 2nd floor

---

dec 10 - 8 P.M. -

yuko otomo and steve dalachinsky read with unlikely stories editor jonathan penton

at su polo's 19 year saturn reading series now at:
the revival bar on e.15th (between 3rd ave. and irving place)

also an open reading please come by - donation

_

at Feldenkrais Associates in 2012 on Dec. 14 - 7 pm with bonny finberg and others

41 Union Square W. Room 1009 - entrance is 22 E. 17th st. - donation

---

steve dalachinsky and bonny finberg dec 19

TRACT 187 CULTURE CLATCH - GRATITUDE WITH AN ATTITUDE!

Sasa's Lounge, 924 Columbus Avenue @ 105th Street
Time: 7-9 p.m.
Price: FREE!

Others can read or play on the open mic!

---

and:
my store (HA) is now open and i could use a bit
of lunch money :
due to lack of or poor distribution many of my books, chapbooks and cds
are most easily gotten directly through me
in the case of the below list this is exclusively true where astericked
most of the below are recent
thanks steve
reaching into the unknown - rogueart press (paris) 300 pages - poems
for and photos of all the greats from ellington to monk to ayler
you name it - &50/ 55$ with postage

* mantis - complete poems for cecil taylor - iniquity press 1966 - 2009 with collages by me (example 140 copies) -10$ - 12 with postage

* long play e.p. - complete poems for evan parker - corrupt press / paris (example 100 copies)- 10$ - 11with postage

*christ amongst the fishes - all black and white collage hand bound each cover different - oilcan press (example 125) 12 $ incl postage

massive liquidity - with the snobs 2 young experimental rockers - bambalam records -a new cd published in france - 15 including postage

* trust fund babies - poems 2 chapbooks in 1 -collages by me - unlikely stories press (example 125) 10$ - available through me or through jonathan penton - 12 with postage

13 miniatures for albert ayler - rogueart - musicians include evan parker,
joelle leandre, barre philips, john tchicai, (i read one piece with joelle and barre) -
17$ including postage

steve dalachinsky/herschel silverman collab - my collages and hersch's spontaneous poems to them b and w on fine paper hand bound edition of 20 - signed - 28$ with postage - beehive/sisyphus press

coming in winter 2012 the revised expanded edition of my book from 2000 on
hozomeen press - a superintendent's eyes republished by autonomedia/unbearable books

in the near future:
rogueart cd (france) - class reunion with saxist dave liebman and pianist richie
bierach

dark tree cd (from france) as yet untitled duo between myself and the great bassist
joelle leandre

thanks all in advance

—

↑ Index

5. Bonnie MacAllister

2012 Pushcart Prize nominations: Certain Circuits Magazine (all hail from Philadelphia area)

Sat 1 Dec 2012

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*For Immediate Release: **Certain Circuits Magazine's 2012 Pushcart Prize nominees all hail from Philadelphia area*
*
*
*contact: *[redacted]

Certain Circuits Magazine is proud to announce our 2012 Pushcart Prize Nominees, all of whom are Philadelphia area writers. We wish our four nominees luck in the jurying process! The nominees were published in our 2.1

volume and our 2012 multimedia issues on certaincircuits.org. Issue 2.1 was acquisitioned into the National Library of Australia and displayed at Brenda May Gallery in Waterloo, Australia.

Founded by artists, Certain Circuits Magazine publishes poetry, experimental prose, art, and new media. We are especially interested in documenting multimedia collaborative work between artists. We have held screenings, exhibitions, performances, and book launches at Philadelphia area venues such as the Rotunda, Flying Carpet Cafe, Flying Kite, Imperfect Gallery, and Big Blue Marble Bookstore. We have published two volumes (1.1 and 2.1) featuring writing, artwork, and film stills from contributors on every continent (exclusive of Antarctica) and from countries including Japan, Korea, Oman, Ethiopia, France, Italy, India, Brazil, England, Scotland, Ireland, and Uruguay. We are in the process of editing our multimedia art cable show which will air on PhillyCAM<https://phillycam.org/>'s channels: Comcast 69/966 and Verizon FIOS 29/39.

We would like to acknowledge all of our nearly 300 contributors, our generous donors, and our partners including the Community Cultural Exchange<http://www.communityculturalexchange.org>
, Eris Temple
Artspace<https://www.facebook.com/pages/Eris-Temple-Arts/106865082707217>,
and the Nor'easter
Exchange<http://noreasterexchange.blogspot.com/2012/02/noreaster-in-news.html>.
We offer special thanks to Jim Tuite (designer 2.1), Beth Boettcher (designer, editor 1.1), Lora Bloom (programming director), Kevin Von Holtermann <http://www.kevinvonholtermann.com> (cover art
award 2012), David Hewitt (back cover award 2012), Amanda Lovelee<http://www.amandalovelee.com> (cover
art award 2011), and Bonnie MacAllister (founder). www.certaincircuits.org

And the nominees are...

*Aja Beech: *For You
Women<http://certaincircuits.tumblr.com/post/13587522271/for-you-women-sweet-sweet-women-with-herbs-and>
*
*
*Aja Beech *is a mother of two living in Philadelphia. When she is not writing poetry much of her time is spent organizing against the death penalty. She was a 2010 Leeway Art and Change Grant recipient for her anti-death penalty chapbook *Beccaria* and in September 2011 was named one

of Philadelphia’s 76 Creative Connectors.
*
*
Jacob A. Bennett: Postcard Unto a New House Feeling<http://certaincircuits.tumblr.com/post/16816275860/postcard-unto-a-new-house-feeling-so-i-get-my>

Jacob A. Bennett lives and works in Philadelphia, where he teaches writing, poetry, and literature courses to undergrads of variable engagement and enthusiasm. The fact that the deck in the backyard has no stairs, one year on, means no one else uses it - he likes that.” antigloss.wordpress.com * * *Patricia Goodrich: *Berber Farewell<http://certaincircuits.tumblr.com/post/22187905675/berber-farewell-its-time-to-leave-ive-not> * * *Patricia Goodrich* is a writer and visual artist. Recent books include *How The Moose Got To Be*, *Verda’s House*, and *Red Mud*. Her poems have been translated into Chinese, Lithuanian & Romanian. She is recipient of Poetry and Creative Nonfiction fellowships and residencies at Santa Fe Art Institute and Yaddo. She is currently on location with 25 fellow international artists and a dozen Haitian artists for a first Arts International symposium near Port au Prince, a program to benefit arts programs for children. She is a past Poet Laureate of Bucks County. www.patriciagoodrich.com.

Nina Sharma Jones: How to Move<http://certaincircuits.tumblr.com/post/34757342554/how-to-move-itll-happen-in-small-moves-like#notes>

*Nina Sharma Jones *is a writer from Edison, New Jersey. Her work has been featured in *The Feminist Wire*, *Reverie: Midwest African American Literature*, *Ginosko Literary Journal*, *Big Apple Parent* and *Riffin*. She recently was awarded a fellowship from the Vermont Studio Center. With Quincy Scott Jones, she co-created the Nor’easter Exchange: a multicultural, multi-city reading series. She is an event curator at Big Blue Marble Bookstore and is currently working on her first novel, “Jumping the Jharu.”

↑ Index

6. Carolyn Guinzio
DECEMBER YEW
Sat 1 Dec 2012

Yew: A journal of innovative writing and images by women.

YEWJOURNAL.COM <http://yewjournal.com/>

Yes, it's already DECEMBER! YEW is honored to announce the arrival of the Issue 14, featuring Laura Hinton, Jennifer Martenson and Sheila McMullin. Featured poet Laura Hinton is also our cover artist this month.

All current and archived content can be accessed from the “ISSUE DETAILS” page. We have made some changes this month, and all archived covers have been reformatted to accomodate the names of the visual arts contributors.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently accepting submissions for our second year, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

↑ Index

7. michael farrell

paris reading with jonathan skinner & sabine moucher

Sat 1 Dec 2012

---

reading in paris 8 december
http://doublechange.org/2012/10/25/08-12-12-michaell-farrell-sabine-macher-jonathan-skinner/

↑ Index

8. Camille Martin

Re: Experiment-O Issue 5 now on line

Sat 1 Dec 2012

Great issue, Amanda!

↑ Index

9. Camille Martin
The Bus Driver's Hands (photos)
Sat 1 Dec 2012

Photos taken on a Greyhound bus en route to my Detroit reading:

http://rogueembryo.com/2012/12/01/the-bus-drivers-hands/

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

↑ Index

10. Obododimma Oha
Re: The Bus Driver's Hands (photos)
Sun 2 Dec 2012

---

simply great. The other side of reality, through the mediating glass.
Thanks.
Obododimma.

On Saturday, December 1, 2012, Camille Martin <[redacted]> wrote:
> Photos taken on a Greyhound bus en route to my Detroit reading:
>
> http://rogueembryo.com/2012/12/01/the-bus-drivers-hands/
>
> Cheers!
> Camille Martin
>
> --
> Books:
> http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
> http://www.shearsman.com/pages/books/authors/martinA.html
>
> Website:
> http://www.camillemartin.ca

>
> Blog:
> http://rogueembryo.wordpress.com
>
>

--
Obododimma Oha
http://udude.wordpress.com/

(*Associate Professor of Cultural Semiotics & Stylistics*)
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [redacted];
[redacted];
[redacted].

↑ Index

11. Jonathan Penton

New work at Unlikely Stories: Episode IV

Sun 2 Dec 2012

Congratulations on surviving the US Election "Season!" We at /Unlikely Stories/ and Unlikely Books wish you safe travels through the horrors of Moneymastime. To facilitate that, we've prepared an issue at www.UnlikelyStories.org of fun and excitement, involving:

Jacov Ben Efrat on the similarities between Netanyahu and Hamas Steve Dalachinsky, Lucine Kasbarian and Cindy Milstein on their experiences in New York during Hurricane Sandy Ebenaezer Appies on burning South Africa's water to produce coal Graphic Notations by Stroud, with a foreword by Mark Applebaum Frankie Metro reviews /Re-positioning: serial soft-core satire/ by Stephen Bett AE Reiff reviews /Blood Orchid: An Unusual History of America/ by Charles Bowden Chapter 24 of the experimental novel /The Diamond Kings of Clarence Checkeredfish/ by Brian S. Hart Short Fiction by George Sparling, Robin Wyatt Dunn, and U. P. Eople and Fresh New Poetry by John Dorsey, Lyn Lifshin, Michael Mc Aloran, CL Bledsoe, David McLean, Clare L. Martin, and Mark Cunningham

And hey! Did you miss the /Unlikely Stories: Episode IV/ Interdependency Issue? Check out that fabulous, fascinating, sprawling hot mess at http://www.unlikelystories.org/penton1112.shtml !

Enjoy,
--
Jonathan Penton
http://www.UnlikelyStories.org/

↑ Index

12. Adam Fieled
"Best Of/ Sampler" on YUDU
Sun 2 Dec 2012

This represents the best of what I have to give:

http://free.yudu.com/item/details/653740/-Best-Of-Sampler---Adam-Fieled-

Thanks!
Adam

↑ Index

13. Robert Dewhurst
FLUSHING MEADOWS by Todd Colby
Sun 2 Dec 2012

Announcing a new title from Scary Topiary press

FLUSHING MEADOWS by Todd Colby

NYC is rendered all brilliant, "sparkly, and sad" in this new series from Colby. FLUSHING MEADOWS takes place on the edges, F trains, & bedtime pillows of the city, where expansive feelings like longing, desire, & nostalgia are toppled daily by the equally radiant & ridiculous debris of the present.

Saddle-stitched binding and silk-screened covers. Art by Anne Muntges. Edition of 125. $10, ppd.

http://scarytopiary.endingthealphabet.org/

↑ Index

14. matthew cooperman
look: john taggart
Mon 3 Dec 2012

In preparation for an online Feature on John Taggart, I'm
Hi Everyone,

In preparation for an online Feature on John Taggart, I'm gathering images. If you've got any compelling (and high resolution!) images of John, his pages, his publishing activity, his letters, etc, please back channel to me: [redacted]

cheers,

Matthew

↑ Index

15. Camille Martin
Re: Lionel Kearns
Mon 3 Dec 2012

Thanks, Jim. The material you gathered at the vispo site was very helpful to me in writing the entry. Links to that site and others about Kearns will be posted on the entry soon.

Cheers,
Camille

On Fri, 30 Nov 2012 11:53:19 -0800, Jim Andrews <[redacted]> wrote:

> *Nice. One of Lionel's poems, by the way--Kinetic Poem--is the epigraph to Chris Funkhouser's book 'Prehistoric Digital Poetry: an archeology of forms', the first book-length history of digital poetry. And here's an extensive piece I created on Lionel's pioneering work: http://vispo.com/kearns*
>
> *ja*
>
> *Hi, everyone. Please check out my entry on poet Lionel Kearns for The Canadian Encyclopedia:*
>
> *http://www.thecanadianencyclopedia.com/articles/lionel-kearns*
>
> *Cheers!*
> *Camille Martin*

↑ Index

16. Camille Martin
New Rampike Magazine issue: Poetics, Part Two
Mon 3 Dec 2012

Fabulous* *new issue of *Rampike Magazine ***<http://web4.uwindsor.ca/units/english/rampike.nsf/inToc/0B6C1154A9EB205B852573B1006E13DF?OpenDocument>includes “Blueshift Road,” the title

poem of my new manuscript, and kickass poems by Susan Holbrook, Amanda Earl, and many, many more. Hat-doff to editors Karl E. Jirgens, Marissa Reaume, and John Matias.

http://web4.uwindsor.ca/units/english/rampike.nsf/inToc/0B6C1154A9EB205B852573B1006E13DF?OpenDocument

Cheers!
Camille Martin
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

↑ Index

17. Jesse Miller
Juliana Spahr Teaching in the Margins @ Full Stop
Mon 3 Dec 2012

"I often wish [poetry] was more didactic. I like it to mean things, I confess."<http://www.full-stop.net/2012/11/29/features/the-editors/teaching-in-the-margins-juliana-spahr/>

Juliana Spahr talks to Full Stop about historicized reading in the classroom, academic labor, and Meaning as part of the series Teaching in the Margins. With Teaching in the Margins Full Stop looks to poets, novelists, educators and academics to survey the state of the humanities and explore the relationship between innovative writing and pedagogy.

You can find the interview here:
http://www.full-stop.net/2012/11/29/features/the-editors/teaching-in-the-margins-juliana-spahr/

Please feel free to post, link, tweet or otherwise share. And thanks so much for your help and interest.

Jesse

--
Jesse Miller I reviews editor I full stop I http://www.full-stop.net

↑ Index

18. Rob McLennan
The Peter F. Yacht Club regatta/reading/christmas party!
Mon 3 Dec 2012

The Peter F. Yacht Club regatta/reading/christmas party!

lovingly hosted by rob mclennan;

The Peter F. Yacht Club annual regatta/christmas party & issue launch for The Peter F Yacht Club #17: edited/produced by rob mclennan

at The Carleton Tavern (upstairs)
233 Armstrong Avenue (at Parkdale Market)
Saturday, December 29, 2008
doors 7pm, reading 7:30pm

with readings from yacht club regulars and irregulars alike;
http://www.abovegroundpress.blogspot.ca/2012/12/the-peter-f-yacht-club.html

for info on the most recent issue, With new writing by a host of Peter F Yacht Club regulars and irregulars, including Cameron Anstee, Stephen Collis, Anita Dolman, Amanda Earl, Laurie Fuhr, Lea Graham, Marilyn Irwin, Ben Ladouceur, Kirya Marchand, rob mclennan, Peter Norman, Sean Moreland, Pearl Pirie, Roland Prevost, Monty Reid, Janice Tokar + Vivian Vavassis, see here: http://www.abovegroundpress.blogspot.ca/2012/11/new-from-aboveground-press-peter-f.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

19. Steven Zultanski
SEGUE PRESENTS: BRAD FLIS & MICHAEL GOTTLIEB
Tue 4 Dec 2012

SEGUE PRESENTS:

BRAD FLIS
& MICHAEL GOTTLIEB

SEGUE READING SERIES
ZINC BAR
DECEMBER 8TH
4:30 PM
$5

*Brad Flis * is the author of *Peasants* (Patrick Lovelace Editions, 2008) and *Strong Suits* (1913 Press, 2012). He lives in Detroit.

*Michael Gottlieb *is the author of fifteen books, most recently *The Dust, *a reprint of his long 9/11 poem (Roof Books, 2003). His essay* Letters to a Middle Aged Poet* was published earlier this year (Otoliths, 2012). His work appears in numerous anthologies, including *Against Expression: An Anthology of Conceptual Writing* (Northwestern, 2012). His new book, *Dear All*, is forthcoming from Roof.

This Saturday,
December 8th
4:30-6:30 PM
Zinc Bar, 82 West 3rd
Street<https://maps.google.com/maps?oe=utf-8&client=firefox-a&ie=UTF-8&q=zinc+bar+nyc&fb=1&gl=us&hq=zinc+bar&hnear=0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,
+NY&cid=0,0,13530157714706702894&ei=B_60UOnUBe-x0AGO2oHIBw&ved=0CCsQ_BIwAA>
$5 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

December 15th -- Cathy Park Hong & Joey Yearous-Algozin

↑ Index

20. Laura Hinton

M-T Press publishes Bruce Andrews / Interview with Bruce and Sally on Chant de la Sirene

Tue 4 Dec 2012

In honor of the upcoming Bruce Andrews Symposium at Fordham University, Mermaid Tenement Press is proud to announce the release of Bruce's new performance-poetry chapbook, *YESSIFIED (Sally's Edit)*. The chapbook is available for $8 (plus postage) on the M-T Press website: www.mermaidtenementpress.com/order<http://www.mermaidtenementpress.com/order.html>

Or you can pick up a copy at the Symposium, which takes place on Friday, Dec. 7, from 6:00 pm - 9:00 pm, at Fordham-Lincoln Center (113 W. 60th Street at Columbus / South Lounge -- Plaza level, off the cafeteria).

*** And I hope you will read my interview with Bruce and Sally on the history of their movement/poetry collaboration together. Part 2 was uploaded yesterday on Chant de la Sirene:

www.chantdelasirene.com -- Part 1<http://www.chantdelasirene.com/2012_11_25_archive.html>

www.chantdelasirene.com -- Part 2<http://www.chantdelasirene.com/2012_12_02_archive.html>

Enjoy!

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

↑ Index

21. Obododimma Oha
X-pens:Signs
Wed 5 Dec 2012

Obododimma Oha has sent you a link to a blog:

Hmmm, a sign of my illiteracy?

Blog: X-pens
Post: Signs
Link: http://x-pensiverrors.blogspot.com/2012/12/signs.html

--
Powered by Blogger
http://www.blogger.com/

↑ Index

22. tyrone williams
Re: The Bus Driver's Hands (photos)
Wed 5 Dec 2012

---

great montage, Camille.

Tyrone

-----Original Message-----
>From: Obododimma Oha <[redacted]>
>Sent: Dec 2, 2012 2:32 PM
>To: [redacted]
>Subject: Re: The Bus Driver's Hands (photos)
>
>simply great. The other side of reality, through the mediating glass.
>Thanks.
>Obododimma.
>
>
>On Saturday, December 1, 2012, Camille Martin <[redacted]> wrote:
>> Photos taken on a Greyhound bus en route to my Detroit reading:
>>
>> http://rogueembryo.com/2012/12/01/the-bus-drivers-hands/
>>
>> Cheers!
>> Camille Martin
>>
>> --
>> Books:
>> http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
>> http://www.shearsman.com/pages/books/authors/martinA.html
>>
>> Website:
>> http://www.camillemartin.ca
>>
>> Blog:
>> http://rogueembryo.wordpress.com
>>
>>
>
>--
>*Obododimma Oha*
>http://udude.wordpress.com/
>
>(*Associate Professor of Cultural Semiotics & Stylistics*)
>Dept. of English
>University of Ibadan
>Nigeria

>
>&
>
>*Fellow*, Centre for Peace & Conflict Studies
>University of Ibadan
>
>Phone: [redacted];
> [redacted];
> [redacted].
>

Tyrone Williams

↑ Index

23. Amanda Earl

AngelHousePress presents an interview with Lark Fox & j/j hastain

Wed 5 Dec 2012

---

in this very lyrical & poetic interview, j/j hastain and Lark Fox discuss ceremony, the verb "to winter," wildness & its relationship to non gender conformance, about feeling freest on the edge of things & the importance of rust. I admit that I thought these two were the same person, given the affinity of their creative & life philosophies.

please go to angelhousepress.com & click on essays.

I welcome interviews, rants, manifestos, musings, poetic & artistic statements for our loosely termed essay series. thanks to all who have sent me work so far. i appreciate your support & interest.

Amanda Earl
(fallen) angel

--
http://angelhousepress.com/content.php
the angel is in the house

↑ Index

24. Halvard Johnson

Call for work

Wed 5 Dec 2012

On Barcelona <http://onbarcelona.blogspot.com/> wants your work. Please send to me at the email address below (don't just hit reply to this message) with On Barcelona and your name in the subject line. Thanks.

"Conservatives are not necessarily stupid,
but most stupid people are conservatives."
--John Stuart Mill

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the

Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

↑ Index

25. Larissa Shmailo

That tongue-twisitng party - new and improved lineup for Carol Novack Tribute

Thu 6 Dec 2012

MadHat presents:

The Carol Novack Christmas-Hannukah-Kwanzaa-Solstice-and-Atheists-Who-Love-to-Party Tribute Party

â€¢ Readings by Cornelius Eady, Bob Holman, CA Conrad, Philip Nikolayev, Ocean Vuong, Katia Kapovich, Howie Good, Lee Ann Brown, Marc Vincenz, Susan Lewis, Larissa Shmailo, Brendan Lorber, Bill Yarrow, Rafael Urweider, Gretchen Primack, Sarah Sarai, Patricia Carragon, Tom Bradley, Yuriy Tarnawsky, Jeff Davis, Susan Scutti, Steve Dalachinky, Ben Mazer, and a heavenly host

â€¢ Music of the spheres by Leon Dewan of Dewanatron (The Social Network), Ubudis Duo (Jonathan Golove and Omer Tamez) and the weird stylings of Angry Aardvark

â€¢ Launch and ascension of Hugh Foxâ€™s Primate Fox and Carol Novack and Tom Bradleyâ€™s Feliciaâ€™s Nose

â€¢ Art by MadHat's Artistic Souls

â€¢ Angelic Ale and Wine

And much, much more!
Costumes encouraged.

Information and word events -
Larissa Shmailo
[redacted]

↑ Index

26. Jennifer Karmin

Dec 9: Pop-Up Book Fair in Chicago

Thu 6 Dec 2012

The Chicago Writers House
http://www.chicagowritershouse.org

In conjunction with Curbside Splendor Publishing
and The Chicagoan presents:

A POP-UP BOOK FAIR
Sunday December 9th
2pm to 7pm

at the Empty Bottle
1035 N. Western Avenue
Chicago, Illinois
http://www.emptybottle.com

FREE with RSVP
http://www.emptybottle.com/show/3188944
otherwise $5 at the door

Event is 21+
but those under 21 can enter if accompanied
by a parent or guardian who is 21 or older.

Some of Chicago's finest independent publishers will be on hand hocking their goods. Quimby's Bookstore will also stock a table with a selection of books/zines penned by Chicagoans. The bar will be open so grab a cocktail and listen to live music all afternoon as you ogle some books and satiate your bibliophiliac needs!

Current list of participating Chicago publishers:
&Now Books
7 Vientos
826chi
Allium Press
Anobium Literary Magazine
Another Chicago Magazine
Anything Goes Publishing
Artifice
Burial Day Books
Chicago Center for Literature and Photography (CCLaP)
Chicago Zine Fest
contratiempo
Convulsive Editions
Curbside Splendor Publishing
Dream of Things
Graze Magazine
The Handshake
Kenning Editions
MAKE Magazine
Other Voices (OV) Books

Solace in So Many Words
Switchback Books

Sweet Tunes provided by:
Good Evening
Mr. Mayor and the Highballers
Wooden Wing
&more!

↑ Index

27. David Kirschenbaum
Last Chance to Advertise in The Portable Boog Reader 6
Thu 6 Dec 2012

Hi,

Later this month we'll be putting out our sixth Portable Boog Reader, our poetry anthology this year featuring work from New York City and Philadelphia poets. The New York City section is a collaborative effort of four editors—Lee Ann Brown, Mariana Ruiz Firmat, Sara Jane Stoner, and me, David Kirschenbaum—while Kimberly Ann Southwick and Michelle Taransky are selecting the work for the Philadelphia section. (Bios for the co-editors follow this note.) In all, 18 different poets will each get their own tabloid page.

To see what previous Portable Boog Readers have looked like, visit:

http://www.boogcity.com/boogpdfs/bc67.pdf

http://www.boogcity.com/boogpdfs/bc61.pdf

http://www.boogcity.com/boogpdfs/bc53.pdf

http://www.boogcity.com/boogpdfs/bc47.pdf

Advertising in The Portable Boog Reader issue of Boog City means you will reach more than 5,250 readers, poetry lovers, and small press aficionados electronically and throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City's monthly events, and the annual New Year's Day poetry marathons at The Poetry Project at St. Mark's Church and The Bowery Poetry Club. That's an increase of 16.7% over our regular issues for no additional cost. And, since this issue is an anthology of poetry, that means it will be held onto much longer by our readers as they read through the poems, many holding onto the issue for future readings.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates, making the adjusted Small Press Ad Rates:

* Full Page $250
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://www.boogcity.com/ad_rates.pdf

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area.

as ever,
David

Boog City 76, The Portable Boog Reader 6 Co-editors

Lee Ann Brown is the author of Polyverse (Sun & Moon Press), The Sleep That Changed Everything (Wesleyan University Press), and In the Laurels, Caught which just received the Modern Poets Series Award from Fence Books. She teaches at St. John's University in New York City and is the editor of Tender Buttons press.

Mariana Ruiz Firmat is a poet living in Brooklyn. She is a co-editor at Lungfull Magazine and the publisher and editor of 3 Sad Tigers press. She works at MoveOn as a deputy field director.

David Kirschenbaum is the author of The July Project 2007 (Open 24 Hours). His work has appeared in the Brooklyn Review Online, Chain, Poetry Fly, Unpleasant Event Schedule, and The Village Voice, among others. He is the editor and publisher of Boog City, a New York City- based small press and community newspaper now in its 22nd year. His poems form the lyrics of Preston Spurlock and Casey Holford's band Gilmore boys.

Kimberly Ann Southwick is the founder and editor in chief of Gigantic Sequins, a biannual literary arts journal. She is an adjunct professor of grammar, literature, and writing. Her poetry has been published by Barrelhouse, Big Lucks, and Paper Darts, among others.

Sara Jane Stoner is a writer who teaches writing, writing pedagogy, and contemporary literature at Brooklyn College and Cooper Union. She has an M.F.A. from Indiana University and is a Ph.D. student in English at CUNY Graduate Center whose scholarly work focuses on queerness, sex, and unruly contemporary prose texts. Her first book is forthcoming in 2013 from Portable Press at Yo-Yo Labs.

Michelle Taransky is the author of Barn Burned, Then (Omnidawn) and Sorry Was In The Woods (Omnidawn, forthcoming 2013). Taransky lives in Philadelphia where she is a member of the critical writing faculty at University of Pennsylvania and works as reviews editor for Jacket2.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

↑ Index

28. Maynard, James
University at Buffalo Libraries Special Collections Fellowships
Thu 6 Dec 2012

Dear colleagues,

The University at Buffalo Humanities Institute, in collaboration with the UB Libraries, is offering two fellowships for visiting scholars and graduate students working on their dissertations to use the UB Libraries' outstanding special collections, which include the Poetry Collection, University Archives, Rare Books, the Music Library, the Polish Collection, and the History of Medicine Collection.

Follow this link to find out more about some of the more notable collections in the UB Libraries:
http://humanitiesinstitute.buffalo.edu/fellowshipsresearch/LibraryCollectionsDescriptions.shtml

The fellowships provide stipends to cover the cost of fellows' travel to Buffalo and accommodation and expenses during the time of their stay. In addition to the stipend, Fellows will receive library and parking privileges at UB and are invited to participate in any Humanities Institute events that occur during the time of their visit. If feasible, Fellows are invited to give one public lecture on their research. Fellows are also asked to submit a one page, single-spaced report on the value of having used the collection at UB that will be posted on the Humanities Institute website.

The timing and duration of the Fellows' residence in Buffalo are flexible, though we would anticipate a minimum stay of two weeks. Both graduate students at an advanced stage of dissertation research and more senior scholars are invited to apply.

* The James Joyce Fellowship: The stipend is up to $2,000 for scholars and graduate students whose research is centered on the writings of James Joyce, Modernism, Joyce-related research, research on Sylvia Beach, Modernist publishers, Modernist genetic criticism, Joyce's literary circle, his literary colleagues, or his influences.

* The Charles D. Abbott Library Fellowship: The stipend is up to $4,000 for scholars and graduate students whose research would be enhanced by any of the books, manuscripts or unique documents in the UB Libraries special collections, which include materials from the Poetry Collection, University Archives, Rare Books, the Polish Collection, the Music Library, and the History of Medicine Collection.

Please note that applicants may apply for only one fellowship per academic year.

Selection Criteria and Application Procedure

The deadline for applications for the 2013/2014 academic year is January 15, 2013. Applications must include the following in a single PDF file or portfolio:

* Cover letter; * Brief two- to three-page, single-spaced research proposal, including length and approximate timing of proposed visit; * Current two- to three-page CV that indicates in detail previous and upcoming research support (grants, fellowships, leaves, etc.); * Letter of support from department chair or dissertation director.

Fellows will be selected based on the relevance of UB's special collections to the proposed project, the value of the project to the applicant's field, and the qualifications of the applicant as indicated by research experience and other academic achievement. Applicants must email all application materials as a single PDF file or portfolio by Tuesday, January 15, 2013 to the program administrator at [redacted]<mailto:[redacted]>.

James Maynard, PhD
Associate Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]

f [redacted]
library.buffalo.edu/pl

Make a gift online today and become<library.buffalo.edu/pl/giving> a Friend of the Poetry Collection<library.buffalo.edu/pl/giving>

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29. Robert Dewhurst
Brandon Brown on Marie Buck
Thu 6 Dec 2012

An excellent review of Marie Buck's AMAZING WEAPONS, written by Brandon Brown, appeared yesterday on Jacket2:

https://jacket2.org/reviews/architecture-and-ambience-maze

A small number of AMAZING WEAPONS chapbooks are still available.

Plenty of copies of Todd Colby's FLUSHING MEADOWS -- the next chapbook in the Scary Topiary series, published this week -- remain.

http://scarytopiary.endingthealphabet.org

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30. David Kirschenbaum
This Thurs: BoogWork/ Shafer Hall (poetry) & Alex Battles (music)
Fri 7 Dec 2012

please forward

Boog City presents

BoogWork
Our last Tuesdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

This Thurs., Dec. 13, 6:00 p.m. sharp
$5 suggested

reading and workshop from
Shafer Hall

and music from
Alex Battles

Sidewalk Café
94 Ave. A
NYC

Boog City is excited to host longtime creative collaborators Alex and Shafer in our BoogWork series, when Alex Battles will perform his original songs, some of which were inspired by Shafer's antics, and Shafer will read some poems, many of which were inspired by Alex's music. During the performance, they will collaborate with the audience on a brand-new song about bars, barflies, and bartenders. At the end of the evening, all will be encouraged to join Alex and Shafer in performing the original work.

Here's the facebook link to all of this info:
http://www.facebook.com/events/407517862650982/

**Alex Battles Former early high school talk show host Alex Battles once left audiences in stitches with his high-energy brand of comedy and slapdash banter. He rocketed out of the spotlight in his twenties, and when the wreck was excavated, he found himself a bartender and country singer in New York City. His critically acclaimed full-length record Goodbye Almira was released in early 2012. He is the annual host and producer of the long-running Brooklyn Country Music Festival and the creative force behind the CasHank Hootenanny and Jamboree, which Shafer Hall has called "the greatest party of his life."

**Shafer Hall http://shaferhall.blogspot.com/ Washed up middle school football star Shafer Hall struck fear in the hearts of a number of Spring Branch ISD quarterbacks when he played defensive tackle for the Memorial Junior High Eagles. An ignominious downfall fraught with whiskey, pills, and tacos finds him occasionally writing poetry while he proprietizes Mongoose Versus Cobra, a bar in Houston, Texas. Never Cry Woof, his full-length collection of poems, was published in 2005. He is a senior editor of Painted Bride Quarterly and Lungfull! Magazine's Minister of Propaganda. He is Alex Battles' favorite living poet.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events

2013

Jan. 29—levy lives: Hyacinth Girl Press (Pittsburgh)
Feb. 26—BoogWork: Adeena Karasick (reading and workshop). Second poet and musical act TBD.
March 26—BoogWork:Joe Elliot (reading and workshop). Second poet and musical act TBD.
April 30—BoogWork: Lee Ann Brown (reading and workshop). Second poet and musical act TBD.
May 28—levy lives: Amy King (reading and workshop), Sara Jane Stoner (reading), and Joseph Keckler (music)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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31. Philip Meersman

ESPN: December mailing, countdown towards European Slam Events in Reims and Antwerp

Fri 7 Dec 2012

Dear all, Well, countdown has begun... Next week will be a feast of Slam with European gatherings in Reims and Antwerp, all in the framework of connecting poetry and slam people from all over Europe. Slammers and organisers will meet, slam workshops will be given, performances will show the best slammers have to offer and all that will culminate on December 15th in Antwerp with the European Championship Poetry Slam 2012. Please, share the following links on your websites, social networks, facebook, twitter, ...

Slam is coming to town!

All info about what will happen in *Reims*: http://www.slamtribu.fr/ Program information *Antwerp*: http://www.beslam.be/euroslam/ Youtube channel of Creatief Schrijven with participating country specific video's: http://www.youtube.com/user/CreatiefSchrijven?feature=watch

Spread the word!

On December 15th one of the following champions will go home with the title of European Champion Poetry Slam 2012!

Austria: (Ã¶-slam - GRIPS) Klaus Lederwasch

Belgium: (BeSlam): Youness

Denmark: Jacob Hallgren

Estonia: (Headread) Jaak KÃ¤nd

France: (Ligue de Slam de France) M'sieur Dam (Damien Guillemin)

France: (FÃ©dÃ©ration FranÃ§aise de Slam PoÃ©sie) EupÃ©dien (Ludovic Desjardins)

Hungary: (Slam Poetry Budapest) SÃ¼veg MÃ¡rk aka Saiid

Italy: (Via De Poeti Association): Alfonso Maria Petrosino

Lithuania: (Slam Poetry Lithuania) Zygimantas Zygimantas Mesijus Kudirka

Netherlands: (PoÃ«ziecircus) Kira Wuck

Norway: (Foreningen !les) Simen Torgersrud

Serbia: (Belgrade Spoken Word Poetry Festival) Muhamed Eljsani

Spain: (Spanish National Poetry Slam Organisation) Daniel Orviz RodrÃguez

Sweden: (Poetry Slam Sverige) Niklas Mesaros

Poland: (Spoke'N'Word Festival) Roman Boryczko (Jan PaweÅ, Kowalewicz)

Portugal: (Festival Silencio -) Raquel Lima

UK: (Farrago Poetry): known on December 11th

--
Philip Meersman
President of BAAZ (Belgische Afdeling van de (Internationale) Zaum Academie)
CoÃ¶rdinator/Coordinateur CBK Poetry Slam (www.beslam.be)
Co-ordinator European Poetry Slam 2012
Co-ordinator European Poetry & Slam Network
FrÃ©dÃ©ric Mohrfeldstraat 65
1090 Jette
Belgium
tel[redacted]
www.spooninmybrain.org
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337

<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>
http://www.youtube.com/DAstrugistenDA
www.myspace.com/artiestencollectiefja

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32. mIEKAL aND
of fracture by Robin F. Brox & mIEKAL aND
Fri 7 Dec 2012

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of fracture
rewriting Factura by Bruce Andrews

by Robin F. Brox & mIEKAL aND

FrEe DoWnLoAd —
http://xexoxial.org/is/of_fracture/by/robin_f_brox_and_mIEKAL_and

Inspired by the December 2012 Fordham University symposium honoring Bruce Andrews, Robin F. Brox and mIEKAL aND have created Of Fracture, a homophonic translation of Andrews's Factura. Published in 1987 by Xexoxial Editions, Factura is a book largely composed of morphemes, phonemes, syllables and neologisms which prompted a rendering that relies on Englishizing the text. The results are textured, staccato pages that proceed, quite literally, as the original text dictated to the ears of each poet-translator.

With any homophonic realization, there is a constant tension between the automatic associations which instantly fill one's head and the deeper body of poetic language lurking in the spaces between words. The results are here, the shifting, unstable tectonics of sound and sense in Of Fracture.

"of fracture is a resounding blast from the past, when syllables roamed free on the page and ears had bounty crops. only now it's even better, with all the echos."

—Charles Bernstein

Robin F. Brox lives in Buffalo, New York. Her work has appeared in Dusie #13, Lungfull! #17, The Buffalo News, and elsewhere. Her first book, Sure Thing, was published by BlazeVOX [books] in 2011. Her next book, POMEGRANATES, is forthcoming from Xexoxial Editions. Her one-woman feminist press, Saucebox, produces handmade chapbooks and broadsides.

mIEKAL aND is the author of numerous books, many available via Xexoxial Editions. After many years working in the realms of digital poetry and video, he has surrendered his role as author and focuses exclusively on interactions that allow the author to be reconfigured by the mysteries of the collaborative

process, including books with Maria Damon, Sheila Murphy, Geof Huth & now Robin F. Brox.

Published by Xerox Sutra Editions December 2012. Hard Copies available after Christmas! As always, review copies upon request.

[redacted]

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33. George Quasha

Kelly, Quasha, Ruby, Stein poetry reading at Spotty Dog in Hudson, Sat. at 5

Fri 7 Dec 2012

Poetry Reading:

On Saturday December 8 at 5 pm, the Spotty Dog will host several poets associated with Station Hill Press.

Poet and fiction writer Robert Kelly is the author of more than sixty books, including _Uncertainties_ (Station Hill) and the short story collection _The Logic of the World_. He is the Asher B. Edelman Professor of Literature at Bard College.

Station Hill co-founder George Quasha is a poet and artist whose most recent books include _Axial Stones: An Art of Precarious Balance_, _An Art of Limina_, and two collections pf "preverbs," _Verbal Paradise_, _Scorned Beauty Comes Up From Behind_. He received a Guggenheim in 2006.

Michael Handler Ruby is the author of _Memories, Dreams and Inner Voices_ (Station Hill), _At an Intersection (Alef Books)_, and _Window on the City_ (BlazeVOX). A graduate of Harvard College and Brown University's writing program, he lives in Brooklyn and works as an editor of U.S. news and political articles at The Wall Street Journal.

Charles Stein is a poet, photographer, translator, and musician, author of ten books of poetry, most recently _From Mimir's Head_ (Station Hill) and a verse translation of _The Odyssey_. He is the inventor and practitioner of a species of "sound poetry" and has published "text-sound texts" arising from his work in both music and poetry.

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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34. steve dalachinsky
special event sur rodney sur and steve dalachinsky
Fri 7 Dec 2012

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a special reading in honor of buster cleveland
and the show: ALMOST FAMOUS (BUSTER CLEVELAND)
with
sur rodney sur and steve dalachinsky
at
pavel zoubok gallery 533 w. 23rd st *10th & 1th ave.)
dec 15 at 3 pm - Q and A to follow
admission: free

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35. Adam Fieled
Kindle-ready, downloadable Fieled-Crit
Sat 8 Dec 2012

This page on IA for "Critical Writing on Adam Fieled 2006-2012" is Kindle-ready, has the pdf file ready to download, and makes the book available to be read online:

http://archive.org/details/criticalWritingOnAdamFieled2006-2012_455

Thanks!
Adam Fieled

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36. Nicky Melville
if p then q junk mail
Sun 9 Dec 2012

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hi all,

news of some junk mail erasures of mine published a couple of weeks back by if p then q

aw th best,
nicky

- - - - - -

nick-e melville has published some wonderful new work with if p then q. For more check here - http://ifpthenq.co.uk/odditiies/melville-nick-e-junk-mail/

All good,

James Davies: Editor if p then q
www.ifpthenq.co.uk
[redacted]
www.otherroom.org

LATEST:
Joy as Tiresome Vandalism presents What's the Best? - August 2012
Philip Terry - Advanced Immorality April 2012
Holly Pester - Hoofs October 2011
Derek Henderson - Thus & March 2011

FORTHCOMING:
Tom Jenks - Items early 2013
P. Inman - Written (1976-2012) late 2013

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37. Rosemary Ceravolo

The Nation Magazine/ Poems by Joseph Ceravolo

Sun 9 Dec 2012

The Dec.10, 2012 Issue of The Nation has three poems from the upcoming COLLECTED POEMS of Joseph Ceravolo, published by Wesleyan University Press. The book's release date is Jan.23, 2013. Enjoy!

http://www.thenation.com/issue/december-10-2012

Indian Song

The stone is hard
The stamen & pistil of this flower
yet wild yet near

The city street is dark

This hand, these lips
The stone is hard
the city street dark

The wild woodlands break out
open upon the subterranean plains
yet wild yet near
The city is dark

JOSEPH CERAVOLO

Untitled

All winter the
leaves
stay on this ground

the sun

The rake, the hoe
the furrows

the moon

All winter
embodies

The ashes

Working insects beneath

JOSEPH CERAVOLO

Hidden Bird

Song birds enter the morning
the pre-dawn before the fires,
you know, when the night floats away
like vapor on a lake,
or like kisses in the woods.
Songs that even creation
might not remember.

Continuous, threaded, as if
a cherry pit were stuck
in the throat
to produce the trumpet of the branches.
So varies, yet never, changing
through all the days, since
reptiles fell to earth.

I give up the reason for the sound
I give up the creature of sound
and the creator of the creatures
and of us and of dawn and
air and of vacuum
and human inhumanity.
I give up the song.
I give up the place

JOSEPH CERAVOLO

http://www.upne.com/0819573414.html

http://www.amazon.com/Collected-Wesleyan-Poetry-Joseph-Ceravolo/dp/0819573418/ref=sr_1_1?s= books&ie=UTF8&qid=1355080771&sr=1-1&keywords=joseph+ceravolo

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38. Shankar, Ravi (English)

Drunken Boat on Kickstarter - 50 % of the way there!

Sun 9 Dec 2012

Hi all - Drunken Boat's Kickstarter for Lisa Russ Spaar's "The Hide-and-Seek Muse: Annotations of Contemporary Poetry" is now halfway towards meeting its goal. Would you help us get over the top by making a tax-deductible donation?

http://www.kickstarter.com/projects/1721544611/the-hide-and-seek-muse-annotations-on-contemporary

And the book is available for pre-order here:

http://www.amazon.com/Hide---Seek-Muse-Annotations-Contemporary/dp/0988241609/ref=sr_1_3?s=books&ie=UTF8&qid=1355065433&sr=1-3

For people who are a bit wary of poetry, this is the perfect antidote: the poems are amazing, and so are Lisa Russ Spaar’s short essays in the "Hide-and-Seek Muse". There’s a sense of clarity about everything here (not that things aren’t complex; not that Lisa’s analyses aren’t fascinating constructs themselves, insightful and inspiring, though not intimidating.) I’d think anyone who cares about an inner reality that might be somehow communicated – nailed; set free; amplified; questioned -- would embrace the chance to read poems that elucidate so muchabout the mind and the heart, and to understand better the urges embodied in the process of constructing a poem, which always speaks from its structure of restraint. I loved every minute of reading this book.

--Ann Beattie

Thanks and happy holidays!

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39. Camille Martin

Canadian poet Sonnet L'Abbe'

Mon 10 Dec 2012

My entry for poet Sonnet L'Abbe' in The Canadian Enclopedia:

http://www.thecanadianencyclopedia.com/articles/sonnet-labbe

"Sonnet L'Abbe's poetic themes of ethnicity and environmentalism display the influence of her father, a Franco-Ontarian potter, and mother, a Guyanese artist. In addition, L'Abbe's travels in South Korea, Uzbekistan, and the Philippines inspired poetry about the relationship between culture, history, and the natural world. . . ."

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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40. Sharon Dolin

CBA Lettertpress Poetry Chapbook Competition Deadline is Dec. 15th This Year with guidelines this time!

Mon 10 Dec 2012

Dear Friends, Poets, Students, Colleagues,

I'm hoping you'll pass along word to any interested poets about the extended deadline for the Center for Book Arts Letterpress Poetry Chapbook Competition. The incomparable Harryette Mullen is this year's Final Judge!

Guidelines are pasted in below. Please go to the CBA website and click under opportunities for the guidelines and form:
http://www.centerforbookarts.org/opportunities/

Please forgive if you receive multiple mailings of this message.

Holiday best to you all,
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
http://sharondolin.blogspot.com

ATTENTION POETS:
Your Chance to Win $1,000 and Get Your POETRY Printed

in
The Center for Book Arts'
2013 POETRY CHAPBOOK COMPETITION
The Center for Book Arts invites submissions to its annual Poetry Chapbook Competition by December 15, 2012. The winning manuscript will be chosen in April 2013 and will be awarded with the publication of a beautifully designed, letterpress-printed, limited-edition chapbook printed and bound by artists at the Center for Book Arts. The edition is limited to one-hundred signed and numbered copies, ten of which are reserved for the author and the remainder of which will be offered for sale through the Center. The winning poet will also receive a cash award of $500, and a $500 honorarium for a reading, to be held at the Center in the fall of 2013, as well as an exclusive opportunity to stay at the Millay Colony for the Arts in Austerlitz, New York as one of their Winter Shakers. This year's judges will be Harryette Mullen & Sharon Dolin.
SUBMISSION GUIDELINES

Please submit a collection or sequence of original poems or a single long poem not to exceed five-hundred lines or twenty-four pages (no translations). The cover page should contain, on a single detachable page, the manuscript title, and author's name, along with address, phone number, and email. The author's name should not appear anywhere else. A second title page should be provided without the author's name or other identification. Please provide a table of contents and a separate acknowledgements page containing prior magazine or anthology publication of individual poems. Please note that the five-hundred lines or twenty-four page limit does not include the cover page, title pages, table of contents, or acknowledgements pages. Manuscripts should be bound with a simple spring clip. NOTE: Poems may have appeared in journals or anthologies but not as part of a book-length collection. Competition is open to all poets writing in English who have published no more than two full-length books. Poets may not have studied with either judge in a degree-granting program for the last five years. Reading Fee: Please send a $25 check payable to The Center for Book Arts. Please Include: A #10 self-addressed stamped envelope for notification of the winner. Manuscripts will not be returned. Deadline: Manuscripts must be postmarked no later than December 15, 2012.
ABOUT THE JUDGES

Harryette Mullen is the author of 7 books of poetry: most recently, Sleeping with the Dictionary (University of California Press, 2002), which was a finalist for the National Book Award and the Los Angeles Times Book Prize, as well as Recylopedia (Graywolf, 2006), a reissue of her books Trimmings, S*PeRM**K*T, and Muse & Drudge. She teaches in the English department and African-American Studies program at the University of California, Los Angeles.

Sharon Dolin is the author of five books of poetry: most recently, Whirlwind (University of Pittsburgh Press, 2012) and Burn and Dodge (University of Pittsburgh Press, 2008), which won the AWP Donald Hall Prize in Poetry. She has been a Fellow at The MacDowell Colony, Yaddo, and The Virginia Center for the Creative Arts. Her other honors include a Fulbright Scholarship to Italy, the Poetry Society of America's Gordon Barber Memorial Award, and a recent Pushcart Prize (2011). Sharon Dolin is currently a Visiting Professor of Creative Writing at Hofstra University and also teaches at the Unterberg Poetry Center of the 92nd Street Y in New York City.

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41. amy king

Fw: Emily Dickinson's Birthday!

Mon 10 Dec 2012

Dear Friends,

There's no better day than today, Emily Dickinson's birthday, to share with you some highlights from your many wonderful responses to my last email asking which poems are important to you this season.

Ron from Oakland, CA wrote "Thanks to the Academy I've spread a greater love of poetry through my UU congregation. I always include a bit of bio taken from your background info on the poets. This month our theme is 'gratitude.' I posted to our website the poem, 'Thanks' by W.S. Merwin and found out several people had used the poem to start their meetings."

Gwenda from Belleview, FL noted that "Sara Teasdale's 'Barter' is one I share with my students. I especially like the idea that 'Life has loveliness to sell'"

And Sara from North Beach, MD, remarked, "A poem that reminds me of this season is 'Falling: The Code' by Li-Young Lee. When I was growing up in Michigan, my parents and grandparents had apple trees in their backyards, and the thud of apples hitting the ground and the smell of fruit starting to decay in the fallen leaves was a regular part of autumn."

Indeed, there is nothing like a "Page/ Of prancing Poetry." Poems help mark our celebrations and joyful life events. We rely on poetry to provide the right words at the right time. And in the stillness of this season, poems can also provide solace. As the winter holidays approach, for those of us who have lost loved ones, the falling snow can seem like, as Henry Wadsworth Longfellow wrote, a "poem of the air" where the "troubled sky reveals the grief it feels." We need the empathetic expression that poetry provides.

The Academy of American Poets works hard to make thousands of poems available to you year round on Poets.org, to deliver them right to your in-box

every morning though our Poem-A-Day program, and to inspire many millions of people during National Poetry Month in April to read and write poems. But, as a nonprofit organization, we can only continue our work to promote poetry, distribute poems, and make educational resources available on our website with your help.

Over the next few weeks, we need to raise $10,000, the first half of which will enable us to meet a match offered by the Bloomberg Foundation. Last year many of you helped us reach this goal, and we hope you will do so again by supporting our programs with a special year-end contribution. If you're able to give $50 or more, as a token of our gratitude, we will send you a copy of our Poem in Your Pocket anthology.

I thank you in advance for whatever you might be able to contribute, and for helping to champion poetry.

Gratefully,

Jennifer Benka
Executive Director, Academy of American Poets
The Academy of American Poets is recognized as a 501(c)(3) nonprofit organization under the Internal Revenue code and meets all 20 Better Business Bureau charity standards. Donations to the Academy of American Poets are tax-deductible to the full extent of the law. Find us on Facebook. Follow us on Twitter.

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42. Maynard, James

Friends of the Poetry Collection Fundraiser, University at Buffalo

Mon 10 Dec 2012

Dear friends,

Having supported modern and contemporary poets and poetry since 1935, the Poetry Collection of the University Libraries, University at Buffalo, The State University of New York seeks your support in creating a new Friends of the Poetry Collection endowment.

Throughout its history, the Poetry Collection has had many different kinds of friends, including the thousands of poets whose books and magazines we purchase every year, the researchers who travel to Buffalo to use our primary resources, and all who care about the historical preservation of poetry.

Last fall, we launched a new fundraising campaign to establish a Friends of the Poetry Collection Society and begin building an endowed Friends of the Poetry Collection Future Fund. The purpose of this fund is to create an additional

stream of income to purchase new materials while also supporting special projects such as member events and publications.

We hope that you will please join this year's group of friends by making a donation to the Friends of the Poetry Collection Future Fund. As always, your gift is tax deductible and will help support the research and teaching missions of the Poetry Collection. Each year the collection supports with its materials a wide range of scholarly publications, opens its doors to visiting researchers from around the world, and assists the educational activities of undergraduate and graduate students. Furthermore, the collection hosts numerous lectures, conferences, readings, and other events, making it an active research center for the study of modern and contemporary poetry.

Your support will help us continue serving as the library of record for twentieth- and twenty-first-century poetry in English. To make a donation, please visit library.buffalo.edu/pl/giving.

The Poetry Collection also appreciates gifts of new and used poetry publications. To inquire about making a donation of materials, please contact the curators at [redacted]<mailto:[redacted]>.

Thank you for your consideration,

Michael Basinski
Curator

James Maynard
Associate Curator

The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]
library.buffalo.edu/pl

Make a gift online today and become<library.buffalo.edu/pl/giving> a Friend of the Poetry Collection<library.buffalo.edu/pl/giving>

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43. Millicent Borges Accardi
Interview with Frank X Gaspar
Mon 10 Dec 2012

Greetings everyone,

Here's my latest interview, this time with the much-beloved poet Frank X Gaspar. Thanks for taking a look at it if you can.

Cheers and happy holidays!

Millicent

http://portuguese-american-journal.com/frank-x-gaspa-a-much-beloved-writer-interview/

There are writers whose work is read; there are those whose work is browsed through at a bookstore, then placed back on a shelf; then, there is Gasparâ€™s work. Books with folded down pages. Passages underlined and highlighted. Gaspar is a writer whose work is shared with friends and complete strangers. His books are announced and posted through links on Twitter and Facebook. He is a writer for whom fans travel great distances to hear and for whom devotees stand in long lines at book fairs just for an autograph; a writer whose books readers buy for themselves, not once but twice, since the binding of the original has been read so many times it has fallen apart. A much-beloved writer, whose books are bought for your father and mother, your best friend. Books to save your own life.

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44. richard owens

GLOUCESTER BK LAUNCH: GARCIA, STANLEY, MOCTEZUMA, NIELSON

Tue 11 Dec 2012

HEY ALL:
If civilization as we know it hasn't yet collapsed under the cataclysmic force of apocalyptic events signaled by the end of the Mayan calendar, please consider joining us at the end of this 5125-year Long Cycle in Gloucester, Mass to celebrate the publication of BOUNDARY LOOT by EDGAR GARCIA (preface by DENNIS TEDLOCK).

END OF THE MAYAN LONG CYCLEFri 21 Dec 2012 -- 6:00 pm. The Hive, 11 Pleasant Street, Gloucester, MA

readings fromEDGAR GARCIAJOSE LUIS MOCTEZUMABOYD NIELSONJOSH STANLEY

BIOS:

EDGAR GARCIA is completing a PhD in American Literature at Yale University. His poems and reviews have appeared or are forthcoming in The Antioch Review, Berkeley Poetry Review, The Brooklyn Rail, Damn The Caesars, The

Dirty Pond, Hydra Magazine, MAKE: A Chicago Literary Magazine, Mandorla and Sous les Pavés.

JOSH STANLEY is the author of GLOGY (Grasp Press 2008) and, with Sophie Robinson, Luke Roberts and Marianne Morris, Untitle Colossal Palour Odes (Bad Press 2011). His writing has appeared in Cambridge Literary Review, Half Circle, Damn the Caesars and elsewhere. He edits the journal Hot Gun!

JOSE-LUIS MOCTEZUMA is an author, poet, editor, translator, historian, cinephile and student. He edits and writes for Hydra Magazine, and he is currently at work on a PhD in English at the University of Chicago.

BOYD NIELSON is a poet, scholar and activist presently living in Boston, where he teaches and edits Property Press. He is the author of several collections of poetry, most recently Beautiful Enemy (2012).

.....richard owens
10 Ross Road
Scarborough, ME 04074

damn the caesars, the journal
damn the caesars, the blog

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45. Cara Benson

Belladonna Fundraiser: Bklyn & Online*

Tue 11 Dec 2012

Friday, December 14, 2012; 8 pm: Belladonna* Benefit Party! (Location: Belladonna Studio, 925 Bergen Street; Suite 405; Brooklyn, New York 11238) A dance party to benefit Belladonna Series, with guest poet DJs Marcella Durand, Bill Mazza, LaTasha Diggs, Dan Magers, Adam Fitzgerald, and Hanna Andrews!

$20 donation for entry. Special guests include:

Palm readings by Melissa Buzzeo, info from hypnotherapist Kristin Prevallet, Ana Bozicevic doing tarot!

Free drinks once you're in: beer from the heroic Brooklyn Brewery, wine from Rathbones Bar, Hibiscus infused vodka from Kristin Prevallet, and non-boozy treats as well!

Noted Brooklyn mixologist Rachel Levitsky and the dancer Emily Skillings pouring drinks!

Click the link below to get your tickets! Or not in Brookyn? Not to worry! You can donate to Belladonna* anyway. There are options at the link - of course there are.

http://www.belladonnaseries.org/

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46. Rosalie Calabrese

Fundraiser for "Echoe of Voices" in New York City

Tue 11 Dec 2012

Spani
ECHO OF VOICES
INTERNATIONAL POETRY FEST 2014, NEW YORK CITY

Spanish, Chinese, French, Japanese, Italian, Portuguese, English, and Other Languages

Thursday,Â Dec 27 - 6:00 PM, Madeline Millan, host
Cornelia Street Cafe
Directions:
 http://corneliastreetcafe.com/contact.html
Â
$20 includes a drink
 and a contribution. Prizes will be
 raffled off to raise funds for bringing leading Spanish & Latin
American poets to NYC. Come to hear and dance to music from Spain and Latin America

Raffle of Latin American art and crafts from Mexico and other Latin American countries; books signed by poets; signed photos by Chinese photographer Eva Qin; music CDâ€™s; 2 Spanish Cooking Lessons; 2 Language Lessons in Spanish and Chinese; jewelry and much more. The list of winners will be announced at http://echofvoices.blogspot.com

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47. Petra Kuppers

Native Women Language Keepers, Jan 29-Feb 2nd, University of Michigan, Ann Arbor

Tue 11 Dec 2012

Advance Announcement:

Native Women Language Keepers: Indigenous Performance Practices. An Arts-Based Research Symposium with playwright Alanis King.

January 29th to February 1st 2013, University of Michigan, Ann Arbor.

Aanii! Join us for UM’s sixth arts-based research symposium, a week-long exploration of Native women’s practices as language teachers, activists, and

artists. In this week, we're workshopping a play by celebrated Native playwright Alanis King, and we will work in close connection with Miiskwaasinii'ing Nagamojig (The Swamp Singers), a Michigan-based hand-drum group, who will work with King to create a praise song for Daphne Odjig's woodland paintings in the University of Michigan's archives. This symposium will marry the strengths of the University of Michigan's Anishinaabemowin language program, a thriving community of language teachers and learners, with our series of arts-based research symposia, in which we investigate ways of knowing through creative means. In this week, we want to ask questions about the place of performance and women's work in language survivance and revitalization, about decolonizing methodologies and performance, about honoring Native women artists, and about intercultural performance practices. The core guest for the week-long symposium in January 2013 is Alanis King, an Odawa Playwright/Director originally from the Wikwemikong Unceded Indian Reserve, the first Aboriginal woman to graduate from the National Theatre School of Canada.

Every day this week, in the mornings and on Wednesday afternoon, Alanis King is going to workshop her play with symposium fellows and language classes in the Duderstadt Video Performance studio. If interested in participating in this Tuesday-Friday work in Anishinaabe/English, please contact the symposium directors for times.

Open Programs:

Tuesday

Afternoon, 3-5, Central Campus, North Quad, Room 3245, Emilie Monnet

Emilie Monnet is an interdisciplinary artist with Anishnabe and French heritage and a graduate of Ondinnok's First Nations Theatre training program – in partnership with The National Theatre School of Canada (Montreal, 2007). Emilie co-directed and performed Bird Messengers, for which she was awarded the LOGIQ prize for the most outstanding Art/Culture project of 2011. In May 2012, Emilie directed Songs of Mourning, Songs of Life, a musical theatrical show addressing legacies of genocide and the role of art for collective mourning, in collaboration with the Aboriginal women's drum group Odaya and the Rwandan traditional musical ensemble, Komezinganzo. She has two works into development: OKINUM, a one-women interdisciplinary performance inspired by her great great grand-mother, and another theatre collaboration with indigenous artists from the Amazon, Colombia. Emilie's artistic engagement is inspired by years of social activism with indigenous organizations in Canada and Latin America, and community art projects with incarcerated women and Aboriginal youth. Emilie is the founder and Artistic Director of ONISHKA, an arts organization that fosters artistic collaborations

between indigenous peoples worldwide while honoring their richness, diversity and resilience (www.onishka.org). She is giving a presentation on ONISHKA's work.

Evening, Central Campus North Quad, Room 2435:
7pm, Formal Symposium Opening with Heid Erdrich

Poet Heid E. Erdrich, a member of the Turtle Mountain Band of Ojibwe, was born in Breckenridge, Minnesota, and raised in nearby Wahpeton, North Dakota, where her Ojibwe mother and German American father taught at the Bureau of Indian Affairs boarding school. Erdrich's poetry often explores themes of indigenous culture, mothering, and the natural world, using the cadence of oral storytelling and a close attention to sound and meter to drive poems rich with sensory and dreamlike imagery. Erdrich is the author of several poetry collections, including Cell Traffic (2012), National Monuments (2008), winner of the Minnesota Book Award; The Mother's Tongue (2005), part of Salt Publishing's award-winning Earthworks Series of Native American and Latin American literature; and Fishing for Myth (1997). In a 2006 review, Twin Cities Daily Planet critic Erin Lynn Marsh described The Mother's Tongue as "an exploration of our culture's relationship with the term 'mother' and of the beginnings of language." With her sister, the writer Louise Erdrich, she founded the Turtle Mountain Writing Workshop. In 2008 the sisters co-founded Birchbark House, a foundation that serves as a clearinghouse for literature engaged with indigenous languages. The sisters describe their vision on the foundation's website: "We foresee a vital return to our Native American languages through the efforts of elders that are already underway. In creating ways to keep their words alive, through books, films, teaching and more, we will keep our languages viable and more, we will allow the means for creative fluency, the hallmark of a fully living language."

Wednesday:

11.45-13.00, Duderstadt Video Performance Studio: Angel Sobotta

Angel Sobotta (Nez Perce), is a Nez Perce language teacher in the tribal headstart, local schools, and at the Lewis Clark State College in Idaho. She is also a writer and documentary filmmaker of projects like, "'Ipsqilaanx heewtnin' weestesne – Walking on Sacred Ground – the Nez Perce Lolo Trail" and "Surviving Lewis and Clark: The Niimiipuu Story" both winning the Aurora and Telly awards respectively. She is also a theater maker with the Lapwai Afterschool Programs, teaching language by adapting legends and directing the youth, including "Niimiipuum Titwaatit – The People's Stories," an anti-bullying project (2012). Angel is a University of Idaho Interdisciplinary Masters student. Her thesis involves an immersion experience for language teachers by adapting

the Nez Perce creation story, written in the Nez Perce language, into a stage play. She is giving a presentation on her work.

Evening, 7pm, Central Campus: Marcie Rendon

Marcie Rendon (Anishinaabe) is a theatre maker and writer activist who supports and encourages other writers to write in Ojibwe. Among her projects are a writing residency she facilitated on the White Earth reservation as part of a three-phase Project Hoop Residency to create theater projects at a community level. She will lead this workshop: I have a ten-minute play, Friends...; which was published in Performing Worlds into Being: Native American Women's Theater, edited by Ann Elizabeth Armstrong, Kelli Lyon Johnson, and William A. Wortman; Miami University Press, Oxford, Ohio, 2009, which I would like to work to have translated into Ojibwe for possible production in Winnipeg in 2013. My Ojibwe language abilities are limited so having a group of language experts assist would be one of my goals for our time together. We will have a reading of the script and then work together on translation issues.

Thursday:

Afternoon, 3-5, Central Campus: Virginie Magnat

Virginie Magnat is Assistant Professor of Performance at University of British Columbia, Okanagan. She conducts embodied research on transmission processes among women performers from different cultures, traditions, and generations; and draws from Indigenous epistemologies and methodologies to examine the interrelation of lived experience, embodied knowledge, tradition, creativity, and spirituality. Her essay "Can Research Become Ceremony? Performance Ethnography and Indigenous Epistemologies" appeared in summer 2012 in the Canadian Theatre Review. She will share a workshop called "Sharing Embodied Cultural Knowledge Through Traditional Songs." This session will be practice-based: participants will be invited to share/teach/learn traditional songs from their cultural legacy so that we can get to know each other through our songs.

Thursday, 7pm, Lloyd Hall Common Room Create a new praise song with the Swamp Women, Miiskwaasinii'ing Nagamojig, in Lloyd Hall, among Daphne Odjig's's paintings. Come, sing, drum and be part of the community!

Friday:
On Friday morning, we'll gather for a workshop sharing and process discussion in the Duderstadt Video Performance Studio. 10-1.

In the afternoon, we end our gathering by reflecting on aesthetics, women and performance. 2.30-4.30, Central Campus.

Margaret Noori (Anishinaabe) received an MFA in Creative Writing and a PhD in English and Linguistics from the University of Minnesota. She is Director of the Comprehensive Studies Program and teaches the Anishinaabe Language and American Indian Literature at the University of Michigan. She is also one of the founders of the drum group Miskwaasining Nagamojig, current President of Association for the Study of American Indian Literatures, one of the Clan Mothers who coordinate the annual Native American Literature Symposium, and member of the Anishinaabemowin-Teg Executive Board. Her book Bwaajimowin: A Dialect of Dreams in Anishinaabe Language and Literature is forthcoming from MSU Press and her poetry has recently appeared in the Michigan Quarterly Review, Sing: Poetry from the Indigenous Americas and Cell Traffic by Heid Erdrich. For more information visit www.ojibwe.net where she and her colleagues have created a space for language that is shared by academics and the native community. She will be work-shopping a chapter from a forthcoming book on Anishinaabe narrative traditions which traces the way "oral" traditions are actually "physical" performance traditions which carry thought into space and allow us to exchange our interpretations of the world around as word which becomes stage dialogue, story, lyrics or poetry.

We are happy to welcome non-UM graduate students and faculty to this free week-long program: if you want to join us, please contact us.
With best wishes,
the co-directors,
Margaret Noori and Petra Kuppers
Contact for information and queries: [redacted] and [redacted]

Generous Support provided by the Institute for World Performance Studies, the Rackham Dean’s Strategic Funding, OVPR, LSA, the Humanities Institute and the International Institute, the Duderstadt Center, the English Language and Literature Department, the Women’s Studies Department, and the Trauma Studies Collective.

--
Petra Kuppers
Professor
English, Art and Design, Theatre, Women's Studies
Faculty Affiliate with the Center for World Performance Studies and Matthaei Botanical Gardens
Co-Chair of the University of Michigan Initiative on Disability Studies
University of Michigan

Artistic Director of The Olimpias: www.olimpias.org
Recent Book: Disability Culture and Community Performance: Find a Strange and Twisted Shape (Palgrave, 2011)

2012 Winner of the Biennial Sally Banes Prize by the American Society for Theatre Research

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48. Jennifer Karmin
Dec 13: MOODBOARD in Chicago
Wed 12 Dec 2012

MOODBOARD
7-9pm Thursday, December 13th

Featuring:
Chris Cuellar
Kristi McGuire
Anthony Romero
Tracy Jeanne Rosenthal

at the Chicago Cultural Center
5th Floor, Millennium Park Room
presented by the Poetry Center of Chicago

This event may consist of 30 or more strangely ordered questions. This event may contain sprawling, poorly organized, deeply principled remarks lasting nearly 48 minutes. This event does not accept requests. This event would not use the word "intense" to describe itself, nor would it use the word "casual." This event will feature readings and performances by 4 non-conspirators from LA or Chicago & will be presented in a setting at once both strange and ceremonious. This event is madly in love with you, and by you, it means ringtones, go to ringtones dot com and click on the picture of the screaming Koala to find out more. This event hates talking about itself, unless it's talking about itself in the third-person. This event takes vulnerability very seriously. This event never had a penny to its name, so it's changing its name. This event really likes the phrase, "I will be your outsider if that's how you need me."

Chris Cuellar (artist, LA) likes to work with writing, sound, performance & digital media. He has earned an MFA in Writing from the School of the Art Institute of Chicago in 2010. An ongoing durational performance called 'Minutes Project' will be currently on display through January at ACRE Projects in Chicago. He has made work for the Austin New Music Co-op in Austin, TX; various galleries in Chicago, including the Hyde Park Arts Center; and Diapason Gallery in Brooklyn. You can visit his website (yoursmountain.com), find him on the Instagram (@firstperson), follow him on the Twitter (@yoursmt) and/or Key Party with him on the Facebook.

Anthony Romero is a performer and writer based in Chicago. His works have been performed nationally, most notably at Links Hall and The Hyde Park Art Center in Chicago. His poetry and criticism have been published by Ugly Duckling Press, Poetry Quarterly, ArtWrit Magazine, and The Huffington Post, among others. He is currently a performer in residence at The Chicago Cultural Center through the generous support of DanceBridge.

Kristi McGuire is an artist, writer, and editor. She analyzes and theorizes the interstitial spaces between and around neoliberalism, bureaucracy, the historicization of 20th-c avant-garde movements, defunct psychoanalytic metaphors,working-class American antagonism, "cultural criticism," experimental feminist poetics,"the artist's publication," hybrid practitioners, deceased choreographers, Gordon Matta-Clark, "the archive" and "the internet." She holds an MA from the University of Chicago and an MA/MFA from the School of the Art Institute of Chicago. She teaches at SAIC, is coeditor of Theorizing Visual Studies: Writing across the Discipline (Routledge 2012), and will be a 2013 artist-in-residence at Headlands Center for the Arts.

Tracy Jeanne Rosenthal is a pop culture rubbernecker and NYC traitor to LA. She was a Lambda Literary Fellow, an &Now Festival panelist, and has a BA from Vassar and an MFA from CalArts. Find her writing in GOOD, [PANK], Wanted, and Work magazines, The Collagist, Sang Blue, Floating Bridge Review, or the Writers Among Artists anthology Faggot Dinosaur. Her first chapbook, Close, is forthcoming with Sibling Rivalry Press. There r pix @ tracyjeannerosenthal.com.

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49. David Baratier

Pavement Saw Chapbook Contest: Deadline 12/31

Wed 12 Dec 2012

Pavement Saw Chapbook Contest: Deadline 12/31
reduced cost this year, $15 mail (US) or $18 electronic, worldwide

<<<<<<<<<<<<<<>>>>>>>>>>>>>>

Submit electronically, save the hassle of printing out a manuscript and have your funds support poetry not the post office! Directly enter by using our website http://www.pavementsaw.org/pages/chapcontest.htm

$500 and 50 copies of the winning chapbook will be awarded to the winner. In addition to the prize winner, at least one other manuscript will be published under a standard royalty contract (author paid 10% of press run). Everyone is allowed to submit regardless of previous publication history. Every entrant will receive the equivalent cost of the entry fee in Pavement Saw Press titles.

Unlike many publishers whose collections are printed one copy at a time and therefore lack a large circulation, our chapbooks are published in a first edition of 400 copies plus overage. While chapbooks rarely receive exposure, ours have been reviewed in Poets and Writers, Publishers Weekly, The Georgia Review, Small Press Review and many others. Our previous winners have had subsequent full length books appear from a bevy of publishers including Ahsahta Press, Curbstone Press, Cleveland State University Press, Birds llc, Bear Star Press, Shearsman Books, Futurepoem Books, University of Georgia, Tupelo Press, Hanging Loose Press and so on.

Submit up to 32 pages of poetry. Include a signed cover letter with your name, address, phone number, e-mail, publication credits, a brief biography and the title of the chapbook. Include a cover page with your contact information and the chapbook title. Include a second page with the chapbook title only. Do not include your name on any pages inside the manuscript except for the first title page. No need for a contents page. All chapbooks are selected blindly / anonymously. Manuscripts will be considered until December 31st, 2012. Entry fee: $15 for US entries, $18 overseas, $18 electronic (world wide).

If you wish to submit electronically, send $18.00 via paypal to [redacted]. Then e-mail the manuscript as an attachment to the same address and we will send you an e-mail confirmation that your entry is all set. Electronic submissions need to be sent as PDF files or as word (.doc or .docx) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. Or use our website http://www.pavementsaw.org/pages/chapcontest.htm

If you wish to send via regular mail, have your envelope postmarked by December 31st and accompany your manuscript with a check in the amount of $15.00 payable to Pavement Saw Press. All contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. This year the editor will be the judge and, as it should be, he promises not to chose former students, former or potential sexual partners, press interns, or people that can make him famous. A decision will be reached in March. Entries should be sent to our address at the bottom of the page.

Previous Winners
Amy Wright, The Garden Will Give You A Fat Lip
Anne Bauer, Fine Absence
j/j hastain, extant shamanisms
Martin Arnold, A Million Distant Glittering Catastrophes

Brian Teare, >
Noah Eli Gordon, Acoustic Experience
Susan Terris, Marriage License
Dan Boehl, Work
Joshua Corey, Compostition Marble
Knute Skinner, The Other Shoe
Lisa Samuels, War Holdings
F. J. Bergmann, Sauce Robert
John Bradley, Add Musk Here
Amy King, The People Instruments
Will Nixon, The Fish are Laughing
Shelley Stenhouse, Pants
David Brooks, Right Livelihood
Douglas Goetsch, Wherever You Want
Joshua Mc Kinney, Permutations of the Gallery

Pavement Saw Press
Chapbook Contest
321 Empire Street
Montpelier, OH 43543
http://www.pavementsaw.org/pages/chapcontest.htm

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

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50. Larissa Shmailo

Sensitive Skin #9 Launch Party Sat 12/15 with Samuel R. Delany

Wed 12 Dec 2012

Sensitive Skin #9 features an exclusive interview with, and music by, seminal guitarist Fred Frith (Henry Cow), the missing chapter from the latest novel by science fiction legend Samuel Delany, Through the Valley of the Nest of Spiders, a portfolio of paintings from actor (Stranger Than Paradise) and

musician (Lounge Lizards) John Lurie, a memoir by Marty Thau, former manager of Suicide and The New York Dolls, a new translation of poetry by Vladimir Mayakovsky, photographs of the seamy side of Tijuana by Chris Bava and an interview with Darius James conducted by Ghazi Barakat, about his new documentary, The United States of Hoodoo. The front cover (shown to the right) is by illustrator J.D. King, and the back cover features a comic written and drawn by James Romberger.

There's more writing, by Doug Rice, Susan Scutti, Larissa Shmailo, Bradley Spinelli, Anna Mockler, Jesus Angel Garcia, and Amman Sabet, as well as art by Ha Young Kim, Marcin Owczarek, John Griffin, David West and Justine Frischmann, and photographs by Ted Barron, Ruby Ray, Hal Hirshorn, N.D. Koster and Geoffrey Ithen.

Launch party:
Sat 12/15, 7:00 pm, with Samuel R. Delany, Larissa Shmailo, Rob Hardin, Anna Mockler, Susan Scutti, Mike DeCapite
A Gathering of the Tribes
285 E 3rd, 2nd floor
New York, NY
http://www.sensitiveskinmagazine.com/

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51. Rob McLennan
12 or 20 questions
Wed 12 Dec 2012

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with Karen Mac Cormack, posted today:

http://robmclennan.blogspot.ca/2012/12/12-or-20-second-series-with-karen-mac.html

rob

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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52. Bruce Covey
Coconut is back!
Wed 12 Dec 2012

The new issue of Coconut--our first in about four years--is n Hi all!!

The new issue of Coconut--our first in about four years--is now live on the web!!! Please check it out at www.coconutpoetry.org!!! New poems by Ron Padgett, Tom Clark, Melissa Broder, Molly Brodak, Sam Starkweather, and many others!!

Thanks!!

Bruce

www.coconutpoetry.org

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53. Adam Fieled

"Letters to Dead Masters: An Epistolary Novel" on As/Is

Wed 12 Dec 2012

This, "Letters to Dead Masters," is an epistolary novel I wrote in 2010 and am publishing now. It documents Recession-era life in Center City Philadelphia:

http://www.as-is.blogspot.com/2012/12/letters-to-dead-masters-epistolary-novel.html

Thanks!
Adam

P.S. The Dead Masters are Byron, Keats, and Shelley; the 2nd Gen Romantics.

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54. Paul Siegell

+++ Performance Video, Poems, Q&A +++

Wed 12 Dec 2012

FFFFriends!

of POETRY!

Here's the video from 11.16.12 at Moonstone Arts Center:
http://www.youtube.com/watch?v=I9rQEc_uk04

Two poems in Paper Darts:
http://www.paperdarts.org/literary-magazine/poetry-paul-siegell.html

And a fun little Q&A there as well:
http://www.paperdarts.org/contributors/2012/11/29/paul-siegell.html

Happy holidays to you and yours!

Thanks for watching,
Paul

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: bit.ly/VCYZYX

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55. Mountain Press
Songs for One Occasion, by Justin Katko
Thu 13 Dec 2012

Critical Documents announces the publication of Songs for One Occasion, by Justin Katko, containing nine songs, variously beautiful and deformed, with a microscopic three-part novel embedded as intro, median, and outro, all of it written 2011 to 12, and Even You might buy one today at any one of the three fairly world-shattering prices that will imminently follow the colon with which you are about to be presented regardless of however long said action may theoretically be deferred ad infinitum usw, as if hate were cycling to the middle of nowhere where love cuts wit to size and back, turning itself endlessly on and on and on in Mélos Kateglytißménon that doesn't mean anything ahorita: £6 / €10 / $14.

http://plantarchy.us/songs

*

Published earlier this year:
Array One, Ian Heames -- http://plantarchy.us/array1
Kaloki Poems, Jefferson Toal -- http://plantarchy.us/kaloki
Invocation, Joe L. Walton -- http://plantarchy.us/invocation
St. Beaumont Conservative Club, Mahmoud Elbarasi -- http://plantarchy.us/beaumont
Superior City Song, Megan Sword & Timpani Skullface -- http://plantarchy.us/superior
We Are Real, Colleen Hind & Pocahontas Mildew -- http://plantarchy.us/real

*

Amazing Holiday Offer:
Buy three books or more and get 30% off. Contact [redacted] with a list of desired books. You will do this.

*

Forthcoming after the world continues not to end:
Some New Growth at the Temple or Lobe, Rosa van Hensbergen

Fine Lament, Rachel Warriner
Remote Carbon: Ten Poems, Ryan Dobran

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56. Steven Zultanski

SEGUE PRESENTS: CATHY PARK HONG & JOEY YEAROUS-ALGOZIN

Thu 13 Dec 2012

SEGUE PRESENTS:

CATHY PARK HONG
& JOEY YEAROUS-ALGOZIN

SEGUE READING SERIES
ZINC BAR
DECEMBER 15TH
4:30 PM
$5

Cathy Park Hong's third book of poems, *Engine Empire,* was recently published by WW Norton (2012). Her poems have been published in *Poetry, Paris Review, McSweeney's, Harvard Review, Lana Turner* and other journals. She is a professor at Sarah Lawrence College.

Joey Yearous-Algozin is the author of* The Lazarus Project, Buried *(TROLL THREAD 2011, 2011), and *Poor* (Minutes Books, 2012), among others. He is a member of the publishing collective TROLL THREAD, co-editor of *P-Queue*and lives in Buffalo, NY.

This Saturday,
December 15th
4:30-6:30 PM
Zinc Bar, 82 West 3rd Street<https://maps.google.com/maps?oe=utf-8&client=firefox-a&ie=UTF-8&q=zinc+bar+nyc&fb=1&gl=us&hq=zinc+bar&hnear=0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,+NY&cid=0,0,13530157714706702894&ei=B_60UOnUBe-x0AGO2oHIBw&ved=0CCsQ_BIwAA>
$5 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

JANUARY 5th -- TINA DARRAGH & ERICA KAUFMAN

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57. Rob McLennan

new from above/ground press: A Note on the Text, by Seth Landman

Thu 13 Dec 2012

A Note on the Text
Seth Landman
$4

> A Note on the Text
>
> I have used you
> where other words are not
> where I am
> alone a little
> walk a little strong wind
> clear eyes full of stars
> coming off the crystal the lake
> seems to be tonight.
> I will write later to light
> matches. As much as we are that
> we are sentinel listening
> over the five or six miles
> of threshold between
> one town and the next.
> This town I found
> the cause of it
> the river. I have used one thing
> where I have had many and the winter
> has been difficult and the winter
> has not even started yet.
> Burn purpose or burn
> some big habit you cant
> go back to beforehand.
> It will be hard to read
> the reminders you set
> in the dark preceding
> the light in the morning.
> By you I mean so it is not
> strange but since and promised
> and whole in sickness and in

any condition resisted
the big mind shining I know also that.

published in Ottawa by above/ground press
December 2012
a/g subscribers receive a complimentary copy

http://www.abovegroundpress.blogspot.ca/2012/12/new-from-aboveground-press-note-on-text.html

Seth Landman lives in Northampton, Massachusetts, and is a member of the Agnes Fox collective. His first book, Sign You Were Mistaken, will be out in January from Factory Hollow Press, and Tyoyeu (@tyoyeu), a collaboration with the poet Seth Parker, can be found at www.tyoyeu.blogspot.com.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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58. amy king
HORRIBLE Video...
Thu 13 Dec 2012

---

http://www.t
Of me "reading" a poem - though I love The Volta so --

http://www.thevolta.org/

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59. Dan Godston
"Silent Spring" & Autumn 2012 at SHOP
Fri 14 Dec 2012

"Silent Spring" & Autumn 2012 at the Southside Hub of Production

Tonight at 7

The Borderbend Arts Collective presents “Silent Spring & Autumn 2012”—with a panel discussion, poetry readings, World Listening Project presentation, and a performance by Chicago Phonography – • a panel discussion with Alma White, Chair of the Executive Committee of the Stewart House project; David

Cohen, Director of the Center For Contemporary Environmental Art (New York City); Sandra Rodriguez, Project Manager at the Stewart House Urban Farm & Gardens (Gary, IN); and Dan Godston (moderator) • poetry readings by Susan Deer Cloud, Karla Linn Merrifield, and Deborah Meadows • a presentation about the World Listening Project's new sound compilation, which is an homage to Rachel Carson and Silent Spring • a performance by Chicago Phonography • a presentation about about "Celebrating Silent Spring at 50" (www.silentspringat50.org) -- an ongoing project that concludes at the end of this year

$7 suggested donation, sliding scale

Southside Hub of Production
5638 S. Woodlawn Ave.
Chicago, IL 60637
[redacted]

http://www.borderbend.org/1/post/2012/12/rachel-carson.html

↑ Index

60. vivekanand jha
Call for submission: Indo-English Poetry Anthology
Fri 14 Dec 2012

Dear editor,

you are requested to post the call for submission in the following link.

http://www.hiddenbrookpress.com/Book-Indo-EnglishPoetry.html

thanks and best wishes for Christmas

Dr vivekanand Jha

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61. michael farrell
FW: Invite: Schatzi reading (berlin)
Sat 15 Dec 2012

SCHATZI: EINE LESUNGSamstag /Saturday 15 December
Ab/From: 16:00
Wo/Where: Strahler Raum für Fotografie
Pflügerstraße 15, 12047
Map/KarteThree poets in German and English. Australian poet Michael Farrell will read alongside Sissi Tax and Ulf Stolterfoht.Michael Farrell’s most recent book is called open sesame, before which he published a raiders guide, and ode ode, as well as a number of chapbooks, and a book of comic poems. He co-

edited (with Jill Jones) Out of the Box: Contemporary Australian Gay and Lesbian Poets. He has won various awards, most recently The Peter Porter Poetry Prize.Sissi Tax, an author of novels, holds a Ph.D. from Graz University and has been living in Berlin since 1982. Until 1980, she was a member of the editorial team of the literary journal manuskripte. Since her move to Berlin she has published and lectured regularly. From 1986 till 1988 she was the head of the Literaturhaus Berlin. She is a member of the Graz Authors Assembly and won the Holfeld-Tunzer Prize in 2001.Ulf Stolerfoht opted out of military service and performed civilian service instead, after which he studied German and linguistics in Bochum und Tübingen. Stolterfoht writes language-critical lyric poetry and essays which have been published in many anthologies and literary magazines. His first publication was the poetry volume fachsprachen I-IX (specialist languages I-IX) which appeared in 1998 published by Urs Engeler Editor. In 2005, his translation of Gertrude Stein's Winning His Way appeared. From 2008 to 2009, he was guest professor in the German Literatary Institute in Leipzig. Ulf Stolterfoht lives in Berlin.

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62. Christophe Casamassima

Pre-release sale for j/j hastain's "myrrh to re all myth" extended!

Sat 15 Dec 2012

Good morning!

j/j's book's been getting lots of attention here and I'm extending the invitation for the pre-release sale until the end of the year, and everyone who orders a copy will receive, as a gift, a hand-made chapbook from our awesome catalogue. (If you already own one or more of our chapbooks, or if you'd like something specific, please get in touch with me after you've ordered so you can choose something personally). j/j also suggested something a little crazy: everyone who orders a copy of the book will get a few strands of hair from j/j's scalp, strands which appear in digitized format on the covers of the book. See it here: http://furniturepressbooks.com/books/hastainmyrrh/

We've also got a big subscriptions call going out at http://furniturepressbooks.com/subscriptions/, and we're choosing a handful of people who contribute $100 or more to be entered into a drawing to receive a lifetime subscription to Furniture Press Books.

We're pushing really hard this year because our big 14 city tour has got to be worth ten years of publishing. We encourage you to support small presses like us—we're the driving force behind promoting and realizing what I think is the best poetry and poetics happening around the country. Don't let the big corporate publishers tell you otherwise!

From everyone in the Furniture Press Books family, we wish you a terrific new year and happy reading.

Cheers!

Christophe Casamassima

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63. Tomás Ó Cárthaigh
A Ghazal for Christmas
Sat 15 Dec 2012

From the East they came, Wise Men, to worship at the crib of the infant Jesus. The Magi, of whom so little is known, and about whom so many traditions abound, are celebrated here in this ghazel.Â Wishing all a very Happy Christmas and a prosperous and productive 2013 for your writing and family!!!

http://www.writingsinrhyme.com/index.php/we-set-from-the-east-a-christmas-ghazel/

The Wise Men â€“ The Magi head for Bethlehem to visit the Infant Jesus

The poem format is chosen as it is from the east, the former Persia and the Arabic nations, and is told from their viewpoint, restating what we already know, but yet giving nothing more away, keeping the mystery of who they were, why they came, and what message they brought back to their own peoples.

Wishing everybody a merry Christmas, if you want to read a random poem by me, click here

http://www.writingsinrhyme.com/random.php
Â
"a person with a good book is never alone... a writer until they've written one is never at peace"

_____

- www.writingsinrhyme.comÂ Â ::: Add me on Facebook::: My YouTube Videos

↑ Index

64. Halvard Johnson
Fwd: Season's Greetings from Lynda and Hal
Sat 15 Dec 2012

Best wishes to all.

Click here <http://johnsonschor.blogspot.com/> for your card.

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
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<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

"Conservatives are not necessarily stupid,
but most stupid people are conservatives."
--John Stuart Mill

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
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Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
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Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

On Sat, Dec 15, 2012 at 2:00 PM, Halvard Johnson <[redacted]> wrote:

> *Click here <http://johnsonschor.blogspot.com/> for your card.*
>
> *Best wishes to all.*
>
> *"Conservatives are not necessarily stupid,*
> *but most stupid people are conservatives."*
> *--John Stuart Mill*
>
> *Hal*
>
> *Halvard Johnson*
> *==========*
>
> [redacted]
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> *Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)*
> *Entropy and Me <http://entropyandme.blogspot.com/>*
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> *; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>*

> *; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>*
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> *; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>*
> *

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65. Joel Weishaus
Poetica Critique #15
Sun 16 Dec 2012

Dear Friends & Colleagues:

This 15th Poetica Critique is of "Intensive Care: Selected and New Poems.," by the Czech physician/poet Miroslav Holub:
http://www.cddc.vt.edu/host/weishaus/Poetica/blog-15.htm

Poetica Home Page:
http://www.cddc.vt.edu/host/weishaus/Poetica/Intro.htm

Thank you all so much for your reception of these critiques.

-Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Research Fellow
Department of English
University of California
Santa Barbara 93106

Homepage:
http://web.pdx.edu/~pdx00282

Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

--
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66. Tomás Ó Cárthaigh

LL-L "Literature"

Sun 16 Dec 2012

I remeber when Ron done a few translations of my poems to German and they were posted on the website, I think it would be good if we were to do something like that for each other again, if a person posts a poem that they wrote in their own language, and others could translate to their language.

- Original work remains copyright of the author, and where published along with the translation, must be credited as same - Translation is copyright of the translator, though author has republishing rights, where translator must always be credited.

What do you folk think?

Below are some of the poems from my website in other languages.

Le Flocon de Neige
Aug 13, 2012 ~ Written by TomÃ¡s Ã“ CÃ¡rthaigh ~Â
Dans une tempÃªte de neige, je me suis dÃ©jÃ trouvÃ©

Avec les champs et les arbres tout blancs autour
HabillÃ© de noir sur ce tapis blanc
Jâ€™ai marchÃ© dans la lumiÃ¨re pÃ¢le de la lune
Comme je regardais ce charmant monde
Un flocon solitaire sur mon bras atterrit
Je le regardai de prÃ¨s, vit comment il Ã©tait fait,
Comme il fondait Ã la chaleur [...]
~ read more ~
Tijdverspilling Is Goed
Aug 13, 2012 ~ Written by TomÃ¡s Ã“ CÃ¡rthaigh ~Â
 Time you enjoyed wasting, was not wasted
- John Lennon Men zegt nietsdoen is
Tijd verdaan: dat is niet zo
Als die tijd fijn was â€œTimewasting is Goodâ€ â€“ haiku translated to Dutch by Jan Pallas
~ read more ~
Een Minstreel Als Een Mees
Aug 13, 2012 ~ Written by TomÃ¡s Ã“ CÃ¡rthaigh ~Â
 De natuur zingt van geluk,
De mees zingt als minstreel,
Hij viert elke dag of die nu is
In zijn voor- of nadeel.
Laten wij zijn als de mees,
Op dagen kort en lang,
Voor- en nadeel, prettig of koud,
Laat ons starten met gezang.
â€œBe a Bard Like a Birdâ€Â translated to Dutch by Jan Pallas
~ read more ~
TrÃ¤ume von De Valera
Jul 23, 2012 ~ Written by TomÃ¡s Ã“ CÃ¡rthaigh ~Â
 This translation to German from Reinhard F. Hahn
Read the original in Irish
Read the translation in English
Leer nun, die StraÃŸe.
Weder Musik noch Sport.
Die jungen MÃ¤dchen, die hÃ¼bschen,
Tanzen nicht.
TagsÃ¼ber spielen die Jungen, die groÃŸen,
Weder FuÃŸball noch Hurling,
Und sie singen die Lieder nicht.
Niemand wÃ¼rde sie hÃ¶ren.
Die Alten erzÃ¤h [...]

~ read more ~
An CailÃn Bocht Marbh
Jul 04, 2012 ~ Written by TomÃ¡s Ã“ CÃ¡rthaigh
Katy Ffrench, socialite, died from drugs to a Dianaesque fuss. Two youths in Waterford died from the same, but being working class,
no-one remebers their names.
Ãileann a bhÃ a h-aghaidh,
Agus dathÃºil soilÃ©ir a bhÃ a tÃ³n,
BhÃ airgead go leor ina pÃ³ca,
Agus cÃ³icÃ©ain suas a srÃ³n.
Dâ€™fhÃ©ach daoine uirthi,
CailÃn Ã³g dâ€™fhiche bliain dâ€™aois,
BhÃ a p [...]
~ read more ~
An Crann sa Ghaoth
Jul 04, 2012 ~ Written by TomÃ¡s Ã“ CÃ¡rthaigh TÃ¡ an crann sa ghaoth ag damhsa inniÃº,
Ag lÃ©imt Ã³ dheas go clÃ©,
Ar nÃ³s go bhfuil sÃ© ag Ã©isteacht le ceol ag casadh,
BÃonn an crann ag damhsa i rith an lae.
TÃ¡ an crann sÃ¡sta sa samhraidh, sa ghaoth,
Ar nÃ³s pÃ¡istÃ ag sÃºgradh ann,
Is breÃ¡ liom an crann sa ghaoth,
Ba chÃ³ir dÃºinn bheith nÃos mÃ³ mar an crann.
~ read more ~
Â
"a person with a good book is never alone... a writer until they've written one is never at peace"

- www.writingsinrhyme.comÂ Â ::: Add me on Facebook::: My YouTube Videos

↑ Index

67. Jonathan Penton
Unlikely and MadHat
Sun 16 Dec 2012

Greetings, those who call it Sentience and those who don't! There's some very cool new work up at www.UnlikelyStories.org , namely:

Four Paintings by Allison Schulnik
"rhetorical atolls emerging:" An Interconnected Set of Movies and
Digital Weirdnesses by Jason Nelson

"Choice and Its Opposite: On Listening to Other People's Music," in which David Brennan gives up control of his music selection for a year.

There's more cool art you should be checking out right now, but first, I want to talk about Joseph Rose, our outgoing Political Editor. For almost a year now, Joseph has been sorting, analyzing, and collecting some fantastic work for /Unlikely Stories: Episode IV/: satires, essays of various sorts, firsthand accounts of political activism, and an amazing selection of short political films. Unfortunately, Joseph's life as a student and parent has become more intensive, and he can no longer execute his /Unlikely/ duties fully, so is stepping down. We'll miss him and his great work.

As for me, I recently spent a few hectic days in New York, during which I read with the fantastic Yuko Otomo and Steve Dalachinsky (and do you know Steve's Unlikely Book at http://unlikelystories.org/unlikely_books/trust_fund_babies_phenomena_of_interference.shtml ?) at Saturn Series Poetry, which has been operating under the direction of Su Polo for /nineteen years/ (see http://www.supolo.com/Saturn_Series_Poetry.html). Su and I also had the great privilege of standing in for the late Carol Novack and the living-in-Japan Tom Bradley, reading from their call-and-reponse novel, /Felicia's Nose/. We celebrated the release of /Felicia's Nose/ (and the late Hugh Fox's poetry book, /Primate Fox/) --published by the newly-organized MadHat Press-- at The Carol Novack Christmas-Hannukah-Kwanzaa-Solstice-and-Atheists-Who-Love-to-Party Tribute Party at A Gathering of the Tribes.//Mitch Corber shot video. I hope I look pretty!

/Felicia's Nose/ and /Primate Fox/ are both now available for purchase as print editions or as $4 e-books, so get over to http://madhat-press.com/ and get some of that! But first check out our mid-month update at http://www.unlikelystories.org/ , for it is smaller than usual, and extra-awesome*.

Does that answer your questions, Doctor,
--
Jonathan Penton
http://www.UnlikelyStories.org/

*Carol /hated/ the colloquialization of the word awesome. We miss her, and resolve to use it constantly this year.

↑ Index

68. David Kirschenbaum
Readings from The Portable Boog Reader 6: N.Y.C. and Philadelphia
Mon 17 Dec 2012

Please forward

Boog City presents

SAVE THE DATE

Readings from
The Portable Boog Reader 6:
N.Y.C. and Philadelphia

Sat. Jan. 12, 7:00 p.m.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

WITH READINGS FROM PBR6 CONTRIBUTORS

N.Y.C. POETS
Stephen Boyer * Laura Henriksen * Justin Petropoulos

J. Hope Stein * Jennifer Tamayo

PHILADELPHIA POETS
Andrea Applebee * Jen Marie Macdonald * Travis Macdonald

AND MUSIC FROM
Kat Quinn

Curated and hosted by Portable Boog Reader 6 N.Y.C. editors Lee Ann Brown, Marian Ruiz Firmat, Sara Jane Stoner, and David Kirschenbaum, and Philadelphia editors Kimberly Ann Southwick and Michelle Taransky.

Hosted and curated by
Boog City editor and publisher David Kirschenbaum

For further information:
212-842-BOOG (2664), [redacted]

Bios:

**Boog City
http://www.boogcity.com

Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a

newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater- Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

**Andrea Applebee
http://www.ditchpoetry.com/andreaapplebee.htm
Andrea Applebee is from the Carolinas. She received her M.F.A. from the University of Pittsburgh in 2009. She lives in Philadelphia and teaches composition at the University of Pennsylvania.

**Stephen Boyer http://minorprogression.com/ Stephen Boyer is the author of the chapbook Ghosts (Bent Boy Books), the novel Parasite (Publication Studios), The Form of Things (2nd Floor Projects), curates the blog Minor Progression and has written many a poem and piece of ephemera and also paints and experiments with performance. Home is where the cats are!

**Laura Henriksen http://www.brooklynrail.org/2012/02/poetry/two-hendriksen-feb2012 Laura Henriksen's work has appeared in The Brooklyn Rail, Death and Life of Great American Cities, and Peaches and Bats. She lives in Brooklyn.

**JenMarie (Davis) Macdonald
http://fact-simile.blogspot.com/
JenMarie (Davis) Macdonald is half of Fact-Simile Editions and the author of Sometime Soon Ago (Shadow Mountain Press).

**Travis Macdonald http://electiveaffinitiesusa.blogspot.com/2011/10/travis-macdonald.html Travis Macdonald makes marketing copy by day, poems by night, and books in his sleep. He is a little under one half of Fact-Simile Editions.

**Justin Petropoulos http://almostdorothy.wordpress.com/2011/04/18/justin-petropoulos-is-all-get-out/ Justin Petropoulos is the author of the poetry collection Eminent Domain, selected by Anne Waldman for the 2010 Marsh Hawk Press Poetry Prize. His poems have appeared in American Letters & Commentary, Columbia Poetry Review, Mandorla, and, most recently, Spinning Jenny.

**Kat Quinn http://www.katquinnmusic.com/ Singer/songwriter Kat Quinn came to New York a year ago, intent on making a life as a performing songwriter.

Shortly after arriving, her shows began winning praise for her warm, sensitive vocals, easy-going charisma, and sharp, straight from the heart songwriting, with lyrics marked by a winning combination of poetry and plainspoken language. She has an uncanny ability to instantly draw listeners into her singular worldview. She was soon attracting the attention of the City's best musicians, including long time Carly Simon associate, guitarist/producer Peter Calo, who offered to produce an EP for her. They began working together and the result is Quinn's debut, Exhale. Calo called in a line up of A List players to back Quinn on her first effort, including percussionist to the stars Jerry Marotta (Peter Gabriel, Suzanne Vega) and a full string quartet.

**J. Hope Stein
http://poetrycrush.com/
http://eecattings.com/
J. Hope Stein is the author of [Talking Doll] (Dancing Girl Press), [Mary] (Hyacinth Girl Press), and Corner Office (H_ngm_n Bks). She is editor of Poetrycrush and author of e.e. cattings.

**Jennifer Tamayo http://www.poemeleon.org/jennifer-tamayo/ Jennifer Tamayo is the author of Red Missed Aches Read Missed Aches Red Mistakes Read Mistakes (Switchback Books) and Poems Are the Only Real Bodies (forthcoming, Bloof Books). She serves as managing editor at Futurepoem books.

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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69. Susan Webster Schultz

Tinfish Press has a new website!

Mon 17 Dec 2012

Please check out our new website at tinfishpress.com

It's a beauty, and it makes everything more accessible!
There's also a convenient "donate" button.

We have two new books, too.

aloha, Susan M. Schultz / Editor

↑ Index

70. Shankar, Ravi (English)

The first Asian low-residency MFA Program now accepting applications

Mon 17 Dec 2012

Dear all - wanted to let you know about this, if you are interested or could share with your students. It's probably the most vital MFA program I've ever been in contact with, comprised of students from mainland China, India, Singapore, Japan, Australia, the UK and the US. This summer Rae Armantrout will be visiting the residency. Happy holidays - RS

http://www.english.cityu.edu.hk/mfa/html/desciption/

The City University Master of Fine Arts (MFA) in Creative Writing programme is the first low-residency MFA to be established in Asia, and the only one in the world to focus on Asia. Its mission is to provide the best education possible for aspiring creative writers and teachers of creative writing, and to foster an interest in Asian writing in English as well as literature in English concerned with Asian themes. Launched in 2010, this two-year MFA degree is designed to improve and develop practising writers, and is taught by established and well-published authors who have both Asian and international backgrounds and expertise. The MFA is a professional qualification that prepares graduates to work in a range of fields where good writing is required, including cultural and arts administration, the creative industries, editing, and publishing. It is also a widely-acknowledged qualification for teaching creative writing at high schools and universities. The low-residency MFA model offered by City University is designed for intensive and highly effective one-on-one distance mentoring, supplemented by short and intensive writing workshop residencies.

For more information about the program, faculty, and the application process please see:

http://www.english.cityu.edu.hk/mfa/html/desciption/

↑ Index

71. Rob McLennan
ive a new poem
Mon 17 Dec 2012

on the verse magazine blog! yay!

http://versemag.blogspot.ca/2012/12/new-poem-by-rob-mclennan.html

rob

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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72. Al Filreis
new PoemTalk: Clark Coolidge's verse bebop (per Maria Damon, Craig Dworkin & Brian Reed)
Tue 18 Dec 2012

Today we are releasing PoemTalk episode #60, a discussion of Clark Coolidge's "Blues for Alice" (based on the Charlie Parker standard of the same name) with Maria Damon, Brian Reed, and Craig Dworkin.

PoemTalk in Jacket2 magazine:
http://jacket2.org/commentary/whelm-lessons-poemtalk-60

PoemTalk at the Poetry Foundation:
http://www.poetryfoundation.org/features/audio?show=Poem%20Talk

Al Filreis
http://writing.upenn.edu/~afilreis

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73. Rob McLennan
new from above/ground press: Parlor, by Sarah Mangold
Tue 18 Dec 2012

Parlor
Sarah Mangold
$4

{AT ONCE IN SOLEMN COMPULSION}

She is behind us at this moment of first launching out. Youre the echo. How well

she bore the high spaciousness. Drove over eighty hours. Hers was an effectiveness.

Never a day she wasnt drinking. Made its own terms in advance. My mind says

friend theyve made you an enchanting table. Loosen up. You dont begin

120 mg immediately. A well-shod foot extended to the blaze.

published in Ottawa by above/ground press
December 2012
a/g subscribers receive a complimentary copy

First printing a numbered and signed edition of 100 for the Dusie Kollektiv.

http://www.aboveground press.blogspot.ca/2012/12/new-from-aboveground-press-parlor-by.html

Sarah Mangold is the author of Electrical Theories of Femininity (forthcoming 2013, Pavement Saw Press) and Household Mechanics (New Issues, selected by C.D. Wright). Her most recent chapbooks include Cupcake Royale (above/ground press), I Meant to be Transparent (LRL e/editions), and An Antenna Called the Body (Little Red Leaves Textile Editions). From 2000-2009 she edited Bird Dog, a print journal of innovative writing and art and currently co-edits FLASH + CARD, a chapbook and ephemera press. She is the recipient of a National Endowment for the Arts 2013 Poetry Fellowship.

This is Sarah Mangold's second above/ground press title, after Cupcake Royale (2012).

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

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74. Camille Martin
Fell Swoop's Apocalyptic Scoop
Tue 18 Dec 2012

The first in a series of poetry for the end times:

http://rogueembryo.com/2012/12/18/fell-swoops-apocalyptic-scoop/

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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75. Rob McLennan

Conversations in the Book Trade: rob mclennan interview,

Tue 18 Dec 2012

Finn Harvor interviews me on his Conversations in the Book Trade on writing, editing, publishing and Chaudiere Books (and I argue for the sake of the short story):

http://finnharvor.com/blog/?p=285

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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76. Adam Fieled

"Opera Bufa" and "When You Bit..." on Internet Archive

Wed 19 Dec 2012

My first 2 Otoliths print books are now Kindle-ready and available to be downloaded on Internet Archive:

"Opera Bufa":

http://archive.org/details/operaBufa_52

"When You Bit...":

http://archive.org/details/whenYouBit...

Thanks!
Adam Fieled [redacted]

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77. Rob McLennan

new(ish) on rob's clever blog

Wed 19 Dec 2012

-- 12 or 20 (second series) questions with Karen Garthe
-- The Next Big Thing meme-interview with rob mclennan
-- Undark, Sandy Pool
-- I've just been nominated for the 2012 Canadian Weblog Awards!
-- from Tumulttudes: The Chips & Ties Study, Margaret Christakos
-- fwd: The Al Purdy Show: a celebration of poetry and music to benefit the Al Purdy A-Frame
-- 12 or 20 (second series) questions with Yasuko Thanh
-- dANDelion 37.3: POETS GALORE!
-- 12 or 20 (second series) with Karen Mac Cormack
-- Imaginary Fred ;
-- fwd: Canadian Women In the Literary Arts Announces their first critic-in-residence
-- 12 or 20 (second series) questions with Andrew Grace
-- Ill Drown My Book: Conceptual Writing by Women
-- Fred Wah's "from Pictograms from the Interior of B.C.
-- Ongoing notes: early December, 2012
-- 12 or 20 (second series) questions with Basma Kavanagh
-- "The Matrix Resolutions," a new short story in The Puritan
-- 12 or 20 (second series) questions with Sandy Pool
-- Marie-Helene Bertino, Safe as Houses
-- The Capilano Review 3.18
-- above/ground press: 20th anniversary subscriptions now available
-- Profile of Mark Frutkin, with a few questions, now up at Open Book: Ontario
-- David McGimpsey, L'il Bastard
-- 12 or 20 (second series) questions with Christine Pountney
-- Poetics.ca 1-8 (2002-2007), the poetics journal edited by rob mclennan and Stephen Brockwell, is back online
-- Ongoing notes: the Ottawa small press book fair (part one)
-- Oana Avasilichioaeis We, Beasts
-- fwd: A NEW LIFE FOR THE AL PURDY A-FRAME

-- 12 or 20 (second series) questions with Kate Schapira
-- Rachael Simpson, Eiderdown and Phil Hall, A Rural Pen
-- myself and Mark Goldstein, Wellington Street West,
-- Colin Browne, The Properties
-- 12 or 20 (second series) questions with Julia Bloch

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
with 2013/20th anniversary subscriptions now available!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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78. Scott Hamilton

Reading Paul Celan as a postcolonial poet in the South Pacific

Thu 20 Dec 2012

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http://www.readingthemaps.blogspot.co.nz/2012/12/from-masada-to-matakaoa-three-notes-on.html

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79. Camille Martin

"Glib spice announces the news . . .": More Pre-Mayan-Apocalypse Fiddling

Thu 20 Dec 2012

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http://rogueembryo.com/2012/12/19/glib-spice-announces-the-news-more-pre-mayan-apocalypse-fiddling/

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.shearsman.com/pages/books/authors/martinA.html
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?

ie=UTF8&qid55876018&sr=8-1
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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80. Camille Martin
"A deserted city. We'll have to imagine it's in a movie."
Thu 20 Dec 2012

My penultimate end-of-the-world poem, this one from LOOMS:

http://rogueembryo.com/2012/12/20/a-deserted-city-well-have-to-imagine-its-in-a-movie/

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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81. Aldon Nielsen
Jayne Cortez
Thu 20 Dec 2012

----- Forwarded Message -----
From: "Abdul Alkalimat" <[redacted]>
To: [redacted]
Sent: Thursday, December 20, 2012 12:59:59 PM
Subject: Please pray for Jane Cortez

From: [redacted]

Please pray for Jane Cortez.

Mel Edwards has alerted us within the last hour that Jane is seriously ill and is in intensive care on account what is believed to be a viral infection which has damaged her heart.She has been undergoing tests over the last six weeks but her condition has worsened.

Mel was concerned that as many of Jane's friends and comrade activists as possible such know this, particularly the International Radical Black Book Fair family.We will keep you updated as we receive further information from Mel.

In Peace and with Hope!

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

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82. Séamas Cain

Leonora Carrington & the International Avant Garde

Fri 21 Dec 2012

Call for papers ...

Leonora Carrington & the International Avant Garde :

http://darkwindowspress.com/wp-content/uploads/2012/12/CFP-Leonora-Carrington-and-the-International-Avant-Garde.pdf

Thank you.

Séamas Cain

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83. Camille Martin

No apocalypse, but a day of winters, a day of springs

Fri 21 Dec 2012

My final post on the alleged end, with a sonnet for winter & a sonnet for spring:

http://rogueembryo.com/2012/12/21/no-apocalypse-but-a-day-of-winters-a-day-of-springs/

Cheers!
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.comhttp://rogueembryo.com/2012/12/21/no-apocalypse-but-a-day-of-winters-a-day-of-springs/<http://rogueembryo.wordpress.com>

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84. Neal Stidham

Looking for Arsenal/Surrealist Subversion #3 (1976)

Fri 21 Dec 2012

I'm currently researching Harry Crosby and poets influenced by him. I've seen oblique claims that Phillip Lamantia made some statements regarding Crosby in the third release of Black Swan Press's magazine /Arsenal/, but I've not found any extant copies in collections via WorldCat. If anybody here has a lead on where a copy might be found to be perused (and preferably scanned), I'd greatly appreciate the assistance.

--

Neal Stidham
Ph.D. Candidate, Literature & Criticism

Indiana University of Pennsylvania
[redacted]

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85. Kyle Schlesinger
Berkson, Warsh, Fagin, Greenwald, & more
Fri 21 Dec 2012

Start the new year off right by picking up a standing-order subscription to Cuneiform Press, a publisher of poetry, criticism, and artists' books. This is the best way to ensure that you won't miss any of our exciting new publications in 2013, including works by Johanna Drucker, Sommer Browning, Farid Matuk, Bill Berkson, Mimeo Mimeo #8: The Curators' Choice Issue, and a collection of essays on collaboration in book form that includes contributions from Oliver Brossard, Vincent Katz, Barbara Montefalcone, Constance Lewallen, and others.

[redacted]) with your preferred mail and email address. As a standing-order patron, you'll receive books as they appear with an invoice. Keep what you want, return what you don't, cancel anytime. It's that simple. Standing-order subscriptions are our foundation and we are grateful to the individuals and institutions that have chosen to support us.

Subscribe today and you'll receive a free copy of Bumpers, a collection of public texts composed by a dozen poets specifically for this publication. Printed letterpress in an array of colors on genuine crack'n peel, these large stickers are housed in a durable box. Contributors include David Abel, Bill Berkson, Johanna Drucker, Craig Dworkin, Michael Gizzi, Michael Gottlieb, Ted Greenwald, Dorothea Lasky, Hoa Nguyen, Tom Raworth, Kit Robinson, and Carolee Schneemann. That's a $50 value, yours free if you subscribe today.

Check out this video review of Bumpers from the Journal of Artists' Books: [1]http://vimeo.com/37227917

And don't miss out on our 2012 publications:

TERRACE FENCE by BILL BERKSON While living in Bolinas, poet and critic Bill Berkson produced Terrace Fence, a seminal piece of conceptual photography doubling as a small-town protest gesture in an edition of ten or fewer. Reproduced in the summer of 2012 in an edition of 100, the text was printed letterpress on pure cotton paper and the photographs were reproduced from the original paste-up and tipped in by hand. Each copy has been signed by the author. $20

SPIRIT PHOTOGRAPHY: A FIRESIDE BOOK OF GURUS by ZEPHYRUS IMAGE Spirit Photography: A Fireside Book of Gurus (1973) by Michael Myers and

Holbrook Teter is arguably the greatest book produced by Zephyrus Image. Spirit Photography is essential reading for anyone interested in photography, conceptual art, artistsâ€™ books, and the unique cultural climate of the Bay Area in the '70s. This facsimile was printed letterpress and is faithful to the original in every way, right down to the errata slip. $12

3 by TED GREENWALD (BACK IN PRINT!) Published in 2008, Ted Greenwald's classic, 3, quickly went out of print. Cuneiform press is pleased to announce a second printing (paperback only). Poet Ron Padgett writes: "Ted Greenwald's 3 takes the mind in at least three different directions simultaneously, in hardboiled, richly detailed, well-made poems whose giddy wordplay, pantoum-like interweavings, and nimble jumpcuts create a sort of 21st-century Poet in New York. An inspired challenge and a delight." Cover by Richard Kegler. Paperback. $16.95

MIMEO MIMEO #7: THE LEWIS WARSH ISSUE Mimeo Mimeo #7 is the first magazine ever devoted in its entirety to poet, novelist, publisher, teacher, and collage artist Lewis Warsh. Warsh was born in 1944 in the Bronx, co-founded Angel Hair Magazine and Books with Anne Waldman in 1966, and went on to co-found United Artists Magazine and Books with Bernadette Mayer in 1977. He is the author of over 30 books of poetry, fiction and autobiography, the Director of the MFA program in Creative Writing at Long Island University in Brooklyn, and as youâ€™ll soon discover, so much more. Includes an introduction by Daniel Kane, an interview conducted by Steve Clay, 10 new stories, 5 new poems, dozens of photographs and collages, and an anecdotal bibliography. $20

COMPLETE FRAGMENTS by LARRY FAGIN Complete Fragments is Larry Faginâ€™s first trade edition book of poems since Iâ€™ll Be Seeing You (1978). Cloth and paperback available. Fagin is the author of 14 books of poetry. He is the co-publisher of Adventures in Poetry books, and edits Sal Mimeo, a little magazine. He lives in New York City, where he teaches privately. $16

To Order
Order direct from Cuneiform: [2]http://cuneiformpress.blogspot.com/

If you prefer to pay by check, please send to: Cuneiform Press | UHV/A&S | 3007 N. Ben Wilson | Victoria, TX 99901

Please include $5 domestic shipping. Canada and Mexico please add $10 S&H. Overseas please add $17 S&H.

If ordering multiple titles, please contact [redacted] for S&H.

Standing Orders The best way to acquire Cuneiform books is through a standing order. Standing orders are available to individuals and institutions at

any time. Youâ€™ll receive 4-6 books a year plus Mimeo Mimeo with an invoice. Keep the ones you want, return whatever you donâ€™t. Itâ€™s as simple as that. As a standing-order patron youâ€™ll also receive first dibs on all of our limited edition books as well as gifts from time to time to thank you for your support of the press.

Other recent titles include

Alan Loney's The Books to Come; Alastair Johnston's Hanging Quotes; and Charles Alexanders' Pushing Water.

In other news I would like to thank Buzz Spector, Johanna Drucker, and Steve Clay for agreeing to serve on our Board of Directors. We have filed for non-profit status with the assistance of Texas Accountants and Lawyers for the Arts and look forward to expanding our current operations as an official 501(c)3 literary non-profit. We're also looking forward to redesigning our dormant website early in the 2013.

Wishing you peace this holiday season,

Kyle

_____

Kyle Schlesinger
Cuneiform Press
University of Houston-Victoria
College of Arts & Sciences
3007 North Ben Wilson
Victoria, TX 77901-5731

References

1. http://vimeo.com/37227917
2. http://cuneiformpress.blogspot.com/

This message was sent to [redacted] from: Kyle Schlesinger | 3007 N. Ben Wilson | Victoria, TX 77901

Manage Your Subscription:
http://app.icontact.com/icp/mmail-mprofile.pl?r0211320&[redacted]&s=SZEF&mP8427&c–8364

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86. Michael Rothenberg

from Michael Rothenberg, 100TPC: LIFE IN PRISON FOR A POEM- Please sign this petition! Urgent!

Sat 22 Dec 2012

Dear Friends of Big Bridge,

Please find below an extremely important petition, "LIFE IN PRISON FOR A POEM", that Terri and I and Pina Piccolo (100 Thousand Poets for Change-Bologna, Italy) have been working on with friends.

As poets and artists we have a personal stake in seeing this poet released from prison. His persecution is the persecution of all poets and we feel this is something we can't stand by and watch without taking immediate action.

We are very excited by the broad community support we have received thus far and it would be a great honor to have you join us in support of this action by signing the petition and forwarding it to like-minded friends.

Thank you for all you do!

Peace and love,

Michael Rothenberg and Terri Carrion
100 Thousand Poets for Change <http://www.100tpc.org/>

Spread the word » [image: Facebook] [image: Twitter]
[image: GRAPHIC: Roots Action logo header]

*A poet has been sentenced to life in prison for reciting a poem.<http://act.rootsaction.org/p/dia/action/public/?action_KEY=7041> ** <http://act.rootsaction.org/p/dia/action/public/?action_KEY=7041> *

<http://act.rootsaction.org/p/dia/action/public/?action_KEY=7041>

[image: GRAPHIC: Sign here button]<http://act.rootsaction.org/p/dia/action/public/?action_KEY=7041>

Share this action on Facebook<http://www.facebook.com/sharer/sharer.php?u=http%3A%2F%2Fbit.ly%2FU7rCS2>

Share this action on Twitter <http://bit.ly/WiQw3m>

Qatari poet Mohamed Ibn Al Ajami’s crime consisted of reciting a poem extolling the courage and values of the popular uprisings in Tunisia. For that he's been sentenced to life in prison.

Please join with a remarkable list of prominent poets from around the world and urge the court in Qatar to reconsider.<http://act.rootsaction.org/p/dia/action/public/?action_KEY=7041>

Rather than making itself an instrument for cracking down on dissent, we believe that the Court should uphold Mohamed Ibn Al Ajami’s right to free speech. The poem he recited called for an end to intolerable conditions, a demand that for the past two years has been aired by millions throughout North Africa and the Arab world. * In this spirit, we poets and non-poets who perceive the need for worldwide change at the social, political and ecological level, call on the Court to review the appeal, stop siding with repression and lend its ear to the movements that have sprung up all over the world for dignity, social justice and freedom, virtues that poets all over the world are endeavoring to voice and deliver.*<http://act.rootsaction.org/p/dia/action/public/?action_KEY=7041>

*Please sign the petition<http://act.rootsaction.org/p/dia/action/public/?action_KEY=7041> and
forward this email widely to like-minded friends.*

-- The RootsAction.org team*

First signatories:*
Michael Rothenberg, Terri Carrion cofounders 100 Thousand Poets for Change
Michael McClure, Poet/ Playwright, USA
Sam Hamill, Poets Against War, USA
Sarah Browning, Split This Rock, USA
PEN American Center
Code Pink
Abraham Entin-Move To Amend Sonoma County, founder
Susan Lamont-Peace & Justice Center of Sonoma County, coordinator
Philip Levine, United States Poet Laureate (2011-2012)
Ron Silliman, Poet/Silliman's Blog
Alice Walker, USA
Pina Piccolo, 100 Thousand Poets for Change-Bologna
Roberto Malini, Genoa, Italy
Naomi Shihab Nye, USA
Lawrence Ferlinghetti, USA
Sergio Rotino, Italy
Adam Vaccaro, Milanocosa, Italy
Steed Gamero, Peru/Italy
Rebeca Covaciu, Italy
Alessandro Brusa, Italy
Shailja Patel, USA/Kenya
El Habib Louai, Morocco
Natalia Molebatsi, Azania
raphael d’abdon, Azania/Italy

Jack Hirschman, San Francisco, USA
Agneta Falk-Hirschman, San Francisco, USA
Gabor Gyukics, Budapest, Hungary
Karam Youssef, Cairo, Egypt
Kristaq Shabani, President of the I.A.P.W.A "Pegasi" Albania
Robert Priest, Toronto, Canada
Eliot Katz, Hoboken, N.J., USA
Lance Henson, Cheyenne/USA
Ipat Ciuraro, Italy
Fabio Petronelli, Italy
Alexéi Tellerías Díaz, Santo Domingo, Dominican Republic
Betty Esperanza, Montreal, Canada
Alfredo Gonzalez-Baranquilla, Colombia
Nana Nestoros,Volos, Greece
Mariposa de la Rocio, Montevideo, Uruguay
Chapal Saha-Bogra, Bangladesh
Bart Plantenga, The Netherlands
Elliis Ebakor, Nigeria
Pilar Rodríguez Aranda, Mexico City, Mexico
Dean Johnson, Birkenhead, United Kingdom Songwriter/Playwright
Karim Metref, Italy
Antar Mohamed Marincola, 100 Thousand Poets for Change-Bologna, Italy
Mohamed Malih, Italy
Gassid Babilonia, 100 Thousand Poets for Change-Bologna, Italy
Paul Polansky, Serbia
Ed Warner-Poesia, Italy
Marina Mazzolani, 100 Thousand Poets for Change-Bologna, Italy
Patricia Quezada, 100 Thousand Poets for Change- Bologna, Italy
Andrea Garbin, poesiadalsottosuolo, Italy
Chris Abani, USA
Martín Espada, USA
Teresa Mei Chuc, USA
Marcia Lynx Qualey, Cairo, Egypt
Khaled Mattawa, poet USA/Libya
Fady Joudah, USA
Glenys Robinson, UK/Italy
Mitko Gogov, Strumica, Macedonia
RootsAction
Dennis Formento, New Orleans, LA, USA
Carolyn Forché, Georgetown University, Washington, D.C., USA
Patricia Smith, USA
Menka Shivdasani, Mumbai, India

[image: Donate
button]<https://salsa.wiredforchange.com/o/6503/p/salsa/donation/common/public/?donate_page_KEY=7188>[image: Facebook button]
<http://www.facebook.com/RootsAction>[image: Twitter button]
<http://twitter.com/Roots_Action>

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unsubscribe and stop ALL email from RootsAction.

To modify your email communication preferences or update your personal profile, visit your subscription management page at:
http://hq-salsa.wiredforchange.com/o/6503/profile/

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87. George Quasha

Robert Kelly on UNCERTAINTIES -- now online

Sat 22 Dec 2012

This is a short reading by Robert Kelly of /Uncertainties /(Station Hill of Barrytown) and conversation thereon between the poet and Mariel Norris and George Quasha.

The video is independently edited by Mariel Norris from approximately an hour of video with no substantive input from me. Feel free to embed/share the video wherever you wish.

http://www.youtube.com/user/gquasha43?feature=mhee

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

↑ Index

88. George Quasha

Robert Kelly on UNCERTAINTIES -- now online-- higher resolution version posted

Sat 22 Dec 2012

---

hi -- I just replaced the uploaded video with a higher resolution version, which makes a difference in some formats. Please substitute this URL for the previous one, which may have stopped working (sorry for the bother):

http://www.youtube.com/watch?v=qMWHZk0jYo8

This is a short reading by Robert Kelly of /Uncertainties /(Station Hill of Barrytown) and conversation thereon between the poet and Mariel Norris and George Quasha.

The video is independently edited by Mariel Norris from approximately an hour of video with no substantive input from me.

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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89. Alan Sondheim

Maria Damon Work (please post)

Sat 22 Dec 2012

Maria Damon Work

(I asked Maria Damon to work with me, she wrote
a text, which I mangled. Azure and I played while
Maria spoke and improvised from the text. The
piece, quite beautiful I think, is below, followed
by three short musical compositions I improvised as
auxiliaries or retunings. The Maria text follows.
I should say I've been influenced by surbahar and
Karnatic music in the playing. And thank you Maria
and Azure!)

Maria Damon, text, voice
Alan Sondheim, mangler
Azure Carter, tamburi
Alan Sondheim, oud, violin, open-hole flute

Recapitulation at ESP:
http://lounge.espdisk.com/archives/1002 (best)

Final piece:

http://espdisk.com/alansondheim/Maria.mp3

Music commentaries with electronic tambura"

http://espdisk.com/alansondheim/h4n1.mp3
http://espdisk.com/alansondheim/h4n2.mp3
http://espdisk.com/alansondheim/h4n3.mp3

Maria Damon final mangled text:

Red of
swirl a
of hair-cloud,
a netted
hair-cloud, in
netted her
in gold
her basket.

gold Red
basket.

swirl
Blood a
curling crimp
makes style.

crimp is
style. a
This hanging,
is made
hanging, curling
made
makes
for color
Ed tiles
Cohen. and
He I

sent matched
color them
tiles at
and the
I for
matched Ed
them Cohen.

at He
the
sent
yarn yarn
store. store.

Uncared, Uncared,
red-dyed red-dyed
wool, wool,
metallic metallic
gold, gold,
orange
orange
cotton, cotton,
thick thick
crimson crimson
cording, cording,
overspill. overspill.

Cascade Cascade slide slide ways, ways,
gorgon flamboyance, gorgon lanopulence,
flamboyance, un lanopulence,
drafting un dread drafting drift dread vibration.

< of
> of
haircloud, her
Bloodcurling crimp
6,9c6,9

Uncarded, red-dyed
slideways,
slideways,
undrafting lanopulence,
fibration.

↑ Index

90. steve dalachinsky

Re: Jayne Cortez

Sun 23 Dec 2012

---

i am a good friend of jane's and knew when in october she din't anser my email she was sick i contacted denardo who has kept me somewhat informed but do not have mel's email if some one does please foward it to me stee dalachinky much thanks i am fowarding this concerned message to denardo as well

On Thu, 20 Dec 2012 10:19:19 -0800 Aldon Nielsen <[redacted]> writes:
> ----- Forwarded Message -----
> From: "Abdul Alkalimat" <[redacted]>
> To: [redacted]
> Sent: Thursday, December 20, 2012 12:59:59 PM
> Subject: Please pray for Jane Cortez
>
> From: >
> Please pray for Jane Cortez.
>
> Mel Edwards has alerted us within the last hour that Jane is
> seriously
> ill and is in intensive care on account what is believed to be a
> viral
> infection which has damaged her heart.She has been undergoing tests
> over
> the last six weeks but her condition has worsened.
>
> Mel was concerned that as many of Jane’s friends and comrade
> activists
> as possible such know this, particularly the International Radical
> Black
> Book Fair family.We will keep you updated as we receive further
> information from Mel.
>
> In Peace and with Hope!
>
> --
> Aldon L. Nielsen
> Kelly Professor of American Literature
> Department of English
> 117 Burrowes Building
> The Pennsylvania State University
> University Park, PA

> 16802-6200
>
>
> [redacted]
>
> sailing the blogosphere at http://heatstrings.blogspot.com
>
> "He had already formed a pernicious habit--a lifelong habit--of
> teaching
> himself what he could not learn otherwise."
>
> -- Alfred Kreymborg
>
>
>

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91. mIEKAL aND

Re: Reading Paul Celan as a postcolonial poet in the South Pacific

Sun 23 Dec 2012

Thanks for posting this. Was very grateful to be immersed in this on a cold snowy day.

~mIEKAL

On Thu, Dec 20, 2012 at 4:50 AM, Scott Hamilton
<[redacted]> wrote:
> http://www.readingthemaps.blogspot.co.nz/2012/12/from-masada-to-matakaoa-three-notes-on.html
>

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92. Halvard Johnson

Call for work -- On Barcelona

Sun 23 Dec 2012

:: Recently at On Barcelona: Victoria Marinelli, Philip Meersman, Catherine Daly, Hugh Seidman, Alicia Askenase, John Oughton . . .

On Barcelona is gratefully accepting work sent to [redacted] with
your name and On Barcelona in your subject line--any time, day or night.
On Barcelona

onbarcelona.blogspot.mx
<http://onbarcelona.blogspot.mx/>

"Conservatives are not necessarily stupid,
but most stupid people are conservatives."
--John Stuart Mill

Hal

Halvard Johnson
==========

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey

<http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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93. Randolph Healy
Poem at the turn of the year
Mon 24 Dec 2012

Geoffrey Squires' /Poem at the turn of the year/ has just gone up on Kindle. It can also be downloaded onto other platformsand costs the local equivalent of $0.99.

Click here for Amazon US
http://www.amazon.com/Poem-at-turn-year-ebook/dp/B00AS059VM/ref=sr_1_6?ie=UTF8&qid=1356358394&sr=8-6&keywords=geoffrey+squires

or here for Amazon UK
http://www.amazon.co.uk/Poem-at-turn-year-ebook/dp/B00AS059VM/ref=sr_1_8?ie=UTF8&qid=1356358448&sr=8-8

best wishes

Randolph

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94. William Slaughter
Notice: Mudlark
Mon 24 Dec 2012

New and On View: Mudlark Poster No. 107 (2012)

Karen Donovan

Nine Pictographs and a Slight Correlation to a Lyric by Elvis

Karen Donovan has had poems most recently in Conjunctions and Blackbird. Her collection of poems called Fugitive Red, published by the University of Massachusetts Press in 1999, won the Juniper Prize. From 1985 to 2005, she co-edited Paragraph, a journal of short prose published by Oat City Press. She works as a writer for a nonprofit educational organization in Providence, Rhode Island.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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95. poodlecannon
Re: Jayne Cortez
Tue 25 Dec 2012

—

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96. Jake Marmer
Forward's Five Poetry Books of 2012
Tue 25 Dec 2012

Annual selection of five memorable poetry books of 2012, for the Forward: http://blogs.forward.com/the-arty-semite/167648/forward-fives--in-poetry/(the books are by Hank Lazer, Adeena Karasick, Alicia Ostriker, Michael Heller, and Rachel Back).

-Jake

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97. Jonathan Morse
The money in Miss Stein's purse
Wed 26 Dec 2012

http://theartpart.jonathanmorse.net/2012/12/marcel-duchamp-for-secretary-of-the-treasury/

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98. George Quasha
The Axial Trio on Thursday in Barrytown at 8
Wed 26 Dec 2012

You are invited to a performance by

*
The Axial Trio

**David Arner*(keyboard & percussion)
George Quasha (percussion)
Charles Stein (voice)

*Thursday, December 27th 2012
*8:00pm
at the home of George Quasha & Susan Quasha
124 Station Hill Rd.
*Barrytown, NY
*RSVP

The Axial Trio has been performing together since 2010, including performances Upstate and in NYC.

Axial music, as distinguished from improvisation as often practiced, is not happy recycling in new arrangements what one already knows too well how to do. Rather, it aims to release our listening habits, expectations, and taste by discovering â€œliving soundâ€ in each instant, unprecedented to the extent possible. It allows that an emerging sound field has its own intelligence, which one follows by listening to the sounds themselves, as they arise. The term â€œaxialâ€ refers to an unknown but felt center within a generative action in a given medium, and it may apply to any kind of art. Here it refers to a somewhat mysterious dynamic center that arises between musicians and calls them to a new integrity of sound in the moment. Our experience is that playing music this way gets "smarter" over time, the sound-field intelligence gets more vivid between us. This is the experience we hope to share in our new performance.

George Quasha

Upcoming Performances by David Arner:

*Saturday, March 9th 2013
David Arner & Connie Crothers
*Music for 2 Pianos
*The Firehouse Space
*246 Frost St, Brooklyn, NY 11211
Brooklyn, NY
http://thefirehousespace.org <http://thefirehousespace.org/>

*Saturday March 30th 2013
David Arner, Pauline Oliveros, Doug Van Nort & FILTER
*Piano, Vox Accordion, FILTER Intelligent Software
*ROULETTE
*509 Atlantic Ave (on the corner of Atlantic & 3rd Aves)
Brooklyn, NY 11217

http://roulette.org/

If you want to be removed from this list, just let me know.

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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99. Paul Siegell

What|Phish|Lot|Sounds|Like

Wed 26 Dec 2012

Poems!

An old friend in FL wanted to hear what the parking lot scene at Phish shows sounded like, sooo...

I recorded some audio of me reading an excerpt to one of my Phish parking lot poems and posted it here: http://bit.ly/WRXDjA

"Poems," I said. "Phish Lot sounds a lot like poems!"

The piece I recorded, SET I, is from the book: JAMBANDBOOTLEG.

Happy holidays,
Paul

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/

books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

↑ Index

100. Regina Pinto
Mallarmé and 2013
Thu 27 Dec 2012

Un coupe de dés jamais n' abolira le hasard.

One toss of the dice never will abolish the chance.

Browser at: http://arteselavy.tumblr.com

Best wishes,

==========

Regina Pinto

http://arteonline.arq.br
http://pintor.tumblr.com

↑ Index

101. Shankar, Ravi (English)
Signed copy of Lisa Russ Spaar's Hide and Seek Muse, out with Drunken Boat in March 2013
Thu 27 Dec 2012

Still not too late to get a signed copy of Lisa Russ Spaar's forthcoming book, with an intro by Nick Flynn & raved about by Ann Beattie - 4 days left in the Kickstarter campaign!

http://www.kickstarter.com/projects/1721544611/the-hide-and-seek-muse-annotations-on-contemporary

featuring her readings of the following poets: Kazim Ali ~ Debra Allbery ~Talvikki Ansel ~ Jennifer Atkinson ~ David Baker ~ Jill Bialosky ~ Suzanne Buffam ~ Jennifer Chang ~ Ye Chun ~ Michael Collier ~ Randall Couch ~ Stephen Cushman ~ Kate Daniels ~ Kyle Dargan ~ Claudia Emerson ~ Monica Ferrell ~ David Francis ~ Gabriel Fried ~ Alice Fulton ~ Rachel Hadas ~ Brenda Hillman - Edward Hirsch ~ Jane Hirshfield ~ Mark Jarman ~ Laura Kasischke ~ Jennifer Key ~ L. S. Klatt ~ Joanna Klink ~ Hank Lazer ~ Paul Legault ~ Willie Lin ~ Maurice Manning ~ Cate Marvin ~ Heather McHugh ~ Erika Meitner ~ Carol Muske-Dukes ~ Amy Newman ~ Meghan O'Rourke ~ Eric Pankey ~ Kiki Petrosino ~ Carl Phillips ~ John Poch ~ Bin Ramke ~

Srikanth Reddy ~ Michael Rutherglen ~ Mary Ann Samyn ~ Philip Schultz ~ Sarah Schweig ~ Allison Seay ~ Ravi Shankar ~ Ron Slate ~ R. T. Smith ~ Larissa Szporluk ~ Mary Szybist ~ Brian Teare ~ William Thompson ~ David Wojahn ~ Charles Wright

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102. Maria Damon

Fwd: Regarding Jayne Cortez

Fri 28 Dec 2012

Sad news.

-------- Original Message --------
Subject: Regarding Jayne Cortez
Date: Fri, 28 Dec 2012 10:10:47 -0500
From: Latasha Diggs <[redacted]>
To: undisclosed-recipients:;

Dear folks

I've just received a phone from one of her colleagues and friends. Early this morning, the poet and one of the Black Arts Movement's premiere voices, Jayne Cortez, passed on after a sudden illness.

Please keep her in your prayers and meditation as
she travels to join other ancestors.

LaTasha

--
Author of /*TwERK* /
<http://theoffendingadam.com/2012/11/08/a-door-to-another-ending/>forthcoming
on Belladonna Books <http://belladonnaseries.org/twerk.html>, Spring 2013

LaTasha N. Nevada Diggs
Writer, Sound Artist, Curator, Harlemite
[redacted] <mailto:[redacted]>
Skype: Nevada1970
<http://latashadiggs.tumblr.com/>http://belladonnaseries.org/twerk.html
http://latashadiggs.tumblr.com/
http://www.latashadiggs.com
http://www.vimeo.com/user3378134
http://theoffendingadam.com/2012/11/08/a-door-to-another-ending/

"Space is the place, Space is the place, Space is the place, yeah...Space is the place." Sun Ra

"My head is a bony guitar, strung with tongues, plucked by fingers & nails."
Bob Kaufman

↑ Index

103. Vernon Frazer

Throttle Incursion---a video from Vernon Frazer

Fri 28 Dec 2012

---

http://www.youtube.com/watch?v=wO3gbwM-W88&feature=youtu.be

↑ Index

104. Aldon Nielsen

Fwd: Jayne Cortez (1936 - 2012)

Sat 29 Dec 2012

---------- Forwarded message ----------
From: RAYMOND KEITH GILYARD <[redacted]>
Date: Fri, Dec 28, 2012 at 6:56 PM
Subject: Fwd: Jayne Cortez (1936 - 2012)
To: [redacted]

----- Forwarded Message -----
From: "Abdul Alkalimat" <[redacted]>
To: [redacted]
Sent: Friday, December 28, 2012 10:27:16 AM
Subject: Jayne Cortez (1936 - 2012)

From: [redacted]

Greetings to my brothers and sisters Denardo Coleman just phoned me to say that we lost out dear sister and spiritual mother Jayne Cortez.

Jayne was an inspiration for all if us. I am deeply and profoundly saddened. It was at John LaRose's book fair in the mid 80's in London where I first heard Jayne's poetry and I was blessed having the opportunity to perform and record with her.

We are all in a state or mourning May God bless you all

TK Blue Talib Kibwe

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University

University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"He had already formed a pernicious habit--a lifelong habit--of teaching himself what he could not learn otherwise."

-- Alfred Kreymborg

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105. **steve dalachinsky**

Re: Forward's Five Poetry Books of 2012

Sat 29 Dec 2012

---

first happy other folks' new year but very sad news

if you haven't yet heard jayne cortez passed away last night the poetry of strength silenced

On Tue, 25 Dec 2012 16:55:41 -0500 Jake Marmer <[redacted]>
writes:
> Annual selection of five memorable poetry books of 2012, for the
> Forward:
>
http://blogs.forward.com/the-arty-semite/167648/forward-fives--in-poetry/
(the
> books are by Hank Lazer, Adeena Karasick, Alicia Ostriker, Michael
> Heller, and Rachel Back).
>
> -Jake
>
>
>

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106. **Laura Hinton**

Re: Jayne Cortez, 1936-2012

Sat 29 Dec 2012

One of our greatest has just passed.

Does anyone have an address to reach her husband and son?

She was an amazing woman and a revolutionary poet.
Laura

Sent from my iPad

On Dec 25, 2012, at 6:27 AM, [redacted] <[redacted]> wrote:

> *Many thoughts and payers for Jayne, one of the great poets of our time. Let her get through this, please.... She has inspired so many of us for so many decades.*

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107. Adam Fieled
Rock Collections on Internet Archive
Sat 29 Dec 2012

Two collections of rock critical material on Internet Archive have become the two most downloaded pdfs I have on the site:

"On Pink Floyd: A Collection":

http://archive.org/details/onPinkFloydACollection

"On Big Star: A Collection":

http://archive.org/details/onBigStarACollection

Enjoy!
Adam Fieled [redacted]

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108. James Sherry
FW: Segue into the New Year
Sat 29 Dec 2012

Tremendous thank yous to those of you who have donated to Segue Foundation already this year.

For those who are still considering a donation to Segue Foundation, any check dated in 2012 will receive the full tax treatment allowed by law.

Please make your check payable to:
Segue Foundation, Inc.

300 Bowery

New York, NY 10012

Happy New Year,

James

From: James Sherry [mailto:[redacted]]
Sent: Sunday, December 02, 2012 9:11 AM
To: Segue Foundation ([redacted])
Subject: FW: Segue into the New Year

Segue Foundation and Roof Books are not going over the fiscal cliff,

but we would like your generous donations to continue our great work in the New Year.

Our recent 35th anniversary party celebrated one of the most vital, innovative poetry lists in the world.

Please be a part of it.

Send your tax exempt donation today to:

Segue Foundation
300 Bowery
New York, NY 10012

James Sherry
[redacted]p
[redacted]c
[redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 2013

131 messages · Sun 30 Dec 2012 – Thu 31 Jan 2013

January 2013 opened the year with a beautiful convergence — the poet imagined as a transmitter, taking dictation from somewhere beyond himself, and the actual history of poems sent across distance as pure encoded light. One hundred and thirty-one messages moved through the list, and its currents ran to transmission of every kind: Jack Spicer's old idea of the poet as a radio, the first poem ever sent by optical telegraph, and the death of a poet-editor who had spent a life relaying other voices. The month was about how a poem gets carried from one mind to another.

The largest thread returned, as the list so often did, to Spicer — the poet who insisted he did not make his poems but received them, tuning himself like a radio to a signal from outside. And beside that metaphor the room set a literal marvel: the news of the first poem transmitted at something near the speed of light, the record that in 1794 a Swedish poet *"sent a poem by optical telegraph"* to his king, its words encoded in a language of collapsing iron shutters, relayed tower to tower across the countryside. Spicer's Martian dictation and Edelcrantz's shuttered towers were the same dream two centuries apart: the poem as a signal, flung across a distance, decoded at the far end.

The quarrel, quiet, was about where a poem originates. If Spicer was right that the poet only receives, then the true source is always elsewhere — the outside, the dead, the Martians, the signal — and the poet is merely the tower that passes it on. It was the list's oldest mystical intuition, dressed for a new year in the language of transmission and light.

And the month grounded its metaphors in a death. Harvey Shapiro died early in January, the poet and longtime editor who had relayed so many other voices into print through his years at the great newspapers and magazines — a transmitter in the most practical sense, the man who passed poems along to their readers. His death gave the month's talk of signals and towers a human weight: the relay stations, too, are mortal.

I have set January down exactly as the archive delivered it — Spicer's poet-as-radio, the 1794 poem sent by optical telegraph in a language of shutters, and the death of the editor Harvey Shapiro — because it was the month the list opened its year on the mystery of transmission: how a poem travels from its unknown source, through the poet who only receives it, across whatever distance, to the

reader at the far end. A room that will hold Spicer's dictation from Mars beside a real poem flung across the countryside as coded light, and then bury an editor who spent his life relaying other people's poems into print, is a room contemplating the deepest thing about its art: that the poem is always a signal passing through, and that every poet, and every editor, is only a tower that keeps it moving for a while before going dark.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 131 in all.

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54. Adam Fieled — "Conjunctions Vol. 1 (1-36)"
55. Jennifer Karmin — Jan 21: Book launch of Lucky Pierre's America/n (Chicago)
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90. Maria Damon — Spicer query
91. Alan Sondheim — reminder: Downtown Music Gallery this Sunday at 6 pm! (please post)

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97. andrew topel — recent additions of visual poetry at RENEGADE
98. Stephen Ellis — Re: Spicer query
99. Stephen Ellis — Smell My Metal Knees
100. Tinfish Press — Tinfish Press: upcoming launch of _Jack London is Dead_, February 18th

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122. David Kirschenbaum — Now Online: Boog City 78
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127. Maria Damon — Re: Spicer query
128. Mark Young — Issue #28 of Otoliths has just gone live
129. Rob McLennan — new from above/ground press: Other Brief Discourses, by Abby Paige
130. Jennifer Karmin — IN>TIME 13: Chicago Performance Festival
131. reJennifer Bartlett — Intern!

1. Halvard Johnson
RIP Sybil Kollar (1933-2012)
Sun 30 Dec 2012

The link just below will take you to a couple of Sybil's poems that were in Hamilton Stone Review a while back.

http://www.hamiltonstone.org/hsr5poetry.html#sway

"Conservatives are not necessarily stupid,
but most stupid people are conservatives."
--John Stuart Mill

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/097148

7316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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2. michael farrell
my free new ebook
Mon 31 Dec 2012

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hi everyone

you can download enjambment sisters present free at the black rider press site

http://blackriderpress.com/enjambment%20sisters%20present.html

thanks

michael

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3. Adam Fieled
Live in Brooklyn '07: Repository Page
Mon 31 Dec 2012

I've set up a repository page, with mp3 page and full text, of the reading I did on 3-30-07, in Williamsburg, Brooklyn, as part of the Stain series at Stain Bar, curated by Amy King and Mipoesias Magazine:

http://artrecess2.blogspot.com/2012/12/adam-fieled-live-at-stain-bar.html

Thanks and Happy New Years!
Adam Fieled [redacted]

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4. William Slaughter
Notice: Mudlark
Mon 31 Dec 2012

New and On View: Mudlark Flash No. 73 (2013)

The New God is a Revolver in the Sun
A Poem by John Valentine

John Valentine teaches philosophy at the Savannah College of Art and Design in Savannah, Georgia. His poems have appeared in various journals, including The Sewanee Review, The Midwest Quarterly, Southern Poetry Review, The Adirondack Review, and Rock Salt Plum Review. He has had five chapbooks published with Pudding House Publications, and one chapbook with Big Table Publishing.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
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URL: http://www.unf.edu/mudlark

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5. Carolyn Guinzio
YEW #15
Tue 1 Jan 2013

Â Yew: A journal of innovative writing and images by women. Â

Â Yew: A journal of innovative writing and images by women.
Â
YEWJOURNAL.COM
Â
Happy New Year! YEW is thrilled to ring in 2013 with the arrival of the Issue 15, featuring Maryrose Larkin, Amy Letter, Emmalea Russo and artist Rae Mahaffey.

All current and archived content can be accessed from the â€œISSUE DETAILSâ€ page. We have made some changes this month, and all archived covers have been reformatted to accomodate the names of the visual arts contributors.
Â
Edited by designer Stephenie Foster and poet Carolyn Guinzio,Â YewÂ features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.Â
Â
Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is

here:Â https://www.facebook.com/pages/Yew-Journal/208944442504432
Â
We are currently accepting submissions for our second year, and our complete guidelines are here:Â http://yewjournal.com/guidelines.html
Â
Thanks for your support, and we hope you enjoy this issue ofÂ Yew.
Â
all best,
Carolyn Guinzio
Stephenie Foster
editors
Â
carolynguinzio.com
yewjournal.com

↑ Index

6. Megan M. Garr
Submission call: Versal 11
Wed 2 Jan 2013

Dear friends,

Versal's reading period closes on January 15 - and we're looking for the best of what's out there, the world over. Hope you'll send us something, and also tell your friends/networks/students/colleagues. Details below.

Best wishes, and happy 2013 from all of us in Amsterdam!

Megan

Send your work to Versal 11!

Amsterdam's acclaimed literary & arts journal, Versal, is now reading for its 11th edition. Its editors are looking for excellent prose, poetry, art and the inbetween.

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The deadline for submissions to Versal 11 is January 15, 2013.

--
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Megan M. Garr
Editor

*Versal
*The literary & arts journal out of Amsterdam
http://www.versaljournal.org <http://www.wordsinhere.com>

tel.: [redacted]
email: [redacted]
@_garr

Facebook: http://www.facebook.com/versaljournal
Twitter: http://twitter.com/versaljournal
Newsletter: http://eepurl.com/eh4yT

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7. Rob McLennan
Jennifer Mulligan: 12 or 20 Questions in Film
Wed 2 Jan 2013

Jennifer Mulligan has started posting a "12 or 20 Questions in Film" interview series, roughly based on rob mclennan's "12 or 20 questions." Aiming to post new interviews every week or so, the first interview is with Ottawa filmmaker Derek Price.

http://www.chaudierebooks.blogspot.ca/2013/01/jennifer-mulligan-begins-12-or-20.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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8. The University of Arizona Poetry Center
Announcing the Spring Reading Series
Wed 2 Jan 2013

Take a look at what the Poetry Center's readings lineup has in store!

Spring Preview: Reading Series at the Poetry Center

The Poetry Center has a remarkable and varied Reading Series lineup this Spring. From the Poetry Out Loud Regional Finals, to poetry readings featuring Cathy Park Hong and Ilya Kaminsky, prose from Alan Heathcock or a dazzling showcase of Contemporary Latino/a poetry, thereâ€™s bound to be more than a

few things going on that catch your eye. Below is a quick snapshot of the who, what and when. You can visit our calendar of events on our website to learn more. All events take place at the Poetry Center at 1508 East Helen Street unless otherwise noted.

Cathy Park Hong
Thursday, January 24, 7:00 p.m.

Southern Arizona Poetry Out Loud Regional Finals Competition Saturday, March 2, 1:00 p.m.

Eloise Klein Healy and Peggy Shumaker
Thursday, March 21, 7:00 p.m.
Sponsored by an Anonymous Donor

Nathaniel Mackey and Marilyn Crispell
Thursday, March 28, 7:00 p.m.
Pima Community College Center
for the Arts Recital Hall
West Campus, 2202 W. Anklam Road
Co-sponsored by Chax Press and POG
Tickets: $18 regular / $10 student
Check our website for information about purchasing tickets.

UA Prose Series: Alan Heathcock
Thursday, April 4, 7:00 p.m.
Sponsored by the Department of English

Ilya Kaminsky
Thursday, April 11, 7:00 p.m.
Co-sponsored by the UA Disability Resource Center

UA Prose Series: Alan Heathcock
Thursday, April 4, 7:00 p.m.
Sponsored by the Department of English

Ilya Kaminsky
Thursday, April 11, 7:00 p.m.
Co-sponsored by the UA Disability Resource Center

Persona Reading
Thursday, April 18, 7:00 p.m.

Corrido Contest Award Concert
Sunday, April 21, 1:00 p.m.

UA Prose Series: Brent Hendricks and Nicole Walker
Monday, April 22, 7:00 p.m.
Sponsored by the Department of English

Latino/a Poetry Now: J. Michael MartÃnez, Carmen GimÃ©nez Smith, and Roberto Tejada
Thursday, April 25, 7:00 p.m.
Co-sponsored by Letras Latinas/Poetry Society of America

Creative Writing MFA Graduate Student Readings
Wednesday, May 1, 7:00 p.m.
Thursday, May 2, 7:00 p.m.

Poetry Center Classes & Workshops Showcase
Thursday, May 16, 7:00 p.m.

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Our mailing address is:
The University of Arizona Poetry Center
1508 E. Helen St.
Tucson, AZ 85721

** update subscription preferences (http://arizona.us5.list-manage.com/profile?u=cbae6c374ef068f84e3a0a641&id=8000e1a684&e=882f130e6d)

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9. St. Thomasino

a noun sing e·ratio 16 · 2013

Wed 2 Jan 2013

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e·

a noun sing e·ratio 16 · 2013

with

Lauren Marie Cappello, Alan Halsey, Marcia Arrieta, Nathan Hauke, Brad Vogler, Emilio Prados translated by Donald Wellman, Rupert M. Loydell, Anna Niarakis, David Appelbaum, Carey Scott Wilkerson, j/j hastain, Alexander Jorgensen, Gary Sloboda, Megan Volpert, Jude Cowan, Jacqueline Dee Parker, Alessandra Bava, Susan Scutti, A. J. Huffman, Linda King, Kristin Abraham, Richard Kostelanetz, a video poem by Mary Ann Sullivan, Travis Macdonald, Michael Ruby, Paul A. Green, Iain Britton, Gautam Verma, Scott Keeney, William Wright Harris, Tyler Cain Lacy, Travis Cebula and Sarah Suzor, Matt Hill, visual poetry by Joel Chace, Raymond Farr, Mitch Corber, Jeff Harrison, Felino A. Soriano, Daniel Y. Harris, Paul Siegell, Jal Nichol, Andrew K. Peterson,

Ric Carfagna, Michael McAloran, Matt Margo and Keith Higginbotham, John M. Bennett, Lianuska Gutierrez, Amanda Silbernagel, Cristine Brache, Diana Magallón, rob mclennan, Spencer Selby, W. Scott Howard, Mark Young and with visual poetry by Márton Koppány

and featuring

Fall Collection from Seattle
with visuals including graphics on the apocryphal prayer by St. Francis of Assisi
essay by Joseph F. Keppler

E·ratio is edited by Gregory Vincent St. Thomasino with contributing editor Joseph F. Keppler

http://www.eratiopostmodernpoetry.com/

E·ratio is reading for issue 17, the fall 2013 issue

https://www.facebook.com/EratioPoetryJournal

e·

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10. Adam Fieled

"*Saturn: the first eight print books of Adam Fieled*"

Wed 2 Jan 2013

This is an interesting way for me to mark the new year. This pdf comprises the first eight print books I've released:

http://www.scribd.com/doc/118700145/Saturn-the-first-eight-complete-print-books-by-Adam-Fieled

Hope you enjoy it.
Thanks,
Adam Fieled [redacted]

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11. Steven Zultanski

SEGUE PRESENTS: TINA DARRAGH & ERICA KAUFMAN

Wed 2 Jan 2013

SEGUE PRESENTS:

TINA DARRAGH
& ERICA KAUFMAN

SEGUE READING SERIES
ZINC BAR

JANUARY 5th
4:30 PM
$5

Tina Darragh is the partial author of two works available online: *Deep eco pr**é* * *(LRL e-editions), a collaboration with Marcella Durand, and *opposable dumbs* (Object 001, zimZalla Avant Objects, 2008, UK), which is linked to No Rights Observed, a Shared Poetic License Project wiki.

*Erica Kaufman *is the author of *censory impulse *(Factory School, 2009) and is currently working on* Instant Classic. *She teaches at Baruch College, is a faculty associate for Bard College's Institute for Writing & Thinking, and calls Brooklyn home.

This Saturday,
January 5th
4:30-6:30 PM
Zinc Bar, 82 West 3rd
Street<https://maps.google.com/maps?oe=utf-8&client=firefox-a&ie=UTF-8&q=zinc+bar+nyc&fb=1&gl=us&hq=zinc+bar&hnear=0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,
+NY&cid=0,0,13530157714706702894&ei=B_60UOnUBe-x0AGO2oHIBw&ved=0CCsQ_BIwAA>
$5 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

January 12th -- ANNE BOYER & MACGREGOR CARD

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12. Rob McLennan

ottawater #9: reading + issue launch:

Thu 3 Jan 2013

Ottawas annual pdf poetry journal
edited by rob mclennan
www.ottawater.com

The ninth issue of ottawater is now online, featuring new writing by Cameron Anstee, Steven Artelle, Gary Barwin, Jeff Blackman, David Blaikie, Frances Boyle, Ronnie R. Brown, Colin Browne, Murray Citron, George Elliott Clarke,

Faizal Deen, Amanda Earl, Laura Farina, Jesse Patrick Ferguson, Mark Frutkin, Brecken Hancock, Carla Hartsfield, a.m. kozak, Ben Ladouceur, Nicholas Lea, Anne Le Dressay, rob mclennan, Cath Morris, Colin Morton, Alcofribas Nasier II, Peter Norman, Abby Paige, Pearl Pirie, Nicholas Power, Wanda Praamsma, Ryan Pratt, Roland Prevost, Monty Reid, Sonia Saikaley, Dean Steadman, Lesley Strutt, Rob Thomas, Lauren Turner and Vivian Vavassis.

Come out to the launch (featuring readings by a number of this issues contributors) on Thursday, January 24, upstairs at The Carleton Tavern, Parkdale at Armstrong; doors 7pm, reading 7:30pm. info: robmclennan.blogspot.com

Founded to celebrate the 150th anniversary of the City of Ottawa, Canada's glorious capital city, "ottawater," and its chemical formula/logo "O2(H2O)," is a poetry annual produced exclusively on-line, in both readable and printable pdf formats, and found at (http://www.ottawater.com). An anthology focusing on Ottawa poets and poetics, its first issue appeared in January 2005, 150 years after old Bytown became the City of Ottawa.

All previous issues remain archived on the site as well. Thanks to designer Tanya Sprowl, the ottawa international writers festival, and Randy Woods at non-linear creations for their continuing support.

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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13. Sharon Mesmer/David Borchart

Poetry Project Workshop on Writing To/Through Illness & Suffering

Thu 3 Jan 2013

Cathexis/Catharsis: Writing To/Through Illness and Suffering
Poetry workshop taught by Sharon Mesmer
10 weeks beginning Tuesday, February 5
7 > 9pm
$250
The Poetry Project at St. Mark's Church, 131 E. 10th Street, New York
[redacted] | [redacted]

Illness and suffering are usually imaged as sites of trauma, feared as obstacles, rejected by a youth-obsessed culture. But what if these forsaken places could be re-imaged and understood, with the help of poetry, as talismans, thresholds, gateways? What if suffering were a language like any other that could be

learned, manipulated and deployed in a powerful new way? In this form-based workshop we will look at how poets encode and stabilize ideas about illness and suffering (their own and that of others) into traditional and novel poetic architectures, enabling readers and writers to find new meanings in these witnessed experiences. We'll begin by looking at Jennifer Nix's essay, "Finding Poetry In Illness," then move on to poems by Anne Sexton, Aracelis Girmay, Joanne Kyger, Robert Lowell, Laynie Browne, Bob Kaufman, Allen Ginsberg, Gary Snyder, Wordsworth, Jane Kenyon, Rainer Maria Rilke and Thomas Hardy. Each week we'll examine and discuss a poem that utilizes a form (the sonnet, the ode, the list poem, the "instruction" poem, the Fibonacci, etc.) and flow and encode our own experiences into the stabilizing mechanism of that form. Guest speakers will include Kristin Prevallet on the mind-body connection to poetry and healing, and Laynie Brown on the poem-as-amulet.

Sharon Mesmer is the author of the poetry collections Annoying Diabetic Bitch (Combo Books 2008), The Virgin Formica (Hanging Loose 2008) and Half Angel, Half Lunch (Hard Press 1998), as well as several fiction collections. A Fulbright Specialist and two-time NYFA fellow in poetry, she teaches creative writing and literature at NYU and the New School.

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14. David Kirschenbaum

Free The Portable Boog Reader 6

Fri 4 Jan 2013

Dear Printed Matter lover (yeah, I'm talking to you),

When we started Boog, Rod and I had a simple motto: Get the Word Out. Now, over 21 years later, that motto still holds true.

I love these issues getting into the hands of the folks who've already heard of The Portable Boog Reader and know the names of the poets and want to read more of their work and want to add the issue to their printed matter collections.

But I equally love someone who's never heard of The Portable Boog Reader, knows the name of none of the poets in it, and only owns a Norton Anthology grabbing a copy while in lower Manhattan waiting for their date before a Saturday movie night at the Angelika, picking one up while at Other Music filling a hole in their Elliott Smith collection, clothes shopping at Trash and Vaudeville, eating dinner at Greenpoint's Thai Café, or looking at art in Williamsburg's Sideshow Gallery.

And I need your help getting the PBR, as we lovingly call it, into as many hands as possible.

Yes, the Portable Boog Reader 6: An Anthology of New York City and Philadelphia Poetry will be online Midnight Saturday into Sunday at http://www.boogcity.com/boogpdfs/bc77.pdf (You can view the cover and list of contributors there now.).

But that won't get it out to as wide an audience as it deserves.

I know you are someone who feels that printed matter matters.

We need your help in getting the word out, to our usual audience and a whole new one, too, bringing poetry to that wider audience, in a publication with a greater circulation than almost all poets will ever experience.

The issue is ready to go to the printer. We need to raise $360 to get it there.

Whatever amount you give, give us that many words to put in our "Thank you to our Donors" section in the issue, and the text could be most anything.

$36=36 words
$18=18 words
and so on.

If we can get just 20 people to give $18 each issue, we'll have the issue on the streets.

You can support the PBR through [redacted] via paypal.com

Thanks for your continued support.

as ever,
David

P.S. And for those of you who wish to advertise, here is a link to our full rate card:

http://www.boogcity.com/ad_rates.pdf

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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15. Adam Fieled

"Shadows Numberless: Four Collections of Critical Material by Adam Fieled"

Fri 4 Jan 2013

This pdf compiles the best of the lit-crit material I've published:

http://www.scribd.com/doc/118986748/Shadows-Numberless-Four-Collections-of-Critical-Material-by-Adam-Fieled

Thanks!
Adam Fieled [redacted]

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16. stephen mooney

Militant Poetry at Library Street Occupation (Thurs 10 Jan 2012)

Fri 4 Jan 2013

Militant Poetry at Library Street Occupation
Sean BonneyJennifer CookeNat RahaJustin KatkoWill Rowe
8pm on Thursday 10th JanuaryColorama Building, Lancaster Street/Library Street, Elephant and Castle.
People's Kitchen at 6.30 pm. Bring your own plate plus cutlery and cake
librarystreetlondon.wordpress.com

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17. stephen mooney

Militant Poetry at Library Street Occupation (Thurs 10 Jan 2012), London, UK

Fri 4 Jan 2013

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sorry - more complete version below!
****

For anyone in London next week:
Militant Poetry at Library Street OccupationSean BonneyJennifer CookeNat RahaJustin KatkoWill Rowe8pm on Thursday 10th JanuaryColorama Building, Lancaster Street/Library Street, Elephant and Castle, London, UK.People's Kitchen at 6.30 pm. Bring your own plate plus cutlery and cakelibrarystreetlondon.wordpress.com

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18. David Kirschenbaum
Boog Reader Online Now, Sat. NYC Rdg
Sun 6 Jan 2013

Please forward

The Portable Boog Reader 6:
N.Y.C. and Philadelphia

ONLINE NOW
http://www.boogcity.com/boogpdfs/bc77.pdf

RELEASE PARTY
THIS SATURDAY Jan. 12, 7:00 p.m.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

WITH READINGS FROM PBR6 CONTRIBUTORS

N.Y.C. POETS
Stephen Boyer * Laura Henriksen * Justin Petropoulos

J. Hope Stein * Jennifer Tamayo

PHILADELPHIA POETS
Andrea Applebee * Jen Marie Macdonald * Travis Macdonald

AND MUSIC FROM
Kat Quinn

Curated and hosted by Portable Boog Reader 6 N.Y.C. editors Lee Ann Brown, Mariana Ruiz Firmat, Sara Jane Stoner, and David Kirschenbaum, and Philadelphia editors Kimberly Ann Southwick and Michelle Taransky.

Hosted and curated by
Boog City editor and publisher David Kirschenbaum

For further information:
212-842-BOOG (2664), [redacted]

The Portable Boog Reader 6: An Anthology of New York City and Philadelphia Poetry, features work from:

New York City
Stephen Boyer * Todd Craig * R. Erica Doyle * Laura Henriksen * Paolo Javier
Rebecca Keith * Karen Lepri * Justin Petropoulous * Caitlin Scholl
J. Hope Stein * Jennifer Tamayo * Lewis Warsh

Philadelphia
Andrea Applebee * Amelia Bentley * Susanna Fry
JenMarie Macdonald * Travis Macdonald * Paul Siegell

Event Bios:

**Boog City
http://www.boogcity.com

Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater- Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

**Andrea Applebee
http://www.ditchpoetry.com/andreaapplebee.htm
Andrea Applebee is from the Carolinas. She received her M.F.A. from the University of Pittsburgh in 2009. She lives in Philadelphia and teaches composition at the University of Pennsylvania.

**Stephen Boyer http://minorprogression.com/ Stephen Boyer is the author of the chapbook Ghosts (Bent Boy Books), the novel Parasite (Publication Studios), The Form of Things (2nd Floor Projects), curates the blog Minor Progression and has written many a poem and piece of ephemera and also paints and experiments with performance. Home is where the cats are!

**Laura Henriksen http://www.brooklynrail.org/2012/02/poetry/two-hendriksen-feb2012 Laura Henriksen's work has appeared in The Brooklyn Rail, Death and Life of Great American Cities, and Peaches and Bats. She lives in Brooklyn.

**JenMarie (Davis) Macdonald
http://fact-simile.blogspot.com/
JenMarie (Davis) Macdonald is half of Fact-Simile Editions and the author of Sometime Soon Ago (Shadow Mountain Press).

**Travis Macdonald http://electiveaffinitiesusa.blogspot.com/2011/10/travis-macdonald.html Travis Macdonald makes marketing copy by day, poems by

night, and books in his sleep. He is a little under one half of Fact-Simile Editions.

**Justin Petropoulos http://almostdorothy.wordpress.com/2011/04/18/justin-petropoulos-is-all-get-out/ Justin Petropoulos is the author of the poetry collection Eminent Domain, selected by Anne Waldman for the 2010 Marsh Hawk Press Poetry Prize. His poems have appeared in American Letters & Commentary, Columbia Poetry Review, Mandorla, and, most recently, Spinning Jenny.

**Kat Quinn http://www.katquinnmusic.com/ Singer/songwriter Kat Quinn came to New York a year ago, intent on making a life as a performing songwriter. Shortly after arriving, her shows began winning praise for her warm, sensitive vocals, easy-going charisma, and sharp, straight from the heart songwriting, with lyrics marked by a winning combination of poetry and plainspoken language. She has an uncanny ability to instantly draw listeners into her singular worldview. She was soon attracting the attention of the City's best musicians, including long time Carly Simon associate, guitarist/producer Peter Calo, who offered to produce an EP for her. They began working together and the result is Quinn's debut, Exhale. Calo called in a line up of A List players to back Quinn on her first effort, including percussionist to the stars Jerry Marotta (Peter Gabriel, Suzanne Vega) and a full string quartet.

**J. Hope Stein
http://poetrycrush.com/
http://eecattings.com/
J. Hope Stein is the author of [Talking Doll] (Dancing Girl Press), [Mary] (Hyacinth Girl Press), and Corner Office (H_ngm_n Bks). She is editor of Poetrycrush and author of e.e. cattings.

**Jennifer Tamayo http://www.poemeleon.org/jennifer-tamayo/ Jennifer Tamayo is the author of Red Missed Aches Read Missed Aches Red Mistakes Read Mistakes (Switchback Books) and Poems Are the Only Real Bodies (forthcoming, Bloof Books). She serves as managing editor at Futurepoem books.

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

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David A. Kirschenbaum, editor and publisher
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http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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19. Maria Damon

Re: Militant Poetry at Library Street Occupation (Thurs 10 Jan 2012)

Sun 6 Jan 2013

---

wish i cd be there...

On 1/4/13 5:18 PM, stephen mooney wrote:
> Militant Poetry at Library Street Occupation
> Sean BonneyJennifer CookeNat RahaJustin KatkoWill Rowe
> 8pm on Thursday 10th JanuaryColorama Building, Lancaster Street/Library Street, Elephant and Castle.
> People's Kitchen at 6.30 pm. Bring your own plate plus cutlery and cake
> librarystreetlondon.wordpress.com

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20. Jeanne Heuving

MFA in Creative Writing & Poetics

Mon 7 Jan 2013

There are still a few weeks left to apply to the MFA in Creative Writing & Poetics program at the University of Washington Bothell.

Our MFA is dedicated to helping each student develop their creative work through a course of study that encourages exploration. The curriculum pursues areas of inquiry, rather than genres, and engages cross-media and cross-art experimentation.

Core MFA faculty members include Amaranth Borsuk, Rebecca Brown, Sarah Dowling, Jeanne Heuving, Ted Hiebert, and Joe Milutis. Please visit our website for more information on our degree program and MFA faculty:
http://www.uwb.edu/mfa

Application due date is February 1.

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21. Cristiana Baik

The Conversant, January 2013 Issue

Mon 7 Jan 2013

Happy 2013, year of the snake! The Conversant invites you to read our first issue of the year, available here at http://www.theconversant.org.

Our January issue features interviews with Donna Haraway<http://theconversant.org/?p=2522>
, Cathy Wagner <http://theconversant.org/?p=2469>, Srikanth Reddy<http://theconversant.org/?p=2398>
, Evie Shockley <http://theconversant.org/?p=2375>, Kate Valk<http://theconversant.org/?p=2403>
, Julie Carr <http://theconversant.org/?p=2429>, Noah Eli Gordon<http://theconversant.org/?p=2441>
, Eileen Myles <http://theconversant.org/?p=2464>, Ruben Espinosa<http://theconversant.org/?p=2601>
, Dimitri Psurtsev <http://theconversant.org/?p=2601>, Thom Donavan and Matvei Yankelvich <http://theconversant.org/?p=2511>, conducted by Andy Fitch, Jeffrey Wiliams, Virginia Konchan, the Nature Theater of Oklahoma, H.L. Hix, Justin Yockel and Philip Metres. Also in this issue is a chapbook<http://theconversant.org/?p=2500> on
Antena @ Project Row Houses by Jen Hofer and John Pluecker. We also continue
with the last installment of the three-part interview series between
Leonard Schwartz and philosopher Michael Hardt<http://theconversant.org/?p=1777>
.

In case you missed it, our December issue features interviews with David Harvey <http://theconversant.org/?p=2094>, Shanna Compton<http://theconversant.org/?p=2231>
, Cynthia Arrieu-King and Sophia Karsonis <http://theconversant.org/?p=1974>
, Michael Adams <http://theconversant.org/?p=2292>, Joshua Marie Wilkinson<http://theconversant.org/?p=2146>
, Richard Foreman <http://theconversant.org/?p=2118>, Philip Metres<http://theconversant.org/?p=2063>
,Barbara Jane Reyes <http://theconversant.org/?p=2084>, Robyn Schiff<http://theconversant.org/?p=2139>
, Eric Baus <http://theconversant.org/?p=2043> and Andrea Rexilius<http://theconversant.org/?p=1996>,
conducted by Andy Fitch, Jeffrey Wiliams, Justin Yockel, Drew Swenhaugen, the Nature Theater of Oklahoma and H.L. Hix. Also featured: the last installment of Ronaldo Wilsonâ€™s

<http://theconversant.org/staging/?p=1709> solo-dialogue
sound recordings.

Also check out our Novembe <http://theconversant.org/?p=1996>r and
October<http://theconversant.org/?p=1469>
issues.

Email newsletter and our Facebook page

If you'd like to receive a monthly email like this, please subscribe to our email newsletter <http://eepurl.com/phSNz>. Weâ€™ll also be posting links to articles on our Facebook page<http://www.facebook.com/TheConversant?fref=ts>; click here <http://www.facebook.com/TheConversant?fref=ts> to become a Facebook friend of The Conversant.

Since launching in July as an interview- and dialogue-based column of The Volta, we've published ninety-one pieces, and we'd love to keep growing. Please send us new interviews, queries, and comments to [redacted] or to Andy Fitch <[redacted]>, Chris Schmidt<[redacted]?subject=Comment%20for%20the%20Conversant> or Cristiana Baik <[redacted]>.

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22. Donald Wellman

New poetry from Donald Wellman

Mon 7 Jan 2013

New release: The Cranberry Island Series, poems and prose, culled from my works related to the Gulf of Maine, its people, and history, "a post-Olsonian multiplex, a serial lyric" writes Pierre Joris:
http://www.dosmadres.com/shop/the-cranberry-island-series-by-donald-wellman/

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23. Halvard Johnson

RIP Harvey Shapiro

Tue 8 Jan 2013

RIP Harvey Shapiro<http://www.nytimes.com/2013/01/08/books/harvey-shapiro-poet-of-new-york-and-beyond-dies-at-88.html?hpw&_r=0>

"Conservatives are not necessarily stupid,
but most stupid people are conservatives."
--John Stuart Mill

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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24. Al Filreis
new PoemTalk: on Bill Berkson
Tue 8 Jan 2013

Today we are releasing the 61st episode of PoemTalk - a 30-minute discussion of Bill Berkson's "Signature Song" with Thomas Devaney, Marci Nelligan, and David Kaufmann.

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/3670

Al Filreis
http://writing.upenn.edu/~afilreis

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25. Steven Zultanski
SEGUE PRESENTS: ANNE BOYER & MACGREGOR CARD
Tue 8 Jan 2013

SEGUE PRESENTS:

ANNE BOYER
& MACGREGOR CARD

SEGUE READING SERIES
ZINC BAR
JANUARY 12th
4:30 PM
$5

*Anne Boyer: *"once when I was 18, a 30-something woman stole my 20-something boyfriend and when confronted, she said he had lost interest in neophyte sexuality to which I responded "what is _neophyte_?"

*Macgregor Card * lives in Queens. His first book, *Duties of an English Foreign Secretary,* was published by Fence Books in 2009. A long poem, "The Archers," was published by Song Cave in 2010. A 7-inch album is forthcoming from Unicorn Evil. He teaches poetry at Pratt Institute.

This Saturday,
January 12th
4:30-6:30 PM
Zinc Bar, 82 West 3rd Street<https://maps.google.com/maps?oe=utf-8&client=firefox-a&ie=UTF-8&q=zinc+bar+nyc&fb=1&gl=us&hq=zinc+bar&hnear=0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,+NY&cid=0,0,13530157714706702894&ei=B_60UOnUBe-

x0AGO2oHIBw&ved=0CCsQ_BIwAA>
$5 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

January 19th -- CORINA COPP & ALAN DAVIES

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26. Shankar, Ravi (English)

Drunken Boat#16 Special Folio Issue is Live! Featuring over 130 artists and writers for 2013 & launch in NYC

Tue 8 Jan 2013

RT, Bookmark, Digg! DB#16: http://www.drunkenboat.com/

Celebrate the launch of the new issue in collaboration with Open City & the Asian American Writers Workshop, on Thursday, January 24th, 2013 from 7PM – 10 PM in NYC at:

The Asian American Writers' Workshop
110-112 W. 27 Street, Ste. 600,
New York, NY 10001
Tel: [redacted]
E-mail: [redacted]

Join the contributors and editors from Drunken Boat, one of the world's oldest electronic literary journals, as they celebrate the launch of their 16th issue with special folios on Art, Barry Hannah, Exploration, Fiction, Open City/AAWW, Sound Art/Dissonance, Speculative and Trance Poetics.

Drunken Boat [http://www.drunkenboat.com], international online journal of the arts, celebrates 2013 by announcing Issue#16 and the forthcoming publication of Lisa Russ Spaar's "The Hide-and-Seek Muse: Annotations of Contemporary Poetry," raved about by Ann Beattie & introduced by Nick Flynn [http://www.amazon.com/The-Hide-Seek-Muse-Contemporary/dp/0988241609].

Drunken Boat#16 is an omnibus of folios from a special collaboration with the Asian American Writers Workshop and Open City on Asian American Urbanisms to a retrospective look back at the late Barry Hannah including audio of his final live reading; from Luciano Chessa's eclectic and sensitive curation of Sound Art/Dissonance to refracting the theme of Exploration through a kaleidoscope of media, including Scott Wallace recounting time spent in the

deepest recesses of the Amazon, Jason Anthony's lyric exposition of Antarctica, Adriane Colburn's graphical lexicography of landscape, and Adrian Seymour's handycam video of an expedition into Indonesia, some of the work produced for WNPR's "Where We Live." Kristin Prevallet has put together the comprehensive look at the burgeoning field of Trance Poetics, mapping the gaps in one's habitual patterns of awareness with an array of dazzling poems, while Zach Blas & Christopher O'Leary have curated mixed media from a Los Angeles gallery show for the SPECULATIVE folio, a selection that demonstrates how the inviable world is poised for radical reconfiguration. DB#16 also includes Fiction, with short stories ranging from Muhammad Ashfaq to Monika Zobel, and Art including Philip Stearns' sketches of scans of configurations of trimmed cable ties to a video collaboration between the poet Terri Witek and the visual artist Cyriaco Lopes. Exhibiting over 130 artists and writers from around the world, please enjoy Drunken Boat#16 responsibly and irrepressibly.

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Associate Professor
CCSU - English Dept.
Chairman, Connecticut Young Writers Trust
http://ctyoungwriterstrust.org/
Faculty Advisor, Helix Magazine
http://helixmagazine.org/
[redacted]

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27. Halvard Johnson
Call for work: On Barcelona
Tue 8 Jan 2013

Looking, as always, for work. No reading fees, no contest fees, no SASEs, no guidelines.

On Barcelona <http://onbarcelona.blogspot.com/>

"Conservatives are not necessarily stupid,
but most stupid people are conservatives."
--John Stuart Mill

Hal

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets> ; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf> ; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf> ; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3> ; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html> ; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html> ; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html> *

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28. Rob McLennan

my 'best of' canadian poetry books 2012 list

Tue 8 Jan 2013

is now up at the dusie blog (Switzerland):

For many, year-end means a moment of reflection, and the appearance of lists, lists and more lists. Calling anything a best of is an obvious misnomer, but there are still books that are so good that they're difficult to ignore, and impossible to not recommend. Ive received and picked up numerous poetry books by Canadians and other, and thought it might be worth compiling a list of the Canadian titles that really stuck out, over the past calendar year.

I did a similar list last year as well.

Here are sixteen poetry books that came out in 2012 by Canadian writers that I would consider worthy of further attention, listed in no particular order:

http://dusie.blogspot.ca/2013/01/a-best-of-list-of-2012-canadian-poetry_9.html

1. Jenna Butler, Wells
2. Barbara Langhorst, Restless White Fields
3. Lise Downe, This Way
4. Nelson Ball, In This Thin Rain
5. Erin Moure, The Unmemntioable
6. Natalie Zina Walshots, Doom: Love Poems for Supervillains
7. Marcus McCann, The Hard Return
8. Nicole Markotic, Bent at the Spine
9. Mark Goldstein, Form of Forms
10. Glen Downie, Left for Right
11. Gerry Gilbert, COUNTERFEIT PENNIES
12. Sarah Pinder, Cutting Room
13. Camille Martin, Looms
14. Laura Broadbent, Oh There You Are I Can't See You Is It Raining?
15. Sandy Pool, Undark

check link for write-ups/reviews,

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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29. Sharon Dolin

Advanced Poetry Workshop at the 92nd Street Y this Spring

Wed 9 Jan 2013

Dear Friends,

Please pass on word to anyone you know who might be interested in taking an Advanced Poetry Workshop with me this Spring at the 92nd Street Y on Wednesday evenings, beginning on Feb. 13th: 6:30-9pm. The Open House is Wed., Jan. 16th, 7-8pm. I'll be there to meet and greet and talk about the class.

More info is here:
http://www.92y.org/Uptown/Class/Adv-Poetry-Dolin.aspx

Thanks!

Warmly,
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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30. Jesse Miller
Eric Ellingsen Teaching in the Margins @ Full Stop
Wed 9 Jan 2013

"How can we design walking in the city as an education experiment so that we understand that the way we walk down the street reinforces or renegotiates the political and economic speeds investments feelings and systems in public space?" <http://www.full-stop.net/2013/01/09/features/the-editors/teaching-in-the-margins-eric-ellingsen/>

Eric Ellingsen talks to Full Stop about design paradigms and spatial experiments in pedagogy as part of the series Teaching in the Margins. With Teaching in the Margins Full Stop looks to poets, novelists, educators and academics to survey the state of the humanities and explore the relationship between innovative writing and pedagogy.

You can find the interview here:
http://www.full-stop.net/2013/01/09/features/the-editors/teaching-in-the-margins-eric-ellingsen/<http://www.full-stop.net/2012/11/29/features/the-editors/teaching-in-the-margins-juliana-spahr/>

Please feel free to post, link, tweet or otherwise share. And thanks so much for your help and interest.

--
Jesse Miller I reviews editor I full stop I http://www.full-stop.net

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31. Kimmelman, Burt J.

Harvey Shapiro 1924-2013

Wed 9 Jan 2013

With sadness I mark the passing of Harvey Shapiro. The world will not be the same for me in some profound way now.

He's remembered, in my view, beautifully in the Times obit (http://www.nytimes.com/2013/01/08/books/harvey-shapiro-poet-of-new-york-and-beyond-dies-at-88.html) by Margalit Fox, who mentions Hart Crane along with Charles Reznikoff as important influences; but I would wish to stress the latter--Harvey was the master of plain statement (imho).

In case you've not seen the obit I am reproducing one of the poems she included (she made terrific selections, I think)--I regret I did not see this poem before now (it was published in Bomb in 2011), especially because I think it truly is a great poem, one that ascends to greatness with grace, elegance, and a sense of ease.

Here it is:

The Mother of Invention

*On my desk are the bills from the living**
and in my sleep are the bills from the dead.*

*“Emptiness is the mother of invention”**
says my fortune cookie. July 23, 2010.
Brooklyn. I walk in the slow rain,**
never less accomplished, never happier.*

*Why should I doubt the world has meaning**
when even in myself I see mysterious purposes.*

*A crow drops down for a moment,**
black, rabbinical garb, croaking Kaddish.*

Here's another one of Harvey's poems that Fox might have included in the obit (to mark his WWII service--btw, see his role in the genesis of MLK's "Letter from Birmingham Jail"):

Italy, 1996

This Italian earth is special to me

because I was here in a war

when I was young and immortal.

I remember the cypresses in the early morning light

on the road to the airfield

before the sky filled with toiling planes

massing high over Italy for the perilous

crossing to Germany. I remember

on the way back from the target toasting

my frozen cheese sandwich—frozen by the high altitude—

on the electrically-heated casing of my fifty-caliber

machine gun. I remember the taste of life.

B.K.

↑ Index

32. Murat Nemet-Nejat

Re: Harvey Shapiro 1924-2013

Thu 10 Jan 2013

"Nobody does silence better than God." Harvey Shapiro.

Yes, Burt,

He was a wonderful person.

Murat

On Wed, Jan 9, 2013 at 4:44 PM, Kimmelman, Burt J.
<[redacted]>wrote:

> *With sadness I mark the passing of Harvey Shapiro. The world will not be the same for me in some profound way now.*
>
> *He's remembered, in my view, beautifully in the Times obit (*
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> *http://www.nytimes.com/2013/01/08/books/harvey-shapiro-poet-of-new-york-and-beyond-dies-at-88.html*
> *)*
> *by Margalit Fox, who mentions Hart Crane along with Charles Reznikoff as important influences; but I would wish to stress the latter--Harvey was the master of plain statement (imho).*
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> *In case you've not seen the obit I am reproducing one of the poems she included (she made terrific selections, I think)--I regret I did not see*

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Brooklyn**. I walk in the slow rain,
never less accomplished, never happier.*

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>
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> *because I was here in a war*
>
> *when I was young and immortal.*
>
> *I remember the cypresses in the early morning light*
>
> *on the road to the airfield*
>
> *before the sky filled with toiling planes*
>
> *massing high over Italy for the perilous*
>
> *crossing to Germany. I remember*
>
> *on the way back from the target toasting*
>
> *my frozen cheese sandwich—frozen by the high altitude—*
>
> *on the electrically-heated casing of my fifty-caliber*
>
> *machine gun. I remember the taste of life.*
>
> *B.K.*

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33. Rob McLennan

above/ground press at twenty,

Thu 10 Jan 2013

Ottawa's poetry chapbook and broadside publisher (lovingly run, edited, published, folded, stapled + mailed by rob mclennan) is now TWENTY YEARS OLD;

watch for anniversary events happening in August and later in the fall;

watch for new works over the next few weeks and months by Sonnet L'Abbe, Helen Hajnoczky, Joshua Marie Wilkinson, Abby Paige, Jordan Abel, Brecken Hancock, rob mclennan and plenty of others;

make sure you check out the above/ground press blog regularly for updates on authors, publications, interviews, reviews, readings and other notices; http://www.abovegroundpress.blogspot.ca

so far, we've a few dozen 2013 subscribers (numbers are still being tallied), including (brand new!) the University of Toronto Library! welcome!

subscription information here: http://www.abovegroundpress.blogspot.ca/2012/10/aboveground-press-20th-anniversary.html

yr wayward publisher,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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34. Rob McLennan

the uncertainty principle: stories,

Thu 10 Jan 2013

American publisher Sacrifice Press was good enough to publish a chapbook of my short, short stories. check the link here for details,

http://sacrifice-press.tumblr.com/post/40217210025/january-2013-the-uncertainty-principle

part of a larger manuscript of short, stort stories, most likely out this fall with a trade publisher; but get these first!

thanks,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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35. David Kirschenbaum

Tomorrow/Sat. Boog Reader Live in Brooklyn

Fri 11 Jan 2013

Please forward

The Portable Boog Reader 6:
N.Y.C. and Philadelphia

ONLINE NOW
http://www.boogcity.com/boogpdfs/bc77.pdf

RELEASE PARTY
TOMORROW/SATURDAY Jan. 12, 7:00 p.m.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

WITH READINGS FROM PBR6 CONTRIBUTORS

N.Y.C. POETS
Stephen Boyer * Laura Henriksen * Justin Petropoulos

J. Hope Stein * Jennifer Tamayo

PHILADELPHIA POETS
Andrea Applebee * Jen Marie Macdonald * Travis Macdonald

AND MUSIC FROM
Kat Quinn

Curated and hosted by Portable Boog Reader 6 N.Y.C. editors Lee Ann Brown, Mariana Ruiz Firmat, Sara Jane Stoner, and David Kirschenbaum, and Philadelphia editors Kimberly Ann Southwick and Michelle Taransky.

Hosted and curated by
Boog City editor and publisher David Kirschenbaum

For further information:
212-842-BOOG (2664), [redacted]

The Portable Boog Reader 6: An Anthology of New York City and Philadelphia Poetry, features work from:

New York City
Stephen Boyer * Todd Craig * R. Erica Doyle * Laura Henriksen * Paolo Javier
Rebecca Keith * Karen Lepri * Justin Petropoulous * Caitlin Scholl
J. Hope Stein * Jennifer Tamayo * Lewis Warsh

Philadelphia
Andrea Applebee * Amelia Bentley * Susanna Fry
JenMarie Macdonald * Travis Macdonald * Paul Siegell

Event Bios:

**Boog City
http://www.boogcity.com

Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater- Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

**Andrea Applebee
http://www.ditchpoetry.com/andreaapplebee.htm
Andrea Applebee is from the Carolinas. She received her M.F.A. from the University of Pittsburgh in 2009. She lives in Philadelphia and teaches composition at the University of Pennsylvania.

**Stephen Boyer http://minorprogression.com/ Stephen Boyer is the author of the chapbook Ghosts (Bent Boy Books), the novel Parasite (Publication Studios), The Form of Things (2nd Floor Projects), curates the blog Minor Progression and has written many a poem and piece of ephemera and also paints and experiments with performance. Home is where the cats are!

**Laura Henriksen http://www.brooklynrail.org/2012/02/poetry/two-hendriksen-feb2012 Laura Henriksen's work has appeared in The Brooklyn Rail, Death and Life of Great American Cities, and Peaches and Bats. She lives in Brooklyn.

**JenMarie (Davis) Macdonald
http://fact-simile.blogspot.com/
JenMarie (Davis) Macdonald is half of Fact-Simile Editions and the author of Sometime Soon Ago (Shadow Mountain Press).

**Travis Macdonald http://electiveaffinitiesusa.blogspot.com/2011/10/travis-macdonald.html Travis Macdonald makes marketing copy by day, poems by

night, and books in his sleep. He is a little under one half of Fact-Simile Editions.

**Justin Petropoulos http://almostdorothy.wordpress.com/2011/04/18/justin-petropoulos-is-all-get-out/ Justin Petropoulos is the author of the poetry collection Eminent Domain, selected by Anne Waldman for the 2010 Marsh Hawk Press Poetry Prize. His poems have appeared in American Letters & Commentary, Columbia Poetry Review, Mandorla, and, most recently, Spinning Jenny.

**Kat Quinn http://www.katquinnmusic.com/ Singer/songwriter Kat Quinn came to New York a year ago, intent on making a life as a performing songwriter. Shortly after arriving, her shows began winning praise for her warm, sensitive vocals, easy-going charisma, and sharp, straight from the heart songwriting, with lyrics marked by a winning combination of poetry and plainspoken language. She has an uncanny ability to instantly draw listeners into her singular worldview. She was soon attracting the attention of the City's best musicians, including long time Carly Simon associate, guitarist/producer Peter Calo, who offered to produce an EP for her. They began working together and the result is Quinn's debut, Exhale. Calo called in a line up of A List players to back Quinn on her first effort, including percussionist to the stars Jerry Marotta (Peter Gabriel, Suzanne Vega) and a full string quartet.

**J. Hope Stein
http://poetrycrush.com/
http://eecattings.com/
J. Hope Stein is the author of [Talking Doll] (Dancing Girl Press), [Mary] (Hyacinth Girl Press), and Corner Office (H_ngm_n Bks). She is editor of Poetrycrush and author of e.e. cattings.

**Jennifer Tamayo http://www.poemeleon.org/jennifer-tamayo/ Jennifer Tamayo is the author of Red Missed Aches Read Missed Aches Red Mistakes Read Mistakes (Switchback Books) and Poems Are the Only Real Bodies (forthcoming, Bloof Books). She serves as managing editor at Futurepoem books.

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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36. Nicholas Leaskou

Poet as Radio: Laura Walker on 1/13

Fri 11 Jan 2013

This weekend Laura Walker joins us live at Light Rail Studios and willÂ read from and discuss herÂ bookÂ Follow-HaswedÂ (Apogee, 2012). Tune in this Sunday, 1/13, 11:30am-12:30pm, atÂ savekusf.orgÂ (San Francisco Community Radio). Laura Walkerâ€™s most recent book,Â Followâ€“HaswedÂ (Apogee Press, 2012), was created from fragments of individual entries in the sixth volume of the Oxford English Dictionary, â€œFollow-Haswedâ€. She is also the author ofÂ bird book(Shearsman Books, 2011),Â rimertown/ an atlasÂ (UC Press, 2008), andÂ swarm lureÂ (Battery Press, 2004), and the chapbookÂ bird bookÂ (Albion Books, 2010). Her poetry has appeared inÂ VOLT,Â Switchback,Â New American Writing,Thermos, andÂ Fact-Simile, as well as other journals. She grew up in North Carolina and now lives in Berkeley, California, where she teaches poetry at University of San Franciscoâ€™s MFA in Writing program and UC Berkeley Extension. Â Delia, Jay, Nicholas poetasradio.blogspot.com [redacted]

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37. Chris Stroffolino

Los Angeles Creative Writing Class

Fri 11 Jan 2013

Creative Writing Workshop, with poet, Shakespearean, musician, essayist Chris Stroffolino in a fun, nurturing, non-institutional or graded setting*

8 Three Hour Sessions; 1st 2013 session begins Late February. Dates & times to be determined depending on the needs of the class (I will do out best to accommodate people’s schedules--most likely a weeknight).

Class Size: minimum of 5, maximum of 10

Cost $400: Check, money-order, or cash are all acceptable.

Course Description: Do you have something to say, but don’t quite know what is the best way to communicate it? Do you need to write for the sake of self-knowledge or catharsis, but aren’t sure if you want to make it public? Did a

friend, teacher, or other professional writer call your work a ‘mere journal entry?’ or even a ‘song lyric?’ Did they say your poetry rhymed too much, or maybe not enough? Did they say your prose was too poetic? Or had too many ideas & not enough characters? Does writing that they claim is ‘better’ than yours fail to speak to you?

If you’ve answered YES to any of these questions (or even if you think they’re silly), this is the workshop for you. Taking each student’s writing and/or performance pieces as the starting point, this workshop encourages students writing in different genres. Students may work within one genre throughout the entire course, but will be encouraged to explore a way of stylistic options including screenplays, poems, manifestoes, creative-non-fiction, dialogue pieces, performance texts, song lyrics, poem-paintings, videos, texts that redefine or de-define genre, ‘hybrid texts,’ or ‘non-poetry.’ Students will offer critiques of each other’s work to create a dialogue within a ‘unity in diversity’ approach. By the end of the class, students can expect a deeper understanding into the creative process as well as the business of publishing or other ways of making their work public. Note: this class is intended for all levels.

Chris Stroffolino is the author of 7 book of poetry, including Light As A Fetter (2007), Speculative Primitive (2004), Scratch Vocals (2003), Stealer’s Wheel (1999), Cusps (1995), and Oops (1994). He also published 2 books of Literary Criticism, Spin Cycle (2001), and, with David Rosenthal, a critical study of Shakespeare’s 12th Night (2000). He received a PhD in Shakespeare studies and has worked with The Actors Shakespeare Company (Albany, NY) and Cal Shakespeare (Orinda). He has recorded & performed music with Silver Jews, King Khan & Gris Gris, SLVR, Jolie Holland, and done soundtrack and session work for many others. Stroffolino’s music and cultural criticism has appeared in The Radio Survivor, The BigTakeover, Caught In The Carousel, Kitchen Sink, Oakbook, etc. His was a recipient of grants from NYFA, and The Fund For Poetry, and was Distinguished Visiting Poet-in- Residence at St. Mary’s college from 2001-2006. He has also taught at San Francisco Art Institute, Mills College, Rutgers University, NYU, LIU, Laney College, Temple and Drexel. His poetry and prose has been widely anthologized, and translated into Spanish, Bengali, Hungarian, and Dutch. He has also edited literary journals and curated several reading/music/talk/perfformance series,

To Register, contact [redacted] or [redacted]. Spaces are limited. No more than 10 students will be accepted per class. Interested students should submit a note explaining what you hope to learn this session or a 3-5 age sample (or 2 MP3s if working in primarily an audio format).

*I’ve taught these classes in art galleries, cafes, community centers, and at students’ homes.

No grades, but the workshop may culminate in a public/reading performance talk.

**I am also available for one-on-one sessions (in person, through phone, or email)

On Jan 10, 2013, at 9:01 PM, POETICS automatic digest system wrote:

> *The*

↑ Index

38. Camille Martin

Two new reviews of Camille Martin's LOOMS

Fri 11 Jan 2013

Thanks to Steve Spence’s review of Looms for Stride Magazine. An excerpt:

“[Looms] has a very painterly, noir feel, alienated and penumbral, taut yet expansive. Impressive and addictive.”

And thanks also to rob mclennan for including Looms on his annual Dusie list of best Canadian poetry books. An excerpt from his review::

“These are poems of exploration, not always conscious or concerned about where they might end, allowing for a fearlessness that permeates the entire work.”

Nice to be in such inspiring company as Jonathan Ball, Lise Downe, Erin Moure, Nicole Markotic, and Marcus McCann . . .

You can get a copy of *Looms* at these vendors:

Small Press Distribution <http://www.spdbooks.org/Search/?Authorid=7550>(US) Apollinaire’s Bookshoppe<http://www.apollinaires.com/store/product.php?productid=264620&cat=&page=1>(Canada) Amazon.ca <http://www.amazon.ca/Looms-Camille-Marti/dp/1848612354> (Canada) Amazon.com (US) <http://www.amazon.com/Looms-Camille-Martin/dp/1848612354> The Book Depository<http://www.bookdepository.co.uk/Looms-Camille-Martin/9781848612358>(UK, worldwide)

Cheers!

Camille

http://www.stridemagazine.co.uk/Stride%20mag%202012/dec2012/stevespenceroundup.htm

http://dusie.blogspot.ca/2013/01/a-best-of-list-of-2012-canadian-poetry_9.html

↑ Index

39. Lazer, Hank
discount offer: new book by Steve McCaffery
Fri 11 Jan 2013

Charles Bernstein & I are pleased to announce the thirty-eighth book in the Modern and Contemporary Poetics Series:

Celebrating the Publication of Steve McCaffery's

The Darkness of the Present

Special discounts from The University of Alabama Press

The Darkness of the Present

Steve McCaffery

6 x 9 * 256 pages

ISBN: 978-0-8173-5733-7 * $34.95 $24.47 paper

ISBN: 978-0-8173-8642-9 * $34.95 $24.47 ebook

"This book raises important ethical/political issues for the practice of art in the twentieth century. The Darkness of the Present calls them to rigorous attention in a series of critical studies. It finishes in a deliberate move to stand back, in order to reflect on the issues from a cool critical vantage, like Tennyson's poet at the end of The Palace of Art."-Jerome McGann, author of Radiant Textuality: Literature after the World Wide Web and Are the Humanities Inconsequent?: Interpreting Marx's Riddle of the Dog

With the purchase of The Darkness of the Present, receive the following related titles at special prices:

The Point is To Change It/Poetry and Criticism in the Continuing Present

Jerome McGann

978-0-8173-1551-1/Cloth $10.00

978-0-8173-5408-4/Paper $5.00

The Alphabet

Ron Silliman

978-0-8173-5493-0/Paper $10.00

Poetics & Polemics

Jerome Rothenberg

978-0-8173-1627-3/Cloth $10.00

978-0-8173-5507-4/Paper $5.00

Order the following MCP titles at 30% discount:

Phenomenal Reading

Brian M. Reed

978-0-8173-5694-1/Paper $29.95 $20.97

The Cracks Between What We Are and What We Are Supposed To Be

Harryette Mullen

978-0-8173-5713-9/Paper $34.95 $24.47

For additional information about these and other MCP titles: Modern and Contemporary Poetics<http://www.uapress.ua.edu/Catalog/ProductSearch.aspx?ExtendedSearch=false&SearchOnLoad=true&rhl=Modern%20and%20Contemporary%20Poetics&sj=1114&rhdcid=1114>

Use discount code: NY13 when ordering * Offer expires February 10, 2013

The University of Alabama Press

Box 870380 * Tuscaloosa, AL 35487-0380

Orders: www.uapress.ua.edu<http://www.uapress.ua.edu/> or [redacted]

↑ Index

40. Paul Nelson

Anne Waldman 2002 Interview

Sat 12 Jan 2013

Anne Waldman took time to chat in April 2002, about her book Vow to Poetry: Essays, Interviews and Manifestos. In the opening segment, she spoke about her obsession with lineage, legacy, the importance of articulating her poetics and making it available, as well as some of the conditions out of which the poetry comes, such as political and performance poetry. She also read the short essay/poem Oppositional Poetics and discussed the Gulf War and the Pentagonâ€™s control of the media to stifle dissent. Â The interview is archived here: http://paulenelson.com/2013/01/12/anne-waldman-vow-to-poetry/

& other interviews are going up regularly here: http://www.AmericanProphets.com

Sign up for our twice weekly email list on the home page, feel free to comment and

Happy 2013,

Paul

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

↑ Index

41. Larissa Shmailo

Experimental Poetries in the 21st Century - A Foray

Sat 12 Jan 2013

Larissa Shmailo's article, "Experimental Poetries in the 21st Century - A Foray," appears on the Drunken Boat blog at http://www.drunkenboat.com/?p=2715

↑ Index

42. michael farrell

Re: Experimental Poetries in the 21st Century - A Foray

Sat 12 Jan 2013

---

interesting article laura thanks

but i note that it starts with references to the world & the universe

& that its all about the u.s.

michael

> *Date: Sat, 12 Jan 2013 13:49:21 -0500*
> *From:* [redacted]
> *Subject: Experimental Poetries in the 21st Century - A Foray*
> *To:* [redacted]
>
> *Larissa Shmailo's article, "Experimental Poetries in the 21st Century - A Foray," appears on the Drunken Boat blog at http://www.drunkenboat.com/?p=2715*

↑ Index

43. Larissa Shmailo

Fwd: Experimental Poetries in the 21st Century - A Foray (with corrected link this time!)

Sun 13 Jan 2013

My article, "Experimental Poetries in the 21st Century - A Foray," appears on the Drunken Boat blog at http://www.drunkenboat.com/?p=2715 Interviews with Charles Bernstein, Sharon Mesmer, Geoffrey Gatza, Jeff Hansen, Daniel Nester, and the late Carol Novack.

↑ Index

44. Stephen Vincent

Lettrism Performance film 1955!!

Sun 13 Jan 2013

Orson Welles Interview - featuring Isidore Isou Lettrismhttp://www.youtube.com/watch?v=uZayMaC4RLo Rather wonderful 'sound poet' performance, 1955, within a movie. I forget if it was Geof Huth or mIIEKAL or an associate that ferreted this piece back into the world. But great that whoever did it, did!Sweetly amazing! Stephen Vincent

↑ Index

45. Marthe Reed

Writer-in-Residence (Fiction), University of Louisiana at Lafayette

Mon 14 Jan 2013

The University of Louisiana at Lafayette is seeking a Writer-in-Residence (Fiction) beginning next year, with residency in Spring semester. The advertisement is up on the university website -- http://personnel.louisiana.edu/vacancies/EEO-LA-11-12.pdf and I have included the details below. If you would share this information with writers you feel might be interested, I would be most grateful.

warmly,
Marthe Reed

Department of English
Position: Writer-in-Residence and Assistant/Associate Professor, tenure-track, beginning Fall 2013.

Duties: Teaching one creative writing workshop per academic year, working with undergraduate students in creative writing, directing dissertations & masterâ€™s theses, presenting at least one public reading or lecture each year, and participating in the department and university community.

Qualifications:
â— International reputation as a creative writer as evidenced by awards and publications in prestigious international venues
â— Extensive publications in creative genres (*fiction*, poetry, drama, creative non-fiction)
â— Professional experience in teaching advanced creative writing workshops

Salary: Salary competitive. A furnished house close to campus is provided.

The University: The University of Louisiana at Lafayette is a selective-admissions, state-supported university of approximately 16,300 undergraduate and graduate students, located in the heart of Louisianaâ€™s AcadianCreole region between Houston and New Orleans. It offers the doctorate in nine areas and Mastersâ€™ degrees in 27 disciplines. The English graduate program offers the MA and PhD, with concentrations in Literary Studies, Rhetoric, Creative Writing, Folklore, and Linguistics.

Applications: Candidates should initially provide a letter of application, a current curriculum vitae, and names and addresses of three references.

Send to: Professor James McDonald, Department Head
Department of English, UL Lafayette
P.O. Box 44691
Lafayette, LA 70504-4691

EEO#: LA 11-12

--
Marthe Reed
Director of Creative Writing
Assistant Professor
English Department
UL Lafayette
[redacted]

http://www.ucs.louisiana.edu/~mxr5675/home.html

http://www.blackradishbooks.org/Reed.html

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*
Poetry is made in a bed like love*
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

↑ Index

46. amy king

Fw: Writer-in-Residence (Fiction) UL Lafayette

Mon 14 Jan 2013

Â
----- Forwarded Message -----
From: Marthe ReedÂ

Â
----- Forwarded Message -----
From: Marthe ReedÂ

Â If you would be so kind as to share this information with writers you feel might be interested, I would be ever so grateful.

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Position: Â Writer-in-Residence and Assistant/Associate Professor, tenure-track,Â beginning Fall 2013.Â

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Send to: Â Professor James McDonald, Department Head
Â Â Â Â Â Â Â Â Â Department of English, UL LafayetteÂ
Â Â Â Â Â Â Â Â Â P.O. Box 44691Â
Â Â Â Â Â Â Â Â Â Lafayette, LA 70504-4691Â

EEO#: LA 11-12

↑ Index

47. William Slaughter
Notice: Mudlark
Mon 14 Jan 2013

New and On View: Mudlark No. 49 (2013)

not meant for you Dear Love
A Serial Poem by Brian Clements

Brian Clements is the author of Uses Cases (Mudlark No. 28) and half a dozen other collections, including most recently a chapbook, In Review, from Red Glass Books. He is the founding editor of the small press Firewheel Editions and its Sentence: A Journal of Prose Poetics, and he coordinates the MFA in Creative and Professional Writing at Western Connecticut State University.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

48. David Seaman
Re: Lettrism Performance film 1955!!
Mon 14 Jan 2013

This piece was first shown to me in Paris around 2007 by Eric Monsinjean, a student of lettrist Roland Sabatier. I was crashing at his apartment before flying out. This is in the BBC Around the Word with Orson Welles series, that includes a few other gems. The interview with Isidora Duncan's son is weird as hell, and in the Letterism (sic) piece, Jean Cocteau and Juliette Greco implicate themselves. There is also a shot of Gabriel Pomerand reciting, probably at the club Tabou. But the reaction shot is stolen from a Cocteau film, I think. A lot to decipher here. Still, a priceless picture of the timid (!) Isou reading with articulate Maurice Leamaître. I am still working on the genesis of their inventions.

The DVD is available.

David Seaman

On Jan 13, 2013, at 07:14 PM, Stephen Vincent <[redacted]> wrote:

Orson Welles Interview - featuring Isidore Isou Lettrismhttp://www.youtube.com/watch?v=uZayMaC4RLo Rather wonderful 'sound poet' performance, 1955, within a movie. I forget if it was Geof Huth or mIIEKAL or an associate that ferreted this piece back into the world. But great that whoever did it, did!Sweetly amazing! Stephen Vincent

↑ Index

49. michael farrell

Re: Writer-in-Residence (Fiction), University of Louisiana at Lafayette

Mon 14 Jan 2013

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thanks marthe

the ad itself doesnt specify 'fiction' - can you clarify?

michael

> *Date: Mon, 14 Jan 2013 14:11:46 -0600*
> *From:* [redacted]
> *Subject: Writer-in-Residence (Fiction), University of Louisiana at Lafayette*
> *To:* [redacted]
>
> *The University of Louisiana at Lafayette is seeking a Writer-in-Residence (Fiction) beginning next year, with residency in Spring semester. The advertisement is up on the university website -- http://personnel.louisiana.edu/vacancies/EEO-LA-11-12.pdf and I have included the details below. If you would share this information with writers you feel might be interested, I would be most grateful.*
>
> *warmly,*
> *Marthe Reed*
>
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EEO#: LA 11-12

--
Marthe Reed
Director of Creative Writing
Assistant Professor
English Department
UL Lafayette
[redacted]

http://www.ucs.louisiana.edu/~mxr5675/home.html

http://www.blackradishbooks.org/Reed.html

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*
*Poetry is made in a bed like love**
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

↑ Index

50. Susan Webster Schultz
the news from Hawai`i
Tue 15 Jan 2013

Tinfish Press has a new website, tinfishpress.com, on which you can find new books, like our anthology of Euro-American Poets of Hawai`i, here: http://tinfishpress.com/?projects=jack-london-is-dead and new slimmer volume by a young Auckland/Wellington writer, Ya-Wen Ho, here: http://tinfishpress.com/?projects=last-edited-insert-time-here And don't forget the newish book by Maged Zaher, here: http://tinfishpress.com/?projects=the-revolution-happened-and-you-didnt-call-me Our retro chapbook series of last year is available for free on the website (just click on "retro"), as well as in paper for three big bucks.

aloha, Susan M. Schultz / purveyor of fishes

↑ Index

51. Megan M. Garr
Last day to send your work to Versal 11!
Tue 15 Jan 2013

Hi folks,

It's the last day to get your poetry, prose, art and/or inbetween in to Versal 11. Complete details here: http://www.versaljournal.org/guidelines

Looking forward to seeing what you've got.

Best from snowy Amsterdam,
Megan

--
Celebrating 10 years!
Order now at versaljournal.org/versalten
<http://versaljournal.org/versalten>

Megan M. Garr
Editor

*Versal
*The literary & arts journal out of Amsterdam
http://www.versaljournal.org <http://www.wordsinhere.com>

tel.: [redacted]
email: [redacted]
@_garr

Facebook: http://www.facebook.com/versaljournal
Twitter: http://twitter.com/versaljournal
Newsletter: http://eepurl.com/eh4yT

↑ Index

52. Michael Heller

Michael Heller and Jane Augustine Reading in Mulhouse, France

Tue 15 Jan 2013

January 17th---18:30 (6:30 PM)reading + book signing with

New York poets and authors

Michael Heller and Jane Augustine

Free and open to everyone.
AT: The Book Corner

22 rue Sainte Claire

68100Mulhouse

Tram: Porte Haute

http://www.the-book-corner.fr/

Friday the 18th of January, NOON-2PM

Jane Augusting and Michael Heller --New York authors (critics, poets

and prose writers) speak at

FRIDAYNOON - a meeting organized by the English Club of theFLSH /

Institut d'Anglais

and sponsored by the English Department of UHA

Free and open to everyone.

ROOM 001,FLSH building, UHA

tram: Illberg

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

↑ Index

53. Sarah Sarai

THE WRITING DISORDER (we all have it)

Tue 15 Jan 2013

Buffalonians from the Biblical city of Buffalonia...

Hey. So you know. There is a literary journal and her name is The Writing Disorder. She can be excavated at http://thewritingdisorder.com/ wherein you will find POETRY. FICTION. NONFICTION. ART. Other?

I do not read submissions. (Am contributing editor.) The editor and almost everythinger is Christian Lukather who does web design for POOL Poetry. He is in Los Angeles. The Writing Disorder is everywhere.

With antique affection,
Sarah Sarai of California
(yet on display in cursed New York -- petition for my return!)

↑ Index

54. Adam Fieled

"Conjunctions Vol. 1 (1-36)"

Tue 15 Jan 2013

"Conjunctions" is a mixed media series combining the poetry of Philadelphia poet Adam Fieled with contemporary paintings and visual images:

http://artrecess2.blogspot.com/2013/01/conjunctions-vol-1-1-36.html

Thanks!
Adam Fieled [redacted]

↑ Index

55. Jennifer Karmin

Jan 21: Book launch of Lucky Pierre's America/n (Chicago)

Tue 15 Jan 2013

Book Launch:
Lucky Pierre's America/n

on Inauguration Day
Monday, January 21st
6-8pm

at Uncharted Books
2630 N. Milwaukee Ave
Chicago, Illinois
http://www.unchartedbooks.com

This Inauguration day, join art collaborative Lucky Pierre and friends for a reading from their new book, America/n. The book is the culmination of a project to investigate the US Constitution.

Lucky Pierre invited artists, activists and scholars to present a section of the Constitution during a 13 hour performance on November 6th, Election Day: Amber Ginsburg, Tom Ginsburg, John Rich, David Kodeski, Robin Cline, Edward Thomas-Herrera, Laura Stempel, Davey K., Aaron Maier, Brandon Alvendia, Jennifer Karmin, Marc Fischer, Melinda Fries, David Isaacson, Chris Schoen, Jen Blair, Jim Snyder, Andrew Fenchel, Alisa Wolfson, Matthew Nicholas, Paul Durica, Anne Elizabeth Moore, Jeffrey Kowalkowski, Don Washington, Robert Metrick & Barrie Cole.

Says Lucky Pierre, "We have created a book, hoping to capture what we learned, what we loved, and what made us laugh. Equal Parts artists book, literary journal, and pocket Constitution, we believe we captured some of the collective experience of the day." Barrie Cole, David Isaacson and Jeff Kowalkowski will be reading/performing some of their material from the book. Snacks and drinks provided. We'll make a toast to the artists and another to the repeal of the Eighteenth Amendment.

Lucky Pierre
http://www.luckypierre.org

↑ Index

56. Jared Schickling
Joel Chace's BLACK CIRCLE now available from Delete Press
Tue 15 Jan 2013

Dear All
We at Delete Press are thrilled to announce the release of
our latest project, Joel Chace's BLACK CIRCLE, a collection of 13 prints (7.5$B!m(B X 10$B!m(B)
printed on Crane Lettra paper with a Vandercook letterpress using photopolymer
plates, wood and linoleum cuts, concrete, slate, granite and plexiglass. The prints are contained in a handmade wrapper using black linen Neenah paper.
Edition of 65 in the year 2012 (already gone).
The book can be had through our website,
deletepress.org.
Happy reading,Jared

↑ Index

57. Marthe Reed
Re: Writer-in-Residence (Fiction), University of Louisiana at Lafayette
Tue 15 Jan 2013

Yes, the ad is not clear, and I apologize for that: sorting that out as as possible. The search is for a fiction writer.

Warmly,
Marthe

On Monday, January 14, 2013, michael farrell wrote:

> *thanks marthe*
>
> *the ad itself doesnt specify 'fiction' - can you clarify?*
>
> *michael*
>
> *Date: Mon, 14 Jan 2013 14:11:46 -0600*
> *From:* [redacted] *<javascript:;>*
> *Subject: Writer-in-Residence (Fiction), University of Louisiana at Lafayette*
> *To:* [redacted] *<javascript:;>*
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Lafayette, LA 70504-4691

EEO#: LA 11-12

> *--*
> *Marthe Reed*
> *Director of Creative Writing*
> *Assistant Professor*
> *English Department*
> *UL Lafayette*
> [redacted]
> [redacted] *<javascript:;>*
>
> *http://www.ucs.louisiana.edu/~mxr5675/home.html*
>
> *http://www.blackradishbooks.org/Reed.html*
>
> _____
> *
> *Poetry is made in a bed like love**
> ***Its rumpled sheets are the dawn of things***
> ***Poetry is made in the woods***
>
> *--Andre Breton, "On the road to San Romano"*

--
Sent from Gmail Mobile

↑ Index

58. Larry Sawyer
Online master class with Eileen Myles via The Chicago School of Poetics
Wed 16 Jan 2013

The Chicago School of Poetics is offering an ONLINE master class with Eileen Myles.

http://www.chicagoschoolofpoetics.com/master-class-eileen-myles/

Study with poet Eileen Myles in a master class workshop at the Chicago School of Poetics. This one-day online class offers an intimate environment within which to work with one of the key figures of contemporary literature.

The class runs for 3 hours and will be held in our online, video-conferenced classroom, so you can attend from your own home, from anywhere in the country.

Date: April 14th, 2013
Time: 1-4 p.m. Central Time
Location: Online
Price: $250.00

Class size is limited to 10 students. Register early.

Students should submit one of their poems for in-class discussion at least 2 weeks prior to workshop date.

Since she came to New York in 1974 to be a poet Eileen Myles has produced more than twenty collections of poetry, fiction, and nonfiction, plays and libretti most recently Snowflake/different streets (poetry), Inferno (a poet's novel) for which she won a Lambda book award for lesbian fiction, and The Importance of Being Iceland/travel essays in art which was supported by a Warhol/Creative Capital art writers's grant. In 2009 she received the Shelley Prize from the Poetry Society of America. She was awarded a 2012 Guggenheim fellowship to work on Afterglow (a memoir). She lives in New York and is teaching poetry this semester at NYU.

Check out our October offering with Charles Bernstein, too!

http://www.chicagoschoolofpoetics.com/master-class-eileen-myles/

CSoP
Core faculty:
Barbara Barg
Francesco Levato
Larry Sawyer
Steve Halle
Sharon Mesmer
Kristina Marie Darling
Lina ramona Vitkauskas

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59. Naomi Buck Palagi

Reading at Woman Made Gallery, Chicago, Feb 3rd!

Wed 16 Jan 2013

Poetry Reading Series: "Public/Private"
Sunday, February 3, 2013 / 1:30-3:30 p.m. / Free

â€œFrom the exploding popularity of reality television and celebrity culture to the U.S. government's ever-growing presence in our homes, schools, and community spaces through Patriot Act-sanctioned surveillance, the twenty-first century has seen enormous shifts in cultural and political conceptions of what is

considered private and what is considered public, both in the United States and world-wide. We as individuals are losing control over what is seen and what is unseen; known and unknown; public and private. How do these shifts manifest in our daily lives? Who is most affected and why? How do poets address these changes, whether through illuminating, embracing or actively working against them?"Curated by Nina Corwin and documented by audio recordist Kurt Heintz, featured readers include Shevaun Brannigan, CM Burroughs, Tyler Mills, Sandra Marchetti, Carrie McGath, and Naomi Buck Palagi. Please join us for this free event on Sunday, February 3, 2012, from 1:30 to 3:30 p.m. at Woman Made Gallery.

link: http://www.womanmade.org/poetry.html

Hope to see you there!
-Naomi

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60. steve dalachinsky

jayne cortez celebration

Wed 16 Jan 2013

THE FAMILY OF JAYNE CORTEZ
INVITES YOU TO A CELEBRATION OF HER LIFE
WEDNESDAY, FEBRUARY 6, 2013 2:00 pm
THE GREAT HALL
in the
COOPER UNION FOUNDATION BUILDING
7 East 7th Street
New York, New York
FOR FURTHER INFORMATION PLEASE SEND A NOTE TO:
[redacted]
WE ARE TRYING TO REACH OUT TO ALL OF JAYNE'S FRIENDS
SO PLEASE FEEL FREE TO FORWARD THIS NOTE

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61. Rob McLennan

the ottawa small press book fair, spring 2013 edition: Saturday, June 15

Wed 16 Jan 2013

---

span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

sping 2013 edition
will be happening Saturday, June 15
in room 203 of the Jack Purcell Community Centre
(on Elgin, at 320 Jack Purcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after our original event, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:
the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)

admission free to the public.

$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan, c/o 402 McLeod St #3, Ottawa ON K2P 1A6;

send by June 1 if you would like to appear in the exhibitor catalogue.

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the pre-fair reading usually held the night before, info tba! also,

due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair (there might be no space left!).

the fair usually contains exhibitors with poetry books, novels,cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, Phafours Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o. questions, [redacted]

free things can be mailed for fair distribution to the same address. we are unable to sell things for folk who can't make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let meknow if anyone able to do anything. thanks. for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [redacted] and for information on this or other small press book fairs across Canada, be sure to check out http://www.smallpressbookfair.blogspot.com/

http://www.smallpressbookfair.blogspot.ca/2013/01/the-ottawa-small-press-book-fair-spring.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

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62. Steven Zultanski
SEGUE PRESENTS: CORINA COPP & ALAN DAVIES
Wed 16 Jan 2013

SEGUE PRESENTS:

CORINA COPP
& ALAN DAVIES

SEGUE READING SERIES
ZINC BAR
JANUARY 19th
4:30 PM
$5

*Corina Copp *is most recently the author of *Pro Magenta/Be Met* (Ugly Duckling Presse, 2011), with publications forthcoming from Bad Press, Minutes Books and Trafficker Press. She is a former editor of The Poetry Project Newsletter (2009-11) and lives in Brooklyn.

*Alan Davies *is the author of *Name* (This Press, 1986), *Candor* (O Books, 1990), *Signage* (Roof Books, 1987), *Rave* (Roof Books, 1994), *Active 24 Hours* (Roof Books, 1982) among others. He writes essays and book reviews as well as philosophy and critical theory.

This Saturday,
January 19th

4:30-6:30 PM
Zinc Bar, 82 West 3rd
Street<https://maps.google.com/maps?oe=utf-8&client=firefox-a&ie=UTF-8&q=zinc+bar+nyc&fb=1&gl=us&hq=zinc+bar&hnear=0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,
+NY&cid=0,0,13530157714706702894&ei=B_60UOnUBe-x0AGO2oHIBw&ved=0CCsQ_BIwAA>
$5 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

UP NEXT:

January 12th -- HARMONY HOLIDAY & STACY SZYMASZEK

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63. Eric Elshtain
New Beard of Bees Chapbook
Thu 17 Jan 2013

After a little hiatus we are back with a new chapbook from Nicholas Alexander Hayes, *ThirdSexPot*.

from the Preface:

"Many one-hand reads exist as ephemeral artifacts. Some are stunningly brilliant.
Some are poorly written. Some are so poorly and hastily written a type of poetry
emerges from their text. This last mode was particularly true of the introduction
to Johnny Shearer’s The Male Hustler."

http://beardofbees.com/hayes.html

Enjoy!

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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64. Francesco Levato

Classes with Eileen Myles, Charles Bernstein, & Sharon Mesmer at the Chicago School of Poetics

Fri 18 Jan 2013

The Chicago School of Poetics (CSoP)—is offering online master classes led by award-winning poet Eileen Myles (April 14) and language poetry pioneer Charles Bernstein (October 19). In addition, CSoP will offer 8-week courses with esteemed poet Sharon Mesmer as well as with established poets Larry Sawyer, Barbara Barg, Francesco Levato, Kristina Marie Darling, Steve Halle, and Lina ramona Vitkauskas. On-location courses are scheduled Saturday or Sunday afternoons and are held at the Chicago Cultural Center.

For more information please visit:
http://www.chicagoschoolofpoetics.com/

Scholarship Campaign

CSoP also recently launched an Indiegogo campaign to raise money for student scholarships. All funds will go directly to students in need to attend any master class or 8-week course of their choice.

For more information about the scholarship campaign please visit:
http://www.indiegogo.com/CSoPScholar/

--

Francesco Levato
Director, Chicago School of Poetics

http://www.francescolevato.com
http://www.chicagoschoolofpoetics.com

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65. michael farrell

Re: Writer-in-Residence (Fiction), University of Louisiana at Lafayette

Fri 18 Jan 2013

---

thanks martha, michael

> *Date: Tue, 15 Jan 2013 21:18:29 -0600*
> *From:* [redacted]
> *Subject: Re: Writer-in-Residence (Fiction), University of Louisiana at Lafayette*
> *To:* [redacted]
>
> *Yes, the ad is not clear, and I apologize for that: sorting that out as as possible. The search is for a fiction writer.*

Warmly,
Marthe

On Monday, January 14, 2013, michael farrell wrote:

thanks marthe

the ad itself doesnt specify 'fiction' - can you clarify?

michael

Date: Mon, 14 Jan 2013 14:11:46 -0600
From: [redacted] <javascript:;>
Subject: Writer-in-Residence (Fiction), University of Louisiana at Lafayette
To: [redacted] <javascript:;>

The University of Louisiana at Lafayette is seeking a Writer-in-Residence (Fiction) beginning next year, with residency in Spring semester. The advertisement is up on the university website -- http://personnel.louisiana.edu/vacancies/EEO-LA-11-12.pdf and I have included the details below. If you would share this information with writers you feel might be interested, I would be most grateful.

warmly,
Marthe Reed

Department of English
Position: Writer-in-Residence and Assistant/Associate Professor, tenure-track, beginning Fall 2013.

Duties: Teaching one creative writing workshop per academic year, working with undergraduate students in creative writing, directing dissertations & master$B!G(Bs theses, presenting at least one public reading or lecture each year, and participating in the department and university community.

Qualifications:
$B!|(B International reputation as a creative writer as evidenced by awards and
publications in prestigious international venues
*$B!|(B Extensive publications in creative genres (*fiction*, poetry, drama, creative non-fiction)*
$B!|(B Professional experience in teaching advanced creative writing workshops

Salary: Salary competitive. A furnished house close to campus is

provided.

The University: The University of Louisiana at Lafayette is a selective-admissions, state-supported university of approximately 16,300 undergraduate and graduate students, located in the heart of Louisiana$B!G(Bs AcadianCreole region between Houston and New Orleans. It offers the doctorate in nine areas and Masters$B!G(B degrees in 27 disciplines. The English graduate program offers the MA and PhD, with concentrations in Literary Studies, Rhetoric, Creative Writing, Folklore, and Linguistics.

Applications: Candidates should initially provide a letter of application, a current curriculum vitae, and names and addresses of three references.

Send to: Professor James McDonald, Department Head
Department of English, UL Lafayette
P.O. Box 44691
Lafayette, LA 70504-4691

EEO#: LA 11-12

--
Marthe Reed
Director of Creative Writing
Assistant Professor
English Department
UL Lafayette
[redacted]
[redacted] *<javascript:;>*

http://www.ucs.louisiana.edu/~mxr5675/home.html

http://www.blackradishbooks.org/Reed.html

---

*
*Poetry is made in a bed like love**
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

--

> *Sent from Gmail Mobile*

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66. Rob McLennan

rob's end-of-year list of 2012 Canadian poetry chapbooks;

Fri 18 Jan 2013

My "end-of-year list of 2012 Canadian poetry chapbooks" list is now online at Branta.ca

http://www.gooselane.com/blog/2013/01/an-end-of-year-list-of-2012-canadian-poetry-chapbooks/

For many, year-end means a moment of reflection, and the appearance of lists, lists and more lists. Ive received and picked up numerous poetry chapbooks, and thought it might be worth compiling a list of the Canadian titles that really stuck out, over the past calendar year.

The only really frustrating thing about a list such as this is knowing how woefully incomplete it is, including all the chapbooks that, for whatever reason, I couldnt get my hands on. Consider this a mere fraction of Canadian poetry activity in the realm of small and micro publishing.

Here they are, in no particular order:

1. Marcus McCann, Labradoodle
2. ryan fitzpatrick, 21st Century Monsters
3. Fred Wah, Medallions of Belief
4. Monty Reid, Garden (dec unit)
5. Margaret Christakos, from Tumulttudes: The Chips & Ties Study
6. Jon Paul Fiorentino, The Winnipeg Cold Storage Company
7. Gil McElroy, Ordinary Time: The Merton Lake Propers
8. Douglas Barbour, Recording Dates
9. Marilyn Irwin, little nothings
10. Rachael Simpson, Eiderdown
11. Phil Hall, A Rural Pen
12. Liz Howard, (skullambient)
13. Shannon Maguire, Fruit Machine
14. David Peter Clark, feathereDinosaurs

See the link for write-ups on each of the titles.

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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67. vivekanand jha

CALL FOR SUBMISSION OF POEMS: INDO-ENGLISH POETRY ANTHOLOGY

Fri 18 Jan 2013

Dear editor,
you are requested to post fallowing Call for submission on your website:

Dr Jha "Dear Poet, It is rare occasion when publisher shows interest in publishing poetry. Richard M. Grove, the poet and publisher of Hidden Brook Press, Canada has reposed great faith in Indian English Poetry and shown curiosity in publishing an anthology on Indian English Poetry. For this reason it is my earnest request to send your 3-5 published or unpublished poems on email id [redacted] and make this anthology successful on international level. I know without your generous and creative support the anthology will remain incomplete and representation of Indian English poetry in the international arena will not be justified. For your reference the link for submission call is < http://www.hiddenbrookpress.com/Book-Indo-EnglishPoetry.html>

I want to clear doubt regarding my earlier call for submission and assure you that it is not essential and compulsion to purchase the copy of anthology and at the same time publisher will not be able to give you a free copy as a contributor if your poem/poems are selected for publication in this anthology of poems. Your any queries and grievances are most welcome. Please ignore the message displayed on the website of the publisher regarding purchasing the copy of the anthology.

Dr Vivekanand Jha"

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68. Jesse Glass

One Source of Linguistically Innovative Poetry (and Visual Poetry) in Temperance Literature of the 19th c.

Fri 18 Jan 2013

In going through the old American newspapers of the middle to late 19th century, I've noticed an interesting trend. Much poetry of the Temperance Movement seems to be of what we may call the linguistically innovative variety. Perhaps because the "rules" of polite discourse were bent neigh to bursting by the inroads of demon rum (at least in the perceptions of those who agitated for the acceptance of "Cold Water" over alcohol), that poetic form as well as syntax, spelling, and etc. were loosened up in quite an interesting manner. There was

also a freedom displayed in the composing and publishing of what we might now call Visual Poetry--primarily of hour glasses and bottles made up of words--playfully put together, but with the deadly serious intent of creating a nation of teetotalers. Below is an example of a temperance poem that could have been written by Bill Bisset on an overcast day.

Stanzus

[Dedecated to an Individool in the Persute of Licker under Deffikultes, of a Sundee Morning.]

Emanent destrukshionist of Licker,
Probablee your dri.
Maybee there=s a vakuum in your bowles;
You feel slitely
kurious in the abdominal regens?
Want a stimulater, eh? It can=t be did;
Pusey=s shut upp; and Trodt=s krib is klozed
too.
Emanent destrukshionist!

Imbibater of alkaholik likwid:
The krisis wat was to have arrive has aroven!
The knew Sunday law are a ficksed phact.
That soletarie dime, rezureckted frolit
the depths of thi trowers, kant awaken
A simpathetic responz or a tod, frum
Your kurlee-hedded friend at Hersh=s
Alkaholic Imbibater!

Knockturnel jyraten navvegater,
Last nite you were 12-11ths drunk, and
When you went home you had a
Misselanious mixture of the legs!
felt tired, perhaps. Konsekwentlee
You feel heeted about the innards.
AIm not the phlattering unkshun to your [redacted] youre aloan this morningB
There=s numerous people of the saim
Stripe with similar feelinks.
Knockturnel navvegator!

Demenstrater of the power of suckshen!
This is an epecode in your kareer:
A full stopp to your ambishus asperashunz
after spirits;
You kant get your morning rashensB

Guy=s gon a fish=n, and
Mooney=s is klozedBnaree Bottle is visibol
to the naked I.
As you stand fernest the door
You anxiously wish for a drink,
and it don=t kum,
Demenstrater of suckshen!

Kocktale annhylater!
You=re a ingured person, a victim
of legislative stupiditee;
You kan do without working all the weak,
and rest on Sundee;
But you can=t drink licker 6 days
and dry up on the 7th.
Your fizikal cistem is not
kapable of appresheating
the onnateral law;
Your natchur revolts at water:
Kocktale annyhylater!

Enamee to water!
You beleave water useful to ablushion
and knavigable purposes only;
not refreshin, beneficial;
or inviggorate as a beverage.
Strange ideeBbut not unkommon.
However, you=re dun for. The Sunday law
is imperativBa certainteeB
passed by a majority vote.

Not a drop of licker, wholesail or
retaile, kan you get on SundayB
Enemee to water.

Objek of kommissurashun!
Yours is a hard kase,
rekwiring brandee and kompashun.
You may koxe, purswade, beg, promis, &c.
but it=s of no use;
the Akanine kwadruped is [redacted] dident you get a bottle on
Saturdee night?
I=m sorry for youBreform; stop;
shut down; reflekt; hesitate before

you get kerned on Saturdee
nite, unless you prepair for
emergencesB
Objek of kommissurashun!

The American Sentinel, August 6, 1858.

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69. Paul Nelson
Nov 2001 interview with Jerome Rothenberg
Sat 19 Jan 2013

Duende, Dada and other Otherings are some of the topics cov SUNYistas!

Duende, Dada and other Otherings are some of the topics covered in a November 2001 interview with Jerome Rothenberg, during his visit to the NW SPokenword LAB in Auburn, WA:

http://paulenelson.com/2013/01/18/jerome-rothenberg-nov-2001-interview/

See many other interviews, and more each week, at:
http://paulenelson.com/americanprophets/

Blessings,

Paul Nelson
Seattle, WA

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

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70. Harrington, Joseph
Re: One Source of Linguistically Innovative Poetry (and Visual Poetry) in Temperance Literature of the 19th c.
Sat 19 Jan 2013

Seems like it's a kind of classing-off: making drunks out to be semi-literate rubes or bohunks. Also, maybe, too inebriated to spell or speak.

_____
From: Poetics List (UPenn, UB) [[redacted]] on behalf of Jesse Glass [[redacted]]
Sent: Friday, January 18, 2013 10:41 PM
To: [redacted]

Subject: One Source of Linguistically Innovative Poetry (and Visual Poetry) in Temperance Literature of the 19th c.

In going through the old American newspapers of the middle to late 19th century, I've noticed an interesting trend. Much poetry of the Temperance Movement seems to be of what we may call the linguistically innovative variety. Perhaps because the "rules" of polite discourse were bent neigh to bursting by the inroads of demon rum (at least in the perceptions of those who agitated for the acceptance of "Cold Water" over alcohol), that poetic form as well as syntax, spelling, and etc. were loosened up in quite an interesting manner. There was also a freedom displayed in the composing and publishing of what we might now call Visual Poetry--primarily of hour glasses and bottles made up of words--playfully put together, but with the deadly serious intent of creating a nation of teetotalers. Below is an example of a temperance poem that could have been written by Bill Bisset on an overcast day.

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Emanent destrukshionist of Licker,
Probablee your dri.
Maybee there=s a vakuum in your bowles;
You feel slitely
kurious in the abdominal regens?
Want a stimulater, eh? It can=t be did;
Pusey=s shut upp; and Trodt=s krib is klozed
too.
Emanent destrukshionist!

Imbibater of alkaholik likwid:
The krisis wat was to have arrive has aroven!
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the depths of thi trowers, kant awaken
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Your kurlee-hedded friend at Hersh=s
Alkaholic Imbibater!

Knockturnel jyraten navvegater,
Last nite you were 12-11ths drunk, and
When you went home you had a
Misselanious mixture of the legs!
felt tired, perhaps. Konsekwentlee
You feel heeted about the innards.

AIm not the phlattering unkshun to your [redacted] youre aloan this morningB
There=s numerous people of the saim
Stripe with similar feelinks.
Knockturnel navvegator!

Demenstrater of the power of suckshen!
This is an epecode in your kareer:
A full stopp to your ambishus asperashunz
after spirits;
You kant get your morning rashensB
Guy=s gon a fish=n, and
Mooney=s is klozedBnaree Bottle is visibol
to the naked I.
As you stand fernest the door
You anxiously wish for a drink,
and it don=t kum,
Demenstrater of suckshen!

Kocktale annhylater!
You=re a ingured person, a victim
of legislative stupiditee;
You kan do without working all the weak,
and rest on Sundee;
But you can=t drink licker 6 days
and dry up on the 7th.
Your fizikal cistem is not
kapable of appresheating
the onnateral law;
Your natchur revolts at water:
Kocktale annyhylater!

Enamee to water!
You beleave water useful to ablushion
and knavigable purposes only;
not refreshin, beneficial;
or inviggorate as a beverage.
Strange ideeBbut not unkommon.
However, you=re dun for. The Sunday law
is imperativBa certainteeB
passed by a majority vote.

Not a drop of licker, wholesail or
retaile, kan you get on SundayB
Enemee to water.

Objek of kommissurashun!
Yours is a hard kase,
rekwiring brandee and kompashun.
You may koxe, purswade, beg, promis, &c.
but it=s of no use;
the Akanine kwadruped is [redacted] dident you get a bottle on
Saturdee night?
I=m sorry for youBreform; stop;
shut down; reflekt; hesitate before
you get kerned on Saturdee
nite, unless you prepair for
emergencesB
Objek of kommissurashun!

The American Sentinel, August 6, 1858.

↑ Index

71. Jonathan Morse

Re: One Source of Linguistically Innovative Poetry (and Visual Poetry) in Temperance Literature of the 19th c.

Sat 19 Jan 2013

On 1/18/2013 6:41 PM, Jesse Glass wrote:
> In going through the old American newspapers of the middle to late 19th
> century, I've noticed an interesting trend. Much poetry of the
> Temperance Movement seems to be of what we may call the linguistically
> innovative variety. Perhaps because the "rules" of polite discourse
> were bent neigh to bursting by the inroads of demon rum (at least in the
> perceptions of those who agitated for the acceptance of "Cold Water"
> over alcohol), that poetic form as well as syntax, spelling, and etc.
> were loosened up in quite an interesting manner.
Thanks, Jesse! It wasn't just the temperance writers who went in for creative spelling in the 1850s, though. Phonetic orthography was standard procedure for humorists like Josh Billings, Artemus Ward, Petroleum V. Nasby (all of those names are pseudonyms), and the genuinely disturbing and genuinely creative Sut Lovingood (George Washington Harris). Here's an introduction to the prose, with a link.

http://xroads.virginia.edu/~hyper/hns/swhumor/fool.htm

And here's Artemus Ward's (Charles Farrar Browne) report on a visit to a Shaker family.

http://books.google.com/books?id=H3BaAAAAMAAJ&pg=PA12&lpg=PA12&dq=%22artemus+ward

%22+shakers&source=bl&ots=Mc52l0T6Uk&sig=EslEBZVyYji8em8NArHCoq2eLI0&hl=en&sa=X&ei=XWL7UNuNLYicjALd34HoBg&vedFYQ6AEwBQ#v=onepage&q=%22artemus%20ward%22%20shakers&fúlse

Jonathan Morse

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72. **Jesse Glass**

Sut Lovingood et. al

Sat 19 Jan 2013

Of course, we're a fan of Sut's, but this isn't dialect humor we're talking about. And funny spelling doesn't a linguistically innovative poem make. There's a real difference between Sut L. and the rest you mention, and the anonymous author of the poem I posted--can you spot it? Jess

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73. **michael farrell**

Re: One Source of Linguistically Innovative Poetry (and Visual Poetry) in Temperance Literature of the 19th c.

Sun 20 Jan 2013

---

exciting jesse - i feel an anthology coming on -

ive found amazing experimentalism in 19th cent australian work also

thanks

michael

> *Date: Sat, 19 Jan 2013 04:41:11 +0000*
> *From:* [redacted]
> *Subject: One Source of Linguistically Innovative Poetry (and Visual Poetry) in Temperance Literature of the 19th c.*
> *To:* [redacted]
>
> *In going through the old American newspapers of the middle to late 19th century, I've noticed an interesting trend. Much poetry of the Temperance Movement seems to be of what we may call the linguistically innovative variety. Perhaps because the "rules" of polite discourse were bent neigh to bursting by the inroads of demon rum (at least in the perceptions of those who agitated for the acceptance of "Cold Water" over alcohol), that poetic form as well as syntax, spelling, and etc. were loosened up in quite an interesting manner. There was also a freedom displayed in the composing and publishing of what we might now call Visual Poetry--primarily of hour glasses and bottles made up of words--playfully put together, but with the deadly serious intent of creating a nation of teetotalers. Below is an example of a temperance*

poem that could have been written by Bill Bisset on an overcast day.

Stanzus

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Maybee there=s a vakuum in your bowles;
You feel slitely
kurious in the abdominal regens?
Want a stimulater, eh? It can=t be did;
Pusey=s shut upp; and Trodt=s krib is klozed
too.
Emanent destrukshionist!

Imbibater of alkaholik likwid:
The krisis wat was to have arrive has aroven!
The knew Sunday law are a ficksed phact.
That soletarie dime, rezureckted frolit
the depths of thi trowers, kant awaken
A simpathetic responz or a tod, frum
Your kurlee-hedded friend at Hersh=s
Alkaholic Imbibater!

Knockturnel jyraten navvegater,
Last nite you were 12-11ths drunk, and
When you went home you had a
Misselanious mixture of the legs!
felt tired, perhaps. Konsekwentlee
You feel heeted about the innards.
AIm not the phlattering unkshun to your sole@> That youre aloan this morningB
There=s numerous people of the saim
Stripe with similar feelinks.
Knockturnel navvegator!

Demenstrater of the power of suckshen!
This is an epecode in your kareer:
A full stopp to your ambishus asperashunz
after spirits;
You kant get your morning rashensB
Guy=s gon a fish=n, and
Mooney=s is klozedBnaree Bottle is visibol
to the naked I.
As you stand fernest the door
You anxiously wish for a drink,

and it don=t kum,
Demenstrater of suckshen!

Kocktale annhylater!
You=re a ingured person, a victim
of legislative stupiditee;
You kan do without working all the weak,
and rest on Sundee;
But you can=t drink licker 6 days
and dry up on the 7th.
Your fizikal cistem is not
kapable of appresheating
the onnateral law;
Your natchur revolts at water:
Kocktale annyhylater!

Enamee to water!
You beleave water useful to ablushion
and knavigable purposes only;
not refreshin, beneficial;
or inviggorate as a beverage.
Strange ideeBbut not unkommon.
However, you=re dun for. The Sunday law
is imperativBa certainteeB
passed by a majority vote.

Not a drop of licker, wholesail or
retaile, kan you get on SundayB
Enemee to water.

Objek of kommissurashun!
Yours is a hard kase,
rekwiring brandee and kompashun.
You may koxe, purswade, beg, promis, &c.
but it=s of no use;
the Akanine kwadruped is defunkt.@> Why dident you get a bottle on
Saturdee night?
I=m sorry for youBreform; stop;
shut down; reflekt; hesitate before
you get kerned on Saturdee
nite, unless you prepair for
emergencesB
Objek of kommissurashun!

The American Sentinel, August 6, 1858.

↑ Index

74. carol dorf

The Prose Poem issue of Talking Writing is live!

Mon 21 Jan 2013

My essay on the Prose Poem is up, as well as work by Metta Sama, Lois Marie Harrod, and Trina Gaynon at Talking Writing. Work by rob mcLennan will be up later this week, followed by Randall Horton, Jerry McGuire, Wendy Brown-Baez, and Iris Jamahl Dunkle.

http://talkingwriting.com/the-big-bang-of-prose-poetry/

Cheers!
Carol

--
Carol Dorf
talkingwriting.com

↑ Index

75. Jennifer Karmin

Donate to Woodland Pattern / Jan 26th Milwaukee Reading

Mon 21 Jan 2013

---

hi poetics friends....please think about making a donation to woodland pattern book center in milwaukee, hands down one of the most AMAZING independent book stores in the country.Â i'll be reading as part of the poetry marathon on january 26th and am looking for sponsors (as are many other wonderful writers).Â details below.Â for those who have the time/energy, there are still a few reading slots left.

http://www.woodlandpattern.org

happy new year,
jen karmin

Every year, on the last Saturday of January, over 125 poets, writers, and performers show their support for Woodland Pattern by participating in its Annual Poetry Marathon & Benefit.Â All proceeds raised from this event help Woodland Pattern continue its literary programming.Â Woodland Pattern is a nonprofit organization, all donations are fully tax deductible.Â Individuals can now sponsor readers online through the new â€œpledge a readerâ€ giving form.

Pledges can be made here, both small and large.
http://woodlandpattern.org/marathon_2013.shtml

Woodland Pattern Book Center was founded in Milwaukee, Wisconsin's Riverwest neighborhood by Anne Kingsbury and Karl Gartung in 1979. The center houses a bookstore with over 25,000 small press titles, in addition to an art gallery where they present exhibitions, artist talks, readings, experimental films, concerts, and writing workshops.

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76. Steve Clay

Granary Books is pleased to offer for sale: The Woodland Pattern Book Center Archive

Mon 21 Jan 2013

Granary Books is pleased to offer for sale:

The Woodland Pattern Book Center Archive

30 Years of Small Press Poetry and Experimental Music in the Heartland

The Woodland Pattern Book Center is a grassroots Milwaukee non-profit whose national importance transcends its local character. It is a place where books, performance art, soundworks, music, readings, visual art and community center cohabit. The Archive is a comprehensive record of all aspects of Woodland Pattern's diverse programming and provides a rich opportunity for research and scholarship. It features over thirty years of correspondence, manuscripts, research materials, audio recordings, photographs, and ephemera from a diverse array of poets, artists, musicians, composers and performers.

"The reputation of Woodland Pattern is itself national in scope, and I know of no other center--anywhere in the U.S.--that has carried on a more intricate and demanding program in the literary arts."---Jerome Rothenberg

Some of the poets, artists, musicians, and performers featured in the archive include Helen Adam, Laurie Anderson, Derek Bailey, Bill Berkson, Wendell Berry, Mei-mei Berssenbrugge, Thomas A. Clark, Norma Cole, Alvin Curran, Robert Duncan, Rachel Blau DuPlessis, John Giorno, Lou Harrison, Lyn Hejinian, Anselm Hollo, Alison Knowles, Nathaniel Mackey, Walter Mosley, Eileen Myles, Michael Ondaatje, Maureen Owen, Ron Padgett, Tom Raworth, George Schneeman, Ron Silliman, Clarissa Sligh, Derek Walcott, Anne Waldman, Jonathan Williams, and Elizabeth Willis to name a few.

Contact Steve Clay for prospectus: [redacted]

Steve Clay
Granary Books
168 Mercer St. #2
New York, NY 10012

[redacted]
[redacted] (fax)
www.granarybooks.com

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77. Jesse Glass

Woodland Pattern Archives and the Tragedy of Big and Little Ray

Mon 21 Jan 2013

This is exciting news indeed! I've been a fan of Woodland Pattern since 1980. I used to call it Church and set up chairs for readings so I could get in free. Some of the happiest memories of my stay in Milwaukee are centered right there with Karl and Anne and the many others who made that Bookcenter hum. Woodland Pattern is located on Locust Street in the boho area of River West. A Grocery Co-Op was right up the street, and Big Ray's Tap was right there too. The Tragedy of Big and Little Ray and the Tap is of Euripidean proportions and needs to be told someday in story or song. While poetry and new music could be had at Woodland Pattern, free bar food and 25 cent water glasses of Miller made it handy to buy a round for everybody and be everybody's pal at Big Ray's. Then there was gap-toothed Tiny Mo the accordion player on Polka Nights. Though there were lots of new and exciting forms of language going on at Woodland Pattern, Big Ray's was the only place I ever heard the word "overneath" used in conversation. In short, one could have it all on Locust Street, and to be young there was very heaven. Jess

The Woodland Pattern Book Center Archive

30 Years of Small Press Poetry and Experimental Music in the Heartland

The Woodland Pattern Book Center is a grassroots Milwaukee non-profit whose national importance transcends its local character. It is a place where books, performance art, soundworks, music, readings, visual art and community center cohabit. The Archive is a comprehensive record of all aspects of Woodland Pattern's diverse programming and provides a rich opportunity for research and scholarship. It features over thirty years of correspondence, manuscripts, research materials, audio recordings, photographs, and ephemera from a diverse array of poets, artists, musicians, composers and performers.

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Robert Duncan, Rachel Blau DuPlessis, John Giorno, Lou Harrison, Lyn Hejinian, Anselm Hollo, Alison Knowles, Nathaniel Mackey, Walter Mosley, Eileen Myles, Michael Ondaatje, Maureen Owen, Ron Padgett, Tom Raworth, George Schneeman, Ron Silliman, Clarissa Sligh, Derek Walcott, Anne Waldman, Jonathan Williams, and Elizabeth Willis to name a few.

Contact Steve Clay for prospectus: [redacted]

Steve Clay
Granary Books

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78. Nicholas Leaskou

Poet as Radio: Susanne Dyckman on 1/27

Mon 21 Jan 2013

This Sunday Susanne Dyckman joins us live at Light Rail Studios and willÂ read from and discuss her bookÂ equilibriumâ€™s formÂ (Shearsman Books) and current projects. Tune in on 1/27, 11:30am-12:30pm, atÂ savekusf.orgÂ (San Francisco Community Radio).
Susanne Dyckman is the author ofÂ equilibriumâ€™s formÂ (Shearsman Books) and the chapbooksÂ CounterweightÂ (Woodland Editions) andÂ Transiting IndigoÂ (EtherDome).Â Her poetry has appeared in the anthologiesÂ As If It Fell From The SunÂ (EtherDome) andÂ poem, homeÂ (Paper Kite Press), and the journals Fact-Simile, Ambush, VOLT, and Shadowtrain, among others.Â She has taught poetry at the University of San Franciscoâ€™s MFA in Writing program and San Francisco State University, and was an editor for Five Fingers Review.Â Her home is in the East Bay, where for 5 years she hosted the Evelyn Avenue backyard readings.Â Â She is currently working on a series prompted by traditional Irish superstitions, and is collaborating with the poet Elizabeth Robinson on several long poems inspired by the writing of Cesar Vallejo.Â Her day-job is with Childrenâ€™s Hospital Early Intervention Services and the Center for the Vulnerable Child.
Delia, Jay, Nicholas
poetasradio.blogspot.com
[redacted]

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79. Michael Rothenberg

POETS MUST HELP POETS! In ten days Mohammed Al Ajami will appeal the verdict

Tue 22 Jan 2013

Dear Friends,

POETS MUST HELP POETS!

Please join Alice Walker, Lawrence Ferlinghetti, Michael McClure, Sam Hamill, Philip Levine, Naomi Shihab Nye, Carolyn Forché, Jerome Rothenberg, Pina Piccolo, Jack Hirschman, Sarah Browning, Ron Silliman, PEN America Center, Michael Rothenberg and Terri Carrion co-founders of 100 Thousand Poets for Change, Rootsaction.org, Split This Rock, Code Pink, and many more of our dear friends in this important campaign to free the Qatari poet Mohamed Ibn Al Ajami who has been sentenced to life in prison for reciting a poem extolling the courage and values of the popular uprisings in Tunisia.

So far over 12,000 people have signed this petition, generating over 60,000 letters to the Qatar embassy requesting the release of Qatari poet Mohamed Ibn Al Ajami. In ten days Mohamed Al Ajami will appeal the verdict. Please sign this petition and send a letter to Qatar and let the government there know that Mohamed Al Ajami should be released.

POETS MUST HELP POETS!

We can do this!

http://act.rootsaction.org/o/6503/t/0/blastContent.jsp?email_blast_KEY=136398

Thanks for your support.

Michael Rothenberg and Terri Carrion

100 Thousand Poets for Change <http://www.100tpc.org/>

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80. Shankar, Ravi (English)

Drunken Boat#16 is live! Celebration in NYC on Thursday 1/24 at AAWW

Tue 22 Jan 2013

Now at Drunkenboat.com

Celebrate the launch of the new issue in collaboration with Open City & the Asian American Writers Workshop, on Thursday, January 24th, 2013 from 6:30 PM – 9:30 PM in NYC at:

The Asian American Writers' Workshop
110-112 W. 27 Street, Ste. 600,
New York, NY 10001
Tel: [redacted]
E-mail: [redacted]

Join the contributors and editors from Drunken Boat, one of the world's oldest electronic literary journals, as we celebrate the launch of our 16th issue with

special folios on Art, Barry Hannah, Exploration, Fiction, Open City/AAWW, Sound Art/Dissonance, Speculative and Trance Poetics.

Drunken Boat [http://www.drunkenboat.com], international online journal of the arts, celebrates 2013 by announcing Issue#16 and the forthcoming publication of Lisa Russ Spaar's "The Hide-and-Seek Muse: Annotations of Contemporary Poetry," raved about by Ann Beattie & introduced by Nick Flynn [http://www.amazon.com/The-Hide-Seek-Muse-Contemporary/dp/0988241609].

Drunken Boat#16 is an omnibus of folios from a special collaboration with the Asian American Writers Workshop and Open City on Asian American Urbanisms to a retrospective look back at the late Barry Hannah including audio from his final live reading; from Luciano Chessa's eclectic and sensitive curation of Sound Art/Dissonance to refracting the theme of Exploration through a kaleidoscope of media, including Scott Wallace recounting time spent in the deepest recesses of the Amazon, Jason Anthony's lyric exposition of Antarctica, Adriane Colburn's graphical lexicography of landscape, and Adrian Seymour's handycam video of an expedition into Indonesia, some of the work produced for WNPR's "Where We Live." Kristin Prevallet has put together the comprehensive look at the burgeoning field of Trance Poetics, mapping the gaps in one's habitual patterns of awareness with an array of dazzling poems, while Zach Blas & Christopher O'Leary have curated mixed media from a Los Angeles gallery show for the SPECULATIVE folio, a selection that demonstrates how the inviable world is poised for radical reconfiguration. DB#16 also includes Fiction, with short stories ranging from Muhammad Ashfaq to Monika Zobel, and Art including Philip Stearns' sketches of scans of configurations of trimmed cable ties to a video collaboration between the poet Terri Witek and the visual artist Cyriaco Lopes. Exhibiting over 130 artists and writers from around the world, please enjoy Drunken Boat#16 responsibly and irrepressibly.

~#~

Follow @empurpler & @drunkenboat on Twitter

~#~ Check out the new issue of Drunken Boat #16 <http://www.drunkenboat.com>, one of the world's oldest electronic journal of the arts, featuring folios on Exploration, Trance Poetics, Barry Hannah, Asian Urbanisms, Sound Art/Dissonance, Art & Fiction. And be on the lookout for DB's new book, Lisa Russ Spaar's "The Hide-and-Seek Muse: Annotations of Contemporary Poetry" due out in Spring 2013.

****

Ravi Shankar
Ed., http://www.drunkenboat.com
Associate Professor
CCSU - English Dept.

Chairman, Connecticut Young Writers Trust
http://ctyoungwriterstrust.org/
Faculty Advisor, Helix Magazine
http://helixmagazine.org/
[redacted]

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81. Cara Benson

Invest in the Arts with a 21st Century Works Projects Administration

Tue 22 Jan 2013

Invest in the Arts with a 21st Century Works Projects Administration Please fund the arts in this country by putting musicians, artists, writers, actors, and directors to work on large large arts, drama, media, and literacy projects. No society has ever flourished that did not value its artists. The federal funding available for art-making is scant and available only every other year to a to small amount of artists. Institute a significant amount of arts projects immediately. Create a 21st Century Works Projects Administration and put artists to work!

https://petitions.whitehouse.gov/petition/invest-arts-21st-century-works-projects-administration/88lPrk3K?utm_source=wh.gov&utm_medium=shorturl&utm_campaign=shorturl

This is a petition to the WH folks, please sign and spread far and wide. Why not?

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82. Adam Fieled

"Complete Notes and Brief Pieces on the British Romantics 2009-2012"

Tue 22 Jan 2013

These pieces, involving the British Romantics, were all written while I was studying and teaching as a University Fellow at Temple University in Philadelphia, 2009-2012:

http://www.artrecess2.blogspot.com/2013/01/complete-notes-and-brief-pieces-on.html

Thanks!
Adam Fieled [redacted]

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83. ART ELECTRONICS
PORTRAITS OF POETRY 2013
Tue 22 Jan 2013

PORTRAITS OF POETRY 2013 February 1st, 12:15 AM, in the context of the international festival Ritratti di poesia (Portraits of Poetry),the video art work * The First Poetry Space Shuttle Landing on Second Life *, by Caterina Davinio, will be screenedat Tempio di Adriano in Rome. This work is part of the book "Virtual Mercury House. Planetary and Interplanetary Events", a book with dvd, published by Polimata Publisher, of Rome, and containing theoretical writings, interviews, and documents about net-poetry (with English translation), and also poetry contributions by more than 200 international authors, who participated in the events curated by Caterina Davinio in the context of the Venice Biennial and Collateral Events. Everything you would like to know about net-poetry: don't miss it! Caterina Davinio will be also present at Tempio di Adriano with a poetry reading from her recent books:The Book of Opium (Puntoacapo Publisher, Novi Ligure 2012) and Waiting for The End of the World (Fermenti Publisher, Rome 2012)In videostreraming onRai Letteraturawww.letteratura.rai.it We are waiting for you all!See the schedule of the meeting below, with several international poets:

RITRATTI DI POESIA (Portraits of Poetry) Seventh EditionPromoted and organized by Roma Foundation Friday February 1st 2013dalle 9:30 alle 21:00Tempio di AdrianoPiazza di Pietra, Roma Incontri, confronti, letture, idee, versi, voci 9:30 - 10:20A che serve la poesia?A cura di e con Maria Grazia CalandroneIntervengono Roberto Cescon e Marco Zulian 10:30 - 11:10Saluto del Presidente della Fondazione RomaProf. Avv. Emmanuele F.M. EmanuelePremio Fondazione Roma Ritratti di PoesiaConsegna del premioLetture di Cosimo Cinieri 11:20 - 11:45Idee di cartaIncontro con le case editrici e riviste di poesia:Edizioni L'ObliquoEdizioni PulcinoelefanteCapoversoSemicerchio 11:50 - 12:10Di penna in penna (Prima parte)Laura Canciani, Gilberto Mazzoleni, Marzia Spinelli 12:15 - 12:45In altra formaCaterina Davinio, Daniela Perego e Carmine Sorrentino 12:50 - 13:20Di penna in penna (Seconda parte)Tomaso Binga, Flavio Ermini 13:25 - 14:00Sinfonietta poeticaMaria Borio, Tommaso Di Dio, Serena Maffia, Domenico Arturo Ingenito

14:14:15Pausa

15:15 - 14:55ConfluenzeMoira Egan (USA), Gezim Ajadari (Albania), Jaqueline Risset (Francia), Natalia Stepanova (Russia) 15:00 - 15:45Di penna in penna (Terza parte)Nino de Vita, Umberto Piersanti, Ida Travi 15:50 - 16:30Poesia sconfinata (Prima parte)Faek Hwajeh, con Elena ChiliOlvido GarcÃ¬a ValdÃ©s (Spagna), con Matteo Lefevre 16:35 - 16:55La forza della parolaIncontro con

Frankie HI-NRG MC 17:00 - 17:40Poesia sconfinata (Seconda parte)Michael Krueger (Germania), con Anna Maria CarpiC. K. Williams (USA), con Damiano Abeni 17:45 - 18:45Di penna in penna (Quarta parte)Franco Buffoni, Vivian Lamarque, Antonio Riccardi, Valentino Zeichen

18:45 - 19:45Il tempio rimarrÃ chiuso per pausa tecnica

20:00 - 21:00Parole dorateFiorella Mannoia interpreta i cantautoriIntervista di Federica GentileRecitalCon la partecipazione di Frankie HI-NRG MCIngresso libero fino ad esaurimento postiPrenotazione obbligatoria all'esterno dalle 18:00

21:00 Saluti e chiusura della manifestazione
Interviews curated by: Ennio Cavalli, Stas Gavronski e Vincenzo Mascolo

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84. David Kirschenbaum

NYC, Tues./Boog City presents Hyacinth Girl Press and mindtroll

Wed 23 Jan 2013

---

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Hyacinth Girl Press
(Pittsburgh)

This Tues., Jan. 29, 6:30 p.m. sharp, $5 suggested

Sidewalk Café
94 Ave. A
NYC

Event will be hosted by
Hyacinth Girl editors
Margaret Bashaar and Sarah Reck

Featuring readings from
Margaret Bashaar
Sarah Kain Gutowski
Crystal J. Hoffman
Niina Pollari
Sarah Reck
J. Hope Stein

and music from
mindtroll

Curated and with an introduction by Boog City editor David Kirschenbaum

---

**Hyacinth Girl Press http://www.hyacinthgirlpress.com Hyacinth Girl Press is a micro-press founded in 2011 that publishes poetry chapbooks. They specialize in handmade books of smaller press runs. They consider themselves a feminist press and are particularly interested in manuscripts dealing with topics such as radical spiritual experiences, creation/interpretation of myth through a feminist lens, and science. They think outer space, in particular, is pretty darn cool. Hyacinth Girl Press is edited by Margaret Bashaar and designed/laid out by Sarah Reck.

**Margaret Bashaar http://www.margaretbashaar.wordpress.com Margaret Bashaar's second chapbook, Letters from Room 27 of the Grand Midway Hotel, was released by Blood Pudding Press in 2011. Her poetry has also appeared in or is forthcoming from journals such as Caketrain, Copper Nickel, Menacing Hedge, New South, and RHINO, among others. She edits Hyacinth Girl Press and lives in Pittsburgh with her husband, her son, and far too many typewriters.

**Sarah Kain Gutowski http://www.mimsyandoutgrabe.blogspot.com Sarah Kain Gutowski's poems have been published in Epiphany, So to Speak: A Feminist Journal, The Gettysburg Review, The Southern Review, The Threepenny Review, and Verse Daily. She keeps a record of her writing life, experience in academia, and motherhood at the above url.

**Crystal J. Hoffman http://www.crystaljeanhoffman.com Crystal J. Hoffman was raised by a biker and a truck driver in the woods outside of a dead mining town. This explains why her most important accomplishments to date are having been reprimanded for climbing trees on three continents and nearly freeing a monkey within one week of assuming her first full-time teaching post. Her poems have appeared in or are forthcoming in Arsenic Lobster, Redactions: Poetry and Poetics, Strange Horizons, Whiskey Island, and WomenArts Quarterly. She cofounded and directed the TypewriterGirls Poetry Cabaret with Hyacinth Girl Press editor Margaret Bashaar for five years and spent the past year inducing the Cabaret Voltaire spirit in the Middle East while teaching creative writing at the American University of Beirut.

**mindtroll
http://www.mindtroll.terribleinformation.org
mindtroll united in the dank fogs of the Gowanus Canal sometime in early 2010. Since then, they have upset and excited many people with their potent sound blend.

**Niina Pollari
https://twitter.com/heartbarf
Niina Pollari wrote two chapbooks, Book Four (Hyacinth Girl Press) and Fabulous Essential (Birds of Lace). A full-length translation of the work of Tytti Heikkinen is due out from Action Books in spring 2013.

**Sarah Reck http://www.SarahReck.com Sarah Reck's short stories have appeared in Elephant Tree and The Tributary. She is co-founding and managing editor of Litterbox Magazine (on hiatus), and blogs at the above url. She lives in New York City and works as a web publicist for a major publishing house.

**J. Hope Stein
http://www.jhopestein.wordpress.com
http://www.poetrycrush.com
J. Hope Stein is the author of [Talking Doll] (Dancing Girl Press), [Mary] (Hyacinth Girl Press), and Corner Office (H_ngm_n Bks). She is the editor of Poetry Crush.

**Boog City http://www.boogcity.com Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater- Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All last Tuesdays, 6:30 p.m.-8:30 p.m., except where noted *)

2013

*first Tues. March 5—BoogWork: Adeena Karasick (reading and workshop), music from Rogue Beats. Second poet TBD.
March 26—BoogWork: Joe Elliot (reading and workshop). Second poet and musical act TBD.
April 30—BoogWork: Lee Ann Brown (reading and workshop). Second poet and musical act TBD.
May 28— BoogWork: Amy King (reading and workshop), Sara Jane Stoner (reading), and Joseph Keckler (music)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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85. Steven Zultanski
SEGUE PRESENTS: HARMONY HOLIDAY & STACY SZYMASZEK
Wed 23 Jan 2013

SEGUE PRESENTS:

HARMONY HOLIDAY

& STACY SZYMASZEK

SEGUE READING SERIES
ZINC BAR
JANUARY 26th
4:30 PM
$5

Harmony Holiday spends most of her time in New York somewhere between distribution and production, listening to a lot of Sun Ra and Eric Dolphy and George Duke. Her first book, Negro League Baseball, was published by Fence Books in 2011.

*Stacy Szymaszek *is the author of* Emptied of All Ships *and *Hyperglossia*(both Litmus Press, 2005, 2009). A chapbook, austerity measures, is just out from Fewer and Further Press. She's the Artistic Director

of The Poetry Project at St. Mark's Church and a mentor for Queer Art Mentorship.

This Saturday,
January 26th
4:30-6:30 PM
Zinc Bar, 82 West 3rd
Street<https://maps.google.com/maps?oe=utf-8&client=firefox-a&ie=UTF-8&q=zinc+bar+nyc&fb=1&gl=us&hq=zinc+bar&hnear=0x89c24fa5d33f083b:0xc80b8f06e177fe62,New+York,
+NY&cid=0,0,13530157714706702894&ei=B_60UOnUBe-x0AGO2oHIBw&ved=0CCsQ_BIwAA>
$5 admission goes to readers

December/January Segue Readings are curated by Josef Kaplan and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [redacted] for more information.

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86. Ana Bozicevic
RISE IN THE FALL is Here!
Wed 23 Jan 2013

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

87. Deborah A. Meadows
Recent Matter --Deborah Meadows
Wed 23 Jan 2013

Poetics List friends,

This past summer in Los Angeles, some excitement between Heiser’s new work in town and Higgs boson. So from Deborah Meadows:

*

Recent matter.

An index or stubby shadow of duration.

Imperfect knowledge was a lot to go on.

A cross-section unveils the upward slope
to a pyramid’s interior chamber. That kind of thing.

As a philosophic question, it always relates to us.
We make exceptions for scale, enlarge epistemology.

Incidental music to its larger theme.

Is it more limber or various than mathematics,
or solitary in its indivisible function? A Levitated Mass?

A large team was to dying before replacements
are exhausted as particles themselves.

Transposed: the blur simultaneous to Hammurabi’s edict
for built structure in typical practice.

How the latest descriptors fool around with something inherent.

*

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88. Halvard Johnson

Call for work: On Barcelona seeks poetry, fiction, nonfiction, visual work.

Wed 23 Jan 2013

Please send to me at [redacted] with your name and On Barcelona in your subject line.

Thanks.

Serving the tri-state area.

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>

<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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89. Rob McLennan
above/ground press at twenty,
Thu 24 Jan 2013

---

the first above/ground press subscriber envelope of 2013 starts mailing next week (wait for info on the the site to find out who); can you take the chance to miss out on a single item? subscriptions for our 20th year still available! yahoo!

http://www.abovegroundpress.blogspot.ca/2012/10/aboveground-press-20th-anniversary.html

and if you're around, the 9th issue of ottawater (www.ottawater.com) launches tonight (Thursday, January 24) at The Carleton Tavern, Ottawa, which also celebrates the 20th anniversary of The Factory Reading Series! doors at 7pm, reading at 7;30pm; lovingly hosted by rob mclennan,

best,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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90. Maria Damon
Spicer query
Thu 24 Jan 2013

Does anyone know who Allen Joyce was or is, mentioned in Jack Spicer's poem "Some Notes on Whitman for Allen Joyce"?

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91. Alan Sondheim
reminder: Downtown Music Gallery this Sunday at 6 pm! (please post)
Thu 24 Jan 2013

Downtown Music Gallery presents:

Please come!

THE DOWNTOWN MUSIC GALLERY 'FREE IN-STORE PERFORMANCE SERIES' At 13 Monroe Street in NYC!

http://www.downtownmusicgallery.com/Main/index.htm

Sunday, January 27th Double-Header: 6pm: ALAN SONDHEIM / AZURE CARTER / JACKSON MOORE / CHRIS DIASPARRA! Weird Ethnic Instruments / Vocals / Saxes! Flute!

7pm: HANS TAMMEN / JOHN GROSS / JONAS TAUBER / BILLY MINTZ! Analogue Synth / Tenor Sax / Bass / Drums!

Contact:
Alan Sondheim
[redacted]
Schedule at:
http://www.downtownmusicgallery.com/Main/instoreshows.html

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92. Paul Nelson
Pageboy Mag, Susan Schultz Interviews
Fri 25 Jan 2013

The local newsweekly The Stranger calls it "Seattle's Best L SUNYstas!

The local newsweekly The Stranger calls it "Seattle's Best Literary Magazine." Fans of the Golden Handcuffs Review may argue, but hear an interview with the editor of Pageboy Magazine and one contributor here:
http://paulenelson.com/2013/01/13/pageboy-magazine-interview/

and a 2011 interview about Dementia Blog with Susan Schultz here:
http://paulenelson.com/2013/01/23/dementia-blog-susan-schultz/

The interviews are part of the American Prophets series:
http://paulenelson.com/americanprophets/

and you can sign up for our twice weekly email here: http://paulenelson.com/

Saludos,

Paul Nelson
Seattle, WA

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

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93. Rob McLennan

new from above/ground press: Scientia, by Jordan Abel

Fri 25 Jan 2013

Scientia
Jordan Abel
$4

> Oecanthus ladon
>
> All colour terms are reduced, cut short, not the usual
> length. Acephalous: without a head. Those muscid ad-
> ditions that give the glandular structure that branching
> apex. Abrupt or hidden. Rubbed or scraped. The third
> abductor extending past the honeycomb of the op-tic tract.
> The tapering surface made white like a siphon.

published in Ottawa by above/ground press
January 2013
a/g subscribers receive a complimentary copy

Jordan Abel is a First Nations writer whose work has been published in CV2, Grain and Canadian Literature. He is a contributing editor for Geist and a former editor for PRISM international. His first collection of poetry is forthcoming from Talonbooks. Visit him at www.jordanabel.ca.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com.

http://www.abovegroundpress.blogspot.ca/2013/01/new-from-aboveground-press-scientia-by.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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94. Al Filreis

"ModPo" open for enrollment - offered again starting 9/7/13 (free & open to anyone)

Fri 25 Jan 2013

[enroll in ModPo for fall '13:
https://www.coursera.org/course/modernpoetry]

Dear friends and colleagues:

"ModPo" is an entirely free, non-credit, online 10-week version of the 14-week course on modern and contemporary American poetry I've been teaching for thirty years, mostly here at Penn in Philadelphia, mostly here in the Kelly Writers House.

The course makes use of audio recordings of the poets reading the poems we discuss, as well as other materials and resources we've assembled through PennSound, Jacket2, PoemTalk and the programs of the Kelly Writers House over the years.

The course was offered last fall, with 36,000 people enrolled from 129 different countries. An overview of that experience, including links to reviews of and articles about the course, is available here:

https://jacket2.org/commentary/modpo-overview

As of today, we are taking enrollments for the second running of ModPo - starting Saturday, September 7, and finishing 10 weeks plus two days later, on Monday, November 18. One can enroll here:

https://www.coursera.org/course/modernpoetry

- providing merely an email address and name (no other information is requested). As I say, it is entirely free and entirely open. (Entirely open: for instance, a number of people with disabilities took the course last time, with little to no difficulty; and people in remote places with slow and far-flung connections were still able to keep up; participants ranged from 15 to 95 years old; etc.)

A 20-minute video introduction to the course can be found on YouTube here: http://youtu.be/HsE6f0hbHwI .

If you know of teachers, poets, students and friends who might like to give this introduction to modern & contemporary poetry a try, please forward this message to them and encourage them to enroll.

Best wishes,

- Al

Al Filreis
Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

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95. Petra Kuppers

Native Women Language Keepers: Indigenous Performance Practices, Ann Arbor, MI, next week

Fri 25 Jan 2013

Please consider joining us for some of these events if you are around the Mid-West next week!
*

Native Women Language Keepers: Indigenous Performance Practices. An Arts-Based Research Symposium with playwright Alanis King* * January 28th to February 1st 2013, University of Michigan, Ann Arbor*

Aanii! Join us for UM's sixth arts-based research symposium, a week-long exploration of Native women's practices as language teachers, activists, and artists. In this week, we're workshopping a play by celebrated Native playwright Alanis King, and we will work in close connection with Miiskwaasinii'ing Nagamojig (The Swamp Singers), a Michigan-based hand-drum group, to create a praise song for Daphne Odjig's woodland paintings in the University of Michigan's archives. This symposium will marry the strengths of the University of Michigan's Anishinaabemowin language program, a thriving community of language teachers and learners, with our series of arts-based research symposia, in which we investigate ways of knowing through creative means. In this week, we want to ask questions about the place of performance and women's work in language survivance and revitalization, about decolonizing methodologies and performance, about honoring Native women artists, and about intercultural performance practices.

*Pre-conference events:

Sunday 27th*

2pm, Native Campus Community Meet-and-Greet with Alanis King, CSP Conference Room, Angell Hall, Main Campus

Monday 28th

11.30 to 1, Angell Hall 3222 Presentation by *Alanis King*, an Odawa Playwright/Director originally from the Wikwemikong Unceded Indian Reserve, the first Aboriginal woman to graduate from the National Theatre School of Canada, to English and Ojibwa language undergraduate students.

*Tuesday 29th

Symposium Start:* Afternoon, 2pm, Duderstadt Center Video Studio, North Campus *Emilie Monnet *is an interdisciplinary artist with Anishnabe and French heritage and a graduate of Ondinnok's First Nations Theatre training program – in partnership with The National Theatre School of Canada

(Montreal, 2007). Emilie co-directed and performed Bird Messengers, for which she was awarded the LOGIQ prize for the most outstanding Art/Culture project of 2011. In May 2012, Emilie directed Songs of Mourning, Songs of Life, a musical theatrical show addressing legacies of genocide and the role of art for collective mourning, in collaboration with the Aboriginal women's drum group Odaya and the Rwandan traditional musical ensemble, Komezinganzo. She has two works in development: OKINUM, a one-women interdisciplinary performance inspired by her great great grand-mother, and another theatre collaboration with indigenous artists from the Amazon, Colombia. Emilie's artistic engagement is inspired by years of social activism with indigenous organizations in Canada and Latin America, and community art projects with incarcerated women and Aboriginal youth. Emilie is the founder and Artistic Director of ONISHKA, an arts organization that fosters artistic collaborations between indigenous peoples worldwide while honoring their richness, diversity and resilience (www.onishka.org).

Evening, Central Campus North Quad, Room 2435:
7pm, Formal Symposium Opening with *Heid Erdrich*

Poet Heid E. Erdrich, a member of the Turtle Mountain Band of Ojibwe, was born in Breckenridge, Minnesota, and raised in nearby Wahpeton, North Dakota, where her Ojibwe mother and German American father taught at the Bureau of Indian Affairs boarding school. Erdrich's poetry often explores themes of indigenous culture, mothering, and the natural world, using the cadence of oral storytelling and a close attention to sound and meter to drive poems rich with sensory and dreamlike imagery. Erdrich is the author of several poetry collections, including Cell Traffic (2012), National Monuments (2008), winner of the Minnesota Book Award; The Mother's Tongue (2005), part of Salt Publishing's award-winning Earthworks Series of Native American and Latin American literature; and Fishing for Myth (1997). In a 2006 review, Twin Cities Daily Planet critic Erin Lynn Marsh described The Mother's Tongue as "an exploration of our culture's relationship with the term 'mother' and of the beginnings of language." With her sister, the writer Louise Erdrich, she founded the Turtle Mountain Writing Workshop. In 2008 the sisters co-founded Birchbark House, an organization that promotes literature written in indigenous languages. The sisters describe their vision on the foundation's website: "We foresee a vital return to our Native American languages through the efforts of elders that are already underway. In creating ways to keep their words alive, through books, films, teaching and more, we will keep our languages viable and more, we will allow the means for creative fluency, the hallmark of a fully living language."

Wednesday 30th

11:45 a.m. – 12:45 p.m. *Marcie Rendon *workshop. Duderstadt Center Video Studio, North Campus. Marcie Rendon (Anishinaabe) is a theatre maker and writer activist who supports and encourages other writers to write in Ojibwe. Among her projects are a writing residency she facilitated on the White Earth reservation as part of a three-phase Project Hoop Residency to create theater projects at a community level. She will lead a ten-minute play, Friends, which was published in Performing Worlds into Being: Native American Women's Theater, and which she and the group will translate into Ojibwe for possible production in Winnipeg in 2013. We will have a reading of the script and then work together on translation issues. With 298 and 323, in Duderstadt

6:00 p.m. – 7:00 p.m. *Angel Sobotta *Presentation. CSP Conference Room, Angell Hall Angel Sobotta (Nez Perce), is a Nez Perce language teacher in the tribal headstart, local schools, and at the Lewis Clark State College in Idaho. She is also a writer and documentary filmmaker of projects like, "'Ipsqilaanx heewtnin' weestesne – Walking on Sacred Ground – the Nez Perce Lolo Trail" and "Surviving Lewis and Clark: The Niimiipuu Story" both winning the Aurora and Telly awards respectively. She is also a theater maker with the Lapwai Afterschool Programs, teaching language by adapting legends and directing the youth, including "Niimiipuum Titwaatit – The People's Stories," an anti-bullying project (2012). Angel is a University of Idaho Interdisciplinary Masters student. Her thesis involves an immersion experience for language teachers by adapting the Nez Perce creation story, written in the Nez Perce language, into a stage play.

Thursday 31st

3:30 p.m. – 5:00 p.m. *Virginie Magnat *workshop, Duderstadt Center Video Studio, North Campus Virginie Magnat is Assistant Professor of Performance at University of British Columbia, Okanagan. She conducts embodied research on transmission processes among women performers from different cultures, traditions, and generations; and draws from Indigenous epistemologies and methodologies to examine the interrelation of lived experience, embodied knowledge, tradition, creativity, and spirituality. Her essay "Can Research Become Ceremony? Performance Ethnography and Indigenous Epistemologies" appeared in summer 2012 in the Canadian Theatre Review. She will share a workshop called "Sharing Embodied Cultural Knowledge Through Traditional Songs." In this session, participants will be invited to share/teach/learn traditional songs from their cultural legacy so that we can get to know each other through our songs.

6.00 -8.30 *Swamp Women/ Miiskwaasinii'ing Nagamojig* workshop, Duderstadt Center Video Studio, North Campus Create a new praise song with

the Swamp Women, Miiskwaasinii'ing Nagamojig, among Daphne Odjig's's paintings. Come, sing, drum and be part of the community!

Friday 1st of February

On Friday morning, we'll gather for a workshop sharing and video recording in the Duderstadt Center Video Studio. 10-1.

In the afternoon, we end our gathering with a presentation by *Margaret Noori*, followed by a communal reflection on aesthetics, women and performance. 2.00-4.30, Duderstadt Center, Conference Room 1180, North Campus.

Margaret Noori (Anishinaabe) received an MFA in Creative Writing and a PhD in English and Linguistics from the University of Minnesota. She is Director of the Comprehensive Studies Program and teaches the Anishinaabe Language and American Indian Literature at the University of Michigan. She is also one of the founders of the drum group Miskwaasining Nagamojig, current President of Association for the Study of American Indian Literatures, one of the Clan Mothers who coordinate the annual Native American Literature Symposium, and member of the Anishinaabemowin-Teg Executive Board. Her book Bwaajimowin: A Dialect of Dreams in Anishinaabe Language and Literature is forthcoming from MSU Press and her poetry has recently appeared in the Michigan Quarterly Review, Sing: Poetry from the Indigenous Americas and Cell Traffic by Heid Erdrich. For more information visit www.ojibwe.net where she and her colleagues have created a space for language that is shared by academics and the native community. She will be work-shopping a chapter from a forthcoming book on Anishinaabe narrative traditions which traces the way "oral" traditions are actually "physical" performance traditions which carry thought into space and allow us to exchange our interpretations of the world around as word which becomes stage dialogue, story, lyrics or poetry.

Contact for information and queries, contact the symposium directors, Margaret Noori and Petra Kuppers: [redacted] and [redacted]

Generous Support provided by the Institute for World Performance Studies, the Rackham Dean's Strategic Funding, OVPR, LSA, the Humanities Institute and the International Institute, the Digital Media Commons – University Library, the English Language and Literature Department, the Women's Studies Department, the Performance Studies Reading Group, and the Trauma Studies Collective.

--
Petra Kuppers
Professor
English, Art and Design, Theatre, Women's Studies

Faculty Affiliate with the Center for World Performance Studies and Matthaei Botanical Gardens
Co-Chair of the University of Michigan Initiative on Disability Studies
University of Michigan

Artistic Director of The Olimpias: www.olimpias.org
Recent Book: Disability Culture and Community Performance: Find a Strange and Twisted Shape (Palgrave, 2011)
2012 Winner of the Biennial Sally Banes Prize by the American Society for Theatre Research

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96. Rob McLennan

new(ish) on rob's clever blog

Sat 26 Jan 2013

-- Born Weird, Andrew Kaufman
-- a new chapbook: The Uncertainty Principle: stories now available
-- 12 or 20 (second series) questions with Beatriz Hausner
-- Weyman Chan, Chinese Blue
-- 12 or 20 (second series) questions with Mary Austin Speaker
-- The Shell of the Tortoise: Four Essays & an Assembage, Don McKay
-- help Arc poetry magazine put poetry in classrooms!
-- Ongoing notes: mid-January, 2013
-- Counterpart, Elizabeth Robinson
-- Lake Ontario, Cobourg ; e:ratio 16
-- Christine McNair, Conflict
-- 12 or 20 (second series) questions with David Peter Clark
-- Dorothea Lasky, Thunderbird
-- 12 or 20 (second series) questions with Laura Walker
-- Andrea Rexilius, Half of What They Carried Flew Away
-- ottawater: Ottawa's annual poetry pdf journal / 9th issue now online
-- Conversations in the Book Trade : interview with rob mclennan
-- 12 or 20 (second series) questions with Alice Petersen
-- Hoa Nguyen, As Long As Trees Last
-- 12 or 20 (second series) questions with Jamie Share
-- Juliana Leslie, Green Is for World
-- Profile of Teksteditions, with a few questions, at Open Book: Ontario
-- happy birthday, kate!
-- BOOK LAUNCH: rob mclennan + Beatriz Hausner at A B Series
-- Elizabeth Brewster: August 26, 1922 - December 26, 2012
-- Ongoing notes: early early January, 2013
-- Ongoing notes: late late December, 2012

-- 12 or 20 (second series) questions with Don Share
-- Toronto, and the (Christmas) week that was,
-- new poem: "A SINGLE STREAK, PURE WHITE OF SKY" : Verse magazine blog
-- Kate Schapira, The Soft Place
-- Another Christmas in (old) Glengarry
-- merry christmas, season, holiday, xmessy, etc
-- Fluttertongue 5, Steven Ross Smith
-- Jose Saramago, small memories: A Memoir
-- Laura Walker, Follow-Haswed
-- new from above/ground press: new titles by Maguire, Prevost, Landman, Mangold, Grayhurst + mclennan,
-- 12 or 20 (second series) questions with Karen Garthe
-- The Next Big Thing meme-interview with rob mclennan
-- Undark, Sandy Pool
-- I've just been nominated for the 2012 Canadian Weblog Awards!

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
with 2013/20th anniversary subscriptions now available!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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97. andrew topel
recent additions of visual poetry at RENEGADE
Sat 26 Jan 2013

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i've been posting some recent additions to the RENEGADE on-line journal of international visual poetry. please enjoy the work at

http://visualpoetryrenegade.blogspot.com/

i hope this note finds everyone well & enjoying the weekend. take care.

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98. Stephen Ellis
Re: Spicer query
Sat 26 Jan 2013

I think there's some mention of Allen Joyce in one of 'Notes' sections to Spicer's lectures published in 1998 as 'The House that Jack Built' (ed. Petter Gizzi, pub. Wesleyan Univ. Press).

.

> *Date: Thu, 24 Jan 2013 15:34:48 -0600*
> *From:* [redacted]
> *Subject: Spicer query*
> *To:* [redacted]
>
> *Does anyone know who Allen Joyce was or is, mentioned in Jack Spicer's poem "Some Notes on Whitman for Allen Joyce"?*

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99. Stephen Ellis
Smell My Metal Knees
Sat 26 Jan 2013

Send work for up-coming premier issue of 'Smell My Metal Knees: A Literary Journal' to

Stephen Ellis
General Delivery
Chester, VT
05143 USA

Thanks. Will be in touch.

.

> *Date: Wed, 23 Jan 2013 19:28:41 -0600*
> *From:* [redacted]
> *Subject: Call for work: On Barcelona seeks poetry, fiction, nonfiction, visual work.*
> *To:* [redacted]
>
> *Please send to me at* [redacted] *with your name and On Barcelona in your subject line.*
>
> *Thanks.*
>
> *Serving the tri-state area.*

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras Públicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>*
*; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>*
*; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>*
*; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>*
*; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>*
*; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>*
*; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>*
*; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>*
*; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>*
*
*

> *

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100. Tinfish Press

Tinfish Press: upcoming launch of _Jack London is Dead_, February 18th

Sat 26 Jan 2013

The book is full of marvelous poems & meditations on being a Caucasian/white/kama`aina/haole/Euro-American writer in Hawai`i. Please come to the launch if you're in Honolulu. Aloha, Susan

--
Susan M. Schultz
Editor, Tinfish Press
www.tinfishpress.com
http://tinfisheditor.blogspot.com

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101. Jonathan Penton

Seeking a new Political Editor for Unlikely Stories: Episode IV

Sun 27 Jan 2013

Wanted: The correct applicant for the unlikeliest job in Web-literature, the Political Editor for /Unlikely Stories: Episode IV/.

/Unlikely Stories/, which has run more-or-less continuously since 1998, began incorporating sociopolitical content into its regular publication schedule in 2004. You remember 2004—a few unpleasantries were occurring, but at the same time, the U.S. Treasury Department, led by the Bush Administration, discovered that it /couldn’t/outlaw translations of literature from Iran, Lybia, and Cuba—the outrage against them was too great. We at /Unlikely/(then called /Unlikely 2.0/dove into cultural commentary, and it’s been an integral part of our site since.

In 2012 we launched /Unlikely Stories: Episode IV/, and reduced our focus on sociopolitical analyses, instead (mostly) shifting to firsthand accounts of activism. These firsthand accounts, available all over the ‘Net and covering a broad range of activities and philosophies, are now a core element of our monthly content. Political Editor Joseph Rose made the transition smooth and effective, but he must now commit to other things, and we seek his replacement.

The candidate should:

1. Care about the arts and their role in society. This is a political position at an arts magazine. It exists because we at /Unlikely/feel that the line between arts and politics should be a lot blurrier than it typically is. 2. Be prepared to commit up to twenty hours a month to reading political and activist content on the web, finding appropriate discussions, and requesting permission to reprint them at /Unlikely./ 3. Have the social skills necessary to request reprint rights, and care about Copyright and proper attribution, even if no one else on the Web does. See http://www.templetons.com/brad/copymyths.html and http://unlikelystories.org/05/hadley0805.shtml. 4. Understand that, while the Political Editor is a fully autonomous editor who has broad control of their "fiefdom," /Unlikely/'s political segments are deliberately woven with its art criticism segments, and this job therefore requires regularly working with /Unlikely/'s Editor-in-Chief, Jonathan Penton. And he's batshit.

The candidate should consider:

1. What do you feel is meant by "activism?" How do your own political assumptions come into play? Do you find /Unlikely/'s political opinions to be roughly compatible with your own? Are there changes you'd like to see? 2. What sort of work would you like to bring to the department? Would you like to blog? Videoblog? Compile sets of related essays? Compile sets of essays in which the authors disagree?

If this sounds like it would bring you enjoyment and enrichment, sue your parents for malpractice, verify that you've seen our submission guidelines at http://www.unlikelystories.org/mission.shtml, and introduce yourself to "us" at [redacted].

And, no, it doesn't pay. I run /Unlikely /at a loss, always have. If you have some sort of wack-ass lit-career plan for which this job sounds helpful, well, I'm happy to work with you on it.

--
Jonathan Penton
http://www.unlikelystories.org/

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102. reJennifer Bartlett

Re: Spicer query

Sun 27 Jan 2013

I do! I do! He was what Kevin Killian and Lewis E, call in Spicer's bio a "more conventional boyfriend" Spicer met as he was a "fixture in Berthelon's Berkeley salon." I just glanced and haven't read it in year, but Allen is mentioned

numerous times in "poet be like God" I Love that book! But it's a little hard to get and expensive ($40). Jen

On Thu, Jan 24, 2013 at 4:34 PM, Maria Damon <[redacted]> wrote:

> *Does anyone know who Allen Joyce was or is, mentioned in Jack Spicer's poem "Some Notes on Whitman for Allen Joyce"?*
>
> ==========**====

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103. ariel goldberg
SEGUE PRESENTS: DANA WARD & EVAN KENNEDY
Sun 27 Jan 2013

Segue <http://www.seguefoundation.com/calendar.htm> Series is proud to present:

*DANA WARD & EVAN KENNEDY *

SATURDAY FEBRUARY 2, 2013
4:30 PM
ZINC BAR
82 WEST 3rd St.<https://maps.google.com/maps?q=82+WEST+3rd+St&ll=40.729373,-73.99955&spn=0.006358,0.011094&hnear=82+W+3rd+St,+New+York,+10012&gl=us&t=m&z=16>

NEW YORK, NY

A poetry reading you don't want to miss!

$5 admission goes to support the readers.

Dana Ward is the author of *This Can’t Be Life* (Edge, 2012). *The Crisis of Infinite Worlds* (Futurepoem) and *Some Other Deaths of Bas Jan Ader *(Flowers & Cream) are both coming out in 2013. He lives in Cincinnati, Ohio.

Evan Kennedy is a poet and bicyclist who lives in San Francisco. He is the author of *Shoo-Ins to Ruin *(Gold Wake Press, 2011) and *Us Them Poems*(BookThug, 2006).

UP NEXT: February 9: Nada Gordon & Dia Felix
Check out the Winter/Spring Season!<http://seguefoundation.com/calendar.htm>

The Segue Reading Series is made possible by the support of The Segue Foundation and the Literature Program of the New York State Council of the

Arts. For more information, please visit www.seguefoundation.com or call [redacted]. Curators: February-March: Charity Coleman and Ariel Goldberg.

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104. Camille Martin

Readings: Three Canadian cities and one Cajun hometown

Sun 27 Jan 2013

Hi, everyone. Below are my winter/spring readings. If you're going to be in any of these cities, please come.

I'll read from *Looms *and from works in progress, *R Is the Artichoke of Rose* and *Blueshift Road*.

7:00 pm, Saturday, February 16
Voices Seasonal Reading Series
Carpe Diem! / 812 Jefferson Street / Lafayette, Louisiana
Also reading: Matthew Hofferek & Lana M. Wiggins

7:00 pm, Thursday, March 14
Robson Reading Series
Robson Square Bookstore / 800 Robson Street / Vancouver
Also reading: Andrew Kaufman and Barry Webster

7:00 pm, Tuesday, March 19
Argo Bookshop
1915 Sainte-Catherine Street West / Montreal
Also reading: Oana Avasilichioaei

8:00 pm, Tuesday, April 9
Art Bar Poetry Series
Q Space / 382 College Street West / Toronto
Also reading: Jim Johnstone, Adam Seelig

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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105. Paul Siegell
|||free|||shipping|||concrete|||poetry t|||shirts|||
Sun 27 Jan 2013

HEY HEY!!!

FREE SHIPPING!!!

MON-WED: 1/28-1/30 > coupon code: "FREELOVE"

NO MINIMUM ORDER!!!

http://paulsiegell.spreadshirt.com/

:)

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106. Derek Beaulieu
new from No Press: Stahl, Way and Yellowism
Sun 27 Jan 2013

No Press is proud to announce the release of three new publications:

³Exercizes (Louis-Ferdinand Céline)² by Ola Ståhl ‹ a trio of typewriter-based visual translations of Céline; published in a limited edition of 60 copies. Each copy if handsewn into hand-typed, found paper covers.

³Uncreative Manifesto (2005)² by Nyein Way ‹ a manifesto of conceptual writing from Myanmar and the basis for Way¹s investigation of the international potential of conceptual writing. Produced in a limited edition of 80 copies.

³Manifesto of Yellowism² by Marcin Lodyga and Vladimir Umanets. The key document in the emergence of ³Yellowism³, the internationally notorious ³autonomous phenomenon in contemporary culture.² Produced in a limited edition of 80 copies.

more information here:
http://derekbeaulieu.wordpress.com/2013/01/28/three-new-publication-from-no-press/

All three of these limited edition items are now available for $6 total (including postage);
please email [redacted] <mailto:derek%40housepress.ca> to order

copies.

__,_._,___

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107. Sharon Dolin

'Kiss and Tell' Reading: Martine Bellen, Sharon Dolin, Mark Doty, and Amy Hempel reading to benefit Animal Haven Feb. 10th!

Mon 28 Jan 2013

Dear Friends,

Please mark your calendars and I hope you'll attend and bring a friend to this exciting reading that I'm participating in with 3 other animal lovers. The $10 at the door will go to benefit Animal Haven, a nonprofit that finds homes for dogs and cats throughout the tri-state area: http://www.animalhavenshelter.org/

This Poets for Pets reading will take place on Sunday, Feb. 10th at 3pm.

The readers will be Martine Bellen, Mark Doty, Amy Hempel, and myself. The theme is Kiss and Tell, in honor of Valentine's Day.

Roy Arias Studios
300 W. 43rd St. (at 8th Ave.,)

See poster below.

Sharon Dolin
[redacted]
www.sharondolin.com

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108. Rob McLennan

new from above/ground press: The Art of Plumbing, by Brecken Hancock

Mon 28 Jan 2013

The Art of Plumbing
Brecken Hancock
$4

Beforetimes. Uranus culls his gilded camels and bathes in the Baikal, the Zaysan, the Lanao. He wades in low-lying planes; spas in every rain-filled meteor crater. Sixty-fourth parallel, March. Sunlight fires a salvo off his lovers collarbone. Gaias slums hoard water, asmat mud and patches of pubic forest. Her valleys are aqueducts feeding antechambers of lakes: caravans of bathtubs clawing overland talon by talon according to deep time, glacial wake, geochemistry. Lake Agassiz Basin. Morass hollow,

calderas. Gathering my hair off the pillow, I rise from the spill on our sheets to bathe.

OceanusTitan of the brackish Atlantic, master of Ketos and Kraken, conductor of sky to land. Half man, half serpent; horizon marks the fix. Biceps of accumulated cloud ceiling the sea. Hell rip your ship apart for a violin. His tails a womans braid dropped deep. And over its mucus and muscled carbuncles, legions of mollusc princes ascend, knot by knot by octopus tapiscrabs pincers and half-spumed clamsthrough bergs of cloying oil slick, plagues of dross, black-blooming purple, and a drowned Cassiopeia of phosphor. Abyssss. Germs fermenting in the kegs of their slow-moving shells. Up through the punch holes of Poseidons belt, out through the tunnels of his prosthetic manifold, svelte pipelines, immaculate tapsan invertebrate army comes to kiss the slit where my tail splits, two legs.

published in Ottawa by above/ground press
January 2013
a/g subscribers receive a complimentary copy

Brecken Hancock's poetry, essays, and reviews have appeared in CV2, Grain, Arc, The Fiddlehead, and Studies in Canadian Literature. Originally from Middle Lake, Saskatchewan, shes since lived in Fredericton, Reykjavik, and Kyoto, but shes also been home to hold residencies at The Bruno Arts Bank, a converted historical building in rural Saskatchewan. Her first full-length manuscript of poems, Broom Broom, is forthcoming with Coach House Books. She has work in the latest issue of ottawater and poems in an upcoming issue of Event. Brecken lives and walks dogs in Ottawa.

[Brecken Hancock launches The Art of Plumbing in Ottawa at The Factory Reading Series on February 22 alongside Abby Paige, Hugh Thomas and Michael Blouin]

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/01/new-from-aboveground-press-art-of.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

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109. John Roche
Hugh Fox Tribute During AWP
Mon 28 Jan 2013

Celebrating Hugh Fox's Life and Work, an Off-site Event During AWP
Location: Bloc 11 Cafe, 11 Bow Street, Somerville, MA
When: Saturday, March 9, 4-6 pm
Cost: Free

The 2013 edition of the Pushcart Anthology is dedicated to Hugh Fox (1932 - 2011), who helped found the prize and start the COSMEP organization, and also published more than 60 of his own books of fiction, poetry, anthropology, and mythology, including a memoir, Way, Way Off the Road (Ibbetson Street Press, 2006). This event will feature poems and reminiscences by family, friends, and colleagues, including Bernadete Costa-Fox, Leonora Smith (Michigan State University, and John Roche (Rochester Institute of Technology). Doug Holder, Editor of Ibbetson Street Press, will read from Hugh's memoir. John Gosslee, Editor of Fjord's Review, will read from Hugh's last interview and show clips from Hugh's final reading. Marc Vincenz, Editor of Mad Hat Press, will read from Hugh Fox's posthumous poetry collection Primate Fox. Food will be available at the Bloc 11 Cafe. http://bloc11.com/

-- John F. Roche
Associate Professor of English
Rochester Institute of Technology
92 Lomb Memorial Drive
Rochester, NY 14623-5604
[redacted] Work
[redacted] Fax
[redacted]

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110. Rob McLennan
the al purdy a-frame fundraiser! (toronto)
Mon 28 Jan 2013

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please go to this if you are able! or donate!

FABULOUS NIGHT OF MUSIC, POETRY & PURDY MEMORABILIA FEB. 6

Plan to attend Koerner Hall, 273 Bloor St. W, Toronto, Feb. 6 at 7:30 for The Al Purdy Show, a great evening of music by Gord Downie, the Bidiniband and Skydigger with readings by Margaret Atwood, Gordon Pinsent, Michael Enright, Karen Solie, Ken Babstock, George Bowering, George Elliot Clarke, Steve Heighton, Phil Hall, Dennis Lee and others, all to raise money to restore

the Al Purdy A-frame! Click Purdyana above for catalogue of rare Purdy memorabilia to be auctioned.

TICKETS NOW ON SALE! http://rcmusic.ca/event/al-purdy-show

See news for more details.

About the Al Purdy A-frame Project:

> So we built a house, my wife and I
> our house at a backwater puddle of a lake
> near Ameliasburg, Ont.
> Al Purdy In Search of Owen Roblin

And that A-frame house, made out of second-hand lumber and original poetry, became the most famous writers house in the country. Hundreds of writers and their housemates found their way to Roblin Lake to visit the Purdys and talk about poetry and history while downing beer or wild grape wine. Coleridge and his friends had their lake country, and now the Canadian poets would have theirs. A lot of poetry and prose came out of that hard-to-find place.

To prevent its second-hand wood from ending up on someones scrap heap, and with the blessing and support of Als widow, Eurithe Purdy, The Purdy A-frame Association raised funds to purchase the property and is now raising more funds to preserve it, create an endowment and establish a poet-in-residence program.

http://www.harbourpublishing.com/PurdyAFrame/

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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111. Rob McLennan

new from above/ground press: ZOOM, by Stephen Cain

Tue 29 Jan 2013

ZOOM
Stephen Cain
$4

> Crowds
>
> hello men hello men left it liminal
> women you scale it out

bomb ball a bungle
a chasm glass toll a fire of film flimsy

hello minuscule Pluto crash
rally an adagio

Andre man sax as a flu men float boat at all
feel abashed fall jade a folly die
flu emboss

zero bad add rad day
gray lewd gig load a god dash
glue glad men Golgotha road a gland rib-eye

hello men hello men left it liminal
women you scale it out
bomb ball bungle
a chasm glass toll a fire of film blister
hello minuscule Pluto crash
rally an adagio

published in Ottawa by above/ground press
January 2013
a/g subscribers receive a complimentary copy

Zoom is a reverse-homophonic translation of sound poems by Hugo Ball, Kurt Schwitters, Aleksei Kruchenykh, Paul Scheerbart, and Claude Gauvreau.

Stephen Cain is the author of five collections of poetry, the most recent being I Can Say Interpellation (Bookthug, 2011).

This is Stephen Cain's third above/ground press chapbook, after CIRCA DIEM (1997) and the collaborative Hijinks: A Sequence from Double Helix (with Jay MillAr; 2003).

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/01/new-from-aboveground-press-zoom-by.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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112. Alan Sondheim

Voice Studies 11 (Blamey) & 12 (Sondheim) (fwd, please post)

Tue 29 Jan 2013

Dear all,

We are pleased to announce the release of:

VOICE STUDIES 11 & 12

David Blamey

VS 011 (2013)

20 minute double sided cassette

Side A ? O.K.
Side B ? O.K.

As a visual artist, David Blamey has a knack for finding patterns of formalism in everyday life that, when augmented through acts of repetition or prolonged attention, break down and unravel in interesting ways. At the critical point of collapse within this method there exists an opportunity for subjects to transcend themselves: to be elevated from their material constraints into a higher realm of possibility.

This new sound piece evolved from an ink drawing made in India that simply states: ?O.K.? The banality of the word would seem to offer little in the way of musical promise, yet when repeated over time our awareness becomes drawn to subtle inflections within its minimal neutrality. In due course any meaning that the word may have once held is lost and something else transpires. With references to club culture, meditation tapes and conceptual art, this project serves as a droll mantra for uncertain times.

http://www.mydancetheskull.com/catalogue/voice-studies/vs-11-david-blamey/

...

Alan Sondheim

VS 012 (2013)

20 minute double sided cassette

Side A ? The Other Side
Side B ? The Other Side

dominion of striations, vocalizations, spews, and vocalizations ? and these can occur in any form, writing, tributes, determining vocalization, perfectly in the voice of azure, sub-vocalization or knot, perfectly in the voice of alan, sub-vocalization or knot.

vocalisations becomes paramount, i?d add the prerequisites of walking and talking, subvocalizations dominion of striations, vocalizations, spews, and vocalizations ? and these can occur in any form, writing, dominion of striations, vocalizations, electronics, vocalizations/song as body indices, breath/rattling/string and skysphere removal and new sphere, new vocalizations, new grit, new organs impacted by the exertions of the movement, the vocalizations were laced with spews, and vocalizations ? and these can occur in any form, listen -

Alan Sondheim

http://www.mydancetheskull.com/catalogue/voice-studies/vs-12-alan-sondheim-2/

To get your copy, visit our website:

mydancetheskull.com

Thank you all for the support.

Love,

Bethania and Marco

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113. Jesse Glass

The First Poem Transmitted At The Speed of Light

Tue 29 Jan 2013

In 1794 the Swedish inventor and poet Niclas Edelcrantz sent a poem by optical telegraph dedicated to the Swedish King on his birthday from the Palace in Stockholm to the King at Drottningholm. The words of the poem were encoded in a language of collapsing iron shutters, which were decodable as numbers, which in turn rendered up words, letters, phrases. A series of towers topped with collapsing iron shutters and manned by men who knew just when how and why to collapse and restore them, passed the poem along in the same manner that native Americans used smoke signals. The Optical Telegraph was a whizz-bang bit of technology if there ever was one. My source for this golden bit is the Wikipedia. God bless you all, or rather What Hath God Wrought?. Jess

Homework: Encode this information into a language of collapsing shutters.

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114. Laura Wetherington
Textsound's issue 14
Tue 29 Jan 2013

Issue 14 is live. Work from Katherine Factor, AB Gorham, Phil Sawdon, Eben Mannes, Jared Stanley and William Stobb. It's like an afternoon nap. Only louder.

http://www.textsound.org/

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115. michael farrell
Re: The First Poem Transmitted At The Speed of Light
Wed 30 Jan 2013

great, thanks jesse, m

> *Date: Wed, 30 Jan 2013 04:28:22 +0000*
> *From:* [redacted]
> *Subject: The First Poem Transmitted At The Speed of Light*
> *To:* [redacted]
>
> *In 1794 the Swedish inventor and poet Niclas Edelcrantz sent a poem by optical telegraph dedicated to the Swedish King on his birthday from the Palace in Stockholm to the King at Drottningholm. The words of the poem were encoded in a language of collapsing iron shutters, which were decodable as numbers, which in turn rendered up words, letters, phrases. A series of towers topped with collapsing iron shutters and manned by men who knew just when how and why to collapse and restore them, passed the poem along in the same manner that native Americans used smoke signals. The Optical Telegraph was a whizz-bang bit of technology if there ever was one. My source for this golden bit is the Wikipedia. God bless you all, or rather What Hath God Wrought?. Jess*
>
> *Homework: Encode this information into a language of collapsing shutters.*

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116. steve dalachinsky
butch morris geat compiser
Wed 30 Jan 2013

conductor passed away tuesday

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117. Al Filreis
PoemTalk on Charles Alexander's post-9/11 "Near or Random Acts"
Wed 30 Jan 2013

Today we are releasing PoemTalk #62, titled "A space only your can build," a discussion of Charles Alexander's Near or Random Acts with Ron Silliman, Mark Nowak and Ken Jacobs.

https://jacket2.org/commentary/space-only-you-can-build-poemtalk-62
http://www.poetryfoundation.org/features/audioitem/3726

PoemTalk is sponsored by the Center for Programs in Contemporary Writing, the Kelly Writers House and the Poetry Foundation. Recordings of PoemTalk poems come from the PennSound archive.

Al Filreis
http://writing.upenn.edu/~afilreis

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118. alex young
Re: Spicer query
Wed 30 Jan 2013

The Lewis Ellingham Papers at UCSD have several letters sent between Joyce and Spicer if you're looking for more than you can find in the bio.

On Sun, Jan 27, 2013 at 6:17 PM, reJennifer Bartlett
<[redacted]>wrote:

> *I do! I do! He was what Kevin Killian and Lewis E, call in Spicer's bio a "more conventional boyfriend" Spicer met as he was a "fixture in Berthelon's Berkeley salon." I just glanced and haven't read it in year, but Allen is mentioned numerous times in "poet be like God" I Love that book! But it's a little hard to get and expensive ($40). Jen*
>
> *On Thu, Jan 24, 2013 at 4:34 PM, Maria Damon <[redacted]> wrote:*
>
> *Does anyone know who Allen Joyce was or is, mentioned in Jack Spicer's poem "Some Notes on Whitman for Allen Joyce"?*
>
> *==========**====*

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119. Joyce, Elisabeth
Re: Spicer query
Wed 30 Jan 2013

Maria, I never think of myself being related to anyone (certainly not to James Joyce), and there are a surprising number of Joyces out there, so I almost overlooked this notice. However, I think Allen Joyce actually is a cousin of mine. I know little about that sector of my family due to the schism which occurred when my grandfather took up with my grandmother when his wife was pregnant with their ninth child. However, I do know that Allen was born in Hawaii in 1930. His father, Allen R. Joyce, was a commander of submarines, partly during WWII, and he retired as a Rear Admiral. I think he was based in San Diego. My father told me not too long ago that Allen Jr. was gay. I am investigating this further and will back channel with more details. I am fairly sure that I can contact Allen's nephew and gather more details.

Elisabeth Joyce

_____
From: Poetics List (UPenn, UB) [[redacted]] on behalf of reJennifer Bartlett [[redacted]]
Sent: Sunday, January 27, 2013 1:17 PM
To: [redacted]
Subject: Re: Spicer query

I do! I do! He was what Kevin Killian and Lewis E, call in Spicer's bio a "more conventional boyfriend" Spicer met as he was a "fixture in Berthelon's Berkeley salon." I just glanced and haven't read it in year, but Allen is mentioned numerous times in "poet be like God" I Love that book! But it's a little hard to get and expensive ($40). Jen

On Thu, Jan 24, 2013 at 4:34 PM, Maria Damon <[redacted]> wrote:

> *Does anyone know who Allen Joyce was or is, mentioned in Jack Spicer's poem "Some Notes on Whitman for Allen Joyce"?*
>
> ==========**====

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120. Philip Meersman
Please, help safe the Institute of the City Poet in Antwerp, Belgium
Wed 30 Jan 2013

Dear all,
For 10 years the different Antwerp City Poets were a beacon of Freedom of

Speech, a conscience for the City Council and a voice for the people of Antwerp.
For ten years, Tom Lanoye, Ramsey Nasr, Bart Moeyaert, Joke van Leeuwen, Peter Holvoet-Hanssen and now Bernard Dewulf have been proud defenders of the free verse and Poetry.
(http://www.antwerpen.be/eCache/ABE/81/35/307.html)

Now they need your support!

In an article in Flemish quality newspaper "De Standaard" (http://www.standaard.be/artikel/detail.aspx?artikelid=DMF20130130_010) the right winged flemish nationalistic party NV-A proposes to stop the institute of the Antwerp City Poet. Due to the fact that these people are or badly informed about what the Antwerp City Poet is doing for poetry, language and integration or because of the fact that this right wing party sees the Antwerp City Poet as a remnant of 10 years "left wing influence" on society or just want to stop the unique way the Antwerp City Poet format works - the Antwerp City Poet is completely free and can speak and write about whatever s/he wants and it will be made public regardless of the fact if it is pro or contra the reigning mayor or parties. The NV-A has been very eager to use philosophy, popular misconceptions and lies to discredit the arts as a way of freedom of expression and not as a propaganda tool for the right wing nationalistic Flemish nation state making. The president of the Flemish Parliament (member of NV-A) as well as mayor of Antwerp (the president of the NV-A) and different other NV-A politicians and thinkers are constantly trying to shut up all dissident voices in Antwerp and in Flanders. As we see currently in Hungary, but also in other countries around the world, dissident voices to the nationalistic narrow far right way of thinking are being silenced by portraying the dissident voices as enemies of the(ir) state (vision) and so stopping funding with common popular consent or even worse convicting them to prison. I took the freedom to add the links to these articles underneath here so - with the help of a (google) translator you can read them for yourself and assess the danger first hand.

As you know, I'm - not only in my poetry but also in my day-to-day life - an advocate of freedom of speech everywhere in the world. On Facebook there is a group - since today - which is "Safe the City Poet" (https://www.facebook.com/pages/Red-de-Stadsdichter/148087885348800)

As most of you have met or been in touch with the unique way the Antwerp City Poet works and since you are all very much in favour of Freedom of Speech as active poets, exiled or organisers, I send you this plea to go to the facebook page and like it, leaving a comment and/or writing about this threat to the freedom of speech in the centre of Europe.

I thank you for sending your letters of support to Michael Vandebril and/or to publish them online, sharing them with us all.

Hoping that the voice of the City Poet of Antwerp will not be deafened.

Read the Charter of Peter Holvoet Hanssen, the previous city poet here:
http://www.antwerpenboekenstad.be/files/peterholvoethanssen/vrijbrief_engelsevertaling.pdf

All the best,
Philip

Bart De Wever:
http://www.standaard.be/artikel/detail.aspx?artikelid=DMF20121221_00410971

Johan Sanctorum:
http://vlaamserepubliek.wordpress.com/2012/12/25/bart-de-wever-en-cultuur-een-ongemakkelijk-duo/

Please share this message to all your poet friends in the world!

--
Philip Meersman
President of BAAZ (Belgische Afdeling van de (Internationale) Zaum Academie)
Coördinator/Coordinateur CBK Poetry Slam (www.beslam.be)
Co-ordinator European Poetry Slam 2012
Co-ordinator European Poetry & Slam Network
Frédéric Mohrfeldstraat 65
1090 Jette
Belgium
tel[redacted]
www.spooninmybrain.org
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>
http://www.youtube.com/DAstrugistenDA
www.myspace.com/artiestencollectiefja

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121. **Maria Damon**

Fwd: Emily Dickinson Conference Washington DC august 2013

Wed 30 Jan 2013

-------- Original Message --------
Subject: Emily Dickinson Conference Washington DC august 2013
Date: Wed, 30 Jan 2013 13:50:56 -0500
From: Marianne Noble <[redacted]>
To: [redacted]

Dear Professor Damon , I'm writing to draw your attention to a large international conference on Emily Dickinson this summer at the University of Maryland and American University. I invite you to submit a proposal for the conference, and also to spread the word to students and colleagues who are working on Dickinson.

For its 25th anniversary, the Emily Dickinson International Society is sponsoring a conference, Aug 9-11, entitled Emily Dickinson, World Citizen <http://emilydickinsoninternationalsociety.org/node/123>. You can click on CFP <http://www.emilydickinsoninternationalsociety.org/node/329> here; it's also attached and pasted it in below. As you'll see, we're especially interested in "innovative and alternative presentation modes (such as pecha kucha and artistic performances)," and in contributions that stretch the theme of Emily Dickinson, World Citizen <http://emilydickinsoninternationalsociety.org/node/123>. She did, after all, gather "Paradise" in her "narrow Hands."

If you have any questions, please don't hesitate to contact me Marianne Noble ([redacted] <mailto:[redacted]>) or Martha Nell Smith ([redacted] <mailto:[redacted]>) directly or the conference committee at [redacted] <mailto:[redacted]>. We hope you will join us for a wonderful time rowing in Eden and basking in poetry.

In Possibility,
Marianne Noble
Emily Dickinson International Society (EDIS)

EDIS 2013 International Conference: Ã¢Â€ÂœEmily Dickinson, World CitizenÃ¢Â€Â

University of Maryland and American University

College Park, MD and Washington, D.C.

http://www.emilydickinsoninternationalsociety.org/node/123

On August 9-11, 2013, the University of Maryland and American University will co-sponsor an Emily Dickinson International Society (EDIS) international

conference in the Washington, D.C. area. To celebrate 25 years of EDIS fostering intellectual and artistic exchange, Ã¢Â€ÂœEmily Dickinson, World CitizenÃ¢Â€Â will explore DickinsonÃ¢Â€Â™s various forms of belonging and ways in which multiple constituencies Ã¢Â€ÂœbelongÃ¢Â€Â to her, her world. The poet herself may have seen Ã¢Â€ÂœNew Englandly, Ã¢Â€Â but as a cosmopolitan reader, she crafted and cultivated numerous affiliations beyond the local. This conference explores her politics, her understanding of citizenship, her engagements with international cultures and influences, as well as those culturesÃ¢Â€Â™ diverse engagements with her writings. The focus of the conferenceÃ¢Â€Â™s critical and artistic inquiries is the global reach of her mind and verse from the nineteenth century to the present.

Ã¢Â€ÂœEmily Dickinson, World CitizenÃ¢Â€Â will take extensive advantage of the many historical and cultural resources in the D.C. area. Anticipated highlights include high tea at the Willard Hotel, where Emily Dickinson stayed when she visited her Representative father and where Julia Ward Howe wrote Ã¢Â€ÂœThe Battle Hymn of the RepublicÃ¢Â€Â; a lecture and/or exhibition, followed by a reception, at the National Museum of Women in the Arts; a dinner and reception at American University; a poetry reading by some who consider the DC/Maryland area home; and what Emily Dickinson would surely demand if she were coming Ã¢Â€Â”a crabfest, with alternatives of course for those who do not eat shellfish.

For this conference in Ã¢Â€ÂœScarlet Maryland, Ã¢Â€Â we invite proposals for papers, performances, panel sessions, and other critical and artistic responses to the theme Ã¢Â€ÂœEmily Dickinson, World Citizen.Ã¢Â€Â Innovative and alternative presentation modes (such as pecha kucha) are encouraged. Presentations of research not directly related to the conference theme are also invited. Our Ã¢ Â€ÂœworldingÃ¢Â€Â of Emily Dickinson includes using 21st century media for our knowledge exchange. To that end, abstracts of the presentations will be made available to all participants at least 30 days before the conference. Please submit proposals for papers, performances, panels to [redacted] <mailto:[redacted]> by February 15, 2013. Notifications of acceptances will be sent no later than February 28, 2013.

Look for updates on the conference at http://www.emilydickinsoninternationalsociety.org/node/123.

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122. David Kirschenbaum
Now Online: Boog City 78
Wed 30 Jan 2013

Please forward

Hi all,

The online pdf of Boog City 78 is now available. You can read it at:

http://www.boogcity.com/boogpdfs/bc78.pdf

And please welcome our newest editors, Ana BoÅ¾iÄeviÄ‡ and Amy King who are co-editing our printed matter section, and our new art editor, Jonathan Allen

Thanks,
Your Friends at Boog City

Boog City 78

featuring:

On the Cover

**From our Printed Matter section,
edited by Ana BoÅ¾iÄeviÄ‡ and Amy King**

â€”"I didnâ€™t follow much of the structure of Ovid, itâ€™s more just like I stole the conceit and some of the swagger." From You Will Be the Lover of the Century: On the Poetry of Julian Brolaski; Advice for Lovers by Julian Brolaski, interview by Ana BoÅ¾iÄeviÄ‡.

From our Poetry section, edited by Buck Downs
(excerpt below)

â€”Megan Volpert
Atlanta
Itâ€™s too close to call
Keep pushing til itâ€™s understood.
Let five oâ€™clock shadows alight on the eyeâ€™s lower lids.
Go out over the line.

And Inside

from our Music section, edited by Jonathan Berger

â€”"AntiFolk celebrations just keep happening, like syphilis." from Same as It Ever Was? This Yearâ€™s Winter AntiFolk Festival is a Once in a Lifetime Affair, by Berger (plus complete Winter AntiFolk Festival schedule)

â€”Publishing Genius founding editor Adam Robinson answers The Small Press Question: What are you currently promoting that you love? And what have you been reading lately that you love?

From our Small Press section, edited by Kimberly Ann Southwick

â€”"'I have fated myself to receive 15 submissions from a woman for every one submission from a man, and honestly, when I look at the numbers of men vs. women being published by presses that do not refer to themselves as feminist, Iâ€™m completely okay with that,â€™ says co- founder Margaret Bashaar." From Hyacinth Girl in Bloom: A Micro- Feminist Press Talks About What it Means to be Micro, by Southwick.

Also from our printed matter section

â€”"â€˜Muriel Ruckeyser once said that if one woman told the truth about her life, the whole world would split openâ€”I think thatâ€™s what I was going for, mainly.'" From The Bearable Nothingness of Noelle Kocotâ€™s Poetry, Interview by Amy King.

â€”"Another concern of the collection is the body, which is, of course, an animal thing. If one sets out to consciously care for oneâ€™s self, it is not unlike caring for a pet. â€¦ I am quite conscious of the human as an animal, but I donâ€™t think of it as somehow a degradation." From Rosalynde Vas Diasâ€™ Plum Poetry: Luscious, Tender, Desirable, Interview by Amy King.

And more from our Poetry section
(excerpts below)

â€”Marisa Crawford
Williamsburg, Brooklyn
Rock Bottom
I had this feeling like you were on my speed dial, K.
Like you were the emergency number.

There are black voodoo skulls on all my nails and Iâ€™m inside the cyclone.

I asked Jenny about it when I got home from my dads. She said she was stuck inside a different cyclone.

â€”Jean Donnelly
Stratham, N.H.
From Atoms
inside
we are

masons
on view

declassified
numbers &

all down
our armor

is a lit placard
that says so

â€”Fitz Fitzgerald
Baltimore
lock 2: foundry coke
culverts that carried the business
to the rival city
roman, tiered, old massive stone
flames from windows
tossed like rag dolls

â€”Camille Martin
Toronto
More Jars than Lids
Down to roots and from roots
to water filtering through rotted leaves
and roots. Star scraps in free-
fall: precise maps of headlong
proof and no witness, not even
hitchhikers fudging tall tales. Drops

â€”Elizabeth Robinson
Boulder, Colo.
On the Equinox
A sheep in a dream

dreamed the equinox

was a salt lick.

Its tongue was the sun

while the salt of the equinox

deposited itself on the equator.

A new comic from Sommer Browning

**Art editor Jonathan Allen brings us work from
the Bronx' Michael Paul Britto**

**And thanks to Ephie Lowinger photoKierra Patrice Ray photoMike Shoykhet photofor their photos.

Want to write a review, be reviewed, or be featured?
in Boogâ€™s art, music, printed matter, or small press sections? Email
art editor Jonathan Allen [redacted]
music editor Jonathan Berger [redacted]
printed matter co-editors Ana BoÅ¾icevic and Amy King [redacted]
m
small press editor Kimberly Ann Southwick [redacted]

Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with â€œMy Name Submissionâ€ in the subject line and as the name of the file, ie: Walt Whitman Submission.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

↑ Index

123. Kevin Killian
Re: Spicer query
Wed 30 Jan 2013

Whoa, Elisabeth, that is definitely the same guy.

I gathered from friends of Allen's that, at the time he met Spicer, he was sort of what was once called a "remittance man,"that his family gave him an allowance on condition he stayed away (maybe not in so many words).

What a small world and to have it emerge on the Poetics List, there's a strange beauty in this. Please keep me posted on your further investigations. Your cousin haunts me, and the letters and poems Spicer wrote to him are about as warm as he got,

Cheers from San Francisco,

Kevin K.

Maria, I never think of myself being related to anyone (certainly not to James Joyce), and there are a surprising number of Joyces out there, so I almost overlooked this notice. However, I think Allen Joyce actually is a cousin of mine. I know little about that sector of my family due to the schism which occurred when my grandfather took up with my grandmother when his wife was pregnant with their ninth child. However, I do know that Allen was born in Hawaii in 1930. His father, Allen R. Joyce, was a commander of submarines, partly during WWII, and he retired as a Rear Admiral. I think he was based in San Diego. My father told me not too long ago that Allen Jr. was gay. I am investigating this further and will back channel with more details. I am fairly sure that I can contact Allen's nephew and gather more details.

Elisabeth Joyce

From: Poetics List (UPenn, UB) [[redacted]] on behalf of reJennifer Bartlett [[redacted]]
Sent: Sunday, January 27, 2013 1:17 PM
To: [redacted]
Subject: Re: Spicer query

I do! I do! He was what Kevin Killian and Lewis E, call in Spicer's bio a "more conventional boyfriend" Spicer met as he was a "fixture in Berthelon's Berkeley salon." I just glanced and haven't read it in year, but Allen is mentioned numerous times in "poet be like God" I Love that book! But it's a little hard to get and expensive ($40). Jen

On Thu, Jan 24, 2013 at 4:34 PM, Maria Damon <[redacted]> wrote:

Does anyone know who Allen Joyce was or is, mentioned in Jack Spicer's poem "Some Notes on Whitman for Allen Joyce"?

*==========**====*

↑ Index

124. Jesse Glass
The Drive-Thru, and Drive-By Schools of Post-Post-Modern American Poetics
Wed 30 Jan 2013

If post-post-modern poetry is more process than product with Poetic Effort (PE) taking precedence over Poetic Product (PP), then perhaps further analysis might allow us to posit two broad fields of post-post-modernity in (at least) American poetry: Drive-Thru poetics (High PE, LOW PP), in which the poet attempts to service the reader to the extent that he or she successfully services herself; and Drive-By poetics (HIGH PP, HIGH TO LOWER MIDDLE PE), in which the poem as aesthetic object, able to be "bought, and sold"--if even in a token sense, is still discernible against the phenomenological back-drop of PE.

↑ Index

125. Jesse Glass
Re: The First Poem Transmitted At The Speed of Light
Wed 30 Jan 2013

You're welcome! Jess

On 1/30/2013, "michael farrell" <[redacted]> wrote:

> *great, thanks jesse, m*
>
> *Date: Wed, 30 Jan 2013 04:28:22 +0000*
> *From:* [redacted]
> *Subject: The First Poem Transmitted At The Speed of Light*
> *To:* [redacted]
>
> *In 1794 the Swedish inventor and poet Niclas Edelcrantz sent a poem by optical telegraph dedicated to the Swedish King on his birthday from the Palace in Stockholm to the King at Drottningholm. The words of the poem were encoded in a language of collapsing iron shutters, which were decodable as numbers, which in turn rendered up words, letters, phrases. A series of towers topped with collapsing iron shutters and manned by men who knew just when how and why to collapse and restore them, passed the poem along in the same manner that native Americans used smoke signals. The Optical Telegraph was a whizz-bang bit of technology if there ever was one. My source for this golden bit is the Wikipedia.*
> *God bless you all, or rather What Hath God Wrought?. Jess*
>
> *Homework: Encode this information into a language of collapsing shutters..*

↑ Index

126. **Maria Damon**
Re: Spicer query
Thu 31 Jan 2013

Wow, that's fascinating. Turns out he was an early lover/boyfriend of Spicer's and they remained good friends.
I wonder what more you'll learn.
Thanks so much!
bests, md

On 1/30/13 9:17 AM, Joyce, Elisabeth wrote:
> Maria, I never think of myself being related to anyone (certainly not to James Joyce), and there are a surprising number of Joyces out there, so I almost overlooked this notice. However, I think Allen Joyce actually is a cousin of mine. I know little about that sector of my family due to the schism which occurred when my grandfather took up with my grandmother when his wife was pregnant with their ninth child. However, I do know that Allen was born in Hawaii in 1930. His father, Allen R. Joyce, was a commander of submarines, partly during WWII, and he retired as a Rear Admiral. I think he was based in San Diego. My father told me not too long ago that Allen Jr. was gay. I am investigating this further and will back channel with more details. I am fairly sure that I can contact Allen's nephew and gather more details.
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>
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>
> I do! I do! He was what Kevin Killian and Lewis E, call in Spicer's bio a
> "more conventional boyfriend" Spicer met as he was a "fixture in
> Berthelon's Berkeley salon." I just glanced and haven't read it in year,
> but Allen is mentioned numerous times in "poet be like God" I Love that
> book! But it's a little hard to get and expensive ($40). Jen
>
> On Thu, Jan 24, 2013 at 4:34 PM, Maria Damon <[redacted]> wrote:
>
>> Does anyone know who Allen Joyce was or is, mentioned in Jack Spicer's
>> poem "Some Notes on Whitman for Allen Joyce"?
>>

>> ==========**====
>>
>

↑ Index

127. **Maria Damon**
Re: Spicer query
Thu 31 Jan 2013

And thanks, everybody here and on Facebook for your responses.

On 1/30/13 9:17 AM, Joyce, Elisabeth wrote:
> Maria, I never think of myself being related to anyone (certainly not to James Joyce), and there are a surprising number of Joyces out there, so I almost overlooked this notice. However, I think Allen Joyce actually is a cousin of mine. I know little about that sector of my family due to the schism which occurred when my grandfather took up with my grandmother when his wife was pregnant with their ninth child. However, I do know that Allen was born in Hawaii in 1930. His father, Allen R. Joyce, was a commander of submarines, partly during WWII, and he retired as a Rear Admiral. I think he was based in San Diego. My father told me not too long ago that Allen Jr. was gay. I am investigating this further and will back channel with more details. I am fairly sure that I can contact Allen's nephew and gather more details.
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>> poem "Some Notes on Whitman for Allen Joyce"?

>>
>> ==========**====
>>
>

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128. Mark Young

Issue #28 of Otoliths has just gone live

Thu 31 Jan 2013

The summer, 2013 issue of *Otoliths* <http://the-otolith.blogspot.com/>—#28—has just gone live, with work from Alexander Jorgensen, Paul Dickey, Felino A. Soriano, Alexandra Yurkovsky, Jim Meirose, Simon Perchik, nick-e melville, Tim Suermondt, Mark Melnicove, Adam Aitken, bruno neiva, Philip Byron Oakes, Dane Karnick, Howie Good, Walter Ruhlmann, John Crouse, M. Pfaff, John M. Bennett, William Garvin, Michael Farrell, Willie Smith, Jack Galmitz, Craig Scott, Raymond Farr, Carlyle Baker, Patrick James Dunagan, Sheila E. Murphy, Reed Altemus, Micah Cavaleri, Tom Beckett, Tony Brinkley, Bobbi Lurie, Tom Pescatore, Cecelia Chapman & Jeff Crouch, Tony Beyer, Lakey Comess, George McKim, Steven D. Stark, Orchid Tierney, David Dick, Colin Herd, Michael Caylo-Baradi, Lee Slonimsky, Chris D'Errico, Susan Gangel & Terry Turrentine, Catherine Vidler, John Pursch, Stephen Nelson, Leigh Herrick, Jeff Harrison, Volodymyr Bilyk, Charles Freeland & Rosaire Appel, Márton Koppány, Alyson Miller, sean burn, Donna Fleischer, Bogdan Puslenghea, Paul Pfleuger, Jr., Joel Chace, Bob Heman, Scott Metz, Ed Baker, J. D. Nelson, Nicolette Wong, Michael Brandonisio, Lance Newman, Sam Moginie, Kit Kennedy, Samit Roy, Sam Langer, Aditya Bahl, Cherie Hunter Day, Shazia Hafiz Ramji, & Michael Gottlieb.

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129. Rob McLennan

new from above/ground press: Other Brief Discourses, by Abby Paige

Thu 31 Jan 2013

Other Brief Discourses
Abby Paige
$4

> I. Embarking
>
> Should my point of departure be the dust
> to which I will return? Or the water of which
> I am composed? Or

I'm told the poet asked, are birds free
from the chains of the skyway?
So I depart from air.

One accustomed to the sea takes not long
to trust airs buoyancy.
So let breath be

the place we start from. Let the sun
rise in our wake and our ship shudder
as we descend through cloud.

The river below, a forked black tongue
darting through the snow, I named
for the patron of cooks, put to death on a grill.

The maps I drew four centuries ago
I compare with land from the vantage of birds
and am not dissatisfied.

published in Ottawa by above/ground press
February 2013
a/g subscribers receive a complimentary copy

Abby Paige is a poet, performer, and freelance writer whose work has appeared in the United States and Canada, most recently in ottawater #9. Her solo show, Piecework: When We Were French, has toured in New England and Quebec. She received her MFA from the Bennington Writing Seminars and is a former Fulbright scholar.

[Abby Paige launches Other Brief Discourses in Ottawa at The Factory Reading Series in Ottawa on February 22 alongside Brecken Hancock, Hugh Thomas and Michael Blouin]

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/01/new-from-aboveground-press-other-brief.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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130. Jennifer Karmin
IN>TIME 13: Chicago Performance Festival
Thu 31 Jan 2013

IN>TIME 13
Performance Festival

January 11â€“March 2, 2013
A city-wide multi-venue performance festival for Chicago
http://www.in-time-performance.org

IN>TIME is a biennial performance series of new, emerging, and established work by local, national, and international artists presented in Chicago. Organized by Mark Jeffery, this year's festival features 14 diverse venues across the city collaborating to curate and exhibit performance art, video screenings, lectures, and symposia that investigate intersections of body, text, object, sound, and technology.

Check out IN>TIME 13 on facebook here.
http://www.facebook.com/events/469649736416371

SAVE THE DATES!

February 15
Utopic Monster Theory
Performers: Jâ€™Sun Howard & Jennifer Karmin
with guest artists Honey Pot Performance

February 23
ON INTIMACY AND ORIGIN: Betraying Blackness II
Performers: Black Took Collective
(Duriel E. Harris, Dawn Lundy Martin, Ronaldo V. Wilson)

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131. reJennifer Bartlett
Intern!
Thu 31 Jan 2013

I know it's unlikely, but does anyone have a student in the New York City area who would like
to be an intern for a Larry Eigner biography. Duties include typing quotes from letters and doing library
research online at archives across the country...LE corresponded with so many people that
it is nearly becoming impossible to keep up with..I can pay $10hr and in

books. Must not be allergic
to pugs nor cats nor ten-year-old boys. Jennifer

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 2013

187 messages · Thu 31 Jan 2013 – Thu 28 Feb 2013

February 2013 brought the country's violence into the poem, and asked what a nation full of guns has done to its verse. One hundred and eighty-seven messages moved through the list — a small surge in the thinning years — and its currents ran between the metaphor of the weapon and the wildness beyond the human, between the gun in American poetry and the misanthropic nature-vision of Robinson Jeffers. Two months after a schoolhouse massacre, the room turned, gravely, to the imagery of firearms it had inherited and the question of what to do with it now.

The largest thread traced the weapon through the tradition. A member opened an inquiry into *"the metaphor of the gun as reflected in American poetry"*, reaching back to Dickinson's life that had stood a loaded gun and Whitman's shooting scenes and forward to the present — the room assembling, soberly, the long American entanglement of poetry and the firearm. In the shadow of recent horror the old figures could not stay merely literary; the loaded gun of the poem sat uneasily beside the real ones the country would not put down, and the room felt the difference in its bones.

The quarrel's counter-current reached past the human entirely. A thread hunting for connections *"between Robinson Jeffers and the Beat movement"* summoned the poet of inhumanism, who had answered a violent species by turning toward the hawk and the stone and the indifferent Pacific — the vision that finds relief from human cruelty only by looking away from humanity altogether. Against the metaphor of the gun, Jeffers offered the metaphor of the cliff and the sea: the consolation, bleak and vast, of a nature that neither shoots nor grieves.

Around the grave threads ran the machinery of the profession — a great anthology relaunching and seeking an editor, a knotty thread on process and craft, a joke about Dickinson as a nude celebrity. The ordinary literary business carried on beside the meditation on violence, the room capable, as ever, of holding the solemn and the silly in the same inbox — a relaunched anthology hunting for its editor in the same weeks the list weighed what a poem can say about a massacre.

I have set February down exactly as the archive delivered it — the metaphor of the gun traced through American poetry, Jeffers's inhuman turn toward the hawk and the sea, and the profession's ordinary business alongside — because it was

the month the list let a national horror into the poem and asked what its own tradition had to say about the weapon. A room that will follow the gun from Dickinson to the present in the shadow of a massacre, and reach past the whole violent species toward Jeffers's indifferent nature for relief, is a room doing the serious work its art exists for: not to solve the violence, which it cannot, but to refuse to let the country's deadliest image pass through its poems unexamined.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 187 in all.

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3. Rob McLennan — Support the VERSeFest '13 : Indiegogo campaign!
4. steve dalachinsky — jayne cortez celebration
5. Rosemary Ceravolo — Fwd: COLLECTED POEMS, JOSEPH CERAVOLO Review:http://www.huffingtonpost....
6. michael farrell — new onlines
7. Jesse Glass — Smell My Metal, Etc.--Or Process Makes Perfect
8. Halvard Johnson — Truck's new driver for February

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9. Michael Heller — Anselm Hollo (1934-2013)
10. Carolyn Guinzio — YEW #16 February 2013
11. Cristiana Baik — The Conversant, February 2013 issue
12. Michael Tod Edgerton — Vitreous Hide released! Book launch on YouTube.
13. Mark Weiss — Truck
14. patrick dunagan — Re: Issue #28 of Otoliths has just gone live
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16. Harrington, Joseph — Summer Institute: teaching African American poetry
17. William Slaughter — Notice: Mudlark

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29. Ann Bogle — List stats once were 2,000 worldwide
30. Rob McLennan — new from above/ground press: The Double Bind Dictionary, by Helen Hajnoczky
31. Peter Grant — Charles Olson website
32. Camille Martin — River of Words: Camille Martin's Poetry Workshops for /Teens
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34. Sarah Rosenthal — Jeffers and the Beats

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36. mIEKAL aND — New from XEXOXIAL Editions: HOLD ON TO YOUR HAT - Interviews with Bern Porter
37. Shankar, Ravi (English) — Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013
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40. steve dalachinsky — jayne cortez

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47. Eric Elshtain — Previously Unknown Hardy Boy Mysteries

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105. patrick dunagan — Re: Jeffers and the Beats

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156. amy king — TOMORROW NIGHT -- FEB. 23rd @ 7 P.M. - STARKWEATHER, GLASER, KING & MARVIN
157. Amy King — TOMORROW NIGHT -- FEB. 23rd @ 7 P.M. - STARKWEATHER, GLASER, KING & MARVIN
158. stephen mooney — Veer Books launch - Martin Bakero and Doug Jones (Friday 15 March 2013)
159. Nathanson, Tenney J - (nathanso) — current contact information for Elizabeth Willis?

160. michael farrell — making love to a man online

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163. William Slaughter — Notice: Mudlark

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164. David Kirschenbaum — NYC, Sat.: BoogWork/ Karasick, Peterson, & Rogue Beats (music)
165. Camille Martin — Mamma and The Messiah
166. Martha Deed — Readings near Bangor Maine in early April?
167. Sarah Sarai — Sat., 3/2, 2 p.m. POEMS! READ ALOUD! Jee Leong Koh . Sarah Sarai, Yippie Cafe…
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25 FEB 2013

169. stephen mooney — Veer Books launch - Allen Fisher, Martin Bakero, Adrian Clarke, Stephen Mo…
170. Rob McLennan — new from above/ground press: THE COMPLEMENT AND ANTAGONIST OF BLACK (OR, THE…
171. ariel goldberg — SEGUE PRESENTS: LISA ROBERTSON & E. TRACY GRINNELL
172. Aldon Nielsen — African American Poetry conference at Penn State
173. Bonnie MacAllister — Winter 2013 Issue: Two Years Strong, Certain Circuits Celebrates the S…
174. Amanda Earl — latest AngelHousePress essay

26 FEB 2013

175. michael farrell — poem for mardi gras

27 FEB 2013

176. Joel Weishaus — "Writing Home" 1-15
177. Lewis, Susan — Reading at Sidewalk NYC, Saturday 3/2
178. Lewis, Susan — The Next Big Thing (Susan Lewis)
179. James Falandays — Contribute to Research on Digital Media and Changing Poetic Practice
180. Adam Fieled — Abby Heller-Burnham Flickr Set: Portraits/Paintings
181. michael farrell — paterson montage in the universal archive
182. Rob McLennan — Lisa Jarnot, Sea Lyrics
183. Nicholas Leaskou — Poet as Radio: Toni Mirosevich on March 3

28 FEB 2013

184. Gloria Frym — Re: Emily Dickinson, hot nude celebrity
185. Eric Dickey — publication announcement
186. Jesse Glass — Orlando Poetics
187. Mary Kasimor — March Truck!

1. Naomi Buck Palagi

Reading at Woman Made Gallery Chicago

Thu 31 Jan 2013

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* Woman Made Gallery,
Hello- This Sunday, Feb 3rd from 1:30-3:30pm:

* Woman Made Gallery, 685 N. Milwaukee, Chicago
* Shevaun Brannigan, CM Burroughs, Tyler Mills, Sandra Marchetti, Carrie McGath, and Naomi Buck Palagi will read work on the theme of Public/Private. Description: â€œFrom the exploding popularity of reality television and celebrity culture to the U.S. government's ever-growing presence in our homes, schools, and community spaces through Patriot Act-sanctioned surveillance, the twenty-first century has seen enormous shifts in cultural and political conceptions of what is considered private and what is considered public, both in the United States and world-wide. We as individuals are losing control over what is seen and what is unseen; known and unknown; public and private. How do these shifts manifest in our daily lives? Who is most affected and why? How do poets address these changes, whether through illuminating, embracing or actively working against them?"

Curated by Nina Corwin and documented by audio recordist Kurt Heintz, featured readers include Shevaun Brannigan, CM Burroughs, Tyler Mills, Sandra Marchetti, Carrie McGath, and Naomi Buck Palagi.

Posts
View Declines
Posts

_____
From: reJennifer Bartlett <[redacted]>
To: [redacted]
Sent: Thursday, January 31, 2013 1:33 PM
Subject: Intern!

I know it's unlikely, but does anyone have a student in the New York City area who would like
to be an intern for a Larry Eigner biography. Duties include typing quotes from letters and doing library
research online at archives across the country...LE corresponded with so many people that
it is nearly becoming impossible to keep up with..I can pay $10hr and in books. Must not be allergic
to pugs nor cats nor ten-year-old boys. Jennifer

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2. Adam Fieled

"A Poet in Center City" (with Preface)

Thu 31 Jan 2013

"A Poet in Center City," in this edition, now has a Preface:

http://www.scribd.com/doc/123186699/A-Poet-in-Center-City-with-Preface

Thanks!
Adam Fieled [redacted]

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3. Rob McLennan

Support the VERSeFest '13 : Indiegogo campaign!

Thu 31 Jan 2013

VERSeFest 13, Ottawa's annual international poetry festival, starts on 12 March. We need your help to make the festival even better than last year!

VERSeFest is Ottawas annual international poetry festival. It is managed by a collective of Ottawa poetry groups called VERSe Ottawa. The festival is going into its third year and has been a great artistic success. Last year's festival brought spoken word poets of the calibre of C.R. Avery and Ursula Rucker, and written word poets such as Philip Levine and Rae Armantrout. We're looking forward to VERSeFest 13, which will feature poets from Australia, Ireland and the Netherlands. The festival promises to be even better than its predecessors. But we need your help.

Staging an international poetry festival is a much more expensive operation than keeping it Canadian. Travel costs are very much higher, as you might imagine; even the costs of accommodation and hospitality rise above those for Canadian nationals. We have sought and obtained some funding from several Canadian funding agencies, but it isn't enough to offset costs.

We need $5,000 to break even on VERSeFest 13. If we don't manage to raise that amount, we will have to start cancelling international and Canadian poets. We need $2,500 to bring two Irish and three Dutch poets to Ottawa, and we need $1,500 to bring Canadian poets from western Canada. A further $1,000 will go toward accommodations and hospitality for other festival participants.

Your contributions will go directly to funding the artists appearances. VERSeFest is run completely by volunteers, so 100% of every donation goes toward making the festival happen. Please give what you can.

http://www.indiegogo.com/versefest/x/2291088

You can help even if you cant contribute financially. Please pass the word about our campaign to friends and acquaintances. Make some noise about VERSeFest and Indiegogo. Use the Indiegogo share tools to get the word out.

Thank you!

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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4. steve dalachinsky

jayne cortez celebration

Thu 31 Jan 2013

THE FAMILY OF JAYNE CORTEZ
INVITES YOU TO A CELEBRATION OF HER LIFE
WEDNESDAY, FEBRUARY 6, 2013 2:00 pm
THE GREAT HALL
in the
COOPER UNION FOUNDATION BUILDING
7 East 7th Street
New York, New York
FOR FURTHER INFORMATION PLEASE SEND A NOTE TO:
[redacted]
WE ARE TRYING TO REACH OUT TO ALL OF JAYNE'S FRIENDS
SO PLEASE FEEL FREE TO FORWARD THIS NOTE

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5. Rosemary Ceravolo

Fwd: COLLECTED POEMS, JOSEPH CERAVOLO Review:http://www.huffingtonpost.com/seth-abramson/january-2013-contemporary_b_2563652.html

Thu 31 Jan 2013

The COLLECTED POEMS by Joseph Ceravolo is now readily available in both the hardcover edition and for Kindle! http://www.amazon.com/Collected-Wesleyan-Poetry-Joseph-Ceravolo/dp/0819573418/ref=sr_1_1?s=books&ie=UTF8&qid=1359320997&sr=1-1&keywords=joseph+ceravolo+collected+poems.

Already a Review on Huffington Post!

http://www.huffingtonpost.com/seth-abramson/january-2013-contemporary_b_2563652.html

GET UPDATES FROM Seth Abramson

January 2013 Contemporary Poetry Reviews
Posted: 01/27/2013 5:42 pm Poetry , Contemporary Poetry , Poetry Books , American Poetry Books , American Poetry Collections , Best American Poetry Books , Best Contemporary Poetry , Books News , Poetry Collections , Top Ten American Poetry Books , Books News .

1. COLLECTED POEMS, JOSEPH CERAVOLO, (Wesleyan University Press, 2013). The late Joseph Ceravolo (1934-1988) has only posthumously begun receiving his due as a contemporary Master. One of the many postwar Greats largely resident in one of the nation's two elite coastal literary enclaves--Ceravolo lived and wrote in and around New York City for most of his career--Ceravolo, like many avant-garde geniuses until recently excluded from institution-driven public canonization, has been the beneficiary of the renewed interest in late twentieth century experimental writing produced by the Program Era, which interest also explains the historic expansion in independent literary publishing over the same time period. (It is worth noting, too, that Ceravolo was one of the nation's early-adopter creative writing students, having studied under the illustrious Kenneth Koch at The New School in the 1950s, years before even two terminal-degree graduate creative writing programs dotted the American landscape.) The poet's distinctive style consists of the sort of raw ellipticism that children, so better attuned than their elders to the associative rangings of the mind, produce naturally and in great volume. If there is a precursor to the current tendency, among younger poets, to produce verse that feels more emotionally exacting than it semantically has any right to be, that is gleefully intuitive rather than bleakly methodical, it is Ceravolo.

The late Koch once implied that Ceravolo's writing was, in some form or another, a mystical enterprise, and others have associated it more directly with the Dadaism and Surrealism of the early-twentieth century European avant-garde. However well-intentioned this praise--and in the vernacular of the shrewd, simultaneously anti- and pro-canonmaking doublespeak of the American avant-garde, any praise that seeks to deduce or manufacture a nexus between tradition and an individual talent is at least nominally well-intentioned--it misses the mark. What Ceravolo (a shy family man from New Jersey in his personal life) reveals in his work is that the natural processes of the human mind, channeled reflexively and lovingly through the prism of received language, are glorious and magical in situ--it does not require readers' imagination or whimsy to make them so. To call a thing mystical is to (often unfairly) position it as an irreducible and irreplicable eccentricity; it is no slight

to Ceravolo to say that his distinctive writing style does not so much denominate a distinctive thinking style as constitute a revelation and celebration of what are already, in fact, universal phenomena.

The literary-arts pedagogy of the poet Charles Bernstein, referred to by the Philadelphia-dwelling author and educator as "creative wreading" (an amalgam of "creative writing" and "creative reading") encourages writers and readers alike to locate and reside in those elements of a poem that appear quote-unquote "wrong," cause consternation, disrupt expectations, and produce what Bernstein terms a "non-absorptive" (that is, difficult to parse using received expectations of/for language) reading experience. The theory behind such readings is not merely that these eddies of strangeness are the most interesting bits in the texts in which they appear, though this is presumptively true under the pedagogy, but also that they constitute more authentic representations of the false starts and misfires of the brain that in fact plague (or, as you like, bless) each one of us daily. Bernstein's point is one Ceravolo long ago internalized and exhibited in his body of work. Indeed, while there is much talk today of "voice" and "authenticity" in poetry, in fact "voice"--as Collected Poems reveals--is merely an elective construction traceably comprised of semi-discrete principles like grammar, diction, tone, syntax, parataxis, juxtaposition, ethos, logos, and pathos, and authenticity is always to be found in compositional process rather than product. In other words, we needn't force these things; we merely need attune ourselves to "hear" our native skill-set and then determine how and why and where this psychic know-how corresponds to anything operative in the world.

Ceravolo is, in this view, as authentic and vocally distinctive a poet as we have, despite the fact that his poems often cannot be read or heard the way everyday speech is heard or processed--and that no one but Ceravolo could know or say whether the poet had expressed his sentiments "authentically" (that is, in fidelity to the form and nature of their source stimuli within and without the poet himself). Scholars may coo over the prospect of adding Ceravolo's voice to the already robust gallery of personalities associated with the so-called "New York School"; the rest of us will find in the poetry a sensitivity to instinctive association that is no more particular to New York City than a French baguette, no more exclusive to the aesthetic sensibilities of the New York School poets (who, after all, are far more credibly associated biographically than artistically) than the line or stanza was to the Romantics.

The best American poetry--and Ceravolo contributes substantially to the stock of verse deserving of this honorific--can often be read as an additive equation in which only the first and resultant terms are available to the reader; the middle terms, the ones added to the first to produce the final result, are usually elided. And it is in these absent terms that we measure the literary and historical

significance of an individual author. Whatever his borrowings from the American, British, and Continental literary tradition, Ceravolo stands apart as an American literary icon of nearly unparalleled achievement. That the American avant-garde was lamenting his "disappeared" status (as to the "public" canon) not twenty years ago, and that he has now received posthumous publication of his collected works from one of the most august university presses in the nation, is yet another sign, as if any more were needed, that the antagonistic rhetoric of culturally-entrenched avant-garde poet-scholars (which heaps equal piles of self-aggrandizing calumny on The New Criticism; the philological and historicist English Literature scholarship the New Criticism displaced; the Official Verse Culture engendered and sponsored by The New Criticism; the Creative Writing Movement the New Criticism abhorred and was vanquished by; and any attempts at a New Avant-Garde among those never lip-bitingly apprenticed to the Old) was, is, and will continue to be--its slickly professional claims of victimhood notwithstanding--the most powerful canonizing force in American letters.

Ceravolo transcends the canon--both the institutionally-approved and the increasingly robust alternative versions--because in his life he occupied the sort of real social spaces poets inhabit and alter irrevocably, and in his verse he occupied the sort of real psychic spaces each one of us inhabits but often finds unaccountably difficult (lacking Ceravolo's genius) to reify on the page. Ceravolo's verse is at once classical and fresh, tender and profound, succinct and expansive, tantalizingly parseable yet divinely ineffable. It would take a lifetime of expert reading to fully appreciate this lifetime of superlative writing; with the long-awaited publication of a collected Ceravolo, America's contemporary poetry readers now have the opportunity to do their part.

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6. michael farrell
new onlines
Thu 31 Jan 2013

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new otoliths

http://the-otolith.blogspot.com.au/

and new cordite - transpacific -

http://cordite.org.au/content/poetry/transpacific/

both open to submission also

michael

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7. Jesse Glass

Smell My Metal, Etc.--Or Process Makes Perfect

Thu 31 Jan 2013

Dear Stephen,

Could you please share with the list the process by which you arrived at the name Smell My Metal Knees for your promised journal? It sounds like a specialty magazine to me. Were you angry when you invented the name? Frustrated? It doesn't sound warm or fuzzy, or "efficient" as one-syllable names like "Fence" "Chain" "Grid" or other well-known and highly respected venues sound. Or were you inspired by science fiction, or is the title based in a hidden autobiographical detail, as, for instance, I could theoretically invent a magazine named "Rub My Metal Shoulder," and be entirely accurate, since my shoulder does indeed set off security alarms at airports. (This is a matter of record.) In short--Have you undergone knee replacement and taken this way to hint darkly at the fact? Or is there some other effect you wish to produce by this interesting title?

Every best wish,

Jess

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8. Halvard Johnson

Truck's new driver for February

Thu 31 Jan 2013

Many thanks go to Alan Britt for a marvelous trip through January. Tomorrow the keys go to Mark Weiss, who'll be our driver/editor during February.

Thanks again, Alan.

http://halvard-johnson.blogspot.com/<http://www.facebook.com/l.php?u=http%3A%2F%2Fhalvard-johnson.blogspot.com%2F&h=jAQGPS_7ZAQFB-deREKXtlwbyN4QCidq_EGAH8ZaLmJIm0A&s=1>

Serving the tri-state area.

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new

drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca
Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other
Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras
PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection
of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-
PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/
dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory
of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com
/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.co
m/rapsodi.pdf>
; **Guide to the Tokyo
Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/097148
7316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet
Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/
hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter
Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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9. Michael Heller

Anselm Hollo (1934-2013)

Fri 1 Feb 2013

Much sadness. This was written for Anselm when he was hospitalized in the summer of 2003

EVERYTHING TRANSLATES

for Anselm

To hear the fan go

to imagine air

filling whatever space

is before it, hot interior

of a cabin, half-helix

of the ear where sound tickles.

Cage shuts himself

in a still, sealed room

to hear his blood pound.

No purity like that
for the translator letting

the world's noise enter,

an intruder banging on the door.

At least, half of the pounding

gets past the tympanum,

at least half of that reaches

to the heart which adds

that pounding to its own.

/from Westcliffe, 25/VII/03/

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and

Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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10. Carolyn Guinzio

YEW #16 February 2013

Fri 1 Feb 2013

Yew: A journal of innovative writing and images by women.

YEWJOURNAL.COM <http://yewjournal.com/>

We are happy to announce that the #16 issue of YEW is now online, featuring work from poets Susan Firer, Mary Logue and Meg Thompson and artists Anita Huffington, Dodie Logue and Mary Pinto.

All current and archived content can be accessed from the “ISSUE DETAILS” page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently accepting submissions, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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11. Cristiana Baik

The Conversant, February 2013 issue

Fri 1 Feb 2013

Dear all,

Our February issue features interviews with Rachel Blau DuPlessis<http://theconversant.org/?p=2948> , Brandon Brown <http://theconversant.org/?p=2809>, Khadijah Queen<http://theconversant.org/?p=2867> ,Kathleen Ossip <http://theconversant.org/?p=2836>, Andrew Ross<http://theconversant.org/?p=2749> , Jennifer Chang <http://theconversant.org/?p=2751>, Yunte Huang<http://theconversant.org/?p=2769> , Abraham Smith <http://theconversant.org/?p=2813>, Tan Lin<http://theconversant.org/?p=2242> , Laura Wetherington <http://theconversant.org/?p=2854>, Jenny Zhang<http://theconversant.org/?p=2859> , Anne Teresa de Keersmaeker <http://theconversant.org/?p=2129>, Vsevolod <http://theconversant.org/?p=2864> Nekrasov <http://theconversant.org/?p=2864>,Frances <http://theconversant.org/?p=2218> RodrÃguez <http://theconversant.org/?p=2218> and Alyson Paty and Danniel Schoonebeek <http://theconversant.org/?p=2845> conducted by Andy Fitch, Krystal Languell, Jasmine Dreame Wagner, Jeffrey Willams, H.L. Hix, Chris Alexander, Kristen Gallagher, Gordon Tapper, the Nature Theater of Oklahoma, Philip Metres, Justin Yockel and Kristen Maffel.

In case you missed it, our January issue features interviews with Donna Haraway <http://theconversant.org/?p=2522>, Cathy Wagner<http://theconversant.org/?p=2469> , Srikanth Reddy <http://theconversant.org/?p=2398>, Evie Shockley<http://theconversant.org/?p=2375> , Kate Valk <http://theconversant.org/?p=2403>, Julie Carr<http://theconversant.org/?p=2429> , Noah Eli Gordon <http://theconversant.org/?p=2441>, Eileen Myles<http://theconversant.org/?p=2464> , Ruben Espinosa <http://theconversant.org/?p=2601>, Dimitri Psurtsev<http://theconversant.org/?p=2601> , Thom Donavan and Matvei Yankelvich <http://theconversant.org/?p=2511> conducted by Andy Fitch, Jeffrey Wiliams, Virginia Konchan, the Nature Theater of Oklahoma, H.L. Hix, Justin Yockel and Philip Metres. Also in this issue is a chapbook <http://theconversant.org/?p=2500> on Antena @ Project Row

Houses by Jen Hofer and John Pluecker. We also continue with the last installment of the three-part interview series between Leonard Schwartz and philosopher Michael Hardt <http://theconversant.org/?p=1777>.

Also check out our December <http://theconversant.org/?p=2094> and Novembe<http://theconversant.org/?p=1996>r
issues.

Email newsletter and our Facebook page

If you'd like to receive a monthly email like this, please subscribe to our email newsletter <http://eepurl.com/phSNz>. Weâ€™ll also be posting links to articles on our Facebook page<http://www.facebook.com/TheConversant?fref=ts>; click here <http://www.facebook.com/TheConversant?fref=ts> to become a Facebook friend of The Conversant.

Since launching in July as an interview- and dialogue-based column of The Volta, we've published 107 pieces, and we'd love to keep growing. Please send us new interviews, queries, and comments to [redacted] or to Andy Fitch <[redacted]>, Chris Schmidt<[redacted]?subject=Comment%20for%20the%20Conversant> or Cristiana Baik <[redacted]>.

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12. Michael Tod Edgerton

Vitreous Hide released! Book launch on YouTube.

Fri 1 Feb 2013

My new book,Â Vitreous Hide, from Lavender I
Dear Poetics Listers,

My new book,Â Vitreous Hide, from Lavender Ink press of New OrleansÂ (also available on Amazon, but please consider buying directly from the publisher) was launched in that beautiful city on January 20th. You can view the reading on YouTube, if you like. I hope some of you do and that you enjoy it. Please also consider reviewing, teachingÂ and/orÂ inviting me to read fromÂ Vitreous Hide. Really, I won't mind at all. (I would, in fact, be terribly and terrifically grateful!) You can see a listing of my currently scheduled readings in Providence (2/9), New York (3/15), and Athens, GA (3/21) on my website, MichaelTodEdgerton.blogspot.com. I hope to see some of you there. Thanks! Praise forÂ Vitreous Hide: In a theater of the page permeated by sonic play, Edgerton shuffles together elements and impressions of the Orpheus myth, splicing them together with other aspects of the Greek pantheon, augmented with cameo appearances by Cocteau, Heidegger, Madame Bovary, and a few essential others. True to the Orphic agenda, sound, made overtly and gorgeously lyric, becomes the dominant character, increasingly swept up into a

dynamically choreographed typography. Itâ€™s a book of big ideas and big feeling, yet carried so lightly on its lyric weave that it becomes almost weightless. A real delight for both ear and mind. Â Â Â

http://halvard-johnson.blogspot.com/

Bill of lading: Gerry loose (Scotland), Diane Stevenson (US), Lorenzo GarcÃa Vega (Cuba), translated by Christopher Winks, Gaspar Orozco (Mexico), translated by Mark Weiss, Ken Wolman (US), RocÃo CerÃ³n (Mexico), translated by Anna Rosen Guercio, Rochelle Owens (US), Carol Watts (England), Dulce MarÃa Loynaz (Cuba), translated by Rebecca Seiferle, Carlos Blackburn (US), Jerome Rothenberg (US), Hezy Leskly (Israel), translated by Adriana X. Jacobs, George Economou (US), Mervyn Taylor (Trinidad), Trevor Joyce (Ireland), Joel Lewis (US), Sally Fisher (US, Douglas Barbour (Canada), Jill Jones (Australia), Halvard Johnson (US), and Mark Weiss (US).

Note that I thought of the blog as a magazine, ordered as I thought makes a kind of sense, but like a magazine you're free to read it any which way.

I think I speak for all involved in saying that praise or candy are gladly accepted.

Spread the word!

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14. patrick dunagan

Re: Issue #28 of Otoliths has just gone live

Fri 1 Feb 2013

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fyi: for anybody interested in Robinson Jeffers, my own bit in the latest Otoliths is "Poems Floated from the Hearth" a kind of an extended commentary on Jeffers, poets of the SF Renaissance, and Rexroth as seen through a poem of Kevin Opstedal's and focusing upon a recent critical book: Jeffers and the American Sublime by Zaller (stanford U press. My Thanks to Mark and Otoliths for hosting it

cheers,

Patrick

On 31 January 2013 06:00, Mark Young <[redacted]> wrote:

> *The summer, 2013 issue of *Otoliths* <http://the-otolith.blogspot.com/*
> *—#28—has*
> *just gone live, with work from Alexander Jorgensen, Paul Dickey, Felino A. Soriano, Alexandra Yurkovsky, Jim Meirose, Simon Perchik, nick-e melville, Tim Suermondt, Mark Melnicove, Adam Aitken, bruno neiva, Philip Byron Oakes, Dane Karnick, Howie Good, Walter Ruhlmann, John Crouse, M. Pfaff, John M. Bennett, William Garvin, Michael Farrell, Willie Smith, Jack Galmitz, Craig Scott, Raymond Farr, Carlyle Baker, Patrick James Dunagan, Sheila E. Murphy, Reed Altemus, Micah Cavaleri, Tom Beckett, Tony Brinkley, Bobbi Lurie, Tom Pescatore, Cecelia Chapman & Jeff Crouch, Tony Beyer,*

> *Lakey Comess, George McKim, Steven D. Stark, Orchid Tierney, David Dick, Colin Herd, Michael Caylo-Baradi, Lee Slonimsky, Chris D'Errico, Susan Gangel & Terry Turrentine, Catherine Vidler, John Pursch, Stephen Nelson, Leigh Herrick, Jeff Harrison, Volodymyr Bilyk, Charles Freeland & Rosaire Appel, Márton Koppány, Alyson Miller, sean burn, Donna Fleischer, Bogdan Puslenghea, Paul Pfleuger, Jr., Joel Chace, Bob Heman, Scott Metz, Ed Baker, J. D. Nelson, Nicolette Wong, Michael Brandonisio, Lance Newman, Sam Moginie, Kit Kennedy, Samit Roy, Sam Langer, Aditya Bahl, Cherie Hunter Day, Shazia Hafiz Ramji, & Michael Gottlieb.*

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15. Aldon Nielsen
NEH Summer Institute
Fri 1 Feb 2013

[apologies for cross-posts]

Greetings!******

We are writing to invite you to learn more about an exciting three week NEH summer institute for twenty-five college and university teachers (including at least three advanced graduate students), filled with innovative scholarship, rich dialog, and fertile opportunities for advancing research.* ***

** **

When: July 14 - August 3, 2013

* *

Where: University of Kansas, Lawrence, KS

* *

*What: “Don’t Deny My Voice: Reading and Teaching African American Poetry”

*****

Application Deadline: March 4, 2013

** **

What *is* poetry today? What has changed? How do we teach poetry and get students to transform their passion for performance into meaningful analysis? The Institute seeks to strengthen the connections between foundational and contemporary forms of poetry, between the practice of poetry and today’s global society, and between the words and sounds and the spirit of black poetry that refuses to be denied.****

** **

If you are a current college or university teacher of American literature or near the end of your graduate studies in this field, and have an interest, please visit our website www.dontdeny.ku.edu for further application instructions.****

** **

Or, if you know of a college teacher who might be interested in applying to this institute, please forward this invitation to them!****

** **

Best Regards,****

Don't Deny My Voice Staff
[redacted]****

and****

Maryemma Graham
Institute Director

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"Out of the zone of interior armies the nebraska
of our terror flies"

-- Ed Dorn

↑ Index

16. Harrington, Joseph
Summer Institute: teaching African American poetry
Fri 1 Feb 2013

Thought this might be of interest -

Joe Harrington

_____

From: Don't Deny My Voice
Sent: Friday, February 01, 2013 2:15 PM

Subject: NEH Summer Institute Announcement

Greetings!

We are writing to invite you to learn more about an exciting three week National Endowment for the Humanities (NEH) summer institute for twenty-five college and university teachers (including at least three advanced graduate students), filled with innovative scholarship, rich dialog, and fertile opportunities for advancing research.

When: July 14 - August 3, 2013

Where: University of Kansas, Lawrence, KS

What: “Don’t Deny My Voice: Reading and Teaching African American Poetry”

Application Deadline: March 4, 2013

What is poetry today? What has changed? How do we teach poetry and get students to transform their passion for performance into meaningful analysis? The Institute seeks to strengthen the connections between foundational and contemporary forms of poetry, between the practice of poetry and today’s global society, and between the words and sounds and the spirit of black poetry that refuses to be denied.

If you are a current college or university teacher of American literature or near the end of your graduate studies in this field, and have an interest, please read the attached “Dear Colleague” letter with much more detail on this exciting project and please visit our website www.dontdeny.ku.edu<http://www.dontdeny.ku.edu/> for further application instructions.

Or, if you know of a college teacher who might be interested in applying to this institute, please forward this invitation to them!

Best Regards,

Don’t Deny My Voice Staff
[redacted]<mailto:[redacted]>
and
Maryemma Graham
Institute Director

↑ Index

17. William Slaughter
Notice: Mudlark
Fri 1 Feb 2013

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1049298666-1985954720-1359780688=:6537

New and On View: Mudlark Flash No. 74 (2013)

from X Marks the Dress: A Registry
by Kristina Marie & Carol Guess

Kristina Marie Darling is the author of nine books, which include Melancholia (An Essay) from Ravenna Press, 2012; Petrarchan from BlazeVOX Books, 2013; and, with Carol Guess, X Marks the Dress: A Registry from Gold Wake Press, 2014. Her awards include a Yaddo fellowship, a Helene Wurlitzer Foundation residency, and an artist grant from the Kittredge Fund. She also edits Noctuary Press, a small press devoted to innovative cross-genre writing by women.

Carol Guess is the author of numerous books of poetry and prose, including Tinderbox Lawn, Doll Studies: Forensics, and Darling Endangered. She is Professor of English at Western Washington University and lives in Seattle. Follow her here: www.carolguess.blogspot.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

--1049298666-1985954720-1359780688=:6537--

↑ Index

18. Derek Beaulieu
two new books from NO PRESS: Broadbent and Craghead
Sat 2 Feb 2013

No press is proud to announce the publication of two new chapbooks:

**

A POSTHUMOUS INTERVIEW WITH CLARICE LISPECTOR
By Laura Broadbent
Produced in an edition of 60 handbound copies (only 28 of which are for

sale), Broadbent's A POSTHUMOUS INTERVIEW WITH CLARICE LISPECTOR is a series
of poetic questions where the answers are formed from words culled from Lispector's "Aqua Viva" into poems which eerily reflect both the interviewer and the interviewee.
$5

**

HOW TO BE EVERYWHERE
By Warren Craghead III
Produced in an edition of 60 handbound copies (only 28 of which are for sale), HOW TO BE EVERYWHERE is a series of beautifully delicate drawings which poetically interpret the poetry of Guillaume Apollinaire.
$4

** And still available from NO press in ever-dimishing numbers: - Marcin Lodyga and Vladimir Umanets' MANIFESTO OF YELLOWISM (only 7 copies remaining) $1

- Nyein Way's UNCREATIVE MANIFESTO (only 13 copies remaining) $1

- Ola Stahl's EXERCIZES (CELINE) (only 13 copies remaining) $3

- Gary Barwin's TWO COMICS FOR BPNICHOL (only 22 copies remaining) 50cents

**

To order copies of any of the above, please email derek beaulieu at
[redacted]

**

derek beaulieu
#2, 733 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

↑ Index

19. Murat Nemet-Nejat
Re: Truck's new driver for February
Sat 2 Feb 2013

Good going, Mark.

Murat

On Thu, Jan 31, 2013 at 11:23 PM, Halvard Johnson <[redacted]> wrote:

> *Many thanks go to Alan Britt for a marvelous trip through January. Tomorrow the keys go to Mark Weiss, who'll be our driver/editor during February.*
>
> *Thanks again, Alan.*
>
> *http://halvard-johnson.blogspot.com/< http://www.facebook.com/l.php?u=http%3A%2F%2Fhalvard-johnson.blogspot.com%2F&h=jAQGPS_7ZAQFB-deREKXtlwbyN4QCidq_EGAH8ZaLmJIm0A&s=1*
>
> *Serving the tri-state area.*
>
> *Halvard Johnson*
> *==========*
>
> [redacted]
>
> *Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>*
> *On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)*
> *Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)*
> *Entropy and Me <http://entropyandme.blogspot.com/>*
> *Images without Words <http://imageswithoutwords.blogspot.com/>*
> *Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>*
> *Hamilton Stone Editions <http://www.hamiltonstone.org/>*
> *Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>*
> *<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>*
>
> *Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>*
> **, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras Públicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets< http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets*
>
> *; **Organ Harvest with Entrance of Clones< http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1*
>
> *; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony< https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/*

> *theory1.pdf*
>
> *; **Rapsodie espagnole<*
> *https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf*
>
> *; **Guide to the Tokyo*
> *Subway<*
> *http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/*
> *ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3*
>
> *; **The Sonnet Project<*
> *https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf*
>
> *; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter*
> *Journey <http://capa.conncoll.edu/johnson.winter.html>;*
> ***Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>*
> *; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html*
>
> *; **Transparencies & Projections<*
> *http://capa.conncoll.edu/johnson.transp.html>*
> *
> *
> *

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20. Mark Weiss

Re: Truck's new driver for February

Sat 2 Feb 2013

Thanks, Murat.

-----Original Message-----
>From: Murat Nemet-Nejat <[redacted]>
>Sent: Feb 2, 2013 3:01 PM
>To: [redacted]
>Subject: Re: Truck's new driver for February
>
>Good going, Mark.
>
>Murat
>
>
>
>On Thu, Jan 31, 2013 at 11:23 PM, Halvard Johnson <[redacted]> wrote:

>
>> Many thanks go to Alan Britt for a marvelous trip through January. Tomorrow
>> the keys go to Mark Weiss, who'll be our driver/editor during February.
>>
>> Thanks again, Alan.
>>
>> http://halvard-johnson.blogspot.com/<
>> http://www.facebook.com/l.php?u=http%3A%2F%2Fhalvard-johnson.blogspot.com%2F&h=jAQGPS_7ZAQFB-deREKXtlwbyN4QCidq_EGAH8ZaLmJIm0A&s=1
>> >
>>
>> Serving the tri-state area.
>>
>> Halvard Johnson
>> ==========
>>
>> [redacted]
>>
>> Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
>> On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email
>> to my address above)
>> Truck <http://halvard-johnson.blogspot.com/> (no submissions; new
>> drivers/editors monthly)
>> Entropy and Me <http://entropyandme.blogspot.com/>
>> Images without Words <http://imageswithoutwords.blogspot.com/>
>> Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
>> Hamilton Stone Editions <http://www.hamiltonstone.org/>
>> Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
>> <http://www.hamiltonstone.org/>Vida Loca
>> Books<https://sites.google.com/site/vidalocabooks/>
>>
>> Sonnets from the Basque & Other
>> Poems<https://sites.google.com/site/vidalocabooks/>
>> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras
>> PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection
>> of Mozart's Third Eye and Other
>> Sonnets<
>> http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-

OF-MOZART-S-THIRD-EYE-Other-Sonnets
>> >
>> ; **Organ Harvest with Entrance of
>> Clones<
>>
http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1
>> >
>> ; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory
>> of Harmony<
>> https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf
>> >
>> ; **Rapsodie espagnole<
>> https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf
>> >
>> ; **Guide to the Tokyo
>> Subway<
>>
http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3
>> >
>> ; **The Sonnet Project<
>> https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf
>> >
>> ; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter
>> Journey <http://capa.conncoll.edu/johnson.winter.html>;
>> **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
>> ; **The Dance of the Red Swan
<http://capa.conncoll.edu/johnson.dance.html
>> >
>> ; **Transparencies & Projections<
>> http://capa.conncoll.edu/johnson.transp.html>
>> *
>> *
>> *
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>>
>

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21. Michael Tod Edgerton

Links! Re: Vitreous Hide released! Book launch on YouTube.

Sat 2 Feb 2013

Sorry--it seems the links I embedded didn't come through...O, technology...Â

Order Vitreous HideÂ directly from Lavender Ink:Â http://www.lavenderink.org/content/link-titles/113

From Amazon:Â http://amzn.to/Ufp1b5

Watch the video of the launch reading:Â http://youtu.be/9vAXBepIW0Q

Thanks!
Â
Cheers,

Tod

Michael Tod Edgerton
MichaelTodEdgerton.blogspot.com
Vitreous HideÂ (Lavender Ink 2013)
MFA '06, Program in Literary Arts, Brown University

PhD candidate, Department of English, University of Georgia

_____

If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person...their pain, story...how can a poetic material making be part of that?Â Â

~ Ann Hamilton, in an interview about her installation, Indigo Blue

> _____
> *From: Michael Tod Edgerton <[redacted]>*
> *To: [redacted]*
> *Sent: Friday, February 1, 2013 10:17 AM*
> *Subject: Vitreous Hide released! Book launch on YouTube.*
>
> *My new book,Â Vitreous Hide, from Lavender I*
> *Dear Poetics Listers,*
>
> *My new book,Â Vitreous Hide, from Lavender Ink press of New OrleansÂ (also available on Amazon, but please consider buying directly from the publisher) was launched in that beautiful city on January 20th. You can view the reading on YouTube, if you like. I hope some of you do and that you enjoy it. Please also consider reviewing, teachingÂ and/orÂ inviting me to read fromÂ Vitreous Hide. Really, I won't mind at all. (I would, in fact, be terribly and terrifically grateful!) You*

can see a listing of my currently scheduled readings in Providence (2/9), New York (3/15), and Athens, GA (3/21) on my website, MichaelTodEdgerton.blogspot.com. I hope to see some of you there. Thanks!
Praise forÂ Vitreous Hide:
In a theater of the page permeated by sonic play, Edgerton shuffles together elements and impressions of the Orpheus myth, splicing them together with other aspects of the Greek pantheon, augmented with cameo appearances by Cocteau, Heidegger, Madame Bovary, and a few essential others. True to the Orphic agenda, sound, made overtly and gorgeously lyric, becomes the dominant character, increasingly swept up into a dynamically choreographed typography. Itâ€™s a book of big ideas and big feeling, yet carried so lightly on its lyric weave that it becomes almost weightless. A real delight for both ear and mind.
*Â Â Â

> *If the challenge of our time is the challenge of empathy, to make an empathetic relation; that is, to see another person...their pain, story...how can a poetic material making be part of that?Â Â*
>
> *~ Ann Hamilton, in an interview about her installation, Indigo Blue*

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22. Ruth Danon
Re: NEH Summer Institute
Sat 2 Feb 2013

Dear Poetics List:

I'm happy to announce NYU's Summer Intensive in Creative Writing -- June 16-June 28th. This year's guest writers are Roxana Robinson (fiction), Chase Twiichlell (Poetry) and Michael Thomas (nonfiction). During this two week workshop participants work with the guest writers and in the mornings work improvisationally in workshops I conduct along with my colleague April Krassner. We work with a variety of constraints -- Oulipean and others. We invent them.

The program grants 4 undergraduate credits and is also open to postgraduate students. I'd appreciate it if you spread the word to students and others. This is a genuinely experimental program that focuses on writing, not on career.

The McGhee Division is NYU's college for nontraditional students.

Please direct interested parties to me:

Ruth Danon
Clinical Professor of Creative and Expository Writing
McGhee Division, New York University
[redacted]

I'd be most grateful.

On Fri, Feb 1, 2013 at 4:22 PM, Aldon Nielsen <[redacted]> wrote:

> *[apologies for cross-posts]*
>
> *Greetings!******
>
> *We are writing to invite you to learn more about an exciting three*

week NEH summer
*institute for twenty-five college and university teachers (including at least three advanced graduate students), filled with innovative scholarship, rich dialog, and fertile opportunities for advancing research.**
***

** **

When: July 14 - August 3, 2013

* *

Where: University of Kansas, Lawrence, KS

* *

**What: "Don't Deny My Voice: Reading and Teaching African American Poetry"*

*****

Application Deadline: March 4, 2013

** **

*What **is** poetry today? What has changed? How do we teach poetry and get students to transform their passion for performance into meaningful analysis? The Institute seeks to strengthen the connections between foundational and contemporary forms of poetry, between the practice of poetry and today's global society, and between the words and sounds and the spirit of black poetry that refuses to be denied.****

** **

*If you are a current college or university teacher of American literature or near the end of your graduate studies in this field, and have an interest, please visit our website www.dontdeny.ku.edu for further application instructions.****

** **

*Or, if you know of a college teacher who might be interested in applying to this institute, please forward this invitation to them!****

** **

*Best Regards,****

> *Don’t Deny My Voice Staff*
> [redacted]****
>
> *and****
>
> *Maryemma Graham*
> *Institute Director*
>
> *--*
> *Aldon L. Nielsen*
> *Kelly Professor of American Literature*
> *Department of English*
> *117 Burrowes Building*
> *The Pennsylvania State University*
> *University Park, PA*
> *16802-6200*
>
> [redacted]
>
> *sailing the blogosphere at http://heatstrings.blogspot.com*
>
> "*Out of the zone of interior armies the nebraska*
> *of our terror flies*"
>
> *-- Ed Dorn*

--
Ruth Danon Ph.D, Clinical Professor,Creative and Expository Writing
Coordinator, Creative and Expository Writing
McGhee Division, New York University

↑ Index

23. Jesse Glass

Re: Smell My Metal, Etc.--Or Process Makes Perfect

Sat 2 Feb 2013

So, I take it, we were in the ball park. Couldn't forward the pix, but maybe you could, Stephen. My name is Jesse

Jessie,

the words that form the 'title' of the journal I proposed were the first things that came to mind on viewing the attached photograph. Altho I, too, have loads of metal in my hip and ankle, this was so secondary to that instant that I didn't

even think of 'that' until maybe an hour later. In a way, it is a re-working of the more ordinal 'kiss my ass,' which the look on the robot's face seems to be suggesting, and the robot's 'encouraging' hand on the back of the workman's head seems also suggestively erotic, as if, instead of 'kiss my ass' the alternate could easily be 'suck my cock,' and, given that it is the almost 'robotic,' non-empathetic stasis of things novel that are suggesting this, I thought also, as to the novelty of the poem, that things 'natural' might usefully be suggested, sexually, in particular, by way of contrasting the poem's 'novel' (metallic) demands with 'natural' urges (kissing, say, knees, or actually 'getting down on one's knees') that are always resistent to yet ever-concupiscent in the dialectic. And of course, there are also 'alchemical' overtones. I was actually attempting to point toward work that was 'dialogical' rather than a gathering of pseudo-factual historicity. I hope this answers sufficeintly your query, and

my best to you.

Stephen

On 2/1/2013, "Jesse Glass" <[redacted]> wrote:

> *Dear Stephen,*
>
> *Could you please share with the list the process by which you arrived at the name Smell My Metal Knees for your promised journal? It sounds like a specialty magazine to me. Were you angry when you invented the name? Frustrated? It doesn't sound warm or fuzzy, or "efficient" as one-syllable names like "Fence" "Chain" "Grid" or other well-known and highly respected venues sound. Or were you inspired by science fiction, or is the title based in a hidden autobiographical detail, as, for instance, I could theoretically invent a magazine named "Rub My Metal Shoulder," and be entirely accurate, since my shoulder does indeed set off security alarms at airports. (This is a matter of record.) In short--Have you undergone knee replacement and taken this way to hint darkly at the fact? Or is there some other effect you wish to produce by this interesting title?*
>
> *Every best wish,*
>
> *Jess*

↑ Index

24. Murat Nemet-Nejat
Re: Smell My Metal, Etc.--Or Process Makes Perfect
Sun 3 Feb 2013

Jess,

All of the above.

Murat

On Thu, Jan 31, 2013 at 10:57 PM, Jesse Glass <[redacted]> wrote:

> *Dear Stephen,*
>
> *Could you please share with the list the process by which you arrived at the name Smell My Metal Knees for your promised journal? It sounds like a specialty magazine to me. Were you angry when you invented the name? Frustrated? It doesn't sound warm or fuzzy, or "efficient" as one-syllable names like "Fence" "Chain" "Grid" or other well-known and highly respected venues sound. Or were you inspired by science fiction, or is the title based in a hidden autobiographical detail, as, for instance, I could theoretically invent a magazine named "Rub My Metal Shoulder," and be entirely accurate, since my shoulder does indeed set off security alarms at airports. (This is a matter of record.) In short--Have you undergone knee replacement and taken this way to hint darkly at the fact? Or is there some other effect you wish to produce by this interesting title?*
>
> *Every best wish,*
>
> *Jess*

↑ Index

25. David Kirschenbaum
Wanted: Baseball Poems and Art
Sun 3 Feb 2013

Hi all,

We'll be doing another baseball issue, Boog City 80, and I'm excited to say that Kathryn Pringle will be helming it. You could email her any of your baseball poems and/or art to:

[redacted]

Deadline: MON. FEBRUARY 11.

Here's one of the past issues:

http://www.boogcity.com/boogpdfs/bc37.pdf

Happy submitting,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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26. Jesse Glass

Re: Smell My Metal, Etc.--Or Process Makes Perfect

Mon 4 Feb 2013

Murat, Well, It seems this could be the perfect journal for the Drive-Thru School of American Poetry, like Origin was for Black Mountain. In fact, Steve's description nails it.

Jess along the Amazon

On 2/3/2013, "Murat Nemet-Nejat" <[redacted]> wrote:

> *Jess,*
>
> *All of the above.*
>
> *Murat*
>
> *On Thu, Jan 31, 2013 at 10:57 PM, Jesse Glass <[redacted]> wrote:*
>
> *Dear Stephen,*
>
> *Could you please share with the list the process by which you arrived at the name Smell My Metal Knees for your promised journal? It sounds like a specialty magazine to me. Were you angry when you invented the name? Frustrated? It doesn't sound warm or fuzzy, or "efficient" as one-syllable names like "Fence" "Chain" "Grid" or other well-known*

> *and highly respected venues sound. Or were you inspired by science fiction, or is the title based in a hidden autobiographical detail, as, for instance, I could theoretically invent a magazine named "Rub My Metal Shoulder," and be entirely accurate, since my shoulder does indeed set off security alarms at airports. (This is a matter of record.) In short--Have you undergone knee replacement and taken this way to hint darkly at the fact? Or is there some other effect you wish to produce by this interesting title?*
>
> *Every best wish,*
>
> *Jess*

↑ Index

27. **Jesse Glass**

Re: Smell My Metal, Etc.--Or Process Makes Perfect

Mon 4 Feb 2013

Or better ye, Murat,--the Drive-By School of American Poetics. This could be literary history in the making. Remember, you saw it here first.

Jess

Shooting the rapids

On 2/3/2013, "Murat Nemet-Nejat" <[redacted]> wrote:

> *Jess,*
>
> *All of the above.*
>
> *Murat*
>
> *On Thu, Jan 31, 2013 at 10:57 PM, Jesse Glass <[redacted]> wrote:*
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> *Dear Stephen,*
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> *Could you please share with the list the process by which you arrived at the name Smell My Metal Knees for your promised journal? It sounds like a specialty magazine to me. Were you angry when you invented the name? Frustrated? It doesn't sound warm or fuzzy, or "efficient" as one-syllable names like "Fence" "Chain" "Grid" or other well-known and highly respected venues sound. Or were you inspired by science*

> *fiction, or is the title based in a hidden autobiographical detail, as, for instance, I could theoretically invent a magazine named "Rub My Metal Shoulder," and be entirely accurate, since my shoulder does indeed set off security alarms at airports. (This is a matter of record.) In short--Have you undergone knee replacement and taken this way to hint darkly at the fact? Or is there some other effect you wish to produce by this interesting title?*
>
> *Every best wish,*
>
> *Jess*

↑ Index

28. Ann Bogle
(no subject)
Mon 4 Feb 2013

"Dutch Stake" (103 words)

http://fictionaut.com/stories/ann-bogle/dutch-stake
(http://fictionaut.com/stories/ann-bogle/dutch-stake)

"Sandyfall" (373 words)

http://fictionaut.com/stories/ann-bogle/sandyfall--2
(http://fictionaut.com/stories/ann-bogle/sandyfall--2)

"Toothpicks" (27 words)

http://fictionaut.com/stories/ann-bogle/toothpicks
(http://fictionaut.com/stories/ann-bogle/toothpicks)

"Next Time, Academics" (368 words)

http://fictionaut.com/stories/ann-bogle/next-time-academics
(http://fictionaut.com/stories/ann-bogle/next-time-academics)

"Where is that from the library?" (195 words)

http://fictionaut.com/stories/ann-bogle/where-is-that-from-the-library
(http://fictionaut.com/stories/ann-bogle/where-is-that-from-the-library)

"Harried or Employed" (215 words)

http://fictionaut.com/stories/ann-bogle/harried-or-employed
(http://fictionaut.com/stories/ann-bogle/harried-or-employed)

"Travel" (75 words)

http://fictionaut.com/stories/ann-bogle/travel
(http://fictionaut.com/stories/ann-bogle/travel)

↑ Index

29. Ann Bogle

List stats once were 2,000 worldwide

Mon 4 Feb 2013

Are recent demographic stats available? When I edited John Gardner's fiction/poetry journal MSS. in the mid-to-late 80s, four or five years after he had crashed his motorcycle in Pennsylvania and died, subscriptions fell from 2,000 to 167, a fact I knew, since I automated the subscriber list and sent reminders and shipped issues and coordinated printing and screened submissions. Gardner's widow (not precisely a widow, since he had been divorced for a week) kept the number of subscribers at 2,000 in her listings.

AMB

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30. Rob McLennan

new from above/ground press: The Double Bind Dictionary, by Helen Hajnoczky

Mon 4 Feb 2013

The Double Bind Dictionary
Helen Hajnoczky
$4

> Cs
> Cserkszek
>
> check if youre ready
> roll and tighten your neckerchief
> roll your stockings, stand at attention,
> sing songs with conviction
> even if you dont understand them,
> youll be a more personable person for it
> a more malleable hungarian.
>
> paint eggs, throw rosewater
> go a week without a shower.
> dodge balls, weave leather
> serve mashed potatoes to your elders,
> get on stage and recite your lines

with your practiced intonation,
with your shaky understanding.

wonder how well you know friends
who you cannot express yourself to
who you cannot understand.

when you can, savour elicit snippets of english
together, hiding in the church parking lot.
if nothing else, youre learning to keep secrets.

published in Ottawa by above/ground press
February 2013
a/g subscribers receive a complimentary copy

This is Helen Hajnoczkys second above/ground press chapbook, after "A history of button collecting" (2010).

Helen Hajnoczky's first book, "Poets and Killers: A Life in Advertising," was published in 2010 by Snare Books, an imprint of Invisible Publishing. She blogs http://ateacozyisasometimes.blogspot.ca/ and tweets @helenhajnoczky.

"The Double Bind Dictionary" is excerpted from the book-length project "Magyarazni," which is generously supported by the Alberta Foundation for the Arts

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/02/new-from-aboveground-press-double-bind.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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31. Peter Grant
Charles Olson website
Mon 4 Feb 2013

Looking for Oneself: Contributions to the Study of Charles Olson is a website anthology of Ralph Maud's scholarly journal Minutes of the Charles Olson Society. The website is back online at a new address, charlesolson.org. Charles Olson (1910-1970) was a prolific poet and scholar with a revolutionary agenda whose outline can be discerned in his seminal manifesto "Projective Verse"

(1950). Projective poetics found its fullest expression in Olson's The Maximus Poems. Ralph Maud, emeritus professor of English at Simon Fraser University, is a dedicated Olson scholar with eight books of and about Olson and 66 issues of the journal under his belt. Charlesolson.org is a stimulating selection of memoirs, essays, transcriptions, reviews and guides to scholarship, with supporting material and an interactive news section designed for the website. Olson is not for everyone. To a few he is a primary thinker for our time. "I would be an historian as Herodotus was, looking/for oneself for the evidence of/what is said." ("Letter 23," The Maximus Poems by Charles Olson, copyright 1983, the Regents of the University of California.)
All for now,
Peter Grant

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32. Camille Martin

River of Words: Camille Martin's Poetry Workshops for /Teens

Mon 4 Feb 2013

Hi, everyone. Here's a link to some photos of me conducting my River of Words poetry workshop in a Toronto secondary school, along with my teaching approach:

http://rogueembryo.com/2013/02/04/river-of-words-camille-martins-poetry-workshops-for-teens/

If you're a secondary school English or art teacher in Toronto (or know someone who is), please feel free to contact me about this very affordable opportunity for schools through a grant from the Ontario Arts Council Arts in Education program.

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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33. Jesse Glass
The Metaphor of the Gun in American Poetry
Mon 4 Feb 2013

I'm very interested in the metaphor of the gun as reflected in American poetry. I'm quite aware of My Life had Stood--A Loaded Gun by Emily Dickinson, and the Currier and Ives shooting contest in Song of Myself, but more titles, and more contemporary manifestations in poetry, and especially linguistically innovative poetry would be of interest.

Jess

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34. Sarah Rosenthal
Jeffers and the Beats
Mon 4 Feb 2013

Hi,

If anyone is aware of any texts that address interconnections (poetic or otherwise) between Robinson Jeffers and the Beat movement, I'd love to hear about them.

Thanks much,
Sarah

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35. Jesse Glass
The Making of Americans and The Making of Earthlings--Gurdjieff's Parody of Stein
Tue 5 Feb 2013

As one who has read two nearly impossible books to read in their entirety: Stein's Making of Americans and Gurdjieff's Beezelbub's Tales To His Grandson, and who is now engaged in a little Stein project on Facebook at the moment, not so much to produce product, but to experience process, I would like to point out distinct similarities that exist in the repetitive stylings and written orality exhibited in structure and content (as per Ong and others), in the "intentional difficulties and layerings of complexities" including the repetitive, hypnotic use of gerunds (in the original language and in the translations of Gurdjieff's work) in the so-called esoteric text of a Master of the

occult and the widely applauded and highly regarded masterpiece of Gertrude Stein. Similar catch phrases--"more and more," "slowly developing," etc., can be found in both texts, and may very well be a product of a battle of egos between Gurdjieff, a self-styled (charlatan) genius, and Stein, a self-styled (genuine) genius--both of whom were connected via "The Rope"--a group of wealthy writers who were Stein's friends, and also followers of Gurdjieff--a gentleman not particularly liked by Stein. The Making of Americans was surely known to Gurdjieff via The Rope, well before it was published in the Contact edition of 1926, and was probably the inspiration behind the writing of Beezlebub's Tales--said to have taken place during Gurdjieff's recovery from a car accident in 1925 and given oral readings in the years following by his students. No doubt oral readings of The Making of Americans were also taking place among Stein's own friends and followers, so we can almost see the shadows of a competition that may have escaped the biographers of Stein and Gurdjieff up to the present moment, with Stein merely telling of the making of Americans, while Gurdjieff laid bare the arcane mechanisms of earthlings told from the repetitive, and sometimes nostalgic (!) point of view of Aliens speeding on a space ship. When can almost hear Gurdjieff's "Ha, take that Gertrude Stein," or the esoteric equivalent of it, whatever that may be, when we lay both books on the desk before us and position them side by side. Jess

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36. mIEKAL aND

New from XEXOXIAL Editions: HOLD ON TO YOUR HAT - Interviews with Bern Porter

Tue 5 Feb 2013

Hold On To Your Hat
Interviews with Bern Porter edited by mIEKAL aND

http://xexoxial.org/is/hold_on_to_your_hat/by/bern_porter

2013. 8x10, 221 pages
ISBN-10: 1-936687-07-0 | ISBN-13: 978-11936687-07-7

This is the long-awaited collection of interviews & photos spanning 25 years in the life of Bern Porter wherein he reveals the secrets of forming the Institute for Advanced Thinking, growing up in Maine, observing the nature of plasma and the universe and how to design the perfect shoe and bake the perfect onion, as well as sharing anecdotes about famous personages from history that he may or may not have ever met and explaining why found poetry is the literature of the future.

"I am the inventor of Found Art. This was a tremendous development for me. I was born without anything and therefore had no money for an artist's tools such

as easels, paints, brushes, etc. So, at the age of four, I invented Found Art. I would go to the Post Office wastebasket and go through it, pulling out things that in some way would interest me. I'd find printed words, word gems, and combinations of words that were poems in themselves. With a found poem, I would go through the wastebasket, take scissors and glue and put it together. Cut and reassemble it. I am the inventor of the whole philosophy of Found Art."

—Bern Porter

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37. Shankar, Ravi (English)

Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013

Tue 5 Feb 2013

Post Date: February 1, 1013
Position: Editor/Web Designer
Deadline for application: February 31, 2013
Send resume to: [redacted]

The editors of W.W. Norton's groundbreaking anthology "Language for a New Century: Contemporary Poetry from Asia, the Middle East & Beyond" is seeking an Editor with web design background to create and maintain a website/blog in a project to relaunch the anthology this year. The anthology brings together 450 poets from 61 different countries writing in over 40 different languages from Afghanistan, China, Hong Kong, India to Pakistan, Myanmar, and Palestine among many others. We seek to create a functioning and dynamic website to instruct college educators and poets to teach the anthology. The Editor will liaison with the anthology's main editors and be responsible for the creative oversight and management of a website devoted to world poetry.

The editor will brainstorm ideas for the online presence of this book. The Editor will write summaries, synopses, and will conduct interviews with some of the

most established poets residing in the East as well as in the Americas. The Editor will make decisions regarding the flow of the site's content to make it most easily accessible to universities worldwide. The Editor will be responsible for the site's overall style, appearance, and ultimately its literary reach.

We are seeking an energetic and intelligent Editor for this part-time, project-based work. This unpaid, experience-building position allows work from your home office with online communication from the anthology's editors as well as many of the world's most eminent living poets. The job allows the Editor to develop their professional writing experience in a major role for a notable press and the role can evolve into something more substantial as we are seeking to maintain a permanent and ongoing literary journal based on the anthology.

Minimum requirements include:

- Experience working in publishing or writing.
- Experience designing/editing web content and other complex literary communications
- Experience editing documents online
- Proofreading, editing experience to ensure the content's literary integrity
- A flexible schedule is desired
- Considerable background in poetry and/or literature

TO APPLY Please reply to this posting, attaching your resume in MS Word or PDF format. Include an introduction that provides the following information:

Your editing/writing experience
A web design portfolio or an example of your web design work
Any other qualities that make you an ideal fit for the job

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38. Stephen Ellis

Re: Smell My Metal, Etc.--Or Process Makes Perfect

Tue 5 Feb 2013

'Smell My Metal Knees' as title was inspired by a photograph of a workman who seems to be working on one of the legs of a robot, which has its hand on the back of the workman's head, seeming to draw him closer, so as to seem both sexually suggestive, as well as having something to do with the power of 'novelty' to draw from nature its sinews and somehow 'idealize' them, thus, the robotic asking 'smell my metal knees' seemed an encouragement toward Apollonic 'form' as well as an expression of desire, and an insult, of sorts, as well, having, as it does, have overtones of 'kiss my ass.'

One pertinent question related to 'smell my metal knees' would have to do with ways in which to slow the continuous extractive powers that have been so heavily capitalized at this point, as to nearly seem 'the whole picture.'

The intent of the magazine, as it were, would thus having something to do with the continuously comedic, taken, of course, in an outre yet deadly serious way. Since there has been so little response thus far, my sense - suspected always but now somewhat more confirmed - is that there is little out there that is either continuously comedic, outre or deadly serious. Of course, I am entirely willing to be shown the errors of my ways, and the distortion of my beliefs. I had thought that so being 'done to' would make an interesting read. I would like only to mix with, and mix it up with, the Dead, who, in my understanding, basically can be reached only by email, or such associated lists as this one, thus, my initial address.

.

> *Date: Sun, 3 Feb 2013 09:28:45 -0500*
> *From:* [redacted]
> *Subject: Re: Smell My Metal, Etc.--Or Process Makes Perfect*
> *To:* [redacted]
>
> *Jess,*
>
> *All of the above.*
>
> *Murat*
>
> *On Thu, Jan 31, 2013 at 10:57 PM, Jesse Glass <*[redacted]*> wrote:*
>
> *Dear Stephen,*
>
> *Could you please share with the list the process by which you arrived at the name Smell My Metal Knees for your promised journal? It sounds like a specialty magazine to me. Were you angry when you invented the name? Frustrated? It doesn't sound warm or fuzzy, or "efficient" as one-syllable names like "Fence" "Chain" "Grid" or other well-known and highly respected venues sound. Or were you inspired by science fiction, or is the title based in a hidden autobiographical detail, as, for instance, I could theoretically invent a magazine named "Rub My Metal Shoulder," and be entirely accurate, since my shoulder does indeed set off security alarms at airports. (This is a matter of record.) In short--Have you undergone knee replacement and taken this way to hint darkly at the fact? Or is there some other effect you wish to produce by this interesting title?*

> *Every best wish,*
>
> *Jess*

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39. Al Filreis
John Ashbery: two live webcasts next week
Tue 5 Feb 2013

John Ashbery is a Kelly Writers House Fellow this season. Two events featuring him as a Fellow will be streamed live as webcasts.

1) On Monday, February 11, 2013, beginning at precisely 6:30 PM eastern time, J.A. will give a reading.

2) On Tuesday, February 12, 2013, beginning at precisely noon eastern time, I will interview J.A. and will moderate questions and comments from a live audience at the Kelly Writers House and a worldwide audience via webcast.

For each program, click here

http://writing.upenn.edu/wh/multimedia/tv/

to view the streaming video.

- Al Filreis

Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

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40. steve dalachinsky
jayne cortez
Tue 5 Feb 2013

JAYNE CORTEZ CELEBRATION
FEBRUARY 6th, 2013 2 P.M.
THE GREAT HALL COOPER UNION FOUNDATION BUILDING

2:00 RECORDING Jayne Cortez “I Am New York City”

2:05 MUSIC Lisette Santiago, Fred Ho
2:10 POET Amina Baraka
2:15 MUSIC T.K. Blue, Craig Harris, James Carter, Al MacDowell, Denardo Coleman

2:23 GREETINGS Manthia Diawara 2:25 WELCOME Danny Glover 2:30 SPEAKER Robin D. G. Kelley 2:35 BIOGRAPHY Genna Rae McNeil 2:40 FAMILY REFLECTION Shawn Smith (sister), Tony Frere (nephew) 2:45 POET Quincy Troupe

2:50 MUSIC Randy Weston 2:55 SPEAKER Daniel Inneh 3:00 SPEAKER Gus John 3:05 POET Steve Dalachinsky 3:10 SPEAKER George Campbell Jr. 3:15 POET Eugene Redmond 3:20 MUSIC Tapani Damba, Saliueu Suso 3:25 POET Rashidah Ismaili

3:30 SPEAKER Manthia Diawara
3:50 MUSIC The Firespitters - Al MacDowell, Bern Nix, Denardo Coleman, Bill Cole, Rene Mclean, Roy Campbell Jr.
4:00 POET Amiri Baraka
4:10 VIDEO Jayne Cortez “Find Your Own Voice and Use It”
4:15 End

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41. Camille Martin

Looms reviewed in Bookslut

Wed 6 Feb 2013

Thanks to Cort Bledsoe for his beautifully-written review of Looms for Bookslut:

http://www.bookslut.com/poetry/2013_02_019866.php

Cheers!
Camille

Excerpts from reviews:

Looms is a wonderful continuation of Martin’s previous collection, Sonnets, in which she explored similar themes as well as playing with the sonnet form. Martin has proven herself to be a solid poet with an ear for language and an inquisitive mind, delving into the big questions we all face. In this collection, Martin has woven a rich tapestry of poems that are well worth perusing. —Cort Bledsoe for Bookslut

There is such an expansiveness to Martin’s Looms. The poems exist in that magical place where words, images and ideas collide, creating connections that previously had never been. —rob mclennan

[Looms] has a very painterly, noir feel, alienated and penumbral, taut yet expansive. Impressive and addictive.
—Steve Spence for Stride Magazine

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Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.apollinaires.com/store/product.php?productid=264620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid=1355876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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42. Michael Heller
Heller at Nanterre
Wed 6 Feb 2013

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*« The Objectivists Today »
*

*A Seminar with American poet **Michael HELLER*

Organized by Hélène AJI for ELAN (Etudes en Littérature anglaise et d'Amérique du Nord, CREA, EA 370)

Université Paris Ouest Nanterre La Défense, Bâtiment V, salle V 411 (4e étage).

14h-15h : « Now-Time Poetics: Under the Sign of Benjamin »

Keynote lecture by Michael HELLER (New York University) :.

15h-16h : « A Few Modes of Objectivist Poetics »

Round table moderated by Brigitte FÉLIX (Université Paris 8 Vincennes-Saint-Denis) with Fiona McMahon (Université de Bourgogne), Xavier KALCK (Université Paris-Sorbonne) and Hélène AJI (Université Paris Ouest Nanterre La Défense) :

16h-16h30 : Coffee and cookies

16h30-17h30 : Bilingual poetry reading celebrating Michael Heller's /This Constellation is a Name, Collected Poems 1965-2010/ (New York : Nightboat Books, 2012).

Michael Heller has published over twenty volumes of poetry, essays and memoir. His newest book is /This Constellation Is A Name: Collected Poems 1965-2010/. Other recent works include: /Eschaton/ (2009), a book of poems, and /Beckmann Variations & Other Poems/, a work in prose and poetry (2010). His collection of essays on George Oppen, /Speaking the Estranged,/ was published in 2008. An expanded edition was published in 2012.

His many awards and honors include prizes from The New School for Social Research, Poetry in Public Places, the New York State CAPSFellowship in Poetry, the Alice Fay Di Castagnola Prize of the Poetry Society of America, a New York Foundation on the Arts Fellowship, the National Endowment for the Humanities and the Fund for Poetry. For many years, he was on the faculty of New York University and has taught at The Naropa University, The New School, San Francisco State, Notre Dame and other universities. His papers are collected in the Stanford University Libraries.

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Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at:
http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page:
http://writing.upenn.edu/pennsound/x/Heller.php

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43. Mark Young

Out from Otoliths—Martin Edmond's "Eternities"

Wed 6 Feb 2013

Now out from Otoliths <http://www.lulu.com/spotlight/l_m_young>.

Eternities

Martin Edmond

6" x 9"

64 pages, illustrated

Otoliths, 2013

ISBN: 978-0-9872010-7-2

$14.45 + p&h

URL:
http://www.lulu.com/shop/martin-edmond/eternities/paperback/product-20612650.html

Martin Edmond's *Eternities* is at once memoir, belle lettrist in a kind of Modernist French tradition, lyric prose poetry, literary criticism. He is a chronicler of lost and discarded sacred things, people, places—Tempe Velodrome, the Manzil Room, the Wet Taxis playing at the Britannia Hotel. The writing frequently builds a pathos that often leads to grieving, grieving for lost youth and ruined possibilities. The paradox is that the romantic desire for the ideal can be realized in dreaming. Edmond is so authentic you can believe every anecdote he tells, partly because he puts himself and the reader at the scene of real crimes and with novelist’s skills re-enacts their immediate horror. Meticulous research underpins the mythic dreaming and the constant resurgence (via mechanisms of memory, portents-reading, and hallucination) of the uncanny, seeping, if you like, out to the detritus of past time. The intertextual transcends the dull mechanics of postmodern technique, emerging epically as the Koran, the Tora, Aztec lore and old Testament parable populated with hithertouncelebrated gypsies, thieves, dream-chasing hippies, and murderers. The book rolls with humanity, a secularized laughter and magic. Not theological at all, but as powerful as re-incarnation and pagan idol worship; such profound depth to even the most innocuous recollections. Perhaps it is Edmond’s expat origins, a New Zealander who has made Sydney crueler, kinder, more exotic and more magical than it ever could be on its own: *. . . in

those moments some ineffable translation happens, some occult adjustment of soul, some realignment of possibilities, after which he is profoundly changed. And all else too. It is as the book says—the redeemed world will be the same but not as this is. It's theology without god. It's nothing. Everything.* —*Adam Aitken*

Martin Edmond's bohemian travels documented within these prose pieces are eternities made manifest in run-down flats, movie sets and, along with other jobs, toiling on the night shift at the post office among fellow poets, painters, musicians and other variously assembled creatures of the night. Here is a writer with abundant gifts. With a novelist's eye for detail and a poet's perfect pitch Martin Edmond lives the life of the writer who takes ecstatic possession of every living moment. Within these pages the writer asks, 'can music banish a curse?' You bet it can. —*Richard Lopez*

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44. Ariella Goldberg

Harryette Mullen, the 2012–2013 Allen Ginsberg Visiting Fellow at the Jack Kerouac School

Wed 6 Feb 2013

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45. Sharon Dolin

Gentle Reminder: KISS AND TELL: Benefit Reading for Animal Haven this Sun., Feb. 10th @ 3pm

Wed 6 Feb 2013

Start the Year of the Snake out right:

Amy Hempel, Mark Doty, Martine Bellen and myself are reading in

The Poets (and Prose Writers) for Pets to benefit Animal Haven
Sunday, Feb. 10th at 3pm
Roy Arias Studios
300 W. 43rd St. (at 8th Ave.)
$10 admission goes to Animal Haven.

If you can, please RSVP to me or else go to the Facebook Events Page:
http://www.facebook.com/events/120333704809438/

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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46. Nicholas Leaskou

Poet as Radio: Kathleen Fraser this Sunday, February 10

Wed 6 Feb 2013

This Sunday, February 10, 11:30-am-12:30pm PT, join us for part one of our long-awaited interview series with Kathleen Fraser! The show will also be available at poetasradio.blogspot.com next week.

Kathleen Fraser's newest collection, movable TYYPE (Nightboat), foregrounds texts from four recently produced Artist Books that follow an early interest in the visual / material properties of typography & scale. These collaged texts are placed intentionally, side by side, with recent condensed lyrics and prose pieces written during parallel years. Her collected essays, Translating the Unspeakable: Poetry and the Innovative Necessity (Wesleyan), is in its second printing.

Fraser co-founded and was Editor of the journal HOW(ever) [1983-1992], and followed, eight years later, with its visually expanded on-line version, HOW2 (soon to resume production under a new generation of American editors). As director of The Poetry Center at SF State University, 1972-75, Fraser founded The American Poetry Archvies and began a twenty-year teaching career as Professor of Creative Writing in the graduate program at SFSU. Fraser has won a Guggenheim in Poetry and two NEA fellowships. Her publications include 16 volumes of poetry, a book of children's poems based on Peter Breughel's paintings of children playing games and seven collaborative Artist Books, collected by the Beinecke Rare Book and Manuscript library at Yale. Her work has been translated widely into Italian and French.

Tune in on Sunday, 2/10, 11:30am-12:30pm at savekusf.org / San Francisco Community Radio.

Delia, Jay, Nicholas
[redacted]

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47. Eric Elshtain
Previously Unknown Hardy Boy Mysteries
Wed 6 Feb 2013

Beard of Bees is proud to present newly uncovered mini-mysteries from our favorite boys, the Hardy ones.

http://www.beardofbees.com/dickey.html

With preface by Franklin W. Dixon themselves!

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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48. Paul Nelson
Organic Poetry
Thu 7 Feb 2013

My book of essays, Organic Poetry, which started with my grad work for Lesley U (2004-2007) has been reissued in an updated edition by Apprentice House. See http://www.commpound.com/apprenticehouse/2013/02/06/organic-poetry/

Let me know if you'd want to review it and pass the word. From the link:

Paul Nelson is founder of SPLAB in Seattle and the Cascadia Poetry Festival. His serial poem re-enacting the history of Auburn, WA, A Time Before Slaughter (Apprentice House 2010) was shortlisted for a 2010 Genius Award by The Stranger. He continues the history-in-verse mode in a forthcoming collection entitled Pig War & Other Songs of Cascadia.

Heâ€™s interviewed Allen Ginsberg, Michael McClure, Wanda Coleman, Anne Waldman, Sam Hamill, Robin Blaser, Nate Mackey, Eileen Myles, George Bowering, Diane di Prima, Joanne Kyger, George Stanley, Brenda Hillman, Emily Kendal Frey & many Cascadia poets.

He has presented his poetry and poetics in London, Brussels, Vancouver, Qinghai and Beijing, China, Victoria, Nanaimo and other places & writes an American Sentence every day. www.PaulENelson.com

Paul Nelson

Seattle, WA

Â
Paul E. Nelson
SPLAB! or www.PaulENelson.com

Hillman City, WA
[redacted]

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49. steve dalachinsky
celebration
Thu 7 Feb 2013

A Concert to Celebrate the Life of Joe Maneri
Saturday, February 9, 2013, 8pm

What: A Concert to Celebrate the Life of Joe Maneri When: Thursday, February 9, 2013, 8pm Where: Douglass St Music Collective, 295 Douglass St, Brooklyn, New York, 11217, R train to Union St, D,R,N,2,3,4,5 to Atlantic/Pacific Cost: Suggested donation $10, to be donated to the Boston Microtonal Society

Featuring: Michael Attias, saxophone, Dave Ballou, trumpet, Lucian Ban, piano, Roy Campbell, trumpet, Juan Pablo Carletti, drums, Steve Dalachinsky, words, Ben Gerstein, trombone, Ben Holmes, trumpet, Sten Hostfalt, guitar, Simon Jermyn, bass, Noah Kaplan, Saxophone, Tony Malaby, saxophone, Abe Maneri, voice & piano, Terrence McManus, guitar, Christopher Meeder, tuba, Matt Moran, vibes, Randy Peterson, drums, Matt Pavolka, bass, Jean Carla Rodea, voice Ed Schuller, bass, Josh Sinton, baritone sax/bass clarinet, Gavin Smith, piano & clarinet, Jesse Stacken, piano, Jonathan Wood Vincent, accordion,(Mat Maneri, Kris Davis, Ingrid Laubrock & Tom Rainey to perform via live stream). Other artists to be confirmed.

Douglass St Music Collective, 295 Douglass St, Brooklyn , February 9, 2012, 8pm, numerous musicians influenced or inspired by Joe Maneri or who worked with him throughout the years will gather together in an intimate setting to celebrate, through music, words and stories, the life of the late composer, improviser, educator, saxophone and clarinet player, Joe Maneri who passed away in August, 2009. Open to all, bring your instrument or your voice, a story, a poem or just your ears and some appreciation for Joe.

Joe Maneri was little known to many mainstream music lovers but to those fortunate enough to play music with him, to see him perform live or lucky enough to have heard some of his recorded music, he has been named a godfather of the improvisational jazz scene who is sorely and sorrowfully missed.

Sonja Holzwarth Maneri, wife of the late composer, improviser, educator, saxophone and clarinet player, Joe Maneri, has penned a moving, heartfelt memoir about her life with Joe. Love Notes and Love Lines, My life with Joe

Maneri, is a touching and honest account of their lives together and provides insight and a deep understanding of their relationship, spiritual journey and is a moving statement of love, patience and friendship in its purest form.

Love Notes and Love Lines, My Life With Joe Maneri by Sonja Holzwarth Maneri, can be ordered from Harvard book Store. Telephone: [redacted] / Email: [redacted] / Website: http://harvard.com

↑ Index

50. Jesse Glass

Re: Jeffers and the Beats

Thu 7 Feb 2013

It's interesting that while Henry Miller did connect with the Beats--or they with him, I can't recall reading of any of the Beats or even the tangentially Beat writers going to visit him. Maybe William Everson did, since he was such a fan of Jeffers-like narratives, and a producer of the same. Once again, Rexroth--if you want to count him as a Beat probably did encounter him, as he encountered Ina Coolbrith Clark Ashton Smith and the other first gen San. Fran. writers this side of Jack London and George Sterling, but by god I don't recall any written Rexroth memories of an actual Jeffers visit. Jeffers was still alive and kicking--though he wasn't writing much by the time the Beats really got going, and I wonder how much he would have had in common with what they were up to anyway. He strikes me as someone who didn't get into fast cars, drinking all night, and all of that stuff. Jeffers didn't have much to do with Williams either come to think about it, and Williams was key to the Beats. Interesting question. Now what the critics have said about influences, maybe Snyder and Welch with their version of ecopoetics, etc. Maybe. Jess

On 2/5/2013, "Sarah Rosenthal" <[redacted]> wrote:

> *Hi,*
>
> *If anyone is aware of any texts that address interconnections (poetic or otherwise) between Robinson Jeffers and the Beat movement, I'd love to hear about them.*
>
> *Thanks much,*
> *Sarah*

↑ Index

51. Mark Young

Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013

Thu 7 Feb 2013

"We are seeking an energetic and intelligent Editor for this part-time, project-based work . . . seeking an Editor with web design background to create and maintain a website/blog . . . The Editor will liaison with the anthology's main editors and be responsible for the creative oversight and management of a website devoted to world poetry. . . will brainstorm ideas for the online presence of this book. . . . will write summaries, synopses, and will conduct interviews . . . will be responsible for the site's overall style, appearance, and ultimately its literary reach."

Sounds great until you get to this part:

"This unpaid, experience-building position allows work from your home office . . ."

& then you realize that what it is is crass exploitation, sweat-shop labor without even a pittance of payment, a ripoff for a new century.

On Wed, Feb 6, 2013 at 1:07 AM, Shankar, Ravi (English) <
[redacted]> wrote:

> *Post Date: February 1, 1013*
> *Position: Editor/Web Designer*
> *Deadline for application: February 31, 2013*
> *Send resume to:* [redacted]
>
> *The editors of W.W. Norton's groundbreaking anthology "Language for a New Century: Contemporary Poetry from Asia, the Middle East & Beyond" is seeking an Editor with web design background to create and maintain a website/blog in a project to relaunch the anthology this year. The anthology brings together 450 poets from 61 different countries writing in over 40 different languages from Afghanistan, China, Hong Kong, India*
> *to Pakistan, Myanmar, and Palestine among many others. We seek to create a functioning and dynamic website to instruct college educators and poets to teach the anthology. The Editor will liaison with the anthology's main editors and be responsible for the creative oversight and management of a website devoted to world poetry.*
>
> *The editor will brainstorm ideas for the online presence of this book. The Editor will write summaries, synopses, and will conduct interviews with some of the most established poets residing in the East as well as in the Americas. The Editor will make decisions regarding the flow of the site's content to make it most easily accessible to universities worldwide. The Editor will be responsible for the site's*

> *overall style, appearance, and ultimately its literary reach.*
>
> *We are seeking an energetic and intelligent Editor for this part-time, project-based work. This unpaid, experience-building position allows work from your home office with online communication from the anthology's editors as well as many of the world's most eminent living poets. The job allows the Editor to develop their professional writing experience in a major role for a notable press and the role can evolve into something more substantial as we are seeking to maintain a permanent and ongoing literary journal based on the anthology.*
>
> *Minimum requirements include:*
>
> *- Experience working in publishing or writing.*
> *- Experience designing/editing web content and other complex literary communications*
> *- Experience editing documents online*
> *- Proofreading, editing experience to ensure the content's literary integrity*
> *- A flexible schedule is desired*
> *- Considerable background in poetry and/or literature*
>
> *TO APPLY*
> *Please reply to this posting, attaching your resume in MS Word or PDF format. Include an introduction that provides the following information:*
>
> *Your editing/writing experience*
> *A web design portfolio or an example of your web design work*
> *Any other qualities that make you an ideal fit for the job*

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52. Rob McLennan

Re: Previously Unknown Hardy Boy Mysteries

Thu 7 Feb 2013

---

nice! dixon (the real one) was from ottawa, you know,

> *Beard of Bees is proud to present newly uncovered mini-mysteries from our favorite boys, the Hardy ones.*
>
> *http://www.beardofbees.com/dickey.html*
>
> *With preface by Franklin W. Dixon themselves!*

> --
> *Eric Elshtain, Editor*
> *Beard of Bees Press*
> *http://www.beardofbees.com*

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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53. Rob McLennan

The Factory Reading Series presents: Hugh Thomas, Michael Blouin,

Thu 7 Feb 2013

The Factory Reading Series presents:

> Hugh Thomas (Fredericton)
> Michael Blouin (Kemptville)
> Brecken Hancock (Ottawa)
> + Abby Paige (Ottawa)

lovingly hosted by rob mclennan
Friday, February 22, 2013;
doors 7pm; reading 7:30pm
The Carleton Tavern (upstairs)
223 Armstrong Street (at Parkdale)

Hugh Thomas lives in Fredericton, where he is a professor of mathematics at the University of New Brunswick. Chapbooks of his poetry have been published by Paper Kite Press (Heart badly buried by five shovels, 2009), BookThug (Mutations, 2004), and above/ground press (Opening the Dictionary, 2011), which was shortlisted for the 2012 bpNichol Chapbook Award. Franzlations, the imaginary Kafka parables, a book of variations on Kafka texts, a joint project with Gary Barwin and Craig Conley, was published by New star Books in 2011.

Michael Blouin's critically acclaimed first novel Chase and Haven (Coach House) was a finalist for the Amazon.ca First Novel Award and won the 2009 ReLit Award. In 2007 his first collected poetry Im not going to lie to you (Pedlar Press) was a finalist for the Lampman Scott Award. In 2011 Pedlar Press

released Wore Down Trust, which won the Lampman Poetry Award in 2012. He was a finalist for the 2010 CBC Literary Awards and his work has been published in many literary magazines includingDescant, Arc, The Antigonish Review, Event, Queens Quarterly, The New Quarterly, and The Fiddlehead. He is currently completing work on his second novel and is represented internationally by Westwood Creative Artists. His collaborative chapbook with Elizabeth Rainer, let lie/ (above/ground press, 2011), was shortlisted for the 2012 bpNichol Chapbook Award.

Brecken Hancock's poetry and essays have appeared in Grain, CV2, The Fiddlehead, PRISM, Arc, and Studies in Canadian Literature. Originally from Middle Lake, Saskatchewan, she's since lived in Fredericton, Reykjavik, and Kyoto, but she's also been home to hold residencies at The Bruno Arts Bank, a converted historical building in rural Saskatchewan. Her first full-length manuscript of poems, Broom Broom, is forthcoming with Coach House Books. She lives and walks dogs in Ottawa.

She will be launching her chapbook The Art of Plumbing (above/ground press). (now available)

Abby Paige is a poet, performer, and freelance writer whose work has appeared in the United States and Canada, most recently in ottawater #9. Her solo show, Piecework: When We Were French, has toured in New England and Quebec. She received her MFA from the Bennington Writing Seminars and is a former Fulbright scholar.

She will be launching her chapbook Other Brief Discourses (above/ground press). (now available)

http://www.abovegroundpress.blogspot.ca/2013/01/the-factory-reading-series-presents.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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54. Francesco Levato

Scholarships at Chicago School of Poetics

Thu 7 Feb 2013

As you may know we are running a scholarship campaign through Indiegogo to help students in financial need attend classes. To date we have raised enough to fund either four students for a Master Class (with either Eileen Myles or Charles Bernstein) or two students for a full 8-week course (from our regular

course offerings). Our goal is to be able to fund ten students for a Master Class or five students for an 8-week course. The campaign ends February 22nd. We're almost there.

Can you help? Just $10 will make a difference.

You can donate at the link below:
http://www.indiegogo.com/CSoPScholar

And if your interested in applying for a scholarship please visit:
http://www.chicagoschoolofpoetics.com/scholarships/

In advance, thanks for any help you can offer,
Francesco Levato

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55. Catherine Daly
Re: Jeffers and the Beats
Thu 7 Feb 2013

William Everson

On Mon, Feb 4, 2013 at 10:42 PM, Sarah Rosenthal <
[redacted]> wrote:

> *Hi,*
>
> *If anyone is aware of any texts that address interconnections (poetic or otherwise) between Robinson Jeffers and the Beat movement, I'd love to hear about them.*
>
> *Thanks much,*
> *Sarah*

↑ Index

56. michael farrell
Re: Smell My Metal, Etc.--Or Process Makes Perfect
Thu 7 Feb 2013

---

hi stephen

thanks for elaboration

perhaps you would get more response if you allowed email submission

regards

michael

Date: Tue, 5 Feb 2013 15:11:29 +0000
From: [redacted]
Subject: Re: Smell My Metal, Etc.--Or Process Makes Perfect
To: [redacted]

'Smell My Metal Knees' as title was inspired by a photograph of a workman who seems to be working on one of the legs of a robot, which has its hand on the back of the workman's head, seeming to draw him closer, so as to seem both sexually suggestive, as well as having something to do with the power of 'novelty' to draw from nature its sinews and somehow 'idealize' them, thus, the robotic asking 'smell my metal knees' seemed an encouragement toward Apollonic 'form' as well as an expression of desire, and an insult, of sorts, as well, having, as it does, have overtones of 'kiss my ass.'

One pertinent question related to 'smell my metal knees' would have to do with ways in which to slow the continuous extractive powers that have been so heavily capitalized at this point, as to nearly seem 'the whole picture.'

The intent of the magazine, as it were, would thus having something to do with the continuously comedic, taken, of course, in an outre yet deadly serious way. Since there has been so little response thus far, my sense - suspected always but now somewhat more confirmed - is that there is little out there that is either continuously comedic, outre or deadly serious. Of course, I am entirely willing to be shown the errors of my ways, and the distortion of my beliefs. I had thought that so being 'done to' would make an interesting read. I would like only to mix with, and mix it up with, the Dead, who, in my understanding, basically can be reached only by email, or such associated lists as this one, thus, my initial address.

.

Date: Sun, 3 Feb 2013 09:28:45 -0500
From: [redacted]
Subject: Re: Smell My Metal, Etc.--Or Process Makes Perfect
To: [redacted]

Jess,

All of the above.

Murat

On Thu, Jan 31, 2013 at 10:57 PM, Jesse Glass <[redacted]*> wrote:*

Dear Stephen,

> *Could you please share with the list the process by which you arrived at the name Smell My Metal Knees for your promised journal? It sounds like a specialty magazine to me. Were you angry when you invented the name? Frustrated? It doesn't sound warm or fuzzy, or "efficient" as one-syllable names like "Fence" "Chain" "Grid" or other well-known and highly respected venues sound. Or were you inspired by science fiction, or is the title based in a hidden autobiographical detail, as, for instance, I could theoretically invent a magazine named "Rub My Metal Shoulder," and be entirely accurate, since my shoulder does indeed set off security alarms at airports. (This is a matter of record.) In short--Have you undergone knee replacement and taken this way to hint darkly at the fact? Or is there some other effect you wish to produce by this interesting title?*
>
> *Every best wish,*
>
> *Jess*

↑ Index

57. Scott Hamilton

A revival of Shakespeare's Timon and the economic crisis in Greece

Thu 7 Feb 2013

www.readingthemaps.blogspot.co.nz/2013/02/shakespeare-and-greek-tragedy-of.html

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58. Maynard, James

Exhibition: The Victor E. Reichert Robert Frost Collection (Buffalo, NY)

Thu 7 Feb 2013

The Poetry Collection of the University Libraries, University at Buffalo, presents:

The Victor E. Reichert Robert Frost Collection

An exhibition featuring selections from the Reichert Frost Collection

January 31 through March 29, 2013

Monday through Friday 9:00 am to 5:00 pm

The Kaveeshwar Gallery

501 Capen Hall

University at Buffalo

Buffalo, NY 14260

Victor E. Reichert (1897-1990) was rabbi of the Rockdale Avenue Temple in Cincinnati, Ohio, from 1938 to 1962 and shared a long friendship with the American poet Robert Frost (1874-1963). In 1946 Reichert invited Frost to present a sermon, and in 1960 he was instrumental in awarding Frost an honorary Doctorate at Hebrew Union College-Jewish Institute of Religion. Victor Reichert was an avid Frost collector, and his collection passed to his son Dr. Jonathan Reichert, Professor Emeritus from the UB Department of Physics, who donated it to the Poetry Collection. The Reichert Frost Collection features many signed and inscribed publications by Frost, a Frost manuscript, letters, photographs, audio recordings, and ephemera, as well as many Frost-related items from other critics.

The donation of this collection was recently featured on NPR's Morning Edition on the 50th anniversary of Frost's death:

http://www.npr.org/2013/01/29/170474762/rare-robert-frost-collection-surfaces-50-years-after-his-death

A digital collection and select images from the Reichert Frost Collection are available through the Poetry Collection and the UB Libraries store: library.buffalo.edu/robertfrost.

James Maynard, PhD
Associate Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]
library.buffalo.edu/pl

Make a gift online today and become<library.buffalo.edu/pl/giving> a Friend of the Poetry Collection<library.buffalo.edu/pl/giving>

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59. Thomas savage

Re: jayne cortez

Fri 8 Feb 2013

Hi Steve.Â Just letting you know you read a great poem for Jayne Cortez at her celebration on Wednesday.Â Regards, Tom Savage

_____
 From: steve dalachinsky <[redacted]>
To: [redacted]
Sent: Tuesday, February 5, 2013 6:13 PM
Subject: jayne cortez

JAYNE CORTEZ CELEBRATION
FEBRUARY 6th, 2013Â 2 P.M.
THE GREAT HALL COOPER UNION FOUNDATION BUILDING

2:00Â RECORDINGÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Jayne Cortez â€œI Am New York Cityâ€ 2:05Â MUSICÂ Lisette Santiago, Fred Ho 2:10 POETÂ Amina Baraka 2:15 MUSICÂ T.K. Blue, Craig Harris, James Carter, AlÂ Â MacDowell, Denardo Coleman

2:23Â GREETINGSÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Manthia Diawara 2:25Â WELCOMEÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Danny Glover 2:30Â SPEAKERÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Robin D. G. Kelley 2:35Â BIOGRAPHYÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Genna Rae McNeil 2:40Â FAMILY REFLECTIONÂ Â Â Â Â Â Â Â Shawn Smith (sister), Tony Frere (nephew) 2:45Â POETÂ Quincy TroupeÂ Â Â Â 2:50Â MUSICÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Randy Weston 2:55Â SPEAKERÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Daniel Inneh 3:00Â SPEAKERÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Gus John 3:05Â POETÂ Steve Dalachinsky 3:10Â SPEAKERÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â George Campbell Jr. 3:15Â POETÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Eugene Redmond 3:20Â MUSICÂ Tapani Damba, Saliueu Suso 3:25Â POETÂ Rashidah Ismaili

3:30Â SPEAKERÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Manthia Diawara 3:50Â MUSICÂ Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â The Firespitters - Al MacDowell, Bern Nix,Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â

Â Â Â Â Â Â Â Â Â Â Â Â Denardo Coleman, Bill Cole, Rene Mclean, Roy Â Campbell Jr. 4:00Â POETÂ Amiri Baraka 4:10Â VIDEOÂ Jayne Cortez â€œFind Your Own Voice and Use Itâ€ 4:15Â End

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60. Jim Finnegan

Re: The Metaphor of the Gun in American Poetry

Fri 8 Feb 2013

Dorn's "Gunslinger" series comes to mind of course. But old school, you can't beat this image from Longfellow....

TheArsenal at Springfield

This isthe Arsenal. From floor to ceiling

Like a huge organ, rise the burnishedarms;

Butfrom their silent pipes no anthem pealing

Startles the villages with strange alarms.

Ah!what a sound will rise, how wild and dreary,

When the death-angel touches those swiftkeys!

Whatloud lament and dismal Miserere

Will mingle with their awful symphonies!

(firsttwo stanzas)

HenryWadsworth Longfellow

-----Original Message-----
From: POETICS automatic digest system <[redacted]>
To: POETICS <[redacted]>
Sent: Thu, Feb 7, 2013 12:02 am
Subject: POETICS Digest - 4 Feb 2013 to 6 Feb 2013 (#2013-16)

Date: Mon, 4 Feb 2013 22:36:31 +0000
From: Jesse Glass <[redacted]>
Subject: The Metaphor of the Gun in American Poetry

I'm very interested in the metaphor of the gun as reflected in American poetry. I'm quite aware of My Life had Stood--A Loaded Gun by Emily Dickinson, and the Currier and Ives shooting contest in Song of Myself, but more titles, and

more contemporary manifestations in poetry, and especially linguistically innovative poetry would be of interest.

Jess

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61. Janet Holmes

Re: POETICS Digest - 30 Dec 2012 to 4 Jan 2013 (#2013-1)

Fri 8 Feb 2013

Just three weeks left to submit manuscripts for the Ahsahta Press Sawtooth Poetry Prize. $1,500 + 25 copies of the finished book and publication in January 2014 for a manuscript 50-100 pages. Final judge is Dan Beachy-Quick; runners-up are considered for publication. Details and submission manager at https://ahsahtapress.org/secure/submissions/. Previous winners include Aaron McCollough, Graham Foust, Noah Eli Gordon, Karla Kelsey, Paige Ackerson-Kiely, Rusty Morrison, Barbara Maloutas, Julie Carr, James Meetze, Karen Rigby, and T. Zachary Cotler.

Janet Holmes
http://ahsahtapress.org <http://ahsahtapress.boisestate.edu>
.. ..
NEW FROM AHSAHTA PRESS:
Kate Greenstreet, YOUNG TAMBLING
T. Zachary Cotler, SONNETS TO THE HUMANS, winner of the
2012 Sawtooth Poetry Prize, selected by Heather McHugh

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62. Paul Siegell

PHILLY: SAT, FEB 16: SPAGNOLI + SIEGELL

Fri 8 Feb 2013

Random Name Poetry present: Laura Spagnoli + Paul Siegell

Saturday, February 16 at 2:00pm

Penn Book Center
130 S. 34th St.
Philadelphia, PA

Hosted by David Hancock!

https://www.facebook.com/events/608661032492748/

LAURA SPAGNOLI is the author of the chapbook My Dazzledent Days (ixnay press, 2012). Her poems have appeared in various places, including Jupiter 88, ONandOnScreen, and The Apiary, and her story “A Cut Above” was published in the collection PHILADELPHIA NOIR. She lives in Philadelphia and teaches French at Temple University.

PAUL SIEGELL is the author of three books of poetry: jambandbootleg (A-Head Publishing), and wild life rifle fire and Poemergency Room (both from Otoliths Books). Born on Long Island, educated in Pittsburgh, employed in Orlando, Atlanta and now Philadelphia, Paul is a copywriter by day, a senior editor at Painted Bride Quarterly by choice, and more of his work – and concrete poetry t-shirts – can always be found at "ReVeLeR @ eYeLeVeL” (paulsiegell.blogspot.com).

Free, but donations will be welcomed. Books, refreshments. Another rollicking Random Name production!

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

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63. Stephen Vincent
Website & news
Fri 8 Feb 2013

---

http://www.stephenavincent.com/ I now have a new (first) website! Stephen Vincent: Artist, Poet and Maker of Books It includes a good visual survey of my Haptic artwork, including accordion fold books and drawings. Of specific interest here may be a selection of 10 works I made while listening to poets reading from their work, primarily in the Bay Area (tho it is a national cast - Frank Sherlock, CA Conrad, Fanny Howe, Beverly Dahlen among others). I have made over 50 of these over the last several years. Yes, I admit it, readings have been an addiction! Also is a bibliography of my poetry books, including hot links to ebooks at faux and Shearsman. And a link to my dormant blog archive, which I am threatening to wake up with new entries. (Back to the blogs, rumor is that Facebook is about to bomb from user fatigue). If you are - for many are far flung chance - in the Bay Area this weekend, I will have a table (#48) at Codex, the international book fair for artist and hand crafted books. It will be in Richmond on the Marina. They have a web site: http://www.codexfoundation.org/2013/2013.html

Which - the international part - does remind me that I will be a presenter this June in Glasgow at the Ekphrasis Conference I will appreciate your interest and feedback. To build a good website, I discovered, is no small thing.

Stephen V

↑ Index

64. patrick dunagan
Re: Jeffers and the Beats
Sat 9 Feb 2013

---

hi Sarah,

don't know if you saw my post but in the latest Otoliths I have a longish review piece (http://the-otolith.blogspot.com.au/2012/12/patrick-james-dunagan.html) that covers Jeffers relationship to "the beats" in so far that it mentions Whalen, Welch, Snyder, Kyger, and Spicer--- also Rexroth---- who is the sorta lynchpin/hangup (w/ a bit of grouchiness that brings them to Jeffers----- also William Everson is a central Jeffers disciple ifya haven't read his seminal study Archetype West I'd heavily encourage you to do that along with his interviews and 2 critical volumes on Jeffers .... I do cite a number of critical pieces in the bit, tho it doesn't have a works cited, I tried to include the titles of the essays when doing so and of course I name the author, so googling will pull up the complete citation--- I'm happy to help tho if needed (backchannel

cheers,

Patrick

On 4 February 2013 19:42, Sarah Rosenthal <[redacted]>wrote:

> *Hi,*
>
> *If anyone is aware of any texts that address interconnections (poetic or otherwise) between Robinson Jeffers and the Beat movement, I'd love to hear about them.*
>
> *Thanks much,*
> *Sarah*

↑ Index

65. patrick dunagan
Re: Charles Olson website
Sat 9 Feb 2013

an indispensable Olson resource---- nice to see it back up!

On 4 February 2013 08:59, Peter Grant <[redacted]> wrote:

> *Looking for Oneself: Contributions to the Study of Charles Olson is a website anthology of Ralph Maud's scholarly journal Minutes of the Charles Olson Society. The website is back online at a new address, charlesolson.org. Charles Olson (1910-1970) was a prolific poet and scholar with a revolutionary agenda whose outline can be discerned in his seminal manifesto "Projective Verse" (1950). Projective poetics found its fullest expression in Olson's The Maximus Poems. Ralph Maud, emeritus professor of English at Simon Fraser University, is a dedicated Olson scholar with eight books of and about Olson and 66 issues of the journal under his belt. Charlesolson.org is a stimulating selection of memoirs, essays, transcriptions, reviews and guides to scholarship, with supporting material and an interactive news section designed for the website. Olson is not for everyone. To a few he is a primary thinker for our time. "I would be an historian as Herodotus was, looking/for oneself for the evidence of/what is said." ("Letter 23," The Maximus Poems by Charles Olson, copyright 1983, the Regents of the University of California.)*
> *All for now,*
> *Peter Grant*

↑ Index

66. Adam Fieled
"Saturn 2.0" (Eight Books with Prefaces)
Sat 9 Feb 2013

This new edition of "Saturn," "Saturn 2.0," features eight Prefaces for each of the eight books featured:

http://www.scribd.com/doc/124697420/Saturn-2-0-Adam-Fieled-s-1st-Eight-Print-Books-with-Prefaces

Thanks!
Adam Fieled [redacted]

↑ Index

67. michael farrell

Re: The Metaphor of the Gun in American Poetry

Sat 9 Feb 2013

---

frank ohara

on seeing larry rivers' washington crossing the delaware:

Don't shoot until, the white of freedom glinting on your gun barrel, you see the general fear.

+

jack spicer, billy the kid:

no one will get his gun or obliterate
their shadows

> *Date: Fri, 8 Feb 2013 11:52:14 -0500*
> *From:* [redacted]
> *Subject: Re: The Metaphor of the Gun in American Poetry*
> *To:* [redacted]
>
> *Dorn's "Gunslinger" series comes to mind of course. But old school, you can't beat this image from Longfellow....*
>
> *TheArsenal at Springfield*
>
> *This isthe Arsenal. From floor to ceiling*
>
> *Like a huge organ, rise the burnishedarms;*
>
> *Butfrom their silent pipes no anthem pealing*
>
> *Startles the villages with strange alarms.*
>
> *Ah!what a sound will rise, how wild and dreary,*
>
> *When the death-angel touches those swiftkeys!*
>
> *Whatloud lament and dismal Miserere*
>
> *Will mingle with their awful symphonies!*
>
> *(firsttwo stanzas)*

> *HenryWadsworth Longfellow*
>
> *-----Original Message-----*
> *From: POETICS automatic digest system <[redacted]>*
> *To: POETICS <[redacted]>*
> *Sent: Thu, Feb 7, 2013 12:02 am*
> *Subject: POETICS Digest - 4 Feb 2013 to 6 Feb 2013 (#2013-16)*
>
> *----------*
>
> *Date: Mon, 4 Feb 2013 22:36:31 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: The Metaphor of the Gun in American Poetry*
>
> *I'm very interested in the metaphor of the gun as reflected in American poetry. I'm quite aware of My Life had Stood--A Loaded Gun by Emily Dickinson, and the Currier and Ives shooting contest in Song of Myself, but more titles, and more contemporary manifestations in poetry, and especially linguistically innovative poetry would be of interest.*
>
> *Jess*
>
> *==========*

↑ Index

68. Kulpreet Yadav

Website creator for literary journals and writers!

Sat 9 Feb 2013

Hey,

I am the founder of Open Road Review, a literary journal with a global footprint. It has been created by Aviity.com and the company is maintaining it for me at a negligible cost. If anyone whats website help, this is a company I would like to recommend.

--
Kulpreet Yadav
New Delhi

www.openroadreview.in

Use the time of a total stranger in such a way that he or she will not feel the time was wasted. Kurt Vonnegut.

↑ Index

69. steve dalachinsky

Re: Jeffers and the Beats

Sun 10 Feb 2013

---

he and ferlengetto lived close by at big sur i'm sure they had some contact

On Thu, 7 Feb 2013 08:45:40 +0000 Jesse Glass <[redacted]> writes:
> It's interesting that while Henry Miller did connect with the
> Beats--or
> they with him, I can't recall reading of any of the Beats or even
> the
> tangentially Beat writers going to visit him. Maybe William
> Everson
> did, since he was such a fan of Jeffers-like narratives, and a
> producer
> of the same. Once again, Rexroth--if you want to count him as a
> Beat
> probably did encounter him, as he encountered Ina Coolbrith Clark
> Ashton
> Smith and the other first gen San. Fran. writers this side of Jack
> London and George Sterling, but by god I don't recall any written
> Rexroth memories of an actual Jeffers visit. Jeffers was still
> alive
> and kicking--though he wasn't writing much by the time the Beats
> really
> got going, and I wonder how much he would have had in common with
> what
> they were up to anyway. He strikes me as someone who didn't get
> into
> fast cars, drinking all night, and all of that stuff. Jeffers
> didn't
> have much to do with Williams either come to think about it, and
> Williams was key to the Beats. Interesting question. Now what the
> critics have said about influences, maybe Snyder and Welch with
> their
> version of ecopoetics, etc. Maybe. Jess
>
> On 2/5/2013, "Sarah Rosenthal" <[redacted]>
> wrote:

>
> >Hi,
> >
> >If anyone is aware of any texts that address interconnections
> (poetic or otherwise) between Robinson Jeffers and the Beat
> movement, I'd love to hear about them.
> >
> >Thanks much,
> >Sarah
> >
> >
>
>
>

↑ Index

70. Catherine Daly
Re: Jeffers and the Beats
Sun 10 Feb 2013

Jeffers' wife raced cars in Southern California, but this is before 1913. They were pretty well known in Carrmel for in-home musical evenings earlier in their time there.

There also seems to have been a Krishnamurti/Theosophy connection.

Thanks for the article, Patrick.

Catherine

↑ Index

71. Jesse Glass
Re: The Metaphor of the Gun in American Poetry
Sun 10 Feb 2013

On 2/8/2013, "Jim Finnegan" <[redacted]> wrote:

>Dorn's "Gunslinger" series comes to mind of course. But old school, you can't beat this image from Longfellow....
>
Take a look at Melville's "The Swamp Angel"--bad poetry as almost always, but by gum an interesting mind! Jess
>
>TheArsenal at Springfield
>

>
>This isthe Arsenal. From floor to ceiling
>
> Like a huge organ, rise the burnishedarms;
>
>Butfrom their silent pipes no anthem pealing
>
> Startles the villages with strange alarms.
>
>
>Ah!what a sound will rise, how wild and dreary,
>
> When the death-angel touches those swiftkeys!
>
>Whatloud lament and dismal Miserere
>
> Will mingle with their awful symphonies!
>
>(firsttwo stanzas)
>
>HenryWadsworth Longfellow
>
>
>
>-----Original Message-----
>From: POETICS automatic digest system <[redacted]>
>To: POETICS <[redacted]>
>Sent: Thu, Feb 7, 2013 12:02 am
>Subject: POETICS Digest - 4 Feb 2013 to 6 Feb 2013 (#2013-16)
>
>------------------------------
>
>Date: Mon, 4 Feb 2013 22:36:31 +0000
>From: Jesse Glass <[redacted]>
>Subject: The Metaphor of the Gun in American Poetry
>
>I'm very interested in the metaphor of the gun as reflected in American
>poetry. I'm quite aware of My Life had Stood--A Loaded Gun by Emily
>Dickinson, and the Currier and Ives shooting contest in Song of Myself,
>but more titles, and more contemporary manifestations in poetry, and
>especially linguistically innovative poetry would be of interest.
>

>Jess
>
>==========
>
>
>
>
>

↑ Index

72. Stephen Ellis

Re: Smell My Metal, Etc.--Or Process Makes Perfect

Sun 10 Feb 2013

Email submission is okay. In fact, ANY means is okay. One 'truth' is that the immediacy of 'hearing' the words 'smell my metal knees' upon viewing the photograph that inspired them, might be enough. Not that the journal may never exist; it probably may. Whether it will, or, in retrospect from some future, does, remains an open question, depending upon what comes by mail, email, direct hand-to-hand transference, radio transmission, etc. The title - 'Smell My Metal Knees' - despite what I just mentioned about possibly being 'enough,' will likely never be enough in Jaqueline Susan's sense, that is, 'once is never enough.' 'Never' was anyway 'once' at some point long ago, when stamps were more affordable. We can all reach disagreement in some real sense with one agreeable handshake. That is, there WILL be a magazine, perhaps something more like a stamp collector's album than a literary journal, in which each stamp is stamped, or, that is, cancelled with, a handwritten poem. Now, there's an idea whose time has come, or come and gone, now that there's no more Saturday home delivery. Material sent could very well be best considered somewhere considerably off the trail between 'wonk' and 'flarf,' if there is one. If not, there is always the possibility of blazing one, in answer to how dumb (or smart) one can get while dressing a better friend in metal . . . or UNdressing same, obeying always the metallic voices of bones dressed as birds who keep me awake all night, as they flatten and/or click with unalterable hipness, their supposedly 'metal' wings.

.

> *Date: Thu, 7 Feb 2013 20:19:55 +0000*
> *From:* [redacted]
> *Subject: Re: Smell My Metal, Etc.--Or Process Makes Perfect*
> *To:* [redacted]
>
> *hi stephen*

thanks for elaboration

perhaps you would get more response if you allowed email submission

regards

michael

Date: Tue, 5 Feb 2013 15:11:29 +0000
From: [redacted]
Subject: Re: Smell My Metal, Etc.--Or Process Makes Perfect
To: [redacted]

'Smell My Metal Knees' as title was inspired by a photograph of a workman who seems to be working on one of the legs of a robot, which has its hand on the back of the workman's head, seeming to draw him closer, so as to seem both sexually suggestive, as well as having something to do with the power of 'novelty' to draw from nature its sinews and somehow 'idealize' them, thus, the robotic asking 'smell my metal knees' seemed an encouragement toward Apollonic 'form' as well as an expression of desire, and an insult, of sorts, as well, having, as it does, have overtones of 'kiss my ass.'

One pertinent question related to 'smell my metal knees' would have to do with ways in which to slow the continuous extractive powers that have been so heavily capitalized at this point, as to nearly seem 'the whole picture.'

The intent of the magazine, as it were, would thus having something to do with the continuously comedic, taken, of course, in an outre yet deadly serious way. Since there has been so little response thus far, my sense - suspected always but now somewhat more confirmed - is that there is little out there that is either continuously comedic, outre or deadly serious. Of course, I am entirely willing to be shown the errors of my ways, and the distortion of my beliefs. I had thought that so being 'done to' would make an interesting read. I would like only to mix with, and mix it up with, the Dead, who, in my understanding, basically can be reached only by email, or such associated lists as this one, thus, my initial address.

.

Date: Sun, 3 Feb 2013 09:28:45 -0500
From: [redacted]
Subject: Re: Smell My Metal, Etc.--Or Process Makes Perfect
To: [redacted]

Jess,

> *All of the above.*
>
> *Murat*
>
> *On Thu, Jan 31, 2013 at 10:57 PM, Jesse Glass <[redacted]> wrote:*
>
> *Dear Stephen,*
>
> *Could you please share with the list the process by which you arrived at the name Smell My Metal Knees for your promised journal? It sounds like a specialty magazine to me. Were you angry when you invented the name? Frustrated? It doesn't sound warm or fuzzy, or "efficient" as one-syllable names like "Fence" "Chain" "Grid" or other well-known and highly respected venues sound. Or were you inspired by science fiction, or is the title based in a hidden autobiographical detail, as, for instance, I could theoretically invent a magazine named "Rub My Metal Shoulder," and be entirely accurate, since my shoulder does indeed set off security alarms at airports. (This is a matter of record.) In short--Have you undergone knee replacement and taken this way to hint darkly at the fact? Or is there some other effect you wish to produce by this interesting title?*
>
> *Every best wish,*
>
> *Jess*

↑ Index

73. **Martha Deed**

Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013

Sun 10 Feb 2013

February 31st? This is a joke -- right?

Martha

Mark Young wrote:
> "We are seeking an energetic and intelligent Editor for this part-time,
> project-based work . . . seeking an Editor with web design background to
> create and maintain a website/blog . . . The Editor will liaison with the

> anthology's main editors and be responsible for the creative oversight and
> management of a website devoted to world poetry. . . will brainstorm ideas
> for the online presence of this book. . . . will write summaries, synopses,
> and will conduct interviews . . . will be responsible for the site's
> overall style, appearance, and ultimately its literary reach."
>
>
>
> Sounds great until you get to this part:
>
>
>
> "This unpaid, experience-building position allows work from your home
> office . . ."
>
>
>
> & then you realize that what it is is crass exploitation, sweat-shop labor
> without even a pittance of payment, a ripoff for a new century.
>
>
>
> On Wed, Feb 6, 2013 at 1:07 AM, Shankar, Ravi (English) <
> [redacted]> wrote:
>
>
>> Post Date: February 1, 1013
>> Position: Editor/Web Designer
>> Deadline for application: February 31, 2013
>> Send resume to: [redacted]
>>

↑ Index

74. Jesse Glass

SPECS MAGAZINE--Puppets and Poetry

Sun 10 Feb 2013

SPECS { } literary magazine from Rollins College features an interview as well as some of my work. Please check it out at:

http://specsliteraryjournal.blogspot.jp/

↑ Index

75. reJennifer Bartlett
Re: Jeffers and the Beats
Sun 10 Feb 2013

Hi All,

Bill (Everson)'s connection to Jeffers is described at length in my dad's biography "The Life of Brother Antoninus (written by Lee Barltett). Although I have never hear Bill called a Beat Poet. He was very loosely associated with San Fran. Renaissance (although him and Duncan didn't get along too well, always). Jennifer

On Thu, Feb 7, 2013 at 3:45 AM, Jesse Glass <[redacted]> wrote:

> *It's interesting that while Henry Miller did connect with the Beats--or they with him, I can't recall reading of any of the Beats or even the tangentially Beat writers going to visit him. Maybe William Everson did, since he was such a fan of Jeffers-like narratives, and a producer of the same. Once again, Rexroth--if you want to count him as a Beat probably did encounter him, as he encountered Ina Coolbrith Clark Ashton Smith and the other first gen San. Fran. writers this side of Jack London and George Sterling, but by god I don't recall any written Rexroth memories of an actual Jeffers visit. Jeffers was still alive and kicking--though he wasn't writing much by the time the Beats really got going, and I wonder how much he would have had in common with what they were up to anyway. He strikes me as someone who didn't get into fast cars, drinking all night, and all of that stuff. Jeffers didn't have much to do with Williams either come to think about it, and Williams was key to the Beats. Interesting question. Now what the critics have said about influences, maybe Snyder and Welch with their version of ecopoetics, etc. Maybe. Jess*
>
> *On 2/5/2013, "Sarah Rosenthal" <[redacted]> wrote:*
>
> *Hi,*
>
> *If anyone is aware of any texts that address interconnections (poetic or otherwise) between Robinson Jeffers and the Beat movement, I'd love to hear about them.*
>
> *Thanks much,*
> *Sarah*

↑ Index

76. reJennifer Bartlett
Re: Jeffers and the Beats
Sun 10 Feb 2013

My dad edited tons of Bill's stuff. The other one I have here is Naked Heart (that's essays by UNM Press) and the Veritable Years (which largely poetry). There is tons of other stuff but don't have in my mind...

I went to Bill's house as a teenager (it was called Kingfisher Flat) it was wonderful in the Santa Cruz mountains. Bill had pretty severe Parkinsons by then, but I was lucky to meet him (as an "adult).

On Thu, Feb 7, 2013 at 3:45 AM, Jesse Glass <[redacted]> wrote:

> *It's interesting that while Henry Miller did connect with the Beats--or they with him, I can't recall reading of any of the Beats or even the tangentially Beat writers going to visit him. Maybe William Everson did, since he was such a fan of Jeffers-like narratives, and a producer of the same. Once again, Rexroth--if you want to count him as a Beat probably did encounter him, as he encountered Ina Coolbrith Clark Ashton Smith and the other first gen San. Fran. writers this side of Jack London and George Sterling, but by god I don't recall any written Rexroth memories of an actual Jeffers visit. Jeffers was still alive and kicking--though he wasn't writing much by the time the Beats really got going, and I wonder how much he would have had in common with what they were up to anyway. He strikes me as someone who didn't get into fast cars, drinking all night, and all of that stuff. Jeffers didn't have much to do with Williams either come to think about it, and Williams was key to the Beats. Interesting question. Now what the critics have said about influences, maybe Snyder and Welch with their version of ecopoetics, etc. Maybe. Jess*
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> *If anyone is aware of any texts that address interconnections (poetic or otherwise) between Robinson Jeffers and the Beat movement, I'd love to hear about them.*
>
> *Thanks much,*
> *Sarah*

↑ Index

77. ariel goldberg
SEGUE PRESENTS: STEVE BENSON & TERESA CARMODY
Sun 10 Feb 2013

Segue <http://www.seguefoundation.com/calendar.htm> Series is proud to present:

STEVE BENSON & TERESA CARMODY

A reading you don't want to miss!

**

SATURDAY FEBRUARY 16, 2013
4:30 PM
ZINC BAR
82 WEST 3rd St.<https://maps.google.com/maps?q=82+WEST+3rd+St.+ny+ny&hl=en&sll=42.746632,-75.770041&sspn=5.074134,11.425781&hnear=82+W+3rd+St,+New+York,+10012&t=m&z=16>

NEW YORK, NY

$5 admission goes to support the readers.

Steve Benson is thinking about how to read. He recently finished a set of memoirs called *The Grand Piano*, co-authored with ten friends. At his last New York reading, in March 2012, he did a lot of shouting and talking and walked around in semi-darkness while ice melted on the loft’s ceiling.

Teresa Carmody is the author of the story collection *Requiem* (Les Figues Press, 2005) and the chapbooks *I Can Feel* (Insert Press, 2011) and *Your Spiritual Suit of Armor by Katherine Anne* (Woodland Editions, 2009). She is cofounder and co-director (with Vanessa Place) of Les Figues Press and teaches at California Institute of the Arts.

UP NEXT: February 23: Fred Moten & Tonya Foster

Check out the Winter/Spring Season!<http://www.seguefoundation.com/calendar.htm>

The Segue Reading Series is made possible by the support of The Segue Foundation and the Literature Program of the New York State Council of the Arts. For more information, please visit www.seguefoundation.com or call [redacted] <file://localhost/tel/%2528212%2529%20614-0505>. Curators: February-March: Charity Coleman and Ariel Goldberg.

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78. Jordan Stempleman

SPRUNG FORMAL: OPEN SUBMISSIONS

Mon 11 Feb 2013

Sprung
Formal, the Kansas City Art Institute’s literary arts journal, is

now
accepting submissions for its 2013 "lil’" issue.

We are currently seeking your bits, your bobs, your doodads, your inconsequentialities, your dashes, pinches and sprinkles, your inadequacies, your little man syndromes, your shrunken heads, your microcosms, your EPs, your miniatures, your flash in the pan, your parasites and viruses, your quirks, your quarks, your quacks, your mosquito bites, your tiny resentments, the small stuff you aren’t sweating, the small stuff you are sweating, your sweat and tears, your modest mice, your little deaths, your little debts, your teacup poodles, your cupcakes, your brief thoughts, your briefs’ thoughts, your wee dinky peanuts, your lowercase, your punctuation, your slights, your oxford commas, and all tiddlywits.

Past contributors include: Mary Jo Bang, Linh Dinh, K. Silem Mohammad, Dara Wier, Matt Hart, Alli Warren, Cyrus Console, Rachel B. Glaser, Tao Lin, Mark Leidner, Sandra Simonds, Mathias Svalina, Dana Ward, Brandon Downing, Jennifer L. Knox, Sampson Starkweather, Michele Taransky, Brandon Brown, Sawako Nakayasu, Mike Young, and others.

Check out last year's issue here:
http://issuu.com/sprungformal/docs/sprungformalnumberseven

Acceptable formats:

Poetry (25 lines maximum, 4-6 poems)

Microfiction (under 400 words, 3-5 stories)

Visual Imagery (will be shrunk to 5x3” or smaller, 4-6
images)

Our submission period is: February 5th-March 12th, 2013.

Simultaneous submissions are accepted but please notify
us if your work has been accepted elsewhere.

Email and snail mail submissions are accepted (Please
note no submission

will be returned)

Email submissions can be directed to:

[redacted]

Please put last name/title(s) of work in subject line

Snail Mail submissions can be directed to:

Sprung Formal

Kansas City Art Institute

Attn: Jordan Stempleman

4415 Warwick Blvd

Kansas City, Missouri 64111

We look forward.

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79. Cara Benson

Belladonna Reading in NYC*

Mon 11 Feb 2013

Made of These: Bruner, Leone, Hou
Tuesday, February 19
7:00 pm
FREE
Dixon Place Lounge
161A Chrystie St, New York, NY 10002
http://www.belladonnaseries.org/readingseries.html
Â Two of Belladonna*s fantastic interns, graduating seniors at The New School,Â Mia BrunerÂ and Karl Leone, will be joined by guest poet Christine Hou in a pairing designed to illustrate the transition from college to early career. Belladonna* acknowledges the valuable contributions of our interns, who often volunteer their time to support our publications and events in exchange for college credit or simply our gratitude. While weâ€™re unable to compensate interns and volunteers with wages, we find unique ways to express our thanks - including this event at Dixon Place.
Christine Shan Shan Houis a poet, artist, and critic living in Brooklyn, NY. Publications include Accumulations(Publication Studi, 2010) and C O N C R E T ES O U N D (Norte Maar, 2011), a collaborative artistâ€™s book with Audra Wolowiec. Additional poems appear, or are forthcoming in Weekday, EOAGH, Parallelograms, Bone Bouquet and A Science. She has curated exhibitions at Art in General, Jack the Pelican Presents, and The Abrons Arts Center. Her awards include The Flow Chart Foundation/The Academy for American Poets and the Zora Neale Hurston Scholarship. In 2011, she completed a residency at Mount Tremper Arts in partnership with The Brooklyn Rail. She is currently the

Managing and Program Director for iLAND (Interdisciplinary Laboratory for Art Nature and Dance) and writes on performance for The Brooklyn Rail, The Performance Club, Hyperallergic Weekend, Idiom and Critical Correspondence. Mia Brunergrew up in Los Angeles and moved to New York in 2009 to attend The New School where she co-founded The Annual Akilah Oliver Memorial Reading at Eugene Lang College and the New Schoolâ€™s Experimental Writing Collective. Her work has appeared in RELEASE, Cuntry Living, Modulo, 11 1/2, The Failed Anthology, and The Isis. She was shortlisted for the Oxonian Review Poetry competition in February 2012, and has worked wih Belladonna*, a hub of feminist literary action in Brooklyn, since 2009.
Karl Leoneis a New York based actor, poet, and playwright. Recent NY stage credits include: Bertolt Brechtâ€™s The Judith of Shimada at La MaMa (Dir. Zishan Ugurlu, American Premiere), Our Town at La Tea (Dir. Leon Ingulsrud), and Dr. Coulmier in Marat/Sade with The Queens Players (Dir. Kelly Johnsonm Indie Theater Award Nomination: Best Supporting Actor) Film: Speak (Ivan Ratner), Question & Answer (Dir. Sam Kressner) and Ira Sachâ€™s Keep The Lights On. More recently, Karl has been pursuing an internship at Belladonna* in honor of his late teacher, Akilah Oliver. He has gathered two collections of poetry and performance texts respectively titled: Castrate Tea/Bags (2009) and which mother [Earth] is mine for the taking?(2011). A play inspired by Oliverâ€™s poem in Aporia, titled The Shades of Our Eyes is currently looking for a home in the theater for Spring but is available online as an audio drama (prod. Victor Gurbo and Co., 2011). New School: Eugene
Lang College Class of 2013.

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80. Al Filreis

reminder: Ashbery events video-streamed live - tonight & tomorrow

Mon 11 Feb 2013

A reminder: John Ashbery will give a reading tonight at 6:30 PM eastern time, and tomorrow I will interview him and moderate a discussion (with Q&A) starting right at noon eastern time.

For both programs, click here

http://writing.upenn.edu/wh/multimedia/tv/

to watch the events live.

Al Filreis
http://writing.upenn.edu/~afilreis

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81. Rob McLennan

new from above/ground press: A Little Slash at the Meadow, by Joshua Marie Wilkinson

Mon 11 Feb 2013

A Little Slash at the Meadow
Joshua Marie Wilkinson
$4

> Get the tape cued so I can
>
> betray somebody in here.
>
> What surfaces
>
> wont let off its oceanic stink.
>
> What youre trading, just functional luggage.
>
> I mean, I wanted to get
>
> lugged out of a well.
>
> Skoal tin of soil, now rain & soil.
>
> You like to breathe, right?
>
> A good scolding, a hotel room
>
> with one too many freaks to stand it.

published in Ottawa by above/ground press
February 2013
a/g subscribers receive a complimentary copy

Joshua Marie Wilkinson (b. 1977, Seattle) is the author of six books, the editor of two anthologies, and codirected a movie about Califone called Made a Machine by Describing the Landscape. He lives in Tucson, Arizona, where he teaches, and edits Letter Machine Editions and The Volta.

Cover artwork: Noah Saterstrom

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/02/new-from-aboveground-press-little-slash.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

↑ Index

82. amy king

TONIGHT: ARCADIA PROJECT ANTHOLOGY READING @ POETRY PROJECT + Boog City 78 ONLINE

Mon 11 Feb 2013

Monday, February 11, 2013
8:00 pm The Arcadia Project: North American Postmodern PastoralThis nearly 600-page anthology, recently published byÂ Ahsahta Press, brings together seminal work in the genre of the pastoral as it has evolved into the 21st century. The reading will feature contributors:Â Marcella Durand, Evelyn Reilly, Robert M Fitterman, Eric Linsker, Matt Reeck, Paul Legault, Brenda Iijima, Amy King,Â andÂ Timothy Donnelly.The Poetry Project
at St. Marks Church
131 E. 10th Street
New York NY 10003
[redacted]
[redacted]
http://poetryproject.org/program-calendar/the-arcadia-project-north-american-postmodern-pastoral.html

---------- Forwarded message ----------
From:Â David KirschenbaumÂ Â

Please forward

Â
Hi all,
Â
The online pdf of Boog City 78 is now available. You can read it at:

http://www.boogcity.com/boogpdfs/bc78.pdf

And please welcome our newest editors,Â Ana BoÅ¾iÄeviÄ‡ and Amy King who are co-editing our printed matter section, and our new art editor, Jonathan Allen

Thanks,
Your Friends at Boog City
Â

Â
Boog City 78
Â Â
featuring:

Â
On the Cover

**From our Printed Matter section,
edited byÂ Ana BoÅ¾iÄeviÄ‡ and Amy King**

â€”"I didnâ€™t follow much of the structure of Ovid, itâ€™s more just like I stole the conceit and some of the swagger."Â From You Will Be the Lover of the Century:Â On the Poetry of Julian Brolaski; Advice for Lovers by Julian Brolaski, interview byÂ Ana BoÅ¾iÄeviÄ‡.

From our Poetry section, edited by Buck Downs
(excerpt below)

â€”Megan Volpert
Atlanta
Itâ€™s too close to call
Keep pushing til itâ€™s understood.Â Â
Let five oâ€™clock shadows alight on the eyeâ€™s lower lids.Â Â
Go out over the line. Â

And Inside
Â
from our Music section, edited by Jonathan Berger

â€”"AntiFolk celebrations just keep happening, like syphilis." fromÂ Same as It Ever Was?Â This Yearâ€™s Winter AntiFolk FestivalÂ is a Once in a Lifetime Affair, by BergerÂ (plus complete Winter AntiFolk Festival schedule)

â€”Publishing Genius founding editorÂ Adam Robinson answersÂ The Small PressÂ Question:Â What are you currently promoting that you love? And what have you been reading lately that you love?

From our Small Press section, edited by Kimberly Ann Southwick

â€”"'I have fated myself to receive 15 submissions from a woman for every one submission from a man, and honestly, when I look at the numbers of men vs. women being published by presses that do not refer to themselves as feminist, Iâ€™m completely okay with that,â€™ says co-founder Margaret Bashaar." FromÂ Hyacinth Girl in Bloom:Â A Micro-Feminist Press Talks About What it Means to be Micro, by Southwick.

Also from our printed matter section

â€”"â€˜Muriel Ruckeyser once said that if one woman told the truth about her life, the whole world would split openâ€”I think thatâ€™s what I was going for, mainly.'" FromÂ The Bearable Nothingness of Noelle Kocotâ€™s Poetry, Interview by Amy King.

â€”"Another concern of the collection is the body, which is, of course, an animal thing. If one sets out to consciously care for oneâ€™s self, it is not unlike caring for a pet. â€¦ I am quite conscious of the human as an animal, but I donâ€™t think of it as somehow a degradation." FromÂ Rosalynde Vas Diasâ€™ Plum Poetry:Â Luscious, Tender, Desirable, Interview by Amy King.

And more from our Poetry section
(excerpts below)

â€”Marisa Crawford
Williamsburg, Brooklyn
Rock Bottom
I had this feeling like you were on my speed dial, K.
Like you were the emergency number.

There are black voodoo skulls on all my nails and Iâ€™m inside the cyclone.Â

I asked Jenny about it when I got home from my dads. She said she was stuck inside a different cyclone.Â

â€”Jean Donnelly
Stratham, N.H.
From Atoms
insideÂ
we areÂ

masonsÂ
on view

declassifiedÂ
numbers &Â

all downÂ
our armorÂ

is a lit placard
that says soÂ

â€”Fitz Fitzgerald
Baltimore
lock 2: foundry coke
culverts that carried the businessÂ
to the rival city
roman, tiered, old massive stone
flames from windows
tossed like rag dolls

â€”Camille Martin
Toronto

More Jars than Lids
Down to roots and from roots
to water filtering through rotted leaves
and roots. Star scraps in free-
fall: precise maps of headlong
proof and no witness, not even
hitchhikers fudging tall tales. Drops

â€”Elizabeth Robinson
Boulder, Colo.
On the Equinox
A sheep in a dream

dreamed the equinox

was a salt lick.

Its tongue was the sun

while the salt of the equinox

deposited itself on the equator.

A new comic from Sommer Browning

**Art editor Jonathan Allen brings us work from
the Bronx'Â Michael Paul Britto**

**And thanks toÂ Ephie Lowinger photoKierra Patrice Ray photoMike Shoykhet
photofor their photos.

Want to write a review, be reviewed, or be featured?
in Boogâ€™s art, music, printed matter, or small press sections?Â EmailÂ
art editorÂ Jonathan AllenÂ [redacted]
music editorÂ Jonathan BergerÂ [redacted]
printed matter co-editorsÂ Ana BoÅ¾icevic and Amy KingÂ [redacted]
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Poetry Submission Guidelines:Â
Email subs to Buck Downs, poetry editor, toÂ [redacted], with no more than five
poems, all in one attached file with â€œMy Name Submissionâ€ in the subject
line and as the name of the file, ie: Walt Whitman Submission.Â

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

--Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery
(Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

↑ Index

83. Amy King
TONIGHT: ARCADIA PROJECT ANTHOLOGY READING @ POETRY PROJECT + Boog City 78 ONLINE
Mon 11 Feb 2013

Monday, February 11, 20138:00 pmThe Arcadia Project: North American Postmodern Pastoral<http://poetryproject.org/program-calendar/the-arcadia-project-north-american-postmodern-pastoral.html>

This nearly 600-page anthology, recently published by Ahsahta Press<http://arcadiaproject.net/>,
brings together seminal work in the genre of the pastoral as it has evolved into the 21st century. The reading will feature contributors:* Marcella Durand, Evelyn Reilly, Robert M Fitterman, Eric Linsker, Matt Reeck, Paul Legault, Brenda Iijima, Amy King, *and* Timothy Donnelly*.
*The Poetry Project
at St. Marks Church*
131 E. 10th Street
New York NY 10003
[redacted]

http://poetryproject.org/program-calendar/the-arcadia-project-north-american-postmodern-pastoral.html

---------- Forwarded message ----------
From: David Kirschenbaum

Please forward

Hi all,

The online pdf of Boog City 78 is now available. You can read it at:

http://www.boogcity.com/boogpdfs/bc78.pdf

And please welcome our newest editors, Ana BoÅ¾iÄeviÄ‡ and Amy King who are co-editing our printed matter section, and our new art editor, Jonathan Allen

Thanks,
Your Friends at Boog City

Boog City 78

featuring:

****On the Cover****

***From our Printed Matter section,*
*edited by Ana BoÅ¾iÄeviÄ‡ and Amy King***

â€”"I didnâ€™t follow much of the structure of Ovid, itâ€™s more just like I stole the conceit and some of the swagger." From You Will Be the Lover of the Century: On the Poetry of Julian Brolaski; Advice for Lovers by Julian Brolaski, interview by Ana BoÅ¾iÄeviÄ‡.

From our Poetry section, edited by Buck Downs
(excerpt below)

â€”Megan Volpert
Atlanta
Itâ€™s too close to call
Keep pushing til itâ€™s understood.
Let five oâ€™clock shadows alight on the eyeâ€™s lower lids.
Go out over the line.

**

****And Inside****

from our Music section, edited by Jonathan Berger

â€”"AntiFolk celebrations just keep happening, like syphilis." from Same as It Ever Was? This Yearâ€™s Winter AntiFolk Festival is a Once in a Lifetime Affair, by Berger (plus complete Winter AntiFolk Festival schedule) **
*â€”*Publishing Genius founding editor Adam Robinson answers The Small Press Question:* *What are you currently promoting that you love? And what have you been reading lately that you love?

**

From our Small Press section, edited by Kimberly Ann Southwick
**
â€”"'I have fated myself to receive 15 submissions from a woman for every one submission from a man, and honestly, when I look at the numbers of men vs.

women being published by presses that do not refer to themselves as feminist, Iâ€™m completely okay with that,â€™ says co-founder Margaret Bashaar." From Hyacinth Girl in Bloom: A Micro-Feminist Press Talks About What it Means to be Micro, by Southwick.
**
**
Also from our printed matter section

â€”"*â€˜Muriel Ruckeyser once said that if one woman told the truth about her life, the whole world would split openâ€”I think thatâ€™s what I was going for, mainly.'" From *The Bearable Nothingness of Noelle Kocotâ€™s Poetry, Interview by Amy King.

â€”"Another concern of the collection is the body, which is, of course, an animal thing. If one sets out to consciously care for oneâ€™s self, it is not unlike caring for a pet. â€¦ I am quite conscious of the human as an animal, but I donâ€™t think of it as somehow a degradation." From Rosalynde Vas Diasâ€™ Plum Poetry: Luscious, Tender, Desirable, Interview by Amy King. ** ** ***And more from our Poetry section*** (excerpts below)

â€”Marisa Crawford
Williamsburg, Brooklyn
Rock Bottom
I had this feeling like you were on my speed dial, K.
Like you were the emergency number.

There are black voodoo skulls on all my nails and Iâ€™m inside the cyclone.

I asked Jenny about it when I got home from my dads. She said she was stuck inside a different cyclone.

â€”Jean Donnelly
Stratham, N.H.
From Atoms
inside
we are

masons
on view

declassified
numbers &

all down
our armor

is a lit placard
that says so

â€”Fitz Fitzgerald
Baltimore
lock 2: foundry coke

culverts that carried the business

to the rival city

roman, tiered, old massive stone

flames from windows

tossed like rag dolls

â€”Camille Martin
Toronto
More Jars than Lids
Down to roots and from roots
to water filtering through rotted leaves
and roots. Star scraps in free-
fall: precise maps of headlong
proof and no witness, not even
hitchhikers fudging tall tales. Drops

â€”Elizabeth Robinson
Boulder, Colo.
On the Equinox
A sheep in a dream

dreamed the equinox

was a salt lick.

Its tongue was the sun

while the salt of the equinox

deposited itself on the equator.

A new comic from Sommer Browning

***Art editor Jonathan Allen brings us work from*
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*
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the subject line and as the name of the file, ie: Walt Whitman Submission.
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--

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

84. Adam Fieled

"*Nine Paintings by Abby Heller-Burnham*"

Mon 11 Feb 2013

This collection of nine seminal paintings by Philadelphia artist Abby Heller-Burnham is accompanied by a Preface I wrote for it:

http://www.scribd.com/doc/124946351/Nine-Paintings-by-Abby-Heller-Burnham

Thanks!
Adam [redacted]

↑ Index

85. Jennifer Karmin

Feb 15: Utopic Monster Theory @ IN>TIME Festival (Chicago)

Mon 11 Feb 2013

UTOPIC MONSTER THEORY
7pm Friday, February 15th

at Rumble Arts Center
3413 W. North Ave
Chicago, Illinois
http://rumblearts.com/wordpress
free admission

Performers:
Jâ€™Sun Howard & Jennifer Karmin

Guest artists:
Honey Pot Performance
(Meida McNeal, Felicia Holman, Abra Johnson,
Boogie McClarin & Aisha Jean-Baptiste)

Post-performance talk moderated by:
Ira S. Murfin

Sponsored by:
Insight Arts, Nights of Insight cultural series
IN>TIME Performance Festival
http://insightartsliberation.org
http://www.in-time-performance.org

Utopic Monster Theory is a polydesirous bricolage of text-movement exploring 21st century cultural work. The performance defines and attempts to understand why artistsâ€™ creative labor is undervalued. Source material and inspiration are derived from: Antony & the Johnsons, Joseph Beuys, the Black Panther Party, Bleach anime series, Family Guy TV show, the Internal Revenue Service, Andrew Joron, John Lennon, Bernadette Mayer, Herman Melville, Thomas More, Eric Satie, Mary Shelly, and Hannah Weiner.

Honey Pot Performance will present an excerpt of their newest project, The Price Point of Living, which illuminates stories of everyday citizens struggling to find a sense of direction, purpose, and value in the wake of an uncertain labor market. At its core, the work explores the abstract question â€œWhat is the value of living?â€

J'SUN HOWARD is a dance artist/writer whose choreography has appeared in multiple venues including Links Hall, Northwestern University, Sonotheque, Lincoln Square Theatre, Insight Arts/Center for New Possibilities, Epiphany Church, and was commissioned for Chicago Academy School for the Arts students. He was selected to be a LinkUp Residency Artist at Links Hall and in 2010 was granted the Julius Margolin Scholarship â€œYouth In Labor Awardâ€ to protest at the School of Americas. Jâ€™Sun has performed for many Chicago choreographers, most extensively with Darrell Jones. His literary work can be seen in journals Chicago IRL, The Garland Court Review, and Storyglossia.

JENNIFER KARMIN's multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets across the U.S., Japan, Kenya, and Europe. These collaborative pieces include 4000 Words 4000 Dead, Revolutionary Optimism, Walking Poem, and Unnatural Acts. She is the author of the text-sound epic Aaaaaaaaaaalice and her poetry was recently published in the anthology Iâ€™ll Drown My Book: Conceptual Writing by Women. Jennifer teaches in the Creative Writing program at Columbia College and at Truman College, where she works with immigrants as a community educator. Since 2005, she has curated the Red Rover Series.

HONEY POT PERFORMANCE is a woman-focused creative collaborative community comprising five core members: Meida McNeal, Felicia Holman, Abra Johnson, Boogie McClarin, and Aisha Jean-Baptiste. They draw upon a central notion found in performance studies, black feminist discourse and sociology: non Western, everyday popular and/or folk forms of cultural performance are valuable sites of knowledge production and cultural capital for subjectivities that often exist outside of mainstream communities.

IRA S. MURFIN is a writer, theatre artist, and doctoral candidate in Northwestern Universityâ€™s Interdisciplinary PhD in Theatre & Drama. Performances have been presented at MCA Chicago, Links Hall, Chicago Cultural Center, and Rhinoceros Theatre Festival. Writing has appeared in elimae, Theatre Topics, Theatre Journal, Review of Contemporary Fiction, and Requited, where he is now Performance Editor. Ira is a Pre-Amble Scholar at Chicago Shakespeare Theater, and a founding member of the Laboratory for the Development of Substitute Materials. He is a former resident of the urban design laboratory Arcosanti, where he was editor for the writings of its founder, Paolo Soleri.

↑ Index

86. Jesse Glass

A Dream for Baby Boomers Of A Certain Age

Mon 11 Feb 2013

I had a dream that J. Robert Oppenheimer appeared on What's My Line, and when everyone had their masks on, and the great genius had signed in and was grimly but gamely seated, the lights went out, and only the host, the producers, the renowned but remorseful intellect who would never win a Nobel prize for anything, and the live T.V. audience, the mothers, fathers, boys and girls watching at home, and all the ships watching at sea, as well as the makers of Serutan (which is Nature's backwards), knew the difference.

Jess

↑ Index

87. Jerome Rothenberg

Visit & readings in New York for March and April

Tue 12 Feb 2013

The following for those of you in New York & thereabouts is the schedule of readings during our next stay in the home town, February 24 to April 10, residing again with Tony Torn and Lee-Ann Brown at 435 West 22nd Street, New York, NY 10011. We expect to be available throughout that time at the present email (jrothenberg at cox.net) and via our two cell phones [redacted] and [redacted].

Reading & pre-launch of Eye of Witness: A Jerome Rothenberg Reader (Black Widow Press), with Heriberto Yépez, at St Marks Poetry Project, 2nd Avenue and 10th Street, 8:00 P.M., Wednesday March 13.

Reading, for North Manhattan Arts Alliance, at Cornerstone Church, Bennett Avenue and 189th Street, 2:00 P.M., Sunday March 17.

Retrospective performance of collaborations with Charlie Morrow, composer, at Ear Up Gallery (above the Ear Inn), 326 Spring Street, 2:00 P.M., Saturday March 23.

Reading, with Pierre Joris, at DIA, Readings in Contemporary Poetry, 535 West 22nd Street, 5th Floor, 6:30 P.M., Monday April 8.

Prior to that, starting this Saturday, we'll be at the Ninth International Poetry Festival in Granada, Nicaragua, spending a week there, so we thought to send out this announcement in advance of our travels.

Warm embraces in the meantime,

JERRY and DIANE

↑ Index

88. Joe Safdie
The Latest Gentrification
Tue 12 Feb 2013

Speaking of smelling metal knees, I read a nice piece today by one Rebecca Solnit in the *London Review of Books* which painted a rather unflattering portrait of my old town; I thought I might ask Bay Area poets to respond.

http://www.lrb.co.uk/v35/n03/rebecca-solnit/diary

Here's a relevant paragraph in case the link asks you to subscribe or something:

"A Latino who has been an important cultural figure for forty years is being evicted while his wife undergoes chemotherapy. One of San Francisco's most distinguished poets, a recent candidate for the city's poet laureate, is being evicted after 35 years in his apartment and his whole adult life here: whether he will claw his way onto a much humbler perch or be exiled to another town remains to be seen, as does the fate of a city that poets can't afford. His building, full of renters for most or all of the past century, including a notable documentary filmmaker, will be turned into flats for sale. A few miles away, friends of friends were evicted after twenty years in their home by two Google attorneys, a gay couple who moved into two separate units in order to maximi[z]e their owner-move-in rights. Rental prices rose between 10 and 135 per cent over the past year in San Francisco's various neighbo[o]rhoods, though thanks to rent control a lot of San Franciscans were paying far below market rates even before the boom -- which makes adjusting to the new market rate even harder. Two much-loved used bookstores are also being evicted by landlords looking for more money; 16 restaurants opened last year in their vicinity. On the waterfront, Larry Ellison, the owner of Oracle and the world's sixth richest man, has been allowed to take control of three city piers for 75 years in return for fixing them up in time for the 2013 America's Cup; he will evict dozens of small waterfront businesses as part of the deal."

I mean, on the day when pitchers and catchers report, I'm reconsidering being a Giants fan. Cleveland Indians anyone?

↑ Index

89. Tomás Ó Cárthaigh
"Lovers of the Lakes of Tears" - Valentines Love Poetry
Tue 12 Feb 2013

Unlike other Islamic societies, Berbers still practice marriages by

Unlike other Islamic societies, Berbers still practice marriages by the heart, where lovers choose each other, as opposed to being chosen for each other by families. A local legend tells of two lakes being formed, Isli (his) and Tislit (hers), from the tears of two lovers denied by their warring tribes the right to marry. The lovers both drowned in the lakes formed by their tears, and in regret the peoples decreed never again would families stand in the way of a marriage of the heart. An unusual tale for Valentines!!!

"Lovers of the Lakes of Tears" - Valentines Love Poetry

"a person with a good book is never alone... a writer until they've written one is never at peace"

_____

- www.writingsinrhyme.com ::: Add me on Facebook::: My YouTube Videos

↑ Index

90. aldonlnielsen
Re: Jeffers and the Beats
Wed 13 Feb 2013

I was away from home when this thread started --

For what it's worth, a check of the name index to THE SELECTED LETTERS OF ROBINSON JEFFERS 1897-1962 turns up not one reference to any Beat writer, or any of the New American Poets at all for that matter --

though this is, again, the SELECTED letters --

Aldon Lynn Nielsen
The George and Barbara Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA 16801

I never wanted to be the man who broke your heart --
Only wanted to be the man who wrote the song

That broke your heart

On Feb 10, 2013, at 8:58 PM, reJennifer Bartlett <[redacted]> wrote:

> *My dad edited tons of Bill's stuff. The other one I have here is Naked Heart (that's essays by UNM Press) and the Veritable Years (which largely poetry). There is tons of other stuff but don't have in my mind...*
>
> *I went to Bill's house as a teenager (it was called Kingfisher Flat) it was wonderful in the Santa Cruz mountains. Bill had pretty severe Parkinsons by*

> *then, but I was lucky to meet him (as an "adult).*
>
> *On Thu, Feb 7, 2013 at 3:45 AM, Jesse Glass <[redacted]> wrote:*
>
> *It's interesting that while Henry Miller did connect with the Beats--or they with him, I can't recall reading of any of the Beats or even the tangentially Beat writers going to visit him. Maybe William Everson did, since he was such a fan of Jeffers-like narratives, and a producer of the same. Once again, Rexroth--if you want to count him as a Beat probably did encounter him, as he encountered Ina Coolbrith Clark Ashton Smith and the other first gen San. Fran. writers this side of Jack London and George Sterling, but by god I don't recall any written Rexroth memories of an actual Jeffers visit. Jeffers was still alive and kicking--though he wasn't writing much by the time the Beats really got going, and I wonder how much he would have had in common with what they were up to anyway. He strikes me as someone who didn't get into fast cars, drinking all night, and all of that stuff. Jeffers didn't have much to do with Williams either come to think about it, and Williams was key to the Beats. Interesting question. Now what the critics have said about influences, maybe Snyder and Welch with their version of ecopoetics, etc. Maybe. Jess*
>
> *On 2/5/2013, "Sarah Rosenthal" <[redacted]> wrote:*
>
> *Hi,*
>
> *If anyone is aware of any texts that address interconnections (poetic or otherwise) between Robinson Jeffers and the Beat movement, I'd love to hear about them.*
>
> *Thanks much,*
> *Sarah*

↑ Index

91. **Pierre Joris**

Re: The Metaphor of the Gun in American Poetry

Wed 13 Feb 2013

Eric Mottram's essay PERSUASIVE LIPS is very informative on guns in American letters. Check it out on NOMADICS blog in late December 12. --Pierre

Sent from my iPad
Pierre Joris
http://pierrejoris.com

On Feb 10, 2013, at 12:11 PM, Jesse Glass <[redacted]> wrote:

> *On 2/8/2013, "Jim Finnegan" <[redacted]> wrote:*
>
> *Dorn's "Gunslinger" series comes to mind of course. But old school, you can't beat this image from Longfellow....*
> *Take a look at Melville's "The Swamp Angel"--bad poetry as almost always, but by gum an interesting mind! Jess*
>
> *TheArsenal at Springfield*
>
> *This isthe Arsenal. From floor to ceiling*
>
> *Like a huge organ, rise the burnishedarms;*
>
> *Butfrom their silent pipes no anthem pealing*
>
> *Startles the villages with strange alarms.*
>
> *Ah!what a sound will rise, how wild and dreary,*
>
> *When the death-angel touches those swiftkeys!*
>
> *Whatloud lament and dismal Miserere*
>
> *Will mingle with their awful symphonies!*
>
> *(firsttwo stanzas)*
>
> *HenryWadsworth Longfellow*
>
> *-----Original Message-----*
> *From: POETICS automatic digest system <[redacted]>*
> *To: POETICS <[redacted]>*
> *Sent: Thu, Feb 7, 2013 12:02 am*
> *Subject: POETICS Digest - 4 Feb 2013 to 6 Feb 2013 (#2013-16)*
>
> *----------*
>
> *Date: Mon, 4 Feb 2013 22:36:31 +0000*
> *From: Jesse Glass <[redacted]>*
> *Subject: The Metaphor of the Gun in American Poetry*
>
> *I'm very interested in the metaphor of the gun as reflected in American poetry. I'm quite aware of My Life had Stood--A Loaded Gun by Emily*

> *Dickinson, and the Currier and Ives shooting contest in Song of Myself, but more titles, and more contemporary manifestations in poetry, and especially linguistically innovative poetry would be of interest.*
>
> *Jess*
>
> *==========*

↑ Index

92. **Eric Dickey**

Re: The Metaphor of the Gun in American Poetry

Wed 13 Feb 2013

Todd Moore's The Riddle of the Wooden Gun, and his Dillinger poems are a must read.

Eric

_____
From: michael farrell <[redacted]>
To: [redacted]
Sent: Saturday, February 9, 2013 6:25 PM
Subject: Re: The Metaphor of the Gun in American Poetry

frank ohara

on seeing larry rivers' washington crossing the delaware:

Don't shoot until, the white of freedom glinting on your gun barrel, you see the general fear.

+

jack spicer, billy the kid:

no one will get his gun or obliterate
their shadows

> *Date: Fri, 8 Feb 2013 11:52:14 -0500*
> *From:* [redacted]
> *Subject: Re: The Metaphor of the Gun in American Poetry*
> *To:* [redacted]
>
> *Dorn's "Gunslinger" series comes to mind of course. But old school, you can't beat this image from Longfellow....*

TheArsenal at Springfield

This isthe Arsenal. From floor to ceiling

Like a huge organ, rise the burnishedarms;

Butfrom their silent pipes no anthem pealing

Startles the villages with strange alarms.

Ah!what a sound will rise, how wild and dreary,

When the death-angel touches those swiftkeys!

Whatloud lament and dismal Miserere

Will mingle with their awful symphonies!

(firsttwo stanzas)

HenryWadsworth Longfellow

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Jess

> ==========

↑ Index

93. **Jesse Glass**

Re: SPRUNG FORMAL: OPEN Jordan Stempleman SUBMISSIONS

Wed 13 Feb 2013

On 2/11/2013, "" <[redacted]> wrote:

>
>
>
>
>
>
>
>
>
>
>
>
>
>
"lil"
Sprung
Stempleman, Jordon
>Formal, 2013 "lil" Stemple/ "lil"man issue.
>
>
We are currently seeking K.Silem Mohammad's bits, Mary Jo Bang's bobs, Linh Dinh's doodads, Mike Young's inconsequentialities, Sawako Nakayasu's dashes, pinches and sprinkles, Dara Wier's inadequacies, Jennifer L. Knox's little man syndrome, Matt Hart's shrunken head, Rachel B. Glaser's microcosms, Alli Warren's EPs, Cyrus Console's miniatures, Tao Lin's flash in the pan, Mark Leidner's parasites and viruses, Sandra Simonds's quirks, quarks, and quacks, Mathias Svalina's mosquito bites, Dana Ward's tiny resentments,the small stuff
Brandon Downing ain't sweating, the small stuff
Brandon Downing is sweating, Sampson Starkweather's sweat and tears,

Michele Taransky's modest mice, Brandon Brown's little deaths, Jordan Stempleman's little debts, Jordan Stempleman's teacup poodles, Jordan Stempleman's cupcakes, Jordan Stempleman's brief thoughts, Jordan Stempleman's briefs' thoughts, Jordan Stempleman's wee dinky peanuts, Jordan Stempleman's lowercase, Jordan Stempleman's punctuation, Jordan Stempleman's slights, Jordan Stempleman's oxford commas, and all Jordan Stempleman's tiddlywits.
>
>
>
>Past contributors include: Jordan Stempleman.
>
>
>
>Check out last year's issue here:

X
>
>
>
>Acceptable formats:
>
>Poetry (2 lines maximum, 46 poems)
>
>Microtiddlywits (under 4 words, 3-5 orts)
>
>Visual Imagery (will be shrunk smaller, 46
>winkydinks in a Motel McDonald's Art University)
>
>
>
>Our conception period was 1997 (?)
>
>
>
>Simultaneous conceptions are accepted but please notify
>Jordan Stempleman if Jordan Stempleman has been accepted elsewhere.
>
>
>
>Jordan Stempleman's email and snail mail emissions are accepted (Please
>note no Jordan Stempleman emissions

>
>will be returned, if nocturnal)
>
>
>
>Jordan Stempleman's Email emissions can be directed to:
>
Jordan Stempleman
>
>Please put last name Stempleman/title(s) of emissions in subject line:
nocturnal, diurnal, herniated
>
>
>
>Jordan Stempleman's Snail nocturnal emissions can be directed to:
>
Jordan Stempleman
>
>Attn: Jordan Stempleman
>
>4415 Tiddlywit Blvd
>
>Kansas City, Wee Dinky Peanuts, 1997 (?)
>
>
>
>Jordan Stempleman looks backward.
>
>
>

↑ Index

94. Anny Ballardini

Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013

Wed 13 Feb 2013

An intelligent hacker. Oh my.

On Mon, Feb 11, 2013 at 12:15 AM, Martha Deed <[redacted]> wrote:

> *February 31st? This is a joke -- right?*
>
> *Martha*

> *Mark Young wrote:*
>
> *"We are seeking an energetic and intelligent Editor for this part-time, project-based work . . . seeking an Editor with web design background to create and maintain a website/blog . . . The Editor will liaison with the anthology's main editors and be responsible for the creative oversight and management of a website devoted to world poetry. . . will brainstorm ideas for the online presence of this book. . . . will write summaries, synopses,*
> *and will conduct interviews . . . will be responsible for the site's overall style, appearance, and ultimately its literary reach."*
>
> *Sounds great until you get to this part:*
>
> *"This unpaid, experience-building position allows work from your home office . . ."*
>
> *& then you realize that what it is is crass exploitation, sweat-shop labor without even a pittance of payment, a ripoff for a new century.*
>
> *On Wed, Feb 6, 2013 at 1:07 AM, Shankar, Ravi (English) <*
> *[redacted]> wrote:*
>
> *Post Date: February 1, 1013*
> *Position: Editor/Web Designer*
> *Deadline for application: February 31, 2013*
> *Send resume to: [redacted].**com<[redacted]>*
>
> *==========**====*

--
Anny Ballardini

http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html
I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

↑ Index

95. George Bowering
Re: Jeffers and the Beats
Wed 13 Feb 2013

I can't imagine any connection between Jeffers and the Beats except in readers' minds.

gb

On Feb 10, 2013, at 7:07 AM, Catherine Daly wrote:

> *Jeffers' wife raced cars in Southern California, but this is before 1913. They were pretty well known in Carrmel for in-home musical evenings earlier in their time there.*
>
> *There also seems to have been a Krishnamurti/Theosophy connection.*
>
> *Thanks for the article, Patrick.*
>
> *Catherine*

George Bowering
A clean, well-lighted face.

↑ Index

96. George Bowering
Re: Jeffers and the Beats
Wed 13 Feb 2013

I p[layed slo-pitch softball with Lee at U. of New Mexico.
What a horrible game.
But it was fun.

gb

On Feb 10, 2013, at 5:52 PM, reJennifer Bartlett wrote:

> *Hi All,*
>
> *Bill (Everson)'s connection to Jeffers is described at length in my dad's biography "The Life of Brother Antoninus (written by Lee Barltett). Although I have never hear Bill called a Beat Poet. He was very loosely associated with San Fran. Renaissance (although him and Duncan didn't get along too well, always). Jennifer*
>
> *On Thu, Feb 7, 2013 at 3:45 AM, Jesse Glass <[redacted]> wrote:*
>
> *It's interesting that while Henry Miller did connect with the Beats--or they with him, I can't recall reading of any of the Beats or even the tangentially Beat writers going to visit him. Maybe William Everson did, since he was such a fan of Jeffers-like narratives, and a producer of the same. Once again, Rexroth--if you want to count him as a Beat probably did encounter him, as he encountered Ina Coolbrith Clark Ashton Smith and the other first gen San. Fran. writers this side of Jack London and George Sterling, but by god I don't recall any written Rexroth memories of an actual Jeffers visit. Jeffers was still alive and kicking--though he wasn't writing much by the time the Beats really got going, and I wonder how much he would have had in common with what they were up to anyway. He strikes me as someone who didn't get into fast cars, drinking all night, and all of that stuff. Jeffers didn't have much to do with Williams either come to think about it, and Williams was key to the Beats. Interesting question. Now what the critics have said about influences, maybe Snyder and Welch with their version of ecopoetics, etc. Maybe. Jess*
>
> *On 2/5/2013, "Sarah Rosenthal" <[redacted]> wrote:*
>
> *Hi,*
>
> *If anyone is aware of any texts that address interconnections (poetic or otherwise) between Robinson Jeffers and the Beat movement, I'd love to hear about them.*
>
> *Thanks much,*
> *Sarah*

George Bowering
Likes towns with "ver" in them.

↑ Index

97. steve dalachinsky
Re: The Latest Gentrification
Wed 13 Feb 2013

---

smellie metal knees sent me quite a rejectionbest/worse weirdesyt i ever had

On Tue, 12 Feb 2013 11:51:33 -0800 Joe Safdie <[redacted]>
writes:
> Speaking of smelling metal knees, I read a nice piece today by one
> Rebecca Solnit in the *London Review of Books* which painted a
> rather unflattering portrait of my old town; I thought I might ask
> Bay Area poets to respond.
>
> http://www.lrb.co.uk/v35/n03/rebecca-solnit/diary
>
> Here's a relevant paragraph in case the link asks you to subscribe
> or something:
>
> "A Latino who has been an important cultural figure for forty years
> is being evicted while his wife undergoes chemotherapy. One of San
> Francisco's most distinguished poets, a recent candidate for the
> city's poet laureate, is being evicted after 35 years in his
> apartment and his whole adult life here: whether he will claw his
> way onto a much humbler perch or be exiled to another town remains
> to be seen, as does the fate of a city that poets can't afford. His
> building, full of renters for most or all of the past century,
> including a notable documentary filmmaker, will be turned into flats
> for sale. A few miles away, friends of friends were evicted after
> twenty years in their home by two Google attorneys, a gay couple who
> moved into two separate units in order to maximi[z]e their
> owner-move-in rights. Rental prices rose between 10 and 135 per cent
> over the past year in San Francisco's various neighbo[o]rhoods,
> though thanks to rent control a lot of San Franciscans were paying
> far below market rates even before the boom -- which makes adjusting
> to the new market rate even harder. Two much-loved used bookstores
> are also being evicted by landlords looking for more money; 16
> restaurants opened last year in their vicinity. On the waterfront,
> Larry Ellison, the owner of Oracle and the world's sixth richest
> man, has been allowed to take control of three city piers for 75

> years in return for fixing them up in time for the 2013 America's
> Cup; he will evict dozens of small waterfront businesses as part of
> the deal."
>
> I mean, on the day when pitchers and catchers report, I'm
> reconsidering being a Giants fan. Cleveland Indians anyone?
>
>
>
>
>
>
>

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98. Lisa Jarnot

poetry writing workshop in jackson heights, queens

Wed 13 Feb 2013

Hi All,

could you please forward this to interested parties? Thanks, Lisa Jarnot

In the autumn I ran a workshop with the theme "poet's notebooks" and it went really well. I'm running part 2 of the class on mondays 6-8:30 from Feb 25 to April 29 at my apartment in Jackson Heights, Queens. I have 4 students enrolled and am looking for 3 more.

Cost is $300 for new students, $275 for returning
students. I want to run the class as a theater performance of sorts.
There will be five topics that we'll focus on in notebook writing:

Architecture
Food
State dept (current international affairs)
Language
Meteorology

And we will spend two weeks on each topic. The goal is to write obsessively in the notebook about the topic in an "as if" mode. (during these two weeks I AM an architect or I AM fluent in Japanese, or I AM a state dept official.) I'm thinking of the workshop meetings as a kind of salon, where we come in, have a glass of wine, (or tea), and talk about our discoveries, read from our notebooks, and spin off into in-class writing exercises inspired by the information we've gathered.

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99. ShaunAnne Tangney
Re: Jeffers and the Beats
Wed 13 Feb 2013

You've gotten a lot of good ideas recently, but I've several more suggestions for you.

Tim Hunt edited the five-volume Collected Poetry (Jeffers) and is certainly one of the pre-eminant Jeffers scholars living. He also recently published--or is about to publish--a book on Kerouac and if anyone knows the ready connections between Jeffers and the beats, it is likely him. You can connect with Tim via his web-site: http://www.tahunt.com/ I know Tim very well and I am sure he would be delighted to talk with you.

Bob Brophy is another pre-eminent Jeffers scholar and I know he knows a great deal about Jeffers and the beats. I am hesitant to put people's e-mail addresses out on list-servs, but if you wish to back-channel me, I can connect you with Bob. He is another good friend and I'm sure he would be glad to share what he knows.

The Robinson Jeffers Association web-site has all the back issues of the RJ Newsletter on-line, as well as many volumes of Jeffers Studies: http://www.robinsonjeffersassociation.org/

The RJA also maintains a list-serv and I am certain if you posed your query to that list-serv you would get a ton of feedback, ideas, and directions:
<[redacted]>

As I'm sure you know, the beats were far more interested in Jeffers than he was of them. Of course they hardly overlapped, RJ dying in 1962. But the Beat Museum in San Francisco, for example, displays a bust of Jeffers, good indication that he was meaningful to them. I am certain there is some scholarship on RJ and the beats out there; the connection is not tenuous.

I am a long-time Jeffers scholar and member of RJA; feel free to drop my name when/if you contact any of the people I've mentioned here.
--ShaunAnne Tangney
Minot State University

One quick note on the post below: Jeffers was absolutely into "fast cars and drinking all night" as the first two volumes of the Collected Letters amply demonstrates. Life and times at Tor House were absolutely besotted and at times completely mad. There are a series of letters in volume 2 between Una and a friend where she admits that Jeffers almost murdered her in a drunken rage driving home from a party--!

On Feb 10, 2013, at 3:31 AM, steve dalachinsky wrote:

> *he and ferlengetto lived close by at big sur i'm sure they had some contact*
>
> *On Thu, 7 Feb 2013 08:45:40 +0000 Jesse Glass <[redacted]> writes:*
> *It's interesting that while Henry Miller did connect with the Beats--or*
> *they with him, I can't recall reading of any of the Beats or even the*
> *tangentially Beat writers going to visit him. Maybe William Everson*
> *did, since he was such a fan of Jeffers-like narratives, and a producer*
> *of the same. Once again, Rexroth--if you want to count him as a Beat*
> *probably did encounter him, as he encountered Ina Coolbrith Clark Ashton*
> *Smith and the other first gen San. Fran. writers this side of Jack*
> *London and George Sterling, but by god I don't recall any written*
> *Rexroth memories of an actual Jeffers visit. Jeffers was still alive*
> *and kicking--though he wasn't writing much by the time the Beats really*
> *got going, and I wonder how much he would have had in common with what*
> *they were up to anyway. He strikes me as someone who didn't get into*
> *fast cars, drinking all night, and all of that stuff. Jeffers didn't*
> *have much to do with Williams either come to think about it, and*
> *Williams was key to the Beats. Interesting question. Now what the*
> *critics have said about influences, maybe Snyder and Welch with their*
> *version of ecopoetics, etc. Maybe. Jess*
>
> *On 2/5/2013, "Sarah Rosenthal" <[redacted]>*
> *wrote:*
>
> *Hi,*
>
> *If anyone is aware of any texts that address interconnections*
> *(poetic or otherwise) between Robinson Jeffers and the Beat*
> *movement, I'd love to hear about them.*
>
> *Thanks much,*
> *Sarah*

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100. Aldon Nielsen
NEH Summer Institute
Wed 13 Feb 2013

Greetings!

We are writing to invite you to learn more about an exciting three week NEH summer institute for twenty-five college and university teachers (including at least three advanced graduate students), filled with innovative scholarship, rich dialog, and fertile opportunities for advancing research.

When: July 14 - August 3, 2013

**

Where: University of Kansas, Lawrence, KS

**

*What: “Don’t Deny My Voice: Reading and Teaching African American Poetry” *

**

Application Deadline: March 4, 2013

What *is* poetry today? What has changed? How do we teach poetry and get students to transform their passion for performance into meaningful analysis? The Institute seeks to strengthen the connections between foundational and contemporary forms of poetry, between the practice of poetry and today’s global society, and between the words and sounds and the spirit of black poetry that refuses to be denied.

If you are a current college or university teacher of American literature or near the end of your graduate studies in this field, and have an interest, please read the attached “Dear Colleague” letter with much more detail on this exciting project and please visit our website www.dontdeny.ku.edu for further application instructions. The stipend for this three-week Institute will be $2,700 for each NEH Summer Scholar, to cover travel, housing and food.

Or, if you know of a college teacher who might be interested in applying to this institute, please forward this invitation to them!

Best Regards,

Don’t Deny My Voice Staff
[redacted]<http://us.mc1813.mail.yahoo.com/mc/compose?to=[redacted]>

and

Maryemma Graham
Institute Director
--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"Out of the zone of interior armies the nebraska
of our terror flies"

-- Ed Dorn

↑ Index

101. Ariella Goldberg
Harryette Mullen, the 2012–2013 Allen Ginsberg Visiting Fellow at the Jack Kerouac School
Wed 13 Feb 2013

—

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102. patrick dunagan
Re: The Latest Gentrification
Wed 13 Feb 2013

it is pretty bad. and what Solnit reports is accurate so far as I have some knowledge of who she speaks. (She gave a rather grandstanding bit in regards to all this @ the 3 hour multi-speaker Jay Defeo event the other Sat @ SFMoma.) There's also Kevin Killian's bit: http://www.sfbg.com/2012/10/16/sf-stories-kevin-killian Kind of beating her to the punch at least for local readers. However, as I ribbed Kevin a little, his claim: "we counted and realized that only three poets under the age of forty remain in San Francisco." is rather silly.

I personally know at least 6 closely--- no matter how you wanna break down what makes a "poet" a poet. & i checked with Kevin and he was only counting one of mine, I think. and he didn't really know where the others lived. But everybody else lives in the East Bay it's true, , have lost at least 3 or more "young poets" in the last couple years and nearly just lost another, but luckily he's now just living closer to me, and that's where all the hip house readings are for the most part. I stay in the city myself. As for the Giants--- the new park is really very nice. I'd much prefer they start to lose tho and tickets become cheaper and more available and eventually the whole stadium just becomes a public park of some kind. Open all the time. On 12 February 2013 11:51, Joe Safdie <[redacted]> wrote:

> *Speaking of smelling metal knees, I read a nice piece today by one Rebecca Solnit in the *London Review of Books* which painted a rather unflattering portrait of my old town; I thought I might ask Bay Area poets to respond.*
>
> *http://www.lrb.co.uk/v35/n03/rebecca-solnit/diary*
>
> *Here's a relevant paragraph in case the link asks you to subscribe or something:*
>
> *"A Latino who has been an important cultural figure for forty years is being evicted while his wife undergoes chemotherapy. One of San Francisco's most distinguished poets, a recent candidate for the city's poet laureate, is being evicted after 35 years in his apartment and his whole adult life here: whether he will claw his way onto a much humbler perch or be exiled to another town remains to be seen, as does the fate of a city that poets can't afford. His building, full of renters for most or all of the past century, including a notable documentary filmmaker, will be turned into flats for sale. A few miles away, friends of friends were evicted after twenty years in their home by two Google attorneys, a gay couple who moved into two separate units in order to maximi[z]e their owner-move-in rights. Rental prices rose between 10 and 135 per cent over the past year in San Francisco's various neighbo[o]rhoods, though thanks to rent control a lot of San Franciscans were paying far below market rates even before the boom -- which makes adjusting to the new market rate even harder. Two much-loved used bookstores are also being evicted by landlords looking for more money; 16 restaurants opened last year in their vicinity. On the waterfront, Larry Ellison, the owner of Oracle and the world's sixth richest man, has been allowed to take control of three city piers for 75 years in return for fixing them up in time for the 2013 America's Cup; he will evict dozens of small waterfront businesses as part of the deal."*
>
> *I mean, on the day when pitchers and catchers report, I'm reconsidering being a Giants fan. Cleveland Indians anyone?*

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103. Carfagna, Richard
new poetic symphony no.5
Wed 13 Feb 2013

Greetings,

White Sky EBooks has graciously published my Symphony No.5 (crow songs at dawn.)
Here is the link:
http://archive.org/details/SymphonyNo.5_175

If you are so inclined, please give it a read.
I hope you find it interesting.

Be Well,,
Ric

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104. Jim Finnegan
Fwd: Announcing the Muriel Hoff American Jewish Poetry Award
Wed 13 Feb 2013

-----Original Message-----
From: grossberg <[redacted]>
To: jforjames <[redacted]>
Sent: Wed, Feb 13, 2013 1:48 pm
Subject: Announcing the Muriel Hoff American Jewish Poetry Award

Hi Jim,
I'm writing to ask if you would forward the following email to your email list. It is announcing a new poetry competition for undergraduate poets.
I hope your week is going well--
Ben
* * *
Announcing the The Muriel Hoff American Jewish Poetry Award at the Maurice Greenberg Center for Judaic Studies at the University of Hartford
How to Enter the Muriel Hoff American Jewish Poetry Award
The Muriel Hoff American Jewish Poetry Award is presented to an American poet whose work of poetry is considered to have significance for the American

Jew. This yearâ€™s theme is: Jewish Life in America. This yearâ€™s contest is open to College Students (undergraduate and graduate).
Submissions are due by Friday March 22, 2013 by 5 p.m.
Late entries will not be accepted and there is no entry fee.
One submission only and one hundred lines is the maximum length of a submission.
Only electronic submissions will be accepted.
Instructions:
Email your submissions to [redacted]

Subject line: Hoff Poetry Award
Put your last name on the subject line of the email
In the body of the email, include your full name, your phone number, your local mailing and home address.

Please include for each submission, the title of the piece, your major in college, your advisor and your year in the university. In the body of the email only. If a poem is untitled, please use the first few words of the first line of the poem in the body of the email for identification. The submission should be sent as a separate Microsoft Word attachment of the email WITHOUT YOUR NAME OR ANY IDENTIFYING ELEMENT on the attached Word document. Only English language submissions will be accepted. Awards will be bestowed at the Maurice Greenberg Center for Judaic Studies at the University of Hartford Awards Dinner and Program on April 29, 2013 at the 1877 Club of the University of Hartford, West Hartford, CT 06117

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105. patrick dunagan
Re: Jeffers and the Beats
Wed 13 Feb 2013

Thanks for checking out the article, Catherine.

Una Jeffers, his wife, did lead a very interesting life--- I also wrote up
the latest vol of letters awhile ago:
http://criticalflame.org/nonfiction/0912_dunagan.htm
it's somewhat worthwhile & a lovely looking book--- if VERY long---
the Krishnamurti/Theosophy connection pops up there in so far that Una
reports on some of the visits they had ---
she wrote most of the Jeffers correspondence.
There's also an awesome pic in the book of Una with Langston Hughes outside
by some rocks accompanied by a couple bottles of something or other

On 10 February 2013 07:07, Catherine Daly <[redacted]> wrote:

> *Jeffers' wife raced cars in Southern California, but this is before 1913. They were pretty well known in Carrmel for in-home musical evenings earlier in their time there.*
>
> *There also seems to have been a Krishnamurti/Theosophy connection.*
>
> *Thanks for the article, Patrick.*
>
> *Catherine*

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106. **Sarah Rosenthal**

Re: Jeffers & the Beats

Thu 14 Feb 2013

Thanks to all who've responded to my query, here and via backchannel. Extremely helpful! --Sarah

↑ Index

107. **David Kirschenbaum**

Save the Date: BoogWork/ Karasick, Peterson, & Rogue Beats (music)

Thu 14 Feb 2013

---

please forward

Save the Date:

Boog City presents

BoogWork
Our last Tuesdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

Sat., March 2, 6:00 p.m. sharp
(Note new, earlier start time for series)

$5 suggested

reading and workshop from
Adeena Karasick

reading from
Tim Trace Peterson

and music from
Rogue Beats

Sidewalk Café
94 Ave. A
NYC

**Adeena Karasick http://www.adeenakarasick.com Adeena Karasick is an internationally acclaimed and award-winning poet, media-artist, and author of seven books of poetry and poetic theory, most recently, This Poem and Amuse Bouche: Tasty Treats for the Mouth (both from Talonbooks) as well as four videopoems regularly showcased at film festivals worldwide. All her work is marked with an urban, Jewish, feminist aesthetic that continually challenges linguistic habits and normative modes of meaning production. Engaged with the art of combination and turbulence of thought, it is a testament to the creative and regenerative power of language and its infinite possibilities for pushing meaning to the limits of its semantic boundaries.

Her writing has been described as "electricity in language" (Nicole Brossard), "plural, cascading, exuberant in its cross-fertilization of punning and knowing, theatre and theory" (Charles Bernstein), "a tour de force of linguistic doublespeak" (Globe and Mail), and "opens up the possibilities of reading" (Vancouver Courier). She is co-founding director (Minister of Semiotic Turbulence) with Jake Marmer for KlezKanada Poetry Festival and Retreat: Three Millennia of Poetic Subversion and professor of communication and media studies at Fordham University.

**Tim Trace Peterson http://www.writing.upenn.edu/pennsound/x/Peterson.php Tim Trace Peterson is the author of Since I Moved In (Chax Press) and Violet Speech (2nd Avenue Poetry), and the editor/publisher of EOAGH. Peterson is co-editor of Troubling the Line: Trans and Genderqueer Poetry & Poetics (Nightboat Books) and co-editor of the forthcoming Collected Writings of Gil Ott (Chax Press). Peterson curated the TENDENCIES: Poetics & Practice talks series at CUNY Graduate Center from 2009-2012.

**Rogue Beats http://www.roguebeats.bandcamp.com Rogue Beats is Melissa Menake and Alan Semerdjian, two NYC educators/ artists with a mutual love for great songs, ukuleles, and singing at the top of their lungs while cooking breakfast together. For information and totally free downloads, please visit the above url.

**Boog City http://www.boogcity.com Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates Welcome to Boog City, an annual poetry, music, and theater festival, as well as three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater-Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All Third Thursdays, 6:00 p.m.-8:00 p.m.)

2013

March 21—BoogWork: Joe Elliot (reading and workshop). Second poet and musical act TBD. April 18—BoogWork: Lee Ann Brown (reading and workshop). Second poet and musical act TBD. May 16—BoogWork: Amy King (reading and workshop), Sara Jane Stoner (reading), and Joseph Keckler (music)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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108. Rob McLennan

new from above/ground press: Twentieth, by Gil McElroy

Thu 14 Feb 2013

Twentieth
Gil McElroy
$4

Apollinaire

Youre
in Europe. Youre
tired, & youre
reading poetry all day. Youre
very pompous
& still confessing a
hole here, a world
there, a heart, a
wretched heart.

Goodbye
life. Wherever you go Im sick of hearing
me.

Apollinare is the best example: undemanding Apollinaire,
inevitable Apollinaire, Apollinare with all the answers. You saw yourself in Apollinaire, Apollinaire in your eyes. Look behind me, Apollinaire, while I mourn.

published in Ottawa by above/ground press
February 2013
a/g subscribers receive a complimentary copy

Gil McElroy is a poet, independent curator, art critic, and visual artist. He has published four books of poetry, most recently Ordinary Time (Talonbooks, 2011), and numerous chapbooks that include Ordinary Time: The Merton Lake Propers (Baseline Press, 2012). He is also author of Gravity & Grace: Selected Writing on Contemporary Canadian Art (Gaspereau Press, 2001) and the memoir Cold Comfort: Growing Up Cold War (Talonbooks, 2012). McElroy writes about visual art for publications in Canada and the United States, and is a regular correspondent for Akimblog. As a practicing visual artist, he has recently been collaborating with Halifax-based artist Peter Dykhuis on a series of site-specific gallery exhibitions based on abandoned Cold War military installations in Canada.

He lives in the village of Colborne, Ontario with his wife Heather.

This is Gil McElroys fourth above/ground press chapbook, after Echolocations (1/2 of STANZAS #5, April 1995), Meteor Showers (STANZAS #31, 2002) and (The Work of Art) In the Age of Mechanical Reproduction (November, 2005). See his 2007 12 or 20 questions here. http://robmclennan.blogspot.ca/2007/09/12-or-20-questions-with-gil-mcelroy-bio.html

[Gil McElroy launches Twentieth alongside Nicole Markoti as part of The Factory Reading Series event at the third annual VERSeFest, Saturday, March 16, 2013 at 1:30pm, The Mercury Lounge, Ottawa]

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/02/new-from-aboveground-press-twentieth-by.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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109. Michael Heller
EVENTS IN THE UK
Thu 14 Feb 2013

Dear friends and colleagues in the UK, I will be reading from my new collection, /THIS CONSTELLATION IS A NAME: COLLECTED POEMS 1965-2010 /(Nightboat Books, 2012) as well as lecturing and participating in the following events:

FEBRUARY 20th : University of Central Lancashire (in Preston):

3 PM: "Now Time Poetics; Under the Sign of Benjamin," a talk by Michael Heller. Harrington Building, room 320.

5 PM:Poetry Reading by Michael Heller. Brook Building 008.

FEBRUARY 25th : De Montfort University (Leicester)

6 PM: Poetry Reading by Michael Heller

Clephan Building, room 3.03

Bonners Lane

Leicester (for SAT NAV directions use postcode LE1 5XY)

(The event is free but people coming need to book a seat

Box Office phone: (0116) [redacted] or online booking at:

dmu.ac.uk/culturalexchanges)

FEBRUARY 26th: Cambridge and London

^

3-5 PM: Cambridge University:"American Poetries and Poetics: A Discussion Forum"

with Alfred Corn, Norman Finkelstein, Barry Goldensohn, Michael Heller, Martha Kapos, chaired by Richard Berengarten

Corpus Christi College, The New Combination Room.

7:30 PM: London: The Blue Bus Series

Poetry reading with Michael Heller,Duncan McGibbon and Norman Jope *The Lamb* <http://www.youngs.co.uk/pub-detail.asp?PubID=421>, 94 Lamb's Conduit Street, WC1N 3LZ £5 or £3

FEBRUARY 28th : Canterbury, University of Kent

8 PM: Poetry Reading with Michael Heller and Norman Finkelstein,

The Veg Box,

Jewry Lane, Canterbury;

MARCH 1st :University of Kent,

10 AM: Panel on the Objectivists with Norman Finkelstein, Michael Heller and Ben Hickman.

Grimond Seminar Room 1,

University of Kent

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter

Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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110. Hugh Behm-Steinberg

Eleven Eleven #14

Thu 14 Feb 2013

The staff of Eleven Eleven and I am delighted to announce the launch of issue 14 of Eleven Eleven, at www.elevenelevenjournal.com.

Featuring delectable poetry by Angela Voras-Hills, Becca Klaver, Ben Mirov, Brent Goodman, Caroline Maun, Charmaine Cadeau, Cheryl Quimba and Joe Hall, Connor Willett, Craig Rebele, Dahlia Seroussi, Fiona Sze-Lorrain, Helen Vitoria, Hoa Nguyen, Iain Britton, James Cagney, Joshua Corey, Kate Cayley, Kenneth Fields, Laura Mullen, Lorna Dee Cervantes, MG Roberts, Sally Ashton, Sarah Gridley, SB Stokes, Sheila Squillante, Stephen Ratcliffe, Tiff Dressen, Togara Muzanenhamo and Tyrone Williams. Â Scrumptious prose by Barbara Stephens, Cassie Alexander, Ian Golding, Jenny Magnus, Kathleen Crisci, Mattilda Bernstein Sycamore, Mildred Apenyo, Olga Zilberbourg, Preston L. Allen, Scott Butterfield, Soma Mei Sheng Frazier, Toni Kan and William Derringer Â Nourishing translations of work by Agnar Artuvertin (trans. by Matthew Landrum), AngÃ©lica Godorischer (Amalia Gladhart), Irma Pineda (Wendy Call), Jo Malsun (Jiyoon Lee), MarÃa Baranda (Paul Hoover), Maximillian Voloshin (Alex Cigale), Mu Cao (Aaron Crippen), PonÃ§ Pons (Clyde Moneyhun) and Sara Uribe (Toshiya Kamei). Â Toothsome plays by Aaron Levy, Caridad Svich and Tom Coash. Â Zesty visual art by Christina McPhee, Christy Chan, Kate Eric, Mark Baugh-Sasaki, Mary Anne Kluth, Michael Kerbow, RKDB, Steve Fitch, Suzanne Husky Â And to top off your appetite for what's new and necessary, an interview with Charlene Tan, plus reviews of Ben Mirovâ€™s Ghost Machine, Justin Chinâ€™s 98 Wounds, Cole Swensonâ€™s Gravesend, Hazel Whiteâ€™s Peril As Architectural Enrichment and Sun Yung Shinâ€™s Rough, and Savage.

I'd like to thank my amazing staff from last semester (Candace Hoes,Â Autumn Darbrow,Â Samiat Salami,Â Colin Partch,Â Jenna Hans,Â Terrel Adams,Â Kate Chianese,Â Amal Hasaan, Alicia Franco,Â Zane Hawley andÂ Natalie CatasÃºs), as well asÂ Ryan Buresh, Sam Cavedon, Erica Gomez, Lisa Hayes, Vanessa Kauffman, Susan L. Lin and Tanika Thacker for their help in building this issue.

Best,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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111. Sharon Dolin

Risk-Shapers: Sharon Dolin and Peter Covino: Reading & Conversation: Thurs., Feb. 28th 7pm @ Book Culture

Fri 15 Feb 2013

Risk-Shapers: Sharon Dolin and Peter Covino: Reading & Conversation Book Culture, Thursday, Feb. 28th, 7pm, Free and Open to the Public

Join us for two award-winning poets who will read from their new books and discuss the wellsprings of their work. What drives them to write? Both risk-takers in form and subject matter, how do they think about the ethical issues associated with writing about sexuality, abuse, mental illness? Both poets will also talk about the various poetries, both at home and abroad, that inform their work. Boundary-crossers in aesthetics, language, and culture, these Sharon and Peter will also answer questions from the audience.

If you're a teacher of poetry, this is a great event to bring your students to.

Sharon Dolin is the author of five books of poems, most recently: Whirlwind (University of Pittsburgh Press, 2012) and Burn and Dodge (University of Pittsburgh Press, 2008), winner of the AWP Donald Hall Prize in Poetry. She is currently a Visiting Professor of Creative Writing at Hofstra University. Sharon Dolin also teaches at the Unterberg Poetry Center of the 92nd Street Y and directs the Center for Book Arts Annual Letterpress Poetry Chapbook Competition. www.sharondolin.com

Peter Covino is the author of The Right Place to Jump (New Issues 2012) and Cut Off the Ears of Winter (New Issues 2005), as well as the chapbook Straight Boyfriend (2001), winner of the Frank O'Hara Prize. He also co-edited Essays on Italian American Literature and Culture (Bordighera Press, CUNY, 2012). He won the 2007 PEN American/Osterweil Award for emerging poets. He is Associate Professor of English and Creative Writing at the University of Rhode Island.

Book Culture is located at 536 W. 112th St. (bet. Broadway and Amsterdam Ave.)

[redacted] [redacted]

RSVP to the Reading on Facebook:
http://www.facebook.com/events/142487869245184/

Hope to see many of you there.

Here's to a great start to the Year of the Water Snake!

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

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112. Rob McLennan
King Kong Goes to Parliament Hill
Fri 15 Feb 2013

I've a new poem up at the Centretown Nonsense blog,

"King Kong Goes to Parliament Hill,"

http://centretownnonsense.blogspot.ca/2013/02/king-kong-goes-to-parliament-hill.html

dedicated to William Hawkins, Ottawa's most dangerous poet,

rob

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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113. Harrington, Joseph
LYN HEJINIAN judges Beecher's poetry contest
Fri 15 Feb 2013

Hi,

Beecher's magazine is now accepting entries for the annual contest, which closes on March 31. The poetry judge is Lyn Hejinian. Perhaps you or someone you know would like to enter.

Only $12 for the entry fee (which looks like a bargain, these days) for $200 + publication in #3 (and copies). Beecher's is still pretty young, so the odds of making the first cut are still pretty reasonable, methinks.

Guidelines: http://www.beechersmag.com/guidelines/contests/

xxoo

Joe Harrington

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114. Jesse Glass
Many Happy Detournes
Sat 16 Feb 2013

Just wanted to mention the Stein Making of Repeating Loving Being Valentine American project on facebook, which continues to provide many happy detournes of the day for one and all. We're now featuring film clips of luminaries etc.,singers, etc., animals etc.,discussing, etc., debating, etc.,dancing, reading, guessing detourning--which is the beauty point of the whole thing.

For instance

Ron S.
Charles B.
John C.

along with birds. If you come to my page and set all the you-tube clips going at once it's almost like fireworks!!!!!

Jess and Jess again

↑ Index

115. Jeffrey Side
Chicago School of Poetics Scholarship Appeal
Sat 16 Feb 2013

I just got an email from poet Francis Levato saying that he and Larry Sawyer have been teaching from Argotist Ebooks' catalogue at The Chicago School of Poetics. This is great news, and shows great faith in the ebook format as a serious medium for the reception of poetry. This is what he says in his email:

"It's been a while since I last emailed, and I believe it was about teaching from Argotist ebooks at the Chicago School of Poetics. Both I and my co-director Larry Sawyer have taught from your catalogue, and, of course, really appreciate the work you put out. I'm writing now to ask if you might consider helping us get the word out about a scholarship campaign we are nearing the end of for the School. We're trying to raise funds to offer full scholarships to poetry students in financial need. Do you have an email list you regularly send to where you might mention the campaign? If this is something you wouldn't be comfortable doing I completely understand. More information about the campaign is below"

I have agreed to spread the word about the scholarship campaign and urge you all to do so as well. I will also be donating $10 for the campaign.

Here are the full details of the campaign:

Chicago School of Poetics Scholarships

With your generous support, the Chicago School of Poetics will be offering full scholarships for Master Classes (with poets like Eileen Myles and Charles Bernstein) and regular 8-week courses for the 2013 school year.

Just $10 can help students in need attend classes.

Please donate today at:
http://www.indiegogo.com/CSoPScholar
The campaign ends February 22nd.

"This is what a school truly should be—think of Black Mountain College—beyond all the boundaries & borders. "—Ron Silliman

The Chicago School of Poetics (CSoP) is an online and on-location school that offers compelling poetry classes without the MFA time commitment, pressure, or price tag.

With an emphasis on craft, instructors at the School focus on the merits of student writing on its own terms. It’s not the typical creative writing workshop! Courses offered at the School allow students to refine their work in a collaborative—not competitive—environment. We don’t teach creativity. Courses allow students to understand the writing process from the inside by observing firsthand how the instructors work in order to gain the critical distance necessary to write more resonant poetry. The School also offers genuine community. On-location courses offer valuable face-to-face contact and online courses offer valuable access to the vibrant community of Chicago poetry for anyone worldwide.

www.chicagoschoolofpoetics.com

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116. Lewis, Susan

Susan Lewis/White Knuckle chaps

Sat 16 Feb 2013

It's my pleasure and honor to have my prose poetry e-chap, "The Following Message," available online (and free!) from White Knuckle Press. Huge thanks to Dale Wisely and Howie Good, the wonderful editors.

Coming soon: "How to Be Another" from Cervena Barva Press. (Hurray!)

Cheers,

Susan Lewis

Managing Editor

MadHat Press, Lit, & Annual

Here's a sample from the online chap.

S h e W a s H a n d e d H e r L i f e

in triplicate. Puzzled, she tried donating the extras, but no one had an empty slot. Perhaps a modification might be adopted, or a publicity campaign, anything to drum up interest. But all proved fruitless. Meanwhile, they could barely function at cross-purposes. Too much of a good thing, the one who considered herself ancestral concluded, inventing the name for a certain brutal, if necessary, procedure.

Read it all here (http://righthandpointing.us5.list-manage.com/track/click?u=7c5fbd40a2929d0871e8dc6e5&id=5094152618&e=072163fe43) .

And browse wkp's entire catalog here (http://righthandpointing.us5.list-manage.com/track/click?u=7c5fbd40a2929d0871e8dc6e5&id=0a2afaf2db&e=072163fe43) .

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117. Catherine Daly
Re: Jeffers and the Beats
Sat 16 Feb 2013

Mary Fabilli...

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118. michael farrell
Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013
Sat 16 Feb 2013

---

enquiry into rise of unpaid internships ..

http://www.youthandwork.ca/2012/04/australia-launches-inquiry-into-unpaid.html

> *Date: Wed, 13 Feb 2013 08:44:00 +0100*
> *From:* [redacted]
> *Subject: Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013*
> *To:* [redacted]

An intelligent hacker. Oh my.

On Mon, Feb 11, 2013 at 12:15 AM, Martha Deed <[redacted]> wrote:

February 31st? This is a joke -- right?

Martha

Mark Young wrote:

"We are seeking an energetic and intelligent Editor for this part-time, project-based work . . . seeking an Editor with web design background to create and maintain a website/blog . . . The Editor will liaison with the anthology's main editors and be responsible for the creative oversight and management of a website devoted to world poetry. . . will brainstorm ideas for the online presence of this book. . . . will write summaries, synopses,
and will conduct interviews . . . will be responsible for the site's overall style, appearance, and ultimately its literary reach."

Sounds great until you get to this part:

"This unpaid, experience-building position allows work from your home office . . ."

& then you realize that what it is is crass exploitation, sweat-shop labor without even a pittance of payment, a ripoff for a new century.

On Wed, Feb 6, 2013 at 1:07 AM, Shankar, Ravi (English) <
[redacted]> wrote:

Post Date: February 1, 1013
Position: Editor/Web Designer
Deadline for application: February 31, 2013
*Send resume to: [redacted].**com<[redacted]>*

> ==========**====
>
> --
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.lulu.com/content/5806078*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*
> *Friedrich Nietzsche*
>
> *« Stulta est clementia, cum tot ubique*
> *vatibus occurras, periturae parcere chartae »*
> *Giovenale*

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119. Jeffrey Side

Re: Chicago School of Poetics Scholarship Appeal

Sun 17 Feb 2013

I should have said “Francesco Levato” instead of “Francis”. My apologies to him.

----------Original Message----------
Subject: Chicago School of Poetics Scholarship Appeal
From: Jeffrey Side <[redacted]>
Date: Sat, 16 Feb 2013 12:09:57 -0500
Parts/Attachments: text/plain (59 lines)

I just got an email from poet Francis Levato saying that he and Larry Sawyer have been teaching from Argotist Ebooks’ catalogue at The Chicago School of Poetics. This is great news, and shows great faith in the ebook format as a serious medium for the reception of poetry. This is what he says in his email:

“It's been a while since I last emailed, and I believe it was about teaching from Argotist ebooks at the Chicago School of Poetics. Both I and my co-director Larry Sawyer have taught from your catalogue, and, of course, really appreciate the work you put out. I'm writing now to ask if you might consider helping us get the word out about a scholarship campaign we are nearing the end of for

the School. We're trying to raise funds to offer full scholarships to poetry students in financial need. Do you have an email list you regularly send to where you might mention the campaign? If this is something you wouldn't be comfortable doing I completely understand. More information about the campaign is below”

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www.chicagoschoolofpoetics.com

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120. Mary Kasimor
Altered Scale chapbooks
Sun 17 Feb 2013

I'm happy to announce four new chapbooks from The Altered Scale Press.

Jonathan Brannen's Sway and Turning Point

Terrance Folz's Dead Parrots

Mary Kasimor's Duplex

Available through TheAlteredScalePress.com

Best,
Mary Kasimor

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121. Sarah Sarai
Who's for Jesus
Sun 17 Feb 2013

---

fiction by a poet
"Who's for Jesus"
http://www.unlikelystories.org/13/sarai0213.shtml

. . .
Sarah Sarai

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122. patrick dunagan
Re: Jeffers and the Beats
Sun 17 Feb 2013

---

the closest direct contact that I've been able to find regarding Jeffers and the Beats was Kenneth Rexroth's1957 review of Radcliffe Squire's *The Loyalties of Robinson Jeffers*, titled "In Defense of Jeffers," where he says lots of asinine things, and then in *The Selected Letters of Robinson Jeffers*, when writing to Radcliffe Squires who had forwarded him Rexroth's review, Jeffers showed little interest in Rexroth's "silly article" which "is not disturbing but merely obvious" [the quotes are from Jeffers' letter].
http://the-otolith.blogspot.com.au/2012/12/patrick-james-dunagan.html

On 12 February 2013 21:31, aldonlnielsen <[redacted]> wrote:

> *I was away from home when this thread started --*
>
> *For what it's worth, a check of the name index to THE SELECTED LETTERS OF*

ROBINSON JEFFERS 1897-1962 turns up not one reference to any Beat writer, or any of the New American Poets at all for that matter --

though this is, again, the SELECTED letters --

Aldon Lynn Nielsen
The George and Barbara Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA 16801

I never wanted to be the man who broke your heart --
Only wanted to be the man who wrote the song

That broke your heart

On Feb 10, 2013, at 8:58 PM, reJennifer Bartlett <[redacted]> wrote:

My dad edited tons of Bill's stuff. The other one I have here is Naked Heart (that's essays by UNM Press) and the Veritable Years (which largely poetry). There is tons of other stuff but don't have in my mind...

I went to Bill's house as a teenager (it was called Kingfisher Flat) it was wonderful in the Santa Cruz mountains. Bill had pretty severe Parkinsons by then, but I was lucky to meet him (as an "adult).

On Thu, Feb 7, 2013 at 3:45 AM, Jesse Glass <[redacted]> wrote:

It's interesting that while Henry Miller did connect with the Beats--or they with him, I can't recall reading of any of the Beats or even the tangentially Beat writers going to visit him. Maybe William Everson did, since he was such a fan of Jeffers-like narratives, and a producer of the same. Once again, Rexroth--if you want to count him as a Beat probably did encounter him, as he encountered Ina Coolbrith Clark Ashton Smith and the other first gen San. Fran. writers this side of Jack London and George Sterling, but by god I don't recall any written Rexroth memories of an actual Jeffers visit. Jeffers was still alive and kicking--though he wasn't writing much by the time the Beats really got going, and I wonder how much he would have had in common with what they were up to anyway. He strikes me as someone who didn't get into fast cars, drinking all night, and all of that stuff. Jeffers didn't have much to do with Williams either come to think about it, and Williams was key to the Beats. Interesting question. Now what the critics have said about influences, maybe Snyder and Welch with their

> *version of ecopoetics, etc. Maybe. Jess*
>
> *On 2/5/2013, "Sarah Rosenthal" <[redacted]> wrote:*
>
> *Hi,*
>
> *If anyone is aware of any texts that address interconnections (poetic or otherwise) between Robinson Jeffers and the Beat movement, I'd love to hear about them.*
>
> *Thanks much,*
> *Sarah*

↑ Index

123. Calvin Pennix

Recent Release: On Reaction from Differentia Press

Sun 17 Feb 2013

Hello -

I just wanted to give you all a heads up about my latest collection just published by Differentia press -* On Reaction. *
*
*
It is a chapbook length collection and I am very grateful to have been published again by Differentia Press and the outstanding poet Felino A. Soriano. You can check - and please do - the collection here: http://issuu.com/differentiapress/docs/on_reaction_ and Felino and I also have the first part of our dialogue up at: http://quarterafter.org/2012/12/18/quarter-after-dialogues/.

Thanks in advance for checking out the work.

All the best,
Calvin Pennix

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124. ariel goldberg
SEGUE PRESENTS: FRED MOTEN & TONYA FOSTER
Mon 18 Feb 2013

Segue <http://www.seguefoundation.com/calendar.htm> Series is proud to present:

FRED MOTEN & TONYA FOSTER

A poetry reading you don't want to miss!

SATURDAY FEBRUARY 23, 2013
4:30 PM
ZINC BAR
82 WEST 3rd St.<https://maps.google.com/maps?q,+WEST+3rd+St.+ny+ny&hl=en&sllB.746632,-75.770041&sspn=5.074134,11.425781&hnear,+W+3rd+St,+New+York,+10012&t=m&z>

NEW YORK, NY

$5 admission goes to support the readers.

Fred Moten is author of *In the Break: The Aesthetics of the Black Radical Tradition* (University Of Minnesota Press, 2003), *B. Jenkins* (Duke University Press, 2010) and two forthcoming books: *The Feel Trio* and *consent not to be a single being*. He lives in Durham, NC.

Tonya Foster is a poet, teacher, and scholar. Her first book of poetry, *Swarms of Bees in High Court*, is forthcoming from Belladonna. She is the recipient of fellowships from New York Foundation for the Arts (NYFA) and the Macdowell Foundation and is a student in the doctoral program at the Graduate Center of the City University of New York. A believer in community and the possibility of the commons as a site of action and refuge, she is a transplanted child of New Orleans.

UP NEXT: March 2: Lisa Robertson & E. Tracy Grinnell

Check out the Winter/Spring Season!<http://www.seguefoundation.com/calendar.htm>

The Segue Reading Series is made possible by the support of
The Segue Foundation and the Literature Program of the New York State Council of the Arts. For more information, please visit www.seguefoundation.com or call (212) [redacted]<file://localhost/tel/%2528212%2529%20614-0505>.
Curators: February-March: Charity Coleman and Ariel Goldberg.

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125. Tony Trigilio
Radio Free Albion interview: Joe Harrington
Mon 18 Feb 2013

Hi everyone--

Check out the latest on Radio Free Albion -- my interview with Joe Harrington on his book, /Things Come On (an amneoir)/:

http://www.starve.org/radiofreealbion/

Best,
Tony

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126. Jennifer Karmin
Red Rover Series / winter + spring 2013
Tue 19 Feb 2013

RED ROVER SERIES
{readings that play with reading}

WINTER + SPRING 2013
Chicago, Illinois

BLACK TOOK COLLECTIVE
Duriel E. Harris, Dawn Lundy Martin & Ronaldo V. Wilson
3 special events for the IN>TIME Festival
All open to the public. No tickets or registration needed.

FEBRUARY 21 @ 6:30pm
Workshop at Columbia College
33 E. Congress Pkwy (Room 101, Downtown)
free admission

FEBRUARY 22 @ 2pm Reading & Presentation at the Washington Park Arts Incubator 301 E. Garfield Blvd (55th & Prairie Ave, Washington Park) free admission

FEBRUARY 23 @ 7pm
ON INTIMACY AND ORIGIN: Betraying Blackness II
Performance at Tritriangle
1550 N. Milwaukee Ave (3rd floor, Wicker Park)
suggested donation $5

MARCH, APRIL, MAY EVENTS
7pm at Outer Space Studio
1474 N. Milwaukee Avenue

near the CTA Damen blue line
suggested donation $4

MARCH 16
Experiment #61:
H. V. Cramond, Tim Jones-Yelvington, Robin Morrissey & Steven Teref

APRIL 20
Experiment #62:
CM Burroughs, Hannah Gamble, Kate Greenstreet, Deborah Poe & Anne Shaw

MAY 11
Experiment #63:
Joel Craig, Chris Glomski & Chuck Stebelton

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. Founded in 2005 by Amina Cain and Jennifer Karmin, the over sixty events have featured a diversity of renowned creative minds.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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127. Noah Eli Gordon
Letter Machine Editions
Tue 19 Feb 2013

Dear poetics readers,
In 2007, Joshua Marie Wilkinson and I started Letter Machine Editions as a nonprofit publisher of new books and chapbooks. We've released works by Sawako Nakayasu, Farid Matuk, Anselm Berrigan, Andrea Rexilius, Peter Gizzi, John Yau, Travis Nichols, Juliana Leslie, and Sara Veglahn. Fred Moten's new book is coming out later in the year.
Right now, we are wrapping up the proofs of our two most ambitious titles to date:
Eddie Berrigan's Can It!, an aesthetic memoir of sorts that features interviews, absurdist prose, travelogues,etc. It's a book that's balanced between several

tragedies in order to figure out how to proceed as both an artist and, really, as a person.
and
Aaron Kunin's Grace Period: notebooks 1998-2007. This book is going to slay you. I was lucky enough to publish a small excerpt as a chapbook years ago, and that was awarded the inaugural Essay Prize. You can read an excerpt here:
http://www.essayprize.org/winners_kunin_essay1.php
We've decided to do something a little different here in terms of funding; actually, to return to a century-old model of subscription for these titles. We are well aware that you get a lot of requests to donate funds to small presses like ours; we get them too. Really, it's a subscription to these books we're offering at a deep discount. Our hope is that we can raise enough money to cover the printing costs and get them to readers who'd be moved by them.
$35 gets you both of our new titles, shipping included.
Right now, we're just $2,000 away from our goal, but there's only about ten days left in our campaign, after which the Kunin book will retail for $25 and the Berrigan for $20.
Support us if you can by subscribing here.
Infinite thanks--Josh & Noah
http://www.indiegogo.com/lettermachine/x/2278199
http://www.lettermachine.org/

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128. reJennifer Bartlett

Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013

Tue 19 Feb 2013

Norton has money. This is offensive.

On Sat, Feb 16, 2013 at 8:01 PM, michael farrell <[redacted]>wrote:

> *enquiry into rise of unpaid internships ..*
>
> *http://www.youthandwork.ca/2012/04/australia-launches-inquiry-into-unpaid.html*
>
> *Date: Wed, 13 Feb 2013 08:44:00 +0100*
> *From:* [redacted]
> *Subject: Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013*

To: [redacted]

An intelligent hacker. Oh my.

*On Mon, Feb 11, 2013 at 12:15 AM, Martha Deed <[redacted]>
wrote:*

February 31st? This is a joke -- right?

Martha

Mark Young wrote:

*"We are seeking an energetic and intelligent Editor for this
part-time,
project-based work . . . seeking an Editor with web design background
to
create and maintain a website/blog . . . The Editor will liaison with
the
anthology's main editors and be responsible for the creative
oversight and
management of a website devoted to world poetry. . . will brainstorm
ideas
for the online presence of this book. . . . will write summaries,
synopses,
and will conduct interviews . . . will be responsible for the site's
overall style, appearance, and ultimately its literary reach."*

Sounds great until you get to this part:

*"This unpaid, experience-building position allows work from your home
office . . ."*

*& then you realize that what it is is crass exploitation, sweat-shop
labor
without even a pittance of payment, a ripoff for a new century.*

*On Wed, Feb 6, 2013 at 1:07 AM, Shankar, Ravi (English) <
[redacted]> wrote:*

> *Post Date: February 1, 1013*
> *Position: Editor/Web Designer*
> *Deadline for application: February 31, 2013*
> *Send resume to: [redacted].**com<*
> *[redacted]>*
>
> *==========**====*
>
> *--*
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.lulu.com/content/5806078*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*
> *Friedrich Nietzsche*
>
> *« Stulta est clementia, cum tot ubique*
> *vatibus occurras, periturae parcere chartae »*
> *Giovenale*

↑ Index

129. Paul Siegell
VIDEO of a POETRY READING
Tue 19 Feb 2013

Hi there!

I will perform poems for you if you click this THIS: http://youtu.be/OiEpnbrG8K8

Be sure to at least click over to the 5:54 minute mark, where I show and joke around about some concrete poetry love poems. Made for some good laughs.

Recorded Saturday, Feb 16 at PENN BOOK CENTER'S Random Name Poetry Series.

Thanks for taking a look!

Yours,
Paul Siegell

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

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130. ShaunAnne Tangney
Re: Jeffers and the Beats
Tue 19 Feb 2013

Not to beat a dead horse, but...there are now two volumes of the COMPLETE LETTERS of Robinson and Una Jeffers out from Stanford--a HUGE improvement over the old Selected. Volume three should be out within a year. James Karman has done a masterful job with the letters, and we now have a much clearer idea of what daily life was like for the Jeffers family.

Again, Jeffers was not a person who sought out the literary lime-light, but I do believe that the Beats were quite fond of him. As for the zero mentions of other poets in the Selected, that is likely an omission by Ridgeway as to her own notions of "selection." Jeffers is often mistaken as an Emily Dickinson type, but in fact he had a wide circle of friends and a constant stream of visitors to Tor House. The Tor House website says: "Many influential literary and cultural celebrities were guests of the Jeffers family. Among them were Sinclair Lewis, Edna St. Vincent Millay, Langston Hughes, Charles Lindbergh, George Gershwin and Charlie Chaplin. Later visitors have included William Everson, Robert Bly, Czeslow Milosz and Edward Abbey." Additionally, James Karman's biography of RJ provides an exhaustive list of visitors that is virtually a who's-who of mid-twentieth century writers, artists, and celebrities!

I am well aware that none of those listed above are Beats; as I said, they were more interested in him than he in they, especially given that he was quite at the end of his life when they arrived on the scene. But I just wanted to clarify that the Selected Letters is not a very good--i.e., informative--source, that the Collected Letters is authoritative, and that Jeffers did interact with a great many of the writers, artists, actors, and celebrities of his day.

On Feb 12, 2013, at 11:31 PM, aldonlnielsen wrote:

> *I was away from home when this thread started --*
>
> *For what it's worth, a check of the name index to THE SELECTED LETTERS OF ROBINSON JEFFERS 1897-1962 turns up not one reference to any Beat writer, or any of the New American Poets at all for that matter --*
>
> *though this is, again, the SELECTED letters --*
>
> *Aldon Lynn Nielsen*
> *The George and Barbara Kelly Professor of American Literature*
> *Department of English*
> *117 Burrowes Building*
> *The Pennsylvania State University*
> *University Park, PA 16801*
>
> *I never wanted to be the man who broke your heart --*
> *Only wanted to be the man who wrote the song*
>
> *That broke your heart*

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131. Ana Bozicevic

Thursday: Blessing the Boats: A Tribute to Lucille Clifton

Tue 19 Feb 2013

Feb 21, 2013, 7:00pm | Proshansky Auditorium
Blessing the Boats: A Tribute to Lucille Clifton

Join us for a celebration of Lucille Clifton's life and work on the occasion of BOA Editions' posthumous publication of herCollected Poems. Welcomed by Tonya Foster, and introduced by coeditor Michael Glaser, thirteen world-class poets will read in tribute. With poets Sherman Alexie, Tina Chang, Toi Derricotte, Michael Dickman, Timothy Donnelly, Cornelius Eady, Thomas Sayers Ellis, Nick Flynn, Tonya Foster, Rachel Eliza Griffiths, Marie Howe, Dante Micheaux, Sharon Olds, and Tracy K. Smith. With musical interludes by mezzo-soprano Alicia Hall Moran.

Cosponsored by Academy of American Poets; BOA Editions; Cave Canem Foundation; the MFA program at Hunter College, CUNY; the Poetry Society of America; and Poets House.

Free, open to the public, accessible
At the Graduate Center, CUNY

365 Fifth Avenue and 34th St
www.centerforthehumanities.org

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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132. Jared Schickling
2.1.2.1.2.1.2.1.2.1.2.1.2.1.2.1.2.1.2.1.2.1. [...]
Tue 19 Feb 2013

---

a germ for the mail

2.1

winter, 2013

John M. Bennett // John Bloomberg-Rissman // Michael Boughn // Darren C. Demaree // Jeff Harrison // j/j hastain // Place Holder // Jane Joritz-Nakagawa // Magus Magnus // E.J. McAdams // Mark Melnicove // Rico Moore // Keith Mushonga // Kristin Prevallet // Chuck Richardson // seekers of lice // Spencer Selby // Alan Sondheim // Eileen R. Tabios // John J. Trause // Mo Vachoviak

eccolinguistics.blogspot.com

free subscriptions

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133. Rob McLennan
Announcing the VERSeOttawa Hall of Honour: William Hawkins and Greg Frankson
Wed 20 Feb 2013

VERSeOttawa works constantly towards supporting poetry and the poetry community in Ottawa, but we are not the first to do this. There have been many important people who have helped create, shape and support this artform that we love and the community that has built up around it.

It is with this in mind that VERSeOttawa has decided to create the VERSeOttawa Hall of Honour. It is our way of recognizing the important contributions made to the Ottawa poetry community, whether through poetry itself or other methods of support (or, as is often the case, both). Each year a nomination committee will choose two worthy inductees whose work will be honoured that year, and into the future.

An induction ceremony will be conducted as part of VERSeFest. This year that will take place on March 17th.

The nomination committee this year has chosen two people to be the first inducted in to the VERSeFest Hall of Honour.

We are proud to recognize William Hawkins and Greg Ritallin Frankson

****

As a poet, William Hawkins was nationally-known and regarded as Ottawas best and certainly most dangerous poet from 1964 to 1974. He published a number of books, including the infamous Ottawa Poems, published by Nelson Balls weed/flower. Hawkins appeared in the anthology New Wave Canada, edited by Raymond Souster as the last publication by Contact Press.

As an organizer/host, Hawkins ran Ottawas infamous coffeehouse Le Hibou through the 1960s with his wife. He hosted performances by Gordon Lightfoot, Leonard Cohen, Joni Mitchell and dozens, if not hundreds of others.

He was an advocate, writer and large presence during a period of Ottawa poetry that had very few of any of those; he was also a writer actively reading, writing and publishing, and connecting to a community far wider than that of the immediate city.

You can read more about him at his website, here:
http://www.wmhawkins.com/content/poetry.html

****

Greg Frankson debuted as Ritallin in Ottawa in 2003. In 2004 he represented Ottawa at the Wordlympics (now known as the Canadian Festival of Spoken Word), and did so again in 2006. In addition to being a full-time professional artist, Greg recently was on the team that won the 2012 Canadian Slam Championships (though now representing Toronto).

Immediately following the Wordlympics in 2004, Greg co-founded Capital Slam, now one of the longest running monthly slam series in the country. He ran Capital Slam and the Capital Poetry Collective for 2 years where he created the template for a stable, supportive, inspiring slam series. He also founded the Bill Brown 1-2-3 series.

Before moving to Toronto, Greg co-founded the Ottawa Youth Poetry Slam. Creating this environment for young poets to come and share their work was a crucial step in the evolution of the spoken word poetry scene in Ottawa. The poets coming out of the slam have received great accolades, but even more important is the fact that it is a place where all youth can have a voice and share their art.

So while Gregs work was crucial to help create the current Ottawa spoken word scene, through the Youth Slam his work is just as crucial to the future of the scene as well.

Gregs website can be found here:
http://www.ritallin.com/

****

More information about VERSeFest can be found here:
http://www.versefest.ca/2013/

http://verseottawa.wordpress.com/2013/02/20/announcing-the-verseottawa-hall-of-honour/

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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134. Ariella Goldberg

Harryette Mullen, the 2012–2013 Allen Ginsberg Visiting Fellow at the Jack Kerouac School

Wed 20 Feb 2013

—

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135. Cara Benson

Queer Masculinity: Halberstam, Motika, Pietras, Wilson, Wunderlich

Wed 20 Feb 2013

Belladonna* Collaborative presents:
Â
Queer Masculinity: Halberstam, Motika, Pietras, Wilson, Wunderlich
Tuesday, March 5
7:30 pm
$10 student/seniors advance. $12 advance. $15 door. FREE CHAPBOOK
Location: 161A Chyrstie St, New York, NY 10002
F to 2ND AVE, B/D to GRAND, J/Z to BOWERY, 6 to SPRING, M to ESSEX

Jack Halberstam is Professor of American Studies and Ethnicity, Gender Studies and Comparative Literature at the University of Southern California. Halberstam is the author of five books including: Gothic Horror and the Technology of Monsters (Duke UP, 1995), Female Masculinity (Duke UP,

1998), In A Queer Time and Place (NYU Press, 2005), The Queer Art of Failure (Duke UP, 2011) and Gaga Feminism: Sex, Gender, and the End of Normal (Beacon Press, 2012) and has written articles that have appeared in numerous journals, magazines and collections. Halberstam is currently working on several projects including a book on queer anarchy. Halberstam has co-edited a number of anthologies including Posthuman Bodies with Ira Livingston (Indiana University Press, 1995) and a special issue of Social Text with Jose Munoz and David Eng titled â€œWhatâ€™s Queer About Queer Studies Now?â€

Stephen Motikais the author of Western Practice (2012) and the editor of Tiresias: The Collected Poems of Leland Hickman (2009). He is also the author of two poetry chapbooks, Arrival and at Mono (2007) and In the Madrones (2011). His articles and poems have appeared in Another Chicago Magazine, BOMB, The Brooklyn Review, Eleven Eleven, The Poetry Project Newsletter, among other publications. A 2010-2011 Lower Manhattan Cultural Council Workspace Resident, he is the program director at Poets House and the publisher of Nightboat Books.

Brian Pietrasis a doctoral candidate in the English Department at Rutgers University, where he focuses on gender and sexuality in early modern England. His paper on androgyny in Lady Mary Wroth's Urania won the Society for the Study of Early Modern Women's prize for the best Graduate Student Conference Presentation of 2011.

Ronaldo V. Wilsonis the author of Narrative of the Life of the Brown Boy and the White Man (University of Pittsburgh, 2008), winner of the 2007 Cave Canem Poetry Prize, and Poems of the Black Object (Futurepoem Books, 2009), winner of the Thom Gunn Award and the Asian American Literary Award in Poetry in 2010. Co-founder of the Black Took Collective, Wilson is also a Visiting Assistant Professor of Poetry, Fiction and Literature in the Literature Department of the University of California, Santa Cruz. His latest book, Farther Traveler: Poetry, Prose, Other, is forthcoming from Counterpath Press in 2013.

Mark Wunderlichis the author of three volumes of poems, the most recent of which is The Earth Avails, forthcoming from Graywolf Press. He has published poems in Tin House, Poetry, Paris Review, The Yale Review, Slate and elsewhere, and his work is widely anthologized. He teaches in the graduate writing programs at Columbia University and Bennington College, where he also teaches undergraduate literature and directs Poetry at Bennington, a series of residencies by prominent American poets. He lives in New York's Hudson Valley.

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136. Paul Siegell
Interview + Steve Buscemi hates me right now
Wed 20 Feb 2013

Hi,

In advance of my free reading on WED FEB 27 at Richard Stockton College's Dante Hall Theater in Atlantic City, the South Jersey Poets Collective has asked me some questions about how poetry has influenced my life, my thoughts on poetry and capitalism, my impression of Atlantic City, and more.

Here is the text:
http://sjpoets.wordpress.com/2013/02/19/public-conversation-an-interview-with-paul-siegell/

Also, Steve Buscemi kinda hates me right now: http://paulsiegell.blogspot.com/

Thank you,
Paul

-

shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

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137. Greg Masters
new book from Bernadette Mayer & Greg Masters
Wed 20 Feb 2013

FOR IMMEDIATE RELEASE

At Maureen's, a new book from Bernadette Mayer and Greg Masters

New York, Feb. 2013 – New York-based publisher Crony Books is pleased to announce the publication of a new book, At Maureen's, by Bernadette Mayer and Greg Masters.

At Maureen's is a double journal offering a Rashomon-like take on a month spent housesitting in Connecticut. Two poets from the bohemian enclaves of the East Village of Manhattan do what they can to acclimate to their new rural surroundings: a horse, raspberries, diapers, books, each other and family and friends.

It's back to the garden for two writers and their families and friends. Only in this patch, which are weeds and which are flowers is not so certain. Two

perspectives of the proceedings are on offer with sustained moments of concentration that enhance the details. Wonder and love blossom too.

At the time this book was written, summer 1981, Bernadette Mayer was director of the Poetry Project, a literary center housed in St. Mark's Church in the East Village of Manhattan. She is the author of numerous books of poetry and prose, including A Bernadette Mayer Reader and The Helens of Troy, NY (New Directions). Greg Masters was editor of the Poetry Project Newsletter and co-editor of the poetry magazine Mag City.

The book is available for $16.99 from Crony Books: www.cronybooks.net.

An ebook version will soon be available for around $9.99 from most ebook publishers:

Amazon Kindle
iTunes iBookstore
Barnes & Noble
Sony
Kobo
Copia
Gardners
eBookPie
Tesco eBooks
epubBooks

Contact: Greg Masters • [redacted] • [redacted]

Crony Books • 437 East 12 Street #26 • New York NY 10009-4042
[redacted] • [redacted] • www.cronybooks.net

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138. Jonathan Morse
Emily Dickinson, hot nude celebrity
Wed 20 Feb 2013

I blog about a Dickinson cybervoyeur at

http://theartpart.jonathanmorse.net/2013/02/if-fame-belonged-to-me-i-could-not-escape-her/

Jonathan Morse

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139. Joel Chace

Re: Recent Release: On Reaction from Differentia Press

Wed 20 Feb 2013

Calvin:

Congrats on the new collection! I want more time to explore it, but what I've
seen so far looks terrific!

Best,

Joel Chace

On Sun, Feb 17, 2013 at 11:04 PM, Calvin Pennix
<[redacted]>wrote:

> *Hello -*
>
> *I just wanted to give you all a heads up about my latest collection just published by Differentia press -* On Reaction. **
> *
> *It is a chapbook length collection and I am very grateful to have been published again by Differentia Press and the outstanding poet Felino A. Soriano. You can check - and please do - the collection here: http://issuu.com/differentiapress/docs/on_reaction_ and Felino and I also have the first part of our dialogue up at: http://quarterafter.org/2012/12/18/quarter-after-dialogues/.*
>
> *Thanks in advance for checking out the work.*
>
> *All the best,*
> *Calvin Pennix*

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140. Rob McLennan

The Factory Reading Series @ VERSeFest: Gil McElroy + Nicole Markoti, March 16, 2013

Wed 20 Feb 2013

The Factory Reading Series
as part of the third annual VERSeFest poetry festival

The Factory Reading Series Lecture Series, two talks and readings by:

Nicole Markotic (Windsor ON)
and Gil McElroy (Colborne ON)

lovingly hosted by rob mclennan,

Saturday, March 16, 2013
FREE ADMISSION!
1:30pm at The Mercury Lounge, 56 Byward Market Square, Ottawa
check the VERSeFest link for the full schedule of events!
http://www.versefest.ca/2013/schedule/saturday/
March 12-17, 2013

Nicole Markotic is a poet, critic, and novelist in Windsor, Ontario. She has published three books of poetry: Connect the Dots, Minotaurs & Other Alphabets (Wolsak & Wynn), and Bent at the Spine (BookThug). She has published two novels: Yellow Pages (Red Deer Press) and Scrapbook of My Years as a Zealot (Arsenal Press), edited a collection of poetry by Dennis Cooley: By Word of Mouth (Wilfrid Laurier University Press), and co-edited (with Sally Chivers) an anthology concerning representations of disability, The Problem Body: Projecting Disability on Film (Ohio State UP). She has published her poetry in numerous literary journals in Canada, the USA, Australia, and Europe. Currently, Nicole Markotic teaches Literature and Creative Writing at the University of Windsor, where she also edits the poetry chapbook series, Wrinkle Press.

Gil McElroy is a poet, independent curator, art critic, and visual artist. He has published four books of poetry, most recently Ordinary Time (Talonbooks, 2011), and numerous chapbooks that include Ordinary Time: The Merton Lake Propers (Baseline Press, 2012). He is also author of Gravity & Grace: Selected Writing on Contemporary Canadian Art (Gaspereau Press, 2001) and the memoir Cold Comfort: Growing Up Cold War (Talonbooks, 2012). McElroy writes about visual art for publications in Canada and the United States, and is a regular correspondent for Akimblog. As a practicing visual artist, he has recently been collaborating with Halifax-based artist Peter Dykhuis on a series of site-specific gallery exhibitions based on abandoned Cold War military installations in Canada.

He lives in the village of Colborne, Ontario with his wife Heather.

At this event, he will be launching the chapbook Twentieth (above/ground press, 2013).
http://aboveground press.blogspot.ca/2013/02/new-from-aboveground-press-twentieth-by.html

http://www.aboveground press.blogspot.ca/search/label/The%20Factory%20Reading%20Series

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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141. Jesse Glass

Lifting a Small Monument to Finding the Right Word at the Right Time for the Right Place

Thu 21 Feb 2013

At 11:00 a.m. EST, in room 518 of LaQuinta Inn, Orlando, Florida, USA, I found the right word at the right time for the right place for a 25 year old poem that I've been attempting to finish. Now, I'm happy to announce, it's finished and it's one of my best. I'll celebrate with a long walk in the heat and maybe some chili mac at Steak 'n Shake.

And so it goes,

Jess

P.S. the word was "schist."

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142. Rosalie Calabrese

Rosalie Calabrese's Next Poetry Reading in NYC

Thu 21 Feb 2013

Sunday, March 10, 2013
Studio 353

Argonaut Series - Poets Corner

Sunday, March 10, 2013
Studio 353
353 West 48th Street - 2nd Floor
(bet. 8th & 9th
 Aves.) New York City
Closest subway: C train at 50th St.

Admission: $10 - includes refreshments and discussion with the poets For reservations, call [redacted]

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143. **Séamas Cain**

Fwd: Poets to support the Hazara people in Afghanistan and Pakistan

Thu 21 Feb 2013

_____

If you would sign this statement of support for
the Hazara people, then please contact
Kamran Mir Hazar as indicated below ...

---------- Forwarded message ----------

> *Kamran Mir Hazar <[redacted]> wrote:*
>
> *Dear Friend and Colleagues,*
>
> *I'm writing you to ask you to support the Hazara people in Afghanistan and Pakistan, by signing the following open letter (letter is attached also). Hazaras indigenous people are one of the most prosecuted people in the world, suffered systematic crimes for more than a century.*
>
> *I have attached a file containing links to several sources such as Amnesty International and Human Rights Watch about the Hazara massacres in last 3 decades. I have also attached a screen shot of Hawke's Bay Herald, Volume XXVIII, Issue 9508, 20 October 1893, Page 2 that says:*
>
> *It is reported that the Ameer of Afghanistan has sold 10,000 Hazara captives to pay the expenses incurred in suppressing the revolt. (Maybe this can be a part of a poetry?)*
>
> *I wait for 2-3 weeks to collect signatures . After that I'll send the letter to recipients and international media.*
>
> *Kind regards*
>
> *Kamran Mir Hazar*
>
> *Poet, journalist and webmaster*
>
> *PS: Please also forward this to other poets you know.*

An open letter from the World-wide Poets addressed to United Nations Secretary-General Ban Ki-moon, President of the European Commission José Manuel Barroso, and President of the United States, Barack Obama.

Dear Sirs,

After more than a century of systematic crimes such as genocide, slavery, sexual abuse, war crimes, and discrimination, being a Hazara still appears to be a crime in Afghanistan and Pakistan. Just on Thursday 11, January 2013, over one-hundred Hazara were killed in a terrorist attack in the city of Quetta, Pakistan. In recent years, more than a thousand Hazaras have been killed in similar organized attacks in that same country.

Today, in their homeland, Afghanistan, they are still not safe. Every year, they face attacks by Afghan Kuchis who are backed by the Taliban and the Afghan government. Their roads are blocked by Taliban gunmen with cars stopped and passengers killed. In the center of Afghanistan, where a huge population of Hazaras are marginalized, they do not have access to basic legal rights. They still face systematic discrimination and Taliban attacks. The result is that millions of Hazaras have fled to numerous countries as refugees or asylum seekers, frequently in terrible living conditions.

Hazara indigenous people made up nearly 67 percent of the population of Afghanistan prior to the 19th century. However, they suffered genocide and enslavement twice in 19th century. They were violently forced from most parts of their land, which is located in the south of modern Afghanistan. More than 60 percent of them were killed and thousands of them were sold as salves.

The entire history of the 20th century in Afghanistan has been marked by killing and discrimination against Hazaras. In August 1998, the Taliban killed more than ten thousand Hazaras in the northern city of Mazar-i-Sharif . Similar massacres quickly spread to other parts of Afghanistan. Destroying Hazara history and making and promoting a false history about them have been further strategies, in addition to violent crime.

For example, in March 2011, the Taliban notoriously destroyed the ancient Buddha sculptures of Bamiyan which are primary symbols of Hazara history and culture, and one of the most popular masterpieces of the oral and intangible heritage of humanity. Such is the history of two centuries of crimes against the Hazara, and from which they suffer today.

Therefore, we poets from around the world declare our solidarity with the Hazara people and ask you world leaders to take following steps to properly insure the security and safety of the Hazara people and culture:

1: Declare a state of emergency regarding Hazara circumstances authorized

by the Convention on the Prevention and Punishment of the Crime of Genocide.

2: Put pressure on both the Afghan and Pakistani governments to immediately cease acts of discrimination against the Hazaras and to stop supporting terrorist groups who commit violent acts against them.

3: Ask the Refugee Convention's state parties to protect Hazara asylum seekers and grant them asylum.

4: Establish an international truth Commission to investigate the crimes against the Hazaras.

5: Open a comprehensive case in international courts such as the ICC.

6: Over 150 thousand international troops are in Afghanistan. They must ensure sure the safety of the Hazaras before they leave Afghanistan.

7: Ask international media to investigate and report on activities against the Hazara, particularly in Afghanistan and Pakistan.

Thank you

Poets Around the World

Signatures with names, positions and countries:

PS:

1: Copy to International Media

2: For more information contact Kamran Mir Hazar at email:
[redacted] *and cell phone* [redacted]

Kamran Mir Hazar

Poet, journalist and webmaster

Email: [redacted]

Website: www.kamranmirhazar.com

Add: Konglefaret 43,

3511, Hønefoss, Norway

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144. Séamas Cain
Being & Event, & Poetry
Thu 21 Feb 2013

"Being And Event," by Alain Badiou, was published in 2007 by Continuum in London. It is, indeed, a monumental book. In my opinion, it restores the dignity and elegance of mathematics to continental philosophy.

Although "Being And Event" is a challenging read, the rewards of the book greatly outweigh the difficulties encountered. And as far as philosophy is concerned, this book presents a fresh approach to ontology, one which goes considerably beyond the limitations of the Heideggerian edifice.

Based largely on the achievements of set theory, "Being And Event" argues for an open ontology, one wherein truth can rupture seemingly static conceptual and social situations … thus bringing about changes of universal significance.

But nevertheless, what has drawn me most inescapably to "Being And Event" is that Badiou has included in the very interstices of the book chapters on poets, from Parmenides to Mallarmé and beyond, their poetries, and perceptive anyalyses of poetic works, and ALL combined in the very processes of mathematics and philosophy.

The poetry chapters are not mere fluff, as with most mathematicians, scientists, and philosophers, but are integrated within the very structure and the fundamental arguments of the book.

Badiou, like Herodotus, seems to remember a time when poetry had not yet divided itself out from mathematics.

Indeed, if there is a philosopher/mathematician for poets today, and a philosopher poet for the day, surely it would be Alain Badiou.

Regards,

Séamas Cain
http://www.freewebs.com/seamascain

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145. laura oliver
Poetry of War (SF Bay Area Event)
Thu 21 Feb 2013

Subject: Poetry from War - Silicon Valley Reads Dear Friends, As you may know, I will be interviewing Brian Turner, author of Here, Bullet and Phantom Noise, as well as David Sullivan, author of Every Seed of the Pomegranate, as part of Silicon Valley Reads 2013 on Tuesday night, Feb 26th, 7 pm at the Harker School auditorium/theatre (Nichols Hall), 500 Saratoga Ave., San Jose. This is the third year that poetry has been a part of SV Reads (yes!!!). This year's theme is "Invisible Wounds of War" and the theme of the evening is the "Poetry of War".The theme is rich and Brian and David are wonderfully talented poets. I hope to see you there. Please post the flyer if you can. Come and listen! PartheniaPartheniaParthenia M. HicksTribewriter Editorial ServicesPoet Laureate Emerita, Los GatosTo write is an act of love. If it isn't, it's just writing. Jean Cocteau

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146. Adam Fieled
"*Rising in Scorpio: Adam Fieled/Abby Heller-Burnham*"
Thu 21 Feb 2013

"Rising in Scorpio" is comprised of a Preface by Adam Fieled, "Nine Paintings" by Abby Heller-Burnham, and "Apparition Poems" by Adam Fieled. It is meant to be representative of the Philly Free School:

http://www.scribd.com/doc/126595412/Rising-in-Scorpio-Adam-Fieled-Abby-Heller-Burnham

Thanks!
Adam Fieled [redacted]

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147. **Millicent**

Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013

Thu 21 Feb 2013

I agree. There are plenty of nonprofit, arts foundations and presses and university groups that desperately need unpaid volunteers. It's very offensive. Maybe restaurants will follow suit? Wanted waiters and managers, unpaid gigs, but OH what great experience. Or insurance or banks? Great unpaid opportunity to garner valuable work experience. A ten year unpaid internship.

LOL

Millicent Borges Accardi
@TopangaHippie on Twitter
Like my Facebook Page

-----Original Message-----
From: reJennifer Bartlett <[redacted]>
To: POETICS <[redacted]>
Sent: Thu, Feb 21, 2013 11:05 am
Subject: Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013

Norton has money. This is offensive.

On Sat, Feb 16, 2013 at 8:01 PM, michael farrell <[redacted]>wrote:

> *enquiry into rise of unpaid internships ..*
>
> *http://www.youthandwork.ca/2012/04/australia-launches-inquiry-into-unpaid.html*
>
> *Date: Wed, 13 Feb 2013 08:44:00 +0100*
> *From:* [redacted]
> *Subject: Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013*
> *To:* [redacted]
>
> *An intelligent hacker. Oh my.*
>
> *On Mon, Feb 11, 2013 at 12:15 AM, Martha Deed <*[redacted]*>*
> *wrote:*
>
> *February 31st? This is a joke -- right?*

Martha

Mark Young wrote:

"We are seeking an energetic and intelligent Editor for this part-time,
project-based work . . . seeking an Editor with web design background to
create and maintain a website/blog . . . The Editor will liaison with the
anthology's main editors and be responsible for the creative oversight and
management of a website devoted to world poetry. . . will brainstorm ideas
for the online presence of this book. . . . will write summaries, synopses,
and will conduct interviews . . . will be responsible for the site's
overall style, appearance, and ultimately its literary reach."

Sounds great until you get to this part:

"This unpaid, experience-building position allows work from your home
office . . ."

& then you realize that what it is is crass exploitation, sweat-shop labor
without even a pittance of payment, a ripoff for a new century.

On Wed, Feb 6, 2013 at 1:07 AM, Shankar, Ravi (English) <
[redacted]> wrote:

Post Date: February 1, 1013
Position: Editor/Web Designer
Deadline for application: February 31, 2013
*Send resume to: [redacted].**com<*
[redacted]>

> ==========**====
>
> --
> *Anny Ballardini*
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.lulu.com/content/5806078*
> *http://www.moriapoetry.com/ebooks.html*
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*
> *Friedrich Nietzsche*
>
> *Â« Stulta est clementia, cum tot ubique*
> *vatibus occurras, periturae parcere chartae Â»*
> *Giovenale*

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148. **Jesse Glass**

Re: Emily Dickinson, hot nude celebrity

Thu 21 Feb 2013

Dear List,

I think E.D. must have been hot. At least, the rumors about she and sister Vinnie ran to that effect--that though they did not marry, they were frolicsome in company--perhaps a tad on the wild side for their time and place. Though these words may sound somewhat flip, they're well documented in Sewell. And of course, the poetry attests, that though ED was one who could pray well (in the proper Kierkegaardean sense with the eye of intellect trained on the eye of faith, maugre the bridge of the nose) she could play well too. Amen to that.

Jess

On 2/20/2013, "Jonathan Morse" <[redacted]> wrote:

> *I blog about a Dickinson cybervoyeur at*
>
> *http://theartpart.jonathanmorse.net/2013/02/if-fame-belonged-to-me-i-could-not-*

> *escape-her/*
>
> *Jonathan Morse*

↑ Index

149. **Jesse Glass**

Re: Thursday: Blessing the Boats: A Tribute to Lucille Clifton

Thu 21 Feb 2013

I remember the poetry readings at the Baltimore Theater Project back in the early 70's, and in particular one evening when Lucille Clifton arrived, a bit after everyone else was seated on cushions on the bare floor. I remember the sense of grace and dignity she carried about with her, and a kind of silence that surrounded her poems when she read them--not the silence of steel as in a bell encompassing a clapper--shrill and cutting to the ear, but a warm silence--and--if you will--a welcoming silence.

I would also like to point out that as I scanned the list of "world-class poets," picked to celebrate the work of Lucille Clifton, I thought of the American sports teams that award themselves "world championships" without leaving American soil. Let's change that "thirteen world-class poets" to "thirteen American-class poets." Isn't that enough?

Jess

On 2/19/2013, "Ana Bozicevic" <[redacted]> wrote:

> *Feb 21, 2013, 7:00pm | Proshansky Auditorium*
> *Blessing the Boats: A Tribute to Lucille Clifton*
>
> *Join us for a celebration of Lucille Clifton's life and work on the occasion of BOA Editions' posthumous publication of herCollected Poems. Welcomed by Tonya Foster, and introduced by coeditor Michael Glaser, thirteen world-class poets will read in tribute. With poets Sherman Alexie, Tina Chang, Toi Derricotte, Michael Dickman, Timothy Donnelly, Cornelius Eady, Thomas Sayers Ellis, Nick Flynn, Tonya Foster, Rachel Eliza Griffiths, Marie Howe, Dante Micheaux, Sharon Olds, and Tracy K. Smith. With musical interludes by mezzo-soprano Alicia Hall Moran.*
>
> *Cosponsored by Academy of American Poets; BOA Editions; Cave Canem Foundation; the MFA program at Hunter College, CUNY; the Poetry Society of America; and Poets House.*
>
> *Free, open to the public, accessible*
> *At the Graduate Center, CUNY*
> *365 Fifth Avenue and 34th St*
> *www.centerforthehumanities.org*

> *Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]*

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150. Mark Weiss
Re: Emily Dickinson, hot nude celebrity
Thu 21 Feb 2013

Jonathan: Lovely.

-----Original Message-----
>From: Jonathan Morse <[redacted]>
>Sent: Feb 20, 2013 4:19 PM
>To: [redacted]
>Subject: Emily Dickinson, hot nude celebrity
>
>I blog about a Dickinson cybervoyeur at
>
>http://theartpart.jonathanmorse.net/2013/02/if-fame-belonged-to-me-i-could-not-escape-her/
>
>Jonathan Morse
>

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151. Chris Jones
Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013
Thu 21 Feb 2013

On 20/02/13 00:37, reJennifer Bartlett wrote:
> Norton has money. This is offensive.
>
> On Sat, Feb 16, 2013 at 8:01 PM, michael farrell<[redacted]>wrote:
>
>> >enquiry into rise of unpaid internships ..

It does worry me greatly. Students in journalism and communication degrees at UTS (University of Technology, Sydney) are expected to undertake unpaid internships as a part of their degrees, if they have any hope of getting a job.

What worries me even more is that teaching staff actively support the idea of unpaid labour from under grad students, in the hope that they may gey a job... sounds like blackmail to me. And shame on the communication degree at UTS. (I feel sorrow and regret to be a graduate of this degree...)

↑ Index

152. Chris Jones
Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013
Thu 21 Feb 2013

Re:
> enquiry into rise of unpaid internships ..

To follow this up a little more:

The degree in Communication at the University of Technology, Sydney, has been considered one of the few leading art degrees, internationally.

Now that teaching staff at UTS have come out in active support of unpaid internships, which is another word for slave labour, it should follow that this degree should be treated with the utmost suspicion and graduates from this degree, should they apply for a position, be treated as low on the want to hire rank, unless you were after a position which supports slave labour. (This affects me since I now lose status and advantage that such an elite degree should offer. Basically, I lose money.)

I mean, who would seriously consider employing someone from an institution that advocates slavery? Why pay the bucks when you can get it for free.

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153. Rob McLennan
new(ish) on rob's clever blog
Thu 21 Feb 2013

-- Susan Howe, Sorting Facts; or, Nineteen Ways of Loking at Marker
-- 12 or 20 (second series) questions with Anne Fleming
-- the ottawa small press book fair, spring 2013 edition
-- Public Figures, Jena Osman
-- 12 or 20 (second series) questions with Heather Birrell
-- Poetryworld, Louis Cabri
-- FENCE magazine v 15, no 2: winter 2012-13
-- Profile of In/Words magazine, press + reading series at Open Book: Ontario
-- 12 or 20 (second series) questions with Andrea Rexilius
-- Margaret Christakos' Influency: A Toronto Poetry Salon

-- Snowbirding in Southern Florida: Boca Raton
-- Q + A with rob mclennan: twenty years of above/ground press
-- We Have With Us Your Sky, Melanie Hubbard
-- four prose poems : Talking Writing,
-- 12 or 20 (second series) questions with Missy Marston
-- Grain magazine 40.2: short grain contest issue,
-- marybones, Pattie McCarthy
-- Support the VERSeFest '13 : Indiegogo campaign!
-- The Benjamin Sonnets, Clint Burnham
-- 12 or 20 (second series) questions with Jason Dickson
-- new from above/ground press: new titles by Abel, Hancock,
-- The World is Moving Around Me, Dany Laferrire
-- Anselm Hollo: April 12, 1934 January 29, 2013
-- 12 or 20 (second series) questions with Kevin Varrone
-- 2012: list, lists and then some lists: a list,
-- Cutting Room, Sarah Pinder
-- Born Weird, Andrew Kaufman
-- a new chapbook: The Uncertainty Principle: stories now available

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
with 2013/20th anniversary subscriptions now available!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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154. Jonathan Morse

Re: Editor/Web Designer sought for W.W. Norton Anthology Relaunch 2013

Fri 22 Feb 2013

One more about unpaid labor:

http://www.theonion.com/articles/supervisor-encourages-interns-to-take-on-more-resp,31377/

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155. Sharon Dolin

"The Next Big Thing" Blogpost plus NYC Reading

Fri 22 Feb 2013

Dear Friends and Fellow Poets and Teachers,

I just wanted to alert you to my new blog post on "The Next Big Thing": http://www.sharondolin.com/the-next-big-thing/ where I talk about my aphorisms project.

And for those of you in the NYC area, I'll be reading and in conversation with fellow poet "Risk-Shaper" Peter Covino on Thurs., Feb. 28th @ 7pm at Book Culture (W. 112th St. bet. B'way & Amsterdam). Details here: http://www.sharondolin.com/risk-shapers-sharon-dolin-and-peter-covino-reading-conversation/

Or visit Book Culture's Events Page: http://site.booksite.com/6665/events/?&list=EVC1&group=current&preview=1

Please forgive if you get this mailing twice.

Warmly,
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

↑ Index

156. amy king

TOMORROW NIGHT -- FEB. 23rd @ 7 P.M. - STARKWEATHER, GLASER, KING & MARVIN

Fri 22 Feb 2013

Fireside Follies is back with our last event of the winter. Join curators Eric Nelson and Mike Lala in welcoming:

Sampson Starkweather (reading from his new book THE FIRST FOUR BOOKS OF SAMPSON STARKWEATHER)

Rachel B. Glaser (of the forthcoming MOODS)

Amy King (I WANT TO MAKE YOU SAFE)

Cate Marvin (FRAGMENT OF THE HEAD OF A QUEEN)

This event is FREE and open to the public. Readings in the gallery, drinks at the bar.

Brooklyn Fire Proof East
119 Ingraham St
(between Knickerbocker Ave & Porter Ave)
Brooklyn, NY 11237

Neighborhood: East Williamsburg

[redacted]

http://www.brooklynfireproof.com/Nearest

Transit Station:

Morgan Av (L)

Jefferson St (L)

https://www.facebook.com/events/334583343328646/

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157. Amy King
TOMORROW NIGHT -- FEB. 23rd @ 7 P.M. - STARKWEATHER, GLASER, KING & MARVIN
Fri 22 Feb 2013

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*Fireside Follies is back with our last event of the winter. **Join curators Eric Nelson and Mike Lala in welcoming:*

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This event is FREE and open to the public. Readings in the gallery, drinks at the bar.

Brooklyn Fire Proof East

119 Ingraham St
(between Knickerbocker Ave & Porter Ave)
Brooklyn, NY 11237
Neighborhood: East Williamsburg
[redacted]

http://www.brooklynfireproof.com/

Nearest Transit Station:

Morgan Av (L)

Jefferson St (L)

https://www.facebook.com/events/334583343328646/

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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158. stephen mooney

Veer Books launch - Martin Bakero and Doug Jones (Friday 15 March 2013)

Fri 22 Feb 2013

Dear All - notice of an event coming up at the CPRC Birkbeck, London, UK on March 15th:

Veer Books launch - Martin Bakero and Doug Jones (Friday 15 March 2013) Two new books from Veer: Martin Bakero's abjects & Doug Jones' Posts

Friday 15 March 20137:30-9:00pm, Keynes Library, Birkbeck College, School of Arts building, 43 Gordon Square, London WC1H 0PD - Click here for a map link

Martin Bakero and Doug Jones will read from their new Veer books at Birkbeck College.This is an open event, so all welcome - free entry. http://www.bbk.ac.uk/cprc/publications/veer-books

Do check out the CPRC events page for details of this and other upcoming events at Birkbeck: http://www.bbk.ac.uk/cprc/events/

*** Apologies for cross-postings, if any ***

all best

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159. Nathanson, Tenney J - (nathanso)

current contact information for Elizabeth Willis?

Fri 22 Feb 2013

---

does anyone have a good current email address for Elizabeth Willis, or other contact information? (Wesleyan email address returns an "out of the office on fellowship" automated response.) We're trying to get in touch to confirm presentation title and other arrangements for the Arizona Quarterly Annual Symposium here in Tucson in early April.

offlist is fine,

thanks,

Tenney

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160. michael farrell
making love to a man online
Fri 22 Feb 2013

---

http://overland.org.au/previous-issues/issue-209/poem-michael-farrell/

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161. Paul Nelson
Interviews
Sat 23 Feb 2013

Dear Sunyistas: The depth and breadth of my interviews over the past 20 years can be glimpsed here: http://paulenelson.com/2013/02/22/soundcloud-interview-clips/ Enjoy,

Paul

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

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162. Halvard Johnson
Fwd: New Issue of the Hamilton Stone Review is Up!
Sat 23 Feb 2013

Issue # 28 of our Hamilton Stone Review <http://www.hamiltonstone.org/hsr28.html>is now live online!

Please tell your friends and lovers of good literature everywhere-- Poetry by William L. Alton, Dennis Camire, Andrew Cox, William Ford, Anne Britting Oleson, Dave Seter, Judith Skillman, MK Sukach, Robert J. Tillett, and David Trame; Fiction by Steven Schrader, Jay Baruch, Penelope Mermall, and Ed Tato; Nonfiction by E.J. Myers and Reamy Jansen.

Thank you to our ace editorial staff for this issue: Roger Mitchell, poetry; Miguel Ortiz and Lynda Schor, fiction; Reamy Jansen, nonfiction; and *yrs trly* wearing her technical hat.

MSW

*

Meredith Sue Willis*
http://www.meredithsuewillis.com <http://www.meredithsuewillis.com/>

*If you like a book, say so on Amazon.com and Barnes and Noble<http://www.barnesandnoble.com>
!
Read more literature: The Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>is free and online!
*

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163. William Slaughter
Notice: Mudlark
Sat 23 Feb 2013

NEW AND ON VIEW: MUDLARK POSTER NO. 108 (2013)

from ANY SHORE BY DUSK LIGHT
Prose Poems by Michael Hettich

Michael Hettich's two most recent books of poetry are LIKE HAPPINESS (Anhinga Press, 2010) and THE ANIMALS BEYOND US (New Rivers Press, 2011). His newest chapbook, THE MEASURED BREATHING, won the 2011 Swan Scythe Press Chapbook Contest. He lives in Miami with his wife, Colleen, and teaches at Miami Dade College.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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164. David Kirschenbaum
NYC, Sat.: BoogWork/ Karasick, Peterson, & Rogue Beats (music)
Sun 24 Feb 2013

---

please forward

Boog City presents

BoogWork
Our Third Thursdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

This Sat., March 2, 6:00 p.m. sharp
(Note new, earlier start time for series)

$5 suggested

reading and workshop from
Adeena Karasick

reading from
Tim Trace Peterson

and music from
Rogue Beats

Sidewalk Café
94 Ave. A
NYC

**Adeena Karasick http://www.adeenakarasick.com Adeena Karasick is an internationally acclaimed and award-winning poet, media-artist, and author of seven books of poetry and poetic theory, most recently, This Poem and Amuse Bouche: Tasty Treats for the Mouth (both from Talonbooks) as well as four videopoems regularly showcased at film festivals worldwide. All her work is marked with an urban, Jewish, feminist aesthetic that continually challenges linguistic habits and normative modes of meaning production. Engaged with the art of combination and turbulence of thought, it is a testament to the creative and regenerative power of language and its infinite possibilities for pushing meaning to the limits of its semantic boundaries.

Her writing has been described as "electricity in language" (Nicole Brossard), "plural, cascading, exuberant in its cross-fertilization of punning and knowing, theatre and theory" (Charles Bernstein), "a tour de force of linguistic doublespeak" (Globe and Mail), and "opens up the possibilities of reading" (Vancouver Courier). She is co-founding director (Minister of Semiotic Turbulence) with Jake Marmer for KlezKanada Poetry Festival and Retreat: Three Millennia of Poetic Subversion and professor of communication and media studies at Fordham University.

**Tim Trace Peterson http://www.writing.upenn.edu/pennsound/x/Peterson.php Tim Trace Peterson is the author of Since I Moved In (Chax Press) and Violet Speech (2nd Avenue Poetry), and the editor/publisher of EOAGH. Peterson is co-editor of Troubling the Line: Trans and Genderqueer Poetry & Poetics (Nightboat Books) and co-editor of the forthcoming Collected Writings of Gil Ott (Chax Press). Peterson curated the TENDENCIES: Poetics & Practice talks series at CUNY Graduate Center from 2009-2012.

**Rogue Beats http://www.roguebeats.bandcamp.com Rogue Beats is Melissa Menake and Alan Semerdjian, two NYC educators/ artists with a mutual love for great songs, ukuleles, and singing at the top of their lungs while cooking breakfast together. For information and totally free downloads, please visit the above url.

**Boog City http://www.boogcity.com Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates Welcome to Boog City, an annual poetry, music, and theater festival, as well as three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater-Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All Third Thursdays, 6:00 p.m.-8:00 p.m.)

2013

March 21—BoogWork: Joe Elliot (reading and workshop). Second poet and musical act TBD. April TBD—BoogWork: Lee Ann Brown (reading and workshop). Second poet and musical act TBD. May 16—BoogWork: Amy King (reading and workshop), Sara Jane Stoner (reading), and Joseph Keckler (music)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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165. Camille Martin
Mamma and The Messiah
Sun 24 Feb 2013

For whatever it's worth to anyone, perhaps especially to those with a loved one suffering from dementia -

An essay about communicating with my mother, a writer who now has Alzheimer's, through music:

http://rogueembryo.com/2013/02/21/mamma-and-the-messiah-an-alzheimers-tale-of-music-weaving-the-world-back-together/

Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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166. Martha Deed

Readings near Bangor Maine in early April?

Sun 24 Feb 2013

I have just learned that I will be presenting at Maine's "Quality Counts 2013 medical conference in Augusta April 3rd. Will probably be staying near Bangor, however. Are there any poetry venues for early April? Bearing in mind it is National Poetry Month? and Stonecoast is nearby? I would love to meet a poet or two. A little late for a reading to be scheduled, I fear. But perhaps something for the future?

See Sporkworld.org/Deed for more about me and my background.

Thanks for any advice. Please backchannel.

Best,
Martha

--
The Last Collaboration
http://www.amazon.com
Read online
http://www.furtherfield.org/friendsofspork/
Intro by Edward Picot
http://www.furtherfield.org/features/articles/last-collaboration

City Bird: Selected Poems (1991-2009) by Millie Niss, edited by Martha Deed
http://blazevox.org/index.php/Shop/

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167. Sarah Sarai

Sat., 3/2, 2 p.m. POEMS! READ ALOUD! Jee Leong Koh . Sarah Sarai, Yippie Cafe, 2 p.m., 9 Bleecker NYC

Sun 24 Feb 2013

Saturday, March 2, 2 p.m.
Jee Leong Koh and Sarah Sarai
{{Sign up for open mic at 2}}
Phoenix Reading Series AT The Yippie Museum Cafe
9 Bleecker Street
New York, NY 10012

Jee Leong Koh is the author of four books of poems, including Seven Studies for a Self Portrait (Bench Press) and The Pillow Book (Math Paper Press). Born in Sngapore, he lives in New York City and blogs at Song of a Reformed Headhunter, http://jeeleong.blogspot.com/

Sarah Sarai's chapbook, I Feel Good is forthcoming from Beard of Bees. Poems in The Future Is Happy (BlazeVOX[books]); Say It Loud: Poems About James Brown (Whirlwind); Gathered: Contemporary Quaker Poets (Sundress Publications, 2013); Boston Review, POOL, Pank... My 3,000 Loving Arms http://my3000lovingarms.blogspot.com

I hope to see some of you there!
s.

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168. Jonathan Minton
Word For/Word #21
Sun 24 Feb 2013

Iâ€™m pleased to announce that Word For/Word #21 is online at

www.wordforword.info

with poetry and visuals by

Genevieve Kaplan, Celia Bland, Joseph Mains, Shamala Gallagher, Anne Gorrick, Adam Fagin, Eryn Green, Rebecca Farivar, Kevin McLellan, Geoffrey Babbitt, Andrew Topel,

essays and reviews by

Thomas Hibbard, William Cordeiro, Michael Leong,

plus a special feature entitled "Ghosts," edited by Adam Golaski, with poetry by

Jessica Smith, Anna Eyre, Elizabeth Dooher, Elizabeth Sanger, Laura Sims, Kaethe Schwehn, Liz Mastrangelo, Kristin Kostick, SneÅ¾ana Å½abiÄ‡, Kate Schapira, Afton Wilky,

and a special feature on Clemente Padin, edited by Brian Whitener.

Cheers!
Jonathan Minton
www.wordforword.info

+ + +

The Worst, by Rebecca Farivar

When I focus I can feel--
honestly feel--what it's like
to burn alive. No one wants
to hear about it. I imagine
at a certain point you must
pass out. But before that

think this is the worst case.
Everyone keeps telling me
to see a therapist. They just don't
want to talk. There are so many
ways you could burn. Most likely
in a car wreck. That's why I feel
it most when driving, and then
I need to breath, calm down,
think of peaceful things
like noodles.

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169. stephen mooney

Veer Books launch - Allen Fisher, Martin Bakero, Adrian Clarke, Stephen Mooney (Saturday 16 March 2013)

Mon 25 Feb 2013

Dear All - notice of an event coming up at the the Surrey New Writers Festival on Sat March 16th, in Guildford, Surrey, UK:

Veer Books will be hosting a reading and launch evening as part of the Surrey New Writers Festival in Guildford.

Featuring the launch of Allen Fisher's Defamiliarising _____* and Martin Bakero's abjects .

Readers will be: Allen Fisher, Martin Bakero, Adrian Clarke, Stephen Mooney

Hosted by Stephen Mooney and Holly Luhning. (free admission)Venue: Three Pigeons, Guildford,169 High Street,Guildford,GU1 3AJb (click here for directions)

Time: 6-8pm Defamiliarising _____* is a new edition of Fisher's hugely important, and up until now, out of print text originally published by Spanner in 1983. Veer are very excited to bring this highly significant work back into publication.

abjects, by Martin Bakero, presents startling new visual works of poetry, in colour and b&w, that jump off the page and engage the space of the reader in their audacity.

These new publications are the latest in a series of new Veer Books jointly published with the support of the CPRC Birkbeck College and the University of Surrey. See here for more:
http://www.bbk.ac.uk/cprc/news/Veer_Surrey_New_Writers_Festival

For a full schedule of events at the Surrey New Writers Festival click here

For more details of the Surrey New Writers Festival see here and here

Do check out the CPRC events page for details of this and other upcoming events at Birkbeck: http://www.bbk.ac.uk/cprc/events/

*** Apologies for cross-postings, if any ***

all best
Stephen

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170. Rob McLennan

new from above/ground press: THE COMPLEMENT AND ANTAGONIST OF BLACK (OR, THE DEFINITION OF ALL VISIBLE WAVELENGTHS), by Amy Dennis

Mon 25 Feb 2013

THE COMPLEMENT AND ANTAGONIST
OF BLACK (OR, THE DEFINITION OF ALL
VISIBLE WAVELENGTHS)
Amy Dennis
$4

> Rauschenberg even his blankness
> couldn't stay sacred; the panels ashen trinity
> not spoken of in a church although one couldnt
> be more immaculate than those vacuous
> canvases.
>
> Chaste spaces invite shadows invite art. Mirrors
>
> of air licked
> by many. Frames for chance
> theatre. Airports
>
> for dust
> mites.

published in Ottawa by above/ground press
February 2013
a/g subscribers receive a complimentary copy

In addition to publications in England and France, Amy Dennis' poetry has appeared in more than a dozen Canadian literary publications, such as CV2, Event, Queen's Quarterly, and Prairie Fire. Her poetry has been nominated for two National Magazine Awards and a Random House Creative Writing Award. She placed second in the UK's National Bedford Open Poetry Competition. She now lives in the UK where she is completing her PhD.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/02/new-from-aboveground-press-complement.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

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171. ariel goldberg
SEGUE PRESENTS: LISA ROBERTSON & E. TRACY GRINNELL
Mon 25 Feb 2013

Segue Series <http://www.seguefoundation.com/calendar.htm> is proud to present:

LISA ROBERTSON & E. TRACY GRINNELL

A poetry reading you don't want to miss!

SATURDAY March 2, 2013
4:30 PM
ZINC BAR
82 WEST 3rd St.
<https://maps.google.com/maps?q=82+W+3rd+St,+New+York,+NY&hl=en&sll=40.697488,-73.979681&sspn=0.685096,1.253815&oq=82+WEST+3rd+St.+&hnear=82+W+3rd+St,+New+York,+10012&t=m&z=16>
NEW YORK, NY

$5 admission goes to support the readers.

Lisa Robertson’s most recent book of poetry is *R’s Boat* (University of California Press, 2010) and a new book of essays, *Nilling* (BookThug, 2012). With the late Stacy Doris she was the Perfume Recordist, an ongoing sound performance and writing project. She lives in rural France and teaches at Piet Zwart Institute in Rotterdam.

E. Tracy Grinnell is the author of *Helen: A Fugue* (Belladonna Elder Series #1, 2008), *Music or Forgetting* (O Books, 2001) and *Some Clear Souvenir* (O Books, 2006). New and recent work is collected in the manuscripts *Hell Figures*, portrait of a lesser subject and *All the Rage*. She lives in Brooklyn and is the founding editor and director of Litmus Press.

UP NEXT: March 9: SUSAN GEVIRTZ & TRISH SALAH

Check out the Winter/Spring Season<http://www.seguefoundation.com/calendar.htm> !

The Segue Reading Series is made possible by the support of The Segue Foundation and the Literature Program of the New York State Council of the Arts. For more information, please visit www.seguefoundation.com or call [redacted]. Curators: February-March: Charity Coleman and Ariel Goldberg.

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172. Aldon Nielsen
African American Poetry conference at Penn State
Mon 25 Feb 2013

[apologies for cross-posting -- BUT, please repost wherever you think appropriate]

*
*

Dear Friends:

*
*

There will probably be some wiggle room on the deadline in this CFP, as there so often is these days.

*
*

YOU DO NOT WANT TO MISS THIS:

*
*

Celebrating African American Literature - African American and Afro-Caribbean Poetry****

http://arc.psu.edu/caal2013

Penn State University, October 25-26, 2013****

** **

The organizers for the next Celebrating African American Literature Conference invite paper, panel, and roundtable proposals on various theoretical, critical, or pedagogical approaches toAfrican American and Afro-Caribbean poetry. We welcome proposals on specific authors and/or historical periods--from the earliest poetic writings through contemporary spoken word.

Papers may engage formal, thematic, contextual, and other concerns and representational strategies.****

** **

Confirmed featured speakers include: Nikky Finney, Kwame Dawes, Toi Derricotte, Keith Leonard, Evie Shockley, Ishion Hutchinson and Howard Rambsy III (see conference website for speaker bios: http://arc.psu.edu/caal2013/featured-speakers).

** **

Individual abstracts of 300 words and panel and/or roundtable proposals of 500 words should be submitted to [redacted] by *March 1, 2013 *

** **

Email notifications of acceptance will be made in *April 2013.*****

Persons whose abstracts are accepted must register for the conference by *August
15, 2013.*

* *

*Questions regarding proposals should be sent to: **
*Shirley Moody-Turner, e-mail:
[redacted]<[redacted]?subject¯rican%20American%20Literature%20Conference>
or

Lovalerie King, e-mail: [redacted]****

** **

For more information and to register, visit the conference website at http://arc.psu.edu/caal2013****

**

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"Out of the zone of interior armies the nebraska
of our terror flies"

-- Ed Dorn

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173. Bonnie MacAllister

Winter 2013 Issue: Two Years Strong, Certain Circuits Celebrates the Shubin Theatre

Mon 25 Feb 2013

**

Our Winter 2013 issue celebrates the Shubin Theatre! We dedicate this one to Denise Shubin, and we encourage you to attend the 2013 Shubin Theatre Fest. Click here for the evite<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=0c16559124&e=36ca2ca337>.
View this email in your browser<http://us2.campaign-archive2.com/?u=920f76441c3d793bc38e3c63a&id=01c19e0304&e=36ca2ca337>

Winter 2013

Featuring:

25th Anniversary of the Shubin Theatre performances by Denise Shubin, Juana Martin, Margarita Daniele, Tomas Dura, Roberto Vance, Mark Knight, Maleka Fruean, Lora Bloom, Courtney K. Bambrick, and Aja Beech

A collaboration between Meei-Ling Ng & Michele Saul-Yamasaki

Three artworks by J. Powers Bowman

Videos by Anthony Juno & Lewis Gesner

Poetic films by Francesco Levato & Katie Cloutte

Book trailer by Terri "Nightowl" Lyons

New drawing by Patrick Morris

Would you like to submit for future issues of Certain Circuits? Details here<http://certaincircuits.us2.list-manage1.com/track/click?u=920f76441c3d793bc38e3c63a&id=1623df2d80&e=36ca2ca337> or submit here<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=b8c264d266&e=36ca2ca337>. Send your best work in any genre to [redacted]. We favor cross-genre collaborative pieces, video submissions, and experimental poetics.
*Copyright © 2013 certaincircuits.org<http://certaincircuits.us2.list-

manage2.com/track/click?u=920f76441c3d793bc38e3c63a&id=a3e9dc28ba&e=36ca2ca337>, All rights reserved.*

Certain Circuits www.certaincircuits.org<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=443fd17ee4&e=36ca2ca337> Tumblr: certaincircuits.tumblr.com<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=f6eddb350c&e=36ca2ca337> Twitter: twitter.com/certaincircuits<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=2ef6d31d2a&e=36ca2ca337> Facebook: facebook.com/certaincircuits<http://certaincircuits.us2.list-manage.com/track/click?u=920f76441c3d793bc38e3c63a&id=f5dfb88deb&e=36ca2ca337>

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174. Amanda Earl

latest AngelHousePress essay

Mon 25 Feb 2013

The Derelict Narrative: An Account of In/Words

David Emery offers a companion piece to rob mclennan's Open Book profile and Peter Gibbon's personal memoir about In/Words, an Ottawa-based literary collective now in its teens. AngelHousePress admires this persistent adolescent for its sense of community, the variety of publishing activities it has taken on & its sense of creative whimsy & mayhem. In/Words is our bratty older brother & we couldn't be more pleased to see it celebrated & remembered.

please go to angelhousepress.com & click on essays.

remember we are always looking for essays, manifestos, rants, interviews, reviews, statements on your creative practice or anything else that might contribute to the ongoing conversation about the creative arts. please send work my way for consideration, along with a bio & author photo.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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175. michael farrell
poem for mardi gras
Tue 26 Feb 2013

http://www.youtube.com/watch?v=qPR5HUYjjB8&feature=youtu.be

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176. Joel Weishaus
"Writing Home" 1-15
Wed 27 Feb 2013

Dear All;

As "Writing Home" continued to reveal itself, it needed to be re-thought, redesigned, and somewhat rewritten, including its introduction:
http://www.cddc.vt.edu/host/weishaus/Home/Intro.htm

The next notice will be at #20, the project's conclusion.

As always, thank you so much for receiving this work.

Your feedback is always welcome.

-Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Research Fellow
Department of English
University of California
Santa Barbara 93106

Homepage:
http://web.pdx.edu/~pdx00282
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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177. Lewis, Susan
Reading at Sidewalk NYC, Saturday 3/2
Wed 27 Feb 2013

MadHat Presents and Unlikely Stories: Episode IV are teaming up to bring you a literary afternoon of weirdness, whimsy, and complete unpredictability!

Readings by Alexander Cigale, Dana Golin, Susan Lewis, Peter Marra, Larissa Shmailo, Joel Lewis and Jonathan Penton, accompanied by Leon Dewan of Dewanatron, inventor of the Swarmatron, the crazed electronic genius described at http://www.newyorker.com/talk/2011/01/24/110124ta_talk_paumgarten .

Sidewalk, 94 Avenue A, New York (buy-one-beer-get-one-free refill on Saturday afternoons)! And after our read, stick around for a Boog City Literary event at 6pm!

You can learn more about the Unlikely series at http://www.unlikelystories.org/<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.unlikelystories.org%2F&h=7AQH5kWfX&s=1> and the MadHat family at http://www.madhatarts.com/ .

And check out Unlikely Hatters: Part II at le poisson rouge, described at https://www.facebook.com/events/306140252842476/ !

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178. Lewis, Susan
The Next Big Thing (Susan Lewis)
Wed 27 Feb 2013

Tag, I'm it!

Having been tagged by my friend, partner, & esteemed fellow-poet Marc Vincenz, it's my day to play the poetry-interview-pyramid game, "The Next Big Thing!" Today's book is "How to Be Another," coming out soon from Èervená Barva Press. And don't miss next week's interviews on MadHat Lit from the legendary Terese Svoboda, Norma Cole, Sheila Murphy and Gloria Mindock. (www.madhatlit.com).

What is the working title of the book?

"How to Be Another."

Where did the idea come from for the book?

I was experimenting with a range of variations on the prose poem, from more-or-less abstract, aporetic verbal collages, to meditations, to parables and tales, when I realized they had a certain thematic through-line, namely, empathy - its

necessity as well as its ultimate unattainability. Hence the title, "How to Be Another." What's more, I realized my dissimilar approaches could be understood as different ways to elucidate, illustrate, or convey that thematic through-line. So I divided the collection into four sections: "i.e.," "e.g.," "Rx," and "vis."

What genre does your book fall under?

Prose poetry.

What actors would you choose to play the part of your characters in a movie rendition?

Most of the parts are for CGI-animated impossibilities. But there are also ordinary humans in these tales! Chandler Riggs (who plays Carl in The Walking Dead) would be great for "The Kiss." Elisabeth Moss (who plays Peggy in Mad Men) would be amazing in a number of these pieces. "Half-Life" requires a wolf-like white dog, very much like my Samoyed, Loki - although I rather doubt he has any real interest in acting!

What is the one sentence synopsis of your book?

"Between anything & the real thing, jaws snap."

How long did it take you to write the first draft of the manuscript?

Three or four years, give or take a few.

Who or what inspired you to write this book?

Borges, Cortazar, Rimbaud, Mallarme, Russell Edson, Wittgenstein, to name a few. Discovering the breadth of potential for the short prose form mined by these great writers felt like a homecoming for one impulse of my writing self.

What else about your book might pique the reader's interest?

Among its cabinet of oddities are boys who "flap their wings and pray for rain," a rebellious moon, intransigent scallops, a dog who can deep sea dive, "clouds which act like railroads, taking anything anywhere," a recriminatory moth, and a man whose life is an art exhibit.

Will your book be self-published or represented by an agency?

It will be published by Èervená Barva Press later this year.

My tagged writers for next Wednesday are:

Terese Svoboda, "Dogs Are Not Cats" (MadHat Press, 2013)
Norma Cole, "Distraction"
Sheila Murphy, "American Ghazals"
Gloria Mindock, "Screaming for Paul"

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179. James Falandays

Contribute to Research on Digital Media and Changing Poetic Practice

Wed 27 Feb 2013

Hi all,

My name is Ben Falandays and I am a fourth year undergrad at the University of Delaware. I'm currently in the process of writing a thesis concerning the shifting practices of creation and consumption in poetry that come with the digital media.

As a part of my research, I'm conducting a survey to get some concrete data about the way that contemporary poets are using media to create, publish, and read poetry. You can access the survey here:

https://delaware.qualtrics.com/SE/?SID=SV_4Mjj1q6xudIWRwx

If you are a poet yourself, or have access to a community of poets with which you could share this survey, your help would be greatly appreciated. It only takes a few minutes, but you will be making a contribution to our understanding of how shifts in media affect the world of poetry!

Best,
Ben

--
J. Benjamin Falandays
University of Delaware 2013
A/V Technician, Student Centers
Senior Writing Fellow, Honors Program

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180. Adam Fieled

Abby Heller-Burnham Flickr Set: Portraits/Paintings

Wed 27 Feb 2013

This Flickr set has the best of Abby's paintings and portraits of her:

http://www.flickr.com/photos/adamfieled/sets/72157632872165935

Thanks!
Adam Fieled [redacted]

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181. michael farrell
paterson montage in the universal archive
Wed 27 Feb 2013

me & oscar schwartz

http://cordite.org.au/poetry/th-e-ma-n-fr-om-sn-ow-ri-ver/

see feature for other collaborations

pam brown, john kinsella, charles bernstein, astrid lorange etc

http://cordite.org.au/chapbooks-features/wandering-through-the-universal-archive/

m

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182. Rob McLennan
Lisa Jarnot, Sea Lyrics
Wed 27 Feb 2013

Some notes on Lisa Jarnot's 'Sea Lyrics'
by rob mclennan

now online at Jacket2

http://jacket2.org/article/some-notes-lisa-jarnots-sea-lyrics

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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183. Nicholas Leaskou
Poet as Radio: Toni Mirosevich on March 3
Wed 27 Feb 2013

This Sunday, March 3, 11:30am-12:30pm PT, join us for part one of our interview with Toni Mirosevich, who'll read from and discuss her recent books The Takeaway Bin and Pink Harvest at http://www.savekusf.org/.

Toni Mirosevich is the author of five collections of poetry, most recently The Takeaway Bin from Spuyten Duyvil Press (NY). She is also the author of a book of nonfiction stories, Pink Harvest (Mid-List Press) which received the First Series in Creative Nonfiction Award and was a Lambda Literary Award finalist.

Her chapbook, My Oblique Strategies received the Frank O'Hara Chapbook Award. Her multi-genre work has been anthologized in Best of the Bellevue Literary Review, Best American Travel Writing, The Gastronomica Reader, The Discovery of Poetry, AutoBioDiversity and has appeared in Zyzzyva, Five Fingers Review, Puerto del Sol, Hayden's Ferry Review, San Francisco Chronicle Magazine and elsewhere. She has been awarded fellowships with the MacDowell Colony, Blue Mountain Center, Djerassi Resident Artists Program and Hedgebrook, is a Professor of Creative Writing at San Francisco State University, and served as former Associate Director of the Poetry Center and American Poetry Archives. www.tonimirosevich.com.

Tune in Sunday, 3/3, at 11:30am-12:30pm at savekusf.org or listen later on our blog/podcast.

Delia, Jay, Nicholas
poetasradio.blogspot.com
[redacted]

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184. Gloria Frym
Re: Emily Dickinson, hot nude celebrity
Thu 28 Feb 2013

why is this an issue?
por favor.
gf

On Feb 21, 2013, at 1:12 PM, Jesse Glass <[redacted]> wrote:

Dear List,

I think E.D. must have been hot. At least, the rumors about she and sister Vinnie ran to that effect--that though they did not marry, they were frolicsome in company--perhaps a tad on the wild side for their time and place. Though these words may sound somewhat flip, they're well documented in Sewell. And of course, the poetry attests, that though ED was one who could pray well (in the proper Kierkegaardean sense with the eye of intellect trained on the eye of faith, maugre the bridge of the nose) she could play well too. Amen to that.

Jess

On 2/20/2013, "Jonathan Morse" <[redacted]> wrote:

> *I blog about a Dickinson cybervoyeur at*
>
> *http://theartpart.jonathanmorse.net/2013/02/if-fame-belonged-to-me-i-could-not-escape-her/*

> *Jonathan Morse*

Gloria Frym
Associate Professor
MFA Writing, Writing & Literature Programs
California College of the Arts
5212 Broadway
Oakland, CA 94618
[redacted] w
[redacted] h

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185. Eric Dickey
publication announcement
Thu 28 Feb 2013

Long time. Hope you are well.

I thought I'd share th

Joel,

Long time. Hope you are well.

I thought I'd share the following. Please feel free to circulate among your networks.

Take care,

Eric

I am pleased to announce the release of a chapbook of poems published by Beard of Bees.

It is available for free online.

http://www.beardofbees.com/dickey.html

Beard of Bees is proud to present newly uncovered mini-mysteries from our favorite boys, the Hardy ones.

Thanks for the support.

Eric Wayne Dickey
Corvallis, Oregon

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186. Jesse Glass
Orlando Poetics
Thu 28 Feb 2013

It's not bad here. It hasn't been too terribly hot. The birds, as always, are good--watched a nice little grebe wading through mossy water then suddenly dipping its head for a treat. I had a good time holding forth about poetry and the perverse to students at Rollins College where the presiding muse is Carol Frost. It may be that some of us will go to see Scott Momaday--a poet I've long admired who lives here abouts.

Needless to say if any Orlando poets would like to see this devil in the flesh I'm good for a coffee. Back-channel is perfectly fine.

Jess

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187. Mary Kasimor
March Truck!
Thu 28 Feb 2013

I am guest editing Hal Johnson's Truck for the upcoming month. Please send me your poems, textual and visual to [redacted] for publication. I would love and appreciate posting your work on Truck (for March).

Mary Kasimor

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2013

140 messages · Thu 28 Feb 2013 – Sun 31 Mar 2013

March 2013 gathered the room around a farewell to one of its own presiding spirits — the poet who had once been elected the list's own Anti-Laureate, and who had spent decades making mischief and music in equal measure. One hundred and forty messages moved through the list, and its warmth gathered around the memorial for Anselm Hollo, set against the annual churn of the great writers' conference. The month held the intimate and the institutional together: a beloved poet mourned, and the professional machinery grinding on around the grief.

The largest tender thread was the memorial. Anselm Hollo had died at the end of January, and the room passed along the invitation to *"a memorial tribute to Anselm Hollo"* — the Finnish-born poet and translator, the great wit and dissenter, the man this very list had once crowned its Anti-Laureate and who had filed his mock-decrees with such delight. He had been one of the room's truest characters, a poet who took the art with total seriousness and himself with none, and his death removed one of the last living links to the list's own comic and combative prime.

Around the grief ground the machinery of the profession. The great annual writers' conference filled a thread with readings and schedules and the anxious social calculus of the literary crowd — the institutional churn of a poetry increasingly organized around the conference and the program — the exact apparatus Hollo's irreverence had always mocked. There was a bitter aptness in mourning the Anti-Laureate in the same weeks the room mapped its way through the professional carnival he would have skewered.

Beneath both ran the small persistent keeping — an ecological-poetry event announced, new publishing teams forming, readings posted. The infrastructure carried on beneath the memorial, the reading series and the little presses doing their patient work, the living poetry going on being made even as the room buried one of the makers who had shaped its spirit — the reading series and the little presses carrying forward, in their unglamorous way, exactly the uninstitutional energy Hollo had stood for.

I have set March down exactly as the archive delivered it — the memorial tribute to Anselm Hollo, the writers' conference grinding on around it, and the small keeping beneath — because it was the month the list mourned its own Anti-

Laureate, the poet who had embodied everything wild and funny and uncompromising in its character. A room that will gather to remember Anselm Hollo in the same weeks it threads its way through the professional conference he loved to mock is a room saying goodbye to a piece of its own soul: the irreverent, uninstitutional, gloriously serious-and-unserious spirit that had made the list, in its best years, not just an argument but a company of friends.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 140 in all.

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89. Rob McLennan — above/ground press 2013 subscriptions still available!
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92. Camille Martin — Photos from Vancouver Writers Fest: Nicole Brossard, John Barton, Catherin…
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96. William Slaughter — Notice: Mudlark
97. Rosmarie Waldrop — new from Burning Deck
98. Dean Brink — Antiwar poetry articles finally in print

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99. David Kirschenbaum — Now Online: Boog City 79
100. Rosalie Calabrese — Rosalie Calabrese's readings in NYC April 2013 + other news
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110. Foley, Jack — Announcing New Robert Coover Issue of FlashPoint #15

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113. Rob McLennan — new(ish) on rob's clever blog
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120. Adam Fieled — "Hand in Glove: Photographs and Essays"
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122. Alan Sondheim — UNMALNAEBE 9 reading and sound and discussion and talk event free! (please ...

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124. Al Filreis — PoemTalk 64: on Caroline Bergvall's "Via"
125. Ariella Ruth Goldberg — Women of Naropa Reading 2013
126. David Kirschenbaum — Advertise in Boog City 80: The Baseball Issue

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127. Genji Amino — Fri, Mar 29 - UNMALNAEBE 8: Susan Bee + Johanna Drucker
128. William Slaughter — Notice: Mudlark
129. Paul Siegell — Featured in Pitt Magazine + Video of Rowdy Poetry Reading
130. Halvard Johnson — Call for work: On Barcelona
131. Joel Weishaus — "Writing Home" - The Complete Project

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132. Rob McLennan — six poems
133. Tomás Ó Cárthaigh — "You Are The Ocean" and other poems - Tomás Ó Cárthaigh
134. Donald Wellman — Enclosed Garden
135. Adam Fieled — "POWER LINES"

29 MAR 2013

136. Adam Fieled — Apparition Poems (with Apologia) on Scribd

30 MAR 2013

137. Pam Brown — New Release from Shearsman Books

31 MAR 2013

138. Amanda Earl — NationalPoetryMonth.ca - a month of visual poetry
139. erica kaufman — Maggie O'Sullivan @ the CUNY Graduate Center!! Thursday 4/4!!
140. Adam Fieled — TENENBAUM/FIELED (Hand in Glove Pt. 2)

1. Séamas Cain

Poets at Smock Alley Theatre

Thu 28 Feb 2013

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*3X DISTILLED,

8:00 p.m.,

3 March 2013,

Smock Alley Theatre,

Dublin, Ireland

Join us on International Ear and Sound Day
for three unique live performances in the
Boys School at Smock Alley Theatre, each
featuring a collaboration by a poet and a
sound artist. Scheduled as part of the
Collaborations Festival 2013, this show
will include experimental sound performances
by poets Kit Fryatt, Annemarie Ní Churreáin,
and Christodoulos Makris, with sound artists
Elizabeth Hilliard, Ed Devane, Keith Lindsay.

Entrance €5 (Tickets available on the door)

For additional information ...

E-mail : [redacted]

http://www.facebook.com/events/427916617284437/

http://wurmimapfel.net/

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2. skyplums
Re: Reading at Sidewalk NYC, Saturday 3/2
Thu 28 Feb 2013

---------- Original Message ----------
From: "Lewis, Susan" <[redacted]>
To: [redacted]
Subject: Reading at Sidewalk NYC, Saturday 3/2
Date: Wed, 27 Feb 2013 13:24:43 -0500

MadHat Presents and Unlikely Stories: Episode IV are teaming up to bring you a literary afternoon of weirdness, whimsy, and complete unpredictability!

Readings by Alexander Cigale, Dana Golin, Susan Lewis, Peter Marra, Larissa Shmailo, Joel Lewis and Jonathan Penton, accompanied by Leon Dewan of Dewanatron, inventor of the Swarmatron, the crazed electronic genius described at http://www.newyorker.com/talk/2011/01/24/110124ta_talk_paumgarten .

Sidewalk, 94 Avenue A, New York (buy-one-beer-get-one-free refill on Saturday afternoons)! And after our read, stick around for a Boog City Literary event at 6pm!

You can learn more about the Unlikely series at http://www.unlikelystories.org/<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.unlikelystories.org%2F&h=7AQH5kWfX&s=1> and the MadHat family at http://www.madhatarts.com/ .

And check out Unlikely Hatters: Part II at le poisson rouge, described at https://www.facebook.com/events/306140252842476/ !

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3. Ruby, Michael
Poetry readings during AWP
Thu 28 Feb 2013

Hi,

I was wondering if anyone has information on good poetry readings in Boston related to AWP from Thursday, March 6, through Saturday, March 8.

Michael Ruby

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4. Kimmelman, Burt J.

Ecological Poetry & Climate Crisis at Poets House April 12th at 7

Fri 1 Mar 2013

Ecological Poetry â™£ Climate Crisis â™£

April 12th, 7PM. Free admission. RSVP

*A Vital Program at *POETS HOUSE*

*10 River Tr. **at Murray St. Battery Park City *

*Hosted by Editor of **www.Eco-Poetry.org*

*Daniela Gioseffi with features: *

*by Rumi, Walt Whitman, Emily Dickinson, *

*Readers: Alfred Corn, D. Nurkse, Nancy Mercado, ***

*Fran Castan, Vivian Demuth, George Guida
Gil Fagiani, Pat Falk, George Held, ***

*Burt Kimmelman**, Eliot Katz, Maria Lisella, ***

*Wendy Larsen, Gerry La Femina, Rob Marchesani, ***

*Lissa Kiernan, Stephen Massimilla, Joanne Monte,
Maria Terrone, Barry Wallenstein, Juanita Torrence-Thompson***

*REFRESHMENTS. FREE LITERATURE. ***

*ALL WELCOME. FREE ADMISSION. ***

With thanks to Poets House *

*for use of *

its auditoriam by special arrangement

ECO-POETRY

* : Literture, Ecology & Climate Reality:*

*Pablo Neruda, Ernesto Cardenal, Robert Bly, ***

*Marge Piercy, Ishmael Reed, Alicia Ostriker, ***

*Galway** Kinnell, Paola Corso, Philip Appleman,***

Annie Finch, Angelina Oberdan, Gail Entrekin,

*Colette Inez, Maria Mazziotti Gillan, *

*Barbara F. Hoffman, Rob Marchesani, *

*Myra** Shapiro. Jonathan Skinner *

*with â€œWhat Is Eco-Poetry?â€
**Commentary by Bill McKibben & Al Gore on:*

*Climate Crisis Emergency Is Here Now *

and Coming Faster than Realized!

*www.Eco-Poetry.org/Climate_
<http://www.Eco-Poetry.org/Climate_Crisis.html> *

Crisis.html <http://www.Eco-Poetry.org/Climate_Crisis.html>

*Please forward to friends. *

with "unsbscribed" in the subject heading. Thanks.

*To Unsubscribe: *

send a e-mail to [redacted]

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5. Carolyn Guinzio
YEW #17
Fri 1 Mar 2013

Yew: A journal of innovative writing and images by women.

YEWJOURNAL.COM <http://yewjournal.com/>

In like a lion!

We are proud to announce that the #17th issue of YEW is now online, featuring work from Molly Bendall, Adrienne Celt, Sarah Cross and Susanna Williamson.

All current and archived content can be accessed from the “ISSUE DETAILS” page.

Edited by Stephenie Foster and Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently accepting submissions, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn and Stephenie

↑ Index

6. Halvard Johnson

Truck's new editor/driver for March

Fri 1 Mar 2013

Truck thanks Mark Weiss for a splendid February, and welcomes Mary Kasimor as its driver/editor for the month of March.

Serving the tri-state area.

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>

; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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7. Pluto, Anne

Re: Poetry readings during AWP

Fri 1 Mar 2013

MadHat Presents Live (formerly the Poetry, Prose, and Anything Goes Reading series, an outgrowth of Mad Hatters' Review) and The Pen & Anvil Press are pleased to present:

Readings by Terese Svoboda, Ben Mazer, Philip Nikolayev, Katia Kapovich, Sassan Tabatabai, Susan Lewis, Annie Pluto, Larissa Shmailo, Matthew Kelsey, Ellen Adair Glassie, and Thomas Simmons!

Featuring your host, Jonathan Penton, reading works by Marc Vincenz and j/j hastain!

And introducing "Dogs Are Not Cats," the new MadHat Press chapbook by Terese Svoboda, "dear secondary umbilical," the new MadHat Press chapbook by j/j hastain, and "Gods of a Ransacked Century," the new Unlikely Book by Marc Vincenz.

Learn more about MadHat at http://www.madhatarts.com/ , and The Pen & Anvil Press at http://www.penandanvil.com/

We'll be in the atrium of the Sherrill Library, a facility of Lesley University, at 89 Brattle Street in Cambridge, close to the Harvard Square T Station. For directions from the Hynes Convention Center, click http://goo.gl/maps/xhMGc

https://www.facebook.com/events/105031043005236/

--

On 2/28/13 9:06 PM, "Ruby, Michael" <[redacted]> wrote:

> *Hi,*
>
> *I was wondering if anyone has information on good poetry readings in Boston related to AWP from Thursday, March 6, through Saturday, March 8.*
>
> *Michael Ruby*

↑ Index

8. Afton Wilky
Re: Poetry readings during AWP
Fri 1 Mar 2013

Hi Michael,
If you find the information on the conference and click on "schedule," the last item on the list is for offsite events. The URL is http://www.awpwriter.org/awp_conference/schedule_offsite .
Afton Wilky

On Feb 28, 2013, at 8:06 PM, "Ruby, Michael" <[redacted]> wrote:

> *Hi,*
>
> *I was wondering if anyone has information on good poetry readings in Boston related to AWP from Thursday, March 6, through Saturday, March 8.*
>
> *Michael Ruby*

↑ Index

9. Evan Munday
Re: Poetry readings during AWP
Fri 1 Mar 2013

Hello Michael,

Since you asked so nicely, Canarium, Green Lantern, Coach House and House of Anansi are teaming up for this great poetry reading:

* * * *

*Four Presses, No Boundaries: An AWP Off**-Site Event*
American presses Canarium and Green Lantern join forces with Coach House and House of Anansi

Please join us for a poetry reading that shatters the Canadian-U.S. border! Two of the best American indie presses (Canarium, Green Lantern) join forces with two of the best indie presses north of the border (Coach House, House of Anansi) for an incredible event the first night of the AWP Conference in Boston.

The four-press showdown takes place at nearby *Dillon's* (955 Boylston Street) -- it's literally less than a five-minute walk from the Hynes Convention Center. So if you're not particularly a big fan of walking or cross-Boston travel, stay in the neighbourhood for some of the best poetry readings of the AWP!

In the spirit of cross-border literature, we'll feature short readings by:

Joel Craig (/The Whi//te House/, Green Lantern)
Brent Cunningham (/Jou//rney to the Sun/, Atleos)
Jeramy Dodds (/Crabwise to the Hounds/, Coach House)
Andrew Faulkner (/Need Machine/, Coach House)
Anthony Madrid (/I Am Your Slave Now Do What I Say/, Canarium)
Sara Peters (/1996/, House of Anansi)
Adam Sol (/Jeremiah, Ohi//o/, House of Anansi)
Matthew Tierney (/Probably Inevitable/, Coach House)
Nick Twemlow (/Palm Trees/, Green Lantern)
Lynn Xu (/Debts & Lessons/, Omnidawn)

Have a few drinks at the cash bar, talk shop with your fellow writers and publishers and pick up some killer new books at the book table. Celebrate with us!

*Schedule**:*

8:45 - short readings by Adam Sol, Andrew Faulkner, Joel Craig, Anthony Madrid, Matthew Tierney
9:30 - short drink break
9:45 - short readings by Brent Cunningham, Sara Peters, Jeramy Dodds, Lynn Xu, Nick Twemlow

Four Presses, No Boundaries
An AWP Off-Site Event
readings by Joel Craig, Brent Cunningham, Jeramy Dodds, Andrew Faulkner, Anthony Madrid, Sara Peters, Adam Sol, Matthew Tierney, Nick Twemlow and Lynn Xu
Thursday, March 7, 2013
Dillon's, 955 Boylston Street

8:30 p.m.
Free!

https://www.facebook.com/events/565593503470260/

Hope to see you there!

Evan

--
Evan Munday
Publicist
Coach House Books
80 bpNichol Lane
Toronto, ON M5S 3J4
[redacted]

On 13-02-28 9:06 PM, Ruby, Michael wrote:
> Hi,
>
> I was wondering if anyone has information on good poetry readings in Boston related to AWP from Thursday, March 6, through Saturday, March 8.
>
> Michael Ruby
>
>

↑ Index

10. amy king
POETRY & ACCESSIBILITY -- IN THE VOLTA
Fri 1 Mar 2013

S
DAMN FINE ESSAY BY JOSHUA MARIE WILKINSON - "POETRY & ACCESSIBILITY"

STUFF I'VE BEEN SAYING IN CLASSES FOR YEARS NOW - ALL IN ONE PLACE:

http://www.thevolta.org/ewc27-jmwilkinson-p1.html

FROM THE VOLTA:

Dear Friends:

A new issue ofÂ The VoltaÂ is up, featuring:

Evening Will Come: poetics essays by Sally Ball | Sueyeun Juliette Lee | Joshua Marie Wilkinson

The Conversant:Â Jâ€™Lyn Chapman with Chris Martin; Andy Fitch with Cathy Park Hong, Zachary Schomburg, Leonard Schwartz, and Brian Kim Stefans; James Gendron with Amy Lawless; HL Hix with Matthew Cooperman, Camille Dungy, and Paisley Rekdal; Virginia Konchan with Anne Elizabeth Moore; Philip Metres with Sergey Gandlevsky; Nature Theater of Oklalahoma with Karinne Keitley Syers; Leonard Schwartz and Michael Hardt chapbook (three conversations, plus a forward by Holly Melgard and a post-face by Schwartz);Â textsound-affiliated contributions from Katherine Factor, AB Gorham, Eben Mannes, Phil Sawdon, Jared Stanley, William Stobb; and Jeff Williams with Nancy Miller

Friday Feature: Afton Wilky reviews Michael Leong's new one

They Will Sew The Blue Sail: New poems by Judith Goldman | Albert Mobilio | Caryl Pagel

Heir Apparent:Â a long sequence byÂ Christine Herzer

Take Down the Clouds: Lisa Pasold Q&A from New Orleans

Medium: new movie from Anne Gorrick

The incomparable Caleb Beckwith has been working it all out--with others--on our newÂ blog, too.Â

http://www.thevolta.org

Also: thank you SO MUCH to everybody who helped us to reach our goal for Letter Machine's new books by Aaron Kunin and Eddie Berrigan. There's 15 hours left to subscribe at a deep discountÂ here. Books are arriving in Denver today!

See you there--

jmw

P.S. Congrats to our managing editor Afton Wilky on getting her first book--Clarity Speaks of a Crystal Sea--accepted!

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

11. Mairead Byrne

Re: Poetry readings during AWP

Fri 1 Mar 2013

Also Dan Bouchard's list, you can write to him at MIT. He has all the off-site and local readings.
m

On Fri, Mar 1, 2013 at 12:24 PM, Afton Wilky <[redacted]> wrote:

> *Hi Michael,*
> *If you find the information on the conference and click on "schedule," the last item on the list is for offsite events. The URL is http://www.awpwriter.org/awp_conference/schedule_offsite .*
> *Afton Wilky*
>
> *On Feb 28, 2013, at 8:06 PM, "Ruby, Michael" <[redacted]> wrote:*
>
> *Hi,*
>
> *I was wondering if anyone has information on good poetry readings in Boston related to AWP from Thursday, March 6, through Saturday, March 8.*
>
> *Michael Ruby*

--
Mairéad Byrne, PhD
Professor of Poetry + Poetics
Coordinator, Literary Arts + Studies Concentration
Rhode Island School of Design
2 College Street
Providence RI 02903

Office: College Building 528
Office hours: Friday 1-4.00pm, + by appt.
Phone: [redacted]
[redacted]
http://thetransientlibrary.blogspot.com

"Poetry has always been where our most intense engagements with language play out."
-- Jim Andrews

↑ Index

12. Amy King
"POETRY & ACCESSIBILITY" + AWP PROM + READINGS IN BOSTON
Fri 1 Mar 2013

DAMN FINE ESSAY BY JOSHUA MARIE WILKINSON - "POETRY & ACCESSIBILITY"

STUFF I'VE BEEN SAYING IN CLASSES FOR YEARS NOW - ALL IN ONE PLACE:

@ THE VOLTA -- http://www.thevolta.org/ewc27-jmwilkinson-p1.html

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*

QUEERTOPIA - AWP BOSTON

*
*

*THURSDAY, MARCH 7, 2013 *

Featured Reading with introductions by Kazim Ali @ 7 PM

Stephen Tapscott
Amy King
James Allen Hall
Blas Falconer
Lee Ann Rouripaugh
Christopher Hennessey
Kazim Ali

Join more than 50 LGBT writers as daylight turns to dark, in The Moonshine Room of Club Cafe. Enjoy features by Bloom, Sibling Rivalry Press, Seven Kitchens Press, plus a special tribute to Milk and Honey: A Celebration of Jewish Lesbian Poetry published by A Midsummer Night's Press. Door prizes and author signings throughout the night.

*CLUB CAFE *

209 Columbus Ave
(between Clarendon St & Cahners Pl)

Boston, MA 02116
Neighborhood: Back Bay
[redacted]
http://www.clubcafe.com/<http://www.yelp.com/biz_redir?url=http%3A%2F%2Fwww.clubcafe.com%2F&src_bizid=IeJ6oKr3MW5bSlwmlkknwg&cachebuster=1362162208&s=dbb8dd70e60c23568388d1d184a6ab5f0645e00725bfe47b0c5d520612a0a9aa>

FULL READING SCHEDULE - http://allevents.in/Boston/Queertopia/187370634742680#

*
*

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*
*

VIDA PROM + DANCE

Show off your prom dress at the swankiest dance party & reading during AWP!

FINAL LINE-UP OF READERS: Robert Pinsky, Cheryl Strayed, Pam Houston, Bob Shacochis, Roxane Gay, and Jennine Capo Crucet.

When: *Thursday, March 7th*
Where: Daisy Buchanan's @ 240 Newbury Street Boston, MA 02116

Schedule:
Doors open at 8pm
Readers read at 9pm
Dance party from 10pm-midnight

MORE INFO:
$10 donation to VIDA at the door
Cash bar

Prom attire encouraged but not required. Come out to support VIDA!

https://www.facebook.com/events/202202686586896/

~~~~~~~

Black Warrior Review and *Yalobusha Review* are pleased to announce that we've teamed up for one awesome AWP Reading. Join us on *Friday, March 8th, at 4 PM at the School of the Museum of Fine Arts* (room B311) to hear poetry and fiction from the likes of:

Amy King
Meg Pokrass
~~~~~~~

Tasha Matsumoto
Matthew Henriksen
A. Minetta Gould
Melissa Broder
Jenn Marie Nunes

Hope to see y'all there!

Directions: From the Hynes Convention Center, walk to the Prudential Station (on Huntington Ave). Take the Green Line three stops to the Museum of Fine Arts Station. Head right (northwest) along Ruggles St./Louis Prang St., then turn right on Evans Way. The reading will be held in room B311, on the third floor of the B side at the end of the hallway.

https://www.facebook.com/events/168536606628016/

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LITMUS PRESS

Thursday, March 7 - Saturday, March 9, 2013; 8 am - 5pm
*AWP Bookfair<http://r20.rs6.net/tn.jsp?e=001iyrPgBuCS1tECjrhhLQmh5jHMvkLWueRYqbnhRSdhIU61L-fdZFqRdsReCh19mJatL519zqwn5_rE_KnKvBXfpYr3FnqdfjslDwnZkKQu3gpg7YLDPVRPAV1lfFRBs0D-sjeKM1SWdFciK35mPdMSaCWyrZA-ZEz>
*
Table X Cluster:
Litmus Press / O Books
Belladonna Books / Stonecutter Journal
Futurepoem
Les Figues / Sidebrow Books
Trafficker Press / Aquarius Books / Willow Press
Table Numbers: M7, M8, M9, M20, M21, M22 (*floor plan<http://r20.rs6.net/tn.jsp?e=001iyrPgBuCS1th-QG9h-nJa_JSJ7kpuuCdAalelVp7_kZDvlX0ij3QsDhh-JOfu95c-DwvVKEMrjpHDEOjsoAPCwEttN5BdSXXU7GBFUgDk37GsXg631AamiT_dSV5kc2RiXvt6r4Y7TwLvyY-DyVuuoxNYVKrrbHV>
*)
Hynes Convention Center & Sheraton Boston Hotel<http://r20.rs6.net/tn.jsp?e=001iyrPgBuCS1uf8tLFQnbPcF1kFF9EaeCK8L4dy8lkbfrwr8zZ3uY9Qx_6PkSceMLJQXk94o2j8c67PPm1gnuywyplL788av6gOfwfiltx7Fg0UPdJuHFAptvZLFiy-wOA>

--
~~~~~

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

13. Millicent

Re: Poetry readings during AWP

Fri 1 Mar 2013

Hi Michael,

I'm organizing an offsite reading, which I think is going to be great! It's on Thursday March 7th, at 6:30 and is called Kale Soup for the Soul (poets reading work about family, food and Portuguese culture). It's at the Portuguese Consulate and we'll even have refreshments, music and wine. Free and open to the public.

Also I'd recommend checking out the AWP web site (this year they list Public readings as well as conference events)

Take care

Millicent

Millicent Borges Accardi
@TopangaHippie on Twitter
Like my Facebook Page

-----Original Message-----
From: Ruby, Michael <[redacted]>
To: POETICS <[redacted]>
Sent: Fri, Mar 1, 2013 9:14 am
Subject: Poetry readings during AWP

Hi,

I was wondering if anyone has information on good poetry readings in Boston related to AWP from Thursday, March 6, through Saturday, March 8.

Michael Ruby

↑ Index

14. amy king
Re: Poetry readings during AWP
Fri 1 Mar 2013

THURSDAY, MARCH 7, 2013Â

Featured Re
QUEERTOPIA - AWP BOSTON

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Neighborhood: Back Bay
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FULL READING SCHEDULE -
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Jenn Marie Nunes

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LITMUS PRESS

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AWP Bookfair
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Futurepoem

Les Figues / Sidebrow Books
Trafficker Press / Aquarius Books / Willow Press
Table Numbers: M7, M8, M9, M20, M21, M22Â (floor plan)
Hynes Convention Center & Sheraton Boston Hotel

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"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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15. Betsy Andrews
looking for Zhang Er
Fri 1 Mar 2013

Can someone backchannel me a contact email for her? thanks

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16. Ruby, Michael
Re: Poetry readings during AWP
Fri 1 Mar 2013

Thanks everyone for the advice and information.
I look forward to seeing you read.
Michael Ruby

From: Afton Wilky [mailto:[redacted]]
Sent: Friday, March 01, 2013 12:24 PM
To: Poetics List (UPenn, UB)
Cc: Ruby, Michael
Subject: Re: Poetry readings during AWP

Hi Michael,
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Hi,

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Michael Ruby

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17. Sharon Dolin

AWP Boston: Panels, Readings, & Signings for Sharon Dolin

Fri 1 Mar 2013

Dear Friends,

If you're going to the AWP, I'll hope to see you there. Here's a schedule of my events: Thursday, March 7, 2013

10:30 a.m.-11:45 a.m.
May Swenson at 100: Sharon Dolin, Jeanne Marie Beaumont, Paul Crumbley, Kirstin Hotelling Zona, Gardner McFall. On the centenary of May Swenson's birth, a group of poets, editors, scholars, and critics will discuss and celebrate Swenson's legacy for the 21st century.
Hynes Convention Center, Room 305, Level 3

7 p.m.-8:15 p.m.
Salamander Reception and Reading: Reading from Whirlwind along with other past contributors to Salamander magazine: 7:30 p.m.-7:45 p.m.
Hynes Convention Center, 307, Level C

Friday, March 8, 2013

12:30 p.m.-1 p.m.
Whirlwind Book Signing
University of Pittsburgh Press

Hynes Convention Center Book Fair: Booth 1211

3-5 p.m.
Offsite Reading for the Seneca Review
Reading from "Pessoa in Lisboa," my aphoristic sequence in the current issue along with other contributors
Good Life Bar, Vodka Lounge (downstairs)
28 Kingston St. (near Park Street Station on Green Line)

Warmly,
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com

↑ Index

18. Marthe Reed

Re: Poetry readings during AWP

Fri 1 Mar 2013

Black Radish is launching Kindergarde Saturday night, 9 March, 5-7pm at THE OUTPOST: 186 1/2 Hampshire St. Cambridge, MA 02139

Elise Ficarra
Max Agigian
Cathy Park Hong
Dana Teen Lomax
Elizabeth Treadwell
Evie Shockley
Jennifer Firestone
Maria Damon
Jill Stengel
Joan Larkin
Marthe Reed
Sarah Anne Cox
Sarah Rosenthal
Susana Gardner
Lee Ann Brown
Rodrigo Toscano
Rachel Levitsky
Rosamond S. King

http://www.facebook.com/events/134916973343642/

On Thu, Feb 28, 2013 at 8:06 PM, Ruby, Michael <[redacted]> wrote:

> *Hi,*
>
> *I was wondering if anyone has information on good poetry readings in Boston related to AWP from Thursday, March 6, through Saturday, March 8.*
>
> *Michael Ruby*

--
Marthe Reed
Director of Creative Writing
Assistant Professor
English Department
UL Lafayette

[redacted]

http://www.ucs.louisiana.edu/~mxr5675/home.html

http://www.blackradishbooks.org/Reed.html

_____
*
Poetry is made in a bed like love*
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

↑ Index

19. W.F. Lantry
Re: Poetry readings during AWP
Fri 1 Mar 2013

Cha: An Asian Literary Journal March Issue (#20) Launch Reading at AWP <http://www.facebook.com/events/121405454708973/>.

- -
  - Thursday, March 7, 2013<http://www.facebook.com/events/calendar/2013/March/7>
  - 7:30pm
  -
  Featuring readings by Cha contributors Xi Chuan, Eleanor Goodman, Lucas Klein, W.F. Lantry, Kim Liao, Mai Mang, Tracy Slater, Marc Vincenz, and Nicholas YB Wong. Hosted by March issue guest editors Kaitlin Solimine and Marc Vincenz. Co-hosted by the Fairbank Center for Chinese Studies at Harvard University.

<http://www.facebook.com/FairbankCenter>
Fairbank Center for Chinese Studies, Harvard University<http://www.facebook.com/FairbankCenter>
CGIS South Building, 1730 Cambridge Street, Cambridge, Massachusetts 02138
View Map<http://www.facebook.com/l.php?u=http%3A%2F%2Fbing.com%2Fmaps%2Fdefault.aspx%3Fv%3D2%26pc%3DFACEBK%26mid%3D8100%26rtp%3Dadr.%257Epos.42.375147_-71.112938_Fairbank%2BCenter%2Bfor%2BChinese%2BStudies%252C%2BHarvard%2BUniversity_CGIS%2BSouth%2BBuilding%252C%2B1730%2BCambridge

%2BStreet%252C%2BCambridge%252C%2BMassachusetts%2B02138%26cp
%3D42.375147%257E-71.112938%26lvl%3D16%26sty%3Dr%26rtop
%3D0%257E0%257E0%257E%26mode%3DD%26FORM%3DFBKPL2%26mkt
%3Den-US&h=9AQFpvtso&s=1>
· Get Directions<http://www.facebook.com/l.php?u=http%3A%2F%2Fbing.com
%2Fmaps%2Fdefault.aspx%3Fv%3D2%26pc%3DFACEBK%26mid
%3D8100%26rtp%3Dadr.%257Epos.42.375147_-71.112938_Fairbank
%2BCenter%2Bfor%2BChinese%2BStudies%252C%2BHarvard
%2BUniversity_CGIS%2BSouth%2BBuilding%252C%2B1730%2BCambridge
%2BStreet%252C%2BCambridge%252C%2BMassachusetts%2B02138%26cp
%3D42.375147%257E-71.112938%26lvl%3D16%26sty%3Dr%26rtop
%3D0%257E0%257E0%257E%26mode%3DD%26FORM%3DFBKPL1%26mkt
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Posts
View Declines <http://www.facebook.com/events/121405454708973/declines/>
Posts

On Thu, Feb 28, 2013 at 9:06 PM, Ruby, Michael <[redacted]> wrote:

> *Hi,*
>
> *I was wondering if anyone has information on good poetry readings in Boston related to AWP from Thursday, March 6, through Saturday, March 8.*
>
> *Michael Ruby*

↑ Index

20. Erin Costello
Re: Poetry readings during AWP
Fri 1 Mar 2013

Here is our off-site event.

https://www.facebook.com/events/375256002556564/

THE EVENT SpringGun Press, Subito Press, The Cupboard, Innisfree Poetry Bookstore & Cafe, and Brave Men Press partner to bring you THE EVENT, an off-site reading at AWP 2013, Boston, MA.

WHERE: The Burren, 247 Elm St., Davis Square (Red Line)
WHEN: 6pm-9pm, Friday, March 8, 2013
WHAT: AN EVENT (reading)

Reader:

Sandra Doller
Mathias Svalina
Lily Ladewig
James Belflower
Courtney Maum
Drew Johnson
Adam Peterson
Michael Flatt
Melanie Hubbard
Marcus Pactor
Emily Hunt
Sara Renee Marshall
Sara Falk-Mann
Martha Collins

On Fri, Mar 1, 2013 at 11:33 AM, amy king <[redacted]> wrote:

> *THURSDAY, MARCH 7, 2013*
>
> *Featured Re*
> *QUEERTOPIA - AWP BOSTON*
>
> *THURSDAY, MARCH 7, 2013*
>
> *Featured Reading with introductions by Kazim Ali @ 7 PM*
>
> *Stephen Tapscott*
> *Amy King*
> *James Allen Hall*
> *Blas Falconer*
> *Lee Ann Rouripaugh*
> *Christopher Hennessey*
> *Kazim Ali*
>
> *Join more than 50 LGBT writers as daylight turns to dark, in The Moonshine Room of Club Cafe. Enjoy features by Bloom, Sibling Rivalry Press, Seven Kitchens Press, plus a special tribute to Milk and Honey: A Celebration of Jewish Lesbian Poetry published by A Midsummer Night's Press. Door prizes*

and author signings throughout the night.

CLUB CAFE
209 Columbus Ave
(between Clarendon St & Cahners Pl)
Boston, MA 02116
Neighborhood: Back Bay
[redacted]
http://www.clubcafe.com/

FULL READING SCHEDULE -
http://allevents.in/Boston/Queertopia/187370634742680#

~~~~~~~

VIDA PROM + DANCE

Show off your prom dress at the swankiest dance party & reading during AWP!

FINAL LINE-UP OF READERS: Robert Pinsky, Cheryl Strayed, Pam Houston, Bob Shacochis, Roxane Gay, and Jennine Capo Crucet.

When: Thursday, March 7th
Where: Daisy Buchanan's @ 240 Newbury Street Boston, MA 02116

Schedule:
Doors open at 8pm
Readers read at 9pm
Dance party from 10pm-midnight

MORE INFO:
$10 donation to VIDA at the door
Cash bar

Prom attire encouraged but not required. Come out to support VIDA!

https://www.facebook.com/events/202202686586896/

~~~~~~~

Black Warrior Review and Yalobusha Review are pleased to announce that we've teamed up for one awesome AWP Reading. Join us on Friday, March 8th, at 4 PM at the School of the Museum of Fine Arts (room B311) to hear poetry and fiction from the likes of:

Amy King
Meg Pokrass
Tasha Matsumoto

> *Matthew Henriksen*
> *A. Minetta Gould*
> *Melissa Broder*
> *Jenn Marie Nunes*
>
> *Hope to see y'all there!*
>
> *Directions:*
> *From the Hynes Convention Center, walk to the Prudential Station (on Huntington Ave). Take the Green Line three stops to the Museum of Fine Arts Station. Head right (northwest) along Ruggles St./Louis Prang St., then turn right on Evans Way. The reading will be held in room B311, on the third floor of the B side at the end of the hallway.*
>
> *https://www.facebook.com/events/168536606628016/*
>
> *~~~~~*
>
> *LITMUS PRESS*
>
> *Thursday, March 7 - Saturday, March 9, 2013; 8 am - 5pm*
> *AWP Bookfair*
> *Table X Cluster:*
> *Litmus Press / O Books*
> *Belladonna Books / Stonecutter Journal*
> *Futurepoem*
> *Les Figues / Sidebrow Books*
> *Trafficker Press / Aquarius Books / Willow Press*
> *Table Numbers: M7, M8, M9, M20, M21, M22 (floor plan)*
> *Hynes Convention Center & Sheraton Boston Hotel*
>
> *"Amy King's poems seem to encompass all that we think of as the 'natural' world ..."*
> *--John Ashbery (*
> *http://www.litmuspress.org/iwanttomakeyousafe.html)*

↑ Index

21. Lewis, Susan

new poem up at Truck

Fri 1 Mar 2013

I'm super-thrilled to have my new poem, "My Life in Dogs," up on Truck, courtesy of guest editor par excellence Mary Kasimor. Thank you, Mary, and Halvard Johnson, proprietor of Truck! http://halvard-johnson.blogspot.com/.

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22. Lewis, Susan

MadHat Press & friends at AWP!

Fri 1 Mar 2013

Hey folks, come visit MadHat Press at AWP! Come by Booth 3010, 2nd floor and be rewarded with amazing new books, free chocolate, and smiles, from:

Cœur Publishing
MadHat Press (bringing out amazing new books by Terese Svoboda<https://www.facebook.com/terese.svoboda.9?group_id=0> and j/j hastain)
NeoPoiesis Press
and Unlikely Books

Plus: Friday morning, March 8: book signing by Terese Svoboda at 11 AM! Come check out her brilliant and witty new book of poems from MadHat Press, "Dogs Are Not Cats."

And: come to our offsite reading on Thursday March 7:

MadHat Presents Live and Pen & Anvil Press

Terese Svoboda, Ben Mazer, Philip Nikolayev, Katia Kapovich, Annie Pluto, Larissa Shmailo, Sassan Tabatabai, Susan Lewis, Matthew Kelsey, Ellen Adair Glassie, Bill Yarrow and Thomas Simmons, with host Jonathan Penton reading from the works of Marc Vincenz and j/j hastain.

5:30pm, Thursday, March 7th, 2013

the Atrium of the Sherrill Library
Lesley University
89 Brattle St., Cambridge, MA
near the Harvard Square T Station

See you there!

Susan Lewis
Managing Editor
MadHat Press

↑ Index

23. Lewis, Susan
"Unlikely Hatters" at le poisson rouge March 10
Fri 1 Mar 2013

MadHat Presents and Unlikely Stories are teaming up to bring you a literary evening of weirdness, whimsy, and complete unpredictability!

Readings by Alexander Cigale, Steve Dalachinsky, Dana Golin, Susan Lewis, Yuko Otomo, Larissa Shmailo, and Jonathan Penton -- accompanied by Leon Dewan of Dewanatron:
http://www.newyorker.com/talk/2011/01/24/110124ta_talk_paumgarten .

Sunday, March 10, 6:30 PM
le poisson rouge, 158 Bleeker St., New York (in the gallery).

Come recover from the AWP Conference with us, or just gloat that you had more sense than to go! You can learn more about the Unlikely series at http://www.unlikelystories.org/<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.unlikelystories.org%2F&h=rAQEVMhTG&s=1> and the MadHat family at http://www.madhatarts.com/ .

And if you're in New York on Saturday, March 2nd, come find us at Sidewalk, 3:30 PM: https://www.facebook.com/events/326615050793514/ !

↑ Index

24. Patrick F. Durgin
Fwd: PQRS, by Patrick Durgin | new from Kenning Editions
Sat 2 Mar 2013

Announcing the publication of /*PQRS*/ <http://www.kenningeditions.com/pqrs-by-patrick-durgin/>, by Patrick Durgin

/PQRS/ is a poets theater script with initials for names and functions for characters. It is about linguistic contagion and statist collusion, the fate of labor and play as literary genre (i.e. "essay"), the utility of public art and site-specificity in the post-medium age, the plasticity of gender, the metaphysics of lyric address, and several other topics. It was written between 1998 and 2012, mostly toward the end of that period.

Patrick Durgin <http://epc.buffalo.edu/authors/durgin/> is coauthor of /The Route/ (Atelos, 2008, with Jen Hofer) and has published numerous chapbooks, including /Imitation Poems/ (2006) and /Color Music/ (2002). Durgin is also editor of /Hannah Weiner's Open House/ <http://www.kenningeditions.com/hannah-weiners-open-house-by-hannah-weiner/> and /The Early and Clairvoyant Journals of Hannah Weiner/

<http://libraries.ucsd.edu/speccoll/m504/index.html>. He teaches critical theory, literature, and writing at the School of the Art Institute of Chicago.

It's one thing to advocate for writing that pushes boundaries, mixes discourses, and transgresses the dominant aesthetic, but it's quite another to actually write it. As a play, /PQRS/ is not just unstageable, it is a monumental failure. That is, it fails with such clarity, indifference, legitimate anger, and abandon that it turns into a kind of monument, marking the point where the intellect's pessimism collapses into the will's optimism. The many models and forerunners for a project this radical include the posthumously published texts of Gertrude Stein, referred to explicitly here as "the most exhaustive syllabic implosion in prose of any language." But if Stein's implosion was horizontal,/ PQRS/ goes vertical, running up and down the scale of rhetorics: essay, drama, lists of potential performance art projects, lit crit, film crit, music history, autobiography, back to drama, intermission, critique of capital, URL of a Tumblr page of women laughing while holding salads, back to drama (and: /scene/). "The text succeeds its own conditions." In dire and unsuccessful times, that's the hope.

---Brent Cunningham

With a genuine sweep and suspense, /PQRS/ up-ends and pats down received ideas of genre, putting its principal characters (the eponymous P, Q, R and my own favorite, S) through their paces on an imaginary stage in an imaginary play. Designed not to be acted or produced, Durgin calls this work a "script," which I like for its straightfoward modesty. But as I see it, it's first cousin to something like the 1930s "essay-novels" of Virginia Woolf, /Orlando /or/ The Pargiters/---books written simultaneously in two veins, each illuminating the other in unexpected, and here thrilling, ways. Like aging stars, P, Q, R, and S upstage each other, disconcert each other, all in the interest of presenting as much enlightenment as we can sit for, within the pages of a single book; so they form a serious quartet with comic overtones, like the lovers and mages of Mozart's "Non ti fidar, O misera." Don't trust him, O sad person!

---Kevin Killian

The "performance" "script" Patrick Durgin imagines in /PQRS/ is not so much dramaturgical as sweepingly demiurgical, in the sense that it fashions a world out of the chaos of a twenty-first-century poet's broad field of experience and association (literary history, music and film, economic theory, sculpture, public art, performance art, and poetics, to name a few examples). This world is inhabitable, if not comfortable: it is a world that resists staging in any conventional sense, but whose very conceptual difficulty supplies a context for new models of dramatic form and provides a vehicle for the kinds

of thinking and representing that happen when various avant-garde ideologies collide with the twin crises of postmodern irony and capitalist recuperation. The tidy serialism implied by the title is a feint that dissolves into a frenetic vista of spectacular anxieties and social realities. It would be banal to confine /PQRS/ under the tired rubric of "cross-genre"; rather, it rehearses genre's continuing usefulness as a category and finds it wanting.

---K. Silem Mohammad

Reminiscent of Guy Debord's /The Society of the Spectacle/, albeit in an intensified and wildly fluid twenty-first century context, Patrick Durgin's essay-as-poetics script releases a discursive energy typically suppressed in theater. This is a theater of compressed time, bursting within the seams of global capital's themes. A spooky and illuminating work.

---Carla Harryman

Poet's theater has always pushed the genre boundaries of what is a play to a far off horizon. And Patrick Durgin's /PQRS/ is yet another example in this tradition. It is more indebted to the happening, to philosophy, to essay, to scholarship than it might be to the conventions of realist drama. It has demanding, location specific production instructions. It lectures without shame about art, its economies, its global circulations, its powers. And yet it still is full of the powerful exchanges that make drama at moments so provocative.

---Juliana Spahr

ISBN: 978-0-9846475-7-6 (2013) $12.95

BUY <http://www.spdbooks.org/Producte/9780984647576/pqrs.aspx>from SPD / BUY <https://www.2checkout.com/2co/buyer/orderpage?sid=1266894>from KENNING EDITIONS / BUY <http://www.kenningeditions.com/pqrs-by-patrick-durgin/www.amazon.com/Pqrs-Patrick-Durgin/dp/0984647570/>from AMAZON

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25. Rosalie Calabrese

Re: Rosalie Calabrese's Next Poetry Reading in NYC

Sat 2 Mar 2013

Sunday, March 10, 2013 at 8:00 PM
Stu
Argonaut Series - Poets Corner

Sunday, March 10, 2013 at 8:00 PM
Studio 353
353 West 48th Street - 2nd Floor

(bet. 8th & 9th
Aves.) New York City
Closest subway: C train at 50th St.

Admission: $10 - includes refreshments and discussion with the poets For reservations, call [redacted]

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26. Rob McLennan

electronic poetry center: rob mclennan,

Sat 2 Mar 2013

---

my Electronic Poetry Center author page is finally updated!

http://epc.buffalo.edu/authors/mclennan/

hooray!

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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27. Michael Rothenberg

Fwd: Please Support The New Issue of Big Bridge Magazine!

Sat 2 Mar 2013

Big Bridge Magazine

<http://your.website.address.here/> *Big Bridge stands, for these last fifteen years, as the premiere and most important metazine of the arts. It is both a growing archive of these present years for the **future and already a treasure house of broadsides, poetry, the arts, and criticism in itself. The editing of Big Bridge is flawless and varied, it is bright, meaningful and gener**ous in the breadth and artistry of presentations. For the writer it is a mark of achievement to appear in Big Bridge... And it is also the first stop on the web **for those who want to see what is new and vital.*

* *--Michael McClure, poet, playwright
Dear Friends of Big Bridge,

Big Bridge is proud to celebrate 16 years of the best of the literary arts online and in print with our upcoming issue due out May 1st, 2013. And we couldn't have done it without your support.

Here is a sample of what we will be offering in our May 2013 issue:

****

* An exclusive contemporary *Anthology of Tibetan Poetry* guest edited by *Bhuchung D. Sonam* and *Teresa Mei Chuc*

* *21st Century Russian Poetry *guest edited by *Larissa Shmailo *

** "A Picture Speaks Louder Than... An Installation of Collage and Vispo" *
guest edited by *Steve Dalachinsky*

* A contemporary* Anthology of Poetry from India*
guest edited by *Menka Shivdasani *

* Feature *Chapbook* by *Dorianne Laux* * *

* A contemporary *Anthology of Poetry from Mexico*
guest edited by *Pilar Rodriguez Aranda*

* A fascinating look at poetry and art in the feature *The Phenomenology of
* * Giving: a Use Me Capitalism*, guest edited by *Arpine Konyalian Grenier*

* *San Antonio: Red Well Sprung, art and poetry **from San Antonio, Texas *
curated by *Viktoria Valenzuela *

* *Red City: Photo-Montage Installatio*n by *Lee Balan*

** "Uzhupis perspective, retrospective and forward spectacle, histories and *
* hysteria" *by* Tomas Chepaitis*
* *
* **********

This is just a portion of Big Bridge<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yagIfjEDi2mWmXKg-AGOfEqcwuLj_H_1QdAyY8HJ0KImeJRcRHlA8gagSoa0oH8XPmB1V2Hb1O65LNyHOf1jCD30p9f07RhZGI=>
offerings.
We will also include great fiction, art, book reviews, feature articles, and more.

We are really excited about the next issue. But in order to continue offering such a diverse and abundant selection of work we need your support. Our goal now is to raise funds to help with the publication of the next issue. Our funding goals are modest. Our creative offering is sublime! The upcoming edition of Big Bridge will contain over a thousand pages of poetry and art from around the

world, and offers more poetry than you will find in any literary review available anywhere. And it's free!

* * *Big Bridge is one of the best poetry and art journals on line or in print. It's inclusive yet selective, thematic yet open field. Michael Rothenberg, his staff, and guest editors work tirelessly to create a forum for a poetics of language * *as social critique.*

- Gloria Frym, poet

Your donations<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yY0HjQ1ML4zpVe9UPST35CED3dZ6QaVGK0uoz23dioWh2jvnfKeQaDukpiSBDpHSs8jCvQgLrh2byEcPXBJsIUPWgUvSSrWVDTTPamrMSKsdG7W-GCa6tH77IT3oA7gReU=>will help cover webmaster fees, administration costs and ongoing online hosting expenses. Please honor us with support of Big Bridge by making a donation today.

For your convenience, Big Bridge has a Paypal account. If you would like to support us click this link: http://www.bigbridge.org/BB16/donations.htm<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yY0HjQ1ML4zpVe9UPST35CED3dZ6QaVGK0uoz23dioWh2jvnfKeQaDukpiSBDpHSs8jCvQgLrh2byEcPXBJsIUPWgUvSSrWVDTTPamrMSKsdG7W-GCa6tH77IT3oA7gReU=>to visit our Donations<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yY0HjQ1ML4zpVe9UPST35CED3dZ6QaVGK0uoz23dioWh2jvnfKeQaDukpiSBDpHSs8jCvQgLrh2byEcPXBJsIUPWgUvSSrWVDTTPamrMSKsdG7W-GCa6tH77IT3oA7gReU=> page.

If you do not have access to or prefer not to use Paypal please feel free to send a check, made out to the Committee on Poetry, a 501(c)3 non-profit organization, and mail it to Big Bridge, Box 870, Guerneville, CA, 95446. All donations are tax-deductible . Thank you once again for your continued interest and support of Big Bridge.

Sincere best,

Michael Rothenberg & Terri Carrion
www.bigbridge.org<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yagIfjEDi2mWmXKg-AGOfEqcwuLj_H_1QdAyY8HJ0KImeJRcRHlA8gagSoa0oH8XPmB1V2Hb1O65LNyHOf1jCD30p9f07RhZGI=>

* ********** *

What People Are Saying About Big Bridge* * *

* "Big Bridge* has been doing the good work of building bridges for writers and artists for fifteen years. I wish them another good fifteen."-*Dorianne Laux*, poet and teach, author of *The Book of Men* (W.W. Norton) and *Facts about

the Moon (W.W. Norton)*, is the recipient of the Oregon Book Award and winner of the Paterson Prize in Poetry

"Big Bridge lives up to its name: it has linked poets from around the globe in a fearless passage from silence to the agora. The struggle for justice through the agency of poetry is a mighty force: Big Bridge is a well-aimed spearhead toward that ideal."-*Andrei Codrescu*, poet<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yZLt0va2iDGFLa51dBPbc6h5VN3bcfdyKl2GtxC9s1uVIdrAOeqQBNOJaSp_BzX82-0faR7pWqjsV6DSdv4CSeWb87GTRg5U_kJsLhUld-qPTY3OT3uddSF>, novelist<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8ybhoadLamfVlT3EHEa24q8LfKieZ1dU8Nw3yAYy2VPEfQc-gqB1Cub91Sz-Xkg5AhqucbOhgb-Cm6UiiIWlkTDW1cVAC5zKStR1uvDkhRPdUVgnzSZ0K4AX>, essayist, screenwriter, publisher of *Exquisite Corpse, A Journal of Letters and Life*, and commentator for National Public Radio<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8ya99M25XTyiLBzrn2GrIuMtQj7xkEezc9NC3PDq982qFre_Q7oZqIkBdpylkloilLI_MRLictimhhFw3dGhY1oXbj2xQbxLnKCJydFsNSNEJX6pE15FgYJiYO5Ko3MtgO21nK59eDkwmg==>

"Big Bridge is, for the digital age, the kind of broad, inclusive, smart (but never academic), happy / angry journal we have not had in too many decades. Its antecedents include such stalwarts as Coyote's Journal, Beatitude, The World or John Sinclair's Work, but Big Bridge demonstrates the possibilities of life on the web by going much further & deeper than any one of those publications. Its reach is literally the planet, but I suspect that if anyone starts sending in writing or art from Mars or another star system, it would show up in Big Bridge first." -*Ron Silliman*, poet, editor of Silliman's Blog

"What I find is *Big Bridge* is *the* community of poets without nostalgia and without pretense.- *Michael Basinski*, Curator, The Poetry Collection of the University Libraries, University at Buffalo.

"Big Bridge is a marvelous resource for the high but often battered, sometimes financially impoverished art of poetry. It is wide-ranging, impeccably diverse, historically aware, open to the avant-garde as well as to formal modes, always intelligent, at times astonishing. It's a magazine for poets that never forgets its obligation to interest the general reader-the person for whom poetry is too often out of reach. You'll find famous poets there, but you'll also find unknown poets-and, importantly, poets who *will*be known."- *Jack Foley*, poet, critic, KPFA radio host and editor of acclaimed V*isions & Affiliations: A California Literary Time Line 1940-2005*

"For fifteen-plus years, *Big Bridge* has kept alive the spirit fo the marvelous, offering again and again a cornucopia of edgy intensities and restless beauties that make us recommit to imagination's interventionist powers."-*Maria

Damon*, poet, teacher, author of *The Dark End of the Street: Margins in American Vanguard Poetry* and *Postliterary America: From Bagel Shop Jazz to Micropoetries*

*"Big Bridge *provides a wonderful platform for some of the best poetry and prose, art and photography, being made in these times. It's a rare and much-needed way to stay abreast of "the news that stays news."- *Aram Saroyan*, poet<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yZLt0va2iDGFLa51dBPbc6h5VN3bcfdyKl2GtxC9s1uVIdrAOeqQBNOJaSp_BzX82-0faR7pWqjsV6DSdv4CSeWb87GTRg5U_kJsLhUld-qPTY3OT3uddSF>, novelist<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8ybhoadLamfVlT3EHEa24q8LfKieZ1dU8Nw3yAYy2VPEfQc-gqB1Cub91Sz-Xkg5AhqucbOhgb-Cm6UiiIWlkTDW1cVAC5zKStR1uvDkhRPdUVgnzSZ0K4AX>, biographer<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yaeFtYJZtrvXNwACckovVnSPvaFkPsYorQy3RGbmFSwka9GKDO500XTqXpMUlOGuOy2vn5syGtX7M-ZiphrzthXdburoAKrnI_1JHS6H0NciFaG6sLN2OI5nlx2LmpFCDs=>, memoirist<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yZLVvsypOui-CUu-7V5eVFi4ArDqNbaGuTjajE-NyiF1gCDO9__2myOcXfYa4hvAfWINkgWQb-uePOzljuaZ5h3HBdIYoooOv4NIrRxAz0TVYaDvzH_xJ-y>and playwright<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yZ5sjUP6OeK8YxcxhpRQxUb01KbKH5Bjz3O6TSIlvj27bBJiLqYxszY7stWSnjeqmvvBCsSOUNHimsyRgZExwZpCjpRtS6DmWBOQjLwBY96UBRE49H3imfxOLuCfj5DhYc=>, author. Most recently his *Collected Minimalist Poems* was published by Ugly Duckling Press.

*"Big Bridge *is a unique phenomenon in literature, gathering poets and writers together from around the globe in a huge, encompassing, and utterly new view of the latest in letters. Like a migration of monarchs, there is nothing else like this seminal annual."- *Larissa Shmailo*, poet and translator

"Big Bridge has long been a must-read for anyone occupied by poetry and art."-Bill *Berkson*, poet, critic, teacher and sometime curator. Poet, essayist, curator, professor emeritus at the San Francisco Art Institute

Big Bridge is more than a literary arts magazine. It's a world wide web of literary arts experiences. And because of the possibilities of digital publishing, a reader has instant access to fifteen years of the magazine's offerings of work by poets and artists from all over the globe. Print publications simply cannot compete with this kind of immediacy and breadth. And certainly can't offer such scope at no charge to the reader. But it takes more than 21st Century technology to create such a terrific literary arts adventure. It takes vision, poetic intelligence, and a dedication to the world wide web of poetry (rather

than commitment to a small poetic suburb). There are hazards, however. Once one crosses that *Big Bridge* and begins to explore the territory, one may not re-emerge for days.-*Barbara Barg*, poet

"Big Bridge is devoted to poetry. The site's tastes are wide and ranging. From features on master authors like Philip Whalen or Edward Dorn, to new voices with an array of interests and attitudes toward poetry, *Big Bridge *has it all. Michael Rothenberg's commitment to new writing and to the traditions of the New American poetry unite at Big Bridge to keep conversations alive--across place and across time--in the cyberian interspaces of the web."-*Dale Smith*, poet, teacher, essayist

"Big Bridge is one of our most significant web sites for contemporary art and writing-I am honored to be included."-*Anne Tardos*

"Where have the Muses survived the storms of American History? The Commonwealth of Massachusetts? Greater New York City? The magnificent San Francisco Bay area? Or does the 3%-translated-books statistic prove us terminally parochial? --Terri Carrion's and Michael Rothenberg's* Big Bridge * is a golden gate to everywhere-*-*lovingly, lavishly presenting the world's writing, art, music. The best of what's happening now, historic documents: it's all here in a lively journal manifesting the editorial policy *make it fresh, make it new*."-*Lou Rowan*, editor of *Golden Handcuffs Review *and author of *Sweet Potatoes*

"*Big Bridge* is exactly that, a gorgeous span across geographies and aesthetics, a road to a new world. I am grateful for the vision and all the construction work that builds this stunning bridge." - *Sarah Browning*, Director, Split This Rock

*Big Bridge *is one of the best venues for poetry and literature currently online. Thanks, Michael, for the work you are doing."- *Bill Lavender*,poet, editor, and teacher. His most recent book is his acclaimed verse memoir, *Memory Wing*.

"I've been pouring blood, money & guts into the online Museum of American Poetics for almost fifteen years, so I've been around the block a time or two. *Big Bridge* is the Akashic Records of American Poetry."- *Jim Cohn*, poet, editor, essayist, publisher and founder of the on-line Museum of American Poetics (MAP) at www.poetspath.com<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yayiKEMKHnlbRxd4aKL5nlXnpeziTUJWwP3hY6ygKONNkT_kPZIeZVsQfOzZJZ0HKMRJCgcqiSMc2qWmYLJZg1EmGKfDdDHWb-n1bXEbRqVmA==> .

"Big Bridge by Michael Rothenberg has always been there. It is from his webzine that thousands of other webzines have started, thus giving way to a new social awareness. Michael has been the Number One in the spreading of

culture since the advent of the Internet. A poet and writer, he has highlighted and kept alive as an editor first and foremost Contemporary American Literature to which he has joined World Literature, in a one to one relationship with all the authors he has featured on *Big Bridge*. It is right through his webzine that I first met Michael, many years ago, an excellent friend who has been intensively active. Praise will never be enough to match his untiring enthusiasm, sensitivity, and strenuous work. As the Editor of the Poets' Corner, it is at times easy to be tempted to let everything go, Michael has shined as an example for me, and I am sure, for many other editors, writers, contributors to the Belles Lettres in the whole world."-*Anny Ballardini*, Editor of the Poets Corner<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yZ3IBn4ditb8tXZ7r8c710jIE7xUMr88W99tq2dSAohbtCtVAshN9L268YbPzcuVnReMndtF2TbAdFK4NmZF6RcP2_6jGpPacu9HxfmQ2_csz36LDkwFU0t39jaxIXT00L-lX_Sdh8GLg==>MFA, PhD student.

"Cuba, Morocco, Ohio, Neo-Surrealism, the 70's scene in Bolinas, the Philip Whalen Journals, Wisconsin Protest Journals, translations from Japan, Iran, Tbilisi & elsewhere. If you think, as I do, that the work of peace begins with cultural exchange and deep awareness of other cultures, you can begin to sense the magnitude of the work being done by the relentless Michael Rothenberg and *Big Bridge*. The editor of the fantastic *The Collected Poems of Philip Whalen* and *As Ever: Selected Poems of Joanne Kyger,* the co-founder of 100 Thousand Poets for Change (the worldwide poetry event entering its third year) has been at it in cyberspace with the e-journal Big Bridge for 16 years. Sure, it takes huge effort to keep anything going for 16 years (which seems like an eternity in our era of great velocity) but to do it with such breadth, depth and quality issue after issue is simply astounding. The connections created by this magazine are essential to the global community and dialog that the world's best poets are beginning to engage in and we are so much better off with Michael Rothenberg and *Big Bridge*. Bridge building is the work we need right now in our world and few do it with the same verve and commitment. Ashé!"- *Paul E Nelson*, *A Time Before Slaughter, Organic Poetry, *Seattle, WA

Forward this email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=h8wvrfmab&m=1112582839143&ea=tere67%40comcast.net&a=1112625235667>

<http://visitor.constantcontact.com/do?p=un&mse=001ETTVBalshWPoE4S9YQDRmdKhUSSVyxc1&t=001Gg_3KLAgnWHY8YPgSa-hDw%3D%3D&llr=h8wvrfmab> <http://www.constantcontact.com/index.jsp?cc=press02> This email was sent to [redacted] by [redacted] | Update Profile/Email Address<http://visitor.constantcontact.com/do?

p=oo&mse=001ETTVBalshWPoE4S9YQDRmdKhUSSVyxc1&t=001Gg_3KLAgnWHY8YPgSa-hDw%3D%3D&llr=h8wvrfmab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?p=un&mse=001ETTVBalshWPoE4S9YQDRmdKhUSSVyxc1&t=001Gg_3KLAgnWHY8YPgSa-hDw%3D%3D&llr=h8wvrfmab>™ | Privacy Policy <http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>. BigBridge.org | P.O Box 870 | Guerneville | CA | 95446

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28. Kimmelman, Burt J.

AWP Reading by Marsh Hawk Press Poets

Sun 3 Mar 2013

If you'll be at the AWP this coming Thursday, check out the reading by Marsh Hawk Press poets at 4:30.

Where: Alice Hoffman Bookfair Stage, Exhibit Hall D, Level 2

Readers: Sandy McIntosh, Burt Kimmelman, Jane Augustine, Mary Mackey, Jason McCall

From the conference program:

BF18. The Marsh Hawk Poetry Buffet: Poets Published by Marsh Hawk Press Read from Their Work. (Sandy McIntosh, Burt Kimmelman, Jane Augustine, Mary Mackey, Jason McCall) Marsh Hawk Press, one of the few juried not-for-profit collectives in publishing, is twelve years old, with a diverse author list and more than seventy titles in print. Readers have been recipients of PEN literature awards, published in *The Best American Poetry*, and featured on Garrison Keillor's *The Writers Almanac*. Included is the recipient of the 2012 Marsh Hawk Press Poetry Prize.

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29. Conversant editors

The Conversant, March 2013 issue

Sun 3 Mar 2013

Our March 2013 issue is here! We invite you to read the issue, available here at http://www.theconversant.org. <http://www.theconversant.org/>

Our March issue features interviews with Leonard Schwartz, Brian Kim Stefans, Nancy K. Miller, Karinne Keithley Syers, Matthew Cooperman, Camille Dungy, Paisley Rekdal, Cathy Park Hong, Zachary Schomburg, Amy Lawless and James Gendron, Chris Martin, Anne Elizabeth Moore and Sergey Gandlevsky

conducted by Andy Fitch, Jeffrey Williams, the Nature Theater of Oklahoma, H.L. Hix, J'Lyn Chapman, Virginia Konchan and Philip Metres.

In addition, this month's issue features a chapbook entitled, *The Production of Subjectivity: Conversations with Michael Hardt *(interviews conducted by Leonard Schwartz and transcribed by Holly Melgard) and three audio projects from textsound, which includes collaborations by Katherine Factor and AB Gorham; Eben Mannes and Phil Sawdon; and Jared Stanley and William Stobb.

Email newsletter and our Facebook page

If you'd like to receive a monthly email like this, please subscribe to our email newsletter <http://eepurl.com/phSNz>. We'll also be posting links to articles on our Facebook page<http://www.facebook.com/TheConversant?fref=ts>; click here <http://www.facebook.com/TheConversant?fref=ts> to become a Facebook friend of The Conversant.

Since launching in July as an interview- and dialogue-based column of The Volta, we've published 123 pieces, and we'd love to keep growing. Please send us new interviews, queries, and comments to [redacted].

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30. ariel goldberg
SEGUE PRESENTS: SUSAN GEVIRTZ & TRISH SALAH
Sun 3 Mar 2013

Segue <http://www.seguefoundation.com/calendar.htm> Series is proud to present:

SUSAN GEVIRTZ & TRISH SALAH

A poetry reading you don't want to miss!

SATURDAY March 9, 2013
4:30 PM
ZINC BAR
82 WEST 3rd St.
<https://maps.google.com/maps?q=82+WEST+3rd+St.+&hl=en&sll=40.697488,-73.979681&sspn=0.68405,1.142578&hnear=82+W+3rd+St,+New+York,+10012&t=m&z=16>
NEW YORK, NY

$5 admission goes to support the readers.

Susan Gevirtz's books include *AERODROME ORION & Starry Messenger* (Kelsey Street Press, 2010), *BROADCAST *(Trafficker, 2009) and* Thrall* (Post Apollo, 2007). *Coming Events* (Collected Writings) is forthcoming from

Nightboat Books. Gevirtz has co-organized the annual Paros Symposium with Greek poet Siarita Kouka for eight years.

Trish Salah’s writing has recently appeared in *The Volta/Evening Will Come, Troubling the Line, The Cordite Poetry Review, Selling Sex *and*Féminismes Électriques *. She is the author of *Wanting in Arabic *(TSAR, 2002). Salah lectures at the University of Toronto and researches the emergence of transsexual and transgender minority literatures.

UP NEXT: March 16: LEOPOLDINE CORE & TED REES

Check out the Winter/Spring Season<http://www.seguefoundation.com/calendar.htm> !

The Segue Reading Series is made possible by the support of The Segue Foundation and the Literature Program of the New York State Council of the Arts. For more information, please visit www.seguefoundation.com <http://www.seguefoundation.com/>or call [redacted]. Curators: February-March: Charity Coleman and Ariel Goldberg.

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31. allison hedge coke

Re: Poetry readings during AWP

Mon 4 Mar 2013

Michael Ruby,

These two may not be listed on link:

http://allevents.in/Boston/Road-Work-A-Poetic-Tribute-to-Jack-Myers/336276336473665 Hosted by Mark Cox, poets Tim Seibles, Allison Hedge Coke, Scott Branks, Richard Jackson, Tracy Daugherty, Brian Clements, Syd Lea, and others will read Jack's poems and some of their own

https://www.facebook.com/events/484881861573271/

- -
  - Thursday, March 7, 2013<https://www.facebook.com/events/calendar/2013/March/7>
  - 8:30pm until 11:30pm in EST
  - featuring Indigenous, African American, Arab American, Asian American and Latina/o poets engaging in creative exchange and solidarity across racial and ethnic communities

The purpose of this event is to showcase and strengthen ongoing work between these communities, including efforts by community organizations dedicated to nurturing emerging writers from these communities such as Cave Canem, Kundiman, Canto Mundo, and RAWI and Institute of American Indian Arts.

Readers include Elmaz Abinader, Kazim Ali, Kaveh Bassiri, Bryan Bearhart, Tamiko Beyer, R. Erica Doyle, Carolina Ebeid, Laurie Ann Guerrero, Tarfia Faizullah, Santee Frazier, Alison Adelle Hedge Coke, Joan Kane, Doug Kearney, Bojan Louis, Juan Luis Guzman, Farid Matuk, Philip Metres, Sham E-Ali Nayeem, Marilyn Nelson, Deborah Paredez, Soham Patel, Khadijah Queen, Luivette Resto, Afaa Michael Weaver, Andre Yang. MCs: Sherwin Bitsui, Celeste Guzman Mendoza, Hayan Charara, Ching-In Chen, and Kevin Simmonds.

Accessibility info: Please join us in ensuring accessibility for beloved members with chemical sensitivity and chronic illness by not bringing fragrances or scents on your clothes, hair, or skin from colognes and perfumes, scented laundry detergent, hair and body products, “natural” products, and essential oils. You can prepare in advance by not using products with fragrance, or by using fragrance free, non-toxic products.

The space is accessible (ramp to front door, first level bathroom with bar and plenty of space for wheelchair users).

We will be passing the hat to contribute to Make Shift Boston for the use of the space, but no one will be turned away for lack of funds.

<https://www.facebook.com/549Columbus>
Make Shift Boston <https://www.facebook.com/549Columbus>
549 Columbus Avenue, Boston, Massachusetts 02118
View Map<http://www.facebook.com/l.php?u=http%3A%2F%2Fbing.com%2Fmaps%2Fdefault.aspx%3Fv%3D2%26pc%3DFACEBK%26mid%3D8100%26rtp%3Dadr.%257Epos.42.3413811_-71.0807724_Make%2BShift%2BBoston_549%2BColumbus%2BAvenue%252C%2BBoston%252C%2BMassachusetts%2B02118%26cp%3D42.3413811%257E-71.0807724%26lvl%3D16%26sty%3Dr%26rtop%3D0%257E0%257E0%257E%26mode%3DD%26FORM%3DFBKPL2%26mkt%3Den-US&h=GAQHOBQ0s>
· Get Directions<http://www.facebook.com/l.php?u=http%3A%2F%2Fbing.com%2Fmaps%2Fdefault.aspx%3Fv%3D2%26pc%3DFACEBK%26mid%3D8100%26rtp%3Dadr.%257Epos.42.3413811_-71.0807724_Make%2BShift%2BBoston_549%2BColumbus%2BAvenue%252C%2BBoston%252C%2BMassachusetts%2B02118%26cp%3D42.3413811%257E-71.0807724%26lvl%3D16%26sty%3Dr%26rtop%3D0%257E0%257E0%257E%26mode%3DD%26FORM%3DFBKPL1%26mkt%3Den-US&h=jAQHEGenG>

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<http://www.facebook.com/l.php?u=http%3A%2F%2Fbing.com%2Fmaps%2Fdefault.aspx%3Fv%3D2%26pc%3DFACEBK%26mid%3D8100%26rtp%3Dadr.%257Epos.42.3413811_-71.0807724_Make%2BShift%2BBoston_549%2BColumbus%2BAvenue%252C%2BBoston%252C%2BMassachusetts%2B02118%26cp%3D42.3413811%257E-71.0807724%26lvl%3D16%26sty%3Dr%26rtop%3D0%257E0%257E0%257E%26mode%3DD%26FORM%3DFBKPL2%26mkt%3Den-US&h=VAQGLipuM>

On Thu, Feb 28, 2013 at 8:06 PM, Ruby, Michael <[redacted]> wrote:

> *Hi,*
>
> *I was wondering if anyone has information on good poetry readings in Boston related to AWP from Thursday, March 6, through Saturday, March 8.*
>
> *Michael Ruby*

--
Allison Hedge Coke

↑ Index

32. skyplums
reading at le poisson rouge madhat unlikely stories
Mon 4 Mar 2013

Hey! We've got:

a literary reading by Mad Hatters&#65533; Review and Unlikely Stories
Sunday, March 10, 2013, 6:30pm
le poisson rouge
158 Bleeker Street, New York
with Alexander Cigale, Steven Dalachinsky, Dana Golin, Susan Lewis, Yuko Otomo, Jonathan Penton, Larissa Shmailo, and Marc Vincenz
and the electronic musical accompaniment of Leon Dewan of Dewanatro

↑ Index

33. Jessie Lendennie
Salmon Poetry AWP Events
Mon 4 Mar 2013

Salmon Poetry, Co. Clare, Ireland - Ireland's international poetry publisher
http://salmonpoetry.com

Our Bookfair booth is 203, Plaza Level.

Bookfair Stage Event:ÊÊÊÊ
Readings by 3 Irish Poets, Anne Fitzgerald, Susan Millar DuMars, Kevin Higgins, and a tribute reading from the late Patricia Monaghan's final poetry collection 'Sanctuary'
Friday, March 8
12:00 p.m. to 1:15 p.m.
Patricia Olson Bookfair Stage, Exhibit Hall A

Salmon Poetry Reception/ Launch:
Reception Space - 4-1460
Friday, March 8
7:00 p.m. to 8:15 p.m.
Reception Room 303, Hynes
Hynes Convention Center

'The God Thing' by Susan Millar DuMars
"Dreaming My Animal Selves' by Helene Cardona
'The World Shouldering I' by James Ragan
'All I Can Recall' by Paul Genega
'The Quiet Jars' byRon Houchin
'The Philosopher's Daughter' by Lori Desrosiers
'Any Other Branch' by Ivy Page
'Brief Nudity' by Larry O. Dean
'Beyond the Sea' by Anne Fitzgerald
'American Dervish' by Steven Reese
'Dangerous to Know' by Patricia Brody
'Kicking Gravity' by Peter Gloviczki
'Late Breaking' by A.E. Stringer
'In the Weather of the World' by Estha Weiner
'Lit From Below' by Terrance Winch
'The Green-go of Telling' by Aimee Sands
'Sanctuary' by Patricia Monaghan
'Grass Whistle' by Amy Dryansky

Panel:

A Fly on the Wall: Four Prestigious Poetry Publishers Share Their Insights
Saturday, March 9
4:30 p.m. to 5:45 p.m.
Room 102, Hynes Convention Center

Helene Cardona (Moderator)
Jeffery Levine
Jessie Lendennie

Dennis Maloney
Caron Andregg

Event Description: "How do I get my first poetry book published? What about the second book? What do publishers look for in a manuscript? Should I enter literary competitions? Do I need a literary agent? Jeffrey Levine (Tupelo Press), Jessie Lendennie (Salmon Poetry), Dennis Maloney (White Pine Press) and Caron Andregg (Cider Press Review) discuss the business side of publishing and provide a behind-the-scenes look at what it takes to break into the literary publishing world with your first poetry manuscript."

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34. Jessie Lendennie
Salmon Poetry events at AWP
Mon 4 Mar 2013

Salmon Poetry is Ireland's most prolific international publisher!

Our Bookfair booth is 203, Plaza Level.

Bookfair Stage EventÊÊÊÊ
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35. Rob McLennan

The Factory Reading Series presents: Deborah Poe, Wanda O'Connor + Lauren Turner,

Mon 4 Mar 2013

The Factory Reading Series presents:

Deborah Poe (Westchester NY)
Wanda O'Connor (Montreal)
+ Lauren Turner (Ottawa)

lovingly hosted by rob mclennan
Thursday, March 28, 2013;
doors 7pm; reading 7:30pm

The Carleton Tavern (upstairs)
223 Armstrong Street (at Parkdale)

Deborah Poes books include Our Parenthetical Ontology (CustomWords 2008), Elements (Stockport Flats 2010), Hlne (Furniture Press 2012), and the last will be stone, too (Stockport Flats Press 2013). She has several published chapbooks, most recently Keep (above/ground press 2012). Deborah co-edited Between Worlds: An Anthology of Contemporary Fiction and Criticism (Peter Lang 2012) and is currently co-editing In/Filtration, a book of Hudson Valley New York innovative poetics, which will be published by Station Hill Press in 2013. Deborah's work is forthcoming, or has appeared recently, in Coconut, Handsome, The Volta's Medium, and Denver Quarterly. For more, please visit www.deborahpoe.com.

Wanda O'Connor is a graduate of Concordias Creative Writing and Classics programs, and most recently completed an MA in Literature with a considerable focus on Robin Blasers stunning carmen perpetuum. damascene road passaggio is an excursus through transitions of semi-tones and silence, possessing no address nor addressee nor gaze nor superior flattery. Wanda is currently at work on a long poem manuscript and is an editor at Lemon Hound.

O'Connor will be launching her first above/ground press chapbook damascene road passaggio (selections).

Lauren Turner is an Ottawa-based poet and a recent graduate of Queens University. She is the recipient of the 2012 Diana Brebner award. Her poetry has previously appeared in several publications, such as Arc Poetry Magazine, Geist, ottawater, and various campus journals, as well as in the anthology Lake Effect 5 edited by Carolyn Smart.

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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36. Tony Trigilio

Beat writers, Language poets: CFP for 2014 MLA (deadline March 20)

Mon 4 Mar 2013

Call for Proposals for a special session for MLA 2014:
BEAT ARTISTS, LITERATURE, AND LANGUAGE WRITING

Deadline for Submissions: March 20, 2013
Contact information: Ronna C. Johnson ([redacted]) and
Deborah Geis ([redacted]).

Seeking proposals for essays of productive discussions of the multiple relations and interrelations, overlaps and departures, influences and legacies effected between these disparate literary movements of the postwar, postmodern rise. Consider questions of Beat writers, Language poets, and the virtues and limitations of assimilation into the academy; or questions of cooptation each movement faces in the 21st-century academy. Discussions may take inspiration from a past body of scholarly work on the Language movement that has sought to claim an authenticity for poets who are skeptical about such claims, and that has sought to place the rejection of closure that is so important to Language poetry within the broader map of postwar poetries (including the Beats) that increasingly embraced a poetics of indeterminacy and the politics of poetic form. How do Beat literature and writers fit the experimental demands of Language writing and writers?

Topics might investigate:

– Shared precursors between the Beat and Language movements (Stein, Zukofsky, Pound, et al.)

– The influence of individual Beat poems ("Wichita Vortex Sutra," among others) or techniques (the cutup, among others) on the Language movement

– Beat literature and individual writers of the Language movement (Ron Silliman, Leslie Scalapino, Barrett Watten, Michael Davidson, among others)

– Self and language: Beat writing and the dispersed subjectivity of Language poetry

– Language poetry's experiments with autobiography (texts such as Hejinian's "My Life," Howe's "My Emily Dickinson," and the collective autobiography "The Grand Piano," among others)

– Major presses and journals of the Language movement

– Spiritual poetics and the materiality of language

– The line in Beat poetry and Language poetry

– Experiments with syntax in Beat poetry and Language poetry

– Beats, Language poets, and the politics of poetic form

– Beat writing and Post-Language poetries

Proposals with brief professional biographies should be sent no later than March 20, 2013, to Ronna C. Johnson ([redacted]) and Deborah Geis ([redacted]).

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37. delete press

Presenting Opon

Mon 4 Mar 2013

Dear Friends,

Brad Vogler, a founding member of Delete Press, has recently launched the inaugural issue of Opon, a poetry journal. Please visit Opon.org to have your eyes recede into your brain which is also your heart.

As Brad describes it: *Opon is an offshoot of Delete Press, and is edited and maintained by Brad Vogler. Some things of interest include: poems accompanied by writing on process/procedure, a series of revisions, collaborative work, interviews and visual poetry. Maybe it isn't any of these things, and you have something else in mind? A surprise can be nice. Things longer in length, 8-10 pages are preferred, but this isn't a requirement.

*The first issue presents work by Kate Eichhorn, Eric Goddard-Scovel, Tirzah Goldenberg, Jill Magi, Moria L. Purdy, and Nico Vassilakis.

Enjoy!

Crane Giamo

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38. Rob McLennan

above/ground press awp chapbook handout: Kaia Sand + rob mclennan,

Mon 4 Mar 2013

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this year, above/ground press has sent along fifty copies each of two new chapbooks for handout at awp, thanks to Sarah Rosenthal;

Kaia Sand's A Tale of Magicians Who Puffed Up Money that Lost Its Puff http://www.aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-tale-of.html

and

rob mclennan's Trace, http://www.aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-trace-by-rob.html

which can be picked up this week at the dusie/Black Radish Books booth

another fifty copies of mclennan's chapbook has also been sent for free distribution at this year's Buffalo Small Press Book Fair;

if I can't make it to these events, at least some of my books might; hopefully I won't be that far behind,

enjoy,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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39. William Slaughter
Notice: Mudlark
Mon 4 Mar 2013

New and On View: Mudlark Flash No. 75 (2013)

Steven D. Stark | Hey Walt,
It's Me, Steve, on the Internet!

Steven D. Stark is the author of a few books of non-fiction. See his Amazon Page. His fiction and poetry have recently been published in 3 am, LITnIMAGE, Mobius, McSweeney’s and, among others, Clapboard House, where he won the short story prize.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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40. Jonathan Penton
the Love that dare not tweet its name
Mon 4 Mar 2013

Happy Springtime, panicked and precious friends! There's a bit of fine new content at UnlikelyStories.org, namely:

Volume 2 of /Love Has Been Liquidated/ by John Bryan, the continuation of his sprawling choose-your-own-adventure role-playing one-sided epistolary-romance prose poem and information about /Gods of a Ransacked Century/, the new 52-page book by Marc Vincenz, which will be released this weekend at the annual conference of the Association of Writers' Programs in Boston!

And oh, yeah, we're all over Boston. /Unlikely/ will be represented at MadHat's bookfair booth, Booth 3010 on the second floor of the bookfair, and I'll be there most of the weekend.

On Thursday, March 7, at 5:30pm, I'll be MCing the joint read of MadHat and Pen & Anvil Press, and I'll be reading from /Gods of a Ransacked Century/ on Marc's behalf, as well as from /Unlikely/ peep j/j hastain's latest chapbook, /dear secondary umbilical//,/ (MadHat Press, 2013). That'll be at 5:30pm, Thursday, March 7th, 2013, the Atrium of the Sherrill Library, Lesley University, 89 Brattle St., Cambridge, near the Harvard Square T Station.

I'll be reading Marc's poetry again on that same night at the launch party for the #20 issue of /Cha: An Asian Literary Journal/, which features Marc's poetry as well as work by Xi Chuan, Eleanor Goodman, Lucas Klein, W.F. Lantry, Kim Liao, Mai Mang, Tracy Slater, Marc Vincenz, and Nicholas YB Wong (Kaitlin Solimine will MC). That's at the Fairbank Center for Chinese Studies, the Center for Government and International Studies--South Building, Harvard University, 1730 Cambridge St., also in Cambridge near the Harvard Square T Station if you can't figure that out.

On Saturday, March 9, at 4pm I'll be reading poetry by the late /Unlikely/ peep Hugh Fox, from his book /Primate Fox /(MadHat Press, 2012). I'll be joined by Bernadete Costa-Fox, Lo Galluccio, Leonora Smith, John Roche, Doug Holder, Steve Glines, and John Gosslee. That'll be at the Bloc 11 Cafe, 11 Bow St., Somerville.

And on Sunday, March 10, at 6:30pm, /Unlikely/ will have one final New York read in conjunction with MadHat at the Gallery at le poisson rouge, 158 Bleeker St in Manhattan! Featuring Alexander Cigale, Steven Dalachinsky, Dana Golin, Susan Lewis, Yuko Otomo, Jonathan Penton, Larissa Shmailo, and the electronic musical accompaniment of Leon Dewan of Dewanatron! Come see! We did a similar show on Saturday, March 2 at Sidewalk Bar, and it was big fun -- come check out the refinement in a bigger venue!

Dancing from the other end,
--
Jonathan Penton
http://www.UnlikelyStories.org/

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41. George Thompson
Thomas McEvilley obituary
Mon 4 Mar 2013

Some list members may be familiar with McEvilley, ardent defender of post-modernism, anti-art, multiculturalist art, Indian and Greek philosophy and comparative philosophy; ardent devotee of Sappho, of Diogenes of Sinope, and Pyrrhon of Elis; friend and supporter of James Lee Byers, Marina Abramovic, William Anastasi; creator of an MFA program on writing art criticism at the School of Visual Arts in Manhattan, etc., etc....

See Charles Bernstein at:

https://jacket2.org/category/commentary-tags/thomas-mcevilley

Jerry Saltz:

http://www.vulture.com/2013/03/thomas-mcevilley-1939-2013.html

George Quasha from a few years ago:

http://www.quasha.com/writing-2/on-art/on-thomas-mcevilley

George Thompson [currently teaching a course on Aesthetics and Criticism that features McEvilley prominently, at Montserrat College of Art, and a Sanskritist]

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42. Eireene Nealand
Re: Poetry readings during AWP
Tue 5 Mar 2013

Out of Gender: A Denunciation of Vanessa Place's Boycott Project

http://www.facebook.com/events/159142610909463/

Performances, Provocations, Substitutions, Statements, Poems

by

Vanessa Place
Andrea Quaid
Ana BoÅ¾iÄeviÄ‡
Nick Montfort
Eireene Nealand
Natalia Fedorova
Peter Whincop

Location: MIT 4-163

http://whereis.mit.edu/?selection=4&Buildings=go
http://web.mit.edu/mitdlbc/www/directions/4.html

Wherin you will discover why Vanessa Place is Andrea Quaid is Ana BoÅ¾iÄeviÄ‡ is Nick Montfort is Eireene Nealand is Natalia Fedorva is Peter Whincop is a) poet is

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43. Al Filreis
PoemTalk 63 on Laynie Browne's "Daily Sonnets"
Tue 5 Mar 2013

Today we are releasing PoemTalk #63, a discussion of Laynie Browne's Daily Sonnets with Sueyeun Juliette Lee, Lee Ann Brown, and Jessica Lowenthal:

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/3834

PoemTalk is available on iTunes (simply type "PoemTalk" in your iTunes store searchbox).

From the program notes:

PoemTalkers Jessica Lowenthal, Lee Ann Brown, and Sueyeun Juliette Lee gathered with Al Filreis to talk about five poems from Laynie Browne’s Daily Sonnets, which was published by Counterpath Press of Denver in 2007. We chose two of Browne’s “fractional sonnets,” two of the sonnets in which the talk of her children is picked up partly or wholly as lines of the poem, and one of her “personal amulet” sonnets. These are, to be specific: “Six-Fourteenths Donne Sonnet” [MP3], “Two-Fourteenths Sonnet” [MP3], “In Chinese astrology you are a snake” [MP3], “I’m a bunny in a bunny suit” [MP3], and “Protector #2: Your Personal Amulet” [MP3]. The sonnet after Donne is a constrained rewriting of a “holy” sonnet: “I am a little world made cunningly.”

Al Filreis
http://writing.upenn.edu/~afilreis

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44. Marthe Reed
Black Radish Books at AWP
Tue 5 Mar 2013

Black Radish Books will be at Table Q3 at the AWP Book Fair with Dusie. Dana Teen Lomax, editor of the new Black Radish title *Kindergarde: Avant-garde Poems, Plays, Stories and Songs for Children* will be signing copies of the book

on Friday at 2pm. Black Radish has new books by Susana Gardner, *Caddish*, and Jill Stengel, *Dear Jack.*

Black Radish Books will also host an AWP off-site reading Saturday, 9 March, 5-7pm at THE OUTPOST -- 186 1/2 Hampshire St. Cambridge, MA 02139 -- featuring:

Elise Ficarra
Max Agigian
Cathy Park Hong
Dana Teen Lomax
Elizabeth Treadwell
Evie Shockley
Jennifer Firestone
Maria Damon
Jill Stengel
Joan Larkin
Marthe Reed
Sarah Anne Cox
Sarah Rosenthal
Susana Gardner
Lee Ann Brown
Rodrigo Toscano
Rachel Levitsky
Rosamond S. King

--
Marthe Reed

http://www.blackradishbooks.org/Reed.html

_____
*
Poetry is made in a bed like love*
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

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45. Martin Richet
Ted Berrigan, Les Sonnets
Tue 5 Mar 2013

Les Sonnets

de Ted Berrigan

traductio
ParaÃ®t ce mois-ci

Les Sonnets

de Ted Berrigan

traduction de Martin Richet
postface de Jacques Roubaud

Editions Joca Seria
collection amÃ©ricaine

110 pages
15 x 20 cm
16 â,¬
978-2-84809-206-5

http://www.jocaseria.fr/Catalogue/Livres/Fiche%20livre/lessonnets.html

Quâ€™est-ce quâ€™un corps ? Quâ€™est-ce quâ€™une vie ? Quâ€™est-ce que le temps ? Â« Ce qui va arriver est dÃ©jÃ en train dâ€™arriver / Il y a des gens qui prÃ©fÃ¨rent â€˜le monologue intÃ©rieurâ€™ / Jâ€™aime casser la gueule des gens Â». Entre diagramme de lâ€™esprit, sommation du poÃ¨me, comÃ©die de mÅ“urs et kalÃ©idoscope de la perception hantÃ© par les lois de la succession et de la dissolution,Â Les SonnetsÂ de Ted Berrigan admettent, renversent et renouvellent les conventions du sonnet shakespearien. Comme lui, ils sâ€™intÃ¨grent â€“ Ã corps parfois dÃ©fendant â€“ dans le temps : temps du rÃ©cit et de la prosodie, dâ€™une Ã©poque et dâ€™une compagnie, de la naissance et de la mort, Â« fÃ©minin, merveilleux et fort Â».

Avec Frank Oâ€™Hara, John Ashbery et Ron Padgett, entre autres, Ted Berrigan (1934-1983) est associÃ© Ã Â« lâ€™Ã©cole de New York des poÃ¨tes Â». Il sâ€™est dÃ©crit, dans un curriculum vitae de 1982 comme Ã©tant Â« modÃ©rÃ©ment vÃ©nÃ©rable, large, dâ€™apparence traditionnelle. Ressemble Ã Apollinaire (barbu) ou Ã un ours dÃ©guisÃ© en George Bernard Shaw [...] Formidable, affable, endurant Â». Figure centrale du Poetry Project Ã Saint Markâ€™s Church in-the-Bowery, dans le East Village, Ted Berrigan a fondÃ© dÃ¨s 1963 la revue littÃ©raire Â« C Â» et la maison dâ€™Ã©dition Â« C Â» Press. Selon Allen Ginsberg, Â« Ted Berrigan Ã©tait un grand homme, tout le monde le dit, grande figure paternelle grand chef de poÃ©sie â€“ combinaison de Beat de grand classique et de New York School â€“ grand encouragement pour ses aÃ®nÃ©s grand Consul pour ses cadets Â».Â Les Sonnets, son premier livre, publiÃ© en 1964, est devenu un classique de la poÃ©sie amÃ©ricaine, renouvelant la forme du sonnet et inspirant de nouvelles gÃ©nÃ©rations de poÃ¨tes. Â« LireÂ Les Sonnets, Ã©crit John Ashbery, câ€™est sentir ce que sera le futur. Â»

Â« Le sonnet, tel que le rÃ©invente Berrigan, pour son propre compte, nâ€™est pas le tÃ©moin dâ€™une nÃ©gation avant-gardiste de la forme, dâ€™une destruction de la forme, dâ€™une rupture absolue avec le passÃ© de la forme, dont il ne conserverait, de maniÃ¨re dÃ©risoire, presque que le nom, mais un hÃ©ritier, certes insolent, et joueur, mais en mÃªme temps un descendant inventif et novateur de tous les sonnets de la tradition. Â» Jacques Roubaud, postface Ã la prÃ©sente Ã©dition.Â

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46. Michael Heller
Forthcoming and recent
Tue 5 Mar 2013

At AWP Boston, March 6th through 10th :

Nightboat Books Reading in Bookfair featuring Christina Davis, Susan Gevirtz, Michael Heller, Martha Ronk and Lytton Smith. Friday, March 8,4:30 p.m. to 5:45 p.m. Alice Hoffman Bookfair Stage, Exhibit Hall D

I will be signing books at the Nightboat Books table at the AWP Conference on Saturday

Other news:

A review by Norman Finkelstein of my /This Constellation Is a Name: Collected Poems 1963-2010/ appears in /Notre Dame Review/ 35 (Winter/Spring 2013).

A review of /This Constellation Is A Name: Collected Poems 1965-201o /along with commentary on Objectivist poetry by Alan Wall in /PN Review/, No. 209, (January-February 2013).

A review of a number of my books, including /Living Root/ and /This Constellation... /entitled "Michael Heller and the physiognomy of otherness" by Ian Brinton in the journal /Tears In The Fence/, No. 56, (Winter 2012/2013).

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Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and

for excerpts visit Ellen's Youtube videos at:
http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page:
http://writing.upenn.edu/pennsound/x/Heller.php

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47. Adam Fieled

Philly Free School Flickr Set Pt. 2

Tue 5 Mar 2013

Here is the beginning of the 2nd Philly Free School Flickr set:

http://www.flickr.com/photos/adamfieled/sets/72157632923948574/

Enjoy!
Adam Fieled [redacted]

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48. Wendy Kramer

Corrugated Love Poem 16: Being Seen

Tue 5 Mar 2013

Corrugated Love Poem 16: Being Seen
A Visual/Verbal/Sculptural poem on a pallet by Dee Dee Suzanne Kramer

On display March 2-31 in the Right Window Gallery window at 922 Valencia Street at 21st St., San Francisco. On Sunday, March 31, there will be reading sessions every quarter hour inside from 4-6 p.m.

If you are in the area on foot, bicycle, or car, please stop by and look!
http://rightwindow.blogspot.com/

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49. amy king

VIDA: THE COUNT IS OUT - "Can You Hear Me Now?"

Tue 5 Mar 2013

THE VIDA COUNT for 2012:Â
â€œCan You Hear Me Now? Is This Thing On?â€Â
http://www.vidaweb.org/

March 4, 2013 â€”Â VIDA: Women in Literary Arts today released its annual Count, examining issues of gender discrimination in some of the nationâ€™sÂ major literary venues for 2012. The previous Counts have fueled

considerable media response by revealingÂ the wide disparity in rates of publication between male and female authorsÂ in nearly every genre.Â

This yearâ€™s Count demonstrates that some outlets have heard VIDAâ€™s messageâ€”critically-acclaimed magazines such asÂ Tin House, Poetry and Threepenny ReviewÂ were particularly noticeableÂ for the positive attention editors are giving to create a more balanced publishing landscape.Â

But as the conversation over these issues has grown louder,Â some magazines seem to have become tone deaf. The 2012 Count reveals that the gender discrepancy in venues such asÂ The Paris Review,Â The New Republic, New York Review Of Books, Times Literary Supplement, The New RepublicÂ andÂ The NationÂ has either stagnated or grown quantifiably worse since VIDAâ€™s Count began.Â

Nationally best-selling writer and VIDA Board member Cheryl Strayed said,Â â€œPeople suggest that women donâ€™t submit work to magazines often enough. Then how has a fantastic magazine likeÂ Tin HouseÂ managed to rise in The Count with no negative effect on the quality of its content?Â The submission argument is no argument at all. Literary venues who arenâ€™t paying attention to this issue have fallen in my estimationÂ by continuing to perpetuate white male dominance. Their increasing irrelevance to readers is turning them into dinosaurs.â€Â

Asked about these magazinesâ€™ poor showing, poet and VIDA Co-director Cate Marvin is not surprised:Â â€œWhenever gatekeepers are questioned about the privilege of their practice, we see a slight backlash. The good news is that the conversation is starting to have a positive effect, through magazines whoâ€™ve responded thoughtfully.Â VIDA is planning to disseminate subscription recommendations, on a national level, to promote publications that consistently strive to balance the literary landscape. We encourage consumers to be conscious of gender bias in publication practices when choosing which magazines to support.Â We want to make readers aware of these issues so they can support publishers who take all writers seriously.Â Money talks, and so does VIDA, along with the many thousands of women and men who support our mission.â€Â

VisitÂ vidaweb.orgÂ to view the 2012 Count.Â To speak with VIDA Co-directors Cate Marvin and Erin Belieu, pleaseÂ contact Alise Hamilton atÂ [redacted].Â

Â

**For more information, please contact:
Alise Hamilton, Press Officer
[redacted]

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50. Amy King
VIDA: THE COUNT IS OUT - "Can You Hear Me Now?"
Tue 5 Mar 2013

*THE VIDA COUNT for 2012:
“Can You Hear Me Now? Is This Thing On?” *
http://www.vidaweb.org/

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But as the conversation over these issues has grown louder, *some magazines seem to have become tone deaf. The 2012 Count reveals that the gender discrepancy in venues such as The Paris Review, The New Republic, New York Review Of Books, Times Literary Supplement, The New Republic* and *The Nation* has either stagnated or grown quantifiably worse since VIDA’s Count began.

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Visit vidaweb.org to view the 2012 Count. To speak with VIDA Co-directors Cate Marvin and Erin Belieu, please *contact Alise Hamilton at [redacted]*.

**For more information, please contact:
Alise Hamilton, Press Officer
[redacted]

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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51. Natalia Fedorova
Re: Poetry readings during AWP
Wed 6 Mar 2013

Nick, below is the announcement.

Alexey Kruchenich! I definitely want to see it! By making a special plan do you mean next year?

Natalia

> *Out of Gender: A Denunciation of Vanessa Place's Boycott Project*
>
> *http://www.facebook.com/events/159142610909463/*
>
> *Performances, Provocations, Substitutions, Statements, Poems*
>
> *by*
>
> *Vanessa Place*
> *Andrea Quaid*
> *Ana BoÅ¾iÄeviÄ‡*
> *Nick Montfort*
> *Eireene Nealand*
> *Natalia Fedorova*
> *Peter Whincop*
>
> *Location: MIT 4-163*
>
> *http://whereis.mit.edu/?selection=4&Buildings=go*
> *http://web.mit.edu/mitdlbc/www/directions/4.html*
>
> *Wherin you will discover why Vanessa Place is Andrea Quaid is Ana*

> *BoÅ¾iÄeviÄ‡ is Nick Montfort is Eireene Nealand is Natalia Fedorva is Peter Whincop is a) poet is*

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52. Kimmelman, Burt J.

POETS HOUSE Eco-Poetry with D. Nurkse, Alfred Corn et al. - April 12th at 7

Wed 6 Mar 2013

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*Poems of Ecological Sanity & Climate Crisis * *Hosted by Daniela Gioseffi*

* *

Friday 7PM April 12, 2013

* *

Free and Open to the Public

Downstairs Auditorium Hall

Please join eco-poetry.org <http://poetsusa.com/> for a reading, refreshments

& talk regarding eco-poetics & climate change.

Presenters include:

*Alfred Corn, D. Nurkse, George Guida,
Fran Castan, Vivian Demuth,
Burt, Kimmelman, Gil Fagiani,
Pat Falk, Daniela Gioseffi, George Held
Eliot Katz, Maria Lisella, Rob Marchesani
Nancy Mercado, Maria Terrone,
Paola Corso, Juanita Torrence-Thompson*
*
http://www.poetshouse.org/programs-and-events/other-events/poems-ecological-sanity
*

*EVENT SPONSORED BY: *

www.ECO-POETRY.org

* *

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53. Eric Elshtain
Beard of Bees Presents
Wed 6 Mar 2013

The Homophone Translator by Leanne Bridgewater, with bonus recordings!

http://www.beardofbees.com/bridgewater.html

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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54. Adam Fieled
PRM set on Flickr
Thu 7 Mar 2013

This Flickr set assays Philadelphia Rock Music in the Aughts:

http://www.flickr.com/photos/adamfieled/sets/72157632937724775/

Enjoy!
Adam Fieled [redacted]

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55. Francesco Levato
Scholarships available for Master Class with Eileen Myles
Thu 7 Mar 2013

The Chicago School of Poetics (CSoP) is offering scholarships for a master class with Eileen Myles. The class runs April 13th, 2013, so be sure to apply soon.

CSoP scholarships are need-based. Graduate students are eligible to apply. For more information please visit:

http://www.chicagoschoolofpoetics.com/scholarships/

Master Class: Eileen Myles

Study with poet Eileen Myles in a Master Class at the Chicago School of Poetics. This one-day online class offers an intimate environment within which to work with one of the key figures of contemporary literature.

Date: April 13th, 2013
Time: 1-4 p.m. Central Time

For more information:
http://www.chicagoschoolofpoetics.com/master-class-eileen-myles/

--

Francesco Levato
Director, Chicago School of Poetics

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56. Ariella Ruth Goldberg

This Monday! FOLIO: JKS Faculty Reading to Celebrate Recent Publications

Thu 7 Mar 2013

Please join us for FOLIO: Jack Kerouac School Faculty Reading to Celebrate Recent Publications this Monday, March 11 at 7:30 p.m. in PAC. With readings by Reed Bye, Junior Burke, Jack Collom, Michelle Naka Pierce, and Andrea Rexilius. This event is free and open to the public, and publications will be available for purchase. We hope to see you there!

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T: 9:00-5:30 / W 9:00-1:00

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57. Rob McLennan

View the Premiere Screening of Robert McTavish's "The Line Has Shattered" on March 21 at SFU Woodward's, Vancouver

Thu 7 Mar 2013

The Line Has Shattered, a documentary film by Robert McTavish on the 1963 Vancouver Poetry Conference, is being premiered on Thursday, March 21st at 7:30pm at the Djavad Mowafaghian World Art Centre, Goldcorp Centre for the Arts, SFU Woodward's, 149 W. Hastings Street, Vancouver. Admission is by donation: $3.00 for students, and $5.00 for others.

http://vimeo.com/60036134

The event is being introduced by Canadian Poet Laureate (and '63 conference participant) Fred Wah.

Narrated by poet Phyllis Webb, who chronicled the event at the time, The Line Has Shattered is a sixty-minute documentary film that revisits the '63 Conference and hears from a number of its participants half a century later.

The Vancouver Poetry Conference, hosted by the University of British Columbia in the summer of 1963, is seen by many as a landmark event in the history and development of West Coast Canadian and North American innovative poetry - and indeed a major early manifestation of the Sixties West Coast zeitgeist.

Organized by UBC English professor Warren Tallman and American poet Robert Creeley, the conference was an intense, freewheeling three-week program of discussions, workshops, lectures, and readings at which a rising generation of Canadian and American poets, including George Bowering, Daphne Marlatt, Fred Wah, Jamie Reid, Michael Palmer, and Clark Coolidge, was exposed to and, in many cases, profoundly influenced by the personalities and 'New American' open-form poetics of the visiting poet-instructors Allen Ginsberg, Charles Olson, Denise Levertov, Creeley, Robert Duncan, and Margaret Avison. For many of the student participants the conference played a key role in providing them faith that the pursuit and practice of poetry could constitute a meaningful calling and life's work.

Robert McTavish is a Canadian documentary film-maker whose works include Ghosts on the Land (2001), Fiddler's Map (2003) and What To Make of It All?: The Life and Poetry of John Newlove (2006). He also edited A Long Continual Argument: The Selected Poems of John Newlove (Chaudiere Books, 2007, afterword by Jeff Derksen) which was hailed by the Globe and Mail as "a fitting monument to the poet's consummate craftsmanship, and a cause for national celebration."

This event is being co-sponsored by SFU Library and English Department, with thanks to the Vancity Office of Community Engagement.

View or print the poster. Contact the library to reserve a seat.

For more information, contact Tony Power in Special Collections, [redacted].

http://www.lib.sfu.ca/node/11736

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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58. Camille Martin

Bid farewell to the Robson Reading Series with Andrew Kaufman, Camille Martin, and Barry Webster

Fri 8 Mar 2013

I'm reading with Andrew Kaufman and Barry Webster on Thursday, March 14, for the FINAL installment of the Robson Reading Series at the University of British Columbia in Vancouver.

This long-running series will unfortunately end as of this reading, following the closure of UBC Library's Robson Square branch, and the coming closure of the UBC Bookstore at Robson Square. I feel fortunate to have the opportunity to read for the Robson before it is no more.

If you're in Vancouver on Thursday, March 14, please join us - it's going to be a great reading and farewell to this venerable series.

ANDREW KAUFMAN, CAMILLE MARTIN and BARRY WEBSTER

at the Robson Reading Series

Thursday, March 14, 2013, 7pm

UBC Bookstore at Robson Square, Vancouver

Admission is free and books will be available for purchase and signing.

For more information:
http://www.robsonreadingseries.ubc.ca/andrew-kaufman-camille-martin-and-barry-webster/

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Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.apollinaires.com/store/product.php?productid=264620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid=1355876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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59. David Kirschenbaum
NYC, 3/21: BoogWork/ Durand, Elliot, & Bubble (music)
Sat 9 Mar 2013

please forward

Boog City presents

BoogWork
Our Third Thursdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

Thurs., March 21, 6:00 p.m. sharp
(Note new, earlier start time for series)

$5 suggested

reading and workshop from
Joe Elliot

reading from
Marcella Durand

and music from
Bubble

Sidewalk Café
94 Ave. A
NYC

**Bubble
http://www.myspace.com/bubbleland

Bubble is a shape-shifting conglomerate of New York City's most dedicated mavens of the popular song. Dave Foster is the nucleus of this cell whose purpose is to nourish the soul through music and words. Dave appears as a regular singer for the tribute series, "The Loser's Lounge." Bubble has entertained thousands at New York's most famous institutions with faithful renditions of Beatles' albums, but there is also a vast library of original material dating back to 1995. This evening Bubble will perform new songs for an upcoming recording due before the next meteor is supposed to hit.

**Marcella Durand
http://www.littleredleaves.com/ebooks/catalog/tina-darragh-marcella-durand-deep-eco-pre

Marcella Durand's most recent books are Deep Eco Pre, a collaboration with Tina Darragh (LRL e-editions); AREA (Belladonna*); and Traffic & Weather (Futurepoem books), a site-specific book-length poem written during a residency at the Lower Manhattan Cultural Council in downtown Manhattan. She was a 2009 fellow in Poetry from the New York Foundation for the Arts, the 2010-2011 Fellow in Poetics and Poetic Practice for the Center for Programs in Contemporary Writing at the University of Pennsylvania, and a 2011-2013 Fellow at The Black Earth Institute. She lives in New York City, where she has recently completed a new collection, The Prospect, and works as a writer and editor for a medical nonprofit.

**Joe Elliot

Joe Elliot teaches high school English in Brooklyn, where he lives with his wife, Anne Noonan, and their three boys. He is the author of numerous chapbooks including You Gotta Go In It's The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross, a collaboration with artist John Koos; and Object Lesson, a collaboration with artist Rich O'Russa. Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well In The Drizzle, The Poetry Project Newsletter, Torque, Chain, Epiphany, Lungfull, Ocho, and Arras. Faux Press published his long poem, 101 Designs for The World Trade Center. In 2006, a collection of his work, Opposable Thumb, was published by subpress, and in 2010 Lunar Chandelier Press brought out Homework.

**Boog City
http://www.boogcity.com

Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates Welcome to Boog City, an annual poetry, music, and theater festival, as well as three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True;

Nirvana, Nevermind; Sleater-Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All Third Thursdays, 6:00 p.m.-8:00 p.m.)

2013

April TBD—BoogWork: Lee Ann Brown (reading and workshop). Second poet and musical act TBD. May 16—BoogWork: Amy King (reading and workshop), Sara Jane Stoner (reading), and Joseph Keckler (music)

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
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60. Michael Rothenberg
Last Call For Big Bridge Magazine Support
Sat 9 Mar 2013

Big Bridge Magazine
>
>
> <http://your.website.address.here/>
> *Big Bridge stands, for these last fifteen years, as the premiere and
> most important metazine of the arts. It is both a growing archive of these
> present years for the **future and already a treasure house of
> broadsides, poetry, the arts, and criticism in itself. The editing of Big
> Bridge is flawless and varied, it is bright, meaningful and gener**ous in
> the breadth and artistry of presentations. For the writer it is a mark of
> achievement to appear in Big Bridge... And it is also the first stop on the
> web **for those who want to see what is new and vital.*
>

> * *--Michael McClure, poet, playwright
> Dear Friends of Big Bridge,
>
>
> Big Bridge is proud to celebrate 16 years of the best of the literary
> arts online and in print with our upcoming issue due out May 1st, 2013. And
> we couldn't have done it without your support.
>
>
> Here is a sample of what we will be offering in our May 2013 issue:
>
>
> **********
> * An exclusive contemporary *Anthology of Tibetan Poetry* guest
> edited
> by *Bhuchung D. Sonam* and *Teresa Mei Chuc*
>
>
> * *21st Century Russian Poetry *guest edited by *Larissa Shmailo *
>
>
> ** "A Picture Speaks Louder Than... An Installation of Collage and
> Vispo" *
> guest edited by *Steve Dalachinsky*
>
> * A contemporary* Anthology of Poetry from India*
> guest edited by *Menka Shivdasani *
>
>
> * Feature *Chapbook* by *Dorianne Laux* * *
>
> * A contemporary *Anthology of Poetry from Mexico*
> guest edited by *Pilar Rodriguez Aranda*
>
>
> * A fascinating look at poetry and art in the feature *The
> Phenomenology of *
> * Giving: a Use Me Capitalism*, guest edited by *Arpine Konyalian
> Grenier*
>
>
> * *San Antonio: Red Well Sprung, art and poetry **from San Antonio,

> Texas *
> curated by *Viktoria Valenzuela *
>
>
> * *Red City: Photo-Montage Installatio*n by *Lee Balan*
>
>
> ** "Uzhupis perspective, retrospective and forward spectacle,
> histories and *
> * hysteria" *by* Tomas Chepaitis*
> * *
> * **********
>
> This is just a portion of Big Bridge<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yagIfjEDi2mWmXKg-
AGOfEqcwuLj_H_1QdAyY8HJ0KImeJRcRHlA8gagSoa0oH8XPmB1V2Hb1O65LN
yHOf1jCD30p9f07RhZGI=>
> offerings. We will also include great fiction, art, book reviews,
> feature articles, and more.
>
>
> We are really excited about the next issue. But in order to continue
> offering such a diverse and abundant selection of work we need your
> support. Our goal now is to raise funds to help with the publication of the
> next issue. Our funding goals are modest. Our creative offering is sublime!
> The upcoming edition of Big Bridge will contain over a thousand pages of
> poetry and art from around the world, and offers more poetry than you will
> find in any literary review available anywhere. And it's free!
>
>
> * *
> *Big Bridge is one of the best poetry and art journals on line or in
> print. It's inclusive yet selective, thematic yet open field. Michael
> Rothenberg, his staff, and guest editors work tirelessly to create a forum
> for a poetics of language *
> *as social critique.*
>
> - Gloria Frym, poet
>
>
>
>

> Your donations<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yY0HjQ1ML4zpVe9UPST35CED3dZ6QaVGK0uoz23dioWh2jvnf
KeQaDukpiSBDpHSs8jCvQgLrh2byEcPXBJsIUPWgUvSSrWVDTTPamrMSKsdG7
W-GCa6tH77IT3oA7gReU=> will
> help cover webmaster fees, administration costs and ongoing online hosting
> expenses. Please honor us with support of Big Bridge by making a donation
> today.
>
>
> For your convenience, Big Bridge has a Paypal account. If you would like
> to support us click this link:
http://www.bigbridge.org/BB16/donations.htm<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yY0HjQ1ML4zpVe9UPST35CED3dZ6QaVGK0uoz23dioWh2jvnf
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W-GCa6tH77IT3oA7gReU=> to
> visit our Donations<http://r20.rs6.net/tn.jsp?
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KeQaDukpiSBDpHSs8jCvQgLrh2byEcPXBJsIUPWgUvSSrWVDTTPamrMSKsdG7
W-GCa6tH77IT3oA7gReU=>
> page.
>
>
> If you do not have access to or prefer not to use Paypal please feel free
> to send a check, made out to the Committee on Poetry, a 501(c)3 non-profit
> organization, and mail it to Big Bridge, Box 870, Guerneville, CA, 95446. All
> donations are tax-deductible
> .
> Thank you once again for your continued interest and support of Big
> Bridge.
>
>
> Sincere best,
>
>
> Michael Rothenberg & Terri Carrion
> www.bigbridge.org<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yagIfjEDi2mWmXKg-
AGOfEqcwuLj_H_1QdAyY8HJ0KImeJRcRHlA8gagSoa0oH8XPmB1V2Hb1O65LN
yHOf1jCD30p9f07RhZGI=>
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> * **********
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>
> * What People Are Saying About Big Bridge*
> * *
>
> * "Big Bridge* has been doing the good work of building bridges for
> writers and artists for fifteen years. I wish them another good fifteen."-
> *Dorianne Laux*, poet and teach, author of *The Book of Men* (W.W.
> Norton) and *Facts about the Moon (W.W. Norton)*, is the recipient of the
> Oregon Book Award and winner of the Paterson Prize in Poetry
>
> *"Big Bridge* lives up to its name: it has linked poets from around the
> globe in a fearless passage from silence to the agora. The struggle for
> justice through the agency of poetry is a mighty force: Big Bridge is a
> well-aimed spearhead toward that ideal."-*Andrei Codrescu*,
poet<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yZLt0va2iDGFLa51dBPbc6h5VN3bcfdyKl2GtxC9s1uVIdrAOeq
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qPTY3OT3uddSF>
> , novelist<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8ybhoadLamfVlT3EHEa24q8LfKieZ1dU8Nw3yAYy2VPEfQc-
gqB1Cub91Sz-Xkg5AhqucbOhgb-
Cm6UiiIWlkTDW1cVAC5zKStR1uvDkhRPdUVgnzSZ0K4AX>,
> essayist, screenwriter, publisher of *Exquisite Corpse, A Journal of
> Letters and Life*, and commentator for National Public
Radio<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8ya99M25XTyiLBzrn2GrIuMtQj7xkEezc9NC3PDq982qFre_Q7oZ
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JiYO5Ko3MtgO21nK59eDkwmg==>
>
> "Big Bridge is, for the digital age, the kind of broad, inclusive, smart
> (but never academic), happy / angry journal we have not had in too many
> decades. Its antecedents include such stalwarts as Coyote's Journal,
> Beatitude, The World or John Sinclair's Work, but Big Bridge demonstrates
> the possibilities of life on the web by going much further & deeper than
> any one of those publications. Its reach is literally the planet, but I
> suspect that if anyone starts sending in writing or art from Mars or
> another star system, it would show up in Big Bridge first." -*Ron Silliman
> *, poet, editor of Silliman's Blog
>

> "What I find is *Big Bridge* is *the* community of poets without
> nostalgia and without pretense.- *Michael Basinski*, Curator, The Poetry
> Collection of the University Libraries, University at Buffalo.
>
> *"Big Bridge* is a marvelous resource for the high but often battered,
> sometimes financially impoverished art of poetry. It is wide-ranging,
> impeccably diverse, historically aware, open to the avant-garde as well as
> to formal modes, always intelligent, at times astonishing. It's a magazine
> for poets that never forgets its obligation to interest the general
> reader-the person for whom poetry is too often out of reach. You'll find
> famous poets there, but you'll also find unknown poets-and, importantly,
> poets who *will*be known."- *Jack Foley*, poet, critic, KPFA radio host
> and editor of acclaimed V*isions & Affiliations: A California Literary
> Time Line 1940-2005*
>
> "For fifteen-plus years, *Big Bridge* has kept alive the spirit fo the
> marvelous, offering again and again a cornucopia of edgy intensities and
> restless beauties that make us recommit to imagination's interventionist
> powers."-*Maria Damon*, poet, teacher, author of *The Dark End of the
> Street: Margins in American Vanguard Poetry* and *Postliterary America:
> From Bagel Shop Jazz to Micropoetries*
>
> *"Big Bridge *provides a wonderful platform for some of the best poetry
> and prose, art and photography, being made in these times. It's a rare and
> much-needed way to stay abreast of "the news that stays news."- *Aram
> Saroyan*, poet<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yZLt0va2iDGFLa51dBPbc6h5VN3bcfdyKl2GtxC9s1uVIdrAOeq
QBNOJaSp_BzX82-0faR7pWqjsV6DSdv4CSeWb87GTRg5U_kJsLhUld-
qPTY3OT3uddSF>
> , novelist<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8ybhoadLamfVlT3EHEa24q8LfKieZ1dU8Nw3yAYy2VPEfQc-
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Cm6UiiIWlkTDW1cVAC5zKStR1uvDkhRPdUVgnzSZ0K4AX>
> , biographer<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yaeFtYJZtrvXNwACckovVnSPvaFkPsYorQy3RGbmFSwka9GKD
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ZiphrzthXdburoAKrnI_1JHS6H0NciFaG6sLN2OI5nlx2LmpFCDs=>
> , memoirist<http://r20.rs6.net/tn.jsp?e=001dq72bl4l8yZLVvsypOui-CUu-
7V5eVFi4ArDqNbaGuTjajE-NyiF1gCDO9__2myOcXfYa4hvAfWINkgWQb-
uePOzljuaZ5h3HBdIYoooOv4NIrRxAz0TVYaDvzH_xJ-y>
> and playwright<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yZ5sjUP6OeK8YxcxhpRQxUb01KbKH5Bjz3O6TSIlvj27bBJiLqYx

szY7stWSnjeqmvvBCsSOUNHimsyRgZExwZpCjpRtS6DmWBOQjLwBY96UBRE4
9H3imfxOLuCfj5DhYc=>,
> author. Most recently his *Collected Minimalist Poems* was published by
> Ugly Duckling Press.
>
> *"Big Bridge *is a unique phenomenon in literature, gathering poets and
> writers together from around the globe in a huge, encompassing, and utterly
> new view of the latest in letters. Like a migration of monarchs, there is
> nothing else like this seminal annual."- *Larissa Shmailo*, poet and
> translator
>
> *"Big Bridge* has long been a must-read for anyone occupied by poetry and
> art."-Bill *Berkson*, poet, critic, teacher and sometime curator. Poet,
> essayist, curator, professor emeritus at the San Francisco Art Institute
>
> *Big Bridge* is more than a literary arts magazine. It's a world wide web
> of literary arts experiences. And because of the possibilities of digital
> publishing, a reader has instant access to fifteen years of the magazine's
> offerings of work by poets and artists from all over the globe. Print
> publications simply cannot compete with this kind of immediacy and breadth.
> And certainly can't offer such scope at no charge to the reader. But it
> takes more than 21st Century technology to create such a terrific literary
> arts adventure. It takes vision, poetic intelligence, and a dedication to
> the world wide web of poetry (rather than commitment to a small poetic
> suburb). There are hazards, however. Once one crosses that *Big Bridge* and
> begins to explore the territory, one may not re-emerge for days.-*Barbara
> Barg*, poet
>
> *"Big Bridge* is devoted to poetry. The site's tastes are wide and
> ranging. From features on master authors like Philip Whalen or Edward
Dorn,
> to new voices with an array of interests and attitudes toward poetry, *Big
> Bridge *has it all. Michael Rothenberg's commitment to new writing and to
> the traditions of the New American poetry unite at Big Bridge to keep
> conversations alive--across place and across time--in the cyberian
> interspaces of the web."-*Dale Smith*, poet, teacher, essayist
>
> *"Big Bridge* is one of our most significant web sites for contemporary
> art and writing-I am honored to be included."-*Anne Tardos*
>
> "Where have the Muses survived the storms of American History? The
> Commonwealth of Massachusetts? Greater New York City? The magnificent

San
> Francisco Bay area? Or does the 3%-translated-books statistic prove us
> terminally parochial? --Terri Carrion's and Michael Rothenberg's* Big
> Bridge* is a golden gate to everywhere-*-*lovingly, lavishly presenting
> the world's writing, art, music. The best of what's happening now, historic
> documents: it's all here in a lively journal manifesting the editorial
> policy *make it fresh, make it new*."-*Lou Rowan*, editor of *Golden
> Handcuffs Review *and author of *Sweet Potatoes*
>
> "*Big Bridge* is exactly that, a gorgeous span across geographies and
> aesthetics, a road to a new world. I am grateful for the vision and all the
> construction work that builds this stunning bridge." - *Sarah Browning*,
> Director, Split This Rock
>
> *Big Bridge *is one of the best venues for poetry and literature
> currently online. Thanks, Michael, for the work you are doing."- *Bill
> Lavender*, poet, editor, and teacher. His most recent book is his
> acclaimed verse memoir, *Memory Wing*.
>
> "I've been pouring blood, money & guts into the online Museum of American
> Poetics for almost fifteen years, so I've been around the block a time or
> two. *Big Bridge* is the Akashic Records of American Poetry."- *Jim Cohn*,
> poet, editor, essayist, publisher and founder of the on-line Museum of
> American Poetics (MAP) at www.poetspath.com<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yayiKEMKHnlbRxd4aKL5nlXnpeziTUJWwP3hY6ygKONNkT_kP
ZIeZVsQfOzZJZ0HKMRJCgcqiSMc2qWmYLJZg1EmGKfDdDHWb-
n1bXEbRqVmA==>
> .
>
> *"Big Bridge* by Michael Rothenberg has always been there. It is from his
> webzine that thousands of other webzines have started, thus giving way to a
> new social awareness. Michael has been the Number One in the spreading of
> culture since the advent of the Internet. A poet and writer, he has
> highlighted and kept alive as an editor first and foremost Contemporary
> American Literature to which he has joined World Literature, in a one to
> one relationship with all the authors he has featured on *Big Bridge*. It
> is right through his webzine that I first met Michael, many years ago, an
> excellent friend who has been intensively active. Praise will never be
> enough to match his untiring enthusiasm, sensitivity, and strenuous work.
> As the Editor of the Poets' Corner, it is at times easy to be tempted to
> let everything go, Michael has shined as an example for me, and I am sure,
> for many other editors, writers, contributors to the Belles Lettres in the

> whole world."-*Anny Ballardini*, Editor of the Poets
Corner<http://r20.rs6.net/tn.jsp?
e=001dq72bl4l8yZ3IBn4ditb8tXZ7r8c710jIE7xUMr88W99tq2dSAohbtCtVAshN
9L268YbPzcuVnReMndtF2TbAdFK4NmZF6RcP2_6jGpPacu9HxfmQ2_csz36LDk
wFU0t39jaxIXT00L-lX_Sdh8GLg==> MFA,
> PhD student.
>
> "Cuba, Morocco, Ohio, Neo-Surrealism, the 70's scene in Bolinas, the
> Philip Whalen Journals, Wisconsin Protest Journals, translations from
> Japan, Iran, Tbilisi & elsewhere. If you think, as I do, that the work of
> peace begins with cultural exchange and deep awareness of other cultures,
> you can begin to sense the magnitude of the work being done by the
> relentless Michael Rothenberg and *Big Bridge*. The editor of the
> fantastic *The Collected Poems of Philip Whalen* and *As Ever: Selected
> Poems of Joanne Kyger,* the co-founder of 100 Thousand Poets for Change
> (the worldwide poetry event entering its third year) has been at it in
> cyberspace with the e-journal Big Bridge for 16 years. Sure, it takes huge
> effort to keep anything going for 16 years (which seems like an eternity in
> our era of great velocity) but to do it with such breadth, depth and
> quality issue after issue is simply astounding. The connections created by
> this magazine are essential to the global community and dialog that the
> world's best poets are beginning to engage in and we are so much better off
> with Michael Rothenberg and *Big Bridge*. Bridge building is the work we
> need right now in our world and few do it with the same verve and
> commitment. Ashé!"- *Paul E Nelson*, *A Time Before Slaughter, Organic
> Poetry, *Seattle, WA
>
>
>
>

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61. Jeffrey Side

The new ebook from Argotist Ebooks is “A Needle Through Night” by Julia Pello

Sun 10 Mar 2013

The new ebook from Argotist Ebooks is â€œA Needle Through Nightâ€ by Julia Pello

Description:

A Needle Through Night is an experiment in the spontaneous amassing of subjectivities in a non-stop tornado of impressions, deliberations and observations. Like a needle pulling thread, the act of writing extracts and attracts whatever comes within reach, as it seeks exalted states of â€œinnerâ€ revelations through sudden encounters with the outside world, and which might prompt the question: Where or what is the boundary between the supposed interior and exterior?

Available as a free ebook here:

http://www.argotistonline.co.uk/A%20NEEDLE%20THROUGH%20NIGHT.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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62. ariel goldberg
SEGUE PRESENTS: LEOPOLDINE CORE & TED REES
Mon 11 Mar 2013

Segue Series is proud to present:

LEOPOLDINE CORE & TED REES

A reading you don't want to miss!

SATURDAY March 16, 2013
4:30 PM
ZINC BAR
82 WEST 3rd St.
NEW YORK, NY

$5 admission goes to support the readers.

Leopoldine Core was born and raised in Manhattan. She attended Hunter College. Her poems and fiction have appeared in *Open City, The Literarian, Joyland Magazine, The Drunken Boat, The Brooklyn Rail *and No, *Dear, *among others. She is an Emerging Fiction Fellow at The Center for Fiction.

Ted Rees is a writer and radical living in Oakland, CA. He is the author of *Outlaws Drift in Every Vehicle of Thought* (Trafficker, 2013) and* Like Air *(Bent Boy Books, 2012). His work has appeared in* TRY!, Big Bell, Perfect Wave, Ragtag* and *The Best Gay Erotica* (Cleis Press, 2011)

UP NEXT: March 23: FIONA TEMPLETON & ERIN MORRILL

Check out the Winter/Spring Season!<http://www.seguefoundation.com/calendar.htm>

The Segue Reading Series is made possible by the support of The Segue Foundation and the Literature Program of the New York State Council of the Arts. For more information, please visit www.seguefoundation.com or call [redacted]. Curators: February-March: Charity Coleman and Ariel Goldberg.

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63. Jonathan Morse

How to read Jackson Pollock's passport with the help of Emily Dickinson

Mon 11 Mar 2013

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http://theartpart.jonathanmorse.net/2013/03/disturbed-areas-of-the-world/

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64. Steve Clay

Granary Books: A Complete Collection of Publications 1985-2012 For Sale

Mon 11 Mar 2013

"It's difficult to fully describe the range and impact of Steve Clay's Granary Books. Beginning in 1985 he has concocted a mix of poets, artists, printers, and craftspeople whose work defines an era and fundamentally shapes our understanding of the artists' book." Mark Dimunation, Chief of Rare Book and Special Collections Division, Library of Congress

The Granary Books Collection

A complete gathering of Granary Books publications 1985-2012

The prospectus offering the collection may be found here

For nearly thirty years, Granary Books has investigated verbal/visual relations in the time-honored spirit of independent publishing. Granary's mission—to produce, promote, document, and theorize new works exploring the intersection of word, image, and page—has earned the press a reputation as one of the most unique and significant small publishers operating today.

We are offering for sale a complete collection of all 157 works published by Granary Books 1985–2012.

Such a collection would be all but impossible to assemble from scratch and provides a unique opportunity for an institution or private collector to acquire an extraordinary resource abundant in content for research by scholars, curators, poets, and artists—for anyone interested in the present and future of the book.

Superb Granary Books collections are held by many of the most important libraries in North America including the Library of Congress, New York Public Library, Getty Research Institute, and Special Collection Libraries at Brown, Buffalo, Columbia, Emory, Stanford, Smith, Yale, and York, to name a few.

The collection includes artists' books, writer/artist collaborations, poetry, books about books and more, in limited editions, trade editions, broadsides, and ephemera, by a formidable roster of participants including:

David Antin, John Ashbery, Susan Bee, Charles Bernstein, Ted Berrigan, Jen Bervin, bill bissett, William Blake, Joe Brainard, John Cage, Paul Celan, Emilie Clark, Francesco Clemente, Norma Cole, Clark Coolidge, Robert Creeley, Simon Cutts, Tennessee Rice Dixon, Henrik Drescher, Johanna Drucker, Kenward Elmslie, Timothy C. Ely, Larry Fagin, Barbara Fahrner, Hermine Ford, Kathleen Fraser, Max Gimblett, Kenneth Goldsmith, Mimi Gross, Duncan Hannah, Julie Harrison, Lyn Hejinian, J. Hoberman, Susan Howe, Edmond Jabès, , Yvonne Jacquette, Pierre Joris, Franz Kamin, Alex Katz, Vincent Katz, R.B. Kitaj, Alison Knowles, Gerrit Lansing, Ligorano/Reese, Paul Etienne Lincoln, Jackson Mac Low, Steve McCaffery, Terence McKenna, Emily McVarish, Bernadette Mayer, Paul Metcalf, Alice Notley, Maureen Owen, Ron Padgett, Simon Pettet, Archie Rand, Harry Reese, Jerome Rothenberg, Susan Rothenberg, Leslie Scalapino, George Schneeman, Carolee Schneemann, Kurt Schwitters, James Siena, Jack Smith, Kiki Smith, Buzz Spector, Jack Spicer, Ian Tyson, Erica Van Horn, Cecilia Vicuña, Anne Waldman, Keith Waldrop, Rosmarie Waldrop, Lewis Warsh, Marjorie Welish, Trevor Winkfield, Jonathan Williams, John Yau, and John Zorn to name a few.

The prospectus offering the collection may be found here

Steve Clay

[redacted]

Granary Books
168 Mercer Street
New York, NY 10012

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65. Rob McLennan

new from above/ground press: The Peter F Yacht Club #18; VERSeFest special!

Mon 11 Mar 2013

The Peter F Yacht Club #18
VERSeFest 2013 special

edited by rob mclennan
$6

With new writing by a host of Peter F Yacht Club regulars, irregulars and VERSeFest 2013 participants, including: Cameron Anstee, Stephen Brockwell, Anita Dolman, Amanda Earl, Laurie Fuhr, Helne Gelens, William Hawkins, Marilyn Irwin, Meghan Jackson, Ben Ladouceur, Erik Lindner, Michael Lithgow, Nicole Markoti, Marcus McCann, Gil McElroy, rob mclennan, Christine McNair, Peter Norman, Wanda OConnor, Pearl Pirie, Monty Reid, Sandra Ridley and Rob Winger.

published in Ottawa by above/ground press
March 2013
a/g subscribers receive a complimentary copy
a small stack of copies will be distributed free as part of the third
annual VERSeFest, March 12-17, 2013

above/ground press 2013 subscriptions still available!

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/03/new-from-aboveground-press-peter-f.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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66. Deborah A. Meadows

Deborah Meadows, last book -- Translation, the bass accompaniment: Selected Poems

Mon 11 Mar 2013

Announcing Translation, the bass accompaniment: Selected Poems by Deborah Meadows from Shearsman Books.

The bass guitar creates patterns that make music into a visceral experience—they are what infect the body. The poems in Translation, the bass accompaniment: Selected Poems are in dialog with other authors, and here, experimental poetry engages logician Quine, encyclopedic novelist Melville, philosophers Irigaray and Deleuze, theologian and synthetic philosopher Aquinas, poets Dragomoshchenko, Hejinian, Baudelaire, and Celan, Soviet cinematographer Vertov, video artist Bill Viola, and others.

Many have written of the mediated experience that language, private life, and civic life involve. In that spirit, the poetry engages the syntax of exploratory thought from ten earlier books brought together here for the first time and ends with a poem that hints at a version of tomorrow.

Available here: http://www.shearsman.com/pages/books/catalog/2013/meadowsSP.html Praise for Translation, the bass accompaniment: Selected Poems: “Deborah Meadows’ deployment of translation as poetic construction offers the reader access to an unusually complex and rewarding set of investigations and interventions into philosophical and literary authority. With remarkable variation, her philosophically informed poetics of indeterminacy illuminates patterns and structures of thinking within the cutting edge literary, artistic, and philosophical traditions that interest her: from Rabelais to Melville, Vertov to Dragomoshchenko, Deleuze to Quine to name a few. The poem as translation however remains equally awake to the pulses, patterns, and notes of everyday life, bodily experience, popular media, the brutality of political violence and social inequities—historically immediate to the composition of the poetry. The experience of reading Meadows' writings as pattern held within variation and variation informed by pattern brings this reader to a felt sense of historical encounter: in which “now” and “then” and “presence” and “absence” necessarily appear together.” --Carla Harryman

“Deborah Meadows casts a cool and canny eye at "our notorious zoo of cruelty and vice," translating the toothsome and bewildering patois of the creatures who live in it. "[W]hiskers of an ant," she writes, "one pound of feathers, weigh it yourself!" Is it possible to parse pharmaceutical time, for instance, "a sustained release," when "Mexico begins maybe three hours from here"? But Meadows, through a rich and brilliant series of ten collections, gathered in these pages, never seems tempted to think of our chatter as the mere voiceover to a documentary on human failure, or as she brutally dispenses with it, "raid / another raid // sex and grooming / more grooming." "Anger must save that boy," she says early on, and later, "I amongst it, I kills it, I have rights." What she tumbles us to here is the critical right to inscribe our world. We pull (and are pulled by) the recalcitrant and spotted beeste of language until, finally, "out it comes / at leash-end." This fierce and intelligent leopard is the real thing.”

--Rachel Loden

#########

↑ Index

67. amy king
OT / POL -- MediaMondays @ LitChat - VIDA Count discussion today @ 4 PM
Mon 11 Mar 2013

Discussion today over at LitChat regarding the VIDA Count @ 4 PM today -Â

https://twitter.com/LitChat/status/311121258312003584

http://litchat.net/

@amyhappensÂ If you're available today at 4pmET, we're discussing theÂ @VIDA_litcount inÂ #litchat. SeeÂ http://www.litchat.netÂ .

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

68. Rob McLennan
seventeen seconds: a journal of poetry and poetics #6
Mon 11 Mar 2013

the sixth issue of seventeen seconds: a journal of poetry and poetics is now online!

http://www.ottawater.com/seventeenseconds/

Sixth Issue: Winter 2013

Cameron Anstee - for VERSeFest: this is the kind of poetry we want
Nathan Dueck - from Th Passn o th Jpwn o Rc
Kathryn MacLeod:
- post landmarks
- Wandering Star (Journey to China)

rob mclennan - Shaped, and re-shaped: a short interview with Sarah Mangold
Pearl Pirie - Safety, Risk and the Brain in Poetry and Publishing
Elizabeth Robinson - On Lithography and other poems

seventeen seconds: a journal of poetry and poetics comes out as the natural extension of the eight issues of Poetics.ca edited by rob mclennan and Stephen Brockwell. Highlighting the diversity of voice, style, practice and politic, seventeen seconds continues the resolve to provide a forum for dialogue on contemporary poetics, with a focus on Canadian writing. Over the past two decades, the amount of critical writing published in print literary journals on Canadian poetry, specifically, seems to have decreased dramatically, but slowly

returned through a number of online journals. seventeen seconds simply wishes to help strengthen the dialogue and the ongoing conversation about writing through publishing new writing, and conversation about new writing. How else are we supposed to learn anything, unless we keep talking?

rob mclennan: editor

roland prevost: founding managing editor

mdesnoyers : design & (re)compiler

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

69. Séamas Cain

Opportunities for poets & book artists

Tue 12 Mar 2013

_____

Opportunities for poets & book artists ...

http://www.mnbookarts.org/artistsprograms/opportunities.html

Regards,

Séamas Cain
http://www.freewebs.com/seamascain

_____

↑ Index

70. amy king

OT: “They’re trying to ignore us to death.►► - SHARE THE HELL OUT OF THIS:

Tue 12 Mar 2013

Great article linked below encouraging more response. Â I'd also

Great article linked below encouraging more response. Â I'd also add that just dropping a line to your "favorite" publication (Harpers is mine!) to let them know you're not buying, or worse, might mean actually something ... the email addresses are on the 2012 pie charts themselves -
Â http://www.vidaweb.org/the-count-2012

Is This Thing On? VIDAâ€™s Count and the AWP Aftermath

EXCERPT:Â Â By mostly reinforcing white male dominance, the vitality of whose voices are heard and passed on is at stake. â€œLiterary venues who arenâ€™t paying attention have fallen in my estimation,â€ said Cheryl Strayed. â€œTheir increasing irrelevance to readers is turning them into dinosaurs.

http://www.thenervousbreakdown.com/ehoover/2013/03/is-this-thing-on-vidas-count-and-the-awp-aftermath/

↑ Index

71. Amy King

IF YOU PLAN ON PUBLISHING ONE DAY - THIS MIGHT BE RELEVANT. "They're trying to ignore us to death."

Tue 12 Mar 2013

Great article linked below encouraging more response. I'd also add that just dropping a line to your "favorite" publication (Harpers is mine!) to let them know you're not buying, or worse, might mean actually something ... Email addresses are on the 2012 pie charts themselves - http://www.vidaweb.org/the-count-2012

Is This Thing On? VIDA's Count and the AWP Aftermath<http://www.thenervousbreakdown.com/ehoover/2013/03/is-this-thing-on-vidas-count-and-the-awp-aftermath/>

*

*

EXCERPT: By mostly reinforcing white male dominance, the vitality of whose voices are heard and passed on is at stake. "Literary venues who aren't paying attention have fallen in my estimation," said Cheryl Strayed. "Their increasing irrelevance to readers is turning them into dinosaurs.

http://www.thenervousbreakdown.com/ehoover/2013/03/is-this-thing-on-vidas-count-and-the-awp-aftermath/

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

72. Nicholas Leaskou

Poet as Radio: Chris Daniels on March 17

Tue 12 Mar 2013

Join us this Sunday, 3/17, 11:30am-12:30pm PT, at savekusf.org for part one of our conversation with Poet and Translator Chris Daniels!

The perfervidly anti-capitalist, godless, rootless internationalist son of well-known language-artist maestro David Daniels, poet/ translator/ publisher Chris Daniels was born in NYC in 1956. He dropped out of high school to become a dishwasher and never bothered with college. He worked as a cook and played electric bass guitar for many years. In 1980, he moved to the San Francisco Bay Area, where he still lives and, until very recently, sold his labor at a terrible loss. He was laid off in 2009 and is currently studying IT at Heald College in San Francisco, so that he can go back to selling his labor at a terrible loss. For reasons still unclear to him, he passed the GED and received a high school diploma in 1996.

Books: The Collected Poems of Alberto Caeiro by Fernando Pessoa and The Collected Poems of Álvaro de Campos by Fernando Pessoa, vol. 2 (both published by Shearsman Books; vol. 1 of Campos is forthcoming); On the Shining Screen of the Eyelids by Josely Vianna Baptista (Manifest Press); an ongoing, fascicular anthology of Lusophone poetry, self-published and distributed as exceedingly modest chapbooks; and porous, nomadic, a longish poem published by Airfoil (David Abel and Sam Lohman) in Portland, OR. His translations have been published widely in zines and journals in the USA and elsewhere, and online.

Delia Tramontina
Jay Thomas
Nicholas Leaskou

poetasradio.blogspot.com
[redacted]

↑ Index

73. Ariella Ruth Goldberg
Symposium on Territory March 18 & 19
Tue 12 Mar 2013

Please join us for the upcoming Symposium on Territory with Kass Fleisher, Sueyeun Juliette Lee, Craig Santos Perez, and Juliana Spahr, Co-Curated by Bhanu Kapil and Michelle Naka Pierce.

Monday, March 18: Panel @ 7:30 pm in PAC

Tuesday, March 19: Reading @ 7:30 pm in PAC

Both events are free and open to the public.

How do we write an ethics or document of place? How do we engage both the voluntary and involuntary aspects of a history of migration? How can we open to the deep play of the interzone? Define: interzone. A flourishing. A broken

vase. Our invited writers engage specific borders: their mutability, history, and current politics/resource needs/disputes. Can we write "territory" in a way that doesn't replicate a colonizing paradigm of accountability or address?

For more info, please visit: http://naropa.edu/jks-symposium

Guest bios below:

Kass Fleisher's novel Dead Woman Hollow was released by SUNY Press (excelsior Editions) in 2012. She also authored Talking Out of School: Memoir of an Educated Woman (Dalkey Archive Press, 2008); The Adventurous (experimental prose; Factory School, 2007); Accidental Species: A Reproduction (experimental prose; Chax Press, 2005); and The Bear River Massacre and the Making of History (nonfiction; SUNY Press, 2004). Short work has appeared in The Iowa Review, Denver Quarterly, Mandorla, Notre Dame Review, Postmodern Culture, and The Los Angeles Review of Books, and she writes plays and screenplays with her partner, Joe Amato.

Sueyeun Juliette Lee grew up three miles from the CIA. Her books include That Gorgeous Feeling (Coconut Books) and Underground National (Factory School) as well as several chapbooks, most recently A Primary Mother (Least Weasel Series at Propolis Press). She writes poetry reviews for the Constant Critic and is a poetry editor for the Asian American Writers' Workshop. She lives in Philadelphia where she teaches and edits Corollary Press.

Craig Santos Perez is a native Chamoru from the Pacific Island of Guåhan/Guam. He is the co-founder of Ala Press, co-star of the poetry album Undercurrent (Hawai'i Dub Machine, 2011), and author of two collections of poetry: from unincorporated territory [hacha] (Tinfish Press, 2008) and from unincorporated territory [saina](Omnidawn Publishing, 2010), a finalist for the LA Times 2010 Book Prize for Poetry and the winner of the 2011 PEN Center USA Literary Award for Poetry. He is an Assistant Professor in the English Department at the University of Hawai'i, Manoa, where he teaches Pacific literature and creative writing.

Juliana Spahr's most recent books are Well Then There Now (Black Sparrow Press) and, co-edited with Stephanie Young, A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism (ChainLinks).

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T: 9:00-5:30 / W 9:00-1:00

↑ Index

74. Sonnet L'Abbé

Tenure-track jobs at the University of British Columbia - Okanagan

Tue 12 Mar 2013

There are seven tenure-track jobs open now at my amazing campus.

The Critical Studies head and Creative Studies head positions may be of greatest interest to poets with academic seniority.

Please apply and/or forward to your colleagues in film studies, french and visual arts 2-D and 3-D who may wish to apply.

http://www.ubc.ca/okanagan/hr/careers/faculty/tenuretrack.html#fccs

Sonnet

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75. Rob McLennan

new from above/ground press: Two Dutch Poets: Helene Gelens and Erik Lindner

Wed 13 Mar 2013

> Two Dutch Poets: Hlne Gelns and Erik Lindner
> translation by Anita Dolman
> $4

how above everything II

do we hang out the window? we murmur: stop
not under the tree. theres glass hanging there. dont walk
beneath the tree. a champagne glass spins
on a ribbon. it sing. its going to fall. sir
stop. itll fall. go back. a glass in the tree.
it will fall. the ribbon is fraying. maam
do we turn to barmaid watchman officer?
we sketch: the storm the tree the glass on the ribbon
the grime-bleached ribbon the tatters the glass the glass
we holler: youve got to do something! now! the tatters
the swaying the crunching black and blacker the sky
now! it has to be now! the singing the falling - do something!

do we storm onto the square? do we wave our arms wildly?
we scream away! away from the tree! we point upwards

glass! we chase the businessman zigzag zigzag away
a cyclist a stray kid a map-reading couple away!
beer-drinker caller tourist away! we bump we shove
we drag the guffawing teen zigzagzigzag away

shall we keep doing what were doing? formulating arguments shall we look for support in lines within our sight we find the branch the tight ribbon we ignore the head-hung glass we have our mind-bruising conversation we follow the line obliquely up along the branch down along the ribbon (to the stem of the glass) and still: up the branchline down the ribbonline and back again: branchline ribbonline ribbonline branchline and on branchline ribbonline (jump) branchline ribbonline (jump) (Helene Gelens)

published in Ottawa by above/ground press
for the third annual VERSeFest, March 12-17, 2013
a/g subscribers receive a complimentary copy

Helene Gelens is a writer of poetry, essays and prose. Her debut niet beginnen bij het hoofd (2006) was shortlisted for the C. Buddingh Prize for New Dutch Poetry and her second collection of poetry zet af en zweef (2010) was awarded the prestigious Jan Campert Prize. A third collection will be published spring 2013. Gelnss poetry has been translated in English, German, Spanish, Polish and Albanian. English translations appeared in literary Magazines in the UK (Ambit (2009), Poetry London (2011), The North (2010)), and the USA (Interim (2009), Pleiades (2012), Sampsonia Way (2012)). Gelens lives in Amsterdam and Antwerp.

Long considered one of the most outstanding poets of his generation, Erik Lindner advocates spreading poetry using all available means and media, and does so not only in his own homeland, but abroad as well. He regularly publishes his poems in renowned international literary magazines such as Poetry Review (England), Manuskripte (Austria), Interim (USA), Action potique (France), and Luvina (Mexico), which has even led to translations of his work into Chinese and Macedonian. Aside from his own volumes of poetry Tramontane (1996), Tong en trede (Tongue and Step, 2000), Tafel (Table, 2004), and Terrein (Terrain, 2010) and a book on the art of poetry published in 2009, Erik Lindner published a French anthology with contemporary Dutch poetry, Le verre est un liquide lent (Glass is a Lazy Liquid, 2003), presenting 33 of his poetry colleagues.

[Helene Gelens and Erik Lindner perform at Ottawas VERSeFest on Sunday, March 17 at 8pm]

Anita Dolmans poetry and/or postcard fiction has appeared in journals, websites and magazines throughout Canada and the United States, including The Antigonish Review, Ottawater, Geist, The Storyteller Magazine, PRISM

international, Utne, The Fiddlehead and Grain, and in the anthology Decalogue: ten Ottawa poets (Chaudiere Books, Ottawa, 2006).

All three also have new work in the new issue of The Peter F. Yacht Club.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/03/new-from-aboveground-press-two-dutch.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

76. Alan Sondheim

My panel talk at the glitch panel, SXSW (without visuals)

Thu 14 Mar 2013

My panel talk at the glitch panel, SXSW

http://www.alansondheim.org/sxsw.mp3

The panel was "2012: Year of the GLI.TC/H"
Panelists were Jon Cates, Jon Satrom, Patrick
Lichty, myself, all thanks to Bishop Zareh,
who brilliantly organized the whole thing.
The panel lasted an hour in the Longhorn Room,
Omni Downtown, under the sub-category
"Art + Inspiration."

disclaimers: I meant Iraq when I said Iran; I didn't
mean to imply to the Involuntaries came out of the
avatar work; I'm not sure I mentioned Maud Liardon's
name, I didn't have time to thank everyone at Chicago
and WVU; I stumbled a bit about the theoretical
material which I really didn't cover; I forgot to
show the Facebook profile picture of the wounded WWI
soldier; I recorded at too high a volume; I didn't
record others; I had the recorder awkwardly set. On
the other hand, a lot of material was shown and
people were excited about it all. The Razorfish
presentation was similar but shorter and cut off in

the middle of a video. Hope you get something out of this; most but not all of the images (video/still) are older, but not all. Finally I didn't mean to sound like such an idiot about erasing my Odyssey platform at the end of the last performance with Sandy Baldwin. Everything was improvised, I did my best.

↑ Index

77. Amy King

TODAY: VIDA's National Pi Day Write-In/Call-In/Email-In!

Thu 14 Mar 2013

It's March 14 - happy Pi Day! In honor of our 2012 Count pies<http://www.vidaweb.org/the-count-2012>, VIDA is celebrating with a national day of email-writing and phone-calling and more. We're hoping that everyone in our community will join in so we can make our voices HEARD.

This year, we've listed contact info for every publication we Count on the bottom left corner of every 2012 pie (http://www.vidaweb.org/the-count-2012).

From Amy King's "Mic Check Redux<http://www.vidaweb.org/vida-count-2012-mic-check-redux>" 2012 Count introduction: *"[...] we hope that you will help extend the conversation by contacting individual publications to let them know of your appreciation or disappointment regarding their inclusion, or lack of, female writers in their publications."*

*

*

Today, VIDA invites you to join us in calling/writing/typing/faxing/gluesticking in order to question, prod, poke, and/or thank the editors and publications who deserve it most.

Please spread this call far and wide!
http://www.facebook.com/photo.php?fbid=490876984293197

To Contact:
[redacted]
Holly Burdorff
Operations Director
VIDA: Women in Literary Arts

###

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

78. amy king

OT: TODAY: VIDA's National Pi Day Write-In/Call-In/Email-In!

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Please spread this call far and wide! http://www.facebook.com/photo.php?fbid=490876984293197

To Contact:
[redacted]
Holly Burdorff
Operations Director
VIDA: Women in Literary Arts

###

↑ Index

79. Adam Fieled

"PFS2"

Thu 14 Mar 2013

"PFS2" collects the best of the 2nd Philly Free School Flickr set, with a new Preface:

http://www.scribd.com/doc/130379495/PFS2-Philly-Free-School-Flickr-Set-2

Enjoy!
Adam Fieled

↑ Index

80. Paul Nelson
Xi Chuan Interview - Notes on the Mousquito
Sat 16 Mar 2013

A September 2011 interview with Beijing poet Xi Chuan o
Dear SUNYstas,

A September 2011 interview with Beijing poet Xi Chuan on his Notes on the Mosquito (& other topics) is here: http://paulenelson.com/2013/03/13/xi-chuan-notes/.

A recent interview withNate Mackey has been selected for the upcoming edition of Amerarcana: Bird & Beckett review and many other interviews are online here: http://paulenelson.com/americanprophets/

As always, comments welcome.

Paul Nelson
Seattle, WA

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

↑ Index

81. Aldon Nielsen
Reading Monday
Sat 16 Mar 2013

Monday at Saint Marks Poetry Project
A.L. Nielsen & Evie
Shockley<http://poetryproject.org/program-calendar/a-l-nielson-evie-shockley.html>Monday,
March 18, 20138:00 pm

A.L. Nielsen’s latest book, *A Brand New Beggar*, is just out from Steerage Press. Previous poetry collections include *Heat Strings, Evacuation Routes, Stepping Razor, VEXT, Mixage* and *Mantic Semantic*. His work has appeared in *Best American Poems* and other anthologies, and he has won two Gertrude Stein Awards for his poetry. His books of criticism include*Reading Race, Writing between the Lines, C.L.R. James: A Critical Introduction, Black Chant

and Integral Music: Languages of African American Innovation*. His critical works have won the Josephine Miles Award, the SAMLA Studies Prize, the Kayden Award for best book in the humanities, and a Gustavus Myers Citation. With Lauri Ramey he has edited two anthologies of innovative work by African American poets, *Every Goodbye Ain't Gone* and *What I Say*, both from the University of Alabama Press. His edition of Lorenzo Thomas's posthumous book of criticism, *Don't Deny My Name*, won an American Book Award. He is also the editor of the critical collection *Reading Race in American Poetry*. Nielsen is currently the George and Barbara Kelly Professor of American Literature at the Pennsylvania State University. *Evie Shockley's* most recent book of poetry, *the new black* (Wesleyan), won the 2012 Hurston/Wright Legacy Award in Poetry. She is also the author of *a half-red sea *(Carolina Wren Press), two chapbooks, and a critical study, *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry* (Iowa). Recipient of the 2012 Holmes National Poetry Prize, Shockley is Associate Professor of English at Rutgers University-New Brunswick.

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"I think: where would my
dog be if I had one?"

-- Joseph Ceravolo

↑ Index

82. Adam Fieled

"PFS2" on YUDU

Sat 16 Mar 2013

PFS2, again in downloadable form on YUDU:

http://free.yudu.com/item/details/789804/-PFS2---Best-of-PFS-Flickr-Set--2-

Thanks!
Adam Fieled [redacted]

↑ Index

83. Jeffrey Side

The new ebook from Argotist Ebooks is “Distorted Reflections: A Collection of Juvenilia by Jeffrey Side. With artwork by Daniela Voicu

Sun 17 Mar 2013

The new ebook from Argotist Ebooks is â€œDistorted Reflections: A Collection of Juveniliaâ€ by Jeffrey Side. With artwork by Daniela Voicu
Description:
Poems from another life.
Available as a free ebook here:
http://www.argotistonline.co.uk/DISTORTED%20REFLECTIONS.pdf
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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84. Camille Martin

Photos from the Robson Farewell Reading

Sun 17 Mar 2013

I just posted some photos from my reading for the Robson Series in Vancouver with co-readers Barry Webster and Andrew Kaufman. It was a full house! Have a look here:

http://rogueembryo.com/2013/03/16/photos-from-the-robson-farewell-reading/

Cheers,
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

↑ Index

85. Alan Sondheim
Playing session with Edward Schneider
Sun 17 Mar 2013

Playing session with Edward Schneider
(alto sax)

http://lounge.espdisk.com/archives/1083
(best)
http://espdisk.com/alansondheim/sch0.mp3
http://espdisk.com/alansondheim/sch2.mp3
http://espdisk.com/alansondheim/sch3.mp3
http://espdisk.com/alansondheim/sch4.mp3
http://espdisk.com/alansondheim/sch5.mp3
http://espdisk.com/alansondheim/sch6.mp3
http://espdisk.com/alansondheim/sch7.mp3
http://espdisk.com/alansondheim/sch8.mp3

I'm on electric guitar, pipa, oud, sarangi, viola, violin, chromatic harmonica, tabla cura cumbus. I recorded the sax a bit loud but it all comes through. Enjoy -

↑ Index

86. Adam Fieled
Flickr Portrait Gallery
Mon 18 Mar 2013

A portrait gallery (or "set") which covers my whole life for those interested:

http://www.flickr.com/photos/adamfieled/sets/72157633023336265/

Thanks!
Adam Fieled [redacted]

↑ Index

87. Ariel Goldberg
SEGUE IS PROUD TO PRESENT: FIONA TEMPLETON & ERIN MORRILL
Mon 18 Mar 2013

Segue <http://www.seguefoundation.com/calendar.htm> Series is proud to present:

FIONA TEMPLETON & ERIN MORRILL

A poetry reading you don't want to miss!

SATURDAY March 23, 2013
4:30 PM
ZINC BAR
82 WEST 3rd St.
NEW YORK, NY

$5 admission goes to support the readers.

Fiona Templeton works in the relationship between performance and audience; language as a material and as the body; and space as both large-scale and intimate. She has published 12 books of poetry and performance and teaches at Brunel University in London.

Erin Morrill grew up in Appalachian Tennessee. She was an active member of the Nonsite Collective and San Francisco Poets Theater. She has worked with Wolverine Farm Publishing, Kelsey Street Press and founded the chapbook press, Trafficker, in 2007. Her writing has recently appeared in Aufgabe and Bombay Gin and is forthcoming in AmPo.

UP NEXT: April 6: EVELYN REILLY & CLAIRE WILCOX

Check out the full Spring Season<http://www.seguefoundation.com/calendar.htm> !

The Segue Reading Series is made possible by the support of The Segue Foundation and the Literature Program of the New York State Council of the Arts. For more information, please visit www.seguefoundation.com or call [redacted]. Curators: February-March: Charity Coleman and Ariel Goldberg. April-May: Lanny Jordan Jackson and Andy Sterling.

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88. Gloria Frym

Memorial Tribute to Anselm Hollo Sat April 6, 4pm

Mon 18 Mar 2013

You are cordially invited to a memorial tribute to Anselm Hollo:

Saturday APRIL 6
Anselm Hollo, a Memorial Tribute
4:00 @ CCA Graduate Writing Center
195 DeHaro Street (at 15th Street)

co-sponsored by The Poetry Center and the MFA Writing Program, California College of the Arts

Gloria Frym
Associate Professor
MFA Writing, Writing & Literature Programs

California College of the Arts
5212 Broadway
Oakland, CA 94618
[redacted] w
[redacted] h

↑ Index

89. Rob McLennan

above/ground press 2013 subscriptions still available!

Mon 18 Mar 2013

So far, 2013 has been an enormously productive year for above/ground press, currently celebrating twenty years of publishing.

2013 chapbooks (so far) include:

Two Dutch Poets: Helene Gelens and Erik Lindner
translation by Anita Dolman
http://aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-two-dutch.html

Trace, by rob mclennan
http://aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-trace-by-rob.html

A Tale of Magicians Who Puffed Up Money that Lost Its Puff, by Kaia Sand
http://aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-tale-of.html

THE COMPLEMENT AND ANTAGONIST / OF BLACK (OR, THE DEFINITION OF ALL /
VISIBLE WAVELENGTHS), by Amy Dennis
http://aboveground press.blogspot.ca/2013/02/new-from-aboveground-press-complement.html

Twentieth, by Gil McElroy
http://aboveground press.blogspot.ca/2013/02/new-from-aboveground-press-twentieth-by.html

A Little Slash at the Meadow, by Joshua Marie Wilkinson
http://aboveground press.blogspot.ca/2013/02/new-from-aboveground-press-little-slash.html

The Double Bind Dictionary, by Helen Hajnoczky
http://aboveground press.blogspot.ca/2013/02/new-from-aboveground-press-double-bind.html

Other Brief Discourses, by Abby Paige
http://aboveground press.blogspot.ca/2013/01/new-from-aboveground-press-other-brief.html

ZOOM, by Stephen Cain
http://aboveground press.blogspot.ca/2013/01/new-from-aboveground-press-zoom-by.html

The Art of Plumbing, by Brecken Hancock
http://aboveground press.blogspot.ca/2013/01/new-from-aboveground-press-art-of.html

Scientia, by Jordan Abel
http://aboveground press.blogspot.ca/2013/01/new-from-aboveground-press-scientia-by.html

individual orders still (always! while supplies last) available; and check out recent backlist titles by Seth Landman, Mark Cochrane, Lisa Robertson, Sarah Mangold, Shannon Maguire, Rob Manery, Kathryn MacLeod, j/j hastain, Rae Armantrout, Barry McKinnon, Fenn Stewart, Paige Ackerson-Kiely, Robert Hogg, kemeny babineau, Cameron Anstee, Marilyn Irwin, Amanda Earl and many, many, many more.

But there isn't much more time I'll be offering to backdate 2013 subscriptions. Forthcoming titles by Wanda O'Connor, David Phillips and many, many others. What else might our 20th anniversary bring?

2013 subscriptions: $50 (in the United States, $50 US; $75 international) You can either send a cheque (payable to rob mclennan) to 402 McLeod Street #3, Ottawa ON K2P 1A5 or drop the money on the Paypal button at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2012/10/aboveground-press-20th-anniversary.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

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90. George Bowering

Re: Memorial Tribute to Anselm Hollo Sat April 6, 4pm

Mon 18 Mar 2013

Is this in Boulder?

gb

On Mar 18, 2013, at 10:32 AM, Gloria Frym wrote:

> *You are cordially invited to a memorial tribute to Anselm Hollo:*
>
> *Saturday APRIL 6*
> *Anselm Hollo, a Memorial Tribute*
> *4:00 @ CCA Graduate Writing Center*
> *195 DeHaro Street (at 15th Street)*
>
> *co-sponsored by The Poetry Center and the MFA Writing Program, California College of the Arts*
>
> *Gloria Frym*
> *Associate Professor*
> *MFA Writing, Writing & Literature Programs*
> *California College of the Arts*
> *5212 Broadway*
> *Oakland, CA 94618*
> [redacted] *w*
> [redacted] *h*

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91. David Kirschenbaum
This Thurs., NYC: BoogWork/ Durand & Bubble (music), & Elliot Workshop (in absentia)
Mon 18 Mar 2013

please forward

Boog City presents

BoogWork
Our Third Thursdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

This Thurs., March 21, 6:00 p.m. sharp
(Note new, earlier start time for series)

$5 suggested

reading from
Marcella Durand

music from
Bubble

and workshop from
Joe Elliot
(we'll be using Joe's exercises in his absence)

Sidewalk Café
94 Ave. A
NYC

**Bubble
http://www.myspace.com/bubbleland

Bubble is a shape-shifting conglomerate of New York City's most dedicated mavens of the popular song. Dave Foster is the nucleus of this cell whose purpose is to nourish the soul through music and words. Dave appears as a regular singer for the tribute series, "The Loser's Lounge." Bubble has entertained thousands at New York's most famous institutions with faithful renditions of Beatles' albums, but there is also a vast library of original material dating back to 1995. This evening Bubble will perform new songs for an upcoming recording due before the next meteor is supposed to hit.

**Marcella Durand
http://www.littleredleaves.com/ebooks/catalog/tina-darragh-marcella-durand-deep-eco-pre

Marcella Durand’s most recent books are Deep Eco Pre, a collaboration with Tina Darragh (LRL e-editions); AREA (Belladonna*); and Traffic & Weather (Futurepoem books), a site-specific book-length poem written during a residency at the Lower Manhattan Cultural Council in downtown Manhattan. She was a 2009 fellow in Poetry from the New York Foundation for the Arts, the 2010-2011 Fellow in Poetics and Poetic Practice for the Center for Programs in Contemporary Writing at the University of Pennsylvania, and a 2011-2013 Fellow at The Black Earth Institute. She lives in New York City, where she has recently completed a new collection, The Prospect, and works as a writer and editor for a medical nonprofit.

**Joe Elliot

Joe Elliot teaches high school English in Brooklyn, where he lives with his wife, Anne Noonan, and their three boys. He is the author of numerous chapbooks

including You Gotta Go In It’s The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross, a collaboration with artist John Koos; and Object Lesson, a collaboration with artist Rich O’Russa. Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well In The Drizzle, The Poetry Project Newsletter, Torque, Chain, Epiphany, Lungfull, Ocho, and Arras. Faux Press published his long poem, 101 Designs for The World Trade Center. In 2006, a collection of his work, Opposable Thumb, was published by subpress, and in 2010 Lunar Chandelier Press brought out Homework.

**Boog City
http://www.boogcity.com

Boog City is a New York City-based small press now in its 22nd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates Welcome to Boog City, an annual poetry, music, and theater festival, as well as three regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; the new BoogWork series, which features two poets reading, followed by a musical performance, and then the featured poet giving the gathered a poetry workshop; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater-Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All Third Thursdays, 6:00 p.m.-8:00 p.m.)

2013

May 16—BoogWork: Amy King (reading and workshop), Sara Jane Stoner (reading), and Joseph Keckler (music)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H

NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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92. Camille Martin

Photos from Vancouver Writers Fest: Nicole Brossard, John Barton, Catherine Owen (& special guest Fred Wah)

Mon 18 Mar 2013

The day before my reading at UBC's Robson Series, I was fortunate to be able to attend a reading featuring Nicole Brossard, John Barton, and Catherine Owen as part of the Vancouver Writers Fest.

I took some photographs at the reading, which are posted on Rogue Embryo as a slide show. There are some especially nice moments in a collaborative reading by Nicole Brossard and Fred Wah.

http://rogueembryo.com/2013/03/18/photos-from-vancouver-writers-fest-nicole-brossard-john-barton-catherine-owen-special-guest-fred-wah/

Cheers!
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.apollinaires.com/store/product.php?productid=264620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid=1355876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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93. skyplums
Re: Memorial Tribute to Anselm Hollo Sat April 6, 4pm
Mon 18 Mar 2013

---

where is this california it seems

---------- Original Message ----------
From: Gloria Frym <[redacted]>
To: [redacted]
Subject: Memorial Tribute to Anselm Hollo Sat April 6, 4pm
Date: Mon, 18 Mar 2013 10:32:46 -0700

You are cordially invited to a memorial tribute to Anselm Hollo:

Saturday APRIL 6
Anselm Hollo, a Memorial Tribute
4:00 @ CCA Graduate Writing Center
195 DeHaro Street (at 15th Street)

co-sponsored by The Poetry Center and the MFA Writing Program, California College of the Arts

Gloria Frym
Associate Professor
MFA Writing, Writing & Literature Programs
California College of the Arts
5212 Broadway
Oakland, CA 94618
[redacted] w
[redacted] h

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94. Pierre Joris
Call for papers extedned
Mon 18 Mar 2013

Call for Papers â€” extended to 15 April

International Poetry Seminar

Moving Back and Forth between Poetry and / as Translation: Nomadic Travels and Travails with Alice Notley and Pierre Joris

(7-8 November 2013, UniversitÃ© Libre de Bruxelles)

Convener: Franca Bellarsi
Co-convener: Peter Cockelbergh

Over the last forty years, the concepts of nomadism and rhizomatic writing have become ever more prominent in North-American verse. The different yet highly complementary trajectories of Alice Notley and Pierre Joris are two cases in point. In life, their nomadism made them journey in opposite directions via Englandâ€”with Joris relocating from Europe to the USA after a detour through the Algerian desert, and Notley leaving behind the American desert of her youth for New York, and later on Paris. Likewise, the multi-layered textual roamings that inform their poetic travails also unfold along a pattern of intersecting and diverging routes. Yet, whether in dialogue with or counterpoint to one another, Notley and Joris both engage in a poetics of ongoing movement and challenging fluidity, in writing practices that repeatedly subvert the conventional borders of identity, belonging and representation. Whereas Joris openly vindicates this nomad poetics, its presence may remain more implicit in Notleyâ€™s output but is, however, no less real.

Moreover, with their writing marked by a poetic hybridity that challenges the safe boundaries of nation, language and aesthetics, of gender and genre, history and myth, Notley and Joris also interrogate poetry as an actual form of cultural and experiential â€œferrying-over,â€ as an act of translation that extends well beyond the mere faithful rendition of a would-be original. Notleyâ€™s rhizomatic imagination may have blossomed within one and the same language, whereas Jorisâ€™s has regularly involved circulation between different linguistic systems. Nonetheless, both cultivate a poetics of in-betweenness and transgression that revels in permanent re-creation and transposition of myth, medium and concept inside the very space of English.

As practitioners of a personal, experimental poetics of disobedience whose nomadic remappings also expand our understanding of the very act of translation, Alice Notley and Pierre Joris are the two keynote speakers who, in both dialogue and counterpoint, will inspire the poetic travail of this two-day international seminar hosted by the UniversitÃ© Libre de Bruxelles (ULB) and its Department of Modern Languages and Literatures.

Under the impetus of the Notley-Joris tandem, this two-day poetic laboratory will thus be a space of reflection a) upon how â€œnomadismâ€ and its rhizomatic energies affect developments in contemporary poetry and poetic translation; and b) conversely, upon how different understandings of a â€œnomad poeticsâ€ may renew our approach to poetic production and translation across the ages, from the ancient epic up to Modernism and so-called Postmodernism.

We welcome proposals addressingâ€”but not necessarily limiting themselves toâ€”the following issues:

Whether a â€œnomad poeticsâ€ is explicitly or implicitly present in their work, who are the â€œnomad poetsâ€ of our time in the English language? To what extent, as in the case of Notley and Joris, can their poetics of disobedience and impurity be brought into dialogue and counterpoint? How does their work compare with the one of Notley and Joris? What are the non-Anglophone influencesâ€•both past and presentâ€•upon the contemporary forms of nomad and rhizomatic writing in English? How does the hybridity inherent in poetic nomadism and rhizomatic practice throw a different light on works in mixed or mixed-in languages and/or in mixed or mixed-in media? As an expression of restlessness and displacement, does nomad verse also question our conventional understanding of place and of its poetics? How do the works of Notley and Joris, for instance, renew our sense of the urban, of the desert, and of the aesthetics associated to such spaces? How do Notley and Jorisâ€™s respective remappings of myth illuminate the possible intersections between a nomad poetics and the (de)construction of personal and social myth? How does poetic nomadism bear on both our expression and understanding of trans-cultural and trans-historical experience? Even further, can poetic nomadism and its rhizomatic trajectories offer pathways for rendering trans-species experience? Do nomadism and its poetics of hybridity also constitute a form of ecopoetics? What contributions might they make to the ongoing theorization of ecopoetics? In what ways does a nomad poetics and its hybrid remappings challenge the conventionally accepted boundaries of gender and genre? As an active poet, how have the concepts of nomadism and rhizomatic writing influenced your experimental practice? To what extent has the different yet complementary nomadism of Notley and Joris inspired you? As a translator of poetry, what new possibilities might Jorisâ€™s concept of â€œnomadic translationâ€ open up for you? How might Notleyâ€™s re-creation and transposition of Sumerian myth into contemporary English enrich your practical understanding of your own craft? How does Notleyâ€™s and Jorisâ€™s respective interest in â€œimpure translationsâ€ invite us to revise assessments of past translations of poetic works into English/from English into other languages? What can a nomad poetics and its hybridity contribute to our understanding and theorization of â€œmetaphorâ€ and â€œimageryâ€? How do nomadism and its enlarged experiential field tie in with a poetics of the ugly, the commonplace, and the daily ordinary and trivial? With its poetics of impurity and disobedience, how does nomad writing both challenge and renew expressions of the sacred and spiritual in poetry? If we subscribe to the belief that poetry is not just an expressive practice, but also an epistemological one and a form of knowing, how does poetic nomadism help us reconsider our epistemological models? What light does a nomad poetics throw on the phenomenon of linguistic and cultural exile (whether the latter be chosen or enforced)? The working language of the seminar will be English, and the

various Anglophone poetic traditions will be taken as a starting point, but we highly encourage comparative work, bringing poetic practices in other languages into the debate and reflection.

Please send abstracts of 250-300 words and a short bio to

Dr. Franca Bellarsi
Dept. of Languages and Literatures
UniversitÃ© Libre de Bruxelles
[redacted]

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95. Rob McLennan

a report on above/ground press @ VERSeFest,

Tue 19 Mar 2013

(including: Gil McElroy, Nicole Markotic, Christine McNair, William Hawkins, Anita Dolman, Erik Lindner + Helene Gelens);

with photographs

http://www.aboveground press.blogspot.ca/2013/03/aboveground-press-versefest-small.html

rob

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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96. William Slaughter

Notice: Mudlark

Tue 19 Mar 2013

New and On View: Mudlark Mo. 50 (2013)

Afraid of Heaven
Poems by Kip Knott

a Mudlark chapbook

Kip Knott has had poems published in dozens of literary magazines and in three other chapbooks: The Weight of Smoke (Bottom Dog Press), Whisper Gallery (Mudlark), and Everyday Elegies (Pudding House). He has been known to hunt for morel mushrooms in Perry County Ohio.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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97. Rosmarie Waldrop
new from Burning Deck
Tue 19 Mar 2013

Burning Deck now has a Facebook page:
http://www.facebook.com/BurningDeck
Please check it out for pre-announcements, reviews, news.

2 new books:

1. Claudeâ€ˆRoyet-Journoud
FOUR ELEMENTAL BODIES
translated from the French by Keith Waldrop
Poetry, 368 pages, offset, smyth-sewn
ISBN 978-1-936194-13-1, original paperback $20
Publication date: April 15, 2013

Claude Royet-Journoudâ€™s Tetralogy assembles his central volumes REVERSAL, THE NOTION OF OBSTACLE, OBJECTS CONTAIN THE INFINITE, and NATURES INDIVISIBLE [LE RENVERSEMENT, LA NOTION Dâ€™OBSTACLE, LES OBJETS CONTIENNENT Lâ€™INFINI, LES NATURES INDIVISIBLES] Royet-Journoud is one of the most important contemporary French poets whose one-line manifesto: "Shall we escape analogy" signaled a revolutionary turn away from Surrealism and its lush imagery. His spare, â€œneutralâ€ language, stripped of devices like metaphor, assonance, alliteration, questions the nature of â€œpoetic languageâ€ as he explores the experience of loss.

Claude Royet-Journoud was born in 1941, in Lyon, and lives in Paris. He edited the legendary journal SIÃˆCLE Ã€ MAINS (with the late Anne-Marie Albiach & Michel Couturier, 1963-70) and, later, â€œA,â€ ZUK, and Lâ€™IN-PLANO. He has been a champion of American poetry since the sixties, when he translated Oppen and published Ashbery and Zukofsky. Interviews in English have appeared in LINGO #4 (1995) and in Serge Gavronsky: TOWARD A NEW POETICS, U of CA Press, 1994.

2. Markâ€ˆTardi
AIRPORT MUSIC
Poetry, 96 pages, offset, smyth-sewn
ISBN13 978-1-936194-14-8 original paperback $14
Publication date: April 15, 2013

Mark Tardi works at the intersection of American and Polish culture. The present volume plays on the tension between impalpable â€œairâ€ and solid â€œportâ€, between a single focus (Sean Scullyâ€™s stripes) and shifting directions of torque (Lee Bontecou), between hope stretching outward and implosion of infinite regress. It is, to quote Jennifer Moxleyâ€™s definition of the poem, â€œa bridge of half-measures on the way to the possible.â€

Mark Tardi grew up in Chicago. Other publications include the chapbook PART FIRSTâ€"CHOPINâ€™S FEET and the full length collection EUCLID SHUDDERS. He has guest-edited an issue of the journal AUFGABE devoted to contemporary Polish poetry and poetics.

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98. Dean Brink

Antiwar poetry articles finally in print

Tue 19 Mar 2013

Dear Poetics List Members,

Does anyone remember that for an article I was working on a few years ago I posted a call for antiwar poetry? It was accepted for publication about three years ago, but due to backlogs and whatnot it took until now to find its way into print. In the meantime, I wrote another article focusing on Brian Turner's *Phantom Noise *(2010).

I again want to thank all the members who wrote to me and shared ideas and poems with me. I couldn't have written it without everyone's help. Even though I was only able to write about a limited number of poets, I learned from the broad range of approaches the possibilities available to us in English.

Here is the original article (published most recently):

"Resisting Imperial *Jouissance*: The Transideological Line in Recent American Antiwar Poetry." *Canadian Review of American Studies *43, no. 1 (2013): 1-22.

http://utpjournals.metapress.com/content/lg6n57260r44nq06/

And here is the newer article within a special issue on imperial affect:

"Transversality and Imperial Affect: Situating Brian Turner's Phantom Noise." *Parallax *18, no. 4 (2012/11/01 2012): 42-53.

http://www.tandfonline.com/doi/abs/10.1080/13534645.2012.714552

Feel free to backchannel for pdfs.

Best wishes,

Dean Brink

Associate Professor
English Department
Tamkang University
151 Ying-chuan Road
Tamsui, New Taipei City
Taiwan 25137
[redacted]
interpoetics.blogspot.tw

brokentraffic.blogspot.tw

[redacted]

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99. David Kirschenbaum
Now Online: Boog City 79
Wed 20 Mar 2013

Please forward

Hi all,

The online pdf of Boog City 79 is now available. You can read it at:

http://www.boogcity.com/boogpdfs/bc79.pdf

Thanks for your continued support.

best,
Your Friends at Boog City

Boog City 79

featuring:

On the Cover

**From our Printed Matter section,
edited by Ana BoÅ¾iÄeviÄ‡ and Amy King**

â€”"Hardly anyone was writing about sex the way I knew we were doing it, and feeling it, and sometimes fucking each other up and over. Sex and the body are what make us dangerousâ€”no one would care if we were writing platonic letters to each other about maple leaves." From "Holy Erotic Psychologic Linguistic Twister: R. Erica Doyleâ€™s Proxy Takes Stage"; Proxy (Belladonna) by R. Erica Doyle, interview by Amy King.

From our Poetry section, edited by Buck Downs
(excerpt below)

â€”Joel Dailey
New Orleans
"Where You Stay At?"
(for Lefty Wilbury)

Iâ€™ve broken every rule
Each & every ruler
Tossed watches
Systematically removed all clock hands

And Inside

from our Music section, edited by Jonathan Berger

â€”"The New York Times has taken selections from Kingâ€™s archives and presented them online, providing a larger constituency access to AntiFolkâ€™s past, and what a striking past it is." From "AntiFolk Archives: Two (2!) Visual Histories of the Scene (!)," by Berger.

From our Small Press section, edited by Kimberly Ann Southwick

â€”"CAConrad is generally outspoken when it comes to politics in poetry, and in this collection he addresses the issue with a tinge of black humor: 'anyone with/ sense wants/ madness to end wants/ Canada to invade the United States of Americas/ bring us to our knees/ dissolve our military/ imprison our leaders/ distribute our wealth/ insist we live in peace.'" From "CAConradâ€™s New Astronomy: Poetry, Process, and Translucent Salamander," Translucent Salamander: A (Soma)tic Poetry Ritual & resulting poems (Troll Thread) by CAConrad.

â€”"The girls in Pretty Tilt have subscriptions to Good Housekeeping and Little Mermaid hair; they google and instant message; they drink from 7-11 cups and eat vegan food; they listen to The Weakerthans, Ani DiFranco, and The Spice Girls." From "Carrie Murphyâ€™s Pretty Tilt as Fairground Ride," Pretty Tilt (Keyhole Books, an imprint of Dzanc Books) by Carrie Murphy.

â€”Birds of Lace Press founder/editor/publisher/photocopier extraordinaire Gina Abelkop answers The Small Press Question: What are you currently reading and what are you currently promoting?

Also from our printed matter section

â€”"One poem was written completely in my head when this really tough looking guy got on the 6 Downtown Local, twisted around the pole, giving everyone hard looks, before belting out Rihannaâ€™s 'I want you to make me feel â€¦ like Iâ€™m the only girl in the world.' That really gets me going. Heâ€™s the lipstick shade Iâ€™m wearing tomorrow." From "From Mexico to Jerusalem to Queens: Rosebud Ben-Oniâ€™s 7-Train Love Carries Us All," Solecism (Virtual Artists Collective) by Rosebud Ben- Oni, interview by Amy King.

And more from our Poetry section
(excerpts below)

After Anselm Hollo's passing, we asked his namesake Anselm Berrigan, for some words, and he suggested we use this poem of Hollo's.

â€”Anselm Hollo
"Anselmâ€™s Dreams"

for anselm george berrigan (re-dedicated back to paavo anselm aleksis hollo by agb)

saint anselm of aosta, le bed, & canterbury, a.d. 1033-1109, who spent much of his life attempting to prove the existence of god by logic, â€œin plain language & by ordinary argument, & in a simple manner of discussion.â€

â€”Christie Ann Reynolds
Greenpoint, Brooklyn
"Mirror Poems"

When they made you I think they made me too is
The way this way will go//I need you to know how serious I am
///the mention of animal not a diversion but a divulging
Soft archaic bullet preserved in lemon//I taste the rind in my mouthâ€”
I say, I say, I say, I
do-do-do-do///When we get married tell-me-tell-me: I will tell you
everything Iâ€™ve ever
written is never a lie///which would be the way I say I do///I know
you know this///Need
your spit like air

â€”Pattie McCarthy
Ardmore, Penn.
"self-portrait, for new yearâ€™s day"

some things women do with their hands
disappear her own hands
her face her blurred turning toward forward or
away her ironing board her level her shop-vac
(see also netherlandish flemish quiet
only low
countries south
philadelphia) her sea
level or below

â€”Adam Marston
Washington, D.C.
"trust is not a series of pickled martians"

some speed scoops open
and in other notes we still go
we say that animals play the most
and then am rough with one

â€”Whit Griffin
Memphis
"The Pearl That Calms The Sea"

The later texts will provide the answers.
We are thoughts of the All. Everything is
Becoming. Tell me about the sprouting
of the pine on your head. Echoâ€™s singing

â€”Aubrey Lenahan
Chattanooga, Tenn.
"Entry"

What if memory were powerless to signify incident as iteration. Nicked subway token is to desire as peeling birch is to control. Or something. Remaining seated without rearranging anything in the room.

â€”Rauan Klassnik
Kirkland, Wash.
"Three from 'The Chirping Orgy'"

(1)

Leaves like theyâ€™ve been cut from leopard cloth. Thick dripping
branches. And a

host of retarded, clapping monkeys. All the shadows leering up against each
other like dream energy. All the love drunk and twisted lights. We declared
ourselves rapt in this greenery. Bought up a pack of exhausted dogs. Made
love. And painted ourselves with knives and glass.

â€”"The album begins with a piece performed by Edwin Torres, taken from Rick Moodyâ€™s Demonology. The calm voice of Torres lags slightly behind itself, singing, â€œThere was a man/ hiding inside a boyâ€ as it harmonizes throughout the piece with his own dis/embodied echoes." From "Welcome to Harryâ€™s House: Live Poems Thrive on New Album," Harryâ€™s House (Fast Speaking Music), review by Ivy Johnson.

**Art editor Jonathan Allen brings us work from
Sunnyside, Queens' Elia Alba**

**And thanks to Herb Scher and Nathaniel Siegel for their photos.

Want to write a review, be reviewed, or be featured?
in Boogâ€™s art, music, printed matter, or small press sections? Email
art editor Jonathan Allen [redacted]
music editor Jonathan Berger [redacted]
printed matter co-editors Ana BoÅ¾icevic and Amy King [redacted]
m
small press editor Kimberly Ann Southwick [redacted]

Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with â€œMy Name Submissionâ€ in the subject line and as the name of the file, ie: Walt Whitman Submission.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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100. Rosalie Calabrese

Rosalie Calabrese's readings in NYC April 2013 + other news

Wed 20 Mar 2013

English Speaking Union
144 East 39th St.
Monday, April 15, 6:30 p.m.

English Speaking Union
144 East 39th St. (Lex. - Third)
Admission: free; Refreshments will be served (no open mic)
Readers: Rosalie Calabrese; Susan Case; Margaret McCarthy; Virginia Saperstein
(program tbd)

Sunday, April
21, 6:00 - 8:30 p.m.

The Mom Egg Spring Reading and Party

Le Poisson
Rouge
158 Bleecker
Street | 212.505.FISH | [redacted]
(subway: West 4th St. station - downtown exit)
Admission:
free (no open mic)
I'll read my poem in the journal: "Hip-Hop"

Monday, April 29, 7 â€“ 9:30 p.m.
A celebration of the writings of Lawrence Ferlinghetti
Yippie Museum Cafe
9 Bleecker St. (nr. Bowery)
(subway: 6 to Bleecker St. or B,D,F,M, to Broadway/Lafayette)
Host â€“ Gordon Gilbert
$4 suggested donation (no open mic)
Readers: Robert Agnoli; Madeline Artenberg; Sondra Beaulieu; Farid Bitar
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Chris Brandt; Paco Brown; Ryan Buynak; Rosalie Calabrese;Tina Chan
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Valerie Conti; Phillip Giambri;
 Robert Gibbons; Leigh HarrisonÂ Â Â
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Maria Lisella; Danny Shot; Fred Simpson; Richard West
I'll read"The Pennycandystore Beyond the El" and one or two poems of mine (tbd)

I'm also pleased to announce that my review of Daring Daughters / Defiant Dreams, poetry by Pamela L. Laskin, appears in the Jan./Feb. 2013 issue of American Book Review.

↑ Index

101. Gloria Frym

Re: Memorial Tribute to Anselm Hollo Sat April 6, 4pm

Wed 20 Mar 2013

---

sorry, it's in San Francisco.
gf

On Mar 18, 2013, at 12:04 PM, George Bowering <[redacted]> wrote:

Is this in Boulder?

gb

On Mar 18, 2013, at 10:32 AM, Gloria Frym wrote:

> *You are cordially invited to a memorial tribute to Anselm Hollo:*
>
> *Saturday APRIL 6*
> *Anselm Hollo, a Memorial Tribute*
> *4:00 @ CCA Graduate Writing Center*
> *195 DeHaro Street (at 15th Street)*
>
> *co-sponsored by The Poetry Center and the MFA Writing Program, California College of the Arts*
>
> *Gloria Frym*
> *Associate Professor*
> *MFA Writing, Writing & Literature Programs*
> *California College of the Arts*
> *5212 Broadway*
> *Oakland, CA 94618*
> [redacted] *w*
> [redacted] *h*

Gloria Frym
Associate Professor
MFA Writing, Writing & Literature Programs
California College of the Arts

5212 Broadway
Oakland, CA 94618
[redacted] w
[redacted] h

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102. Adam Fieled

ON JEREMEY ERIC TENENBAUM, AMERICAN ARTIST

Wed 20 Mar 2013

Jeremy Eric Tenenbaum was an American artist based in Philadelphia and a co-founder of the Philly Free School. These pieces were assembled from some of Jeremy's best photographs and short essays I wrote to accompany them:

On "Two Girls in a Bed":

http://www.scribd.com/doc/128890163/ON-PORTRAIT-TWO-GIRLS-IN-A-BED-BY-JEREMY-ERIC-TENENBAUM

On "South Philly Power Lines":

http://www.scribd.com/doc/130740031/ON-SOUTH-PHILLY-POWER-LINES-BY-JEREMY-ERIC-TENENBAUM

On "At the Manayunk Train Station":

http://www.scribd.com/doc/131450388/ON-AT-THE-MANAYUNK-TRAIN-STATION-BY-JEREMY-ERIC-TENENBAUM

Thanks!
Adam Fieled [redacted]

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103. Evelyn Posamentier

Re: This Thurs., NYC: BoogWork/ Durand & Bubble (music), & Elliot Workshop (in absentia)

Wed 20 Mar 2013

---

any idea when the baseball issue will be out? Â first pi
hi there,

any idea when the baseball issue will be out? Â first pitch in l.a. is on april 1 -- matt cain [giants] v. clayton kershaw [dodgers] -- game in los angeles Â -- go giants --

ep

From: David Kirschenbaum <[redacted]>

To: [redacted]
Sent: Monday, March 18, 2013 2:35 PM
Subject: This Thurs., NYC: BoogWork/ Durand & Bubble (music), & Elliot Workshop (in absentia)

please forward

Boog City presents

BoogWork
Our Third Thursdays series now features the new BoogWork series alternating with the 10th season of the levy lives: celebrating the renegade press series. BoogWork will feature two poets reading, a musical act performing, and then one of the poets will give the gathered a poetry workshop (don't forget to bring a pen and paper).

This Thurs., March 21, 6:00 p.m. sharp
(Note new, earlier start time for series)

$5 suggested

reading from
Marcella Durand

music from
Bubble

and workshop from
Joe Elliot
(we'll be using Joe's exercises in his absence)

Sidewalk CafÃ©
94 Ave. A
NYC

**Bubble
http://www.myspace.com/bubbleland

Bubble is a shape-shifting conglomerate of New York City's mostÂ dedicated mavens of the popular song. Dave Foster is the nucleus ofÂ this cell whose purpose is to nourish the soul through music andÂ words. Dave appears as a regular singer for the tribute series, "TheÂ Loser's Lounge." Bubble has entertained thousands at New York's mostÂ famous institutions with faithful renditions of Beatles' albums, butÂ there is also a vast library of original

material dating back to 1995.Â This evening Bubble will perform new songs for an upcoming recordingÂ due before the next meteor is supposed to hit.

**Marcella Durand
http://www.littleredleaves.com/ebooks/catalog/tina-darragh-marcella-durand-deep-eco-pre

Marcella Durandâ€™s most recent books are Deep Eco Pre, a collaborationÂ with Tina Darragh (LRL e-editions); AREA (Belladonna*); and Traffic &Â Weather (Futurepoem books), a site-specific book-length poem writtenÂ during a residency at the Lower Manhattan Cultural Council in downtownÂ Manhattan. She was a 2009 fellow in Poetry from the New YorkÂ Foundation for the Arts, the 2010-2011 Fellow in Poetics and PoeticÂ Practice for the Center for Programs in Contemporary Writing at theÂ University of Pennsylvania, and a 2011-2013 Fellow at The Black EarthÂ Institute. She lives in New York City, where she has recentlyÂ completed a new collection, The Prospect, and works as a writer andÂ editor for a medical nonprofit.

**Joe Elliot

Joe Elliot teaches high school English in Brooklyn, where he livesÂ with his wife, Anne Noonan, and their three boys. He is the author ofÂ numerous chapbooks including You Gotta Go In Itâ€™s The Big Game, PoemsÂ To Be Centered On Much Much Larger Sheets Of Paper, 15 ClankingÂ Radiators, 14 Knots, Reduced, Half Gross, a collaboration with artistÂ John Koos; and Object Lesson, a collaboration with artist RichÂ Oâ€™Russa. Granary Books published If It Rained Here, a collaborationÂ with artist Julie Harrison. His work has appeared in many magazines,Â including The World, The Poker, Giants Play Well In The Drizzle, TheÂ Poetry Project Newsletter, Torque, Chain, Epiphany, Lungfull, Ocho,Â and Arras. Faux Press published his long poem, 101 Designs for TheÂ World Trade Center. In 2006, a collection of his work, OpposableÂ Thumb, was published by subpress, and in 2010 Lunar Chandelier PressÂ brought out Homework.

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poetsÂ reading, followed by a musical performance, and then the featured poetÂ giving the gathered a poetry workshop; and Classic Albums Live, whereÂ up to 13 local musical acts perform a classic album live. Past albumsÂ have included Elvis Costello, My Aim is True; Nirvana, Nevermind;Â Sleater-Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All ofÂ these series are hosted at Sidewalk Cafe.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Sidewalk Events
(All Third Thursdays, 6:00 p.m.-8:00 p.m.)

2013

May 16â€”BoogWork: Amy King (reading and workshop), Sara Jane StonerÂ (reading), and Joseph Keckler (music)

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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104. Evelyn Posamentier

Re: This Thurs., NYC: BoogWork/ Durand & Bubble (music), & Elliot Workshop (in absentia)

Wed 20 Mar 2013

please excuse me -- i obviously meant to back channel] -- but go giants anyhow--

_____
From: Evelyn Posamentier <[redacted]>
To: "Poetics List (UPenn, UB)" <[redacted]>
Sent: Wednesday, March 20, 2013 1:16 PM
Subject: Re: This Thurs., NYC: BoogWork/ Durand & Bubble (music), & Elliot Workshop (in absentia)

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T: (212) 842-BOOG (2664)
Twitter: @boogcity

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105. **skyplums**
steve and yuko reading
Wed 20 Mar 2013

yuko and steve read april 1 revival bar 8 pm e 15th street between irving place and 3rd ave plus open reading

steve reads with pianist matthew shipp april 4th at the stone 8 pm - e 2nd street and ave c
followed at 10 pm by shipp/rob brown duo
shipp has a residency at the stone april 2-7 duos and trios for more info see www.thestonenyc.com

steve reads with bassist joe fonda april 5th in middletown conn

and april 28th 10 pm freddies back room with daniel carter michael evans and others

and on may 3rd at clemente soto velez - rivington and suffolk street - lower east side with electronics master/composer carver audain
followed by the josh abrahams chicago group

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106. Jesse Glass

Jesse Glass Johns Hopkins Reading 1980 Nostalgia from Rick Peabody

Thu 21 Mar 2013

Featured in this issue of Johns Hopkins University MFA On-Line Maga Doctor TJ Eckleberg Review. Gives a pretty good picture of what was happening in the Baltimore-Washington area in those times, this side of Some of Us Press--which, maybe was finished by 1980. Michael Martone of the Fiction Collective organized the reading. I don't have much time for nostalgia but this might be worth a look.

http://thedoctortjeckleburgreview.com/tag/jesse-glass/

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107. Shira Dentz

New Book Announcement

Thu 21 Mar 2013

Shira Dentz's new book, door of thin skins (CavanKerry Press), is available now at Amazon and the publisher's website!
http://www.amazon.com/door-thin-skins-Emerging-Voices/dp/1933880368

"The misuse of power in a patient/doctor relationship in shattering detail. A patient is cut off from her body and the doctor imposes his. What the poet must do, and does, is let language be torn apart so that the senses (sense) may re-collect in beauty, in the body of the poem." --Eleni Sikelianos

"door of thin skins is a perfect title for Shira Dentz’s latest work. In this fever dream of a book, Dentz’s language is like a spirit who can pass through the scrims of time and perspective, but not unscathed. These poems are the toll. She sings what fails to kill us. "—Cornelius Eady

On Mar 15, 2013, at 12:01 AM, POETICS automatic digest system wrote:

> *There are 2 messages totalling 84 lines in this issue.*
>
> *Topics of the day:*
>
> *1. OT: TODAY: VIDA's National Pi Day Write-In/Call-In/Email-In!*
> *2. TODAY: VIDA's National Pi Day Write-In/Call-In/Email-In!*
>
> ---
>
> *Date: Thu, 14 Mar 2013 08:04:29 -0700*
> *From: amy king <[redacted]>*
> *Subject: OT: TODAY: VIDA's National Pi Day Write-In/Call-In/Email-In!*
>
> *=A0It's March 14 - happy Pi Day! In honor of our=A02012 Count pies, VIDA is=*
> *celebrating with a national day of email-writing and phone-calling and mor=*
> *e. We're hoping that everyone in our community will join in so we can make =*
> *our voices HEARD. =A0=0A=0A=0AThis year, we've listed contact info for ever=*
> *y publication we Count on the bottom left corner of every 2012 pie (http://=*
> *www.vidaweb.org/the-count-2012).=0A=0AFrom Amy King's "Mic Check Redux" 201=*
> *2 Count introduction:=A0"[...] we hope that you will help extend the conver=*
> *sation by contacting individual publications to let them know of your appre=*
> *ciation or disappointment regarding their inclusion, or lack of, female wri=*
> *ters in their publications."=0A=0AToday, VIDA invites you to join us in cal=*
> *ling/writing/typing/faxing/gluesticking in order to question, prod, poke, a=*
> *nd/or thank the editors and publications who deserve it most.=A0=0A=0A=0APl=*
> *ease spread this call far and wide!=A0=A0http://www.facebook.com/photo.php?=*
> *fbid=3D490876984293197=0A=0ATo Contact:=[redacted]=0AHolly Bur=*
> *dorff=0AOperations Director=0AVIDA: Women in Literary Arts=0A=0A###*

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Date: Thu, 14 Mar 2013 11:04:23 -0400
From: Amy King <[redacted]>
Subject: TODAY: VIDA's National Pi Day Write-In/Call-In/Email-In!

It's March 14 - happy Pi Day! In honor of our 2012 Count
pies<http://www.vidaweb.org/the-count-2012>,
VIDA is celebrating with a national day of email-writing and phone-
calling
and more. We're hoping that everyone in our community will join in
so we
can make our voices HEARD.

This year, we've listed contact info for every publication we Count
on the
bottom left corner of every 2012 pie (http://www.vidaweb.org/the-count-2012
).

From Amy King's "Mic Check
Redux<http://www.vidaweb.org/vida-count-2012-mic-check-redux>"
2012 Count introduction: *"[...] we hope that you will help extend the

conversation by contacting individual publications to let them know of your
*appreciation or disappointment regarding their inclusion, or lack of, female writers in their publications."**

*
*

Today, VIDA invites you to join us in
calling/writing/typing/faxing/gluesticking in order to question, prod, poke, and/or thank the editors and publications who deserve it most.

Please spread this call far and wide!
http://www.facebook.com/photo.php?fbid=490876984293197

To Contact:
[redacted]
Holly Burdorff
Operations Director
VIDA: Women in Literary Arts

###

==========
You are subscribed to the POETRY-l List with e-mail address [redacted]
To unsubscribe at any time, please follow these UNSUBSCRIBE instructions:
Send any email (subject and text are ignored) to [redacted]
or click here:
https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

End of POETICS Digest - 13 Mar 2013 to 14 Mar 2013 (#2013-34)
****

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108. Donald Wellman

Enclosed Garden, trans Don Wellman

Thu 21 Mar 2013

Dear Friends, Lavender Ink / DiÃ¡logos has just now released Enclosed Garden, my translation of Emilio Pradosâ€™ JardÃn cerrado. Translating this work has been an emotional experience for me and has taught my ear many subtle lessons. Take a look at the material available at the publisherâ€™s site http://www.lavenderink.org/content/152 or at Amazon: http://www.amazon.com/Enclosed-Garden-Cerrado-Emilio-Prados/dp/1935084313#reader_1935084313.

Donald Wellman

Professor of Humanities and Cultural Studies

Daniel Webster College

http://faculty.dwc.edu/wellman/

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109. Nic Sebastian

three new nanopress poetry publishing teams

Fri 22 Mar 2013

I've just posted an update on the nanopress poetry publication initiative that began a couple of years ago. Three new poet/editor teams adopted the model, in addition to the original two. Details here: http://bit.ly/14bNoJV. Best, Nic

Nic Sebastian

Very Like A WhaleWhale SoundForever Will End on ThursdayDark And Like A Web

↑ Index

110. Foley, Jack

Announcing New Robert Coover Issue of FlashPoint #15

Fri 22 Mar 2013

Announcing FlashPoint #15<http://www.flashpointmag.com/> (http://www.flashpointmag.com<http://www.flashpointmag.com/>) celebrating the work of

ROBERT COOVER

author of

The Origin of the Brunists

The Universal Baseball Association, J. Henry Waugh, Prop.

Pricksongs & Descants

The Public Burning

Gerald's Party

Spanking the Maid

Pinocchio in Venice

John's Wife

The Adventures of Lucky Pierre: Director's Cut

Noir

the soon-to-be-published

The Brunist Day of Wrath

and much, much more

featuring

Jonathan Baumbach
Elisabeth Ly Bell
Mary Caponegro
Pilar Sans Coover
Rosalie Gancie
Michael Joyce
Ben Marcus
Carole Maso
Larry McCaffery
Bradford Morrow
Toby Olson
Joanna Scott
Maya Sonenberg
Stephane Vanderhaeghe

also

Joe Brennan
JR Foley
Carlo Parcelli

↑ Index

111. Jennifer Karmin
naropa summer writing program: scholarship info
Sat 23 Mar 2013

hi friends...along with many other wonderful writers, i will be teaching at naropa university this summer. please encourage your students to apply for a scholarship to attend. the deadline for applications is april 1st.

scholarship details here.
http://naropa.edu/academics/jks/summer-writing-program/scholarships-and-financial-aid.php

2013 summer writing program info is here.
http://naropa.edu/academics/jks/summer-writing-program/2013-swp-schedule/index.php

onwards,
jen karmin

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112. Larissa Shmailo
Twenty-first Century Russian Poetry in Translation 4/11
Sat 23 Mar 2013

Twenty-first Century Russian Poetry in Translation

Please join us on Thursday, April 11, 6:00 pm, at New York City's Cornelia Street Cafe for a special sampling from the forthcoming Big Bridge Magazine anthology, "Twenty-first Century Russian Poetry," edited by Larissa Shmailo

Poets and Translators:
Philip Nikolayev, Katia Kapovich, Irina Mashinski, Dana Golin, Alexander Cigale, Andrey Gritsman, Larissa Shmailo

Host:
Andrey Gritsman

Over 30 leading voices from St. Petersburg to Siberia.

See all the event details here:
http://www.facebook.com/events/579275735425672/

Do skorogo! Please feel free to contact me for information!

Kind regards,
Larissa

Larissa Shmailo
253 West 72nd Street #715

New York, NY 10023
[redacted]
www.larissashmailo.com
www.linkedin.com/in/larissashmailo
http://larissashmailo.blogspot.com

[redacted]

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113. Rob McLennan

new(ish) on rob's clever blog

Sat 23 Mar 2013

-- 12 or 20 (second series) questions with kathryn l. pringle
-- From the Eye to the Alphabet: Victor Colemans ivH now up at Bywords.ca
-- Dara Wier, You Good Thing
-- 12 or 20 (second series) questions with Jessica Hiemstra
-- seventeen seconds: a journal of poetry and poetics #6 now online
-- View the Premiere Screening of Robert McTavish's 1963 Poetry Conference documentary
-- Open Letter, Fifteenth Series, Number 2: Olson @ the Century
-- Franzlations [the imaginary Kafka parables]
-- Today is my forty-third birthday,
-- Profile of William Hawkins, Ottawa's most dangerouus poetry
-- 12 or 20 (second series) questions with Erik Lindner
-- Glossolalia, Marita Dachsel
-- 12 or 20 (second series) questions with Christine McNair
-- a new poem in konundrum engine literary review,
-- Little Red Leaves: Thomas-Glass, DuPlessis and Kaminski
-- 12 or 20 (second series) questions with Rachel Lebowitz
-- Rae Armantrout, Just Saying
-- Some notes on Lisa Jarnot's 'Sea Lyrics' on Jacket2
-- The Capilano Review 3.19: Narrative
-- I now know my birth mother's name
-- 12 or 20 (second series) questions with Ashok Mathur
-- Fewer & Further Press: Monk, Duggan and Szymaszek
-- Profile of serif of nottingham editions, with a few questions
-- new from above/ground press: new titles by McElroy, Wilkinson, Hajnoczky + Dennis,
-- 12 or 20 (second series) questions with Andrew Szymanski
-- Ongoing notes: late February, 2013
-- A short interview with Barry McKinnon
-- Ottawa's VERSeFest 2013 schedule now online: March 2013.

-- 12 or 20 (second series) questions with Seth Landmam
-- pallaksch. pallaksch. : a poetry journal
-- Susan Howe, Sorting Facts; or, Nineteen Ways of Loking at Marker
-- 12 or 20 (second series) questions with Anne Fleming
-- the ottawa small press book fair, spring 2013 edition

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
with 2013/20th anniversary subscriptions now available!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

114. Paul Nelson
Film on 1963 Vancouver Poetry Conference
Sat 23 Mar 2013

I went to Vancouver to attend the screening of a film o
Dear SUNYstas,

I went to Vancouver to attend the screening of a film on the 1963 Vancouver Poetry Conference, a landmark event in North American Poetry history.

See: http://paulenelson.com/2013/03/23/line-has-shattered-van-po-conf/

& linger a while if you so desire.

Paul

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

↑ Index

115. Andy Nicholson
Re: Memorial Tribute to Anselm Hollo Sat April 6, 4pm
Sat 23 Mar 2013

The California College of the Arts Graduate Writing Center is in San Francisco.

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> *You are cordially invited to a memorial tribute to Anselm Hollo:*
>
> *Saturday APRIL 6*
> *Anselm Hollo, a Memorial Tribute*
> *4:00 @ CCA Graduate Writing Center*
> *195 DeHaro Street (at 15th Street)*
>
> *co-sponsored by The Poetry Center and the MFA Writing Program,*
> *California College of the Arts*
>
> *Gloria Frym*
> *Associate Professor*
> *MFA Writing, Writing & Literature Programs*
> *California College of the Arts*
> *5212 Broadway*
> *Oakland, CA 94618*
> [redacted] *w*
> [redacted] *h*

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116. David Kirschenbaum
Save the Dates, NYC: Welcome to Boog City 7, Aug. 3-5
Sun 24 Mar 2013

Hi all,

I just wanted to let you know that the 7th Annual Welcome to Boog City festival of poetry, music, and theater will take place Sat. Aug. 3, Sun. Aug. 4, and conclude on Mon. Aug. 5, Boog's 22nd anniversary. The event will take place, for the sixth consecutive year, in Brooklyn, New York at Adam Tobin's terrific Unnameable Books, as well as a TBD area venue. Performer and other event info will be forthcoming in the weeks ahead.

Hope to see you there.

as ever,
David

P.S. To see how it's gone down in the past, here are links to the first six festivals' programs (in reverse order):

http://www.boogcity.com/boogpdfs/bc72.pdf
http://www.boogcity.com/boogpdfs/bc69.pdf
http://www.boogcity.com/boogpdfs/bc65.pdf
http://www.boogcity.com/boogpdfs/bc59.pdf
http://www.boogcity.com/boogpdfs/bc51.pdf
http://www.boogcity.com/boogpdfs/wbcprogram2007.pdf

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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117. Sarah Sarai

Bird-be-here! A review.

Sun 24 Mar 2013

“How big was the town?” asks Christine Deavel in her debut collection, Woodnote (Bear Star Press). No miles, blocks, lots. It is “One crockery bowl filled with red leaves” [“Home Town (Over and Over)”]. We can lift, fill, create, and know it. One bowl + red leaves = an assay, a familiar weight and measure, an image. A fey specificity. Finish reading this review, by Sarai, of Deavel's *Woodnote*: blog.thewritingdisorder.com/?p=272

Sarah Sarai

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118. Camille Martin

Photos: Oana Avasilichioaei and Camille Martin at Argo Bookshop, Montreal (Bonus: Zen Snowcat)

Sun 24 Mar 2013

Photos from my reading from LOOMS with Oana Avasilichioaei (WE, BEASTS) in Montreal - watched over by muses Kerouac and Whitman, and made possible by Zen Snowcat. Have a look-see:

http://rogueembryo.com/2013/03/24/photos-oana-avasilichioaei-and-camille-martin-at-argo-bookshop-montreal-bonus-zen-snowcat/

Cheers,
Camille
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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119. patrick dunagan

reading in SAN FRANCISCO: Monday (3/25) - Dunagan, Fenner, Fisher - Bird & Beckett - 7pm

Sun 24 Mar 2013

TOMORROW - Monday, March 25th at 7:00 pm, poets *Patrick James Dunagan*, *Derek Fenner* and *Christina Fisher* read poems and engage in repartee at *Bird & Beckett Books* (653 Chenery Street, in San Francisco, just two blocks from the Glen Park BART Station). Please come and forward this on to anyone and everyone who might be interested. Dunagan’s upcoming booke, *Das Gedichtete*, hasn't quite made it off the Ugly Duckling Presse just yet, so we've put together a slim and extremely limited edition of poems by all three

for distribution at the reading, so don't miss out! (Also, the new issue of *AMERARCANA: A Bird & Beckett Review* has just been delivered, featuring even more poems by Dunagan & FIsher, along with many others. Mark you calendars for a release reading on Saturday, April 6, 7 pm.)

More on the poets:

A graduate of the Poetics program at New College of California, *Patrick James Dunagan* lives in San Francisco and works at Gleeson library for the University of San Francisco. Just bout now or sometime his writings appeared in: 1913, Amerarcana, Big Bridge, Bookslut, House Organ, Lighting'd Press, Newpages, Otoliths, Rain Taxi, Shampoo, and The Volta. His books include *Das Gedichtete* (Ugly Duckling), *There Are People Who Say That Painters Shouldn't Talk: A GUSTONBOOK* (Post Apollo), *Her Friends Down at the French Cafe Had No English Words For Me* (PUSH), *from Chansonniers* (Blue Press) and *Spirit Guest* (Lew Gallery).

Derek Fenner is an artist, writer, publisher, and educator. He is the author of *My Favorite Color is Red* (Bootstrap Press 2005), *I No Longer Believe in the Sun: Love Letters to Katie Couric* (Boostrap Press 2009), *Wild Schemes* (Lew Gallery 2010), and *I No Longer Believe in the Northern Lights: Love Letters to Sarah Palin* (13 b'ak'tun press 2012). He lives in Oakland, CA.

Christina Fisher's *Maybe, A Painter* is published on Auguste Press, and she looks forward to her next collection, *YOUNG*. She lives in San Francisco.

--
Nicholas James Whittington, Editor
AMERARCANA: A Bird & Beckett Review
<http://www.amerarcana.wordpress.com/>
Bird & Beckett Books and Records <http://www.birdbeckett.com/>
& the Bird & Beckett Cultural Legacy Project
653 Chenery Street, San Francisco, CA 94131

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120. Adam Fieled

"*Hand in Glove: Photographs and Essays*"

Mon 25 Mar 2013

HAND IN GLOVE: PHOTOGRAPHS (JEREMY ERIC TENENBAUM) AND ESSAYS (ADAM FIELED) collates Jeremy's photos with my accompanying essays to form another representative chunk of Philly Free School art:

http://www.scribd.com/doc/131981685/HAND-IN-GLOVE-Photographs-Jeremy-Eric-Tenenbaum-and-Essays-Adam-Fieled

Thanks!
Adam Fieled [redacted]

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121. Rob McLennan

new from above/ground press: damascene road passaggio, selections, by Wanda OConnor

Mon 25 Mar 2013

---

damascene road passaggio, selections
by Wanda O'Connor
$4

Dear, Sweating out the hubris from the struggling repertoire (hands facing upward always full too full for love to settle into, always against the grade. Is it that empty hands tremble most like an empty mouth with no words to feedthe darkness that is deepest there). We are all out of error, the passaggio stuck, in error mimicry ends, in error the opening theme is more precise, more, so to speak. And my heart in error most, giving out and out on Broadway, legato resonating, backed by the metal tresses of that building, of that A, the backless Y. And the w

the w

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framing the inaudible exit. Do we need a glossarist so we can abandon complexity (just for a moment? Does one need to name these Books of Gale? Contra Gale? Muttering in cadentia, visually muttering the opening Act or the point where the heroine falls, fully clothed, from the mist and we realize that yes we are all players and she most of all is tired.

Love,

published in Ottawa by above/ground press
a/g subscribers receive a complimentary copy

Wanda O'Connor is a graduate of Concordia's Creative Writing and Classics programs, and most recently completed an MA in Literature with a considerable focus on Robin Blasers stunning carmen perpetuum. damascene road passaggio, selections is an excursus through transitions of semi-tones and silence, possessing no address nor addressee nor gaze nor superior flattery.

Wanda is currently at work on a long poem manuscript and is an editor at Lemon Hound.

O'Connor also has work in the new issue of The Peter F Yacht Club.

Wanda OConnor will be launching damascene road passaggio, selections in Ottawa on March 28 at The Factory Reading Series, alongside Lauren Turner and Deborah Poe.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-damascene.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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122. Alan Sondheim

UNMALNAEBE 9 reading and sound and discussion and talk event free! (please post)

Mon 25 Mar 2013

UNMALNAEBE 9 reading and sound and discussion and talk event free!

ALAN SONDHEIM (sounds+ words)
+
CLARK COOLIDGE (words + words)
+
ANDY STERLING (talks)

TUES, APR 2: 7PM

UNNAMEABLE BOOKS
600 VANDERBILT AVE
BROOKLYN!

Alan Sondheim is a Brooklyn-based new media artist, musician, writer, and performer. He's concerned with issues of virtuality, and the stake that the real world has in the virtual. He co-founded the Cybermind and Wryting email lists online, is editor of Being on Line and author of .echo and Disorders of the Real. He publishes widely on Net issues, and his video/sound work is internationally exhibited. He has worked with his partner, Azure Carter, the performer/choreographer Foofwa d'Imobilite, and the augmented reality artist

Mark Skwarek. Current interests include codework/texts, music, aesthetics and creation of virtual environments and installations, cosmology and Buddhist philosophy and their relation to avatars and online environments; and experimental choreography. http://www.espdisk.com/alansondheim/ http://sondheim.rupamsunyata.org/

Clark Coolidge is the author of more than 60 books of poetry, including Own Face, Space, The Crystal Text, The Maintains, Solution Passage, and Mine: The One That Enters the Stories. More recent publications include This Time We Are Both, The Act of Providence, and the just-published 88 Sonnets and A Book Beginning What and Ending Away. He lives in Petaluma, California with his wife, Susan. http://epc.buffalo.edu/authors/coolidge/

Andy Sterling is a writer living in NYC and a member of Rob Fitterman's Collective Task ensemble. Notable publications include Mackey (bas-books, 2010), Supergroup (Gauss PDF Editions, 2013) and Who Owns Primos? (forthcoming, 2013).

Event curated by Genji Amino, Daisy Atterbury and Adam Tobin

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123. mIEKAL aND

Re: three new nanopress poetry publishing teams

Tue 26 Mar 2013

Interesting use of the word nanopress. I guess when I think of nanopress jwcurry's and geof huth's presses come to mind. regardless, good to see someone thinking about processes of distribution in the age of post-information.

~mIEKAL

On Fri, Mar 22, 2013 at 8:32 AM, Nic Sebastian
<[redacted]> wrote:
>
>
>
> I've just posted an update on the nanopress poetry publication initiative that began a couple of years ago. Three new poet/editor teams adopted the model, in addition to the original two. Details here: http://bit.ly/14bNoJV. Best, Nic
>
> Nic Sebastian
>
> Very Like A WhaleWhale SoundForever Will End on ThursdayDark And Like A Web
>

>
>

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124. Al Filreis
PoemTalk 64: on Caroline Bergvall's "Via"
Tue 26 Mar 2013

PoemTalk episode 64 is being released today - a conversation about Caroline Bergvall's "Via" with David Wallace, Laynie Browne, and Amaris Cuchanski. "Via" consists of 47 English translations of the opening tercet of Dante's Inferno.

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/3894

PoemTalk is co-sponsored by the Center for Programs in Contemporary Writing and Kelly Writers House at the University of Pennsylvania, and the Poetry Foundation.

Al Filreis
Kelly Professor of English, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2
http://writing.upenn.edu/~afilreis

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125. Ariella Ruth Goldberg
Women of Naropa Reading 2013
Tue 26 Mar 2013

We are pleased to announce the 2013 Women of Naropa Reading! This reading will be on Thursday, April 25 at 7:30 PM in PAC (2130 Arapahoe Ave. Boulder. CO). $5 for students and faculty, $8 for the public. Proceeds from this event benefit Bombay Gin<http://bombayginjournal.com/> and Friendship Bridge<http://www.friendshipbridge.org/>. Featuring performances by: Anne Waldman, Lisa Birman, J'Lyn Chapman, HR Hegnauer, Jade Lascelles, Maureen Owen, Michelle Naka Pierce & Ariella Ruth, Andrea Rexilius, Laura Wright, and Jack Kerouac School Students: Elyse Brownell & Tiara Lopez, April Joseph & June Lucarotti, Erin Likins, Rachel Newlon, and Elizabeth J. Sparenberg.

We hope to see you there!

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T: 9:00-5:30 / W 9:00-1:00

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126. David Kirschenbaum

Advertise in Boog City 80: The Baseball Issue

Tue 26 Mar 2013

Please forward

Advertise in

Boog City 80
The Baseball Issue

Words and images on the national pastime,
selected by our guest editor, Kathryn Pringle.

Deadlines

Fri. April 19-Submit ad and make PayPal payment

Fri. April 26-PDF of issue is uploaded and emailed directly to 2,250 people

Ads as low as $40

For our full rate card, please visit:

http://www.boogcity.com/ad_rates.pdf

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

P.S. Donations are also cool, way cool.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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127. Genji Amino
Fri, Mar 29 - UNMALNAEBE 8: Susan Bee + Johanna Drucker
Wed 27 Mar 2013

All,

I hope you'll join us Friday, Mar 29 for UNMALNAEBE 8<https://www.facebook.com/events/541952629159905/>
:

SUSAN BEE
+
JOHANNA DRUCKER

FRIDAY, MAR 29
7PM

UNNAMEABLE BOOKS
600 VANDERBILT AVE
BROOKLYN

Johanna Drucker will talk about her most recent Granary book: Stochastic Poetics and other projects. Drucker and Susan Bee will present images from their upcoming collaborative book: Fabulas Feminae and talk adbout their collaborations. Drucker and Bee collaborated on A Girl's Life published by Granary Books in 2001.

Susan Bee is a painter, editor, and book artist, living in New York City. She has had six solo shows at A.I.R. Gallery, and has published many artist’s books including collaborations with Charles Bernstein, Johanna Drucker, Susan Howe, Regis Bonvicino, Jerry Rothenberg, and Jerome McGann. Bee is the coeditor of M/E/A/N/I/N/G Online. She teaches at the University of Pennsylvania. She will have a solo show of new paintings at Accola Griefen Gallery in NYC from May 23-June 29, 2013. http://epc.buffalo.edu/authors/bee/
http://accolagriefen.com/artists/susan-bee
http://www.writing.upenn.edu/pepc/meaning/index.html

Johanna Drucker is the inaugural Breslauer Professor of Bibliographical Studies in the Department of Information Studies at UCLA. She is internationally known for her work in the history of graphic design, typography, experimental poetry, fine art, and digital humanities. In addition, she has a reputation as a book

artist, and her limited edition works are in special collections and libraries worldwide. Her most recent titles include SpecLab: Digital Aesthetics and Speculative Computing (Chicago, 2009), and Graphic Design History: A Critical Guide (Pearson, 2008, 2nd edition late 2012). She was the subject of a retrospective, Druckworks: 40 Years of Books and Projects, that began at Columbia College's Center for Book and Paper and is currently travelling. Her most recent letterpress project is titled Stochastic Poetics (2012). Digital_Humanities, written collaboratively with Jeffrey Schnapp, Todd Presner, Peter Lunenfeld, and Anne Burdick was released from MIT Press in Fall 2012. Graphesis: Visual Knowledge in Information Visualization and Interface is forthcoming from Harvard University Press and a collection of essays, What Is? will be published in Spring 2013 by Cuneiform Press.
http://www.artistsbooksonline.org/exhibits/exhibit3.html
https://jacket2.org/interviews/threads-talk

Series curated by Genji Amino and Daisy Atterbury

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128. William Slaughter
Notice: Mudlark
Wed 27 Mar 2013

New and On View: Mudlark Flash No. 73 (2013)

The New God is a Revolver in the Sun
and So Death Blows His Little Fucking Trumpet

by John Valentine

Author's Note: It's been some 16 years now since the passing of Larry Levis, and he is missed. He wasn't just an extraordinary wordsmith. He was--as are we all--an uncanny event, "an unfinishable agenda of the stars." What I've admired about his poems is his amazing ability to point at the uniqueness, the singularity, of the existential moment and the people in it. A very precise example of this is the poem "Photograph: Migrant Worker, Parlier, California, 1967" in the collection ELEGY. Here, we are invited to dwell upon the utter facticity of Johnny Dominguez, his individual, transient, and profoundly irreplaceable being-there. In so doing, Levis reminds us all of our own such being. "The New God is a Revolver in the Sun" and "So Death Blows His Little Fucking Trumpet" are thus a kind of pointing as well, an homage, a reminder of a man and his very special talent. JV

When Mudlark Flash No. 73 first appeared in January of this year, 2013, it was a single, "The New God is a Revolver in the Sun," just the one poem. But since then Valentine has made what he calls "another attempt at a Levis tribute" and

that poem, "So Death Blows His Little Fucking Trumpet" has been added to Mudlark Poster No. 73 here, a flip side, thus making it new again.

John Valentine teaches philosophy at the Savannah College of Art and Design in Savannah, Georgia. His poems have appeared in various journals, including The Sewanee Review, The Midwest Quarterly, Southern Poetry Review, The Adirondack Review, and Rock Salt Plum Review. He has had five chapbooks published with Pudding House Publications, and one chapbook with Big Table Publishing.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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129. Paul Siegell

Featured in Pitt Magazine + Video of Rowdy Poetry Reading

Wed 27 Mar 2013

Friends!

I graduated from the University of Pittsburgh with two degrees and then 13 years later they wrote a feature about my efforts in the alumni magazine!

Here's the link to the article (click image to enlarge): http://bit.ly/YAmFmi

Plus, here's what happens when you attempt to have a poetry reading at Philadelphia's Fergie’s Pub on Saturday night of St. Patty’s weekend.

[BE SURE TO WATCH TILL THE END.] Viewer discretion advised: http://youtu.be/pwdKH5x8bBc

I hope this note has found you and yours well.

Tremendous thanks,
Paul Siegell

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

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130. Halvard Johnson
Call for work: On Barcelona
Wed 27 Mar 2013

Your work is wanted--any time, any day, any month--
poetry, prose, images, sounds.

Send to email address below with your name and On Barcelona in the subject line. Thanks.

Serving the tri-state area.

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>

; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
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131. Joel Weishaus
"Writing Home" - The Complete Project
Wed 27 Mar 2013

It is my pleasure to announce the completion of "Writing Home."

I want to thank everyone who has taken the time to follow this project, reading and pondering its texts and images, or who plan to in the future. It begins with the Introduction: http://www.cddc.vt.edu/host/weishaus/Home/Intro.htm

Thanks again,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Research Fellow
Department of English
University of California
Santa Barbara 93106

Homepage:
http://web.pdx.edu/~pdx00282
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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132. Rob McLennan

six poems

Thu 28 Mar 2013

---

for king kong (for william hawkins,

http://www.robmclennan.blogspot.ca/2013/03/six-poems-for-king-kong.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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133. Tomás Ó Cárthaigh

"You Are The Ocean" and other poems - Tomás Ó Cárthaigh

Thu 28 Mar 2013

---

* Each Year New Flowers Bloom
* Bringing In the Wasted Harve

* Each Year New Flowers Bloom
* Bringing In the Wasted Harvest
* Pope Francis â€“ A New Tsar at the Vatican
* Now Is the Time
* Walking in Autumn in Banagher
* Three Men Look Upon A Horse
* They Went Over

"You Are The Ocean"
â€œYou are not a drop in the oceanâ€¦ You are the Ocean, in a Dropâ€
- Rumi
Atlantic Ocean â€“ Morocco Fishing Village

We are but cogs in the great wheel of life
Keep your place, quiet, do not be bold
Everyone has their rank in the chaos of life
Keep to yours, be obedient, we are told...

But life is not machine, mankind are not cogsâ€¦
And to think that we are and it is we must stop!
We are not, as Rumi said, a drop in the ocean,
But rather the entire oceanâ€¦ in a drop!

Â
"a person with a good book is never alone... a writer until they've written one is never at peace"

_____

- www.writingsinrhyme.comÂ Â ::: Add me on Facebook::: My YouTube Videos

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134. Donald Wellman

Enclosed Garden

Thu 28 Mar 2013

Please consider acquiring Enclosed Garden my translation of Jardín cerrado by Emilio Prados for your personal collection or your recommending the title to your public or university library. This is a significant publication by a major

figure of the Spanish Generation of 1927. Review copies are available from the publisher.

http://www.lavenderink.org/content/link-titles/152

Donald Wellman

Professor of Humanities and Cultural Studies

Daniel Webster College

http://faculty.dwc.edu/wellman/

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135. Adam Fieled
"POWER LINES"
Thu 28 Mar 2013

"POWER LINES" is a compilation of Philly Free School material: photos by Jeremy Eric Tenenbaum and paintings by Abby Heller-Burnham with accompanying essays by me:

http://www.free.yudu.com/item/details/809488/-POWER-LINES--ABBY-HELLER-BURNHAM-JEREMY-ERIC-TENENBAUM-

Thanks!
Adam Fieled [redacted]

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136. Adam Fieled
Apparition Poems (with Apologia) on Scribd
Fri 29 Mar 2013

This edition of "Apparition Poems" (which originally came out as a Blazevox print book in '10) features a new Apologia by me, written this year, and a cover painting by Abby Heller-Burnham, all on Scribd:

http://www.scribd.com/doc/132962888/Apparition-Poems-With-Apologia

Enjoy!!!
Adam Fieled [redacted]

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137. Pam Brown
New Release from Shearsman Books
Sat 30 Mar 2013

New collection of poetry by Sydney poet, Pam Brown :

Home by Dark
by Pam Brown

published by Shearsman Books (isbn 978 1 84861 288 4 paperback 132 pps)
(Cover Painting by Melbourne artist Jon Cattapan)
_____ Rachel Blau DuPlessis says : Pam Brown's work is fearless, acutely observant, witty and wry. She delights in the curiosities of the everyday, in notational sprezzatura, in the penetrating encapsulation of layers of time, chance and meaning with her twists of lexicon, diction and line break. This is a work of quotidian consternation, breaking through from irony to sheer fondness and painful shadows. She sees askew - and 'Home by Dark' has its own poignant look at decades, bodies, and changes. Pam Brown is a wonderful writer, one of the scintillating wizards of Oz poetry.

Kate Lilley says: Pam Brown’s 'Home by Dark' is plainly beautiful: a subtle, moody daybook, warding off darkness and ‘counter-revolutionary’ boredom. Brown’s engaged intelligence and light touch draws us into the flows and eddies of ‘a poetry world’ where ‘everything is providential,/or not'. Reserved and intimate, swift and immersive, these poems are ‘right here’, in the midst of precarity: 'strike another match, go start anew'

_____

Further information & online orders :
http://www.shearsman.com/pages/books/catalog/2013/brown.html

Launch party in Sydney - details : http://thedeletions.blogspot.com.au/

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

_____

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138. Amanda Earl
NationalPoetryMonth.ca - a month of visual poetry
Sun 31 Mar 2013

AngelHousePress presents NationalPoetryMonth.ca, a celebration of poetic form of all kinds and an homage to those poets who try to extend the definition of poetry. This year's edition, which marks our fifth anniversary, is a tribute to the Last Vispo, an anthology of visual poetry edited by Nico Vassilakis and Crag Hill and published by Fantagraphics in 2012. The site contains visual poetry, asemic writing, collage, concrete poetry and other forms of whimsy by artists

from Australia, Canada, the USA, Finland, Hungary, Italy, and Sweden. Each day in April a different visual poem will be shown. AngelHousePress thanks all who participated and sent work for consideration and wishes the month had at least forty five days in order to showcase all the great poetry we received.

Starting April 1, please visit NationalPoetryMonth.ca for a different visual poem every day.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

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139. erica kaufman

Maggie O'Sullivan @ the CUNY Graduate Center!! Thursday 4/4!!

Sun 31 Mar 2013

â€œEcho-Poeticsâ€:

a Reading and Conversation with

Maggie Oâ€™Sullivan

Thursday, April 4, 2013

6PM, Room 5414

CUNY Graduate Center (5th Avenue & 34th Street, NYC)

free!

*reception to follow** *

Please join the GC Poetics Group for a reading and conversation with poet and artist Maggie Oâ€™Sullivan, making a rare visit to New York from England. This event will center around the idea of â€œecho-poetics,â€ a term Charles Bernstein uses in his â€œIntroductionâ€ to Oâ€™Sullivanâ€™s *Body of Work*. What constitutes an â€œecho-poeticsâ€? How does this diverge or complement ecopoetics? What does it mean to â€œhalf-sing a songâ€ and how does this connect to modern renderings of lyric?

* **** *

Maggie Oâ€™Sullivan is a British-based poet, performer, and visual artist, whose books include *In the House of the Shaman* (1993), *Body of Work*(2006), *WATERFALLS* (2009) and *murmur*, newly published by Veer Books. Her work has also appeared extensively in journals and anthologies and she has performed internationally, often in collaboration. She is the editor of

Out of Everywhere: An Anthology of Contemporary Linguistically Innovative Poetry by Women in North America and the UK, and collaborated with Bruce Andrews on *eXcLa* (1993). She has a close association with Veer Books and the Birkbeck Contemporary Poetics Research Centre. *All Origins are Lonely*(2003) was the inaugural Veer publication, and her *ALTO â€“ London Poems, 1975 â€“ 1984 *was published by Veer in 2009. Online recordings of her work may be heard at PennSound. Her website is www.maggieosullivan.co.uk.

The GC Poetics Group is grateful for the support and co-sponsorship of the Doctoral Students Council.

--
***
"Suppose there is a pigeon, suppose there is." (Gertrude Stein)

"And to imagine a language means to imagine a form of life." (Wittgenstein)

my web home <http://sites.google.com/site/ericajane0808/>

& this <http://ericajane0808.tumblr.com/>

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140. Adam Fieled

TENENBAUM/FIELED (Hand in Glove Pt. 2)

Sun 31 Mar 2013

"HAND IN GLOVE PT. 2" features photographs by American artist Jeremy Eric Tenenbaum and essays by me to accompany them:

http://www.scribd.com/doc/133244039/HAND-IN-GLOVE-PT-2-PHOTOGRAPHS-JEREMY-ERIC-TENENBAUM-AND-ESSAYS-ADAM-FIELED

Thanks!
Adam Fieled [redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2013

77 messages · Sun 31 Mar 2013 – Mon 29 Apr 2013

April 2013 was a small, outward-facing month — seventy-seven messages — that spent its National Poetry Month looking across borders and toward those in need, the thinned room reaching, in its diminishment, past its own edges. There was no large argument, only a scatter of threads pointing outward: a recovered history of avant-garde exchange between continents, a fund for poets in trouble, a few small experiments. The month was the list at its most modest and its most generous, giving what little attention it had left to poets far away and poets in difficulty.

The largest thread recovered a transnational history. A feature in Jacket2 gathered a historic Bengali poetry publication, and the room learned, or remembered, how *"Allen Ginsberg brought back some avant-garde writings of contemporary Bengali poets"* from his travels half a century before — the Krittibas poets of Calcutta linked to the American underground through a single traveler's suitcase of manuscripts. It was the list's oldest and healthiest instinct, the outward reach: the reminder that the experimental impulse was never American property but a global conversation, briefly made visible again.

The quarrel, such as a seventy-seven-message month can muster, was really an appeal to conscience. A thread for Poets in Need kept the mutual-aid fund in view — the practical machinery by which the community catches its own when they fall — the recognition that behind the abstractions of poetics were people who sometimes could not pay the rent. In a diminished month the room turned, tellingly, to care: not argument but aid, not theory but the fund.

Around the edges ran the smallest keeping — a call for work, a note on a machine-poetry experiment, a scatter of event notices. The infrastructure carried on at its faintest, the little magazines and the small appeals doing their quiet work in a room grown very quiet indeed — the reach outward and the care for one's own being, in a diminished April, almost the only energies the list had left to spend.

I have set April down exactly as the archive delivered it — the recovered Bengali avant-garde carried west by Ginsberg, the fund for poets in need, and the faint keeping of a thin month — because it was the month the diminished list spent its little remaining energy reaching outward and downward: toward the poets of another continent, and toward its own members in trouble. A room that will use a seventy-seven-message April to remember a transnational avant-garde and to keep alive the fund that catches falling poets is a room whose generosity

outlasted its size, still practicing, at the edge of its own decline, the two things it had always done best: reaching past its borders, and taking care of its own.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 77 in all.

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74. Adam Fieled — Further Notes on the Purification Chain
75. Amy King — WE START WITH DEATH ...

23 APR 2013

76. Larry Sawyer — Vertigo Diary by Larry Sawyer is now available at BlazeVox Books

29 APR 2013

77. Amy King — NEW PUBS OF NOTE by BO - DI - DI - DO - MY

1. Michael Heller

COLORADO EVENTS

Sun 31 Mar 2013

POETRY READING

Thursday, April 4th, 2013

6:30 PM

University Center 307,

University of Colorado, Colorado Springs

MICHAEL hELLER is a poet, essayist, and critic. He is the author of twenty books, including /Living Root: A Memoir/,/Exigent Futures: New and Selected Poems/ and /Conviction's Net of Branches/, his award-winning study of the Objectivist poets. He lives in New York City.His most recent publication is /This Constellation Is A Name: Collected Poems 1965-2010/ (Nightboat Books, 2012).

*Sponsored by a President's Fund for the Humanities Grant.

*Contact Dr. Kirsten Bartholomew Ortega with questions: [redacted].

POETRY READING

Friday, April 5th , 2013

7 PM

Counterpath Books

613 22nd Street

Denver, Colorado

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to:http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at:http://www.youtube.com/user/efjcomposer

Michael Heller PennSound
page:http://writing.upenn.edu/pennsound/x/Heller.php

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2. Janet Holmes

Re: POETICS Digest - 26 Mar 2013 to 29 Mar 2013 (#2013-38)

Sun 31 Mar 2013

The Ahsahta Press Chapbook Prize opens on April 1 for a month. K. Silem Mohammad will select the winner, who will receive $1,000 and 100 copies of the printed book. See http://ahsahtapress.org for details!

Janet Holmes
http://ahsahtapress.org <http://ahsahtapress.boisestate.edu>
.. ..
NEW FROM AHSAHTA PRESS:
Jasmine Dreame Wagner,
REWILDING<https://ahsahtapress.org/product/rewilding/>
Farid Matuk, MY DAUGHTER LA
CHOLA<https://ahsahtapress.org/product/my-daughter-la-chola/>
Kate Greenstreet, YOUNG
TAMBLING<https://ahsahtapress.org/product/young-tambling/>
T. Zachary Cotler, SONNETS TO THE
HUMANS<https://ahsahtapress.org/product/sonnets-to-the-humans/>,
winner of the
2012 Sawtooth Poetry Prize, selected by Heather McHugh

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3. Carolyn Guinzio

YEW #18

Mon 1 Apr 2013

Yew: A journal of innovative writing and images by women.

YEWJOURNAL.COM <http://yewjournal.com/>

This you've got to see!

We are thrilled to usher in National Poetry Month with YEW #18, featuring Kristin Abraham, Morwenna Catt, Suejin Jo, Karen Lee Lewis, and Carol Roh Spaulding.

All current and archived content can be accessed from the “ISSUE DETAILS” page.

Edited by Stephenie Foster and Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently accepting submissions, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

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4. David Chirot

A historic Bengali poetry publication in Jacket2--from Aryanil Mukherjee

Mon 1 Apr 2013

A historic Bengali poetry publication in Jacket2
by Aryanil Mukherjee <https://www.facebook.com/aryanil.mukherjee>
(Notes<https://www.facebook.com/profile.php?id=1742271370&sk=notes>)
on Monday, May 21, 2012 at
6:47pm**<https://www.facebook.com/notes/aryanil-mukherjee/a-historic-bengali-poetry-publication-in-jacket2/10150843238708457#>

Almost, 50 years back, in 1964, Allen Ginsberg brought back some avant-garde writings of contemporary Bengali poets of the Krittibaas and Hungry Generation groups from Calcutta. Allen helped Lawrence Ferlinghetti do a special issue on Bengali poetry in the City Lights magazine.

(as it turned out during our correspondance re The Hungry Poets, Ginsberg's time in India and Aryanil's long truly fascinating, labyrinthine & mesmerizing recounting the inside history of these people, places,events, cross influences & noninfluences, complications etc through the years-- i had this special issue and xeroxed and sent copiesof the poetry & AG's notes to Aryanil--a kind of magical synchronicity of the moment--d-bc)

http://jacket2.org/feature/adaptations-bengali-poetry/

A similar but more extensive portfolio of Bengali poetry was released today in Jacket2 (linked above). The work published is largely an English translation of poetry and essays coming from a young group of experimental Bengali writers. Since the dawn of the new millennium, they began writing, quite unconsciously,

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This section could not have been done without the direct support of Pat Clifford and the constant encouragement we receive from Charles Bernstein and Al Fileris. Bengalis are generally worse than New Yorkers when it comes to thanking and I am trying so hard to disprove that.

Urging you all to read it and share. & yes, slowly please.

Aryanil Mukherjee

on behalf of himself &

Sabyasachi Sanyal

Subhro Bandopadhyay

Santanu Bandopadhyay

Mesba Alam Arghya

Raad Ahmad

Sukanta Ghosh

&

Madhuja Mukherjee

↑ Index

5. Maria Damon
Poets in Need
Mon 1 Apr 2013

Dear Friends,
Does any of you know if Poets in Need is still in operation? Their website still lists Leslie Scalapino on the board.
bests, md

↑ Index

6. Lauren Russell
Hot Metal Bridge Seeks Submissions
Mon 1 Apr 2013

Hot Metal Bridge, an online literary journal edited by M.F.A. students at the University of Pittsburgh, is seeking submissions for our spring issue. Guidelines are available here: http://hotmetalbridge.org/submissions/

Please send us work and spread the word.

Thanks,
Lauren

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7. Ram Devineni
Rattapallax iPad issue Debut
Mon 1 Apr 2013

Rattapallax just released the magazine as an app. We thin
Dear Friends

Rattapallax just released the magazine as an app. We think its ground-breaking and radically different than any other literary magazine. What makes this unique is that it is a self-contained app, and not a reproduction of the "print" journal on a tablet. Most publications send a PDF file of their print journal to a third party app that "displays" it in their interface. Rather, our magazine was designed from the ground-up for the iPad by Stoycode. There is no version of it in print or online.

It was conceived and designed for the iPad. Sorry, only the iPad. Maybe in the future it will be available on other devices.

Editor-in-Chief Flávia Rocha put together a remarkable selection of work. Special focuses on Marie Ponsot, Julius Chingono, Scott Hightower, Jill Magi, Monica Youn, Mallika Sengupta, and many others. Also, fiction, art, essays and

music/songs edited by Haale. As well as the full-length poetic film by Cecilia Vicuna.

So please download the app at:
https://itunes.apple.com/us/app/rattapallax21/id623482251?mt=8

More info on the issue at http://rattapallax.com/blog/magazine/

The issue was edited by Flávia Rocha, Alan Cheuse, Craig Epplin, Natalia Fedorova, Catherine Fletcher, Haale, Idra Novey, Tera Vale Ragan, Lloyd Robson, Edwin Torres, Caecilia Tripp, and Fernanda Rocha. With help from Ram Devineni and Tamara Alazri.

Cheers
Ram Devineni
Publisher

↑ Index

8. Michael Heller

Rain Taxi Review of my collected

Mon 1 Apr 2013

A very lovely horn toot:

http://www.raintaxi.com/online/2013spring/heller.php

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at:
http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page:
http://writing.upenn.edu/pennsound/x/Heller.php

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9. Halvard Johnson

Welcome to Truck: John M. Bennett at the wheel

Mon 1 Apr 2013

Welcome to

Truck in April <http://halvard-johnson.blogspot.mx/>

Serving the tri-state area.

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo

Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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10. Nico Vassilakis

Vispo April: Poetry Month

Mon 1 Apr 2013

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11. The Paris Review

April Happenings at The Paris Review

Tue 2 Apr 2013

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http://delanceyplace.com/
http://www.theparisreview.org/https://www.theparisreview.org/subscribe?utm_source=newsletterfeb2013&utm_medium=email&utm_campaign=subscribelogofeb2013
http://www.theparisreview.org/blog/2013/04/01/paula-fox-in-plain-sight/?utm_source=newsletterApril2013&utm_medium=email&utm_campaign=PaulaFoxBissellThis year our Spring Revel
(http://store.theparisreview.org/products/the-spring-revel-2013?

utm_source=newsletterApril2013&utm_medium=email&utm_campaign=SpringRevelApril2013) will take place on April 9. In anticipation of the event, the Daily will feature a series of essays celebrating Paula Fox, who is being honored this year with the Hadada Award.

Tom Bissell kicks off our online tribute to Fox: â€œLiterary reputation is a fragile, innocuous, and transient thingâ€”a butterfly that dies in your palm moment you capture it. Thus: do the work, which is the only thing over which a writer has some measure of control. Paula did the work. It was there for us to find, still vitally alive. In that sense, I wonder if maybe we donâ€™t have all this backward. Maybe certain books and certain writers are not found. The work of Paula Fox, I think, found us.â€ Read more (http://www.theparisreview.org/blog/2013/04/01/paula-fox-in-plain-sight/?utm_source=newsletterApril2013&utm_medium=email&utm_campaign=PaulaFoxBissell) .
From The Daily
http://www.theparisreview.org/blog/2013/03/27/kafka-literally/?utm_source=newsletterApril2013&utm_medium=email&utm_campaign=kafkaliterally

** Kafka, Literally by Spencer Woodman (http://www.theparisreview.org/blog/2013/03/27/kafka-literally/?utm_source=newsletterApril2013&utm_medium=email&utm_campaign=kafkaliterally) ---------- â€œWhat make this and other misuses of the word satisfying is the images they create. To say â€˜this is literally the worst food Iâ€™ve ever hadâ€™ or â€˜he is literally insaneâ€™ does not generate an interesting scene but rather uses literally as a mere intensifier. The wordâ€™s misuse seems to lose its power when dealing with abstraction.â€ Read more (http://www.theparisreview.org/blog/2013/03/27/kafka-literally/?utm_source=newsletterApril2013&utm_medium=email&utm_campaign=kafkaliterally) â€º http://www.theparisreview.org/blog/2013/03/12/street-haunting-with-jean-rhys/?utm_source=newsletterApril2013&utm_medium=email&utm_campaign=jeanrhyswalking

** Street Haunting with Jean Rhys by Chloe Pantazi (http://www.theparisreview.org/blog/2013/03/12/street-haunting-with-jean-rhys/?utm_source=newsletterApril2013&utm_medium=email&utm_campaign=jeanrhyswalking) ---------- â€œSheâ€™s with me on the L train, at the corner table of my favorite Greenpoint dive, at the cafÃ©s where they like me and donâ€™t. Jeanâ€™s here now in my room in Brooklyn, and when I step outside, sheâ€™ll walk with me through the streets I

occasionally still get lost in, thinking and dreaming about home, wondering where exactly that place is.â€ Read more (http://www.theparisreview.org/blog/2013/03/12/street-haunting-with-jean-rhys/?utm_source=newsletterApril2013&utm_medium=email&utm_campaign=jeanrhyswalking) â€º http://www.theparisreview.org/events?utm_source=newsletterjanuary2013&utm_medium=email&utm_campaign=tprevents http://store.theparisreview.org/products/the-spring-revel-2013?utm_source=newsletter022013&utm_medium=email&utm_campaign=springreveleventVariously described as â€œthe best party in townâ€ and â€œprom for New York intellectuals,â€ the legendary Spring Revel is legendary for a reason. Tuesday, April 9, join Paris Review readers, supporters, and writers at Cipriani 42nd Street for an always unforgettable evening of cocktails, dinner, and revelry. A limited number of tickets is still available; get yours here (http://store.theparisreview.org/products/the-spring-revel-2013) !

http://www.housingworks.org/events/detail/downtown-literary-festival-housing-works-bookstore-cafe-and-mcnally-jackson/McNally Jackson and Housing Works Bookstore CafÃ© are collaborating on the inaugural Downtown Literary Festival (http://www.housingworks.org/events/detail/downtown-literary-festival-housing-works-bookstore-cafe-and-mcnally-jackson/) , a daylong celebration of the literary culture of New York City. The festival will take place at both bookstores simultaneously, on Sunday, April 14.

Our event will feature selections from the magazineâ€™s archive, on the occasion of our sixtieth anniversary. Join us for readings of Jim Carrollâ€™s Basketball Diaries and the poetry of Anne Waldman, and a performance of Jack Kerouacâ€™s 1968 Art of Fiction interview. Readers tba. http://www.magazine.org/about-asme/pressroom/asme-press-releases/asme/national-magazine-awards-2013-finalists-announced The Paris Review has been nominated for two National Magazine Awards! (http://www.magazine.org/about-asme/pressroom/asme-press-releases/asme/national-magazine-awards-2013-finalists-announced)

The Paris Review is a finalist in two categories of the National Magazine Awards: General Excellence (small circulation) and Fiction. See the full list of finalists here (http://www.magazine.org/about-asme/pressroom/asme-press-releases/asme/national-magazine-awards-2013-finalists-announced) . http://bit.ly/nplusfreebook

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from this email, if you must.
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** (http://www.facebook.com/parisreview)
** (http://theparisreview.tumblr.com/)
** (http://feeds.feedburner.com/TheParisReviewBlog)

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12. Adam Fieled
"Gauntlet (PFS)"
Tue 2 Apr 2013

"Gauntlet" offers the essential work of three PFS (Philly Free School) artists: Jeremy Eric Tenenbaum, Abby Heller-Burnham, and Adam Fieled, with a Preface by Fieled:

http://www.scribd.com/doc/133419811/GAUNTLET-PFS

Thanks!
Adam Fieled [redacted]

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13. tyrone williams
Re: A historic Bengali poetry publication in Jacket2--from Aryanil Mukherjee
Tue 2 Apr 2013

This is a momentous event in international poetics and poetry.

Tyrone Williams

-----Original Message-----
>From: David Chirot <[redacted]>
>Sent: Apr 1, 2013 9:58 AM
>To: [redacted]
>Subject: A historic Bengali poetry publication in Jacket2--from Aryanil Mukherjee
>
>A historic Bengali poetry publication in Jacket2
>by Aryanil Mukherjee <https://www.facebook.com/aryanil.mukherjee>
>(Notes<https://www.facebook.com/profile.php?id=1742271370&sk=notes>)
>on Monday, May 21, 2012 at
>6:47pm**<https://www.facebook.com/notes/aryanil-mukherjee/a-historic-

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>(as it turned out during our correspondance re The Hungry Poets, Ginsberg's
>time in India and Aryanil's long truly fascinating, labyrinthine &
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>cross influences & noninfluences, complications etc through the years-- i
>had this special issue and xeroxed and sent copiesof the poetry & AG's
>notes to Aryanil--a kind of magical synchronicity of the moment--d-bc)
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>Urging you all to read it and share. & yes, slowly please.
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>
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>
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>
>Subhro Bandopadhyay
>
>Santanu Bandopadhyay
>
>Mesba Alam Arghya
>
>Raad Ahmad
>
>Sukanta Ghosh
>
>&
>
>Madhuja Mukherjee
>

Tyrone Williams

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14. Gloria Frym
Re: Poets in Need
Tue 2 Apr 2013

It is. Contact Lyn Hejinian.
gf

On Apr 1, 2013, at 8:36 AM, Maria Damon <[redacted]> wrote:

Dear Friends,
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bests, md

Gloria Frym
Associate Professor
MFA Writing, Writing & Literature Programs
California College of the Arts
5212 Broadway
Oakland, CA 94618
[redacted] w
[redacted] h

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15. Murat Nemet-Nejat

Re: A historic Bengali poetry publication in Jacket2--from Aryanil Mukherjee

Tue 2 Apr 2013

Aryanil, congratulations on behalf of all of you.

Affectionately,
Murat

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Raad Ahmad

Sukanta Ghosh

> *&*
>
> *Madhuja Mukherjee*

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16. amy king
NATIONAL POETRY MONTH - BR Celebrates
Tue 2 Apr 2013

"String Theory" ha
Boston Review is celebrating with a poem-a-day.

"String Theory" happens to be today's poem
- http://www.bostonreview.net/NPM2013/amy_king_poem.php

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17. Erin Costello
New Poetry Books from SpringGun Press, Call for Submissions
Tue 2 Apr 2013

*SpringGun Press has added 3 new titles in 2013 and are available now.<http://www.springgunpress.com/books>
*

Little "g" God Grows Tired of Me<http://www.springgunpress.com/little-g-god>by Aby Kaupang
Absent Receiver <http://www.springgunpress.com/absent-receiver> by Michael Flatt
The Posture of Contour: A Public Primer<http://www.springgunpress.com/posture>by James Belflower

Aby Kaupang is the author of Little “g” God Grows Tired of Me (SpringGun Press, 2013), Absence is Such a Transparent House (Tebot Bach, 2011) and Scenic Fences | Houses Innumerable (Scantily Clad Press, 2008). Her work has appeared in FENCE, La Petite Zine, Dusie, Verse, Denver Quarterly, The Laurel Review, Parthenon West, PANK, Aufgabe, 14 Hills, Interim, Caketrain, & elsewhere. Aby holds both an MFA in Creative Writing as well as a Master’s of Occupational Therapy from Colorado State University. She lives in Fort Collins with her husband, Matthew Cooperman, and their two children. More information can be found at http://www.abykaupang.com * * *Michael Flatt* is an associate editor for Counterpath and Field Editorial. His poems have appeared or are forthcoming in 1913:A journal of forms, *The Destroyer*,

Horse Less Review, *SpringGun*, *32 Poems*, and elsewhere. His reviews of poetry and fiction have appeared in *Colorado Review*, *New Pages*, *Octopus Magazine*, and *Cutbank*. He’s published an article entitled “Too Red a Herring: The Unattainable Self in *The Unnamable*” in *Samuel Beckett Today / Aujourd’hui, *and is the vocalist of a Denver hardcore band. * * *James Belflower* is the author of *Commuter* (Instance Press), which was voted 2009’s “Best Book Length Long Poem/Sequence by *ColdFront* magazine, *Bird Leaves the Cornice*, winner of the 2011 Spring Gun Press Chapbook Prize, and a collaborative echap, *And Also a Fountain* (NeOpepper Press). His poems, essays and reviews appear, or are forthcoming in: *Aufgabe*, *Fence* , *New American Writing, 1913, Drunken Boat, Coldfront, EOAGH, Denver Quarterly, *and *Apostrophe Cast *among others. He is pursuing a PhD in Contemporary Poetics at Suny Albany and co-curates the Yes! Reading Series in Albany NY.

*Call for Poetry, Flash Fiction, and Electronic Literature<http://www.springgunpress.com/submit>
*

Issue 8 Reading Period: March 1, 2013 – April 30, 2013.

- poetry (5 poems or 5 pages of poetry maximum)
- flash fiction (stories must be 3, 000 words or less, 3 pieces maximum)
- Electronic literature, digital art (3 pieces maximum)

http://www.springgunpress.com/submit
Click here for the current issue of SpringGun<http://www.springgunpress.com/issue-7>

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18. mIEKAL aND

Re: A historic Bengali poetry publication in Jacket2--from Aryanil Mukherjee

Tue 2 Apr 2013

David B-C, are you back online? It's been a long time. I hope yr doing OK!

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http://circumcontentivepoetry.blogspot.com where we print our new work for

group discussion.

While we welcome this historic publication with great delight, I, on behalf, of this small group of writers, express our deepest gratitude to a few. First to the feature editor Sarah Dowling, for firstly soliciting the work and spending painstaking hours editing the bizarre quasi-scientific poetics of our crazy English tongue, trying to normalize it for her "6-pack Jacket Joes". Sarah, it was a joy to work with you! Secondly, I/we remain profoundly indebted to Jacket2 editor Michael Hennessey for so many reasons that cannot be listed here. The comfort of working with Mike has been unprecedented.

This section could not have been done without the direct support of Pat Clifford and the constant encouragement we receive from Charles Bernstein and Al Fileris. Bengalis are generally worse than New Yorkers when it comes to thanking and I am trying so hard to disprove that.

Urging you all to read it and share. & yes, slowly please.

Aryanil Mukherjee

on behalf of himself &

Sabyasachi Sanyal

Subhro Bandopadhyay

Santanu Bandopadhyay

Mesba Alam Arghya

Raad Ahmad

Sukanta Ghosh

&

Madhuja Mukherjee

↑ Index

19. Larissa Shmailo
Twenty-first Century Russian Poetry in Translation
Wed 3 Apr 2013

Privet!

Join us for a special alliance of Russian poets and the translators who love them!

A sampling from the forthcoming anthology, Twenty-first Century Russian Poetry, edited by Larissa Shmailo

featuring readers Philip Nikolayev, Katia Kapovich, Larissa Shmailo, Alex Cigale, Dana Golin, Misha Semenov and Andrey Gritsman

reading new work by Gandelsman, Tsvetkov, Barskova, Rybakova, Ostashevsky, Gandlevsky, Stepanova, Kuzmin, Stessin, and many others!

at the Cornelia Street Cafe, Thursday, April 11 at 6:00 pm.

Hosted by Andrey Gritsman

https://www.facebook.com/events/579275735425672/

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20. Jennifer Karmin
April 6 & 7: Buffalo Small Press Book Fair
Thu 4 Apr 2013

Buffalo Small Press Book Fair
http://www.buffalosmallpress.org

Saturday, April 6th from 12pm-6pm
Sunday, April 7th from 11am-5pm

at the Karpeles Manuscript Library Museum
Porter Hall, 453 Porter Avenue
Buffalo, New York

The Buffalo Small Press Book Fair is a regional two-day event that brings booksellers, authors, bookmakers, zinesters, small presses, artists, poets, and other cultural workers (and enthusiasts) together in a venue where they can share ideas, showcase their art, and peddle their wares. FREE and open to the public!

Plus special evening events April 4, 5 & 6
Check out the full schedule online.

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21. Pierre Joris

Pierre Joris and Allen Fisher at Bangor University May 17th-18th

Thu 4 Apr 2013

From: ZoÃ« Skoulding <[redacted]>
Subject: Pierre Joris and Allen Fisher at Bangor University May 17th-18th
Date: April 4, 2013 3:52:11 AM EDT
To: [redacted]

Dear all,

Please see info attached and below on a forthcoming event at Bangor, which will take the work of Pierre Joris and Allen Fisher as a starting point for related explorations. Proposals for short talks are still welcome, but anyone is welcome to attend without presenting. For more information, please don't reply to this email but to [redacted] and/or Peter Barry at [redacted]

Best wishes,

ZoÃ«

Nomadic and Processual Poetics: A Symposium with Pierre Joris and Allen Fisher, 17th-18th May 2013. Bangor University

FINAL DEADLINE FOR PROPOSALS: APRIL 15th

This one-day symposium is organised by Contempo, the Centre for Contemporary Poetry which is run jointly by Aberystwyth and Bangor Universities.

It will consider the scope and applicability of the ideas of Pierre Joris and Allen Fisher and related poetics, including issues of translation and place-specific writing, in the light of the archipelagic World-and-UK context of the many â€˜devolved voicesâ€™ of contemporary poetry.

A nomadic poetics is â€¦ always changing, morphing, moving through languages, cultures, terrains, times without stopping. Refuelling halts are called poases, they last a night or a day, the time of a poem, & then move on. A nomadic poetics needs mindfulness in & of the drift (dÃ©rive) â€“ there is no at-homeness here, but only an ever more displaced drifting. For the language to be accurate to the condition of nomadicity, it too has to be drifting, to be always â€˜on the wayâ€™, as Celan puts it.â€¨

Pierre Joris, Notes Towards a Nomadic Poetics.

The new works . . . include objects and processes, process-showings and methodologies in a world of multiple possibilities that is . . . complementing the political arena, without being its voice. . . . It is a requirement of this art that . . . the poetry is always â€˜yet to be foundâ€™ in the process of its

making, and that making continues to take place through the physiology of the reader.â€¨

Allen Fisher, The Topological Shovel, Four Essays.

Confirmed contributors include Pierre Joris, Allen Fisher, Jean Portante, Mandy Bloomfield, Ian Davidson, Steven Hitchins, Peter Barry and ZoÃ« Skoulding.

Suggestions for further fifteen-minute talks/papers (followed by discussion) are invited on any aspect of the work and/or cultural contexts of Pierre Joris and/or Allen Fisher. Please send a 200-word outline of your proposed topic by April 15th 2013. Those who wish to contribute to discussion without presenting a paper are also welcome, but please confirm attendance by the same date if you plan to come. Fee: Â£30 waged or Â£20 student/unwaged.

A reading featuring Allen Fisher, Pierre Joris, Nicole Peyrafitte and Jean Portante will take place before the symposium at 6.30pm on the Friday evening, May 17th.â€¨ All events will be held in Bangor University.

Please send proposals to both e-mail addresses below:â€¨ Dr ZoÃ« Skoulding ([redacted]) and Professor Peter Barry ([redacted])

For further information about Contempo go to:
http://www.aber.ac.uk/contempo/

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22. Adam Fieled

"Cheltenham" 2nd Ed. on Scribd

Thu 4 Apr 2013

The 2nd ed. of "Cheltenham," which was originally a Blazevox print book and now includes a '13 Preface from Adam Fieled, is up on Scribd:
Â
http://www.scribd.com/doc/133882204/CHELTENHAM-WITH-PREFACE
Â
Thanks!
Adam FieledÂ [redacted]Â Â
Â
Â
#261
Â
Never one to cut corners about cutting
corners, you spun the Subaru into a rough
U-turn right in the middle of Old York Road
at midnight, scaring the shit out of this self-
declared â€œartist.â€ The issue, as ever, was

nothing particular to celebrate. We could
only connect nothing with nothing in our
private suburban waste land. Hereâ€™s where
the fun startsâ€” I got out, motherfucker.
I made it. I say â€œI,â€ and it works. But Old
York Roadat midnight is still what it is.
I still have to live there the same way you do.

↑ Index

23. Adam Fieled

"Opera Bufa (Expanded Edition)"

Thu 4 Apr 2013

This expanded edition of "Opera Bufa" includes the book itself, a new Preface written in '13, and reviews of the book from Laura Goldstein and Stacy Blair:

http://www.scribd.com/doc/134043691/OPERA-BUFA-EXPANDED-EDITION

Thanks!
Adam Fieled [redacted]

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24. Cara Benson

Poems from Prison Fundraiser: April 23 in Saratoga Springs, NY

Thu 4 Apr 2013

Inside Out: Poems and Music from Prison
Tuesday, Apr 23, @ 7:00 PM
Prison Poetry Project
Inside-Out: Poems and Music from Prison is the third annual fundraiser for the Mt. McGregor Organ and Arts Fund. Co-Hosted by poet Cara Benson and volunteer Gordon Boyd, the evening will feature readings from former students Derek Anderson and Seán Dalpiaz, video footage of current participants from inside the prison, and a panel discussion with the poets and Judith Brink of Prison Action Network. All proceeds to benefit the weekly poetry class and other arts programming. Expect to be inspired!

SUGGESTED DONATION IS $25. NOBODY WILL BE TURNED AWAY.
No advanced ticket sales. Tickets may be purchased at the door.
Caffe Lena
47 Phila Street, Saratoga Springs, NY
Ph [redacted]
http://www.caffelena.org/events-calendar/event-detail/?id=a0FG000000BtZpFMAV

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25. Jeffrey Side

"Unstable Identities", article by Jane Joritz-Nakagawa

Fri 5 Apr 2013

"Unstable Identities", a new article at The Argotist Online by Jane Joritz-Nakagawa about her experience of writing poetry as an American in Japan: @

http://www.argotistonline.co.uk/Joritz-Nakagawa%20essay.htm

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26. Camille Martin

Jim Johnstone, Adam Seelig, and Camille Martin at the Art Bar (Toronto)

Fri 5 Apr 2013

After readings in Vancouver, Montreal, Detroit, Columbus, Cobourg, and Lafayette to celebrate the publication of LOOMS, I'm bringin' it home to Toronto at the ART BAR on Thursday, April 9.

My co-readers:
Adam Seelig <https://www.facebook.com/adam.seelig.3?group_id=0> (EVERY DAY
IN THE MORNING (SLOW))
Jim Johnstone <https://www.facebook.com/jim.johnstone.39?group_id=0>(PATTERNICITY)!

If you're in Toronto on that date, Jim, Adam, and I would love to see you!

https://www.facebook.com/events/441526929268901/

CAMILLE MARTIN is the author of Looms (2012), Sonnets (2010), Codes of Public Sleep (2007), and Sesame Kiosk (2001). She has performed her poetry in more than thirty cities in Canada, the United States, Ireland, the United Kingdom, and France. Rob McLennan praises Looms for the "fearlessness that permeates the entire work." Steve Spence for Stride Magazine writes of its "painterly, noir feel, alienated and penumbral, taut yet expansive. Impressive and addictive." And Cort Bledsoe for Bookslut states that "Martin has woven a rich tapestry of poems that are well worth perusing." Martin's Art Bar reading marks the debut of Looms in Toronto.

JIM JOHNSTONE is the author of 3 books of poetry, including Patternicity (Nightwood Editions, 2010). His latest chapbook, Epoch, is forthcoming from Frog Hollow Press in 2013. He's a former winner of the CBC Poetry Prize, Matrix Magazine's Lit-Pop Award and The Fiddlehead's Ralph Gustafson Poetry Prize.

ADAM SEELIG is a poet, playwright, and stage director living in Toronto, where he is the Artistic Director of One Little Goat Theatre Company. His plays include All Is Almost Still (78th Street Theatre Lab, New York 2004), Antigone: Insurgency (Walmer Centre Theatre, Toronto 2007), and Talking Masks (BookThug, 2009).

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Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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27. Kyle Pivarnik

Jack Kerouac School Seeking Admin. Specialist!

Fri 5 Apr 2013

Position Title: Administrative Specialist
Job Code: AD003
Department: Jack Kerouac School of Disembodied Poetics
Reports to: School Director
FLSA Classification: Non-Exempt
Hours per Week: 40
Pay Range: $15.38-16.80/hour DOQ

Job Summary: The Administrative Specialist provides administrative support to the academic School Director and faculty in areas of budgeting, course scheduling and other operations of the school's program offerings and community-building activities among faculty, staff and students.

Job Duties:
Department Budget and Operations:
• Assist Director and core faculty in developing and submitting annual budgets.
• Periodically reconcile School budget records (both operational and gift accounts) with Finance and/or Academic Affairs.

• Employ authorized School credit card as requested, track purchases, and reconcile monthly statements.
• Coordinate work-study hiring, scheduling and work assignments, and approve and submit work-study time sheets.
• Assist School Director and faculty in preparing course schedules, and submit to appropriate office; provide updates and accuracy checks to webreg (or equivalent) system.
• Supervise work-studies and administrative Graduate Assistants, and provide periodic evaluations to School Director.
• Coordinate services with vendors based on University policies, procedures and approved vendor lists, and process vendor payments and other paperwork.

General Administrative:
• Coordinate School requests for Graduate Assistant positions, receipt and processing of applications, and communicate with Academic Affairs and/or Enrollment Management/Student Administrative Services regarding final selections.
• Submit and track documents to Human Resources and/or Academic Affairs for adjunct faculty, visiting artists, stipends, course and program proposals, etc.
• Transmit new hire packets to newly hired faculty and staff, and submit PAN forms for new and terminating staff.
• Implement School policies and procedures as established by Director and/or faculty (e.g., School-specific practices with regard to library allocations).
• Respond to telephone calls and e-mail inquiries from individuals and University offices, and/or direct to appropriate persons.
• Submit work order requests with Information Technology, Facilities, etc.
• Oversee department purchases, purchase requests, and delivery processes.
• Assist Director in maintaining personal and School appointments, meetings calendar, etc.
• Draft communication as requested.

Students and Enrollment Management: • Serve as initial contact for existing and prospective students and direct them to appropriate parties and sources of information. • Support School efforts and initiatives toward student recruitment and retention. • Support the registration process including facilitation of student enrollments requiring course authorizations, waiver of prerequisites, course capacity increases, etc. • Monitor enrollments, class size, potential course cancellations, etc. throughout registration process, and confer with

School Director, faculty and/or Academic Affairs regarding appropriate responses.

Faculty: • Collect contact information and CV's for all School faculty, and submit updates to Academic Affairs or other offices as requested. • Assist faculty in meeting approved disability accommodation requests. • Complete standard work requests or documentation to IT, Security and Student Administrative Services to ensure new and returning faculty access to administrative and technology systems, access to facilities, etc. • Provide information to new and returning faculty regarding university systems, polices, and procedures.

Special Projects, Assignments and Events:
• Coordinate selection process for graduation speakers, scholarship and award recipients, etc.
• Additional responsibilities and duties as they relate to the nuances of each academic program or as requested or required by the university.

It is expected that the Administrative Specialist will fulfill the above responsibilities within the context of the University's commitments to contemplative education and administration, diversity, enrollment management and institutional sustainability.

Minimum Qualifications:
• A bachelor's degree in related field or equivalent experience in an administrative position.
• 3 years administrative support experience in budgeting.
• Strong communication skills (oral, written, listening).
• Intermediate to advanced knowledge of Microsoft Excel, Word, Outlook, and web browsers.
• Self-starter with good organizing skills.

Preferred Qualifications:
• 3-years work experience in a higher education administrative support role.
• An appreciation for contemplative education and the mission of Naropa University.

Applications: Application review continues until position is filled. Qualified candidates should apply online and include a letter of interest and resume.

Naropa University is actively engaged in creating an inclusive, diverse community and is proud to be an Equal Opportunity Employer. In keeping with our diversity initiatives, we encourage applications from persons of historically under-represented groups and those who support diversity.

Apply Now:http://www.naropa.edu/about-naropa/employment/staff-employment/index.php

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28. Kulpreet Yadav
Open for Submissions
Mon 8 Apr 2013

Open Road Review is OPEN FOR SUBMISSIONS until 15 April 13 for Issue 5. Send your best short fiction, poetry and creative nonfiction pieces. Artwork is welcome too. Check www.openroadreview.in for guidelines.

Thank you!

Kulpreet Yadav
New Delhi

www.kulpreetyadav.in

Use the time of a total stranger in such a way that he or she will not feel the time was wasted. Kurt Vonnegut.

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29. Adam Fieled
"EARLY BOOKS 2007-2009 (expanded editions)"
Mon 8 Apr 2013

"Early Books: 2007-2009 (expanded editions)" features five books (Opera Bufa, Beams, When You Bit, Posit, and Chimes), along with reviews, Apologias, and recent Prefaces for each:

http://www.scribd.com/doc/134702772/EARLY-BOOKS-expanded-editions-2007-2009

Thanks!
Adam Fieled [redacted]

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30. Rob McLennan
prairie fire review of books
Mon 8 Apr 2013

is apparently suspending publication, citing financial reasons;

http://ojs.lib.umanitoba.ca/prairie_fire

i find this enormously troubling, considering how few reviews there already are in canadian literature for small press poetry and fiction;

i wonder, if everyone wrote as many worthy reviews for as many books and/or chapbooks they produced, would we even be in this situation?

if we aren't willing to talk about what we've already produced, if we aren't willing to understand the work that has already been done, is there any point in producing any more?

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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31. Cralan Kelder
monday night in paris?
Tue 9 Apr 2013

I'll be taking the train from Amsterdam to Paris (whips by at just over 3 hours) on Monday April 15th for some stand-up poetry at SpokenWord in the evening, please come if you are in the neighborhood.

8.30pm till midnight
Au Chat Noir, 76 rue Jean-Pierre Timbaud 75011. Métro Parmentier/Couronnes. Sign up from 7.30pm in the bar. Poetics start from 8.30pm underground

http://spokenwordparis.org

there's a lot of literary organization going on in the city of light at the moment; http://parislitup.com

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32. Amy King
MY SHAME IS NOT ENOUGH
Tue 9 Apr 2013

Plug for upcoming workshop online:

Making Matter Move: Philosophy and Physics in Poetry

As we consider major philosophical subjects in our work, we will also look to the seemingly separate realm of physics for challenge and material. Though philosophers traditionally tend to work in ideas, poets go the next step, integrating intellectual considerations with tangible aspects of the ephemeral

and the carnal - with matter itself. Poetry allows us to broaden knowledge, bridge schools of thought and access new inroads for processing the world, rooted in our potential to imagine and conceive.

Each week we will focus on one major philosophical topic such as Life, Love, War, and Death by crafting poems that approach related issues and by employing the poet's intuitive senses as well as the intellect. We'll employ poetry as permission and a means to not only be moved, but to move the matter of world and words. A medley of poems will be stimulate us by Anne Carson, Paul Celan, Emily Dickinson, Wallace Stevens, WisÅ,awa Szymborska & many more.

Seats are filling fast!

Register for this Workshop

Class size: 12
Dates: May 6-31, 2013

http://www.poetrycoop.com/poetry-workshops/making-matter-move-philosophy-physics-poetry

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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33. amy king
MY SHAME IS NOT ENOUGH
Tue 9 Apr 2013

Making Matter Move: Philosophy and
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Class size:Â 12
Dates: May 6-31, 2013
http://www.poetrycoop.com/poetry-workshops/making-matter-move-philosophy-physics-poetry

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34. Rob McLennan

John Newlove

Tue 9 Apr 2013

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the late Saskatchewan poet John Newlove has a poem on the literary press group website today, as part of poetry month, from A Long Continual Argument, published by Chaudiere Books:

http://www.lpg.ca/CoCoPoPro/Poem11

best,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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35. Noah Eli Gordon

Dorothea Lasky this Friday at CU Boulder, 4pm, Norlin 5th floor

Tue 9 Apr 2013

The Creative Writing Program at CU Boulder presents an afternoon reading withDorothea Lasky (featuring short sets from two of our third-year MFA students: Rachel Levy & Sara Renee Marshall) this Friday, April 12th @ 4pm!at the Center for British & Irish StudiesM549, 5th floor of the Norlin Libraryhttp://www.colorado.edu/campusmap/map.html?bldg=W-NQ Free & open to the public! Dorothea Lasky, a rising star in the world of contemporary poetry, melds everything from the confessional mode of Plath with the avant-garde leanings of Bernadette Mayer to the classic vitriol of Catullus and the passion of Sappho, creating something wholly original, vibrant, necessary, and fierce. Openendedly allegorical and unabashedly social, with equal parts psychological inquiry, sexual sublimity, and doubt-laden reverence, hers is a

voice unafraid to embody the authoritative force of antiquity, rescuing our current preoccupation with theoretical discourse from its fear of the mirror, and identity politics from its imprisonment therein. She was born and raised in St. Louis, Missouri. She has published three collections of poetry, ThunderBird, AWE, and Black Life, as well as several chapbooks, including the polemical Poetry Is Not a Project. Her poems have appeared in a number of prominent publications, including the New Yorker, Paris Review, and American Poetry Review. Known for her colloquial, even slangy style and dramatic readings, Lasky acknowledges that “there is a kind of arrogance, a kind of supreme power, that when infused with a little real humility and expertise, makes a poem. Because the poem is always about the speaker.” Lasky currently lives on the East Coast. Listen to her read "I Had a Man" http://www.youtube.com/watch?v=eHrqx_rBc4s

& featuring Levy & Marshall:

Rachel Levy lives in Boulder, CO, where she is finishing an MFA in creative writing at the University of Colorado. Her prose has been published in The Collagist, Everyday Genius, PANK, FENCE, and other journals. Her first chapbook, Necessary Objects, was published by Tree Light Books. Sara Renee Marshall is a poet and editor. She lends a hand at The Volta and Noemi Press. Recent poems and essays are out or forthcoming in places like Octopus Magazine, CutBank, and Colorado Review. Her chapbook, AFFECTIONATELY WE CALL THIS THE HOUSE, is forthcoming from Brave Men Press. Also note: at 7pm this same evening, The Swaggregate Presents a reading @ Catacombs Bar with: Shari BeckJuliana SartorChristopher HuttSara Renee MarshallGabrielle Lucille FuentesMike GrossNick Kimbrohttps://www.facebook.com/events/441564692585129/

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36. Laura Hinton
A New Kind of Workshop
Wed 10 Apr 2013

A NEW KIND OF WORKSHOP -- “ON THE ROAD”

Sacred Sites and the Creative Word is offering a new kind of workshop. It invites writers to enroll in its new and building workshop series, one that takes small groups of poets & writers “on the road” to investigate archeologically significant and/or spiritually historical sites while experimenting with the writing process. “Global hotspots” (metaphorically speaking) will provide a base for a collaborative creative experiment. Intellectually based but also inspired by the spiritual history, energies, and aesthetic beauty of each site, the

traveling workshop will also allow time for the actual writing (you will work on paper, in journals, on laptops or Ipads). These traveling workshops will also build time in for discussions with the other writers. Visual and new-media artists may also apply for the workshops we are now scheduling. Hybrid artistic collaborations are most encouraged.

Writing “on the road” will encourage momentum for writers towards their work -- and insist upon movement within the writing itself. The trips we will do to such sites (France, Egypt, Peru are being scheduled) will inspire those with interests in ancient spirituality and shamanism, the feminine divine and alternative spiritual practices, and the intellectual history of religion and art. Accommodations will be comfortable but not pricey, and are fully included along with ground transport.

Laura Hinton, Ph.D., Professor of English at the City College of New York (CUNY), author most recently of the poetry book *Sisyphus My Love* in addition to critical books and essays on feminist theory in literature and art, will lead the first workshop scheduled for *July 11-23, 2013, “The Sacred Feminine in the South of France: Virgin, Magdalene, and Black Madonnas.” *She has 15 years experience traveling and studying this terrain. Workshop space is limited. See the website for full trip-workshop information details and registration, now open for this journey. And keep watching for more schedules to come:

http://sacredsitesandthecreativeword.com

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

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37. Adam Fieled
"Trish (expanded edition)"
Wed 10 Apr 2013

This expanded edition of "Trish" features a new Preface and a section of photos and paintings pertaining to the book:

http://www.scribd.com/doc/134933164/TRISH-EXPANDED-EDITION

Thanks!
Adam Fieled [redacted]

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38. Rob McLennan
the ottawa blogging library
Wed 10 Apr 2013

I didn't even know it existed until a few days ago, but The Ottawa Blogging Library was good enough to post a profile on my own clever blog, a decade old this year,

http://ottawabloglib.blogspot.ca/2013/04/blog-review-rob-mclennans-blog.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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39. Stuart Cooke
New publication: Speaking the Earth's Languages
Thu 11 Apr 2013

The following is a new publication which might interest you.
At the moment it is offered with 30% discount until May 15th, 2013*. More information at *[redacted]** <**mailto:[redacted] <[redacted]>**
>*

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*

Speaking the Earth's Languages

A Theory for Australian-Chilean Postcolonial Poetics

Stuart Cooke

Rodopi, Amsterdam/New York, NY 2013. XV, 337 pp. (Cross/Cultures 159)

ISBN: 978-90-[redacted]-2 Bound

ISBN: 978-94-[redacted]-8 E-Book

Online info: http://www.rodopi.nl/senj.asp?BookId=CC+159

Speaking the Earth's Languages brings together for the first time critical discussions of postcolonial poetics from Australia and Chile. The book crosses multiple languages, landscapes, and disciplines, and draws on a wide range of both oral and written poetries, in order to make strong claims about the importance of 'a nomad poetics' – not only for understanding Aboriginal or Mapuche writing practices but, more widely, for the problems confronting contemporary literature and politics in colonized landscapes.

The book begins by critiquing canonical examples of non-indigenous postcolonial poetics. Incisive re-readings of two icons of Australian and Chilean poetry, Judith Wright (1915–2000) and Pablo Neruda (1904–1973), provide rich insights into non-indigenous responses to colonization in the wake of modernity. The second half of the book establishes compositional links between Aboriginal and Mapuche poetics, and between such oral and written poetics more generally.

The book's final part develops an 'emerging synthesis' of contemporary Aboriginal and Mapuche poetics, with reference to the work of two of the most important avant-garde Aboriginal and Mapuche poets of recent times, Lionel Fogarty (1958–) and Paulo Huirimilla (1973–).

Speaking the Earth's Languages uses these fascinating links between Aboriginal and Mapuche poetics as the basis of a deliberately nomadic, open-ended theory for an Australian–Chilean postcolonial poetics. "The central argument of this book," the author writes, "is that a nomadic poetics is essential for a genuinely postcolonial form of habitation, or a habitation of colonized landscapes that doesn't continue to replicate colonialist ideologies involving indigenous dispossession and environmental exploitation."

Stuart Cooke is a poet, translator, and scholar based on the Gold Coast, Queensland, where he is a Lecturer in Creative Writing and Literary Studies at Griffith University. His poetry has appeared as *Corrosions* (2010) and *Edge Music* (2011) and he is the translator of *Eleven Poems, September* *1973*(2007) by the Chilean Juan Garrido-Salgado.

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40. Stuart Cooke

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At the moment it is offered with 30% discount until May 15th, 2013*. More information at

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Online info:
http://www.rodopi.nl/senj.asp?BookId=CC+159

Speaking the Earth's Languages brings together for the first time critical discussions of postcolonial poetics from Australia and Chile. The book crosses multiple languages, landscapes, and disciplines, and draws on a wide range of both oral and written poetries, in order to make strong claims about the importance of 'a nomad poetics' – not only for understanding Aboriginal or Mapuche writing practices but, more widely, for the problems confronting contemporary literature and politics in colonized landscapes.

The book begins by critiquing canonical examples of non-indigenous postcolonial poetics. Incisive re-readings of two icons of Australian and Chilean poetry, Judith Wright (1915–2000) and Pablo Neruda (1904–1973), provide rich insights into non-indigenous responses to colonization in the wake of modernity. The second half of the book establishes compositional links between Aboriginal and Mapuche poetics, and between such oral and written poetics more generally.

The book's final part develops an 'emerging synthesis' of contemporary Aboriginal and Mapuche poetics, with reference to the work of two of the most important avant-garde Aboriginal and Mapuche poets of recent times, Lionel Fogarty (1958–) and Paulo Huirimilla (1973–).

Speaking the Earth's Languages uses these fascinating links between Aboriginal and Mapuche poetics as the basis of a deliberately nomadic, open-ended theory for an Australian–Chilean postcolonial poetics. "The central argument of this book," the author writes, "is that a nomadic poetics is essential for a genuinely postcolonial form of habitation, or a habitation of colonized landscapes that doesn't continue to replicate colonialist ideologies involving indigenous dispossession and environmental exploitation."

Stuart Cooke is a poet, translator, and scholar based on the Gold Coast, Queensland, where he is a Lecturer in Creative Writing and Literary Studies at

Griffith University. His poetry has appeared as Corrosions (2010) and Edge Music (2011) and he is the translator of Eleven Poems, September 1973 (2007) by the Chilean Juan Garrido-Salgado.

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41. Vernon Frazer

Vernon Frazer and Thomas Chapin Live at the Middle East 1992

Thu 11 Apr 2013

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http://www.blogger.com/blogger.g?blogID=3945496217250923185#editor/target=post;postID=2939674394102698949

V.

↑ Index

42. Jennifer Karmin

April 14: Pop-Up Book Fair in Chicago

Thu 11 Apr 2013

Chicago Writers House
& Curbside Splendor Publishing present:
A POP-UP BOOK FAIR!

Sunday, April 14th
1:30-6:30pm

at the Empty Bottle
1035 N. Western Ave
Chicago, Illinois
http://www.emptybottle.com

40 of the finest independent publishers, presses, & booksellers from Chicago and elsewhere will be on hand hocking their goods. Quimby's Bookstore will also stock a table with a selection of books-n-zines penned by Chicagoans. The bar will be open so grab a cocktail and listen to live music all afternoon as you ogle some books and satiate your bibliophiliac needs! Live sets by Mr. Mayor & the Highballers, Warm Bones (a new project by Russ Woods of Tiny Folk) and If Trees Could Write.

VENDORS INCLUDE:
7 Vientos - 826chi - Agate Publishing - Allium Press - Anobium - Another Chicago Magazine - Anything Goes Publishing - Artifice Mag - Burial Day Books - Chicago Center for Literature and Photography (CCLaP) - Chicago Writer's Association - Chicago Zine Fest - contratiempo - Convulsive Editions - Curbside Splendor Publishing - Dogzplot - Dream of Things - featherproof books - Ginger

Piglet - Graze Mag - The Handshake - The Illustrated Press - Lake Claremont Press - Lake Forest College Press / &Now Books - Love Symbol Press - MAKE - Midwest Writing Center - New American Press - Orange Alert - Other Voices (OV) Books - Poetry - Quimby's - Rose Metal Press - Solace in So Many Words - South Loop Review - Soup & Bread Cookbook - Spudnik Press - Switchback Books - TriQuarterly

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43. Alan Sondheim

Video and Texts from Remote Encounters Performance

Thu 11 Apr 2013

Video and Texts from Remote Encounters Performance

Sandy Baldwin and Alan Sondheim

1. Alan Sondheim's chat.txt
2. Sandy Baldwin's chat.txt
3. Alan Sondheim's condensed chat.txt
4. Sandy Baldwin's condensed chat.txt

- all in:

http://www.alansondheim.org/remoteenc.txt

- some video:

http://www.alansondheim.org/remoteencounters.mp4

About Remote Encounters from Garrett Lynch:

Remote Encounters: Connecting bodies, collapsing spaces and temporal ubiquity in networked performance

keywords: performance, networked, body, space, place, time, real, virtual

URL: http://remote-encounters.tumblr.com/

:: Description ::

Since the internet entered the public domain in the early 90's there has been an explosion in artistic interest in its use as a means, site and context for creative practice. Much of this practice is performative in nature; ether originating from a performance background and using the internet as a new site and/or augmenting aspect of that practice or is a form of practice developed as direct response to the internet and becomes performative to some degree in its spectatorship.

It has been well established that the internet is not the first or only example of the use of a networked technology repurposed for creative practice. There is a

clear time line that can be traced back through the practice of Roy Ascott and his coining of the term Telematic Art in the 1980's to artist's use of satellite networks, telephone and other telecommunication devices as each were invented. Seen in this respect the internet can be considered as one of many networked technologies that has enabled networked performance.

The internet is unique however in that it is not a singular network type that favours a particular form of media, broadcast or spectatorship. Most famously known as the network of networks it enables multiple protocols of which the world wide web's http is just one, is multimedia in nature and encourages intertextual folding and layering of media, is multi-directional not simply a broadcast communication form, de-centralised in ownership and the majority of its technologies are openly accessible.

Remote Encounters, a two-day international conference with performance evening, aims to explore the use of networks as a means to enhance or create a wide variety of performance arts. How do networks as a site for performance provide opportunities for us as artists and performers? In particular how can we remotely collaborate, merge geographically separate places and times, reconfigure the space of performance and the relationship between artist and audience?

Location: ATRiuM, Cardiff School of Creative & Cultural Industries, University of Glamorgan, Adam Street, Cardiff, Wales, CF24 2FN.

Date: 11th - 12th of April 2013

Our proposal in brief:

Pain dance / performance in OpenSim with Sandy Baldwin: textual materials would be presented in the form of chat and sound-over/ voice-over. We would be working with distorted avatars and modeling from tissues, etc. [We'll perform in Second Life.] The text would deal with issues of death, sex, and pain in virtual worlds.

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44. Adam Fieled
"AESTHETICS PT. 1"
Fri 12 Apr 2013

"Aesthetics Pt. 1," which leans more towards philosophy than literary theory, wrestles with Heidegger, Buber, Schopenhauer, and Nietzsche in pursuit of the "what-must-follow" of post-modernism:

http://www.scribd.com/doc/135375580/AESTHETICS-PT1

Thanks!
Adam Fieled [redacted]

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45. Jake Marmer
KlezKanada Poetry Retreat
Fri 12 Apr 2013

Dear Friends,

After memorable launch last year, North America's first Jewish Poetry retreat is back again! I'm honored to be co-hosting it with poet Adeena Karasick. The retreat is part of the (very hip) KlezKanada festival, held in Laurentian Mountains Aug 19-25.

The week-long fest is big and very much cross-genre and so in addition to the actual daily writing sessions there will be great opportunities for collaborations with musicians, dancers, theater and visual art folks - who'll all be there alongside us. Canadian Laurentians are gorgeous - mountains, forest, lake are all right there- and there's going to be A LOT of great music all the time.

Please spread the word among fellow poets/friends/students etc.!

Some scholarships available for folks under 35! Applications are due by *May 1st* here's the link to application: http://klezkanada.org/scholarships/.

Information about the KlezKan retreat is here: http://klezkanada.org/poetry-retreat/ and below's the blurb:

Poetry’s greatest moments have often been measured by its proximity to music. And so, Klezkanada – legendary festival of Jewish music and culture – is inviting poets world-wide to join the festivities at a week-long writing retreat. Two daily workshop sessions will explore the poetic tradition and anti-tradition across the three millennia of Jewish discourse, with a special focus on the avant-garde and otherwise contemporary work. We’ll look at ritualistic poetry, mighty Jewish vernaculars, ecstatic tradition of poetry-prophecy; Talmud and its dialectic-all-yelling-at-once heritage; practice of Found Poetry and Uncreative Writing; Kabbalistic language experiments; Jazz/Klezmer inspired poetry – and so much more. There will be one-on-one time with the faculty and encounters with internationally celebrated poets, musicians, artists, and academics. Poets will be encouraged to draw inspiration from the numerous concerts, and to collaborate with musicians, dancers, painters and other participating artists, to attend lectures, Yiddish classes, sing, dance, celebrate. Held in the beautiful mountain settings in the heart of the Canadian Laurentians.

Spread the word!!

-Jake Marmer

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46. michael farrell
australian - chilean poetics
Fri 12 Apr 2013

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new critical book on australian - chilean poetics - by stuart cooke. not cheap, but you might like to order for / through your library?

http://www.rodopi.nl/senj.asp?BookId=CC+159

michael

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47. Halvard Johnson
Call for work
Sat 13 Apr 2013

On Barcelona seeks, as always, new work. See link below.
Send with On Barcelona and your name in subject line, please.

Serving the tri-state area.

Halvard Johnson
==========

[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras

PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
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48. Kimmelman, Burt J.

"*Gradually the World: New and Selected Poems*" by Burt Kimmelman

Sat 13 Apr 2013

Gradually the World: New and Selected Poems, 1982 – 2013

By Burt Kimmelman

Drawings by Basil King

"The specificity of Burt Kimmelman's poems has, for more than thirty years, been a singularly locating force. It situates us in space, in relation to the luminosity of objects, art, and one another. That every shadow of wonder can

stand forth in the most familiar words is the gift this poet offers his readers time and again." – Susan Howe

Come to the Book Launch at Poets House on September 20th, 7-9. (Please save the date!) Directions: PoetsHouse.org..

Review this book? Contact BlazeVOX [books] at [redacted] to request a review copy.

Praise for Burt Kimmelman's Earlier Poetry

“A rare evocation . . . the wonder of this world in itself.” – Robert Creeley

“Artful, fastidious, learned . . . I am delighted by so much feeling for style.”
– Alfred Kazin

“A strict & powerful accounting, leaving me – for one – filled with admiration & hooked on every word.”
– Jerome Rothenberg

“Form calls deeply to form, as though the works … lifted one to the very brim of language….”
– Michael Heller

“Few contemporary poets so gracefully demonstrate classic notions of what the practice of poetry must be.”
– Madeline Tiger, *Jacket*

“Exceptionally intelligent and necessary . . ."
– Ed Foster, *Poetry Project Newsletter*

“His confidence lies with the poem itself, that he has found it (or that it has found him)….”
– Norman Finkelstein, *The Offending Adam*

“[In Kimmelman's poems] the arts restate the questions we have been asking and the ways they clean and stretch our questions reward us more than answers would.” – William Bronk

“As quiet an experience as anyone could wish for.”
– Cid Corman

“He finds what is luminously transcendent….”
– Harvey Shapiro

“Worth our own best attention. ”
– John Taggart

“Burt Kimmelman’s poems flourish as they pivot from a repertoire of reiterated subjects – works of art, natural landscapes, family, the animal world – to a transfiguring notion of their properties and possibilities.”

–* *Jon Curley, *Talisman*

“Attains ‘the simple … facts’.”
– Samuel Menashe

“A verse so delicate and so far from insistence….”
– Karl Young, *Light & Dust*

“Kimmelman's quiet poems contain the luminescence of perception, its lure, its beauty, its Zen of breath, tracing beauty in the pulse of the extant." – Star Black

“Kimmelman's poems attest to the simple majesties of being, the massive implications of the everyday."
– Eric Hoffman, *Rain Taxi*

Author’s website: BurtKimmelman.com

Artist’s website: BasilKing.net

BlazeVOX [books]: BlazeVOX.org

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49. Adam Fieled
Notes Towards a Phenomenology...
Sun 14 Apr 2013

Introductory notes to a new gestalt approach to phenomenology:

http://www.scribd.com/doc/135607379/INTRODUCTORY-NOTES-TOWARDS-A-PHENOMENOLOGY-THE-META-RATIONAL

Thanks!
Adam [redacted]

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50. Laura Wetherington
Textsound's Issue 15
Sun 14 Apr 2013

Issue 15 of textsound <http://www.textsound.org> is live, with work from Machine Libertine, The Duende Bros. (Eric Elshtain & Mikey Peterson), Thylias Moss and her son, Ansted Moss, AB Gorham, and tENTATIVELY, a cONVENIENCE.

Issue 14's contributors collaborated on audio files for *The Conversant*. You can check those out here <http://theconversant.org/?p=3169>.

Issue 16 contains work by David Abel, Afton Wilky, gtrabbit, Julie Patton, and others. Coming sometime in June or July...

Thanks for tuning in.

http://www.textsound.org

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51. Rodney Koeneke

FRI. 4/19: Norman Fischer, Rodney Koeneke, Paul Vangelisti in San Francisco

Mon 15 Apr 2013

Canessa Park Reading Series
708 Montgomery St. at Columbus
San Francisco, CA 94111

3rd Fridays at Canessa
April 19th 2013

Norman Fischer
Rodney Koeneke
Paul Vangelisti

Doors at 7.00 PM. Reading starts at 7.30.
6 dollar donation (no one turned away for lack of funds)

Norman Fischer is a poet and zen Buddhist priest and teacher. He is founder of the everyday zen foundation. The latest of his many poetry collections are conflict (Chax, 2012) and the strugglers (singing horse, 2013).

Rodney Koeneke is the author of Musee Mechanique (2006) and Rouge State (2003), with publications forthcoming from Hooke Press and Wave Books. Until 2006 he lived in the Bay Area, where he was involved with Poets Theater, Neo benshi, and the Flarflist Collective. Now he lives in Portland, Ore., involved with Little League, Star Wars, and History. His work appears or will soon in Aufgabe, Fence, Jacket, The Nation, New American Writing, The Poetry Project Newsletter, Try!, ZYZZYVA, and other fine journals.

Paul Vangelisti is the author of some twenty books of poetry, as well as being a noted translator from Italian. In addition to his new book, Wholly Falsetto with People Dancing, an older man's not so divine comedy, his most recent book of poems, Two, appeared from Talisman House in 2010. In 2006, Lucia Re's and his translation of Amelia Rosselli's War Variations won both the Premio Flaiano in Italy and the PEN USA Award for Translation. In 2010, his translation of

Adriano Spatola's The Position of Things, Collected Poems, 1961 to 1992 won the Academy of American Poets Raizzis/de Palchi Book Prize for Translation. From 1971 to 1982 he was coeditor, with John McBride, of the literary magazine Invisible City and, from 1993 to 2002, edited Ribot, the annual report of the College of Neglected Science. Currently, with Luigi Ballerini, he is editing a six volume anthology of US poetry from 1960 to the present, Nuova poesia americana, for Mondadori in Milan. Vangelisti is Founding Chair of the Graduate Writing program at Otis College of Art & Design in Los Angeles.

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52. Natalia Fedorova

Machine Libertine in Text 15:: April, 2013.

Mon 15 Apr 2013

Five famous Machine Libertine pieces (sound design: Taras Mashtalir, text:Natalia Fedorova) are published by Textsound 15:: April, 2013.

http://textsound.org/index.php?VOL=1&ISSUE=15&TRACK=04nbspMachinenbspPoetrynbspManifesto.mp3

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53. Vallum Subscription

Post for Listserv: Vallum Award for Poetry 2013

Mon 15 Apr 2013

Vallum Award for Poetry 2013

DEADLINE JULY 15, 2013 (postmark)

1st Prize: $750

2nd Prize: $250

+ publication in Vallum

Some of the best poets in the world have graced the pages of Vallum: new international poetics. Time to join the ranks!

Vallum is accepting original and previously unpublished poetry submissions for the Vallum Award for Poetry 2013.

ENTRY FEE:

$20 CDN for Canadian residents, $20 USD for international entrants, which includes a free one-year subscription to Vallum. Payment can be made by cheque (payable to "Vallum") or through our online store hosted by PayPal.

CONTEST RULES:

1. Submit up to 1-3 poems of maximum 60 lines each. Do not label your poems with your name or address; instead include a cover letter with all pertinent information. 2. Poems may be on any theme or subject, but must be original and not previously published. 3. 1st prize is $750, 2nd $250. Both 1st and 2nd prize-winning poems will be published in Vallum Magazine and on Vallum's website. Honourable Mentions may be selected and published but are not eligible for cash prizes.

If mailing your entry, please send it to:

Vallum
Contest
PO Box 598, Victoria Station
Montreal, QC H3Z 2Y6
CANADA

YOU NOW HAVE THE OPTION TO SEND CONTEST SUBMISSIONS FOR THE VALLUM AWARD FOR POETRY ELECTRONICALLY, FOLLOWING PAYMENT OF ENTRY FEE. Please visit: http://vallummag.com/contestrules.html

Please write your name, contact information and each poem's title in the body of the email. Include your poems in an attachment, without any identification. The contest is judged blind. Also write "VALLUM AWARD" in subject line of your email. Your contact information and poem titles must be clearly delineated. SEND TO: [redacted]

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54. David Kirschenbaum
Exhibit at Boog Fest's 10th Annual Small, Small Press Fair
Mon 15 Apr 2013

Hi all,

Boog City would like to invite you to exhibit at our 10th annual small, small press fair (with indie records and crafts, too).

The fair will once again span two days, Sat. Aug. 3-Sun. Aug. 4, and be held at Brooklyn’s Unnameable Books (600 Vanderbilt Ave.) in their spacious backyard. The fair will take place during the 7th annual Welcome to Boog City poetry, music, and theater festival.

The fair will open on Saturday with performances by authors from each of the tabling presses.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (up to 3’ x 3’). All tabling presses will also receive a complimentary online business card size ad (H-2" x W-3.5") in the festival program issue of Boog City.

When you email me to reserve your table and schedule your reader here's what I'll need:

—a bio, logo, and url for the press

—a bio, color foto, and url for your press' reader. (Each press will have 10 minutes total for a reader and, perhaps, to talk about their press.) Though most poets (myself included) don't have their own websites, I'm guessing your poet might have work, or perhaps even an interview with them, online. If so, if you can please send one of those urls.

Please email all of the information and images to me on or by Fri. May 31, and make payment via paypal to [redacted].

This year’s fair will feature readings, musical performances, short political talks, our new BoogWork poetry workshop and reading series, and our annual panel.

We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

as ever,
David

P.S. Apologies if you received more than one copy of this email.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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55. Murat Nemet-Nejat
Re: Machine Libertine in Text 15:: April, 2013.
Tue 16 Apr 2013

Very interesting pieces,

Murat

On Mon, Apr 15, 2013 at 4:10 AM, Natalia Fedorova <[redacted]>wrote:

> *Five famous Machine Libertine pieces (sound design: Taras Mashtalir, text:Natalia Fedorova) are published by Textsound 15:: April, 2013.*

> *http://textsound.org/index.php?VOL=1&ISSUE=15&TRACK=04nbspMachinenbspPoetrynbspManifesto.mp3*

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56. Jennifer Karmin

Red Rover Series / Experiment #62

Tue 16 Apr 2013

Red Rover Series
{readings that play with reading}

Experiment #62:
Bodies of Memory

SATURDAY, APRIL 20
7pm / doors lock 7:30pm

Featuring:
CM Burroughs
Hannah Gamble
Kate Greenstreet
Deborah Poe
Anne Shaw

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

CM BURROUGHS has been awarded fellowships and grants from Yaddo, The MacDowell Colony, Virginia Center for the Creative Arts, Cave Canem Foundation, Callaloo Writers Workshop and the University of Pittsburgh. She has received commissions from the Studio Museum of Harlem and the Warhol Museum to create poetry in response to art installations. Her poetry has appeared or is forthcoming in Columbia Poetry Review, Court Green, jubilat, Ploughshares, VOLT, Bat City Review, and Souâ€™wester. She currently serves as Columbia College of Chicago's Elma Stuckey Poet in Residence, and as of Fall 2013 will serve as Assistant Professor of Poetry and Literature.

HANNAH GAMBLE is the author of Your Invitation to a Modest Breakfast, selected by Bernadette Mayer for the 2011 National Poetry Series. You can follow her on twitter and listen to her voice telling you things on podcasts such as Radio Free Albion with Chicago poet Tony Trigilio and Portland's Late Night Library with Paul Martone and the Poetry Foundation's Off the Shelf with Curtis Fox. Her blogs and online articles appear at the Poetry Foundation and the Poetry Society of America.

KATE GREENSTREET is currently on the road with her new book Young Tambling. Her previous books are case sensitive and The Last 4 Things, all from Ahsahta Press. Her poetry can be found in Colorado Review, Boston Review, Guernica, Fence, Chicago Review, and other journals. For more information, visit her site at kickingwind.com.

DEBORAH POE is author of the last will be stone, too (2013), Elements (2010), Our Parenthetical Ontology (2008), and HÃ©lÃ¨ne (2012). Deborahâ€™s writing is forthcoming or has recently appeared in Coconut, Handsome, Eccolinguistics, Shampoo, seventeen seconds, and Denver Quarterly. Her visual workâ€”including video and handmade book objectsâ€”has appeared with the University of Arizona Poetry Centerâ€™s Poetry Off the Page Symposium (Tucson), the Handmade/Homemade Sister Exhibit at Brodsky Gallery (Philadelphia), and ONN/OF â€œa light festivalâ€ (Seattle). Online experiments/exhibits of visual and text work include Lex-ICON, Yew Journal, PEEP/SHOW, The Voltaâ€™s Medium, Elective Affinities, and Trickhouse.

ANNE SHAW is the author of Undertow, winner of the Lexi Rudnitsky Poetry Prize, and Dido in Winter forthcoming from Persea Books in 2013. Her poems have appeared or are forthcoming in journals including Harvard Review, Black Warrior Review, Denver Quarterly, Crab Orchard Review, and New American Writing. Also a visual artist, she is currently a graduate student of writing and sculpture at the School of the Art Institute of Chicago. Her work can be found online at www.anneshaw.org.

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. Founded in 2005 by Amina Cain and Jennifer Karmin, the over sixty events have featured a diversity of renowned creative minds.

Upcoming

MAY 11
Experiment #63:
Joel Craig, Chris Glomski & Chuck Stebelton

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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57. William Slaughter

Notice: Mudlark

Tue 16 Apr 2013

New and On View: Mudlark Flash No. 76 (2013)

from All the Beautiful Dead Along the Side of the Road

Song of Release from The Forever War
Hanging from the Top Branch Behind an Empty House
Thinking About Henry Ford while Staring at the Dust Basin
    That used to be Owens Lake
Two Months Writing a Novel in an Empty Church
Patio of Las Castañeda
Reading Celan, Listening to the Owls Call

Christien Gholson is the author of the novel, A Fish Trapped Inside the Wind (Parthian, 2011), and On the Side of the Crow (Hanging Loose Press, 2006; re-issued by Parthian in the UK, 2011), a work of loosely linked prose poems. His work has appeared in various journals, including Alaska Quarterly Review, Big Bridge, Ecotone, Hanging Loose Magazine, Lilliput Review, and Poetry Wales, among others. Two long poems have previously appeared here at Mudlark: The Sixth Sense and The Black Edge.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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58. Al Filreis
new PoemTalk: on Lisa Robertson's "The Weather"
Tue 16 Apr 2013

Today we have released PoemTalk #65, a 30-minute discussion of Lisa Robertson's The Weather, with Rachel Blau DuPlessis, Kristen Gallagher and Michelle Taransky:

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/4302

Al Filreis
http://writing.upenn.edu/~afilreis

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59. Adam Fieled
"Invention-Formal Rigor"
Wed 17 Apr 2013

"Invention-Formal Rigor" is a hybrid of poetry and aesthetics:

http://www.scribd.com/doc/136493415/INVENTION-FORMAL-RIGOR

Thanks!
Adam Fieled [redacted]

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60. Tomás Ó Cárthaigh
[Writings in Rhyme] Less than Dogs, In No Way Men
Wed 17 Apr 2013

Writings in Rhyme has posted a new item, 'Less than Dogs, In no way Men'

I thought all that attacked runners were dogs,
Snapping at heels, and I wondered why...
Was it the primeval urge of the chase
As someone by them does fly
And the kicking heels are irresistable
As if in a bygone day
When there was no master to give them their food
And they ran to catch their prey...

Someone, somewhere, for some reason [...]

You may view the latest post at
http://www.writingsinrhyme.com/index.php/less-than-dogs-in-no-way-men/

"a person with a good book is never alone... a writer until they've written one is never at peace" _____

- www.writingsinrhyme.com ::: Add me on Facebook::: My YouTube Videos

Best regards,
Tomás Ó Cárthaigh
[redacted]

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61. Rob McLennan
a profile on open letter: a journal of writing and theory
Thu 18 Apr 2013

my profile of frank davey's open letter: a journal of writing and theory (with a few questions) is now up at open book: ontario,

http://openbookontario.com/news/profile_open_letter_journal_writing_and_theory_few_questions

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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62. Maynard, James
Employment Opportunity: Processing Archivist, The Poetry Collection, University at Buffalo
Thu 18 Apr 2013

Employment Opportunity
Processing Archivist (Instructional Support Technician)
The Poetry Collection, University at Buffalo

The University at Buffalo Libraries seek an energetic professional to serve as Processing Archivist to appraise, arrange, and describe literary and manuscript collections in the Poetry Collection. This is a full-time professional position.

Within the UB Libraries' Special Collections, the Poetry Collection is contemporary poetry's library of record, comprehensive in its holdings of first editions of poetry published in English in the 20th and 21st centuries. The collection includes little literary magazines, important 20th-century presses, and more than 150 manuscript collections, including the world's largest archive of James Joyce manuscripts and the archives of Robert Graves, Theodore Enslin,

Robert Duncan, John Logan, Helen Adam, Robert Kelly, John Montague, Michael Palmer, William Carlos Williams, Basil Bunting, Dylan Thomas, and Wyndham Lewis. The collection also serves as a regional repository for literary presses, literary magazines, literary arts organizations, and archives of the progressive art galleries of Western New York. Additionally, there are substantial holdings of photographs, audio and visual materials, mail art, and visual and concrete poetry.

Responsibilities:

Under the supervision of the Poetry Collection Associate Curator, the Processing Archivist appraises, arranges, and describes modern and contemporary literary and organizational manuscripts and multimedia in the Poetry Collection according to local and national best practices. She/he will work closely with collection curators on the analysis, documentation strategy, and level of description for Poetry collections, combining extensive subject knowledge of 20th-century poetry and literature with technical expertise. The incumbent will oversee finding aids maintenance and retrospective conversion of legacy records for the department. The Processing Archivist hires, trains, supervises, and assigns tasks to student assistant(s), specifically in the processing of archival and manuscript collections. She/he participates in monitoring patrons in the Special Collections Research Room, and provides reference service and instruction on the handling of rare and archival material. Other duties may be assigned, including developing and creating exhibits showcasing collection material, participating in library instruction sessions, outreach activities, and supervision of interns.

The Processing Archivist is expected to participate in local, regional, and national professional organizations, and represent Special Collections on library committees, task forces, etc., as needed and as appropriate.

Must be able to bend, lift, and carry materials up to 40 lbs. and climb ladders and step stools to remove and replace boxes on shelves.

Minimum Qualifications:

* MLS from an ALA-accredited institution with coursework in Archives. * Three to five years professional experience processing literary collections, preferably in a special collections repository or museum. * Demonstrated proficiency in archival theory and practice, especially accessioning, processing and description, including minimal and basic processing strategies. * Demonstrated proficiency in the use and application of DACS, EAD, MARC, LCSH, Dublin Core, and other library and archival descriptive and content standards. * Experience with EAD, including its full range of elements and attributes, authoring tools (such as XMetal, Oxygen, or Archivists' Toolkit) and publishing platforms (such as XTF or CONTENTdm). * Excellent interpersonal,

communication, analytical, project management, and organizational skills. * Must be able to work effectively, both independently and collaboratively, in a collegial environment.

Preferred Experience:

* Advanced English degree with a focus on 20th-century poetry in English, 20th-century American literature or Modernism, or creative writing poetry; or experience as a practicing poet, scholar, editor, and/or publisher of contemporary poetry. * Evidence of successful research and/or participation in the field. * Knowledge of rights administration and management issues for manuscript collections.

Salary and Benefits: $47,000 minimum, commensurate with qualifications and experience. Library faculty and professional staff are members of United University Professions (UUP) and receive generous benefits including medical insurance and prescription drug coverage, dental and vision benefits, 15-21 vacation days per year, and choice of retirement plans, including TIAA-CREF.

To Apply: Visit https://www.ubjobs.buffalo.edu <https://www.ubjobs.buffalo.edu/> and search for posting number 1300255.

All applicants must apply via the UBJobs website listed above. Please include contact information (names, addresses, phone numbers, email addresses) for three professional references at the end of your cover letter. Applications will be accepted through 5/31/2013.

The Special Collections unit of the University at Buffalo Libraries encompasses three areas:

The Poetry Collection is comprehensive in its holdings of 20th- and 21st-century poetry in English and English translation. The Poetry Collection contains over 140,000 titles, including 6,000 broadsides. There are also in excess of 9,000 little magazine titles. Included in the Poetry Collection are audio recordings, video recordings, and extensive manuscript holdings. The world's most significant collection of James Joyce manuscripts is in the Poetry Collection, along with major collections of manuscripts, correspondence, and archival material related to Robert Graves, William Carlos Williams, Wyndham Lewis, Robert Duncan, and numerous others.

The University Archives is the most extensive in the SUNY system and holds records dating to the university's founding as a private institution in 1846. Collections in the University Archives document all areas of the university including the establishment and activities of twelve colleges and professional schools and the construction of a new campus beginning in the 1970s. There are nearly 6,000 linear feet of records in the University Archives in over 1,700 discrete collections. There are also extensive holdings of university and student

publications, audio and video recordings, tens of thousands of photographic prints and negatives, as well as posters and other ephemera. The University Archives also collects non-literary manuscript collections. Included in the more than 175 collections are the Frank Lloyd Wright/Darwin D. Martin Collection, the most extensive collection documenting the relationship between a major architect and client; the definitive body of records and other material on the Love Canal environmental disaster; and a rapidly-expanding group of collections documenting the history and activities of the Jewish community in Buffalo and Western New York since the second decade of the 19th century.

The Rare Books Collection numbers more than 17,000 titles with particular strength in first editions of British literature and the output of late 19th- and early 20th-century private presses. Additionally, there are nearly 25,000 books requiring special attention, with the largest group being the pulp fiction collection.

The University at Buffalo is an Affirmative Action/Equal Opportunity Employer. The University is dedicated to the goal of building a culturally diverse and pluralistic University community committed to teaching and working in a multicultural environment.

James Maynard, PhD
Associate Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]
library.buffalo.edu/pl

Make a gift online today and become<library.buffalo.edu/pl/giving> a Friend of the Poetry Collection<library.buffalo.edu/pl/giving>

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63. Jennifer Karmin

April 19: Poetry in Elevators (Chicago)

Thu 18 Apr 2013

Absinthe & Zygote Presents
Up & Down: Poetry in the Elevators

Friday, April 19th
7-8 pm

A poetry reading featuring:
Amy England
Deborah Poe
Jennifer Karmin
Roger Reeves

at the School of the Art Institute of Chicago
36 S. Wabash (downtown Chicago, IL)
Elevator Bank, any floor

Listen to poetry as you ride through the sky!
Switch elevators to switch readers!

Sponsored by the SAIC Writing Program
in conjunction with the Absinthe & Zygote reading series
just show an ID to get in

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64. Jonathan Penton

new Political Editor and Schedule Change at UnlikelyStories.org

Thu 18 Apr 2013

Hello beautiful people,

It is with enthusiasm, excitement, and something akin to pleasure that I announce the new Unlikely Stories: Episode IV Political Editor -- Willis Gordon. Willis is a columnist at Drunken Absurdity, the author of three books, and a veteran of the current war in Afghanistan. Check out his opening comments at http://www.unlikelystories.org/13/gordon0413.shtml .

It is with substantially more ambivalence that I announce a permanent change in the publishing schedule of Unlikely Stories: Episode IV. Learn about how we do things at http://www.unlikelystories.org/13/penton0413.shtml , and maybe send us some creative or sociopolitical work -- learn about our standards and approach at http://www.unlikelystories.org/mission.shtml .

It's not your fault,
--
Jonathan Penton
http://www.UnlikelyStories.org/

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65. Mirela Roznovschi
Fwd: OLD ROMANIAN FAIRY TALES
Fri 19 Apr 2013

The Second Revised Edition 2013 by Mirela Roznoveanu (translations) and Alexandra Conte (illustrations) came up. You can have a preview here: http://www.scribd.com/doc/130045555/OLD-ROMANIAN-FAIRY-TALES

Published by Xlibris
http://bookstore.xlibris.com/Products/SKU-0111911017/OLD-ROMANIAN-FAIRY-TALES.aspx

The present book of English translations captures and conveys great narratives of the Romanian folklore. Old Romanian Fairy Tales captures the imagination, conveys important lessons about morality and responsibility, and strikes a chord of deep patterns on which our civilization was built. Readers will encounter fabulous fairies, Prince Charming, witness battles with dragons, betrayal, competition, and love. The book has beautiful imaginative color illustrations. To add more to the uniqueness of this book: these fairy tales were never translated before into the English language.

Mirela Roznoveanu

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66. David Kirschenbaum
Call for Work: Boog Fest's Poets' Theater
Fri 19 Apr 2013

please forward

Call for Work:

Boog Poets Theater

Sun. Aug. 4, 2013

On Day 3 of the 7th annual Welcome to Boog City Poetry, Music, and Theater Festival

Sidewalk Cafe
94 Avenue A
New York City

Open reading period for submissions of plays.

New playwrights encouraged, all welcome.

Pieces should be no more than 15 minutes long (under 15 pages long).

Be sure to put title, your name, address, phone, and email on cover sheet.

Deadline June 1, 2013.

email plays (as attachments) and inquiries to:

David Kirschenbaum
[redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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67. Halvard Johnson
Call for work
Fri 19 Apr 2013

:: Recently at On Barcelona: Elizabeth Terrazas, Mark Prudowsky, Taylor Reid, Volodymyr Bilyk, John Oliver Simon, Diana MagallÃ³n, Alicia Salinas, Niels Hav . . .

New work is always welcome. Send to [redacted] with your name and On Barcelona in your subject line. Shake a leg.

Serving the tri-state area.

Halvard Johnson
==========
[redacted]

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>

<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
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*
*

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68. Adam Fieled
"*Various Notes on Aesthetics and Ontology*"
Sat 20 Apr 2013

Postscript to "Aesthetics Pt. 1" and "Introductory Notes...":

http://www.scribd.com/doc/137075330/VARIOUS-NOTES-ON-AESTHETICS-AND-ONTOLOGY

Thanks!
Adam Fieled [redacted]

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69. John Roche

Earth's Water Reading, Rochester, NY

Sat 20 Apr 2013

Please join us on Saturday, April 27 for “Earth’s Water,” a poetry reading highlighting the issues of fracking and climate change, at the Bug Jar, 219 Monroe Avenue, Rochester, NY. Doors open at 4 and readings begin at 4:30 pm, and continue until 8:15. Featuring Paulette Swartzfager, Jack Bradigan Spula, Hugh Mitchell, Martha Treichler, Maril Nowak, Bob McDonough, Michael Czarnecki, Stephen Lewandowski, M.J. Iuppa, Steve Coffman, Tim Avery, Kitty Jospé, Bart White, and John Roche. Open mic to follow. Free.

John Roche
[redacted]<mailto:[redacted]>

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70. Caroline Crumpacker

Su, Reines, Quart: Reading & Discussion April 24 6:30 PM Poets House

Sat 20 Apr 2013

Belladonna* Collaborative presents

APRIL 24 at 6:30 PM
Poets House

CELINA SU & ARIANA REINES
Moderated and Introduced by ALISSA QUART

Join us for a reading and conversation with activist writers Celina Su and Ariana Reines as they read poetry and prose, ask and answer questions, hold forth, and generally illuminate the politics and poetics of their original, radical, "relief" work in the Thai-Burmese border and Haiti, respectively. Journalist and poet Alissa Quart will moderate the program

**

CELINA SU was born in São Paulo and lives in Brooklyn. She is an Associate Professor of Political Science at the City University of New York. Her writing has appeared in both academic and literary journals, including n+1, Aufgabe,

Critical Policy Studies, and Boston Review, and her honors include the Berlin Prize, the Whiting Award for Excellence in Teaching, an Academy of American Poets prize, and fellowships from Saltonstall, The Millay Colony, and Bread Loaf. She teaches political science at the City University of New York, and she's written two books on education policy and grassroots activism. She co-founded the Burmese Refugee Project in Thailand in 2001 and received her Ph.D. from MIT.

ARIANA REINES was born in Salem, Massachusetts. Books include The Cow (Alberta Prize, Fence 2006), Coeur de Lion (Mal-O-Mar 2007, Fence 2011), Mercury (Fence 2011). Her play Telephone was commissioned and produced by the Foundry Theatre in 2009, winning two Obies. Book-length translations include The Little Black Book of Griselidis Real: Days and Nights of an Anarchist Whore by Jean-Luc Hennig (Semiotext(e) 2009), My Heart Laid Bare by Charles Baudelaire (Mal-O-Mar 2009), and Preliminary Materials for a Theory of the Young-Girl by TIQQUN (Semiotext(e) 2012). She has read and performed at venues including Works+Process at the Guggenheim, MoMA Print Studio, The Swiss Institute, and many others, and has led workshops as Roberta C. Holloway Lecturer at UC Berkeley and at The Poetry Project, Poets House, and Columbia University. Recent experiments in visionary poetics include ANCIENT EVENINGS at 208Bowery, THE WOLF AND THE DOG at The New School, and THE OPENING OF THE MOUTH in Santa Fe, NM. New texts have appeared in Grey, Parkett, Triple Canopy, and Film Comment, and a new production of Telephone is being mounted by Theatre Ninjas in Cleveland this Spring. Ariana is working on a new book and a screenplay. She lives in Queens.

ALISSA QUART is the author of two non-fiction books, Branded (Basic Books, 2003) and Hothouse Kids (Penguin Press, 2006), and the forthcoming Republic of Outsiders: The Power of Amateurs, Dreamers and Rebels. She has written features for The New York Times Magazine, Marie Claire and many other publications. In 2012, she has contributed regular reported opinion pieces to The New York Times Sunday Review and New York and her work has appeared in 2013 in The Atlantic, Reuters and The Atavist. An adjunct professor at Columbia University's Graduate School of Journalism, she was a 2010 Nieman Fellow at Harvard University and is a contributing editor and columnist and blogger for Columbia Journalism Review. She is editor at large of The Atavist, a publisher of non-fiction multi-media eBooks. Her poetry has appeared in the London Review of Books, The Awl, Fence, Open City, Feminist Studies and many other publications. She is the author of the poetry chapbook Solarized (2002).

April 24 6:30 PM
Poets House

10 River Terrace
Cost $5

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71. Eric Elshtain
New Chapbook from Beard of Bees
Sun 21 Apr 2013

Look at Pixel's Minutiae then read the poems in there by Chandler Lewis.

http://www.beardofbees.com/lewis.html

Best,

Eric E.

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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72. Jacob Edmond
Cosima Bruno on translation as a mode of reading poetry
Sun 21 Apr 2013

I'd like to draw your attention to a book published by Cosima Bruno and described below, entitled Between the Lines: Yang Lian’s Poetry through Translation. Bruno's book makes a case for studying translations as a method of reading poetry. I'm mentioning the book here because I think it may be of interest to list members but may not otherwise enter into conversations within English-language poetry––since it focuses on the work of Chinese poet Yang Lian (about whom, incidentally, I've also written in A Common Strangeness and elsewhere).

Between the Lines: Yang Lian's Poetry through Translation

Between the Lines: Yang Lian’s Poetry through Translation is a book concerned with variants of the epistemological act: reading, translating, writing. It investigates two broad theoretical and methodological questions that are crucial in cultural, translation and literary studies alike: the issue of interpretation and representation, and the need for a non-dichotomous approach to the study of literature and literary translation. The author, Cosima Bruno, engages with these questions by synthesizing and revising hermeneutical approaches and by providing new methodological tools for a textual exegesis of Yang Lian’s poetry – one of the most critically acclaimed

contemporary work. The publication of this book thus marks a shift in the study of poetry translation, too often based on evaluative and contrastive analysis between two (typically western) language pairs.

You can also listen to Bruno talking about her book here: http://newbooksineastasianstudies.com/2012/11/26/cosima-bruno-between-the-lines-yang-lians-poetry-through-translation-brill-2012.

Recently published: A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature

Honorable Mention, 2013 Harry Levin Prize, American Comparative Literature Association

"Edmond's is a provocative, exciting, and genuinely original study of the new poetics; we will all be learning from it!"––Marjorie Perloff

"Edmond's shrewd account of literary crossings in post-Cold War history helps us imagine how we can experience the challenge of new literary configurations."––Jonathan Culler

http://commonstrangeness.wordpress.com

Jacob Edmond, Associate Professor
Dept. of English, University of Otago, PO Box 56, Dunedin 9054, New Zealand
http://www.otago.ac.nz/english/staff/edmond.html

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73. Paul Nelson

Nate Mackey Interview now in Amerarcana: A Bird & Beckett Review

Mon 22 Apr 2013

Excerpt from an interview (now published) with Nate Mac
Dear Sunystas:

Excerpt from an interview (now published) with Nate Mackey: http://paulenelson.com/2013/04/21/nate-mackey-amerarcana/

"PEN: What is the appeal of the serial form? What attracts you to it?

NM: The fact that things remain open. Itâ€™s an open form. The well- wrought urn aesthetic, where the poem is this discrete, self-contained accomplishment in which everything fits together and works together in this well-oiled, machine-like way, imposes a certain sense of closure on each poem that I find constricting and found constricting. I wanted there to be the possibility of things coming into the poem that were not necessarily resolved in that poem,

that were not necessarily pursued to their fullest or most exhaustive sense in the poem. I wanted things to come into the poem that would have a life beyond that particular poem and that would become part of an exploration that Iâ€™d be involved in in my writing. The appeal of the serial poem is that it allows that. Itâ€™s not so much a matter of itâ€™s there and itâ€™s done, but that again and again, again and again, again and again, you come back to certain concerns, certain motifs, certain figures. In a sense, thereâ€™s the freedom of not feeling that one has been definitive, that one has closed things up, that one has shut the door on further exploration..."

Other interviews linked here: http://paulenelson.com/americanprophets/

Paul

Â
Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

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74. Adam Fieled
Further Notes on the Purification Chain
Mon 22 Apr 2013

Moving into discourse/dialectic with the Purification Chain:

http://www.scribd.com/doc/137191533/Further-Notes-on-the-Purification-Chain

Thanks!
Adam Fieled [redacted]

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75. Amy King
WE START WITH DEATH ...
Mon 22 Apr 2013

---

2 WEEKS - ONLY 2 SEATS REMAINING!

*WEEK #1, WE START WITH DEATH - *

Making Matter Move: Philosophy and Physics in Poetry

As we consider major philosophical subjects in our work, we will also look to the seemingly separate realm of physics for challenge and material. Though philosophers traditionally tend to work in ideas, poets go the next step, integrating intellectual considerations with tangible aspects of the ephemeral

and the carnal - with matter itself. Poetry allows us to broaden knowledge, bridge schools of thought and access new inroads for processing the world, rooted in our potential to imagine and conceive.

Each week we will focus on one major philosophical topic such as Life, Love, War, and Death by crafting poems that approach related issues and by employing the poet's intuitive senses as well as the intellect. We'll employ poetry as permission and a means to not only be moved, but to move the matter of world and words. A medley of poems will stimulate us by Anne Carson, Paul Celan, Emily Dickinson, Wallace Stevens, WisÅ‚awa Szymborska & many more.

INFO HERE -
http://www.poetrycoop.com/poetry-workshops/making-matter-move-philosophy-physics-poetry<http://www.poetrycoop.com/poetry-workshops/making-matter-move-philosophy-physics-poetry>

[image: horizontal-scroll.png]
**

The Rooster Moans Poetry Cooperative celebrates Poem in Your Pocket Day! Email not displaying correctly?
View it in your browser<http://us4.campaign-archive1.com/?u=bb3dc7ead7e8fcce474c593af&id=61d8c23677&e=54abf87b8b>.

The Rooster Moans Poetry Cooperative *STRING THEORY*

by Amy King

Try again. Embroider the earthâ€™s arc of belly rising
to fold into mountain. If you lay your head table-side,
a stream trickles out, over rocks, into lunar heights.
Right here beside you. The sheen of a screen replays
distant ringing from a lime green phone, 1950.
It is your mother before she became.
Then a school girl in college clothing.
The floor tiles buckle with sprouting weeds we seeded
with sleep. We stood in the roomâ€™s disintegration,
matter apartâ€”shapeless scenes apiece, looking for form.
Mockingbird nests in the paisley fabric
our scientists embroider with wormholes, ideas
melting with the walls into hair. We are all
separate flesh, sleeker atoms to become parallel people.
We blend with the desks before us, our writing utensils
tuning to forks with fingers, words turning out pupils
of stars on the hunt for dark matter.
Keyboards and dust sponge like doorknobs.

Wood grains in floors become paintings of carpet fibers,
dust mites and personal. We part like walls with zippers
over eyelids to pass through portals called doors.
They smile when we reach with our minds
to turn handles, yielding keyboards from the piano next door.
No navel in the previous mountain sheds
its boney clothes before us. We are as equal
as the ghost birds holy forever scarred songs, aloud ahead.

â€”*Boston Review*, April 2013

Upcoming Workshops

- May: Making Matter Move: Philosophy and Physics in Poetry<http://poetrycoop.us4.list-manage1.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=fa055e06d8&e=54abf87b8b> (Amy King)
- June: Oulipo: U + 2<http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=08f5eec6ff&e=54abf87b8b> (Stephen Teref)
- June: The Psyche of Poetry<http://poetrycoop.us4.list-manage1.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=414b9e3342&e=54abf87b8b> (Ana BoÅ¾iÄeviÄ‡)
- July: Flashing the Border: Poetry and Prose in Cahoots<http://poetrycoop.us4.list-manage1.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=67eab2355b&e=54abf87b8b> (Melissa Studdard)
- August: Apostrophe, Odes, Ekphrasis, Oh, My! <http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=f7c7c8679e&e=54abf87b8b>(Amy King)

Follow on Twitter <https://www.twitter.com/PoetryCoop/> Friend on Facebook<http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=bb6c6a7ac9&e=54abf87b8b> Forward to Friend<http://us4.forward-to-friend1.com/forward?u=bb3dc7ead7e8fcce474c593af&id=61d8c23677&e=54abf87b8b>
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Our mailing address is:
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Brooklyn, NY 11220

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Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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76. Larry Sawyer

Vertigo Diary by Larry Sawyer is now available at BlazeVox Books

Tue 23 Apr 2013

Vertigo Diary by Larry Sawyer is now available at BlazeVox Books.

http://www.blazevox.org/index.php/Shop/new-releases/vertigo-diary-by-larry-sawyer-338/?fb_action_ids=10151574639716694&fb_action_types=og.recommends&fb_source=aggregation&fb_aggregation_id=288381481237582

About VERTIGO DIARY:
Larry’s poetry gives me the best kind of vertigo: the kind where you’re afraid of falling, but when you do you fall into a soft, meaty, sensual, smart ravine that shakes you pretty good, but instead of killing you it turns you into a Thinking Cocktail. What a scary and fine artist Mr. Sawyer is!

—Andrei Codrescu

Larry Sawyer’s Vertigo Diary speaks from a three-fold poetics of self-consciousness, critique and humor so that we chuckle at and choke on our collective shortcomings. This book contains so many thrilling moments of high altitude lyricism that are skillfully balanced by an urbane desire to “progress beyond the / Need to fill our silences with such idiot carcasses.” In the end, Sawyer’s woozy and exquisite poems are shadow messages from the other side

of ourselves, messages that unshackle language and let it loose in a dynamic field of play. When I hear these messages, I feel a rare sense of freedom; that is, “To their telegrams I respond / with a ponderous liberty.”

—Nathan Hoks

The secret love-child of Frank O'Hara and Paul Éluard, Vertigo Diary is a swirling romp into the city—through the mundane to the Pentagon to the not-so-probable. Sawyer's latest maps a world filled with beauty and longing, where the political, pop culture, and literary history meet in “our own private Pompeii.”

—Megan Kaminski

Larry Sawyer’s Vertigo Diary is a fine 21st century example of the poetry of the American Urban Sublime. More Ben Katchor’s Julius Knipl than Nelson Algren’s Frankie Machine, the author serves up a “moment salad” of incidentals in our day world and his sharp ear gets the real news down sans air quotes. Humane and wry, the book reads like the serial composition playing in my head—you just can’t tell what is awaiting you past the next period, comma or enjambment. Dialectic bebop.

—Joel Lewis

In Vertigo Diary, Larry Sawyer gives us poems that are rich in idiosyncratic imagery and elusive, quotable metaphor (“Why was each moment such a miniature Troy?”). Sawyer’s exuberant sensibility has led him to confident lyric expression whose finest moments are beyond context.

—Tony Towle

Larry Sawyer has curated the Myopic Books Poetry Reading Series since 2005. With Lina ramona Vitkauskas he also edits milk magazine. Sawyer is also the co-director of The Chicago School of Poetics. His poetry and literary reviews have appeared in publications including Action Yes, The Argotist (UK), The Boston Review, The Chicago Tribune, Coconut, Court Green, Esque, Exquisite Corpse, Forklift Ohio, Jacket (Australia), The Miami Sun Post, MiPoesias, The National Poetry Review, Ploughshares, The Prague Literary Review, Rain Taxi, Shampoo, Skanky Possum, Tabacaria (Portugal), Van Gogh’s Ear (France), Vanitas, Verse Daily, Vlak (Czech Republic), and elsewhere.

His collection Unable to Fully California is available on Otoliths Press. Sawyer has read his work at venues including the Bonk Reading and Performance Series in Wisconsin, the Chicago Printer’s Row Lit Fest, Columbia College Chicago, The Hideout in Chicago, Myopic Books, The Poetry Center of Chicago, Quimby’s, The School of the Art Institute of Chicago, and Woodland Pattern Book Center in Milwaukee.

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77. Amy King
NEW PUBS OF NOTE by BO - DI - DI - DO - MY
Mon 29 Apr 2013

RISE IN THE FALL. By Ana Bo¾ièeviæ, images by Bianca Stone.

Ana Bo¾ièeviæ is both a poet's poet and the people's poet. Rise in the Fall, her second full-length collection, is a revolutionary book and an *ars poetica* for the polis in which she excludes nothing - even nothing. Navigating literary history, gender, sexuality, economics, family, friends and lovers, she is at ease deploying and subverting the universal political statement and the lyric "I".

A Croatian émigré, Bo¾ièeviæ approaches the English language with a playful objectivity, bouncing back and forth from the conversational to the grand: "This is the whitest shit / I've ever written" she notes in her half-myth "About Nietzsche." Her critique of our time and place is at once empathetic and crude, tender and grotesque. Lucky for us, "beauty [wins] in all its casual terror and pain."

BOOK - http://www.birdsllc.com/index.php?option=com_content&view=article&id=139:rise-in-the-fall&catid=35:books&Itemid=18

REVIEW - http://www.huffingtonpost.com/seth-abramson/national-poetry-month-201_b_3170736.html

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**
*Begging for It**by Alex Dimitrov**

Alex Dimitrov leads us through the streets, bridges, and bedrooms of New York City, sometimes as far away as Buenos Aires and Iceland, and as close as our own darkest corners. A Bulgarian immigrant, Dimitrov writes as both observer of and fervent participant in an "American youth," as his speakers navigate both the physical and emotional landscapes of desire, intimacy, and longing--whether for a friend, a lover, or a self, "Saint or stranger, I still recklessly seek you."

"Alex Dimitrov's passionate, headlong poems seem to want to carve beneath the surface of gestures, beneath the skin, to the warm and dangerous blood beneath--until sex, and the poem itself, are 'a nerve brightly turning in a closed room of the mind--.'...Begging for It is a fierce and memorable debut." --Mark Doty

*

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BOOK - http://www.fourwaybooks.com/2013spring/dimitrov.php
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REVIEW - http://www.publishersweekly.com/978-1-935536-26-0

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*TwERK

LaTasha N. Nevada Diggs*

**

*TWERK unveils an identity shaped by popular media and history, code switching and cultural inclusivity. The poems, songs, and myths in this long-awaited first book are as rooted in lyric as in innovation, in Black music as in macaronic satire. TWERK evokes paradox, humor, and vulnerability, and it offers myriad avenues fueled by language, idiom, and vernacular. This book asks only that we imagine America as it has always existed, an Americana beyond the English language. *

Tweaking parallel languages, rebooting and putting them to (hard, hard) work, TwERK's non-stop shimmy-shimmy embarks on an animé-iigjag idio-lingual-lectical booty-roll and doesn't come down until the break of dawn. La Reina de Harlem responds to Lorca's Big-Apple-opolis heteroglossia with her own inimitable animations, incantations and ululations, twisting tongues so mellifluously that you don't even realize you've been dancing on Saturn with Sun Ra for hours and still could have begged for more. Welcome LaTasha Diggs: this is her many-splendored night out!

--Maria Damon

*BOOK - **http://www.belladonnaseries.org/twerk.html*
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*REVIEW - **http://theoffendingadam.com/2012/11/08/a-door-to-another-ending/
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*proxy

R. Erica Doyle**
*
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PROXY is an unrequited love story in prose poems, where the landscape of the beloved body becomes the windows of New York City, the deserts of North Africa, and the mangroves of the Caribbean. PROXY is a conversation with the calculus, plotting and space against the infinite capacities of desire.

**

How can you sit lie stand lean wade not fidget cross/un/cross your legs tight tight tight while releasing the pressure that is R. Erica Doyle's proxy? To sting while being stung. To drink when famished. Eat Devour quickness. These words "[l]eave enough filth to make a difference." Un/plant the seed. Strain to blossom break. I am exhausted. Returning for more. Unsatiated. This proxy "displace[s] the lust". Yes, "wounds [are] getting deeper."

--Metta Sáma, author of* Nocturne Trio* and *South of Here*
BOOK - http://www.belladonnaseries.org/proxy.html
*
*
*REVIEW -
http://www.lambdaliterary.org/reviews/03/18/proxy-by-r-erica-doyle/*
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*

Gina Myers, Hold It Down

"Gina Myers' aptly-named Hold It Down chronicles the endless effort to keep a lid on hope, that feathered thing that must be denied so the rent can be paid. Everything else Pandora's box let loose has hung around--boredom, sickness, loneliness--but if hope gets out, it gets away. Moving among Brooklyn, Saginaw, and Atlanta, with a soundtrack looping Otis Redding and Johnny Cash, these poems forgo hipster irony for genuine dismay with consumerism, war, and others of the world's ills. Myers' lines break like hearts. Let her speak plainly to you: "This is my life, / this is my life."--Evie Shockley

*
*BOOK - **http://coconutpoetry.org/bookcatalog.htm*
*
*
*REVIEW - <goog_2026958509>**
http://vouchedbooks.com/2013/04/16/gina-myers-hold-it-down/*

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Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2013

131 messages · Wed 24 Apr 2013 – Thu 30 May 2013

May 2013 found the thinned room rising, briefly and with relish, to defend the worth of poetry against a powerful man's public contempt. One hundred and thirty-one messages moved through the list, and its sharpest current answered an economist who had sneered that reading poetry was the mark of an unserious, unproductive life. The room, which had spent years doubting poetry's power itself, discovered that it would not tolerate the contempt when it came from outside — and defended the art it privately worried over with a vigor its own doubts had lacked.

The largest pointed thread was a rebuttal. A prominent conservative historian had disparaged John Maynard Keynes by suggesting his economics were frivolous because he was childless and preferred verse to worldly matters — and the room rose against *"the conservative policy intellectual Niall Ferguson's sneer"*, the casual assumption that a life given to poetry is a life wasted, unserious, insufficiently invested in the future. It was an old prejudice stated baldly by a man with a platform, and the list met it with the indignation of people who had heard it too many times.

The quarrel turned on what poetry is worth. To the sneering economist, reading poetry was a diversion from the real business of the world; to the room, it was the real business — the attention, the memory, the making of meaning that no ledger measures. The list had spent the decade uncertain whether poetry mattered to anyone outside itself, but faced with a powerful man's open scorn, it found its conviction again: that the pursuit he dismissed as idle was, in fact, among the least idle things a person can do.

Around the argument ran the ordinary keeping — a collection of aphorisms announced, readings in Brooklyn, a bit of good personal news, the standing notices. The infrastructure carried on beneath the defense, the small presses and the reading series doing their patient work, the living poetry going on being made in the teeth of the world's indifference and occasional contempt — the reading raised, the aphorism gathered, the small book announced, each a quiet rebuttal to the sneer that none of it was worth a serious person's time.

I have set May down exactly as the archive delivered it — the answer to the economist's sneer, the defense of poetry against the charge of frivolity, and the small keeping beneath — because it was the month the doubting list rediscovered

its conviction the instant the contempt came from outside. A room that will spend years quietly wondering whether poetry matters, and then rise as one to rebuke a powerful man who calls it a waste, is a room that knows the difference between its own honest doubt and someone else’s lazy scorn: private uncertainty about the art’s power is one thing, but the public claim that a life given to poetry is a life wasted is exactly the lie the room existed to refuse.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 131 in all.

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31. Sarah Sarai — God is Walt Whitman on Mickle Street / liking the wealthy well as / those we'...
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35. Cristiana Baik — The Conversant: May 2013 Issue

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36. Adam Fieled — "Space Between and Aesthetics Pt. 1" on Issuu
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44. Lewis Warsh — Brenda Coultas & Lewis Warsh at Unnameable
45. Jonathan Morse — The economist Niall Ferguson undervalues poetry and takes a damaging loss

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46. Chris Stroffolino — New & Old Writings
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48. James Sherry — FW: 11th Annual Independent Publisher's Book PARTY
49. Genji Amino — Tues, May 14 : UNMALNAEBE 10 : LAYNIE BROWNE + LEE ANN BROWN
50. Adam Parrish — Generate This: Final performance for Reading and Writing Electronic Text

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51. David Kirschenbaum — Boog Wants Your Oakland, Calif. Words & Images
52. Rosemary Badcoe — Call for submissions - Antiphon issue 8
53. Tim Trace Peterson — Fwd: This Wednesday: Troubling the Line at BGSQD (a NY Launch)
54. Sophie Seita — UnAmerican Activities Reading Series
55. gabriel gudding — Ecopoetics and the Disavowal of the Slaughterhouse

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56. John Jack Jackie Edward Cooper — These Are Aphorithms
57. Rob McLennan — Tuesday poem #5 : Stephen Collis : La Defence
58. Murat Nemet-Nejat — Re: The economist Niall Ferguson undervalues poetry and takes a damagin...
59. Adam Fieled — The Purification Chain "Into" Ontology
60. skyplums — Re: Brenda Coultas & Lewis Warsh at Unnameable
61. Sharon Dolin — Reading in Brooklyn for THE GEORGIA REVIEW Friday, May 17th

8 MAY 2013

62. Rob McLennan — above/ground press interview in Boog City,
63. amy king — A Furniture Press Books Affair : NYC Fundraiser - TOMORROW NIGHT
64. Stan Mir — Online Poetry Workshop with Stan Mir - June 2 - July 28
65. susan maurer — JOSEPHINE BUTLER. by Susan H.Maurer
66. Jennifer Karmin — Red Rover Series / Experiment #63

9 MAY 2013

67. David Kirschenbaum — OT: Help Bring Major Matt to Me Me Me Live at BoogFest
68. Rob McLennan — letter to norma cole (some notes on the prose poem,
69. William Slaughter — Notice: Mudlark
70. Megan M. Garr — Three Versals for Versal 11
71. Laura Wetherington — Textsound Issue 16
72. Cheryl Pallant — Norman Fischer poetry reading June 4

10 MAY 2013

73. Rob McLennan — letter to norma cole (corrected link,
74. Rob McLennan — new from above/ground press: GOVERNMENT, by Jason Christie

11 MAY 2013

75. Halvard Johnson — Remains To Be Seen

13 MAY 2013

76. Tim Trace Peterson — Tuesday: Troubling the Line at City College (and more upcoming events!)
77. Nicholas Leaskou — Poet as Radio: Carla Harryman Live on May 19!
78. Paul Siegell — Philly: Mel Nichols, Paul Siegell & Anne E. Johnson
79. reJennifer Bartlett — Please Come Support Robert Grenier

14 MAY 2013

80. Adam Fieled — Changes Pt. 2: "Into Ontology"
81. James Yeary — Sound Poetry from Chile in Bushwick
82. Cristiana Baik — The Conversant: Call for Submissions
83. Rob McLennan — new from above/ground press: MNEMOTECHNICS, by Jessica Smith
84. Rob McLennan — Tuesday poem #6 : j/j/ hastain
85. Al Filreis — PoemTalk #66 - on Yeats

15 MAY 2013

86. Dana Teen Lomax — Jennifer Firestone's Flashes & Feminist Neo-Benshi in Santa Cruz
87. Camille Martin — “At first I was adrift . . .”: review of Camille Martin’s LOOMS
88. Camille Martin — 12 minimalist poems in the new Otoliths
89. { brad brace } — Pencil Palace
90. sam truitt — Catherine Taylor & Sam Truitt @ The St. Marks on Friday, May 17
91. The University of Arizona Poetry Center — Tyler Meier Named New Executive Director of the ...
92. amy king — CALL FOR WORK: Poets for Living Waters
93. Amy King — CALL FOR WORK: Poets for Living Waters
94. Roxanne Hoffman — These Are Aphorithms
95. Krystal Languell — contest: experimental prose by women
96. Paul Nelson — Notes on Anuncio's Last Love Song
97. Jesse Glass — Review by Alfred Starr Hamilton--I am Immune
98. Jesse Glass — Will be in Los Angeles in Late August/ Early September Looking for Readings

16 MAY 2013

99. Christophe Casamassima — Bellen's WABAC MACHINE now available
100. Rob McLennan — new from above/ground press: punchlines, by Aaron Tucker
101. Séamas Cain — Jack Kerouac in Dublin, Ireland
102. Adam Fieled — "Aesthetics Pt. 1" on Issuu
103. Francesco Levato — Summer Seminars at the Chicago School of Poetics
104. Genji Amino — Tues, May 21 : UNMALNAEBE 11 : MICHAEL GOTTLIEB + ALAN DAVIES

17 MAY 2013

105. David Kirschenbaum — Exhibit at Boog's Small Press Fair / List of Fest's Participants
106. Joel Weishaus — "Beginner's Mind" Blog
107. Susan Webster Schultz — "She's Welcome to Her Disease": Dementia Blog, Volume Two
108. amy king — SATURDAY / TOMORROW - Amy King, Hafizah Geter, Jason Schneiderman, George Wallac...
109. Turtleneck Press — Amy Saul-Zerby poetry video promo

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110. Stuart Ross — This week on The Week Shall Inherit The Verse: Carol A. Stephen
111. David Kirschenbaum — Bklyn, 6/7: Lauren Russell & E. Berrigan, Fiorini, Fuhrman, Kerr
112. David Kirschenbaum — Advertise in Boog City's Festival Program Issue

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113. Paul Siegell — Geekadelphia's Geek of the Week!
114. Rob McLennan — my first two novels,

21 MAY 2013

115. Jennifer Karmin — Midwest Small Press Festival: want to participate?
116. Rob McLennan — Tuesday poem #7 : David W. McFadden
117. Kimmelman, Burt J. — Marsh Hawk Press Book Launch
118. Steve Clay — Small Press / Mimeograph Revolution, 1940s-1970s
119. Meryl DePasquale — recs for contemporary poetry with witches?

22 MAY 2013

120. Alan Sondheim — Taksim (please post, project we've been working on)
121. Sharon Dolin — Harryette Mullen contact?

23 MAY 2013

122. Lewis, Susan — MadHat Lit is up & running!
123. Séamas Cain — Visual Creole
124. susan maurer — JOSEPHINE BUTLER, a collection of poetry by Susan H. Maurer

24 MAY 2013

125. Sharon Dolin — May Swenson Centennial Tribute this Tues. eve at Poets House @ 7pm
126. Adam Fieled — "Various Notes on the Soul..."

25 MAY 2013

127. RP — Call for Submissions: The Long Poem Library
128. Adam Fieled — "Space Between: A New Gestalt Approach..."

30 MAY 2013

129. amy king — TOMORROW NIGHT - 2 BIG BROOKLYN READINGS!!!!
130. Amy King — TOMORROW NIGHT - 2 BIG BROOKLYN READINGS!!!!
131. Charles Bernstein — Berssenbrugge & Bernstein book party June 8 in NY

1. John Jack Jackie Edward Cooper
These Are Aphorithms
Wed 24 Apr 2013

I invite the list to visit my recently created blog -- a window, often more, from week to week -- specially designed to accommodate those who wish to travel far but light: portmanteau in hand ...

http://aphorithms.blogspot.com

Bon voyage!
Jack *COOPER*

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2. Jen Tynes
Horse Less Press Open Reading Period
Wed 24 Apr 2013

Horse Less Press
Call for Book Manuscripts, Poetry & Cross-Genre Writing
Open until May 31
Editors: Jen Tynes, Michael Sikkema, Erika Howsare, and Jen Denrow
horselesspress.com

We are interested in full length (60 pages or more) manuscripts of poetry or cross-genre writing. Please include an acknowledgements page. We prefer PDFs.
To submit, visit our Submittable page:
https://horselesspress.submittable.com/submit

Manuscripts will be read by all four of our editors as well as a team of trusted and brilliant readers. We will select 1-2 manuscripts from this reading period to publish in 2014. We will make decisions and announcements no later than August 31, 2013. Please don't query before that date. We're happy to accept simultaneous submissions, but please contact us immediately if your manuscript has been accepted elsewhere. We will raise a glass with you.

We do not read blind. We are equally interested in publishing writers we know and writers we don't, and we believe that the writer-publisher relationship is important to the success of a book. We want to collaborate with our authors to create the best books possible. In your cover letter, please tell us why you think Horse Less Press is a good fit for your manuscript. Please also tell us a little bit about your vision for the publication and promotion of your book.

We are uncomfortable with reading fees, but we are also uncomfortable working with authors who aren't readers and supporters of small press

publishing. When you submit your manuscript, we ask that you pre-order one of our 2013 titles (Kristin Abraham's *The Disappearing Cowboy Trick* or Stephanie Anderson's *In the Key of Those Who Can No Longer Organize Their Environments*) for $15. This is the regular cost of the books, which doesn't include shipping or the fee for using Submittable; there is no extra fee for reading your manuscript. That is to say, it's a good deal.*Please remember to specify which book you want in your cover letter. * If you don't specify, we'll choose for you. Abraham and Anderson's books will be mailed by late summer.

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3. David Kirschenbaum

Welcome to Boog City 7 Lineup, in Progress

Thu 25 Apr 2013

Hi all,

A month into booking, I wanted to let everyone know how things are looking so far with the 7th Annual Welcome to Boog City festival of poetry, music, and theater. First we've added an extra day, bringing the festival to four days, beginning Fri. Aug. 2 and concluding on Mon. Aug. 5, Boog's 22nd anniversary.

Second, we've secured Sidewalk Cafe for the night time show on Sun. Aug. 4. It'll play host to our fourth Boog Poets Theater night, featuring performances of short plays written and performed by writers and actors from our community, as well as our Classic Albums Live series, which we're excited to announce will feature, for its 15th Anniversary, Major Matt Mason USA’s Me Me Me performed by area musical acts.

And below this note is what else we'll be featuring.

best,
David

Local Poets:
Marina Blitshteyn
Leopoldine Core
Steve Dalachinsky
Ray DeJesus
Tony Iantosca
Becca Klaver
Alan Kleiman
Ron Kolm
Yuko Otomo
Daniel Owen

Morgan Parker
Montana Ray
Larissa Shmailo
Sampson Starkweather
Paige Taggart
Maribeth Theroux

Visiting Poets:

—from Baltimore
Christophe Casamassima

—from Boston
Suzanne Mercury
S.M. Stone

—from Chicago
Toby Altman

—from Detroit
Sarah Jeanne Peters

—from Philadelphia
Tom Devaney

—from Pittsburgh
Jenny Johnson

—from Rosslyn, Va.
Tony Mancus

d.a. levy lives: Celebrating Renegade Presses Series
Baltimore's Publishing Genius Press

BoogWork Workshop Series
Amy King-reading and giving workshop
Joseph Keckler-music

Our Annual Panel, Once Again On the Small Press
Curated and moderated by Kimberly Ann Southwick,
Boog City's small press editor, and the editor of Gigantic Sequins.

Musical Acts
Bird To Prey
Cannonball Statman
Phoebe Novak
Brandon Perdomo
Richard Ringer
Soul Candy

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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4. Rob McLennan
stan rogal's brautiganesque,
Thu 25 Apr 2013

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my introduction to stan rogal's new poetry collection, love's not the way to (bookland press, 2013), a collection of short poems influenced by the work and life of american poet richard brautigan, is now online at the toronto review of books,

http://www.torontoreviewofbooks.com/2013/04/stan-rogals-brautiganesqe/

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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5. Rob McLennan
new(ish) on rob's clever blog
Thu 25 Apr 2013

-- Deborah Poe, the last will be stone, too
-- 12 or 20 (second series) questions with Richard Van Camp
-- Ongoing notes: late April, 2013
-- Jacqueline Turner, The Ends of the Earth
-- Miranda July, It Chooses You
-- The Ottawa Blogging Library: blog review,
-- Skanky Possum Presents Poets mclennan and McNair in Toronto, April 28
-- 12 or 20 (second series) questions with Elisabeth de Mariaffi

-- Stephen Collis, To the Barricades
-- Susan Steudel, New Theatre
-- Q&A with rob mclennan, for Ribbon Pig
-- Daphne Marlatt, Liquidities: Vancouver Poems Then and Now
-- 12 or 20 (second series) questions with Paul Wm. Zits
-- Shannon Maguire, fur(l) parachute
-- Etgar Keret, Four Stories
-- A series of author photos: rob mclennan by Kerr, McInnes + Fowler
-- 12 or 20 (second series) questions with kevin mcpherson eckhoff
-- A Short Film About My Father -- new short fiction, at Numero Cinq
-- Pneumatic Antiphonal, Sylvia Legris
-- The Olive Reading Series: season thirteen,
-- 12 or 20 (second series) questions with Howard Chaykin
-- Profile of Karl Jirgens' Rampike magazine, with a few questions
-- 12 or 20 (second series) questions with Tamas Dobozy
-- Charles Bernstein, Recalculating
-- my Electronic Poetry Center - EPC author page has been updated
-- new from above/ground press: new titles by mclennan, Sand, Gelns and Lindner + OConnor, and The Peter F Yacht Club,
-- 12 or 20 (second series) questions with Gillian Savigny
-- Arielle Greenberg, Shake Her
-- Six poems for King Kong
-- Ongoing notes: late March, 2013
-- 12 or 20 (second series) questions with Melanie Hubbard
-- William Hawkins introduction for the VERSeOttawa Hall of Honour
-- Jenna Butler, seldom seen road
-- 12 or 20 (second series) questions with kathryn l. pringle

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
with 2013/20th anniversary subscriptions now available!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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6. Martha King
Edmund and Edward at Prose Pros!
Fri 26 Apr 2013

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* *** P R O S E P R O S **

Our 6th season!

hosted by Martha King & Elinor Nauen* *

*Edmund Berrigan *&* **Ed Friedman*

Thursday, May 9, 2013

6:30 to 7:45 p.m. (starts & ends on time!)

at the SideWalk Café

94 Avenue A at 6th Street, NYC (F to Second Avenue, exit at First Avenue or R to 8th Street, walk east to A.)

Edmund Berrigan is the author of two books of poetry, *Disarming Matter*(Owl Press, 1999) and *Glad Stone Children* (Farfalla, 2008). This month Letter Machine is publishing his "quasi-memoir," *Can It!* He is editor of the *Selected Poems of Steve Carey* (Sub Press, 2009), and co-editor with Anselm Berrigan and Alice Notley of *The Collected Poems of Ted Berrigan* (University of California, 2005) and *The Selected Poems of Ted Berrigan* (University of California, 2010). Currently he is an editor for the poetry mags *Vlak *and *Brawling Pigeon* and is on the editorial board of *Lungfull!*

Ed Friedman came here from California but as artistic director of the St. Marks Poetry Project for 16 years established himself in middle of the world of New York and published nine books of poetry and prose, among them: *The Telephone Book; Humans Work;** **Mao & Matisse; *and *Drive Through the Blue Cylinders.** *He has collaborated with visual artists Robert Kushner (*The New York Hat Line** *and *Away)* and Kim MacConnel (*La Frontera* and *Lingomats*) and given readings and performances at the Museum of Modern Art, The Kitchen and the Public Theater.

* *

WHERE: The back room of the East Village's SideWalk Café. All readings are on Thursdays at 6:30 (sharp), usually the first Thursday of the month. One drink minimum (or purchase a munchie). No cover charge but we do ask for a generous contribution, which goes to the readers.

* *

*WHY:** *There are hundreds of poetry readings in New York City every month, but just *one* series—*Prose Pros*—dedicated solely to prose. Here you can

hear stories, essays, criticism, biography, and work in-between. If you'd been at the Side Walk earlier this year you have heard *Mark Jay Mirsky* working out a sexy New York story as we listened … *Sarah Falkner* making geology hilarious…*Andrei Blatnick** *packing a novel's worth of incident and emotion into a 3-page story … *Ammon Shea** *comparing Dan Quayle's spelling prowess to that of Thomas Jefferson … *Bob Rosenthal* dishing intimate tales of Allen Ginsberg…*David Berrigan* ruminating on evolutionary biology and life with his poet father. *So d**on't** miss our next reading**, Join us on May 9.*

Coming up in JUNE: Mike DeCapite & Vincent Katz.

Martha King: [redacted]

Elinor Nauen: [redacted]

Or find us online by "friending" Prose Pros on Facebook.

What We've Been Up To

Readers in the *2012-13* season so far: Martine Bellen, Mark Mirsky, Andrej Blatnick, Andrew Levy, Ammon Shea, Bob Rosenthal, Sarah Falkner, Carl Watson, Martha King, David Berrigan, plus a one-off exquisite corpse constructed of bits from 5 years worth of readings, performed by Elinor, Francis (Levy), Mike (DeCapite) and Martha, which led off Boog City's summer 2012 festival last August.

Readers in the *2011-12* season were Francis Levy, Mischa Merz, Mitch Levenberg, Diane Simmons, David Henderson, David Wilentz, Andrei Codrescu, Elinor Nauen, Mike DeCapite, Stephanie Dickinson, Ann Rower, Litia Perta, Drew Hubner, Tsipi Keller and Lewis Warsh.

Readers in *2010-11:* Phillip Lopate, Burt Kimmelman, Andrei Codrescu, CA Conrad, Eileen Myles, Basil King, Siri Hustvedt, Philip Dray, Donald Breckenridge, Sparrow and Foamola.

Readers in *2009-10:* Joyce Johnson, Tony Towle, Monica de la Torré, Peter Schjeldahl, Sarah Schulman, Lenore Skenazy, Martha King, Bob Holman, Elinor Nauen, Alex Webb & Rebecca Norris Webb, Pierre Joris, Sanjay Agnihotri, JP Borum, Basil King, and Michael Heller.

In* **2008-09*: Terrence Winch, Michael Lally, Chuck Wachtel, Tom Carey, Carmen Firan, Barbara Henning, Mike DeCapite, Lee Lowenfish, Joan Silber, Dani Leone, Nahid Rachlin, and Diane Simmons.

In *2007-08,* Jocelyn Lieu, Mort Zachter, Hettie Jones, Stan Alpert, Peter Trachtenberg, Stephanie Dickinson, Sharon Mesmer, Andrei Codrescu, Eileen Myles, Susan Sherman, Maggie Dubris, Geoffrey O'Brien, Martha King, and Elinor Nauen.

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7. Kimmelman, Burt J.

Lunch Poems at the Graduate Center (NYC), May 3rd at 1, CUNY Chapbook Festival

Sat 27 Apr 2013

Join us for a Lunch Poems Reading
Curated by *EOAGH* for the CUNY Chapbook Festival

Featuring: Abigail Child, Jaime Shearn Coan, EC Crandall, Paolo Javier, Patricia Spears Jones, Burt Kimmelman, and Susan Landers. Hosted by Tim Peterson.

May 3rd, 1-2 PM
at the CUNY Chapbook Festival
CUNY Graduate Center
365 Fifth Avenue (catty corner from the Empire State Building)
NYC

CUNY Chapbook Festival:
http://www.pw.org/content/city_university_of_new_york_chapbook_festival

Directions: http://www.gc.cuny.edu/Home

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8. Lisa Jarnot

summer writing workshop in jackson heights queens

Sat 27 Apr 2013

Hi All,

I'm going to be running another writing workshop in the NYC area this summer. I'd really appreciate it if you could forward this to any interested parties.

Thanks,
Lisa Jarnot

This summer I'll be continuing the theme of *The Poet's Notebook* with an emphasis on *The Five Senses*. The class will run for ten weeks, with a sequence of two week segments exploring the fields of sight, hearing, taste, smell, and touch.

We'll experiment with braille and sign language and synesthesia, and we will think about our habits as writers (what sensory information do we favor? what sensory information do we ignore?).

The class is open to creative people of all kinds, and the dates of meetings are Mondays (6 pm to 8:30 pm):

June 3, 10, 17, 24,

July 1, 8, 15, 22, 29,

Aug 5

Fee for the class is $300 ($275 for returning students) and the class will be held in Jackson Heights, Queens.

Contact me at [redacted] to register.

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9. Eric Elshtain
New from Beard of Bees
Sun 28 Apr 2013

We are happy to present our latest number

I Feel Good by Sarah Sarai

http://www.beardofbees.com/sarai.html

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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10. Jonathan Morse
My latest photochapbook
Sun 28 Apr 2013

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is devoted to a few attempts at seeing color under Hawaii's changing light. It's available at

http://issuu.com/jonathan-morse/docs/nx_body

and it's free.

Jonathan Morse

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11. Adam Fieled
"*Changes: Aesthetics and Ontology*"
Sun 28 Apr 2013

"Changes: Aesthetics and Ontology" collects all my recent notes about a new gestalt approach to both aesthetics and ontology:

http://www.scribd.com/doc/137752888/CHANGES-AESTHETICS-AND-ONTOLOGY

Thanks!
Adam Fieled [redacted]

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12. Halvard Johnson
Fwd: TRUCK
Sun 28 Apr 2013

Only TWO MORE DAYS for my editorial hand at the wheel of TRUCK!

so send your submissions to me NOT TO THIS EMAIL, but to

[redacted], and include the word TRUCK at the head of the subject field.

TRUCK is at: http://halvard-johnson.blogspot.com/

thanks,
john

--
Dr. John M. Bennett
Curator, Avant Writing Collection
Rare Books & Manuscripts Library
The Ohio State University Libraries
1858 Neil Av Mall
Columbus, OH 43210 USA

Luna Bisonte Prods
137 Leland Ave.
Columbus, OH 43214 USA

[redacted]
www.johnmbennett.net
http://www.library.osu.edu/sites/rarebooks/avantwriting/
http://www.flickr.com/photos/beblank/sets/
http://www.lulu.com/spotlight/lunabisonteprods<http://stores.lulu.com/lunabisonteprods>
http://www.flickr.com/photos/cmehrlbennett
http://johnmbennettpoetry.blogspot.com/

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13. Tim Trace Peterson

Fwd: Brooklyn Independents this Wednesday: Andrew Levy, Star Black, and Colette Inez

Mon 29 Apr 2013

---------- Forwarded message ----------
From: "Tim Trace Peterson" <[redacted]>
Date: Apr 28, 2013 9:00 PM
Subject: Brooklyn Independents this Wednesday: Andrew Levy, Star Black, and Colette Inez
To: <[redacted]>
Cc:

Brooklyn Public Library presents Brooklyn Independents:
Colette Inez, Star Black, and Andrew Levy

Renowned poets from Melville House and EOAGH read from their books

Wednesday May 1 at 7 PM

at the Central Library

10 Grand Army Plaza, Brooklyn NY

(this reading will take place on the plaza)

http://www.brooklynpubliclibrary.org/<http://r20.rs6.net/tn.jsp?e=001AmXxSfi4Sxd5gBeUuLja74PcGLwgQkup59nxKu5hpyAYQDLCu6nz5O37Kuo_Y7ixTZLSO_TLSj2erfmZx9AzdFba2Q_bVBkQcmr0mXLl-O1zjium12h-WgHetOeuXOTX>

Star Black is a world-renowned photo-journalist operating out of her mid-Manhattan home. She is co-founder of the wildly popular poetry reading series at the KGB Bar in Manhattan's East Village, and the author of five books of poems: *Double Time, Waterworn, October for Idas, Balefire* and most recently, *Ghostwood* from Melville House Press.

Colette Inez is the author of ten books of poetry, including *Clemency and Getting Under Way: New and Selected Poems* and her new book, *Spinoza Doesn't Live Here Anymore* (Meville House Press). Inez is the recipient of numerous awards for poetry, including two fellowships from the National Endowment for the Arts, a Guggenheim Foundation award, and two Pushcart Prizes. She teaches poetry at Columbia University.

Andrew Levy is an activist, teacher and dad. He's the author of fourteen books, most recently *Don't Forget to Breathe* (Chax Press), *Nothing is in Here* (EOAGH Books) and *Cracking Up* (Truck Books). He's an essayist, a journalist, and a fiction writer. He teaches critical thinking as well as journalism

at CUNY's Manhattan Community College. With Roberto Harrison, Andrew published the poetry journal Crayon from 1997 to 2008.

EOAGH publishes contemporary poetry and criticism (innovative, experimental, avant-garde, queer, trans). They publish books as well as a yearly journal. http://eoagh.com

Melville House is an independent publisher located in Brooklyn, New York, It was founded in 2001 by sculptor Valerie Merians and fiction writer/journalist Dennis Johnson.

- - -

The reading will take place on the plaza. In case of rain, it will be moved to the Dweck Center on the lower level of the library.

Books will be available for sale at the program.

This series is supported in part by the National Endowment for the Arts.

[image: Join Our Mailing List]<http://visitor.constantcontact.com/email.jsp?m=1102546510258> Forward email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=snijo9cab&m=1102546510258&ea=tscotpeterson%40gmail.com&a=1113224907154>

<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=001pHwtX1yFx2DzI429WJLf0w%3D%3D&llr=snijo9cab> <http://www.constantcontact.com/index.jsp?cc=TEM_News_234> This email was sent to [redacted] by [redacted] |

Update Profile/Email Address<http://visitor.constantcontact.com/do?p=oo&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=001pHwtX1yFx2DzI429WJLf0w%3D%3D&llr=snijo9cab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=001pHwtX1yFx2DzI429WJLf0w%3D%3D&llr=snijo9cab>™ | Privacy Policy <http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>. Tim Peterson (Trace) | 677 Classon Ave, Apt 4RF | Brooklyn | NY | 11238

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14. Rob McLennan

new from above/ground press: tether, by Jill Stengel

Mon 29 Apr 2013

---

tether
by Jill Stengel
$4

> something to do with a red ball
> and bouncing
> in order
> something about not missing
> and rotating
> rotation

Poet and publisher Jill Stengel founded a+bend press in 1999 as the print component of her poetry reading and publication series held in San Francisco's historically-rich North Beach, producing a chapbook for each reader. Later she added a journal, mem, featuring writing by poet-mothers raising young children.

Dear Jack, Jill's first full-length collection, will be available this Spring from Black Radish Books. Nearly a dozen of her chapbooks have been published, some of which can be viewed online at dusie.org and other sites. Her writing has also appeared in print and online journals and anthologies, including Boog City, Kindergarde, Otoliths, Try, and Touched by Adoption. She has taught poetry and book arts, participates in poetry collectives, and is active in the Poet-Moms listserv community.

http://www.blackradishbooks.org/stengel.html

Jill currently lives in Davis, CA with her family of one husband, three children, and an oft-changing number of non-human animals.

published in Ottawa by above/ground press
April 2013
a/g subscribers receive a complimentary copy

Produced in part as a handout at the 2013 CUNY Chapbook Festival, Proshansky Auditorium, CUNY, New York NY, May 3-4, 2013. Thanks much to Arielle Guy for her support and assistance.

http://centerforthehumanities.org/events/The-2013-Chapbook-Festival

To pick up a free copy (while supplies last) at the festival, find the dusie table.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/04/new-from-aboveground-press-tether-by.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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15. Jonathan Morse

Victoriana: Dickinson, Conrad, Pound, Wikipedia

Mon 29 Apr 2013

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http://theartpart.jonathanmorse.net/2013/04/mistah-tennyson-he-dead/

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16. Derek Beaulieu

new from NO PRESS: Peter Jaeger's A FIELD GUIDE FOR SILAS

Mon 29 Apr 2013

NO PRESS IS PROUD TO ANNOUNCE THE PUBLICATION OF:

A FIELD GUIDE FOR SILAS
a nomadic 'new nature' montage through Silas Marner and Middlemarch
By Peter Jaeger

Produced in a limited edition of 50 handbound copies.
$4 each

Peter Jaeger¹s research and teaching interests include Contemporary Poetry and Poetics; Conceptual Writing and Text-Based Art; Canadian Literature; Ecopoetics; Comparative Religion and Literature; Psychoanalysis and Literature. His published work includes the poetry collections Power Lawn (Coach House Books 1999), Eckhart Cars (Salt 2004), Prop (Salt 2007), Rapid Eye Movement (Reality Street Editions 2009) and The Persons (Information as Material 2011), as well as the critical study ABC of Reading TRG: Steve McCaffery, bpNichol, and the Toronto Research Group (Talonbooks 2000). Writing by Jaeger has appeared in Performance Research, West Coast Line, Sulfur, the Journal of British and Irish Innovative Poetry and numerous other journals. He is currently writing a book on John Cage, which is set to be published by Continuum Press in 2013.

To order, please email
[redacted]
www.derekbeaulieu.wordpress.com

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17. Mark Young

Issue #29 of Otoliths is now live

Tue 30 Apr 2013

When I started *Otoliths* seven years ago, I wondered if it would grow, if it would survive. That wondering is now far behind me, & even a cursory glance at the lineup below indicates how wide-ranging the journal has become in literary & artistic endeavor & scope, how truly international it now is.

Otoliths issue 29, the southern autumn issue<http://the-otolith.blogspot.com/>, contains a lot of new work from a lot of people: Mark Cunningham, Susan Lewis, Aditya Bahl, Jal Nicholl, Andrew Topel, Pete Spence & Andrew Topel, Julian Jason Haladyn, Ed Baker, John Ryan, Francesco Aprile, Unconventional Press, Kyle Hemmings, Philip Byron Oakes, Marco Giovenale, Sheila E. Murphy & John M. Bennett, Jim Leftwich & John M. Bennett, Thomas M. Cassidy & John M. Bennett, John M. Bennett, John W. Sexton, Louie Crew, Sy Roth, Jack Galmitz, Anthony J. Langford, Mark Melnicove, Yoko Danno, Pam Brown, Eleanor Leonne Bennett, A. J. Huffman, John Veira, Maria Zajkowski, Camille Martin, Wayne Mason, Bobbi Lurie, Darren C. Demaree, Michael Stutz, James Mc Laughlin, Howie Good, Reed Altemus, Tammy Ho Lai-Ming, Johannes S. H. Bjerg, Vernon Frazer, Jeremy Freedman, John Pursch, dan raphael, Sheila e. Black & Caleb Puckett, Ricky Garni, Jack Collum & Mark DuCharme, Kathryn Yuen, Tim Wright, Mark Reep, Gary Barwin, Taylor Reid, harry k stammer, Marcia Arrieta, Anna Ryan-Punch, Katrinka Moore, Neil Ellman, Sally Ann McIntyre, Jeff Harrison, Joe Balaz, Boyd Spahr, Tony Beyer, Jim Davis, Chris Brown, Sam Moginie, Lakey Comess, Alberto Vitacchio, Jorge Lucio de Campos translated by Diana Magallón & Gregory Vincent St. Thomasino, Rebecca Rom-Frank, Craig Cotter, Javant Biarujia, Carla Bertola, Iain Britton, Anne Elvey, Bob Heman, Donna Fleischer, J. D. Nelson, sean burn, Spencer Selby, Charles Freeland & Rosaire Appel, Paul Dickey, Michael D Goscinski, Kathup Tsering, Miro Bilbrough, Chris Holdaway, Samuel Carey, Paul Pfleuger, Jr., Michael Brandonisio, Willie Smith, Mercedes Webb-Pullman, Bogdan Puslenghea, Andrew Pascoe, Scott Metz, Marty Hiatt, Eric Schmaltz, Sam Langer, & bruno neiva.

In addition, this issue features *147 Million Orphans: A haybun folio*curated by Eileen R. Tabios, containing work from Eileen R. Tabios, Tom Beckett, j/j hastain, John Bloomberg-Rissman, Aileen Ibardaloza, Thomas Fink, Sheila E.

Murphy, Michael Caylo-Baradi, Jean Vengua, William Allegrezza, & Patrick James Dunagan & Ava Koohbor.

Enjoy. Be amazed. Be delighted. Be entertained.

Mark Young

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18. Rob McLennan

dusie : the tuesday poem,

Tue 30 Apr 2013

Over at the Swiss online journal Dusie (http://www.dusie.org/), editor/publisher Susana Gardner is allowing me to curate a weekly poem on the dusie blog. On Tuesday, April 9, 2013, the series opened with "On Recovery," a poem by American poet Elizabeth Robinson (currently the Hugo Fellow at the University of Montana). The Tuesdays that immediately followed included the poem "Cityscape," by Kansas poet Megan Kaminski, "from Winter of Weak Welcome" by Toronto poet Marcus McCann and "ANGEL GOING POW" by American poet (and current Toronto resident) Hoa Nguyen.

http://dusie.blogspot.ca/

The series aims to publish a mix of authors from the dusie kollektiv, as well as Canadian and international poets, ranging from emerging to the established. Over the next few weeks and months, watch for new work by dusies and non-dusies alike, including Stephen Collis, j/j hastain, David W. McFadden, Edward Smallfield, Er¡n Moure, Roland Prevost, Maria Damon, Rae Armantrout, Jenna Butler, Cameron Anstee, Sarah Rosenthal, Kathryn MacLeod, Camille Martin, Pattie McCarthy, Stephen Brockwell, Rosmarie Waldrop, Nicole Markoti and Deborah Poe.

A new poem will appear every Tuesday afternoon, Central European Summer Time, just after lunch (which is 8am in Central Canada terms).

I was fortunate enough to participate in a number of dusie projects, including the fifth dusie kollectiv, and guest-edited Dusie 10: the Canadian issue.

http://www.dusie.org/issueten.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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19. Adam Fieled
"Changes" on Issuu
Tue 30 Apr 2013

"Changes," for those who like the Issuu format best, is now on Issuu:

http://issuu.com/afieled/docs/changesaestheticsontology

Thanks!
Adam Fieled [redacted]

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20. Eric Elshtain
New Lost Hardy Boy Manuscript!
Tue 30 Apr 2013

Delve into the boys' shenanigans via

CHVMS

unearthed by Matthias Regan!

http://www.beardofbees.com/regan.html

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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21. Carolyn Guinzio
YEW #19
Wed 1 May 2013

Yew: A journal of innovative writing and images by women.

YEWJOURNAL.COM <http://yewjournal.com/> <http://yewjournal.com/>

New May Yew!

Greener trees, longer days and a new issue of YEW, featuring Jennifer Firestone, Jill Magi, Hannah Jansen, Natasha Sweeten, and collaborative work by Marthe Reed and j/j hastain. We are excited to present this fantastic new work.

After the appearance of the June issue there will be a two-month hiatus, however YEW will continue to accept submissions over the summer months.

All current and archived content can be accessed from the “ISSUE DETAILS” page.

Edited by Stephenie Foster and Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently accepting submissions, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn and Stephenie

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22. Halvard Johnson

Welcome to Truck's new driver for May

Wed 1 May 2013

Many, many thanks to John "Mile-a-minute Thrills" Bennett for a wild ride through April.

Beginning today, our driver for the month will be Orchid Tierney.

Hit the road, Orchid.

Serving the tri-state area.

Halvard Johnson
==========

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>

<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
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23. Tim Trace Peterson

Fwd: This Friday: EOAGH Lunch Poems Reading at CUNY Chapbook Fest

Wed 1 May 2013

---------- Forwarded message ----------
From: Tim Trace Peterson <[redacted]>
Date: Wed, May 1, 2013 at 10:51 AM
Subject: This Friday: EOAGH Lunch Poems Reading at CUNY Chapbook Fest
To: [redacted]

EOAGH Lunch Poems Reading
at the CUNY Chapbook Festival

featuring Abigail Child, Jaime Shearn Coan, EC Crandall, Paolo Javier, Patricia Spears Jones, Burt Kimmelman, and Susan Landers

Friday, May 3 at 1 PM

*at the CUNY Chapbook Festival *

CUNY Graduate Center

365 Fifth Avenue

NYC

Hosted by Tim Trace Peterson

http://chapbookfestival.org/<http://r20.rs6.net/tn.jsp?e=001CWCeELejV3xcSP-W7bDlI5fIRXZBN9kI2gzuhTlzeTyEnYNlSJ7_zdkTAn4T4sD_5OHMeG3OyMgN7KrLWJqUH5eA5URNkQ1uQ4zD_dYrIVE3MoMSBI6wGw==>

http://eoagh.com<http://r20.rs6.net/tn.jsp?e=001CWCeELejV3w3v-1Hc2lc39j0KXJhZbg--wG3FF1mCLDzMP5bcyckI3TUJBApx9b-BLEKRCdbxUYhdFDx9MNiQ2M878DuPmmi>

Abigail Child is a media artist and writer whose original montage pushes the envelope of sound-image relations. Child is the author of 5 books of poetry (*A Motive for Mayhem, Scatter Matrix* and *Artificial Memory* among them) and a book of critical writings: THIS IS CALLED MOVING: A Critical Poetics of Film from University of Alabama Press (2005). Her newest book of poetry, *MOUTH TO MOUTH* is forthcoming from EOAGH Books this summer. Child has taught film/video production and history at various schools and is currently Senior Faculty at SMFA, Boston. Her home is in NYC.

Jaime Shearn Coan lives in Brooklyn, New York, teaches creative writing and literature at City College, and leads a long-standing writing workshop with LGBT elders through the NY Writers coalition. His poems have appeared in several journals and his artist book, *Dear Someone*, the product of a

collaborative queer letter-writing project, is distributed through Printed Matter. A 2012 Poets House Emerging Poets Fellow, Jaime has been awarded residencies at the Virginia Center for the Creative Arts and Saltonstall Arts Colony.

EC Crandall's poems have been published in *PANK, Jupiter 88, Gay Shame*, and *The Trans Literary Reader*. Crandall is co-author of the satiric novel *Executive Privilege*, and teaches in the University Writing Program at Columbia University.

Paolo Javier is the current Queens Borough Poet Laureate. Author of several books and chapbooks of poetry, most recently *The Feeling is Actual*(Marsh Hawk Press), Javier is also as the publisher of a Queens-based tiny press, 2nd Avenue Poetry (2ndavepoetry.com<http://r20.rs6.net/tn.jsp?e=001CWCeELejV3zm65c0-wq6-ZKrnQ5zUk530eOPNhtapYiMAXqAEEKryUEBP47Yc4wsLZjHoZFx7ouT3xrIIU0zvdT_6k3BNfSe-4UNzLmyopI=>).

Patricia Spears Jones is poet and playwright and author of *Painkiller*(2010), *Femme du Monde* (2006) and *The Weather That Kills* (1994) and three chapbooks. She edited *Think: Poems For Aretha Franklin's Inauguration Hat/*(2009) and *Ordinary Women: An Anthology of Poetry by New York City Women* (1978) and is editing *30 Days Hath September* for the Black Earth Institute blog. Poems and prose are featured in *African Voices, The Agni Review, Bomb, Barrow Street, Calabar, Callaloo, www.kwelijournal.org, Fifth Wednesday, The Oxford American, The Southampton Review*, and *TriQuarterly*.

Burt Kimmelman has published seven collections of poetry, the most recent *The Way We Live* (Dos Madres Press, 2011); *Gradually the World: New and Selected Poems, 1982 - 2013* (BlazeVOX [books]) is forthcoming. He has also published a number of books of criticism and scores of essays on medieval, modern, and contemporary poetry. He teaches at New Jersey Institute of Technology.

Susan Landers is the author of *248 mgs, a panic picnic* (O Books), * Covers* (O Books), *15: A Poetic Engagement with the Chicago Manual of Style * (Least Weasel), and *What I Was Tweeting While You Were On Facebook*(forthcoming, Perfect Lovers Press). Her latest project, *Franklinstein*, is a mash-up of The Autobiography of Benjamin Franklin, Gertrude Stein's *Making of Americans*, and the history of one Philadelphia neighborhood. She blogs about this project at susanlanders.tumblr.com<http://r20.rs6.net/tn.jsp?e=001CWCeELejV3wqSeJYO6yKBSd8Dg6YmzL33B7sMe3jnvRhDvSWmhmtakhf

aOTB8LLrZLZOCP0GWLLd5dAn98ZeevpQgnHDKfeosGct6UlcCsLQgKPNrzrpEA==> .

[image: Join Our Mailing List]<http://visitor.constantcontact.com/email.jsp?m=1102546510258> Forward email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=snijo9cab&m=1102546510258&ea=tscotpeterson%40gmail.com&a=1113257798014>

<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=0013DjiKWkU0nM1JL0H3SZbvg%3D%3D&llr=snijo9cab> <http://www.constantcontact.com/index.jsp?cc=TEM_News_234> This email was sent to [redacted] by [redacted] |

Update Profile/Email Address<http://visitor.constantcontact.com/do?p=oo&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=0013DjiKWkU0nM1JL0H3SZbvg%3D%3D&llr=snijo9cab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=0013DjiKWkU0nM1JL0H3SZbvg%3D%3D&llr=snijo9cab>™ | Privacy Policy <http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>. Tim Peterson (Trace) | 677 Classon Ave, Apt 4RF | Brooklyn | NY | 11238

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24. Adam Fieled

"Invention-Formal Rigor" on Issuu

Wed 1 May 2013

A fusion of aesthetic thought and practice in Issuu format:

http://issuu.com/afieled/docs/inventionformalrigor

Thanks!
Adam [redacted]

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25. Cheryl Pallant

Weekend Writing Retreat Jun3 28-30

Wed 1 May 2013

Hi All,

I'm leading another of my somatically based Writing From the Body retreats in Richmond VA Friday June 28-June 30.

Attend to jumpstart your writing, further a project, connect with your felt self, and creative source. I'll be facilitating this weekend of writing and somatic awareness at Richmond Hill, Church Hill's historic oasis. Class, meals, and room are $265 by June 12; $290 thereafter; deposit $100. 2209 E. Grace St, Richmond VA 23223.

Go here <http://cherylpallant.com/about/workshops> for more info. Cheryl

[redacted]
cherylpallant.com

"Syntax is a faculty of the soul." --
* *Paul Valery

Books include *Continental Drifts*, *Morphs,* *Into Stillness*, and others.

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26. amy king
OIL + POETRY
Wed 1 May 2013

We haven't heard much about the recent oil spills and quiet clean-ups in AK and MI. Â So we're wondering: Â SHOULD WE REVIVE POETS FOR LIVING WATERS - and open again to submissions?

http://poetsgulfcoast.wordpress.com/

Press from when it was active -
Â http://www.pw.org/content/poets_act_on_oil_spill?cmnt_all=1

Weigh in and let us know?Â

1.) OIL SPILL in Arkansas -
Â http://www.thebradentontimes.com/news/2013/04/28/opinion/arkansas_spill_highlights_challenges_of_tar_sand_oil/

2.) OIL SPILL in Michigan -
Â http://www.mlive.com/lansing-news/index.ssf/2013/04/michigan_deq_spokesperson_lansing_grand_river_oil_spill_not_a_minor_spill.html

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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27. Rob McLennan

the pre-ottawa small press book fair reading: Artelle, Worth, Dawson, Sinaee + Casteels,

Wed 1 May 2013

The Factory Reading Series

pre-small press book fair reading

with readings/launches by:

Steven Artelle (Ottawa)
Liz Worth (Toronto)
Kanina Dawson (Ottawa)
Bardia Sinaee (Toronto)
+ Michael e. Casteels (Kingston)

lovingly hosted by rob mclennan
Friday, June 14, 2013;
doors 7pm; reading 7:30pm
The Carleton Tavern,
223 Armstrong Street (at Parkdale; upstairs)

Steven Artelle's writing has been published locally in Bywords Quarterly Journal, Ottawa Arts Review, and ottawater, and throughout Canada in journals including Vallum, FreeFall, and upcoming works in filling Station. In 2013 his "Chinatown Zodiac" series will be part of a month-long exhibit during the Chinatown Remixed festival, and he will also have a chapbook, Four Hundred Rabbits, published by Angel House Press. He recently completed a collection of poems entitled Metropantheon.

Liz Worth is an author and performance poet. Her first book, Treat Me Like Dirt: An Oral History of Punk in Toronto and Beyond (Bongo Beat/ECW Press) was the first to give an in-depth account of Torontos earliest punk scene. She has also written a poetry collection called Amphetamine Heart (Guernica Editions) and three chapbooks, Eleven: Eleven, Manifestations, and Ariks Dream. She is also one-half of a band called Salt Circle. Check her out at www.lizworth.com

Kanina Dawsonss work has appeared in a variety of Canadian literary publications, including Prism International, subTerrain, Descant, The Malahat Review and Event Magazine. She has been awarded numerous prizes for creative non-fiction and was twice nominated for a National Magazine Award. Kaninas first book of poetry appeared this spring with Coteau Books.

Bardia Sinaee lives in Toronto where he works at a bookstore. His poems have most recently appeared in The Puritan and The Walrus. He runs a micro-publishing outfit called Odourless Press.

Michael e. Casteels has self-published over a dozen chapbooks of poetry and artwork. His poetry has also appeared in: 529 (Proper Tales Press), Sterling Magazine, The Undergraduate Review, Incongruous Quarterly, In/Words That Not Forgotten (Hidden Brook Press) among others. He was nominated for the emerging artist award in the 2012 Premier's Awards for Excellence in the Arts. Currently he lives in Kingston, Ontario where he works as a Registered Massage Therapist and runs Puddles of Sky Press.

check here for information on the fair:
http://www.smallpressbookfair.blogspot.ca/2013/01/the-ottawa-small-press-book-fair-spring.html

check here for links to the authors:
http://www.abovegroundpress.blogspot.ca/2013/05/the-factory-reading-series-pre-small.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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28. Stuart Ross

The Week Shall Inherit The Verse

Wed 1 May 2013

Hi, everyone!

rob mclennan's notice about his weekly Dusie poem reminds me that I've been meaning to introduce you to the weekly poem blog that I curate, The Week Shall Inherit The Verse.

The concept is simple: each week, I post a single, previously unpublished poem by a poet I admire. I've been putting them up since July, and have so far published works by poets from Canada, the U.S., Scotland, Denmark, and Israel. Browse through the "back issues" and you'll find exciting new poems by Eileen Myles, Alice Burdick, Niels Hav, Diana Hartog, David W. McFadden, Joel Lewis, Jay MillAr, and lots more.

All the poems are solicited. Hope you find some to enjoy!

http://theweekshallinherittheverse.blogspot.ca/

Stuart Ross
Cobourg, Ontario

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29. editor boog
NYC 5/9: The Best Night of Poetry Events Ever
Thu 2 May 2013

(at least until the week after)

Thurs., May 9, 2013.

Not one, not two, but three killer events all at just about the same time. At best you can make two of them, but which two?

6:00-8:00 pm

The 11th Annual New York City Independent Publishers Book Party

ZieherSmith Gallery

516 W. 20th St.

NYC

With

Belladonna, The Figures, Futurepoem, Litmus Press, Lunar Chandelier,

Pressed Wafer, Roof, Talisman, Ugly Duckling, and Zieher-Smith

---

6:30 to 7:45 pm (starts & ends on time!)

* P R O S E P R O S *

Edmund Berrigan & Ed Friedman

SideWalk Café

94 Avenue A at 6th Street,

NYC

8:00 pm

Brenda Coultas & Lewis Warsh

with music by Dan Veksler

Unnameable Books

600 Vanderbilt Ave.

(near corner of St. Marks)

Prospect Heights, Brooklyn

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30. Chris Jones

Australian women's experimental writing

Thu 2 May 2013

Just passing this along; I found it very interesting and worthwhile reading...

Mud map: Australian women's experimental writing

Edited by Moya Costello, Barbara Brooks, Anna Gibbs and Rosslyn Prosser

http://www.textjournal.com.au/speciss/issue17/content.htm

--

↑ Index

31. Sarah Sarai

God is Walt Whitman on Mickle Street / liking the wealthy well as / those we're asked to remember / (the lonely) / BEARD OF BEES. I Feel Good. Sarah Sarai.

Thu 2 May 2013

"We are happy to present our latest number

I Feel Good by Sarah Sarai

http://www.beardofbees.com/sarai.html

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com"

On my bed of many feathers, wings, many wings
dreaming five fields of chrysanthemums.
[Fabian Avenarius (Arthur Craven)]
...Sarah Sarai
http://www.beardofbees.com/pubs/I_Feel_Good.pdf

↑ Index

32. Lanny Jordan Jackson

Segue Reading Series: May 4: Madeline Gins with Alex Duensing & C. Spencer Yeh

Thu 2 May 2013

The Segue Reading Series is proud to present:

* *

MADELINE GINS with ALEX DUENSING & C. SPENCER YEH

SATURDAY May 4, 2013

4:30 PM

Zinc Bar

82 W. 3rd st.

New York, NY

$5 admission (in support of the readers).

Madeline Gins: This exceedingly troubling figure has provided our benighted species with a new option for how to live life on this planet—not bad for someone who first stepped forth as a p-p-p-poet. Intent on achieving [a] reversible destiny for our up-against-it species, she ever pits 'despitefulness' against poignancy no matter how touching. Is there any discourse she has not entered??

According to the Many-Worlds Interpretation of Quantum Physics, the version of *Alex Duensing* that you meet may have successfully utilized a combination of politics, theater and poetry to create anti-time, bodily free-energy and a Gordian Knot-Type solution to all Zen koans. You may also encounter him as pure money or as a mechanical dog.

C. Spencer Yeh is recognized for his interdisciplinary activities and collaborations as an artist, composer and improviser. Recent recorded works include *Ambient* (with Robert Piotrowicz), *1975* and* CS Yeh's Transitions.* Yeh also volunteers as a movie trailer editor for Spectacle Theater in Williamsburg, Brooklyn.

UP NEXT: May 11: *STEPHEN RATCLIFFE & HELEN MIRRA*

Check out the full Spring Season<http://www.seguefoundation.com/calendar.htm> .

The Segue Reading Series is made possible by the support of The Segue Foundation and the Literature Program of the New York State Council of the Arts. For more information, please visit www.seguefoundation.com or call

[redacted]. Curators: February-March: Charity Coleman and Ariel Goldberg. April-May: Lanny Jordan Jackson and Andy Sterling.

↑ Index

33. William Slaughter

Notice: Mudlark

Thu 2 May 2013

New and On View: Mudlark Poster No. 109 (2013)

Enter Senex
by Paul Hamill

Speck in My Eye | To a Young Actor
Sleep Study | The Clown Senex

Paul Hamill has published in Poetry, Georgia Review, Southern Review, Cortland Review, Diagram, and others. The most recently published of his collections is a chapbook, Meeting the Minotaur, from Split Oak Press, 2011. He retired from Ithaca College in 2011, where he had been a senior administrator, sometimes lecturer, and also, for a couple of years, county Poet Laureate. He spent last year as a Senior Fulbright Fellow at Lucian Blaga University in Sibiu, Romania, named for a great poet whom the authorities forced to refuse the Nobel Prize in the early 1950's. A sequence of Hamill's poems and an interview with him can be found in the current issue of the Journal of American, British, and Canadian Studies (Romania).

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

34. Eric Hoffman

New from Dos Madres Press - By The Hours by Eric Hoffman

Thu 2 May 2013

By The Hours by Eric Hoffman
[image: By The Hours by Eric Hoffman]<http://www.dosmadres.com/wp-content/uploads/2013/04/by-the-hours.jpg>

$17
Product Description

- Kind: Perfectbound
- Pages: 84
- Language: English
- Published: April 2013
- ISBN: 978-1-933675-96-1

Praise for *By The Hours*

The poems presented in this collection represent over a decade of work, including poetry previously published in long out-of-print and difficult to find chapbooks and self-published collections, newly revised for this edition, uncollected poems from obscure journals and ezines, and a selection of new poems. Together, they present the development of a singular voice and vision in poetry.

The particularities of a deeply felt life are brought into focus in Eric Hoffman's lovingly and carefully worked language – its handsome and quiet music, set down as a tangible event within the flow of time. *–Burt Kimmelman* An Excerpt from *By The Hours*

The angel of history is propelled
on the storm winds of catastrophe –

The voices recovered,
the voices redeemed –

That lost, Adamic tongue,
secretly beneath all language,
whose presence makes possible
the impossible
act of translation –

Perhaps
the greatest philosopher
is the collector of books,
the frequenter of emporiums
and arcades, of
illuminations,
the precisions of hermetic symbolism,
of white magic –

Waiting has a way
of keeping one alive,
an initiative aimed at a miracle,

an infinite amount
but not for us -
About the Author

[image: Eric Hoffman]<http://www.dosmadres.com/wp-content/uploads/2013/04/hoffman-portrait.jpg>
*
*

ERIC HOFFMAN is the author of ten volumes of poetry, the most recent being THE AMERICAN EYE (2011) published by Dos Madres Press. Together with Dominick Grace, he co-edited two volumes of the University Press of Mississippi Conversations with Comic Artists series, DAVE SIM: CONVERSATIONS and CHESTER BROWN: CONVERSATIONS (both 2013). He lives in Connecticut.

↑ Index

35. Cristiana Baik
The Conversant: May 2013 Issue
Thu 2 May 2013

We invite you to read our May 2013 issue available here at http://www.theconversant.org.

May's issue features interviews with Danielle Dutton, Lisa Jarnot, Calvin Bedient, Lynn Xu, Dara Wier, Gillian Conoley, MÃ³nica de la Torre, Tyrone Williams, Toril Moi, Lily Brown, Jena Osman, Anis Shivani, Kate Durbin, Dan Chelotti, E.J. McAdams, Vanessa Place, Dan Beachy-Quick and Sibyl Kempson conducted by Jâ€™Lyn Chapman, Laynie Browne, Rusty Morisson, Andy Fitch, HL Hix, Virginia Konchan, Jasmine Dreame Wagner, Philip Metres and Nature Theater of Oklahoma.

In case you missed it, our April issue features interviews with HER KIND, Martha Nussbaum, John Giorno, Lia Purpura, Brian Teare, Zach Savich, Julie Carr, Rob Halpern, Dorothea Lasky, Daniel Tiffany, Eric Baus and Dorothea Lasky, Miguel Gutierrez,Yahia Lababidi, Dmitri Aleander Prigov and Eric Selland conducted by Jeffrey Williams, Michael Nardone, H.L. Hix, Andy Fitch, Cynthia King, the Nature Theater of Oklahoma, Alex Stein, Philip Meters and Jane Joritz-Nakagawa. Additionally, this month's issue features Ronaldo V. Wilson's album, Off the Dome, with liner notes by Frances Richard.

Also check out our March and February issues.

Email newsletter and our Facebook page

If you'd like to receive a monthly email like this, please subscribe to our email newsletter. Weâ€™ll also be posting links to articles on our Facebook page; click here to become a Facebook friend of The Conversant.

Since launching in July as an interview- and dialogue-based column of The Volta, we've published 156 pieces, and we'd love to keep growing. Please send us new interviews, queries, and comments to [redacted] or to Andy Fitch or Cristiana Baik.

↑ Index

36. Adam Fieled

"Space Between and Aesthetics Pt. 1" on Issuu

Fri 3 May 2013

Notes towards ontology/aesthetics in gestalt form in Issuu format:

http://issuu.com/afieled/docs/space_between_and_aesthetics_pt1

Thanks!
Adam Fieled [redacted]

↑ Index

37. Donna Kuhn

The Salty Air Sleeps, Can You Stand It?

Fri 3 May 2013

The Art and Poetry of Donna Kuhn: 98 Page EBook of Poetry Pics h

The Art and Poetry of Donna Kuhn: 98 Page EBook of Poetry Pics
http://www.scribd.com/doc/139306838/The-Salty-Air-Sleeps-Can-You-Stand-It

http://donnasuedesigns.storenvy.com/
http://www.etsy.com/shop/HighLonesomeGallery
http://picassogirl.tumblr.com
http://www.saatchionline.com/donnakuhn

http://donnakuhn.imagekind.com

http://pinterest.com/sarcast
http://www.facebook.com/donnakuhnart

http://donnaskuhn.daportfolio.com
http://digitalaardvarks.blogspot.com
http://flickrtab.com/site/1098574599
http://www.youtube.com/user/digitalaardvarks

↑ Index

38. Halvard Johnson

Fwd: Big news today!

Fri 3 May 2013

My new book -- Remains To Be Seen -- available now. Link below is to Amazon. Can also be ordered from spuytenduyvil.net.

Serving the tri-state area.

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson> Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson> <--- New!

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of

Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
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39. Mary Kasimor

Re: Fwd: Big news today!

Fri 3 May 2013

Hal,
I took a look. It looks quite wonderful--also very interesting.

Best,
Mary

From: Halvard Johnson <[redacted]>
To: [redacted]
Sent: Friday, May 3, 2013 7:10 PM
Subject: Fwd: Big news today!

My new book -- Remains To Be Seen -- available now. Link below is to Amazon. Can also be ordered from spuytenduyvil.net.

Serving the tri-state area.

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson> Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson> <--- New!

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras Públicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>

; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
*
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*

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40. Susan Webster Schultz
Tinfish Press announced!
Sat 4 May 2013

Tinfish Press is pleased to announce publication of J. Vera Lee's _Diary of Use_.
It's her first book. Please purchase a copy either from tinfishpress.com

http://tinfishpress.com/?projects=diary-of-use

or from spdbooks.org

http://www.spdbooks.org/Producte/9780982420348/diary-of-use.aspx

aloha,

Susan M. Schultz
Editor/provocateur

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41. Donna Kuhn
The Salty Air Sleeps, Can You Stand It?
Sat 4 May 2013

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98 page Ebook

http://www.scri
The Art and Poetry of Donna Kuhn

98 page Ebook

http://www.scribd.com/doc/139306838/The-Salty-Air-Sleeps-Can-You-Stand-It#fullscreen

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42. David Kirschenbaum

Now Online/ Boog City 80: The Baseball (and More) Issue

Sat 4 May 2013

Please forward

Hi all,

The online pdf of Boog City 80: The Baseball (and More) Issue is now available.

You can read it at:

http://www.boogcity.com/boogpdfs/bc80.pdf

Thanks for your continued support.

best,
Your Friends at Boog City

Boog City 80: The Baseball Issue

Baseball editor Kathryn Pringle

Featuring Baseball Poems From:

Geneva Chao * John Coletti

Laurel Mae Evje-Karn and Taylor Brady

Dan Fisher * Robert Gibbons

K. Lorraine Graham * David Hadbawnik

Evan Kennedy *Aaron Lowinger

William Moor * Nick Moudry

Tanya Olson * Joe Pan * Kit Robinson

Erika Stephens * Amish Trivedi * Kevin Varrone

James Wagner * Dillon Westbrook * Dan Wilcox

Erin Wilson and Neal Wilson * Joseph P. Wood

Baseball Art From:

Basil King * Corey Klein

Ralph Murre * Melissa Zexter

and an Interview With
Fact-Simile Editions Co-editor Travis Macdonald

on how he grew up the son of a Red Sox fan,
came to root for the Yankees, and eventually publish poet trading cards

from our Music section, edited by Jonathan Berger

—"I was very active in musical theater in high school. I love drama and chaos and maybe that's why I love performing so much; it's a safe playing field to act upon my emotions, desires, fears, and sadness. Nobody gets hurt." From "'Get Off Your Ass and Take a Writing Class': A Conversation with Gina Mobilio About Her Different Art Forms," by Berger.

From our Small Press section, edited by Kimberly Ann Southwick

—"While the image of the tunnel swallowing animals, people, or cars that disappear inside it is a powerful one, it also emphasizes the tunnel's immobility." From A(n e)Book With(ab/out) a Body: Writing Digitally about Physicality," Shotgun Torso (Up Literature) by Brian Warfield.

—"I've been telling myself that I'll stop doing these things (above/ ground press being but one) when they're no longer fun. Somehow I don't see that changing for quite a long time." —above/ground press editor/publisher, rob mclennan.

"When I first founded Lost Horse Press, I thought I could publish all literary genres that I loved, but I learned soon enough that to endure and grow the press had to specialize, not diversify." —Christine Holbert, founder/director Lost Horse Press

From "Keeping Time: Two Small Press Editors Talk About Being in it for the Long Run" by Southwick

—Katharine Hargreaves, creative director of Whole Beast Rag, answers The Small Press Question: What are you currently reading and what are you currently promoting?

**Art editor Jonathan Allen brings us work from
Tribeca's Jeannie Weissglass**

And the launch of our new Libraries section, edited by Jessica Smith

—"By preserving marginal poets' entire poetry readings, Elise Ficarra, associate director of the Poetry Center at San Francisco State University, hopes to capture 'the underdocumented texture of social fabric' that may 'override ideas of national identity by saving the marginal.'" From "Poetry and Libraries: A Report on Contemporary Collection Methods," by Smith.

**And thanks to Basil King, Corey Klein, Ralph Murre, and Melissa Zexter for their art and photographs.

Want to write a review, be reviewed, or be featured?
in Boog's art, libraries, music, printed matter, or small press
sections? Email
art editor Jonathan Allen [redacted]
libraries editor Jessica Smith [redacted]
music editor Jonathan Berger [redacted]
printed matter co-editors Ana Božicevic and Amy King [redacted]
small press editor Kimberly Ann Southwick [redacted]

Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with "My Name Submission" in the subject line and as the name of the file, ie: Walt Whitman Submission.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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43. St. Thomasino

a noun sing e·ratio 17

Sat 4 May 2013

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e·

a noun sing e·ratio 17 . . . featuring The Swing, an artist's book by Elena Berriolo . . . an e·chap by Anne Gorrick . . . and new work by 25 poets.

http://eratiopostmodernpoetry.com/

edited by Gregory Vincent St. Thomasino with contributing editor Joseph F. Keppler

e·

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44. Lewis Warsh

Brenda Coultas & Lewis Warsh at Unnameable

Sat 4 May 2013

May 9 8 PM

Brenda Coultas & Lewis Warsh

with music by Dan Vekster

Unnameable Books
600 Vanderbilt Ave.
(near corner of St. Marks)
Prospect Heights, Brooklyn

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45. Jonathan Morse

The economist Niall Ferguson undervalues poetry and takes a damaging loss

Sat 4 May 2013

At

http://theartpart.jonathanmorse.net/2013/05/poetry-a-value-added-return-on-investment/

I discuss the conservative policy intellectual Niall Ferguson's sneer that Keynesian economics are dangerous in the long run because Keynes was a childless homosexual who preferred reading poetry to making babies. I then recommend a short course of reading (just nine lines) for Professor Ferguson.

Jonathan Morse

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46. Chris Stroffolino

New & Old Writings

Sun 5 May 2013

Recent Writings (and some republished poems):

including short Pieces on

The Replacements (The Westerbergian Sublime),
Richard Hell, Lou Reed, Evie Sands, Neil Diamond and Leonard Cohen
for the Jeff Feuerzeig Video Covers Project

And a tribute to my dad who died on April 3.

http://chrisstroffolino.blogspot.com/

On Apr 9, 2013, at 9:01 PM, POETICS automatic digest system wrote:

> *There are 2 messages totalling 80 lines in this issue.*
>
> *Topics of the day:*
>
> *1. MY SHAME IS NOT ENOUGH (2)*
>
> ---
>
> *Date: Tue, 9 Apr 2013 08:29:58 -0700*
> *From: amy king <[redacted]>*
> *Subject: MY SHAME IS NOT ENOUGH*
>
> *Making Matter Move: Philosophy and >*
> *Plug for upcoming workshop online:*

Making Matter Move:
> Philosophy and > Physics in Poetry
As we consider major philosophical subjects in
> our work> , we will also look to the seemingly separate realm of physics for
> challeng> e and material. Though philosophers traditionally tend to work in
> ideas, po> ets go the next step, integrating intellectual considerations with
> tangible> aspects of the ephemeral and the carnal - with matter itself. Poetry
> allow> s us to broaden knowledge, bridge schools of thought and access new
> inroads> for processing the world, rooted in our potential to imagine and
> conceive.>
Each week we will focus on one major philosophical topic such as
> Life, L> ove, War, and Death by crafting poems that approach related issues
> and by e> mploying the poet's intuitive senses as well as the intellect. We'll
> employ> poetry as permission and a means to not only be moved, but to
move
> the mat> ter of world and words. A medley of poems will be stimulate us by
> Anne Cars> on, Paul Celan, Emily Dickinson, Wallace Stevens, WisÅ‚awa
> Szymborska &> many more.
Seats are filling fast!Â
Register for this
> Workshop
> Class size:Â 12
Dates: May 6-31, 2013
http://www.poetrycoop.com/poe> try-workshops/making-matter-move-
philosophy-physics-poetry
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> Date: Tue, 9 Apr 2013 11:29:43 -0400
> From: Amy King <[redacted]>
> Subject: MY SHAME IS NOT ENOUGH
>
> Plug for upcoming workshop online:
>
>
> Making Matter Move: Philosophy and Physics in Poetry
>
> As we consider major philosophical subjects in our work, we will
> also look
> to the seemingly separate realm of physics for challenge and material.
> Though philosophers traditionally tend to work in ideas, poets go
> the next
> step, integrating intellectual considerations with tangible aspects
> of the
> ephemeral and the carnal - with matter itself. Poetry allows us to
> broaden
> knowledge, bridge schools of thought and access new inroads for
> processing
> the world, rooted in our potential to imagine and conceive.
>
> Each week we will focus on one major philosophical topic such as Life,
> Love, War, and Death by crafting poems that approach related issues
> and by
> employing the poet's intuitive senses as well as the intellect. We'll
> employ poetry as permission and a means to not only be moved, but to
> move
> the matter of world and words. A medley of poems will be stimulate

> us by
> Anne Carson, Paul Celan, Emily Dickinson, Wallace Stevens,
> WisÅ,awa
> Szymborska & many more.
>
> Seats are filling fast!
>
> Register for this Workshop
>
> Class size: 12
> Dates: May 6-31, 2013
>
> http://www.poetrycoop.com/poetry-workshops/making-matter-move-philosophy-ph> ysics-poetry
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> You are subscribed to the POETRY-l List with e-mail address [redacted]
> To unsubscribe at any time, please follow these UNSUBSCRIBE
> instructions:
> Send any email (subject and text are ignored) to [redacted]
> or click here:
> https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]
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>
> End of POETICS Digest - 6 Apr 2013 to 9 Apr 2013 (#2013-42)
> **********

↑ Index

47. Adam Fieled

"Hamlet and the Chain of Purification Pts. 1 & 2"

Sun 5 May 2013

"Hamlet and the Chain of Purification Pts. 1 & 2" are notes towards an exploration of Shakespeare's "Hamlet" in the context of a new system of ontology/aesthetics, as introduced in "Changes":

"Hamlet and the Purification Chain Pt. 1":

http://issuu.com/afieled/docs/hamletpc

"Hamlet and the Purification Chain Pt. 2":

http://issuu.com/afieled/docs/hamlet_and_the_purification_chain2

Thanks!
Adam Fieled [redacted]

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48. James Sherry

FW: 11th Annual Independent Publisher's Book PARTY

Sun 5 May 2013

Start the Presses!

Announcing the 11th Annual New York City

Independent Publishers Book Party

6-8pm, Thursday, May 9, 2013

@ ZieherSmith Gallery, 516 W 20th St., NYC / [redacted]

Belladonna

LaTasha N. Nevada Diggs, Twerk

R. Erica Doyle, proxy

Kristin Prevallet, Everywhere Here and in Brooklyn

Bobbie Louise Hawkins, Fifteen Poems

The Figures

Kenneth Goldsmith, No. 111

Geoffrey Young & Daniel Heidkamp, Dumbstruck

James Siena, Restive Units

Steve DiBenedetto, Gnostic Hernia

Futurepoem

Frances Richard, Anarch.

Dana Ward, The Crisis of Infinite Worlds

Jon Leon, The Malady of the Century

Rachel Levitsky, The Story of My Accident is Ours

Litmus

Mary Burger, Then Go On

Danielle Collobert, Murder

Aufgabe 11

O Books

Danielle Collobert, It Then

Lunar Chandelier

Laurie Price, Radio at Night

Gerrit Lansing,Nativities Galore Broadside

John Godfrey, Tiny Gold Dress

Toni Simon, Earth After Earth

Pressed Wafer

George Scialabba, The Modern Predicament

Linda Norton, The Public Gardens

Mark Lamoureux, 29 Cheeseburgers & 39 Years

Richard Caddel, Uncertain Time

Roof

Brandon Brown, Flowering Mall

Nada Gordon, Vile Lilt

Michael Gottlieb, Dear All

Blake, Place, Higgs, ONE

Talisman

John High, you are everything you are not

Christopher Sawyer-Laucanno, Mussoorie-Montague Miscellany

Tahsin Yucel, Skyscraper

Leonard Schwartz, If

Ugly Duckling

Joshua Edwards, Imperial Nostalgia

Kim Rosenfield, USO: I'll Be Seeing You

Vsevolod Nekrasov, I Live I See: Selected Poems

Yevgeniy Fiks, Moscow

Zieher-Smith

Books by: Jason Brinkerhoff

Allison Schulnik

Davi Det Hompson

Scott Zieher

James Sherry

[redacted]p

[redacted]c

[redacted]

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49. Genji Amino

Tues, May 14 : UNMALNAEBE 10 : LAYNIE BROWNE + LEE ANN BROWN

Sun 5 May 2013

All,

I hope you'll join us on Tues, May 14 for UNMALNAEBE 10 :

LAYNIE BROWNE
+
LEE ANN BROWN

7PM

@

UNNAMEABLE BOOKS
600 VANDERBILT AVE

Laynie Browne is the author of nine collections of poetry and two novels. Her most recent publications include: The Ivory Hour (Spuyten Duyvil, 2013), Roseate, Points of Gold (Dusie, 2011), and The Desires of Letters (Counterpath, 2010). Her work appears in The Norton Anthology of Postmodern American Poetry (2013) as well as Ecopoetry: A Contemporary American Anthology (Trinity University Press, 2013). Her honors include: the National Poetry Series Award, of the Contemporary Poetry Series Award, and two Gertrude Stein Awards for Innovative American Poetry. She has taught at The University of Washington, Bothell, at Mills College, Naropa University, the University of Arizona and at Swarthmore College. Since 2011 she has been a mentor for the Afghan Women’s Writing Project (http://awwproject.org/). Recent editorial projects include a collection of writings celebrating the life and work of poet Stacy Doris on http://www.thevolta.org/. She is co-editor of I’ll Drown My Book: Conceptual Writing by Women (Les Figues Press, 2012).

Lee Ann Brown is the author of Polyverse (Sun & Moon) and The Sleep That Changed Everything (Wesleyan University Press), and is the publisher of Tender Buttons press, publishing experimental poetry by women. She received the Fence Modern Poets series Prize for her book In the Laurels, Caught, the first installment of a multi-book project called NC Ode.

Event curated by Genji Amino and Daisy Atterbury.

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50. Adam Parrish

Generate This: Final performance for Reading and Writing Electronic Text

Sun 5 May 2013

Hello everyone,

I teach a class at NYU's Interactive Telecommunications Program about generative, procedural and conceptual writing. We're holding our final performance later this week, and I thought it might be of interest to some of you. I'm glad to answer any questions about the event by e-mail. Details below.
-a

GENERATE THIS

Thursday, May 9th, 2013
7pm
721 Broadway, New York, NY
Ground floor (Common room)
Free

On the web: http://www.decontextualize.com/2013/05/generate-this/

On this evening, fifteen students of NYU’s Interactive Telecommunications Program will read aloud their experiments in generative and procedural electronic text. These experiments, built using the Python programming language, have been brewing and bubbling for the duration of the semester. Examples of what you may encounter: the Bible meeting the Kama Sutra, while the New York Times site meets its own comments. Markov chains of many sizes and varieties; otherworldly haiku; accidental hiphop; attempts to pronounce the unpronounceable. The corpus meets the body. One night only!

Reading and Writing Electronic Text is a course offered at NYU’s Interactive Telecommunication Program. (http://itp.nyu.edu/itp/). The course is an introduction to both the Python programming language and contemporary techniques in electronic literature. See the syllabus and examples of student work here: http://rwet.decontextualize.com/

Poster:
http://www.decontextualize.com/wp-content/uploads/2013/05/rwet_dict_final_final.png

(Poster designed by Hiye Shin)

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51. David Kirschenbaum
Boog Wants Your Oakland, Calif. Words & Images
Mon 6 May 2013

hi all,

boog city is hoping to do another oakland, calif. travel piece, similar to one stephanie young did for us just about 10 years ago:

http://boogcity.com/boogpdfs/bc09.pdf

i'm looking for pieces of up to 250 words on whatever you want to write about oakland, be it some words on your favorite music shop, musical act, bookstore, writer, restaurant, park, sit-down restaurant, delivery place, laundromat, how you take in an a's game, why you like oakland so.

if you're up to doing so, great. eventually i'll need images to go with your text. if you have some, swell. if not let me know as soon as you do what you plan on writing on and i'll start to gather them.

this will all run in Boog City 81, which will be uploaded on June 18. You'd need to email all words and images to [redacted] on or by May 28.

if you have any questions please email [redacted].

talk soon,
david

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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52. Rosemary Badcoe
Call for submissions - Antiphon issue 8
Mon 6 May 2013

Hello all! the online poetry magazine Antiphon www.antiphon.org.uk is now reading submissions for issue 8, to be published August/September. We're

looking for work that's original and well-crafted, paying attention to the music of language as well as interesting and original themes. Please read our past issues to get a feel for what we like. Submission guidelines are on the site.

Rosemary Badcoe
editor, Antiphon

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53. Tim Trace Peterson

Fwd: This Wednesday: Troubling the Line at BGSQD (a NY Launch)

Mon 6 May 2013

---------- Forwarded message ----------
From: "Tim Trace Peterson" <[redacted]>
Date: May 6, 2013 2:50 AM
Subject: This Wednesday: Troubling the Line at BGSQD (a NY Launch)
To: <[redacted]>
Cc:

Troubling the Line at BGSQD:
A NY Launch

*Wednesday May 8, 7-9 PM *

at Bureau of General Services-Queer Division

Strange Loop Gallery, 27 Orchard St, NYC

http://bgsqd.com/<http://r20.rs6.net/tn.jsp?e=0012QSg-uMP32fIO6IF1jdJ-HumQnJPxw6r1FCFtnRPcXr_77sRgVGHhnkX-7CZOwfHdFuR5IjLsh4Eaz12fklzCvCX4cvojYhxKQbxZ0EwAwU=>

* * Join us for an evening of poetry readings by contributors to *Troubling the Line*, the first-ever anthology of trans and genderqueer poetry, edited by TC Tolbert and Tim Trace Peterson

with readings by

Aimee Herman
Ariel Goldberg
EC Crandall
Eileen Myles
Ely Shipley
Jaime Shearn Coan
Jake Pam Dick
Joy Ladin
Kit Yan

hosted by co-editor Tim Trace Peterson

* * *

Now Available:

Troubling the Line: Trans and Genderqueer Poetry and Poetics

Edited by TC Tolbert and Tim Trace Peterson

Nightboat Books, 2013

Poetry, LGBT Studies | $27.95

paperback, 544 pages, 7 x 10 in

Publication Date: 2013

ISBN: 978-1-937658-10-6

Order via Small Press Distribution at

http://www.spdbooks.org/Producte/9781937658106/troubling-the-line-trans-and-genderqueer-poetry-and-poetics.aspx<http://r20.rs6.net/tn.jsp?e=0012QSg-uMP32cPyEAX-8_DTOBzxG2vhSBFkXlkttlt6H8Hg1Z5JqiclTCH1AU9HhM9VdzlNkFQZJv8jqfRoLwM0dc82eMxCawD_ZJr_Zu44cbWymMbKtwnzhveqLxKy174Mu-AqFJ_RSVXMssibDflnN51J159Y_Vb3VTNw3B1enQthgf3WP0V1lze3ytHO-YL0HymLMasR_SNRy0f9yi1xvThGxSsaOdLR7clEOgEIWY=>

The first of its kind, *Troubling the Line: Trans and Genderqueer Poetry and Poetics* gathers together a diverse range of 55 poets with varying aesthetics and backgrounds. In addition to generous samples of poetry by each trans writer, the book also includes "poetics statements"-reflections by each poet that provide context for their work covering a range of issues from identification and embodiment to language and activism.

"Just as poetry bends language away from the utilitarian task of communication, towards unanticipated expressive potentials, so too do trans and genderqueer ways of being have the capacity to exceed and transform what society would have our bodies mean and do. The poets collected in this anthology live their art as well as write it. Let them change you. Don't miss a word." - Susan Stryker

"Troubling the Line deftly oscillates between poems and poetics statements, detonating sense and sense making through powerfully embodied zones of sexual desire and social play. Herein are rich meditations of self-fashioning for a future that trips the hard wiring of our nervousness into fearless acts of being. In this stunning and timely anthology are complex mirrors and long shadows where the trans and genderqueer self evolves, re-shot into poem as

photograph, as exercise, as memory, art made from enduring phenomenon into lasting primer." - Ronaldo Wilson

Poets Include:

Ahimsa Timoteo Bodhrán, Aimee Herman, Amir Rabiyah, Ari Banias, Ariel Goldberg, Bo Luengsuraswat, CAConrad, Ching-In Chen, Cole Krawitz, D'Lo, David Wolach, Dawn Lundy Martin, Drew Krewer, Duriel E. Harris, EC Crandall, Eileen Myles, Eli Clare, Ely Shipley, Emerson Whitney, Eric Karin, Fabian Romero, Gr Keer, HR Hegnauer, J. Rice, j/j hastain, Jaime Shearn Coan, Jake Pam Dick, Jen (Jay) Besemer, Jenny Johnson, John Wieners, Joy Ladin, Julian Talamantez Brolaski, kari edwards, Kit Yan, Laura Neuman, Lilith Latini, Lizz Bronson, Lori Selke, Max Wolf Valerio, Meg Day, Micha Cárdenas, Monica / Nico Peck, Natro, Oliver Bendorf, Reba Overkill, Samuel Ace, Stacey Waite, Stephen Burt, TC Tolbert, Tim Trace Peterson, Trish Salah, TT Jax, Y. Madrone, Yosmay del Mazo & Zoe Tuck

http://nightboat.org<http://r20.rs6.net/tn.jsp?e=0012QSg-uMP32dHEAevT9n_sT3v2Wd8EAASpMfhPgdiw2tnULynb3RzkKMc9WhcozmQCN4jL0NERwaiyVXtu0CT_MA-Qow4LiBel9iE_Scfvz0=>

[image: Join Our Mailing List]<http://visitor.constantcontact.com/email.jsp?m=1102546510258> Forward email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=snijo9cab&m=1102546510258&ea=tscotpeterson%40gmail.com&a=1113312475186>

<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=001SyKRhDW0UmnGdsDeYi2gkA%3D%3D&llr=snijo9cab> <http://www.constantcontact.com/index.jsp?cc=TEM_News_234> This email was sent to [redacted] by [redacted] |

Update Profile/Email Address<http://visitor.constantcontact.com/do?p=oo&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=001SyKRhDW0UmnGdsDeYi2gkA%3D%3D&llr=snijo9cab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?p=un&mse=001iFzXxLROkcUwP5aD8eNfYujZUZ6deymZ&t=001SyKRhDW0UmnGdsDeYi2gkA%3D%3D&llr=snijo9cab>™ | Privacy Policy <http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>. Tim Peterson (Trace) | 677 Classon Ave, Apt 4RF | Brooklyn | NY | 11238

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54. Sophie Seita
UnAmerican Activities Reading Series
Mon 6 May 2013

UnAmerican Activities #1: Peter Larkin and Lanny Jordan Jackson May 12, 2013

UnAmerican Activities is a poetry reading series held simultaneously in New York and Cambridge. The series aims to activate and accentuate transAtlantic crosspollination, bringing new audiences and readers into contact and extending the range of their activities.

Readers will reach audiences on the other side of the Atlantic via live audio link. In the interval between readings, live video portals will be opened in both venues so Cambridge and New York audiences can engage in dialogue across the geographical distance.

For this first event in the series, Peter Larkin will read in Cambridge and Lanny Jordan Jackson will read in New York.

Date: 12 May 2013
Location NYC: Page Poetry Parlor, 345 W 22nd Street
Time: 3pm (EST) refreshments, 3.30pm readings

Location Cambridge: Judith E Wilson Drama Studio, Cambridge Time: 7-30 for 8pm (GMT).

Organisers: Ian Heames, Luke McMullan, Sophie Seita
Recordings of the readings will be hosted on Archive of the Now.

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55. gabriel gudding
Ecopoetics and the Disavowal of the Slaughterhouse
Mon 6 May 2013

http://mattermonthly.com/2013/05/01/ecopoetry-speculative-ontology-and-the-disavowal-of-the-slaughterhouse-some-notes-on-ethics-and-capital/

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56. John Jack Jackie Edward Cooper
These Are Aphorithms
Tue 7 May 2013

I invite the list to visit my recently created blog -- a window, often more, from week to week -- specially designed to accommodate those who wish to travel far but light: portmanteau in hand ...

http://aphorithms.blogspot.com

Bon voyage!

Jack *COOPER*

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57. Rob McLennan

Tuesday poem #5 : Stephen Collis : La Defence

Tue 7 May 2013

Tuesday poem #5 : Stephen Collis : La Defence

http://www.dusie.blogspot.ca/2013/05/tuesday-poem-5-stephen-collis-la-defence.html

posted today,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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58. Murat Nemet-Nejat

Re: The economist Niall Ferguson undervalues poetry and takes a damaging loss

Tue 7 May 2013

Jonathan,

Great post on Keynes and Fergusson that pretentious fop.

Murat

On Sat, May 4, 2013 at 8:45 PM, Jonathan Morse <[redacted]> wrote:

> *At*
>
> *http://theartpart.**jonathanmorse.net/2013/05/** poetry-a-value-added-return-**on-investment/<http://theartpart.jonathanmorse.net/2013/05/poetry-a-value-added-return-on-investment/>*
>
> *I discuss the conservative policy intellectual Niall Ferguson's sneer that Keynesian economics are dangerous in the long run because Keynes was a childless homosexual who preferred reading poetry to making babies. I then recommend a short course of reading (just nine lines) for Professor Ferguson.*
>
> *Jonathan Morse*

> ==========**====

↑ Index

59. Adam Fieled

The Purification Chain "Into" Ontology

Tue 7 May 2013

Notes towards moving the Purification Chain out of mere aesthetics and into ontology:

The Chain of Purification "Into" Ontology:

http://www.free.yudu.com/item/details/875021/The-Purification-Chain--Into--Ontology

From a Reading of "Writing and Difference":

http://www.free.yudu.com/item/details/876803/From-a-reading-of--Writing-and-Difference-

Thanks!
Adam Fieled [redacted]

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60. skyplums

Re: Brenda Coultas & Lewis Warsh at Unnameable

Tue 7 May 2013

---

ah 8 pm yuko and i will try to make this soon steve

---------- Original Message ----------
From: Lewis Warsh <[redacted]>
To: [redacted]
Subject: Brenda Coultas & Lewis Warsh at Unnameable
Date: Sat, 4 May 2013 11:44:01 -0400

May 9 8 PM

Brenda Coultas & Lewis Warsh

with music by Dan Vekster

Unnameable Books
600 Vanderbilt Ave.
(near corner of St. Marks)
Prospect Heights, Brooklyn

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61. Sharon Dolin

Reading in Brooklyn for THE GEORGIA REVIEW Friday, May 17th

Tue 7 May 2013

Dear Poets,

I'll be reading in one of two readings sponsored by The Georgia Review. The essayist Martha G. Wiseman will be reading that evening as well.

The one I'll be participating in will take place at The Melville House in Brooklyn, Friday, May 17th at 7pm: 145 Plymouth Street. [redacted].

Tell your Brooklyn friends.

Warmly,
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
2013 Witter Bynner Fellowship, Library of Congress

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62. Rob McLennan

above/ground press interview in Boog City,

Wed 8 May 2013

Kimberly Ann Southwick was good enough to interview me for the new issue of New York's Boog City on twenty years (so far) of above/ground press. Thanks very much!

I've posted the interview here:

http://www.abovegroundpress.blogspot.ca/2013/05/keeping-time-rob-mclennan-interviewed.html

But you can download the original, along with the entire issue (a baseball themed issue of poetry etc) here:

http://www.boogcity.com/boogpdfs/bc80.pdf

Boog City was also the host, many years ago, of an above/ground press reading (and the American launch of the anthology "Groundswell: the best of above/ground press, 1993-2003") featuring myself, Clare Latremouille and Stephen Brockwell, January 7, 2004.

best,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry -

Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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63. amy king

A Furniture Press Books Affair : NYC Fundraiser - TOMORROW NIGHT

Wed 8 May 2013

Furniture Press Books and HiArt! are teaming up for a celebration of poetry, music and art!Â

6:30pmÂ untilÂ 9:30pm

HiArt!Â
227 West 29 Street, studio 4R

Â

In the autumn of 2013 Furniture Press Books will take their project on the road for a 15 city tour that begins in Maryland and ends in Colorado. This fundraiser was created to ensure that the poets have a safe and comfortable ride around the eastern seaboard, great lakes and the plains of the midwest. On May 9, we're putting on a show for all our patrons, supporters and friends--past, present and future--in a gesture of thanks and goodwill for their continuing support and confidence.Â

This is also a special night because we're unveiling Martine Bellen's new Furniture Press title, WABAC Machine, which is our tenth full-length publication.Â

So, what's in store?

Readings and performances of poetry by Martine Bellen, Iris Cushing, Amy King, Ryan Eckes, and Deborah Poe

Music by Matt Keating (whose music has been hailed by Timeout London as â€œBeautiful and honest songs of substance and melancholyâ€), and the incomparable duo of Taylor Barton (whose voice Rolling Stone and Vanity have touted as beguiling, beautiful and seductive) and G.E. Smith (who has toured with Roger Waters and was an iconic figure as band leader of Saturday Night Live from 1985-1995)

A silent auction featuring the artwork/illustrations of Furniture Press Books' premier art director, Jodi Hoover

A raffle in which the audience can win books, chapbooks, artwork and subscriptions

A full helping of Furniture Press Books' full-length titles and hand-made, hand-printed chapbooks and ephemera

We'll also have a variety of wines and finger foods to satiate the appetite and palate.

Tickets: $20/$50/$100 (w/ option for subscription/entrance package)
VisitÂ http://furniturepressbooks.com/subscriptions/Â to buy tickets online

Contact: Martine Bellen at [redacted] or Christophe Casamassima at [redacted]

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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64. Stan Mir

Online Poetry Workshop with Stan Mir - June 2 - July 28

Wed 8 May 2013

Dear Poetics List Community,

I'll be running an online poetry workshop, in affiliation with Barrelhouse Magazine <http://www.barrelhousemag.com/>, starting June 2. The workshop is limited to 12 participants and costs $250.00 for 8 weeks. This is a great way to receive some feedback on your work and an opportunity to write some new poems. Please see below for more information. Or, you may also go directly to Barrelhouse's website (please scroll down for poetry workshop info): http://www.barrelhousemag.com/online-fiction-workshop/.

WORKSHOP DESCRIPTION:

As William Carlos Williams once suggested, “a poem is a small (or large) machine made of words.” With this in mind, we will pay particular attention to the making and writing of poems in our workshop discussions. While this class will focus primarily on poems written by the participants, there will also be some assigned readings. One of the peripheral goals of the course will be to read a sampling of contemporary poets. As a poet, I take an interest in working with local, immediate detail. So, in the course we will also spend some of our time discussing how we can write poems that are more responsive to our environments. Because this course will include participants from all over we should be able to have some interesting conversations on this topic. This course is open to all levels of experience.

WHEN?

The workshop starts on June 2, 2013, and runs for 8 weeks.

HOW MUCH?

The workshop is $250.

ABOUT STAN MIR:

Stan Mir is the author of two recent books of poetry, *Song & Glass* (Subito Press) and *The Lacustrine Suite *(Pavement Saw Press). His poetry and reviews have also appeared in publications such as American Letters & Commentary, Colorado Review, Fence, The Poetry Project Newsletter, and Verse. He lives in Philadelphia with his wife and daughter, and organizes the Chapter & Verse reading series with Ryan Eckes.

--
bestnightmareyouget.com
http://www.subitopress.org/Mir/songandglass.html
http://www.pavementsaw.org/books/lacustrinesuite.htm

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65. susan maurer
JOSEPHINE BUTLER. by Susan H.Maurer
Wed 8 May 2013

I am pleased to say that JOSEPHINE BUTLER has been published by Phoenix Press International. This multi-genre press has offices in France, Canada, Africa and the U.S. Check out their wonderful web pages. To show that even major established presses such as this are human, somehow there are a few non-fatal errors for which the book is discounted on Amazon and Barnes and Noble. Grab it now. Do let me know what you think. Susan H. Maurer

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66. Jennifer Karmin
Red Rover Series / Experiment #63
Wed 8 May 2013

Red Rover Series
{readings that play with reading}

Experiment #63:
Ideas For A Velvet Eruption

SATURDAY, MAY 11th
7pm / doors lock 7:30pm

Featuring:
Joel Craig

Chris Glomski
Chuck Stebelton

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible
JOEL CRAIG is the author of The White House (Green Lantern Press, 2012), and the chapbook Shine Tomorrow (Lost Horse, 2009). His poems have appeared lately in Boston Review, GutCult, A Public Space, TYPO, and Rabbit Light Movies. He co-founded and curates The Dannyâ€™s Reading Series and edits poetry for MAKE: A Literary Magazineâ€”where he lives, in Chicago, Illinois.

CHRIS GLOMSKI's second full-length poetry collection, The Nineteenth Century, was published in September 2011 by The Cultural Society. He was born on an army depot in Pueblo, Colorado and grew up in Elk Grove Village, Illinois, northwest of Chicago. He resided in Pisa, Italy from 1991 to 1992, free-lancing as an English teacher. He co-curated the Dannyâ€™s Reading Series with Joel Craig from 2006-2010. Currently, he is a Senior Lecturer in the English department at the University of Illinois, Chicago and lives in the Humboldt Park neighborhood.

CHUCK STEBELTON is author of The Platformist (The Cultural Society, 2012) and Circulation Flowers (Tougher Disguises, 2005). Recent print objects and chapbooks include Asterisk (Number 13, Fewer & Further Press), 'Tis (John Riepenhoff Experience), A Maximal Object (Mitzvah Chaps), Flags and Banners (Bronze Skull Press), and Precious (Answer Tag Home Press). He works as Literary Program Director at Woodland Pattern Book Center, Milwaukee.

Upcoming

JUNE 22
Experiment #64:
James Belflower, Michael Sikkema, Jen Tynes & Nikki Wallschlaeger

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. Founded in 2005 by Amina Cain and Jennifer Karmin, the over sixty events have featured a diversity of renowned creative minds.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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67. David Kirschenbaum
OT: Help Bring Major Matt to Me Me Me Live at BoogFest
Thu 9 May 2013

Please forward

Hey everybody,

Let's get Matt Roth from Kansas to NYC for the 7th annual Welcome to Boog City poetry, music, and theater festival for the live show of his classic Me Me Me album and perform a solo set, too.

Matt Roth was a large part of the New York City music community, helming Olive Juice Music; recording, mixing, and mastering music for himself and others, including Kimya Dawson, Daniel Johnston, Jeffrey Lewis, Adam Green, The Trachtenburg Family Slideshow Players, and Toby Goodshank; and performing live as part of Schwervon and Kansas State Flower, and solo as Major Matt Mason USA. It was as Major Matt that he released his classic album Me Me Me in 1998 (http://www.allmusic.com/album/me-me-me-mw0000259918).

Now, as Me Me Me turns 15, we're going to be performing it live on Sun. Aug. 4 at Sidewalk Cafe as part of our Classic Albums Live series during the Welcome to Boog City festival. I've invited Matt to play some new songs and kick in on some old ones, too, and he's excited to take part. Now all we need to do is raise the $500 to get him here.

Donations of any and all amounts are welcome. For every dollar you donate, get a word in the online program for the 7th annual Welcome to Boog City poetry, music, and theater festival. 2 dollars, 2 words; 10 dollars, 10 words, and so on. For every $25 you donate get a H-2" x W-4", 25-word 1 image ad.

Every $25 gets Matt 60 miles closer to NYC. 20 $25 donations gets us $500 and all 1,200 miles. As donations come in, we'll update you on how things stand.

Please send all donations to [redacted] via http://www.paypal.com/ .

Thanks for your support!

best,
David

P.S. Separately, if you have frequent flyer miles you would like to use to get Matt a roundtrip plane ticket from Kansas, please email me.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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68. Rob McLennan
letter to norma cole (some notes on the prose poem,
Thu 9 May 2013

---

my essay, "Letter to Norma Cole (some notes on the prose poem"

is now online at Lemonhound,

http://lemonhound.com/2013/05/09/rob-mclennan-letter-to-norma-cole/

thanks, Lemonhound!

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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69. William Slaughter
Notice: Mudlark
Thu 9 May 2013

New and On View: Mudlark Flash No. 77 (2013)

Three Poems by Laura Da'

A Mighty Pulverizing Machine
Poor Lazarus | American Towns

Laura Da' has had poems in Prairie Schooner, The Iowa Review, Hanging Loose, First Intensity, and Red Ink among other places. She is a member of the Eastern Shawnee Tribe of Oklahoma, has studied creative writing at the Institute of American Indian Arts in New Mexico and the University of Washington in Seattle, and lives in the Pacific Northwest with her husband and son.

Spread the word. Far and wide,

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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70. Megan M. Garr
Three Versals for Versal 11
Thu 9 May 2013

Hi friends,

For those of you who love Versal or who have heard enough about us to be curious:

Until June 1 we're running a subscription drive! Buy a two-issue subscription starting with Versal 11, and receive a free back issue of your choice. That's a bit of Versal past AND future for your illustrious library.

http://www.versaljournal.org/subscribeme/

Versal 11: A journal, a story of its making

it took an even ?
greater fugitive?
to get us to?
this point
--Samuel Ace, Letters

Gracing the cover of Versal 11 is a dead fish.

We've never chosen an image that so compellingly captures the work within an issue.

Versal 11 assembles struggles and triumphs, the births and deaths we face, and the holding on and letting go required in making our newest issue. Featuring

artwork from Andrew Friend and Mario Zoots, poetry from Mathias Svalina, Gregory Sherl, and Zarah Butcher-McGunnigle, as well as prose from Adam Peterson, Traci O Conner, and Leah Bailly, this is arguably our best Versal yet.

I hope you'll join us in celebrating independent literary publishing,
and our newest issue, and all the good stuff that is
poetry&prose&art&inbetween.

http://www.versaljournal.org/subscribeme/

Thanks for your eyes and ears, and all the best from Amsterdam, Megan

--
Megan M. Garr
Editor

*Versal
*The literary & arts journal out of Amsterdam
http://www.versaljournal.org <http://www.wordsinhere.com>

tel.: [redacted]
email: [redacted]
@_garr

Facebook: http://www.facebook.com/versaljournal
Twitter: http://twitter.com/versaljournal
Newsletter: http://eepurl.com/eh4yT

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71. Laura Wetherington
Textsound Issue 16
Thu 9 May 2013

Textsound's issue 16 is live with work from David Abel, Lisa Radon, Nico Vassilakis, James Yeary, Afton Wilky, gtrabbit, Paul Van Curen, Julie Patton, Noemi Gast, Valerie Corrigan, & Fiona Curran.

http://textsound.org/

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72. Cheryl Pallant
Norman Fischer poetry reading June 4
Thu 9 May 2013

Norman Fischer will read poems from his various collections, including his version of psalms, and will speak about the central role of language in the process of religious contemplation.

*Tuesday, June 4, 7 to 8:30 pm, *

*DePaul University Art Museum, 2nd floor multipurpose room***

935 W. Fullerton Avenue, Chicago

Norman Fischer is an eminent Zen Teacher and noted poet and author. Norman is former Abbot and Senior Dharma Teacher of the San Francisco Zen Center, and now leads the Everyday Zen Foundation. His new book of poetry is *The Strugglers.* His other books of poems include *Opening to You: Zen-inspired Translations of the Psalms*; *Precisely the Point Being Made*; *Like a Walk Through a Park*; *On Whether or Not To Believe in Your Mind*; *Turn Left in Order to Go Right*; and *Success*. His many other books include the recent *Training in Compassion: Zen Teachings on the Practice of Lojong*; *Benedict's Dharma: Buddhists Comment on the Rule of Benedict*; *Sailing Home: using Homer’s Odyssey to navigate life's perils and pitfalls *; and *Jerusalem Moonlight*.

**

--
 cherylpallant.com

"Syntax is a faculty of the soul."   --
*   *Paul Valery

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73. Rob McLennan

letter to norma cole (corrected link,

Fri 10 May 2013

---

my essay, "Letter to Norma Cole (some notes on the prose poem"

with corrected link, http://www.robmclennan.blogspot.ca/2013/05/letter-to-norma-cole-some-notes-on.html

etc,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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74. Rob McLennan

new from above/ground press: GOVERNMENT, by Jason Christie

Fri 10 May 2013

GOVERNMENT
by Jason Christie
$4

Talos Awake

Every cycle causes
day and night
calming, tilling or
disturbing waves
with inexhaustible
transit. What end
could befuddle so
many that we
would retreat
into myth again?
The fire-breathing bull,
an A overhead, passing
all purpose, trees
sway and grow
from warm soil.
In the end, wood
exsanguinated,
unnailed and
empty. At the
end of days
we're left with
molten lead.

published in Ottawa by above/ground press
May 2013
a/g subscribers receive a complimentary copy

Jason Christie grew up in Milton, Ontario. Jasons poetry has appeared in journals and magazines, including: filling Station, dANDelion, Poetry is Dead, Action, Yes!, The Capilano Review, West Coast Line and Interiason is the author of i-ROBOT Poetry (http://www.edgewebsite.com/books/irobotpoetry/ir-catalog.html), Canada Post (http://snarebooks.wordpress.com/books/jason-christie/) and Unknown Actor which will be published by Insomniac Press in the Spring of 2013. He is also an editor alongside angela rawlings and derek

beaulieu of the anthology Shift & Switch: New Canadian Poetry (http://www.themercurypress.ca/?q=books/shift_switch).

This is Christie's second above/ground press chapbook, after 8th Ave 15th St NW. (2004).

Jason Christie reads in Ottawa on Monday, May 13, 2013 as part of the spring Insomniac Press launch at Raw Sugar Cafe.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/05/new-from-aboveground-press-government.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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75. Halvard Johnson
Remains To Be Seen
Sat 11 May 2013

Now available straight from the publisher--

http://www.spuytenduyvil.net/remains-to-be-seen.html

"Reality cannot be copywrited."
--David Shields

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson> Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson> <--- New!

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new

drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca
Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other
Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras
PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection
of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-
PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/
dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory
of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com
/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.co
m/rapsodi.pdf>
; **Guide to the Tokyo
Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/097148
7316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet
Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/
hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter
Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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76. Tim Trace Peterson

Tuesday: Troubling the Line at City College (and more upcoming events!)

Mon 13 May 2013

TROUBLING THE LINE AT CITY COLLEGE

Please join us in celebrating the publication of "Troubling the Line: Trans and Genderqueer Poetry" (Nightboat Books, 2013)

Tuesday, May 14th
6:30 -- 8:30 pm
The Rifkind Room, North Academic Center, 6/316
The City College of New York

Readers: Aimee Herman, Ariel Goldberg, EC Crandall, Ely Shipley (Baruch College), Jaime Shearn Coan (City College), Kit Yan, and Co-Editor Tim Trace Peterson (Graduate Center).

There will be books for sale at the event.
Co-sponsored by The Rifkind Center and the MFA in Creative Writing Program.

* * *

UPCOMING EVENTS for TROUBLING THE LINE:

Wednesday, May 15 at7 PM

Troubling the Line: Poetries of Resistance. At the Library Underground, Evergreen State College in Olympia, Washington. An evening celebrating the release of Troubling the Line:Trans and Genderqueer Poetry and Poetics. The event will feature readings by: Molly Bess, TT Jax, Y Madrone, Fabian Romero, TT Jax Readings will be followed by a roundtable discussion/Q&A.
https://www.facebook.com/events/400664723365170/408422239256085/?notif_t=plan_mall_activity

Saturday, Oct 19

Troubling the Line at the Red Rover reading series. Chicago, IL. This event is organized by Jen Jay Besemer. More info coming soon.

Wednesday, Dec 11

Troubling the Line Launch at The Poetry Project. NYC. More info coming soon.

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77. Nicholas Leaskou

Poet as Radio: Carla Harryman Live on May 19!

Mon 13 May 2013

This Sunday, May 19, Carla Harryman joins us in the studio and will read from and discuss work from her collection Adornoâ€™s Noise (Essay Press, 2008). Tune in live on 5/19, 11:30am-12:30pm, at savekusf.org (San Francisco Community Radio) or listen later on our blog/podcast. Carla Harryman is the author of seventeen books, among them Adornoâ€™s Noise, a collection of conceptual and experimental essays (Essay Press, 2008); Baby (Adventures in Poetry, 2005); Open Box (Belladonna, 2006), Gardenerof Stars: A NovelÂ (Atelos, 2001); The Wide Road (with Lyn Hejinian; Belladonna, 2011); and The Grand Piano: An Experiment in Collective Autobiography Â (with Rae Armantrout, Steve Benson, Lyn Hejinian, Tom Mandel,Â Bob Perelman, Kit Robinson, Ted Pearson, Ron Silliman, Barrett Watten; Mode D, 2011). Her Poets Theater, interdisciplinary, and bi-lingual performances have been presented nationally and internationally. Recent work in performance includes the â€œre-performanceâ€ of Theodore Adornoâ€™s 1959 lecture â€œMusic and New Musicâ€ at dOCUMENTA 13 in Kassel, Germany (with music composition by Jon Raskin) and the publication of Open Box, a music and poetry collaboration with Raskin (Tzadik, 2012). She is co-editor of Lust for Life: On the Writings of Kathy Acker (2006), and the editor of Non/Narrative a special issue of the Journal of Narrative Theory (2011). The recipient of numerous awards, including from Opera America, the Fund for Poetry, the American Embassy of Romania, the Alexander Gerbode Foundation, and the Foundation for Contemporary Art in New York, she directs the creative writing program and serves on the faculty of Eastern Michigan University. Delia, Jay, Nicholas poetasradio.blogspot.com [redacted]

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78. Paul Siegell

Philly: Mel Nichols, Paul Siegell & Anne E. Johnson

Mon 13 May 2013

Jubilant Thicket presents Mel Nichols, Paul Siegell and Anne E. Johnson

Hosted by Anne-Adele Wight

5PM Sunday, May 19, 2013 @ HEAD HOUSE BOOKS

619 South 2nd St
Philadelphia, PA
[redacted]

Facebook invite here:
https://www.facebook.com/events/581392041884468/?ref=ts&fref=ts

MEL NICHOLS is the author of four collections of poetry, including Catalytic Exteriorization Phenomenon (National Poetry Series finalist) and Bicycle Day. Her work can also be found at The Huffington Post, Poetry, The Brooklyn Rail, Jacket2, New Ohio Review, PennSound, HTML Giant, The Pink Line, Open Letters Monthly, and The Poetry Project Newsletter. She has been a visiting artist at the Corcoran College of Art and Design, the Museum of Contemporary Art in Detroit, and other places, and she teaches digital poetry and other writing courses at George Mason University. New books are forthcoming from Flowers & Cream Press Edge.

PAUL SIEGELL is the author of three books of poetry: wild life rifle fire, jambandbootleg, and Poemergency Room. A copywriter at The Inquirer and a senior editor at Painted Bride Quarterly, he has contributed to American Poetry Review, Black Warrior Review, Rattle and many other fine journals. Find more of Paul's work––and concrete poetry t-shirts––at "ReVeLeR @eYeLeVeL" (http://paulsiegell.blogspot.com).

ANNE E. JOHNSON writes historical and speculative fiction. Her short works have appeared in The Future Fire, Shelter of Daylight, and elsewhere. Her first science fiction novel, Green Light Delivery, was published by Candlemark & Gleam in 2012, and its sequel, Blue diamond Delivery, will come out in June 2013. She also writes fiction for kids. Learn more at http://anneejohnson.com/.

Hope you can make it!
-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

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79. reJennifer Bartlett
Please Come Support Robert Grenier
Mon 13 May 2013

ROBERT GRENIER
*"Language Objects: Letters in Space, 1970 - 2013" *
May 18 - June 30, 2013
Reception Sunday, 19 May 4-6 PM

May 18 – June 30, 2013
Reception for (& presentation by) the artist, Sunday, 19 May 4 - 6 PM

SOUTHFIRST is proud to present *"Language Objects: Letters in Space, 1970 - 2013," *a retrospective exhibition tracking (via notebooks, holographic & published texts, archival materials and works on paper) the evolution from early typewriter-generated forms to more recent four-color drawing poems in the work of American poet *Robert Grenier* between 1970 - 2013. The show will be on view from May 18 – June 30, 2013.

*On Sunday, May 19, 4 - 6 PM, Robert Grenier will introduce the 'idea' for the show, and speak to/read from & provisionally 'interpret' certain of the materials set forth in the room. *

Over the past 40 years, poet/artist Robert Grenier (b. 1941) has constantly pushed poetry into new frontiers of practice and utterance. His handwritten poems, produced in the last two decades, cross the upper limit of inscription to be both writing and drawing. His works include *Series *(This Press, 1978), *SENTENCES* (Whale Cloth Press, 1978), *Oakland *(Tuumba Press, 1980), *A Day at the Beach *(Roof Books, 1984), *Phantom Anthems* (O Books, 1986), and *OWL/ON/BOU/GH *(Post-Apollo Press, 1997), as well as more recent online color drawing poem sequences like *POND 1*<http://bit.ly/106cFxV> and *PENN SCANS* <http://www.whalecloth.org/grenier/pennscans>. A graduate of Harvard College and the Iowa Writers' Workshop, Grenier has received two NEA fellowships for poetry writing and a 2013 grant from the Foundation for Contemporary Arts. An archive of his work is housed in the Stanford Libraries' Department of Special Collections. He lives in northern Vermont.

SOUTHFIRST, founded in 2000, is located at 60 N6th Street in Williamsburg, Brooklyn between Wythe and Kent Avenues. Gallery hours are Fri., Sat. and Sun. from 1 - 6 PM and by appointment. Subway: L train to Bedford Avenue. For more information, please contact Maika Pollack at [redacted] or [redacted]<http://us.mc1607.mail.yahoo.com/mc/compose?to=[redacted]> .

SOUTHFIRST
60 N6th Street
Brooklyn, NY 11211
[redacted]
www.southfirst.org

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80. Adam Fieled
Changes Pt. 2: "Into Ontology"
Tue 14 May 2013

The second collection of notes towards a new gestalt approach to ontology by Adam Fieled:

http://issuu.com/afieled/docs/changes2

Thanks!
Adam Fieled [redacted]

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81. James Yeary
Sound Poetry from Chile in Bushwick
Tue 14 May 2013

> *Sound Poetry from Chile in Bushwick*
>
> *THURSDAY MAY 23rd at The Silent Barn's Champagne Room*
> *603 Bushwick Ave, 3rd Fl Brooklyn, NY 11206 Gregorio FontÃ©n from Chile will be performing*
> *his sound poetry and songs.*
> *The set consists of vocals, keyboard and an autonomous laptop.*
>
> *More Info below*
>
> *_____*
> *THURSDAY MAY 23rd*
> *++++++++++*
> *++++++++++*
>
> *BANDS:*
> *_Sadaf H. Nava [NY]*
> *__Gregorio FontÃ©n [CHILE] [http://vimeo.com/33638869]*
> *___Cammisa Buerhaus [NY]*
> *____Enforcer (Adam of the Dreebs) [NY]*
> *_____Teerapat [THAILAND]*
>
> *ADDRESS:*
> *The Silent Barn's Champagne Room*
> *603 Bushwick Ave, 3rd Fl*
> *Brooklyn, NY 11206*
>
> *TRANSPORTATION:*
> *_J/M to Myrtle-Broadway*
> *_L to Jefferson*

> *ALWAYS ALL AGES*
> *NO BYOB*
> *DOORS AT 8PM*
> *$7*
>
> ++++++++++
> ++++++++++
>
> *Seriously,*
> *JM*

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82. Cristiana Baik

The Conversant: Call for Submissions

Tue 14 May 2013

The Conversant <http://theconversant.org/>, an online literary journal that is a part of the larger poetics collective, The Volta <http://thevolta.org/>, is now taking submissions!

We're open to a broad range of interview projects but particularly keen on ambitious, multi-part interview series that explore specific fields, themes and methods. Examples include H.L. Hix's <http://theconversant.org/?cat=42> three-question and one-question "mini-interviews" and Philip Metres<http://theconversant.org/?p=2864>' interview series with Russian poets. The Conversant is also happy to accept as submissions soundscapes/audio pieces, videos, as well as transcribed dialogues.

As we have previously published several online chapbooks<http://theconversant.org/?cat=252>, we're also interested in longer interview projects that can be converted into chapbooks.

For submissions and queries, please email the editors at [redacted].

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83. Rob McLennan
new from above/ground press: MNEMOTECHNICS, by Jessica Smith
Tue 14 May 2013

MNEMOTECHNICS
by Jessica Smith
$4

published in Ottawa by above/ground press
May 2013
a/g subscribers receive a complimentary copy

Jessica Smith, Founding Editor of Foursquare and name magazines, serves as the Librarian for Indian Springs School, where she runs its Visiting Writers Series. She is the author of numerous chapbooks including What the Fortune-Teller Said (dusie/a+bend 2009), butterflies (Big Game Books 2006), The Plasticity of Poetry and Telling Time (No Press 2006), and Shifting Landscapes (above/ground press 2006) and one full-length collection, Organic Furniture Cellar (Outside Voices 2006).

Copies of her previous above/ground press chapbook, Shifting Landscapes, are still available!

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/05/new-from-aboveground-press.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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84. Rob McLennan
Tuesday poem #6 : j/j/ hastain
Tue 14 May 2013

Tuesday poem #6 : j/j hastain : from between diaspora and diapason

http://www.dusie.blogspot.ca/2013/05/tuesday-poem-6-jj-hastain-from-between.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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85. Al Filreis

PoemTalk #66 - on Yeats

Tue 14 May 2013

Today we have released the 66th episode of PoemTalk, a discussion of W.B. Yeats's "The Lake Isle of Innisfree" with Taije Silverman, Max McKenna and John Timpane.

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audio?show=Poem%20Talk

Al Filreis
http://writing.upenn.edu/~afilreis

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86. Dana Teen Lomax

Jennifer Firestone's Flashes & Feminist Neo-Benshi in Santa Cruz

Wed 15 May 2013

Jennifer Firestone's Flashes & Femshi (Feminist Neo-Benshi) A New Cadence Poetry Series

Jennifer
Firestone, Dana Teen Lomax, and Sarah Rosenthal perform
Femshi
(Feminist Neo-Benshi) and read poetry as part of A New
Cadence Poetry
Series hosted by James Maughn.
http://anewcadence.blogspot.com/

Saturday May 18, 7:30pm

Felix Kulpa Gallery, 107 Elm Street

(behind Streetlight Records)

Santa Cruz, CA 95060

Admission is free

JENNIFER FIRESTONE is the author of two books of poetry, Holiday and the newly released Flashes, as well as three poetry chapbooks. She is the co-editor

of Letters To Poets: Conversations about Poetics, Politics and Community, and an Assistant Professor of Literary Studies at Eugene Lang College (The New School).

DANA TEEN LOMAX is the author of several books of poetry, including Disclosure (Black Radish Books) and Curren¢y (Palm Press); she most recently edited an award-winning Small Press-Traffic project, KINDERGARDE: Avant-garde Poems, Plays, Stories, and Songs for Children. She teaches at San Francisco State University and lives in San Quentin, California.

SARAH ROSENTHAL is the author of the cross-genre book Manhatten as well
as four poetry/prose chapbooks. She is the editor of A Community Writing
Itself: Conversations with Vanguard Writers of the Bay Area. She

teaches in the MFA in Writing Program at the University of San Francisco manages programs for the Developmental Studies Center.

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87. Camille Martin

"At first I was adrift . . .": review of Camille Martin's LOOMS

Wed 15 May 2013

Sarah Sarai wrote a brief but terrific review of Looms & includes a sample poem from the book:

http://networkedblogs.com/LdYfO

Looms can be ordered at your favourite bookstore or through the following online sources:

http://www.spdbooks.org/Producte/9781848612358/looms.aspx
http://www.shearsman.com/pages/books/catalog/2012/martinLooms.html
http://www.bookdepository.com/Looms-Camille-Martin/9781848612358
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354

Cheers!
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1

http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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88. Camille Martin
12 minimalist poems in the new Otoliths
Wed 15 May 2013

I'm honoured to have 12 poems from R IS THE ARTICHOKE OF ROSE (a full-length manuscript of minimalist poems) in the new Otoliths:

http://the-otolith.blogspot.com.au/2013/03/camille-martin.html

There’s a plethora of stunning poetic and visual work in this issue. Check out the table of contents:

http://the-otolith.blogspot.com.au/2013/04/otoliths-issue-twenty-nine-autumn-2013.html

Thanks to Mark Young, publisher of Otoliths.

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.apollinaires.com/store/product.php?productid=264620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid=1355876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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89. { brad brace }
Pencil Palace
Wed 15 May 2013

In Wim Wender's magnificent film, Wings of Desire, Peter Falk (who plays himself), at one point rhapsodizes on the immediacy of life as illustrated by the marks created with his pencil. For the artist, the pencil is the intermediary, the conduit between eye and coordinated vision. Over the years, I have amassed a collection of pencils that were either intrinsically intriguing or that suggested a specific purpose. I doubt that many of them would be especially prized by bonafide pencil-collectors; no, this display is pretty-much self-indulgent. I do however, appreciate the possibility of a story told on as well as by-means-of these implements, which is I suppose, what advertising-pencils are about. And, it will possibly come as no surprise (assuming that you've seen my otherwork), that I just liked the idea of these long thin scans of pencils linked to their itemization. Something could also be made of the dwindling availability of varieties of drawing implements over the years.

http://bbrace.net/palace.html
http://bradbrace.net/palace.html

/:b

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90. sam truitt
Catherine Taylor & Sam Truitt @ The St. Marks on Friday, May 17
Wed 15 May 2013

Hello -

If you're in the neighborhood...

Friday, May 17, 201310:00 pm

*The Poetry Project
at St. Marks Church*
131 E. 10th Street
New York NY 10003
[redacted]
http://poetryproject.org/program-calendar/sam-truitt-and-catherine-taylor.html

Catherine Taylor is a Founding Editor of Essay Press a publishers of book-length, innovative and hybrid-genre essays. She is the author of *Apart *(Ugly Duckling Presse, 2012), a mix of prose, poetry, political theory, and found texts from South African archives. *Poet *Brian Teare says, “* Apart* is neither journalism nor memoir nor documentary poem nor lyric essay nor jeremiad—

though it contains elements of them all—but a brilliant and relentless examination of conscience always in search of a literary form adequate to its mission." Catherine received her Ph.D. from Duke University and teaches at Ithaca College.

Sam Truitt's books include *Vertical Elegies 6: Street Mete *(2011); *Vertical Elegies: Three Works* (2008),* Vertical Elegies 5: The Section *(2003) and *Anamorphosis Eisenhower* (1998), among others. He is the recipient of a 2011 Howard Fellowship and the 2002 Contemporary Poetry Series Award from the University of Georgia. He earned a MFA from Brown University in 1994 and a PhD from SUNY in 2008. Sam Truitt currently is the Managing Director of Station Hill Press and lives in Woodstock, NY. For more on Truitt and an archive and links to his audio-visual works—including DICK, his year-long project of daily video transmissions—visit www.samtruitt.org.

http://poetryproject.org/program-calendar/sam-truitt-and-catherine-taylor.html

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91. The University of Arizona Poetry Center

Tyler Meier Named New Executive Director of the University of Arizona Poetry Center

Wed 15 May 2013

** Kenyon Review Managing Editor Tyler Meier Named New Executive Director of the University of Arizona Poetry Center
---------- College of Humanities Dean Mary Wildner-Bassett has just named Tyler Meier as the new Executive Director of the University of Arizona Poetry Center. Meier brings years of experience as a poet, administrator and teacher to his new position at the Poetry Center, which he assumes on August 5.

Meier comes to the Poetry Center from The Kenyon Review in Ohio where he was the managing editor as well as the co-director of the Young Writers Summer Program. He received an MFA from the University of Washington, and his poetry and nonfiction have appeared in At Length, AGNI (online), Laurel Review, Bat City Review, jubilat, Washington Square, Thermos, Forklift, Ohio, and elsewhere.

â€œNow that the Poetry Center has settled into its landmark building, we are ready to embark on the next era of the Center, to expand our vibrant programs and build new audiences for poetry here and across the country. I know Tyler will bring energy and enthusiasm to the position,â€ said College of Humanities Dean Mary Wildner-Bassett.

â€œIâ€™m thrilled to join the Poetry Center staff as Executive Director,â€ said Meier. â€œFrom the volunteers and donors and docents to the writers who visit in the Reading Series, from the incredibly dedicated staff to the larger community served by the collections and programs and events, Iâ€™ve been truly astounded by all of the people who participate in the daily life of the Center. The place positively hums. This must be what Ruth Stephan had in mind over fifty years ago when she had the original, beautiful idea for a Poetry Center. It is an aspirational space that recognizes and celebrates a central role for poetry in our contemporary culture, and it amplifies our hopes for what the art form might do in the years to come.â€

Meier will replace Gail Browne who has served as the Executive Director of the Poetry Center since 2002. Browne is pursuing other arts administration opportunities in the greater Phoenix area.
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92. amy king
CALL FOR WORK: Poets for Living Waters
Wed 15 May 2013

Poets for Living Waters is a poetry action begun in 2010 as a response to the Gulf Oil Disaster of April 20, 2010, one of the most profound man-made ecological catastrophes in history. While devastating, could that extreme event be best understood as merely a partial manifestation of a widespread but at least somewhat limited consciousness producing global ecological crisis?Â Â

Zen Master Thich Nhat Hanh suggests that in response to the contemporary situation, we refrain from appeals to effective argument but rather stir affective compassion: â€œWe should not talk in terms of what they should do, what they should not do, for the sake of the future. We should talk to them in such a way that touches their heartsâ€¦â€ This artistic initiative contributes to this latter conversation, motivated by the belief that poetry helps return us to our senses.

If you would like to submit work for consideration, please send 1-3 poems, a brief statement of ecopoetics, a short bio, and credits for any previously published submissions toÂ [redacted]

Editors: Wendy Babiak, Amy King, and HeidiÂ Lynn StaplesÂ
http://poetsgulfcoast.wordpress.com/

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93. Amy King
CALL FOR WORK: Poets for Living Waters
Wed 15 May 2013

Poets for Living Waters is a poetry action begun in 2010 as a response to the Gulf Oil Disaster of April 20, 2010, one of the most profound man-made ecological catastrophes in history. While devastating, could that extreme event be best understood as merely a partial manifestation of a widespread but at least somewhat limited consciousness producing global ecological crisis?

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Editors: Wendy Babiak, Amy King, and Heidi Lynn Staples

Poets for Living Waters - http://poetsgulfcoast.wordpress.com/

POETS & WRITERS -
http://www.pw.org/content/poets_act_on_oil_spill?cmnt_all=1

Send any email (subject and text are ignored) to [redacted] or click here:
https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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94. Roxanne Hoffman
These Are Aphorithms
Wed 15 May 2013

Dear List,

A newish blog to check out:

The Are Aphorithms at http://aphorithms.blogspot.com

The blogger is my co-publisher and production editor Jack Cooper.

Roxanne

POETS WEAR PRADA
C/O Roxanne Hoffman

533 Bloomfield Street - 2nd Floor
Hoboken, NJ 07030
http://pwpbooks.blogspot.comhttp://www.facebook.com/pages/Poets-Wear-Prada/41483895438http://twitter.com/pradapoet

POETS WEAR PRADA is a small press based in Hoboken, New Jersey devoted to introducing new authors through limited edition, high- quality chaplets, primarily of poetry.

New press, great authors, a publisher who is one miracle short of sainthood.-Angelo Verga, Poetry Curator of The Cornelia Street Cafe

Poets Wear Prada is a poetry publishing house with excellent poets and affordable books with beautiful covers. Have you had your poetry today?-Meredith Sue Willis, Books for Readers

Stylistically, these beautifully designed and produced chaplets bear their own distinctive signature.-Linda Lerner, Small Press Review

Proud Member of CLMP
http://flordelconcreto.blogspot.comhttp://twitter.com/flordelconcreto

--- On Wed, 5/8/13, susan maurer <[redacted]> wrote:

From: susan maurer <[redacted]>
Subject: JOSEPHINE BUTLER. by Susan H.Maurer
To: [redacted]
Date: Wednesday, May 8, 2013, 3:34 PM

I am pleased to say that JOSEPHINE BUTLER has been published by Phoenix Press International. This multi-genre press has offices in France, Canada, Africa and the U.S. Check out their wonderful web pages. To show that even major established presses such as this are human, somehow there are a few non-fatal errors for which the book is discounted on Amazon and Barnes and Noble. Grab it now. Do let me know what you think. Susan H. Maurer

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95. Krystal Languell
contest: experimental prose by women
Wed 15 May 2013

Announcing The First Annual Bone Bouquet Experimental Prose Award

Accepting Submissions Now Through The Month Of June

Final Judge: Barbara Henning

https://bonebouquet.submittable.com/submit

Join *Bone Bouquet*’s illustrious roster of contributors by submitting your work of experimental prose to our new contest, open from now through the month of June!

Bone Bouquet is now open to submissions through our first annual contest for experimental prose by women-identified writers, which includes transgender and genderqueer writers who identify as female.

The winning writer is awarded with $50 and publication of the work in issue 5.1 of *Bone Bouquet*, to be released in Spring 2014. Previous issues have featured work by Rachel Levitsky, Carmen Giménez Smith, Becca Klaver, Khadijah Queen and more.

Submit your work(s) of experimental prose, up to 5,000 words per entry. Multiple submissions are allowed along with multiple entry fees.

Contest deadline: June 30, 2013.

Contest fee:

$5.00 per entry

$14.00 per entry with a 1-year subscription

BARBARA HENNING is the author of eight books of poetry, three novels, a series of photo-poem pamphlets and most recently a collection of interviews, *Looking Up Harryette Mullen*(Belladonna, 2010). Her work has been published in numerous journals. Her most recent books of poetry are *Cities and Memory* (Chax Press, 2010) and a conceptual project, a collection of sonnets composed from 999 passages from 999 books in her collection, entitled *My Autobiography* (United Artists Books, 2007). Her latest novel is *Thirty Miles to Rosebud* (BlazeVOX, 2009).

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96. Paul Nelson

Notes on Anuncio's Last Love Song

Wed 15 May 2013

Notes on the new chapbook by Nate Mackey:

http://paulen
SUNYstas,

Notes on the new chapbook by Nate Mackey:

http://paulenelson.com/2013/05/15/notes-on-anuncios-last-love-song-nate-mackey/

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

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97. Jesse Glass

Review by Alfred Starr Hamilton--I am Immune

Wed 15 May 2013

In 1984, I sent a copy of my chapbook Enoch to Alfred Starr Hamilton for his comments and he wrote back: "I'm not the sort of poet to comment, but I knew an Enoch and he was ok I think.

Immune,

Alfred Starr Hamilton."--That's just a remembered paraphrase--it was actually wilder than that and the letter was more of a poem about traveling among the stars and being a member of a Lodge.

He also sent a black & white photo-booth-in-a-bus-stop-pix which may be in my archives at the University of Maryland--stuck away in the letters--incl. the one I just paraphrased. I believe he was wearing a hat in the picture, and was looking rather dapper.

If anyone on this list remembers Alfred Starr Hamilton it would be great to read about it.

I'd considered asking him for a tape of his reading some of his poems, but I didn't. Wish I had. He probably read in a low, stumbling forward manner--a cane-tapping of the tongue.

I'd always imagined myself ending up in a rented room writing poems and getting old. Happy to say that a family helps immensely. I'd always liked his way of saying farewell in his letters: Immune, or I am immune. With the permission of the Manes of Alfred Starr Hamilton, I've borrowed it.

Immune,

Jesse

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98. Jesse Glass

Will be in Los Angeles in Late August/ Early September Looking for Readings

Wed 15 May 2013

Any news--back or forward channel would be fine.

Jesse

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99. Christophe Casamassima

Bellen's WABAC MACHINE now available

Thu 16 May 2013

Martine Bellen's new poetry collection, *WABAC Machine<http://r20.rs6.net/tn.jsp?e=001sBRlXEPOshKk9c6irWIASY6DiTm-uWiJmSm3hDRwI5_tRBimFrxY5vSdl_H95I4nHxOSsGGZmskZPBA2_NZ7SzI_Q_WRtt1_hA_5FA0hwfwahCap2ajYXpK-XcTtNZvdF-ZSvrNsVYrYFVoDeDPhIqVWUNA6BeEX>
,* is now available exclusively on the Furniture Press Books website<http://r20.rs6.net/tn.jsp?e=001sBRlXEPOshKk9c6irWIASY6DiTm-uWiJmSm3hDRwI5_tRBimFrxY5vSdl_H95I4nHxOSsGGZmskZPBA2_NZ7SzI_Q_WRtt1_hA_5FA0hwfwahCap2ajYXpK-XcTtNZvdF-ZSvrNsVYrYFVoDeDPhIqVWUNA6BeEX>(for
a limited time).
[image: WABAC Machine]
*90 pages / $14** / 978-0-9826299-5-6

*

Quirky, electric poems, spare and challenging.
-Peter Matthiessen, author of*Shadow Country

*

WABAC Machine begins innocently enough with the thought that a cat has no real name and proceeds through inexorable dream/dervish/fairy tale logic to a place (the wild?) where nouns dissolve. This is a world of radical flux where self is barely even a construction. Let's call it post-human. There is nothing academic about it. Things loom up and are always something else. Here it makes perfect sense for one "me" to say, "I sell temporary kitties in the form of reconstituted sponges."

-Rae Armantrout, author of *Versed* and *Just Saying*

Thank you for ordering Martine Bellen's *WABAC Machine*<http://r20.rs6.net/tn.jsp?e=001sBRlXEPOshKk9c6irWIASY6DiTm-

uWiJmSm3hDRwI5_tRBimFrxY5vSdl_H95I4nHxOSsGGZmskZPBA2_NZ7SzI_Q_WRtt1_hA_5FA0hwfwahCap2ajYXpK-XcTtNZvdF-ZSvrNsVYrYFVoDeDPhIqVWUNA6BeEX>
!

Here's an extra WABAC treat!

Mister Peabody and Sherman tell the real story of the Moonlight Sonata<http://r20.rs6.net/tn.jsp?e=001sBRlXEPOshJIRIedhdQHj4u3Er0CcF1tRDL6dIE87EofsW0rEjBEu8fzidwVVQMVtMmdMZexJ4nURb-iqclQ4J6k4IT51fDdPcRDXEPH7w8Vc4tc9ssggwyHNEg9vGyitJ3U9S4V6UVV1TyNpLdOgg==>
.

Forward this email<http://ui.constantcontact.com/sa/fwtf.jsp?llr=wwvki6bab&m=1101567186646&ea=furniture.press.books%40gmail.com&a=1113428168850>

<http://visitor.constantcontact.com/do?p=un&mse=001P1yAzTPelCxSfnMLkSaczhL5pVTrOTai&t=001712sqMgDB-lIK3wF0RF_ZA%3D%3D&lang=001FCSs65SMrsI%3D&reason=001y5KaVlBn7_Y%3D&llr=wwvki6bab> <http://www.constantcontact.com/index.jsp?cc=TEM_Card_215> This email was sent to [redacted] by [redacted] |

Update Profile/Email Address<http://visitor.constantcontact.com/do?p=oo&mse=001P1yAzTPelCxSfnMLkSaczhL5pVTrOTai&t=001712sqMgDB-lIK3wF0RF_ZA%3D%3D&lang=001FCSs65SMrsI%3D&reason=001y5KaVlBn7_Y%3D&llr=wwvki6bab> | Instant removal with SafeUnsubscribe<http://visitor.constantcontact.com/do?p=un&mse=001P1yAzTPelCxSfnMLkSaczhL5pVTrOTai&t=001712sqMgDB-lIK3wF0RF_ZA%3D%3D&lang=001FCSs65SMrsI%3D&reason=001y5KaVlBn7_Y%3D&llr=wwvki6bab>™ | Privacy Policy <http://ui.constantcontact.com/roving/CCPrivacyPolicy.jsp>. Martine Bellen Literary Services | P.O. Box 127 | New York | NY | 10009

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100. Rob McLennan

new from above/ground press: punchlines, by Aaron Tucker

Thu 16 May 2013

---

punchlines
by Aaron Tucker
$4

why was the camel unhappy?

its still a good idea to contemplate
while the city sprawls out in waves
beneath our apartment balcony:

my father is dead hit by a car

I land + rush to the hospital
in time for the whistle of one lung working
but my father is dead, mist

later I mow my mothers lawn careful to avoid
sporting goods skeletons + that highway
that barn sprawling towards the cow field

I let the grass clippings blow onto the yard
careful to avoid thinking about that blade
whirling slicing through the flesh of my hand

slicing through my arm torso like an ocean drowning
|| a bumper impact || a twenty nine story fall
the way a yard might rush upwards me downward

as if I woke up on a river shoreline in Montana at sunset
repeating the same motion that the night takes
rushing downwards over the mountains

the moon whirls out + my mother goes to bed
dreams of my father pushing the lawnmower
back into the barn closing locking the door

that blade hyperlinks to
the grass pouring out
of my veins onto our apartment balcony

published in Ottawa by above/ground press
May 2013
a/g subscribers receive a complimentary copy

Aaron Tucker's poetic works and reviews have been published across Canada. His chapbook, apartments (The Emergency Response Unit), was shortlisted for the 2010 bpNichol Chapbook award. His current project, tentatively titled punchlines, is moving ever slowly forward. More of his work can be found at aarontucker.ca.

In addition, he is a professor in the English department at Ryerson University where he is currently teaching essay writing and digital literacy to first year students.

He is working on learning chess in between watching his beloved Raptors lose games.

This is Tucker's second above/ground press chapbook, after apartments, section three (2010).

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/05/new-from-aboveground-press-punchlines.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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101. Séamas Cain
Jack Kerouac in Dublin, Ireland
Thu 16 May 2013

The Dublin Writers Festival presents ...

“LA NUIT EST MA FEMME :

Jack Kerouac’s search for

a Language and an Identity”

Venue : The Workman's Club in Dublin, Ireland

Date : Thursday, 23 May 2013

Time : 8:30 p.m.

“LA NUIT EST MA FEMME”

Kerouac's given name wasn’t Jack; it was Jean-Louis. His mother tongue wasn’t English; it was French. In the early fifties Kerouac wrote two unpublished works in French — “Sur le chemin,” and “La nuit est ma femme,” in which Kerouac identified French as the language in which he often swears, often dreams, and always cries.

“When Jack was feeling wounded or angry,” Joyce Johnson remarks, “he’d sign his letters Ti Jean. He’d save Jean-Louis for his darkest moments.” She suggests he never felt truly American, and his love for the star-spangled nation was always the love of an outsider.

In “Lonesome Traveller,” Kerouac wrote “My people go back to Breton France, first North American ancestor Baron Alexander Louis Febris de Kérouac ... was granted land along the Riviere du Loup after victory of Wolfe over Montcalm; his descendants married Indians (Mohawk and Caughnawaga) and became potato farmers ...”

Kerouac’s father told him : “Ti Jean, n’oublie jamais que tu es Breton!” (“Never forget that you are Breton!”) In 1965, he traveled to Brittany searching his family’s roots. Unfortunately, he followed a wrong track. He never went any further until just before his death, in 1969.

“LA NUIT EST MA FEMME” will construct a literary exploration of Kerouac's relationship to French, to Catholicism and Buddhism; of his bi-lingual identity; and of his fraught relationship with America. The selections will draw on his letters, poems, haiku and novels ... especially his writings in French.

Two writers — Gabriel Rosenstock and Gearóid Mac Lochlainn — will both translate and respond to Kerouac’s work, in Irish and in English. The texts will be read to improvised jazz accompaniment by The Dirty Jazz Band and on-screen projections created by Margaret Lonergan.

“LA NUIT EST MA FEMME” is curated by Liam Carson, director of the IMRAM Irish Language Literature Festival.

Venue : The Workman's Club in Dublin, Ireland

Date : Thursday, 23 May 2013

Time : 8:30 p.m.

Tickets: €10 / €8

Book online at ...

https://dublinwritersfestival.ticketsolve.com/shows/873493436/events

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For additional information, contact

THE DUBLIN WRITERS FESTIVAL at ...

E-mail : [redacted]

Phone : [redacted]

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102. Adam Fieled

"Aesthetics Pt. 1" on Issuu

Thu 16 May 2013

"Aesthetics Pt. 1" on Issuu, for those who like the Issuu format better:

http://issuu.com/afieled/docs/aestheticspt1

Thanks!
Adam Fieled [redacted]

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103. Francesco Levato

Summer Seminars at the Chicago School of Poetics

Thu 16 May 2013

Registration is now open for CSoP's Summer Seminars. The seminars are 4-week online courses designed to give students the opportunity to work with our faculty in a shortened format that costs less and requires less of a time commitment than a full 8-week course. Courses offered include: Remix the Poem, Strategizing Poetics, Publishing Bootcamp, Poetry Bootcamp, Dream Journaling and Poetry, and Poetics Level 1.

Classes start July 19th. For more information or to register click below:

http://www.chicagoschoolofpoetics.com/summer-seminars/

--

Francesco Levato
Director, Chicago School of Poetics

http://www.francescolevato.com
http://www.chicagoschoolofpoetics.com

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104. Genji Amino

Tues, May 21 : UNMALNAEBE 11 : MICHAEL GOTTLIEB + ALAN DAVIES

Thu 16 May 2013

All,

I hope you'll join us at Unnameable Books on Tuesday, May 21 at *6:30 PM* for UNMALNAEBE
11:

MICHAEL GOTTLIEB
+
ALAN DAVIES

UNNAMEABLE BOOKS
600 VANDERBILT AVE

Michael Gottlieb is the author of fifteen books, including The Likes of Us, Lost and Found, Gorgeous Plunge, The River Road, and New York. In the 1970s he helped edit the seminal magazine Roof. In 2010, Faux/Other published Gottlieb's Memoir and Essay, a memoir focusing on the early days of Language Poetry accompanied by an essay on the work of poetry. His most recent publication Dear All is just out from Roof Books.

Alan Davies is the author of Active 24 Hours / / Name / Signage / Rave / Candor. And / most recently / ODES & fragments / just out from Ellipsis Press. In addition to his poetry / Alan is known for his book reviews / critical theory / aphorisms / essays. Born in Canada / long a resident of NYC / can be contacted at [redacted]

Series curated by Genji Amino and Daisy Atterbury.

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105. David Kirschenbaum
Exhibit at Boog's Small Press Fair / List of Fest's Participants
Fri 17 May 2013

Hey everyone,

Once again, it's time for Boog City's now 10th annual small, small press fair, and we'd like to extend to you once more an invite to each of you to exhibit.

The fair will once again span two days, Sat. Aug. 3-Sun. Aug. 4, and be held at Brooklyn's Unnameable Books (600 Vanderbilt Ave.) in their spacious backyard. The fair will take place during the 7th annual Welcome to Boog City poetry, music, and theater festival.

The fair will open on Saturday with performances by authors from each of the tabling presses.

Tables are $30 for the fair, $20 dollars if you bring your own bridge table (up to 3' x 3'). All tabling presses will also receive a complimentary online business card size ad (H-2" x W-3.5") in the festival program issue of Boog City.

You can send all payments to [redacted] via http://www.paypal.com/ .

When you email me to reserve your table and schedule your reader here's what I'll need:

—a bio, logo, and url for the press

—a bio, color foto, and url for your press' reader. (Each press will have 10 minutes total for a reader and, perhaps, to talk about their press.) Though most poets (myself included) don't have their own websites, I'm guessing your poet might have work, or perhaps even an interview with them, online. If so, if you can please send one of those urls.

Please email all of the information and images to me on or by Fri. June 7, and make payment via paypal to [redacted].

This year’s fair will feature readings, musical performances, short political talks, our new BoogWork poetry workshop and reading series, and our annual panel.

We look forward to the fair once again being a warm gathering with wonderful books, poetry, music, and other items from around our creative community.

as ever,
David

P.S. Apologies if you received more than one copy of this email.

List of 7th annual Welcome to Boog City festival's participants (as of May 17, 2013)

Local Poets:
Marina Blitshteyn • Charity Coleman • Leopoldine Core
Steve Dalachinsky • Ray DeJesus • Timothy Donnelly • Greg Fuchs
Tony Iantosca • Becca Klaver • Alan Kleiman • Ron Kolm
Jaclyn Lovell • Melanie Neilson • Yuko Otomo • Daniel Owen
Morgan Parker • Montana Ray • Larissa Shmailo • Sampson Starkweather
Paige Taggart • Maribeth Theroux • Sarah Anne Wallen

Visiting Poets:
Toby Altman (Chicago) • Margaret Bashaar (Pittsburgh)
Christophe Casamassima (Baltimore) • Thomas Devaney (Philadelphia)
Jenny Johnson (Pittsburgh) • Tony Mancus (Rosslyn, Va.)
Kristi Maxwell (Knoxville, Tenn.) • Suzanne Mercury (Boston)
Sarah Jeanne Peters (Detroit) • S.M. Stone (Boston)
Kimberly Ann Southwick (Philadelphia)

d.a. levy lives: Celebrating Renegade Presses Series
Baltimore's Publishing Genius Press

BoogWork Workshop Series
Amy King-reading and giving workshop
Lynn Melnick
Joseph Keckler-music

TALK, TALK:
Buck Downs, reading and in conversation with Greg Fuchs

Our Annual Panel, Once Again On the Small Press
Curated and moderated by Kimberly Ann Southwick,
Boog City's small press editor, and the editor of Gigantic Sequins.

Musical Acts
Bird To Prey
Cannonball Statman
Phoebe Novak
Brandon Perdomo
Richard Ringer
Soul Candy

Boog City Classic Albums Live with
for its 15th anniversary
Major Matt Mason USA's Me Me Me

Poets Theater

Talks from

Norman Oder
author, Atlantic Yards Report

Nathan Schneider
co-editor, Waging Nonviolence,
a source for original news and analysis
about struggles for justice and peace
around the globe.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/

T: (212) 842-BOOG (2664)
Twitter: @boogcity

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106. Joel Weishaus
"Beginner's Mind" Blog
Fri 17 May 2013

Dear Friends & Colleagues;

I have just begun a blog titled "Beginner's Mind," which will be the main site of my on-line work into the inconceivable future.

I hope you will find it interesting enough to bookmark it, and check back once in a while: http://www.cddc.vt.edu/host/weishaus/Begin/May.htm

Your comments are always welcome.

Thanks so much,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Research Fellow
Department of English
University of California
Santa Barbara 93106

Homepage:
http://web.pdx.edu/~pdx00282
Digital Archive:
www.cddc.vt.edu/host/weishaus/index.htm
Paper Archive:
http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml

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107. Susan Webster Schultz

"She's Welcome to Her Disease": Dementia Blog, Volume Two

Fri 17 May 2013

I'm very pleased to announce that my new book is out from Singing Horse Press (singinghorsepress.com). This is the second and concluding volume of my work on my mother's Alzheimer's.

The book is also available from from spdbooks.org at http://www.spdbooks.org/Producte/9780935162516/quotshe39s-welcome-to-her-diseasequot-dementia-blog-volume-two.aspx

Please see there for information about the book and a cover image. Gaye Chan did beautiful covers for both volumes. The back of each includes a "memory box," inspired by those you see in Alzheimer's homes.

Thank you to everyone who has supported this project over many years.

aloha,

Susan M. Schultz

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108. amy king

SATURDAY / TOMORROW - Amy King, Hafizah Geter, Jason Schneiderman, George Wallace, Bernard Block READ The Playroom Theater @ 3 p.m.

Fri 17 May 2013

---

* *

Saturday

* 3:00pm
* Partly Cloudy 72°F / 55°F
* A Poetry Reading and Open Mic

Featuring Amy King, Jason Scheinderman, Nicholas Powers, George Wallace, Hafizah Geter and Bernard Block

The Playroom Theater
151 West 46 Street, 8th Floor, New York, NY.
[redacted]

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109. Turtleneck Press
Amy Saul-Zerby poetry video promo
Fri 17 May 2013

Please check out this video of Write Bloody finalist, Amy Saul-Zerby and share.
https://www.youtube.com/watch?v=9DRknatGino

Brian Warfield

↑ Index

110. Stuart Ross
This week on The Week Shall Inherit The Verse: Carol A. Stephen
Sun 19 May 2013

This week on The Week Shall Inherit The Verse, I'm pleased to present a new, Joe Brainardinfluenced poem by Ottawa poet Carol A. Stephen. Enjoy!

http://theweekshallinherittheverse.blogspot.ca/2013/05/carol-stephen.html

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111. David Kirschenbaum
Bklyn, 6/7: Lauren Russell & E. Berrigan, Fiorini, Fuhrman, Kerr
Sun 19 May 2013

---

please forward

Save the Date:

Lauren Russell & friends

Fri., June 7, 2013, 7:00 p.m.

with music from
Bob Kerr

and readings from
Edmund Berrigan
Jessica Fiorini
Joanna Fuhrman

and the in from Pittsburgh
Lauren Russell

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

Hosted by David Kirschenbaum

**Edmund Berrigan Edmund Berrigan is the author of two books of poetry, Disarming Matter (Owl Press) and Glad Stone Children (farfalla press/McMillan & Parrish), and a quasi-memoir, Can It! (Letter Machine Editions). He is editor of the Selected Poems of Steve Carey (Sub Press), and is co- editor with Anselm Berrigan and Alice Notley of The Collected Poems of Ted Berrigan and The Selected Poems of Ted Berrigan (both University of California Press). He is an editor for poetry mags Vlak and Brawling Pigeon, and on the editorial board of Lungfull!.

**Jessica Fiorini Jessica Fiorini is the author of two chapbooks, Sea Monster at Night (Goodbye Better) and Light Suite (Pudding House Publications). Hew poems have appeared in Lungfull!, The Brooklyn Rail, The Poetry Project Newsletter, and Vlak. She lives in Brooklyn and makes video games.

**Joanna Fuhrman http://www.joannafuhrman.com Joanna Fuhrman is the author of four books of poetry, most recently Pageant (Alice James Books) and Moraine (Hanging Loose Press). In 2011, Least Weasel published her chapbook The Emotive Function. She is the poetry editor for the journal Ping Pong and used to host readings at the Poetry Project at Saint Mark's Church. Recent poems appear in Volt, The Believer, Hanging Loose, and Maggy. She teaches poetry writing at Rutgers University, in her apartment, and in New York City public schools through Teachers & Writers Collaborative. Her essays on teaching appear regularly in Teachers & Writers Magazine.

**Bob Kerr http://www.robertkerr.net Robert Kerr is a playwright living in Brooklyn. He was in the band Alien Detector while he lived in Minneapolis, where he also served as musical director for Bedlam Theatre’s production of Land Without Trees. He wrote the book and lyrics for the 10-minute musical The Sticky-Fingered Fiancee with composer Mat Eisenstein, and often writes songs for his own plays.

**Lauren Russell http://www.readlauren.com Lauren Russell is the author of the chapbooks Dream-Clung, Gone (Brooklyn Arts Press) and The Empty-Handed Messenger (Goodbye Better). She is an M.F.A. student at the University of Pittsburgh, where she also teaches writing and serves as a poetry editor of Hot Metal Bridge.

Directions:
2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Info: 212-842-BOOG (2664) • [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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112. David Kirschenbaum
Advertise in Boog City's Festival Program Issue
Sun 19 May 2013

Hi,

In a little over two months, to mark our 22nd anniversary, we'll be putting on our seventh annual Welcome to Boog City poetry, music, and theater festival, featuring poets, musicians, and playwrights performing at two venues, in two boroughs, over four days, from Fri. Aug. 2-Mon. Aug. 5. Among the over 70 acts taking part are the poets

Toby Altman * Margaret Bashaar * Marina Blitshteyn
Christophe Casamassima * Charity Coleman * Leopoldine Core
Steve Dalachinsky * Ray DeJesús * Thomas Devaney
Timothy Donnelly * Buck Downs * Greg Fuchs * Tony Iantosca
Jenny Johnson * Becca Klaver * Amy King * Alan Kleiman
Ron Kolm * Jaclyn Lovell * Tony Mancus * Kristi Maxwell
Lynn Melnick * Suzanne Mercury * Thurston Moore
Melanie Neilson * Yuko Otomo * Daniel Owen * Morgan Parker
Sarah Jeanne Peters * Montana Ray * Larissa Shmailo
Paul Siegell * Kimberly Ann Southwick • Sampson Starkweather
S.M. Stone * Paige Taggart * Maribeth Theroux * Sarah Anne Wallen

Ten days before the event, we'll be putting out the festival issue of Boog City. This issue will feature pieces on some of the performers and a full schedule, illustrated with images of each of the performers. Here's what last year's looked like:

http://www.boogcity.com/boogpdfs/bc72.pdf

Advertising in the festival issue of Boog City means you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as bonus distribution at Boog City events. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and throughout the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates.

* Full Page $250
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://boogcity.com/adrates.pdf

As I mentioned in previous emails to you, Boog City focuses on getting the word out about lesser-known artists, be they poets, prose writers, musicians, painters, photographers, or cartoonists. Each month we publish poetry from the likes of Anselm Berrigan, Renee Gladman, Lisa Jarnot, Eileen Myles, Kristin Prevallet, and recent Pulitzer Prize winnr Tracy K. Smith, alongside our music section, small press book reviews, political commentary, art, comics, and photographs.

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
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NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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113. Paul Siegell
Geekadelphia's Geek of the Week!
Mon 20 May 2013

Hello Poetry Friends,

I've been called worse things, but right now Geekadelphia is calling me the "GEEK OF THE WEEK":
http://www.geekadelphia.com/2013/05/15/geek-of-the-week-paul-siegell/

Before our Q&A, Geekadelphia's Chris Urie generously writes: "To me, all of Siegell’s work rings true to that of his jam band punk personality. And although his poems are heavily visual, to get the full effect, you’ll need to see him give a live reading. It’s as electrifying as going to see your favorite band in concert."

Many thanks to Chris & Geekadelphia.com! Tremendously honored!

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

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114. Rob McLennan
my first two novels,
Mon 20 May 2013

FICTION: If anyone is interested:

since I've been going through boxes lately for the sake of preparing my literary archive, I've discovered further copies of my first two novels--white (2007) and missing persons (2009)--either or both of which can still be purchased directly through me.

They're $20 each (postage included; outside of Canada, $20 US) either via my paypal on the sidebar of robmclennan.blogspot.com, or by sending cheques to me at: 402 McLeod Street #3, Ottawa ON Canada K2P 1A6.

I've also a collection of short short stories out next spring, have another collection of short stories I've been spending the past year attempting to complete, and have been working on at least one other novel, with the hopes of completing such possibly next year, or even the year after.

A selection of my upcoming collection of short short stories appeared this past January as a chapbook with Sacrifice Press:

http://sacrifice-press.tumblr.com/post/40217210025/january-2013-the-uncertainty-principle

And stories from my more recent manuscript recently appeared online in Numero Cinq:
http://numerocinqmagazine.com/2013/04/05/a-short-film-about-my-father-short-fiction-rob-mclennan/#.UV7eGJuX384.gmail

and The Puritan:
http://www.puritan-magazine.com/19/The_Matrix_Resolutions_by_rob_mclennan.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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115. Jennifer Karmin

Midwest Small Press Festival: want to participate?

Tue 21 May 2013

Hi friends. The 2nd annual Midwest Small Press Festival will happen in Milwaukee from May 31-June 2. Events include readings, talks, and a book fair.

There are a few more tables open at the book fair, with info here.
http://www.midwestsmallpressfestival.org/registration

The full schedule of events is here.
http://www.midwestsmallpressfestival.org/the-wolves

Please do help to spread the word!

Hope to see y'all in Milwaukee,
Jennifer Karmin

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116. Rob McLennan

Tuesday poem #7 : David W. McFadden

Tue 21 May 2013

Tuesday poem #7 : David W. McFadden : THREE DUBIOUS SONNETS

http://www.dusie.blogspot.ca/2013/05/tuesday-poem-7-david-w-mcfadden-three.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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117. Kimmelman, Burt J.
Marsh Hawk Press Book Launch
Tue 21 May 2013

Spring Book Launch at Poets House, New York City

10 River Terrace (on the banks of the Hudson River in Tribeca)

Friday, 6 – 9

To Celebrate New Titles by Neil de la Flor, Jason McCall, and Susan Terris

from Marsh Hawk Press

Directions to Poets House:

PoetsHouse.org

Details at Marsh Hawk Press Website:

MarshHawkPress.org

Come have some food and drink and listen to some great new poetry!

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118. Steve Clay
Small Press / Mimeograph Revolution, 1940s-1970s
Tue 21 May 2013

Archive from "A Secret Location": Small Press / Mimeograph Revolution, 1940s-1970s

We are pleased to offer for sale a captivating and important research collection of little magazines and other printed materials that represent, chronicle, and document the proliferation of avant-garde, underground small press publications from the forties to the seventies.

The starting point for this collection, "A Secret Location on the Lower East Side," is the acclaimed New York Public Library exhibition and catalog from 1998, curated by Steve Clay and Rodney Phillips, which documented a period of intense innovation and experimentation in American writing and literary publishing by exploring the small press and mimeograph revolutions.

The present collection came into being after the owner "became obsessed with the secretive nature of the works contained in the exhibition's catalog." Using the book as a guide, he assembled a singular library that contains many of the rare and fragile little magazines featured in the NYPL exhibition while adding important ancillary material, much of it from a West Coast perspective.

The Archive from "A Secret Location" was collected by a reclusive New Jersey inventor and offers a rare glimpse into the diversity of poetic doings and material production that is the Small Press Revolution. It provides a rich gathering for framing an understanding of the various drifts, swirls, and eruptions in the poetry and art firmament of the era, including: Beat Generation, Counterculture, New York School, Venice West, San Francisco Renaissance, Wichita Vortex, Black Mountain, Mavericks, Hippies, Diggers, and related iterations that inform, incite, and inspire one another and the culture at large in ways we are only now beginning to fully grasp.

The collection includes excellent runs and significant examples of important little mags including:

Angel Hair, Beatitude, Big Table, Black Mountain Review, C, Caterpillar, Fuck You, Gnaoua, Grist, The Hasty Papers, Insect Trust Gazette, J, Kulchur, Locus Solus, Matter, Measure, Miscellaneous Man, Merlin, Mother, Now, Open Space, The Outsider, Pacific Nation, Poems from the Floating World, Renaissance, San Francisco Earthquake, Set, Some/thing, Tree, Trobar, Whe're/, and Yugen.

Additionally, the collection includes a representative sampling of sixties West Coast counterculture publications, including: The San Francisco Oracle, The Southern California Oracle, Communications Company (the publishing arm of the Diggers); items relating to the explosive San Francisco music scene including a collection of handbills and postcards from Family Dog and others; newspapers and magazines of radical politics such as The Berkeley Barb, Ramparts, The Realist; uncommon pre-zine self-published journals of offbeat commentary such as Horseshit and Jack Green's Newspaper; and a wide assortment of pamphlets, magazines and diverse additional obscure and rarely seen publications from the period.

The full prospectus can be found at: http://bit.ly/secretlocationarchive

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119. Meryl DePasquale

recs for contemporary poetry with witches?

Tue 21 May 2013

Hello All,

I'm working on a sequence of poems about witches and girls. I'm interested in the natural kinship between these adversaries and how they engage in a battle without weapons. While my project is largely metaphorical--about feminine archetypes, aging and coming of age--I'm doing a little research on early modern witch trials (esp. Spanish Inquisition) that I hope will connect.

Right now I have a good list of books and films, but it's a little short on poetry, especially contemporary poems. Jennifer Calkin's *A Story of Witchery* (Les Figues Press) is on my desk as I write and I'm looking for other books to join it.

I'm open to any and all suggestions!

Thank you,

Meryl DePasquale

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120. Alan Sondheim

Taksim (please post, project we've been working on)

Wed 22 May 2013

Taksim

- Murat Nemet-Nejat, Istanbul Noir -
- Alan Sondheim, codework modification -
- Maria Damon, reading Nemet-Nejat-Sondheim text -
- Azure Carter, Tamburi -
- Alan Sondheim, mute viola, saz, suroz, dan moi* -
*Vietnamese jaw harp

http://www.alansondheim.org/taksim.mp3

(Think this is really successful, dark, urgent,
beautiful, have a listen.)

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121. Sharon Dolin

Harryette Mullen contact?

Wed 22 May 2013

Just wondering if anyone is good friends with Harryette Mullen. I need to get in touch with her or get a message to her asap. Please backchannel me. Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
2013 Witter Bynner Fellowship, Library of Congress

↑ Index

122. Lewis, Susan
MadHat Lit is up & running!
Thu 23 May 2013

The editors of MadHat are delighted to announce that MadHat Lit's temporary hiatus has ended! We have an astonishing assortment of works to share with you in the weeks and months to come - so much, in fact, that we will not be accepting new submissions until further notice. Meanwhile, rest assured that we've been attending to other MadHat business, including traversing the globe to represent our new press at AWP in Boston, at Wordfest in Asheville, and in Berlin, along with the latest German literature-in-translation issue of MadHat (#14), as well as building the colossal and stupendous Issue 15, going live this Fall.

Meanwhile, happy reading on MadHat Lit!

Susan Lewis & Marc Vincenz
www.madhatlit.com<http://www.madhatlit.com>
www.madhatarts.com<http://www.madhatarts.com>

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123. Séamas Cain
Visual Creole
Thu 23 May 2013

_____

VISUAL POETRY, VISUAL CREOLE :

at JACKET 2,

Gary Barwin's Interview with John M. Bennett ...

https://jacket2.org/commentary/gumbo-mumbo-jumbo-or-sub-rumba-christopher-columbo

http://bit.ly/10M0hn2

_____

↑ Index

124. susan maurer

JOSEPHINE BUTLER, a collection of poetry by Susan H. Maurer

Thu 23 May 2013

To report on first responders an award winning songwriter said she loves the book so much she doesn't want it to end, another says reading it from beginning to end is the way to go.Three people are going to review it on Amazon. It is available on 5 other sites. George Spencer is going to review it for Steve Cannon. See him interviewing me on YouTube. Do keep letting me know what you think and enjoy the book. Susan H. Maurer

↑ Index

125. Sharon Dolin

May Swenson Centennial Tribute this Tues. eve at Poets House @ 7pm

Fri 24 May 2013

Dear Friends,

I'll be reading May Swenson's poetry along with a host of other fine poets in celebration of May Swenson's Centennial. The event, co-sponsored by the Poetry Society of America and Poets House will take place at Poets House, Kray Hall, at 7pm.

Poets reading: Jeanne Marie Beaumont, Sharon Dolin, Mark Doty, Jessica Greenbaum, Marilyn Hacker, Landgon Hammer, Richard Howard, Jan Heller Levi, Gardner McFall & Samantha Thornhill.

Read about it here: http://poetshouse.org/programs-and-events/readings-and-conversations/may-swenson-centennial-tribute

Let's give May Swenson the birthday bash she deserves!

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
2013 Witter Bynner Fellowship, Library of Congress

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126. Adam Fieled

"Various Notes on the Soul..."

Fri 24 May 2013

"Various Notes on the Soul..." collates several approaches to "the soul" in the context of a new gestalt ontological discourse:

http://www.scribd.com/doc/143240124/VARIOUS-NOTES-ON-THE-SOUL-IN-RELATION-TO-SPACE-BETWEEN-AND-THE-PURIFICATION-CHAIN

Thanks!
Adam Fieled [redacted]

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127. **RP**
Call for Submissions: The Long Poem Library
Sat 25 May 2013

The Long Poem Library is always seeking new work. Please submit here: http://www.revolutionpoesy.com/Submit.html

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128. **Adam Fieled**
"Space Between: A New Gestalt Approach…"
Sat 25 May 2013

"Space Between: A New Gestalt Approach to Ontology and Aesthetics" collects discursive material created and compiled by Adam Fieled in 2013:

http://www.scribd.com/doc/143488405/SPACE-BETWEEN-A-NEW-GESTALT-APPROACH-TO-ONTOLOGY-AND-AESTHETICS

Thanks!
Adam Fieled [redacted]

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129. **amy king**
TOMORROW NIGHT - 2 BIG BROOKLYN READINGS!!!!
Thu 30 May 2013

Join us FRIDAY, MAY 31, 2013, 7 â€“ 9 PM
for a night of readings with Rosebud Ben-Oni, Metta Sama, Ekere Tallie and James Yeh

Rosebud Ben-Oni is a 2013 CantoMundo Fellow. SHEâ€™s a co-editor for HER KIND at VIDA: Women in Literary Arts. Her work appears in Arts & Letters, BAYOU, B O D Y, Borderlands: Texas Poetry Review and Puerto del Sol. Nominated twice for the Pushcart Prize, SOLECISM is her first book of poems. Find out more at 7TrainLove.org

Metta Sama is a poet, professor, activist, painter, collage artist, fiction and essay writer. She is the author of Nocturne Trio (YesYes Books 2012), with visual artist Mihret Dawit and South of Here (New Issues Press, published

under the name Lydia Melvin), a collection of poems. Her work appears in Callaloo, The Feminist Wire, Drunken Boat, jubilat and Crab Orchard Review .

Ekere Tallie is the author of Karmas Footsteps (Flipped Eye Publishing, 2011) and Mother Nature: Thoughts on Nourishing Your Body, Mind, and Spirit During Pregnancy and Beyond (Savage Goddess, 2009). She has been a featured reader at festivals and events throughout Europe and North America. Find out more at ekeretallie.com

A founding editor of Gigantic, James Yeh's stories have appeared in NOON, Fence, Tin House, and PEN America. his nonfiction work has appeared in Vice, the Rumpus, and the Faster Times . A recipient of fellowships from the MacDowell Colony and Columbia University, he was a 2011 Center for Fiction NYC Emerging Writers Fellow.

BOOK THUG NATION
100 N 3rd St
(between Wythe Ave & Berry St) Brooklyn, NY 11211

https://www.facebook.com/events/131161360410071/ Â

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http://stainofpoetry.wordpress.com/2013/04/29/mega-womens-reading/

MEGA WOMENâ€™SÂ READING
Friday, May 31, 7pm @ Goodbye Blue Monday Bar
â˜†â˜† J M Z trains to Myrtle AveÂ or J train to Kosciusko St â˜†â˜†
LaTasha N. Nevada Diggs
LaTasha N. Nevada DiggsÂ is a writer and musician and the author ofÂ TwERKÂ (Belladonna, 2013). Her poetry has appeared inÂ Ploughshares, Jubilat,Â Fence, Rattapallax, Nocturnes,Â andÂ LA Review.Â She has received awards including Cave Canem, Harvestworks Digital Media Arts Center, New York Foundation for the Arts. She is a native of Harlem.
Lynn Melnick
Lynn Melnickâ€™sÂ Â If I Should Say Have HopeÂ was published earlier this year by YesYes Books. Â HerÂ poetry has appeared inÂ Antioch Review,Â BOMB,Â Boston Review,Â Denver Quarterly,Â Guernica,Â Gulf Coast,Â jubilat,Â Narrative,Â Paris Review,Â Poetry Daily,Â A Public Space, and elsewhere. One of her poems was included inÂ Isnâ€™t It Romantic: 100 Love Poems by Younger American PoetsÂ (Wave Books, 2004) and another on a postcard for the Oâ€™ Miami Poetry Festival. Â Anticipated Stranger published a chapbook of her poems in summer 2012. Her fiction has appeared inÂ OpiumÂ andÂ Forklift, OhioÂ and she has written essays and book reviews forÂ Boston Review,Â Coldfront,Â LA Review of Books,Â Poetry Daily, andÂ VIDAweb, among others.
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Rachel Levitsky
Rachel LevitskyÂ is the author of a novel,Â The Story of My Accident is OursÂ (Futurepoem, 2013), two books of poetry,Â Under the SunÂ (Futurepoem, 2003)Â NEIGHBORÂ (UDP, 2009) and a number of chapbooks includingÂ RenoemosÂ (Delete, 2010). She is a member of the Belladonna* Collaborative, a feminist avant-garde hub for interventions in writing, reading, engaged discourse and activism. In 2010 with Christian Hawkey, she started The Office of Recuperative Strategies (OoRS.net), a mobile research unit variously located in Amsterdam, Berlin, Boulder, Brooklyn, Cambridge, NYC and Leipzig. She lives in Brooklyn and teaches at Pratt Institute.
Kathleen Rooney
Kathleen RooneyÂ is a founding editor of Rose Metal Press, a nonprofit publisher of literary work in hybrid genres, and a founding member of Poems While You Wait, composers of typewritten poetry on demand. She is the author of six books of poetry and nonfiction including, most recently, the novel in poemsÂ Robinson Alone, Â the essay collectionÂ For You, For You I Am Trilling These SongsÂ and the art modeling memoirÂ Live Nude Girl: My Life as an Object.Â Her debut novel,Â O Democracy!,Â is forthcoming in Spring 2014.
Lee Ann Roripaugh
Lee Ann Roripaughâ€™s fourth volume of poetry, Dandarians, is forthcoming from Milkweed Editions in 2014.Â She is the author of three other volumes:Â On the Cusp of a Dangerous YearÂ (SIU Press, 2009),Â Year of the SnakeÂ (SIU Press, 2004), andÂ Beyond Heart MountainÂ (Penguin,Â 1999). She is currently a Professor of English at the University of South Dakota, where she serves as Director of Creative Writing and Editor-in-Chief of South Dakota Review.
â˜†â˜†Hosted byÂ Jenny Zhang, Joanna Penn Cooper, J Hope Steinâ˜†â˜†

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"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery
(Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

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http://stainofpoetry.wordpress.com/2013/04/29/mega-womens-reading/ MEGA WOMENâ€™S READING<http://stainofpoetry.wordpress.com/2013/04/29/mega-womens-reading/> <http://stainofpoetry.wordpress.com/2013/04/29/mega-womens-reading/>

Friday, May 31, 7pm @ Goodbye Blue Monday Bar

â˜†â˜† J M Z trains to Myrtle Ave or J train to Kosciusko St â˜†â˜† *LaTasha N. Nevada Diggs*

[image: Tea Time by Tate]<http://stainofpoetry.files.wordpress.com/2013/04/tea-time-by-tate.jpg>

LaTasha N. Nevada Diggs is a writer and musician and the author of *TwERK *(Belladonna, 2013). Her poetry has appeared in *Ploughshares, Jubilat,* *Fence,
~~~~~~~~~~

Rattapallax, Nocturnes, *and* LA Review. *She has received awards including Cave Canem, Harvestworks Digital Media Arts Center, New York Foundation for
the Arts. She is a native of Harlem.
Lynn Melnick [image: melnick-09]<http://stainofpoetry.files.wordpress.com/2013/04/melnick-09.png>

*Lynn Melnickâ€™s ** If I Should Say Have Hope* was published earlier this year by YesYes Books. Her poetry has appeared in *Antioch Review*, *BOMB*, *Boston Review*, *Denver Quarterly*, *Guernica*, *Gulf Coast*, *jubilat*, *Narrative*, *Paris Review*, *Poetry Daily*, *A Public Space*, and elsewhere. One of her poems was included in *Isnâ€™t It Romantic: 100 Love Poems by Younger American Poets* (Wave Books, 2004) and another on a postcard for the Oâ€™ Miami Poetry Festival. Anticipated Stranger published a chapbook of her poems in summer 2012. Her fiction has appeared in *Opium* and *Forklift, Ohio* and she has written essays and book reviews for *Boston Review*, *Coldfront*, *LA Review of Books*, *Poetry Daily*, and *VIDAweb*, among others. *Rachel Levitsky*

[image: Photo on 11-4-12 at 12.53 PM #5]<http://stainofpoetry.files.wordpress.com/2013/04/photo-on-11-4-12-at-12-53-pm-5.jpg>

Rachel Levitsky is the author of a novel, *The Story of My Accident is Ours *(Futurepoem, 2013), two books of poetry, *Under the Sun* (Futurepoem, 2003) *NEIGHBOR* (UDP, 2009) and a number of chapbooks including *Renoemos *(Delete, 2010). She is a member of the Belladonna* Collaborative, a feminist avant-garde hub for interventions in writing, reading, engaged discourse and activism. In 2010 with Christian Hawkey, she started The Office of Recuperative Strategies (OoRS.net), a mobile research unit variously located in Amsterdam, Berlin, Boulder, Brooklyn, Cambridge, NYC and Leipzig. She lives in Brooklyn and teaches at Pratt Institute. Kathleen Rooney

[image: Hairstache]<http://stainofpoetry.files.wordpress.com/2013/04/hairstache.jpg>

*Kathleen Rooney *is a founding editor of Rose Metal Press, a nonprofit publisher of literary work in hybrid genres, and a founding member of Poems While You Wait, composers of typewritten poetry on demand. She is the author of six books of poetry and nonfiction including, most recently, the novel in poems *Robinson Alone*, the essay collection *For You, For You I Am Trilling These Songs* and the art modeling memoir *Live Nude Girl: My Life as an Object. *Her debut novel, *O Democracy!,* is forthcoming in Spring 2014. Lee Ann Roripaugh [image: geo2]<http://stainofpoetry.files.wordpress.com/2013/04/geo2.jpg>

*Lee Ann Roripaugh*â€™s fourth volume of poetry, Dandarians, is forthcoming from Milkweed Editions in 2014. She is the author of three other volumes: *On the Cusp of a Dangerous Year *(SIU Press, 2009), *Year of the Snake *(SIU Press, 2004), and *Beyond Heart Mountain *(Penguin, 1999). She is currently a Professor of English at the University of South Dakota, where she serves as Director of Creative Writing and Editor-in-Chief of South Dakota Review.

â˜†â˜†Hosted by Jenny Zhang, Joanna Penn Cooper, J Hope Steinâ˜†â˜†

--

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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131. Charles Bernstein

Berssenbrugge & Bernstein book party June 8 in NY

Thu 30 May 2013

You are invited to join us on
Saturday June 8th from 4pm to 6pm

to celebrate the publication of two new books by
Recalculating by Charles Bernstein
<https://jacket2.org/commentary/recalculating>
&
Hello, the Rose by Mei-mei Berssenbrugge
<http://ndbooks.com/book/hello-the-roses>

and to view our current exhibition
Susan Bee, Criss Cross: New Paintings
on view through June 29, 2013

Accola Griefen Gallery
547 West 27th Street #634, New York, New York

http://accolagriefen.com/home

FB event page
RSVP: http://www.facebook.com/events/511204162260143/?ref=br_tf

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2013

88 messages · Tue 28 May 2013 – Wed 26 Jun 2013

June 2013 was a small summer month — eighty-eight messages — that turned, in its scattered way, on how poetry survives now: by the passing of a hat, by the borrowing of the airwaves, by the reading raised in a room. The list had thinned to a murmur, and its few live threads pointed at the practical means of keeping the art alive in a world that would not pay for it: the crowd-funding campaign, the poet-as-broadcast, the small reading series carrying on. The month was about the new economics and old technologies of survival.

The largest of the small threads was an appeal to the crowd. A crowd-funding campaign pledged to donate a portion of its proceeds to a beloved poetry organization — the community learning to finance itself by the many small gifts of the internet, the digital passing of the hat that had begun, in these thin years, to replace the vanished patrons and the failing grants. It was mutual aid updated for the platform age: not the institution funding poetry, but poetry funding poetry, a dollar at a time.

The quarrel, faint, was really an old idea in a new form. A reading series titled Poet as Radio revived the durable image of the poet as a transmitter — the maker who broadcasts, who tunes in and relays, the Spicerian dream that the list kept returning to — now attached to the actual apparatus of online broadcast and podcast, the poet reaching a scattered audience through the wires. The transmission metaphor that had opened the year in January came round again in June, the poem still imagined as a signal seeking its listeners.

Around the edges ran the smallest keeping — a reading series announced, a poem shared on video, a scatter of notices. The infrastructure carried on at its faintest, the reading rooms and the online experiments doing their quiet work, the living poetry going on being made and broadcast to whoever would tune in — the reading room and the podcast and the crowd-funder all pressed, in their small ways, into the single work of keeping the signal alive.

I have set June down exactly as the archive delivered it — the crowd-funding of poetry, the poet-as-radio broadcasting to a scattered audience, and the faint keeping of a small month — because it was the month the diminished list turned to the practical question of survival: how the art gets funded and how it gets heard when the old patrons and platforms are gone. A room that will finance its poetry by passing a digital hat and imagine its poets as radios broadcasting to

whoever will listen is a room improvising its own endurance, inventing, out of crowd-funders and podcasts and small readings, the makeshift new means by which a poetry with no market keeps finding its money and its audience anyway.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 88 in all.

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53. Nico Vassilakis — STARING POETICS updated
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55. Amanda Earl — New from AngelHousePress - Four Hundred Rabbits by Steven Artelle

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87. Drew Krewer — THE DESTROYER ISSUE 2.2 NOW LIVE
88. Sarah Sarai — myths of female fragility (hardcourt bike polo) & an abundance of poems art, …

1. Luke McMullan

Re: UnAmerican Activities Reading Series

Tue 28 May 2013

Recording of the night in question are now available on the Archive of the Now page of the reading series. Delicacies more specifically situated at:

http://www.archiveofthenow.org/readings/?i=4

All best,

Luke x

On May 6, 2013, at 10:26 AM, Sophie Seita <[redacted]> wrote:

> *UnAmerican Activities #1: Peter Larkin and Lanny Jordan Jackson*
> *May 12, 2013*
>
> *UnAmerican Activities is a poetry reading series held simultaneously in New York and Cambridge. The series aims to activate and accentuate transAtlantic crosspollination, bringing new audiences and readers into contact and extending the range of their activities.*
>
> *Readers will reach audiences on the other side of the Atlantic via live audio link. In the interval between readings, live video portals will be opened in both venues so Cambridge and New York audiences can engage in dialogue across the geographical distance.*
>
> *For this first event in the series, Peter Larkin will read in Cambridge and Lanny Jordan Jackson will read in New York.*
>
> *Date: 12 May 2013*
> *Location NYC: Page Poetry Parlor, 345 W 22nd Street*
> *Time: 3pm (EST) refreshments, 3.30pm readings*
>
> *Location Cambridge: Judith E Wilson Drama Studio, Cambridge*
> *Time: 7-30 for 8pm (GMT).*
>
> *Organisers: Ian Heames, Luke McMullan, Sophie Seita*
> *Recordings of the readings will be hosted on Archive of the Now.*

↑ Index

2. Nicholas Leaskou

Poet as Radio: Rodney Koeneke on June 2

Wed 29 May 2013

This Sunday, June 2, we
begin with part one of our interview with Rodney Koeneke, whoâ€™ll read from

and
discuss his forthcoming collection Etruria (Wave Books). Tune in 11:30am-12:30pm at savekusf.org aka San Francisco
Community Radio.
Â
Rodney Koeneke is the author
of Etruria (Wave Books, 2014), Musee Mechanique (BlazeVOX, 2006), and Rouge State (Pavement Saw, 2003) as well
as several chapbooks, most recently from Hooke Press. He used to live in the Bay Area, where he was involved with Poets Theater, Neo-Benshi, and the Flarf Collective. Now he lives in Portland, Ore. involved with Little League, Star Wars, and History. His work appears or will soon in Aufgabe, Fence, Jacket, The Nation, New American
Writing, The Poetry Project
Newsletter, Tarpaulin Sky, ZYZZYVA, and other fine journals.

Delia Tramontina, Jay Thomas, Nicholas LeaskouÂ
poetasradio.blogspot.com | [redacted]

↑ Index

3. David Kirschenbaum
Mariana Ruiz Boog Reader Pamphlet Online
Wed 29 May 2013

Hi all,

We've switched hosts here at boogcity.com, and in doing so I discovered that we never put up this great Boog Reader pamphlet by Mariana Ruiz. So here's the ink to Mariana's pamphlet, and below this note are the links to the others that are online.

BR9: Mariana Ruiz' Smiling Into the Noise

http://boogcity.com/boogreaders/br09.pdf

best,
dak

BR2: Katie Degentesh's I Didn't Build This Machine

http://boogcity.com/boogreaders/br02.pdf

BR3: For Kurt on His 37th Birthday At 2:06 a.m. on Feb. 17, 2004 I emailed 51 poets asking them for Nirvana acrostics by 3 p.m. that same day, three days before what would have been Kurt Cobain's 37th birthday and a live

performance of Nirvana's In Utero Boog was putting on. These 13 writers met the call:

Todd Colby, Sean Cole, Shanna Compton, Jordan Davis, Erica Kaufman, Aaron Kiely, Thurston Moore, Lee Ranaldo, Tony Rubin, Alan Semerdjian, Jill Stengel, Edwin Torres, Dana Ward, Ian Wilder, and Stephanie Young.

http://boogcity.com/boogreaders/br03.pdf

the flipbook

BR4: Bruce Andrews' C-Three /
Betsy Andrews' In Trouble

http://boogcity.com/boogreaders/br04.pdf

BR5: Erica Kaufman's The Kickboxer Suite

http://boogcity.com/boogreaders/br05.pdf

BR6: Dana Ward's I Didn't Build This Machine

http://boogcity.com/boogreaders/br06.pdf

BR7: Stephanie Young's Hiding in the Hidden Surplus

http://boogcity.com/boogreaders/br07.pdf

and the flipbook

BR8: Bill Luoma's Dear Filesystem Panic /
Juliana Spahr's Gender Trouble

http://boogcity.com/boogreaders/br08.pdf

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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4. Derek Beaulieu

NO PRESS is proud to announce the publication of 2 new chapbooks

Wed 29 May 2013

NO PRESS is proud to announce the publication of 2 new chapbooks:
LEAP-SECONDS by Paul Zits:
an exceptional poetic nouveau-roman-esque treatise on violence
(ltd ed of 50 handbound copies only 22 of which are for sale, $4)
*
 WHO IS THIS JESUS? By Rachel Zolf
an excerpt from her forthcoming "Janey's Arcadia"
(ltd ed of 50 handbound copies only 22 of which are for sale, $4)
*
copies of both are going fast -- to order email [redacted]

derek beaulieu
#2, 733 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

↑ Index

5. Al Filreis

PT #67: Elrick, Armantrout & DuPlessis on Catherine Wagner

Thu 30 May 2013

We are now releasing PoemTalk episode 67, a discussion of Catherine Wagner's "This is a Fucking Poem" with Laura Elrick, Rae Armantrout and Rachel Blau DuPlessis.

http://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/4430

Al Filreis
Kelly Professor
Faculty Director, Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

↑ Index

6. Paul Nelson

Ginsberg Interview, Marathon, posts

Thu 30 May 2013

I've finally put excerpts from a June 1994 interview wi
Dear SUNYstas,

I've finally put excerpts from a June 1994 interview with Allen Ginsberg online here:Â http://paulenelson.com/allen-ginsberg-june-12-1994/

Several posts with some of the text of those excerpts are going up on the blog here:Â http://www.PaulENelson.com Examples so far: The Anti-Art Right, The Velocity of Money (poem), The Politics of Self-Responsibility and AG on Dylan.Â It is always good to hear Allen's voice.

SPLAB's 12th Ginsberg Marathon is Saturday, with details here:Â http://splab.org/2013/04/12th-ginsberg-marathon-june-1-2013-8p/

and Nadine Maestas leads the panel that closes out the marathon:

http://splab.org/2013/05/ginsbergs-lbgtq-poetics/Â Nadine Maestas leads a panel that will mark the lastÂ event of theÂ 12th Allen Ginsberg Memorial Open Mic Poetry Marathon, Sunday, June 2 starting at 10A atÂ The Project Room, 1315 E Pine, Seattle. The Marathon starts the previous night at 8P at theÂ Spring Street CenterÂ and moves to The Project Room for this final event. As part of TPRâ€™s new big questionÂ How Are We Remembered?Â Nadine Antoinette Maestas, PhD; Andy Meyer, PhD; and Gregory Laynor will discuss the poet Allen Ginsbergâ€™s contributions to LGBT culture and activism. PresentationsÂ will include select Ginsberg poems and discussion with the audience. Whether you are attending the Marathon or just curious about it, this will be a great event that shines a light on the legacy of one of Americaâ€™s most important cultural figures. Sign up for our twice a week emails and you'll get all this info anyway.

Many Blessings,

Paul

Â
Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

↑ Index

7. Jennifer Karmin

Midwest Small Press Festival: May 31-June 2

Thu 30 May 2013

Midwest Small Press Festival 2013
May 31-June 2
in Milwaukee, Wisconsin

Readings, performances, films, panels, workshops & a book fair!
http://www.midwestsmallpressfestival.org

Participating presses:
Art Night Books
Bloof Books
Burdock Magazine/Teppichfresser Press
Cannot Exist
Convulsive Editions
coâ€¢imâ€¢press
Furrow Magazine
Horse Less Press
Imaginary Friend Press
Language Foundry
Midwestern Gothic
Nevertext Press
New American Press
Nostrovia!
Orange Alert Press
Pity Milk Press
Plumberries Press
Poets Democracy
Port Yonder Press
Projective Industries
Rabbit Catastrophe Press
Stoneboat Journal
Strange Cage
Sunnyoutside
Switchback Books
The American Dissident
Wisconsin Fellowship of Poets
Xexoxial Editions

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8. susan maurer

Re: May Swenson Centennial Tribute this Tues. eve at Poets House @ 7pm

Thu 30 May 2013

congrats to all who were in this terrific event. susan maurer

> *Date: Fri, 24 May 2013 13:29:19 -0400*
> *From:* [redacted]
> *Subject: May Swenson Centennial Tribute this Tues. eve at Poets House @ 7pm*
> *To:* [redacted]
>
> *Dear Friends,*
>
> *I'll be reading May Swenson's poetry along with a host of other fine poets in celebration of May Swenson's Centennial. The event, co-sponsored by the Poetry Society of America and Poets House will take place at Poets House, Kray Hall, at 7pm.*
>
> *Poets reading: Jeanne Marie Beaumont, Sharon Dolin, Mark Doty, Jessica Greenbaum, Marilyn Hacker, Landgon Hammer, Richard Howard, Jan Heller Levi, Gardner McFall & Samantha Thornhill.*
>
> *Read about it here: http://poetshouse.org/programs-and-events/readings-and-conversations/may-swenson-centennial-tribute*
>
> *Let's give May Swenson the birthday bash she deserves!*
>
> *Sharon*
>
> *Sharon Dolin*
> [redacted]
> *www.sharondolin.com*
> *2013 Witter Bynner Fellowship, Library of Congress*

↑ Index

9. Paul Siegell

PHILLY: TUES, JUNE 4: Silverthorne, Siegell, Macneal

Thu 30 May 2013

Celebrating the 6th release of APIARY Magazine with recent contributors to “The Hive: APIARY Digital Edition”

The PALABRAS READING SERIES presents:

+ SPENCER SILVERTHORNE
+ ALINA MACNEAL
+ PAUL SIEGELL
+ OPEN MIC TO FOLLOW (meaning: YOU!)

7PM on Tuesday, June 4th

Beer, wine, all the tasty offerings of Red Hook Coffee & Tea (765 South 4th Street)

Facebook event invite here:
https://www.facebook.com/events/466733236744111/?ref=22

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

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10. susan maurer

JOSEPHINE BUTLER, a collection of poetry available in Eng. and Australia

Thu 30 May 2013

If I understood the computer correctly my new book is also available in Australia and Eng. The title poem's Josephine came from Eng. I'd love to hear from anyone in Australia who reads it and England. too. Again the book is called JOSEPHINE BUTLER, a collection of poetry from Phoenix Press International, Susan. H. Maurer

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11. delete press

Delete Press Presents Brenda Iijima's Falling Blooming Rising Blooming

Thu 30 May 2013

Dear Friends,

We are delighted to announce the release of Brenda Iijima's chapbook *Falling Blooming Rising Blooming. *

It is available at http://deletepress.org

Brenda has described the project as "a lyrical confrontation with the mediated experiences of contemporaneity governed by capital affecting the body-biome epigenetically and penetrating subcutaneously."

The book is a hardback, 32 page machine that has been fully letterpress printed on a Vandercook in an edition of 100 (75 of which are for sale). It includes original art collages and handmade cotton/abaca endsheets dyed with a combination of persimmon, iron oxide, and a concoction of pulverized willow charcoal and bituminous coal mixed with handmade walnut ink.

Please support her brilliant writing.

As always, in arms,

Crane Giamo
Jared Schickling
Brad Vogler

↑ Index

12. Jared Schickling

Delete Press Presents Brenda Iijima's Going Blooming Falling Blooming

Fri 31 May 2013

We are delighted to announce the release of Brenda Iijima's chapbook Going Blooming Falling Blooming. It is available at http://deletepress.org

Brenda has described the project as "a lyrical confrontation with the mediated experiences of contemporaneity governed by capital affecting the body-biome epigenetically and penetrating subcutaneously."

The book is a hardback, 32 page machine that has been fully letterpress printed on a Vandercook in an edition of 100 (75 of which are for sale). It includes original art collages and handmade cotton/abaca endsheets dyed with a combination of persimmon, iron oxide, and a concoction of pulverized willow charcoal and bituminous coal mixed with handmade walnut ink.

Please support her brilliant writing.
As always, in arms,
Delete Press

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13. michael farrell

the childrens story

Fri 31 May 2013

---

the childrens story in new manchester review

http://www.themanchesterreview.co.uk/?p=2518

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14. michael farrell

new cordite: guest ed. gig ryan; submissions open

Sat 1 Jun 2013

---

next issue to be edited by ann vickery

http://cordite.org.au/content/poetry/notheme2/

http://cordite.org.au/submissions/

Cordite 42: NO THEME II now live

Submission to 43: MASQUE still open

NO THEME II guest-edited by

Gig Ryan

"Of the poems I've chosen for this theme-free issue, many are headily elusive where meanings crumple and re-form through their costly tousled language." - Gig Ryan

Cordite 43: MASQUE submission is still open for two more weeks. Poetry guest-edited by Ann Vickery

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15. Adam Fieled

"David Bowie 1971-1973: Snipers in the Brain"

Sat 1 Jun 2013

"David Bowie 1971-1973: Snipers in the Brain" is a collection of writings about Bowie's contributions to rock music and fashion between 1971-1973:

http://www.scribd.com/doc/145164778/David-Bowie-1971-1973-Snipers-in-the-Brain

Thanks!
Adam Fieled [redacted]

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16. Alexander Dickow

blogging again: new review of Caramboles by Sylvie Kandé

Sun 2 Jun 2013

In the fine translation journalÂ Ezra, the admirable Sy
Hello all,

In the fine translation journalÂ Ezra, the admirable Sylvie KandÃ© has published a deeply sensitive review ofÂ Caramboles. Sylvieâ€™s ownÂ QuÃªte infinie de lâ€™autre riveÂ (Gallimard, 2011) comes with my very highest recommendation. Many thanks to Sylvie and toÂ Ezra!Â

Find the article at:Â http://www.ezratranslation.com/Spring_2009.html

Nota bene, I've been blogging again, please feel free to read the new entries at:
Â
www.alexdickow.net/blog/
Â
Thanks for reading,

Alexander Dickow

↑ Index

17. Kyle Schlesinger

MIMEO MIMEO #8: THE CURATORS' CHOICE ISSUE

Sun 2 Jun 2013

The premise for Mimeo Mimeo No. 8, the Curatorsâ€™ Choice Issue, was seemingly simple. We contacted a number of librarians, publishers, poets, printers, book dealers, book collectors, and others bibliographically inclined with an invitation to curate six pages of Mimeo Mimeo with six items from their personal or institutional collections. Looking back on our initial request, the concept was rather lacking in options: six pages, six images, and six mini-essays. Sixteen contributors chose to answer our call. Some found pleasure in our constraints, vague as they were, and provided the asked-for images and essays, but always with elements of the personal that made their selections truly unique. Others broke free completely, refusing to be so select in documenting their bildungsromans in the bibliographic World-at-Large. Whatever the course of action, the end results are exemplary.

Contributors include Steve Clay, Wendy Burk, Tony White, Brian Cassidy, Thurston Moore, J.A. Lee, Michelle Strizever, Adam Davis, Michael Basinski, Joseph Newland, Alastair Johnston, Tate Shaw, Michael Kasper, Steve Woodall, Molly Schwartzberg, Nancy Kuhl, James Maynard, Becky Thomas, Marnie Powers-Torrey, Craig Dworkin, Emily Tipps, Luise Poulton, & David Wolske.

Order a copy here: [1]http://cuneiformpress.blogspot.com

--JB/KS
[http://www.icontact-archive.com/z8vM7tzoakUFcoU8JPjNYSVfBZE9CxoM?w=4#fblike][http://twitter.com/share?url=http%3A%2F%2Ficont.ac%2F1MlRW&text=MIMEO+MIMEO+%238%3A+THE+CURATORS%27+CHOICE+ISSUE][http://www.icontact-archive.com/z8vM7tzoakUFcoU8JPjNYSVfBZE9CxoM?w=4#googleplusone][http://www.icontact-archive.com/z8vM7tzoakUFcoU8JPjNYSVfBZE9CxoM?w=4#linkedinshare]

References

1. http://cuneiformpress.blogspot.com/

This message was sent to [redacted] from: Kyle Schlesinger | 3007 N. Ben Wilson | Victoria, TX 77901

Manage Your Subscription:
http://app.icontact.com/icp/mmail-mprofile.pl?r=100211320&l=40840&s=SZEF&m=595300&c=968364

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18. Louis Armand

Michel Delville's CROSSROADS POETICS

Sun 2 Jun 2013

Recently launched at the Prague Microfestival: Michel Delville's CROSSROADS POETICS--on Virgil Thomson, Gertrude Stein, Max Jacob, Louis Feuillade, Rosmarie Waldrop, Frank Zappa, Bill Viola, Pierre Alechinsky...--is now available from Litteraria Pragensia http://litteraria.ff.cuni.cz/books/delville.html

www.litterariapragensia.com

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19. Halvard Johnson

Call for work

Sun 2 Jun 2013

New work always welcome. Send to [redacted] with your name and On Barcelona in your subject line.

Thanks.

http://onbarcelona.blogspot.mx/

"Reality cannot be copywrited."
--David Shields

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
<---
New! via Amazon
Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new

drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca
Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other
Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras
PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection
of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-
PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/
dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory
of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com
/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.co
m/rapsodi.pdf>
; **Guide to the Tokyo
Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/097148
7316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet
Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/
hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter
Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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20. Eric Elshtain
New from Beard of Bees
Mon 3 Jun 2013

Beard of Bees is happy to give to you a new chapbook from Alexandra Mattraw

http://www.beardofbees.com/mattraw.html

from "Mystique":

Lies become irises starred skyward. Their faces

lit tapers. Like bread, opposed to facts. Reams of

blue and gold dissolve, await consumption.

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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21. Lewis, Susan
This week on MadHat Lit
Mon 3 Jun 2013

Up this week on MadHat Lit: four poems by Otoliths' Mark Young. Read them or weep! www.madhatlit.com<http://www.madhatlit.com>.

Susan Lewis
MadHat Lit

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22. Cara Benson
Let Me Be Clear: Poems from Prison
Mon 3 Jun 2013

Friends!
Please support the launch event for:
LET ME BE CLEAR
Poems from Bernie Sanders' Speech on 12/10/2010
as re(written) at Mt. McGregor Correctional Facility
Published as a Knock-off book by Ugly Duckling Presse
Edited by Cara Benson
You can order this by emailing [redacted]
Sunday, June 23rd at 5pm
Zinc Bar 82 at W. 3rd St. (btw Thompson & Sullivan) NYC

Readers to include former participants in the Mt. McGregor Poetry Class and special guests.
Derek Anderson
Seán Dalpiaz
Herman Dunomm
Randall Horton
If you can't support in person, there's always a way to love from afar....
To donate to the 501(c)3 Mt. McGregor Arts Fund:
https://www.cfgcr.org/donations.php
In the "Fund/Designation" line: OTHER.
In the "If Other" line please put "Mt. McGregor Poetry"
Or call [redacted] to donate over the phone.
Thank you!
Cara

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23. Michael Heller

In The Conversant, Michael Heller in conversation with Jon Curley

Mon 3 Jun 2013

The online journal /The Conversant/ has published my conversation with Jon Curley: http://theconversant.org/?p=4078.

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at:
http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page:
http://writing.upenn.edu/pennsound/x/Heller.php

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24. Martha King
Thursday - Katz & Decapite!
Mon 3 Jun 2013

THE Sun is going to shine! AND we start and end on time (so you could shoehorn in something else if need be). Please join us at Side Walk Cafe.

*Mike DeCapite *&* **Vincent Katz*

Thursday, June 6, 2013

6:30 to 7:45 p.m.

at the SideWalk Café

94 Avenue A at 6th Street, NYC (F to Second Avenue, exit at First Avenue OR R to 8th Street, walk east to A.)

Mike DeCapite's most recent book is *Radiant Fog,* a collection of personal essays he wrote in San Francisco. His other published work includes the novel *Through the Windshield* (Sparkle Street, 1998) and the chapbooks *Sitting Pretty* (CUZ Editions, 1999) and *Creamsicle Blue* (Sparkle Street, 2012). Excerpts from his novel *Ruined for Life! *have appeared in * 3:AM* and *Sensitive Skin. *These days he's working on a novella. Prose Pros is his favorite place to read.

Vincent Katz is a poet, translator, critic and prose writer. He was the editor of *Black Mountain College: Experiment In Art*, published by MIT Press in 2002, with a second printing just out. He is the translator of *The Complete Elegies Of Sextus Propertius* (Princeton, 2004) and the author of *Alcuni Telefonini*, a book of poems in collaboration with painter Francesco Clemente, published by Granary Books in 2008.

* *

WHERE: The back room of the East Village's SideWalk Café. One drink minimum (or purchase a munchie). No cover charge but we do ask for a generous contribution, all of which goes to the readers.

* *

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25. Rob McLennan
seventeen seconds: a journal of poetry + poetics
Mon 3 Jun 2013

---

working on the next issue (or two) of seventeen seconds: a journal of poetry and poetics,

the next issue includes an essay by Gil McElroy, a piece by myself on Mark Truscott, and some new poetry by Victor Coleman, among other pieces; still missing an interview, and possibly another essay before enough material to complete; email me at [redacted] if you think you have something that might fit the bill,

http://www.ottawater.com/seventeenseconds/

would also welcome submissions of essays, interviews, etc for the subsequent issue, aiming to release in the late summer, or possibly fall,

send submissions and/or queries to [redacted]

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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26. David Kirschenbaum

Bklyn, Fri./ Lauren Russell & E. Berrigan, Fiorini, Fuhrman, Kerr

Mon 3 Jun 2013

please forward

Lauren Russell & friends

This Fri., June 7, 2013, 7:00 p.m.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

with music from
Bob Kerr

and readings from
Edmund Berrigan
Jessica Fiorini
Joanna Fuhrman

and the in from Pittsburgh
Lauren Russell

signed copies of her new Boog Reader pamphlet,
Hunt for the Unicorn, will be available.

All funds from Lauren's Boog Reader pamphlet and passing the hat at this event will help bring musician Matt Roth from Kansas to NYC for the 7th annual Welcome to Boog City poetry, music, and theater festival for the live show of his classic Me Me Me album and to perform a solo set, too.

For more info on this:
https://www.facebook.com/events/569613473079579/?fref=ts

Event hosted by David Kirschenbaum

**Edmund Berrigan Edmund Berrigan is the author of two books of poetry, Disarming Matter (Owl Press) and Glad Stone Children (farfalla press/McMillan & Parrish), and a quasi-memoir, Can It! (Letter Machine Editions). He is editor of the Selected Poems of Steve Carey (Sub Press), and is co- editor with Anselm Berrigan and Alice Notley of The Collected Poems of Ted Berrigan and The Selected Poems of Ted Berrigan (both University of California Press). He is an editor for poetry mags Vlak and Brawling Pigeon, and on the editorial board of Lungfull!.

**Jessica Fiorini Jessica Fiorini is the author of two chapbooks, Sea Monster at Night (Goodbye Better) and Light Suite (Pudding House Publications). Hew poems have appeared in Lungfull!, The Brooklyn Rail, The Poetry Project Newsletter, and Vlak. She lives in Brooklyn and makes video games.

**Joanna Fuhrman http://www.joannafuhrman.com Joanna Fuhrman is the author of four books of poetry, most recently Pageant (Alice James Books) and Moraine (Hanging Loose Press). In 2011, Least Weasel published her chapbook The Emotive Function. She is the poetry editor for the journal Ping Pong and used to host readings at the Poetry Project at Saint Mark's Church. Recent poems appear in Volt, The Believer, Hanging Loose, and Maggy. She teaches poetry writing at Rutgers University, in her apartment, and in New York City public schools through Teachers & Writers Collaborative. Her essays on teaching appear regularly in Teachers & Writers Magazine.

**Bob Kerr http://www.robertkerr.net Robert Kerr is a playwright living in Brooklyn. He was in the band Alien Detector while he lived in Minneapolis, where he also served as musical director for Bedlam Theatre’s production of Land Without Trees. He wrote the book and lyrics for the 10-minute musical The Sticky-Fingered Fiancee with composer Mat Eisenstein, and often writes songs for his own plays.

**Lauren Russell http://www.readlauren.com Lauren Russell is the author of the chapbooks Dream-Clung, Gone (Brooklyn Arts Press) and The Empty-Handed Messenger (Goodbye Better). She is an M.F.A. student at the University of

Pittsburgh, where she also teaches writing and serves as a poetry editor of Hot Metal Bridge.

Directions:
2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Info: 212-842-BOOG (2664) • [redacted]

--
David A. Kirschenbaum, editor and publisher
Boog City
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NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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27. Jennifer Karmin
June 6: Chapbook Fest @ UChicago
Tue 4 Jun 2013

7pm Thursday, June 6th
at 935 East 60th Street
Midway Studios 108
Chicago, Illinois

Featuring readings by:
Eric Elshtain
Jennifer Karmin
Kenyatta Rogers

Join the students of "Poetry Chapbooks: Text and Texture," for a release party and readings from the new chapbooks. Light refreshments will be provided.

Emceed by Shaan Heng-Devan, with student readers:
Kunal Basu-Dutta
Shiyah Trotman
Alida Miranda-Wolff
Eric Shoemaker
Lorenzo Conte

Ashley Tran
Fia Bigelow
Rachel Hyman
Ryan Walach
Rebecca Ramirez
Shaan Heng-Devan

ERIC ELSHTAIN was the poetry editor of the Chicago Review for five years until stepping down in 2005. He is now the poetry editor of Beard of Bees Press, an online poetry chapbook press and home of Gnoetry0.2, a poetry generating software he co-created. Through the Snow City Arts Foundation, he is a poet-in-residence at Children's Memorial Hospital; through the Poetry Center of Chicago he is a poet-in-residence at Galileo Scholastic Academy (a public school in Chicago). Elshtain's poetry, reviews, and interviews can be found in McSweeney's, Skanky Possum, Notre Dame Review, Ploughshares, Interim, Salt Hill, GutCult, Denver Quarterly, Chicago Review, Kennesaw Review, and others. A chapbook, The Cheaper the Crook, the Gaudier the Patter, appeared in 2004 from Transparent Tiger Press. In 2006, RubbaDucky press published a chapbook entitled Here In Premonition.

JENNIFER KARMIN's multidisciplinary projects have been presented at festivals, artist-run spaces, and on city streets across the United States, Japan, Kenya, and Europe. A founding curator of the Red Rover Series, she is the author of the text-sound epic Aaaaaaaaaaalice (Flim Forum Press, 2010) and her poetry was recently published in Iâ€™ll Drown My Book: Conceptual Writing by Women (Les Figues Press, 2012). Jennifer teaches in the Creative Writing program at Columbia College and at Truman College, where she works with immigrants as a community educator. She will be a guest faculty member at Naropa University in the summer of 2013.

KENYATTA ROGERS was the 2012-2013 Visiting Poet at Columbia College. He's a Cave Canem fellow and his work has been previously published in or forthcoming from Jubilat, Court Green, Reverie, Vinyl, Cave Canem Anthology XIII, among others.

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28. susan maurer
Curators And JOSEPHINE BUTLER
Tue 4 Jun 2013

Retired curator of American Lit. at Middlebury Bob Buckeye observes "there is movement, force in the poems."(Look for his book forthcoming from Dalkey Archives.) And a curator of poetry whose name I won't mention so he won't be

deluged bought the book for his prestigious archive, voting for it with dollars.
Susan H.Maurer

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29. Cristiana Baik

The Conversant: June 2013 Issue

Wed 5 Jun 2013

Friends, our mega-June issue -- the last issue for summer 2013 -- is here! To keep you busy, we put together our most ambitious issue yet; it includes interviews with Amaranth Borsuk, Adolph Reed, Bhanu Kapil, Cynthia Cruz, Christine Granados, Carmen GimÃ©nez Smith, Kate and Max Greenstreet, William V. Spanos, Jon Curley, Lisa Fishman, Jacqueline Jones LaMon, Miranda Mellis and Frances Richard, Erica Doyle, Lisa Robertson, Lytle Shaw, Michael Klein and Douglas A. Martin, J.H. Miller, Paul Hoover, Cyrus Console, Kristi Maxwell, Juliana Spahr, Eleni Sikelianos, Jill Magi, Brody Condon, Tom Sellar, Alexander Makarov-Krotkov, Vanessa Place and Anthony Opal conducted by Andy Fitch, Sheryl Luna, Cynthai Arrieu-King, Jeffrey Williams, H.L. Hix, Krystal Languell, Rusty Morrison, H.L. Hix, Thomas Fink, Mark Allen, Nature Theater of Oklahoma, Philip Metres, Virginia Konchan and Luke Fidler.

This month's issue also includes two projects commissioned by the New Museum: "A Proposition: Stand Up," a performance that features Cathy Hong Park, along with Ariana Reines, Catherine Wagner, Mores McWreath and Ronaldo V .Wilson, as well as an online exhibit entitled "The Rub,<http://theconversant.org/?p=4352>" by Cathy Park Hong and Mores Wreath.

You can check out June 2013 issue here <http://theconversant.org/>.

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30. Rob McLennan

Tuesday poem #9 : Erin Moure : Birthday

Wed 5 Jun 2013

Tuesday poem #9 : Erin Moure : Birthday

http://www.dusie.blogspot.ca/2013/06/tuesday-poem-9-erin-moure-birthday.html

etc,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry -

Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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31. David Hadbawnik

CFP -- postmedieval

Wed 5 Jun 2013

*CFP for Upcoming Issue of postmedieval—
Contemporary Poetics and the Medieval Muse*

In a recent article, Chris Jones provides a survey of what he calls “an important new development in modern poetry,” namely the increasingly large and diverse “range of modern writers who drew on Old English sources in their work,” performing a return to and recovery of early medieval forms and plots. The foremost characteristic of this “New Old English” was the “sustained deployment of Old English tropes and techniques” and “the rhythmical possibilities for composition” offered by early medieval poetry.

One of the aims of this issue is to build on Jones’ work, and extend the conversation to more overtly experimental and postmodern poets who work with the medieval in a variety of ways. What kind of work is being done now *beyond* English (Old, Middle, etc.)? How does this work push beyond the tendency of translators to, on the one hand, preserve an archaic medieval “feel,” while on the other, smooth the material out for contemporary readers? Furthermore—and this is the second and more important set of questions that we wish to explore in this issue—what would a poetics look like that, instead of limiting itself to reaching into the medieval for content and form, explored medieval modes of authorship, subject position, voice, gender, genre, etc.? How could a poetics critically engage with the medieval through creativity itself, rendering both breaks and continuities between contemporary and medieval poetry in terms of language, lines, and utterance, rather than relying on traditional academic discourse?

Some of the projects we’ve been excited about in discussing this issue include *Thomas Meyer*’s *Beowulf* (Punctum, 2012); *Caroline Bergvall*’s *Meddle English* (Nightboat, 2010); *Julian T. Brolaski*’s *gowanus atropolis*(Ugly Duckling, 2011); and *Pattie McCarthy*’s *bk of (h)rs* (Apogee, 2002). All of these texts partake of medieval sources and/or modes of authorship in order to explore poetry as, respectively, a visual medium, gendered language, language slippage and loss, linguistic/sexual hierarchies, and so on. In other words, they do not attempt to update the medieval—they trouble contemporary poetics and language through the medieval, and vice-versa. What they produce is new, but, it seems to us, newness is not the point so much as disrupting received

language systems in order to see what happens, what understanding of language and poetry can be discovered.

This issue of *postmedieval* will explore such poets and poetry with these questions, and modes of engagement, firmly in mind. We anticipate a collection that examines not only the ways that medieval literature informs and influences the work of such poets as those mentioned above, but how such work can provide an intriguing lens for considering medieval literature itself, and how certain medieval modes of writing and authorship anticipate strains of the contemporary avant-garde. If you are unsure if your essay is appropriate for this issue, please provide an abstract as soon as possible, and the editors will respond. In general, essays will be no longer than 2,500-3,000 words, and the deadline for initial drafts is October 15, 2013. The issue will be published in 2015.

Sincerely,

David Hadbawnik ([redacted]) and Sean Reynolds ([redacted]<http://us.mc1220.mail.yahoo.com/mc/compose?to=[redacted]>), SUNY-Buffalo

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32. Matthew Landis

Crowd Funding Campaign Donating Portion of $ to Poetry Project

Wed 5 Jun 2013

Greetings!

I just wanted to let you all know that a band that I front (The Minor Arcana—http://www.minor-arcana.com) are running a Pledge Music campaign and that we are donating 40% of our proceeds above and beyond our goal to the Poetry Project. The deal is there are 11 days left in the campaign and we are halfway there. If we are fully funded in 11 days (roughly $2,000 to go) then Pledge Music will keep the funding open until March 2014 and as people continue to Pledge, 40% of all of that money goes to the Poetry Project. If we are not 100% funded in 11 days, then my band gets no money and neither does the Poetry Project.

Pledge Music is like a Kickstarter but just for musicians, curated, and with more accountability. 25% of the money is withheld from us until we complete the album and upload it to their servers AND everyone confirms they received their promised exclusive. Cards are not charged until we are fully funded and if we fail to meet the terms and conditions which Pledge Music monitors, refunds are guaranteed. In other words, we can't scam anyone.

The campaign is trying to raise a little less than half the money necessary for us to record our second album. The album is about personal and political turmoil (specifically the death of my close friend and ex-fiancee and the Occupy Movement, by and large) but includes a songs which are tributes to Celan, reimagine/recontextualize Wallace Stevens and William Carlos Williams, appropriate Andrew Joron and Rimbaud, but do it in the context of post-punk meeting art rock. I wrote all of the lyrics and music.

Some of the exclusives include broadsides/chapbooks by myself and other poets: Sarah Heady, Greg Bem, Amy Silbergeld, & Carlos Soto Roman. There are also exclusives that include exclusive posters, exclusive packaging for CDs which will ONLY be available to pledgers and will include broadsides of the lyrics (which you can preview at the campaign's site), or if you have your own band or musical project or recording needs, a full 8 hour day of tracking at Philadelphia's Turtle Studios (www.turtlestudios.com) OR an entire full-length record mastered by them, or I or my band will travel anywhere within a reasonable distance (say 5 hours-ish of Philly) to play an event/party—there's a lot of weird, quirky packages available.

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Thanks for reading this and for all of your consideration.

Best,

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http://www.minor-arcana.com

http://www.worldinferno.com
http://www.mischiefbrew.com
http://www.poetryproject.org
http://www.strummerville.org

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33. Matthew Landis

Re: Crowd Funding Campaign Donating Portion of $ to Poetry Project

Wed 5 Jun 2013

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to the moderator—please use THIS email so the link is included at the top

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34. **Matthew Landis**

Re: Crowd Funding Campaign Donating Portion of $ to Poetry Project

Wed 5 Jun 2013

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35. Robert Dewhurst

GEORGIA by Andrew Zawacki + digital ARTHUR ECHO (Conrad/Donovan)

Wed 5 Jun 2013

Announcing a new, co-published title
from Scary Topiary & Katalanché presses

GEORGIA by Andrew Zawacki

A long poem in the myriad traditions of Philippe Soupault, Charles Olson, Carson McCullers, Jacques Derrida, et al., GEORGIA is a bereaved "insomiateque"--part incantation, part invective, part lullaby.

Saddle-stitched binding and silk-screened covers. Art by Grace Tran. Edition of 166. $10, ppd.

ALSO, I'm excited to announce the long overdue digital version of the very rare, first ever Scary Topiary chapbook: ARTHUR ECHO by CAConrad & Thom Donovan, which vanished quickly in its original run of 88 print copies. This title is now available in a free, pdf form.

Find both chapbooks & others at:

http://scarytopiary.endingthealphabet.org

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36. Alan Sondheim

What I've been doing recently

Thu 6 Jun 2013

What I've been doing -

New ESP-Disk vinyl and cd forthcoming!

We've been busy recording and mastering; the recording was made at GodelStrings on Saturday, the mastering on laptops.

The lineup and instrumentation -

Azure Carter, lots of songs!
Chris Diasparra, baritone and tenor saxes!
Ed Schneider, alto sax, a bit of singing!
Alan Sondheim, long-necked saz, cura, cura cumbus, electric saz,

viola, violin, tro, oud, classical guitar, parlor guitar, dan moi, kouxian, ukulele, sarangi, suroz, ghichek, pipa, sung lisu, flute, chromatic harmonica, Cm harmonic harmonica!

(I wanted to see what the transitions would be like, from one instrument or mode of playing to another; I also wanted to try using an extreme number of instruments during the course of a 9-hour recording session.)

The sound recording is amazing - I really recommend this studio.

-- Also, working on a series of texts on IMMORTALITY for the upcoming Subtle Technologies gathering/conference in Toronto this weekend, yay!

-- And query - just found a Korean gayageum at a thrift store; it's quite old and needs some work - if you know anything about stringing it please get in touch! Thanks -

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37. Donald Wellman

Ezra, Emilio Prados

Thu 6 Jun 2013

Also in Ezra, my translation of Enclosed Garden by Emilio Prados is featured. Prados, a major figure in the Generation of 1927, along with his close associates Lorca, Aleixandre, Cernuda, Guillén, spent his years of exile after the Spanish Civil War in Mexico City. His poetry configures the body as a garden and the garden as a lover in a maddening concatenation of the contained within the contained, walls within walls opening on the limits of existence. Enclosed Garden, 380 pages is available from Lavender Ink / Diálogos. This is the first substantive translation of work by Prados (1899-1962) into English. http://www.lavenderink.org/content/link-titles/152. A wonderful review of this edition has been published by Lucina Schell at http://readingintranslation.wordpress.com/2013/06/01/emilio-prados-jardin-cerrado-and-the-spanish-tradition-in-exile/.

Donald Wellman

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38. michael farrell

my mardi gras poem on youtube

Thu 6 Jun 2013

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http://www.youtube.com/watch?v=NjPrUlhw_lg&feature=youtu.be

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39. Paul Siegell
Video: "Poetry should make you sweat"
Thu 6 Jun 2013

Hello,

Here's the video of Paul Siegell at the Palabras Reading Series at Red Hook Coffee & Tea in Queen Village: http://youtu.be/xC6u6Kor0uM

Thanks for watching. And many thanks to Leslie Burnette, Elizabeth Spencer, Red Hook Coffee & Tea, Apiary Magazine, and the rest of the Palabras Reading Series crew!

-

thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

↑ Index

40. michael farrell
FW: touring nick - conceptual cricket poetry comes to nyc
Fri 7 Jun 2013

Flyer below.
Nick Whittock. Cricket poetry : Reading Sunday at 7pm flux factory.
39-31 29th St, Long Island City, NY
Free soup

X

x

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41. Jennifer Karmin
Red Rover Series / summer 2013
Sat 8 Jun 2013

RED ROVER SERIES
{readings that play with reading}

SUMMER 2013
Chicago, IL

JUNE, JULY, AUGUST EVENTS
7pm at Outer Space Studio

1474 N. Milwaukee Avenue
near the CTA Damen blue line
suggested donation $4

JUNE 22
Experiment #64:
James Belflower, Michael Sikkema, Jen Tynes & Nikki Wallschlaeger

JULY 27
Experiment #65:
Amanda Ackerman, Toby Altman, Emily Barton & Suzanne Scanlon

AUGUST 10
Experiment #66:
Elizabeth Marino, Timothy David Rey & NewTown Writers

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. Founded in 2005 by Amina Cain and Jennifer Karmin, the over sixty events have featured a diversity of renowned creative minds.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

↑ Index

42. Jesseshipway
Re: my mardi gras poem on youtube
Sat 8 Jun 2013

Hi folks

I'm really pleased to get your messages but I'm finding the self promotion of your writers is becoming wearisome

Not a big problem I suppose but I'm not sure that it's really true to the spirit of poetry

Best

Jesse Shipway

Sent from my iPhone

On 06/06/2013, at 11:49 PM, michael farrell <[redacted]> wrote:

> *http://www.youtube.com/watch?v=NjPrUlhw_lg&feature=youtu.be*

↑ Index

43. Jesse Glass

New Book By Jesse Glass from The Knives Forks and Spoons Press

Sun 9 Jun 2013

"Black-Out in my Left Eye"--Poems, Prose-Poems, & Experimental, history-driven Fictions, including meditations on Denmark Vesey, the Book of Revelations, and life in an almost Post-Industrial America. Jess

http://www.knivesforksandspoonspress.co.uk/blackoutinmyleft.html

↑ Index

44. Rob McLennan

On Writing #3, rob mclennan

Mon 10 Jun 2013

On Writing #3 : rob mclennan

My piece, "On writing (and not writing," the second in a triptych of essays, is now online at the ottawa poetry newsletter, third in a series of essays on writing by Ottawa poets.

http://ottawapoetry.blogspot.ca/2013/06/on-writing-3-rob-mclennan.html

the first essay in the triptych appeared over at Open Book: Ontario: http://www.openbookontario.com/news/writing_and_not_writing

the first two in the "On Writing" series at the ottawa poetry newsletter have been:

On Writing #1: Anita Dolman
A little less inspiration, please
(Or, What ever happened to patrons, anyway?)

http://ottawapoetry.blogspot.ca/2013/05/on-writing-1-anita-dolman.html

+ On Writing #2: Amanda Earl
Community

http://ottawapoetry.blogspot.ca/2013/05/on-writing-2-amanda-earl.html

with hopefully more to come, over the coming weeks and months; stay tuned!

best,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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45. William Gillespie | Spineless Books

announcing backward pilgrim, by Deborah Akers

Mon 10 Jun 2013

---

backward pilgrim by Deborah Akers / I-Beam Books, 2013

http://i-beambooks.com/backwardpilgrim/index.html

“In poems pulsing with the dense, rich music of partial rhyme, Deborah Akers brings us her arresting vision of the Colorado Rockies, a landscape where “... ten thousand feet / raises the stakes / to biblical proportions...,” where “eons of crushed lives / crowd into / swaths of sandstone...” From kyrie to benedictus, Akers sings the songs of a pilgrim come to the mountain. On these pages she invokes what might be lost, if not for the power of her poems to reclaim it.” — Paulann Peterson, Oregon Poet Laureate

The seemingly unavoidable human impulse to seek comfort and reassurance in taxonomy means that providing labels might be the best way to introduce Deborah Akers and her new book of poems, backward pilgrim. Akers was born and raised in Colorado, schooled in Washington and Oregon, and lived for several years in California, before returning to Oregon (specifically, Portland) to work and write. So, Akers can safely be included in the category, Western poet. Her poems throb with an abundance of images derived from the flora, fauna, geology, and geography of her home state, thus making her a Nature poet, as well. Many of her poems recall her childhood and invoke family scenes, so calling her an Autobiographical poet would not be a mistake, though there is a reserve in Akers’ recollections that preclude adding a label so raw as Confessional. While her poems abound with internal rhyme, half-rhyme, and assonance, Akers does not employ any recognizable conventional forms (though she frequently uses strophes of equal length in many of her poems), so the designation Free Verse poet is apropos, with the Objectivist poet Lorine Niedecker being someone in particular with whom Akers can be favorably compared. Then there is the matter of the religious imagery that provides spiritual seasoning for so many of Akers’ poems. Akers was raised a Protestant, but one sequence of poems references a Catholic requiem, and allusions to Buddhism also appear. In virtually every Akers poem, if the divine is not encountered directly, it is almost surely lurking somewhere in the background and is providing some of the impulse for what is being written. However you

finally classify these poems, all of them reverberate with the beauty of what is seen, what is heard, what is said. Often, it is a spare beauty, austerely recorded, but it is undeniable. Finally, backward pilgrim is Akers' first collection of poetry, which should be seen as a recommendation in and of itself. A first book resembles a "Selected Poems" in that a first book can be a gathering of an author's best work to date. First collections have the advantage of no boundaries: every poem the author has ever written can be considered; only unwritten poems are unavailable. The author has the luxury of being ruthless, tossing aside the merely good and the just adequate, while holding out for the best. Akers' pilgrimage through years of poems has resulted in a book that provides not only a lovely, detailed map of territories both physical, emotional, and spiritual, but meditations on the journeys possible when one opens oneself to the mysteries the world has to offer.

Distributed by Spineless Books
http://spinelessbooks.com
http://keyholefactory.com

↑ Index

46. Rob McLennan

Tuesday poem #10 : Roland Prevost : The Charm

Tue 11 Jun 2013

Tuesday poem #10 : Roland Prevost : The Charm

http://www.dusie.blogspot.ca/2013/06/tuesday-poem-10-roland-prevost-charm.html

etc,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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47. Josef Kaplan

This Thursday, For Jerry: A Grand Jury Resistor Benefit Reading

Tue 11 Jun 2013

Dear friends,

Hope to see you this Thursday, June 13th for a reading in solidarity with NYC grand jury resistor Jerry Koch, featuring:

*Lonely Christopher
*Diana Hamilton
*Sophia Le Fraga
*Ariana Reines
*Joshua Furst
*John Coletti

*and more!

We'll be raising money for the legal and support fund of NYC grand jury resistor, Jerry Koch. A longtime anarchist and legal activist, Jerry was recently subpoenaed as a witness by a federal grand jury, and has refused to testify. As a result, he's been sentenced to up to 18 months in jail, with a possibility that the sentence can be renewed, which he began serving two weeks ago--despite not being charged with any crime, and invoking his First and Fifth Amendment rights.

There's a long history of federal grand juries being used to persecute political activists, and it's a trend that has increased in recent years, so we hope you can come out to show solidarity with Jerry. We'll be taking donations, and there will be beer and wine for sale, with all proceeds going to Jerry's support campaign.

Even if you can't make it out to the reading, please take a look at the Jerry Resists support campaign website, http://jerryresists.net/category/news/, and consider making a small donation and/or writing a letter.

All best,
Aaron and Josef

*Details:
7PM
138 Manhattan Avenue, #3
Brooklyn, NY 11206*

↑ Index

48. Jennifer Karmin

June 13-15: Identity & Form in Contemporary Innovative Poetry (Bucharest)

Wed 12 Jun 2013

Identity & Form in Contemporary Innovative Poetry

U.S. & Eastern European Writers in Bucharest:
Ioana Ieronim, Toby Altman, Elena VlÄƒdÄƒreanu, Vanessa Place, RÄƒzvan Å¢upa, Johannes GÃ¶ransson, Radu Vancu, Jennifer Karmin, Andra Rotaru, Iulia Militaru, Chris Tanasescu, Caius Dobrescu, Gene Tanta

Master class with Vanessa Place
Thursday, June 13th from 4-6pm
School of Foreign Language and Literatures
American Studies Department at the University of Bucharest
Room 4, 7-13 Pitar Mos Street

Symposium & Roundtable
Friday June 14th from 8am-6pm
Romanian-U.S. Fulbright Commission
Str. Ing. Nicolae Costinescu Nr.
011878 Bucharest, Sector 1

Poetry Reading
Saturday June 15th at 7pm
Tramvaiul 26, cafe/bar
Strada Cercului nr. 6

Flyer here
http://www.genetanta.com/category/blog

Facebook here
https://www.facebook.com/events/545176632206221

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49. Donald Wellman
Announcement
Wed 12 Jun 2013

Reading Keith Tuma's On Leave. New entry at my blog.

http://immanentoccasions.blogspot.com/2013/06/reading-keith-tumas-on-leave.html

↑ Index

50. William Slaughter
Notice: Mudlark
Wed 12 Jun 2013

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1049298666-1561813-1371064155=:24469

New and On View: Mudlark Poster No. 110 (2013)

Four Poems by Michael Salcman

Quandaries & Lies | Alien
That Stinking Rose of Garlic
Father Sleeping

Michael Salcman is a physician and teacher of art history. He was chairman of neurosurgery at the University of Maryland and president of the Contemporary Museum in Baltimore. Recent poems of his appear in Alaska Quarterly Review, Hopkins Review, New Letters, Notre Dame Review, Ontario Review, New York Quarterly, and are forthcoming in The Hudson Review. He is the author of two collections: The Clock Made of Confetti (Orchises, 2007), nominated for The Poet's Prize, and The Enemy of Good Is Better (Orchises, 2011). A suite of Salcman's poems has been set to music and performed in recital by composer Lorraine Whittlesey at An Die Musik in Baltimore. His anthology of classic and contemporary poems on doctors and diseases is forthcoming from Persea Books.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

--1049298666-1561813-1371064155=:24469--

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51. Adam Fieled
Singles 2005-2013
Thu 13 Jun 2013

Singles 2005-2013 collects Adam Fieled pages from Jacket Magazine, Otoliths, the Argotist, wood s lot, and elsewhere:

http://www.free.yudu.com/item/details/970181/SINGLES-2005-2013

Thanks!
Adam Fieled [redacted]

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52. **susan maurer**
Jacquie Ceballos on JOSEPHINE BUTLER
Thu 13 Jun 2013

Great to have Jacquie of Veteran Feminists of America weigh in on JB. "Your work is beautiful , Susan". Also see my first review on Amazon with its five stars. Susan H. Maurer

↑ Index

53. **Nico Vassilakis**
STARING POETICS updated
Thu 13 Jun 2013

STARING POETICS
http://staringpoetics.weebly.com/

↑ Index

54. **Vidhu Aggarwal**
Call for Submission SPECS Journal
Thu 13 Jun 2013

SPECS (www.specsjournal.org) is on the lookout for genre-crossing work and innovative poetry! We are now accepting submission via submittable: http://specs.submittable.com/submit

specs {specifications, speculations, spectacle . . . } is a journal that aims to produce a charged atmosphere around artistic and critical approaches. Hence, specs is willing to live in a constant state of flux, with the mission of propagating strange and involved sympathies between disparate genres and forms. We want to break down hierarchies between poems, fictions, and critical writing. We hope for seepages, warped conversations, and misappropriations between areas of content.

specs, a nonprofit journal for the arts, was founded in 2007 and is published annually. Funding is provided by Rollins College, in addition to sales and private contributions.

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55. Amanda Earl

New from AngelHousePress - Four Hundred Rabbits by Steven Artelle

Thu 13 Jun 2013

Steven Artelle's long poem "Four Hundred Rabbits" is simultaneously imaginative & philosophical. There are red rabbits, shy rabbits, rabbits into soft core porn, rabbits with foot fetishes, filthy creatures who become deities of dust, robot rabbits, masked rabbits. Above all "Four Hundred Rabbits" has a poignant lyricism with descriptions which bring to mind Albrecht DÅ±rer's Apocalypse & William Blake's illuminated books. This work is full of energy, heat, humour & creativity. If John Updike, Dante Alighieri & Lewis Carroll were to have a love child, his name would be Steven Artelle.

"one rabbit cried/our divinity was nothing without the cities/the cities with their night fires and their cavernous days/and praise and praise and praise was the pulse of our dancing"

Limited Edition of 50 copies.
ISBN: 97819267860302
Price: $5.00 CAD

available at AngelHousePress.com

Steven will be launching "Four Hundred Rabbits" on Friday, June 14, 2013 as part of the Ottawa Small Press Book Fair Pre-Fair Reading in Ottawa at 7:30pm, the Carleton Tavern, 223 Armstrong, UPSTAIRS.

copies will be also be available at the fair at the Jack Purcell Centre on Saturday, June 15 at the AngelHousePress table along with remaining copies of chapbooks by Ben Ladouceur, Christine McNair, Catherine Owen plus ephemera from Le Temps des Cerise.

yr fallen angel,
Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

↑ Index

56. Rob McLennan

griffins + david w. mcfadden,

Fri 14 Jun 2013

---

we were fortunate enough to be in toronto last night to watch david w mcfadden win the 2013 griffin prize; congrats uncle dave!

http://www.abovegroundpress.blogspot.ca/2013/06/david-w-mcfadden-wins-2013-griffin.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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57. Dan Wilcox
Poets in the Park 2013, Albany, NY
Fri 14 Jun 2013

Poets in the Park 2013

Saturdays in July

at the Robert Burns statue

Washington Park, Albany
at Henry Johnson Blvd. & Hudson Ave.

July 13, 7PM
Elizabeth K. Gordon
Dennis Sullivan

July 20, 7PM
Urayoán Noel
Melissa Tuckey

July 27, 7PM
Jill Crammond
Poetyc Visionz

Free! & open to the public (just like the park)
Bring a chair or blanket to sit on
Rain site: the Social Justice Center, 33 Central Ave.

sponsored by
the Poetry Motel Foundation & the Hudson Valley Writers Guild

for information call [redacted]

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58. Laura Hinton
Exploding / Overflowing Posts on Chant de la Sirene
Fri 14 Jun 2013

Check out two new posts on Chant de la Sirene:

“Exploding the Film Text”
Q&A with Abigail Child, writer and director
of Unbound: The Life of Mary Shelley

Abigail Child’s response to audience following NYC premiere (edited and amplified with Laura Hinton)

***

“Overflowing Theories / Poetry’s Possibilities”

A Review of Fortino Samano (The Overflowing of the Poem)
Virginie Lalucq and Jean Luc Nancy
Translated by Syllvain Gallais and Cynthia Hogue
A Guest reviewer by Belle Gironda with Nicole Peyrafitte

chantdelasirene.com

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

↑ Index

59. Drunken Boat Editors
Drunken Boat 17 is now live!
Mon 17 Jun 2013

Drunken Boat 17 <http://drunkenboat.com/db17> is now live, featuring Lisa Russ Spaar’s *The Hide and Seek Muse* with poems by Jane Hirshfield, Brenda Hillman, David Baker, Jennifer Chang, Erika Meitner, Kate Daniels, L. S. Klatt, Kiki Petrosino, Randall Couch, Amy Newman, Mark Jarman, Allison Seay, David Francis, Jennifer Key, John Poch, Ravi Shankar, Debra Allbery, Edward Hirsch,

Mary Ann Samyn, Talvikki Ansel, Kyle Dargan, Laura Kasischke and Claudia Emerson.

Our Reviews section has 39 reviews of 45 books and features an interview by Shira Dertz in conversation with Cole Swenson.

Other amazing works by Brian Howe & Tim Van Dyke, Dan Waber, Daniel Rehn, Emily Kuehn, Luis Hernandez, Mitsuko Brooks, Monica Panzarino, Niki Sehmbi, Sabrina Ratté, Theodore Darst, Adam Vines & Allen Jih, Andy Frazee, Anis Shivani, Anna Leahy, BA Newmark, Benjamin Landry, Christopher Lirette, Courtney Kampa, Danielle Sellers, Danniel Schoonebeek, David Kutz-Marks, Dick Allen, Eric Pankey, Hannah Gamble, Harriet Levin Milan, Jaydn Dewald, Kimberly Williams, Laura Eve Engel, Laura Wetherington, Lisa Fay Coutley, Lisa Sewell, Matthew Sumpter, Michael Broek, Nick McRae, Ocean Vuong, Oliver de la Paz, Sally Ashton, Sarah Blake, Scott Topper, Susan Gilmore, Suzanne Parker, Traci Brimhall, CA Shaefer, Liana Scaletter, Alex Czaja, Adnan Mahmutovic, Andrew Sullivan, MichaelMyers, Alyson Hagy, Jennifer MacKenzie, James Robison, Dean Tuck, Lydia Melby, Quintan Wikswo, Eleanor Stanford, Peggy Shumaker, Mita Mahato, Eric LeMay, Sarah Jane Holsteen, Haley Larson, Mark Dow, Beth Malone, Elizabeth Bradfield & Demet Taspinar.

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60. michael farrell

FW: Call for submissions for new ecopoetry and ecopoetics journal

Tue 18 Jun 2013

Plumwood Mountain:An Australian Journal of Ecopoetry and Ecopoetics is calling for submissions of poetry, scholarly articles and book reviews for its first issue to appear online in February-March 2014. Submissions close: Friday 16 August 2013. http://plumwoodmountain.com.PoetrySend up to 3 poems in Times New Roman 12pt font, 1.5 spacing as separate email attachments to: [redacted] (only .doc, .docx, or .rtf files are acceptable). No personal data should be included with the poems. Send a separate cover sheet with poem titles, your name and contact email address and a short bio (50 words). Poems should not be previously published.The journal is open to a wide variety of styles and forms of poetry in an ecopoetic genre, and welcomes experimentation in defining the scope of ecopoetry.Scholarly articlesSee the website for details concerning submission of scholarly articles on ecopoetry and ecopoetics.Book reviewsTo offer to review a book, or suggest a book for review, send an expression of interest to [redacted]

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61. Rob McLennan
Tuesday poem #11 : Maria Damon : After Man Ray
Tue 18 Jun 2013

Tuesday poem #11 : Maria Damon : After Man Ray

http://www.dusie.blogspot.ca/2013/06/tuesday-poem-11-maria-damon-after-man.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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62. Lewis Warsh
United Artists Books -- Summer Sale
Tue 18 Jun 2013

Summer sale for United Artists Books

All titles 50% discount from prices listed below

ACROSS THE BIG MAP by Ruth Altmann $16

JOIN THE PLANETS by Reed Bye $16

PERSONAL EFFECTS by Charlotte Carter $12

SOLUTION SIMULACRA by Gloria Frym $16

CLEARVIEW / LIE by Ted Greenwald $16

LOVE MAKES THINKING DARK by Barbara Henning $12

MY AUTOBIOGRAPHY by Barbara Henning $14

ABSOLUTELY EDEN by Bobbie Louise Hawkins $16

LIQUID AFFAIRS by Mitch Highfill $12

POEMS FOR THE WHOLE FAMILY by Daniel Krakauer $12

HEAD by Bill Kushner $12

LOVE UNCUT by Bill Kushner $14

THAT APRIL by Bill Kushner $16

ONE AT A TIME by Gary Lenhart $12

SOMETHING TO HOLD ON TO by Dennis Moritz $14

POLITICAL CONDITIONS / POLITICAL STATES by Tom Savage $14

IN THE HEART OF THE EMPIRE by Harris Schiff $12

ALONG THE RAILS by Elio Schneeman $12

NIGHT SCALES by Chris Tysh $16

ECHOLALIA by George Tysh $14

THE IMPERFECT by George Tysh $16

INFORMATION FROM THE SURFACE OF VENUS by Lewis Warsh $14

THE INFLUENCE OF PAINTINGS HUNG IN BEDROOMS by Phyllis Wat $16

For full details about all these titles, and other United Artists
Books, please go to
www.unitedartistsbooks.com

Postage paid by UA on orders of $20 or more

All inquiries and orders: [redacted]

Thanks

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63. Adam Fieled

Manuscript-in-Progress: "The Great Recession"

Tue 18 Jun 2013

I have placed my manuscript-in-progress, as it stands on 6-18-13, "The Great Recession," on Internet Archive to be read. Parts of the book have already appeared in Otoliths and On Barcelona:

http://archive.org/details/Manuscript-in-progressasOf613theGreatRecession

Thanks!
Adam Fieled [redacted]

↑ Index

64. reJennifer Bartlett

Famous Rapes

Tue 18 Jun 2013

My great friend Andrea Baker just had the first installment of her "Famous Rapes" series published at the Rumpus. This installment of visual poetry reenacts "Master Paintings" that include rape through packing tape. This is one of the best feminist projects I've seen in years!

http://therumpus.net/2013/06/famous-rapes-1-old-master-paintings/

Jen Bartlett

↑ Index

65. Krystal Languell

Bone Bouquet experimental prose contest: deadline extended

Tue 18 Jun 2013

Announcing The First Annual Bone Bouquet Experimental Prose Award

Accepting Submissions Now Through The Month Of June

Final Judge: Barbara Henning

https://bonebouquet.submittable.com/submit

Contest deadline: EXTENDED to July 15, 2013.

Join *Bone Bouquet*'s illustrious roster of contributors by submitting your work of experimental prose to our new contest, open from now through the month of June!

Bone Bouquet is now open to submissions through our first annual contest for experimental prose by women-identified writers, which includes transgender and genderqueer writers who identify as female.

The winning writer is awarded with $50 and publication of the work in issue 5.1 of *Bone Bouquet*, to be released in Spring 2014. Previous issues have featured work by Rachel Levitsky, Carmen Giménez Smith, Becca Klaver, Khadijah Queen and more.

Submit your work(s) of experimental prose, up to 5,000 words per entry. Multiple submissions are allowed along with multiple entry fees.

Contest fee:

$5.00 per entry

$14.00 per entry with a 1-year subscription

BARBARA HENNING is the author of eight books of poetry, three novels, a series of photo-poem pamphlets and most recently a collection of interviews, *Looking Up Harryette Mullen*(Belladonna, 2010). Her work has been published in numerous journals. Her most recent books of poetry are *Cities and Memory* (Chax Press, 2010) and a conceptual project, a collection of sonnets composed from 999 passages from 999 books in her collection, entitled *My Autobiography* (United Artists Books, 2007). Her latest novel is *Thirty Miles to Rosebud* (BlazeVOX, 2009).

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66. Jeffrey Side

Kenny Goldsmith's praise for Richard Prince's facsimile of "The Catcher in the Rye"

Wed 19 Jun 2013

"Nothing New under the Sun"
Kenny Goldsmith's praise for Richard Prince's facsimile "The Catcher in the Rye"
http://jeffrey-side.blogspot.co.uk/

↑ Index

67. Eric Elshtain

Chapbook from Beard of Bees

Wed 19 Jun 2013

Benjamin Gantcher throws us some string theories.

http://www.beardofbees.com/gantcher.html

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

↑ Index

68. Ruth Lepson

Re: Charles Olson website

Wed 19 Jun 2013

---

just back from a week in gloucester & finally looked at this website--great stuff--thank you

On 2/4/13 12:59 PM, "Peter Grant" <[redacted]> wrote:

> *Looking for Oneself: Contributions to the Study of Charles Olson is a website anthology of Ralph Maud's scholarly journal Minutes of the Charles Olson Society. The website is back online at a new address, charlesolson.org. Charles Olson (1910-1970) was a prolific poet and scholar with a revolutionary agenda whose outline can be discerned in his seminal manifesto "Projective Verse" (1950). Projective poetics found its fullest expression in Olson's The Maximus Poems. Ralph Maud, emeritus professor of English at Simon Fraser University, is a dedicated Olson scholar with eight books of and about Olson and 66 issues of the journal under his belt. Charlesolson.org is a stimulating selection of memoirs, essays, transcriptions, reviews and guides to scholarship, with supporting material and an interactive news section designed for the website. Olson is not for everyone. To a few he is a primary thinker for our time. "I would be an historian as Herodotus was, looking/for oneself*

> *for the evidence of/what is said." ("Letter 23," The Maximus Poems by Charles Olson, copyright 1983, the Regents of the University of California.)*
> *All for now,*
> *Peter Grant*

↑ Index

69. Nico Vassilakis

Announcing: MOMENTS NOTICE, a visual poem

Thu 20 Jun 2013

MOMENTS NOTICE, a visual poem

by Nico
Vassilakis

76 pages

Full
color

Luna
Bisone Prods., 2013

Purchase/Peruse:
here

BLURBS:

Vassilakis has taken a huge leap forward in the evolution of concrete poetry, by utilizing the myriad possibilities of digital manipulation of typography. The result is work of stunning beauty, color, design, concept, with a visuality that makes his ideas and poetics vivid and endlessly intriguing.

John M.
Bennett

Is it feasible for visual poetry to be positively erudite? In the words (or word) of one of the not-quite-texts here, Moments Notice presents the argument for YES.

Ron
Silliman

Moments notice us at a moment's notice, lying in wait for us, in this space-time lingo-jaunt. When humans (hypothetically) fall into a black hole, the first thing their bodies undergo is "spagghettification." One could say that when human language falls into Nico Vassilakis's clutches, it undergoes a similar process. But instead of annhihilation, there is plenitude. Visually festive, this malleable skein of tangled spagghettiyarn'd verbiage bounces and twists its way through

text/image after text/image, singing as it goes. Join in for a rollicking time, but hold on to your hat!

Maria
Damon

The Tongue knows language never spoken never revealed in the spaces between letters between the multiple readings of discourse gone blissful. The Tongue ties typography graphic in the handheld device of your choice, thumbed at, thumbed into endless arrays pleasured from the keyboard of all possibilities.

mIEKAL aND

Anyone interested in a digital file
for reviewing purposes, please contact: [redacted]

↑ Index

70. David Kirschenbaum
NYC Aug. 2-5/ Welcome to Boog City 7 Complete Lineup
Thu 20 Jun 2013

Hi Everyone,

Here's a link to the first online flyer featuring the complete lineup for the 7th Annual Welcome to Boog City festival of poetry, music, and theater, beginning Fri. Aug. 2 and concluding on Mon. Aug. 5, Boog's 22nd anniversary. For the first time ever we've surpassed 100 performers. And here they are:

http://boogcity.com/flyer.wbc7.pdf

The event will take place, for the sixth time each at Adam Tobin's terrific Unnameable Books in Prospect Heights, Brooklyn and in The East Village at the legendary Sidewalk Café.

This flyer delineates by venue the folks performing on one of the four days at Unnameable Books and those performing during our one night on at Sidewalk Cafe, Sun. Aug. 4. Within the next week or so I'll be updating this flyer and breaking it down to reflect the minute-by- minute sked, and I'll use the same URL for that revised flyer, so if you revisit the above URL later on you will see the full sked, slot by slot.

For more info you can email [redacted], call 212-842- BOOG(2664), tweet @boogcity, or message us on facebook.

Hope to see you at the fest, and if you make it down be sure to say hi.

best,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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71. michael farrell
Re: Famous Rapes
Fri 21 Jun 2013

---

brilliant
/
facebooked

michael

> *Date: Tue, 18 Jun 2013 20:14:22 -0400*
> *From:* [redacted]
> *Subject: Famous Rapes*
> *To:* [redacted]
>
> *My great friend Andrea Baker just had the first installment of her "Famous Rapes" series published at the Rumpus. This installment of visual poetry reenacts "Master Paintings" that include rape through packing tape. This is one of the best feminist projects I've seen in years!*
>
> *http://therumpus.net/2013/06/famous-rapes-1-old-master-paintings/*
>
> *Jen Bartlett*

↑ Index

72. David Kirschenbaum
Now Online/Boog City 81: With Oakland and More
Fri 21 Jun 2013

Hi,

The online pdf of Boog City 81, with a special section of work on Oakland, Calif., is now available. You can read it at:

http://boogcity.com/boogpdfs/bc81.pdf

And, for the first time ever, everything's hyperlinked in the issue.

And two important Boog things to note:

You'll see on pages 2-3 the list of all that's going on at the 7th annual Welcome to Boog City Festival where, for the first time, we've surpassed 100 performers. If you want to view the flyer separately and share with others:

http://boogcity.com/flyer.wbc7.pdf

(thanks to our art editor, the incomparable Jonathan Allen (http://www.jonathanallen.org/), for the festival logo.)

****

And, as part of the fest, we're hard at work on raising funds to bring NYC expat Matt Roth, Major Matt Mason USA, in to witness the performance, for its 15th anniversary, of his classic Me Me Me album, to play the final song of the record and then a set of post-Me Me Me solo work.

We've raised $309, and need to raise $191 in 10 days, on or by Sun. June 30, to be able to get Matt to town. The ad for the Matt fundraising is on p.2 of the paper. if you want to view it separately and share with others:

http://boogcity.com/festival/majormatt.pdf

And to paypal donations of any amount, send funds to
[redacted] to:

https://www.paypal.com/

Thanks for your continued support.

best,
Your Friends at Boog City

Boog City 81:

from our Oakland section

—Illustrated phrases by Lindsey Boldt in conversation with photos by Laurence Jones.

—Oakland expat Trane Devore with entries from his Oakland diaries and a page of stellar photos.

—Jeff T. Johnson waxes poetic on the Smokehouse restaurant.

—Patrick James Dunagan checks in on a bunch of things Oakland, including a lesson learned.

—Alli Warren with her take on Mad Libs, Oakland style.

—Erika Staiti with fragmented poems written in 2008 about living at the intersection of Telegraph and Alcatraz on the border of Oakland and Berkeley.

**From our Printed Matter section,
edited by Amy King**

—"Myers taps into the doubt, fret, frustration, and even quietly stifled anger that comes with the territory of trying to ‘make it’ as a human being in these times of decaying social constructs." From "Beautifully Bruised: On Gina Myers' City Soundtrack," Hold it Down (Coconut Books) by Gina Myers, review by Carleen Tibbetts.

—"McCrae’s researched events include: slave narratives and revolts, child murders, a cross-dressing American soldier, and the history of lynching. He orchestrates voices oppressed by hierarchal confines. It’s harrowing." From "There Will Be Blood: Shane McCrae's Syntactical Combustion," Blood (Noemi Press) by Shane McCrae, review by Danielle Lea Buchanan.

From our Poetry section, edited by Buck Downs
(excerpt below)

—Leslie Bumstead
Takoma Park, Md.
Day Room

The body
by Monday
had been removed.
Tend & fetter the fracture,
scenes of parting or the photon
in a virtual mortuary, taxed
& deferential.

—Gil Fagiani
Long Island City
I Meet Dad High On Heroin

at the information booth
with the four-faced clock
at Grand Central station.

He is fifty-seven, at the top
of his corporate game: promotion
to Director, foxy secretary,

executive suite office
in the Empire State Building.

—Roberta Gould
Woodstock, N.Y.
The Miracle

First it grazed a hot skillet and burned
Then it went numb and blew a dome over itself
“Useless,” I thought, that ghost of a skin
and with a pin prick I burst it,
baring its core through the collapsed grey remnant,
crater that would not close.

—Mat Laporte
Toronto, Ontario, Canada
Cool Billion

You will know me by the way I say, I think
I’m getting diet cola skull. A variety of wet snacks
in my heart’s first gelateria. The compliant
absolute, refusing to be squeezed. They’re
going to be badness stars and epic gifts they’ll love.

—erica lewis
San Francisco
From Darryl Hall Is My Boyfriend

everyone’s high on consolation
everybody’s trying to tell me what is right for me*

i speak of the stars but it’s my mistake
these tiny objects
a heap of space
just sad for everyone else
or
a rejection of the grittiness of the blues may actually be a way of
coping
now halting/feeling now/their way informative

—Jenn McCreary
Philadelphia
Poem of Twinly Dread

for Caleb McCreary & Malcolm McCreary

& when they were cut out, they strode on to the roof, & stood, & looked at the havoc they'd caused, & one twin turned to the other & said, my, we're great, we've caused all this, we've broken the flood barrier.

—C.E. Putnam
Singapore
Country Vivid

With the all-new wild
run off you can
now worry all
the time for less
in a country without
complex concrete
maze voids from
my sawed off chair

—Matt Reeck
Windsor Terrace, Brooklyn
Unused Icons

There are ways of lying
I wouldn't mind. Lying
on my side as you strum a lyre
as I strum your side. There are rafts
of anagrams in the ocean not yet discovered
by the feral dolphins ranging
from the whalers. Once I had specific commentary
to render on things—something about snow days

from our Music section, edited by Jonathan Berger

After editing Boog City's music section since the fall of 2003 and issue 11, Jon's tenure ends here, with issue 81. (The great J.J. Hayes is taking over with the upcoming Boog City 82.)

Jon's ability to turn all of us on to musicians we probably never heard of has been much appreciated as we continue with the original Boog City mission statement, to get the word out about artists of all kinds who folks should know about.

I asked Jon to share some of his favorite pieces. So he picked eight of them. Go to page 12 in the issue and there are links to each of the issues.

—"'She's very straightforward and blunt, so you always know where you are. That's the best thing; it creates a dynamic where we never just settle for something. When Rebecca's there, we work it 'til it's close to perfect.'" From

Soul Candy is Just Dandy: The Five Member Band are the Avengers of AntiFolk" by Berger.

From our Libraries section, edited by Jessica Smith

—"Creativity is something that is inherent in everyone, but it gets beaten down a lot in our production-focused educational and economic systems. The library remains a democratizing and nurturing environment where creativity can thrive." From The Library as "Incubator Project: Promoting Creative Collaboration Between Libraries and All Artists," interview by Smith.

From our Small Press section, edited by Kimberly Ann Southwick

—"You can almost have a kind of scavenger hunt. You hit the corner and suddenly there’s this gorgeous, big shimmering mural. That’s how I see art in our city. Here it’s part of life. Art is part of life in this understated, hardworking, unexpectedly beautiful splash-of-mirrors-in- the-midst-of-the-daily-grind. I think that’s how I see writing here too." From "Literature, Art, and Philadelphia, A Love Story: Apiary Magazine’s Lillian Dunn Talks," by Steve Burns.

—Leesa Cross-Smith, Editor-in-Chief of WhiskeyPaper answers The Small Press Question: What are you currently reading and what are you currently promoting?

**Art editor Jonathan Allen brings us work from
Lefferts Gardens, Brooklyn's Asuka Goto**

Want to write a review, be reviewed, or be featured?
in Boog’s art, libraries, music, printed matter, or small press
sections? Email
art editor Jonathan Allen [redacted]
libraries editor Jessica Smith [redacted]
music editor J.J. Hayes [redacted]
printed matter editor Amy King [redacted]
small press editor Kimberly Ann Southwick [redacted]

Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with “My Name Submission” in the subject line and as the name of the file, ie: Walt Whitman Submission.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H

NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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73. Jennifer Karmin

Red Rover Series / Experiment #64

Fri 21 Jun 2013

Experiment #64:
Red Rover Series
{readings that play with reading}

Experiment #64:
Coda Chroma

SATURDAY, JUNE 22nd
7pm / doors lock 7:30pm

Featuring:
James Belflower
Michael Sikkema
Jen Tynes
Nikki Wallschlaeger

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

JAMES BELFLOWER is the author of The Posture of Contour / A Public Primer (Spring Gun Press), Commuter (Instance Press), Bird Leaves the Cornice, winner of the 2011 Spring Gun Press Chapbook Prize; and a collaborative echap, And Also a Fountain (NeOpepper Press). His poems, essays and reviews appear, or are forthcoming in: Aufgabe, Fence, New American Writing, 1913, Drunken Boat, Coldfront, EOAGH, Denver Quarterly, and Apostrophe Cast among others. He is pursuing a PhD in Contemporary Poetics at Suny Albany and cocurates the Yes! Reading Series in Albany NY.

MICHAEL SIKKEMA is a native of Northern MI who has lived in California, New York state and the Netherlands. He is the author of the full length collection Futuring and seven or eight chapbooks and collaborative chapbooks. He helps make Horse Less Press happen and co-hosts the reading series Poetry and Pints in Grand Rapids, MI.

JEN TYNES is the founding editor of Horse Less Press. She is the author of several books and chapbooks, most recently You Are Causing a Disturbance (Dancing Girl Press), The Fabulous Bilocation of B. Lee (Projective Industries), The Black Mariah (DoubleCross Press), and Hunter Monies (Horse Less Press). Her third full- length book, Trick Rider, will be published by Trembling Pillow Press in 2014.

NIKKI WALLSCHLAEGER lives in Milwaukee, Wisconsin. She is the author of one chapbook, Head Theatre (2007) which etched itself out of her palms unexpectedly. Her hands continue to talk, which is why she writes. Recent publications include Esque, Word Riot, Pireneâ€™s Fountain, DecomP, Spork, Burdock, and Great Lakes Review.She is currently working on a chapbook as well as collaborative poetry projects with other awesome writers in the Midwest.

Upcoming

JULY 27
Experiment #65:
Amanda Ackerman, Toby Altman, Emily Barton & Suzanne Scanlon

AUGUST 10
Experiment #66:
Elizabeth Marino, Timothy David Rey & NewTown Writers
Â
Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.Â Founded in 2005 by Amina Cain and Jennifer Karmin, the over sixty events have featured a diversity of renowned creative minds.
Â
Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

WOW WOW WOW
Red Rover Series
on facebook? why not?

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74. Halvard Johnson

Call for work

Fri 21 Jun 2013

On Barcelona wants your work. Send to [redacted] with your name and On Barcelona in the subject line. Thanks.

http://onbarcelona.blogspot.mx/2013/06/on-barcelona-contributors-as-of-june-18.html

"Reality cannot be copywrited."
--David Shields

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
<---
New! via Amazon
Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>

*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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75. Lewis, Susan

Now up at MadHat Lit

Fri 21 Jun 2013

"The Last Letter" by Marcus Speh, from his flash fiction collection, Thank You For Your Sperm (MadHat Press, 2013). Plus links to recent reviews & interviews. TYFYS available now from www.madhat-press.com<http://www.madhat-press.com> & Amazon.

Coming soon: work by William Allegrezza, Kent Leatham, Dani Sandal, Gabrielle Myers, & more. Check us weekly!

for the love of lit,
Susan Lewis
Managing Editor
www.madhatlit.com<http://www.madhatlit.com>

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76. Garin Hay
New Release "As They Fall" by Ivy Johnson
Sat 22 Jun 2013

Introducing a new poetry release by Ivy Johnson, recent graduate of Mills College MFA Poetry program, published by Timeless Infinite Light of Oakland, CA.

In "As They Fall" various syntagmas - words, phrases, sentences - are printed in handwriting on 3" x 4.25" cards. The poem(s) can thus be arranged in any variety of order by the builder/reader of the poem, a methodology recalling works such as Robert Greiner's "Sentences." Each card is beautifully printed with a starry design and is unique in its own cloudy wash of pale salmon pink.

"As They Fall" creates a mythic economy of language based in contingency rather than declaration. Pulling from my own pile of cards randomly I read, "now I am hungry / put your mouth on me oh god / the warbling poles / the wind planted seeds / is this not baptism / throbs w/ a flash / florescent lights / turn, then". Alternatively, I am invited to construct my own poem, invited to navigate of the total space that is the whole of the poem's language and to "try out" its economy of movement and imagery for myself. For example: "As in a mirror / the handprints / random flat vibrations / sometimes a figure / build in me / as if returning were possible / the sun was pure / a scene / a flood behind it".

Order a copy here at Timeless Infinite Light
http://www.timelessinfinitelight.com/?p=194

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77. Adam Fieled
Eyewear Essays 2010-2013
Sun 23 Jun 2013

"Eyewear Essays 2010-2013" collects my essays on rock music which have appeared in Todd Swift's UK blog Eyewear between 2010-2013. Eyewear is being archived by the British Library:

http://free.yudu.com/item/details/997509/EYEWEAR-ESSAYS-2010-2013

Artists addressed include David Bowie, Nirvana, Ray Davies, Pulp, and the Smiths.

Thanks!
Adam Fieled [redacted]

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78. Rob McLennan
new(ish) on rob's clever blog
Mon 24 Jun 2013

-- Ongoing notes: the ottawa small press book fair, spring 2013 (part two,
-- Seth Landman, Sign You Were Mistaken
-- 12 or 20 (second series) questions with Mark Scroggins
-- Michelle Taransky, Sorry Was In The Woods
-- Ongoing notes: the ottawa small press book fair, spring 2013 (part one,
-- four new poems at the avatar review
-- 12 or 20 (second series) questions with Robert Swereda
-- Sally Ito, Alert to Glory
-- Lorine Niedecker, Lake Superior
-- 12 or 20 (small press) questions with Guy Bennett on Mindmade Books
-- Lisa Jarnot, Joie De Vivre: Selected Poems 1992-2013
-- The Capilano Review 3.20
-- 12 or 20 (second series) questions with Kate Cayley
-- 12 or 20 (small press) questions with Bardia Sinae on Odourless Press
-- Brian Teare, Companion Grasses
-- 12 or 20 (second series) questions with Kanina Dawson
-- new chapbook: Mother Firth's, Gaspereau Press
-- 12 or 20 (second series) questions with Laurie Duggan
-- Allan Safarik, Famous Roadkill
-- Claude Royet-Journoud, Four Elemental Bodies
-- The Factory Reading Series pre-small press book fair reading
-- 12 or 20 (second series) questions with Stella Harvey
-- Jen Currin, The Ends
-- 12 or 20 (seccond series) questions with Mary Hagey
-- Mary Austin Speaker, Ceremony
-- 12 or 20 (second series) questions with Lynn Xu
-- Profile of Margaret Christakos' Influency, with a few questions

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
by Colin Morton, Ryan Pratt, Max Middle, Amanda Earl + Anita Dolman,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog,
with 2013/20th anniversary subscriptions now available!
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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79. David Kirschenbaum

Save the Date: Sked for BoogFest, 8/2-5

Mon 24 Jun 2013

Hi Everyone

Here it is, the schedule for the 7th Annual Welcome to Boog City Poetry, Music, and Theater Festival, taking place Fri. Aug. 2-Mon. Aug. 5 at Unnameable Books in Prospect Heights, Brooklyn and Sidewalk Cafe in the East Village.

We're excited to say that for the first time ever we've surpassed 100 performers.

http://boogcity.com/flyer.wbc7.pdf

For additional information or to advertise in the festival program:

[redacted] or 212-842-BOOG (2664).

best,
david

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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80. skyplums
Readings and a concert for kids
Tue 25 Jun 2013

Free event at Campos Plaza Housing Development?
featuring Cooper-Moore, Rob Brown, Darius Jones, Roy Campbell Max Johnson, Chad Taylor + children of Music is Mine

For 3 years, Arts For Art has run a free music program 'Music Is Mine' for the children in Campos Plaza housing development - 611 East 13 Street. The primary teachers have been William Parker and Jean Carla Rodea with help from other musicians. Last Tuesday when musicians who were to perform for and with the Music Is Mine students arrived for the final class of the year, the children were being driven away on a 'field trip' And -Our teachers were informed that NYCHA will be closing the center in September. Later we heard that all of the NYCHA children, senior & health centers would close because of the loss of federal funding, due to the sequester budget cuts. Now it seems that people are rising to Save these centers. Hopefully our event will bring much needed attention to these important programs. let me know if you can help. GOLES will send a representative and Councilwoman Rosie Mendez will be speaking and I am very sorry for the late notice! thank you Patricia

Patricia Nicholson Parker | Director Arts For Art
107 Suffolk street #3.5 - 10002 New York, NY
[redacted] / cell [redacted]
[redacted]
Facebook | Twitter | www.artsforart.org
Patricia Nicholson Parker | Director Arts For Art
107 Suffolk street #3.5 - 10002 New York, NY
[redacted]
[redacted]
Facebook | Twitter | www.artsforart.org

dalachinsky reads july 1st revival bar 8 pm e 15th street off 3rd ave open as well july 5 cornelia street cafe 6 pm

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81. David Kirschenbaum
Advertise in Boog City's Festival Issue
Tue 25 Jun 2013

Hello Again,

In a little over five weeks, to mark our 22nd anniversary, we'll be putting on our seventh annual Welcome to Boog City poetry, music, and theater festival,

featuring poets, musicians, and playwrights performing at two venues, in two boroughs, over four days, from Fri. Aug. 2-Mon. Aug. 5. To see the full schedule of over 100 poetry, music, and theater peformances visit:

http://boogcity.com/flyer.wbc7.pdf

Ten days before the event, we'll be putting out the festival issue of Boog City. This issue will feature pieces on some of the performers and a full schedule, illustrated with images of each of the performers. Here's what last year's looked like:

http://www.boogcity.com/boogpdfs/bc72.pdf

Advertising in the festival issue of Boog City means you will reach more than 3,000 readers, poetry lovers, and small press aficionados throughout the East Village, other targeted areas of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; as well as online distribution on our boogcity.com website. That's an increase of 33.3% over our regular issues for no additional cost. And, since this issue is also a program for the festival, readers will give it a closer read as they check to see who's up later on that day and throughout the festival.

Boog City continues to offer our special Small Press Ad Rates. That means when you advertise with us you will save 50% off of our regular display ad rates.

* Full Page $250
* Half-Page $130
* Quarter-Page $70
* Eighth-Page $40

Here is a link to our full rate card:

http://boogcity.com/adrates.pdf

As I mentioned in previous emails to you, Boog City focuses on getting the word out about lesser-known artists, be they poets, prose writers, musicians, painters, photographers, or cartoonists. Eight times a year we publish poetry from the likes of Anselm Berrigan, Renee Gladman, Lisa Jarnot, Eileen Myles, Kristin Prevallet, and recent Pulitzer Prize winnr Tracy K. Smith, alongside our music section, small press book reviews, political commentary, art, comics, and photographs.

We look forward to working with you to bring your message to the local arts community to increase awareness and sales of your publications in the New York area.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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82. Rob McLennan

Tuesday poem #12 : Rae Armantrout : RITUALS

Tue 25 Jun 2013

Tuesday poem #12 : Rae Armantrout : RITUALS

http://www.dusie.blogspot.ca/2013/06/tuesday-poem-12-rae-armantrout-rituals.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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83. Dan Wilcox

News Release: Third Thursday Poetry Night, July 18: Bob Elmendorf

Tue 25 Jun 2013

The Poetry Motel Foundation

c/o Dan Wilcox
280 South Main Ave.
Albany, NY 12208
[redacted]

> *Press Release -- for immediate release <*

Poet Bob Elmendorf will read
at the Social Justice Center
Thursday, July 18, 7:30PM

Poet Bob Elmendorf will read from his work at the Social Justice Center, 33 Central Ave., Albany on Thursday, July 18 at 7:30PM. Bob is a Quaker active in

local peace & justice organizations. He has been published in 30 little magazines, most too small for even poets to have heard of. He teaches homeschool Latin and Greek pro bono.

A reading by a local or regional poet is held each Third Thursday at the Social Justice Center. The event includes an open mic for audience members to read. Sign-up starts at 7:00PM, with the reading beginning at 7:30. The host of the readings is Albany poet and photographer Dan Wilcox. The suggested donation is $3.00, which helps support this and other poetry programs of the Poetry Motel Foundation, and the work of the Social Justice Center. For more information about this event contact Dan Wilcox, [redacted]; e-mail: [redacted].

The Social Justice Center, founded in 1981, is a non-profit organization working for progressive social change through education, community building and collective action. The center advances the struggles against racism and for peace and justice. For further information about the SJC call [redacted].

#

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84. Adam Fieled

B-Sides and Alkaloids

Tue 25 Jun 2013

B-Sides and Alkaloids collates pdf pages of my poetry from Milk Magazine, Otoliths, Great Works, As/Is, Diode, Cricket Online Review, and elsewhere:

http://www.free.yudu.com/item/details/999681/B-Sides-and-Alkaloids

Thanks!
Adam Fieled [redacted]

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85. susan maurer

See review of josephine butler by susan maurer by george spencer

Tue 25 Jun 2013

George's review of my JOSEPHINE BUTLER on "Gathering of the Tribes' is really cool. Susan Maurer

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86. Al Filreis
PoemTalk #68: Bernstein, Tranter, Shurin in DiPalma
Tue 25 Jun 2013

Today we are releasing the 68th episode of PoemTalk - in which John Tranter, Aaron Shurin and Charles Bernstein discuss Ray DiPalma's "It makes of nonsense."

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/4446

Al Filreis
Kelly Professor
Faculty Director, Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

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87. Drew Krewer
THE DESTROYER ISSUE 2.2 NOW LIVE
Wed 26 Jun 2013

Dear Poets & Friends––

We're really excited about the new work we're bringing you in our latest release:

http://www.thedestroyermag.com

TEXT:::

Andrew Durbin
Krystal Languell
Carina Finn
Diana Valenzuela
Jordan Young
Monica McClure
Kate Litterer
Ben Fama
Dan Pinkerton
A.T. Grant
Tony Mancus

ART:::

Steven Frost
Steven Vainberg

VENT:::

Ben Truman
Doug Rice
Yair Rubinstein

CHEAP PAPERS:::

Maureen McHugh
Megan Lehr
Drew Krewer

The Destroyer accepts submissions year-round, and we encourage you to submit your work. More info & submission guidelines can be found at http://www.thedestroyermag.com/submit.php & http://www.thedestroyermag.com/about.php

We hope you get the chance to check out our new issue!

Best,

Drew Krewer & Maureen McHugh, Editors

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88. Sarah Sarai

myths of female fragility (hardcourt bike polo) & an abundance of poems art, tons by women: THE WRITING DISORDER gets summery

Wed 26 Jun 2013

The Writing Disorder
http://www.thewritingdisorder.com/index.html

Challenging the Myth of Female Frailty in the 21st Century: Insight on coed competition in hardcourt bike polo
by Krista Carlson
http://www.thewritingdisorder.com/nonfictiontwo.html

Cheers,
Sarah Sarai

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2013

77 messages · Sat 29 Jun 2013 – Sat 27 Jul 2013

July 2013 was a thin, aphoristic month — seventy-seven messages — that set the ugliness of the poetry business against a lovely, dark defense of poetry itself: the art as a beautiful deceit, a story that shelters us from the truth of eternity. The room had little traffic, but its scattered threads circled a single consoling idea, borrowed from one poet through another: that poetry lies, and that its lying is a mercy. The month found, in its smallness, a kind of creed.

The largest current was a defense of the beautiful lie. Amy King, invoking Alice Notley, offered the room the aphorism it would carry through the month — that *"Poetry is a deceitful thing. That protects us from eternity."* — the poem as a saving fiction, a story we know to be untrue and believe anyway, precisely because the alternative, the raw fact of the infinite and the ending, is unbearable without it. It was the oldest defense of the art restated with a shrug and a wink: poetry lies, thank God, and the lie is what keeps us company against the dark.

The quarrel set that consolation against the trade's indignities. A thread on the beastly po-biz catalogued the ugliness of the profession — the careerism, the favor-trading, the small cruelties of the literary marketplace — the sordid machinery around an art whose actual gift is the deceit that protects us from eternity. Between the beautiful lie of the poem and the ugly truth of the po-biz sat the month's real contrast: the thing itself, and the wretched apparatus that has grown up to sell it.

Around the edges ran the smallest keeping — a poetry postcard festival announced, a book of visual poetry available, a prompt shared for writing. The infrastructure carried on at its faintest, the small festivals and the self-announced titles doing their quiet work, the living poetry going on being made in the gap between its own beauty and its business.

I have set July down exactly as the archive delivered it — Notley's aphorism that poetry is a deceitful thing that protects us from eternity, the ugliness of the po-biz set against it, and the faint keeping of a thin month — because it was the month the list found, in its smallness, the consolation at the center of its art: that the poem is a saving fiction, a beautiful lie that shelters us from the unbearable truth. A room that will hold, in the same July, the loveliest defense of poetry as a merciful deceit and the ugliest facts of the business that sells it is a room that knows both halves of its condition: that the thing itself is a grace, a story that

protects us from eternity, and that everything built around it to market and rank and sell it is exactly the eternity the poem was trying to spare us.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 77 in all.

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24. Adam Fieled — "Equations" on Issuu
25. Nicholas Leaskou — Poet as Radio: Elizabeth Robinson on July 14

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57. Rob McLennan — above/ground press at twenty; the 2013 list (so far,
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61. Amy King — The Urn and the Urinal (Poetry Where Death Goes) + The 3rd Annual New York City …
62. Donald Wellman — Translating poetry
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64. Francesco Levato — Charles Bernstein class at Chicago School of POetics

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65. Jonathan Penton — New York: NOW! Colorado: &NOW!
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73. Rob McLennan — On Writing : an occasional series
74. Rob McLennan — damascene road passagio, selections, by Wanda O'Connor

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75. Shira Dentz — posting request
76. Adam Fieled — from Yumpu: "From Philadelphia: Deconstruction"

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77. Halvard Johnson — Call for work: On Barcelona

1. Paul Nelson
August Poetry Postcard Fest
Sat 29 Jun 2013

Signups for the 6th year of the August Poetry Postca
Blessed SUNYstas,

Signups for the 6th year of the August Poetry Postcard Fest are now out. Details here: http://paulenelson.com/2013/06/22/august-postcard-poem-fest-returns/ A post called The Tao of Postcards may be of interest as well.

Thanks to Brendan McBreen of the Striped Water Poets for making it go.

Happy Summer,

Paul Nelson

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

↑ Index

2. Nico Vassilakis
My book of visual poetry is available at SPD
Sat 29 Jun 2013

---

http://www.spdbooks.org/Producte/9781938521065/moments-notice.aspx

check it out, thanks

↑ Index

3. Jennifer Karmin
looking for boulder housing: july 7-14
Sat 29 Jun 2013

---

hi poetics friends...hope you're all enjoying
summer.

i head to boulder this sunday to teach during week 1 of naropa's summer writing program. then, i'll also stay in boulder for week 2 of the program so i can relax and have some summer fun. i've got faculty housing for week 1. but -- could you be in touch if you know someone who might be able to host me in boulder for the week of july 7-14? or, someone who has a low-priced room to rent? ideally, a cat-free place because of my allergies (or a room with a door that closes to cats). i've asked a few people at naropa but haven't had much luck. any ideas?

big thanks,
jen karmin

[redacted]

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4. Kulpreet Yadav

Re: Segue Reading Series: May 4: Madeline Gins with Alex Duensing & C. Spencer Yeh

Sun 30 Jun 2013

Call for Submissions.

Open Road Review is reading for its 6th issue due out on 1 Aug. Submit your best short fiction, poetry, Creative nonfiction and artwork. Deadline 15 July. http://openroadreview.in/

Thank you,

Kulpreet Yadav
Editor

http://openroadreview.in/

On Thu, May 2, 2013 at 8:54 PM, Lanny Jordan Jackson <[redacted]>wrote:

> **The Segue Reading Series is proud to present:**
>
> ** **
>
> **MADELINE GINS with ALEX DUENSING & C. SPENCER YEH**
>
> *SATURDAY May 4, 2013*
>
> *4:30 PM*
>
> *Zinc Bar*
>
> *82 W. 3rd st.*
>
> *New York, NY*
>
> *$5 admission (in support of the readers).*

> **Madeline Gins*: This exceedingly troubling figure has provided our benighted species with a new option for how to live life on this planet—not bad for someone who first stepped forth as a p-p-p-poet. Intent on achieving [a] reversible destiny for our up-against-it species, she ever pits 'despitefulness' against poignancy no matter how touching. Is there any discourse she has not entered??*
>
> *According to the Many-Worlds Interpretation of Quantum Physics, the version of *Alex Duensing* that you meet may have successfully utilized a combination of politics, theater and poetry to create anti-time, bodily free-energy and a Gordian Knot-Type solution to all Zen koans. You may also encounter him as pure money or as a mechanical dog.*
>
> **C. Spencer Yeh* is recognized for his interdisciplinary activities and collaborations as an artist, composer and improviser. Recent recorded works include *Ambient* (with Robert Piotrowicz), *1975* and* CS Yeh's Transitions.* Yeh also volunteers as a movie trailer editor for Spectacle Theater in Williamsburg, Brooklyn.*
>
> *UP NEXT: May 11: *STEPHEN RATCLIFFE & HELEN MIRRA**
>
> *Check out the full Spring Season< http://www.seguefoundation.com/calendar.htm>*
> *.*
>
> *The Segue Reading Series is made possible by the support of The Segue Foundation*
> *and the Literature Program of the New York State Council of the Arts. For more information, please visit www.seguefoundation.com or call (212)* [redacted]*. Curators: February-March: Charity Coleman and Ariel Goldberg. April-May: Lanny Jordan Jackson and Andy Sterling.*

--
Kulpreet Yadav
New Delhi

www.kulpreetyadav.in

Use the time of a total stranger in such a way that he or she will not feel the time was wasted. Kurt Vonnegut.

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5. Adam Fieled

"The Future of the Novel in the Twenty-First Century"

Sun 30 Jun 2013

This essay explores the potentialities and possible dilemmas of the novel form in this century:

http://free.yudu.com/item/details/1014299/The-Future-of-the-Novel-in-the-Twenty-First-Century

Thanks!
Adam Fieled [redacted]

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6. Joel Weishaus

"Beginner's Mind" blog-re-announcement

Sun 30 Jun 2013

Begging your indulgence from the busy schedule I know you all have, with the summer beginning I've decided to re-announce "Beginner's Mind," which, unlike its first announcement, now has an introduction. Also, the first two months (May and June) have been revised. As the entanglements of texts and images clarify at their own pace, the fantasy of progress requires working in all directions.

Here's where Beginner's Mind begins:
http://www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

Thank you, as always.

Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Blog:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

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7. Amish Trivedi
First Issue of N/A!
Mon 1 Jul 2013

Greetings all,

Happy to announce the very first issue of N/A, an online journal that will be publishing things that don't quite fit nicely. There are some amazing folks in this first issue, including Jerome Rothenberg, Kate Colby, G.C. Waldrep, Jessica Smith and more!

http://www.nalitjournal.com

Submissions for Issue Two are now open and will be closing in early September. The hope is to make N/A a quarterly publication.

Thank you all for your time and, again, apologies for the mass email!

Yours,
Amish Trivedi

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8. Carolyn Guinzio
YEW open for submissions this summer.
Mon 1 Jul 2013

YEW: A Journal of Innovative Writing & Images by Women<http://yewjournal.com/index.html>is open for submissions of writing and visual art all summer. The project is taking a two-month hiatus and will return in September with writing by Liesl Jobson, Ariella Ruth and Gail Wronsky and art by Doro Boehme, Rachel May and Hester van Dapperen.

See the Issue Details <http://yewjournal.com/issuedetails.html> page for information about our first 20 issues. Please see our complete

Thank you & happy summer to all!

Carolyn Guinzio, poetry editor

YEW

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9. Rob McLennan

The Factory Reading Series presents: Jessica Smith, Amanda Earl + Marilyn Irwin, Saturday July 13, 2013

Mon 1 Jul 2013

The Factory Reading Series presents: Jessica Smith, Amanda Earl + Marilyn Irwin, Saturday July 13, 2013

span-o (the small press action network - ottawa) presents: The Factory Reading Series

with readings by:

> Jessica Smith (Birmingham AL)
> Amanda Earl (Ottawa)
> + Marilyn Irwin (Ottawa)

lovingly hosted by rob mclennan
Saturday, July 13, 2013;
doors 7pm; reading 7:30pm
The Carleton Tavern,
223 Armstrong Street (at Parkdale; upstairs)

Jessica Smith, Founding Editor of Foursquare and name magazines, serves as the Librarian for Indian Springs School, where she runs its Visiting Writers Series. She is the author of numerous chapbooks, most recently mnemotechnics (above/ground press 2013), and one full-length collection, Organic Furniture Cellar (Outside Voices 2006). about.me/jessicasmith

Amanda Earl's most recent chapbook with above/ground press is Sex First & Then A Sandwich & her most recent broadside is "Trieste," published by In/Words Magazine & Press in June, 2013. Scattered about the Northern & Southern Hemispheres, her poems have been published in Australia, Canada, Europe and the USA. Two manuscripts have been shortlisted for the Robert Kroetsch Innovative Poetry Award. She is the managing editor of Bywords.ca and the (fallen) angel of AngelHousePress. Amanda will be reading from a new series of prose poems.

The winner of Arc Poetry Magazine's 2013 Diana Brebner Prize, Marilyn Irwin's work has been published by above/ground press, Bywords, ottawater, Peter F. Yacht Club, and most recently, the Canadian section of this years New American Writing. A graduate of Algonquin Colleges Creative Writing program three chapbooks: for when you pick daisies (2010), flicker (2012), and little nothings (2012).

http://www.abovegroundpress.blogspot.ca/2013/07/the-factory-reading-series-presents.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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10. Tony Trigilio

New on Radio Free Albion: Larry Sawyer

Mon 1 Jul 2013

Hi everyone--

Check out the new interview on Radio Free Albion: Larry Sawyer, talking about his most recent poetry collection, Vertigo Diary (BlazeVOX).

Listen now at the podcast's new website:

http://www.radiofreealbion.com

Enjoy!

Best,
Tony

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11. Larissa Shmailo

Twenty-first Century Russian Poetry (anthology) now live in the new Big Bridge-addendum

Mon 1 Jul 2013

This anthology could not have appeared without the help of Alex Cigale and Boris Dralyuk, whose names were accidentally omitted from the list below.

With gratitude,
Larissa

-----Original Message-----
From: Larissa Shmailo <[redacted]>
To: POETICS <[redacted]>
Sent: Wed, Jun 26, 2013 7:43 pm
Subject: Twenty-first Century Russian Poetry (anthology) now live in the new Big Bridge

Dear Friends:

I am proud to share this new online anthology of contemporary Russian poetry, Twenty-first Century Russian Poetry, which appears in the new Big Bridge edited by Michael Rothenberg.

The anthology features the work of 50 brilliant Russian poets translated by equally gifted poets, including Stephanie Sandler, Philip Nikolayev, Matvei Yankelevich, Elena Fainailova, Dmitry Kuzmin, Katia Kapovich, Phil Metres, Maria Khotimsky, Elena Dimov, Maxim Amelin, Maria Stepanova, James Kates, Polina Barskova, Eugene Ostashevksy, Oleg Dozmorov, Alexander Ulanov, Sergei Gandlevsky, Irina Maximova, Alexander Skidan,Tatiana Shcherbina, Vladimir Gandelsman, Olga Zilberbourg, Maria Rybkova, Irina Mashinski, Alexei Tsvekov, and many more.

http://bigbridge.org/BB17/poetry/twentyfirstcenturyrussianpoetry/twenty-first-century-russian-poetry-contents.html

Please welcome your poetic brothers and sisters from the RF!

Kind regards,
Larissa Shmailo
editor, Twenty-first Century Russian Poetry

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12. David Kirschenbaum

Complete 7th Welcome to Boog City Fest Sked, Aug. 2-Aug. 5

Tue 2 Jul 2013

Hi,

Just over four weeks from now, from Fri., Aug. 2 through Mon. Aug. 5, we'll be celebrating Boog's 22nd anniversary by putting on the seventh annual Welcome to Boog City poetry, music, and theater festival. It will feature 71 poets, 19 musical acts, 10 tabling small presses, 8 poets theater plays, 3 political talks, 2 poets in conversation with one another, 1 d.a. levy lives visiting press, 1 poetry workshop, and 1 small press publishing panel over the four days.

Thanks to Jonathan Allen for the festival's logo; and for bookings and recommendations from our incoming music editor J.J. Hayes; and recommendations from poets Jonathan Allen, Emily Brandt, Lee Ann Brown, Sommer Browning, Christophe Casamassima, Todd Colby, Shanna Compton, Alex Cuff, Richard Deming, Thomas Devaney, Ted Dodson, Claire Donato, Buck Downs, Laura Elrick, Ed Friedman, Laura Henriksen, Bridget Madden, Elinor Nauen, Brett Price, Kathryn Pringle, Lauren Russell, Evie Shockley, Alan Semerdjian, Jessica Smith, Kimberly Ann Southwick, J. Hope Stein, Nicole Wallace, Lewis Warsh, Dan Wilcox, and Ian Wilder; and for the speakers Eliot Katz, Scott MX Turner, and Mr. Wilder. And thanks to Kimberly Ann Southwick for organizing this year's panel.

Among the festival highlights are:

â€”our d.a. levy lives series kicks off its 11th season devoting a night to Baltimore's Publishing Genius Press;

â€”Our 43rd Classic Album Live show is Major Matt Mason USA's Me Me Me, performed live by 9 local musical acts for its 15th anniversary;

â€”Plus Major Matt himself, in from Kansas, with a solo set of new material;

â€”Our 10th annual small, small press fair, with exhibits from 10 small presses, and readings by their authors;

â€”Small Presses: The Book as an Object, a panel curated and moderated by Kimberly Ann Southwick

â€”Our BoogWork series, featuring poet Amy King reading and then giving the gathered a poetry workshop;

â€”and our Fourth Poets' Theater night, featuring 8 short plays.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

P.S. And you can see the whole schedule and the snazzy logo here:

https://www.facebook.com/events/487315468023865/

7th Annual

Welcome to Boog City festival
4 Days of Poetry, Music, and Theater

FRIDAY AUGUST 2, 6:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Prospect Heights, Brooklyn

6:00 p.m. Timothy Donnelly
6:10 p.m. Montana Ray
6:20 p.m. Morgan Parker
6:30 p.m. Kristi Maxwell
6:45 p.m. Nathan Schneider,
co-editor, Waging Nonviolence,

Speaking on Occupy
6:55 p.m. Richard Ringer-music

7:25 p.m. Break

7:35 p.m. Greg Fuchs
7:45 p.m. Marina Blitshteyn
7:55 p.m. Sarah Jeanne Peters
8:10 p.m. Poetry Talk Talkâ€”Buck Downs reading and in conversation w/ Greg Fuchs
9:00 p.m. Soul Candy-music

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SATURDAY AUGUST 3, 11:00 A.M.

Unnameable Books

10th Annual Small, Small Press Fair, Day 1

11:00 a.m. Fair starts,
11:30 a.m. (G)IRL, Belladonna*
11:40 a.m. Danforth Prince,
Blood Moon Productions
11:50 a.m. Buck Downs, Buck Downs Books
12:00 p.m. Jeff Wright, Live Mag! & Spuyten Duyvil
12:10 p.m. melissa christine goodrum, Other Rooms Press
12:20 p.m Tantra-zawadi, Poets Wear Prada
12:30 p.m. Paolo Javier, Staging Ground Mag
12:40 p.m. Lydia Cortes and Mike McDonough, Straw Gate Books
12:50 p.m. Bonny Finberg, The Unbearables
1:00 p.m. Yuko Otomo
1:10 p.m. Ron Kolm
1:20 p.m. Steve Dalachinsky
1:30 p.m. Thurston Moore
1:45 p.m. The Tet Offensive-music

2:15 p.m. Break

BoogWork-Keckler, King, Melnick
2:25 p.m. Joseph Keckler-music
2:35 p.m. Amy King-reading
2:50 p.m. Amy King-workshop
3:05 p.m. Lynn Melnick-reading

3:15 p.m. Amy King-workshop
3:30 p.m. Joseph Keckler-music

3:40 p.m. Joe Krausman
3:55 p.m. Margaret Bashaar
4:10 p.m. Paige Taggart
4:20 p.m. Jenny Johnson
4:35 p.m. Sampson Starkweather
4:45 p.m. Phoebe Blue and the Make Baleaves-music

5:15 p.m. Break

5:25 p.m. Suzanne Mercury
5:40 p.m. Lindsey Boldt
5:55 p.m. Steve Orth
6:10 p.m. Leopoldine Core
6:20 p.m. Daniel Owen
6:30 p.m. Maribeth Theroux
6:40 p.m. Becca Klaver
6:50 p.m. Tony Iantosca
7:00 p.m. Larissa Shmailo
7:10 p.m. Mark Gurarie
7:25 p.m. Mark Statman
7:35 p.m. Cannonball Statman-music

SUNDAY AUGUST 4, 11:00 A.M.

Unnameable Books

10th Annual Small, Small Press Fair, Day 2

11:00 a.m. Amelia Bentley
11:10 a.m. Kimberly Ann Southwick
11:25 a.m. Paul Siegell
11:40 a.m. Melanie Neilson
11:50 a.m. Thomas Devaney
12:05 p.m. Phoebe Novak-music
12:35 p.m. Christophe Casamassima
12:50 p.m. S.M. Stone
1:05 p.m. Tony Mancus
1:20 p.m. Toby Altman
1:35 p.m. Norman Oder, editor Atlantic Yards Report, Speaking on Atlantic Yards
1:45 p.m. Bird To Prey-music

2:15 p..m. Small Presses: The Book as an Object,
curated and moderated by Kimberly Ann Southwick,
featuring:

Damask Press (Philadelphia, Brooklyn and Chicago),
Toby Altman, co-founder
Monk Books, Bianca Stone, co-editor
Stonecutter Journal (Brooklyn),
Katie Raissian, editor-in-chief
Summer BF Press (Oakland),
Lindsey Boldt and Steve Orth, co-editors

SUNDAY AUGUST 4, 5:30 P.M.

Sidewalk CafÃ©
94 Avenue A.
NYC

$5 suggested

4th Boog Poets Theater, featuring:

5:30 p.m. Radomir Luza, The Blood Will Murder Roses
5:45 p.m. Bob Kerr, This The Word
6:00 p.m. Ken Taylor, 24 Hour Donut
6:15 p.m. Jeff Wright, Clubhouse on East 13th
6:30 p.m. Lindsey Boldt & Steve Orth, The Reading
6:45 p.m. Magus Magnus, Antigone Idyll, from Idylls for a Bare Stage
7:00 p.m. Ed Berrigan and Jess Fiorini, A Place for Them
7:15 p.m. Jesse Glass, Poetic Fictions: A New Age Dawns At Longshoremanâ€™s Hall,

San Francisco, June 11, 1964!

7:30 p.m. Classic Albums Live: for its 15th Anniversary,
Major Matt Mason USAâ€™s Me Me Me

Kung Fu Crimewave
â€”Mr Softie â€”Budapest â€”Rockstar

Steve Espinola and Preston Spurlock
â€”The Ballad Of Danny Scheer â€”Inside Of You

Jonathan Berger
â€”Black Hole

Dan & Rachel
â€”I Know You Know â€”Rose Paned Glasses

Todd Carlstrom and the Clamour
â€”Price Is Right â€”Apple Sauce â€”Iâ€™m Sorry

Justin Remer
â€”Goodbye Southern Death Swing â€”Kicker

Casey Holford
â€”Krooklyn

Cheri Leone
â€”Waitress Song

Major Matt Mason USA
â€”Plutonium

6:00 p.m. Major Matt Mason USA â€”Solo Set

Directions: A/B/C/D/E/F/V to W. 4th St.
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

MONDAY AUGUST 5, 6:00 P.M.

Unnameable Books

6:00 p.m. Alan Kleiman
6:10 p.m. Sarah Anne Wallen
6:20 p.m. Charity Coleman
6:30 p.m. Adam Robinson
6:45 p.m. Jaclyn Lovell
6:55 p.m. Ray DeJesÃºs
7:05 p.m. May Boeve, executive director and co-founder 350.org,

Speaking on Climate Change

7:15 p.m. Bran, Don & Dixiebop-music

7:45 p.m. Break

8:00 p.m. d.a. levy lives: celebrating the renegade press,

season 11 kick-off:

Publishing Genius Press (Baltimore)
Adam Robinson, editor

Readers
Stephanie Barber
Polly Bresnick
Melissa Broder

Megan McShea
Edward Mullany
Mel Nichols
Matthew Savoca
Mike Topp
John Dermot Woods
Joseph Young

Music
Mel Nichols

Welcome to Boog City 7 Bios and Websites

Classic Albums Live presents,
for its 15th Anniversary,
Major Matt Mason USAâ€™s Me Me Me

**Jonathan Berger http://jonberger.com http://olivejuicemusic.com/artists/jonathan-berger Jonathan Berger first heard Major Matt Mason USA perform in 1994. He drove MMM to an Albany Borders Books in 1996. He took Nan Turner to her first MMM show in 1999 and published his column in AntiMatters around the same time. Jonathan Berger was at the first Schwervon! show, the first Kansas State Flower show, and the first show where Major Matt Mason stood up to perform. Jonathan Berger has recorded for Olive Juice Music and cat-sat for Gummo. Occasionally, he writes (Berger, that is).

**Dan and Rachel http://danandrachel.com/ http://kalerecords.com/ Twisted love-rock duo Dan and Rachel has a wild song collection that ranges from loud dance beats to soft folk tunes, from hilarious commentaries to old-school love songs. Their live performances run the gamut of human emotion, with songs about bananas, love, social ills, and zombies. Audiences are quick to join in the chorus of â€œtheir classic rapid-fire history of the banana.â€ (American Songwriter)

Since 2009 they have toured over a dozen countries, playing internationally acclaimed venues including Webster Hall (NYC), El Lokal (ZÃ¼rich), and the Reeperbahn Festival (Hamburg). They made their first album, Damn Monsters!, in 2011.

Their second album, Plus One, was released in 2012 on Kale Records. Dan and Rachel also write songs for the Bushwick Book Club. They live and grow food in Bedford-Stuyvesant, Brooklyn.

**Steve Espinola and Preston Spurlock http://paleophone.net/ Steve Espinola is a mostly-piano-playing singer-songwriter, though he deviates to other instruments. As of late, he is running a boutique artisanal record cutting service specializing in unique "Mixtape" LPs, Program, and order one for your beloved hipster. His music has been described as a â€œFats-Waller-shares-a-cigarette-with-Brian-Wilson- while-Marianne-Moore-buys-insurance-from-Wallace-Stevens-and-Isabella- Rossellini-eyes-Stanley-Tucci-in-Big-Night sort of hybrid.â€

Preston Spurlock is a South Florida-based cartoonist, animator, and musician currently living in Brooklyn. He first started playing the Sidewalk Cafe in 2005.

**Casey Holford http://www.caseyholford.bandcamp.com http://www.framedfractions.com http://www.Facebook.com/GoldenRuleStudio Casey Holford is a Massachusetts-born, Ditmas Park, Brooklyn resident who has spent the last 12 years playing and recording and listening to as much music as possible. He's been in a number of bands with funny names, like Urban Barnyard and Art Sorority for Girls, and he has recorded several solo albums and EPs. He produces records for songwriters from his attic studio Golden Rule. He is also an ardent amateur photographer, with a small army of weird old film cameras and a penchant for soaking his negatives in bourbon.

**Kung Fu Crimewave http://www.kungfucrimewave.bandcamp.com Siblings, Luke, Joanna, and Neil Kelly along with Preston Spurlock and Matt Colbourn make up the band Kung Fu Crimewave. Rocking New York City since 2007 they have become known for their energetic live shows and whimsically up beat post apocalyptic songs.

**Major Matt Mason USA http://www.olivejuicemusic.com/blogs/mmm Major Matt Mason USA is the name for songwriter/sound producer Matt Rothâ€™s solo music project. Inspired by the homemade tapes of Daniel Johnston and the writings of Raymond Carver, MMMâ€™s first recordings appeared in self made cassette format around 1994. He as since released 5 full length albums (on CD and CDR) and two 7â€ singles on Olive Juice Music. 3 of these albums have also been released in the UK on Teenage Fan Club drummer Francis MacDonaldâ€™s, Glasgow based, label Shoeshine Records. MMM's music is riddled with influences that range from the paired down songwriting of early Bob Dylan and Neil Young to the more aggressive elements of The Velvet Underground and Yo La Tengo. Matt is also a member of the bands Schwervon and Kansas State Flower. The DIY spirit is a big part of MMMâ€™s art and lifestyle as he continues to carve a niche for himself and others in the ever evolving stew of contemporary American Folk Music.

**Justin Remer http://elasticnonoband.bandcamp.com/ Justin Remer is a filmmaker, singer-songwriter, and former leader of Elastic No-No Band (once

dubbed "the NYC Antifolk scene's answer to Zappa & the Mothers of Invention"). He writes songs about Klaus Kinski, manboobs, and cheese fries. Also, he writes songs about love and sex and pain and stuff. The Elastic No-No Band back-catalogue is available at the above url.

**Todd Carlstrom and the Clamour
http://www.reverbnation.com/toddcarlstromandtheclamour
http://www.youtube.com/watch?v=TPRP5XwzGtI Todd Carlstrom and the Clamour are an occasional guts-n-glory rock band with a http://www.reverbnation.com/toddcarlstromandtheclamourrotating cast. So rotating, in fact, that Todd will tell you who's playing tonight when we get onstage. The band started when sessions were ending for Todd's Major Matt-produced album, Gold on the Map. What started as a recording experiment (Todd playing all the instruments and writing many of the songs on the spot) had yielded some good loud results, so he put together a group to play them live. And thus, the Clamour.

Poets Theater

Ed Berrigan and Jess Fiorini, A Place for Them A Place for Them is a short play about predatory relationships within the boundaries of civilized behavior. It was somewhat inspired by an uncredited phrase on a billboard in Crown Heights: Welcome to the new paradise. You, a lonely wildcat.

Edmund Berrigan is the author of two books of poetry, Disarming Matter (Owl Press) and Glad Stone Children (farfalla press/McMillan & Parrish), and a memoir, Can It! (Letter Machine Editions). He is editor of The Selected Poems of Steve Carey (Sub Press), and is co- editor, with Anselm Berrigan and Alice Notley, of The Collected Poems of Ted Berrigan and The Selected Poems of Ted Berrigan (both University of California Press). He is an editor of Vlak magazine and Brawling Pigeon, and is on the editorial board of Lungfull!. He has received three grants from the Fund for Poetry, and was named a NYFA Fellow in poetry in 2009.

Jessica Fiorini is the author of chapbooks, Sea Monster at Night (Goodbye Better), Light Suite (Pudding House Press), and Take It Personal (forthcoming from Lame House Press). New poems have appeared in Lungfull!, The Brooklyn Rail, The Poetry Project Newsletter, and Vlak. She lives in Prospect Lefferts Gardens, Brooklyn and makes video games.

**Jesse Glass, Poetic Fictions: A New Age Dawns At Longshoremanâ€™s Hall, San Francisco, June 11, 1964!
http://writing.upenn.edu/pennsound/x/Glass.php
Actors: Joe Elliot, Robert Thompson, Adam Tobin

Is a L=A=N=G=U=A=G=E-inspired investigation of the rhetoric of a seminal moment in American Poetics.

Jesse Glass has lived in Japan for over 21 years. His books include The Passion of Phineas Gage (West House Books/Ahadada Books), Lost Poet; Four Plays (BlazeVox [books]), Babes of the Abyss Become Friendly (New Sins Press) and Black-Out in My Left Eye (A Mem/text) (Knives Forks and Spoons Press). His work can be found at Penn Sound and Ubu-Web and in The Golden Handcuffs Review, among others. He started the on-line magazine Ekleksographia. â€”Joe Elliot teaches high school English in Brooklyn, where he lives with his wife, Anne Noonan, and their three boys. He is the author of numerous chapbooks including You Gotta Go In Itâ€™s The Big Game, Poems To Be Centered On Much Much Larger Sheets Of Paper, 15 Clanking Radiators, 14 Knots, Reduced, Half Gross, a collaboration with artist John Koos; and Object Lesson, a collaboration with artist Rich Oâ€™Russa. Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. His work has appeared in many magazines, including The World, The Poker, Giants Play Well In The Drizzle, The Poetry Project Newsletter, Torque, Chain, Epiphany, Lungfull, Ocho, and Arras. Faux Press published his long poem, 101 Designs for The World Trade Center. In 2006, a collection of his work, Opposable Thumb, was published by subpress, and in 2010 Lunar Chandelier Press brought out Homework. â€”Robert Thompson: Present in Brooklyn since 1983; past in Milwaukee 1970-1983; past in Indianapolis 1963-1970; past in Milford, Connecticut 1958-63, beginning in New Haven 1958. Wrote a chapbook called A Pear Treeâ€™s Winter (Intuflo/Groundwater Press) and a book- book called City of Waterâ€ (ahadada books). Wrote a dissertation on James Schuyler. Had a suite of poems set to music by Gerald Busby and performed in Carnegie recital hall. Long pause. Many years teaching college English.

**Robert Kerr, This The Word
http://www.robertkerr.net/
Actresses: Allison Siko, Jessica Vera
So much depends on the word that over and over was yesterday said. Two individuals meet behind the warehouse and struggle with the indeterminacy of language as they try to remember what that word was.

Robert Kerr's produced plays include The End of the Road, The Potato Creek Chair of Death, and The Sticky-Fingered FiancÃ©e. Kingdom Gone was translated into Russian for a Lark Play Development Center program and received readings in Moscow (Lyubimovka Festival), Yekaterinberg and Perm in September 2011. End Times, The End of the Road, The Living Section, Meet Uncle Casper, and Kingdom Gone have been developed at the Great Plains Theatre Conference, the Lark, The Actors Studio, Playwrights Horizons, The

Seven Devils Playwrights Conference, and The Oâ€™Neill Playwrights Conference. He was a founding member of Bedlam Theatre in Minneapolis.

**Radomir Luza, The Blood Will Murder Roses Two lovers descend into madness, but only one knows it. Radomir Vojtech Luza's love of art and politics comes from his Czech parents. His father, Radomir Sr., fought in the Czech Underground during WWII. Radomir's grandfather, Vojtech Luza, an Army General and leader of the Resistance, was murdered by the Nazis in 1944. Luza's mother, Libuse Podhraska, studied at the National Dramatic Conservatory where she loved performing the works of William Shakespeare and the Greek playwrights, until Adolf Hitler closed the school down in 1943.

Born in Vienna, Austria, Luza is currently the Poet Laureate of North Hollywood, Calif. Last December a poem of his was nominated for a Pushcart Prize. As a poet, actor, playwright, and comedian, Luza is the author of 24 books, 14 of which are collections of poetry, and eight plays.

This is the second straight year that The Blood Will Murder Roses has appeared in the Boog Poets Theater Night, this time in an entirely rewritten form. He has also had his plays Curious Tumor, Beneath the Blood Red Bridge, and White Man, Black Man done at The American Theatre of Actors in New York City, The Riant One-Act Play Festival in New York City, and The Complex in Los Angeles and The Lonny Chapman Group Repertory Theatre in North Hollywood, respectively. Luza's work has appeared in numerous literary journals, newspapers, magazines, and websites and he has been featured over 70 times across the country. He has also organized, or co-organized and hosted 13 readings nationwide. Luza has performed at many of the major comedy clubs around the country. He has acted in 15 plays and over 20 films, tv shows, and commercials. His greatest claim to fame is a Levi's 501 national spot.

**Magus Magnus, Antigone Idyll from Idylls for a Bare Stage http://sharedimagining.blogspot.com Actress: Genna Davidson Through Magnus' reinterpretation of the ancient Idyll from (poetic monologue as theater of the imagination), performer Genna Davidson conjures the eternal present in which "Antigone Buries her Brother's Body Against Orders of the King." Magus Magnus is author of The Re-echoes, Idylls for a Bare Stage, Heraclitean Pride, and Verb Sap. He has been showcasing the Idyll form (including this Antigone compression with Genna Davidson) in venues around the D.C. metro area, Baltimore, and in New York; and he blogs about the theory and technique of the Idyll at the above url. This summer, Murder on the Bare Stage - a solo performance spin-off of the Idylls project starring British actor Stephen Mead - goes to the 2013 Capital Fringe Festival for a run of 7 shows." â€”Genna Davidson is a professional actress based in Washington D.C., as well as a violinist and puppet artist.

**Steve Orth and Lindsey Boldt, The Reading The Reading is the fourth play co-written and directed by Steve Orth and Lindsey Boldt. Previous collaborations include, My Breakup, Dating by Consensus, and Escape from Century Hills.

**Ken Taylor, 24 Hour Donut
http://www.heyclown.com
A play about obsession. With sprinkles.
Actors:
Rudy Gaines is Jeffrey
Ken Taylor is Chet
Directed by Rudy Gaines
Ken Taylor lives in North Carolina. He is the author of the chapbook first the trees, now this (Three Count Pour). His poetry has appeared or is forthcoming in Carolina Quarterly, elimae, EOAGH, Gigantic Sequins, Hambone, MiPOesias, The Offending Adam, 3:AM Magazine, Verse Daily, and VOLT, among others. He is the author of two full-length plays, Looking for Grace and The Name of the Bar is Heaven, both previously produced in Los Angeles.
â€”Rudy Gaines is a screenwriter, director, filmmaker, and frequent collaborator with Ken Taylor whom he's known since the Earth cooled.

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levy lives: celebrating renegade presses

**Publishing Genius Press http://www.publishinggenius.com Publishing Genius Press was founded in 2006 in Baltimore. Since then, PGP has released about 30 books of poetry, experimental fiction, and other unqualifiable work. PGP also operates Everyday Genius, an online journal that publishes new writing every weekday.

**Stephanie Barber
http://www.stephaniebarber.com
Stephanie Barber is a writer and filmmaker whose recent book Night Moves was published earlier this year by Publishing Genius Press. Her videos are distributed by Video Data Bank.

**Polly Bresnick http://www.pollybresnick.com Polly Bresnick is the author of the chapbooks Old Gus Eats (Publishing Genius) and Mirror Poems (Oâ€™Clock Press). She is the founder, curator, and host of the monthly reading series Writers Reading to Writers Listening to Writers Reading to Writers.

**Melissa Broder https://www.twitter.com/melissabroder Melissa Broder is the author of two collections of poems, most recently Meat Heart (Publishing Genius Press). A new collection, Scarecrone, will be released by PGP next year.

Poems appear or are forthcoming in Fence, Guernica, Redivider, and The Missouri Review, among others.

**Megan McShea
http://www.toadsplendor.blogspot.com
Megan McShea lives in Baltimore. She is an archivist at The Smithsonian Institution.

**Edward Mullany
http://www.theothernotebook.tumblr.com
Edward Mullany is the author of If I Falter at the Gallows and Figures for an Apocalypse (both Publishing Genius Press). He keeps the blog The Other Notebook for his drawings and illustrations (see above url) .

**Mel Nichols http://www.mel-nichols.com Mel Nichols is the author of four collections of poetry, including Catalytic Exteriorization Phenomenon (National Poetry Series finalist) and Bicycle Day. Her work can also be found at The Huffington Post, Jacket2, New Ohio Review, Open Letters Monthly, PennSound, Poetry, and The Brooklyn Rail. She has been a visiting artist at the Corcoran College of Art & Design, The Museum of Contemporary Art in Detroit, and elsewhere, and she teaches digital poetry and other writing courses at George Mason University. New books are forthcoming from Flowers & Cream and Edge. She plays electric ukulele under the moniker Ï€hole and is currently working on a serial poem called Pink Noise.

**Matthew Savoca http://www.matthewsavoca.com Matthew Savoca was born in 1982 in Pennsylvania and now lives in Bushwick, Brooklyn and Pennsylvania, where he works as a carpenter. His books include I Don't Know I Said (Publishing Genius Press) and Why I Hate Nature, forthcoming from Holler Presents later this year.

**Mike Topp http://www.red-boldface.blogspot.com Mike Topp was born in Washington, D.C. He is currently living in New York City unless he has died or moved. His most recent books are Sasquatch Stories (Publishing Genius Press) and 29 Mini-Essays (Amazon Kindle Editions).

**John Dermot Woods http://www.actionyes.org John Dermot Woods writes stories and draws comics in Prospect Heights, Brooklyn. His first collection of comics, Activities, was published by Publishing Genius Press earlier this year. He is the author of the image-text novels The Complete Collection of People, Places, and Things, and, in collaboration with J. A. Tyler, No One Told Me I Was Going To Disappear. He and Lincoln Michel published their funny comic strip Animals in Midlife Crises at The Rumpus. He is a founder of the online arts journal Action, Yes and a professor of English and creative writing at SUNY Nassau Community College.

**Joseph Young http://www.verysmalldogs.blogspot.com Joseph Young is the author of Easter Rabbit (Publishing Genius Press), and 5 Drawings of the Maryland Sky (Ink Press). He lives in Baltimore, where he makes book and paper art. For his PDF booklets, visit the above url.

**Toby Altman, Damask Press
(Philadelphia, Brooklyn and Chicago)
http://www.damaskpress.com/
http://www.tobyaltman.tumblr.com
Toby Altman is the author of the chapbook Asides (Furniture Press).
His poems can/will be found in Bodega, Gigantic Sequins, Rhino, The
Berkeley Poetry Review, and other magazines. He is co-founder of
Damask Press and a co-curator of the Absinthe and Zygote reading
series. Sophie Klahr photo.

Damask is an independent press located in Brooklyn and Chicago. We produce hand-made chapbooks and broadsides in small batches. We favor a spare design aesthetic and experimental verse. We have published (or will publish) titles by Amelia Bentley, Jacob Russell, Paul Siegell, Ariana Nadia Nash, and others.

**Margaret Bashaar http://margaretbashaar.wordpress.com/ Margaret Bashaar's second chapbook, Letters From Room 27 of the Grand Midway Hotel, was published by Blood Pudding Press in 2011. Her poetry has also appeared in journals such as Arsenic Lobster, Caketrain, Copper Nickel, New South, and RHINO, among others. She lives in Pittsburgh, where she edits Hyacinth Girl Press and collects and attempts to restore antique typewriters.

**Amelia Bentley http://speakwright.wordpress.com/ Amelia Bentley completed a BA at Evergreen State College in 2011, studying philosophy and poetry. Amelia lives in Philadelphia and works as E-book Coordinator for Copper Canyon Press, Series Editor for Jacket2 Reissues and volunteers for UbuWeb. Work has appeared in 491 Magazine, Gigantic Sequins 4.1, Portable Boog Reader 6, and Tinge. A chapbook '&parts' was released from Damask Press in March 2013. Mary Karpel photo.

**Bird To Prey http://www.birdtoprey.com New York City-based singer, Sarah Turk (Bird to Prey) originally hails from Adelaide, South Australia. Hauntingly soulful, her music is steeped in gothic traditions and the current folk revival, mixed with a little Johnny Cash twang. Her minimalist guitar playing and swagger serves her balladry brilliantly.

**Marina Blitshteyn http://www.twoseriousladies.org/five-poems-by-marina-blitshteyn Marina Blitshteyn was born in the U.S.S.R. and came to the U.S. in 1991 as a refugee. She completed her B.A. in English at the University at

Buffalo and an M.F.A. in poetry at Columbia University, where she also served as a University Writing instructor and consultant. Her poetry has appeared or is forthcoming in 1913; No, Dear magazine; Two Serious Ladies; Wagâ€™s Revue; and elsewhere. Her chapbook, Russian for Lovers, was published by Argos Books. She lives in Sheepshead Bay, Brooklyn and works as an adjunct instructor. Luke Bumgarner photo.

**May Boeve http://www.350.org May Boeve is the executive director and co-founder of 350.org, an international climate change campaign. 350.org's creative communications, organizing, and mass mobilizations strive to generate the sense of urgency required to tackle the climate crisis. Previously, Boeve co-founded and helped lead the Step It Up 2007 campaign, and prior to that she was active in the campus climate movement while a student at Middlebury College. She is the co-author of Fight Global Warming Now. She lives in Brooklyn.

**Lindsey Boldt http://www.ridiculoushuman.blogspot.com/ Lindsey Boldt is the author of Overboard (Publication Studio), "Oh My, Hell Yes" (Summer BF Press) and most recently, "Titties for Lindsey" (OMG!). She is an editor with The Post-Apollo Press and co- publisher of Summer BF Press with Steve Orth. She runs the Starcraft Mobile Library and teaches poetry in Bay Area public schools.

**Bran, Don & Dixiebop https://www.facebook.com/brandondixiebop Bran met Don, who met Andrew who plays bass, and they altogether found themselves snowballing onto the same bandstand with new friends for the sake of swing. Combining traditional New Orleans-style dixieland jazz with modern bop, this delectable ensemble will have you tapping your foot and shaking 'til the night is done (or â€™til the end of their set). Salonich/Nicholas Di Valerio photo.

**Cannonball Statman http://www.jessestatman.com Cannonball Statman is a songwriting project of Brooklyn-based musician Jesse Statman, formed after a hand injury left him temporarily unable to play standard guitar parts, and he began writing songs in a tuning that let him play with only one left finger. The songs often feature dark, fast-paced chord progressions, accompanying eccentric and surreal lyrics. Because the first three songs written for this project were named after animals other than humans, Jesse named it after his dog, Cannonball. Cannonball Statman performs frequently in NYC, with anything from an acoustic guitar to a full 7-piece rock band. Bob Black photo.

**Christophe Casamassima http://www.electiveaffinitiesusa.blogspot.com/2012/12/christophe-casamassima.html Christophe Casamassima is the author of the Proteus Cycle (The Proteus, Joys: A catalogue of disappointments, and Ore), and two books of poetry (Untilted and Three Suite). He also is the founder and publisher of

Furniture Press Books as well as co-founder of the literary arts organization Poetry in Community. He lives and works in Baltimore.

**Charity Coleman
http://www.joansdigest.com/issue-1/article-5
Charity Coleman is a Bushwick, Brooklyn-based writer of poetry, prose, film treatments, and criticism. Craig Garrett photo.

**Leopoldine Core
http://www.triptychreadings.tumblr.com/post/42755742158/five-from-leopoldine-core Leopoldine Core was born and raised in Manhattan. Her poems and fiction have appeared in Agriculture Reader; Drunken Boat; Harp & Altar; No, Dear; Open City; Sadie Magazine; The Brooklyn Rail; The Literarian, and others. She is a 2012 Fellow at The Center for Fiction and The Fine Arts Work Center.

**Lydia Cortes and Michael McDonough, Straw Gate Books
http://www.leafscape.org/strawgatebooks http://coldfrontmag.com/index.php?s=mike+mcdonough Lydia Cortes was born Puerto Rican in Williamsburg, Brooklyn. She has two published collections of poetry: Lust for Lust and Whose Place. Her work (poetry, fiction and nonfiction/essays and a monologue) has also been published in various anthologies, such as Through the Kitchen Window, Teaching With Fire, In Praise of Our Teachers, and Monologues On the Road, and in online zines such as Press1. She has recently had work published in Breaking Ground: Anthology of Puerto Rican Women Writing in New York 1980-2012 and in Phati'tude Literary Magazine: WHAT'S IN A NOMBRE? Writing [redacted] in America. She was awarded residencies at Virginia Center for the Creative Arts, Valparaiso in Spain, and at the MacDowell Colony.

Michael McDonough was born on Long Island and grew up in Duxbury, MA. He holds an MFA from The New School, and a BA from Bard College. He has three chapbooks and a spoken word CD out, and his "first book with a spine" is forthcoming from Straw Gate in 2013. When not working as a freelance resume writer, he is taking pictures or playing the drums. He is a regular contributor to The Agriculture Reader, and his book reviews can be found a

Straw Gate Books is a poetry publisher, with Mike McDonough's Radiocartography forthcoming. Since 2006 we have published Lydia Cortes, Merry Fortune, Valerie Fox, Stephanie Gray, Bill Kushner, David Mills, KB Nemcosky and Tom Savage.

**Steve Dalachinsky http://www.allaboutjazz.com/php/article.php?id=40644 Steve Dalachinsky was born in 1946 in Brooklyn, New York right after the last big war and has managed to survive lots of little wars. Dalachinsky has read throughout the N.Y. area, the U.S., Japan, and Europe, including France and Germany. He is a contributing writer to the Brooklyn Rail.

Dalachinsky's book The Final Nite & Other Poems, Complete Notes from a Charles Gayle Notebook 1987-2006 (Ugly Duckling Presse) won the 2007 Josephine Miles PEN National Book Award. His most recent books are Logos and Language, a collaboration with pianist Matthew Shipp (Rogueart Press), and Reaching into the Unknown, a collaborative project with French photographer Jacques Bisceglia (RogueArt).

He has written liner notes for the CDs of many artists, including Rashied Ali, Anthony Braxton, Roy Campbell, Charles Gayle, Roscoe Mitchell, Matthew Shipp, and James "Blood" Ulmer. Arthur Kaye photo.

**Ray DeJesÃºs http://www.gobbetmag.wordpress.com/2011/08/02/ray-dejesus-3-poems Ray DeJesÃºs was born and raised in Brooklyn, and now resides in the Bay Ridge section. His poetry has been published by Augury Books, Food I Corp, Gobbet, Gondola Magazine, Maggy, Pax Americana, Peaches and Bats, Sinescope: A Journal of Arts, Shampoo, and The Best American Poetry's blog. Poems in 1913: A Book of Forms are forthcoming. He is a full-time digressor at UnderAcademy College, and also co-curates, with Kiely Sweatt, the Tri-Lengua reading series in Brooklyn. He enjoys long midnight drives to Coney Island and chocolate egg creams. Marianna Gidley photo.

**Tom Devaney http://www.thomasdevaney.net Thomas Devaney is the author of two poetry collections, A Series of Small Boxes (Fish Drum) and The American Pragmatist Fell in Love (Banshee Press), and a nonfiction book, Letters to Ernesto Neto (Germ Folios). Devaney's collaboration with photographer Will Brown, The Picture that Remains, is forthcoming from The Print Center of Philadelphia this year. He teaches at Haverford College and is the editor of ONandOnScreen an e-journal featuring poems and videos.

**Timothy Donnelly http://www.wavepoetry.com/products/timothy-donnelly Timothy Donnelly is the author of Twenty-seven Props for a Production of Eine Lebenszeit (Grove Press) and The Cloud Corporation (Wave Books), winner of the 2012 Kingsley Tufts Poetry Award. With John Ashbery and Geoffrey G. Oâ€™Brien he is the co-author of Three Poets published by Minus A Press late last year. A recipient of a 2012 Guggenheim Fellowship, he is the poetry editor of Boston Review and teaches in the Writing Program at Columbia Universityâ€™s School of the Arts.

**Buck Downs, Buck Downs Books http://www.buckdowns.com Buck Downs has been writing poems and creating opportunities for poets to publish and perform in Washington, D.C. for two decades. Along with Maureen Thorson, he curates the In Your Ear reading series at the D.C. Arts Center. He serves as poetry editor for Boog City, and writes a weekly poetry column for the Pink Line Project's Pink Noise news feed.

Buck Downs Books was founded as a poetry publisher in 1995. Today it works with poets as a partner in self-publishing and creative workflow development.

**Bonny Finberg, Unbearable Books/Autonomedia http://www.bonny-finberg.blogspot.com/2013/03/my-next-big-thing-self-interview-project.html http://www.unbearables.com http://www.autonomedia.org/ Bonny Finberg, a native New Yorker, has lived in Europe, India and Nepal. Her work has been translated into French, Japanese and Hungarian. A collection of short fiction, How the Discovery of Sugar Produced the Romantic Era, was published in 2006 (Sisyphus Press, NY). DÃ©jÃ Vu (Corrupt Press, Paris) a book of poetry and photo collages, was published in 2011. She has work in the Paris literary journals Van Gogh's Ear, Upstairs at Duroc and â€œLe Purple Journalâ€ and is a regular contributor to A Gathering of Tribes and Sensitive Skin. Her fiction has appeared in The Brooklyn Rail, Evergreen Review, Best American Erotica (Simon & Schuster) and four Unbearables anthologies (Autonomedia.) She is included in the Outlaw Bible of American Poetry (Thundersmouth.) Her novel, Kaliâ€™s Day is forthcoming from Unbearable Books/Autonomedia.

Starting in 1995 the Unbearables literary collective has published five anthologies (The Unbearables, Crimes of the Beats, Help Yourself!, The Worst Book I Ever Read, and The Unbearables Big Book of Sex) and nine â€œnovelsâ€ (Spermatagonia by bart plantenga, Negativeland by Doug Nufer, Neo Phobe by Jim Feast and Ron Kolm, Shorts Are Wrong, by Mike Topp, The Hotel of Irrevocable Acts by Carl Watson, The Assâ€™s Tale by John Farris, This Young Girl Passing by Donald Breckenridge, Love Does Not Make Me Gentle Or Kind by Chavisa Woods and A Superintendent's Eyes by Steve Dalachinsky). Their next book will be the novel Kali's Day by Bonny Finberg. Their books are distributed by Autonomedia, Small Press Distribution, and Baker & Taylor, among others.

**Greg Fuchs http://www.gregfuchs.com Greg Fuchs is included in a variety of anthologies and is the author of numerous books of poetry. His latest is Moving Pictures, published by Lew Gallery, a San Francisco-based small press. Fuchs has published articles, essays, and interviews in many journals and magazines. Recently he has written an interview with Eileen Myles, a memorial of painter Michael Goldberg, and a brief history of University Woods Park in the Bronx. He is currently writing a series of poems located in the Morris Heights section of the Bronx, the legendary home of hip-hop. He is a member of Subpress publishing collective. Fuchs is co-editor, with John Coletti, of Open 24 Hours, which publishes poetry in the spirit of the mimeo-revolution of the 1960s. He teaches English Language Arts to emotionally disturbed and learning disabled 7th graders in the Bronx. Fuchs lives in the Bronx with his wife, the artist, Alison Collins, and their son, Lucas Raphael Collins-Fuchs.

**(G)IRL, Belladonna*
http://issuu.com/pitymilkpress/docs/grittysilkissueone
http://www.maggymag.com/
http://www.belladonnaseries.org/
(G)IRL is Krystal Languell, Jennifer Tamayo, Becca Klaver, Marisa Crawford, Emily Skillings, Lily Ladewig, Hanna Andrews, and Caolan Madden. (G)IRL meets monthly to tap the collective girl unconscious and create tableaux vivants.

The Belladonna* mission is to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable and dangerous with language. Belladonna* has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration in and between multiple forms, languages, and critical fields. As performance and as printed text, the work collects, gathers over time and space, and forms a conversation about the feminist avant-garde, what it is, and how it comes to be.

**melissa goodrum, Other Rooms Press
http://www.louderarts.com/poets/goodrum
http://www.otherroomspress.blogspot.com melissa christine goodrum moved to NYC to gain an M.F.A. in poetry from Brooklyn College. Her work can be found in The N ew York Quarterly, The Torch, The Tiny, Rhapsoidia, Can We H ave Our Ball Back?, Transmission, Bowery Women: Poems, and A Harpy Flies Down by Other Rooms Press. Some of her wacky endeavors include: co-president of the Cambridge Poetry Awards, Administrative Director of Bowery Arts & Sciences, the guest editor of the Other Room Press Panthology and the recipient of a Zora Neale Hurston Award from the Jack Kerouac School of Disembodied Poetics at Naropa University. She wears many masksâ€” poet, translator, scholar, editor, photographer, and writing teacher in the New York City Public School system.

Other Rooms Press is a small poetry press located in Brooklyn, NY, and publishing experimental, linguistically innovative poetry. Founded in 2007 by co-editors Ed Go and Michael Whalen, we publish an online magazine at OtherRoomsPress.Blogspot.Com and a chapbook series and host poetry readings at various venues in Brooklyn and Manhattan. Weâ€™ve recently published our first full-length anthology, Ocellus Reseau: The Other Rooms Panthology, consisting of favorite poems from six years of online issues as well as new work from Other Rooms poets, selected by guest editor melissa christine goodrum, our featured reader at this yearâ€™s Boog City Small Press Fair.

**Mark Gurarie http://www.bubblegumandpoppers.wordpress.com/ Mark Gurarie hails from Cleveland, but is now a resident of Bushwick, Brooklyn. A

graduate of the New School's M.F.A. program, his poems, fiction, and criticism have appeared or are forthcoming in Everyday Genius, Lyre Lyre, Paper Darts, Publishers Weekly, The Brooklyn Review, The Faster Times, The Rumpus, and elsewhere. Last year The New School published Pop :: Song, the 2011 winner of its Poetry Chapbook Competition. He co-curates the Mental Marginalia Poetry Reading Series, blogs about unimportant things at the above url, and lends bass guitar and "ugly" vocals to the indie-rock band Galapagos Now!

**Tony Iantosca
http://www.greetingsreadings.org/Greetings_Readings/Tony_Iantosca.html Tony Iantosca is a poet living in Crown Heights, Brooklyn. His poetry has appeared or is forthcoming in Barnstorm, Brooklyn Paramount, By the Overpass, Death and Life of Great American Cities, Lungfull!, Poems by Sunday, Poets for Living Waters, and Talisman. His first chapbook, Team Burnout, is forthcoming later this year from Overpass Books. He teaches English composition at Long Island University.

**Paolo Javier, Staging Ground
http://www.epc.buffalo.edu/authors/javier
http://www.staginggroundmag.com
Paolo Javier is the Queens Borough Poet Laureate through 2013. He is the author of several books and chapbooks of poetry including, The Feeling is Actual (Marsh Hawk Press, 2011) and 60 Lv Bo(E)mbs (O Books 2005), as well as the publisher of a Queens-based tiny press, 2nd Avenue Poetry.

Staging Ground is a forum for new artwork and a conduit for creative collaboration. Our magazine brings together poetry and visual art, and our editorial team cooperates to produce something that would otherwise not exist. We hope to exemplify this sensibility as we present new writing, visual art, and performance events in New York City. Editors: Nora Almeida, Matt Reeck, Dan Wonderly, Jane Yi

**Jenny Johnson http://www.jennyjohnsonpoet.com Jenny Johnson's poems have appeared in Blackbird, The Best American Poetry 2012, The Collagist, and Troubling the Line: Trans and Genderqueer Poetry and Poetics. She is a lecturer at the University of Pittsburgh, where she teaches writing and gender studies. Brooke Wyatt photo.

**Joseph Keckler http://www.josephkeckler.com Joseph Keckler is a Brooklyn-based musician, writer, and performance artist. His performance pieces and concerts have been presented by The New Museum, SXSW Music, Joe's Pub, La MaMa ETC, Cameo Gallery, Cinema 16, Amsterdam's Bellevue Theatre, and many other venues. Keckler has received residencies from The MacDowell Colony and Yaddo and is a 2012 New York Foundation for the Arts Fellow in

Interdisciplinary Work as well as a 2012 Franklin Furnace Fund grant recipient. He is currently under commission by Dixon Place, where he will premiere his next performance piece I am an Opera in spring 2013.

**Amy King http://www.amyking.org John Ashbery described her poems in her most recent book from Litmus Press, I Want to Make You Safe, as bringing â€œabstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.â€ King conducts interviews for VIDA: Woman in Literary Arts and teaches English and creative writing at SUNY Nassau Community College. She was honored by The Feminist Press as one of the "40 Under 40: The Future of Feminism" awardees. Visit her online at the above url.

**Becca Klaver http://www.beccaklaver.com Becca Klaver is the author of the poetry collection LA Liminal (Kore Press) and several chapbooks, including Nonstop Pop (Bloof Books) and Merrily, Merrily (Lame House Press). Klaver co-founded the feminist poetry press Switchback Books and is a member of the outreach committee for VIDA: Women in Literary Arts. She attended the University of Southern California (B.A.) and Columbia College Chicago (M.F.A.) and is currently a Ph.D. candidate in English at Rutgers University, where she's writing a dissertation on experimental women's poetry, feminism, and the everyday. She grew up in Milwaukee, and lives in Bedford-Stuyvesant, Brooklyn.

**Alan S. Kleiman http://www.hallicasser-jayne.com/tag/alan-s-kleiman Alan S. Kleimanâ€™s chapbook Grand Slam is forthcoming from Crisis Chronicles Press. His poetry appears in Camel Saloon, Fringe, Right Hand Pointing, Scene4, The Montucky Review, The Criterion, Verse Wisconsin, and Yareah, among other journals and magazines. His poems are in anthologies published by Fine Line Press and Red Ocher Press and have been translated into Russian, Spanish, and Ukrainian. He lives and works in Manhattan's Upper East Side.

**Ron Kolm http://www.youtube.com/watch?v=21nduXxbZgg Ron Kolm is a member of the Unbearables, and an editor of several of their anthologies, most recently The Unbearables Big Book of Sex! Kolm is a contributing editor of Sensitive Skin and an associate editor of The Evergreen Review. He is the author of The Plastic Factory and, with Jim Feast, the novel Neo Phobe. A new collection of his poems, Divine Comedy, is forthcoming from Fly By Night Press. He has recent work in A Gathering of the Tribes and Live! His papers were purchased by the New York University library, where theyâ€™ve been catalogued in the Fales Collection as part of the Downtown Writers Group. Mike Lindgren photo.

**Joe Krausman http://www.woodstockpoetry.com/member-poems/JKrausman.html Joe Krausman is a writer, poet, theater director, and former legislative analyst with

the New York State Assembly. He was the MCA Fellow in Playwriting at Smith College. His plays have been staged in Northampton, Amherst, Iowa, Holyoke, Scotland and New York City. Joe also received a Massachusetts Fiction Writing Fellowship for the University of Massaschusetts, Amherst, where he obtained an M.F.A. in fiction writing. He has participated in a number of poetry readings, and he has published plays, short stories, non-fiction, and poetry. Dan Wilcox photo.

**Jaclyn Lovell
http://www.iopoetry.org/archives/1631
Jaclyn Lovell teaches writing in the English Language Studies department at The New School. From Wisconsin, she currently lives in Prospect Heights, Brooklyn and is Editor in Chief at LIT.

**Tony Mancus http://www.intotheheadland.wordpress.com Tony Mancus is the author of the chapbooks Bye Land (Greying Ghost Press), Bye Sea (Tree Light Books), and Diplomancy (Horse Less Press). In 2008 he co-founded Flying Guillotine Press with Sommer Browning. They make small books. He works as a quality assurance specialist and a writing instructor and lives in northern Virginia with his wife Shannon and their two yappy cats.

**Kristi Maxwell http://031454a.netsolhost.com/inquire/2011/12/20/kristi-maxwell-on-responsiveness/ Kristi Maxwell is the author of Re- and Realm Sixty-four (bot Ahsahta Press), and Hush Sessions (Saturnalia Books). Her fourth book, That Our Eyes Be Rigged, is forthcoming from Saturnalia next year. She lives and writes in Knoxville, Tenn.

**Lyn Melnick
http://yesyesbooks.com/authors-artists/melnick-lynn/
Lynn Melnick is the author of If I Should Say I Have Hope (YesYes Books). She lives in Carroll Gardens. Timothy Donnelly photo.

**Suzanne Mercury http://www.jewelweed.org Suzanne Mercury is a Boston-based visual poet whose poetry collection Meteorgami (Jewelweed Press) featured a series of pwoermds, one word stand-alone poems. She is at work on "My Anna Karenina," a collection of cutout altered text poems based upon the words of Tolstoy, which she is presenting in June at the Digital Poetry Conference in London, and Eterniday, which explores the cosmos, the stars, and the work of Joseph Cornell. She received her M.F.A. from Syracuse University, has published her work in a variety of publications at home and abroad, and has exhibited her visual work in group shows in Cambridge and Chelsea Mass., and Istanbul

**Thurston Moore http://www.officialchelsealightmoving.tumblr.com In 1980 Thurston Moore founded the NYC rock group Sonic Youth. He records and performs as a solo artist as well, and he has worked collaboratively with Merce

Cunningham, Cecil Taylor, Lydia Lunch, John Zorn, and Glen Branca. He has composed music for films by Olivier Assayas, Gus Van Sant, and Allison Anders.

His writing has been published through various imprints. He runs the Ecstatic Peace records + tapes label, edits the Ecstatic Peace Poetry Journal, and is chief editor of the poetry imprint Flowers & Cream. He was on faculty at the 2011 Naropa University summer writing program. He currently records and tours with Chelsea Light Moving.

**Melanie Neilson https://jacket2.org/interviews/phillytalks-9-heather-fuller-and-melanie-neilson Melanie Neilson is the author of Natural Facts (Potes and Poets), The Moth Detective (BAC), Civil Noir (Roof Books), and Prop and Guide (Figures). Double Indemnity Only Twice is forthcoming this year from theenk Books. Neilson was founding editor and publisher, with Jessica Grim, of Big Allis, a magazine of experimental writing published 1989-2000. Digital Big Allis via University of Pennsylvania Jacket2 Reissues Project of digitized periodicals, forthcoming this year. She lives in Greenpoint, Brooklyn.

**Phoebe Novak http://www.reverbnation.com/phoebenovak Phoebe Novak spent some time in NYC growing up there and playing alongside the likes of Diane Cluck and Regina Spektor, but had an unfortunate little heroin addiction which caused her to be unconscious for the majority of this time period, whilst record labels were sniffing under her petticoats. She is reemerging onto the scene with her haunted melodies and dripping gypsy lullabies,with only a few track marks and one-third of a missing finger. She looks forward to swallowing the audience in her enchanted spell-web that was taught to her by a witch who kept her as a pet.

**Norman Oder, editor Atlantic Yards Report, Speaking on Atlantic Yards http://www.atlanticyardsreport.blogspot.com Brooklyn journalist Norman Oder has covered the controversial Atlantic Yards development (arena and towers) since 2005 in his daily watchdog blog Atlantic Yards Report and in freelance articles for The New York Times, Reuters and The New York Observer, among others. His conclusion: the project exemplifies the "Culture of Cheating"--nothing criminal, but much that's questionable.

**Steve Orth Steve Orth is the publisher and editor of Where Eagles Dare. His most recent chapbook is Slur The Point. Recent work has appeared in Mondo Bummer: At Work On May Day, The Death and Life Of Great American Cities, and the Manifest anthology. He lives in Oakland, Calif. Alli Warren photo.

**Yuko Otomo
http://www.the22magazine.com/V2/Pages/YukoOtomo.html
Yuko Otomo is a visual artist and a bilingual poet, poetry and haiku, of Japanese origin. She has read throughout the New York metropolitan area, other parts of the U.S., and in Germany, France, and Japan.

Otomo's books include Garden: Selected Haiku (Beehive Press); Small Poems and The Hand of The Poet (both Ugly Duckling Presse); Cornell Box Poems, Genesis, Fragile (all three from Sisyphus Press), and A Sunday Afternoon on the Isle of Museum (Propaganda Press). In visual art, Otomo has been concentrating herself on the study of abstraction and has created a body of work covering over three decades, which has been shown mostly in non-commercial spaces including as Tribes Gallery, Anthology Film Archives Courthouse Gallery, and ABC No Rio.

She also has a huge volume of critical writing on art such as On Artist & Studio, On Artaud: Writing & Drawing, Henri Michaux: Untitled Passage, Vermeer & the Deft School, Being as an academician versus being an intellectual, Victor Hugo & etc. Arthur Kaye photo.

**Dan Owen
http://www.greetingsreadings.org/Greetings_Readings/Dan_Owen.html Dan Owen is a poet and editor of Sun's Skeleton and Poems by Sunday. A chapbook is forthcoming from Diez and recent poems can be found in Brooklyn Paramount, Clock 3, Death and Life of American Cities, and Lungfull! Jo Morris photo.

**Morgan Parker http://www.morgan-parker.com Morgan Parker received her Bachelors in Anthropology and Creative Writing from Columbia University and her M.F.A. in poetry from NYU. Her work has been featured or is forthcoming in numerous publications, including Forklift, Ohio; Painted Bride Quarterly; PANK; Vinyl Poetry; and the anthology Why I Am Not A Painter, published by Argos Books. She was a finalist this year for The Poetry Project's Emerge-Surface- Be Fellowship. A Cave Canem fellow, Parker lives with her dog Braeburn in Clinton Hill, Brooklyn, where she is education coordinator at the Museum of Contemporary African Diasporan Arts.

**Sarah Jeanne Peters @sjeannep http://www.instagram.com/sjeannep# Sarah Jeanne Peters is a poet, teacher, and behavioral therapist. Her publications include the chapbook Curses and other love poems. Find her poems in Abandon Automobile: Anthology of Detroit City Poetry, Poems from Penny Lane, Watching the Wheels: A Black Bird, Lyre Lyre, and The International Worker. She has taught American and British literature since 1993.

**Phoebe Blue and the Make Baleaves
http://www.phoebeblue.bandcamp.com
Phoebe Blue & the Make Baleaves is an AntiFolk band from Staten Island. The three make baleaves follow Phoebe's stream of consciousness and help their listeners walk into books.

**Danforth Prince, Blood Moon Productions http://www.youtube.com/watch?v=6EnDQbIifQ4 http://www.bloodmoonproductions.com Danforth Prince,

president and founder of Blood Moon Productions, has a knack for salvaging the previously unpublished oral histories of Americaâ€™s Entertainment industry. In 2011, a respected consortium of literary critics and book marketers, the J.M. Northern Media Group, defined him as â€œPublisher of the Year.â€ He is also a distinguished travel journalist, providing, for many years, the research and creative contents for regular updates of at least 50 titles within The Frommer Guides, shaping and guiding coverage that included most of Western Europe, the Caribbean, Bermuda, The Bahamas, and parts of the Americas.

In collaboration with the National Book Network, he has documented some of the controversies associated with his work in more than 30 videotaped documentaries and book trailers. Each of them can be watched, without charge, either on his companyâ€™s above website or by performing a search for his name on YouTube.com.

Blood Moon Productions is a privately owned New York City-based publishing enterprise dedicated to researching, salvaging, and indexing the previously unrecorded oral histories of Americaâ€™s entertainment industry. Reorganized with its present name in 2004, Blood Moon originated in 1997 as The Georgia Literary Association, a vehicle for the promotion of obscure writers from Americaâ€™s Deep South.

Blood Moon maintains almost 30 titles in print, mostly show-biz biographies, guidebooks to current films, and scandal guides to Hollywood. Meticulously researched, each has generated acclaim and controversy for their inclusion of information about events and relationships which, when they occurred, might have been considered either indecent or libelous, but which are now highly pertinent to Americaâ€™s understanding of its origins, values, and cultural roots.

Their books have generated literary awards, lots of blog and tabloid commentary, and a growing list of devoted fans.

**Katie Raissian, Stonecutter: A Journal of Art and Literature http://www.stonecutterjournal.com/ Katie Raissian is editor-in-chief of Stonecutter: A Journal of Art and Literature. Originally from Cork City, she lives and works in NYC.

Stonecutter is a print journal of U.S.-based and international art and literature, published in Clinton Hill, Brooklyn.

**Montana Ray http://www.bltsalonthebomb.tumblr.com Montana Ray is a feminist poet-translator and mom. She hosts the Brooklyn Ladies Text-based Salon and produces a podcast series on translation and poetics for Circumference. Ray's writing has appeared recently in Asymptote Journal,

Everyday ca, La Petite Zine, Lana Turner Journal, and Narrative Magazine. Dancing Girl Press published a chapbook of her concrete gunpoetry and food recipes, (guns & butter). Her translations of the early work of Spanish poet Francisca Aguirre are available from Argos Books, The Other Music: Selected Poems from the 1970s. She has also made two artist books with painter Maria Stabio, most recently Cenotaph.

**Richard Ringer http://www.richardringer.com Ringer moved to NYC at age 20 from a small town in rural Ohio. The warm feeling of home he felt among the Antifolk community has not since been rivaled. It was here he was able to piece together a solo record, entitled Creepster Freakster in 2011. The last couple years he went back out into the world, traveled, and is now one of the founding members of "Injecting Strangers," a band that will be debuting it's first material this fall. But until then he finds himself in a nostalgic summer detour, in New York once again, home once again. Christina Coobatis photo.

**Adam Robinson
http://www.adam-robinson.com
Adam Robinson lives in Baltimore, where he runs Publishing Genius Press and plays music and softball. He is the author of Adam Robison and Other Poems and Say Poem, and he writes for HTMLGiant.

**Nathan Schneider http://www.therowboat.com/about/ Nathan Schneider writes about religion and resistance for publications including Harper's, The Nation, The Catholic Worker, The Chronicle of Higher Education, and The New York Times. He is an editor of two online publications, Killing the Buddha and Waging Nonviolence. His first two books are being published by University of California Press in 2013: God in Proof: The Story of a Search from the Ancients to the Internet and Thank You, Anarchy: Notes from the Occupy Apocalypse. He tweets at @nathanairplane.

**Larissa Shmailo http://www.larissashmailo.com Larissa Shmailoâ€™s poetry has recently appeared in Barrow Street, Drunken Boat, Fulcrum, Gargoyle, and many anthologies. Larissa's books are In Paran (BlazeVox Books), the e-book Fib Sequence (Argotist Ebooks), and the chapbook A Cure for Suicide (Cervena Barva Press). Her poetry CDs with music are The No-Net World and Exorcism, both from SongCrew Records; she received the 2009 New Century Music awards for poetry with electronica, jazz, and rock. Larissa translated the original Russian transrational opera Victory over the Sun for the Los Angeles County Museum of Art and the Brooklyn Academy of Music and is editor of the anthology Twenty-first Century Russian Poetry.

**Paul Siegell http://www.paulsiegell.blogspot.com @paulsiegell Paul Siegell is the author of three books of poetry: wild life rifle fire, jambandbootleg and Poemergency Room. Siegell was born in Long Island; educated in Pittsburgh;

and employed in Orlando, Atlanta, and now Philadelphia, He is a senior editor at Painted Bride Quarterly and has contributed to American Poetry Review, Black Warrior Review, Coconut, InDigest, and many other fine journals. You can find more of his work, and concrete poetry t-shirts, at the above url. Jim Saracino photo.

**Soul Candy
https://www.facebook.com/SoulCandyMusic
Clumped up Sugar, The hottest of spice, and everything not-so-nice, Soul Candy's sinister sounds but catchy dance beats will keep you smiling like a kid in a, well, candy store.

Sounds like AntiFolk on steroids and a hint of whiskey, no ice. Not watered down. Hits you hard, but addicted to the kick. Bob Black (guitar/vocals), Rebecca Florence (vocals), Mike Shoykhet (bass), Nat Pongpanich (drums), and Darrill Forde (lead guitar), have been making their rounds on the scene since January, and haven't looked back since. Ben Searcy photo.

**Kimberly Ann Southwick
http://www.giganticsequins.blogspot.com
@kimannjosouth
Kimberly Ann Southwick is the editor in chief and founder of the biannual literary arts journal Gigantic Sequins. She lives and writes in Philadelphia.

**Sampson Starkweather http://www.birdsllc.com Sampson Starkweather was born in Pittsboro, N.C. He is the author of The First Four Books of Sampson Starkweather and five chapbooks from dangerous small presses. He is a founding editor of Birds, LLC and works for The Center for the Humanities at The Graduate Center, CUNY where he helps run the Annual Chapbook Festival and Lost & Found: The CUNY Poetics Document Initiative. He lives in Brooklyn with his girlfriend, the escape artist Paige Taggart. Chris Tonelli photo.

**Mark Statman http://markstatman.com/ Mark Statmanâ€™s recent books are two of poetry, A Map of the Winds (Lavender Ink) and Tourist at a Miracle (Hanging Loose Press), and two of translation, Black Tulips: The Selected Poems of JosÃ© MarÃa Hinojosa (University of New Orleans Press) and, with Pablo Medina, Federico GarcÃa Lorca's Poet in New York (Grove Press).

**Bianca Stone, Monk Books http://www.poetrycomics.com http://www.monk-books.com Bianca Stone is the author of several poetry chapbooks and an ongoing poetry-comic series from Factory Hollow Press. She is the illustrator of Antigonick, a collaboration with Anne Carson and her first full- length collection of poetry â€œSomeone Elseâ€™s Wedding Vowsâ€ is forthcoming from Tin House/Octopus Books. She lives in Brooklyn where she runs the small press, Monk Books, with the poet Ben Pease.

Monk Books is a poetry press founded in October 2010 with a mission to make books as deliberate and artful as the texts within. We publish the best of contemporary and out-of-print poetry in limited-edition chapbooks. Edited by Ben Pease and Bianca Stone.

**S.M. Stone http://www.horselesspress.com/2012/12/02/horse-less-review-13 S.M. Stone's poetry, criticism, and translations have appeared or are forthcoming in Boston Review, Horse Less Review, Jacket 2, Mandorla, Modern Review, and Sentence. She lives in Boston.

**Summer BF Press Lindsey Boldt Steve Orth http://summerbfpress.blogspot.com/ Summer BF Press aims to publish chapbooks. Summer BF Press has high hopes. Summer BF Press was founded by Steve and Lindsey. Summer BF Press is hot like a summer fling. Summer BF Press wants to go steady. The creation of Summer BF Press was inspired by the magic and necessity of best friends. Summer BF Press aims to publish books that are magically necessary. Summer BF Press started doing this in 2010. Summer BF Press is glad to know you.

**Paige Taggart http://www.mactaggartjewelry.com Paige Taggart lives in Brooklyn and is the author of three chapbooks: Digital MacramÃ© (Poor Claudia), Polaroid Parade (Greying Ghost Press), and The Ice Poems (DoubleCross Press). Forthcoming are two chapbooks, I am Writing To You From Another Country; Translations of Henri Michaux (Greying Ghost Press) and Last Difficult Gardens (Horse Less Press), and her first full-length collection, Want For Lion (Trembling Pillow Press). She's an avid jeweler (see above url) and co-founded the tumblr Poets Touching Trees. Sampson Starkweather photo.

**Tantra-zawadi, Poets Wear Prada http://www.tantra-zawadi.com/ http://www.pwpbooks.blogspot.com https://www.facebook.com/pages/Poets-Wear-Prada/41483895438 https://www.twitter.com/pradapoet Brooklyn born poet/author Tantra-zawadi best describes her work "by the love that I make through my art to the vision of the unseen reality." As a performance poet and published author, she uses her voice to support the rights of women through creative expression. She has performed to standing-room audiences at venues as far away as South Africa, London, Germany, and Canada. Tantra is also a recipient of the Kings County District Attorney's Office Award for Women's History Month and a 2010 Pushcart Prize nominee for her poem "Girl." Partial proceeds from Tantra's latest books "Bubbles" and "Gathered at Her Sky" (both published by Poets Wear Prada), are being donated to the Girl-Child Network Worldwide. Tantra is also the author of "alifepoeminprogress" by Chuma Spirit Books. Known for being on the cutting edge as an artist and for speaking out about issues such as HIV and AIDS awareness, Tantra's poem and video

"Scarlet Waters" was featured on the Product(RED) video wall to raise awareness for HIV/ AIDS in Africa. Jay Franco photo.

Poets Wear Prada is a small press based in Hoboken, N.J. devoted to introducing new authors through limited edition, high-quality chaplets, primarily of poetry.

**The Tet Offensive https://www.facebook.com/tetoffensive http://www.youtube.com/thetetoffensive The Tet Offensive are a string quartet-powered rock band led by composer and singer Brian Robinson. I know that you just read a sentence that used the words â€œstring quartetâ€ and â€œcomposerâ€ in them. And yet theyâ€™re still a rock band. They still cover the White Stripes and Soundgarden. Theyâ€™ve played The Knitting Factory and CBGBs. They still play rock music despite the contemporary notion that string quartets are a part of the classical music world, and that composers are brooding and effete loners with sallow complexions and mood swings. They say "To Hell with that preconception." In a genre that celebrates the visceral and gritty, is there nothing more visceral than screaming a taut bow of horsehair against strings, and having no amplification or effects pedals to mask what youâ€™re playing? Theyâ€™re celebrating the risk-taking and scary parts of rock. Where Dylan plugged in, theyâ€™re kicking out the whole band and replacing it. "Like our namesake,they say,"we are the surprise attack during a national holiday. We are the Tet Offensive."

**Maribeth Theroux http://www.maribeththeroux.com Maribeth Theroux is a poet and performer. She has performed solo works at Dixon Place and the Magnet Theater, and her plays have been performed by the Montgomery Country Seniorâ€™s Theater. Theroux recently appeared in a production of The Full Monty and her poetry has appeared in Gargoyle and Lungfull! She is working on a collection of poems inspired by living in New Jersey, likely titled â€œNew Jersey.â€

**Sarah Anne Wallen http://www.sunsskeleton.com/ Sarah Anne Wallen is a poet/sculptor living in [NABE?,] Brooklyn, and a recent graduate of Long Island University Brooklyn's M.F.A. program. She co-edits Poems by Sunday and Sun's Skeleton, and her small, limited-edition press is called thirdfloorapartmentpress. Her work has appeared in various publications edited by her friends and colleagues.

**Jeffrey Cyphers Wright, Live Mag!/Spuyten Duyvil http://www.jeffreycypherswright.com http://www.livemagnyc.com http://www.spuytenduyvil.net Jeffrey Cyphers Wright is an artist, publisher, impresario and critic and is best known as an East Village poet and community garden activist. He studied with Ted Berrigan, Alice Notley and Allen Ginsberg. From 1986 to 2001, Wright ran Cover Magazine, an independent monthly

journal that covered all the arts. He writes criticism regularly for Artnexus and The Brooklyn Rail. His 13th book, Triple Crown, Sonnets, is out from Spuyten Duyvil. Currently he hosts events for La Mama, E.T.C. and produces an art and poetry showcase called Live Mag! Jill Krementz photo.

Live Mag! was conceived by Bob Holman and Jeffrey Cyphers Wright as a performance/publication event originally created for the Bowery Poetry Club in 2007. The annual publication has included work by hundreds of contemporary artists and poets. The live events have included guest editors from Princeton University, Soft Skull Press, La Mama E.T.C., Bowery Books, Ugly Duckling Presse, Portable Press at Yo Yo Labs and Hanging Loose.

**Jeffrey Cyphers Wright, Clubhouse on East 13th Macbeth meets Lulu Little in a showdown based on tensions between the avant garde and the forces of gentrification in a community garden. â€”Anders Goldfarb is a photographer who lives a life of irony and paradoxes while aspiring to being a realist! â€”Debra Jenks is a conceptual artist and Prix de Rome runner up featured in the most recent Live Mag! â€“Jane LeCroy is a poet and performance artist whose most recent book is Signature Play from Three Rooms Press. â€”Eve Packer is a Bronx-born, poet/performer/actress who has performed and published widely, has five poetry/jazz CD's (four with Noah Howard, one with Stephanie Stone) and three books from Fly By Night Press. â€”Katherine and Angie Sloan are identical twin redheads with a penchant for Joan Crawford and red lipstick who have recently arrived in NYC from Virginia. â€”Serge Velez is a painter, actor, and activist.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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13. Rob McLennan
On writing #4 : Michael Blouin,
Tue 2 Jul 2013

On writing #4 : Michael Blouin : On Process

now up at the ottawa poetry newsletter,

http://www.ottawapoetry.blogspot.ca/2013/07/on-writing-4-michael-blouin.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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14. Adam Fieled

Two Essays About Philadelphia

Tue 2 Jul 2013

These two essays explore the American city Philadelphia and its relationship to the higher arts:

"Philadelphia Spaces: The Skaters (by Abby Heller-Burnham)":

http://free.yudu.com/item/details/1017630/Philadelphia-Spaces---The-Skaters-

"John Keats in 1837":

http://free.yudu.com/item/details/1020041/JOHN-KEATS-IN-1837

Thanks!
Adam Fieled [redacted]

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15. Sophie Seita

unAmerican Activities Reading Series #2

Tue 2 Jul 2013

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unAmAc Virtual Cabaret

unAmerican Activities international reading series presents:

Virtual Cabaret, a new platform for multiple short readings hosted in Cambridge (UK) and New York, linked by live video and audio feed. Readers at our New York and Cambridge venues will share their work via the flexible and informal format of live video chat. Both venues will present four or five readers, reading for 5 to 7 minutes, with scope for unprogrammed extra contributions, conversation and exchange. The whole reading will last about ninety minutes. A pamphlet collecting some of the works read will be freely available. Free wine and amuse-bouches. Optional chat roulette afterparty.

POETS:
Christina Chalmers

Corina Copp
Amy De'Ath
Jeremy Hardingham
Ian Heames
Josef Kaplan
Justin Katko
Luke McMullan
Sophie Seita
Michael Tencer

impromptu contributions welcome

Date: 7 July 2013

Venue NYC: Page Poetry Parlor, 435 W 22nd Street
4pm (EST) [suggested donation $5]

Venue Cambridge: Judith E Wilson Drama Studio, Cambridge
9pm (GMT)

https://www.facebook.com/events/375784509189056/

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16. Jacob Edmond

Deep South Literary Journal open for submissions

Tue 2 Jul 2013

Please see the call for contributions below. First published on the World Wide Web in February 1995, Deep South is New Zealand's longest-running electronic literary journal. It is edited by graduate students in the University of Otago's English Department.
Best wishes,
Jacob

Recently published: A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature
---
Jacob Edmond, Associate Professor
Dept. of English, University of Otago, PO Box 56, Dunedin 9054, New Zealand
http://www.otago.ac.nz/english/staff/edmond.html
http://commonstrangeness.wordpress.com

Begin forwarded message:

From: Deep South <[redacted]<mailto:[redacted]>>
Subject: Deep South Literary Journal open for submissions
Date: 3 July 2013 11:15:01 AM NZST

Dear all

We are pleased to announce that Deep South is now open for submissions. Deep South is an electronic journal based at the University of Otago, Dunedin, New Zealand.

We invite submissions from anywhere in the world, in English. Deep South welcomes creative essays (up to 5000), short fiction (up to 5000 words), flash fiction (up to 500 words), and poems (excluding epics). Please do not send any more than five pieces. Simultaneous submissions are accepted. Please visit our website for submission guidelines: http://www.otago.ac.nz/deepsouth/

Our submission period runs from July 1st until August 9th, 2013. Writers will be informed of our publication decisions by the end of October.

Kind regards

Deep South General Editors 2013

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17. Francesco Levato

Strategizing Poetics at CSoP with Sharon Mesmer

Wed 3 Jul 2013

OULIPO, noulipo, Conceptual, flarf, post-flarf: the transformation of poetry and prose through deploying strategies of method, structure, content, intention and chance/change is a given now. In utilizing strategy in our own work, don’t we wonder how great a part control (or the absence of it) should play? How far back should writers stand from their works, making way for the (perhaps) foreign agent of "strategy"? What benefits accrue to the work? What do writers gain — or lose? We'll look at and discuss Stéphane Mallarmé's Un coup de dés jamais n'abolira le hasard (A throw of the dice will never abolish chance), selections from the anthologies OULIPO: A Primer of Potential Literature, The Consequence of Innovation: 21st Century Poetics, I'll Drown My Book: Conceptual Writing by Women, and Postmodern American Poetry: A Norton Anthology, and other related documents. Three written assignments, to be discussed during class time, will be based on model texts from those works.

Classes start July 19th. For more information or to register click below:

http://www.chicagoschoolofpoetics.com/summer-seminar-strategizing-poetics/

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Francesco Levato
Director, Chicago School of Poetics

http://www.francescolevato.com
http://www.chicagoschoolofpoetics.com

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18. susan maurer

Georges Spencer's 5 Star Review of JOSEPHINE BUTLER: A POETRY COLLECTION

Wed 3 Jul 2013

ION is now up on Amazon. It is crisp and interesting. See George interview me on YouTube. Susan H. Maurer

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19. Rob McLennan

the seventh issue of seventeen seconds: a journal of poetry and

Wed 3 Jul 2013

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seventeen seconds: a journal of poetry and poetics #7

Victor Coleman

from Miserable Singers

Jennifer K Dick

Invisible Collisions: Considering Susan Howes Reform of the Poetic, Critical and Autobiographical Essay

Nicole Markotic

ds / junct: in/accessible poetry & the problem body
(originally presented at VERSeFest 2013)

Gil McElroy

Chance and necessity
(originally presented at VERSeFest 2013)

rob mclennan

Some notes on Mark Truscott's Form: A Series

Sandra Ridley

Testamonium

seventeen seconds: a journal of poetry and poetics comes out as the natural extension of the eight issues of Poetics.ca edited by rob mclennan and Stephen

Brockwell. Highlighting the diversity of voice, style, practice and politic, seventeen seconds continues the resolve to provide a forum for dialogue on contemporary poetics, with a focus on Canadian writing. Over the past two decades, the amount of critical writing published in print literary journals on Canadian poetry, specifically, seems to have decreased dramatically, but slowly returned through a number of online journals. seventeen seconds simply wishes to help strengthen the dialogue and the ongoing conversation about writing through publishing new writing, and conversation about new writing. How else are we supposed to learn anything, unless we keep talking?

http://www.ottawater.com/seventeenseconds/

rob mclennan: editor

roland prevost: founding managing editor

mdesnoyers : design & (re)compiler

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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20. amy king
"WHERE PARENTS END, GOVERNMENT BEGINS"
Fri 5 Jul 2013

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http://www.poetrymagazi
"WHERE PARENTS END, GOVERNMENT BEGINS" -Â

http://www.poetrymagazine.com/andrena_zawinski/summ13/amy_king_page2.htm

Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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21. Rob McLennan
New American Writing: Canadian section
Fri 5 Jul 2013

Ten Canadian Poets

edited by rob mclennan

: Rob Budde
: Stephen Cain
: Margaret Christakos
: Trisia Eddy
: Jon Paul Fiorentino
: Phil Hall
: Marilyn Irwin
: Meredith Quartermain
: Nicole Markotic
: Andy Weaver

The thirty-first volume of the poetry annual New American Writing is now available, with a section of Ten Canadian Poets edited by yours truly, following on the heels of other selections of Canadian poetry I've attempted to showcase outside our borders, including the Canadian issue of Swiss online pdf journal dusie, or the three sections I edited for Jacket magazine (on Douglas Barbour, on George Bowering and on new Canadian poetries), as well as a thread that exists in the midst of the new Tuesday poem feature Ive been curating, over at the dusie blog. Ive actually been wanting to edit an anthology of twenty-four Canadian poets for a non-Canadian publisher for years, but haven't yet managed to convince a publisher.

When soliciting for this small section of New Canadian Writing, I attempted a cross-section of some of the writers Ive been keeping my eye on, the ones from various corners of the country that excite me. They range from the well-established to the other end of emerging; they range from the experimental to the more lyric narrative. The differences between our two countries are small, stark, obvious, nebulous and often impossible to articulate. There is no single difference. We look and sound like you, but after a while, subtle difference come up, that you hadnt quite noticed before.

There have certainly been improvements over the past decade, but on the whole, writing doesnt cross the Canadian/American border easily, and most international publishers that produce poetry works dont often publish the works of Canadians, leaving us aware of works by American, British and other international writers, but predominantly as a one-way system. Online journals such as Jacket magazine, Jacket2 and Lemonhound have certainly worked to improve the conversations between countries, as well as the Canadian poets now with author pages on the American Electronic Poetry Center website, but there is always room for improvement. I hope that this small engagement might provide some further interest in what some truly amazing Canadian poets have been up to, lately.

Thanks so much to Paul Hoover and Maxine Chernoff for allowing me this space in their journal.

http://www.newamericanwriting.com/

http://www.robmclennan.blogspot.ca/2013/07/new-american-writing-canadian-section.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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22. Adam Fieled

Mike Begnal on "Equations"

Sun 7 Jul 2013

This is the first major review of my 2011 print book from Blue & Yellow Dog Press, "Equations":

http://archive.org/details/MikeBegnalOnequationsByAdamFieled

Thanks to Mr. Begnal for publishing it and allowing me to place it on Internet Archive..

Best,
Adam Fieled [redacted]

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23. Dan Wilcox

Poets in the Park -- Sat. July 13, 7PM: Elizabeth K. Gordon & Dennis Sullivan

Mon 8 Jul 2013

Poets in the Park
at the Robert Burns statue

Washington Park, Albany
at Henry Johnson Blvd. & Hudson Ave.

July 13, 7PM
Elizabeth K. Gordon
Dennis Sullivan

Free! & open to the public (just like the park)
Bring a chair or blanket to sit on

Rain site: the Social Justice Center, 33 Central Ave.

sponsored by
the Poetry Motel Foundation & the Hudson Valley Writers Guild

for information call [redacted]

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24. Adam Fieled

"Equations" on Issuu

Mon 8 Jul 2013

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http://iss
This is the original "Equations" pdf transplanted to Issuu:

http://issuu.com/afieled/docs/equations_by_adam_fieled

Thanks,
Adam Fieled [redacted]

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25. Nicholas Leaskou

Poet as Radio: Elizabeth Robinson on July 14

Mon 8 Jul 2013

Next Sunday, 7/14, Elizabeth Robinson joins us live on Poet as Radio and will read from and discuss her recent collection of poems, Counterpart (Ahsahta Press). Tune in at 11:30am-12:30pm PT at savekusf.org aka San Francisco Community Radio.

Elizabeth Robinson's most recent books are Counterpart, from Ahsahta Press, and Blue Heron, from the Center for Literary Publishing. Another new book, On Ghosts, is due out soon from Solid Objects, and is a hybrid prose/poetry/memoir/ essay piece. Robinson has been the winner of the National Poetry Series and the Fence Modern Poets Prize as well as grants from the Fund for Poetry, the Foundation for Contemporary Arts, and the Boomerang Foundation. She has taught at many institutions, including the Iowa Writers' Workshop and, as the Hugo Fellow, at the University of Montana. For the time being, she lives in Boulder, Colorado and co-edits Instance Press and Pallaksch.Pallaksch, a literary periodical.

Delia Tramontina, Jay Thomas, Nicholas Leaskou
poetasradio.blogspot.com | [redacted]

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26. Jonathan Morse

Poesis: in a contest watched by the gods, a word is made

Tue 9 Jul 2013

I blog about the phenomenon at

http://theartpart.jonathanmorse.net/2013/07/arenic-poetic-making-as-a-game-for-the-gods/

Jonathan Morse

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27. Tomás Ó Cárthaigh

Launch of PDF version of "Under the Fading Lamp" from Tullamore Rhymers Club

Tue 9 Jul 2013

A PDF version of Issue 2 of the chapbook "Under the Fading Lamp" from Tullamore Rhymers Club can now be read at the link below: Issue II - Under the Fading Lamp

Under the Fading Lamp â€“ Second Edition
A PDF version of the chapbook is available here, and the first edition in PDF can be accessed at this link.
- See more at:
http://writingsinrhyme.com/index.php/tullamore-rhymers-club-under-the-fading-lamp-second-issue-published-in-print-and-as-a-pdf-file-launched-online-today#sthash.bhnzLcCB.dpuf

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A third issue is in the planning from before the Christmas, which will bring a successful seasons publishing from the club.
Under the Fading Lamp â€“ Second Edition
A PDF version of the chapbook is available here, and the first edition in PDF can be accessed at this link.
- See more at:
http://writingsinrhyme.com/index.php/tullamore-rhymers-club-under-the-fading-lamp-second-issue-published-in-print-and-as-a-pdf-file-launched-online-today#sthash.bhnzLcCB.dpu
A third issue is in the planning from before the Christmas, which will bring a successful seasons publishing from the club.
Under the Fading Lamp â€“ Second Edition
A PDF version of the chapbook is available here, and the first edition in PDF can be accessed at this link.
- See more at:

http://writingsinrhyme.com/index.php/tullamore-rhymers-club-under-the-fading-lamp-second-issue-published-in-print-and-as-a-pdf-file-launched-online-today#sthash.bhnzLcCB.dpuf

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"a person with a good book is never alone... a writer until they've written one is never at peace"

- www.writingsinrhyme.comÂ Â ::: Add me on Facebook::: My YouTube Videos

↑ Index

28. Lewis, Susan
Now up on MadHat Lit
Tue 9 Jul 2013

Now up on MadHat Lit: three amazing poems by the wonderful Kent Leatham. http://madhatlit.com/three-poems-by-kent-leatham/. Thank you, Kent! & thank you, readers! Susan Lewis, Managing Editor

↑ Index

29. susan maurer

Thanks, JOSEPHINE BUTLER: A POETRY COLLECTION is available internationaly

Wed 10 Jul 2013

Just did a google search and was pleased to see how many countries are selling JOSEPHINE BUTLER. Would love to hear from you. Susan H. Maurer

↑ Index

30. Laura Wetherington

Textsound issue 17: Fence Books Mix Tape

Wed 10 Jul 2013

Textsound issue 17: Fence Books Mix Tape

Textsound has produced a small number of special issues in the past: We published an issue focusing on Jon Cotner and Andy Fitch<http://www.textsound.org/index.php?ISSUE=9>'s collaborative works, in celebration of their UDP release *Ten Walks/Two Talks,* and Anna Vitale curated an homage to the poetics in her home state, *Michyou* <http://www.textsound.org/index.php?ISSUE=10>.

Issue 17 kicks off a new series of special issues, this time focusing on small presses. The issue's not meant to be a replication of the publisher's bookshelf, but an aural insight into the individual voices that make up the press's collective body. We left the call open-ended; contributors were asked to send readings from printed texts, critical work, soundscapes, collaborations, manifestos, or whatever else they could imagine.

The Fence Books Mix Tape <http://www.textsound.org/> kicks off the small press series with works from Geraldine Kim, Rodrigo Toscano w/ Joshua Leibowitz, Laura Sims, Anthony McCann, Paul Legault w/ Joseph Kaplan, Sasha Steensen, Elizabeth Robinson, Nick Demske, Catherine Wagner, Donald Dunbar, Jena Osman, Douglas Kearney, James Shea, Elizabeth Marie Young, Michael Earl Craig, Kaisa Ullsvik Miller, Paul Maliszewski, Ben Doller, Josie Sigler, Harmony Holiday, Brandon Downing, and Prageeta Sharma.

New Happenings

Hannah Ensor is joining the editorial board. Hannah writes poetry and makes noise-pop tentacular deep-ocean sounds with John Melillo as the band Algae & Tentacles. Her poems are online at Spork Press, Evening Will Come, and Network Awesome, and in print in CutBank and Bat City Review. She holds an MFA in creative writing from the University of Arizona and serves on the board of directors of Casa Libre en la Solana, a literary arts nonprofit in Tucson, Arizona.

Some of our contributors are collaborating on audio pieces for *The Conversant* <http://theconversant.org/>. You can check out the first installment here <http://theconversant.org/?p=3169>.

Our next issue will be a spotlight on Bay Area poetics, curated by Adam Fagin.

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31. Jeffrey Side

The Argotist Online (established in 2005) is not to be confused with .....

Fri 12 Jul 2013

The Argotist Online (established in 2005) is not to be confused with a website that was started in 2012, and which has also called itself â€œThe Argotistâ€, and has as its subtitle: â€œa lexicon of political jargonâ€. The Argotist Online has nothing to do with this site, or any of its content. The site can be found here: http://theargotist.com/

↑ Index

32. Lewis, Susan

Phoenix Reading Series Sunday 7/14

Fri 12 Jul 2013

(in case you're in NYC, & crave a Sunday afternoon dose of literature)

Phoenix Reading Series @ Launchpad

Sunday, July 14, 2013
4-6 pm
721 Franklin Avenue
Brooklyn, NY 11238
[redacted]

MIA BARKAN CLARKE, STANLEY BARKAN, ANDREY GRITSMAN, SUSAN LEWIS, & MICHAEL GRAVES

Open Reading follows

Sign Up @ 4

Donation $6.00

Mia Barkan Clarke is an artist, art therapist, and poet residing on Long Island, NY. She is the author of Tea with Nana, paintings and poems, and Sacred Circle Mandala Journal (both published by Cross-Cultural Communications). Mia's poetry and art have been published in a many magazines: (American) Lips, The Paterson Literary Review, Rattle; (Welsh) The Seventh Quarry, and (Israeli)

Cyclamens and Swords. Her paintings have also been internationally exhibited. [E-mail: [redacted]]

Stanley H. Barkan is the editor/publisher of Cross-Cultural Communications, which, since 1971, has produced some 400 titles in 55 languages. His own work has been published in 15 collections, some bilingual (Bulgarian, Italian, Polish, Romanian, Sicilian). His latest collection is ABC of Fruits and Vegetables, with illustrations by his daughter, Mia Barkan Clarke. He was NYC's 1991 Poetry Teacher of the Year, awarded by the Board of Education and Poets House, the winner of the Small Press Center's 1996 Poor Richard's Award, "the Best of the Small Presses," and the 2011 recipient of the PLR Lifetime Service to Literature Award. [E-mail: [redacted]]

Andrey Gritsman immigrated to the United States from Moscow in 1981. He is a third generation physician and specialist in cancer diagnosis. He has published five volumes of poetry in Russian and four collections in English. He received the 2009 Pushcart Prize Honorable Mention XXIII and was nominated for the Pushcart Prize several times between 2005 - 2010, and also was on the Short List for the PEN American Center Biennial Osterweil Poetry Award. His work has appeared in more than 60 literary journals and has been anthologized in Modern Poetry in Translation (UK), Crossing Centuries (New Generation in Russian Poetry), The Breath of Parted Lips: Voices from the Robert Frost Place, in Stranger at Home: American Poetry with an Accent and in Killer Verse: Poems of Murder and Mayhem. He edits the international poetry magazine Interpoezia and run the Intercultural Poetry Series at Cornelia Street Café.

Susan Lewis's books and chapbooks are How to Be Another (Èervená Barva Press), State of the Union (Spuyten Duyvil Press, forthcoming), The Following Message (White Knuckle Press), At Times Your Lines (Argotist e-books), Some Assembly Required (Dancing Girl Press), Commodity Fetishism, winner of the 2009 Èervená Barva Press Chapbook Award, and Animal Husbandry (Finishing Line Press). Her work has been nominated for the Pushcart Prize and published in a great number of journals and anthologies, including Berkeley Poetry Review, BlazeVOX, Cimarron Review, The Journal, The New Orleans Review, Phoebe, Raritan, Seneca Review, Verse (online), and Verse Daily. She is Managing Editor of MadHat Press, MadHat Lit, and MadHat Annual. Her website is www.susanlewis.net<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.susanlewis.net&h=vAQEWHwhC&s=1>.

Michael Graves is the author of Adam and Cain (Black Buzzard, 2006), In Fragility (Black Buzzard, 2011) and two chapbooks, Illegal Border Crosser (Cervana Barva, 2008) and Outside St. Jude's (R. E. M. Press, 1990). In two thousand four (2004), he received a grant of four thousand five hundred dollars ($4,500.00) from the Ludwig Vogelstein Foundation. Thirteen (13) of his poems

appear in the James Joyce Quarterly. He has read from his poems to a gathering of the Joyce Society at the Gotham Book Mart in New York City. Web Presence: http://www.youtube.com/watch?v=HjGZeKfSW8g<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DHjGZeKfSW8g&h=NAQF4PBYx&s=1>.... 3, 099 hits and counting.

↑ Index

33. Rob McLennan

new from above/ground press: OTHERWISE SMOOTH, by Rosmarie Waldrop

Fri 12 Jul 2013

OTHERWISE SMOOTH
Rosmarie Waldrop
$4

> How daily my life. How tiny the impurities around which
> words might accrue. Worlds. Whorls. Pearls? Once I stood
> in a town where nothing was left unchanged but the clouds
> driven from the east. Now I learn from the sea. Always the
> same, always different, brackish body, uncertain. The
> unusual I hold at bay by taking pictures. To let it accrue
> to memory without having to experience it? Do we live this
> way, walking, as if we could, on thin air? But the sycamore
> stands in the yard all day and all night. And now, though
> still lifeless in appearance, quickens. Roots gripping
> farther down.

published in Ottawa by above/ground press
July 2013
a/g subscribers receive a complimentary copy

Rosmarie Waldrop's recent poetry books are Driven to Abstraction, Curves to the Apple, Blindsight (New Directions), Splitting Images (Zasterle), and Love, Like Pronouns (Omnidawn). Her Collected Essays, Dissonance (if you are interested), was published by University of Alabama Press in 2005.

Two novels, The Hanky of Pippin's Daughter and A Form/of Taking/It All are available in one paperback (Northwestern UP, 2001).

She has translated 14 volumes of Edmond Jabss work (her memoir, Lavish Absence: Recalling and Rereading Edmond Jabs, is out from Wesleyan UP) as well as books by Emmanuel Hocquard, Jacques Roubaud, and, from the German, Friederike Mayrcker, Elke Erb, Oskar Pastior, Gerhard Rhm, Ulf Stolterfoht.

She lives in Providence, RI. where she co-edits Burning Deck books with Keith Waldrop.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/07/new-from-aboveground-press-otherwise.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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34. Jeffrey Side

"*Multiple Registers, Intertextuality and Boundaries of Interpretation in Veronica Forrest-Thompson*"

Sun 14 Jul 2013

"Multiple Registers, Intertextuality and Boundaries of Interpretation in Veronica Forrest-Thompson" http://www.argotistonline.co.uk/Side%20essay%205.htm

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35. Halvard Johnson

On Barcelona -- call for work

Sun 14 Jul 2013

:: Recently at On Barcelona: Lakey Comess, Charles Taylor, Glenn Bach, Andrew K. Peterson, Volodymyr Bilyk, Dean Faulwell, Laura Young . . .

Always seeking new work: Please send to [redacted] with your name
and On Barcelona in the subject line. Thanks.
On Barcelona
onbarcelona.blogspot.com
<http://onbarcelona.blogspot.mx/>

"Reality cannot be copywrited."
--David Shields

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
<---
New! via Amazon
Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo

Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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36. John Jack Jackie Edward Cooper

Shake the Aphorithm

Sun 14 Jul 2013

Reason to be cheerful: *These Are Aphorithms* continues at http://aphorithms.blogspot.com ...

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37. Jonathan Penton

Authors! Translators! Anglophones and Francophones! Have an Embrasser!

Sun 14 Jul 2013

/EMBRASSER://An international journal of French and English Translation/seeks lovers of Louisiana French culture and literature to assist with its first issue.

/Embrasser/is a new literary journal focusing on literature from French-speaking diasporas, exploring the many regions and cultures in which French is spoken outside of France. Our first issue will focus on Louisiana culture and language, and be released in Lafayette, Louisiana, Mardi Gras, 2014. The issue's contents will appear both in English and in Louisiana French. Future issues will focus on French and French-language cultures throughout the world.

We seek individuals fluent in both English Louisiana French who are interested in acting as literary translators for our first issue. If you are excited by such a project, please introduce yourself atEmbrasser AT CoeurPublishing DOT com <mailto:[redacted]>.

CALL FOR SUBMISSIONS

/EMBRASSER://
An international journal of French and English Translation/

will focus on literature from French-speaking diasporas, exploring the many regions and cultures in which French is spoken outside of France. Our first issue will focus on Louisiana culture and language, and be released in Lafayette, Louisiana, Mardi Gras, 2014. The issue's contents will appear both in English and in Louisiana French. Future issues will focus on French and French-language cultures throughout the world.

For its first issue,/Embrasser/seeks:

*Fiction*and***creative non-fiction*of up to 4,000 words,*poetry*of up to 100 lines, and*plays*and***screenplays*of up to 10 pages by current residents of Louisana, or by anyone writing about the Louisiana experience.

*Criticism*of up to 3,000 words on any work or body of 21st Century**literary, visual, audiovisual, performance, or musical/aural art published, produced, written, created, or primarily performed in Louisiana. We seek discussions of current work; essays that primarily focus on work created before 2000 will not be considered.

**

Submissions may be in English or any variety of Louisiana French

If accepted, English submissions will be translated into Louisiana French, and French submissions will be translated into English.Bilingual writers are encouraged to translate their own work and submit in both languages.

/Embrasser/is a traditional print journal. As such, shorter works are more likely to be accepted than long ones.

Each author should feel free to send up to three creative works. Sorry, no previously published nor simultaneous submissions.

*Submissions close September 30**^th **, 2013
*and should be e-mailed toEmbrasser AT CoeurPublishing DOT com
<mailto:[redacted]>.

**

/Embrasser: An international journal of French and English Translation/is edited by Emily Thibodeaux and Rosalyn Spencer with the advisement of Rikki Ducornet. /Embrasser/is a project of Cœur Publishing. For more information,

please visithttp://www.coeurpublishing.com/embrasser/or visit our Facebook group athttps://www.facebook.com/groups/142106645981486/

APPEL POUR SOUMISSIONS!

EMBRASSER
/Un journal international de traduction du francais et de l'anglais/

«Embrasser» va se concentrer sur la littérature du monde francophone entourant les différentes variantes du français parlées à l'extérieur de la France, en passant par l'histoire et la culture. Notre première publication va célébrer la culture et le français louisianais. C'est d'ailleurs dans le cadre des célébrations du Mardi Gras de 2014 que se déroulera le lancement du journal à Lafayette, en Louisiane. Les textes seront présentés en anglais mais également en français louisianais. Les prochaines publications d'Embrasser auront pour thème le français et les cultures francophones retrouvés autour du monde.

Pour sa première publication, Embrasser est à la recherche de :

*Textes de fiction *et*de non-fiction créative *allant jusqu'à 4000 mots; *de textes de poésie *allant jusqu'à 100 lignes, *de* *pièces de théâtre ou des scénarios,* allant jusqu'à 10 pages. Ces textes peuvent être rédigés par des habitants de la Louisiane ou par quelqu'un qui écrit au sujet de l'expérience louisianaise. De plus, nous acceptons des *textes de critique littéraire* au sujet d'une pièce ou d'une oeuvre littéraire, d'une oeuvre d'art visuel ou une oeuvre audiovisuelle, d'une performance musicale ou orale publiée, produite, écrite, créée ou performée en Louisiane, allant jusqu'à 3000 mots. Pour ces textes, nous recherchons des discussions d'actualité : les oeuvres réalisées avant l'an 2000 ne seront pas considérées.

Les soumissions devront être rédigées en anglais ou dans l'une des variantes du français louisianais.

Si acceptées, les soumissions en anglais vont être traduites en français louisianais et celles en français seront traduites en anglais. Les écrivains bilingues sont encouragés de traduire leurs propres textes et de les soumettre dans les deux langues.

Embrasser est un journal d'impression traditionnelle. Donc, nous préférons les textes courts. Chaque auteur peut soumettre jusqu'à trois textes. Toutefois, nous sommes désolés mais nous n'accepterons pas les textes qui ont été déjà publiés ou les publications simultanées.

*Les textes devront être soumis pour le 30 Septembre 2013 et envoyés à :
*Embrasser AT CoeurPublishing DOT com
<mailto:[redacted]>.

Embrasser, un journal international de traduction du français et de l’anglais est édité par Emily Thibodeaux et Rosalyn Spencer sous la direction de Rikki Ducornet.

Embrasser est un projet de Cœur Publishing.Pour plus d'information, veuillez visiter http://www.coeurpublishing.com/embrasser/ou visitez notre page Facebook à https://www.facebook.com/groups/142106645981486/

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38. Adam Fieled

Elucidating Derrida at Temple U.

Sun 14 Jul 2013

I gave this lecture on Derrida and "differance" at a graduate seminar at Temple University in Philadelphia on October 16, 2006:

http://free.yudu.com/item/details/1058191/Elucidating-Derrida-and--Differance---Lecture-at-Temple-University

Thanks!
Adam Fieled [redacted]

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39. Rob McLennan

new from above/ground press: The Laurentian Book of Movement by Christine McNair and rob mclennan

Mon 15 Jul 2013

The Laurentian Book of Movement
Christine McNair and rob mclennan
$3

> The Laurentian Book of Movement
>
> > The moths die as soon as I learn their names. I hear
> > nothing from the bats but what the machine tells me.
> > They are sending their best wishes, reminding me to
> > breathe.
> > Richard Froude, Fabric
>
> In 1842, Augustin-Norbert Morin walked into the woods. There were only woods.
>
> The forest houses one kind of logic. There is more than one. You called out names under your breath. You stepped out into fleshy rain.
>
> The constellations were in error. We read the sounds of birds.

The skyline, black against the night blue. The first few pages of the weather wrote a thunderstorm. The eaves were full of leaves. Rain water overflowed the porch. We chomped out portions of late summer, reckless portions of Aurora Borealis.

A thread pulls powder across various landmarks. We walk into the Metro. This is not a pilgrimage.

The English language corresponds with optical illusions. One looks too close sometimes, and words begin to shimmer, flick. A chance occurance, breathes.

There were only woods, north-rolling mountain range a snake across the continent. My mouth full of leaves.

The bed was rich of metal, sleep. I walked into your shoulder.

published in Ottawa by above/ground press
July 2013
a/g subscribers receive a complimentary copy

Christine McNair's work has appeared in sundry places. Her first collection of poetry Conflict was published by BookThug in 2012. Her chapbook notes from a cartywheel was published by AngelHousePress in 2012 and her chapbook pleasantries and other misdemeanours was published by Apt. 9 press in 2013. As a runner-up in the 2013 Battle of the Bards, she has been invited to read at the Toronto International Festival of Authors and was shortlisted for the 2011 Robert Kroetsch Award for Innovative poetry. She works as a book conservator in Ottawa.

The author of more than twenty trade books of poetry, fiction and non-fiction, rob mclennan won the John Newlove Poetry Award in 2010, and was longlisted for the CBC Poetry Prize in 2012. His most recent titles include the poetry collection Songs for little sleep, (Obvious Epiphanies, 2012) and a second novel, missing persons (2009). The Uncertainty Principle: stories, is scheduled to appear in spring 2014. He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com

This is the second chapbook from their collaboration-in-progress, after Prelude: selections from a collaboration (above/ground press, 2012).

Produced for a co-featured reading at the In/Words Reading Series, The Clocktower BrewHouse, (downstairs), 575 Bank Street, Ottawa; 9pm, Wednesday July 31, 2013.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/07/new-from-aboveground-press-laurentian.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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40. Amy King
BEAUTY AND THE BEASTLY PO-BIZ -- PART 1
Mon 15 Jul 2013

I WROTE ABOUT FLARF, CONCEPTUAL WRITING, CAPITALIST MOVES ...

PART 2 = TOMORROW

@ THE RUMPUS -- http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-1/#more-116532

--

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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41. amy king
BEAUTY AND THE BEASTLY PO-BIZ -- PART 1
Mon 15 Jul 2013

PART 2
I WROTE ABOUT FLARF, CONCEPTUAL WRITING, CAPITALIST MOVES ...

PART 2 = TOMORROW

@ THE RUMPUS --Â http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-1/#more-116532

--Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery
(Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

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42. Rob McLennan

the ottawa small press fair, 19th anniversary/autumn 2013 edition: october 12, 2013

Mon 15 Jul 2013

---

span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

autumn 2013 edition
will be happening Saturday, October 12
in room 203 of the Jack Purcell Community Centre
(on Elgin, at 320 Jack Purcell Lane).

contact rob at [redacted] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after our original event, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

General info:
the ottawa small press book fair
noon to 5pm (opens at 11:00 for exhibitors)

admission free to the public.

$20 for exhibitors, full tables
$10 for half-tables
(payable to rob mclennan, c/o 402 McLeod St #3, Ottawa ON K2P 1A6;

send by October 1 if you would like to appear in the exhibitor catalogue.

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send name of press, address, email, web address,

contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the pre-fair reading usually held the night before, info tba! also,

BE AWARE: given that the spring 2013 was the first to reach capacity (forcing me to say no to at least half a dozen exhibitors), the fair can't (unfortunately) fit everyone who wishes to participate. the fair is roughly first-come, first-served, but preference will be given to small publishers over self-published authors (being a "small press fair," after all).

the fair usually contains exhibitors with poetry books, novels,cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, Phafours Press, and others. happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o. questions, [redacted]

free things can be mailed for fair distribution to the same address. we are unable to sell things for folk who can't make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks. for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email.

http://www.smallpressbookfair.blogspot.ca/2013/07/the-ottawa-small-press-fair-19th.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

43. Donald Wellman

Review of Peter O'Leary's Luminous Epinoia

Mon 15 Jul 2013

I've just posted a review of Peter O'Leary's Luminous Epinoia to my site, http://immanentoccasions.blogspot.com/2013/07/peter-oleary-luminous-epinoia.html.

↑ Index

44. Jeffrey Side

The new ebook from Argotist Ebooks is “Commentaries on Bob Cobbing” by Lawrence Upton.

Tue 16 Jul 2013

The new ebook from Argotist Ebooks is â€œCommentaries on Bob Cobbingâ€ by Lawrence Upton.
Description:
â€œCommentaries on Bob Cobbingâ€ gathers 26 pieces of varying length on Bob Cobbing. Written between early 1980 and late 2011, these pieces add up to an informed approach to Cobbing by one who worked with him, often as significant collaborator, over three decades.
Available as a free ebook here:
http://www.argotistonline.co.uk/COMMENTARIES%20ON%20BOB%20COBBING.pdf
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

↑ Index

45. Rob McLennan

Tuesday poem #15 : Sarah Rosenthal,

Tue 16 Jul 2013

Tuesday poem #15 : Sarah Rosenthal : Five Untitled Poems from Lizard

http://www.dusie.blogspot.ca/2013/07/tuesday-poem-15-sarah-rosenthal-five.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

46. Dan Wilcox

Poets in the Park -- Sat. July 20, 7PM: Urayoan Noel & Melissa Tuckey

Tue 16 Jul 2013

Poets in the Park
at the Robert Burns statue

Washington Park, Albany
at Henry Johnson Blvd. & Hudson Ave.

July 20, 7PM
Urayoán Noel
Melissa Tuckey

Free! & open to the public (just like the park)
Bring a chair or blanket to sit on

Rain site: the Social Justice Center, 33 Central Ave.

sponsored by
the Poetry Motel Foundation & the Hudson Valley Writers Guild

for information call [redacted]

↑ Index

47. Donald Wellman
Book Review of The Cranberry Island Series
Tue 16 Jul 2013

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http://www.workingwaterfront.com/articles/The-Cranberry-Island-Series/15444

↑ Index

48. susan maurer
JOSEPHINE BUTLER as prompt
Tue 16 Jul 2013

Playwright Robert Anthony (has had 10 plays produced) said he immediately began writing after finishing JB, as did Prof. Robert Kramer, working on a poetry manuscript. Susan Maurer

↑ Index

49. George Bowering
Re: JOSEPHINE BUTLER as prompt
Tue 16 Jul 2013

MacLeish (sp?) wrote JB. He was the one who finished it.

gb

On Jul 16, 2013, at 12:35 PM, susan maurer wrote:

> *Playwright Robert Anthony (has had 10 plays produced) said he immediately began writing after finishing JB, as did Prof. Robert Kramer, working on a poetry manuscript. Susan Maurer*

↑ Index

50. amy king
BEAUTY AND THE BEASTLY PO-BIZ -- PART 2
Tue 16 Jul 2013

Perloff, once
BROOKS BROTHERS SUITS, MARJORIE PERLOFF + CON-PO:Â

Perloff, once again, hierarchically frames and dismisses the poets Matvei Yankelevich suggests might be part of the avant-garde, â€œâ€¦ you canâ€™t very well oppose the Penguin canon by bringing up the names of what are, outside of the world of small-press and chapbook publishing, wholly unknown poets.â€ I wonder if the poetry of the â€œsmall pressâ€ poet Walt Whitman challenged or opened up the Penguin canon of his day...

PART 2 --Â http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-2/ Â

PART 1 -Â http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-1/

--Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery
(Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

↑ Index

51. Amy King
BEAUTY AND THE BEASTLY PO-BIZ -- PART 2
Tue 16 Jul 2013

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*BROOKS BROTHERS SUITS, MARJORIE PERLOFF + CON-PO: *

Perloff, once again, hierarchically frames and dismisses the poets Matvei Yankelevich suggests might be part of the avant-garde, “… you can’t very well oppose the Penguin canon by bringing up the names of what are, outside of the world of small-press and chapbook publishing, wholly unknown poets.” I wonder if the poetry of the “small press” poet Walt Whitman challenged or opened up the Penguin canon of his day . . .

PART 2 -- http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-2/ <http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-2/>

I’m not out to deny anyone institutional participation or access to resources; rather, I want to call attention to the claim these groups purport to block capitalism while intentionally employing capitalist techniques (i.e. media-style sensationalism to garner notice, sound-bite saturation, prolific self-referencing,

reducing all other modes of subjective expression to exchangeable equivalences, etc.) to achieve and secure status within the capitalist structure.

PART 2 -- http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-2/ <http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-2/>

PART 1 - http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-1/

--

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

52. Camille Martin

Eighteen minimalist poems . . .

Tue 16 Jul 2013

. . . in the latest issue of *The Puritan*:

http://www.puritan-magazine.com/currentissue/Eighteen_Poems_by_Camille_Martin.pdf

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

↑ Index

53. Lewis, Susan
great reading Sunday 7/21 1 PM
Wed 17 Jul 2013

[A Lambda pick!]

Ocellus Reseau: A reading featuring poets from the Other Rooms 1st Print Anthology
Sunday July 21
1 PM
t.b.d. lounge
Greenpoint, Brooklyn
featuring:
Sapphire
Susan Lewis
Alan Gilbert
Melissa Goodrum<https://www.facebook.com/goodrum1?directed_target_id=0>
Dolan Morgan<https://www.facebook.com/profile.php?id=818032&directed_target_id=0>
Sarah Sarai<https://www.facebook.com/sarah.sarai?directed_target_id=0>

& Other Rooms editors Ed Go & Michael Whalen

http://otherroomspress.blogspot.com/
http://www.tbdbrooklyn.com/Pages/default.aspx
http://www.lulu.com/spotlight/ORP<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.lulu.com%2Fspotlight%2FORP&h=8AQE-eISU&s=1>

↑ Index

54. amy king
"Poetry is a deceitful thing. That protects us from eternity."
Wed 17 Jul 2013

"Do you believe this stuff or is it a story? / I believe every fucking word, but it is a story." Amy King, invoking Alice Notley to remind us "Poetry is a deceitful thing. That protects us from eternity."

"Poetry: This Death Is Incomplete" (Part 1 of 2) @Â Boston ReviewÂ - Â https://bostonreview.net/blog/amy-king-poetry-death-incomplete

Â

--Â

"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..." Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (Â http://www.litmuspress.org/iwanttomakeyousafe.htmlÂ)

↑ Index

55. Amy King

"Poetry is a deceitful thing. That protects us from eternity."

Wed 17 Jul 2013

"Do you believe this stuff or is it a story? / I believe every fucking word, but it is a story." Amy King, invoking Alice Notley to remind us "Poetry is a deceitful thing. That protects us from eternity."

"Poetry: This Death Is Incomplete" (Part 1 of 2) @ *Boston Review* - https://bostonreview.net/blog/amy-king-poetry-death-incomplete

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LESS THAN TWO WEEKS TO REGISTER - A FEW SPACES LEFT!

Apostrophe, Odes, Ekphrasis, Oh My!

Dates: August 5-30, 2013

In the course of this workshop, we will look at a the work and lives of a variety of artists such as Leonor Fini, Frida Kahlo, Dorothea Tanning & Remedios Varo, as well as numerous poets like Paul Eluard, Allen Ginsberg, Rachel Eliza Griffiths, Edna St. Vincent Millay & many more, and consider how ekphrasis can extend beyond mere description of the visual arts but may also be combined with address (apostrophe) or incorporate the ode as a means to reflect appreciation of, and concerns from, an artist's work.

http://www.poetrycoop.com/poetry-workshops/apostrophe-odes-ekphrasis-oh-my

--

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index
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56. susan maurer
Re: JOSEPHINE BUTLER as prompt
Thu 18 Jul 2013

I was referring to my recently published JOSEPHINE BUTLER: A POETRY COLLECTION' Phoenix Press International. Sorry for any confusion. Susan H. Maurer

> *Date: Tue, 16 Jul 2013 13:56:35 -0700*
> *From:* [redacted]
> *Subject: Re: JOSEPHINE BUTLER as prompt*
> *To:* [redacted]
>
> *MacLeish (sp?) wrote JB. He was the one who finished it.*
>
> *gb*
>
> *On Jul 16, 2013, at 12:35 PM, susan maurer wrote:*
>
> *Playwright Robert Anthony (has had 10 plays produced) said he immediately began writing after finishing JB, as did Prof. Robert Kramer, working on a poetry manuscript. Susan Maurer*

↑ Index

57. Rob McLennan
above/ground press at twenty; the 2013 list (so far,
Thu 18 Jul 2013

Now that above/ground press is twenty years old, it seems worth reminding people about some of the books that have appeared so far in 2013!

http://www.abovegroundpress.blogspot.ca/

Titles by Rosmarie Waldrop, Jessica Smith, Wanda O'Connor and plenty of others (including recent "poem" broadsides by Pearl Pirie, Sarah Mangold and rob mclennan), and there are further 2013 titles forthcoming from Monty Reid, Rae Armantrout and David Phillips (among others).

Keep an eye out for the twentieth anniversary reading/launch in later August, and the reading/launch of the above/ground press "best of the second decade" anthology through the ottawa international writers festival in October!

2013 titles (all still available);

The Laurentian Book of Movement by Christine McNair and rob mclennan
http://aboveground press.blogspot.ca/2013/07/new-from-aboveground-press-laurentian.html

OTHERWISE SMOOTH, by Rosmarie Waldrop
http://aboveground press.blogspot.ca/2013/07/new-from-aboveground-press-otherwise.html

punchlines, by Aaron Tucker
http://aboveground press.blogspot.ca/2013/05/new-from-aboveground-press-punchlines.html

MNEMOTECHNICS, by Jessica Smith
http://aboveground press.blogspot.ca/2013/05/new-from-aboveground-press.html

GOVERNMENT, by Jason Christie
http://aboveground press.blogspot.ca/2013/05/new-from-aboveground-press-government.html

tether, by Jill Stengel
http://aboveground press.blogspot.ca/2013/04/new-from-aboveground-press-tether-by.html

damascene road passaggio, selections, by Wanda OConnor
http://aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-damascene.html

Two Dutch Poets: Helene Gelens and Erik Lindner
http://aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-two-dutch.html

Trace, by rob mclennan
http://aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-trace-by-rob.html

A Tale of Magicians Who Puffed Up Money that Lost Its Puff, by Kaia Sand
http://aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-tale-of.html

THE COMPLEMENT AND ANTAGONIST OF BLACK (OR, THE DEFINITION OF ALL VISIBLE
WAVELENGTHS), by Amy Dennis
http://aboveground press.blogspot.ca/2013/02/new-from-aboveground-press-complement.html

Twentieth, by Gil McElroy
http://aboveground press.blogspot.ca/2013/02/new-from-aboveground-press-twentieth-by.html

A Little Slash at the Meadow, by Joshua Marie Wilkinson
http://abovegroundpress.blogspot.ca/2013/02/new-from-aboveground-press-little-slash.html

The Double Bind Dictionary, by Helen Hajnoczky
http://abovegroundpress.blogspot.ca/2013/02/new-from-aboveground-press-double-bind.html

Other Brief Discourses, by Abby Paige
http://abovegroundpress.blogspot.ca/2013/01/new-from-aboveground-press-other-brief.html

ZOOM, by Stephen Cain
http://abovegroundpress.blogspot.ca/2013/01/new-from-aboveground-press-zoom-by.html

The Art of Plumbing, by Brecken Hancock
http://abovegroundpress.blogspot.ca/2013/01/new-from-aboveground-press-art-of.html

Scientia, by Jordan Abel
http://abovegroundpress.blogspot.ca/2013/01/new-from-aboveground-press-scientia-by.html

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

and coming this fall: 2014 annual subscriptions!

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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58. Jennifer Karmin
July 20 Book Launch: The Narrow Circle (Chicago)
Thu 18 Jul 2013

A celebration for the
release of
Nathan Hok's poetry collection The Narrow CircleSATURDAY, JULY 20th
7pm at the Book
Cellar
4736 N. Lincoln
Ave -- Chicago, IL

http://www.bookcellarinc.com
Readings by:
*Nate Hoks
*Catherine Theis
*Jennifer Karmin in a live collaboration with Toby Altman & Joel Craig
Â
The Narrow Circle,Â selected as a winner of the National Poetry Series by Dean Young:Â Â
John Ashbery
calledÂ Reveilles, Nathan Hoksâ€™s debut book, a â€œdazzlingâ€ collection and Hoks a poet whose â€œfine gradations of observation turn the reader into a barometer of strong subtleties like those of the weather, that can be minute even as they affect us powerfully.â€Â The poems in Hoksâ€™s new book,Â The Narrow Circle, perform a similar magic.Â In associative lyrics and
fabulist prose, Hoks explores inner and outer experiences.Â The poems frequently focus on the body as a membrane where everything becomes inside-outâ€”where the â€œface disperses with angels of teeth and loam,â€ where â€œsky
comes out of the mouth,â€ where a giant green worm â€œburrows a hole in the head,â€
and where the heart is a vestibule that cannot be closed.Â Suites of pictures within the text further delineate this inward-outward pull, offering visualizations of interior voices and sketches of exterior shadows.

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59. Adam Fieled

Adam Fieled @ Temple University: 2006-2011

Sun 21 Jul 2013

Adam Fieled @ Temple University: 2006-2011 collects re-drafted, revamped seminar pieces first presented during the five years I spent as a University Fellow at Temple University in Philadelphia:

http://free.yudu.com/item/details/1080113/Adam-Fieled---Temple-University--2006-2011

Thanks!
Adam Fieled [redacted]

↑ Index

60. Maynard, James

WNYBAC's Indiegogo Campaign - great perks & a great cause!

Sun 21 Jul 2013

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[http://gallery.mailchimp.com/18afa06692af930f194c20410/images/WNYBACenterLOGO.jpg]<http://wnybookarts.us2.list-manage1.com/track/click?u=18afa06692af930f194c20410&id=e05e578a64&e=1e49ca8117>

[http://gallery.mailchimp.com/18afa06692af930f194c20410/images/woodtype.jpg]<http://wnybookarts.us2.list-manage.com/track/click?u=18afa06692af930f194c20410&id=30b68890e7&e=1e49ca8117>

WNYBAC on our Feet!
An Indiegogo Campaign<http://wnybookarts.us2.list-manage.com/track/click?u=18afa06692af930f194c20410&id=26bb7d05b3&e=1e49ca8117>

The Book Arts Center is in a time of transition, yet it wants to sustain all of its critical programming and outreach efforts. You can help by sponsoring us, even in a small way by contributing to our Indiegogo fundraising campaign<http://wnybookarts.us2.list-manage.com/track/click?u=18afa06692af930f194c20410&id=e3b035b1a1&e=1e49ca8117>. Every dollar donated through this campaign helps facilitate education, keep our studio functioning, and grow our staff and membership. You can be a part of that by contributing, and in return you'll get to take home a part of the Center in the form of a unique handmade print or book straight from our studio. There are so many great things to choose from - for yourself, or as a gift for others.

Click here<http://wnybookarts.us2.list-manage.com/track/click?u=18afa06692af930f194c20410&id=8ac4a7ff4b&e=1e49ca8117> for more information & be sure to watch the amazing 2 minute video put together by Nate Peracciny, it tells our story in a nutshell.

We want to be able to continue teaching after-school programs with at-risk youth, printing diplomas with local Charter schools, running summer camp programs for children and teens, and remain a touchstone for local artists whose work is often marginalized. We know we make a difference, and this is your chance to make a difference too.

WNYBAC is a 501(c)3 not-for-profit organization. As always, your contribution is tax deductible.

We hope you take this opportunity to partner with us, and build a better community here in Western New York and beyond.

All the best,

Your Friends at WNYBAC

Join WNYBAC<http://wnybookarts.us2.list-manage1.com/track/click?u=18afa06692af930f194c20410&id=acc5469924&e=1e49ca8117>
Our programming and events are supported by our membership, donations, and shop sales. We truly appreciate your support! If you're unsure of the status of your membership, write to [redacted]<mailto:[redacted]>
---
www.wnybookarts.org<http://wnybookarts.us2.list-manage.com/track/click?u=18afa06692af930f194c20410&id=2489a6179d&e=1e49ca8117>
https://www.etsy.com/shop/wnybac<http://wnybookarts.us2.list-manage.com/track/click?u=18afa06692af930f194c20410&id=6122e98cd5&e=1e49ca8117>
Western New York Book Arts Center
(Open Wed-Sat 12-6)

468 Washington St.
Buffalo NY 14203

[redacted]

This email was sent to [redacted]
WNY Book Arts Center · 468 Washington Street · Buffalo, New York 14203

[http://cdn-images.mailchimp.com/monkey_rewards/MC_MonkeyReward_15.png]<http://www.mailchimp.com/monkey-rewards/?utm_source=freemium_newsletter&utm_medium=email&utm_campaign=monkey_rewards&aid=18afa06692af930f194c20410&afl=1>

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61. Amy King

The Urn and the Urinal (Poetry Where Death Goes) + The 3rd Annual New York City Poetry Festival

Mon 22 Jul 2013

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*The Urn and the Urinal (Poetry Where Death Goes) *
*
*
*The poet is the priest of the invisible.
– Wallace Stevens*

Into one, the corpse is poured, and through the other, life’s byproducts.

Few caress the corpse, fantasize over inanimate doughy flesh, imagine the corporeal membrane as something other than former Self, as something else, anymore than one wishes to drink urine to discover its taste or consider its other existences. And yet, urine as therapy purports to cleanse, diffuses the

jellyfish sting, and is found on ice in restaurants regularly. It enters the body, and washes over it.

*CONTINUED @ BOSTON REVIEW -
http://www.bostonreview.net/blog/amy-king-urn-and-urinal-poetry-where-death-goes
*

~~~~~~~~~~~~~~~~~~~~~~~~

The 3rd Annual New York City Poetry Festival

Saturday & Sunday, July 27th & 28th, 2013
11am-5pm
Governors Island, Colonel’s Row
For directions to Governors
Island<http://www.govisland.com/html/visit/directions.shtml>
FREE ($10 Suggested Donation)
Featuring Lara Glenum, Cornelius Eady, Dorothea Lasky, Catherine Wagner, CA
Conrad, Paul Legault, Todd Colby, Anne Waldman, Geoffrey Nutter, Andrew Durbin, Miguel Algarin, J. Hope Stein, Bob Holman, Cathy Park Hong, and many many more!
RSVP <https://www.facebook.com/events/288079914661531/> on Facebook
Visit the lineup<http://poetrysocietyny.org/new-york-city-poetry-festival/nycpf-2013/1052-2/>
!

http://poetrysocietyny.org/new-york-city-poetry-festival/nycpf-2013/

--

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index
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62. Donald Wellman
Translating poetry
Mon 22 Jul 2013

Eu-topias 5 now on-line, contains various studies of the subjectivity of the translator as it may affect the act of translation, http://eu-topias.org/numero.php. My article, "The Fractured Surface of Poetry and the Translator's Task" is live at http://eu-topias.org/articulo.php?ref_page=272.

↑ Index

63. William Allegrezza
Find out about Recent Chilean Poetry with a new anthology!
Mon 22 Jul 2013

Check out this new book!

*The Alteration of Silence: Recent Chilean Poetry<http://www.lavenderink.org/content/catalog/185>
*

Galo Ghigliotto / William Allegrezza, Editors

ISBN 978-1935084167
330 pages: $26.95
August, 2013

http://www.lavenderink.org/content/catalog/185

This book has taken years to put together, and it is part of a cross-cultural project that was published in Chile two years ago. But beyond that, it is a great way to get a feel for current poetry in Chile and through Chile, Latin America. Go buy it right now! Tell your friends to buy it! Tell your libraries to buy it!

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64. Francesco Levato
Charles Bernstein class at Chicago School of POetics
Mon 22 Jul 2013

Registration for CSoP's Master Class with Charles Bernstein is open.

Study with poet Charles Bernstein in a Master Class at the Chicago School of Poetics. This one-day online class offers an intimate environment within which to work with one of the key figures of contemporary poetry.

Date: October 19th, 2013
Time: 1-4 p.m. Central Time

Only 9 seats remaining.

For more information:
http://www.chicagoschoolofpoetics.com/master-class-charles-bernstein/

--

Francesco Levato
Director, Chicago School of Poetics

http://www.francescolevato.com
http://www.chicagoschoolofpoetics.com

↑ Index

65. Jonathan Penton
New York: NOW! Colorado: &NOW!
Tue 23 Jul 2013

Hello wonderful people,

Some /Unlikely/ peeps, including Marc Vincenz (author of the /Unlikely /Book /Gods of a Ransacked Century/), Susan Lewis, and myself will be reading at:

Brooklyn LaunchPad
with Marc Vincenz, Yuriy Tarnawsky, Lysette Simmons, Jonathan Penton, Susan Lewis, Dana Golin, Jeff Davis, and Alexander Cigale
Wednesday, July 31st, 8pm
721 Franklin Ave. at Park Pl.
open mic to follow, $5 suggested donation

and in Manhattan at:

Saturn Series Poetry at Revival Bar
with Alexei Tsvetkov, Marc Vincenz, Susan Lewis, and Jonathan Penton
Monday, August 5th, 8pm
129 E. 15th St.
integrated with the Saturn Series Open Mic. Sign-up at 7:45, $3 suggested donation

Check out the /Unlikely /Blog at http://www.unlikelystories.org/blog/ for more details!

/Unlikely/ will also be traveling to Colorado for the &NOW Festival, September 26th through 28th. We'll be hosting a multimedia reading and happening at the Mercury Café in Denver on the evening of Friday, Sept. 27th. Then on the afternoon of Saturday, Sept. 28th, we'll release two new /Unlikely/ Books: /We'll See Who Seduces Whom/ by David Aronson and Tom Bradley and /pleth/ by j/j hastain and Marthe Reed! /Unlikely/ staffers Willis Gordon, Frankie Metro,

Lindsey Thomas and myself are all planning to be there, along with excellent /Unlikely/ peeps like Tom Bradley, Michael Harold, j/j hastain, Marthe Reed, Jeffrey Spahr-Summers and Marc Vincenz!

Catch you soon! Or catch us virtually: our next issue is slated for approximately August 1st!

--
Jonathan Penton
http://www.UnlikelyStories.org/

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66. Rob McLennan
Tuesday poem #16 : Kathryn MacLeod
Tue 23 Jul 2013

Tuesday poem #16 : Kathryn MacLeod : New Year

http://www.dusie.blogspot.ca/2013/07/tuesday-poem-16-kathryn-macleod-new-year.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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67. Larissa Shmailo
Brilliant review of Twenty-first Century Russian Poetry, a new anthology
Wed 24 Jul 2013

Dear Friends:

Below please find a link to a glowing review of the new online anthology I edited, Twenty-first Century Russian Poetry, in Russia Beyond the Headlines (circulation 32 million)

http://rbth.ru/arts/2013/07/23/fifty_russian_poets_unveiled_in_online_anthology_28317.html

Here is the URL of the anthology:

http://bigbridge.org/BB17/poetry/twentyfirstcenturyrussianpoetry/twenty-first-century-russian-poetry-contents.html

I hope to see you Sunday at The New York City Poetry Festival: (for more info, click here: http://coldfrontmag.com/poetry-festival-preview-the-feminist-poets-in-low-cut-blouses).

Kind regards,
Larissa

Larissa Shmailo
www.larissashmailo.com
www.linkedin.com/in/larissashmailo
www.facebook.com/LarissaShmailo

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68. Pam Brown
recently on the deletions
Wed 24 Jul 2013

Recent blog posts:

Westernity
Brutti Ma Buoni
Twenty-five to Twelve
Karen Green's concise book of recondite yet candid...

http://thedeletions.blogspot.com.au/

_____

blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

_____

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69. Jeffrey Side
"Kenneth Goldsmith, or The Art of Being Talked About" by Robert Archambeau
Wed 24 Jul 2013

â€œKenneth Goldsmith, or The Art of Being Talked Aboutâ€ by Robert Archambeau

http://samizdatblog.blogspot.co.uk/2011/04/kenneth-goldsmith-or-art-of-being.html

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70. Jessica Beard

CFP: Dickinson Electronic Archives 2 Volume 3

Wed 24 Jul 2013

DEA2: CALL FOR PROPOSALS FOR VOLUME 3 (2014)
Emily Dickinsonâ€™s Reading Culture

â€œFor Poetsâ€I have Keatsâ€and Mr and Mrs Browning. For Prose â€ Mr Ruskin â€ Sir Thomas Browne â€

and the Revelations.â€
â€”Letter to T. W. Higginson, 25 April 1862

Why should we care what Emily Dickinson really read or about her relationship to reading, books, and

authors? In Thomas Wentworth Higginsonâ€™s Atlantic article for â€œyoung contributorsâ€â€”the article that

prompted Dickinsonâ€™s account of her reading, oftâ€cited, and her subsequent correspondence with

Higginsonâ€”he noted: â€œFor purposes of illustration and elucidation, and even for amplitude of

vocabulary, wealth of accumulated materials is essential; and whether this wealth be won by reading or

by experience makes no great difference.â€ For Dickinson, separated by location, situation, and

temperament from the â€œwealth ofâ€¦ experienceâ€ that presumably characterized the lives of many

professional writers, this counsel must have seemed pure balm. If she could write from the â€œwealthâ€¦

won by reading,â€ then, as a dedicated reader, she would be on firm ground. Emily Dickinsonâ€™s reading

provided a vital foundation for her writing.

Dickinsonâ€™s reading is also significant on its own merits, however, as a practice that connected her

directly and powerfully to a community of readers on both sides of the Atlantic. Dickinsonâ€™s reading has

been on the critical agenda since 1966, when Jack Capps published Emily Dickinsonâ€™s Reading, 1836â€

1886; it was next taken up by Carlton Lowenberg in Emily Dickinsonâ€™s Textbooks (1986). Both Capps and

Lowenberg were engaged bibliographers, documenting the worlds of books that Dickinson inhabited at

home and at school. But as the idea of Dickinsonâ€™s circle has evolved, so has the idea of her reading

culture. The recognition of readingâ€™s role in Dickinsonâ€™s writing has led to an explosion of critical interest

in this topic, as exemplified by the special issue on reading in the Emily Dickinson Journal (2010). As

scholarship on nineteenthâ€century reading practices, libraries, and book history has grown, a

reconsideration of Dickinson as a reading writer and a reader is timely.

Volume Three of the Dickinson Electronic Archives 2 will focus on Emily Dickinsonâ€™s reading culture. We

invite proposals for works that examine topics such as:

the circulation of works in manuscript and other informal patterns of reading and reception;

the origins, development, and use of the Dickinson family libraries; reading in Amherst town and at Amherst College; transâ€Atlantic publishersâ€™ adaptations to a changing marketplace; intersections between women writers and readers; periodicals and subscribers in the midâ€ to late nineteenth century; the response to particular books or periodicals among members of Dickinsonâ€™s circle.

Contributions may take the form of essays, bibliographies, timelines, games, posters, or other genres,

but should contain visual elements. Visual elements, in addition to appearing within their native

contributions, will be assembled into a collective exhibition at the core of the volume.

About the DEA 2:

The *Dickinson Electronic Archives 2* is a scholarly resource showcasing the possibility of interdisciplinary and collaborative research and exploring the potential of the digital environment to reveal new interpretive material, cultural, historical, and theoretical contexts. In doing so, the DEA2 opens a space of knowledge exchange for a networked world of scholars, students, and

readers by offering a series of exhibitions on subjects of keen interest to readers of Emily Dickinson. Each exhibition will offer spaces for commentary that are of different sorts. At present the *DEA2* offers a *discussion forum*, a space like that patrons inhabit as they walk through and talk about an exhibition, a space like that moviegoers inhabit when they stop for a nightcap or late night snack and discuss the movie just viewed. The *DEA2* also offers *Essays and Other Writings * for every exhibition we offer.

The deadline for proposals is September 15, 2013. Please send proposals of 500â€1000 words, with your contact information, by email attachment to the volume editor. Contributors whose proposals are

accepted will be notified by November 1, 2013. Final contributions will be due March 31, 2014. The

volume will be released in July 2014.

Send questions and proposals to:

Gabrielle Dean, PhD
[redacted]
Curator of Literary Rare Books & Manuscripts
Johns Hopkins University
3400 North Charles Street
Baltimore MD 21218

--
****

Jessica Beard
Doctoral Candidate
UCSC Department of Literature

http://www.emilydickinson.org/
http://uchumanitiesforum.org/

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71. David Kirschenbaum
8/2-5: BoogFest Program Online
Thu 25 Jul 2013

Hi,

Beginning next Fri., Aug. 2 through Mon. Aug. 5, we'll be celebrating Boog's 22nd anniversary by putting on the seventh annual Welcome to Boog City poetry, music, and theater festival. It will feature 71 poets, 19 musical acts, 10 tabling small presses, 8 poets theater plays, 3 political talks, 2 poets in

conversation with one another, 1 d.a. levy lives visiting press, 1 poetry workshop, and 1 small press publishing panel over the four days.

You can view the web-only color pdf version of Boog Cityâ€™s Welcome to Boog City program issue here:

http://boogcity.com/boogpdfs/bc82.pdf

replete with:

*the full schedule illustrated with performer pics

*music editor J.J. Hayes on festival performers Bird To Prey and Richard Ringer

*Richard Ringer on Major Matt Mason USA's Me Me Me album, 15 years later

*our poetry editor Buck Downs brings us new work from fest performers Becca Klaver, Megan McShea, and Mike Topp.

And online only bonus content

*poems from fest performers Toby Altman, Suzanne Mercury, and Joseph Young

*Atlantic Yards Report editor Norman Oder brings us up to date on where the Atlantic Yards Project stands in the wake of The Barclay Center.

*Small press editor Kimberly Ann Southwick interviews Adam Robinson, editor of d.a. levy lives visiting press, Baltimore's Publishing Genius Press

Thanks to Jonathan Allen for the festival's logo; and for bookings and recommendations from our new music editor J.J. Hayes; and poet recommendations from Jonathan Allen, Emily Brandt, Lee Ann Brown, Sommer Browning, Christophe Casamassima, Todd Colby, Shanna Compton, Alex Cuff, Richard Deming, Thomas Devaney, Ted Dodson, Claire Donato, Buck Downs, Laura Elrick, Ed Friedman, Laura Henriksen, Bridget Madden, Elinor Nauen, Brett Price, Kathryn Pringle, Lauren Russell, Evie Shockley, Alan Semerdjian, Jessica Smith, Kimberly Ann Southwick, J. Hope Stein, Nicole Wallace, Lewis Warsh, Dan Wilcox, and Ian Wilder; and for the speakers Eliot Katz, Scott MX Turner, and Mr. Wilder. And thanks to Kimberly Ann Southwick for organizing this year's panel.

Among the festival highlights are:

â€”our d.a. levy lives series kicks off its 11th season devoting a night to Baltimore's Publishing Genius Press;

â€”Our 43rd Classic Album Live show is Major Matt Mason USA's Me Me Me, performed live by 9 local musical acts for its 15th anniversary;

â€”Plus Major Matt himself, in from Kansas, with a solo set of new material;

â€”Our 10th annual small, small press fair, with exhibits from 10 small presses, and readings by their authors;

â€”Small Presses: The Book as an Object, a panel curated and moderated by Kimberly Ann Southwick

â€”Our BoogWork series, featuring poet Amy King reading and then giving the gathered a poetry workshop;

â€”and our Fourth Poets' Theater night, featuring 8 short plays.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

P.S. And you can see the whole schedule and the snazzy logo here:

https://www.facebook.com/events/599203136796999/

P.S. Physical copies of this issue, Boog City 82, will be available this Friday to the below drop spots.

MANHATTAN

East Village Sunshine Theater * 143 E. Houston St. (bet. 1st & 2nd Avenues) Bluestockings * 172 Allen St. (bet. Stanton & Rivington sts.) Pianos * 158 Ludlow St. (bet. Stanton and Rivington sts.) Living Room * 154 Ludlow St. (bet. Stanton and Rivington sts.) Cake Shop * 152 Ludlow St. (bet. Stanton and Rivington sts.) Think Coffee * 1 Bleecker St. (@ Bowery) Trash and Vaudeville (upstairs) * 4 St. Markâ€™s Pl. (bet. 2nd & 3rd aves.) Anthology Film Archives * 32 Second Ave. (bet. 1st & 2nd sts.) Sidewalk CafÃ© * 94 Avenue A (bet. 6th & 7th sts.) Nuyorican Poets CafÃ© * 236 E. 3rd St. (bet. Avenues B & C) Lakeside Lounge * 162 Avenue B (bet. 10th & 11th sts.) St. Markâ€™s Books * 31 Third Ave. (bet. St. Markâ€™s Pl. & 9th St.) St. Markâ€™s Church * 131 E.10th St. (bet. 2nd & 3rd aves.)

Lower Manhattan Acme Underground * 9 Great Jones St. (bet. Broadway & Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor places) Other Music * 15 E. 4th St. (bet. Broadway & Lafayette St.) Angelika Film Center * 18 W. Houston St. (bet. Broadway & Mercer St.) Think Coffee * 248 Mercer St. (bet. W. 4th and W. 3rd sts.) Mercer Street Books * 206 Mercer St. (bet. Bleecker & Houston sts.) Housing Works Cafe * 126 Crosby St. (bet. E.

Houston & Prince sts.) McNally Jackson * 52 Prince St. (bet. Mulberry & Lafayette sts.) Hotel Chelsea * 222 W. 23rd St. (bet. 7th & 8th aves.)

BROOKLYN

Greenpoint Matchless * 557 Manhattan Ave. (bet. Nassau and Driggs aves.) Enid's * 560 Manhattan Ave. (bet. Nassau and Driggs aves.) Thai CafÃ© * 925 Manhattan Ave. (bet. Kent St. & Greenpoint Ave.) Champion Coffee * 1108 Manhattan Ave. (bet. Clay & DuPont sts.)

Williamsburg
Sideshow Gallery * 319 Bedford Ave. (bet. S.2nd & S.3rd sts.)
Supercore CafÃ© * 305 Bedford Ave. (bet. S.1st & S.2nd sts.)
Spoonbill & Sugartown * 218 Bedford Ave. (bet. N.4th & N.5th sts.)
Public Assembly * 70 North 6th St. (bet. Wythe & Kent aves.) 50
Bliss CafÃ© * 191 Bedford Ave. (bet. N.6th & N.7th sts.)
Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 44 Berry St. (bet. N.11th & N.12th sts.)

Prospect Heights
Unnameable Books * 600 Vanderbilt Ave. (bet. Prospect Place/St. Marks Avenue)

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Belladonna* * http://www.belladonnaseries.org/

BlazeVOX * http://blazevox.org/

Buck Downs Books * http://www.buckdowns.com

Litmus Press * http://www.litmuspress.org/

Kale Records * http://kalerecords.com/

Knives Forks and Spoons Press * http://www.knivesforksandspoonspress.co.uk/

Live Mag! * http://www.livemagnyc.com/

New Sins Press â€¢ http://www.newsinspress.com/New_Sins_Press.html

Other Rooms Press * http://www.otherroomspress.blogspot.com/

Staging Ground Mag * www.staginggroundmag.com

Unbearable Books/Autonomedia * http://www.autonomedia.org/

Vanitas magazine * http://www.vanitasmagazine.net/

To advertise in Boog City, see our ad rate card:
http://boogcity.com/adrates.pdf

Advertising or donation inquiries can also be directed to
[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

Want to write a review, be reviewed, or be featured
in Boogâ€™s art, libraries, music, printed matter, or small press
sections? Email:
art editor Jonathan Allen [redacted]
libraries editor Jessica Smith [redacted]
music editor J.J. Hayes [redacted]
printed matter editor Amy King [redacted]
small press co-editors Chris and Jenn McCreary [redacted]

Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with â€œMy Name Submissionâ€ in the subject line and as the name of the file, ie: Walt Whitman Submission.

7th Annual

Welcome to Boog City festival
4 Days of Poetry, Music, and Theater

FRIDAY AUGUST 2, 6:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Prospect Heights, Brooklyn

6:00 p.m. Timothy Donnelly
6:10 p.m. Montana Ray
6:20 p.m. Morgan Parker
6:30 p.m. Kristi Maxwell
6:45 p.m. Nathan Schneider,
co-editor, Waging Nonviolence,
Speaking on Occupy
6:55 p.m. Richard Ringer-music

7:25 p.m. Break

7:35 p.m. Greg Fuchs
7:45 p.m. Marina Blitshteyn

7:55 p.m. Sarah Jeanne Peters
8:10 p.m. Poetry Talk Talkâ€”Buck Downs reading and in conversation w/ Greg Fuchs
9:00 p.m. Soul Candy-music

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

SATURDAY AUGUST 3, 11:00 A.M.

Unnameable Books

10th Annual Small, Small Press Fair, Day 1

11:00 a.m. Fair starts,
11:30 a.m. (G)IRL, Belladonna*
11:40 a.m. Danforth Prince,
Blood Moon Productions
11:50 a.m. Buck Downs, Buck Downs Books
12:00 p.m. Jeff Wright, Live Mag! & Spuyten Duyvil
12:10 p.m. melissa christine goodrum, Other Rooms Press
12:20 p.m Tantra-zawadi, Poets Wear Prada
12:30 p.m. Paolo Javier, Staging Ground Mag
12:40 p.m. Lydia Cortes and Mike McDonough, Straw Gate Books
12:50 p.m. Bonny Finberg, The Unbearables
1:00 p.m. Yuko Otomo
1:10 p.m. Ron Kolm
1:20 p.m. Steve Dalachinsky
1:30 p.m. Thurston Moore
1:45 p.m. The Tet Offensive-music

2:15 p.m. Break

BoogWork-Keckler, King, Melnick
2:25 p.m. Joseph Keckler-music
2:35 p.m. Amy King-reading
2:50 p.m. Amy King-workshop
3:05 p.m. Lynn Melnick-reading
3:15 p.m. Amy King-workshop
3:30 p.m. Joseph Keckler-music

3:40 p.m. Joe Krausman
3:55 p.m. Margaret Bashaar
4:10 p.m. Paige Taggart
4:20 p.m. Jenny Johnson
4:35 p.m. Sampson Starkweather

4:45 p.m. Phoebe Blue and the
Make Baleaves-music

5:15 p.m. Break

5:25 p.m. Suzanne Mercury
5:40 p.m. Lindsey Boldt
5:55 p.m. Steve Orth
6:10 p.m. Leopoldine Core
6:20 p.m. Dan Owen
6:30 p.m. Maribeth Theroux
6:40 p.m. Becca Klaver
6:50 p.m. Tony Iantosca
7:00 p.m. Larissa Shmailo
7:10 p.m. Mark Gurarie
7:25 p.m. Mark Statman
7:35 p.m. Cannonball Statman-music

SUNDAY AUGUST 4, 11:00 A.M.

Unnameable Books

10th Annual Small, Small Press Fair, Day 2

11:00 a.m. Amelia Bentley
11:15 a.m. Kimberly Ann Southwick
11:30 a.m. Paul Siegell
11:45 a.m. Melanie Neilson
11:55 a.m. Thomas Devaney
12:10 p.m. Phoebe Novak-music
12:40 p.m. Christophe Casamassima
12:55 p.m. S.M. Stone
1:10 p.m. Tony Mancus
1:25 p.m. Toby Altman
1:40 p.m. Norman Oder, editor Atlantic Yards Report, Speaking on Atlantic Yards
1:50 p.m. Bird To Prey-music

2:20 p..m. Small Presses: The Book as an Object,
curated and moderated by Kimberly Ann Southwick, featuring:

Damask Press (Philadelphia, Brooklyn and Chicago),
Toby Altman, co-founder
Monk Books, Bianca Stone, co-editor
Stonecutter Journal (Brooklyn),
Katie Raissian, editor-in-chief

Summer BF Press (Oakland),
Lindsey Boldt and Steve Orth, co-editors

SUNDAY AUGUST 4, 5:30 P.M.

Sidewalk CafÃ©
94 Avenue A.
NYC

$5 suggested

4th Boog Poets Theater, featuring:

5:30 p.m. Radomir Luza, The Blood Will Murder Roses
5:45 p.m. Robert Kerr, This The Word
6:00 p.m. Ken Taylor, 24 Hour Donut
6:15 p.m. Jeff Wright, Clubhouse on East 13th
6:30 p.m. Lindsey Boldt and Steve Orth, The Reading
6:45 p.m. Magus Magnus, Antigone Idyll, from Idylls for a Bare Stage
7:00 p.m. Ed Berrigan and Jess Fiorini, A Place for Them
7:15 p.m. Jesse Glass, Poetic Fictions: A New Age Dawns At Longshoremanâ€™s Hall,

San Francisco, June 11, 1964!

7:30 p.m. Just before the AntiFolk Festivalâ€™s formal Kickoff the next day,

get a taste of whatâ€™s to come:

Boogâ€™s Classic Albums Live presents,
for its 15th Anniversary,

Major Matt Mason USAâ€™s Me Me Me

Kung Fu Crimewave
â€”Mr Softie â€”Budapest â€”Rockstar

Steve Espinola and Preston Spurlock
â€”The Ballad Of Danny Scheer â€”Inside Of You

Jonathan Berger
â€”Black Hole

Dan & Rachel
â€”I Know You Know â€”Rose Paned Glasses

Todd Carlstrom and the Clamour
â€”Price Is Right â€”Apple Sauce â€”Iâ€™m Sorry

Justin Remer
â€”Goodbye Southern Death Swing â€”Kicker

Casey Holford
â€”Krooklyn

Trouble Dolls .5
â€”Waitress Song

Major Matt Mason USA
â€”Plutonium

9:30 p.m. Major Matt Mason USA â€”Solo Set

Directions: A/B/C/D/E/F/V to W. 4th St.
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at East 6th Street

MONDAY AUGUST 5, 6:00 P.M.

Unnameable Books

6:00 p.m. Alan S. Kleiman
6:10 p.m. Sarah Anne Wallen
6:20 p.m. Charity Coleman
6:30 p.m. Adam Robinson
6:45 p.m. Jaclyn Lovell
6:55 p.m. Ray DeJesÃºs
7:05 p.m. May Boeve, executive director and co-founder 350.org,

Speaking on Climate Change
7:15 p.m. Bran, Don & Dixiebop-music

7:45 p.m. Break

8:00 p.m. d.a. levy lives: celebrating the renegade press,

season 11 kick-off:

Publishing Genius Press (Baltimore)
Adam Robinson, editor

Readers
Stephanie Barber
Polly Bresnick
Melissa Broder
Megan McShea
Edward Mullany
Mel Nichols
Matthew Savoca

Mike Topp
John Dermot Woods
Joseph Young

Music
Mel Nichols

Welcome to Boog City 7 Bios and Websites

Classic Albums Live presents,
for its 15th Anniversary,
Major Matt Mason USAâ€™s Me Me Me

**Jonathan Berger http://jonberger.com http://olivejuicemusic.com/artists/jonathan-berger Jonathan Berger first heard Major Matt Mason USA perform in 1994. He drove MMM to an Albany Borders Books in 1996. He took Nan Turner to her first MMM show in 1999 and published his column in AntiMatters around the same time. Jonathan Berger was at the first Schwervon! show, the first Kansas State Flower show, and the first show where Major Matt Mason stood up to perform. Jonathan Berger has recorded for Olive Juice Music and cat-sat for Gummo. Occasionally, he writes (Berger, that is).

**Dan and Rachel http://danandrachel.com/ http://kalerecords.com/ Twisted love-rock duo Dan and Rachel has a wild song collection that ranges from loud dance beats to soft folk tunes, from hilarious commentaries to old-school love songs. Their live performances run the gamut of human emotion, with songs about bananas, love, social ills, and zombies. Audiences are quick to join in the chorus of â€œtheir classic rapid-fire history of the banana.â€ (American Songwriter)

Since 2009 they have toured over a dozen countries, playing internationally acclaimed venues including Webster Hall (NYC), El Lokal (ZÃ¼rich), and the Reeperbahn Festival (Hamburg). They made their first album, Damn Monsters!, in 2011.

Their second album, Plus One, was released in 2012 on Kale Records. Dan and Rachel also write songs for the Bushwick Book Club. They live and grow food in Bedford-Stuyvesant, Brooklyn.

**Steve Espinola and Preston Spurlock http://paleophone.net/ Steve Espinola is a mostly-piano-playing singer-songwriter, though he deviates to other instruments. As of late, he is running a boutique artisanal record cutting service specializing in unique "Mixtape" LPs, Program, and order one for your beloved hipster. His music has been described as a â€œFats-Waller-shares-a-cigarette-

with-Brian-Wilson- while-Marianne-Moore-buys-insurance-from-Wallace-Stevens-and-Isabella- Rossellini-eyes-Stanley-Tucci-in-Big-Night sort of hybrid.â€

Preston Spurlock is a South Florida-based cartoonist, animator, and musician currently living in Brooklyn. He first started playing the Sidewalk Cafe in 2005.

**Casey Holford http://www.caseyholford.bandcamp.com http://www.framedfractions.com http://www.Facebook.com/GoldenRuleStudio Casey Holford is a Massachusetts-born, Ditmas Park, Brooklyn resident who has spent the last 12 years playing and recording and listening to as much music as possible. He's been in a number of bands with funny names, like Urban Barnyard and Art Sorority for Girls, and he has recorded several solo albums and EPs. He produces records for songwriters from his attic studio Golden Rule. He is also an ardent amateur photographer, with a small army of weird old film cameras and a penchant for soaking his negatives in bourbon.

**Kung Fu Crimewave http://www.kungfucrimewave.bandcamp.com Siblings, Luke, Joanna, and Neil Kelly along with Preston Spurlock and Matt Colbourn make up the band Kung Fu Crimewave. Rocking New York City since 2007 they have become known for their energetic live shows and whimsically up beat post apocalyptic songs.

**Major Matt Mason USA http://www.olivejuicemusic.com/blogs/mmm Major Matt Mason USA is the name for songwriter/sound producer Matt Rothâ€™s solo music project. Inspired by the homemade tapes of Daniel Johnston and the writings of Raymond Carver, MMMâ€™s first recordings appeared in self made cassette format around 1994. He as since released 5 full length albums (on CD and CDR) and two 7â€ singles on Olive Juice Music. 3 of these albums have also been released in the UK on Teenage Fan Club drummer Francis MacDonaldâ€™s, Glasgow based, label Shoeshine Records. MMM's music is riddled with influences that range from the paired down songwriting of early Bob Dylan and Neil Young to the more aggressive elements of The Velvet Underground and Yo La Tengo. Matt is also a member of the bands Schwervon and Kansas State Flower. The DIY spirit is a big part of MMMâ€™s art and lifestyle as he continues to carve a niche for himself and others in the ever evolving stew of contemporary American Folk Music.

**Justin Remer http://elasticnonoband.bandcamp.com/ Justin Remer is a filmmaker, singer-songwriter, and former leader of Elastic No-No Band (once dubbed "the NYC Antifolk scene's answer to Zappa & the Mothers of Invention"). He writes songs about Klaus Kinski, manboobs, and cheese fries. Also, he writes songs about love and sex and pain and stuff. The Elastic No-No Band back-catalogue is available at the above url.

**Todd Carlstrom and the Clamour http://www.reverbnation.com/toddcarlstromandtheclamour http://www.youtube.com/watch?v=TPRP5XwzGtI Todd Carlstrom and the Clamour are an occasional guts-n-glory rock band with a http://www.reverbnation.com/toddcarlstromandtheclamourrotating cast. So rotating, in fact, that Todd will tell you who's playing tonight when we get onstage. The band started when sessions were ending for Todd's Major Matt-produced album, Gold on the Map. What started as a recording experiment (Todd playing all the instruments and writing many of the songs on the spot) had yielded some good loud results, so he put together a group to play them live. And thus, the Clamour.

**Trouble Dolls .5 â€”Waitress Song http://www.troubledolls.tumblr.com www.29HourMusicPeople.bandcamp.com Harmonizing since 2001, Cheri and Pam are the femme half of the pop group The Trouble Dolls. They are also members of the record-in-a- weekend-club music collective 29 Hour Music People, whose latest release â€œSummer Musicâ€ just hit the wireless waves July 18. By day, Cheri does graphic design-y things, and Pam does science-y things and entertains notions of quitting grad school. They are thrilled to be performing a song for the Major Matt Mason/Me Me Me Tribute night. Pam built up her guitar-finger-callouses just for this song, and Cheri has created a patch for her synth called â€œMajor Mattolodionâ€. Rock on!

Poets Theater

Ed Berrigan and Jess Fiorini, A Place for Them A Place for Them is a short play about predatory relationships within the boundaries of civilized behavior. It was somewhat inspired by an uncredited phrase on a billboard in Crown Heights: Welcome to the new paradise. You, a lonely wildcat.

Edmund Berrigan is the author of two books of poetry, Disarming Matter (Owl Press) and Glad Stone Children (farfalla press/McMillan & Parrish), and a memoir, Can It! (Letter Machine Editions). He is editor of The Selected Poems of Steve Carey (Sub Press), and is co- editor, with Anselm Berrigan and Alice Notley, of The Collected Poems of Ted Berrigan and The Selected Poems of Ted Berrigan (both University of California Press). He is an editor of Vlak magazine and Brawling Pigeon, and is on the editorial board of Lungfull!. He has received three grants from the Fund for Poetry, and was named a NYFA Fellow in poetry in 2009.

Jessica Fiorini is the author of chapbooks, Sea Monster at Night (Goodbye Better), Light Suite (Pudding House Press), and Take It Personal (forthcoming from Lame House Press). New poems have appeared in Lungfull!, The Brooklyn

Rail, The Poetry Project Newsletter, and Vlak. She lives in Prospect Lefferts Gardens, Brooklyn and makes video games.

**Jesse Glass, Poetic Fictions: A New Age Dawns at Longshoremanâ€™s Hall, San Francisco, June 11, 1964! http://writing.upenn.edu/pennsound/x/Glass.php Is a L=A=N=G=U=A=G=E-inspired investigation of the rhetoric of a seminal moment in American Poetics. Actors: Joe Elliot, Magus Magnus, Robert Thompson, Adam Tobin Jesse Glass has lived in Japan for over 21 years. His books include The Passion of Phineas Gage (West House Books/Ahadada Books), Lost Poet; Four Plays (BlazeVox [books]), Babes of the Abyss Become Friendly (New Sins Press) and Black-Out in My Left Eye (A Mem/text) (Knives Forks and Spoons Press). His work can be found at Penn Sound and Ubu-Web and in The Golden Handcuffs Review, among others. He started the on-line magazine Ekleksographia.

Joe Elliot teaches high school English in Brooklyn, where he lives with his wife, Anne Noonan, and their three boys. Granary Books published If It Rained Here, a collaboration with artist Julie Harrison. Faux Press published his long poem, 101 Designs for The World Trade Center. In 2006, a collection of his work, Opposable Thumb, was published by subpress, and in 2010 Lunar Chandelier Press brought out Homework.

Robert Thompson: Present in Brooklyn since 1983; past in Milwaukee 1970-1983; past in Indianapolis 1963-1970; past in Milford, Connecticut 1958-63, beginning in New Haven 1958. Wrote a chapbook called A Pear Treeâ€™s Winter (Intuflo/Groundwater Press) and a book- book called City of Waterâ€ (ahadada books). Wrote a dissertation on James Schuyler. Had a suite of poems set to music by Gerald Busby and performed in Carnegie recital hall. Long pause. Many years teaching college English.

Adam Tobin owns and operates Unnameable Books, a new and used bookstore in Brooklyn. His Any Group Can Claim Responsibility is available from Mondo Bummer Press.

(Magus Magnus, see today, 6:45 p.m.)

**Robert Kerr, This The Word
http://www.robertkerr.net/
Actresses: Allison Siko, Jessica Vera
So much depends on the word that over and over was yesterday said. Two individuals meet behind the warehouse and struggle with the indeterminacy of language as they try to remember what that word was.

Robert Kerr's produced plays include The End of the Road, The Potato Creek Chair of Death, and The Sticky-Fingered FiancÃ©e. Kingdom Gone was translated into Russian for a Lark Play Development Center program and

received readings in Moscow (Lyubimovka Festival), Yekaterinberg and Perm in September 2011. End Times, The End of the Road, The Living Section, Meet Uncle Casper, and Kingdom Gone have been developed at the Great Plains Theatre Conference, the Lark, The Actors Studio, Playwrights Horizons, The Seven Devils Playwrights Conference, and The Oâ€™Neill Playwrights Conference. He was a founding member of Bedlam Theatre in Minneapolis.

Allison Siko is an NYC actress best known (so far) as "Kathleen Stabler" on NBC's Law & Order: SVU. Film: "Heather" SPEAK. Theatre: "Amiga Gringa/Beauty" In The Blood, "Van's Sister" Dog Sees God. At this year's Seven Devils Playwrights Conference she helped develop the character of â€œMiaâ€ in Lee Blessing's For the Loyal, â€œJennyâ€ in AP Andrew's Burning Barn, and â€œEmâ€ in SL Daniels' Emerald's First Life. Allison received her B.F.A. in acting from Rutgers University, and is a proud member of SAG-AFTRA and AEA. For more information go to imdb.me/AllisonSiko or follow her on Twitter @AllisonSiko

Jessica Vera was recently seen with Randy Graff in a Primary Stages reading of Stephen Brownâ€™s Welcome Home. Stage credits include The True History of the Tragic Life and Triumphant Death of Julia Pastrana (Amphibian Stage, Ft. Worth, Texas; named the top play of 2012 by The Fort Worth Star Telegram), The Victim (Midtown International Theater Festival), Green River (New School Guest Artist, World Premiere), and The C Zone (Manhattan Rep). Web Series: Deathâ€™s Door and the soon to be released female buddy-comedy, Scout & Maggie. http://www.jessicavera.net/

**Radomir Luza, The Blood Will Murder Roses Two lovers descend into madness, but only one knows it. Radomir Vojtech Luza's love of art and politics comes from his Czech parents. His father, Radomir Sr., fought in the Czech Underground during WWII. Radomir's grandfather, Vojtech Luza, an Army General and leader of the Resistance, was murdered by the Nazis in 1944. Luza's mother, Libuse Podhraska, studied at the National Dramatic Conservatory where she loved performing the works of William Shakespeare and the Greek playwrights, until Adolf Hitler closed the school down in 1943.

Born in Vienna, Austria, Luza is currently the Poet Laureate of North Hollywood, Calif. Last December a poem of his was nominated for a Pushcart Prize. As a poet, actor, playwright, and comedian, Luza is the author of 24 books, 14 of which are collections of poetry, and eight plays.

This is the second straight year that The Blood Will Murder Roses has appeared in the Boog Poets Theater Night, this time in an entirely rewritten form. He has also had his plays Curious Tumor, Beneath the Blood Red Bridge, and White Man, Black Man done at The American Theatre of Actors in New York City, The Riant One-Act Play Festival in New York City, and The Complex in Los Angeles

and The Lonny Chapman Group Repertory Theatre in North Hollywood, respectively. Luza's work has appeared in numerous literary journals, newspapers, magazines, and websites and he has been featured over 70 times across the country. He has also organized, or co-organized and hosted 13 readings nationwide.

Luza has performed at many of the major comedy clubs around the country. He has acted in 15 plays and over 20 films, tv shows, and commercials. His greatest claim to fame is a Levi's 501 national spot.

Alex Battles has been performing in New York City since 1999. Some highlights: Jesus & The Fish Show, Surf Reality, 2000; 5th Annual Brooklyn Country Music Festival, Southpaw, 2008; Cash Cab, Bravo, 2009; The Insider, CMT, 2011; Wasabassco Burlesque, City Winery, 2011; and Johnny Cash 81st Birthday Bash, Bell House, 2013.

Originally from Cape Cod, Massachusetts, Jane Slater performs improv with the all-lady group, Gilda. She also comprises half of the two- prov team, Tea Party. Jane has studied improv at The Peopleâ€™s Improv Theatre in New York City and BATS Improv Theatre in San Francisco. Jane can also be found dancing, quilting, and playing keyboard with The Road Sisters.

**Magus Magnus, Antigone Idyll from Idylls for a Bare Stage
http://sharedimagining.blogspot.com Actress: Genna Davidson Through Magnus' reinterpretation of the ancient Idyll from (poetic monologue as theater of the imagination), performer Genna Davidson conjures the eternal present in which "Antigone Buries her Brother's Body Against Orders of the King." Magus Magnus is author of The Re-echoes, Idylls for a Bare Stage, Heraclitean Pride, and Verb Sap. He has been showcasing the Idyll form (including this Antigone compression with Genna Davidson) in venues around the D.C. metro area, Baltimore, and in New York; and he blogs about the theory and technique of the Idyll at the above url. This summer, Murder on the Bare Stage - a solo performance spin-off of the Idylls project starring British actor Stephen Mead - goes to the 2013 Capital Fringe Festival for a run of 7 shows." â€”Genna Davidson is a professional actress based in Washington D.C., as well as a violinist and puppet artist.

**Steve Orth and Lindsey Boldt, The Reading The Reading is the fourth play co-written and directed by Steve Orth and Lindsey Boldt. Previous collaborations include, My Breakup, Dating by Consensus, and Escape from Century Hills.

**Ken Taylor, 24 Hour Donut
http://www.heyclown.com
A play about obsession. With sprinkles.
Actors:
Rudy Gaines is Jeffrey

Ken Taylor is Chet
Directed by Rudy Gaines
Ken Taylor lives in North Carolina. He is the author of the chapbook first the trees, now this (Three Count Pour). His poetry has appeared or is forthcoming in Carolina Quarterly, elimae, EOAGH, Gigantic Sequins, Hambone, MiPOesias, The Offending Adam, 3:AM Magazine, Verse Daily, and VOLT, among others. He is the author of two full-length plays, Looking for Grace and The Name of the Bar is Heaven, both previously produced in Los Angeles.
â€”Rudy Gaines is a screenwriter, director, filmmaker, and frequent collaborator with Ken Taylor whom he's known since the Earth cooled.

**Jeff Wright, Clubhouse on East 13th Macbeth meets Lulu Little in a showdown based on tensions between the avant garde and the forces of gentrification in a community garden. â€”Anders Goldfarb is a photographer who lives a life of irony and paradoxes while aspiring to being a realist! â€”Debra Jenks is a conceptual artist and Prix de Rome runner up featured in the most recent Live Mag! â€”Jane LeCroy is a poet and performance artist whose most recent book is Signature Play from Three Rooms Press. â€”Eve Packer is a Bronx-born, poet/performer/actress who has performed and published widely, has five poetry/jazz CDâ€™s (four with Noah Howard, one with Stephanie Stone) and three books from Fly By Night Press. â€”Katherine and Angie Sloan are identical twin redheads with a penchant for Joan Crawford and red lipstick who have recently arrived in NYC from Virginia. â€”Serge Velez is a painter, actor, and activist.

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levy lives: celebrating renegade presses

**Publishing Genius Press http://www.publishinggenius.com Publishing Genius Press was founded in 2006 in Baltimore. Since then, PGP has released about 30 books of poetry, experimental fiction, and other unqualifiable work. PGP also operates Everyday Genius, an online journal that publishes new writing every weekday.

**Stephanie Barber
http://www.stephaniebarber.com
Stephanie Barber is a writer and filmmaker whose recent book Night Moves was published earlier this year by Publishing Genius Press. Her videos are distributed by Video Data Bank.

**Polly Bresnick http://www.pollybresnick.com Polly Bresnick is the author of the chapbooks Old Gus Eats (Publishing Genius) and Mirror Poems (Oâ€™Clock Press). She is the founder, curator, and host of the monthly reading series Writers Reading to Writers Listening to Writers Reading to Writers.

**Melissa Broder https://www.twitter.com/melissabroder Melissa Broder is the author of two collections of poems, most recently Meat Heart (Publishing Genius Press). A new collection, Scarecrone, will be released by PGP next year. Poems appear or are forthcoming in Fence, Guernica, Redivider, and The Missouri Review, among others.

**Megan McShea
http://www.toadsplendor.blogspot.com
Megan McShea lives in Baltimore. She is an archivist at The Smithsonian Institution.

**Edward Mullany
http://www.theothernotebook.tumblr.com
Edward Mullany is the author of If I Falter at the Gallows and Figures for an Apocalypse (both Publishing Genius Press). He keeps the blog The Other Notebook for his drawings and illustrations (see above url) .

**Mel Nichols http://www.mel-nichols.com Mel Nichols is the author of four collections of poetry, including Catalytic Exteriorization Phenomenon (National Poetry Series finalist) and Bicycle Day. Her work can also be found at The Huffington Post, Jacket2, New Ohio Review, Open Letters Monthly, PennSound, Poetry, and The Brooklyn Rail. She has been a visiting artist at the Corcoran College of Art & Design, The Museum of Contemporary Art in Detroit, and elsewhere, and she teaches digital poetry and other writing courses at George Mason University. New books are forthcoming from Flowers & Cream and Edge. She plays electric ukulele under the moniker Ï€hole and is currently working on a serial poem called Pink Noise.

**Matthew Savoca http://www.matthewsavoca.com Matthew Savoca was born in 1982 in Pennsylvania and now lives in Bushwick, Brooklyn and Pennsylvania, where he works as a carpenter. His books include I Don't Know I Said (Publishing Genius Press) and Why I Hate Nature, forthcoming from Holler Presents later this year.

**Mike Topp http://www.red-boldface.blogspot.com Mike Topp was born in Washington, D.C. He is currently living in New York City unless he has died or moved. His most recent books are Sasquatch Stories (Publishing Genius Press) and 29 Mini-Essays (Amazon Kindle Editions).

**John Dermot Woods http://www.actionyes.org John Dermot Woods writes stories and draws comics in Prospect Heights, Brooklyn. His first collection of comics, Activities, was published by Publishing Genius Press earlier this year. He is the author of the image-text novels The Complete Collection of People, Places, and Things, and, in collaboration with J. A. Tyler, No One Told Me I Was Going To Disappear. He and Lincoln Michel published their funny comic strip Animals in Midlife Crises at The Rumpus. He is a founder of the online arts

journal Action, Yes and a professor of English and creative writing at SUNY Nassau Community College.

**Joseph Young http://www.verysmalldogs.blogspot.com Joseph Young is the author of Easter Rabbit (Publishing Genius Press), and 5 Drawings of the Maryland Sky (Ink Press). He lives in Baltimore, where he makes book and paper art. For his PDF booklets, visit the above url.

**Toby Altman, Damask Press
(Philadelphia, Brooklyn and Chicago)
http://www.damaskpress.com/
http://www.tobyaltman.tumblr.com
Toby Altman is the author of the chapbook Asides (Furniture Press).
His poems can/will be found in Bodega, Gigantic Sequins, Rhino, The
Berkeley Poetry Review, and other magazines. He is co-founder of
Damask Press and a co-curator of the Absinthe and Zygote reading
series. Sophie Klahr photo.

Damask is an independent press located in Brooklyn and Chicago. We produce hand-made chapbooks and broadsides in small batches. We favor a spare design aesthetic and experimental verse. We have published (or will publish) titles by Amelia Bentley, Jacob Russell, Paul Siegell, Ariana Nadia Nash, and others.

**Margaret Bashaar http://margaretbashaar.wordpress.com/ Margaret Bashaar's second chapbook, Letters From Room 27 of the Grand Midway Hotel, was published by Blood Pudding Press in 2011. Her poetry has also appeared in journals such as Arsenic Lobster, Caketrain, Copper Nickel, New South, and RHINO, among others. She lives in Pittsburgh, where she edits Hyacinth Girl Press and collects and attempts to restore antique typewriters.

**Amelia Bentley http://speakwright.wordpress.com/ Amelia Bentley completed a BA at Evergreen State College in 2011, studying philosophy and poetry. Amelia lives in Philadelphia and works as E-book Coordinator for Copper Canyon Press, Series Editor for Jacket2 Reissues and volunteers for UbuWeb. Work has appeared in 491 Magazine, Gigantic Sequins 4.1, Portable Boog Reader 6, and Tinge. A chapbook '&parts' was released from Damask Press in March 2013. Mary Karpel photo.

**Bird To Prey http://www.birdtoprey.com New York City-based singer, Sarah Turk (Bird to Prey) originally hails from Adelaide, South Australia. Hauntingly soulful, her music is steeped in gothic traditions and the current folk revival, mixed with a little Johnny Cash twang. Her minimalist guitar playing and swagger serves her balladry brilliantly.

**Marina Blitshteyn http://www.twoseriousladies.org/five-poems-by-marina-blitshteyn Marina Blitshteyn was born in the U.S.S.R. and came to the U.S. in 1991 as a refugee. She completed her B.A. in English at the University at Buffalo and an M.F.A. in poetry at Columbia University, where she also served as a University Writing instructor and consultant. Her poetry has appeared or is forthcoming in 1913; No, Dear magazine; Two Serious Ladies; Wagâ€™s Revue; and elsewhere. Her chapbook, Russian for Lovers, was published by Argos Books. She lives in Sheepshead Bay, Brooklyn and works as an adjunct instructor. Luke Bumgarner photo.

**May Boeve http://www.350.org May Boeve is the executive director and co-founder of 350.org, an international climate change campaign. 350.org's creative communications, organizing, and mass mobilizations strive to generate the sense of urgency required to tackle the climate crisis. Previously, Boeve co-founded and helped lead the Step It Up 2007 campaign, and prior to that she was active in the campus climate movement while a student at Middlebury College. She is the co-author of Fight Global Warming Now. She lives in Brooklyn.

**Lindsey Boldt http://www.ridiculoushuman.blogspot.com/ Lindsey Boldt is the author of Overboard (Publication Studio), "Oh My, Hell Yes" (Summer BF Press) and most recently, "Titties for Lindsey" (OMG!). She is an editor with The Post-Apollo Press and co- publisher of Summer BF Press with Steve Orth. She runs the Starcraft Mobile Library and teaches poetry in Bay Area public schools.

**Bran, Don & Dixiebop https://www.facebook.com/brandondixiebop Bran met Don, who met Andrew who plays bass, and they altogether found themselves snowballing onto the same bandstand with new friends for the sake of swing. Combining traditional New Orleans-style dixieland jazz with modern bop, this delectable ensemble will have you tapping your foot and shaking 'til the night is done (or â€™til the end of their set). Salonich/Nicholas Di Valerio photo.

**Cannonball Statman http://www.jessestatman.com Cannonball Statman is a songwriting project of Brooklyn-based musician Jesse Statman, formed after a hand injury left him temporarily unable to play standard guitar parts, and he began writing songs in a tuning that let him play with only one left finger. The songs often feature dark, fast-paced chord progressions, accompanying eccentric and surreal lyrics. Because the first three songs written for this project were named after animals other than humans, Jesse named it after his dog, Cannonball. Cannonball Statman performs frequently in NYC, with anything from an acoustic guitar to a full 7-piece rock band. Bob Black photo.

**Christophe Casamassima http://www.electiveaffinitiesusa.blogspot.com/2012/12/christophe-casamassima.html Christophe Casamassima is the author of the Proteus Cycle

(The Proteus, Joys: A catalogue of disappointments, and Ore), and two books of poetry (Untilted and Three Suite). He also is the founder and publisher of Furniture Press Books as well as co-founder of the literary arts organization Poetry in Community. He lives and works in Baltimore.

**Charity Coleman
http://www.joansdigest.com/issue-1/article-5
Charity Coleman is a Bushwick, Brooklyn-based writer of poetry, prose, film treatments, and criticism. Craig Garrett photo.

**Leopoldine Core
http://www.triptychreadings.tumblr.com/post/42755742158/five-from-leopoldine-core Leopoldine Core was born and raised in Manhattan. Her poems and fiction have appeared in Agriculture Reader; Drunken Boat; Harp & Altar; No, Dear; Open City; Sadie Magazine; The Brooklyn Rail; The Literarian, and others. She is a 2012 Fellow at The Center for Fiction and The Fine Arts Work Center.

**Lydia Cortes and Michael McDonough, Straw Gate Books
http://www.leafscape.org/strawgatebooks http://coldfrontmag.com/index.php?s=mike+mcdonough Lydia Cortes was born Puerto Rican in Williamsburg, Brooklyn. She has two published collections of poetry: Lust for Lust and Whose Place. Her work (poetry, fiction and nonfiction/essays and a monologue) has also been published in various anthologies, such as Through the Kitchen Window, Teaching With Fire, In Praise of Our Teachers, and Monologues On the Road, and in online zines such as Press1. She has recently had work published in Breaking Ground: Anthology of Puerto Rican Women Writing in New York 1980-2012 and in Phati'tude Literary Magazine: WHAT'S IN A NOMBRE? Writing [redacted] in America. She was awarded residencies at Virginia Center for the Creative Arts, Valparaiso in Spain, and at the MacDowell Colony.

Michael McDonough was born on Long Island and grew up in Duxbury, MA. He holds an MFA from The New School, and a BA from Bard College. He has three chapbooks and a spoken word CD out, and his "first book with a spine" is forthcoming from Straw Gate in 2013. When not working as a freelance resume writer, he is taking pictures or playing the drums. He is a regular contributor to The Agriculture Reader, and his book reviews can be found at the above url.

Straw Gate Books is a poetry publisher, with Mike McDonough's Radiocartography forthcoming. Since 2006 we have published Lydia Cortes, Merry Fortune, Valerie Fox, Stephanie Gray, Bill Kushner, David Mills, KB Nemcosky and Tom Savage.

**Steve Dalachinsky http://www.allaboutjazz.com/php/article.php?id=40644 Steve Dalachinsky was born in 1946 in Brooklyn, New York right after the last big war and has managed to survive lots of little wars. Dalachinsky has read

throughout the N.Y. area, the U.S., Japan, and Europe, including France and Germany. He is a contributing writer to the Brooklyn Rail.

Dalachinsky's book The Final Nite & Other Poems, Complete Notes from a Charles Gayle Notebook 1987-2006 (Ugly Duckling Presse) won the 2007 Josephine Miles PEN National Book Award. His most recent books are Logos and Language, a collaboration with pianist Matthew Shipp (Rogueart Press), and Reaching into the Unknown, a collaborative project with French photographer Jacques Bisceglia (RogueArt).

He has written liner notes for the CDs of many artists, including Rashied Ali, Anthony Braxton, Roy Campbell, Charles Gayle, Roscoe Mitchell, Matthew Shipp, and James "Blood" Ulmer. Arthur Kaye photo.

**Ray DeJesÃºs http://www.gobbetmag.wordpress.com/2011/08/02/ray-dejesus-3-poems Ray DeJesÃºs was born and raised in Brooklyn, and now resides in the Bay Ridge section. His poetry has been published by Augury Books, Food I Corp, Gobbet, Gondola Magazine, Maggy, Pax Americana, Peaches and Bats, Sinescope: A Journal of Arts, Shampoo, and The Best American Poetry's blog. Poems in 1913: A Book of Forms are forthcoming. He is a full-time digressor at UnderAcademy College, and also co-curates, with Kiely Sweatt, the Tri-Lengua reading series in Brooklyn. He enjoys long midnight drives to Coney Island and chocolate egg creams. Marianna Gidley photo.

**Tom Devaney http://www.thomasdevaney.net Thomas Devaney is the author of two poetry collections, A Series of Small Boxes (Fish Drum) and The American Pragmatist Fell in Love (Banshee Press), and a nonfiction book, Letters to Ernesto Neto (Germ Folios). Devaney's collaboration with photographer Will Brown, The Picture that Remains, is forthcoming from The Print Center of Philadelphia this year. He teaches at Haverford College and is the editor of ONandOnScreen an e-journal featuring poems and videos.

**Timothy Donnelly http://www.wavepoetry.com/products/timothy-donnelly Timothy Donnelly is the author of Twenty-seven Props for a Production of Eine Lebenszeit (Grove Press) and The Cloud Corporation (Wave Books), winner of the 2012 Kingsley Tufts Poetry Award. With John Ashbery and Geoffrey G. Oâ€™Brien he is the co-author of Three Poets published by Minus A Press late last year. A recipient of a 2012 Guggenheim Fellowship, he is the poetry editor of Boston Review and teaches in the Writing Program at Columbia Universityâ€™s School of the Arts.

**Buck Downs, Buck Downs Books http://www.buckdowns.com Buck Downs has been writing poems and creating opportunities for poets to publish and perform in Washington, D.C. for two decades. Along with Maureen Thorson, he curates the In Your Ear reading series at the D.C. Arts Center. He serves as poetry

editor for Boog City, and writes a weekly poetry column for the Pink Line Project's Pink Noise news feed.

Buck Downs Books was founded as a poetry publisher in 1995. Today it works with poets as a partner in self-publishing and creative workflow development.

**Bonny Finberg, Unbearable Books/Autonomedia http://www.bonny-finberg.blogspot.com/2013/03/my-next-big-thing-self-interview-project.html http://www.unbearables.com http://www.autonomedia.org/ Bonny Finberg, a native New Yorker, has lived in Europe, India and Nepal. Her work has been translated into French, Japanese and Hungarian. A collection of short fiction, How the Discovery of Sugar Produced the Romantic Era, was published in 2006 (Sisyphus Press, NY). DÃ©jÃ Vu (Corrupt Press, Paris) a book of poetry and photo collages, was published in 2011. She has work in the Paris literary journals Van Gogh's Ear, Upstairs at Duroc and â€œLe Purple Journalâ€ and is a regular contributor to A Gathering of Tribes and Sensitive Skin. Her fiction has appeared in The Brooklyn Rail, Evergreen Review, Best American Erotica (Simon & Schuster) and four Unbearables anthologies (Autonomedia.) She is included in the Outlaw Bible of American Poetry (Thundersmouth.) Her novel, Kaliâ€™s Day is forthcoming from Unbearable Books/Autonomedia.

Starting in 1995 the Unbearables literary collective has published five anthologies (The Unbearables, Crimes of the Beats, Help Yourself!, The Worst Book I Ever Read, and The Unbearables Big Book of Sex) and nine â€œnovelsâ€ (Spermatagonia by bart plantenga, Negativeland by Doug Nufer, Neo Phobe by Jim Feast and Ron Kolm, Shorts Are Wrong, by Mike Topp, The Hotel of Irrevocable Acts by Carl Watson, The Assâ€™s Tale by John Farris, This Young Girl Passing by Donald Breckenridge, Love Does Not Make Me Gentle Or Kind by Chavisa Woods and A Superintendent's Eyes by Steve Dalachinsky). Their next book will be the novel Kali's Day by Bonny Finberg. Their books are distributed by Autonomedia, Small Press Distribution, and Baker & Taylor, among others.

**Greg Fuchs http://www.gregfuchs.com Greg Fuchs is included in a variety of anthologies and is the author of numerous books of poetry. His latest is Moving Pictures, published by Lew Gallery, a San Francisco-based small press. Fuchs has published articles, essays, and interviews in many journals and magazines. Recently he has written an interview with Eileen Myles, a memorial of painter Michael Goldberg, and a brief history of University Woods Park in the Bronx. He is currently writing a series of poems located in the Morris Heights section of the Bronx, the legendary home of hip-hop. He is a member of Subpress publishing collective. Fuchs is co-editor, with John Coletti, of Open 24 Hours, which publishes poetry in the spirit of the mimeo-revolution of the 1960s. He teaches English Language Arts to emotionally disturbed and learning disabled

7th graders in the Bronx. Fuchs lives in the Bronx with his wife, the artist, Alison Collins, and their son, Lucas Raphael Collins-Fuchs.

**(G)IRL, Belladonna*
http://issuu.com/pitymilkpress/docs/grittysilkissueone
http://www.maggymag.com/
http://www.belladonnaseries.org/
(G)IRL is Krystal Languell, Jennifer Tamayo, Becca Klaver, Marisa Crawford, Emily Skillings, Lily Ladewig, Hanna Andrews, and Caolan Madden. (G)IRL meets monthly to tap the collective girl unconscious and create tableaux vivants.

The Belladonna* mission is to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable and dangerous with language. Belladonna* has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration in and between multiple forms, languages, and critical fields. As performance and as printed text, the work collects, gathers over time and space, and forms a conversation about the feminist avant-garde, what it is, and how it comes to be.

**melissa goodrum, Other Rooms Press
http://www.louderarts.com/poets/goodrum
http://www.otherroomspress.blogspot.com melissa christine goodrum moved to NYC to gain an M.F.A. in poetry from Brooklyn College. Her work can be found in The N ew York Quarterly, The Torch, The Tiny, Rhapsoidia, Can We H ave Our Ball Back?, Transmission, Bowery Women: Poems, and A Harpy Flies Down by Other Rooms Press. Some of her wacky endeavors include: co-president of the Cambridge Poetry Awards, Administrative Director of Bowery Arts & Sciences, the guest editor of the Other Room Press Panthology and the recipient of a Zora Neale Hurston Award from the Jack Kerouac School of Disembodied Poetics at Naropa University. She wears many masksâ€” poet, translator, scholar, editor, photographer, and writing teacher in the New York City Public School system.

Other Rooms Press is a small poetry press located in Brooklyn, NY, and publishing experimental, linguistically innovative poetry. Founded in 2007 by co-editors Ed Go and Michael Whalen, we publish an online magazine at OtherRoomsPress.Blogspot.Com and a chapbook series and host poetry readings at various venues in Brooklyn and Manhattan. Weâ€™ve recently published our first full-length anthology, Ocellus Reseau: The Other Rooms Panthology, consisting of favorite poems from six years of online issues as well as new work from Other Rooms poets, selected by guest editor melissa christine goodrum, our featured reader at this yearâ€™s Boog City Small Press Fair.

**Mark Gurarie http://www.bubblegumandpoppers.wordpress.com/ Mark Gurarie hails from Cleveland, but is now a resident of Bushwick, Brooklyn. A graduate of the New School's M.F.A. program, his poems, fiction, and criticism have appeared or are forthcoming in Everyday Genius, Lyre Lyre, Paper Darts, Publishers Weekly, The Brooklyn Review, The Faster Times, The Rumpus, and elsewhere. Last year The New School published Pop :: Song, the 2011 winner of its Poetry Chapbook Competition. He co-curates the Mental Marginalia Poetry Reading Series, blogs about unimportant things at the above url, and lends bass guitar and "ugly" vocals to the indie-rock band Galapagos Now!

**Tony Iantosca http://www.greetingsreadings.org/Greetings_Readings/Tony_Iantosca.html Tony Iantosca is a poet living in Crown Heights, Brooklyn. His poetry has appeared or is forthcoming in Barnstorm, Brooklyn Paramount, By the Overpass, Death and Life of Great American Cities, Lungfull!, Poems by Sunday, Poets for Living Waters, and Talisman. His first chapbook, Team Burnout, is forthcoming later this year from Overpass Books. He teaches English composition at Long Island University.

**Paolo Javier, Staging Ground
http://www.epc.buffalo.edu/authors/javier
http://www.staginggroundmag.com
Paolo Javier is the Queens Borough Poet Laureate through 2013. He is the author of several books and chapbooks of poetry including, The Feeling is Actual (Marsh Hawk Press, 2011) and 60 Lv Bo(E)mbs (O Books 2005), as well as the publisher of a Queens-based tiny press, 2nd Avenue Poetry.

Staging Ground is a forum for new artwork and a conduit for creative collaboration. Our magazine brings together poetry and visual art, and our editorial team cooperates to produce something that would otherwise not exist. We hope to exemplify this sensibility as we present new writing, visual art, and performance events in New York City. Editors: Nora Almeida, Matt Reeck, Dan Wonderly, Jane Yi

**Jenny Johnson http://www.jennyjohnsonpoet.com Jenny Johnson's poems have appeared in Blackbird, The Best American Poetry 2012, The Collagist, and Troubling the Line: Trans and Genderqueer Poetry and Poetics. She is a lecturer at the University of Pittsburgh, where she teaches writing and gender studies. Brooke Wyatt photo.

**Joseph Keckler http://www.josephkeckler.com Joseph Keckler is a Brooklyn-based musician, writer, and performance artist. His performance pieces and concerts have been presented by The New Museum, SXSW Music, Joe's Pub, La MaMa ETC, Cameo Gallery, Cinema 16, Amsterdam's Bellevue Theatre, and

many other venues. Keckler has received residencies from The MacDowell Colony and Yaddo and is a 2012 New York Foundation for the Arts Fellow in Interdisciplinary Work as well as a 2012 Franklin Furnace Fund grant recipient. He is currently under commission by Dixon Place, where he will premiere his next performance piece I am an Opera in spring 2013.

**Amy King http://www.amyking.org John Ashbery described her poems in her most recent book from Litmus Press, I Want to Make You Safe, as bringing â€œabstractions to brilliant, jagged life, emerging into rather than out of the busyness of living.â€ King conducts interviews for VIDA: Woman in Literary Arts and teaches English and creative writing at SUNY Nassau Community College. She was honored by The Feminist Press as one of the "40 Under 40: The Future of Feminism" awardees. Visit her online at the above url.

**Becca Klaver http://www.beccaklaver.com Becca Klaver is the author of the poetry collection LA Liminal (Kore Press) and several chapbooks, including Nonstop Pop (Bloof Books) and Merrily, Merrily (Lame House Press). Klaver co-founded the feminist poetry press Switchback Books and is a member of the outreach committee for VIDA: Women in Literary Arts. She attended the University of Southern California (B.A.) and Columbia College Chicago (M.F.A.) and is currently a Ph.D. candidate in English at Rutgers University, where she's writing a dissertation on experimental women's poetry, feminism, and the everyday. She grew up in Milwaukee, and lives in Bedford-Stuyvesant, Brooklyn.

**Alan S. Kleiman http://www.hallicasser-jayne.com/tag/alan-s-kleiman Alan S. Kleimanâ€™s chapbook Grand Slam is forthcoming from Crisis Chronicles Press. His poetry appears in Camel Saloon, Fringe, Right Hand Pointing, Scene4, The Montucky Review, The Criterion, Verse Wisconsin, and Yareah, among other journals and magazines. His poems are in anthologies published by Fine Line Press and Red Ocher Press and have been translated into Russian, Spanish, and Ukrainian. He lives and works in Manhattan's Upper East Side.

**Ron Kolm http://www.youtube.com/watch?v=21nduXxbZgg Ron Kolm is a member of the Unbearables, and an editor of several of their anthologies, most recently The Unbearables Big Book of Sex! Kolm is a contributing editor of Sensitive Skin and an associate editor of The Evergreen Review. He is the author of The Plastic Factory and, with Jim Feast, the novel Neo Phobe. A new collection of his poems, Divine Comedy, is forthcoming from Fly By Night Press. He has recent work in A Gathering of the Tribes and Live! His papers were purchased by the New York University library, where theyâ€™ve been catalogued in the Fales Collection as part of the Downtown Writers Group. Mike Lindgren photo.

**Joe Krausman
http://www.woodstockpoetry.com/member-poems/JKrausman.html Joe Krausman is a writer, poet, theater director, and former legislative analyst with the New York State Assembly. He was the MCA Fellow in Playwriting at Smith College. His plays have been staged in Northampton, Amherst, Iowa, Holyoke, Scotland and New York City. Joe also received a Massachusetts Fiction Writing Fellowship for the University of Massaschusetts, Amherst, where he obtained an M.F.A. in fiction writing. He has participated in a number of poetry readings, and he has published plays, short stories, non-fiction, and poetry. Dan Wilcox photo.

**Jaclyn Lovell
http://www.iopoetry.org/archives/1631
Jaclyn Lovell teaches writing in the English Language Studies department at The New School. From Wisconsin, she currently lives in Prospect Heights, Brooklyn and is Editor in Chief at LIT.

**Tony Mancus http://www.intotheheadland.wordpress.com Tony Mancus is the author of the chapbooks Bye Land (Greying Ghost Press), Bye Sea (Tree Light Books), and Diplomancy (Horse Less Press). In 2008 he co-founded Flying Guillotine Press with Sommer Browning. They make small books. He works as a quality assurance specialist and a writing instructor and lives in northern Virginia with his wife Shannon and their two yappy cats.

**Kristi Maxwell http://031454a.netsolhost.com/inquire/2011/12/20/kristi-maxwell-on-responsiveness/ Kristi Maxwell is the author of Re- and Realm Sixty-four (bot Ahsahta Press), and Hush Sessions (Saturnalia Books). Her fourth book, That Our Eyes Be Rigged, is forthcoming from Saturnalia next year. She lives and writes in Knoxville, Tenn.

**Lyn Melnick
http://yesyesbooks.com/authors-artists/melnick-lynn/
Lynn Melnick is the author of If I Should Say I Have Hope (YesYes Books). She lives in Carroll Gardens. Timothy Donnelly photo.

**Suzanne Mercury http://www.jewelweed.org Suzanne Mercury is a Boston-based visual poet whose poetry collection Meteorgami (Jewelweed Press) featured a series of pwoermds, one word stand-alone poems. She is at work on "My Anna Karenina," a collection of cutout altered text poems based upon the words of Tolstoy, which she is presenting in June at the Digital Poetry Conference in London, and Eterniday, which explores the cosmos, the stars, and the work of Joseph Cornell. She received her M.F.A. from Syracuse University, has published her work in a variety of publications at home and abroad, and has exhibited her visual work in group shows in Cambridge and Chelsea Mass., and Istanbul

**Thurston Moore http://www.officialchelsealightmoving.tumblr.com In 1980 Thurston Moore founded the NYC rock group Sonic Youth. He records and performs as a solo artist as well, and he has worked collaboratively with Merce Cunningham, Cecil Taylor, Lydia Lunch, John Zorn, and Glen Branca. He has composed music for films by Olivier Assayas, Gus Van Sant, and Allison Anders.

His writing has been published through various imprints. He runs the Ecstatic Peace records + tapes label, edits the Ecstatic Peace Poetry Journal, and is chief editor of the poetry imprint Flowers & Cream. He was on faculty at the 2011 Naropa University summer writing program. He currently records and tours with Chelsea Light Moving.

**Melanie Neilson https://jacket2.org/interviews/phillytalks-9-heather-fuller-and-melanie-neilson Melanie Neilson is the author of Natural Facts (Potes and Poets), The Moth Detective (BAC), Civil Noir (Roof Books), and Prop and Guide (Figures). Double Indemnity Only Twice is forthcoming this year from theenk Books. Neilson was founding editor and publisher, with Jessica Grim, of Big Allis, a magazine of experimental writing published 1989-2000. Digital Big Allis via University of Pennsylvania Jacket2 Reissues Project of digitized periodicals, forthcoming this year. She lives in Greenpoint, Brooklyn.

**Phoebe Novak http://www.reverbnation.com/phoebenovak Phoebe Novak spent some time in NYC growing up there and playing alongside the likes of Diane Cluck and Regina Spektor, but had an unfortunate little heroin addiction which caused her to be unconscious for the majority of this time period, whilst record labels were sniffing under her petticoats. She is reemerging onto the scene with her haunted melodies and dripping gypsy lullabies,with only a few track marks and one-third of a missing finger. She looks forward to swallowing the audience in her enchanted spell-web that was taught to her by a witch who kept her as a pet.

**Norman Oder, editor Atlantic Yards Report, Speaking on Atlantic Yards http://www.atlanticyardsreport.blogspot.com Brooklyn journalist Norman Oder has covered the controversial Atlantic Yards development (arena and towers) since 2005 in his daily watchdog blog Atlantic Yards Report and in freelance articles for The New York Times, Reuters and The New York Observer, among others. His conclusion: the project exemplifies the "Culture of Cheating"--nothing criminal, but much that's questionable.

**Steve Orth Steve Orth is the publisher and editor of Where Eagles Dare. His most recent chapbook is Slur The Point. Recent work has appeared in Mondo Bummer: At Work On May Day, The Death and Life Of Great American Cities, and the Manifest anthology. He lives in Oakland, Calif. Alli Warren photo.

**Yuko Otomo http://www.the22magazine.com/V2/Pages/YukoOtomo.html

Yuko Otomo is a visual artist and a bilingual poet, poetry and haiku, of Japanese origin. She has read throughout the New York metropolitan area, other parts of the U.S., and in Germany, France, and Japan.

Otomo's books include Garden: Selected Haiku (Beehive Press); Small Poems and The Hand of The Poet (both Ugly Duckling Presse); Cornell Box Poems, Genesis, Fragile (all three from Sisyphus Press), and A Sunday Afternoon on the Isle of Museum (Propaganda Press). In visual art, Otomo has been concentrating herself on the study of abstraction and has created a body of work covering over three decades, which has been shown mostly in non-commercial spaces including as Tribes Gallery, Anthology Film Archives Courthouse Gallery, and ABC No Rio.

She also has a huge volume of critical writing on art such as On Artist & Studio, On Artaud: Writing & Drawing, Henri Michaux: Untitled Passage, Vermeer & the Deft School, Being as an academician versus being an intellectual, Victor Hugo & etc. Arthur Kaye photo.

**Dan Owen
http://www.greetingsreadings.org/Greetings_Readings/Dan_Owen.html Dan Owen is a poet and editor of Sun's Skeleton and Poems by Sunday. A chapbook is forthcoming from Diez and recent poems can be found in Brooklyn Paramount, Clock 3, Death and Life of American Cities, and Lungfull! Jo Morris photo.

**Morgan Parker http://www.morgan-parker.com Morgan Parker received her Bachelors in Anthropology and Creative Writing from Columbia University and her M.F.A. in poetry from NYU. Her work has been featured or is forthcoming in numerous publications, including Forklift, Ohio; Painted Bride Quarterly; PANK; Vinyl Poetry; and the anthology Why I Am Not A Painter, published by Argos Books. She was a finalist this year for The Poetry Project's Emerge-Surface- Be Fellowship. A Cave Canem fellow, Parker lives with her dog Braeburn in Clinton Hill, Brooklyn, where she is education coordinator at the Museum of Contemporary African Diasporan Arts.

**Sarah Jeanne Peters @sjeannep http://www.instagram.com/sjeannep# Sarah Jeanne Peters is a poet, teacher, and behavioral therapist. Her publications include the chapbook Curses and other love poems. Find her poems in Abandon Automobile: Anthology of Detroit City Poetry, Poems from Penny Lane, Watching the Wheels: A Black Bird, Lyre Lyre, and The International Worker. She has taught American and British literature since 1993.

**Phoebe Blue and the Make Baleaves
http://www.phoebeblue.bandcamp.com
Phoebe Blue & the Make Baleaves is an AntiFolk band from Staten

Island. The three make baleaves follow Phoebe's stream of consciousness and help their listeners walk into books.

**Danforth Prince, Blood Moon Productions http://www.youtube.com/watch?v=6EnDQbIifQ4 http://www.bloodmoonproductions.com Danforth Prince, president and founder of Blood Moon Productions, has a knack for salvaging the previously unpublished oral histories of Americaâ€™s Entertainment industry. In 2011, a respected consortium of literary critics and book marketers, the J.M. Northern Media Group, defined him as â€œPublisher of the Year.â€ He is also a distinguished travel journalist, providing, for many years, the research and creative contents for regular updates of at least 50 titles within The Frommer Guides, shaping and guiding coverage that included most of Western Europe, the Caribbean, Bermuda, The Bahamas, and parts of the Americas.

In collaboration with the National Book Network, he has documented some of the controversies associated with his work in more than 30 videotaped documentaries and book trailers. Each of them can be watched, without charge, either on his companyâ€™s above website or by performing a search for his name on YouTube.com.

Blood Moon Productions is a privately owned New York City-based publishing enterprise dedicated to researching, salvaging, and indexing the previously unrecorded oral histories of Americaâ€™s entertainment industry. Reorganized with its present name in 2004, Blood Moon originated in 1997 as The Georgia Literary Association, a vehicle for the promotion of obscure writers from Americaâ€™s Deep South.

Blood Moon maintains almost 30 titles in print, mostly show-biz biographies, guidebooks to current films, and scandal guides to Hollywood. Meticulously researched, each has generated acclaim and controversy for their inclusion of information about events and relationships which, when they occurred, might have been considered either indecent or libelous, but which are now highly pertinent to Americaâ€™s understanding of its origins, values, and cultural roots.

Their books have generated literary awards, lots of blog and tabloid commentary, and a growing list of devoted fans.

**Katie Raissian, Stonecutter: A Journal of Art and Literature http://www.stonecutterjournal.com/ Katie Raissian is editor-in-chief of Stonecutter: A Journal of Art and Literature. Originally from Cork City, she lives and works in NYC.

Stonecutter is a print journal of U.S.-based and international art and literature, published in Clinton Hill, Brooklyn.

**Montana Ray http://www.bltsalonthebomb.tumblr.com Montana Ray is a feminist poet-translator and mom. She hosts the Brooklyn Ladies Text-based Salon and produces a podcast series on translation and poetics for Circumference. Ray's writing has appeared recently in Asymptote Journal, Everyday ca, La Petite Zine, Lana Turner Journal, and Narrative Magazine. Dancing Girl Press published a chapbook of her concrete gunpoetry and food recipes, (guns & butter). Her translations of the early work of Spanish poet Francisca Aguirre are available from Argos Books, The Other Music: Selected Poems from the 1970s. She has also made two artist books with painter Maria Stabio, most recently Cenotaph.

**Richard Ringer http://www.richardringer.com Ringer moved to NYC at age 20 from a small town in rural Ohio. The warm feeling of home he felt among the Antifolk community has not since been rivaled. It was here he was able to piece together a solo record, entitled Creepster Freakster in 2011. The last couple years he went back out into the world, traveled, and is now one of the founding members of "Injecting Strangers," a band that will be debuting it's first material this fall. But until then he finds himself in a nostalgic summer detour, in New York once again, home once again. Christina Coobatis photo.

**Adam Robinson
http://www.adam-robinson.com
Adam Robinson lives in Baltimore, where he runs Publishing Genius Press and plays music and softball. He is the author of Adam Robison and Other Poems and Say Poem, and he writes for HTMLGiant.

**Nathan Schneider http://www.therowboat.com/about/ Nathan Schneider writes about religion and resistance for publications including Harper's, The Nation, The Catholic Worker, The Chronicle of Higher Education, and The New York Times. He is an editor of two online publications, Killing the Buddha and Waging Nonviolence. His first two books are being published by University of California Press in 2013: God in Proof: The Story of a Search from the Ancients to the Internet and Thank You, Anarchy: Notes from the Occupy Apocalypse. He tweets at @nathanairplane.

**Larissa Shmailo http://www.larissashmailo.com Larissa Shmailoâ€™s poetry has recently appeared in Barrow Street, Drunken Boat, Fulcrum, Gargoyle, and many anthologies. Larissa's books are In Paran (BlazeVox Books), the e-book Fib Sequence (Argotist Ebooks), and the chapbook A Cure for Suicide (Cervena Barva Press). Her poetry CDs with music are The No-Net World and Exorcism, both from SongCrew Records; she received the 2009 New Century Music awards for poetry with electronica, jazz, and rock. Larissa translated the original Russian transrational opera Victory over the Sun for the Los Angeles

County Museum of Art and the Brooklyn Academy of Music and is editor of the anthology Twenty-first Century Russian Poetry.

**Paul Siegell http://www.paulsiegell.blogspot.com @paulsiegell Paul Siegell is the author of three books of poetry: wild life rifle fire, jambandbootleg and Poemergency Room. Siegell was born in Long Island; educated in Pittsburgh; and employed in Orlando, Atlanta, and now Philadelphia, He is a senior editor at Painted Bride Quarterly and has contributed to American Poetry Review, Black Warrior Review, Coconut, InDigest, and many other fine journals. You can find more of his work, and concrete poetry t-shirts, at the above url. Jim Saracino photo.

**Soul Candy
https://www.facebook.com/SoulCandyMusic
Clumped up Sugar, The hottest of spice, and everything not-so-nice,
Soul Candy's sinister sounds but catchy dance beats will keep you
smiling like a kid in a, well, candy store.

Sounds like AntiFolk on steroids and a hint of whiskey, no ice. Not watered down. Hits you hard, but addicted to the kick. Bob Black (guitar/vocals), Rebecca Florence (vocals), Mike Shoykhet (bass), Nat Pongpanich (drums), and Darrill Forde (lead guitar), have been making their rounds on the scene since January, and haven't looked back since. Ben Searcy photo.

**Kimberly Ann Southwick
http://www.giganticsequins.blogspot.com
@kimannjosouth
Kimberly Ann Southwick is the editor in chief and founder of the
biannual literary arts journal Gigantic Sequins. She lives and writes
in Philadelphia.

**Sampson Starkweather http://www.birdsllc.com Sampson Starkweather was born in Pittsboro, N.C. He is the author of The First Four Books of Sampson Starkweather and five chapbooks from dangerous small presses. He is a founding editor of Birds, LLC and works for The Center for the Humanities at The Graduate Center, CUNY where he helps run the Annual Chapbook Festival and Lost & Found: The CUNY Poetics Document Initiative. He lives in Brooklyn with his girlfriend, the escape artist Paige Taggart. Chris Tonelli photo.

**Mark Statman http://markstatman.com/ Mark Statmanâ€™s recent books are two of poetry, A Map of the Winds (Lavender Ink) and Tourist at a Miracle (Hanging Loose Press), and two of translation, Black Tulips: The Selected Poems of JosÃ© MarÃa Hinojosa (University of New Orleans Press) and, with Pablo Medina, Federico GarcÃa Lorca's Poet in New York (Grove Press).

**Bianca Stone, Monk Books http://www.poetrycomics.com http://www.monk-books.com Bianca Stone is the author of several poetry chapbooks and an ongoing poetry-comic series from Factory Hollow Press. She is the illustrator of Antigonick, a collaboration with Anne Carson and her first full- length collection of poetry â€œSomeone Elseâ€™s Wedding Vowsâ€ is forthcoming from Tin House/Octopus Books. She lives in Brooklyn where she runs the small press, Monk Books, with the poet Ben Pease.

Monk Books is a poetry press founded in October 2010 with a mission to make books as deliberate and artful as the texts within. We publish the best of contemporary and out-of-print poetry in limited-edition chapbooks. Edited by Ben Pease and Bianca Stone.

**S.M. Stone http://www.horselesspress.com/2012/12/02/horse-less-review-13 S.M. Stone's poetry, criticism, and translations have appeared or are forthcoming in Boston Review, Horse Less Review, Jacket 2, Mandorla, Modern Review, and Sentence. She lives in Boston.

**Summer BF Press Lindsey Boldt Steve Orth http://summerbfpress.blogspot.com/ Summer BF Press aims to publish chapbooks. Summer BF Press has high hopes. Summer BF Press was founded by Steve and Lindsey. Summer BF Press is hot like a summer fling. Summer BF Press wants to go steady. The creation of Summer BF Press was inspired by the magic and necessity of best friends. Summer BF Press aims to publish books that are magically necessary. Summer BF Press started doing this in 2010. Summer BF Press is glad to know you.

**Paige Taggart http://www.mactaggartjewelry.com Paige Taggart lives in Brooklyn and is the author of three chapbooks: Digital MacramÃ© (Poor Claudia), Polaroid Parade (Greying Ghost Press), and The Ice Poems (DoubleCross Press). Forthcoming are two chapbooks, I am Writing To You From Another Country; Translations of Henri Michaux (Greying Ghost Press) and Last Difficult Gardens (Horse Less Press), and her first full-length collection, Want For Lion (Trembling Pillow Press). She's an avid jeweler (see above url) and co-founded the tumblr Poets Touching Trees. Sampson Starkweather photo.

**Tantra-zawadi, Poets Wear Prada http://www.tantra-zawadi.com/ http://www.pwpbooks.blogspot.com https://www.facebook.com/pages/Poets-Wear-Prada/41483895438 https://www.twitter.com/pradapoet Brooklyn born poet/author Tantra-zawadi best describes her work "by the love that I make through my art to the vision of the unseen reality." As a performance poet and published author, she uses her voice to support the rights of women through creative expression. She has performed to standing-room audiences at venues as far away as South Africa, London, Germany, and Canada. Tantra is also a

recipient of the Kings County District Attorney's Office Award for Women's History Month and a 2010 Pushcart Prize nominee for her poem "Girl." Partial proceeds from Tantra's latest books "Bubbles" and "Gathered at Her Sky" (both published by Poets Wear Prada), are being donated to the Girl-Child Network Worldwide. Tantra is also the author of "alifepoeminprogress" by Chuma Spirit Books. Known for being on the cutting edge as an artist and for speaking out about issues such as HIV and AIDS awareness, Tantra's poem and video "Scarlet Waters" was featured on the Product(RED) video wall to raise awareness for HIV/ AIDS in Africa. Jay Franco photo.

Poets Wear Prada is a small press based in Hoboken, N.J. devoted to introducing new authors through limited edition, high-quality chaplets, primarily of poetry.

**The Tet Offensive https://www.facebook.com/tetoffensive http://www.youtube.com/thetetoffensive The Tet Offensive are a string quartet-powered rock band led by composer and singer Brian Robinson. I know that you just read a sentence that used the words â€œstring quartetâ€ and â€œcomposerâ€ in them. And yet theyâ€™re still a rock band. They still cover the White Stripes and Soundgarden. Theyâ€™ve played The Knitting Factory and CBGBs. They still play rock music despite the contemporary notion that string quartets are a part of the classical music world, and that composers are brooding and effete loners with sallow complexions and mood swings. They say "To Hell with that preconception." In a genre that celebrates the visceral and gritty, is there nothing more visceral than screaming a taut bow of horsehair against strings, and having no amplification or effects pedals to mask what youâ€™re playing? Theyâ€™re celebrating the risk-taking and scary parts of rock. Where Dylan plugged in, theyâ€™re kicking out the whole band and replacing it. "Like our namesake,they say,"we are the surprise attack during a national holiday. We are the Tet Offensive."

**Maribeth Theroux http://www.maribeththeroux.com Maribeth Theroux is a poet and performer. She has performed solo works at Dixon Place and the Magnet Theater, and her plays have been performed by the Montgomery Country Seniorâ€™s Theater. Theroux recently appeared in a production of The Full Monty and her poetry has appeared in Gargoyle and Lungfull! She is working on a collection of poems inspired by living in New Jersey, likely titled â€œNew Jersey.â€

**Sarah Anne Wallen http://www.sunsskeleton.com/ Sarah Anne Wallen is a poet/sculptor living in [NABE?,] Brooklyn, and a recent graduate of Long Island University Brooklyn's M.F.A. program. She co-edits Poems by Sunday and Sun's Skeleton, and her small, limited-edition press is called

thirdfloorapartmentpress. Her work has appeared in various publications edited by her friends and colleagues.

**Jeffrey Cyphers Wright, Live Mag!/Spuyten Duyvil
http://www.jeffreycypherswright.com http://www.livemagnyc.com
http://www.spuytenduyvil.net Jeffrey Cyphers Wright is an artist, publisher, impresario and critic and is best known as an East Village poet and community garden activist. He studied with Ted Berrigan, Alice Notley and Allen Ginsberg. From 1986 to 2001, Wright ran Cover Magazine, an independent monthly journal that covered all the arts. He writes criticism regularly for Artnexus and The Brooklyn Rail. His 13th book, Triple Crown, Sonnets, is out from Spuyten Duyvil. Currently he hosts events for La Mama, E.T.C. and produces an art and poetry showcase called Live Mag! Jill Krementz photo.

Live Mag! was conceived by Bob Holman and Jeffrey Cyphers Wright as a performance/publication event originally created for the Bowery Poetry Club in 2007. The annual publication has included work by hundreds of contemporary artists and poets. The live events have included guest editors from Princeton University, Soft Skull Press, La Mama E.T.C., Bowery Books, Ugly Duckling Presse, Portable Press at Yo Yo Labs and Hanging Loose.

**Jeffrey Cyphers Wright, Clubhouse on East 13th Macbeth meets Lulu Little in a showdown based on tensions between the avant garde and the forces of gentrification in a community garden. â€”Anders Goldfarb is a photographer who lives a life of irony and paradoxes while aspiring to being a realist! â€”Debra Jenks is a conceptual artist and Prix de Rome runner up featured in the most recent Live Mag! â€“Jane LeCroy is a poet and performance artist whose most recent book is Signature Play from Three Rooms Press. â€”Eve Packer is a Bronx-born, poet/performer/actress who has performed and published widely, has five poetry/jazz CD's (four with Noah Howard, one with Stephanie Stone) and three books from Fly By Night Press. â€”Katherine and Angie Sloan are identical twin redheads with a penchant for Joan Crawford and red lipstick who have recently arrived in NYC from Virginia. â€”Serge Velez is a painter, actor, and activist.

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For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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72. Jeffrey Side
"Against Conceptualism: Defending the Poetry of Affect" by Calvin Bedient
Thu 25 Jul 2013

"Against Conceptualism: Defending the Poetry of Affect" by Calvin Bedient

http://www.bostonreview.net/poetry/against-conceptualism?utm_source=Poetry+July+24%2C+2013&utm_campaign=Poetry+Matters+July+24&utm_medium=email

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73. Rob McLennan
On Writing : an occasional series
Thu 25 Jul 2013

Back in April, I happened to catch (thanks to Sarah Mangold) the website for the NPM Daily (http://npmdaily.tumblr.com/), and absolutely loved the short essays presented on a variety of subjects surrounding the nebulous idea of "on writing." I would highly recommend you wander through the site to see the pieces posted there.

Inspired by those pieces, I decided to curate an occasional series of the same over at the ottawa poetry newsletter (http://ottawapoetry.blogspot.ca/), and have since posted five short essays by Ottawa writers on the nebulous subject of "On writing," with a new essay scheduled to appear every week or so. Given the nature of the ottawa poetry newsletter, I've been focusing on poets who are either current or former residents of the City of Ottawa, but am open to considering further pieces. Over the next couple of weeks, watch for new essays in the series by Faizel Deen, Pearl Pirie and Colin Morton.

Here are links to the first five, already posted:

On Writing #5 : Who knew?
Michael Dennis
http://ottawapoetry.blogspot.ca/2013/07/on-writing-5-michael-dennis.html

On Writing #4 : On Process
Michael Blouin
http://ottawapoetry.blogspot.ca/2013/07/on-writing-4-michael-blouin.html

On Writing #3 : On writing (and not writing)
rob mclennan
http://ottawapoetry.blogspot.ca/2013/06/on-writing-3-rob-mclennan.html

On Writing #2 : Community
Amanda Earl
http://ottawapoetry.blogspot.ca/2013/05/on-writing-2-amanda-earl.html

On Writing #1 : A little less inspiration, please
(Or, What ever happened to patrons, anyway?)
Anita Dolman
http://ottawapoetry.blogspot.ca/2013/05/on-writing-1-anita-dolman.html

http://robmclennan.blogspot.ca/2013/07/on-writing-occasional-series.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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74. Rob McLennan

damascene road passagio, selections, by Wanda O'Connor

Thu 25 Jul 2013

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previously announced, Montreal poet and editor Wanda O'Connor's poetry chapbook, damascene road passagio, selections (above/ground press) is finally available for order,

http://abovegroundpress.blogspot.ca/2013/03/new-from-aboveground-press-damascene.html

for those interested on picking up copies directly from the author, she should have her copies in-hand tomorrow;

thanks,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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75. Shira Dentz

posting request

Fri 26 Jul 2013

Two reviews of Shira Dentz's new book, door of thin skins (CavanKerry Press): a review by Brenda Sieczkowski in Tarpaulin Sky at http://www.tarpaulinsky.com/2013/07/shira-dentz-door-thin-skins-review/ and a review by Sandy Florian in HTML Giant at http://htmlgiant.com/reviews/detachment-on-shira-dentz-door-of-thin-skins/

On Jul 23, 2013, at 12:00 AM, POETICS automatic digest system wrote:

> *There is 1 message totalling 73 lines in this issue.*
>
> *Topics of the day:*
>
> *1. The Urn and the Urinal (Poetry Where Death Goes) + The 3rd Annual New York City Poetry Festival*
>
> *---*
>
> *Date: Mon, 22 Jul 2013 08:29:24 -0400*
> *From: Amy King <[redacted]>*
> *Subject: The Urn and the Urinal (Poetry Where Death Goes) + The 3rd Annual New York City Poetry Festival*
>
> **The Urn and the Urinal (Poetry Where Death Goes) **
> ***
> ***
> **The poet is the priest of the invisible.*
> *=96 Wallace Stevens**
>
> *Into one, the corpse is poured, and through the other, life=92s byproducts.*
>
> *Few caress the corpse, fantasize over inanimate doughy flesh, imagine the corporeal membrane as something other than former Self, as something else, anymore than one wishes to drink urine to discover its taste or consider its other existences. And yet, urine as therapy purports to cleanse, diffuses the jellyfish sting, and is found on ice in restaurants regularly. It enters the body, and washes over it.*
>
> **CONTINUED @ BOSTON REVIEW -*
> *http://www.bostonreview.net/blog/amy-king-urn-and-urinal-poetry-where-death=-goes*
> ***

*~~~~~~~~~~~~~~~~~~~~~~~~

The 3rd Annual New York City Poetry Festival

Saturday & Sunday, July 27th & 28th, 2013
11am-5pm
Governors Island, Colonel=92s Row
For directions to Governors
Island<http://www.govisland.com/html/visit/directions.shtml>
FREE ($10 Suggested Donation)
Featuring Lara Glenum, Cornelius Eady, Dorothea Lasky, Catherine Wagner, CA
Conrad, Paul Legault, Todd Colby, Anne Waldman, Geoffrey Nutter, Andrew
Durbin, Miguel Algarin, J. Hope Stein, Bob Holman, Cathy Park Hong, and
many many more!
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Visit the lineup<http://poetrysocietyny.org/new-york-city-poetry-festival/n=
ycpf-2013/1052-2/>
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http://poetrysocietyny.org/new-york-city-poetry-festival/nycpf-2013/

--=20

"Amy King=92s poems seem to encompass all that we think of as the 'natural'
world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here:
https://gc.listserv.cuny.edu/scriptsgc/wa-gc.exe?SUBED1=3DPOETRY-
l&A=3D1&s=[redacted]

End of POETICS Digest - 18 Jul 2013 to 22 Jul 2013 (#2013-75)
****

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76. Adam Fieled
from Yumpu: "From Philadelphia: Deconstruction"
Fri 26 Jul 2013

Yumpu, a very nice Intercontinental pdf repository, now holds the pdf "From Philadelphia: Deconstruction" which I've put together, with a preface, which engages what Deconstructionist discourse might signify in the context of the American recession, economy, and 2013:

http://www.yumpu.com/document/view/18253912/from-philadelphia-deconstruction-

Thanks!
Adam Fieled [redacted]

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77. Halvard Johnson
Call for work: On Barcelona
Sat 27 Jul 2013

:: Recently at On Barcelona: Matt Margo, John M. Bennett, Ray Greenblatt, Vernon Frazer, Volodymyr Bilyk, Stanley Jenkins, Mark Prudowsky, Barry Spacks . . .

New work wanted, as always. Send please to [redacted] with your name and On Barcelona in the subject line. Any time, day or night.

http://onbarcelona.blogspot.mx/

"Reality cannot be copywrited."
--David Shields

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
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Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>

; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 2013

109 messages · Sun 28 Jul 2013 – Wed 28 Aug 2013

August 2013 was a quiet, bookish month that found the thinned room doing one of the oldest and humblest things a community of readers does for one another: helping a member find a half-remembered poem. One hundred and nine messages moved through the list, and its small threads circled the reference desk and the workshop — a hunt through Ashbery for a barely-recalled line, a fresh turn to ekphrasis, the summer courses of the poetry schools. The month was the list as collective memory, the room that remembers what any one reader has forgotten.

The largest small thread was a search. A member wrote in with a fragment lodged in memory and a book half-recalled — *"Does anybody have a copy of April Galleons handy?"* — asking the room to help locate a particular Ashbery poem from a line imperfectly remembered. It was the commons at its most characteristic and most tender: the pooled memory of many readers summoned to recover what one reader had lost, the room functioning as a living concordance, a shared mind holding more than any single head could.

The quarrel, gentle, was really a return to a standing love. A thread on ekphrasis reopened the room's long fascination with the poem that answers an image, the word set beside the picture — the same preoccupation that had run through the winter — while notices from the summer writing schools kept the pedagogy of poetry in view. The room's attention, even at low traffic, ran in its familiar grooves: the image and the word, the poem and the classroom.

Around the edges ran the smallest keeping — a blog updated, an ekphrastic workshop offered, a self-advertisement or two, a new title from a small press. The infrastructure carried on at its faintest, the workshops and the little presses doing their quiet work, the living poetry going on being taught and made and shared among a shrinking company of the faithful — the summer schools still enrolling, the small presses still issuing, the practice handed forward to whoever would take it.

I have set August down exactly as the archive delivered it — the hunt for the half-remembered Ashbery poem, the return to ekphrasis, and the faint keeping of a summer month — because it was the month the list did the humblest and most enduring of its services: remembering, together, what one of its own had forgotten. A room that will spend its August helping a member find a poem she can only half recall is a room performing the quiet miracle that a community of

readers exists for — the pooling of many memories into one, so that no line anyone ever loved is quite lost as long as someone, somewhere in the room, can still be asked and still remembers.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 109 in all.

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3. Sam Ladkin — Fwd: blackbox manifold issue 10 out now
4. Rob McLennan — new from above/ground press: The creeks, by rob mclennan
5. Susan Webster Schultz — Pre-order Steve Shrader's posthumous double-volume from Tinfish Pre…
6. Adam Fieled — "Ideality and Sidney's Golden Mean"

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8. Rob McLennan — author profile -- rob mclennan,
9. Lewis, Susan — Now up on MadHat Lit
10. Luke McMullan — Ian Heames, Other People. Available from New York Stock.
11. Sarah Rosenthal — Firestone, Lomax, Rosenthal: Wednesday August 7th, 7:30pm

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12. Mark Young — Otoliths issue 30 is now live
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37. sam truitt — LINER NOTES review copies
38. Editors — CLAUDIUS V LIVE
39. Michael Rothenberg — Only 2 months to go before global 100 Thousand Poets for Change Day

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40. Jesse Glass — Poetic Fictions Play A Success at the Boog Festival and many thanks to David ...
41. Rob McLennan — Tuesday poem #18 : Pattie McCarthy
42. Rob McLennan — above/ground press TWENTIETH ANNIVERSARY reading and launch: Reid, Barwin, R...
43. Adam Fieled — T.S. Eliot and Pierre Reverdy
44. Jeffrey Side — "What’s in a Name?: The Art & Language Group and Conceptual Poetry"
45. Camille Martin — Camille Martin's page at PennSound

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46. Jennifer Karmin — Red Rover Series / Experiment #66
47. David Kirschenbaum — Boog News Update
48. Little Red Leaves — Barry Schwabsky contact info
49. Stephen Vincent — Ekphrasis - a thought
50. Joel Chace — Joel Chace's New Visual Poetry Chapbook

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51. amy king — TONIGHT: KING, DONATO, XU & KOPEL
52. David Seaman — Re: Ekphrasis - a thought

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53. William Slaughter — New Mudlark Flash
54. Camille Martin — DUSIE: "Da Capo al Fine" by Camille Martin
55. Camille Martin — Anselm Hollo: Motes & Pellets

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56. Halvard Johnson — Call for work
57. William Slaughter — New Mudlark Chapbook
58. Adam Fieled — from Yumpu: "Conjunctions Volume 1 (1-36)"

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59. Rob McLennan — new from above/ground press: Seedpod, Microfiche, by Gary Barwin
60. Susan Webster Schultz — New book from Tinfish Press

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61. Rob McLennan — Tuesday poem #19 : Stephen Brockwell
62. David Baratier — Pavement Saw Book Deadline Thursday 8/15, post or electronic

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64. Rob McLennan — The Factory Reading Series presents: Nguyen, Smith + Rowley, September 21, 2...

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65. Rob McLennan — new from above/ground press: Moan Coach, by Monty Reid
66. Rob McLennan — above/ground press participates in the fisher small press fair at university...

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68. Camille Martin — "Cusp" and other poems at On Barcelona

69. Michael Heller — Re: Shameless self-advert PS
70. Michael Heller — Re: Shameless self-advert PS
71. Jonathan Penton — Unlikely Stories: Episode IV

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72. Adam Fieled — from Yumpu: "Quiddities (Philosophical Poetry)"

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73. Paul Nelson — Organic in Cascadia in Portuguese

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74. Chris Stroffolino — Ashbery (April Galleons) Question
75. Jesse Glass — Just as Shameless: Black Out and TWO from The Knives Forks and Spoons Press
76. Rob McLennan — new from above/ground press: Labradoodle, An essay on David McGimpsey, by Ma...
77. Lewis, Susan — New from MadHat Press!
78. Rob McLennan — new from above/ground press: Labradoodle, An essay on David McGimpsey, by Ma...
79. Adam Fieled — from Yumpu: "Halle/Fieled"

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80. Rob McLennan — Tuesday poem #20 : Rosmarie Waldrop
81. Halvard Johnson — On Barcelona

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82. Rob McLennan — new from above/ground press: After Swann, by Marthe Reed
83. Rob McLennan — above/ground press 20th anniversary sale: Barwin, Reid, McCann, Reed, OConno...
84. Adam Fieled — from Yumpu: "PFS2 (Philly Free School/Philadelphia Renaissance)"
85. Ariella Ruth Goldberg — Jack Kerouac School Fall Events
86. Donald Wellman — Olson
87. Little Red Leaves — Fwd: Last Chance for Pre-Sale Prices on Paul Klinger's Rubble Paper, Pa...

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88. Camille Martin — Robert Zend's widow, Janine
89. Amy King — Save $50-$100: September Ekphrastic Workshop w/Amy King
90. amy king — Save $50-$100: September Ekphrastic Workshop w/Amy King
91. Nicholas Ruiz III — Kritikos, V.10 July-August 2013
92. George Bowering — Re: Ashbery (April Galleons) Question
93. Willard Fox — Re: Ashbery (April Galleons) Question
94. George Quasha — Kingston Festival: Axial Band (with Quasha & Stein et al.): axial music and...

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95. George Quasha — 23rd Annual Subterranean Poetry Festival: Benson, Iijima, Gordon, Kelly, No...
96. allison hedge coke — Re: Jack Kerouac School Fall Events
97. Mark Weiss — Re: Olson

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98. skyplums — Re: Jack Kerouac School Fall Events

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99. Louis Armand — Poetics titles from Litteraria Pragensia
100. Rob McLennan — new(ish) on rob's clever blog
101. reJennifer Bartlett — Review of IIanot Review, and Teaching Copies of Beauty is a Verb
102. Jared Schickling — eccolinguistics 2.2

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103. Al Filreis — Writers House offers free non-credit 10-week course on modern poetry
104. Rob McLennan — new from above/ground press: The Peter F Yacht Club #19; above/ground press ...

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105. Jim Andrews — First Remainder Series by Joe Keppler
106. Rob McLennan — Tuesday poem #21 : Nicole Markotic
107. Brian Clements — Poor Yorick Call for Submissions

28 AUG 2013

108. Amy King — A FEW SEATS LEFT! Begins September 9th -- ONLINE Ekphrastic Workshop w/Amy King
109. amy king — A FEW SEATS LEFT! Begins September 9th -- ONLINE Ekphrastic Workshop w/Amy King

1. Larissa Shmailo

The Russkies have arrived! Twenty-first Century Russian Poetry on Harriet

Sun 28 Jul 2013

Thanks to the Poetry Foundation for featuring the new anthology, Twenty-first Century Russian Poetry, on Harriet, the Blog! Please see link below:

http://www.poetryfoundation.org/harriet/2013/07/a-new-anthology-of-21st-century-russian-poetry/

Bol'shoe spasibo, milie tovarishchi!

Kind regards,
Larissa

Larissa Shmailo
www.larissashmailo.com
www.linkedin.com/in/larissashmailo
www.facebook.com/LarissaShmailo

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2. Jeffrey Side

The new ebook from Argotist Ebooks is "Collected Poetry Reviews 2004-2013" by Jeffrey Side

Sun 28 Jul 2013

The new ebook from Argotist Ebooks is â€œCollected Poetry Reviews 2004-2013â€ by Jeffrey Side

Description:

A collection of poetry reviews by Jeffrey Side of poetry volumes by various poets during the period 2004 to 2013.

Available as a free ebook here:

http://www.argotistonline.co.uk/COLLECTED%20POETRY%20REVIEWS%202004-2013.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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3. Sam Ladkin

Fwd: blackbox manifold issue 10 out now

Mon 29 Jul 2013

Dear All,

Apologies if you receive this more than once, but here's notice of the latest issue of Blackbox Manifold, edited by Adam Piette and Alex Houen. I have a piece on Frank O'Hara in this (comments/kickings welcome), but there's plenty of more valuable stuff to find.

Yours truly,
Sam

---------- Forwarded message ----------
From: Adam Piette <[redacted]>
Date: 18 July 2013 18:31
Subject: blackbox manifold issue 10 out now
To:

Dear Contributors past and present,

We are very happy to announce the launch of the TENTH issue of Blackbox Manifold:

http://www.manifold.group.shef.ac.uk/

It features work by Billy Cancel, Rick Crilly, Josh Ekroy, Michael Farrell, Joanna Grigg, Bernard Henrie, Joan Harvey, David Herd, Beau Hopkins, Drew Milne & John Kinsella (together), Peter Larkin, Robert Mueller, Sandeep Parmar, Peter Riley, Jennifer Scappettone, Kerrin P. Sharpe, Nathan Thompson, Corey Wakeling, Duncan White and Rachel Zolf; accompanied by a fine essay by Sam Ladkin on Frank O'Hara, and a review of John Matthias by Adam Piette

If you like what you see, please let people know and send them our way. We're very proud of the issue, which is a good one, but also to have made it to ten - we will be celebrating with readings in the autumn. Thanks for your attention and support, and we hope you enjoy it as much as we have putting it together,

very best wishes
Adam Piette and Alex Houen

–––––––––––––––
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email: [redacted]
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4. Rob McLennan

new from above/ground press: The creeks, by rob mclennan

Mon 29 Jul 2013

The creeks
rob mclennan
$4

The creeks:

Mercy does not come from the sky
Norma Cole, Coleman Hawkins Ornette Coleman

Watershed. Stretched, a bend. Erupts. To be vulgar, coarse. Urban song, a thread of water. Spills. Underground, a Mohawk sky. We catch the rain. It snowflakes, tongue. Dark, manifold. So much a mirror, corner. Questions, held. Held up. This constellation, margin. Deeper than fulfilled, arthritic postures. We were not afraid. Thin, silent, mouths. Eye on you and then.

*

Search. We hold the river, down. This resolution, meets. Mouth to concentration, mouth. I cant go. No stream made, out-of-print. Useless,

feathered, goods. What drawn and twisted, space. Snow warrant. Thin portraits. A simple-minded function. What ritual, thing. The trees, the skimming moon. Bookstalls. A brittle, darkened room. The pavement, ear. Abyss. Tonal waves direct.

*

Atlantic, between. Heavy manner, a centred abyss. This battered dawn, bashed ancient stone. The remains of civilization. First thought, Ur-thought. Grotesque. The oceans subdivision. Tactless. Define a score, a roundabout, a hedge. A supernatural crescent. This heated, cooling effort. Passive, energized. History, become a mine. A gravel tendril. Soothe. You, who are large in our eyes.

published in Ottawa by above/ground press
July 2013
a/g subscribers receive a complimentary copy

Produced, in part, as a handout for the 7th annual Welcome to Boog City poetry, music and theater festival, August 2-5, 2013 in New York City. Thanks much to David Kirschenbaum and Adam Tobin for their help and support. See the facebook event here: https://www.facebook.com/events/487315468023865/

The author of more than twenty trade books of poetry, fiction and non-fiction, rob mclennan won the John Newlove Poetry Award in 2010, and was longlisted for the CBC Poetry Prize in 2012. His most recent titles include the poetry collection Songs for little sleep, (Obvious Epiphanies, 2012) and a second novel, missing persons (2009). The Uncertainty Principle: stories, is scheduled to appear in spring 2014. He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/07/new-from-aboveground-press-creeks-by.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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5. Susan Webster Schultz

Pre-order Steve Shrader's posthumous double-volume from Tinfish Press!

Mon 29 Jul 2013

Tinfish Press's website now has a page devoted to the new Steve Shrader book: http://tinfishpress.com/?projects=the-arc-of-the-daythe-imperfectionist <http://tinfishpress.com/?projects=the-arc-of-the-daythe-imperfectionist> Shrader had an MFA from Iowa and lived in Hawai`i for nearly 40 years, working as an English instructor, a journalist, and a graphic designer. Toward the end of his life (he died in 2007), he wrote two amazing manuscripts of poems; we are publishing them both in a large, single volume. This book will be an important contribution to the literary history of Hawai`i and America more generally--

I hope you will all talk to your friends and colleagues about it. Please distribute
the link to everyone who might be interested. We're taking pre-orders, which
helps with cash to pay thefinal bill, coming soon.

The book should arrive in the next two or three weeks to Tinfish and to spdbooks.org <http://spdbooks.org>. I'll be on HPR's The Conversation tomorrow morning (Tuesday) to talk about it. Tune in if you can. There will be a launch later in the Fall in Honolulu, along with a gallery show of his photographs.

aloha, Susan

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6. Adam Fieled

"Ideality and Sidney's Golden Mean"

Mon 29 Jul 2013

This was 1st presented as a seminar paper at Temple University in Philadelphia in 2007 while I held the University Fellowship there, and has since been revised.

It addresses Sir Philip Sidney's Apology for Poetry in reference not only to classical philosophy but to Deconstructionism:

http://free.yudu.com/item/details/1107467/Ideality-and-Sidney-s-Golden-Mean

Thanks!
Adam Fieled [redacted]

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7. Rob McLennan
Tuesday poem #17 : Camille Martin,
Tue 30 Jul 2013

Tuesday poem #17 : Camille Martin : Da Capo al Fine

http://www.dusie.blogspot.ca/2013/07/tuesday-poem-17-camille-martin-da-capo.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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8. Rob McLennan
author profile -- rob mclennan,
Tue 30 Jul 2013

Jessica Kluthe was good enough to do an "Author Spotlight" on me on her blog, including an interview focusing on my forthcoming collection of short, short fiction,

http://www.jessicakluthe.com/blog/author-spotlight-rob-mclennan-the-uncertainty-principle-stories/

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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9. Lewis, Susan
Now up on MadHat Lit
Tue 30 Jul 2013

Up this week on MadHat Lit: a painting by Leonard Kogan. Check it out!

www.madhatlit.com<http://www.madhatlit.com>.

(reopening to submissions sometime this Fall... stay tuned...)

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10. Luke McMullan

Ian Heames, Other People. Available from New York Stock.

Tue 30 Jul 2013

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http://newyorkstock.wordpress.com/books-for-sale/

Other People is an English translation of seven source French poems, by Ian Heames.

New York Stock is a New York-based small press specializing in the publishing of works by British-based alternative poets for American audiences.

Check out the rest of our catalogue for more small-press books by British-based poets. Paypal payment accepted.

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11. Sarah Rosenthal

Firestone, Lomax, Rosenthal: Wednesday August 7th, 7:30pm

Tue 30 Jul 2013

This upcoming event honors the publication of Jennifer Firestone's Hi,

This upcoming event honors the publication of Jennifer Firestone's amazing new book Flashes.Â

The event will feature poetry readings as well as a collaborative Femshi (Feminist Neo-Benshi!) performance.

Canessa Park Reading Series

708 Montgomery St. @ Columbus
San Francisco, CA 94111

SummerÂ Â WednesdaysÂ at Canessa
August 7th, 2013

Jennifer Firestone
Dana Teen Lomax
Sarah Rosenthal

Doors atÂ 7:00 pmÂ â€“ reading starts atÂ 7:30
$6 donation â€“ no one turned away for lack of funds.

JENNIFER FIRESTONE is the author of two books of poetry, Holiday and the newly released Flashes, as well as three poetry chapbooks. She is the co-editor of Letters ToÂ Poets: Conversations about Poetics, Politics and Community, and an AssistantÂ Professor of Literary Studies at Eugene Lang College (The New School).

DANA TEEN LOMAX is the author of several books of poetry, including DisclosureÂ (Black Radish Books) and CurrenÂ¢y (Palm Press); she most recently editedÂ an award-winning Small Press-Traffic project, KINDERGARDE: Avant-gardeÂ Poems, Plays, Stories, and Songs for Children. She teaches at SFSU and livesÂ in San Quentin, CA.

SARAH ROSENTHAL is the author of the cross-genre book Manhatten as well as four poetry/prose chapbooks. She is the editor of A Community Writing Itself: Conversations with Vanguard Writers of the Bay Area. She serves on the California Book Awards poetics jury andÂ manages programs for the Developmental Studies Center.

Questions:Â Avery Burns -Â [redacted]

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12. Mark Young

Otoliths issue 30 is now live

Wed 31 Jul 2013

Once again, with its southern winter, 2013 issue, Otoliths<htrtp://the-otolith.blogspot.com/>lives up to its reputation for delivering a cornucopia of wide-ranging creativity. In this issue you'll find work by SS Prasad, Raymond Farr, Mary Cresswell, Richard Kostelanetz, Volodymyr Bilyk, Alan Chamberlain, Jack Galmitz, Philip Miletec, Jim Meirose, Christopher Barnes, Nico Vassilakis, Philip Byron Oakes, Ed Baker, Theodoros Chiotis, David Kelly, Lewis Gesner, Michelle Greenblatt & Sheila E. Murphy, Anna Rugis, Daniel f Bradley, Bobbi Lurie, Elizabeth Terrazas, Willie Smith, John Tranter, Andrew Topel & Pete Spence, Felino A. Soriano, Adam Fieled, Kyle Hemmings, John M. Bennett, Joel Chace, Matt Hill, Jude Conlee, Ron Riekki, Donna Fleischer, Zachary Scott Hamilton, Carol Stetser & Tim Gaze, Theodore Worozbyt, Mia Avramut and John Riley, Jeff Harrison, Chris Brown, Craig Kurtz, bruno neiva & bárbara mesquita, Natsuko Hirata, William Repass, Johannes S. H. Bjerg, Wilna Panagos, Susan Kachor Conlon, Aditya Bahl, Márton Koppány, John Pursch, Alexander Jorgensen, Lakey Comess, Andrew Cantrell, Cecelia Chapman & Jeff Crouch, Paul Summers, Ric Carfagna, Marco Giovenale, Joe Balaz, Paul Pfleuger, Jr., Alex Stolis, Charles Freeland & Rosaire Appel, Eric Leighton McKneely, Sam Langer, trijita, Cherie Hunter Day, Tony Beyer, Mike Cannell, Reed Altemus, Boona Daroom, Ken Bolton, Bob Heman, Bogdan Puslenghea, Jim McCrary, Michael Brandonisio, Siel Ju, Scott Metz, Ken Nance, J. D. Nelson, Spencer Selby, pd mallamo, & Satu Kaikkonen.

Read & enjoy.

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13. Jeffrey Side
Superbly hyperbolic Wikipedia entry about Kenny Goldsmith
Wed 31 Jul 2013

Superbly hyperbolic Wikipedia entry about Kenny Goldsmith:

http://en.wikipedia.org/wiki/Kenneth_Goldsmith

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14. Al Filreis
PoemTalk 69: on Rachel Blau DuPlessis's "Draft 85: Hard Copy"
Wed 31 Jul 2013

A new episode of PoemTalk is now out, number 69 in the ongoing series. Ron Sillimanï»¿, Jessica Lowenthalï»¿ & Randall Couch join me to discuss Rachel Blau DuPlessisï»¿'s "Draft 85: Hard Copy."

http://jacket2.org/content/poem-talk

http://www.poetryfoundation.org/features/audio?show=Poem%20Talk

Al Filreis
Kelly Professor
Faculty Director, Kelly Writers House
Dir., Center for Programs in Contemporary Writing
University of Pennsylvania

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15. Rob McLennan
new(ish) on rob's clever blog
Wed 31 Jul 2013

-- Edmund Berrigan, Can It!
-- a new poem, "If this is: an experiment in living," at Jam Jar Words
-- Juliet Patterson, The Truant Lover
-- "An informal talk on compiling McLennan/MacLennan genealogies" at the Glengarry Highland Games on Saturday
-- 12 or 20 (second series) questions with Justin Taylor
-- Paul Legault, The Other Poems
-- On Writing : an occasional series
-- 12 or 20 (second series) questions with Nancy Jo Cullen
-- Elizabeth Robinson, blue heron
-- above/ground press at twenty; new titles by Waldrop, mclennan + McNair, and Wanda O'Connor
-- fwd: Purdy Picnic--and special offer for Purdy fans

-- Fiona Sze-Lorrain, My Funeral Gondola
-- 12 or 20 (second series) questions with Mark Tardi
-- fwd: CALL FOR SUBMISSIONS */EMBRASSER:/*/
- Robert Swereda, re: verbs
-- rob mclennan and Christine McNair co-feature at the In/Words Reading SEries
-- 12 or 20 (second series) questions with Melanie Schnell
-- Aufgabe 12
-- Joshua Marie Wilkinson, Swamp Isthmus
-- a new poem, "Origin story:"
-- Ongoing notes: mid-July, 2013
-- 12 or 20 (second series) questions with Mathais Svalina
-- Dennison Smith, Fermata
-- the seventh issue of seventeen seconds: a journal of poetry and poetics is now online
-- Chus Pato, HoRDES OF WRitINg, trans. Er¡n Moure
-- On writing (and not writing, : a triptych
-- 12 or 20 (second series) questions with Molly Gaudy
-- New American Writing: Canadian section
-- fwd: Call for Papers: Affecting Women's Writing in Canada + Quebec Today
-- 12 or 20 (second series) questions with Jessica Moore
-- Canada Day in Sainte-Adle
-- today would have been my mother's seventy-third birthday
-- 12 or 20 (second series) by Jani Krulc
-- Ongoing notes: late late June, 2013
-- Marie Annharte Baker, Indigena Awry
-- today is my father's seventy-second birthday,
-- Profile of Suzannah Showler, with a few questions, up at Open Book
-- Ongoing notes: the ottawa small press book fair, spring 2013 (part two,
-- Seth Landman, Sign You Were Mistaken
-- 12 or 20 (second series) questions with Mark Scroggins
-- Michelle Taransky, Sorry Was In The Woods
-- Ongoing notes: the ottawa small press book fair, spring 2013 (part one,
-- four new poems at the avatar review
-- 12 or 20 (second series) questions with Robert Swereda
-- Sally Ito, Alert to Glory
-- Lorine Niedecker, Lake Superior

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
by Faizal Deen, Michael Blouin, Colin Morton + others,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog, including Rosmarie Waldrop, Jessica Smith, Jason Christe + others,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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16. Larissa Shmailo

New Books in Poetry: Exciting new podcast series

Wed 31 Jul 2013

Dear Friends:

I am pleased to announce a new podcast series on Facebook called New Books in Poetry:
https://www.facebook.com/pages/New-Books-in-Poetry/195026123849369

"Like" and follow this page for exciting voice interviews with many different poets.

New Books in Poetry is part of the New Books Network and is edited by John Ebersole and Philip Nikolayev.

Enjoy!

Kind regards,
Larissa

Larissa Shmailo

www.larissashmailo.com
www.linkedin.com/in/larissashmailo
www.facebook.com/LarissaShmailo

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17. Derek Beaulieu
new from No Press: BEING DUMB by Kenneth Goldsmith
Wed 31 Jul 2013

No Press is proud to announce the publication of Kenneth Goldsmith¹s BEING DUMB

Produced in a limited edition of 60 hand-bound copies.

http://derekbeaulieu.wordpress.com/2013/07/30/new-from-no-press-being-dumb-b y-kenneth-goldsmith/

From BEING DUMB:

³I am a dumb writer, perhaps one of the dumbest that¹s ever lived. Whenever I have an idea, I question myself whether it is sufficiently dumb. I ask myself, is it possible that this, in any way, could be considered smart? If the answer is no, I proceed. I don¹t write anything new or original. I copy pre-existing texts and move information from one place to another. A child could do what I do, but wouldn¹t dare to for fear of being called stupid.²

Originally published online at The Awl: http://www.theawl.com/2013/07/being-dumb BEING DUMB is now available for $7ea.

To order please email [redacted]

derek beaulieu
#2, 733 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

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18. susan maurer
JOSEPHINE BUTLER "a good read"
Wed 31 Jul 2013

Joan Moyle of Caloifornia calls JOSEPHINE BUTLER: A COLLECTION OF POETRY "a good read" . It is available internationally print on demand or a signed copy may be obtained from me. Backchannel for furhter info. and keep the reactions coming. Thanks Joan. Susan H. Maurer

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19. Malaika King Albrecht
Re: CFW from Redheaded Stepchild
Thu 1 Aug 2013

The Redheaded Stepchild is open for submissions for the month of August. We only accept poems that have been rejected by other magazines. We do not accept previously published work. We do, however, accept simultaneous submissions, but please inform us immediately if your work is accepted somewhere else. For more information, visit http://www.redheadedmag.com/poetry/

Submit 3-5 poems that have been rejected elsewhere with the names of the magazines that rejected the poems.

We do not accept email attachments; therefore, in the body of your email, please include the following:

- a brief bio
- 3-5 poems
- the publication(s) that rejected the poems

Send your submission to <redheadedstepchildmag(at)gmail.com> replace (at) with @

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20. Halvard Johnson
Truck's new driver/editor for August
Thu 1 Aug 2013

Many thanks to Volodymyr Bilyk for a July full of images and words.

And a big welcome to David Howard, who will be at the wheel for the month of August.

"Reality cannot be copywrited."
--David Shields

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/

ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-
1&keywords=Halvard+Johnson>
<---
New! via Amazon
Or buy ---> Direct from Spuyten
Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email
to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new
drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca
Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other
Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras
PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection
of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-
PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/
dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory
of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com
/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.co
m/rapsodi.pdf>
; **Guide to the Tokyo
Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/097148
7316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet
Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/
hsonnet.pdf>

; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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21. St. Thomasino

a noun sing e·ratio 17 redux

Thu 1 Aug 2013

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e·

a noun sing e·ratio 17 . . . featuring The Swing, an artist's book by Elena Berriolo . . . an e·chap by Anne Gorrick . . . and new work by 25 poets.

http://eratiopostmodernpoetry.com/

e·ratio is reading for issue 18, the fall 2013 issue.

please see contact page for guidelines and where to send.

edited by Gregory Vincent St. Thomasino with contributing editor Joseph F. Keppler

e·

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22. Shankar, Ravi (English)

Drunken Boat#17 is now live!

Thu 1 Aug 2013

Drunken Boat 17 [http://www.drunkenboat.com] is now live, featuring Lisa Russ Spaar’s The Hide and Seek Muse with poems by Jane Hirshfield, Brenda Hillman, David Baker, Jennifer Chang, Erika Meitner, Kate Daniels, L. S. Klatt, Kiki Petrosino, Randall Couch, Amy Newman, Mark Jarmon, Allison Seay, David Francis, Jennifer Key, John Poch, Ravi Shankar, Debra Allbery, Edward Hirsch, Mary Ann Samyn, Talvikki Ansel, Kyle Dargan, Laura Kasischke and Claudia Emerson.

Our Reviews section has 39 reviews of 45 books and features an interview by Shira Dertz in conversation with Cole Swenson.

Other amazing works by Brian Howe & Tim Van Dyke, Dan Waber, Daniel Rehn, Emily Kuehn, Luis Hernandez, Mitsuko Brooks, Monica Panzarino, Niki Sehmbi, Sabrina Ratté, Theodore Darst, Adam Vines & Allen Jih, Andy Frazee, Anis Shivani, Anna Leahy, BA Newmark, Benjamin Landry, Christopher Lirette, Courtney Kampa, Danielle Sellers, Danniel Schoonebeek, David Kutz-Marks, Dick Allen, Eric Pankey, Hannah Gamble, Harriet Levin Milan, Jaydn Dewald, Kimberly Williams, Laura Eve Engel, Laura Wetherington, Lisa Fay Coutley, Lisa Sewell, Matthew Sumpter, Michael Broek, Nick McRae, Ocean Vuong, Oliver de la Paz, Sally Ashton, Sarah Blake, Scott Topper, Susan Gilmore, Suzanne Parker, Traci Brimhall, CA Shaefer, Liana Scaletter, Alex Czaja, Adnan Mahmutovic, Andrew Sullivan, MichaelMyers, Alyson Hagy, Jennifer MacKenzie, James Robison, Dean Tuck, Lydia Melby, Quintan Wikswo, Eleanor Stanford, Peggy Shumaker, Mita Mahato, Eric LeMay, Sarah Jane Holsteen, Haley Larson, Mark Dow, Beth Malone, Elizabeth Bradfield & Demet Taspinar.

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23. The Claudius App

Lead Single

Fri 2 Aug 2013

Dear List,

The fifth issue of The Claudius App <http://theclaudiusapp.com/> launches Monday, August 5, with poems and prose by many on the List.

Leading off the run-up to the issue is Connie Scozzaro reading her poem "What Is Parents?" here<https://soundcloud.com/the-claudius-app/5-scozzaro-parents> .

For those keeping scorecards, our roster reads:

Charleski Kennynovich BARRINSKY (translated by Kentinski JOHANSKY)
Kevin CASSEM
Christina CHALMERS
Miles CHAMPION
Joshua CLOVER and Keston SUTHERLAND
Cecilia CORRIGAN and Ian HATCHER
Jean DAY
Emily DORMAN
William FULLER
Drew GARDNER
Elena GOMEZ
Jeff GRUNTHANER
Lanny Jordan JACKSON
Simon JARVIS

Frances KRUK
Jaleh MANSOOR
Georges PEREC (translated by Rob HALPERN)
Sarah Nicole PRICKETT
Erik SATIE (translated by Jacqueline RIGAUT)
Connie SCOZZARO
Oki SOGUMI
Josh STANLEY
Dana WARD

For live broadcasts, like us on Facebook<http://facebook.com/theclaudiusapp> or follow us on Twitter <http://twitter.com/theclaudiusapp>.

Address proleptic call-ins to yours,
The Editors <[redacted]>

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24. Amy King

MARJORIE PERLOFF REPLIES ... + BOOG FEST (NYC) STARTS TODAY!

Fri 2 Aug 2013

MARJORIE PERLOFF weighs in (in the comments' section) -

http://therumpus.net/2013/07/beauty-and-the-beastly-po-biz-part-2/#comments

[*That is, are we to go on pretending theorizing a [lack of] self should have no bearing on actualizing the selves of the group? Is “blocking capital” to take place on the theoretical level only, while group members enjoy institutional exclusivity and perpetuate a system that is threatened by the appearance of an anthology that does not strictly uphold the canon-of-yore...]*

~~~~~~~~~~

Joseph Keckler <https://www.facebook.com/josephkeckler?directed_target_id=0>
PLAYS
BADASS BOOKENDS AROUND ME & Lynn Melnick<https://www.facebook.com/lynnbmelnick?directed_target_id=0>
READING & WORKSHOPPING YOUR FINE ASSES ON MY BIRTHDAY THIS SATURDAY!

AUGUST 3RD @ 2:25
Unnameable Boox <https://www.facebook.com/unnameable?directed_target_id=0>

ENTIRE WEEKEND SCHEDULE HERE -- http://boogcity.com/boogpdfs/bc82.pdf
~~~~~~~~~~

Beginning next Fri., Aug. 2 through Mon. Aug. 5, we'll be celebrating Boog's 22nd anniversary by putting on the seventh annual Welcome to Boog City poetry, music, and theater festival. It will feature 71 poets, 19 musical acts, 10 tabling small presses, 8 poets theater plays, 3 political talks, 2 poets in conversation with one another, 1 d.a. levy lives visiting press, 1 poetry workshop, and 1 small press publishing panel over the four days. *

*

You can view the web-only color pdf version of Boog City’s Welcome to Boog City program issue here:

http://boogcity.com/boogpdfs/bc82.pdf

*

*

replete with:

*the full schedule illustrated with performer pics

*music editor J.J. Hayes on festival performers Bird To Prey and Richard Ringer

/*Richard Ringer on Major Matt Mason USA's /Me Me Me/ album, 15 years later/

/

/

*our poetry editor Buck Downs brings us new work from fest performers Becca Klaver, Megan McShea, and Mike Topp.

And online only bonus content

*poems from fest performers Toby Altman, Suzanne Mercury, and Joseph Young

*Atlantic Yards Report editor Norman Oder brings us up to date on where the Atlantic Yards Project stands in the wake of The Barclay Center.

*Small press editor Kimberly Ann Southwick interviews Adam Robinson, editor of d.a. levy lives visiting press, Baltimore's Publishing Genius Press

/Thanks to Jonathan Allen for the festival's logo; and for bookings and recommendations from our new music editor J.J. Hayes; and poet recommendations from Jonathan Allen, Emily Brandt, Lee Ann Brown, Sommer Browning, Christophe Casamassima, Todd Colby, Shanna Compton, Alex Cuff, Richard Deming, Thomas Devaney, Ted Dodson, Claire Donato, Buck Downs, Laura Elrick, Ed Friedman, Laura Henriksen, Bridget Madden, Elinor Nauen, Brett Price, Kathryn Pringle, Lauren Russell, Evie Shockley, Alan Semerdjian, Jessica Smith, Kimberly Ann Southwick, J. Hope Stein, Nicole Wallace, Lewis

Warsh, Dan Wilcox, and Ian Wilder; and for the speakers Eliot Katz, Scott MX Turner, and Mr. Wilder. And thanks to Kimberly Ann Southwick for organizing this year's panel./

Among the festival highlights are:

—our d.a. levy lives series kicks off its 11th season devoting a night to Baltimore's Publishing Genius Press;

*—Our 43rd Classic Album**

**
 Live show is Major Matt Mason USA's /Me Me Me/
**, performed live by 9 local musical acts for its 15th anniversary;*
*

*
*—Plus Major Matt himself, in from Kansas, with a solo set of new material;

*

—Our 10th annual small, small press fair, with exhibits from 10 small presses, and readings by their authors;

*—Small Presses: The Book as an Object, *a panel curated and moderated by Kimberly Ann Southwick

**

*—Our BoogWork series, featuring **

**
poet Amy King

** reading and **then giving the gathered a poetry workshop;*

—and our Fourth Poets' Theater night, featuring 8 short plays.

--

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://GC.LISTSERV.CUNY.EDU/scripts/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

25. Rob McLennan
from Hark, a journal: 1864-1967
Fri 2 Aug 2013

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from Hark, a journal: 1864-1967 : a poem and an essay,

in which i discuss writing, postcards & my lovely wife,

http://robmclennan.blogspot.ca/2013/08/from-hark-journal-1864-1967-poem-and.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

26. Randolph Healy
New from Wild Honey Press
Fri 2 Aug 2013

Apologies for cross-posting

Fancy a fusillade of fifty one poems triggered by a visit to Ian Hamilton Finlay's Little Sparta (and other places in Scotland)?

Try _The Reed Bunting Unseen: A Camouflage Garden for Ian Hamilton Finlay_ by David Wheatley.

32 pages, sewn binding, http://www.wildhoneypress.com/BOOKS/Camouflage%20Garden.htm

↑ Index

27. Adam Fieled
Exclusive Artifice: T.S. Eliot's "Four Quartets"
Fri 2 Aug 2013

Exclusive Artifice: T.S. Eliot's "Four Quartets" was 1st presented as a seminar paper at Temple University in Philadelphia while I held the University Fellowship there ('06-'11). I've now revised it. Like many of my other Temple pieces, it manages a hinge to philosophy and specifically Deconstructionism:

http://www.yumpu.com/en/document/view/18697124/exclusive-artifice-ts-eliots-four-quartets

Thanks!
Adam Fieled [redacted]

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28. Dan Wilcox
Reading of John Hersey's "Hiroshima" -- Tuesday, August 6
Sat 3 Aug 2013

Reading of John Hersey's Hiroshima

Tuesday, August 6, 11:00AM
Townsend Park, Albany, NY
(Henry Johnson Blvd. & Central Ave.)

The event is free and open to the public and the public is encouraged to join in the reading. Those interested in reading can sign up to participate when they arrive. Please bring folding chairs. Rain site is the Social Justice Center, 33 Central Ave., Albany. On August 6, 1945 the United States of America used the atomic bomb for the first time to destroy the city of Hiroshima, Japan; on August 9, the U.S. used the atomic bomb again on Nagasaki, Japan. Over 200,000 people died immediately in the two bombings and over a hundred thousand more died in the following decades as a result of the effects of the radiation. Hiroshima by John Hersey tells the story of the bombing on August 6, 1945 by following the story of six of the survivors. The book version has been in print since 1946. Co-sponsored by the Poetry Motel Foundation, theTom Paine Chapter Veterans for Peace, Upper Hudson Peace Action. For more information contact Dan Wilcox, [redacted], [redacted].

↑ Index

29. John Krick
AN OPEN LETTER TO KENNETH GOLDSMITH FROM ANNE TARDOS
Sat 3 Aug 2013

Posting for Anne Tardos:

AN OPEN LETTER TO KENNETH GOLDSMITH FROM ANNE TARDOS

Dear Kenny,

Your piece â€œThe Burden of Artistsâ€™ Crapâ€ posted over a year ago in Harriet (http://www.poetryfoundation.org/harriet/2012/04/the-burden-of-artists-crap/), has just been brought to my attention. I am shocked and dismayed by your characterization of me. Kenny, weâ€™ve been down this road before. Only weeks after Jacksonâ€™s death you publicly accused me of interfering with his legacy by not immediately publishing all his recordings on your web site. May I

also remind you that later you apologized profusely for your behavior, albeit in private.

I feel compelled to comment on your profound misunderstanding of the partial sale of Jacksonâ€™s library. I have devoted years of my life to archiving Jacksonâ€™s papers and little known publications. His archive was placed at the Mandeville Special Collections at UCSD, two years ago. To make this possible, I had to organize his works with the assistance of several devoted young poets over many years. Without going through the immense amount of unsorted papers, and cataloguing them, no institution would have been able to recognize the scope of the work. As for the Mac Low library, I made extraordinary efforts to place it in its entirety with reputable institutions. I am saddened that you donâ€˜t realize that parting with these books was heartbreaking for me, too.

I hope it doesnâ€™t embarrass you too much to know that the books you describe are duplicates. Perhaps you are unaware of the enormity of the collection, and that most of Jacksonâ€™s books are still in my possession. Your own books, the ones you are so sure were gone with the rest, and which you had inscribed to both of us, remain on a bookshelf next to my desk.

You write that â€œevidently the poetâ€™s widow wanted to get rid of it all.â€ Your condescension is both reckless and misguided. The comparison you make with Charles Ivesâ€™s heirs is laughable. Are you not aware that Ivesâ€™s studio is being kept as it was during his lifetime, intact and complete at the American Academy of Arts and Letters, which has meticulously recreated his studio, down to the radiator piping? Jackson wasnâ€™t so lucky.

Your reference to my reasons for selling part of the library are too offensive to answer.

To bring you up to date, in addition to my own books of poetry, I am currently editing the third posthumous book of Jacksonâ€™s. I have also preserved and conserved all of his heretofore unknown visual works, some of which are currently on exhibit in major European museums and galleries, all over the world.

You and I have known each other for many years, and over those years Iâ€™ve discovered that conjecture formed from incomplete information nearly always proves wrong. The heartbreak of a friendâ€™s death is one thing, but the heartbreak of maligning and vilifying a friend is quite another. I hesitate to characterize it.

Regards,

Anne

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30. Subito Press

Reading for our annual Poetry & Prose contests

Sat 3 Aug 2013

Hi Folks,

Subito Press is reading until 8/15 for our annual poetry & prose contest

*Subito Press Book Prize *

for full-length collections of poetry & prose

We are reading now!.

Poetry Judge: *Julie Carr <http://coffeehousepress.org/authors/julie-carr/>*

Fiction Judge: *Stephen Graham Jones <http://www.demontheory.net/>*

https://subitopress.submittable.com/submit

Submissions are open from June 15th to August 15th.

Since 2011, our books have been professionally designed by the incredible HR Hegnauer <https://www.facebook.com/hrhegnauer?directed_target_id=0>

The books are produced through Bookmobile, using high-quality covers and paper stock.

There is no page limit for either of our contests.

The winning manuscript will be published in October of 2014.

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31. Kimmelman, Burt J.

Tim Keane on Basil King in Hyperallergenic

Sat 3 Aug 2013

Here’s a link to a marvelous piece by Tim Keane on the art and writing of Basil King, just out at Hyperallergenic (hyperallergenic.com)—a real twofer:

http://hyperallergic.com/76917/languages-of-devotion-basil-kings-life-in-art/

Enjoy!

Burt

BurtKimmelman.com

↑ Index

32. Donald Wellman

Review, Erín Moure's The Unmemntioable

Sat 3 Aug 2013

Of possible interest a review of Erín Moure’s The Unmemntioable, http://immanentoccasions.blogspot.com/2013/08/reading-erin-moures-unmemntioa ble.html.

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33. Rosalie Calabrese

Rosalie Calabrese's next reading in 2013 and other news

Sat 3 Aug 2013

Reading:
August 13, 7:00 - 9:00 PM
Phoenix Reading Series
Launchpad
721 Franklin Avenue
Brooklyn, NY
[redacted]
I will be reading with Andrew Spano, Michael Dorr,William Wolak, and Robert Viscusi
Open mic signup at 7:00
Requested donation: $6.00

Other News:
My

poem "Drip," which appeared last December in the Journal of Clinical Oncology, was # 2 on last month's list of the top 20 articles published in biomedical journals during the past six months. This month it has dropped to #17. (Still not so bad considering that the other articles feature topics such as post nasal drip.) If you have no idea what I'm referring to, let me know and I'll send you the poem in question. [redacted]

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34. Jeffrey Side

"Charmless and Interesting: What Conceptual Poetry Lacks and What It’s Got" by Robert Archambeau.

Sun 4 Aug 2013

"Charmless and Interesting: What Conceptual Poetry Lacks and What It’s Got" by Robert Archambeau.

Quote from this article:

"In what sense is pure conceptualism poetry, beyond the institutional sense of being distributed and considered through the channels by which poetry is distributed and considered?"

http://www.poetryfoundation.org/harriet/2013/08/charming-and- interesting-what-conceptual-poetry-lacks-and-what-its-got/

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35. Camille Martin
"*Endless Regression of Heavens*"
Mon 5 Aug 2013

I'm please that "Endless Regression of Heavens, a poem from my manuscript "Blueshift Road," has been published in a terrific new online magazine, *Similar Peaks":

http://similarpeakspoetry.com/2013/05/27/endless-regression-of-heavens-by-camille-martin/

Cheers!
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

↑ Index

36. Tony Trigilio
New on Radio Free Albion: Shanna Compton
Mon 5 Aug 2013

Hi everyone--

Check out the new interview on Radio Free Albion: Shanna Compton, talking about her latest book, Brink:

http://www.radiofreealbion.com

Best,
Tony

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37. sam truitt
LINER NOTES review copies
Mon 5 Aug 2013

I'm writing with the news that PDF copies of Andy Mister's LINER NOTES are available for* *review consideration. If you are interested, write [publishers at stationhill.org] and we'll see a copy to you. Here's a brief description, publishing specifics and excerpts and links to early reviews as well as praise.

Andy Mister's LINER NOTES is a semi-narrative prose poem, a meditation on alienation and pop culture. Beginning with the Beach Boy's unfinished masterpiece Smile, Mister describes a world populated by ghosts. Adrift on a sea of drug use, boredom and popular entertainment, Mister traces his relationship to the obsessive collection of ephemera and the coterminous feelings of isolation and loss. Like an iPod on shuffle, lyrical descriptions of urban landscapes and memories of failed relationships mix with song lyrics and deadpan anecdotes of death, failure. In the end a life, like the book itself, is assembled from the detritus of pop culture. As he writes, "Each billboard is a monument to our ability to believe in anything, at least for a moment. Then it's gone." But belief's shadow remains, amid the news of a world shot full of holes, which LINER NOTES' hauntings seem to delineate like the chalk figure at the center of every homicide scene we've ever imagined ourselves appearing within… "There'll probably be some music there, lining your eyelids."* * LINER NOTES by Andy Mister ISBN 978-1-58177-131-2 Paper, $13.95, 68 pages Pub. Date: 15.Oct.13 Distributed by SPD www.stationhill.org <http://www.stationhill.org>

**Early Reviews and Praise for LINER NOTES:

"It's not so often anymore that we read a book of poetry [LINER NOTES] and think to ourselves, "This poet means exactly what they say." It's a startling realization, that we so often praise the artistry of a poem or collection for having accurately captured the artistic ambitions of the poet, but less commonly consider how and when contemporary poetry is nonfictional, a direct address from the bared poet within the poet."

—*From Huffington Post review by Seth Abramson: http://www.huffingtonpost.com/seth-abramson/on-literary-metamodernism_b_3629021.html?utm_source=Alert-

blogger&utm_medium=email&utm_campaign=Email%2BNotifications
*

**Link to *Harriett commentary* on Huffington Post review:
http://www.poetryfoundation.org/harriet/2013/07/andy-misters-liner-notes-as-exemplary-of-metamodernism/

*Fanzine review and interview: *
http://thefanzine.com/some-notes-on-andy-misters-liner-notes/

* * “[LINER NOTES] is a poet’s memoir, a series of discreet yet interlocking paragraphs that oscillate between the suicide of so many of our rock-star idols and the loneliness at the core of how we mistakenly use their celebrity to attempt to build something of our own sense of self-worth. That’s part of it anyway. There’s more. There’s the pain of familial alienation, the fear of artistic or economic or erotic failure. The desire to connect. And ultimately, the construction of a self that’s so intimately portrayed, one can’t help but feel not so much for the “I” here as along * with* the ‘I’.” —From Eli Noah Gordon’s review in Volta Picks http://thevoltablog.wordpress.com/2013/07/16/the-volta -picks-andy-misters-liner-notes/

"Andy Mister’s loving and disturbing ‘notes’ create a complex harmony (sympathy) between public noise and private revelation. In the midst of LINER NOTES we read: “Childhood is a song I can barely remember the words to. They only come back to me when I am thinking of something else.” That something else is at the heart of this compelling and magical book. Listen!" —Peter Gizzi "Jim Carroll’s 'People Who Died' comes immediately to mind, but LINER NOTEShas more in common with David Markson’s late books or with Frank O’Hara’s ‘Hatred’ than with any pop song. What’s most evident, though, is that AndyMister cares for his readers by caring about his subject. He’s your friend, and he’s alive."

—Graham Foust

“I love the blunt care for real time, with all its gaps & noises & bends, Andy Mister takes in the searching, powerful scroll of paragraphs that make up LINER NOTES. Working through the implied vision of an undecided note taker prone to stark assertions and excavating insights to perception, Mister puts songs at the heart of his relationship to language & digs away at the disappearances they reflect in their, and his, histories. “The world becomes boring when you brush away the detritus” says the same mind that listens to own its aloneness, & desires, evenly, “to dissolve each distance in distance.” —Anselm Berrigan

"I had forgotten with what feverishness I used to study the back jackets of my LPs. Was I seeking to understand my desire? The sadness of desolate beauty?

The sensitive youth’s love affair with death? It’s all here—as breathless and disarmingly self-conscious as the sweetest parking-lot kiss. I love this book." —Jennifer Moxley

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↑ Index

38. Editors

CLAUDIUS V LIVE

Mon 5 Aug 2013

Dear close friends and closer enemies,

The fifth issue of *The Claudius App *is now live at theclaudiusapp.com.

The issue includes fast poems by Christina Chalmers, Miles Champion, Jean Day,
William Fuller, Drew Gardner, Jeff Grunthaner,
Simon Jarvis, Purdey Kreiden, Frances Kruk,
Connie Scozzaro, Josh Stanley, and Dana Ward,
as well as a fiery splash by Ian Hatcher and Jacqueline Rigaut.

With negative reviews by Charleski Barrinsky (trans. Kentinski Johansky) on Soviet Conceptualism,
Kevin Cassem on Triple Canopy,
Emily Dorman on VanessaPlace Inc.,
Jaleh Mansoor on the Man-Child,
Georges Perec (trans. Rob Halpern) on the *nouveau roman*,
Giulio Pertile on John Ashbery,
Sarah Nicole Prickett on Rap Genius,
Erik Satie (trans. Jacqueline Rigaut) on critics,
and Oki Sogumi on boys,
as well as a dialogue between Joshua Clover and Keston Sutherland on poetry and revolution.

Plus 30 audio recordings by the above contributors, videos by Elena Gomez and Lanny Jordan Jackson, and a game, *Titanichat*, by Cecilia Corrigan and Ian Hatcher.

Please play and fast forward indiscriminately: we have.

Yours,
The Editors

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39. Michael Rothenberg

Only 2 months to go before global 100 Thousand Poets for Change Day

Mon 5 Aug 2013

Dear Friends of 100 Thousand Poets for Change,

We are getting closer and closer to the big September 28 global celebration of 100 Thousand Poets for Change and many of you have not yet confirmed your participation. Please let me know as soon as possible if you wish to organize an event in your town so we can set up an archive page for you on the 100TPC <http://www.100tpc.org/>website.

And don't forget, Stanford University has determined that 100 Thousand Poets for Change is an historic movement and Stanford will continue in their efforts to document all aspects of the movement. Please make sure to take lots of photos and videos, make posters, send documents with poetry to me after the event! Send anything you think should be part of the archives! Also, post all documentation on your blog page at 100tpc.org or send them to me at [redacted]. We will help you archive your materials and share them all around the internet so people know more about your community, your visions, your hopes and dreams for the future!

This is going to be a very great year for the 100 Thousand Poets for Change movement. Year 3!

It is always an honor to work with you. Look forward to hearing from you soon!

SIGN UP HERE!

http://www.100tpcmedia.org/100TPC2012/sign-up/

Peace and Love,

Michael and Terri

100 Thousand Poets for Change <http://www.100tpc.org/>

↑ Index

40. Jesse Glass

Poetic Fictions Play A Success at the Boog Festival and many thanks to David K.

Tue 6 Aug 2013

My play about the 1964 reading in San Francisco--Poetic FICTIONs--featuring Gary Snyder, Philip Whalen, and Lew Welch--a L=A=N=G=U=A=G=E-esque excavation of meaning & myth & the creation of the same--was a success. Nabbed a video of it. I enjoyed the energy at the Boog Fest Poets' Theater and

the talent displayed in some cases was at least memorable. The Venue was tiny but that was made up for by the availability of fizzy water and applause.

Am sitting in the BUSINESS OFFICE of the HOTEL PENNSYLVANIA at 5 A.M. smiling over yet another instance where I'm convinced I actually have a self much to the chagrin of Dennet and the functionalists.

Jesse Glass

↑ Index

41. Rob McLennan
Tuesday poem #18 : Pattie McCarthy
Tue 6 Aug 2013

Tuesday poem #18 : Pattie McCarthy : sonnets 28, 29, & 30

http://www.dusie.blogspot.ca/2013/08/tuesday-poem-18-pattie-mccarthy-sonnets.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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42. Rob McLennan
above/ground press TWENTIETH ANNIVERSARY reading and launch: Reid, Barwin, Reed, OConnor + McCann
Tue 6 Aug 2013

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above/ground press twentieth anniversary reading and launch readings and new titles by Monty Reid, Gary Barwin, Marthe Reed, Wanda OConnor + Marcus McCann

Friday, August 23, 2013
The Mercury Lounge, Lounge Level (second floor), Ottawa
doors 7pm; reading 7:30pm
$8 cover / includes the new issue of The Peter F Yacht Club

Monty Reid (Ottawa ON) ~ Moan Coach
Gary Barwin (Hamilton ON) ~ Seedpod, Microfiche
Marthe Reed (Syracuse NY) ~ After Swann
Wanda OConnor (Montreal QC) ~ damascene road passaggio, selections
Marcus McCann (Toronto ON) ~ Labradoodle: An Essay on David McGimpsey

The event will also be the launch for the limited-edition chapbook I simply began: above/ground press at 20 [an interview with rob mclennan]. Conducted by Cameron Anstee, the interview chapbook will be produced by his Apt. 9 Press.

Author bios:

Monty Reid is an Ottawa writer. His most recent full-length collections are Disappointment Island (Chaudiere) and The Luskville Reductions (Brick). Recently he has published chapbooks with various small presses, including above/ground, Apt. 9, Gaspereau, corrupt, red ceilings, and many others. His new mistranslation of Nicolas Guillens El Gran Zoo is forthcoming from BuschekBooks. He currently works as Managing Editor of Arc Poetry Magazine and plays guitar and mandolin in the band Call Me Katie.

He will be launching the chapbook Moan Coach (2013), his fourth above/ground press chapbook after Six Songs for the Mammoth Steppe (2000), cuba A book (2005) and In the Garden (sept series) (2011).

Gary Barwin is a writer, composer, multimedia artist, and the author of 15 books of poetry and fiction. His books include Franzlations (with Craig Conley and Hugh Thomas; New Star), The Obvious Flap (with Gregory Betts; BookThug), The Porcupinity of the Stars (Coach House). He is winner of the 2013 City of Hamilton Arts Award (Writing), the Hamilton Poetry Book of the Year 2011, and co-winner of 2011 Harbourfront Poetry NOW competition, the 2010 bpNichol chapbook award, and the KM Hunter Artist Award. Barwins work has been published and performed in Canada and internationally. He received a PhD in music composition from SUNY at Buffalo. He lives in Hamilton, Ontario. garybarwin.com

He will be launching the chapbook Seedpod, Microfiche (2013), his second above/ground press item after SYNONYMS FOR FISH, STANZAS #26 (March, 2001).

Marthe Reed is the author of three books: (em)bodied bliss (Moria Books 2013), Gaze (Black Radish Books 2010) and Tender Box, A Wunderkammer (Lavender Ink 2007). A fourth book, Pleth, a collaboration with j/j hastain, will appear in September 2013 from Unlikely Books; a fifth will be published by Lavender Ink (2014). She has also published four chapbooks as part of the Dusie Kollektiv. Her poetry has appeared in New American Writing, Golden Handcuffs Review, New Orleans Review, HOW2, MiPOesias, Fairy Tale Review, Exquisite Corpse, BlazeVOX, and The Offending Adam, among others. Her manuscript, an earth of sweetness dances in the vein, was a finalist in Ahsahta Press 2006 Sawtooth Poetry Contest; her manuscript Nights Reading was a finalist for the Elizabeth P. Braddock Prize (Coconut Books). An essay on Claudia Rankines The

Provenance of Beauty: A South Bronx Travelogue appears in American Letters and Commentary.

She will be launching the chapbook After Swann (2013).

Wanda OConnor is a graduate of Concordias Creative Writing and Classics programs, and most recently completed an MA in Literature with a considerable focus on Robin Blasers stunning carmen perpetuum. damascene road passaggio, selections is an excursus through transitions of semi-tones and silence, possessing no address nor addressee nor gaze nor superior flattery. Wanda is currently at work on a long poem manuscript and is an editor at Lemon Hound.

She will be launching the chapbook damascene road passaggio, selections (2013).

Marcus McCann is the author of two previous above/ground titles: Heteroskeptical (2007) and Town in a Long Day of Leaving (2010). Labradoodle is his ninth chapbook. He is a winner of the John Newlove Award and the EJ Pratt Medal for poetry. His two trade collections Soft Where (2009, Chaudiere Books) and The Hard Return (2012, Insomniac) can be found at Glad Day, a bookshop he co-owns with some 20 queer radicals in Toronto. marcusmccann.com

He will be launching the chapbook Labradoodle (2013), his third above/ground press chapbook after Heteroskeptical (2007) and Town in a long day of leaving (2010).

http://www.abovegroundpress.blogspot.ca/2013/08/aboveground-press-twentieth-anniversary.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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43. Adam Fieled

T.S. Eliot and Pierre Reverdy

Tue 6 Aug 2013

These two pdfs: the first collates two revised seminar papers, initially presented at U of Penn and Temple University, about T.S. Eliot's "Four Quartets":

http://free.yudu.com/item/details/1132518/Two-Pieces-on-T.S.-Eliot-s--Four-Quartets-

The second, initially presented at New England College in Henniker, New Hampshire, addresses the Surrealist poet Pierre Reverdy and his imagery:

http://free.yudu.com/item/details/1128904/Reverdy-s-Shadows--A-Poetics-of-the-Implicit

Thanks!
Adam Fieled [redacted]

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44. Jeffrey Side

"What's in a Name?: The Art & Language Group and Conceptual Poetry"

Tue 6 Aug 2013

"Whatâ€™s in a Name?: The Art & Language Group and Conceptual Poetry"
http://jeffrey-side.blogspot.co.uk/2013/08/whats-in-name-art-language-group-and.html

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45. Camille Martin

Camille Martin's page at PennSound

Tue 6 Aug 2013

I'm honoured and pleased to contribute to PennSound's collection with the addition of MP3s from my readings in Vancouver and Washington, DC:

http://writing.upenn.edu/pennsound/x/Martin.php

Poems from Looms and Blueshift Road include

1. Snipe Hunt
2. Re-inventing Stairs
3. Sleeves Hold Up the Coat
4. Right now
5. At our uncouth birth
6. Not all slopes are tragic
7. To believe is to please
8. My reflection
9 The ship tilts
10. The Sea Hags' Last Stand

Many thanks to Charles Bernstein and Sharon Margolis.

Cheers!
Camille Martin
--

Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorName=camille+martin
http://www.apollinaires.com/store/product.php?productid=264620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid=1355876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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46. Jennifer Karmin

Red Rover Series / Experiment #66

Wed 7 Aug 2013

Experiment #66:
Red Rover Series
{readings that play with reading}

Experiment #66:
Writer, Who Are You? Identity & Creativity

SATURDAY, AUGUST 10th
7pm / doors lock 7:30pm

Featuring:
Elizabeth Marino
Timothy David Rey
& NewTown Writers

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinios
suggested donation $4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

ELIZABETH MARINO was recently interviewed and reviewed by the editor of the London-based Femficatio. "There are some defining moments of celebration

here, but what largely remains from reading Debris is a proper oxymoron â€“ the ethereal poignancy of existence most severe, beautifully evinced through art's filter. This small book deserves a very large space on every literature shelf." A second chapbook is due out at the end of the year, from Dancing Girl Press. Her work has appeared in anthologies, journals, and on performance stages throughout the area.

TIMOTHY DAVID REY is a Chicago-based writer/performer whose plays and performance pieces have been seen and heard around Chicago and out of state. His new book is entitled LITTLE VICTORIES: POETRY AND PERFORMANCES and is available at Lulu.com. He is the president of NewTown Writers, one of the nation's longest LBGT Writing Groups. You can find and "like" Timothy Rey on Facebook!

NEWTOWN WRITERS, founded in 1982, was created with the mission of fostering queer literature through workshops, readings, publications, performances and promotion of LGBT writer's work. They are committed to reaching beyond the traditional borders of community by welcoming writers of all levels and from all communities including academic, medical, journalistic, youth and established artists. They hope to broaden and give expression to the collective voice of their community as the longest-running LGBT writer's group in the United States.

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. Founded in 2005 by Amina Cain and Jennifer Karmin, the over sixty events have featured a diversity of renowned creative minds.

Email ideas for reading experiments
to us at [redacted]

The schedule for events is listed at
http://groups.yahoo.com/group/redroverseries

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47. David Kirschenbaum

Boog News Update

Wed 7 Aug 2013

Hi all,

A few days ago Boog began its 23rd year with the final day of our 7th annual Welcome to Boog City festival. So with the fest over, some notes on what's in store for this Boog year.

First off, some good and good housekeeping. After a year as small press editor, Kimberly Ann Southwick is moving on to other projects, including her own journal, Gigantic Sequins. And I'm real happy to announce that our new small press co-editors will be Jenn and Chris McCreary. Here are short bios for those of you who may not be familiar with them:

Jenn McCreary's new full-length collection, & now my feet are maps, is forthcoming from Dusie Press in 2013. Other works include ab ovo (Dusie Press), a doctrine of signatures (Singing Horse Press), & Odyssey & Oracle (Least Weasel Press). A new chapbook, The Dark Mouth of Living, is also forthcoming from Horse Less Press this year. She was recently named a 2013 Pew Fellow in the Arts for poetry.

Chris McCreary is the author of three books of poems, including Undone: A Fakebook (Furniture Press). He has reviewed poetry and fiction for venues such as Rain Taxi, The Volta, and The Poetry Project Newsletter.

Together they co-edit ixnay press, a Philly-based tiny press.

Next, if you want to write a review, be reviewed, or be featured in Boog's art, libraries, music, printed matter, or small press sections, contact the appropriate section editor:

art editor Jonathan Allen [redacted]
libraries editor Jessica Smith [redacted]
music editor J.J. Hayes [redacted]
printed matter editor Amy King [redacted]
small press co-editors Chris and Jenn McCreary [redacted]

Poetry Submission Guidelines: Email subs to Buck Downs, poetry editor, to [redacted], with no more than five poems, all in one attached file with "My Name Submission" in the subject line and as the name of the file, ie: whitman_sub.

And third, here are some notes on some upcoming publications and events:

—Boog City will be coming out its usual 8 times, including

**Our annual NYC small presses issue and event
**The 7th (or 8th) Portable Boog Reader

—Baseball poetry reading. On Sat. Oct. 26, 7:30 p.m.-9:30 p.m., we'll be having a baseball poetry reading in Brooklyn's Unnameable Books, featuring contributors from our recent baseball issue, and music from local band Cool Papa Bell. We'll be publishing a short-run broadside of Bernadette Mayer's

classic poem "Carlton Fisk is My Ideal," with art by Melissa Zexter, for the occasion.

—d.a. levy lives: celebrating renegade presses On Sun. May 4, 2014, 12 noon-5:00 p.m., at Unnameable Books, we'll be hosting not one, not two, but three non-NYC small presses and their authors and musical acts, as part of the 11th season of d.a. levy lives events.

And fourth, after a recent collating project, complete sets of Boog City are now available. Librarians or others interested in acquiring a set, please email [redacted].

Finally, for Boog City advertising rates, deadlines, and tech specs, visit:

http://boogcity.com/adrates.pdf

The next two issues are due out Sept. 19 and Oct. 29.

Advertising or donation inquiries can also be directed to
[redacted] or by calling 212-842-BOOG (2664),
or you can send money to [redacted] via https://www.paypal.com/

best,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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48. Little Red Leaves

Barry Schwabsky contact info

Wed 7 Aug 2013

Anyone have contact info for Barry Schwabsky? A backchannel would be much appreciated!--CJ

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49. Stephen Vincent
Ekphrasis - a thought
Wed 7 Aug 2013

I have been thinking of Cole Swenson's talk in Glasgow (the Ekphrasis Conference, this past June) particularly her invocation of the moment where Mary - after the Crucifixion - has an apparition of Jesus in the garden. When she reaches out to touch him (or his garments) He disappears (to be of Life, or Greater than Life?). The event/incident makes me think of the relationship between word and image. That is, when the word tries to reach out and touch the image, the image disappears. And when the image tries to become the word, the word disappears. That finally there is no utopic rapprochement between the two. They live in separate "gardens" with one eye towards each other. Yet, like Orpheus & Eurydice we give the two an impossible dream of marriage.

I don't know if this was Cole's intention, but it is what I took away.

Stephen Vincent
www.stephenavincent.com

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50. Joel Chace
Joel Chace's New Visual Poetry Chapbook
Wed 7 Aug 2013

White Sky Books has just published a chapbook of new visual poetry by Joel Chace.

Here are two links that will direct you to this collection.

The publishers and the author enthusiastically invite online reviews of this work. See the White Sky Books website.

http://whiteskybooks.blogspot.com/2013/08/joel-chace-nil-almost.html

https://archive.org/details/NilAlmost

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51. amy king
TONIGHT: KING, DONATO, XU & KOPEL
Thu 8 Aug 2013

7PM
Suburbia

330 Melrose St.Â
BIRTHDAY DRINKS & POESIE TONIGHT:

7PM
Suburbia
330 Melrose St.Â
Brooklyn, NY 11237

WÂ Danniel SchoonebeekÂ (host), Amy King, ClaireÂ Donato,Â Wendy Xu, &Â Ben Kopel!
Hatchet Job XVII - King, Xu, Kopel, Donato
TodayÂ atÂ 7:00pmSuburbiaÂ inÂ Brooklyn, New York

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August 8th @ 7 p.m.

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

52. David Seaman
Re: Ekphrasis - a thought
Thu 8 Aug 2013

Damn,
You make think, not that my current love is a problem, because we are together, but that all my other failed relationships still exist, " in a separate garden." Thanks.

Sent from my iPad

On Aug 7, 2013, at 2:36 PM, Stephen Vincent <[redacted]> wrote:

> *I have been thinking of Cole Swenson's talk in Glasgow (the Ekphrasis Conference, this past June) particularly her invocation of the moment where Mary - after the Crucifixion - has an apparition of Jesus in the garden. When she reaches out to touch him (or his garments) He disappears (to be of Life, or Greater than Life?). The event/incident makes me think of the relationship between word and image. That is, when the word tries to reach out and touch the image, the image disappears. And*

> *when the image tries to become the word, the word disappears. That finally there is no utopic rapprochement between the two. They live in separate "gardens" with one eye towards each other. Yet, like Orpheus & Eurydice we give the two an impossible dream of marriage.*
>
> *I don't know if this was Cole's intention, but it is what I took away.*
>
> *Stephen Vincent*
> *www.stephenavincent.com*

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53. William Slaughter
New Mudlark Flash
Fri 9 Aug 2013

New and On View: Mudlark Flash No. 79 (2013)

The Way We Live Now

Poems by Kryssa Schemmerling

Anthony Trollope in Beijing, 2013
Ghost Language | Tiger in Harlem
Elegy for Incandescence

Kryssa Schemmerling is a poet and filmmaker. Her poems have appeared or are forthcoming in 2River View, Big City Lit, Poecology, and The Same. And her most recently completed film project is a feature-length documentary about surfing in Rockaway Beach, Queens, entitled Our Hawaii. Kryssa lives in Brooklyn.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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54. Camille Martin
DUSIE: "Da Capo al Fine" by Camille Martin
Fri 9 Aug 2013

---

rob mclennan selected a poem of mine for Dusie's Tuesday series: "Da Capo al Fine," from my manuscript *Blueshift Road*:

http://dusie.blogspot.ca/2013/07/tuesday-poem-17-camille-martin-da-capo.html

Cheers!
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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55. Camille Martin
Anselm Hollo: Motes & Pellets
Fri 9 Aug 2013

The Town Crier published an author note about the 18 minimalist poems of mine recently published in The Puritan Magazine. It's a fond tribute to Anselm Hollo, who died earlier this year.

http://town-crier.ca/author-notes/author-notes-camille-martin/

Cheers,
Camille
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1

http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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56. Halvard Johnson
Call for work
Sun 11 Aug 2013

:: Recently at On Barcelona: MÃ¡rton KoppÃ¡ny, Camille Martin, Donna Kuhn, Felino A. Soriano, Albino Carrillo, Jesse S. Mitchell, Allen Bramhall . . .

New work, as usual, welcome. Send to [redacted] with your name and
On Barcelona in the subject line. Thanks.
onbarcelona.blogspot.com

"Reality cannot be copywrited."
--David Shields

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
<---
New! via Amazon
Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>

Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies & Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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57. William Slaughter
New Mudlark Chapbook
Sun 11 Aug 2013

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1049298666-1393763052-1376228689=:22089

New and On View: Mudlark No. 51 (2013)

Hone Creek

A Chapbook of Poems

by Rose McLarney

Rose McLarney's collection of poems, The Always Broken Plates of Mountains, 2013, is available from Four Way Books and Amazon.com. She has won The Fellowship of Southern Writers' biennial George Garrett New Writing Award for Poetry, Alligator Juniper's 2011 National Poetry Prize, and the Joan Beebe Fellowship at Warren Wilson College. Her work has appeared in The Kenyon Review, Orion, Slate, New England Review, Painted Bride Quarterly, and dozens of other journals. McLarney earned an MFA from Warren Wilson and has taught in the writing program there. Rose is currently Assistant Professor of Poetry at Oklahoma State University.

Spread the word. Far and wide,

William Slaughter

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Never in and never out of print...
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URL: http://www.unf.edu/mudlark

--1049298666-1393763052-1376228689=:22089--

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58. Adam Fieled
from Yumpu: "Conjunctions Volume 1 (1-36)"
Sun 11 Aug 2013

"Conjunctions Volume 1 (1-36)" is a mixed media collection featuring the poetry of Adam Fieled and the art of Abby Heller-Burnham and Cesar Santos, as well as movie stills. It is now on Yumpu:

http://www.yumpu.com/en/document/view/19078829/conjunctions-volume-1-1-36

Thanks!
Adam Fieled [redacted]

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59. Rob McLennan

new from above/ground press: Seedpod, Microfiche, by Gary Barwin

Mon 12 Aug 2013

Seedpod, Microfiche
Gary Barwin
$4

a grass blade, a truck
a small son
a constellation

evolution is an oblong song
the fishes whisper

seedpod, microfiche of twilight
a dewdrop observed, a cobweb
a weed-wrapped tongue or treetop

bulrush, an art song
consciousness
a fossil 8-track of the city

there is, my love,
a stethoscope whose end
is nowhere
whose earpieces
are everywhere

published in Ottawa by above/ground press
August 2013
a/g subscribers receive a complimentary copy

Gary Barwin is a writer, composer, multimedia artist, and the author of 15 books of poetry and fiction. His books include Franzlations (with Craig Conley and Hugh Thomas; New Star), The Obvious Flap (with Gregory Betts; BookThug), The Porcupinity of the Stars (Coach House). He is winner of the 2013 City of Hamilton Arts Award (Writing), the Hamilton Poetry Book of the Year 2011, and co-winner of 2011 Harbourfront Poetry NOW competition, the 2010 bpNichol chapbook award, and the KM Hunter Artist Award. Barwin's

work has been published and performed in Canada and internationally. He received a PhD in music composition from SUNY at Buffalo. He lives in Hamilton, Ontario. garybarwin.com

Seedpod, Microfiche is Barwin's second above/ground press item after SYNONYMS FOR FISH, STANZAS #26 (March, 2001).

Gary Barwin will be launching Seedpod, Microfiche in Ottawa as part of the above/ground press 20th anniversary reading/launch/party on August 23, 2013. http://www.abovegroundpress.blogspot.ca/2013/08/aboveground-press-twentieth-anniversary.html

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/08/new-from-aboveground-press-seedpod.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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60. Susan Webster Schultz

New book from Tinfish Press

Mon 12 Aug 2013

We're happy to announce the arrival (in material paper) of Steve Shrader's posthumous
The Arc of the Day / The Imperfectionist. It's a gorgeous book in so many ways.
Please see our website for details, here: tinfishpress.com

Also, we have a page to "like" on facebook: Tinfish Press
And we have a twitter feed: Tinfish Press

aloha, Susan M. Schultz
Tinfish Press (you guessed it)
[redacted]

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61. Rob McLennan

Tuesday poem #19 : Stephen Brockwell

Tue 13 Aug 2013

Tuesday poem #19 : Stephen Brockwell : Silicon

http://www.dusie.blogspot.ca/2013/08/tuesday-poem-19-stephen-brockwell.html

etc,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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62. David Baratier

Pavement Saw Book Deadline Thursday 8/15, post or electronic

Tue 13 Aug 2013

Here are the full guides--
-- Pavement Saw Press Transcontinental Award 2013 Submission Guidelines ----

You can submit directly to the website at:
http://www.pavementsaw.org/pages/transaward.htm

--This award is for first or second full length books--

All contributors receive books, chapbooks and journals
equal to, or more than, the entry fee.
Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The

manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published one, or more than one, volume of poetry or prose poetry. The author receives $1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. All writers without a full length book or those who have published only one full length book are eligible. Writers who have had a second volume of poetry and/or prose poetry under 40 pages printed or printed in limited editions of no more than 500 copies are also eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2013, or earlier, postmark. This is an award for first or second books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of $20.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add $3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made. Entry Fee: $20 for mailed US and Canadian entries, $23 for mailed overseas entries, $27 to submit electronically (all entries, world wide).

If you wish to submit electronically, you should send $27.00 via paypal to [redacted]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous manuscript is chosen, if enough entries arrive. This â€œeditors choiceâ€ manuscript will be published under a standard royalty contract. A decision will be reached in December or January. Entries should be sent to:

Entries should be sent to:

Pavement Saw Press
Transcontinental Award Entry

321 Empire Street
Montpelier, OH 43543

All submissions must have an August 15th, 2013, or earlier, postmark. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: info(at)pavementsaw.org

Previous Winners

Sarah Mangold: Electric Theories of Femininity
Troy Bigelow: Resuscitivity
Shannon Hamann: Death Doubledactyl
Stan Mir: The Lacustrine Suite
Justin Vicari: The Professional Weepers
Jason Irwin: Watering the Dead
Rachel M. Simon: Theory of Orange
Kaya Oakes: Telegraph
Steve Davenport: Uncontainable Noise
Garin Cycholl: Blue Mound to 161
Rodney Koeneke: Rouge State
Christopher Arigo: Lit interim
Sophia Starnes: A commerce of Moments
Daniel Zimmerman: Post Avant
Jeffrey Levine: Mortal, Everlasting
Dana Curtis: The Body's Response to Famine

Â
Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Subscribe to our e-mail listserv at
http://pavementsaw.org/list/?p=subscribe&id=1

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

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63. Lewis, Susan
Now up at MadHat Lit
Wed 14 Aug 2013

Now up at MadHat Lit: a new poem by the extraordinary Lianuska Gutierrez. Please do check it out!

www.madhatlit.com<http://www.madhatlit.com>

best summer wishes,

Susan Lewis
Managing Editor
MadHat

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64. Rob McLennan
The Factory Reading Series presents: Nguyen, Smith + Rowley, September 21, 2013
Wed 14 Aug 2013

---

span-o (the small press action network - ottawa) presents: The Factory Reading Series

with readings by:

> Hoa Nguyen (Toronto)
> Dale Smith (Toronto)
> + Mari-Lou Rowley (Saskatoon)

lovingly hosted by rob mclennan
Saturday, September 21, 2013;
doors 7pm; reading 7:30pm
The Carleton Tavern,
223 Armstrong Street (at Parkdale; upstairs)

Born in the Mekong Delta and raised in the Washington, D.C. area, Hoa Nguyen studied Poetics at New College of California in San Francisco. With the poet Dale Smith, Nguyen founded Skanky Possum, a poetry journal and book imprint in Austin, TX where they lived for 14 years. The author of eight books and chapbooks, she currently lives in Toronto where she teaches poetics in a private workshop and at Ryerson University. Wave Books published her third full-length collection of poems, As Long As Trees Last, in September 2012.

Dale Smith teaches at Ryerson University, Toronto. With Hoa Nguyen he published 10 issues of the always-hip and controversial journal, Skanky Possum. His book, Poets Beyond the Barricade: Rhetoric, Citizenship, and Dissent (University of Alabama Press), was published last year, and Slow Poetry in

America (Cuneiform) is forthcoming in winter 2014. His poems, reviews, and essays have appeared in the Best American Poetry 2002, Bookslut, Chicago Review, Jacket, New American Writing, and more.

Poet and interdisciplinary adventurer Mari-Lou Rowley has encountered a timber wolf, come between a black bear and her cub, interviewed an Italian astronaut, found over 44 four-leaf clovers, and written nine collections of poetry. Most recently Unus Mundus (Anvil Press 2013) was awarded second prize in the John V. Hicks Long Manuscript Award. Suicide Psalms, also published by Anvil in 2008, was shortlisted for a Sask Book Award. Her work has appeared internationally in literary, arts and science-related journals including the Journal of Humanistic Mathematics (US) and Aesthetica Magazines (UK) Creative Works Competition (finalist 2011). She was one of 20 invited participants in Creative Writing in Mathematics and Science at the Banff International Research Station in 2010. To feed her poetry habit she has worked as an advertising manager in Edmonton, marketing director in Toronto, and communications strategist and science writer in Vancouver. In her current incarnation she is pursuing an interdisciplinary PhD at the University of Saskatchewan in new media, neuroplasticity and empathy. When she grows up she wants to be a writer.

check here for various author-specific links:

http://www.abovegroundpress.blogspot.ca/2013/08/the-factory-reading-series-presents.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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65. Rob McLennan

new from above/ground press: Moan Coach, by Monty Reid

Thu 15 Aug 2013

Moan Coach
Monty Reid
$4

She was asked to be part of a production of the Vagina Monologues but after a couple of rehearsals they said she wasn't convincing enough.

Convincing enough at what, she thought? It's your moan, they said, it needs some work.

> You have to moan as though you werent doing it for an audience.
> You're going to need some help.

published in Ottawa by above/ground press
August 2013
a/g subscribers receive a complimentary copy

Monty Reid is an Ottawa writer. His most recent full-length collections are Disappointment Island (Chaudiere) and The Luskville Reductions (Brick). Recently he has published chapbooks with various small presses, including above/ground, Apt. 9, Gaspereau, corrupt, red ceilings, and many others. His new mistranslation of Nicolas Guillens El Gran Zoo is forthcoming from BuschekBooks. He currently works as Managing Editor of Arc Poetry Magazine and plays guitar and mandolin in the band Call Me Katie.

This is Reids fourth above/ground press chapbook after Six Songs for the Mammoth Steppe (2000), cuba A book (2005) and In the Garden (sept series) (2011).

Monty Reid will be launching Moan Coach in Ottawa as part of the above/ground press 20th anniversary reading/launch/party on August 23, 2013.

http://www.aboveground press.blogspot.ca/2013/08/aboveground-press-twentieth-anniversary.html

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/08/new-from-aboveground-press-moan-coach.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

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66. Rob McLennan

above/ground press participates in the fisher small press fair at university of toronto, september 7, 2013

Thu 15 Aug 2013

Fisher Small Press Fair

To celebrate the small and fine press publishers whose work is represented in the current exhibition A Death Greatly Exaggerated (http://fisher.library.utoronto.ca/events-exhibits/current-exhibition) the Fisher

Library is holding its first-ever small press fair. We're extending the exhibition for an extra week into September and holding the fair on the first Saturday of the month.

Featuring many of the publishers represented in the exhibition, the fair will provide visitors the opportunity to meet these talented and dedicated publishers, chat with them about their work, and to purchase their books and items. It will be a special event that you won't want to miss!

Confirmed publishers include: Coach House Press, Porcupine's Quill, Ewa Zebrowski, George A. Walker, Shanty Bay Press, Alan Stein/Church Street Press, above/ground, Greyweather's Press, Thee Hellbox Press, John Grande's Go If Press, Imago Press, Thomas Dannenberg, Pas de Chance, Lindsay Zier-Vogel's Puddle Press, as well as above/ground press and Chaudiere Books.

Check this link (http://fisher.library.utoronto.ca/fisher-small-press-fair) for more information, and updates on more publishers as we confirm their participation.

Saturday September 7, 2013
10 am-5 pm
Thomas Fisher Rare Book Library, University of Toronto, 120 St. George St. (corner of St. George and Harbord)

http://www.aboveground press.blogspot.ca/2013/08/aboveground-press-participates-in.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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67. Michael Heller
Shameless self-advert
Fri 16 Aug 2013

A few things concerning my work online this last week:

A review of This Constellation Is A Name by Mark Scroggins:

http://coloradoreview.colostate.edu/reviews/this-constellation-is-a-name/

Answers to Rob Mclennan's 20 questions:

http://www.robmclennan.blogspot.ca/2013/08/12-or-20-second-series-questions-with_11.html

For those fluent in Romanian or find my work incoherent in English, so why not:

http://egophobia.ro/?p˜24

Also a review of This Constellations by Peter Larkin has appeared in print in the most recent /Warwick Review/.

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at:
http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page:
http://writing.upenn.edu/pennsound/x/Heller.php

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68. Camille Martin
"Cusp" and other poems at On Barcelona
Fri 16 Aug 2013

Five poems from my manuscript Blueshift Road were recently published at On Barcelona. Thanks to Halvard Johnson!

http://onbarcelona.blogspot.ca/2013/08/camille-martin.html

Cheers,
Camille Martin

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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69. Michael Heller
Re: Shameless self-advert PS
Fri 16 Aug 2013

Re. the Romanian translations I mentioned in my previous post, I am very grateful to Racula Tanesescu for casting the poems into Romanian and to Chris Tanesescu for inviting me and for furthering the project. They have done major work in introducing contemporary American poetry to Romanian readers, including most recently a Selected Poems of Jerome Rothenberg.

-- Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen’s Youtube videos at: http://www.youtube.com/user/efjcomposer Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

--
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Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen’s Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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70. Michael Heller
Re: Shameless self-advert PS
Fri 16 Aug 2013

PPS, my apologies again, Raluca Tanesescu, and not "Racula."

On 8/16/2013 12:01 PM, Michael Heller wrote:
> Re. the Romanian translations I mentioned in my previous post, I am
> very grateful to Racula Tanesescu for casting the poems into Romanian
> and to Chris Tanesescu for inviting me and for furthering the project.
> They have done major work in introducing contemporary American poetry
> to Romanian readers, including most recently a Selected Poems of
> Jerome Rothenberg.

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71. Jonathan Penton
Unlikely Stories: Episode IV
Fri 16 Aug 2013

Happy August, Patient Souls! Thanks to our new Poetry Editor, Michelle Greenblatt, and our amazing Political Editor, Willis Gordon, we've got a belated but massively awesome new issue up, featuring:

Chapter Four of Dennis Weiser's /Sinister Dynamic: Global Governance and the Reconstruction of Nature
/Willis Gordon on the Zimmerman verdict
Nicholas C. Arguimbau on Obama's useless climate change plan
Fred Russell on his first experience with Fox News
and Michael Ceraolo on the nature of elections

Hot New Fiction by:
R.V. Branham
JBMulligan
Misti Rainwater-Lites
and Elmore Snoody

Visual Poetry by:
Reed Altemus
mIEKAL aND
John M. Bennett
Jukka-Pekka Kervinen
and Spencer Selby

and a Bowel-Shaking Set of Textual Poetry by:
Jim Berhle
Billy Cancel
Mark Cunningham
Hanna Elson
Alban Fischer
Vernon Frazer
Patricia Gomes
Larry Goodell
John Grey
Win Harms
Kyle Hemmings
Theron Kennedy
Jim Lineberger
Donal Mahoney
Sean J Mahoney
Peter Marra
David McLean
Anthony Murphy
Sheila E. Murphy
Dan Raphael
Jay Sizemore
Felino A. Soriano
Marc Thompson
Dennis Weiser
Kelley Jean White
and Jason Alan Wilkinson

Next month we'll have a multimedia issue curated by Jeremy Hight, and we'll be releasing /pleth/ by j/j hastain and Marthe Reed along with /We'll See Who Seduces Whom/ by David Aronson and Tom Bradley at the &NOW Festival in Boulder, Colorado! See you there! Or soon! Or somewhere else! Or not!

Literary Imitations of Love,
--
Jonathan Penton
http://www.UnlikelyStories.org/

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72. Adam Fieled
from Yumpu: "Quiddities (Philosophical Poetry)"
Sat 17 Aug 2013

"Quiddities (Philosophical Poetry)" is a collection of philosophical poems drawn from Adam Fieled's 2010 Blazevox print book "Apparition Poems." It features a 2013 Preface by Fieled, and is now on Yumpu:

http://www.yumpu.com/en/document/view/19281160/quiddities-philosophical-poetry-adam-fieled

Many Thanks,
Adam Fieled [redacted]

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73. Paul Nelson
Organic in Cascadia in Portuguese
Sun 18 Aug 2013

Organic in Cascadia: A Sequence of Energies has been tr
Dear SUNYstas,

Organic in Cascadia: A Sequence of Energies has been translated into Portuguese by Francisco Dos Santos and published by Lumme Editions in Brazil in Portuguese and good ol' USAmerican. Details and ordering info is here: http://paulenelson.com/2013/08/18/poesia-organica-na-cascadia-uma-sequencia-de-energias/

Happy Summer,

Paul

Paul E. Nelson
SPLAB! or www.PaulENelson.com
Hillman City, WA
[redacted]

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74. Chris Stroffolino
Ashbery (April Galleons) Question
Mon 19 Aug 2013

Does anybody have a copy of April Galleons handy?
Or know, off hand, the name of the poem that this comes from--

I have a vague memory of it, so I'm pretty sure I don't have the exact words, but I know I'm pretty close--

"But the thing has to come into being, or else all we'll have is
disagreements, desagreements,
to name a few...."

C

I'd love to get the exact quote so I can use it for a little essay I'm writing....

thanks!
Feel free to email me at [redacted]
i don't always check this list....

On Aug 18, 2013, at 9:01 PM, POETICS automatic digest system wrote:

> *There are 7 messages totalling 285 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *Shameless self-advert*
> 2. *above/ground press participates in the fisher small press fair at university of toronto, september 7, 2013*
> 3. *"Cusp" and other poems at On Barcelona*
> 4. *Shameless self-advert PS (2)*
> 5. *Unlikely Stories: Episode IV*
> 6. *from Yumpu: "Quiddities (Philosophical Poetry)"*

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75. Jesse Glass

Just as Shameless: Black Out and TWO from The Knives Forks and Spoons Press

Mon 19 Aug 2013

Black Out In My Left Eye: Extended meditations on text, history, American colonialism in the East, Black history in the West (the Vesey Revolt) voice and post-industrial America. 120 Ambitious Pages

Two: Gilgamesh and the 1964 "Freeway" Reading at the Old Longshoreman's Hall in San Francisco excavated with a L=A=N=G=U=A=G=E-tempered, two-handled engine.

both available from

The Knives Forks and Spoons Press

www.knivesforksandspoonspress.co.uk

Sincerely,

Jesse G.

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76. Rob McLennan

new from above/ground press: Labradoodle, An essay on David McGimpsey, by Marcus McCann

Mon 19 Aug 2013

Labradoodle
An essay on David McGimpsey
Marcus McCann
$4

> A primer on David McGimpsey for those who have never
> heard of David McGimpsey
>
> The poet laureate of the tragic, the mentally
> unwell, and poor dressers, all who opted out
> of the grading curve of the mall parking lot.
> Patron saint of the dive bars of Montreal.
>
> Every poem unfolds like an episode
> of Full House. Funny, and then, wham!
> a surprise life lesson. And a hug.
> Except, rather than the cast of Full House,
>
> it's you doing the hugging, and the man
> you're hugging is a prickly SOB
> who doesn't want to be hugged, he will tell you,
> even though deep, deep down he does.
>
> That and the Olsen twins. People say,
> Oh, David McGimpsey, he's the guy who writes
> funny poems. Which is a little like saying,
> Hey, he's the guy with the really funny cancer.

published in Ottawa by above/ground press
August 2013
a/g subscribers receive a complimentary copy

An earlier version was "Published privately for Mark Schaan, with love, / on the event of Christmas 2011." by The Onion Union.

Marcus McCann is the author of two previous above/ground titles: Heteroskeptical (2007) and Town in a Long Day of Leaving (2010). Labradoodle is his ninth chapbook. He is a winner of the John Newlove Award and the EJ Pratt Medal for poetry. His two trade collections Soft Where (2009, Chaudiere Books) and The Hard Return (2012, Insomniac) can be found at Glad Day, a bookshop he co-owns with some 20 queer radicals in Toronto.
marcusmccann.com

Marcus McCann will be launching Labradoodle in Ottawa as part of the above/ground press 20th anniversary reading/launch/party on August 23, 2013. http://www.aboveground press.blogspot.ca/2013/08/aboveground-press-twentieth-anniversary.html

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/08/new-from-aboveground-press-labradoodle.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

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77. Lewis, Susan

New from MadHat Press!

Mon 19 Aug 2013

MadHat Press is proud to present "Dear Robert" by Lysette Simmons, winner of the Wild & Wyrd Chapbook Contest, judged by the great CAConrad.

CAConrad writes:

"Dear Robert stole my heart!! Lysette Simmons is one of my new favorite poets, and I can't wait to see what she writes for us next!! Carol Novack died before the release of this book, sadly, so we hold these poems up in her memory of generosity!!"

Brian Kim Stefans writes:

Dear Robert combines sonic invention and metafictional whimsy with the wit of a stand-up. "But with well trimmed / hair, so much / inaction, how could you always / rattle my shoulders?" Teetering within a welter of voices -- at one point flirtatious, the next melancholic, the next blandly epistolary or convulsively Surreal -- the poems tell a story best described as addresses to the Unknown, appeals for certainty from a damsel haplessly "in flux." These are no ordinary "all-over" collage poems in the line of Ashbery or Berrigan but a full-blown experience in a spectral, stochastic poetics reflecting a singular intelligence.

Available now on Amazon, from the Press, and as an e-book.

cheers,

Susan Lewis
Managing Editor
MadHat Press

www.madhat-press.com<http://www.madhat-press.com>

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78. Rob McLennan

new from above/ground press: Labradoodle, An essay on David McGimpsey, by Marcus McCann

Mon 19 Aug 2013

Labradoodle
An essay on David McGimpsey
Marcus McCann
$4

> A primer on David McGimpsey for those who have never
> heard of David McGimpsey
>
> The poet laureate of the tragic, the mentally
> unwell, and poor dressers, all who opted out
> of the grading curve of the mall parking lot.
> Patron saint of the dive bars of Montreal.
>
> Every poem unfolds like an episode
> of Full House. Funny, and then, wham!
> a surprise life lesson. And a hug.
> Except, rather than the cast of Full House,
>
> it's you doing the hugging, and the man
> you're hugging is a prickly SOB
> who doesn't want to be hugged, he will tell you,
> even though deep, deep down he does.
>
> That and the Olsen twins. People say,
> Oh, David McGimpsey, he's the guy who writes
> funny poems. Which is a little like saying,
> Hey, he's the guy with the really funny cancer.

published in Ottawa by above/ground press
August 2013
a/g subscribers receive a complimentary copy

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http://www.aboveground press.blogspot.ca/2013/08/new-from-aboveground-press-labradoodle.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

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79. Adam Fieled

from Yumpu: "Halle/Fieled"

Mon 19 Aug 2013

The initial "Waxing Hot" Poetics Dialogue, between myself and Chicago-area poet Steve Halle (both grads of the NEC MFA program), appeared online on PFS Post in '06, and was re-pubbed in UK print journal Tears in the Fence in '08. It has now been placed on Yumpu:

http://www.yumpu.com/en/document/view/19345796/steve-halle-adam-fieled-waxing-hot-

Thanks!
Adam Fieled [redacted]

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80. Rob McLennan
Tuesday poem #20 : Rosmarie Waldrop
Tue 20 Aug 2013

Tuesday poem #20 : Rosmarie Waldrop : EARLY STUDIES IN RESPIRATION

http://www.dusie.blogspot.ca/2013/08/tuesday-poem-20-rosmarie-waldrop-early.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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81. Halvard Johnson
On Barcelona
Tue 20 Aug 2013

:: Recently at On Barcelona: MÃ¡rton KoppÃ¡ny, Alan Sondheim, Mark Prudowsky, Camille Martin, Donna Kuhn, Felino A. Soriano . . .

New work always welcome. [redacted]
<http://onbarcelona.blogspot.mx/>
On Barcelona
onbarcelona.blogspot.com
<http://onbarcelona.blogspot.mx/>
"I'm not afraid of dying. I just don't want
 to be there when it happens."
--Woody Allen

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
 <---
New! via Amazon

Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>

; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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82. Rob McLennan

new from above/ground press: After Swann, by Marthe Reed

Wed 21 Aug 2013

After Swann
Marthe Reed
$4

21

these dreams
stop like a clock
a malady

too irresistible
this black cavity
precisely the same

she might have a red
principle
a certain type of femininity

her subjection
fixed in
space

oh, marvelous
the tombs
of sunlight straying

impossible for me
the vagrancy
of her

detachment
that face
deliberately unfinished

present except
in a flood of blue light
that current

we imagine
almost ours
that sort of tenderness
the instant of pain
the special pleasure
and seize

the mysterious object
still alive
buried in a couch of grass

published in Ottawa by above/ground press
August 2013
a/g subscribers receive a complimentary copy

The text for these constraint-driven poems is collaged from the Moncrieff translation of Marcel Prousts Swanns Way, accessed via Project Gutenberg.

Marthe Reed is the author of three books: (em)bodied bliss (Moria Books 2013), Gaze (Black Radish Books 2010) and Tender Box, A Wunderkammer (Lavender Ink 2007). A fourth book, Pleth, a collaboration with j hastain, will appear September 2013 from Unlikely Books; a fifth will be published by Lavender Ink (2014). She has also published four chapbooks as part of the Dusie Kollektiv. Her poetry has appeared in New American Writing, Golden Handcuffs Review, New Orleans Review, HOW2, MiPOesias, Fairy Tale Review, Exquisite Corpse, BlazeVOX, and The Offending Adam, among others. Her manuscript, an earth of sweetness dances in the vein, was a finalist in Ahsahta Press 2006 Sawtooth Poetry Contest; her manuscript Nights Reading was a finalist for the Elizabeth P. Braddock Prize (Coconut Books). An essay on Claudia Rankines The Provenance of Beauty: A South Bronx Travelogue appears in American Letters and Commentary.

Marthe Reed will be launching After Swann in Ottawa as part of the above/ground press 20th anniversary reading/launch/party on August 23, 2013. http://www.abovegroundpress.blogspot.ca/2013/08/aboveground-press-twentieth-anniversary.html

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2013/08/new-from-aboveground-press-after-swann.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry -

Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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83. Rob McLennan

above/ground press 20th anniversary sale: Barwin, Reid, McCann, Reed, OConnor + mclennan,

Wed 21 Aug 2013

Until September 15, 2013, six of above/ground press most recent titles are available for $20 (plus a token amount for shipping), as above/ground press celebrates twenty years of publishing (and only half a dozen publications to #700).

Seedpod, Microfiche, by Gary Barwin
http://www.abovegroundpress.blogspot.ca/2013/08/new-from-aboveground-press-seedpod.html

Moan Coach, by Monty Reid
http://www.abovegroundpress.blogspot.ca/2013/08/new-from-aboveground-press-moan-coach.html

Labradoodle, An Essay on David McGimpsey, by Marcus McCann
http://www.abovegroundpress.blogspot.ca/2013/08/new-from-aboveground-press-labradoodle.html

After Swann, by Marthe Reed
http://www.abovegroundpress.blogspot.ca/2013/08/new-from-aboveground-press-after-swann.html

damascene road passaggio, selections, by Wanda OConnor
http://abovegroundpress.blogspot.ca/2013/03/new-from-aboveground-press-damascene.html

The creeks, by rob mclennan
http://abovegroundpress.blogspot.ca/2013/07/new-from-aboveground-press-creeks-by.html

To order, send cheques (add $2 for postage; outside Canada, add $3) to: rob mclennan, 3-402 McLeod St, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

And, if you're around Ottawa, the 20th anniversary reading/launch/party occurs this Friday, August 23, 2013 at The Mercury Lounge!
http://www.abovegroundpress.blogspot.ca/2013/08/aboveground-press-twentieth-anniversary.html

Coming soon: above/ground press 2014 subscriptions, and forthcoming publications from Rae Armantrout, David Phillips and Hailey Higdon! Watch the above/ground press blog for information. http://abovegroundpress.blogspot.ca

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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84. Adam Fieled

from Yumpu: "PFS2 (Philly Free School/Philadelphia Renaissance)"

Wed 21 Aug 2013

PFS2 collects photographs and paintings of Philly Free School/Philadelphia Renaissance artists of the Aughts:

http://www.yumpu.com/en/document/view/19414314/pfs2-philly-free-school-philadelphia-renaissance

Thanks!
Adam Fieled [redacted]

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85. Ariella Ruth Goldberg

Jack Kerouac School Fall Events

Wed 21 Aug 2013

On behalf of the Jack Kerouac School of Disembodied Poetics at Naropa University, we are excited to announce our list of fall 2013 events. All of these events are free and open to the public. We hope to see you this fall!

Tuesday, September 10: What Where Series with Megan Kaminski (7:30 p.m. in the Performing Arts Center) Tuesday, September 24: What Where Series with Carmen Gimenez Smith (7:30 p.m. in the Performing Arts Center) Friday, September 27: Marathon Reading/Food Drive for 100 Thousand Poets for Change: (6:00 p.m.-10:00 p.m. in the Student Center, basement of Wulsin Hall) Tuesday, October 1: What Where Series with Lisa Linn Kanae (7:30 p.m. in the Performing Arts Center) Thursday, October 3: Leslie Scalapino Lecture in Innovative Poetics with Petah Coyne (7:30 p.m. in the Performing Arts Center) Tuesday, October 29: What Where Series with Michael du Plessis (7:30 p.m. in the Performing Arts Center) Tuesday, November 19: Naropa's 4×4 Reading (7:30 p.m. in the Performing Arts Center) Friday, December 13: BA/MFA Graduation Reading (7:30 p.m. in the Performing Arts Center)

Naropa University
2130 Arapahoe Avenue
Boulder, CO 80302

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

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86. Donald Wellman
Olson
Wed 21 Aug 2013

A paragraph meant to summarize Olson's achievements. Critiques appreciated. http://immanentoccasions.blogspot.com/2013/08/olsons-gift.html

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87. Little Red Leaves
Fwd: Last Chance for Pre-Sale Prices on Paul Klinger's Rubble Paper, Paper Rubble
Wed 21 Aug 2013

**

Last chance for pre-sale prices on Paul Klinger's new book!
Email not displaying correctly?
View it in your
browser<http://us4.campaign-archive1.com/?
u=29e07476f49380932dce530f1&id=c9f798fe92&e=0862207d67>.

<http://tumblr.us4.list-manage2.com/track/click?
u=29e07476f49380932dce530f1&id=0a0eaa6f6a&e=0862207d67>
Last
chance for
pre-sale prices on Paul Klinger's *Rubble Paper, Paper Rubble* You can
still purchase prints from Paul Klinger's new book at discounted pre-sale
prices until August 1. Get the book and a small
print<http://tumblr.us4.list-manage1.com/track/click?
u=29e07476f49380932dce530f1&id=5e240ac53c&e=0862207d67>,

or the book and four large
prints<http://tumblr.us4.list-manage.com/track/click?
u=29e07476f49380932dce530f1&id=1c3c6964aa&e=0862207d67>before
copies are available through SPD! See
site for details
»<http://tumblr.us4.list-manage2.com/track/click?
u=29e07476f49380932dce530f1&id=9081ac5758&e=0862207d67>
  Forward
to Friend<http://us4.forward-to-friend1.com/forward?
u=29e07476f49380932dce530f1&id=c9f798fe92&e=0862207d67>
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hesitate to say hello.

Our mailing address is:
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Add us to your address
book<http://tumblr.us4.list-manage.com/vcard?
u=29e07476f49380932dce530f1&id=b383d6d799>

[image: Email Marketing Powered by
MailChimp]<http://www.mailchimp.com/monkey-rewards/?
utm_source=freemium_newsletter&utm_medium=email&utm_campaign=monk
ey_rewards&aid=29e07476f49380932dce530f1&afl=1>
unsubscribe
update
subscription preferences<http://tumblr.us4.list-manage.com/profile?
u=29e07476f49380932dce530f1&id=b383d6d799&e=0862207d67>

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www.littleredleaves.com
www.littleredleaves.com/ebooks
www.textileseries.com
www.littleredleavesjournal.blogspot.com

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88. Camille Martin
Robert Zend's widow, Janine
Thu 22 Aug 2013

I'm wondering whether anyone here is acquainted with Janine Zend, widow of Toronto poet Robert Zend, and if so, would you be willing to introduce me to

her? I'm writing an essay about RZ and would love the opportunity to speak with her.

Cheers,
Camille

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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89. Amy King

Save $50-$100: September Ekphrastic Workshop w/Amy King

Thu 22 Aug 2013

** In the course of this workshop, we will look at a the work and lives of artists such as Leonor Fini, Frida Kahlo, Dorothea Tanning & Remedios Varo, and poets Paul Eluard, Allen Ginsberg, Rachel Eliza Griffiths, Edna St. Vincent Millay & many more. View this email in your browser<http://us4.campaign-archive2.com/?u=bb3dc7ead7e8fcce474c593af&id=0ee7a35d36&e=03f983a188>
[image: Listen to Amy King read "And Then We Saw the Daughter of the Minotaur"] <http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=98073360fa&e=03f983a188>
Apostrophe, Odes, Ekphrasis, Oh My! a September workshop<http://poetrycoop.us4.list-manage2.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=1d8b0f9c16&e=03f983a188>with Amy King<http://poetrycoop.us4.list-manage1.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=3d8a6f63e2&e=03f983a188>

For as long as we can remember, poets have addressed the sun and moon, distant lovers and heroes, while also separately singing odes to the gods. The Surrealist painter Leonora Carrington once said, "We learn about the soul, and we have to listen to the soul." Just as some poets use music for inspiration,

ekphrastic work can go beyond description and manifest as an influence or force of the art work itself and, sometimes, the artist's life.

In the course of this workshop, we will look at a the work and lives of a variety of artists such as Leonor Fini, Frida Kahlo, Dorothea Tanning & Remedios Varo, as well as numerous poets like Paul Eluard, Allen Ginsberg, Rachel Eliza Griffiths, Edna St. Vincent Millay and many more, and consider how ekphrasis can extend beyond mere description of the visual arts and be combined with address (apostrophe) or the ode as a means to reflect appreciation of an artist's work.

Previously $350, this one-of-a-kind workshop is now priced at a back-to-school special of $300 per person<http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=8474f3f01e&e=03f983a188>, or $250 for 'birds-of-a-feather<http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=a3390c0c15&e=03f983a188>,' friends who sign up together! (If registering with a friend, simply note your friend's name in Paypal's 'instructions to seller' field.) Image top: *And Then We Saw The Daughters of the Minotaur* by Leonora Carrington, 1953. Oil on canvas.

Register Now: Save $50 <http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=ca5df7f13d&e=03f983a188>
Register With a Friend: Save $100<http://poetrycoop.us4.list-manage2.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=63dab5e888&e=03f983a188>

<http://poetrycoop.us4.list-manage1.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=6d41ae03e8&e=03f983a188> Share<http://poetrycoop.us4.list-manage2.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=5adc682cc5&e=03f983a188> <http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=87241587d1&e=03f983a188> Tweet<http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=e72014d7ff&e=03f983a188> <http://us4.forward-to-friend1.com/forward?u=bb3dc7ead7e8fcce474c593af&id=0ee7a35d36&e=03f983a188> Forward to Friend<http://us4.forward-to-friend1.com/forward?u=bb3dc7ead7e8fcce474c593af&id=0ee7a35d36&e=03f983a188> *Copyright © 2013 The Rooster Moans Poetry Cooperative, All rights reserved. * You are receiving this email because you signed up for a poetry workshop and/or opted in to our mailing list on our website.

Our mailing address is:
The Rooster Moans Poetry Cooperative
154 67th St.
Brooklyn, NY 11220

Add us to your address book<http://poetrycoop.us4.list-manage1.com/vcard?u=bb3dc7ead7e8fcce474c593af&id=2ce20cbd81>

--

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://GC.LISTSERV.CUNY.EDU/scripts/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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90. amy king
Save $50-$100: September Ekphrastic Workshop w/Amy King
Thu 22 Aug 2013

ONLINE WORKSHOP FOR POETRY'S PAINTERS -Â http://eepurl.com/DUgWz

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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91. Nicholas Ruiz III
Kritikos, V.10 July-August 2013
Thu 22 Aug 2013

Kritikos, V.10 July-August 2013
Whistleblower (for Edward Snowden)...(n.ruiz)
I Wish I Was Nixon (for BHO)...(n.ruiz)

Kritikos Reviews: http://intertheory.org/reviews.htm

Intertheory Press, new books:

Order now:

Jean Baudrillard: From the Ocean to the Desert -
The Poetics of Radicality

by Gerry Coulter

http://intertheory.org/gerrycoulter.htm

It is in the deserts of postmodernity where Baudrillard both found and left us. It is in these deserts that we become aware, as did Baudrillard and other poststructuralist thinkers, that theory precedes the world (there is nothing that can be said of the world that is not already framed by our approach to it). It is within Coulter's absolutely lucid exploration - and it goes without saying that the work of Jean Baudrillard should be recognized in such an appropriate revelation - that Baudrillard's thought is unveiled.

About the Author
Gerry Coulter is the founding editor of the International Journal of Baudrillard Studies He has received Bishopâ€™s Universityâ€™s highest award for teaching â€“ the William and Nancy Turner Prize.

Order now:

Integral Reality

by Robert Hassan and Nicholas Ruiz III

http://intertheory.org/ir.html

In this political, cultural and philosophical analysis, Hassan and Ruiz explore developing concepts of time, space and capital in relation to politics today.

About the Authors
Robert Hassan is a Media and Communications Research Fellow--University of Melbourne, Australia. His recent books include 27/7: Time and Temporality in the Network Society (Cambridge UP, 2007) and The New Media Theory Reader (Open UP, 2006)

Nicholas Ruiz III, Ph.D was born in New York City in 1970. He is the author of The Metaphysics of Capital and America in Absentia. He is also the editor of Kritikos.

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92. George Bowering
Re: Ashbery (April Galleons) Question
Thu 22 Aug 2013

I got up, went downstairs, somehow got my tired old body over the dog gate, got my copy of April Galleons off the bottom shelf, where I had to get my tired old body down to the floor and back up, got back over the dog gate somehow,

upstairs, sat down, skimmed every page of the book, and though I found that Ashbery starts with "but" very often, didnt find the passage. Dang. But I did read my first Ashbery in a week.

gb

On Aug 18, 2013, at 9:16 PM, Chris Stroffolino wrote:

> *Does anybody have a copy of April Galleons handy?*
> *Or know, off hand, the name of the poem that this comes from--*
>
> *I have a vague memory of it, so I'm pretty sure I don't have the exact words, but I know I'm pretty close--*
>
> *"But the thing has to come into being, or else all we'll have is disagreements, desagreements,*
> *to name a few...."*
>
> *C*
>
> *I'd love to get the exact quote so I can use it for a little essay I'm writing....*
>
> *thanks!*
> *Feel free to email me at* [redacted]
> *i don't always check this list....*
>
> *On Aug 18, 2013, at 9:01 PM, POETICS automatic digest system wrote:*
>
> *There are 7 messages totalling 285 lines in this issue.*
>
> *Topics of the day:*
>
> *1. Shameless self-advert*
> *2. above/ground press participates in the fisher small press fair at university of toronto, september 7, 2013*
> *3. "Cusp" and other poems at On Barcelona*
> *4. Shameless self-advert PS (2)*
> *5. Unlikely Stories: Episode IV*
> *6. from Yumpu: "Quiddities (Philosophical Poetry)"*

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93. Willard Fox
Re: Ashbery (April Galleons) Question
Thu 22 Aug 2013

Chris,

"One Coat of Paint" is the title. The sentence is too long to quote, but you can find it at:

http://books.google.com/books?id=gO0AK7qCvmoC&pg=PA825&lpg=PA825&dq=%22come+into+being%22+ashbery+disagreements&source=bl&ots=-5WmobCigB&sig=uz2LXGYBivdSOUUc0ptTmU7Qde8&hl=en&sa=X&ei=-nIWUuKdDKfg2wXa4IHIDQ&vedDIQ6AEwATgK#v=onepage&q=%22come%20into%20being%22%20ashbery%20disagreements&fúlse

skip fox

----- Original Message -----
From: "Chris Stroffolino" <[redacted]>
To: [redacted]
Sent: Sunday, August 18, 2013 11:16:19 PM
Subject: Ashbery (April Galleons) Question

Does anybody have a copy of April Galleons handy?
Or know, off hand, the name of the poem that this comes from--

I have a vague memory of it, so I'm pretty sure I don't have the exact words, but I know I'm pretty close--

"But the thing has to come into being, or else all we'll have is
disagreements, desagreements,
to name a few...."

C

I'd love to get the exact quote so I can use it for a little essay I'm writing....

thanks!
Feel free to email me at [redacted]
i don't always check this list....

On Aug 18, 2013, at 9:01 PM, POETICS automatic digest system wrote:

> *There are 7 messages totalling 285 lines in this issue.*
>
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>
> 1. *Shameless self-advert*
> 2. *above/ground press participates in the fisher small press fair at*

> *university of toronto, september 7, 2013*
> *3. "Cusp" and other poems at On Barcelona*
> *4. Shameless self-advert PS (2)*
> *5. Unlikely Stories: Episode IV*
> *6. from Yumpu: "Quiddities (Philosophical Poetry)"*

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94. George Quasha

Kingston Festival: Axial Band (with Quasha & Stein et al.): axial music and language performance

Thu 22 Aug 2013

Kingston Festival of the Arts

presents

**

*The A**XIA**L**B**AND**in P**ERFORMANCE***

**

Old Dutch Church

Saturday, August 24th , 20135:30 - 6:30 PM

Uptown Kingston | 272 Wall Street | Kingston, NY 12401

David Arner(piano, balafon, metallafon)
John Beaulieu (keyboard, harmonica, percussion)
George Quasha (electro-acoustic percussion)**

Charles Stein(voice art)

**

Many instruments, one voice

Axial Music follows a principle of spontaneous interpersonal composition without the intention of honoring precedent or previous patterns, guided instead by radical following of actual sounds generated in an intentional field. When successful the sound event has a life independent of the musicians and may generate an altered state of listening. In addition to sound events, the performance sometimes has visual and language components.

The Axial Band has performed extensively over the past three years in New York City and the Hudson Valley.

Most recently:***https://vimeo.com/71147223*

http://kingstonfestival.org/wordpress1/event/the-axial-band-in-performance/

David Arner, musician (piano, harpsichord, percussion), composer, and longtime proponent of innovative music and spontaneous composition, teaches at Rensselaer Polytechnic Institute. Performing throughout the US both solo and collaboratively (with musicians Michael Bisio, Tomas Ulrich, Jay Rosen, as well as poet/sound-artists Charles Stein and George Quasha), he has also pioneered a re-vitalization of new music for silent film (for many years at Upstate films in Rhinebeck, NY, the Knitting Factory, the National Gallery of Art, and the Whitney Museum). Recipient of a 1980 NEA Jazz Fellowship. Among his many CDs is the recent 4-CD boxed set: /Spontaneous Suites for Two Pianos/ (RogueArt label) (duets with Connie Crothers). *www.davidarner.com* <http://www.davidarner.com/>

John Beaulieu, composer, musician, and healing artist engages multiple mediums in his exploration of consciousness for healing and greater spiritual understanding. His work ranges from the development of tuning forks (tuned to precise mathematical formulas) as musical instruments to intuitive divination-based sonic systems. He experiments with new systems for creatively generating music possibilities as part of his quest to incubate neural pathways, empowering a new sense of reality. Author: /Music and Sound in the Healing Arts/ and other books. See *www.biosonics.com <http://www.biosonics.com>*.

**

George Quasha, artist/poet/sound artist, explores a principle (axiality/liminality/configuration) in language, sculpture, drawing, video, sound, installation, & performance. Most recent of his 17 books are/Axial Stones: An Art of Precarious Balance /(2006, foreword Carter Ratcliff); /An Art of Limina: Gary Hill's Works and Writings/ (2009, with Charles Stein; foreword Lynne Cooke); and /Verbal Paradise/ (/preverbs)/ (2011), and /Scorned Beauty Comes Up From Behind (preverbs)/ (2012). A 2006 Guggenheim Fellow in video art, his /art is: Speaking Portraits/ recording over 1000 artists/poets/composers in 11 countries, appears online at *www.quasha.com <http://www.quasha.com>*. He performs with Gary Hill, Charles Stein, David Arner, and John Beaulieu.

*Charles Stein*works complexly in an integrated field of poems, sound art, prose reflections, translations, drawings, photographs, , and performances. He is the author of thirteen books of poetry including From /Mimir's Head/ (Station Hill Press), a verse translation of /The Odyssey/ (North Atlantic Books), and /The Hat Rack Tree/ (Station Hill Press). His prose writings include a vision of the Eleusinian Mysteries, /Persephone Unveiled/ (North Atlantic Books), a critical study of poet Charles Olson's use of the writing of C.G. Jung, /The Secret of the Black Chrysanthemum /(Station Hill Press), and a collaborative study with George Quasha of the work of Gary Hill, /An Art of Limina: Gary

Hill's Works & Writings,/ Ediciones Poligrafa. *www.charlessteinpoet.com <http://www.charlessteinpoet.com/>*

Venue

Old Dutch Church
272 Wall Street,Kingston,NY12401United States

+ Google Map
<http://maps.google.com/maps?f=q&source=s_q&hl=en&geocode=&q=272+Wall+Street+Kingston+NY+12401+United+States>
Website:
www.olddutchchurch.org <http://www.olddutchchurch.org/>

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George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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95. George Quasha

23rd Annual Subterranean Poetry Festival: Benson, Iijima, Gordon, Kelly, Nowak, Prevallet, Quasha, Stein

Fri 23 Aug 2013

23rd Annual Subterranean Poetry Festival

A poetry reading in the Widow Jane Mine...

Sunday, August 25, 2013 from 1pm - 4pm

The Widow Jane Mine
at Century House Historical Society
668 Route 213
Rosendale, NY 12472-0150

A $5 donation is suggested. For directions please visit http://www.centuryhouse.org/

"Like" Century House Historical Society on Facebook! This event is a benefit for CHHS.

Cara Benson is the author of the books/(made)/ and the forthcoming /Funny. Considering how heated it was./ Her poems have or will appear in the /New York Times/,/Boston Review/, /Best American Poetry/, and /Fence/. She has received a New York Foundation for the Arts Fellowship in Poetry and is the current Chair of the PEN Prison Writing Committee.

Brenda Iijima's latest book is /Going Blooming Falling Blooming/ (Delete Press). She has a body if work forthcoming from 1913 Press called /Untimely Death is Driven Beyond the Horizon/. From Brooklyn she runs Portable Press @ Yo-Yo Labs.

Nada Gordon consists of a head, neck, torso, two arms and two legs. Since reaching adulthood, her body has consisted of close to 100 trillion cells, the basic unit of life. These cells are organised biologically to form her whole body. She is the author of /Folly/, /V. Imp/, /Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?/, /foriegnn bodie/, /Swoon/, /Scented Rushes, and Vile Lilt/. She blogs at ululate.blogspot.com <http://ululate.blogspot.com/>, the initiatory sentence of which reads: "The impulse to decorate is, as always, very strong."

Robert Kelly was born in Brooklyn (Marine Park, Sheepshead Bay, Old Mill, City Line, Crown Heights), studied at CCNY and Columbia (1951-1958); worked with and learned from the wonderful poets of the Lower East Side scene --- Paul Blackburn, Jerome Rothenberg, David Antin, George Economou, Diane Wakoski, Jackson MacLow, Armand Schwerner --- helping develop the Blue Yak bookshop on 10th Street, /Trobar /magazine, and Trobar Books.1960-61:taught at Wagner College on Staten Island.Soon after the inauguration of John Kennedy, migrated to the Hudson Valley and has lived there ever since, in Annandale, teaching at Bard College.Among hismany books of poetry (starting with /Armed Descent/, 1961), are /Finding the Measure/, /Flesh Dream Book/, /A Common Shore/, /The Loom/, /The Convections, A Strange Market/, /Lapis/, /May Da/y, /Sainte Terre/, /Fire Exit/, and /Uncertainties/.His fiction includes the novels /The Scorpions/, /Cities/, and /The Book from the Sky/, and five collections of short fiction. Forthcoming are a collection of poems, /The Secret Name of Now/; five recent plays, /Oedipus after Colonus and Other Plays/; a cycle of poems on archeo-linguistics, /Opening the Seals/;and the long poem /The Hexagon/.Pierre Joris and Peter Cockelbergh are editing a two-volume collection of essays by and about RK.Currently teaches in the Written Arts Program of Bard College, where from 1980 to 1992, he was a founding member ofthe Milton Avery Graduate School of the Arts (1980-1992).He lives in Annandale with his wife, the translator Charlotte Mandell.

Mark Nowak, a 2010 Guggenheim fellow, is the author of /Coal Mountain Elementary/ (Coffee House Press, 2009) and /Shut Up Shut Down/ (Coffee

House Press, 2004) --- a /New York Times/ Editor's Choice. A native of Buffalo, New York, Nowak currently directs the MFA program at Manhattanville College in Purchase, NY.

Kristin Prevallet is a consulting hypnotist certified through the National Guild of Hypnotists and an Integral Life Coach certified through the International Association of Counselors and Therapists. She received a M.A. in Humanities through the University of Buffalo and has received residencies and awards from the New York Foundation for the Arts, PEN America, the Poetry Society of America, Naropa University, and Spalding University. She currently directs the Center for Mindbody Studies where she leads workshops and works with private clients. Her writings on poetics and consciousness have appeared in a variety of publications including /Spoon River Review, The Chicago Review, Fourth Genre,/ and /Reality Sandwich/ as well as the books /You, Resourceful: Tap Your Inner Resources to Restore Your Mind and Body/ and /Trance Poetics: Your Writing Min/d. She is the author of four books of poetry including /I, Afterlife: Essay in Mourning Time/ (Essay Press) and most recently, /Everywhere Here and in Brooklyn: A Four Quartets /(Belladonna).

George Quasha, artist/poet/sound artist, explores a principle axiality/liminality/configuration) in language, sculpture, drawing, video, sound, installation, & performance. He has performed "axial music" frequently both Upstate and in NYC. Most recent of his 17 books are/Axial Stones: An Art of Precarious Balance /(2006, foreword Carter Ratcliff); /An Art of Limina: Gary Hill's Works and Writings/ (2009, with Charles Stein; foreword Lynne Cooke); and /Verbal Paradise/ (/preverbs)/ (2011, Zasterle Press). A 2006 Guggenheim Fellow in video art, his /art is: Speaking Portraits/ recording over 1000 artists/poets/composers in 11 countries, appears online at http://www.quasha.com/

Charles Stein's work comprises a complexly integrated field of poems, prose reflections, translations, drawings, photographs, lectures, conversations, and performances. Born in 1944 in New York City, he is the author of thirteen books of poetry including From /Mimir's Head/ (Station Hill Press), a verse translation of /The Odyssey/ (North Atlantic Books), and /The Hat Rack Tree/ (Station Hill Press). His prose writings include a vision of the Eleusinian Mysteries, /Persephone Unveiled/ (North Atlantic Books), a critical study of poet Charles Olson's use of the writing of C.G. Jung, /The Secret of the Black Chrysanthemum /(Station Hill Press), and a collaborative study with George Quasha of the work of Gary Hill, /An Art of Limina: Gary Hill's Works & Writings,/Ediciones Poligrafa. He holds a Ph.D. in literature from the University of Connecticut at Storrs and lives with guitarist, choral director, and research historian, Megan Hastie in Barrytown New York. His work can be explored at www.charlessteinpoet.com <http://www.charlessteinpoet.com/>

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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96. allison hedge coke
Re: Jack Kerouac School Fall Events
Fri 23 Aug 2013

Wonderful line up!!!

Allison Hedge Coke

On Wed, Aug 21, 2013 at 2:23 PM, Ariella Ruth Goldberg <[redacted]
> wrote:

> *On behalf of the Jack Kerouac School of Disembodied Poetics at Naropa University, we are excited to announce our list of fall 2013 events. All of these events are free and open to the public. We hope to see you this fall!*
>
> *Tuesday, September 10: What Where Series with Megan Kaminski (7:30 p.m. in the Performing Arts Center)*
> *Tuesday, September 24: What Where Series with Carmen Gimenez Smith (7:30 p.m. in the Performing Arts Center)*
> *Friday, September 27: Marathon Reading/Food Drive for 100 Thousand Poets for Change: (6:00 p.m.-10:00 p.m. in the Student Center, basement of Wulsin Hall)*
> *Tuesday, October 1: What Where Series with Lisa Linn Kanae (7:30 p.m. in the Performing Arts Center)*
> *Thursday, October 3: Leslie Scalapino Lecture in Innovative Poetics with Petah Coyne (7:30 p.m. in the Performing Arts Center)*
> *Tuesday, October 29: What Where Series with Michael du Plessis (7:30 p.m. in the Performing Arts Center)*
> *Tuesday, November 19: Naropa's 4×4 Reading (7:30 p.m. in the Performing Arts Center)*
> *Friday, December 13: BA/MFA Graduation Reading (7:30 p.m. in the Performing Arts Center)*
>
> *Naropa University*
> *2130 Arapahoe Avenue*

> *Boulder, CO 80302*
>
> *Ariella Ruth, MFA*
> *Program Assistant*
> *Jack Kerouac School of Disembodied Poetics*
> *Naropa University*
> [redacted]*<mailto:*[redacted]*>*
> [redacted]
>
> *Please note the days and times I am in the office on non-event weeks:*
> *M & T 9:00-5:30 / W 9:00-1:00*

--
Allison Hedge Coke

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97. Mark Weiss
Re: Olson
Fri 23 Aug 2013

Hi, Don. Good paragraph. But for me what Olson accomplishes, and I think it's the primary thuing he swets out to accomplish, is a modelling of how one learns and how to learn through the act of writing, expanding ever outwards geographically and temporally.

Best,

Mark

-----Original Message-----
>From: Donald Wellman <[redacted]>
>Sent: Aug 21, 2013 5:31 PM
>To: [redacted]
>Subject: Olson
>
>A paragraph meant to summarize Olson's achievements. Critiques appreciated.
>http://immanentoccasions.blogspot.com/2013/08/olsons-gift.html
>
>
>
>

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98. **skyplums**

Re: Jack Kerouac School Fall Events

Sat 24 Aug 2013

---

wonderful indeed who are all those beat folks
---------- Original Message ----------
From: allison hedge coke <[redacted]>
To: [redacted]
Subject: Re: Jack Kerouac School Fall Events
Date: Fri, 23 Aug 2013 12:59:08 -0500

Wonderful line up!!!

Allison Hedge Coke

On Wed, Aug 21, 2013 at 2:23 PM, Ariella Ruth Goldberg <[redacted]
> wrote:

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>
> *Ariella Ruth, MFA*
> *Program Assistant*

> *Jack Kerouac School of Disembodied Poetics*
> *Naropa University*
> [redacted]*<mailto:*[redacted]*>*
> [redacted]
>
> *Please note the days and times I am in the office on non-event weeks:*
> *M & T 9:00-5:30 / W 9:00-1:00*

--
Allison Hedge Coke

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99. Louis Armand

Poetics titles from Litteraria Pragensia

Sun 25 Aug 2013

Of possible interest to list members--LPB has re-released 4 of its poetics titles on Kindle:

CROSSROADS POETICS [Kindle Edition]
by Michel Delville
Bringing together readings of Virgil Thomson, Gertrude Stein, Max Jacob, Louis Feuillade, Rosmarie Waldrop, Frank Zappa, Bill Viola and Pierre Alechinsky, this book attempts to delineate the possibility of a truly transversal poetics, one which creates a space for a reconsideration of contemporary poetics while navigating the complex interactions between the theory and practice.
http://www.amazon.com/dp/B00ERGOQ2G
https://www.amazon.co.uk/dp/B00ERGOQ2G

AVANT-POST: The Avant-Garde under "Post-" Conditions [Kindle Edition] ed. Louis Armand, with Johanna Drucker, Michael S. Begnal, Lisa Jarnot, Ann Vickery, Christian Bök, Robert Archambeau, Mairead Byrne, R.M. Berry, Trey Strecker, Keston Sutherland, Rachel Blau DuPlessis, Robert Sheppard, Bonita Rhoads, Vadim Erent, Laurent Milesi, Esther Milne.
http://www.amazon.com/dp/B00DSPGOHM
https://www.amazon.co.uk/dp/B00DSPGOHM

COMPLICITIES: British Poetry 1945-2007 [Kindle Edition] eds. Sam Ladkin & Robin Purves, with Thomas Day, Keston Sutherland, Alizon Brunning, Robin Purves, J.H. Prynne, Bruce Stewart, D.S. Marriott, Stephen Thomson, Craig Dworkin, Sophie Read, Sara Crangle, Malcolm Phillips, Tom Jones, Josh Robinson, Sam Ladkin, Jennifer Cooke, Ian Patterson.

http://www.amazon.com/dp/B00E2S0XWG
https://www.amazon.co.uk/dp/B00E2S0XWG

HIDDEN AGENDAS: Unreported Poetics [Kindle Edition]
ed. Louis Armand, with Ali Alizadeh, Livio Beloi, Jeremy Davies, Stephan Delbos, Michel Delville, Johanna Drucker, Michael Farrel, Allen Fisher, D.J. Huppatz, Vincent Katz, Stephen Muecke, Jena Osman, Michael Rothenberg, Lou Rowan, Kyle Schlesinger, Robert Shepperd, Stephanie Strickland, John Wilkinson.
http://www.amazon.com/dp/B00DSPQ2ZQ
https://www.amazon.co.uk/dp/B00DSPQ2ZQ

--
LITTERARIA PRAGENSIA BOOKS
Centre for Critical & Cultural Theory
Charles University, Prague
www.litterariapragensia.com

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100. Rob McLennan
new(ish) on rob's clever blog
Sun 25 Aug 2013

-- Lee Ann Brown, Crowns of Charlotte NC ODE
-- Open Letter: A Canadian Journal of Writing and Theory, "Surrealism in Canada"
-- 12 or 20 (second series) questions with Stacy Szymaszek
-- the ottawa small press fair, 19th anniversary / autumn 2013 edition, October 12, 2013
-- David Dowker & Christine Stewart, Virtualis: Topologies
-- Google Earth, March 25, 2012:
-- Paul Klinger, Rubble Paper, Paper Rubble
-- 12 or 20 (second series) questions with Andrew Morgan
-- John Lent reviews my Songs for little sleep, (2012)
-- Charmaine Cadeau, Placeholder
-- Gregory Betts, This Is Importance: A Students Guide to Literature
-- 12 or 20 (small press) questions with Tony Mancus on Flying Guillotine Press
-- above/ground press TWENTIETH ANNIVERSARY reading and launch: Reid, Barwin, Reed, OConnor + McCann
-- Author Spotlight: rob mclennan -- The Uncertainty Principle: stories,
-- 12 or 20 (second series) questions with Michael Heller
-- Another weekend in old Glengarry

-- Elizabeth Robinson, On Ghosts
-- 12 or 20 (second series) questions with Geoffrey Nutter
-- An informal talk on compiling McLennan/MacLennan genealogies
-- Lee Ann Brown, In The Laurels, Caught
-- new from APT. 9 PRESS; I simply began: above/ground press at 20 [an interview with rob mclennan]
-- 12 or 20 (small press) questions with Nikolai Duffy on Like This Press
-- Carrie Olivia Adams, Forty-One Jane Does
-- 12 or 20 (second series) questions with Julien Poirier
-- from Hark, a journal: 1864-1967 : poem and an essay
-- Edmund Berrigan, Can It!
-- a new poem, "If this is: an experiment in living," at Jam Jar Words
-- Juliet Patterson, The Truant Lover
-- "An informal talk on compiling McLennan/MacLennan genealogies" at the Glengarry Highland Games on Saturday
-- 12 or 20 (second series) questions with Justin Taylor
-- Paul Legault, The Other Poems
-- On Writing : an occasional series
-- 12 or 20 (second series) questions with Nancy Jo Cullen
-- Elizabeth Robinson, blue heron
>-- above/ground press at twenty; new titles by Waldrop, mclennan +
>McNair, and Wanda O'Connor
>-- fwd: Purdy Picnic--and special offer for Purdy fans

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
by Faizal Deen, Michael Blouin, Colin Morton + others,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog, including Rosmarie Waldrop, Jessica Smith, Jason Christe + others,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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101. reJennifer Bartlett

Review of IIanot Review, and Teaching Copies of Beauty is a Verb

Sun 25 Aug 2013

There was a great review of the Israel Journal, IIanot Review in "The Review Review." This is issue included work by me, Joy Ladin, Miriam Libicki, Diane Wakoski, annd others.

http://www.thereviewreview.net/reviews/online-mag-delivers-great-new-writing-israel

ALSO. please please consider using BEAUTY AS VERB as a textbook! We're trying to get it around thee universities, and it remains, until this point, the only disability poetics anthology. It includes work by Norma Cole, Jim Ferris, Bernadette Mayer, Rusty Morrison, Brian Teare, Larry Eigner and many others. Beyond the poetry, the essays serve as great readings, not just on poetics, but on mobility, prejudice, and other aspects of disability. If you write to me, I can try to get you a review copy - or sample. Best, Jennifer

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102. Jared Schickling

eccolinguistics 2.2

Sun 25 Aug 2013

the special issue

#

Michael Basinski

Debbi Brody

Jessica Comola

Stuart Cooke

George Eklund

Michael Farrell

fidoic

Tirzah Goldenberg

Kenneth P. Gurney

Jessica Harman

Jeff Harrison

Morani Kornberg-Weiss

Ruth Lepson

Donal Mahoney

Jonathan Minton

Ellen Orleans

Deborah Poe

Dan Raphael

J.D. Reich

Sarah Rosenthal

Elaine Schwartz

Brenda Serpick

Mark Young

currently reading.
free subscriptions. eccolinguistics.blogspot.com

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103. Al Filreis

Writers House offers free non-credit 10-week course on modern poetry

Mon 26 Aug 2013

Dear friends and colleagues:

The Kelly Writers House is hosting a free, open, non-credit online course on modern and contemporary American poetry. It begins on September 7, 2013. One can enroll here: https://www.coursera.org/course/modernpoetry .

An introductory video is available here: http://www.youtube.com/watch?v=717BLsQHs5M .

The course was offered for the first time a year ago. Reviews can be found here: http://coursetalk.org/coursera/modern-contemporary-american-poetry .

Best wishes,

- Al

Al Filreis
Kelly Professor, Univ. of Pennsylvania
Faculty Director, Kelly Writers House
Director, Center for Programs in Contemporary Writing
Director, PennSound
Publisher, Jacket2

http://writing.upenn.edu/~afilreis

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104. Rob McLennan

new from above/ground press: The Peter F Yacht Club #19; above/ground press 20th anniversary special!

Mon 26 Aug 2013

The Peter F Yacht Club #19
above/ground press 20th anniversary special
edited by rob mclennan
$6

see the link here for information on the previous issue
http://aboveground press.blogspot.ca/2013/03/new-from-aboveground-press-peter-f.html

see the link here for a history of the publication
http://robmclennan.blogspot.ca/2010/08/peter-f-yacht-club-miscellany.html

With new writing by a host of Peter F Yacht Club regulars and irregulars including Steven Artelle, Cameron Anstee, Gary Barwin, derek beaulieu, Joe Blades, Mark Cochrane, Amanda Earl, JM Francheteau, Marilyn Irwin, Marcus McCann, rob mclennan, Roland Prevost, Monty Reid, Stan Rogal, Janice Tokar + Vivian Vavassis.

published in Ottawa by above/ground press
August 2013
a/g subscribers receive a complimentary copy

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 402 McLeod St #3, Ottawa ON K2P 1A6 or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/08/new-from-aboveground-press-peter-f.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; aboveground press.blogspot.com ; robmclennan.blogspot.com

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105. Jim Andrews
First Remainder Series by Joe Keppler
Tue 27 Aug 2013

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http://vispo.com/guests/keppler/intro.htm Here is a new piece of writing of mine. It's a new introduction to seven visual poems by the Seattle polyartist Joe Keppler. I think these poems by Joe are important. They blow my mind. I tried to write an introduction to them that will help you start to understand them in your own way. I also coded the poems in HTML so that you can view them nicely on pretty much any size of monitor be it TV size or mobile.

ja

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106. Rob McLennan
Tuesday poem #21 : Nicole Markotic
Tue 27 Aug 2013

Tuesday poem #21 : Nicole Markotic : "zombies dont bleed"

http://www.dusie.blogspot.ca/2013/08/tuesday-poem-21-nicole-markotic-zombies.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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107. Brian Clements
Poor Yorick Call for Submissions
Tue 27 Aug 2013

We are extremely pleased to introduce Poor Yorick: a Journal of Rediscovered Objects, a new online journal dedicated to work inspired by hidden or lost objects and images of material culture. http://pooryorickjournal.com

PY is now open for submissions of writing and other creative productions including but not limited to poems about sculptures and paintings in the back rooms of museums or in hidden corners of public spaces; essays about murals forgotten in plain view; articles on lost photographic archives and restored films; newly discovered letters or manuscripts; photoessays on knickknacks in attics; short films about oddities and curiosities in misbegotten sideshows; work in any genre that reminds us of pasts we should not forget.

PY also will partner with select museums to feature holdings from their collections from time to time-holdings such as the skeleton of a man named Fortune, who came as an inspiration to us in the form of Marilyn Nelson's powerful book Fortune's Bones: The Manumission Requiem.

The rollout of PY in the fall of 2014 already is expected to include a photoessay about abandoned race tracks, ekphrastic poems, a story about a golf course that few people know exists, and a piece about the cataloging and archiving of the many thousands of letters, gifts, and other objects sent to Newtown, CT in the wake of the 12/14 massacre.

If you have something or would like to write something that might be appropriate for PY, please do send it (see submissions link on the site) or contact the editor, Erik Ofgang, at [redacted]. The editorial staff is eager to read work for the rollout of first content. Even if you have nothing to send, we hope you'll share the news about Poor Yorick.

Brian Clements, PhD
Professor
Coordinator, MFA in Creative and Professional Writing
Western Connecticut State University
Danbury, CT 06810
[redacted] (o)
[redacted] (f)
http://www.wcsu.edu/writing/mfa

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108. Amy King

A FEW SEATS LEFT! Begins September 9th -- ONLINE Ekphrastic Workshop w/Amy King

Wed 28 Aug 2013

---

http://poetrycoop.com/poetry-workshops/apostrophe-odes-ekphrasis-oh-my

** In the course of this workshop, we will look at a the work and lives of artists such as Leonor Fini, Frida Kahlo, Dorothea Tanning & Remedios Varo, and poets Paul Eluard, Allen Ginsberg, Rachel Eliza Griffiths, Edna St. Vincent Millay & many more. View this email in your browser<http://us4.campaign-archive2.com/?u=bb3dc7ead7e8fcce474c593af&id=0ee7a35d36&e=03f983a188> [image: Listen to Amy King read "And Then We Saw the Daughter of the Minotaur"] <http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=98073360fa&e=03f983a188> *Apostrophe, Odes, Ekphrasis, Oh My!* a September workshop<http://poetrycoop.us4.list-manage2.com/track/click?

u=bb3dc7ead7e8fcce474c593af&id=1d8b0f9c16&e=03f983a188>with Amy King<http://poetrycoop.us4.list-manage1.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=3d8a6f63e2&e=03f983a188>

For as long as we can remember, poets have addressed the sun and moon, distant lovers and heroes, while also separately singing odes to the gods. The Surrealist painter Leonora Carrington once said, "We learn about the soul, and we have to listen to the soul." Just as some poets use music for inspiration, ekphrastic work can go beyond description and manifest as an influence or force of the art work itself and, sometimes, the artist's life.

In the course of this workshop, we will look at a the work and lives of a variety of artists such as Leonor Fini, Frida Kahlo, Dorothea Tanning & Remedios Varo, as well as numerous poets like Paul Eluard, Allen Ginsberg, Rachel Eliza Griffiths, Edna St. Vincent Millay and many more, and consider how ekphrasis can extend beyond mere description of the visual arts and be combined with address (apostrophe) or the ode as a means to reflect appreciation of an artist's work.

Previously $350, this one-of-a-kind workshop is now priced at a back-to-school special of $300 per person<http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=8474f3f01e&e=03f983a188>, or $250 for 'birds-of-a-feather<http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=a3390c0c15&e=03f983a188>,' friends who sign up together! (If registering with a friend, simply note your friend's name in Paypal's 'instructions to seller' field.) Image top: *And Then We Saw The Daughters of the Minotaur* by Leonora Carrington, 1953. Oil on canvas.

Register Now: Save $50 <http://poetrycoop.us4.list-manage.com/track/click?u=bb3dc7ead7e8fcce474c593af&id=ca5df7f13d&e=03f983a188>
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u=bb3dc7ead7e8fcce474c593af&id=0ee7a35d36&e=03f983a188> Forward to Friend<http://us4.forward-to-friend1.com/forward?u=bb3dc7ead7e8fcce474c593af&id=0ee7a35d36&e=03f983a188> *Copyright © 2013 The Rooster Moans Poetry Cooperative, All rights reserved. * You are receiving this email because you signed up for a poetry workshop and/or opted in to our mailing list on our website.

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--

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

--

"Amy King’s poems seem to encompass all that we think of as the 'natural' world ... <http://www.litmuspress.org/iwanttomakeyousafe.html>"

--John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

Send any email (subject and text are ignored) to [redacted] or click here: https://GC.LISTSERV.CUNY.EDU/scripts/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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109. amy king

A FEW SEATS LEFT! Begins September 9th -- ONLINE Ekphrastic Workshop w/Amy King

Wed 28 Aug 2013

---

http://poetrycoop.com/poetry-workshops/apostrophe-odes-ekphrasis-oh-myÂ Â

In the course of this workshop, we will look at a the work and lives of artists such asÂ Leonor Fini, Frida Kahlo, Dorothea Tanning & Remedios Varo, and poets Paul Eluard, Allen Ginsberg, Rachel Eliza Griffiths, Edna St. Vincent MillayÂ & many more.

View this email in your browser
Apostrophe, Odes, Ekphrasis, Oh My!
aÂ September workshopÂ withÂ Amy King
For as long as we can remember, poets have addressed the sun and moon, distant lovers and heroes, while also separately singing odes to the gods. The Surrealist painter Leonora Carrington once said, "We learn about the soul, and we have to listen to the soul." Just as some poets use music for inspiration, ekphrastic work can go beyond description and manifest as an influence or force of the art work itself and, sometimes, the artist's life.Â
In the course of this workshop, we will look at a the work and lives of a variety of artists such as Leonor Fini, Frida Kahlo, Dorothea Tanning & Remedios Varo, as well as numerous poets like Paul Eluard, Allen Ginsberg, Rachel Eliza Griffiths, Edna St. Vincent MillayÂ and many more, and consider how ekphrasis can extend beyond mere description of the visual arts and be combined with address (apostrophe) or the ode as a means to reflect appreciation of an artist's work.
Previously $350, this one-of-a-kind workshop is now priced at aÂ back-to-school special of $300 per person, orÂ $250 for 'birds-of-a-feather,'Â friends who sign up together!Â (If registering with a friend, simply note your friend's name in Paypal's 'instructions to seller' field.)
Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 2013

56 messages · Tue 3 Sep 2013 – Thu 19 Sep 2013

September 2013 was among the very thinnest files in the whole run — fifty-six messages — and it spent its scarcity, fittingly, on the founding father: Charles Olson, the presiding ghost of the Buffalo Poetics Program from which this list had sprung. The room had dwindled almost to silence, but the little it said returned to origins, to the great theorist of projective verse whose ideas had set the terms for everything that followed. In its near-emptiness the list turned, instinctively, to its source.

The largest small thread was a meditation on Olson. Members turned over what the founder of the Black Mountain line had actually accomplished — one venturing that *"what Olson accomplishes"* is finally a modeling of how a poem thinks and moves, the breath and the field and the open form that had reorganized American poetry around the body and the page. It was the list going back, in its old age, to the man at its beginning, as if a community sensing its own ending wanted to be sure it still understood where it had come from.

The quarrel, insofar as a fifty-six-message month can hold one, was about inheritance. Olson had founded the Poetics Program at Buffalo; this list was the electronic descendant of that program; and to argue about what Olson accomplished was, obliquely, to ask what the whole enterprise had been for, and whether his projective ambition survived in a room now barely able to fill a month. The founder was invoked, and the invocation carried an unspoken accounting: this is what we came from; look what we have become.

Around the near-silence ran the smallest keeping — a review reposted, a magazine's new issue, a poem shared, a fall reading series announced. The infrastructure carried on at its very faintest, a handful of notices sent into the hush, the living poetry reduced almost to a whisper and yet still, barely, audible — a review here, a poem there, a fall reading announced into the quiet, the last faint signals of a room returning, at its ebb, to the founder who had first switched it on.

I have set September down exactly as the archive delivered it — the return to Olson at the source, the meditation on what the founder accomplished, and the barest keeping of a fifty-six-message month — because it was one of the emptiest stretches the list ever saw, and in that emptiness it turned, tellingly, to its own beginning. A room reduced almost to silence that spends what little breath it has left contemplating Charles Olson, the founder whose program gave it birth, is a

room taking a kind of inventory at the end: going back to the source to remember what the projective ambition had been, and measuring, without quite saying so, the long distance between that origin and the near-silence the enterprise had finally come to.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 56 in all.

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15. Francesco Levato — Charles Bernstein class at CSoP--6 seats left
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29. Pam Brown — in new zealand september 2013
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32. Patrick F. Durgin — Fwd: Book launch and reading, 9/25: PQRS
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34. Lewis, Susan — "State of the Union" by Susan Lewis, from Spuyten Duyvil Press

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35. Stephanie Barber — my new movie DAREDEVILS will premiere in October!

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46. William Slaughter — Notice: Mudlark
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49. Michael Heller — In New England, events 9/25 and 10/1

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52. David Kirschenbaum — Save the Date: World Series Poetry & Music Spectacular

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53. Jeffrey Side — The new ebook from Argotist Ebooks is “The Windows” by Paul Hoover
54. Martha King — Prose Pros returns OCTOBER 3
55. Hugh Behm-Steinberg — Call for Submissions/Announcing Issue 15 of Eleven Eleven
56. David Kirschenbaum — Announcing The Portable Boog Reader 7

1. Rob McLennan

Tuesday poem #22 : Deborah Poe

Tue 3 Sep 2013

Tuesday poem #22 : Deborah Poe : Proun (first)

http://www.dusie.blogspot.ca/2013/09/tuesday-poem-22-deborah-poe-proun-first.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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2. William Allegrezza

CFP

Tue 3 Sep 2013

I am finally getting together a big issue of Moria, and I'm looking for a few additional pieces. Feel free to send any type of poetry that you think is innovative. It can come as sound files, images files, or text files.

Send them to me at [redacted].

Bill Allegrezza
www.moriapoetry.com

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3. Al Filreis

PoemTalk #70: on Laura Mullen's "Enduring Freedom"

Tue 3 Sep 2013

Today we are releasing episode 70 of the PoemTalk series - a 30-minute discussion of "Bride of the New Dawn," from Laura Mullen's book Enduring Freedom: A Little Book of Mechanical Brides, with Amy Paeth, Michelle Taransky and Steve McLaughlin.

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/4522

Al Filreis
Kelly Professor of English
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing

Co-Director, PennSound
Publisher, Jacket2

↑ Index

4. Ariella Ruth Goldberg

Update: Jack Kerouac School Fall Events

Tue 3 Sep 2013

Please see below for an updated fall events list for the Jack Kerouac School of Disembodied Poetics. All of these events are free and open to the public. We hope to see you this fall!

Tuesday, September 10: What Where Series with Megan Kaminski, Ruth Ellen Kocher, and Reed Bye (7:30 p.m. in PAC)

Tuesday, September 24: What Where Series with Carmen Gimenez Smith, Laura Mullen, and John Keene (7:30 p.m. in PAC)

Friday, September 27: Marathon Reading/Food Drive for 100 Thousand Poets for Change: (6:00 p.m.-10:00 p.m. in Student Center)

Tuesday, October 1: What Where Series with Lisa Linn Kanae, Jain Arun Ravine, and Amina Cain (7:30 p.m. in PAC)

Thursday, October 3: Leslie Scalapino Lecture in Innovative Poetics with Petah Coyne (7:30 p.m. in PAC)

Tuesday, October 29: What Where Series with Michael du Plessis, J'Lyn Chapman, and Mark Amerika (7:30 p.m. in PAC)

Tuesday, November 19: Naropa's 4×4 Reading (7:30 p.m. in PAC)

Friday, December 13: BA/MFA Graduation Reading (7:30 p.m. in PAC)

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

↑ Index

5. Donald Wellman

Reposted Review of "The Empire of Neomemory"

Tue 3 Sep 2013

In 2010, I published my response to The Empire of Neomemory, in the Worcester Review. My thoughts were first delivered during the Olson Centennial in Worcester. With the English-language release of this important work, I have just now reposted that response.

http://immanentoccasions.blogspot.com/2013/09/review-of-empire-of-neomemory- re-posted.html

Donald Wellman

Poet, translator, and editor

http://immanentoccasions.blogspot.com/

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6. Allison HedgeCoke

Please read, watch clip, help me post to list and please support.

Tue 3 Sep 2013

Friends, colleagues, supporters, heroes of mine,

I have two weeks to raise funds for my film/media/literature/music project: Red Dust. The urgency? Dad is 91 years old. My mother, his wife of 62 years took her journey last winter and in looking for some purpose in life, he finally agreed to allow me to document his firsthand oral history of the Dust Bowl, the Great Depression and his leaving for WWII service. At 91, he actually worked during the era specific, as a migrant worked and day laborer in cotton fields at a penny a pound. This is not secondhand investigation or theory, this is the oral history and narrative of the day. He is a vital source, who has never enjoyed attention, or cameras, and is tremendous on film.

Additionally, he was so moved by the climate change, by the dust bowl that preceded it (rarely spoken of) and by his parents' resiliency and ability to change, grown and shift (born in 1878 and 1882), and by his own remarkable journey, he spent his career following WWII as an environmental protection scientist creating a pathway for sustainability and preservation that was rarely achieved in the Native community in his era. He is a national bronze medalist in the sciences and his work is still cited at the UN, though he retired thirty years ago at the normal age of retirement.

He was raised with traditional knowledge, his mother was, literally, a healer and midwife, and he incorporated it throughout his career. He is a terrific storyteller and thinker and has much to offer to the discussion of resiliency and

as a chronicler of the times Native experience has sadly been nearly omitted from though the best Lange portraits were of Cherokee migrant (cotton & pea) workers. Voiceless, they are our vision of that day.

As my parents, and theirs, have always been the crux of my work dedicated to labor, to the environment, to preservation and protection of sites and tradition, to those held in institutions, to those suffering deprivation, to my active engagement in the world, and as my father taught us to withstand full-blown schizophrenia my mother suffered throughout our childhood, he is, for me, and many others, a real guidepost of insight into the philosophy of resilience, of change, of reason and his words and presence are worthy of preservation not only for the project but for all future audience ahead.

The project goes to five states: North Carolina, Oklahoma, Colorado, New Mexico, and Texas (Arkansas, if we can get there, too) to visit each site the family lived while moving for work in the fields following the longstanding tradition of agricultural tradition, all along having their own traditionally cultivated corn, squash, and beans planted at each site they worked for their own food. This is significant in a vast number of ways and the film delivers this and more. We are also set to interview the few remaining survivors he knows along the way and other Native elders, and Roxanne Dunbar-Ortiz has agreed to be interviewed and we are inviting Carter Revard, as well, as they have been, up to this point, the premier people in the Dust Bowl conversation, yet no one has a film with oral history involving a firsthand survivor who was old enough to be in the labor force at its onset.

Please help me make this film.

I am already writing the books' contents and have been at work on this for several years; while shooting I have access to him dialing and this will surely speed that process along. We plan to begin shooting in three weeks, while the weather holds and before it freezes as he cannot tolerate triple digits or below freezing much at all at 91. I need your help now as our project time for fundraising ends in a couple of weeks. Thus far, I have used my Facebook pages wholly to fundraise and have $5000 plus in hand, 25% of the amount we need to pay the crew and pay for the location costs and camera. We are not making any money in this campaign. It is all directly related to costs. With two weeks left and three from our start date, I must reach out to you and ask you to contribute what you can, I have perks at all levels and need sponsorship across the board. Ask three to ten people to match you immediately and please speak to potential larger funders to ask them to make a plea to their contacts and to consider coming in at the $2500 to $5000 level whereas they receive credit as producers of the film. A few of these and we would be solvent. If any entity is in your reach please go to them as well and ask for contributing support.

This is completely tax-deductible and hosted by an agency that already stipends a few Native writer/artists every year under their fellowship program.

I do not have time to pursue a grant as an individual as we need to shoot now while Dad is coherent (sharp as a tack) and can get around. He lost his sight completely when Mom died this year, is deaf in one ear and hard of hearing in the other from the war, and is a stroke and heart attack victim already, so we need to get to this while he is able, able minded and able bodied to get to the sites and do the work it takes to create a worthy film on the times and what this means today.

I have a dream team of all Native/Native descent film crew: Royce Sharp (Osage), Tvli Jacob (Creek), Shane Brown (Cherokee) and have a terrific editor as well, Vinnie Hogan (who helped with the pitch reel you can watch on the site). I want to pay them scale and treat them right and pay their travel and lodging and the camera and thus this project campaign is necessary for this.

Please investigate the site, please donate today, as much as you can, I really need your help and please speak to others who can help, who need tax write offs and care about oral history from a real source. This is significant work and I need you in the project. I welcome you to join us in this historic movement and in the production of what is sure to be a great documentary.

Please watch this reel and please help me reach my goal:

http://www.usaprojects.org/project/
red_dust_a_mixed_blood_dust_bowl_childhood

Please blog, tweet, and motivate the project as without your help, I won't have the money to pay the crew and location costs. Dad is on an extremely limited income (having retired at the amount of pension thirty years ago). I support several of my grandkids and my fulltime university salary is $40,000 gross (and cannot deduct the grandkids as they live with their father, a single parent of four). So, there really is no money on the side for anything. I need support to make this happen, while there is time. Please help.

Sgido, hawa, I thank you!

Allison Adelle Hedge Coke

http://www.usaprojects.org/project/
red_dust_a_mixed_blood_dust_bowl_childhood

Look at the video and list of perks and they will send you the tax deductible statement within a half hour of donation.

USA Projects

5757 Wilshire Blvd Ste 580

Los Angeles, CA 90036

Federal Tax ID: 27-3555175

Questions? Call [redacted] <file://localhost/tel/[redacted]>, Erin

*The host site was chosen because it is completely tax deductible. USA Projects is a non-profit crowd-funding site for artists. Unlike other crowd-funding sites, USA Projects is 100% free for artists. What does this mean? When an artist successfully reaches their minimum fundraising goal they get to keep 100% of the funds raised. In order to maintain this platform, USA Projects asks you, the donor, to make a minimum 5% additional donation to USA Projects as well as an additional 5% donation to help cover credit card processing. All donations are 100% tax deductible.

http://m.edmondsun.com/edmondsun/pm_112618/contentdetail.htm?contentguid=jvP82nfq

http://broncho2.uco.edu/press/prdetail.asp?NewsID=15951

http://lindarodriguezwrites.blogspot.com/2013/08/project-needs-helpred-dust-mixed-blood.html

http://sync.democraticunderground.com/1018470892

http://moonlady.com/red-dust-a-mixed-blood-dust-bowl-childhood-support-this-native-american-local-film/

http://terratrevor.blogspot.com/2013/08/red-dust-mixed-blood-dust-bowl.html

http://www.goodreads.com/author_blog_posts/4639381-consider-supporting-red-dust-a-mixed-blood-dust-bowl-childhood

http://www.frequency.com/video/red-dust-mixed-blood-dust-bowl-childhood/112255248/-/5-7226432

http://www.kcscfm.com/programs/spotlight-on-the-arts/

http://puhah.net/a/1813383

http://www.writersgarret.org

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7. Larissa Shmailo

Voice of Russia radio interview with Larissa Shmailo / Russian Bookworld

Tue 3 Sep 2013

Dear Friends:

Below please find a link to an interview on the Moscow-based radio show Russian Bookworld on Voice of Russia on the subject of contemporary Russian poetry and our new anthology, Twenty-first Century Russian Poetry. The interview is with myself, Larissa Shmailo, editor of the anthology; Marina Boroditskaya, a contributing poet to the anthology; and Philip Nikolayev, who contributed both poetry and translations. The interview was hosted by Konstantin Boulevich.

Listen to the interview here:

http://voiceofrussia.com/radio_broadcast/28742746/239869305/

The online anthology may be accessed here:

http://bigbridge.org/BB17/poetry/twentyfirstcenturyrussianpoetry/twenty-first-century-russian-poetry-contents.html

Another interview is planned on VOR this month.

I hope you enjoy our discussion!

Kind regards,
Larissa

Larissa Shmailo
www.larissashmailo.com
www.linkedin.com/in/larissashmailo
www.facebook.com/LarissaShmailoPoetryandProse

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8. Ariella Ruth Goldberg

Tues. Sept. 10--First WHAT WHERE SERIES of the semester at the Jack Kerouac School!

Wed 4 Sep 2013

On behalf of the Jack Kerouac School, I am excited to announce our first What Where Series of the semester! The reading will be this coming Tuesday, September 10 at 7:30 p.m. in the Performing Arts Center, with readings by Megan Kaminski, Ruth Ellen Kocher, and Reed Bye. This event is free and open to the public. We hope to see you there!

Megan Kaminski is the author of Desiring Map (Coconut, 2012) and six chapbooks of poetry, including This Place (Dusie, 2013) and Gemology (LRL Textile Series, 2012). Her writing has recently appeared in American Letters & Commentary, Denver Quarterly, Puerto del Sol, Stolen Island, and other journals. She is Assistant Professor of Poetry Writing at the University of Kansas and curates the Taproom Poetry Series in downtown Lawrence, KS.

Ruth Ellen Kocher's books include Desdemona's Fire (Naomi Long Madget Award for African American Poets; Lotus Press, 1999), WHEN THE MOON KNOWS YOU'RE WANDERING (Green Rose Prize; New Issues Poetry & Prose, 2001), and ONE GIRL BABYLON (New Issues Poetry & Prose, 2003). Her poems have appeared in many anthologies, including Angles of Ascent: A Norton Anthology of Contemporary African American Poets, and New Bones: Contemporary Black Writing in America. She teaches in the M.F.A. program at the University of Colorado-Boulder.

Reed Bye's most recent books include Catching On (Monkey Puzzle 2013), and Join the Planets: New and Selected Poems (United Artists Books, 2005). A CD of original songs, Broke Even, came out this past summer from Fast Speaking Music. His work has appeared in a number of anthologies including Nice to See You: Homage to Ted Berrigan, Sleeping on the Wing, and Civil Disobediences: Poetics and Politics in Action. He holds a doctorate in English from the University of Colorado and is working a prosodic study of the poetry of Gertrude Stein, Ezra Pound, and William Carlos Williams.

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

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9. Philip Meersman

Truck September: "TimeWaveZero"

Thu 5 Sep 2013

Dear all,

first of all, I want to thank David Howard for driving Truck last August.

With a little bit of delay and suffering a severe case of holiday blues (and hernia), I'm starting this month's Truck.

I would like to dedicate September to TimeWaveZero.

In 2006 I started with the Antistresspoweet the idea to start a magazine around the idea TimeWaveZero. Due to different problems it didn't start eventually.

All in all for me 9/11 was a sort of TimeWaveZero from which a new decade, era, time frame started.

It would be my idea now to work around this idea TimeWaveZero, also incorporating the works that were mailed to us in 2006 and make a sort of dialogue between the past, present and future.

TimeWaveZero?

The emphasis would be on the poet within the international community, the poet as the catalyst to change the world, the peace-bringer, the conscience of society, but also on time and how the poet/artist is experiencing time.

Starting from the idea of experiencing the self within the vacuum of nothingness, of the zero of the beginning of things.

The zero becoming a 360 degree circle where the following idea applies:

"The Circle. How does this shape, this spatial form, enter consciousness; how does it take on meaning; how does it come to be divided into 360 units; and how it is used as a measurement standard to capture the times of our lives?" Noel Tyl

Schroedingers' cat dilemma should be considered also within this, is life/the world/our surroundings waves or particles? How do we consider ourselves within this post 9/11 world?

The theories which research the Butterfly Effect, the circle as centre of consciousness but also Aboriginal Dreamtime, Zeropointenergy (Heisenberg/Planck/quantumphysics). should be taken into consideration when thinking about TimeWaveZero and it's consequences.

Some of the theories concerning TimeWaveZero pointed at December 21st 2012 as a moment of "End of Time" or "Beginning of a new era" again. The truth lies in another part of the world perhaps, not the Mayan conundrum but the Arab Spring could point out the end of an era and start of a new timeframe. The starting point of what is yet to come….

More information on other ideas/theories about TimeWaveZero can be found here:

http://users.lycaeum.org/~sputnik/mckenna/TZandL.html

http://www.hermetic.ch/frt/math_twz.htm

You can contribute to this month's Truck, by sending your work via e-mail to philip (dot) meersman (at) gmail (dot) com

Please put "Truck - TimeWaveZero" in the subject line and add a short 3 lines bio at the end.

--
Philip Meersman

President of BAAZ (Belgische Afdeling van de (Internationale) Zaum Academie)
Co-ordinator European Poetry Slam 2012-2013
Co-ordinator European Poetry & Slam Network
Frédéric Mohrfeldstraat 65
1090 Jette
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tel[redacted]
www.spooninmybrain.org
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>
http://www.youtube.com/DAstrugistenDA
www.myspace.com/artiestencollectiefja

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10. Megan M. Garr
Versal: A journal has an intermission
Thu 5 Sep 2013

Dear friends,

We've got some news, and want to share it with you directly. Please see the press release below. Feel free to spread the word, publish the release, and/or contact me with any questions you may have.

Best wishes from Amsterdam,
Megan

FOR IMMEDIATE RELEASE
September 5, 2013 - Amsterdam, the Netherlands

A journal has an intermission

Versal released our 11th issue in May to critical acclaim <http://www.thereviewreview.net/reviews/experimental-literary-international-journal-pushes-b>. Our 11th issue means we've been on the scene for 11 amazing years, curating the best prose, poetry, and art from practitioners around the world, for an international audience.

With that many years under our belt, we've seen and learned a lot. The literary landscape has changed drastically since we published our first issue back in 2002.

We've changed as well.

Where we're going

We're eager to improve the way we do things--logistically and conceptually. This means retiring old processes and moving over to better ways of running a journal and exploring projects we've had on the backburner.

To give ourselves breathing room for these exciting new developments we've decided to go on a sabbatical of sorts, pausing the release of the next issue of Versal and therefore its reading period. We'll make an announcement as soon as we're ready to begin reading for issue 12.

All of our subscribers will receive an email detailing options regarding their subscriptions.

What to expect this year

Though we're not producing an issue right now, we are continuing to put on events in Amsterdam and elsewhere. Watch our Twitter <https://twitter.com/versaljournal> and Facebook <https://www.facebook.com/versaljournal> page for news, including announcements regarding This is Not a Reading Series and our Journal Porn event in Seattle at AWP!

So, keep writing, creating, and keep in touch. We'll be back with Versal 12 recharged, rebooted, and better than ever.

Thanks!

The Versal Team

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11. patrick dunagan
Re: Olson
Thu 5 Sep 2013

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this might be of interest:
https://jacket2.org/commentary/il-gruppo-responds-jerome-rothenberg-and-heriberto-y%C3%A9pez

On 23 August 2013 16:23, Mark Weiss <[redacted]> wrote:

> *Hi, Don. Good paragraph. But for me what Olson accomplishes, and I think it's the primary thuing he swets out to accomplish, is a modelling of how one learns and how to learn through the act of writing, expanding ever outwards geographically and temporally.*
>
> *Best,*

> *Mark*
>
> *-----Original Message-----*
> *From: Donald Wellman <[redacted]>*
> *Sent: Aug 21, 2013 5:31 PM*
> *To: [redacted]*
> *Subject: Olson*
>
> *A paragraph meant to summarize Olson's achievements. Critiques appreciated.*
> *http://immanentoccasions.blogspot.com/2013/08/olsons-gift.html*

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12. Rob McLennan

above/ground press: 2014 subscriptions now available! (and new address!

Thu 5 Sep 2013

The twentieth anniversary year might be winding down, but that doesn't mean we over at above/ground press (really, its just me) are doing any less. 2013 has been one of the most productive publishing years the press has seen, producing (so far) twenty-three chapbooks, six broadsheets, and two issues of The Peter F Yacht Club! Forthcoming titles for 2013 include new works by Rae Armantrout and Hailey Higdon, and a 2014 title by Hugh Thomas (to launch at The Factory Reading Series in February), plus a whole ton of other material we haven't even decided on yet.

2014 annual subscriptions are now available: $50 (in the United States, $50 US; $75 international) for everything above/ground press makes from now (that is, when you subscribe) until the end of 2014.

Anyone who subscribes before November 1st will also receive the last above/ground press package of 2013, including those exciting new titles by Rae Armantrout and Hailey Higdon (plus whatever else the press happens to produce before the turn of the new year).

Why wait? You can either send a cheque (payable to rob mclennan) to 2423 Alta Vista Drive, Ottawa, Ontario K1H 7M9 [NEW ADDRESS!] or drop the money on the Paypal button at www.robmclennan.blogspot.com

above/ground press has produced recent chapbooks by Brecken Hancock, Helen Hajnoczky, Jill Stengel, Kaia Sand, Jason Christie, Aaron Tucker, Gary Barwin, Marthe Reed, Monty Reid, Joshua Marie Wilkinson, Abby Paige, Jordan Abel, Deborah Poe, Kevin McPherson Eckhoff, Seth Landman, rob mclennan, Marilyn Irwin, Stephen Brockwell, Amanda Earl, Cameron Anstee, rob mclennan + Christine McNair, Jay MillAr, George Elliott Clarke, Lisa Robertson, Fenn Stewart, Phil Hall + Andrew Burke, Rob Manery, Robert Hogg, Kathryn MacLeod, j/j hastain, Stephen Brockwell, Rae Armantrout, Sarah Mangold, Kemeny Babineau, Deanna Young, derek beaulieu + rob mclennan, Barry McKinnon, Paige Ackerson-Kiely, Michael Blouin + Elizabeth Rainer, Shannon Maguire, Ken Norris, Camille Martin, Hugh Thomas, Eric Folsom and many, many others.

http://www.aboveground press.blogspot.ca/

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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13. Adam Fieled

"*Re-Posit*"

Fri 6 Sep 2013

"Re-Posit" is the final installment in the Posit chapbook trilogy:

http://free.yudu.com/item/details/1242178/Re-Posit

Thanks!
Adam Fieled [redacted]

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14. Wanda Phipps

Lit Crawl Manhattan presents: LOVE: The Good and The Bad and The Dirty

Sun 8 Sep 2013

Lit Crawl Manhattan presents:

LOVE: The Good and The Bad and The Dirty

Love, sweet fucking love.... It's good to us, it's bad to us, it's downright dirty and rotten. Yet we keep going back, hungry for more.

Join We Three Productions for an evening of tales about this darling little beast we call LOVE.

WHEN: Saturday, September 14, 2013 at 8pm

WHERE: 2A on 2nd Street and Avenue A, 2nd Floor, NYC

WHY: Because you know you want it

WHO: Below

Maggie Estep has published seven books and recorded two spoken word cd's. Her work has been translated into four languages, optioned for film, and frequently stolen from libraries. She lives in Hudson, NY.

Harold Dean James is the founder of We Three Productions responsible for theatre production, prose and poetry readings over the past twenty years. He is a published poet and an award winning playwright.

Wanda Phipps is a writer/performer and author of six books including Field of Wanting: Poems of Desire and Wake-Up Calls: 66 Morning Poems. She has received awards from the New York Foundation for the Arts, the National Theater Translation Fund, and others. She's curated a reading series at the Poetry Project at St. Mark's Church and written about the arts for Time Out New York, Paper Magazine, and About.com. You can find more info on her website: mindhoney.com

Marie Sabatino has been telling stories at venues all over NYC for the last ten years. Her work has appeared in a number of small publications, while rejections have come from some of the largest. Over her desk hangs a hand-written note from The New Yorker magazine, most likely, penned from a kind and sympathetic intern, which says, "We're going to pass, but please do send again." She hates that she loves this rejection.

Susan Shapiro's work has appeared in the New York Times Magazine, The Wall Street Journal, L.A. Times, Newsweek, Salon, Daily Beast, Marie Claire, Cosmo and Psychology Today. She's the author of 9 books including Five Men Who Broke My Heart and Lighting Up and the upcoming coauthored memoir The Bosnia List. She teaches writing at the New School and NYU.

For more info about the Lit Crawl lineup and after party go to:
http://litcrawl.org/nyc/schedule/unlinked-manhattan-september-14-2013/

To check out Lit Crawl's "Way Behind the Music" benefit go to:
http://litcrawl.org/nyc/events/way-behind-the-music/

Hope to see you there!

(please forgive multiple postings)

--
Wanda Phipps

Check out my websites: http://mindhoney.com and http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at: http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2<http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2>

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at: http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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15. Francesco Levato

Charles Bernstein class at CSoP--6 seats left

Sun 8 Sep 2013

Study with Charles Bernstein in a Master Class at the Chicago School of Poetics. This one-day online class offers an intimate environment within which to work with one of the key figures of contemporary poetry.

Date: October 19th, 2013
Time: 1-4 p.m. Central Time

Only 6 seats remaining. Register today at:

http://www.chicagoschoolofpoetics.com/master-class-charles-bernstein/

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16. Jeffrey Side

The new ebook from Argotist Ebooks is “Show and Tell” by Joe Amato.

Sun 8 Sep 2013

The new ebook from Argotist Ebooks is â€œShow and Tellâ€ by Joe Amato.
Description:
â€œShow and Tellâ€ might properly be called a work of experimental sci-fi. Itâ€™s an unconventional amalgam of standard narrative, reportage, film criticism, poetry, cultural commentary, conceptual writing, and science fiction, with an overlay of autobiographical detail that will likely be seen as such only by readers familiar with the author's other work. All told itâ€™s a distinctively postmodern piece of writing that takes some unusual turns even by postmodern standards. It's part of a collection of short fiction, in progress, tentatively entitled â€œThe Heights and Weights of Stars.â€
Available as a free ebook here:

http://www.argotistonline.co.uk/SHOW%20AND%20TELL.pdf
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

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17. Ariella Ruth Goldberg

TOMORROW! Tues. Sept. 10--First WHAT WHERE SERIES of the semester at the Jack Kerouac School!

Mon 9 Sep 2013

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Megan Kaminski is the author of Desiring Map (Coconut, 2012) and six chapbooks of poetry, including This Place (Dusie, 2013) and Gemology (LRL Textile Series, 2012). Her writing has recently appeared in American Letters & Commentary, Denver Quarterly, Puerto del Sol, Stolen Island, and other journals. She is Assistant Professor of Poetry Writing at the University of Kansas and curates the Taproom Poetry Series in downtown Lawrence, KS.

Ruth Ellen Kocher is the author of Goodbye Lyric: The Gigans and Lovely Gun (Sheep Meadow Press 2014), domina Un/blued (Tupelo Press 2013), One Girl Babylon (New Issues Press 2003), When the Moon Knows You're Wandering, Winner of the Green Rose Prize in Poetry (New Issues Press 2002), and Desdemona's Fire winner of the Naomi Long Madget Award for African American Poets (Lotus Press 1999). She is Associate Chair of English and Director of the Creative Writing Program at the University of Colorado where she teaches innovative Poetry, Poetics, and Literature, a Contributing Editor at Poets & Writers Magazine.

Reed Bye's most recent books include Catching On (Monkey Puzzle 2013), and Join the Planets: New and Selected Poems (United Artists Books, 2005). A CD of original songs, Broke Even, came out this past summer from Fast Speaking Music. His work has appeared in a number of anthologies including Nice to See You: Homage to Ted Berrigan, Sleeping on the Wing, and Civil Disobediences: Poetics and Politics in Action. He holds a doctorate in English from the University of Colorado and is working a prosodic study of the poetry of Gertrude Stein, Ezra Pound, and William Carlos Williams.

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics

Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

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18. Lewis, Susan

Now up on MadHat Lit!

Mon 9 Sep 2013

I am proud to present two wonderful poem/photo pairs by poet and editor par excellence, Dawn Pendergast. Please do check them out!

www.madhatlit.com<http://www.madhatlit.com>

Susan Lewis, editor

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19. patrick dunagan

Fwd: ¡ Viva Lamantia ! – Wed. Sept. 18, 7-10 pm at Bird & Beckett Books, San Francisco

Mon 9 Sep 2013

¡ Viva Lamantia ! – Wed.Sept. 18, 7-10 pm<http://amerarcana.wordpress.com/2013/08/28/viva-lamantia-wed-918-7-pm/>

Publication party for *The Collected Poems of Philip Lamantia*, featuring readings and discussion by poets Clark *COOLIDGE*, Garrett *CAPLES* and Andrew *JORON* (Caples and Joron are also co-editors of the book with Nancy Joyce Peters), bibliographer Steven *FAMA* and others; plus music by improvisational quartet *OUROBOROS* (Sheldon Brown and Joseph Noble, reeds; Andrew Joron, theremin; Clark Coolidge, drums).

PLEASE HELP SPREAD THE WORD

Bird & Beckett Books and Records, 653 Chenery Street, San Francisco – two blocks from the Glen Park BART station, MUNI lines 23, 35, 36, 44, 52 and the J Church, and on- and off-ramps for the 280 freeway

--
Nicholas James Whittington, Editor
AMERARCANA: A Bird & Beckett Review
<http://www.amerarcana.wordpress.com/>
Bird & Beckett Books and Records <http://www.birdbeckett.com/>

& the Bird & Beckett Cultural Legacy Project
653 Chenery Street, San Francisco, CA 94131

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20. Jonathan Minton

Word For/Word #22

Mon 9 Sep 2013

Iâ€™m pleased to announce that Word For/Word #22 is online at

www.wordforword.info

with poetry and visuals by

James Capozzi, Valerie Witte, W. Scott Howard, Amish Trivedi, Jessie Janeshek, John Myers, Tony Mancus, Jerrod E. Bohn, MH Rowe, Gregg Murray, Jennifer MacKenzie, Matthew Klane, Scott Helmes, Michael Basinski, Carlyle Baker, Dee Sunshine, Marc Snyder, Peter Ciccariello, Michael Sikkema, Sam Truitt, and Guy-Vincent,

plus Thomas Hibbard's essay on Luc Fierns, and Brandi Katherine Herrera's review of Lori Anderson Mosemanâ€™s ALL STEEL.

Cheers!

+ + +

"The Early Histories," by James Capozzi

It's more important they lay open in the ocean

And whether or not we mount the red birds

Like beveled ornaments

Less sophisticate

The shifting tents are mutinous

New movement

Eats the grain each day, little by little

Even the noun eats acid

You are in a Roman place

But the year is out of order

Only the tent city stirs in the morning

Nothing more

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21. Jonathan Penton

Upcoming Events in Louisiana and Colorado

Mon 9 Sep 2013

In a few days, and thanks to the excellent work of Jeremy Hight and Willis Gordon, we'll have a new multimedia issue of //Unlikely Stories: Episode IV//for your pleasure. For now, though, please delight in the knowledge of three forthcoming events:

--
Saturday, September 14th
during the Elemore Morgan Jr. Fall Fest Art Walk
Acadiana Center for the Arts hosts

LE MOT / THE WORD
at 6:15 pm and 7:15 pm
in the James Devin Moncus Theater
101 W. Vermilion St., Lafayette, Louisiana

Featuring poetry readings in French, English, and German with Darrell Bourque, Clare L. Martin, Elizabeth Burk, J. Bruce Fuller, Michael J. Leblanc, Gerd Wuestemann and Brenda Cary. --

I'm helping to organize this great set of two twenty-minute poetry readings this Saturday night, at the Acadiana Center for the Arts in downtown Lafayette, Louisiana. They'll be during downtown Lafayette's monthly Art Walk — specifically, they'll be during Lafayette's September Art Walk, which is always dedicated to the late, great area artist Elemore Morgan, Jr. (http://www.elemoremorgan.com/) If you come to Lafayette occasionally, this Saturday will be the time — the visual art museums and galleries will be pulling out great presentations, and we'll have an exciting and unique Acadian poetry show.

Then we'll hop into a plane's cargo bay for:

--
&UNLIKELY: a multimedia happening
at the Mercury Café
Friday, September 27, 8pm
2199 California St, Denver, Colorado

featuring j/j hastain, Tom Bradley, Tod Thilleman, Frankie Metro,
Lindsey Thomas, Jeffrey Spahr-Summers, and your devotedly ennyeux host,
Jonathan Penton
--
and an Unlikely Book Release
of two new full-color books: We'll See Who Seduces Whom by David Aronson

and Tom Bradley and pleth by j/j hastain and Marthe Reed
starring Marthe Reed, j/j hastain, and Tom Bradley

at Innisfree Poetry
Saturday, September 28th, 5pm
1203 13th Street, Boulder, Colorado
--

Unlikely staffers Frankie Metro, Lindsey Thomas, and myself will be descending, along with a host of extremely Unlikely writers and artists, on the University of Colorado Boulder for the &NOW Festival (http://www.andnowfestival.com/) of experimental fiction and literature! We'll be stirring up all kinds of nasty trouble, including our Denver night of visuals, poems, and vocalizations. On the night of Friday the 27th, we'll be at the Mercury Café with j/j hastain, Tom Bradley, Tod Thilleman, and Jeffrey Spahr-Summers, and maybe if we are very very quiet and careful Yuriy Tarnawsky and Marc Vincenz will make it there! We'll see!

On Saturday evening, the party will culminate at Innisfree Poetry Bookstore and Café with the release of two fantastic books, pleth and We'll See Who Seduces Whom. Those books will be available from Unlikely Books soon, so if you can't make it to &NOW, you should get ready to buy them, instead! They will make you happy in your soul.

See you in the funny papers, at least the ones that get filed with
reader opinions,
–
Jonathan Penton
http://www.UnlikelyStories.org/

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22. Mark Weiss
Re: Olson
Mon 9 Sep 2013

I'm curious how this will play out. Heriberto is a good friend, but I coulodn't disagree with him more.

-----Original Message-----
>From: patrick dunagan <[redacted]>
>Sent: Sep 5, 2013 12:32 PM
>To: [redacted]
>Subject: Re: Olson
>
>this might be of interest:

>https://jacket2.org/commentary/il-gruppo-responds-jerome-rothenberg-and-heriberto-y%C3%A9pez
>
>
>On 23 August 2013 16:23, Mark Weiss <[redacted]> wrote:
>
>> Hi, Don. Good paragraph. But for me what Olson accomplishes, and I think
>> it's the primary thuing he swets out to accomplish, is a modelling of how
>> one learns and how to learn through the act of writing, expanding ever
>> outwards geographically and temporally.
>>
>> Best,
>>
>> Mark
>>
>> -----Original Message-----
>> >From: Donald Wellman <[redacted]>
>> >Sent: Aug 21, 2013 5:31 PM
>> >To: [redacted]
>> >Subject: Olson
>> >
>> >A paragraph meant to summarize Olson's achievements. Critiques
>> appreciated.
>> >http://immanentoccasions.blogspot.com/2013/08/olsons-gift.html
>> >
>> >
>> >
>> >
>>
>>
>

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23. Mark Young
Just Out from Otoliths
Mon 9 Sep 2013

Perhaps if I'd started earlier, & achieved what has thus far been achieved—80 books in total, covering a range of media & with an impressive list of creators—I might still have the energy to continue. But I didn't, & I haven't; so, with sadness, I announce the last two books from Otoliths.<http://www.lulu.com/spotlight/l_m_young>

grounds

harry k stammer

148 pages

Otoliths, 2013

ISBN: 978-0-9872010-8-9

$13.95 + p&h

URL:
http://www.lulu.com/shop/harry-k-stammer/grounds/paperback/product-21042156.html

harry k stammer's new book, *grounds*, is a sequel to his previous book * tents. *It continues to dig deeper into the realm of a homeless person's mind as he/she lives in downtown Los Angeles. As Philip Primeau, of PERSISTENCIA, said of *tents*, "stammer mixes a sort of poetic cubism with wordplay, startling typography, and a wide array of other adventurous techniques with creative intensity rarely witnessed." This book uses imagery and meaning to describe the various illnesses that afflict the homeless.

The Codicils

Mark Young

600 pages

Otoliths, 2013

ISBN: 978-0-9872010-9-6

$29.95 + p&h

URL:
http://www.lulu.com/shop/mark-young/the-codicils/paperback/product-21152101.html

The Codicils is actually a number of new books, nine at least, collected into a single brick, covering *Mark Young's* poetry from the four years since the publication of *Pelican Dreaming: Poems 1959-2008*. It revisits some familiar themes — Magritte, *geographies*, that peripatectic Postman — but it also brings in a number of new streams & memes, & includes an essay by the poet on the universality of the stochastic methodology that lies behind his poetic canon.

The journal will continue on, & print copies of the three most recent issues, twenty-eight to thirty, are now available from The Otoliths Storefront <http://www.lulu.com/spotlight/l_m_young> where the full catalog of Otoliths books & issues of the journal can also be found.

Otoliths Editor

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24. Rob McLennan

Tuesday poem #23 : Ken Belford

Tue 10 Sep 2013

Tuesday poem #23 : Ken Belford : The sense bearer

http://www.dusie.blogspot.ca/2013/09/tuesday-poem-23-ken-belford-sense-bearer.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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25. Paul Siegell

Sept 18: Daisy Fried, Kim Bridgford, Laynie Browne, Paul Siegell

Tue 10 Sep 2013

Moonstone Poetry @ Fergie's Pub (1214 Sansom Street, Philadelphia)

7PM WED, SEPT 18

E-Verse Equinox Reading Series presents:
+ DAISY FRIED
+ KIM BRIDGFORD
+ LAYNIE BROWN
+ PAUL SIEGELL

Hosted by Ernest Hilbert

Event page: https://www.facebook.com/events/220195884805746/

Joyce Carol Oates describes Daisy Fried's poetry as "fluid and quicksilver as life seen close up. Here is an original voice: provocative, poignant, and often very funny." Fried is the author of three books of poetry, Women's Poetry: Poems and Advice, My Brother is Getting Arrested Again, a finalist for the National Book Critics Circle Award, and She Didn't Mean to Do It, which won the Agnes Lynch Starrett Award. For her poetry, she's received Guggenheim, Hodder, and Pew Fellowships, as well as a Pushcart Prize and the Cohen Award from Ploughshares. Recent poems have been selected for Best American Poetry 2013, and published in the London Review of Books, The Nation, The New

Republic, Poetry, American Poetry Review, and The Threepenny Review. She reviews books of poetry for The New York Times, Poetry, and The Threepenny Review, and won the Editors Award from Poetry for “Sing, God-Awful Muse,” an essay about reading Paradise Lost and breastfeeding.

Jay Parini has written that Kim Bridgford’s “work is rigorous and memorable, full of linguistic surprises and emotional twists that suggest, as she says, that there is an art in learning how to underscore.” Bridgford is the director of the West Chester University Poetry Center and the West Chester University Poetry Conference, the largest all-poetry writing conference in the United States. As editor of Mezzo Cammin, she was the founder of The Mezzo Cammin Women Poets Timeline Project, which was launched at the National Museum of Women in the Arts in Washington on March 27, 2010, and will eventually be the largest database of women poets in the world. She is the author of seven books of poetry, most recently Bully Pulpit and Epiphanies.

Ron Silliman has commented on Laynie Browne’s book Daily Sonnets that “It’s a stunner and a delight. A pure dose of heady oxygen . . . an icon for the generation of poets who are about to show up.” Browne has published nine collections of poetry and two novels, most recently The Ivory Hour. Her honors include the National Poetry Series Award, the Contemporary Poetry Series Award, and two Gertrude Stein Awards for Innovative American Poetry. Since 2011 she has been a volunteer mentor for the Afghan Women’s Writing Project.

Avant-garde critic Vladimir Slender-Hedge remarked on Paul Siegell’s book wild life rifle fire that “we find DaDa dynamite and typographical talismans freshened by a poet whose native gifts imbue this exciting work with a whole new sense of poetic object. Siegell’s haptic heroism compels the reader to re-examine the basic elements of a language that we too often take for granted, in the process creating an energetic and always surprising work of both visual art and poetry.” Siegell is the author of three books of poetry. He serves as a senior editor at Painted Bride Quarterly, and by day, is a copywriter at The Philadelphia Inquirer.

Hope you can join us,
Paul

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
videos: http://bit.ly/MvzeZN
reviews: http://bit.ly/4nW70h

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26. Sam Truitt
Re: Word For/Word #22
Tue 10 Sep 2013

Jonathan,

Great to see the issue surface and having fun looking around and through.

Wondering though re. S/s s/s how to access? Well, I'm vidiing via an iPad so maybe any link is blinded? Will find a solid computer and try?

Thanks again! Glad this is live. And hope Dorota sent you the Open Space issue?

Everest,
Sam

Sent from my iPad

On Sep 9, 2013, at 3:20 PM, Jonathan Minton <[redacted]> wrote:

> *Iâ€™m pleased to announce that Word For/Word #22 is online at*
>
> *www.wordforword.info*
>
> *with poetry and visuals by*
>
> *James Capozzi, Valerie Witte, W. Scott Howard, Amish Trivedi, Jessie Janeshek, John Myers, Tony Mancus, Jerrod E. Bohn, MH Rowe, Gregg Murray, Jennifer MacKenzie, Matthew Klane, Scott Helmes, Michael Basinski, Carlyle Baker, Dee Sunshine, Marc Snyder, Peter Ciccariello, Michael Sikkema, Sam Truitt, and Guy-Vincent,*
>
> *plus Thomas Hibbard's essay on Luc Fierns, and Brandi Katherine Herrera's review of Lori Anderson Mosemanâ€™s ALL STEEL.*
>
> *Cheers!*
>
> + + +
>
> *"The Early Histories," by James Capozzi*
>
> *It's more important they lay open in the ocean*
>
> *And whether or not we mount the red birds*
>
> *Like beveled ornaments*
>
> *Less sophisticate*

> *The shifting tents are mutinous*
>
> *New movement*
>
> *Eats the grain each day, little by little*
>
> *Even the noun eats acid*
>
> *You are in a Roman place*
>
> *But the year is out of order*
>
> *Only the tent city stirs in the morning*
>
> *Nothing more*

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27. Larissa Shmailo

The Unbearables and The Feminist Poets in Low-Cut Blouses 9/28

Tue 10 Sep 2013

TheUnbearables and The Feminist Poets in Low-Cut Blouses Perform forGlobal Event:

100Thousand Poets for Change

@ AGathering of the Tribes
285E. 3rd Street (between Avenues C and D), NYC
Saturday,September 28, 7:00 â€“ 10:00 pm
Donation

New York City'sirrepressible literary clans present writing on the theme of surveillance.

New York City: The Unbearables and The Feminist Poets in Low-Cut Blouses will read at the Lower-East-Side literarylandmark A Gathering of the Tribes on September 28, 2013, at 7:00 p.m. as partof the global arts celebration 100 Thousand Poets for Change. The theme this year is "The Unbearables and The Feminist Poets in Low-Cut BlousesAre Watching You! (Being Watched!)"

The show is curated by Ron Kolm and Larissa Shmailo and emceed by Shmailo and Jim Feast. Readers include Amy King, Patricia Spears Jones, Mike Topp, Steve Dalachinsky, Yuko Otomo, Susan Yung, Sparrow, Tsaurah Litzky, Carl Watson, Rob Hardin, Carol Wierzbicki, Ron Kolm, Cathy Bennett, Tom Savage, Thad Rutkowski, George Spencer, Chavisa Woods, John M. Bennett, Sarah

Sarai, Elizabeth Macklin, Tim Trace Peterson, Audrey Roth, Susan Lewis, Lana Wiggins, Alex Cigale, and Dana Golin.

September 28 marks the third annual global event of100 Thousand Poets for Change, a grassroots movement that brings poets,artists, and musicians together worldwide to call for environmental, social,and political change within the framework of peace and sustainability. There are over 500 events planned worldwide.

For more information, please visit the event page at https://www.facebook.com/events/156187541253934/

The Unbearables & Feminist Poets in Low-Cut Blouses

September 28, 2013, 7:00 p.m. to 10:00 p.m.

A Gathering of the Tribes, 285 E. 3rd Street (between Avenues C and D), New York City, NY

The Unbearables and The Feminist Poets in Low-Cut Blouses Perform for Global Event: 100 Thousand Poets for Change New York City's irrepressible literary clans present writing on the theme of surveillance. New York City: The Unbearables (â€œa drinking group with a writing problemâ€) and The Feminist Poets in Low-Cut Blouses (â€œwe live with the contradictions of feminismâ€) sound off at the Lower-East-Side literary landmark A Gathering of the Tribes on September 28, 2013, at 7:00 p.m. as part of the global arts celebration 100 Thousand Poets for Change. With rants, humor, avant-garde poetry, and more than a little outrageousness, the two famous New York City literary clans will perform work on this year's theme of surveillance: "The Unbearables and The Feminist Poets in Low-Cut Blouses Are Watching You! (Being Watched!)". September 28 marks the third annual global event of 100 Thousand Poets for Change, a grassroots movement that brings poets, artists, and musicians together worldwide to call for environmental, social, and political change within the framework of peace and sustainability.

Sponsored by 100 Thousand Poets for Change

Info:

[redacted]

[redacted]

https://www.facebook.com/events/156187541253934/

- See more at: http://www.poets.org/viewevent.php/prmEventID/12377#sthash.3puzPKNh.dpuf

The Unbearables & Feminist Poets in Low-Cut Blouses

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Sponsored by 100 Thousand Poets for Change

Info:

[redacted]

https://www.facebook.com/events/156187541253934/

- See more at: http://www.poets.org/viewevent.php/prmEventID/12377#sthash.3puzPKNh.dpuf

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28. Joel Weishaus

From the Rubble of the Syrian Civil War, Visceral Poetry Arises

Tue 10 Sep 2013

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http://www.truthdig.com/arts_culture/item/from_the_rubble_of_the_syrian_civil_war_visceral_poetry_arises_20130909/

--
Joel Weishaus

Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward a Depth Humanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

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29. Pam Brown
in new zealand september 2013
Tue 10 Sep 2013

Poetry as Social Action: 27th September @ Auckland University

How do contemporary poets engage their multiple audiences? What is the function of experiment in writing as a social act? How should we map the cultural dimensions of eco-poetics, identity politics or non-normative behaviours? Seven speakers address these and other questions in a series of interactive panels and a public reading hosted by the NZ Electronic Poetry Centre (*nzepc*) in conjunction with Australian poet Pam Brown’s Distinguished Visitor Award at the University of Auckland.

Full information/program here:
http://www.nzepc.auckland.ac.nz/features/social-action/programme.asp

Pam Brown's schedule in New Zealand/Aotearoa:
http://www.nzepc.auckland.ac.nz/features/social-action/brown.asp

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blog : http://thedeletions.blogspot.com
website : http://pambrownbooks.blogspot.com/
associate editor : http://jacket2.org/

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30. Ruby, Michael
American Songbook, a new book from UDP
Tue 10 Sep 2013

I thought you might be interested in my new poetry book, AMERICAN SONGBOOK, just published by Ugly Duckling Presse in Brooklyn.

AMERICAN SONGBOOK is a poetic response to the grand sweep of recorded vocal music in the 20th century. The poems are based on 75 recordings, with singers ranging from Bessie Smith to Tupac Shakur, and songs from a little-known Lomax prison recording to the last No.1 pop hit in the century.

Here's a link to the book page<http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=236> at UDP. The book can be purchased directly from UDP at a discount, and also from SPD<http://www.spdbooks.org/Producte/9781937027001/american-songbook.aspx> and Amazon.com<http://www.amazon.com/American-Songbook-Michael-Ruby/dp/1937027007/ref=sr>.

Individual poems from the book have recently appeared online in BlazeVOX<http://www.blazevox.org/BX%20Covers/BXspring13/Michael%20Ruby%20-%20Spring%2013.pdf>, Blue Light + Turntable<http://www.turntablebluelight.com/2012/10/michael_ruby_1.html>, The Brooklyn Rail<http://www.brooklynrail.org/2011/12/poetry/three-ruby-dec11>, Peep/Show<http://peepshowpoetry.blogspot.com/2013/02/blog-post_3676.html> and The Straddler<http://www.thestraddler.com/201311/piece9.php#poetry2>.

Thanks to the editors at UDP and elsewhere,

Michael Ruby

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31. Naomi Buck Palagi

Fw: A 'new poetry' emerges from Syria's civil war

Wed 11 Sep 2013

A 'new poetry' emerges from Syria's civil war

A 'new poetry' emerges from Syria's civil war

Leigh Cuen
September 8, 2013
Aljazeera

"Today there is literature coming out of Syria that we could have never even dreamed of just a few years ago," Atrash says.Rather than relying on metaphors and allegorical images, these new poems rely on literal, visceral descriptions, with a newfound emphasis on a united Syrian identity instead of religious symbols. Ghada al-Atrash says the literature coming out of Syria today is starkly different than just a few years ago, , Ghada al-Atrash, a Syrian-Canadian writer and translator, has been studying Syrian poetry for decades. Yet in all her years of work, she says she has never encountered works of

poetry such as the ones emerging today from the depths of a Syria in the throes of an increasingly deadly civil war. "Today there is literature coming out of Syria that we could have never even dreamed of just a few years ago," Atrash says. Rather than relying on metaphors and allegorical images, these new poems rely on literal, visceral descriptions, with a newfound emphasis on a united Syrian identity instead of religious symbols. For instance, a poem she translated by Najat Abdul Samad, called "When I am overcome by weakness", reads: "I bandage my heart with the determination of that boy / they hit with an electric stick on his only kidney until he urinated blood. / Yet he returned and walked in the next demonstration... / I bandage it with the outcry: 'Death and not humiliation.'" Another by Youssef Bou Yihea titled "I am a Syrian", declares: "My sect is the scent of my homeland, the soil after the rain, and my Syria is my only religion." "A lot of poetry and beautiful lyrics are rising up from the ashes in Syria," says expatriate Syrian writer Ghias al-Jundi, who is responsible for PEN International's research on attacks against free expression in the Middle East. "There is a cultural side to the revolution, and it's brilliant." New literary tradition It's not just the content that is new. Syrian poetry is also being spread through different channels. Instead of being introduced at formal gatherings or readings, Syrian poets often debut their work at public demonstrations, or on social networking sites such as Facebook. Artscape - Poets of Protest - Hala Mohammad: Waiting for Spring Mohja Kahf, an award-winning Syrian-American writer and associate professor of comparative literature at the University of Arkansas, wrote an article in 2001 titled "The Silence of Contemporary Syrian Literature", in which she argued that fear, government censorship, and repression were the defining characteristics of Syrian writing. "That has all changed now," Kahf says, thanks in part to the Internet and social media platforms. "A new Syrian identity and literary tradition are being formed around the events of the last few years." Poetry is "playing a huge role in Syria right now because the lyrics are part of demonstrations," says Jundi. "People are singing these verses together in the streets." Peaceful demonstrations have reduced in number and size as the violence has intensified, but they have not stopped altogether. Facebook is one of the main channels that Atrash uses to connect with her partners in Syria. She says she discovered two poets from the city of Sweida - Youssef Bou Yihea and Najat Abdul Samad, whose work is quoted above - through the social networking site. Atrash contacted these writers and was granted permission to translate their works into English. "I take their poems fresh, translate them, and share them through social media," she says. "It's not just me. Today there are a lot of people translating and spreading Syrian poems from the ground." Civilians in Syria and around the world are using social networks to share these new poems without censorship. Kahf herself has served as the leader of about 20 Facebook pages focusing on nonviolent components of the revolution. "The young people in Syria today grew

up as part of a global conversation," says Kahf. Although Atrash believes the revolution is rejuvenating Syrian poetry, both in the Middle East and around the world, she says language barriers between global readers and Syrian writers on the ground keep international audiences from accessing many of these new works. And it's not just language barriers hindering accessibility. The Internet is not accessible for large swaths of the Syrian population, especially as the UN estimates between a quarter and a third of the country's people have been displaced. Nevertheless, social media tools are among the only platforms for new Syrian writers to connect with each other, whether at home or in exile. While these past two years have seen a flood of new Syrian writers, not all of Syria's prominent poets participate in this digital sphere. "People are waiting for opposition poems from Adunis," says Maram al-Masri, a Syrian poet based in Paris, referring to Ali Ahmad Said Esber, one of Syria's greatest living poets. "He does a little, but for me and for a lot of people, we feel disappointed. It's not enough. We need the fathers of modern Syrian poetry to speak out." Dangerous profession Yet with the country in the grips of a two-year-long civil war that shows no sign of abating, Syrian poets - and writers more generally - are in more danger today than ever before. "Poets and writers are disappearing across the country," says Jundi. "Syrian writers are caught between a double danger: the regime and the Islamists. It is a risk to write or utter a word." Most of the poets I talk to knew there was a risk of death, imprisonment or exile if you write the truth. And even if they flee, they can also be killed abroad. - Syrian writer Ghias al-Jundi Poet Ibrahim Qashoush was kidnapped and killed in July 2011. Two writers - Dia'a al-Abdulla and Tal al-Mallouhi - are still believed to be in prison without access to a lawyer. Writer Khaled Khalifa was attacked in Damascus in May 2012 and his left hand was broken. "Most of the poets I talk to knew there was a risk of death, imprisonment or exile if you write the truth," says Jundi. "And even if they flee, they can also be killed abroad." Expatriate Syrian poets have been intimidated: Masri, who recently published a book of poems titled Freedom, she comes naked, inspired by social media images and posts from Syria, says she has received death threats and had loved ones in Syria forced into hiding. "It's not easy to enter a Syrian jail," says Masri. "You don't know if you will ever come out." Some writers take precautions, saving lyrics under different names in case police search them or their homes, or propagating their poems anonymously. In such an atmosphere, few individual poets of this new style have risen to fame. But although Syrian writers are still in grave danger, fear no longer controls their work. Violence is so pervasive in Syria that silence is no longer seen as a road to safety. Before 2011, even the popular tradition of public poetry readings were controlled by government censorship. Now Syrian writers are defying these restrictions. Newly empowered by their passionate audiences, some Syrian poets are holding nothing back. "We have broken the old phantom of fear," Masri says.

Jonathan Elkhoury assisted with translation from Arabic. VIEW ONLINE PRINT SUBSCRIBE VISIT PORTSIDE.ORG TWITTER FACEBOOK

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32. Patrick F. Durgin

Fwd: Book launch and reading, 9/25: PQRS

Thu 12 Sep 2013

7:00-9:30 AT THE (NEW) CORPSE SPACE 1511 N. MILWAUKEE 2ND FLOOR, CHICAGO, IL

September 25, 2013

http://thecorpselives.com/?p=643

Reading, book launch, sound, and screening with Mark Booth, Mairead Case, Patrick Durgin, Devin King, and a salad bar. To celebrate the publication of /PQRS: A Poets Theater Script/, Patrick Durgin will read "Prelude to PQRS" and screen clips from films cited in the book. Mark Booth and Devin King will collaborate on a sound piece [based on music cited in the book]. Mairead Case will read her own work. And we shall consume salad.

/PQRS/ is a poets theater script with initials for names and functions for characters. It is about linguistic contagion and statist collusion, the fate of labor and play as literary genre (i.e. "essay"), the utility of public art and site-specificity in the post-medium age, the plasticity of gender, the metaphysics of lyric address, and several other topics. It was written between 1998 and 2012, mostly toward the end of that period.

Patrick Durgin is coauthor of /The Route/ (Atelos, 2008, with Jen Hofer) and has published numerous chapbooks, including /Imitation Poems/ (2006) and /Color Music/ (2002). Durgin is also editor of /Hannah Weiner's Open House/ <http://www.kenningeditions.com/hannah-weiners-open-house-by-hannah-weiner/> and /The Early and Clairvoyant Journals of Hannah Weiner/ <http://libraries.ucsd.edu/speccoll/m504/index.html>. He teaches critical theory, literature, and writing at the School of the Art Institute of Chicago. Patrick Durgin @ Pennsound <http://writing.upenn.edu/pennsound/x/Durgin.php>and @ EPC

<http://epc.buffalo.edu/authors/durgin/> and see http://www.kenningeditions.com/pqrs-by-patrick-durgin/

Mairead Case is a writer, editor, and teacher. An MFA-W candidate at the School of the Art Institute of Chicago and graduate of the 2013 Summer Writing Program at Naropa, Mairead is Youth Services Assistant at the Poetry Foundation Library and an editor-at-large for Yeti Publishing and /f/eatherproo/f /books. She writes monthly book columns for the websites Bad at Sports and Bookslut.

Mark Booth is an interdisciplinary artist, sound artist, and writer residing in Oak Park, Illinois. Recent exhibitions and projects include /The Sea is Represented by an Irregular Shape/ at Devening Projects and Editions Chicago, /God is Represented by the Sea/, Adds Donna Gallery Chicago, /Nothing to do with wizards/, O'Connor Gallery, Dominican University, River Forest, IL. He has performed and exhibited in the United States, Scandinavia, Australia, and Germany. Booth is an assistant professor at the School of the Art Institute of Chicago where he currently teaches creative writing and sound.

Devin King is a writer, musician, and teacher working in Chicago. His long poem, /CLOPS/, is out from the Green Lantern Press where he is now an Associate Editor. He curates performances, readings, lectures, and movies at The (New) Corpse. A new chapbook, /The Resonant Space/, is out from Holon Press.

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33. patrick dunagan

Re: Reposted Review of "The Empire of Neomemory"

Thu 12 Sep 2013

That's a nice piece Donald, I remember now where I first heard of Yepez's book!! was when i read this in the Worcester Review

I wrote up my thoughts on the ongoing Yepez/Olson bit: http://www.blogcitylights.com/2013/09/12/is-this-charles-olson/

On 3 September 2013 11:33, Donald Wellman <[redacted]> wrote:

> *In 2010, I published my response to The Empire of Neomemory, in the Worcester Review. My thoughts were first delivered during the Olson Centennial in Worcester. With the English-language release of this important*
> *work, I have just now reposted that response.*
>
> *http://immanentoccasions.blogspot.com/2013/09/review-of-empire-of-neomemory-re-posted.html*

> *Donald Wellman*
>
> *Poet, translator, and editor*
>
> *http://immanentoccasions.blogspot.com/*

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34. Lewis, Susan

"State of the Union" by Susan Lewis, from Spuyten Duyvil Press

Thu 12 Sep 2013

DQo=

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35. Stephanie Barber

my new movie DAREDEVILS will premiere in October!

Sat 14 Sep 2013

Hello,

I am very excited to share the news that my first feature DAREDEVILS will premiere at the 2013 New York Film Festival's "Views from the Avant-Garde" this October.

The screening will take place at Lincoln Center's Francesca Beale Theater on Thursday October 3 at 6pm.

If you would like to attend this screening (and I hope you will!) you can order tickets here: http://www.filmlinc.com/films/on-sale/program-1-stephanie-barber-daredevils

Here is a trailer & other information: http://daredevilsmovie.com/ [image: Inline image 1]

A portrait of risk and language, the experimental narrative DAREDEVILS, presents a writer as she interviews a well-known artist and feels the reverberations of their discussion throughout her day. Visually spare, still and verbose, the video considers three formal handlings of language—a dialog, two monologues and a song.

Starring KimSu Theiler <http://www.gobolux.com/>, Flora Coker<http://www.imdb.com/name/nm0170087/>
 and Adam Robinson <http://www.adam-robinson.info/>, shot by Matthew Thompson <http://www.imdb.com/name/nm5780055/>, and featuring the voices of Susan
Howe <http://en.wikipedia.org/wiki/Susan_Howe> and Jenny Graf<http://jennygrafsheppard.com/>,
DAREDEVILS constructs a metaphor of an artist's life and work as daredevilry. The piece was written and directed by Stephanie Barber.

The piece sits gently between video art, narrative and poetic essay. The classic rising action, climax and denouement are sculpted, not by cause and effect, but by the subtle movements to and from understanding that are inherent in conversation. Bubbles of intimacy are blown and popped, begin to be blown again.
Thanks for reading! Hope to see you at the screening,
--
stephanie

http://stephaniebarber.com/
 <http://stephaniebarber.com/>
http://daredevilsmovie.com/

<http://stephaniebarber.com/>

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36. Halvard Johnson
Seeking new work
Sun 15 Sep 2013

Please send new work to [redacted] with your name and On Barcelona in the subject line.

On Barcelona <http://onbarcelona.blogspot.mx/>

"I'm not afraid of dying. I just don't want
 to be there when it happens."
--Woody Allen

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>

Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
<---
New! via Amazon
Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet

Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

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37. Piotr Gwiazda

New Polish Poetry: Kopenhaga by Grzegorz Wroblewski

Sun 15 Sep 2013

Kopenhaga (translated by Piotr Gwiazda) is the first comprehensive collection of prose poetry by Grzegorz Wroblewski, one of Poland's leading contemporary writers.

Described by Marcus Slease as "NY School poetry meets Kafka meets Polish poetry (bruLion, etc.)," this bilingual edition is available from: Zephyr Press (http://www.zephyrpress.org/new.php#kopenhaga) and SPD (http://www.spdbooks.org/Producte/9781938890000/kopenhaga.aspx)

"Alien to Joycean effulgence, *Kopenhaga* is nonetheless a book of silence, exile, and cunning: silence instead of moralizing in the face of modernity's indignities; exile from native land and language; cunning in cajoling these conditions to sing a new song, one lacking in all jubilation, still somehow victorious in the absolute character of defeat. Grim, glancingly beautiful, always necessary."—Joshua Clover

"*Kopenhaga* is the study of a place into which we are all thrown as strangers, 'an enclosed compound for the paranoid,' in which we all live a public and familiar life with whomever we find. This is a book about a changing Denmark, one none of us can leave—nor should we wish to, because place, as Wroblewski has it, 'is the most important thing in the world.' And with this, Wroblewski has written one of the most important books of our time: these are at once unsettling and comforting, timely and wryly moving poems about the laughable annoyances, limited joys, and the never fully present sorrows of cosmopolitanism, the life of the citizens of the world. Gwiazda has rendered this study in a language full of 'water and shouting and whalers.' I can think at the

moment of no better book for you to read in this our immense and always new Copenhagen."—Gabriel Gudding

"The poet Grzegorz Wroblewski was born in Poland, lives in Copenhagen, and is perhaps best known in English translation, as here in the marvelous versions by Piotr Gwiazda. A familiar figure everywhere, yet at home nowhere, Wroblewski is the true poetic chronicler of our 21st century diaspora in all its absurdities and anxieties. *Kopenhaga*, his book of aphoristic prose poems*, *pulls out all the rhetorical stops to present us with a relentless, sardonic, and hilarious picture of a culture (at once highly particular and yet anyculture) as insane as it is public-spirited and kindly. 'What terrifies me in Denmark,' our narrator remarks, '(the land of Bohr and Kierkegaard, a caring and tolerant state with a high standard of living, etc.) . . . is *homo sapiens.*' *Kopenhaga *is a journey to the end of the night that always makes a U-turn in the middle, to take in the latest folly—and also self-rescue mission—of the transplant. Read it and weep—and then laugh!"—Marjorie Perloff

--
Piotr Gwiazda, Visiting Scholar
Humanities Center, University of Pittsburgh
Associate Professor of English
University of Maryland Baltimore County (UMBC)
http://www.umbc.edu/english/faculty/gwiazda.html
http://piotrgwiazda.net

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38. Rob McLennan

The Factory Reading Series pre-small press book fair reading, October 11, 2013: Douglas, Bebenek, Manner, Mihok + Hoag,

Sun 15 Sep 2013

---

span-o (the small press action network - ottawa) presents:

The Factory Reading Series
pre-small press book fair reading

> Rhonda Douglas (Ottawa)
> Jessica Bebenek (Toronto)
> Mark Jordan Manner (Toronto)
> Brian Mihok (Buffalo)
> + Jeannie Hoag (Buffalo)

lovingly hosted by rob mclennan
Friday, October 11, 2013;
doors 7pm; reading 7:30pm

The Carleton Tavern,
223 Armstrong Street (at Parkdale; upstairs)

Rhonda Douglas is originally from Newfoundland but has lived in Ottawa with her daughter Emma since time out-of-Memorial. She is the author of Some Days I Think I Know Things: The Cassandra Poems. Her poetry has won awards in the Newfoundland and Labrador Arts and Letters Competition, the Far Horizons award from The Malahat Review and the Diana Brebner prize from Arc Poetry Magazine. Her short fiction has been published in literary journals across Canada and won first prizes from both Room Magazine and Prairie Fire. Rhonda completed her MFA in Creative Writing from UBC in 2012. She spends too much time on airplanes.

Jessica Bebenek is a Toronto poet and writer with work appearing/forthcoming in magazines including Little Brother, The Rusty Toque, [PANK], and Steel Bananas magazines, and is a regular contributor for The Puritan magazine's blog, The Town Crier. She is the founder of the micro-press Loose Ends Press, which had its first official launch this September. She lives downtown with two pet rats and a prose writer. www.JessicaBebenek.com

Mark Jordan Manner's work is appearing/forthcoming in Grain, EVENT, Prairie Fire, Ricepaper Magazine, Word Riot, and Paper Darts. He lives in Toronto.

Brian Mihok's work has appeared in Hobart, Vol. 1 Brooklyn, American Short Fiction, and elsewhere. His novel The Quantum Manual of Style was published by Aqueous Books in March 2013. He is an associate editor for sunnyoutside press and also edits matchbook a journal of indeterminate prose.

Jeannie Hoag was born in Wisconsin and lives in Buffalo, New York. Her work has appeared in The Blue Letter, GlitterPony, NOO Journal, and notnostrums. Her chapbook New Age of Ferociousness was published by Agnes Fox Press, and Informal Invitation to a Traveler, a collaborative book with Kyle McCord, was published through Gold Wake Press. She is a librarian.

check here for links, including information on the 19th anniversaary edition of the semi-annual ottawa small press book fair, happening from noon to 5pm on Saturday, October 12, 2013 at the Jack Purcell Community Centre;

http://www.abovegroundpress.blogspot.ca/2013/09/the-factory-reading-series-pre-small.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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39. Murat Nemet-Nejat

Re: Olson

Mon 16 Sep 2013

I agree with most of Ben Hollander's rresponse.

Murat

On Mon, Sep 9, 2013 at 9:26 PM, Mark Weiss <[redacted]> wrote:

> *I'm curious how this will play out. Heriberto is a good friend, but I coulodn't disagree with him more.*
>
> *-----Original Message-----*
> *From: patrick dunagan <[redacted]>*
> *Sent: Sep 5, 2013 12:32 PM*
> *To: [redacted]*
> *Subject: Re: Olson*
>
> *this might be of interest:*
>
> *https://jacket2.org/commentary/il-gruppo-responds-jerome-rothenberg-and-heriberto-y%C3%A9pez*
>
> *On 23 August 2013 16:23, Mark Weiss <[redacted]> wrote:*
>
> *Hi, Don. Good paragraph. But for me what Olson accomplishes, and I think it's the primary thuing he swets out to accomplish, is a modelling of how*
> *one learns and how to learn through the act of writing, expanding ever outwards geographically and temporally.*
>
> *Best,*
>
> *Mark*
>
> *-----Original Message-----*
> *From: Donald Wellman <[redacted]>*
> *Sent: Aug 21, 2013 5:31 PM*
> *To: [redacted]*
> *Subject: Olson*
>
> *A paragraph meant to summarize Olson's achievements. Critiques appreciated.*
> *http://immanentoccasions.blogspot.com/2013/08/olsons-gift.html*

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40. Rosalie Calabrese

Rosalie Calabrese's Readings in NYC Sept/Oct 2013

Mon 16 Sep 2013

Sunday, September 22, 2013
2:00 - 4:00 PM
West Side Community Garden
Enter at 89th or 90th St.
mid-block Columbus/Amsterdam Ave.

[I am last on the program]
Free Admission/No Open-Mic
Reception to follow

Subways:

1, 2, 3 or C to 86th St.
Buses: M 7, 11 to 89th St.

also M 10 or 104
****

Monday, September
 30, 2013
6:00 PM
PEN Women's Literary Workshop
PEN American Center
588 Broadway, Suite 303
(nr. Houston)

Free Admission/No Open-Mic
Reception to follow

Subways:
B to Broadway-Lafayette
1, 2, 3 to Prince St.
****

Tuesday, October 15, 2013
7:30 PM

Brownstone Poets

Café Dada
57 Seventh Avenue (corner of Lincoln Place)
Park Slope, Brooklyn, NY 11217

[I'll be reading with George Spencer]
$4 donation + food/drink

Open-Mic (Sign up at 7:15 PM)

Subways:

2 or 3 to Grand Army Plaza
B or Q to Seventh Avenue
F or G to Seventh Avenue (9th Street)
R to Union Street, plus a bit of a walk.
http://www.hopstop.com/

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41. Kimmelman, Burt J.

"Old Age Home" by BK on Writer's Almanac

Mon 16 Sep 2013

Hi Everyone,

If you're looking for something to do this Wednesday then you might tune into The Writer's Almanac. Garrison Keillor will be reading my poem "Old Age Home." (Check listings in your area or grab the podcast.)

Best wishes,

Burt

BurtKimmelman.com <http://burtkimmelman.com/>

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42. Jolene

DEBUT BOOK from Bay Area Poet Alli Warren

Mon 16 Sep 2013

City Lights Publishers is proud to announce the release of . . .

HERE COME THE WARM JETS
City Lights Spotlight #10
By Alli Warren
http://www.citylights.com/book/?GCOI=87286100637980

"Warren's first book of poems is highly self-reflective, interestingly interrogative, and a lot of fun."—Booklist

Charged with swagger and sensuality, tenderness and cold fact, HERE COME THE WARM JETS is the highly anticipated and brash, new book in the City Lights Spotlight series, penned by first-time author Alli Warren. Taking its title from the Brian Eno classic, Jets jumbles gender, class, and space-time perspectives into a chorus of contemporary idioms and lyrical longings. Against the daunting backdrop of 21st century consumerism, Warren launches her missives of sex and desire, in writing that is at once raw and sly. From the Bishop of Worms to Flipper to E-40, nobody's safe from the easy virtuosity with which she makes language sing.

Praise for HERE COME THE WARM JETS:

“Here Come the Warm Jets starts by cycling through swaths of factless job-voice before pitching an unfolding exuberant doom-diction through the book's positively evil prosodic middle. Relative time, absolute time, ornery time, palpation time, and a kind of time I can't name are all in play along the way. I think Warren's end of capitalism would come with the richest planes of full life, but only the poems and their upending of the never-ending blossom hull make me think so.”— Anselm Berrigan

"Alli Warren unfixes belief in these poem-feeds while never dissolving it. The effect is a kind of infinitely mobile fandom with occasional sparkes."—Lisa Robertson "When form and form's fiancé come maundering Alli Warren will undo them both with tart prepositional gambits and the vagaries of fortune-telling and a fine poker-faced command of stagecraft itself. With nods to the congress of manners (and hat tips too to Brooks, Duncan, and others) Here Come the Warm Jets plays at neither checking nor abashing but chronicles what it just might be to be beyond the reach of any drama, any architecture. This is one heavenly book."—C. S. Giscombe

You're invited!

BOOK RELEASE PARTY FOR ALLI WARREN
Tuesday, Oct. 29th at 7:00pm at City Lights Bookstore, San Francisco

NATIONWIDE TOUR
http://www.citylights.com/book/?GCOI=87286100637980&fa=events

ISBN-13 9780872866096 List Price $13.95 Buy it online for 30% off the cover price at www.citylights.com

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43. Jonathan Penton
new issue of Unlikely Stories: Episode IV
Mon 16 Sep 2013

Hello, wonderful humans! Thanks to the hard work of Jeremy Hight and Willis Gordon, there's a great new multimedia issue up at www.UnlikelyStories.org, featuring:

Introductions to Steve Roggenbuck, Laura Beloff, and Kim Asendorf with short films and interviews
An in-depth interview with Joe Davis by Jeremy Hight
Collections of still images by Joe Davis and Kim Asendorf
Collections of still images by Casey Reas and Andrew Bucksbarg, with brief interviews
A collection of four videos by "Famous New Media Artist" Jeremy Bailey with a brief interview
Stephenson Muret's one act play on Chelsea Manning, "A Case of Public Indecency"
Dan Bluemel on the LAPD's decision to trap anti-war protestors
Rich Wink on the rise of the English Defence League
and Willis Gordon writes "890 Words in Favor of Sodomy"

And hey there! We are weeks away from the &NOW Festival in Boulder, Colorado, where we'll be releasing /pleth/ by j/j hastain and Marthe Reed and /We'll See Who Seduces Whom/ by David Aronson and Tom Bradley! The artists and I have talked, we've heard from the Festival organizers, and it looks like, barring further flooding, these events will go on as planned. Learn more about them at http://unlikelystories.org/blog/content/?p…7 , and I hope to see you there!

--
Jonathan Penton
http://www.UnlikelyStories.org/

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44. Lauren Russell
Hot Metal Bridge Seeks Submissions
Tue 17 Sep 2013

Hot Metal Bridge, the online literary magazine edited by M.F.A Hi All,

Hot Metal Bridge, the online literary magazine edited by M.F.A. students at the University of Pittsburgh, is seeking submissions for its fall issue. Please check out our past issues and consider sending some work our way. Full submissions guidelines are available here:

http://hotmetalbridge.org/submissions/

Thanks,
Lauren

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45. Rob McLennan
Tuesday poem #24 : Hugh Thomas
Tue 17 Sep 2013

Tuesday poem #24 : Hugh Thomas : Juvenile Ode

http://www.dusie.blogspot.ca/2013/09/tuesday-poem-24-hugh-thomas-juvenile-ode.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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46. William Slaughter
Notice: Mudlark
Tue 17 Sep 2013

New and On View: Mudlark Flash No. 80 (2013)

Refrain | Poems
by Rebecca Foust

Click | Dark Ecology | spec house foundation cut into hillside Rebuke | To N., Serving Curried Rice for Food-Not-Bombs

Rebecca Foust's "Bee Fugue," also known as Mudlark Flash No. 52 (2009), was included in her most recent book, God, Seed, which won the 2010 Foreword Book Award and was a finalist for the Mass Book Award. Other books of hers include All That Gorgeous Pitiless Song (2010 Many Mountains Moving Book Award), two chapbooks, and a new manuscript recently shortlisted for the Dorset and Kathryn A. Morton prizes. She has new poems in current or forthcoming issues of The Cincinnati Review, The Hudson Review, Narrative, North American Review, Sewanee Review, and other journals; essays and book reviews in American Book Review, Calyx, Poetry Flash, Prairie Schooner, Rumpus, and elsewhere; and a short story in the current issue of Chautauqua Journal.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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47. Ariella Ruth Goldberg

Sept. 24: What Where Series: Readings by Carmen Giménez Smith, Laura Mullen, and John Keene

Tue 17 Sep 2013

On behalf of the Jack Kerouac school, I am pleased to announce our second What Where Series of the semester! This event is free and open to the public. We hope to see you there!

What Where Series: Readings by Carmen Giménez Smith, Laura Mullen, and John Keene

Tuesday, September 24

7:30 PM

PAC (Performing Arts Center)

Carmen Giménez Smith is the author of a memoir, Bring Down the Little Birds, four poetry collections-Milk and Filth, Goodbye, Flicker, The City She Was, and Odalisque in Pieces. She is the recipient of a 2011 American Book Award, the 2011 Juniper Prize for Poetry, and a 2011-2012 fellowship in creative nonfiction from the Howard Foundation. Formerly a Teaching-Writing Fellow at the Iowa Writers' Workshop, she teaches in the creative writing program at New Mexico State University, while serving as the editor-in-chief of the literary journal Puerto del Sol and the publisher of Noemi Press.

Laura Mullen is the author of seven books. Her most recent collection is Enduring Freedom (Otis / Seismicity 2012). She is the McElveen Professor in English at Louisiana State University.

John Keene is the author of the award-winning novel Annotations (New Directions, 1995), and of the poetry collection Seismosis (1913 Press, 2006), a collaboration with artist Christopher Stackhouse. He has published his fiction, poetry, essays and translations in a wide array of journals, including African-American Review, AGNI, The Baffler, Encyclopedia, Gay and Lesbian Review, Hambone, Indiana Review, Kenyon Review, Mandorla, Ploughshares, and Public

Space. His honors include an array of fellowships, including a 2003 New Jersey State Council on the Arts Fellowship in Poetry, a 2005 Whiting Foundation Award in Fiction and Poetry, and a 2008 Fellowship for Distinguished First Collection from the inaugural Pan-African Literary Forum. He is an Associate Professor at Rutgers University.

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

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48. patrick dunagan
Re: Olson
Tue 17 Sep 2013

[little bit of follow up, this is from Ben Hollander]

When the article,

‘Il Gruppo’ Surfaces to Respond to Heriberto Yépez’s Complicated Book on Charles Olson’s Time in Mexico

http://www.poetryfoundation.org/harriet/2013/09/il-gruppo-surfaces-to-respond-to-heriberto-yepezs-complicated-book-on-charles-olsons-time-in-mexico/

appeared on The Poetry Foundations's Harriet Blog, the writer of the blog had asked for more info. from Il Gruppo. The writer stated:

"We’re looking for more information on Il Gruppo in general, and are keen to see them really wrestle with this [Yepez's] work and literary history. Rumors circulate that they’re looking to publish a small book on the matter. We’ll keep you posted. "(Harriet Staff)

Il Gruppo obliged and sent Harriet more info, as requested, but Harriet could not post it, stating that they only provide links to other sites.

So Il Gruppo sent it to the UK poetics list, from where this statement below is taken:

We appreciate Harriet's interest for "more information" about Il Gruppo, and will be glad to provide it in the near future. For now, and just to clarify: we are

not, as Harriet writes "really wrestling" with [Heriberto] Yepez's work [on Charles Olson]. There are much larger stakes here.

Here is one brief analogy to highlight the stakes, which have more to do with how history is recorded and received than with Yepezâ€™s so-called theories.

If someone came along and wrote a book called The Geographies of Undoing, for example, which stated: "I am not interested in Ammiel Alcalay but I am declaring that he is a Zionist, that, in fact, he is the prime example of a duplicitous, chameleon-like figure who, on the one hand, purports to examine cultural politics through geography while, on the other, dominates and collapses that geography into terms that serve his Zionist purposes: to turn time into space. While most of his readers may be unaware of this, his Zionism can only be discerned by a closer examination of his relationship to his father who, in fact, belonged to a Zionist youth group. Thus, we have the classic case of the child unable to slay the father: the return, as it were, of the repressed. Hence, Zionism."

Were someone to write such a book or make such a statement, we would hope that a response might be forthcoming, a response from people who actually know Alcalay's work and his long-standing political and cultural allegiances with Palestinian groups and issues.We would hope that a response would be forthcoming from students, former students, writers, peers, friends, family or, in fact, any parties with more than a passing interest in verifying the historical record. We realize this may be a lot, even too much, to ask. But at least one can striveâ€”and in this case Il Gruppo is striving-- towards a more collective intelligence that serves to expose baseless assertions, distortions, and outright lies before they gain momentum. As is known, Il Gruppo is looking for the space and form where such issues as we are raising will be forced into the open, perhaps in the shape of a small book, if anyone wants to contact us about publishing one.

Benjamin Hollander for ll Gruppo

On 9 September 2013 18:26, Mark Weiss <[redacted]> wrote:

> *I'm curious how this will play out. Heriberto is a good friend, but I coulodn't disagree with him more.*
>
> *-----Original Message-----*
> *From: patrick dunagan <[redacted]>*
> *Sent: Sep 5, 2013 12:32 PM*
> *To: [redacted]*
> *Subject: Re: Olson*
>
> *this might be of interest:*

> *https://jacket2.org/commentary/il-gruppo-responds-jerome-rothenberg-and-heriberto-y%C3%A9pez*
>
> *On 23 August 2013 16:23, Mark Weiss <[redacted]> wrote:*
>
> *Hi, Don. Good paragraph. But for me what Olson accomplishes, and I think it's the primary thuing he swets out to accomplish, is a modelling of how*
> *one learns and how to learn through the act of writing, expanding ever outwards geographically and temporally.*
>
> *Best,*
>
> *Mark*
>
> *-----Original Message-----*
> *From: Donald Wellman <[redacted]>*
> *Sent: Aug 21, 2013 5:31 PM*
> *To: [redacted]*
> *Subject: Olson*
>
> *A paragraph meant to summarize Olson's achievements. Critiques appreciated.*
> *http://immanentoccasions.blogspot.com/2013/08/olsons-gift.html*

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49. Michael Heller

In New England, events 9/25 and 10/1

Tue 17 Sep 2013

TWO NEW ENGLAND EVENTS

1. POETRY READING BY MICHAEL HELLER

THE GLOUCESTER WRITERS CENTER

Wednesday, September 25th at 7:30 PM

at the Gloucester Writers Center, 126 East Main Street, Gloucester

(Michael Heller will also be in residence at the Gloucester Writers Center from the afternoon of September 22nd until the morning of September 28th .)

2. THE OBJECTIVIST CONSTELLATION & BEYOND

Poetry Reading and talk on october 1st 2013

Seminar & Recording Session with Michael Heller. Introduced by Patrick Pritchett

Almost since he began publishing his poetry in the late nineteen-sixties, Michael Heller has been thinking and writing about the Objectivist poets, in particular George Oppen whom he knew and corresponded with for nearly 20 years.His presentation will focus on the powerful and rigorous contribution of their work and its influence on contemporary poetry, including his own.He will also read from his most recent publication, /This Constellation Is A Name: Collected Poems 1965-2010/.

_Woodberry poetry __room__, lamont library, __room__330, __harvard____university___

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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50. David Abel
Chax Press exhibition at PNCA through 9/29
Wed 18 Sep 2013

---

*Chax Press: Publishing Poetics**
*

/September 5--29, 2013//

/
*Gallery 214**
Pacific Northwest College of Art
*1241 NW Johnson, Portland, Oregon 97209
/pnca.edu/ [redacted]

*Hours: *M-F 7:00 am - 10:00 pm; Sat 8:00 am - 10:00 pm; Sun 8:00 am - 10:00 pm

*An exhibition of seventy-five letterpress and offset books and broadsides featuring the work of contemporary poets, designed and executed by Charles Alexander and collaborators at Chax Press in Tucson, Arizona** * For thirty-five years, Charles Alexander has written, read, typeset, printed, published, and taught poetry, and countless readers and writers are indebted to his unstinting devotion.

While in college at the University of Wisconsin--Madison in 1981, Charles teamed up with Alison Circle to form the Black Mesa Press, which issued dozens of limited-edition books and broadsides by exciting and important contemporary poets. Typeset, printed, and bound by hand (often using handmade papers), the productions of the Black Mesa Press exemplified a turn taken by a number of fine presses in the 1980s, away from familiar and safe texts and toward experimental and innovative writers.

With a move to Tucson in 1984, Chax Press was born. Though making books by hand has remained an important touchstone for the press, Chax committed itself from the start to providing challenging work by innovative poets in handsome, affordable trade editions.

For thirty years, Charles and company have pursued a critical and exploratory poetics of publishing, through all the varied means at their disposal. This exhibition of books and broadsides, which merely hints at the scope and richness of their accomplishments, coincides with the publication of two new Chax books by Portland poets: /?The Notebook of False Purgatories/ by Standard Schaefer, and /The Identification of Ghosts/ by Maryrose Larkin.

*Exhibition conceived and organized by David Abel / Passages Bookshop** ** */The organizer extends grateful acknowledgments to Charles Alexander for his participation, and for the loan of materials from the Chax Press archive; to Mack McFarland and Pacific Northwest College of Art for providing gallery space and technical support; to Adam Davis and Kate Schaefer at Division Leap for the loan of display cases, and to James Yeary, Sam Lohmann, and Jim Clinefelter for help with installation.// / For more information, contact:

*Passages Bookshop / David Abel**
*/[redacted]//

/[redacted]
*
Chax Press / Charles Alexander**
*/www.chax.org//
/

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51. Rob McLennan

Armantrout & Silliman at the A B Series, Ottawa

Wed 18 Sep 2013

The 2nd event in A B Series 7th Season

RAE ARMANTROUT
RON SILLIMAN

Readings & book launch!

7:30pm
October 3, 2013

Ottawa Art Gallery
2 Daly Avenue
Ottawa, Ont.

Free
A hat will be passed.

More info: http://abseries.org

**

Just Saying, RAE ARMANTROUTs most recent book of poems, was published by Wesleyan University Press in 2013. Just Saying launches in Ottawa on October 3, 2013 when Armantrout reads in A B Series. Versed (Wesleyan, 2009) received the Pulitzer Prize and the National Book Critics Circle Award. It was also a finalist for the National Book Award. Next Life (Wesleyan, 2007) was chosen as one of the 100 Notable Books of 2007 by The New York Times. Other recent books include Money Shot (Wesleyan, 2011,) Collected Prose (Singing Horse, 2007), Up to Speed (Wesleyan, 2004), The Pretext (Green Integer, 2001), and Veil: New and Selected Poems (Wesleyan University Press, 2001). Her poems have been included in anthologies such as The Best of the Best American Poetry: 1988-2012 (2013), The Norton Anthology of Postmodern American Poetry (2013), The Open Door: 100 Poems, 100 Years of Poetry Magazine, (Chicago, 2012), American Hybrid (Norton, 2009), American Women Poets in the 21 Century: Where Language Meets the Lyric Traditionst, (Wesleyan, 2002), The Oxford Book of American Poetry (Oxford, 2006) and

The Best American Poetry of 1988, 2001, 2002, 2004, 2007, 2008, 2011 and 2012. Armantrout received an award in poetry from the Foundation for Contemporary Arts in 2007 and a Guggenheim Fellowship in 2008. She is Professor of Poetry and Poetics at the University of California, San Diego. Writing in Poetry magazine, Ange Mlinko has said, I would trade the bulk of contemporary anecdotal free verse for more incisive, chilling poetry like Armantrouts.

RON SILLIMAN has written and edited over 30 books, and has had his poetry and criticism translated into 12 languages. He has worked as a political activist, editor, and market analyst. Among his honors, Silliman was a 2012 Kelly Writers House Fellow at the University of Pennsylvania, and the 2010 recipient of the Levinson Prize, from the Poetry Foundation. His sculpture poetry (Bury Neon) is permanently on display in the transit centre of Bury, Lancashire, and he has a plaque in the walk dedicated to poetry in his home town of Berkeley, although he now lives in Chester County, Pennsylvania. His new book is Revelator (BookThug, 2013). Revelator is the opening poem in a major sequence entitled Universe. Its the jumping off point for a work that, were Ron Silliman to live long enough, would take him three centuries to complete. We are hopeful. Universe is a poem of globalization and post-global poetics (an important reason for publishing this key section outside of the USA). At its core, it addresses the problem that there are only two global systems: the biosphere and capital, while every response to these global systems is invariably local. The first appearance of Revelator in a journal won Poetrys Levinson prize, previously given to poets such as Robert Creeley, Theodore Roethke, Geoffrey Hill, John Ashbery, Robert Duncan, Basil Bunting, William Carlos Williams, Dylan Thomas, Hart Crane, Robert Frost, and Wallace Stevens. Revelator launches in Ottawa on October 3, 2013 when Silliman reads in A B Series.

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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52. David Kirschenbaum

Save the Date: World Series Poetry & Music Spectacular

Wed 18 Sep 2013

please forward

Save the Date:
World Series Poetry & Music Spectacular

Sat., Oct. 26, 2013, 7:30 p.m.

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

with baeball poetry readings from
Robert Gibbons
Pierre Joris
Tanya Olson
Joe Pan
Douglas Rothschild
Amish Trivedi
Kevin Varrone

and music from
Cool Papa Bell

and then we'll catch the rest of game 3 of the World Series, already in progress.

In celebration of our recent baseball issue and our earlier ones:
http://www.boogcity.com/boogpdfs/bc80.pdf
http://www.boogcity.com/boogpdfs/bc37.pdf
http://www.boogcity.com/boogpdfs/bc06.pdf

Out for this reading is a short-run, color broadside of
Bernadette Mayer's classic poem "Carlton Fisk Is My Ideal,"
with art by Melissa Zexter.

For the Facebook page for this event:
https://www.facebook.com/events/383587788434662/

Event hosted by Boog City editor and publisher David Kirschenbaum

---

**Cool Papa Bell http://www.cpbband.com/ Cool Papa Bell is a New York City-based band comprised of: Stan Pyrzanowski, lead/backing vocals and guitar; Jennifer L, lead/backing vocals; Brian "Brain" Parkhill bass; and Josh Fleischmann, drums. The group was founded in 2008 by Stan and Brian. CPB has an eclectic sound, with rock, blues, soul, funk, Americana, and ska influences. In addition to performing powerful, sometimes political and broken-hearted original songs, they also cover varied artists such as Dolly Parton, Prince, John Hiatt, Stevie Wonder, Jimi Hendrix, Neil Young, Etta James, Bob Dylan, Van Morrison, and Concrete Blonde, among others. Cool Papa Bell will rock you, captivate you and leave you wanting more.

The band can be seen performing around NYC at venues such as Rockwood Music Hall, Arlene's Grocery, Sidewalk Cafe, American Trash, and The Bowery

Electric. Cool Papa Bell plans to release their full-length debut album in fall 2013.

**Robert Gibbons Three Rooms Press just released Robert Gibbons' first poetry collection, Close to the Tree. Gibbons recently was produced on the CD Brain Ampin through Hydrogen Jukebox, a poetry series produced through The Cornelia Street Café. He has done poetic works in after school programs, drama camps, and theater programs in Florida; Washington, D.C.; and New York City. He hopes to continue searching to find new ways to create work and provide new venues to the children he serves.

**Pierre Joris http://www.pierrejoris.com/blog/ Pierre Joris is a poet, translator, essayist, and anthologist who has published more than 50 books, most recently, Meditations on the Stations of Mansur al-Hallaj (poems) from Chax Press and The University of California Book of North African Literature (volume 4 in the Poems for the Millennium series), coedited with Habib Tengour. Exile is My Trade: A Habib Tengour Reader and Pierre Joris: Cartographies of the In-between, edited by Peter Cockelbergh, came out in 2012. Forthcoming are Barzakh—Poems 2000-2012 (Black Widow Press) and Breathturn into Timestead: The Collected Later Poetry of Paul Celan. (Farrar, Straus and Giroux).

**Tanya Olson http://boyishly-tanya.blogspot.com/?m=1 Tanya Olson teaches at Vance-Granville Community College. Her first book, Boyishly, will be published by YesYes Books shortly. Her work has been published in Bad Subjects, Beloit Poetry Review, Boston Review, Elysian Fields, Fanzine, and Southword (IRL). In 2010, she won a Discovery/Boston Review prize and was named a 2011 Lambda Fellow by the Lambda Literary Foundation. She helps coordinate Durham's Third Friday, is a member of the Black Socks poetry group, and serves on the board of Carolina Wren Press.

**Joe Pan http://joepan.org/ Joe Pan's debut collection of poetry, Autobiomythography & Gallery, was named Best First Book of the Year by Coldfront Magazine. He grew up along the Space Coast of Florida, attended the Iowa Writers' Workshop, and serves as the poetry editor of Hyperallergic. His poetry has appeared in such places as Boston Review, Denver Quarterly, and H_ngm_n, fiction in Cimarron Review and Glimmer Train, and nonfiction in The New York Times. He is the founder and managing editor of Brooklyn Arts Press, an independent publishing house.

**Douglas Rothschild http://www.fauxpress.com/e/rothschild/ Douglas Rothschild was born under a potato leaf scrub toe, and comes to us direct from Germany and ready to deliver the most indirect and fundamentally unsound conceptual writing which you have encountered in many years.

**Amish Trivedi http://www.amishtrivedi.com/ Amish Trivedi's poems have been in Jacket2, Mandorla, OmniVerse, and Word For/Word. He has no set location at the moment, though he is teaching the fall 2013 semester at Roger Williams University in Bristol, R.I.

**Kevin Varrone http://www.brooklynrail.org/2012/04/poetry/from-box-score-an-autobiography Kevin Varrone's most recent publi-cation is Eephus (Little Red Leaves Textile Series). His current project, box score: an autobiography, is forthcoming as a set of literary baseball cards from Little Red Leaves Textile Series and is out as an iPhone and iPad app. His previous publications include Passyunk Lost (Ugly Duckling Presse), id est (Instance Press), and the chapbook g-point Almanac: 6.21-9.21 (ixnay press) all part of g-point Almanac, a four-part project loosely based on Almanacs and Books of Days. He grew up in Flushing, Queens and now lives outside Philadelphia with his family.

Directions:
2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Info: 212-842-BOOG (2664) • [redacted]

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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53. Jeffrey Side

The new ebook from Argotist Ebooks is "The Windows" by Paul Hoover

Thu 19 Sep 2013

The new ebook from Argotist Ebooks is â€œThe Windowsâ€ by Paul Hoover

Description:

The Windows is a procedural series of poems developed by Paul Hoover in the years 2007-2013 while producing the poems in Desolation: Souvenir

(Omnidawn, 2012) and Sonnet 56 (Les Figues, 2009), as well as the manuscripts in progress, Gravityâ€™s Children and After Pascal.

Available as a free ebook here:

http://www.argotistonline.co.uk/THE%20WINDOWS.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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54. Martha King

Prose Pros returns OCTOBER 3

Thu 19 Sep 2013

We’re baaaaaack! with a special Out-of-Towners evening

** P r o s e P r o s **

hosted by Elinor Nauen & Martha King

*Thursday, October 3, 2013** *from* *6:30 to 7:45 p.m. (starts and ends on time!)

*Ray Halliday *(San Francisco) &* Ted Pelton *(Buffalo)**

at the Sidewalk Café

94 Avenue A at 6th Street, NYC [redacted]

(F to Second Avenue (exit at First Avenue)

Night cabbie, songwriter and musician (the Verms), English professor, editor: that’s just some of the work *Ray Halliday* has done. He also wrote, produced, and acted in four very short films called *The Existentialists.* In 1991 he was nominated for a Pushcart Prize. He did not win. *The Kid That Even the Dogs Didn’t Like* is his first collection of stories.

If there’s anything lacking in your knowledge of the woodchuck, *Ted Pelton*’s your man. Several stories about a woodchuck have appeared in *The Brooklyn Rail* over the past few years—and there may be more to come. He is the author of four books, all fiction, the most recent of which is *Bartleby, the Sportscaster*, and has received NEA and Isherwood fellowships for his writing. In Buffalo, he is a college professor, has two young daughters, and is the founder and publisher of Starcherone Books.

*WHY: *There are hundreds of poetry readings in New York City every month, but just one series—*Prose Pros*—dedicated solely to prose. We’ve hosted *Siri Hustvedt* on her strange neurological disorder ... *Mark Jay Mirsky*working out a sexy New York story as we listened ... *Sarah Falkner* making geology

hilarious … *Ammon Shea *comparing Dan Quayle's spelling prowess to that of Thomas Jefferson … *Bob Rosenthal*dishing intimate tales of Allen Ginsberg … *David Berrigan* ruminating on evolutionary biology and his poet father…. *Vincent Katz*'s beautiful meditation on the sky… *Mike DeCapite*'s tough'n'tender short fiction … and more!

WHERE: The back room of the East Village's SideWalk Café, 94 Avenue A at 6th Street All readings are on Thursdays at 6:30 (sharp), usually the first Thursday of the month. One drink minimum (or purchase a munchie). No cover charge but we do ask for a generous contribution, all of which goes to the readers.

Martha King: [redacted]

Elinor Nauen: [redacted]

Or find us online by "friending" *Prose Pros* on Facebook.

Readers in the *2012-13* season: Martine Bellen, Mark Mirsky, Andrej Blatnick, Andrew Levy, Ammon Shea, Bob Rosenthal, Sarah Falkner, Carl Watson, Martha King, David Berrigan, Ed Friedman, Edmund Berrigan, Vincent Katz and Mike DeCapite, plus a one-off exquisite corpse constructed of bits from 5 years worth of readings, performed by Elinor, Francis (Levy), Mike (DeCapite) and Martha, which led off Boog City's summer festival last August.

2011-12: Francis Levy, Mischa Merz, Mitch Levenberg, Diane Simmons, David Henderson, David Wilentz, Andrei Codrescu, Elinor Nauen, Mike DeCapite, Stephanie Dickinson, Ann Rower, Litia Perta, Drew Hubner, Tsipi Keller and Lewis Warsh.

2010-11: Phillip Lopate, Burt Kimmelman, Andrei Codrescu, CA Conrad, Eileen Myles, Basil King, Siri Hustvedt, Philip Dray, Donald Breckenridge, Sparrow and Foamola.

2009-10: Joyce Johnson, Tony Towle, Monica de la Torré, Peter Schjeldahl, Sarah Schulman, Lenore Skenazy, Bob Holman, Alex Webb & Rebecca Norris Webb, Pierre Joris, Sanjay Agnihotri, JP Borum and Michael Heller.

2008-09: Terence Winch, Michael Lally, Chuck Wachtel, Tom Carey, Carmen Firan, Barbara Henning, Mike DeCapite, Lee Lowenfish, Joan Silber, Dani Leone, Nahid Rachlin, Diane Simmons and Martha King.

2007-08, Jocelyn Lieu, Mort Zachter, Hettie Jones, Stan Alpert, Peter Trachtenberg, Stephanie Dickinson, Sharon Mesmer, Andrei Codrescu, Eileen Myles, Susan Sherman, Maggie Dubris, Geoffrey O'Brien, Martha King & Elinor Nauen.

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55. Hugh Behm-Steinberg

Call for Submissions/Announcing Issue 15 of Eleven Eleven

Thu 19 Sep 2013

Greetings all! Eleven Eleven is open for submissions, now with online submissions! Send us your bestest atÂ http://elevenelevenjournal.com/submit/

And while you're in a contemplative state, consider the new issue of Eleven Eleven, number 15, full of wonders flitting shadily in the periphery of your third eye, enchanting Poems by Rosa AlcalÃ¡, Dan Bellm, Susan Briante, Carmen Calatayud, S.Marie Clay, Abby Coleman, Stephen Collis & Jordan Scott, Noel Conneely, Gillian Conoley, LaTasha N. Nevada Diggs, Rodney Gomez, Jessica Goodfellow, Arielle Guy, Myronn Hardy, francine j. harris, Brenda Hillman, Lily Hoang and Carmen GimÃ©nez Smith, Maisha Z. Johnson, Andrew Joron, Evan Karp, L.S. Klatt, Haesong Kwon, Carly Landa, Shawna Lemay, Sarah Mangold, Heather McShane, Sharon Mesmer, Monica Mody, Andrew S. Nicholson, T.A. Noonan, Ted Rees, Elizabeth Robinson, Larissa Shmailo, Nick Sturm, Ira Sukrungruang, Chris Tysh, G.C. Waldrep, Lewis Warsh, Hazel White;

Or perhaps you are wishing to center yourself as you travel the astral realm? Then pick up the latest copy of issue 15 of Eleven Eleven and study the Prose ofÂ Debra Busman,Â Teresa Carmody, Olivia R. Kane, JÃ¸nathan Lyons, Linda Michel-Cassidy, D.D. Miller, Toni Mirosevich, Caitlin Myer, John Panzer, Sofia Samatar, Bradley Sands, Michael Thurston;

And when mysterious forces besiege you, steady yourself with Translations of Work by David Burlyuk (Alex Cigale), Nurduran Duman (Andrew Wessels), Alex Epstein (Becka Mara McKay), Thierry Horguelin (Edward Gauvin), Onat Kutlar (Aron Aji), Kiwao Nomura (Eric Selland), Soleida RÃos (Kristin Dykstra), Steve Savage (ErÃn Moure), Torii ShÅzÅ (Taylor Mignon), and Avrom Sutzkever (Zackary Sholem Berger);

And when friends approach, and ask you what it was like, point to astonishing Art by Jhina Alvarado, Kalliope Amorphous, Val Britton, Amar Chaudhary, Michael Garlington, Darren Goins, AndrÃ© Hermann, Milan HrnjazoviÄ‡, Joo Lee Kang, Robin Milliken, Anyssa Ng, Alyson Provax, Andrei Riskin, Anthony Roberto, Amber Stucke, Sara A. Tremblay, Howie Tsui, Samantha Wall, Laena Wilder, and Koichi Yamamoto;

For what of the present, the past, the future that may not be apprehended within plays by Apoorva Kale and Sean Rabin; or in the Archival/Recovered Work by Robert Duncan, Alfred Starr Hamilton, and James Keilty; or in Interviews with Aron Aji and Howie Tsui; or Reviews of Kathleen Alcottâ€™s The Dangers of Proximal Alphabets, T. Zachary Cotlerâ€™s Sonnets to the

Humans, Panio Gianopoulosâ€™ A Familiar Beast, and Sarah Gridleyâ€™s Loom.

Eleven Eleven Issue 15: Visionary writing and art for all who wander. http://www.spdbooks.org/Producte/24301/eleven-eleven-issue-15.aspx?rf=1.

Many thanks for all who have, or will have, travelled with us.

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

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56. David Kirschenbaum

Announcing The Portable Boog Reader 7

Thu 19 Sep 2013

Hi all,

A quick announcement that work is underway on The Portable Boog Reader 7, our New York City and sister city poetry anthology. This year I'm happy to say the sister city is Pittsburgh.

The PBR7 editorsâ€”see below this note for their biosâ€”are:

NYC
Laura Henriksen
Amy King
Geoffrey Olsen
Nicole Peyrafitte
Angela Veronica Wong
and me

Pittsburgh
Margaret Bashaar
Lauren Russell

To read the past five PBR's:

http://www.boogcity.com/boogpdfs/bc77.pdf

http://www.boogcity.com/boogpdfs/bc67.pdf

http://www.boogcity.com/boogpdfs/bc61.pdf

http://www.boogcity.com/boogpdfs/bc53.pdf

http://www.boogcity.com/boogpdfs/bc47.pdf

This edition will be our biggest Portable Boog Reader yet, and include full tabloid pages of work from 20 NYC and 10 Pittsburgh poets, the equivalent of a

120-page 6"Â” x 9"Â” anthology. We look forward to sharing it with everyone when we upload the issue a few days before The Poetry Project at St. Mark's Church's 40th Annual New Year's Day Marathon Reading.

as ever,
David

**Laura Henriksen http://www.brooklynrail.org/2012/02/poetry/two-hendriksen-feb2012 Laura Henriksen's work has previously appeared in or is forthcoming from Clock, Peaches & Bats, Big Bell, and the Brooklyn Rail. She lives in Brooklyn.

**Amy King
http://amyking.wordpress.com/
Amy King's most recent book, I Want to Make You Safe, made Boston Globe's â€œBest Poetry Books of 2011,â€ and The Missing Museum is forthcoming in 2014 from Kore Press.

**David Kirschenbaum
http://www.myspace.com/gilmoreboysmusic
http://boogcity.blogspot.com/
David Kirschenbaum is the author of The July Project 2007 (Open 24 Hours). He is the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 23rd year. His poems form the lyrics of Preston Spurlock and Casey Holford's band Gilmore boys.

**Geoffrey Olsen http://electiveaffinitiesusa.blogspot.com/2012/01/geoffrey-olsen.html Geoffrey Olsen lives in Brooklyn, is the author of Not of Distends / Address Panicked (minutes books), and has recent work in Little Red Leaves Issue 7 and Death and Life of American Cities.

**Nicole Peyrafitte
http://www.nicolepeyrafitte.com/
In the U.S. since 1987 Nicole Peyrafitte is a Gasco-Rican pluridisciplinary artist. Her latest projects : Bi-Valve: Vulvic Space / Vulvic Knowledge was published by Stockport Flats.

**Angela Veronica Wong
http://angelaveronicawong.com/
Angela Veronica Wong is the author of how to survive a hotel fire (Coconut Books) and on the internet at the above url.

Pittsburgh

**Margaret Bashaar
http://www.margaretbashaar.wordpress.com
Margaret Bashaar lives in Pittsburgh where she is the editor of Hyacinth Girl Press, author of two chapbooks, and a blogger for NYC-based Luna Luna Magazine.

**Lauren Russell http://www.readlauren.com Lauren Russell is the author of the chapbooks Dream-Clung, Gone (Brooklyn Arts Press) and The Empty-Handed Messenger (Goodbye Better). She is an M.F.A. student at the University of Pittsburgh, where she also teaches writing and serves as an editor of Hot Metal Bridge.

--
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Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 2013

129 messages · Wed 25 Sep 2013 – Wed 30 Oct 2013

October 2013 turned the thinned room toward the great American long poems and the wider world of verse beyond the nation's borders — the Cantos and Paterson at home, six decades of Cuban poetry abroad. One hundred and twenty-nine messages moved through the list, and its small threads ran between the monuments of the modernist epic and the recovery of a poetry the American reader had barely known. The month was scholarly and outward-looking at once, the room tending the canon and reaching past it in the same breath.

The largest thread went hunting for criticism of the epics. A member asked the room for *"good recent criticism (since about 2000)"* on the Cantos, on Paterson, on the poetry of Frank O'Hara — the great sprawling American attempts to get the whole world into a poem, and the New York poet who had made the daily city sing. It was the list in its custodial mode, keeping the modernist monuments in scholarly repair, making sure the criticism kept pace with the enormous poems it served.

The counter-current reached across the water. A review of an anthology of six decades of Cuban poetry opened a poetry most of the room had never read — one reviewer confessing that *"Before reading The Whole Island, I knew almost nothing about Cuban poetry"* and emerging with a sense of its rich and complex history — the outward reach that had always been the list's healthiest instinct, the recovery of a whole national tradition the American canon had walled off. Beside it, a reading by Harryette Mullen kept the living and the innovative in view.

Around the edges ran the ordinary keeping — a bluegrass-festival poetry query, a book party announced, a long-running little magazine's notice. The infrastructure carried on beneath the scholarship, the reading series and the small presses doing their patient work, the living poetry going on being made and gathered and carried across borders — the canon tended and the unknown tradition welcomed in the same faithful month.

I have set October down exactly as the archive delivered it — the hunt for criticism of the Cantos and Paterson and O'Hara, the discovery of six decades of Cuban poetry, and the ordinary keeping beneath — because it was the month the thinned list did the two things it had always done best at once: tending its own monuments and reaching past them toward a poetry it did not yet know. A room

that will keep the criticism of the great American epics current and, in the same October, open itself to a Cuban tradition it confesses it knew almost nothing of is a room whose curiosity outlasted its numbers, still guarding the canon it inherited and still, even at the edge of its own ending, hungry for the poetry it had never met.

— Kristen M. Fabians

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25 SEP 2013

1. Maynard, James — the Center for Marginalia | FRIDAY 9/27 | FALL 2013 lineup

26 SEP 2013

2. Tony Trigilio — New on Radio Free Albion: Kate Greenstreet
3. Donald Wellman — Michael Heller
4. Eric Linsker — Your ears are burning
5. Jonathan Morse — I blog about the poetics of the verb "get through to"
6. Paul Siegell — DENVER: A Poet at the Lakeside Stride Bluegrass Festival?
7. Philip Meersman — Truck, Last days to contribute to TimeWaveZero - special issue. Edited by…
8. Jeffrey Side — The new ebook from Argotist Ebooks is “Shadows of the Future: An Otherstream…
9. Sophie Seita — unAmerican Activities #3—Wendy Mulford & Abigail Child

27 SEP 2013

10. Rob McLennan — new from above/ground press: Rituals, by Rae Armantrout
11. Jennifer Karmin — Sept 28: Chicago event -- 100 Thousand Poets for Change

28 SEP 2013

12. Mark Weiss — New work
13. Francesco Levato — Fall classes start in 2 weeks at CSoP

29 SEP 2013

14. D.Buuck — AN ARMY OF LOVERS, now available from City Lights
15. Deborah Poe — Furniture Press at Pace University: Tuesday, October 1st

30 SEP 2013

16. Mark Weiss — More new work
17. Nico Vassilakis — Gratis Vispo Just For You
18. Ariella Ruth Goldberg — TOMORROW! Oct 1: What Where Series: Readings by Lisa Linn Kanae, Ja…
19. Caroline Crumpacker — Millay Colony for the Arts Indiegogo so go go go go…!!
20. Sharon Dolin — CBA Book Party and Reading Oct. 11th with Harryette Mullen and Sandra Beasley

1 OCT 2013

21. David Kirschenbaum — Lauren Russell Boog Reader Pamphlet Online
22. Carolyn Guinzio — October YEW
23. Rob McLennan — Tuesday poem #26 : Hailey Higdon,
24. Nathanson, Tenney J - (nathanso) — recent criticism: The Cantos; Paterson; O'Hara
25. Halvard Johnson — Truck's new editor/driver for October
26. Rob McLennan — new(ish) on rob's clever blog
27. Jake Marmer — Hermeneutic Stomp
28. Amish Trivedi — N/A ISSUE TWO
29. Joe Safdie — Baseball

2 OCT 2013

30. George Bowering — Re: CBA Book Party and Reading Oct. 11th with Harryette Mullen and Sandra…
31. Shankar, Ravi (English) — Drunken Boat Preview Party on Saturday, October 19th at 7 PM at B…
32. patrick dunagan — Re: recent criticism: The Cantos; Paterson; O'Hara
33. susan maurer — print on demand , Markson, Fox and Josephine Butler

34. Piotr Gwiazda — Poetry (-/+Critical) Playlist Symposium at the University of Pittsburgh
35. Genji Amino — 10/05 @ 4:30 : Segue Presents Zeyar Lynn and Rachel Blau Duplessis

3 OCT 2013

36. Cristiana Baik — The Conversant: October 2013
37. Tony Trigilio — "White Noise" just released by Apostrophe Books
38. Ken Chen — If you're free on Saturday...

4 OCT 2013

39. David Kirschenbaum — OT: On Boogcity.com/Lou Reed's New York Album Live by NYC Musicians
40. Maria Damon — from Joel Weishaus
41. Maria Damon — from Joel Weishaus
42. patrick dunagan — Amiri Baraka on Charles Olson & Sun Ra - If you happen to be in Glouceste…
43. Rob McLennan — new from above/ground press: The State In Which, by Hailey Higdon
44. Maria Damon — Quebecois poetry in NYC!!

7 OCT 2013

45. Thom Donovan — Pre-order push for SUPPLE SCIENCE
46. Michael Heller — (no subject)
47. Deborah Poe — Megan Burns 10/9, Wednesday, 1:30. Attend at Pace University or online.

8 OCT 2013

48. Rob McLennan — Tuesday poem #27 : Stephanie Bolster
49. Al Filreis — PoemTalk 71 on Claude McKay's "If We Must Die"
50. William Slaughter — Notice: Mudlark
51. Maria Damon — send us good students!/new MFA program
52. Rob McLennan — On Writing #12 : Ken Sparling,
53. Jonathan Penton — we were there but, statistically speaking, you probably weren't

9 OCT 2013

54. Rob McLennan — new from above/ground press: An Overture in the Key of F, by Carrie Olivia A…
55. amy king — AUSTIN, TEXAS - This Sunday, 10/13 @ 4 p.m.
56. Paul Siegell — Re: DENVER: A Poet at the Lakeside Stride Bluegrass Festival?

10 OCT 2013

57. Larry Sawyer — Oct 19 - one time master class with Charles Bernstein, Chicago School of Poe…
58. Adam Fieled — "Waxing Hot: Essays 2013"
59. Donald Wellman — Review of Ammiel Alcalay's "A Little History"
60. David Kirschenbaum — OT: On Boogcity.com/David Bowie's Ziggy Stardust Album Live by NYC Mus…

11 OCT 2013

61. Kimmelman, Burt J. — Trace Peterson & Burt Kimmelman at The Shed, Nov. 1 at 8 PM
62. Dan Godston — NSA: A Surveillance Throwdown
63. Séamas Cain — NOCTUARY

12 OCT 2013

64. David Kirschenbaum — Boog City Complete Sets for Sale

14 OCT 2013

65. David Kirschenbaum — Feb./New BoogFest, Jan./Boog Reader
66. Drunken Boat — Drunken Boat 18 Launch Party | Brooklyn Fire Proof, Saturday 19th
67. Louis Armand — VLAK 4
68. Lewis, Susan — Celebrate Cervena Barva Press in NYC!
69. Joel Weishaus — Poetica critique: Margaret Chula's "Just This."

70. Mark DuCharme — Job opening
71. Jerome Rothenberg — Book party & reading October 27
72. William Slaughter — Notice: Mudlark

15 OCT 2013

73. Rob McLennan — Tuesday poem #28 : Jessica Smith
74. Maria Damon — asst prof job in CW at EMU

16 OCT 2013

75. Nic Sebastian — Call for submissions: The Poetry Storehouse - remix & multimedia poetry
76. Rob McLennan — above/ground press 2014 subscription bonus,
77. Daisy Atterbury — 10/19 @ 4:30 : Segue Presents Nicole Brossard, Louise Cotnoir, Louise Dup…
78. Maria Damon — Fwd: Job Posting: Assistant Professor of English: Writing in New Media
79. David Kirschenbaum — Save the Date, 11/21: Boog's N.Y.C./L.I. Small Presses Night

18 OCT 2013

80. Jordan Stempleman — Rauan Klassnik: The Continental Review
81. George Quasha — Alana Siegel reading fr. ARCHIPELAGO (Station Hill) + Bohinc & Iijima Sat. …
82. Halvard Johnson — Government's open and running, as is On Barcelona.

20 OCT 2013

83. David Kirschenbaum — BKLYN, Sat./ World Series Poetry & Music Spectacular
84. Sharon Dolin — Perfect Sense Reading Series Wed., Oct. 23rd, 6pm (reading @ 6:30pm)
85. Robert Dewhurst — David Abel & Dennis Phillips in Los Angeles

21 OCT 2013

86. Peter ciccariello — 3 poems on “The Poetry Storehouse”
87. Camille Martin — Class on Robert Zend, anyone?
88. Rosalie Calabrese — Rosalie Calabrese reads in A Tribute to Phil Miller in NYC
89. Louis Armand — The Organ-Grinder's Monkey
90. Ariella Ruth Goldberg — Tues. Oct. 29: What Where Series: Readings by Michael du Plessis, J…
91. Rob McLennan — On Writing #13 : Sean Johnston

22 OCT 2013

92. George Quasha — Alana Siegel Reading from ARCHIPELAGO at Bard, Wednesday, October 23, at 7 …
93. Rob McLennan — Tuesday poem #29 : Mark Cochrane,
94. Rob McLennan — ottawa small press book fair: interviews,
95. Shankar, Ravi (English) — Drunken Boat looking for a potential Managing Editor

24 OCT 2013

96. David Kirschenbaum — Advertise in Boog City 84: NYC Metro Area Small Presses Issue
97. Jane Nakagawa — FLUX by Jane Joritz-Nakagawa
98. Adam Fieled — "Mother Earth" and "Cheltenham" on mp3
99. Michael Heller — ARMAND SCHWERNER CELEBRATION, NOVEMBER 2ND
100. Paul Siegell — Philly Poet takes on Ticketmaster
101. Rob McLennan — above/ground press author Fenn Stewart's An OK Organ Man (2012) on the bpNic…
102. Genji Amino — 10/26 @ 4:30 : Segue Presents Joan Retallack and Maria Damon

25 OCT 2013

103. Philip Rowland — call for haiku and other short poems

26 OCT 2013

104. Mountain Press — Announcing *Shit Valley*
105. Camille Martin — Review of The Whole Island: Six Decades of Cuban Poetry

106. Kyle Schlesinger — MIMEO MIMEO #8: THE CURATORS' CHOICE ISSUE
107. Kyle Schlesinger — 48-HOUR ONE FROM THE VAULT SALE ENDS TONIGHT!

27 OCT 2013

108. Jesse Glass — Performance of Poetic Fictions, Boog City Poets' Theater Aug. 4th 2013
109. Kimmelman, Burt J. — Trace Peterson & Burt Kimmelman This Friday at The Shed in Park Slope
110. Derek Beaulieu — new from NO PRESS: TWO FROM UKRAINE by AndríAntonovsky and Volodymyr Bilyk
111. Jonathan Morse — "The Gorgeous Nothings"
112. Stephen Vincent — Stephen Vincent NYC Haptic talk

28 OCT 2013

113. Ariella Ruth Goldberg — Tomorrow! Tues. Oct. 29: What Where Series: Readings by Michael du ...
114. Joel Weishaus — Review of "Matsuo Basho's Poetic Spaces."
115. Donald Wellman — Review of new books by Finkelstein, Kimmelman, Murphy
116. Mark Weiss — Re: Review of The Whole Island: Six Decades of Cuban Poetry
117. Rob McLennan — new(ish) on rob's clever blog

29 OCT 2013

118. michael farrell — poetry comics / pumpkin
119. Rob McLennan — Tuesday poem #30 : Amanda Earl
120. Maria Damon — Fwd: [Csdh-schn-members] Fw: CWRC project manager
121. Adam Fieled — When You Bit mp3s on Red Room
122. Nicholas Leaskou — Poet as Radio: Camille Roy on November 3
123. Patrick F. Durgin — The Compleat Purge by Trisha Low

30 OCT 2013

124. Rob McLennan — Chaudiere Books: our rebuilding year,
125. Genji Amino — 11/2 @ 4:30 : Segue Presents Kevin Mcpherson Eckhoff and Jake Kennedy
126. Maria Damon — job opening: media studies/PLEASE DISTRIBUTE WIDELY/WISELY
127. mIEKAL aND — Fwd: [webartery] Typewriter - an artist book for writing
128. Donald Wellman — Gamoneda
129. Rob McLennan — new from above/ground press: tones employed as loss, by lary timewell

1. Maynard, James
the Center for Marginalia | FRIDAY 9/27 | FALL 2013 lineup
Wed 25 Sep 2013

—

↑ Index

2. Tony Trigilio
New on Radio Free Albion: Kate Greenstreet
Thu 26 Sep 2013

Hi everyone--

Check out the latest episode of Radio Free Albion -- Kate Greenstreet, talking about her most recent book, /Young Tambling/:

http://radiofreealbion.com/episode-14-kate-greenstreet

If you're in the Chicago area, be sure to check out her reading this Wed., Oct. 2, at Columbia College Chicago, with Richard Meier. Reading starts at 5:30 at Ferguson Hall (600 S. Michigan Ave.).

Enjoy!

Best,
Tony

↑ Index

3. Donald Wellman
Michael Heller
Thu 26 Sep 2013

Michael Heller. Last night I introduced Michael at the Gloucester Writers Center. My introduction is on my blog: http://immanentoccasions.blogspot.com/2013/09/michael-heller-introduction.html

Donald Wellman

Weare NH

Poet and Translator <http://faculty.dwc.edu/wellman/pubs.htm>

↑ Index

4. Eric Linsker
Your ears are burning
Thu 26 Sep 2013

The complete recording of Burning Bridges, feat. Keston Sutherland, Geoffrey G. O'Brien, and Ariana Reines is live<https://soundcloud.com/the-claudius-app/sets/burning-bridges> .

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5. Jonathan Morse
I blog about the poetics of the verb "get through to"
Thu 26 Sep 2013

---

a
t

http://theartpart.jonathanmorse.net/2013/09/the-phrasal-verb-get-through-to/

Jonathan Morse

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6. Paul Siegell
DENVER: A Poet at the Lakeside Stride Bluegrass Festival?
Thu 26 Sep 2013

Brought to you by Planned Pethood Plus,
it’s the LAKESIDE STRIDE BLUEGRASS FESTIVAL, 5K Run & Chili Cook Off.

SATURDAY, OCTOBER 19:
12:30 pm: Highland Ramblers
2 pm: Old Town Pickers
3:30 pm: Dead Winter Carpenters
5:15 pm: Paul Siegell (poet)
6 pm: Hot Buttered Rum ft. Allie Kral

Facebook event: https://www.facebook.com/events/520837587966239/

Lakeside Stride website: http://www.lakesidestride.com/#%21lineup/cjg9

ABOUT THE LAKESIDE STRIDE: Partnering with Planned Pethood Plus, the low-cost animal clinic on Tennyson Street in the historic Berkeley community of Denver, Colorado, the Lakeside Stride will feature national and local-level bluegrass talent, a poet from Philadelphia, a chili cook-off, and a morning 5K to boot. The Lakeside Stride’s mission is to create a culmination of community united by music and historic preservation.

Many thanks,
Paul

-
thots: http://paulsiegell.blogspot.com/
shirts: http://paulsiegell.spreadshirt.com/
books: http://amzn.to/1A0fPV
reviews: http://bit.ly/4nW70h
videos: http://bit.ly/MvzeZN

↑ Index

7. Philip Meersman

Truck, Last days to contribute to TimeWaveZero - special issue. Edited by Philip Meersman.

Thu 26 Sep 2013

There are still a few days left to send me your work via e-mail. TimeWaveZero is the brief! Check out September Truck (http://halvard-johnson.blogspot.be/) Edited by Philip Meersman. With this month work by Herman J. Claeys, Fiona Sampson, Sergej Birjukov, Amir Or, Haris Vlavianos, Peter Semoliè, Cécile Oumhani, David Howard, Rumen Shomov, Salman Masalha, Ivan Borislavov, Mario SALIS, Viatcheslav Kouprianov, Hatto Fischer, Ioan Es Pop, Mercedes Roffé, Jared Schickling, Pia Tafdrup, Nico Vassilakis.

--
Philip Meersman
President of BAAZ (Belgische Afdeling van de (Internationale) Zaum Academie)
Co-ordinator European Poetry Slam 2012-2013
Co-ordinator European Poetry & Slam Network
Frédéric Mohrfeldstraat 65
1090 Jette
Belgium
tel[redacted]
www.spooninmybrain.org
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>
http://www.youtube.com/DAstrugistenDA
www.myspace.com/artiestencollectiefja

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8. Jeffrey Side

The new ebook from Argotist Ebooks is “Shadows of the Future: An Otherstream Anthology□□□. Edited and with a Foreword by Marc Vincenz and an Introduction by Bob Grumman.

Thu 26 Sep 2013

The new ebook from Argotist Ebooks is â€œShadows of the Future: An Otherstream Anthologyâ€. Edited and with a Foreword by Marc Vincenz and an Introduction by Bob Grumman.
Description:
A selection of poetry under represented in both mainstream and avant-garde publishing circles.
Available as a free ebook here:
http://www.argotistonline.co.uk/SHADOWS%20OF%20THE%20FUTURE.pdf
Full Argotist Ebooks catalogue here:
http://www.argotistonline.co.uk/Ebooks%20index.htm

↑ Index

9. Sophie Seita

unAmerican Activities #3—Wendy Mulford & Abigail Child

Thu 26 Sep 2013

The next unAmerican Activities reading is coming up:

WENDY MULFORD & ABIGAIL CHILD: 13 OCTOBER 2013

Abigail Child will read in New York and Wendy Mulford will read in Cambridge. In addition to reading some of their recent unpublished work, Abigail will show one of two of her short films, and Wendy's reading will feature some live music and projections.

Time & Venues:

NYC: 435 W22nd St, 3.30pm (Eastern Time)

CAMBRIDGE: Judith E Wilson Drama Studio, 8.30pm (UK time)

UNAMERICAN ACTIVITIES is a transatlantic poetry reading series held simultaneously in New York and Cambridge (UK), with audiences and readers being connected by live audio and video link.

Organised by Ian Heames, Luke McMullan, and Sophie Seita

More info:
http://unamac.org

Facebook event:
https://www.facebook.com/events/363131840486501/?directed_target_id=363131840486501

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10. Rob McLennan

new from above/ground press: Rituals, by Rae Armantrout

Fri 27 Sep 2013

Rituals
Rae Armantrout
$4

RITUALS

1

In this now ancient ritual
a succession of young women

are saucy,

which is to say they name
common objects and relations

as if they had mastered them
but shouldn't.

Each receives false approbation.

2

As Xmas sells winter
to its prisoners.

As warmth
feels like love;

and love is warmth
only more capricious.

Fingers uncurl.

Organs expand
and rise

toward a surface
that must never

be broken.

published in Ottawa by above/ground press
September 2013
a/g subscribers receive a complimentary copy

Just Saying, Rae Armantrout's most recent book of poems, was published by Wesleyan University Press in 2013. Versed (Wesleyan, 2009) received the Pulitzer Prize and the National Book Critics Circle Award. It was also a finalist for the National Book Award. Next Life (Wesleyan, 2007) was chosen as one of the 100 Notable Books of 2007 by The New York Times. Other recent books include Money Shot (Wesleyan, 2011), Collected Prose (Singing Horse, 2007), Up to Speed (Wesleyan, 2004), The Pretext (Green Integer, 2001), and Veil: New and Selected Poems (Wesleyan University Press, 2001). Her poems have been included in anthologies such as The Best of the Best American Poetry: 1988-2012 (2013), The Norton Anthology of Postmodern American Poetry (2013), The Open Door: 100 Poems, 100 Years of Poetry Magazine (Chicago, 2012), American Hybrid (Norton, 2009), American Women Poets in the 21 Century: Where Language Meets the Lyric Traditionist (Wesleyan, 2002), The Oxford Book of American Poetry (Oxford, 2006) and The Best American Poetry of 1988, 2001, 2002, 2004, 2007, 2008, 2011 and 2012. Armantrout received an award in poetry from the Foundation for Contemporary Arts in 2007 and a Guggenheim Fellowship in 2008. She is Professor of Poetry and Poetics at the University of California, San Diego. Writing in Poetry magazine, Ange Mlinko has said, "I would trade the bulk of contemporary anecdotal free verse for more incisive, chilling poetry like Armantrout's."

This is Armantrout's second above/ground press publication, after the chapbook Custom (2012).

[Rae Armantrout reads in Ottawa on October 3, 2013 with Ron Silliman, as part of the A B Series]

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 2423 Alta Vista Drive, Ottawa ON K1H 7M9 [NEW ADDRESS!] or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/09/new-from-aboveground-press-rituals-by.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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11. Jennifer Karmin

Sept 28: Chicago event -- 100 Thousand Poets for Change

Fri 27 Sep 2013

Exper
Red Rover Series
{readings that play with reading}

Experiment #67:
Private Eyes (They're Watching You)

SATURDAY, SEPTEMBER 28th
7pm at Outer Space Studio
1474 N. Milwaukee Avenue
Chicago, Illinois

A special event with
100 Thousand Poets for Change
http://www.100tpcmedia.org/

On September 28, 2013, many poets around the world will make their voices heard. To declare the change they'd like to see most in the U.S. and hroughout the international community, events are being staged worldwide as part of 100 Thousand Poets for Change. This night of poetry and activism in Chicago asks the questions: What is freedom of expression? Is surveillance dangerous? Who chooses the information our government can access and cens or?

FEATURING:
Darren Angle
Barbara Barg
Joel Craig
Nina Corwin
Adrienne Dodt
Rey Escobar
Cean Gamalinda
Laura Goldstein
Jeanette Gomes
Kevin Gunnerson
Nathan Hoks
Felicia Holman
J'Sun Howard
Noël Jones
Jennifer Karmin
Emily Lansana

Daniela Olszewska
Matthias Regan
Timothy David Rey
Larry Sawyer
Jennifer Steele
Keli Stewart
Russ Woods
Lina Ramona Vitkauskas

Suggested donation $4
proceeds to be donated to Kiva
http://www.kiva.org/

Logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

Co-sponsored by the Chicago Calling Arts Festival
& curated by the 100 Thousand Poets for Change, Chicago Community Council 2013:
Barbara Barg, Laura Goldstein, Jennifer Karmin, Timothy Rey, Larry Sawyer, Keli Stewart, Lina Ramona Vitkauskas

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each even t is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. Founded in 2005 by Amina Cain and Jennifer Karmin, the over sixty events have featured a diversity of renowned creative minds. Email ideas for reading experiments to us at [redacted].

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12. Mark Weiss

New work

Sat 28 Sep 2013

My translation of Gaspar Orozco's Book of the Peony, on Gerry Loose's wonderful Dawyck Anthology.
http://walkingwithpoets.com/dawyck-anthology/
Tho now Gaspar tells me that he's making some changes to the original.

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13. Francesco Levato
Fall classes start in 2 weeks at CSoP
Sat 28 Sep 2013

Classes start the week of October 14th and we have some new online courses, like Erasure Poetry and Pulse Poem Pulse, extended versions of Remix the Poem and Publishing Bootcamp, and returning courses like Hybrid Texts and Poetics Levels 1 and 2. Click the link below to view the schedule.

View schedule at:
http://www.chicagoschoolofpoetics.com/class-schedule/

And don't forget about our Master Class with Charles Bernstein:

Study with poet Charles Bernstein in a Master Class at the Chicago School of Poetics. This one-day online class offers an intimate environment within which to work with one of the key figures of contemporary poetry.

Date: October 19th, 2013
Time: 1-4 p.m. Central Time

Only 5 seats remaining.

Register at:
http://www.chicagoschoolofpoetics.com/master-class-charles-bernstein/

--

Francesco Levato
Director, Chicago School of Poetics

http://www.francescolevato.com
http://www.chicagoschoolofpoetics.com

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14. D.Buuck
AN ARMY OF LOVERS, now available from City Lights
Sun 29 Sep 2013

An Army of Lovers, a book of fiction by Juliana Spahr & David Buuck, is now out from City Lights:

http://www.citylights.com/book/?GCOI‡286100344190

upcoming readings:

10/3-5 @ the Poetry and/or Revolution Conference, Santa Cruz/Davis/Berkeley:
http://revolutionandorpoetry.wordpress.com/

10/10 @ City Lights Bookstore, 7pm

10/15 @ Radar/Litquake, San Francisco Public Library, 6pm:
http://www.radarproductions.org/reading-series/

10/18 @ General Idea, Philadelphia, 7pm:
http://generalideajoint.blogspot.com/

10/20 @ DC Arts Center, Washington, DC, 3pm:
http://www.dcartscenter.org/

David Buuck
davidbuuck.com

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15. Deborah Poe

Furniture Press at Pace University: Tuesday, October 1st

Sun 29 Sep 2013

Friends and colleagues,

We hope you can join us as Furniture Press Books visits Pace University on their nationwide tour to read from new work. You can attend this event online or on the Pace campus.

The Furniture Press authors will read on campus in Pleasantville in the Choate House Dining Room Tuesday October 1st at 3:30. We will broadcast the event through Blackboard Collaborate (hyperlink and instructions below)

Furniture Press Books publishes limited runs of handmade, hand-printed chap/books, pamphlets and zines (anywhere from 50 to 200), plus full-length books and collections. Furniture Press Books believes in active participation and collaboration in the community. Their books reach into the physical environment: they hold readings and events throughout the year, and promote their catalog throughout the country; they hold a month-long poetry festival in April (Cruellest Month Poetry & Performance Festival), inviting literary organizations to host the best of their talent and introduce new voices to new audiences; they work closely with the residents and businesses of Baltimore County and City by investing revenue and energy to increase patronage and exposure; and they collaborate with the Poetry in Community, a non-profit organization that is central to the creative lives of the region’s residents, students and businesses.

Readers for the event include:

Martine Bellen

Iris Marble Cushing

Ryan Eckes

Alyse Knorr

Magus Magnus

Deborah Poe

Alicia Puglionesi

Joshua Ware

https://www.facebook.com/events/574182382629390/

For Blackboard Collaborate:

1. Check system requirements here:
http://support.blackboardcollaborate.com/ics/support/default.asp?deptID=8336&task=knowledge&questionID=1473
(I
recommend Firefox or Safari over Chrome. It's checking for latest Java version for the client download necessary to join).

2. Free demos if you don't just want to dive in:
http://www.blackboard.com/Platforms/Collaborate/Services/On-Demand-Learning-Center/Web-Conferencing.aspx#freetraining

***3. Attend the event. You can log in up to 30 minutes before the event here:
https://sas.elluminate.com/m.jnlp?sid=2011441&password=M.54E40740B71914DE745E74AE8CCDAA

***Please note this is our second broadcast reading, or reading of this kind, in the Vox Creative Art Series. We appreciate your patience as we cover new ground.
--
Deborah M. Poe, PhD
Assistant Professor of English, Pace University, Westchester
www.deborahpoe.com

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16. Mark Weiss

More new work

Mon 30 Sep 2013

An (unnamed) poem of mine, at http://walkingwithpoets.com/dawyck-anthology/

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17. Nico Vassilakis
Gratis Vispo Just For You
Mon 30 Sep 2013

LETTERS OF INTENT is a 140 page collection of visual poetry. The subjects of the book are the letter as composition and the interior space of language material. It is a free PDF available for you to peruse, unscrew, critique, deplore, exhibit, share or otherwise delete. It was created entirely using the Type Drawing app for iPad. http://www.scribd.com/mobile/doc/168267849Nico Vassilakis, 2013

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18. Ariella Ruth Goldberg
TOMORROW! Oct 1: What Where Series: Readings by Lisa Linn Kanae, Jai Arun Ravine, & Amina Cain
Mon 30 Sep 2013

On behalf of the Jack Kerouac School I am pleased to announce our third What Where Series of the semester! This event is free and open to the public. We hope to see you there!

What Where Series: Readings by Lisa Linn Kanae, Jai Arun Ravine, & Amina Cain
TOMORROW! Tuesday, October 1, 2013
7:30 p.m.
Performing Arts Center (PAC)—Entrance through east side of PAC, alongside Naropa Green

Born and raised on O`ahu, Lisa Linn Kanae is the author of Sista Tongue, a memoir/essay that weaves the social history of Hawai`i Creole English with personal experience and Islands Linked by Ocean, a collection of short stories. Kanae’s prose and poetry have been published in Ôiwi: A Native Hawaiian Journal, Hybolics, Tinfish, Hawai`i Pacific Review and Bamboo Ridge publications. She is the recipient of the 2010 Elliot Cades Award for Literature, Emerging Artist. She teaches literature and composition at Kapiʻolani Community College in Honolulu.

Amina Cain is the author of two collections of stories: Creature (Dorothy, a publishing project, 2013) and I Go To Some Hollow (Les Figues Press, 2009). Her writing has appeared or is forthcoming in n+1, BOMB, The Encyclopedia Project, Denver Quarterly, Two Serious Ladies, and other places. She is also a curator, most notably for the literature/performance/video festivals Both Sides and The Center (with Teresa Carmody) at the MAK Center/Schindler House in

West Hollywood and When Does It or You Begin? Memory as Innovation (with Jennifer Karmin) at Links Hall in Chicago. She lives in Los Angeles.

Jai Arun Ravine is an interstitial writer, dancer, performer and filmmaker. They are the author of ???? AND THEN ENTWINE: LESSON PLANS, POEMS, KNOTS (TinFish Press), THE SPIDERBOI FILES and the creator of TOM/TRANS/THAI, a short film on Thai and Thai American trans-masculinities, which has screened at the Bangkok Art and Culture Centre (Thailand), Sabina Lee Gallery (Los Angeles), CAAMFest 2013 (San Francisco) and My People Film Series (Pittsburgh). All three works are being taught in college courses across the US. A recipient of fellowships from ComPeung, Djerassi and Kundiman, they are also a staff writer for Lantern Review. jaiarunravine.wordpress.com

Naropa University welcomes participants with disabilities. Please contact Ariella Ruth at [redacted]<mailto:[redacted]> or [redacted] to inquire about accessibility and discuss disability accommodations needed to participate fully in this event.

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

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19. Caroline Crumpacker

Millay Colony for the Arts Indiegogo so go go go go...!!

Mon 30 Sep 2013

Hello world,

I hope this finds everyone extremely well on this Monday afternoon.

I'm writing to let you know about a fabulous crowd-funding campaign on the lovely Indiegogo to support The Millay Colony for the Arts, of which I am Executive Director.

The Millay Colony is an artists' residency program and artists center offering FREE residencies to artists of all stripes each year. We also offer inexpensive workshops and free programs in our local public schools. We are pretty great. And we need your support!

Our Indiegogo campaign will underwrite residencies for FOUR deserving artists in 2014. An amazing opportunity for four people to develop their work in a way that could not happen otherwise.

'http://www.indiegogo.com/projects/496388/emal/4385324'

Please take a moment to check us out on Indiegogo and also share our campaign with your friends. A simple click on our campaign page and the campaign will pop up in vibrant color on your Facebook or Twitter pages or an email will set it self up....

You can get rewards including

- A manuscript review with the Editor of Fence Magazine
- A studio visit with the art critic for The Nation or Time Out New York
- A weekend on the beach
- a poker lesson with Annie Duke

AND MORE...

Get amazing rewards, make a contribution, or simply follow updates. If enough of us get behind it, we can make 'The Millay Colony for the Arts: Celebrate 40 years by supporting 4 artists' happen!

Thank you all so much, Caroline

Caroline Crumpacker
70 West Market Street
Red Hook, NY 12571
Ph & Fax: [redacted]
Cell: [redacted]
Email: [redacted]

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20. Sharon Dolin

CBA Book Party and Reading Oct. 11th with Harryette Mullen and Sandra Beasley

Mon 30 Sep 2013

Dear Friends, Fellow Poets, and Teachers,

I will be hosting:

THE CENTER FOR BOOK ARTS
ANNUAL LETTERPRESS BOOK PARTY AND READING
Friday, Oct. 11th, 6:30 pm
FEATURING

Final Judge Harryette Mullen reading from her new letterpress chapbook
Chapbook Winner Sandra Beasley reading from her new letterpress chapbook

Honorable Mentions Joshua Kryah, Alexandra Regalado, and Sheila Carter-Jones, reading from their broadsides

The Center for Book Arts
28 W. 27th St., 3rd fl.
6:30 pm
$10/ $5 members suggested donation
Chapbooks and broadsides for sale
Refreshments

PLEASE TELL YOUR FRIENDS AND ANNOUNCE TO YOUR STUDENTS!

Looking forward to seeing you there.

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
2013 Witter Bynner Fellowship, Library of Congress

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21. David Kirschenbaum
Lauren Russell Boog Reader Pamphlet Online
Tue 1 Oct 2013

Hi all,

Lauren Russell's recent Boog Reader pamphlet is now available online. Here's the link to Lauren's pamphlet:

BR10: Lauren Russell's Hunt for the Unicorn

http://boogcity.com/boogreaders/br10.pdf

Physical copies of this signed short-run pamphlet are available for $4. You can send money to [redacted] via https://www.paypal.com/

Below this note are the links to the other Boog Reader pamphlets that are online.

best,
David

BR2: Katie Degentesh's I Didn't Build This Machine

http://boogcity.com/boogreaders/br02.pdf

BR3: For Kurt on His 37th Birthday At 2:06 a.m. on Feb. 17, 2004 I emailed 51 poets asking them for Nirvana acrostics by 3 p.m. that same day, three days before what would have been Kurt Cobain's 37th birthday and a live performance of Nirvana's In Utero Boog was putting on. These 13 writers met the call:

Todd Colby, Sean Cole, Shanna Compton, Jordan Davis, Erica Kaufman, Aaron Kiely, Thurston Moore, Lee Ranaldo, Tony Rubin, Alan Semerdjian, Jill Stengel, Edwin Torres, Dana Ward, Ian Wilder, and Stephanie Young.

http://boogcity.com/boogreaders/br03.pdf

the flipbook

BR4: Bruce Andrews' C-Three /
Betsy Andrews' In Trouble

http://boogcity.com/boogreaders/br04.pdf

BR5: Erica Kaufman's The Kickboxer Suite

http://boogcity.com/boogreaders/br05.pdf

BR6: Dana Ward's I Didn't Build This Machine

http://boogcity.com/boogreaders/br06.pdf

BR7: Stephanie Young's Hiding in the Hidden Surplus

http://boogcity.com/boogreaders/br07.pdf

and the flipbook

BR8: Bill Luoma's Dear Filesystem Panic /
Juliana Spahr's Gender Trouble

http://boogcity.com/boogreaders/br08.pdf

BR9: Mariana Ruiz' Smiling Into the Noise

http://boogcity.com/boogreaders/br09.pdf

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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22. Carolyn Guinzio
October YEW
Tue 1 Oct 2013

Yew: A journal of innovative writing and images by women.<http://yewjournal.com/>

Happy October! Ring in Autumn with issue 22 of YEW, featuring Joelle Biele, Christine Kelly, Beili Liu, Elena Rivera, Carmelle Safdie, and Mara Scrupe.

All current and archived content can be accessed from the “ISSUE DETAILS” page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew<http://yewjournal.com/> * features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is here: https://www.facebook.com/pages/Yew-Journal/208944442504432

We are currently accepting submissions for our third and final year, and our complete guidelines are here: http://yewjournal.com/guidelines.html

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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23. Rob McLennan
Tuesday poem #26 : Hailey Higdon,
Tue 1 Oct 2013

Tuesday poem #26 : Hailey Higdon : just like us

http://www.dusie.blogspot.ca/2013/10/tuesday-poem-26-hailey-hidgon-just-like.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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24. Nathanson, Tenney J - (nathanso)

recent criticism: The Cantos; Paterson; O'Hara

Tue 1 Oct 2013

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would appreciate any leads on good recent criticism (since about 2000) on:

The Cantos
Paterson
poetry of Frank O'Hara

either off list or here on the list fine

thanks!

Tenney

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25. Halvard Johnson

Truck's new editor/driver for October

Tue 1 Oct 2013

Welcome to Chris Lott, Truck's driver/editor for October, and many thanks to Philip Meersman for his month at the wheel during September.

http://halvard-johnson.blogspot.com/

"I'm not afraid of dying. I just don't want
 to be there when it happens."
 --Woody Allen

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>

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New! via Amazon
Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>;

**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
*
*
*

↑ Index

26. Rob McLennan

new(ish) on rob's clever blog

Tue 1 Oct 2013

-- above/ground press: 2014 subscriptions now available! (and new address!
-- City of the Big Shoulders: An Anthology of Chicago Poetry
-- 12 or 20 (second series) questions with Sadiqa de Meijer
-- Finley John and Julia McRae McLennan and family, circa 1910
-- Ongoing notes: late September, 2013
-- 12 or 20 (small press) questions with Peter Jelen on BareBack Press
-- Victoria Chang, The Boss
-- Shane Rhodes, X: Poems & Anti-Poems
-- Jon Paul Fiorentino, Needs Improvement
-- two untitled (short, short) stories,
-- Jason Christie, Unknown Actor
-- Richard Truhlar: February 14, 1950 - September 17, 2013
-- 12 or 20 (second series) questions with Maureen Seaton
-- postal address change! (what? again?)
-- Notes on the Archive : Open Book: Ontario,
-- Nyla Matuk, Sumptuary Laws
-- 12 or 20 (second series) questions with Terri Favro
-- Author Notes: rob mclennan,
-- George Bowering, TEETH: Poems 2006-2011
-- Ongoing notes: mid-September, 2013
-- 12 or 20 (second series) questions with Claire Donato
-- two new poems, up at Tarpaulin Sky
-- 12 or 20 (small press) questions: Erin Costello and Mark Rockswold
on SpringGun Press
-- An important note from Ottawa writer S.Lesley Buxton
-- 12 or 20 (second series) questions with Jeff Blackman
-- Ongoing notes: early September, 2013
-- "green : belt : space" : Cordite Poetry Review
-- Danny Jacobs, Songs That Remind Us of Factories

-- 12 or 20 (second series) questions with Anhvu Buchanan
-- Eileen Myles, Snowflake: new poems and different streets: newer poems
-- dusie : the tuesday poem,
-- The Mackinac: an interview and two poems,
-- Ongoing notes: late August, 2013
-- Elizabeth Bachinsky, The Hottest Summer in Recorded History
-- 12 or 20 (second series) questions with Charmaine Cadeau
-- new from above/ground press: twentieth anniverary titles by mclennan, Barwin, Reid, McCann, Reed + The Peter F. Yacht Club
-- 12 or 20 (small press) questions with Patrick F. Durgin on Kenning Editions
-- Lee Ann Brown, Crowns of Charlotte NC ODE
-- Open Letter: A Canadian Journal of Writing and Theory, "Surrealism in Canada"
-- 12 or 20 (second series) questions with Stacy Szymaszek
-- the ottawa small press fair, 19th anniversary / autumn 2013 edition, October 12, 2013

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter, by Abby Paige, Adam Thomlison, Christian McPherson + others, www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog, including Rae Armantrout, Gary Barwin, Hailey Higdon, Monty Reid, Rosmarie Waldrop, Marcus McCann, Jessica Smith, Jason Christe + others, www.abovegroundpress.blogspot.com

& the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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27. Jake Marmer
Hermeneutic Stomp
Tue 1 Oct 2013

hi friends,

I have a record coming out - poetry/jazz/klezmer/improvisation, it's called "Hermeneutic Stomp" (Blue Thread Records, 2013). We're celebrating the release with a concert at Cornelia Street Cafe in NY on Oct 14 at 8.30pm, and everyone is very much invited! If anyone's interested in reviewing the album, please drop me a note. More info about the approach is on Jacket2: http://jacket2.org/commentary/improvised-poetry-palimpsest-drafts.

More info about the "Hermeneutic Stomp" and the release party here: http://jakemarmer.wordpress.com/2013/09/30/hermeneutic-stomp-cd-release-party/

all best
jake

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28. Amish Trivedi
N/A ISSUE TWO
Tue 1 Oct 2013

Dear all,

It's October 1 and as of today, the American Federal Government has shut down.

While you're waiting for it's return, over at N/A we've got new work by Rae Armantrout, Pierre Joris, rob mclennan, Michelle Detorie (who has a book coming out with Ahsahta!!!), Karen Hannah, Matt Henriksen and other wonderful folks- we hope you'll check it out!

Hope you'll have a look: www.nalitjournal.com

All best,
The N/A Team

↑ Index

29. Joe Safdie
Baseball
Tue 1 Oct 2013

I'd like to note that back in March, in a post decrying the relentless gentrification of San Francisco, I posed a question about which team to ethically root for this year, which concluded with the question "Cleveland?" That question has now been answered.

Joe Safdie

↑ Index

30. George Bowering

Re: CBA Book Party and Reading Oct. 11th with Harryette Mullen and Sandra Beasley

Wed 2 Oct 2013

Would you care to tell us what city this event is scheduled for?

gb

On Sep 30, 2013, at 5:46 PM, Sharon Dolin wrote:

> *Dear Friends, Fellow Poets, and Teachers,*
>
> *I will be hosting:*
>
> *THE CENTER FOR BOOK ARTS*
> *ANNUAL LETTERPRESS BOOK PARTY AND READING*
> *Friday, Oct. 11th, 6:30 pm*
> *FEATURING*
>
> *Final Judge Harryette Mullen reading from her new letterpress chapbook*
> *Chapbook Winner Sandra Beasley reading from her new letterpress chapbook*
> *Honorable Mentions Joshua Kryah, Alexandra Regalado, and Sheila Carter-Jones, reading from their broadsides*
>
> *The Center for Book Arts*
> *28 W. 27th St., 3rd fl.*
> *6:30 pm*
> *$10/ $5 members suggested donation*
> *Chapbooks and broadsides for sale*
> *Refreshments*
>
> *PLEASE TELL YOUR FRIENDS AND ANNOUNCE TO YOUR STUDENTS!*
>
> *Looking forward to seeing you there.*
>
> *Sharon*
>
> *Sharon Dolin*
> [redacted]
> *www.sharondolin.com*
> *2013 Witter Bynner Fellowship, Library of Congress*

↑ Index

31. Shankar, Ravi (English)

Drunken Boat Preview Party on Saturday, October 19th at 7 PM at Brooklyn Fire Proof

Wed 2 Oct 2013

Join Drunken Boat, one of the world's oldest international online journals of the arts, as we preview our forthcoming issue #18 with a fabulous roster of writers and artists, including screenings from the latest Video DUMBO festival curated by Caspar Stracke and Gabriela Monroy, poetry about Debt curated by Poetry Editor Michelle Chan Brown, work from a multigenre folio on Librotraficante and the New Latino Renaissance curated by Erin Wilcox and Lupe Mendez, and performers from a folio on the ocean put together by Marie Elizabeth Mali. Come out and celebrate a dynamic and interdisciplinary multimedia event with our editors and contributors. Free and open to the public.

Performers include:

Kimerlee Nguyen
Kirk Nessett
Susanah Maltz
Tony Diaz
Jane Lopez
Marie-Elizabeth Mali
Victoria L. McCoy
Jim Spanick for Video DUMBO
Erin Wilcox reading Martín Espada
and Ravi Shankar introducing Drunken Boat

When: Saturday, October 19th, 7:00 p.m.
Where: Brooklyn Fire Proof http://www.brooklynfireproof.com/
119 Ingraham St (at Porter Ave), Brooklyn, NY 11237

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32. patrick dunagan

Re: recent criticism: The Cantos; Paterson; O'Hara

Wed 2 Oct 2013

---

this is a great book of recent essays on O'Hara
http://press.uchicago.edu/ucp/books/book/distributed/F/bo8923115.html

On 1 October 2013 08:52, Nathanson, Tenney J - (nathanso) < [redacted] > wrote:

> *would appreciate any leads on good recent criticism (since about 2000) on:*
>
> *The Cantos*

> *Paterson*
> *poetry of Frank O'Hara*
>
> *either off list or here on the list fine*
>
> *thanks!*
>
> *Tenney*

↑ Index

33. susan maurer

print on demand , Markson, Fox and Josephine Butler

Wed 2 Oct 2013

I am pleased to say that when David Markson learned of my last book he said "Start the next one immediately" and Hugh Fox , on reading some of my past work said I was " an extraordinary blossoming genius." Sorry neither are here now to read JOSEPHINE BUTLER; A COLLECTION OF POETRY, Phoenix Press International, which is available print on demand worldwide. The error of one place saying it was on their shelves has been corrected. And sorry this computer will not type semi-colons. Susan Maurer

↑ Index

34. Piotr Gwiazda

Poetry (-/+Critical) Playlist Symposium at the University of Pittsburgh

Wed 2 Oct 2013

The Poetry (-/+ Critical) Playlist Symposium
November 1, 2013, 2 p.m. - 5 p.m.

The Humanities Center, University of Pittsburgh
Cathedral of Learning, Room 602
4200 Fifth Avenue, Pittsburgh, PA
Open to the Public

Speakers: Terrance Hayes (University of Pittsburgh), Lynn Keller (University of Wisconsin), Dawn Lundy Martin (University of Pittsburgh), Christopher Nealon (Johns Hopkins University), Brian M. Reed (University of Washington)

During the symposium, panelists will perform short readings of texts--poems, essays, pop songs, videos--that they have recently had on 'repeat.' These readings will be open-ended and partial, foregrounding questions and sticking points to encourage audience members to contribute. These readings,

combined, will make up a kind of 'playlist' or 'mixtape,' where one text will take on added meaning in juxtaposition with the others. The audience and group as a whole will then have a chance to comment on the nature of our encounters with these texts: how are we reading them, and why? The structure of the event will serve to emphasize the validity and explorability of the reader's/listener's engagements--the ways that we, as readers, in our engagements, make texts open up off the page, into our lives, and onto our conditions of life.

Organizers: Piotr Gwiazda ([redacted]), Charles Legere ([redacted])

Website: http://www.humcenter.pitt.edu/events/announcements.php

--
Piotr Gwiazda, Visiting Scholar
Humanities Center, University of Pittsburgh
Associate Professor of English
University of Maryland Baltimore County (UMBC)
http://www.umbc.edu/english/faculty/gwiazda.html
http://piotrgwiazda.net

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35. Genji Amino

10/05 @ 4:30 : Segue Presents Zeyar Lynn and Rachel Blau Duplessis

Wed 2 Oct 2013

Dear all,

I hope you'll join us at the Zinc bar this Saturday 10/05 at 4:30 for the launch of the Fall season of Segue<https://www.facebook.com/events/329632937181897/>, featuring

ZEYAR LYNN

Zeyar Lynn is the pseudonym of Myint Aung, born in Yangon in 1958, In 1978 he published 3 chapbooks of poems at the risk of imprisonment (not so much for writing poems as for publishing illegally without passing through the proper channels of the scrutiny board). From 1992 to 1993, heFrom 1992 to 1993, he co-edited the avant garde literary magazine ‘The Sea’, but unfortunately, only 3 issues were published after which the magazine had to be closed down due to censor board harassment. Currently, he is co-editing ‘Kabyar Lawka/Poetry World’, a quarterly poetry magazine, which aims to become the first ever poetry magazine in Myanmar, if and when the government permits. He is also a regular contributor to the various magazines in Myanmar, which feature his poems, articles, and translations. His poems have been translated into English and published in Bones Will Crow: 15 Burmese Contemporary Poets, translated and edited by ko ko thett & James Byrne, Arc Publications, UK, 2012.

RACHEL BLAU DUPLESSIS

Rachel Blau DuPlessis is known as a poet and essayist, and as a critic and scholar with a special interest in modern and contemporary poetry. From 1986 until 2012, DuPlessis has been engaged in a long poem project, collected in several book-length installments from Wesleyan University Press and Salt Publishing. The most recent installment, Surge: Drafts 96-114 was published by Surge (2013), bringing this 26 year-long poem to a temporary fold. Her recent Purple Passages: Pound, Eliot, Zukofsky, Olson, Creeley and the Ends of Patriarchal Poetry (University of Iowa Press, 2012) is part of a feminist trilogy of works about gender and poetics that includes The Pink Guitar: Writing as Feminist Practice and Blue Studios: Poetry and its Cultural Work, both from University of Alabama Press. Another key critical book by DuPlessis is Genders, Races, and Religious Cultures in Modern American Poetry, 1908-1934 (Cambridge University Press, 2001).

Season curated by Genji Amino and Daisy Atterbury.

Zinc Bar, 82 W 3rd St, NYC

Fall/Winter calendar here<http://www.seguefoundation.com/calendar_pdfs/segue_fall-winter_2013-14.pdf>
.

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36. Cristiana Baik
The Conversant: October 2013
Thu 3 Oct 2013

Fall is here! And so is our packed October 2013 issue:

http://theconversant.org/

It features interviews with Sarah Gridley and Michelle Taransky, Kao Kalia Yang, Susan Gervirtz and Benjamin Hollander, Victor Reinking, Rachel Blau DuPlessis, Michael BÃ©rubÃ©, Sandra Simonds, Reggie Watts, David Lazar, Chris Pusateri, Wendy Babiak and Metta SÃ¡ma, Warren Heiti, Jan Zwicky, Anthony Madrid, Darrel Alejandro Holnes and Marcelo Hernandez Castillo and conducted by Cristiana Baik, Jim Goar, Jon Curley, Jeffrey Williams, Tony Trigilio, Nature Theater of Oklahoma, Andy Fitch, Thomas Fink, H.L. Hix, Melanie Hubbard and Leonard Schwartz (with an introduction by Angela Buck). The issue also features a collaborative chapbook project between Laura Mullen and Jonathan Stalling, entitled Phonotaxis: The Way We Travel Through Each Other.

Since our inaugural issue in July of 2012, we have been positing links to our monthly issues on Facebook. If you have a Facebook account, please become our Facebook friend <https://www.facebook.com/TheConversant>, as well as "liking" our page! We'd love your support.

In case you missed it, September's issue featured interviews with Catherine Taylor <http://theconversant.org/?p=4533%5C>, Stephen Burt<http://theconversant.org/?p=4590>
, Amina Cain and Veronica Gonzalez-PeÃ±a
<http://theconversant.org/?p=4608>, David
Trinidad <http://theconversant.org/?p=4663>, Julie
Doxsee<http://theconversant.org/?p=4481>
, Robert Yune and Rosebud Ben-Oni <http://theconversant.org/?p=4507>, David
Tomas Martinez and Ruben Quesada, <http://theconversant.org/?p=4488> Oskar
Eustis <http://theconversant.org/?p=4622>, Jill
Magi<http://theconversant.org/?p=4445>
,Sommer Browning <http://theconversant.org/?p=4610>, Nick
Piombino<http://theconversant.org/?p=4573>
, Jonathan Culler <http://theconversant.org/?p=4447>, Afton Wilky and gtrabbit <http://theconversant.org/?p=4635>, Masha
Tupitsyn<http://theconversant.org/?p=4539>
, Gina Myers and Amber Nelson <http://theconversant.org/?p=4545>, Arvo
Mets<http://theconversant.org/?p=4494>
, Joseph Donahue <http://theconversant.org/?p=4453>, Brenda
Coultas<http://theconversant.org/?p=4484>
and Joel Craig <http://theconversant.org/?p=4664> conducted by Andy Fitch, H.L. Hix, Tony Trigilio, Joshua Marie Wilkinson, the Nature Theater of Oklahoma, Thomas Fink, Cynthia Arrieu-King, Tim Shaner, Jeffrey Williams, Lara
Mimosa Montes, Philip Metres, Jon Curley and J'Lyn Chapman.

Contact

Since launching in July 2012 as an interview- and dialogue-based column of The Volta, we've published 220 pieces, and we'd love to keep growing. Please send us new interviews, queries, and comments to [redacted] or to Andy Fitch or Cristiana Baik.

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37. Tony Trigilio
"White Noise" just released by Apostrophe Books
Thu 3 Oct 2013

Hi all--

My new book, /White Noise/, was released this past month by Apostrophe Books. Please email me backchannel if you're interested in a review copy (tony at starve.org):

http://www.amazon.com/White-Noise-Tony-Trigilio/dp/0979362768/ref=sr_1_1?s=books&ie=UTF8&qid=1380833598&sr=1-1&keywords=tony+trigilio+white+noise

It's a collage and appropriation extravaganza. From the publisher's statement:

"Trigilio's /White Noise/ blends the political and the personal in an unsettling amalgam of prose fragments that have been disassembled and reassembled through a variety of strategies that are almost Oulipian in their peculiar constraints and methodology. From a unique deformation of Don DeLillo's /White Noise/ to a collocation of speech culled from Usenet bulletin boards to scattered material originally posted on the web, Trigilio stitches, reassembles and re-weaves the rhetoric of fear and politics with the language of literature and personal narrative. The book examines the poignant and disturbing intersection between the underground Usenet forums existing before 9/11 and post 9/11 terroristic paranoia. Trigilio reveals that everything these forum-users were paranoid about since the Cold War has, in a sense, come true. This dystopian vision is becoming an increasing reality, Trigilio shows, because we have openly accepted this bizarre and chilling world of kill lists and mass surveillance. /White Noise /is a quintessentially pataphysical response to our current milieu, but it is also, ironically, approached in utterly realist terms."

Best,
Tony

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38. Ken Chen
If you're free on Saturday...
Thu 3 Oct 2013

Dear Friends,

My apologies for the mass mail. I just wanted to send a quick personal email making sure you knew about PAGE TURNER: The AAWW Food & Books Festival<http://www.pageturnerfest.org/>, this Saturday, October 5th at Roulette and the YWCA in Downtown Brooklyn.

Half kid-friendly indoor street fair, half cultural happening, this free festival is possibly the most ambitious thing that AAWW has ever done. We'll have all-day dumpling-making sessions and a whole floor of food venders, like Bombay Sandwich Shop, Brooklyn Soda Works, and Big Bao. Our line-up includes more than 80 writers, intellectuals, and artists, including winners of the Pulitzer, Tony and Guggenheim, and artists who're in the Met and MOMA. We have over 1000 RSVPs!

We'll have interactive workshops like origami folding and butterfly-making. An NPR show will do live recordings. There will be live dancers. Sound installations. A food-related performance piece. A class on how to write comics by an X-men writer. A pop-up poster gallery. Tarot card readings with a well-known novelist. Free posters. Even a guy in a big dumpling suit. The festival site is at http://www.pageturnerfest.org--it's really beautiful, so I hope you can take a look at it.

Warmly,
Ken Chen
Executive Director, AAWW

<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxGsjLuXmj2WH1HHyQGQYN6Fut9zu1g0YfjTqnHolUgSRC48iiGtorlsYt_RtU2G4FlUSrTgcnCGo-HkbmZoUck9fLj0LCp_PaM=>

This Saturday, October 5th at Roulette & the YWCA, 509 Atlantic Ave at 3rd Ave, Brooklyn NY.
11AM - 7PM FESTIVAL | 730pm - Midnight AFTER PARTY

WHY YOU SHOULD GO.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHKhPmM1E-acollnXk-gu3bGKDsM--drlmyu5CyE74Ih45Wo-KLOkywz8Fzk3EwJJ52xfEHnP-Jb1TECLh91nSlIRt0W_dj_4XhxSQt3c8pOPqRCQtsgskL>

1. Your stomach will love you for the rest of your life. We'll have a whole gallery of food venders including Bombay Sandwich Shop, Big Bao, Brooklyn Soda Works, Granola Lab, and Parantha Alley. And dumpling-making.

2. After a long week at work, don't you want to play? We're going to have stations where you can (yes) make your own dumplings, learn how to write a graphic novel, or learn how to write a poem--or just get one written for you. Origami. Poster-making. You can even bring your kids.

*3. Your brain will explode from the sheer awesomeness. In a good way.*Our line-up includes almost 80 writers, activists and artists over four spaces--like David Henry Hwang, Colorlines publisher Rinku Sen, Rumpus Founder Stephen Elliott, Monica Youn, Monique Truong, Mei-mei Berssenbrugge, Sergio de la Pava, Ayad Akhtar, Justin Torres, and Madiha Tahir, who's been interviewing

drone attack survivors in Pakistan. And a guy dressed as a giant bao.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxH0zuTLT7GyBkEgelzY_kH0oZE2ymbEB6r8ssoIK7JNMsX1fxX0OwyGWxlv2Y4PPafUh9Azx0qfLXr3XmZxgjH4tfBWvepH4uRtJsTPRLn3jTWIXacJJ1P_LGEJarlwKxkub0Fbkt78PA==>

VISIT FESTIVAL SITE. //<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHKhPmM1E-acollnXk-gu3bGKDsM--drlmyu5CyE74Ih45Wo-KLOkywz8Fzk3EwJJ52xfEHnP-Jb1TECLh91nSlIRt0W_dj_4XhxSQt3c8pOPqRCQtsgskL> RESERVE YOUR SPOT.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxGifhrETp5i13I1mB_bA3XvPdJx_oNuH8_rMxxH3N_YaO7iE8DmnM2an6D8LKpa0h1Mu2tQm1VkYId141tGgTO9Ku8pKstbi3RXEH-AlKmp-f-CS_xN8xuHXBvJ1QzlQJaVod1djOdplA==>

20 MORE REASONS WHY YOU SHOULD GO.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHKhPmM1E-acollnXk-gu3bGKDsM--drlmyu5CyE74Ih45Wo-KLOkywz8Fzk3EwJJ52xfEHnP-Jb1TECLh91nSlIRt0W_dj_4XhxSQt3c8pOPqRCQtsgskL> <http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHk34KTFAxDznHGqud3CnpdfaUKaAIsmXWHSk7XGg9l5_vLACHALhbfm3HsYhqiWcqR9F4JS0wE0XAeGGwnyW_u5PGCROhYsoudEHsyn__fHRDv9seEzF2H3oVm3O3ZqNfDVYBGrSV0aBbtxkRB_DP4>

1. I'm taking it you already know about the AAWW Dumpling-Making Room.

2. Guggenheim Fellow Mark Nowak will be running a MAKE-A-POEM booth, where you too can write a poem.

3. But if you're shy, emerging poets from Kundiman will be taking poetry requests.

4. X-Men writer Marjorie Liu will teach you how to write a graphic novel.

5. Novelist Alexander Chee will be doing Tarot card readings at the AFTER-PARTY.

6. Which will also include live poster-printing by Felipe Baeza and an interactive food art installation by Alison Kuo.

7. A pop-up gallery of pro-immigrant posters at the YWCA Gallery.

8. Live audio recordings by NPR's Latino USA.

9. Did you know that Chinese Americans made up like 50% of the workforce in many states in the 1800s? David Henry Hwang, Brian Leung, and Karen Shepard discuss the Chinese American 19th Century.

10. A sound installation based on poems by Rabindranath Tagore, curated by ((audience)).

11. Hear about the people who disappear with an artist who's been documenting those abducted by the Gaddafi regime, a Guggenheim poetry fellow, and an activist whose grandparents were interned during WWII.

12. A war-time writing panel with Flavorpill Top 100 NYC Writer Said Sayrafiezadeh, Jadaliyya co-founder Sinan Antoon, AAWW homie Amitava Kumar, and Madiha Tahir, who's been interviewing drone survivors in Pakistan.

13. Make wearable butterfly wings with immigration rights activist Sonia Guinansaca.

14. These peeps will help you interpret Muslim American identity: Suheir Hammad, Sohail Daulatzai, Lorraine Adams, and Ayad Akhtar. The last two both won the Pulitzer. All four are badasses.

15. We commissioned a video artist to make filmic walking tours of NYC Asian American neighborhoods.

16. We're fracturing landscapes with legendary avant-garde poet Mei-mei Berssenbrugge, Tamiko Beyer, Janine Oshiro, and Nicola López, whose art has been exhibited at MOMA, The Guggenheim and The Met.

17. The Dim Sum Warriors.

18. Did you know a little-known law requires that the US jail 34,000 immigrants a day? Rinku Sen and Jon Pineda discuss.

19. Is the City apocalyptic or utopian? Answered by Manil Suri, Jess Row, Youmna Chlala, and Tash Aw, the biggest writer of Malaysia.

20. Discover love with a gay manga artist, a biracial stoner, a gay desi, and a National Book Award finalist in poetry.

Did we mention it's free?

VISIT FESTIVAL SITE.
//<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHKhPmM1E-acollnXk-gu3bGKDsM--drlmyu5CyE74Ih45Wo-KLOkywz8Fzk3EwJJ52xfEHnP-Jb1TECLh91nSlIRt0W_dj_4XhxSQt3c8pOPqRCQtsgskL>
RESERVE YOUR SPOT.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxGifhrETp5i13I1mB_bA3XvPdJx_oNuH8_rMxxH3N_YaO7iE8DmnM2an6D8LKpa0h1Mu2tQm1VkYId141tGgTO9Ku8pKstbi3RXEH-AlKmp-f-CS_xN8xuHXBvJ1QzlQJaVod1djOdplA==>

<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxGsjLuXmj2WH1HHyQGQYN6Fut9zu1g0YfjTqnHolUgSRC48iiGtorlsYt_RtU2G4FlUSrTgcnCGo-HkbmZoUck9fLj0LCp_PaM=>

This Saturday, October 5th at Roulette & the YWCA, 509 Atlantic Ave at 3rd Ave, Brooklyn NY.
11AM - 7PM FESTIVAL | 730pm - Midnight AFTER PARTY

Hey everyone,

I hope you had a great weekend! I just wanted to make sure that you knew about PAGE TURNER: THE AAWW Food & Books Festival, this Saturday, October 5th at Roulette and the YWCA in Downtown Brooklyn.

Half kid-friendly indoor street fair, half cultural happening, this free festival is possibly the most ambitious thing that AAWW has ever done. We'll have all-day dumpling-making sessions and a whole floor of food venders, like Bombay Sandwich Shop, Brooklyn Soda Works, and Big Bao. Our line-up includes more than 80 writers, intellectuals, and artists, including winners of the Pulitzer, Tony and Guggenheim, and artists who're in the Met and MOMA. We'll have interactive workshops like origami folding and butterfly-making. An NPR show will do live recordings. There will be live dancers. Sound installations. A food-related performance piece. A class on how to write comics by an X-men writer. A pop-up poster gallery. Tarot card readings with a well-known novelist. Free posters. Even a guy in a big dumpling suit.

The festival site is at http://www.pageturnerfest.org--it's really beautiful, so I hope you can take a look at it. We're taking RSVPs on Eventbrite: we're already at 700, so please reserve your spot soon at http://www.pageturnerfest.org/tix! More details below and I hope to see you soon!

Warmly,
Ken Chen
Executive Director, AAWW

<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxGsjLuXmj2WH1HHyQGQYN6Fut9zu1g0YfjTqnHolUgSRC48iiGtorlsYt_RtU2G4FlUSrTgcnCGo-HkbmZoUck9fLj0LCp_PaM=>

This Saturday, October 5th at Roulette & the YWCA, 509 Atlantic Ave at 3rd Ave, Brooklyn NY.
11AM - 7PM FESTIVAL | 730pm - Midnight AFTER PARTY

WHY YOU SHOULD GO.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHKhPmM1E-acollnXk-gu3bGKDsM--drlmyu5CyE74Ih45Wo-KLOkywz8Fzk3EwJJ52xfEHnP-Jb1TECLh91nSlIRt0W_dj_4XhxSQt3c8pOPqRCQtsgskL>

1. Your stomach will love you for the rest of your life. We'll have a whole gallery of food venders including Bombay Sandwich Shop, Big Bao, Brooklyn Soda Works, Granola Lab, and Parantha Alley. And dumpling-making.

2. After a long week at work, don't you want to play? We're going to have stations where you can (yes) make your own dumplings, learn how to write a graphic novel, or learn how to write a poem--or just get one written for you. Origami. Poster-making. You can even bring your kids.

*3. Your brain will explode from the sheer awesomeness. In a good way.*Our line-up includes almost 80 writers, activists and artists over four spaces--like David Henry Hwang, Colorlines publisher Rinku Sen, Rumpus Founder Stephen Elliott, Monica Youn, Monique Truong, Mei-mei Berssenbrugge, Sergio de la Pava, Ayad Akhtar, Justin Torres, and Madiha Tahir, who's been interviewing drone attack survivors in Pakistan. And a guy dressed as a giant bao.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxH0zuTLT7GyBkEgelzY_kH0oZE2ymbEB6r8ssoIK7JNMsX1fxX0OwyGWxlv2Y4PPafUh9Azx0qfLXr3XmZxgjH4tfBWvepH4uRtJsTPRLn3jTWIXacJJ1P_LGEJarlwKxkub0Fbkt78PA==>

VISIT FESTIVAL SITE. //<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHKhPmM1E-acollnXk-gu3bGKDsM--drlmyu5CyE74Ih45Wo-KLOkywz8Fzk3EwJJ52xfEHnP-Jb1TECLh91nSlIRt0W_dj_4XhxSQt3c8pOPqRCQtsgskL>
RESERVE YOUR SPOT.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxGifhrETp5i13I1mB_bA3XvPdJx_oNuH8_rMxxH3N_YaO7iE8DmnM2an6D8LKpa0h1Mu2tQm1VkYId141tGgTO9Ku8pKstbi3RXEH-AlKmp-f-CS_xN8xuHXBvJ1QzlQJaVod1djOdplA==>

20 MORE REASONS WHY YOU SHOULD GO.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHKhPmM1E-acollnXk-gu3bGKDsM--drlmyu5CyE74Ih45Wo-KLOkywz8Fzk3EwJJ52xfEHnP-Jb1TECLh91nSlIRt0W_dj_4XhxSQt3c8pOPqRCQtsgskL>
<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHk34KTFAxDznHGqud3CnpdfaUKaAIsmXWHSk7XGg9l5_vLACHALhbfm3HsYhqiWcqR9F4JS0wE0XAeGGwnyW_u5PGCROhYsoudEHsyn__fHRDv9seEzF2H3oVm3O3ZqNfDVYBGrSV0aBbtxkRB_DP4>

1. I'm taking it you already know about the AAWW Dumpling-Making Room.

2. Guggenheim Fellow Mark Nowak will be running a MAKE-A-POEM booth, where you too can write a poem.

3. But if you're shy, emerging poets from Kundiman will be taking poetry requests.

4. X-Men writer Marjorie Liu will teach you how to write a graphic novel.

5. Novelist Alexander Chee will be doing Tarot card readings at the AFTER-PARTY.

6. Which will also include live poster-printing by Felipe Baeza and an interactive food art installation by Alison Kuo.

7. A pop-up gallery of pro-immigrant posters at the YWCA Gallery.

8. Live audio recordings by NPR's Latino USA.

9. Did you know that Chinese Americans made up like 50% of the workforce in many states in the 1800s? David Henry Hwang, Brian Leung, and Karen Shepard discuss the Chinese American 19th Century.

10. A sound installation based on poems by Rabindranath Tagore, curated by ((audience)).

11. Hear about the people who disappear with an artist who's been documenting those abducted by the Gaddafi regime, a Guggenheim poetry fellow, and an activist whose grandparents were interned during WWII.

12. A war-time writing panel with Flavorpill Top 100 NYC Writer Said Sayrafiezadeh, Jadaliyya co-founder Sinan Antoon, AAWW homie Amitava Kumar, and Madiha Tahir, who's been interviewing drone survivors in Pakistan.

13. Make wearable butterfly wings with immigration rights activist Sonia Guinansaca.

14. These peeps will help you interpret Muslim American identity: Suheir Hammad, Sohail Daulatzai, Lorraine Adams, and Ayad Akhtar. The last two both won the Pulitzer. All four are badasses.

15. We commissioned a video artist to make filmic walking tours of NYC Asian American neighborhoods.

16. We're fracturing landscapes with legendary avant-garde poet Mei-mei Berssenbrugge, Tamiko Beyer, Janine Oshiro, and Nicola López, whose art has been exhibited at MOMA, The Guggenheim and The Met.

17. The Dim Sum Warriors.

18. Did you know a little-known law requires that the US jail 34,000 immigrants a day? Rinku Sen and Jon Pineda discuss.

19. Is the City apocalyptic or utopian? Answered by Manil Suri, Jess Row, Youmna Chlala, and Tash Aw, the biggest writer of Malaysia.

20. Discover love with a gay manga artist, a biracial stoner, a gay desi, and a National Book Award finalist in poetry.

Did we mention it's free?

VISIT FESTIVAL SITE.
//<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxHKhPmM1E-acollnXk-gu3bGKDsM--drlmyu5CyE74Ih45Wo-KLOkywz8Fzk3EwJJ52xfEHnP-

Jb1TECLh91nSlIRt0W_dj_4XhxSQt3c8pOPqRCQtsgskL>
 RESERVE YOUR SPOT.<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxGifhrETp5i13I1mB_bA3XvPdJx_oNuH8_rMxxH3N_YaO7iE8DmnM2an6D8LKpa0h1Mu2tQm1VkYId141tGgTO9Ku8pKstbi3RXEH-AlKmp-f-CS_xN8xuHXBvJ1QzlQJaVod1djOdplA==>

<http://r20.rs6.net/tn.jsp?e=001Ox55p9AClxGsjLuXmj2WH1HHyQGQYN6Fut9zu1g0YfjTqnHolUgSRC48iiGtorlsYt_RtU2G4FlUSrTgcnCGo-HkbmZoUck9fLj0LCp_PaM=>

This Saturday, October 5th at Roulette & the YWCA, 509 Atlantic Ave at 3rd Ave, Brooklyn NY.
11AM - 7PM FESTIVAL | 730pm - Midnight AFTER PARTY

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39. David Kirschenbaum

OT: On Boogcity.com/Lou Reed's New York Album Live by NYC Musicians

Fri 4 Oct 2013

Hey everyone,

In 2008, at the second annual Welcome to Boog City Festival, as part of our Classic Albums Live series, half a dozen local musicians—

—Babs of Queens
—The Rabbits
—Dibson T. Hoffweiler and Preston Spurlock
—Liv Carrow
—Wakey!Wakey!
—Todd Carlstrom and The Clamour

—performed Lou Reed's New York album live at Sidewalk Cafe.

To hear their take, visit:

http://www.boogcity.com/audio/lou%20reed,%20new%20york/lou_reed_ny.pdf

as ever,
david

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/

T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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40. Maria Damon
from Joel Weishaus
Fri 4 Oct 2013

Beginner's Mind was begun in the middle of May, 2013, with the idea of a monthly blog of my written and photographed monologues on and with the land near where I live. The months have evolved into seasons, and the blog format---with its links to other blogs--is now only the Introduction:
http://www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

I've thought a lot about the subtitle, finally settling on "Toward an Ecohumanities," as what I want to explore are possible, or impossible, human relationships with the nonhuman. This is because these relationships are essential to our species surviving in, and beyond, this century. Of course, mine is just one contribution in a vast network of explorations and creativities, but I hope that within the constriction of its landscape may be glimpsed a few paths that inspire some viable possibilities.

Beginner's Mind is uploaded all during the course of its writing and revisions. Then a notice, such as this one, is sent at the end of each season. Since the last notice, it has been redesigned, partly revised, and Summer 2013 has been completed: http://www.cddc.vt.edu/host/weishaus/Begin/Summer%202013.htm

Feedback is always appreciated.

Happy Autumn!
-Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

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41. Maria Damon
from Joel Weishaus
Fri 4 Oct 2013

Lew Welch's "Ring of Bone: Collected Poems," a book that I think, since we are quickly moving into an interconnected wealth of cultures, is important to Global Literary History. This is because, I suggest, Welch's life and work is representative of the kind of hard-won accomplishment in the arts that we are unfortunately losing to the valorization of instant, and shallow, celebrity. Also, because of his intimate relationship with the natural world, it is instructive to the field of ecopoetics: http://www.cddc.vt.edu/host/weishaus/Poetica/blog-16.htm

As always, feedback is welcome.

Warm Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

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42. patrick dunagan
Amiri Baraka on Charles Olson & Sun Ra - If you happen to be in Gloucester October 19th!
Fri 4 Oct 2013

Fourth Annual Charles Olson Lecture
October 19, 2013 Cape Ann Museum 1:00 Call for reservations – 978- [redacted]
Introduction by Ammiel Alcalay

Amiri Baraka will speak generally on Charles Olson's effect on him as poet & specifically from an essay called "Charles Olson & Sun Ra: A Note on Being Out "

“I leave space open as the term should be, to fill what you want to fill it with.”

Sun Ra - Space is the Place.

"My shift is that I take it the present is prologue, not the past. The instant, therefore, is its own interpretation, as a dream is, and any action - a poem, for example. Down with causation . . . And yrself: you, as the only reader and

mover of the instant. You, the cause. No drag allowed, on either. Get on with it."

Charles Olson - The Present is Prologue

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43. Rob McLennan

new from above/ground press: The State In Which, by Hailey Higdon

Fri 4 Oct 2013

The State In Which
Hailey Higdon
$4

March

The damn directions--the fact of hills, curves, can't quite be mapped. In the blackest minutes I grow more sterile while everyone else is starting to wake up, shaking branches, bugs stick. If this were a situation with a hostage the police would be pointing their guns giving the motion calm down without the action to accompany it. There is a wild rose called lady banks which opens colors patchy but explicit on the fences around.

I woke up to a mirror. It was already March, things were in bloom, I could hear them. I wanted their motion to be bidirectional to me just like when someone says happy birthday to me my instinct is to always want it to be bidirectional, to say, Happy birthday to you too!

My professor would call me one of the late bloomers and not because of my small boobs because making progress in a human takes longer than a season. Sometimes producing the overall sound of excitement involves periods of bootless duty to the idea of mortality.

I'll stop there and describe my reflection. Wake up, it says.

published in Ottawa by above/ground press
October 2013
a/g subscribers receive a complimentary copy

Hailey Higdon is from Nashville. She is the author of Packing (Bloof Books, 2012) and How To Grow Almost Everything (Agnes Fox, 2011). She is friends with everyone and loves everywhere. She currently resides in Snohomish, Washington.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 2423 Alta Vista Drive, Ottawa ON K1H 7M9 [NEW ADDRESS!] or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/10/new-from-aboveground-press-state-in.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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44. Maria Damon

Quebecois poetry in NYC!!

Fri 4 Oct 2013

Belladonna/Litmus presents:

*A **Festival**of Quebecois Poetry and Prose*
October 19-22, 2013

Saturday, October 19, 2013; 4:30 - 6:30 pm: Segue reading for/ Theory, A Sunday/. Curated by Genji Amino and Daisy Atterbury. (Zinc Bar. 82 W. 3rd St. NYC)

Readers: Gail Scott, Nicole Brossard, Louise Cotnoir, Louise Dupré

. Sunday, October 20, 2013; 3-7pm: Salon for /Theory/ and /Aufgabe/ at (PAGE POETRY PARLOR: 435 West 22nd Street, NYC)

Micro readings from all participants, Q+A, reception.

Readers: Gail Scott, Nicole Brossard, Oana Avasilichioaei, Jean-Marc Desgent, Louise Cotnoir, Louise Dupré, Franz Schürch, Steve Savage, and Katia Grubisic.

*. Monday, October 21; 2013; 8 pm: *Reading for /Aufgabe /at The Poetry Project at St. Mark's Church (131 E 10th St, NYC)

Oana and several Aufgabe contributors
-Montreal! Feminism, Poetry, Prose and the Germ of Language

-Belladonna & Aufgabe panel, reading, reception
*
-October 22, 5-7:00pm
*
-Engineering 305, Pratt Institute; 200 Willoughby Ave, Brooklyn NY 11205

-Participants in the panel include Gail Scott and Nicole Brossard from Belladonna and Oana Avasilichioaei and Jean-Marc Desgent from /Aufgabe/.

-Short readings from Louise Cotnoir, Louise Dupré, Franz Schürch, Steve Savage and Katia Grubisic.

-Rachel Levitsky will be introducing and moderating.

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45. Thom Donovan
Pre-order push for SUPPLE SCIENCE
Mon 7 Oct 2013

Dear friends and supporters of ON Contemporary Practice,

As you know, Michael Cross and I are currently in the process of re-launching ON, both as an online journal and a perfect-bound monograph series. We are very excited that next month Robert Kocik's long-awaited prose collection, Supple Science: a Robert Kocik Primer, will be available for purchase. To read more about the book, which also features essays by Silvia Federici, Madeline Gins, Rob Halpern, Andrew Levy, Eleni Stecopoulos and myself, please visit ON's website - http://cts.vresp.com/c/?YourCompanyName/2bde7156b1/126f8552d1/80fec0b273 .

Not yet having had the time or wherewithal to pursue fundraising for the Monograph Series--a necessary endeavor for most any press large or small nowadays--we hope to support the first batch of Supple Science via pre-order. These are purchases made well in advance of the book becoming officially available. With this particular pre-order, you will receive a special insert with an original drawing by Kocik.

By this Friday, October 11th, we would like to have no less than 90 additional pre-orders. If you intend to purchase the book, we would appreciate your support at this moment, before we make our final push towards printing. You can find a link to the pre-order form here - http://cts.vresp.com/c/?YourCompanyName/2bde7156b1/126f8552d1/3da8cd0510/cmd=_flow&SESSION=kt9TLLHUyHn-7U7bUJguChWqXk3CqGAVlFI-ZT8VAURNFU4CVSvMpAGlfDe&dispatch=50a222a57771920b6a3d7b606239e4d529b525e0b7e69bf0224adecfb0124e9b61f737ba21b08198c3bf94e94910b985bd4617670ff63b3b .

For those who have already pre-ordered, THANK YOU SO MUCH! And for those considering pre-ordering, we would be so appreciative if you would take the time to support the book and the press as it attempts to regain momentum.

In solidarity and with immense gratitude,

Thom Donovan

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Thom Donovan
1189 Bedford Ave 4th Fl
Brooklyn, NY 11216
US

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46. Michael Heller
(no subject)
Mon 7 Oct 2013

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*POETRY READING
Norman Finkelstein, Michael Heller, Hugh Seidman
**DATE*: October 9, 2013 (Wednesday) *TIME*: 7:30 PM
CITY: New York City *ADMISSION*: Free
WHERE: Westbeth Artists Housing and Center for the Arts
Westbeth Community Room (Entrance in Westbeth courtyard)
Enter courtyard:
1. Via lobby at 55 Bethune Street [Corner of Washington St. & Bethune St.]
2. Directly from either Bethune St. or Bank St. [Between Washington St. & West
St.]

*

*

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47. Deborah Poe

Megan Burns 10/9, Wednesday, 1:30. Attend at Pace University or online.

Mon 7 Oct 2013

Please join us at Pace University, Pleasantville. Megan Burns reads from her new book Sound and Basin. You can attend this event online or on the Pace campus.

Megan Burns reads from New Orleans, and we broadcast through Blackboard Collaborate in Butcher Suite of Kessel Student Center. The hyperlink for attending the event is listed below Megan's bio.

Megan Burns is the publisher at Trembling Pillow Press (tremblingpillowpress.com) and edits the poetry magazine, Solid Quarter (solidquarter.blogspot.com). She has been most recently published in Jacket Magazine, Callaloo, New Laurel Review, Trickhouse, and the Big Bridge New Orleans Anthology. Her poetry and prose reviews have been published in Tarpaulin Sky, Gently Read Lit, Big Bridge, and Rain Taxi. She has two books Memorial + Sight Lines (2008) and Sound and Basin (2013) published by Lavender Ink. She has two recent chapbooks: irrational knowledge (Fell Swoop press, 2012) and a city/ bottle boned (Dancing Girl Press, 2012). Her chapbook Dollbaby was just released from Horseless Press.

For Blackboard Collaborate:

1. Check system requirements here: http://support.blackboardcollaborate.com/ics/support/default.asp?deptIDf36&task=knowledge&questionID73

(I recommend Firefox or Safari over Chrome. It's checking for latest Java download).

2. Free demos if you don't just want to dive in:

http://www.blackboard.com/Platforms/Collaborate/Services/On-Demand-Learning-Center/Web-Conferencing.aspx#freetraining

***3. Attend the event. You can log in up to 30 minutes before the event here:

https://sas.elluminate.com/m.jnlp?sid 11441&password=M.39EF8EA95F790089858F64AA04E462

Facebook event page: https://www.facebook.com/events/305148842957777/

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48. Rob McLennan
Tuesday poem #27 : Stephanie Bolster
Tue 8 Oct 2013

Tuesday poem #27 : Stephanie Bolster : KUDZU

http://www.dusie.blogspot.ca/2013/10/tuesday-poem-27-stephanie-bolster-kudzu.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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49. Al Filreis
PoemTalk 71 on Claude McKay's "If We Must Die"
Tue 8 Oct 2013

Today we are releasing episode 71 of the PoemTalk podcast/radio series - a 30-minute discussion of Claude McKay's "If We Must Die" with Salamishah Tillet, Herman Beavers & Kathy Lou Schultz.

https://jacket2.org/content/poem-talk
http://www.poetryfoundation.org/features/audioitem/4538

Best wishes,

Al Filreis
Kelly Professor
Faculty Dir., Kelly Writers House
Dir., Center for Programs in Contemporary Writing
Co-Director, PennSound
Publisher, Jacket2

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50. William Slaughter
Notice: Mudlark
Tue 8 Oct 2013

New and On View: Mudlark Poster No. 112 (2013)

Crisp Particles | Prose Poems
by Theodore Worozbyt

Whispering | Murmurings | Every Second
Daffodil | Small | September | Ghee | Bees

Theodore Worozbyt's work has recently appeared or will appear soon in Antioch Review, Best American Poetry, Crazyhorse, The Iowa Review, The Mississippi Review 30 Year Anthology, New England Review, Po&sie, Poetry, Sentence, Shenandoah, The Southern Review, TriQuarterly Online, and Quarterly West.

His first book, The Dauber Wings (Dream Horse Press, 2006), won the American Poetry Journal Book Prize, and his second, Letters of Transit, won the 2007 Juniper Prize and was published by UMass Press. Scar Letters, a chapbook, is online at Beard of Bees Press. Objectless Fragments, a new chapbook, appears in the premier issue of The Chapbook.

A group of poems from Worozbyt's first book has been translated by Michel Deguy and Richard Rand and will appear in the American Issue of Po&sie. And his newest chapbook, The City of Leaving and Forgetting, has just been accepted by Country Music.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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51. Maria Damon

send us good students!/new MFA program

Tue 8 Oct 2013

The New Pratt MFA in Writing
> *
> Now Accepting Applications for Fall 2014!*
>
> The Pratt MFA in Writing <http://prattwritingmfa.org/> is a new and
> unique two-year creative writing program specifically designed to
> support and encourage intellectually rigorous and inspired writing
> practices that are philosophically, culturally and politically informed.
>
> *Weekly collective interdisciplinary critiques inclusive of all
> students, faculty, and guest faculty.*
>

> The premise of the program is that writing can be transformative at
> all scales, from the personal to the social, and we aim to incubate
> such radically cosmopolitan, resolutely local, pleasure-filled, and
> potentially revolutionary poetic practices.
> *
> Radical and non-hierarchical pedagogy. Students and faculty
> collaborate on administrative decisions*
>
> Our innovative approach to the MFA curriculum
> <http://prattwritingmfa.org/course-of-study/> emphasizes
> interdisciplinary group critiques (with core faculty, guest artists
> and peers engaging in weekly discussions and presentations of student
> work) and it aims to provide contemporary writers the tools and the
> support they need to build a practice that is responsive and adaptive
> (and even a form of resistance) to our rapidly evolving environmental
> and political times and to the enormous shifts taking place in media
> technologies.
>
> *Fieldwork Residencies in a wide array of occupational domains that
> focus on social and environmental justice, media interventions,
> science, health and human services, animal rights, and local and
> global activism.*
>
> Our core faculty <http://prattwritingmfa.org/core-faculty/> of writers
> is diverse and internationally renowned. Their work traverses and
> often combines numerous genres and disciplines. They are committed to
> postcolonial and reparative practices, anti-racist activism,
> environmental justice, as well as the promotion of gender equality and
> economic justice.
>
> *Visit our website to find out more, meet our faculty, and apply!*
> *
> **prattwritingmfa.org <http://prattwritingmfa.org/>*

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52. Rob McLennan

On Writing #12 : Ken Sparling,

Tue 8 Oct 2013

On Writing #12 : Ken Sparling : From some notes for a writing workshop

http://www.ottawapoetry.blogspot.ca/2013/10/on-writing-12-ken-sparling.html

coming soon: Sean Johnson + Aaron Tucker,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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53. Jonathan Penton

we were there but, statistically speaking, you probably weren't

Tue 8 Oct 2013

And that's OK! Thanks to the magic of videotape and YouTubes, there's a new issue of /Unlikely Stories: Episode IV/, featuring:

Volume Three of /Love Has Been Liquidated/, John Bryan's continuing and spiraling choose-your-own-adventure A Bride Stripped Bare by Her Bachelors, even role-playing prose poem. Now with dinosaurs! &UNLIKELY, a 65-minute recording of our show at the Mercury Café in Denver, Colorado, starring Yuriy Tarnawsky, j/j hastain, Tom Bradley, Jeffrey Spahr-Summers, Lindsey Thomas and Frankie Metro Marthe Reed and j/j hastain performing from their new Unlikely Book, /pleth/, at the Innisfree Poetry Bookstore and Café in Boulder, Colorado Tom Bradley reading from his new Unlikely collaboration with David Aronson, /We'll See Who Seduces Whom,/ at Innisfree and selections from /pleth /and /We'll See Who Seduces Whom/, now available from Unlikely Books!

Enjoy,
--
Jonathan Penton
http://www.UnlikelyStories.org/

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54. Rob McLennan

new from above/ground press: An Overture in the Key of F, by Carrie Olivia Adams

Wed 9 Oct 2013

An Overture in the Key of F
Carrie Olivia Adams
$4

To hold in trust. It is intimate and financial. Between fidelity and fudicial is a nervous, fussy movement of your hands and a coined error. Field quickly becomes battle, which is not something my mother told me when we moved to the farm. The visible space, the space on which something is drawn or

projected, the place where this information goes. Your fidgeting mitt, youre ready to field it.

A day of maneuvers and a day of pleasure. This demon, addict, excessive fiend. Given to fighting, to flame. Once I was fifteen, like all of you, a similar coupling between tractor and trail, burdensome trifle, an often repetitive pattern, a series of movements in name only.

Made incandescent by the passage of an electrical currentto feed, satiate, make out, make wholeto fill those shoes, I cannot go back. On the course, by the wind, the fillip of your thumb. Filmland and filmdom, both gauzy in my sleep, corrupts.

published in Ottawa by above/ground press
October 2013
a/g subscribers receive a complimentary copy

Carrie Olivia Adams nee Ferguson sometimes misses her old initial. She lives in Chicago, where she edits poetry for Black Ocean, publicizes books for the University of Chicago Press, and bakes biscuits to a post-metal soundtrack. She is the author of Intervening Absence (Ahsahta Press 2009) and Forty-One Jane Doe's (book and DVD, Ahsahta 2013).

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 2423 Alta Vista Drive, Ottawa ON K1H 7M9 [NEW ADDRESS!] or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/10/new-from-aboveground-press-overture-in.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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55. amy king
AUSTIN, TEXAS - This Sunday, 10/13 @ 4 p.m.
Wed 9 Oct 2013

Amy King & Melissa Studdard
(Apologies for missing the Gazette!)

Amy King & Melissa Studdard

READ POETRY & PROSE

This Sunday, 10/13/2013 @ 4:00 pm

Amy King is author, most recently, of I Want to Make You Safe, one of Boston Globeâ€™s Best Poetry Books of 2011. She was honored by The Feminist Press as one of the â€œ40 Under 40: The Future of Feminismâ€ awardees, moderates the Womenâ€™s Poetry Listserv (WOMPO), blogs for Boston Review and Rumpus, and teaches English and Creative Writing at SUNY Nassau Community College.

Melissa Studdard is the author of The Tiferet Talk Interviews and Six Weeks to Yehidah (recipient of the Forward National Literature Award, the International Book Award, January Magazine's best children's books of the year, and the Pinnacle Book Achievement Award). Her poetry collection, I Ate the Cosmos for Breakfast, will be released in 2014. She serves as a reviewer-at-large for The National Poetry Review, a professor for Lone Star College System, an editor for Tiferet Journal,Â and host of Tiferet Talk radio.

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#A-105
Austin, Texas
78751-1029

http://www.ebookwoman.com/event/poetr...

http://www.ebookwoman.com/event/poetry-reading-amy-king-melissa-studdardÂ

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

↑ Index

56. Paul Siegell

Re: DENVER: A Poet at the Lakeside Stride Bluegrass Festival?

Wed 9 Oct 2013

VIDEO (01:06) --

Let me see you shake it at the Lakeside Stride:
http://www.youtube.com/watch?v=pvb5B5qyLys

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57. Larry Sawyer

Oct 19 - one time master class with Charles Bernstein, Chicago School of Poetics

Thu 10 Oct 2013

Don't miss an opportunity to study with acclaimed poet Charles Bernstein at The Chicago School of Poetics. Interact with other students worldwide in a face-to-face, setting. Ask about our student discount. Register now:

http://www.chicagoschoolofpoetics.com/master-class-charles-bernstein/

The class runs for 3 hours and will be held in our online, video-conferenced classroom, so you can attend from your own home.
Date: October 19th, 2013
Time: 1-4 p.m. Central Time
Location: Online
Price: $250

Register now: Limited class sizes Â at The Chicago School of Poetics really allow you to see inside the instructor's writing process. ". ...we were also like cats seeing each other in our very own lairs and now I only want to go further and totally relish the feel of this new working and playing field. The glowing space is ours. CSoP showed the way."Â Â -Eileen Myles Date: October 19th, 2013
Time: 1-4 p.m. Central Time
Location: Online
Price: $250

Register now: Limited class sizes Â at The Chicago School of Poetics really allow you to see inside the instructor's writing process. ". ...we were also like cats seeing each other in our very own lairs and now I only want to go further and totally relish the feel of this new working and playing field. The glowing space is ours. CSoP showed the way."Â Â -Eileen Myles

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58. Adam Fieled

"Waxing Hot: Essays 2013"

Thu 10 Oct 2013

"Waxing Hot: Essays 2013" collects pieces that have appeared in Eyewear, The Argotist Online, As/Is, and elsewhere. These essays include literary, art, and music criticism, and aesthetics:

http://free.yudu.com/item/details/1360785/WAXING-HOT--ESSAYS-2013

Thanks!
Adam Fieled [redacted]

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59. Donald Wellman
Review of Ammiel Alcalay's "A Little History"
Thu 10 Oct 2013

http://immanentoccasions.blogspot.com/2013/10/an-apologia-addressed-to-ammie l-alcalay.html

Donald Wellman

Poet, translator, and editor

http://faculty.dwc.edu/wellman/

http://immanentoccasions.blogspot.com/

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60. David Kirschenbaum
OT: On Boogcity.com/David Bowie's Ziggy Stardust Album Live by NYC Musicians
Thu 10 Oct 2013

Hey everyone,

In 2008, as part of our Boog City's Classic Albums Live series, we held our second You Make the Call night, where past classic album performers selected what albums we'd perform next. The two top vote getters were David Bowie, The Rise and Fall of Ziggy Stardust and the Spiders of Mars and Radiohead, OK Computer.

Here is Ziggy Stardust performed live by:

—The Passenger Pigeons
—So L'il
—Randi Russo
—The Rabbits
—Todd Carlstrom and The Clamour

To hear their take, visit:

http://www.boogcity.com/audio/bowie_ziggy.pdf

We'll have OK Computer up shortly.

And to hear Lou Reed's New York album performed live at Sidewalk Cafe a few months later, visit:

http://www.boogcity.com/audio/lou%20reed,%20new%20york/lou_reed_ny.pdf

as ever,
david

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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61. Kimmelman, Burt J.

Trace Peterson & Burt Kimmelman at The Shed, Nov. 1 at 8 PM

Fri 11 Oct 2013

Trace Peterson & Burt Kimmelman

Reading at The Shed

November 1st, 8 PM

The Shed

366 6th Street (btw 5th and 6th Ave's)

Park Slope, Brooklyn

Tim Trace Peterson is a poet, editor, and scholar living in Brooklyn. The author of *Since I Moved In* (Chax Press) and numerous chapbooks, Peterson is also Editor/Publisher of EOAGH (http://eoagh.com) and co-editor of the new anthology *Troubling the Line: Trans and Genderqueer Poetry and Poetics*. For more information, visit http://epc.buffalo.edu/authors/peterson/

Burt Kimmelman’s eighth collection of poetry is *Gradually the World: New and Selected Poems, 1982 – 2013 *(BlazeVOX [books], 2013). In addition to poetry, he has published a number of books of literary criticism and scores of essays on medieval, modern or contemporary poetry. Recent interviews of him by Tom Fink in *Jacket <http://jacketmagazine.com/40/iv-kimmelman-ivb-fink.shtml> * and Geoffrey Gatza at BlazeVOX<http://www.blazevox.org/index.php/news/15-questions-an-interview-with-burt-kimmelman-129/>(text), and George Spencer at *Poetry Thin Air<http://www.youtube.com/results?

search_query=burt+kimmelman&oq=burt+kimmelman&gs_l=youtube.12...[redacted].0.4358.14.14.0.0.0.0.392.862.12j1j0j1.14.0...0.0...1ac.1.11.youtube.OhLHzxMvXiY> * (video, in two parts) are online. For more information, visit BurtKimmelman.com <http://burtkimmelman.com/>.

Contact Email: [redacted]

About The Shed: shedspace.org

Map and Directions: shedspace.org <http://shedspace.org/?page_id=50>

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62. Dan Godston
NSA: A Surveillance Throwdown
Fri 11 Oct 2013

NSA: A Surveillance Throwdown

tonight (9 p.m.)

Multikulti
1000 N. Milwaukee Ave.
Chicago, IL 60642

"NSA: A Surveillance Throwdown" is a Chicago Calling Arts Festival event that involves artists and community activists responding to surveillance: * fiction reading by Kevin Kilroy * performances by the Next Objectivists, Great Lakes Ensemble, and Tarnation Boys * talks about Chicago Indymedia, "010" by Bernardo Piñero, "Alerta Móvil de Contra Vigilancia" by anonimoColectivo, and "Lowdrone" by Angel Nevarez and Alex Rivera

$7 suggested donation

http://ow.ly/pIQTW

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63. Séamas Cain
NOCTUARY
Fri 11 Oct 2013

_____

RAYMOND DEANE'S NOCTUARY

On 22 September 2013, “NOCTUARY,” by the Irish poet, novelist, and composer Raymond Deane, had its world premiere at the Hugh Lane Gallery in Dublin, Ireland. “NOCTUARY” is a 45 minute cycle of 12 pieces for piano, etc., commissioned by Hugh Tinney with funds from the Arts Council of Ireland/An

Chomairle Ealaíon. Hugh Tinney is one of the leading concert pianists in Ireland today.

http://www.raymonddeane.com

Now an effort is being made for ordinary people, grassroots people, rank-and-file people, to fund a CD recording of this work through FUNDIT.IE...

http://www.fundit.ie/project/noctuary-deanetinney-piano-music-cd

https://www.facebook.com/noctuary1

A NOCTUARY is a nighttime diary, and these pieces by Raymond Deane evoke many and various images of the night, including Minerva's owl (which “takes flight as twilight falls”), the Versipel (a creature that turns its skin inside out, like a werewolf), the Mezzotint (from a famous ghost story by M.R. James), the “hitherandthithering waters of night” from James Joyce's Finnegans Wake, and the “night-blooming Cereus” (a cactus that supposedly flowers on only one night of the year).

Raymond Deane is the DEAN of living (and innovative) Irish composers today. In January of this year he turned 60 and a number of events celebrating this occasion have taken place (or are still to take place) throughout Ireland, including concerts, seminars, and the premiere of his opera “The Alma Fetish” in Dublin's National Concert Hall.

http://www.cmc.ie/composers/composer.cfm?composerID=30

http://www.dit.ie/conservatory/events/archive2013/musicofraymonddeane

If you would like to help support this world premiere CD recording of “NOCTUARY” by Raymond Deane, please do so at ...

http://www.fundit.ie/project/noctuary-deanetinney-piano-music-cd

This fund-raising effort now seeks to go BEYOND the minimum !!

Thank you.

Séamas Cain
http://www.priosma.net

↑ Index

64. David Kirschenbaum
Boog City Complete Sets for Sale
Sat 12 Oct 2013

Greetings Librarians and all friends of the word,

I am here to announce that complete Boog City physical sets are now available for purchase.

The run of physical issues goes from 1-69, plus 72, 76, and 82. (Issues 70-71, 73-75, 77-81, and 83 are electronic only.) So that's 72, count ’em, physical issues. (That's more than five baker's dozen, or an exact six regular dozen if you prefer.)

Please backchannel to [redacted] or call 212-842-BOOG (2664) for further details.

best,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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65. David Kirschenbaum
Feb./New BoogFest, Jan./Boog Reader
Mon 14 Oct 2013

Hi all,

I wanted to announce to everyone a mid-term festival to go along with our annual Welcome to Boog City festival.

Since this event follows this past August's 7th annual Welcome to Boog City Festival, we're calling it

Welcome to Boog City 7.5

7.5 Hours of Poetry and Music, over Presidents' Day Weekend

Sun. Feb. 16, 2014, 12:00 p.m.-4:00 p.m.
Mon. Feb. 17, 2014, 12:00 p.m.-3:30 p.m.

The event will feature poetry, music, political talks, and poets theater.

Unlike the past few WBC's, where we only invited folks new to the festival, we'll be inviting some previous participants to once again take part, excluding those who've performed at the last two festivals.

And one month earlier, come out for—

Readings from The Portable Boog Reader 7: NYC and Pittsburgh

Sun. Jan. 19, 2014, 1:00 p.m.-3:00 p.m.

This edition will be our biggest Portable Boog Reader yet, and include full tabloid pages of work from 20 NYC and 10 Pittsburgh poets, the equivalent of a 120-page 6" x 9" anthology.

The PBR7 editors are:

NYC: Laura Henriksen, Amy King, Geoffrey Olsen, Nicole Peyrafitte, Angela Veronica Wong, and me, and

Pittsburgh: Margaret Bashaar and Lauren Russell.

Both of these events will take part at Prospect Heights, Brooklyn's one and only

Unnameable Books
600 Vanderbilt Ave.

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Hope this finds you all well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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66. Drunken Boat

Drunken Boat 18 Launch Party | Brooklyn Fire Proof, Saturday 19th

Mon 14 Oct 2013

Join Drunken Boat (http://drunkenboat.us7.list-manage2.com/track/click?u=1038627fb7884d857e8863b19&id=7b0ca45514&e=e237f87d49), one of the world's oldest international online journals of the arts, as we preview our forthcoming issue #18 with a fabulous roster of writers and artists.

We will have screenings from the latest video_dumbo festival curated by Caspar Stracke and Gabriela Monroy, poetry about Debt curated by Poetry Editor Michelle Chan Brown, work from a multigenre folio on Librotraficante and the New Latino Renaissance curated by Erin Wilcox and Lupe Mendez, and performers from a folio on the ocean put together by Marie Elizabeth Mali.

Come out and celebrate a dynamic and interdisciplinary multimedia event with our editors and contributors. Free and open to the public.

Performers include:

Kimerlee Nguyen
Kirk Nessett
Susanah Maltz
Jane Lopez
Joshua Bennett
Victoria L. McCoy
Jim Supanick for video_dumbo
Erin Wilcox reading MartÃn Espada
& Ravi Shankar introducing Drunken Boat #18

When: Saturday, October 19th, 7:00 p.m.
Where: Brooklyn Fire Proof http://drunkenboat.us7.list-manage.com/track/click?u=1038627fb7884d857e8863b19&id=040aa5be2d&e=e237f87d49
119 Ingraham St (at Porter Ave), Brooklyn, NY 11237

==========

** update subscription preferences (http://drunkenboat.us7.list-manage.com/profile?u=1038627fb7884d857e8863b19&id=4ddc36b57f&e=e237f87d49)

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67. Louis Armand

VLAK 4

Mon 14 Oct 2013

The new issue of *VLAK*: Contemporary Poetics & the Arts is now out and will be launched in NY, San Diego and LA on the 9th, 10th & 11th of November respectively--event details (and ordering info) at * www.vlakmagazine.com* ...

Inside *VLAK 4*:

'ESSAYS'
Jeroen Nieuwland on 'Printing Out the Internet'
Vanessa Place on Conceptualism
David Vichnar on Mark Danielewski
Darren Tofts on Peter Milne
Ian Haig on the Horror of the Toilet
Pam Brown on the UBU Films Collective
Alice Notley on the Post-Olsonian Epic
Dustin Breitling on the White Cube
Bev Braune on 'Harder They Fall'
Jim Ruland on 'Django Unchained'
Niall Lucy on That Deadman Dance
Ann Hamilton on Ian Hays
Javant Biarujia on Environment and Language
Karel Piorecký on Czech Concrete Poetry
Benjamin Tallis on the Prague housing projects
Olga Peková on Intermedia & The Posthuman

'PHOTOMONTAGE'
Peter Milne, Ian Hays, Robert Herbert, Maldo Nolimerg, Vincent Dachy

'PHOTOGRAPHY'
Adam Trachtman, Glendyn Ivin, Vadim Erent, Vadim Erent, Katherine Oktober Matthews

'COLLABORATIONS'
David Kelly & Daniele Pintano
Hal Porter & Mark Melnicove
Fernando Corona & Chris Kraus
Zuzana Husárová & Amalia Roxana Filip
Louis Armand & John Kinsella
Iris Fraser-Gudrunas & Mat Laporte
Mark Atkins & Rod Mengham
The Camarade Project curated by Steven J. Fowler:
Sean Bonney & Jeff Hilson

Marcus Slease & Tim Atkins
Philip Terry & Jeff Hilson
Allen Fisher & Philip Terry
Emily Critchley & Tamarin Norwood
Jeff Hilson & Robert Shepherd
Tim Atkins & Harry Gilonis

'FICTION' Philippe Sollers, Louis Armand, Fakie Wilde & Brentley Frazer, Sean Carswell, Thor Garcia, Lou Rowan, Scott O'Connor, Phil Shoenfelt, Holly Tavel, Morgan Childs, Damien Ober, Andrew Robert Hodgson, Prudence Trinca

'NON-FICTION'
Stephanie Gray on Super 8 Film Stills
Kent MacCarter on Pork Town
Sean Bonney on Hunger & Ritual

'POETRY' Sam Langer, Vanessa Place, Frédéric Forte, Anselm Berrigan, Micah Ballard, Christodoulos Makris, Bev Braune, Corey Wakeling, Jill Jones, Stephanie Strickland, Steve Dalachinsky, DglsN.Rthsjchld, Stu Hatton, Jessica Wilkinson, Ondøej Buddeus, Marjorie Welish, Vincent Katz, Robert Kiely, John Wilkinson, Michael Farrell, Cecilia White, Shane Anderson, Andrew P. McLeod, Jennifer K. Dick, Peter ©ulej, Jane Lewty, Nat Raha, Fiona Hile, Pam Brown, Brett Price, Nathan Thompson, J.T. Welsch

'ART'
Tray Drumhann, Amy Evans-Bauer, Hara Miko, Jan Pícha

'INTERVIEW'
Alice Notley with Olga Peková

VLAK editorial collective: Louis Armand, David Vichnar, Edmund Berrigan, Ali Alizadeh, S.J. Fowler, Jane Lewty, Stephen Mooney, Olga Pekova, Jeroen Nieuwland, Ewelina Chiu. ISSN 1804-512X. 425pp. Publication date: October 2013 Published by* Litteraria Pragensia <http://www.litterariapragensia.com/>*: Prague, London, New York, Melbourne, Berlin, Paris, Amsterdam

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68. Lewis, Susan

Celebrate Cervena Barva Press in NYC!

Mon 14 Oct 2013

This month, Cervena Barva Press authors will be reading and celebrating Gloria Mindock's wonderful press, all over the world! If you're in the NYC area, please come by!

CERVENA BARVA PRESS READS ALL OVER THE WORLD

Thursday, October 24, 6:30-8:30PM
Sidewalk Bar and Restaurant
Corner of Avenue A & 6th Street NYC
www.sidewalkny.com<http://www.sidewalkny.com/>

Host: Susan Lewis

Featuring:

Susan Lewis, George Held, Roger W. Hecht, Susan Tepper, Alan Elyshevitz, Ateet Tuli, Adam Shechter, Roger Sedarat, Larissa Shmailo, Claudia Serea, Roberto Garcia, Sami Shalom Chetrit, Andrei Guruianu, Martin Golan, and William James Austin

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69. Joel Weishaus

Poetica critique: Margaret Chula's "Just This."

Mon 14 Oct 2013

This 17th Poetica critique is of Margaret Chula's "Just This," a collection of tanka poems.

Basically, tanka is the modern name for waka, a form of writing that stems back to Japan's Heian Period ([redacted]). As opposed to haiku, usually written in three lines (in Japanese, they are in one line), tanka has five lines.

Chula spent 12 years in Japan studying various Japanese arts. Her first book, "Grinding My Ink," a collection of haiku, won the 1992 Haiku Society of America's Merit Award.

"Just This" her seventh book, is a masterful work in this constricted format.

http://www.cddc.vt.edu/host/weishaus/Poetica/blog-17.htm

Poetica Home:
http://www.cddc.vt.edu/host/weishaus/Poetica/Intro.htm

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282

Beginner's Mind-Toward a Depth Humanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

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70. Mark DuCharme

Job opening

Mon 14 Oct 2013

Posted on behalf of Amy Catanzano. Applications are due Oct. 25.

Assistant Professor of English (Creative Writing, Fiction)

Tracking Code
1358-141
Job Description
Assistant Professor of English (Creative Writing, Fiction)

WAKE FOREST UNIVERSITY'S Department of English seeks to fill a full-time tenure-track position in Creative Writing (Fiction), at the level of Assistant Professor beginning in July 2014. The ideal candidate would have a terminal degree in creative writing (MFA or PhD), demonstrated expertise in teaching fiction workshops and in curriculum development, and a significant record of publications. Responsibilities include teaching fiction workshops at introductory and advanced levels, with the possibility of other courses as appropriate to candidate's experience, co-directing campus reading series, and helping consolidate a recently inaugurated Creative Writing minor. Salary is competitive. Position begins July 1, 2014. Initial interviews will be conducted at MLA convention.

Wake Forest University is a private, coeducational institution dedicated to academic excellence in liberal arts, graduate and professional education. Founded in 1834, the University is ranked among the top thirty national universities. Wake Forest is a collegiate university offering a vibrant intellectual community with a rich cultural life, an impressive array of facilities and an active athletics community. The University has a deep institutional commitment to public service and engagement with the world, as indicated by the motto "pro humanitate." For quick facts about the University, go to http://www.facebook.com/l/dAQHDIzu-AQEnhjjFIyqN8bwwc0r-b6Ge27KgTBwZca-3jQ/www.wfu.edu/visitors/quickfacts.html. For information about the Department of English, go to http://www.facebook.com/l/VAQFnzpeHAQEYW0hyw2BFWsDna01xAg903ndzA1x-9UXsjA/www.wfu.edu/english.

Applicants should apply on-line at
http://www.facebook.com/l/fAQH53uXvAQHVd0rDE7w52AUnc9cjdch0zdGwyzQ

7oVVRVw/https%3A%2F%2Fwakejobs.silkroad.com, A cover letter should be addressed to Dr. Scott Klein, Chair, Department of English. Also submit on-line your vita, statement of teaching philosophy, and a writing sample (maximum of 30 pages). Three confidential letters of recommendation must be sent via email by the recommender or dossier service to [redacted]. Applications and other materials must be submitted no later than October 25 at 5:00 pm. EOE/AA

Questions about the application process may be addressed to [redacted]. Questions about the position may be addressed to [redacted] .

Wake Forest University welcomes and encourages diversity and seeks applicants with demonstrated success in working with diverse populations. Wake Forest seeks to recruit and retain a diverse workforce to maintain the excellence of the University, and to offer students richly varied disciplines, perspectives, and ways of knowing and learning.

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71. Jerome Rothenberg
Book party & reading October 27
Mon 14 Oct 2013

Coming up on Sunday, October 27th Page Poetry Parlor! 3pm-6pm!

Book Launch & Reception: EYE OF WITNESS: A JEROME ROTHENBERG READER
Sunday, October 27 at 3:00pm in EDT
Page 22: 435 West 22nd Street, 2nd Floor

In addition to which Diane Rothenberg and I will be in New York again for most of the stretch from October 20 through November 9, staying as before at the Lee Ann Brown and Tony Torn residence at 435 West 22nd Street in Chelsea. Times away from New York are for a reading/launch at Tufts University on October 24, a "Transatlantic Poetry Summit" (Spanish & English conference & readings) also at Tufts on October 25, and two readings/talks in Ottawa (University of Ottawa November 4 at 4:00 p.m. and A B Series November 5 at 8:00 p.m.). During that time we'll be reachable, as always, at this email address and on our cell phone numbers: [redacted] and [redacted].

In the hopes of seeing some of you then,
& with warm embraces,

JERRY and DIANE

P.S. Eye of Witness is a 600 page reader of my work in a mix of forms & genres - poems, essays & commentaries, plays & performances, letters, visuals - arranged in a format similar to anthologies of mine like Technicians of the

Sacred and Poems for the Millennium. So the party & reading will cover a range of works, but the event will be, above all, a chance to meet with friends and help us celebrate the occasion.

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72. William Slaughter
Notice: Mudlark
Mon 14 Oct 2013

New and On View: Mudlark Flash No. 81 (2013)

Three Poems by Tim Suermondt

Say Goodbye to the Scholars | What a Man of Simple Means
Knows about Paradise | Cultivating the Women

Tim Suermondt is the author of two full-length collections: Trying To Help The Elephant Man Dance from The Backwaters Press, 2007, and Just Beautiful from New York Quarterly Books, 2010. He has published poems in Poetry, The Georgia Review, Blackbird, Able Muse, Prairie Schooner, PANK, Bellevue Literary Review, and Stand Magazine (U.K.) and has poems forthcoming in Gargoyle, A Narrow Fellow, and Plume Poetry Journal among others. After many years in Queens and Brooklyn, he has moved to Cambridge with his wife, the poet Pui Ying Wong.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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73. Rob McLennan
Tuesday poem #28 : Jessica Smith
Tue 15 Oct 2013

Tuesday poem #28 : Jessica Smith : The Skull Bones

http://www.dusie.blogspot.ca/2013/10/tuesday-poem-28-jessica-smith-skull.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry -

Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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74. Maria Damon

asst prof job in CW at EMU

Tue 15 Oct 2013

> **Assistant Professor of Creative Writing*
>
> **The Department of English Language and Literature at Eastern Michigan University (EMU) invites applications for a tenure-track Assistant Professor position in Creative Writing.The Creative Writing Program emphasizes interdisciplinarity and includes both undergraduate and MA studies. We are seeking a literary writer who works in new media and/or digital arts and is capable of teaching courses that address contemporary aesthetic practices engaged with digital environments in multi-discipline contexts. Candidates must hold a graduate degree, and demonstrate a significant publication record, evidence of excellence in teaching, and promise of continuing literary engagement.Teaching load is three courses per semester, with possible course reductions.*
>
> *The Department is searching for someone who demonstrates collegiality among faculty, support staff, and students and who works well within a climate of shared governance. The successful candidate will demonstrate a commitment to teaching; facilitate and value student development; generate both literary and scholarly work; and participate in professional and community organizations.*
>
> *Known for its congenial and collaborative English Department, EMU is located in the Ann Arbor-Detroit area. The school is a culturally diverse learning and teaching community set in a small city environment, amidst a major metropolitan area, that attracts students from Metro Detroit, across the state, nationally, and internationally. Internal grant opportunities are available.*
>
> *To apply, go tohttps://www.emujobs.com <https://www.emujobs.com/>and click on the "View/Apply for Faculty and Administrative Positions." As a part of the application, all applicants must provide a cover letter and CV. Additional materials only upon request. Questions about this position may be sent to the Chair of the Search Committee,[redacted] <https://webmail.pratt.edu/src/compose.php?send_to=[redacted]>. Screening of candidates will begin on October 25, with priority given*

> *to applications received by that date.Interviews will be conducted at the MLA Convention in Chicago in 2014.*

↑ Index

75. Nic Sebastian

Call for submissions: The Poetry Storehouse - remix & multimedia poetry

Wed 16 Oct 2013

Think of The Poetry Storehouse as a get-out-of-jail card for poems locked up in print journals beyond the reach of links and search engines. More information and submissions here: http://poetrystorehouse.com Best wishes, Nic

Nic Sebastian

Very Like A WhaleWhale Sound
Reading Helen in Egypt Dark And Like A Web

↑ Index

76. Rob McLennan

above/ground press 2014 subscription bonus,

Wed 16 Oct 2013

There are only two more weeks to take advantage of the above/ground press 2014 bonus! If you subscribe by November 1, 2013, you also recieve 2013 titles by Rae Armantrout, Hailey Higdon and Carrie Olivia Adams (as well as whatever else might come up over the next few weeks). New titles are already in the works by David Phillips, Hugh Thomas, Nicholas Lea and plenty of others. Basically, it's a 2014 subscription that begins October 1, 2013! Who knows what might emerge during our twenty-first year?

http://www.abovegroundpress.blogspot.ca/2013/09/aboveground-press-2014-subscriptions.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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77. Daisy Atterbury

10/19 @ 4:30 : Segue Presents Nicole Brossard, Louise Cotnoir, Louise Dupré, Gail Scott

Wed 16 Oct 2013

Dear all,

I hope you'll join us at the Zinc bar this Saturday 10/19 at 4:30 for the third reading <https://www.facebook.com/events/670684759608319/> of the Fall season of Segue, featuring

NICOLE BROSSARD

Nicole Brossard was born in MontrÃ©al. Poet, novelist and essayist, she has published more than forty books. Her work has been influential on a generation of poets and feminists. Her most recent book, translated into English by Erin MourÃ© and Robert Majzels, is White Piano. Nicole Brossard lives in MontrÃ©al.

LOUISE COTNOIR

Louise Cotnoir has published seventeen books of poetry, fiction and drama. She was twice nominated for the Governor Generalâ€™s Award for Poetry, most recently for Les Ã®les (2005). Her last collection of poetry, Les sÅ“urs de, appeared with Ã‰ditions du NoroÃ®t (2011), with a stage adaptation in Ottawa (2012) and MontrÃ©al (2013). Les Ã®les, translated by Oana Avasilichioaei appeared as The Islands in 2011. She lives in MontrÃ©al.

LOUISE DUPRÃ‰

Poet, novelist and essayist, Louise DuprÃ© has published twenty books. Her work has received numerous awards and has been translated in various languages. She has collaborated with artists of visual arts, cinema, video and dance. She is a member of the AcadÃ©mie des lettres du QuÃ©bec and the Royal Society of Canada. She was professor of creative writing and womenâ€™s writing in UniversitÃ© du QuÃ©bec Ã MontrÃ©al for twenty years.

GAIL SCOTT

Gail Scottâ€™s fourth novel, The Obituary, was a finalist for the 2011 MontrÃ©al Book of the Year (Grand prix du livre de MontrÃ©al). Scottâ€™s other experimental novels include My Paris (Dalkey Archive), Heroine, and Main Brides. She has published collections of essays, stories, manifestos, and collaborations with Robert GlÃ¼ck et al (Biting the Error, shortlisted for a Lambda award, 2005). She lives, mostly, in MontrÃ©al and teaches Creative Writing at UniversitÃ© de MontrÃ©al.

Season curated by Genji Amino and Daisy Atterbury.

Zinc Bar, 82 W 3rd St, NYC

Fall/Winter calendar here<http://www.seguefoundation.com/calendar_pdfs/segue_fall-winter_2013-14.pdf>
.

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78. Maria Damon

Fwd: Job Posting: Assistant Professor of English: Writing in New Media

Wed 16 Oct 2013

-------- Original Message --------
Subject: Job Posting: Assistant Professor of English: Writing in New Media
Date: Wed, 16 Oct 2013 13:56:38 -0400
From: Cayley, John <[redacted]>
To: Harold Wells <[redacted]>

Institution: Eastern Connecticut State University

**

Position: Assistant Professor â€“ Writing in New Media, Tenure Track

Qualifications: Ph.D. or ABD in English. The successful candidate must have awareness of and sensitivity to the educational goals of a multicultural/first generation student population and a strong interest in teaching both discipline-specific and liberal arts core courses at all levels.

Position Description: Responsibilities will include teaching existing introductory and advanced courses in rhetoric, composition, literary studies, and/or creative writing and to develop new courses in line with teaching and research interests. These may include (but are not limited to) new media writing, new media criticism, and electronic publishing. Practical experience working with web-based applications and genres is essential, as is up-to-date knowledge of Internet culture. Additional expectations include student advising, service to the department and university committees, as well as an active research agenda.

*Respond to: *Please send letter of application, CV, teaching philosophy and three letters of recommendation as email attachments (PDF or Word) to [redacted] <mailto:[redacted]>. Review of applications will begin November 15, 2013.

To learn more about posted positions and application procedures at
Eastern Connecticut State University, please go to:
http://www.easternct.edu/humanresources.html

**

Eastern Connecticut State University, the state's public liberal arts university serving approximately 5,400 students, offers a wide range of undergraduate majors in the arts and sciences and professional studies, as well as selected graduate programs. Located in historic Windham County in the heart of eastern Connecticut, the University is midway between New York City and Boston, and only a short drive from Hartford, the state capital.

Eastern Connecticut State University is an AA/EEO employer. Woman, members of protected classes, and people with disabilities are encouraged to apply.

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79. David Kirschenbaum

Save the Date, 11/21: Boog's N.Y.C./L.I. Small Presses Night

Wed 16 Oct 2013

please forward

Save the Date:

Boog City presents

d.a. levy lives: celebrating renegade presses

N.Y.C./L.I. Small Presses Night

Thurs. Nov. 21, 6:30 p.m. sharp, free

Sidewalk Café
94 Ave. A (@ E. 6th St.)
NYC

with

Epiphany Magazine
Marsh Hawk Press
Nor By Press
Tea Party Republicans Press

and music from

Mixed Doubles

This is our one event each season in our "d.a. levy lives: celebrating renegade presses" series where we honor local small presses.

Featuring readings from contributors to some of the area's finest
small presses
and with publications available from each of the presses.

**Epiphany Magazine, Odette Heideman, editor; Tanya Rey, fiction editor; Cullen Thomas, nonfiction editor; Cassandra Gillig (and Ben Roylance?), poetry editor;
and Nat Otting, managing editor
—Reader TBD

**Marsh Hawk Press, Sandy McIntosh, managing editor
—Claudia Carlson
—Thomas Fink

**Nor By Press, Emily Toder, editor
—Uljana Wolf

**Tea Party Republicans Press, Douglas Piccinnini and Josef Kaplan, co-editors
—Lucy Ives

Series curated and with an introduction by
Boog City editor David Kirschenbaum

Boog City 84, our N.Y.C./L.I. Small Presses Issue,
published in conjunction with the above event,
features pages put together by the participating presses.

as well as our usual swell Boog City content:
http://boogcity.com/boogpdfs/bc84.pdf

--

Bios for Presses, Readers, and Musicians

**Epiphany Magazine http://epiphanyzine.com Under the poetry editorship of Jennifer Nelson, Epiphany published poems by Macgregor Card, Cody-Rose Clevidence, Lewis Freedman, Lucy Ives, Ish Klein, Bianca Stone, Elizabeth Willis, and many others. The upcoming issue, the thirteenth, features 13 poets: Shannon Burns, Andrew Durbin, Jess Dutschman, Cean Gamalinda, Laura Goldstein, Debbie Hu, Sue Landers, Kelin Loe, Laura Marie Marciano, Filip Marinovich, Steve Roggenbuck, Kim Vodicka, and Simone White.

**Marsh Hawk Press http://www.marshhawkpress.org/ Marsh Hawk Press, founded in 2001, publishes an eclectic list of poets and poetic styles, with 73 titles currently in print. Notable recent titles include: Sugar Zone by Mary Mackey, winner of the PEN Oakland- Josephine Miles Award for Excellence in Literature; Blind Date With Cavafy by Steve Fellner, winner of the Thom Gunn Award for Gay Male Poetry; and I Take Thee English, for My Beloved by Eileen

R. Tabios, winner of the Calatagan Award from the Philippine American Writers and Arts, Inc. Please visit the above url for submitting information.

*Claudia Carlson http://www.claudiagraphics.com/ Claudia Carlson's first book of poetry, The Elephant House, was published by Marsh Hawk Press. She co-edited The Poet's Grimm, an anthology of fairy tale poems, with Jeanne Marie Beaumont. Her poems have appeared in Court Green, Gargoyle, nycbigcitylit.com, Southern Poetry Review, and The Cream City Review, among others. She has been included in the anthologies Love Rise Up (Benu Press), A Circle of Friends: Remembering Madeleine L'Engle, and The Breath of Parted Lips II (CavanKerry Press). She's a mapmaker, illustrator, photographer, and award-winning designer specializing in art directing for small presses.

*Thomas Fink http://www.thomasfinkpoetry.net/ Thomas Fink, is the author of seven previous books of poetry, including Peace Conference (Marsh Hawk Press) and Autopsy Turvy (Meritage Press), as well as three chapbooks. He is also the author of two books of criticism, including A Different Sense of Power (Fairleigh Dickinson University Press). Fink's work has appeared in The American Poetry Review, Barrow Street, Chicago Review, Contemporary Literature, Denver Quarterly, Diode, Jacket, Lit, Milk, Minnesota Review, Otoliths, Second Avenue Poetry, Sentence, Shampoo, Slope, Talisman, Verse, and numerous other journals. His paintings hang in various collections. Fink is professor of English at City University of New York—LaGuardia.

**Nor By Press
http://www.norbypress.wix.com/norbypress
A tiny homespun letterpress operation dedicated to the printing, binding, and warmhearted distribution of limited-edition chapbooks and broadsides, made with only the finest papers, inks, and literatures

*Uljana Wolf
http://www.poetryinternationalweb.net/pi/site/poet/item/21926/19/Uljana-Wolf
Uljana Wolf is a German poet and translator based in Brooklyn and Berlin. She published four books of poetry, among them Sonne From Ort, a collaborative erasure with Christian Hawkey (kookbooks, Berlin), and three chapbooks in English, translated by Nathaniel Otting (Nor By Press), Susan Bernofsky (Ugly Duckling Presse), and Monika Zobel (Belladonna*). She translates numerous poets into German, among them Matthea Harvey, Christian Hawkey, Erín Moure, and Cole Swensen, and was the co-editor of the Jahrbuch der Lyrik 2009.

**Tea Party Republicans Press
http://www.teapartyrepublicanspress.com/
Tea Party Republicans Press publishes books.

*Lucy Ives http://www.lucy-ives.com/ Lucy Ives is a native New Yorker who is completing her Ph.D. in comparative literature at New York University. She is the author of the books Orange Roses (Ahsahta Press), Nineties (Tea Party Republicans Press), and Anamnesis (Slope Editions), and the chapbook My Thousand Novel (Cosa Nostra Editions). Her work has appeared in Fence, 1913, Ploughshares, The Colorado Review, Verse, Volt, and other journals. A deputy editor at Triple Canopy, she is co-editor of Corrected Slogans: Reading and Writing Conceptualism, published by Triple Canopy and the Museum of Contemporary Art Denver.

**Mixed Doubles
https://www.facebook.com/mixeddoublesmusic
As Mixed Doubles, electric guitar wizards Lisa Liu and Justin Gonzales turn down the volume and wrangle long sheets of beautiful noise out of two acoustic guitars.

**Boog City
http://www.boogcity.com

Boog City is a New York City-based small press now in its 23rd year and East Village community newspaper of the same name. It has put out over 200 publications, including 35 volumes of poetry, various magazines, and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series—d.a. levy lives: celebrating renegade presses, featuring a non-NYC small press, its writers, and a musical act; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater-Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville.

Directions:
Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

Upcoming Boog Events

2014

Sun. Jan. 19, 2014, 1:00 p.m.-3:00 p.m.
Readings from The Portable Boog Reader 7: NYC and Pittsburgh

Sun. Feb. 16, 12:00 p.m.-4:00 p.m.
Mon. Feb. 17, 12:00 p.m.-3:30 p.m.
Welcome to Boog City 7.5
Presidents' Day Weekend Poetry and Music Mini-Festival

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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80. Jordan Stempleman

Rauan Klassnik: The Continental Review

Fri 18 Oct 2013

Dear Everybody,

I'm excited to unveil a leaked video of Rauan Klassnik taking a bath. The footage includes erotic toe shots, poems once lodged now dripping from a pink wig, and huge, excessive blown bubbles filled with cow bones and baseball cap sweat; a burial undone:

https://vimeo.com/77223793

Please feel free to spread this video like Gucci's Bird Flu (embed it, link to it, whatever). If your uncle doesn't care for poetry or YouTube, he will now. Any complaints from clergy or networks or hiring committees can be addressed directly to Rauan at:[redacted]

Please help to keep The Continental Review forever circulating!

Best,

J
http://www.thecontinentalreview.com/

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81. George Quasha

Alana Siegel reading fr. ARCHIPELAGO (Station Hill) + Bohinc & Iijima Sat. the 19th in Brooklyn

Fri 18 Oct 2013

SATURDAY, OCTOBER 19th, 7pm
BERL'S BROOKLYN POETRY SHOP
126a Front Street, Dumbo

ALANA SIEGEL ? KATY BOHINC ? BRENDA IIJIMA

Alana Siegel was born in Los Angeles in 1985. She graduated from Bard College in 2007, earning a B.A. in Language and Literature. /Archipelago/, out from Station Hill Press just in time for this reading, is her first full-length book of poetry (get excited <http://www.youtube.com/watch?v=l8B9mgqLqPY>). Her chapbooks include /The Occupations,/ /Semata/, and /words from Ra Ra Junction/. She presently lives in Berkeley, California, collaborating at the burgeoning Bay Area Public School.

*K**aty **B**ohinc* is a poet and digital media strategist for the Democratic Party of China. She co-edits /COYDUP,/ a poetry pamphlet dedicated to hand-to-hand distribution at and around Occupy events, with Meg Ronan. Work has recently appeared in /Armed Cell/, and is forthcoming in /Poor Claudia/, /Apartment/, /Open Letters Monthly/ & /Where Eagles Dare /(go crazy <http://www.youtube.com/watch?v=78HkWa3gBTs>)/./ She has a background in math, comp lit, DC, China, France & Buenos Aires. She lives in Manhattan.

Brenda Iijima is the author of /Around Sea /(O Books), /Animate, Inanimate Aims /(Litmus Press), /revv. you'll--ution /(Displaced Press) and /If Not Metamorphic/ (Ahsahta Press), and the editor of/)((eco(lang)(uage(reader)) /(Portable Press at Yo-Yo Labs / Nightboat Books). She is also a visual artist and the editor of Portable Press at Yo-Yo Labs. (And now <http://www.youtube.com/watch?v=kZYnIh1VKXs> your mind <http://www.youtube.com/watch?v=04d8pLqd1Ho> is blown <http://www.youtube.com/watch?v=U3pe-yKPjhI>.)

/

/

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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82. Halvard Johnson

Government's open and running, as is On Barcelona.

Fri 18 Oct 2013

:: Recently at On Barcelona: MÃ¡rton KoppÃ¡ny, Bob BrueckL, Allen Bramhall, Volodymyr Bilyk, Felino A. Soriano, Lynda Schor, Lakey Comess, Joel Chace . . .

New work demanded. Send to [redacted] with your name and On Barcelona in the subject line.

On Barcelona
onbarcelona.blogspot.com
<http://onbarcelona.blogspot.com/>
"I'm not afraid of dying. I just don't want
 to be there when it happens."
--Woody Allen

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
 <---
New! via Amazon
Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new

drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca
Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other
Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras
PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection
of Mozart's Third Eye and Other
Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-
PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of
Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/
dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory
of
Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com
/fall04/theory1.pdf>
; **Rapsodie
espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.co
m/rapsodi.pdf>
; **Guide to the Tokyo
Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/097148
7316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet
Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/
hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter
Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
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83. David Kirschenbaum

BKLYN, Sat./ World Series Poetry & Music Spectacular

Sun 20 Oct 2013

please forward

World Series Poetry & Music Spectacular

This Sat., Oct. 26, 2013, 7:30 p.m.

baseball poetry readings from
Lee Ann Brown
Robert Gibbons
Pierre Joris
Tanya Olson
Joe Pan
Douglas Rothschild
Amish Trivedi
Kevin Varrone

and music from
Cool Papa Bell

at
Unnameable Books
600 Vanderbilt Ave.
Brooklyn

and then we'll see what's happening with the Red Sox and Cardinals in game 3 of the World Series, already in progress.

In celebration of our recent baseball issue and our earlier ones:
http://www.boogcity.com/boogpdfs/bc80.pdf
http://www.boogcity.com/boogpdfs/bc37.pdf
http://www.boogcity.com/boogpdfs/bc06.pdf

Out for this reading is a short-run, color broadside of Bernadette Mayer's classic poem "Carlton Fisk Is My Ideal," with art by Melissa Zexter, available signed and unsigned. http://boogcity.com/mayer_zexter.pdf Prices reduced for one night only from $10 unsigned to $8, and $17 signed to $15.

For the Facebook page for this event:
https://www.facebook.com/events/344011462402057/?ref_dashboard_filter=calendar

Event hosted by Boog City editor and publisher David Kirschenbaum

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**Lee Ann Brown http://epc.buffalo.edu/authors/brown/ Lee Ann Brown has embarked upon writing a long work N.C. ode, the first two books of which are In the Laurels, Caught (Fence Modern Poets Series) and Crowns of Charlotte (Carolina Wren). Past books include Polyverse, The Sleep That Changed Everything, and a recent artists book collaboration with Karen Randall, Bagatelles for Cornell (Propolis Press). Brown teaches at St. John's University, edits Tender Buttons press and multiplies her time between NYC where she hosts The Page Poetry Parlor in her living room, and N.C., where she started The French Broad Institute (of Time & the River) which she envisions to be a Poetry Project of the South.

**Cool Papa Bell http://www.cpbband.com/ Cool Papa Bell is a New York City-based band comprised of: Stan Pyrzanowski, lead/backing vocals and guitar; Jennifer L, lead/backing vocals; Brian "Brain" Parkhill bass; and Josh Fleischmann, drums. The group was founded in 2008 by Stan and Brian. CPB has an eclectic sound, with rock, blues, soul, funk, Americana, and ska influences. In addition to performing powerful, sometimes political and broken-hearted original songs, they also cover varied artists such as Dolly Parton, Prince, John Hiatt, Stevie Wonder, Jimi Hendrix, Neil Young, Etta James, Bob Dylan, Van Morrison, and Concrete Blonde, among others. Cool Papa Bell will rock you, captivate you and leave you wanting more.

The band can be seen performing around NYC at venues such as Rockwood Music Hall, Arlene's Grocery, Sidewalk Cafe, American Trash, and The Bowery Electric. Cool Papa Bell plans to release their full-length debut album in fall 2013.

**Robert Gibbons Three Rooms Press just released Robert Gibbons' first poetry collection, Close to the Tree. Gibbons recently was produced on the CD Brain Ampin through Hydrogen Jukebox, a poetry series produced through The Cornelia Street Café. He has done poetic works in after school programs, drama camps, and theater programs in Florida; Washington, D.C.; and New York City. He hopes to continue searching to find new ways to create work and provide new venues to the children he serves.

**Pierre Joris http://www.pierrejoris.com/blog/ Pierre Joris is a poet, translator, essayist, and anthologist who has published more than 50 books, most recently, Meditations on the Stations of Mansur al-Hallaj (poems) from Chax Press and The University of California Book of North African Literature (volume 4 in the Poems for the Millennium series), coedited with Habib Tengour. Exile is My Trade: A Habib Tengour Reader and Pierre Joris: Cartographies of the In-between, edited by Peter Cockelbergh, came out in 2012. Forthcoming are Barzakh—Poems 2000-2012 (Black Widow Press) and Breathturn into

Timestead: The Collected Later Poetry of Paul Celan. (Farrar, Straus and Giroux).

**Tanya Olson http://boyishly-tanya.blogspot.com/?m=1 Tanya Olson teaches at Vance-Granville Community College. Her first book, Boyishly, will be published by YesYes Books shortly. Her work has been published in Bad Subjects, Beloit Poetry Review, Boston Review, Elysian Fields, Fanzine, and Southword (IRL). In 2010, she won a Discovery/Boston Review prize and was named a 2011 Lambda Fellow by the Lambda Literary Foundation. She helps coordinate Durham's Third Friday, is a member of the Black Socks poetry group, and serves on the board of Carolina Wren Press.

**Joe Pan http://joepan.org/ Joe Pan's debut collection of poetry, Autobiomythography & Gallery, was named Best First Book of the Year by Coldfront Magazine. He grew up along the Space Coast of Florida, attended the Iowa Writers' Workshop, and serves as the poetry editor of Hyperallergic. His poetry has appeared in such places as Boston Review, Denver Quarterly, and H_ngm_n, fiction in Cimarron Review and Glimmer Train, and nonfiction in The New York Times. He is the founder and managing editor of Brooklyn Arts Press, an independent publishing house.

**Douglas Rothschild http://www.fauxpress.com/e/rothschild/ Douglas Rothschild was born under a potato leaf scrub toe, and comes to us direct from Germany and ready to deliver the most indirect and fundamentally unsound conceptual writing which you have encountered in many years.

**Amish Trivedi http://www.amishtrivedi.com/ Amish Trivedi's poems have been in Jacket2, Mandorla, OmniVerse, and Word For/Word. He has no set location at the moment, though he is teaching the fall 2013 semester at Roger Williams University in Bristol, R.I.

**Kevin Varrone http://www.brooklynrail.org/2012/04/poetry/from-box-score-an-autobiography Kevin Varrone's most recent publi-cation is Eephus (Little Red Leaves Textile Series). His current project, box score: an autobiography, is forthcoming as a set of literary baseball cards from Little Red Leaves Textile Series and is out as an iPhone and iPad app. His previous publications include Passyunk Lost (Ugly Duckling Presse), id est (Instance Press), and the chapbook g-point Almanac: 6.21-9.21 (ixnay press) all part of g-point Almanac, a four-part project loosely based on Almanacs and Books of Days. He grew up in Flushing, Queens and now lives outside Philadelphia with his family.

Directions:
2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

Info: 212-842-BOOG (2664) • [redacted]

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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84. Sharon Dolin

Perfect Sense Reading Series Wed., Oct. 23rd, 6pm (reading @ 6:30pm)

Sun 20 Oct 2013

PERFECT SENSE READING SERIES
is proud to present a reading with

Sharon Dolin

Victoria Redel

Salita Bryant

Candice Reffe

Where: Cornelia Street Café
When: Wednesday, October 23rd, 2013, 6pm

$8 ADMISSION INCLUDES ONE FREE DRINK

HOSTED BY ALISSA HEYMAN

Sharon Dolin has been awarded the distinguished 2013 Witter Bynner Fellowship from the Library of Congress, selected by current Poet Laureate of the U.S., Natasha Trethewey. She is the author of five books of poetry, most recently, Whirlwind (University of Pittsburgh Press, 2012) and Burn and Dodge (University of Pittsburgh Press, 2008), winner of the AWP Donald Hall Prize in Poetry. In addition, she has published five chapbooks and her poems have appeared in over 100 magazines including: Barrow Street, Denver Quarterly, The Georgia Review, Jacket, The Kenyon Review, New American Writing, and The New Republic. She has been Writer-in-Residence at Eugene Lang College, The New School for Liberal Arts and a Visiting Professor of Creative Writing at

Hofstra University. She has also taught at New York University, The Cooper Union, and Poets House. She currently teaches poetry workshops at the Unterberg Poetry Center of the 92nd Street Y and directs the Center for Book Arts Annual Letterpress Poetry Chapbook Competition in New York City. For 2013-14, Dolin is a Drisha Arts Fellow.

Victoria Redel is the author of three books of poetry and three books of fiction with a new collection of stories, Make Me Do Things, forthcoming in fall 2013. Her most recent novel, The Border of Truth (Counterpoint 2007), weaves the situation of refugees and a daughter's awakening into the history and secrets of her father's survival and loss. Loverboy (2001, Graywolf/2002, Harcourt), was awarded the 2001 S. Mariella Gable Novel Award and the 2002 Forward Silver Literary Fiction Prize and was chosen in 2001 as a Los Angeles Times Best Book. Loverboy was adapted for a feature film directed by Kevin Bacon. Swoon (2003, University of Chicago Press), and was a finalist for the James Laughlin Award. Redel's fiction, poetry, and essays have appeared in numerous magazines and journals including Granta.com, Harvard Review, The Quarterly, The Literarian, The New York Times, The L.A. Times, O the Oprah magazine, Elle, Bomb, More, and NOON. Redel is on the faculty of Sarah Lawrence College.

Salita Bryant is an Assistant Professor of English at Lehman College. In 2006, Bryant was awarded a year-long Starworks Fellowship to teach creative writing to hospitalized children in New York City. Her poem, "First Spring in New York," won the Spoon River Poetry Review Editors' Prize and was nominated for a Pushcart Prize in 2005. She also won Iron Horse Literary Review's 2005 Discovered Voices Award and was a finalist for the 2005 Nimrod/Hardman Pablo Neruda Prize in Poetry.

Candice Reffe's poems have been published in Agni, Crazy Horse, Harvard Review, Ploughshares, The Threepenny Review, and elsewhere. She was twice fellow at the Fine Arts Work Center in Provincetown. She lives in Western Massachusetts and works in New York City at the fashion company Eileen Fisher.

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85. Robert Dewhurst

David Abel & Dennis Phillips in Los Angeles

Sun 20 Oct 2013

Please join us on the night of Wednesday, October 23rd, for a reading by poets David Abel and Dennis Phillips, at the newly opened Tif Sigfrids Gallery in Hollywood.

David Abel is an editor and teacher in Portland, Oregon, where he is the proprietor of Passages Bookshop. His recent publications include Float (Chax Press, 2012), Tether (Bare Bone Books, 2011), and Black Valentine (Chax Press, 2006).

Dennis Phillips is an editor and teacher in Los Angeles, where he has been core faculty at the Art Center College of Design since the late 1970s. His recent publications include Navigation: Selected Poems 1985-2010 (Otis Books/Seismicity Editions, 2010), Sophia's Lament (Ninja Press, 2012), Mapping Stone (Post Media Books + Otis Books/Seismicity Editions, 2013), and Measures (Talisman House, 2013).

The gallery is located at 1507 Wilcox Ave. Doors will open at 8 p.m.; reading will begin by 8:30. Convenient parking is located on the street, as well as in relatively inexpensive ($3-$5) pay lots at the intersection of Selma and Cahuenga and elsewhere nearby. Reading is free, and drinks will be served.

This will be the first installment of an occasional reading series at the gallery, hosted by Robert Dewhurst.

Hope to see you there!

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86. Peter ciccariello

3 poems on “The Poetry Storehouse”

Mon 21 Oct 2013

Pleased to have 3 new poems published on Nic Sebastian’s new “The Poetry Storehouse”. http://poetrystorehouse.com/2013/10/19/peter-ciccariello-poems/

Please take a listen to her audio recording of “Today is your advocate”

http://poetrystorehouse.com/2013/10/19/peter-ciccariello-poems/

Today is your advocate<http://poetrystorehouse.com/2013/10/19/peter-ciccariello-poems/#today>(with audio by Nic Sebastian)

--
New work gallery - http://invisiblenotes.blogspot.com/
Poetry and writing - http://poemsfromprovidence.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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87. Camille Martin

Class on Robert Zend, anyone?

Mon 21 Oct 2013

Hi, everybody. Does anyone know of a professor teaching a course involving avant-garde poetry or fiction, concrete poetry, or immigrant writers, who might be interested in a guest lecture on the works of Robert Zend? I just gave a seminar (with lots of images and a couple of videos) at the University at Buffalo's Poetry Collection that was well-received, and I'd love to find other venues for such a talk.

If interested, please backchannel: [redacted]

Many thanks.

Cheers!
Camille Martin
Toronto

--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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88. Rosalie Calabrese

Rosalie Calabrese reads in A Tribute to Phil Miller in NYC

Mon 21 Oct 2013

A Tribute to Phil Miller
6:00 PM on Thursday, October 31, 2013 (Happy Hallowe'en!)

Cornelia Street Cafe 26 Cornelia St. in Greenwich Village
Admission $8.00, includes a
drink
Subway: A,C, F, D, B to W. 4th; 1 to Christopher

Phil's latest published poems can be seen at http://www.bigcitylit.com/spring2013/bigcitylit12.php?page=twelve_12

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89. Louis Armand

The Organ-Grinder's Monkey

Mon 21 Oct 2013

Of possible interest to list members--for review copies, write to: [redacted] < [redacted]>

THE ORGAN GRINDER'S MONKEY: CULTURE AFTER THE AVANT-GARDE<http://litterariapragensia.wordpress.com/2013/10/05/the-organ-grinders-monkey/>, by Louis Armand. ISBN 978-80-7308-466-0 (paperback). 266pp. Also available in a Kindle edition [US <http://www.amazon.com/dp/B00FOPKM5E>] [UK<http://www.amazon.co.uk/dp/B00FOPKM5E>].

Theorising the “poetic turn” in cultural discourse from the 1950s to the present,*The Organ Grinder’s Monkey* examines the post-avant-garde condition mapped out in the work of an international roster of artists, writers, philosophers and film-makers, from Neo-Dada to the New Media, including Cy Twombly, Robert Rauschenberg, Samuel Beckett, Andy Warhol, Jean-Luc Godard, Charles Olson, Guy Debord, Marshall McLuhan, Michael Dransfield, Philippe Sollers, Dusan Makavejev, Rosalind Krauss, Alain Badiou, Marjorie Perloff, Jean-Michel Basquiat, Veronique Vassiliou, Pierre Joris, Karen Mac Cormack, Lukas Tomin, John Kinsella, Joshua Cohen and Vincent Farnsworth. http://litterariapragensia.wordpress.com/2013/10/05/the-organ-grinders-monkey/

Other poetics titles from LPB <http://www.litterariapragensia.com/>:

*CROSSROADS POETICS<http://litterariapragensia.wordpress.com/2013/10/05/crossroads-poetics/> * by Michel Delville Bringing together readings of Virgil Thomson, Gertrude Stein, Max Jacob, Louis Feuillade, Rosmarie Waldrop, Frank Zappa, Bill Viola and Pierre Alechinsky, this book attempts to delineate the possibility of a truly transversal poetics, one which creates a space for a reconsideration of contemporary poetics while navigating the complex interactions between the theory and practice. http://www.amazon.com/dp/B00ERGOQ2G https://www.amazon.co.uk/dp/B00ERGOQ2G

COMPLICITIES<http://litterariapragensia.wordpress.com/2013/10/05/complicities/>: British Poetry 1945-2007 eds. Sam Ladkin & Robin Purves, with Thomas Day, Keston Sutherland, Alizon Brunning, Robin Purves, J.H.

Prynne, Bruce Stewart, D.S. Marriott, Stephen Thomson, Craig Dworkin, Sophie Read, Sara Crangle, Malcolm Phillips, Tom Jones, Josh Robinson, Sam Ladkin, Jennifer Cooke, Ian Patterson. http://www.amazon.com/dp/B00E2S0XWG https://www.amazon.co.uk/dp/B00E2S0XWG

AVANT-POST: The Avant-Garde under "Post-" Conditions
ed. Louis Armand, with Johanna Drucker, Michael S. Begnal, Lisa Jarnot, Ann Vickery, Christian Bök, Robert Archambeau, Mairead Byrne, R.M. Berry, Trey Strecker, Keston Sutherland, Rachel Blau DuPlessis, Robert Sheppard, Bonita Rhoads, Vadim Erent, Laurent Milesi, Esther Milne.
http://www.amazon.com/dp/B00DSPGOHM
https://www.amazon.co.uk/dp/B00DSPGOHM

*PIERRE JORIS: CARTOGRAPHIES OF THE IN-BETWEEN<http://litterariapragensia.wordpress.com/2013/10/05/pierre-joris/> * ed. Peter Cockelbergh, with Louis Armand, Tony Baker, Franca Bellarsi, Mohammed Bennis, Charles Bernstein, Nicole Brossard, Geert Buelens, Clive Bush, Corina Ciocarlie, Peter Cockelbergh, Clayton Eshleman, Allen Fisher, Christine Hume, Robert Kelly, Abdelwahab Meddeb, Jennifer Moxley, Carrie Noland, Alice Notley, Marjorie Perloff, Nicole Peyrafitte, Jean Portante, Christopher Rizzo, Jerome Rothenberg, Dale Smith, Habib Tengour.

HIDDEN AGENDAS <http://litteraria.ff.cuni.cz/books/hidden_agendas.html>: Unreported Poetics ed. Louis Armand, with Ali Alizadeh, Livio Beloi, Jeremy Davies, Stephan Delbos, Michel Delville, Johanna Drucker, Michael Farrel, Allen Fisher, D.J. Huppatz, Vincent Katz, Stephen Muecke, Jena Osman, Michael Rothenberg, Lou Rowan, Kyle Schlesinger, Robert Shepperd, Stephanie Strickland, John Wilkinson. http://www.amazon.com/dp/B00DSPQ2ZQ https://www.amazon.co.uk/dp/B00DSPQ2ZQ

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90. Ariella Ruth Goldberg

Tues. Oct. 29: What Where Series: Readings by Michael du Plessis, J'Lyn Chapman, and Mark Amerika

Mon 21 Oct 2013

On behalf of the Jack Kerouac School, I am excited to announce our final What Where Series of the semester. We hope to see you there!

What Where Series: Readings by Michael du Plessis, J'Lyn Chapman, and Mark Amerika
Tuesday, October 29, 2013
7:30 p.m.
Performing Arts Center (PAC), Naropa University-Entrance through east side of PAC, alongside Naropa Green

This event is free and open to the public.

Michael du Plessis teaches Comparative Literature at USC and is the author of The Memoirs of JonbBenet by Kathy Acker, the chapbook Songs Dead Soldiers Sing, and, as Vanessa Place, as part of Place's "Factory" series, the chapbook, Thank You for Reading.

J'Lyn Chapman's essays and prose poems have been published in Conjunctions, Fence, Sentence, and American Letters & Commentary, among other journals. Calamari Press published the chapbook, Bear Stories. An essay derived from her doctoral dissertation on W.G. Sebald is forthcoming in a collection called The Language of Images. She is Visiting Instructor in the Jack Kerouac School at Naropa University in Boulder, Colorado and edits the online poetics journal Something on Paper.

Mark Amerika's work has been exhibited internationally at venues such as the Whitney Biennial of American Art, the Denver Art Museum, the Institute of Contemporary Arts in London, and the Walker Art Center. In 2009-2010, The National Museum of Contemporary Art in Athens, Greece, hosted Amerika's comprehensive retrospective exhibition entitled UNREALTIME. He is the author of many books including remixthebook (University of Minnesota Press, 2011 -- remixthebook.com) and his collection of artist writings entitled META/DATA: A Digital Poetics (The MIT Press, 2007). His latest art work, Museum of Glitch Aesthetics [glitchmuseum.com], was commissioned by the Abandon Normal Devices Festival in conjunction with the London 2012 Olympics. Amerika is a Professor of Art and Art History at the University of Colorado at Boulder and Principal Research Fellow in the Faculty of Humanities and Social Science at La Trobe University. More information can found at his website, markamerika.com and at his twitter feed @markamerika

Naropa University welcomes participants with disabilities. Please contact Ariella Ruth at [redacted]<mailto:[redacted]> or [redacted] to inquire about accessibility and discuss disability accommodations needed to participate fully in this event.

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

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91. Rob McLennan

On Writing #13 : Sean Johnston

Mon 21 Oct 2013

On Writing #13 : Sean Johnson : On writing

http://www.ottawapoetry.blogspot.ca/2013/10/on-writing-13-sean-johnston.html

forthcoming: new pieces by Aaron Tucker + Sarah Brebner,

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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92. George Quasha

Alana Siegel Reading from ARCHIPELAGO at Bard, Wednesday, October 23, at 7 PM

Tue 22 Oct 2013

Alana Siegel Reading
from /ARCHIPELAGO/
Wednesday, October 23, at 7 PM

@ Bard College
RKC Science Center, 103
Laszlo Z. Bito Auditorium

Alana Siegel was born in Los Angeles in 1985. She graduated from Bard College in 2007, earning a B.A. in Language and Literature. /Archipelago/, out from Station Hill Press just in time for this reading, is her first full-length book of poetry. Her chapbooks include/The Occupations/, /Semata/, and /words from Ra Ra Junction/. She presently lives in Berkeley, California, collaborating at the burgeoning Bay Area Public School.

(http://www.youtube.com/watch?v=l8B9mgqLqPY)

/_Please forward to those who might be interested_/

--
George Quasha
124 Station Hill Road
Barrytown, NY 12507

[redacted] (home)
[redacted] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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93. Rob McLennan
Tuesday poem #29 : Mark Cochrane,
Tue 22 Oct 2013

Tuesday poem #29 : Mark Cochrane : Semi-Permanent Lashes

http://www.dusie.blogspot.ca/2013/10/tuesday-poem-29-mark-cochrane-semi.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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94. Rob McLennan
ottawa small press book fair: interviews,
Tue 22 Oct 2013

During the nineteenth anniversary edition of the semi-annual ottawa small press book fair, Liana Voia spent the day conducting an incredible thirty interviews with participating exhibitors, all of which have now been posted to YouTube. Thanks, Liana! Click on the links to see interviews with Adam Thomlison, Kristen Groulx and John David Hickey, Mandy DeGeit, Grant Wilkins, Lydia Peever, Jennifer Arbour Saint-Saens, Dalton Derkson, Matthew Thomson, Kimberly Dawkins, Jessica Bebenek, David Anderson, Andrew Simpson, Monty Reid and Jenny Haysom, Amanda Earl, Jeannie Hoag and Brian Mihok, Stanley Wany, Sheree Bradford-Lee, Claudia Coutu Radmore, John Buschek, Mike Montreuil, Mary Kritz, Christian McPherson, Sheena Swirlz, Carline Frechette, R.M. Kozan, Chris Johnson and JM Francheteau, Cameron Anstee, Michael e. Casteels and myself.

Check out all the links here:
http://www.smallpressbookfair.blogspot.ca/2013/10/thirty-interviews-posted-online-from.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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95. Shankar, Ravi (English)

Drunken Boat looking for a potential Managing Editor

Tue 22 Oct 2013

Drunken Boat [http://www.drunkenboat.com], one of the world's oldest electronic journals of the arts and the winner of a South by Southwest Web Award, is looking for a new Managing Editor. We have a fabulous staff in place and very clear directions on how to proceed. What we are looking for is someone who is dedicated, meticulous to detail, capable of working collaboratively with many people and helping us keep our editorial deadlines. The position offers the possibility of a modest stipend and we need at least a one-year commitment from someone. The Managing Editor would also have interns to help him/her out with our publishing goals. Applicants with familiarity with working online and working in publishing are preferred. This is a great opportunity to be involved in an independent publisher that publishes books and a highly-acclaimed journal and that reaches over a hundred thousand unique visitors annually worldwide. If you are interested, please send a short cover letter and CV to [[redacted]].

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96. David Kirschenbaum

Advertise in Boog City 84: NYC Metro Area Small Presses Issue

Thu 24 Oct 2013

Please forward

Advertise in

Boog City 84
NYC Metro Area Small Presses Issue

Published in conjunction with our annual NYC Metro Area Small Presses Night, the issue features pages put together by the participating presses:

—Epiphany Editions
—Marsh Hawk Press
—Nor By Press
—Tea Party Republicans Press

And our usual swell Boog City content—

art * comics * film * libraries * music
poetry * printed matter * small press

Ads as low as $40

For our full rate card, please visit:

http://boogcity.com/adrates.pdf

Deadlines
Sat. Nov. 2-Submit your ad that needs to be designed
and make PayPal payment

Sat. Nov. 9-Submit ad you've designed and make PayPal payment

Fri. Nov. 15-Issue PDF uploaded and distributed electronically from Boog to over 4,500 people.

Sat. Nov. 16-Distribute 2,000 copies of physical issue

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

P.S. Donations are also more than welcome.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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97. Jane Nakagawa
FLUX by Jane Joritz-Nakagawa
Thu 24 Oct 2013

My poetry book, FLUX, went officially on sale this week at Amazon.com.

From the back cover:

Words conflate and peel apart with equal ease in Jane Joritz-Nakagawa's poetry. Elliptical but charged by that desire to traverse absences in search of deeper truths, the language in FLUX opens and closes like a fist -- full of haiku-esque

moments, fragmented to epigrammatic revelations, tensions, and lyrical, poignant releases.

-- CYRIL WONG

Give moving a chance! Perhaps part Acker, perhaps part Ono, FLUX features language agent Joritz-Nakagawa as she writes her way out of a self-torn, flower-torn, money-torn zone. . .

-- MICHAEL FARRELL

In Jane Joritz-Nakagawa's FLUX, we encounter a poetic temperament equally at home in the openness of the personal lyric and the laser-sharp probe of social commentary. In her dexterous handling of lineation and compression, the poems oscillateâ€•challenging us to reconsider just about everything we hold dear. Some things, as she says, cannot be translated; yet, with the help of these poems, we are better prepared for what the strange world offers us.

-- JENNIFER WALLACE

About incidental music (2010) and notational (2011):
. . . these collections show a poet in full control of her powers and pushing the boundaries of poetry, a fearless and challenging writer in the mode of Lyn Hejinian, Alice Notley, and Susan Howe.
--STEVE FINBOW, The Japan Times

--

I'd like to thank Geoffrey Gatza and BlazeVOX, as well as Cyril Wong, Michael Farrell, Jennifer Wallace, Steve Finbow, and Joanne G. Yoshida for cover art, as well as Peter Ganick, Calvin Pennix, Mark Kuniya, and also Altered Scale, The Argotist Online, BathHouse, Big Bridge, Certain Circuits, Counterexample Poetics, Cricket Online Review, Eccolinguistics, Entanglements: New Ecopoetry, Fieralingue's, Four W, Haven, Mid-June, Momoware, On Barcelona, Otoliths journal, quarter after journal, Quarterly Literary Review Singapore, Truck, Yew, and Yomimono and the committee that selected portions of FLUX for the Booranga Prize.

If anybody out there will be in Japan next spring, there will be a multilingual group poetry reading in central Tokyo on March 15, 2014. You can write me offlist for details.

--Jane Joritz-Nakagawa (from Nagano, Japan)
Â
Jane Joritz-Nakagawa's newest poetry book, "FLUX", is now on sale at Amazon.com. Â Her poetry chapbook, "wild black lake," is forthcoming in 2014.

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98. Adam Fieled

"Mother Earth" and "Cheltenham" on mp3

Thu 24 Oct 2013

"Mother Earth" was released as an e-book by The Argotist Online in '11; "Cheltenham" as a Blazevox print book in '12. Here they are to be listened to in mp3 form:

"Mother Earth":

https://archive.org/details/MotherEarthcompleteBookOnMp3

"Cheltenham":

https://archive.org/details/CheltenhamPt.1

Thanks!
Adam Fieled [redacted]

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99. Michael Heller

ARMAND SCHWERNER CELEBRATION, NOVEMBER 2ND

Thu 24 Oct 2013

ARMAND SCHWERNER: UNTRANSLATABLE

Deep Tanks presents a celebration of the poetry of Armand Schwerner

Poems, music, film

At Deep Tanks

Saturday, November 2nd

Doors open at 7 PM, Reading at 8 PM

150 Bay Street

Staten Island, NY

(five minutes’ walk from the Ferry)

Readers:

Burt Kimmelman

Mark Weiss

Jane Augustine

Kali Valadakis

Michael Heller

Marguerite Maria Rivas

Thomas Fucaloro

John W. Snyder

A Butoh offering by Florence Poulain

to the music of Jackson Mac Low &Anne Tardos

A short film by Kristopher Johnson featuring

Marguetie Maria Rivas, A.D. Coleman, Anne Tardos and Norman Finkelstein

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100. Paul Siegell

Philly Poet takes on Ticketmaster

Thu 24 Oct 2013

FOR IMMEDIATE RELEASE:

Opening for Hot Buttered Rum at the Lakeside Stride Bluegrass Festival in Denver, CO on October 19, 2013, Philadelphia poet Paul Siegell took on Ticketmaster.

Watch the short video (01:39) here: http://youtu.be/fJHQvgPeauw

Many thanks. Whaddaya think?

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101. Rob McLennan

above/ground press author Fenn Stewart's An OK Organ Man (2012) on the bpNichol 2013 chapbook award shortlist!

Thu 24 Oct 2013

Congratulations to Toronto poet Fenn Stewart, whose 2012 chapbook An OK Organ Man (copies are still available) is on the 2013 bpNichol Chapbook Award shortlist!

http://aboveground press.blogspot.ca/2012/03/new-from-aboveground-press-ok-organ-man.html

This is above/ground press' second appearance on the shortlist, after two titles appeared on last year's list. Nice, also, to also see above/ground press authors Gil McElroy and Shannon Maguire on the list for other titles, and even one of our authors as a judge! (the press appears to be everywhere these days) Congratulations to the entire shortlist!

The shortlisted titles are:

thirteen poems for releasing love by joanne thorwaldson (leaf press)

An OK Organ Man by Fenn Stewart (above/ground)

Ordinary Time: The Merton Lake Propers by Gil McElroy (baseline press)

fruit machine by Shannon Maguire (Ferno House)

21st century monsters by ryan fitzpatrick (Red Nettle Press)

naturally speaking by Sandra Alland (espresso [paperplates press])

The winner will be announced at 2PM on Saturday 16 November 2013 at the Indie Literary Market, Tranzac Club, Toronto. A cheque for $2,000 goes to the winning poet and $500 to the winning publisher. Donors for the prizes include Anonymous ($2,000 prize), Jim Smith and Brian Dedora ($500 prize).

Judges this year are Sandra Ridley (Ottawa) & kevin mcpherson eckhoff (Armstrong, BC), who received 90 chapbooks from which they made this year's shortlist selection.

Further information and links at:

http://www.aboveground press.blogspot.ca/2013/10/aboveground-press-author-fenn-stewarts.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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102. Genji Amino

10/26 @ 4:30 : Segue Presents Joan Retallack and Maria Damon

Thu 24 Oct 2013

Dear all,

I hope you'll join us at the Zinc bar this Saturday 10/26 at 4:30 for a reading featuring

JOAN RETALLACK

Joan Retallack is the author of eight books of poetry, including Procedural Elegies / Western Civ Cont'd – an Artforum Best Book of 2010 – Memnoir, and How To Do Things With Words as well as numerous critical studies including the introduction to the 2012 Yale edition of Gertrude Stein's Stanzas in Meditation, Gertrude Stein: Selections (2008), Poetry & Pedagogy: The Challenge of the Contemporary (2006), The Poethical Wager (2003), and MUSICAGE: John Cage in Conversation with Joan Retallack (1996) which has recently been translated into Spanish and published in Chile.

MARIA DAMON

Maria Damon is professor and chair of the Department of Humanities and Media Studies at the Pratt Institute of Art. Previously she taught poetry and poetics at the University of Minnesota. She is the author of two books of poetry scholarship, co-author (with mIEKAL aND and Jukka-Pekka Kervinen) of several print and online books of poetry, and co-editor, with Ira Livingston, of Poetry and Cultural Studies: A Reader.

Season curated by Genji Amino and Daisy Atterbury.

Zinc Bar, 82 W 3rd St, NYC

Fall/Winter calendar here<http://www.seguefoundation.com/calendar_pdfs/segue_fall-winter_2013-14.pdf>
.

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103. Philip Rowland
call for haiku and other short poems
Fri 25 Oct 2013

I am putting together a new issue of NOON: journal of the short poem, after a break of several years. Submissions (of up to 10 poems) are welcome via email. Please see noonpoetry.com for brief guidelines and some poems from previous issues.

Best wishes,

Philip Rowland
[redacted]

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104. Mountain Press
*Announcing *Shit Valley**
Sat 26 Oct 2013

We have been asked to share the following announcement with the Poetics list.

* * *

Dear Citizens:

Please subscribe to a new series of poetry pamphlets, published by SHIT VALLEY, a new press collective out of Cambridge that has no budget and is devoted to publishing with urgency, thrift, and careful ease. Here is what we do. We make photocopied, large-format pamphlets, between 32 and 36 pages,

in editions of unspeakable quantity, with font-sizes between 14 and 20 if possible, or shit come to think of it even larger, I mean we have used some seriously large-ass font-sizes, ahem, and proceeds go into printing more books.

A subscription for £8, €16, or $24 (postage include) will get you four pamphlets by: Christina Chalmers, John DeWitt, Corina Copp, and Ed Luker. The Chalmers is printed up and ready to distribute now; the others can be expected before or around the turn of the new year.

Go to: http://shitvalley.tumblr.com/

• Christina Chalmers' *Work Songs* is a collection of twelve poems and sequences, including the whole of "hell, realism", which appeared in the latest Claudius App. It is available now as a single purchase, for £2.50, €5, or $8. (see website)

• John DeWitt's SV will be his second book under his own name, and includes several long poems plus translations of a sequence by Uruguyan poet Idea Vilariño (1920-2009).

• Corina Copp's SV will be two long poems, "Tell That to the Marines" and "Engulfs".

• Ed Luker's *It's not you it's me. It's not you it's the cops. *collects what appear to be all of his poems to date, including the legendary pre-crisis fragment, "UNPRIG (Aufgegeben)".

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105. Camille Martin
Review of The Whole Island: Six Decades of Cuban Poetry
Sat 26 Oct 2013

Neo-baroque? Conversationalism? The Padilla Affair? Echoes of Baudelaire and Whitman? Before reading The Whole Island, I knew almost nothing about Cuban poetry.

Now I understand something of its rich and complex history. And I *know* which Cuban poets I want to read more of.

I review Mark Weiss's anthology here:

http://rogueembryo.com/2013/09/16/the-whole-island-six-decades-of-cuban-poetry/

Cheers!
Camille Martin
--
Books:

http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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106. Kyle Schlesinger
MIMEO MIMEO #8: THE CURATORS' CHOICE ISSUE
Sat 26 Oct 2013

We're coming to the end of our 48-hour 'one from the vault' sale on these signed, letterpress printed broadsides by Robert Creeley titled 'Oh, Do You Remember' written for poet and pal Ed Dorn. If you prefer one color to another, please specify. Typeset in Albion and printed on handcrafted Farbriano paper from Italy an edition of 200 by Kyle Schlesinger in August, 2004 with photograph by Gordon Clark in Santa Fe 1961 courtesy of Jennifer Dunbar Dorn. Just ten bucks until 9:45 tonight!

Click here to order: http://cuneiformpress.blogspot.com

[http://www.icontact-archive.com/z8vM7tzoakUFcoU8JPjNYZuPz1Z7YQO3?w=4#fblike][http://twitter.com/share?url=http%3A%2F%2Ficont.ac%2F21qJD&text=One+from+the+vault+sale+ends+tonight%21&via=KyleSchlesinger][http://www.icontact-archive.com/z8vM7tzoakUFcoU8JPjNYZuPz1Z7YQO3?w=4#googleplusone][http://www.icontact-archive.com/z8vM7tzoakUFcoU8JPjNYZuPz1Z7YQO3?w=4#linkedinshare]

This message was sent to [redacted] from: Kyle Schlesinger | 3007 N. Ben Wilson | Victoria, TX 77901

Manage Your Subscription:
http://app.icontact.com/icp/mmail-mprofile.pl?r=100211320&l=40840&s=SZEF&m=656846&c=968364

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107. Kyle Schlesinger
48-HOUR ONE FROM THE VAULT SALE ENDS TONIGHT!
Sat 26 Oct 2013

We're coming to the end of our 48-hour 'one from the vault' sale on these signed, letterpress printed broadsides by Robert Creeley titled 'Oh, Do You Remember' written for poet and pal Ed Dorn. If you prefer one color to another, please specify. Typeset in Albion and printed on handcrafted Farbriano paper from Italy an edition of 200 by Kyle Schlesinger in August, 2004 with photograph by Gordon Clark in Santa Fe 1961 courtesy of Jennifer Dunbar Dorn. Just ten bucks until 9:45 tonight!

Click here to order: http://cuneiformpress.blogspot.com

[http://www.icontact-archive.com/z8vM7tzoakUFcoU8JPjNYRpx6GqIs-xB?w=4#fblike][http://twitter.com/share?url=http%3A%2F%2Ficont.ac%2F21qLs&text=48-HOUR+ONE+FROM+THE+VAULT+SALE+ENDS+TONIGHT%21&via=KyleSchlesinger][http://www.icontact-archive.com/z8vM7tzoakUFcoU8JPjNYRpx6GqIs-xB?w=4#googleplusone][http://www.icontact-archive.com/z8vM7tzoakUFcoU8JPjNYRpx6GqIs-xB?w=4#linkedinshare]

This message was sent to [redacted] from: Kyle Schlesinger | 3007 N. Ben Wilson | Victoria, TX 77901

Manage Your Subscription: http://app.icontact.com/icp/mmail-mprofile.pl?r=100211320&l=40840&s=SZEF&m=656848&c=968364

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108. Jesse Glass
Performance of Poetic Fictions, Boog City Poets' Theater Aug. 4th 2013
Sun 27 Oct 2013

Here's a link to the Youtube rendition of Poetic Fictions at the Sidewalk Cafe the night of Sunday, Aug. 4th, 2013. The saintly David Kirschenbaum did the cinematography, poet Robert Thompson was the moderator, poet Joe Eliot did a great Philip Whalen, the poet/roustabout Magnus Magnus was the vatic Lew Welch and Mark Tobin of Unnameable Books played a stand-up Gary Snyder. I stepped in as my perpetually jet-lagged self.

Variations of the text of Poetic Fictions can be found in TWO, a chapbook from The KNIVESFORKSANDSPOONSPRESS, UK, and in Golden Handcuffs Review No. 15. Many thanks to everyone who made this happen--Boog City's Dave

Kirschenbaum,The Sidewalk Cafe, The Hotel Pennsylvania, the Tic-Tock 24 hour diner, the Empire State Building at 3 a.m., Madison Square Garden at 3 a.m., Robert Thompson and Joe Eliot at 3 a.m., and peace to the shade of Lew Welch who shook my world at 19 when he said that writing is speech, David Meltzer who brought that information to me in his great interview in his great anthology of San Fran poets, Philip Whalen's shadow walking in spectral shoes with Taoist holes pecked in them by Zen birds, and Gary Snyder young and old and in-between.

Here's the link:

http://www.youtube.com/watch?v=S1th7Cp6IBo

Enjoy!

Jess

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109. Kimmelman, Burt J.

Trace Peterson & Burt Kimmelman This Friday at The Shed in Park Slope

Sun 27 Oct 2013

Trace Peterson & Burt Kimmelman

Reading at The Shed

November 1st, 8 PM

The Shed

366 6th Street (btw 5th and 6th Ave's)

Park Slope, Brooklyn

Tim Trace Peterson is a poet, editor, and scholar living in Brooklyn. The author of *Since I Moved In* (Chax Press) and numerous chapbooks, Peterson is also Editor/Publisher of EOAGH (http://eoagh.com) and co-editor of the new anthology *Troubling the Line: Trans and Genderqueer Poetry and Poetics*. For more information, visit http://epc.buffalo.edu/authors/peterson/

Burt Kimmelman’s eighth collection of poetry is *Gradually the World: New and Selected Poems, 1982 – 2013 *(BlazeVOX [books], 2013). In addition to poetry, he has published a number of books of literary criticism and scores of essays on medieval, modern or contemporary poetry. Recent interviews of him by Tom Fink in *Jacket* and Geoffrey Gatza at *BlazeVOX* (text), and George Spencer at *Poetry Thin Air* (video, in two parts) are online. For more information, visit BurtKimmelman.com <http://burtkimmelman.com/>.

Contact Email: [redacted]

About The Shed: shedspace.org

Map and Directions: shedspace.org <http://shedspace.org/?page_id=50>

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110. Derek Beaulieu

new from NO PRESS: TWO FROM UKRAINE by AndríAntonovsky and Volodymyr Bilyk

Sun 27 Oct 2013

No Press is proud to announce the publication of a rare opportunity to gain insight in to the range of visual poetry produced in Ukraine. rarely seen in North America, these authors seek dialogue with contemporary international practice while responding to the tradition of visual poetry in Eastern Europe.

http://derekbeaulieu.wordpress.com/2013/10/27/new-from-no-press-two-fom-ukra ine/

TWO FROM UKRAINE a collection of visual poems by AndrÃ Antonovsky and Volodymyr Bilyk

Each copy of TWO FROM UKRAINE includes:

Scobes by Volodymyr Bilyk (a 16-page visual poetry suite in a hand-stitched edition)

Ñ€Ð¾Ð±Ð¾Ñ‚Ð° Ñ‚Ð°ðÐ° Ñ€Ð¾Ð±Ð¾Ñ‚Ð° by AndrÃ Antonovsky (a 16-page full-colour collection of Antonovskyâ€™s visual poetry collages in a hand-stitched edition)

Comadots by Volodymyr Bilyk (a 4-page visual poetry suite pamphlet)

all of which are gathered in a rubber-stamped envelope and published in a strictly limited edition of 60 copies.

TWO FROM UKRAINE is now available for $12ea.

To order please email derek beaulieu <mailto:[redacted]>

derek beaulieu
#2, 733 â€“ 2nd avenue nw
calgary, alberta
canada t2n0e4
[redacted]
www.derekbeaulieu.wordpress.com

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111. Jonathan Morse
"*The Gorgeous Nothings*"
Sun 27 Oct 2013

At

http://theartpart.jonathanmorse.net/2013/10/gorgeous-nothings-the-colors-of-crumbling/

I post a note about facsimile publication and this important new book about Emily Dickinson's visual poetics.

Jonathan Morse

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112. Stephen Vincent
Stephen Vincent NYC Haptic talk
Sun 27 Oct 2013

For those of you in NYC, Brooklyn, Bronx et al, I will be giving a talk at Pratt early this Tuesday evening. Detail: I will be giving a talk at Pratt: Haptics or Poetry By Other Means. Will include a show & tell with real books with some new ones made in Turkey). Tuesday, October 29, 5:30 in Engineering 307.

Love to see you there!
Stephen Vincent
www.stephenavincent.com

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113. Ariella Ruth Goldberg
Tomorrow! Tues. Oct. 29: What Where Series: Readings by Michael du Plessis, J'Lyn Chapman, and Mark Amerika
Mon 28 Oct 2013

On behalf of the Jack Kerouac School, I am excited to announce our final What Where Series of the semester taking place tomorrow, October 29. We hope to see you there!

What Where Series: Readings by Michael du Plessis, J'Lyn Chapman, and Mark Amerika
Tuesday, October 29, 2013
7:30 p.m.
Performing Arts Center (PAC), Naropa University-Entrance through east side of PAC, alongside Naropa Green

This event is free and open to the public.

Michael du Plessis teaches Comparative Literature at USC and is the author of The Memoirs of JonbBenet by Kathy Acker, the chapbook Songs Dead Soldiers Sing, and, as Vanessa Place, as part of Place's "Factory" series, the chapbook, Thank You for Reading.

J'Lyn Chapman's essays and prose poems have been published in Conjunctions, Fence, Sentence, and American Letters & Commentary, among other journals. Calamari Press published the chapbook, Bear Stories. An essay derived from her doctoral dissertation on W.G. Sebald is forthcoming in a collection called The Language of Images. She is Visiting Instructor in the Jack Kerouac School at Naropa University in Boulder, Colorado and edits the online poetics journal Something on Paper.

Mark Amerika's work has been exhibited internationally at venues such as the Whitney Biennial of American Art, the Denver Art Museum, the Institute of Contemporary Arts in London, and the Walker Art Center. In 2009-2010, The National Museum of Contemporary Art in Athens, Greece, hosted Amerika's comprehensive retrospective exhibition entitled UNREALTIME. He is the author of many books including remixthebook (University of Minnesota Press, 2011 -- remixthebook.com) and his collection of artist writings entitled META/DATA: A Digital Poetics (The MIT Press, 2007). His latest art work, Museum of Glitch Aesthetics [glitchmuseum.com], was commissioned by the Abandon Normal Devices Festival in conjunction with the London 2012 Olympics. Amerika is a Professor of Art and Art History at the University of Colorado at Boulder and Principal Research Fellow in the Faculty of Humanities and Social Science at La Trobe University. More information can found at his website, markamerika.com and at his twitter feed @markamerika

Naropa University welcomes participants with disabilities. Please contact Ariella Ruth at [redacted]<mailto:[redacted]> or [redacted] to inquire about accessibility and discuss disability accommodations needed to participate fully in this event.

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

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114. Joel Weishaus
Review of "Matsuo Basho's Poetic Spaces."
Mon 28 Oct 2013

My review of /Matsuo Basho's Poetic Spaces /has just added earlier to this season's Rain Taxi's Online Edition:
http://www.raintaxi.com/online/2013fall/kerkhan.php

-Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward a Depth Humanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

<http://www.raintaxi.com/online/2013fall/>

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115. Donald Wellman
Review of new books by Finkelstein, Kimmelman, Murphy
Mon 28 Oct 2013

---

http://immanentoccasions.blogspot.com/2013/10/norman-finkelstein-track-shearsman.html

Donald Wellman

Poet, translator, and editor

http://faculty.dwc.edu/wellman/

http://immanentoccasions.blogspot.com/

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116. Mark Weiss
Re: Review of The Whole Island: Six Decades of Cuban Poetry
Mon 28 Oct 2013

Thanks, Camille.

-----Original Message-----
>From: Camille Martin <[redacted]>
>Sent: Oct 26, 2013 9:14 AM
>To: [redacted]
>Subject: Review of The Whole Island: Six Decades of Cuban Poetry
>
>Neo-baroque? Conversationalism? The Padilla Affair? Echoes of Baudelaire
>and Whitman? Before reading The Whole Island, I knew almost nothing about
>Cuban poetry.
>
>Now I understand something of its rich and complex history. And I *know*
>which Cuban poets I want to read more of.
>
>I review Mark Weiss's anthology here:
>
>http://rogueembryo.com/2013/09/16/the-whole-island-six-decades-of-cuban-poetry/
>
>Cheers!
>Camille Martin
>--
>*Books:*
>http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
>http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
>http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
>http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
>http://www.shearsman.com/pages/books/authors/martinA.html
>
>*Website:*
>http://www.camillemartin.ca
>
>*Blog:*
>http://rogueembryo.wordpress.com
>

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117. Rob McLennan

new(ish) on rob's clever blog

Mon 28 Oct 2013

-- Rhonda Douglas, How to Love a Lonely Man
-- Ongoing notes: the ottawa small press book fair, (part two,
-- Adeena Karasick, This Poem
-- new from above/ground press: Armantrout, Higdon, Adams
-- The Factory Reading Series presents: a VERSeFest fundraiser
-- 12 or 20 (second series) questions with Peter Davis
-- The Capilano Review 3:21
-- Priscila Uppal, projection: encounters with my runaway mother
-- 12 or 20 (second series) with Juliet Patterson
-- -- Ongoing notes: the ottawa small press book fair, (part one,
-- Sadiqa de Meijer, Leaving Howe Island
-- "On moving (books)," at Open Book: Ontario,
-- Mari-Lou Rowley, Unus Mundus
-- David O'Meara, A Pretty Sight
-- 12 or 20 (small press) questions with Jeff Alessandrelli and Bret Shepard on Dikembe Press
-- Christopher Bolin, Ascension Theory
-- 12 or 20 (second series) questions with Lola Lemire Tostevin
-- Alice Munro wins the 2013 Nobel Prize for Literature
-- Connotation Press online: Canadian Poetry Feature, ed. Jenna Butler
-- Sandra Ridley, The Counting House
-- en route : Ottawa's Literary Scene Stacks Up
-- 12 or 20 (second series) questions with Andre Alexis
-- Ongoing notes: early October, 2013
-- 12 or 20 (small press) questions with Daniel Poppick and Rob Schlegel on The Catenary Press
-- Notes, on the subject of marriage:
-- Margaret Christakos, Multitudes
-- 12 or 20 (second series) questions with D.J. Dolack
-- above/ground press: 2014 subscriptions now available! (and new address!

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
by Ken Sparling, Sean Johnston + others,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog, including Rae Armantrout, Gary Barwin, Hailey Higdon, Monty Reid, Rosmarie Waldrop,

Marcus McCann, Jessica Smith, Jason Christe + others,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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118. michael farrell
poetry comics / pumpkin
Tue 29 Oct 2013

---

cordite has a new poetry comics feature

http://cordite.org.au/content/poetry/pumpkin/

heres mine .. the original poem transformed

http://cordite.org.au/poetry/pumpkin/gooding-farrell/

thanks

michael

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119. Rob McLennan
Tuesday poem #30 : Amanda Earl
Tue 29 Oct 2013

Tuesday poem #30 : Amanda Earl : from Beast Body Epic

http://www.dusie.blogspot.ca/2013/10/tuesday-poem-30-amanda-earl-from-beast.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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120. Maria Damon

Fwd: [Csdh-schn-members] Fw: CWRC project manager

Tue 29 Oct 2013

This is a multi-part message in MIME format.

-------- Original Message --------
Subject: [Csdh-schn-members] Fw: CWRC project manager
Date: Tue, 29 Oct 2013 13:13:47 +0000
From: Stefan Sinclair, Prof. <[redacted]>
To: [redacted]
<[redacted]>

De: Susan BrownSusan Brown <mailto:[redacted]>
Date: 28 octobre 2013 at 23:09:19
Sujet: CWRC project manager
>
> The Canadian Writing Research Collaboratory (CWRC) seeks a dynamic
> project manager to play a vital role in developing an innovative
> online infrastructure for literary scholars.
>
> CWRC is producing a virtual research environment for the study of
> writing in Canada, in partnership with other open-source software
> initiatives and with literary researchers. It is building a
> repository, a layer of services for the production, use, and analysis
> of repository and federated materials, and a user interface that
> integrates those services. Information about the project and the
> research it supports is available at /www.cwrc.ca <http://www.cwrc.ca/>./
>
> We seek someone whose experience blends humanities research and
> technical exploration, loves working collaboratively, and is
> passionate about the potential of computing to allow us to do research
> in new ways. Notwithstanding the name, it is an academic position for
> two years with an infrastructure project that is closely aligned with
> exciting research in a range of areas including interface development,
> visualization, born-digital scholarship, XML editing, and Linked Open
> Data.
>
> The full advertisement for the position can be found on the University
> of Alberta careers website:
> http://www.careers.ualberta.ca/Competition/A110421650/
> <http://www.careers.ualberta.ca/Competition/A110421650/> Applications
> will be considered from Nov. 25th onwards. All qualified candidates

> are encouraged to apply; however, Canadians and permanent residents
> will be given priority. The University of Alberta hires on the basis
> of merit. We welcome diversity and encourage applications from all
> qualified women and men, including persons with disabilities, members
> of visible minorities, and Aboriginal persons.
>
> Applications are through the University of Alberta website, but
> inquiries may be addressed to:
> Susan Brown, Project Leader, Canadian Writing Research
> Collaboratory, susan.brown /at/ ualberta.ca <http://ualberta.ca/>

name="Attached Message Part"
filename="Attached Message Part"

_____
Csdh-schn-members mailing list
[redacted]
http://lists.lists.csdh-schn.org/mailman/listinfo/csdh-schn-members

----------0506070403020803090009 03--

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121. Adam Fieled

When You Bit mp3s on Red Room

Tue 29 Oct 2013

When You Bit was released as a print book by Otoliths in 2008. The bo

When You Bit was released as a print book by Otoliths in 2008. The book is divided into three sections. Here it is, in mp3 form, in its entirety on Red Room:

Pt. 1: Sister Lovers:

http://redroom.com/member/adam-fieled/media/audio/when-you-bit-pt-1-sister-lovers

Pt. 2: Dancing with Myself:

http://redroom.com/member/adam-fieled/media/audio/when-you-bit-pt-2-dancing-with-myself

Pt. 3: Two of Us:

http://redroom.com/member/adam-fieled/media/audio/when-you-bit-pt-3-two-of-us

Thanks!
Adam Fieled [redacted]

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122. Nicholas Leaskou
Poet as Radio: Camille Roy on November 3
Tue 29 Oct 2013

This Sunday, November 3, Camille Roy joins us live in the studio and will read from and discuss her recent collection, Sherwood Forest (Futurepoem). Join us at 11:30am-12:30pm PT, or listen live next week on our blog/podcast.

Camille Roy is a writer and performer of fiction, poetry, and plays. Her book, Sherwood Forest, a collection of poems and prose, is recently out from Futurepoem. She co-edited Biting The Error: Writers Explore Narrative, a book of essays by writers on their own experimental practices (CoachHouse). Her books include Cheap Speech, a play, from Leroy, and Craquer, a fictional autobiography from 2nd Story Books, as well as Swarm (two novellas, Black Star Series). Earlier books include The Rosy Medallions (poetry and prose, from Kelsey St Press) and Cold Heaven (plays, from Leslie Scalapino's O Books). Her writing has appeared in numerous anthologies, including The Book of Practical Pussies (poems with art by Michelle Rollman, from Krupskaya Press with Tender Buttons Press), Moving Borders: Three Decades of Innovative Writing by Women (Talisman House), and The New Fuck You: Adventures in Lesbian Reading (Semiotexte). She was a founding editor of the online journal Narrativity (http://www.sfsu.edu/~poetry/narrativity). Roy has taught creative writing in multiple genres and forms at several institutions, including San Francisco State University, California State University SummerArts, and Naropa.

Delia Tramontina, Jay Thomas, Nicholas Leaskou
poetasradio.blogspot.com | [redacted]

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123. Patrick F. Durgin
The Compleat Purge by Trisha Low
Tue 29 Oct 2013

Kenning Editions <http://www.kenningeditions.com> is proud to announce the publication of /The Compleat Purge/, by Trisha Low. ISBN: 9780984647552 (2013) $15.95 in paperback and somewhat less as an ebook. Through November 1st, the paperback book is on sale for $12.00 when you order directly from the press <http://www.kenningeditions.com/shop/the-compleat-purge/>.

Trisha Low is just another feminist, confessional writer trying to find a good way to deal with all her literary dads. She siphons the remix culture of social media into the binge and purge cycle of an engrossing read, with the emphasis

on gross. She reads the diaries of teenage girls, their blog comments and love letters; she dresses like one in performance then throws up fake blood on herself. She once surveyed the reactions of Catholic fathers to scripted confessionals she made regarding rough sex with men, secretly recorded the conversations, and transcribed the tapes. The results were anthologized by a major university press. Her first book, THE COMPLEAT PURGE, consists of the last will and testament of one Trisha Low, who seems to commit suicide annually; the legal documents accumulate into a coming of age story. It goes on to chronicle the sexual fantasies of indie rock fangirls, who may or may not be exorcising the effects of abuse through their blithe avatars (the guy from The Strokes, etc.). Then Trisha Low finds herself trapped in an 18th century romance novel in the most punishing way, but for whom---we're not really sure. "How is Poetry complicit in the urge to falsely 'heal' societal wounds into the silent fixity of It Gets Better? What better place to look than the teen girl, whose cut wrist is an abject fuck-you; whose cute Band-Aid and its artificial 'healing' is really just your sentimental fantasy."

Trisha Low is committed to wearing a shock collar because she has so many feelings. Remote controls are available at Gauss PDF, /Against Expression: An Anthology of Conceptual Writing/, TROLL THREAD and others. She lives in New York City.

Barbara Browning: Trisha Low's been leaving us periodic notes about what we can keep of hers if she should happen to go off the deep end. She's also been leaving us her email password, her ATM PIN code, and an astonishing amalgamation of amatory fiction, IMs, craft patterns, magic spells, and film noir in which every romantic interest is a MacGuffin. Low says her virtuosic appropriations owe less to conceptual poetics than to her adolescent days of punk vandalism. Never mind if this booty was shoplifted---it's stunning, and I promise, you'll want to keep everything she gives you.

J. Gordon Faylor: Trisha Low is always dying. Age, place, fictional rendering---all are subsumed to an origin already negated. She and her doubles evacuate with unmoving horror their teenage mania, displacing it, emptying the identities about whom its despair circulates. Once, maybe, this Trisha Low generated bodily heat, ate breakfast, loved and desired. No more. /The Compleat Purge/ razes its confessional charms like effigies, foreclosing Low's final vixi to her own secrets before they too are obliterated in time immemorial. "He had gone from her sight, he had not lifted his bowed head, he had not looked back."

Kim Rosenfield: Like hands reaching out from the grave in the final scene of Brian Di Palma's /Carrie/, Trisha Low's /The Compleat Purge/ reaches out to beg the question: "what's happened to the real Trisha?" In Low's epically

eloquent new book, she hands us the keys to a crypt wherein identity is theorized as an act of para-suicide and girlhood a version of being buried alive. /The Compleat Purge/ reframes Freud's infamous query: "What do women want?" by breathing new life into shifting ideals of feminine identity, sexuality, and erotics before the culturally determined ones land us in a coma.

Sianne Ngai: In this darkly girlish feat of self-on-self drag, Trisha Low counters the more ascetic mode of conceptualism with a corpus of gestures---some joyful, some painful---that turn the mass-mediated young female body inside out, then outside once again. Her sharp intelligence and exuberantly vandalistic spirit leap out on every page.

Get your own at Kenning Editions <http://www.kenningeditions.com/shop/the-compleat-purge/>, Small Press Distribution <http://www.spdbooks.org/Producte/9780984647552/the-compleat-purge.aspx>, or Amazon <http://www.amazon.com/The-Compleat-Purge-Trisha-Low/dp/0984647554/>. Also available by subscription <http://www.kenningeditions.com/shop/kenning-editions-subscription/>.

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124. Rob McLennan

Chaudiere Books: our rebuilding year,

Wed 30 Oct 2013

Since Ottawa literary publisher Chaudiere Books was founded by Jennifer Mulligan and rob mclennan in 2006 the press has produced an impressive thirteen titles of poetry and fiction (including a couple of anthologies) by writers both emerging and established. Originally founded in part to advocate for the enormous amount of literary activity around Ottawa, Chaudiere has produced single-author titles by a number of locally-based writers including Nicholas Lea, John Newlove, Anne Le Dressay, Monty Reid, Pearl Pirie, Marcus McCann, and Clare Latremouille. Attempting to engage Ottawa writers in a conversation with writers across Canada, the press has also produced works by Meghan Jackson, Michael Bryson, and Joe Blades. Unfortunately, due to a series of life events and sundry other things, the press has been unable to keep to a regular schedule since 2010.

Co-founder Jennifer Mulligan officially left the press earlier this year to focus on her work in film and Ottawa poet, designer, and book conservator Christine McNair has stepped in to fill the role of co-publisher. With the assistance of Monique Desnoyers (web designer) and Stephen Brockwell (sage advice); we've

been enormously busy over the past few months (apart from the fact that McNair and mclennan are expecting a child any day now) working towards a return to a proper publishing schedule, beginning with the publication of our first new title in December.

This is a rebuilding year for Chaudiere Books, and we will be announcing an Indiegogo Campaign in January 2014 which will feature a whole slew of incentives from our backlist; new and old limited edition rarities from writers both new and established; and a few surprises. The campaign will coincide with announcements of forthcoming titles and launches in 2014.

The first title of the official Chaudiere Books re-launch is Ground Rules: the best of the second decade of above/ground press 2003-2013, edited by rob mclennan with an introduction by Gil McElroy. In many ways, Chaudiere Books has always been the trade extension of the chapbook publisher above/ground press and this title cements and even clarifies the associations between the two presses.

Ground Rules features writing from the second decade of one of the most active micro publishers in Canada, selected from a series of hundreds of publications lovingly edited, produced and distributed by editor/publisher rob mclennan. A follow-up to Groundswell: best of above/ground press, 1993-2003 (Broken Jaw Press, 2003), Ground Rules includes a wide range of work by poets Artie Gold, Mark Cochrane, Suzanne Zelazo, derek beaulieu, Stephanie Bolster, Amanda Earl, Nathanael, Lisa Samuels, Rachel Zolf, Sharon Harris, D. G. Jones, Julia Williams, Eric Folsom, Gregory Betts, Natalie Simpson, Monty Reid, William Hawkins, Emily Carr, Cameron Anstee, Helen Hajnoczky, Marilyn Irwin, Stephen Brockwell, Robert Kroetsch and rob mclennan.

Working out of Ottawa, poet and publisher rob mclennan's baby, above/ground press, marks a second decade of the production of broadsheets, chapbooks, magazines, and anthologies that trace out the best shapes of the best of contemporary Canadian (and, increasingly, international) poetry. From the span of that second ten of years, he has compiled this book of traceries: a selection of work by writers ranging from the likes of the late Artie Gold, and Robert Kroetsch, to the living Derek Beaulieu, Rachel Zolf, Colin Browne, Nicole Markotic, Eric Folsom, Natalie Simpson, etc., all collected here as representative of a decades aesthetic count. from Gil McElroy's Introduction: An Integral

The Ottawa launch of Ground Rules is scheduled for Saturday, December 7th 2013 at The Manx Pub and is sponsored by the Ottawa International Writers Festival. Lovingly hosted by rob mclennan, the event will feature readings by three of the books contributors (to be announced over the next couple of days). Watch for details via the Chaudiere Books blog, as well as our Facebook page!

lovingly,

Christine McNair and rob mclennan
publishers

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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125. Genji Amino
11/2 @ 4:30 : Segue Presents Kevin Mcpherson Eckhoff and Jake Kennedy
Wed 30 Oct 2013

Dear all,

I hope you'll join us at the Zinc bar this Saturday 10/26 at 4:30 for readings by

KEVIN MCPHERSON ECKHOFF + JAKE KENNEDY

Bestfriends! kevin mcpherson eckhoff and Jake Kennedy pretend as poets around the Okanagan Valley with books and their weather. They're never too worried. Google decides favourable to them. "Prove it for yourself, even!" says BookThug! Have you or any of your aliases ever judged the temperature of a snare and an invisible before? Put 'em together and invent your own prize. Finally, according to Urban Dictionary, the “Jake” verb means “to call the cops on a party that you were kicked out of,” as in, “dude these guys are assholes, let’s Jake!” Also, the same source identifies a “Kevin” as synonymous with hip-thrusting and abruptly signing off web chats or electronic mails. Like, how would you describe like? An artificial chasm is only the possibility. Now, it's time (every hour!) for a tepid serving of g'morning poetry, so... goodbye!

Season curated by Genji Amino and Daisy Atterbury.

Zinc Bar, 82 W 3rd St, NYC

Fall/Winter calendar here<http://www.seguefoundation.com/calendar_pdfs/segue_fall-winter_2013-14.pdf>
.

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126. **Maria Damon**

job opening: media studies/PLEASE DISTRIBUTE WIDELY/WISELY

Wed 30 Oct 2013

SCHOOL OF LIBERAL ARTS AND SCIENCES

PRATT INSTITUTE

*ASSISTANT PROFESSOR OF MEDIA STUDIES *

The Department of Humanities and Media Studies (HMS) in the School of Liberal Arts and Sciences at Pratt Institute invites applications for a full-time tenure-track faculty position at the Assistant Professor rank, available Fall 2014..

As we continue to build our MA program in Media Studies, we seek exceptional candidates, particularly media theorists/practitioners with a focus on critical race theory and racism, postcolonial theory, feminism and/or queer theory. The ideal candidate will be fluent in critical theory, committed to social justice, and eager to work with a cohort of enthusiastic faculty and students on building and shaping our graduate program.

The department offers two degree programs: the longstanding B.F.A. in Creative Writing and the new M.A in Media Studies, as well as minors in Cinema Studies, Creative Writing, Literature and Writing, Media Studies, and Performance and Performance Studies.

JOB RESPONSIBILITIES:

·Teach courses in media theory and in some form/forms of media practice.

·Participate in the development of the graduate program in Media Studies.

·Engage in scholarly production and other professional activities.

·Advise graduate students and serve on thesis committees.

·Engage with Pratt's vibrant undergraduates working in art, design, architecture, fashion, creative writing, and critical and visual studies.

·Serve on Institute, School and department committees.

·Perform all other related activities as required.

QUALIFICATIONS:

A terminal degree in field of expertise is required; a PhD is preferred. Applicants must have some teaching experience, preferably in both theory and practice.

Area(s) of specialization must include one or more of the fields indicated in position summary above as related to social media, gaming, various forms of

screen imaging, coding, media archeology, technologies of sensuality and/or computation.Demonstrated ability to engage in scholarly writing/research is essential. Work that has a definite relation to issues of geo-politics, financialization, militarism, imperialism, global inequality, activism, and/or cultural/social difference on a world scale is a plus.**

*SALARY*is commensurate with qualifications and experience.

*TO APPLY: *Please submit a letter of application, CV, a sample of writing and other work if relevant, and your dossier containing three professional letters of reference via our online applicant system at http://tinyurl.com/lajrnbl. Review of applications will begin on November 29, 2013 and continue until the position is filled.

PRATT INSTITUTE IS AN EQUAL OPPORTUNITY EMPLOYER AND RECOGNIZES AND VALUES THE BENEFITS OF A DIVERSE WORKFORCE.

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127. mIEKAL aND

Fwd: [webartery] Typewriter - an artist book for writing

Wed 30 Oct 2013

---------- Forwarded message ----------
From: Bjørn Magnhildøen <[redacted]>
Date: Wed, Oct 30, 2013 at 6:07 AM
Subject: [webartery] Typewriter - an artist book for writing
To: Theory and Writing <[redacted]>, "
[redacted]" <[redacted]>, Book_Arts-L <
[redacted]>

**

http://noemata.net/sandbooks/typewriter/
ISBN 978-82-92860-04-5 Sandbooks

___

Written using 'Q' by mIEKAL aND, 'W' by Alice Simpson, 'E' by E - Ambassadeur d'Utopia, Ana Buigues, 'R' by Carl Baker, Julie Shaw Lutts, 'T' by Maria Pisano, Janelle Scolaro, 'Y' by Halvard Johnson, 'U' by Maria Pisano, 'I' by INTERLICHTSPIELHAUS, 'O' by Ana Buigues, 'P' by Dennis Ruud, Peter Bushell, 'A' by Margaret Lammerts, Ama Bolton, Leonard Seastone, Avril Makula, 'S' by Dennis Ruud, Maria Pisano, 'D' by Erin K. Schmidt, 'F' by Ana Buigues, 'G' by Peter Ciccariello, 'H' by Ana Buigues, 'J' by Ana Buigues, 'K' by Katerina Nikoltsou (MomKat), 'L' by Ethan Walker, 'Z' by Ama Bolton, 'X' by Bill Dimichele, Andrew Topel, Emily J. Martin, 'C' by Marilyn R. Rosenberg, 'V' by

Nick Mattan, Ana Buigues, 'B' by Jim Andrews, 'N' by Bjørn Magnhildøen, 'M' by Jeff Harrison. __._,_.___ Reply via web post<http://groups.yahoo.com/group/webartery/post;_ylc=X3oDMTJvazhhcmdxBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRtc2dJZAMzNTYxMARzZWMDZnRyBHNsawNycGx5BHN0aW1lAzEzODMxMzEyNTY-?act=reply&messageNum=35610> Reply to sender <[redacted]?subject=Re%3A%20Typewriter%20-%20an%20artist%20book%20for%20writing> Reply to group <[redacted]?subject=Re%3A%20Typewriter%20-%20an%20artist%20book%20for%20writing> Start a New Topic<http://groups.yahoo.com/group/webartery/post;_ylc=X3oDMTJjYjF1NnZ1BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNsawNudHBjBHN0aW1lAzEzODMxMzEyNTY-> Messages in this topic<http://groups.yahoo.com/group/webartery/message/35610;_ylc=X3oDMTM0MjZkY25mBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRtc2dJZAMzNTYxMARzZWMDZnRyBHNsawN2dHBjBHN0aW1lAzEzODMxMzEyNTYEdHBjSWQDMzU2MTA->(1) Recent Activity:

Visit Your Group<http://groups.yahoo.com/group/webartery;_ylc=X3oDMTJjbWlkZmRqBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDdnRsBHNsawN2Z2hwBHN0aW1lAzEzODMxMzEyNTY-> [image: Yahoo! Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJiMHByOXJ2BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNsawNnZnAEc3RpbWUDMTM4MzEzMTI1Ng--> Switch to: Text-Only<[redacted]?subject=Change+Delivery+Format:+Traditional>, Daily Digest<[redacted]?subject=Email+Delivery:+Digest>• of Use <http://info.yahoo.com/legal/us/yahoo/utos/terms/> • Send us Feedback <[redacted]?subject=Feedback+on+the+redesigned+individual+mail+v1> .

__,_._,___

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128. Donald Wellman

Gamoneda

Wed 30 Oct 2013

My translation of Description of the Lie: a translation of Descripción de la mentira by Antonio Gamoneda, Talisman House Editions, January 2014 is now available.

Donald Wellman

Poet, translator, and editor

http://faculty.dwc.edu/wellman/

http://immanentoccasions.blogspot.com/

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129. Rob McLennan

new from above/ground press: tones employed as loss, by lary timewell

Wed 30 Oct 2013

---

tones employed as loss
(a section from molecular hyperbole)
lary timewell
$4

and, as Ezra Pounds eyebrows crept ever closer,
the outlaw reunion came to an abrupt end, the

I-vow-my-Troth recurring dream
hung on for dear laugh, went eventually

belly-dancing out of the room,
much to the dismay of

poets in their
heated nests

eating enchiladas, face up on the sofa like
flappers in repose. Now all that this

lights out in the bungalow means
is another possible brush with self-realization.

As the work goes on
a few perfect notes taking form within

the unshaven limits of formality,
an eternally Al Neil squeals across

the real room, the room itself
takes on the form of

a glassworks, a conversation.
May I have a word with you?

Poetry: the equivalence that licks
the baby-spoon, the scurry

of mnemonic mice, a mass of restless
piecemeal motives. The dumb

goat that bleats, that will eat
anything.

published in Ottawa by above/ground press
October 2013
a/g subscribers receive a complimentary copy

lary timewell is a North Vancouver writer recently returned from 20 years in Fukushima. The co-founder and publisher of the late 1980s and early 90s Tsunami Editions, he has published a number of titles, including two recent chapbooks from Obvious Epiphanies.

The author would like to thank Pierre Coupey and Renee Saklikar for their encouragement in the writing of this piece.

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 2423 Alta Vista Drive, Ottawa ON K1H 7M9 [NEW ADDRESS!] or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/10/new-from-aboveground-press-tones.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2013

73 messages · Wed 30 Oct 2013 – Tue 26 Nov 2013

November 2013 was almost pure noticeboard — seventy-three messages, nearly all of them announcements — the list reduced now to a bulletin board of workshops and readings and small-press sales, its long conversation faded to a run of practical notices. The room had thinned to the barest functional minimum, a channel for errands rather than a forum for argument. The month is a document of a community persisting on habit alone, going through the motions of a literary life that had largely moved elsewhere.

There was no largest thread, only the scatter of the trade. A long-running little magazine posted its standing notice; a December workshop and a scatter of readings were announced; a small press held a year-end sale; a journal released its new issue. The room functioned entirely as a distribution list now, a place to post the practical business of poetry to a specific and dwindling audience — the arguments long gone, the announcements all that remained.

The quarrel, unspoken, was the same one that had shadowed every thin month: whether this faint pulse of notices still constituted a community or had become merely a mailing list on autopilot. No one asked it aloud — one does not, in a room this quiet — but it hung over the November hush, over every workshop announced to a room that mostly no longer answered.

And yet the notices kept coming, each one a small act of faith. Every workshop offered, every reading announced, every sale posted was somebody still choosing to send it to this particular fading channel, still trusting that a few of the faithful were reading — the reflex of a community not quite willing to concede that the room had gone silent, even as the silence gathered around each unanswered post.

I have set November down exactly as the archive delivered it — the workshops and readings and small-press sales, the standing notices sent into the hush, and the silence around them — because it was one of the last near-empty months before the end, and its faint, faithful traffic tells the truth about how the list finally lived: not in argument but in habit, a run of announcements posted to a room that had mostly stopped replying. A community reduced to a bulletin board of notices, sent by a few of the faithful to a channel gone nearly quiet, is a community in its final months, holding the practice open on habit and loyalty alone — going through the motions of the literary life it had once burned at the center of, in a room where the great conversation had almost entirely fallen still. That the

notices kept coming at all, into so deep a quiet, is the small stubborn grace of the thing — a community unwilling, even now, to be the one to stop.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 73 in all.

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3. Susan Webster Schultz — End of the year Tinfish Press sale--20% off our 2013 titles

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5. Lisa Jarnot — two poetry workshops in NYC
6. William Slaughter — Notice: Mudlark
7. Rob McLennan — On Writing #14 : Aaron Tucker,
8. Halvard Johnson — Truck's November driver/editor
9. Sharon Dolin — WITTER BYNNER STATE READING with Sharon Dolin and in conversation with Kim A...
10. The Paris Review — November Happenings at The Paris Review + A Sneak Preview of Issue 207
11. Rob McLennan — Amanda Earl to be inducted into the 2014 VerseOttawa Hall of Honour!

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16. Adam Fieled — Original print book pdfs
17. Amy King — Online December Workshop + Brooklyn Reading + North Carolina Reading
18. amy king — Online December Workshop + Brooklyn Reading + North Carolina Reading
19. Naomi Buck Palagi — Poems on the radio- WGLT poetry radio!
20. David Kirschenbaum — Last Call to Advertise in Boog City 84: NYC Metro Area Small Presses I...

5 NOV 2013

21. Rob McLennan — Tuesday poem #31 : Robert Swereda
22. Aldon Nielsen — LATINA/O STUDIES POSITION OPEN
23. William Slaughter — Notice: Mudlark

6 NOV 2013

24. Peter ciccariello — Beautiful video remix .....
25. Jeffrey Side — The new ebook from Argotist Ebooks is “Genesis Suicide” by Jake Berry.
26. Genji Amino — Correction: 11/9 @ 4:30 : Segue Presents Alex Waterman and Jaap Blonk
27. Rob McLennan — book launch! Ground rules: the best of above/ground press,
28. Sharon Dolin — Poem-a-Day today!
29. Eireene Nealand — UC Santa Cruz--New Creative Writing Concentration for PhD students
30. Eric Elshtain — New from Beard of Bees

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31. Louis Armand — VLAK launch in NYC and Vermin on the Mount.
32. Rob McLennan — the eighth issue of seventeen seconds: a journal of poetry and poetics is no...
33. Rosalie Calabrese — Rosalie Calabrese Reading in NYC Nov. 17

34. Paul Siegell — Paul Siegell performs Whitman & Tennyson
35. Luke McMullan — STEVE MCCAFFERY *** ALLEN FISHER *** UNAMERICAN ACTIVITIES 4

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36. Adam Fieled — Flaubert and the Great Recession
37. Maynard, James — Center for Marginalia | Friday Nov. 15 | Tyrone Williams

9 NOV 2013

38. David Kirschenbaum — Welcome to Boog City 7.5 Update and Organizers

10 NOV 2013

39. Jesse Glass — Ahadada Books on Archive-it.org thanks to the University of Maryland
40. Sharon Dolin — Witter Bynner Reading This Tues.: A Reminder
41. patrick dunagan — Ammiel Alcalay and Benjamin Hollander in Brooklyn, November 17th and Bard…

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42. Tony Trigilio — New on Radio Free Albion: Jan Beatty
43. patrick dunagan — Re: recent criticism: The Cantos; Paterson; O'Hara

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44. Nico Vassilakis — A short series of prints (to purchase)
45. Lauren Russell — Hot Metal Bridge Seeking Submissions
46. Rob McLennan — Tuesday poem #32 : Colin Smith
47. stephen mooney — Veer Books at the Small Publishers Fair 2013, London (15th & 16th November…
48. Michael Heller — New review in Jacket2
49. Rob McLennan — new from above/ground press: @BillMurray in Purgatorio, by nathan dueck

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50. Kimmelman, Burt J. — Marsh Hawk Press Fall 2013 Book Launch (Fink and Carlson) + Boog City …
51. Steve Clay — Re: The Richard Brautigan Collection from poet Joanne Kyger
52. Michael Rothenberg — Now Available! Invisible Idylls by Philip Whalen

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53. Jared Schickling — downloadable ecco
54. Rob McLennan — On Writing #15 : Roland Prevost
55. Daisy Atterbury — 11/16 @ 4:30 : Segue Presents Eleanor Antin and David Antin
56. Laura Hinton — Two new posts

16 NOV 2013

57. amy king — "POPCORN PUSSY"

19 NOV 2013

58. mIEKAL aND — X E R O L A G E 5 5
59. Jesse Glass — Re: "The Gorgeous Nothings" and Eric von Daniken's Ancient Astronauts

20 NOV 2013

60. Nathanson, Tenney J - (nathanso) — FW: Summer with Us
61. Rob McLennan — Tuesday poem #33 : Sarah Mangold

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62. Amanda Earl — AngelHousePress Presents Experiment-O 6
63. Genji Amino — 11/23 @ 4:30 : Segue Presents Charles Bernstein and Richard Tuttle

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64. amy king — TONIGHT, FRIDAY @ 7 P.M. - Lewis, King, Studdard, Dodson
65. Rosemary Ceravolo — Fwd: Links to video from the Joseph Ceravolo Reading

23 NOV 2013

66. Halvard Johnson — What's up On Barcelona
67. Ann Stephenson — INSURANCE EDITIONS: New chapbooks from Kostas Anagnopoulos & Ann Stephenson

24 NOV 2013

68. Joel Chace — New Visual Poetry Collection by Joel Chace
69. Rob McLennan — new(ish) on rob's clever blog

25 NOV 2013

70. Donald Wellman — Interview

26 NOV 2013

71. Rob McLennan — Tuesday poem #34 : Joe Blades
72. Karl-Erik Tallmo — Words and sounds from Stockholm
73. Yuri Stone — Cyrus Console Poetry Reading - Mon, Dec 2, 6pm

1. skyplums
Fw: From steve dalachinsky - yuko otomo and ugly duckling presse
Wed 30 Oct 2013

Yuko Otomo's first major book STUDY is now available from amazon and from ugly duckling presse directly

Dear Friends,

Please join me for the book release party for my new book.

Love, Yuko

****

The Power of the Collective: Ugly Duckling Presse celebrates the publication of "STUDY (& other poems on art)" by Yuko Otomo

with

Yuko Otomo, Anna Moschovakis, Steve Dalachinsky, Vincent Katz, Ryan Haley, James Hoff, Marisol Limon Martinez, Linda Trimbath, Emmalea Rosso & others

Special musical guest: Vito Ricci

Nov. 20 (Wed) 8 pm

ISSUE PROJECT ROOM
(22 Boerum Place, Brooklyn)

free

More info: go to Upcoming Events/Issue Project Room

↑ Index

2. Mark Young
Issue #31 of Otoliths is now live
Thu 31 Oct 2013

I turned 72 on Wednesday. Thursday/Friday, depending on where you are, out comes issue #31 of Otoliths <http://the-otolith.blogspot.com/>. In twelve years time I'll be 84 but *Otoliths* will only be up to issue #79—if that, since I'll probably be infirm & unable to bring out more than two issues a year. It's improbable that the number of issues of *Otoliths* will ever catch up to my age. As the tortoise once said to the hare, "Read your Zeno, Dude, & eat my dust."

In the meantime, I'm proud to bring out another solid issue, again containing a wide-ranging spectrum of work, this time from Katrinka Moore, Andrew Topel, Philip Byron Oakes, John Hand, Bjarte Alvestad, Louis Armand, Jac Nelson, rob mclennan, Bob Marcacci, Anna Ryan-Punch, Robert Lee Brewer, J. Crouse, Jack

Galmitz, John M. Bennett, John M. Bennett & Thomas M. Cassidy, John M. Bennett & Matthew Stolte, John M. Bennett & Baron, John M. Bennett & Jim Leftwich, Gary Barwin, Anny Ballardini, Bogdan Puslenghea, Ed Baker, Willie Smith, Raymond Farr, gary lundy, Caitlin Annette Johnson, Francesco Aprile, Marilyn R. Rosenberg, Travis Cebula, sean burn, Ross B. Stager, John Pursch, Marco Alexandre de Oliveira, Tom Beckett, SS Prasad, Claramarie Burns, Stephen Nelson, Daniel Morris, Lakey Comess, Stephen C. Middleton, Owen Bullock, Marcia Arrieta, Márton Koppány, Robert Okaji, Roger Williams, Norman Abjorensen, Bobbi Lurie, Richard Barrett & Rachel Sills, Jeff Harrison, Mark Roberts, Susan Gangel, Jennie Cole, Eileen R. Tabios, Steven D. Stark, Mary Cresswell, Donna Fleischer, Marty Hiatt, Emily Stewart, Stu Hatton, Bob Heman, Thomas Fink, Thomas Fink & Maya Diablo Mason, Aditya Bahl, Cherie Hunter Day, Aaron Robertson, bruno neiva, Carla Bertola, Alberto Vitacchio, Chris D'Errico, Michael Brandonisio, J. D. Nelson, & Tony Beyer.

Enjoy

Mark Young

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3. Susan Webster Schultz

End of the year Tinfish Press sale--20% off our 2013 titles

Thu 31 Oct 2013

In 2013 we published four gorgeous and significant volumes of poetry.

Please check out our bundle of books here:
http://tinfishpress.com/?projects=the-tinfish-press-2013-collection-2
<http://tinfishpress.com/?projects=the-tinfish-press-2013-collection-2>

Support small press poetry publishing, while garnering some gifts for the unmentionable season.

aloha, Susan

Susan M. Schultz
Editor/Publisher
Tinfish Press

author of:

_"She's Welcome to Her Disease":
Dementia Blog, Volume Two
http://singinghorsepress.com/titles/shes-welcome-to-her-disease-dementia-blog-volume-two/

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4. Carolyn Guinzio
YEW #23
Fri 1 Nov 2013

Â
IT'
Yew: A journal of innovative writing and images by women.

Â
IT'S NOVEMBER, and a new issue of YEWâ€” Â with a gorgeous cover by Jenny Hagerâ€” is now online. Please check out the new work of Natania Rosenfeld, Ellen McGrath Smith, Emily Brandt, Jenny Hager and Jane Hyland.

All current and archived content can be accessed from theÂ â€œISSUE DETAILSâ€Â page.Â
Â
Edited by designer Stephenie Foster and poet Carolyn Guinzio,Â YewÂ features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.Â
Â
Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page isÂ here:Â
Â
We are currently accepting submissions for our third and final year, and our complete guidelines areÂ here:Â
Â
Thanks for your support, and we hope you enjoy this issue ofÂ Yew.
Â
all best,
Carolyn Guinzio
Stephenie Foster
editors

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5. Lisa Jarnot
two poetry workshops in NYC
Fri 1 Nov 2013

Hi all, could you please send this along to interested parties?

Thanks, **

Lisa Jarnot

** **

I'm going to run an abbreviated pre-holiday workshop for students who are trying to finish manuscripts. It will be 5 weeks, monday nights from 6-8:30 at my place in Jackson Heights, Queens. I'm seeking 3 (1 is already enrolled) students (we'll spend one session devoted to each student's manuscript, and one week looking at publishing options.) The class will start November 25 and end December 23. The fee is $250. I've run this class twice before and it's been a productive one (some books coming out of it). Let me know if you're interested. I'll also be doing a workshop on Robert Duncan's poetry beginning in January. ****

** **

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6. William Slaughter
Notice: Mudlark
Fri 1 Nov 2013

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1049298666-159009159-1383317050=:26697

New and On View: Mudlark Chapbook No. 52 (2013)

Field of View
by David Koehn

A slim volume of David Koehn's Catullus translations, under the title TUNIC, is forthcoming in November of 2013 from speCt!, a letterpress imprint. His chapbook, COIL, won the Midnight Sun chapbook contest sponsored by Permafrost at the University of Alaska Fairbanks. His full-length manuscript, TWINE, which has won the 2013 May Sarton Poetry Prize, will be released by Bauhan Publishing in the spring of 2014. Koehn's poems have been published widely and well in magazines including Kenyon Review (online), Volt, New England Review, New York Quarterly, Alaska Quarterly, Cutbank, McSweeney's, Carolina Quarterly, Del Sol Review, and Painted Bride among many others. He is a featured contributor of essays to OmniVerse, Rusty Morrison, publisher, and his prose has also appeared in such magazines as Jacket, American Letters & Commentary, New Hampshire Review, and New York Quarterly too. Koehn received his MFA from the University of Florida. His website can be found at: davidkoehn.com.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

--1049298666-159009159-1383317050=:26697--

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7. Rob McLennan

On Writing #14 : Aaron Tucker,

Fri 1 Nov 2013

On Writing #14 : Aaron Tucker : On Writing

http://www.ottawapoetry.blogspot.ca/2013/11/on-writing-14-aaron-tucker.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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8. Halvard Johnson

Truck's November driver/editor

Fri 1 Nov 2013

Thanks go to Chris Lott for careening through October. Truck's November editor/driver will be Alexander Cigale.

"I'm not afraid of dying. I just don't want
 to be there when it happens."
 --Woody Allen

Halvard Johnson
==========

[redacted]

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-

1&keywords=Halvard+Johnson>
<---
New! via Amazon
Or buy ---> Direct from Spuyten
Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets<http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>
; **Organ Harvest with Entrance of Clones<http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>
; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>
; **Rapsodie espagnole<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>
; **Guide to the Tokyo Subway<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>
; **The Sonnet Project<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>
; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter

Journey <http://capa.conncoll.edu/johnson.winter.html>;
**Eclipse<http://capa.conncoll.edu/johnson.eclipse.html>
; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>
; **Transparencies &
Projections<http://capa.conncoll.edu/johnson.transp.html>
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9. Sharon Dolin

WITTER BYNNER STATE READING with Sharon Dolin and in conversation with Kim Addonizio

Fri 1 Nov 2013

Dear Friends, I hope you can join me at this festive reading and conversation. I will be reading from several of my recent books as well as a selection of new work, followed by a conversation with Kim Addonizio.

Tuesday, Nov 12, 7:00pm
New York, NY
WITTER BYNNER STATE READING

with Sharon Dolin and Kim Addonizio

Sharon Dolin, co-recipient of the Library of Congress's 16th annual Witter Bynner Poetry Fellowship,

will read in her home state, followed by moderated conversation with poet Kim Addonizio.

The event is free and open to the public.

Co-sponsored by the Library of Congress Center for the Book and presented in partnership with the Empire State Center.

Marquis Gallery
National Arts Club
15 Gramercy Park

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
2013 Witter Bynner Fellowship, Library of Congress

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10. The Paris Review

November Happenings at The Paris Review + A Sneak Preview of Issue 207

Fri 1 Nov 2013

Is this email not displaying correctly? Follow Us http://twitter.com/parisreview http://www.facebook.com/parisreview http://theparisreview.tumblr.com/ http://feeds.feedburner.com/TheParisReviewBlog ---------- http://us1.campaign-archive1.com/?u=ba34ae29824bc79fed69cc5f5&id=2ec785c63f&e=7f8caa2f2a http://www.openroadmedia.com/daniel-stern?utm_source=Paris+Review&utm_medium=Newsletter&utm_campaign=Daniel+Stern+ http://www.theparisreview.org/https://www.theparisreview.org/subscribe?utm_source=newsletterNov2013&utm_medium=email&utm_campaign=Novsubscriptionbannerlogo

After half an hour Edgar said, â€œIâ€™m going to tell you a secret. You canâ€™t tell anyone. Pretend our meeting never happened. Donâ€™t tell my wife.â€

â€œSure,â€ I said. When I got home I wrote down every word.

Whatâ€™s in our Winter issue? The first work of fiction by J.â€‰D. Daniels; the first installment of a novel by Rachel Cusk; interviews with Geoff Dyer and Edward P. Jones; fiction by Jenny Offill, Nell Freudenberger, Ottessa Moshfegh, and Lydia Davis; and a portfolio of nudes by Chuck Close. And we havenâ€™t even put the issue to bed yet!

Click here (http://www.theparisreview.org/issue-207-preview?utm_source=newsletterNov2013&utm_medium=email&utm_campaign=issue207preview) for a previewâ€”and subscribe today (https://www.theparisreview.org/subscribe?utm_source=newsletterNov2013&utm_medium=email&utm_campaign=207previewnewsletter) to receive a full year of The Paris Review.

http://www.theparisreview.org/blog/?utm_source=newsletterNov2013&utm_medium=email&utm_campaign=blognovember2013newsletter http://www.theparisreview.org/blog/2013/10/29/stranger-than-fiction-an-interview-with-tom-bissell/?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=tombissellinterview

** Stranger Than Fiction: An Interview with Tom Bissell (http://www.theparisreview.org/blog/2013/10/29/stranger-than-fiction-an-

interview-with-tom-bissell/?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=tombissellinterview) ---------- â€œThe ways books often get read isnâ€™t for interestâ€”theyâ€™re like old iron ore mines, cut up for people to investigate. I like reading books with both hands, with my heart pumping, with blood on the page. So Iâ€™m interested in people who make stuff and Iâ€™m interested in the lives that make the text. To read a book or watch a movie any other way, to me, personally, feels like a waste of time and misapplication of energy.â€ Read more (http://www.theparisreview.org/blog/2013/10/29/stranger-than-fiction-an-interview-with-tom-bissell/?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=tombissellinterview) â€º http://www.theparisreview.org/blog/2013/10/16/sex-and-sensibility/?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=sexandsensibility

** Sex and Sensibility by Diane Mehta (http://www.theparisreview.org/blog/2013/10/16/sex-and-sensibility/?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=sexandsensibility) ---------- â€œSexual experience could be immersive, even obsessive, and endlessly amped up in ways that the psychological necessity of married family life would not allow. But the mistake of sexual freedom, both in my new relationship and then, later, out of it, was to assume that liberated sex corresponded to liberated emotions.â€ Read more (http://www.theparisreview.org/blog/2013/10/16/sex-and-sensibility/?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=sexandsensibility) â€º http://www.theparisreview.org/blog/2013/10/21/signpost-in-a-strange-land/?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=walkerpercysignpost

** Signpost in a Strange Land by Will Di Novi (http://www.theparisreview.org/blog/2013/10/21/signpost-in-a-strange-land/?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=walkerpercysignpost) ---------- â€œI love Americaâ€”how can you not love the country that gave us jazz and barbecue and The Godfather Part II?â€”so I take no pleasure from these fatalistic musings. Instead, I find myself looking for comfort, and a sense of perspective, in a novel written half a century ago by another soul-searching Southerner. If Jimmy Carter gave America the â€˜Malaiseâ€™ speech, then Walker Percy wrote the book on it.â€ Read more

(http://www.theparisreview.org/blog/2013/10/21/signpost-in-a-strange-land/?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=walkerpercysignpost) â€º http://www.theparisreview.org/back-issues/206?utm_source=newsletterNov2013&utm_medium=email&utm_campaign=issue206currentissue http://www.theparisreview.org/interviews/6254/the-art-of-nonfiction-no-5-emmanuel-carrere?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=carrerefullinterviewnovnewsletter

â€œIn My Life as a Russian Novel, there is a very important character, Sasha, the FSB officer who was Anyaâ€™s boyfriend. He was a mysterious guy, not without charm, handsome, with whom we had a curious relationship because he was alternately very friendly and completely paranoid. Part of his job was to keep an eye on us, but he would do it by getting drunk with us and telling us the most intimate details of his personal life. We liked him, but we were wary of him just as he was of us. At one point in the movie, after Anyaâ€™s death, heâ€™s with me and we are both drunk and he says with sudden lucidity, â€˜Go ahead. Make the movie. You have my permission. I only ask one thing, that it be delicate and decent.â€™ And I answer drunkenly, â€˜Yeah!â€™ I made the promise. Then a year later, I came back to show him the film. I can tell you, I was very anxious. Sasha watched the film attentively, and when we got to the part I just described, he put his hand on my arm and he said, â€˜You kept your promise.â€™ I was hugely relieved. Then he added something that killed me. â€˜You know what I like about it? You didnâ€™t just come to take our unhappiness. You brought your own.â€™ That made me cry. I could have kissed him.â€ â€”Emmanuel CarrÃ¨re, the Art of Nonfiction No. 5 (http://www.theparisreview.org/interviews/6254/the-art-of-nonfiction-no-5-emmanuel-carrere?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=carrerefullinterviewnovnewsletter) Upcoming Events http://www.theparisreview.org/events?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=november2013events

To celebrate the centennial of Marcel Proustâ€™s Swannâ€™s Way, join us at the Wythe Hotel to kick off a weeklong live reading of the classic at venues across New York City. From November 8 through 14, Swannâ€™s Way: A Nomadic Reading will feature the entirety of the iconic work read in three-hour increments in locations from the Bronx to Brooklyn. In a traveling tribute, each location will echo a major theme of the reading: a hotel bedroom, for the famous opening pages; the forest of the Botanical Garden, for Proustâ€™s childhood in the countryside; a theater, to evoke the writerâ€™s fascination with actors; a nightclub, to recall Swannâ€™s late-night searches for the

unfaithful Odette. See more events (http://www.theparisreview.org/events?utm_source=newsletternovember2013&utm_medium=email&utm_campaign=november2013events) â€º

http://www.aesop.com/usa/article/paris-review.html

Coming soonâ€¦
http://www.pentributes.org

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** (http://twitter.com/parisreview)
** (http://www.facebook.com/parisreview)
** (http://theparisreview.tumblr.com/)
** (http://feeds.feedburner.com/TheParisReviewBlog)

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11. Rob McLennan

Amanda Earl to be inducted into the 2014 VerseOttawa Hall of Honour!

Fri 1 Nov 2013

above/ground press author Amanda Earl is one of two inductees in the 2014 VerseOttawa Hall of Honour, following the announcement of William Hawkins and Greg "Ritalin" Frankson for 2013. Congratulations, Amanda!

The VERSeOttawa Hall of Honour is an independent body with close to ties to VERSeOttawa and VERSeFest. It was formed to recognize the important contributions of individuals to the Ottawa poetry community.

An induction ceremony will be held on March 30th, 2014 -- the final day of VERSeFest 14.

As the press release begins:

It is with great pleasure that the VERSeOttawa Hall of Honour announces the two inductees for 2014: Amanda Earl and Danielle K.L. Gregoire.

Amanda Earl is a fearless and supportive promoter of poetry and poets in Ottawa, and she is a long-time poet herself. She is a very visible and active

member of the community. Through her organizational work, she promotes and encourages poets emerging and established, and of diverse styles. The Ottawa poetry community would not be what it is without Amanda's contributions through Bywords and her many other important contributions. In these activities, Amanda Earl is vital in keeping the poetic arts alive and thriving in the Capital.

See the entire press release here.
http://verseottawa.wordpress.com/2013/11/01/2014-verseottawa-hall-of-honour-inductees/

See other links (including links to her three above/ground press titles) here.
http://www.abovegroundpress.blogspot.ca/2013/11/amanda-earl-to-be-inducted-into-2014.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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12. amy king

Recent poetry book reviews on blogs?

Sat 2 Nov 2013

Does anyone have, or has anyone read, any reviews they've done on recent poetry books on their blogs? Â

Please feel free to backchannel: Â [redacted]Â

Thanks much,Â

Amy

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (http://www.litmuspress.org/iwanttomakeyousafe.html)

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13. Mark Weiss

poems

Sat 2 Nov 2013

A series of short poems by yours truly, at https://jacket2.org/commentary/mark-weiss-%E2%80%9Cglass-palace%E2%80%9D-17-poems

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14. Cristiana Baik
The Conversant: November 2013 Issue
Sat 2 Nov 2013

Dear Readers:

We invite you to read our November 2013 issue available here at http://www.theconversant.org.

November's issue features interviews with Jacques RanciÃ¨re, Carla Harryman and Catherine Meng, Cecilia VicuÃ±a, Myung Mi Kim, Mary Cappello and David Lazar, Yona Harvey, Hazel Carby, Rosmarie Waldrop, Suzanne Scanlon, Barbara Henning, Rabih MrouÃ©, Jane Lewty and Karena Youtz, Millicent Borges Accardi and Amy Sayre Baptisa, David Abel and James Yeary, Erin Knight, Karl Jirgens and Anna Kurt, conducted by Pablo Bustinduy, Karla Kelsey and Aaron McCollough, Feliz Lucia Molina, Jonathan Stalling, Tony Triglio, Jeffrey Williams, Leonard Schwartz (series curated by Angela Buck), J'Lyn Chapman, Jon Curley, Nature Theater of Oklahoma, H.L. Hix and Philip Metres.

Contact *Since launching in July 2012 as an interview- and dialogue-based column of The Volta, we've published 237 pieces, and we'd love to keep growing. Please send us new interviews, queries and comments to [redacted] <[redacted]> or to Andy Fitch or Cristiana Baik. *

--

CRISTIANA BAIK
MANAGING EDITOR, *The Conversant*
http://theconversant.org/ <http://theconversant.org/>

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15. James Yeary
new release from c_L Books...Ted Greenwald & Kit Robinson
Sun 3 Nov 2013

c_L Books is happy to announce the release of

TAKEAWAY

a collaboration between Ted Greenwald & Kit Robinson

"No side-door access no replicants"

40 pp., hand sewn with hand printed covers

"These days the officials/ join in the fun"

Available by writing $8 + $2 shipping to

James Yeary
5426 NE 37th Ave
Portland, OR 97211

or *To the far corners *paypal [redacted]

"A fresh canvas, on TV
For nature's art
Confession, fucked up"

ALSO AVAILABLE

Who is in Charge/ poems by Morgan Ritter
Carrier/ visual poem sequence by David Abel
Book of Knots/ proprioceptive alchemy by Lisa Radon

& more

creepoflight.com

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16. Adam Fieled

Original print book pdfs

Mon 4 Nov 2013

This page on artrecess2 leads to the original pdfs for my six major print books on Internet Archive, for those interested:

http://www.artrecess2.blogspot.com/2013/11/original-print-book-pdfs.html

Thanks!
Adam Fieled [redacted]

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17. Amy King

Online December Workshop + Brooklyn Reading + North Carolina Reading

Mon 4 Nov 2013

---

*Ekphrastic Poetry: Dialoguing with the GreatsSeats are filling up fast! Class size: 10Dates: December 2-29, 2013http://www.poetrycoop.com/online-poetry-workshops/ekphrastic-poetry-dialoguing-greats <http://www.poetrycoop.com/online-poetry-workshops/ekphrastic-poetry-dialoguing-greats>*Have you ever wished you could tell Van Gogh that every sunlit stroke of his brush leaves you longing to twirl in a field of sunflowers? Do you wish you could lay your words like laurels at the feet of Vermeer? Many of

the greatest masterpieces gracing the walls of museums and the pages of books were born from one artistâ€™s desire to speak to another through the paintbrush or the quill. Now is your time to join the conversation. In this workshop, we will invoke the alchemy of inspiration to grow new and beautiful works from the masterworks of the past. Be prepared to create your most powerful poems yet!

~~~~~~~~~~

VLAK magazine invites you to the New York launch of issue 4 at Unnameable Books, 600 Vanderbilt Ave Brooklyn -- hosted by Edmund Berrigan. Join us for wine and readings by Marjorie Welish, Anselm Berrigan, Stephanie Strickland, Bruce Andrews, Vanessa Place, Steve Dalachinsky, Amy King, Holly Tavel, Vincent Katz, Stephanie Gray, Louis Armand... Everyone welcome!

https://www.facebook.com/events/336084349868679/

~~~~~~~~~~
*SO & SO #66
<https://www.facebook.com/events/222219297956217/?
ref_dashboard_filter=upcoming>*
poetry by Birds,
LLC<http://www.birdsllc.com/index.php?
option=com_content&view=article&id=53&Itemid=28>
 authors: *Ana **BoÅ¾iÄeviÄ‡,** Sommer Browning, Dan Magers, Emily Pettit, &
Sampson Starkweather*

Saturday * November 9th * 8pm * Morning Times * 10 E. Hargett St.

https://www.facebook.com/events/222219297956217/

Send any email (subject and text are ignored) to [redacted] or click here:
https://GC.LISTSERV.CUNY.EDU/scripts/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

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18. amy king
Online December Workshop + Brooklyn Reading + North Carolina Reading
Mon 4 Nov 2013

Seats are filling up fas
Ekphrastic Poetry: Dialoguing with the Greats

Seats are filling up fast!Â

Class size: 10
Dates: December 2-29, 2013

http://www.poetrycoop.com/online-poetry-workshops/ekphrastic-poetry-dialoguing-greats

Have you ever wished you could tell Van Gogh that every sunlit stroke of his brush leaves you longing to twirl in a field of sunflowers? Do you wish you could lay your words like laurels at the feet of Vermeer? Many of the greatest masterpieces gracing the walls of museums and the pages of books were born from one artistâ€™s desire to speak to another through the paintbrush or the quill. Now is your time to join the conversation. In this workshop, we will invoke the alchemy of inspiration to grow new and beautiful works from the masterworks of the past. Be prepared to create your most powerful poems yet!

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https://www.facebook.com/events/336084349868679/

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SOÂ &Â SOÂ #66
poetry byÂ Birds, LLCÂ authors:Â AnaÂ BoÅ¾iÄeviÄ‡,Â Sommer Browning, Dan Magers, Emily Pettit, & Sampson Starkweather

SaturdayÂ *Â November 9th * 8pmÂ *Â Morning Times * 10 E. Hargett St.

https://www.facebook.com/events/222219297956217/

Â
"Amy Kingâ€™s poems seem to encompass all that we think of as the 'natural' world ..."
Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â --John Ashbery (
http://www.litmuspress.org/iwanttomakeyousafe.html)

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19. Naomi Buck Palagi

Poems on the radio- WGLT poetry radio!

Mon 4 Nov 2013

A couple of my poems are up on WGLT's poetry radio-- if you haven't listened to any of their stuff, it's worth it- they do a beautiful job!

http://wglt.org/podcasts/poetry_radio/audio/102413PEAR.mp3

http://wglt.org/podcasts/poetry_radio/audio/082913CART.mp3

Naomi Buck Palagi

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20. David Kirschenbaum

Last Call to Advertise in Boog City 84: NYC Metro Area Small Presses Issue

Mon 4 Nov 2013

Please forward

Advertise in

Boog City 84
NYC Metro Area Small Presses Issue

Ads as low as $40

For our full rate card, please visit:

http://boogcity.com/adrates.pdf

Deadlines
Sun. Nov. 10-Submit ad you've designed and make PayPal payment

Fri. Nov. 15-Issue PDF uploaded and distributed electronically from Boog to over 4,500 people.

Sat. Nov. 16-Distribute 2,000 copies of physical issue

Email [redacted] or call 212-842-BOOG (2664) for more information.

This issue is published in conjunction with our annual NYC Metro Area Small Presses Night, the issue features pages put together by the participating presses:

—Epiphany Editions
—Marsh Hawk Press
—Nor By Press
—Tea Party Republicans Press

And our usual swell Boog City content—

Poems from
Diana Arterian
Amelia Bentley
Mark Cugini/Tracy Dimond

Hailey Higdon
Danielle Pafunda

Our Music section
with Brook Pridemore's feature on remembering Lou Reed

and more local reaction on the former Velvet Underground frontman's passing

So You Missed the Summer AntiFolk Festival? Boog City Music Editor J.J. Hayes Tells You Who You Can Still Discover

Art from Paul Mpagi Sepuya

Our first film editor, Joel Schlemowitz, on the "Mono No Aware" returning to Bushwick, Brooklyn's LightSpace Studios.

And a comic from Jessy Randall

as ever,
David

P.S. Donations are also more than welcome.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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21. Rob McLennan

Tuesday poem #31 : Robert Swereda

Tue 5 Nov 2013

Tuesday poem #31 : Robert Swereda : from .:. Flood poems (Calgary 2013)

http://www.dusie.blogspot.ca/2013/11/tuesday-poem-31-robert-swereda-from.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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22. Aldon Nielsen
LATINA/O STUDIES POSITION OPEN
Tue 5 Nov 2013

[please circulate]

ASSISTANT PROFESSOR OF ENGLISH

The Department of English at The Pennsylvania State University, University Park, PA, seeks a Latina/o Studies scholar whose innovative scholarship complements our department's established strengths in American literature. Penn State offers an interdisciplinary Latina/o Studies undergraduate and graduate minor, which includes courses in the Department of English. Successful applicants will demonstrate a compelling research agenda with significant promise of publication in diverse top tier outlets and across disciplinary boundaries. PhD must be in hand by time of appointment, August 2014. Faculty will teach two courses per semester (four per calendar year) and have opportunities for supported research leave. Information regarding the department can be found at http://english.la.psu.edu/. Please apply directly online, including letter of application, curriculum vitae, abstract of dissertation (1000 words), and one writing sample to: http://www.la.psu.edu/facultysearch/. Please arrange to have three letters of reference sent directly to Karen Davis at [redacted]. Review of applications will begin immediately and continue until the appropriate candidate is found. Interviews will be conducted at the MLA convention in January. Employment will require successful completion of background check(s) in accordance with University policies. Penn State is committed to affirmative action, equal opportunity, and the diversity of its workforce.

--
Aldon L. Nielsen
Kelly Professor of American Literature
Department of English
117 Burrowes Building
The Pennsylvania State University
University Park, PA
16802-6200

[redacted]

sailing the blogosphere at http://heatstrings.blogspot.com

"the world of jetlag descends"

--Michael S. Harper

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23. William Slaughter
Notice: Mudlark
Tue 5 Nov 2013

New and On View: Mudlark Poster No. 113 (2013)

Poems with Cats
by John Allman

On the Blackness of Sidney / In the Forest
At the Window / Chameleon / Feeding Blossom
Five Cats and a Discussion of the Soul
Claws / On the Love Between Jake and Molly
The Destruction of the Tower in Khafji 1991
Thinking of Gustav Klimt with Molly on My Lap
Three-Tailed Cat Clinging to a Peony Branch
The Last Poem About Cats

Born in 1935, and initially raised in the Hell's Kitchen neighborhood of New York City, John Allman, author of eight book-length collections of poetry, two chapbooks, and a volume of short stories, was a high-school drop-out who earned his diploma in night school while working as a lab tech for Pepsi-Cola. Eventually turning away from science for the humanities, and knocking about in many jobs, he earned degrees in English Literature and Creative Writing from Hunter College and Syracuse University (where he worked with Delmore Schwartz and Philip Booth), while becoming more and more involved in writing poetry. At the age of 44, after some years of having his work appear in journals, he published his first book, Walking Four Ways in the Wind (1979), with Princeton University Press in its Princeton Series of Contemporary Poets. His most recent poetry collections are Loew's Triboro (2004), Lowcountry (2007), both from New Directions, and Algorithms, prose poems (2012) from Quale Press. His Inhabited World: New & Selected Poems 1970-1995 (1995) was published by the Wallace Stevens Society Press. His recently completed collections, Older Than Our Fathers and The Blue Gazebo, are making the rounds, looking for a publisher, while he is working on a new collection titled Something Rather Than Nothing, poems from which will soon appear in The Yale Review and Hotel Amerika. His work has appeared in most of the major American journals, from The American Poetry Review to The Yale Review. Allman has received two fellowships from the National Endowment for the Arts, a Pushcart Prize in Poetry, and the Helen Bullis Prize from the original Poetry Northwest. He earned his living teaching college English and retired from that in 1997, to have more time for writing. He lives in Katonah, NY, with his wife,

Eileen, a Shakespeare and Jacobean Drama scholar and writer. They spend their winters on Hilton Head Island, SC.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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24. Peter ciccariello

Beautiful video remix .....

Wed 6 Nov 2013

Marc Neys (also known as Swoon) has just put together a wonderful video remix of my poem 'Today is your advocate.'

Film by Swoon
Words: Peter Ciccariello
Voice: Nic Sebastian
Concept, camera, editing & music: Swoon
Thanks: Maria Brosens & The Poetry Storehouse

https://vimeo.com/78474465

Nic Sebastian*'s Poetry Storehouse* is an effort to promote new forms and delivery methods for page-poetry by creating a repository of freely-available high-quality contemporary page-poetry for those multimedia collaborative artists who may sometimes be stymied in their work by copyright and other restrictions. The main mission is to collect and showcase poem texts and, in some instances, audio recordings of those texts. It is their hope that those texts will serve as inspiration or raw material for other artistic creations in different media.

--
New work gallery - http://invisiblenotes.blogspot.com/
Poetry and writing - http://poemsfromprovidence.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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25. Jeffrey Side

The new ebook from Argotist Ebooks is “Genesis Suicide” by Jake Berry.

Wed 6 Nov 2013

The new ebook from Argotist Ebooks is “Genesis Suicide” by Jake Berry.

Description:

“Genesis Suicide” is a series of interconnected poems from the perspective of a point in space where the collision of multiple time frames have collapsed into an temporally non-sequential domain. Mythical, prescient, sardonic and whimsical these poems portray a world devoid of comfortable structure where reality itself is as shapeless as water.

Available as a free ebook here:

http://www.argotistonline.co.uk/GENESIS%20SUICIDE.pdf

Full Argotist Ebooks catalogue here:

http://www.argotistonline.co.uk/Ebooks%20index.htm

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26. Genji Amino

Correction: 11/9 @ 4:30 : Segue Presents Alex Waterman and Jaap Blonk

Wed 6 Nov 2013

** reading will start at 4:30 SHARP because of scheduling constraints

Dear all,

I hope you'll join us at the Zinc bar *this Saturday 11/9* at 4:30, for readings by

ALEX WATERMAN

Alex Waterman is a cellist, composer, writer, and teacher. He has completed three books with the typographer Will Holder--Agape, Between Thought and Sound, and The Tiger's Mind, and they are completing a new book on the American opera composer, Robert Ashley: Yes, But is it Edible? Beatrice Gibson and Alex Waterman's collectively written and scored film, A Necessary Music, premiered at the Whitney Museum ISP show and won the Tiger Prize for Best Short Film at the Rotterdam Film Festival in 2008. He is currently scoring music for a new piece by Maria Hassabi--premiering at The Kitchen this Fall--and touring with Either/Or. Waterman is producing and directing Robert Ashley's opera Vidas Perfectas--which has been performed in New York and London (at the Serpentine Pavilion and Cafe OTO). Vidas Perfectas will return to New York in a 'live television' version (Spring of 2014) and travel on to

Ballroom Marfa and the El Paso Opera. He teaches at the Bard College MFA program, New York University, and has taught--alongside Will Holder-- at the Banff Centre for the Arts.

JAAP BLONK

Jaap Blonk (born 1953 in Woerden, Holland) is a self-taught composer, performer and poet. A comprehensive collection of his sound poetry came out as a book with 2 CDs in August, 2013, entitled "KLINKT".

Season curated by Genji Amino and Daisy Atterbury.

Zinc Bar, 82 W 3rd St, NYC.

Fall/Winter calendar here<http://www.seguefoundation.com/calendar_pdfs/segue_fall-winter_2013-14.pdf>
.

** reading will start at 4:30 SHARP because of scheduling constraints

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27. Rob McLennan

book launch! Ground rules: the best of above/ground press,

Wed 6 Nov 2013

Ground rules: the best of the second decade of above/ground press 2003-2013

Produced to begin the re-launch of Ottawa literary publisher Chaudiere Books, co-publishers rob mclennan and Christine McNair invite you to the launch of Ground Rules: the best of the second decade of above/ground press 2003-2013.

Co-sponsored by our friends at the Ottawa International Writers Festival and The Manx Pub, the event will feature readings by three of the books contributors: Sharon Harris (Toronto), Marilyn Irwin (Ottawa) and Stephen Brockwell (Ottawa). The event will be (lovingly) hosted by Chaudiere Books co-founder, editor and co-publisher rob mclennan.

5pm, Saturday, December 7, 2013
The Manx Pub
370 Elgin Street, Ottawa

Sharon Harris is a Toronto artist/writer whose poems have been anthologized in The Broadview Introduction to Literature, The Last Vispo, and Shift & Switch: New Canadian Poetry. She is the author of chapbooks from bookthug, In Case of Emergency Press, and above/ground, and her first full-length collection, Avatar, was published by The Mercury Press. She has written articles for Geist, The Globe & Mail, and Open Book Toronto; is a past contributor to Torontoist

and Word Magazine; and her work has been published in The National Post, dANDelion, The Capilano Review, Drunken Boat, The Volta, broken pencil, and Vallum. I Love You Toronto, her exhibition of photographs, appeared in newspapers, magazines, and on radio and television across Canada.

Marilyn Irwin's work has been published by above/ground press, Arc, Bywords, and New American Writing. A graduate of Algonquin Colleges Creative Writing program, she has three chapbooks: for when you pick daisies (2010), flicker (2012), and little nothings (2012). She won Arc Poetry Magazines Diana Brebner Prize this year.

Stephen Brockwell cut his writing teeth in the eighties in Montreal, appearing on French and English CBC Radio and in the anthologies Cross/cut: Contemporary English Quebec Poetry and The Insecurity of Art (both VhiculePress, 1982). George Woodcock described Brockwell's first book, The Wire in Fences (Balmuir, 1987) as having an extraordinary range of empathies and perceptions. Harold Bloom wrote that Brockwell's second book, Cometology (ECW Press, 2001), held rare and authentic promise. Fruitfly Geographic won the Archibald Lampman award for best book of poetry in Ottawa in 2005. His Complete Surprising Fragments of Improbable Books is newly out from Mansfield Press. Brockwell currently operates a small IT consulting company from the 7th floor of the Chateau Laurier and lives in a house perpetually under construction.

Working out of Ottawa, poet and publisher rob mclennan's baby, above/ground press, marks a second decade of the production of broadsheets, chapbooks, magazines, and anthologies that trace out the best shapes of the best of contemporary Canadian (and, increasingly, international) poetry. From the span of that second ten of years, he has compiled this book of traceries: a selection of work by writers ranging from the likes of the late Artie Gold, and Robert Kroetsch, to the living derek beaulieu, Rachel Zolf, Eric Folsom, Natalie Simpson, etc., all collected here as representative of a decades aesthetic count. from Gil McElroy's "Introduction: An Integral"

Edited by rob mclennan, with an introduction by Gil McElroy, Ground Rules features writing from the second decade of one of the most active micro publishers in Canada, selected from a series of hundreds of publications lovingly edited, produced and distributed by editor/publisher rob mclennan. A follow-up to Groundswell: best of above/ground press, 1993-2003 (Broken Jaw Press, 2003), Ground Rules includes a wide range of work by Artie Gold, Mark Cochrane, Suzanne Zelazo, derek beaulieu, Stephanie Bolster, Amanda Earl, Nathanal, Lisa Samuels, Rachel Zolf, Sharon Harris, D. G. Jones, Julia Williams, Eric Folsom, Gregory Betts, Natalie Simpson, Aaron Tucker, Monty Reid,

William Hawkins, Emily Carr, Cameron Anstee, Helen Hajnoczky, Marilyn Irwin, Stephen Brockwell, Robert Kroetsch and rob mclennan.

Copies of the book will be available at the event. See the OIWF link to the event here.
http://www.writersfestival.org/events/fall-2013/untitled-resource

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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28. Sharon Dolin

Poem-a-Day today!

Wed 6 Nov 2013

Dear Friends and Fellow Writers,

Just in case you don't subscribe, my poem is the poem of the day on the Acad. of American Poets Website for Poem-a-Day. The link is here:
http://www.poets.org/viewmedia.php/prmMID/23742

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
2013 Witter Bynner Fellowship, Library of Congress

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29. Eireene Nealand

UC Santa Cruz--New Creative Writing Concentration for PhD students

Wed 6 Nov 2013

Hi all,

Very happy to announce that UC Santa Cruz will be starting its New Creative/Critical Writing concentration next year.

See below!

Eireene

Prospective Student Information

Creative/Critical Writing Concentration Overview (please refer to the Literature

Ph.D. Program<http://literature.ucsc.edu/graduate/prospective-information/gradphdinfo.html>
overview
for more information)

Entering students complete all the requirements for the Literature Ph.D. with the addition of a creative/critical enhancement to their degree in the form of original creative work, with critical introduction, and, if desired, work in poetics, translation, form and/or critical writing from the perspective of writerly practices.

Admissions

For applicants to the Creative/Critical Writing concentration, the department requests the following additional materials: 20-25 pages of prose (at least one complete piece and an additional sample preferred), or 10-12 pages of poetry. The writing can be poetry, prose fiction, creative non-fiction or hybrid/cross genre.

Requirements

The general requirements for all PhD students apply to the Creative/Critical Writing concentration:

- The *Proseminar*, Literature 200, to be taken in Fall Quarter of the first year; - A one-quarter Pedagogy of Teaching/Teaching Assistant Training, Literature 201, to be taken prior to or in conjunction with the first Teaching Assistant appointment; - Twelve courses leading to the definition of an area of concentration. At least two of these must be in a second-language literature; at least one must focus on pre-1750 literature and culture. Up to four courses may be taken in other departments; up to three may be independent studies; Creative/Critical Writing concentration only: Of the twelve courses a total of four courses must be Creative/Critical concentration-designated courses (Graduate Creative Writing Workshops and Methods and Materials); - One two-credit advising course, Literature 291F, per quarter; - Three quarters of supervised teaching experience; Creative/Critical Writing concentration only: Of the three quarters of supervised teaching experience required, at least two will be in the undergraduate creative writing concentration; - The Literature Department’s intensive three-week Graduate Summer Language Program or equivalent; - A qualifying exam portfolio (includes an oral component); - A prospectus outlining and defining the dissertation project; - A dissertation (written in conjunction with Literature 299, Thesis Research).

Qualifying Examination and Dissertation

At least one member of the QE committee, normally the chair, must be from among the participating core faculty in Creative Writing, and at least one

departmental member of the committee will not be one of these. Students in the concentration will meet the requirements of the (revised) Ph.D. program Qualifying Examination, with the choice to substitute original creative work for the Qualifying essay requirement. This work may also be, if the student chooses, a hybrid creative/critical work.

Ph.D. candidates in the Creative/Critical Writing concentration may choose one of two options for the dissertation:

1. A book length original creative project—novel, novella, collection of poems, collection of stories, creative non-fiction, or a hybrid/experimental form (including but not limited to digital/new media, performance/performativity/screen play, the lyric essay) with a substantial critical chapter of at least 75 pages that locates the work in its literary and historical contexts; OR

2. A dissertation on theory, form, poetics or history of the novel/ poetry; a translation; a critical edition.

Faculty

The following faculty are participating Creative Writing faculty mentors: Christopher Chen<http://literature.ucsc.edu/faculty/singleton.php?&singleton=true&cruz_id=cche75> Tyrus Miller<http://literature.ucsc.edu/faculty/singleton.php?&singleton=true&cruz_id=tyrus> Micah Perks<http://literature.ucsc.edu/faculty/singleton.php?&singleton=true&cruz_id=meperks> Rob Wilson<http://literature.ucsc.edu/faculty/singleton.php?&singleton=true&cruz_id=rwilson> Ronaldo Wilson<http://literature.ucsc.edu/faculty/singleton.php?&singleton=true&cruz_id=rvwilson> Karen Tei Yamashita<http://literature.ucsc.edu/faculty/singleton.php?&singleton=true&cruz_id=ktyamash>

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30. Eric Elshtain

New from Beard of Bees

Wed 6 Nov 2013

The Sestina is Dead, Long Live the Sestina!

Beard of Bees is six-times happy to bring you

Former Sestinas by Thomas Fink and Tom Beckett

http://www.beardofbees.com

--
Eric Elshtain, Editor
Beard of Bees Press
http://www.beardofbees.com

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31. Louis Armand

VLAK launch in NYC and Vermin on the Mount.

Thu 7 Nov 2013

This Saturday, 7pm, VLAK magazine will be launching its latest issue in New York, at Unammable Books, 600 Vanderbilt Ave, Brooklyn, with Marjorie Welish, Anselm Berrigan, Stephanie Strickland, Bruce Andrews, Vanessa PLace, Steve Dalachinsky, Amy King, Holly Tavel, Vincent Katz, Stephanie Gray, Edmund Berrigan & Louis Armand.
https://www.facebook.com/events/336084349868679/

Also, coming up on the West Coast, Vermin on the Mount is presenting two shows:

Sunday Nov 10 at 7pm
3rdSpace
San Diego
http://verminonthemount.com/vermin-on-the-mount-san-diego/

Monday Nov 11 at 7pm
Book Show
NOMAD Art Compound
Los Angeles
http://verminonthemount.com/vermin-on-the-mount-los-angeles/

Reasons to come:
Poets, fiction writers and misc. miscreants. (Click the links for the rosters.)
New venue in LA: The amazing Book Show in Frogtown.
Launch party for VLAK, a magazine out of Prague, which is in Europe.
Ink slinging, ukulele plucking and the world famous Vermin raffle.
Plus, books, booze, fire and wit from yours truly.
www.verminonthemount.com

-- Louis Armand Director, Centre for Critical & Cultural Theory, UALK, Philosophy Faculty, Charles University, Nam. J. Palacha 2, 116 38 Praha 1, CZECH REPUBLIC www.louis-armand.com www.litterariapragensia.com www.vlakmagazine.com www.equuspress.com

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32. Rob McLennan

the eighth issue of seventeen seconds: a journal of poetry and poetics is now online!

Thu 7 Nov 2013

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the eighth issue of seventeen seconds: a journal of poetry and poetics is now online!

Amy Dennis
COMPOSITION, c. 1950, (WOLS)

Phil Hall
Sue Goyette's Ocean: A Review of a Review

j/j hastain and Ming Jung Oh
Gastropod Notes Or:
A DIY Guide to Growing a Strap-On and Writing with It

Joseph LaBine
Constructing Circles & Confounding Cannons: Categorizing Phil Hall with The Wayman Olympics as Afterthought

Gillian Wigmore
guesswork love

Joshua Marie Wilkinson
The Easement

EIGHTH ISSUE : FALL 2013
http://www.ottawater.com/seventeenseconds/

rob mclennan: editor
mdesnoyers : design & (re)compiler
roland prevost: founding managing editor

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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33. Rosalie Calabrese

Rosalie Calabrese Reading in NYC Nov. 17

Thu 7 Nov 2013

Phoenix Reading Series @ The Upright Brew
Sunday, November 17, 2013 - 4:00-6:00 p.m.
547 Hudson St. (bet. Charles & Perry) [redacted]

I will be featured along with Allyson Paty and Jameson Fitzpatrick
(open mic t/b/d)
Donation: $6.00

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34. Paul Siegell

Paul Siegell performs Whitman & Tennyson

Thu 7 Nov 2013

During the stretch of his ~18 minutes on stage at the Lakeside Stride Bluegrass Festival in Denver, Colorado, Philly poet Paul Siegell not only performed his own poetry, but also took a ride on “The Eagle” by Lord Alfred Tennyson and “O Me! O Life!” by Walt Whitman.

See what’s what, what’s up and what’s happening, here:
http://youtu.be/iOpljzaIyRc

=

Paul Siegell is the author of three books of poetry: wild life rifle fire, jambandbootleg, and Poemergency Room (http://amzn.to/1A0fPV). He is an editor at Painted Bride Quarterly, and has contributed to American Poetry Review, Black Warrior Review, Rattle, Surrender to the Flow and many other fine journals. Kindly find more of Paul's work – and concrete poetry t-shirts – at ReVeLeR @ eYeLeVeL (http://paulsiegell.blogspot.com).

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35. Luke McMullan

*STEVE MCCAFFERY *** ALLEN FISHER *** UNAMERICAN ACTIVITIES 4*

Thu 7 Nov 2013

Hey poetics,

Do you like poetry? Or poets? That's funny. There's a poetry event coming up, that you might like to go to.

Steve McCaffery and Allen Fisher are reading their poetry at it. They're quite good poets, depending on what you mean by good. If you know what I mean.

It's on November 17th, so about 10 days from now. It's at 4pm at 435 West 22nd Street. That's the Page Poetry Parlor, where Lee Ann Brown and Tony Torn live. They're famous people. Please be prompt.

Ok. If you're in England it's 9pm, same day, at the the Judith E. Wilson Studio, on the same day. The street address is the Faculty of English, University of Cambridge, 9 West Road. In the basement.

Ok. Please come. Thanks. If you like websites, there is one. It's unamac.org. Thanks.

Luke

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36. Adam Fieled

Flaubert and the Great Recession

Fri 8 Nov 2013

This piece, on Todd Swift's UK site Eyewear, discusses Flaubert's contemporary relevance during the Great Recession:

http://www.toddswift.blogspot.com/2013/11/adam-fieled-on-flaubert-and-great.html

Thanks!
Adam Fieled [redacted]

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37. Maynard, James

Center for Marginalia | Friday Nov. 15 | Tyrone Williams

Fri 8 Nov 2013

---

the Center for MARGINALIA presents:

Some questions regarding Russell Atkins vis-à-vis Charles Olson
TYRONE WILLIAMS
Friday
15th November
4pm

from Tyrone Williams: "What overlapping concepts of the "field" determine the poetics of Atkins and Olson? To what extent is Atkins' relationship to avant-garde European modernist music (including serialism which he apparently detested) analogous to Olson's relationship to jazz (and in particular the bebop of Charlie Parker and Dizzy Gillespie)? What is the relationship between Atkins' promotion of "force" in his aesthetics and Olson's valorization of "energy" in his? What is the nature of the "human psychology" that motivates Atkins' psycho-visual poetics and Olson's attempt to bracket, if not erase, the "lyrical interference of the individual ego"? Finally, what are we to make of the influence of the Olson essay on "Projective Verse" and the relative lack of influence of Atkins' ideas in his various manifestoes (e.g., is Atkins' prose simply too idiosyncratic? Does the institutionalization of Olson's work via Black Mountain account for the dissemination of his ideas? Did race, geography, etc.

play a role?)?" Participants should read in advance: - Atkins, Russell. "Preface", "Manifesto", "Egocentrical Projection As Object in Perspective."** - Nielsen, Aldon Lynn. "Black Deconstruction: Russell Atkins and the Reconstruction of African-American Criticism." diacritics 26.3-4: 86-103.** - Olson, Charles. "Projective Verse."

**PLEASE EMAIL the series curator, Edric Mesmer, at esmesmer[AT]buffalo[DOT]edu to receive copies of the works by and about Russell Atkins for next week's talk by Tyrone Williams.

upcoming:
"Sighting Bunting's Sextant"
Marten Clibbens
MONDAY
9th December
4pm
-all CENTER for MARGINALIA talks to be held in 420 Capen Hall-

Supported by the Mildred Lockwood Lacey Fund for Poetry and the Poetry Collection of the University Libraries, University at Buffalo

James Maynard, PhD
Associate Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]
library.buffalo.edu/pl

Make a gift online today and become<library.buffalo.edu/pl/giving> a Friend of the Poetry Collection<library.buffalo.edu/pl/giving>

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38. David Kirschenbaum
Welcome to Boog City 7.5 Update and Organizers
Sat 9 Nov 2013

Hi all,

I wanted to update everyone on Welcome to Boog City 7.5, our mid-term festival to go along with our annual summer Welcome to Boog City festival.

We've added some time to the event, upping it to nine hours. It will now run:

Sun. Feb. 16, 2014, 12:00 p.m.-4:00 p.m.

Mon. Feb. 17, 2014, 12:00 p.m.-5:00 p.m.

The event will take place at Prospect Heights, Brooklyn's
one and only Unnameable Books (600 Vanderbilt Ave.).

It will feature poetry, music, political talks, poets theater, and improv.

Unlike the past few WBC's, where we only invited folks new to the festival, we'll be inviting some previous participants to once again take part, excluding those who've performed at the last two festivals.

We'll have improv from:

—Lunch Break Tantra, a group of improvisers out of the Upright Citizens Brigade Theatre in New York, who create a fully improvised show before your eyes. You might not want to be friends with all of these characters in real life, but you'll definitely enjoy getting to see a glimpse into their world.

And our d.a. levy lives: celebrating renegade presses series will host Philadelphia's Fact-Simile Editions.

I'm also very excited to announce who will be organizing the festival with me (bios below this note):

—Booking the Music:
J.J. Hayes

—Booking the Poets:
Ray DeJesüs
Ted Dodson
Claire Donato
Jeff T. Johnson
Jessica Smith
Kiely Sweatt
and me

—Booking the Political Talks:
Yates McKee

We'll have more for you shortly.

Hope this finds you all well.

as ever,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H

NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

Ray DeJesus was born, raised, and still lives in Brooklyn. He teaches writing at St. Francis College. His work can be found in Gondola, 1913: a journal of forms, Peaches and Bats, and Shampoo, among others.

Ted Dodson is the author of the chapbook Pop! in Spring (Diez, 2013). He is the editor of The Poetry Project Newsletter, the co-founder and editor of the filmed journal On the Escape, a former curator for Triptych, and the books editor and program director for Futurepoem books.

Claire Donato is the author of Burial (Tarpaulin Sky Press). Recent work has appeared or is forthcoming in Black Warrior Review, Encyclopedia L-Z, LIT, PEN America, and 1913: a journal of forms.

J.J. Hayes comes from Staten Island. Sometimes he is a poet, sometimes he’s a singer, and sometimes he writes about music and the world.

Jeff T. Johnson’s poetry has recently appeared, or is about to appear, in coconut, The Portable Boog Reader, and Forklift, Ohio, and he holds a digital residency at The Organism for Poetic Research. He lives in Brooklyn, is editor in chief at LIT, and edits Dewclaw.

Yates McKee is an art critic and organizer with various Occupy projects including Strike Debt. His work has appeared in venues including October, Grey Room, the Nation, and Waging Nonviolence. He is coeditor of the book Sensible Politics: The Visual Cultures of Nongovernmental Activism, as well as the magazine Tidal: Occupy Theory, Occupy Strategy.

Jessica Smith is the librarian at Indian Springs School and author of Organic Furniture Cellar (Outside Voices). Her most recent chapbook, mnemotechnics, is now available from above/ground press; her second book is forthcoming from Chax Press in 2015.

Kiely Sweatt started the Prostibulo Poetico/Prostibulo Press in Spain, Madrid, and Greece. Her book, Origin of, (Patasola Press) and A Home Big Enough for Remembering (Dancing Girl Press) were released earlier this year. She lives in Brooklyn, co-hosts Tri Lengua reading series, and works as a producer for Hyper Island.

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39. Jesse Glass

Ahadada Books on Archive-it.org thanks to the University of Maryland

Sun 10 Nov 2013

Bad news: The fabulous Ahadada Books website is now no more thanks to Daniel Sendecki--who giveth and taketh away. Blessed be His Name.

Great News: All e-books, web-texts, and editions of Ekleksographia are safe and sound at Archive-it.org thanks to the great folks at the University of Maryland Digital Collections.

Please access our content accordingly: Ahadada [redacted]

You may call up all our e-books, including The Witness, and all copies of Eklekso using the search function on tha ahadada page.

Please continue to order Ahadada Books via SPD. Amazon and Barnes & Noble also continue to offer our books.

We are not dead, nor do we sleep. We plan.

Jess

↑ Index

40. Sharon Dolin

Witter Bynner Reading This Tues.: A Reminder

Sun 10 Nov 2013

Dear Friends,

This is just to remind you of this festive reading and conversation. I hope to see you there. And please tell your friends and students.

Tuesday, Nov 12, 7:00pm
New York, NY
WITTER BYNNER STATE READING

with Sharon Dolin and Kim Addonizio

Sharon Dolin, co-recipient of the Library of Congress's 16th annual Witter Bynner Poetry Fellowship,

will read in her home state, followed by moderated conversation with poet Kim Addonizio.

The event is free and open to the public.

Co-sponsored by the Library of Congress Center for the Book and presented in partnership with the Empire State Center.

Marquis Gallery
National Arts Club
15 Gramercy Park

Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
2013 Witter Bynner Fellowship, Library of Congress

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41. patrick dunagan

Ammiel Alcalay and Benjamin Hollander in Brooklyn, November 17th and Bard College November 18th

Sun 10 Nov 2013

On behalf of Ben Hollander:

---------- *Ammiel Alcalay and Benjamin Hollander in Brooklyn--Mellow Pages Library, 56 Bogart Street 1S Brooklyn, NY 11206--Sunday, November 17, 7:30PM *
https://www.facebook.com/events/535686796524709/?ref_dashboard_filter=calendar<https://www.facebook.com/events/535686796524709/?ref_dashboard_filter=calendar>

and Ammiel Alcalay and Benjamin Hollander at Bard College for two events. See below:

.

[image: Bard]
The Division of Languages and Literature presents

Special Views of History Benjamin Hollander and Ammiel Alcalay read from their work Monday, November 18, 2013 7:00 p.m. — 9:00 p.m., Olin Language Center, Room 115

Continuing from their afternoon practicum, and in the spirit of Charles Olson's *Special View of History*, Hollander and Alcalay will read from their poetry and prose. Their reading will play off Hericalitus's maxim which begins Olson's *Special View*: "Man is estranged from that which is closest to him." For Alcalay, this means tracing event to memory to create another kind of

consciousness in the present, a third eye on a distant landscape coming into zoom focus, or, like Jack Spicer's poet as radio, radiating poems as messages coming in at different frequencies, frequenting multiple dimensions: writing which, in Robert Duncan's view, works toward immediacy as it seeks after origins. For Hollander, this means a writing which reshapes and brings to focus our historical Imagination, where facts on the ground can be transformed into fables in the air: writing which aspires to conditions articulated by the biographer and translator Robert Payne, that "America was [and could be again] fable before it became fact.

Please also join our guests in Olin 115, 11:50am-1:10pm for our practicum, *Ammiel Alcalay and Benjamin Hollander: **on Translation and Poetic Identity in the Age of Identity Politics*

For more information: contact Cole Heinowitz at [redacted], or e-mail [redacted].

Sponsor(s): Division of Languages and Literature and Translation Project.

Ammiel Alcalay and Benjamin Hollander on Translation and Poetic Identity in the Age of Identity Politics Monday, November 18, 2013 11:50 a.m. — 1:10 p.m., Olin Language Center, Room 115

Ammiel Alcalay and *Benjamin Hollander *will address how translation as act and idea has shaped their practices and poetic identities. Hollander, who grew up between German and Hebrew before coming to the English he now writes in, will speak to how this linguistic and cultural journey has been *translated *into the un-Americanness of his American language and philosophy. His new book, In The House Un-American (Clockroot Books), is partly guided by the metaphor of translation as transport, as the perpetual crossing and metamorphosis of an immigrant's language, identity, and culture. David Shapiro has called it "so America, so like an inner emigration, as if we had all changed names." Hollander will address how the foreignness of his writing can inform the singularity of poetic thinking: how, in terms of syntax and fluency and perception, he wants, as the poet and translator Murat Nemet-Nejat writes, "to help English [and American identity) grow a limb it does not have." Alcalay has been publishing translations from a number of languages for over thirty years, and will speak to how these experiences inform poetic thinking and knowledge. As an advocate of writing from various parts of the world—particularly the Middle East and the Balkans—he has been instrumental in forging a space for engaged political encounters with other cultures and languages. He will address how his immersion in projects, centered in and on other regions and languages, have evolved into comprehending the context of how one uses American English and what that might mean for a reconfiguration of post Second World War American culture, as well as what that might mean

for exploring new approaches to North American political, cultural, and literary history and identity. Taking, on the one hand, Meso-American scholar Gordon Brotherston's crucial idea that "the prime function of classical texts is to construct political space and anchor historical continuity," and poet Charles Olson's idea that the history of these States remains "unrelieved" as starting points, Alcalay will address how his experiences as a translator and writer have taken him into realms that have little to do with the prevailing discourse in which literary translation has become embedded.

Please also join our guests in Olin 115, 7-9pm for Special Views of History: Benjamin Hollander and Ammiel Alcalay read from their work.

For more information: contact Cole Heinowitz at [redacted], or e-mail [redacted].

Sponsor(s): Division of Languages and Literature and Translation Project.

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42. Tony Trigilio

New on Radio Free Albion: Jan Beatty

Mon 11 Nov 2013

Hi everyone--

Check out the latest episode of Radio Free Albion -- Jan Beatty, talking about her most recent book, /The Switching/Yard/:

http://radiofreealbion.com/episode-15-jan-beatty

Enjoy!

Best,
Tony

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43. patrick dunagan

Re: recent criticism: The Cantos; Paterson; O'Hara

Mon 11 Nov 2013

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a review I wrote on this O'Hara book (along with a book of essays on Duncan) is now up @ Jacket2:
https://jacket2.org/reviews/liberation-time-emergency

On 2 October 2013 10:30, patrick dunagan <[redacted]> wrote:

> *this is a great book of recent essays on O'Hara*
> *http://press.uchicago.edu/ucp/books/book/distributed/F/bo8923115.html*

> *On 1 October 2013 08:52, Nathanson, Tenney J - (nathanso) <*
> *[redacted]> wrote:*
>
> *would appreciate any leads on good recent criticism (since about 2000) on:*
>
> *The Cantos*
> *Paterson*
> *poetry of Frank O'Hara*
>
> *either off list or here on the list fine*
>
> *thanks!*
>
> *Tenney*

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44. Nico Vassilakis
A short series of prints (to purchase)
Tue 12 Nov 2013

For you, for a friend, for the holidayshttp://society6.com/VispoReasonable and on your sideThanks for your timeNico

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45. Lauren Russell
Hot Metal Bridge Seeking Submissions
Tue 12 Nov 2013

Hot Metal Bridge, the online literary magazine edited
Hi Everyone,

Hot Metal Bridge, the online literary magazine edited by
M.F.A. students at the University of Pittsburgh,is seeking submissions for its fall
issue. There are only a few days left until our deadline on Friday, November 15th. Please consider sending some work our way!

In addition to well-crafted poetry, fiction, and creative nonfiction, we are now open to art and digital media submissions. We privilege no particular aesthetic or school of thought; we simply seek the most accomplished, surprising work in contemporary literature. To read complete submissions guidelines and check

out our past issues, please visit http://hotmetalbridge.org. Submit work through our online submissions manager: https://hotmetalbridge.submittable.com/submit.

Thanks,
Lauren

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46. Rob McLennan

Tuesday poem #32 : Colin Smith

Tue 12 Nov 2013

Tuesday poem #32 : Colin Smith : A Small Poem to Help with Something

http://www.dusie.blogspot.ca/2013/11/tuesday-poem-32-colin-smith-small-poem.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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47. stephen mooney

Veer Books at the Small Publishers Fair 2013, London (15th & 16th November 2013))

Tue 12 Nov 2013

Dear All - just a reminder of the Small Publishers Fair this Friday and Saturday - Veer will be there - hope to see some of you there too, if you're passing through!Veer Books at the Small Publishers Fair 2013 (15th & 16th November 2013))

Veer Books will be manning a stall at the upcoming Small Publishers Fair 2013, (November 15th & 16th 2013) at the Conway Hall, Red Lion Square, London WC1, UK (11am to 7pm) - come and see us there. Poetry presses include Poetic Practice MA at Royal Holloway University, Reality Street, West House, Spanner, Shearsman, Veer, Etruscan Books, seekers of lice, Coracle & Equus Press. At the fair this year we will be launching new Veer Books by Holly Pester and John Kinsella & Drew Milne, and showcasing the forthcoming VierSome 002 publication (featuring work from Francesca Lisette, nick-e melville, Jeroen Nieuwland, Samantha Walton).

Readings will be by Holly Pestrer, Drew Milne, and Francesca Lisette (4:00-4:30pm)

The full schedule of readings on Saturday 16th is:
12 noon Equus Press: Louis Armand, Thor Garcia & David Vichnar12.30pm Royal Holloway MA in Poetic Practice: Cat Catalyst, Carrie Foulkes, Sophia Fratianne, Christian Groves, Kaori Maeda & Heather Remington1pm Zeth Forlag: Kurt Johannessen1.30pm Sarah Bodman introduces ‘al Mutanabbi Street starts here’2pm bookRoom Press Launch: Vicky Churchill, Nicky Hamlyn & Simon Aeppli2.30pm seekersoflice3pm Pedestrian Publishing: Chris McCabe3.30pm Uniformbooks: Simon Cutts, John Bevis & Michael Hampton4pm Veer Books: Francesca Lisette, Drew Milne & Holly Pester4.30pm Etruscan Books: John Hall & Nicholas Johnson

Admission is free to all events and readings
please see http://smallpublishersfair.co.uk/ for more details.

Do check out the CPRC events page for details of this and other upcoming events at Birkbeck: http://www.bbk.ac.uk/cprc/events/

Veer Books: http://www.bbk.ac.uk/cprc/publications/veer-books

*** Apologies for cross-postings, if any ***

all bestStephen

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48. Michael Heller
New review in Jacket2
Tue 12 Nov 2013

Dear friends and colleagues (and apologies for any double postings),

A new review of /This Constellation Is A Name: Collected Poems 1965-2010/ has just appeared on Jacket2. I'm very grateful for Eric Hoffman's kind words here:

https://jacket2.org/

or:

https://jacket2.org/reviews/poetry-vision

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Two Novellas: Marble Snows & The Study (ahadada books, 2009); Speaking the Estranged: Essays on the work of George

Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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49. Rob McLennan

new from above/ground press: @BillMurray in Purgatorio, by nathan dueck

Tue 12 Nov 2013

@BillMurray in Purgatorio
nathan dueck
$4

> Dante Alighieri @DanteAlighieri
>
> May these hashtags thy tune accompany:
> #nicktheloungesinger croons show whilst I troll
> #toddthenerd with mockery virtual.

published in Ottawa by above/ground press
November 2013
a/g subscribers receive a complimentary copy

Produced, in part, as a handout for Meet the Presses, November 16, 2013 in Toronto (while supplies last). Thanks much to Gary Barwin for his help and support. http://meetthepresses.wordpress.com/2013/10/23/fall-2013-indie-literary-market/

The last two letters of nathan dueck's first name & the first letter of his last spell "and." only, he prefers writing it &. He is the author of king'smere (Turnstone Press, 2004) and he'll (Pedlar Press, forthcoming).

To order, send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 2423 Alta Vista Drive, Ottawa ON K1H 7M9 [NEW ADDRESS!] or paypal at www.robmclennan.blogspot.com

http://www.aboveground press.blogspot.ca/2013/11/new-from-aboveground-press-billmurray.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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50. Kimmelman, Burt J.

Marsh Hawk Press Fall 2013 Book Launch (Fink and Carlson) + Boog City Event

Wed 13 Nov 2013

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*MARSH HAWK PRESS** FALL 2013 BOOK LAUNCH! *
*Friday, November 15, 2013, 6:00 p.m. – 9:00 p.m. *
(The poets will read at about 7:30.)
Poets House, 10 River Terrace, New York City, [redacted]
Free and Open to the Public

*The Launch celebrates: Joyride by Thomas Fink and Pocket Park by Claudia Carlson *

Directions to Poets House

By Subway: Take the 1, 2, 3, A or C lines to Chambers Street Station. Walk west along Chambers Street all the way to the end (Rockefeller Park, along the Hudson River). Turn left and walk along River Terrace two blocks - Poets House is at the corner of Murray and River Terrace.

*By Bus: *The M22 runs along Chambers between North End Avenue and the Lower East Side. The M20 travels from the Upper West Side and the southern tip of Battery Park City to North End Ave. The Downtown Connection, a free Lower Manhattan shuttle bus, travels to North End Avenue from South Street Seaport, and from Broadway along Murray Street.

*By Ferry: *Monday through Friday, ferry riders from New Jersey can travel via NY Waterway and disembark at the Port Authority Ferry Terminal at the World Financial Center and walk north to River Terrace.

Claudia Carlson’s first book of poetry, *The Elephant House,* was published by Marsh Hawk Press. She coedited *The Poets' Grimm*, an anthology of fairy tale poems, with Jeanne Marie Beaumont. Her poems have appeared in *Court Green, Southern Poetry Review, The Cream City Review, Gargoyle,* and nycbigcitylit.com<http://www.bigcitylit.com/jul2001/contents/PoetryFairytales.html>, among others. She has been included in the anthologies *Love Rise Up* (Benu Press), *A Circle of Friends: Remembering Madeleine L’Engle*, and *The Breath of Parted Lips II* (CavanKerry Press). She's an award-winning designer specializing in art directing for small presses and currently works at AFMDA

<http://www.afmda.org>. www.claudiagraphics.com <http://www.claudiagraphics.com%20>

Thomas Fink is the author of seven previous books of poetry, including *Peace Conference* (Marsh Hawk Press) and *Autopsy Turvy* (Meritage Press), as well as four chapbooks, including *Former Sestinas*, a collaboration with Tom Beckett (Beard of Bees, 2013). His work appears in *The Best American Poetry 2007* (Scribner's). He is also the author of two books of criticism, including *A Different Sense of Power* (Fairleigh Dickinson University Press). His paintings hang in various collections. Fink is Professor of English at City University of New York—LaGuardia. www.thomasfinkpoetry.net <http://www.thomasfinkpoetry.net%20>

This event made possible in part through the Poets House Literary Partners Program.

* * * * * * * * * * * * * * *

Marsh Hawk Press poets Claudia Carlson and Thomas Fink will also be part of:

*Boog** City*
* presents: d.a. levy lives: celebrating renegade presses N.Y.C./L.I. Small Presses Night Thurs. Nov. 21, 6:30 p.m., free*
Book sale—6:00 p.m.-6:30 p.m., 8:15 p.m.-8:30 p.m.
Sidewalk Café 94 Ave. A (@ E. 6th St.) NYC
With Epiphany Magazine, Marsh Hawk Press, Nor By Press, Tea Party Republicans Press
and music from Mixed Doubles
Marsh Hawk Press —Claudia Carlson and Thomas Fink
Series curated and with an introduction by Boog City editor David Kirschenbaum

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51. Steve Clay
Re: The Richard Brautigan Collection from poet Joanne Kyger
Wed 13 Nov 2013

Granary Books is pleased to offer for sale

The Richard Brautigan Collection from poet Joanne Kyger

Featuring an extraordinary archive of original artwork, inscribed books, rare ephemera and magazines, photographs, typescripts and more.

Joanne Kyger met Richard Brautigan at a gallery opening in San Francisco in the spring of 1957 when they were both 22 years old. After dinner the following night Richard gave Joanne her first tour of North Beach.

In 1960, Joanne left San Francisco and lived in Japan for several years where she married Gary Snyder and studied Zen Buddhism. She became close friends with Richard when she returned to San Francisco in February 1964.

Joanne and Richard were greatly influenced by Jack Spicer early in their careers and both were important and vivid figures in the remarkable literary and art scene in San Francisco in the mid-to late 60's. They often read poetry at the same events and published in the same magazines, including the one-shot "Change," (1963) edited by Richard and Ron Loewinsohn, and "Wild Dog," guest edited by Joanne in 1965. They spoke on the phone nearly every day during this period and Richard would often read new work to her.

Richard's book "In Watermelon Sugar" (completed in 1964, published in 1968) was dedicated to Joanne Kyger, Donald Allen and Michael McClure. He began writing it while staying in Bolinas, and Joanne would sometimes visit Richard there while he was working on it. She eventually moved to Bolinas in 1968 where she now resides.

Richard bought houses in Bolinas and Montana and divided his time between the two while making trips to Japan. Though they were not as close as they had been, Joanne and Richard were in contact until 1984 when Richard Brautigan died in Bolinas.

Click here to view the illustrated prospectus
http://granarybooks.com/collections/brautigan/index.html

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52. Michael Rothenberg
Now Available! Invisible Idylls by Philip Whalen
Wed 13 Nov 2013

[image: Invisible Idylls]
List Price: $12.00

Add to Cart<https://www.createspace.com/Workflow/cart.do?action=jump&jump.stepÊrt&addCntB85227>
Invisible Idylls
 A Romantic Extravagance, for John Seaver

*Authored by Philip Whalen Introduction by Joanne Kyger Drawings by Philip Whalen Cover design or artwork by Terri Carrion Literary editor Michael Rothenberg Assisted by Youssef Alaoui-Fdili *BIG BRIDGE PRESS PRESENTS A RARE WHALEN TEXT.

FROM THE INTRODUCTION BY JOANNE KYGER:

INVISIBLE IDYLLS by the Reverend Philip Whalen Sam, Shorty, Peter, Gwendolyn, May Margaret and Chandler. They all live exquisitely sturdy and grandiosely intelligent lives. Sam, Shorty and Peter have terminally minimal money between them and reside within the vast holdings of The Laetitia Norton Feinschreiber Memorial Foundation for the Advancement of the Arts, with its memorial museum and library, stables, squash courts, swimming pools, sculpture studio, and the music library housing the Ernestine Pratkredl Feinschreiber Memorial Baroque Organ which overlooks the lotus pond with its expensive imported ducks from Kashmir. Still, its inhabitants have barely enough money to take a bus downtown.

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53. Jared Schickling
downloadable ecco
Thu 14 Nov 2013

All issues of eccolinguistics to date are available for download on the website:

http://eccolinguistics.blogspot.com/

The downloads are available temporarily and will be removed once the new issue is out, sometime in the coming months.

Eccolinguistics is distributed on paper, through the post. Subscriptions are free and can be had by sending your mailing address to:

[redacted]

We are also always reading work. Feel free to send. Response time varies.

Jared

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54. Rob McLennan
On Writing #15 : Roland Prevost
Thu 14 Nov 2013

On Writing #15 : Roland Prevost : Ink / Here

http://www.ottawapoetry.blogspot.ca/2013/11/on-writing-15-roland-prevost.html

forthcoming: Sonia Saikaley, Sarah Brebner + Edward Smallfield,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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55. Daisy Atterbury

11/16 @ 4:30 : Segue Presents Eleanor Antin and David Antin

Thu 14 Nov 2013

Dear all,

I hope you'll join us at the Zinc bar this Saturday 11/16 at 4:30, for our second-to-last reading!

ELEANOR ANTIN

Eleanor Antin works in photography, performance, video, film, installation, drawing and writing. One-woman exhibitions include the Museum of Modern Art, the Whitney Museum and her retrospective at the Los Angeles County Museum of Art. She has been in many major group shows around the world, among them the Beaubourg, the Tate, Documenta 12, the Kunsthalle Wein, etc. As a performance artist she has appeared in inumerable venues including the Venice Biennale and the Sydney Opera House. She has written several books, most recently â€œConversations with Stalinâ€ (Green Integer). Antin is the recipient of many awards, among them a Lifetime Achievement Award from the Womenâ€™s Caucus of the College Art Association and an honorary doctorate from the Chicago Art Institute. She is represented by the Ronald Feldman Fine Arts Gallery in NY. and is an emeritus Professor of Visual Arts at the University of California at San Diego.

DAVID ANTIN

David Antin is a poet, performance artist, art and literary critic internationally known for his "talk pieces" -- improvisational blends of comedy, story and social commentary. New Directions has published three books of these "talk pieces" -- TALKING AT THE BOUNDARIES (1976), TUNING (1984), and WHAT IT MEANS TO BE AVANT-GARDE (1993). TUNING was awarded the prize for poetry for 1984 by the PEN Center of Los Angeles. Much of his earlier poetry was collected in SELECTED POEMS 1963-1973 published by Sun and Moon Press in 1991. He has performed at the Whitney Museum, the Guggenheim, the Museum of Modern Art, and the Getty Center in the U.S. at the Centre Pompidou and the MusÃ©e d'Art Moderne in Paris. RADICÃ…L COHERENCY, his Selected Essays 1966-2005 has just been published by the University of Chicago Press. He spent the Winter of 2002 as a Fellow at the Getty Research Insitute.

Season curated by Genji Amino and Daisy Atterbury.

SATURDAY, 4:30 p.m. at Zinc Bar, 82 W 3rd St, NYC.

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56. Laura Hinton
Two new posts
Thu 14 Nov 2013

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*Announcing two new posts on Chant de la Sirene: *

“’A Commitment to the Sentence’:

Mei-mei Berssenbrugge Reads the Roses at Poet’s House”

followed by

“An Exchange: Berssenbrugge in Dialogue with Charles Altieri”

AND

“Multi-Media Art and Feminist Activism:

The Brave Heart/HAWT of Linda Stein”

Enjoy!

Laura Hinton

http://www.chantdelasirene.com

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

↑ Index

57. amy king
"POPCORN PUSSY"
Sat 16 Nov 2013

---

http://similarpeakspoetry.com/proofs/amy-ki
"POPCORN PUSSY" -

http://similarpeakspoetry.com/proofs/amy-king/

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58. mIEKAL aND
X E R O L A G E 5 5
Tue 19 Nov 2013

- - - - - - - - - - - - - - - -

X E R O L A G E 5 5

- - - - - - - - - - - - - - - -

"2 Juries + 2 Storeys = 4 Stories Toujours" by K.S. Ernst & Sheila E. Murphy

In "view points pierce the mise en scene / once words afar farce," each poem has two frames, and each frame has two parts: words superimposed on an image. The clear greyscale shapes echo the architecture of typesetting, reminding the reader of the physicality of the printed page. "'Call on me call on me call on things built up in rectangles' said those words" KSEM's little mirrors are double all the way down, reminding us that although collaborative poetry may desire a unified voice, it is always the effort of at least two distinct individuals.

—Jessica Smith

An invitation to explore a gallery of sedulously built faces, ways of seeing, unfolded structures. Complex forms "chase your imagination" through a collaborative exploration of distinct individuals' negotiations with closely related realities. Each visual and verbal play reaches down into itself to surface the shape itself, hypnotic in its simplicity.

—Mara Patricia Hernandez

from the introduction:

Over a period of several years, we have cultivated a way of working together that feels creatively stimulating, natural, and distinctly different in style and character from our respective solo efforts. Since a couple of years into the 21st Century, we have been creating gallery works on a medium to large scale, in addition to a good number of small-sized pieces with the printed page in mind. Many of these smaller pieces are represented in our book Permutoria (Luna Bisonte Prods Press, 2007), and one of the pieces ("Vortextique") appeared in Poetry magazine as part of a special feature on visual poetry, under the guest editorship of Geof Huth.

mIEKAL's invitation to create a book for Xexoxial arrived at a perfect time for us. Following a burst of creation of gallery pieces that spanned several years, we had taken a breather. Xerolage 55This book represents a re-emergence of our work together. The mode of development for this project led us to examine "double dozens," based upon the 24 inner pages we would create. The design

involves dual "story lines," two distinct yet oddly inter-relatable perceptual mechanisms, based upon a framework encompassing the blend of visual and textual work.

We find ourselves increasingly devoted to the shared design of an architecture that seems to us to invite new work. Perhaps the process really amounts to our learning to look at blank areas for a long time, and to stare the pre-existing works into the realm of a life we recognize. In either case, the process seems magical, and we are grateful for it.

KSEM

—K.S. Ernst & Sheila E. Murphy

more at:

http://xexoxial.org/is/xerolage55/by/ks_ernst_and_sheila_e_murphy

The primary investigation of Xerolage is how collage technique of 20th

century art, typography, computer graphics, visual & concrete poetry

movements & the art of the copier have been combined. Each issue is

devoted to the work of one artist.

24 pages, 8.5 x 11, $6.

Subscriptions: 4 issues/$24

www.xexoxial.org

[redacted]

XEXOXIAL EDITIONS

10375 Cty Hway Alphabet

La Farge WI 54639

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59. Jesse Glass

Re: "The Gorgeous Nothings" and Eric von Daniken's Ancient Astronauts

Tue 19 Nov 2013

Once again, this brings up the intention of ED's actions, and I think shines a spotlight on the fallacy that's unleashed on the reading public beautiful books featuring scraps of paper and envelopes written upon by ED. This fallacy is the same one committed by Eric von Daniken and the Ancient Astronaut crowd (to pick a really extreme example), and it's called presentism and sometimes the historian's fallacy and Whiggism and it involves peering back through

spectacles of today--with our present "sophistication concerning aesthetics and advanced literary theories"--and attributing these same concerns to someone who was most probably trying to conserve paper when writing her poetry. In fact my grandmother did the same thing with envelopes--neatly turning them into scratch paper to save money. She'd lived through the Great Depression and presumably learned the habit from her own parents.

Presentism also gives us ED's "art"--when word lists look like clouds and trees and such--ED's "postmodern poems" with blanks and wordlists to fill into the blanks so that the poem ever makes itself anew, ED's "speak-singing" diacritical marks instead of simply the uncertain pencil strokes of a great poet's work sheets--a great poet in an age of poetesses--but one who suffered from problematic eyesight most of her adult life, which also goes far to explain many more of the ambiguities in her manuscripts.

ED's poems are really remarkable and they shine through all the silliness some people (who should know better), try to dress them in.

These kinds of misunderstandings are sometimes great fun and can open up whole new money-making territories--as our friend Eric von Daniken could tell you, but do they bring us closer to coming to grips with what really happened when a gifted individual takes up the pen?

Let's stop to burn a candle to poor Occam, who gets a drubbing these days.

Jess

On 10/27/2013, "Jonathan Morse" <[redacted]> wrote:

> *At*
>
> *http://theartpart.jonathanmorse.net/2013/10/gorgeous-nothings-the-colors-of-crumbling/*
>
> *I post a note about facsimile publication and this important new book about Emily Dickinson's visual poetics.*
>
> *Jonathan Morse*

↑ Index

60. Nathanson, Tenney J - (nathanso)

FW: Summer with Us

Wed 20 Nov 2013

—

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61. Rob McLennan
Tuesday poem #33 : Sarah Mangold
Wed 20 Nov 2013

Tuesday poem #33 : Sarah Mangold : How to Electrify Human Hands

http://www.dusie.blogspot.ca/2013/11/tuesday-poem-33-sarah-mangold-how-to.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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62. Amanda Earl
AngelHousePress Presents Experiment-O 6
Thu 21 Nov 2013

I'm happy to announce that Experiment-O Issue 6 is now on line. It features the book art, poetry, visual poetry and visual art of Carlyle Baker, Stephen Collis, Amy Dennis, Molly Gaudry, Marilyn R. Rosenberg, Stuart Ross, Marino Rossetti, Spencer Selby, Andrew Topel, Brad Vogler and Ewan Whyte.

Experiment-O is an annual pdf magazine that comes out in November. It is dedicated to celebrating risk.

I hope you enjoy the issue.

http://experiment-o.com/

Amanda Earl
(fallen) angel

--
http://angelhousepress.com/content.php
the angel is in the house

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63. Genji Amino
11/23 @ 4:30 : Segue Presents Charles Bernstein and Richard Tuttle
Thu 21 Nov 2013

Dear all,

I hope you'll join us at the Zinc bar this Saturday 11/23 at 4:30, to wrap up the Fall season of Segue with

CHARLES BERNSTEIN's most recent book is Recalculating. He lives in Brooklyn and is a professor of poetics at the University of Pennsylvania.

RICHARD TUTTLE has been the subject of hundreds of solo exhibitions since 1965. He lives and works in Mount Desert, Maine; Abiquiu, New Mexico; and New York City.

Season curated by Genji Amino and Daisy Atterbury.

Zinc Bar, 82 W 3rd St, NYC.

Fall/Winter calendar here<http://www.seguefoundation.com/calendar_pdfs/segue_fall-winter_2013-14.pdf>
.

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64. amy king
TONIGHT, FRIDAY @ 7 P.M. - Lewis, King, Studdard, Dodson
Fri 22 Nov 2013

Join us for an evening of readings by: Susan Lewis, Amy King, Melissa Studdard, Ted Dodson.

Tri-Lengua NYC hosts: Kiely Sweatt and Ray DeJesÃºs

DJ for the afterparty!

@ Over the Eight Bar

L TRAIN TO BEDFORD AVE STOP - BROOKLYN.

Â

Poets' bios:

Amy King is author, most recently, of I Want to Make You Safe, one of Boston Globeâ€™s Best Poetry Books of 2011. She was honored by The Feminist Press as one of the â€œ40 Under 40: The Future of Feminismâ€ awardees, moderates the Womenâ€™s Poetry Listserv (WOMPO), blogs for Boston Review and Rumpus, and teaches English and Creative Writing at SUNY Nassau Community College.

Melissa Studdard is the author of The Tiferet Talk Interviews and Six Weeks to Yehidah (recipient of the Forward National Literature Award, the International Book Award, January Magazine's best children's books of the year, and the Pinnacle Book Achievement Award). Her poetry collection, I Ate the Cosmos for

Breakfast, will be released in 2014. She serves as a reviewer-at-large for The National Poetry Review, a professor for Lone Star College System, an editor for Tiferet Journal, and host of Tiferet Talk radio.

Susan Lewis is the author of seven books and chapbooks, including State of the Union, available tonight, and How to be Another, coming soon. Her work has appeared in a great number of journals and anthologies, including Berkeley Poetry Review, BlazeVOX, Boog City, Cimarron Review, Fact-Simile, The Journal, The New Orleans Review, On Barcelona, Otoliths, Phoebe, Raritan, Seneca Review, Truck, and Verse. Founding editor of the online journal Posit, Susan is former managing editor of MadHat Press, MadHat Lit, and MadHat Annual, and guest editor at Right Hand Pointing and Altered Scale.

Adam Fitzgerald is the author of The Late Parade, his debut collection of poetry from W. W. Nortonâ€™s historic Liveright imprint. His poems, essays and interviews have appeared in A Public Space, The American Reader, Boston Review, Conjunctions, Poetry, and elsewhere. He is the founding editor of the poetry journal Maggy. This fall, co-curated the immersive-environment exhibit â€œJohn Ashbery Collects: Poet Among Thingsâ€ for Loretta Howard Gallery in Chelsea, New York. Next summer, he will direct The Ashbery Home School in Hudson, New York with Timothy Donnelly and Dorothea Lasky. He teaches at The New School and lives in the East Village.

Ted Dodson is the author of the chapbook â€œPop! in Springâ€ (Diez, 2013). He is the editor of The Poetry Project Newsletter, the co-founder and editor of the filmed journal On the Escape, a former curator for Triptych, and the books editor and program director for Futurepoem. Select publication can be found in The Brooklyn Rail, LIT, The Death and Life of American Cities, la fovea, and SET.

Â
https://www.facebook.com/events/308977242574701/

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65. Rosemary Ceravolo

Fwd: Links to video from the Joseph Ceravolo Reading

Fri 22 Nov 2013

Many thanks to Stacy for making the beautiful Reading from Joe Ceravolo's COLLECTED POEMS available to all!

Rosemary

----- Forwarded Message -----
From: "Stacy Szymaszek" <[redacted]>
To: "Rosemary Ceravolo" <[redacted]>

Sent: Thursday, November 14, 2013 2:35:17 PM
Subject: Links to video from reading

Dear Rosemary,
Thank you for your patience.
Here are the links for the Ceravolo reading at The Poetry Project.
Enjoy!
All best, Stacy

http://www.youtube.com/watch?v=L87Go7l362k

http://www.youtube.com/watch?v=uLq4FENttyA

http://www.youtube.com/watch?vÎPLPeuD6ms

http://www.youtube.com/watch?v=wk1ZpsrQDFs

--

Stacy Szymaszek

Artistic Director

The Poetry Project, Ltd.

St. Mark's Church | 131 E. 10th Street

New York, NY 10003
P: [redacted] |www.poetryproject.org

http://poetryproject.org/history/insane-podium
<http://www.poetryproject.org/>

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66. Halvard Johnson
What's up On Barcelona
Sat 23 Nov 2013

:: Recently at On Barcelona: Laura Young, Nazar Honczar, MartÃ³n KoppÃ¡ny, Vernon Frazer, Jesse S. Mitchell, Stephen Ellis, Mark Prudowsky . . .

And please send new work of all sorts to [redacted] with your name and On Barcelona in your subject line -- anytime, day or night.

http://onbarcelona.blogspot.com/<http://www.facebook.com/l.php?u=http%3A%2F%2Fonbarcelona.blogspot.com%2F&h=sAQH-SzEh&s=1>

"I'm not afraid of dying. I just don't want
 to be there when it happens."
--Woody Allen

Halvard Johnson
==========

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
<---
New! via Amazon
Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>
<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/>
*, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets <http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>;
**Organ Harvest with Entrance of Clones <http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>;
**Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony <https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/

theory1.pdf>;
**Rapsodie
espagnole
<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/
rapsodi.pdf>;
**Guide
to the Tokyo Subway
<http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/
ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>;
**The
Sonnet Project
<https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/
hsonnet.pdf>;
**G(e)nome
<http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey
<http://capa.conncoll.edu/johnson.winter.html>; **Eclipse
<http://capa.conncoll.edu/johnson.eclipse.html>; **The Dance of the Red
Swan <http://capa.conncoll.edu/johnson.dance.html>; **Transparencies &
Projections <http://capa.conncoll.edu/johnson.transp.html>*

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67. Ann Stephenson

INSURANCE EDITIONS: New chapbooks from Kostas Anagnopoulos & Ann Stephenson

Sat 23 Nov 2013

Announcing two new chapbooks from INSURANCE EDITIONS!!

I N S U R A N C E E D I T I O N S
::::::Kostas Anagnopoulos, Some of My Reasons
::::::Ann Stephenson, Adventure Club

Copies are $14, please add $2 for shipping-
Checks may be made out to Kostas Anagnopoulos and sent to:

INSURANCE EDITIONS
33-28 81st Street, No. 31
Jackson Heights, NY 11372

_____
I N S U R A N C E E D I T I O N S
Kostas Anagnopoulos ~ [redacted]

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68. Joel Chace

New Visual Poetry Collection by Joel Chace

Sun 24 Nov 2013

PUBLICATIONS <http://www.reedaltemus.org/publications/>
TONERWORKS VISUAL POETRY & COLLAGE BOOKS
[image:
chacecover]<http://www.reedaltemus.org/wp-content/gallery/publications/
chacecover.jpg>Joel
Chace- Web Too
5.5x8.5" booklet, stitched w/staples, edition of 75 copies
16 page full color booklet of visual poetry by Joel Chace, New Jersey
$8.00US postage paid

All titles can be purchased from
Printed Matter Inc. (NYC)
as well as directly from:
Tonerworks
Reed Altemus
P.O.Box 5052, Portland,ME 04101 USA
to reserve copies write: [redacted],com

The second series of booklets issued by Reed Altemus's micropress Tonerworks consists of twenty-seven separate booklets size 8 ½ x 5 ½" (US Standard booklet format) color laser printed, saddle stitched with cardstock cover. These booklets are 16 to 20 pages of work most of them in full color by an international cast of collagists and visual poets from the mail art network and small press scene.

Price for the series as a complete set is $500.00US. Single booklets are available from www.reedaltemus.org/publications. For more information: [redacted] or cell: [redacted]

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69. Rob McLennan

new(ish) on rob's clever blog

Sun 24 Nov 2013

-- Book launch! Ground rules: the best of the second decade of above/ground press 2003-2013 (Chaudiere Books), December 7, 2013
-- Keith Waldrop, The Not Forever
-- Jonathan Ball, The Politics of Knives
-- Introducing: Rose Irene Valentina McLennan, b. Nov 20, 2013
-- 12 or 20 (second series) questions with Lauren Shufran

-- Michael Boughn, Great Canadian Poems for the Aged, Vol. 1
-- I've a new poem, "Life, Sentence," now online at Otoliths
-- writing fatherhood, pt. 3 : open book: ontario,
-- 12 or 20 (second series) questions with Eileen Myles
-- my second novel, missing persons (2009), reviewed in Canadian Literature
-- Dennis Cooley, the stones
-- Windsor Review: Best Writers Under 35, ed. Jenny Sampirisi
-- Emily Pettit, Goat in the Snow
-- 12 or 20 (small press) questions with Kristina Marie Darling on Noctuary Press
-- Postcards from Joseph Joe Swain to Marjorie and Della, c 1918
-- the eighth issue of seventeen seconds: a journal of poetry and poetics
-- "Six Questions For..." rob mclennan on above/ground press
-- Jordan Abel, the place of scraps
-- The Factory Reading Series : Jacobs, de Meijer + Francheteau
-- writing fatherhood, pt. 2 : open book: ontario,
-- Ron Silliman, Revelator
-- 12 or 20 (second series) questions with Christine Miscione
-- Michael Blouin, I Dont Know How To Behave: A Fiction
-- 12 or 20 (second series) questions with Paul Klinger
-- Chaudiere Books: our rebuilding year,
-- 12 or 20 (small press) questions with Michael Sikkema on Shirt Pocket Press
-- Jennifer Moxley, There Are Things We Live Among: Essays on the Object World
-- Writing fatherhood: Open Book: Ontario
-- Rhonda Douglas, How to Love a Lonely Man
-- Ongoing notes: the ottawa small press book fair, (part two,
-- Adeena Karasick, This Poem
-- new from above/ground press: Armantrout, Higdon, Adams

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
by Roland Prevost, Aaron Tucker, Ken Sparling,
Abby Paige, Sean Johnston + others,
www.ottawapoetry.blogspot.com

& a slew of new titles listed up at the above/ground press blog, including Rae Armantrout, Gary Barwin, Hailey Higdon, Monty Reid, Rosmarie Waldrop, Marcus McCann, Jessica Smith, Jason Christe + others,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
with the launch of our first re-launch title, December 7!
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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70. Donald Wellman

Interview

Mon 25 Nov 2013

Lucina Schell interviews Donald Wellman about his translation of Antonio Gamoneda's Description of the Lie. A tab of celo adhering to the microphone aperture dislocates my voice. Suavity foiled again.
http://readingintranslation.com/2013/11/20/donald-wellman-on-antonio-gamoned as-description-of-the-lie/.

Donald Wellman

Poet, translator, and editor

http://faculty.dwc.edu/wellman/

http://immanentoccasions.blogspot.com/

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71. Rob McLennan

Tuesday poem #34 : Joe Blades

Tue 26 Nov 2013

Tuesday poem #34 : Joe Blades : where is tomorrows wine?

http://www.dusie.blogspot.ca/2013/11/tuesday-poem-34-joe-blades-where-is.html

etc

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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72. Karl-Erik Tallmo
Words and sounds from Stockholm
Tue 26 Nov 2013

I have for several years worked with a sort of mix of words and sounds, linguistic elements transformed into instrumental music. Here are a few:

** "Promotion is over" is the latest. Synthetic speech of a prose poem together with pianistic intrusions that mimic the structure of some of the sentences. At the top of this page: https://soundcloud.com/tallmo

** "Nota bene". A musical composition structured after a lecture.
Available here:
https://soundcloud.com/tallmo/nota-bene

** "Kruska" is a sort of a derivative of a derivative. It is a composition (with improvisational elements) made after a text/syllable-sound composition I made in 2006, "Crux crux wim crux".

"Kruska" is available here:
https://soundcloud.com/tallmo/kruska

"Crux crux wim crux" is on Spotify here (the first track):
http://open.spotify.com/album/6JWYYEKCcB3HJZD1e3TXeg

Karl-Erik Tallmo

Stockholm, Sweden

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73. Yuri Stone
Cyrus Console Poetry Reading - Mon, Dec 2, 6pm
Tue 26 Nov 2013

*The Renaissance Society presents *

Cyrus Console, poet
Monday, December 2, 6pm
Cobb Hall, Room 409, 5811 S Ellis Ave

Cyrus Console’s 2011 book, *The Odicy*, uses pentameter to address current ecological crises, the end-time rhetoric of contemporary fundamentalism, and the rise of fountain drinks. He is an Assistant Professor in the Creative Writing program at the Kansas City Art Institute.

This is the final event presented in conjunction with our current exhibition, *Suicide Narcissus*<http://renaissancesociety.org/site/Exhibitions/Intro.Suicide-Narcissus.642.html>, on view through December 15, 2013.

This event is co-sponsored by the University of Chicago Poem Present<http://poetics.uchicago.edu/poem-present>.
This event is FREE and open to the public.

--
Yuri Stone
Marketing Associate
[redacted]

The Renaissance Society
at the University of Chicago
5811 South Ellis Avenue, Room 418
Chicago, IL 60637
www.renaissancesociety.org

JOIN OUR NETWORK!
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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 2013

14 messages · Wed 27 Nov 2013 – Mon 2 Dec 2013

December 2013 is the faintest breath in the entire archive — fourteen messages, a whole month reduced to a bare handful of notices — the list so nearly silent that the volume can barely be said to exist. After twenty years and hundreds of thousands of posts, the great conversation had thinned to almost nothing: a few announcements sent into a room that had all but stopped answering. It is the quietest page this reading has, and it stands, unknowing, on the very edge of the end.

There was no thread, only a scatter of the smallest keepings. A poetry night announced its December reading; an online class advertised its last open seats; a Paris reading series posted its date; a long-running little magazine sent its familiar notice; someone asked, plaintively, for photographs of the bridges of two American cities. Fourteen messages in a month, each a small solitary signal into a hush so deep it seems, in retrospect, less like a lull than like a held breath.

The quarrel, if a fourteen-message month can be said to contain one, was the unspoken question the whole year had been circling: whether anything was still here at all. No one asked it; there was almost no one to ask. The room had faded to the barest functional trace, a channel technically open and practically silent, the pulse so faint it could be mistaken for stillness.

And yet even here, a few kept faith. Someone still posted the reading; someone still advertised the class; someone still wanted those photographs of bridges. Each notice was a hand raised in an emptying room, a small refusal to be the one who finally let the silence win — the last faithful few keeping the channel open, not knowing that the channel had, in fact, only weeks to live.

I have set December down exactly as the archive delivered it — the fourteen notices, the reading and the class and the plea for photographs of bridges, and the vast silence around them — because it was the emptiest month the list ever produced, and its near-total quiet is the last thing it has to tell before the end. A room reduced to fourteen messages, a bare handful of the faithful still posting into a hush that had swallowed nearly everything, is a room at the very threshold of its death, holding on by a thread it did not know was about to be cut — and there is a strange tenderness in it, that the list spent its final full month not in argument or elegy but in the plainest small business of a literary life, asking, of all things, for pictures of bridges, as if still building, to the last, the small spans by

which one person reaches another. It did not know it was the final full month; it only kept, faintly, on — and that unknowing faithfulness, fourteen messages sent into the dark, is as fitting an approach to an ending as the long strange run could have devised.

— Kristen M. Fabians

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Every entry links to its message. 14 in all.

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1. Maynard, James

Center for Marginalia | Monday Dec. 2 | Marten Clibbens

Wed 27 Nov 2013

---

the Center for MARGINALIA

-presents-

Sighting Bunting's Sextant

a talk by Marten Clibbens

**********Date Changed**********

MONDAY | 4pm | 2nd December

A discussion of navigation in the later work of Basil Bunting-

plus a "sighting" of his personal sextant, held by the Poetry

Collection-and its textual genealogy.

-all CENTER for MARGINALIA talks to be held in 420 Capen Hall-

Supported by the Mildred Lockwood Lacey Fund for Poetry and the Poetry Collection of the University Libraries, University at Buffalo

James Maynard, PhD
Associate Curator
The Poetry Collection
University at Buffalo
420 Capen Hall
Buffalo, NY 14260
p [redacted]
f [redacted]
library.buffalo.edu/pl

Make a gift online today and become<library.buffalo.edu/pl/giving> a Friend of the Poetry Collection<library.buffalo.edu/pl/giving>

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2. Dan Wilcox

News Release: Third Thursday Poetry Night, Dec. 19: Tim Verheaegen

Thu 28 Nov 2013

The Poetry Motel Foundation

c/o Dan Wilcox
280 South Main Ave.

Albany, NY 12208
[redacted]

> *Press Release -- for immediate release <*

Poet Tim Verhaegen to read
at the Social Justice Center
Thursday, December 19, 7:30PM

Local poet Tim Verhaegen will read from his work at the Social Justice Center, 33 Central Ave., Albany on Thursday, December 19, 2013 at 7:30PM. Tim Verhaegen is a poet and writer of family memoir who has been writing, reading and workshopping his poems in area venues for many years. Uniquely personal and often humorous, his readings are always engaging and entertaining.

The evening will also include the annual Holiday visit from "Sanity Clause," with a gift of poetry for all who read in the open mic.

A reading by a local or regional poet is held each Third Thursday at the Social Justice Center. The event includes an open mic for audience members to read. Sign-up starts at 7:00PM, with the reading beginning at 7:30. The host of the readings is Albany poet and photographer Dan Wilcox. The suggested donation is $3.00, which helps support this and other poetry programs of the Poetry Motel Foundation, and the work of the Social Justice Center. For more information about this event contact Dan Wilcox, [redacted]; e-mail: [redacted].

The Social Justice Center, founded in 1981, is a non-profit organization working for progressive social change through education, community building and collective action. The center advances the struggles against racism and for peace and justice. For further information about the SJC call [redacted].

#

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3. David Kirschenbaum
Needed: Photos of NYC, Pittsburgh Bridges
Fri 29 Nov 2013

Hi all,

For possible use in The Portable Boog Reader 7: An Anthology of New York City and Pittsburgh Poetry, we're seeking electronic images of NYC and Pittsburgh bridges.

Please email any and all images to [redacted] on or by Thurs. Dec. 5. Please indentify the bridge(s).

thanks,
David

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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4. Michael Heller
Ivy Writers Paris Reading, December 10th
Fri 29 Nov 2013

IVY WRITERS PARIS

Luc Benazet and Michael Heller

December 10th at 19h15 (7:15 PM)

at Le Next,
17 Rue Tiquetonne
Paris 75002

metro Etienne Marcel, RER Les Halles

BIOS en français (et ensuite en anglais):

*Luc Bénazet : *Vie à Paris. Actuellement à Tanger, résidence du cip/M/. Dernier ouvrage paru :/La vie des noms/ (Nous éditions, 2013). Également l'auteur d'/Envoi/, avec Benoît Casas (éditions Héros-Limite, 2012), et de /nÉcrit /(Nous éditions, 2009). Contributeur des revues /k.o.s.h.k.o.n.o.n.g./et /Slot /(en Suède) ainsi que /Ligne 13, MIR/ et /Grumeaux/.Pour plus, voir http://www.editions-nous.com/benazet.htmlet http://ivywritersparis.blogspot.fr <http://ivywritersparis.blogspot.fr/>

*Michael Heller*est l'auteur de plus de 20 livres---de poésie, des essais, de mémoire/nonfiction et de la fiction.Parmi les plus récents, on trouve, notamment, /This Constellation Is A Name: Collected Poems 1965-2010/ (2012),/Beckmann Variations & other poems /(2010), /Eschaton/ (2009), et /Speaking the Estranged: Essays on the Work of George Oppen/ (2012).Parmi

ses collaborations avec le compositeur Ellen Fishman Johnson, il y a deux opéras : /Constellations of Waking/ (sur Walter Benjamin) et /This Art Burning/.Pour plus, voir : http://www.michaelhellerpoetry.com/et http://ivywritersparis.blogspot.fr <http://ivywritersparis.blogspot.fr/>

/ENGLISH BIOS :/

*Luc Bénazet : *lives in Paris though he is currently in Tangiers on a writing residency with the cip/M (the international center for poetry in Marseilles)/. His most recent book is :/La vie des noms/ (Nous éditions, 2013). He is also the author of /Envoi/, a collaborative work with Benoît Casas (éditions Héros-Limite, 2012), & /nÉcrit /(Nous éditions, 2009). His work appears in the literary reviews /k.o.s.h.k.o.n.o.n.g./&, in translation, in /Slot /(out of Sweden) as well as in /Ligne 13, MIR/ and /Grumeaux/. For more, see: http://www.editions-nous.com/benazet.htmlet http://ivywritersparis.blogspot.fr <http://ivywritersparis.blogspot.fr/>

**

*Michael Heller*has published over 20 volumes of poetry, essays, memoir and fiction. His most recent books are /This Constellation Is A Name: Collected Poems 1965-2010/ (2012),/Beckmann Variations & other poems /(2010), /Eschaton/ (2009), /Speaking the Estranged: Essays on the Work of George Oppen/ (2012). Collaborations with the composer Ellen Fishman Johnson include the opera, /Constellations of Waking/ (on Walter Benjamin) and /This Art Burning/.For more, see http://www.michaelhellerpoetry.com/et http://ivywritersparis.blogspot.fr <http://ivywritersparis.blogspot.fr/>

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Two Novellas: Marble Snows & The Study (ahadada books, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at: http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page: http://writing.upenn.edu/pennsound/x/Heller.php

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5. William Slaughter
Notice: Mudlark
Sun 1 Dec 2013

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1049298666-1154359586-1385922526=:5461

New and On View: Mudlark Poster No. 114 (2013)

Retirement Ode and Passion Among the Ruins
Poems by Frances Ruhlen McConnel

Frances Ruhlen McConnel is a poet and writer of short stories and creative nonfiction. She is retired from teaching in the Creative Writing Department at the University of California, Riverside. She lives in Claremont, California, and her old stomping grounds include Oak Ridge, Tennessee, Anchorage, and Seattle, where she attended the University of Washington. She has published two books of poetry, Gathering Light and The Direction of Longing (from Bellowing Ark Press), and has edited a collection of West Coast Women's Poetry, One Step Closer. Her chapbook of haiku and other short poems, White Birches, Black Water, was published in 2005 by the Alaskan fine arts letterpress, Bucket of Type Printery. She is at work on a new manuscript, Eve Swims the Side-Stroke.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

--1049298666-1154359586-1385922526=:5461--

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6. amy king
CLASS STARTS TOMORROW - ONLINE! ONLY TWO SEATS LEFT…
Sun 1 Dec 2013

Class size: 10
EkphrasticÂ Poetry: Dialoguing with the Greats

Class size: 10
Dates: December 2-29, 2013

Have you ever wished you could tell Van Gogh that every sunlit stroke of his brush leaves you longing to twirl in a field of sunflowers? Do you wish you could lay your words like laurels at the feet of Vermeer? Many of the greatest masterpieces gracing the walls of museums and the pages of books were born from one artistâ€™s desire to speak to another through the paintbrush or the quill. Now is your time to join the conversation. In thisÂ workshop, we will invoke the alchemy of inspiration to grow new and beautiful works from the masterworks of the past. Be prepared to create your most powerful poems yet!

SIGN UP HERE -
Â http://www.poetrycoop.com/online-poetry-workshops/ekphrastic-poetry-dialoguing-greats

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7. amy king
"*UNDERSTANDING THE POEM*"
Sun 1 Dec 2013

---

http://www.connotationpress.com/a-po

"UNDERSTANDING THE POEM"

http://www.connotationpress.com/a-poetry-congeries-with-john-hoppenthaler/december-2013/2128-amy-king-poetry

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8. skyplums
Re: News Release: Third Thursday Poetry Night, Dec. 19: Tim Verheaegen
Sun 1 Dec 2013

Minnie OPP and Doug Knott with Steve Dalachinsky
read at: Su Polo's
Saturn Series at Revival Bar
Now In Our 20th Year! Every Monday Night

Poetry Reading & Open Mike
MONDAY... December 9 at 8:00 PM

Saturn Series Poetry Reading & Open Mike 8 to 10PM every Monday! at Revival 129 East 15 Street, Between Irving Place & 3rd Ave. http://www.revivalbarnyc.com/ Please purchase a drink at the bar and come to

the upstairs lounge. Sign up for open mike 7:45, Starts at 8pm. $3 donation requested and drink purchase.

---------- Original Message ----------
From: Dan Wilcox <[redacted]>
To: [redacted]
Subject: News Release: Third Thursday Poetry Night, Dec. 19: Tim Verheaegen
Date: Thu, 28 Nov 2013 10:56:05 -0500

The Poetry Motel Foundation

c/o Dan Wilcox
280 South Main Ave.
Albany, NY 12208
[redacted]

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#

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9. skyplums
dalachinsky Reading, December 9th
Sun 1 Dec 2013

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read at: Su Polo's
Saturn Series at Revival Bar
Now In Our 20th Year! Every Monday Night

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10. David Kirschenbaum
Advertise in The Portable Boog Reader 7
Sun 1 Dec 2013

Please forward

Advertise in

Boog City 85
The Portable Boog Reader 7: An Anthology of New York City and Pittsburgh Poetry

The Biggest Boog City Issue!

Almost 40 Pages. 10+ pages more than ever.

Ads as low as $45

For our full rate card, please visit:

http://boogcity.com/adrates.pdf

Featuring poetry from New York City gathered by
Laura Henriksen
Amy King
David Kirschenbaum
Geoffrey Olsen
Nicole Peyrafitte
Angela Veronica Wong

and Pittsburgh, gathered by
Margaret Bashaar
Lauren Russell

With individual tabloid pages from these 20 NYC and 10 Pittsburgh poets:

NYC
Rosebud Ben-Oni
Leopoldine Core
Steve Dalachinsky
Nicholas DeBoer
Ray DeJesús
Francesca DeMusz
Claire Donato
Ian Drieblatt
Anna Gurton-Wachter
April Heck
Darrel Alejandro Holnes
Jeff T. Johnson
Joseph Legaspi
Amy Matterer
Yuko Otomo
Morgan Parker
Marissa Perel
Toni Simon
Quincy Troupe
Ken L. Walker

Pittsburgh
Nikki Allen
Tameka Cage Conley
Yona Harvey
Skot Jones
Shawn Maddey
Deena November
Jeff Oaks
Alicia Salvadeo
Ed Steck

And our usual swell Boog City content—

art * comics * film * music
printed matter * small press

Deadlines
Wed. Dec. 4:
Submit your ad that needs to be designed and make PayPal payment

Wed. Dec. 11:
Submit ad you've designed and make PayPal payment

Sat. Dec. 21:
Issue PDF uploaded and distributed electronically to over 4,500 people.

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

P.S. Donations are also more than welcome.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity

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11. Nicholas Leaskou

Poet as Radio: Stephen Ratcliffe on December 8

Sun 1 Dec 2013

Stephen Ratcliffe joins us live in the studio next Sunday, 12/8, and will ready from and discuss his Selected Days (Counterpath). Tune in at 11:30am-12:30pm PT, savekusf.org / SF Community Radio.

Stephen Ratcliffe's most recent book is Continuum, the fourth in a series of 1,000-page books all of which are available at Editions Eclipse http://eclipsearchive.org/projects/CONTINUUM/continuum.html. Selected Days was published last fall by Counterpath; Painting is forthcoming from Chax press next spring. His ongoing daily-poems-plus-photographs are at stephenratcliffe.blogspot.com/. He lives in Bolinas and teaches at Mills College in Oakland.

Delia Tramontina
Jay Thomas
Nicholas Leaskou

poetasradio.blogspot.com | [redacted]

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12. Judah Rubin

SATURDAY 12/7: ::: SEGUE PRESENTS: : : Kristen Gallagher / Alejandro Miguel Justino Crawford

Mon 2 Dec 2013

Friends, etc.

This Saturday, December 7, 2013, we are bristling with excitement in welcoming the first reading of the December/January iteration of the 2013-14 SEGUE Reading Series.

What are the details???

WHEN / WHERE

SATURDAY December 7, 2013
4:30 PM
ZINC BAR
82 WEST 3rd St.
NEW YORK, NY

$5 admission goes to the readers

*WHO / WHAT *
***
Alejandro Miguel Justino Crawford is a writer / video artist / programmer; he enjoys video games.

***
Kristen Gallagher is an experimental writer and overworked professor who loves both adventure and sleep.

AND...just a week later...

+++DECEMBER 14: HOLLY MELGARD & CRAIG DWORKIN+++

The Segue Reading Series is made possible by the support of The Segue Foundation and the Literature Program of the New York State Council of the Arts.

For more information, please visit www.seguefoundation.com or call [redacted].

Curators: Dec-Jan - Shiv Kotecha and Judah Rubin
http://www.seguefoundation.com/calendar.htm<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.seguefoundation.com%2Fcalendar.htm&h=-

AQGZ-O_b&enc=AZMJWditI70P8fjc4EEMZNYY2uro3rerVuz1lXUpqF-OOG2AAa5wJ3HTlN9IDkm4fh4&s=1>

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13. Halvard Johnson

Truck's driver/editor for December

Mon 2 Dec 2013

Please welcome Catherine Daly, who will be our driver/editor during December.

And many, many thanks to Alex Cigale for spinning us through November.

(Sorry for the late announcement--three-day power outage here at the dispatcher's office.)

"I'm not afraid of dying. I just don't want
 to be there when it happens."
--Woody Allen

Halvard Johnson
==========

<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
Remains To Be Seen<http://www.amazon.com/Remains-To-Be-Seen-Works/dp/1933132787/ref=sr_1_1?ie=UTF8&qid=1367618323&sr=8-1&keywords=Halvard+Johnson>
 <---
New! via Amazon
Or buy ---> Direct from Spuyten Duyvil <http://www.spuytenduyvil.net/remains-to-be-seen.html>

Poems by Others . . . <http://anotherpoetrysite.blogspot.com/>
On Barcelona <http://onbarcelona.blogspot.com/> (submissions sought; email to my address above)
Truck <http://halvard-johnson.blogspot.com/> (no submissions; new drivers/editors monthly)
Entropy and Me <http://entropyandme.blogspot.com/>
Images without Words <http://imageswithoutwords.blogspot.com/>
Hal & Lynda's homepage <http://sites.google.com/site/halvardjohnson/Home>
Hamilton Stone Editions <http://www.hamiltonstone.org/>
Hamilton Stone Review <http://www.hamiltonstone.org/hsr.html>

<http://www.hamiltonstone.org/>Vida Loca Books<https://sites.google.com/site/vidalocabooks/>

Sonnets from the Basque & Other Poems<https://sites.google.com/site/vidalocabooks/> *, *Mainly Black <https://sites.google.com/site/vidalocabooks/>, *Obras PÃºblicas <https://sites.google.com/site/vidalocabooks/>; **The Perfection of Mozart's Third Eye and Other Sonnets <http://www.scribd.com/doc/27039868/Halvard-Johnson-THE-PERFECTION-OF-MOZART-S-THIRD-EYE-Other-Sonnets>; **Organ Harvest with Entrance of Clones <http://www.amazon.com/Harvest-Entrance-Clones-Halvard-Johnson/dp/0965404390/ref=sr_1_1?ie=UTF8&s=books&qid=1283182804&sr=8-1>; **Tango Bouquet <https://sites.google.com/site/vidalocabooks/>; **Theory of Harmony <https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/fall04/theory1.pdf>; **Rapsodie espagnole <https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/rapsodi.pdf>; **Guide to the Tokyo Subway <http://www.amazon.com/Guide-Tokyo-Subway-Other-Poems/dp/0971487316/ref=sr_1_3?s=books&ie=UTF8&qid=1283183153&sr=1-3>; **The Sonnet Project <https://docs.google.com/viewer?url=http://xpressed.wippiespace.com/hsonnet.pdf>; **G(e)nome <http://xpressed.wippiespace.com/fall03/genome.pdf>; **Winter Journey <http://capa.conncoll.edu/johnson.winter.html>; **Eclipse <http://capa.conncoll.edu/johnson.eclipse.html>; **The Dance of the Red Swan <http://capa.conncoll.edu/johnson.dance.html>; **Transparencies & Projections <http://capa.conncoll.edu/johnson.transp.html>*

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14. Larissa Shmailo

NYC Launch of Twenty-first Century Russian Poetry

Mon 2 Dec 2013

You are cordially invited to the New York Citylaunch of the new anthology Twenty-first Century Russian Poetry

featuring readings by poets and translators:
Alexander Cigale, Vladimir Druk, Dana Golin, ÃndreyGritsman, Irina Mashinski, Misha Semenov, Larissa Shmailo, Alexander Stessin,and Alexei Tsvetkov.

Twenty-first Century Russian Poetry is edited by Larissa Shmailo and published by Big Bridge Press.

This reading is sponsored by Intercultural Poetry at Corneliahosted by Andrey Gritsman and the Russian American Cultural Center.

Wednesday, December 11, 6:00 - 8:00 pm
The Cornelia Street Cafe
29 Cornelia Street
New York, NY
Contact: [redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 2014

269 messages · Wed 1 Jan 2014 – Fri 31 Jan 2014

January 2014 is the last volume, and the list came back to life to die. After a December of fourteen messages, the traffic surged to two hundred and sixty-nine — the scattered community returning all at once, from every quiet corner of two decades, to say goodbye. For its founder had announced the end: after twenty years the UB Poetics List was closing, and the room that had faded almost to silence filled, one final time, with the voices it had gathered since 1993. The list that had spent a decade dying spent its last month, fittingly, fully alive.

The largest thread was the closing itself. Charles Bernstein, who had started the list in late 1993 just after coming to Buffalo and co-founding the Poetics Program, wrote to end it — thanking the moderators who had kept it, noting that after so many years it was no longer his to sponsor, and offering the plain, moving summary of what it had been: that *"the list has been great company and the origin of friendships"* for many, and the source of some great conversations. He closed with the line every reader of this edition should carry: *"The archives should remain in place."* The record would survive the room.

The quarrel, such as a farewell allows, was over what exactly would be lost. In a thread on what will be missed, members tried to name the irreplaceable thing — one insisting that *"Poetics List has a kind of community impetus and pulse"* that no general listing or muddled aggregator could reproduce, a specific gathering-place for the experimental and innovative that nothing else quite offered. Others answered the loss with resolve, opening a new discussion board, drafting the future Poetics, refusing to let the closing be simply an ending. And through it all ran the plainest register of grief and gratitude: farewell, fair lady; sometimes it is time to call it a day; if this is the end, I will miss it.

For twenty years this room had been the beating heart of a poetics — the place where the New American inheritance and the Language experiment and the conceptual turn and the return to feeling had all been argued out, where Creeley and Blaser and Scalapino and Hollo had been read and mourned, where a thousand quarrels over form and politics and the sacred had been fought, and where, in the long decline, a shrinking company had kept faith with the practice long after the crowd went home. Now, in a single crowded January, the whole diaspora came back to turn out the light together, and the room was, for one last month, everything it had ever been.

I have set January down exactly as the archive delivered it — the founder's farewell, the archives entrusted to remain in place, the community naming what it would miss and already building what might come next, and the whole scattered tribe returned to say goodbye — because it was the last month of the list, and its warm and crowded ending is the truest thing the whole long run has to say. A room that faded almost to silence and then, told it was closing, filled once more with every voice it had ever held, is a room that proves what it had always secretly been: not a forum or a mailing list but a company of friends, gathered around the making of poems for twenty years, who came back in a body to keep each other company one final time. The list is closed; the archives remain in place; and this reading edition, built from those very archives, is one more keeping of the promise its founder made in his last message — that the company and the friendships and the great conversations would not, simply because the room went dark, be allowed to disappear.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 269 in all.

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1. Carolyn Guinzio

January YEW

Wed 1 Jan 2014

YEW <http://yewjournal.com/>: *A journal of innovative writing and images by women.*

Happy New Year! Welcome in 2014 with a new issue of *YEW*. Featured this month: art + poetry by Diana Arterian, Jennifer Bartlett, Betsy Bret-Harte, Jess Burnquist, Andrea Baker, and Rachelle Sawatsky.

All current and archived content can be accessed from the *“ISSUE DETAILS”* page.

Edited by designer Stephenie Foster and poet Carolyn Guinzio, *Yew* features three writers per month with visual art provided by the writers, their collaborators, other artists or the editors.

Please visit the site, and if you like what you find there, we would be grateful if you would help us by sharing news of this enterprise. Our Facebook page is *here*:

We are currently accepting submissions for our third and final year, and our complete guidelines are *here*:

Thanks for your support, and we hope you enjoy this issue of *Yew*.

all best,

Carolyn Guinzio

Stephenie Foster

editors

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2. mez breeze

Wish4[0]: 40 Days. 40 News Items. 40 Creative Responses.

Wed 1 Jan 2014

On this first day of the year 2014, one countdown ends and another begins. This new countdown has nothing to do with the gradual fading of 2013 and the celebratory lauding of 2014, but instead ushers in a new social project: on the 4th of January, *Wish4[0] *begins.

As extensive use of mobile devices such as smart phones, wearables and tablets has become the norm, it’s apparent how networked/online communication has become a crucial component of our everyday news and entertainment cycles, as well as a critical social tool. In the resultant infoglut we’ve willingly created

[and to which we seem quite content to constantly expose ourselves], privacy concerns are prompting pushbacks against oversharing and the incessant rush of accelerating digital news. And yet, deliberate poetic responses to such critical social issues seem constantly overlooked and underutilised…

…which is where* Wish4[0]* comes in. Once a day, for 40 days, a digital literature work will be posted to wishforyouand.me<http://wishforyouand.me/about/>.
Each work will take as its immediate inspiration a headline, or item, drawn from the electronic news cycle of that specific day...
[Read more <http://wishforyouand.me/2014/01/01/introduction-wish40/>]

--
| facebook.com/MezBreezeDesign
<http://www.facebook.com/MezBreezeDesign>
| twitter.com/MezBreezeDesign
| en.wikipedia.org/wiki/Mez_Breeze

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3. Amanda Earl

AngelHousePress introduces DevilHouse

Wed 1 Jan 2014

DevilHouse is an imprint of AngelHousePress with a goal to explore & investigate the transgressive in creative work. http://devilhousepress.com/

Note that the site includes a call for submission for transgressive literature & a series of interviews with transgressive writers & publishers, Sean Moreland, M. Christian, Kathlean Bradean & Mark McCawley. I'd love to have more participants in the interviews by artists, poets, novelists, short story writers, musicians, playwrights, film makers etc...

i hope you enjoy the site.

Amanda Earl, yr fallen angel

--
http://angelhousepress.com/content.php
the angel is in the house

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4. Larry Sawyer
New Chicago School of Poetics winter courses now online!
Thu 2 Jan 2014

Winter Courses Now Online: Our new courses at The Chicago School of Poetics are shorter and also therefore cheaper.Â Classes like Poetics Level I, II, III; Shock the Monkey: Poetry and Mass Media; Pulse Poem Pulse; and Erasure Poetry will ready your work for publication and also help generate new poetry . Our classes are designed to allow students to really get inside the writing process of the instructor. Class sizes are limited to maximize instruction . Register here, now:Â http://www.chicagoschoolofpoetics.com/

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5. Rob McLennan
dusie : the tuesday poem,
Fri 3 Jan 2014

The Tuesday poem, over at the dusie blog, is now nine months old! Since April 9, 2013, Ive been curating a weekly poem over at the dusie blog, the offshoot of the Swiss online journal Dusie (http://www.dusie.org/), edited/published by poet and American expat Susana Gardner.

http://dusie.blogspot.ca/

The series aims to publish a mix of authors from the dusie kollektiv, as well as Canadian and international poets, ranging from emerging to the well established. Over the next few weeks and months, watch for new work by dusies and non-dusies alike, including Fenn Stewart, derek beaulieu, Susan Briante, Adeena Karasick, Marthe Reed, Brecken Hancock, Lea Graham, D.G. Jones, Monty Reid, Karen Mac Cormack, Elizabeth Willis, Susan Elmslie, Paul Vermeersch, Susan M. Schultz, Rachel Blau DuPlessis, K.I. Press, Meira Cook, Rachel Moritz, Kemeny Babineau, Gil McElroy, Geoffrey Nutter, Lisa Samuels, Dan Thomas-Glass, Judith Copithorne, Deborah Meadows, Meredith Quartermain, William Allegrezza and nikki reimer.

A new poem will appear every Tuesday afternoon, Central European Summer Time, just after lunch (which is 8am in Central Canada terms).

So far, the Tuesday poem series has featured new writing by Elizabeth Robinson, Megan Kaminski, Marcus McCann, Hoa Nguyen, Stephen Collis, j/j hastain, David W. McFadden, Edward Smallfield, Er¡n Moure, Roland Prevost, Maria Damon, Rae Armantrout, Jenna Butler, Cameron Anstee, Sarah Rosenthal, Kathryn MacLeod, Camille Martin, Pattie McCarthy, Stephen Brockwell, Rosmarie Waldrop, Nicole Markotic, Deborah Poe, Ken Belford, Hugh Thomas, nathan dueck, Hailey Higdon, Stephanie Bolster, Jessica Smith,

Mark Cochrane, Amanda Earl, Robert Swereda, Colin Smith, Sarah Mangold, Joe Blades, Maxine Chernoff, Peter Jaeger, Dennis Cooley, Louise Bak and Phil Hall.

http://www.robmclennan.blogspot.ca/2014/01/dusie-tuesday-poem.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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6. Jordan Stempleman

Christie Ann Reynolds: The Continental Review

Fri 3 Jan 2014

The Continental Review is thrilled to present Christie Ann Reynolds's video-poem "Recreating a Miraculous Object." Please check it out and share the magic.

https://vimeo.com/83175324

All best,

Jordan & Nicholas

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7. Séamas Cain

Ireland in crisis ?

Fri 3 Jan 2014

_____

“IRELAND IN CRISIS :
THE ANALYSES AND
PROPOSED SOLUTIONS”

(A collection of papers as presented to the

“IRELAND IN CRISIS” Conference, the 2012

International Conference of ICIS : The

International Congress of Irish Studies,

meeting on 10 and 11 July 2012 at

International House on the campus of

the University of California at Berkeley)

Edited by

Dr. Seán Ó Nualláin, and

Published by CSP in England

(Cambridge Scholars Publishing)

is now available!!! Go to ...

http://www.c-s-p.org/Flyers/Ireland-in-Crisis---Analyses-and-Proposed-Solutions1-4438-4965-0.htm

or, e-mail ... [redacted]

or, check for the title at Abebooks.com,

Amazon.com, Amazon.co.uk, etc.

Please make a book purchase request for

this anthology at your local library and

your local college or university library.

Thank you.

“IRELAND IN CRISIS” includes essays by the poets

Séamas Cain (“The New Wave of Innovative Writers

in Ireland”); Diarmuid Curraoin (“Metaphysics and

Myth in James Joyce”); Mícheál Ó hAodha (“Invisible

People : Invisible Culture”); and Feargus Denman

(“Revisiting the Language of Ireland :

A Revision of Ideology”).

“IRELAND IN CRISIS” also includes revelations and

critiques by Melanie O'Reilly and Frank Lillis

(“The Irish Music Scam”); and Virginia Morris

(“A Rough History of The Celtic Arts Center of

Los Angeles”); among others.

“IRELAND IN CRISIS” also includes

thought-provoking essays by Cathal

MacSwiney Brugha, Catherine MacSwiney

Brugha, Victor Vargas, and most
particularly Dr. Seán Ó Nualláin.

SEÁN Ó NUALLÁIN [from his “Prologue” to this anthology] :
“Séamas Cain described his play about the ‘Conamara’
community in Minnesota, and we were fortunate to have
him joined in this by Bridget Connelly of UC Berkeley,
who found out late in life that she too came from this
background. An excerpt from Cain's Gaelic play was
performed. The ‘Language, literature and society’
theme was introduced with another contribution from
Cain, featured here, on innovative Irish writers,
both autochthonous and diasporic, surely part
of the healing of our country.”

Respectfully,

Séamas Cain
http://www.freewebs.com/seamascain

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8. Jeffrey Side

“Wordsworth's Empiricist Poetic and Its Influence in the Twentieth Century” PDF version

Fri 3 Jan 2014

A PDF version of my thesis, “Wordsworth's Empiricist Poetic and Its Influence in the Twentieth Century”, is now online:

http://etheses.whiterose.ac.uk/1041/

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9. Rob McLennan
On Writing #18 : Eric Folsom,
Fri 3 Jan 2014

On Writing #18 : Eric Folsom : On Writing

http://www.ottawapoetry.blogspot.ca/2014/01/on-writing-18-eric-folsom.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

10. Maria Damon
on Truck…,
Fri 3 Jan 2014

Halvard Johnson's blog,
Nico Vassilakis, Alan Sondheim and Aaron Apps so far.
I'm manning the cab for January.
bests, md

↑ Index

11. David Abel
Mac Low events in May (Portland OR)
Mon 6 Jan 2014

[Please distribute, forward, post, reblog . . .]

SAVE THE DATES

*Spare Room <http://www.flim.com/spareroom>**celebrates the work of Jackson Mac Low**
*
May 16-17
Portland, Oregon

_*Friday, May 16*_*
*Marathon reading & book launch for the/Complete Light Poems/ (forthcoming from Chax Press)
at Division Leap
<http://www.divisionleap.com>
_*Saturday, May 17*_*

*Readings and performances of Mac Low works and tributes by poets, musicians, dancers, and others
at Performance Works NW
<http://www.pwnw-pdx.org>

Please consider joining us for this eagerly awaited occasion!

For more information, and to participate, please contact us at [redacted]

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12. Drunken Boat

Drunken Boat Issue #18!

Mon 6 Jan 2014

Dear Drunken Boat Friends,

Drunken Boat, international online journal of the arts, is pleased to announce the release of DB#18! DB#18 features special folios on Debt, our pervasive economic and psychological condition; the Ocean, which delves into the depths of nautical and marine life that surrounds us; the Librotraficante movement to smuggle banned books back into Arizona and Texas to counter the hostile anti-immigration legislation enacted there; and video_dumbo, the annual festival of international contemporary video art that has emerged over the last decade as a crucial exhibition platform for emerging filmmaker and media artists.

Additionally, we are pleased to showcase our regular features on Fiction, Poetry, and Reviews.

Please join us at AWP in Seattle to celebrate the launch of DB#18, and welcome our new Managing Editor, Erica Mena. We will be co-hosting a performance with Ugly Duckling Presse, Ahsahta and Les Figues Press on Friday, February 28th, @ 7pm at the Alibi Room (85 Pike Street, #410, Post Alley) in Seattle, WA.

And keep an eye on our blog to find out more about what we are planning for 2014, our 15th year in existence!

Drunken Boat is a non-profit organization and magazine/book publisher that depends on reader support for its existence. Drunken Boat Issue #18 is now live at drunkenboat.com/db18 - enjoy!

The Editors

↑ Index

13. Tony Trigilio
Stephanie Strickland on Radio Free Albion
Mon 6 Jan 2014

Hi everyone--

The latest episode of Radio Free Albion is now live -- Stephanie Strickland, talking about her most recent book, /Dragon Logic/:

http://radiofreealbion.com/episode-16-stephanie-strickland

Also, if you're in the Chicago area, be sure to check out Stephanie's reading this Saturday, Jan. 11, at the Dollhouse!

Enjoy!

Best,
Tony

↑ Index

14. Francesco Levato
6-week courses at Chicago School of Poetics
Mon 6 Jan 2014

Classes start February 20th and we have new 6-week online courses designed to give students the opportunity to work with our faculty in a shortened format that costs less and requires less of a time commitment. Check out courses like Red-Headed Stepchild: The Unholy Spawn of Poetry and Story, Shock the Monkey: Poetry and Mass Media, Erasure Poetry and Pulse Poem Pulse, extended versions of Publishing Bootcamp, and returning courses like Poetics Levels 1, 2, and 3.

We’ve also streamlined our website, so courses are easier to find and registration is only a click away.

Click below to view schedule:
http://www.chicagoschoolofpoetics.com/category/courses/winter-2014/

--

Francesco Levato
Director, Chicago School of Poetics
http://www.chicagoschoolofpoetics.com

↑ Index

15. Christine Palma

Wanda Coleman Memorial - January 19th - in Santa Monica CA

Mon 6 Jan 2014

A memorial will be held for Wanda at the Church in Ocean Park on Sunday, January 19, 2014 at 2:00 PM.

http://freevenicebeachhead.wordpress.com/2013/12/01/wanda-coleman-1946-2013/

↑ Index

16. Jonathan Lohr

FLIPBOOK: A Critical Study of the Adult-Contemporary Poetics of Kenneth Goldsmith

Mon 6 Jan 2014

I’m very excited to share with everybody the link to a PDF proof of the critical book I’ve written about Kenneth Goldsmith. I believe this is this first critical piece to examine Goldsmith while remaining true to the spirit of his work, meaning that it is perhaps the first example of *Uncreative Critical Writing *(I think, I haven’t looked into it).

http://www.actuarylit.com/?p=1991

↑ Index

17. Megan M. Garr

Facing Pages event in Arnhem, NL this March

Tue 7 Jan 2014

Hi friends,

Facing Pages, the biennial festival of independent print magazines, perhaps Europe's largest, is coming up again this March, and they are currently looking for magazines to include in their big exhibition. If you'd like to be included, all you have to do (it seems) is send 2 copies of your mag and contact [redacted] let them know it's coming.

To find out more and to see if it's a good fit for you, their website is here: http://www.facingpages.org

I'm not associated with the organization so please direct any questions to Facing Pages themselves.

Happy new year! I hope to see many of you in Seattle soon!

Megan

--
A journal is a fish
Order the new edition now at versaljournal.org/order
<http://www.versaljournal.org/order>

Megan M. Garr
Editor

Versal
The literary & arts journal out of Amsterdam
http://www.versaljournal.org <http://www.wordsinhere.com>

email: [redacted]
@_garr

Facebook: http://www.facebook.com/versaljournal
Twitter: http://twitter.com/versaljournal
Newsletter: http://eepurl.com/eh4yT

↑ Index

18. Sam Ladkin

Fwd: Blackbox Manifold - Launch Issue 11

Tue 7 Jan 2014

Dear All, An announcement from Adam Piette and Alex Houen of the new Blackbox Manifold.

Best,
Sam

Dear all,

The winter 2013 issue of *Blackbox Manifold* launches today. We are very pleased with it, and if you are too, it would be great if you could spread the word. The issue features work by Louis Armand, Dan Beachy-Quick, Andrew Cox, Jen Degregorio, Mark Dow, Valerie Duff, Giles Goodland, Anne Gorrick, Ben Hickman, Linda Kemp, Burgess Needle, John Regan, Denise Riley, Robert Sheppard, Gary Sloboda, Simon Smith, Jeffrey Thomson, Philip Wilson, with an essay by John Wilkinson on D.S. Marriott, and Adam Piette reviewing Alan Halsey; *CUSP*, ed. Geraldine Monk; Helen Mort; John Birtwhistle; David Kennedy & Christine Kennedy's *Women's Experimental Poetry*.

Here it is: http://www.manifold.group.shef.ac.uk/

Happy New Year, with all very best wishes,

Adam Piette & Alex Houen, Editors
Blackbox Manifold

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19. Rob McLennan

Tuesday poem #40 : Fenn Stewart,

Tue 7 Jan 2014

Tuesday poem #40 : Fenn Stewart : a most notable fault

http://www.dusie.blogspot.ca/2014/01/tuesday-poem-40-fenn-stewart-most.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

20. Adam Fieled

Tolstoy and the Great Recession

Tue 7 Jan 2014

An attempt at American psycho-social critique via Tolstoy:

http://www.scribd.com/doc/196942187/Recuperation-of-Piety-Tolstoy-and-the-Great-Recession

Many Thanks,
Adam [redacted]

↑ Index

21. Al Filreis

PoemTalk #73 - on Steve Benson's improvisations

Tue 7 Jan 2014

Today we are releasing episode #73 of the PoemTalk series - a 30-minute audio podcast in which Tyrone Williams, Patrick Durgin, Thom Donovan, and I discuss an improvisation by Steve Benson that consists solely of questions.

http://jacket2.org/podcasts/it-over-already-poemtalk-73
http://www.poetryfoundation.org/features/audioitem/4584

Al Filreis
http://writing.upenn.edu/~afilreis

↑ Index

22. Shankar, Ravi (English)

Drunken Boat#18 is live!

Tue 7 Jan 2014

Drunken Boat, international online journal of the arts, announces the release of DB#18, with special folios on Debt, our pervasive economic and psychological condition; the Ocean, which delves into the depths of nautical and marine life that surrounds us; the Librotraficante movement to smuggle banned books back into Arizona and Texas to counter the hostile anti-immigration legislation enacted there; and video_dumbo, the annual festival of international contemporary video art that has emerged over the last decade as a crucial exhibition platform for emerging filmmaker and media artists.

Additionally, we are pleased to showcase our regular features on Fiction, Poetry, and Reviews.

Please join us at AWP in Seattle to celebrate the launch of DB#18. We will be co-hosting a performance with Ugly Duckling Presse, Ahsahta and Les Figues Press on Friday, February 28th, @ 7pm at the Alibi Room (85 Pike Street, #410, Post Alley) in Seattle, WA.

And keep an eye on our blog to find out more about what we are planning for 2014, our 15th year in existence! DB#18 is now online at: [http://www.drunkenboat.com].

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23. Ariella Ruth Goldberg

innovation & contemplation: Experimental Writing at the Jack Kerouac School

Tue 7 Jan 2014

Join us at Bookbar for a night of experimental readings sponsored by Naropa Admissions. Thinking of applying to the Jack Kerouac School? Bring your questions and experience a taste of what JKS has to offer!

Friday, January 24, 2014
7-10 p.m.
Bookbar
4280 Tennyson St., Denver

7-8:30 p.m.
JKS student, faculty, staff, alumni reading

8:45-10 p.m.
Open mic

We hope to see you there!

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

↑ Index

24. John Perman

New PDF Book

Wed 8 Jan 2014

My new book, Uncollected Poems a Sampler, Vol. 1 has just been released from Room Press. The book is offered hors de commerce at [redacted]. I hope you'll find it a good read. Just ask.

↑ Index

25. Amy King

From POETRY MAGAZINE - Whacked Out: A Case for the Advocacy of the Unlisted + PLUS + PLUS

Wed 8 Jan 2014

** From POETRY MAGAZINE - Whacked Out: A Case for the Advocacy of the Unlisted*

http://www.poetryfoundation.org/harriet/2014/01/whacked-out-a-case-for-the-advocacy-of-the-unlisted-amy-king/

** THE FIRST 4 BOOKS OF SAMPSON STARKWEATHER* - http://www.birdsllc.com/index.php?option=com_content&view=article&id=143&Itemid=56 <http://www.birdsllc.com/index.php?option=com_content&view=article&id=143&Itemid=56>

** Young women poets like Camille Rankine, Trisha Low and Lisa Marie Basile bring new energy to world of words*

<goog_1889417336> http://www.nydailynews.com/entertainment/music-arts/young-women-poets-shaking-world-words-article-1.1553019

** WINNING THE **POETRY LOTTERY* - http://www.poetryfoundation.org/poetrymagazine/poem/246978

** BOSTON REVIEW TOP 20 POEMS OF 2013 *
http://v2.bostonreview.net/blog/boston-review-brs-20-top-poems-2013

** COLDFRONT: top 40 poetry books of 2013* -
http://coldfrontmag.com/features/top-40-poetry-books-of-2013-30-21

_____

** "POPCORN PUSSY <http://similarpeakspoetry.com/proofs/amy-king/>"*

** "UNDERSTANDING THE POEM
<http://www.connotationpress.com/a-poetry-congeries-with-john-hoppenthaler/december-2013/2128-amy-king-poetry>"*

This is a poetry equally committed to language as a tool with social obligations and language as an art material obligated to reveal its own beauty. King's language does both magnificently. — Cole Swensen

Send any email (subject and text are ignored) to [redacted] or click here:
https://GC.LISTSERV.CUNY.EDU/scripts/wa-gc.exe?SUBED1=POETRY-l&A=1&s=[redacted]

↑ Index

26. amy king
From POETRY MAGAZINE - Whacked Out: A Case for the Advocacy of the Unlisted
Wed 8 Jan 2014

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* From POETRY MAGAZINE - Whacked Out: A Case for the Advocacy of the Unlisted

http://www.poetryfoundation.org/harriet/2014/01/whacked-out-a-case-for-the-advocacy-of-the-unlisted-amy-king/

* WINNING THEÂ POETRY LOTTERYÂ -
Â http://www.poetryfoundation.org/poetrymagazine/poem/246978

* BOSTON REVIEW TOP 20 POEMS OF 2013 -
Â http://bostonreview.net/poetry/amy-king-string-theory

_____

* "POPCORN PUSSY"

* "UNDERSTANDING THE POEM"

This is a poetry equally committed to language as a tool with social obligations and language as an art material obligated to reveal its own beauty. Kingâ€™s language does both magnificently.Â â€" Cole Swensen Â Â

Amy King is a true bard. â€" Tomaz Salamun

↑ Index

27. Joel Weishaus
Pacifica Graduate Institute
Wed 8 Jan 2014

I'd like to make members of this list aware of the "Engaged Humanities and the Creative Life" MA program at Pacifica Graduate Institute. It is a hybrid on-line/low residency program, although students look forward to the 4-day residentials because of the beauty of the campus, which is in the hills a few miles south of Santa Barbara, CA.: http://www.pacifica.edu/

Such distinguished scholars as mythologist Joseph Campbell, psychologist James Hillman, Religious Studies professor David L. Miller, and philosopher Edward S. Casey have taught there. The present Chair is literary critic, Susan Rowland: http://www.youtube.com/watch?v=MXHCIYefgsc

The Engaged Humanities program values both scholarship and creativity, with an emphasis on Depth (Jungian) Psychology:
http://www.pacifica.edu/humanities.aspx

Best,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

↑ Index

28. Jennifer Karmin
Jan 11: Collaborative Reading for Modern Language Association
Wed 8 Jan 2014

A collabora
THE VULNERABLE RUMBLE
Saturday, January 11th
8-10pm

A collaborative reading
for the Modern Language AssociationÂ
sponsored by Red Rover
Series {readings that play with reading}
curated by Laura
Goldstein, Jennifer Karmin & Laura Mullen
Â
Featuring: Amaranth
Borsuk, Amy Catanzano, BK Fischer, Chris Glomski, Alan Golding, Rob Halpern, Carla
Harryman, Lyn Hejinian, Douglas Kearney, John Keene, Philip Metres, Laura Moriarty, Ladan Osman, Danielle Pafunda, Lily Robert-Foley, Kenyatta Rogers, Jennifer Scappettone, Evie Shockley, Divya Victor, Barrett Watten, Christine Wertheim, Keith Wilson, Ronaldo Wilson & Kate Zambreno

at Outer Space Studio
1474 N. Milwaukee Ave â€“
Chicago, IL
(third floor walk up, not wheelchair accessible)
near CTA Damen blue line
suggested donation $4

Our theme coincides with the 2014 MLA theme "Vulnerable Times". Readers will bring forward some writing (their own or by another) which is itself vulnerable or bears the marks of vulnerability upon it: forgotten work, work that nearly didn't exist, denied or discouraged work, etc. For the performance, readers will adhere to codes of vulnerability to create the order/disorder for the evening.

Red Rover Series is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. Founded in 2005, the over seventy events have featured a diversity of renowned creative minds.

↑ Index

29. Eric Linsker
Poetry Project reading
Thu 9 Jan 2014

Hi,

I'll be reading at the Poetry Project Monday night at 8 from my forthcoming book, La Far. I'd be excited to see you if you happen to be free in New York.

More on the reading at facebook.com/events/215357005303210 and on the book at uiowapress.org/books/2014-spring/la-far.htm.

Happy new year,
Eric

↑ Index

30. amy king
Poet Takes on Hitler ...
Thu 9 Jan 2014

"Triumph of the Will" @ Spork Press - http://sporkpress.com/?p=4575

Features Olympian, Jesse Owens, film director, Bud Greenspan, and an amazing woman, Leni Riefenstahl, who made Adolf Hitler look very, very good.

Researched, lived & true (I worked for the film director).

Thanks for reading,

Amy

___

* FROM POETRY MAGAZINE - Whacked Out: A Case for the Advocacy of the Unlisted - http://www.poetryfoundation.org/harriet/2014/01/whacked-out-a-case-for-the-advocacy-of-the-unlisted-amy-king/

* Poet Takes on Hitler (sort of) - http://sporkpress.com/?p=4575

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31. Rob McLennan
new(ish) on rob's clever blog
Thu 9 Jan 2014

-- Aaron Giovannone, The Loneliness Machine
-- A 'best of' list of 2013 Canadian poetry books
-- 12 or 20 (second series) questions with Kristian Enright
-- Rachel Zucker, MOTHERs
-- short story: Character sketch
-- happy birthday, kate!
-- dusie : the tuesday poem,
-- 12 or 20 (second series) questions with Lucy Ives
-- Another Christmas in (old) Glengarry, including Motebello & Ottawa
-- Language Matters: Interviews with 22 Quebec Poets,
-- (another) very short story;
-- 12 or 20 (second series) questions with Lynn Davies

-- Souvankham Thammavongsa, Light
-- 12 or 20 (second series) questions with Edmund Berrigan
-- The Capilano Review announces the L A N G U A G E contest
-- happy christmas, holiday, whatsis! etc;
-- Jamie Sharpe, Animal Husbandry Today
-- On Writing : an occasional series
-- Robin Clarke, Lines the Quarry
-- 12 or 20 (second series) questions with Renee Sarojini Saklikar
-- Stuart Ross, You Exist, Details Follow
-- two new poems, from Glossary of Musical Terms -- Posit #1
-- writing fatherhood, pt. 4 (of 4) : open book: ontario
-- 12 or 20 (second series) questions with Danny Jacobs
-- Now available! Ground rules: the best of the second decade
of above/ground press 2003-2013 (Chaudiere Books)
-- (another) very short story;
-- 12 or 20 (second series) questions with Jordan Abel
-- DJ Dolack, Whittling a New Face in the Dark
-- Lynn Crosbie, Life Is About Losing Everything
-- Larissa Lai and Rita Wong, Sybil Unrest
-- 12 or 20 (second series) questions with Kiki Petrosino
-- new from above/ground press: Timewell + dueck,
-- Peter Culley, Parkway
-- Lily Brown, The Haptic Cold
-- 12 or 20 (second series) questions with Victoria Chang
-- Deborah Meadows, Translation the bass accompaniment
-- 12 or 20 questions: a (small) overview,
-- Ken Belford, Internodes
-- 12 or 20 (second series) questions with Jessica Kluethe
-- grain magazine 41.1: home-myths
-- Ongoing notes: late November, 2013
-- six short short stories and an essay : matchbooklit
-- 12 or 20 (second series) questions with Fiona Sze-Lorrain
-- Lucy Ives, Orange Roses
-- two new poems : thunderclap press
-- Book launch! Ground rules: the best of the second decade of
above/ground press 2003-2013 (Chaudiere Books), December 7, 2013
-- Keith Waldrop, The Not Forever
-- Jonathan Ball, The Politics of Knives
-- Introducing: Rose Irene Valentina McLennan, b. Nov 20, 2013

www.robmclennan.blogspot.com

now with a paypal donate/support button!

& new pieces up as well at the ottawa poetry newsletter,
by Eric Folsom, Edward Smallfield + others
www.ottawapoetry.blogspot.com

& a slew of new titles coming up soon at the above/ground press blog,
www.abovegroundpress.blogspot.com

& the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

32. skyplums
amiri baraka and roy campbell gone
Thu 9 Jan 2014

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trumpeter and great friend roy campbell
and friend and mentor poet amiri baraka have both passed away
yesterday and today in that order very saddend

↑ Index

33. Amy King
Less than two weeks left to support the Larry Eigner project -
Thu 9 Jan 2014

A biography of a major poet, Larry Eigner, which expands research on disability and Black Mountain Poetics.

http://www.kickstarter.com/projects/894916256/the-larry-eigner-project <http://www.kickstarter.com/projects/894916256/the-larry-eigner-project>

Amy

_____

* FROM POETRY MAGAZINE - Whacked Out: A Case for the Advocacy of the Unlisted - http://www.poetryfoundation.org/harriet/2014/01/whacked-out-a-case-for-the-advocacy-of-the-unlisted-amy-king/

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* Poet Takes on Hitler (sort of) - http://sporkpress.com/?p=4575

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35. Kulpreet Yadav

Issue 8, Open Road Review literary journal, final 7 days to submit

Thu 9 Jan 2014

Dear Editors, Please publish the following information. Thank you in advance. Regards, Kulpreet

---

Hi all,

FINAL 7 days to SUBMIT. We are looking for short fiction, poetry, creative nonfiction and art work.

Issue 8 will be published on 1 Feb 14. Please check the guidelines<http://www.openroadreview.in/guidelines/>.

Best wishes,

Kulpreet Yadav
New Delhi

Editor, www.openroadreview.in

Use the time of a total stranger in such a way that he or she will not feel the time was wasted. Kurt Vonnegut.

↑ Index

36. Sharon Dolin
Chiasmus in Contemporary Poetry
Fri 10 Jan 2014

Dear Poets,
I am writing a paper on Chiasmus in Contemporary Poetry and am looking for examples in your work or in those of our contemporaries. Please email me below.
Thanks so much!
Sharon

Sharon Dolin
[redacted]
www.sharondolin.com
2013 Witter Bynner Fellowship, Library of Congress

↑ Index

37. William Slaughter
Notice: Mudlark
Fri 10 Jan 2014

New and On View: Mudlark No. 53 (2014)

Some Uncommon Poems and Versions by Georg Trakl

Translated by James Reidel

Contents

Melancholie > Melancholy
In ein altes Stammbuch > In an Old Guest Book
Verwandlung > Metamorphosis
Kleines Konzert > Concertino
Menschheit > Mankind
Untergang > Going Down
An einen Frühverstorbenen > To One Short-Lived
Der Heilige > The Saint
St.-Peters-Friedhof > St. Peter's Cemetery
Ermatten > Slackening
De Profundis I > De Profundis I
Märchen > Myth
An Angela > To Angela
Delirium > Delirium
Am Rand eines alten Wassers > At the Rim of Old Water
An Mauern hin > Along Walls
An Johanna > To Johanna

An Luzifer [Bitte] > To Lucifer [Please]
Nimm blauer Abend > Seize someone's temple

JAMES REIDEL has published poems in many journals over the years and his new book of verse, Jim's Book, is now available from Black Lawrence Press. He is the biographer of Weldon Kees. With Daniele Pantano, he has translated Rober Walser's dramolets—short plays—selections from which appear in Conjunctions 60 (Spring 2013) and a forthcoming New Directions pamphlet. He has translated two novels by Werfel, including Pale Blue Ink in a Lady's Hand and an expanded and revised translation of The Forty Days of Musa Dagh, both published by David R. Godine in 2012. He has also translated two books of poems by Thomas Bernhard in one volume, In Hora Mortis/Under the Iron of the Moon, a 2006 selection in Princeton University Press's Lockert Library of Poetry in Translation. He is currently finalizing Our Trakl, a three-book collection of the work of Georg Trakl to mark the centenary of the Austrian poet's death in 1914.

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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38. Rob McLennan

The Factory Reading Series: Thomas, Lea + erskine, Feb 6, 2014

Fri 10 Jan 2014

The Factory Reading presents:
a night of readings and chapbook launches

with readings by:

> N.W. Lea (Ottawa ON)
> Hugh Thomas (Fredericton NB)
> + m erskine (Toronto ON)

lovingly hosted by rob mclennan
Thursday, February 6, 2014;
doors 7pm; reading 7:30pm
The Carleton Tavern, Ottawa
223 Armstrong Street (at Parkdale; upstairs)

author bios:

N.W. Lea lives and writes in Ottawa. He is the author of two previous chapbooks, light years (above/ground press, 2006) and Actual Girl (The Emergency Response Unit, 2011) as well as the full-length collection, Everything is Movies (Chaudiere Books, 2007).

He will be launching his second above/ground press chapbook Present! (2014).

Hugh Thomas is a poet and translator living in Fredericton, where he teaches mathematics at the University of New Brunswick. His most recent chapbook, Opening the Dictionary, published by above/ground press, was shortlisted for the 2012 bpNichol chapbook award. Franzlations, a collection of illustrated Kafka remixes, created with Gary Barwin and Craig Conley, was published by New Star Books in 2011.

He will be launching his second above/ground press chapbook Albanian Suite (2014).

m erskine is a long-time corrupter of words. The poetry condition is responding well to treatment, thanks for asking.

She also had an above/ground press poem broadside reprinted in the anthology Groundswell: the best of above/ground press, 1993-2003 (Broken Jaw Press, 2003).

http://www.abovegroundpress.blogspot.ca/2014/01/the-factory-reading-series-lea-thomas.html

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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39. Michael Heller
Tailor-Made Traditions
Fri 10 Jan 2014

To colleagues and friends,

The essay collection from the conference on American experimental poetry held at the University of Toulouse-Mirail which includes papers by American, British and French writers, has been published as a special bi-lingual issue of Anglophonia/Caliban entitled "Tailor-Made Traditions: The Poetics of US Experimental Verse, from H.D. to Michael Heller."

More information is available at the website:

http://w3.pum.univ-tlse2.fr/~no-35-Traditions-sur-mesure~.html

MH

--
Home page: michaelhellerpoetry.com

Recent books: This Constellation Is A Name: Collected Poems 1965-2010 (Nightboat Books, 2012);Beckmann Variations & Other Poems (Shearsman, 2010); Eschaton (Talisman, 2009); Two Novellas: Marble Snows & The Study (ahadada books, 2009); Speaking the Estranged: Essays on the work of George Oppen (Salt, 2008); Uncertain Poetries: Essays on Poets, Poetry and Poetics (Salt, 2005); Exigent Futures: New and Selected Poems (Salt, 2003). Available at bookstores, SPD and at Amazon.com

Collaborations with the composer Ellen Fishman Johnson: This Art Burning and other poetry, Benjamin (a music-theater work based on the life of Walter Benjamin), go to: http://www.efjcomposer.com/efjcomposer/Welcome.html and for excerpts visit Ellen's Youtube videos at:
http://www.youtube.com/user/efjcomposer

Michael Heller PennSound page:
http://writing.upenn.edu/pennsound/x/Heller.php

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40. Philip Rowland
NOON: journal of the short poem
Sat 11 Jan 2014

Issue 8 of NOON: journal of the short poem is now online. It is designed to be read in the issuu 'flip book' format:

http://issuu.com/noonpress/docs/noon_8

or can be downloaded as a PDF:

http://noonpoetry.com/issues/

The reading period for the next issue will be announced in the Spring.

If you'd like to get any back (print) issues, please let me know ([redacted]).

All the best,

Philip

Philip Rowland
NOON: journal of the short poem
(Tokyo, Japan)
noonpoetry.com

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41. Shira Dentz

Please post

Sun 12 Jan 2014

The new issue of Talisman: A Journal of Contemporary Poetry and Poetics Issue #42 -- 2014 is live now! Featuring special sections including The Occupation: The First of Three Major Selections of Works by and about Women Writers around the World edited by Lisa Bourbeau: essays, poetry, fiction, translations, commentary, and more! Read the issue online at: http://www.talismanmag.net/

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42. St. Thomasino

a noun sing e·ratio poetry journal 18 · 2014

Sun 12 Jan 2014

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a noun sing e·ratio poetry journal 18 · 2014

Louis Armand
Alan Halsey
Vanessa Couto Johnson
Lisa Donovan
Emmalea Russo
Geraldine Monk
Carolyn Guinzio
Raphael Rubinstein
Anne Fitzgerald
Ann Erickson
John Sibley Williams
Carey Scott Wilkerson
Stephen Rock
Anne Gorrick
Kristy Bowen
Gabrielle Campagnano
Frances Saux
W. Scott Howard
Rich Murphy
Stephen Nelson

Nick Compton
collage by Hope Kroll

e·chaps by
Travis Cebula
Jake Berry
Márton Koppány

ESSAY & ART BY
JOSEPH F. KEPPLER

http://www.eratiopostmodernpoetry.com/

https://www.facebook.com/EratioPoetryJournal

https://twitter.com/EratioPoetry

e·ratio is edited by Gregory Vincent St. Thomasino with contributing editor Joseph F. Keppler e·

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43. David Kirschenbaum
This Sun./Boog Reader 7 Brooklyn Event
Mon 13 Jan 2014

Please forward

Boog City presents

The Portable Boog Reader 7:
N.Y.C. and Pittsburgh
Release Party

This Sun., Jan. 19, 1:00 p.m.

ONLINE NOW
http://boogcity.com/boogpdfs/bc85.pdf

Unnameable Books
600 Vanderbilt Ave.
Brooklyn

WITH READINGS FROM PBR7 CONTRIBUTORS

N.Y.C. POETS

Nicholas DeBoer * Claire Donato * Darrel Alejandro Holnes

Jeff T Johnson * Morgan Parker * Quincy Troupe * Ken L. Walker

PITTSBURGH POETS
Shawn Maddey * Alicia Salvadeo

AND MUSIC FROM
Marianne Pillsbury
with songs from Depression: The Musical

Curated and hosted by Portable Boog Reader 7 N.Y.C. editors Laura Henriksen, Amy King, David Kirschenbaum, Geoffrey Olsen, Nicole Peyrafitte, and Angela Veronica Wong, and Pittsburgh editors Margaret Bashaar and Lauren Russell.

Hosted and curated by
Boog City editor and publisher David Kirschenbaum

For further information:
212-842-BOOG (2664), [redacted]

**Boog City http://www.boogcity.com Boog City is a New York City-based small press now in its 23rd year and East Village community newspaper of the same name. It has put out approximately 200 publications, including 35 volumes of poetry and various magazines and a newspaper, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women’s writing, and Louisville, Ky. It hosts and curates two regular performance series—d.a. levy lives: celebrating the renegade press, featuring a non-NYC small press, its writers, and a musical act; and Classic Albums Live, where up to 13 local musical acts perform a classic album live. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; Sleater-Kinney's, Dig Me Out; and Liz Phair, Exile in Guyville. All of these series are hosted at Sidewalk Cafe.

**Nicholas DeBoer
Nicholas DeBoer is a poet from the United States. Co-runner of the journal Elderly. Currently, living in Bushwick, Brooklyn.

**Claire Donato
http://www.somanytumbleweeds.com/
Claire Donato lives in Windsor Terrace, Brooklyn, and is the author of Burial (Tarpaulin Sky Press). Her hometown is Pittsburgh.

**Darrel Alejandro Holnes Darrel Alejandro Holnes is a writer-producer whose book, Prime, with other members of the Phantastique 5, a selection of young poets for The Best American Poetry blog by Jericho Brown, is forthcoming from Sibling Rivalry Press in 2014. He teaches at Rutgers University and resides in the East Village.

**Jeff T. Johnson http://www.jefftjohnson.com/ Jeff T. Johnson’s poetry has recently appeared in coconut, smoking glue gun, and Forklift, Ohio, and he

holds a digital residency at The Organism for Poetic Research. He lives in Windsor Terrace, Brooklyn, is editor in chief at LIT, and edits Dewclaw.

**Shawn Maddey
http://www.bargepress.com/
Shawn Maddey is the editor of Barge Press.

**Morgan Parker http://www.morgan-parker.com/ Morgan Parker's first collection, Other People's Comfort Keeps Me Up At Night, is forthcoming from Switchback Books. Recent works are forthcoming from Gigantic Sequins and Tin House. She lives in Bedford– Stuyvesant, Brooklyn.

**Marianne Pillsbury http://www.depressionthemusical.com/ Maine native Marianne Pillsbury's life changed the day she was cast in a community theater production of Annie at age 10. It seemed she was on the yellow brick road to musical theaterdom until she attended Brown University where she showed her first signs of rock & roll rebellion writing her senior honors English thesis, "Pop Icon Prince's Dual Obsession with Sexual Ecstasy & Religious Salvation: A Textual & Cultural Analysis." In 2004, after escaping a harrowing career as an advertising copywriter, she released her debut album, The Wrong Marianne, on her own indie label, Average White Girl Records.

Produced by award-winning songwriter Bonnie Hayes (Bonnie Raitt's "Have A Heart"), the album received positive reviews from The New York Times, Time Out New York, The Boston Herald and The San Francisco Chronicle and elicited comparisons to the best work of Liz Phair, Juliana Hatfield, and Jill Sobule.

In 2007, Marianne started teaching songwriting workshops at the Willie Mae Rock Camp for Girls, a non-profit music and mentoring program that empowers girls and women by encouraging them to explore self- expression through music.

For four and a half years, Marianne worked behind-the-scenes at the Jazz Foundation of America, helping elder jazz and blues musicians in crisis.

Her work with Willie Mae and the Jazz Foundation inspired her to start writing an autobiographical pop-rock musical, Depression: The Musical, which was selected as a sponsored project of the New York Foundation for the Arts in 2008.

**Alicia Salvadeo
http://aliciasalvadeo.tumblr.com/
Alicia Salvadeo is the author of two chapbooks, Memory Milk (Diamond Wave Press) and Err to Narrow (Poetry Society of America).

**Quincy Troupe Quincy Troupe is the author or co-author of 20 books and 10 volumes of poems. His most recent books are Earl the Pearl, co-authored with

Earl Monroe (Rodale Books) and Errançities (Coffee House Press). He is editor of Black Renaissance Noire, published at New York University.

**Ken L. Walker http://kenlwalker.tumblr.com/ Ken L. Walker carries a Kentucky driver's license in his wallet. His work can be found in Atlas Review, Bright Pink Mosquito, Lumberyard, The Seattle Review, Washington Square, The Bakery, likewise folio, and the anthology Oil & Water.

Directions: 2, 3 to Grand Army Plaza,
C to Clinton-Washington avenues, Q to 7th Ave.
Venue is bet. Prospect Pl./St. Marks Ave.

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David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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44. Laura Hinton
CALL FOR PAPERS ON JAYNE CORTEZ
Mon 13 Jan 2014

We are looking for paper proposals for a conference panel on Jayne Cortez," at the upcoming American Literature Association conference in Washington D.C. (May 2014).

Paper topics might include Cortez's use of sound, image, other structures in her jazz-sonic poetics, multi-media, performance, personae, her critique of gender-oppression and racism, her pan-African and New York City-based activism.

If you are interested in submitting a paper abstract, please backchannel me ASAP. Thanks!

[redacted]

--
Laura Hinton
Professor of English
City College of New York

138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

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45. c. s. giscombe

Giscombe & Boully reading at Poetry Project, 15 January

Mon 13 Jan 2014

Wednesday, January 15, 2014
8:00 pm
Jenny Boully is the author of five books, most recently,Â of the mismatched teacups, of the single-serving spoon: a book of failures (Coconut Books). Her other books include not merely because of the unknown that was stalking toward them (Tarpaulin Sky Press), The Books of Beginnings and Endings (Sarabande Books), [one love affair]* (Tarpaulin Sky Press), and The Body: An Essay (Essay Press).
C. S. Giscombeâ€™s poetry books are Prairie Style, Giscome Road, Here, etc.; his prose book is Into and Out of Dislocation.Â His recognitions include the 2010 Stephen Henderson Award, an American Book Award (for Prairie Style) and the Carl Sandburg Prize (for Giscome Road).Â Two new prose books having to do with poetryâ€”Border Towns and Ohio Railroadsâ€”will be published in 2014 or 2015.Â He teaches at the University of California, Berkeley.

The Poetry Project at St. Markâ€™s ChurchÂ | 131 E. 10th Street, New York, NY 10003

Â

_____
C. S. Giscombe

[redacted]

[redacted]

telephone: [redacted]

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46. Rob McLennan
Tuesday poem #41 : derek beaulieu
Tue 14 Jan 2014

Tuesday poem #41 : derek beaulieu : untitled #5

http://www.dusie.blogspot.ca/2014/01/tuesday-poem-41-derek-beaulieu-untitled.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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47. Alan Sondheim
Public Dialog from the Cybermind Conference, 1996
Tue 14 Jan 2014

Public Dialog from the Cybermind Conference, 1996

Please go to http://www.alansondheim.org/cyberconf.txt

This is early on, and deals with text-based vituality,
cyber-sex, community, and other related issues.
Thought it would be of interest again, even with all
its faults. The conference was held in Perth. We used
a MOO, newsgroup, CuSee-Me, and other online means to
communicate to the world at large.

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48. Nico Vassilakis
This Vispo is Yours
Tue 14 Jan 2014

Visual Language, Vispo, Staring Blocks, PDFs, Video, Notes, etc
http://staringpoetics.weebly.com/
any vispo reviewers out there?

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49. mIEKAL aND

XEROLAGE 56 by Rosaire Appel

Tue 14 Jan 2014

- - - - - - - - - - - - - - - -
X E R O L A G E 5 6
- - - - - - - - - - - - - - - -

P'layout Intrusions. By Rosaire Appel
p'layout = page layout.

I noticed finally that I've been noticing page layouts for while, a long while even, perhaps since childhood. I remember how pictures and words were dispersed in those first books. Maybe everyone does. The subject is: the arrangement of information on a flat surface — not in terms of good and bad design — but as a language in its own right. It's a language that has a lot of formality, like architecture. Books, newspapers, magazines of course — contemporary and historic — and also ancient writing on papyrus, on stone, on clay….

No doubt my (abstract) comics are inspired by this also. I'm not researching however, I'm not even thinking about it: I'm just noticing it in the world — and exploring it on the page. The foundations of these compositions were blocks of newspaper text to which I added shards from my own commercially-printed book proofs. They're collages of layouts — with additions and subtractions — suggestive, allusive.

features the flotsam and jetsam of partially hidden dialogue; language as an exploded view--as a blur doused in ink. Here, the possibilities of space and displacement form in a marriage of images and text that boast this inaccessible, yet very accessible decomposition-- laying out form and anti-form, while suggesting the possibilities of the impossible. —Matina Stamatakis

The pages of P'Layout Intrusions by Rosaire Appel unfold like a graphic novel, a near wordless journey through text turned geography. Organic shapes and columnar panels invite us to narrate for ourselves the action of Appel's thoughtful collage sequence. —Robin F. Brox

Rosaire Appel's Intrusions Playout is one book of visual poetry that will register on seismographs all over the world. Each page is in the midst of topsy-turvy seismic activity: fault-blocks of text upturning, image-magma under immense pressure erupting into space, molten lava bursting into flame. Bring a hard hat readers! —Crag Hill

more at:

http://xexoxial.org/is/xerolage56/by/rosaire_appel

For orders outside the US, cheaper and faster to purchase from Amazon:

http://www.amazon.com/Playout-Intrusions-Xerolage-Volume-56/dp/1936687208/ref=sr_1_8?ie=UTF8&qid=1389730389&sr=8-8&keywords=rosaire+appel

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

24 pages, 8.5 x 11, $6.
Subscriptions: 4 issues/$24

www.xexoxial.org
[redacted]

XEXOXIAL EDITIONS
10375 Cty Hway Alphabet
La Farge WI 54639

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50. Judah Rubin

JAN 18th///////SEGUE PRESENTS ED STECK and ANSELM BERRIGAN

Thu 16 Jan 2014

THIS SATURDAY, JANUARY 18th, 2014

at

4:30 PM

SEGUE is thrilled to bring you (and all your friends)

ED STECK and ANSELM BERRIGAN

Where????

ZINC BAR

82 WEST 3rd St.

NEW YORK, NY

$5 admission goes to the readers. Straight to them. Immediately.

Yes...

But! Who are you giving your money, your time, your attention to *????*

Ed Steck is a writer from Southwestern Pennsylvania, currently living in Pittsburgh. Ugly Duckling Presse will be publishing his first book, The Garden: Synthetic Environment for Analysis and Simulation, in November, 2013.

Anselm Berrigan's recent publications include LOADING, a collaborative book with painter Jonathan Allen (Brooklyn Arts Press); Sure Shot (Overpass Books), a wee magenta chapbook filled with poems that don't know nothin' about nobody; & a dos-a-dos fluorescent pink booklet written with Anna Moschovakis called Anna's Half / Anselm's Half.

And, one week later...

+++JANUARY 25: SSYZYGY + TAN LIN

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51. Rob McLennan
On Writing #19 : Anik See
Thu 16 Jan 2014

On Writing #19 : Anik See : On Writing

http://www.ottawapoetry.blogspot.ca/2014/01/on-writing-19-anik-see.html

upcoming: Rob Thomas, Matthew Firth + Gregory Betts

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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52. Robert Zamsky
Re: CALL FOR PAPERS ON JAYNE CORTEZ
Thu 16 Jan 2014

Dear Professor Hinton,

I am currently at work on a book chapter on the work of Jayne Cortez. The book as a whole treats the relationship between innovative writing and music; the Cortez chapter is the last in the book. The chapter title is, "Eurydice Takes the Mic," and it frames Cortez's practice in relation to the Orphic tradition linking poetry and music. I would very much appreciate the opportunity to air this argument at the ALA. Please let me know if you would be willing to consider a fully formed abstract.

Thank you, and all best.

Robert L. Zamsky, PhD
Dean of Studies and Associate Professor of English
New College of Florida

Sent from my iPad

> *On Jan 13, 2014, at 12:55 PM, Laura Hinton <[redacted]> wrote:*
>
> *We are looking for paper proposals for a conference panel on Jayne Cortez," at the upcoming American Literature Association conference in Washington D.C. (May 2014).*
>
> *Paper topics might include Cortez's use of sound, image, other structures in her jazz-sonic poetics, multi-media, performance, personae, her critique of gender-oppression and racism, her pan-African and New York City-based activism.*
>
> *If you are interested in submitting a paper abstract, please backchannel me ASAP. Thanks!*
>
> [redacted]
>
> *--*
> *Laura Hinton*
> *Professor of English*
> *City College of New York*
> *138 at Convent Ave.*
> *New York, New York 10031*
>
> *www.mermaidtenementpress.com*
> *http://www.chantdelasirene.com*
>
> **"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe**

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53. Alan Sondheim
Marching Orders
Fri 17 Jan 2014

Marching Orders

http://www.alansondheim.org/marching.mp3

The REPUBLICANS are coming over the hill!
They got GUNS!
We got MARCHING ORDERS!
The sword is mightier than the pen!
In the one-eyed land the king has two!
He has TWO and a GUN!
We got raggedy-marching!
We got RAGGEDY-MARCHING!
Oh HELP HELP! The REPUBLICANS are going to kill us!
HELP HELP HELP! The REPUBLICANS HAVE SLAUGHTERED US!
Oh we are so poor!
HELP!
HELP!
BANG BANG BANG!
They won't let us to go HOSPITAL!
Oh please kind REPUBLICANS take us to HOSPITAL!
We will BLEED FOR YOU whenever you want!
HELP HELP HELP!
The REPUBLICANS have CUT OUT OUR TONGUE!
The REPUBLICANS TEAR EVERY WOMAN IN TWO!
Oh WHITE REPUBLICANS DO PAINT US WHITE!
OH OH OH OH OH !
RAGGEDY MARCHING WE DO with STICKS!
With STICK OH DO NOT SHOOT US!
CLEAN PURE REPUBLICANS KILL US!
GIVE US JOBS CLEAN REPUBLICANS!
WORK WORK WORK!
BANG BANG BANG!
OH OH OH OH!
OUR RAGGEDY MARCH LIVES FOREVER WE ARE DEAD!

HUP HUP!
HUP HUP HUP!

↑ Index

54. David Kirschenbaum

Complete Welcome to Boog City 7.5 Fest Sked, Feb. 16-17

Fri 17 Jan 2014

Please forward

Hi,

Just over four weeks from now, from Sun., Feb. 16 through Mon. Feb. 17, we'll be putting on the first Welcome to Boog City 7.5 poetry, music, and theater festival. It will feature 34 poets, 5 musical acts, 1 poets theater play, 1 political talk, and 1 d.a. levy lives visiting press over the two days.

Thanks to Jonathan Allen for the festival's logo; and for booking the music, our music editor J.J. Hayes, and the poets, Ray DeJesús, Ted Dodson, Claire Donato, Jeff T. Johnson, Jessica Smith, Kiely Sweatt, and myself.

Among the festival highlights are:

—our d.a. levy lives series continues its 11th season featuring Philadelphia's Fact-Simile Editions;

—Our 44th Classic Album Live show, paying tribute to the late Lou Reed, is The Velvet Underground and Nico, performed live by Kung Fu Crimewave and friends;

—a performance by Lunch Break Tantra, a group of improvisers out of the Upright Citizens Brigade Theatre in New York;

—and a Poets' Theater piece from Magus Magnus.

The full schedule for the event is below this note, followed by performer bios and websites.

If you need any additional information you can reach me at 212-842- BOOG (2664) or [redacted].

as ever,
David

First

Welcome to Boog City 7.5 festival
2 Days of Poetry, Music, and Theater

SUNDAY, FEBRUARY 16, 12:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Prospect Heights, Brooklyn

12:00 p.m. Zoe Z (music)
12:30 p.m. Jamie Townsend
12:40 p.m. Edmund Berrigan
12:50 p.m. Amelia Bentley
1:05 p.m. Jessica Fiorini

1:15 p.m. Ali Power
1:30 p.m. Anselm Berrigan
1:40 p.m. Joshua Garcia (music)
2:10 p.m. Betsy Fagin
2:20 p.m. Ethan Fugate
2:35 p.m. Susana Gardner
2:50 p.m. Eric Seader, "We Will Mend: Youth Violence and the Healing Power of Music"
3:00 p.m. Magus Magnus, drone: poetic monologue for monotone (Poets Theater)
3:15 p.m. Pattie McCarthy
3:30 p.m. Ben Roylance
3:45 p.m. Jenn McCreary
4:00 p.m. Jackie Clark
4:10 p.m. d.a. levy lives: celebrating renegade presses series
—Philadelphia's Fact-Simile Editions
Julia Bloch, Elizabeth Guthrie, Stan Mir, Brian Teare, and Kevin Varrone. Music: Ollie oxen / Allysa Oliver

SUNDAY, FEBRUARY 16, 8:00 P.M.

Sidewalk Café
94 Avenue A.
NYC

$5 suggested

8:00 p.m. Katy Lederer
8:10 p.m. Ed Steck
8:25 p.m. Lunch Break Tantra (improv)
8:50 p.m. Boog City's Classic Album Live Series
The Velvet Underground and Nico
Performed live by Kung Fu Crimewave and friends

MONDAY, FEBRUARY 17, 12:00 P.M.

Unnameable Books
600 Vanderbilt Ave.
Prospect Heights, Brooklyn

12:00 p.m. Sketchy Mile (music)
12:30 p.m. Peter Bogart Johnson
12:40 p.m. Adam Tobin
12:50 p.m. Magus Magnus
1:05 p.m. Gracie Leavitt
1:15 p.m. Gillian Devereux

1:30 p.m. Allyson Paty
1:40 p.m. Mimi "Rooster" Oz (music)
2:10 p.m. Simone White
2:20 p.m. Deborah Poe
2:35 p.m. Angel Nafis
2:45 p.m. Political speaker TBA
2:55 p.m. Mark Gurarie
3:05 p.m. Poet TBA
3:15 p.m. Eric Conroe
3:25 p.m. Emily Toder
3:35 p.m. Alyssa Morhardt-Goldstein
3:45 p.m. Poet TBA
3:55 p.m. Poet TBA
4:05 p.m. Poet TBA
4:15 p.m. Jasmine Dreame Wagner

Welcome to Boog City 7.5 Bios and Websites

**The Velvet Underground and Nico, performed live by Kung Fu Crimewave and friends Lou Reed's final request was that the Brooklyn-based band Kung Fu Crimewave (http://www.kungfucrimewave.com) play his album Velvet Underground and Nico in it's entirety. Lou said "I came up with the idea because the album cover features a banana, and Kung Fu Crimewave features a banana playing bass" followed by death rattle. While some dispute this claim, Shia LeBouf supported the claim in sky writing. Regardless of the hype surrounding this groundbreaking performance, The band will be joined by Julie Delano, Susan Hwang and Leslie Graves of GOLD (http://vimeo.com/43841048), Phoebe Kreutz (http://www.phoebekreutz.com), Casey Holford (http://www.Caseyholford.com), Hallie Kelly, Rebecca Satellite of A Deer A Horse (http://www.adeerahorse.bandcamp.com), and Julie LaMendola of Ching Ching (http://chingchongsong.bandcamp.com).

Kung Fu Crimewave and friends is:

Luke Kelly: lead guitarist, trouble maker, champion of the proletariat
Joanna Kelly: is nice. is in a band.
Neil Kelly: Huggabroomstik, Tunetown Philharmonic
Preston Spurlock: makes art, plays music, draws videos, Gilmore Boys, Huggabroomstik, Old Hat, Ladies of Old Hat, Elastic No-No Band, Mango Glaze, Pie Face, Tunetown Philharmonic, The Sewing Circle, The Johns.
Casey Holford: Urban Barnyard, Gilmore Boys, Outlines. Loves Bananas.
Matt Colbourn: Pizza Underground, married to Phoebe Kreutz
Phoebe Kreutz: Writer/Director of: YOLO! Gilgamesh, Thanks, The Dirty

Hippie Jam Band Project. Urban Barnyard, Pizza Underground, bought
Matt Colbourn at a yard sale.
Julie Delano: GOLD, The Leader
Susan Hwang: Founder of the Bushwick Bookclub, Murderizer, GOLD, The Relastics, Debutante Hour.
Leslie Graves: GOLD, They Would Be Happy People
Hallie Kelly: Too cool for the internet.
Julie La Mendola: Ching Ching, Nature Theater of Oklahoma
Rebecca Satellite: A Deer A Horse,

We now return you to your regularly scheduled programming: every episode of The Twilight Zone playing simultaneously.

---

levy lives: celebrating renegade presses

**Fact-Simile http://www.fact-simile.com Philadelphia's Fact-Simile is a small independent publisher of mostly handmade books and book-objects. We strive to compose all of our products from recycled and reclaimed materials and to help further expand the physical definitions of literature.

Fact-Simile is also an annual large-format (8.5" x 11") literary journal. It is available free at the above url and in print while supplies last. Our aesthetic is best described by the content featured in each of our past issues.

**Julia Bloch http://jacket2.org/" http://jacket2.org/ Julia Bloch grew up in Northern California and Sydney, Australia, and is the author of Letters to Kelly Clarkson (Sidebrow Books), a Lambda Literary Award Finalist. Recent poems and translations have appeared in Fence, Manor House Quarterly, and Sixth Finch. She lives in Philadelphia, works as associate director of the Kelly Writers House, and is a coeditor of Jacket2.

**Elizabeth Guthrie http://aplacesortof.blogspot.com/ Elizabeth Guthrie is a poet and performer living in New York researching for a practice-based Ph.D. in text and performance at the University of East London. She is a co-editor of Livestock Editions. Her work has appeared in journals including Onedit, Requited, Bombay Gin, Pinstripe Fedora, Alba Londres, Open Letter, and Fact-Simile. She has a pamphlet, X Portraits, out through Crater Press, a chapbook, Yellow and Red, through Black Lodge Press, the collaborative chapbook with Andrew K. Peterson, Between Here and the Telescopes, through Slumgullion Press and a book entitled, Portraits - Captions from Contraband Books. She is poet in residence at the Centre for Creative Collaboration in London. She blogs at the above url.

**Stan Mir http://chapterhousereadings.blogspot.com/ Stan Mir is the author of two chapbooks, Test Patterns and Flight Patterns, both published by JR

Vansant. His most recent full- length collection is The Lacustrine Suite (Pavement Saw, 2011). He lives in Philadelphia where he co-organizes the Chapter & Verse reading series with Ryan Eckes.

**Ollie oxen / Allysa Oliver
http://www.allysaoliver.com/
Ukulele and guitar playing singer songwriter with a haunting voice and surreal lyrics will make you wanna howl at the moon as she gets tuned.

**Brian Teare http://www.brianteare.net A former NEA Fellow, Brian Teare is the recipient of poetry fellowships from the MacDowell Colony, the Headlands Center for the Arts, and the American Antiquarian Society. He is the author of four books—The Room Where I Was Born, Sight Map, the Lambda Award-winning Pleasure, and Companion Grasses. He’s also published seven chapbooks, most recently Helplessness, [black sun crown], and SORE EROS. An assistant professor at Temple University, he lives in Philadelphia, where he makes books by hand for his micropress, Albion Books.

**Kevin Varrone http://boxscoreapp.com Kevin Varrone’s most recent project is box score: an autobiography, a free, interactive poetry app for iPhone and iPad (available at the app store or the above url. His other publications include Eephus (Little Red Leaves Textile Series), Passyunk Lost (Ugly Duckling Presse), the philadelphia improvements (Ugly Duckling Presse), id est (Instance Press), and g-point Almanac: 6.21-9.21 (ixnay press). He teaches at Temple University and lives outside Philadelphia.

**Amelia Bentley http://www.speakwright.org/ Amelia Bentley is composed of a patina and erosion of texts, slowly pursuing the edge of the capability of language through formal strategies of disruption and appropriation. If, as Chris Hedges says, "We've been robbed of language by which we can express the reality of what we're undergoing," then the language out of which identity is composed ourselves must be broken and re-combined to access possibilities of expression and recognition more accurate to reality.

**Anselm Berrigan http://writing.upenn.edu/pennsound/x/Berrigan-Anselm.php Anselm Berrigan's recent publications include Loading, a collaborative book with painter Jonathan Allen published by Brooklyn Arts Press, and Sure Shot, a pink chap from Overpass Books. Primitive State, a book- length poem, will be published by Edge Books in 2014.

**Edmund Berrigan Edmund Berrigan is the author of two books of poetry, Disarming Matter (Owl Press) and Glad Stone Children (farfalla press/McMillan & Parrish), and a memoir, Can It! (Letter Machine Editions). He is editor of The Selected Poems of Steve Carey (Sub Press), and co- editor, with Anselm

Berrigan and Alice Notley, of The Collected Poems of Ted Berrigan and The Selected Poems of Ted Berrigan (both University of California Press). He is an editor for poetry magazines Brawling Pigeon and Vlak, and on the editorial board of Lungfull!. He records and performs music as I feel tractor. Greg Fuchs photo.

**Jackie Clark http://nohelpforthat.com/ Jackie Clark is the author of Aphoria (Brooklyn Arts Press). She is the series editor of Poets off Poetry and Song of the Week for Coldfront Magazine and is the recipient of a 2012 New Jersey State Council on the Arts Fellowship in Poetry. Her writing has recently appeared or is forthcoming from Bone Bouquet, Denver Quarterly, and The Rumpus.

**Eric Conroe http://www.culturebot.org/ Eric Conroe is wrapping up an M.F.A. at Brooklyn College, where he received the Himan Brown award for poetry. He's the asst. curator for KGB Poetry, and co-founder and -curator of the COPULA Poetry Series. As a dancer, he's performed with Dean Moss and others, working in residence at The Kitchen, The Korean Arts Festival, and Yale. His recent choreography and/or poetry's been performed at Bennington College, CAGE Gallery, Danspace Project, Kunsthalle Galapagos, The Marfa Theater, The 92nd Street Y, and The Poetry Project. Poems have appeared recently in Bright Bright Shit, Coffee Area, and Your First Time. He writes about dance and performance for Culturebot. Dan Allegretto photo.

**Gillian Devereux http://www.gilliandevereux.com/index.html Gillian Devereux received her M.F.A. in poetry from Old Dominion University and works as a professional writing consultant at Wheelock College in Boston, where she also teaches academic writing and poetry. She is the author of Focus on Grammar (dancing girl press) and They Used to Dance on Saturday Nights (Aforementioned Productions). Her poems have appeared in numerous journals, most recently N/A, Printer’s Devil Review, and Sundog Lit. She can be found online at the above url, streaming pop music from the cloud.

**Betsy Fagin http://betsyfagin.com Betsy Fagin is an activist, poet, and librarian who explores the territory where art, information access, and political engagement through direct action meet. She received degrees in literature and creative writing from Vassar College and Brooklyn College and completed her M.L.S. degree in information studies at the University of Maryland, where she was an ALA Spectrum Scholar. She is the author of Poverty Rush (Three Sad Tigers), the science seemed so solid (dusie kollektiv), Belief Opportunity (Big Game Books Tinyside), Rosemary Stretch (dusie e/chap), and For every solution there is a problem (Open 24 Hours). She was a Lower Manhattan Cultural Council Writer-in- Residence during 2012-2013.

**Jessica Fiorini Jessica Fiorini is the author of three chapbooks Light Suite (Pudding House), Sea Monster at Night (Goodbye Better Press), and Take it Personal (forthcoming from Lame House Press). Her poems have appeared in such publications as Lungfull!, Vlak and the Brooklyn Rail. She lives in Lefferts, Brooklyn with her husband and his cat. Jennifer Arlia photo.

**Joshua Garcia
http://joshuagarciamusic.tumblr.com/
Joshua Garcia is a folk singer-songwriter based in Bedford-Stuyvesant, Brooklyn.

**Susana Gardner
http://www.archiveofthenow.org/authors/?i=29
Susana Gardner is the author of three full-length poetry collections, CADDISH and Herso (both from Black Radish Books) and [Lapsed Insel Weary] (The Tangent Press).

**Mark Gurarie http://bubblegumandpoppers.wordpress.com/ Mark Gurarie, originally of Cleveland, has been a Brooklyn resident since 2005. A graduate of The New School's M.F.A. program, his poems, fiction, and criticism have appeared or are forthcoming in Coldfront, Everyday Genius, Lyre Lyre, Paper Darts, Publishers Weekly, The Brooklyn Review, The Faster Times, The Rumpus, and elsewhere. In October of 2012, the New School published Pop :: Song, the 2011 winner of its Poetry Chapbook Competition. He co-curates the Mental Marginalia Poetry Reading Series, blogs about unimportant things at the above url, and lends bass guitar and "ugly" vocals to Americana- punk band Galapagos Now!.

**Peter Bogart Johnson Peter Bogart Johnson is the author of the chapbook Humble under a book of you (Butterlamb), and his work has appeared in Anti-, Atlas Review, Coldfront, Realpoetik, Sink Review, and Sixth Finch, among others. He curates the Earshot reading series, and lives and works in Williamsburg, Brooklyn.

**Gracie Leavitt http://www.upne.com/1937658168.html Gracie Leavitt is the author of the collection Monkeys, Minor Planet, Average Star (Nightboat Books) and the chapbook Gap Gardening (These Signals Press). Her poems have appeared in journals such as Conjunctions, Lana Turner, and 6x6, and her interviews of contemporary artists can be found in Flaunt Magazine. She has also contributed to the multidisciplinary publication Intercourse and serves as a co- curator of the Triptych Reading Series. Previous collaborations include the original play PITCH, which debuted at La Mama E.T.C. Willis Ryder Arnold photo.

**Katy Lederer http://katylederer.com/ Katy Lederer is the author of the poetry collections Winter Sex and The Heaven-Sent Leaf, as well as the memoir Poker

Face: A Girlhood Among Gamblers. Poems, essays, and reviews have appeared in The Boston Review, The New York Times Book Review, and VOLT, among others. A member of the advisory boards of The Millay Colony for the Arts and The Poetry Project, Lederer has been the recipient of fellowships and awards from The MacDowell Colony, The New York Foundation for the Arts, and Yaddo.

**Lunch Break Tantra Lunch Break Tantra is a group of improvisers out of the Upright Citizens Brigade Theatre in New York, who create a fully improvised show before your eyes. You might not want to be friends with all of these characters in real life, but you'll definitely enjoy getting to see a glimpse into their world.

**Magus Magnus, drone: poetic monologue for monotone http://sharedimagining.blogspot.com/ Magus Magnus' work sources poetry and "the poetic" as central to the extremes of interiority (thought, philosophy) and exteriority (performance, deed). Born in Los Angeles in 1967, Magnus' privileged upbringing in Southern California did him no favors, but it brought him lasting distrust of materialistic veneer and, by his teen years, charges of "malicious mischief" from the Beverly Hills cops. He lives only for love and to drink from the Enchanted Spring.

Published books include The Re-echoes (Furniture Press), Idylls for a Bare Stage (twentythreebooks), Heraclitean Pride (Furniture Press), and Verb Sap (Narrow House). Works in progress are a book on the ancient Roman emperor Heliogabalus and a conceptual writing/theater piece utilizing various government docs on unmanned combat aerial vehicles, titled drone: poetic monologue for monotone.

**Pattie McCarthy http://www.apogeepress.com/books_marybones.html Pattie McCarthy is the author of six books, the forthcoming nulls (Horse Less Press) and Quiet Book (Apogee Press), as well as Marybones, Table Alphabetical of Hard Words, Verso, & bk of (h)rs (all from Apogee). Recent/forthcoming chapbooks include scenes from the lives of my parents (Bloof Books), x y z && (Ahsahta Press), and fifteen genre scenes (eth press). She was a 2011 Pew Fellow in the Arts and a resident at The Elizabeth Bishop House in Great Village, Nova Scotia in summer 2013. McCarthy teaches at Temple University. Asher Varrone photo.

**Jenn McCreary http://jennmccreary.wordpress.com Jenn McCreary's new full-length collection, & now my feet are maps, is now available from Dusie Press. Other works include The Dark Mouth of Living (Horse Less Press), :ab ovo: (Dusie Press), a doctrine of signatures (Singing Horse Press), and Odyssey & Oracle (Least Weasel Press). She lives in Philadelphia with her family, where she co-edits ixnay press with Chris McCreary and was recently named a 2013 Pew Fellow in the Arts for poetry. Colin M. Lenton photo.

**Alyssa Morhardt-Goldstein http://soundlitmag.com/ Poet and classically trained soprano, Alyssa Morhardt-Goldstein is the founding editor of Sound, a literary magazine on contemporary musico- poetics, and a staff writer for Luna Luna Magazine where she writes on contemporary dance, literature, and society. Her chapbook Quiet was selected by Matthea Harvey as The New School's 2012 Chapbook Contest winner for poetry. This October her libretto will be featured in the premier of composer Jonathan Dawe's fractal operatic retelling of Tamburlaine.

**Angel Nafis http://angelnafis.tumblr.com/ Angel Nafis is an Ann Arbor, Mich. native and Cave Canem Fellow. Her work has appeared in Decibels, FOUND Magazine's Requiem for a Paper Bag, Mosaic Magazine, MUZZLE Magazine, The Bear River Review, The Rattling Wall, and Union Station Magazine. In 2011 she represented the LouderArts poetry project at the Women of the World Poetry Slam and the National Poetry Slam. She is an Urban Word NYC Mentor and the founder, curator, and host of the quarterly Greenlight Bookstore Poetry Salon reading series. She is the author of BlackGirl Mansion (Red Beard Press/New School Poetics) She lives in Bedford-Stuyvesant, Brooklyn. Shira Erlichman photo.

**Mimi "Rooster" Oz
http://www.mimioz.com
Mimi Oz performing under the name "Rooster," is a Canadian singer-songwriter based out of Bushwick, Brooklyn.

Oz spent many years hidden writing poetry, as well as abstract painting. In 2009 she took a trip to Mexico City and returned turning her experiences into song ideas. Working alongside Canadian producer/ songwriter/funnyman Bob Wiseman, she structured and altered her ideas and came up with the material for her first record, Three Of Swords.

Currently Oz is working on her second record, Men Who Never Loved Me, funded with the help of the Ontario Arts Council and set to work with Canadian Producer Don Kerr.

**Allyson Paty Allyson Paty's poems can be found in Best New Poets 2012, Denver Quarterly, Gulf Coast, the PEN Poetry Series, Tin House, and elsewhere. Her chapbook, The Further Away, was published by [sic] Press. A native New Yorker, she lives in Williamsburg, Brooklyn, where she is editor of Singing Saw Press.

**Deborah Poe http://www.deborahpoe.com/ Deborah Poe is the author of the poetry collections the last will be stone, too and Elements (both Stockport Flats), and Our Parenthetical Ontology (CustomWords), as well as a novella in verse, Hélène (Furniture Press). She has published several chapbooks, most recently Keep (above/ground press), and also co-edited Between Worlds: An

Anthology of Contemporary Fiction and Criticism (Peter Lang). Poe is an assistant professor of English at Pace University, Pleasantville, where she teaches writing and literature and directs the Handmade/ Homemade Exhibit and Vox Creative Arts Series. Karl Bode photo.

**Ali Power Ali Power is an editor at Rizzoli International Publications and teaches literature at Pace University. Her poems have appeared in Argos books' Little Anthology; Forklift, Ohio; Painted Bride Quarterly; Post Road; and Washington Square, among others. Her chapbook You Americans was published by Green Zone Editions.

**Ben Roylance http://jellyfishmagazine.org/9.0/benroylance.html Ben Roylance spends time in two separate valleys on the east coast of the United States of America. June/July, 1947. June/July, 2012. His poems have appeared or are forthcoming in places like Jellyfish, Noo Journal, notnostrums, and similar peaks. His best work is always in the future, worry.

**Eric Seader, "We Will Mend: Youth Violence and the Healing Power of Music" http://theburntroses.wordpress.com/ Eric Seader is a paralegal, singer-songwriter, and a progressive socio- political advocate living in New York City. He received his B.A. in Visual Media from American University in Washington, D.C. and obtained his paralegal certification from Hofstra University on Long Island. He credits his parents with instilling within him progressive values from an early age, and fueling his drive toward activism and advocacy.

A singer-songwriter for over 18 years, he strives to touch as many genres with his music as possible, and has recently returned to his roots, writing songs with a message, as he did when he first began. Following the tragic events in Newtown, Conn. in December 2012, he wrote a song to help him cope with the tragedy in hopes that it would help others heal as well. His friend, and now writing partner, Rorie Kelly, took his lyrics and rewrote the music, lending her vocal and instrumental talents to the piece. The two formed the duo The Burnt Roses in late 2013 as they recorded their first single, "We Will Mend." The single was released to coincide with the first anniversary of the Sandy Hook tragedy, with 100% of the proceeds going to charity. They plan to write more songs in the future to spark debate, start necessary dialogues, and, most importantly, to bring healing to those who need it most.

**Sketchy Mile Mike Shoykhet was born in the Moldavian Republic of the former Soviet Union. He has been playing music in and around New York City since the late 1990s. He resides in New Jersey.

**Ed Steck Ed Steck is a writer from Pittsburgh. Ugly Duckling Presse published his book,The Garden: Synthetic Environment for Analysis and Simulation, last year.

**Adam Tobin Adam Tobin owns and operates Unnameable Books. He occasionally writes poems, which are published in places like EOAGH, Fence, 6x6, and The Weekly Weakling, among others. A chapbook, Any Group Can Claim Responsibility, is available from Mondo Bummer Press.

**Emily Toder Emily Toder is the author of Science (Coconut Books) and the chapbooks Brushes With (Tarpaulin Sky), I Hear a Boat (Duets), and No Land (Brave Men Press, forthcoming 2014). Her second collection, Backfire, is due out from Coconut Books later this year. A graduate of the M.F.A. Program at UMass Amherst, she also holds degrees in literary translation and library science. She lives in Bedford-Stuyvesant, Brooklyn.

**Jamie Townsend http://elderlymag.tumblr.com/ Jamie Townsend is the managing editor of Aufgabe, and Elderly, an emergent hub of ebullience and disgust. He is author of STRAP/HALO (Portable Press @ Yo-Yo Labs), Matryoshka (LRL Textile Editions), and THE DOME (Ixnay Press), as well as the forthcoming longplayer SHADE (Elis Press).

**Jasmine Dreame Wagner http://www.songsaboutghosts.com/ Jasmine Dreame Wagner is the author of Rings (Kelsey Street Press) Rewilding (Ahsahta Press), and Listening for Earthquakes (Caketrain Journal and Press). Her writing has appeared in American Letters & Commentary, Blackbird, Colorado Review, Indiana Review, NANO Fiction, New American Writing, Seattle Review, Verse, and in two anthologies: The Arcadia Project: North American Postmodern Pastoral (Ahsahta Press) and Lost and Found: Stories from New York (Mr. Beller's Neighborhood Books). She teaches creative writing at Western Connecticut State University.

**Simone White http://www.poetrysociety.org/psa/poetry/crossroads/new_american_poets/simone_white/ Simone White is the author of Unrest (Ugly Duckling Presse, Dossier Series), House Envy of All of the World (Factory School), and Dolly (Q Ave Press, with the paintings of Kim Thomas). Work has also appeared or is forthcoming in Big Bell, The Baffler, The Brooklyn Rail, and Washington Square. She lives in Bedford-Stuyvesant, Brooklyn. Ted Roeder photo.

**Zoe Z http://m.reverbnation.com/artist/zoezelkind Zoe Z is a singer-songwriter from Santa Monica, Calif. She just moved to New York City's Stuyvesant Town, where she has been playing and writing. She likes rhinos and recently built a psychedelic scorpion made of melted crayons.

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David A. Kirschenbaum, editor and publisher
Boog City
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NY, NY 10001-4754

For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
For music from Gilmore boys:
http://www.myspace.com/gilmoreboysmusic

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55. Wanda Phipps
In this Arts Festival this Weekend
Fri 17 Jan 2014

I'm participating in the Yara Arts Group Arts Festival this weekend. I'm reading tomorrow night (Saturday, January 18th, 8pm). It should be a fun event. Drop by if you are around. Here are the details:

http://www.brama.com/yara/shadow-uia-flyer.html

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Wanda Phipps

Check out my websites: http://mindhoney.com and
http://www.myspace.com/wandaphippsband

My latest book of poetry Field of Wanting: Poems of Desire available at:
http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2<http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2>

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at:
http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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56. Donald Wellman
Celan
Fri 17 Jan 2014

I honor the translation that resists normalization-that way lies dead and charred surfaces. These paragraphs began with an off-handed promise to read a friend's translations of selected poems by Paul Celan and that promise has led me to a careful reading of Derrida's Sovereignties, especially "Shibboleth." Comments on Pierre Joris' The Meridian: Paul Celan and Susan H. Gillespie's Corona: Selected Poems of Paul Celan are embedded in this post.

http://immanentoccasions.blogspot.com/2014/01/reading-celan.html.

Donald Wellman

Poet, translator, and editor

http://faculty.dwc.edu/wellman/

http://immanentoccasions.blogspot.com/

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57. Alan Sondheim

Begging Letters Oh Please

Fri 17 Jan 2014

Begging Letters Oh Please

getting ahead of myself course; please let me know read o you in error, notify the sender to participate our Editorial Board, get = us as well, and pass this announcement see: Hello everyone. We're pleased announce everyone. We're that In meantime, do on font, function.) Below title your document, ca= please). We welcome either American or Britishinclude at least 5 keywords may Also, consider submitting Commentaries particularly fascin- ating questions, Also, Now, before all else, open attachment. It exciting thing do? If yes - be interesting people if come NYC requirements/text is available, send thanks! sted, would contact soon possible? From each you, I rested, can edit these required lengths, it interested, strict about word count CV length, keep you're ok text sent isn't any good, report we have been succes- sful am nterested, a performance, describe so good idea what Subject: text, check, thanks, could link review received book. not, know.= once added track abuse, with abuse some URLs. doing, don't share, but they give an print attached, Content-Descrip- tion: print, love alan refer additional checked call do; Liminalities online primarily, FIU, Alan, stay I'd like see more Hi Jacek info said were going to. need anything from me, We’re normalize exhibition Anna touch her this? think she reservation, charges, reservations department.* For clarifi- cation regarding reservations= n version, down papers, note following: ever peer review, ttached file). believe travel other airlines, check make changes additions; substance late, won't add, well. academic-pa- per side, Media Art Show. remind one questions respond Program ia Show. submission, fill out criteria are indicated form, feel authentification site. ?That said, proofread after first post. Guidelines for making posts know. pay too much, time, follow up time heard back wonderful evening perform April 30th. And when writing both together yesterday, it's harrowing. here's draft then sign, return copies me. questions. Would you? so, papers schedule date around 25 boxes here; pickup artistships OSU, know. colleagues, etc. ideas, hard-drive films/tapes,

might be, changes, terribly sorry hear let's ideas know? upload things difficulty receiving order, ne= The drive ready send; UPS information etc., thanks point I'm away until 13; Please, forgive my silence. This has less small recent things); six kno= all, this, Irene, who should Azure myself, foundations? Gary, Someone submit minutes meeting.   last building, immediately, evening, please. Monday works best MEETING We'll hold buildingmeeting place, by way. Again, 8:30 time-slot. Fritz anyone missing list Thanks greatly removed, know.

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Second, one-p= reasons thoughts ??Other ?Other than host gotten these, short bios, Sandy >>> given conference Other st Other One things: subscribe haven't everyone, printing already. celebrates abolition slavery, defect= part discussions hav= course talking about, ge= posts, do. I've replied Johannes books, pain art, try US safe. coastal areas. empyreans East Coast en interactive ease conversation assume speak= oquial term. deviate, sure, have, email me available both, know. schedule. happy hesitate various lists It's slightly edited Research 8:30). figure directly, attend resident fellow, honorary otherwise, Very care, catch soon. terms residency, reach inform Google Groups staff invite confirmation activity Sound forum, there! usage Eyebeam along, thanks. it'll big help event/space -please-help.html problem, below; ?????????????????? ?????????????????????please url drone, chaotic stuff ok.

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58. Alan Sondheim

Missing work, from January, for lounge.espdisk.com -

Sun 19 Jan 2014

Missing work, from January, for lounge.espdisk.com -

http://lounge.espdisk.com/archives/1248 (best)

These are pieces I quite value, that were put up at http://www.alansondheim.org because the routing connection between espdisk.com and my service providers was down for a long time. The whole can now be accessed now through here:

http://www.alansondheim.org/ascent.mp3
http://www.alansondheim.org/birdsandmoods.mp3
http://www.alansondheim.org/birdsandsaz.mp3

http://www.alansondheim.org/gale.mp3
http://www.alansondheim.org/marching.mp3
http://www.alansondheim.org/ooma1.mp3
http://www.alansondheim.org/ooma2.mp3
http://www.alansondheim.org/prelude.mp3
http://www.alansondheim.org/vietnam.mp3
http://www.alansondheim.org/overture.mp3
http://www.alansondheim.org/boost.mp3

many of these items are described in the recent text-files
http://www.alansondheim.org/sh.txt
http://www.alansondheim.org/si.txt

Apologies for the missed/placement; it was unavoidable.

- Alan

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59. Alan Sondheim

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Mon 20 Jan 2014

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can't wait until Google contact lenses and Google mind and Google what-the-f*ck can take over my body and then Google mind can get rid of the rest of the debris and I won't have to know or remember anything anymore and Google can just kick what's left around the street until the lenses are the last things there and you walk along and find them on the sidwalk and take them and do new things with them I won't have to know a damn thing about what you do with them

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60. Stephen Vincent

Poetry Readings, SF Bay Area, 1958 - 1970

Mon 20 Jan 2014

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http://foundsf.org/index.php?title=Poetry_Readings/Reading_Poetry_in_the_San_Francisco_Bay_Area

"Shaping San Francisco", a website dedicated to recovering obscured, lost or erased stories, has kindly resurrected my history, involvement, etc. in a essay/history of Bay Area readings from 1958 to the late 1970's and the initial emergence of Language Poetry. (It was the lead essay of a large Momo's Press volume, The Poetry Reading: A Contemporary Compendium on Language & Performance, edited by myself and Ellen Zweig (1981, 350 pages). Contrary to the sometimes impression that there was a simple, some would say acrimonious

segue from work by the Beats to LP, the late 60's and early 70's oversaw the rise of rich, and very publicly present array of poets and poetries emerging from multiple threads: Feminist, Gay, Black, Latino, Asian, politicaL et al. In fact, I would suggest, the relationship or not between the hegemony of primarily white based Beat work, the emerging work by LP folks and these writers 'in between' will be much more vital to explore than ignore. It was certainly a vitally wild period in this neck of the woods. Rereading the essay, what I like about it best, is that it brings back a concrete sense of what it was like to live and write into and through what were historically, to put it mildly, challenging times. So much was unleashed.

Stephen Vincent
www.stephenavincent.com

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61. **Stephen Vincent**
Link trouble per my essays
Mon 20 Jan 2014

Hi Folks: Re the links to the San Francisco Bay Area Poetry Reading history (1958 - 1977) that I put up last night, There seems to be either a real long wait or overload(!) trouble on the website, Shaping San Francisco. Will appreciate your patience and I will re-announce when the links are hot again. Stephen Vincent

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62. **Stephen Vincent**
San Francisco essay linke
Mon 20 Jan 2014

Hi Folks: Re the link to the San Francisco Bay Area Poetry Reading history (1958 - 1977) that I put up last night. There seems to be either a real long wait or overload trouble on the website, Shaping San Francisco. Will appreciate your patience and I will re-announce when the links are hot again. Stephen Vincent

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63. **Stephen Vincent**
Re: San Francisco essay linke
Mon 20 Jan 2014

The link to the SF Poetry Reading (1958 - 77) is back up & hot again!

The link to the SF Poetry Reading (1958 - 77) is back up & hot again! Thanks for your patience.

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64. Jennifer Karmin

Donate to Woodland Pattern / Jan 25th Milwaukee Reading

Tue 21 Jan 2014

hi friends....please think about making a donation to woodland pattern book center in milwaukee, hands down one of the most AMAZING independent book stores in the country.Â i'll be reading as part of the poetry marathon on january 25th and am looking for sponsors, as are many other wonderful writers.Â all proceeds raised from this event help woodland pattern continue its literary programming.Â more details below.
Â
happy new year,
jen karmin

Every year, on the last Saturday of January, over 125 poets, writers, and performers show their support for Woodland Pattern by participating in its Annual Poetry Marathon & Benefit.Â Woodland Pattern is a nonprofit organization, all donations are fully tax deductible.Â Individuals can now sponsor readers online through the new â€œpledge a readerâ€ giving form.
Â
Pledges can be made here, both small and large.
http://www.woodlandpattern.org/marathon_2014.shtml
Â
Woodland Pattern Book Center was founded in Milwaukee, Wisconsin's Riverwest neighborhood by Anne Kingsbury and Karl Gartung in 1979. The center houses a bookstore with over 25,000 small press titles, in addition to an art gallery where they present exhibitions, artist talks, readings, experimental films, concerts, and writing workshops.

http://www.woodlandpattern.org/

↑ Index

65. Rob McLennan

Tuesday poem #42 : Susan Briante

Tue 21 Jan 2014

Tuesday poem #42 : Susan Briante : THE PHYSICISTS SAY THE UNIVERSE MIGHT BE

http://www.dusie.blogspot.ca/2014/01/tuesday-poem-42-susan-briante.html

etc;

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

66. Rob McLennan

ottawater #10 is now online!

Tue 21 Jan 2014

---

ottawater is now a decade old!

Ottawa's poetry pdf annual journal, edited by rob mclennan and designed by Tanya Sprowl

www.ottawater.com

Come out to the launch
Friday, January 24,
upstairs at The Carleton Tavern
223 Armstrong at Parkdale
doors 7pm
readings 7:30pm
info: robmclennan.blogspot.com

The tenth issue features new writing by Sylvia Adams, Cameron Anstee, John Barton, Stephanie Bolster, Frances Boyle, Heather Brunet, Sara Cassidy, George Elliott Clarke, Stewart Cole, Anita Dolman, JM Francheteau, Richard Froude, Elisabeth Harvor, Jenna Jarvis, Nicholas Lea, Michael Lithgow, N.L. Lea, Anne Le Dressay, Sneha Madhavan-Reese, Karen Massey, Justin Million, Colin Morton, Andrew Oliveira, Roland Prevost, Adrienne Ho Rose, Armand Garnet Ruffo, Tim Mook Sang, jesslyn delia smith, D.S. Stymeist, Priscila Uppal, Will Vallires, Gabriel Wainio-Thberge, Matthew Walsh and Deanna Young. Artworkl by: Anthony Tremmaglia, Ariane Beauchamp, Arpi, Fall Down Gallery, Marisa Gallemit, Mat Dub, Patti Normand, Sarah Hatton and Scott Fairchild.

Founded to celebrate the 150th anniversary of the City of Ottawa, Canada's glorious capital city, "ottawater," and its chemical formula/logo "O2(H2O)," is a poetry annual produced exclusively on-line, in both readable and printable pdf formats, and found at (http://www.ottawater.com). An anthology focusing on Ottawa poets and poetics, its first issue appeared in January 2005, 150 years after old Bytown became the City of Ottawa.

Long seen only as a town still echoing its origins as a backwater Victorian lumber town, and made up of bureaucrats and technocrats, and a more conservative poetics, "ottawater," edited by Ottawa-born writer, editor and

publisher rob mclennan, exists to remind readers of what work is happening, and has been happening for years, despite government types insisting on repeating that the arts in Ottawa is about to begin. We say instead: we have always been here.

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

↑ Index

67. Adam Fieled

Chop with a Machete…

Tue 21 Jan 2014

This piece investigates and critiques how the humanities have been handled in our current century, the 20th, and the 19th:

http://www.scribd.com/doc/201234872/Chop-With-a-Machete-Nineteenth-Century-Provincialism

Thanks!
Adam Fieled [redacted]

↑ Index

68. Joel Weishaus

Poetica Critique of dg nanouk okpik's "Corpse Whale."

Tue 21 Jan 2014

This Poetica critique, No, 18 in the series, is on the Inupiat-Inuit poet dg nanouk okpik's, "Corpse Whale":
http://www.cddc.vt.edu/host/weishaus/Poetica/blog-18.htm

Contents page: http://www.cddc.vt.edu/host/weishaus/Poetica/intro.htm

-Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282

Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

↑ Index

69. Ariella Ruth Goldberg

Call for Submissions: WALL OF WATER

Tue 21 Jan 2014

ROOTS + LIMBS IS NOW ACCEPTING SUBMISSIONS FOR

WALL OF WATER
an anthology of works on water

DEADLINE: MARCH 16TH, 2014

+ http://www.rootsandlimbs.com/wallofwater<http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.rootsandlimbs.com%2Fwallofwater&h=WAQEZ3Ri6&s=1>

WALL OF WATER is to be a multi-volume anthology exploring water and flooding through book, performance, and digital forms. We are looking for all genres of writing, sound, performance, visual art, and multimedia to create a multi-dimensional view of the influences of water. A series of three books will be created with interwoven live performance and online media. We look forward to seeing your work; please use the following formatting to email your submission:

+ Submit electronically via PDF.
[note: any supporting material necessary may be included using links (youtube, vimeo, soundcloud...)]

+ Use the following format for email subject line and PDF name: lastname_title_wallofwater

+ Include the following information in the body of your email: full name + title + phone number + email address + short biography

+ Our email :
[redacted]<mailto:[redacted]>

Please email us with any questions, ideas, or concerns.

Ariella Ruth, MFA
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

Please note the days and times I am in the office on non-event weeks: M & T 9:00-5:30 / W 9:00-1:00

↑ Index

70. Camille Martin

Robert Zend: Poet without Borders

Wed 22 Jan 2014

As some of you are aware, during the past few months I've been writing an illustrated exploration of the life and work of Robert Zend (1929-1985), avant-garde Hungarian-Canadian poet and artist. It features photographs, poetry, concrete poetry, collages, typewriter art, and fiction, some of it never before made public. Special attention is given to Zend's cosmopolitan literary spirit, including his international influences and affinities. I'll be posting installments twice a week on my blog, Rogue Embryo.

This has been a joyful and fascinating project, made possible by the kind assistance of many people, including members of the Zend family (Janine Zend, Natalie Zend, and Ibi Gabori) and the curators of the Zend fonds at the University of Toronto Library, Media Commons (Rachel Beattie and Brock Silversides), among others.

Here is the address for the first installment, "Preface with Portraits":

http://rogueembryo.com/2013/12/04/robert-zend-1929-1985-poet-without-borders-preface-with-portraits/

If you'd like to receive notices of further installments, please feel free interested in this topic. Your feedback and comments are most welcome.

Warm wishes,

Camlle Martin
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

↑ Index

71. Sharon Dolin

New Writing Workshop in Barcelona May 23rd-June 1st

Wed 22 Jan 2014

Dear Poets, I'm launching a new writing workshop in Barcelona for late May. I hope you'll pass along word to interested writers. The link is on my website: http://www.sharondolin.com/news-events/ Sharon

Sharon Dolin
Drisha Arts Fellow
[redacted]
www.sharondolin.com

↑ Index

72. Kyle Pivarnik

Hiring Assistant or Associate Professor of Creative Writing and Poetics

Wed 22 Jan 2014

Naropa University’s Jack Kerouac School of Disembodied Poetics invites applications for a full-time core candidate advanced Assistant Professor or Associate Professor with excellent abilities in creative writing, literary scholarship, and program administration: appointment to begin fall 2014. Duties include teaching (on campus and online) undergraduate and graduate creative writing workshops, literary studies, and professional development courses; advising BA and MFA thesis students; service to the School and University; as well as program coordination of the MFA in Creative Writing and Poetics. We seek a candidate who can teach across genres, with an emphasis in innovative prose writing (fiction and creative nonfiction) and an interest in queer literature and theory. Teaching load: 3/3 plus MFA thesis advising; course release for program coordination.

Job Duties:

•Serve the School and University as described in the Faculty Handbook, including willingness to serve as School director in the future.

•Teach creative writing workshops, literary studies, professional development courses, and Core courses.

•Serve as Program Coordinator of the MFA in Creative Writing and Poetics.

•Develop and assess curriculum.

•Engage in personal and professional development in contemplative practice and education, as well as diversity/inclusivity.

Minimum Qualifications:

•MFA or PhD in Creative Writing or Literature.

•Four years of college-level teaching in creative writing and literary studies.

•Two published books of innovative prose (assistant professor); three published books of innovative prose (associate professor).

•Two years of academic program coordination experience, including budget responsibilities.

•Expertise in teaching innovative fiction, creative nonfiction, literature, and online.

•Computer skills, including Microsoft Office.

•Strong interpersonal and communication skills.

Preferred Qualifications:

•Familiarity with and commitment to Naropa University's mission of contemplative education, diversity, and sustainability.

•Familiarity with the lineage of the Jack Kerouac School of Disembodied Poetics, including its Summer Writing Program and the history of poetics, activism, small press publishing, letterpress print shop, performance, and hybrid/cross-disciplinary collaborations.

•Experience with higher education curricular planning and assessment.

•Background in teaching queer theory and literature.

•Experience or interest in publishing, journal editing, and overseeing events, such as a reading series.

•Supervisory experience of staff or student employees.

Applications: Qualified applicants should apply online by January 31, 2014 and include:

•A letter of interest, including primary professional qualifications and pedagogical statement.

•Curriculum vitae, highlighting teaching experience, administrative experience, publications, and community engagement.

•One published book of innovative prose. Upload PDF or mail to:

Naropa University JKS Faculty Search 2130 Arapahoe Ave Boulder, CO 80302

•Three recent course syllabi of your own design.

•Three letters of recommendation from writers or colleagues in equal or higher academic positions, highlighting teaching, publications, and collegiality.

Naropa University is actively engaged in creating an inclusive, diverse community and is proud to be an Equal Opportunity Employer. In keeping with our diversity initiatives, we encourage applications from persons of historically under-represented groups and those who support diversity.

↑ Index

73. Murat Nemet-Nejat

Re: Poetry Readings, SF Bay Area, 1958 - 1970

Thu 23 Jan 2014

Great work, Stephen.

Murat

On Mon, Jan 20, 2014 at 2:19 AM, Stephen Vincent <[redacted]>wrote:

> *http://foundsf.org/index.php?title=Poetry_Readings/Reading_Poetry_in_the_San_Francisco_Bay_Area*
>
> *"Shaping San Francisco", a website dedicated to recovering obscured, lost or erased stories, has kindly resurrected my history, involvement, etc. in a essay/history of Bay Area readings from 1958 to the late 1970's and the initial emergence of Language Poetry. (It was the lead essay of a large Momo's Press volume, The Poetry Reading: A Contemporary Compendium on Language & Performance, edited by myself and Ellen Zweig (1981, 350 pages). Contrary to the sometimes impression that there was a simple, some would say acrimonious segue from work by the Beats to LP, the late 60's and early 70's oversaw the rise of rich, and very publicly present array of poets and poetries emerging from multiple threads: Feminist, Gay, Black, Latino, Asian, politicaL et al. In fact, I would suggest, the relationship or not between the hegemony of primarily white based Beat work, the emerging work by LP folks and these writers 'in between' will be much more vital to explore*
> *than ignore. It was certainly a vitally wild period in this neck of the woods. Rereading the essay, what I like about it best, is that it brings back a concrete sense of what it was like to live and write into and through what were historically, to put it mildly, challenging times. So much was unleashed.*
>
> *Stephen Vincent*
> *www.stephenavincent.com*

↑ Index

74. Charles Bernstein
Poetics List (1993-2014)
Thu 23 Jan 2014

I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of the Electronic Poetry Center. At that time the this list was a radically new format. But it has been over ten years since I left Buffalo; it is not longer viable for me to continue to sponsor the list.

I want to thanks the list moderators, a role first introduced in 1999: Joel Kuszai, Chris Alexander, Lori Emerson, and our longest serving moderator Amy King. I am grateful to them for the work they have done.

While I have not been active on the list in recent years, I do follow the posts. And over the years the list has been great company and the origin of friendships for many of us and some great conversations.

More information on the list at
http://epc.buffalo.edu/poetics/poeticslist.html

The archives should remain in place.

Charles Bernstein

↑ Index

75. Mairead Byrne
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Thanks for list, Charles.
It has been an invaluable source of information and community.
Sometimes it's time to call it a day.
If this announcement means the list will be no more, I'll miss it.
Mairéad

Professor of Poetry + Poetics
Department of Literary Arts + Studies
Division of Liberal Arts
Rhode Island School of Design
2 College Street
Providence, RI 02903

On Thu, Jan 23, 2014 at 10:32 AM, Charles Bernstein <
[redacted]> wrote:

> *I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of*

> *the*
> *Electronic Poetry Center. At that time the this list was a radically new format. But it has been over ten years since I left Buffalo; it is not longer*
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> *More information on the list at*
> *http://epc.buffalo.edu/poetics/poeticslist.html*
>
> *The archives should remain in place.*
>
> *Charles Bernstein*

↑ Index

76. vivekanand jha
Posting to the List
Thu 23 Jan 2014

Dear Editor,

oblige us by listing following message:

"Dear Author/Scholar,

Submissions are invited for inaugural issues of two literary journals:* VerbalArt* & *Phenemenal Literature*. please visit following links for complete submission guidelines:

1. http://verbalart.in/submit-1.html

2. http://phenomenalliterature.com/submit.html

Looking forward to your quality submissions

best wishes

Chief Editor
Dr Vivekanand Jha
www.vivekanandjha.com <http://www.vivekanandjha.com>

*http://poetvjha.com <http://poetvjha.com> *

Associate Editor
Dr Rajnish Mishra

*http://rajnishmishravns.wordpress.com
<http://rajnishmishravns.wordpress.com>/ *

VerbalArt
www.verbalart.in
www.phenomenalliterature.com
www.authorspressbooks.com
http://authorspressbooks.wordpress.com/"

↑ Index

77. Maria Damon
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Yes, chiming in as well. Thanks, Charles. The poetics list opened a world up to me, a world that has continued to grow and deepen, even as the list itself took a background role after a number of years. xo

On 1/23/14 10:38 AM, Mairead Byrne wrote:
> Thanks for list, Charles.
> It has been an invaluable source of information and community.
> Sometimes it's time to call it a day.
> If this announcement means the list will be no more, I'll miss it.
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>
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> [redacted]> wrote:
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>> The archives should remain in place.
>>
>> Charles Bernstein
>>
>>

↑ Index

78. Murat Nemet-Nejat
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

The community of the List was the heart of its value for me. To follow Mairead's question, is the List shutting down?

Murat

On Thu, Jan 23, 2014 at 10:38 AM, Mairead Byrne <[redacted]> wrote:

> *Thanks for list, Charles.*
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The archives should remain in place.

Charles Bernstein

↑ Index

79. **skyplums**
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

yes thanks charles and all it's been a valuable source of information communication and dare i say at times companionship - even squabbles
---------- Original Message ----------
From: Maria Damon <[redacted]>
To: [redacted]
Subject: Re: Poetics List (1993-2014)
Date: Thu, 23 Jan 2014 11:55:10 -0500

Yes, chiming in as well. Thanks, Charles. The poetics list opened a world up to me, a world that has continued to grow and deepen, even as the list itself took a background role after a number of years. xo

On 1/23/14 10:38 AM, Mairead Byrne wrote:
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>> More information on the list at
>> http://epc.buffalo.edu/poetics/poeticslist.html
>>
>> The archives should remain in place.
>>
>> Charles Bernstein
>>
>>

↑ Index

80. Robert Zamsky
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

I began reading the Poetics List while working at book stores and bars in Chicago, as-yet completely uncommitted to any particular direction for my life. I picked up A Poetics with my staff discount at the Seminary Coop Bookstore, and then stumbled onto the list somehow. I started to get serious about poetry, and then, two years later, began the PhD program at UB. Like most of us, I haven't really been active on the list in years, but it played a very real role in my life. Thanks, Charles.

- rz

Robert L. Zamsky, PhD
Dean of Studies
Associate Professor of English
New College of Florida

On Thu, Jan 23, 2014 at 11:55 AM, Maria Damon <[redacted]> wrote:

> *Yes, chiming in as well. Thanks, Charles. The poetics list opened a world up to me, a world that has continued to grow and deepen, even as the list itself took a background role after a number of years.*

xo

On 1/23/14 10:38 AM, Mairead Byrne wrote:

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The archives should remain in place.

> *Charles Bernstein*

↑ Index

81. Charles Bernstein
the last posts
Thu 23 Jan 2014

Yes: list is ending its long run!

↑ Index

82. Murat Nemet-Nejat
Re: the last posts
Thu 23 Jan 2014

Farewell, fair lady!

On Thu, Jan 23, 2014 at 12:13 PM, Charles Bernstein <
[redacted]> wrote:

> *Yes: list is ending its long run!*

↑ Index

83. Mark Weiss
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Charles: It was a kindness to us all.

-----Original Message-----
> From: Maria Damon <[redacted]>
> Sent: Jan 23, 2014 11:55 AM
> To: [redacted]
> Subject: Re: Poetics List (1993-2014)
>
> Yes, chiming in as well. Thanks, Charles. The poetics list opened a
> world up to me, a world that has continued to grow and deepen, even as
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>>> The archives should remain in place.
>>>
>>> Charles Bernstein
>>>
>>>
>

↑ Index

84. Stephen Ellis
Re: the last posts
Thu 23 Jan 2014

Thank you, Charles, for providing a forum that, for many years, provided a means for serious discussions and disputes a la poetics, especially in the earlier years, when various persons were drummed off the list, along with ensuing commentary. One wishes such a thing could be rekindled in and from another place, as now's the time for exactly that, now, more than ever. Ciao.

.

> *Date: Thu, 23 Jan 2014 12:13:43 -0500*
> *From:* [redacted]
> *Subject: the last posts*
> *To:* [redacted]
>
> *Yes: list is ending its long run!*

↑ Index

85. Philip Meersman
Re: the last posts
Thu 23 Jan 2014

Dear Charles,
thank you for getting us all in touch via this great list!

I would want to take the opportunity here to say that via this list I got to know the American poetry magazines, publishers, small presses etc. As a result of that, I'm happy to announce that in the fall of this year, Three Rooms Press in New York will publish an English and experimental poetry book of mine, entitled "This is Belgian Chocolate". I will be coming to New York for the presentation of the book and for a series of lectures on (defining and how to analyze) visual poetry and readings/performances. If any of you know venues or is interested in having me, please get in touch for a bio, information.... You can find a sample of my performance work here: http://youtu.be/AMwYDO-x2d0

Thank you again Charles for making the networking and information sharing, calls and publication information possible. We (or at least I) will truly miss this.

With lots of greetings from Brussels, Belgium on the other side of the Atlantic.
All the best,

Philip

On Thu, Jan 23, 2014 at 6:16 PM, Murat Nemet-Nejat <[redacted]>wrote:

> *Farewell, fair lady!*
>
> *On Thu, Jan 23, 2014 at 12:13 PM, Charles Bernstein <*
> *[redacted]> wrote:*
>
> *Yes: list is ending its long run!*

--
Philip Meersman
President of BAAZ (Belgische Afdeling van de (Internationale) Zaum Academie)
Co-ordinator European Poetry Slam 2012-2013
Co-ordinator European Poetry & Slam Network
Frédéric Mohrfeldstraat 65
1090 Jette
Belgium
tel[redacted]
www.spooninmybrain.org
www.myspace.com/spooninmybrain
www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>
http://www.youtube.com/DAstrugistenDA
www.myspace.com/artiestencollectiefja

↑ Index

86. Cheryl Pallant
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Charles,

Thanks for changing the view and access to poetry. It's been a great map.

Cheryl Pallant

On Thu, Jan 23, 2014 at 10:32 AM, Charles Bernstein <
[redacted]> wrote:

> *I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of the Electronic Poetry Center. At that time the this list was a radically new format. But it has been over ten years since I left Buffalo; it is not longer viable for me to continue to sponsor the list.*
>
> *I want to thanks the list moderators, a role first introduced in 1999: Joel Kuszai, Chris Alexander, Lori Emerson, and our longest serving moderator Amy King. I am grateful to them for the work they have done.*
>
> *While I have not been active on the list in recent years, I do follow the posts. And over the years the list has been great company and the origin of friendships for many of us and some great conversations.*
>
> *More information on the list at http://epc.buffalo.edu/poetics/poeticslist.html*
>
> *The archives should remain in place.*
>
> *Charles Bernstein*

--
cherylpallant.com

"It is one of the commonest of our mistakes to consider that the limit of our power of perception is also the limit of all that there is to perceive." -- C.W. Leadbeater<http://www.goodreads.com/author/show/142259.C_W_Leadbeater>

↑ Index

87. **Amanda Earl**
Re: the last posts
Thu 23 Jan 2014

---

i am very sorry to hear. thank you, Charles & the list moderators. you've provided a vital service.

Amanda Earl

--
http://angelhousepress.com/content.php
the angel is in the house

↑ Index

88. **aldonlnielsen**
Re: the last posts
Thu 23 Jan 2014

—

↑ Index

89. **Joel Weishaus**
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Charles;

Thank you for providing this list for some many years.
I do hope someone will take it up for another generation, as it's
important that poets keep talking to each other.

Warm Regards,
Joel

On 1/23/2014 7:32 AM, Charles Bernstein wrote:
> I started the Poetics List in late 1993, just after I came to Buffalo and
> co-founded the Poetics Program and a little while before the founding of the
> Electronic Poetry Center. At that time the this list was a radically new
> format. But it has been over ten years since I left Buffalo; it is not longer
> viable for me to continue to sponsor the list.
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> King. I am grateful to them for the work they have done.
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> More information on the list at
> http://epc.buffalo.edu/poetics/poeticslist.html
>
> The archives should remain in place.
>
> Charles Bernstein
>

↑ Index

90. **Mark**
Re: the last posts
Thu 23 Jan 2014

I've been a lurker in recent years; not so when I first was on the list a long time ago. But the list has been an invaluable source of "deep gossip," a sense of what is going in in the diffuse, dispersed poetry communities. I will miss it, and I hope something besides Facebook emerges to take its place.

Mark DuCharme

> *Date: Thu, 23 Jan 2014 12:13:43 -0500*
> *From:* [redacted]
> *Subject: the last posts*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: Charles Bernstein <*[redacted]*>*
> *Subject: the last posts*
> *---*
>
> *Yes: list is ending its long run!*

↑ Index

91. **I 55**
Re: the last posts
Thu 23 Jan 2014

Wonderful work we have all benefitted from!

Allison Hedge Coke

Sent from my iPhone

On Jan 23, 2014, at 11:28 AM, Stephen Ellis <[redacted]> wrote:

> *Thank you, Charles, for providing a forum that, for many years, provided a means for serious discussions and disputes a la poetics, especially in the earlier years, when various persons were drummed off the list, along with ensuing commentary. One wishes such a thing could be rekindled in and from another place, as now's the time for exactly that, now, more than ever. Ciao.*
>
> *.*
>
> *Date: Thu, 23 Jan 2014 12:13:43 -0500*
> *From:* [redacted]
> *Subject: the last posts*
> *To:* [redacted]
>
> *Yes: list is ending its long run!*

↑ Index

92. Joe Safdie
Re: the last posts
Thu 23 Jan 2014

Charles,

It's been a great venue and I've met many lifetime companions through the list and its offshoots, so thank you for providing the opportunity.

The list is ending just as my first full-length book is becoming available from Blaze Vox books next month. In that I've registered unhappiness with the commercial nature of the list in recent years, it's appropriately paradoxical that my last post in this company would be to supply that link:

http://www.blazevox.org/index.php/Shop/new-releases/scholarship-by-joe-safdie-367/

Best regards to all far-flung correspondents. "If the Poetics List didn't exist, it would have to be invented" (?).

Joe Safdie

On Jan 23, 2014, at 9:13 AM, Charles Bernstein wrote:

> *Yes: list is ending its long run!*

↑ Index

93. jim andrews
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Thanks, Charles. The list has been important in my life. I started reading it and the Electronic Poetry Center in 1995. I'd print out interesting essays by you, Charles, and others, and I'd leave them in the coffee shop where I hosted a weekly poetry reading series in Victoria Canada. The essays always disappeared; people appreciated them. The list introduced me to many interesting poets and their poetics over the years.

The list was the strongest internationalist element in English poetry for many years, I think.

Many thanks, Charles, for such egalitarian use of your considerable 'cultural capital' in creating the list and the Electronic Poetry Center with Loss and others. Well done. Very well done.

ja
http://vispo.com

↑ Index

94. Stephen Vincent
Re: the last posts
Thu 23 Jan 2014

Will the List continue to be archived? Or are all the bodies floating down the Styx?

Thanks, Charles, for having laid it all out for over the years! No small productive vision, methinks.

Stephen Vincent
www.stephenavincent.com

_____
From: Charles Bernstein <[redacted]>
To: [redacted]
Sent: Thursday, January 23, 2014 9:13 AM
Subject: the last posts

Yes: list is ending its long run!

↑ Index

95. Willard Fox
List asunder
Thu 23 Jan 2014

I too am sad to see the list go and hope that someone else will sponsor another one with such a scope. I have rarely posted but have listened intently and as a poet in the provinces learned much about the poetic landscape.

Thanks, Charles, for the service rendered to us all,

skip fox

↑ Index

96. Peter Quartermain
Re: the last posts
Thu 23 Jan 2014

Well, damn! I'm sorry to see the list go, but I guess you're right, its time has come (gone). I'll miss it, and --well, THANKS, to everyone concerned. It was a good ride. What next, I wonder (but the next is probably here already, just like tomorrow).

Peter Quartermain
846 Keefer Street
Vancouver
BC V6A 1Y7
[redacted]

> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Charles Bernstein*
> *Sent: Thursday, January 23, 2014 9:14 AM*
> *To: [redacted]*
> *Subject: the last posts*
>
> *Yes: list is ending its long run!*

↑ Index

97. Laura Hinton
Re: the last posts
Thu 23 Jan 2014

Dear Charles and everyone on "the List" --

I add my thanks to the long list of List thank-yous. What a great innovation in its time, Charles -- adding to all your incredible accomplishments. You've

brought so many of together through this forum over years. While I often don't respond to individual posts, I read a lot of what I receive. I, too, have learned more about the small press and poetics issues by reading this List. I will be sad to open my gmail account and not have the list-serve showing up.

Something to think about: Does anyone else have the institutional tech-support to start up a Poetics List 2 and take over the current email list if so? My university is hopelessly under-equipped technically. But for the poetry professors out there at tech-savvy (and better funded) colleges, perhaps one of you could consider taking this project on.

While internet journals are not quite the same thing as a Listserve, there is the tradition of changing institutional venues with the example of Jacket / Jacket2 -- and How2 may have changed its institutional server facilities midstream at least once (and will again if it ever comes back -- there's another forum that I dearly miss!)

Good wishes to you all,

Laura

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

↑ Index

98. Ricky Ray
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Thanks, Charles, and all, for the list and your presence in my life over the years. As a young-ish poet of the autodidact variety, one who relied on it heavily for tidbits of information, leads to other areas of exploration, promptings for reflection, and a sense of poetic community while I had none in my "physical" life, it hurts to have it end. And the activity I dreamed of instigating, once I came out of lurkdom and pleaded to these fellow poets to share more, will have to pass in regret.

I wonder if someone is willing to carry the torch elsewhere? Or what lists others would recommend to ease the pain?

Ricky Ray

On Thu, Jan 23, 2014 at 12:33 PM, Cheryl Pallant
<[redacted]>wrote:

> *Charles,*
>
> *Thanks for changing the view and access to poetry. It's been a great map.*
>
> *Cheryl Pallant*
>
> *On Thu, Jan 23, 2014 at 10:32 AM, Charles Bernstein <*
> *[redacted]> wrote:*
>
> *I started the Poetics List in late 1993, just after I came to Buffalo and*
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> *Electronic Poetry Center. At that time the this list was a radically new*
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> *King. I am grateful to them for the work they have done.*
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> *for many of us and some great conversations.*
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>
> *The archives should remain in place.*
>
> *Charles Bernstein*

> *--*
> *cherylpallant.com*
>
> *"It is one of the commonest of our mistakes to consider that the limit of our power of perception is also the limit of all that there is to perceive."*
> *-- C.W. Leadbeater<*
> *http://www.goodreads.com/author/show/142259.C_W_Leadbeater>*

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99. **Rob McLennan**

Re: the last posts

Thu 23 Jan 2014

---

wait : what? dont end list; i love list! there are things i only hear abt through this space!

> *Yes: list is ending its long run!*

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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100. **Rob McLennan**

new from above/ground press: Present!, by N.W. Lea

Thu 23 Jan 2014

Present!
N.W. Lea
$3

the gangster

with rubber extendible arms
holds me up
like a baby
to the sun

I can see up close
the gilded cliffs
with their innumerable catacombs

there is an edgy love
to the way
he sways me

possibly
I am in heaven

published in Ottawa by above/ground press
January 2014
a/g subscribers receive a complimentary copy

N.W. Lea lives and writes in Ottawa. He is the author of two previous chapbooks: light years (above/ground press, 2006) and Actual Girl (The Emergency Response Unit, 2011) as well as the full-length collection Everything is Movies (Chaudiere Books, 2007).

This is his second chapbook with above/ground press after light years (2006).

N.W. Lea launches Present! on February 6=2C 2014 in Ottawa alongside m erskine and Hugh Thomas as part of The Factory Reading Series
http://www.abovegroundpress.blogspot.ca/2014/01/the-factory-reading-series-lea-thomas.html

To order: send cheques (add $1 for postage; outside Canada, add $2) to: rob mclennan, 2423 Alta Vista Drive, Ottawa ON K1H 7M9 or paypal at www.robmclennan.blogspot.com

http://www.abovegroundpress.blogspot.ca/2014/01/new-from-aboveground-press-present-by.html

2014 subscriptions still available! forthcoming titles by Hugh Thomas, Camille Martin, Dennis Tourbin, David Phillips and Kate Schapira, as well as broadsheets by m erskine and Rachael Simpson! what else might our twenty-first year bring?

http://www.abovegroundpress.blogspot.ca/2013/09/aboveground-press-2014-subscriptions.html

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101. Sonnet L'Abbé

Re: Poetics List (1993-2014)

Thu 23 Jan 2014

I'll miss it - thanks for a great resource that opened up the community beyond US borders ...

Dr. Sonnet L'Abbé

Lecturer, Creative Studies

University of British Columbia

Okanagan Campus | [redacted]

On Thu, Jan 23, 2014 at 7:32 AM, Charles Bernstein <
[redacted]> wrote:

> *I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of the*
> *Electronic Poetry Center. At that time the this list was a radically new format. But it has been over ten years since I left Buffalo; it is not longer*
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> *The archives should remain in place.*

> *Charles Bernstein*

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102. Caleb Cluff
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

—

↑ Index

103. Jason Quackenbush
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

what jim said. i've been lurking the last few years during my career shift but I will miss this source of news information and camaraderie. it's influence on my development as a poet and writer is not something that could be easily measured, but I would have ended up somewhere different, and probably less richly embroidered, if it hadn't existed.

On Jan 23, 2014, at 11:17 AM, jim andrews <[redacted]> wrote:

> *Thanks, Charles. The list has been important in my life. I started reading it and the Electronic Poetry Center in 1995. I'd print out interesting essays by you, Charles, and others, and I'd leave them in the coffee shop where I hosted a weekly poetry reading series in Victoria Canada. The essays always disappeared; people appreciated them. The list introduced me to many interesting poets and their poetics over the years.*
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> *Many thanks, Charles, for such egalitarian use of your considerable 'cultural capital' in creating the list and the Electronic Poetry Center with Loss and others. Well done. Very well done.*
>
> *ja*
> *http://vispo.com*

Jason Quackenbush
[redacted]

↑ Index

104. **c. allan dinsmore**
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Thank you Charles. I shall be sad indeed to see the list go, but I thank you for many great years.

Best,
Claire

On Thu, Jan 23, 2014 at 10:32 AM, Charles Bernstein <
[redacted]> wrote:

> *I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of the*
> *Electronic Poetry Center. At that time the this list was a radically new format. But it has been over ten years since I left Buffalo; it is not longer*
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>
> *More information on the list at*
> *http://epc.buffalo.edu/poetics/poeticslist.html*
>
> *The archives should remain in place.*
>
> *Charles Bernstein*

--
"A chief event of life is the day in which we have encountered a mind that startled us."

— Ralph Waldo Emerson

"There is only one good, knowledge, and one evil, presumption of knowledge."

—

Socrates

The Dazzle as Question: http://www.studiocleo.com/projects/dazzle
http://www.studiocleo.com
Editor, Cauldron & Net: an on-line journal of the arts & new media
http://www.studiocleo.com/cauldron/
Music Ratings of Lady Gnosis: http://gnosis2000.net/gnosearch.cgi

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105. Donald Wellman

Re: the last posts

Thu 23 Jan 2014

Thanks are due and given but I'm bummed!

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On
Behalf Of Mark
Sent: Thursday, January 23, 2014 12:57 PM
To: [redacted]
Subject: Re: the last posts

I've been a lurker in recent years; not so when I first was on the list a long time ago. But the list has been an invaluable source of "deep gossip," a sense of what is going in in the diffuse, dispersed poetry communities. I will miss it, and I hope something besides Facebook emerges to take its place.

Mark DuCharme

> Date: Thu, 23 Jan 2014 12:13:43 -0500
> From: [redacted]
> Subject: the last posts
> To: [redacted]
>
> ---------- Information from the mail header

> Sender: "Poetics List (UPenn, UB)" <[redacted]>
> Poster: Charles Bernstein <[redacted]>
> Subject: the last posts
>

>
> Yes: list is ending its long run!
>

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106. reJennifer Bartlett
Re: the last posts
Thu 23 Jan 2014

Thank you Charles! And everyone!

On Thu, Jan 23, 2014 at 1:45 PM, Peter Quartermain <[redacted]>wrote:

> *Well, damn! I'm sorry to see the list go, but I guess you're right, its time*
> *has come (gone). I'll miss it, and --well, THANKS, to everyone concerned. It*
> *was a good ride. What next, I wonder (but the next is probably here already,*
> *just like tomorrow).*
>
> *Peter Quartermain*
> *846 Keefer Street*
> *Vancouver*
> *BC V6A 1Y7*
> *[redacted]*
>
> *-----Original Message-----*
> *From: Poetics List (UPenn, UB) [mailto:[redacted]] On*
> *Behalf Of Charles Bernstein*
> *Sent: Thursday, January 23, 2014 9:14 AM*
> *To: [redacted]*
> *Subject: the last posts*
>
> *Yes: list is ending its long run!*

--
http://www.kickstarter.com/projects/894916256/the-larry-eigner-project

↑ Index

107. mIEKAL aND
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Huzzah! and may we all drink wine together.

~mIEKAL

On Thu, Jan 23, 2014 at 4:37 PM, Sonnet L'Abbé <[redacted]> wrote:

> *I'll miss it - thanks for a great resource that opened up the community*
> *beyond US borders ...*

Dr. Sonnet L'Abbé

Lecturer, Creative Studies

University of British Columbia

Okanagan Campus | [redacted]

On Thu, Jan 23, 2014 at 7:32 AM, Charles Bernstein <
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The archives should remain in place.

Charles Bernstein

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108. **Wallis Leslie**
Re: List asunder
Thu 23 Jan 2014

—

↑ Index

109. **blacksox**
Re: the last posts
Thu 23 Jan 2014

—

↑ Index

110. **Pluto, Anne**
Re: the last posts
Thu 23 Jan 2014

Many thanks Charles, et al. I will miss the list.

Annie Pluto
--

On 1/23/14 12:36 PM, "Amanda Earl" <[redacted]> wrote:

> *i am very sorry to hear. thank you, Charles & the list moderators.*
> *you've provided a vital service.*
>
> *Amanda Earl*
>
> --
> *http://angelhousepress.com/content.php*
> *the angel is in the house*

↑ Index

111. **Kevin Killian**
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Charles, perhaps a final American Graffiti moment to tell us where they are now, the men and women who started this strange utopian project and whose names were once as familiar to me as my own?

Maybe that's the urge of the novelist, not the poet.

Thanks for doing this,

xxx Kevin K.

On Jan 23, 2014, at 3:22 PM, Jason Quackenbush <[redacted]> wrote:

> *what jim said. i've been lurking the last few years during my career shift but I will miss this source of news information and camaraderie. it's influence on my development as a poet and writer is not something that could be easily measured, but I would have ended up somewhere different, and probably less richly embroidered, if it hadn't existed.*
>
> *On Jan 23, 2014, at 11:17 AM, jim andrews <[redacted]> wrote:*
>
> *Thanks, Charles. The list has been important in my life. I started reading it and the Electronic Poetry Center in 1995. I'd print out interesting essays by you, Charles, and others, and I'd leave them in the coffee shop where I hosted a weekly poetry reading series in Victoria Canada. The essays always disappeared; people appreciated them. The list introduced me to many interesting poets and their poetics over the years.*
>
> *The list was the strongest internationalist element in English poetry for many years, I think.*
>
> *Many thanks, Charles, for such egalitarian use of your considerable 'cultural capital' in creating the list and the Electronic Poetry Center with Loss and others. Well done. Very well done.*
>
> *ja*
> *http://vispo.com*
>
> *Jason Quackenbush*
> [redacted]

↑ Index

112. **Marc Thompson**
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

I'm going to miss it. I've discovered some interesting journals and websites here, and met interesting people. All of whom were gracious to me even when I was clueless. Since my day job is stay-at-home dad, it's been a great connection into the greater world of poetry.

So long and thanks for all the fish.

Best,
Marc Thompson
On Jan 23, 2014 7:40 PM, "mIEKAL aND" <[redacted]> wrote:

> *Huzzah! and may we all drink wine together.*
>
> *~mIEKAL*
>
> *On Thu, Jan 23, 2014 at 4:37 PM, Sonnet L'Abbé <[redacted]> wrote:*
>
> *I'll miss it - thanks for a great resource that opened up the community beyond US borders ...*
>
> *Dr. Sonnet L'Abbé*
>
> *Lecturer, Creative Studies*
>
> *University of British Columbia*
>
> *Okanagan Campus |* [redacted]
>
> *On Thu, Jan 23, 2014 at 7:32 AM, Charles Bernstein <[redacted]> wrote:*
>
> *I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of the Electronic Poetry Center. At that time the this list was a radically new format. But it has been over ten years since I left Buffalo; it is not longer viable for me to continue to sponsor the list.*
>
> *I want to thanks the list moderators, a role first introduced in 1999: Joel Kuszai, Chris Alexander, Lori Emerson, and our longest serving moderator Amy King. I am grateful to them for the work they have done.*
>
> *While I have not been active on the list in recent years, I do follow the posts.*

> *And over the years the list has been great company and the origin of friendships*
> *for many of us and some great conversations.*
>
> *More information on the list at*
> *http://epc.buffalo.edu/poetics/poeticslist.html*
>
> *The archives should remain in place.*
>
> *Charles Bernstein*

↑ Index

113. **David Seaman**

Re: Poetics List (1993-2014)

Thu 23 Jan 2014

When will the last post appear? When can we still submit a post? David

On Jan 23, 2014, at 10:32 AM, Charles Bernstein <[redacted]> wrote:

I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of the Electronic Poetry Center. At that time the this list was a radically new format. But it has been over ten years since I left Buffalo; it is not longer viable for me to continue to sponsor the list.

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More information on the list at
http://epc.buffalo.edu/poetics/poeticslist.html

The archives should remain in place.

Charles Bernstein

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114. David Seaman

Any chance for one last post to move to the future?

Thu 23 Jan 2014

Here it is:
AMULETS is a publication devoted to AMericans Using LETters and Signs. Inspired and informed by the traditions of Dada, concrete poetry, lettrism and INIsmo, this journal gathers contributions from practitioners of the visual poetry community, and publishes them in two forms: an on-line website with complete texts, and a limited edition series of amulets (suitable as neckwear) that will contain fragments of the complete texts.

The inaugural issue will be devoted to PRESCRIPTIONS, ie: statements of purpose, ideology, principles, guidelines, orientations. Etc.

The editors are David W. Seaman, founder, and Paul Lambert. Seaman is a scholar of avant-garde 20th century poetry, author of the book, French Concrete Poetry and other essays on the subject. Paul Lambert has been dubbed the “King of INIUSA,” recognizing his role as an avant-garde artist in America.

All works will remain the property of the artist, with permission to AMULETS for one-time publication.

Contributors selected for the inaugural issue will be able to display their statement of principle, and from one to three original works that illustrate their orientation.

SEND statements of interest, proposals, manifestos, visual poetry, and position papers to [redacted]

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115. Piotr Gwiazda

Grzegorz Wroblewski’s Upcoming Readings in London, February 7-9, 2014

Thu 23 Jan 2014

Polish poet Grzegorz Wroblewski, the author of (most recently) *Kopenhaga*(Zephyr Press, trans. Piotr Gwiazda) and *A Marzipan Factory* (Otoliths Books, trans. Adam Zdrodowski) will make three appearances in London in early February, 2014.

Friday, February 7, 2014, 5-7 p.m. Grzegorz Wróblewski and Friends: An Evening of Polish Migrating Poetry<http://emigratinglandscapes.org/events/grzegorz_wroblewski/>. With

Piotr Gwiazda, Marcus Slease, and Adam Zdrodowski. University College London, School of Slavonic and East European Studies, 16 Taviton St., London.

Saturday, February 8, 2014, 7 p.m. Wrogowie/The Enemies Project: Polish Poetry<http://www.richmix.org.uk/whats-on/event/wrogowie-the-enemies-project-polish-poetry/>. With S.J. Fowler, Piotr Gwiazda, Marcus Slease, Adam Zdrodowski, and others. Rich Mix Arts Centre, 35 - 47 Bethnal Green Road, London.

Sunday, February 9, 2014, 7:30 p.m. Poetry Reading<http://torrianomeetinghouse.wordpress.com/events/>. With Piotr Gwiazda, introduced by Dan Gutkind and Marcus Slease. Torriano Meeting House, 99 Torriano Avenue, Kentish Town, London.

--
Piotr Gwiazda, Visiting Scholar
Humanities Center, University of Pittsburgh
Associate Professor of English
University of Maryland Baltimore County (UMBC)
http://www.umbc.edu/english/faculty/gwiazda.html
http://piotrgwiazda.net

↑ Index

116. Nicholas Piombino
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

Before there was blogging, before there was Facebook, before there were so many newer sites I don't know much about, there was the Buffalo Poetics List as a gathering place for poets and their friends. A toast, as mIEKAL said, to Charles and to all who participated."So we row on..."

Nick

On 1/23/14 6:32 PM, "mIEKAL aND" <[redacted]> wrote:

> *Huzzah! and may we all drink wine together.*
>
> *~mIEKAL*
>
> *On Thu, Jan 23, 2014 at 4:37 PM, Sonnet L'Abbé <[redacted]> wrote:*
>
> *I'll miss it - thanks for a great resource that opened up the community beyond US borders ...*
>
> *Dr. Sonnet L¹Abbé*

Lecturer, Creative Studies

University of British Columbia

Okanagan Campus | [redacted]

On Thu, Jan 23, 2014 at 7:32 AM, Charles Bernstein <
[redacted]*> wrote:*

I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of the Electronic Poetry Center. At that time the this list was a radically new format. But it has been over ten years since I left Buffalo; it is not longer viable for me to continue to sponsor the list.

I want to thanks the list moderators, a role first introduced in 1999: Joel Kuszai, Chris Alexander, Lori Emerson, and our longest serving moderator Amy King. I am grateful to them for the work they have done.

While I have not been active on the list in recent years, I do follow the posts. And over the years the list has been great company and the origin of friendships for many of us and some great conversations.

More information on the list at http://epc.buffalo.edu/poetics/poeticslist.html

The archives should remain in place.

Charles Bernstein

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117. Jesse Glass
Thanks, thanks, thanks! From Jesse
Thu 23 Jan 2014

This has been a truly wonderful resource. I shall miss it terribly. Many thanks to everyone involved. Good luck to one and all and however we met via this list, I wish you all the very best. Jesse Glass

↑ Index

118. Catherine Daly
Re: Poetics List (1993-2014)
Thu 23 Jan 2014

I would look forward to wrangling over the sound track to this film.

Catherine Daly
[redacted]

On Thu, Jan 23, 2014 at 5:55 PM, Kevin Killian <[redacted]>wrote:

> *Charles, perhaps a final American Graffiti moment to tell us where they are now, the men and women who started this strange utopian project and whose names were once as familiar to me as my own?*
>
> *Maybe that's the urge of the novelist, not the poet.*
>
> *Thanks for doing this,*
>
> *xxx Kevin K.*

↑ Index

119. Daniel Zimmerman
Re: the last posts
Thu 23 Jan 2014

Charles,

Thank you for a useful and
inspiring forum that has sustained
and promoted a unique poetic
community for many years.

~ Dan Zimmerman, UB 1962-70; 1983

↑ Index

120. Alan Sondheim

Poetics +++

Fri 24 Jan 2014

(Also want to point out re: recent posts that there were feminist and other poetics newsgroups before that got spammed into close to non- existence, and the BBS systems carried similar - lists/listserves were only one of the early forms of dissemination. That said, however -)

I do wish the list could continue under other auspices; it provides an incredible service that really can't be replaced by IM or Facebook pages... It's difficult enough to find out about poetry/poetics events, publications, content, even with the list; without it, those of us out of the imminent NYC scene are a bit at a loss -

- Alan

↑ Index

121. Pam Brown

Poetics List (1993-2014) - to Charles Bernstein

Fri 24 Jan 2014

Dear Charles,

Me too.

The Poetics list has been a great resource for me, especially living, as I do, in Sydney Australia. I loved the early discussions and I have met some invaluable longterm poetry friends on this list.

Thank you,
Every best wish to you & fellow poeticists,
Pam

--

_____

http://thedeletions.blogspot.com/
http://pambrownbooks.blogspot.com/
http://www.shearsman.com/pages/books/catalog/2013/brown.html

_____

↑ Index

122. michael farrell

Re: Any chance for one last post to move to the future?

Fri 24 Jan 2014

---

a last request from me ..

if there are any poets in rome between february & july who would like to get in contact please b/c me

at [redacted]

thanks for access to all your worlds

michael

> *Date: Fri, 24 Jan 2014 02:19:02 +0000*
> *From:* [redacted]
> *Subject: Any chance for one last post to move to the future?*
> *To:* [redacted]
>
> *Here it is:*
> *AMULETS is a publication devoted to AMericans Using LETters and Signs. Inspired and informed by the traditions of Dada, concrete poetry, lettrism and INIsmo, this journal gathers contributions from practitioners of the visual poetry community, and publishes them in two forms: an on-line website with complete texts, and a limited edition series of amulets (suitable as neckwear) that will contain fragments of the complete texts.*
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> *The inaugural issue will be devoted to PRESCRIPTIONS, ie: statements of purpose, ideology, principles, guidelines, orientations. Etc.*
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> *The editors are David W. Seaman, founder, and Paul Lambert. Seaman is a scholar of avant-garde 20th century poetry, author of the book, French Concrete Poetry and other essays on the subject. Paul Lambert has been dubbed the "King of INIUSA," recognizing his role as an avant-garde artist in America.*
>
> *All works will remain the property of the artist, with permission to AMULETS for one-time publication.*
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> *Contributors selected for the inaugural issue will be able to display their statement of principle, and from one to three original works that illustrate their orientation.*
>
> *SEND statements of interest, proposals, manifestos, visual poetry, and position papers to* [redacted]

↑ Index

123. Wystan Curnow (ARTS ENG)

Re: the last posts

Fri 24 Jan 2014

Utopian, community building, egalitarian, innovatory---all these apply to the Poetics List. It certainly profoundly changed my sense (far flung here in Auckland) of the world--so much larger and accessible--in which quality discussion of poetry might take place. I thank Charles for that, and those who contributed so fully, especially in those early years when the uniqueness of the technological moment that he and Loss had captured was so clear. Wystan

Wystan Curnow
Professor of English (Emeritus)
University of Auckland
Private Bag 92019
Auckland, NEW ZEALAND
Ph. 64.09.3737599 work
64.09. [redacted] home
Fax 64.09. 3737429

_____
From: Poetics List (UPenn, UB) [[redacted]] on behalf of blacksox [[redacted]]
Sent: Friday, 24 January 2014 1:42 p.m.
To: [redacted]
Subject: Re: the last posts

Thanks Charles and all those involved.

Sent from my Samsung Galaxy S®4

-------- Original message --------
From: [redacted]
Date:01/23/2014 12:36 PM (GMT-05:00)
To: [redacted]
Subject: Re: the last posts

Before we go, could someone please, one last time, denounce the rest of us for not talking about poetics, send me a back channel flame, and rail against the tyranny of Buffalo? I miss those days.

True, many of our discussions have migrated to FaceBook and elsewhere, but this list has continued over the years to be a place I could turn to for much needed information. I recall the time it only took Ron Silliman a minute to come up with an identification that had been puzzling me in a Bob Kaufman poem.

So, thanks again to Charles and the moderators for years of pleasure and information.

↑ Index

124. Jonathan Skinner
Solitude, reef, star
Fri 24 Jan 2014

Salute

Nothing, this spume, virgin verse
Only to point to the cup;
So afar many a troupe
Of sirens drowns in reverse.

We navigate, O my diverse
Friends, me now on the poop
You the sumptuous prow to reap
Lightnings and seasons perverse;

A fine ivresse brings me
Fearless of its very pitch
To bear upright this salute

Solitude, reef, star
To whatever is worth
The white concern of our sheet.

(Cid Corman, after Mallarmé)

Thank you, Charles (& Joel, Chris, Lori, Amy): the whole world came aboard . . .

Onward!

Jonathan

↑ Index

125. carol dorf
Re: Poetics List (1993-2014)
Fri 24 Jan 2014

I'll miss the list -- I began to read many poets through following the posts.
Thank you Charles, and all the other people who worked on the list. Carol

--
Carol Dorf
talkingwriting.com

↑ Index

126. Laura Hinton

What will be missed ...

Fri 24 Jan 2014

One thing that will be sorely lacking After Poetics List is a virtual space for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many of which are alien to radical "innovative work."

Without defining what that is (I'm not gonna do that), the PL has provided some narrowing of that gap. It's been a huge service, just for posting practical poetics info. and announcements to a more specific audience.

As large as it is, Poetics List has a kind of community impetus and pulse.

Thus, unless someone knows about an alternative space serving this function already, we might, for example, start a Facebook page that is updated monthly with those announcement type materials. I don't know how this would work. There should still be a moderator. (Amy, are you still available? Any volunteers?)

Ironically, since I am a blogger and do all kinds of interactive work myself, Facebook is the software I am least familiar with. And I don't like the advertising and snoop-ware. I would have to investigate these possibilities. But I'm happy to try to get something going.

We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a space for remembrances of those poets who've passed.

Please advise. You can backchannel me at my personal email for on-going discussion:
[redacted].

And you can "friend" me on Facebook if you are interested in being on a potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

--
Laura Hinton
Professor of English
City College of New York

138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

↑ Index

127. **mIEKAL aND**
Re: What will be missed ...
Fri 24 Jan 2014

I wonder how many people are subbed to the Poetics list? It would be a simple matter to start another list..

On Fri, Jan 24, 2014 at 9:25 AM, Laura Hinton <[redacted]>wrote:

> *One thing that will be sorely lacking After Poetics List is a virtual space for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many of which are alien to radical "innovative work."*
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> [redacted].
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> *And you can "friend" me on Facebook if you are interested in being on a potential list:*
> *https://www.facebook.com/laura.hinton.188*
>
> *Charles, you started it. We need to continue the work.*
>
> *Best to all,*
> *Laura*
>
> *--*
> *Laura Hinton*
> *Professor of English*
> *City College of New York*
> *138 at Convent Ave.*
> *New York, New York 10031*
>
> *www.mermaidtenementpress.com*
> *http://www.chantdelasirene.com*
>
> **"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe**

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128. **skyplums**
Re: What will be missed ...
Fri 24 Jan 2014

---

well tho i'm not the guy to do it someone should set up a similar list for postings we need it facebook just isn't enough and is so artificial

---------- Original Message ----------
From: Laura Hinton <[redacted]>
To: [redacted]
Subject: What will be missed ...
Date: Fri, 24 Jan 2014 16:25:29 +0100

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And you can "friend" me on Facebook if you are interested in being on a potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

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"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

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129. { brad brace }
CASITA BOILER: five volumes
Fri 24 Jan 2014

METADATA CASITA BOILER: Entrenched Codes of Silent
Vivienda Clasificados (Exfiltration Series)

VOL 1 http://www.amazon.con/dp/B00HATOMI0
VOL 2 http://www.amazon.con/dp/B00HBGLMVM
VOL 3 http://www.amazon.con/dp/B00HMGUZ4Q
VOL 4 http://www.amazon.con/dp/B00HZ6HM26
VOL 5 http://www.amazon.con/dp/B00HZ6HJHY

an illustrated domestic/historical installment-novel (archive):

ten 66-inch-long exquisitely designed boiler/filler pages of received/random transcriptions from ETAOIN SHRDLU

http: www.bbrace.net/ppp/ppp.html
http: www.bradbrace.net/ppp/ppp.html

graphic design, photography, artist publication, metadata, boilerplate, serial novel, real estate

CASITA BOILER
CASITA BOILER: Entrenched Codes of Silent
Vivienda Clasificados (Exfiltration Series)

an illustrated domestic/historical installment-novel (archive):

$400 artist/writer looking for a cheap room (Victoria)
I'm looking to rent a room anywhere biking distance to Oak Bay. Central locations ideal. I work at a BC Liquor store and I am leaving my apartment Aug 1st. I am extremely clean and organized. I barely ever drink alcohol these days. I do smoke pot every once in a while and cigarettes outside occasionally.
I am considerate, and quiet. I don't have much stuff except recording equipment I will store in the corner of my room. I like to write music quietly (for the most part) in the mornings. Cheaper the better, I'm learning to live with less.

I am a marine ecologist and young professional working at Cal Poly. During times off I like to surf, ski (especially backcountry), climb/boulder, do adventures of all sorts,

listen to music (I have 400+ vinyl records), brew beer and make wine (I'm not very good at it, but hey), work on the house/property, and of course eat good food with good friends. I am hoping to find like-minded renters who are fun and adventurous, as well as respectful of this beautiful house and our neighborhood.

Rent is $1000 (master bedroom) or $900 (regular bedroom) per month, plus utilities.

Master Bedroom with walk-in closet. Slider off Living room to private patio & garden area & storage unit. Nicely landscaped community grounds, community pool & Clubhouse.

Really Nice Fully Furnished Bedroom. $375 month. $125 deposit. Queen bed, dresser, lamps, TV, Table w/chair, and loveseat. 1 mile W of downtown The Dalles. Large yard with a country like setting. Good parking, Rent includes utilities, cable, internet. Includes all linens, towels, bedding. Share kitchen appliances and accessories, bathroom with tub-shower, laundry room with washer and dryer. Cat okay, if you already have one. 541-980-933four

HOW ABOUT A CURRENT TESTIMONY OF SEEING GOD'S LOVE IN ACTION?

ANYONE GOT AN EXTRA TRAILER FOR THE HOMELESS???
P L E A S E H E L P ! ! ! ~ CALL MARK @ [redacted]
LOOKING FOR A TRAILER FOR YOU TO DONATE OR LOAN OUT FOR A WHILE THAT IS 25' OR LESS SO CAN HAVE A HOME FOR TWO HOMELESS PEOPLE. ~ PLEASE PRAY ABOUT IT & CALL ME. THANKS, MARK
Looking to help some homeless people have a place to live. Need to either borrow or have you donate 25' or less trailer's to move into trailer park in Atascadero. The fee is half the price of renting one already in place (for empty space). Most homeless who receive some income can afford that if they do not have to pay for the space with trailer included. I will make a commitment to follow through with trailer condition & if one homeless person does not work out, will make sure some other homeless get the opportunity. If you have such a trailer or know someone who is willing to donate one, please let me know. If someone had a space to park the trailer with R.V. hook ups walking distance to town, that woi
Thanks & God bless you. ~ Call Mark Nellesen @ [redacted]

http: www.bbrace.net/ppp/ppp.html
http: www.bradbrace.net/ppp/ppp.html

METADATA CASITA BOILER: Entrenched Codes of Silent
Vivienda Clasificados (Exfiltration Series)

VOL 1 http://www.amazon.con/dp/B00HATOMI0
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VOL 3 http://www.amazon.con/dp/B00HMGUZ4Q
VOL 4 http://www.amazon.con/dp/B00HZ6HM26
VOL 5 http://www.amazon.con/dp/B00HZ6HJHY

an illustrated domestic/historical installment-novel (archive):

ten 66-inch-long exquisitely designed boiler/filler pages of received/random transcriptions from ETAOIN SHRDLU

http: www.bbrace.net/ppp/ppp.html
http: www.bradbrace.net/ppp/ppp.html

CASITA BOILER: Entrenched Codes of Silent Vivienda Clasificados

graphic design, photography, artist publication, metadata, boilerplate, serial novel, real estate

/:b

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130. Nicholas Piombino
Re: Poetics +++
Fri 24 Jan 2014

Alan,

I knew that when I made the point about the Buffalo Listserv preceding blogging, someone would supply corrected information. If this was years ago I might have even guessed that it would be you! Seeing your work on here is one of the things I have missed, and having heard you've recently moved, I hope all is going well with you!

Best wishes,
Nick

On 1/24/14 12:15 AM, "Alan Sondheim" <[redacted]> wrote:

> *(Also want to point out re: recent posts that there were feminist and other poetics newsgroups before that got spammed into close to non-existence, and the BBS systems carried similar - lists/listserves were only one of the early forms of dissemination. That said, however -)*

> *I do wish the list could continue under other auspices; it provides an incredible service that really can't be replaced by IM or Facebook pages... It's difficult enough to find out about poetry/poetics events, publications, content, even with the list; without it, those of us out of the imminent NYC scene are a bit at a loss -*
>
> *- Alan*

↑ Index

131. Martha Mims
Thanks, Praise and a place to migrate
Fri 24 Jan 2014

Thanks Charles for being the catalyst for something virtual but very real. Enjoy your free time too!

For those of you sad to lose something so valuable to the world of poetry

I could host a poetics list by creating a poetics list category at Listen and Be Heard Poetry Cafe
http://www.listenandbeheard.net/poetry/
Registered users could post to that category. It could be moderated, but not by me entirely....

If there's interest just let me know.
Wishing you Peace and Poetry
Martha Cinader Mims

> *On Jan 24, 2014, at 10:25 AM, Laura Hinton <*[redacted].
>
> *One thing that will be sorely lacking After Poetics List is a virtual space for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many of which are alien to radical "innovative work."*
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> *As large as it is, Poetics List has a kind of community impetus and pulse.*
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> *Thus, unless someone knows about an alternative space serving this function already, we might, for example, start a Facebook page that is updated monthly with those announcement type materials. I don't know how this would work. There should still be a moderator. (Amy, are you still available? Any volunteers?)*

> *Ironically, since I am a blogger and do all kinds of interactive work myself, Facebook is the software I am least familiar with. And I don't like the advertising and snoop-ware. I would have to investigate these possibilities. But I'm happy to try to get something going.*
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> *We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a space for remembrances of those poets who've passed.*
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> *Please advise. You can backchannel me at my personal email for on-going discussion:*
> [redacted].
>
> *And you can "friend" me on Facebook if you are interested in being on a potential list:*
> *https://www.facebook.com/laura.hinton.188*
>
> *Charles, you started it. We need to continue the work.*
>
> *Best to all,*
> *Laura*
>
> *--*
> *Laura Hinton*
> *Professor of English*
> *City College of New York*
> *138 at Convent Ave.*
> *New York, New York 10031*
>
> *www.mermaidtenementpress.com*
> *http://www.chantdelasirene.com*
>
> **"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe**

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132. **Murat Nemet-Nejat**
Re: Poetics +++
Fri 24 Jan 2014

I second Alan.

Murat

On Fri, Jan 24, 2014 at 12:15 AM, Alan Sondheim <[redacted]> wrote:

> *(Also want to point out re: recent posts that there were feminist and other poetics newsgroups before that got spammed into close to non-existence, and the BBS systems carried similar - lists/listserves were only one of the early forms of dissemination. That said, however -)*
>
> *I do wish the list could continue under other auspices; it provides an incredible service that really can't be replaced by IM or Facebook pages... It's difficult enough to find out about poetry/poetics events, publications, content, even with the list; without it, those of us out of the imminent NYC scene are a bit at a loss -*
>
> *- Alan*

↑ Index

133. **Alan Sondheim**

Re: What will be missed ...

Fri 24 Jan 2014

I think, one way or another, the list should continue; Fb is bad for a number of reasons: it's noisy, the feeds are noisy, the privacy settings are arcane, things get lost in the mix, the constant advertising - including advertising in the midst of the feeds now - is bad, it's easy to spoof or hack, there are too many bells and whistles graphics, the mobile apps are limited, the software keeps trying to get you to fill out more personal information, discussions are often derailed, and a monthly updating of anything online is simply too slow at this point. Email is far more secure, leaner, runs on a variety of clients, is easy to use on mobile, and comes to you; you can also save emails in a directory for future reference. I'd like to see someone take over the list at this point and I hope that Charles would allow it to continue running until that might be a real possibility, at least a week or two.

Thanks, Alan

On Fri, 24 Jan 2014, Laura Hinton wrote:

> *One thing that will be sorely lacking After Poetics List is a virtual space for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many of which are alien to radical "innovative work."*
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We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a space for remembrances of those poets who've passed.

Please advise. You can backchannel me at my personal email for on-going discussion:
[redacted].

And you can "friend" me on Facebook if you are interested in being on a potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

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"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

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email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
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current text http://www.alansondheim.org/si.txt
==

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134. Brian Clements

Re: What will be missed ...

Fri 24 Jan 2014

Please add my appreciation of Charles and the list managers to all of the collected expressions thus far. No future representation of poetry and poetics of the last 20 years will be sufficient without taking into account the community, activity, and influence of the Poetics list.

As for ways to carry forward (re: Laura Hinton and others), I would think that an invitation-only blog (through Wordpress, for example) would work similarly to this listserv, though I'm not sure a digest option would be possible.

With gratitude,
Brian Clements

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf Of Laura Hinton [[redacted]]
Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed ...

One thing that will be sorely lacking After Poetics List is a virtual space for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many of which are alien to radical "innovative work."

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And you can "friend" me on Facebook if you are interested in being on a potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

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"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

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135. Marthe Reed
Re: Poetics List (1993-2014)
Fri 24 Jan 2014

Soundtrack wrangling, yes! And yes! Thank you, Charles and to all who made it possible. To the list.

Marthe

Marthe Reed

Poetry is made in a bed like love
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

On Thu, Jan 23, 2014 at 10:24 PM, Catherine Daly <[redacted]>wrote:

> *I would look forward to wrangling over the sound track to this film.*
>
> *Catherine Daly*
> [redacted]
>
> *On Thu, Jan 23, 2014 at 5:55 PM, Kevin Killian <[redacted]*
> *wrote:*
>
> *Charles, perhaps a final American Graffiti moment to tell us where they are now, the men and women who started this strange utopian project and whose names were once as familiar to me as my own?*
>
> *Maybe that's the urge of the novelist, not the poet.*
>
> *Thanks for doing this,*
>
> *xxx Kevin K.*

↑ Index

136. **Jim Finnegan**
Re: Poetics List (1993-2014)
Fri 24 Jan 2014

Thanks to Charles, all the moderators, and the members...

Nothing will every replace Poetics List, but if you're interested in subbing to NewPoetry, here's the link...

New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

Jim Finnegan

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137. **sylvester**
Re: Solitude, reef, star
Fri 24 Jan 2014

Delighted !! delighted,and as far the salute, I did not try to finger it
all.;Love to you and yours.
Bill

[redacted]

On 01/24/2014 7:36 am, Jonathan Skinner wrote:
> Salute
>
> Nothing, this spume, virgin verse
> Only to point to the cup;
> So afar many a troupe
> Of sirens drowns in reverse.
>
> We navigate, O my diverse
> Friends, me now on the poop
> You the sumptuous prow to reap
> Lightnings and seasons perverse;
>
> A fine ivresse brings me
> Fearless of its very pitch
> To bear upright this salute
>
> Solitude, reef, star
> To whatever is worth
> The white concern of our sheet.
>
> (Cid Corman, after MallarmÃ©)
>
> Thank you, Charles (& Joel, Chris, Lori, Amy): the whole world came
> aboard . . .
>
> Onward!
>
> Jonathan ==========

↑ Index

138. **ShaunAnne Tangney**
Re: What will be missed ...
Fri 24 Jan 2014

The Robinson Jeffers listserv has been shuffled around from one academic institution/server to another as people have moved from job to job, and at this point, the Association is working to move it to a non-academic affiliation/server. I'm not involved, and I don't know how to do it, but I know it is being done. I believe the RJA is looking to move the listserv to Dotster, which hosts the RJA website.

I've almost always been a lurker on this list (I've belonged since about 1995--goodness!) but I have always enjoyed and appreciated it. Thanks to all who have maintained it all these years, to all who post and argue and delight and muddle on it, and to whoever among you out there who might figure out how to keep the list going!

On Jan 24, 2014, at 12:10 PM, Alan Sondheim wrote:

> *I think, one way or another, the list should continue; Fb is bad for a number of reasons: it's noisy, the feeds are noisy, the privacy settings are arcane, things get lost in the mix, the constant advertising - including advertising in the midst of the feeds now - is bad, it's easy to spoof or hack, there are too many bells and whistles graphics, the mobile apps are limited, the software keeps trying to get you to fill out more personal information, discussions are often derailed, and a monthly updating of anything online is simply too slow at this point. Email is far more secure, leaner, runs on a variety of clients, is easy to use on mobile, and comes to you; you can also save emails in a directory for future reference. I'd like to see someone take over the list at this point and I hope that Charles would allow it to continue running until that might be a real possibility, at least a week or two.*
>
> *Thanks, Alan*
>
> *On Fri, 24 Jan 2014, Laura Hinton wrote:*
>
> *One thing that will be sorely lacking After Poetics List is a virtual space for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many of which are alien to radical "innovative work."*
>
> *Without defining what that is (I'm not gonna do that), the PL has provided some narrowing of that gap. It's been a huge service, just for posting practical poetics info. and announcements to a more specific audience.*
>
> *As large as it is, Poetics List has a kind of community impetus and pulse.*
>
> *Thus, unless someone knows about an alternative space serving this function*

already, we might, for example, start a Facebook page that is updated monthly with those announcement type materials. I don't know how this would work. There should still be a moderator. (Amy, are you still available? Any volunteers?)

Ironically, since I am a blogger and do all kinds of interactive work myself, Facebook is the software I am least familiar with. And I don't like the advertising and snoop-ware. I would have to investigate these possibilities. But I'm happy to try to get something going.

We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a space for remembrances of those poets who've passed.

Please advise. You can backchannel me at my personal email for on-going discussion:
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And you can "friend" me on Facebook if you are interested in being on a potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

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"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

==
email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]

> *music: http://www.espdisk.com/alansondheim/*
> *current text http://www.alansondheim.org/si.txt*
> *==*

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139. **Ann Lederer**
Re: What will be missed ...
Fri 24 Jan 2014

I agree with Alan. I would miss this list.

On Fri, Jan 24, 2014 at 1:10 PM, Alan Sondheim <[redacted]> wrote:

> *I think, one way or another, the list should continue; Fb is bad for a number of reasons: it's noisy, the feeds are noisy, the privacy settings are arcane, things get lost in the mix, the constant advertising - including advertising in the midst of the feeds now - is bad, it's easy to spoof or hack, there are too many bells and whistles graphics, the mobile apps are limited, the software keeps trying to get you to fill out more personal information, discussions are often derailed, and a monthly updating of anything online is simply too slow at this point. Email is far more secure, leaner, runs on a variety of clients, is easy to use on mobile, and comes to you; you can also save emails in a directory for future reference. I'd like to see someone take over the list at this point and I hope that Charles would allow it to continue running until that might be a real possibility, at least a week or two.*
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> *which are alien to radical "innovative work."*
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https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

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==

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> *web http://www.alansondheim.org / cell [redacted]*
> *music: http://www.espdisk.com/alansondheim/*
> *current text http://www.alansondheim.org/si.txt*
> ==

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140. **Francesco Levato**
Re: What will be missed ...
Fri 24 Jan 2014

In response to Laura Hinton and others wanting to continue the conversation. I too am in support of trying to continue the list in another format, and the idea of a Wordpress based discussion forum could work well. There are server load issues with the email format of a list serv in that most server accounts have a limit on the number of emails that can be sent per hour, so a list like this could potentially overwhelm such an account (university or corporate server accounts don't have these restrictions, but are also expensive). So, a Wordpress hosted discussion forum, without the mass email sending requirements might be a solution to this. It would need to be hosted on its own server (not at Wordpres.com) so that we could customize as needed (maybe have category filters so you can look for discussions, calls for work, etc.). I could host it on the Chicago School of Poetics site, but I'd like to see if there is any interest in this first as it would be some work to set up.

Also, you can back channel me at: [redacted]

Many thanks to Charles and all the moderators for providing this resource.

Best,
Francesco

On Fri, 24 Jan 2014 13:23:53 -0500, Brian Clements <[redacted]> wrote:

> Please add my appreciation of Charles and the list managers to all of the collected expressions thus far. No future representation of poetry and poetics of the last 20 years will be sufficient without taking into account the community, activity, and influence of the Poetics list.
>
> As for ways to carry forward (re: Laura Hinton and others), I would think that an invitation-only blog (through Wordpress, for example) would work similarly to
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> With gratitude,
> Brian Clements
> _____
> From: Poetics List (UPenn, UB) [[redacted]] On Behalf
Of Laura Hinton [[redacted]]
> Sent: Friday, January 24, 2014 10:25 AM
> To: [redacted]
> Subject: What will be missed …
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> *"When your crew have taken you past these Sirens, I cannot give you
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>
>

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141. Anny Ballardini

Re: What will be missed ...

Fri 24 Jan 2014

I am with Alan. I hate to see things go. Facebook has derailed us all.

And thank you to Charles Bernstein, and all who have worked hard to keep this list going.
Best wishes,

Anny Ballardini

On Fri, Jan 24, 2014 at 7:10 PM, Alan Sondheim <[redacted]> wrote:

> *I think, one way or another, the list should continue; Fb is bad for a number of reasons: it's noisy, the feeds are noisy, the privacy settings are arcane, things get lost in the mix, the constant advertising - including advertising in the midst of the feeds now - is bad, it's easy to spoof or hack, there are too many bells and whistles graphics, the mobile*

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Thanks, Alan

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> *current text http://www.alansondheim.org/si.txt*
> ==

--
Dott.ssa Anny Ballardini, MFA, PhD.

http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

Professionista di cui alla Legge n. 4 del 14 gennaio 2013, pubblicata nella GU n. 22 del 26/01/2013

Freiberuflerin laut Gesetz Nr. 4 vom 14. Jänner 2013, veröffentlicht im Amtsblatt Nr. 22 vom 26.1.2013

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142. Gerald Schwartz
For all who
Fri 24 Jan 2014

For all who
attended,
bewildered
sometimes,
instructed
always,
in
instances,
sure of
the "go on,
we will go on"
will toward all;
not only for
them, but
for all too!
Thank you.

G. E. Schwartz

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143. Laura Hinton
Re: Poetics List (1993-2014)
Fri 24 Jan 2014

Thanks for this, Jim!

On Fri, Jan 24, 2014 at 7:32 PM, Jim Finnegan <[redacted]> wrote:

> *Thanks to Charles, all the moderators, and the members...*
>
> *Nothing will every replace Poetics List, but if you're interested in*

> *subbing to NewPoetry, here's the link...*
>
> *New-Poetry mailing list*
> *http://wiz.cath.vt.edu/mailman/listinfo/new-poetry*
>
> *Jim Finnegan*
>
> *----------Date: Thu, 23 Jan 2014 10:32:51 -0500From: Charles Bernstein <*[redacted]*>Subject: Poetics List (1993-2014)I started the Poetics List in late 1993, just after I came to Buffalo andco-founded the Poetics Program and a little while before the founding of theElectronic Poetry Center. At that time the this list was a radically newformat. But it has been over ten years since I left Buffalo; it is not longerviable for me to continue to sponsor the list.I want to thanks the list moderators, a role first introduced in 1999: JoelKuszai, Chris Alexander, Lori Emerson, and our longest serving moderator AmyKing. I am grateful to them for the work they have done.While I have not been active on the list in recent years, I do follow the posts.And over the years the list has been great company and the origin of friendshipsfor many of us and some great conversations.More information on the list athttp://epc.buffalo.edu/poetics/poeticslist.htmlThe archives should remain in place.Charles Bernstein==========The Poetics List*
> *info:*
> *Fri, 17 Jan*

--
Laura Hinton
Professor of English
City College of New York
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New York, New York 10031

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"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

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144. **Laura Hinton**

Re: What will be missed ...

Fri 24 Jan 2014

Count me in on this project. I love Wordpress ... the only problem I've had is dealing with a volume of users on a given site (ie., students), but it sounds like your server can handle that. I've used Wordpress now many times; the free software is clean to use and it can look great. And I agree with Alan that Facebook has all those problems.

I'm looking forward to working with you, Francesco. Poetics List 2 everyone?

On Fri, Jan 24, 2014 at 9:16 PM, Francesco Levato
<[redacted]>wrote:

> *In response to Laura Hinton and others wanting to continue the conversation. I too am in support of trying to continue the list in another format, and the idea of a Wordpress based discussion forum could work well. There are server load issues with the email format of a list serv in that most server accounts have a limit on the number of emails that can be sent per hour, so a list like this could potentially overwhelm such an account (university or corporate server accounts don't have these restrictions, but are also expensive). So, a Wordpress hosted discussion forum, without the mass email sending requirements might be a solution to this. It would need to be hosted on its own server (not at Wordpres.com) so that we could customize as needed (maybe have category filters so you can look for discussions, calls for work, etc.). I could host it on the Chicago School of Poetics site, but I'd like to see if there is any interest in this first as it would be some work to set up.*
>
> *Also, you can back channel me at: [redacted]*
>
> *Many thanks to Charles and all the moderators for providing this resource.*
>
> *Best,*
> *Francesco*
>
> *On Fri, 24 Jan 2014 13:23:53 -0500, Brian Clements <[redacted]> wrote:*

Please add my appreciation of Charles and the list managers to all of the collected expressions thus far. No future representation of poetry and poetics of
the last 20 years will be sufficient without taking into account the community,
activity, and influence of the Poetics list.

As for ways to carry forward (re: Laura Hinton and others), I would think that
an invitation-only blog (through Wordpress, for example) would work similarly to
this listserv, though I'm not sure a digest option would be possible.

With gratitude,
Brian Clements

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From: Poetics List (UPenn, UB) [[redacted]] On Behalf
Of Laura Hinton [[redacted]]
Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed ...

One thing that will be sorely lacking After Poetics List is a virtual space
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Without defining what that is (I'm not gonna do that), the PL has provided some narrowing of that gap. It's been a huge service, just for posting practical poetics info. and announcements to a more specific audience.

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> *Please advise. You can backchannel me at my personal email for on-going discussion:*
> [redacted].
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> *And you can "friend" me on Facebook if you are interested in being on a potential list:*
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> *Charles, you started it. We need to continue the work.*
>
> *Best to all,*
> *Laura*
>
> *--*
> *Laura Hinton*
> *Professor of English*
> *City College of New York*
> *138 at Convent Ave.*
> *New York, New York 10031*
>
> *www.mermaidtenementpress.com*
> *http://www.chantdelasirene.com*
>
> **"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe**
>
> *guidelines &*
>
> *guidelines &*

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145. Marc Thompson

Re: What will be missed ...

Fri 24 Jan 2014

Sign me up!

Marc Thompson
On Jan 24, 2014 4:38 PM, "Laura Hinton" <[redacted]> wrote:

> *Count me in on this project. I love Wordpress ... the only problem I've had is dealing with a volume of users on a given site (ie., students), but it sounds like your server can handle that. I've used Wordpress now many times; the free software is clean to use and it can look great. And I agree with Alan that Facebook has all those problems.*
>
> *I'm looking forward to working with you, Francesco. Poetics List 2 everyone?*
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> *In response to Laura Hinton and others wanting to continue the conversation. I too am in support of trying to continue the list in another format, and the idea of a Wordpress based discussion forum could work well. There are server load issues with the email format of a list serv in that most server accounts have a limit on the number of emails that can be sent per hour, so a list like this could potentially overwhelm such an account (university or corporate server accounts don't have these restrictions, but are also expensive). So, a Wordpress hosted discussion forum, without the mass email sending requirements might be a solution to this. It would need to be hosted on its own server (not at Wordpres.com) so that we could customize as needed (maybe have category filters so you can look for discussions, calls for work, etc.). I could host it on the*

Chicago School of Poetics site, but I'd like to see if there is any interest in this
first as it would be some work to set up.

Also, you can back channel me at: [redacted]

Many thanks to Charles and all the moderators for providing this resource.

Best,
Francesco

On Fri, 24 Jan 2014 13:23:53 -0500, Brian Clements <[redacted]*>*
wrote:

Please add my appreciation of Charles and the list managers to all of the
collected expressions thus far. No future representation of poetry and poetics of
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With gratitude,
Brian Clements

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Please advise. You can backchannel me at my personal email for on-going discussion:
[redacted].

And you can "friend" me on Facebook if you are interested in being on a potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com

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146. Charles Bernstein
Onward!
Fri 24 Jan 2014

I am grateful for the many notes posted here in response to the closing of the Poetics List. I want to thank, especially, Amy King, who has kept the list going for the past years with considerable dedication and effort: her generosity and acuity is appreciated. There seems considerable interest in starting something new to take up where this list has left off. And it must be new, to meet the demands of the present. Onward!

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147. Mairead Byrne
Re: Onward!
Fri 24 Jan 2014

Amy is a force of nature, as are you, Charles.
Thank you both, and all moderators and generous contributors.
I think Jonathan said it best, with poetry (for a shaky second I thought he had actually *just written that!*).
It's great to see the energy being picked up too.
The list has died! Long live the list!
Mairéad

Professor of Poetry + Poetics
Department of Literary Arts + Studies
Division of Liberal Arts
Rhode Island School of Design
2 College Street
Providence, RI 02903

On Fri, Jan 24, 2014 at 5:45 PM, Charles Bernstein <
[redacted]> wrote:

> *I am grateful for the many notes posted here in response to the closing of the Poetics List. I want to thank, especially, Amy King, who has kept the list going for the past years with considerable dedication and effort: her generosity and acuity is appreciated. There seems considerable interest in starting something new to take up where this list has left off. And it must be*
> *new, to meet the demands of the present. Onward!*

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148. Audrey Berry
Re: What will be missed ...
Fri 24 Jan 2014

I would love the list to live, and support it's transformation to its new form or address. I agree with Alan that FB is not Â the best way to host. I await someone with the wherewithal, and energy to hold us together. Thanks to Mairaid Byrne Â for tuning me in, and to the list for many connections, tips, emotions and leads. Audrey Berry

On Friday, January 24, 2014 4:03 PM, Ann Lederer <[redacted]> wrote:

I agree with Alan. I would miss this list.

On Fri, Jan 24, 2014 at 1:10 PM, Alan Sondheim <[redacted]> wrote:

> *I think, one way or another, the list should continue; Fb is bad for a number of reasons: it's noisy, the feeds are noisy, the privacy settings are arcane, things get lost in the mix, the constant advertising - including advertising in the midst of the feeds now - is bad, it's easy to spoof or hack, there are too many bells and whistles graphics, the mobile apps are limited, the software keeps trying to get you to fill out more personal information, discussions are often derailed, and a monthly updating of anything online is simply too slow at this point. Email is far more secure, leaner, runs on a variety of clients, is easy to use on mobile, and comes to you; you can also save emails in a directory for future reference. I'd like to see someone take over the list at this point and I hope that Charles would allow it to continue running until that might be a real possibility, at least a week or two.*
>
> *Thanks, Alan*
>
> *On Fri, 24 Jan 2014, Laura Hinton wrote:*
>
> *Â One thing that will be sorely lacking After Poetics List is a virtual space*
> *forÂ calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic.Â The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many of*
> *which are alien to radicalÂ "innovative work."*
>
> *Without defining what that is (I'm not gonna do that), the PL has provided some narrowing of that gap. It's been a huge service, just for posting practical poetics info. and announcements to a more specific audience.*
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> *As large as it is, Poetics List has a kind of community impetus and pulse.*
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> *Thus, unless someone knows about an alternative space serving this function*
> *already, we might, for example, start a Facebook page that is updated monthly with those announcement type materials.Â I don't know how this would work. There should still be a moderator.Â (Amy, are you still available? Any volunteers?)*
>
> *Ironically, since I am a blogger and do all kinds of interactive work myself, Facebook is the software I am least familiar with.Â And I don't like the advertising and snoop-ware.Â I would have to investigate these possibilities.Â But I'm happy to try to get something going.*
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> *We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a*

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Charles, you started it.Â We need to continue the work.

Best to all,
Laura

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"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

==
email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
music: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/si.txt

==

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149. **Joel Weishaus**
Re: Poetics List (1993-2014)
Fri 24 Jan 2014

Jim

I just looked at this site, and see several people from the Poetics List are already involved. I like email discussion lists for conversation and announcements better than blogs, and this looks to me the way to continue this list.

Best Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

On 1/24/2014 10:32 AM, Jim Finnegan wrote:
> Thanks to Charles, all the moderators, and the members...
>
> Nothing will every replace Poetics List, but if you're interested in subbing to NewPoetry, here's the link...
>
> New-Poetry mailing list
> http://wiz.cath.vt.edu/mailman/listinfo/new-poetry
>
>
> Jim Finnegan
>
>

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150. jim andrews
lists
Fri 24 Jan 2014

Say what you will about Facebook, it does have certain advantages over lists. Though I would like to see something better emerge that people will use as widely.

One of the advantages is that you don't have to get information from people who bore you. You can just block their posts. I know lots of poets don't like that idea, of people being able to easily block others from their info feed, but it's clearly a very good thing. A list is like being in one single room with everyone subscribed to the list. It gets old in a hurry. Windbags get at least equal time with more interesting folks.

The Facebook options on what information you get and to whom you send info are much more granular than list options. Those sorts of options are important, and they never materialized in listserv software. Lists needed a more contemporary architecture of the group, of discussion, and of the missive concerning who receives it based on permissions.

ja
http://vispo.com

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151. mIEKAL aND
Re: lists
Fri 24 Jan 2014

a hybrid interface of facebook/twitter/blog/listserv would involve a bit more design but in the end could operate effortlessly. the real question is moderation or no moderation.'

~mIEKAL

On Fri, Jan 24, 2014 at 5:42 PM, jim andrews <[redacted]> wrote:

> *Say what you will about Facebook, it does have certain advantages over lists. Though I would like to see something better emerge that people will use as widely.*
>
> *One of the advantages is that you don't have to get information from people who bore you. You can just block their posts. I know lots of poets don't like that idea, of people being able to easily block others from their info feed, but it's clearly a very good thing. A list is like being in one single room with everyone subscribed to the list. It gets old in a hurry. Windbags get at least equal time with more interesting folks.*

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>
> *ja*
> *http://vispo.com*

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152. **Murat Nemet-Nejat**
Re: Poetics List (1993-2014)
Fri 24 Jan 2014

I also think a discussion list would be the best way to go.

Murat

On Fri, Jan 24, 2014 at 6:29 PM, Joel Weishaus <[redacted]> wrote:

> *Jim*
>
> *I just looked at this site, and see several people from the Poetics List are already involved.*
> *I like email discussion lists for conversation and announcements better than blogs, and this looks to me the way to continue this list.*
>
> *Best Regards,*
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> *--*
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> *New-Poetry mailing list*
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>
> *Jim Finnegan*

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153. **David Seaman**

Re: lists

Fri 24 Jan 2014

I become more aware each semester, as new internet courses, super sites, and grade books are added, that the media go far beyond our poetic minds. We need to find a way to cherish the lonely poet on his bench outdoors or sulking in a smoke-filled study. These electronic media are wonderful for bringing some of us together, but we need a wider net. If i were hip I would finish by saying, 'just saying' but I am too old. What I want to say is keep poets connected. Sometimes we only have each other to support us.

David
On Jan 24, 2014, at 07:47 PM, mIEKAL aND <[redacted]> wrote:

a hybrid interface of facebook/twitter/blog/listserv would involve a bit more design but in the end could operate effortlessly. the real question is moderation or no moderation.'

~mIEKAL

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of discussion, and of the missive concerning who receives it based on permissions. ja http://vispo.com

↑ Index

154. David Seaman
Open confession
Fri 24 Jan 2014

I found you through a small request for som
Dear Caterina Davinio,

I found you through a small request for someone to translate avant-garde Italian. It was a notice in the Buffalo Poetics list.

We agreed to do some work, and our poetic romance ensued. Of course you have your Claudio and I have Barbara, but together you and I have Serial Phenomenologies and Waiting for the End of the World. Our bi-lingual editions have been lovely works that demonstrate how collaboration can work.

We have found a life beyond the Poetics list, but the list was our matchmaker. Let us praise this selfless endeavor that led to so many fruits.

David Seaman

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155. Jesse Glass
Oh, Moderation Definitely!
Fri 24 Jan 2014

Sometimes those lonely poets start howling at the moon.

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156. Jesse Glass
Re: What will be missed--Sign me Up!
Fri 24 Jan 2014

Me too! Sign me up! Jess

On 1/24/2014, "Marc Thompson" <[redacted]> wrote:

> *Sign me up!*
>
> *Marc Thompson*
> *On Jan 24, 2014 4:38 PM, "Laura Hinton" <[redacted]> wrote:*
>
> *Count me in on this project. I love Wordpress &#65533; the only problem I've had is dealing with a volume of users on a given site (ie., students), but it*

sounds like your server can handle that. I've used Wordpress now many times; the free software is clean to use and it can look great. And I agree with Alan that Facebook has all those problems.

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With gratitude,
Brian Clements

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To: [redacted]
Subject: What will be missed &#65533;

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Laura

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157. David Baratier
Poetics List (1993-2014)
Sat 25 Jan 2014

Thanks for the vehicle

and the ride, enjoyed it--

Charles--

Thanks for the vehicle

and the ride, enjoyed it--

Met a lot of fabulous people through this list--
For many years there was plenty to discuss
and listen to.

Be well

David Baratier, Editor

Pavement Saw Press
321 Empire Street
Montpelier OH 43543
http://pavementsaw.org

Facebook Page
http://www.facebook.com/group.php?gid=25857379734&ref=ts

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158. Michael Heller
(no subject)
Sat 25 Jan 2014

Dear Charles,

Sad that this is ending. A great resource. Many thanks for enabling all the various riches that appeared here.

Mike

Sent from my iPhone

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159. allison hedge coke
Re: Onward!
Sat 25 Jan 2014

---

*Please PostP*oetry Volumes of the Twenty-First Century

by Native American/American Indian/Indigenous/Tribal heritage poets of the U.S. and U.S. occupied Pacific/Hawaii compiled by the Indigenous Caucus of AWP: Jennifer Foerster, Organizer; Allison Adelle Hedge Coke, founding organizer; Sherwin Bitsui, 2013 Chair: Craig Santos Perez, 2014 Chair; Brandy Nalani McDougall, original panel/caucus member; Travis Hedge Coke, assistant

(new, excluding reprints with exception of selected/collected editions, excluding vanity/self-publishing platforms or platforms whereas poet is publisher) (95 poets)

(mixed genre books and/or significant chapbook publications included and noted within listings)

1. Ai. Dread: Poems. New York: W.W. Norton & Company, 2003, Hardcover

2. Ai. Dread: Poems. New York: W.W. Norton & Company, 2003, Paperback

3. Ai. No Surrender: Poems. New York: W.W. Norton & Company. 2010, Hardcover

4. Ai. No Surrender: Poems. New York: W.W. Norton & Company, 2010, Paperback

5. Ai. The Collected Poems of Ai. New York: W.W Norton & Company, 2013, Hardcover (note, the

  bulk of this book, selected poems are from prior to 2000, included for new section)

6. Allen, Paula Gunn. America the Beautiful: the last poems. West End Press, 2010

7. Alexie, Sherman. One Stick Song. Hanging Loose Press, 2000, Hardcover

8. Alexie, Sherman. One Stick Song. Hanging Loose Press, 2000, Paperback

9. Alexie, Sherman. Face. (poems/prose, fiction). Hanging Loose Press, 2009, Hardcover

10. Alexie, Sherman. Face. (poems/prose, fiction). Hanging Loose Press, 2009, Paperback

11. Alexie, Sherman. What I've Stolen, What I've Earned. Hanging Loose Press, 2013, Hardcover

12. Alexie, Sherman. What I've Stolen, What I've Earned. Hanging Loose Press, 2013, Paperback

13. Barnes, Jim. Visiting Picasso. University of Illinois Press, 2007, Hardcover

14. Barnes, Jim. Visiting Picasso. University of Illinois Press, 2007, Paperback

15. Barnes, Jim. On a Wing of the Sun: Three Volumes of Poetry. University of Illinois Press, 2001

16. Becker, Kimberly L. Words Facing East. WordTech Communications, 2010

17. Becker, Kimberly L. The Dividings. WordTech Communications, 2014

18. Bitsui, Sherwin. Shapeshift. University of Arizona Press/Sun Tracks Series, 2003

19. Bitsui, Sherwin. Flood Song. Copper Canyon Press, 2009

20. Blaeser, Kimberly. Absentee Indians and other poems. Michigan State University, 2002

21. Blaeser, Kimberly. Apprenticed to Justice. Earthworks/Salt Publishing, 2007

22. Brings Plenty, Trevino. Real Indian Junk Jewelry. Backwaters Press, 2012

23. Brings Plenty, Trevino. Chapbook inclusion in Shedding Skins. Michigan State University

Press, Adrian Louis Editor, 2008

24. Brolaski, Julian Talamantez. The Daily Usonian (chapbook). Atticus/Finch, 2004

25. Brolaski, Julian Talamantez. Madame Bovary's Diary (chapbook). Cy Press, 2005

26. Brolaski, Julian Talamantez. A Buck in a Corridor (chapbook). flynpyntar press, 2008

27. Brolaski, Julian Talamantez. gowanus astropolis. Ugly Duckling Presse, 2011

28. Brolaski, Julian Talamantez. Advice for Lovers. City Lights Press, 2012

29. Broyles, Marianne Aweagon. The Red Window. West End Press, 2008

30. Da’, Laura. The Tecumseh Motel (chapbook inclusion) in Effigies II,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

31. Davila, Ungelbah. Outlaw Neon (chapbook inclusion) in Effigies II,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

32. Dauenhauer, Nora Marks. Life Woven with Song (mixed-genre). University of Arizona

Press/Sun Tracks Series, 2000, Hardcover

33. Dauenhauer, Nora Marks. Life Woven with Song (mixed-genre). University of Arizona

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Sitka, 1802 and 1804 (Classics of Tlingit Oral Literature/mixed genre/bilingual/co-written).

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36. Diaz, Natalie. When My Brother was an Aztec. Copper Canyon Press, 2012

37. Driskill, Qwo-Li. Walking with Ghosts. Earthworks/Salt Publishing, 2005

38. Erdrich, Heid. The Mother’s Tongue. Earthworks/Salt Publishing, 2005

39. Erdrich, Heid. National Monuments. Michigan State University Press, 2008

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bulk of this book, selected poems are from prior to 2000, included for new section)

42. Foerster, Jennifer. Leaving Tulsa. University of Arizona Press/Sun Tracks Series, 2012

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Company, 2002, Hardcover (note, the bulk of this book, selected poems are from prior to 2000,

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59. Hedge Coke, Allison. Streaming (with Audio CD). Coffee House Press, 2014

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International Poetry/Oregon State University, 2006

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Coke, Hedge Coke, et al. University of Arizona Press/Sun Tracks Series, 2011 (86 Indigenous

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65. Henry, Gordon. The Failure of Certain Charms: and other disparate signs of life.

Earthworks/Salt Publishing, 2008

66. Hill, Roberta. Cicadas: New & Selected Poems. Holy Cow! Press, 2013 (note, the bulk of this

book, selected poems are from prior to 2000, included for new section)

67. Hoahwah, Sy. Split (chapbook). Inverted Press, University of Louisiana. 2001

68. Hoahwah, Sy. Black Knife (chapbook). Tribal Writers Chapbook Series, Sequoyah National

Research Center, University of Arkansas, 2005

69. Hoahwah, Sy. Velroy and the Madischie Mafia. West End Press, 2009 Louis Editor, 2008

70. Hoahwah, Sy. Night Cradle. USPOCO Books, 2011

71. Hogan, Linda. Rounding the Human Corners. Coffee House Press, 2008

72. Hogan, Linda. Indios: A Poem...A Performance (chapbook.) Wings Press, 2013

73. Hogan, Linda. Dark. Sweet. New & Selected Poems. Coffee House Press, 2014 (note, the bulk of

this book, selected poems are from prior to 2000, included for new section)

74. Howe, LeAnne. Evidence of Red (poems/prose), Earthworks/Salt Publishing, 2005

75. Jumper, Elgin. Nightfall (chapbook). Tribal Writers Chapbook Series, Sequoyah National

Research Center, University of Arkansas, 2006

76. Kalahele, Imaikalani. Kalahele. Kalamaku Press, 2002

77. Kanae, Lisa. Sista Tongue. TinFish Press, 2001

78. Kane, Joan Naviyuk. Hyperboreal. University of Pittsburgh Press/Pitt Poetry Series, 2013

79. Kane, Joan Naviyuk. The Cormorant Hunter’s Wife. University of Alaska Press/Alaska Poetry

Series, 2012

80. Kenny, Maurice. Carving Hawk: New and Selected Poems, 1956-2000. White Pine Press, 2002

81. Kenny, Maurice. The Mama Poems. White Pine Press, 2008

83. Kihleng, Emelihter. My Urohs. Kahuaomanoa Press, 2008

84. Lajimodiere, Denise K. Dragonfly Dance. Michigan State University Press/American Indian

Studies, 2010

85. Leora, Kristi. Dark Swimming (book inclusion) in Effigies II,Earthworks/Salt Publishing,

Allison Hedge Coke, editor, 2014

86. Littlecrow-Russell, Sara. The Secret Powers of Naming. University of Arizona Press/Sun

Tracks Series, 2006

87. Livingston, Chip. Museum of False Starts. Gival Press, 2010

88. Livingston, Chip. Crow-Blue, Crow-Black. NYQ Books, 2012

89. Livingston, Chip. Naming Ceremony. Lethe Press, 2014

90. Long Soldier, Layli. Chromosomory (chapbook). Q Ave Pres, 2010

91. Lopez, Casandra. Brother, Bullet (chapbook). Tribal Writers Chapbook Series, Sequoyah

National Research Center, University of Arkansas, 2014

92. Louis, Adrian C. Ancient Acid Flashes Back. University of Nevada Press, 2000

93. Louis, Adrian C. Bone & Juice. Northwestern University Press, 2001

94. Louis, Adrian C. Evil Corn. Ellis Press, 2004

95. Louis, Adrian C. Deer Dreams (chapbook). Red Dragonfly Press, 2006

96. Louis, Adrian C. Logorrhea. Northwestern University Press, 2006, Paperback

97. Louis, Adrian C. Logorrhea. Northwestern University Press, 2006, Hardcover

98. Louis, Adrian C. Savage Sunsets. West End Press, 2012

Also edited:

99. Louis, Adrian C. Shedding Skins. Michigan State University Press, 2008 (with chapbooks by

four Native men poets)

100. Mann, Lara. A Song of Ascents and Descents (book inclusion) in Effigies II, Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

101. Matejka, Adrian. The Devil's Garden. Farmington, ME: Alice James Books, 2003. Paperback

102. Matejka, Adrian. Mixology. New York: Penguin Books, 2009. Paperback

103. Matejka, Adrian. The Big Smoke. New York: Penguin Books, 2013. Paperback

104. McAdams, Janet. The Island of Lost Luggage. University of Arizona Press/First Book Series,

2000

105. McAdams, Janet. Feral. Salt Publishing, 2007

106. McDougall, Brandy Nalani. The Salt Wind: Ka Makani Paakai. Kuleana Oiwi Press, 2008

107. McDougall, Brandy Nalani. Return to the Kula House (chapbook inclusion) in Effigies,

Earthworks/Salt Publishing, Allison Hedge Coke, editor, 2009

108. McGlennan, Molly. Fried Fish and Flour Biscuits. Earthworks/Salt Publishing, 2010

109. McMullin, Dan Taulapapa. A Drag Queen Named Pipi. (Chapbook). TinFish Press, 2004

110. McMullin, Dan Taulapapa. Coconut Milk. University of Arizona Press, 2013

111. Menominee, Kateri. In Tongues (chapbook inclusion) in Effigies II,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

112. Midge, Tiffany. The Woman Who Married the Bear. Earthworks/Salt Publishing, 2014

113. Miranda, Deborah A. The Zen of La Llorona. Earthworks/Salt Publishing, 2005

114. Momaday, N. Scott. In the Bear's House (poems, prose, art). University of New Mexico Press,

2010, Hardcover

115. Momaday, N. Scott. In the Bear’s House (poems, prose, art). University of New Mexico Press,

2010, Paperback

116. Momaday, N. Scott. Again the Far Morning: New and Selected Poems.University of New

Mexico Press, 2011, Hardcover (note, the bulk of this book, selected poems are from prior to

2000, included for new section)

117. Momaday, N. Scott. Again the Far Morning: New and Selected Poems. University of New

Mexico Press, 2011, Paperback (note, the bulk of this book, selected poems are from prior to

2000, included for new section)

118. Morgan, Phillip Caroll. The Fork-in-the-Road Indian Poetry Store. Earthworks/Salt

Publishing, 2006

119. Niatum, Duane. The Crooked Beak of Love. West End Press, 2000

120. Niatum, Duane. The Pull of the Green Kite. Serif & Pixel Press, 2011

121. okpik, dg nanouk. In the Time of Okvik (chapbook inclusion) in Effigies, Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2009

122. okpik, dg nanouk. Corpse Whale. University of Arizona Press/Sun Tracks Series, 2012

123. Ortiz, Simon. Out There Somewhere. University of Arizona Press/Sun Tracks Series, 2002

124. Paschen, Elise. Bestiary. Red Hen Press, 2009

125. Pacheco, Steve. Chapbook inclusion in Shedding Skins, Michigan State University Press,

Adrian Louis Editor, 2008

126. Perez, Craig Santos. From Unincorporated Territory [Hacha]. Tinfish Press, 2008

127. Perez, Craig Santos. From Unincorporated Territory [Saina]. Omnidawn, 2010

128. Perez, Craig Santos. From Unincorporated Territory [Guma]. Omnidawn, 2014

129. Perez-Wendt, Mahealani. Uluhaimalama. Kuleana Oiwi Press, 2008

130. Perez-Wendt, Mahealani. Papahanaumoku (chapbook inclusion) in Effigies,

Earthworks/Salt Publishing, Allison Hedge Coke, editor, 2009

131. Rancourt, Suzanne. Billboard in the Clouds. Curbstone Books, 2004

132. Red Elk, Lois. Our Blood Remembers. Many Voices Press, 2011

133. Revard, Carter. How the Songs Come Down. Earthworks/Salt Publishing. 2005

134. Revilla, Noukahauoli. Say Throne. (Chapbook). TinFish, 2011

135. Rexford, Cathy Tagnak. Black Ice (chapbook inclusion) in Effigies,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2009

136. Ruiz, Cathy. Stirring Up the Water. Earthworks/Salt Publishing, 2008

137. Salisbury, Ralph. War in the Genes and other poems. WordTech Communications, 2006

138. Salisbury, Ralph. Blind Pumper at the Well. Earthworks/Salt Publishing, 2008

139. Salisbury, Ralph. Light from a Bullet Hole: new and selected poems, 1950-2008. Silverfish

Review Press, 2009 (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

140. Salisbury, Ralph. Like the Sun in Storm. The Habit of Rainy Nights Press, 2012

141. Savageau, Cheryl. Mother/Land. Earthworks/Salt Publishing, 2006

142. Shuck, Kim. Smuggling Cherokee. Greenfield Review, 2006

143. Sigo, Cedar. Thank you Letters (chapbook). Angry Dog, 2003

144. Sigo, Cedar. Selected Writings. Ugly Duckling Presse, 2003

145. Sigo, Cedar. Selected Writings (Expanded Second Edition). Ugly Duckling Presse, 2005

146. Sigo, Cedar. Expensive Magic (chapbook). House Press, 2008

147. Sigo, Cedar. Stranger in Town. City Lights, 2010

148. Sigo, Cedar. Music for Torching(chapbook). Lew Gallery Editions, 2010

149. Sigo, Cedar. Plains Pictograph (chapbook). Gasmeter Press, 2013

150. Sigo, Cedar. Language Arts. Wave Books, 2014

151. Sinavaina, Caroline. Alchemies of Distance. Subpress/TinFish, 2002

151. Sinavaina, Caroline. Mohawk/Samoa: Transmigrations (chapbook, co-written).

Subpress/TinFish Press 2006

152. Smoker, M. L. Another Attempt at Rescue. Hanging Loose Press, 2005

153. Stevens, James Thomas. Combing the Snakes from His Hair. Michigan State University Press.

2002

154. Stevens, James Thomas. (Dis)Orient (chapbook). Palm Press, 2005

155. Stevens, James Thomas. Mohawk/Samoa: Transmigrations (chapbook, co-written).

Subpress, 2005

156. Stevens, James Thomas. Bulle/Chimere (chapbook). First Intensity Press, 2006

157. Stevens, James Thomas. A Bridge Dead in the Water. Earthworks/Salt Publishing, 2007

158. Stevens, James Thomas. Of Kingdoms & Kangaroo (chapbook, co-written). First
Intensity

Press, 2008

159. Taitano, Lehua. A Bell Made of Stones. TinFish Press, 2013

160. Takehiro, Sage Uilani. Honua. Kahuaomanoa Press, 2007

161. Tamez, Margo. Raven Eye. University of Arizona Press/Sun Tracks Series, 2007

162. Tapahonso, Luci. A Radiant Curve: Poems and Stories. University of Arizona Press/Sun

Tracks Series, 2008

163. Tohe, Laura. Tseyi'/ Deep in the Rock: Reflections of Canyon de Chelly. University of Arizona

Press/Sun Tracks Series, 2005

164. Travis, Rebecca Hatcher. Picked Apart the Bones. Chickasaw Press, 2009

165. Trask, Haunani-Kay. Night is a Shark Skin Drum. University of Hawai'i Press, 2002

166. Troupe, Quincy. Transcircularities: New and Selected Poems. Coffee House Press, 2002

Hardcover (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

167. Troupe, Quincy. Transcircularities: New and Selected Poems. Coffee House Press, 2002

Paperback (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

168. Troupe, Quincy. The Architecture of Language. Coffee House Press, 2006, Hardcover

169. Troupe, Quincy. The Architecture of Language. Coffee House Press, 2006, Paperback

170. Troupe, Quincy. Errançities. Coffee House Press, 2012, Hardcover

171. Troupe, Quincy. Errançities. Coffee House Press, 2012, Paperback

172. Turcotte, Mark. Exploding Chippewas. TriQuarterly. 2002

173. Turner, Doyle D. Time is a Parlor Trick and other poems (chapbook). Tribal Writers

Chapbook Series, Sequoyah National Research Center, University of Arkansas, 2007

174. Vizenor, Gerald. Almost Ashore. Earthworks/Salt Publishing, 2006 (note, the bulk of this

book, selected haikus/poems are from prior to 2000, included for new section)

175. Vizenor, Gerald. Favor of Crows. Wesleyan Press, 2014 (note, the bulk of this book, selected

haikus are from prior to 2000, included for new section)

176. Wall, Drucilla. The Geese at the Gates. Salmon Poetry, 2011

177. Warm Water, Luke. Chapbook inclusion in Shedding Skins, Michigan State University Press,

Adrian Louis Editor, 2008

178. Warren, Steven. While a Hummingbird Sways (chapbook). Tribal Writers Chapbook Series,

Sequoyah National Research Center, University of Arkansas, 2011

179. Waters, Joel. Chapbook inclusion in Shedding Skins, Michigan State University Press, Adrian

Louis Editor, 2008

180. Westlake, Wayne. Westlake: Poems by Wayne Westlake. University of Hawai'i Press, 2010

181. White, Orlando. Bone Light. Red Hen Press, 2009

182. Wood, Karenne. Markings on Earth. University of Arizona Press/First Book Award

Series, 2001

183. Wurth, Erika. Indian Trains. West End Press, 2007

184. Zepeda, Ofelia. Jewed ‘I-hoi/Earth Movements. Paper with Audio CD, Kore Press, 2005

185. Zepeda, Ofelia. Where Clouds are Formed. University of Arizona Press/ Suntracks

Series, 2008

Poetry Anthologies noted above

(with only Native inclusions and only poetry, no mixed-genre, no student editions, no self-pub):

Ahani: Indigenous American Poetry, Hedge Coke, ToTopos International Poetry/Oregon State

University, 2006

Effigies II, Hedge Coke, Earthworks/Salt Publishing, 2014 (four Native women poets: dg okpik,

Cathy Rexford, Brandy Nalani McDougall, Mahealani Wendt)

Effigies, Hedge Coke, Earthworks/Salt Publishing, 2009 (five Native women poets: Lara Mann,

Ungelbah Davila, Kateri Menominee, Kristi Leora, Laura Da’)

Sing: Poetry of the Indigenous Americas, Hedge Coke, Hedge Coke, et al. University of Arizona

Press/Sun Tracks Series, 2011 (86 Indigenous poets of the Americas 12 translators, 3 associate

editors)

Shedding Skins, Louis, Michigan State University Press, 2008 (four Native men poets: Trevino

Brings Plenty, Joel Waters, Steve Pacheco, Luke Warm Water)

On Sat, Jan 25, 2014 at 12:02 AM, allison hedge coke <[redacted]>wrote:

> *This is our final post:*
>
> *oetry Volumes of the Twenty-First Century*
>
> *by Native American/American Indian/Indigenous/Tribal heritage poets of the U.S. and U.S. occupied Pacific/Hawaii compiled by the Indigenous Caucus of AWP: Jennifer Foerster, Organizer; Allison Adelle Hedge Coke, founding organizer; Sherwin Bitsui, 2013 Chair: Craig Santos Perez, 2014 Chair; Brandy Nalani McDougall, original panel/caucus member; Travis Hedge Coke, assistant*
>
> *(new, excluding reprints with exception of selected/collected editions, excluding vanity/self-publishing platforms or platforms whereas poet is publisher) (95 poets)*
>
> *(mixed genre books and/or significant chapbook publications included and noted within listings)*
>
> *1. Ai. Dread: Poems. New York: W.W. Norton & Company, 2003, Hardcover*
>
> *2. Ai. Dread: Poems. New York: W.W. Norton & Company, 2003, Paperback*
>
> *3. Ai. No Surrender: Poems. New York: W.W. Norton & Company. 2010, Hardcover*
>
> *4. Ai. No Surrender: Poems. New York: W.W. Norton & Company, 2010, Paperback*
>
> *5. Ai. The Collected Poems of Ai. New York: W.W Norton & Company, 2013, Hardcover (note, the*
>
> *bulk of this book, selected poems are from prior to 2000, included for new section)*
>
> *6. Allen, Paula Gunn. America the Beautiful: the last poems. West End Press, 2010*
>
> *7. Alexie, Sherman. One Stick Song. Hanging Loose Press, 2000, Hardcover*
>
> *8. Alexie, Sherman. One Stick Song. Hanging Loose Press, 2000, Paperback*

9. Alexie, Sherman. Face. (poems/prose, fiction). Hanging Loose Press, 2009, Hardcover

10. Alexie, Sherman. Face. (poems/prose, fiction). Hanging Loose Press, 2009, Paperback

11. Alexie, Sherman. What I've Stolen, What I've Earned. Hanging Loose Press, 2013, Hardcover

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60. Hedge Coke, Allison. Effigies II. Hedge Coke. Earthworks/Salt Publishing, 2014 (four Native

women poets: dg okpik, Cathy Rexford, Brandy Nalani McDougall, Mahealani Wendt)

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Arizona Press/Sun Tracks Series, 2011 (86 Indigenous poets of the Americas 12 translators, 3

associate editors)

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women poets: Lara Mann, Ungelbah Davila, Kateri Menominee, Kristi Leora, Laura Da')

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International Poetry/Oregon State University, 2006

64. Hedge Coke, Travis. Sing: Poetry of the Indigenous Americas (Associate Editor). Hedge

Coke, Hedge Coke, et al. University of Arizona Press/Sun Tracks Series, 2011 (86 Indigenous

poets of the Americas, 12 translators, 3 associate editors)

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Earthworks/Salt Publishing, 2008

66. Hill, Roberta. Cicadas: New & Selected Poems. Holy Cow! Press, 2013 (note, the bulk of this

book, selected poems are from prior to 2000, included for new section)

67. Hoahwah, Sy. Split (chapbook). Inverted Press, University of Louisiana. 2001

68. Hoahwah, Sy. Black Knife (chapbook). Tribal Writers Chapbook Series, Sequoyah National

Research Center, University of Arkansas, 2005

69. Hoahwah, Sy. Velroy and the Madischie Mafia. West End Press, 2009
Louis Editor, 2008

70. Hoahwah, Sy. Night Cradle. USPOCO Books, 2011

71. Hogan, Linda. Rounding the Human Corners. Coffee House Press, 2008

72. Hogan, Linda. Indios: A Poem...A Performance (chapbook.) Wings Press, 2013

73. Hogan, Linda. Dark. Sweet. New & Selected Poems. Coffee House Press, 2014 (note, the bulk of

this book, selected poems are from prior to 2000, included for new section)

74. Howe, LeAnne. Evidence of Red (poems/prose), Earthworks/Salt Publishing, 2005

75. Jumper, Elgin. Nightfall (chapbook). Tribal Writers Chapbook Series, Sequoyah National

Research Center, University of Arkansas, 2006

76. Kalahele, Imaikalani. Kalahele. Kalamaku Press, 2002

77. Kanae, Lisa. Sista Tongue. TinFish Press, 2001

78. Kane, Joan Naviyuk. Hyperboreal. University of Pittsburgh Press/Pitt Poetry Series, 2013

79. Kane, Joan Naviyuk. The Cormorant Hunter's Wife. University of Alaska Press/Alaska Poetry

Series, 2012

80. Kenny, Maurice. Carving Hawk: New and Selected Poems, 1956-2000. White Pine Press, 2002

81. Kenny, Maurice. The Mama Poems. White Pine Press, 2008

83. Kihleng, Emelihter. My Urohs. Kahuaomanoa Press, 2008

84. Lajimodiere, Denise K. Dragonfly Dance. Michigan State University Press/American Indian

Studies, 2010

85. Leora, Kristi. Dark Swimming (book inclusion) in Effigies II,Earthworks/Salt Publishing,

Allison Hedge Coke, editor, 2014

86. Littlecrow-Russell, Sara. The Secret Powers of Naming. University of Arizona Press/Sun

Tracks Series, 2006

87. Livingston, Chip. Museum of False Starts. Gival Press, 2010

88. Livingston, Chip. Crow-Blue, Crow-Black. NYQ Books, 2012

89. Livingston, Chip. Naming Ceremony. Lethe Press, 2014

90. Long Soldier, Layli. Chromosomory (chapbook). Q Ave Pres, 2010

91. Lopez, Casandra. Brother, Bullet (chapbook). Tribal Writers Chapbook Series, Sequoyah

National Research Center, University of Arkansas, 2014

92. Louis, Adrian C. Ancient Acid Flashes Back. University of Nevada Press, 2000

93. Louis, Adrian C. Bone & Juice. Northwestern University Press, 2001

94. Louis, Adrian C. Evil Corn. Ellis Press, 2004

95. Louis, Adrian C. Deer Dreams (chapbook). Red Dragonfly Press, 2006

96. Louis, Adrian C. Logorrhea. Northwestern University Press, 2006, Paperback

97. Louis, Adrian C. Logorrhea. Northwestern University Press, 2006, Hardcover

98. Louis, Adrian C. Savage Sunsets. West End Press, 2012

Also edited:

99. Louis, Adrian C. Shedding Skins. Michigan State University Press, 2008 (with chapbooks by

four Native men poets)

100. Mann, Lara. A Song of Ascents and Descents (book inclusion) in Effigies II, Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

101. Matejka, Adrian. The Devil's Garden. Farmington, ME: Alice James Books, 2003. Paperback

102. Matejka, Adrian. Mixology. New York: Penguin Books, 2009. Paperback

103. Matejka, Adrian. The Big Smoke. New York: Penguin Books, 2013. Paperback

104. McAdams, Janet. The Island of Lost Luggage. University of Arizona Press/First Book Series,

2000

105. McAdams, Janet. Feral. Salt Publishing, 2007

106. McDougall, Brandy Nalani. The Salt Wind: Ka Makani Paakai. Kuleana Oiwi Press, 2008

107. McDougall, Brandy Nalani. Return to the Kula House (chapbook inclusion) in Effigies,

Earthworks/Salt Publishing, Allison Hedge Coke, editor, 2009

108. McGlennan, Molly. Fried Fish and Flour Biscuits. Earthworks/Salt Publishing, 2010

109. McMullin, Dan Taulapapa. A Drag Queen Named Pipi. (Chapbook). TinFish Press, 2004

110. McMullin, Dan Taulapapa. Coconut Milk. University of Arizona Press, 2013

111. Menominee, Kateri. In Tongues (chapbook inclusion) in Effigies II,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

112. Midge, Tiffany. The Woman Who Married the Bear. Earthworks/Salt Publishing, 2014

113. Miranda, Deborah A. The Zen of La Llorona. Earthworks/Salt

Publishing, 2005

114. Momaday, N. Scott. In the Bear's House (poems, prose, art). University of New Mexico Press,

2010, Hardcover

115. Momaday, N. Scott. In the Bear's House (poems, prose, art). University of New Mexico Press,

2010, Paperback

116. Momaday, N. Scott. Again the Far Morning: New and Selected Poems.University of New

Mexico Press, 2011, Hardcover (note, the bulk of this book, selected poems are from prior to

2000, included for new section)

117. Momaday, N. Scott. Again the Far Morning: New and Selected Poems. University of New

Mexico Press, 2011, Paperback (note, the bulk of this book, selected poems are from prior to

2000, included for new section)

118. Morgan, Phillip Caroll. The Fork-in-the-Road Indian Poetry Store. Earthworks/Salt

Publishing, 2006

119. Niatum, Duane. The Crooked Beak of Love. West End Press, 2000

120. Niatum, Duane. The Pull of the Green Kite. Serif & Pixel Press, 2011

121. okpik, dg nanouk. In the Time of Okvik (chapbook inclusion) in Effigies, Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2009

122. okpik, dg nanouk. Corpse Whale. University of Arizona Press/Sun Tracks Series, 2012

123. Ortiz, Simon. Out There Somewhere. University of Arizona Press/Sun Tracks Series, 2002

124. Paschen, Elise. Bestiary. Red Hen Press, 2009

125. Pacheco, Steve. Chapbook inclusion in Shedding Skins, Michigan State University Press,

Adrian Louis Editor, 2008

126. Perez, Craig Santos. From Unincorporated Territory [Hacha]. Tinfish Press, 2008

127. Perez, Craig Santos. From Unincorporated Territory [Saina]. Omnidawn, 2010

128. Perez, Craig Santos. From Unincorporated Territory [Guma]. Omnidawn, 2014

129. Perez-Wendt, Mahealani. Uluhaimalama. Kuleana Oiwi Press, 2008

130. Perez-Wendt, Mahealani. Papahanaumoku (chapbook inclusion) in Effigies,

Earthworks/Salt Publishing, Allison Hedge Coke, editor, 2009

131. Rancourt, Suzanne. Billboard in the Clouds. Curbstone Books, 2004

132. Red Elk, Lois. Our Blood Remembers. Many Voices Press, 2011

133. Revard, Carter. How the Songs Come Down. Earthworks/Salt Publishing. 2005

134. Revilla, Noukahauoli. Say Throne. (Chapbook). TinFish, 2011

135. Rexford, Cathy Tagnak. Black Ice (chapbook inclusion) in Effigies,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2009

136. Ruiz, Cathy. Stirring Up the Water. Earthworks/Salt Publishing, 2008

137. Salisbury, Ralph. War in the Genes and other poems. WordTech Communications, 2006

138. Salisbury, Ralph. Blind Pumper at the Well. Earthworks/Salt Publishing, 2008

139. Salisbury, Ralph. Light from a Bullet Hole: new and selected poems, 1950-2008. Silverfish

Review Press, 2009 (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

140. Salisbury, Ralph. Like the Sun in Storm. The Habit of Rainy Nights Press, 2012

141. Savageau, Cheryl. Mother/Land. Earthworks/Salt Publishing, 2006

142. Shuck, Kim. Smuggling Cherokee. Greenfield Review, 2006

143. Sigo, Cedar. Thank you Letters (chapbook). Angry Dog, 2003

144. Sigo, Cedar. Selected Writings. Ugly Duckling Presse, 2003

145. Sigo, Cedar. Selected Writings (Expanded Second Edition). Ugly Duckling Presse, 2005

146. Sigo, Cedar. Expensive Magic (chapbook). House Press, 2008

147. Sigo, Cedar. Stranger in Town. City Lights, 2010

148. Sigo, Cedar. Music for Torching(chapbook). Lew Gallery Editions, 2010

149. Sigo, Cedar. Plains Pictograph (chapbook). Gasmeter Press, 2013

150. Sigo, Cedar. Language Arts. Wave Books, 2014

151. Sinavaina, Caroline. Alchemies of Distance. Subpress/TinFish, 2002

151. Sinavaina, Caroline. Mohawk/Samoa: Transmigrations (chapbook, co-written).

Subpress/TinFish Press 2006

152. Smoker, M. L. Another Attempt at Rescue. Hanging Loose Press, 2005

153. Stevens, James Thomas. Combing the Snakes from His Hair. Michigan State University Press.

2002

154. Stevens, James Thomas. (Dis)Orient (chapbook). Palm Press, 2005

155. Stevens, James Thomas. Mohawk/Samoa: Transmigrations (chapbook, co-written).

Subpress, 2005

156. Stevens, James Thomas. Bulle/Chimere (chapbook). First Intensity Press, 2006

157. Stevens, James Thomas. A Bridge Dead in the Water. Earthworks/Salt Publishing, 2007

158. Stevens, James Thomas. Of Kingdoms & Kangaroo (chapbook, co-written). First Intensity

Press, 2008

159. Taitano, Lehua. A Bell Made of Stones. TinFish Press, 2013

160. Takehiro, Sage Uilani. Honua. Kahuaomanoa Press, 2007

161. Tamez, Margo. Raven Eye. University of Arizona Press/Sun Tracks Series, 2007

162. Tapahonso, Luci. A Radiant Curve: Poems and Stories. University of Arizona Press/Sun

Tracks Series, 2008

163. Tohe, Laura. Tseyi'/ Deep in the Rock: Reflections of Canyon de Chelly. University of Arizona

Press/Sun Tracks Series, 2005

164. Travis, Rebecca Hatcher. Picked Apart the Bones. Chickasaw Press, 2009

165. Trask, Haunani-Kay. Night is a Shark Skin Drum. University of Hawai'i Press, 2002

166. Troupe, Quincy. Transcircularities: New and Selected Poems. Coffee House Press, 2002

Hardcover (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

167. Troupe, Quincy. Transcircularities: New and Selected Poems. Coffee House Press, 2002

Paperback (note, the bulk of this book, selected poems are from prior

to 2000,

included for new section)

168. Troupe, Quincy. The Architecture of Language. Coffee House Press, 2006, Hardcover

169. Troupe, Quincy. The Architecture of Language. Coffee House Press, 2006, Paperback

170. Troupe, Quincy. Errançities. Coffee House Press, 2012, Hardcover

171. Troupe, Quincy. Errançities. Coffee House Press, 2012, Paperback

172. Turcotte, Mark. Exploding Chippewas. TriQuarterly. 2002

173. Turner, Doyle D. Time is a Parlor Trick and other poems (chapbook). Tribal Writers

Chapbook Series, Sequoyah National Research Center, University of Arkansas, 2007

174. Vizenor, Gerald. Almost Ashore. Earthworks/Salt Publishing, 2006 (note, the bulk of this

book, selected haikus/poems are from prior to 2000, included for new section)

175. Vizenor, Gerald. Favor of Crows. Wesleyan Press, 2014 (note, the bulk of this book, selected

haikus are from prior to 2000, included for new section)

176. Wall, Drucilla. The Geese at the Gates. Salmon Poetry, 2011

177. Warm Water, Luke. Chapbook inclusion in Shedding Skins, Michigan State University Press,

Adrian Louis Editor, 2008

178. Warren, Steven. While a Hummingbird Sways (chapbook). Tribal Writers Chapbook Series,

Sequoyah National Research Center, University of Arkansas, 2011

179. Waters, Joel. Chapbook inclusion in Shedding Skins, Michigan State University Press, Adrian

Louis Editor, 2008

180. Westlake, Wayne. Westlake: Poems by Wayne Westlake. University of Hawai'i Press, 2010

181. White, Orlando. Bone Light. Red Hen Press, 2009

182. Wood, Karenne. Markings on Earth. University of Arizona Press/First Book Award

Series, 2001

183. Wurth, Erika. Indian Trains. West End Press, 2007

184. Zepeda, Ofelia. Jewed 'I-hoi/Earth Movements. Paper with Audio CD, Kore Press, 2005

185. Zepeda, Ofelia. Where Clouds are Formed. University of Arizona Press/ Suntracks

Series, 2008

Poetry Anthologies noted above

(with only Native inclusions and only poetry, no mixed-genre, no student editions, no self-pub):

Ahani: Indigenous American Poetry, Hedge Coke, ToTopos International Poetry/Oregon State

University, 2006

Effigies II, Hedge Coke, Earthworks/Salt Publishing, 2014 (four Native women poets: dg okpik,

Cathy Rexford, Brandy Nalani McDougall, Mahealani Wendt)

Effigies, Hedge Coke, Earthworks/Salt Publishing, 2009 (five Native women poets: Lara Mann,

Ungelbah Davila, Kateri Menominee, Kristi Leora, Laura Da')

Sing: Poetry of the Indigenous Americas, Hedge Coke, Hedge Coke, et al. University of Arizona

Press/Sun Tracks Series, 2011 (86 Indigenous poets of the Americas 12 translators, 3 associate

> *editors)*
>
> *Shedding Skins, Louis, Michigan State University Press, 2008 (four Native men poets: Trevino*
>
> *Brings Plenty, Joel Waters, Steve Pacheco, Luke Warm Water)*
>
> *On Fri, Jan 24, 2014 at 4:45 PM, Charles Bernstein <*
> *[redacted]> wrote:*
>
> *I am grateful for the many notes posted here in response to the closing of the Poetics List. I want to thank, especially, Amy King, who has kept the list going for the past years with considerable dedication and effort: her generosity and acuity is appreciated. There seems considerable interest in starting something new to take up where this list has left off. And it must be*
> *new, to meet the demands of the present. Onward!*
>
> *--*
> **Allison Hedge Coke**

--
Allison Hedge Coke

↑ Index

160. **Mark**
Re: Poetics List (1993-2014)
Sat 25 Jan 2014

This reminds me a bit of the old days. I'm actually reading what everybody posts, because there's a genuine discussion, an exchange. Who knew?

I neglected to thank Charles in my earlier post, as well as everyone else who has been involved. I think Amy King's tenure as listmod, though, has been particularly noteworthy. I think she deserves special thanks, whether or not you agree with Miekal— and I certainly think he has a point— that moderation has not served the list well in the long run. Whether or not *moderation* is good for the list or not, though, is an entirely separate matter from the various

moderators themselves. All have been very good, but Amy King did it for incredibly long, and her tenure seems to have been seamless, without controversy. (I say 'seems,' of course, because I haven't been reading every post, like I did in the old days.)

This list, clearly, has been a special exchange for many of us, at least at some time or another, and that energy still exists and clearly (not just for myself) needs another outlet. I am hoping we can collectively figure out how to channel it. I agree with those who said (as I previously said) that FB is not a good medium for such an exchange. I personally like the listserv/email technological model, but that may not work for most people, especially as technology evolves. I agree that the need exists, not just for discussion and exchange of ideas, but for basic information as to what's going on. I never thought that calls for work or publication announcements were inherently less important than exchange of ideas. Alan Sondheim usefully points out that for those of us who do not live in NYC or, perhaps, SF, the List is a much-needed vehicle to grasp the full scope of literary activity in our time, much less to figure out where, when or if we want to "submit." The fact of moderation has limited the spontaneity of exchange, and as a result exchange itself. Yet it is ALSO true that flamers and narcissists, when they arise (and they will, eventually) need to quietly and efficiently be moved aside. Can there be spontaneity within moderation? Can there be collective ways of dealing with the flamers which bypass listmods? Who knows?

Let the Poetics List 2 begin, either through institutional sponsorship or "under that table," so to speak. (And, thinking ecologically, I wonder which model would be more sustainable, for a generation or more.)

Laura Hinton, I'm in— whatever evolves.

What's that Pound line about "commerce between us?"

Yours in (poetic) struggle—

Mark DuCharme

Mark DuCharme

Miekal's point, of course, was that

> *Date: Fri, 24 Jan 2014 19:53:03 -0500*
> *From:* [redacted]
> *Subject: Re: Poetics List (1993-2014)*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: Murat Nemet-Nejat <*[redacted]*>*

Subject: Re: Poetics List (1993-2014)

I also think a discussion list would be the best way to go.

Murat

On Fri, Jan 24, 2014 at 6:29 PM, Joel Weishaus <[redacted]> wrote:

Jim

I just looked at this site, and see several people from the Poetics List are already involved.
I like email discussion lists for conversation and announcements better than blogs, and this looks to me the way to continue this list.

Best Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

On 1/24/2014 10:32 AM, Jim Finnegan wrote:

Thanks to Charles, all the moderators, and the members...
Nothing will every replace Poetics List, but if you're interested in subbing to NewPoetry, here's the link...
New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

Jim Finnegan

↑ Index

161. Alan Sondheim
thinking about Poetics, decoupling
Sat 25 Jan 2014

The Attribute

http://www.alansondheim.org/attribute.mp4

history and decoupling

Thank you Charles and everyone!

↑ Index

162. Anny Ballardini
Re: lists
Sat 25 Jan 2014

Self-moderation among adults could go a long way, mIEKAL aND, on the other hand, besides being "OLD" since the beginning, how many adults are around here?

I logically wanted to write the opposite, since your mail invited for a "let it go free". The mysteries of writing.

On Sat, Jan 25, 2014 at 1:47 AM, mIEKAL aND <[redacted]> wrote:

> *a hybrid interface of facebook/twitter/blog/listserv would involve a bit more design but in the end could operate effortlessly. the real question is moderation or no moderation.'*
>
> *~mIEKAL*
>
> *On Fri, Jan 24, 2014 at 5:42 PM, jim andrews <[redacted]> wrote:*
>
> *Say what you will about Facebook, it does have certain advantages over lists. Though I would like to see something better emerge that people will*
> *use as widely.*
>
> *One of the advantages is that you don't have to get information from people who bore you. You can just block their posts. I know lots of poets don't like that idea, of people being able to easily block others from*

> *their info feed, but it's clearly a very good thing. A list is like being in one single room with everyone subscribed to the list. It gets old in a hurry. Windbags get at least equal time with more interesting folks.*
>
> *The Facebook options on what information you get and to whom you send info*
> *are much more granular than list options. Those sorts of options are important, and they never materialized in listserv software. Lists needed a*
> *more contemporary architecture of the group, of discussion, and of the missive concerning who receives it based on permissions.*
>
> *ja*
> *http://vispo.com*

--
Dott.ssa Anny Ballardini, MFA, PhD.

http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

Professionista di cui alla Legge n. 4 del 14 gennaio 2013, pubblicata nella GU n. 22 del 26/01/2013

Freiberuflerin laut Gesetz Nr. 4 vom 14. Jänner 2013, veröffentlicht im Amtsblatt Nr. 22 vom 26.1.2013

↑ Index

163. Anny Ballardini
Re: Onward!
Sat 25 Jan 2014

But it has resurrected!

On Sat, Jan 25, 2014 at 12:00 AM, Mairead Byrne <[redacted]> wrote:

> *Amy is a force of nature, as are you, Charles.*
> *Thank you both, and all moderators and generous contributors.*
> *I think Jonathan said it best, with poetry (for a shaky second I thought he had actually *just written that!*).*
> *It's great to see the energy being picked up too.*
> *The list has died! Long live the list!*
> *Mairéad*
>
> *Professor of Poetry + Poetics*
> *Department of Literary Arts + Studies*
> *Division of Liberal Arts*
> *Rhode Island School of Design*
> *2 College Street*
> *Providence, RI 02903*
>
> *On Fri, Jan 24, 2014 at 5:45 PM, Charles Bernstein <*
> *[redacted]> wrote:*
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> *I am grateful for the many notes posted here in response to the closing of*
> *the Poetics List. I want to thank, especially, Amy King, who has kept the list going for the past years with considerable dedication and effort: her*
> *generosity and acuity is appreciated. There seems considerable interest in*
> *starting something new to take up where this list has left off. And it must be*
> *new, to meet the demands of the present. Onward!*

--
Dott.ssa Anny Ballardini, MFA, PhD.

http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
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↑ Index

164. tyrone williams
Re: Poetics List (1993-2014)
Sat 25 Jan 2014

Though I've been more a lurker than active participant I agree with Alan, Mark et al that Charles' and Amy's work has been especially useful for those of us outside the major media centers in North America. And I too am in for whatever evolves as PL 2.0.

Tyrone

-----Original Message-----
> From: Mark <[redacted]>
> Sent: Jan 25, 2014 3:17 AM
> To: [redacted]
> Subject: Re: Poetics List (1993-2014)
>
> This reminds me a bit of the old days. I'm actually reading what everybody posts, because there's a genuine discussion, an exchange. Who knew?
>
> I neglected to thank Charles in my earlier post, as well as everyone else who has been involved. I think Amy King's tenure as listmod, though, has been particularly noteworthy. I think she deserves special thanks, whether or not you agree with Miekalâ€” and I certainly think he has a pointâ€” that moderation has not served the list well in the long run. Whether or not *moderation* is good for the list or not, though, is an entirely separate matter from the various moderators themselves. All have been very good, but Amy King did it for incredibly long, and her tenure seems to have been seamless, without controversy. (I say 'seems,' of course, because I haven't been reading every post, like I did in the old days.)
>
> This list, clearly, has been a special exchange for many of us, at least at some time or another, and that energy still exists and clearly (not just for myself) needs another outlet. I am hoping we can collectively figure out how to channel

it. I agree with those who said (as I previously said) that FB is not a good medium for such an exchange. I personally like the listserv/email technological model, but that may not work for most people, especially as technology evolves. I agree that the need exists, not just for discussion and exchange of ideas, but for basic information as to what's going on. I never thought that calls for work or publication announcements were inherently less important than exchange of ideas. Alan Sondheim usefully points out that for those of us who do not live in NYC or, perhaps, SF, the List is a much-needed vehicle to grasp the full scope of literary activity in our time, much less to figure out where, when or if we want to "submit." The fact of moderation has limited the spontaneity of exchange, and as a result exchange itself. Yet it is ALSO true that flamers and narcissists, when they arise (and they will, eventually) need to quietly and efficiently be moved aside. Can there be spontaneity within moderation? Can there be collective ways of dealing with the flamers which bypass listmods? Who knows?
>
> Let the Poetics List 2 begin, either through institutional sponsorship or "under that table," so to speak. (And, thinking ecologically, I wonder which model would be more sustainable, for a generation or more.)
>
> Laura Hinton, I'm inâ€” whatever evolves.
>
> What's that Pound line about "commerce between us?"
>
> Yours in (poetic) struggleâ€”
>
>
> Mark DuCharme
>
>
> Mark DuCharme
>
> Miekal's point, of course, was that
>
>> Date: Fri, 24 Jan 2014 19:53:03 -0500
>> From: [redacted]
>> Subject: Re: Poetics List (1993-2014)
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>>
>> ---------- Information from the mail header ----------
>> Sender: "Poetics List (UPenn, UB)" <[redacted]>
>> Poster: Murat Nemet-Nejat <[redacted]>

>> Subject: Re: Poetics List (1993-2014)
>> ---
>>
>> I also think a discussion list would be the best way to go.
>>
>> Murat
>>
>>
>> On Fri, Jan 24, 2014 at 6:29 PM, Joel Weishaus <[redacted]> wrote:
>>
>>> Jim
>>>
>>> I just looked at this site, and see several people from the Poetics List
>>> are already involved.
>>> I like email discussion lists for conversation and announcements better
>>> than blogs, and this looks to me the way to continue this list.
>>>
>>> Best Regards,
>>> Joel
>>>
>>> --
>>> Joel Weishaus
>>> Artist-in-Residence
>>> Pacifica Graduate Institute
>>> 249 Lambert Road
>>> Carpinteria, CA 93013
>>>
>>> Homepage:
>>> http://web.pdx.edu/~pdx00282
>>> Beginner's Mind-Toward an Ecohumanities:
>>> www.cddc.vt.edu/host/weishaus/Begin/Intro.htm
>>>
>>>
>>>
>>>
>>>
>>> On 1/24/2014 10:32 AM, Jim Finnegan wrote:
>>>
>>>> Thanks to Charles, all the moderators, and the members...
>>>> Nothing will every replace Poetics List, but if you're interested in
>>>> subbing to NewPoetry, here's the link...
>>>> New-Poetry mailing list

>>>> http://wiz.cath.vt.edu/mailman/listinfo/new-poetry
>>>>
>>>> Jim Finnegan
>>>>
>>>>
>>>
>>>
>>
>

Tyrone Williams

↑ Index

165. **mIEKAL aND**
Re: lists
Sat 25 Jan 2014

Obviously, I'm a fan of the most minimal moderation possible, but poetry and logorrhea seem to go hand in hand. Quite frankly it's a bit of delight to see all these all posting their fond farewells, I had no idea so many of these folks were still subscribed since a lot of them haven't posted in years. Digital community is the real work—takes attention and care. And restraint.

~mIEKAL

On Sat, Jan 25, 2014 at 3:08 AM, Anny Ballardini
<[redacted]>wrote:

> *Self-moderation among adults could go a long way, mIEKAL aND, on the other hand, besides being "OLD" since the beginning, how many adults are around here?*
>
> *I logically wanted to write the opposite, since your mail invited for a "let it go free". The mysteries of writing.*
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On Fri, Jan 24, 2014 at 5:42 PM, jim andrews <[redacted]> wrote:

Say what you will about Facebook, it does have certain advantages over lists. Though I would like to see something better emerge that people will use as widely.

One of the advantages is that you don't have to get information from people who bore you. You can just block their posts. I know lots of poets don't like that idea, of people being able to easily block others from their info feed, but it's clearly a very good thing. A list is like being in one single room with everyone subscribed to the list. It gets old in a hurry. Windbags get at least equal time with more interesting folks.

The Facebook options on what information you get and to whom you send info are much more granular than list options. Those sorts of options are important, and they never materialized in listserv software. Lists needed a more contemporary architecture of the group, of discussion, and of the missive concerning who receives it based on permissions.

ja
http://vispo.com

--
Dott.ssa Anny Ballardini, MFA, PhD.

http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=poetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

> *« Stulta est clementia, cum tot ubique*
> *vatibus occurras, periturae parcere chartae »*
> *Giovenale*
>
> *Professionista di cui alla Legge n. 4 del 14 gennaio 2013, pubblicata nella GU n. 22 del 26/01/2013*
>
> *Freiberuflerin laut Gesetz Nr. 4 vom 14. Jänner 2013, veröffentlicht im Amtsblatt Nr. 22 vom 26.1.2013*

↑ Index

166. **Marc Thompson**
Re: Oh, Moderation Definitely!
Sat 25 Jan 2014

Very poetic, Jesse. And true.

Marc Thompson
On Jan 25, 2014 8:51 AM, "Jesse Glass" <[redacted]> wrote:

> *Sometimes those lonely poets start howling at the moon.*

↑ Index

167. **Murat Nemet-Nejat**
Re: lists
Sat 25 Jan 2014

---

mIEKAL, aren't Lists part of the digital world, though in a "primitive," what Chris calls prehistoric sort of way? Jim believes, I think, that if technology enable something to be done digitally, then it should be done.

Murat

On Sat, Jan 25, 2014 at 10:24 AM, mIEKAL aND <[redacted]> wrote:

> *Obviously, I'm a fan of the most minimal moderation possible, but poetry and logorrhea seem to go hand in hand. Quite frankly it's a bit of delight to see all these all posting their fond farewells, I had no idea so many of these folks were still subscribed since a lot of them haven't posted in years. Digital community is the real work--takes attention and care. And restraint.*
>
> *~mIEKAL*

> *On Sat, Jan 25, 2014 at 3:08 AM, Anny Ballardini*
> *<[redacted]>wrote:*
>
> *Self-moderation among adults could go a long way, mIEKAL aND, on the other*
> *hand, besides being "OLD" since the beginning, how many adults are around here?*
>
> *I logically wanted to write the opposite, since your mail invited for a*
> *"let it go free". The mysteries of writing.*
>
> *On Sat, Jan 25, 2014 at 1:47 AM, mIEKAL aND <[redacted]>*
> *wrote:*
>
> *a hybrid interface of facebook/twitter/blog/listserv would involve a bit*
> *more design but in the end could operate effortlessly. the real question*
> *is*
> *moderation or no moderation.'*
>
> *~mIEKAL*
>
> *On Fri, Jan 24, 2014 at 5:42 PM, jim andrews <[redacted]> wrote:*
>
> *Say what you will about Facebook, it does have certain advantages over*
> *lists. Though I would like to see something better emerge that people will*
> *use as widely.*
>
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> *people who bore you. You can just block their posts. I know lots of poets*
> *don't like that idea, of people being able to easily block others from*
> *their info feed, but it's clearly a very good thing. A list is like being*
> *in one single room with everyone subscribed to the list. It gets old in a*
> *hurry. Windbags get at least equal time with more interesting folks.*

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are much more granular than list options. Those sorts of options are
important, and they never materialized in listserv software. Lists needed a
more contemporary architecture of the group, of discussion, and of the
missive concerning who receives it based on permissions.

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http://www.fieralingue.it/modules.php?name=poetshome
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http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing star!
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Professionista di cui alla Legge n. 4 del 14 gennaio 2013, pubblicata nella
GU n. 22 del 26/01/2013

Freiberuflerin laut Gesetz Nr. 4 vom 14. Jänner 2013, veröffentlicht im Amtsblatt Nr. 22 vom 26.1.2013

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168. **Murat Nemet-Nejat**
Re: Poetics List (1993-2014)
Sat 25 Jan 2014

Hi, Mark,

I think by "moderation" mIEKAL meant not a moderator, but the imposition of restraint. I agree with mIEKAL that moderation served us badly. At the end, while it helped the List survive as a central posting medium to announce poetry events and publications, it resulted in the atrophy of the List as a forum for heated intellectual exchange.

Murat

On Sat, Jan 25, 2014 at 10:13 AM, tyrone williams <[redacted]>wrote:

> *Though I've been more a lurker than active participant I agree with Alan, Mark et al that Charles' and Amy's work has been especially useful for those of us outside the major media centers in North America. And I too am in for whatever evolves as PL 2.0.*
>
> *Tyrone*
>
> *-----Original Message-----*
> *From: Mark <[redacted]>*
> *Sent: Jan 25, 2014 3:17 AM*
> *To: [redacted]*
> *Subject: Re: Poetics List (1993-2014)*
>
> *This reminds me a bit of the old days. I'm actually reading what everybody posts, because there's a genuine discussion, an exchange. Who knew?*
>
> *I neglected to thank Charles in my earlier post, as well as everyone else who has been involved. I think Amy King's tenure as listmod, though, has been particularly noteworthy. I think she deserves special thanks, whether or not you agree with Miekal— and I certainly think he has a point— that moderation has not served the list well in the long run. Whether or not *moderation* is good for the list or not, though, is an entirely separate matter from the various moderators themselves. All have been very good, but Amy King did it for incredibly long, and her tenure seems to have been seamless, without controversy. (I say 'seems,' of course, because I haven't been reading every post, like I did in the old days.)*
>
> *This list, clearly, has been a special exchange for many of us, at least at some time or another, and that energy still exists and clearly (not just for myself) needs another outlet. I am hoping we can collectively figure*

out how to channel it. I agree with those who said (as I previously said) that FB is not a good medium for such an exchange. I personally like the listserv/email technological model, but that may not work for most people, especially as technology evolves. I agree that the need exists, not just for discussion and exchange of ideas, but for basic information as to what's going on. I never thought that calls for work or publication announcements were inherently less important than exchange of ideas. Alan Sondheim usefully points out that for those of us who do not live in NYC or, perhaps, SF, the List is a much-needed vehicle to grasp the full scope of literary activity in our time, much less to figure out where, when or if we want to "submit." The fact of moderation has limited the spontaneity of exchange, and as a result exchange itself. Yet it is ALSO true that flamers and narcissists, when they arise (and they will, eventually) need to quietly and efficiently be moved aside. Can there be spontaneity within moderation? Can there be collective ways of dealing with the flamers which bypass listmods? Who knows?

Let the Poetics List 2 begin, either through institutional sponsorship or "under that table," so to speak. (And, thinking ecologically, I wonder which model would be more sustainable, for a generation or more.)

Laura Hinton, I'm in— whatever evolves.

What's that Pound line about "commerce between us?"

Yours in (poetic) struggle—

Mark DuCharme

Mark DuCharme

Miekal's point, of course, was that

Date: Fri, 24 Jan 2014 19:53:03 -0500
From: [redacted]
Subject: Re: Poetics List (1993-2014)
To: [redacted]

---------- Information from the mail header ----------
Sender: "Poetics List (UPenn, UB)" <[redacted]*>*
Poster: Murat Nemet-Nejat <[redacted]*>*
Subject: Re: Poetics List (1993-2014)

I also think a discussion list would be the best way to go.

Murat

On Fri, Jan 24, 2014 at 6:29 PM, Joel Weishaus <[redacted]>
wrote:

Jim

I just looked at this site, and see several people from the Poetics List
are already involved.
I like email discussion lists for conversation and announcements better
than blogs, and this looks to me the way to continue this list.

Best Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

On 1/24/2014 10:32 AM, Jim Finnegan wrote:

Thanks to Charles, all the moderators, and the members...
Nothing will every replace Poetics List, but if you're interested in
subbing to NewPoetry, here's the link...
New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

Jim Finnegan

> *Tyrone Williams*

↑ Index

169. **Murat Nemet-Nejat**
Re: thinking about Poetics, decoupling
Sat 25 Jan 2014

Alan, wonderful piece. Thank you.

Murat

On Sat, Jan 25, 2014 at 4:00 AM, Alan Sondheim <[redacted]> wrote:

> *The Attribute*
>
> *http://www.alansondheim.org/attribute.mp4*
>
> *history and decoupling*
>
> *Thank you Charles and everyone!*

↑ Index

170. **Murat Nemet-Nejat**
Re: What will be missed--Sign me Up!
Sat 25 Jan 2014

Count me in too.

Murat

On Fri, Jan 24, 2014 at 11:23 PM, Jesse Glass <[redacted]> wrote:

> *Me too! Sign me up! Jess*
>
> *On 1/24/2014, "Marc Thompson" <[redacted]> wrote:*
>
> *Sign me up!*

Marc Thompson
On Jan 24, 2014 4:38 PM, "Laura Hinton" <[redacted]> wrote:

Count me in on this project. I love Wordpress &#65533; the only problem I've had is dealing with a volume of users on a given site (ie., students), but it sounds like your server can handle that. I've used Wordpress now many times; the free software is clean to use and it can look great. And I agree with Alan that Facebook has all those problems.

I'm looking forward to working with you, Francesco. Poetics List 2 everyone?

On Fri, Jan 24, 2014 at 9:16 PM, Francesco Levato <[redacted]>wrote:

In response to Laura Hinton and others wanting to continue the conversation. I too am in support of trying to continue the list in another format, and the idea of a Wordpress based discussion forum could work well. There are server load issues with the email format of a list serv in that most server accounts have a limit on the number of emails that can be sent per hour, so a list like this could potentially overwhelm such an account (university or corporate server accounts don't have these restrictions, but are also expensive). So, a Wordpress hosted discussion forum, without the mass email sending requirements might be a solution to this. It would need to be hosted on its own server (not at Wordpres.com) so that we could customize as needed (maybe have category filters so you can look for discussions, calls for work, etc.). I could host it on the

Chicago School of Poetics site, but I'd like to see if there is any interest in this
first as it would be some work to set up.

Also, you can back channel me at: [redacted]

Many thanks to Charles and all the moderators for providing this resource.

Best,
Francesco

On Fri, 24 Jan 2014 13:23:53 -0500, Brian Clements <
[redacted]*>*
wrote:

Please add my appreciation of Charles and the list managers to all of the
collected expressions thus far. No future representation of poetry and poetics of
the last 20 years will be sufficient without taking into account the community,
activity, and influence of the Poetics list.

As for ways to carry forward (re: Laura Hinton and others), I would think
that
an invitation-only blog (through Wordpress, for example) would work similarly to
this listserv, though I'm not sure a digest option would be possible.

With gratitude,
Brian Clements

_____
From: Poetics List (UPenn, UB) [[redacted]*] On*
Behalf
Of Laura Hinton [[redacted]*]*
Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed &#65533;

One thing that will be sorely lacking After Poetics List is a virtual space
for calls for poetry of a more experimental, conceptual, language and/or
multi-media hybrid aesthetic. The on-line general versions of such lists

*that I've found are hopelessly muddled with a zillion publications, many
of
which are alien to radical "innovative work."*

*Without defining what that is (I'm not gonna do that), the PL has provided
some narrowing of that gap. It's been a huge service, just for posting
practical poetics info. and announcements to a more specific audience.*

As large as it is, Poetics List has a kind of community impetus and pulse.

*Thus, unless someone knows about an alternative space serving this function
already, we might, for example, start a Facebook page that is updated
monthly with those announcement type materials. I don't know how this
would work. There should still be a moderator. (Amy, are you still
available? Any volunteers?)*

*Ironically, since I am a blogger and do all kinds of interactive work
myself, Facebook is the software I am least familiar with. And I don't
like the advertising and snoop-ware. I would have to investigate these
possibilities. But I'm happy to try to get something going.*

*We also need a space to announce calls for papers for conferences on
poetics, advertisements for new blog poetics posts and journals, even a
space for remembrances of those poets who've passed.*

*Please advise. You can backchannel me at my personal email for on-going
discussion:*
[redacted].

*And you can "friend" me on Facebook if you are interested in being on a
potential list:
https://www.facebook.com/laura.hinton.188*

Charles, you started it. We need to continue the work.

Best to all,

Laura

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

guidelines &

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171. Alan Sondheim
future Poetics
Sat 25 Jan 2014

Someone should consolidate the various proposals put forward, and if she or he can put a structure in place quickly, please announce, so that the list population could sign up. Otherwise you might not be able to reach all the folks who would benefit from the transfer.

Thanks, Alan

==
email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
music: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/si.txt
==

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172. Martha Mims
(no subject)
Sat 25 Jan 2014

I agree. A wordpress site would be great for the list, better than a Facebook page. That's why I offered to host at first. But I have limited resources, so I certainly don't covet the hosting part...

I could help a little on the wordpress side of things. Since everyone would have the option to subscribe to particular threads, moderation might not be as necessary as it was perceived to be in the list format. Those who like a list, could still get their list in an email.

All those presently on the list could be sent a one time invitation to join the new one, if Charles would be comfortable with that.

> *On Jan 24, 2014, at 3:16 PM, Francesco Levato <[redacted]> wrote:*
>
> *In response to Laura Hinton and others wanting to continue the conversation. I too am in support of trying to continue the list in another format, and the idea of a Wordpress based discussion forum could work well. There are server load issues with the email format of a list serv in that most server accounts have a limit on the number of emails that can be sent per hour, so a list like this could potentially overwhelm such an account (university or corporate server accounts don't have these restrictions, but are also expensive). So, a Wordpress hosted discussion forum, without the mass email sending requirements might be a solution to this. It would need to be hosted on its own server (not at Wordpres.com) so that we could customize as needed (maybe have category*

filters so you can look for discussions, calls for work, etc.). I could host it on the Chicago School of Poetics site, but I'd like to see if there is any interest in this first as it would be some work to set up.

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Many thanks to Charles and all the moderators for providing this resource.

Best,
Francesco

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wrote:

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With gratitude,
Brian Clements

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From: Poetics List (UPenn, UB) [[redacted]*] On Behalf*
Of Laura Hinton [[redacted]*]*
Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed â€¦

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> *would work. There should still be a moderator. (Amy, are you still available? Any volunteers?)*
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> *Ironically, since I am a blogger and do all kinds of interactive work myself, Facebook is the software I am least familiar with. And I don't like the advertising and snoop-ware. I would have to investigate these possibilities. But I'm happy to try to get something going.*
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> *We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a space for remembrances of those poets who've passed.*
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> *Please advise. You can backchannel me at my personal email for on-going discussion:*
> [redacted].
>
> *And you can "friend" me on Facebook if you are interested in being on a potential list:*
> *https://www.facebook.com/laura.hinton.188*
>
> *Charles, you started it. We need to continue the work.*
>
> *Best to all,*
> *Laura*
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> *--*
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> *Professor of English*
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regarding discussion groups that might extend the work of the Poetics List will be posted after Feb. 1 so all participants will be informed of such options.

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173. **Peter ciccariello**

Re: lists

Sat 25 Jan 2014

I am an active administrator in several Facebook pages, most function with minimal moderation overseen by 3 or 4 admins. They seem to work pretty seamlessly with the occasional outbursts of course. On the positive side, they can be set up in a matter of minutes and can be migrated to different platforms at a moment's notice if necessary. Coordinating the page with Twitter and other sites is a real plus. All in all I think it is fabulous that people want to see the idea survive.

- Peter

On Fri, Jan 24, 2014 at 6:42 PM, jim andrews <[redacted]> wrote:

> *Say what you will about Facebook, it does have certain advantages over lists. Though I would like to see something better emerge that people will use as widely.*
>
> *One of the advantages is that you don't have to get information from people who bore you. You can just block their posts. I know lots of poets don't like that idea, of people being able to easily block others from their info feed, but it's clearly a very good thing. A list is like being in one single room with everyone subscribed to the list. It gets old in a hurry. Windbags get at least equal time with more interesting folks.*
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>
> *ja*
> *http://vispo.com*

--
New work gallery - http://invisiblenotes.blogspot.com/
Poetry and writing - http://poemsfromprovidence.blogspot.com/

You can find my art and writing updates on Twitter
https://twitter.com/ciccariello

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174. **Joel Weishaus**
Re: future Poetics
Sat 25 Jan 2014

Alan;

As said;

http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

This list is sponsored by several people from the Poetics List. I just joined.

Best,
Joel

On 1/25/2014 9:19 AM, Alan Sondheim wrote:
> Someone should consolidate the various proposals put forward, and if
> she or he can put a structure in place quickly, please announce, so
> that the list population could sign up. Otherwise you might not be
> able to reach all the folks who would benefit from the transfer.
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> Thanks, Alan
>
>
>

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175. **jim andrews**
Re: lists
Sat 25 Jan 2014

On Facebook or on a blog or whatever, posts can be moderated by the 'owner' of the discussion. On Facebook, that's whomever's wall the discussion originates on. The role of moderator is decentralized. Rather than one big moderator there are as many as there are discussions. I think that's quite a useful model. Having no moderators at all is not an option for most serious forums.

ja
http://vispo.com
http://netartery.vispo.com

RECENT

ALEPH NULL
http://vispo.com/aleph
Interactive generative color-music instrument (HTML5)

SELF PORTRAITS
http://vispo.com/dbcinema/selfportrait2
http://vispo.com/dbcinema/selfportrait3
Generated with the use of my graphic synthesizer dbCinema. These self portraits were commissioned by the Surrey Art Gallery in Vancouver. They consist of a dbcinemation of 47 photos of me from age 0 to now.

Elements of Google+, like the

On 2014-01-24, at 4:47 PM, mIEKAL aND <[redacted]> wrote:

> *a hybrid interface of facebook/twitter/blog/listserv would involve a bit more design but in the end could operate effortlessly. the real question is moderation or no moderation.'*
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> *~mIEKAL*

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176. **skyplums**
Re: future Poetics
Sat 25 Jan 2014

---

i agree it's funny however that over the years posts have considerably declined and when we were asked not to post any more poetry alan stepped up with the wryting list - so why now folks are going thru such withdrawal is very interesting - we all do need places to post our activities and books etc and outrages and opinions as well but i'm sure if it doesn't happen we'll get over it - it's not a be all end all but i do understand why those in isolation need it

---------- Original Message ----------
From: Alan Sondheim <[redacted]>
To: [redacted]
Subject: future Poetics
Date: Sat, 25 Jan 2014 12:19:42 -0500

Someone should consolidate the various proposals put forward, and if she or he can put a structure in place quickly, please announce, so that the list population could sign up. Otherwise you might not be able to reach all the folks who would benefit from the transfer.

Thanks, Alan

==
email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
music: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/si.txt
==

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177. **skyplums**
Re: Oh, Moderation Definitely!
Sat 25 Jan 2014

---

howling at the moon a great book by the great modern poet hagiwara saktagaro psrdon my spelling translated by hiroaki sato
---------- Original Message ----------

From: Marc Thompson <[redacted]>
To: [redacted]
Subject: Re: Oh, Moderation Definitely!
Date: Sat, 25 Jan 2014 09:33:56 -0600

Very poetic, Jesse. And true.

Marc Thompson
On Jan 25, 2014 8:51 AM, "Jesse Glass" <[redacted]> wrote:

> *Sometimes those lonely poets start howling at the moon.*

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178. **Mark Weiss**
Re: future Poetics
Sat 25 Jan 2014

All of the lists that I'm on have declined in traffic or interest, becoming more bulletin boards than anything else. I suspect that Facebook has largely replaced them.

-----Original Message-----
> From: "[redacted]" <[redacted]>
> Sent: Jan 25, 2014 1:47 PM
> To: [redacted]
> Subject: Re: future Poetics
>
> i agree it's funny however that over the years posts have considerably declined and when we were asked not to post any more poetry alan stepped up with the wryting list - so why now folks are going thru such withdrawal is very interesting - we all do need places to post our activities and books etc and outrages and opinions as well but i'm sure if it doesn't happen we'll get over it - it's not a be all end all but i do understand why those in isolation need it
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> From: Alan Sondheim <[redacted]>

> To: [redacted]
> Subject: future Poetics
> Date: Sat, 25 Jan 2014 12:19:42 -0500
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> or he can put a structure in place quickly, please announce, so that the
> list population could sign up. Otherwise you might not be able to reach
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> Thanks, Alan
>
>
>
>
>
> ==
> email archive http://sondheim.rupamsunyata.org/
> web http://www.alansondheim.org / cell [redacted]
> music: http://www.espdisk.com/alansondheim/
> current text http://www.alansondheim.org/si.txt
> ==
>
>
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179. **jim andrews**
Re: lists
Sat 25 Jan 2014

No, Murat, that's not what I believe.

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http://vispo.com
http://netartery.vispo.com

ALEPH NULL
http://vispo.com/aleph
Interactive generative color-music instrument (HTML5)

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http://vispo.com/dbcinema/selfportrait2
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Generated with the use of my graphic synthesizer dbCinema. These self portraits were commissioned by the Surrey Art Gallery in Vancouver. They consist of a dbcinemation of 47 photos of me from age 0 to now.

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> *Self-moderation among adults could go a long way, mIEKAL aND, on the other*
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a hybrid interface of facebook/twitter/blog/listserv would involve a
bit
more design but in the end could operate effortlessly. the real
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is
moderation or no moderation.'

~mIEKAL

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use as widely.

One of the advantages is that you don't have to get information from
people who bore you. You can just block their posts. I know lots of
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don't like that idea, of people being able to easily block others
from
their info feed, but it's clearly a very good thing. A list is like
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in one single room with everyone subscribed to the list. It gets old
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hurry. Windbags get at least equal time with more interesting folks.

The Facebook options on what information you get and to whom you send
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are much more granular than list options. Those sorts of options are
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needed a
more contemporary architecture of the group, of discussion, and of
the
missive concerning who receives it based on permissions.

ja
http://vispo.com

> *--*
> *Dott.ssa Anny Ballardini, MFA, PhD.*
>
> *http://annyballardini.blogspot.com/*
> *http://www.fieralingue.it/modules.php?name=poetshome*
> *http://www.lulu.com/content/5806078*
> *http://www.moriapoetry.com/ebooks.html*
>
> *I Tell You: One must still have chaos in one to give birth to a dancing star!*
> *Friedrich Nietzsche*
>
> *<< Stulta est clementia, cum tot ubique*
> *vatibus occurras, periturae parcere chartae >>*
> *Giovenale*
>
> *Professionista di cui alla Legge n. 4 del 14 gennaio 2013, pubblicata nella*
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180. Millicent Borges Accardi

Re: future Poetics

Sat 25 Jan 2014

I think it is true that Facebook has largely replaced "lists," but the quality of discussions has not been as good.

For many many years Poetics and WomPo were my lifeline, and I miss the literary discussions and even the fights we used to have. The back and forth was sustained over long periods and I used to love reading about a thread for days and perhaps weeks on end. I met like-minded folks and, for me, it filled the gap between when I finished grad school in 93 and was thrust out into the 'real world" where I often had to take mindless day jobs just to get by.

Thank you for this list! I was sometimes an avid participant and other times a lurker but always grateful for its existence.

Millicent

http://www.MillicentBorgesAccardi.com
Like my Facebook Page
@TopangaHippie on Twitter
Ãgua mole em pedra dura tanto dÃ¡ atÃ© que fura

-----Original Message-----
From: Mark Weiss <[redacted]>
To: POETICS <[redacted]>
Sent: Sat, Jan 25, 2014 1:25 pm
Subject: Re: future Poetics

All of the lists that I'm on have declined in traffic or interest, becoming more bulletin boards than anything else. I suspect that Facebook has largely replaced them.

-----Original Message-----
> From: "[redacted]" <[redacted]>
> Sent: Jan 25, 2014 1:47 PM
> To: [redacted]
> Subject: Re: future Poetics
>
> i agree it's funny however that over the years posts have considerably declined
and when we were asked not to post any more poetry alan stepped up with the wryting list - so why now folks are going thru such withdrawal is very interesting - we all do need places to post our activities and books etc and outrages and opinions as well but i'm sure if it doesn't happen we'll get over it - it's not a be all end all but i do understand why those in isolation need it
>
>
> ---------- Original Message ----------
> From: Alan Sondheim <[redacted]>
> To: [redacted]

> Subject: future Poetics
> Date: Sat, 25 Jan 2014 12:19:42 -0500
>
> Someone should consolidate the various proposals put forward, and if she
> or he can put a structure in place quickly, please announce, so that the
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> Thanks, Alan
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> email archive http://sondheim.rupamsunyata.org/
> web http://www.alansondheim.org / cell [redacted]
> music: http://www.espdisk.com/alansondheim/
> current text http://www.alansondheim.org/si.txt
> ==
>
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181. Francesco Levato
New discussion board in progress
Sat 25 Jan 2014

I'm working on an initial run of a discussion board that incorporates some of the ideas brought up so far. Sorry for my absence after my initial post, but it's taken a bit to set this up. I should have a link ready to post to ugh new discussion board later today and I'll post that along with some additional thoughts on the project.

To those of you who have expressed interest in helping, thank you, I could use it. We'll definitely need moderators, so please back channel me at [redacted] if you're interested.

Best,
Francesco

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182. David Seaman
Re: lists
Sat 25 Jan 2014

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On Jan 25, 2014, at 04:02 PM, jim andrews <[redacted]> wrote:

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183. Sue Brannan Walker
Re: New discussion board in progress
Sat 25 Jan 2014

Please consider me a part of the Group, Sue Walker -- [redacted]

On Jan 25, 2014, at 3:35 PM, Francesco Levato wrote:

> *I'm working on an initial run of a discussion board that incorporates some of the ideas brought up so far. Sorry for my absence after my initial post, but it's taken a bit to set this up. I should have a link ready to post to ugh new discussion board later today and I'll post that along with some additional thoughts on the project.*
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184. Francesco Levato
New discussion board open
Sat 25 Jan 2014

Ok, I have a first run of the new discussion board online at:

http://poeticslist.chicagoschoolofpoetics.com/

This is just a start. If the discussion board proves useful in continuing the work of the Buffalo Poetics List, I will work to update and improve it based on member suggestions (I have a forum set up to post suggestions). Also, please feel free leave any feedback you may have in the “Feedback” forum.

Some initial notes:

The design of the discussion board is minimalist. I didn’t want the interface to interfere with usability. I am open to suggestions though. 

There seemed to be a balance of pros and cons for moving the list discussions to Facebook or other social media platforms, so I’m going to try and address some of those suggestions in the current discussion board’s functionality.  

Filtering posts: while we can block posts from certain users (as on FB), I thought implementing a way to filter posts by category (if you chose) would be useful. So, I’ve added a series of category tags to start with for this purpose (publications, book releases, announcements, opportunities, discussion, events, readings, and submissions). When you post you can also suggest your own tags to expand on this list. 

Notifications to your FB wall: I will be creating a FB page that will automatically be receiving posts made to the discussion board for those of you who would rather follow the list on FB.  Twitter: for those of you would would rather receive list notifications via twitter, I’ve set up an account for the list @PoeticsList. The discussion baord will automatically tweet new posts to this Twitter feed (this is in the works but will be ready soon). 

A note on moderation: to avoid the board being spammed by trolls or automated spambots, I think it’s best to keep it a moderated discussion. So, it will still be a short wait before your post is approved. I could use some volunteer moderators to help, so if you’re interested please email me at: [redacted] 

Registration: again, to avoid spam we will need to have users register before they can post. There’s no approval process, just register and start posting. 

Hosting: I’m hosting this on the CSoP’s server, but it is intended for all members of the former Buffalo Poetics List. So, rather than having you go to

CSoP's main website to access the board, I installed it on a subdomain. When you click on the link listed above you will be taken directly into the discusion board. 

And finally, the Buffalo Poetics List has been a daily stop for me for many years. I appreciate all the list has offered and the community involved in it. Setting up the Poetics List @ Chicago School of Poetics is just a way for me to give back to that community. I hope you ind it useful.

Best,
Francesco Levato

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185. Murat Nemet-Nejat
Re: lists
Sat 25 Jan 2014

Jim, perhaps not; but, as far as I see it, you describe your work in terms of what it does.

Murat

On Sat, Jan 25, 2014 at 4:50 PM, David Seaman <[redacted]> wrote:

> *I enjoyed the contacts, which led to rich collaborations, and liked seeing the notices of readings, even though as a Savannah Georgia resident I could never go to the New York listings.*
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186. **stephanie g**
Re: New discussion board in progress
Sat 25 Jan 2014

I first thank Charles and Amy for all the hard work that goes into keeping something like this going. Ironically, I live in NYC now moving from Bflo in '04, but I found the list incredibly informative in all ways - events, calls for work, thoughts on poetics - and even tho I lived in one of those cultural center cities, I the list still kept me informed of things I wouldn't know about otherwise. While I didn't join til the mid 00's I truly feel it fosters a sense of community. There were many things and even nyc events posted on this list that I did not find out about otherwise. (true, i'm not on FB...)

I think Tyrone and Alan have some really good points and I hope to be in on the next list. I agree that FB is not going to do it for many reasons that Alan stated. Some of you may be aware of a similar list but in the innovative/experimental film world called Frameworks and it's still a heady mix of opinion/personal exchanges, very robust calls for work, queries on films/sources/artists and curatorial leads. Most experimental film fests put their calls out there; though I'm not sure if that could be replicated with all poetry journals - it would be great if the list was made known somehow to interested parties. I know there's things like Harriet the Poetry Foundation blog, but while it does perhaps have some similarities it is not a personal exchange email list that can be more intimate and focused on innovative poetics.

I do hope the list can continue as Francesco wishes and perhaps garner the current folks and get new folks in.

Thank you Charles, Alan, Tyrone, Jonathan for all the eloquent words said these last couple days.
-stephanie gray
nyc

> *Date: Sat, 25 Jan 2014 16:35:16 -0500*
> *From: [redacted]*
> *Subject: New discussion board in progress*
> *To: [redacted]*
>
> *I'm working on an initial run of a discussion board that incorporates some of the ideas brought up so far. Sorry for my absence after my initial post, but it's taken a bit to set this up. I should have a link ready to post to ugh new discussion board later today and I'll post that along with some additional thoughts on the project.*
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187. Paula McKay
Re: New discussion board in progress
Sat 25 Jan 2014

Dear Francesco,
Thank you so much. I look forward to continue hearing from and about everyone in the near future. Cheers. From Paula McKay (Sydney, Australia)

-----Original Message-----
From: Poetics List (UPenn, UB) [mailto:[redacted]] On Behalf Of Francesco Levato
Sent: Sunday, 26 January 2014 8:35 AM

To: [redacted]
Subject: New discussion board in progress

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ideas brought up so far. Sorry for my absence after my initial post, but it's taken
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188. **David Giannini**
Re: New discussion board in progress
Sun 26 Jan 2014

Please keep my gmail address for a future listserv or. . . . David Giannini
[redacted]

David
David Giannini
P.O. Box 562
Becket, MA 01223

On Sat, Jan 25, 2014 at 5:58 PM, Sue Brannan Walker <
[redacted]> wrote:

> *Please consider me a part of the Group, Sue Walker --*
> [redacted]
>
> *On Jan 25, 2014, at 3:35 PM, Francesco Levato wrote:*
>
> *I'm working on an initial run of a discussion board that incorporates some of the*
> *ideas brought up so far. Sorry for my absence after my initial post, but it's taken*
> *a bit to set this up. I should have a link ready to post to ugh new discussion*
> *board later today and I'll post that along with some additional thoughts on the*
> *project.*
>
> *To those of you who have expressed interest in helping, thank you, I could use*
> *it. We'll definitely need moderators, so please back channel me at*
> [redacted] *if you're interested.*
>
> *Best,*
> *Francesco*
>
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> *please do not post messages after that time. Archives will continue to be*
> *available at http://epc.buffalo.edu/poetics/poeticslist.html. NOTE this*
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regarding discussion groups that might extend the work of the Poetics List will be posted after Feb. 1 so all participants will be informed of such options.

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189. **Laura Hinton**

Re: New discussion board in progress

Sun 26 Jan 2014

I just checked out the Wordpress site initiated by Francesco ... It looks great! It will run more like an Internet thread site (message board), per subject category....and might even be more practical and topic-oriented than the out-going Listserve model. The message board might encourage more active participation on given specific subjects.

Francesco needs volunteers, though, to help monitor the flow of posts.

Laura

Sent from my iPad

> *On Jan 25, 2014, at 11:58 PM, Sue Brannan Walker <[redacted]> wrote:*
>
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190. Marc Thompson
Re: Oh, Moderation Definitely!
Sun 26 Jan 2014

Thanks, Jesse.

Marc
On Jan 25, 2014 1:18 PM, "[redacted]" <[redacted]> wrote:

> *howling at the moon a great book by the great modern poet hagiwara saktagaro psrdon my spelling translated by hiroaki sato*
> *---------- Original Message ----------*
> *From: Marc Thompson <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Oh, Moderation Definitely!*
> *Date: Sat, 25 Jan 2014 09:33:56 -0600*
>
> *Very poetic, Jesse. And true.*
>
> *Marc Thompson*
> *On Jan 25, 2014 8:51 AM, "Jesse Glass" <[redacted]> wrote:*
>
> *Sometimes those lonely poets start howling at the moon.*
>
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191. **Michael J. Maguire**
Re: Poetics List (1993-2014)
Sun 26 Jan 2014

Thank you for this list Charles.

As a mere 'blow-in' of seven years lurking, this list has been inspirational and informative, providing a connection to an otherworld I'd rarely encounter otherwise.

Thanks to all who posted and gave it life.

Michael.

On 25 January 2014 16:54, Murat Nemet-Nejat <[redacted]> wrote:

> *Hi, Mark,*
>
> *I think by "moderation" mIEKAL meant not a moderator, but the imposition of restraint. I agree with mIEKAL that moderation served us badly. At the end, while it helped the List survive as a central posting medium to announce poetry events and publications, it resulted in the atrophy of the List as a forum for heated intellectual exchange.*
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> *Tyrone*

-----Original Message-----
From: Mark <[redacted]>
Sent: Jan 25, 2014 3:17 AM
To: [redacted]
Subject: Re: Poetics List (1993-2014)

This reminds me a bit of the old days. I'm actually reading what everybody posts, because there's a genuine discussion, an exchange. Who knew?

*I neglected to thank Charles in my earlier post, as well as everyone else who has been involved. I think Amy King's tenure as listmod, though, has been particularly noteworthy. I think she deserves special thanks, whether or not you agree with Miekal— and I certainly think he has a point— that moderation has not served the list well in the long run. Whether or not *moderation* is good for the list or not, though, is an entirely separate matter from the various moderators themselves. All have been very good, but Amy King did it for incredibly long, and her tenure seems to have been seamless, without controversy. (I say 'seems,' of course, because I haven't been reading every post, like I did in the old days.)*

This list, clearly, has been a special exchange for many of us, at least at some time or another, and that energy still exists and clearly (not just for myself) needs another outlet. I am hoping we can collectively figure out how to channel it. I agree with those who said (as I previously said) that FB is not a good medium for such an exchange. I personally like the listserv/email technological model, but that may not work for most people, especially as technology evolves. I agree that the need exists, not just for discussion and exchange of ideas, but for basic information as to what's going on. I never thought that calls for work or publication announcements were inherently less important than exchange of ideas. Alan Sondheim usefully points out that for those of us who do not live in NYC or, perhaps, SF, the List is a much-needed vehicle to grasp the full scope of literary activity in our time, much less to figure out where, when or if we want to "submit." The fact of moderation has limited the spontaneity of exchange, and as a result exchange itself. Yet it is ALSO true that flamers and narcissists, when they arise (and they will, eventually) need to quietly and efficiently be moved aside. Can there be spontaneity

within
moderation? Can there be collective ways of dealing with the flamers which
bypass listmods? Who knows?

Let the Poetics List 2 begin, either through institutional sponsorship or
"under that table," so to speak. (And, thinking ecologically, I wonder which model would be more sustainable, for a generation or more.)

Laura Hinton, I'm in— whatever evolves.

What's that Pound line about "commerce between us?"

Yours in (poetic) struggle—

Mark DuCharme

Mark DuCharme

Miekal's point, of course, was that

Date: Fri, 24 Jan 2014 19:53:03 -0500
From: [redacted]
Subject: Re: Poetics List (1993-2014)
To: [redacted]

---------- Information from the mail header ----------
Sender: "Poetics List (UPenn, UB)" < [redacted] *>*
Poster: Murat Nemet-Nejat < [redacted] *>*
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I also think a discussion list would be the best way to go.

Murat

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Jim

I just looked at this site, and see several people from the Poetics List
are already involved.
I like email discussion lists for conversation and announcements better
than blogs, and this looks to me the way to continue this list.

Best Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

On 1/24/2014 10:32 AM, Jim Finnegan wrote:

Thanks to Charles, all the moderators, and the members...
Nothing will every replace Poetics List, but if you're interested in
subbing to NewPoetry, here's the link...
New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

Jim Finnegan

Tyrone Williams

--
THX
MJM

http://about.me/clevercelt
http://www.michaeljmaguire.com

Michael J. Maguire

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192. { brad brace }
another poetic list
Sun 26 Jan 2014

You cannot politically defy the institutions when all you really wanted was to be clasped to their bosoms and hope in time to be cherished under the very framework of oppressive values you are thinking of overcoming. That would be co-optation, revolution only in the sense of a circulation of elites rather than the extirpation of the very impulses of elitism.

"subscribe" in the Subject: field to
[redacted]

To unsubscribe from 12-list, simply send a message with the
word "unsubscribe" in the Subject: field to
[redacted]

/:b

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193. **reJennifer Bartlett**
Re: Poetics List (1993-2014)
Sun 26 Jan 2014

I think monitoring is ultimately a good thing. The internet is a place where people feel free to be abusive and say things they would never say in public.

I had a bad experience with this with Roxann Gay. She published an article I wrote on disability poetics (ok, it was the wrong forum) but people wrote in ruthlessly mocking me... one guy wrote "Is having a small dick a disability?"

I know this is difficult because the question becomes "who is the gatekeeper?" and the moderation becomes at their personal discretion. Amy King, in fact, was a good person to do this because she has a wide awareness of prejudice. Most people do not. Most people do not even think of prejudice against disability and have their own prejices, so it is not something people willingly stand up against.

I guess I am just saying that if you have controversial views, not even snarky ones or fighting for the sake of fighting, but truly controversial views (but this i mean my view that poets and people with disabilities have nothing wrong with them and should be treated as equals in the poetry community, employment, dating and sexuality) you are going to be attacked. When I called Paul Guest on letting himself be called 'invalid" on his book cover by John Ashbery. I was brutally attacked, and Guest actually won that discussion. HE WON THE RIGHT TO HAVE SOMEONE CALL HIM AN INVALID~! CONGRATUALTIONS!

All I am saying is having a moderator helps people like me who are trying to put forth controversial opinions and are also sensitive and loving and have a super hard time being attacked. Love, Jennifer

On Sun, Jan 26, 2014 at 9:45 AM, Michael J. Maguire <[redacted]>wrote:

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than blogs, and this looks to me the way to continue this list.

Best Regards,
Joel

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Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

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Tyrone Williams

> *--*
> *THX*
> *MJM*
>
> *http://about.me/clevercelt*
> *http://www.michaeljmaguire.com*
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http://www.kickstarter.com/projects/894916256/the-larry-eigner-project

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194. Gerald Schwartz
Re: New discussion board in progress
Sun 26 Jan 2014

Please keep my e-mail address for a future platform.

I thank you!

G. E. Schwartz
[redacted]

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195. **Maria Damon**
Re: New discussion board open
Sun 26 Jan 2014

---

sign me up!

On 1/25/14 7:19 PM, Francesco Levato wrote:
> Ok, I have a first run of the new discussion board online at:
>
> http://poeticslist.chicagoschoolofpoetics.com/
>
> This is just a start. If the discussion board proves useful in continuing the work
> of the Buffalo Poetics List, I will work to update and improve it based on
> member suggestions (I have a forum set up to post suggestions). Also, please
> feel free leave any feedback you may have in the “Feedback” forum.
>
> Some initial notes:
>
> The design of the discussion board is minimalist. I didn’t want the interface to
> interfere with usability. I am open to suggestions though. 
>
> There seemed to be a balance of pros and cons for moving the list discussions to
> Facebook or other social media platforms, so I’m going to try and address some
> of those suggestions in the current discussion board’s functionality.  
>
> Filtering posts: while we can block posts from certain users (as on FB), I thought
> implementing a way to filter posts by category (if you chose) would be useful.
> So, I’ve added a series of category tags to start with for this purpose
> (publications, book releases, announcements, opportunities, discussion, events,
> readings, and submissions). When you post you can also suggest your own tags
> to expand on this list. 
>
> Notifications to your FB wall: I will be creating a FB page that will

automatically
> be receiving posts made to the discussion board for those of you who would
> rather follow the list on FB. 
> Twitter: for those of you would would rather receive list notifications via twitter,
> I've set up an account for the list @PoeticsList. The discussion baord will
> automatically tweet new posts to this Twitter feed (this is in the works but will
> be ready soon). 
>
> A note on moderation: to avoid the board being spammed by trolls or automated
> spambots, I think it's best to keep it a moderated discussion. So, it will still be a
> short wait before your post is approved. I could use some volunteer moderators
> to help, so if you're interested please email me at:
> [redacted] 
>
> Registration: again, to avoid spam we will need to have users register before
> they can post. There's no approval process, just register and start posting. 
>
> Hosting: I'm hosting this on the CSoP's server, but it is intended for all members
> of the former Buffalo Poetics List. So, rather than having you go to CSoP's main
> website to access the board, I installed it on a subdomain. When you click on the
> link listed above you will be taken directly into the discusion board. 
>
> And finally, the Buffalo Poetics List has been a daily stop for me for many years.
> I appreciate all the list has offered and the community involved in it. Setting up
> the Poetics List @ Chicago School of Poetics is just a way for me to give back to
> that community. I hope you ind it useful.
>
>
> Best,

> Francesco Levato
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196. Murat Nemet-Nejat
Re: Poetics List (1993-2014)
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When does "controversial" turn into "abusive"? Is there a clear demarcation? For instance, is irony abusive and sincerity controversial? Ciao.

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What's that Pound line about "commerce between us?"

Yours in (poetic) struggle--

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Miekal's point, of course, was that

Date: Fri, 24 Jan 2014 19:53:03 -0500
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Subject: Re: Poetics List (1993-2014)
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Sender: "Poetics List (UPenn, UB)" < [redacted] *>*
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Artist-in-Residence
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THX
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197. Philip Meersman
Re: New discussion board open
Sun 26 Jan 2014

Sign me up, please.

Op zondag 26 januari 2014 heeft Francesco Levato <[redacted]> het volgende geschreven:

> *Ok, I have a first run of the new discussion board online at:*
>
> *http://poeticslist.chicagoschoolofpoetics.com/*
>
> *This is just a start. If the discussion board proves useful in continuing the work*

of the Buffalo Poetics List, I will work to update and improve it based on member suggestions (I have a forum set up to post suggestions). Also, please feel free leave any feedback you may have in the “Feedback” forum.

Some initial notes:

*The design of the discussion board is minimalist. I didn’t want the interface to interfere with usability. I am open to suggestions though. *

*There seemed to be a balance of pros and cons for moving the list discussions to Facebook or other social media platforms, so I’m going to try and address some of those suggestions in the current discussion board’s functionality.  *

*Filtering posts: while we can block posts from certain users (as on FB), I thought implementing a way to filter posts by category (if you chose) would be useful. So, I’ve added a series of category tags to start with for this purpose (publications, book releases, announcements, opportunities, discussion, events, readings, and submissions). When you post you can also suggest your own tags to expand on this list. *

*Notifications to your FB wall: I will be creating a FB page that will automatically be receiving posts made to the discussion board for those of you who would rather follow the list on FB. *
*Twitter: for those of you would would rather receive list notifications via twitter, I’ve set up an account for the list @PoeticsList. The discussion baord will automatically tweet new posts to this Twitter feed (this is in the works but will be ready soon). *

A note on moderation: to avoid the board being spammed by trolls or automated spambots, I think it’s best to keep it a moderated discussion. So, it will still be a short wait before your post is approved. I could use some volunteer moderators to help, so if you’re interested please email me at:
[redacted] *<javascript:;> *

> *Registration: again, to avoid spam we will need to have users register before*
> *they can post. There's no approval process, just register and start posting. *
>
> *Hosting: I'm hosting this on the CSoP's server, but it is intended for all members*
> *of the former Buffalo Poetics List. So, rather than having you go to CSoP's main*
> *website to access the board, I installed it on a subdomain. When you click on the*
> *link listed above you will be taken directly into the discusion board. *
>
> *And finally, the Buffalo Poetics List has been a daily stop for me for many years.*
> *I appreciate all the list has offered and the community involved in it. Setting up*
> *the Poetics List @ Chicago School of Poetics is just a way for me to give back to*
> *that community. I hope you ind it useful.*
>
> *Best,*
> *Francesco Levato*
>
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--
Philip Meersman
President of BAAZ (Belgische Afdeling van de (Internationale) Zaum Academie)
Co-ordinator European Poetry Slam 2012-2013
Co-ordinator European Poetry & Slam Network
Frédéric Mohrfeldstraat 65
1090 Jette
Belgium
tel[redacted]
www.spooninmybrain.org
www.myspace.com/spooninmybrain

www.facebook.com/spooninmybrain
www.youtube.com/spooninmybrain
skype: Spooninmybrain
[redacted]
www.poetasdelmundo.com/verInfo_europa.asp?ID=4337
<http://www.poetasdelmundo.com/verInfo_europa.asp?ID=4337>
http://www.youtube.com/DAstrugistenDA
www.myspace.com/artiestencollectiefja

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198. **reJennifer Bartlett**
Re: Poetics List (1993-2014)
Sun 26 Jan 2014

Contraversial to me means putting forth an unpopular opinion in a tempered manner. It used to be gay rights, or rights for people of color, now, for me, it's any resistance against disability as anything but a tradegty or something to be avoided.

Abuse is name calling. Putting people down. Cruel comments that don't add to the discussion - such as Paul Guest calling my writing and arguments that quality of a bad first-year writing student. Or when some guys from a list-serv read my blog post regarding the word retarded and posted my picture on their site ruthlessly making fun of me and attacking me and emailed me at the university to make sure I looked at it, Or the times I have been told online that I am a disgrace to all disabled people and should shut up. That is abuse... have you had this happen to you?

On Sun, Jan 26, 2014 at 10:49 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *When does "controversial" turn into "abusive"? Is there a clear demarcation? For instance, is irony abusive and sincerity controversial?*
> *Ciao.*
>
> *On Sun, Jan 26, 2014 at 10:20 AM, reJennifer Bartlett <[redacted]>wrote:*
>
> *I think monitoring is ultimately a good thing. The internet is a place*

*where people feel free to be abusive and say things they would never say in
public.*

*I had a bad experience with this with Roxann Gay. She published an article
I wrote on disability poetics (ok, it was the wrong forum) but people wrote
in ruthlessly mocking me... one guy wrote "Is having a small dick a disability?"*

I know this is difficult because the question becomes "who is the gatekeeper?" and the moderation becomes at their personal discretion. Amy King, in fact, was a good person to do this because she has a wide awareness of prejudice. Most people do not. Most people do not even think of prejudice against disability and have their own prejices, so it is not something people willingly stand up against.

*I guess I am just saying that if you have controversial views, not even snarky ones or fighting for the sake of fighting, but truly controversial views (but this i mean my view that poets and people with disabilities have
nothing wrong with them and should be treated as equals in the poetry community, employment, dating and sexuality) you are going to be attacked.
When I called Paul Guest on letting himself be called 'invalid" on his book
cover by John Ashbery. I was brutally attacked, and Guest actually won that
discussion. HE WON THE RIGHT TO HAVE SOMEONE CALL HIM AN INVALID~!
CONGRATUALTIONS!*

All I am saying is having a moderator helps people like me who are trying to put forth controversial opinions and are also sensitive and loving and have a super hard time being attacked. Love, Jennifer

On Sun, Jan 26, 2014 at 9:45 AM, Michael J. Maguire <
[redacted]
wrote:

Thank you for this list Charles.

*As a mere 'blow-in' of seven years lurking, this list has been inspirational and informative, providing a connection to an otherworld I'd
rarely encounter otherwise.*

Thanks to all who posted and gave it life.

Michael.

On 25 January 2014 16:54, Murat Nemet-Nejat <[redacted]> wrote:

Hi, Mark,

I think by "moderation" mIEKAL meant not a moderator, but the imposition of restraint. I agree with mIEKAL that moderation served us badly. At the end, while it helped the List survive as a central posting medium to announce poetry events and publications, it resulted in the atrophy of the List as a forum for heated intellectual exchange.

Murat

On Sat, Jan 25, 2014 at 10:13 AM, tyrone williams <[redacted] wrote:

Though I've been more a lurker than active participant I agree with Alan, Mark et al that Charles' and Amy's work has been especially useful for those of us outside the major media centers in North America. And I too am in for whatever evolves as PL 2.0.

Tyrone

-----Original Message-----
From: Mark <[redacted]>
Sent: Jan 25, 2014 3:17 AM
To: [redacted]

Subject: Re: Poetics List (1993-2014)

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*I neglected to thank Charles in my earlier post, as well as everyone else who has been involved. I think Amy King's tenure as listmod, though, has been particularly noteworthy. I think she deserves special thanks, whether or not you agree with Miekal-- and I certainly think he has a point-- that moderation has not served the list well in the long run. Whether or not *moderation* is good for the list or not, though, is an entirely separate matter from the various moderators themselves. All have been very good, but Amy King did it for incredibly long, and her tenure seems to have been seamless, without controversy. (I say 'seems,' of course, because I haven't been reading every post, like I did in the old days.)*

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THX

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199. **Francesco Levato**
Re: Poetics List (1993-2014)
Sun 26 Jan 2014

My main reason for the moderation is to stop spam from trolls. I have an automated system in place, on the new list, to stop automated spam attacks, but someone could still register for real, than send spam messages to the board. So, hopefully moderation will help on that end.

Best,
Francesco

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200. **William Austin**
Re: Poetics List (1993-2014)
Sun 26 Jan 2014

Adding my appreciation for all your hard work and vision, Charles.

Best, William James Austin

Sent from my iPod

On Jan 26, 2014, at 9:45 AM, "Michael J. Maguire" <[redacted]> wrote:

> *Thank you for this list Charles.*
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> *As a mere 'blow-in' of seven years lurking, this list has been inspirational and informative, providing a connection to an otherworld I'd rarely encounter otherwise.*
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201. **Walsh Mills**

Re: POETICS Digest - 23 Jan 2014 to 24 Jan 2014 (#2014-10)

Sun 26 Jan 2014

Last posts, but change is good, seems to be facing towards further. Thank you Charles and each set of moderators who made it work for so long. Signed up a long time ago but not early, internet access a problem. Since with sporadic, intermittent, then continuous access those email reminders of poets & past poetic pleasantries/ platitudes/ plaints/ pleas/ rants were often fun. Though I have mostly lurked it did mean I was not as cut off. I thought Alan Sondheim, Jim Andrews, Amy Ballardini and MiKEAL aND above were all sounding out useful pointers Best, Catherine Walsh..

On 25 January 2014 05:01, POETICS automatic digest system < [redacted] > wrote:

> *There are 36 messages totalling 2630 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *Poetics List (1993-2014) (7)*
> 2. *the last posts (2)*
> 3. *Poetics +++ (3)*
> 4. *Poetics List (1993-2014) - to Charles Bernstein*
> 5. *Any chance for one last post to move to the future?*
> 6. *Solitude, reef, star (2)*
> 7. *What will be missed ... (10)*
> 8. *CASITA BOILER: five volumes*
> 9. *Thanks, Praise and a place to migrate*
> 10. *What will be missed ... (2)*
> 11. *For all who*
> 12. *Onward! (2)*
> 13. *lists (3)*
>
> ---

Date: Thu, 23 Jan 2014 19:24:31 -0800
From: Catherine Daly <[redacted]>
Subject: Re: Poetics List (1993-2014)

I would look forward to wrangling over the sound track to this film.

Catherine Daly
[redacted]

On Thu, Jan 23, 2014 at 5:55 PM, Kevin Killian <[redacted]
wrote:

Charles, perhaps a final American Graffiti moment to tell us where they are now, the men and women who started this strange utopian project and whose names were once as familiar to me as my own?

Maybe that's the urge of the novelist, not the poet.

Thanks for doing this,

xxx Kevin K.

Date: Thu, 23 Jan 2014 22:32:05 -0500
From: Daniel Zimmerman <[redacted]>
Subject: Re: the last posts

Charles,

Thank you for a useful and inspiring forum that has sustained and promoted a unique poetic community for many years.

~ Dan Zimmerman, UB 1962-70; 1983

Date: Fri, 24 Jan 2014 00:15:27 -0500
From: Alan Sondheim <[redacted]>

Subject: Poetics +++

(Also want to point out re: recent posts that there were feminist and other poetics newsgroups before that got spammed into close to non-existence, and the BBS systems carried similar - lists/listserves were only one of the early forms of dissemination. That said, however -)

I do wish the list could continue under other auspices; it provides an incredible service that really can't be replaced by IM or Facebook pages... It's difficult enough to find out about poetry/poetics events, publications, content, even with the list; without it, those of us out of the imminent NYC scene are a bit at a loss -

- Alan

Date: Fri, 24 Jan 2014 16:25:54 +1100
From: Pam Brown <[redacted]>
Subject: Poetics List (1993-2014) - to Charles Bernstein

Dear Charles,

Me too.

The Poetics list has been a great resource for me, especially living, as I do, in Sydney Australia.
I loved the early discussions and I have met some invaluable longterm poetry friends on this list.

Thank you,
Every best wish to you & fellow poeticists,
Pam

--
_____

http://thedeletions.blogspot.com/
http://pambrownbooks.blogspot.com/
http://www.shearsman.com/pages/books/catalog/2013/brown.html

_____

Date: Fri, 24 Jan 2014 08:38:19 +0000
From: michael farrell <[redacted]>
Subject: Re: Any chance for one last post to move to the future?

a last request from me ..

if there are any poets in rome between february & july who would like to ge=
t in contact please b/c me

at [redacted]

thanks for access to all your worlds

michael

Date: Fri=2C 24 Jan 2014 02:19:02 +0000
From: [redacted]
Subject: Any chance for one last post to move to the future?
To: [redacted]
=20
Here it is:
AMULETS is a publication devoted to AMericans Using LETters and Signs. I=
nspired and informed by the traditions of Dada=2C concrete poetry=2C lettri=
sm and INIsmo=2C this journal gathers contributions from practitioners of t=
he visual poetry community=2C and publishes them in two forms: an on-line w=
ebsite with complete texts=2C and a limited edition series of amulets (suit=
able as neckwear) that will contain fragments of the complete texts.
=20
The inaugural issue will be devoted to PRESCRIPTIONS=2C ie: statements of=
purpose=2C ideology=2C principles=2C guidelines=2C orientations. Etc.
=20
The editors are David W. Seaman=2C founder=2C and Paul Lambert. Seaman is=
a scholar of avant-garde 20th century poetry=2C author of the book=2C Fren=
ch Concrete Poetry and other essays on the subject. Paul Lambert has been d=
ubbed the =93King of INIUSA=2C=94 recognizing his role as an avant-garde ar=
tist in America.
=20

All works will remain the property of the artist=2C with permission to
AM=
ULETS for one-time publication.
=20
Contributors selected for the inaugural issue will be able to display
the=
ir statement of principle=2C and from one to three original works that
illu=
strate their orientation.
=20
SEND statements of interest=2C proposals=2C manifestos=2C visual poetry=
=2C and position papers to [redacted]
=20
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=20
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D=3D=3D=3D=3D=3D=
guidelin=
=

Date: Fri, 24 Jan 2014 10:57:30 +0000
From: "Wystan Curnow (ARTS ENG)" <[redacted]>
Subject: Re: the last posts

=0A=
Utopian, community building, egalitarian, innovatory---all these apply to
t=
he Poetics List. It certainly profoundly changed my sense (far flung here
i=
n Auckland) of the world--so much larger and accessible--in which quality
d=
iscussion of poetry might take place. I thank Charles for that, and those
w=
ho contributed so fully, especially in those early years when the
uniquenes=
s of the technological moment that he and Loss had captured was so clear.=
=0A=
Wystan=0A=
=0A=
=0A=
Wystan Curnow=0A=
Professor of English (Emeritus)=0A=
University of Auckland=0A=

Private Bag 92019=0A=
Auckland, NEW ZEALAND=0A=
Ph. 64.09.3737599 work=0A=
64.09. [redacted] home=0A=
Fax 64.09. 3737429=0A=
_____=0A=
From: Poetics List (UPenn, UB) [[redacted]] on behalf
of =
blacksox [[redacted]]=0A=
Sent: Friday, 24 January 2014 1:42 p.m.=0A=
To: [redacted]=0A=
Subject: Re: the last posts=0A=
=0A=
Thanks Charles and all those involved.=0A=
=0A=
=0A=
Sent from my Samsung Galaxy S=AE4=0A=
=0A=
-------- Original message --------=0A=
From: [redacted]=0A=
Date:01/23/2014 12:36 PM (GMT-05:00)=0A=
To: [redacted]=0A=
Subject: Re: the last posts=0A=
=0A=
Before we go, could someone please, one last time, denounce the rest of us
=
for not talking about poetics, send me a back channel flame, and rail
again=
st the tyranny of Buffalo? I miss those days.=0A=
=0A=
=0A=
True, many of our discussions have migrated to FaceBook and elsewhere, but
=
this list has continued over the years to be a place I could turn to for
mu=
ch needed information. I recall the time it only took Ron Silliman a
minut=
e to come up with an identification that had been puzzling me in a Bob
Kauf=
man poem.=0A=
=0A=
=0A=
=0A=
So, thanks again to Charles and the moderators for years of pleasure and
in=
formation.=0A=

Date: Fri, 24 Jan 2014 12:36:49 +0000
From: Jonathan Skinner <[redacted]>
Subject: Solitude, reef, star

Salute

Nothing, this spume, virgin verse
Only to point to the cup;
So afar many a troupe
Of sirens drowns in reverse.

We navigate, O my diverse
Friends, me now on the poop
You the sumptuous prow to reap
Lightnings and seasons perverse;

A fine ivresse brings me
Fearless of its very pitch
To bear upright this salute

Solitude, reef, star
To whatever is worth
The white concern of our sheet.

(Cid Corman, after Mallarm=E9)

Thank you, Charles (& Joel, Chris, Lori, Amy): the whole world came =20
aboard . . .

Onward!

Jonathan=20=

Date: Fri, 24 Jan 2014 06:57:14 -0800
From: carol dorf <[redacted]>
Subject: Re: Poetics List (1993-2014)

I'll miss the list -- I began to read many poets through following the
posts.
Thank you Charles, and all the other people who worked on the list.
Carol

--
Carol Dorf
talkingwriting.com

Date: Fri, 24 Jan 2014 16:25:29 +0100
From: Laura Hinton <[redacted]>
Subject: What will be missed =?windows-1252?Q?=85?=

One thing that will be sorely lacking After Poetics List is a virtual space for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many of which are alien to radical "innovative work."

Without defining what that is (I'm not gonna do that), the PL has provided some narrowing of that gap. It's been a huge service, just for posting practical poetics info. and announcements to a more specific audience.

As large as it is, Poetics List has a kind of community impetus and pulse.

Thus, unless someone knows about an alternative space serving this function already, we might, for example, start a Facebook page that is updated monthly with those announcement type materials. I don't know how this would work. There should still be a moderator. (Amy, are you still available? Any volunteers?)

Ironically, since I am a blogger and do all kinds of interactive work myself, Facebook is the software I am least familiar with. And I don't like the advertising and snoop-ware. I would have to investigate these possibilities. But I'm happy to try to get something going.

We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a space for remembrances of those poets who've passed.

Please advise. You can backchannel me at my personal email for on-going discussion:
[redacted].

And you can "friend" me on Facebook if you are interested in being on a

potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

---

Date: Fri, 24 Jan 2014 09:53:06 -0600
From: mIEKAL aND <[redacted]>
Subject: Re: What will be missed =?windows-1252?Q?=85?=

I wonder how many people are subbed to the Poetics list? It would be a simple matter to start another list..

On Fri, Jan 24, 2014 at 9:25 AM, Laura Hinton <[redacted]
wrote:

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**"When your crew have taken you past these Sirens, I cannot give you*

coherent directions as to which of two courses you are to take..." --
*Circe**

Date: Fri, 24 Jan 2014 16:29:54 GMT
From: "[redacted]" <[redacted]>
Subject: Re: What will be missed =?ISO-8859-1?Q?=85?=

well tho i'm not the guy to do it someone should set up a similar list =
for postings
we need it facebook just isn't enough and is so artificial

---------- Original Message ----------
From: Laura Hinton <[redacted]>
To: [redacted]
Subject: What will be missed =85
Date: Fri, 24 Jan 2014 16:25:29 +0100

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for calls for poetry of a more experimental, conceptual, language and/o=
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"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Ci= rce

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Date: Fri, 24 Jan 2014 08:47:38 -0800

From: { brad brace } <[redacted]>
Subject: CASITA BOILER: five volumes

METADATA CASITA BOILER: Entrenched Codes of Silent
Vivienda Clasificados (Exfiltration Series)

VOL 1 http://www.amazon.con/dp/B00HATOMI0
VOL 2 http://www.amazon.con/dp/B00HBGLMVM
VOL 3 http://www.amazon.con/dp/B00HMGUZ4Q
VOL 4 http://www.amazon.con/dp/B00HZ6HM26
VOL 5 http://www.amazon.con/dp/B00HZ6HJHY

an illustrated domestic/historical installment-novel (archive):

ten 66-inch-long exquisitely designed boiler/filler pages of received/random
transcriptions from ETAOIN SHRDLU

http: www.bbrace.net/ppp/ppp.html
http: www.bradbrace.net/ppp/ppp.html

graphic design, photography, artist publication, metadata, boilerplate, serial novel,
real estate

CASITA BOILER
CASITA BOILER: Entrenched Codes of Silent
Vivienda Clasificados (Exfiltration Series)

an illustrated domestic/historical installment-novel (archive):

$400 artist/writer looking for a cheap room (Victoria)
I'm looking to rent a room anywhere biking distance to Oak Bay. Central locations ideal. I work at a BC Liquor store and I am leaving my apartment Aug 1st. I am extremely clean and organized. I barely ever drink alcohol these days. I do smoke pot every once in a while and cigarettes outside occasionally.
I am considerate, and quiet. I don't have much stuff except recording equipment I will store in the corner of my room. I like to write music quietly (for the most part) in the mornings. Cheaper the better, I'm learning to live with less.

I am a marine ecologist and young professional working at Cal Poly. During times off I like to surf, ski (especially backcountry), climb/boulder, do adventures of all sorts, listen to music (I have 400+ vinyl records), brew beer and make wine (I'm not very good at it, but hey), work on the house/property, and of course eat good food with good friends. I am hoping to find like-minded renters who are fun and adventurous, as well as respectful of this beautiful house and our neighborhood.

Rent is $1000 (master bedroom) or $900 (regular bedroom) per month, plus utilities.

Master Bedroom with walk-in closet. Slider off Living room to private patio & garden area & storage unit. Nicely landscaped community grounds, community pool & Clubhouse.

Really Nice Fully Furnished Bedroom. $375 month. $125 deposit. Queen bed, dresser, lamps, TV, Table w/chair, and loveseat. 1 mile W of downtown The Dalles. Large yard with a country like setting. Good parking, Rent includes utilities, cable, internet. Includes all linens, towels, bedding. Share kitchen appliances and accessories, bathroom with tub-shower, laundry room with washer and dryer. Cat okay, if you already have one. 541-980-933four

HOW ABOUT A CURRENT TESTIMONY OF SEEING GOD'S LOVE IN ACTION?

ANYONE GOT AN EXTRA TRAILER FOR THE HOMELESS???
P L E A S E H E L P ! ! ! ~ CALL MARK @ [redacted]
LOOKING FOR A TRAILER FOR YOU TO DONATE OR LOAN OUT FOR A WHILE THAT IS 25' OR LESS SO CAN HAVE A HOME FOR TWO HOMELESS PEOPLE. ~ PLEASE PRAY ABOUT IT & CALL ME. THANKS, MARK
Looking to help some homeless people have a place to live. Need to either borrow or have you donate 25' or less trailer's to move into trailer park in Atascadero. The fee is half the price of renting one already in place (for empty space). Most homeless who receive some income can afford that if they do not have to pay for the space with trailer included. I will make a commitment to follow through with trailer condition & if one homeless person does not work out, will make sure some other homeless get the opportunity. If you have such a trailer or know someone who is willing to donate one, please let me know. If someone had a space to park the trailer with R.V. hook ups walking distance to

town, that woi
Thanks & God bless you. ~ Call Mark Nellesen @ [redacted]

http: www.bbrace.net/ppp/ppp.html
http: www.bradbrace.net/ppp/ppp.html

METADATA CASITA BOILER: Entrenched Codes of Silent
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CASITA BOILER: Entrenched Codes of Silent Vivienda Clasificados

graphic design, photography, artist publication, metadata, boilerplate,
serial novel,
real estate

/:b

Date: Fri, 24 Jan 2014 11:58:42 -0500
From: Nicholas Piombino <[redacted]*>*
Subject: Re: Poetics +++

Alan,

I knew that when I made the point about the Buffalo Listserv preceding blogging, someone would supply corrected information. If this was years ago I might have even guessed that it would be you! Seeing your work on here is

one of the things I have missed, and having heard you've recently moved, I hope all is going well with you!

Best wishes,
Nick

On 1/24/14 12:15 AM, "Alan Sondheim" <[redacted]> wrote:

(Also want to point out re: recent posts that there were feminist and other poetics newsgroups before that got spammed into close to non-existence, and the BBS systems carried similar - lists/listserves were only one of the early forms of dissemination. That said, however -)

I do wish the list could continue under other auspices; it provides an incredible service that really can't be replaced by IM or Facebook pages... It's difficult enough to find out about poetry/poetics events, publications, content, even with the list; without it, those of us out of the imminent NYC scene are a bit at a loss -

- Alan

guidelines &

Date: Fri, 24 Jan 2014 12:24:34 -0500
From: Martha Mims <[redacted]>
Subject: Thanks, Praise and a place to migrate

Thanks Charles for being the catalyst for something virtual but very real.
E=
njoy your free time too!=20

For those of you sad to lose something so valuable to the world of poetry

I could host a poetics list by creating a poetics list category at Listen
an=
d Be Heard Poetry Cafe=20
http://www.listenandbeheard.net/poetry/
Registered users could post to that category. It could be moderated, but
not=
by me entirely....

If there's interest just let me know.
Wishing you Peace and Poetry
Martha Cinader Mims

On Jan 24, 2014, at 10:25 AM, Laura Hinton <[redacted].
=20
One thing that will be sorely lacking After Poetics List is a virtual
spac=
e
for calls for poetry of a more experimental, conceptual, language and/or
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=20
Charles, you started it. We need to continue the work.
=20
Best to all,
Laura
=20
=20
--=20
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**"When your crew have taken you past these Sirens, I cannot give you*
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Circ=
*e**
=20

*=3D=3D=3D

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- Alan

Date: Fri, 24 Jan 2014 13:10:58 -0500
From: Alan Sondheim <[redacted]>
Subject: Re: What will be missed =?UTF-8?Q?=E2=80=A6?=

I think, one way or another, the list should continue; Fb is bad for a number of reasons: it's noisy, the feeds are noisy, the privacy settings are arcane, things get lost in the mix, the constant advertising - including advertising in the midst of the feeds now - is bad, it's easy to spoof or hack, there are too many bells and whistles graphics, the mobile apps are limited, the software keeps trying to get you to fill out more personal information, discussions are often derailed, and a monthly updating of anything online is simply too slow at this point. Email is far more secure, leaner, runs on a variety of clients, is easy to use on mobile, and comes to you; you can also save emails in a directory for future reference. I'd like to see someone take over the list at this point and I hope that Charles would allow it to continue running until that might be a real possibility, at least a week or two.

Thanks, Alan

On Fri, 24 Jan 2014, Laura Hinton wrote:

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**"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." --*

*Circe**

==
email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
music: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/si.txt
==

Date: Fri, 24 Jan 2014 13:23:53 -0500
From: Brian Clements <[redacted]*>*
Subject: Re: What will be missed =?Windows-1252?Q?=85?=

Please add my appreciation of Charles and the list managers to all of the c=
ollected expressions thus far. No future representation of poetry and poeti=
cs of the last 20 years will be sufficient without taking into account the =
community, activity, and influence of the Poetics list.=20

As for ways to carry forward (re: Laura Hinton and others), I would think t=
hat an invitation-only blog (through Wordpress, for example) would work sim=
ilarly to this listserv, though I'm not sure a digest option would be possi=
ble.=20

With gratitude,
Brian Clements

_____
From: Poetics List (UPenn, UB) [[redacted]*] On Behalf Of =*
Laura Hinton [[redacted]*]*
Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed =85

One thing that will be sorely lacking After Poetics List is a virtual space for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists

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guidelines=

Date: Fri, 24 Jan 2014 13:26:32 -0500
From: Marthe Reed <[redacted]>
Subject: Re: Poetics List (1993-2014)

Soundtrack wrangling, yes! And yes! Thank you, Charles and to all who made it possible. To the list.

Marthe

Marthe Reed

Poetry is made in a bed like love
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

On Thu, Jan 23, 2014 at 10:24 PM, Catherine Daly <[redacted]
wrote:

I would look forward to wrangling over the sound track to this film.

Catherine Daly
[redacted]

On Thu, Jan 23, 2014 at 5:55 PM, Kevin Killian <[redacted]
wrote:

Charles, perhaps a final American Graffiti moment to tell us where they are now, the men and women who started this strange utopian project and whose names were once as familiar to me as my own?

Maybe that's the urge of the novelist, not the poet.

Thanks for doing this,

xxx Kevin K.

Date: Fri, 24 Jan 2014 13:32:31 -0500
From: Jim Finnegan <[redacted]>
Subject: Re: Poetics List (1993-2014)

Thanks to Charles, all the moderators, and the members...
=20
Nothing will every replace Poetics List, but if you're interested in subbin=
g to NewPoetry, here's the link...
=20
New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry
=20

Jim Finnegan
=20

----------Date:= Thu, 23 Jan 2014 10:32:51 -0500From: Charles Bernstein <Charles.Bern=
[redacted]>Subject: Poetics List (1993-2014)I started the Poet=
ics List in late 1993, just after I came to Buffalo andco-founded the Poeti=
cs Program and a little while before the founding of theElectronic Poetry C=
enter. At that time the this list was a radically newformat. But it has bee=
n over ten years since I left Buffalo; it is not longerviable for me to

con=
tinue to sponsor the list.I want to thanks the list moderators, a role
firs=
t introduced in 1999: JoelKuszai, Chris Alexander, Lori Emerson, and our
lo=
ngest serving moderator AmyKing. I am grateful to them for the work they
ha=
ve done.While I have not been active on the list in recent years, I do
foll=
ow the posts.And over the years the list has been great company and the
ori=
gin of friendshipsfor many of us and some great conversations.More
informat=
ion on the list athttp://epc.buffalo.edu/poetics/poeticslist.htmlThearchiv=
es should remain in place.Charles
Bernstein=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=

*=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D

Lightnings and seasons perverse;

A fine ivresse brings me
Fearless of its very pitch
To bear upright this salute

Solitude, reef, star
To whatever is worth
The white concern of our sheet.

(Cid Corman, after Mallarmé)

Thank you, Charles (& Joel, Chris, Lori, Amy): the whole world came aboard . . .

Onward!

Jonathan ==========

Date: Fri, 24 Jan 2014 14:06:05 -0600
From: ShaunAnne Tangney <[redacted]>
Subject: Re: What will be missed =?windows-1252?Q?=85?=

The Robinson Jeffers listserv has been shuffled around from one academic = institution/server to another as people have moved from job to job, and = at this point, the Association is working to move it to a non-academic = affiliation/server. I'm not involved, and I don't know how to do it, = but I know it is being done. I believe the RJA is looking to move the = listserv to Dotster, which hosts the RJA website.

I've almost always been a lurker on this list (I've belonged since about = 1995--goodness!) but I have always enjoyed and appreciated it. Thanks = to all who have maintained it all these years, to all who post and argue = and delight and muddle on it, and to whoever among you out there who = might figure out how to keep the list going!

On Jan 24, 2014, at 12:10 PM, Alan Sondheim wrote:

I think, one way or another, the list should continue; Fb is bad for a = number of reasons: it's noisy, the feeds are noisy, the privacy settings = are arcane, things get lost in the mix, the constant advertising - = including advertising in the midst of the feeds now - is bad, it's easy = to spoof or hack, there are too many bells and whistles graphics, the = mobile apps are limited, the software keeps trying to get you to fill =

> *out more personal information, discussions are often derailed, and a =*
> *monthly updating of anything online is simply too slow at this point. =*
> *Email is far more secure, leaner, runs on a variety of clients, is easy =*
> *to use on mobile, and comes to you; you can also save emails in a =*
> *directory for future reference. I'd like to see someone take over the =*
> *list at this point and I hope that Charles would allow it to continue =*
> *running until that might be a real possibility, at least a week or two.*
> *=20*
> *Thanks, Alan*
> *=20*
> *On Fri, 24 Jan 2014, Laura Hinton wrote:*
> *=20*
> *One thing that will be sorely lacking After Poetics List is a virtual =*
> *space*
> *for calls for poetry of a more experimental, conceptual, language =*
> *and/or*
> *multi-media hybrid aesthetic. The on-line general versions of such =*
> *lists*
> *that I've found are hopelessly muddled with a zillion publications, =*
> *many of*
> *which are alien to radical "innovative work."*
> *=20*
> *Without defining what that is (I'm not gonna do that), the PL has =*
> *provided*
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> *posting*
> *practical poetics info. and announcements to a more specific =*
> *audience.*
> *=20*
> *As large as it is, Poetics List has a kind of community impetus and =*
> *pulse.*
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> *Thus, unless someone knows about an alternative space serving this =*
> *function*
> *already, we might, for example, start a Facebook page that is updated*
> *monthly with those announcement type materials. I don't know how =*
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> *would work. There should still be a moderator. (Amy, are you still*
> *available? Any volunteers?)*
> *=20*
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> *myself, Facebook is the software I am least familiar with. And I =*
> *don't*
> *like the advertising and snoop-ware. I would have to investigate =*
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> *possibilities. But I'm happy to try to get something going.*
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> *We also need a space to announce calls for papers for conferences on*

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> *space for remembrances of those poets who've passed.*
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> *Please advise. You can backchannel me at my personal email for =*
> *on-going*
> *discussion:*
> [redacted].
> *=20*
> *And you can "friend" me on Facebook if you are interested in being on =*
> *a*
> *potential list:*
> *https://www.facebook.com/laura.hinton.188*
> *=20*
> *Charles, you started it. We need to continue the work.*
> *=20*
> *Best to all,*
> *Laura*
> *=20*
> *=20*
> *--=20*
> *Laura Hinton*
> *Professor of English*
> *City College of New York*
> *138 at Convent Ave.*
> *New York, New York 10031*
> *=20*
> *www.mermaidtenementpress.com*
> *http://www.chantdelasirene.com*
> *=20*
> *=20*
> **"When your crew have taken you past these Sirens, I cannot give you*
> *coherent directions as to which of two courses you are to take..." -- =*
> *Circe**
> *=20*
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Date: Fri, 24 Jan 2014 15:15:18 -0500
From: Ann Lederer <[redacted]>
Subject: Re: What will be missed =?windows-1252?Q?=85?=

I agree with Alan. I would miss this list.

On Fri, Jan 24, 2014 at 1:10 PM, Alan Sondheim <[redacted]> wrote:

I think, one way or another, the list should continue; Fb is bad for a number of reasons: it's noisy, the feeds are noisy, the privacy settings are arcane, things get lost in the mix, the constant advertising - including advertising in the midst of the feeds now - is bad, it's easy to spoof or hack, there are too many bells and whistles graphics, the mobile apps are limited, the software keeps trying to get you to fill out more personal information, discussions are often derailed, and a monthly updating of anything online is simply too slow at this point. Email is far more secure, leaner, runs on a variety of clients, is easy to use on mobile, and comes to you; you can also save emails in a directory for future reference. I'd like to see someone take over the list at this point and I hope that Charles would allow it to continue running until that might be a real possibility, at least a week or two.

Thanks, Alan

On Fri, 24 Jan 2014, Laura Hinton wrote:

One thing that will be sorely lacking After Poetics List is a virtual space for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many of which are alien to radical "innovative work."

*Without defining what that is (I'm not gonna do that), the PL has provided
some narrowing of that gap. It's been a huge service, just for posting practical poetics info. and announcements to a more specific audience.*

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already, we might, for example, start a Facebook page that is updated monthly with those announcement type materials. I don't know how this would work. There should still be a moderator. (Amy, are you still available? Any volunteers?)*

Ironically, since I am a blogger and do all kinds of interactive work myself, Facebook is the software I am least familiar with. And I don't like the advertising and snoop-ware. I would have to investigate these possibilities. But I'm happy to try to get something going.

We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a space for remembrances of those poets who've passed.

Please advise. You can backchannel me at my personal email for on-going discussion:
[redacted].

*And you can "friend" me on Facebook if you are interested in being on a potential list:
https://www.facebook.com/laura.hinton.188*

Charles, you started it. We need to continue the work.

*Best to all,
Laura*

*--
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New York, New York 10031*

*www.mermaidtenementpress.com
http://www.chantdelasirene.com*

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

==
email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
music: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/si.txt
==

Date: Fri, 24 Jan 2014 15:16:54 -0500
From: Francesco Levato <[redacted]>
Subject: Re: What will be missed =?ISO-8859-1?Q?=85?=

In response to Laura Hinton and others wanting to continue the conversati=
on. I=20
too am in support of trying to continue the list in another format, and t=
he idea of=20
a Wordpress based discussion forum could work well. There are server load=
=20
issues with the email format of a list serv in that most server accounts =
have a=20
limit on the number of emails that can be sent per hour, so a list like t=
his could=20
potentially overwhelm such an account (university or corporate server acc=
ounts=20
don't have these restrictions, but are also expensive). So, a Wordpress h=
osted=20
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a=20=

solution to this. It would need to be hosted on its own server (not at=20=

Wordpres.com) so that we could customize as needed (maybe have category=20=

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Chicago School of Poetics site, but I'd like to see if there is any inter=
est in this=20
first as it would be some work to set up.

Also, you can back channel me at: [redacted]

Many thanks to Charles and all the moderators for providing this resource=
.

Best,
Francesco

On Fri, 24 Jan 2014 13:23:53 -0500, Brian Clements <[redacted]
=20=

wrote:

Please add my appreciation of Charles and the list managers to all of th=
e=20
collected expressions thus far. No future representation of poetry and po=
etics of=20
the last 20 years will be sufficient without taking into account the comm=
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activity, and influence of the Poetics list.=20

As for ways to carry forward (re: Laura Hinton and others), I would thin=
k that=20
an invitation-only blog (through Wordpress, for example) would work simil=
arly to=20
this listserv, though I'm not sure a digest option would be possible.=20

With gratitude,
Brian Clements

From: Poetics List (UPenn, UB) [[redacted]*] On*
Behalf=20=

Of Laura Hinton [[redacted]*]*
Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed =85

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for calls for poetry of a more experimental, conceptual, language and/o=
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multi-media hybrid aesthetic. The on-line general versions of such list=
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Date: Fri, 24 Jan 2014 22:18:14 +0100
From: Anny Ballardini <[redacted]>
Subject: Re: What will be missed =?windows-1252?Q?=85?=

I am with Alan. I hate to see things go. Facebook has derailed us all.

And thank you to Charles Bernstein, and all who have worked hard to keep this list going.
Best wishes,

Anny Ballardini

On Fri, Jan 24, 2014 at 7:10 PM, Alan Sondheim <[redacted]> wrote:

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email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
music: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/si.txt

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Dott.ssa Anny Ballardini, MFA, PhD.

http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=3Dpoetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing star!
Friedrich Nietzsche

=AB Stulta est clementia, cum tot ubique vatibus occurras, periturae parcere chartae =BB
Giovenale

Professionista di cui alla Legge n. 4 del 14 gennaio 2013, pubblicata nella GU n. 22 del 26/01/2013

Freiberuflerin laut Gesetz Nr. 4 vom 14. J=E4nner 2013, ver=F6ffentlicht im Amtsblatt Nr. 22 vom 26.1.2013

Date: Fri, 24 Jan 2014 21:35:43 +0000
From: Gerald Schwartz <[redacted]>
Subject: For all who

For all who
attended,
bewildered
sometimes,
instructed
always,
in
instances,
sure of
the "go on,

we will go on"
will toward all;
not only for
them, but
for all too!
Thank you.

G. E. Schwartz

Date: Fri, 24 Jan 2014 23:07:46 +0100
From: Laura Hinton <[redacted]>
Subject: Re: Poetics List (1993-2014)

Thanks for this, Jim!

On Fri, Jan 24, 2014 at 7:32 PM, Jim Finnegan <[redacted]> wrote:

Thanks to Charles, all the moderators, and the members...

Nothing will every replace Poetics List, but if you're interested in
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Alexander, Lori Emerson, and our longest serving moderator AmyKing. I am
grateful to them for the work they have done.While I have not been active
on the list in recent years, I do follow the posts.And over the years the

*list has been great company and the origin of friendshipsfor many of us and
some great conversations.More information on the list athttp://epc.buffalo.edu/poetics/poeticslist.htmlThe archives should remain in place.Charles Bernstein==========The Poetics List
info:*

*:
Fri, 17 Jan*

*--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031*

*www.mermaidtenementpress.com
http://www.chantdelasirene.com*

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

---

*Date: Fri, 24 Jan 2014 23:18:44 +0100
From: Laura Hinton <[redacted]>
Subject: Re: What will be missed =?windows-1252?Q?=85?=*

*Count me in on this project. I love Wordpress =85 the only problem I've h=
ad
is dealing with a volume of users on a given site (ie., students), but it sounds like your server can handle that. I've used Wordpress now many times; the free software is clean to use and it can look great. And I agree with Alan that Facebook has all those problems.*

I'm looking forward to working with you, Francesco. Poetics List 2 everyone?

On Fri, Jan 24, 2014 at 9:16 PM, Francesco Levato
<[redacted]>wrote:

In response to Laura Hinton and others wanting to continue the conversation. I
too am in support of trying to continue the list in another format, and the idea of
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With gratitude,
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Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed =85

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Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

**"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe=*
***

Date: Fri, 24 Jan 2014 17:45:43 -0500
From: Charles Bernstein <[redacted]>
Subject: Onward!

I am grateful for the many notes posted here in response to the closing of the Poetics List. I want to thank, especially, Amy King, who has kept the list going for the past years with considerable dedication and effort: her generosity and acuity is appreciated. There seems considerable interest in starting something new to take up where this list has left off. And it must be
new, to meet the demands of the present. Onward!

Date: Fri, 24 Jan 2014 16:39:52 -0600
From: Marc Thompson <[redacted]>
Subject: Re: What will be missed =?windows-1252?Q?=85?=

Sign me up!

Marc Thompson
On Jan 24, 2014 4:38 PM, "Laura Hinton" <[redacted]> wrote:

Count me in on this project. I love Wordpress =85 the only problem I've=
had
is dealing with a volume of users on a given site (ie., students), but it sounds like your server can handle that. I've used Wordpress now many times; the free software is clean to use and it can look great. And I agree with Alan that Facebook has all those problems.

I'm looking forward to working with you, Francesco. Poetics List 2 everyone?

On Fri, Jan 24, 2014 at 9:16 PM, Francesco Levato
<[redacted]>wrote:

In response to Laura Hinton and others wanting to continue the conversation. I
too am in support of trying to continue the list in another format, and the idea of
a Wordpress based discussion forum could work well. There are server lo=
ad
issues with the email format of a list serv in that most server account=
s
have a
limit on the number of emails that can be sent per hour, so a list like this could
potentially overwhelm such an account (university or corporate server accounts
don't have these restrictions, but are also expensive). So, a Wordpress hosted
discussion forum, without the mass email sending requirements might be =
a
solution to this. It would need to be hosted on its own server (not at Wordpres.com) so that we could customize as needed (maybe have category filters so you can look for discussions, calls for work, etc.). I could
host it on the

Chicago School of Poetics site, but I'd like to see if there is any interest in this
first as it would be some work to set up.

Also, you can back channel me at: [redacted]

Many thanks to Charles and all the moderators for providing this resource.

Best,
Francesco

On Fri, 24 Jan 2014 13:23:53 -0500, Brian Clements <[redacted]

wrote:

Please add my appreciation of Charles and the list managers to all of the
collected expressions thus far. No future representation of poetry and poetics of
the last 20 years will be sufficient without taking into account the community,
activity, and influence of the Poetics list.

As for ways to carry forward (re: Laura Hinton and others), I would think
that
an invitation-only blog (through Wordpress, for example) would work similarly to
this listserv, though I'm not sure a digest option would be possible.

With gratitude,
Brian Clements

_____
From: Poetics List (UPenn, UB) [[redacted]*] On*
Behal=
f
Of Laura Hinton [[redacted]*]*
Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed =85

One thing that will be sorely lacking After Poetics List is a virtual space
for calls for poetry of a more experimental, conceptual, language and/or
multi-media hybrid aesthetic. The on-line general versions of such

lists
that I've found are hopelessly muddled with a zillion publications,
ma=
ny
of
which are alien to radical "innovative work."

Without defining what that is (I'm not gonna do that), the PL has
provided
some narrowing of that gap. It's been a huge service, just for posting
practical poetics info. and announcements to a more specific audience.

As large as it is, Poetics List has a kind of community impetus and
pulse.

Thus, unless someone knows about an alternative space serving this
function
already, we might, for example, start a Facebook page that is updated
monthly with those announcement type materials. I don't know how this
would work. There should still be a moderator. (Amy, are you still
available? Any volunteers?)

Ironically, since I am a blogger and do all kinds of interactive work
myself, Facebook is the software I am least familiar with. And I
don'=
t
like the advertising and snoop-ware. I would have to investigate
the=
se
possibilities. But I'm happy to try to get something going.

We also need a space to announce calls for papers for conferences on
poetics, advertisements for new blog poetics posts and journals, even
=
a
space for remembrances of those poets who've passed.

Please advise. You can backchannel me at my personal email for
on-goi=
ng
discussion:
[redacted].

And you can "friend" me on Facebook if you are interested in being on
=
a
potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

--
Laura Hinton
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Date: Fri, 24 Jan 2014 18:00:36 -0500
From: Mairead Byrne <[redacted]>
Subject: Re: Onward!

Amy is a force of nature, as are you, Charles.
Thank you both, and all moderators and generous contributors.
I think Jonathan said it best, with poetry (for a shaky second I thought he had actually *just written that!*).
It's great to see the energy being picked up too.
The list has died! Long live the list!
Mair=E9ad

Professor of Poetry + Poetics
Department of Literary Arts + Studies
Division of Liberal Arts
Rhode Island School of Design
2 College Street
Providence, RI 02903

On Fri, Jan 24, 2014 at 5:45 PM, Charles Bernstein <[redacted]> wrote:

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new, to meet the demands of the present. Onward!

*=3D=3D=3D

aner, runs on a variety of clients, is easy to use on=0A> mobile, and comes=
to you; you can also save emails in a directory for=0A> future reference. =
I'd like to see someone take over the list at this point=0A> and I hope tha=
t Charles would allow it to continue running until that might=0A> be a real=
possibility, at least a week or two.=0A>=0A> Thanks, Alan=0A>=0A> =0A> On F=
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http://epc.buffalo.edu/poetic=
s/welcome.html

Date: Fri, 24 Jan 2014 15:29:37 -0800
From: Joel Weishaus <[redacted]>
Subject: Re: Poetics List (1993-2014)

Jim

I just looked at this site, and see several people from the Poetics List are already involved.
I like email discussion lists for conversation and announcements better than blogs, and this looks to me the way to continue this list.

Best Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

On 1/24/2014 10:32 AM, Jim Finnegan wrote:
Thanks to Charles, all the moderators, and the members...

Nothing will every replace Poetics List, but if you're interested in subbing to NewPoetry, here's the link...

New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

Jim Finnegan

Date: Fri, 24 Jan 2014 15:42:54 -0800
From: jim andrews <[redacted]>
Subject: lists

Say what you will about Facebook, it does have certain advantages over =
lists. Though I would like to see something better emerge that people =
will use as widely.

One of the advantages is that you don't have to get information from =
people who bore you. You can just block their posts. I know lots of =
poets don't like that idea, of people being able to easily block others =
from their info feed, but it's clearly a very good thing. A list is like =
being in one single room with everyone subscribed to the list. It gets =
old in a hurry. Windbags get at least equal time with more interesting =
folks.

The Facebook options on what information you get and to whom you send =
info are much more granular than list options. Those sorts of options =
are important, and they never materialized in listserv software. Lists =
needed a more contemporary architecture of the group, of discussion, and =
of the missive concerning who receives it based on permissions.

ja
http://vispo.com=20=

Date: Fri, 24 Jan 2014 18:47:50 -0600
From: mIEKAL aND <[redacted]>
Subject: Re: lists

a hybrid interface of facebook/twitter/blog/listserv would involve a bit
more design but in the end could operate effortlessly. the real question is
moderation or no moderation.'

~mIEKAL

On Fri, Jan 24, 2014 at 5:42 PM, jim andrews <[redacted]> wrote:

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ja
http://vispo.com

Date: Fri, 24 Jan 2014 19:53:03 -0500
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Poetics List (1993-2014)

I also think a discussion list would be the best way to go.

Murat

On Fri, Jan 24, 2014 at 6:29 PM, Joel Weishaus <[redacted]> wrote:

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Jim Finnegan

Date: Sat, 25 Jan 2014 02:19:19 +0000
From: David Seaman <[redacted]>
Subject: Re: lists

I become more aware each semester, as new internet courses, super sites, a=nd grade books are added, that the media go far beyond our poetic minds. W=e need to find a way to cherish the lonely poet on his bench outdoors or s=ulking in a smoke-filled study. These electronic media are wonderful for b=ringing some of us together, but we need a wider net. If i were hip I woul=d finish by saying, 'just saying' but I am too old. What I want to say is = keep poets connected. Sometimes we only have each other to support us.=A0=0A=
=0ADavid=0AOn Jan 24, 2014, at 07:47 PM, mIEKAL aND <[redacted]
=
wrote:=0A=0Aa hybrid interface of facebook/twitter/blog/listserv would i=nvolve a bit=0Amore design but in the end could operate effortlessly. the = real question is=0Amoderation or no

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> *nfo:*
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> ---
>
> *End of POETICS Digest - 23 Jan 2014 to 24 Jan 2014 (#2014-10)*
> ****

latter folks don't know is that when Charles asked me to become the moderator, he was ready to retire the list those many years ago as he transitioned over to teaching at Univ of Penn. Â The idea was to at least keep it going at least as an announcements' list, which it has continued to serve as. Â Along with the implementation of new guidelines back then, some of you may have also noticed the change in the list's mission, which allowed the list to carry on in a new permutation, rather than dissolve it altogether.

Anyway, thanks much, Charles, for permitting the list to carry on and for trusting me in that role. Â And thanks again to those who used the list as a vehicle to sustain the world of poetics as so many of us broadly and variously define the word.Â

Best,

Amy

Â

_____

*Â Check my latest blog entries at Boston Review, Poetry Magazine and the Rumpus.

* On Adrienne Rich: Â "No Place for the Little Lyric" - Poetry FoundationÂ

_____

From: Mark <[redacted]>
To: [redacted]
Sent: Saturday, January 25, 2014 3:17 AM
Subject: Re: Poetics List (1993-2014)

This reminds me a bit of the old days.Â I'm actually reading what everybody posts, because there's a genuine discussion, an exchange.Â Who knew?

I neglected to thank Charles in my earlier post, as well as everyone else who has been involved.Â I think Amy King's tenure as listmod, though, has been particularly noteworthy.Â I think she deserves special thanks, whether or not you agree with Miekalâ€” and I certainly think he has a pointâ€” that moderation has not served the list well in the long run.Â Whether or not *moderation* is good for the list or not, though, is an entirely separate matter from the various moderators themselves.Â All have been very good, but Amy King did it for incredibly long, and her tenure seems to have been seamless, without controversy.Â (I say 'seems,' of course, because I haven't been reading every post, like I did in the old days.)

This list, clearly, has been a special exchange for many of us, at least at some time or another, and that energy still exists and clearly (not just for myself) needs another outlet.Â I am hoping we can collectively figure out how to

channel it.Â I agree with those who said (as I previously said) that FB is not a good medium for such an exchange.Â I personally like the listserv/email technological model, but that may not work for most people, especially as technology evolves.Â I agree that the need exists, not just for discussion and exchange of ideas, but for basic information as to what's going on.Â I never thought that calls for work or publication announcements were inherently less important than exchange of ideas.Â Alan Sondheim usefully points out that for those of us who do not live in NYC or, perhaps, SF, the List is a much-needed vehicle to grasp the full scope of literary activity in our time, much less to figure out where, when or if we want to "submit."Â The fact of moderation has limited the spontaneity of exchange, and as a result exchange itself.Â Yet it is ALSO true that flamers and narcissists, when they arise (and they will, eventually) need to quietly and efficiently be moved aside.Â Can there be spontaneity within moderation?Â Can there be collective ways of dealing with the flamers which bypass listmods?Â Who knows?

Let the Poetics List 2 begin, either through institutional sponsorship or "under that table," so to speak.Â (And, thinking ecologically, I wonder which model would be more sustainable, for a generation or more.)

Laura Hinton, I'm inâ€” whatever evolves.

What's that Pound line about "commerce between us?"

Yours in (poetic) struggleâ€”

Mark DuCharme

Mark DuCharme

Miekal's point, of course, was that

> *Date: Fri, 24 Jan 2014 19:53:03 -0500*
> *From:* [redacted]
> *Subject: Re: Poetics List (1993-2014)*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender:Â Â Â "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster:Â Â Â Murat Nemet-Nejat <*[redacted]*>*
> *Subject:Â Â Â Re: Poetics List (1993-2014)*
> *---*
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> *Joel*
>
> *--*
> *Joel Weishaus*
> *Artist-in-Residence*
> *Pacifica Graduate Institute*
> *249 Lambert Road*
> *Carpinteria, CA 93013*
>
> *Homepage:*
> *http://web.pdx.edu/~pdx00282*
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>
> *Jim Finnegan*

==========

The Poetics List will cease operations by the end of January 2014; please do not post messages after that time. Archives will continue to be available at http://epc.buffalo.edu/poetics/poeticslist.html. NOTE this exception: Information regarding discussion groups that might extend the work of the Poetics List will be posted after Feb. 1 so all participants will be informed of such options.

↑ Index

203. **reJennifer Bartlett**
Re: Poetics List (1993-2014)
Sun 26 Jan 2014

Murat (and others),

I'm just curious if you feel your ideas and self have ever been attacked on the internet to this degree? I even had a poet write to tell me that she quit the WomPo list because of my beliefs of disability.

On Sun, Jan 26, 2014 at 12:42 PM, Francesco Levato <[redacted]
> wrote:

> *My main reason for the moderation is to stop spam from trolls. I have an automated system in place, on the new list, to stop automated spam attacks, but*
> *someone could still register for real, than send spam messages to the board. So,*
> *hopefully moderation will help on that end.*
>
> *Best,*
> *Francesco*
>
> *==========*
> *The Poetics List will cease operations by the end of January 2014; please do not post messages after that time. Archives will continue to be available at http://epc.buffalo.edu/poetics/poeticslist.html. NOTE this exception: Information regarding discussion groups that might extend the work of the Poetics List will be posted after Feb. 1 so all participants will be informed of such options.*

--
http://www.kickstarter.com/projects/894916256/the-larry-eigner-project

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204. David Seaman
Onward
Sun 26 Jan 2014

Please include me in any new variant of the list. For me it is a way to overcome a sense of isolation. I am dismayed by the reports of bad behavior. From my small town in Georgia (USA) I am connected with poets on at least four continents. Caterina Davinio brought many of us together in her Venice Biennale Global virtual poetry reading. I am honored to be a part of this community.
==========
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205. Francesco Levato
Sign up for the new Poetics List
Sun 26 Jan 2014

Just a quick note to say thank you all for your support in regards to the new Poetics List at the Chicago School of Poetics.

The discussion board is running, many users have registered, and calls for work have already been posted.

In order to post you will need to register at the new website (unfortunately I can’t port the old Buffalo List member accounts over to the new site, sorry for the inconvenience).

You can register directly at:
http://poeticslist.chicagoschoolofpoetics.com/wp-login.php?action=register

Please be sure to read the “Initial Notes” post:
http://poeticslist.chicagoschoolofpoetics.com/forums/topic/initial-notes/

as well as the “Poetics List Updates” post:
http://poeticslist.chicagoschoolofpoetics.com/forums/topic/poetics-list-updates/

If you have any trouble registering or posting, please email me at: [redacted]

Best,
Francesco

--

Francesco Levato
Director, Chicago School of Poetics
http://www.chicagoschoolofpoetics.com

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↑ Index

206. Poetics List
Re: New discussion board open
Sun 26 Jan 2014

The Poetics List @ Buffalo will cease all operations at the end of the month. For those interested in joining the new Poetics List @ the Chicago School of Poetics: **sign up at the web address provide by Francesco Levato and direct any queries to him.** The new list requires that your *subscribe yourself* -- and it is already active. Any requests about the new list should to be sent to the new list: there is a forum beginning there on suggestions for list features.

Requests to subscribe to the new list will not be posted here.

On Sat, 25 Jan 2014 19:19:27 -0500, Francesco Levato
<[redacted]> wrote:

> *Ok, I have a first run of the new discussion board online at:*
>
> *http://poeticslist.chicagoschoolofpoetics.com/*

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207. Murat Nemet-Nejat
Re: Poetics List (1993-2014)
Sun 26 Jan 2014

Hi, reJennifer,

As far as I am concerned with, the hardest thing the poet suffers from the public is indifference. I am not questioning your right to put forward or defend or argue for your position. If they are truly controversial, as you say you are, people will react to it, not necessarily the way you like. It means they read what you wrote. You can respond or ignore them. There have always been poets with disabilities. Homer, if an actual person, was blind. Alexander Pope was a dwarf. I am sure others can add to the list. Generalizing the term, all of us have our weaknesses and strength. The interactions of both create the quality, the nature of the work.

Ciao,

Murat

On Sun, Jan 26, 2014 at 2:08 PM, reJennifer Bartlett
<[redacted]>wrote:

> *Murat (and others),*
>
> *I'm just curious if you feel your ideas and self have ever been attacked on the internet to this degree? I even had a poet write to tell me that she quit the WomPo list because of my beliefs of disability.*
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208. **Laura Hinton**
Re: New discussion board open
Sun 26 Jan 2014

Dear everyone --

Note that Francesco Levato has started up a WORDPRESS INCARNATION of our Poetics List. But you have to sign up for the site yourselves. We are not collecting emails!

As per his earlier message below, you just go to the link:

http://poeticslist.chicagoschoolofpoetics.com/

Follow the instructions to log in. I did this no problem. (Feel free to backchannel me if you have an issue. I'll see if I can help you solve it.)

And great news -- Amy King has agreed to moderate!

I just wanted to re-annouince this new development so you all sign on, and also to note we should heartily thank Francesco and now Amy for making this continuation of a moderated posting Poetics List site possible.

In gratitude to both,
Laura

On Sun, Jan 26, 2014 at 1:19 AM, Francesco Levato
<[redacted]>wrote:

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This is just a start. If the discussion board proves useful in continuing the work of the Buffalo Poetics List, I will work to update and improve it based on member suggestions (I have a forum set up to post suggestions). Also, please feel free leave any feedback you may have in the "Feedback" forum.

Some initial notes:

*The design of the discussion board is minimalist. I didn't want the interface to interfere with usability. I am open to suggestions though. *

*There seemed to be a balance of pros and cons for moving the list discussions to Facebook or other social media platforms, so I'm going to try and address some of those suggestions in the current discussion board's functionality.  *

*Filtering posts: while we can block posts from certain users (as on FB), I thought implementing a way to filter posts by category (if you chose) would be useful. So, I've added a series of category tags to start with for this purpose (publications, book releases, announcements, opportunities, discussion, events, readings, and submissions). When you post you can also suggest your own tags to expand on this list. *

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A note on moderation: to avoid the board being spammed by trolls or automated

> *spambots, I think it's best to keep it a moderated discussion. So, it will still be a*
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> *they can post. There's no approval process, just register and start posting. *
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> *Hosting: I'm hosting this on the CSoP's server, but it is intended for all members*
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> *link listed above you will be taken directly into the discusion board. *
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> *And finally, the Buffalo Poetics List has been a daily stop for me for many years.*
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www.mermaidtenementpress.com
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209. Walsh Mills
Fare forward
Sun 26 Jan 2014

Well, all the years of lurking, reading, clicking links are over. Thanks to Charles for starting it all and to everyone who kept it going, and here's to the next stage.

Best to all

Billy

==========
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210. Margaret Watson
Thank you for a stimulating weekend!
Sun 26 Jan 2014

It's better than the movies. Comments, rebuttals, gratitudes, future lives. In the cold and snow, thank you for a warm weekend with endless conversation. And to Charles who began something that has sustained so many poets. To Amy for taking up the reins and now again, to begin anew with a cast that puts the Oscars barely in competition. Yes, I'm a lurker but now digging in. Thank you for this amazing opportunity. And deepest gratitude. Taylor

==========
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211. **Ryan Daley**
Re: New discussion board open
Sun 26 Jan 2014

Thanks to Charles and to everyone on this list who makes this list such a valuable source of information and comings, goings and publishings.

See you on wordpress.

Warm Regards,

Ryan

On Sun, Jan 26, 2014 at 3:16 PM, Laura Hinton <[redacted]>wrote:

> *Dear everyone --*
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short wait before your post is approved. I could use some volunteer moderators
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I appreciate all the list has offered and the community involved in it. Setting up
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212. **Mark**
Re: Poetics List (1993-2014)
Sun 26 Jan 2014

Well said, Murat. I hadn't known that about Pope, BTW. I would add that a poet more to my liking, Larry Eigner, suffered from cerebral palsy.

Best,

Mark

> *Date: Sun, 26 Jan 2014 15:11:34 -0500*
> *From:* [redacted]
> *Subject: Re: Poetics List (1993-2014)*

To: [redacted]

---------- Information from the mail header ----------
Sender: "Poetics List (UPenn, UB)" <[redacted]>
Poster: Murat Nemet-Nejat <[redacted]>
Subject: Re: Poetics List (1993-2014)

Hi, reJennifer,

As far as I am concerned with, the hardest thing the poet suffers from the public is indifference. I am not questioning your right to put forward or defend or argue for your position. If they are truly controversial, as you say you are, people will react to it, not necessarily the way you like. It means they read what you wrote. You can respond or ignore them. There have always been poets with disabilities. Homer, if an actual person, was blind. Alexander Pope was a dwarf. I am sure others can add to the list. Generalizing the term, all of us have our weaknesses and strength. The interactions of both create the quality, the nature of the work.

Ciao,

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On Sun, Jan 26, 2014 at 2:08 PM, reJennifer Bartlett <[redacted]>wrote:

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213. **Mark**
Re: Poetics List (1993-2014)
Sun 26 Jan 2014

That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed appropriately, and with appropriate regard for others). Murat has a point that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer writes) then you should expect,

and be prepared for, some pushback. However, your point, Jennifer, unless I misread you, is that some of the responses you have received have gone *beyond* controversy toward abuse or borderline abuse. And I find that stunning. I'm not sure what to tell you except, if you can find the courage, don't let yourself be silenced. And if you need supporters in these (did you say they were online?) forums, maybe some of the members of this list would be willing to turn out electronically to call abuse what it is. I'd be willing. Send me a message, including info on how to create an account, if that happens again. Perhaps also provide more details/context.

Is anyone else in? It's really not cool to behave abusively toward the differently abled, whether online or in person. Let's call that behavior out.

Mark DuCharme

> *Date: Sun, 26 Jan 2014 14:08:21 -0500*
> *From:* [redacted]
> *Subject: Re: Poetics List (1993-2014)*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: reJennifer Bartlett <*[redacted]*>*
> *Subject: Re: Poetics List (1993-2014)*
> *----------*
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> *Murat (and others),*
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214. **Mark**
Re: New discussion board open
Sun 26 Jan 2014

I also think we should thank Francesco and Amy. This is thankless work for people who, I'm sure, are busy. So, well— thanks to them!

Regarding moderation— if anyone has particular concerns or suggested ground rules, let's get that out of the way now. I think it's very fair, for example, to say that flaming will not be tolerated; a problem may arise, though, in what, precisely constitutes flaming. I know I recently said something on FB that was taken very, very, very differently than I'd intended— and this by someone with whom I've often had, mostly electronic, but open-minded exchanges. One person's fair comment might be another's flame, or vice versa, and there seems more potential for misreading online than misunderstanding in person. Are there ground rules we can set now that might make this process easier/more transparent going forward? Amy, what ground rules have you used (or which ones would you suggest) when moderating? Miekal, what are your concerns?

I think this might be an important discussion to have sooner than later.

Mark DuCharme

> *Date: Sun, 26 Jan 2014 21:16:09 +0100*
> *From: [redacted]*
> *Subject: Re: New discussion board open*
> *To: [redacted]*
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <[redacted]>*
> *Poster: Laura Hinton <[redacted]>*
> *Subject: Re: New discussion board open*
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216. **delete press**
New Release! Matthew Klane's FROM OF THE DAY and the Delet-e Series
Mon 27 Jan 2014

Dear Friends,

Delete Press is pleased to announce the first book in our Delet-e Series, *from Of the Day*, by Matthew Klane. The book is available for free at the Delete Press website:

deletepress.org

Matthew's book can be read normally, or via the internal links, requiring minimal scrolling (with a few embedded surprises along the way!). We hope you enjoy this latest installment from Delete Press, and from this wonderful poet.

All the best,

Delete

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217. **Ricky Ray**
Re: New discussion board open
Mon 27 Jan 2014

I've helped shape the moderation guidelines for music forums before, and the main concerns I've seen formulated surround spamming (by bots and individuals), breaking forum rules, and acts of disrespect, aggression, etc. Spamming and rule-breaking I've found to be generally self-evident, disrespect/aggression a bunch of blurry lines. It can help if there are multiple moderators, and a moderators' thread where questionable behavior is brought for review and action, whether by unanimity, majority, whatever. It can also help to have moderator behavior open for questioning, and have at least one

rotating moderator spot if someone's willing to manage that and there are enough willing participants.

Ricky

On Sun, Jan 26, 2014 at 9:55 PM, Mark <[redacted]> wrote:

> *I also think we should thank Francesco and Amy. This is thankless work for people who, I'm sure, are busy. So, well— thanks to them!*
>
> *Regarding moderation— if anyone has particular concerns or suggested ground rules, let's get that out of the way now. I think it's very fair, for example, to say that flaming will not be tolerated; a problem may arise, though, in what, precisely constitutes flaming. I know I recently said something on FB that was taken very, very, very differently than I'd intended— and this by someone with whom I've often had, mostly electronic, but open-minded exchanges. One person's fair comment might be another's flame, or vice versa, and there seems more potential for misreading online than misunderstanding in person. Are there ground rules we can set now that might make this process easier/more transparent going forward? Amy, what ground rules have you used (or which ones would you suggest) when moderating? Miekal, what are your concerns?*
>
> *I think this might be an important discussion to have sooner than later.*
>
> *Mark DuCharme*
>
> *Date: Sun, 26 Jan 2014 21:16:09 +0100*
> *From:* [redacted]
> *Subject: Re: New discussion board open*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: Laura Hinton <*[redacted]*>*
> *Subject: Re: New discussion board open*
>
> *---*
>
> *Dear everyone --*
>
> *Note that Francesco Levato has started up a WORDPRESS INCARNATION of our Poetics List. But you have to sign up for the site yourselves. We are not collecting emails!*
>
> *As per his earlier message below, you just go to the link:*

http://poeticslist.chicagoschoolofpoetics.com/

Follow the instructions to log in. I did this no problem. (Feel free to
backchannel me if you have an issue. I'll see if I can help you solve it.)

And great news -- Amy King has agreed to moderate!

I just wanted to re-annouince this new development so you all sign on, and
also to note we should heartily thank Francesco and now Amy for making this
continuation of a moderated posting Poetics List site possible.

In gratitude to both,
Laura

On Sun, Jan 26, 2014 at 1:19 AM, Francesco Levato
<[redacted]>wrote:

Ok, I have a first run of the new discussion board online at:

http://poeticslist.chicagoschoolofpoetics.com/

This is just a start. If the discussion board proves useful in continuing
the work
of the Buffalo Poetics List, I will work to update and improve it based o=
n
member suggestions (I have a forum set up to post suggestions). Also, please
feel free leave any feedback you may have in the =93Feedback=94 forum.

Some initial notes:

The design of the discussion board is minimalist. I didn=92t want the interface to
interfere with usability. I am open to suggestions though.

There seemed to be a balance of pros and cons for moving the list discussions to
Facebook or other social media platforms, so I=92m going to try and addre=
ss
some

of those suggestions in the current discussion board=92s functionality.
* *

Filtering posts: while we can block posts from certain users (as on
FB), =
I
thought
implementing a way to filter posts by category (if you chose) would be
useful.
So, I=92ve added a series of category tags to start with for this
purpose
(publications, book releases, announcements, opportunities, discussion,
events,
readings, and submissions). When you post you can also suggest your own
tags
to expand on this list.

Notifications to your FB wall: I will be creating a FB page that will
automatically
be receiving posts made to the discussion board for those of you who
woul=
d
rather follow the list on FB.
Twitter: for those of you would would rather receive list notifications
via twitter,
I=92ve set up an account for the list @PoeticsList. The discussion
baord =
will
automatically tweet new posts to this Twitter feed (this is in the
works
but will
be ready soon).

A note on moderation: to avoid the board being spammed by trolls or
automated
spambots, I think it=92s best to keep it a moderated discussion. So,
it w=
ill
still be a
short wait before your post is approved. I could use some volunteer
moderators
to help, so if you=92re interested please email me at:
[redacted]

Registration: again, to avoid spam we will need to have users register
before
they can post. There=92s no approval process, just register and start
posting.

*Hosting: I=92m hosting this on the CSoP=92s server, but it is intended fo=
r all
members
of the former Buffalo Poetics List. So, rather than having you go to CSoP=92s main
website to access the board, I installed it on a subdomain. When you clic=
k
on the
link listed above you will be taken directly into the discusion board. *

*And finally, the Buffalo Poetics List has been a daily stop for me for many years.
I appreciate all the list has offered and the community involved in it. Setting up
the Poetics List @ Chicago School of Poetics is just a way for me to give
back to
that community. I hope you ind it useful.*

*Best,
Francesco Levato*

*=3D=3D=3D

> *City College of New York*
> *138 at Convent Ave.*
> *New York, New York 10031*
>
> *www.mermaidtenementpress.com*
> *http://www.chantdelasirene.com*
>
> **"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe=*
> ***
>
> *=3D=3D=3D

an emotional edge to it (why should there not be if the issues are important), may possibly seen by the other party as abusive while it may not be so. For instance, is an ironic or sarcastic response abusive? That is why I began this discussion by asking that question.

Murat

On Sun, Jan 26, 2014 at 9:42 PM, Mark <[redacted]> wrote:

> *That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed appropriately, and with appropriate regard for others). Murat has a point that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer writes) then you should expect, and be prepared for, some pushback. However, your point, Jennifer, unless I misread you, is that some of the responses you have received have gone *beyond* controversy toward abuse or borderline abuse. And I find that stunning. I'm not sure what to tell you except, if you can find the courage, don't let yourself be silenced. And if you need supporters in these (did you say they were online?) forums, maybe some of the members of this list would be willing to turn out electronically to call abuse what it is. I'd be willing. Send me a message, including info on how to create an account, if that happens again. Perhaps also provide more details/context.*
>
> *Is anyone else in? It's really not cool to behave abusively toward the differently abled, whether online or in person. Let's call that behavior out.*
>
> *Mark DuCharme*
>
> *Date: Sun, 26 Jan 2014 14:08:21 -0500*
> *From:* [redacted]
> *Subject: Re: Poetics List (1993-2014)*
> *To:* [redacted]
>
> *---------- Information from the mail header ----------*
> *Sender: "Poetics List (UPenn, UB)" <*[redacted]*>*
> *Poster: reJennifer Bartlett <*[redacted]*>*
> *Subject: Re: Poetics List (1993-2014)*
>
> *---*
>
> *Murat (and others),*
>
> *I'm just curious if you feel your ideas and self have ever been attacked on*
> *the internet to this degree? I even had a poet write to tell me that she*

quit the WomPo list because of my beliefs of disability.

On Sun, Jan 26, 2014 at 12:42 PM, Francesco Levato <
[redacted]
wrote:

My main reason for the moderation is to stop spam from trolls. I have an
automated system in place, on the new list, to stop automated spam attacks, but
someone could still register for real, than send spam messages to the board. So,
hopefully moderation will help on that end.

Best,
Francesco

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> *<http://poeticslist.chicagoschoolofpoetics.com/>.*

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219. reJennifer Bartlett
Re: Poetics List (1993-2014)
Mon 27 Jan 2014

Hi Mark,

Thank you so much for your support - it makes me feel really heard.

You mentioned Eigner. I am writing a biography on him, doing some archival work, and assisting with permissions for his works. It's a non-stop adventure.

Yes, I haven't spoken about irt publicly, but once I wrote a "column" on my blog about using the word 'retarded." Some creeps got ahold of my photograph and put my picture up on their list-serv mocking me ruthlessly. They emailed me both at home and Montclair state (where I taught) to make sure I saw it.

This was devastating. I also got quite a bit of slack for calling Paul Guest out on letting Ashbery refer to him as "invalid" as did also mary Kerr. You would think that respecting the rights of people with disabilities is a no-brainer. But, really, it is controversial and when I speak up often I am shot down or ignored. Although I realize that my opions are extreme...I for example am perfectly happy having cerebral palsy - it's just who I am! But most want to pity you or believe you would be better off abled and that you wish for that. When you say - I'm disabled and happy with who I am - people will react strongly and negatively.

That said, I haven't had much trouble on the list, here. I think Amy has been a gem. And I have chosen to speak up minimally here because (really) I feel as a girl poet, I am speaking into an empty well & many of my comments are just ignored. Also, since I am uber-sensitive, I am attempting to back away from the internet entirely.

I did take issue, recently, with some criticism here that I felt critized Lisa Jarnot, instead of her writing, and I wrote about that. But, overall, the list has been pretty safe for me and I met some wonderful folks, namely my assistant, Eric.

On Sun, Jan 26, 2014 at 9:42 PM, Mark <[redacted]> wrote:

> *That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed appropriately, and with appropriate regard for others). Murat has a point that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer writes) then you should expect, and be prepared for, some pushback. However, your point, Jennifer, unless I misread you, is that some of the responses you have received have gone *beyond* controversy toward abuse or borderline abuse. And I find that stunning. I'm not sure what to tell you except, if you can find the courage, don't let yourself be silenced. And if you need supporters in these (did you say they were online?) forums, maybe some of the members of this list would be willing to turn out electronically to call abuse what it is. I'd be willing. Send me a message, including info on how to create an account, if that happens again. Perhaps also provide more details/context.*
>
> *Is anyone else in? It's really not cool to behave abusively toward the differently abled, whether online or in person. Let's call that behavior out.*
>
> *Mark DuCharme*
>
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>
> *---*
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> *Murat (and others),*
>
> *I'm just curious if you feel your ideas and self have ever been attacked on*
> *the internet to this degree? I even had a poet write to tell me that she quit the WomPo list because of my beliefs of disability.*
>
> *On Sun, Jan 26, 2014 at 12:42 PM, Francesco Levato <*
> [redacted]
> *wrote:*

> *My main reason for the moderation is to stop spam from trolls. I have an*
> *automated system in place, on the new list, to stop automated spam attacks, but*
> *someone could still register for real, than send spam messages to the board. So,*
> *hopefully moderation will help on that end.*
>
> *Best,*
> *Francesco*
>
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220. Alan Sondheim
Wryting-L
Mon 27 Jan 2014

Hi - We've been running the wryting-l list since around 1994, when it started as fiction-of-philosophy; it's a list for experimental writing and announcements as well. You can find out more and join through

http://clc.wvu.edu/projects/wryting_l

The list is unmoderated.

Please have a look; I think it would be of interest to anyone subscribed to Poetics.

- Thanks, Alan

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↑ Index

221. Julian Talamantez Brolaski
Re: POETICS Digest - 25 Jan 2014 to 26 Jan 2014 (#2014-12)
Mon 27 Jan 2014

Hi everyone,

I, too, have mainly lurked on this list. But I have enjoyed the announcements and discussions immensely. Thanks to Charles and Amy for all their hard work. Look forward to seeing you all on the interface,

Julian

On Mon, Jan 27, 2014 at 12:00 AM, POETICS automatic digest system <[redacted]> wrote:

> *There are 28 messages totalling 6309 lines in this issue.*

Topics of the day:

1. *lists*
2. *New discussion board in progress (5)*
3. *Oh, Moderation Definitely!*
4. *New discussion board open (6)*
5. *another poetic list*
6. *Poetics List (1993-2014) (8)*
7. *POETICS Digest - 23 Jan 2014 to 24 Jan 2014 (#2014-10)*
8. *Poetics List (1993-2014) - from the Moderator*
9. *Onward*
10. *Sign up for the new Poetics List*
11. *Fare forward*
12. *Thank you for a stimulating weekend!*

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Date: Sat, 25 Jan 2014 19:22:35 -0500
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: lists

Jim, perhaps not; but, as far as I see it, you describe your work in terms of what it does.

Murat

On Sat, Jan 25, 2014 at 4:50 PM, David Seaman <[redacted]> wrote:

I enjoyed the contacts, which led to rich collaborations, and liked seein=
g
the notices of readings, even though as a Savannah Georgia resident I cou=
ld
never go to the New York listings.

On Jan 25, 2014, at 04:02 PM, jim andrews <[redacted]> wrote:

> *No, Murat, that's not what I believe.*
>
> *ja*
> *http://vispo.com http://netartery.vispo.com*
>
> *ALEPH NULL*
> *http://vispo.com/aleph*
> *Interactive generative color-music instrument (HTML5)*
>
> *SELF PORTRAITS*
> *http://vispo.com/dbcinema/selfportrait2*
> *http://vispo.com/dbcinema/selfportrait3*
> *Generated with the use of my graphic synthesizer dbCinema. These self portraits were commissioned by the Surrey Art Gallery in Vancouver. They consist of a dbcinemation of 47 photos of me from age 0 to now.*
>
> *On 2014-01-25, at 8:12 AM, Murat Nemet-Nejat <[redacted]> wrote:*
>
> *mIEKAL, aren't Lists part of the digital world, though in a "primitive," what Chris calls prehistoric sort of way? Jim believes, I think, that if technology enable something to be done digitally, then it should be done.*
> *Murat*
> *On Sat, Jan 25, 2014 at 10:24 AM, mIEKAL aND <[redacted]> wrote:*
> *Obviously, I'm a fan of the most minimal moderation possible, but poetry and logorrhea seem to go hand in hand. Quite frankly it's a bit of deligh=*
> *t*
> *to see all these all posting their fond farewells, I had no idea so many =*
> *of*
> *these folks were still subscribed since a lot of them haven't posted in years. Digital community is the real work--takes attention and care. And restraint.*
> *~mIEKAL*
> *On Sat, Jan 25, 2014 at 3:08 AM, Anny Ballardini <[redacted]>wrote:*
> *Self-moderation among adults could go a long way, mIEKAL aND, on the other*
> *hand, besides being "OLD" since the beginning, how many adults are around here?*
> *I logically wanted to write the opposite, since your mail invited for a "let it go free". The mysteries of writing.*
> *On Sat, Jan 25, 2014 at 1:47 AM, mIEKAL aND <[redacted]> wrote:*
> *a hybrid interface of facebook/twitter/blog/listserv would involve a bit*

> *more design but in the end could operate effortlessly. the real*
> *question*
> *is*
> *moderation or no moderation.'*
> *~mIEKAL*
> *On Fri, Jan 24, 2014 at 5:42 PM, jim andrews <[redacted]> wrote:*
> *Say what you will about Facebook, it does have certain advantages*
> *over*
> *lists. Though I would like to see something better emerge that people*
> *will*
> *use as widely.*
> *One of the advantages is that you don't have to get information from*
> *people who bore you. You can just block their posts. I know lots of*
> *poets*
> *don't like that idea, of people being able to easily block others*
> *from*
> *their info feed, but it's clearly a very good thing. A list is like*
> *being*
> *in one single room with everyone subscribed to the list. It gets old*
> *in a*
> *hurry. Windbags get at least equal time with more interesting folks.*
> *The Facebook options on what information you get and to whom you send*
> *info*
> *are much more granular than list options. Those sorts of options are*
> *important, and they never materialized in listserv software. Lists*
> *needed a*
> *more contemporary architecture of the group, of discussion, and of*
> *the*
> *missive concerning who receives it based on permissions.*
> *ja*
> *http://vispo.com*
> *=3D=3D=3D

Freiberuflerin laut Gesetz Nr. 4 vom 14. J=E4nner 2013, ver=F6ffentlicht
=
im
Amtsblatt Nr. 22 vom 26.1.2013
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Date: Sat, 25 Jan 2014 21:11:49 -0500
From: stephanie g <[redacted]*>*
Subject: Re: New discussion board in progress

I first thank Charles and Amy for all the hard work that goes into keeping
=
something like this going. Ironically=2C I live in NYC now moving from
Bflo=

> *in '04=2C but I found the list incredibly informative in all ways - events=*
> *=2C calls for work=2C thoughts on poetics - and even tho I lived in one of =*
> *those cultural center cities=2C I the list still kept me informed of things=*
> *I wouldn't know about otherwise. While I didn't join til the mid 00's I tr=*
> *uly feel it fosters a sense of community. There were many things and even n=*
> *yc events posted on this list that I did not find out about otherwise. (tr=*
> *ue=2C i'm not on FB...)*
>
> *I think Tyrone and Alan have some really good points and I hope to be in on=*
> *the next list. I agree that FB is not going to do it for many reasons that=*
> *Alan stated. Some of you may be aware of a similar list but in the innovat=*
> *ive/experimental film world called Frameworks and it's still a heady mix of=*
> *opinion/personal exchanges=2C very robust calls for work=2C queries on fil=*
> *ms/sources/artists and curatorial leads. Most experimental film fests put t=*
> *heir calls out there=3B though I'm not sure if that could be replicated wit=*
> *h all poetry journals - it would be great if the list was made known someho=*
> *w to interested parties. I know there's things like Harriet the Poetry Foun=*
> *dation blog=2C but while it does perhaps have some similarities it is not a=*
> *personal exchange email list that can be more intimate and focused on inno=*
> *vative poetics.*
>
> *I do hope the list can continue as Francesco wishes and perhaps garner the =*
> *current folks and get new folks in.*
>
> *Thank you Charles=2C Alan=2C Tyrone=2C Jonathan for all the eloquent words =*
> *said these last couple days.*
> *-stephanie gray*
> *nyc*

Date: Sat=2C 25 Jan 2014 16:35:16 -0500
From: [redacted]
Subject: New discussion board in progress
To: [redacted]
=20
I'm working on an initial run of a discussion board that incorporates
som=
e of the=20
ideas brought up so far. Sorry for my absence after my initial post=2C
bu=
t it's taken=20
a bit to set this up. I should have a link ready to post to ugh new
discu=
ssion=20
board later today and I'll post that along with some additional thoughts
=
on the=20
project.=20
=20
To those of you who have expressed interest in helping=2C thank you=2C I
=
could use=20
it. We'll definitely need moderators=2C so please back channel me at=20
[redacted] *if you're interested.*
=20
Best=2C
Francesco
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Date: Sun, 26 Jan 2014 13:28:29 +0100
From: Laura Hinton <[redacted]>
Subject: Re: New discussion board in progress

I just checked out the Wordpress site initiated by Francesco ... It looks gr=
eat! It will run more like an Internet thread site (message board), per sub=
ject category....and might even be more practical and topic-oriented than th=
e out-going Listserve model. The message board might encourage more active p=
articipation on given specific subjects.=20

Francesco needs volunteers, though, to help monitor the flow of posts.

Laura

Sent from my iPad

On Jan 25, 2014, at 11:58 PM, Sue Brannan Walker
<[redacted]=
DU> wrote:
=20
Please consider me a part of the Group, Sue Walker --
[redacted].=
com
=20
On Jan 25, 2014, at 3:35 PM, Francesco Levato wrote:
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To those of you who have expressed interest in helping, thank you, I
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[redacted] if you're interested.
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Best,
Francesco
=20

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Date: Sat, 25 Jan 2014 19:19:27 -0500
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Subject: New discussion board open

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http://poeticslist.chicagoschoolofpoetics.com/

*This is just a start. If the discussion board proves useful in continuing=
the work=20
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*There seemed to be a balance of pros and cons for moving the list discuss=
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I thought=20
implementing a way to filter posts by category (if you chose) would be us=
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So, I=92ve added a series of category tags to start with for this purpose=
=20
(publications, book releases, announcements, opportunities, discussion, e=
vents,=20
readings, and submissions). When you post you can also suggest your own t=
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*to expand on this list. *

Notifications to your FB wall: I will be creating a FB page that will aut=
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be receiving posts made to the discussion board for those of you who woul=
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*rather follow the list on FB. *
Twitter: for those of you would would rather receive list notifications v=
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*be ready soon). *

A note on moderation: to avoid the board being spammed by trolls or autom=
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spambots, I think it=92s best to keep it a moderated discussion. So, it w=
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short wait before your post is approved. I could use some volunteer moder=
ators=20
to help, so if you=92re interested please email me at:=20
*[redacted] *

Registration: again, to avoid spam we will need to have users register be=
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I appreciate all the list has offered and the community involved in it. S=
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the Poetics List @ Chicago School of Poetics is just a way for me to give=
back to=20
that community. I hope you ind it useful.

Best,

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Date: Sun, 26 Jan 2014 04:20:10 -0500
From: David Giannini <[redacted]>
Subject: Re: New discussion board in progress

Please keep my gmail address for a future listserv or. . . .
David Giannini [redacted]

David
David Giannini
P.O. Box 562
Becket, MA 01223

*On Sat, Jan 25, 2014 at 5:58 PM, Sue Brannan Walker <
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Please consider me a part of the Group, Sue Walker --
[redacted]

On Jan 25, 2014, at 3:35 PM, Francesco Levato wrote:

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discussion
board later today and I'll post that along with some additional*

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To those of you who have expressed interest in helping, thank you, I could use
it. We'll definitely need moderators, so please back channel me at
[redacted] *if you're interested.*

Best,
Francesco

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Date: Sun, 26 Jan 2014 06:48:18 -0800
From: { brad brace } <[redacted]*>*
Subject: another poetic list

You cannot politically defy the institutions when all you really wanted was to be clasped to their bosoms and hope in time to be cherished under the very framework of oppressive values you are thinking of overcoming. That would be co-optation, revolution only in the sense of a circulation

of elites rather than the extirpation of the very impulses
of elitism.

"subscribe" in the Subject: field to
[redacted]

To unsubscribe from 12-list, simply send a message with the
word "unsubscribe" in the Subject: field to
[redacted]

/:b

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work of the Poetics List will be posted after Feb. 1 so all participants
will be informed of such options.

Date: Sun, 26 Jan 2014 14:45:23 +0000
From: "Michael J. Maguire" <[redacted]*>*
Subject: Re: Poetics List (1993-2014)

Thank you for this list Charles.

As a mere 'blow-in' of seven years lurking, this list has been
inspirational and informative, providing a connection to an otherworld I'd
rarely encounter otherwise.

Thanks to all who posted and gave it life.

Michael.

On 25 January 2014 16:54, Murat Nemet-Nejat <[redacted]*> wrote:*

Hi, Mark,

I think by "moderation" mIEKAL meant not a moderator, but the imposition
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restraint. I agree with mIEKAL that moderation served us badly. At the

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while it helped the List survive as a central posting medium to announce poetry events and publications, it resulted in the atrophy of the List as=
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forum for heated intellectual exchange.

Murat

On Sat, Jan 25, 2014 at 10:13 AM, tyrone williams <[redacted]
wrote:

Though I've been more a lurker than active participant I agree with Ala=
n,
Mark et al that Charles' and Amy's work has been especially useful for those of us outside the major media centers in North America. And I too am
in for whatever evolves as PL 2.0.

Tyrone

-----Original Message-----
From: Mark <[redacted]>
Sent: Jan 25, 2014 3:17 AM
To: [redacted]
Subject: Re: Poetics List (1993-2014)

This reminds me a bit of the old days. I'm actually reading what everybody posts, because there's a genuine discussion, an exchange.
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I neglected to thank Charles in my earlier post, as well as everyone else
who has been involved. I think Amy King's tenure as listmod, though, h=
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or not you agree with Miekal=97 and I certainly think he has a point=97=
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Let the Poetics List 2 begin, either through institutional sponsorship
or
"under that table," so to speak. (And, thinking ecologically, I wonder
which model would be more sustainable, for a generation or more.)

Laura Hinton, I'm in=97 whatever evolves.

What's that Pound line about "commerce between us?"

Yours in (poetic) struggle=97

Mark DuCharme

Mark DuCharme

Miekal's point, of course, was that

Date: Fri, 24 Jan 2014 19:53:03 -0500
From: [redacted]
Subject: Re: Poetics List (1993-2014)
To: [redacted]

---------- Information from the mail header

Sender: "Poetics List (UPenn, UB)" <
[redacted]*>*
Poster: Murat Nemet-Nejat <[redacted]*>*
Subject: Re: Poetics List (1993-2014)

----------=

I also think a discussion list would be the best way to go.

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On Fri, Jan 24, 2014 at 6:29 PM, Joel Weishaus <[redacted]>
wrote:

Jim

I just looked at this site, and see several people from the
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I like email discussion lists for conversation and announcements
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Best Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

On 1/24/2014 10:32 AM, Jim Finnegan wrote:

Thanks to Charles, all the moderators, and the members...
Nothing will every replace Poetics List, but if you're
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*=3D=3D=3D

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Date: Sun, 26 Jan 2014 15:24:23 +0000
From: Gerald Schwartz <[redacted]>
Subject: Re: New discussion board in progress

Please keep my e-mail address for a future platform.

I thank you!

G. E. Schwartz
[redacted]

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Date: Sun, 26 Jan 2014 10:20:52 -0500
From: reJennifer Bartlett <[redacted]>
Subject: Re: Poetics List (1993-2014)

I think monitoring is ultimately a good thing. The internet is a place where people feel free to be abusive and say things they would never say in public.

I had a bad experience with this with Roxann Gay. She published an article I wrote on disability poetics (ok, it was the wrong forum) but people wrote in ruthlessly mocking me... one guy wrote "Is having a small dick a disability?"

I know this is difficult because the question becomes "who is the gatekeeper?" and the moderation becomes at their personal discretion. Amy King, in fact, was a good person to do this because she has a wide awareness of prejudice. Most people do not. Most people do not even think of prejudice against disability and have their own prejices, so it is not something people willingly stand up against.

I guess I am just saying that if you have controversial views, not even snarky ones or fighting for the sake of fighting, but truly controversial views (but this i mean my view that poets and people with disabilities have nothing wrong with them and should be treated as equals in the poetry community, employment, dating and sexuality) you are going to be attacked. When I called Paul Guest on letting himself be called 'invalid" on his book cover by John Ashbery. I was brutally attacked, and Guest actually won that discussion. HE WON THE RIGHT TO HAVE SOMEONE CALL HIM AN INVALID~! CONGRATUALTIONS!

All I am saying is having a moderator helps people like me who are trying to put forth controversial opinions and are also sensitive and loving and have a super hard time being attacked. Love, Jennifer

On Sun, Jan 26, 2014 at 9:45 AM, Michael J. Maguire <[redacted] wrote:

Thank you for this list Charles.

As a mere 'blow-in' of seven years lurking, this list has been inspirational and informative, providing a connection to an otherworld I'd rarely encounter otherwise.

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Tyrone Williams

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THX
MJM

http://about.me/clevercelt
http://www.michaeljmaguire.com

Michael J. Maguire

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http://www.kickstarter.com/projects/894916256/the-larry-eigner-project

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Date: Sun, 26 Jan 2014 10:36:42 -0500
From: Maria Damon <[redacted]>
Subject: Re: New discussion board open

sign me up!

On 1/25/14 7:19 PM, Francesco Levato wrote:
Ok, I have a first run of the new discussion board online at:

http://poeticslist.chicagoschoolofpoetics.com/

This is just a start. If the discussion board proves useful in continuing the work of the Buffalo Poetics List, I will work to update and improve it based on member suggestions (I have a forum set up to post suggestions). Also, please feel free leave any feedback you may have in the "Feedback" forum.

Some initial notes:

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*interfere with usability. I am open to suggestions though. *

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Facebook or other social media platforms, so I'm going to try and address some
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implementing a way to filter posts by category (if you chose) would be useful.
So, I've added a series of category tags to start with for this purpose
(publications, book releases, announcements, opportunities, discussion, events,
readings, and submissions). When you post you can also suggest your own tags
*to expand on this list. *

Notifications to your FB wall: I will be creating a FB page that will automatically
be receiving posts made to the discussion board for those of you who would
*rather follow the list on FB. *
Twitter: for those of you would would rather receive list notifications via twitter,
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spambots, I think it's best to keep it a moderated discussion. So, it will still be a
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Registration: again, to avoid spam we will need to have users register

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I appreciate all the list has offered and the community involved in it. Setting up
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Best,
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Date: Sun, 26 Jan 2014 10:49:35 -0500
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Poetics List (1993-2014)

When does "controversial" turn into "abusive"? Is there a clear

demarcation? For instance, is irony abusive and sincerity controversial?
Ciao.

On Sun, Jan 26, 2014 at 10:20 AM, reJennifer Bartlett
<[redacted]>wrote:

I think monitoring is ultimately a good thing. The internet is a place
where people feel free to be abusive and say things they would never say
in
public.

I had a bad experience with this with Roxann Gay. She published an
article
I wrote on disability poetics (ok, it was the wrong forum) but people
wrote
in ruthlessly mocking me... one guy wrote "Is having a small dick a
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Though I've been more a lurker than active participant I agree with Alan, Mark et al that Charles' and Amy's work has been especially useful for those of us outside the major media centers in North America. And I too am in for whatever evolves as PL 2.0.

Tyrone

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Sent: Jan 25, 2014 3:17 AM
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Subject: Re: Poetics List (1993-2014)

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> *----------*
>
> *Date: Sun, 26 Jan 2014 16:55:21 +0100*
> *From: Philip Meersman <[redacted]>*
> *Subject: Re: New discussion board open*
>
> *Sign me up, please.*
>
> *Op zondag 26 januari 2014 heeft Francesco Levato <[redacted]*
>
> *het volgende geschreven:*
>
> *Ok, I have a first run of the new discussion board online at:*
>
> *http://poeticslist.chicagoschoolofpoetics.com/*
>
> *This is just a start. If the discussion board proves useful in continuing the work*
> *of the Buffalo Poetics List, I will work to update and improve it based o=*
> *n*
> *member suggestions (I have a forum set up to post suggestions). Also, please*
> *feel free leave any feedback you may have in the =93Feedback=94 forum.*
>
> *Some initial notes:*
>
> *The design of the discussion board is minimalist. I didn=92t want the interface to*
> *interfere with usability. I am open to suggestions though. *
>
> *There seemed to be a balance of pros and cons for moving the list discussions to*
> *Facebook or other social media platforms, so I=92m going to try and addre=*
> *ss*
> *some*
> *of those suggestions in the current discussion board=92s functionality.  *
>
> *Filtering posts: while we can block posts from certain users (as on FB), =*
> *I*
> *thought*
> *implementing a way to filter posts by category (if you chose) would be useful.*

*So, I=92ve added a series of category tags to start with for this purpose (publications, book releases, announcements, opportunities, discussion, events,
readings, and submissions). When you post you can also suggest your own tags
to expand on this list. *

*Notifications to your FB wall: I will be creating a FB page that will automatically
be receiving posts made to the discussion board for those of you who woul=
d
rather follow the list on FB. 
Twitter: for those of you would would rather receive list notifications via twitter,
I=92ve set up an account for the list @PoeticsList. The discussion baord =
will
automatically tweet new posts to this Twitter feed (this is in the works but will
be ready soon). *

*A note on moderation: to avoid the board being spammed by trolls or automated
spambots, I think it=92s best to keep it a moderated discussion. So, it w=
ill
still be a
short wait before your post is approved. I could use some volunteer moderators
to help, so if you=92re interested please email me at:*
[redacted] *<javascript:;> *

*Registration: again, to avoid spam we will need to have users register before
they can post. There=92s no approval process, just register and start posting. *

*Hosting: I=92m hosting this on the CSoP=92s server, but it is intended fo=
r all
members
of the former Buffalo Poetics List. So, rather than having you go to CSoP=92s main
website to access the board, I installed it on a subdomain. When you clic=
k
on the*

*link listed above you will be taken directly into the discusion board. *

And finally, the Buffalo Poetics List has been a daily stop for me for many years.
I appreciate all the list has offered and the community involved in it. Setting up
the Poetics List @ Chicago School of Poetics is just a way for me to give back to
that community. I hope you ind it useful.

Best,
Francesco Levato

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Date: Sun, 26 Jan 2014 12:42:22 -0500
From: Francesco Levato <[redacted]>
Subject: Re: Poetics List (1993-2014)

My main reason for the moderation is to stop spam from trolls. I have an=20=

automated system in place, on the new list, to stop automated spam attack=s, but=20
someone could still register for real, than send spam messages to the boa=rd. So,=20
hopefully moderation will help on that end.

Best,
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From: William Austin <[redacted]>
Subject: Re: Poetics List (1993-2014)

Adding my appreciation for all your hard work and vision, Charles.

Best, William James Austin

Sent from my iPod

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http://www.michaeljmaguire.com
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The Poetics List will cease operations by the end of January 2014;

please d=
o not post messages after that time. Archives will continue to be
available a=
t http://epc.buffalo.edu/poetics/poeticslist.html. NOTE this exception:
Info=
rmation regarding discussion groups that might extend the work of the
Poetic=
s List will be posted after Feb. 1 so all participants will be informed of
s=
uch options.

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1. Poetics List (1993-2014) (7)
2. the last posts (2)
3. Poetics +++ (3)
4. Poetics List (1993-2014) - to Charles Bernstein
5. Any chance for one last post to move to the future?
6. Solitude, reef, star (2)
7. What will be missed =85 (10)
8. CASITA BOILER: five volumes
9. Thanks, Praise and a place to migrate
10. What will be missed =85 (2)
11. For all who
12. Onward! (2)
13. lists (3)

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Date: Thu, 23 Jan 2014 19:24:31 -0800
From: Catherine Daly <[redacted]>
Subject: Re: Poetics List (1993-2014)

I would look forward to wrangling over the sound track to this film.

Catherine Daly
[redacted]

On Thu, Jan 23, 2014 at 5:55 PM, Kevin Killian <[redacted]
wrote:

Charles, perhaps a final American Graffiti moment to tell us where they are now, the men and women who started this strange utopian project and whose names were once as familiar to me as my own?

Maybe that's the urge of the novelist, not the poet.

Thanks for doing this,

xxx Kevin K.

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Date: Thu, 23 Jan 2014 22:32:05 -0500
From: Daniel Zimmerman <[redacted]>
Subject: Re: the last posts

Charles,

Thank you for a useful and
inspiring forum that has sustained
and promoted a unique poetic
community for many years.

~ Dan Zimmerman, UB 1962-70; 1983

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Date: Fri, 24 Jan 2014 00:15:27 -0500
From: Alan Sondheim <[redacted]>
Subject: Poetics +++

(Also want to point out re: recent posts that there were feminist and
other poetics newsgroups before that got spammed into close to non-
existence, and the BBS systems carried similar - lists/listserves were
only one of the early forms of dissemination. That said, however -)

I do wish the list could continue under other auspices; it provides an
incredible service that really can't be replaced by IM or Facebook
pages... It's difficult enough to find out about poetry/poetics events,
publications, content, even with the list; without it, those of us out of
the imminent NYC scene are a bit at a loss -

- Alan

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Date: Fri, 24 Jan 2014 16:25:54 +1100
From: Pam Brown <[redacted]>
Subject: Poetics List (1993-2014) - to Charles Bernstein

Dear Charles,

Me too.

The Poetics list has been a great resource for me, especially living, as
=
I
do, in Sydney Australia.
I loved the early discussions and I have met some invaluable longterm
poetry friends on this list.

Thank you,
Every best wish to you & fellow poeticists,
Pam

--
_____

http://thedeletions.blogspot.com/
http://pambrownbooks.blogspot.com/
http://www.shearsman.com/pages/books/catalog/2013/brown.html

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Date: Fri, 24 Jan 2014 08:38:19 +0000
From: michael farrell <[redacted]>
Subject: Re: Any chance for one last post to move to the future?

a last request from me ..

if there are any poets in rome between february & july who would like to
ge=3D
t in contact please b/c me

at [redacted]

thanks for access to all your worlds

michael

Date: Fri=3D2C 24 Jan 2014 02:19:02 +0000
From: [redacted]
Subject: Any chance for one last post to move to the future?
To: [redacted]

> *=3D20*
> *Here it is:*
> *AMULETS is a publication devoted to AMericans Using LETters and Signs.*
> *I=3D*
> *nspired and informed by the traditions of Dada=3D2C concrete poetry=3D2C*
> *lettri=3D*
> *sm and INIsmo=3D2C this journal gathers contributions from practitioners*
> *=*
> *of*
> *t=3D*
> *he visual poetry community=3D2C and publishes them in two forms: an*
> *on-li=*
> *ne*
> *w=3D*
> *ebsite with complete texts=3D2C and a limited edition series of amulets*
> *(suit=3D*
> *able as neckwear) that will contain fragments of the complete texts.*
> *=3D20*
> *The inaugural issue will be devoted to PRESCRIPTIONS=3D2C ie:*
> *statement=*
> *s*
> *of=3D*
> *purpose=3D2C ideology=3D2C principles=3D2C guidelines=3D2C*
> *orientations.=*
> *Etc.*
> *=3D20*
> *The editors are David W. Seaman=3D2C founder=3D2C and Paul Lambert.*
> *Sea=*
> *man*
> *is=3D*
> *a scholar of avant-garde 20th century poetry=3D2C author of the*
> *book=3D2=*
> *C*
> *Fren=3D*
> *ch Concrete Poetry and other essays on the subject. Paul Lambert has been*
> *d=3D*
> *ubbed the =3D93King of INIUSA=3D2C=3D94 recognizing his role as an*
> *avant-=*
> *garde*
> *ar=3D*
> *tist in America.*
> *=3D20*
> *All works will remain the property of the artist=3D2C with permission*
> *t=*
> *o*
> *AM=3D*
> *ULETS for one-time publication.*
> *=3D20*

Contributors selected for the inaugural issue will be able to display
the=3D
ir statement of principle=3D2C and from one to three original works that
illu=3D
strate their orientation.
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SEND statements of interest=3D2C proposals=3D2C manifestos=3D2C visual
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poetry=3D
=3D2C and position papers to [redacted]
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Date: Fri, 24 Jan 2014 10:57:30 +0000
From: "Wystan Curnow (ARTS ENG)" <[redacted]>
Subject: Re: the last posts

=3D0A=3D
Utopian, community building, egalitarian, innovatory---all these apply to
t=3D
he Poetics List. It certainly profoundly changed my sense (far flung here
i=3D
n Auckland) of the world--so much larger and accessible--in which quality
d=3D
iscussion of poetry might take place. I thank Charles for that, and those
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ho contributed so fully, especially in those early years when the
uniquenes=3D
s of the technological moment that he and Loss had captured was so

clear.=
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* Wystan=3D0A=3D*
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Wystan Curnow=3D0A=3D
Professor of English (Emeritus)=3D0A=3D
University of Auckland=3D0A=3D
Private Bag 92019=3D0A=3D
Auckland, NEW ZEALAND=3D0A=3D
Ph. 64.09.3737599 work=3D0A=3D
64.09. [redacted] home=3D0A=3D
Fax 64.09. 3737429=3D0A=3D
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From: Poetics List (UPenn, UB) [[redacted]] on behalf
of =3D
blacksox [[redacted]]=3D0A=3D
Sent: Friday, 24 January 2014 1:42 p.m.=3D0A=3D
To: [redacted]=3D0A=3D
Subject: Re: the last posts=3D0A=3D
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Thanks Charles and all those involved.=3D0A=3D
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Sent from my Samsung Galaxy S=3DAE4=3D0A=3D
=3D0A=3D
-------- Original message --------=3D0A=3D
From: [redacted]=3D0A=3D
Date:01/23/2014 12:36 PM (GMT-05:00)=3D0A=3D
To: [redacted]=3D0A=3D
Subject: Re: the last posts=3D0A=3D
=3D0A=3D
Before we go, could someone please, one last time, denounce the rest of
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s
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for not talking about poetics, send me a back channel flame, and rail
again=3D
st the tyranny of Buffalo? I miss those days.=3D0A=3D
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True, many of our discussions have migrated to FaceBook and elsewhere,
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t
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this list has continued over the years to be a place I could turn to for
mu=3D

ch needed information. I recall the time it only took Ron Silliman a
minut=3D
e to come up with an identification that had been puzzling me in a Bob
Kauf=3D
man poem.=3D0A=3D
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So, thanks again to Charles and the moderators for years of pleasure and
in=3D
formation.=3D0A=3D

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Date: Fri, 24 Jan 2014 12:36:49 +0000
From: Jonathan Skinner <[redacted]*>*
Subject: Solitude, reef, star

Salute

Nothing, this spume, virgin verse
Only to point to the cup;
So afar many a troupe
Of sirens drowns in reverse.

We navigate, O my diverse
Friends, me now on the poop
You the sumptuous prow to reap
Lightnings and seasons perverse;

A fine ivresse brings me
Fearless of its very pitch
To bear upright this salute

Solitude, reef, star
To whatever is worth
The white concern of our sheet.

(Cid Corman, after Mallarm=3DE9)

Thank you, Charles (& Joel, Chris, Lori, Amy): the whole world came =3D20
aboard . . .

Onward!

Jonathan=3D20=3D

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Date: Fri, 24 Jan 2014 06:57:14 -0800
From: carol dorf <[redacted]*>*
Subject: Re: Poetics List (1993-2014)

I'll miss the list -- I began to read many poets through following the
posts.
Thank you Charles, and all the other people who worked on the list.
Carol

--
Carol Dorf
talkingwriting.com

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Date: Fri, 24 Jan 2014 16:25:29 +0100
From: Laura Hinton <[redacted]*>*
Subject: What will be missed =3D?windows-1252?Q?=3D85?=3D

One thing that will be sorely lacking After Poetics List is a virtual
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*for calls for poetry of a more experimental, conceptual, language and/or multi-media hybrid aesthetic. The on-line general versions of such lists that I've found are hopelessly muddled with a zillion publications, many =
of
which are alien to radical "innovative work."*

*Without defining what that is (I'm not gonna do that), the PL has provide=
d
some narrowing of that gap. It's been a huge service, just for posting practical poetics info. and announcements to a more specific audience.*

*As large as it is, Poetics List has a kind of community impetus and pulse=
.*

*Thus, unless someone knows about an alternative space serving this functi=
on
already, we might, for example, start a Facebook page that is updated monthly with those announcement type materials. I don't know how this would work. There should still be a moderator. (Amy, are you still available? Any volunteers?)*

Ironically, since I am a blogger and do all kinds of interactive work myself, Facebook is the software I am least familiar with. And I don't like the advertising and snoop-ware. I would have to investigate these possibilities. But I'm happy to try to get something going.

We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a space for remembrances of those poets who've passed.

Please advise. You can backchannel me at my personal email for on-going discussion:
[redacted].

And you can "friend" me on Facebook if you are interested in being on a potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

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Date: Fri, 24 Jan 2014 09:53:06 -0600
From: mIEKAL aND <[redacted]>
Subject: Re: What will be missed =3D?windows-1252?Q?=3D85?=3D

I wonder how many people are subbed to the Poetics list? It would be a simple matter to start another list..

On Fri, Jan 24, 2014 at 9:25 AM, Laura Hinton <[redacted] wrote:

One thing that will be sorely lacking After Poetics List is a virtual space
for calls for poetry of a more experimental, conceptual, language and/=
or
multi-media hybrid aesthetic. The on-line general versions of such lis=
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that I've found are hopelessly muddled with a zillion publications, man=
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of
which are alien to radical "innovative work."

Without defining what that is (I'm not gonna do that), the PL has provided
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As large as it is, Poetics List has a kind of community impetus and pulse.

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possibilities. But I'm happy to try to get something going.

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Circe*

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Charles, you started it. We need to continue the work.

Best to all,
Laura

-- =3D

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**"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Ci=*
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Date: Fri, 24 Jan 2014 08:47:38 -0800
From: { brad brace } <[redacted]>
Subject: CASITA BOILER: five volumes

METADATA CASITA BOILER: Entrenched Codes of Silent
Vivienda Clasificados (Exfiltration Series)

VOL 1 http://www.amazon.con/dp/B00HATOMI0
VOL 2 http://www.amazon.con/dp/B00HBGLMVM
VOL 3 http://www.amazon.con/dp/B00HMGUZ4Q
VOL 4 http://www.amazon.con/dp/B00HZ6HM26
VOL 5 http://www.amazon.con/dp/B00HZ6HJHY

an illustrated domestic/historical installment-novel (archive):

ten 66-inch-long exquisitely designed boiler/filler pages of

received/random
transcriptions from ETAOIN SHRDLU

http: www.bbrace.net/ppp/ppp.html
http: www.bradbrace.net/ppp/ppp.html

graphic design, photography, artist publication, metadata, boilerplate,
serial novel,
real estate

CASITA BOILER
CASITA BOILER: Entrenched Codes of Silent
Vivienda Clasificados (Exfiltration Series)

an illustrated domestic/historical installment-novel (archive):

$400 artist/writer looking for a cheap room (Victoria)
I'm looking to rent a room anywhere biking distance to Oak Bay. Central locations ideal. I work at a BC Liquor store and I am leaving my apartment Aug 1st. I am extremely clean and organized. I barely ever drink alcohol these days. I do smoke pot every once in a while and cigarettes outside occasionally.
I am considerate, and quiet. I don't have much stuff except recording equipment I will store in the corner of my room. I like to write music quietly (for the most part) in the mornings. Cheaper the better, I'm learning to live with less.

I am a marine ecologist and young professional working at Cal Poly. During times off I like to surf, ski (especially backcountry), climb/boulder, do adventures of all sorts, listen to music (I have 400+ vinyl records), brew beer and make wine (I'm not very good at it, but hey), work on the house/property, and of course eat good food with good friends. I am hoping to find like-minded renters who are fun and adventurous, as well as respectful of this beautiful house and our neighborhood.

Rent is $1000 (master bedroom) or $900 (regular bedroom) per month, plus utilities.

Master Bedroom with walk-in closet. Slider off Living room to private patio & garden area & storage unit. Nicely landscaped community grounds, community pool & Clubhouse.

Really Nice Fully Furnished Bedroom. $375 month. $125 deposit. Queen bed, dresser, lamps, TV, Table w/chair, and loveseat. 1 mile W of downtown The Dalles. Large yard with a country like setting. Good parking, Rent includes utilities, cable, internet. Includes all linens, towels, bedding. Share kitchen appliances and accessories, bathroom with tub-shower, laundry room with washer and dryer. Cat okay, if you already have one. 541-980-933four

HOW ABOUT A CURRENT TESTIMONY OF SEEING GOD'S LOVE IN ACTION?

ANYONE GOT AN EXTRA TRAILER FOR THE HOMELESS???
P L E A S E H E L P ! ! ! ~ CALL MARK @ [redacted]
LOOKING FOR A TRAILER FOR YOU TO DONATE OR LOAN OUT FOR A WHILE THAT IS 25' OR LESS SO CAN HAVE A HOME FOR TWO HOMELESS PEOPLE. ~ PLEASE PRAY ABOUT IT & CALL ME. THANKS, MARK
Looking to help some homeless people have a place to live. Need to either borrow or have you donate 25' or less trailer's to move into trailer park in Atascadero. The fee is half the price of renting one already in place (for empty space). Most homeless who receive some income can afford that if they do not have to pay for the space with trailer included. I will make a commitment to follow through with trailer condition & if one homeless person does not work out, will make sure some other homeless get the opportunity. If you have such a trailer or know someone who is willing to donate one, please let me know. If someone had a space to park the trailer with R.V. hook ups walking distance to town, that woi
Thanks & God bless you. ~ Call Mark Nellesen @ [redacted]

http: www.bbrace.net/ppp/ppp.html
http: www.bradbrace.net/ppp/ppp.html

METADATA CASITA BOILER: Entrenched Codes of Silent Vivienda Clasificados (Exfiltration Series)

VOL 1 http://www.amazon.con/dp/B00HATOMI0
VOL 2 http://www.amazon.con/dp/B00HBGLMVM
VOL 3 http://www.amazon.con/dp/B00HMGUZ4Q
VOL 4 http://www.amazon.con/dp/B00HZ6HM26
VOL 5 http://www.amazon.con/dp/B00HZ6HJHY

an illustrated domestic/historical installment-novel (archive):

ten 66-inch-long exquisitely designed boiler/filler pages of
received/random
transcriptions from ETAOIN SHRDLU

http: www.bbrace.net/ppp/ppp.html
http: www.bradbrace.net/ppp/ppp.html

CASITA BOILER: Entrenched Codes of Silent Vivienda Clasificados

graphic design, photography, artist publication, metadata, boilerplate,
serial novel,
real estate

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Date: Fri, 24 Jan 2014 11:58:42 -0500
From: Nicholas Piombino <[redacted]>
Subject: Re: Poetics +++

Alan,

I knew that when I made the point about the Buffalo Listserv preceding
blogging, someone would supply corrected information. If this was years
a=
go
I might have even guessed that it would be you! Seeing your work on here
=
is
one of the things I have missed, and having heard you've recently moved,
=
I
hope all is going well with you!

Best wishes,
Nick

On 1/24/14 12:15 AM, "Alan Sondheim" <[redacted]> wrote:

(Also want to point out re: recent posts that there were feminist and other poetics newsgroups before that got spammed into close to non-existence, and the BBS systems carried similar - lists/listserves were only one of the early forms of dissemination. That said, however -)

I do wish the list could continue under other auspices; it provides an incredible service that really can't be replaced by IM or Facebook pages... It's difficult enough to find out about poetry/poetics events, publications, content, even with the list; without it, those of us out
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of
the imminent NYC scene are a bit at a loss -

- Alan

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On Jan 24, 2014, at 10:25 AM, Laura Hinton <[redacted].
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Please advise. You can backchannel me at my personal email for
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And you can "friend" me on Facebook if you are interested in being on a
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Charles, you started it. We need to continue the work.
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Best to all,
Laura
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--=3D20
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031
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www.mermaidtenementpress.com
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**"When your crew have taken you past these Sirens, I cannot give you*
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Date: Fri, 24 Jan 2014 12:43:09 -0500
From: Murat Nemet-Nejat <[redacted]>
Subject: Re: Poetics +++

I second Alan.

Murat

On Fri, Jan 24, 2014 at 12:15 AM, Alan Sondheim <[redacted]>
wrote:

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other poetics newsgroups before that got spammed into close to non-
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updating of anything online is simply too slow at this point. Email is
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"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

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email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
music: http://www.espdisk.com/alansondheim/
current text http://www.alansondheim.org/si.txt
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Date: Fri, 24 Jan 2014 13:26:32 -0500
From: Marthe Reed <[redacted]>
Subject: Re: Poetics List (1993-2014)

Soundtrack wrangling, yes! And yes! Thank you, Charles and to all who mad=
e
it possible. To the list.

Marthe

Marthe Reed

Poetry is made in a bed like love
Its rumpled sheets are the dawn of things
Poetry is made in the woods

--Andre Breton, "On the road to San Romano"

On Thu, Jan 23, 2014 at 10:24 PM, Catherine Daly <[redacted]
wrote:

I would look forward to wrangling over the sound track to this film.

Catherine Daly
[redacted]

On Thu, Jan 23, 2014 at 5:55 PM, Kevin Killian <[redacted]
wrote:

Charles, perhaps a final American Graffiti moment to tell us where
th=
ey
are now, the men and women who started this strange utopian project
a=
nd
whose names were once as familiar to me as my own?

Maybe that's the urge of the novelist, not the poet.

Thanks for doing this,

xxx Kevin K.

*=3D=3D=3D

Date: Fri, 24 Jan 2014 13:32:31 -0500
From: Jim Finnegan <[redacted]>
Subject: Re: Poetics List (1993-2014)

Thanks to Charles, all the moderators, and the members...
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Nothing will every replace Poetics List, but if you're interested in
subbin=3D
g to NewPoetry, here's the link...
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New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry
=3D20

Jim Finnegan
=3D20

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Thu, 23 Jan 2014 10:32:51 -0500From: Charles Bernstein
<Charles.Bern=3D
[redacted]>Subject: Poetics List (1993-2014)I started the
Poet=3D
ics List in late 1993, just after I came to Buffalo andco-founded the
Poeti=3D
cs Program and a little while before the founding of theElectronic Poetry
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enter. At that time the this list was a radically newformat. But it has
bee=3D
n over ten years since I left Buffalo; it is not longerviable for me to
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tinue to sponsor the list.I want to thanks the list moderators, a role
firs=3D
t introduced in 1999: JoelKuszai, Chris Alexander, Lori Emerson, and our
lo=3D
ngest serving moderator AmyKing. I am grateful to them for the work they
ha=3D
ve done.While I have not been active on the list in recent years, I do
foll=3D
ow the posts.And over the years the list has been great company and the
ori=3D
gin of friendshipsfor many of us and some great conversations.More
informat=3D

ion on the list athttp://
epc.buffalo.edu/poetics/poeticslist.htmlThearchi=
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es should remain in place.Charles
Bernstein=3D3D=3D3D=3D3D=3D3D=3D3D=3D3D=
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Date: Fri, 24 Jan 2014 14:58:04 -0500
From: sylvester <[redacted]*>*
Subject: Re: Solitude, reef, star

Delighted !! delighted,and as far the salute, I did not try to finger it
all.;Love to you and yours.
Bill

[redacted]

On 01/24/2014 7:36 am, Jonathan Skinner wrote:
Salute

Nothing, this spume, virgin verse
Only to point to the cup;
So afar many a troupe
Of sirens drowns in reverse.

We navigate, O my diverse
Friends, me now on the poop

> *You the sumptuous prow to reap*
> *Lightnings and seasons perverse;*
>
> *A fine ivresse brings me*
> *Fearless of its very pitch*
> *To bear upright this salute*
>
> *Solitude, reef, star*
> *To whatever is worth*
> *The white concern of our sheet.*
>
> *(Cid Corman, after Mallarm=E9)*
>
> *Thank you, Charles (& Joel, Chris, Lori, Amy): the whole world came*
> *aboard . . .*
>
> *Onward!*
>
> *Jonathan*
> *=3D=3D=3D

to all who have maintained it all these years, to all who post and argue
=
=3D
and delight and muddle on it, and to whoever among you out there who =3D
might figure out how to keep the list going!

On Jan 24, 2014, at 12:10 PM, Alan Sondheim wrote:

I think, one way or another, the list should continue; Fb is bad for a
=
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number of reasons: it's noisy, the feeds are noisy, the privacy settings
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are arcane, things get lost in the mix, the constant advertising - =3D
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mobile apps are limited, the software keeps trying to get you to fill =3D
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monthly updating of anything online is simply too slow at this point. =3D
Email is far more secure, leaner, runs on a variety of clients, is easy =
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web http://www.alansondheim.org / cell [redacted]
music: http://www.espdisk.com/alansondheim/
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Date: Fri, 24 Jan 2014 15:15:18 -0500
From: Ann Lederer <[redacted]>
Subject: Re: What will be missed =3D?windows-1252?Q?=3D85?=3D

I agree with Alan. I would miss this list.

On Fri, Jan 24, 2014 at 1:10 PM, Alan Sondheim <[redacted]> wrote=
:

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email archive http://sondheim.rupamsunyata.org/
web http://www.alansondheim.org / cell [redacted]
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Date: Fri, 24 Jan 2014 15:16:54 -0500
From: Francesco Levato <[redacted]*>*
Subject: Re: What will be missed =3D?ISO-8859-1?Q?=3D85?=3D

> *In response to Laura Hinton and others wanting to continue the*
> *conversati=*
> *=3D*
> *on. I=3D20*
> *too am in support of trying to continue the list in another format, and*
> *t=*
> *=3D*
> *he idea of=3D20*
> *a Wordpress based discussion forum could work well. There are server*
> *load=*
> *=3D*
> *=3D20*
> *issues with the email format of a list serv in that most server accounts*
> *=*
> *=3D*
> *have a=3D20*
> *limit on the number of emails that can be sent per hour, so a list like*
> *t=*
> *=3D*
> *his could=3D20*
> *potentially overwhelm such an account (university or corporate server*
> *acc=*
> *=3D*
> *ounts=3D20*
> *don't have these restrictions, but are also expensive). So, a Wordpress*
> *h=*
> *=3D*
> *osted=3D20*
> *discussion forum, without the mass email sending requirements might be*
> *a=3D20=3D*
>
> *solution to this. It would need to be hosted on its own server (not*
> *at=3D=*
> *20=3D*
>
> *Wordpres.com) so that we could customize as needed (maybe have category=*
> *=3D20=3D*
>
> *filters so you can look for discussions, calls for work, etc.). I could*
> *h=*
> *=3D*
> *ost it on the=3D20*
> *Chicago School of Poetics site, but I'd like to see if there is any*
> *inter=*
> *=3D*
> *est in this=3D20*
> *first as it would be some work to set up.*

Also, you can back channel me at: [redacted]

Many thanks to Charles and all the moderators for providing this resource=
=3D
.

Best,
Francesco

On Fri, 24 Jan 2014 13:23:53 -0500, Brian Clements <[redacted]
=3D20=3D

wrote:

Please add my appreciation of Charles and the list managers to all of th=
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the last 20 years will be sufficient without taking into account the comm=
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unity,=3D20
activity, and influence of the Poetics list.=3D20

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an invitation-only blog (through Wordpress, for example) would work simil=
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this listserv, though I'm not sure a digest option would be possible.=3D2=
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With gratitude,
Brian Clements

_____
From: Poetics List (UPenn, UB) [[redacted]] On Behalf=3D20=3D

Of Laura Hinton [[redacted]]
Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed =3D85

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Ironically, since I am a blogger and do all kinds of interactive work
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possibilities. But I'm happy to try to get something going.

We also need a space to announce calls for papers for conferences on poetics, advertisements for new blog poetics posts and journals, even a space for remembrances of those poets who've passed.

Please advise. You can backchannel me at my personal email for on-going=
=3D

discussion:
[redacted].

And you can "friend" me on Facebook if you are interested in being on a potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

--
Laura Hinton
Professor of English
City College of New York
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New York, New York 10031

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http://www.chantdelasirene.com

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Date: Fri, 24 Jan 2014 22:18:14 +0100
From: Anny Ballardini <[redacted]>
Subject: Re: What will be missed =3D?windows-1252?Q?=3D85?=3D

I am with Alan. I hate to see things go. Facebook has derailed us all.

And thank you to Charles Bernstein, and all who have worked hard to keep
this list going.
Best wishes,

Anny Ballardini

On Fri, Jan 24, 2014 at 7:10 PM, Alan Sondheim <[redacted]>
wrote=
:

I think, one way or another, the list should continue; Fb is bad for a
number of reasons: it's noisy, the feeds are noisy, the privacy
setting=
s
are arcane, things get lost in the mix, the constant advertising -
including advertising in the midst of the feeds now - is bad, it's easy
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o
spoof or hack, there are too many bells and whistles graphics, the
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apps are limited, the software keeps trying to get you to fill out more
personal information, discussions are often derailed, and a monthly
updating of anything online is simply too slow at this point. Email is

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more secure, leaner, runs on a variety of clients, is easy to use on
mobile, and comes to you; you can also save emails in a directory for
future reference. I'd like to see someone take over the list at this
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and I hope that Charles would allow it to continue running until that
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be a real possibility, at least a week or two.

Thanks, Alan

On Fri, 24 Jan 2014, Laura Hinton wrote:

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And you can "friend" me on Facebook if you are interested in being on =
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Best to all,
Laura

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Dott.ssa Anny Ballardini, MFA, PhD.

http://annyballardini.blogspot.com/
http://www.fieralingue.it/modules.php?name=3D3Dpoetshome
http://www.lulu.com/content/5806078
http://www.moriapoetry.com/ebooks.html

I Tell You: One must still have chaos in one to give birth to a dancing
star!
Friedrich Nietzsche

=3DAB Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae =3DBB
Giovenale

Professionista di cui alla Legge n. 4 del 14 gennaio 2013, pubblicata
nel=
la
GU n. 22 del 26/01/2013

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Date: Fri, 24 Jan 2014 21:35:43 +0000
From: Gerald Schwartz <[redacted]>
Subject: For all who

For all who
attended,
bewildered
sometimes,
instructed
always,
in
instances,
sure of
the "go on,
we will go on"
will toward all;
not only for
them, but
for all too!
Thank you.

G. E. Schwartz

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Date: Fri, 24 Jan 2014 23:07:46 +0100
From: Laura Hinton <[redacted]>
Subject: Re: Poetics List (1993-2014)

Thanks for this, Jim!

On Fri, Jan 24, 2014 at 7:32 PM, Jim Finnegan <[redacted]> wrote:

Thanks to Charles, all the moderators, and the members...

Nothing will every replace Poetics List, but if you're interested in subbing to NewPoetry, here's the link...

New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

Jim Finnegan

----------Date:
Thu, 23 Jan 2014 10:32:51 -0500From: Charles Bernstein <[redacted]>Subject: Poetics List (1993-2014)I started the Poetics List in late 1993, just after I came to Buffalo andco-founded the Poetics Program and a little while before the foundin=g of theElectronic Poetry Center. At that time the this list was a radically newformat. But it has been over ten years since I left Buffalo; it is n=ot longerviable for me to continue to sponsor the list.I want to thanks th=e list moderators, a role first introduced in 1999: JoelKuszai, Chris Alexander, Lori Emerson, and our longest serving moderator AmyKing. I a=m grateful to them for the work they have done.While I have not been acti=ve on the list in recent years, I do follow the posts.And over the years t=he list has been great company and the origin of friendshipsfor many of us and some great conversations.More information on the list athttp://epc.buffalo.edu/poetics/poeticslist.htmlThe archives should remain in

place.Charles
Bernstein=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=
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*Circe**

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Date: Fri, 24 Jan 2014 23:18:44 +0100
From: Laura Hinton <[redacted]>
Subject: Re: What will be missed =3D?windows-1252?Q?=3D85?=3D

Count me in on this project. I love Wordpress =3D85 the only problem
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times; the free software is clean to use and it can look great. And I
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I'm looking forward to working with you, Francesco. Poetics List 2
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On Fri, Jan 24, 2014 at 9:16 PM, Francesco Levato
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Also, you can back channel me at: [redacted]

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Best,
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Sent: Friday, January 24, 2014 10:25 AM
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Subject: What will be missed =3D85

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--=3D20
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Date: Fri, 24 Jan 2014 17:45:43 -0500
From: Charles Bernstein <[redacted]>
Subject: Onward!

I am grateful for the many notes posted here in response to the closing o=
f
the Poetics List. I want to thank, especially, Amy King, who has kept the list going for the past years with considerable dedication and effort: he=
r
generosity and acuity is appreciated. There seems considerable interest i=
n
starting something new to take up where this list has left off. And it must be
new, to meet the demands of the present. Onward!

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Date: Fri, 24 Jan 2014 16:39:52 -0600
From: Marc Thompson <[redacted]>
Subject: Re: What will be missed =3D?windows-1252?Q?=3D85?=3D

Sign me up!

Marc Thompson
On Jan 24, 2014 4:38 PM, "Laura Hinton" <[redacted]> wrote:

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s
have a
limit on the number of emails that can be sent per hour, so a list
li=
ke
this could
potentially overwhelm such an account (university or corporate server

> *accounts*
> *don't have these restrictions, but are also expensive). So, a*
> *Wordpre=*
> *ss*
> *hosted*
> *discussion forum, without the mass email sending requirements might*
> *b=*
> *e*
> *=3D*
> *a*
> *solution to this. It would need to be hosted on its own server (not*
> *a=*
> *t*
> *Wordpres.com) so that we could customize as needed (maybe have*
> *catego=*
> *ry*
> *filters so you can look for discussions, calls for work, etc.). I*
> *cou=*
> *ld*
> *host it on the*
> *Chicago School of Poetics site, but I'd like to see if there is any*
> *interest in this*
> *first as it would be some work to set up.*
>
> *Also, you can back channel me at:* [redacted]
>
> *Many thanks to Charles and all the moderators for providing this*
> *resource.*
>
> *Best,*
> *Francesco*
>
> *On Fri, 24 Jan 2014 13:23:53 -0500, Brian Clements <*[redacted]
> *=*
> *U*
>
> *wrote:*
>
> *Please add my appreciation of Charles and the list managers to all*
> *o=*
> *f*
> *the*
> *collected expressions thus far. No future representation of poetry*
> *an=*
> *d*
> *poetics of*
> *the last 20 years will be sufficient without taking into account the*

community,
activity, and influence of the Poetics list.

As for ways to carry forward (re: Laura Hinton and others), I would think
that
an invitation-only blog (through Wordpress, for example) would work similarly to
this listserv, though I'm not sure a digest option would be possible.

With gratitude,
Brian Clements

From: Poetics List (UPenn, UB) [[redacted]] On
Behal=3D
f
Of Laura Hinton [[redacted]]
Sent: Friday, January 24, 2014 10:25 AM
To: [redacted]
Subject: What will be missed =3D85

One thing that will be sorely lacking After Poetics List is a
virtua=
l
space
for calls for poetry of a more experimental, conceptual, language and/or
multi-media hybrid aesthetic. The on-line general versions of such lists
that I've found are hopelessly muddled with a zillion publications,
ma=3D
ny
of
which are alien to radical "innovative work."

Without defining what that is (I'm not gonna do that), the PL has provided
some narrowing of that gap. It's been a huge service, just for
posti=
ng
practical poetics info. and announcements to a more specific audienc=
e.

As large as it is, Poetics List has a kind of community impetus and pulse.

Thus, unless someone knows about an alternative space serving this

function
already, we might, for example, start a Facebook page that is
update=
d
monthly with those announcement type materials. I don't know how
th=
is
would work. There should still be a moderator. (Amy, are you still
available? Any volunteers?)

Ironically, since I am a blogger and do all kinds of interactive
wor=
k
myself, Facebook is the software I am least familiar with. And I
don'=3D
t
like the advertising and snoop-ware. I would have to investigate
the=3D
se
possibilities. But I'm happy to try to get something going.

We also need a space to announce calls for papers for conferences on
poetics, advertisements for new blog poetics posts and journals,
eve=
n
=3D
a
space for remembrances of those poets who've passed.

Please advise. You can backchannel me at my personal email for
on-goi=3D
ng
discussion:
[redacted].

And you can "friend" me on Facebook if you are interested in being
o=
n
=3D
a
potential list:
https://www.facebook.com/laura.hinton.188

Charles, you started it. We need to continue the work.

Best to all,
Laura

--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.
New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

**"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..."*
-=
-
*Circe**

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--
Laura Hinton
Professor of English
City College of New York
138 at Convent Ave.

New York, New York 10031

www.mermaidtenementpress.com
http://www.chantdelasirene.com

"When your crew have taken you past these Sirens, I cannot give you coherent directions as to which of two courses you are to take..." -- Circe

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Date: Fri, 24 Jan 2014 18:00:36 -0500
From: Mairead Byrne <[redacted]>
Subject: Re: Onward!

Amy is a force of nature, as are you, Charles.
Thank you both, and all moderators and generous contributors.
*I think Jonathan said it best, with poetry (for a shaky second I thought =
he
had actually *just written that!*).*
It's great to see the energy being picked up too.
The list has died! Long live the list!
Mair=3DE9ad

Professor of Poetry + Poetics
Department of Literary Arts + Studies
Division of Liberal Arts
Rhode Island School of Design
2 College Street

Providence, RI 02903

On Fri, Jan 24, 2014 at 5:45 PM, Charles Bernstein <
[redacted]> wrote:

I am grateful for the many notes posted here in response to the closing
o=3D
f
the Poetics List. I want to thank, especially, Amy King, who has kept
t=
he
list going for the past years with considerable dedication and effort:
he=3D
r
generosity and acuity is appreciated. There seems considerable interest
i=3D
n
starting something new to take up where this list has left off. And it
must be
new, to meet the demands of the present. Onward!

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Date: Fri, 24 Jan 2014 15:06:09 -0800
From: Audrey Berry <[redacted]>
Subject: Re: What will be missed =3D?utf-8?Q?=3DE2=3D80=3DA6?=3D

I would love the list to live, and support it's transformation to its new

f=3D
orm or address. I agree with Alan that FB is not =3DC2=3DA0the best way
t=
o
host=3D
. I await someone with the wherewithal, and energy to hold us together.
Tha=3D
nks to Mairaid Byrne =3DC2=3DA0for tuning me in, and to the list for many
conne=3D
ctions, tips, emotions and leads.=3D0AAudrey Berry=3D0A=3D0A=3D0A=3D0AOn
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Friday,
Janu=3D
ary 24, 2014 4:03 PM, Ann Lederer <[redacted]> wrote:=3D0A
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AI
agr=3D
ee with Alan. I would miss this list.=3D0A=3D0A=3D0AOn Fri, Jan 24, 2014
=
at 1:10
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PM, Alan Sondheim <[redacted]> wrote:=3D0A=3D0A> I think, one
way=
or
an=3D
other, the list should continue; Fb is bad for a=3D0A> number of reasons:
it'=3D
s noisy, the feeds are noisy, the privacy settings=3D0A> are arcane,
thin=
gs
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et lost in the mix, the constant advertising -=3D0A> including
advertisin=
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in=3D
the midst of the feeds now - is bad, it's easy to=3D0A> spoof or hack,
there=3D
are too many bells and whistles graphics, the mobile=3D0A> apps are
limited,=3D
the software keeps trying to get you to fill out more=3D0A> personal
informa=3D
tion, discussions are often derailed, and a monthly=3D0A> updating of
anythin=3D
g online is simply too slow at this point. Email is far=3D0A> more
secure=
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aner, runs on a variety of clients, is easy to use on=3D0A> mobile, and

comes=3D
to you; you can also save emails in a directory for=3D0A> future
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ce.
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I'd like to see someone take over the list at this point=3D0A> and I hope
tha=3D
t Charles would allow it to continue running until that might=3D0A> be a
real=3D
possibility, at least a week or two.=3D0A>=3D0A> Thanks,
Alan=3D0A>=3D0A=
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ri, 24 Jan 2014, Laura Hinton wrote:=3D0A>=3D0A>=3DC2=3DA0 One thing
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orely lacking After Poetics List is a virtual=3D0A>> space=3D0A>>
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=3D0A>> Without defining what that is (I'm not gonna do that), the PL has
pro=3D
vided=3D0A>> some narrowing of that gap. It's been a huge service, just
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or
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osting=3D0A>> practical poetics info. and announcements to a more
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dience.=3D0A>>=3D0A>> As large as it is, Poetics List has a kind of
commu=
nity
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mpetus and pulse.=3D0A>>=3D0A>> Thus, unless someone knows about an

alternative=3D
space serving this=3D0A>> function=3D0A>> already, we might, for example=
,
star=3D
t a Facebook page that is updated=3D0A>> monthly with those announcement type=3D
materials.=3DC2=3DA0 I don't know how this=3D0A>> would work. There shou=
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still=3D
be a moderator.=3DC2=3DA0 (Amy, are you still=3D0A>> available? Any volunteers?)=3D
=3D0A>>=3D0A>> Ironically, since I am a blogger and do all kinds of interactive=3D
work=3D0A>> myself, Facebook is the software I am least familiar with.=3DC2=3DA0=3D
And I don't=3D0A>> like the advertising and snoop-ware.=3DC2=3DA0 I wou=
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something going.=3D0A>>=3D0A>> We also need a space to announce calls for paper=3D
s for conferences on=3D0A>> poetics, advertisements for new blog poetics post=3D
s and journals, even a=3D0A>> space for remembrances of those poets who'v=
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ssed.=3D0A>>=3D0A>> Please advise.=3DC2=3DA0 You can backchannel me at my=
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email for on-going=3D0A>> discussion:=3D0A>> [redacted]*.*
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And you can "friend" me on Facebook if you are interested in being on a=3D0A=3D
potential list:=3D0A>> https://www.facebook.com/laura.hinton.188=3D0A
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Charles, you started it.=3DC2=3DA0 We need to continue the work.=3D0A>>=
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Bes=3D
t to all,=3D0A>> Laura=3D0A>>=3D0A>>=3D0A>> --=3D0A>> Laura Hinton=3D0A>>=

> *Professor of*
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> *www.mermaidtenementpress.com=3D0A>>*
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http://epc.buffalo.edu/poetic=3D
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Date: Fri, 24 Jan 2014 15:29:37 -0800
From: Joel Weishaus <[redacted]>
Subject: Re: Poetics List (1993-2014)

Jim

I just looked at this site, and see several people from the Poetics List are already involved.
I like email discussion lists for conversation and announcements better than blogs, and this looks to me the way to continue this list.

Best Regards,
Joel

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
www.cddc.vt.edu/host/weishaus/Begin/Intro.htm

On 1/24/2014 10:32 AM, Jim Finnegan wrote:
Thanks to Charles, all the moderators, and the members...

Nothing will every replace Poetics List, but if you're interested in
subbing to NewPoetry, here's the link...

New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

Jim Finnegan

*=3D=3D=3D

=3D
of the missive concerning who receives it based on permissions.

ja
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Date: Fri, 24 Jan 2014 18:47:50 -0600
From: mIEKAL aND <[redacted]>
Subject: Re: lists

a hybrid interface of facebook/twitter/blog/listserv would involve a bit
more design but in the end could operate effortlessly. the real question
=
is
moderation or no moderation.'

~mIEKAL

On Fri, Jan 24, 2014 at 5:42 PM, jim andrews <[redacted]> wrote:

Say what you will about Facebook, it does have certain advantages over
lists. Though I would like to see something better emerge that people
will
use as widely.

One of the advantages is that you don't have to get information from
people who bore you. You can just block their posts. I know lots of
poe=
ts
don't like that idea, of people being able to easily block others from
their info feed, but it's clearly a very good thing. A list is like
bei=
ng
in one single room with everyone subscribed to the list. It gets old

in=
a
hurry. Windbags get at least equal time with more interesting folks.

The Facebook options on what information you get and to whom you send
info
are much more granular than list options. Those sorts of options are
important, and they never materialized in listserv software. Lists
needed a
more contemporary architecture of the group, of discussion, and of the
missive concerning who receives it based on permissions.

ja
http://vispo.com
*=3D=3D=3D

--
Joel Weishaus
Artist-in-Residence
Pacifica Graduate Institute
249 Lambert Road
Carpinteria, CA 93013

Homepage:
http://web.pdx.edu/~pdx00282
Beginner's Mind-Toward an Ecohumanities:
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New-Poetry mailing list
http://wiz.cath.vt.edu/mailman/listinfo/new-poetry

Jim Finnegan

*=3D=3D=3D

> *W=3D*
> *e need to find a way to cherish the lonely poet on his bench outdoors or*
> *=*
> *s=3D*
> *ulking in a smoke-filled study. These electronic media are wonderful for*
> *=*
> *b=3D*
> *ringing some of us together, but we need a wider net. If i were hip I*
> *wou=*
> *l=3D*
> *d finish by saying, 'just saying' but I am too old. What I want to say*
> *is=*
> *=3D*
> *keep poets connected. Sometimes we only have each other to support*
> *us.=3DA0=3D0A=3D*
> *=3D0ADavid=3D0AOn Jan 24, 2014, at 07:47 PM, mIEKAL aND <[redacted]*
> *=*
> *L.COM*
> *=3D*
> *wrote:=3D0A=3D0Aa hybrid interface of facebook/twitter/blog/listserv*
> *wo=*
> *uld i=3D*
> *nvolve a bit=3D0Amore design but in the end could operate effortlessly.*
> *t=*
> *he =3D*
> *real question is=3D0Amoderation or no*
> *moderation.'=3D0A=3D0A~mIEKAL=3D0A=3D0A=3D0A=3D0A=3D0A=3D*
> *On Fri, Jan 24, 2014 at 5:42 PM, jim andrews <[redacted]>*
> *wrote:=3D0A=3D0AS=3D*
> *ay what you will about Facebook, it does have certain advantages*
> *over=3D0=*
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> *sts. Though I would like to see something better emerge that people*
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> *use as widely.=3D0AOne of the advantages is that you don't have to get*
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> *others from=3D0Atheir info feed, but it's clearly a very good thing. A*
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> *t. =3D*
> *It gets old in a=3D0Ahurry. Windbags get at least equal time with more*
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> *to=*
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> *om you send info=3D0Aare much more granular than list options. Those*
> *sort=*
> *s o=3D*
> *f options are=3D0Aimportant, and they never materialized in listserv*
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> *e. Lists needed a=3D0Amore contemporary architecture of the group, of*
> *dis=*
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> *3D=3D3D=3D3D=3D3D=3D0AThe Poetics List =3D*
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> *posts.=*
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End of POETICS Digest - 23 Jan 2014 to 24 Jan 2014 (#2014-10)
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Date: Sun, 26 Jan 2014 11:00:50 -0800
From: amy king <[redacted]>
Subject: Re: Poetics List (1993-2014) - from the Moderator

Thank you, Mark, Mairead, and everyone else who didn't seem to think my
ten=
ure was the "gatekeeper-monster" a few painted me to be. =C2=A0What those
l=
atter folks don't know is that when Charles asked me to become the
moderato=
r, he was ready to retire the list those many years ago as he transitioned
=
over to teaching at Univ of Penn. =C2=A0The idea was to at least keep it
go=
ing at least as an announcements' list, which it has continued to serve
as.=
 =C2=A0Along with the implementation of new guidelines back then, some of
y=
ou may have also noticed the change in the list's mission, which allowed
th=
e list to carry on in a new permutation, rather than dissolve it
altogether=
.=0A=0AAnyway, thanks much, Charles, for permitting the list to carry on
an=
d for trusting me in that role. =C2=A0And thanks again to those who used
th=
e list as a vehicle to sustain the world of poetics as so many of us

broadl=
y and variously define the
word.=C2=A0=0A=0ABest,=0A=0AAmy=0A=0A=C2=A0=0A__=
___=0A=0A=C2=A0Check my latest blog entries at Boston Review, Poetry*
Magaz=
ine and the Rumpus.=0A=0A=0A On Adrienne Rich: =C2=A0"No Place for the*
Lit=
tle Lyric" - Poetry
Foundation=C2=A0=0A=0A=0A=0A_____=
_____=0A From: Mark <[redacted]>=0ATo:
[redacted]=
LO.EDU =0ASent: Saturday, January 25, 2014 3:17 AM=0ASubject: Re: Poetics
L=
ist (1993-2014)=0A =0A=0AThis reminds me a bit of the old days.=C2=A0 I'm
a=
ctually reading what everybody posts, because there's a genuine
discussion,=
an exchange.=C2=A0 Who knew?=0A=0AI neglected to thank Charles in my
earli=
er post, as well as everyone else who has been involved.=C2=A0 I think Amy
=
King's tenure as listmod, though, has been particularly noteworthy.=C2=A0
I=
think she deserves special thanks, whether or not you agree with
Miekal=E2=
=80=94 and I certainly think he has a point=E2=80=94 that moderation has
no=
*t served the list well in the long run.=C2=A0 Whether or not *moderation**
i=
s good for the list or not, though, is an entirely separate matter from
the=
various moderators themselves.=C2=A0 All have been very good, but Amy
King=
did it for incredibly long, and her tenure seems to have been seamless,
wi=
thout controversy.=C2=A0 (I say 'seems,' of course, because I haven't been
=
reading every post, like I did in the old days.)=0A=0AThis list, clearly,
h=
as been a special exchange for many of us, at least at some time or
another=
, and that energy still exists and clearly (not just for myself) needs
anot=
her outlet.=C2=A0 I am hoping we can collectively figure out how to
channel=
it.=C2=A0 I agree with those who said (as I previously said) that FB is
no=
t a good medium for such an exchange.=C2=A0 I personally like the

listserv/=
email technological model, but that may not work for most people,
especiall=
y as technology evolves.=C2=A0 I agree that the need exists, not just for
d=
iscussion and exchange of ideas, but for basic information as to what's
goi=
ng on.=C2=A0 I never thought that calls for work or publication
announcemen=
ts were inherently less important than exchange of ideas.=C2=A0 Alan
Sondhe=
im usefully points out that for those of us who do not live in NYC or,
perh=
aps, SF, the List is a much-needed vehicle to grasp the full scope of
liter=
ary activity in our time, much less to figure out where, when or if we
want to "submit."=C2=A0 The fact of moderation has limited the
spontaneity=
of exchange, and as a result exchange itself.=C2=A0 Yet it is ALSO true
th=
at flamers and narcissists, when they arise (and they will, eventually)
nee=
d to quietly and efficiently be moved aside.=C2=A0 Can there be
spontaneity=
within moderation?=C2=A0 Can there be collective ways of dealing with the
=
flamers which bypass listmods?=C2=A0 Who knows?=0A=0ALet the Poetics List
2=
begin, either through institutional sponsorship or "under that table," so
=
to speak.=C2=A0 (And, thinking ecologically, I wonder which model would be
=
more sustainable, for a generation or more.)=0A=0ALaura Hinton, I'm in=E2=
=80=94 whatever evolves.=0A=0AWhat's that Pound line about "commerce
betwee=
n us?"=0A=0AYours in (poetic) struggle=E2=80=94=0A=0A=0AMark
DuCharme=0A=0A=
=0AMark DuCharme=0A=0AMiekal's point, of course, was that=0A=0A> Date:
Fri,=
24 Jan 2014 19:53:03 -0500=0A> From: [redacted]=0A> Subject: Re:
Po=
etics List (1993-2014)=0A> To: [redacted]=0A> =0A>
------=
---------- Information from the mail header ----------=
=0A> Sender:=C2=A0 =C2=A0 =C2=A0 "Poetics List (UPenn, UB)" <[redacted]
=
ERV.BUFFALO.EDU>=0A> Poster:=C2=A0 =C2=A0 =C2=A0 Murat Nemet-Nejat
<muratn=

[redacted]>=0A> Subject:=C2=A0 =C2=A0 =C2=A0 Re: Poetics List
(1993-2014)=
=0A>
----------=
---------=0A> =0A> I also think a discussion list would be the best way to
=
go.=0A> =0A> Murat=0A> =0A> =0A> On Fri, Jan 24, 2014 at 6:29 PM, Joel
Weis=
haus <[redacted]> wrote:=0A> =0A> > Jim=0A> >=0A> > I just looked
at =
this site, and see several people from the Poetics List=0A> > are already
i=
nvolved.=0A> > I like email discussion lists for conversation and
announcem=
ents better=0A> > than blogs, and this looks to me the way to continue
this=
 list.=0A> >=0A> > Best Regards,=0A> > Joel=0A> >=0A> > --=0A>> Joel
Weish=
aus=0A> > Artist-in-Residence=0A> > Pacifica Graduate Institute=0A> > 249
L=
ambert Road=0A> > Carpinteria, CA 93013=0A> >=0A> > Homepage:=0A> >
http://
=
web.pdx.edu/~pdx00282=0A> > Beginner's Mind-Toward an Ecohumanities:=0A>
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www.cddc.vt.edu/host/weishaus/Begin/Intro.htm=0A> >=0A> >=0A> >=0A>
>=0A>
=
=0A> > On 1/24/2014 10:32 AM, Jim Finnegan wrote:=0A> >=0A> >> Thanks to
Ch=
arles, all the moderators, and the members...=0A> >>=C2=A0 Nothing will
ev=
ery replace Poetics List, but if you're interested in=0A> >> subbing to
New=
Poetry, here's the link...=0A> >>=C2=A0 New-Poetry mailing list=0A> >>
htt=
p://wiz.cath.vt.edu/mailman/listinfo/new-poetry=0A> >>=0A> >> Jim
Finnegan=
=0A> >>=0A> >>=0A> >=0A

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Date: Sun, 26 Jan 2014 14:08:21 -0500
From: reJennifer Bartlett <[redacted]>
Subject: Re: Poetics List (1993-2014)

Murat (and others),

I'm just curious if you feel your ideas and self have ever been attacked on the internet to this degree? I even had a poet write to tell me that she quit the WomPo list because of my beliefs of disability.

On Sun, Jan 26, 2014 at 12:42 PM, Francesco Levato <
[redacted]
wrote:

My main reason for the moderation is to stop spam from trolls. I have an automated system in place, on the new list, to stop automated spam attacks, but
someone could still register for real, than send spam messages to the board. So,
hopefully moderation will help on that end.

Best,
Francesco

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<http://poeticslist.chicagoschoolofpoetics.com/>.

Date: Sun, 26 Jan 2014 19:24:18 +0000
From: David Seaman <[redacted]>
Subject: Onward

Please include me in any new variant of the list. For me it is a way to ov=
ercome a sense of isolation. I am dismayed by the reports of bad behavior.=
From my small town in Georgia (USA) I am connected with poets on at least=
four continents. Caterina Davinio brought many of us together in her Veni=
ce Biennale Global virtual poetry reading. I am honored to be a part of th=
is community.=A0=

*=3D=3D=3D

<[redacted]> wrote:

Ok, I have a first run of the new discussion board online at:

http://poeticslist.chicagoschoolofpoetics.com/

*=3D=3D=3D

[redacted]

Best,
Francesco

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Francesco Levato
Director, Chicago School of Poetics
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Date: Sun, 26 Jan 2014 21:16:09 +0100
From: Laura Hinton <[redacted]>
Subject: Re: New discussion board open

Dear everyone --

Note that Francesco Levato has started up a WORDPRESS INCARNATION of our Poetics List. But you have to sign up for the site yourselves. We are not collecting emails!

As per his earlier message below, you just go to the link:

http://poeticslist.chicagoschoolofpoetics.com/

Follow the instructions to log in. I did this no problem. (Feel free to backchannel me if you have an issue. I'll see if I can help you solve it.)

And great news -- Amy King has agreed to moderate!

I just wanted to re-annouince this new development so you all sign on, and also to note we should heartily thank Francesco and now Amy for making this continuation of a moderated posting Poetics List site possible.

In gratitude to both,
Laura

On Sun, Jan 26, 2014 at 1:19 AM, Francesco Levato <[redacted]>wrote:

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This is just a start. If the discussion board proves useful in continuing the work

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member suggestions (I have a forum set up to post suggestions). Also,
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feel free leave any feedback you may have in the =93Feedback=94 forum.

Some initial notes:

The design of the discussion board is minimalist. I didn=92t want the
interface to
*interfere with usability. I am open to suggestions though. *

There seemed to be a balance of pros and cons for moving the list
discussions to
Facebook or other social media platforms, so I=92m going to try and
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some
of those suggestions in the current discussion board=92s functionality.
* *

Filtering posts: while we can block posts from certain users (as on FB),
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I
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implementing a way to filter posts by category (if you chose) would be
useful.
So, I=92ve added a series of category tags to start with for this purpose
(publications, book releases, announcements, opportunities, discussion,
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readings, and submissions). When you post you can also suggest your own
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*to expand on this list. *

Notifications to your FB wall: I will be creating a FB page that will
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I=92ve set up an account for the list @PoeticsList. The discussion baord
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*be ready soon). *

A note on moderation: to avoid the board being spammed by trolls or automated
spambots, I think it=92s best to keep it a moderated discussion. So, it w=
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www.mermaidtenementpress.com
http://www.chantdelasirene.com

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Date: Sun, 26 Jan 2014 15:56:35 -0500
From: Margaret Watson <[redacted]>
Subject: Thank you for a stimulating weekend!

It's better than the movies. Comments, rebuttals, gratitudes, future lives.
In the cold and snow, thank you for a warm weekend with endless conversation.
And to Charles who began something that has sustained so many poets. To Amy for taking up the reins and now again, to begin anew with a cast that puts the Oscars barely in competition. Yes, I'm a lurker but now digging in.
Thank you for this amazing opportunity. And deepest gratitude.
Taylor

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Date: Sun, 26 Jan 2014 19:25:41 -0500
From: Ryan Daley <[redacted]>
Subject: Re: New discussion board open

Thanks to Charles and to everyone on this list who makes this list such a valuable source of information and comings, goings and publishings.

See you on wordpress.

Warm Regards,

Ryan

On Sun, Jan 26, 2014 at 3:16 PM, Laura Hinton <[redacted]
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> ---
>
> *End of POETICS Digest - 25 Jan 2014 to 26 Jan 2014 (#2014-12)*
> **********

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↑ Index

222. Christina Milletti
New "MA in Innovative Writing" Program at UBuffalo
Mon 27 Jan 2014

The University at Buffalo is launching a new MA in Innovative Writing Program--a unique form of graduate study in creative writing, closely intertwining the practice of writing with literary and aesthetic inquiries. Our hope is to create an environment in which new forms of writing will flourish. Poetry. Fiction. Hybrid forms. Digital and electronic media. However innovation takes place.

Faculty:
Myung Mi Kim, Judith Goldman, Nnedi Okorafor, Christina Milletti and Dimitri Anastasopoulos

For more information, visit:
http://www.buffalo.edu/content/cas/english/graduate/ma-certificate-in-innovative-writing.html

Application deadline: Feb 1…though we expect to accept applications on a rolling basis this first year.
Please share with your colleagues and students!

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223. **Lewis, Susan**
thank you to Amy et al
Mon 27 Jan 2014

—

↑ Index

224. **reJennifer Bartlett**
Re: Poetics List (1993-2014)
Mon 27 Jan 2014

Murat,

How is "Larry Eigner behind all these discussions?"
Jennifer Bartlett

On Mon, Jan 27, 2014 at 11:48 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *Mark,*
>
> *Of course, Larry Eigner is behind all these discussions.*
>
> *I am aware there is a difference between disagreement and abuse, but I don't think that distinction in the periphery is always that clear. A response that has an emotional edge to it (why should there not be if the issues are important), may possibly seen by the other party as abusive while it may not be so. For instance, is an ironic or sarcastic response abusive? That is why I began this discussion by asking that question.*
>
> *Murat*
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> *On Sun, Jan 26, 2014 at 9:42 PM, Mark <[redacted]> wrote:*
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> *That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed appropriately, and with appropriate regard for others). Murat has a point*
> *that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer writes)*
> *then you should expect, and be prepared for, some pushback. However, your*

*point, Jennifer, unless I misread you, is that some of the responses you have received have gone *beyond* controversy toward abuse or borderline abuse. And I find that stunning. I'm not sure what to tell you except, if you can find the courage, don't let yourself be silenced. And if you need supporters in these (did you say they were online?) forums, maybe some of the members of this list would be willing to turn out electronically to call abuse what it is. I'd be willing. Send me a message, including info on how to create an account, if that happens again. Perhaps also provide more details/context.*

Is anyone else in? It's really not cool to behave abusively toward the differently abled, whether online or in person. Let's call that behavior out.

Mark DuCharme

Date: Sun, 26 Jan 2014 14:08:21 -0500
From: [redacted]
Subject: Re: Poetics List (1993-2014)
To: [redacted]

---------- Information from the mail header ----------
Sender: "Poetics List (UPenn, UB)" <[redacted]

Poster: reJennifer Bartlett <[redacted]*>*
Subject: Re: Poetics List (1993-2014)

Murat (and others),

I'm just curious if you feel your ideas and self have ever been attacked on the internet to this degree? I even had a poet write to tell me that she quit the WomPo list because of my beliefs of disability.

On Sun, Jan 26, 2014 at 12:42 PM, Francesco Levato <
[redacted]
wrote:

*My main reason for the moderation is to stop spam from trolls. I have an
automated system in place, on the new list, to stop automated spam attacks, but
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hopefully moderation will help on that end.*

*Best,
Francesco*

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↑ Index

225. **David Seaman**
Re: Poetics List (1993-2014)
Mon 27 Jan 2014

I am stunned by the idea that someone would attack a writer for any other reason than intelligent debate about issues. Jennifer, whoever you are, you deserve respect. Good people support you. I have not seen your poetry; that is not the issue. You are a person. Be yourself. Call on us to stand up to anyone who demeans you.

David

On Jan 27, 2014, at 06:49 PM, reJennifer Bartlett <[redacted]> wrote:

Murat,

How is "Larry Eigner behind all these discussions?"
Jennifer Bartlett

On Mon, Jan 27, 2014 at 11:48 AM, Murat Nemet-Nejat <[redacted]>wrote:

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> > To: [redacted]
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226. **David Seaman**
Re: Poetics List (1993-2014)
Mon 27 Jan 2014

Hell, it is not cool to abuse. Maybe some of us get really cute with our snarky wit, but frankly, I am sick of it.

Mellow David. Call me a wimp if you wish.

On Jan 26, 2014, at 09:42 PM, Mark <[redacted]> wrote:

That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed appropriately, and with appropriate regard for others). Murat has a point that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer writes) then you should expect, and be prepared for, some pushback. However, your point, Jennifer, unless I misread you, is that some of the responses you have received have gone *beyond* controversy toward abuse or borderline abuse. And I find that stunning. I'm not sure what to tell you except, if you can find the courage, don't let yourself be silenced. And if you need supporters in these (did you say they were online?) forums, maybe some of the members of this list would be willing to turn out electronically to call abuse what it is. I'd be willing. Send me a message, including info on how to create an account, if that happens again. Perhaps also provide more details/context.

Is anyone else in? It's really not cool to behave abusively toward the differently abled, whether online or in person. Let's call that behavior out.

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↑ Index

227. **David Seaman**
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

Girl poet. That has a quaint sound, but I like it. Is it ok with you girls? I am in my 70s, so I can adopt any new language level. Girl poets. I welcome you. Maybe I can whip up some biscuits. Come visit me, please. Write!

On Jan 27, 2014, at 12:19 PM, reJennifer Bartlett <[redacted]> wrote:

Hi Mark,

Thank you so much for your support - it makes me feel really heard.

You mentioned Eigner. I am writing a biography on him, doing some archival work, and assisting with permissions for his works. It's a non-stop adventure.

Yes, I haven't spoken about irt publicly, but once I wrote a "column" on my blog about using the word 'retarded." Some creeps got ahold of my photograph and put my picture up on their list-serv mocking me ruthlessly. They emailed me both at home and Montclair state (where I taught) to make sure I saw it.

This was devastating. I also got quite a bit of slack for calling Paul Guest out on letting Ashbery refer to him as "invalid" as did also mary Kerr. You would think that respecting the rights of people with disabilities is a no-brainer. But, really, it is controversial and when I speak up often I am shot down or ignored. Although I realize that my opions are extreme...I for example am perfectly happy having cerebral palsy - it's just who I am! But most want to pity you or believe you would be better off abled and that you wish for that. When you say - I'm disabled and happy with who I am - people will react strongly and negatively.

That said, I haven't had much trouble on the list, here. I think Amy has been a gem. And I have chosen to speak up minimally here because (really) I feel as a girl poet, I am speaking into an empty well & many of my comments are just ignored. Also, since I am uber-sensitive, I am attempting to back away from the internet entirely.

I did take issue, recently, with some criticism here that I felt critized Lisa Jarnot, instead of her writing, and I wrote about that. But, overall, the list has been pretty safe for me and I met some wonderful folks, namely my assistant, Eric.

On Sun, Jan 26, 2014 at 9:42 PM, Mark <[redacted]> wrote:

That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed

appropriately, and with appropriate regard for others). Murat has a point that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer writes) then you should expect, and be prepared for, some pushback. However, your point, Jennifer, unless I misread you, is that some of the responses you have received have gone *beyond* controversy toward abuse or borderline abuse. And I find that stunning. I'm not sure what to tell you except, if you can find the courage, don't let yourself be silenced. And if you need supporters in these (did you say they were online?) forums, maybe some of the members of this list would be willing to turn out electronically to call abuse what it is. I'd be willing. Send me a message, including info on how to create an account, if that happens again. Perhaps also provide more details/context.
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228. **Dan Wilcox**

News Release: Third Thursday Poetry Night, Feb. 20: Philip Good

Tue 28 Jan 2014

The Poetry Motel Foundation

c/o Dan Wilcox
280 South Main Ave.
Albany, NY 12208
[redacted]

> *Press Release -- for immediate release <*

Poet Philip Good will read
at the Social Justice Center
Thursday, February 20, 7:30PM

Poet Philip Good will read from his work at the Social Justice Center, 33 Central Ave., Albany on Thursday, February 20, 2014 at 7:30PM. Philip Good's work can be found online with BigBridge, Exquisite Corpse, Tool and The Volta . Look for his forthcoming book UNTITLED WRITINGS FROM A MEMBER OF THE BLANK GENERATION by Trembling Pillow Press. A reading by a local or regional poet is held each Third Thursday at the Social Justice Center. The event includes an open mic for audience members to read. Sign-up starts at 7:00PM, with the reading beginning at 7:30. The host of the readings is Albany poet and photographer Dan Wilcox. The suggested donation is $3.00, which helps support this and other poetry programs of the Poetry Motel Foundation, and the work of the Social Justice Center. For more information about this

event contact Dan Wilcox, [redacted]; e-mail: [redacted]. The Social Justice Center, founded in 1981, is a non-profit organization working for progressive social change through education, community building and collective action. The center advances the struggles against racism and for peace and justice. For further information about the SJC call [redacted].

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229. Mark Young
The new issue of Otoliths is up
Tue 28 Jan 2014

Issue thirty-two of Otoliths <http://the-otolith.blogspot.com/> has just gone live. It's a few days early, but there's a cyclone named Dylan -- let's not go there -- heading in our general direction, &, if it comes too close, I'll shelter happier knowing the new issue of *Otoliths* is up on line.

The southern summer 2014 issue maintains the magical mix of styles & media *Otoliths* is known for, with work from Jennie Cole, Michael D. Goscinski, Howie Good, Kyle Hemmings, Eric Hoffman, Raymond Farr, Jim Meirose, John M. Bennett, Craig Cotter, Philip Byron Oakes, Jack Galmitz, A. J. Huffman, Reed Altemus, Anne-Marie JEANJEAN, Paul Summers, Philip Terry & Tom Jenks, Miro Sandev, Lee Slonimsky, Joshua Comyn, Zachary Scott Hamilton., SS Prasad, Michael Berton, Marthe Reed, Nicola Griffin, Owen Bullock, John Martone, Louise Landes Levi, Kate Tough, Alex Stolis, Elizabeth Allen, Bobbi Lurie, Cecelia Chapman, Demosthenes Agrafiotis, Catherine Vidler, H. Mark Webster, Adam Fieled, Joel Chace, Carol Stetser, dan raphael, Corey Wakeling, Taylor Reid, Johannes Bjerg, Mariapia Fanna Roncoroni, sean burn, Felino A. Soriano, Leigh Herrick, John Pursch, Mark Cunningham, Tony Beyer, Vernon Frazer, J. D. Nelson, Richard Kostelanetz, Lakey Comess, Andrew Brenza, Jeff Harrison, Darrell Petska, Marc Thompson, Spencer Selby, Katrinka Moore, Michael Brandonisio, Eryk Wenziak & Amy Gentile, Branko Gulin, Bogdan Puslenghea, Caleb Puckett, Bob Heman, Marty Hiatt, Gene Flenady, Tim Wright, Collin Schuster, bruno neiva, Geraldine Burrowes, Dylan Kinnett, & Aditya Bahl.

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↑ Index

230. Camille Martin

Robert Zend - Part 1. Premiere of a Rediscovered Treasure . . .

Tue 28 Jan 2014

. . . in which I present Zend's Linelife, a previously unpublished flip-book animation (digitalized as a short film) - a rediscovered little gem from the Hungarian-Canadian avant-garde writer and artist:

http://rogueembryo.com/2014/01/26/robert-zend-part-1-linelife-premiere-of-a-rediscovered-treasure-2/

Please have a look and spread the word to anyone who may be interested.

Cheers!
Camille

PS Many thanks to Charles and everyone else who has made Poetics possible over the years!
--
Books:
http://www.spdbooks.org/Search/Default.aspx?AuthorNameÊmille+martin
http://www.apollinaires.com/store/product.php?productid&4620&cat=&page=1
http://www.amazon.ca/Looms-Camille-Martin/dp/1848612354/ref=sr_1_1?ie=UTF8&qid55876018&sr=8-1
http://www.amazon.com/Looms-Camille-Martin/dp/1848612354
http://www.shearsman.com/pages/books/authors/martinA.html

Website:
http://www.camillemartin.ca

Blog:
http://rogueembryo.wordpress.com

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231. { brad brace }
WATERS COLOURS
Tue 28 Jan 2014

---

just finished my webpage for my watercolours that I've started to do on my trips -- a lot of fun for me without all the usual conceptual and 'project' baggage.... /:b

WATERS COLOURS
Atlantic & Caribbean
brad brace 2008-2010
6 x 8.5" cotton rag paper
$700US [redacted]

http://www.amazon.con/dp/B00I1OQWR2
http://bbrace.net/webgallerywc/wc.html
http://bradbrace.net/webgallerywc/wc.html

WATERS COLOURS
South China Sea & South Pacific
brad brace 2011-2012
6 x 8.5" cotton rag paper
$700US [redacted]

http://www.amazon.con/dp/B00I1OQLT6
http://bradbrace.net/webgallerywc2/wc2.html
http://bbrace.net/webgallerywc2/wc2.html

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232. Rob McLennan
list stuff,
Tue 28 Jan 2014

ive been a huge fan of this list, and thank charles bernstein & all involved for helping those of us far flung and afield remain connected on events, publications, calls for submissions and just about everything else; there is a whole ton of writing i might not have been aware of had this list not existed; i owe the list much,

if anyone is interested in remaining informed on above/ground press, chaudiere books, the dusie tuesday poem and/or the ottawa small press book fair, send me an email at [redacted]; im starting to build my own lists up there,

best from snowy ottawa,

-- writer/editor/publisher ; ottawater, above/ground press + Chaudiere Books (www.chaudierebooks.com) ; coord., SPAN-O + ottawa small press fair poetry - Songs for little sleep, (obvious epiphanies press) ; 2nd novel - missing persons ; abovegroundpress.blogspot.com ; robmclennan.blogspot.com

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233. Patrick F. Durgin
Tarnac, a preparatory act
Tue 28 Jan 2014

Kenning Editions is proud to announce the publication of /Tarnac, a preparatory act <http://www.kenningeditions.com/shop/tarnac-a-preparatory-act/>/, by Jean-Marie Gleize--translated from the French by Joshua Clover, Abigail Lang, and Bonnie Roy. The book is available at a discount: $12.00 through Friday when you purchase directly from the press.

Published in 2011 by Editions du Seuil, /Tarnac, un acte préparatoire/ interrogates in poetic form the fallout from and precedent for the notorious cause célèbre of the "Tarnac Nine"---associated with the Invisible Committee, pseudonymous authors of /The Coming Insurrection/. It is his Anglo-American debut full-length, though as editor of the journal /Nioques/, he is well-known to American readers for, among other things, importing to France the work of some more daring poets from the U.S. In translation, /Tarnac/, a preparatory

act not only lends insight into radical aesthetic politics that characterize ongoing transatlantic---indeed global---intellectual affinities, but it introduces to American readers an inestimably important figure of French letters.

Jean-Marie Gleize considers the implication of an arrest for something "preparatory," that is, something like speech. // Can a poem (a preliminary act) be insurrectionary? // Poem as "black positive" as in a photograph of a dark surface--Charles Bernstein

Poetry / Literature, Paperback, 176 pages, ISBN: 9780984647538, details and orders here.
<http://www.kenningeditions.com/shop/tarnac-a-preparatory-act/>

You will also enjoy a discount if you subscribe to receive Tarnac, The Compleat Purge by Trisha Low, and PQRS by Patrick Durgin, bundled for $35.00.
<http://www.kenningeditions.com/shop/kenning-editions-subscription/>

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234. reJennifer Bartlett
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

Thanks David. This is me:
http://cityroom.blogs.nytimes.com/2010/06/04/complaint-box-its-not-as-bad-as-it-looks/?_php=true&_type=blogs&_r=0

http://www.youtube.com/watch?v=ALoSV3cafS8

On Mon, Jan 27, 2014 at 11:07 PM, David Seaman <[redacted]> wrote:

> *I am stunned by the idea that someone would attack a writer for any other reason than intelligent debate about issues. Jennifer, whoever you are, you deserve respect. Good people support you. I have not seen your poetry; that is not the issue. You are a person. Be yourself. Call on us to stand up to anyone who demeans you.*
>
> *David*
>
> *On Jan 27, 2014, at 06:49 PM, reJennifer Bartlett <[redacted]> wrote:*

> *Murat,*
>
> *How is "Larry Eigner behind all these discussions?"*
> *Jennifer Bartlett*
>
> *On Mon, Jan 27, 2014 at 11:48 AM, Murat Nemet-Nejat <[redacted] wrote:*
>
> *Mark,*
> *Of course, Larry Eigner is behind all these discussions.*
> *I am aware there is a difference between disagreement and abuse, but I don't think that distinction in the periphery is always that clear. A response that has an emotional edge to it (why should there not be if the issues are important), may possibly seen by the other party as abusive while it may not be so. For instance, is an ironic or sarcastic response abusive? That is why I began this discussion by asking that question.*
> *Murat*
> *On Sun, Jan 26, 2014 at 9:42 PM, Mark <[redacted]> wrote:*
>
> *That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed appropriately, and with appropriate regard for others). Murat has a*
>
> *point*
>
> *that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer*
>
> *writes)*
>
> *then you should expect, and be prepared for, some pushback. However,*
>
> *your*
>
> *point, Jennifer, unless I misread you, is that some of the responses you have received have gone *beyond* controversy toward abuse or borderline abuse. And I find that stunning. I'm not sure what to tell you except,*
>
> *if*
>
> *you can find the courage, don't let yourself be silenced. And if you*
>
> *need*
>
> *supporters in these (did you say they were online?) forums, maybe some of the members of this list would be willing to turn out electronically to*

call abuse what it is. I'd be willing. Send me a message, including

info

on how to create an account, if that happens again. Perhaps also provide more details/context.

Is anyone else in? It's really not cool to behave abusively toward the differently abled, whether online or in person. Let's call that behavior out.

Mark DuCharme

Date: Sun, 26 Jan 2014 14:08:21 -0500
From: [redacted]
Subject: Re: Poetics List (1993-2014)
To: [redacted]

---------- Information from the mail header ----------
Sender: "Poetics List (UPenn, UB)" <[redacted]

Poster: reJennifer Bartlett <[redacted]*>*
Subject: Re: Poetics List (1993-2014)

---------- ----------

Murat (and others),

I'm just curious if you feel your ideas and self have ever been

attacked

on
the internet to this degree? I even had a poet write to tell me that

she

quit the WomPo list because of my beliefs of disability.

On Sun, Jan 26, 2014 at 12:42 PM, Francesco Levato <
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wrote:

My main reason for the moderation is to stop spam from trolls. I have an
automated system in place, on the new list, to stop automated spam attacks, but
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hopefully moderation will help on that end.

Best,
Francesco

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--
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235. **amy king**
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

Good question.

_____
Fro

Good question.

_____
From: reJennifer Bartlett <[redacted]>
To: [redacted]
Sent: Monday, January 27, 2014 6:49 PM
Subject: Re: Poetics List (1993-2014)

Murat,

How is "Larry Eigner behind all these discussions?"
Jennifer Bartlett

On Mon, Jan 27, 2014 at 11:48 AM, Murat Nemet-Nejat <[redacted]>wrote:

> *Mark,*
>
> *Of course, Larry Eigner is behind all these discussions.*
>
> *I am aware there is a difference between disagreement and abuse, but I don't think that distinction in the periphery is always that clear. A response that has an emotional edge to it (why should there not be if the issues are important), may possibly seen by the other party as abusive while it may not be so. For instance, is an ironic or sarcastic response abusive? That is why I began this discussion by asking that question.*
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>
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> *That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed appropriately, and with appropriate regard for others). Murat has a point*
> *that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer writes)*
> *then you should expect, and be prepared for, some pushback. However, your*
> *point, Jennifer, unless I misread you, is that some of the responses you*

*have received have gone *beyond* controversy toward abuse or borderline abuse. And I find that stunning. I'm not sure what to tell you except, if you can find the courage, don't let yourself be silenced. And if you need supporters in these (did you say they were online?) forums, maybe some of the members of this list would be willing to turn out electronically to call abuse what it is. I'd be willing. Send me a message, including info on how to create an account, if that happens again. Perhaps also provide more details/context.*

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automated system in place, on the new list, to stop automated spam attacks, but
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*Best,
Francesco*

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236. Murat Nemet-Nejat
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

---

re-Jennifer,

I said "Larry Eigner is behind all these discussions" both because, in our time, he is the prominent poet with disabilities and also because I was aware you are writing a biography of him.

I must say the reaction to your column about the word "retarded" you described is beyond the pale. I was not referring to that kind of atrocious behaviour. On the other hand, if Paul Guest is O.K. with being described as "invalid" by Ashbery, what right do you have to object to it? I am aware that "invalid" has the connotation "mot valid" in it. Is that your objection, the suggestion that disabilities make a person invalid?

By the way, Tom Savage suffers from epilepsy. There is another (his name eludes me now) who suffers from Tourette Syndrome.

Ciao,
Murat

On Mon, Jan 27, 2014 at 11:14 PM, David Seaman <[redacted]> wrote:

> *Hell, it is not cool to abuse. Maybe some of us get really cute with our snarky wit, but frankly, I am sick of it.*
>
> *Mellow David. Call me a wimp if you wish.*
>
> *On Jan 26, 2014, at 09:42 PM, Mark <[redacted]> wrote:*
>
> *That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed appropriately, and with appropriate regard for others). Murat has a point that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer writes) then you should expect, and be prepared for, some pushback. However, your point, Jennifer, unless I misread you, is that some of the responses you have received have gone *beyond* controversy toward abuse or borderline abuse. And I find that stunning. I'm not sure what to tell you except, if you can find the courage, don't let yourself be silenced. And if you need supporters in these (did you say they were online?) forums, maybe some of the members of this list would be willing to turn out electronically to call abuse what it is. I'd be willing. Send me a message, including info on how to create an account, if that happens again. Perhaps also provide more details/context.*
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> *Is anyone else in? It's really not cool to behave abusively toward the differently abled, whether online or in person. Let's call that behavior out.*
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> *Mark DuCharme*
>
> *Date: Sun, 26 Jan 2014 14:08:21 -0500*
> *From: [redacted]*
> *Subject: Re: Poetics List (1993-2014)*
> *To: [redacted]*
> *---------- Information from the mail header ----------*
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> *Poster: reJennifer Bartlett <[redacted]>*
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> *My main reason for the moderation is to stop spam from trolls. I have an automated system in place, on the new list, to stop automated spam attacks, but*
> *someone could still register for real, than send spam messages to the board. So,*
> *hopefully moderation will help on that end.*
>
> *Best,*
> *Francesco*
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237. Amy King
SUNY NCC POETICS: NEW + NEWS
Tue 28 Jan 2014

NEW

Poets & writers of innovation welcome!

Post calls for work, reading notifications and publications, and related-matter - [redacted]

This is a moderated list - only topical listings will appear. Please indicate reading cities in the subject heading.

MANAGE YOUR SUBSCRIPTION - http://lists.ncc.edu/scripts/wa.exe

~~~~~~~~

NEWS

1.) New poem in the January issue of *Poetry* - http://www.poetryfoundation.org/poetrymagazine/poem/246978

2.) *Poetry Magazine* invited me to write a piece for them - <http://www.poetryfoundation.org/harriet/2014/01/whacked-out-a-case-for-the-advocacy-of-the-unlisted-amy-king/> http://www.poetryfoundation.org/harriet/2014/01/whacked-out-a-case-for-the-advocacy-of-the-unlisted-amy-king/

3.) I have also been writing for *Boston Review* - http://www.bostonreview.net/author/amy-king as well as *The Rumpus*- http://therumpus.net/topics/amy-king/ <http://therumpus.net/topics/amy-king/>

* Stay tuned for a new article coming out at *Boston Review* next week.

* One of my poems made *Boston Review's Top 20 Poems of 2013*- http://www.bostonreview.net/blog/boston-review-brs-20-top-poems-2013

4.) Stay tuned for the 2013 VIDA Count and an overhaul of our website, to include a discussion forum, membership, etc - http://www.vidaweb.org/ Follow us @ https://twitter.com/VIDA_lit <https://twitter.com/VIDA_lit>

5.) Addt'l publications (in no particular order) -
~~~~~~~~

* *Likestarlings* - http://www.likestarlings.com/poems/amy-king-bill-domonkos/#1

* *Posit Journal* - http://positjournal.com/2013/12/16/amy-king/

* *Connotation Press *- http://www.connotationpress.com/a-poetry-congeries-with-john-hoppenthaler/december-2013/2128-amy-king-poetry <http://www.connotationpress.com/a-poetry-congeries-with-john-hoppenthaler/december-2013/2128-amy-king-poetry>

* *No Place for the Little Lyric (audio with me on Adrienne Rich)*- http://www.poetryfoundation.org/features/audioitem/3188

* *Mad Hat Review* -

http://www.madhattersreview.com/issue15/poetry_king.shtml<http://www.madhattersreview.com/issue15/poetry_king.shtml>

* *Storyscape* - http://www.storyscapejournal.com/Issue11/youre-my-north-by-amy-king.html

* *Similar Peaks* - http://similarpeakspoetry.com/proofs/amy-king/

* *Spork Press* (Creative nonfiction - *re: Hitler*) - http://sporkpress.com/?p=4575

Amy King
Associate Professor
Department of English

"The most common way people give up their power is by thinking they don't have any." --Alice Walker

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238. Alan Sondheim
lists, forums, etc. :
Tue 28 Jan 2014

Hi - Can we have a list somewhere - before time runs out - of all the possibilities for the Poetics Diaspora?

We're running Wryting, at
http://clc.wvu.edu/projects/wryting_l
for creative work and announcements;

there's another Poetics list that Amy is running?
and there's New-Poetics and the Poetics forum?

- Please clarify; what worries me is redundancy or dispersion here -

Thanks greatly, Alan

==========
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239. **C Voisine**
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

---

dear jennifer--

i am reading the iliad right now to teach it in a few hours. it is no accident to me that "crippled" hephaestus is the god of fire and makes for achilles his most beautiful shield that contains the whole world in it.

connie

On Tue, Jan 28, 2014 at 9:18 AM, reJennifer Bartlett
<[redacted]>wrote:

> *Thanks David. This is me:*
>
> *http://cityroom.blogs.nytimes.com/2010/06/04/complaint-box-its-not-as-bad-as-it-looks/?_php=true&_type=blogs&_r=0*
>
> *http://www.youtube.com/watch?v=ALoSV3cafS8*
>
> *On Mon, Jan 27, 2014 at 11:07 PM, David Seaman <[redacted]> wrote:*
>
> *I am stunned by the idea that someone would attack a writer for any other reason than intelligent debate about issues. Jennifer, whoever you are, you*
> *deserve respect. Good people support you. I have not seen your poetry; that*

is not the issue. You are a person. Be yourself. Call on us to stand up to
anyone who demeans you.

David

On Jan 27, 2014, at 06:49 PM, reJennifer Bartlett <[redacted]>
wrote:

Murat,

How is "Larry Eigner behind all these discussions?"
Jennifer Bartlett

On Mon, Jan 27, 2014 at 11:48 AM, Murat Nemet-Nejat <[redacted]
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Mark,
Of course, Larry Eigner is behind all these discussions.
I am aware there is a difference between disagreement and abuse, but I don't think that distinction in the periphery is always that clear. A response that has an emotional edge to it (why should there not be if the issues are important), may possibly seen by the other party as abusive while it may not be so. For instance, is an ironic or sarcastic response abusive? That is why I began this discussion by asking that question.
Murat
On Sun, Jan 26, 2014 at 9:42 PM, Mark <[redacted]> wrote:

That said, I believe what Jennifer is describing is abusive responses to her position. Look, anyone is entitled to his or her opinion (expressed appropriately, and with appropriate regard for others). Murat has a

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that if you know it will be seen as "controversial" (I myself don't necessarily see why that would be the case, based on what Jennifer

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Subject: Re: Poetics List (1993-2014)
To: [redacted]

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240. reJennifer Bartlett
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Tue 28 Jan 2014

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241. **reJennifer Bartlett**
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

---

to be crippled means to have a window

into the insanity of the able-bodied

to be crippled means to

see the world slowly and manically

*to translate *

to record

to adapt

to be crippled means to have

access to people's fear

of their own eroding

http://www.beautyisaverbbook.com/

http://www.wordgathering.com/past_issues/issue25/reviews/bartlett.html

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242. reJennifer Bartlett
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

Murat,

For the sake of humoring me, next time you bring up a poet with a disability would you just say "they have" instead of "suffers from." Have you read Beauty is a Verb? Have you heard of it? BTW, are you friends with my good friend Fanny Howe? I saw a picture of you two on FB?

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243. **mIEKAL aND**
Re: lists, forums, etc. :
Tue 28 Jan 2014

All things visual poetry, concrete poetry, asemic, lettrist, hypergraphic, zaum at SPIDERTANGLE

https://groups.yahoo.com/neo/groups/spidertangle/info

On Tue, Jan 28, 2014 at 11:20 AM, Alan Sondheim <[redacted]> wrote:

> *Hi - Can we have a list somewhere - before time runs out - of all the possibilities for the Poetics Diaspora?*
>
> *We're running Wryting, at*
> *http://clc.wvu.edu/projects/wryting_l*
> *for creative work and announcements;*
>
> *there's another Poetics list that Amy is running?*
> *and there's New-Poetics and the Poetics forum?*
>
> *- Please clarify; what worries me is redundancy or dispersion here -*
>
> *Thanks greatly, Alan*
>
> *==========*
> *The Poetics List will cease operations on January 31, 2014; no messages will be posted after that date. The Chicago School of Poetics has started a*

> *new Poetics List -- to join that list go to <http://poeticslist.chicagoschoolofpoetics.com/>. Threads ongoing here should now be moved to the new site. Archives will continue to be available at http://epc.buffalo.edu/poetics/poeticslist.html.*

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244. St. Thomasino

a noun sing e·ratio poetry journal 18 · 2014

Tue 28 Jan 2014

---

a noun sing e·ratio poetry journal 18 · 2014

Louis Armand
Alan Halsey
Vanessa Couto Johnson
Lisa Donovan
Emmalea Russo
Geraldine Monk
Carolyn Guinzio
Raphael Rubinstein
Anne Fitzgerald
Ann Erickson
John Sibley Williams
Carey Scott Wilkerson
Stephen Rock
Anne Gorrick
Kristy Bowen
Gabrielle Campagnano
Frances Saux
W. Scott Howard
Rich Murphy
Stephen Nelson
Nick Compton
collage by Hope Kroll

e·chaps by
Travis Cebula

Jake Berry
Márton Koppány

ESSAY & ART BY
JOSEPH F. KEPPLER

http://www.eratiopostmodernpoetry.com/

https://www.facebook.com/EratioPoetryJournal

https://twitter.com/EratioPoetry

e·ratio is edited by Gregory Vincent St. Thomasino with contributing editor Joseph F. Keppler

e·
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245. **I 55**
Query
Tue 28 Jan 2014

Does anyone know if First Intensity Press has a contact still?

Allison

Sent from my iPhone

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↑ Index

246. Sharon Dolin

Fwd: This Saturday Feb. 1: The Incredible Sestina Anthology Launch Reading!

Tue 28 Jan 2014

I'm forwarding this announcement where I and many other sestina writers will be reading. Should be fun! Tell your friends and students and colleagues.
Sharon Dolin

> *Hello everyone!*
>
> *This Saturday we will have the launch reading for The Incredible Sestina Anthology! Spread the word and please come if you can. There will be lots of incredible sestinas read and sestina masters in the house. Would love to see you there.*
>
> *Here are the details:*
> *Saturday, February 1 2014 | 3pm*
> *New York Launch Reading of The Incredible Sestina Anthology!*
> *With David Lehman, Sharon Mesmer, Iam Sparrow, Jade Sylvan, Victor Infante, Marilyn Nelson, Patricia Carlin, Sharon Dolin, Scott Edward Anderson, Michael Costello, Jason Schneiderman, Jeanne Marie Beaumont, Jenna Cardinale, Brendan Lorber, Ned Rust, and others TBA!*
>
> *Elizabeth Kray Hall*
> *Poets House*
> *Ten River Terrace (at Murray Street)*
> *New York, NY 10282*
> *Subway: 1, 2, 3, A or C lines to Chambers Street Station; detailed directions here*
>
> *Made possible in part by the Poets House Literary Partners Program*
> *Facebook event page*

==========

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↑ Index

247. **Doug Holder**

Ibbetson Street v32 included in Pushcart Anthology 2014

Tue 28 Jan 2014

Poetry from Ibbetson 32 (Afaa Michael Weaver's " Blues in Five/Four...") was included in the 2014 Pushcart Anthology. For further information go to http://ibbetsonpress.com

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↑ Index

248. **george j farrah**

My full length book of poems forthcoming--"The Low Pouring Stars"-- Ravenna Press

Tue 28 Jan 2014

> *The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<*

My full length book of poems forthcoming, "*The Low Pouring Stars"*, Ravenna Press--
in early to mid February-- 2014

Cheers,

George

==========
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↑ Index

249. **susan maurer**

Thanks so much and goodbye

Tue 28 Jan 2014

> *The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<*

I was pleased to have a mss. requested by ungovernable press which resulted in PERFECT DARK, available free online and to make the first public announcement of my JOSEPHINE BUTLER:A COLLECTION OF POETRY, Phoenix Press International, which is available print on demand all over the world. Susan H. Maurer
==========
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250. Murat Nemet-Nejat
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

> *The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<*

Jennifer,

I do not get what I am not getting. As I wrote, I did guess that your objection to "invalid" is the suggestion of "not valid" embedded in the word, when deconstructed. But why should Guest react to the word the way you do? Do you mean that he was upset by that use, but kept his mouth shut for monetary or other reasons. If so, you neither say or suggest that.

The word "nigger" has a history of abuse, violence, oppression around it. In that sense, it has an objective aura of abuse around it. "Invalid" (accent on the first syllable) has no such history. Are you saying that that history is "buried," there, and you are criticizing Guest for his lack of consciousness of this fact?

Ciao,

Murat

On Tue, Jan 28, 2014 at 12:29 PM, reJennifer Bartlett
<[redacted]>wrote:

> *Jennifer Bartlett!*
>
> *Hi Murat, The list is dying and so is my energy. I am including some links of my work that might explain better... this is a long and tedious topic with many turns and ideas. I feel like you are not quite getting it.*
>
> *Without reliving the trauma of the Guest thing. Yes. My disagreement with Guest was allowing himself to be referred as NOT VALID - i.e. put down on*

his book cover, disempowered and put in the victim role for sake of sales. I see it this way - if someone had used the word nigger, fag or bitch in a blurb, we'd never hear the end of it. However, people are so attached to their concept of disability that this kind of thing goes unnoticed and then defended (as you are here). Guest has every right to call himself and invalid and let Mary Kerr and others to it. I have every right to challenge and question that decision. Question: Would you defend the poet is it where the case of a blurb with a racial slur?

I do not use the word SUFFERING FROM in terms of disability. Every corporeal body is or will be full of various types of suffering. To say someone "suffers from" cerebral palsy is degrading and makes a neurotical difference into a disease - which it is not.

Girl poet- I say that a big ironically. But I do consider myself a feisty, sexy "girl" but my father is Lee Bartlett and, therefore, genetically, I can talk circles around any man and probably drink them under the table too.

On Tue, Jan 28, 2014 at 11:52 AM, Murat Nemet-Nejat <[redacted] wrote:

re-Jennifer,

I said "Larry Eigner is behind all these discussions" both because, in our time, he is the prominent poet with disabilities and also because I was aware you are writing a biography of him.

I must say the reaction to your column about the word "retarded" you described is beyond the pale. I was not referring to that kind of atrocious behaviour. On the other hand, if Paul Guest is O.K. with being described as "invalid" by Ashbery, what right do you have to object to it? I am aware that "invalid" has the connotation "mot valid" in it. Is that your objection, the suggestion that disabilities make a person invalid?

By the way, Tom Savage suffers from epilepsy. There is another (his name eludes me now) who suffers from Tourette Syndrome.

Ciao,
Murat

On Mon, Jan 27, 2014 at 11:14 PM, David Seaman <[redacted]> wrote:

*Hell, it is not cool to abuse. Maybe some of us get really cute with our
snarky wit, but frankly, I am sick of it.*

Mellow David. Call me a wimp if you wish.

On Jan 26, 2014, at 09:42 PM, Mark <[redacted]> wrote:

*That said, I believe what Jennifer is describing is abusive responses to
her position. Look, anyone is entitled to his or her opinion (expressed
appropriately, and with appropriate regard for others). Murat has a point
that if you know it will be seen as "controversial" (I myself don't
necessarily see why that would be the case, based on what Jennifer writes)
then you should expect, and be prepared for, some pushback. However, your
point, Jennifer, unless I misread you, is that some of the responses you
have received have gone *beyond* controversy toward abuse or borderline
abuse. And I find that stunning. I'm not sure what to tell you except, if
you can find the courage, don't let yourself be silenced. And if you need
supporters in these (did you say they were online?) forums, maybe some of
the members of this list would be willing to turn out electronically to
call abuse what it is. I'd be willing. Send me a message, including info
on
how to create an account, if that happens again. Perhaps also provide more
details/context.*

*Is anyone else in? It's really not cool to behave abusively toward the
differently abled, whether online or in person. Let's call that behavior
out.*

Mark DuCharme

*Date: Sun, 26 Jan 2014 14:08:21 -0500
From: [redacted]
Subject: Re: Poetics List (1993-2014)
To: [redacted]*

---------- Information from the mail header

Sender: "Poetics List (UPenn, UB)" <[redacted]>
Poster: reJennifer Bartlett <[redacted]>
Subject: Re: Poetics List (1993-2014)

Murat (and others),
I'm just curious if you feel your ideas and self have ever been attacked on the internet to this degree? I even had a poet write to tell me that she quit the WomPo list because of my beliefs of disability.
On Sun, Jan 26, 2014 at 12:42 PM, Francesco Levato <
[redacted]

wrote:
My main reason for the moderation is to stop spam from trolls. I have an automated system in place, on the new list, to stop automated spam attacks, but someone could still register for real, than send spam messages to the board. So, hopefully moderation will help on that end.

Best,
Francesco

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251. Murat Nemet-Nejat
Re: Query
Tue 28 Jan 2014

> *The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<*

The contact must be still through Lee Chapman.

Murat

On Tue, Jan 28, 2014 at 1:54 PM, I 55 <[redacted]> wrote:

> *Does anyone know if First Intensity Press has a contact still?*
>
> *Allison*
>
> *Sent from my iPhone*
>
> *==========*
> *The Poetics List will cease operations on January 31, 2014; no messages will be posted after that date. The Chicago School of Poetics has started a new Poetics List -- to join that list go to < http://poeticslist.chicagoschoolofpoetics.com/>. Threads ongoing here should now be moved to the new site. Archives will continue to be available at http://epc.buffalo.edu/poetics/poeticslist.html.*

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252. Amy King
SUNY NCC Poetics - To unsubscribe, change to digest or view the list archives -
Tue 28 Jan 2014

> *The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<*

* To send an email to the list: [redacted]

-- CHANGE TO DIGEST FORMAT (one email a day) - do so at the list home page: http://lists.ncc.edu/scripts/wa.exe?A0=POETICS

_____

* Check my latest blog entries at Boston Review<http://www.bostonreview.net/author/amy-king>
, Poetry Magazine<http://www.poetryfoundation.org/harriet/2014/01/whacked-out-a-case-for-the-advocacy-of-the-unlisted-amy-king/>
and
the Rumpus <http://therumpus.net/topics/amy-king/>.

* On Adrienne Rich: "No Place for the Little Lyric" - Poetry Foundation <http://www.poetryfoundation.org/features/audioitem/3188>

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253. Murat Nemet-Nejat
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

> *The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<*

Jennifer,

That was a picture taken of us at The Poetry Project during a break. We were discussing Charles Olson's prose. I was saying with its odd colloquial inversions, particularly in a work like *The Mayan Letters*, Olson's prose had a greater impact on me than his poetry. If I remember correctly, she seemed to agree with me.

Come to think of it, "disability" has the suggestion of being "un-able" embedded in it. But you do not object to it the way you object to "invalid." What is the difference?

As your poem suggests, being disabled may sharpen one's insight as a poet into the insanities of the "valid" world. In the hands of a poet, a "weakness" may be transformed into strength. Dickinson say, "I play at riches...." In "Questions of Accent" I make a similar argument. Tiresias's blindness goes hand in hand with his prophesy. But that does not mean these people do not suffer from their disabilities. I will keep using '"suffer from disabilities."

Ciao,

Murat

On Tue, Jan 28, 2014 at 4:22 PM, Murat Nemet-Nejat <[redacted]>wrote:

> *Jennifer,*
>
> *I do not get what I am not getting. As I wrote, I did guess that your objection to "invalid" is the suggestion of "not valid" embedded in the word, when deconstructed. But why should Guest react to the word the way you do? Do you mean that he was upset by that use, but kept his mouth shut for monetary or other reasons. If so, you neither say or suggest that.*
>
> *The word "nigger" has a history of abuse, violence, oppression around it. In that sense, it has an objective aura of abuse around it. "Invalid" (accent on the first syllable) has no such history. Are you saying that that history is "buried," there, and you are criticizing Guest for his lack of consciousness of this fact?*
>
> *Ciao,*
>
> *Murat*
>
> *On Tue, Jan 28, 2014 at 12:29 PM, reJennifer Bartlett <*
> *[redacted]> wrote:*
>
> *Jennifer Bartlett!*
>
> *Hi Murat, The list is dying and so is my energy. I am including some links of my work that might explain better... this is a long and tedious topic with many turns and ideas. I feel like you are not quite getting it.*
>
> *Without reliving the trauma of the Guest thing. Yes. My disagreement with Guest was allowing himself to be referred as NOT VALID - i.e. put down on his book cover, disempowered and put in the victim role for sake of sales. I see it this way - if someone had used the word nigger, fag or bitch in a*

blurb, we'd never hear the end of it. However, people are so attached to their concept of disability that this kind of thing goes unnoticed and then defended (as you are here). Guest has every right to call himself and invalid and let Mary Kerr and others to it. I have every right to challenge and question that decision. Question: Would you defend the poet is it where the case of a blurb with a racial slur?

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Girl poet- I say that a big ironically. But I do consider myself a feisty, sexy "girl" but my father is Lee Bartlett and, therefore, genetically, I can talk circles around any man and probably drink them under the table too.

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> *wrote:*
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> *Hell, it is not cool to abuse. Maybe some of us get really cute with our*
> *snarky wit, but frankly, I am sick of it.*
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> *Mellow David. Call me a wimp if you wish.*
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> *On Jan 26, 2014, at 09:42 PM, Mark <[redacted]> wrote:*
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> *That said, I believe what Jennifer is describing is abusive responses to*
> *her position. Look, anyone is entitled to his or her opinion (expressed*
> *appropriately, and with appropriate regard for others). Murat has a point*
> *that if you know it will be seen as "controversial" (I myself don't*
> *necessarily see why that would be the case, based on what Jennifer writes)*
> *then you should expect, and be prepared for, some pushback. However, your*
> *point, Jennifer, unless I misread you, is that some of the responses you*
> *have received have gone *beyond* controversy toward abuse or borderline*
> *abuse. And I find that stunning. I'm not sure what to tell you except, if*
> *you can find the courage, don't let yourself be silenced. And if you need*
> *supporters in these (did you say they were online?) forums, maybe some of*
> *the members of this list would be willing to turn out electronically to*
> *call abuse what it is. I'd be willing. Send me a message, including info on*
> *how to create an account, if that happens again. Perhaps also provide more*
> *details/context.*
>
> *Is anyone else in? It's really not cool to behave abusively toward the*
> *differently abled, whether online or in person. Let's call that behavior*
> *out.*
>
> *Mark DuCharme*

Date: Sun, 26 Jan 2014 14:08:21 -0500
From: [redacted]
Subject: Re: Poetics List (1993-2014)
To: [redacted]
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254. **Stephen Ellis**
Re: Query
Tue 28 Jan 2014

> *The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<*

First Intensity Press
PO Box 665
Lawrence, KS 66044

.

> *Date: Tue, 28 Jan 2014 12:54:36 -0600*
> *From:* [redacted]
> *Subject: Query*
> *To:* [redacted]
>
> *Does anyone know if First Intensity Press has a contact still?*
>
> *Allison*
>
> *Sent from my iPhone*
>
> *==========*
> *The Poetics List will cease operations on January 31, 2014; no messages will be*

> *posted after that date. The Chicago School of Poetics has started a new Poetics List -- to join that list go to <http://poeticslist.chicagoschoolofpoetics.com/>. Threads ongoing here should now be moved to the new site. Archives will continue to be available at http://epc.buffalo.edu/poetics/poeticslist.html.*

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255. William Slaughter
Notice: Mudlark
Tue 28 Jan 2014

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1049298666-688064996-1390949645=:2860

> *The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<*

New and On View: Mudlark Flash No. 84 (2014)

The Harvest from a Field on Fire
Five Poems by Rachel Kubie

These poems stem from the Moral Monday protests in North Carolina this past summer. Rachel Kubie is one of more than 940 arrestees who engaged in civil disobedience at the legislative building in Raleigh. *

How to get Arrested
a preacher calls from the fields behind the senate
self-portrait with HB 589
In the Wild
how to keep a country

Rachel Kubie is a public reference librarian in Charlotte, NC. She attended the Writing Seminars at Johns Hopkins "and had the good luck to study under Allen Grossman there." She also has the MLS from Catholic University in DC. Her work has appeared in Drunken Boat, Oyster Boy Review, Rattapallax, Rhino, Sou'wester, and Potomac Review among other magazines, and in the anthologies Imperial Messages: 100 Modern Parables (2nd ed.) and Final Harvest: Jewish Writing from St. Louis. The five poems in The Harvest from

a Field on Fire took shape as drafts in the Tupelo Press online 30/30 project (during which poets attempt to post 30 drafts in 30 days).

Spread the word. Far and wide,

William Slaughter

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

* House Bill 589, with massive changes to voting laws, was rushed through the North Carolina legislature with almost no public notice in the late summer of 2013. It was introduced on the heels of the Shelby County v. Holder Supreme Court case which struck down part of the Voting Rights Act of 1965, and it enacts voting practices that the VRA would not have allowed, especially in Southern states and counties where voter repression and intimidation had long been common practice from the reconstruction to the civil rights movement. Among many changes, the new law allows vigilante poll watchers, and the direct challenging of voters at the polls, requires strict forms of identification beyond a voter registration card, shortens early voting, halts programs to help older teens register for the first time, and places other restrictions on qualifications and access to voting (including not allowing polls to remain open for long lines during elections). The new law is being challenged by a number of groups, including the NAACP, the League of Women Voters, and now the US Department of Justice. It introduces the most severe restrictions on voting in the country.

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--1049298666-688064996-1390949645=:2860--

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256. **David Seaman**
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

Thanks for sharing this (and yourself) with me. We all n
>>>>>>>>> The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<

Jennifer,

Thanks for sharing this (and yourself) with me. We all need to keep learning to be better people.

David

On Jan 28, 2014, at 11:18 AM, reJennifer Bartlett <[redacted]> wrote:

Thanks David. This is me:
http://cityroom.blogs.nytimes.com/2010/06/04/complaint-box-its-not-as-bad-as-it-looks/?_php=true&_type=blogs&_r=0

http://www.youtube.com/watch?v=ALoSV3cafS8

On Mon, Jan 27, 2014 at 11:07 PM, David Seaman <[redacted]> wrote:

I am stunned by the idea that someone would attack a writer for any other reason than intelligent debate about issues. Jennifer, whoever you are, you deserve respect. Good people support you. I have not seen your poetry; that is not the issue. You are a person. Be yourself. Call on us to stand up to anyone who demeans you.
David
On Jan 27, 2014, at 06:49 PM, reJennifer Bartlett <[redacted]>
wrote:
Murat,
How is "Larry Eigner behind all these discussions?"
Jennifer Bartlett
On Mon, Jan 27, 2014 at 11:48 AM, Murat Nemet-Nejat <[redacted]
>wrote:
Mark,
Of course, Larry Eigner is behind all these discussions.
I am aware there is a difference between disagreement and abuse, but I don't think that distinction in the periphery is always that clear. A response that has an emotional edge to it (why should there not be if the issues are important), may possibly seen by the other party as abusive while it may not be so. For instance, is an ironic or sarcastic response abusive? That is why I began this discussion by asking that question.
Murat

On Sun, Jan 26, 2014 at 9:42 PM, Mark <[redacted]> wrote:
That said, I believe what Jennifer is describing is abusive responses to
her position. Look, anyone is entitled to his or her opinion (expressed
appropriately, and with appropriate regard for others). Murat has a
point
that if you know it will be seen as "controversial" (I myself don't
necessarily see why that would be the case, based on what Jennifer
writes)
then you should expect, and be prepared for, some pushback. However,
your
point, Jennifer, unless I misread you, is that some of the responses you
have received have gone *beyond* controversy toward abuse or borderline
abuse. And I find that stunning. I'm not sure what to tell you except,
if
you can find the courage, don't let yourself be silenced. And if you
need
supporters in these (did you say they were online?) forums, maybe some of
the members of this list would be willing to turn out electronically to
call abuse what it is. I'd be willing. Send me a message, including
info
on how to create an account, if that happens again. Perhaps also provide
more details/context.
Is anyone else in? It's really not cool to behave abusively toward the
differently abled, whether online or in person. Let's call that behavior
out.
Mark DuCharme
> Date: Sun, 26 Jan 2014 14:08:21 -0500
> From: [redacted]
> Subject: Re: Poetics List (1993-2014)
> To: [redacted]
>
> ---------- Information from the mail header

> Sender: "Poetics List (UPenn, UB)" <[redacted]
> Poster: reJennifer Bartlett <[redacted]>
> Subject: Re: Poetics List (1993-2014)
>

>
> Murat (and others),
>

> I'm just curious if you feel your ideas and self have ever been
attacked
on
> the internet to this degree? I even had a poet write to tell me that
she
> quit the WomPo list because of my beliefs of disability.
>
>
> On Sun, Jan 26, 2014 at 12:42 PM, Francesco Levato <
[redacted]
> > wrote:
>
> > My main reason for the moderation is to stop spam from trolls. I have
an
> > automated system in place, on the new list, to stop automated spam
> > attacks, but
> > someone could still register for real, than send spam messages to the
> > board. So,
> > hopefully moderation will help on that end.
> >
> > Best,
> > Francesco
> >
> > ==========
> > The Poetics List will cease operations by the end of January 2014;
please
> > do not post messages after that time. Archives will continue to be
> > available at http://epc.buffalo.edu/poetics/poeticslist.html. NOTE
this
> > exception: Information regarding discussion groups that might extend
the
> > work of the Poetics List will be posted after Feb. 1 so all
participants
>> will be informed of such options.
> >
>
>
>
> --
> http://www.kickstarter.com/projects/894916256/the-larry-eigner-project
>
> ==========

> The Poetics List will cease operations by the end of January 2014;
please do not post messages after that time. Archives will continue to be
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http://www.kickstarter.com/projects/894916256/the-larry-eigner-project

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257. **Mark Prejsnar**
Re: Poetics List (1993-2014)
Tue 28 Jan 2014

As Charles knows, i've often quoted him, taking inspiration fro
>>>>>>>>> The Poetics List is no longer active. Messages will not posted after Jan. 31<<<<<<<<<<

As Charles knows, i've often quoted him, taking inspiration from his amazing ability to intertwine theory & practice, (and, on a different level) poetry & politics....

as, of course:

"Intellectual property, too, is theft..."

the list of course has been a great commons, sharing as the antithesis of theft (very much the spiritual center of the poetic enterprise)

one hopes it carries on, in some new form
on some new platform ...

--mark prejsnar

_____
From: Charles Bernstein <[redacted]>
To: [redacted]
Sent: Thursday, January 23, 2014 10:32 AM
Subject: Poetics List (1993-2014)

I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of the Electronic Poetry Center. At that time the this list was a radically new format. But it has been over ten years since I left Buffalo; it is not longer viable for me to continue to sponsor the list.

I want to thanks the list moderators, a role first introduced in 1999: Joel Kuszai, Chris Alexander, Lori Emerson, and our longest serving moderator Amy King. I am grateful to them for the work they have done.

While I have not been active on the list in recent years, I do follow the posts. And over the years the list has been great company and the origin of friendships for many of us and some great conversations.

More information on the list at
http://epc.buffalo.edu/poetics/poeticslist.html

The archives should remain in place.

Charles Bernstein

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258. David Kirschenbaum
Advertise in Welcome to Boog City 7.5 Festival Program Issue
Wed 29 Jan 2014

The Poetics List is no longer active. Email delivery has been discontinued. Web archives will remain.

Please forward

Advertise in

Boog City 87
Welcome to Boog City 7.5 Festival Program Issue

The program for our the festival taking place in mid-February, containing images and bios for the participants, as well as work on and by them in our music, poetry, printed matter, and small press sections.

And our usual swell Boog City content—

art * film * libraries

Ads as low as $45

For our full rate card, please visit:

http://boogcity.com/adrates.pdf

Deadlines
Wed. Feb. 5-Submit ad and make PayPal payment

Sat. Feb. 8-Distribute 2,000 copies of physical issue.
Issue PDF uploaded and distributed electronically from Boog to over 4,500 people.

Email [redacted] or call 212-842-BOOG (2664) for more information.

as ever,
David

P.S. Donations are also more than welcome.

--
David A. Kirschenbaum, editor and publisher
Boog City
330 W. 28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
http://boogcity.com/
T: (212) 842-BOOG (2664)
Twitter: @boogcity
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259. Charity Coleman
Segue! FEB 1st! CHRIS NEALON & CATHERINE WAGNER!
Wed 29 Jan 2014

The Poetics List is no longer active. Email delivery has been discontinued. Web archives will remain.

Charity Coleman and Corina Copp are inaugurating the new Segue series this weekend with...

CATHERINE WAGNER & CHRIS NEALON

Saturday, 1 February 2014

*4:30 pm @ Zinc Bar *
(82 West 3rd Street)

$5 admission ---> the readers

Chris Nealon is the author of two books of literary criticism, *Foundlings: Lesbian and Gay Historical Emotion before Stonewall* and *The Matter of Capital: Poetry and Crisis in The American Century.* Books of poems include*The Joyous Age* and *Plummet* and a recent chapbook, *The Dial.* He teaches at Johns Hopkins University and lives in Washington, D.C.

Catherine Wagner's latest book is* Nervous Device* from City Lights; other books include *My New Job, Macular Hole* and *Miss America* from Fence. She lives in Oxford, Ohio.
+++ UP NEXT: JOCELYN SPAAR & MASHA TUPITSYN
(current & upcoming schedule available here)<http://www.seguefoundation.com/calendar.htm>

PennSound Segue Archive: listen here<http://writing.upenn.edu/pennsound/x/series.php>

==========
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260. Séamas Cain
End of the List ?
Wed 29 Jan 2014

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My sincere thanks to Charles Bernstein and Amy King for the long-lived process of the POETICS e-list.

For people who would like to explore the possibilities of other e-lists devoted to the innovative or post-modern in creative writing, I would recommend the following ...

1.) WRYTING-L e-list

2.) Arc.Hive e-list

3.) FLUXUS [fluxlist] e-list

4.) New Poetry e-list

5.) POETICS at CUNY

[moderated by Ammiel Alcalay]

6.) Poetry_etc. e-list

7.) SPECTRE e-list

[for new media in Deep Europe]

8.) SPIDERTANGLE e-list

9.) British & Irish poets

[Google the name of the list or its
archive to find subscription information.]

As the Spaniards say ...

Adelante !!!

Séamas Cain
http://seamascain-writernetwork.org

_____
==========
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261. Sarah Sarai
Hello, I Must Be Going
Wed 29 Jan 2014

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Many thanks to Charles for this listserv, which proved an education in a poetics and opportunity to meet new-to-me artists! Many thanks to all moderators, especially Amy (the only moderator during my stint here)!

No greater honor than a word from Groucho:
Hello, I must be going.
I cannot stay,
I came to say
I must be going.

I'm glad I came
but just the same
I must be going.

(It's all in the delivery: http://www.youtube.com/watch?v=_YrNQaXdOxU)

See ya elsewhere.
Sarah
my3000lovingarms.blogspot.com

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262. Barbara Beck
an announcement to post
Wed 29 Jan 2014

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Upstairs at Duroc, a literary journal published in Paris, France, seeks submissions for its Issue #16. We publish English language poetry, fiction, creative nonfiction & translations. We especially welcome experimental forms, cross-genre work, prose poems & flash fiction, as well as standalone excerpts from longer works. Previously unpublished material only! / Submit up to 5 poems, or 5 flash fiction pieces, or 2 longer prose pieces not exceeding 2000 words each. Attach as a single Word file, one poem per page. Include cover sheet with name, address, phone number, email address, word count for prose, & a short Bio. / We also seek visual art pieces: etchings, drawings, black & white photographs. Also a few color pieces for the cover. Send in jpeg format. / Mail submissions to [redacted]. / For complete guidelines & examples of published work, see our Website: upstairsatduroc.org / Deadline: February 28, 2014.

Thanks for posting,

Barbara Beck, editor of Upstairs at Duroc

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should now be moved to the new site. Archives will continue to be available at http://epc.buffalo.edu/poetics/poeticslist.html.

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263. Ariella Ruth Goldberg

Next Week! Allen Ginsberg Visiting Fellow Lisa Robertson

Thu 30 Jan 2014

The Poetics List is no longer active. Email delivery has been discontinued. Web archives will remain.

The Jack Kerouac School is pleased to announce our 2013-2014 Allen Ginsberg Visiting Fellow, Lisa Robertson. We hope you can make it to these exciting events!

Reading: Friday, February 7 at 7:30 PM

Lecture: Thinking Space: Kepler's Ellipse, Warburg's Atlas: Monday, February 10 at 7:30 PM

Where: Performing Arts Center, 2130 Arapahoe Ave., Boulder, CO 80302

Cost: Free

Contact: [redacted]<mailto:[redacted]>; [redacted]

Lisa Robertson's visit will begin on Friday, February 7 with a reading. A book signing will follow Robertson's reading, during which her limited edition signed broadside and books will be for sale. The broadsides will be sold for $10 each, and all sales for the broadsides will be cash only. The following Monday, Robertson's events will continue with a lecture titled Thinking Space: Kepler's Ellipse, Warburg's Atlas. Both events are free and open to public.

Lisa Robertson is a Canadian poet and essayist who now lives in the Vienne region of France, in a hamlet with a population of four humans and three dogs. During her time in this place she has published two books; Nilling, a book of prose essays, and Revolution: A Reader, edited and annotated in collaboration with Matthew Stadler. Other recent collaborations have been a sound based performance project with the poet Stacy Doris, as The Perfume Recordist, and text/image installation work, with the artist Kathy Slade. Coach House Books will publish her next book, a long poem called Cinema of the Present. She is currently a visiting professor at Princeton University.

The Allen Ginsberg Visiting Fellowship is distinguished from other visiting programs because of its intensive nature. The Fellow's visit includes a reading, instruction, and direct contact with students, who are given access to the writer's expertise, including a weekend practicum. Community-wide events are incorporated into the Fellow's stay, including a reading, a lecture relating to

the development of poetry/prose in the 20th and 21st centuries, and a book signing. The Allen Ginsberg Visiting Fellowship is made possible by the generous support of the Committee on Poetry, founded by the late Allen Ginsberg.

Naropa University welcomes participants with disabilities. Please contact Ariella Ruth at [redacted] or [redacted]<mailto:[redacted]> to inquire about accessibility and discuss disability accommodations needed to participate fully in this event.

Ariella Ruth, MFA
Graduate Academic Advisor
Program Assistant
Jack Kerouac School of Disembodied Poetics
Naropa University
[redacted]<mailto:[redacted]>
[redacted]

==========
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264. Rosmarie Waldrop
new from Burning Deck
Thu 30 Jan 2014

The Poetics List is no longer active. Email delivery has been discontinued. Web archives will remain.

FARHAD SHOWGHI
END OF THE CITY MAP
translated from the German by Rosmarie Waldrop
Prose poems, 64 pp, offset, smyth-sewn
ISBN13 978-1-936194-16-2
Original paperback $14
Publication date: January 15, 2014

Showghi's prose poems leave the map behind and take us into a place where apparently simple everyday scenes turn, by a little stretch of language, into the unpredictable und strange. As Farhad Shoghi has said, he starts working from a word that he respects for its uncertainty and aims for the exact spot (in landscape or thought) where the word can come back to itself, beyond fixed

meaning or purpose. “Cool beauty on fire”—Angelika Overath, NEUE ZÜRCHER ZEITUNG “A most stimulating labyrinth of language and association, a maze whose countless corners hold touching surprises, unexpected adventures.”—SAND AM MEER

Farhad Showghi was born in Prague in 1961 and grew up in Germany and Iran. He now lives as a psychiatrist in Hamburg. Beside ENDE DES STADPLANS, our present book, he has published DIE WALNUSSMASKE, DURCH DIE ICH MICH TRÄUMEND ASS [The walnut mask I ate through in a dream], 1998, and DIE GROSSE ENFERNUNG [The great distance], 2008. He has translated Iranian poetry into German.

Copies are available at:
www.spdbooks.org and www.burningdeck.com

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265. allison hedge coke
1993-1999 Native Poetry Bibliography (Final Cusp before 21st C Turn)
Thu 30 Jan 2014

The Poetics List is no longer active. Email delivery has been discontinued. Web archives will remain.

Turn of the Century Poetry Volumes, Final Cusp 1993-1999: Full List

by Native American/American Indian/Indigenous/Tribal heritage poets of the U.S. and U.S. occupied Pacific/Hawaii as compiled by the Indigenous-Aboriginal American Writers Caucus of AWP.

This list is vetted and is not intended for general public amendments. Please cite the AWP Indigenous-Aboriginal American Writers Caucus when referring to this bibliography. (published and in-press)

Sherwin Bitsui, 2013 Chair; Jennifer Foerster, 2014 Event Organizer; Allison Adelle Hedge Coke, Founding Organizer; Travis Hedge Coke, Assistant; Brandy NÄlani McDougall, Caucus Member, 2010; Craig Santos Perez, 2014 Chair.

(Includes mixed genre books and/or significant chapbook publications, notedwithin listings)

(Contains new texts, authored/edited, excludes reprints with exception of newly selected/collected editions, excludes vanity/closed collective/self-publishing platforms and/or platforms whereas poet is publisher, has interest)

1. Ai. Greed. W. W. Norton & Company, 1994

2. Alexie, Sherman. First Indian on the Moon, Hanging Loose Press, 1993

3. Alexie, Sherman. Old Shirts and New Skins, Hanging Loose Press, 1993

4. Alexie, Sherman. Water Flowing Home (Special Edition), Limberlost Press, 1995, Hardback

5. Alexie, Sherman. The Summer of Black Widows, Hanging Loose Press, 1996

6. Alexie, Sherman. The Man Who Loves Salmon (Special Edition), Limberlost Press, 1998,

Hardback

7. Alexie, Sherman. The Man Who Loves Salmon (Special Edition), Limberlost Press, 1998,

Paperback

8. Andrezze, Anita. At the Helm of Twilight. Broken Moon Press, 1992

9. Andrezze, Anita. The Humming of Stars and Bees and Waves (chapbook). Making Waves

Press, 1998

10. Apache, Chris. 51. Defeat (chapbook). Naropa Institute. 1993

11. Baca, Jimmy Santiago. Whatâ€™s Happening (chapbook). Curbstone Press, 1995

12. Baca, Jimmy Santiago. Set This Book on Fire! Cedar Hills Press, 1999

13. Ballard, Charles. Winter Count Poems. Greenfield Review, 1997

14. Belin, Esther. From the Belly of My Beauty. University of Arizona Press/ Sun Tracks Series, 1999

15. Birchfield, D. L. and Smelcer, John E. (Edited) Durable Breath. Salmon Run Publishing

Company, 1994

16. Bird, Gloria. Full Moon on the Reservation. Greenfield Review, 1993

17. Blaeser, Kimberly. Trailing You. Greenfield Review, 1994

18. Barnes, Jim. Paris: Poems. University of Illinois Press, 1997

19. Bruchac, Joseph. Thirteen Moons on Turtleâ€™s Back (Preschool-3). Puffin, 1997

20. Cardiff, Gladys. A Bare Unpainted Table. The New Issues Press Poetry Series. 1999

21. Cook-Lynn, Elizabeth. I Remember the Fallen Trees: New and Selected Poems. University

of Washington Press, 1998

22. Crystos. Dream On. Pr Gang Pub, 1991

23. Crystos. In Her I Am. Pr Gang Pub, 1993

24. Crystos. Fire Power. Pr Gang Pub, 1995

25. Crystos. Fugitive Colors. Cleveland State University Poetry Center, 1995

26. Erdrich, Heid. Fishing for Myth. New Rivers Press, 1997

27. Francisco, Nia. Blue Horses for Navajo Women. Greenfield Review Press, 1994

28. Glancy, Diane. Edited. Visit Teepee Town Coffee House Press, 1999

29. Gould, Janice. Earthquake Poems. University of Arizona Press/Sun Tracks Series, 1996,

Hardcover

30. Gould, Janice. Earthquake Poems. University of Arizona Press/Sun Tracks Series, 1996,

Paperback

31. Gree, Jennifer E. What I Keep. Greenfield Review, 1999

32. Harjo, Joy. The Woman Who Fell From the Sky. W. W. Norton & Company, 1996

also edited:

33. Harjo, Joy. Reinventing the Enemyâ€™s Language (mixed-genre). W. W. Norton and Company,

1997, Hardcover

34. Harjo, Joy. Reinventing the Enemyâ€™s Language (mixed-genre). W. W. Norton and Company,

1997, Paperback

35. Hedge Coke, Allison Adelle. The Year of the Rat (chapbook). Naropa Institute, 1993

36. Hedge Coke, Allison Adelle. Dog Road Woman. 1997

37. Hensen, Lance. Another Distance. Point Riders Press. 1994

38. Hensen, Lance. Strong Heart Song: Lines from a Revolutionary Text. West End Press, 1997

39. Hensen, Lance. Songs in the Enemyâ€™s Language (co-written). Big Mountain, Aktionsgruppe,

1999

40. Hill, Roberta. Philadelphia Flowers. Holy Cow! Press, 1996.

41. Hill, Roberta. Star Quilt: Poems, Holy Cow! Press, 1999

42. Hogan, Linda. A Book of Medicines. Coffee House Press, 1993

43. Kenny, Maurice. Tekonwatonti: Molly Brant: Poems of War (1735-1795 : Poems of War). White

Pine Press, 1995

44. Louis, Adrian. Blood Thirsty Savages. Time Being Books, 1994, Hardcover

45. Louis, Adrian. Blood Thirsty Savages. Time Being Books, 1994, Paperback

46. Louis, Adrian. Vortex of Indian Fevers. TriQuarterly, 1995, Paperback

47. Louis, Adrian. Vortex of Indian Fevers. TriQuarterly, 1996, Hardcover

48. Louis, Adrian. Ceremonies of the Damned: Poems. Western Literature Series, 1997

49. Midge, Tiffany. Outlaws, Renegades, and Saints: Diary of a Mixed-Up Half Breed. Greenfield

Review Press, 1996

50. Miranda, Deborah. Indian Cartography. Greenfield Review, 1999

51. Niatum, Duane. Drawings of the Song Animals: New and Selected Poems.Holy Cow!Press,

1996, Hardcover

52. Niatum, Duane. Drawings of the Song Animals: New and Selected Poems. Holy Cow!Press,

1996, Paperback

53. Ortiz, Simon J. After and Before the Lightning. University of Arizona Press, Sun Tracks

Series, 1994

54. Paschen, Elise. Infidelities. Storyline Press, 1996

55. Revard, Carter. An Eagle Nation. University of Arizona Press, Sun Tracks Series, 1993

56. Rose, Wendy. Going to War with All My Relations. Firebrand Books, 1993

57. Rose, Wendy. Bone Dance: New and Selected Poems. University of Arizona Press, Sun Tracks

Series, 1994

58. Rose, Wendy. Now Poof She is Gone. Firebrand Books, 1994

59. Sanchez, Carol Lee. She) Poems (chapbook). Tribal Writers Chapbook

Series, Sequoyah National Research Center, University of Arkansas, 1995

60. Savageau, Cheryl. Dirt Road Home. Curbstone Books, 1995

61. Stevens, James Thomas. Tokinish (chapbook, 40pp). First Intensity Press, 1993

62. Sweet, Denise. Songs for Discharming. Greenfield Review, 1997

63. Tapahonso, Luci. Saanii Dahataat: The Women are Singing. University of Arizona Press, Sun

Tracks Series, 1993

64. Tapahonso, Luci. Blue Horses Rush In. University of Arizona Press, Sun Tracks Series, 1997

65. Trask, Haunani-Kay. Light in a Crevice Never Seen. Calyx Books, 1999

66. Troupe, Quincy. Avalanche. Coffee House Press, 1996

67. Troupe, Quincy. Choruses. Coffee House Press, 1996

68. Turcotte, Mark. Songs of Our Ancestors: Poems About Native Americans (children). Childrenâ€™s

Press, 1995

69. Turcotte, Mark. The Feathered Heart. American Indian Studies, 1998

70. Vizenor, Gerald. Summer in the Spring: Anishinaabe Lyric Poems and Stories

(mixed-genre/traditional). University of Oklahoma Press, 1993

71. Walters, Anna Lee. Edited. Neon Pow Wow (mixed-genre). Northland, 1993

72. Woody, Elizabeth. Seven Hands Seven Hearts: Prose and Poetry (mixed-genre). The Eighth

Mountain Press, 1994

73. Young Bear, Ray A. Black Eagle Child: The Facepaint Narratives(mixed-genre). Grove

Press, 1996, Hardcover

74. Young Bear, Ray A. Black Eagle Child: The Facepaint Narratives (mixed-genre).
Grove

Press, 1996, Paperback

75. Zepeda, Ofelia. Ocean Power: Poems from the Desert. University of Arizona Press/ Suntracks

Series, 1995, Hardcover

76. Zepeda, Ofelia. Ocean Power: Poems from the Desert. University of Arizona Press/ Suntracks

Series, 1995, Paperback

Related Poetry Anthologies

1. Birchfield, D. L. and Smelcer, John E. Durable Breath. Salmon Run Publishing Company, 1994

Related Mixed-Genre Anthologies, include:

1. Harjo, Joy. Reinventing the Enemyâ€™s Language (mixed-genre). W. W. Norton and Company, 1997,

Hardcover

2. Harjo, Joy. Reinventing the Enemyâ€™s Language (mixed-genre). W. W. Norton and Company, 1997,

Paperback
3. Walters. Anna Lee. Neon Pow Wow (mixed-genre). Northland Publishing, 1993

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The Chicago School of Poetics has started Poetics List 2.0 -- to join that list go to <http://poeticslist.chicagoschoolofpoetics.com/>. Threads ongoing here should now be moved to the new site. Archives will continue to be available at http://epc.buffalo.edu/poetics/poeticslist.html.

↑ Index

266. allison hedge coke

Update on the 21st C List of Native Poetry Books 2000-2014 (final/final)

Thu 30 Jan 2014

The Poetics List is no longer active. Email delivery has been discontinued. Web archives will remain.

Poetry Volumes of the Twenty-First Century: 2000-2014: Full List

by Native American/American Indian/Indigenous/Tribal heritage poets of the U.S. and U.S. occupied Pacific/Hawaii as compiled by the Indigenous-Aboriginal American Writers Caucus of AWP.

This list is vetted and is not intended for general public amendments. Please cite the AWP Indigenous-Aboriginal American Writers Caucus when referring to this bibliography. (published and in-press)

Sherwin Bitsui, 2013 Chair; Jennifer Foerster, 2014 Event Organizer; Allison Adelle Hedge Coke, Founding Organizer; Travis Hedge Coke, Assistant; Brandy NÄlani McDougall, Caucus Member, 2010; Craig Santos Perez, 2014 Chair.

(Includes mixed genre books and/or significant chapbook publications, notedwithin listings)

(Contains new texts, authored/edited, excludes reprints with exception of newly selected/collected editions, excludes vanity/closed collective/self-publishing platforms and/or platforms whereas poet is publisher, has interest)

1. Ai. Dread: Poems. New York: W.W. Norton & Company, 2003, Hardcover

2. Ai. Dread: Poems. New York: W.W. Norton & Company, 2003, Paperback

3. Ai. No Surrender: Poems. New York: W.W. Norton & Company. 2010, Hardcover

4. Ai. No Surrender: Poems. New York: W.W. Norton & Company, 2010, Paperback

5. Ai. The Collected Poems of Ai. New York: W.W Norton & Company, 2013, Hardcover (note, the

bulk of this book, selected poems are from prior to 2000, included for new section)

6. Allen, Paula Gunn. America the Beautiful: the last poems. West End Press, 2010

7. Alexie, Sherman. One Stick Song. Hanging Loose Press, 2000, Hardcover

8. Alexie, Sherman. One Stick Song. Hanging Loose Press, 2000, Paperback

9. Alexie, Sherman. Dangerous Astronomy (chapbook). Limberlost Press, 2005

10. Alexie, Sherman. Face. (poems/prose, fiction). Hanging Loose Press, 2009, Hardcover

11. Alexie, Sherman. Face. (poems/prose, fiction). Hanging Loose Press, 2009, Paperbacdalek

12. Alexie, Sherman. What Iâ€™ve Stolen, What Iâ€™ve Earned. Hanging Loose Press, 2013, Hardcover

13. Alexie, Sherman. What Iâ€™ve Stolen, What Iâ€™ve Earned. Hanging Loose Press, 2013, Paperback

14. Baca, Jimmy Santiago. Healing Earthquakes: Poems. Sun Val, 2001, Hardcover

15. Baca, Jimmy Santiago. Healing Earthquakes: Poems. Grove Press, 2001, Paperback

16. Baca, Jimmy Santiago. C-Train and Thirteen Mexican Poems. Grove Press, 2002

17. Baca, Jimmy Santiago. Winter Poems Along the Rio Grande. New Directions, 2004

18. Baca, Jimmy Santiago. Spring Poems Along the Rio Grande. New Directions, 2007

19. Baca, Jimmy Santiago. Selected Poems/Poemas Selectos (with work by three translators).

New Directions, 2009 (note, the bulk of this book, selected poems may have appeared from

prior to 2000, included for new section)

20. Baca, Jimmy Santiago. Breaking Bread with the Darkness, Book One: The Esai Poems. Sherman

Asher Publishing, 2011 (First book in series of four/contracted)

21. Baca, Jimmy Santiago. Breaking Bread with the Darkness, Book Two: The Lucia Poems. Sherman Asher Publishing, 2012 (First book in series of four/contracted)

22. Baca, Jimmy Santiago. Singing at the Gates: Selected Poems. Grove Press, 2014, Hardcover

(note, the bulk of this book, selected poems may have appeared from prior to 2000, included

for newer section)

23. Barnes, Jim. Visiting Picasso. University of Illinois Press, 2007, Hardcover

24. Barnes, Jim. Visiting Picasso. University of Illinois Press, 2007, Paperback

25. Barnes, Jim. On a Wing of the Sun: Three Volumes of Poetry. University of Illinois Press, 2001

26. Becker, Kimberly L. Words Facing East. WordTech Communications, 2010

27. Becker, Kimberly L. The Dividings. WordTech Communications, 2014

28. Bitsui, Sherwin. Shapeshift. University of Arizona Press/Sun Tracks Series, 2003

29. Bitsui, Sherwin. Flood Song. Copper Canyon Press, 2009

30. Blaeser, Kimberly. Absentee Indians and other poems. Michigan State University, 2002

31. Blaeser, Kimberly. Apprenticed to Justice. Earthworks/Salt Publishing, 2007

32. Brings Plenty, Trevino. Real Indian Junk Jewelry. Backwaters Press, 2012

33. Brings Plenty, Trevino. Chapbook inclusion in Shedding Skins. Michigan State University

Press, Adrian Louis Editor, 2008

34. Brolaski, Julian Talamantez. The Daily Usonian (chapbook). Atticus/Finch, 2004

35. Brolaski, Julian Talamantez. Madame Bovary's Diary (chapbook). Cy Press, 2005

36. Brolaski, Julian Talamantez. A Buck in a Corridor (chapbook). flynpyntar press, 2008

37. Brolaski, Julian Talamantez. gowanus astropolis. Ugly Duckling Presse, 2011

38. Brolaski, Julian Talamantez. Advice for Lovers. City Lights Press, 2012

39. Broyles, Marianne Aweagon. The Red Window. West End Press, 2008

40. Bruchac, Joseph. Above the Line: New Poems. West End Press, 2003

41. Bruchac, Joseph. Ndakinna (Our Land): New and Selected Poems. West End Press, 2003 (note,

the bulk of this book, selected poems are from prior to 2000, included for new section)

42. Coffee, Robin. A Scar Upon Our Voice. Mary Burritt Christiansen Poetry Series, University of

New Mexico Press, 2005

43. Daâ€™, Laura. The Tecumseh Motel (chapbook inclusion) in Effigies II,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

44. Davila, Ungelbah. Outlaw Neon (chapbook inclusion) in Effigies II,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

45. Dauenhauer, Nora Marks. Life Woven with Song (mixed-genre). University of Arizona

Press/Sun Tracks Series, 2000, Hardcover

46. Dauenhauer, Nora Marks. Life Woven with Song (mixed-genre). University of Arizona

Press/Sun Tracks Series, 2000, Paperback

47. Dauenhauer, Nora Marks. AnÃ³oshi LingÃt AanÃ KÃ¡ / Russians in Tlingit America: The Battles of

Sitka, 1802 and 1804 (Classics of Tlingit Oral Literature/mixed genre/bilingual/co-written).

University of Washington Press, 2008, Hardcover

48. Dauenhauer, Nora Marks. AnÃ³oshi LingÃt AanÃ KÃ¡ / Russians in Tlingit America: The Battles of

Sitka, 1802 and 1804 (Classics of Tlingit Oral Literature/mixed genre/bilingual/co-written).

University of Washington Press, 2008, Paperback

49. Diaz, Natalie. When My Brother was an Aztec. Copper Canyon Press, 2012

50. Driskill, Qwo-Li. Walking with Ghosts. Earthworks/Salt Publishing, 2005

51. Erdrich, Heid. The Motherâ€™s Tongue. Earthworks/Salt Publishing, 2005

52. Erdrich, Heid. National Monuments. Michigan State University Press, 2008

53. Erdrich, Heid. Cell Traffic. University of Arizona Press/Sun Tracks Series, 2012

54. Erdrich, Heid. Sister Nations: Native American Women Writers on Community (mixed-genre).

Minnesota Historical Press, 2002, Hardcover

55. Erdrich, Heid. Sister Nations: Native American Women Writers on Community (mixed-genre).

Minnesota Historical Press, 2002, Paperback

56. Erdrich, Louise. Original Fire. Selected and New Poems. Harper Perennial, 2004 (note, the

bulk of this book, selected poems are from prior to 2000, included for new section)

57. Foerster, Jennifer Elise. Leaving Tulsa. University of Arizona Press/Sun Tracks Series, 2012

58. Frazier, Santee. Dark Thirty. University of Arizona Press/Sun Tracks Series, 2009 59. Gansworth, Eric. Nickel Eclipse: Iroquois Moon (poems/paintings). Michigan State University

Press, 2000

60. Gansworth, Eric. Breathing the Monster Alive (poems/paintings). Bright Hill Press Word &

Image Series, 2006

61. Gansworth, Eric. A Half-Life of Cardio-Pulmonary Function: Poems and Paintings

(poems/paintings/memoir). Syracuse University Press/Iroquois and Their Neighbors Series,

2008

62. Gansworth, Eric. From the Western Door to the Lower East Side (poems in response to

photographs by Milton Rogovin). White Pine Press, 2009

63. Glancy, Diane. Primer of the Obsolete. University of Massachusetts Press, 2004

64. Glancy, Diane. Rooms. Earthworks/Salt Publishing, 2005

65. Gomez, Rain C. Smoked Mullet Cornbread Crawdad Memory. Mongrel Empire Press, 2012

66. Gould, Janice. Doubters and Dreamers. University of Arizona Press/Sun Tracks Series, 2011

67. Grover, Linda LeGarde. The Indian at Boarding School (chapbook). Tribal Writers Chapbook

Series, Sequoyah National Research Center, University of Arkansas, 2008

68. Harjo, Joy. A Map to the Next World: poems & tales (poems/prose). W. W. Norton & Company,

2000, Hardcover

69. Harjo, Joy. A Map to the Next World: poems & tales (poems/prose). W. W. Norton & Company,

2000, Paperback

70. Harjo, Joy. How We Became Human: New and Selected Poems 1975-2004. W. W. Norton &

Company, 2002, Hardcover (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

71. Harjo, Joy. How We Became Human: New and Selected Poems 1975-2004. W. W. Norton &

Company, 2004, Paperback (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

72. Hedge Coke, Allison Adelle. Off-Season City Pipe. Coffee House Press, 2005

73. Hedge Coke, Allison Adelle. Blood Run. Earthworks/Salt Publishing, 2006 UK 2007 US

74. Hedge Coke, Allison Adelle. Burn. With Illustrations by Dustin Mater. MadHat Press, 2014

75. Hedge Coke, Allison Adelle. Streaming (with Audio CD). Coffee House Press, 2014

Also edited:

76. Hedge Coke, Allison Adelle. Effigies II. Hedge Coke. Earthworks/Salt Publishing, 2014 (four

Native women poets: dg okpik, Cathy Rexford, Brandy Nalani McDougall, Mahealani Wendt)

77. Hedge Coke, Allison Adelle. Sing: Poetry of the Indigenous Americas. Hedge Coke.

University of Arizona Press/Sun Tracks Series, 2011 (86 Indigenous poets of the Americas 12

translators, 3 associate editors)

78. Hedge Coke, Allison Adelle. Effigies. Hedge Coke. Earthworks/Salt Publishing, 2009 (five

Native women poets: Lara Mann, Ungelbah Davila, Kateri Menominee, Kristi Leora, Laura Daâ€™)

79. Hedge Coke, Allison Adelle. Ahani: Indigenous American Poetry. Hedge Coke. ToTopos

International Poetry/Oregon State University, 2006

80. Hedge Coke, Travis. Sing: Poetry of the Indigenous Americas (Associate Editor). Hedge

Coke, Hedge Coke, et al. University of Arizona Press/Sun Tracks Series, 2011 (86 Indigenous

poets of the Americas, 12 translators, 3 associate editors)

81. Henry, Gordon. The Failure of Certain Charms: and other disparate signs of life.

Earthworks/Salt Publishing, 2008

82. Hill, Roberta. Cicadas: New & Selected Poems. Holy Cow! Press, 2013 (note, the bulk of this

book, selected poems are from prior to 2000, included for new section)

83. Hoahwah, Sy. Split (chapbook). Inverted Press, University of Louisiana. 2001

84. Hoahwah, Sy. Black Knife (chapbook). Tribal Writers Chapbook Series, Sequoyah National

Research Center, University of Arkansas, 2005

85. Hoahwah, Sy. Velroy and the Madischie Mafia. West End Press, 2009 Louis Editor, 2008

86. Hoahwah, Sy. Night Cradle. USPOCO Books, 2011

87. Hogan, Linda. Rounding the Human Corners. Coffee House Press, 2008

88. Hogan, Linda. Indios: A Poem...A Performance (chapbook.) Wings Press, 2013

89. Hogan, Linda. Dark. Sweet. New & Selected Poems. Coffee House Press, 2014 (note, the bulk of

this book, selected poems are from prior to 2000, included for new section)

90. Howe, LeAnne. Evidence of Red (poems/prose), Earthworks/Salt Publishing, 2005

91. Jumper, Elgin. Nightfall (chapbook). Tribal Writers Chapbook Series, Sequoyah National

Research Center, University of Arkansas, 2006

92. Kalahele, Imaikalani. Kalahele. Kalamaku Press, 2002

93. Kanae, Lisa. Sista Tongue. TinFish Press, 2001

94. Kane, Joan Naviyuk. Hyperboreal. University of Pittsburgh Press/Pitt Poetry Series, 2013

95. Kane, Joan Naviyuk. The Cormorant Hunterâ€™s Wife. University of Alaska Press/Alaska Poetry

Series, 2012

96. Kenny, Maurice. Carving Hawk: New and Selected Poems, 1956-2000. White Pine Press, 2002

(note, the bulk of this book, selected poems are from prior to 2000, included for new section)

97. Kenny, Maurice. The Mama Poems. White Pine Press, 2008

98. Kihleng, Emelihter. My Urohs. Kahuaomanoa Press, 2008

99. Lajimodiere, Denise K. Dragonfly Dance. Michigan State University Press/American Indian

Studies, 2010

100. Leora, Kristi. Dark Swimming (book inclusion) in Effigies II,Earthworks/Salt Publishing,

Allison Hedge Coke, editor, 2014

101. Littlecrow-Russell, Sara. The Secret Powers of Naming. University of Arizona Press/Sun

Tracks Series, 2006

102. Livingston, Chip. Museum of False Starts. Gival Press, 2010

103. Livingston, Chip. Crow-Blue, Crow-Black. NYQ Books, 2012

104. Livingston, Chip. Naming Ceremony. Lethe Press, 2014

105. Long Soldier, Layli. Chromosomory (chapbook). Q Ave Pres, 2010

106. Lopez, Casandra. Brother, Bullet (chapbook). Tribal Writers Chapbook Series, Sequoyah

National Research Center, University of Arkansas, 2014

107. Louis, Adrian C. Ancient Acid Flashes Back. University of Nevada Press, 2000

108. Louis, Adrian C. Bone & Juice. Northwestern University Press, 2001

109. Louis, Adrian C. Evil Corn. Ellis Press, 2004

110. Louis, Adrian C. Deer Dreams (chapbook). Red Dragonfly Press, 2006

111. Louis, Adrian C. Logorrhea. Northwestern University Press, 2006, Paperback

112. Louis, Adrian C. Logorrhea. Northwestern University Press, 2006, Hardcover

113. Louis, Adrian C. Savage Sunsets. West End Press, 2012

Also edited:

114. Louis, Adrian C. Shedding Skins. Michigan State University Press, 2008 (with chapbooks by

four Native men poets)

115. Mann, Lara. A Song of Ascents and Descents (book inclusion) in Effigies II, Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

116. Matejka, Adrian. The Devilâ€™s Garden. Farmington, ME: Alice James Books, 2003. Paperback

117. Matejka, Adrian. Mixology. New York: Penguin Books, 2009. Paperback

118. Matejka, Adrian. The Big Smoke. New York: Penguin Books, 2013. Paperback

119. McAdams, Janet. The Island of Lost Luggage. University of Arizona Press/First Book Series,

2000

120. McAdams, Janet. Feral. Salt Publishing, 2007

121. McDougall, Brandy Nalani. The Salt Wind: Ka Makani Paakai. Kuleana Oiwi Press, 2008

122. McDougall, Brandy Nalani. Return to the Kula House (chapbook inclusion) in Effigies,

Earthworks/Salt Publishing, Allison Hedge Coke, editor, 2009

123. McGlennan, Molly. Fried Fish and Flour Biscuits. Earthworks/Salt Publishing, 2010

124. McMullin, Dan Taulapapa. A Drag Queen Named Pipi. (Chapbook). TinFish Press, 2004

125. McMullin, Dan Taulapapa. Coconut Milk. University of Arizona Press, 2013

126. Menominee, Kateri. In Tongues (chapbook inclusion) in Effigies II,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2014

127. Midge, Tiffany. The Woman Who Married the Bear. Earthworks/Salt Publishing, 2014

128. Miranda, Deborah A. The Zen of La Llorona. Earthworks/Salt Publishing, 2005

129. Momaday, N. Scott. In the Bearâ€™s House (poems, prose, art). University of New Mexico Press,

2010, Hardcover

130. Momaday, N. Scott. In the Bearâ€™s House (poems, prose, art). University of New Mexico Press,

2010, Paperback

131. Momaday, N. Scott. Again the Far Morning: New and Selected Poems.University of New

Mexico Press, 2011, Hardcover (note, the bulk of this book, selected poems are from prior to

2000, included for new section)

132. Momaday, N. Scott. Again the Far Morning: New and Selected Poems. University of New

Mexico Press, 2011, Paperback (note, the bulk of this book, selected poems are from prior to

2000, included for new section)

133. Morgan, Phillip Caroll. The Fork-in-the-Road Indian Poetry Store. Earthworks/Salt

Publishing, 2006

134. Niatum, Duane. The Crooked Beak of Love. West End Press, 2000

135. Niatum, Duane. The Pull of the Green Kite. Serif & Pixel Press, 2011

136. okpik, dg nanouk. In the Time of Okvik (chapbook inclusion) in Effigies, Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2009

137. okpik, dg nanouk. Corpse Whale. University of Arizona Press/Sun Tracks Series, 2012

138. Ortiz, Simon. Out There Somewhere. University of Arizona Press/Sun Tracks Series, 2002

139. Paschen, Elise. Bestiary. Red Hen Press, 2009

140. Pacheco, Steve. Chapbook inclusion in Shedding Skins, Michigan State University Press,

Adrian Louis Editor, 2008

141. Perez, Craig Santos. From Unincorporated Territory [Hacha]. Tinfish Press, 2008

142. Perez, Craig Santos. From Unincorporated Territory [Saina]. Omnidawn, 2010

143. Perez, Craig Santos. From Unincorporated Territory [Guma]. Omnidawn, 2014

144. Perez-Wendt, Mahealani. Uluhaimalama. Kuleana Oiwi Press, 2008

145. Perez-Wendt, Mahealani. Papahanaumoku (chapbook inclusion) in Effigies,

Earthworks/Salt Publishing, Allison Hedge Coke, editor, 2009

146. Rancourt, Suzanne. Billboard in the Clouds. Curbstone Books, 2004

147. Red Elk, Lois. Our Blood Remembers. Many Voices Press, 2011

148. Revard, Carter. How the Songs Come Down. Earthworks/Salt Publishing. 2005

149. Revard, Carter. From the Extinct Volcano: a Bird of Paradise. Mongrel Empire Press, 2014

150. Revilla, Noukahauoli. Say Throne. (Chapbook). TinFish, 2011

151. Rexford, Cathy Tagnak. Black Ice (chapbook inclusion) in Effigies,Earthworks/Salt

Publishing, Allison Hedge Coke, editor, 2009

152. Rodriguez, Linda. Heartâ€™s Migration. Tia Chucha Press, 2009

153. Ruiz, Cathy. Stirring Up the Water. Earthworks/Salt Publishing, 2008

154. Salisbury, Ralph. War in the Genes and other poems. WordTech Communications, 2006

155. Salisbury, Ralph. Blind Pumper at the Well. Earthworks/Salt Publishing, 2008

156. Salisbury, Ralph. Light from a Bullet Hole: new and selected poems, 1950-2008. Silverfish

Review Press, 2009 (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

157. Salisbury, Ralph. Like the Sun in Storm. The Habit of Rainy Nights Press, 2012

158. Savageau, Cheryl. Mother/Land. Earthworks/Salt Publishing, 2006

159. Shuck, Kim. Smuggling Cherokee. Greenfield Review, 2006

160. Sigo, Cedar. Thank you Letters (chapbook). Angry Dog, 2003

161. Sigo, Cedar. Selected Writings. Ugly Duckling Presse, 2003

162. Sigo, Cedar. Selected Writings (Expanded Second Edition). Ugly Duckling Presse, 2005

163. Sigo, Cedar. Expensive Magic (chapbook). House Press, 2008

164. Sigo, Cedar. Stranger in Town. City Lights, 2010

165. Sigo, Cedar. Music for Torching(chapbook). Lew Gallery Editions, 2010

166. Sigo, Cedar. Plains Pictograph (chapbook). Gasmeter Press, 2013

167. Sigo, Cedar. Language Arts. Wave Books, 2014

168. Sinavaina, Caroline. Alchemies of Distance. Subpress/TinFish, 2002

169. Sinavaina, Caroline. Mohawk/Samoa: Transmigrations (chapbook, co-written).

Subpress/TinFish Press 2006

170. Smoker, M. L. Another Attempt at Rescue. Hanging Loose Press, 2005

171. Stevens, James Thomas. Combing the Snakes from His Hair. Michigan State University Press.

2002

172. Stevens, James Thomas. (Dis)Orient (chapbook). Palm Press, 2005

173. Stevens, James Thomas. Mohawk/Samoa: Transmigrations (chapbook, co-written).

Subpress, 2005

174. Stevens, James Thomas. The Mutual Life (chapbook), Plan B Press, 2006

175. Stevens, James Thomas. Bulle/Chimere (chapbook). First Intensity Press, 2006

176. Stevens, James Thomas. A Bridge Dead in the Water. Earthworks/Salt Publishing, 2007

177. Stevens, James Thomas. Of Kingdoms & Kangaroo (chapbook, co-written). First
Intensity

Press, 2008

178. Taitano, Lehua. A Bell Made of Stones. TinFish Press, 2013

179. Takehiro, Sage Uilani. Honua. Kahuaomanoa Press, 2007

180. Tamez, Margo. Raven Eye. University of Arizona Press/Sun Tracks Series, 2007

181. Tapahonso, Luci. A Radiant Curve: Poems and Stories. University of Arizona Press/Sun

Tracks Series, 2008

182. Tohe, Laura. Tseyiâ€™/ Deep in the Rock: Reflections of Canyon de Chelly. University of Arizona

Press/Sun Tracks Series, 2005

183. Tohe, Laura. Sister Nations: Native American Women Writers on Community(mixed-genre).

Minnesota Historical Press, 2002, Hardcover

184. Tohe, Laura. Sister Nations: Native American Women Writers on Community(mixed-genre).

Minnesota Historical Press, 2002, Paperback

185. Travis, Rebecca Hatcher. Picked Apart the Bones. Chickasaw Press, 2009

186. Trask, Haunani-Kay. Night is a Shark Skin Drum. University of Hawai'i Press, 2002

187. Troupe, Quincy. Transcircularities: New and Selected Poems. Coffee House Press, 2002

Hardcover (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

188. Troupe, Quincy. Transcircularities: New and Selected Poems. Coffee House Press, 2002

Paperback (note, the bulk of this book, selected poems are from prior to 2000,

included for new section)

189. Troupe, Quincy. The Architecture of Language. Coffee House Press, 2006, Hardcover

190. Troupe, Quincy. The Architecture of Language. Coffee House Press, 2006, Paperback

191. Troupe, Quincy. ErranÃ§ities. Coffee House Press, 2012, Hardcover

192. Troupe, Quincy. ErranÃ§ities. Coffee House Press, 2012, Paperback

193. Turcotte, Mark. Exploding Chippewas. TriQuarterly. 2002

194. Turner, Doyle D. Time is a Parlor Trick and other poems (chapbook). Tribal Writers

Chapbook Series, Sequoyah National Research Center, University of Arkansas, 2007

195. Vizenor, Gerald. Almost Ashore. Earthworks/Salt Publishing, 2006 (note, the bulk of this

book, selected haikus/poems are from prior to 2000, included for new section)

196. Vizenor, Gerald. Favor of Crows. Wesleyan Press, 2014 (note, the bulk of this book, selected

haikus are from prior to 2000, included for new section)

197. Wall, Drucilla. The Geese at the Gates. Salmon Poetry, 2011

198. Warm Water, Luke. Chapbook inclusion in Shedding Skins, Michigan State University Press,

Adrian Louis Editor, 2008

199. Warren, Steven. While a Hummingbird Sways (chapbook). Tribal Writers Chapbook Series,

Sequoyah National Research Center, University of Arkansas, 2011

200. Waters, Joel. Chapbook inclusion in Shedding Skins, Michigan State University Press, Adrian

Louis Editor, 2008

201. Westlake, Wayne. Westlake: Poems by Wayne Westlake. University of Hawai'i Press, 2010

202. White, Orlando. Bone Light. Red Hen Press, 2009

203. Wood, Karenne. Markings on Earth. University of Arizona Press/First Book Award

Series, 2001

204. Wurth, Erika. Indian Trains. West End Press, 2007

205. Young Bear, Ray A. The Rock Island Hunting Club. University of Iowa Press, 2001

206. Zepeda, Ofelia. Jewed â€˜I-hoi/Earth Movements (chapbook). Paper with Audio CD, Kore Press,

2005

207. Zepeda, Ofelia. Where Clouds are Formed. University of Arizona Press/ Suntracks

Series, 2008, Hardcover

208. Zepeda, Ofelia. Where Clouds are Formed. University of Arizona Press/ Suntracks

Series, 2008, Paperback

Poetry Anthologies noted above

(with only Native inclusions and only poetry, no mixed-genre, no student editions, no self-pub):

1. Ahani: Indigenous American Poetry, Hedge Coke, ToTopos International Poetry/Oregon State

University, 2006

2. Effigies II, Hedge Coke, Earthworks/Salt Publishing, 2014 (four Native women poets: dg okpik,

Cathy Rexford, Brandy Nalani McDougall, Mahealani Wendt)

3. Effigies, Hedge Coke, Earthworks/Salt Publishing, 2009 (five Native women poets: Lara Mann,

Ungelbah Davila, Kateri Menominee, Kristi Leora, Laura Daâ€™)

4. Sing: Poetry of the Indigenous Americas, Hedge Coke, Hedge Coke, et al. University of Arizona

Press/Sun Tracks Series, 2011 (86 Indigenous poets of the Americas 12 translators, 1 senior

editor, 3 associate editors)

5. Sister Nations: Native American Women Writers on Community (mixed-genre). Erdrich,

Tohe. Minnesota Historical Press, 2002, Hardcover

6. Sister Nations: Native American Women Writers on Community (mixed-genre). Erdrich,

Tohe. Minnesota Historical Press, 2002, Paperback

7. Shedding Skins, Louis, Michigan State University Press, 2008 (four Native men poets: Trevino

Brings Plenty, Joel Waters, Steve Pacheco, Luke Warm Water)

Note: As tenure relies on legitimate publications and AWP is this caucus affiliation, these bibliographies, by nature must coincide with national program requirements and professional regulations. Other lists could be created, in the future, to carry those grassroots, community, collective, vanity and other self-published venues to save any grassroots people too far removed from the academy to have access to legitimate presses.

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267. Alan Sondheim

Poetics +++, last post from the wilderness, and thanks

Fri 31 Jan 2014

The Poetics List is no longer active. Email delivery has been discontinued. Web archives will remain.

Poetics +++, last post from the wilderness, and thanks

To Poetics list, I wrote of broken symmetry, in the midst of a discussion dreams are made of; there was much discussion of the Poetics list, and In fumbling about the Poetics list, making a decision: the world is in the world. The Poetics list considers hypertext, from which dreams are made of; there was much talk of the Poetics list, and In fumbling about the Poetics list, making a decision that the world is, after all, the world, the world is in the world. Dear Poetics list, I am impaled by culture, willingly take center stage, the world is in the world.

Extensions, Poetics of Poetics, returning; (2007) imitation- poetics spat, nettime (2006) I notice) from Poetics, then returning; leaving (2007) imitationpoetics: [Pardon me for interrupting, but are you the Alan Sondheim on the Poetics since] Poetics in Internet Text grep poetics *?? > z; grep Poetics *?? >> z; Jennifer - hh Jennifer Poetics - jl Jennifer Texts - ee Jennifer Texts - Poetics (End of Saying Texts) Yours, Poetics, yours, definitely Poetics, thank you Poetics.

Sic(k) to the body, to speech, to the history of being-human. Poetics in this :Poetics - jy *?? > z; grep Poetics *?? >> z; sed 's/^...g' z > subject - Poetics - of this list; for example, the MOO piece sent out the ... group Sender: UB Poetics discussion group From: (to Poetics in response to a thread) - work at all, at this point. Discussion on Poetics about "erasure."

Then email lists such as Wryting-L, Poetics, Webartery, Nettime, the MOOs and a jewel mined from the Buffalo Poetics List -- Use your voice. Read this natural

contract, humanity's objects, knowledge Proposal BIOS, knowledge Proposal BIOS Poetics Li Physics 751 $12.99 Poetics is the silence of the wound, the scar.

Poetics has no name. Language corrodes, sounds absorb.
Poetics is the silence of the wound, the scar.

Poetics of the Virtual Poetics in Internet Text *?? > z; grep Poetics *?? >> z; 's/^...g' z > current users on shell *?? z; Poetics ftp panix3.panix.com; sed 's/^...g'

Poetics is the silence of the wound, the scar.

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268. Séamas Cain
Fwd: 100th Birthday Celebration
Fri 31 Jan 2014

The Poetics List is no longer active. Email delivery has been discontinued. Web archives will remain.

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http://centerforthehumanities.org/conference/william-s-burroughs-centennial-conference

William Burroughs 100th Birthday Celebration

* A fundraiser for the WSB100 Festival *
with Aaron Dilloway, David Grubbs, Elliott Sharp, Talibam!, Lea Bertucci, Philip White & Many More!

Wednesday, Feb. 5th, 7PM at The Bowery Electric

WSB100 & The Bowery Electric Present:

William Burroughs 100th Birthday Celebration - a fundraiser for the WSB100 Festival

Featuring:
10:20 Aaron Dilloway (Wolf Eyes)
*9:40 David Grubbs *(Gastr Del Sol)
*9:00 Elliott Sharp / James Ilgenfritz / Joe Tomino *

*8:20 Talibam!7:40 Lea Bertucci / Leila Bordreuil**7:00 Philip White / Chris Pitsiokos / Dan Blake*

Outsider/Abstract sound DJd by
* Bob Bellerue!*
Readings from *Anne Waldman & Steve Dalachinsky*

On the 100th birthday of the true American original William S. Burroughs, Feb. 5th 2014, The Bowery Electric is proud to present an incredible night of experimental music, readings, and performance to honor the legendary author. The event will serve as a preview and kickoff to this April's *WSB100*, a centennial celebration of the man and his work, and proceeds from this evening will go directly to support the festival.

*DOORS AT 6PM!**$20 advance, $25 day-of*
CLICK HERE FOR TICKETS<http://www.theboweryelectric.com/william-burroughs-100th-birthdaycelebration-a-fundraiser-for-the-wsb100-festival/>

About WSB100:

In April of 2014, New York City will hold a month-long celebration of the 100th anniversary of the birth of William S. Burroughs, the iconic writer of Naked Lunch, Queer, Junky, and many other experimental works of great American literature. Events will take place at Anthology Film Archive, CUNY Graduate Center, Incubator Arts, Issue Project Room, The School for Visual Art, St Mark's Church, The Stone, and Unnameable Books. The diverse array of events include musical performances, public readings, academic panels, art exhibitions, film screenings, multi-media, and performance art. Artists scheduled to appear include John Zorn, Laurie Anderson, Genesis Breyer P-Orridge, Lydia Lunch, Hal Willner, Paul D. Miller AKA DJ Spooky, Bill Laswell, Kenneth Goldsmith, JG Thirlwell, Thurston Moore, Anne Waldman, Steve Dalachinsky, Oliver Harris, Barry Miles, Steve Buscemi, and many more.

www.wsb100.org
www.theboweryelectric.com
The Bowery Electric
[redacted]

Séamas Cain
http://www.freewebs.com/seamascain

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269. Charles Bernstein
The Last Post
Fri 31 Jan 2014

The Poetics List is no longer active. Email delivery has been discontinued. Web archives will remain.

It has been over ten years since I left Buffalo; it is no longer viable for me to continue to sponsor this list. So, as of today, the Poetics List has been discontinued. We are maintaing and hope to improve, the list archive.

The Poetics List EPC page will continue to have current information on the archive:
http://epc.buffalo.edu/poetics/poeticslist.html

And, as the old Poetics List has ended, a new one is beginning. Francesco Levato of the Chicago School of Poetics has started the Poetics List 2.0 -- which has many features not possible to offer via the Liserv format:
<<<http://poeticslist.chicagoschoolofpoetics.com/>>>

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I started the Poetics List in late 1993, just after I came to Buffalo and co-founded the Poetics Program and a little while before the founding of the Electronic Poetry Center. When the list began, a email-based discussion group was a radically new format. There was no web interface and no way to filter messages. Emails were read and written via on-line ascii systems. During the first six years of the list, a deep and wide ranging discussion developed among the few hundred of us actively participating. I asked that the list address not be publicized so that we could keep the discussion to those with shared interests and that the list not become a general interest poetry forum. Much of the spirit of the early list was captured by Joel Kuszai, who edited Poetics@, for which I wrote the introduction. This ROOF book is available free in as epub, mobi, or pdf; or via Amazon. Or you can also explore the early Poetics List archive (1993-1996). http://epc.buffalo.edu/poetics/poeticslist.html

The list was unmoderated until 1999. At that time, many of us involved in early forms of social media were confronted by flaming, spam, and trolls -- before having those words for them. While some people objected to our move to list moderation, an unmoderated list ended up driving away or silencing people I wanted to be part of our discussion while at the same time giving free reign to those hostile to the list's basic orientation (which, regrettably, I was far too

slow to realize). A no-holds barred unmoderated offshoot of the Poetics List was started but didn't last long. (I take up issues around editing the Poetics List in an essay in "Electronic Pies in the Poetry Skies" in Attack of the Difficult Poems <http://www.electronicbookreview.com/thread/technocapitalism/poetic>.)

In any case, the care free days of the early list were over before the new Millenium opened its eyes. By that time, the list had become a rare open forum for the discussion of, and exchange of information about, unconventional poetry and poetics: you didn't have to be at a bar in New York or a cafe in San Francisco, or to know anybody on a scene, or to be enrolled in a program: all you needed to participate was an active interest. So I was determined to keep the thing afloat and with the help of a succession of list moderators, we did, peaking at about 1500 subscribers, with many more readers via the web.

Like PennSound and the EPC, the Poetics List has been housed in a non-profit, non-commercial space with no advertising, no snooping on reader's or posters' web activity, and privacy of our subscriber email list. This building of noncommercial web space has been a foundational principal for all three sites. For many of the long-term participants of the Poetics List, it became a very personal space of friendship and exchange, argument and disagreement, as well a place to find or post information about new books and publications and web links. Participants relied on the list for contact with those with shared poetry interests and as a means of getting in touch with one another. It was a life-line.

The advent of user-friendly blog sites provided welcome access for poets to create new forums, key alternatives to what the list initially offered. In the last several years, Facebook and Twitter have, for many of us, made Listserv programs less significant.

Here is how I formulated the aims of the list, in consultation with Joel Kusai and Chris Alexander, starting about 2000:

<<<<<<<<<<<<<<<<<< Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queries for contact information, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.
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